

*George Frideric Handel*

# MESSIAH

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1741

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# PART I

## 1-1 SINFONIA

Violino I

Violino II

Viola

Bassi

*Grave*

7

1. 2.

*Allegro moderato*

14

21

27

Detailed description of the musical score: The score is for a symphony, Part I, measures 1-27. It is written for Violino I, Violino II, Viola, and Basses. The key signature is G major (one sharp) and the time signature is common time (C). The first section, measures 1-13, is marked 'Grave'. The second section, starting at measure 14, is marked 'Allegro moderato'. The score includes first and second endings for measures 14-15. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte).

33

Musical score system 1, measures 33-39. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a mix of eighth and quarter notes, with some rests and slurs.

40

Musical score system 2, measures 40-45. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a mix of eighth and quarter notes, with some rests and slurs.

46

Musical score system 3, measures 46-52. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a mix of eighth and quarter notes, with some rests and slurs.

53

Musical score system 4, measures 53-58. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a mix of eighth and quarter notes, with some rests and slurs.

59

Musical score system 5, measures 59-64. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a mix of eighth and quarter notes, with some rests and slurs.

65

Musical score for measures 65-70. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 4/2. The music features a complex rhythmic pattern with many eighth and sixteenth notes.

71

Musical score for measures 71-77. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 4/2. The music continues with a complex rhythmic pattern.

78

Musical score for measures 78-84. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 4/2. The music continues with a complex rhythmic pattern.

85

Musical score for measures 85-91. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 4/2. The music continues with a complex rhythmic pattern.

92

Musical score for measures 92-98. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 4/2. The music continues with a complex rhythmic pattern.

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

*Larghetto e piano*

Violino I

Violino II

Viola

TENORE

Bassi

5

6 4 3# 6

Com - fort ye!

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

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

Violone

15

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

Tutti

54

19

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

23

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

28

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

33

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



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

Violino I

Violino II

Viola

TENORE

Bassi

Andante

4

8

13

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

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

Detailed description of the musical score: The score is for a tenor part and an orchestra. It is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante'. The score is divided into three systems. The first system (measures 1-3) shows the Violino I and II parts with a melodic line, the Viola with a supporting line, and the Bassi with a rhythmic accompaniment. The Tenore part is silent. The second system (measures 4-7) features trills (tr) in the Violino I and II parts, with dynamic markings of p and f. The Viola and Bassi continue their accompaniment. The third system (measures 8-12) contains the vocal entry with the lyrics 'Ev' - ry val - ley, ev - ry val - ley'. The vocal line is marked with f and p. The orchestra provides accompaniment. The fourth system (measures 13-16) continues the vocal line with the lyrics 'shall be ex - al - ted, shall be ex - al'. The vocal line is marked with p. The orchestra continues with accompaniment.

17

ted, shall be ex - al - - ted,

21

shall be ex - al - - ted, and ev - ry

25

moun - tain and hill\_\_\_ made low, the croo - ked straight,

29

and the rough pla - ces plain,

33

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

37

and the rough pla-ces

41

plain. Ev'-ry val-ley,

46

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

50

ted, ev-ry val-ley,

Violone

55

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

Tutti

59

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

*p*

63

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

67

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

*p*

71

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

*f*

76

plain.

*f*

80

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

*f* *f*

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

**Allegro**

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

11

c. Oboe I & II unis.

Tutti

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

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

Tutti

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

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

22

6

Tutti

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

shall be re - vealed, be re - vea -

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

- led, shall be re - vealed,

32

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

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

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

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

43

And all flesh shall

And all flesh shall see it to - gether.

And all flesh shall

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

for the mouth of the

55

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

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

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

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

65

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

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

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

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



76

Musical score for measures 76-85. The score includes vocal lines and piano accompaniment. The key signature is G major (one sharp). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

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

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

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

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

6 # 6 6

86

Musical score for measures 86-95. The score includes vocal lines and piano accompaniment. The key signature is G major (one sharp). The music continues with similar rhythmic patterns and note values as the previous section.

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

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

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

and all flesh shall see it to - gether,

6

96

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

106

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

and all flesh shall see it together, to - ge - ther, for the mouth of the  
 - led, re - vealed, and all flesh shall see it to - ge - ther, for the mouth of the  
 shall be re - vea - led, and all flesh shall see it to - ge - ther, to - ge - ther, for the mouth of the  
 vea - led, re - vea - led, for the mouth of the Lord hath spoken it, for the mouth of the

Adagio

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

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

Violino I

Violino II

Viola

BASSO

Bassi

5

6

9

13

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

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

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

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

16

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

19

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

22

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

26

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

6 6<sup>b</sup> 6<sup>#</sup> 7<sup>#</sup> 5<sup>#</sup>

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

Larghetto

Violino I

Violino II

Viola

CONTR'ALTO

Bassi

10

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

11

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

12

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

6 6 6 6

6 4 6 4

6 6 7 6

#

42

peareth? and who shall stand when He ap - pear

52

**Prestissimo**

eth, when He ap - pear eth?

60

63

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

66

fire, for fire, He is like a re -

6 7 8

69

fi - - - - - ner's

72

fire, who shall stand when He ap -

75

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

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

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

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

*tr* *tr*

un poco piano



79

*f p f p f p f p*

83

*f p p p f*

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

87

*p f p f p f p f*

ner's fire, and

91

**Larghetto**

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

99

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

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

110

**Prestissimo**

when He ap - pear-eth? For He is like a re -

117

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

121

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

$2^b$   $6^b$   $+4^b$   $6$   $7^{5b}$   $7^\sharp$

125

who shall stand when He ap -

128

pear - eth? for He is like a re -

6 7 6

131

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

134

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

137

He ap - - pear - eth? for He is

140

like a re - fi -

144

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

Adagio

150

fi - ner's fire.

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

**Allegro**

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Tutti c. Oboe I & II unis.

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

the sons of Le - vi,

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

8

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

6 54

12

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

16

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

19

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

22

Musical score for measures 22-25, featuring piano accompaniment in treble and bass clefs.

un - to the Lord an of - fer - ing in righ - teous-ness, in righ - teous - ness. And he shall

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

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

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

Piano accompaniment for measures 22-25, including dynamic markings like *p* and *4*.

Musical score for measures 26-29, featuring piano accompaniment in treble and bass clefs.

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

Piano accompaniment for measures 26-29, including dynamic markings like *7* and *6*.



30

Musical score for measures 30-33, featuring three staves (treble, alto, and bass clefs) with notes and rests.

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

34

Musical score for measures 34-37, featuring three staves (treble, alto, and bass clefs) with notes and rests.

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

38

Musical notation for measures 38-42, including vocal staves and piano accompaniment.

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

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

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

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

7 6b

43

Musical notation for measures 43-47, including vocal staves and piano accompaniment.

