

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

Isalah xl: 4

Andante (♩ = 80)

First system of piano introduction. Treble and bass staves in G major (one sharp). The music is in 4/4 time. The first measure has a dynamic marking of *mf*. The melody consists of eighth and sixteenth notes.

Second system of piano introduction. It features trills (tr) in the treble staff. Dynamic markings include *p* and *f*. The bass staff continues with a steady eighth-note accompaniment.

Tenor solo section. The vocal line is on a single staff with lyrics: "Ev-'ry val-ley,". The piano accompaniment continues. A section marker "A" is placed above the vocal staff. Dynamic markings include *f*.

Second system of the tenor solo. The vocal line continues with lyrics: "ev-'ry val-ley — shall be ex-alt-ed, shall be —". The piano accompaniment features dynamic markings of *p*, *mf*, and *p*.

ex-alt -

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

shall be ex-alt -

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



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

This system contains the first line of music. It features a vocal line in treble clef with lyrics, and piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part consists of chords and moving lines in both hands.



plain, the crook-ed

This system contains the second line of music. It continues the vocal line and piano accompaniment from the first system. The piano part features more complex chordal textures and melodic lines.



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

crese. *p*

This system contains the third line of music. It includes dynamic markings: *crese.* (crescendo) and *p* (piano). The piano accompaniment continues with its characteristic chordal and melodic patterns.



simile

This system contains the fourth line of music. It includes the dynamic marking *simile* (simile). The piano accompaniment continues with its characteristic chordal and melodic patterns.

— and the rough plac-es plain .

p *mf*

This system contains a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "and the rough plac-es plain .". The piano accompaniment consists of two staves, with dynamics *p* and *mf* indicated.

C
Ev-'ry val-ley, ev-'ry val-ley—

p *f* *p*

This system contains a vocal line and piano accompaniment. A common time signature **C** is placed above the vocal line. The lyrics are "Ev-'ry val-ley, ev-'ry val-ley—". The piano accompaniment includes dynamics *p*, *f*, and *p*.

— shall be ex-alt —

This system contains a vocal line and piano accompaniment. The lyrics are "— shall be ex-alt —". The piano accompaniment features a complex rhythmic pattern.

— ed,

f

This system contains a vocal line and piano accompaniment. The lyrics are "— ed,". The piano accompaniment includes a dynamic marking of *f*.

D

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

- ed, and ev'ry moun-tain and

hill made low; the crook-ed straight, the

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

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

plain, the crook-ed straight,

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

colla voce
senza Ped.

fa tempo

tr tr tr
p

f
p
cresc.
f

Nº 4. - CHORUS

"AND THE GLORY OF THE LORD"

Isalah xl: 5

Allegro

SOPRANO

ALTO

TENOR

BASS

Allegro (♩ = 112)

6

11

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

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

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

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

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

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

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

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

40

mf
and all flesh - shall

45

see it to - geth-er,

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

B

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

and all flesh shall see it to - geth - -

for the mouth of the Lord hath spok-en

For the mouth of the Lord hath spok-en

B

57

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

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

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

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

63

C

it;

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

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

er; for the

C

and all flesh shall see it to - geth - er;
 and all flesh shall see it to - geth - er;
 mouth of the Lord hath spok - en it.
 mouth of the Lord hath spok - en it.

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

flesh shall see it to - geth - er; the mouth of the Lord hath
 see it to - geth - er; and the glo - ry, the glo - ry of the
 see it, shall see it to - geth - er;
 flesh shall see it to - geth - er;

spok - en it,
 Lord shall be re - - veal - ed, and all
 and all flesh -
 and all flesh -

for the mouth of the Lord hath
 flesh - shall see it to - geth - er; for the
 shall see it to - geth - er; the glo - ry, the glo - ry of the
 shall see it to - geth - er;

spok - en it, hath - spok - - - - en it; **E**
 mouth of the Lord hath spok - en it; and all
 Lord shall be re - - veal - - - - ed,
 and the glo - ry, the glory of the Lord shall be re - veal - ed, **E**

ff

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

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

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

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

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

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

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

F

127

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

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

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

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

133

Adagio

Lord — hath spok - - en it

Lord — hath spok - - en it.

