

G. Schirmer's Editions
of
Oratorios and Cantatas

THE MESSIAH

An Oratorio

For Four-Part Chorus of Mixed Voices,
Soprano, Alto, Tenor, and Bass Soli
and Piano

by

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Vocal Score, Complete

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THE MESSIAH

PART I

№ 1. - OVERTURE

G. F. Händel

Grave (♩ = 120)

The first system of the Overture begins with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Grave" with a quarter note equal to 120 beats per minute. The music starts with a forte (*f*) dynamic. The treble staff contains a series of chords and moving lines, while the bass staff provides a steady accompaniment.

The second system continues the musical development. It features a treble clef and a bass clef. The treble staff has a melodic line with some grace notes, while the bass staff continues with a rhythmic accompaniment. The dynamics remain consistent with the first system.

The third system shows a change in dynamics. It begins with a fortissimo (*ff*) marking in the bass staff. The treble staff has a melodic line with some grace notes. The system concludes with a pianissimo (*pp*) marking in the bass staff.

The fourth system continues the musical development. It features a treble clef and a bass clef. The treble staff has a melodic line with some grace notes, while the bass staff continues with a rhythmic accompaniment. The dynamics remain consistent with the previous systems.

The fifth system concludes the Overture. It features a treble clef and a bass clef. The treble staff has a melodic line with some grace notes, while the bass staff continues with a rhythmic accompaniment. The system concludes with a fortissimo (*ff*) marking in the bass staff.

Allegro moderato (♩ = 116)

First system of musical notation. The right hand (RH) plays a melodic line with eighth and sixteenth notes, including slurs and accents. The left hand (L.H.) is mostly silent, with a few notes in the final measure. A dynamic marking of *f* is present in the first measure of the RH.

Second system of musical notation. The RH continues the melodic line with various rhythmic patterns and slurs. The LH provides a simple accompaniment with quarter and eighth notes.

Third system of musical notation. The RH features a more complex melodic line with slurs and accents. The LH has a more active accompaniment with eighth notes. A section marker 'A' is placed above the final measure of the RH. A dynamic marking of *mf* is present in the final measure of the LH.

Fourth system of musical notation. The RH continues with a melodic line. The LH has a steady accompaniment with quarter notes. A dynamic marking of *p* is present in the first measure of the LH.

Fifth system of musical notation. The RH features a melodic line with slurs and accents. The LH has a steady accompaniment with quarter notes.

Sixth system of musical notation. The RH features a melodic line with slurs and accents. The LH has a steady accompaniment with quarter notes. A section marker 'B' is placed above the first measure of the RH. A dynamic marking of *f* is present in the first measure of the RH.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a complex melodic line with many beamed notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. A section marked 'C' begins in the treble staff, showing a change in the melodic pattern. The bass staff continues with its accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic themes. The treble staff has a more active line, and the bass staff features some sustained chords.

Fourth system of musical notation, including a dynamic marking of *mf* (mezzo-forte) in the bass staff. The melodic line in the treble staff becomes more intricate with various ornaments and slurs.

Fifth system of musical notation, continuing the melodic and harmonic progression. The treble staff shows a series of slurs and ornaments, while the bass staff maintains a steady accompaniment.

Sixth system of musical notation, starting with a section marked 'D'. A dynamic marking of *cresc.* (crescendo) is present in the bass staff. The piece concludes with a final melodic flourish in the treble staff.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a continuous eighth-note melody. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. A dynamic marking of *f* is present. A chord symbol 'E' is written above the treble staff. The treble staff continues with eighth-note patterns, while the bass staff has a more active, rhythmic accompaniment.

Third system of musical notation. The treble staff features a melodic line with some slurs. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. A dynamic marking of *ff* is present. A chord symbol 'F' is written above the treble staff. The treble staff continues with eighth-note patterns, while the bass staff has a more active, rhythmic accompaniment.

Sixth system of musical notation. The treble staff features a melodic line with slurs. The bass staff continues with a steady accompaniment.

Seventh system of musical notation. A tempo marking of *Più lento* is present. The treble staff features a melodic line with slurs. The bass staff continues with a steady accompaniment.

PART II

№ 22. - CHORUS

“BEHOLD THE LAMB OF GOD”

John i: 29

Largo
SOPRANO

ALTO

TENOR

BASS

Musical score for piano introduction and vocal staves. The piano part is in G minor, 4/4 time, marked *Largo* with a tempo of 80 beats per minute. The introduction features a melodic line in the right hand and a supporting bass line in the left hand, with a dynamic marking of *f*. The vocal staves (Soprano, Alto, Tenor, Bass) are currently empty.

Vocal and piano accompaniment for the chorus. The vocal staves contain the lyrics: "Be - hold the Lamb of God, be - hold the Lamb of God, be - hold the Lamb of God". The piano accompaniment continues with the same melodic and harmonic material as the introduction, with a dynamic marking of *mf*. The piano part includes a *rit.* (ritardando) marking at the end of the section.

be - hold the Lamb of God, *cresc.* that tak - eth a -
 God, the Lamb of God, *cresc.* that tak - eth a -
 hold the Lamb of God, the Lamb of God, *cresc.* that
 God, be - hold the Lamb of God, that

way, taketh a way the sins of the world. Be - hold the Lamb of
 way *cresc.* the sins of the world. Be - hold the Lamb of God, the Lamb of
 tak - eth a-way the sins of the world. Be - hold the Lamb of God, be -
 tak - eth a-way the sins of the world.

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

B

sins of the world, of the world. Be - hold the Lamb of God, be -
 sins of the world, the sins of the world. Be - hold the Lamb of God, the
 sins of the world, the sins of the world. Be - hold the Lamb of God, the
 sins of the world, the sins of the world. Be - hold the Lamb of God, the

B

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

mf

that tak - eth a - way *mf*
 sins of the world, the sins of the world, that
 sins of the world, the sins of the world,
 sins of the world, the sins of the world,

C

the sins of the world,
 tak - eth a - way — the sins, the — sins of the world, — the sins of the
mf that tak - eth a - way — the sins of the world, — the sins of the
mf that tak - eth a - way the sins of the world, the sins of the

C

— the sins of the world, that tak - eth a - way the sins of the
 world, the sins of the world, that tak - eth a - way the sins of the
 world, the sins of the world, that tak - eth a - way the sins of the
 world, that tak - eth a - way the sins of the

world.
 world.
 world.
 world.

allegro

No 23. - AIR FOR ALTO

"HE WAS DESPISED"

Isaiah liii: 3; 1: 6

Largo (♩ = 76)

The piano introduction consists of two systems of grand staff notation. The first system begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second system continues with piano (*p*) and forte (*f*) dynamics. The music is in a minor key and 4/4 time, featuring a slow, expressive tempo.