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

of Le - vi,

the sons of Le - vi,

fy the sons of Le - vi, the sons\_\_\_\_\_

46

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

49

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

52

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

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

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

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

55

ness, in righ - teous - ness.

ness, in righ - teous - ness.

ness, in righ - teous - ness.

ness, in righ - teous - ness.

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

CONTR'ALTO

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

Bassi

5 7 7 5 6 # #  
3 4 4 3 2 2

1-9 Air: O thou that tellest good tidings (contr'alto)

Andante

Violini

CONTR'ALTO

Bassi

6

6

6

5

5

5

12

*p*

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

19

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

26

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

32

*f*

tain.

38

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

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

50  
 ci-ties of Judah, say un-to the ci-ties of Judah, Be - hold\_ your God, - be - hold\_ your God! say

58  
 unto the cities of Ju - dah, Be - hold\_\_ your God,\_\_ behold\_ your God,\_\_\_\_\_ behold your

67  
 God! O! thou that tellest good tidings to Zion,

74  
 a-rise, shine, for thy light is come, a - rise, a -

81  
 rise, a-rise, shine, for thy light is come, and the glo - - - -

87

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

6

*p*

93

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

*p*

100

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

*p*

*(attaca il Coro.)***1-10** Chorus: *O thou that tellest good tidings*

Violino I

Violino II

Viola

Tutti c. Oboe I & II unis.

CANTO

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

ALTO

O!

TENORE

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

BASSO

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

Bassi

*f*

5

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

6 6

10

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



15

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

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

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

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

7 6 6/5

20

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

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

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

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

25

glo - ry of the Lord, of the Lord, \_\_\_\_\_ the glo - ry of the

glo - ry of the Lord, of the Lord, \_\_\_\_\_ the glo - ry of the Lord \_\_\_\_\_

glo - ry of the Lord, of the Lord, \_\_\_\_\_ the glo - ry of the

glo - ry of the Lord, of the Lord, \_\_\_\_\_ the glo - ry of the

30

Lord \_\_\_\_\_ is ri - sen up - on thee.

\_\_\_\_\_ is ri - sen up - on thee.

Lord \_\_\_\_\_ is ri - sen up - on thee.

Lord \_\_\_\_\_ is ri - sen up - on thee.

36

Musical score for measures 36-39. The score is written for two treble clefs and one bass clef. The key signature is two sharps (F# and C#). The first two staves (treble clefs) contain the main melodic lines, which are identical in both parts. The third staff (bass clef) contains a bass line that is mostly silent, indicated by a horizontal line with a bar. The music consists of eighth and sixteenth notes, with some triplets and slurs.

Five empty musical staves for measures 36-39, corresponding to the first system. The staves are arranged from top to bottom: two treble clefs, two more treble clefs, and one bass clef. All staves are empty, with a horizontal line and a bar indicating that the instruments are silent.

40

Musical score for measures 40-43. The score is written for two treble clefs and one bass clef. The key signature is two sharps (F# and C#). The first two staves (treble clefs) contain the main melodic lines. The third staff (bass clef) contains a bass line. The music features trills (tr) in measures 41 and 42. The piece concludes with a double bar line and repeat dots at the end of measure 43.

Five empty musical staves for measures 40-43, corresponding to the second system. The staves are arranged from top to bottom: two treble clefs, two more treble clefs, and one bass clef. All staves are empty, with a horizontal line and a bar indicating that the instruments are silent.



12

rise up - on thee, and His

15

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

6 7 6

18

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

6 4 5 # 7 6

21

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

# 6 #

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

Larghetto

Violini  
Viola

Musical notation for Violini and Viola, measures 1-5. The staff shows a melodic line in treble clef with a key signature of two sharps (D major) and a common time signature. The music begins with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and a half note D5. The dynamics are marked *p* (piano).

BASSO

Musical notation for Basso, measures 1-5. The staff is empty, indicating a rest for the bass part.

The peo-ple that walk-ed in

Bassi

Musical notation for Bassi, measures 1-5. The staff shows a melodic line in bass clef with a key signature of two sharps and a common time signature. The music begins with a half note D3, followed by eighth notes E3, F#3, G3, A3, B3, C4, and a half note D4. The dynamics are marked *p* (piano).

Musical notation for Violini and Viola, measures 6-11. The staff continues the melodic line from the previous system, ending with a half note D5. A trill (tr) is indicated above the final note.

Musical notation for Basso, measures 6-11. The staff shows a melodic line in bass clef, ending with a half note D3.

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

Musical notation for Bassi, measures 6-11. The staff continues the melodic line from the previous system, ending with a half note D4.

Musical notation for Violini and Viola, measures 12-16. The staff continues the melodic line, ending with a half note D5.

Musical notation for Basso, measures 12-16. The staff shows a melodic line in bass clef, ending with a half note D3.

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

Musical notation for Bassi, measures 12-16. The staff continues the melodic line from the previous system, ending with a half note D4.

Musical notation for Violini and Viola, measures 17-21. The staff continues the melodic line, ending with a half note D5. Dynamics are marked *f* (forte) and *p* (piano).

Musical notation for Basso, measures 17-21. The staff shows a melodic line in bass clef, ending with a half note D3.

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

Musical notation for Bassi, measures 17-21. The staff continues the melodic line from the previous system, ending with a half note D4. Dynamics are marked *f* and *p*.

Musical notation for Violini and Viola, measures 22-26. The staff continues the melodic line, ending with a half note D5.

Musical notation for Basso, measures 22-26. The staff shows a melodic line in bass clef, ending with a half note D3.

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

Musical notation for Bassi, measures 22-26. The staff continues the melodic line from the previous system, ending with a half note D4.

28

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

33

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

39

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

45

up - on them hath the light shined, and they that dwell, that

51

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

57

shined, up - on them hath the light shined.

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

Andante allegro

Violino I

c. Oboe I.

Violino II

c. Oboe II.

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

4

6

6

5

Tutti c. Oboe I & II unis.

For un-to us a child is

8

p

p

p

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

6

5



12

Musical notation for measures 12-14. The piano accompaniment consists of three staves (treble, treble, and bass clefs) in G major. The vocal line (soprano) begins with the lyrics "given, for un-to us a child is born,".

Musical notation for measures 15-16. The piano accompaniment continues with a rhythmic pattern of eighth notes. The vocal line (soprano) continues with the lyrics "For un-to us a child is born, un-to us a son is".

Musical notation for measures 17-19. The piano accompaniment features a more active bass line. The vocal line (soprano) continues with the lyrics "gi-ven, un-to us a son is given, For un-to".

Musical notation for measures 20-22. The piano accompaniment has a steady eighth-note accompaniment. The vocal line (soprano) continues with the lyrics "un-to us a son is gi-ven, un-to".

Musical notation for measures 23-25. The piano accompaniment continues with a consistent eighth-note accompaniment. The vocal line (soprano) continues with the lyrics "us a child is born,".

