

MESSIAH
An Oratorio by
G.F. Handel

OPEN SCORE

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The Center for Computer Assisted Research in the Humanities
is 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 11/12/03

1.1 Sinfonia

Grave

Violino I

Violino II

Viola

Bassi

Musical score for measures 8-15 of the Sinfonia, Grave tempo. The score is for Violino I, Violino II, Viola, and Bassi. The key signature is one sharp (F#) and the time signature is common time (C). The music features a slow, somber mood with sustained notes and some melodic movement in the strings.

Allegro moderato

Musical score for measures 16-23 of the Sinfonia, Allegro moderato tempo. The score is for Violino I, Violino II, Viola, and Bassi. The key signature is one sharp (F#) and the time signature is common time (C). The music transitions to a faster, more lively tempo with more active melodic lines in the strings.

Musical score for measures 24-31 of the Sinfonia, Allegro moderato tempo. The score is for Violino I, Violino II, Viola, and Bassi. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with the faster tempo, featuring more complex rhythmic patterns and sustained notes in the strings.

Handwritten musical score system 1, measures 32-40. The system is in G major (one sharp) and 4/4 time. It features a vocal line (treble clef) and a keyboard accompaniment (treble and bass clefs). The vocal line begins with a measure rest, followed by a melodic phrase. The keyboard accompaniment provides harmonic support with chords and moving lines. A fermata is placed over the final measure of the system.

Handwritten musical score system 2, measures 41-48. The system continues the musical piece. The vocal line features a series of eighth-note runs. The keyboard accompaniment includes a prominent bass line with a series of eighth-note patterns. The system concludes with a measure rest in the vocal line.

Handwritten musical score system 3, measures 49-56. The system continues the musical piece. The vocal line features a melodic phrase with a fermata. The keyboard accompaniment includes a series of eighth-note runs in the bass line. The system concludes with a measure rest in the vocal line.

Handwritten musical score system 4, measures 57-64. The system continues the musical piece. The vocal line features a melodic phrase with a fermata. The keyboard accompaniment includes a series of eighth-note runs in the bass line. The system concludes with a measure rest in the vocal line.

65

73

82

90

4+
2

1.2 Recit. accomp.

Larghetto e piano

Violino I

Violino II

Viola

Tenore

Bassi

Com - fort ye!

ad libitum

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

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

Violonc.

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

Tutti

51

19

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

23

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

28

6+

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

33

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

1.3 Air

Andante

Violino I

Violino II

Viola

Tenore

Bassi

6

Ev'-ry val-ley, ev'-ry val-ley

13

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

17

ted, shall be ex-al-ted

21

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

25

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

30

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

35

straight, and the rough pla - ces plain__

40

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

47

— shall be ex - al - - - - -

51

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

Violonc. Tutti

57

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

62

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

67

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

72

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

79

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

1.4 Chorus

Allegro

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

11

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

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

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

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

21

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

30

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

40

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

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

51

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

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

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

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

61

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

71

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

6+

81

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

see it to - ge - ther, and the glo - ry, the glory of the Lord shall be re - vea - led,

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

flesh shall see it to - ge - ther,

6 # 6 6 6 6

90

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

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

flesh shall see it to - ge - ther, the glo - ry, the glory of the Lord shall be re -

and all flesh shall see it to - ge - ther, and the glo - ry, the

99

hath spo - - - ken it, and the glo - ry, the

Lord hath spo - ken it, and all flesh shall see it to - ge - ther,

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

glory of the Lord shall be re - vea - led, and all flesh shall see it to - ge - ther,

108

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

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

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

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

118

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

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

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

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

128

Adagio

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

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

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

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

1.5A Recit. accomp.

Violino I
Violino II
Viola
Basso
Bassi

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

This system contains the first four measures of the accompaniment. The vocal line (Basso) begins with the lyrics 'Thus saith the Lord, the Lord of Hosts: Yet once a lit-tle'. The instrumental parts (Violino I, Violino II, Viola, and Bassi) provide harmonic support with various rhythmic patterns.

5

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

This system contains measures 5 through 8. The vocal line continues with 'while, and I will shake the heav'ns and the earth, the'. The instrumental parts continue their accompaniment.

9

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

This system contains measures 9 through 12. The vocal line continues with 'sea and the dry land, and I will shake, and I will shake'. The instrumental parts continue their accompaniment.

13

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

This system contains measures 13 through 16. The vocal line continues with 'all na - tions, I'll shake the heav'ns, the'. The instrumental parts continue their accompaniment.

16

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

20

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

24

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

27

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

1.5B Recit. accomp.

A tempo ordinario

Violino I

Violino II

Viola

Basso

Bassi

Thus saith the Lord, the

The first system of the musical score is for measures 1 through 4. It features five staves: Violino I, Violino II, Viola, Basso, and Bassi. The key signature is one flat (B-flat) and the time signature is common time (C). The Violino I and II parts have a melodic line with some grace notes. The Viola part provides harmonic support. The Basso and Bassi parts are mostly rests, with the Bassi part having a few notes at the end of the system.

5

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

The second system of the musical score is for measures 5 through 8. It continues the five-staff arrangement. The vocal parts (Basso and Bassi) have lyrics under them. The instrumental parts continue their accompaniment. Measure 6 is marked with a '6' below it.

9

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

The third system of the musical score is for measures 9 through 12. It continues the five-staff arrangement. The vocal parts have lyrics under them. The instrumental parts continue their accompaniment. Measure 10 is marked with a '9' above it.

13

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

The fourth system of the musical score is for measures 13 through 16. It continues the five-staff arrangement. The vocal parts have lyrics under them. The instrumental parts continue their accompaniment. Measure 13 is marked with a '13' above it.

17

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

21

sire of all na - tions shall come.

25

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

29

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

1.6A Air

Andante larghetto

Violino I

Violino II

Viola

Basso

Bassi

11

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

23

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

35

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

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

7 7 6 # 6 6+ 6 # 6

6 6 6 6

46 [6]

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

7 6+

57 [6]

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

6+ 7 6 # 6

68 [6]

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

7 6 4/2

82 [6]

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

6+

93

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

103

113

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

126

1.6B Air

Larghetto

Violino I

Violino II

Viola

Contr'alto

Bassi

But

13

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

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

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

6 6 $\frac{1}{2}$

25

tr

when He ap-pear-eth?

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

7 6 $\frac{1}{2}$

#

37

tr

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

and who shall stand when

Prestissimo

49

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

60

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

67

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

74

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

un poco piano

80

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

f 6

87

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

7 6- *p*

94

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

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

106

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

116

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

123

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

130

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

136

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

143 Adagio

Adagio

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

4+
3

151 Prestissimo

fire.

6+

1.6C Air

Larghetto

Violino I

Violino II

Viola

Soprano

Bassi

But

13

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

24

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

36

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

48

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

59

eth? For He is like a re - fi - ner's

66

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

73

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

79

f *p* [*p*]

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

86

p *f* [*p*]

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

Larghetto

93

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

104

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

115

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

122

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

129

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

136

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

143

Adagio

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

151

fire.