ALTO SOLO A

The first system of the vocal solo shows the alto line with the lyrics "He was des-pis-ed,". The piano accompaniment is marked piano (*p*). The music is in a minor key and 4/4 time.

The second system of the vocal solo shows the alto line with the lyrics "des-pis-ed and re-ject-ed, re-". The piano accompaniment continues with a piano (*p*) dynamic. The music is in a minor key and 4/4 time.

The third system of the vocal solo shows the alto line with the lyrics "ject-ed of men; a man of sor-rows,". The piano accompaniment is marked piano-piano (*pp*). The music is in a minor key and 4/4 time.

a man of sor - - rows, and ac - quainted with grief, —

This system contains the first musical system. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

— a man of sor-rows, and ac-quainted with grief.

pp *p*

B

This system contains the second musical system. It includes a section marked 'B' at the beginning. The vocal line has a rest followed by a melodic phrase. The piano accompaniment includes dynamic markings *pp* and *p*.

He

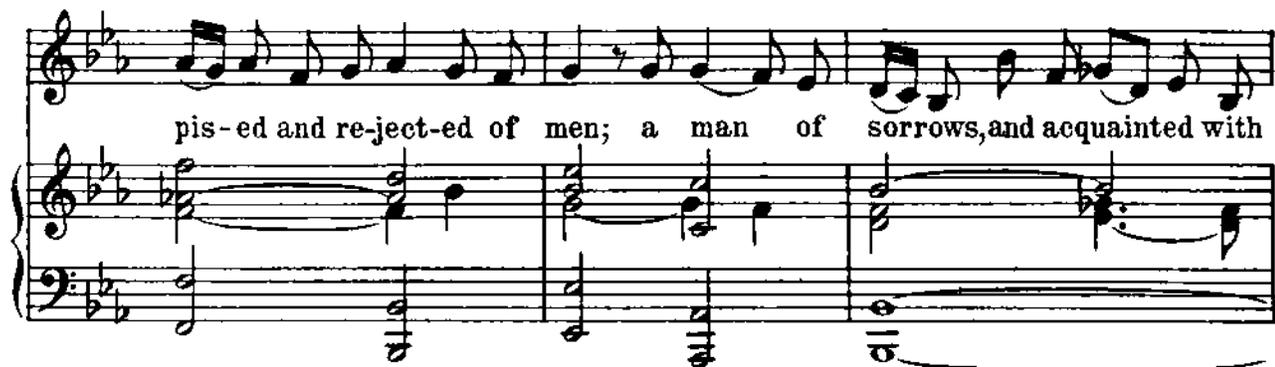
This system contains the third musical system. The vocal line has a rest followed by the word 'He'. The piano accompaniment continues with chords and moving lines.

was des-pis-ed, re-ject-ed, He was des-

pp *p* *pp* *p* *fp*

This system contains the fourth musical system. The vocal line has a rest followed by the words 'was des-pis-ed, re-ject-ed, He was des-'. The piano accompaniment includes dynamic markings *pp*, *p*, *pp*, *p*, and *fp*.

pis-ed and re-ject-ed of men; a man of sorrows, and acquainted with



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

C

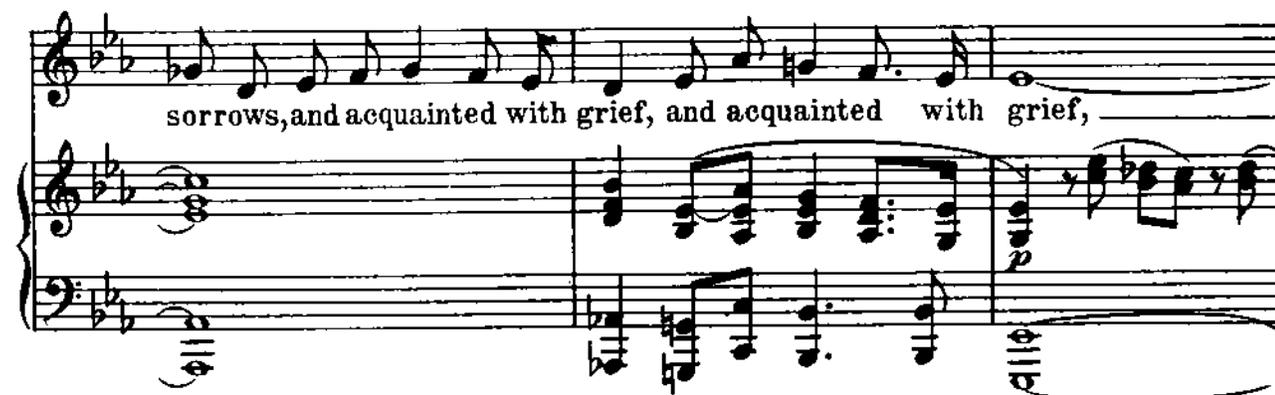


He was despis - ed, re-ject-ed; a man of

pp *sp*

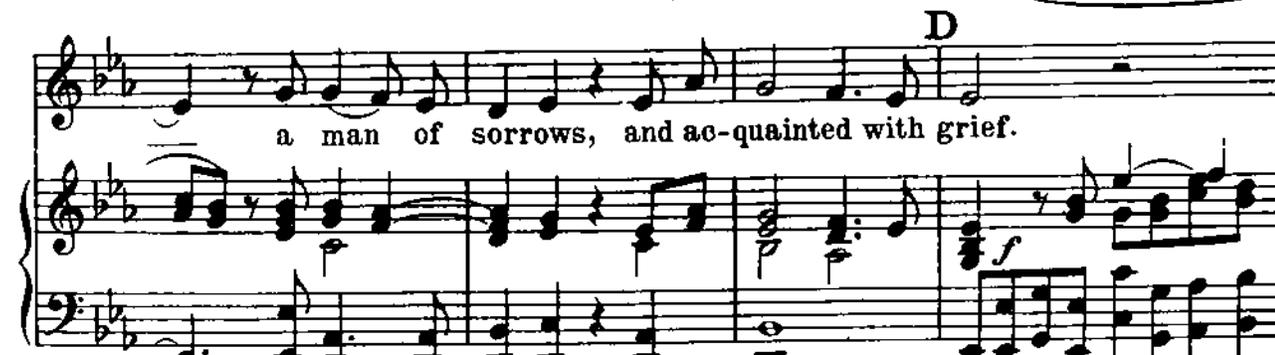


sorrows, and acquainted with grief, and acquainted with grief,



a man of sorrows, and ac-quainted with grief.

