

MESSIAH

An Oratorio by

G.F. Handel

EXPANDED CONTINUO PART

With figured harmony based on the Samuel Arnold Edition of 1790

Center for Computer Assisted Research in the Humanities
based primarily on the Chrysander Edition

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



Typeset Version 0.01 11/29/03



Part the First

1.1 Sinfonia

The musical score consists of five staves of music. The top two staves are for *Violino I*, and the bottom three staves are for *Continuo*. The first staff begins with a instruction "Grave". The second staff starts with a bass note followed by a rest. The third staff begins with a bass note followed by a rest. The fourth staff begins with a bass note followed by a rest. The fifth staff begins with a bass note followed by a rest.

13 2. Allegro moderato

22

29

35



42

Treble staff: 5 6 6 5 6 6 6 5 6 6
Bass staff: 5 6 6 4 5 3

50

Treble staff: 6
Bass staff: 5 3 6 7 16 5 6 7 2 4 6 6

56

Treble staff: 7 6 4
Bass staff: 6 7 6 4 6 5 6 6 6

62

Treble staff: 6
Bass staff: 6 6 5 6 6 6 6 # 6 6

69

Treble staff: # 2 6
Bass staff: 6 6 4 5 4 5 3 6 4 5 4 # 3 6 7 7 #

77

Treble staff: 5 6
Bass staff: 5 6 - 6 6 7 6 7 6 # 6 5 6 6



84

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

91

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

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

8 saith your God, saith your God.

6 6 6 4 — 3

p

16

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

6 6 5 6 5

20

8 cry un - to her that her war - fare, her war - fare is ac - complish'd, that her i -

6 6 5 #

24

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

6+ # # 6 6 4 #3 6



28

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

6 6 6 5
f 4 2 6

33

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

4 2 6 6 4/2 7

1.3 Air

Andante

Tenore

Violino I

Bassi

5

Ev' - val - ley,

11

16

20

24

29



33

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

7 3 6 6 # 6 # 7 6 6 4 6 6 6

37

, and the rough pla - ces plain.

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

42

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

[f]

f f

48

ted,

6 2 6 6 6 6 5 2

52

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

6 4 3 6 6 6 6 6



57

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

7 6 | 6 5 | 6 6 | 7 7 | 6

62

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

6 6 6 6 5 3 3 3 3 | 6 6 6 6 5 3 3 3 3 | 5 5 7 | 6 9 8 6

66

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

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

70

plain , the croo - ked straight, and the rough

p f 4 3 7 | 6 6 Adagio

f

75

pla - - ces plain.

6 4 5 3 | 6 6 | 6 6 | 6 6 8 7 | 6 6 6 6 6 6 | f

Musical score for piano, page 10, measures 80-85. The score consists of two staves. The top staff is treble clef, 3/8 time, key signature of three sharps. The bottom staff is bass clef, 3/8 time, key signature of one sharp. Measure 80 starts with a rest followed by six eighth-note chords (6 6 6) in piano dynamic. Measure 81 begins with a forte dynamic (f), followed by eighth-note chords and a sixteenth-note pattern. Measure 82 starts with a forte dynamic (f), followed by eighth-note chords and a sixteenth-note pattern. Measure 83 starts with a forte dynamic (f), followed by eighth-note chords and a sixteenth-note pattern. Measure 84 starts with a forte dynamic (f), followed by eighth-note chords and a sixteenth-note pattern.

1.4 Chorus

Allegro

The image shows a musical score for two parts: *Violino I* and *Continuo*. The score is in 3/4 time with a key signature of one sharp. The *Violino I* part is in treble clef and the *Continuo* part is in bass clef. The *Violino I* part begins with a rest followed by a eighth note, then eighth-note pairs, and finally eighth-note triplets. The *Continuo* part begins with a half note, followed by eighth-note pairs, and then eighth-note triplets. The score includes measure numbers 1 through 8.



70

flesh shall see it to - ge - - ther.

79

shall be re - vea - led,

Org:

87 Altos

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



1.5A Recit. accomp.

Musical score for "Thus saith the Lord, the Lord of Hosts:"

Basso

Violino I

Continuo

Thus saith the Lord, the Lord of Hosts:

The score consists of three staves: Basso (C-clef, B-flat key signature), Violino I (G-clef, B-flat key signature), and Continuo (F-clef, B-flat key signature). The vocal line is supported by rhythmic patterns from the violin and continuo. The vocal part begins with a fermata over a dotted half note.

4



Yet once a lit - tle while, and I will shake _____ the
 6

heav'n s and the earth, the sea and the dry land, and I will shake _____
 6 6 6 6

12 _____, and I will shake _____ all na - tions, I'll shake the heav'n s, the
 6 6 6 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 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,

4
2
6

27

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

6
6
7
5

1.5B Recit. accomp.

A tempo ordinario

Basso

Thus saith the Lord, the

Violino I

Continuo

5

Lord of Hosts; Yet once a litt- le while, and I will shake

6



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.

25

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



29

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

1.6A Air

Andante larghetto

Basso

Violino I

Continuo

9

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

19

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



29

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

7 6 # 6 7 6 #

38

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

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

48

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

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

58

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

6 # 6 6 # 6 7 6 # 6 # - 6 6

68

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

6/4 5 6/4 5 7 2/4 6, 6 6, 4, 3 6 7 6



78

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

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

104

Adagio

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



120

129

1.6B Air

Larghetto

Contr'alto

Violino I

Continuo

10



20

30

40

49

58

Prestissimo



63

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

7 6 6 5 5 6 7 6

68

like a re - fi - ner's fire,

6 5 b6 6 6 7 6

73

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

4 2 6 6 4 5 6 5 6 6

un poco piano

78

ner's

f p f p f p f p

84

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

6 4 6 7 6 6

f p



125

130

135

140

p

146 *Adagio*

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



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]

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

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$



95

105

115

120

125



130

like a refiner's fire, and who shall stand when He

135

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

140

like a refiner's fire

[p]

f

146

Adagio

ner's fire, for He is like a refiner's fire.