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

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

Adagio

№ 5. - RECITATIVE FOR BASS

"THUS SAITH THE LORD"

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

Andante (♩ = 76)

BASS SOLO

Thus saith the Lord, the Lord of Hosts:

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

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

A
and I will shake, and I will shake

pp

all na-tions; I'll

p

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

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

sire

cresc.

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

of all na - tions shall come.

B *Recit.*

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

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

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

№ 6. - AIR FOR BASS

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

Malachi iii: 2

Larghetto (♩ = 88)

BASS SOLO A

But who may a -

bide the day of His com-ing? and who shall stand when

He__ ap - pear-eth? who shall__ stand when

B

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

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

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

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

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

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

C

and who shall stand when

The fourth system begins with the vocal line and piano accompaniment. The lyrics are 'and who shall stand when'. The piano accompaniment features a more active bass line. Dynamic markings include *p*.

- He ap - pear -

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

eth? when He ap - pear -

D

eth?

Prestissimo (♩ = 138)

pp

cresc.

For He is like a re -

p

fin - er's fire,

for He is like — a re -

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with the lyrics "for He is like — a re -". The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex melodic line in the right hand. A dynamic marking of *p* (piano) is present at the start of the piano part.

fin -

The second system continues the vocal line with the lyrics "fin -". The piano accompaniment maintains its rhythmic and melodic structure. The vocal line has a long note with a fermata over it, indicating a sustained sound.

- er's — fire.

The third system continues the vocal line with the lyrics "- er's — fire.". The piano accompaniment features a dynamic marking of *f* (forte) in the right hand, indicating a louder section. The vocal line has a long note with a fermata over it.

E
Who shall stand when He ap -

The fourth system begins with a section marked **E** (Crescendo). The vocal line has the lyrics "Who shall stand when He ap -". The piano accompaniment continues with a dynamic marking of *p* (piano) in the left hand.

pear - eth? For He is like a re -

The fifth system continues the vocal line with the lyrics "pear - eth? For He is like a re -". The piano accompaniment maintains its rhythmic and melodic structure.

fin -

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

- er's fire, for

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

He is like a re - fin -

f

- er's fire,

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

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

p *colla voce*

F Larghetto (Tempo I)

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

p *mf*

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

peareth? when He ap - peareth?

G Prestissimo

For He is like — a re - fin - er's

p *f* *p*

fire, like a re - fin - er's —

f *p*

fire, and who shall stand when He,

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note 'fire,' followed by a quarter note 'and', a quarter note 'who', a quarter note 'shall', and a half note 'stand when He,'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. Dynamic markings include *fp* (fortissimo piano) in the piano part.

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

The second system continues the vocal line with a half note 'when He', a quarter note 'ap - -', a quarter note 'pear-eth?', a quarter note 'and', a quarter note 'who', and a half note 'shall'. The piano accompaniment continues with similar patterns, including a *p* (piano) marking in the right hand.

stand when He ap - -

The third system shows the vocal line with a half note 'stand', a quarter note 'when', a quarter note 'He', and a half note 'ap - -'. The piano accompaniment features a *p* marking in the right hand.

pear - eth? For He is

The fourth system begins with a half note 'pear - eth?' followed by a half note 'For', a quarter note 'He', and a half note 'is'. A large 'H' is positioned above the vocal line. The piano accompaniment includes a *cresc.* (crescendo) marking in the left hand and a *p* marking in the right hand.

