

HANDEL

B Ä R E N R E I T E R U R T E X T

Messiah

HWV 56

Vocal Score



Bärenreiter

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4. Chorus

Allegro

s. rip.

Ob., Viol.,
Va.

Continuo
(Cemb. Vc.,
Violone, Fag.)

Soprano

Alto *Tutti*

Tenore

Basso

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

7

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

Lord, the glo-ry of the Lord

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

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

c. rip.

14

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

21

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

27

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

33

And all flesh shall see it to-

39

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

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

for the mouth of the Lord hath spoken it,
and all flesh shall see it together, and all
and all flesh shall see it together,
and all flesh shall see it together,

58

and all flesh shall
flesh, and all flesh shall see it together, and all flesh shall
and all flesh shall see it together, the mouth of the
for the mouth of the

64

71

see it to - ge - ther, and the glo - ry, the
 see it to - ge - ther, and the glo - ry, the
 Lord hath spo - ken it, and the glo - ry, the
 Lord hath spo - ken it, and the glo - ry, the

c. Ob.

78

glo-ry of the Lord, and all flesh__ shall see it to - ge-ther, the
 glo-ry of the Lord, and all flesh__ shall see it to - ge-ther,
 glo-ry of the Lord, and all flesh__ shall see it, shall see it to - ge-ther,
 glo-ry of the Lord, and all flesh__ shall see it to - ge-ther,

84

s. Fag. *c. Fag.*

mouth of the Lord hath spo - ken it,
 and the glo - ry, the glo-ry of the Lord shall be re - - veal - ed,
 and all

89

s. Violone

for the mouth of the Lord hath
 and all flesh_ shall see it to - ge-ther, for the
 flesh_ shall see it to - ge-ther, the glo - ry, the glo-ry of the
 and all flesh_ shall see it to - ge-ther,

spo - ken it, hath spo - ken it,
 mouth of the Lord hath spo - ken it, and all
 Lord shall be re - veal - ed,
 and the glo - ry, the glo-ry of the Lord shall be re - veal - ed,

97 *Tutti*

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

103

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

and all flesh_ shall see it to - ge - ther, to - ge -
veal-ed, and all flesh_ shall see it to - ge - ther, to - ge -
be re - veal - - ed, and all flesh_ shall see it to - ge - ther, to - ge -
- ed, re - veal - - ed, for the mouth of the Lord hath spo - ken

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

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

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

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

124

Adagio

of the Lord — hath spo - ken it.

of the Lord — hath spo - ken it.

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

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

131

7. Chorus

Allegro *p* *Tutti*

Soprano
Alto
Tenore
Basso

Ob., Viol., Va.
Continuo (Cemb., Vc., Violone, Fag.)

Ob. unis. c. Sopr:
s. rip.
Viol., Va.
p s. rip.

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

the sons of Le - vi,

And He shall pu - ri - fy, and

Viol., Va.

And He shall

He shall pu - ri - fy _____ the sons of

pu - ri - fy, and

And He shall pu - ri - fy _____ the sons

Le - - vi,

and He shall pu - ri -

He shall pu - ri - fy _____

of Le - - vi,

and

c. rip.

13

Detailed description: This system contains measures 13 through 16. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The lyrics are: "and He shall pu - ri -", "He shall pu - ri - fy _____", "of Le - - vi,", and "and". The piano part includes a *c. rip.* (crescendo) marking and a forte (*f*) dynamic. Measure 13 is marked with the number 13.

fy _____

the sons _____ of Le - -

and

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

16

Detailed description: This system contains measures 17 through 20. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The lyrics are: "fy _____", "the sons _____ of Le - -", "and", and "He shall pu - ri - fy _____, and He shall pu - ri - fy _____ the". The piano part includes a forte (*f*) dynamic. Measure 16 is marked with the number 16.

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

that they may of - - fer un - to the Lord an
that they may of - - fer un - to the Lord an
that they may of - - fer un - to the Lord an
that they may of - - fer un - to the Lord an

of - fer - ing in right - eous - ness, in right - eous - ness, and He shall
of - fer - ing in right - eous - ness, in right - eous - ness,
of - fer - ing in right - eous - ness, in right - eous - ness,
of - fer - ing in right - eous - ness, in right - eous - ness,
of - fer - ing in right - eous - ness, in right - eous - ness,
of - fer - ing in right - eous - ness, in right - eous - ness,

23 *p*

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

26 *f* *p*

and He shall pu - ri - fy

and He shall pu - ri - fy,

and He shall pu - ri - fy,

the sons of Le - vi,

29 *f* *p*

, shall pu - ri - fy, and He shall

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

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

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

32 *f*

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

42

Detailed description: This system contains four staves. The top staff is a vocal line with a few notes and rests, ending with the word 'and'. The second staff is another vocal line with the lyrics 'the sons _____ of Le - vi,'. The third staff is a piano accompaniment featuring a rapid sixteenth-note melody. The fourth staff is a bass line with a steady eighth-note accompaniment.

