

MESSIAH

An Oratorio by

G.F. Handel

OPEN SCORE

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1.1 Sinfonia

Grave

Violino I

Violino II

Viola

Bassi

8

Allegro moderato

16

24

32

Musical score system 1, measures 32-40. Treble clef, G major. Features a vocal line with a fermata and a [sf] dynamic marking, and a piano accompaniment with various rhythmic patterns.

41

Musical score system 2, measures 41-48. Treble clef, G major. Features a vocal line with a fermata and a [sf] dynamic marking, and a piano accompaniment with various rhythmic patterns.

49

Musical score system 3, measures 49-56. Treble clef, G major. Features a vocal line with a fermata and a [sf] dynamic marking, and a piano accompaniment with various rhythmic patterns.

57

Musical score system 4, measures 57-64. Treble clef, G major. Features a vocal line with a fermata and a [sf] dynamic marking, and a piano accompaniment with various rhythmic patterns.

65

73

82

90

1.2 Recit. accomp.

Larghetto e piano

Violino I

Violino II

Viola

Tenore

Bassi

Com - fort ye!

ad libitum

com - fort ye - my peo - ple! Com - fort ye, com -

fort ye my peo - ple! saith your God, saith your God.

Violonc.

Speak ye com - for - ta - bly to Je - ru - sa - lem, speak ye com - for - ta - bly to Je -

Tutti

51

19

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

23

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

28

6+

The voice of him that crieth in the wil - der - ness: Pre-

33

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

1.3 Air

Andante

Violino I

Violino II

Viola

Tenore

Bassi

21

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

25

moun - tain and hill - - - - - made low, the croo - ked straight, and the rough pla - ces

30

plain - - - - - , the croo - ked straight, the croo - ked

35

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

40

, and the rough pla-ces plain. Ev'-ry val-ley, ev'-ry val-ley

47

... shall be ex - al -

51

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

Violonc. Tutti

57

- - - - - ted, and ev'-ry moun-tain and hill made low, the

62

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

67

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

72

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

79

1.4 Chorus

Allegro

Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Tutti Bassi

¹¹
And the glo-ry, the glory of the Lord shall
And the glo-ry, the glory of the Lord, the glory of the Lord
And the glo-ry, the glory of the Lord shall be re - vea - - led,
And the glo-ry, the glory of the Lord shall be re -

1

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

30

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

0

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

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

51

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

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

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

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

1

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

71

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

81

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

6 # 6 6 6 6

90

for the mouth of the Lord hath spo - ken it,
 and all flesh shall see it to - ge - ther, for the mouth of the
 flesh shall see it to - ge - ther, the glo - ry, the glory of the Lord shall be re -
 and all flesh shall see it to - ge - ther, and the glo - ry, the

hath spo - - - ken it, and the glo - ry, the
 Lord hath spo - ken it, and all flesh shall see it to - ge - ther,
 vea - - - - - led, and all flesh shall see it to - ge - ther,
 glory of the Lord shall be re - vea - led, and all flesh shall see it to - ge - ther,

108
 glo - ry, the glory of the Lord shall be re - vea - - - led,
 and the glo - ry, the glory of the Lord shall be re - vea - - - led, re - vea - led,
 and the glo - ry, the glory of the Lord shall be re -
 and the glo - ry, the glory of the Lord shall be re - vea - - - led, re -

118

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

128

Adagio

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

1.5A Recit. accomp.

Violino I

Violino II

Viola

Basso

Bassi

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

5

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

9

6

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

13

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

16

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

20

of all na - tions shall come. The Lord whom ye

24

seek, shall sud-den-ly come to his tem - ple; ev'n the mes-sen-ger of the Co - ve-nant,

27

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

1.5B Recit. accomp.

A tempo ordinario

Violino I

Violino II

Viola

Basso

Bassi

Musical score for measures 1-4. The score is in common time (C) and B-flat major. It features five staves: Violino I, Violino II, Viola, Basso, and Bassi. The lyrics "Thus saith the Lord, the" are written below the Bassi staff.

Musical score for measures 5-8. The score continues with the same instrumentation. The lyrics "Lord of Hosts; Yet once a lit - tle while, and I will shake" are written below the Bassi staff.

Musical score for measures 9-12. The score continues with the same instrumentation. The lyrics "the heav'ns and the earth, the sea and the dry land, and I will shake" are written below the Bassi staff.

Musical score for measures 13-16. The score continues with the same instrumentation. The lyrics ", and I will shake all na-tions, I'll" are written below the Bassi staff.

17

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

21

sire_ of all na - tions shall come.

25

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

29

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

1.6A Air

Andante larghetto

Violino I

Violino II

Viola

Basso

Bassi

11

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

23

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

35

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

46 [6]

He ap-pear-eth? but who may a-bide, but who may a-bide the day of his com-ing?

7 6a

57 [6]

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

6+ 7 6 # 6

68 [6]

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

[f] [f]

7 6 4

82 [6]

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

6+

93

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

103

113

Adagio

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

126

1.6B Air

Larghetto

Violino I

Violino II

Viola

Contr'alto

Bassi

But

6/4 4/2 6/6 6/6 6/6 6/4

13

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

6 6 4

25

when He ap-pear-eth? but who may a - bide, but who may a - bide the day of his com-ing?

7 6 4

37

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

Prestissimo

49

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

60

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

67

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

74

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

un poco piano

80

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

f 6

87

ner's fire, and who shall stand when He ap - pear-eth?

7 6- *p*

94

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

106

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

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

116

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

123

when He ap - pear-eth? and who shall stand when He ap - pear-eth? for He is

130

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

136

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

Adagio

143

Adagio

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

Prestissimo

151

fire.

1.6C Air

Larghetto

Violino I

Violino II

Viola

Soprano

Bassi

13

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

24

stand when He ap-pear-eth? but who may a - bide, but who may a - bide the day of his

36

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

79

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

86

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

Larghetto

93

pear-eth? But who shall a - bide the day of his com-ing? and who shall

104

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

115

For He is like a re - fi - - ner's fire, like a re - fi - - ner's fire, and who shall

122

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

129

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

136

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

143

Adagio

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

151

fire.

1.6D Recitative

Basso

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

Bassi

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

1.7 Chorus

Allegro

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

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

6

5

of Le - vi,

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

6 5h 6

9

And he shall pu - ri - fy, and

And he shall pu - ri - fy the sons

the sons of Le - - vi,

5h

13

[*mf*]

[*mf*]

[*mf*]

and he shall pu - ri - fy

he shall pu - ri - fy the sons

of Le - - vi,

and he shall pu - ri - fy, and

5h

17

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

7 6 \sharp 5 6 \flat 7 \flat 6

21

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

3 4 6 \natural 4 \natural
 2

25

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

ness. And he shall pu - ri - fy,

ness. And he shall pu - ri - fy,

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

p 7 6^h

29

and he shall pu - ri - fy, shall

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

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

the sons of Le - vi, and he shall

33

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

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

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

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

38

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

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

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

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

43

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

47

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

51

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

54

of - fer - ing in righ - teous - ness, in righ - teous - ness.
 of - fer - ing in righ - teous - ness, in righ - teous - ness.
 of - fer - ing in righ - teous - ness, in righ - teous - ness.
 of - fer - ing in righ - teous - ness, in righ - teous - ness.

18

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

23

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

29

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

35

- - - tain.

40

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

45

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

50

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

57

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

7 6+ 7 6

64

God, be - hold your God!