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

The fifth system shows the vocal line with a half note 'like', a quarter note 'a', a quarter note 're -', a quarter note 'fin -', and a half note 'er's'. The piano accompaniment continues with the established rhythmic patterns.

fire, and who shall

stand when He ap - - -

pear - eth, when He ap - - -

pear - eth? For He is

like a re - - fin - - -

The first system of the musical score consists of three staves. The top staff is a single bass line with a treble clef, containing a melodic line with slurs and trills. The middle and bottom staves form a grand staff with treble and bass clefs, providing piano accompaniment. The piano part features chords and moving lines, with dynamic markings of *f* (forte) and *p* (piano) alternating.

I Adagio

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

cresc. *mf*

The second system includes a vocal line on a single staff with lyrics: "- er's fire, for He is like a re - fin - er's". The piano accompaniment is in a grand staff, with dynamics of *cresc.* (crescendo) and *mf* (mezzo-forte). The tempo is marked "I Adagio".

Prestissimo

fire.

f

The third system is marked "Prestissimo" and features a vocal line with the word "fire." on a single staff. The piano accompaniment is in a grand staff, consisting of a dense, rhythmic texture of chords and moving lines, with a dynamic marking of *f* (forte).

The fourth system continues the piano accompaniment from the previous system, showing a complex rhythmic pattern of chords and moving lines in both the treble and bass staves.

The fifth system concludes the piano accompaniment with a final cadence, showing a resolution of chords and a final melodic flourish in the upper staves.

№ 7.- CHORUS
 "AND HE SHALL PURIFY"

Malachi iii: 3

Allegro

SOPRANO

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

ALTO

TENOR

BASS

Allegro (♩ = 72)

mp

3

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

mf

6

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

9

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

the sons of Le - - - vi,

A

12

and He shall pu - ri - fy

the sons

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

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

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

B

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

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

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

mf

27

pu - - ri - fy,

pu - - ri - fy,

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

mf

29

mf
and He shall pu - ri -

and He shall pu - - ri - - fy,

and He shall pu - - ri - - fy,

f
the sons of Le - - vi,

31

C

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

Detailed description: This block contains the vocal staves for measures 31 and 32. It consists of four staves (Soprano, Alto, Tenor, Bass). The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: 'fy, shall' on the first staff, 'and He shall' on the second, 'and He shall' on the third, and 'and He shall' on the fourth. A dynamic marking of *f* (forte) is present at the beginning of the first staff and at the start of the second, third, and fourth staves.

C

Detailed description: This block contains the piano accompaniment for measures 31 and 32. It consists of two staves (Right Hand and Left Hand). The music is in a common time signature (C) and a key signature of one flat (B-flat). The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present at the end of the right-hand staff in measure 32.

33

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

Detailed description: This block contains the vocal staves for measures 33 and 34. It consists of four staves (Soprano, Alto, Tenor, Bass). The lyrics are: 'pu - ri - fy, and He shall pu - ri - fy,' on the first staff, 'pu - ri - fy, and He shall pu - ri - fy,' on the second, 'pu - - ri - fy, and He shall pu - ri - fy,' on the third, and 'pu - ri - fy, and He shall pu - ri - fy, and' on the fourth. The music is in a common time signature (C) and a key signature of one flat (B-flat).

Detailed description: This block contains the piano accompaniment for measures 33 and 34. It consists of two staves (Right Hand and Left Hand). The music is in a common time signature (C) and a key signature of one flat (B-flat). The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and moving lines.

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

and He shall pu - ri - fy the sons of

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

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

and He shall pu - ri - fy and He shall

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

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

41

D

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

D

43

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

45

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

47

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

49

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

51

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

53

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

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

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

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

55

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

mf

Nº 8.— RECITATIVE FOR ALTO

“BEHOLD! A VIRGIN SHALL CONCEIVE”

Isaiah vii: 14.— Matt. i: 23

ALTO SOLO

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

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

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

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

Nº 9.— AIR FOR ALTO, AND CHORUS

“O THOU THAT TELLEST GOOD TIDINGS TO ZION”

Isaiah xl: 9

Andante (♩ = 144)

The musical score for the Air for Alto and Chorus. It is in a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked "Andante" with a metronome marking of 144 quarter notes per minute. The score is written for alto and chorus voices in treble clef, and piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a forte (f) dynamic marking. The music features a mix of eighth and sixteenth notes, with some triplet markings. The score consists of three systems of music.

