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EDITION.

HANDEL.

THE



MESSIAH



EDITED BY E. PROUT

NEW YORK: NOVELLO, EWER & CO.

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1805
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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
MESSIAH

A SACRED ORATORIO

COMPOSED IN THE YEAR 1741 BY

G. F. HANDEL.

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

Ent. Sta. 11all.

*Price 75 cents.
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PREFACE.

THE present edition of the vocal score of the "Messiah" agrees in its text with the new edition of the full score which I have prepared at the request of the publishers. Of the need of a revised text I have spoken in detail in the preface to the full score, to which readers are referred; it will suffice to say here that the older editions are, without one exception, so inaccurate as to give in many places a most incorrect representation of what Handel really intended.

The text here given is founded upon Handel's autograph—now readily accessible through the photo-lithographed facsimiles—and contemporary transcripts by the composer's amanuensis, Christopher Smith. A collation of these sources has necessitated a very large number of changes in the text both of the vocal and instrumental parts. These are fully noted in the preface to the full score; attention may here be called to a few of the more striking.

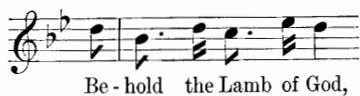
In the chorus, "His yoke is easy," Handel's figure



is incorrectly given—



in all editions nearly every time it occurs. In "Behold the Lamb of God," at bar 16, every edition has in the treble—



instead of—

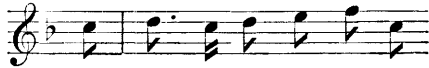


In both cases the autograph is perfectly distinct; the mistakes were made at first in the earliest published edition (Randall and Abell's, 1767, though known as Walsh's) of the score, and have been

copied without hesitation by all subsequent editors. Similar corrections have been necessary in "Lift up your heads." In bars 27 to 29 Handel writes three times—



which appears incorrectly in all editions, thus—



and in the following bars Handel wrote—



with two quavers (not ) for the word "of."

A still more important mistake occurs in the bass of bars 69 and 70. All editions have—

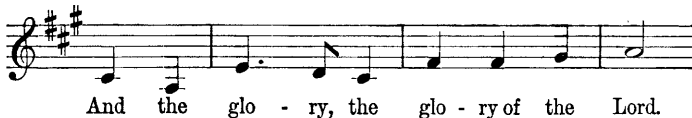


whereas Handel wrote—



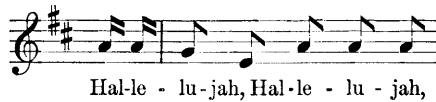
These examples, which are but a few out of many, will suffice to show the need of a revised and purified text.

In his treatment of the words Handel often follows the Italian method, and when one word ends with a vowel and the next word begins with one, he writes only one note for both syllables, *e.g.*, in No. 4—

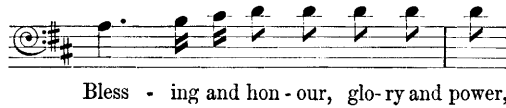


Just as we can sing "glorious" as a word of two syllables, it is equally easy to sing "glo-ry of" to two notes; Handel's text is therefore restored here. Similar passages will be found in the

“Hallelujah” (alto, bar 24; treble, bar 30; bass, bars 31 and 32) in each of which the last syllable of the word must be sung to the same note as the first syllable of the same word repeated, thus—



One more instance of the same procedure will be found in the final chorus, where Handel wrote throughout—



where “-ry and” must be sung as one syllable to the last quaver of the bar, and not to two semiquavers, as given in all earlier editions.

It is well-known to those who have studied the subject that double dots were never, and dotted rests very seldom used in Handel’s time, and that consequently the music, if played strictly according to the notation, will in many places not accurately reproduce the composer’s intentions. In all such cases I have felt it my duty to give the notes in this edition, not as Handel wrote them, but as he meant them to be played. The full discussion and explanation of these points will be found in the preface to the full score; among the more important examples of this procedure may be instanced the Introduction of the Overture, the recitative, “Thus saith the Lord,” and the choruses, “Behold the Lamb of God,” and “Surely He hath borne our griefs.”

The indications of *piano* and *forte* are for the most part by Handel himself; many of these are wanting in nearly all existing editions. In some cases I have thought it advisable to supplement them, as it is well-known that it was formerly the custom to leave much more to be taught by the conductor at rehearsal than is the case at the present day. For the metronome marks I am responsible; they are not to be necessarily taken as absolutely binding, but only as suggestions of what appears to me to be the suitable *tempo*.

The pianoforte accompaniment is to a great extent new. Of the older arrangements by Dr. Clarke, afterwards Clarke-Whitfield (1809), and Vincent Novello, but little use could be made, chiefly because they were not so much accompaniments as transcriptions, in which the whole of the voice-parts were included—a method which often necessitated the omission of important features of the orchestration. Besides this, the frequent employment of full chords for the left hand in the lower part of the instrument, common enough in the early part of the last century, is not only contrary to modern usage, but produces a most unpleasant effect.

No attempt has been made to introduce Mozart's contrapuntal additions—*e.g.*, in such movements as “O thou that tellest” or “The people that walked in darkness”—into the accompaniment: first, because it would render it unduly difficult for ordinary use; and secondly, because I have preferred to give Handel's text pure and simple, as far as possible. But I have, of course, filled up the harmony in all cases in which the score contained nothing but a figured bass.

It is the invariable custom in modern performances to omit a few numbers in the second and third parts of the oratorio. For the sake of completeness these movements are here relegated to an Appendix, in order that the numbers actually performed may follow one another continuously.

London, October, 1902.

EBENEZER PROUT.

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PART I.

OVERTURE.

No. 1.

Grave. $\text{♩} = 60.$

f (2nd time *p*)

tr 1. 2.

Allegro moderato. $\text{♩} = 116.$

f *tr* L.H.

A *mf*

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Handel's Messiah.—Novello's Edition.

Handwritten musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes various note values and rests. A measure number '30' is printed below the bass staff.

Handwritten musical notation for the second system, including a treble and bass clef. A dynamic marking 'f' (forte) is present. A section marker 'B' is placed above the treble staff.

Handwritten musical notation for the third system, including a treble and bass clef. A measure number '40' is printed below the bass staff.