71

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

77

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

83

thy light is come, and the glo - - - - - ry of the Lord,

6

89

the glo - ry of the Lord is ri - sen, is ri - sen up -

95

on thee, is ri - sen, is ri - - sen up - on thee, the glo - ry, the

100

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

(attacca il Coro)

(attacca il Coro)

(attacca il Coro)

1.10 Chorus

Violino I *f*

Violino II [*f*]

Viola [*f*]

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

Alto
O

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

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

Tutti Bassi *f*

5

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

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

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

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

(*Violonc.*) *Tutti*

6 6

10

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

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

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

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

15

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

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

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

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

7 6+ 6 5

20

ti-dings to Zi-on, say un-to the ci-ties of Ju - dah, be - hold! be - hold _____! the glo-ry of the

ti-dings to Zi-on, say un-to the ci-ties of Ju - dah, be - hold! be - hold _____! the glo - ry of the

ti-dings to Zi-on, say un-to the ci-ties of Ju - dah, be - hold! be - hold! the glo - ry of the

ti-dings to Zi-on, say un-to the ci-ties of Ju - dah, be - hold! be - hold! the glo-ry of the

26

Lord _____, of the Lord _____, the glo - ry of the Lord _____ is ri - sen up -

Lord _____, of the Lord _____, the glo - ry of the Lord _____ is ri - sen up -

Lord _____, of the Lord _____, the glo - ry of the Lord _____ is ri - sen up -

Lord _____, of the Lord _____, the glo - ry of the Lord _____ is ri - sen up -

32

on thee.

on thee.

on thee.

on thee.

38

6 5 6 5

1.11 Recit. accomp.

Andante larghetto

Violino I

Violino II

Viola

Basso

Bassi

Musical score for Violino I, Violino II, Viola, Basso, and Bassi. The score is in G major (one sharp) and common time (C). It consists of five staves. Violino I and II, Viola, and Bassi have dynamic markings of *[pp]*. The Basso staff is mostly empty. The Bassi staff has dynamic markings of *[pp]* and *[p]*. There are rehearsal marks 4, 4+, 2, 6+, and 6+.

Musical score for vocal line and piano accompaniment. The score is in G major and common time. It consists of five staves. The vocal line is in the Bass clef. The piano accompaniment is in the Treble and Bass clefs. The vocal line has lyrics: "For be-hold! dark-ness shall co-ver the earth,". The piano accompaniment has dynamic markings of *[p]* and *[p]*. There are rehearsal marks 4 and 4+.

Musical score for vocal line and piano accompaniment. The score is in G major and common time. It consists of five staves. The vocal line is in the Bass clef. The piano accompaniment is in the Treble and Bass clefs. The vocal line has lyrics: "and gross dark-ness the peo-ple, and gross dark-ness the peo-ple:". The piano accompaniment has dynamic markings of *[p]* and *[p]*. There are rehearsal marks 8, 4+, and #.

11

But the Lord shall a - rise _____ up - on thee, and His

15

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

6 7 6+

19

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

6 4 5 # 7 6+ # 6 #

1.12 Air

Larghetto

Violini unisoni

Basso

Bassi

The peo-ple that walk-ed in

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

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

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

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

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

31

seen a great light. And they that dwell, that

36

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

42

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

47

on them hath the light_ shi - ned, and they that dwell, that dwell in the land of the

52

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

58

on them hath the light shi - ned.

1.13 Chorus

Andante allegro

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

(Oboe 1 & 2 col Soprano: according to Arnold)

For un-to us a child is born____, un-to us a son is gi-ven, un-to

11

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

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

16

For un - to us a child is born,

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

For un - to

20

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

24

gi - ven, un - to us a son is gi - ven,
and the go - vern - ment shall be up - on his shoul - -
, un - to us, a son is gi - ven,

6+ 6+

28

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

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

- - - - - der, and his

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

6 # 4/2 4/2 6

32

f

[*f*]

[*f*]

[*f*]

name shall be cal - led, Won-der-ful, Coun-sel-lor, the migh-ty God, the

name shall be cal - led, Won-der-ful, Coun-sel-lor, the migh-ty God, the

name shall be cal - led, Won-der-ful, Coun-sel-lor, the migh-ty God, the

name shall be cal - led, Won-der-ful, Coun-sel-lor, the migh-ty God, the

[*f*]

36

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

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

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

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

40

Un-to us a child is born,

us a son is gi-ven, and the go-vern-ment shall

Un-to us a son is gi-ven,

4 4
2 2

44

and his name

be up-on his shoul - - - - - der, and his

and his name

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

6 # 4/2 4/2

48

shall be cal-led, Won-der-ful, Coun-sel-lor, the migh-ty God, the

name shall be cal-led, Won-der-ful, Coun-sel-lor, the migh-ty God, the

shall be cal-led, Won-der-ful, Coun-sel-lor, the migh-ty God, the

name shall be cal-led, Won-der-ful, Coun-sel-lor, the migh-ty God, the

6

52

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

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

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

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

56

un-to

For un-to us a child is born,

un-to

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

60

us a son is gi-ven, and the go-vern-ment shall be, shall be up-on his shoul-der,

64

be, shall be up-on his shoul-der, and his name shall be cal-led, and the go-vern-ment shall be up-on his shoul-der, and his name shall be cal-led,

68

Won - der-ful Coun - sel-lor, the migh-ty God, the e - ver-last-ing Fa - ther,

Won - der-ful, Coun - sel-lor, the migh-ty God, the e - ver-last-ing Fa - ther,

Won - der-ful, Coun - sel-lor, the migh-ty God, the e - ver-last-ing Fa - ther,

Won - der-ful, Coun - sel-lor, the migh-ty God, the e - ver-last-ing Fa - ther,

72 [C]

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 us a son is

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

76

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

80

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

83

be up-on his shoul-der, and his name shall be cal-led, Won-der-ful,
 be up-on his shoul-der, and his name shall be cal-led, Won-der-ful,
 be up-on his shoul-der, and his name shall be cal-led, Won-der-ful,
 be up-on his shoul-der, and his name shall be cal-led, Won-der-ful,

6

86

Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the Prince of Peace, the
 Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the Prince of Peace, the
 Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the Prince of Peace, the
 Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the Prince of Peace, the

90

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

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

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

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

95

1.14A Pifa

Larghetto e mezzo piano

*Violino I, e
Violino III all'
8va bassa*

*Violino II, e
Viola all' 8va
bassa*

Bassi

Musical score for measures 1-3. The score is in 12/8 time and consists of three staves: Violino I, e Violino III all' 8va bassa (top staff), Violino II, e Viola all' 8va bassa (middle staff), and Bassi (bottom staff). The music features a melodic line in the upper staves with grace notes and a steady bass line.

Musical score for measures 4-7. The score continues with the same three staves. Measure 4 is marked with a '4' above the first staff. The music includes various rhythmic patterns and grace notes.

Musical score for measures 8-11. The score continues with the same three staves. Measure 8 is marked with an '8' above the first staff. The music concludes with a final cadence in measure 11.

1.14B Pifa

Larghetto e mezzo piano.

Violino I, e
Violino III all'
8va bassa

Violino II, e
Viola all' 8va
bassa

Bassi

(Fine)

Da Capo

1.15 Recitative

Soprano

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

Bassi

7
4
2

5
3

1.16A Recit. accomp.

Andante

Violino I

Violino II

Viola

Soprano

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

Violoncello

Bassi

[p]

4

2

6

Soprano

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

Bassi

4

6

5

6

1.16B Air

Andante

Soprano

Bassi

5

9

13

17

21

25

Adagio

1.17 Recitative

Soprano

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

Bassi

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

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

1.18 Recit. accomp.

Allegro

Violino I

Violino II

Viola

Soprano

Bassi

con Violoncello

(Violoncello)

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

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

1.19 Chorus

Allegro

Tromba I

Tromba II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

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

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

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

est,

est,

est, and peace on earth!

Tutti and peace on earth!

tasto solo

10

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

Violonc.