The first system shows a piano introduction. The right hand features a melodic line with grace notes and a final note marked with a fermata. The left hand provides a rhythmic accompaniment with eighth notes and chords. Dynamics include *p* (piano) and *mf* (mezzo-forte).

A

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

The first vocal line begins with the lyrics "thou that tell-est good ti-dings to Zi-on,". The melody is in a major key with a rising contour. The piano accompaniment continues with a steady eighth-note pattern.

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

The second vocal line contains the lyrics "get thee up in-to the high moun-tain!". The melody rises to a peak and then descends. The piano accompaniment features a prominent chordal texture with a fermata on a chord in the right hand.

O thou that tell-est good

The third vocal line starts with the lyrics "O thou that tell-est good". The melody is more active, with frequent eighth-note runs. The piano accompaniment is dense with chords and moving lines.

B

ti-dings to Zi-on, get thee

The fourth vocal line continues with "ti-dings to Zi-on, get thee". The melody is similar to the previous lines, maintaining the same rhythmic and melodic motifs. The piano accompaniment remains consistent in style.

up in-to the high moun-

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics "up in-to the high moun-". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature is D major (two sharps).

- tain! get thee up in-to the high

The second system continues the vocal line with the lyrics "- tain! get thee up in-to the high". The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal melody.

moun-

The third system shows the vocal line with the lyrics "moun-". The piano accompaniment continues with a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

C
- tain!

The fourth system is marked with a 'C' time signature change to common time. The vocal line begins with the lyrics "- tain!". The piano accompaniment features a more complex, flowing eighth-note pattern in the right hand, while the left hand maintains a steady bass line.

p

The fifth system concludes the piece with a piano dynamic marking (*p*). The vocal line has a final note, and the piano accompaniment ends with a series of chords and a final melodic flourish in the right hand.

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

up thy voice with strength! lift it

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

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

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

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

hold your God! be - hold your God!

E
be - hold your God!

0
p

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

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a whole rest followed by a quarter note 'a', then a half note 'rise', and continues with 'shine, for thy light is come;'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *p* and *mf*.

a - rise, a -

The second system continues the vocal line with 'a - rise, a -'. The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line. Dynamics include *p*.

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

The third system continues the vocal line with 'rise, a - rise, shine, for thy light is come,'. The piano accompaniment includes a descending eighth-note scale in the right hand. Dynamics include *p* and *mf*.

and the glo - - - - -

The fourth system continues the vocal line with 'and the glo - - - - -'. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *p*.

- ry of the Lord, the

The fifth system continues the vocal line with '- ry of the Lord, the'. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *mf*.

G

glo - ry of the Lord is

The first system of music features a vocal line in G major with lyrics "glo - ry of the Lord is". The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a simple bass line. A dynamic marking of *p* is present.

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

The second system continues the vocal line with lyrics "ris - en, is ris - en up - on thee, is ris - en, is". The piano accompaniment maintains the rhythmic pattern from the first system.

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

The third system continues the vocal line with lyrics "ris - en up - on thee, the glo - ry, the -". The piano accompaniment continues with the same rhythmic pattern.

glo - ry, the glo - ry of the Lord

The fourth system continues the vocal line with lyrics "glo - ry, the glo - ry of the Lord". The piano accompaniment continues with the same rhythmic pattern.

is ris - en up - on thee.

colla voce

The fifth system concludes the vocal line with lyrics "is ris - en up - on thee.". The piano accompaniment concludes with a final chord. A dynamic marking of *colla voce* is present.