1.6D Recitative

Basso

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

Bassi

5

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

1.7 Chorus

Allegro

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

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

6 6 6 6

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

— of Le - vi,

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

6 5 6 6

9

And he shall pu - ri - fy, and

And he shall pu - ri - fy the sons

the sons of Le - - vi,

54

13

and he shall pu - ri - fy

he shall pu - ri - fy the sons

of Le - - vi,

and he shall pu - ri - fy, and

17

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

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

21

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

3 4 6 4

2

25

ness. And he shall pu - ri - fy,

ness. And he shall pu - ri - fy,

ness. And he shall pu - ri - fy,

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

p 7 64

29

and he shall pu - ri - fy, shall

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

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

the sons of Le - vi, and he shall

33

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

38

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

51

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

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

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

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

54

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

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

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

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

1.8 Recitative

Contr'alto

Be-hold, a vir-gin shall con-ceive, and bear a son, and shall call his name E-

Bassi

ma-nu-el, God with us.

1.9 Air

Andante

Violini unisoni

Contr'alto

Bassi

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

18

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

23

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

29

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

35

- - - tain.

40

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

45

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

50

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

57

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

64

God, be - hold your God!

71

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

77

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

83

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

6

89

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

95

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

100

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

(attacca il Coro)

(attacca il Coro)

(attacca il Coro)

1.10 Chorus

Violino I *f*

Violino II [*f*]

Viola [*f*]

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

Alto
O

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

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

Tutti Bassi *f*

Violino I *f*

Violino II [*f*]

Viola [*f*]

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

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

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

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

Tutti Bassi *f*

(*Violonc.*) *Tutti*

10

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

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

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

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

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

15

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

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

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

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

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

7 6+ 6 5

20

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

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

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

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

26

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

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

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

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

32

on thee.

on thee.

on thee.

on thee.

38

6 5 6 5 6 5

Andante larghetto

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11

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

15

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

6 7 6+

19

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

6 5 7 6+ # 6 #

1.12 Air

Larghetto

Violini unisoni

Basso

Bassi

The peo-ple that walk-ed in

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

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

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

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

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

31 *f* *p*
 seen a great light. And they that dwell, that
f *[p]*

36
 dwell in the land of the sha - - - dow of death, and they that dwell, that

42
 dwell in the land, that dwell in the land of the sha - dow of death, up -

47 *[sf]* *f* *p*
 on them hath the light shi - ned, and they that dwell, that dwell in the land of the
f *[p]*

52
 sha - - - dow of death, up - on them hath the light shi - ned, up -

58 *f*
 on them hath the light shi - ned.
[f]

1.13 Chorus

Andante allegro

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

5

[6]

[5]

[p]

[p]

[p]

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

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

6/5

11

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

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

16

For un - to us a child is born,

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

For un - to

20

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

us a child is born

24

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

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

—, un - to us, a son is gi - ven,

6+ 6+

28

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

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

der,

and his

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

6 # 4 4+ 6
2 2

32

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

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

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

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

[f]

36

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

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

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

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

p

40

Un-to us a child is born,

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

Un-to us a son is gi-ven,

4
2

44

and his name

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

and his name

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

6 4 2

48

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

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

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

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

6 2

52

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

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

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

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

56

un-to

For un-to us a child is born,

un-to

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

60

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

64

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

68

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

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

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

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

72 [6]

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

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

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

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

76

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

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

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

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

80

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

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

and the go - vern-ment, the go - vern-ment shall

and the go - vern-ment, the go - vern-ment shall

83

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

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

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

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

6

86

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

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

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

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

90

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

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

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

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

95

1.14A Pifa

Larghetto e mezzo piano

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

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

Bassi

The first system of the musical score for 'Pifa' is written for Violino I, Violino III (both at 8va bassa), Violino II, Viola (both at 8va bassa), and Bassi. The time signature is 12/8. The key signature has one flat (B-flat). The music is in a 12/8 time signature. The first system consists of three measures. The Violino I and Violino III parts play a melody of eighth notes. The Violino II and Viola parts play a similar melody. The Bassi part plays a simple bass line.

The second system of the musical score for 'Pifa' continues the melody from the first system. It consists of four measures. The Violino I and Violino III parts play a melody of eighth notes. The Violino II and Viola parts play a similar melody. The Bassi part plays a simple bass line.

The third system of the musical score for 'Pifa' concludes the piece. It consists of four measures. The Violino I and Violino III parts play a melody of eighth notes. The Violino II and Viola parts play a similar melody. The Bassi part plays a simple bass line. The system ends with a double bar line.

1.14B Pifa

Larghetto e mezzo piano.

Violino I, e
Violino III all'
8va bassa

Violino II, e
Viola all' 8va
bassa

Bassi

First system of the musical score for measures 1-4. It features three staves: Violino I/III (top), Violino II/Viola (middle), and Basses (bottom). The time signature is 12/8. The music is in G major. Measures 1-4 show a steady eighth-note melody in the upper staves and a simple bass line in the bottom staff.

Second system of the musical score for measures 5-8. The Violino I/III staff continues the eighth-note melody. The Violino II/Viola staff introduces a more active line with eighth and sixteenth notes. The Basses staff provides a simple harmonic support.

Third system of the musical score for measures 9-13. Measures 9-11 show a continuation of the eighth-note melody. Measure 12 features a trill in the Violino I/III staff. Measure 13 ends with a 'Fine' marking. The Basses staff has a long note in measure 13.

Fourth system of the musical score for measures 14-17. Measures 14-17 show a continuation of the eighth-note melody. The Violino II/Viola staff has a more active line. The Basses staff has a long note in measure 17.

Fifth system of the musical score for measures 18-21. Measures 18-21 show a continuation of the eighth-note melody. The Violino II/Viola staff has a more active line. The Basses staff has a long note in measure 21. The system ends with a 'Da Capo' marking.

1.15 Recitative

Soprano

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

Bassi

7
4
2

5
3

1.16A Recit. accomp.

Violino I

Violino II

Viola

Soprano

Violoncello

Bassi

Andante

p

[*p*]

[*p*]

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

[*p*]

4
2

6

4

6
5

6

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

1.16B Air

Andante

Soprano

Bassi

But lo! the An-gel of the

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

sore a - fraid, sore a - fraid, sore a - fraid, and they were sore a - fraid. But

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

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

- - - - - ry of the Lord shone round a - bout them, and they were sore a - fraid, and they were

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

1.17 Recitative

Soprano

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

Bassi

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

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

1.18 Recit. accomp.

Violino I

Violino II

Viola

con Violoncello

Soprano

Bassi

(Violoncello)

Allegro

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

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

Allegro

4

est,

est,

est,

and peace on earth!

Tutti and peace on earth!

tasto solo

10

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

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

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

Violonc.

6 6 6

14

good will to - wards

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

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

tasto solo

4 3 5 6
4 3 4 3

20

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

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

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

good will _____ to - wards men, good will _____

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

24

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

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

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

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

4 2 6

38

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

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

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

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

7 3 2 6 6 6 5 4 6 7 6

43

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

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

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

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

[p] 6 5 6 6 pp 7

1.20A Air

Allegro

Violino I

Violino II

Soprano

Bassi

5

p

f

p

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 - joice great - ly, shout, O daugh - ter of Je - ru - sa - lem,

30

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

35

un - to thee, cometh un - to thee.