Handwritten musical notation for the fourth system, including a treble and bass clef. A section marker 'C' is placed above the treble staff.

Handwritten musical notation for the fifth system, including a treble and bass clef. A measure number '50' is printed below the bass staff.

Handwritten musical notation for the sixth system, including a treble and bass clef. A dynamic marking 'mf' (mezzo-forte) is present.

Handwritten musical notation for the seventh system, including a treble and bass clef. A section marker 'D' is placed above the treble staff. A dynamic marking 'cres.' (crescendo) is present. A measure number '60' is printed below the bass staff.

Handwritten musical notation for the first system, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth notes and rests.

Handwritten musical notation for the second system. It includes a dynamic marking *f* and a measure number 70. The notation continues with intricate rhythmic figures.

Handwritten musical notation for the third system, showing further development of the musical themes with various rests and note values.

Handwritten musical notation for the fourth system, featuring a measure number 80. The texture remains dense with many notes.

Handwritten musical notation for the fifth system, marked with a dynamic *ff* and a measure number 85. The music reaches a point of high intensity.

Handwritten musical notation for the sixth system, marked with a measure number 90. The notation includes various rests and note values.

Più lento.

Handwritten musical notation for the seventh system, which begins with the tempo instruction *Più lento.* The music slows down and features more sustained notes.

No. 2.

RECITATIVE.—COMFORT YE MY PEOPLE.

Larghetto e piano. ♩ = 72.

p

TENOR.

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

fp *p* *fp*

ad lib. *A a tempo.*

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

a tempo.

p *simili.* *fp*

10

saith your God, saith your God. Speak ye

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

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

mf

B

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

90

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

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

mf

C

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

30

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

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

No. 3.

AIR.—EV'RY VALLEY SHALL BE EXALTED.

Andante. $\text{♩} = 80.$

f

tr tr tr

p f p f

TENOR. A

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

tr

f p

10

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

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

ed, and ev - ry

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

and the rough places plain, the crook-ed

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

and the rough places plain.

p *f*

40

C

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

p *f* *p*

50

D

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

f *p* *f* *p*

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

hill made low, the crook-ed straight, the

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

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

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

p

60

f

70

ad lib.

p colla voce.

f a tempo.

tr tr tr tr tr tr

p

80

f

p

f

tr

No. 4.

CHORUS.—AND THE GLORY OF THE LORD.

Allegro. ♩ = 100.

f

SOPRANO.

ALTO.

TENOR.

BASS.

mf And the glo - ry, the

mf

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

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

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

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

f *mf*

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

20 30

A A

f *f* *f* *f*

re - veal - ed,

re - veal - ed,

re - veal - ed,

re - veal - ed,

40

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

and all flesh.. shall

mf

f and all flesh.. shall

and all flesh.. shall

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

for the mouth of the

f

50

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

see it to - ge - - ther, and all

Lord hath spo - ken it, and all

Lord hath spo - ken it, and all

of the Lord hath spo - ken it, *mf*

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

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

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

and all flesh . . shall

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

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

for the mouth of the

60 70 8332

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

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

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

spo - ken it,

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

90

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

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

100

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

110 120

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

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

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

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

hath spo - ken it, for the mouth of the

hath spo - ken it, for the mouth of the

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

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

130

Adagio.

Lord . . . hath spo - - ken it.

Lord . . . hath spo - - ken it.

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

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

Adagio.

No. 5.

RECITATIVE.—THUS SAITH THE LORD.

Andante. BASS.

Andante. ♩ = 76.

f

Thus saith the Lord, the Lord of Hosts;

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

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

A

and I will shake, and I will shake

10

p

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

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

sire of all

simili.

20

B *Recit.*

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

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

f

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

30

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

Larghetto. $\text{♩} = 88.$

f

ALTO. A

But who may a - bide the

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

mf *p*

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

mf *p* *mf*

B

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

p

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

f *p* *mf*

40

C

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

p

50

eth? when . . . He ap - pear -

D

eth?

Prestissimo. ♩ = 138.

p *cres.*

60

For He is like . . . a re -

f *p*

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

f *p*

like . . . a re - fi

70

ner's fire, . . . who shall

f *p*

E

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

p

- fi

f p f p f p f p f p

80

ner's fire, for He is like a re

f p f p f

ner's fire,

p f p *tr*

and who shall stand when He ap - peareth?

f p f p 90

F *Larghetto. Tempo 1mo.*

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

p mf 100

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

p

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

f *p* 110

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

Prestissimo.
p *f* *p*

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

f *p* *fp* 120

who shall stand when He, when He ap-

fp *fp* *fp*

-pear-eth? and who shall stand when

fp *p* *cres.*

He ap - pear - eth? for He is

p *cres.* *p*

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

f *p*

130

who shall stand when He . . .

ap - pear - eth? when He ap -

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

f *p*

140

- fi

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

tr *tr*

ner's fire, for He is

cres. *Adagio.*

like a re-fi-ner's fire.

Prestissimo. *f*

150

No. 7.

CHORUS.—AND HE SHALL PURIFY.

Allegro.
SOPRANO. *mf*

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

Allegro. $\text{♩} = 72.$
mp

ALTO.

TENOR.

BASS. *mf*

And He shall pu - ri - fy, and

mf

And He shall

He shall pu - ri - fy the sons of

pu - ri - fy, and

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

Le - - - vi,

and He shall pu - ri -

He shall pu - ri - fy

of Le - - - vi,

and

fy the sons of Le

the sons of Le - - - vi,

and He shall pu - ri - fy

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

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

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

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

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

20

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

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

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

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

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

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

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

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

mf *f* *mf*

mf and He shall pu - ri - fy,

and He shall pu - ri - fy,

and He . . shall pu - ri - fy,

the sons of Le - vi,

f

30

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

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

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

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

f

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

and He shall

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

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

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

40

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

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

50

ff

mf

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

ALTO.

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

and shall call His name Em - man - u - el. "God with us."

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

Andante. $\text{♩} = 138.$

f

tr

ALTO.

O

10

A

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

moun - tain, O thou that tell-est good

20

B

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

tain, get thee up in - to the high

30

moun tain :

C

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

tr *p* *mf* *p*

40

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

D

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

50

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

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

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

E

O thou that tellest good tidings to Zi-on,

p f

70

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

F

p mf

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

p

80

thy light is come : and the glo

mf *p*

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

mf *p* *Ped.*

90

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

*

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

Ped.