D



First system of musical notation, including a vocal line and piano accompaniment.

Fine **E**

He gave His back to the

Fine *Un poco piano*

Second system of musical notation, including lyrics and performance markings.

smit-ers, He gave His back to the

Third system of musical notation, including lyrics and piano accompaniment.

smit-ers, and His cheeks to them that plucked off the

Fourth system of musical notation, including lyrics and piano accompaniment.

hair, and His cheeks to them that plucked off the

Fifth system of musical notation, including lyrics and piano accompaniment.

hair, and his cheeks to them that plucked off the

F
hair: He hid not His face from shame and

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

from shame, — He hid not His

face from shame, — from shame and spitting.

p *D. C.*

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

Isaiah liii: 4, 5

Largo e staccato (♩ = 72) *

Piano

SOPRANO

ALTO

TENOR

BASS

Sure-ly, sure - ly He hath

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,

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

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

A mf

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

A mf

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

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,

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 first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. 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 features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.

was up - - on Him.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. 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 a similar rhythmic pattern to the first system.

attacca

The third system of the musical score consists of two piano accompaniment staves. The right hand features a complex, rhythmic pattern, and the left hand features a simpler bass line. The word "attacca" is written in the bottom right corner of the system.

Nº 25. - CHORUS

"AND WITH HIS STRIPES WE ARE HEALED"

Isaiah liii: 5

Alla breve. Moderato

SOPRANO *mf*

And with His stripes we are heal - - ed,

ALTO *mf*

And with His

TENOR

BASS

Alla breve. Moderato ($\text{♩} = 88$)

mf

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

stripes we are heal - - ed, *mf*

And

A

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

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

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

B

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

C

This system contains the first two systems of music. It features a vocal line with lyrics and a piano accompaniment. A common time signature 'C' is placed at the end of the first system.

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

C

This system contains the next two systems of music, continuing the vocal line and piano accompaniment. A common time signature 'C' is placed at the end of the second system.

-ed,
and with His stripes
-ed,
-ed, and with His

This system contains the final two systems of music on the page, concluding the vocal line and piano accompaniment.

D

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

D

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

E

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

E

and with His stripes we are

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

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

Adagio
- ed.
and with His stripes we are heal - ed.
- ed.
stripes we are heal - ed.

Adagio
attacca

Nº 26. - CHORUS

"ALL WE LIKE SHEEP HAVE GONE ASTRAY"

Isaiah liii: 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)

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

sheep; we have turn -

sheep have gone a - stray;

sheep; we have

sheep have gone a - stray;

ed ev-'ry one to his own way.

we have turn -

turn - ed

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

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

sheep have gone a - stray;

B

we have turn - ed,

we have turn -

B

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

we have

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,

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment features a steady eighth-note bass line and a more active treble line. A common time signature 'C' is placed above the first vocal staff.

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

The second system continues the vocal and piano parts. It features the same four-part vocal setting and piano accompaniment. The lyrics are repeated across the staves. A common time signature 'C' is placed above the first vocal staff.

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

The third system concludes the piece. It features the same four-part vocal setting and piano accompaniment. The lyrics are repeated across the staves. The piano accompaniment ends with a final chord. A common time signature 'C' is placed above the first vocal staff.

have gone a - stray;

gone a - stray,

have gone a - stray;

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'have gone a - stray;'. The middle staff is another vocal line with lyrics 'gone a - stray,'. The bottom staff is a piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

D

we have turn - ed ev-'ry

we have turn - ed,

we have

Detailed description: This system contains the next three staves. It begins with a 'D' time signature change. The top staff has lyrics 'we have turn - ed ev-'ry'. The middle staff has lyrics 'we have turn - ed,'. The bottom staff has lyrics 'we have'. The piano accompaniment continues with a similar rhythmic pattern, though with some melodic variation in the right hand.

D

Detailed description: This system contains three staves of piano accompaniment. It begins with a 'D' time signature change. The music is more complex, with a faster eighth-note accompaniment in the right hand and a bass line that includes some chromatic movement.

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

Detailed description: This system contains the final three staves. The top staff has lyrics 'we have turn - ed, we have'. The middle staff has lyrics 'one to his own way, we have turn - ed'. The bottom staff has lyrics 'we have turned, we have turn - ed'. The piano accompaniment continues with the eighth-note accompaniment in the right hand.

Detailed description: This system contains three staves of piano accompaniment. It continues the eighth-note accompaniment in the right hand and the bass line from the previous system, ending with a final cadence.

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

E

we have turned ev-'ry one to his own way, _____ to his own way; all
 one to his own way, ev-'ry one to his own way; all
 way, we have turned ev-'ry one to his own way; all
 one, ev-'ry one to his own way, ev-'ry one to his own way; all

E

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

have gone a - stray;

have gone a - stray;

we have

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics 'have gone a - stray;' are written under the vocal lines. The piano accompaniment consists of a treble and bass clef with various rhythmic patterns. The second system continues the vocal lines and piano accompaniment, with the lyrics 'we have' appearing at the end of the system.

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

we have turn - ed,

we have turn - ed, we have

turn - ed, we have turn - ed

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The lyrics 'we have turn - ed, we have turn - ed, -' are written under the vocal lines. The piano accompaniment continues with similar rhythmic patterns. The fourth system continues the vocal lines and piano accompaniment, with the lyrics 'we have turn - ed, we have turn - ed, we have turn - ed, we have turn - ed' appearing across the system.

ev-ry one to his own way,

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

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

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

F

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The lyrics 'ev-ry one to his own way,' are written under the vocal lines. The piano accompaniment continues with similar rhythmic patterns. The sixth system continues the vocal lines and piano accompaniment, with the lyrics 'we have turn - ed ev-ry one to his own way, we have turn - ed ev-ry one to his own way, we have turn -' appearing across the system. A dynamic marking '**F**' is placed above the piano accompaniment in the sixth system.

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

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

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

G Adagio

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,

G Adagio (♩ = 60)

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

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.

№ 27. - RECITATIVE FOR TENOR

"ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN"

Psalm xxii: 7

Larghetto (♩ = 80)

Introduction for piano, marked *f*. The music is in a minor key with a common time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

TENOR SOLO

First system of the tenor solo. The vocal line begins with a rest, followed by the lyrics "All they that". The piano accompaniment is marked *dim.* and *p*.

Second system of the tenor solo. The vocal line continues with the lyrics "see Him, laugh Him to scorn; they". The piano accompaniment is marked *f*.