6 6 6

14

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

Tutti

tasto solo

4 3 5/4 6/3

20

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

4 3 7 3 7 6 7 6 5 4 6

24

_____, to - - wards men. Glo - ry to God, glo - ry to God in the
 _____ to - - wards men. Glo - ry to God, glo - ry to God in the
 will _____ to - - wards men. Glo - ry to God, glo - ry to God in the
 _____ to - - wards men. Glo - ry to God, glo - ry to God in the

4 6

38

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

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

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

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

Violonc.

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

43

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

p *[pp]* *pp*

[p] 6 6 6 *pp* 7

1.20A Air

Allegro

Violino I

Violino II

Soprano

Bassi

Re-joyce, re-

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

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

20

25

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

30

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

4h/2 6 h h

35

un-to thee, cometh un-to thee.

40

Re-joyce, re-

45

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

50

daugh - ter of Je ru - sa - lem, be - hold thy King co - meth un - to thee,

55

re-joyce great - ly,

60

O daugh - ter of Si - on, shout, O daugh - ter of Je - ru - sa - lem, be - hold thy

65

King co - meth un - to thee, re-joyce, re-joyce,

70

and shout ____, shout ____, shout ____, shout ____, re-joyce ____, great - ly,

75

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

80

ru-sa-lem, be-hold thy King cometh un - to thee, be-hold thy King co-meth un - to thee.

Adagio

85

He is the right-teous Sa - - viour,

91

Fine

96

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

4/2

101

peace, He shall speak peace un-to the hea - - then, He is__ the righ-teous Sa -

106

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

4/2

111

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

Adagio

f

Dal Segno

1.20B Air

Allegro

Violino I

Violino II

Soprano

Bassi

6

Re-joyce, re-joyce, re-joyce — great-ly,

p *f* [*p*]

12

re-joyce — O daugh - ter of Si - on,

16

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

20

re - joi - ce

24

O daugh - ter of Si - on, re - joi - ce__ great - ly, shout _____, O

29

daugh - ter of Je - ru - sa - lem, be - hold thy King co - meth un - to thee, be -

34

hold_ thy King cometh un - to_ thee, cometh un - to thee.

39

He is the

45

righteous Saviour, and He shall speak peace un-to the hea -

50

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

55

- then, He is the righteous Saviour, and He shall speak, He shall speak

60

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

66

Re-joice, re-joice, re-joice greatly,

71

re - joyce

75

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

79

ru - sa-lem, be-hold thy King co-meth un - to thee, re-joyce

84

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

89

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

94

Si - on, shout _____, O daugh-ter of Je - ru - sa-lem, be-hold thy King co-meth un - to

98

thee, be - hold thy King co-meth un - to thee.

103

1.21A Recitativo

Soprano

Then shall the eyes of the blind be o - pen'd, and the ears of the

Bassi

deaf un-stop-ped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

4

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

1.22A Air

Larghetto e piano

Violino I

Violino II

Viola

Soprano

Bassi

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

4

6

8

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

12

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

6

16

and car - ry them in his bo - som and gent - ly lead those that

4

20

are with young, and gent - ly lead, and gent - ly lead those that are with young.

6/4 5/3 6

24

Come un - to__ him__, all ye that la - bour, come

p

28

un - to__ him__ that are__ hea - vy la - den, and he will give you rest; come

32

un - to__ him__, all ye that la - bour, come un - to__ him__ that are__ hea - vy la - den, and

36

he will give you rest. Take his yoke up - on you, and learn__ of him, for

40

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

44

to your souls, take his yoke up-on you, and learn of him, for

4
2

48

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

6

52

to your souls.

6 6

1.21B Recitativo

Alto

Then shall the eyes of the blind be o - pen'd, and the ears of the

Bassi

deaf un - stop - ped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

4 6 #

1.22B Air

Larghetto e piano

Violino I

Violino II

Viola

Alto, Soprano

Bassi

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

4 6

8

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

12

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

16

and car - ry them in his bo - som, and gent - ly lead those that

20

are with young, and gent - ly lead those, and gent - ly lead those that are with young.

24

Soprano

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

28

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

32

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

36

he will give you rest. Take his yoke up - on you, and learn of him, for

40

he is meek and lowly of heart, and ye shall find rest, and ye shall find rest un-

44

to your souls; take his yoke upon you, and learn of him, for

4
2

48

he is meek and lowly of heart, and ye shall find rest, and ye shall find rest un-

6

52

to your souls.

6 6

1.22C Air

Larghetto e piano

Violino I

Violino II

Viola

Alto

Bassi

He

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

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

14 lambs with his arm, with his arm, and car - ry them in his bo - som and

19

gent - ly lead those that are with young, and gent - ly lead _____, and gent - ly lead those that

23

are with young. Come un - to him, all ye that la - bour, come

$\frac{6}{4}$ $\frac{3}{3}$ $\frac{6}{b}$ *p*

28

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

p

33

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

37

Take his yoke up-on you, and learn of him, for he is meek and low-ly of heart, and

42

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

47

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

6

52

to— your souls.

6 6

1.23 Chorus

Allegro

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

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

[p] 6 6 6 6 6/5 6

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

His yoke ___ is ea - - -

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

6 6 6 6 4 3 6 6 6 7 6

8

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

12

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

16

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

7 6^b 4 6 [*f*] [p]

20

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

6 [*pp*] [*f*] [*f*] [*p*]

24

pp

[p]

his bur-then is light____,

ea - - - - - sy, his bur-then is light____, his

his bur-then is

yoke - - - - - sy, his

6

28

f

[p]

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

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

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

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

[f]

[p]

41 [tr]

light, his yoke___ is ea - - - - - sy, and his bur - then is light, his yoke is
 light, his yoke___ is ea - sy, his yoke is ea - sy, his bur - then is light___, his yoke___ is
 light, his yoke___ is ea - sy, is ea - - - - sy, his bur - then is light___, his yoke___ is
 light, his yoke___ is ea - sy, is ea - - - - sy, his bur - then is light___, his yoke___ is

45 [tr]

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

End of Part The First

2.1 Chorus

Largo

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

Be -

Be - hold the Lamb of

hold the Lamb of God!

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

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

that tak - eth a -

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

that

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

8

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

11

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

15

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

19

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

2.2A Air

Largo

Violino I

Violino II

Viola

Alto

Bassi

6

12

17

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

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

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

42

quaint-ed with grief.

49

un poco piano
(un poco piano)
(un poco piano)

He gave his back to the smi - ters,

(Fine) (un poco piano)

52

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

55

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

58

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

61

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

64

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

2.2B Air

Largo

Violino I

Violino II

Viola

Soprano

Bassi

6

12

17

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

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

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

22 *[scr]* *f* *[scr]* *[scr]* *[p]*

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

27 *[scr]* *[p]*

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

32 *[p]* *[p]*

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

37 *[scr]* *[scr]* *[scr]* *[scr]*

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

42

f

f

quaint-ed with grief.