100

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

Ped. *

CHORUS.

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

ALTO.

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

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

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

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

ti-dings to Zi-on,

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

110

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

Zi - on, a - rise, a -

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

a - rise, a -

I

I

L.H.

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

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

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

L.H.
 120

K

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

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

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

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

K

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

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

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

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

130

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

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

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

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

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

Lord is ris - en up - on thee.

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

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

tr

140

tr tr tr

150

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

Andante Larghetto. ♩ = 72.

p

BASS.

For be -

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

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

poco cres.

rise up - on thee, and His glo -

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

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

20

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

Larghetto. ♩ = 72.

mf *cres.*

Bass.

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

mf *p*

A

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

mf *p*

10

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

cres. *mf* *p*

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

mf *p*

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

20

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

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

mf

30

and they that dwell, . . that

p

p

C

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

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

40

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

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

mf *p*

D

50

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

mf *p*

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

mf

60

No. 12.

CHORUS.—FOR UNTO US A CHILD IS BORN.

Andante Allegro. $\text{♩} = 76$.

A SOPRANO.

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

10

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

ALTO.

TENOR. *p*

BASS.

For unto us a Child is born, un-to

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

B

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

giv-en :

p For un-to us a Child is born,

B

20

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

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

and the gov-ernment shall

un-to us a Son is giv-en.

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

der;

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

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

and His Name shall be call-ed

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

D

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

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

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

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

D

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

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

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

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

Un-to us a Child is

un - to us a Son is giv-en :

us a Child is born,

40

born,
and the gov - ernment shall be up - on His shoul
un - to us a Son is giv - en :

p

mf

cres.
and His Name
der ; and His
and His Name *cres.*

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

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

ff

50

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

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

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

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

For un-to us a Child is born,

For un-to

us a Child is born,

For un-to us a Child is born,

un-to

us a Child is born,

un-to

un-to us a Son is giv-en:

us a Son is giv-en :

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

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

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

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

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

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

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

60

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

70

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

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

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

80

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

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

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

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

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

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

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

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

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

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

90

No. 19.

PASTORAL SYMPHONY.

Larghetto. $\text{♩} = 132.$

p

tr *tr* *tr*

poco cres.

tr *tr* *A*

dim. *p*

10

cres.

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

First system of musical notation. The upper staff contains a melodic line with various ornaments and rests. The lower staff provides a harmonic accompaniment. A dynamic marking *pù cres.* is placed above the lower staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a dynamic marking *dim.* above it and a measure number **20** below it.

Third system of musical notation, starting with a section marker **B**. The upper staff features trills (*tr*) and a dynamic marking *pp* above it. The lower staff has a long note with a fermata.

Fourth system of musical notation. The upper staff includes trills (*tr*). The lower staff continues with a long note and a fermata.

Fifth system of musical notation. The upper staff features trills (*tr*). The lower staff continues with a long note and a fermata.

Sixth system of musical notation. The upper staff features trills (*tr*). The lower staff has a measure number **30** below it.

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

SOPRANO.

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

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

Andante. SOPRANO.

Andante. ♩ = 56.

And lo, the an - gel of the

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

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

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

SOPRANO.

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

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

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

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

Allegro. $\text{♩} = 72$.

SOPRANO.

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

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

No. 17.

CHORUS.—GLORY TO GOD.

Allegro.

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

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

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

BASS. *mp*

Allegro. ♩ = 80.

mp

- est,

- est,

- est, and peace on earth,

and peace on earth,

mf

mf

p

f

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

f

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

f

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

f

f

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

f

B

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

f

p *f*

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

20

C. ff

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

ff

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

f

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

p *f*

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

men, good-will, good-will, good-will, *ff* good - will towards men, good -

men, good-will, good-will, good-will, *ff* good - will towards men, . .

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

good - will . . to - wards men.

will . . . to - wards men.

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

. . . good - will to - wards men.

mf

40

p *tr* *pp* *tr*

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

Allegro. ♩ = 88.

f

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

A SOPRANO.

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

p *p*

10

O daugh-ter of Zi-on!

f

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

p

re - joice,

20

f *p*

30

B

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

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

mf *p*

30

Handel's MS. reads—

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

mf *p*

un - to thee!

40

C

He is the right - - eous

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

poco cres. *p*

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

50

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

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

60

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

pp *f a tempo.*

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

p *f*

re-joyce

p

70

great - ly,

mf

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

p

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

F *cres.* *p*

80

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

p

and shout, shout, shout,

p

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

f

90

G

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

p

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

p

ad lib.

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

colla voce.

f

100

p

p

tr tr tr

f

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

ALTO.

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

p *f*

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

Larghetto, e piano. ♩ = 112.

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

p *cres.*

A

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

10

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

cres.

B

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

p

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

20

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

mf

SOPRANO. C



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



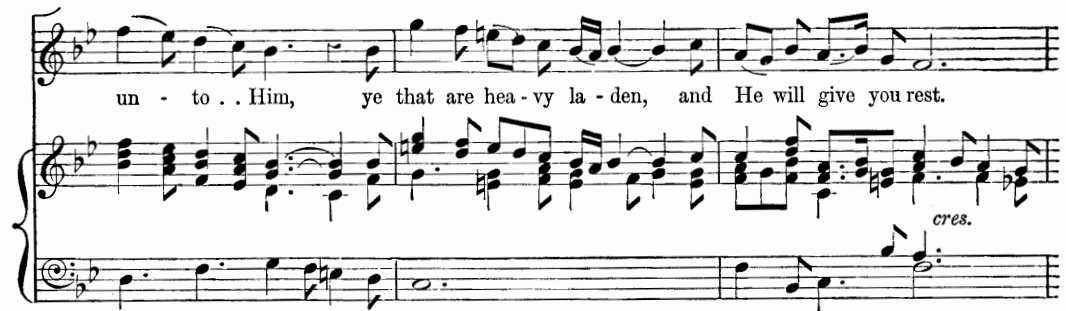
un - to . . Him, ye that are . . hea - vy la - den, and He will give you rest,

30



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

mf *p*



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

cres.