Musical notation for measures 26-28. The piano accompaniment continues with a consistent eighth-note accompaniment. The vocal line (soprano) continues with the lyrics "un-to us a son is gi-ven, un-to".

Musical notation for measures 29-31. The piano accompaniment continues with a consistent eighth-note accompaniment. The vocal line (soprano) continues with the lyrics "us a child is born,".

23

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

and the go-vernment shall

un-to us a son is gi-ven,

6

27

and the go-vernment shall be upon his shoul

and the go-vernment shall

be upon his shoul der,

and the go-vernment shall

6 6 # 4/2 4/2 6

31

Musical score for measures 31-33. The score consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). The first two staves are marked with a forte (*f*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes.

Vocal and piano accompaniment for measures 31-33. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "der, up-on his shoul-der, and his name shall be cal-led, Won-der-ful, be up-on his shoul-der, and his name shall be cal-led, Won-der-ful, and his name shall be cal-led, Won-der-ful, be up-on his shoul-der, and his name shall be cal-led, Won-der-ful,". A sharp sign (#) is placed below the piano staff at the end of measure 33.

34

Musical score for measures 34-36. The score consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes.

Vocal and piano accompaniment for measures 34-36. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the".

37

*p*

Prince of Peace.

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

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

Prince of Peace.

*p*

41

Un-to us a child is born,

gi-ven,

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

Un-to us a son is gi-ven,

45

Musical score for measures 45-48. The top system consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). Measures 45-47 are mostly rests. In measure 48, there is a forte (f) dynamic marking and a sixteenth-note arpeggiated figure in both the upper treble and bass staves.

Vocal and piano accompaniment for measures 49-52. The vocal line is in the upper treble clef, and the piano accompaniment is in the lower bass clef. The lyrics are: "and his name shall be cal-led, der, and his name shall be cal-led, and his name shall be cal-led, and the go-vernment shall be upon his shoul - - der, and his name shall be cal-led,". The piano part features a steady eighth-note accompaniment. Measure 52 includes a time signature change to 4/2.

49

Piano accompaniment for measures 49-52. The score shows two treble clefs and one bass clef. The piano part features a rhythmic accompaniment of eighth notes in the upper staves and a bass line in the lower staff. The key signature remains one sharp (F#).

Vocal and piano accompaniment for measures 53-56. The vocal line is in the upper treble clef, and the piano accompaniment is in the lower bass clef. The lyrics are: "Won - der-ful, Coun - sel-lor, the migh-ty God, the Won - der-ful, Coun - sel-lor, the migh-ty God, the Won - der-ful, Coun - sel-lor, the migh-ty God, the Won - der-ful, Coun - sel-lor, the migh-ty God, the". The piano part continues with the eighth-note accompaniment.

52

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

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

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

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

56

un - to

For un - to us a child is born,

un - to

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

60

us a son is given, and the govern - ment shall

us a son is given, and the govern - ment shall be, shall be upon his shoulder,

64

Musical notation for measures 64-65. The system includes vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

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

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

and his name shall be cal-led,

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

68

Musical notation for measures 68-70. This section consists of piano accompaniment for the vocal parts. It features a consistent eighth-note rhythmic pattern in the right hand and a supporting bass line in the left hand.

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

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

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

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

71

Musical notation for measures 71-72. This section continues the piano accompaniment with the same eighth-note rhythmic pattern in the right hand and bass line in the left hand.

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

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

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

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

74

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

77

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



81

Musical score for measures 81-84, featuring piano accompaniment with treble and bass staves.

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

6

85

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

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

88

Musical notation for measures 88-91. The piano part consists of two staves: the upper staff in treble clef and the lower staff in bass clef, both in G major. The vocal part consists of four staves, with the first two in treble clef and the last two in bass clef. The lyrics are: e - ver - last - ing Fa - ther, the Prince of Peace, the e - ver - last - ing Fa - ther, the Prince of Peace.

Vocal lines for measures 88-91. The lyrics are: e - ver - last - ing Fa - ther, the Prince of Peace, the e - ver - last - ing Fa - ther, the Prince of Peace.

92

Musical notation for measures 92-95. The piano part consists of two staves: the upper staff in treble clef and the lower staff in bass clef, both in G major. The vocal part consists of four staves, with the first two in treble clef and the last two in bass clef. The lyrics are: e - ver - last - ing Fa - ther, the Prince of Peace, the e - ver - last - ing Fa - ther, the Prince of Peace.

96

Musical notation for measures 96-99. The piano part consists of two staves: the upper staff in treble clef and the lower staff in bass clef, both in G major. The vocal part consists of four staves, with the first two in treble clef and the last two in bass clef. The lyrics are: e - ver - last - ing Fa - ther, the Prince of Peace, the e - ver - last - ing Fa - ther, the Prince of Peace.

Larghetto, e mezzo piano

Violino I  
e Violino III  
all'ottava

Violino II  
e Viola  
all'ottava

Bassi

Musical score system 1 (measures 1-3). The score is for Violino I and III (all'ottava), Violino II and Viola (all'ottava), and Bassi. The tempo is Larghetto, e mezzo piano. The key signature has one sharp (F#) and the time signature is 12/8. The first system shows the beginning of the piece with various melodic lines and trills.

Musical score system 2 (measures 4-6). The score continues with the same instruments and tempo. The second system shows further development of the melodic themes, including trills and slurs.

Musical score system 3 (measures 7-9). The score continues with the same instruments and tempo. The third system shows further development of the melodic themes, including trills and slurs.

Musical score system 4 (measures 10-13). The score continues with the same instruments and tempo. The fourth system shows further development of the melodic themes, including trills and slurs. The word "Fine." is written below the staff at the end of measure 13.

Musical score system 5 (measures 14-17). The score continues with the same instruments and tempo. The fifth system shows further development of the melodic themes, including trills and slurs. The word "Da Capo." is written below the staff at the end of measure 17.

Da Capo.

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

SOPRANO

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

Bassi

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

*Andante*

Violino I

Violino II

Viola

SOPRANO

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

Bassi

Violoncello

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

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

SOPRANO

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

Bassi

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

7

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

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

**Allegro**

Violino I

Violino II

Viola

SOPRANO

Bassi

Violoncello

6/4

5/3

3

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

7#  
4  
2

6

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

4

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

**Allegro**

Tromba I

Tromba II

Violino I

Violino II

Viola

c. Oboe I & II unis.

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

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

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

BASSO

Bassi

4

est,

est,

est, and peace on earth!

and peace on earth!

Tutti

9

Musical score for measures 9-12. It includes vocal staves and instrumental accompaniment. The key signature is two sharps (F# and C#). The music features a mix of quarter and eighth notes, with some rests. A dynamic marking of *f* (forte) is present in the instrumental parts.

