

MESSIAH

An Oratorio by

G.F. Handel

EXPANDED CONTINUO PART

With figured harmony based on the Samuel Arnold Edition of 1790

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Principal Editors: Eleanor Selfridge Field and Nicholas McGegan
Data Specialists: Edmund Correia and Frances Bennion
Software and Technical Support: Walter B. Hewlett

Part the First

1.1 Sinfonia

Violino I *Grave*

Continuo

7

13

Allegro moderato

22

29

35

42

5 6 6 5 6 6 5 6 6 6 4 5 3

50

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

56

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

62

6 6 6 6 5 6 # 6 6 6 # 6 6

69

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

77

5 6 5 6 6 6 7 6 7 6 # 6 5 6 6

1.2 Recit. accomp.

Larghetto e piano

Tenore

Violino I

Continuo

4

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

8 *ad libitum*

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

12

saith your God, saith your God. Speak ye

p

16

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

20

cry un - to her that her war - - fare, her war - - fare is ac com - plish'd, that her i -

24

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

28

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

33

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

1.3 Air

Andante

Tenore

Violino I

Bassi

5

Ev'-ry val-ley,

11

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

f *p*

16

-ted, shall be ex-

20

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

24

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

29

and the rough pla-ces plain

33

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

37

, and the rough pla - ces plain.

42

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

48

- - - - - ted,

52

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

57

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

p

62

croo - ked straight, the croo - ked straight, the croo - ked straight, and the

66

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

70

plain, the croo - ked straight, and the rough

p *f* *f*

Adagio

75

pla - - ces plain.

f *f* *f*

80

1.4 Chorus

Allegro

Selected Voice Parts

Violino I

Continuo

9

Altos Sopranos

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

17

Tenors Sopranos Tenors Sopranos

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

26

Tenors Sopranos

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

34

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

43

Altos Tenors

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

51

Tenors

and all flesh shall

61

Altos Tenors Altos Sopranos

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

70

flesh shall see it to - ge - - ther.

79

Org:

87

Altos

shall be re - - vea - led, and all flesh shall see it to - ge - ther,

Tutti

95

Sopranos

Altos

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

Violonc:

Tutti

103

Tenors

Altos

Sopranos

Altos

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

Org:

Tutti

111

Tenors Sopranos

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

120

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

129

Adagio

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

1.5A Recit. accomp.

Basso

Violino I

Continuo

Thus saith the Lord, the Lord of Hosts:

4

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

6

8

heav'ns and the earth, the sea and the dry land, and I will shake _____

6

12

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

6

16

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

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

20

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

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

f

24

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

27

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

1.5B Recit. accomp.

A tempo ordinario

Basso

Violino I

Continuo

Thus saith the Lord, the

5

Lord of Hosts; Yet once a lit - tle while, and I will shake

9

the heav'ns and the earth, the sea and the dry land, and I will shake

13

, and I will shake all na-tions, I'll

17

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

21

sire of all na-tions shall come. *f*

25

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

29 day of his com-ing? and who shall stand when He ap - pear-eth, when

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

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

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

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

120

129

1.6B Air

Larghetto

Contr'alto

Violino I

Continuo

10

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

20

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

30

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

40

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

49

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

58

Prestissimo

pear - - - - - eth?

63

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

7 6 6 5 6 5 6 7 6

68

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

73

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

4/2 6 6/4 6/5 6 7# 6/5 p 6

un poco piano

78

ner's

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

6 5 6 # 5 7 # 4 2

84

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

6 6 4

f

6 7 6

f

p

Larghetto

[illegible]

96

bid the day of his com-ing? and who shall stand, and who shall

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

106

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

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

This musical score is for the hymn 'When He Appear-eth?'. It is in the key of B-flat major (two flats) and 4/4 time. The score consists of a vocal line and a basso continuo line. The vocal line has a melody that is mostly in the soprano range, with some notes in the alto range. The lyrics are 'stand when He ap - pear-eth? when He ap - pear-eth?'. The basso continuo line provides a harmonic accompaniment, with figures such as 6, 6 5, 6 4 #3, 6 #2, 6 3, #, 7 6, #, 6, and #. The score is written on a grand staff with a treble clef for the vocal line and a bass clef for the basso continuo line. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score is divided into two measures by a double bar line. The first measure contains the lyrics 'stand when He ap - pear-eth?' and the second measure contains the lyrics 'when He ap - pear-eth?'. The score ends with a double bar line and a repeat sign.

115

For He is like _____ a re - fi - - - ner's__ fire_____, like a re - fi - - - ner's

120

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

125

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

130

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

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

135

ap - - pear - eth? when He ap - - pear - eth? for He is

7 $\flat 6$ 4 6 5 6 5 4 # 6 4 5 4+ 2

[illegible]

146

Adagio

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

6/4 4+/3 6 6 6/4 #5 f 6 6 5

[f]

153

1.6C Air

Larghetto

Soprano

Violino I

Continuo

10

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

20

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

30

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

40

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

49

He ap - pear - - - - - eth, when ____ He ap -

58 **Prestissimo**

pear - - - eth?

63

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

[pp]

68

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

73

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

p

[*p*]

78

ner's

f *p*

84

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

f

89

Larghetto

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

95

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

105

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

115

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

120

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

125

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

130

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

135

ap-pear-eth? when He ap-pear-eth? for He is

140

like a re-fi-ner's fire

[p]

146

Adagio

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

[f]

[p]

153

1.6D Recitative

Basso

But who may a-bide the day of His com - ing and who shall stand

Bassi

when He ap - pear - eth? For He is like a re - fi - ner's fire.

1.7 Chorus

Selected Voice Parts

Allegro

Sopranos

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

Violino I

Continuo

Basses

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

8 Tenors

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

12 Altos

the sons and he shall pu - ri - fy

16 Sopranos

the

20

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

24

ness, in righ - teous - ness. And he shall pu - ri - fy,

p

29

[6] and he shall pu - ri - fy, shall

33

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

37

Altos

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

42

Basses

the sons of Le - vi, the sons

46

Sopranos

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

50

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

54

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

1.8 Recitative

Contr'alto

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

Continuo

4

and shall call his name E - ma - nu-el, God with us.

1.9 Air

Andante

Contr'alto

Violini unisoni

Continuo

5

6

6

6

6

6

15

A musical score for a song. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a quarter rest, then eighth notes for 'get thee up' and quarter notes for 'in - to the high moun - tain!'. The bottom staff is a piano accompaniment in bass clef with the same key signature. It features a series of chords and moving lines. Fingerings are indicated by numbers 1-5. The lyrics 'get thee up in - to the high moun - tain!' are written below the vocal staff.

20

O! thou that tell-est good ti-dings to Zi-on, &c. get thee

25

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

30

up in-to the high moun - - - - - tain.

36

O!

41

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

46

strength, lift it up, be not a - fraid, say un-to the ci - ties of Ju - dah,

51

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

57

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

63

hold your God, be - hold your God!