Third system of the tenor solo. The vocal line continues with the lyrics "shoot out their lips, and shake their". The piano accompaniment is marked *f*.

Fourth system of the tenor solo. The vocal line concludes with the lyrics "heads, say - ing:". The piano accompaniment is marked *f*.

Nº 28. - CHORUS

"HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM"

Psalm xxii: 8

Allegro

SOPRANO

ALTO

TENOR

BASS *f*

He trust-ed in God that he would de-liv-er him; let him de-

Allegro (♩ = 80)

He trust-ed in God that he would de-liv-er him;
 liv-er him, if he de-light in him, if he de-light in him, let him de-liv-er him, if

A

He trust - ed in
 let him de - liv - er him, if he de - light in him, if he de -
 he de - light in him, if he de - light in him, if he de - light in —

A

God that he would de - liv - er him; let him de - liv - er him, if he de -
 light in him, let him de - liv - er him; if he de - light in him, if he de -
 him.

He trust - ed in God that he would de - liv - er him;
 light in him, if he de - light
 light in him, if he de - light
 He trust - ed in God, in God, in God he trust - ed; let him de - liv - er

let him de-liv-er him, if he de-light in him,
 in him,
 in him, let him de-liv-er him
 him, if he de-light in him, if he de-light in him, let him de-

let him de-liv-er him, if he de-light in him,
 let him de-liv-er him, if he de-light in him.
 if he de-light in him, if he de-
 liv-er him. He trust-ed in

He trust-ed in God that he would de-liv-er him, let him de-
 light in him, let him de-liv-er him, if he de-
 God, he trust-ed in God; let him de-liv-er him, if he de-

let him de - liv - er him. He

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

light in him, if he de - light in him. He trust - ed in God, he

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

trust - ed in God that he would de - liv - er him; let him de - liv - er him,

in - him, let him de - liv - er him, if he de - light in

trust - ed in God; let him de - liv - er him, if he de - light in

mf if he de - light in him, *mf* let him de - liv - er him,

him, if he de - light in him, *mf* let him de - liv - er him,

him, if he de - light in him, let him de - liv - er him, *mf*

let him de - liv - er him, let him de -

if he de - light in him, if he de -
 let him de - liv - er him, if he de - light in -
 He trust - ed in God that he would de - liv - er
 liv - er him,

light in him, let him de - liv - er him, if he delight in him, let
 him;
 him; let him de - liv - er him, if he de -
 let him de - liv - er him,

D

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

D

mf

let him de - liv - er him,
 light in him, let him de - liv - er him,
 in him, let him de -
 let him de - liv - er him, if he de - light in him,

let him de - liv - er him, let him de - liv - er him.
 if he de - light in
 liv er him, *mf* if he de - light in
 let him de - liv - er him, if he de - light in

E

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

E

liv - er him, if he de - light in him,
 in him, let him de - liv - er him, let him de - liv - er him, if he de -
 if he de - light in him, let him de - liv - er him,
 light in him, let him de - liv - er him.

if he de - light in him, if he de - light
 light
 if he de - light in him, if he de - light
 He trust - ed in God, that he would de -

Adagio

in him, let him de - liv - er him, if he de - light in him.
 in him, let him de - liv - er him, if he de - light in him.
 in him, let him, let him de - liv - er him, if he de - light in him.
 liv - er him; let him, let him de - liv - er him, if he de - light in him.

Adagio

NO 29. - RECITATIVE FOR TENOR

"THY REBUKE HATH BROKEN HIS HEART"

Psalm lxxix: 20

Largo

TENOR SOLO

Thy re-buke hath brok - en His heart; He is full of

heav - i-ness, He is full of heav - i-ness; Thy re-buke hath brok-en His heart;

He look-ed for some to have pit - y on Him, but there was no man, nei-ther found He

an - y to com-fort him; He look-ed for some to have pit - y on Him,

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

NO. 30. - AIR FOR TENOR

"BEHOLD, AND SEE IF THERE BE ANY SORROW"

Lamentations i: 12

Largo (♩ = 66)

TENOR SOLO

Be - hold, and see, be - hold, and see if

there be an - y sor - row like un - to His sor - row.

poco cresc.

Be - hold, and see if there be an - y sor - row

like un - to His sor - row. Be - hold, and see if there be an - y sor - row

like un - to His sor - row.

dim. *pp* *poco cresc.*

№ 31. - RECITATIVE FOR TENOR

"HE WAS CUT OFF OUT OF THE LAND OF THE LIVING"

Isaiah liii: 8

TENOR SOLO

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

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

allacca

№ 32. - AIR FOR TENOR

"BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL"

Psalms xvi: 10

Andante larghetto (♩ = 108)

But Thou didst not leave His

soul in hell, but Thou didst not leave His

soul in hell, nor didst Thou suffer, nor didst Thou suffer Thy

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

But Thou didst not leave His

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

soul in hell, nor didst Thou suffer Thy

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

C

cresc. *p*

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

cresc.

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

tr *p*

Ho - ly One to see cor-ruption.

D

tr *f*

№ 33. - CHORUS

"LIFT UP YOUR HEADS, O YE GATES"

Psalm xxiv: 7-10

G. F. Händel

A tempo ordinario (♩ = 76)

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

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 the King of glo—ry?
this

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

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

mf
 The Lord strong and might-y, the Lord strong and might-y, the Lord
mf
 The Lord strong and might-y, the Lord strong and might-y, the Lord
mf
 The Lord strong and might-y, the Lord strong and might-y, the Lord
 this is the King of glo-ry?
 this is the King of glo-ry?

B

might - y in bat-tle.

might - y in bat-tle.

mf might - y in bat-tle. 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

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

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

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,

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

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,

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

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-

D

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

ry,

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

glo - ry,

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 -

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

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

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

is the King of glo -
 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 -

- 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,

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
cresc. the Lord of hosts, the Lord of hosts, the Lord of hosts, He
 the Lord of hosts, the Lord of hosts, the Lord of

F
cresc.

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 -

- 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

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.

*) N^o 34. - RECITATIVE FOR TENOR

"UNTO WHICH OF THE ANGELS SAID HE"

Hebrews 1: 5

TENOR SOLO

Un - to which of the an - gels said He at an - y

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

*) N^o 35. - CHORUS

"LET ALL THE ANGELS OF GOD WORSHIP HIM"

Hebrews 1: 6

Allegro

SOPRANO

ALTO

TENOR

BASS

Let all the an - gels of God wor - ship

Let all the an - gels of God wor - ship

Let all the an - gels of God wor - ship

Let all the an - gels of God wor - ship

Allegro (♩ = 84)

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

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

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

A

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

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

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

B

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

B

- gels of God wor -
 wor -
 wor -

C

- ship Him, let all the an -
 - ship Him, let all the an -
 - ship Him, let all the an -
 let all the an -

C

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

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

Him.
 Him.
 Him.
 Him.