[f]

153



1.6D Recitative

Basso

Bassi

4

1.7 Chorus

Selected Voice Parts

Violino I

Continuo

Allegro

Sopranos

Basses



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,

29

and he shall pu - ri - fy , shall

6 6 6 5 6 6 6 5 6 6 7 6 6 6 6 6 6 5

33

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

6 6 6 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6

37

Altos

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

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

42

Basses

the sons of Levi, the sons

6 7 6 6 7 6 6 6 6 7 6 6 6 6 7 6 6 6

46

Sopranos

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

7 # 6 6 6 6 5 6 6 7 6



50

7 6 5 6 8 5 3

54

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

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

1.8 Recitative

Contr'alto

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

5 3 7 4 2 7 4 2 5 3

Continuo

4

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

6 + # #



1.9 Air

Andante

Contr'alto

Violini unisoni

Continuo

5

10

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

p

15

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

20

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

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,

The musical score consists of four staves. The top two staves are for the voice, with the first staff in soprano clef and the second in bass clef. The bottom two staves are for the piano, with the left hand in bass clef and the right hand in treble clef. The score is in common time, with a key signature of one sharp. The vocal part includes lyrics in capital letters. The piano part features harmonic notation with Roman numerals and subscripts, such as '6', '3', and '5'. Measure numbers 25, 30, 36, 41, and 46 are indicated at the beginning of each section. The vocal line has several melodic leaps, particularly in measures 36 and 41. The piano accompaniment provides harmonic support with sustained notes and chords.

51

say un - to the ci - ties of Ju - dah, Be - hold__ your God_____, be - hold__ your

6 6 6 6 6 6 2 6

57

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

6 7 6 6 7 6 6 6 6 7 6 6 6

63

hold your God_____, be - hold your God!

6 5 6 5 4 3 6 6 5

69

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

6 5 6 5 6 6 6 4 3 6

74

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

6 6 7 6 6 4 3 6 6 6 6

79

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

6 6 6

84

and the glo - ry of the Lord,

6 2 6 6 6 5 3 6

89

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

6 7 7 4 3 6 7 7 6 6

95

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

4 3 6 6 6 6 4 3 6 6 6

100

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

7 7 6 6 4 3

(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

6 6 6 5 6

8

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

6 3 2 # 6

13

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

6 7 6 6 5 #



19

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

6 6 3 3 3 3 | 6 6 4 5 3 - | 6 6 |

hold__! the glo - ry of the Lord_____, of the Lord_____, the

6 | 6 | 5 | 7 |

29

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

6 | 6 5 - | 6 5 3 - |

35

6 6 | 6 | 6 | 6 | 6 |

40

6 | 6 | 6 5 | 6 5 | 6 5 | 6 6 5 |

1.11 Recit. accomp.

Andante larghetto

Basso

Violino I

Continuo

3

6+

6

6

hold! darkness shall co - ver the earth, and gross dark - ness the peo - ple, and gross dark - ness the peo - ple: But the Lord shall a -

9

4

6

6

12

rise up - on thee, and His glo -

7 6

6 6

6 7 6



16

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

6 6 6 4+2 6 6 4 5

20

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

7 9 8 8 5 6 # 6 6 4 #3 #

1.12 Air

Larghetto

Basso

Violini unisoni

Continuo

T.S.

The

p

p

5

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

7 6 #

T.S.



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 $\frac{6}{4}$ $\frac{6}{4}$ 5 f 6

18

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

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 4 5 6 6 5 # 6



30

, have seen a great light.

And

6 6 7 6 4 3 f 6 7 5 6 5 #

[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,

7 6 # b5 6 6 5 3

f

49

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

6 7 6 p 6 #

[p] T.S.



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

6 5 6 5 6 5 4 3 6

[ff] p ff



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

6 [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

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

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-

6 6 6 4 2 4 6 6 5 6

45

Basses Sopranos

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

6 3 4 2 4 6 6 8 7 6 6 [f]

49

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

6 6

[f]



53

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

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

57

Tenors

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

6 6 6 6

62

Sopranos

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

6 6 5 6 6 6 5 6 6 6 6 5

66

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

6 6 6 6

70

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

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

5 2 6

74

us a child is born

7 7 5 6

78

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

6 6 10 9 8 7 6 6 6

81

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

6 5 7 5 6 6 6 6

84

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

6 6 6 6

88

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

10 9 8 7 8 7 [♩] 6 6 6 5 [♩]



92

96

1.14A Pifa

Larghetto e mezzo piano

Violini e Violi

Continuo



1.14B Pifa

Larghetto, e mezzo piano

Violini e Violi

Continuo

12 8

12 8

12 8

12 8

12 8

12 8

Fine

14

18

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

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

6

1.16B Air

Andante

Soprano

But lo!

Continuo



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, a - fraid, a - fraid,

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

27 Adagio

and they were sore a - fraid.