D



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

mf *p*

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

40

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

mf

E

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

p

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

f

50

dim.

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

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

Allegro. ♩ = 69.
p

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

ALTO.

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

BASS.

His

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

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

p His yoke . . is ea - - -

A *mf* *dim.* *p*

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

His bur - then is light,

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

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

A *f* *p* *pp*

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

His bur - then is light, His burthen is

bur-then is light, is light,

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

sy, His bur - then is light, His

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

His yoke . . . is ea

His bur - then is light,

f *p* *pp*

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Handwritten lyrics from the score:

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

ea . . . sy, His burthen is

yoke . . is ea . . . sy,

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

His burthen, His burthen, His bur - then, His

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

40

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

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

ff

50

Handwritten signature

PART II.

No. 22.

CHORUS.—BEHOLD THE LAMB OF GOD.

Largo. $\text{♩} = 80.$

f

tr *tr* *tr* *tr*

SOPRANO. *p*

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

ALTO. *p*

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

TENOR. *p*

Be - hold the Lamb of God, the Lamb of

BASS. *p*

Be - hold the Lamb of God, be -

p

cres.

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

cres.

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

cres.

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

cres.

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

cres. *f*

A

f

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

A

10

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

B

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

B

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

20

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

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

Ped. 30 *

No. 23.

AIR.—HE WAS DESPISED.

Largo. ♩ = 72.

The piano introduction consists of two staves in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The music features a mix of fortissimo (f) and piano (p) dynamics. The right hand plays a melodic line with chords, while the left hand provides a rhythmic accompaniment with chords and moving lines.

ALTO.

He

The vocal line for the Alto is on a single staff, starting with a rest followed by the word "He". The piano accompaniment continues with dynamic markings of f and p. The music is in the same key and time signature as the introduction.

A

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

The vocal line continues with the lyrics "was des-pi-sed, des - pi-sed and re-ject-ed, re -". The piano accompaniment features dynamic markings of p and f. A measure rest of 10 measures is indicated at the bottom of the piano part.

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

The vocal line continues with the lyrics "- ject - ed of men, a man of sor - - rows, a man of". The piano accompaniment features dynamic markings of pp and f. The music continues in the same key and time signature.

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

The vocal line concludes with the lyrics "sor - - rows, and ac-quaint - ed with grief, . . . a man of sorrows, and acquainted with". The piano accompaniment features dynamic markings of pp and f. A measure rest of 20 measures is indicated at the bottom of the piano part.

B

grief. He

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

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

C

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

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

D

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

FINE.

FINE.

E

He gave His back to the smi - ters,

Un poco piano.

50

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

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

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

hair: He hid not His face from shame and

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

from shame, . . . He hid not His

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

D.C. *p* *D.C.*

No. 24.

CHORUS.—SURELY HE HATH BORNE OUR GRIEFS.

Largo e staccato. ♩ = 72.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) in a 3/4 time signature. The music is in a minor key and features a complex, rhythmic texture with many sixteenth and thirty-second notes.

SOPRANO.
ALTO.
TENOR.
BASS.

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

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

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

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

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

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

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

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

10

car - - ried our sor - rows.

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

car - - ried our sor - rows.

car - - ried our sor - rows.

A *mf*

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

A *mf*

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

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

f

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

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

Segue No. 25.

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

Alla breve. Moderato.

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

ALTO. *mf* And with His stripes

TENOR.

BASS.

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

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

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

mf And with His stripes we are

A

10

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

heal ed,

heal ed, and with His stripes we are

mf And with His stripes we are

20

B *f*

and with His stripes we are heal - -

and with His stripes we are heal - ed,

heal - ed, we are heal ed,

heal ed, and with His stripes we are heal

B *f*

ed,

and with His stripes we are heal

and with His stripes we are heal

ed,

30

C

and with His stripes we are heal

ed,

and with His stripes we are heal

C

ed,
and with His stripes we are heal - ed,
and with His stripes
with His stripes we are heal
and with His stripes we are
ed,
we are heal ed,
and with His stripes we are
ed, are heal ed,
F
L.H.
80
Adagio.
heal ed.
and with His stripes we are heal ed.
heal ed.
and with His stripes we are heal ed.
Adagio.
90

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

Allegro moderato.

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

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

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

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

Allegro moderato. ♩ = 92.

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

sheep ; we have turn

sheep have gone a - stray ;

sheep ; we have

sheep have gone a - stray ;

A

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

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

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

B

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

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

C

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

C

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

all we like sheep have

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

one to his own way, all we like sheep

one to his own way, all we like sheep

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

have gone a - stray ;

have gone a - stray : . . .

we have turn - ed ev - ry

we have turn ed,

we have

40

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

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

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

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

G *Adagio.*

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

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

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

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

Larghetto. ♩ = 80.

f

TENOR.

All they that

dim. *p*

see Him, laugh Him to scorn ; they

f

shoot out their lips, and shake their

f

heads, say - ing :

f

10

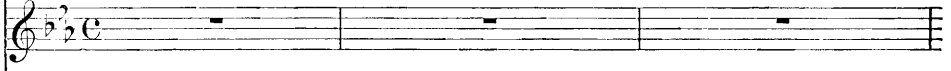
No. 28. CHORUS.—HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM.

Allegro.

SOPRANO.



ALTO.



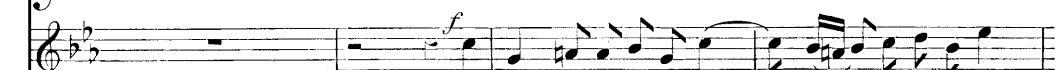
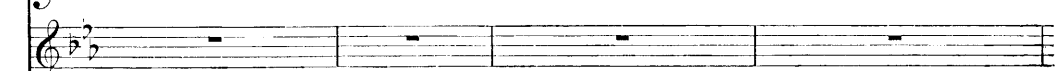
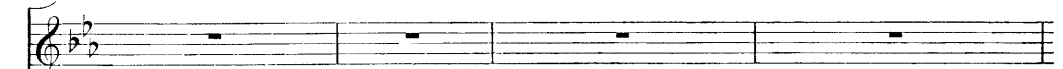
TENOR.



