

NOVELLO'S ORIGINAL OCTAVO EDITION.

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THE  
MESSIAH

A SACRED ORATORIO

COMPOSED IN THE YEAR 1741 BY

G. F. HANDEL.

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EDITED, AND THE PIANOFORTE ACCOMPANIMENT LARGELY RE-WRITTEN, BY  
EBENEZER PROUT.

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# PART I.

## OVERTURE.

No. 1.

Grave.  $\text{♩} = 60.$

Allegro moderato.  $\text{♩} = 116.$

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Handel's Messiah.—Novello's Edition.

Handwritten musical notation for the first system, measures 25-30. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment. A fermata is placed over the final note of the treble staff at measure 30.

Handwritten musical notation for the second system, measures 31-36. The treble clef continues the melodic line. A dynamic marking of *f* (forte) is present. A section marker 'B' is placed above the staff at measure 35.

Handwritten musical notation for the third system, measures 37-43. The treble clef features a more active melodic line with sixteenth-note patterns. A dynamic marking of *f* is present. A section marker 'C' is placed above the staff at measure 43.

Handwritten musical notation for the fourth system, measures 44-50. The treble clef continues with the melodic line. A section marker 'C' is placed above the staff at measure 44.

Handwritten musical notation for the fifth system, measures 51-56. The treble clef continues the melodic line. A dynamic marking of *f* is present. A section marker 'C' is placed above the staff at measure 56.

Handwritten musical notation for the sixth system, measures 57-62. The treble clef continues the melodic line. A dynamic marking of *mf* (mezzo-forte) is present.

Handwritten musical notation for the seventh system, measures 63-68. The treble clef continues the melodic line. A dynamic marking of *cres.* (crescendo) is present. A section marker 'D' is placed above the staff at measure 67.



Handwritten musical score system 1, consisting of a grand staff with treble and bass clefs. The music is in G major and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

Handwritten musical score system 2, continuing the piece. It includes a dynamic marking of *f* (forte) and a measure number of 70. The right hand has more complex rhythmic patterns, including some triplets.

Handwritten musical score system 3, showing further development of the musical themes. The right hand continues with intricate rhythmic figures.

Handwritten musical score system 4, with a measure number of 80. The texture remains consistent with the previous systems.

Handwritten musical score system 5, featuring a dynamic marking of *ff* (fortissimo) and a key signature change to F major. The music becomes more dramatic.

Handwritten musical score system 6, with a measure number of 90. The right hand has a prominent melodic line.

*Più lento.*

Handwritten musical score system 7, the final system on the page. The tempo is marked *Più lento*. The music concludes with a final cadence.

## No. 2.

## RECITATIVE.—COMFORT YE MY PEOPLE.

*Larghetto e piano.* ♩ = 72.

*p*

TENOR.

Comfort ye, com - - fort ye . . My people,

*fp* *p* *fp*

*ad lib.* *A a tempo.*

com - fort ye, com - - fort ye My people,

*a tempo.*

*p* *simili.* *fp*

10

saith your God, saith your God. Speak ye

*fp* *fp* *mf* *simili.* *p*

com-fort-a-bly to Je-ru-salem, speak ye com-fort-a-bly to Je-ru-salem, and

*mf*

**B**

cry un - to her, that her war - fare, her war - fare is ac -

90

- complish'd, that her in - i - qui - ty is par-don'd, that her in -

- i - qui - ty is par - don'd.

*mf*

**C**

The voice of him that cri-eth in the wil - derness, "Pre-pare ye the way of the

30

Lord, make straight in the des-ert a high-way for our God."

\* Handel's MS. has *F* like the Dublin score *D*.

## No. 3.

## AIR.—EV'RY VALLEY SHALL BE EXALTED.

*Andante.*  $\text{♩} = 80.$

*f*

*tr tr tr*

*p f p f*

TENOR. A

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

*tr*

*f p*

10

. . . shall be ex - alt - ed, shall be . . . ex - alt

ed, shall be ex - alt - ed, shall be ex - alt

*f* *p*

20

ed, and ev - ry

*f*

moun-tain and hill . . made low, the crook - ed straight,

*p*

and the rough places plain, the crook - ed

30

straight, the crook - ed straight, and rough places plain,

*cres.* *p* *simili.*

and the rough places plain.

*p* *f*

40

**C**

Ev-'ry val-ley, ev-'ry val-ley . . . shall be ex-alt

*p* *f* *p*

50

**D**

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

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

. . . shall be ex-alt ed, and ev-'ry mountain and

*p* *f*

hill made low, the crook-ed straight, the

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

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

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

*p*

60

*f*

70

*ad lib.*

*p colla voce.*

*f a tempo.*

*tr tr tr tr tr tr*

*p*

80

*f p f tr*

## No. 4.

## CHORUS.—AND THE GLORY OF THE LORD.

*Allegro.* ♩ = 100.

*f*

SOPRANO.

ALTO.

TENOR.

BASS.

*mf* And the glo - ry, the

*mf*

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

\* *f* glo - ry of the Lord, *f* the glo - ry of the Lord

*f* *mf* And the glo - ry, the glo - ry of the Lord shall be re -

*f* *mf* And the glo - ry, the glo - ry of the Lord



shall be re - veal - ed,

veal - ed, and the glo - ry, the glo - ry of the

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

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

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

Lord shall be re - veal -

veal - ed,

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

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

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

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

re - veal - ed,

re - veal - ed,

re - veal - ed,

re - veal - ed,

40

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

and all flesh . . shall

*mf*

*mf*

**B**

and all flesh . . shall

and all flesh . . shall

see it to - ge - ther, *f* for the mouth of the

for the mouth of the

**B**

*f*

50

see it to - ge - - ther, for the mouth

see it to - ge - - ther, and all

Lord hath spo - ken it, and all

Lord hath spo - ken it, and all

of the Lord hath spo - ken it,

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

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

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

and all flesh . . shall

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

flesh . . shall see it to - ge - - ther, the mouth of the

for the mouth of the

60

70

8332

see it to - ge - ther, and the  
 see it to - ge - ther, and the  
 Lord hath spo - ken it, and the  
 Lord hath spo - ken it, and the

glo - ry, the glo - ry of the Lord, and all flesh . . shall  
 glo - ry, the glo - ry of the Lord, and all flesh . . shall see  
 glo - ry, the glo - ry of the Lord, and all flesh . . shall see it, shall  
 glo - ry, the glo - ry of the Lord, and all flesh . . shall

see it to - ge - ther, the mouth of the Lord hath  
 it to - ge - ther, and the glo - ry, the glo - ry of the  
 see it to - ge - ther,  
 see it to - ge - ther,

spo - ken it,

Lord shall be re - veal - ed, and all

and all flesh . . .

and all flesh . . .

90

for the mouth of the Lord hath spo - ken

flesh . . . shall see it to - ge - ther, for the mouth

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

shall see it to - ge - ther, and the

it, hath spo - ken it,

of the Lord . . . hath spo - ken it, and all flesh . . .

be re - veal - ed, and all

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

100

E

and the glo - ry, the glo - ry, the glo - ry of the  
shall see it to - ge - ther,  
flesh . . shall see it to - ge - ther,  
and all flesh . . shall see it to - ge - ther,  
Lord shall be re - veal - ed,  
and the glo - ry, the glo - ry of the Lord shall be re - veal - ed,  
and the glo - ry, the glo - ry of the Lord shall be re - veal - ed,  
and the glo - ry, the glo - ry of the Lord shall be re - veal - ed,  
re - veal - ed, and all flesh . . shall see it to -  
shall be re - veal - ed, and all flesh . . shall see it to -  
veal - ed, re - veal - ed, for the mouth of the

ge - ther, to - ge - ther, for the mouth of the Lord . . .

ge - ther, to - ge - ther; for the mouth of the Lord

ge - ther, to - ge - ther; for the mouth of the Lord . . .

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

hath spo - ken it, for the mouth of the

hath spo - ken it, for the mouth of the

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

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

130

*Adagio.*

Lord . . . hath spo - - ken it.

Lord . . . hath spo - - ken it.

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

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

*Adagio.*

## No. 5.

## RECITATIVE.—THUS SAITH THE LORD.

*Andante.* BASS.

*Andante.* ♩ = 76.

*f*

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;

**A**

and I will shake, . . . . . and I will shake . . . . .

10

*p*

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



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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "earth, the sea, the dry land, all na-tions, I'll shake, and the de -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

sire . . . . . of all

*simili.*

20

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "sire . . . . . of all". The piano accompaniment continues with the same rhythmic pattern. A *simili.* marking is present in the piano part. The system number 20 is centered below the piano part.