6 4 5 3 6 5 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 6

7

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

7 5 4 2 7 5 4 2



1.18 Recit. accomp.

Allegro

The musical score consists of three staves: Soprano, Violino I, and Continuo. The Soprano staff has a treble clef and a key signature of one sharp. The Violino I staff has a treble clef and a key signature of one sharp. The Continuo staff has a bass clef and a key signature of one sharp. The score is in common time. The Continuo part provides harmonic support with chords indicated by Roman numerals: 6/4, 5/3, 7/4, 2, 3, 6/5, 4, and #. The vocal line begins with a sustained note followed by eighth-note patterns. The lyrics start with "And sud - den-ly there was with the an - gel a mul - ti-tude" and continue with "of the heav'n - ly host, prais - ing God, and say - ing:". The score includes dynamic markings such as 3, 6, and 4.

1.19 Chorus

Allegro

Sopranos

The musical score consists of three staves: Selected Voice Parts, Violino I, and Continuo. The Selected Voice Parts staff has a treble clef and a key signature of one sharp. The Violino I staff has a treble clef and a key signature of one sharp. The Continuo staff has a bass clef and a key signature of one sharp. The score is in common time. The Continuo part provides harmonic support with chords indicated by Roman numerals: 6, 6/4, 6, and #. The vocal line sings "Glo - ry to God, glo - ry to God in the high - - -". The score includes dynamic markings such as 6, 6/4, 6, and #.



4

est,

Tutti T.S.

9

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

6 6 6 6 6 6

13

high - est,

Tutti T.S.

19 Altos Sopranos

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

4 3 5 4 6 4 3 7 3 (5) 2 6 7 6

23

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

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



27

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

6
4
3
6 6

32 Altos

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

f

36 Sopranos

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

7
3
2
6
3
3
3
3

40

good will to - - wards men.

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

45

6 5 6
7
7
pp
ff



1.20A Air

Allegro

Soprano

Violino I

Continuo

5

Re-joice, re-

10
joice, re-joice greatly! re-joice greatly, O daughter of Si-on,

15
O daughter of Si-on, re-joice, re-joice

20



25

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

6 6 6 6 6 6 6 6 6 6 6 6

29

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

7 6 6 7 6 6 2 6 7 7 3 6

34

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

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

39

44

Re - joice, re - joice, re - joice great - ly! re - joice

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

p *f*

p [i]f[/i]



48

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

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

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

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

re-joice, and shout, shout, shout,

CCARH



72

shout, re-joice great - ly, re-joice

2 6 6

77

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

tr tr tr tr 5 3 3 3 3 3 3 3 7 6 8 5 6 6

81 Adagio

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

6 7 7 6 6 6 4 3 6

85

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

90

He is the righ - teous Sa - viour,

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

Fine



95

and He shall speak peace unto the heathen, He shall speak

6 5 4+2 6 4

99

peace, He shall speak peace, peace, He shall speak peace unto the heathen

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

103

then, He is the righteous Saviour, and He shall

6

Adagio

107

speak, He shall speak peace, peace, He shall speak peace unto the

9 6/5 6/4 3 7 4+2 6

112

heathen. Re-joice, re-joice, re-joice greatly,

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

Dal Segno §



1.20B Air

Allegro

Soprano

Violino I

Continuo

5

Re - joice, re -

10

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

14

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

18

—, re - joice —, re - joice



22

26

daugh - ter of Si - on, re - joice 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



66

71

75

79

83



87

shout, shout, shout, rejoice greatly,

7 5 6 2 6 6

[f]

91

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

[p] 5 3 3 3 3

95

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

3 3 3 5 6 6 7 7 6

99

King co - meth un - to thee.

[f] 6 5 6 5 6 5 6 5 3 2 6

104

4 6 6 6 6 6 6 6 6 6

p f



1.21A Recitative

Soprano

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

Continuo

Soprano

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 lambs— with his arm, with his arm, he

11 shall feed his flock like a 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 , and

22 gent - ly lead those that are with young. Come

26

un - to__ him_, all ye that la - bour, come un - to__ him____ that are_ hea - vy la-d'en, and

6 6 5 3 6 6 7

30

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

6 4 3 6 6 6

34

un - to__ him that are_ hea - vy la-d'en, and he will give you rest.

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

38

Take his yoke up-on you, and learn__ of him, for he__ is____ meek____ and low - ly of heart, and

7 6 4 6 5 6 6 5 6

42

ye shall find rest___, and ye shall find rest___ un - to____ your souls,

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

46

take his yoke up-on you, and learn of him, for he is meek and lowly of heart, and ye shall find rest, and ye shall find rest unto your souls.

53

1.21B Recitative

Alto

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

Continuo

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

Alto

He shall feed his flock like a shepherd, and he shall gather the lambs with his arm, with his arm, he shall feed his flock like a shepherd, and he shall gather the lambs with his arm,

shepherd, and he shall gather the lambs with his arm,

with his arm, and carry them in his bosom, and



19

Soprano

23

are ___ with young. Come un - to him, all

6 5 3 6 6 6 6 6 4 7

27

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

6 6 4 3 5 6 5 6 5 6 7

30

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

6 4 5 3 6 6 6

34

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

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



38

Take his yoke up-on you, and learn of him, for he is meek and low ly of heart, and
ye shall find rest, and ye shall find rest unto your souls;
take his yoke up-on you, and learn of him, for he is meek and
low ly of heart, and ye shall find rest, and ye shall find rest unto your souls.

