

THE MESSIAH

PART I

NO. 1. - OVERTURE

G. F. Händel

Grave (♩ = 120)

First system of musical notation, featuring treble and bass staves. The music is in G major and common time. The tempo is marked "Grave" with a quarter note equal to 120 beats per minute. The dynamic marking is piano (*p*).

Second system of musical notation, continuing the piece with treble and bass staves.

Third system of musical notation, including fortissimo (*ff*) and pianissimo (*pp*) dynamic markings.

Fourth system of musical notation, continuing the piece with treble and bass staves.

Fifth system of musical notation, including fortissimo (*ff*) dynamic marking.

Allegro moderato (♩ = 116)

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. A dynamic marking of *f* (forte) is placed below the first few notes. The bass staff contains mostly rests, with a few notes appearing later in the system. The letters "L.H." are written in the right margin of the system.

The second system continues the piece. The treble staff features a more active melodic line with eighth and sixteenth notes, some with slurs. The bass staff provides a steady accompaniment with eighth notes and rests.

The third system is marked with a section letter "A" above the treble staff. The treble staff has a melodic line with some slurs. The bass staff has a more active accompaniment with eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed below the treble staff.

The fourth system continues the musical development. The treble staff has a melodic line with eighth notes and rests. The bass staff has a rhythmic accompaniment with eighth notes and rests.

The fifth system features a more active bass line with eighth notes and chords. The treble staff continues with a melodic line of eighth notes and rests.

The sixth system is marked with a section letter "B" above the treble staff. It begins with a dynamic marking of *f* (forte). The treble staff has a melodic line with eighth notes and rests. The bass staff has a rhythmic accompaniment with eighth notes and rests.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a complex, rhythmic melody with many beamed notes. The bass staff provides a harmonic accompaniment with chords and some melodic lines.

Second system of musical notation, continuing the piece. A section marked 'C' begins in the treble staff, showing a change in the melodic line. The bass staff continues with its accompaniment.

Third system of musical notation, showing further development of the melody and accompaniment. The treble staff has a more active melodic line, while the bass staff maintains a steady accompaniment.

Fourth system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte) in the bass staff. The treble staff continues with its melodic development.

Fifth system of musical notation, showing the continuation of the musical themes. The treble staff has a melodic line with some grace notes, and the bass staff provides accompaniment.

Sixth system of musical notation, concluding the page. A section marked 'D' begins in the treble staff. A dynamic marking of *cresc.* (crescendo) is present in the bass staff. The piece ends with a final chord in the bass staff.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a continuous eighth-note pattern, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. A dynamic marking of *f* is present. A chord symbol 'E' is written above the treble staff. The treble staff continues with eighth-note patterns, and the bass staff features a more active accompaniment.

Third system of musical notation. The treble staff shows a melodic line with some slurs, and the bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with slurs, and the bass staff provides a consistent accompaniment.

Fifth system of musical notation. A dynamic marking of *ff* is present. A chord symbol 'F' is written above the treble staff. The treble staff has a melodic line with slurs, and the bass staff continues with accompaniment.

Sixth system of musical notation. The treble staff features a melodic line with slurs, and the bass staff continues with accompaniment.

Seventh system of musical notation. A tempo marking of *Più lento* is present. The treble staff has a melodic line with slurs, and the bass staff continues with accompaniment.

NO 2. - RECITATIVE FOR TENOR

"COMFORT YE MY PEOPLE"

Isaiah xl: 1-3

Larghetto e piano (♩ = 80)

The first system shows the piano introduction. It consists of three staves: a treble clef staff with a whole rest, a grand staff (treble and bass clefs) with a piano accompaniment, and a bass clef staff with a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo and dynamics are indicated as 'Larghetto e piano' with a quarter note equal to 80 beats per minute. The piano part features a rhythmic pattern of eighth notes and chords.

The second system begins with the Tenor Solo. The vocal line starts with a whole rest, followed by the lyrics 'Com-fort ye, com - -'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *p* (piano) and *sp* (sforzando). The key signature and time signature remain the same.

The third system continues the Tenor Solo. The vocal line has the lyrics '- fort ye — my peo-ple, com - fort ye,'. The piano accompaniment continues. Dynamics include *sp* and *ad lib.* (ad libitum). The key signature and time signature remain the same.

The fourth system begins with a section marked 'A a tempo'. The vocal line has the lyrics 'com - - - fort ye my peo-ple,'. The piano accompaniment continues. Dynamics include *p* and *sp*. The key signature and time signature remain the same.

saith your God, saith your God;

fp *mf*

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

p simile

com-fort-a-bly to Je-ru-sa-lem, and cry un-to her that her

B 1) *mf*

war-fare, her war-fare is ac-com-plish'd, that her in-

p

Original orchestral score has:

22945

1)
cry un-to her

2)
is ac-com-plish'd

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

don'd.

mf

C

The voice of him that crieth in the wilderness, Pre - pare ye the way of the

Lord, make straight in the desert a high - way for our God.

№ 3. - AIR FOR TENOR
 "EVERY VALLEY SHALL BE EXALTED"

Isalah xl: 4

Andante (♩=80)

First system of piano introduction. Treble and bass staves in G major (one sharp). The tempo is Andante with a quarter note equal to 80 beats per minute. The music begins with a mezzo-forte (*mf*) dynamic.

Second system of piano introduction. The treble staff features trills (*tr*) over the melody. Dynamics include piano (*p*) and forte (*f*).

TENOR SOLO
 Ev-'ry val-ley,

Third system, beginning the Tenor Solo. The vocal line is on a single staff. The piano accompaniment continues with a forte (*f*) dynamic.

ev-'ry val-ley — shall be ex-alt-ed, shall be —

Fourth system, continuing the Tenor Solo. Dynamics include piano (*p*), mezzo-forte (*mf*), and piano (*p*).

ex-alt -

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

shall be ex-alt -

B

- ed, and ev-ry moun-tain and hill ___ made low;

the crook-ed straight, and the rough plac-es

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature is three sharps (F#, C#, G#).

plain, the crook-ed

This system contains the second line of music. It continues the vocal line and piano accompaniment from the first system.

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

crese. *p*

This system contains the third line of music. It includes dynamic markings: *crese.* (crescendo) and *p* (piano).

simile

This system contains the fourth line of music. It includes the dynamic marking *simile* (simile).

— and the rough plac-es plain .

p *mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a whole note rest, followed by a half note 'and', a quarter note 'the', a quarter note 'rough', a quarter note 'plac-es', and a half note 'plain .'. The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a steady bass line. Dynamics include a piano (*p*) section and a mezzo-forte (*mf*) section.

C
Ev-'ry val-ley, ev-'ry val-ley—

p *f* *p*

Detailed description: This system contains the third and fourth staves. The top staff is a vocal line starting with a common time signature 'C'. It begins with a whole note rest, followed by a half note 'Ev-'ry', a quarter note 'val-ley,', a whole note rest, a half note 'ev-'ry', and a quarter note 'val-ley—'. The piano accompaniment continues with chords and moving lines. Dynamics include piano (*p*), forte (*f*), and piano (*p*).