*1 No 36. - AIR FOR BASS

"THOU ART GONE UP ON HIGH"

Psalm lxxviii: 18

Allegro (♩ = 84)

First system of piano introduction. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *f*. The music features a flowing melody in the treble and a supporting bass line.

Second system of piano introduction. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *f*. The melody continues with various ornaments and phrasing.

BASS SOLO

First system of the vocal and piano section. Bass clef staff with lyrics: "Thou art gone up on high, Thou art gone up on high,". Treble and bass piano staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *p* and *f*. The piano accompaniment supports the vocal line.

Second system of the vocal and piano section. Bass clef staff with lyrics: "Thou hast led captiv - i - ty captive, Thou hast led captiv - i - ty". Treble and bass piano staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *p* and *f*. The piano accompaniment continues with harmonic support.

Third system of the vocal and piano section. Bass clef staff with lyrics: "cap-tive, and re - ceiv - - - ed gifts — for men; yea,". Treble and bass piano staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *p* and *f*. The piano accompaniment concludes the phrase.

e - ven for Thine en - e - mies,

yea, e - ven for Thine en - e - mies, **B**

that the Lord

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

might dwell a-mong them.

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

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

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

for Thine en - - - - -

D

- e-mies, for Thine e - mies,

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

p

that the Lord God might dwell

a - mong them,

p

E

that the Lord God, that the Lord

p

God might dwell a - - mong them, might dwell

The first system of the musical score consists of 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 "God might dwell a - - mong them, might dwell". The piano accompaniment features a complex harmonic structure with many accidentals and a melodic line in the right hand.

a - mong

The second system continues the vocal and piano parts. The vocal line has a long note for the word "a - mong". The piano accompaniment continues with its intricate harmonic and melodic patterns.

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

The third system begins with a fermata over the word "them,". The vocal line then continues with the lyrics "that the Lord God might dwell a-mong them.". The piano accompaniment provides a steady accompaniment for the vocal line.

The fourth system is primarily piano accompaniment, showing the right and left hand parts of the grand staff. It continues the complex harmonic and melodic development from the previous systems.

The fifth system is primarily piano accompaniment, showing the right and left hand parts of the grand staff. It concludes the piece with a final cadence.

№ 37. - CHORUS

"THE LORD GAVE THE WORD"

Psalm lxxviii: 11

Andante allegro

SOPRANO

ALTO

TENOR

BASS

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

Andante allegro (♩ = 80)

preachers, great was the com -

preachers, great was the com - pa - ny, the com - pa - ny, the com -

preachers, great was the com - pa - ny, the com - - - - pa - ny, the

preachers, great was the com - - - - - pa - ny, the com -

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

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

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

com - pa-ny of the preach -

B

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

ers, great was the com -

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

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

B

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

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

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

- pa-ny, the com -

great was the com -
com - pa - ny, the com - pa - ny, the com -
- pa - ny, the com - - - - - pa - ny, the
- pa - ny, the com - - - - - pa - ny, the com -

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

ers.
ers.
ers.
ers.

№38.- AIR FOR SOPRANO

“HOW BEAUTIFUL ARE THE FEET OF THEM”

Romans x: 15

Larghetto (♩ = 104)

Piano introduction in B-flat major, 12/8 time. The music is marked *p* and features a flowing melody in the right hand and a steady accompaniment in the left hand.

SOPRANO SOLO

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

Soprano solo and piano accompaniment. The soprano line begins with a rest, then enters with the lyrics. The piano accompaniment is marked *pp*.

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

Soprano and piano accompaniment. The soprano line continues with the lyrics. The piano accompaniment provides harmonic support.

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

Soprano and piano accompaniment. The soprano line continues with the lyrics. The piano accompaniment is marked *f*.

A

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

Soprano and piano accompaniment. The soprano line begins with a rest, then enters with the lyrics. The piano accompaniment is marked *p*.

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

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

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

ti- dings of good things, glad tidings of — good things!

Nº 39. - CHORUS

"THEIR SOUND IS GONE OUT INTO ALL LANDS"

Romans x: 16

A tempo ordinario

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

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

TENOR
Their sound is gone out, their

BASS
Their sound is gone out, _____

A tempo ordinario (♩ = 88)

out in - to all lands, in - to all lands,

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

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

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

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

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

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

words un - to the ends of the world,

un - to the ends of the world,

and their

un - to the ends of the world,

and their

un - to the ends of the world,

words un - to the ends of the world,

un-to the ends of the

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

un-to the ends of the world, of the

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

B

world; their sound is gone out, is gone out in - to all

world; their sound is gone out, is gone out in - to all

world; their sound is gone out in - to all

world; their sound is gone out in - to all

B

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

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

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

lands, and their

world, and their

world, and their

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

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

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

Nº40.- AIR FOR BASS

"WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER?"

Psalm ii: 1,2

Allegro (♩ = 112)

The musical score is written for piano and consists of six systems of two staves each. The first system begins with a treble clef, a common time signature (C), and a dynamic marking of *f*. The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The key signature is one flat (B-flat). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the piece with similar rhythmic complexity. The third system introduces a key change to two flats (B-flat and E-flat). The fourth system changes the key to two sharps (F# and C#). The fifth system changes the key to one sharp (F#). The sixth system concludes the piece with a key signature of one sharp (F#) and includes a final cadence.

Piano introduction consisting of two staves. The right hand features a series of chords in a descending sequence, while the left hand plays a steady eighth-note bass line.