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

Vocal staves with lyrics for measures 9-12. The lyrics are: "Glo - ry to God, glo - ry to God, glo - ry to God in the". The music is written in treble clef with a key signature of two sharps.

Violone

Violone part for measures 9-12. The instrument is in bass clef with a key signature of two sharps. It features a melodic line with some rests and a dynamic marking of *f*.

13

Musical score for measures 13-16. It includes instrumental accompaniment. The key signature is two sharps. The music features a mix of quarter and eighth notes, with some rests. A dynamic marking of *p* (piano) is present in the instrumental parts.

high - - est,  
 high - - est,  
 high - - est, and peace on earth, good will\_

and peace on earth, good will to - wards

Tutti

Vocal staves with lyrics for measures 13-16. The lyrics are: "high - - est, high - - est, high - - est, and peace on earth, good will\_ and peace on earth, good will to - wards". The music is written in treble clef with a key signature of two sharps. A dynamic marking of *f* is present in the instrumental parts.

19

Musical score for measures 19-22. The score includes vocal staves and piano accompaniment. The key signature is D major (two sharps). The tempo is marked with a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 23-26. The score includes vocal staves and piano accompaniment. The key signature is D major (two sharps). The tempo is marked with a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Lyrics for the vocal parts:

good will \_\_\_\_\_ to - wards men, towards men, good will—  
 good will \_\_\_\_\_ to - wards men, towards men, good will \_\_\_\_\_ to - wards  
 — to - wards men, to - wards men, good will \_\_\_\_\_ to - wards  
 men, good will \_\_\_\_\_ to - wards men,

4 3 5/4 6/3 4 3 7 3 7 6

23

Musical score for measures 27-30. The score includes vocal staves and piano accompaniment. The key signature is D major (two sharps). The tempo is marked with a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 31-34. The score includes vocal staves and piano accompaniment. The key signature is D major (two sharps). The tempo is marked with a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Lyrics for the vocal parts:

— to - wards men, \_\_\_\_\_ to - wards men. Glo - ry to God,  
 men, good will \_\_\_\_\_ to - wards men. Glo - ry to God,  
 men, good will to - wards men. Glo - ry to God,  
 good will \_\_\_\_\_ to - wards men. Glo - ry to God,

7 6 5 4/2 6 4/2 6



27

Musical score for measures 27-31. The score includes two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is D major (two sharps). The piano part features a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *p* (piano) in the final measures.

Vocal staves with lyrics for measures 27-31. The lyrics are: "glo - ry to God in the high - est, and peace on earth,". The score includes Soprano, Alto, and Bass parts.

32

Musical score for measures 32-36. The score includes two piano staves (Right and Left Hand). The piano part features a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *f* (forte) in the second measure.

Vocal staves with lyrics for measures 32-36. The lyrics are: "good will, good will, good will\_ to - wards men, to - wards men, good will, good will, good will\_ to - wards men, towards men, good will, good will, good will, good will,". The score includes Soprano, Alto, and Bass parts.

37

Musical score for measures 37-42. The score includes vocal staves and piano accompaniment. The key signature is D major (two sharps). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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

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

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

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

Violoncello

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

43

Musical score for measures 43-48. This section features piano accompaniment with dynamics markings *p* and *pp*. The key signature remains D major. The time signature is 4/4. The music includes trills and various rhythmic patterns.

*p* *pp* *p* *pp*

*p*  $\frac{6}{5}$   $\frac{6}{5}$  6 7 7 *pp*

1-20 Air: Rejoice greatly, O daughter of Zion (soprano)

**Allegro**

Violini

SOPRANO

Bassi

5

10

15

20

25

30

Rejoice, re-  
 joyce, re-joyce great-ly! re-joyce great-ly, O daughter of Si - on,  
 O daughter of Si-on, re-joyce, re-joyce,  
 O daughter of Si-on, re-joyce great-ly, shout, O daughter of Jeru-salem,  
 be - hold thy King cometh un - to thee, be - hold thy King cometh

*p* *f* *p*

*tr*

$\frac{4}{2}$  6

35

un - to thee, cometh un - to thee.

40

Rejoice, re-

45

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

50

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

55

re-joyce great-ly,

60

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

65

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

70

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

75

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

80

*Adagio*

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

85

90

He is the righ-teous Sa - - viour,

*Fine.*

95

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

100

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

104

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

108

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

*Da Capo.*

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

ALTO

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

Bassi

5

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

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

**Larghetto, e piano**

Violino I

Violino II

Viola

ALTO  
SOPRANO

He

Bassi

5

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

9

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

6

13

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

17

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

22

gent - ly lead those that are with young. Come

26

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

30

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

34

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



38

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

43

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

47

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

52

to your souls.

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

Allegro

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Tutti c. Oboe I & II unis.

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

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

His

His yoke is ea - - - - -

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

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

His yoke is ea - - - - -

The musical score is arranged in a standard orchestral format. The vocal parts (CANTO, ALTO, TENORE, BASSO) and Bassi part are written in a common time signature (C) with a key signature of two flats (B-flat and E-flat). The instrumental parts (Violino I, Violino II, Viola, and Bassi) are also in common time with two flats. The vocal lines include lyrics: "His yoke is ea - - - - - sy, his bur-then is light, his bur-then, his bur - then is light, His yoke is ea - - - - - yoke is ea - - - - - sy, his bur-then is light, - sy, his bur-then is light, his bur-then is light, his His yoke is ea - - - - -". The instrumental parts include figured bass notation (e.g., 6, 6, 6, 6, 6, 6, 6, 6, 6, 7) and dynamic markings such as *p* (piano). The score is divided into systems, with measures 4, 7, and 8 indicated at the beginning of their respective systems.

10

*f* *p* *pp* *f* *p* *pp* *f* *p* *pp*

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

6 *f* *p*

14

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

18

Piano accompaniment for measures 18-21. The music is in a 7/8 time signature. The first two staves (Treble and Middle) start with a forte (*f*) dynamic, while the Bass staff starts with a pianissimo (*pp*) dynamic. The dynamics shift to *pp* for all staves in measures 19 and 20.

Vocal and piano accompaniment for measures 18-21. The vocal lines are in a soprano and bass clef. The lyrics are: "sy, his bur - then is light, his yoke\_\_ is ea - - - light, his burthen, his bur - then is light, his yoke\_\_ is ea - - - sy, his burthen is his bur - then is light,". The piano accompaniment continues from the previous system.

22

Piano accompaniment for measures 22-25. The music is in a 7/8 time signature. The first two staves (Treble and Middle) start with a forte (*f*) dynamic, while the Bass staff starts with a pianissimo (*pp*) dynamic. The dynamics shift to *pp* for all staves in measures 23 and 24.

Vocal and piano accompaniment for measures 22-25. The vocal lines are in a soprano and bass clef. The lyrics are: "sy, his bur - then is light, his yoke\_\_ is ea - - - sy, light, his burthen, his bur - then is light, his bur - then is light, his yoke\_\_ is ea - - -". The piano accompaniment continues from the previous system.