69

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

74

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

79

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

84

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

89

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

95

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

100

glo-ry, the glo-ry of the Lord is ri - - sen up - on thee. (attacca il Coro)

(attacca il Coro)

1.10 Chorus

Selected Voice Parts

Sopranos

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

Violino I

Continuo

4

Altos

Sopranos

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

8

ti - dings to Zi - on, a - rise, a - rise, say un-to the ci - ties of Ju - dah, be - hold your

13

God! be - hold! the glo - ry of the Lord is ri - sen up - on thee. O

19

thou that tell-est good ti-dings to Zi-on, say un-to the ci-ties of Ju - dah, be - hold! be -

24

hold _____! the glo - ry of the Lord____, of the Lord____, the

29

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

35

40

1.11 Recit. accomp.

Andante larghetto

Basso

Violino I

Continuo

The musical score consists of three systems, each with three staves. The top staff is for Bassoon (Basso), the middle for Violin I (Violino I), and the bottom for Continuo.

- System 1:** Measures 1-3. The Bassoon part has rests. The Violino I part plays a continuous eighth-note pattern. The Continuo part has a complex bass line with triplets and a change to a 4+2 rhythm at measure 3.
- System 2:** Measures 4-6. The Bassoon part enters with lyrics "For be -". The Violino I part continues its pattern. The Continuo part features a triplet of sixteenth notes (6+) and a triplet of eighth notes (6).
- System 3:** Measures 7-9. The Bassoon part has lyrics "hold! dark - ness shall co - ver the earth, and gross dark - ness the". The Violino I part continues its pattern. The Continuo part features a triplet of sixteenth notes (p) and a triplet of eighth notes (p).
- System 4:** Measures 10-12. The Bassoon part has lyrics "peo - ple, and gross dark - ness the peo - ple: But the Lord shall a -". The Violino I part continues its pattern. The Continuo part features a triplet of sixteenth notes (4+2), a triplet of eighth notes (7), and a triplet of sixteenth notes (5).
- System 5:** Measures 13-15. The Bassoon part has lyrics "rise up - on thee, and His glo -". The Violino I part continues its pattern. The Continuo part features a triplet of sixteenth notes (7), a triplet of eighth notes (6), and a triplet of sixteenth notes (6).

10

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

14

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

6 6 6 6 6 5 3 *f* 6 *f*

18

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

7 6 6 # *p* T.S.

22

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

6 5 # T.S.

26

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

6 5 # 6 5 # 6

30 *And p*
 , have seen a great light. *f* *p*

35
 they that dwell, that dwell in the land of the sha - dow of death,
 T.S.

40
 and they that dwell, that dwell in the land, that dwell in the land of the
 T.S.

44
 sha - dow of death, up - on them hath the light shi - ned,
 45 *f*

49
 and they that dwell, that dwell in the land of the sha - dow of death,
p T.S. *p*

54

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

T.S.

59

shi - ned.

[f]

1.13 Chorus

Andante allegro

Selected Voice Parts

Violino I

Continuo

5

Sopranos

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

p

9 Tenors

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

14 Altos

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

19

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

24 Tenors

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

28 Sopranos

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

32

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

[f]

36

Altos

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

p

41

Sopranos Basses Altos

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

45

Basses Sopranos

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

[f]

49

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

[f]

53 Tenors Basses

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

57 Tenors

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

62 Sopranos

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

66

and his name shall be cal-led, Won-der-ful Coun-sel-lor,

70

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

74

us a child is born

78

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

81

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

84

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

88

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

92

96

1.14A Pifa

Larghetto e mezzo piano

Violini e Violi

Continuo

4

8

1.14B Pifa

Larghetto, e mezzo piano

Violini e Violi

Continuo

The musical score for 'Pifa' is written for Violini e Violi and Continuo. It is in 12/8 time and consists of 18 measures. The tempo is 'Larghetto, e mezzo piano'. The score includes fingerings, trills, and a 'Da Capo' instruction.

Measure 1: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 6 4.

Measure 2: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8 6 4.

Measure 3: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Measure 4: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Measure 5: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Measure 6: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Measure 7: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Measure 8: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Measure 9: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Measure 10: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Measure 11: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Measure 12: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Measure 13: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Measure 14: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Measure 15: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Measure 16: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Measure 17: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Measure 18: Violini e Violi: Treble clef, 12/8 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Continuo: Bass clef, 12/8 time. Notes: G2 (half), C3 (half). Fingering: 5 3 7 8.

Fine

Da Capo

1.15 Recitative

Soprano

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

Continuo

7
4
2

5
3

1.16A Recit. accomp.

Andante

Soprano

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

Violino I

Continuo

[p]

4

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

6 5 6 5

6

1.16B Air

Andante

Soprano

But lo!

Continuo

6 4 6 6 4 3 4 3

4

the An-gel of the Lord came up-on them, and the glo - - ry of the Lord shone round a -

8

bout them, and they were sore a-fraid, sore a - fraid, sore a-fraid, and they were sore a-fraid.

12

But lo! the An-gel of the Lord came up-on them, and the glo - -

16

- - - - - ry of the Lord shone round a - bout them; the An - gel of the

19

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

23

bout them, and they were sore a - fraid, and they were sore a-fraid, sore a - fraid,

6 6 6 6b 4 6 6 6 4 5 3 6 6 6b 6

27 Adagio

and they were sore a - fraid.

6 4 5 3

1.17 Recitative

Soprano

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

6 6

Continuo

4

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

6 # 4/2 # # #6

7

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

7 5 4/2 #

1.18 Recit. accomp.

Allegro

Soprano

Violino I

Continuo

3

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

6

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

1.19 Chorus

Allegro

Sopranos

Selected Voice Parts

Violino I

Continuo

4
est,

Tutti T.S.

9
Glo - ry to God, glo - ry to God, glo - ry to God in the

13
high - - est,

Tutti T.S.

19 Altos Sopranos
good will to - wards men, to - wards men, good will to - wards men, good will

23
to - wards men, to - - wards men. Glo - ry to God,

27

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

32

Altos

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

36

Sopranos

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

40

good will to - - wards men.

45

pp

1.20A Air

Allegro

Soprano

Violino I

Continuo

5

Re-joyce, re-

10

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

15

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

20

25

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

29

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

34

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

39

44

Re-joyce, re - jice, re-joyce great - ly! re - jice

48

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

52

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

57

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

62

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

67

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

72

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

77

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

81

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

Adagio

85

90

He is the righ - teous Sa - - viour,

p *f* *p*

Fine

95

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

99

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

103

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

107

Adagio

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

112

hea - - then. Re-joyce, re-joyce, re-joyce great-ly,

Dal Segno %

1.20B Air

Allegro

Soprano

Violino I

Continuo

The musical score is for a piece titled "1.20B Air" by Handel, marked "Allegro". It is arranged for Soprano, Violino I, and Continuo. The key signature is G minor (three flats) and the time signature is 3/4. The score is divided into five systems, each containing a Soprano line and a piano accompaniment (Violino I and Continuo) line. The Soprano part includes lyrics: "Re-joyce, re-joyce, re-joyce great-ly, O daugh-ter of Si-on, re-joyce". The piano accompaniment features various fingering numbers (e.g., 6, 5, 6, 4, 2, 3, 4, 6) and dynamic markings (p, f). The Continuo part is written in bass clef and includes figured bass notation (e.g., 6, 5, 6, 4, 2, 3, 4, 6).