A BASS SOLO

Why do the na - - - tions so

The first system of the bass solo section. The vocal line (bass clef) contains the lyrics "Why do the na - - - tions so". The piano accompaniment (treble and bass clefs) features a piano (*p*) dynamic and a rhythmic pattern of eighth notes.

fu - rious - ly rage to - - geth - er? why

The second system of the bass solo section. The vocal line (bass clef) contains the lyrics "fu - rious - ly rage to - - geth - er? why". The piano accompaniment continues with the same rhythmic pattern.

do the peo - - ple im - a - gine a vain

The third system of the bass solo section. The vocal line (bass clef) contains the lyrics "do the peo - - ple im - a - gine a vain". The piano accompaniment continues with the same rhythmic pattern.

thing? Why do the na - - - tions

The fourth system of the bass solo section. The vocal line (bass clef) contains the lyrics "thing? Why do the na - - - tions". The piano accompaniment continues with the same rhythmic pattern.

rage

The first system of music features a vocal line in the bass clef and piano accompaniment in the grand staff. The vocal line begins with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

so

The second system continues the vocal and piano parts. The vocal line has a fermata over the word "so". The piano accompaniment features a dynamic marking of *f* (forte) and includes some chromatic movement in the right hand.

fu-rious-ly to - geth - er? why

The third system contains the vocal line with the lyrics "fu-rious-ly to - geth - er? why". The piano accompaniment includes a dynamic marking of *p* (piano) at the end of the system.

do the peo - ple im - a -

The fourth system shows the vocal line with the lyrics "do the peo - ple im - a -". The piano accompaniment continues with the eighth-note accompaniment and includes triplet markings in the vocal line.

gine a vain

The fifth system concludes the vocal line with the lyrics "gine a vain". The piano accompaniment continues with the eighth-note accompaniment and includes triplet markings in the vocal line.

thing? im - a -

This system contains the first two staves of music. The vocal line (top staff) begins with a long note on 'thing?' followed by a melodic line for 'im - a -'. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

B
- gine a vain thing?

This system is marked with a section letter 'B'. The vocal line continues with '- gine a vain thing?'. The piano accompaniment continues with the same rhythmic pattern.

Why do the na - tions so fu - riously rage to - -

p

This system contains the third system of music. The vocal line starts with 'Why do the na - tions so fu - riously rage to - -'. The piano accompaniment includes a dynamic marking '*p*' (piano) at the beginning.

geth - - er, and why do the

This system contains the fourth system of music. The vocal line continues with 'geth - - er, and why do the'. The piano accompaniment continues with the same rhythmic pattern.

peo-ple, and why do the

This system contains the fifth system of music. The vocal line continues with 'peo-ple, and why do the'. The piano accompaniment continues with the same rhythmic pattern.

peo-ple im - - a - - - gine a - - - vain -

The first system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "peo-ple im - - a - - - gine a - - - vain -". The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand.

thing? Why do the na - - - tions

The second system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "thing? Why do the na - - - tions". The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand.

rage

The third system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "rage". The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand.

The fourth system of music consists of three staves. The top staff is a vocal line in bass clef. The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand.

C
so furiously to - gether, so furiously to - geth - er? and

The fifth system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "so furiously to - gether, so furiously to - geth - er? and". The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand.

why do the peo-ple im - a - gine a vain

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 contains the lyrics "why do the peo-ple im - a - gine a vain". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

thing? im - a -

crise.

The second system continues the vocal line with "thing? im - a -". The piano accompaniment features a dynamic marking of *crise.* (crescendo) and a *f* (forte) marking. The right hand of the piano accompaniment has a complex, rhythmic texture with many beamed notes.

- gine a vain thing? and

p

The third system continues the vocal line with "- gine a vain thing? and". The piano accompaniment has a dynamic marking of *p* (piano). The right hand of the piano accompaniment has a complex, rhythmic texture with many beamed notes.

why do the peo-ple im - a - gine a vain

The fourth system repeats the vocal line "why do the peo-ple im - a - gine a vain". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

D
thing?

The fifth system begins with a section marked **D** and the vocal line "thing?". The piano accompaniment features a dynamic marking of *f* (forte) and a key signature change to one flat (B-flat major or D minor).

E

The kings of the earth rise up, and the

p

rul - ers take coun - sel to - geth - er, take

coun -

- sel, take

coun - - sel to - geth - er against the Lord, and a -

gainst His an - oint -

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

oint - - ed.

NO. 41. - CHORUS

"LET US BREAK THEIR BONDS ASUNDER"

Psalm ii: 3

Allegro e staccato

SOPRANO
ALTO
TENOR
BASS

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

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

Allegro e staccato (♩ = 76)

break, let us break their bonds a -

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

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

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

sun - - - der,

let us break their bonds a - sun - der,

bonds a - sun - - - der,

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

A

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

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

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

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

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

B

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

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

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

sun - der, their bonds a - sun - der, and cast a - way
 bonds, — 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,

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

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

way their yokes from us.
their yokes from us.
way their yokes from us. Let us break their bonds a -
way their yokes from us. Let us break their

R.H.

Let us break their bonds a - - sun - der, and cast a - -

Let us break their bonds, and cast

sun - - der, and cast, and cast a - -

bonds, and cast a - - way their yokes from

way,

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

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

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

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

way, and cast a - - way their yokes, let us break their

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

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

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

way their yokes from us.
 way their yokes from us.
 way their yokes from us.
 way their yokes from us.

№42. - RECITATIVE FOR TENOR

"HE THAT DWELLETH IN HEAVEN"

Psalm ii: 4

TENOR SOLO

He that dwell-eth in hea-ven shall laugh them to
scorn; the Lord shall have them in de-ri-sion.

№43. - AIR FOR TENOR

"THOU SHALT BREAK THEM"

Psalm ii: 9

Andante (♩ = 84)

TENOR SOLO **A**
Thou shalt break them, Thou shalt
break them with a rod of i-ron;
poco cresc.

Thou shalt dash them in piec - es like a pot - - - ter's

ves - sel, Thou shalt dash them in piec - es, in

piec - es like a pot -

B
- ter's ves - sel.

Thou shalt break them,

Thou shalt break them with a rod

of i - ron; Thou shalt

dash them in piec-es like a pot - ters

ves - sel, Thou shalt dash them in piec-es like a

pot - ters ves - sel, like a

*Händel in his score has this

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



piec - es like a pot - - - - - ter's



D
ves - sel.



Nº 44.- CHORUS

"HALLELUJAH!"

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

Allegro (♩=72)

Organ
or
Piano

SOPRANO
ALTO
TENOR
BASS

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

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 -

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

A

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

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

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

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

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

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

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

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

B

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

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

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

Hal - le - lu - jah! for the Lord

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

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-

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

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

The king-dom of this The king-dom of this The king-dom of this The king-dom of this

(p) **C**

world world world world

is is is is

be - come be - come be - come be - come

the the the the

King - dom King - dom King - dom King - dom

of of of of

our our our our

mf *f* *mf* *f*

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

and He shall reign for ev - er and ev -

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

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

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

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 -

E

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 -

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 -

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!

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!

ff and Lord of Lords, *F* and Lord of Lords, and He shall

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

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

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

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

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

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-

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

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

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

PART III

No 45. - AIR FOR SOPRANO

"I KNOW THAT MY REDEEMER LIVETH"

Job xix: 25, 26; 1 Cor. xv: 20

Larghetto (♩=72)

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. Dynamics include *mp* and *tr*. The bass line provides harmonic support with chords and moving lines.