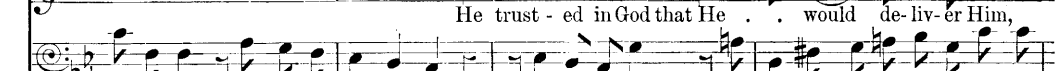
BASS.



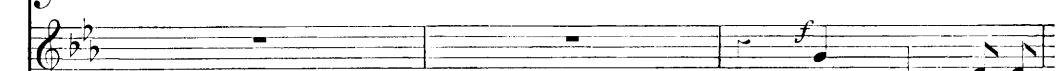
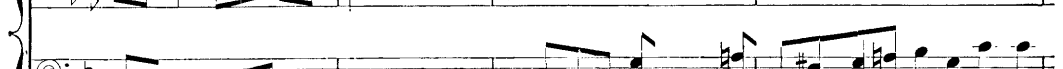
He trust - ed in God that He . . . would de - liv - er Him, let Him de -

Allegro. ♩ = 80.

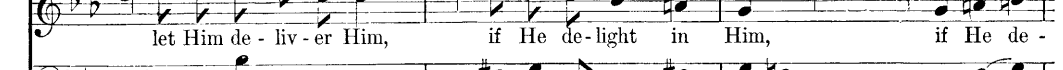
He trust - ed in God that He . . . would de - liv - er Him,



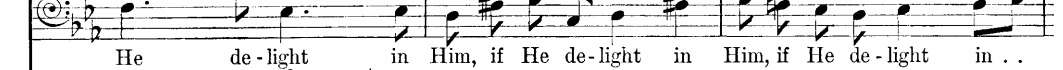
- liv - er Him, if He de - light in Him, if He de - light in Him, let Him de - liv - er Him, if



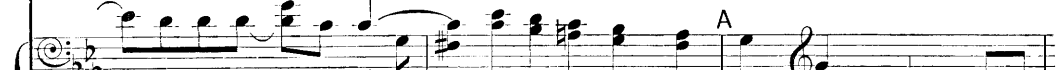
He trust - ed in



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 . .



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

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

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

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

20

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

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

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

let Him de - liv - er Him, He

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

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

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

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

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

40

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

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

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

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

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

Largo. TENOR.

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

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

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

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

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

Segue No. 30.

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

TENOR.

Largo.

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

Largo. ♩ = 66.

p

like un - to His sor - row. Be -

poco cres. *p*

A

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

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

dim.

10

sor - row.

pp *poco cres.* *pp*

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

TENOR.

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

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

Segue
No. 32.

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

Andante larghetto, ♩ = 108.

TENOR.

But Thou didst not leave His

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

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

10

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

B

tr *tr*

f

But Thou didst not leave His

tr

p

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

20

soul in hell, nor didst Thou suf - fer Thy

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

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

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

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

A tempo ordinario. ♩ = 76.

f

1st SOPRANO.

mf

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

2nd SOPRANO.

mf

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

ALTO.

mf

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

mf

A

King of Glo-ry shall come in. . .

King of Glory shall come in.

King of Glory shall come in. . .

TENOR.

mf

BASS.

Who is ^{this} the King of Glory ?

this

the

Who is ^{this} the King of Glory ?

this

the

A

mf

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

mf

The

mf

The

mf

The

King of Glo - ry? who is ^{this} the King of Glo - ry? who is ^{this} the King of Glo - ry?

King of Glo - ry? who is ^{this} the King of Glo - ry? who is ^{this} the King of Glo - ry?

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

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

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

B

mf

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

mf

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

mf

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

B

mf

20

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

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

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

Who is ^{this} the King of Glo-ry? who is ^{this} the King of Glo-ry? who
 Who is ^{this} the King of Glo-ry? who is ^{this} the King of Glo-ry? who
 in. Who is ^{this} the King of Glo-ry? who is ^{this} the King of Glo-ry? who
 in...
 in...

is ^{this} the King of Glo-ry? The Lord of Hosts,
 is ^{this} the King of Glo-ry? The Lord of Hosts,
 is ^{this} the King of Glo-ry? The Lord of Hosts, the Lord of Hosts,
 The Lord of Hosts, the Lord of Hosts,
 The Lord of Hosts, the Lord of Hosts,

C 1st & 2nd SOPRANOS.

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

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

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

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

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

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

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

the Lord of Hosts, He

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

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

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

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

D

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

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

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

F *cres.*

A

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

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

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

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

10 *Ped.*

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

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

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

com - pa - ny, the com -

B

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

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

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

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

B

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

No. 38.

AIR.—HOW BEAUTIFUL ARE THE FEET.

Larghetto. $\text{♩} = 104.$

p

SOPRANO.

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

pp

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

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

f

A

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

p

10

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

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

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

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

20

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

A tempo ordinario.

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

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

TENOR. Their sound is gone out, their

BASS. Their sound is gone out, . . .

A tempo ordinario. ♩ = 88.



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 . . .



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

10

A

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

A

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

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

20

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

B

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

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

Ped. * 30

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

Allegro. $\text{♩} = 112.$

f

10

Bass. A

Why do the

p

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

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

do the na - tions rage

so fu - rious - ly to -

f *p*

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

f *p*

- ag - ine a . . vain

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

B
thing? why do the

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

why do the peo - ple, and why do the

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

do the na - tions rage

so fu-riously to -

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

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

- ag - - - ine a vain thing? and

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

D

thing?

f

70

The

p

E

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

- ge - ther, take coun -

80

sel, take coun - sel to

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

- noint

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

90

- noint ed.

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

Allegro e staccato.

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

ALTO. *f* Let us break their

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

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

Allegro e staccato. $\text{♩} = 76.$

f

let us break their bonds a - sun - der,

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

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

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

A

let us break their bonds a - sun - der,

let us break their bonds a - sun - der,

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

let us break their bonds a - sun - der,

10

and cast a -

and cast a - way their yokes from

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

f

- way their yokes from us, and cast a -

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

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

and cast a - way,

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

30
 40

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

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

R.H.

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

D

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

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

f

60

No. 42. RECITATIVE.—HE THAT DWELLETH IN HEAVEN.

TENOR.

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

No. 43. AIR.—THOU SHALT BREAK THEM.