40

Re-joyce, re-

45

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

50

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

55

re-joyce great - ly,

60

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

65

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

70

and shout____, shout____, shout____, shout____, re-joyce____ great - ly,

75

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

80

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

Adagio

85

He is the righ - teous Sa - - viour,

91

He is the righ - teous Sa - - viour,

Fine

96

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

4
2

101

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

4
2

106

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

4
2

111

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

4
2

Dal Segno%

1.20B Air

Allegro

Violino I

Violino II

Soprano

Bassi

6

tr *p* *f* *p* [*p*]

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

12

re-joyce — O daugh - ter of Si - on,

16

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

20

, re - joyce

[f]

24

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

[p]

29

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

[f]

34

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

[f]

39

He is the

[p]

45

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

50

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

55

- then, He is the righteous Sa-viour, and He shall speak, He shall speak

60

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

66

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

71

re - joyce

75

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

79

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

84

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

89

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

94

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

98

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

103

1.21A Recitative

Soprano

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

Bassi

4

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

4-
2

6

#

1.22A Air

Larghetto e piano

Violino I

Violino II

Viola

Soprano

Bassi

6

4

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, with his arm,

6

16

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

20

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

6 5 6
4 3 b

24

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

28

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

32

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

36

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

40

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

44

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

4
2

48

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

6

52

to your souls.

6 6

1.21B Recitative

Alto

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

Bassi

4

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

4.
2

6

#

1.22B Air

Larghetto e piano

Violino I

Violino II

Viola

Alto, Soprano

Bassi

4

6

Alto

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

8

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

12

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

16

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

20

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

24

Soprano

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

28

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

32

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

36

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

40

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

44

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

4
2

48

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

6

52

to your souls.

6 6

1.22C Air

Larghetto e piano

Violino I

Violino II

Viola

Alto

Bassi

He

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

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

lambs with his arm, with_ his arm, and car - ry_ them_ in his bo-som and

19

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

23

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

28

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

33

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

37

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

42

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

47

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

52

to your souls.

1.23 Chorus

Allegro

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

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

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

His yoke is ea - - - - -

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

[p] 6 6 6 6 6 6 6 6 7 6

8

his bur-then is

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

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

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

6

12

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

his bur-then is light,

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

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

p

16

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

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

his yoke___ is

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

his bur - then is light, his yoke___ is

20

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

his yoke___ is

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

his bur - then is light, his

24

pp

[p]

his bur-then is light____,

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

his bur-then is

yoke__ is ea - - - - - sy, his

6

28

f

f

f

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

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

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

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

[f]

[p]

41 [6]

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

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

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

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

45 [6]

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

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

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

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

End of Part The First

2.1 Chorus

Largo

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

Be -

Be - hold the Lamb of

5

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

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

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

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

6 # 6 7 6+

8

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

11

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

15

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

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

sin of the world, be - hold the Lamb of God, the Lamb of God! that

sin of the world, be - hold the Lamb of God, the Lamb of God! that

19

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

way _____ the sin _____, the sin _____ of the world _____, the sin of the world, that

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

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

23

_____ the sin of the world _____, the sin of the

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

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

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

27

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

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

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

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

2.2A Air

Largo

Violino I

Violino II

Viola

Alto

Bassi

6

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

12

re-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 grief;

22 *[sf]* *[sf]* *[sf]* *[p]* *[p]* *[p]*

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

27

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

32 *p* *p* *4* *6*
2b

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

37 *[sf]* *[sf]* *[sf]* *[sf]*

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

6

42

f

f

f

quaint-ed with grief.

49

[f]

[f]

un poco piano

(un poco piano)

(un poco piano)

He gave his back to the smi- ters,

(Fine) (un poco piano)

52

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

55

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

58

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

61

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

64

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

Da Capo

2.2B Air

Largo

Violino I

Violino II

Viola

Soprano

Bassi

6

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

12

re - 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 grief;

22 *[sf]* *f* *[sf]* *[p]* *p*

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

27 *[f]* *[p]*

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

32 *p* *[p]*

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

37 *[sf]* *[sf]* *[sf]* *[sf]*

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

42

quaint-ed with grief.

49

un poco piano

(un poco piano)

(Pine) (un poco piano)

He gave his back to the smi- ters,

52

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

55

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

58

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

61

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

64

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

Da Capo

2.3 Chorus

Largo e staccato

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

4

[67]

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

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

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

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

6 9 4

7

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

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

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

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

4 2

10

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

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

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

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

4 7 6 4 3

14

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

7 6 $\sharp$ 7 9 8 7 5 6 6 5 9 8 6 7 6

20

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

4 3 4 $\flat$ 4 3 6 $\flat$ 6 $\flat$

23

was up - - on him;

was up - - on him;

8 was up - - on him;

was up - - on him;

6^b₅ 6^b₅ 9 3

26 *Alla breve moderato*

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

And with his stripes we are hea -

36

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

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

And with his stripes we are hea - led,

And

6 6 4

46

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

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

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

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

55

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

b h

66

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

7 6 4 3
3 4

77

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

we are hea - - - - - led,

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

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

6

87

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

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

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

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

96

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

107

Adagio

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

7 6 4

2.4 Chorus

Allegro moderato

Violino I

Violino II

Viola

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

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

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

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

Tutti Bassi

6

6

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

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

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

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

21

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

25

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

29

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

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

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

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

33

All we, like sheep, have gone a-stray___;

All we, like sheep, have gone a-stray___;

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

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

39

have gone a-stray _____;

we have tur - ned, ev' - ry

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

have gone _____ a-stray _____ ; we have

44

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

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

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

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

48

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

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

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

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

52

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

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

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

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

58

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

have gone a - stray;

we have

we have tur - ned, we have tur - ned

62

ev'-ry one to his own way,

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

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

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

Adagio

74

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

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

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

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

82

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

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

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

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

4 2 4 2

2.5 Recit. accomp.

Larghetto

Violino I, II

Violino III

Viola

Tenore

Bassi

The musical score is for the recitative accompaniment of Handel's Messiah, specifically the section for the Tenor and Basses. The tempo is marked 'Larghetto'. The score is written for Violino I, II, Violino III, Viola, Tenore, and Bassi. The key signature is B-flat major (two flats). The time signature is common time (C). The score includes vocal lines with lyrics and piano accompaniment with various musical markings.

Lyrics:

All they that see him, laugh him to
scorn; they shoot out their lips,
and shake their heads, say - ing,

Performance Markings:

- Violino I, II:** *f* (forte), *p* (piano), *[p]* (piano), *[f]* (forte), *[p]* (piano).
- Violino III:** *[p]* (piano), *[f]* (forte), *[p]* (piano).
- Viola:** *[p]* (piano), *[f]* (forte), *[p]* (piano).
- Tenore:** *[p]* (piano), *[f]* (forte), *[p]* (piano).
- Bassi:** *[p]* (piano), *[f]* (forte), *[p]* (piano).

Rehearsal Markings:

- 3
- 6
- 8

Figured Bass:

- b
- 6b
- 6b
- 7
- 4+
- 2

2.6 Chorus

Allegro

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

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

Tasto solo

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

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

8

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

7 7 6 7

12

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

16

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

6 7 6 4

20

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

6 7 6 6 5 5 6 6

24

let him de - li - ver him.