49

fr

un poco piano

(un poco piano)

(un poco piano)

He gave his back to the smi-ters,

(Pine) (un poco piano)

52

fr

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

55

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

58

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

61

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

64

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

Da Capo

2.3 Chorus

Largo e staccato

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

4

6

9

4

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

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

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

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

7

borne our griefs, and car - ried our sor - rows! su - re - ly, su - re - ly, he hath

borne our griefs, and car - ried our sor - rows! su - re - ly, su - re - ly, he hath

borne our griefs, and car - ried our sor - rows! su - re - ly, su - re - ly, he hath

borne our griefs, and car - ried our sor - rows! su - re - ly, su - re - ly, he hath

4 2

10

borne our griefs, and car - ried our sor - rows; He was

borne our griefs, and car - ried our sor - rows; He was wound -

borne our griefs, and car - ried our sor - rows; He was

borne our griefs, and car - ried our sor - rows; He was

4 4 7 6 4 3

14

wound-ed for our trans-gres-sions; He was bruise - ed, He was bruise-ed for our i - ni-qui-ties; the chas-
 - - ed for our trans-gres-sions; He was bruise - ed, He was bruise-ed for our i - ni-qui-ties;
 wound-ed for our trans-gres-sions; He was bruise-ed, He was bruise-ed for our i - ni-qui-ties; the chas-
 wound-ed for our trans-gres-sions; He was bruise - ed, He was bruise-ed for our i - ni-qui-ties;

7 6 \sharp 7 9/4 8/3 7 5/3 6/4 6 5 9 8 6/5 7 6 4

20

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

4 3 4 b 4 3 6 \flat /5 6 \flat /5

23

was up - - on him;

was up - - on him;

was up - - on him;

was up - - on him;

6^b/₅ 6^b/₅ 9 3

26 *Alla breve moderato*

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

And with his stripes we are hea -

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

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

7 6 4 3
3 4

77

and with his stripes we are hea - - - -

we are hea - - - - led,

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

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

6

87

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

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

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

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

96

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

107 *Adagio*

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

7 6 4

2.4 Chorus

Allegro moderato

Violino I

Violino II

Viola

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

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

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

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

Tutti Bassi

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

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

Tenore
—, all we, like sheep, all we, like sheep, we have

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

12

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

16

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

29 



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

33



All we, like sheep, have gone a-stray____;
 All we, like sheep, have gone a-stray____;
 one to his own way. All we, like sheep, have gone a-stray____
 one to his own way. All we, like sheep,

39

have gone a-stray_____;

we have tur - ned, ev' - ry

_____ ; we have tur - - - - - ned,

have gone ___ a-stray _____ ; we have

44

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

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

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

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

48

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

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

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

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

52

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

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

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

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

58

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

have gone a - stray _____; we have

we have tur - ned, we have tur - ned

62

ev'-ry one to his own way,

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

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

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

66

we have tur - - - ned, we have tur - - - - -
 tur - - - ned, we have tur - ned, we have tur - - - ned, we have tur - - - - -
 we have tur - - - - - ned ev'-ry
 - ned, we have tur - ned, we have tur - - - - - ned ev'-ry

70

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

Adagio

74

tur-ned ev'-ry one to his own way. And the Lord hath laid on him, and the Lord hath
 tur-ned ev'-ry one to his own way. And the Lord hath laid on
 tur-ned ev'-ry one to his own way. And the Lord hath laid on him, on
 tur-ned ev'-ry one to his own way. And the Lord hath laid on him

82

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

4h
2

4 h b

2.5 Recit. accomp.

Larghetto

Violino I, II

Violino III

Viola

Tenore

Bassi

Musical score for Violino I, II, Violino III, Viola, Tenore, and Bassi. The score is in common time (C) and the key signature has two flats (B-flat and E-flat). The Tenore part is silent.

Musical score for the first system of the recitative accompaniment. It includes piano (p) markings and dynamic accents. The lyrics are: "All they that see him, laugh him to".

Musical score for the second system of the recitative accompaniment. It includes forte (f) markings and dynamic accents. The lyrics are: "scorn; they shoot out their lips,".

Musical score for the third system of the recitative accompaniment. It includes dynamic accents. The lyrics are: "and shake their heads, say - ing,".

2.6 Chorus

Allegro

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

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

Tasto solo

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

8

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

7 7 6 7

12

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

16

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

6 7 6 4

20

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

6 7 6 6 5 5 6 6

24

let him de - li - ver him.

God that he _____ would de - li - ver him; let him de - li - ver him, if he de - light in him, if he de -

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

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

6^h/₅ 6/₅

28

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

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

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

6 6 5 6 6/5 6/5 6/5

32

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

35

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

39

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

64

43

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

4
2

47

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

51

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

54

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

58 *Adagio*

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

7 6 5 4 2

2.7 Recit. accomp.

Largo

Violino I

Violino II

Viola

Tenore

Bassi

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

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

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

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

2.8 Air

Largo e piano

Violino I

Violino II

Viola

Tenore

Bassi

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

6 6 6 6 7 6

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

7 6 #

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

6 6 6 6 7 6

2.9 Recit. accomp.

Violino I

Violino II

Viola

Tenore

Bassi

He was cut off out of the land of the liv - ing; for the trans - gress - ions of thy

7#
4
2

5
3

4
2

Detailed description: This system contains five staves. Violino I and II, Viola, and Bassi are instrumental parts. The Tenore part is a recitative line with lyrics. The key signature is one sharp (F#) and the time signature is common time (C). The Tenore part has a fermata over the first measure. The Bassi part has a long note with a fermata. The first measure of the Tenore part has a '4' above it. The second measure has a '7#' above it, and the third measure has a '5' above it. The fourth measure has a '4' above it. The fifth measure has a '2' above it.

4

peo-ple was he stri-cken.

#

Detailed description: This system contains five staves. Violino I and II, Viola, and Bassi are instrumental parts. The Tenore part continues the recitative line with lyrics. The key signature is one sharp (F#) and the time signature is common time (C). The Tenore part has a fermata over the first measure. The Bassi part has a long note with a fermata. The first measure of the Tenore part has a '4' above it. The second measure has a '#' above it, and the third measure has a '#' above it. The fourth measure has a '#' above it. The fifth measure has a '#' above it.

2.10 Air

Andante larghetto

Violini unisoni

Tenore

Bassi

6

8

6 6

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

11

8

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

16

8

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

21

8

didst not leave his soul in hell; nor didst thou suf-fer thy Ho - ly One to see cor-rup-tion,

27

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

32

nor didst thou suf - fer, nor didst thou suf - fer thy Ho - ly One, thy Ho - ly One to

37

see cor - rup - tion.

2.11 Chorus

A tempo ordinario

Violino I

Violino II

Viola

Soprano I

Soprano II

Alto

Tenore

Basso

Tutti Bassi

Lift up your heads, O ye gates, and

Lift up your heads, O ye gates, and

Lift up your heads, O ye gates, and

(Violonc. and Org. according to Arnold)

6 6

7 *ff*

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

be ye lift up, ye e - ver - last - ing doors, and the King_ of glo - ry shall come in!

be ye lift up, ye e - ver - last - ing doors, and the King_ of glo - ry shall come in__!

Who

Who

6 \flat 6 7 6

11

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

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

15

The Lord strong and migh-ty, the Lord strong and migh-ty, the Lord migh-ty in batt-le.

The Lord strong and migh-ty, the Lord strong and migh-ty, the Lord migh-ty in batt-le.

The Lord strong and migh-ty, the Lord strong and migh-ty, the Lord migh-ty in batt-le.

is this King of glo-ry?

is this King of glo-ry? (*Violonc. and Org. according to Arnold*)

19

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

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

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

6 5 4 4 6

24

Who is this King of glo-ry? who

Who is this King of glo-ry? who

in _____, and the King of glo-ry shall come in! Who is this King of glo-ry? who

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

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

(Violonc. and Org. according to Arnold)

28

is this King of glo-ry? who is this King of glo-ry? the Lord of hosts;

is this King of glo-ry? who is this King of glo-ry? the Lord of hosts;

is this King of glo-ry? who is this King of glo-ry? The Lord of hosts, the Lord of hosts;

The Lord of hosts, the Lord of hosts;

The Lord of hosts, the Lord of hosts;

33

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

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

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

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

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

37

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

6

40

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

7 6 7 7 7 7 6

44

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

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

49

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

7 6 7 7 7 7 7 3

54

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

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

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

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

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

58

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

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

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

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

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

63

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

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

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

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

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

67

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

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

_____, he is the King____, the King of glo - - - - -

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

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

7 6 7 6 7 7 7 7 7 7 7

71

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

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

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

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

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

2.12 Recitative

Tenore

Un-to which of the an-gels said He at a-ny time, Thou art my Son, this day have I be-

Bassi

got-ten thee?