42

46

49

53



1.22C Air

Larghetto e piano

Alto

Violino I

Continuo

4

He shall feed his flock like a shepherd, and he shall gather the lambs with his arm, with his arm, he shall feed his flock like a

8

shepherd, and he shall gather the lambs with his arm, with his arm,

12

shepherd, and he shall gather the lambs with his arm, with his arm,



16

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

6 7 6/4 5 6 6

21

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

7 6/5/2/4 6 6/4/3 6/6/b 6

25

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

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

29

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

7 6/4/3 6/6

33

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

6 6/4/3 6/5 6/6 7 6/4/b



37

Take his yoke up-on you, and learn of him, for he is meek and
 low ly of heart, and ye shall find rest, and ye shall find rest un-to your souls,

take his yoke up-on you, and learn of him, for he is meek and
 low ly of heart, and ye shall find rest, and ye shall find rest un-to your souls.

53



1.23 Chorus

16

Tenors

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

6 6 6
6 **h**
7 6 **h**
6 6
6 # 6

f p

20

Sopranos

Altos

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

pp f
6 7 h
6 h 6
6 h 6

f p

24

Sopranos

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

pp
6 6
6 6
6

28

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

f p



32

Basses Altos Sopranos

6 6 6

36

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

f [6] 6 5 6 6 5 6 4 3 b5 3 6 4 3 4 3 6 5 9 8 5 6

41

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

[6] 6 6 6 6 6 6 6 6 6 6

45

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

6 6 5 b3 9 9 8 4 3 6 7 6 6 5 4 3

End of the First Part



Part the Second

2.1 Chorus

Largo

Soprano

Alto

Violin I

Violin II

Continuo

SOPRANOS (Violin I) Sopranos

ALTOS Be - hold the Lamb of God!

Be - hold the Lamb of God!

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

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

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

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

11



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

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
6 6 5 3 6 5

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
6 6 5 3 6 6

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 -
6 6 5 3 6 6 6 6 6 6 6 5 6 5 6 5 6 9 6

28

(Violin I) [tr] [tr] [tr] [tr]
way the sin of the world. (Violin II) [tr] [tr] [tr]
way the sin of the world.
7 4 #3 5 6 3 3 # 7 6 4 5



2.2A Air

Largo

Alto

Violino I

Continuo

5

He

9

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

13

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

17

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



21

25

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

30

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

34

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

38

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



43

grief.

He gave his back to the
un poco piano
(Fine) (un poco piano)

smi - ters,
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



57

59

61

63

65

Da Capo



2.2B Air

Largo

Soprano

Violino I

Continuo

5
He was despised,
despised and rejected,
a man of sorrows,
and acquainted with grief;
a man of sorrows, and acquainted with grief;

10
re - ject - ed of men,

14
a man of sor - rows, a man of sor - rows, and ac - quaint-ed with grief
pp

19
a man of sor - rows, and ac-quaint - ed with grief;
f



23

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

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

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

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

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



44

49

He gave his back to the
un poco piano

(Fine) (un poco piano)

51

smi - ters,
He gave his back to the

7 6 \natural

6 5 \natural

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

\natural



57

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

7 7 6 \natural 7

59

hair; he hid not his face from shame and

4 \natural 2 6 6 \flat 5 \flat 5

61

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

6 6 \flat 5 \flat 6 \flat 4 5 3

63

from shame , he hid not his

6 5 6 4 6 5

65

face from shame , from shame and spit - ting.

6 6 6 \flat 5 \sharp 5 \sharp

Da Capo



2.3 Chorus

Largo e staccato

Violino I

Violino II

Continuo

3

6

7

6

5

6

5

5

[b3]

9

6 b3 4 b3

6 b3

7

5

7

6

6 b3



A musical score for Handel's Messiah, page 92, featuring four staves of music. The score is in common time, with a key signature of two flats. The music consists of continuous eighth-note patterns, primarily in the basso continuo and organ parts. Measure numbers 9, 11, 14, 19, and 22 are indicated above the staves. Chord symbols are provided below the basso continuo staff in measures 14, 19, and 22, such as 6/5, 9/4, 8/3, 7, 5/3, 6/4/3, 6, 5, 9/3, 8, 6/5, 7, 6, 5, 4, 3, 4, 3, 6/5, 6/5, 9, 8, 4, 6, 7, 4, 3, and 4, 3. The score includes three systems of music, separated by vertical bar lines.



Alla breve moderato

Org.

31

41

Tutti

52

62

74

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

Org. Tutti Org.

85

b 6/b5 6 3 4 3 b 6/b 6/b 6

Tutti Org. Tutti

95

6 6/b 6 6 b 7/b 7/b 8 7 5/6 5/6

107

Adagio

6 6/b 6 6 6/b 6 6 7 6 6

Org. Tutti Org.



2.4 Chorus

Allegro moderato Sopranos

Selected Voice Parts

All we, like sheep, all we, like

Violino I

Continuo

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 -

6 6 6 6

12

Altos

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

6 6 6 6



Adagio

76

84

2.5 Recit. accomp.

Larghetto

Tenore

Violino I, II

Continuo

3



5

see him, laugh him to scorn; they

6
7

shoot out their lips, and shake their

6

heads, say - - ing,

9

Basses

Violino I

Continuo

Tasto solo

2.6 Chorus

Selected Voice Parts

Violino I

Continuo

Allegro

Basses

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

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,

Sopranos

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

Altos

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

Tutti

Tenors

let him de - li - ver him, let him de -

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

Org.

Tutti



2.7 Recit. accomp.

Largo

Tenore

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

Violino I

Continuo

5

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

10

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

15

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

Be - hold and see, be - 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 sor - row! Be - hold and see, if there

be a - ny sor - row like un - to his sor - row!



2.9 Recit. accomp.

Largo e piano

Tenore

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

Violino I

Continuo

for the trans - gress - ions of thy peo - ple was he stri - cken.