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

8 6/5 6/5

28

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

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

32

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

35

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

39

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

He trus-ted in God that he

6h

43

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

4+ 2

47

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

51

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

54

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

58 *Adagio*

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

7 6 5 4 2

2.7 Recit. accomp.

Largo

Violino I

Violino II

Viola

Tenore

Bassi

Thy re-buke hath 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

Violino I

Violino II

Viola

Tenore

Bassi

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

6 6 6 6 7 6

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

7 6 #

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

6 6 6 6 7 6

2.9 Recit. accomp.

Violino I

Violino II

Viola

Tenore

Bassi

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

peo - ple was he stri - cken.

4
7#
4
2

5
3

4+
2

2.10 Air

Andante larghetto

Violini unisoni

Tenore

Bassi

Violini unisoni

Tenore

Bassi

Andante larghetto

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

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

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

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

27

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

32

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

37

see cor - rup - tion.

2.11 Chorus

A tempo ordinario

Violino I

Violino II

Viola

Soprano I

Soprano II

Alto

Tenore

Basso

Tutti Bassi

Lift up your heads, O ye gates, and

Lift up your heads, O ye gates, and

Lift up your heads, O ye gates, and

(Violonc. and Org. according to Arnold)

6 6

7 ^{for}

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

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

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

Who

Who

6 6 7 6

11

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

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

6 6 6 6

15

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

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

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

is this King of glo-ry?

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

4

19

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

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

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

6 5 4 4 6

24

Who is this King of glo-ry? who

Who is this King of glo-ry? who

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

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

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

(Violonc. and Org. according to Arnold)

28

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

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

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

The Lord of hosts, the Lord of hosts;

The Lord of hosts, the Lord of hosts;

33

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

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

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

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

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

54

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

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

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

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

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

58

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

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

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

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

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

63

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

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

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

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

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

67

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

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

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

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

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

7 6 7 6 7 7 7 7 7 7 7

71

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

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

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

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

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

2.12 Recitative

Tenore

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

Bassi

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

6

5

got-ten thee?

#

2.13 Chorus

Allegro

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

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

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

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

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

6 5 6 6/5

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

let all the an - - - gels of God

wor - - - - -

let all the an - gels of God wor -

9 ^[tr]

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

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

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

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

7 6

14

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

let all the an - gels of

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

- - - - - ship him, let all the an - - - - -

#

18

him, let all the an - -

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

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

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

23

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

- - - ship, wor - - -

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

27

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

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

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

let all the an - - - - -

31

God wor - - - - - ship him.

God wor - - - - - ship him.

God wor - - - - - ship him.

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

2.14A Air

Allegro

Violini unisoni

Basso

Bassi

8

p

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

16

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

23

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

31

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

[*f*]

40

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

50

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

58

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

65

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

72

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

81

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

91

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

100

mong them, might dwell a-mong

109

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

118

2.14B Air

Andante

Violini unisoni

Contr'alto

Bassi

8
Thou art gone up on high, thou art gone up on high,

17
thou hast led cap - ti - vi - ty cap - ti - ve, thou hast led cap - ti - vi - ty cap - - - -

27
- - - tive, and re - cei - ved gifts for men, yea e - ven for thine e - - - ne - mies,

38
that the Lord God might dwell a - mong them, that the Lord

47
God might dwell a - mong them.

Figured bass notation (Bassi):
6 # 6 6 # 7^b 7 6 6
6+ 6₄ 6₅ # 6 # 6₅ 6 6
5 6 # 6 7 4 5 6
b 6 # 6^b 6 # 6
6 # 7 4 #

57

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

Thou art gone up on high, thou hast

67

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

5 6 5 6 # 6 6

77

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

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

88

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

5 5 # 6 # 6

98

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

6 5 7 4 # 6 6 6+ 4 # [f] 6 # 6 6

109

7 # 6 6 # 6+ 6 5 6 4

2.14C Air

Larghetto

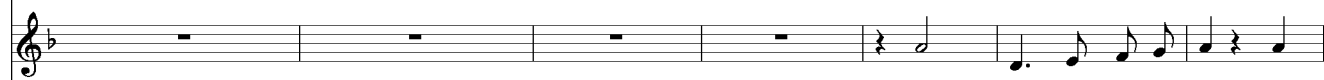
Violini unisoni



Contr'alto



Bassi



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, and re - cei - - - - - ved gifts___ for men, yea e - ven



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



5 6 b b b b 4 6 2

37

mies, that the Lord God might dwell a -

45

mong them, that the Lord God might dwell

53

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

61

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

68

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

77

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

84

dwell a-mong them, that the Lord God

6 6+

93

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

102

God might dwell a-mong them.

[f]

110

God might dwell a-mong them.

[f]

2.14D Air

(Larghetto)

Violini unisoni

Soprano

Bassi

7

p *f*

Thou art gone up on high, thou

14

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

21

p

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

29

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

b b b b b 4/2

37 *f*

mies, that the Lord God might dwell a -

[*f*] [*p*]

45

mong them, that the Lord God might dwell

53 *f* *p*

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

[*f*] [*p*]

61 [*sf*] *p*

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

68

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

b

77

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

84

dwell a-mong them, that the Lord God

6 6½

93

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

102

God might dwell a-mong them.

[f]

110

God might dwell a-mong them.

p f

2.15 Chorus

Andante allegro

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

Great was the com - pa-ny of the

Great was the com - pa-ny of the

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

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

4

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

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

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

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

7

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

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

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

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

10

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

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

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

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

19

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

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

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

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

22

prea - chers, of the prea - chers.

prea - chers, of the prea - chers.

prea - chers, of the prea - chers.

prea - chers, of the prea - chers.

2.16A Air

Larghetto

Violino I

Violino II

Soprano

Bassi

4

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

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

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

19

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

[f]

23

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

(Fine) [p]

27

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

32

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

[p]

[p]

Dal Segno

2.16B,a Air

Larghetto

Violini unisoni

Soprano

Bassi

How

5

p

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

8

f

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

[*f*] [*p*]

11

p

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

14

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

17

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

20

of _ good things.

[f]

2.16B,b Chorus

A tempo ordinario

Violino I

Violino II

Viola

Oboe I

Oboe II

Soprano

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

Alto

Their sound is gone out in - to all lands,

Tenore

8 Their sound is gone out, their

Basso

Their sound is gone out _____

Tutti Bassi

4

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

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

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

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

8

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

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

8 _____ in - to all lands, in - to all lands, in - to all lands,

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

13

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

6

17

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

21

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

26

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

30

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

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

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

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

34

un-to the ends of the world.

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

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

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

4 3

2.16C,a Air

Larghetto

Violini unisoni

Contr'alto

Bassi

4

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

7

preach the gos - pel of peace, that 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

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

Bassi

8

Their sound is gone out _____, their sound is gone

4

8

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

6 4 2 6 6 6 4 2 6 4 2 6 6 6 6

9

8

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

4 2 6 6

14

8

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

6 5b 6

19

8

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

6 4 3

2.16D Soli and Chorus

Andante

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo etc.