CHORUS

106

H

SOPRANO

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

109

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

112

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

I

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

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

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

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

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

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

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

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

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

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

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

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

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

ff

ff

ff

ff

ff

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

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

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

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

K

K

127

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

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

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

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

129

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold. the

hold, be - - hold, the

129

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

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

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

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

131

the glo - - - ry of the

glo - - - ry of the Lord

the glo - - - ry of the

the glo - - - ry of the

Lord is ris - en up - on thee

is ris - en up - on thee.

Lord is ris - en up - on thee.

Lord is ris - en up - on thee.

allargando

This system contains the first four staves of the score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo marking *allargando* is placed above the piano accompaniment.

L

This system contains the piano accompaniment for the second system, starting with a dynamic marking of **L** (piano).

This system contains the piano accompaniment for the third system.

This system contains the piano accompaniment for the fourth system.

This system contains the piano accompaniment for the fifth system.

No 12. - CHORUS

"FOR UNTO US A CHILD IS BORN"

Isaiah ix: 6

Andante allegro (♩ = 76)

Piano introduction, measures 1-3. The music is in G major and 4/4 time. It features a flowing melody in the right hand and a steady accompaniment in the left hand. A dynamic marking of *f* (forte) is present at the beginning.

Piano introduction, measures 4-6. The music continues with the same melodic and accompanimental patterns as the previous section.

7 **A** SOPRANO

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

Soprano vocal line and piano accompaniment, measures 7-10. The vocal line begins with a dynamic marking of *p* (piano). The piano accompaniment continues with the established accompaniment pattern.

11

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

ALTO

TENOR

BASS

For un-to us a Child is born,

Vocal lines and piano accompaniment, measures 11-14. The vocal lines for Alto, Tenor, and Bass are shown. The Tenor line begins with a dynamic marking of *p* (piano). The piano accompaniment continues with the established accompaniment pattern.

14

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

17

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

20

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

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

un-to us a Son is giv-en:

and the gov-ern-ment shall

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

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

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

der; and His

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

D

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

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

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

41

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

un-to us a Son is giv-en:

44

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

47

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

50

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

52

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

55

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

un-to us a Son is

us a Son is giv-en:

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

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

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

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

67

F

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

F

69

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

71

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

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

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

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

81

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

83

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

85 **G**

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

G

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

This block contains the musical notation for measures 87 through 89. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff with treble and bass clefs. The lyrics are repeated across the vocal parts: "The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The". The piano accompaniment includes a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

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

This block contains the musical notation for measures 90 through 94. It features four vocal staves and a piano accompaniment. The lyrics are: "ev-er-last-ing Fa-ther, The Prince of Peace." The piano accompaniment continues with intricate melodic and harmonic textures in both hands.

№ 16. - RECITATIVE FOR SOPRANO

"AND SUDDENLY THERE WAS WITH THE ANGEL"

Luke ii: 13

Allegro (♩ = 72)

pp

The piano introduction consists of two systems of music. The upper system is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It features a complex, rhythmic accompaniment of sixteenth and thirty-second notes. The lower system is a bass clef staff with the same key signature and time signature, providing a steady bass line of quarter notes.

SOPRANO SOLO

And sud - den - ly there was with the

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

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

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

prais - ing God, and say - - ing:

cresc.

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

No 17. - CHORUS

"GLORY TO GOD"

Luke 11:14

Allegro *)

SOPRANO *mp*

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

ALTO *mp*

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

TENOR *mp*

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

BASS

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

Allegro (♩=80)

mp

3

high - - - - est,

nigh - - - - est,

high - - - - est, and peace on

and peace on

mf

mf

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

earth, earth, Glo - ry to God, Glo - ry to God, Glo - ry to God,

A

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

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

B

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

20

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

23

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

C

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

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

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

35 **D**

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

D

39

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

mf

p

pp

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

Zechariah ix: 9, 10

Allegro (♩=88)

First system of piano introduction. Treble clef, bass clef, key signature of two flats (B-flat and E-flat), 2/4 time signature. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

Second system of piano introduction. The melodic line in the right hand continues with more complex rhythmic patterns, including sixteenth-note runs. The left hand accompaniment remains steady.