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

44

Detailed description: This system contains four staves. The top staff is a vocal line with the lyrics 'He shall pu - ri - fy _____'. The second staff is empty. The third staff is a vocal line with the lyrics '_____ the sons of Le - vi,'. The fourth staff is a vocal line with the lyrics 'the sons _____'. The piano accompaniment continues with the same sixteenth-note melody in the right hand and eighth-note accompaniment in the left hand.

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

46

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

48

of Le - vi,
 the sons of Le - vi,
 - vi, the sons of Le - vi,
 the sons, the sons of Le - vi,

50

that they may of - - fer un - to the Lord an
 that they may of - - fer un - to the Lord an
 that they may of - - fer un - to the Lord an
 that they may of - - fer un - to the Lord an

52

of-fer-ing in right-eous - ness, in right-eous-ness.

of-fer-ing in right - eous-ness, in right-eous - ness.

of-fer-ing in right - eous-ness, in right-eous-ness.

of-fer-ing in right - eous-ness, in right - eous-ness.

54

Recitative

Alto

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

Continuo
(Cemb., Vr.)

A.

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

4

11. Chorus

Andante allegro

s. rip.

c. rip.

f

Ob., Viol.,
Va.

Continuo
(Cemb., Vc.,
Violone, Fag.)

4

Soprano
Tutti

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

Alto

Tenore

Basso

Ob. unis. c. Sopr.

s. rip.

Tutti

p

s. rip.

7

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

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

11

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in G major with lyrics 'us a Son is giv-en, for un-to us a Child is born'. The second system continues the vocal line with lyrics 'For un-to us a Child is born, un-to' and includes the instruction 'Tutti'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

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

15

Detailed description: This system contains the next two systems of the musical score. The top system features a vocal line with lyrics 'us a Son is giv-en, un-to us a Son is'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The system number '15' is indicated on the left side.

—:

p Tutti

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

giv-en:

p Tutti

For un-to us a Child is born_____

18

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

21

24

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

and the gov-ern-ment shall

—, un-to us a Son is giv-en:

27

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

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

der, up-on His shoulder: and His Name shall be call - ed

and the gov - ern-ment shall be up-on His shoulder: and His Name shall be call - ed

and His Name shall be call - ed

and the gov - ern-ment shall be up-on His shoulder: and His Name shall be call - ed

30 *c. rip.* *f*

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

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

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

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

33 *f* *Tutti*

The Might - y God, The Ev - er - last - ing Fa - ther, The

The Might - y God, The Ev - er - last - ing Fa - ther, The

The Might - y God, The Ev - er - last - ing Fa - ther, The

The Might - y God, The Ev - er - last - ing Fa - ther, The

35

Prince of Peace!

Prince of Peace! Un-to us a Child is born, un - to

Prince of Peace! For un-to us a Child is born

Prince of Peace!

37

s.rip.

p

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

40

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

43

and His Name shall be call - ed

der, and His Name shall be call - ed

and His Name shall be call - ed

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

46

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

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

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

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

49

c. rit.
Tutti

The Might - y God, The Ev - er - last - ing Fa - ther, The

The Might - y God, The Ev - er - last - ing Fa - ther, The

The Might - y God, The Ev - er - last - ing Fa - ther, The

The Might - y God, The Ev - er - last - ing Fa - ther, The

51

Prince of Peace! For un-to us a Child is born,

Prince of Peace!

Prince of Peace! Un-to us a Child is born,

Prince of Peace! For un-to

53

p *s.rip.* *ob. p* *s.rip.* *p*

For un-to us a Child is born_____

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

56

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a rest followed by a piano (*p*) dynamic marking and a melodic line. The lyrics "For un-to us a Child is born" are written below this staff. The second staff is a piano accompaniment in bass clef, starting with a bass line and chords. The lyrics "us a Child is born, un - to us a Son is" are written below this staff. The system number "56" is printed to the left of the piano accompaniment.

un-to us a Son is giv-en:

un - to us a Son is giv-en: and the gov - ernment shall

giv - en:

59

Detailed description: This system contains the second two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a rest followed by a melodic line. The lyrics "un-to us a Son is giv-en:" are written below this staff. The second staff is a piano accompaniment in bass clef, starting with a bass line and chords. The lyrics "un - to us a Son is giv-en: and the gov - ernment shall" are written below this staff. The system number "59" is printed to the left of the piano accompaniment.

and the gov - ernment shall be, shall be up - on _____ His
be, shall be up - on _____ His shoul - der,