11

p

p

[*p*]

Solo

Solo

How beau-ti-ful are the

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

p

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

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

48

[f]

Tutti

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

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

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

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

f

59

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

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

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

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

68

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

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

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

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

77

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

thy God reig - - - - - neth, glad

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

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

85

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

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

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

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

95

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

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

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

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

105

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

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

How beau-ti-ful, how beau-ti-ful are the

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

115

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

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

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

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

6

125

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

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

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

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

134

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

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

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

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

143

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

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

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

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

152

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

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

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

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

2.16E Soli and Chorus

Andante

Violino I

Violino II

Viola

Soprano

Alto I

Alto II

Tenore

Basso

Organo etc.

p

p

[p]

Alto I solo

How beau-ti-ful

14

p

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

Alto II solo

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

27

beau-ti-ful are the feet of him that brin - - geth glad ti-dings, ti - dings of sal - va - tion,
 ti-dings, how beau-ti-ful, how beau-ti-ful, ti - dings of sal - va - tion, that saith___ un-to

39

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

(v. M 52, mvt. 2.16D)

2.17A Air

Allegro

Violino I

Violino II

Viola

Basso

Bassi

Violino I

Violino II

Viola

Basso

Bassi

Violino I

Violino II

Viola

Basso

Bassi

15

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

20

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

25

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

30

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

35

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

41

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

46

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

51

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

56

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

61

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

67

a vain thing?

73

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

79

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

84

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

6+

90

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

(Da Capo in Arnold)

2.17B Air

Allegro

Violino I

Violino II

Viola

Basso

Bassi

The first system of the musical score for '2.17B Air' features five staves. The top staff, Violino I, begins with a treble clef and a common time signature (C). It contains a series of eighth and sixteenth notes. The second staff, Violino II, also has a treble clef and common time, with a similar melodic line. The third staff, Viola, uses an alto clef and common time, providing a harmonic accompaniment. The fourth staff, Basso, is a bass clef staff with a common time signature, which is mostly empty in this system. The fifth staff, Bassi, is a bass clef staff with a common time signature, featuring a steady eighth-note accompaniment.

The second system of the musical score continues the composition. It includes five staves. The top two staves (Violino I and Violino II) show more complex melodic development with various accidentals. The third staff (Viola) continues its harmonic support. The fourth staff (Basso) remains empty. The fifth staff (Bassi) continues with its eighth-note accompaniment.

The third system of the musical score concludes the piece. It features five staves. The top two staves (Violino I and Violino II) show a final melodic flourish, with a fermata over the last note in the Violino I staff. The third staff (Viola) provides a final harmonic chord. The fourth staff (Basso) is empty. The fifth staff (Bassi) concludes with a final eighth-note accompaniment.

15

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

20

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

25

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

30

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

35

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

41

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

2.18 Chorus

Allegro e staccato

Violino I

Violino II

Viola

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

Alto
Let us break their

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

Basso
Let us break their bonds a -

Tutti Bassi

4

let us break their bonds a - sun - der,

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

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

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

8

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

14

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

6

19

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

23

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

26

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

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

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

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

6

30

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

let us break their bonds, let us break their bonds____, their bonds a -

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

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

34

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

sun - der,

sun - der, and cast a - way, and cast a - way

sun - der, and cast a - way

40

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

and cast a - way their yokes from us.

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

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

6 5 6 6 7 6+

45

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

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

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

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

50

, and cast a - way their yokes from us;

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

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

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

55

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

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

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

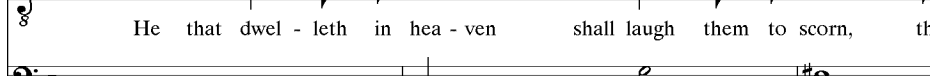
let us break their bonds a - sun - - der, and cast a - way, and cast a - way their yokes from us.

60

[6] [6]

2.19 Recitative

Tenore



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

Bassi



have them in de-ri-sion.

2.20A Air

Violini unisoni

Tenore

Bassi

Andante

7

Thou shalt break them, thou shalt break them with a

14

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

21

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

28

- - - - - ter's ves-sel; thou shalt

f

f

36

break them, thou shalt break them with a rod of

f

f

43

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

p

p

51

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

f

f

59

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

f

f

67

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

f

f

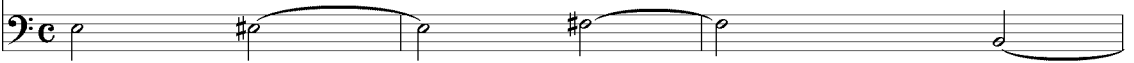
2.20B Recitative

Tenore

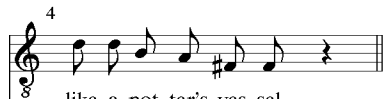


Thou shalt break them with a rod of i-ron, thou shalt dash them to pie-ces

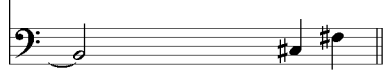
Bassi



⁴



like a pot-ter's ves-sel.



2.21 Chorus “Hallelujah Chorus”

Allegro

Tromba I

Tromba II

Timpani

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

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

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

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

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

6

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

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

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

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

6

[illegible]

21

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

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

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

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

6 6 6/5

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

27

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

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

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

reign - - eth, Hal-le-lu - jah, Hal-le-lu - jah, Hal-le-lu - jah, Hal-le-

30

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

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

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

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

33

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

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

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

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

4/2 6 6 6 5/4 6+

41

Christ,

Christ,

Christ,

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

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

Tasto solo (Tutti)

6/4 4/2

46

and He shall reign for

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

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

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

50

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

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

60

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

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

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

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

65

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

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

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

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

70

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

and He shall reign____, and He shall reign_____ for e - ver and e - -

and He shall reign, and He_____ shall reign, and He shall reign for e - ver and e - -

reign for e - - ver and e - ver, and He shall reign for____ e-ver and

74

ver, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-lu-jah, and He shall

ver, King of Kings, for e-ver, and e-ver, and He shall reign, Hal-le-lu-jah, Hal-le-lu-jah, and

ver, King of Kings _____, and He shall reign _____, and He shall

e-ver, King of Kings, for e-ver and e-ver, and He shall reign, Hal-le-lu-jah, Hal-le-lu-jah, and He shall

79

reign for e - ver, for e - ver and e - - ver, King of Kings, and Lord of Lords, King of

He shall reign for e - ver and e - - ver, King of Kings, and Lord of Lords, King of

reign for e - ver, for e - ver and e - - ver, King of Kings, and Lord of Lords, King of

reign for e - ver, for e - ver and e - - ver, King of Kings, and Lord of Lords, King of

84

Kings, and Lord of Lords, and He shall reign for e-ver and e - - ver, King of

Kings, and Lord of Lords, and He shall reign for e-ver and e - - ver, for e-ver and

Kings, and Lord of Lords, and He shall reign for e-ver and e - - ver, and e-ver and

Kings, and Lord of Lords, and He shall reign for e - ver and e-ver, and e - - ver, for e-ver and

89

Kings, and Lord of Lords, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

e-ver, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

e-ver, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

e-ver, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

End of Part The Second

3.1 Air

Larghetto

Violini unisoni

Soprano

Bassi

The musical score is for the 'Air' from Handel's Messiah. It is written for Violini unisoni, Soprano, and Basses. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Larghetto'. The score is divided into systems, with measures 10, 19, 30, 40, and 50 marked at the beginning of their respective systems. The lyrics are in English and are written below the vocal staves. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *p* (piano) and *f* (forte). There are also some performance instructions like *gr* (grace notes) and *tr* (trills). The lyrics are: 'know that my Re-deem-er liv-eth, and that he shall stand at the lat-ter day up-on the earth. I know that my Re-deem-er liv-eth, and that he shall'. The score ends with a double bar line and a 4/2 time signature.