Soprano solo, first system. The vocal line begins with a fermata. The piano accompaniment starts with a piano (*p*) dynamic. The lyrics "Re-joyce, re -" are written under the vocal line. A section marker "A" is placed above the system.

Soprano solo, second system. The vocal line continues with the lyrics "joyce, re-joyce — great-ly, re-joyce,". The piano accompaniment features a mezzo-forte (*mf*) dynamic. The music includes some sixteenth-note passages.

Soprano solo, third system. The vocal line concludes with the lyrics "O daugh-ter of Zi - on!". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic, ending with a final chord.

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

p

re-joyce!

f

B

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

p

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

mf *p*

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

mf *p*

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

f

C *Meno mosso*

He is_ the

p *f* *p*

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

cresc. *p*

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

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

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

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

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

pp

E

then. Re-joyce, re-

a tempo

f *p*

joyce, re-joyce ——— great-ly,

f

re-joyce

p

great-ly, O daugh - ter of

mf *p*

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

mf *p* *mf*

F

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

p

re-joyce

mf *p*

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

p

greatly,

f

G

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

p *cresc.*

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

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

ad lib.

colla voce

thee.

f

p

f

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

Isalah xxxv: 5,6

ALTO SOLO *)

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

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

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

№ 20. - AIR FOR ALTO

"HE SHALL FEED HIS FLOCK LIKE A SHEPHERD"

Isalah xl: 11 - Matt. xl: 28, 29

Larghetto, e piano (♩ = 112)

ALTO SOLO *)

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

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

*) Often sung thus:



He shall feed

A

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

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

cresc.

B

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

p

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

p

gen - - tly lead those that are with young.

mf

SOPRANO SOLO

*) C

**)

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

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

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

**)

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

D

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

*) Often sung thus:

Come un - to Him,

**)

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

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

ye shall find rest un - to— your souls.

E

mf

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

p

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

f

dim.

Nº 21. - CHORUS

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

Matthew xi: 30

Allegro

SOPRANO

His yoke is ea - - - - -

TENOR

BASS

Allegro (♩ = 69)

p

3

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

His yoke is -

15

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

18

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

20

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

23 **B**

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

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

B

26

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

29

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

*Original score has in bass here:

31 **C**

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

34

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

37

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

40

D

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

43

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

46

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

№ 24. - CHORUS
 "SURELY HE HATH BORNE OUR GRIEFS"

Isaiah liii : 4, 5

Largo e staccato (♩ = 72) *

Piano

5

SOPRANO

ALTO

TENOR



BASS

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

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

7

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

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

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

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

9

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

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

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

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

11

car - ried our sor - rows. *mf*

car - ried our sor - rows. He

car - ried our sor - rows.

car - ried our sor - rows.

13

A *mf*

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

16

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

19

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

21

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

The musical score for measures 21-22 features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "tise - ment of our peace" (Soprano), "the chas - tise - - ment of our peace" (Alto), "tise - - - - - ment of our peace" (Tenor), and "the chas - tise - - ment of our peace" (Bass). The piano accompaniment consists of a busy right hand with sixteenth-note patterns and a simpler left hand.

23

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

The musical score for measures 23-24 features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "was up - - on Him." (Soprano), "was up - - on Him." (Alto), "was up - - on Him." (Tenor), and "was up - - on Him." (Bass). The piano accompaniment continues with similar rhythmic patterns.

attacca

The musical score for measures 25-26 features a piano accompaniment. The right hand has a melodic line with eighth-note patterns, and the left hand has a steady bass line. The word "attacca" is written at the end of the piece.