**B** *Recit.*

na - tions shall come. The Lord, whom ye seek, shall sudden-ly come to His

The third system begins with a section marked **B** and *Recit.* (Recitative). The vocal line has a treble clef and a key signature of one flat. The lyrics are: "na - tions shall come. The Lord, whom ye seek, shall sudden-ly come to His". The piano accompaniment is sparse, with a few chords and a simple bass line. A *f* (forte) marking is present in the piano part.

tem-ple, ev'n the messen-ger of the cov-en-ant, whom ye de-light in :

*f*

The fourth system continues the recitative. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "tem-ple, ev'n the messen-ger of the cov-en-ant, whom ye de-light in :". The piano accompaniment is sparse, with a few chords and a simple bass line. A *f* (forte) marking is present in the piano part.

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

30

The fifth system concludes the recitative. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "be - hold, He shall come, saith the Lord of Hosts.". The piano accompaniment is sparse, with a few chords and a simple bass line. The system number 30 is centered below the piano part.

## No. 6. ALTO.—BUT WHO MAY ABIDE THE DAY OF HIS COMING ?

*Larghetto.*  $\text{♩} = 88.$

*f*

ALTO. A

But who may a - bide the

day of His com-ing? and who shall stand when He . . ap -

*mf* *p*

- pear-eth? who shall . . stand when He . . ap - pear-eth?

*mf* *p* *mf*

B

But who may a - bide, but who may a - bide the day of His

*p*

com-ing? and who shall stand when He ap - pear-eth?

*f* *p* *mf*

40

**C**

and who shall stand when . . . He ap - pear -

*p*

50

eth? when . . . He ap - pear -

**D**

eth?

*Prestissimo.* ♩ = 138.

*p* *cres.*

60

For He is like . . . a re -

*f* *p*

- fi - - ner's fire, . . . for He is

*f* *p*

like . . . a re - fi

70

ner's fire, . . . who shall

*f* *p*

E

stand when He ap - pear - eth? for He is like a re -

*p*

- fi

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

80

ner's fire, for He is like a re

*f p f p f*

ner's fire,

*p f p* *tr*

and who shall stand when He ap - peareth?

*f p f p* 90

*F* *Larghetto. Tempo 1mo.*

But who may a - bide the day of His com - ing?

*p mf* 100

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

*p*

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

*f* *p* 110

**G** *Prestissimo.*  
For He is like . . . a re-fi-ner's

*Prestissimo.*  
*p* *f* *p*

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

*f* *p* *fp* 120

who shall stand when He, when He ap-

*fp* *fp* *fp*

-pear-eth? and who shall stand when

*fp* *p* *cres.*

He ap - pear - eth? for He is

*p* *cres.* *p*

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

*f* *p*

130

who shall stand when He . . .

ap - pear - eth? when He ap -

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

*f* *p*

140

- fi

*f p*

*tr*

*tr*

ner's fire, for He is

*cres.*

*I Adagio.*

*Adagio.*

like a re-fi-ner's fire.

*Prestissimo.*

*f*

150



## No. 7.

## CHORUS.—AND HE SHALL PURIFY.

*Allegro.*  
SOPRANO. *mf*

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

*Allegro.*  $\text{♩} = 72.$   
*mp*

ALTO.

TENOR.

BASS. *mf*

And He shall pu - ri - fy, and

*mf*

And He shall

He shall pu - ri - fy . . . . . the sons of

pu - ri - fy, and

And He shall pu - ri - fy . . . . . the sons . . .

Le - - - vi, A

and He shall pu - ri -

He shall pu - ri - fy

of Le - - - vi, and

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 - -

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

20

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

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

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

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

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

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

- ness, and He shall pu - ri - fy, *mf*

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

*mf* *f* *mf*

*mf*  
and He shall pu - ri - fy,

and He shall pu - ri - fy,

and He . . shall pu - ri - fy,

the sons of Le - vi,

*f*

30

*f* shall pu - ri - fy, and He shall pu - ri - fy,

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

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

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

*f*

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

and He shall

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

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

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

40

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

He shall pu - ri - fy . . . the sons  
 . . . shall pu - ri - fy, . . . shall pu - ri - fy . . . the  
 . . . the sons . . . of Le - vi, the  
 and He shall pu - ri - fy . . . the sons, the  
 of Le - vi, that they may of - - fer un - to the Lord an  
 sons of Le - vi, that they may of - - fer un - to the Lord an  
 sons of Le - vi, that they may of - - fer un - to the Lord an  
 sons of Le - vi, that they may of - - fer un - to the Lord an  
 of-fer-ing in right - eous - ness, in right - eous - ness.  
 of-fer-ing in right - eous - ness, in right - eous - ness.  
 of-fer-ing in right - eous - ness, in right - eous - ness.  
 of-fer-ing in right - eous - ness, in right - eous - ness.

*ff* *E* *mf*

50

## No. 8. RECITATIVE.—BEHOLD, A VIRGIN SHALL CONCEIVE.

ALTO.

Be - hold, a vir - gin shall con - ceive, and bear a son,  
and shall call His name Em - man - u - el. "God with us."

## No. 9. AIR AND CHORUS.—O THOU THAT TELLEST GOOD TIDINGS TO ZION.

*Andante.*  $\text{♩} = 138.$

*f*

*tr*

ALTO.

0

10

**A**

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

moun - tain, O thou that tell-est good

**B**

tidings to Zi-on, get thee up in-to the high moun

tain, get thee up in - to the high

moun tain :



C

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

*tr* *p* *mf* *p*

40

up thy voice with strength: lift it up, be not a -

D

- fraid: say un-to the cit-ies of Ju-dah, say un-to the

50

cit-ies of Ju-dah, Be - hold .. your God! be - hold .. your God! say

un-to the cit-ies of Ju - - dah, Be - hold . . your God! . . be .

- hold your God! . . . be - hold your God!

E

O thou that tellest good tidings to Zi-on,

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

F

a - rise, a - rise, a - rise, shine, for

thy light is come : and the glo - - - - -

*mf* *p*

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

*mf* *p* Ped.

90

is ris - en, is ris - en up - on . . thee, is ris - en, is

\*

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

97 100

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

Ped. \*

CHORUS.

**H**  
SOPRANO. *f*  
O thou that tell-est good ti-dings to Zi-on, good ti-dings to Je-

ALTO.

TENOR. *f*  
O thou that tell-est good

BASS. *f*  
O thou that tell-est good ti-dings to Zi-on, good

- ru - sa - lem, O thou that tell-est good

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

ti-dings to Zi-on,

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

110

ti-dings to Zi-on, good ti-dings to Zi-on, a - rise, a -

Zi - on, a - rise, a -

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

a - rise, a -

I

I

L.H.

rise, say un - to the cit - ies of Ju - dah, Be - hold your

rise, say un - to the cit - ies of Ju - dah, Be - hold your

rise, say un - to the cit - ies of Ju - dah, Be - hold your

rise, say un - to the cit - ies of Ju - dah, Be - hold your

L.H.

God ! Be - hold, the glo - ry of . . . the

God ! Be - hold, the glo - ry of the

God ! Be - hold, the glo - ry of . . . the

God ! Be - hold, the glo - ry of . . . the

120

Lord is ris - en up - on thee, O

Lord is ris - en up - on thee, O

Lord is ris - en up - on thee, O

Lord is ris - en up - on thee, O

**K**

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

**K**

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

130

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

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, . . of the Lord, the

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

Lord . . . . . is ris - en up - on thee.

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

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

*f*

*L* *tr*

140

*tr* *tr* *tr*

150

## No. 10. RECITATIVE.—FOR BEHOLD, DARKNESS SHALL COVER THE EARTH.

*Andante Larghetto.* ♩ = 72.

*p*

Bass.

For be -

- hold, dark - ness shall cov - er the earth, and gross dark - ness the

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

*poco cres.*

rise up - on thee, and His glo -



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

And the Gentiles shall come to thy light, and kings to the brightness of thy ri - sing.

No. 11. AIR.—THE PEOPLE THAT WALKED IN DARKNESS.

*Larghetto.* ♩ = 72.

*mf* *cres.*

Bass.

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

*mf* *p*

A

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

*mf* *p*

seen a great light, have seen a great light, . . . the peo-ple that walk-ed, that

*cres.* *mf* *p*

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

*mf* *p*

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

20

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

*mf* *p*

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

*mf*

30

C

and they that dwell, . . that

*p* *p*

30

dwell in the land of the shad - - - ow of death, . . .

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

40

shad - ow of death, . . . up - on them hath the light

shi - ned, and they that dwell, that dwell in the land of the

*mf* *p*

D

50

shad - - - ow of death, up - on them hath the

*mf* *p*

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

*mf*

60

## No. 12.

## CHORUS.—FOR UNTO US A CHILD IS BORN.

*Andante Allegro.* ♩ = 76.

A SOPRANO.

*p*

For un-to us a Child is born, un-to us a Son is giv-en, unto

*p*

10

us a Son is given, for unto us a Child is born: . . .

ALTO.

TENOR.

*p*

BASS.