10

19

30

40

50

know that my Re-deem-er liv-eth, and that he shall stand at the lat-ter day up-on the earth. I know that my Re-deem-er liv-eth, and that he shall

59

stand at the lat - - ter day up-on the earth, up-on the earth.

68

And though worms de-

77

stroy this bo - dy, yet in my flesh shall I see God, yet in my

86

flesh shall I see God. I know that my Re - deem-er liv-eth,

97

and though worms de - stroy this bo - dy, yet in my flesh shall I see God,

105

yet in my flesh shall I see God, shall I see God. I know that my Re - deem-er liv-eth.

16

[Chorus]

[Chorus]

p

f

For now is Christ ri-sen from the dead, the

6

126

first _____ fruits of them that sleep _____, of them that sleep, the first _____

fruits of them that sleep; for now is Christ ri-sen, for now is Christ

A musical score for three voices (Soprano, Alto, Bass) and piano accompaniment. The key signature has three sharps (F#, C#, G#), and the time signature is 6/8. The Soprano part features various ornaments, some indicated by numbers like 156 or 3. The Alto part consists of whole rests throughout. The Bass part provides a steady accompaniment with eighth notes and rests. The piano accompaniment includes chords and single notes, with some measures containing multiple sixteenth notes.

3.2 Soli and Chorus

Grave Allegro

Violino I

Violino II

Viola

Soprano
Since by man came death, since by man came death, By man came

Alto
Since by man came death, since by man came death, By man came

Tenore
Since by man came death, since by man came death, By man came

Basso
Since by man came death, since by man came death, By man came

Tutti Bassi

8

al - so the re - sur - rec-tion of the dead, by man came al - so the re-sur - rec-tion of the dead, by man came

al - so the re - sur - rec-tion of the dead, by man came al - so the re - sur-rec-tion of the dead, by man came

al - so the re - sur - rec-tion of the dead, by man came al - so the re-sur - rec-tion of the dead, by man came

al - so the re - sur - rec-tion of the dead, by man came al - so the re-sur - rec-tion of the dead, by man came

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

al-so the re-sur-rec-tion of the dead. For as in A-dam all die, for as in A-dam all

al-so the re-sur-rec-tion of the dead. For as in A-dam all die, for as in A-dam all

al-so the re-sur-rec-tion of the dead. For as in A-dam all die, for as in A-dam all

b

22 Allegro

die, Ev-en so in Christ shall all be made a-live, ev-en so in Christ shall all be made a-

die, Ev-en so in Christ shall all be made a-live, ev-en so in Christ shall all be made a-

die, Ev-en so in Christ shall all be made a-live, ev-en so in Christ shall all be made a-

die, Ev-en so in Christ shall all be made a-live, ev-en so in Christ shall all be made a-

6 # 6 # 6 # 6 6+

27

live, ev-en so in Christ shall all _____, so in Christ shall all be made a-live, e'en so in

live, ev-en so in Christ shall all _____, so in Christ shall all be made a-live, e'en so in

live, ev-en so in Christ shall all _____, so in Christ shall all be made a-live, e'en so in

live, ev-en so in Christ shall all _____ be made a-live, e'en so in

6 # 6 6

32

Christ shall all, shall all be made a-live.

Christ shall all, shall all be made a-live.

Christ shall all, shall all be made a-live.

Christ shall all, shall all be made a-live.

6 #

3.3 Recit. accomp.

Violino I

Violino II

Viola

Basso

Bassi

Be - hold, I tell you a my - ste - ry! We shall not all sleep, but we shall all be

chang'd, in a mo - ment, in the twink - ling of an eye, at the last trum - pet.

5

3.4 Air

Pomposo, ma non allegro

Tromba

Violino I

Violino II

Viola

Basso

Bassi

10

20

The trum - pet shall

§

Handel Messiah Full Score - 244 (c) by CCARH 2003

30

sound _____, and the dead shall be rais'd, and the dead shall be rais'd in - cor - rup-

40

ti - ble, the trum - pet shall sound _____, and the dead shall be

50

rais'd in - cor - rup - ti - ble, in - cor - rup - ti - ble, and

59

we shall be chang'd _____, and we shall be chang'd.

69

The

6+ 6 6+ 6+ 6+

79

trum-pet shall sound _____, the trum-pet shall sound _____, and the dead shall be rais'd _____

89

in - cor - rup - ti - ble, in - cor - rup - ti - ble,

99

and we shall be chang'd, be chang'd, and we shall be

108

chang'd, and we shall be chang'd, we shall be chang'd

118

___, and we shall be chang'd, and we shall be chang'd

128

___, and we shall be chang'd, we shall be chang'd ___, and

4 6 6+

137

Adagio

we shall be chang'd, we shall be chang'd.

148

For this cor - rup - ti - ble

(Fine)

159

must put on in - cor - rup - tion, for this cor - rup - ti - ble must put on, must put on ____

171

____, must put on, must put on in - cor - rup - tion, and this

182

mor - tal must put ____ on im - mor - ta - - - - -

192

- - - - - li - ty, and this mor - tal must put on im - mor - ta - - - - -

6

203

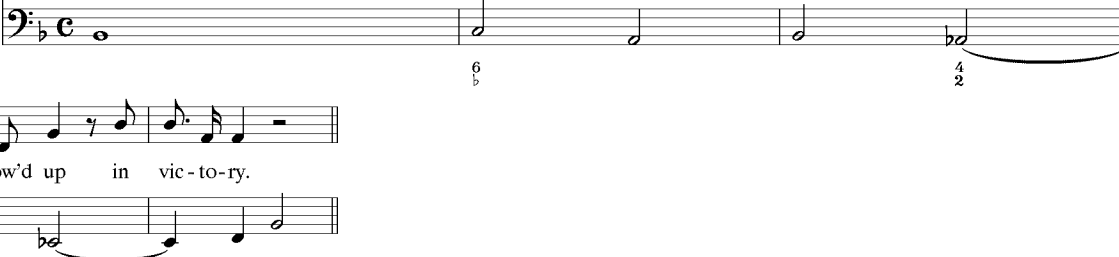
- - - - - li - ty, im - mor - ta - li - ty. The

Adagio

Dal Segno

3.5 Recitative

Contr'alto 

Bassi 

3.6A Duet

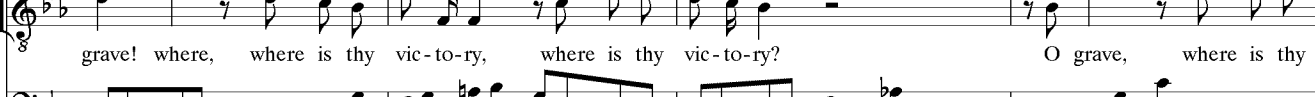
Andante

Contr'alto 

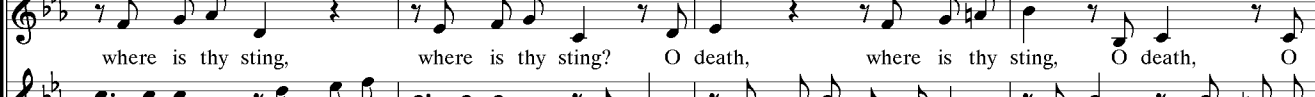
Tenore 

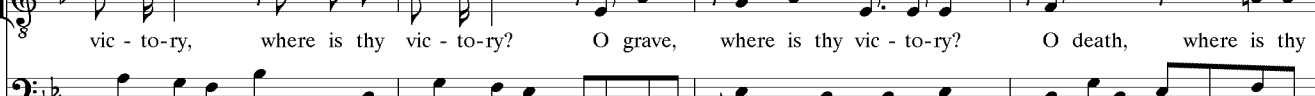
Bassi 

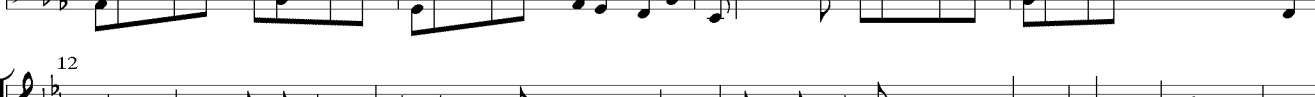












16

—, where is thy vic-to-ry, O grave, O grave, where is thy vic-to-ry? O
grave, where is thy vic-to-ry? O death! O death, where is thy sting, O death!