Nº 26. - CHORUS

"ALL WE LIKE SHEEP HAVE GONE ASTRAY"

Isaiah llii: 6

Allegro moderato

SOPRANO
ALTO
TENOR
BASS

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

Allegro moderato (♩ = 92)

5

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

9

sheep; we have turn -

sheep have gone a - stray;

sheep; we have

sheep have gone a - stray;

A

12

- ed ev-ry one to his own way.

we have turn -

turn - ed

A

15

All we like

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

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

All we like

18

sheep have gone a - stray;

sheep have gone a - stray;

sheep have gone a - stray;

sheep have gone a - stray;

22

B

we have turn - ed,

we have turn -

B

25

we have turn - ed ev-'ry one to we have turned, we have

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

we have

28

C

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

31

C

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

34

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

have gone a - stray;

gone a - stray,

have gone a - stray;

41 **D**

we have turn - ed ev - 'ry

we have turn - ed, we have

D

44

we have turn - ed, we have

one to his own way, we have turn - ed

we have turned, we have turn - ed

turn - ed, we have turned, we have

57

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

60

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

63

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

66

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

69

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

72

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

75

G Adagio

mf

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

mf

f

mf

G Adagio (♩ = 60)

80

cresc.

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

cresc.

cresc.

cresc.

86

*p**dim.*

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

p

dim.

p

dim.

p

dim.

p

dim.

NO 33. - CHORUS

"LIFT UP YOUR HEADS, O YE GATES"

Psalm xxiv: 7-10

G. F. Händel

A tempo ordinario (♩ = 76)

Piano introduction for the chorus, marked *f* (forte). The music is in G major, 3/4 time, and consists of a series of chords and moving lines in both hands.

5

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

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

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

Vocal staves for Soprano I, Soprano II, and Alto, and piano accompaniment. The piano part is marked *mf* (mezzo-forte). The lyrics are: "Lift up your heads, O ye_gates, and be ye lift up, ye ev-er-last-ing doors, and the".

9

King of glo-ry shall come in. — A

King— of glo-ry shall come in.

King— of glo-ry shall come in. —

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

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

Vocal staves for Tenor and Bass, and piano accompaniment. The piano part is marked *mf* (mezzo-forte). The lyrics are: "King of glo-ry shall come in. — A", "King— of glo-ry shall come in.", "King— of glo-ry shall come in. —", "Who is this King of glo-ry?", "Who is this King of glo-ry?".

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

18

B

might - y in bat-tle.

might - y in bat-tle.

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

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

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

B

22

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

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

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

25

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

28

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

31 SOPRANO I II

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

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

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

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

35

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

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

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

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

38

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

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

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

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

41

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

D

44

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

47

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

50

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

53

E

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

E

56

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

59

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

62

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

65

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

68 *ff*

hosts, He is the King of glo -

is the King, the King of glo -

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

hosts, He is the King of glo -

71

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

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

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

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

74

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

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

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

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

Nº 44.- CHORUS

"HALLELUJAH!"

Rev. xix: 6; xi: 15; xix: 16

Allegro (♩=72)

Organ or Piano

4

SOPRANO
ALTO
TENOR
BASS

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

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

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

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

7

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

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

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

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

10

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

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

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

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

13

God Om - ni - po - tent reign - eth. 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! Hal - le - lu - jah!

God Om - ni - po - tent reign - eth. 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! Hal - le - lu - jah!

16

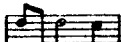
lu - jah! Hal-le-lu-jah! Hal-le-lu-jah! for the Lord God Om - ni - po - tent reign - eth. Hal - le - lu - jah!

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

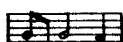
lu - jah! Hal-le-lu-jah! for the Lord God Om - ni - po - tent reign - eth. Hal - le - lu - jah!

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

*) Händel's score has here



**)



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

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

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

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

B

for the Lord God Om - ni - - po - tent

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

B

reign - - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

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

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

Hal - le - lu - jah! for the Lord

*) Händel's score has one 8th note e here only; see foot-note on next page.