Ob. unis. col Soprano

62

Detailed description: This block contains the musical notation for measures 62, 63, and 64. It features four vocal staves and a grand staff. The first staff has the lyrics 'and the gov - ernment shall be, shall be up - on _____ His'. The second staff is empty. The third staff has the lyrics 'be, shall be up - on _____ His shoul - der,'. The fourth staff is empty. The grand staff (measures 62-64) is marked with '62' and includes the instruction 'Ob. unis. col Soprano'.

shoul - der, and His Name shall be call - ed
and the gov - ernment shall be up - on His shoulder: and His Name shall be call - ed
and His Name shall be call - ed
and the gov - ernment shall be up - on His shoulder: and His Name shall be call - ed

65

Detailed description: This block contains the musical notation for measures 65, 66, and 67. It features four vocal staves and a grand staff. The first staff has the lyrics 'shoul - der, and His Name shall be call - ed'. The second staff has the lyrics 'and the gov - ernment shall be up - on His shoulder: and His Name shall be call - ed'. The third staff has the lyrics 'and His Name shall be call - ed'. The fourth staff has the lyrics 'and the gov - ernment shall be up - on His shoulder: and His Name shall be call - ed'. The grand staff (measures 65-67) is marked with '65' and includes a dynamic marking 'f'.

68

*c. rip.
Tutti*

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

70

The Might - y God, The Ev - er - last - ing Fa - ther,
 The Might - y God, The Ev - er - last - ing Fa - ther____,
 The Might - y God, The Ev - er - last - ing Fa - ther____,
 The Might - y God, The Ev - er - last - ing Fa - ther,

Prince of Peace! For un - to

Prince of Peace! For un - to

Prince of Peace! For un - to

Prince of Peace! Un - to us a Child is born, un - to

72

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

74

75

giv - en, un - to us a Son is

76

giv - en, un - to us a Son is

77

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

78

—, 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

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

85

The Might - y God, The Ev - er - last - ing Fa - ther, The
 The Might - y God, The Ev - er - last - ing Fa - ther, The
 The Might - y God, The Ev - er - last - ing Fa - ther, The
 The Might - y God, The Ev - er - last - ing Fa - ther, The

87



Prince of Peace, The Ev - er - last - ing Fa - ther, The Prince of Peace!

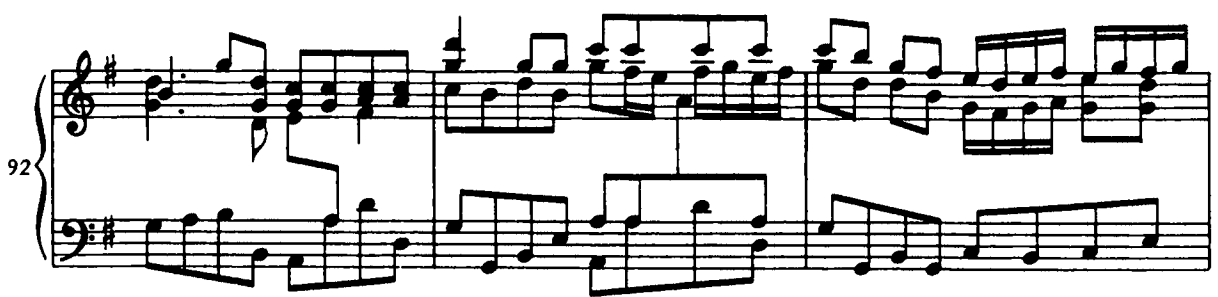
Prince of Peace, The Ev - er - last - ing Fa - ther, The Prince of Peace!

Prince of Peace, The Ev - er - last - ing Fa - ther, The Prince of Peace!

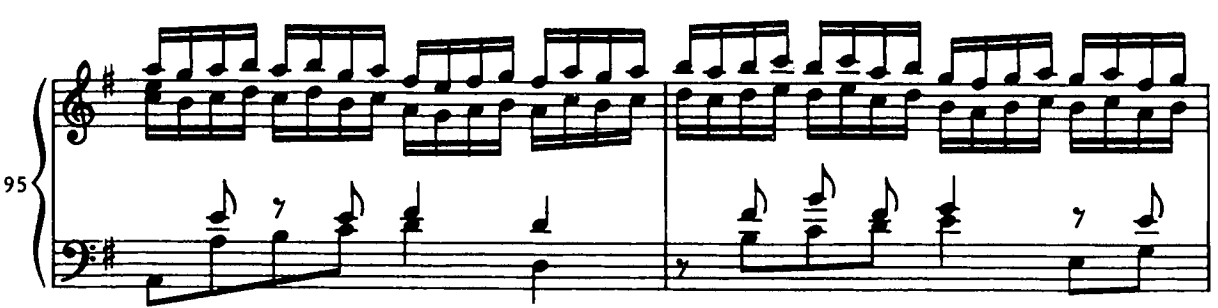
Prince of Peace, The Ev - er - last - ing Fa - ther, The Prince of Peace!