For unto us a Child is born, un-to

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

**B**

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

giv-en :

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

**B**

20

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

giv-en, un-to us a Son is giv-en: *mf* and the gov-ernment shall

un-to us a Son is giv-en. *mf* and the gov-ernment shall be up-on His shoul

der; *mf* and His Name shall be call-ed

and the gov-ernment shall be up-on His shoulder; and His Name shall be call-ed *cres.*

and the gov-ernment shall be up-on His shoulder; and His Name shall be call-ed *cres.*

and the gov-ernment shall be up-on His shoulder; and His Name shall be call-ed *cres.*

and the gov-ernment shall be up-on His shoulder; and His Name shall be call-ed *cres.*

30

Won - der - ful, Coun - sel - lor, The Mighty God, The  
 Won - der - ful, Coun - sel - lor, The Mighty God, The  
 Won - der - ful, Coun - sel - lor, The Mighty God, The  
 Won - der - ful, Coun - sel - lor, The Mighty God, The

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

Un - to us a Child is  
 un - to us a Son is giv - en :  
 us a Child is born,

40



born,

*mf* and the gov - ernment shall be up - on His shoul

*p* un - to us a Son is giv - en :

*cres.* and His Name

*cres.* der ; and His

*cres.* and His Name *cres.*

*mf* and the gov - ernment shall be up - on His shoul der ; and His

*ff* shall be call - ed Won - der - ful, Coun - sel - lor,

*ff* Name shall be call - ed Won - der - ful, Coun - sel - lor,

*ff* shall be call - ed Won - der - ful, Coun - sel - lor,

*ff* Name shall be call - ed Won - der - ful, Coun - sel - lor,

50

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

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

The Mighty God, The Ev-er-last-ing Fa-ther, The Prince of Peace. Un-to

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

For un-to us a Child is born,

For un-to

us a Child is born,

For un-to us a Child is born,

un-to

us a Child is born,

un-to

un-to us a Son is giv-en:

us a Son is giv-en :

us a Son is giv-en : and the gov-ernment shall be up-on His shoul-der ;

and the gov-ernment shall be up-on His shoul-der ;

and the gov-ernment shall be up-on His shoul-der ;

and His Name shall be call-ed Won-der-ful,

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

and His Name shall be call-ed Won-der-ful,

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

60

*mf*

*mf*

*mf*

*mf*

*cres.*

*ff*

*ff*

*ff*

*ff*

*ff*

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

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

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

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

70

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

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

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

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

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

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

un-to us a Son is giv-en: and the gov-ernment, the gov-ernment shall  
 un-to us a Son is giv-en: and the gov-ernment shall  
 giv-en, un-to us a Son is giv-en:  
 giv-en, un-to us a Son is giv-en:

80

be up-on His shoul-der, and the gov-ernment shall be up-on His shoul-der; and His  
 be up-on His shoul-der, and the gov-ernment shall be up-on His shoul-der; and His  
 and the gov-ernment, the gov-ernment shall be up-on His shoul-der; and His  
 and the gov-ernment, the gov-ernment shall be up-on His shoul-der; and His

**G**  
**ff**  
 Name shall be call-ed Won-der-ful, Coun-sel-lor,  
 Name shall be call-ed Won-der-ful, Coun-sel-lor,  
 Name shall be call-ed Won-der-ful, Coun-sel-lor,  
 Name shall be call-ed Won-der-ful, Coun-sel-lor,  
**G**  
**ff**

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

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

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

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

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

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

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

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

90

## No. 19.

## PASTORAL SYMPHONY.

*Larghetto.*  $\text{♩} = 132.$

*p*

*tr* *tr* *tr*

*poco cres.*

*tr* *tr* *A*

*dim.* *p*

10

*cres.*

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass staff. The first system is marked 'Larghetto' with a tempo of 132 beats per minute and a dynamic of 'p'. It features several trills ('tr') in the treble staff. The second system continues the texture with more trills. The third system is marked 'poco cres.' and shows a gradual increase in volume. The fourth system is marked 'dim.' and 'p', with a section labeled 'A' appearing in the treble staff. A measure number '10' is indicated at the start of the bass staff. The fifth system is marked 'cres.' and shows further dynamic growth.

First system of musical notation. The upper staff contains a melodic line with various ornaments and rests. The lower staff provides a harmonic accompaniment. The dynamic marking *p* *più cres.* is present.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a more active accompaniment. The dynamic marking *dim.* is present. A measure number **20** is indicated below the lower staff.

Third system of musical notation, beginning with a section marker **B**. The upper staff includes trills (*tr*) and a *pp* dynamic marking. The lower staff has a simple accompaniment with a *p* dynamic marking.

Fourth system of musical notation. The upper staff features trills (*tr*) and a melodic line. The lower staff has a simple accompaniment.

Fifth system of musical notation. The upper staff includes trills (*tr*) and a melodic line. The lower staff has a simple accompaniment.

Sixth system of musical notation. The upper staff includes trills (*tr*) and a melodic line. The lower staff has a simple accompaniment. A measure number **30** is indicated below the lower staff.



## No. 14. RECITATIVE.—THERE WERE SHEPHERDS ABIDING IN THE FIELD.

SOPRANO.

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

*p*

## RECITATIVE.—AND LO, THE ANGEL OF THE LORD CAME UPON THEM.

*Andante.* SOPRANO.

*Andante.*  $\text{♩} = 56.$

And lo, the an - gel of the

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

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

*p*

## No. 15. RECITATIVE.—AND THE ANGEL SAID UNTO THEM.

SOPRANO.

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

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

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

## No. 16. RECITATIVE.—AND SUDDENLY THERE WAS WITH THE ANGEL.

*Allegro.*  $\text{♩} = 72.$

SOPRANO.

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

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

## No. 17.

## CHORUS.—GLORY TO GOD.

*Allegro.*

SOPRANO. *mp*  
Glo - ry to God, glo - ry to God in the high - - -

ALTO. *mp*  
Glo - ry to God, glo - ry to God in the high - - -

TENOR. *mp*  
Glo - ry to God, glo - ry to God in the high - - -

BASS. *mp*

*Allegro. ♩ = 80.*

- est,

- est,

- est, and peace on earth,

and peace on earth,

*mf*

*mf*

*mf*

*p*

*f*

Glo - ry to God, glo - ry to God,

*f*

Glo - ry to God, glo - ry to God,

*f*

Glo - ry to God, glo - ry to God,

*f*

Glo - ry to God, glo - ry to God,

*f*

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

*f*

**B**

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

*f*

*p* *f* **B**

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

20

*C. ff*

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

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

peace on earth,  
 peace on earth, good-will to - wards men, to - - wards  
 peace on earth, good - will . . to - wards men, to-wards  
 peace on earth,

*p* *f*

**D**

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

men, good-will, good-will, good-will, good - will towards men, good -

men, good-will, good-will, good-will, good - will towards men, . .

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

**D**

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature is D major (two sharps) and the time signature is common time. The first vocal line starts with a forte (*f*) dynamic and includes a trill (*tr*) on the word 'wards'. The piano accompaniment also features a trill in the right hand.

good - will . . to - wards men.

will . . . to - wards men.

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

. . . good - will to - wards men.

*mf*

40

The second system continues the vocal and piano parts. It consists of four vocal staves and a piano accompaniment. The piano accompaniment is marked *mf* (mezzo-forte). The system includes a measure number '40' at the beginning of the piano part. The vocal lines continue with the lyrics 'good - will . . to - wards men.' and 'will . . . to - wards men.'.

*p* *tr* *pp* *tr*

The third system shows the final part of the vocal and piano sections. It includes four vocal staves and a piano accompaniment. The piano part is marked *p* (piano) and *pp* (pianissimo). Trills (*tr*) are indicated above the vocal lines. The system concludes with a double bar line.

## No. 18. AIR.—REJOICE GREATLY, O DAUGHTER OF ZION:

*Allegro.* ♩ = 88.

The piano introduction consists of two systems of music. The first system begins with a forte (*f*) dynamic. The second system features trills (*tr*) in the right hand and a piano (*p*) dynamic in the left hand, which then returns to forte (*f*) at the end of the system.

A SOPRANO.

Re-joyce, re-joyce, re-joyce . . . greatly, re-joyce, . . .

The vocal line is marked 'A SOPRANO.' and includes the lyrics 'Re-joyce, re-joyce, re-joyce . . . greatly, re-joyce, . . .'. The piano accompaniment features a piano (*p*) dynamic.

10

O daugh-ter of Zi-on!

The vocal line continues with the lyrics 'O daugh-ter of Zi-on!'. The piano accompaniment features a forte (*f*) dynamic.

O daughter of Zi-on! re-joyce, . . . re-joyce, . . .

The vocal line concludes with the lyrics 'O daughter of Zi-on! re-joyce, . . . re-joyce, . . .'. The piano accompaniment features a piano (*p*) dynamic.

re - joyce,

20

*f* *p*

B

daugh - ter of Zi - on! re - joyce . . . great - ly! Shout, . . . O

daughter of Je - ru - sa - lem! Be - hold, thy King com-eth

*mf* *p*

30

Handel's MS. reads—

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

*mf* *p*



un - to thee!