26

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

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

6

30

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

34

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

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

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

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

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

38

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

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

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

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

42

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

46

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

END OF THE FIRST PART

# PART II

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

*Largo*

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Be -

Behold the Lamb of

5

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

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

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

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

6 # 6 7 6



9

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

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

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

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

13

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

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

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

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

17

Musical score for measures 17-21. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests.

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

Lamb of God! that tak-eth a-way \_\_\_\_\_ the sin, \_\_\_\_\_ the sin of the world, \_\_\_\_\_ the sin of the world,

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

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

22

Musical score for measures 22-26. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music continues with similar rhythmic patterns as the previous section.

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

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

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

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

27

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

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

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

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

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

Largo

Violino I

Violino II

Viola

ALTO

Bassi

6

He was despised, de-spi-sed and reject ed,

12

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

17

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

22

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

27

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

32

man of sor-rows, and acquaint-ed with grief; He was de-spi-sed, reject-ed, a man of

37

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

42

quaint-ed with grief.

48

He gave his back to the smi-ters,

Fine.

52

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

55

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

58

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

61

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

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

64

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

$\frac{+4}{2}$  6  $\frac{5}{\#}$  *Da Capo.*

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

*Largo e staccato*

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

3

4 5 6

Piano accompaniment for the first system, measures 5-6. The music is in G minor (three flats) and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Vocal staves and piano accompaniment for the second system, measures 7-8. The lyrics are: "Su - re-ly, su - re-ly, he hath". The piano accompaniment continues with the same complex rhythmic pattern.

Vocal staves and piano accompaniment for the third system, measures 9-10. The lyrics are: "borne our griefs, and car - ried our sor - rows!". The piano accompaniment continues with the same complex rhythmic pattern.



9

10

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

$\frac{4}{2}$

11

car - ried our sor - rows; He was

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

car - ried our sor - rows; He was

car - ried our sor - rows; He was

4 7 6 4 3

14

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

7 6<sup>b</sup> 7 9 8 7 5 6 6 5 9 8 6 5 7 6

19

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

4 4 3 4 b 4 3

22

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

6<sup>b</sup>/<sub>5</sub>      6<sup>b</sup>/<sub>5</sub>

24

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

6<sup>b</sup>/<sub>5</sub>      6<sup>b</sup>/<sub>5</sub>      9      3

Alla breve, moderato

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

And with his stripes are we hea - -

11

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

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

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

And

6 6 4

20

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

29

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

38

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

47

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

7/3 6/4 4/3

57

Musical score for measures 57-64. The system includes a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment features a bass line with eighth notes and a treble line with rests.

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

and with his stripes are we hea -

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

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

6

65

Musical score for measures 65-72. The system includes a vocal line and piano accompaniment. The key signature changes to C major (no sharps or flats). The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a bass line with eighth notes and a treble line with rests.

stripes are we hea - - - - led,

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

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

and with his stripes are we hea - - -

73

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

82

Adagio

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

7 6 4



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

**Allegro moderato**  
**A tempo ordinario**

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

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

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

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

- all we, like sheep, all we, like sheep, we have tur -

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

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

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

12

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

All we, like sheep,  
 way, ev'ry one to his own way. All we, like sheep,  
 his own way. All we, like sheep, have gone a - stray,  
 All we, like sheep, have gone a - stray,

have gone a - stray, we have tur - ned, we have tur -  
 have gone a - stray,  
 we have tur - - - - - ned ev'ry one to

26

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

31

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

36

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

42

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

46

Musical notation for measures 46-49. The system includes a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

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

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

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

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

50

Musical notation for measures 50-53. The system includes a vocal line and piano accompaniment. The piano accompaniment continues with a consistent eighth-note bass line and a treble line with various rhythmic patterns.

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

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

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

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

55

Piano accompaniment for measures 55-59, featuring treble and bass staves with various rhythmic patterns and rests.

Vocal staves with lyrics for measures 55-59. The lyrics are: "we, like sheep, have gone a - stray, \_\_\_\_\_". The lyrics are repeated in four different vocal parts (Soprano, Alto, Tenor, Bass).

60

Piano accompaniment for measures 60-64, featuring treble and bass staves with various rhythmic patterns and rests.

Vocal staves with lyrics for measures 60-64. The lyrics are: "we have tur - ned, we have tur - ned". The lyrics are repeated in four different vocal parts (Soprano, Alto, Tenor, Bass).



Adagio

Musical score for measures 72-79. The score includes vocal lines and piano accompaniment. The tempo is marked 'Adagio'. The key signature has one flat (B-flat).

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

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

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

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

Musical score for measures 80-87. The score includes vocal lines and piano accompaniment. The tempo is marked 'Adagio'. The key signature has one flat (B-flat).

him, and the Lord hath laid on him, hath laid on him, \_\_\_\_\_ on him \_\_\_\_\_ the i - ni-quity of us \_\_\_\_\_ all.

Lord hath laid on him, on him, \_\_\_\_\_ hath laid on him, \_\_\_\_\_ the i - ni-quity of us \_\_\_\_\_ all.

laid on him, on him, \_\_\_\_\_ hath laid on him, \_\_\_\_\_ the i - ni-quity of \_\_\_\_\_ us all.

\_\_\_\_\_ the Lord hath laid on him, \_\_\_\_\_ the i - ni-quity of \_\_\_\_\_ us all.



2-5 Recitative: All they that see Him (tenor)

Larghetto

Violino I II

Violino III

Viola

TENORE

Bassi

3

6

6<sup>b</sup>

6<sup>+</sup>

*p*

All they that

5

*f*

see him, laught him to scorn; they

7

6<sup>+</sup>

7

4<sup>+</sup>/<sub>2</sub>

shoot out their lips, and shake their

9

heads, say - ing,

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

**Allegro**

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

*Tutti*

He

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

6

*Tasto solo*

He trus - ted in

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

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

7 7 6 7 #

11

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

16

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

6 7 6 4

20

Musical score for measures 20-24. It features a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part includes a bass line with some grace notes and a treble line with eighth and sixteenth notes.

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

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

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

li - ver him.

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

6 7 6 7 6 5 5 6 6

25

Musical score for measures 25-29. It features a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part includes a bass line with some grace notes and a treble line with eighth and sixteenth notes.

let him de - li - ver him. He trus - ted in God that he

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

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

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

6 5 6 6 5 6

30

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

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

let him de-li-ver him,

6 5 6 5 6 6

34

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

6 6 5

38

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

42

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



54

Musical notation for measures 54-57, including vocal lines and piano accompaniment.

light in him,

if he de-light in him,

if he de-

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

light in him,

let him de-li-ver him,

if he delight

in him, if he delight

him, let him de-li-ver him.

He trus-ted in

58

Adagio

Musical notation for measures 58-61, including vocal lines and piano accompaniment.