— shall be ex-alt —

Detailed description: This system contains the fifth and sixth staves. The top staff is a vocal line with a long melodic line. It begins with a whole note rest, followed by a half note '— shall be', a quarter note 'ex-alt', and a half note '—'. The piano accompaniment continues with chords and moving lines.

— ed,

Detailed description: This system contains the seventh and eighth staves. The top staff is a vocal line with a long melodic line. It begins with a whole note rest, followed by a half note '— ed,', and a half note rest. The piano accompaniment continues with chords and moving lines.

D

ev-'ry val-ley, ev-'ry val-ley — shall be ex-alt -

- - - - - ed, and ev'ry moun-tain and

hill made low; the crook-ed straight, the

crook-ed straight, the crook-ed straight, and the rough plac-es plain, —

and the rough plac-es plain, and the rough plac-es

This system contains the first line of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The lyrics "and the rough plac-es plain, and the rough plac-es" are written below the vocal line.

plain, the crook-ed straight,

f

This system contains the second line of the musical score. The vocal line continues with the lyrics "plain, the crook-ed straight,". The piano accompaniment includes a dynamic marking of *f* (forte) in the bass clef.

ad lib. **E**
and the rough plac - es plain.

colla voce *fa tempo*

senza Ped.

This system contains the third line of the musical score. It begins with the instruction *ad lib.* and a fermata over the letter **E**. The lyrics "and the rough plac - es plain." are written below the vocal line. The piano accompaniment includes the instructions *colla voce* and *fa tempo* in the bass clef, and *senza Ped.* (senza Pedal) in the bass clef.

tr tr tr *p*

This system contains the fourth line of the musical score. The piano accompaniment features trills marked with *tr* above the notes and a dynamic marking of *p* (piano) in the bass clef.

f *p* *cresc.* *f*

This system contains the fifth and final line of the musical score. The piano accompaniment includes dynamic markings of *f* (forte), *p* (piano), *cresc.* (crescendo), and *f* (forte) in the bass clef.

Nº 4. - CHORUS

"AND THE GLORY OF THE LORD"

Isaiah xl: 5

Allegro

SOPRANO

ALTO

TENOR

BASS

Allegro (♩ = 112)

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Allegro' with a metronome marking of ♩ = 112. The score begins with a piano introduction. The vocal parts enter with the lyrics: 'And the glo - ry, the glo-ry of the Lord, the glo-ry of the'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

*) According to the original score.
22945

Lord shall be re - -

Lord shall be re - - veal - - ed,

Lord shall be re - - veal - -

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

shall be re - veal-ed,

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

- ed, shall be re - veal-ed,

Lord shall be re - veal'd, and the

be re - - veal - - ed, and the

shall be re - veal - - ed, and the

and the

A

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

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

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

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

mf
and all flesh - shall

see it to - geth-er,

mf
and all flesh shall see it to - geth-er;

B

and all flesh shall see it to - geth -

and all flesh shall see it to - geth -

for the mouth of the Lord hath spok-en

For the mouth of the Lord hath spok-en

B

er; for the mouth of the Lord hath spok - en

er, and all flesh shall see it to - geth -

it; and all flesh shall see it to - geth -

it; and all flesh shall see it to - geth -

C

it;

er, and all flesh, and all flesh shall see it to - geth - er;

er, and all flesh shall see it to - geth - er; the

er; for the

C

and all flesh shall see it to - geth - er;

and all flesh shall see it to - geth - er;

mouth of the Lord hath spok - en it.

mouth of the Lord hath spok - en it.

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

And the glo - ry, the glo - ry of the Lord, and all flesh shall

And the glo - ry, the glo - ry of the Lord, and all flesh shall

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

flesh shall see it to - geth - er; the mouth of the Lord hath

see it to - geth - er; and the glo - ry, the glo - ry of the

see it, shall see it to - geth - er;

flesh shall see it to - geth - er;

spok - en it,

Lord shall be re - - veal - ed, and all

and all flesh -

and all flesh -

for the mouth of the Lord hath

flesh - shall see it to - geth - er; for the

shall see it to - geth - er; the glo - ry, the glo - ry of the

shall see it to - geth - er;

spok - en it, hath - spok - - - en it; **E**

mouth of the Lord hath spok - en it; and all

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

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

ff

and the glo-ry, the glo-ry, the
 flesh— shall see it to- geth-er;
 and all flesh— shall see it to- geth-er;
 and all flesh shall see it to- geth-er;

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

and all flesh— shall
 veal - - - ed, re - veal-ed, and all flesh— shall
 shall be re - veal - - ed, and all flesh shall
 be re - veal - - ed, re - veal - - ed; for the mouth

see it to - geth - er, to - geth - - er; for the mouth of the

see it to - geth - er, to - geth - - er; for the mouth of the

see it to - geth - er, to - geth - - er; for the mouth of the

of the Lord hath spok - en it, for the mouth of the

F

Lord — hath spok - en it, for the mouth of the

Lord hath spok - en it, for the mouth of the

Lord — hath spok - en it, for the mouth of the Lord, — the

Lord hath spok - en it, for the mouth of the Lord, — the

Adagio

Lord — hath spok - - en it

Lord — hath spok - - en it.

mouth of the Lord — hath spok - - en it.

mouth of the Lord — hath spok - - en it.

Adagio

No 5. - RECITATIVE FOR BASS

"THUS SAITH THE LORD"

Haggai ii: 6, 7. - Malachi, iii: 1

Andante (♩ = 76)

BASS SOLO

Thus saith the Lord, the Lord of Hosts:

Yet once a lit-tle while, and I will shake

the heav'ns and the earth, the sea and the dry land;

A
and I will shake, and I will shake

pp

all na-tions; I'll

p

shake the heav'ns, the earth, the sea, the

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

sire

cresc.

*Other editions have *C* here; according to the original score, however, *B* is correct.

of all na - tions shall come.

B *Recit.*

The Lord whom ye seek shall suddenly come to His tem-ple, ev'n the

mes-sen-ger of the cov - e - nant, whom ye de - light in;

Be - hold, he shall come, saith the Lord of Hosts.

No 6. - AIR FOR BASS

"BUT WHO MAY ABIDE THE DAY OF HIS COMING?"

Malachi iii: 2

Larghetto (♩ = 88)

BASS SOLO A

But who may a -

bide the day of His coming? and who shall stand when

He ap - pear-eth? who shall stand when

B

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

The first system of music features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics 'He ap - pear - eth?'. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *mf* and *p*.

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

The second system continues the vocal line with the lyrics 'who may a - bide the day of His com - ing? and'. The piano accompaniment continues with similar harmonic support. Dynamic markings include *mf* and *p*.