22

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

26

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

30

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

34

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

38

42

He is the right-teous Sa-viour,

47

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

51

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

55

- then, He is the right-teous Sa-viour, and He shall speak, He shall speak

60

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

66

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

p

71

re - joyce

75

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

79

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

83

, re - joyce ———, and shout,

87

shout____, shout____, shout____, re - joice____ great-ly,

f

91

re - joice____ great - ly, O daugh - ter of Si - on, shout____

p

95

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

99

King co-meth un - to thee.

f

104

p *f*

1.21A Recitative

Soprano

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

Continuo

4

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

1.22A Air

Larghetto e piano

Soprano

Violino I

Continuo

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

8

lamb with his arm, with his arm, he

7 6 5 6 4 6 6

11

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

6 6 4 5 3 6 5 6 7 6 5

19

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

6 6 5 6 7

22

gent - ly lead those that are_ with young. Come

6 2 6 6 4 3 6 6 $\flat$ 6 6 4 3 *p*

26

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

30

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

34

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

38

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

42

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

46

take his yoke up-on you, and learn of him, for he is meek and

49

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

53

1.21B Recitative

Alto

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

Continuo

4

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

1.22B Air

Larghetto e piano

Alto, Soprano

Violino I

Continuo

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

8 lambs with his arm, with his arm, he shall feed his flock like a

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

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

19

gent-ly lead those_ that are_ with young_, and gent-ly lead those_, and gent - ly lead those that

23

are_ with young.

Soprano
Come un - to_ him, all

27

ye that la - bour, come un - to him, all ye_ that are_ hea - vy la - den_, and

30

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

34

un - to him all ye that are_ hea - vy la - den and he will give you rest.

38

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

42

ye shall find rest, and ye shall find rest un - to your souls;

46

take his yoke up-on you, and learn of him, for he is meek and

49

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

53

1.22C Air

Larghetto e piano

Alto

Violino I

Continuo

The musical score is written for Alto, Violino I, and Continuo. The Alto part is in treble clef with a key signature of one flat (B-flat) and a time signature of 12/8. The Violino I and Continuo parts are in a grand staff (treble and bass clefs) with the same key signature and time signature. The Continuo part includes figured bass notation (numbers 1-7, natural, and flat) indicating the harmonic structure.

Lyrics:

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

Figured Bass (Continuo):

Measures 1-3: 8 6 6 6 8 3 3 3 6 5 6 5 4 6

Measures 4-7: 6 4 7 5 6 6 6 7 5 6 5 6

Measures 8-11: 6 6 6 4 6 6 6 4 6 6 6 4

Measures 12-15: 6 6 4 7 5 6 5 6 7 6 6 6 4

37

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

41

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

45

take his yoke up-on you, and learn of him, for he is meek and

49

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

53

1.23 Chorus

Selected Voice Parts

Allegro

Sopranos

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

Violino I

Continuo

4

Tenors

Altos

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

8

Tenors

Altos

Sopranos

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

12

Tenors

Sopranos

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

16 Tenors

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

20 Sopranos Altos

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

24 Sopranos

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

28

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

32 Bases Altos Sopranos

- - - sy, his bur-then is light___, his bur-then his bur-then his bur-then is light___,

36

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

41

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

45

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

End of the First Part

Part the Second

2.1 Chorus

Largo

Soprano Violin I

Alto Violin II

Continuo

4

SOPRANOS (Violin I) Sopranos

ALTOS Be - hold the Lamb of God! be - hold the Lamb of

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

7

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

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

11

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

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

14

sin_ of the world, of_ the world, be - hold the Lamb of God! be -
 sin of the world, the sin of the world, be - hold the Lamb of God, the

17

hold the Lamb of God! that tak - eth a - way the sin of the world_
 Lamb of God! that tak - eth a - way_ the sin_, the

Org. Tutti

20

, that tak - eth a - way the sin
 sin_ of the world_, the sin of the world, that tak - eth a - way_ the

Org. Tutti

24

of the world_, the sin of the world, that tak - - eth a -
 sin_, the_ sin_ of the world_, the sin of the world, the sin of the world, that tak - eth a -

28

way the sin of the world. (Violin I) [tr] [tr] [tr] [tr]
 way the sin of the world. (Violin II) [tr] [tr] [tr] [tr]

2.2A Air

Largo

Alto

Violino I

Continuo

The musical score is for a Largo movement, featuring three parts: Alto, Violino I, and Continuo. The key signature is B-flat major (two flats) and the time signature is common time (C). The Alto part begins with a whole rest for the first four measures, then enters with a melodic line. The Violino I part provides harmonic support with a continuous bass line, including fingerings (6, 5, 6, 6, 5) and dynamics (p, f, p). The Continuo part follows a similar pattern, with fingerings (6, 6, 5) and dynamics (p, f, p). The lyrics are: "He was de-spi-sed, de-spi-sed and re-ject-ed, re-ject-ed of men, a man of sor-rows, a man of sor-rows, and ac-quaint-ed with grief, a man of sor-rows, and ac-quaint-ed with". The score includes various musical notations such as slurs, ties, and dynamic markings (p, f, pp). The Alto part has lyrics written below the staff, and the Continuo part has fingerings written above the staff.

21

grief; [6] [6] He

p *f* *p*

$\flat 6$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{\flat 4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{6}{4}$ 5

25

was de-spi-sed, re-ject-ed, He was de - spi-sed and re-ject-ed of men, a man of

[p]

6 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ 7 7 7 6

30

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

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

34

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

p

$\frac{\flat 7}{5}$ $\frac{\flat 7}{5}$

38

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

$\frac{4}{2}$ 6 6 $\frac{6}{4}$ $\frac{5}{3}$ $\frac{9}{7}$ $\frac{8}{6}$ $\frac{5}{5}$ 7 $\frac{6}{4}$ $\frac{5}{3}$

43

grief.

f

6 6 5 6 6 5

48

He gave his back to the

un poco piano

(Fine) (un poco piano)

51

smi - ters,

He gave his back to the

7 6 6 5

53

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

6 7 6

55

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

6 7 6

57

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

59

hair; he hid not his face from shame and

61

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

63

from shame, he hid not his

65

face from shame, from shame and spit - ting.