Andante. ♩ = 84.

f

TENOR. A

Thou shalt break them, Thou shalt

break them with a rod of i - ron ;

poco cres.

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

p

20

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

res.

pie - ces like a pot

p

B

ter's ves - sel.

f

30

Thou shalt break them,

p

Thou shalt break them with a rod

40

. of i - ron; Thou shalt

mf *p*

41

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

42

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

f *p*

50

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

51

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

pie - ces like a pot - - ter's

ves - sel.

Allegro.

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

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

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

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

Allegro. ♩ = 72.

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

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

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

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

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

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

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

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

10

A

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

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

B

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

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

(p) C

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

f

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

D

f

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

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

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

50

Lords, King of

Lords,

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

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

Kings, and Lord of

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

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

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

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

60

Lords, King of

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

90

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

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

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

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

PART III.

No. 45.

AIR.—I KNOW THAT MY REDEEMER LIVETH.

Larghetto. $\text{♩} = 72.$

mp

tr

tr

tr

tr

10

SOPRANO. A

I

cres.

dim.

p

p

20

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

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

tr

30

day . . . up - on the earth,

f

B

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

p

40

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

tr

C

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

50

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

60

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

And though worms de - stroy this bo - dy,

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

flesh shall I . . see God. I

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

p

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

f

100

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

p

110

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

f *p*

120

from the dead, the first-fruits of them that

pp

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

130

them that sleep, for now is Christ

140

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

150

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

160

160

No. 46.

CHORUS.—SINCE BY MAN CAME DEATH.

Grave.

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

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

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

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

Grave. ♩ = 60.

Allegro. f

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

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

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

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

Allegro. ♩ = 84.

f

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

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

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

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

B Grave. *p*

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

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

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

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

B Grave. $\text{♩} = 60.$ *p*

C Allegro. *f*

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

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

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

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

C Allegro. $\text{♩} = 84.$ *f*

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

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

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

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

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

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

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

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

30

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

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

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

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

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

BASS.

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

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

No. 48. AIR.—THE TRUMPET SHALL SOUND.

Pomoso, ma non Allegro. ♩ = 80.

f

Trumpet Solo.

p

10

20

f

Bass. *S. A.*

The trum-pet shall sound, . . .

f

30

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

p

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

f

40

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

f *p*

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

50

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

60

and

we shall be changed.

70

Trumpet. The

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

80

D

and the dead shall be raised, be

90

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

and we shall be changed, be changed,

100

E

and we shall be changed,

f

and we shall be changed, we shall be

tr *tr*

110

changed, we shall be changed, and

120

we shall be changed,

and we shall be changed, we shall be changed,

130

and we shall be changed, we shall be changed.

Adagio. *f a tempo.*

140

150

FINE. *

For this cor-ruptible must put . .

FINE. *

p

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

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

170

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

cres. *p*

180

* This second part of the Air is generally omitted.

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

180

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

200

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

Dal S.
Dal S.

210

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

No. 53.

CHORUS.—WORTHY IS THE LAMB THAT WAS SLAIN.

Largo.

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

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

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

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

Largo. 60. *f*

Andante.

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

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

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

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

Andante. 100.

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

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

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

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

10

A Largo.

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

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

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

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

Andante.

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

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

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

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

Andante. = 100.

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

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

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

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

B

Larghetto.

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

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

B *Larghetto.* $\text{♩} = 72$

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

throne, and un - to the Lamb,

throne, and un - to the Lamb,

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

Bless - ing and

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

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

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

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

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

50

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

D

Him, be un - to Him,

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

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

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

D

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

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

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

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

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

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

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

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

60

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

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

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

Adagio.

F Allegro moderato.

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

f

F Allegro moderato. ♩ = 84.

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

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

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

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

80

The image shows a page of a musical score for Handel's Messiah, page 181. It features a vocal line and a piano accompaniment. The tempo is marked 'Allegro moderato' with a quarter note equal to 84 beats per minute. The key signature is two sharps (D major). The lyrics are 'Amen'. The score is divided into four systems, each containing vocal staves and piano staves. The piano part includes a dynamic marking of 'f' (forte). The lyrics are spread across the vocal staves, with some lines including hyphens to indicate syllables across measures. A rehearsal mark '80' is placed at the beginning of the fourth system.

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

90

f

f

100

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

f

This page of the musical score for Handel's Messiah, page 183, features a vocal ensemble and piano accompaniment. The music is in the key of D major and 3/4 time. The vocal parts (Soprano, Alto, Tenor, and Bass) sing the word "men" followed by the letter "A". The piano accompaniment provides harmonic support with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation marks like accents and slurs. A rehearsal mark "H" is placed above the vocal lines in the second system. The page number "110" is visible in the bottom right corner of the piano part in the second system.

This musical score page contains three systems of music. Each system includes vocal staves and piano accompaniment. The lyrics are 'men, A'. The score is in G major and 3/4 time. The first system starts at measure 115 and ends at 120. The second system starts at measure 120 and ends at 130. The third system starts at measure 130 and ends at 140. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. There are first endings marked with 'I' in the vocal parts.

men, A

men, A

men, A

men, A

K

men, A men, A

men, A men, A men, A

men, A men, A

men, A men, A

men, A men, A

men, A men, A

men, A

men, A men, A

L

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

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

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

Adagio.

THE END

APPENDIX.

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

TENOR.

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

No. 35. CHORUS.—LET ALL THE ANGELS OF GOD WORSHIP HIM.

Allegro.

SOPRANO. *f* Let all the an-gels of God wor - ship Him,

ALTO. *f* Let all the an-gels of God . . . wor - ship Him,

TENOR. *f* Let all the an-gels of God wor - ship Him,

BASS. *f* Let all the an-gels of God wor - ship Him,

Allegro. ♩ = 72.

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

let all the an - gels of God wor -

let all the

A

gels of God wor - ship Him, let all the

ship Him, let all the an - gels of God

let all the an - gels of God

an - gels of God wor - ship Him, let

A

an - gels of God wor - ship Him,

wor - ship Him,

wor ship

all the an - gels of God wor - ship

let all the an - gels of God wor - ship

let all the an - gels of

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

Him, let all the an - gels of

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

20

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

gels of God wor
 wor
 wor ship Him,

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

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

ship Him.
 ship Him.
 ship Him.
 ship Him.