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

The third system features the vocal line with the lyrics 'who shall stand when He ap - - pear - eth?'. The piano accompaniment provides harmonic support. Dynamic markings include *mp*.

C

and who shall stand when

The fourth system begins with the vocal line and piano accompaniment. The vocal line has the lyrics 'and who shall stand when'. The piano accompaniment continues with chords and moving lines. Dynamic markings include *p*.

- He ap - pear -

The fifth system shows the vocal line with the lyrics '- He ap - pear -'. The piano accompaniment continues with harmonic support. Dynamic markings include *p*.

eth? when He ap - pear -

D

eth?

Prestissimo (♩ = 138)

pp

cresc.

For He is like a re -

p

fin - er's fire,

for He is like — a re -

fin -

- er's — fire.

E
Who shall stand when He ap -

pear - eth? For He is like a re -

fin -

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

- er's fire, for

f *p* *f* *p* *cresc.*

He is like a re - fin -

f

- er's fire,

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

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

p *colla voce*

F Larghetto (Tempo I)

But who may a - bide the day of His coming?

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

peareth? when He ap - peareth?

G Prestissimo

For He is like a re - fin - er's

fire, like a re - fin - er's

fire, and who shall stand when He,

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

stand when He ap - -

pear - eth? For He is

like a re - fin - - - - er's

fire, — and who shall

stand when He ap - - -

pear - eth, when He ap - - -

pear - eth? For He is

like a re - - fin - - -

First system of musical notation. It consists of a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings *f* and *p* are present.

I Adagio

er's fire, for He is like a re-fin-er's

Second system of musical notation. The vocal line continues with the lyrics "er's fire, for He is like a re-fin-er's". The piano accompaniment features a *cresc.* marking and a *mf* marking. The tempo is marked *I Adagio*.

Prestissimo

fire.

Third system of musical notation. The tempo is marked *Prestissimo*. The vocal line has the word "fire." written below it. The piano accompaniment is highly rhythmic and features a *f* dynamic marking.

Fourth system of musical notation, featuring piano accompaniment with a complex rhythmic pattern of eighth notes in both hands.

Fifth system of musical notation, featuring piano accompaniment with a complex rhythmic pattern of eighth notes in both hands.

No 7.- CHORUS

"AND HE SHALL PURIFY"

Malachi iii: 3

Allegro

SOPRANO

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

ALTO

TENOR

BASS

Allegro (♩ = 72)

mp

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

mf
And He shall

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

A

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

the sons of Le - - - vi,

A

and He shall pu - ri - fy

the sons

and He shall pu - ri -
of Le - - - - vi,
and

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

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

B

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

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

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

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

B

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

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

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

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

mf

ness, in right - eous - ness, and He shall pu - ri - fy,

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

ness, in right - eous - ness and He shall

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

mf

pu - - ri - fy,

pu - - ri - fy,

mf
pu - - ri - fy, shall pu - ri - fy

mf

mf
and He shall pu - ri -

and He shall pu - - ri - - fy,

and He shall pu - - ri - - fy,

f
the sons of Le - - vi,

C

fy, shall
and He shall
and He shall
and He shall

C

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

and He shall pu - ri - fy the sons, the sons_ of_

and He shall pu - ri - fy the sons of

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

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'and He shall pu - ri - fy the sons, the sons_ of_'. The second staff is a vocal line with lyrics 'and He shall pu - ri - fy the sons of'. The third staff is a vocal line with lyrics 'He shall pu - ri - fy the sons of Le - - vi, the sons of'. The bottom two staves are piano accompaniment, featuring chords and a rhythmic bass line.

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

and He shall pu - ri - fy and He shall

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

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

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'Le - vi, and He shall pu - ri - fy,'. The second staff is a vocal line with lyrics 'and He shall pu - ri - fy and He shall'. The third staff is a vocal line with lyrics 'Le - vi, and He shall pu - ri - fy,'. The bottom staff is a vocal line with lyrics 'Le - vi, and He shall pu - ri - fy,'. The bottom two staves are piano accompaniment, featuring chords and a rhythmic bass line.

D

pu - ri - fy the sons

and He shall pu - ri - fy

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

D

and He shall pu - ri - fy,

of Le - - vi,

the sons of

fy the sons of Le - - vi, the

shall pu - ri -
Le - - vi,
sons of Le - - -

This system contains the first four staves of music. The top staff is a vocal line with a melodic line and lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The key signature is B-flat major and the time signature is 4/4.

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

This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The key signature is B-flat major and the time signature is 4/4.

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

E *ff*
 of Le - vi, that they may of - - - fer
ff
 sons of Le - vi, that they may of - - - fer
ff
 sons of Le vi, that they may of - - - fer
ff
 sons of Le - vi, that they may of - - - fer
E
ff

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

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

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

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

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

mf

Nº 8.— RECITATIVE FOR ALTO

“BEHOLD! A VIRGIN SHALL CONCEIVE”

Isaiah vii: 14.— Matt. i: 23

ALTO SOLO

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

The first system of the musical score for the alto solo. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Be-hold! a vir-gin shall con-ceive, and bear a son,". Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a piano (p) dynamic marking and consists of sustained chords and single notes.

and shall call his name Em - man - u - el: God with us.

The second system of the musical score. The vocal line continues with the lyrics "and shall call his name Em - man - u - el: God with us." The piano accompaniment continues with sustained chords and single notes, ending with a fermata over the final chord.

Nº 9.— AIR FOR ALTO, AND CHORUS

“O THOU THAT TELLEST GOOD TIDINGS TO ZION”

Isaiah xl: 9

Andante (♩ = 144)

The musical score for the Air for Alto and Chorus. It is in a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked "Andante" with a metronome marking of 144 quarter notes per minute. The score is written for piano accompaniment in grand staff (treble and bass clefs). It begins with a forte (f) dynamic marking. The music consists of flowing eighth-note patterns in the right hand and steady accompaniment in the left hand.

0

p

A

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

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

p *mf*

O thou that tell-est good

p

B

ti-dings to Zi-on, get thee

mf *p*

up in-to the high moun-

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "up in-to the high moun-" are written below the notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes chords and moving lines that support the vocal melody.

- tain! get thee up in-to the high

The second system continues the vocal line with the lyrics "- tain! get thee up in-to the high". The piano accompaniment continues with similar harmonic support, featuring a mix of chords and melodic fragments in both hands.

moun-

The third system shows the vocal line with the lyrics "moun-". The piano accompaniment continues, with the right hand playing a more active melodic line and the left hand providing a steady harmonic foundation.

C
- tain!

The fourth system begins with a section marked with a 'C' time signature change to common time. The vocal line has the lyrics "- tain!". The piano accompaniment features a more rhythmic and active texture, with the right hand playing a series of eighth-note patterns.

p

The fifth system shows the piano accompaniment continuing. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment. A dynamic marking of *p* (piano) is present at the end of the system.