6

5

got-ten thee?

#

2.13 Chorus

Allegro

Violino I

Violino II

Viola

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

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

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

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

Tutti Bassi

6 5 6 6

5

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

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

let all the an - gels of God wor -

18

him, let all the an - -

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

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

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

23

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

- - - ship, wor - - -

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

27

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

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

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

let all the an - - - - -

31

f

God wor - - - - - ship him.

God _____ wor - - - - - ship him.

God _____ wor - - - - - ship him.

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

2.14A Air

Allegro

Violini unisoni

Basso

Bassi

8

p

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

16

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

23

gifts_ for men, yea e - - - ven for thine en - - - - e-mies, yea e - ven

31

for_ thine en-e-mies, that the Lord God might

[*f*]

40

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

50

might dwell a - mong them. Thou art gone up on high, thou

58

art gone up on high, thou hast led cap-ti - vi-ty cap-tive, thou hast led cap-ti - vi-ty cap-tive, and re -

65

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

72

- - - e-mies, for thine en - e - mies, that the Lord God might

81

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

91

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

100

mong them, might dwell a-mong

109

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

118

a - mong them, might dwell

2.14B Air

Andante

Violini unisoni

Contr'alto

Bassi

6 # 6 6 # 7^h 4 7 6 6

8

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

6+ 6₄ 6₅ # 6 # 6 6

17

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

5 6 # 6₅ 6 6

27

- - - tive, and re-ceived gifts for men, yea e-ven for thine e-nemies,

6 5 6 6 7 4 6 6

38

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

4 6 # 6^h 6^h 6 # 6

47

God might dwell a-mong them.

6 # # 6 7 7 4 #

57

Thou art gone up on high, thou hast

[f] 6 # 6 # 7 6 # [p] 6 6 # 6 #

67

led cap-ti-vi-ty cap-tive, cap-ti-vi-ty cap-tive, and re-cei-ved gifts for men, and re-cei-ved

5 6 6 6 # 6 6 6

77

gifts for men, for men, yea e-ven for thine e-ne-mies, that the Lord God

6+ 6 6 6 6 6 # 6 # 6 # 6 6

88

might dwell a-mong them, might dwell, might dwell

5 5 # 6 # 6

98

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

6 7 4 # 6 6 6+ 4 # [f] 6 # 6 6

109

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

7# # 6 6 # 6+ 6 6 5 4

2.14C Air

Larghetto

Violini unisoni

Contr'alto

Bassi

7

Thou art gone up on high, thou

14

art gone up on high, thou hast led cap-ti - vi - ty cap-tive, thou hast led cap-ti - vi - ty

21

cap - tive, and re - cei - - - - - ved gifts ___ for men, yea e - ven

29

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

5 6 b b b b 4 6 2

37

mies, that the Lord God might dwell a -

45

mong them, that the Lord God might dwell

53

a - mong them, might dwell a - mong them. Thou

61

art gone up on high, thou art gone up on high, thou hast led cap-ti - vi-ty cap-tive, thou hast led cap-ti - vi-ty

68

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

77

gifts for thine en-e-mies, that the Lord God might dwell a-mong them, and might

84

dwell a - mong them, that the Lord God

6 6+

93

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

102

God might dwell a - mong them.

[f]

110

2.14D Air

(Larghetto)

Violini unisoni

Soprano

Bassi

7

p *f*

Thou art gone up on high, thou

14

art gone up on high, thou hast led cap-ti - vi-ty cap-tive, thou hast led cap-ti - vi-ty

21

p

cap-tive, and re - cei - - - - - ved gifts for men, yea e - ven

29

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

b b b b b 4/2

37 *f*

mies, that the Lord God might dwell a -

[f] [p]

45

mong them, that the Lord God might dwell

53 *f* *p*

a - mong them, might dwell a-mong them. Thou

[f] [p]

61 [*sf*] *p*

art gone up on high, thou art gone up on high, thou hast led cap-ti - vi-ty cap-tive, thou hast led cap-ti - vi-ty

[sf] [p]

68

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

b

77

gifts for thine en-e-mies, that the Lord God might dwell a-mong them, and might

84

dwell a-mong them, that the Lord God

6 6 \sharp

93

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

102

God might dwell a-mong them.

[f]

110

p *f*

7

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

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

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

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

10

gave the word; Great was the com - - - - pa-ny, the com - - -

gave the word; Great was the com - - - - pa-ny, the com - - -

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

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

19

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

22

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

2.16A Air

Larghetto

Violino I

Violino II

Soprano

Bassi

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

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

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

16

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

19

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

23

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

(Fine) [p]

27

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

32

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

Dal Segno %

2.16B,a Air

Larghetto

Violini unisoni

Soprano

Bassi

5

p

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

8

f

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

[*f*] [*p*]

11

p

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

14

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

17

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

20

of _ good things.

2.16B,b Chorus

A tempo ordinario

Violino I

Violino II

Viola

Oboe I

Oboe II

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

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

Tenore
Their sound is gone out, their

Basso
Their sound is gone out _____

Tutti Bassi

4

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

8

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

13

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

6

17

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

21

un-to the ends of the world; their sound is gone out, is gone out in-to all
 world_____, un-to the ends of the world; their sound is gone out, is gone out in-to all
 un-to the ends of the world____, of the world; their sound is gone out in-to all
 words un-to the____ ends____ of the world; their sound is gone out in-to all

26

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

30

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

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

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

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

34

_____, un-to the ends of the world.

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

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

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

4 3

2.16C,a Air

Larghetto

Violini unisoni

Contr'alto

Bassi

4

7

10

13

16

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

19

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

22

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

25

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

28

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

31

2.16C,b [Air]

Andante larghetto

Tenore

Bassi

4

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

9

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

14

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

19

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

2.16D Soli and Chorus

Andante

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo etc.

11

p

[p]

Solo

Solo

How beau-ti-ful are the

How beau-ti-ful are the feet of him that brin - geth glad ti-dings, how

p

feet of him that bringeth glad tidings, how beautiful, how beautiful, tidings beautiful, how beautiful are the feet of him that bringeth glad tidings,

of salvation, that saith unto Zion: Thy God reigneth, thy God reigneth, tidings of salvation, that saith unto Zion, that saith unto Zion:

48

[f]

Tutti

thy God reig - - neth! Break forth in - to joy, break forth in - to joy, break forth in - to joy! glad

Thy God reig - - neth! Break forth in - to joy, break forth in - to joy, break forth in - to joy!

Break forth in - to joy, break forth in - to joy, break forth in - to joy!

Break forth in - to joy, break forth in - to joy, break forth in - to joy!

f

59

[f]

ti-dings, glad ti-dings, glad ti-dings, glad ti - dings, break forth in - to

glad ti-dings, glad ti-dings, glad ti - dings, break forth in - to

glad ti-dings, glad ti-dings, glad ti - dings, break forth in - to

glad ti-dings, glad ti-dings, glad ti - dings, break forth in - to

68

joy, break forth in - to joy, thy God reig - - - - - neth!

joy, break forth in - to joy, glad ti-dings, glad ti-dings:

joy, break forth in - to joy, glad ti-dings, glad ti-dings, glad ti-dings!

joy, break forth in - to joy, glad ti-dings, glad ti-dings, glad ti-dings!