89



92



95

97

Musical score for measures 97-100. The piece is in G major and 3/8 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment.

12. Pifa
Larghetto e mezzo piano

Viol., Vc.
Continuo
(Cemb., Vc.,
Violone, Fag.)

Musical score for measures 1-3 of '12. Pifa'. The tempo is 'Larghetto e mezzo piano'. The right hand (Viol., Vc.) has a melodic line with trills (tr) and a 's. rip.' (sordina ripieno) marking. The left hand (Continuo) provides a harmonic accompaniment with sustained chords.

4

Musical score for measures 4-6 of '12. Pifa'. The right hand continues the melodic line with trills, and the left hand maintains the accompaniment.

7

Musical score for measures 7-9 of '12. Pifa'. The right hand features a melodic phrase with trills, and the left hand provides a steady accompaniment.

10

Musical score for measures 10-12 of '12. Pifa'. The right hand has a melodic line with trills, and the left hand continues the accompaniment.

15. Chorus
Allegro

Soprano

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

Alto

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

Tenore

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

Basso

Trbe. (da lontano ed un poco piano),
Ob., Viol., Va.

c. rip.
Ob. unis. c. Sopr.

Continuo
(Cemb., Vc.,
Violone, Fag.)

f
s. Violone

high - - - - est,

high - - - - est,

high - - - - est,

s. Trbe.

and peace on earth,

and peace on earth,

5

c. Violone

p

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics 'and peace on earth,' are written under the vocal lines. The piano accompaniment begins at measure 5, marked with a piano (*p*) dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand, with some chords in the right hand.

glo - ry to God, glo - ry to God,

glo - ry to God, glo - ry to God,

glo - ry to God, glo - ry to God,

10

c. Trbe.

f

s. Violone

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics 'glo - ry to God, glo - ry to God,' are written under the vocal lines. The piano accompaniment begins at measure 10, marked with a forte (*f*) dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand, with some chords in the right hand.

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

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

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

and

12

s. Trbe.

c. Violone

peace on earth, good - will_

peace on earth, good - will_ to - wards

15

p

s. Fag.

f

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

25

This block contains the first system of a musical score. It features four vocal staves for men's voices, each with the lyrics "men. Glo - ry to God,". Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef). The music is in a key with two sharps (D major) and a 4/4 time signature. The piano part includes a complex, rhythmic accompaniment with many beamed notes.

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

27

This block contains the second system of the musical score. It features four vocal staves for men's voices, each with the lyrics "glo - ry to God in the high - - est,". Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef). The piano part continues with a complex, rhythmic accompaniment similar to the first system.

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

36 *c. Violone*

Detailed description: This block contains the first system of a musical score, measures 36 through 39. It features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The lyrics are "good-will, good-will, good-will to - wards men". The piano accompaniment is in the right and left hands, with the right hand playing chords and the left hand playing a bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4.

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

40 *s. Trbe.* *s. rip.*
s. rip. *s. Violone*

Detailed description: This block contains the second system of the musical score, measures 40 through 43. It features four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics "good - will _____ to - - wards men.", "will _____ to - wards men.", "_____, good - will _____ to - wards men.", and "_____, good - will to - wards men.". The piano accompaniment includes a section for the solo trumpet (*s. Trbe.*) and solo violin (*s. Violone*), both marked *s. rip.* (solo ripieno). The piano accompaniment continues with chords and a bass line.

44 *p* *pp* *tr* *tr*

Detailed description: This block contains the third system of the musical score, measures 44 through 47. It features two piano staves. The right hand plays chords with dynamics *p* and *pp*, and includes trills (*tr*). The left hand plays a bass line. The key signature and time signature remain the same as in the previous systems.

21. Chorus

Largo e staccato

Ob., Viol.,
Va. *s. rip.*

Viol., Va. *) *f*

Continuo
(Cemb., Vc.,
Violone, Flüg.)

3

Soprano

Sure - ly, sure - ly, He hath

Alto

Sure - ly, sure - ly, He hath

Tenore

Sure - ly, sure - ly, He hath

Basso

Sure - ly, sure - ly, He hath

5

c. rip.
Ob. unis. c. Sopr.

*) In accordance with baroque practice 7/8 should be played 7/7 in this chorus.

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,

7

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass) and sing the lyrics 'borne our griefs and car - ried our sor - rows,'. The piano accompaniment consists of two staves (treble and bass clef) with a complex, rhythmic texture. A bracket on the left side of the piano part is labeled with the number '7'.