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

up thy voice with strength! lift it

up, be not a-fraid! Say un-to the

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

Be - hold_ your God!_ be - hold_ your God! Say

un - to the cit - ies of Ju - - dah, Be -

hold your God! be - hold your God!

E
be - hold your God!

o
p

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

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

a - rise, a -

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

and the glo - - - - -

- ry of the Lord, the

G
 glo - ry of the Lord is

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

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

glo - ry, the glo - ry of the Lord

is ris - en up - on thee.

colla voce

CHORUS

H
SOPRANO

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

ALTO

TENOR

BASS

H

O thou that tell - est good

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

O thou that tell - est good

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

ti - dings to Zi - on, good ti - dings to Je - ru - sa - lem,

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

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

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

I

rise, a - rise, say un - to the cit - ies of
 rise, a - rise, say un - to the cit - ies of
 rise, a - rise, say un - to the cit - ies of
 rise, a - rise, say un - to the cit - ies of

I

U.H.

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

U.H.

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

U.H.

ris - en up - - - - on thee. 0 *ff*

ris - en up - - - - on thee. 0 *ff*

ris - en up - - - - on thee. 0 *ff*

ris - en up - - - - on thee. 0 *ff*

K

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

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

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

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

K

un - to the cit - ies of Ju - - - dah, Be - -

un to the cit - ies of Ju - - - dah, Be - -

un - to the cit - ies of Ju - - - dah, Be - -

un - to the cit - ies of Ju - - - dah, Be - -

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold. the

hold, be - - hold, the

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

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

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

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

the glo - - - ry of the

glo - - - ry of the Lord

the glo - - - ry of the

the glo - - - ry of the

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

allargando

L

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands. The score includes a tempo change to *allargando* and a dynamic marking of **L** (Lento). The piano part features intricate melodic lines and harmonic support for the vocalists.

No. 10. - RECITATIVE FOR BASS

"FOR BEHOLD, DARKNESS SHALL COVER THE EARTH"

Isaiah lx: 2, 3

Andante larghetto (♩ = 72)

p *cresc.*

BASS SOLO

For be - hold, dark - ness shall

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

peo - ple, and gross dark - ness the peo - ple:

A

but the Lord shall a - rise

poco cresc.

up - on thee, and His

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

glo - - - - - ry shall be seen up - on thee. And the Gentiles shall

come to thy light, and kings to the brightness of thy ris - ing.

№ 11.- AIR FOR BASS

"THE PEOPLE THAT WALKED IN DARKNESS"

Isaiah ix: 2

Larghetto (♩ = 72)

mf *cresc.*

BASS SOLO

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

mf *p*

walk - ed in dark - - - ness, **A** the

p *mf* *p*

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

cresc.

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

mf *p*

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

mf

B

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

p

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 seen a great light:

mf

and

p

p

they that dwell, — that dwell in the land of the shad - - -

- - ow of death, and

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

shad-ow of death, up -

D

on — them hath the light shin — ed, and

mf *p*

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

— ow of death, up — on — them hath the

mf *p*

light — shin — ed, up — on — them hath the light shin — ed.

mf

Nº 12. - CHORUS

"FOR UNTO US A CHILD IS BORN"

Isaiah ix: 6

Andante allegro (♩ = 76)

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. Starts with a fortissimo (f) dynamic. The bass line features a steady eighth-note accompaniment.

Second system of piano introduction. Continues the accompaniment from the first system.

A SOPRANO

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

Soprano vocal line with piano accompaniment. The piano part continues with a dynamic of piano (p).

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

ALTO

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

BASS

Vocal lines for Alto, Tenor, and Bass. The Tenor part begins with a piano (p) dynamic.

Piano accompaniment for the vocal section, continuing the accompaniment from the previous systems.

us a Child is born:

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

B

p For un-to us a Child is born,

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

B

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

us a Child is born,

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

un-to us a Son is giv-en:

and the gov-ern-ment shall

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

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

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

der; and His

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

D

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

The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace.
 The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace. Un-to
 The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace.
 The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace.

us a Child is born, un-to us a Son is
 For un-to us a Child is born,

p Un-to us a Child is born,
 giv-en: and the gov-ern-ment shall
p un-to us a Son is giv-en:

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

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

Coun - sel-lor, The might - y God, The
 Coun - sel-lor, The might - y God, The
 Coun - sel-lor, The might - y God, The
 Coun - sel-lor, The might - y God, The

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

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

un-to us a Son is

un-to us a Son is

us a Son is giv-en:

giv-en: and the gov-ern-ment shall

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

be up-on His shoul - - - der; and His *cresc.*

and the gov-ern-ment shall be up-on His shoul-der; and His *cresc.*

and the gov-ern-ment shall be up-on His shoul-der; and His *cresc.*

F

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

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

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

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

Coun - - sel - lor, The might - y God, The

Coun - - sel - lor, The might - y God, The

Coun - - sel - lor, The might - y God, The

Coun - - sel - lor, The might - y God, The

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

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

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

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

us a Child is born,

us a Child is born,

us a Child is born, un - to us a Son is

us a Child is born, un - to us a Son is

giv - en, un - to us a Son is

giv - en, un - to us a Son is

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

un - to us a Son is giv - en: and the gov - ern - ment shall

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

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

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

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

G
 Won - der - ful, Coun - sel - lor,
 Won - der - ful, Coun - sel - lor,
 Won - der - ful, Coun - sel - lor,
 Won - der - ful, Coun - sel - lor,

G

The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The
The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The
The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The
The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the lyrics 'The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The' repeated on each line. The piano accompaniment features a complex, rhythmic melody in the right hand and a steady bass line in the left hand.

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

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics 'ev-er-last-ing Fa-ther, The Prince of Peace.' are repeated on each line. The piano accompaniment continues with its intricate melodic and harmonic structure.

The third system shows the piano accompaniment for the second system, featuring a dense and rhythmic texture in both the treble and bass clefs.

The fourth system shows the piano accompaniment for the third system, continuing the complex musical texture with various rhythmic patterns and chordal structures.

Nº 13.
PASTORAL SYMPHONY

Larghetto (♩ = 132)

mezzo piano

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef and contains a simple harmonic accompaniment with long note values. The dynamic marking 'mezzo piano' is written below the first measure of the upper staff.

The second system continues the musical piece. The upper staff features more complex rhythmic patterns, including sixteenth-note runs and beamed eighth notes. The lower staff maintains a steady accompaniment. There are several accents (tr) marked above notes in the upper staff.

cresc.

The third system shows a change in dynamics. The upper staff has a more active melodic line with frequent sixteenth-note passages. The lower staff accompaniment is also more rhythmic. The dynamic marking 'cresc.' is placed between the two staves.

dim.

The fourth system features a decrescendo. The upper staff has a melodic line with some grace notes and accents. The lower staff accompaniment is more active with sixteenth-note patterns. The dynamic marking 'dim.' is placed between the two staves.