77

break forth in - to joy, break forth in - to joy! glad ti-dings, glad ti-dings, glad

thy God reig - - - - - neth, glad

break forth in - to joy, break forth in - to joy! glad ti-dings, glad ti-dings,

break forth in - to joy, break forth in - to joy! glad ti-dings, glad ti-dings,

ti-dings, glad ti-dings, break forth in - to joy, break forth in - to joy! glad
 ti-dings, break forth in - to joy, break forth in - to joy!
 glad ti-dings, thy God reig - - - - - neth,
 glad ti-dings, glad ti-dings, break forth in - to joy, break forth in - to joy,

ti-dings, glad ti-dings: thy God reig - - - - - neth!
 glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings!
 glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings!
 thy God reig - - neth, glad ti-dings, glad ti-dings! How

How beau-ti-ful are the feet of him that brin - - geth good ti - - dings, that
 How beau-ti-ful are the feet of him that
 How beau-ti-ful, how beau-ti-ful are the
 beau-ti-ful are the feet of him, of him that brin-geth good ti-dings, that

brin - geth ti - - dings of sal - va - - - - - tion, that saith un - to
 brin - geth ti - - dings of sal - va - tion, of sal - va - tion, that saith un - to
 feet that bring ti - dings of sal - va - tion, of sal - va - tion, that saith un - to
 brin - geth ti - - dings of sal - va - - - - - tion, that saith un - to

125

Si - on: Thy God reig - neth! break forth in - to joy, break forth in - to

Si - on: Thy God reig - - - neth, thy God reig - - - - -

Si - on: Thy God reig - neth! break forth in - to joy, break forth in - to

Si - on: Thy God reig - neth! break forth in - to joy, break forth in - to

134

joy! glad ti - dings, glad ti - dings, glad ti - dings, glad ti - dings, glad

neth, thy God reig - - - - - neth! glad ti - dings, glad ti - dings, glad

joy! glad ti - dings, glad ti - dings, glad

joy! glad ti - dings, glad ti - dings, glad

143

ti-dings, glad ti-dings, glad ti-dings, glad ti-dings, break forth in-to joy, break forth in-to

ti-dings, glad ti-dings, glad ti-dings, glad ti-dings, break forth in-to joy, break forth in-to

ti-dings, glad ti-dings, glad ti-dings, glad ti-dings, thy God reig - - - - -

ti-dings, glad ti-dings, glad ti-dings, glad ti-dings, thy God reig - - - - -

152

joy! glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings, thy God reig - - neth.

joy! thy God reig - - neth, thy God reig - - neth.

neth! glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings, thy God reig - - neth.

neth! glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings, thy God reig - - neth.

2.16E Soli and Chorus

Andante

Violino I

Violino II

Viola

Soprano

Alto I

Alto II

Tenore

Basso

Organo etc.

14

are the feet of him that brin - geth glad ti-dings, how beau-ti-ful, how

Alto II solo

How beau-ti-ful are the feet_ of him that brin - geth glad

27

beau-ti-ful are the feet of him that bring glad tidings, tidings of sal-va-tion,
 tidings, how beau-ti-ful, how beau-ti-ful, tidings of sal-va-tion, that saith un-to

39

that saith un-to Si-on, that saith un-to Si-on: Thy God reigneth!
 Si-on: Thy God reigneth, thy God reigneth, thy God reigneth!

(v. M 52, mvt. 2.16D)

2.17A Air

Allegro

Violino I

Violino II

Viola

Basso

Bassi

Musical score for measures 1-4. The score is for Violino I, Violino II, Viola, Basso, and Bassi. The time signature is common time (C). The key signature has one flat (B-flat). The Violino I and II parts play a melodic line with eighth notes and quarter notes. The Viola part plays a rhythmic accompaniment of eighth notes. The Basso part is silent. The Bassi part plays a steady eighth-note accompaniment.

Musical score for measures 5-9. The score continues with the same instruments. Measure 5 has a fermata over the first note. The Violino I and II parts continue their melodic line. The Viola part continues its rhythmic accompaniment. The Bassi part continues its eighth-note accompaniment.

Musical score for measures 10-14. The score continues with the same instruments. Measure 10 has a fermata over the first note. The Violino I and II parts continue their melodic line. The Viola part continues its rhythmic accompaniment. The Bassi part continues its eighth-note accompaniment.

15

Why do the na - - tions so fu - rious - ly rage to - ge - ther, why do the peo - ple i -

20

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

25

_____ so fu - rious - ly__ to - ge - ther, why

30

do the peo-ple i - ma - - - - - gine a__ vain thing, i -

35

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

41

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

46

peo - ple i - ma - gine a__ vain thing? Why do the na - tions rage_____

51

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

56

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

61

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

67

a vain thing?

73

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

79

coun - - - - - sel, take coun - - - - - sel to -

84

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

6+

90

- - - - - ted, a - gainst the Lord and his a - noin - - - - - ted.

(Da Capo in Arnold)

2.17B Air

Allegro

Violino I

Violino II

Viola

Basso

Bassi

Musical score for Violino I, Violino II, Viola, Basso, and Bassi. The score is in common time (C) and begins with a treble clef for Violino I and II, and a bass clef for Viola, Basso, and Bassi. The key signature is one flat (B-flat). The Violino I and II parts feature a melodic line with eighth-note patterns. The Viola part provides harmonic support with a similar eighth-note pattern. The Basso and Bassi parts play a steady eighth-note accompaniment.

Musical score for Violino I, Violino II, Viola, Basso, and Bassi. This system begins with a measure marked with a '5' and a flat sign. The Violino I and II parts continue with their melodic lines, incorporating some chromaticism. The Viola part continues with its harmonic accompaniment. The Basso and Bassi parts maintain their steady eighth-note accompaniment.

Musical score for Violino I, Violino II, Viola, Basso, and Bassi. This system begins with a measure marked with a '10'. The Violino I and II parts feature a more complex melodic line with sixteenth-note patterns. The Viola part continues with its harmonic accompaniment. The Basso and Bassi parts maintain their steady eighth-note accompaniment. A fermata is placed over the final note of the Violino I part in the fifth measure of this system.

15

Why do the na - - tions so fu - rious - ly rage to - ge - ther, why do the peo - ple i -

20

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

25

_____ so fu - rious - ly__ to - ge - ther, why

30

do the peo-ple i - ma - - - - - gine a__ vain thing, i -

35

ma - - - - - gine a vain thing? The kings of the earth rise up, and the

41

ru - lers take coun - sel to - ge - ther, a - gainst the Lord and his a - noin - - - - - ted.

7

8

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

14

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

6

19

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

23

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 -

26

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

6

30

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

34

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

40

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

6 5 6 6 7 6+

45

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

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

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

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

50

, and cast a - way their yokes from us;

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

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

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

55

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

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

60

2.19 Recitative

Tenore

He that dwel - leth in hea - ven shall laugh them to scorn, the Lord shall

Bassi

4

have them in de-ri-sion.

2.20A Air

Andante

Violini unisoni

Tenore

Bassi

7

Tenore

Thou shalt break them, thou shalt break them with a

14

Tenore

rod of i - ron, thou shalt dash them in pie - ces like a pot - ter's

21

Tenore

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

28

ter's ves - sel; thou shalt

36

break them, thou shalt break them with a rod of

43

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

51

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

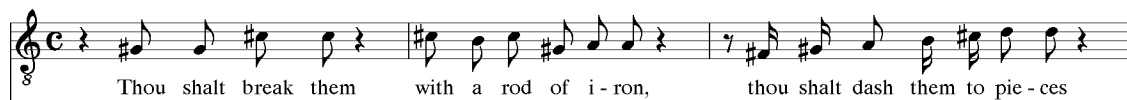
59

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

67

2.20B Recitative

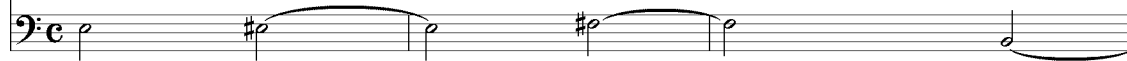
Tenore



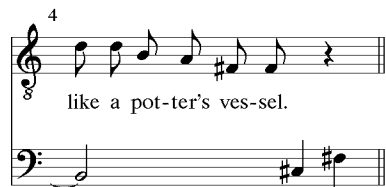
Musical notation for the Tenore part, featuring a treble clef and common time signature. The melody consists of three measures: the first measure starts with a quarter rest followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest; the second measure starts with a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter rest; the third measure starts with a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter rest.