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

9

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts sing the lyrics 'sure - ly, sure - ly, He hath borne our griefs and'. The piano accompaniment continues with a similar rhythmic texture. A bracket on the left side of the piano part is labeled with the number '9'.

car - - ried our sor - rows;

car - - ried our sor - rows; He

car - - ried our sor - rows;

car - - ried our sor - rows;

11

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

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

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

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

13

He was bruised for our iniquities; the chastisement,

He was bruised for our iniquities;

— was bruised for our iniquities; the chastisement,

He was bruised for our iniquities;

17

tise - ment, the chastisement of the chastisement,

the chastisement, the chastisement

tise - ment, the chastisement - - - ment

the chastisement, the chastisement

20

our peace was up -
of our peace was up -
of our peace was up -
of our peace was up -

22

on Him.
on Him.
on Him.
on Him.

24

23. Chorus

Allegro moderato

Ob. unis. c. Sop.

s. Violone

s. rip. simile

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,

5

Tutti

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

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

15

sheep have gone a - stray

sheep have gone a - stray

sheep have gone a - stray,

sheep have gone a - stray,

18

we have turn - ed,
we have turn -

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

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

28

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

31

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

34

Detailed description: This block contains the first system of a musical score, measures 34 through 36. It features four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are: 'we like sheep have' (top staff), 'we like sheep have gone a - stray _____ ,' (second staff), 'we like sheep' (third staff), and 'we like sheep' (bottom staff). The piano accompaniment consists of a right-hand melody and a left-hand bass line. Measure 34 is marked with a brace on the left.

gone a - stray _____ , have
have gone a - stray _____ ,
have

37

Detailed description: This block contains the second system of a musical score, measures 37 through 39. It features four vocal staves and a piano accompaniment. The lyrics are: 'gone a - stray _____ , have' (top staff), 'have gone a - stray _____ ,' (second staff), and 'have' (bottom staff). The piano accompaniment continues with a right-hand melody and a left-hand bass line. Measure 37 is marked with a brace on the left.

gone a - stray _____ ,

we have turn - ed

we have turn - - - - -

gone a - stray _____ ,

40

Detailed description: This system contains measures 37 through 40. It features four staves: a vocal line (top), a piano accompaniment line (second), a vocal line (third), and a piano accompaniment line (bottom). The music is in a minor key, indicated by a flat sign on the key signature. The lyrics are: 'gone a - stray _____ ,', 'we have turn - ed', 'we have turn - - - - -', and 'gone a - stray _____ ,'. Measure 40 is marked with the number '40' on the left. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes.

ev' - ry one to his own

- - - - - ed,

we have turn - - - - -

43

Detailed description: This system contains measures 41 through 44. It features four staves: a vocal line (top), a piano accompaniment line (second), a vocal line (third), and a piano accompaniment line (bottom). The music is in a minor key. The lyrics are: 'ev' - ry one to his own', '- - - - - ed,', and 'we have turn - - - - -'. Measure 43 is marked with the number '43' on the left. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

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

45

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

48

one to his own way _____, to his own way, all we like sheep,
ev' - ry one to his own way, all we like sheep,
we have turn - ed ev' - ry one to his own way, all we like sheep,
way, ev' - ry one to his own way, all we like sheep,

51 *s. Violone* *Tutti*

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

54

have gone a - stray _____,

have gone a - stray _____,

we have

57 *s. Violone, Vc.* *Tutti*

Detailed description: This block contains the first system of a musical score, measures 57 through 60. It features four vocal staves and two piano staves. The vocal parts have lyrics: "have gone a - stray", "have gone a - stray", and "we have". The piano accompaniment includes a section marked "s. Violone, Vc." and "Tutti".

we have turn - ed, we have turn - ed

we have

turn - ed, we have turn - ed,

60

Detailed description: This block contains the second system of a musical score, measures 61 through 64. It features four vocal staves and two piano staves. The vocal parts have lyrics: "we have turn - ed, we have turn - ed", "we have", and "turn - ed, we have turn - ed,". The piano accompaniment continues with a "Tutti" marking.

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

62

This block contains the musical notation for measures 60 through 63. It features four vocal staves and a piano accompaniment. The lyrics are: "we have turn - ed, we have turn - ed" on the first two staves, and "turn - ed, we have turn - ed" on the third staff. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment of quarter notes.

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

64

This block contains the musical notation for measures 64 through 67. It features four vocal staves and a piano accompaniment. The lyrics are: "ev' - ry one to his own way," on the first staff; "ev' - ry one to his own way, we have" on the second staff; "ev' - ry one to his own way," on the third staff; and "ev' - ry one to his own way, we have turn - - -" on the fourth staff. The piano part continues with similar rhythmic patterns as in the previous block.