A

p

The fifth system begins with a section marked 'A'. The upper staff has a melodic line with a mix of eighth and sixteenth notes. The lower staff accompaniment is simple and sustained. The dynamic marking 'p' (piano) is written below the first measure of the upper staff.

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments, with the instruction *cresc.* written below the first measure. The bass clef staff provides a harmonic accompaniment. The system concludes with the instruction *più cresc.* written above the final measure.

Second system of musical notation. The treble clef staff continues with complex chordal textures and melodic lines. The instruction *dim.* is placed above the middle of the system, and *mf* is written below the final measure of the system.

Third system of musical notation. A section marker **B** is positioned above the first measure. The treble clef staff features a *pp* dynamic marking. The system ends with a fermata over the final measure.

Fourth system of musical notation. The treble clef staff contains melodic lines with *tr* (trills) indicated above several notes. The bass clef staff has a *rit.* (ritardando) marking below the first measure and a *dim.* (diminuendo) marking below the final measure.

Fifth system of musical notation. The treble clef staff shows a *cresc.* (crescendo) instruction above the middle of the system. The bass clef staff continues with a steady accompaniment.

Sixth system of musical notation. The treble clef staff features melodic lines with *tr* markings. The system concludes with a *rit.* (ritardando) instruction above the final measure.

№ 14. - RECITATIVE FOR SOPRANO

"THERE WERE SHEPHERDS ABIDING IN THE FIELD"

Luke ii: 8

SOPRANO SOLO

There were shepherds a-biding in the field, keeping watch over their flocks by night.

pp

RECITATIVE FOR SOPRANO

"AND LO! THE ANGEL OF THE LORD CAME UPON THEM"

Luke ii: 9

Andante (♩ = 56)

SOPRANO SOLO

And lo! the an-gel of the

p

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

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

№ 15. - RECITATIVE FOR SOPRANO

"AND THE ANGEL SAID UNTO THEM"

Luke ii: 10, 11

SOPRANO SOLO

And the an-gel said un-to them, Fear not: for be-

pp

hold, I bring you good ti-dings of great joy, which shall

be to all peo-ple. For un-to you is born this

day in the cit-y of Da-vid a Sav-iour, which is Christ the Lord.

№ 16. - RECITATIVE FOR SOPRANO

"AND SUDDENLY THERE WAS WITH THE ANGEL"

Luke ii: 13

Allegro (♩ = 72)

pp

The piano introduction consists of two systems of music. The upper system is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a complex, rhythmic accompaniment of eighth and sixteenth notes. The lower system is in bass clef with the same key signature and time signature, featuring a simpler accompaniment of quarter notes.

SOPRANO SOLO

And sud - den - ly there was with the

The first system of the soprano solo shows the vocal line entering with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern as in the introduction.

an - gel a mul - ti - tude of the heav'nly host

The second system of the soprano solo shows the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern.

prais - ing God, and say - - ing:

cresc.

The third system of the soprano solo shows the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern, and the dynamic marking *cresc.* is indicated.

No 17. - CHORUS

"GLORY TO GOD"

Luke ii: 14

Allegro *)

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

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

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

BASS

Allegro (♩=80)

mp

high - - - - est,

high - - - - est,

high - - - - est, *mf* and peace on

mf and peace on

*) Original score has here "da lontano e un poco piano" (as from a distance, and rather softly)

A *f*
 Glo - ry to God,
 Glo - ry to God,
 earth, Glo - ry to God,
 earth,

A *f*

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

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

f *p*

B

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

B

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

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

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

high - - - est, and peace on earth,
 high - - - est. and peace on earth,
 high - - - est. and peace on earth,
 high - - - est, and peace on earth,

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

D

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

D

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

mf

p

pp

№ 18. - AIR FOR SOPRANO
 "REJOICE GREATLY, O DAUGHTER OF ZION!"

Zechariah ix: 9, 10

Allegro (♩=88)

First system of piano introduction. Treble clef, bass clef, key signature of two flats (B-flat, E-flat), time signature of common time (C). The music begins with a piano (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

Second system of piano introduction. The right hand continues with a melodic line, including a trill (*tr*) on a note. The left hand continues with a steady accompaniment.

SOPRANO SOLO A

First system of the soprano solo. The vocal line begins with a rest, followed by the lyrics "Re-joyce, re -". The piano accompaniment starts with a piano (*p*) dynamic, then moves to a forte (*f*) dynamic. The right hand has a melodic line with trills (*tr*), and the left hand has a rhythmic accompaniment.

Second system of the soprano solo. The vocal line continues with the lyrics "joyce, re-joyce — great-ly, re-joyce,". The piano accompaniment features a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with trills (*tr*), and the left hand has a rhythmic accompaniment.

Third system of the soprano solo. The vocal line concludes with the lyrics "O daugh-ter of Zi - on!". The piano accompaniment features a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with trills (*tr*), and the left hand has a rhythmic accompaniment.

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

p

re-joyce!

f

B

O daugh-ter of Zi-on! Re - joyce great-ly,

p

shout, O daugh-ter of Je-ru-sa-lem: be-

mf *p*

hold, thy king com-eth un - to thee, be -

mf *p*

hold, thy king cometh un - to thee, cometh un-to thee;

f

C *Meno mosso*

He is_ the

p *f* *p*

right - - eous Sav-iour, and he shall speak

cresc. *p*

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

peace, peace, he shall speak peace un-to the hea - -

D
- - then, he is the right - - eous

Sav - iour, and he shall speak, he shall speak peace,

peace, he shall speak peace un-to the hea - - -

pp

E

then. Re-joyce, re-

a tempo

f *p*

joyce, re-joyce ——— great-ly,

f

re-joyce

p

great-ly, O daugh - ter of

mf *p*

Zi-on! shout, O daughter of Je - ru - sa - lem!

mf *p* *mf*

F

Be-hold, thy king com-eth un - to thee, re-joyce,

p

re-joyce

mf *p*

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

p

greatly,

f

^G
re-joyce greatly, O daugh-ter of Zi - on! shout,

p *cresc.*

O daugh-ter of Je - - ru - sa-lem! Be-hold, thy

king com-eth un - - to thee, be-hold, thy king com-eth un - to

ad lib.

colla voce

thee.

f

p

f

№ 19. - RECITATIVE FOR ALTO
"THEN SHALL THE EYES OF THE BLIND BE OPENED"

Isaiah xxxv: 5, 6

ALTO SOLO *)

Then shall the eyes of the blind be open'd, and the ears of the deaf un-stopped. Then

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

*) In the original score, this is given to the Soprano, in the key of G. But, as the first part of № 20 is usually sung by a Contralto, it is better that the Recitative should be sung by the same voice.

№ 20. - AIR FOR ALTO

"HE SHALL FEED HIS FLOCK LIKE A SHEPHERD"

Isaiah xl: 11 - Matt. xi: 28, 29

Larghetto, e piano (♩ = 112)

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

ALTO SOLO *)

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

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

cresc.