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 corrup - tion,
nor didst thou suf - fer, nor didst thou suf - fer thy

Bassoon part with fingerings: 7 6 5 | 6 6 6 6 | 6 6 | 8 6 | 6 4 6 6 | 6

30

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

Bassoon part with fingerings: 6 6 6 | 6 | 6 6 | 6 4 6 | 7 6 7 6

34

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

Bassoon part with fingerings: 7 6 4 3 6 | 6 6 6 6 | 6 6 6 | 6 4 3 6 | 6 6 6

39

Bassoon part with fingerings: 6 | 6 6 6 | 6 | 7 6



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

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

Tutti

12

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 glo-ry,

Org. & Violonc.



38

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

6 6 7 6 7 7 7 6 5 4^h 6

Tutti

42

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

6 6 7 6 7 7 7 6 5 4^h 6

Tutti

Org. & Violonc.

46

Altos Sopranos (I)

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

7 6 5 6 7 6 7 7 6 7 7

Tutti

50

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

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

Tutti

54

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

5 3 6

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,

7 6 5 2 6 7 6 6 6

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

7 7 7 7 6 5 7 5 4 3

73

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

6 6

2.12 Recitative

Tenore

6

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

Continuo

3

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

6 #

2.13 Chorus

Allegro

Violino I

Violino II

Continuo

6 8 7 5 6 6 5 4 3

4

Org.

7

6 4 6 6 4 2 6 7 6

Tutti

Org.



11

Tutti

15

Org.

Tutti

18

22

Org.

26

Tutti



Musical score for Handel's Messiah, Air, measures 29-32. The score consists of three staves: Treble, Alto, and Bass. The bass staff includes harmonic numbers below the notes. Measure 29: Treble and Alto play eighth notes, Bass plays eighth-note pairs. Measure 30: Treble and Alto play eighth notes, Bass plays eighth-note pairs. Measure 31: Treble and Alto play eighth notes, Bass plays eighth-note pairs. Measure 32: Treble and Alto play eighth notes, Bass plays eighth-note pairs. Dynamics: dynamic markings f and $[f]$.

2.14A Air

Allegro

Musical score for Handel's Messiah, Air, Allegro section. The score consists of four staves: Basso, Violini unisoni, Continuo, and a vocal line. The vocal line begins at measure 7 with the lyrics "Thou art gone up on high, thou". The Continuo staff provides harmonic support with basso continuo figures.



13

20

27

34

42



50

might dwell a - mong them.

Thou art gone up on high, thou

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

58

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

e-mies, for thine en - e - mies,

64

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



86

a - mong them,

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

94

dwell a - mong them,

that the Lord God might dwell a - mong them.

101

dwell a - mong them,

that the Lord God might dwell a - mong them.

110

that the Lord God might dwell a - mong them.

f

118

[gr]

ff



2.14B Air

Andante

Musical score for orchestra and continuo, page 10, measures 1-10. The score consists of three staves: Contralto (soprano), Violini unisoni (two violins), and Continuo (bassoon). The key signature is one flat, and the time signature is common time (indicated by a '4'). The Violini unisoni play a continuous eighth-note pattern. The Continuo part features sustained notes with bassoon entries. Measure 10 concludes with a forte dynamic.

7

Thou art gone up on high, thou

14

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

8 7 6 # — 6 6 8# b5 — 6 5 6 #

Musical score for piano and voice. The vocal line continues with lyrics: "led cap - ti - vi - ty cap - - - - - tive, and re - cei - ved gifts for". The piano accompaniment consists of a bass line with harmonic chords indicated by Roman numerals (6, 6, 5, 6, 6, 6, 6, 6, 5) and a treble line providing harmonic support.



31

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

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

dwell a - mong them.

Thou art gone up on high,

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



74

83

92

101

110



2.14C Air

Larghetto

Contr'alto

Violini unisoni

Continuo

7

Thou art gone up on high, thou

14

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

20

led cap-ti - vi-ty cap-tive, and re - cei - ved gifts__ for__ men,



28

35

42

50

57



64

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

————— b5 ————— b5 ————— 6

70

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

b ————— # ————— b ————— ? —————

78

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

6 ————— 6 ————— 6 ————— ? —————

86

a - mong them, that the Lord God might

6 ————— 6 ————— 6 ————— ? —————

94

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

6 ————— 6 ————— ? ————— 6 —————



103

dwell a - mong them.

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

111

b b7 6 6 # 6 7 #

2.14D Air

(Larghetto)

Soprano

Violini unisoni

Continuo

6 6 5 6 6 7 #

6

p f

Thou



12

19

26

33

40



47

God might dwell a -

6 6 6 6

54

mong them, might dwell a - mong them. Thou

6 # 6 6 6 6 6 6 p p

61

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

[6] 6 6 7 6 p b5

67

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

b5 6 b b

74

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

6

81

88

96

104

111



2.15 Chorus

Selected Voice Parts

Violino I

Continuo

Andante allegro Basses

Sopranos

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

13

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

16

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

19

great was the com - pa - ny of the

22

prea - chers, of the prea - chers.