40

C

He is the right - - eous

Sa - viour, and He shall speak peace un-to the hea -

*poco cres.* *p*

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

50

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

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

60

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

*pp* *f a tempo.*

Re-joyce, re-joyce, re-joyce . . . greatly,

*p* *f*

re-joyce

*p*

70

great - ly,

*mf*

O daugh - ter of Zi - on! Shout, O daugh - ter of Je -

*p*

- ru - sa - lem! Be - hold, thy King com - eth un - to

*F* *cres.* *p*

80

thee! re - jice, . . . re - jice

*p*

and shout, shout, shout,

*p*

shout, re-joyce . . . great-ly,

*f*

90

*G*

re-joyce . . . greatly, O daughter of Zi-on! Shout, . .

*p*

O daugh-ter of Je-ru-sa-lem! Be-hold, thy King cometh un-to

*ad lib.*

thee! be-hold thy King com-eth un-to thee!

*colla voce.* *f*

100

*f*

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

## No. 19. RECITATIVE.—THEN SHALL THE EYES OF THE BLIND BE OPENED.

ALTO.

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

## No. 20. AIR.—HE SHALL FEED HIS FLOCK LIKE A SHEPHERD.

*Larghetto, e piano.* ♩ = 112.

ALTO.

He shall feed His flock like a shepherd, and He shall gather the lambs with His arm, with His arm.

**A**

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

10

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

*cres.*

**B**

and car - ry . . them . . in His bo - som, and

*p*

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

20

gen - - tly lead . . those that are . . with young.

*mf*

SOPRANO. C

Come un - to . . Him, . . all ye that la - bour, come

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

30

come un - to . . Him, . . all ye that la - bour, come

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

cres.

D

Take His yoke up - on you, and learn . . of Him, for

He . . is . . meek . . and low - ly of heart, . . and ye . . shall find rest, . . and

40

ye shall find rest un - to . . your souls,

E

*mf*

take His yoke up-on you, and learn . . of Him, for He . . is . . meek . . and

*p*

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

*f*

50

*dim.*



## No. 21. CHORUS.—HIS YOKE IS EASY, AND HIS BURTHEN IS LIGHT.

*Allegro.* SOPRANO.  
His yoke . . is ea - - - sy, His burthen is

*Allegro.* ♩ = 69.  
*p*

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

ALTO.

TENOR.  
*p* His yoke . . is ea - - -

BASS.

His

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

- - sy, His burthen is light, His burthen is light, His

*p* His yoke . . is ea - - -

*A* *mf* *dim.* *p*

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

His bur - then is light, *dim.* *p* His

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

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

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

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

His bur - then is light, His burthen is

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

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

sy, His bur - then is light, His

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

His yoke . . . is ea

His bur - then is light,

*f* *p* *pp*



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

30

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

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

Handel's Messiah.—Novello's Edition.

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

40

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

*ff*  
 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.

*ff*

50

*Handwritten signature*

## PART II.

No. 22.

CHORUS.—BEHOLD THE LAMB OF GOD.

*Largo.*  $\text{♩} = 80.$  *f* *tr* *tr* *tr* *tr*

**SOPRANO.** *p* Be - hold the Lamb of God, behold the Lamb of

**ALTO.** *p* Behold the Lamb of God, be - hold the Lamb of God, the Lamb of God

**TENOR.** *p* Be - hold the Lamb of God, the Lamb of

**BASS.** *p* Be - hold the Lamb of God, be -

*p*

*cres.* God that ta - keth, that ta - keth a - way the sin of the world, . . .

*cres.* that ta - keth a - way the sin . . . of the world, be -

*cres.* God that ta - keth a - way the sin of the world, be -

*cres.* . hold the Lamb of God that ta - keth a - way the sin of the world, . . .

*cres.* *f*

**A**

*f*

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

**A**

10

ta - keth a-way the sin of the world, of . . . the world, be -  
 ta - keth a-way the sin of the world, the sin of the world, be -  
 ta - keth a-way the sin of the world, the sin of the world, be -  
 ta - keth a-way the sin of the world, the sin of the world, be -

**B**

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

**B**

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

20

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

way the sin of the world.  
 way the sin of the world.  
 way the sin of the world.  
 way the sin of the world.

*Ped.* 30 \*



No. 23.

AIR.—HE WAS DESPISED.

*Largo.* ♩ = 72.

Dynamic markings: *f*, *p*, *f*, *p*

ALTO.

He

Dynamic markings: *f*, *p*, *f*

A

was des-pi-sed, des - pi-sed and re-ject-ed, re -

Dynamic markings: *p*

10

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

Dynamic markings: *pp*

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

Dynamic markings: *pp*

20

B

grief. He

was despised, rejected, He was des - pi-sed and re-ject-ed of

men, a man of sorrows, and ac-quaint-ed with grief, . . . a man of sorrows, and ac -

C

- quaint-ed with grief, He was des-pi-sed, re-ject-ed, a man of . .

sorrows, and acquainted with grief, and acquainted with grief, . . . a man of

D

sor-rows, and ac-quaint-ed with grief.

FINE.

FINE.

E

He gave His back to the smi - ters,

*Un poco piano.*

50

He gave His back to the smi - ters, and His cheeks to

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

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

hair: He hid not His face from shame and

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

from shame, . . . He hid not His

face from shame, . . . from shame and spit-ting.

*D.C.*

*D.C.*

*p*

## No. 24.

## CHORUS.—SURELY HE HATH BORNE OUR GRIEFS.

*Largo e staccato.* ♩ = 72.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is in a minor key and common time, featuring a steady, rhythmic accompaniment with a forte dynamic.

SOPRANO.  
 ALTO.  
 TENOR.  
 BASS.

*f* Sure-ly, sure-ly He hath  
*f* Sure-ly, sure-ly He hath  
*f* Sure-ly, sure-ly He hath  
*f* Sure-ly, sure-ly He hath

Vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment for the second system. The vocal parts enter with the lyrics "Sure-ly, sure-ly He hath". The piano accompaniment continues with the same rhythmic pattern.

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

Vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment for the third system. The vocal parts continue with the lyrics "borne our griefs, and car-ried our sor-rows,". The piano accompaniment continues with the same rhythmic pattern.

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

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

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

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

10

car - - ried our sor - rows.

car - - ried our sor - rows. *mf* He . . .

car - - ried our sor - rows.

car - - ried our sor - rows.

**A** *mf*

He was wound - ed for our trans - gres - sions, He was  
 was wound - - - ed for our trans - gres - sions, He was  
*mf* He was wound - ed for our trans - gres - sions, He was  
*mf* He was wound - ed for our trans - gres - sions, He was

**A** *mf*

bruis - - ed, He was bruis - ed for our in - -  
 bruis - - ed, He was bruis - ed for our . . . in -  
 bruis - ed, He . . . was bruis - ed for our in -  
 bruis - ed, He was bruis - ed for our in -

*f*  
 i - qui - ties, the chas - tise - ment, the chas -  
 i - qui - ties, the chas - tise - ment,  
 i - qui - ties, the chas - tise - ment, the chas -  
 i - qui - ties, the chas - tise - ment,

*f*

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

was up - - on Him.  
 was . . . up - - on . . . Him.  
 . . . was up - - on . . . Him.  
 was . . . up - - on Him.

*Segue No. 25.*



No. 25. CHORUS.—AND WITH HIS STRIPES WE ARE HEALED.

*Alla breve. Moderato.*

SOPRANO. *mf* And with His stripes we are heal - ed, and with His

ALTO. *mf* And with His stripes

TENOR.

BASS.

*Alla breve. Moderato.*  $\text{♩} = 80.$   
*mf* L.H.

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

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

*mf* And with His stripes we are

*A*

10

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

heal ed,

heal ed, and with His stripes we are

*mf* And with His stripes we are

20

**B** *f*

and with His stripes we are heal - -

and with His stripes we are heal - ed,

heal - ed, we are heal ed,

heal ed, and with His stripes we are heal

**B** *f*

ed,

and with His stripes we are heal

and with His stripes we are heal

ed,

30

**C**

and with His stripes we are heal

ed,

and with His stripes we are heal

**C**

ed,

and with His stripes we are heal -

ed, are heal -

and with His stripes we are heal -

D

and with His stripes we are heal -

ed,

ed, and with His stripes we are heal -

ed, and with His stripes

D

E

ed, and with His stripes we are heal -

and with His stripes we are heal - ed,

ed, and with His stripes we are heal -

we are heal - ed, and

E

ed,

and with His stripes we are heal

ed, and with His stripes

with His stripes we are heal

70

F

and with His stripes we are

ed,

we are heal ed, and with His stripes we are

ed, are heal ed,

F

L.H.

80

*Adagio.*

heal ed.

and with His stripes we are heal ed.

heal ed.

and with His stripes we are heal ed.

*Adagio.*

90

No. 26. CHORUS.—ALL WE LIKE SHEEP HAVE GONE ASTRAY.

*Allegro moderato.*

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

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

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

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

*Allegro moderato.* ♩ = 92.