*) Often sung thus:

A

He shall feed

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

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

cresc.

B

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

p

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

gen - - tly lead those that are with young.

mf

SOPRANO SOLO

*) C

**)

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

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

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

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

D

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

*) Often sung thus:

Come un - to Him, -

**)

come un - to Him, - ye that are heav-y

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

ye shall find rest un-to your souls.

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

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

dim.

Nº 21. - CHORUS

“HIS YOKE IS EASY, AND HIS BURTHEN IS LIGHT”

Matthew xi : 30

Allegro

SOPRANO

His yoke__ is ea - - - - -

TENOR

BASS

Allegro (♩ = 69)

p

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

His yoke__ is__

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

A *mf* *dim.*
 His burthen is
 burthen is light, His bur - then is light,
 light, His burthen, His bur-then, His bur - then is light, *dim.* is
 ea - - - - - sy, His bur-then, His bur - then is light,

light, His bur-then, His bur - then is light, His burthen, His
 His
 light, His bur-then is light,
 His burthen, His bur - then is light,
p *pp*

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

bur - then is light, His burthen is

is light,

His yoke — is ea - - - - - sy,

- sy, His bur - - then is light,

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

His yoke — is

His bur - then is light, —

His yoke — is ea - - - - - sy, His

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

His

B

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

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

B

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

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

*) Original score has in bass here:

C

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

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

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

D

- then is light, His yoke is ea -

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

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

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

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

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

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

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

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

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

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

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

ff

PART II

No 22. - CHORUS

"BEHOLD THE LAMB OF GOD"

John i: 29

Largo

SOPRANO

ALTO

TENOR

BASS

Largo (♩ = 80)

mf Be - hold the Lamb of God,

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

mf Be -

mf Be - hold the Lamb of

be - hold the Lamb of God, *cresc.* that tak - eth a -
 God, the Lamb of God, *cresc.* that tak - eth a -
 hold the Lamb of God, the Lamb of God, *cresc.* that
 God, be - hold the Lamb of God, that

way, taketh a way the sins of the world. — Be - hold the Lamb of
 way *cresc.* the sins — of the world. Be - hold the Lamb of God, the Lamb of
 tak - eth a way the sins of the world. Be - hold the Lamb of God, be -
 tak - eth a way the sins of the world.

A

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

A

*Original score has here: and here **

B

sins of the world, of the world. Be - hold the Lamb of God, be -
 sins of the world, the sins of the world. Be - hold the Lamb of God, the
 sins of the world, the sins of the world. Be - hold the Lamb of God, the
 sins of the world, the sins of the world. Be - hold the Lamb of God, the

B

hold the Lamb of God, that tak - eth a - way the sins of the world,
 Lamb of God, that tak - eth a - way the sins, the
 Lamb of God, that tak - eth a - way the
 Lamb of God, that tak - eth a - way the

that tak - eth a - way
 sins of the world, — the sins of the world, that
 sins of the world, — the sins of the world,
 sins of the world, the sins of the world,

C

the sins of the world,
 tak-eth a-way the sins, the sins of the world, the sins of the
mf that tak-eth a-way the sins of the world, the sins of the
mf that tak-eth a-way the sins of the world, the sins of the

C

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

world.
 world.
 world.
 world.

*) Original score:



№ 23. - AIR FOR ALTO

"HE WAS DESPISED"

Isaiah liii: 3; 1: 6

Largo (♩ = 76)

ALTO SOLO A

*) Original score:

a man of sor - - rows, and ac - quainted with grief, —

— a man of sor - rows, and ac - quainted with grief.

He

was des - pis - ed, re - ject - ed, He was des -

*) Original score has a^b here, but usually a^{\sharp} is sung instead.

pis-ed and re-ject-ed of men; a man of sorrows, and acquainted with

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

He was despis - ed, re-ject-ed; a man of

sorrows, and acquainted with grief, and acquainted with grief,

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

Piano introduction consisting of a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has two flats (B-flat and E-flat).

Fine E

First system of the vocal and piano accompaniment. The vocal line begins with the lyrics "He gave His back to the". The piano accompaniment features a dense texture of chords and moving lines. A *Fine* marking is present in the piano part, followed by the instruction *Un poco piano*.

He gave His back to the

Fine

Un poco piano

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "smit-ers, He gave His back to the". The piano accompaniment continues with a similar dense texture.

smit-ers,

He gave His back to the

Third system of the vocal and piano accompaniment. The vocal line continues with the lyrics "smit-ers, and His cheeks to them that plucked off the". The piano accompaniment continues with a similar dense texture.

smit-ers,

and His cheeks to them that plucked off the

Fourth system of the vocal and piano accompaniment. The vocal line continues with the lyrics "hair, and His cheeks to them that plucked off the". The piano accompaniment continues with a similar dense texture.

hair, and His cheeks to them that plucked off the

hair, and his cheeks to them that plucked off the

F
hair: He hid not His face from shame and

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

from shame,— He hid not His

face from shame,— from shame and spitting.

D. C.

p *D. C.*

Nº 24. - CHORUS

"SURELY HE HATH BORNE OUR GRIEFS"

Isaiah liii : 4, 5

Largo e staccato (♩ = 72)

Piano

SOPRANO

ALTO

TENOR



BASS

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

*) Many editions have  here; according to Händel's score,  is correct.

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

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

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

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

A
 bru - - - ed, He was bru - ed for our in - -
 bru - - - ed, He was bru - ed for our in -
 bru - - - ed, He was bru - ed for our in -
 bru - - - ed, He was bru - ed for our in -

f
 i - quities, the chas - tise - - ment, the chas -
 i - quities, the chas - tise - - ment,
 i - quities, the chas - tise - - ment, the chas -
 i - quities, the chas - tise - - ment,

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "tise - ment of our peace", "the chas - tise - - ment of our peace", "tise - - - - - ment of our peace", and "the chas - tise - - ment of our peace". The piano accompaniment features a complex, rhythmic texture in the right hand and a more melodic line in the left hand.

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

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "was up - - on Him.", "was up - - on Him.", "was up - - on Him.", and "was up - - on Him.". The piano accompaniment continues with its characteristic rhythmic patterns.

attacca

The third system of the musical score shows the piano accompaniment continuing. The right hand has a more active, melodic line, while the left hand provides harmonic support. The word "attacca" is written at the end of the system.

Nº 25. - CHORUS

"AND WITH HIS STRIPES WE ARE HEALED"

Isaiah LIII: 5

Alla breve. Moderato

SOPRANO *mf*

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

ALTO *mf*

And with His

TENOR

BASS

Alla breve. Moderato (♩ = 88)

mf

A

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

stripes we are heal - - - - -

mf

And

A

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

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

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

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

C

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

ed,
and with His stripes
ed,
ed, and with His

D

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

D

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

E

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

E

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

F

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

F

L.H.