30

No. 36.

AIR.—THOU ART GONE UP ON HIGH.

Allegro. ♩ = 84.

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a simple accompaniment of quarter notes. The second system continues the melodic line with more complex rhythmic patterns, including triplets and sixteenth-note runs, while the bass clef accompaniment remains steady.

Bass. A

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

p

10

The vocal line is written in bass clef and begins with a fermata. The piano accompaniment is in treble and bass clefs, providing harmonic support with chords and moving lines. A dynamic marking of *p* (piano) is present.

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

The vocal line continues with the lyrics. The piano accompaniment continues with similar harmonic support, featuring some chromatic movement in the bass line.

cap - tive, and re - ceiv - - - - - ed gifts . . for men ; yea,

20

The vocal line concludes with the lyrics. The piano accompaniment provides a final harmonic setting for the phrase.

e - ven for Thine en - e - mies,

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

30

that the Lord

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

40

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

might dwell a - mong them.

f

50

Thou art gone up on high, Thou art gone up on high, Thou hast

p

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

60

and re - ceiv - ed gifts for men; yea, e - - ven

p

for Thine en - . . .

tr

70

D

e - mies, for Thine en - e - mies,

f

that the Lord God might dwell a - mong them,

p

80

that the Lord God might dwell

. a - mong them,

p

90

E

that the Lord God, that the Lord

p

God might dwell a - mong them, might dwell

100

. a - mong . .

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

110

120

No. 49. RECITATIVE.—THEN SHALL BE BROUGHT TO PASS.

ALTO.

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

p

No. 50. DUET.—O DEATH, WHERE IS THY STING?

ALTO. *Andante.*

TENOR.

O death, O death, where, where is thy sting? O death, where is thy O grave, O

Andante. ♩ = 69.

p

sting? O grave, where is thy vic-to-ry? O grave, O

grave, where, where is thy vic-to-ry? where is thy vic-to-ry? O death,

death, O death, where, where is thy sting? where, O grave, where is thy

where, where is thy sting? where, where is thy sting? O grave, where is thy

N.B.—This Duet is given in the abridged form indicated by the Dublin score. Compare the Full Score.

A

vic-to-ry? O death, where, where is thy sting? O grave, . . . O grave, where

vic-to-ry? O grave, O death, where, where is thy sting? O grave, O grave, where

is thy vic-to-ry? O grave, where is thy vic-to-ry? The sting . . . of death is sin, the

is thy vic-to-ry? O grave, where is thy vic-to-ry? The sting . . .

sting of death is sin, and . . . the strength of sin is . . . the law,

. . . of death is sin, and the strength of sin . . . is . . . the law, the sting . . .

the sting . . . of death is sin, and the strength of sin . . . is . . . the law.

. . . of death is sin, the sting of death is sin, and . . . the strength of sin is . . . the law.

No. 51.

CHORUS.—BUT THANKS BE TO GOD.

Andante. f

SOPRANO. But thanks, but thanks, thanks, thanks be to God, but thanks, but

ALTO. But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

TENOR. But thanks, but thanks, thanks, thanks be to God, thanks be to

BASS. But thanks, but thanks, thanks, thanks be to God, thanks be to

Andante. ♩ = 69.

f

thanks, thanks. thanks be to God, Who giv - eth us the vic - to-ry, the vic - to-ry through

God, thanks be to God, Who giv - eth us the vic - to-ry through

God, thanks be to God, to God, Who giv - eth us the vic - to-ry through

God, thanks be to God,

our Lord Je - sus Christ,

our Lord Je - sus Christ, Who giv - eth us the

our Lord Je - sus Christ, Who giv - eth us the vic - to-ry, Who

Who giv - eth us the vic - to-ry, the vic - to-ry through

Who giv - eth us the vic - to-ry through our Lord Je - sus Christ,

vic - to-ry, Who giv - eth us the vic - to-ry through our Lord Je - sus Christ, but

giv - eth us, Who giv - eth us the vic - to - ry through our Lord Je - sus Christ,

our Lord Je - sus Christ, through our Lord Je - sus Christ,

but

thanks, but thanks, thanks be . . . to God, . . . thanks be to God,

but thanks, but thanks, thanks,

thanks, but thanks, but thanks, but thanks, thanks be to God,
 thanks be to God, but thanks, thanks be to
 thanks be to God, to God, thanks be to God, to God,
 but thanks, but thanks, but thanks be to God, thanks

thanks be to God, but thanks, but thanks, thanks, ..
 God, to God, but thanks . . be to God,
 but thanks . . be to God, but
 be to God, but thanks, but thanks, thanks be to God,
 201

B
 . . thanks, thanks be to God, thanks, thanks be to God, thanks . . be . . to
 thanks, but thanks, thanks, thanks be to God, thanks . . be to God, to
B

God, Who giv-eth us the vic-tory, the

Who giv-eth us the vic-tory, Who giv-eth us the

God, Who giv-eth us the vic-tory, Who giv-eth us the

Who giv-eth us the

vic-tory through our Lord Je-sus Christ, but thanks be to God, but thanks,

vic-tory through our Lord Je-sus Christ, but thanks, thanks be to God, but

vic-tory through our Lord Je-sus Christ, but thanks be to God, but

vic-tory through our Lord Je-sus Christ, but thanks be to God, but

but thanks, thanks be to God, to God, Who giv-eth us the

thanks, but thanks, thanks be to God,

thanks, but thanks, thanks be to God, Who

thanks, but thanks, thanks be to God, Who

vic - to - ry, Who giv - eth us the vic - to - ry, Who giv - eth us the
 Who giv - eth us the vic - to - ry, the
 giv - eth us the vic - to - ry, the vic - to - ry, Who giv - eth us the
 giv - eth us the vic - to - ry, the vic - to - ry, Who giv - eth us the

vic - to - ry through our Lord Je - sus Christ, D
 vic - to - ry through our Lord Je - sus Christ, but thanks, but thanks, thanks,
 vic - to - ry through our Lord Je - sus Christ, but thanks, thanks, thanks be to
 vic - to - ry through our Lord Je - sus Christ, D

but thanks, thanks, thanks be to
 thanks be to God, thanks, thanks be to God, but thanks, thanks,
 God, thanks, thanks be to God, to God, but thanks, thanks,
 but thanks, thanks,

God, thanks be to God, Who giv-eth us the vic - to -
 thanks be to God, to God, Who
 thanks be to God, thanks be to God, Who giv-eth us the
 thanks be to God, thanks be to God, Who

ry through our Lord Je - - sus Christ, Who
 giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry, Who
 vic - to - ry, Who giv - eth us the vic - to - ry, the vic - to - ry, Who
 giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry, Who

Adagio.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.
 giv - eth us the vic - to - ry through our Lord Je - sus Christ.
 giv - eth us the vic - to - ry through our Lord Je - sus Christ.
 giv - eth us the vic - to - ry through our Lord Je - sus Christ.