20

death, O grave, O death, where is thy sting? O grave —, where is thy vic-to-ry, O grave? O
O grave, O death, where is thy sting? O grave, O grave, where is thy vic-to-ry? O death!

24

death, O death! where, where is thy sting, where? O grave! where is thy vic-to-ry? O death!
where, where is thy sting, where, where is thy sting? O grave! where is thy vic-to-ry, O grave? O

28

where, where is thy sting? O grave —, O grave! where is thy vic-to-ry, O grave, where is thy
death, where, where is thy sting, O grave, O grave! where is thy vic-to-ry, O grave, where is thy

33

vic-to-ry? The sting — of death is sin —, the sting of death is sin, and — the strength of sin is —
vic-to-ry? The sting — of death is sin, and the strength of sin —

37

the law, the sting — of death is sin, and the strength of sin — is the law.
is the law, the sting — of death is sin, the sting of death is sin, and — the strength of sin is — the law.

(v. Chorus, mvt. 3.7)

3.6B Duet

Andante

Contr'alto

Tenore

Bassi

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 death O death! where,

grave! where, where is thy vic-to-ry, where is thy vic-to-ry? O death! where, where is thy

where is thy sting, where? O grave! where is thy vic-to-ry? O death! where, where is thy

sting, where, where is thy sting O grave! where is thy vic-to-ry, O grave? O death, where,

sting? O grave____, O grave! where is thy vic-to-ry, O grave, where is thy vic-to-ry? The sting

where is thy sting, O grave, O grave! where is thy vic-to-ry, O grave, where is thy vic-to-ry?

of death is sin____, the 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 vic-to-ry? The sting of death is sin,

Bassi

6 6 7^b 5 b

5

and the strength of sin is the law.

6 4⁺ 2 # b

3.7 Chorus

Violino I

Violino II

Viola

Soprano
But thanks __, but thanks, thanks, thanks be to God, but thanks, but

Alto
But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

Tenore
But thanks, but thanks, thanks, thanks be to God, thanks be to

Basso
But thanks, but thanks, thanks, thanks be to God, thanks be to

Tutti Bassi

⁴

thanks, thanks, thanks be to God, who giv - eth us the vic - to-ry, the vic - to-ry, through

God, thanks be to God, who giv - eth us the vic - to-ry, through

God, thanks be to God, to God, who giv - eth us the vic - to-ry, through

God, thanks be to God,

7

our Lord Je - sus Christ, who giv - eth us the

our Lord Je - sus Christ, who giv - eth us the vic - to - ry, who giv - eth us the

our Lord Je - sus Christ, who giv - eth us the vic - to - ry, who giv - eth us, who giv - eth us the

who giv - eth us the vic - to - ry, the vic - to - ry, through our Lord Je - sus

6 #

11

vic - to - ry, through our Lord Je - sus Christ;

vic - to - ry, through our Lord Je - sus Christ; but thanks, but thanks, thanks, thanks be to God

vic - to - ry, through our Lord Je - sus Christ; but

Christ, through our Lord Je - sus Christ;

15

but thanks, but thanks, but thanks, but thanks,

, thanks be to God, thanks be to God,

thanks, but thanks, thanks, thanks be to God, to God, thanks be to

but thanks, but thanks, but

18

thanks be to God, thanks be to God, but

but thanks, thanks be to God, to God, but thanks___

God, to God, but thanks___ be to God,

thanks___ be to God, thanks be to God, but thanks, but thanks, thanks

21

thanks, but thanks, thanks___, thanks, thanks be to God, thanks, thanks be to God, thanks___ be__ to

___ be to God,

but thanks, but thanks, thanks, thanks be to God, thanks___ be to God, to

be to God,

25

God, who giv-eth us the vic - to-ry, the vic-to-ry, through our Lord

who giv-eth us the vic - to-ry, who giv-eth us the vic-to-ry, through our Lord

God, who giv-eth us the vic-to-ry, who giv-eth us the vic-to-ry, through our Lord

who giv-eth us the vic-to-ry, through our Lord

29 [6]

Je - sus Christ; but thanks be to God, but thanks, but thanks, thanks_____ be to God, to

Je - sus Christ; but thanks, thanks be to God, but thanks, but thanks, thanks be to

Je - sus Christ; but thanks be to God, but thanks, but thanks, thanks be to

Je - sus Christ; but thanks be to God, but thanks, but thanks, thanks be to

33

God, who giv - eth us the vic - to-ry, who giv - eth us the vic - to-ry, who giv - eth us the

God, who giv - eth us the vic - to-ry, the

God, who giv - eth us the vic - to ry, the vic - to-ry, who giv - eth us the

God, who giv - eth us the vic - to-ry, the vic - to-ry, who giv - eth us the

36 [C#]

vic - to-ry, through our Lord Je - - sus Christ;

vic - to-ry, through our Lord Je - - sus Christ; but thanks, but thanks, thanks,

vic - to-ry, through our Lord Je - sus Christ; but thanks, thanks, thanks be to

vic - to-ry, through our Lord Je - - sus Christ;

39

but thanks, thanks, thanks be to God,

thanks be to God, thanks, thanks be to God, but thanks, thanks, thanks be to

God, thanks, thanks be to God, to God, but thanks, thanks, thanks be to God,

but thanks, thanks, thanks be to God,

43

thanks be to God, who giv - eth us the vic - - to - ry, through our Lord

God, to God, who giv - eth us the vic - to-ry, who

8 thanks be to God, who giv - eth us the vic - to-ry, who giv - eth us the

thanks be to God, who giv - eth us the vic - to-ry, who

Adagio

46

Je - - sus Christ, who giv - eth us the vic - to-ry, through our Lord Je - sus Christ.

giv - eth us the vic - to-ry, who giv - eth us the vic - to-ry, through our Lord Je - - sus Christ.

8 vic - to-ry, the vic - to-ry, who giv - eth us the vic - to-ry, through our Lord Je - - sus Christ.

giv - eth us the vic - to-ry, who giv - eth us the vic - to-ry, through our Lord Je - sus Christ.

3.8 Air

Larghetto

Violini unisoni

Soprano

Bassi

11

6
5

20

If God be for us, who can be a-against us?

31

who can be a-against us, who can be a-against us? if God be for us, who can be a-against us?