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

sheep ; we have turn

sheep have gone a - stray ;

sheep ; we have

sheep have gone a - stray ;

A

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

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

have gone a - stray ;  
have gone a - stray ;  
have gone a - stray ;  
have gone a - stray ;

**B**

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

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

**C**

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

all we like sheep have

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

one to his own way, all we like sheep

one to his own way, all we like sheep

gone a - stray, . . . have gone a - stray ; . . .

have gone a - stray ;

have gone a - stray : . . .

we have turn - ed ev - ry

we have turn ed,

we have

40



we have turn - ed, we have  
 one to his own way, we have turn - ed  
 we have turn-ed, we have turn - ed  
 turn - ed, we have turn-ed, we have

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

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

50

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

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

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

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

G *Adagio.*

his own way, we have turn-ed ev-ry one to his own way, and the  
 his own way, we have turn-ed ev-ry one to his own way,  
 his own way, we have turn-ed ev-ry one to his own way,  
 his own way, we have turn-ed ev-ry one to his own way, and the Lord hath

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

Him, . . . on Him . . . the in - i - qui - ty of . . . us all.  
 hath laid on Him . . . the in - i - qui - ty of us all.  
 hath laid on Him . . . the in - i - qui - ty of . . . us all.  
 Him . . . the in - i - qui - ty of . . . us all.

## No. 27. RECITATIVE.—ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN.

*Larghetto.* ♩ = 80.

*f*

TENOR.

All they that

*dim.* *p*

see Him, laugh Him to scorn; they

*f*

shoot out their lips, and shake their

*f*

heads, say - ing :

*f*

10

No. 28. CHORUS.—HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM.

*Allegro.*

SOPRANO.

ALTO.

TENOR.

BASS.

*f* He trust - ed in God that He . . . would de - liv - er Him, let Him de -

*Allegro.* ♩ = 80.

*f*

*f* He trust - ed in God that He . . . would de - liv - er Him,

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

A

*f* He trust - ed in

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

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

A

10

God that He . . . would de - liv - er Him, let Him de - liv - er Him, if He de -  
 light in Him, let Him de - liv - er Him, if He de - light in Him, if He de -  
 Him,  
 He trust - ed in God that He . . . would de - liv - er Him,  
 light in Him, if He de - light . . .  
 light in Him, if He de - light  
 He trust - ed in God, in . . God, in God He trust - ed, let Him de - liv - er  
 let Him de - liv - er Him, if He de - light in Him,  
 in Him,  
 in . . Him, let Him de - liv - er Him,  
 Him, if He de - light in Him, if He de - light in Him, let Him de -

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

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

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

- liv - er Him, **B** He trust - ed in

20

He trust - ed in God that He . . . would de - liv - er Him, let Him de -

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

God, He trust - ed in God, let Him de - liv - er Him, if He de -

let Him de - liv - er Him, He

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

- light in Him, if He de - light in Him, He trust - ed in God, He

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



trust - ed in God that He . . would de - liv - er Him, let Him de - liv - er Him,  
 . . . in . . Him, let Him de - liv - er Him, if He de - light in  
 trust - ed in God, let Him de - liv - er Him, if He de - light in  
 if He de - light in Him, let Him de - liv - er Him,  
 Him, if He de - light in Him, let Him de - liv - er Him,  
 Him, if He de - light in Him, let Him de - liv - er Him,  
 let Him de - liv - er Him, let Him de -  
 if He de - light . . . in Him, if He de -  
 let Him de - liv - er Him, if He de - light . . in . .  
 He trust - ed in God that He . . would de - liv - er  
 liv - er Him,

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

40

Him de - liv - er Him, **D**  
- light in Him, He trust - ed in God, let Him de - liv - er Him, if He de -  
Him de - liv - er Him, He trust - ed in God, let Him de - liv - er Him, if He de - light . .  
He trust - ed in God, that He . . would de - liv - er Him, . .

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



if He de - light . . in Him, if He de - light . . . . .  
 light . . . . .  
 if He de-light in Him, if He de - light . . . . .  
 He trust - ed in God, that He . . . would de -

*Adagio.*  
 . . in Him, let Him . . de - liv - er Him, if He de - light in Him.  
 . . in Him, let Him de - liv - er Him, if He de - light in Him.  
 . . in Him, let Him, let Him de - liv - er Him, if He de - light in Him.  
 - liv - er Him, . . let Him, let Him de - liv - er Him, if He de - light in Him.  
*Adagio.*  
*ff*

60

## No. 29. RECITATIVE. — THY REBUKE HATH BROKEN HIS HEART.

*Largo. TENOR.*

Thy re-buke hath bro-ken His heart; He is full of

heav-i-ness, he is full of heav-i-ness; Thy re-buke hath bro-ken His heart;

He look-ed for some to have pi-ty on Him, but there was no man, neither found He

a-ny to com-fort him; He look-ed for some to have pi-ty on Him,

but there was no man, nei-ther found He a-ny to com-fort Him.

Segue No. 30.

## No. 30. AIR.—BEHOLD, AND SEE IF THERE BE ANY SORROW.

TENOR.

*Largo.*

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

*Largo.* ♩ = 66.

*p*

like un - to His sor - row. Be -

*poco cres.* *p*

**A**

- 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 . . . un - to His

*dim.*

10

sor - row.

*pp* *poco cres.* *pp*

## No. 31. RECITATIVE.—HE WAS CUT OFF OUT OF THE LAND OF THE LIVING.

TENOR.

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

for the trans-gres-sion of Thy peo-ple was He strick-en.

*Segue*  
No. 32.

## No. 32. AIR.—BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL.

*Andante larghetto*,  $\text{♩} = 108$ .

TENOR.

But Thou didst not leave His

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

soul in . . hell, nor didst . . Thou suf - fer, nor didst Thou suf - fer Thy

10

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

B

*tr* *tr*

*f*

But Thou didst not leave His

*tr*

*p*

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

20

soul in hell, nor didst Thou suf - fer Thy



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

didst . . Thou suf - fer Thy Ho - ly . . One to see cor - rup - tion,

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

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

*A tempo ordinario.* ♩ = 76.

Piano introduction in C major, 4/4 time. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamic is marked *f* (forte).

1st SOPRANO.

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

2nd SOPRANO.

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

ALTO.

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

*mf*

A

King of Glo-ry shall come in . . .

King of Glory shall come in.

King of Glory shall come in . . .

TENOR.

BASS.

*mf* Who is <sup>this</sup> the King of Glory? <sup>this</sup> the

*mf* Who is <sup>this</sup> the King of Glory? <sup>this</sup> the

A

\* Handel's MS. has "this King," not "the King."

*mf*

The

*mf*

The

*mf*

The

King of Glo - ry? who is <sup>this</sup> the King of Glo - ry? who is <sup>this</sup> the King of Glo - ry?

King of Glo - ry? who is <sup>this</sup> the King of Glo - ry? who is <sup>this</sup> the King of Glo - ry?

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

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

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

**B**

*mf*

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

*mf*

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

*mf*

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

**B**

*mf*

20

King of Glo - ry shall come in, . . . and the King of Glo - ry shall come

King of Glo - ry shall come in, and the King of Glo - ry shall come

King of Glo - ry shall come in, . . . and the King of Glo - ry shall come

Who is <sup>this</sup> the King of Glo-ry? who is <sup>this</sup> the King of Glo-ry? who  
 Who is <sup>this</sup> the King of Glo-ry? who is <sup>this</sup> the King of Glo-ry? who  
 in. Who is <sup>this</sup> the King of Glo-ry? who is <sup>this</sup> the King of Glo-ry? who  
 in...  
 in...

is <sup>this</sup> the King of Glo-ry? The Lord of Hosts,  
 is <sup>this</sup> the King of Glo-ry? The Lord of Hosts,  
 is <sup>this</sup> the King of Glo-ry? The Lord of Hosts, the Lord of Hosts,  
 The Lord of Hosts, the Lord of Hosts,  
 The Lord of Hosts, the Lord of Hosts,

C 1st & 2nd SOPRANOS.

ALTO. He is the King of Glory, He is the King of Glory, He is the King of

TENOR. He is the King of Glory, He is the King of Glory, He is the King of Glory, He

BASS. He is the King of Glory, He is the King of Glory, He is the King of Glory, He

He is the King of Glory, He is the King of Glory, He is the King of Glory,

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

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

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

the Lord of Hosts, He

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,

D

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

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

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

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

Hosts, the Lord of Hosts, the Lord of Hosts, the Lord of

Hosts, the Lord of Hosts, the Lord of Hosts, the Lord of

Hosts, the Lord of Hosts, the Lord of Hosts, the Lord of

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

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

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

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

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

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

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

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

*F* *cres.*

*F* *cres.*



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

Nos. 34 to 36 omitted. See Appendix, p. 187.

No. 37.

CHORUS.—THE LORD GAVE THE WORD.

*Andante Allegro.*

SOPRANO. *f* Great was the com - pa - ny of the

ALTO. *f* Great was the com - pa - ny of the

TENOR. *f* The Lord gave the word ; great was the com - pa - ny of the

BASS. *f* The Lord gave the word ; great was the com - pa - ny of the

*Andante Allegro.* ♩ = 80.