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

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

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

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



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

*Largo*

Violino I

Violino II

Viola

TENORE

Bassi

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

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

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

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

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

Largo e piano

Violino I

Violino II

Viola

TENORE

Bassi

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

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

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

like un-to his sor-row!

6 6 6 6

p

p

7 6 7 6 #

# 6 6 6 6 7 6 #

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

Violino I

Violino II

Viola

TENORE

Bassi

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

7<sup>#</sup>/<sub>4</sub> 5/3 +4/2 # #

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

Andante larghetto

Violini

TENORE

Bassi

But

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

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

6 6

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

22

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

27

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

32

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

38

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

A tempo ordinario

Violino I

Violino II

Viola

CANTO I

CANTO II

ALTO

TENORE

BASSO

Bassi

Lift up your heads,

Lift up your heads,

Lift up your heads,

6 6

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

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

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

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



23

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

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

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

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

27

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

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

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

The Lord of Hosts,

The Lord of Hosts,

31

Musical score for measures 31-35. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music is in a common time signature with a key signature of one flat. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

Canto I II

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

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

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

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

36

Musical score for measures 36-39. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music continues from the previous section. The vocal line has a melodic line with some rests. The piano accompaniment maintains a consistent rhythmic pattern.

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

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

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

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



40

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

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

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

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

7 6 7 7 7 7 6

44

- - - - - ry, the Lord of hosts, he

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

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

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

7 7 7 7 6 5 4 6 5 6 7 6 7 7

49

Musical score for measures 49-53. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The music is in a minor key and 4/4 time. The vocal line begins with a melodic phrase that is repeated and varied in the subsequent staves.

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

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

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

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

7 6 7 7 7 7 3

54

Musical score for measures 54-57. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The music continues with a similar melodic and harmonic structure to the previous section.

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

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

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

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

58

Musical score for measures 58-62, featuring piano accompaniment in treble and bass clefs.

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

63

Musical score for measures 63-67, featuring piano accompaniment in treble and bass clefs.

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

67

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

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

TENORE  
 Bassi

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

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

**Allegro**

Violino I

Violino II

Viola

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

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

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

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

Bassi

6 5 6 6/5

5

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

let all the an - gels of God wor -

let all the an - gels of God wor -

9

Musical notation for measures 9-13. The system includes a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

God wor - ship him,

let all the an - gels of God wor - ship

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

let all the an - gels of God wor -

- ship him,

let all the an - gels of God wor -

7 6

14

Musical notation for measures 14-18. The system includes a vocal line and piano accompaniment. The piano part continues with a similar rhythmic pattern.

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,

- ship him,

let all the an

# #

19

let all the an - -

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

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

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

23

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

- ship, wor - - - - -

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

27

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

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

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

let all the an

31

God wor - ship him.

God wor - ship him.

God wor - ship him.

- gels of God wor - ship him.

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

*Allegro larghetto*

Violini

ALTO

Bassi



7

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

15

high, thou hast led capti - vity captive, thou hast led capti - vity captive, and re - cei -

23

- - - - - ved gifts for men, yea e - ven for thine en - - - -

5 6

32

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

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

40

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

49

a - mong them, might dwell among them.

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

66  
 capti-ve, thou hast led capti - vi-ty capti-ve, and re - cei - - ved, and re - cei-ved gifts for

74  
 men, and re - cei-ved gifts for thine en-emies, that the Lord God might dwell a - mong them,

83  
 and might dwell \_\_\_\_\_ a - mong them, that the

92  
 Lord God \_\_\_\_\_ might dwell \_\_\_\_\_ a - mong them, that the

101 *f*  
 Lord, the Lord God might dwell \_\_\_\_\_ among them.

110 *tr*

**Andante allegro**

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Great was the com - pa - ny of the

Great was the com - pa - ny of the

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

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

4

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

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

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

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

Piano accompaniment for measures 7-10. The music is in 3/4 time with a key signature of one flat (B-flat). It features a steady eighth-note accompaniment in the right hand and a similar eighth-note accompaniment in the left hand.

Vocal staves for measures 7-10. The lyrics are: "prea - chers, great was the com - pa - ny of the prea - chers. The Lord gave the word;". The music is in 3/4 time with a key signature of one flat. The vocal lines are in soprano, alto, tenor, and bass clefs.

Piano accompaniment for measures 11-14. The music continues with a steady eighth-note accompaniment in the right hand and a similar eighth-note accompaniment in the left hand.

Vocal staves for measures 11-14. The lyrics are: "Great was the com - pa - ny, the com - pa - ny, the com - pa - ny of the". The music is in 3/4 time with a key signature of one flat. The vocal lines are in soprano, alto, tenor, and bass clefs.

14

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

17

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

20

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

23

chers.  
 chers.  
 chers.  
 chers.

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

Larghetto

Violini  
 SOPRANO  
 Bassi

4

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

7

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

10

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

13

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

16

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

19

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

22

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

**A tempo ordinario**

Violino I

Violino II

Viola

Oboe I

Oboe II

CANTO  
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, —

TENORE  
Their sound is gone out, their sound is gone out

BASSO  
Their sound is gone out, — their sound is gone

Bassi

5

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

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

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

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



11

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

16

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

20

Musical notation for measures 20-23, including vocal staves and piano accompaniment.

Musical notation for measures 24-27, including vocal staves and piano accompaniment.

Musical notation for measure 28, including vocal staves and piano accompaniment.

Musical notation for measure 29, including vocal staves and piano accompaniment.

Musical notation for measure 30, including vocal staves and piano accompaniment.

Musical notation for measure 31, including vocal staves and piano accompaniment.

Musical notation for measure 32, including vocal staves and piano accompaniment.

Musical notation for measures 33-36, including vocal staves and piano accompaniment.

Musical notation for measures 37-40, including vocal staves and piano accompaniment.

Musical notation for measure 41, including vocal staves and piano accompaniment.

Musical notation for measure 42, including vocal staves and piano accompaniment.

Musical notation for measure 43, including vocal staves and piano accompaniment.

Musical notation for measure 44, including vocal staves and piano accompaniment.

Musical notation for measure 45, including vocal staves and piano accompaniment.

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

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

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

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

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

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

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

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

29

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

33

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

4 3

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

Allegro

This musical score is for the Air 'Why do the nations so furiously' from Handel's Messiah. It is marked 'Allegro' and is in common time (C). The score is arranged for five parts: Violino I, Violino II, Viola, BASSO, and Bassi. The BASSO part is silent throughout. The Violino I and II parts play a rhythmic eighth-note pattern. The Viola part plays a similar eighth-note pattern. The Bassi part plays a steady eighth-note accompaniment. The score is divided into three systems, with measures 4, 7, and 10 marked at the beginning of each system. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 4. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and dotted rhythms.