Da Capo

2.2B Air

Largo

Soprano

Violino I

Continuo

5

He was de-spi-sed,

10

de - spi-sed and re-ject-ed, re - ject - ed of men,

14

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

19

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

Figured Bass notation (Continuo):

- Measures 5-6: 6 6 5
- Measure 7: 6 6 5
- Measure 8: 6 6 5
- Measure 9: 6 6 5
- Measure 10: 6 6 5
- Measure 11: 6 6 5
- Measure 12: 6 6 5
- Measure 13: 6 6 5
- Measure 14: 6 6 5
- Measure 15: 6 6 5
- Measure 16: 6 6 5
- Measure 17: 6 6 5
- Measure 18: 6 6 5
- Measure 19: 6 6 5
- Measure 20: 6 6 5
- Measure 21: 6 6 5
- Measure 22: 6 6 5
- Measure 23: 6 6 5
- Measure 24: 6 6 5
- Measure 25: 6 6 5
- Measure 26: 6 6 5
- Measure 27: 6 6 5
- Measure 28: 6 6 5
- Measure 29: 6 6 5
- Measure 30: 6 6 5
- Measure 31: 6 6 5
- Measure 32: 6 6 5
- Measure 33: 6 6 5
- Measure 34: 6 6 5
- Measure 35: 6 6 5
- Measure 36: 6 6 5
- Measure 37: 6 6 5
- Measure 38: 6 6 5
- Measure 39: 6 6 5
- Measure 40: 6 6 5
- Measure 41: 6 6 5
- Measure 42: 6 6 5
- Measure 43: 6 6 5
- Measure 44: 6 6 5
- Measure 45: 6 6 5
- Measure 46: 6 6 5
- Measure 47: 6 6 5
- Measure 48: 6 6 5
- Measure 49: 6 6 5
- Measure 50: 6 6 5
- Measure 51: 6 6 5
- Measure 52: 6 6 5
- Measure 53: 6 6 5
- Measure 54: 6 6 5
- Measure 55: 6 6 5
- Measure 56: 6 6 5
- Measure 57: 6 6 5
- Measure 58: 6 6 5
- Measure 59: 6 6 5
- Measure 60: 6 6 5
- Measure 61: 6 6 5
- Measure 62: 6 6 5
- Measure 63: 6 6 5
- Measure 64: 6 6 5
- Measure 65: 6 6 5
- Measure 66: 6 6 5
- Measure 67: 6 6 5
- Measure 68: 6 6 5
- Measure 69: 6 6 5
- Measure 70: 6 6 5
- Measure 71: 6 6 5
- Measure 72: 6 6 5
- Measure 73: 6 6 5
- Measure 74: 6 6 5
- Measure 75: 6 6 5
- Measure 76: 6 6 5
- Measure 77: 6 6 5
- Measure 78: 6 6 5
- Measure 79: 6 6 5
- Measure 80: 6 6 5
- Measure 81: 6 6 5
- Measure 82: 6 6 5
- Measure 83: 6 6 5
- Measure 84: 6 6 5
- Measure 85: 6 6 5
- Measure 86: 6 6 5
- Measure 87: 6 6 5
- Measure 88: 6 6 5
- Measure 89: 6 6 5
- Measure 90: 6 6 5
- Measure 91: 6 6 5
- Measure 92: 6 6 5
- Measure 93: 6 6 5
- Measure 94: 6 6 5
- Measure 95: 6 6 5
- Measure 96: 6 6 5
- Measure 97: 6 6 5
- Measure 98: 6 6 5
- Measure 99: 6 6 5
- Measure 100: 6 6 5

23

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

p

27

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

p

31

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

p

35

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

p

39

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

p

44

49

He gave his back to the

un poco piano

(Fine) (un poco piano)

51

smi - ters,

He gave his back to the

53

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

55

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

57

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

59

hair; he hid not his face from shame and

61

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

63

from shame _____, he hid not his

65

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

Da Capo

2.3 Chorus

Largo e staccato

Violino I

Violino II

Continuo

The musical score is written for Violino I, Violino II, and Continuo. It is in the key of B-flat major (two flats) and common time (C). The tempo and style are marked "Largo e staccato". The score is divided into four systems, each containing two measures. The first system shows the initial entry of the instruments. The second system continues the melodic and harmonic development. The third system features a more complex texture with rapid sixteenth-note passages in the Violino I and Continuo parts. The fourth system concludes the section with sustained chords and a final melodic flourish in the Violino I part. Fingerings and bowings are indicated throughout the score.

9

4 2 5 6 7 4 2 1

11

6 5 4 3 2 1 6 4 7 6 4 3

14

9 8 7 6 5 4 3 2 1 9 8 7 6 5 4 3 2 1

19

4 3 4 3 4 3

22

6^b 6^b 9 8 6^b 6 7^b 4 3

Alla breve moderato

25

Org.

31

41

Tutti

52

62

85

Tutti

Org.

Tutti

95

6 6 $\sharp$ 6 6 $\flat$ 7 $\sharp$ $\flat$ 7 $\sharp$ 8 7 5 6 5 6

107

Adagio

Org.

Tutti

2.4 Chorus

Allegro moderato Sopranos

Selected Voice Parts

Violino I

Continuo

Selected Voice Parts

Violino I

Continuo

All we, like sheep, all we, like

4

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

Org.

Tutti

8

Altos

Sopranos

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

12

Altos

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

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

20 Sopranos Tenors
; have gone a-stray ; we have tur -

24 Sopranos
- - - - - ned we have tur - - - - - ned ev'-ry one to

28 Altos Sopranos
his own way____, to his own way, we have tur - ned we have tur - ned ev'-ry

32 Tenors Sopranos Altos
one to his own way. ev'-ry one to his own way. All we, like sheep, have

36 Sopranos Tenors Sopranos

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

40 Tenors Basses

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

44 Tenors Altos Sopranos

tur - ned, we have tur - ned, we have turn we have

47 Altos Sopranos

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

51

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

Org. Tutti

55 Tenors Sopranos

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

6

Org.

59 Basses Tenors

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

6

Tutti

63 Sopranos

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

6

67

tur - - - ned, we have tur - - - ned,

6

71

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

6 4 3 6 6 4 3

76 Adagio

way. And the Lord hath laid on him, and the Lord hath laid on him, hath

84

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

2.5 Recit. accomp.

Larghetto

Tenore

Violino I, II

Continuo

3

All they that

5 see him, laugh him to scorn; they

7 shoot out their lips, and shake their

9 heads, say - - ing,

6 $\sharp$ 7 $\flat$ $\flat$ 4+2

f

2.6 Chorus

Selected Voice Parts

Basses

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

Violino I

Continuo

Tasto solo

4 Tenors

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

8 Altos

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

12 Sopranos

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

16 Tenors

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

20 Altos

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

Org. Tutti

24

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

Org.