Second system of piano introduction. Continues the melodic and harmonic development from the first system.

Third system of piano introduction. Includes the dynamic marking *cresc.* (crescendo).

SOPRANO SOLO A

First system of the vocal entry. The soprano line begins with the lyrics "I know that my Re - deem - er liv - eth,". The piano accompaniment includes dynamics *dim.*, *p*, and *p*.

Second system of the vocal entry. The soprano line continues with the lyrics "and that He shall stand". The piano accompaniment continues with chords and melodic lines.

at the lat - - ter day up-on the

earth. I know that my Re-

B

deem - er liv-eth, and that He shall stand

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

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

C

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

up-on the earth:

p *cresc.*

D
And though worms de - stroy this bod-y,

p

yet in my flesh shall I see

God, yet in my flesh shall I see God.

E
I know that my Re-

deem-er liv-eth. And though worms de-stroy this

bod-y, yet in my flesh shall I see God, yet in my

flesh shall I see God, shall I see God. I

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

F
For now is Christ ris - en from the dead,

the first - - fruits of them that

sleep, of them that sleep, the

G
first - - fruits of them that sleep.

cresc.

For now is Christ ris-en, for now is Christ

p *cresc.*

ris-en from the dead, the

p

Adagio

first-fruits of them, of them that sleep.

No 46. - CHORUS

"SINCE BY MAN CAME DEATH"

1 Cor. xv: 21

Grave

SOPRANO *p sost.*

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

ALTO *p sost.*

Since by man came death, since by man came death, —

TENOR *p sost.*

Since by man came death, since by man came death, —

BASS *p sost.*

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

Grave (♩=60)

p

A
Allegro *f*

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

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

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

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

A Allegro (♩=84)

f

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

The piano accompaniment consists of a treble and bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

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

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

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

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

The piano accompaniment continues with a treble and bass clef staff. The treble staff has a more active melodic line with many sixteenth notes, and the bass staff continues with a steady accompaniment.

B Grave

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

B Grave (♩ = 60)

C Allegro

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

C Allegro (♩ = 84)

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

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

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

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

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

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines in both hands.

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.

The piano accompaniment continues with two staves (treble and bass clef) providing harmonic support.

The piano accompaniment continues with two staves (treble and bass clef) providing harmonic support.

№ 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

Pomoso, ma non allegro (♩=80)

Trumpet Solo

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.

Musical score for the first system, featuring a piano accompaniment with treble and bass staves. The key signature is two sharps (D major) and the time signature is 4/4. The music consists of a flowing piano accompaniment with eighth and sixteenth notes.

Musical score for the second system, including vocal lines and piano accompaniment. The vocal line is in the bass clef and contains the lyrics: "Trumpet The trum-pet shall sound, — the". The piano accompaniment is in the treble and bass clefs, with dynamic markings *mf* and *f*.

Musical score for the third system, including vocal lines and piano accompaniment. The vocal line is in the bass clef and contains the lyrics: "trum-pet shall sound, — and the dead shall be raised, —". A chord symbol "D" is written above the vocal line. The piano accompaniment is in the treble and bass clefs.

Musical score for the fourth system, including vocal lines and piano accompaniment. The vocal line is in the bass clef and contains the lyrics: "be raised in - cor - rup-ti-ble,". The piano accompaniment is in the treble and bass clefs.

Musical score for the fifth system, including vocal lines and piano accompaniment. The vocal line is in the bass clef and contains the lyrics: "be raised in - cor - rup-ti-ble, and". The piano accompaniment is in the treble and bass clefs.

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

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics "and we shall be". The piano accompaniment features a complex texture with multiple voices in both hands, including sixteenth-note patterns and chords.

chang'd, we shall be chang'd,

This system continues the vocal line with the lyrics "chang'd, we shall be chang'd,". The piano accompaniment maintains its intricate texture with various rhythmic figures and harmonic support.

Adagio G *a tempo*

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

f a tempo

This system marks a change in tempo and dynamics. The tempo is marked "Adagio" and the key signature changes to G major. The lyrics "and we shall be chang'd, we shall be chang'd." are repeated. The piano accompaniment includes a dynamic marking of "f a tempo" (forte, a tempo).

This system shows the piano accompaniment for the first system of the second section, featuring a steady flow of chords and rhythmic patterns.

This system shows the piano accompaniment for the second system of the second section, continuing the harmonic and rhythmic development.

This system shows the piano accompaniment for the third system of the second section, concluding the page with sustained chords and melodic fragments.

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

p

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.

p

tal -

- i-ty, and this

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

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

Dal %

Dal %

№ 49. - RECITATIVE FOR ALTO

"THEN SHALL BE BROUGHT TO PASS"

1 Cor. xv: 54

ALTO SOLO

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

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

*) Nos. 49, 50, 51, 52 are generally omitted.

№ 50. - DUET FOR ALTO AND TENOR

"O DEATH, WHERE IS THY STING?"

1 Cor. xv: 55, 56

ALTO SOLO

Andante

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

Andante (♩=69)

O grave, O

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

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

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

A

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

A

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

vic-to-ry? The sting— of death is sin, the sting of death is sin, and —
 vic-to-ry? The sting— of death is sin, and the

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

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

Nº 51. - CHORUS
 "BUT THANKS BE TO GOD"

1 Cor. xv: 57

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

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

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

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

Andante (♩ = 69)

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

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

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

God, thanks be to God,

our Lord Je - sus Christ,
 our Lord Je - sus Christ, who giv - eth us the
 our Lord Je - sus Christ, who giv - eth us the vic - to - ry, who
 who giv - eth us the vic - to - ry, the vic - to - ry thro'

A
 who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ,
 vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ, but
 giv - eth us, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ,
 our Lord Je - sus Christ, thro' our Lord Je - sus Christ,
A

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

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

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

B

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

B

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

vic - to - ry thro' our Lord Je - sus Christ, but thanks be to God, but thanks,
 vic - to - ry thro' our Lord Je - sus Christ, but thanks, thanks be to God, but
 vic - to - ry thro' our Lord Je - sus Christ, but thanks be to God, but
 vic - to - ry thro' our Lord Je - sus Christ, but thanks be to God, but

but thanks, thanks — be to God, to God, who giv-eth us the
 thanks, but thanks, thanks be to God,
 thanks, but thanks, thanks be to God, who
 thanks, but thanks, thanks — be to God, who

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

D

vic - to - ry thro' our Lord Je - sus Christ,
 vic - to - ry thro' our Lord Je - sus Christ, but thanks, but thanks, thanks,
 vic - to - ry thro' our Lord Je - sus Christ, but thanks, thanks, thanks be to
 vic - to - ry thro' our Lord Je - sus Christ,

D

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

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

- ry thro' our Lord Je - - sus Christ, who
 giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, who
 vic - to - ry, who giv - eth us the vic - to - ry, the vic - to - ry, who
 giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, who

Adagio

giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.
 giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.
 giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.
 giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.