Thou shalt break them with a rod of i - ron, thou shalt dash them to pie - ces

Bassi



Musical notation for the Bassi part, featuring a bass clef and common time signature. The accompaniment consists of three measures: the first measure is a whole note G3; the second measure is a whole note B2 with a slur over it; the third measure is a whole note G3.



Musical notation for the Tenore and Bassi parts, featuring a treble clef and common time signature. The Tenore part starts with a measure number 4 above the staff and contains four notes: G4, A4, B4, and A4, followed by a quarter rest. The Bassi part contains two notes: G3 and B2. Both parts end with a double bar line.

like a pot-ter's ves-sel.

2.21 Chorus "Hallelujah Chorus"

Allegro

The musical score is arranged in a system with the following parts from top to bottom:

- Tromba I**: Treble clef, G major, common time. Rested.
- Tromba II**: Treble clef, G major, common time. Rested.
- Timpani**: Bass clef, G major, common time. Rested.
- Violino I**: Treble clef, G major, common time. Melodic line.
- Violino II**: Treble clef, G major, common time. Melodic line.
- Viola**: Bass clef, G major, common time. Melodic line.
- Soprano**: Treble clef, G major, common time. Lyrics: Hal - le-lu-jah, Hal - le-lu-jah, Hal-le-
- Alto**: Treble clef, G major, common time. Lyrics: Hal - le-lu-jah, Hal - le-lu-jah, Hal-le-
- Tenore**: Treble clef, G major, common time. Lyrics: Hal - le-lu-jah, Hal - le-lu-jah, Hal-le-
- Basso**: Bass clef, G major, common time. Lyrics: Hal - le-lu-jah, Hal - le-lu-jah, Hal-le-
- Tutti Bassi**: Bass clef, G major, common time. Bass line.

11

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

7 6 Tasto solo 6 Tutti

27

le - lu - jah, Hal-le-lu - jah, Hal-le-lu - jah Hal-le-lu - jah, Hal-le-lu - jah, Hal-le-lu - jah,
 - - lu - jah, Hal-le - lu - jah, Hal-le-lu - jah, for the Lord
 reign - - eth, Hal-le-lu - jah, Hal-le-lu - jah, Hal-le-lu - jah, for the Lord
 reign - - eth, Hal-le - lu - jah, Hal-le-lu - jah, Hal-le-lu - jah, Hal-le-

30

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

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

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

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

33

The king-dom of this world is be-come the king-dom of our Lord and of his Christ, and of his

The king-dom of this world is be-come the king-dom of our Lord and of his Christ, and of his

The king-dom of this world is be-come the king-dom of our Lord and of his Christ, and of his

The King-dom of this world is be-come the king-dom of our Lord and of his Christ, and of his

4
2

6

6 6 6 5
4 3

6+

41

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

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

Tasto solo (Tutti) $\frac{6}{4}$ $\frac{4}{2}$

46

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

e - ver and e - - ver. King of Kings, and Lord of
 e - ver and e - ver, King of Kings, and Lord of
 reign for e - ver and e - ver, for e - ver and e - ver, Hal-le-lu - jah, Hal-le - lu - jah,
 e - ver, for e - ver and e - ver, for e - ver and e - ver, Hal-le-lu - jah, Hal-le - lu - jah,

55

Lords _____, King of Kings _____

Lords _____, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-

for e-ver and e-ver, Hal-le-lu-jah, Hal-le - lu-jah, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-

for e-ver and e-ver, Hal-le-lu-jah, Hal-le - lu-jah, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-

60

_____, and Lord of Lords _____, King of Kings _____

lu-jah, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-lu-jah, for e-ver and

lu-jah, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-lu-jah, for e-ver and

lu-jah, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-lu-jah, for e-ver and

65

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

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

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

e - ver, Hal-le-lu - jah, Hal-le - lu - jah, King of Kings, and Lord of Lords, and He shall

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

and He shall reign____, and He shall reign_____ for e - ver and e - -

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

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

74

ver, for e-ver and e-ver, Hal-le-lu-jah, Hal-le - lu-jah, and He shall

ver, King of Kings, for e-ver, and e-ver, and He shall reign, Hal-le-lu-jah, Hal-le - lu-jah, and

ver, King of Kings _____, and He shall reign _____, and He shall

e-ver, King of Kings, for e-ver and e-ver, and He shall reign, Hal-le-lu-jah, Hal-le - lu-jah, and He shall

79

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

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

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

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

84

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

89

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

End of Part The Second

3.1 Air

Larghetto

Violini unisoni

Soprano

Bassi

know that my Re-deem-er liv-eth, and that he shall stand

lat-ter day up-on the earth.

know that my Re-deem-er liv-eth, and that He shall stand

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

59

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

68

And though worms de-

77

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

86

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

97

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

105

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

116 [tr] [tr]

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

f

6

126

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

135 [tr] [tr]

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

p

6- 6#

145 [tr]

ri-sen from the dead _____, the first _____ fruits of them that sleep.

Adagio

f

156 [tr] [tr] [tr] [tr] [tr] [tr]

ri-sen from the dead _____, the first _____ fruits of them that sleep.

3.2 Soli and Chorus

Grave Allegro

Violino I

Violino II

Viola

Soprano
 Since by man came death, since by man came death, By man came

Alto
 Since by man came death, since by man came death _____, By man came

Tenore
 Since by man came death, since by man came death _____, By man came

Basso
 Since by man came death, since by man came death, By man came

Tutti Bassi

8

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

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

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

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

Grave

14

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

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

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

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

Allegro

22

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

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

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

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

6 # 6 # 6 # 6 6+

27

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

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

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

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

6 # 6 6

32

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.

6 #

3.3 Recit. accomp.

Violino I

Violino II

Viola

Basso

Bassi

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

Detailed description: This system contains the first four staves of the musical score. The top three staves are for Violino I, Violino II, and Viola, all in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are for Basso and Bassi, both in bass clef with the same key signature and time signature. The vocal line (Basso) includes the lyrics: "Be - hold, I tell you a my - ste - ry! We shall not all sleep, but we shall all be".

5

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

Detailed description: This system contains the next four staves of the musical score, starting at measure 5. The top three staves are for Violino I, Violino II, and Viola, and the bottom two staves are for Basso and Bassi. The vocal line (Basso) includes the lyrics: "chang'd, in a mo - ment, in the twink - ling of an eye, at the last trum - pet." The system concludes with a double bar line.

3.4 Air

Pomposo, ma non allegro

Tromba

Violino I

Violino II

Viola

Basso

Bassi

10

20

The trum - pet shall

§

30

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

40

ti - ble, the trum - pet shall sound _____, and the dead shall be

50

rais'd in - cor - rup - ti - ble, in - cor - rup - ti - ble, and

59

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

69

The

6+ 6 6+ 6+ 6+

79

trum-pet shall sound _____, the trum-pet shall sound _____, and the dead shall be__ rais'd__

89

in - cor - rup - ti - ble, in - cor - rup - ti - ble,

99

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

108

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

118

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

128

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

4/2 6+ 6+

137

f *f* *f* *f*

Adagio

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

148

For this cor - rup - ti - ble

(Fine)

159

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

171

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

182

mor - tal must put _____ on im - mor - ta - - - - -

192

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

203

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

Adagio

Dal Segno

3.5 Recitative

Contr'alto Then shall be brought to pass the say-ing that is writ-ten, Death

Bassi

4

is swal-low'd up in vic-to-ry.