28 Sopranos

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

32 Altos

if he de - light in him, let him de - li - ver him, [✶]

Tutti

35 Tenors

let him de - li - ver him, [✶] let him de -

Org. Tutti

39 Altos

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

Org. Tutti

43

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

47

Basses Altos Sopranos

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

51

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

55

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

59

Adagio

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

2.7 Recit. accomp.

Largo

Tenore

Violino I

Continuo

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

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

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

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

2.8 Air

Largo e piano

Tenore

Violino I

Continuo

4

8

11

2.9 Recit. accomp.

Largo e piano

Tenore

Violino I

Continuo

He was cut off out of the land of the living;

for the transgressions of thy people was he stricken.

2.10 Air

Andante larghetto

Tenore

Violini unisoni

Continuo

But thou didst not leave his soul in hell,

8

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

12

didst thou suf-fer thy Ho - ly One to see cor-rup - tion.

17

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

21

didst not leave his soul in hell; nor didst thou suf-fer thy Ho - ly One

26

to see cor-rup - tion, nor didst__ thou suf - fer, nor didst__ thou suf - fer thy

30

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

34

didst thou suf-fer thy Ho - ly One, thy Ho - ly One to see cor-rup - tion.

39

2.11 Chorus

A tempo ordinario

*Selected Voice
Parts*

Violino I

Continuo

5 Sopranos (I)

Lift up your heads, O ye gates, and be ye lift up, ye e - ver - last - ing doors, and the

Org. & Violonc.

9

Tenors

King of glo - ry shall come in ! Who is this King of glo - ry?

Tutti

12

Sopranos (I)

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

Org. & Violonc.

16

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

19 Altos

Lift up your heads, O ye gates, and be ye lift up, ye e - ver - last - ing doors; and the

Tutti

23 Sopranos (I)

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

Org. & Violonc.

27

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

Tutti Org.

31

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

Tutti

35

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

Org. & Violonc.

38

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

Tutti

42

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

Org. & Violonc.

46

Altos Sopranos (I)

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

Tutti

50

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

Tutti

54

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

Org. Tutti

57

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

61

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

65

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

Org. Tutti Org. Tutti

69

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

73

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

2.12 Recitative

Tenore

Un - to which of the an - gels said He at a - ny

Continuo

time, Thou art my Son, this day have I be - got - ten thee?

2.13 Chorus

Allegro

Violino I

Violino II

Continuo

Org.

Tutti

Org.

11

Tutti

15

Org. Tutti

18

Org.

22

Org.

26

Tutti

29

32

2.14A Air

Allegro

Basso

Violini unisoni

Continuo

7

Thou art gone up on high, thou

13

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

20

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

27

en - - - e - mics, yea e - - - ven for — thine en - e - mics,

34

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

42

that the Lord God might dwell — ,

50

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

58

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

64

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

71

- - - e - m - i - e - s, for thine en - e - m - i - e - s,

78

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

2.14B Air

Andante

Contr'alto

Violini unisoni

Continuo

The first system of the musical score for 'Air' is in 3/4 time, key of B-flat major. It features three staves: Contr'alto (soprano), Violini unisoni (violin), and Continuo (bass). The Contr'alto staff has a whole rest. The Violini unisoni staff has a melody starting on G4, moving up stepwise to A4, then Bb4, and continuing with eighth and sixteenth notes. The Continuo staff has a bass line starting on G3, moving up stepwise to A3, then Bb3, and continuing with eighth and sixteenth notes. Fingering numbers 6, #, and 6 are indicated for the Continuo part.

The second system of the musical score for 'Air' continues the melody. The Contr'alto staff has a whole rest. The Violini unisoni staff has a melody starting on G4, moving up stepwise to A4, then Bb4, and continuing with eighth and sixteenth notes. The Continuo staff has a bass line starting on G3, moving up stepwise to A3, then Bb3, and continuing with eighth and sixteenth notes. Fingering numbers 6, #, 6, 6, 4+, 6, 5, 7, #, and 6 are indicated for the Continuo part. The lyrics 'Thou art gone up on high, thou' are written below the Contr'alto staff.

The third system of the musical score for 'Air' continues the melody. The Contr'alto staff has a melody starting on G4, moving up stepwise to A4, then Bb4, and continuing with eighth and sixteenth notes. The Violini unisoni staff has a bass line starting on G3, moving up stepwise to A3, then Bb3, and continuing with eighth and sixteenth notes. The Continuo staff has a bass line starting on G3, moving up stepwise to A3, then Bb3, and continuing with eighth and sixteenth notes. Fingering numbers 8, 7, 6, #, 6, 6, 8, #, b5, 6, 5, 6, and # are indicated for the Continuo part. The lyrics 'art gone up on high, thou hast led cap - ti - vi - ty - cap - tive, thou hast' are written below the Contr'alto staff.

The fourth system of the musical score for 'Air' continues the melody. The Contr'alto staff has a melody starting on G4, moving up stepwise to A4, then Bb4, and continuing with eighth and sixteenth notes. The Violini unisoni staff has a bass line starting on G3, moving up stepwise to A3, then Bb3, and continuing with eighth and sixteenth notes. The Continuo staff has a bass line starting on G3, moving up stepwise to A3, then Bb3, and continuing with eighth and sixteenth notes. Fingering numbers 6, 6, 5, 6, 6, 6, 6, #, 6, 6, and 5 are indicated for the Continuo part. The lyrics 'led cap - ti - vi - ty - cap - - - - - tive, and re - cei - ved gifts for' are written below the Contr'alto staff.

31

men, yea e - ven for thine e - - - ne - mies,

40

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

48

dwell a - mong them.

57

Thou art gone up on high,

65

thou hast led cap - ti - vi - ty__ cap - ti - vi - ty__ cap - ti - ve, and re - cei - ved

74

gifts for men, and re - cei - ved gifts for men, for men, yea e - ven for _____ thine e - ne - mies,

83

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

92

, might dwell a-mong

101

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

110

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one flat (B-flat). The score is divided into two systems. The first system consists of seven measures. The second system consists of seven measures. The melody is written in the treble clef, and the bass line is written in the bass clef. The melody includes various rhythmic values, including eighth and sixteenth notes, and rests. The bass line includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is marked with a '110' at the beginning of the first system. The score is marked with a '110' at the beginning of the first system.

2.14C Air

Larghetto

Contr'alto

Violini unisoni

Continuo

The first system of the musical score for '2.14C Air' is in 3/4 time, key of B-flat major. It features three staves: Contr'alto (soprano), Violini unisoni (violin), and Continuo (bass). The Contr'alto staff has a whole rest. The Violini unisoni staff has a melody starting on G4, moving up stepwise to A4, then Bb4, and continuing with eighth and sixteenth notes. The Continuo staff has a bass line starting on G3, moving up stepwise to A3, then Bb3, and continuing with eighth and sixteenth notes. Fingering numbers 6, #, 6, 5, 6, #, #, and b7 are indicated for the Continuo part.