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

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

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

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

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

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

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

**A**

preach-ers. The Lord gave the word; great was the com -

preach-ers. The Lord gave the word; great was the com -

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

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

10 *Ped.*

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

pa - ny, the com - pa - ny, the com - pa - ny of the

com - pa - ny, the com - pa - ny of the

com - pa - ny, the com -

**B**

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

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

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

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

**B**

great was the com-pany of the preachers, of the preachers, great was the com-  
 pa-ny, the com- pa-ny, the com- pa-ny, the com- pa-ny, the  
 great was the com-pany of the preachers, the com- pa-ny, the  
 pa-ny, the com- pa-ny, the com- pa-ny, the com-  
 pa-ny of the preach-ers, of the preach-  
 com- pa-ny, the com- pa-ny, the com-pany of the preach-ers, of the preach-  
 com- pa-ny, the com- pa-ny of the preach-ers, of the preach-  
 pa-ny, the com- pa-ny of the preach-ers, of the preach-  
 20  
 ers.  
 ers.  
 ers.  
 ers.

## No. 38.

## AIR.—HOW BEAUTIFUL ARE THE FEET.

*Larghetto.*  $\text{♩} = 104.$

*p*

SOPRANO.

How beau-ti-ful are the feet of them that

*pp*

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

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

*f*

A

how beau - ti - ful are the feet.. of them that

*p*

10

preach the gos-pel of peace, and bring glad ti - - - dings, and

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

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

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

## No. 39. CHORUS.—THEIR SOUND IS GONE OUT INTO ALL LANDS.

*A tempo ordinario.*

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

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

TENOR. Their sound is gone out, their

BASS. Their sound is gone out, . . .

*A tempo ordinario. ♩ = 88.*

The musical score is written in G minor (three flats) and common time (C). It features four vocal parts and a piano accompaniment. The tempo is marked 'A tempo ordinario'. The piano part begins with a forte (f) dynamic. The lyrics are: 'Their sound is gone out in - to all lands, their sound is gone out into all lands, . . . in - to all lands, their sound is gone out . . . their sound is gone out in - to all lands, their sound is gone out . . .'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

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

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

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

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

This section continues the vocal parts and piano accompaniment from the previous system. The lyrics are: 'out in - to all lands, in - to all lands, their sound is gone out into all lands, . . . in - to all lands, their sound is gone out . . . their sound is gone out in - to all lands, their sound is gone out . . .'. The piano accompaniment continues with the same rhythmic pattern and chordal structure.

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

10

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

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



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

20

**B**  
 ends of the world, their sound is gone out, is gone out in - to all  
 to the ends of the world, their sound is gone out, is gone out in - to all  
 world, . . . of the world, their sound is gone out in - to all  
 ends . . . of the world, their sound is gone out in - to all  
*tr*

**B**

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

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

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

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

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

*Ped.* \* 30

words un - to the ends of the world,

and their words un - to the ends of the

world, and their

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

un - to the ends of the world.

world, un - to the ends of the world.

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

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

## No. 40. AIR.—WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER.

*Allegro.*  $\text{♩} = 112.$

*f*

10

Bass. A

Why do the

*p*

na - tions so fu - riously rage to - ge - ther? why

do the peo - ple im - ag - ine a vain thing? why

do the na - tions rage

so fu - rious - ly to -

*f* *p*

- ge - ther? why do the peo - ple im -

*f* *p*

- ag - ine a . . vain

thing? . . . im - ag - ine a vain

B  
thing? why do the

na - tions so fu - riously rage to - ge - ther, and

40

why do the peo - ple, and why do the

peo - ple im - ag - ine a . . . vain thing? . . . why

do the na - tions rage

so fu-riously to -

- ge-ther, so fu-riously to - ge - ther? and why do the

peo - ple im - ag - ine a vain thing? im -

- ag - - - ine a vain thing? and

why do the peo-ple im - ag - ine a vain

D

thing?

*f*

70

The

*p*

E

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

- ge - ther, take coun - sel

80

sel, take coun - sel to

- ge - ther against the Lord, and a - gainst . . . His a -

- noint

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

90

- noint ed.



No. 41. CHORUS.—LET US BREAK THEIR BONDS ASUNDER.

*Allegro e staccato.*

**SOPRANO.** *f* Let us break their bonds a - sun-der, let us break,

**ALTO.** *f* Let us break their

**TENOR.** *f* Let us break their bonds a - sun-der, let us, let us break their bonds a -

**BASS.** *f* Let us break their bonds a -

*Allegro e staccato.*  $\text{♩} = 76.$

*f*

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,

A

let us break their bonds a - sun - der,

let us break their bonds a - sun - der,

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

let us break their bonds a - sun - der,

10

and cast a -

and cast a - way their yokes from

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

*f*

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

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

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

and cast a - way,

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

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

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

and cast a - way their yokes from

us, let us break their bonds, let us break their bonds,

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

let us break their bonds,

us, let us break their bonds a

let us break their bonds a - sun - der,

bonds, let us break their bonds a -

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

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

The musical score is written in the key of G major (one sharp) and consists of three systems. Each system includes vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment (Grand Staff). The lyrics are: '- way their yokes from us, and cast a - way their yokes from' and 'us, let us break their bonds, let us break their bonds, us, let us break their bonds a - sun - der, let us break their let us break their bonds, us, let us break their bonds a let us break their bonds a - sun - der, bonds, let us break their bonds a - let us break their bonds a - sun - der, let us break their bonds, let us break their bonds a -'. There are first and second endings marked with 'B' and repeat signs. A piano number '20' is visible at the start of the second system's piano part.

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

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

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

R.H.

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

**D**

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

- 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.

*f*

60

## No. 42.

## RECITATIVE.—HE THAT DWELLETH IN HEAVEN.

TENOR.

Hethat dwelleth in heaven shall laugh them to scorn ; the Lord shall have them in de - ri - sion.

## No. 43.

## AIR.—THOU SHALT BREAK THEM.

*Andante.* ♩ = 84.

*f*

TENOR. A

Thou shalt break them, Thou shalt

break them with a rod . . . . of i - ron ;

*poco cres.*

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

*p*

20

ves - sel, Thou shalt dash them in pie - ces, in

*res.*

pie - ces like a pot

*p*

**B**

ter's ves - sel.

*f*

30

Thou shalt break them,

*p*



Thou shalt break them with a rod . . . . .

40

. . . . . of i - ron; Thou shalt

*mf* *p*

dash them in pie - ces like a . . . pot - - - - - ter's . .

**C**  
ves - sel, Thou shalt dash them in pie - ces like a

*f* *p*

50

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

pot - - ter's ves - sel,                      Thou shalt dash them in

pie - ces                      like a pot - - ter's

D  
ves - sel.

*Allegro.*

SOPRANO. *f* Hal - le-lu-jah,

ALTO. *f* Hal - le-lu-jah,

TENOR. *f* Hal - le-lu-jah,

BASS. *f* Hal - le-lu-jah,

*Allegro.*  $\text{♩} = 72.$

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

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

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

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

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

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

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

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

10

A

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

B

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



le - lu - jah ! The king - dom of this world

Hal - le - lu - jah ! The king - dom of this world

- le - - lu - jah ! The king - dom of this world

- lu - jah, Hal - le - lu - jah ! The king - dom of this world

*(p)* **C**

is be - come the King - dom of our Lord and of His Christ, and of His

is be - come the King - dom of our Lord and of His Christ, and of His

is be - come the King - dom of our Lord and of His Christ, and of His

is be - come the King - dom of our Lord and of His Christ, and of His

*f*

*f*

*f*

*f*

*f*

40

Christ ;

Christ ;

Christ ; and He shall reign for

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

**D**

*f*

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

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

50

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

Lords, King of

Lords,

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

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

Kings, and Lord of

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

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

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

60

Lords, King of

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

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

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



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

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

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

ev - er, Hal - le - lu - jah, Hal - le - lu - jah! and He shall  
 ev - er, and Lord of Lords, Hal - le - lu - jah, Hal - le - lu - jah! and  
 and Lord of Lords, . . . and He shall  
 ev - er, and Lord of Lords, Hal - le - lu - jah, Hal - le - lu - jah! and He shall

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

80

Kings, and Lord of Lords, King of Kings, and Lord of  
 Kings, and Lord of . . . Lords, King of Kings, and Lord of . . .  
 Kings, and Lord of . . . Lords, King of Kings, and Lord of . . .  
 Kings, and Lord of Lords, King of Kings, and Lord of

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

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

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

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

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

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

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

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

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

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

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

## PART III.

No. 45.

AIR.—I KNOW THAT MY REDEEMER LIVETH.