42

Who shall lay a-ny thing to the charge of God's e-

52

lect _____, of God's e-lect? who shall lay a-ny thing to the charge _____

62 *p* *tr*

of God's e-lect?

71 *tr*

It is God that jus-ti - fi-eth, it is God that jus - ti - fi - - -

6 $\frac{4}{4}$ 6 $\frac{4}{4}$ 5 $\frac{4}{4}$ 4 $\frac{4}{4}$ 2

82 *f* *tr*

- - - - - eth,

92 *tr*

who is he that con-demn-eth? who is

6

101 *f* *tr*

he that con - demn - eth? who is he that con - demn - - - - - eth?

b 6 $\frac{4}{4}$

109

It is Christ that di-ed, yea ra-ther, that is ri-sen a - gain,

120

who is at the right hand of God, who makes in-ter-ces-sion for us, who makes in-ter-ces-sion for

130

us, in-ter-ces-sion for us, who makes in-ter-ces-sion for us,

140

- - - - sion, who makes in-ter-ces-sion for us,

150

Adagio

who is at the right hand of God, who is at the right hand of God, at the right hand of God, who

160

makes in-ter-ces-sion for us.

169

makes in-ter-ces-sion for us.

3.9 Chorus

Largo

Tromba I

Tromba II

Timpani

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

6 6 4 7
3 3 #

Andante

6

God by his blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

God by his blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

God by his blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

God by his blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

6 7 6 #

Largo

10

ho-nour, and glo-ry, and bles-sing. Wor-thy is the Lamb, that was slain, and hath re-

ho-nour, and glo-ry, and bles-sing. Wor-thy is the Lamb, that was slain, and hath re-

ho-nour, and glo-ry, and bles-sing. Wor-thy is the Lamb, that was slain, and hath re-

ho-nour, and glo-ry, and bles-sing. Wor-thy is the Lamb, that was slain, and hath re-

6 6 6+ # 4+ 7

16 *Andante*

dee - med us to God, to God by his blood, to re - ceive po - wer, and ri - ches, and wis - dom, and strength, and

4 # 6 6 6

22 *Larghetto*

ho - nour, and glo - ry, and bles - sing.

ho - nour, and glo - ry, and bles - sing. Bles - sing and ho - nour, glory and pow'r be un - to him, be un - to

7 6 6 *Tasto solo*

26

Bles-sing and ho-nour, glory and pow'r be un-to him, be un-to
him, that sit-teth up-on the throne, and un-to the Lamb,
him, that sit-teth up-on the throne, and un-to the Lamb.

Tasto solo

30

him, that sit-teth up-on the throne, and un - to the Lamb
Bles - sing and
that sit-teth up-on the throne, and un - to the Lamb,

(Violonc. in Arnold)

3 2 6 4 3

33

—, for e - ver and e - ver, for e - ver and e - ver, glo - - - - -
 ho - nour, glory and pow'r be un - to him, be un - to him
 for e - ver and e - ver, for e - ver and e - ver, for e - ver and
 Bles - sing and ho - nour, glory and

6 4 # 5/3 6/4

35

- - - - - ry! that
 for e - ver and e - ver, for e - ver, that sit-teth up-on the throne
 e - ver, for e - ver and e - - - - - ver,
 pow'r be un - to him, be un - to him, that sit-teth up-on the throne, up-on the

5/3 6/4 #

38

sit - teth up-on the throne_, and un - to the Lamb. Bles - sing and
, up - on the throne, and un - to the Lamb. Bles - sing and ho - nour, glory and

4 3

41

ho - nour, glory and pow'r be un - to him, glo - - ry be un-to him,
pow'r be un - to him, glo - - - ry be un - to him, that sit-teth up-on the
Bles - sing and ho - nour, glory and pow'r be un-to him, and un - - to the
him for e - ver, (Org. and Violonc. in Arnold) that

44

that sit-teth up-on the throne____, that
throne____, that
Lamb.
sit-teth up-on the throne____, and

47

sit-teth up-on the throne for e - ver and e - - ver, and un -
sit-teth up-on the throne for e - - ver and e - - ver, and un -
Bles-sing and ho-nour, glory and pow'r be un-to him, bles-sing and ho-nour, glory and
un - - to the Lamb for e - - ver and e - - ver, bles-sing and ho-nour, glory and

50

to the Lamb for e - - - ver, bles - sing and ho - nour, glory and pow'r be un - to

to the Lamb for e - - - ver, bles - sing and ho - nour, glory and pow'r be un - to

pow'r be un - to him for e - - - ver, bles - sing and ho - nour, glory and pow'r be un - to

pow'r be un - to him for e - - - ver,

6 6 4 # 4 2

53

him, be un - to him,

him, be un - to him, bles - sing and ho - nour, glory and pow'r be un - to him, be un - to him,

him, be un - to him, bles - sing and ho - nour, glory and pow'r be un - to him, be un - to him,

bles - sing and ho - nour, glory and pow'r be un - to him, be un - to him,

Tasto solo 6 4

56

bles - sing, ho - nour, glo - ry and po - wer be un - to him, that sit-teth up-on the

bles - sing, ho - nour, glo - ry and po - wer be un - to him, that sit-teth up-on the

bles - sing, ho - nour, glo - ry and po - wer be un - to him,

bles - sing, ho - nour, glo - ry and po - wer be un - to him, that

59

throne, up - on the throne, and un - - to the Lamb,

throne, and un - - to the Lamb, for e - ver, for

that sit-teth up-on the throne, and un - - to the Lamb, for e - ver, for

sit-teth up-on the throne, and un-to the Lamb, un - to the Lamb, for

62

for e - ver, for e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for
 e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for
 e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for
 e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

Adagio

66

e - ver and e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver.
 e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver.
 e - ver and e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver.
 e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver.

6/4 5/3 6 7 6+

3.10 Chorus

Allegro moderato

Tromba I

Tromba II

Timpani

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

Tasto solo

A - - men, A - - -

A - - men, A - - - men, A - - - - men, A - - -

6 7

26

A - men, A-men, A - men, A -

A - men, A-men, A - - -

A - men, A - men, A - -

A - - men, A - - -

3 4 6 3 4 5

34

- - - men,

A - - men, A - men, A - - -

- - - men,

A - - men, A - - - - men,

- - - men,

A - - men, A - - - men, A - men,

- men, A - - men,

A - - men, A - - - - men, A -

9 8 6 5 3 4 6

42

men, A - - - - - men, A - - - - -

A - men, A - - - - - men, A - - - - -

A - men, A - - - - - men, A - - - - -

- - - men, A - - - - - men, A - - - - -

48

- - - - - men, A - - - - - men, A - - - - -

- - - - - men, A - - - - - men, A - - - - -

- - - - - men, A - - - - - men, A - - - - -

- - - - - men, A - - - - - men, A - - - - -

- - - - - men, A - - - - - men, A - - - - -

5 6 4 8 7 6

55

- men, A - men, A - - - - - men, - men, A - - men, A - men, A - - men, A - - - - - men, - - - men, A - - - - - men, A - - - - - men, A - - - - - men, - men, A - men, A - - - - - men, A - - men, A - - - - -

7 6 4 # 7 # 7 4 # # 3

63

A - - - - - men, A - men, A - - - - - A - - - - - men, A - - - - - men, A - men, A - - - - - A - - - - - men, A - - - - - men, A - men, A - - - - -