The second system of the musical score continues the melody. The Contr'alto staff has a whole rest. The Violini unisoni staff has a melody starting on G4, moving up stepwise to A4, then Bb4, and continuing with eighth and sixteenth notes. The Continuo staff has a bass line starting on G3, moving up stepwise to A3, then Bb3, and continuing with eighth and sixteenth notes. Fingering numbers 6, 6, #, 6, 7, #, and 6 are indicated for the Continuo part. The lyrics 'Thou art gone up on high, thou' are written below the Contr'alto staff.

The third system of the musical score continues the melody. The Contr'alto staff has a melody starting on G4, moving up stepwise to A4, then Bb4, and continuing with eighth and sixteenth notes. The Violini unisoni staff has a melody starting on G4, moving up stepwise to A4, then Bb4, and continuing with eighth and sixteenth notes. The Continuo staff has a bass line starting on G3, moving up stepwise to A3, then Bb3, and continuing with eighth and sixteenth notes. Fingering numbers 8, 7, 6, #, 6, 6, #, b5, and # are indicated for the Continuo part. The lyrics 'art gone up on high, thou hast led cap-ti - vi-ty cap-tive, thou hast' are written below the Contr'alto staff.

The fourth system of the musical score continues the melody. The Contr'alto staff has a melody starting on G4, moving up stepwise to A4, then Bb4, and continuing with eighth and sixteenth notes. The Violini unisoni staff has a melody starting on G4, moving up stepwise to A4, then Bb4, and continuing with eighth and sixteenth notes. The Continuo staff has a bass line starting on G3, moving up stepwise to A3, then Bb3, and continuing with eighth and sixteenth notes. Fingering numbers b5, 6, 6, 6, 5, and 6 are indicated for the Continuo part. The lyrics 'led cap-ti - vi-ty cap-tive, and re - cei - - - - - ved gifts__ for__ men,' are written below the Contr'alto staff.

28

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

35

e - ven for thine en - e - mies,

42

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

50

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

57

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

64

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

70

cei - ved, and re - cei-ved gifts for men, and re - cei-ved gifts for thine

78

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

86

a - mong them, that the Lord God might

94

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

103

dwell _____ a - mong them.

111

2.14D Air

(Larghetto)

Soprano

Violini unisoni

Continuo

6

Thou

12

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

6 8 7 6 # 6 6 # b5 #

19

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

b5

6

26

gifts for men, yea even for thine

p

6 5 6 6 5 6 b b

47

God might dwell a -

54

mong them, might dwell a - mong them. Thou

61

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

67

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

74

men, and re - cei-ved gifts for thine en-e-mies, that the Lord God

81

might dwell a - mong them, and might dwell

88

a - mong them, that the Lord God might dwell

96

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

104

a - mong them.

111

2.15 Chorus

Andante allegro

Basses

Sopranos

Selected Voice Parts

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

Violino I

Continuo

6

4

prea - chers, great was the com - - - - -

6

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

6

6

6

6

9

prea - chers. The Lord gave the word; Great was the com - - - pa-ny, the com - -

13

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

6

16

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

[illegible]

22

prea - chers, of the prea - chers.

2.16A Air

Larghetto

Soprano

Violino I

Continuo

13

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

Figured bass notation for measures 13-15: 6 5, 6 5, 9 4, 8 3, 6 5, 7, b6, 5, #, 6 4, 5 3, 6.

16

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

Figured bass notation for measures 16-18: 7, 6, #, 6, 4, 3, 7, 6, 6.

19

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

Figured bass notation for measures 19-21: 6, 6 4, 5 #, 6 #, 6 4, 5 #, 6, 6, 7, 6 4, 6, 2, 6. Dynamics: *f*.

22

Their

Figured bass notation for measures 22-24: 6 5, 4, 3, 6, 7 #, 6 5, 9, 8, 6, 6 4, 5 #. Dynamics: *f*.

(Fine)

25

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

Figured bass notation for measures 25-28: 5, 5, 6 4, 5 4, 3, 6, 5 4, 3, 9 3, 5 6, 7, 3 8, 4 5, 6, 6, 6 4, 5. Dynamics: *p*.

29

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

33

ends of the world. How

Dal Segno %

2.16B,a Air

Larghetto

Soprano

Violini unisoni

Continuo

4

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

7
 beau - ti - ful are the feet, how beau - ti - ful are the feet of them that preach the gos - pel of peace,

10
 how beau - ti - ful are the feet of them that preach the gos - pel of peace, and

13
 bring glad ti - - dings, and bring glad ti - - dings, glad ti - dings of good things, and

16
 bring glad ti - - dings, glad ti - dings of good things, and bring glad ti - dings, glad

19
 ti - dings of good things, glad ti - dings of good things.

16

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

Tutti

20

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

25

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

Org. Tutti

29

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

33

world, un-to the ends of the world.

2.16C,a Air

Larghetto

Contr'alto

Violini unisoni

Continuo

The musical score is written for three parts: Contr'alto (soprano), Violini unisoni (violin), and Continuo (bass). The key signature is B-flat major (two flats) and the time signature is 12/8. The tempo is marked 'Larghetto'. The score is divided into four systems, each with a measure number (3, 6, 8) at the beginning of the vocal line.

System 1 (Measures 3-5): The vocal line begins with a whole rest in measure 3, followed by a half note G4 in measure 4 and a quarter note A4 in measure 5. The instrumental parts provide a harmonic accompaniment with various chords and moving lines.

System 2 (Measures 6-8): The vocal line continues with the lyrics "beau - ti - ful are the feet__ of them that preach__ the gos - pel of peace, that". The instrumental parts continue their accompaniment.

System 3 (Measures 8-10): The vocal line continues with the lyrics "preach__ the gos - pel of peace, how beau - ti-ful, how". The instrumental parts continue their accompaniment.

System 4 (Measures 10-12): The vocal line continues with the lyrics "preach__ the gos - pel of peace, how beau - ti-ful, how". The instrumental parts continue their accompaniment.

10

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

13

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

16

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

19

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

22

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

25

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

28

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

31

2.16C,b [Air]

Andante larghetto

Tenore

Continuo

6 6 6 6 6 6 6 6

5

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

10

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

15

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

19

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

2.16D Soli and Chorus

Andante

Selected Voice Parts

Violino I

Continuo

10

Alto Solo

Soprano Solo

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

21

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

31

beau-ti-ful, ti-dings of sal - va-tion, that saith un-to Si-on: Thy God reig -

43

Sopranos Tutti

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

55

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

(Org.) (Tutti)

64

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

72

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

81

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

89

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

98

ti-dings: thy God reig - - - - - neth! How beau-ti-ful

108

are the feet of him that brin - - geth good ti - - dings, that brin - geth ti - - dings

118

of sal - va - - - - - tion, that saith un - to Si - on: Thy God

127

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

135

glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings, glad

144

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

152

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

2.16E Soli and Chorus

Andante

Selected Voice Parts

Violino I

Continuo

The image shows a musical score for three parts: Selected Voice Parts, Violino I, and Continuo. The music is in 3/4 time and B-flat major. The voice parts are mostly rests. Violino I and Continuo play a rhythmic pattern of eighth and sixteenth notes with various fingerings and articulations.