26


jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!
 jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-
 God Om-ni-potent reign-eth. Hal-le-lu-jah!
 God Om-ni-potent reign-eth. Hal-le-

28

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!
 lu-jah! Hal-le-lu-jah! for the Lord
 Hal-le-lu-jah! Hal-le-lu-jah! for the Lord
 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-potent reign-eth. Hal-le-lu-jah!
 God Om-ni-potent reign-eth. Hal-le-lu-jah!
 lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-

*) Händel's score has here  2 syllables for one note, it is therefore better to substitute two 16th notes for the 8th

32

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

(p) C

35

world is be - - come the King - dom of our
 world is be - - come the King - dom of our
 world is be - - come the King - dom of our
 world is be - - come the King - dom of our

mf *f*

39

Lord and of His Christ, and of His Christ;
 Lord and of His Christ, and of His Christ;
 Lord and of His Christ, and of His Christ;
 Lord and of His Christ, and of His Christ; and He shall reign for ev - er and

D

43

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

46

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

48

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

51

E

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

54

and Lord of Lords.
 and Lord of Lords.
 lu - jah! For ev - er and ev - er. Hal - le - lu - jah! Hal - le -
 lu - jah! For ev - er and ev - er. Hal - le - lu - jah! Hal - le -

57

King of Kings,
 For ev - er and ev - er. Hal - le - lu - jah! Hal - le -
 lu - jah! For ev - er and ev - er. Hal - le - lu - jah! Hal - le -
 lu - jah! For ev - er and ev - er. Hal - le - lu - jah! Hal - le -

60

and Lord of Lords,

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

63

King of Kings,

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

66

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

lu-jah! King of Kings, and Lord of Lords,

lu-jah! King of Kings, and Lord of Lords,

lu-jah! King of Kings, and Lord of Lords, and He shall

70

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

72

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

75

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

78

lu - jah! and He shall reign for ev - er, for
 lu - jah! and He shall reign for
 — and He shall reign for ev - er, for
 lu - jah! and He shall reign for ev - er, for

80

ev - er and ev - er, King of Kings, and Lord of
 ev - er and ev - er, King of Kings, and Lord of
 ev - er and ev - er, King of Kings, and Lord of
 ev - er and ev - er, King of Kings, and Lord of

83

Lords, King of Kings, and Lord of Lords, and
 Lords, King of Kings, and Lord of Lords, and
 Lords, King of Kings, and Lord of Lords, and
 Lords, King of Kings, and Lord of Lords, and He shall

86

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

89

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

91

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

№ 47. - RECITATIVE FOR BASS

"BEHOLD, I TELL YOU A MYSTERY"

1 Cor. xv: 51, 52

BASS SOLO

Be-hold, I tell you a mys-ter-y; we shall not all

sleep, but we shall all be chang'd in a mo-ment, in the

twinkling of an eye, at the last trumpet.

№ 48. - AIR FOR BASS

"THE TRUMPET SHALL SOUND"

1 Cor. xv: 52, 53

Pomposo, ma non allegro (♩=80)

Trumpet Solo

BASS SOLO $\%A$

The trum-pet shall sound, _____ and the dead shall be

raised, _____ and the dead shall be raised _____ in-cor-

rup-ti-ble; _____ the

B

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


raised, ^{*} be raised in - cor - rup-ti-ble, be

^{**} raised in - cor - rup-ti-ble, and we shall be chang'd, _____

C

— and we shall be chang'd.

* Händel's score has here  in - cor-rup - tible

** Händel's score has here, including last note in preceding bar,  in - cor-rup - tible

Trumpet The trum-pet shall sound, — the

trum-pet shall sound, — and the dead shall be raised, —

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

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

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

and we shall be chang'd,

and we shall be chang'd, we

shall be chang'd, we shall be

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

and we shall be

chang'd, we shall be chang'd,

Adagio G *a tempo*
and we shall be chang'd, we shall be chang'd.
f a tempo

Fine

^{*)}
 For this cor - rup - ti - ble must put on in - - cor - rup - tion,

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

must put on,

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

cresc.

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

^{*)} This section is generally omitted.

tal -

- i - ty, and this

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

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

Dal %

Dal %