2.16A Air

Larghetto

Soprano

Violino I

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



29

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

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

$\frac{6}{4}$ 6 6 $\frac{6}{3}$ 6

33

ends of the world. How

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

$\frac{5}{3}$ 4 3

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

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

6 7 $\frac{6}{4}$ 6 2 6

6 5 6 $\frac{5}{3}$ 7

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

6 7 $\frac{6}{4}$ 6 2 6

7 $\frac{9}{4}$ 8 3



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

b5 6 5 9 8 | b5 6 5 9 6 4 6 | 7 6 5 3

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

f 7 6 6 6 | 7 6 6 6 | 6 #

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

6 5 6 5 9 8 | 6 5 7 b6 5 | # 6 4 3 5 6

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

7 6 | 6 4 3 7 6 6

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

6 6 5 # 6 | 6 5 f | 6 (6) 6 7 4+ 6 2 6

22

2.16B,b Chorus

A tempo ordinario

Soprano

Violino I

Continuo

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

5

10

out in - to all lands, and their

Org. & Violonc.



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

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

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 world

5 6 4 2 6 6 6 3 3 3 6

33

world, un - to the ends of the world.

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



2.16C,a Air

Larghetto

Contr'alto

Violini unisoni

Continuo

3

How

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

6

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



10

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

6 5 6 4 3 6 7 4 3 6 5 9 8 6

13

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

5 9 2 6 7 4 5 7 6, 6

16

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

6, 5, 3, 2, 6 6, 6 6, 5, 6

19

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

b3 6 4 5 6 5, 6, 9, 8

22

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

5 b6, 5 6, 5 7, 6



25

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

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

28

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

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

31

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

2.16C,b [Air]

Andante larghetto

Tenore

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

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

Continuo

5

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

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



10

15

19

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, [g] How



21

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

p

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

31

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

7 b5 6 6 6 6 6 6 5 2 6 7 6 #

43

Sopranos Tutti

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

6 7 6 7 6 7 6 6 6 6 6 6 6 6

f

55

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

6 6 6 6 6 6 6 6

(Org.) (Tutti)

64

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

6 6 6 6 6 6



72

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

6 6 6 6 6 6 b5

81

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

6 b5 6 6

89

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

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

98

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

5 3 6 6 6 6 2 6 6

108

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

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



118

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

7/5 3/5 3 6 6 # 6 6 6 6

Musical score for piano and voice, page 127. The vocal line begins with "reig-neth!" followed by a rest. The piano accompaniment features a bass line with sixteenth-note patterns and harmonic changes indicated by Roman numerals (I, II, V, VI) above the staff.

Musical score for 'Gloria' by J.S. Bach, Part II, page 135. The score consists of three staves: soprano, alto, and basso continuo. The soprano and alto sing 'glad ti-dings, glad ti-dings,' while the basso continuo provides harmonic support with sustained notes and chords.

144

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

6 6 # 6 6/4 5 #3. 8 6 7 5 6/4 5 3 8 6 7 5 6/4

Musical score for "Joyful, Joyful, We Adore Thee" (Hymn No. 152). The score includes two vocal parts (Soprano and Alto) and a piano part. The vocal parts sing "joy! glad ti - dings, glad ti - dings, glad ti - dings, thy God reig - - ne nth." The piano part provides harmonic support with chords labeled with Roman numerals (V, VI, VI, VI, VI, II, V, V, IV, III) and key signatures (#3, 6, 6, 6, 6, 2, 6, 5, 6, 4, #3). The tempo is indicated as 152.



2.16E Soli and Chorus

Andante



89

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

glad

6 6 6 1/2 6 6 1/2 6 4 5 3 6 4 5 3 6 4

98

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

Piano accompaniment (bass clef, bass staff):

- Measures 1-4: Bass notes with chords above. Measure 1: Bass note, treble 5. Measure 2: Rest. Measure 3: Bass note, treble 3. Measure 4: Bass note, treble 6.
- Measures 5-8: Bass notes with chords above. Measure 5: Bass note, treble 6. Measure 6: Bass note, treble 6. Measure 7: Bass note, treble 6. Measure 8: Bass note, treble 2.
- Measures 9-12: Bass notes with chords above. Measure 9: Bass note, treble 6. Measure 10: Bass note, treble 6. Measure 11: Bass note, treble 6. Measure 12: Bass note, treble 6.

108

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

Piano accompaniment chords: 7, #; 6^b3, #; 6, 6^b5, #; 4, #3; 3^b8 3 6, 5; 3^b8 3 5, 5 $\overline{3}$

Musical score for organ and choir, page 118. The vocal part continues with lyrics: "of sal - va - tion, that saith un - to Si - on: Thy God". The piano accompaniment features a bass line with harmonic markings: 7/5, 3/5, #3, 6, 6, #, 6, 6, 6, 6. The score includes a repeat sign and a double bar line.

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 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, thy God reig - - neth.



2.17A Air

Allegro

Basso

Violino I

Continuo

This section shows the first four measures of the score. The Basso part is silent. The Violino I part consists of sixteenth-note patterns. The Continuo part consists of eighth-note patterns. Measure 4 ends with a repeat sign.

5

This section shows measures 5 through 9. The Violino I part features sixteenth-note patterns with various accidentals (flat, sharp, natural). The Continuo part consists of eighth-note patterns. Measure 9 ends with a repeat sign.

10

This section shows measures 10 through 13. The Violino I part consists of eighth-note patterns. The Continuo part consists of eighth-note patterns. Measure 13 ends with a repeat sign.

14

This section shows measure 14. The lyrics are: "Why do the na - tions so fu - rious-ly rage to - ge - ther, why". The Violino I part includes a dynamic marking *p*. The Continuo part consists of eighth-note patterns. Measure 14 ends with a repeat sign.



19

do the people i - ma - gine a vain thing? Why do the na - tions
rage so fu - rious-ly to -
T.S.