10

Alto I solo

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

Alto II solo

p

6 5 6 7 6 6 6 6 6 5 6

4

21

Alto I

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

6 6 5 # 6 5 7 6 5 6 6 7 b5

32 Alto II

geth glad ti-dings, of sal - va - tion, that saith un - to Si - on: Thy God reig - - - neth,

The image shows a musical score for Alto II and Piano accompaniment. The Alto II part is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the staff. The Piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. The piano part includes fingerings (6, 5, 2, 4, 6, 7, 6, #) and a repeat sign. The Alto II part has a long note on 'un - to' and a repeat sign.

44 Alto I Tutti Soprano

that saith un-to Si-on: Thy God reig - - neth! Break forth in - to joy, break forth in - to

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

64 ti-dings, glad ti - dings, break forth in - to joy, break forth in - to joy, thy God

72 reig - - - - neth! break forth in - to joy, break

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

(Org.) (Tutti)

f

89

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

98

ti - dings: thy God reig - - - - - neth! How beau - ti - ful

108

are the feet of him that brin - - geth good ti - - dings, that brin - geth ti - - - dings

118

of sal - va - - - - - tion, that saith un - to Si - on: Thy God

127

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

135

glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings, glad ti-dings, glad

144

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

152

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

2.17A Air

Allegro

Basso

Violino I

Continuo

5

Measures 5-9 of the musical score. The Basso part is a whole rest. The Violino I part has a melodic line with a key signature change to one flat. The Continuo part has a rhythmic pattern of eighth notes with figured bass notation: 7, 4 5 6 #, 7 #, 6 4 7 8, and 4 7.

10

Measures 10-13 of the musical score. The Basso part is a whole rest. The Violino I part has a melodic line. The Continuo part has a rhythmic pattern of eighth notes with figured bass notation: 4 2, 5, 4 2, 7, and 7.

14

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

Measures 14-17 of the musical score. The Basso part has a vocal line with lyrics. The Violino I part has a melodic line. The Continuo part has a rhythmic pattern of eighth notes with figured bass notation: 6 4, 5 3, and p. The word 'p' appears below the Continuo staff in measures 14 and 15.

T.S

41

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

b7 5 6 #

45

why do the peo - ple i - - ma - gine a_ vain_ thing? Why

b7

49

do the na - tions rage

6 6 6 6 6

54

so fu - rious - ly to - ge - ther, so fu - rious - ly to - ge - ther, and why do the

6 6

58

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

4/2 5 4/2 7 6

62

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

67

a vain thing?

72

(Fine)

The kings of the earth rise up, and the

77

ru - lers take coun - sel to - ge - ther, take coun - - - - -

82

- sel, take coun - sel to - ge - ther, a-against the Lord and a - gainst his a -

87

noin - - - - -

91

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

(Da Capo in Arnold)

2.17B Air

Allegro

Basso

Violino I

Continuo

5

10

14

19

23

28

ge - ther, why do the peo - ple i - ma - - -

32

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

36

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

Recit.

41

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

2.18 Chorus

Allegro e staccato

Selected Voice Parts

Sopranos

Altos

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

Violino I

Continuo

Org.

Tutti

4

Tenors

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

8

Sopranos

let us break their bonds a - sun-der,

Org.

13

and cast a - - way

17

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

Tutti

22

way their yokes from us. Let us break their bonds, let us break their bonds,

Org. Tutti

26 Tenors

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

Org. Tutti Org.

30 Sopranos

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

Tutti Tutti

34

sun - der, and cast a - way

Org. Tutti

39

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

43

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

49

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

55

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

61

2.19 Recitative

Tenore

8 6 4+ 2

Continuo

3 8 6 4+ 2 # #

2.20A Air

Andante

Tenore

Violini unisoni

Continuo

6

Thou shalt break them, thou shalt

p

13

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

f

p

19

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

25

pie - ces like a pot - - ter's ves - sel;

31

thou shalt break them,

37

thou shalt break them with a rod of

43

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

2.21 Chorus “Hallelujah Chorus”

Allegro

Selected Voice
Parts

Violino I

Continuo

4 Sopranos

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

8

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

12

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

Tasto solo

Tutti

16

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

6

Tasto solo

20

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

6 6 6 6

Org.

23

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

6 6 5 4 2 6 6 7 6 5

Tutti

26

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

4 2 6 7 6 6

29

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

6 6 7 6 5 6

32

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

37

come the king - dom of our Lord and of his Christ, and of his Christ,

Tasto solo

42

Tenors

and He shall reign for e - ver and e -

Org.

Tutti

46

Altos Sopranos

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

50

e - ver and e - ver. King of Kings

54

and Lord of Lords, King of

58

Kings, and Lord of Lords

62

, King of Kings

66

Tenors

, and Lord of Lords, and Lord of Lords, and He shall reign, and He shall reign, and He

71

Altos

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

Org. Tutti

Sopranos

75

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

6 6 6 6 6

79

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

6 6 4 3

83

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

6 6 6 4 3

88

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

6 6 6 6 6 6

91

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

6 6

End of the Second Part

Part the Third

3.1 Air

Larghetto

Soprano

Violini unisoni

Continuo

8

16

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

26

and that he shall stand at the lat-ter day up-on the

35

earth. I know that my Re - deem - er liv-eth, and that He shall

45

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

53

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

60

lat - - - ter day up-on the earth, up-on the earth.

68

And though

76

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

85

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

95

deem - er liv - eth, and though worms de - stroy this bo - dy, yet in my flesh shall

103

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

112

know that my Re - deem - er liv - eth. For now is Christ ri - sen

122

from the dead, the first fruits of them that sleep

130

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

138

for now is Christ ri-sen, for now is Christ ri-sen from the

147

Adagio

dead, the first fruits of them that sleep.

157

3.2 Soli and Chorus

Soprano

Grave

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

Violino I

Continuo

Organo (according to Arnold)

Allegro

(Tutti)

8

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

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

14

Grave

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

Organo (according to Arnold)

[illegible]

27

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

32

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

3.3 Recit. accomp.

Basso

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

Violino I

Continuo

5

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

3.4 Air

Pomposo, ma non allegro

Basso

Tromba and/or Violino I

Continuo

Tromba

7

15

Violino I

23

The trum-pet shall sound _____,

unis.