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

66

we have turn - - -
turn - - - ed, we have turn - - -
- ed, ev' - ry
we have turn - - - ed ev' - ry

68

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

70

Detailed description: This block contains the musical notation for measures 68 through 72. 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: "ed, we have turn-ed ev'-ry one to" (measures 68-69), "ed, we have turn-ed ev'-ry one to" (measures 70-71), and "one to his own way, we have turn-ed ev'-ry one to" (measures 71-72). The piano accompaniment includes a prominent sixteenth-note pattern in the right hand.

Adagio

his own way, we have turn-ed ev'-ry one to his own way; and the
his own way, we have turn-ed ev'-ry one to his own way;
his own way, we have turn-ed ev'-ry one to his own way;
his own way, we have turn-ed ev'-ry one to his own way; and the Lord hath

73

Detailed description: This block contains the musical notation for measures 73 through 77. It features four vocal staves and a piano accompaniment. The tempo marking "Adagio" is positioned above the first vocal staff. The lyrics are: "his own way, we have turn-ed ev'-ry one to his own way; and the" (measures 73-74), "his own way, we have turn-ed ev'-ry one to his own way;" (measures 74-75), "his own way, we have turn-ed ev'-ry one to his own way;" (measures 75-76), and "his own way, we have turn-ed ev'-ry one to his own way; and the Lord hath" (measures 76-77). The piano accompaniment consists of block chords in the right hand and a steady bass line in the left hand.

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

78

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

85

24. Accompagnato (Tenore)

Larghetto

Viol., Va. *f s. rip.*
 Continuo (Cemb., Vc., Violone)

25. Chorus

Allegro

Soprano

Alto

Tenore

Basso

Tutti

He trust-ed in God that He— would de - li - ver Him, let Him de -

*Ob., Viol.,
Va.*

Viol., Va.

c. rip.

*(Cemb., Vc.,
Violone)*

He trust-ed in God that He— would de-li - ver Him,
li - ver Him, if He de-light in Him, if He de-light in Him, let Him de-li - ver Him, if

Va.

He trust - ed in
let Him de - li - ver 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—

Viol.

8

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a piano accompaniment line with lyrics. The fourth staff is a piano accompaniment line with lyrics. The key signature is B-flat major (two flats). The time signature is 3/4. The music features a mix of eighth and quarter notes.

God that He— would de - li - ver Him, let Him de - li - ver Him, if He de -
light in Him, let Him de - li - ver Him, if He de-light in Him, if He de -
Him,

11

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a piano accompaniment line with lyrics. The fourth staff is a piano accompaniment line with lyrics. The key signature is B-flat major (two flats). The time signature is 3/4. The music features a mix of eighth and quarter notes.

He trust - ed in God that He _____ would de - li - ver 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 - li - ver

14

Ob. unis. c. Sopr:

let Him de - li - ver Him, if He de - light in Him,
_____ in Him,
_____ in Him, let Him de - li - ver Him,
Him, if He de - light in Him, if He de - light in Him, let Him de -

17

let Him de - li - ver Him, if He de - light in Him,
 let Him de - li - ver Him, if He de - light in Him,
 if He de - light in Him, if He de -
 li - ver Him, He trust - ed in

20 *s. Violone* *Tutti*

He trust - ed in God, that He would de - li - ver Him, let Him de -
 light in Him, let Him de - li - ver Him, if He de -
 God, He trust - ed in God, let Him de - li - ver Him, if He de -

23

let Him de - li - ver 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,

26

trust - ed in God that He would de - li - ver Him, let Him de - li - ver Him,
 in Him, let Him de - li - ver Him, if He de - light in
 trust - ed in God, let Him de - li - ver Him, if He de - light in

29

if He de-light in Him, let Him de-li - ver Him,
 Him, if He de-light in Him, let Him de - li - ver Him,
 Him, if He de-light in Him, let Him de - li - ver Him,
 let Him de - li - ver Him, let Him de -

32

if He de - light in Him, if He de -
 let Him de - li - ver Him, if He de - light in
 He trust - ed in God that He would de - li - ver
 li - ver Him,

35

light in Him, let Him de - li - ver Him, if He de-light in Him, let
 Him, let Him de - li - ver Him, if He de -
 Him, let Him de - li - ver Him, if He de-light in Him, let
 let Him de - li - ver Him,

38

Him de - li - ver Him,
 light in Him, He trust - ed in God, let Him de - li - ver Him, if He de -
 Him de - li - ver Him, He trust - ed in God, let Him de - li - ver Him if He de - light -
 He trust - ed in God, that He would de - li - ver Him.