*Larghetto.*  $\text{♩} = 72.$

*mp*

*tr*

*tr*

*tr*

*tr*

10

SOPRANO. A

I

*cres.*

*dim.*

*tr*

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

*p*

*p*

20

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

*tr*

30

day . . . up - on the earth,

*f*

**B**

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

*p*

40

He shall stand . . . at the lat - ter day up - on the

*tr*

**C**

earth, . . . up - on the earth, I know . . . that my Re -

50

- deem - er liv - eth, and He shall stand . . . at the lat - - - ter day

60

up - on the earth, . . . . . up - on . . the earth ;

And though worms de - stroy this bo - dy,

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

flesh shall I . . see God. I

know that my Re-deem-er liv-eth. And though worms de-stroy this

*p*

bo-dy, yet in my flesh shall I see God, yet in my

*f*

100

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

*p*

110

- deem-er liv-eth. For now is Christ ris-en

*f* *p*

120

from the dead, the first-fruits of them that

*pp*

sleep, . . . . . of them that sleep, the first - fruits of

130

them that sleep, for now is Christ

140

ris - en, for now is Christ ris - en from the dead,

150

the first-fruits of them, of them that sleep.

160

160



## No. 46.

## CHORUS.—SINCE BY MAN CAME DEATH.

*Grave.*

SOPRANO. *p* Since by man came death, since by man came death,

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

TENOR. *p* Since by man came death, since by man came death, . . .

BASS. *p* Since by man came death, since by man came death,

*Grave.* ♩ = 60.

*Allegro. f*

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

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

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

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

*Allegro.* ♩ = 84.

*f*

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

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

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

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

**B Grave.** *p*

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

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

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

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

**B Grave.** ♩ = 60.

*p*

20

**C Allegro.** *f*

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

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

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

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

**C Allegro.** ♩ = 84.

*f*

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

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

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

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

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

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

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

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

30

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

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

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

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

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

## No. 47. RECITATIVE.—BEHOLD, I TELL YOU A MYSTERY.

BASS.

Be-hold, I tell you a mys-te-ry; we shall not all sleep, but we shall all be

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

## No. 48. AIR.—THE TRUMPET SHALL SOUND.

*Pomoso, ma non Allegro.* ♩ = 80.

*f*

*Trumpet Solo.*

*p*

10

20

*f*

Bass. *S. A.*

The trum-pet shall sound, . . .

*f*

30

and the dead shall be raised, and the dead shall be

*p*

raised . . . in - cor - rup - ti - ble,

*f*

40

the trum - pet shall sound, . . . and the dead shall be

*f* *p*

raised, be raised in - cor - rup - ti - ble, be

50

raised in - cor - rup-ti - ble, and we shall be changed, . . .

60

and

we shall be changed.

70

*Trumpet.* The

trum-pet shall sound, . . . the trum-pet shall sound, . . .

80

D

and the dead shall be raised, . . . . . be

90

raised in - cor - rup-ti-ble, be raised in - cor - rup-ti-ble,

and we shall be changed, be changed, . . . . .

100

E

and we shall be changed,

*f*

and we shall be changed, . . . . . we shall be

*tr* *tr*

110

changed, we shall be changed, and

120

we shall be changed,

and we shall be changed, we shall be changed,

130

and we shall be changed, we shall be changed.

*Adagio.* *G* *a tempo.*

*Adagio.*

*f a tempo.*

140



150

FINE. \*

For this cor-ruptible must put . .

FINE. \*

*p*

on in - cor - rup-tion, for this cor - rup - ti-ble must put

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

170

on, must put on in - cor - rup-tion; and this

*cres.* *p*

180

\* This second part of the Air is generally omitted.

mor-tal must put . . . on im-mor-tal

180

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

200

i-ty, im-mor-tal-i-ty. The

3

Dal S.  
Dal S.

210

Nos. 49 to 52 omitted. See Appendix, p. 187.

No. 53.

## CHORUS.—WORTHY IS THE LAMB THAT WAS SLAIN.

*Largo.*

SOPRANO. *f* Wor - thy is the Lamb that was slain, and hath re -

ALTO. *f* Wor - thy is the Lamb that was slain, and hath re -

TENOR. *f* Wor - thy is the Lamb that was slain, and hath re -

BASS. *f* Wor - thy is the Lamb that was slain, and hath re -

*Largo.* 60. *f*

*Andante.*

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

*Andante.* 100.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

10

*A Largo.*

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

*Andante.*

God, to God by His blood, to re - ceive pow - er, and rich - es, and

God, to God by His blood, to re - ceive pow - er, and rich - es, and

God, to God by His blood, to re - ceive pow - er, and rich - es, and

God, to God by His blood, to re - ceive pow - er, and rich - es, and

*Andante.* = 100.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

B

*Larghetto.*

Bless - ing and honour, glo-ry and pow'r, be un - to Him, be un - to Him that sit-teth upon the

Bless - ing and honour, glo-ry and pow'r, be un - to Him, be un - to Him that sit-teth upon the

B *Larghetto.*  $\text{♩} = 72$

Bless-ing and honour, glo-ry and pow'r, be un - to Him, be un - to

throne, and un - to the Lamb,

throne, and un - to the Lamb,

Him that sit-teth upon the throne, . . . and un - to the Lamb, . . .

Bless - ing and

that sit-teth upon the throne, and un - to the Lamb,

for ev - er and ev - er, for ev - er and ev - er, glo - ry and hon - our, glo - ry and pow'r, be un - to Him, be un - to Him, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, bless - ing and hon - our, glo - ry and ry, for ev - er and ev - er, for ev - er, that ev - er, for ev - er and ev - er, pow'r, be un - to Him, be un - to Him that sit - teth up - on the throne, and sit - teth up - on the throne, . . . up - on the throne, . . . and throne, . . . up - on the throne, up - on the throne, . . . and

un - - to the Lamb. Bless - ing and  
 un - - to the Lamb. Bless - ing and hon - our, glo - ry and  
 un - - to the Lamb.  
 un - - to the Lamb. Bless - ing and hon - our, glo - ry and pow'r, be un - to  
 hon - our, glo - ry and pow'r, be un - to Him, glo -  
 pow'r, be un - to Him, glo - - - ry be un - to Him  
 Bless - ing and hon - our, glo - ry and pow'r, be un - to  
 Him for ev - er,  
 ry be un - to Him that  
 that sit - teth up - on the throne,  
 Him, and un - to the Lamb,  
 that sit - teth up - on the throne,

sitteth upon the throne, that sitteth upon the throne, . . . for ev - er and ev -  
 that sitteth upon the throne for ev - er and ev -  
 Blessing and honour, glory and pow'r, be un - to  
 and un - to the Lamb for ev - er and ev -

er, and un - to the Lamb for . . .  
 er, and un - to the Lamb for . . .  
 Him. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for  
 er. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for

50

ev - - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to  
 ev - - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to  
 ev - - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to  
 ev - - er.



Him, be un - to Him,

Him, be un - to Him, *ff* bless - ing and hon - our, glo - ry and pow'r, be un - to

Him, be un - to Him, *ff* bless - ing and hon - our, glo - ry and pow'r, be un - to

*D* Bless - ing and hon - our, glo - ry and pow'r, be un - to

*ff* bless - ing, hon - our, glo - ry and pow - er, be un - to

Him, be un - to Him, *ff* bless - ing, hon - our, glo - ry and pow - er, be un - to

Him, be un - to Him, *ff* bless - ing, hon - our, glo - ry and pow - er, be un - to

Him, be un - to Him, *ff* bless - ing, hon - our, glo - ry and pow - er, be un - to

Him that sitteth upon the throne, . . . up - on the throne, and un - to the

Him that sitteth upon the throne, . . . and un - to the

Him that sitteth upon the throne, and un - to the

Him that sitteth upon the throne, and un - to the Lamb, un - to the

Lamb, . . . for ev - er, for ev - er and ev - er, for  
 Lamb, for ev - er, for ev - er, for ev - er, for ev - er and ev - er, for  
 Lamb, for ev - er, for ev - er, for ev - er, for ev - er and ev - er, for  
 Lamb, for ev - er, for ev - er, for ev - er and ev - er, for

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

*Adagio.*  
 ev - er, for ev - er and ev - er, for ev - er and ev - er.  
 er, for ev - er and ev - er, for ev - er and ev - er.  
 ev - er, for ev - er and ev - er, for ev - er and ev - er.  
 er, for ev - er and ev - er, for ev - er and ev - er.

*Adagio.*



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,

90

*f*

*f*

100

**G**

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

*f*

This musical score page, numbered 183, is for Handel's Messiah. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a fortissimo (ff) dynamic. The lyrics are "men, A" repeated across the vocal parts. The piano accompaniment includes a section marked with a forte (f) dynamic and a fermata. A rehearsal mark 'H' is placed above the piano part at measure 110. The score concludes with a piano (p) dynamic marking.

Handwritten musical score system 1. It features a vocal line with lyrics "men," and "A" and an instrumental accompaniment. The key signature has two sharps (F# and C#). A first ending bracket labeled "I" is placed over the final measure of the system.

Handwritten musical score system 2. It continues the vocal line with lyrics "men," and "A" and the instrumental accompaniment. A measure number "120" is printed below the first measure of this system.