Tromba

32

and the dead shall be rais'd, and the dead shall be rais'd in -

39

cor - rup - ti - ble, Violino I the trum - pet shall sound

47

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

55

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

63

, and we shall be chang'd. Violino I

71

Tromba The

79

trum - pet shall sound, the trum - pet shall sound, and the

87

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

95

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

103

, and we shall be chang'd, and

[illegible]

119

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

6 6 6

127

The Rose Tree, and we shall be chang'd, we shall be chang'd

Tromba

6 6

4+
2

6 6

6 6

6 6

6 6

6 6

135

Adagio

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

f (a tempo)

(Adagio) *f*

152

For this cor - rup - ti - ble must put on in - cor -

(Fine) *p*

162

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

171

, must put on, must put on in - - cor - rup - tion,

180

and this mor - tal must put on im - mor - ta - - - - -

189

li - ty, and this mor - tal

197

must put on im - mor - ta - - - - -

206

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

Adagio

Dal Segno

3.5 Recitative

Contr'alto

Then shall be brought to pass the say - ing that is

Continuo

3

writ - ten, Death is swal - low'd up in vic - to-ry.

3.6A Duet

Andante

Contr'alto

Tenore

Continuo

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

O grave, O

sting? O death, O death, where is thy

grave! where, where is thy vic - to-ry, where is thy vic - to-ry?

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

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

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

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

13

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

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

16

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

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

19

O death, O grave, O death, where is thy

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

22

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

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

25

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

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

28

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

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

Fingerings: 6, 6 3 3 3 5 6, 7 5

32

grave, where is thy vic - to-ry? The sting____ of death is sin____, the sting of death is sin, and____

grave, where is thy vic - to-ry? The sting____ of death is sin, and the

Fingerings: 6 4, #, 6 4+, 6 3, 4 #, 7, 6 5, 4 3

36

____ the strength of sin is____ the law, the sting____

strength of sin____ is the law, the sting____ of death is sin____, the

Fingerings: 7, 6 4, 5, 9 #, 8, 7, 6, 6 4, 5 #, 6 b3, 4+, 6 3, 4 3 4

39

____ of death is sin____, and the strength of sin____ is____ the law.

sting of death is sin, and____ the strength of sin is____ the law.

Fingerings: 7, 6 5, 4 3, 7, 6, 5, 9 b, 8, 7, 6, 6 4, 5 3

(v. Chorus, mvt. 3.7)

3.6B Duet

Andante

Contr'alto

Tenore

Continuo

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

O grave, O

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

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

14

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

18

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

21

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

(v. Chorus, mvt. 3.7)

3.6C Recitative

Contr'alto

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

Continuo

3

vic-to-ry? The sting of death is sin, and the strength of sin is the law.

3.7 Chorus

Selected Voice Parts

Sopranos

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

Violino I

Continuo

4

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

Org.

7

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

Tutti

11

Altos

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

15 Sopranos

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

19

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

23 Altos

God, thanks, thanks be to God, thanks____ be to God, who giv - eth us the

26 Sopranos

vic - to-ry, who giv - eth us the vic - to-ry, the vic - to-ry, through our Lord

29

Je - sus Christ; but thanks be to God, but thanks, but thanks, thanks____ be to God, to

33

God, who giv-eth us the vic-to-ry, who giv-eth us the vic-to-ry, who giv-eth us the

Org. Tutti

36

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

Altos

39

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

Sopranos

43

thanks be to God, who giv-eth us the vic-to-ry, through our Lord

Org. (Tutti)

46

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

Adagio

3.8 Air

Larghetto

Soprano

Violini unisoni

Continuo

10

18

If God be

p

27

for us, who can be a - gainst us? who can be a - gainst us, who can be a - gainst us?

36

if God be for us, who can be a - gainst us?

45

Who shall lay a - ny thing to the charge of God's e - lect

53

, of God's e - lect? who shall lay a - ny thing to the

61

charge of God's e - lect?

69

It is God that jus - ti - - fi - eth, it is

78

God that jus - ti - fi -

87

eth,

95

who is he that con - demn-eth? who is he that con - demn-eth? who is

103

he that con - demn - eth?

111

It is Christ that di-ed, yea ra-ther, that is ri-sen a - gain, who

121

is at the right hand of God, who makes in-ter - ces-sion for us, who makes in-ter - ces-sion for

130

us, in-ter - ces-sion for us, who makes in-ter - ces - - - - -

139

- sion, who makes in-ter - ces - -

147

- sion for us, who is at the right hand of God, who is at the right hand of

156

God, at the right hand of God, who makes in-ter - ces-sion for us.

Adagio

165

172

3.9 Chorus

Largo Sopranos

Selected Voice Parts

Wor - thy is the Lamb, that was slain, and hath re -

Violino I

Continuo

5 Andante

dee - med us to God by his blood, to re - ceive po - wer, and ri - ches, and

9 Largo

wis - dom, and strength, and ho - nour, and glo - ry, and bles - sing. Wor - - thy

13

is the Lamb, that was slain, and hath re - dee - med us to God, to

18 Andante

God by his blood, to re - ceive po - wer, and ri - ches, and wis - dom, and strength, and

22 Basses

ho - nour, and glo - ry, and bles - sing. Bles - - sing and ho - nour, glory and

Larghetto

Tasto solo

25

pow'r be un - to him, be un - to him, that sit - teth up - on the throne, and un - to the

28 Sopranos

Lamb. Bles - sing and ho - nour, glory and pow'r be un - to him, be un - to him, that sit - teth up - on the

Organ

31

throne, and un - to the Lamb, for e - ver and e - ver, for e - ver and

34 Altos

e - ver, glo - ry! that

Tutti

37 Sopranos

sit - teth up - on the throne, that sit - teth up - on the throne, and un - to the Lamb.

T.S

40

Bles - sing and ho - nour, glory and pow'r be un - to him,

Org. and Violonc.

43 Altos Sopranos

that sit-teth up-on the throne, that

6 7 6 6

Tutti

46

sit-teth up-on the throne, that sit-teth up-on the throne for e - ver and e -

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

49

ver, and un - - to the Lamb for e - - - ver, bles - sing and

7 6 6 6 5 # 4 #

Org.

52 Basses

ho - nour, glory and pow'r be un - to him, be un - to him, bles - sing and ho - nour, glory and pow'r be un - to

4 2 6 6 6 4

Tutti

55 Sopranos

him, be un - to him, bles - sing, ho - nour, glo - ry and po - wer be un - to

5 3 6 6

58

him, that sit-teth up-on the throne, up-on the throne, and un-to the

Org. Tutti

61

Lamb, for e-ver, for e-ver and e-ver, for

Org. Tutti

64

e-ver and e-ver, for e-ver and e-ver, for e-ver and e-ver, for

67

e-ver, for e-ver and e-ver, for e-ver and e-ver.

Adagio

3.10 Chorus

Allegro moderato

Selected Voice Parts

Basses

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

Violino I

Continuo

Tasto solo

6 Tenors

A - - - - - men, A -

11 Altos

Sopranos

A - - - - - men, A -

Organ

18

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

Tutti (1st Violin)

25

(+ 2nd Violin)

30

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

Tutti

36

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

(Violins)

42

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

48

Altos

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

Organ