41

let Him de - li - ver Him,
light _____ in Him, let Him de - li - ver Him,
_____ in Him, let Him de -
_____, let Him de - li - ver Him _____, if He de - light in Him,

44

let Him de - li - ver Him, let Him de - li - ver Him,
if He de - light in
li - ver Him, if He de - light _____ in
let Him de - li - ver Him, if He de - light in

47

He trust - ed in God, that He would de - li - ver Him, let Him de -
 Him, He trust - ed in God, let Him de - li - ver Him, if He de - light
 Him, if He de - light
 Him, if He de - light in Him, if He de -

50

li-ver Him, if He de - light in Him,
 in Him, let Him de - li - ver Him, let Him de - li - ver Him, if He de -
 , if He de - light in Him, let Him de - li - ver Him,
 light in Him, let Him de - li - ver Him,

53

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 -

56

Adagio

in Him, let Him de - li - ver Him, if He de - light in Him.
 in Him, let Him de - li - ver Him, if He de - light in Him.
 in Him, let Him, let Him de - li - ver Him, if He de - light in Him.
 li - ver Him, let Him, let Him de - li - ver Him, if He de - light in Him.

Adagio

59

30. Chorus A tempo ordinario

Soprano I
Soprano II
Alto
Tenore
Basso

Ob., Viol., Va.
Continuo (Cemb., Vc., Violone, Fag.)

s. rip.

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

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

Lift up your heads, and ye—gates, and be ye lift up, ye ev-er-last-ing doors, and the

Ob. unis. c. Sopr.
Vc.

5

King of Glo - ry shall come in___!

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,

c.rip.

This system contains five staves. The first three are vocal staves with lyrics. The fourth and fifth are piano accompaniment staves. The piano part includes a *c.rip.* marking.

this King of Glo - ry, who is this King of Glo - ry, who

this King of Glo - ry, who is this King of Glo - ry, who

12

This system contains five staves. The first three are vocal staves with lyrics. The fourth and fifth are piano accompaniment staves. A measure number '12' is written at the beginning of the piano part.

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

22

Who is the King of Glo - ry, who

Who is the King of Glo - ry, who

King of Glo - ry shall come in! Who is the King of Glo - ry, who

King — of Glo - ry shall come in — !

King — of Glo - ry shall come in — !

25

s. rip.

is this King of Glo-ry, who is this King of Glo-ry?
is this King of Glo-ry, who is this King of Glo-ry?
is this King of Glo-ry, who is this King of Glo-ry? The Lord of Hosts,
The Lord of Hosts,
The Lord of Hosts,
The Lord of Hosts,

28 *c. rip.*

Soprano I, II
The Lord of Hosts, He is the King of Glo-ry, He
Alto
The Lord of Hosts, He is the King of Glo-ry, He
Tenore
The Lord of Hosts, He is the King of Glo-ry, He
Basso
The Lord of Hosts, He is the King of Glo-ry, He

31

ry, the Lord of Hosts, He is the King of Glo - - - - -
ry, the Lord of Hosts, He is the King of Glo - - - - -
ry, the Lord of Hosts, He is the King of Glo - - - - -
ry,

41

ry, the Lord of Hosts, He is the King of Glo - - - - -
ry, of Glo - ry, the Lord of Hosts, He 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 - - - - -

45

the Lord of Hosts, the Lord of Hosts, the Lord of Hosts,

the Lord of Hosts, the Lord of Hosts, the Lord of

the Lord of Hosts, the Lord of Hosts, the Lord of

the Lord of Hosts, the Lord of Hosts, the Lord of

55

the Lord of Hosts, He is the King of Glo - - - - -

Hosts, the Lord of Hosts, He is the King of Glo - -

Hosts, the Lord of Hosts, He is the King of Glo - -

Hosts, the Lord of Hosts, He is the King of Glo - - - - -

58

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

61

is the King of Glo-ry, the Lord of Hosts, the Lord of
is the King of Glo-ry, the Lord of Hosts, the Lord of Hosts_____
is the King of Glo-ry, the Lord of Hosts, the Lord of
is the King of Glo-ry, the Lord of Hosts, the Lord of

64

Vc.

Hosts, the Lord of Hosts, He is the King of Glo - - -
- - - - - , He is the King - - - , the King of Glo - - -
Hosts, the Lord of Hosts, He is the King of Glo - ry, the King of Glo - -
Hosts, the Lord of Hosts, He is the King of Glo - - - -
67 *Vc.*

- - - - - ry, the King of Glo - ry, He
- - - - - ry, the King of Glo - ry, He
- - - - - ry, the King of Glo - ry, He
- - - - - ry, the King of Glo - ry, He
70

is the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.

is the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.

is the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.

is the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.

73

Recitative

Tenore

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

Continuo
(Cemb., Vc.)

T.