Handwritten musical score system 3. It continues the vocal line with lyrics "men," and "A" and the instrumental accompaniment. A measure number "130" is printed below the first measure of this system.

men, A K

men, A

A men, A

men, A

K

A

Detailed description: This system of musical notation includes four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics 'men, A' are repeated across the vocal lines. A 'K' time signature is present at the beginning and end of the system.

men, A men, A

men, A men, A men, A

men, A men, A

men, A men, A

Detailed description: This system continues the musical notation from the previous system. It features four vocal staves and piano accompaniment. The lyrics 'men, A men, A' are repeated across the vocal lines.

men, A men, A

men, A men, A

men, A

men, A men, A

L

140

Detailed description: This system concludes the musical notation. It features four vocal staves and piano accompaniment. The lyrics 'men, A men, A' are repeated across the vocal lines. A 'L' time signature is present at the end of the system. The number '140' is written at the bottom left of the system.

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

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

130

*Adagio.*  
A - - men, A - - men, A - - men.  
A - - men, A - - men, A - - men, A - - men, A - - men.  
A - - men, A - - men, A - - men, A - - men, A - - men.  
A - - men, A - - men, A - - men, A - - men, A - - men.  
*Adagio.*

THE END



## APPENDIX.

## No. 34. RECITATIVE.—UNTO WHICH OF THE ANGELS SAID HE AT ANY TIME.

TENOR.

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

## No. 35. CHORUS.—LET ALL THE ANGELS OF GOD WORSHIP HIM.

*Allegro.*

SOPRANO. *f* Let all the an-gels of God wor - ship Him,

ALTO. *f* Let all the an-gels of God . . . wor - ship Him,

TENOR. *f* Let all the an-gels of God wor - ship Him,

BASS. *f* Let all the an-gels of God wor - ship Him,

*Allegro. ♩ = 72.*

let all the an-gels of God, 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,

A

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

A

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

10

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

20

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

B

gels of God wor  
 wor  
 wor ship Him,  
 ship Him,

B

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

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

ship Him.  
 ship Him.  
 ship Him.  
 ship Him.

## No. 36.

## AIR.—THOU ART GONE UP ON HIGH.

*Allegro.* ♩ = 84.

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a simple accompaniment of quarter notes. The second system continues the melodic line with more complex rhythmic patterns, including sixteenth-note runs, while the bass clef accompaniment remains steady.

Bass. A

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

*p*

10

The vocal line is written in bass clef and begins with the lyrics 'Thou art gone up on high, Thou art gone up on high,'. The piano accompaniment is in treble and bass clefs, with a dynamic marking of *p* (piano) under the first measure of the second system. The page number '10' is located at the bottom left of the system.

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

The vocal line continues with the lyrics 'Thou hast led cap-tiv - i - ty cap - tive, Thou hast led cap-tiv - i - ty'. The piano accompaniment continues with a similar rhythmic pattern. The lyrics are aligned with the vocal notes.

cap - tive, and re - ceiv - - - - - ed gifts . . for men ; yea,

20

The vocal line concludes with the lyrics 'cap - tive, and re - ceiv - - - - - ed gifts . . for men ; yea,'. The piano accompaniment continues to the end of the system. The page number '20' is located at the bottom left of the system.

e - ven for Thine en - e - mies,

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

30

that the Lord

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

40

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

might dwell a - mong them.

50

Thou art gone up on high, Thou art gone up on high, Thou hast

*p*

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

60

and re - ceiv - ed gifts for men; yea, e - - ven

*p*

for Thine en - . . .

70

*D*

e - mies, for Thine en - e - mies,

*f*

that the Lord God might dwell a - mong them,

*p*

80

that the Lord God might dwell . . . . .

. . . . . a - mong them,

*p*

90

*E*

that the Lord God, that the Lord

*p*



God might dwell a - mong them, might dwell . . . . .

100

. . . . . a - mong . . . . .

**F**  
them, that the Lord God might dwell a - mong them.

110

120

## No. 49. RECITATIVE.—THEN SHALL BE BROUGHT TO PASS.

ALTO.

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

*p*

## No. 50. DUET.—O DEATH, WHERE IS THY STING?

ALTO. *Andante.*

TENOR.

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

*Andante.* ♩ = 69.

*p*

sting? O grave, where is thy vic-to-ry? O grave, O

grave, where, where is thy vic-to-ry? where is thy vic-to-ry? O death,

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

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

N.B.—This Duet is given in the abridged form indicated by the Dublin score. Compare the Full Score.

A

vic-to-ry? O death, where, where is thy sting? O grave, . . . O grave, where

vic-to-ry? O grave, O death, where, where is thy sting? O grave, O grave, where

is thy vic-to-ry? O grave, where is thy vic-to-ry? The sting . . . of death is sin, the

is thy vic-to-ry? O grave, where is thy vic-to-ry? The sting . . .

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

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

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.

## No. 51.

## CHORUS.—BUT THANKS BE TO GOD.

*Andante. f*

SOPRANO. But thanks, but thanks, thanks, thanks be to God, but thanks, but

ALTO. But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

TENOR. But thanks, but thanks, thanks, thanks be to God, thanks be to

BASS. But thanks, but thanks, thanks, thanks be to God, thanks be to

*Andante. ♩ = 69.*

*f*

thanks, thanks. thanks be to God, Who giv - eth us the vic - to-ry, the vic - to-ry through

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

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

God, thanks be to God,

our Lord Je - sus Christ,

our Lord Je - sus Christ, Who giv - eth us the

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

Who giv - eth us the vic - to-ry, the vic - to-ry through

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

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

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

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

but

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

but thanks, but thanks, thanks,

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

thanks be to God, but thanks, but thanks, thanks,..  
 God, to God, but thanks . . be to God,  
 but thanks . . be to God, but  
 be to God, but thanks, but thanks, thanks be to God,  
 201

**B**  
 . . thanks, thanks be to God, thanks, thanks be to God, thanks . . be . . to  
 thanks, but thanks, thanks, thanks be to God, thanks . . be to God, to  
**B**

God, Who giv-eth us the vic-tory, the

Who giv-eth us the vic-tory, Who giv-eth us the

God, Who giv-eth us the vic-tory, Who giv-eth us the

Who giv-eth us the

vic-tory through our Lord Je-sus Christ, but thanks be to God, but thanks,

vic-tory through our Lord Je-sus Christ, but thanks, thanks be to God, but

vic-tory through our Lord Je-sus Christ, but thanks be to God, but

vic-tory through our Lord Je-sus Christ, but thanks be to God, but

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

thanks, but thanks, thanks be to God,

thanks, but thanks, thanks be to God, Who

thanks, but thanks, thanks be to God, Who

vic - to - ry, Who giv - eth us the vic - to - ry, Who giv - eth us the  
 Who giv - eth us the vic - to - ry, the  
 giv - eth us the vic - to - ry, the vic - to - ry, Who giv - eth us the  
 giv - eth us the vic - to - ry, the vic - to - ry, Who giv - eth us the

vic - to - ry through our Lord Je - sus Christ, D  
 vic - to - ry through our Lord Je - sus Christ, but thanks, but thanks, thanks,  
 vic - to - ry through our Lord Je - sus Christ, but thanks, thanks, thanks be to  
 vic - to - ry through our Lord Je - sus Christ, D

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



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

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

*Adagio.*

giv - eth us the vic - to - ry through our Lord Je - sus Christ.  
 giv - eth us the vic - to - ry through our Lord Je - sus Christ.  
 giv - eth us the vic - to - ry through our Lord Je - sus Christ.  
 giv - eth us the vic - to - ry through our Lord Je - sus Christ.  
*Adagio.*

## No. 52. AIR.—IF GOD BE FOR US, WHO CAN BE AGAINST US?

*Larghetto.*  $\text{♩} = 88.$

*f*

10

20

A SOPRANO.

If God be for us, who can be a - gainst us? who

*p*

*p*

30

can be a - gainst us? who can be a - gainst us? if God be

for us, who can be a - gainst us?

*f* *tr*

40

**B**

Who shall lay.. a - ny - thing to the charge of

*tr* *p*

50

God's e - lect? of God's e - lect?

*tr* *tr* *tr*

who shall lay a - ny - thing to the charge

*tr* *tr*

60

of God's e - lect?

*f* *tr*

It is God that

70

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

80

eth.

90

Who is he that con-demn-eth?

p

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

100

he that com - demn - - - - - eth?

*f*

It is Christ that

110

di - ed, yea ra - ther, that is ris - en a - gain,

*p*

Who is at the right hand of God, Who

*p*

120

makes in - ter - ces - sion for us, Who makes in - ter - ces - sion for us, in - ter -

130

- ces - sion for us, Who makes in - ter - ces -

140

sion, Who makes in - ter -

140

- ces - sion for us, Who is at the

150

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

*Adagio.*  
God, Who makes in - ter - ces - sion for us.

*Adagio.*  
*ad lib.* *f a tempo.*

160

*tr* *tr* *tr*

*tr* *tr* *tr*

170