Adagio

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

Adagio

attacca

Nº 26. - CHORUS

"ALL WE LIKE SHEEP HAVE GONE ASTRAY"

Isaiah liii: 6

Allegro moderato

SOPRANO
ALTO
TENOR
BASS

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

Allegro moderato (♩ = 92)

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

sheep; we have turn -

sheep have gone a - stray;

sheep; we have

sheep have gone a - stray;

A

- ed ev-ry one to his own way.

we have turn -

turn - ed

A

All we like

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

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

All we like

sheep have gone a - stray;

sheep have gone a - stray;

sheep have gone a - stray;

sheep have gone a - stray;

B

we have turn - ed,

we have turn -

B

we have turn - ed ev-'ry one to

we have turned, we have

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

we have

C

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

C

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

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

have gone a - stray;

gone a - stray,

have gone a - stray;

D

we have turn - ed ev - 'ry

we have turn - ed,

we have

D

we have turn - ed, we have

one to his own way, we have turn - ed

we have turned, we have turn - ed

turn - ed, we have turned, we have

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

E
 we have turned ev-'ry one to his own way, _____ to his own way; all
 one to his own way, ev-'ry one to his own way; all
 way, we have turned ev-'ry one to his own way; all
 one, ev-'ry one to his own way, ev-'ry one to his own way; all

E

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

have gone a - stray;

have gone a - stray;

we have

Detailed description: This system contains the first two lines of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal lines begin with the lyrics 'have gone a - stray;'. The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

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

we have turn - ed,

we have turn - ed, we have

turn - ed, we have turn - ed

Detailed description: This system contains the next two lines of the musical score. The vocal lines continue with the lyrics 'we have turn - ed, we have turn - ed, we have turn - ed, we have turn - ed, we have'. The piano accompaniment continues with a similar rhythmic pattern, featuring a steady bass line and a melodic right hand. The key signature and time signature remain the same as in the first system.

we have turn - ed

ev-ry one to his own way,

ev-ry one to his own way, we have

turn - ed

ev-ry one to his own way,

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

F

Detailed description: This system contains the final two lines of the musical score. The vocal lines conclude with the lyrics 'we have turn - ed ev-ry one to his own way, ev-ry one to his own way, we have turn -'. A dynamic marking of **F** (Fortissimo) is placed above the final vocal line. The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain consistent throughout the page.

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

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

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

G Adagio

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

G Adagio (♩ = 60)

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

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

p on Him the in - i - qui - ty of us all. *dim.*
p laid on Him the in - i - qui - ty of us all. *dim.*
p laid on Him the in - i - qui - ty of us all. *dim.*
p the in - i - qui - ty of us all. *dim.*

p *dim.*

№ 27. - RECITATIVE FOR TENOR

"ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN"

Psalm xxii: 7

Larghetto (♩ = 80)

Piano introduction in B-flat major, 4/4 time. The right hand features a series of chords with moving eighth notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (*f*) dynamic.

TENOR SOLO

First system of the tenor solo. The vocal line begins with a rest, followed by the lyrics "All they that". The piano accompaniment continues with a *dim.* (diminuendo) dynamic, transitioning to a piano (*p*) dynamic.

Second system of the tenor solo. The vocal line continues with the lyrics "see Him, laugh Him to scorn; they". The piano accompaniment features a *f* (forte) dynamic.

Third system of the tenor solo. The vocal line continues with the lyrics "shoot out their lips, and shake their". The piano accompaniment features a *f* (forte) dynamic.

Fourth system of the tenor solo. The vocal line concludes with the lyrics "heads, say - ing:". The piano accompaniment features a *f* (forte) dynamic.

Nº 28. - CHORUS

"HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM"

Psalm xxii: 8

Allegro

SOPRANO

ALTO

TENOR

BASS *f*

He trust-ed in God that he would de-liv-er him; let him de-

Allegro (♩ = 80)

He trust-ed in God that he would de-liv-er him;

liv-er him, if he de-light in him, if he de-light in him, let him de-liv-er him, if

A

He trust - ed in
 let him de - liv - er him, if he de - light in him, if he de -
 he de - light in him, if he de - light in him, if he de - light in —

A

God that he would de - liv - er him; let him de - liv - er him, if he de -
 light in him, let him de - liv - er him; if he de - light in him, if he de -
 him.

f

He trust - ed in God that he would de - liv - er him;
 light in him, if he de - light
 light in him, if he de - light
 He trust - ed in God, in God, in God he trust - ed; let him de - liv - er

let him de-liv-er him, if he de-light in him,
 in him,
 in him, *mf* let him de-liv-er him
 him, if he de-light in him, if he de-light in him, let him de-

mf let him de-liv-er him, if he de-light in him, **B**
 let him de-liv-er him, if he de-light in him.
 if he de-light in him, if he de-
 liv-er him. He trust-ed in

He trust-ed in God that he would de-liv-er him; let him de-
 light in him, let him de-liv-er him, if he de-
 God, he trust-ed in God; let him de-liv-er him, if he de-

let him de - liv - er him. He
 li - ver him, if he de - light in him, if he de - light
 light in him, if he de - light in him, He trust - ed in God, he
 light in him, if he de - light in him,

trust - ed in God that he would de - liv - er him; let him de - liv - er him,
 in - him, let him de - liv - er him, if he de - light in
 trust - ed in God; let him de - liv - er him, if he de - light in

C *mf*
 if he de - light in him, *mf* let him de - liv - er him,
 him, if he de - light in him, *mf* let him de - liv - er him,
 him, if he de - light in him, *mf* let him de - liv - er him,
 let him de - liv - er him, *mf* let him de -

if he de - light in him, if he de -
 let him de - liv - er him, if he de - light in
 He trust - ed in God that he would de - liv - er
 liv - er him,

light in him, let him de - liv - er him, if he de - light in him, let
 him; let him de - liv - er him, if he de -
 him; let him de - liv - er him, if he de - light in him, let
 let him de - liv - er him.