Adagio.

No. 52. AIR.—IF GOD BE FOR US, WHO CAN BE AGAINST US?

Larghetto. $\text{♩} = 88.$

f

10

20

A SOPRANO.

If God be for us, who can be a - gainst us? who

p

p

30

can be a - gainst us? who can be a - gainst us? if God be

for us, who can be a - gainst us?

f *tr*

40

B

Who shall lay.. a - ny - thing to the charge of

tr *p*

50

God's e - lect? of God's e - lect?

tr *tr* *tr*

who shall lay a - ny - thing to the charge

tr *tr*

60

of God's e - lect?

f *tr*

It is God that

70

jus - ti - fi - eth, it is God that jus - ti - fi - -

80

eth. tr

90

Who is he that con-demn-eth?

110

who is he that con - demn-eth? who is

100

he that com - demn - - - - - eth?

f

It is Christ that

110

di - ed, yea ra - ther, that is ris - en a - gain,

p

Who is at the right hand of God, Who

p

120

makes in - ter - ces - sion for us, Who makes in - ter - ces - sion for us, in - ter -

130

- ces - sion for us, Who makes in - ter - ces -

140

sion, Who makes in - ter -

G

- ces - sion for us, Who is at the

150

right hand of God, Who is at the right hand of God, at the right hand of

Adagio.
God, Who makes in - ter - ces - sion for us.

Adagio.
ad lib. *f a tempo.*

160

tr *tr* *tr*

tr *tr* *tr*

170

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42	I will lift up mine eyes	E. Horsman .12	247	O Lord our Governour	F. H. Young .12
269	I will lift up mine eyes	P. A. Otis .12	236	O Lord, the very heavens	H. W. Wareing .12
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6	I will sing of Thy power	P. C. Lutkin .05	254	O Love that will not let me go	F. L. Sealy .10
137	I will set His dominion	D. H. Wilson .12	67	O love the Lord	A. Thayer .10
62	In the beginning (Christmas)	Mark Andrews .12	64	O Saving Victim (Lent)	H. E. Button .10
1	In the beginning	Charles Macpherson .15	271	O Saving Victim	E. I. Horsman .10
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51	Is it nothing to you (Lent)	M. B. Foster .12	313	O sons and daughters	Mark Andrews .15
305	Jesu, Friend of sinners	Grieg .05	263	O Strength and Stay	Mark Andrews .10
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287	Jesus, tender Shepherd	W. R. Wagborne .10	255	O Trinity of blessed light	H. Y. Webbe .10
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8	Lead, kindly Light	B. Smith .10	163	O worship the King (Hymn-Anthem)	J. H. Maunder .05
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159	Now the day is over (Evening)	B. Tours .05	59	Sing unto the Lord (Thanksgiving and general)	C. Harris .12
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202	O Harken Thou	T. Tertius Noble .05	47	Sun of my soul (Evening)	G. W. Chadwick .08
233	O Holy Night (Christmas)	A. Adam .10			

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S. Hoyte 339 Ditto Gounod 299 Ditto (Jesu, Blessed Word of God. S. Solo and Chorus) ... Ch. Gounod 509 Awake, put on strength Alice Borton 576 Awake up, my glory (Easter) J. Barnby 584 Awake up, my glory ... Battison Haynes 153 Before Jehovah's awful throne M. Madan 178 Behold, I bring you good tidings Goss 133 Behold, I bring you glad tidings Croce 274 Behold, I bring you glad tidings Smith 90 Behold, I bring you glad tidings Vittoria 185 Behold, how good and joyful Dr. Clarke 74 Behold now, praise... ... Creighton 490 Behold now, praise the Lord G. J. Bennett 283 Behold now, praise the Lord Dr. Rogers 589 Behold, the Angel of the Lord B. Tours 665 Be merciful unto us ... John E. West 285 Benedicite, omnia Opera ... Various 103 Blessed are the dead H. H. Pierson 522 Blessed are the dead C. V. Stanford 312 Blessed are the merciful Dr. H. Hiles 696 Blessed are the poor in spirit H. Hiles 309 Blessed are they ... Berthold Tours 516 Blessed are they that fear Sir G. Elvey 110 Blessed be he (female voices) Neukomm 271 Blessed be the Lord God ... Dr. Nares 310 Blessed be the Lord God S. S. Wesley 342 Blessed be the Lord God Earl of Mar 651 Blessed be the man C. Harris 426 Blessed be the name (Harvest) H. Gadsby 50 Blessed is He Dr. Nares 277 Blessed is He Gounod 46 Blessed is the people ... V. Novello 259 Blessing and glory Dr. Boyce 161 Blest are the departed ... Spohr 161* Ditto in G ... Spohr 694 Bow down Thine ear ... T. Attwood 648 Bow down Thine ear ... W. Beale 468 Break forth into joy ... J. Barnby 570 Break forth into joy ... Oliver King</p>	<p>137 But the Lord is mindful Mendelssohn 198 By the waters of Babylon G. B. Allen 8 Call to remembrance Farrant 336 Call to remembrance (s.&cho.) V. Novello 145 Charity, "La Carità" (4 trebles) Rossini 494 Christ became obedient ... J. F. Bridge 141 Christ being raised (Easter) S. Webbe 194 Christ being raised (do.) Sir G. Elvey 229 Christ is risen (do.) Sir G. Elvey 325 Christ is risen (do.) E. H. 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Bridge 253 I will lay me down in peace C. Stokes</p>
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