23

ge - ther, why do the peo - ple i - ma -
6 5 6 6

28

gine a - vain - thing, i - ma -
6 5 6 5 4 2 7 6 # 6

32

gine a - vain - thing, i - ma -
6 5 6 5 4 2 7 6 # 6

36

gine a - vain - thing? Why do the na - tions so
6 6 5 4 2 f p [p] 6



41

45

49

54

58



62

67

72 (Fine)

77

82



87

noin

6 6 6 6

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

(Da Capo in Arnold)

2.17B Air

Allegro

Basso

Violino I

Continuo

5



10

14

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

p

19

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

23

rage so fu - riou - ly to -

T.S.



28

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

#

7

6
5

5 6 # 6

32

gine a vain thing, i - ma -

5 6 # 5 6

5

7

36

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

6
4 5

f

Recit.
6

41

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

2
4

7

6
7

6
4 5



17

their yokes from us, and cast away their yokes from us, and cast away

Tutti

6 # 6 6 6 8-3/5

22

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

[*] #

Org. Tutti

6

26 Tenors

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

let us break their

6 b 6

Org. Tutti Org.

30

Sopranos

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

6 6 6

Org. Tutti Tutti

34

sun - der, and cast a - way

Org. Tutti

6



39

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

6b 6 6 5 6 6

43

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

7 6 6 5 6 #7 8 6 4 3 6 4 #7 8

49

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

6 6 6

55

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

6 6 5 6 5 4 3 6

61

7 6 6 5 6 4 3

2.19 Recitative

Tenore

He that dwel - leth in hea - ven shall laugh them to
scorn, the Lord shall have them in de - ri - sion.

Continuo

2.20A Air

Andante

Tenore

Violini unisoni

Continuo

Thou shalt break them, thou shalt break them with a rod of iron, thou shalt dash them in pieces.



19

pie - ces like a pot - ter's ves - sel, thou shalt dash them in pie - ces, in
6 6 6 6 6 6
pie - ces like a pot - ter's ves - sel;
6 6 6 6 6 4 5
f f
thou shalt break them,
6 7 6 7 3
p
thou shalt break them with a rod of
6 6 6 6 6 6 6
i - iron, thou shalt dash them in pie - ces like a pot - ter's
6 6 # 6 # 6 6
6 6 # 6 6

25

31

37

43



49

55

62

68

2.20B Recitative

Tenore

Bassi

3



2.21 Chorus “Hallelujah Chorus”

Allegro

Selected Voice Parts

The score shows the Continuo part in basso continuo style with a bassoon-like line and a cello/bass line below it. The Violino I part is in treble clef, playing eighth-note patterns. Measure numbers 1 through 3 are indicated above the staff.

Violino I

The score continues with the same instrumentation. Measure numbers 4 through 6 are indicated above the staff.

Sopranos

The score introduces the Sopranos part in soprano clef, singing the hymn tune "Hallelujah". The Continuo part is shown below. Measure numbers 7 through 9 are indicated above the staff.

The score continues with the Sopranos part singing "Hallelujah". The Continuo part is shown below. Measure numbers 10 through 12 are indicated above the staff.

12

The score transitions to a "Tasto solo" section where the Continuo part is prominent. The section ends with a "Tutti" section where all voices and instruments join in. Measure numbers 13 through 15 are indicated above the staff.



16

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

6

Tasto solo

20

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

6 6 6

Org.

23

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

6 5 2 6 7 6 6

Tutti

26

jah, Hal - le - lu - jah

4 2 6 7 6 6

29

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

6 7 6 5 6



32

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

6 6 6 4 2 6 6 6 4 5 3

37

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

6 6 6 4 2 6 6 6 6 6 6

Tasto solo

42

Tenors

and He shall reign for e - ver and e - [tr]

6 4 2

Org. Tutti

46

Altos Sopranos

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

6 — 6 6 4 5 3 6 6

50

e - ver and e - ver. King of Kings,

6 4 5 3 6 6 6 6

54

and Lord of Lords, King of

Kings, and Lord of Lords

, King of Kings

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

shall reign, and He shall reign for ever and ever, King of

Altos
Org.
Tutti



Sopranos

75

79

83

88

91

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,

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

f

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

p

6 5
7 6
4 2
6 6 5 3
b5
7 4 3

53

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

6

6

6 6

60

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

3 3 3
7 —
7 4 3
5 3 6 4
6
6 5 3
6

f

68

—

And though

tr

6
6
6



76

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

6 6 6 6 5 6 6 6 6 6

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

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

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

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

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

6 5 6 2 6 4 2 6 6 5

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

6 7 7 6 7 7 6



122

from the dead, the first fruits of them that sleep

6 6/4 7 6/4 7 6/4 7 6/4 8

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

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

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

6 6/4 5 3 6 6 6 6 4/2

dead, the first fruits of them that sleep.

6/4 5 3 6 6/4 5 3 f 6 7 7

157

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



3.2 Soli and Chorus

Grave

Soprano

The musical score consists of three staves. The top staff is for Soprano, the middle for Violino I, and the bottom for Continuo. The Continuo staff includes a basso continuo line with a cello-like part and a harpsichord-like part. The score is in common time, with a key signature of one sharp. The vocal parts sing 'Since by man came death,' while the continuo provides harmonic support. The vocal parts enter at the start of the first measure, while the continuo begins its harmonic progression in the second measure.

Allegro

Violino I

Continuo

Organico (according to Arnold)

(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 6 5 6 6 5 6

A musical score page from a piano-vocal work. The top staff shows a soprano vocal line with a melodic line above it, both in common time. The vocal line begins with 'die' followed by a fermata over a measure. The lyrics 'Even so in Christ shall all be made a - live, ev-en so in Christ shall all be made a -' continue. The bottom staff shows a piano accompaniment in common time, with bass notes and chords indicated by Roman numerals (6, 4, 5, 2, 5) and sharps (#). The piano part concludes with '(Tutti)' in parentheses.