D
 him de - liv - er him,
 light in him. He trust - ed in God, let him de - liv - er him; if he de -
 him de - liv - er him. He trust - ed in God, let him de - liv - er him, if he de - light
 He trust - ed in God, that he would de - liv - er him;

D

mf

let him de - liv - er him,
 light in him, let him de - liv - er him,
 in him, let him de -
 let him de - liv - er him, if he de - light in him,

let him de - liv - er him, let him de - liv - er him.
 if he de - light in
 liv er him, *mf* if he de - light in
 let him de - liv - er him, if he de - light in

E

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

E

liv - er him, if he de - light in him,
 in him, let him de - liv - er him, let him de - liv - er him, if he de -
 if he de - light in him, let him de - liv - er him,
 light in him, let him de - liv - er him.

f
 if he de - light in him, if he de - light
 light
 if he de - light in him, if he de - light
 He trust - ed in God, that he would de -

Adagio *mf*
 in him, let him de - liv - er him, if he de - light in him.
 in him, let him de - liv - er him, if he de - light in him.
 in him, let him, let him de - liv - er him, if he de - light in him.
 liv - er him; let him, let him de - liv - er him, if he de - light in him.
Adagio

No 29. - RECITATIVE FOR TENOR

"THY REBUKE HATH BROKEN HIS HEART"

Psalm lxxix: 20

Largo

TENOR SOLO

Thy re-buke hath brok - en His heart; He is full of

heav-i-ness, He is full of heav-i-ness; Thy re-buke hath brok-en His heart;

He look-ed for some to have pit-y on Him, but there was no man, nei-ther found He

an-y to com-fort him; He look-ed for some to have pit - y on Him,

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

The musical score is written for a Tenor Solo and piano accompaniment. It consists of five systems of music. Each system includes a vocal line (Tenor) and a piano accompaniment (Grand Staff). The tempo is marked 'Largo'. The key signature is one flat (B-flat major/D minor). The time signature is common time (C). The lyrics are: 'Thy re-buke hath brok - en His heart; He is full of heav-i-ness, He is full of heav-i-ness; Thy re-buke hath brok-en His heart; He look-ed for some to have pit-y on Him, but there was no man, nei-ther found He an-y to com-fort him; He look-ed for some to have pit - y on Him, but there was no man, nei-ther found He an-y to com-fort Him.'

NO. 30. - AIR FOR TENOR

"BEHOLD, AND SEE IF THERE BE ANY SORROW"

Lamentations i: 12

Largo (♩ = 66)

TENOR SOLO

Be - hold, and see, be - hold, and see if

there be an - y sor - row like un - to His sor - row.

poco cresc.

Be - hold, and see if there be an - y sor - row

like un - to His sor - row. Be - hold, and see if there be an - y sor - row

like un - to His sor - row.

dim. *pp* *poco cresc.*

№ 31. - RECITATIVE FOR TENOR

"HE WAS CUT OFF OUT OF THE LAND OF THE LIVING"

Isaiah liii: 8

TENOR SOLO

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

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

attacca

№ 32. - AIR FOR TENOR

"BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL"

Psalms xvi: 10

Andante larghetto (♩ = 108)

TENOR SOLO

But Thou didst not leave His

soul in hell, but Thou didst not leave His

*) This is according to Händel's score; other editions have not the appoggiatura:



soul in hell, nor didst Thou suffer, nor didst Thou suffer Thy

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

But Thou didst not leave His

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

soul in hell, nor didst Thou suffer Thy

Ho - ly One to see cor-ruption, nor didst Thou suffer, nor

cresc. *p*

C

didst Thou suffer Thy Ho - ly One to see cor - rup - tion,

cresc.

nor didst Thou suffer, nor didst Thou suffer Thy Ho - ly One, Thy

tr *p*

Ho - ly One to see cor-ruption..

tr *f*

D

NO. 33. - CHORUS

"LIFT UP YOUR HEADS, O YE GATES"

Psalm xxiv: 7-10

G. F. Händel

A tempo ordinario (♩ = 76)

Piano introduction in B-flat major, 3/4 time. The music features a steady eighth-note accompaniment in the bass and chords in the treble. The dynamic marking is *f* (forte).

SOPRANO I
Lift up your heads, O ye_gates, and be ye lift up, ye ev-er-last-ing doors, and the

SOPRANO II
Lift up your heads, O ye_gates, and be ye lift up, ye ev-er-last-ing doors, and the

ALTO
Lift up your heads, O ye_gates, and be ye lift up, ye ev-er-last-ing doors, and the

Three vocal staves for Soprano I, Soprano II, and Alto. The music is in B-flat major, 3/4 time. The dynamic marking is *mf* (mezzo-forte). The piano accompaniment is visible at the bottom of the system.

King of glo-ry shall come in. — **A**

King_ of glo-ry shall come in.

King_ of glo-ry shall come in. —

TENOR *mf* *)
Who is this King of glo-ry?

BASS *mf* *)
Who is this King of glo-ry?

Two vocal staves for Tenor and Bass, and a piano accompaniment staff. The Tenor and Bass parts have dynamic marking *mf* and an asterisk (*). The piano accompaniment has dynamic marking *mf*. The section ends with a repeat sign and a first ending bracket labeled **A**.

*) Händel's score has here, and in all similar cases, "this" King, not "the" King. It has become traditional, however, to sing "the" King.

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

mf The Lord strong and might-y, the Lord strong and might-y, the Lord
mf The Lord strong and might-y, the Lord strong and might-y, the Lord
mf The Lord strong and might-y, the Lord strong and might-y, the Lord
 this is the King of glo-ry?
 this is the King of glo-ry?

B

might - y in bat-tle.

might - y in bat-tle.

might - y in bat-tle. *mf* Lift up your heads, O ye_gates, and be ye lift up, ye

mf Lift up your heads, O ye_gates, and be ye lift up, ye

mf Lift up your heads, O ye gates, and be ye lift up, ye

B

mf

ev - er-last-ing doors, and the King_ of glo - ry shall come in, and the

ev - er-last-ing doors, and the King of glo - ry shall come in, and the

ev - er-last-ing doors, and the King_ of glo - ry shall come in, and the

Who is ^{this} the King of glo-ry? who
 Who is ^{this} the King of glo-ry? who
 King of glo-ry shall come in. Who is ^{this} the King of glo-ry? who
 King of glo-ry shall come in. —
 King of glo-ry shall come in. —

is ^{this} the King of glo-ry? who is ^{this} the King of glo-ry?
 is ^{this} the King of glo-ry? who is ^{this} the King of glo-ry?
 is ^{this} the King of glo-ry? who is ^{this} the King of glo-ry? The Lord of hosts,
 The Lord of _ hosts,
 The Lord of hosts,

SOPRANO I II

ALTO The Lord of hosts, He is the King of glo-ry, He

TENOR The Lord of hosts, He is the King of glo-ry, He

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

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

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

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

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

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

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

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

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

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

D

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

D

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

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

ry, He
ry, He
ry, of glo- ry, He
ry, He

E

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

E

the Lord of hosts, the Lord of hosts, the Lord of hosts, He
hosts, the Lord of hosts, the Lord of hosts, the Lord of
hosts, the Lord of hosts, the Lord of hosts, the Lord of
hosts, the Lord of hosts, the Lord of hosts, the Lord of

is the King of glo -

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

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

hosts, He is the King of glo -

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

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

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

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

F *cresc.* the Lord of hosts, the Lord of hosts, the Lord of

cresc. the Lord of hosts, the Lord of hosts, the Lord of hosts, He

cresc. the Lord of hosts, the Lord of hosts, the Lord of hosts, He

cresc. the Lord of hosts, the Lord of hosts, the Lord of

F' *cresc.*

ff

hosts, He is the King of glo -

is the King, the King of glo -

ff

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

ff

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

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

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

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

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

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

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

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