13

*p*

Why do the na - - tions so

17

*p*

furious - ly rage to - ge - ther, why do the peo - ple i -

20

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

23

rage

so

27

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

31

ma - - - - - gine a vain thing, i -

35

ma - - - - - gine a vain thing?

39

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

42

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

45

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

48

thing? Why do the na - tions rage

51

54

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

57

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

60

thing, i - ma - - - - gine a vain

63

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



67

*f*

a vain thing?

71

The

*p*

75

*p*

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

78

ge - ther, take coun - sel to -

81

sel, take coun - sel to -

84

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

87

noin

90

ted, a - gainst the Lord and his a -

93

noin - ted.

4 #

**Allegro e staccato**

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

Let us break their

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

Let us break their bonds a -

let us break their bonds a - sun - der,

bonds a - sun-der, let us break,

let us break their bonds a - sun-der,

sun-der, let us, let us break,

let us break their bonds a - sun - der,

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

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

8

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

13

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

6

17

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

21

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

25

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

29

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

6

33

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

38

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

42

Musical notation for measures 42-46, including vocal staves and piano accompaniment.

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

their yokes from us. Let us break their

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

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

6 7 8

47

Musical notation for measures 47-51, including vocal staves and piano accompaniment.

sun - der, and cast a - way,

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

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

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



52

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

57

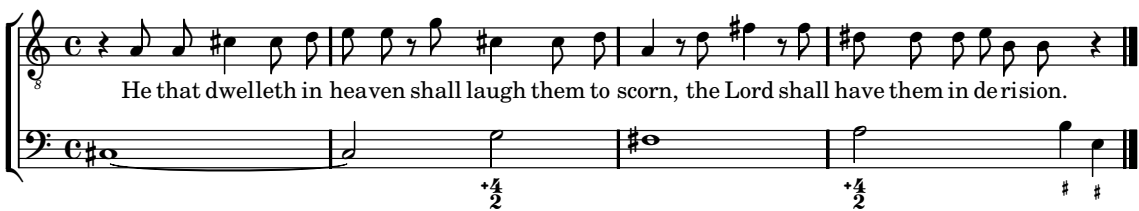
way, and cast a - way their yokes from us.  
 way, and cast a - way their yokes from us.  
 way, and cast a - way their yokes from us.  
 way, and cast a - way their yokes from us.

63

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

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

TENORE



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

Bassi

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

Andante

Violini

TENORE

Bassi

5

8

Thou shalt

11

*p* *f*

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

16

*p*

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

22

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

27

*f*

ter's ves - sel;

*f*



33

thou shalt break them, thou shalt

39

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

45

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

51

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

57

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

63

pot - - - ter's ves - sel.

69

2-22 Chorus: Hallelujah

Allegro

Tromba I II

Tympani

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Hal - le-lu-jah,

Hal - le-lu-jah,

Hal - le-lu-jah,

Hal - le-lu-jah,

Musical score for strings and woodwinds, measures 5-8. The score includes parts for Tromba I II, Tympani, Violino I, Violino II, Viola, and Bassi. The music is in G major and common time, featuring rhythmic patterns of eighth and sixteenth notes.

Vocal score for the chorus, measures 5-8. The vocal parts (CANTO, ALTO, TENORE, BASSO) sing the lyrics "Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah," in a rhythmic pattern of eighth and sixteenth notes. The Bassi part provides a rhythmic accompaniment.

9

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

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

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

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

7 6 Tasto solo

14

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

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

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

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

Tutti Tasti tutti

6 Tasto solo 6



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-

30

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

34

Musical score for measures 34-41. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass). The key signature is D major (two sharps). The time signature is 4/4.

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

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

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

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

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

42

Musical score for measures 42-49. The score includes instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass). The key signature is D major (two sharps). The time signature is 4/4.

and He shall

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

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

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



47

Musical score for measures 47-51. The score includes vocal lines and piano accompaniment. The key signature is D major (two sharps). The music features a mix of eighth and quarter notes, with some rests in the vocal parts.

Musical score for measures 51-54. The lyrics are: "and He shall reign for e - ver and e - ver, King of reign for e - ver and e - ver, for e-ver and e-ver, for e - ver and e-ver, King of reign for e - ver and e - ver, and He shall reign for e-ver and e-ver, e-ver, for e-ver and e-ver, for e-ver and e-ver, for e - ver, for e-ver and e-ver,"

52

Musical score for measures 52-55. This section consists of piano accompaniment for the vocal lines above. It features a rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment.

Musical score for measures 55-56. The lyrics are: "Kings, \_\_\_\_\_ and Lord of Lords, \_\_\_\_\_". The music consists of long, sustained notes in the vocal parts.

Musical score for measures 56-59. The lyrics are: "for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah,"

57

Musical score for measures 57-61. It consists of five systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has two vocal lines (treble clefs) and piano accompaniment (bass clef). The third system has two vocal lines (treble clefs) and piano accompaniment (bass clef). The fourth system has two vocal lines (treble clefs) and piano accompaniment (bass clef). The fifth system has two vocal lines (treble clefs) and piano accompaniment (bass clef).

King of Kings, \_\_\_\_\_ and Lord of Lords, \_\_\_\_\_

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

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

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

62

Musical score for measures 62-66. It consists of five systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has two vocal lines (treble clefs) and piano accompaniment (bass clef). The third system has two vocal lines (treble clefs) and piano accompaniment (bass clef). The fourth system has two vocal lines (treble clefs) and piano accompaniment (bass clef). The fifth system has two vocal lines (treble clefs) and piano accompaniment (bass clef).

\_\_\_\_\_ King of Kings, \_\_\_\_\_ and Lord of

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

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

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

67

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

72

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

77

Musical score for measures 77-80. The system includes a vocal line and four piano accompaniment staves (treble and bass clefs). The key signature is two sharps (F# and C#).

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

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

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

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

81

Musical score for measures 81-84. This system contains four piano accompaniment staves (treble and bass clefs) and no vocal lines. The key signature remains two sharps.

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

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

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

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

Musical score for measures 85-88. This system contains four piano accompaniment staves (treble and bass clefs) and no vocal lines. The key signature remains two sharps.

85

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

89

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

END OF THE SECOND PART

# PART III

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

Violini

SOPRANO

Bassi

*Larghetto* *tr*

6 7

10

19

*p*

know that my Re - deem-er liv-eth, and that he shall stand \_\_\_\_\_ at the

*p*

30

*f*

lat - - ter day \_\_\_\_\_ up-on the earth. I

$\frac{4}{2}$

40

*p* *tr*

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

50

earth, \_\_\_\_\_ up-on the earth; I know \_\_\_\_\_ that my Re - deem - er liv-eth, and that he

58

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

67

And though

76

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

86

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

97

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

105

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

115

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

6

126

first \_\_\_\_\_ fruits of them that sleep, \_\_\_\_\_ of them that sleep, the

134

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

144

now is Christ ri-sen from the dead, \_\_\_\_\_ the first\_ fruits\_ of them that sleep.