Adagio

№ 52. - AIR FOR SOPRANO
 "IF GOD BE FOR US, WHO CAN BE AGAINST US?"

Romans viii: 31, 33, 34

Larghetto (♩ = 88)

First system of piano introduction, featuring treble and bass staves with a key signature of one flat and a 4/4 time signature.

Second system of piano introduction, continuing the melodic and harmonic development.

Third system of piano introduction, showing more complex chordal textures.

Fourth system of piano introduction, concluding the instrumental prelude.

A SOPRANO SOLO

First system of the soprano solo, with lyrics: "If God be for us, who can be a -". The piano accompaniment is marked *p*.

Second system of the soprano solo, with lyrics: "gainst us? who can be a - gainst us? who can be a -". The piano accompaniment is marked *p*.

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

mf *p*

gainst us?

f

B

Who shall lay an-y - thing to the charge of God's e - lect?

p *tr.*

of God's e - lect?

tr.

Who shall lay an-y - thing to the charge

tr.

of God's e - lect?

C
It is God that

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

eth.

D
eth.

Who is he that con-demneth?

who is he that con - demneth? who is

he that con - demn - - - eth?

It is Christ that

di-ed, yea ra-ther, that is ris-en a - gain,

F

who is at the right hand of God, who

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

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

G

- sion, who makes in-ter-

ces - - - sion for us, who is at the

right hand of God, who is at the right hand of God, at the right hand of

Adagio

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

ad lib. *f a tempo*

No 53. - CHORUS

"WORTHY IS THE LAMB THAT WAS SLAIN"

Rev. v: 12, 13

Largo

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

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

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

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

Largo (♩ = 60)

Andante

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

Andante (♩ = 70)

wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and

A Largo

bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,

A Largo (♩ = 58)

and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His

Andante

blood, to receive pow-er, and rich-es, and wis-dom, and strength, and

blood, to receive pow-er, and rich-es, and wis-dom, and strength, and

blood, to receive pow-er, and rich-es, and wis-dom, and strength, and

blood, to receive pow-er, and rich-es, and wis-dom, and strength, and

Andante (♩ = 70)

B Larghetto

honour, and glo-ry, and bless - ing.

honour, and glo-ry, and bless - ing.

honour, and glo-ry, and bless - ing. Blessing and honour, glory and

honour, and glo-ry, and bless - ing. Blessing and honour, glory and

B Larghetto (♩ = 76)

pow'r, be un - to Him, be un - to Him that sit - teth up - on the

pow'r, be un - to Him, be un - to Him that sit - teth up - on the

Blessing and honour, glory and pow'r, be un-to Him, be un-to
 throne, and un - to the Lamb,
 throne, and un - to the Lamb

Him that sit-teth up-on the throne, and un - to the Lamb,
 Bless - ing and
 that sit-teth up-on the throne, and un - to the Lamb,

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

ry,
 for ev - er and ev - er, for ev - er, that
 ev - er, for ev - er and ev - er,
 powr, be un - to Him, be un - to Him that sit - teth up on the

that sit - teth up - on the throne, and
 sit - teth up - on the throne, up - on the throne, and
 throne, up - on the throne, up - on the throne, and

C
 un - - to the Lamb. Bless-ing and
 un - - to the Lamb. Bless-ing and hon - our, glory and
 un - - to the Lamb.
 un - - to the Lamb. Bless-ing and hon - our, glory and powr, be un - to

C

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

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

that sit - teth up - on the throne, that
 that
 and

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

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

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

D

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

D

ff bless-ing, hon - our,
 Him, be un - to Him, *ff* bless-ing, hon - our,
 Him, be un - to Him, *ff* bless-ing, hon - our,
 Him, be un - to Him, *ff* bless-ing, hon - our,

glo - ry and pow - er, be un - to Him that sit - teth up-on the
 glo - ry and pow - er, be un - to Him that sit - teth up-on the
 glo - ry and pow - er, be un - to Him
 glo - ry and pow - er, be un - to Him that

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

E

Lamb, for ev - - er, for
 Lamb, for ev - - er, for ev - - er, for ev - er, for
 Lamb, for ev - - er, for ev - er, for ev - er, for
 Lamb, for ev - er, for ev - er, for

E

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

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

Adagio

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

Adagio

F Allegro moderato

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

F Allegro moderato ($\text{♩} = 88$)

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

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

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

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#). The music begins with a forte (*f*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

Second system of piano introduction. Continues the melodic and harmonic development from the first system. The right hand features more complex rhythmic patterns, including triplets and sixteenth-note runs.

Third system, featuring vocal entries and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "A - - men, Amen, A - men, A - - - - - men." The piano accompaniment is marked *G ff* (G major, fortissimo) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Fourth system, continuing the vocal and piano accompaniment. The vocal parts continue with "A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men." The piano accompaniment includes a section marked *ff* (fortissimo) with a more rhythmic and chordal texture in the right hand.

H

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

This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is the piano accompaniment. A large 'H' is positioned above the first staff.

H

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

This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is the piano accompaniment. A large 'H' is positioned above the first staff.

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

This system contains the final four staves of music on the page. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is the piano accompaniment.

I

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

I

Detailed description: This system contains the first system of a musical score. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines are marked with a large 'I' above the first measure. The lyrics 'A - - - - - men,' are written below the vocal staves. The piano accompaniment consists of a treble and bass clef staff with various chords and melodic lines.

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

Detailed description: This system contains the second system of the musical score. It features four staves: three vocal staves and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines continue with the lyrics 'A - - - - - men, A - - - - - men,'. The piano accompaniment continues with various chords and melodic lines.

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

Detailed description: This system contains the third system of the musical score. It features four staves: three vocal staves and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines continue with the lyrics 'A -', 'A - - - - - men, A - - - - - men,', and 'men, A - - - - - men, A -'. The piano accompaniment continues with various chords and melodic lines.

K

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

K

This section consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#). The section is marked with a large 'K' at the beginning and end.

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

This section consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#).

L

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

L

This section consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#). The section is marked with a large 'L' at the beginning and end.



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



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



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