27

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

Basso continuo line with harmonic markings: 6, 6, 6, 6, 4, #3, 6.

32

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

Basso continuo line with harmonic markings: 6, 8 7 #, 6 6 6 6, 7 3 3, 6.

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.

Basso continuo line with harmonic markings: 7 6, 7, 6, 3.



3.4 Air

Pomposo, ma non allegro

Basso

Tromba and/or Violino I

Continuo

Tromba

7

15

23

The trum-pet shall sound _____ ,
unis. Tromba



32

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

6 6 6 6

39

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

[*w*] *f* (6) 6 5

47

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

Tromba

6 #6 6 6 6 6 6

55

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

6 6 6 6 6 6

63

, and we shall be chang'd. Violino I

6 #6 6 6 6 4 5 6 f 6



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



111

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

Violino I

119

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

127

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

Tromba

135

Adagio

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

(Adagio) σ [f]

(a tempo)

144

Violino I

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

6 # — 6 — 3 6 5 6

206 Adagio

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

6 7 6 3 6 6 5 6 6 4 5

Dal Segno §

3.5 Recitative

Contr'alto

Then shall be brought to pass

Continuo

3

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

4



3.6A Duet

Andante

Contr'alto

Tenore

Continuo

4

5

6

7

8

9

10



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

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

36

the strength of sin is____ the law, the sting____
strength of sin is the law, the sting of death is sin__, the

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.

(v. Chorus, mvt. 3.7)



3.6B Duet

Andante

Contr'alto

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

Tenore

O grave, O

Continuo

6 5 6 3 6 6 6 6 5 6 5

4

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!

6 5 6 6 6 6 6 6 6 6 6

7

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

6 5 7 5 9 6 8 4 3 6 7 6 6

10

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

6 6 6 3 3 6 7



14

18

21

(v. Chorus, mvt. 3.7)

3.6C Recitative

Contr'alto

Continuo

3

Handel: Messiah
http://messiah.ccarrh.org
© 2003, 2011 Center for Computer Assisted Research in the Humanities (CCARH)

3.7 Chorus

Selected Voice Parts

Sopranos

Violino I

Continuo

4

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 be to God



33

Org. Tutti Altos

36

Altos

39

Sopranos

43

Org. (Tutti)

46

Adagio



3.8 Air

Larghetto

Soprano

Violini unisoni

Continuo

10

18

If God be

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?

6 6 6 7 6 # 6 6

45

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

6 6 6 5 6 6 6 6 6

53

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

6 6 6 6 6 6 6 6 6

61

charge of God's e - lect?

6 6 6 6 6 6 6 6

69

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

6 7 6 6 6 6 5 4 2

78

God that jus - ti - fi -

6 3 3 6 6 5 6 5 6 5 6

87

- eth,

6 6 5 6 6 6 6 6 7 6 6 6

95

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

6 6 6 6 4 2 6 6 7 b7

103

he that con - demn - eth?

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

111

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

7 6 6 7 6 #6 7 6 6 6 6 6

121

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

2 3 6 7 6 6 6 6 6

130

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

[#] 7 6 6 6 5 6 5

139

sion, who makes in - ter - ces -

6 5 6 6 6 6 6 6

147

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

6 5 6 6 6 6 6

156

Adagio

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

f

165

6 6 6 6 6 6

172

6 6 6 7 4 #

3.9 Chorus

Selected Voice Parts

Largo Sopranos

Violino I

Continuo

Andante

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

6 7 6 #

6

9

Largo

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

Wor-thy

6 6 6 5 6

13

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

6 6 4+2 7 6

18

Andante

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

4 6 6 6 6 6

22

Basses

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

Bles-sing and ho-nour, glory and

Larghetto

7 6 5 6

Tasto solo

25

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

7 6 5 6



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

6 3 2 6 6 5 4 3 6 6

34 Altos

e - ver, glo - ry!

that

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

Tutti

37 Sopranos

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

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

T.S

40

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

6 4 3

Org. and Violonc.

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

4 3 7 7 7 7 7 6 7 6

Org. Tutti

64

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

6 6 6 6 6 6 6 6 6 6

67

Adagio

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

[*] [**]

6 6 6 4 3 6 7 6



3.10 Chorus

Allegro moderato

Selected Voice Parts

Basses

A men, A men, A

Violino I

Continuo

Tasto solo

6 Tenors

A men, A

6 7 6 7 6 7 6 7

11 Altos Sopranos

A men, A men, A men, A men, A men, A men, A

6 7 3 4 6 7 6 6

Organ

18

men, A men, A

3 4 6 7 6+ (1st Violin)

Tutti



25

(+ 2nd Violin)

30

A men, A men, A men, A men,

6 6 6 3 2 6 3 2 5 9 8 6 5 3 2 5

Tutti

36

A men, A men, A men,

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

(Violins)

42

men, A men, A men,

2 5

48

Altos

men, A men, A men,

5 7 5 6 6 5 6 4 3

Organ



53

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

Tutti

60

men, A - men,

Sopranos

Org. Tutti

67

A - men, A - men, A -

men, A - men, A -

5 2 6 7 6

73

men, A -

6 4 3

7 5 4

5 4 3 6

7 4 3

Adagio

80

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

4 2

6

6 5 6

4 2

6

4 3

F I N I S