155

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

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

Grave

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

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

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

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



Allegro

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

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

Grave

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

23 **Allegro**

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

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

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

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

6 # 6 # 6 # 6 6 # 6

28

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

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

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

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

# 6 # 6 # 6 #

33

all be made a - live.

all be made a - live.

all be made a - live.

all be made a - live.

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

Violino I

Violino II

Viola

BASSO

Bassi

Behold, I tell you a my-stery! We shall not all sleep, but we shall all be

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

5

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

Pomposo, ma non allegro

Tromba

Violino I

Violino II

Viola

BASSO

Bassi

9

17

26

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

36

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

46

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

55

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

64

and we shall be chang'd.

73

The trumpet shall sound,——

82

the trumpet shall sound,—— and the dead shall be rais'd,—— in

92

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

101

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

110

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

119

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

128

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

137

*Adagio*

*f*

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

147

*Fine.*

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



167

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

176

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

186

ta

194

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

204

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

*Dal Segno.*

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

CONTR'ALTO

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

Bassi

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

Andante

CONTR'ALTO

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

TENORE

O grave, O

Bassi

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

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

8

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

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

12

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

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

17

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

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

21

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

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

(attaca il Coro.)

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

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

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

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

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

Musical notation for the first system, measures 4-7. It features a vocal line and two instrumental lines (piano and bass). The key signature is B-flat major (two flats). The time signature is 4/4. The music consists of eighth and quarter notes, with some rests.

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

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

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

God, thanks be to God,

6 #

Musical notation for the second system, measures 8-11. It continues the vocal and instrumental parts from the first system. The key signature remains B-flat major. The music features a variety of rhythmic patterns, including eighth and sixteenth notes.

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

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

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

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

12

Musical notation for measures 12-15, including vocal lines and piano accompaniment.

Je - sus Christ;

but

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

Je - sus Christ;

but thanks, but thanks, thanks,

Je - sus Christ;

16

Musical notation for measures 16-19, including vocal lines and piano accompaniment.

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

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

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

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

20

Musical notation for measures 20-23, including vocal lines and piano accompaniment.

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

but thanks be to God,

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

thanks, but thanks, thanks be to God,

24

God, thanks\_be\_ to God, who giveth us the vic - tory, the vic-tory, through our Lord

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

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

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

29

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

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

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

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

33

Musical score for measures 33-36. It consists of three systems of staves. The first system has three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The second system has two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The third system has two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

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

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

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

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

37

Musical score for measures 37-40. It consists of three systems of staves. The first system has three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The second system has two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The third system has two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

Je - sus Christ; but thanks,

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

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

Je - sus Christ; but

41

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

45 **Adagio**

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

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

**Larghetto**

Violini  
 SOPRANO  
 Bassi

10

18

If God is

*p*

27

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

38

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

47

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

57

Who shall lay a-ny thing to the charge

66

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

76

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

6 5<sup>b</sup> +4  
4 # 2



85

eth,

93

who is he that condemneth? who is he that con-

102

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

110

It is Christ that di-ed, yea rather, that is ri-sen a - gain, who

121

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

132

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

141

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

150

who is at the right hand of God, who is at the right hand of God, at the right hand of God, who maketh in-ter-

161

cession for us.

170

cession for us.

3-9 Chorus: Worthy is the Lamb

Largo

Tromba I II

Tympani

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

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

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

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

6 6 4/2 7#

Andante

6

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

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

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

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

6 7 6 #

Largo

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

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

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

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

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

6 6 4 #

Andante

Musical score for measures 15-20, featuring piano accompaniment in treble and bass clefs. The music is in G major and 4/4 time, marked Andante. The score includes a grand staff with two treble clefs and two bass clefs.

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

Musical score for measures 21-26, featuring piano accompaniment in treble and bass clefs. The music continues in G major and 4/4 time, marked Andante. The score includes a grand staff with two treble clefs and two bass clefs. Measure numbers 21, 24, 25, and 26 are indicated below the staves.

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

24 **Larghetto**

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

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

Tasto solo

28

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

Lamb, that

Lamb, that

Tasto solo

31

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

3 2 6 4 3 6

34

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

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

37

Musical score for measures 37-39, featuring piano accompaniment in treble and bass clefs. The key signature is two sharps (F# and C#).

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

4 3

40

Musical score for measures 40-42, featuring piano accompaniment in treble and bass clefs. The key signature is two sharps (F# and C#).

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

43

Musical score for measures 43-46, featuring piano accompaniment with treble and bass staves.

ry be un-to him, that sit teth upon the throne, that  
 that sit teth upon the throne, that  
 him, and un - to the Lamb,  
 that sit teth upon the throne, and

Vocal score for measures 43-46, including lyrics and musical notation for voice parts.

47

Musical score for measures 47-50, featuring piano accompaniment with treble and bass staves.

sit-teth up-on the throne for e - ver and e - - ver, and un -  
 sit-teth up-on the throne for e - ver and e - - ver, and un -  
 blessing and ho-nour, glory and pow'r be un - to him, blessing and ho-nour, glory and  
 un - to the Lamb for e - ver and e - - ver, blessing and ho-nour, glory and

Vocal score for measures 47-50, including lyrics and musical notation for voice parts.



50

Musical score for measures 50-52, featuring piano accompaniment with treble and bass staves.

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

6 6 4 # 4/2

Musical score for measures 50-52 with vocal lines and lyrics.

53

Musical score for measures 53-55, featuring piano accompaniment with treble and bass staves.

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

Tasto solo 6/4

Musical score for measures 53-55 with vocal lines and lyrics.

56

Musical score for measures 56-58. The score includes vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

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

Musical score for measures 59-61. The score includes vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part continues with a rhythmic accompaniment.

59

Musical score for measures 62-64. The score includes vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part continues with a rhythmic accompaniment.

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

Musical score for measures 65-67. The score includes vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part continues with a rhythmic accompaniment.



3-10 Chorus: Amen

Allegro moderato

The musical score is arranged in two systems. The first system (measures 1-8) includes a vocal line with lyrics and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics are: "A - - men, A - - men, A - - men, A - -". The second system (measures 9-16) continues the vocal and piano parts. The piano part includes a section labeled "Tasto solo" starting at measure 9. The lyrics continue: "A - - men, A - - men, A - - men, A - -". The score concludes with figured bass notation: 6 7, 3, 4/2, 6, 7, 6.

16

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

24

31

Musical score for measures 31-37. The score includes vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of rhythmic patterns and melodic lines.

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

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

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

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

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

38

Musical score for measures 38-44. The score includes vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music continues with vocal entries and piano accompaniment.

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

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

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

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



58

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

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

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

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

7 6 4 # 7 # 7 4 # # #

65

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

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

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

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