3.6A Duet

Andante

Contr'alto O death, O death! where, where is thy sting, O death! where is thy

Tenore

Bassi

4

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

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

8

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

vic-to-ry, where is thy vic-to-ry? O grave, where is thy vic-to-ry? O death, where is thy

12

death, where_, O death_, where is thy sting, where_, where is thy sting? O grave_, where, O grave

sting, O death, O death, where_, where is thy sting? O grave_, O grave, where, O

16

... where is thy vic-to-ry, O grave, O grave, where is thy vic-to-ry? O
grave, where is thy vic-to-ry? O death! O death, where is thy sting, O death!

20

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

24

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

28

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

33

vic-to-ry? The sting of death is sin, the sting of death is sin, and the strength of sin is
vic-to-ry? The sting of death is sin, and the strength of sin

37

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

(v. Chorus, mvt. 3.7)

3.6B Duet

Andante


Contr'alto  O death, O death! where, where is thy sting, O death! where is thy

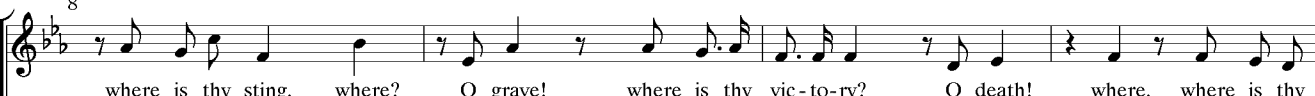
Tenore  - - - O grave, O

Bassi  $\frac{6}{5}$

Contr'alto  sting? O grave! where is thy vic-to-ry, O grave? O death O death! where,

Tenore  grave! where, where is thy vic-to-ry, where is thy vic-to-ry? O death! where, where is thy

Bassi  $\frac{6}{5}$

Contr'alto  where is thy sting, where? O grave! where is thy vic-to-ry? O death! where, where is thy

Tenore  sting, where, where is thy sting O grave! where is thy vic-to-ry, O grave? O death, where,

Bassi 

Contr'alto  sting? O grave____, O grave! where is thy vic-to-ry, O grave, where is thy vic-to-ry? The sting

Tenore  where is thy sting, O grave, O grave! where is thy vic-to-ry, O grave, where is thy vic-to-ry?

Bassi 

Contr'alto  of death is sin____, the sting of death is sin, and____ the strength of sin is____ the law,

Tenore  The sting____ of death is sin, and the strength of sin____ is the law, the sting

Bassi  $\frac{6}{5}$

21

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

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

(v. Chorus, mvt. 3.7)

3.6C Recitative

Contr'alto

O death, where is thy sting, o grave, where is thy vic-to-ry? The sting of death is sin,

Bassi

6 6 7^b/₅ b

5

and the strength of sin is the law.

6 4⁺/₂ # b

3.7 Chorus

Violino I

Violino II

Viola

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

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

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

Tutti Bassi

⁴

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,

7

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

6 #

11

vic - to - ry, through our Lord Je - sus Christ;
 vic - to - ry, through our Lord Je - sus Christ; but thanks, but thanks, thanks, thanks be to God
 vic - to - ry, through our Lord Je - sus Christ; but
 Christ, through our Lord Je - sus Christ;

15

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

18

thanks be to God, thanks be to God, but
 but thanks, thanks be to God, to God, but thanks____
 God, to God, but thanks_____ be to God,
 thanks__ be to God, thanks be to God, but thanks, but thanks, thanks

21

thanks, but thanks, thanks___, thanks, thanks be to God, thanks, thanks be to God, thanks___ be__ to
 ___ be to God,
 but thanks, but thanks, thanks, thanks be to God, thanks___ be to God, to
 be to God,

25

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

29 [67]

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

33

God, who giv - eth us the vic - to-ry, who giv - eth us the vic - to-ry, who giv - eth us the
 God, who giv - eth us the vic - to-ry, the
 God, who giv - eth us the vic - to ry, the vic - to-ry, who giv - eth us the
 God, who giv - eth us the vic - to-ry, the vic - to-ry, who giv - eth us the

36 [C#]

vic - to-ry, through our Lord Je - - sus Christ;

vic - to-ry, through our Lord Je - - sus Christ; but thanks, but thanks, thanks,

vic - to-ry, through our Lord Je - sus Christ; but thanks, thanks, thanks be to

vic - to-ry, through our Lord Je - - sus Christ;

39

but thanks, thanks, thanks be to God,

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

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

but thanks, thanks, thanks be to God,

43

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

Adagio

46

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

3.8 Air

Larghetto

Violini unisoni

Soprano

Bassi

11

20

31

42

52

62 *p* *sr*

of God's e-lect?

71 *sr*

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

6^b 6^b 5^b 4^b 2

82 *f* *sr*

- - - - - eth,

92 *sr*

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

6

101 *f* *sr*

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

b 6^b

109

It is Christ that di-ed, yea ra-ther, that is ri-sen a - gain,

120

who is at the right hand of God, who makes in-ter-ces-sion for us, who makes in-ter-ces-sion for

130

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

140

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

150

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

Adagio

160

makes in-ter-ces-sion for us.

169

makes in-ter-ces-sion for us.

3.9 Chorus

Largo

Tromba I

Tromba II

Timpani

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

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

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

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

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

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

6 6 4 7
3 #

Andante

6

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

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

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

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

6 7 6 #

Largo

10

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

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

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

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

6 6 6+ # 4+ 7

Andante

16

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

4 # 6 6 6

Larghetto

22

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

7 6 6

Tasto solo

26

Bles-sing and ho-nour, glory and pow'r be un-to him, be un-to
 him, that sit-teth up-on the throne, and un-to the Lamb,
 him, that sit-teth up-on the throne, and un-to the Lamb.

Tasto solo

30

him, that sit-teth up-on the throne, and un-to the Lamb,
 Bles - sing and
 that sit-teth up-on the throne, and un-to the Lamb,
 (Violonc. in Arnold)

3 2 6 4 3

33

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

6 4 # 5 6

35

- - - - - ry! that
 for e - ver and e - ver, for e - ver, that sit-teth up-on the throne
 e - ver, for e - ver and e - - - - - ver,
 pow'r be un - to him, be un - to him, that sit-teth up-on the throne, up-on the

5 6

38

sit - teth up-on the throne_, and un - to the Lamb. Bles - sing and
 _ , up - on the throne_, and un - to the Lamb. Bles - sing and ho - nour, glory and
 and un - to the Lamb.
 throne, up - on the throne_, and un - to the Lamb. Bles - sing and ho - nour, glory and pow'r be un - to

4 3

41

ho - nour, glory and pow'r be un - to him, glo - - ry be un-to him,
 pow'r be un - to him, glo - - - ry be un - to him, that sit-teth up-on the
 Bles - sing and ho - nour, glory and pow'r be un-to him, and un - - to the
 him for e - ver, (*Org. and Violonc. in Arnold*) that

44

that sit-teth up-on the throne____, that
 throne____, that
 Lamb.
 sit-teth up-on the throne____, and

47

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

50

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

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

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

pow'r be un - to him for e - - - ver,

6 6 4 # 4 2

53

him, be un - to him,

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

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

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

Tasto solo 6 4

56

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

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

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

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

59

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

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

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

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

3.10 Chorus

Allegro moderato

Tromba I

Tromba II

Timpani

Violino I

Violino II

Viola

Soprano

Alto

Tenore
A - - men, A - - -

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

Tutti Bassi
Tasto solo
6 7

26

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

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

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

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

3 4 6 3 4 5

34

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

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

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

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

9 8 6 5 3 4 6 7 6

42

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

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

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

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

48

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

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

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

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

5 6 4 8 7 6

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

7 6 4 # 7 7 4 # # 3

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