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

3

39. Chorus Allegro

Soprano
Hal - le - lu - jah,

Alto
Hal - le - lu - jah,

Tenore
Hal - le - lu - jah,

Basso
Hal - le - lu - jah,

*Trbe., Timp., Ob.,
Viol., Va.*
s. rip. *Ob. unis. c. Sopr.*

*Continuo
(Cemb., Vc.,
Violone, Fag.)*



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

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

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

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

c. rip. per tutto



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

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

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

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

9

for the Lord God Om-ni - po-tent reign-eth, 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, 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!

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

12

God Om-ni - po - tent reign - eth, Hal-le - lu - jah, Halle-lujah, Hallelu -
 Hal-le - lujah, Hallelu - jah, Hallelu-jah, Halle - lu - jah, Hal - le - lu -
 lu - jah, Halle-lu-jah, Halle - - lu - jah, Hallelu-jah! for the Lord
 Hal-le-lu-jah! for the Lord

23 *Tutti*

jah, Halle - lu - jah, Hal - le - lu - jah, Hallelu-jah, Hal-le-lu - jah, Halle - lu - jah,
 jah, Halle - lu - jah, Halle - - lu - jah, Halle - lu - jah, Halle-lu - jah,
 God Om-ni - po - tent reign - eth, Hallelu-jah, Halle-lu - jah, Halle - lu - jah,
 God Om-ni - po - tent reign - eth, Halle - lu - jah, Halle-lu - jah,

26

Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle - lu - jah, Hal -
for the Lord God Om-ni - po-tent reign - eth, Hallelu-jah,
for the Lord God Omni - po-tent reign - eth, Hal -
Halle-lu-jah, Halle - lu-jah, Halle-lu-jah, Halle - lu-jah, Hallelu-jah, Halle-

29

le - lu - jah! The King-dom of this world
Hal - le - lu - jah! The King-dom of this world
le - - lu - jah! The King-dom of this world
lu-jah, Halle - lu - jah! The King-dom of this world

32

is be - come the King-dom of our Lord and of His Christ, and of His

is be - come the King-dom of our Lord and of His Christ, and of His

is be - come the King-dom of our Lord and of His Christ, and of His

is be - come the King-dom of our Lord and of His Christ, and of His

36

Christ;

Christ;

Christ; and He shall reign for ev - er and ev - er -

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

41

tasto solo

Tutti

and

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

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

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

Viol. II

Viol. I

46

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

and ev - er, for ev - er and ev - er, King of Kings_____

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

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

49

—, and Lord of Lords _____,

—, and Lord of Lords _____

ev-er, Halle-lu-jah, Halle - lu-jah, for ev-er and ev-er, Hal-le-lu-jah, Halle -

ev-er, Halle-lu-jah, Halle - lu-jah, for ev-er and ev-er, Halle -lu-jah, Halle -

53

King of Kings _____, and Lord of

—, for ev-er and ev-er, Halle-lu-jah, Halle - lu-jah,

lu-jah, for ev-er and ev-er, Halle -lu-jah, Hal-le - lu-jah,

lu-jah, for ev-er and ev-er, Halle -lu-jah, Halle - lu-jah,

57

Lords _____, King of Kings _____
for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah, for ev-er and
for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah, for ev-er and
for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah, for ev-er and

61

_____, and Lord of Lords _____, and Lord of
ev-er, Hal-le-lu-jah, Hal-le-lu-jah, King of Kings, and Lord of
ev-er, Hal-le-lu-jah, Hal-le-lu-jah, King of Kings, and Lord of
ev-er, Hal-le-lu-jah, Hal-le-lu-jah, King of Kings, and Lord of

65

Lords, and He shall reign, and

Lords, and He shall reign, and He shall

Lords, and He shall reign, and He shall reign,

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

69 *s. Violone*

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

reign for ev - er and ev - er, King of Kings, for ev - er and

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

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

72 *Tutti*

ev - er, Hal-le - lu - jah, Hal-le - lu - jah, and He shall
ev - er, and He shall reign, Hal-le - lu - jah, Hal-le - lu - jah, and
—, and He shall reign _____, and He shall
ev - er, and He shall reign, Hal-le - lu - jah, Hal-le - lu - jah, and He shall

76

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

79

172

47. Chorus

Largo

Soprano

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Alto

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Tenore

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Basso

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Ob. unis. c. Sopr.

*Trbc., Timp.,
Ob., Viol., Va.*

c. rip. per tutto

*Continuo
(Cemb., Vc.,
Violone, Fag.)*

Andante

God by His blood, to re - ceive po - wer and rich - es, and

God by His blood, to re - ceive po - wer and rich - es, and

God by His blood, to re - ceive po - wer and rich - es, and

God by His blood, to re - ceive po - wer and rich - es, and

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

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

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

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

9

Largo

wor - thy is the Lamb that was slain, and hath re - deem - ed us to

wor - thy is the Lamb that was slain, and hath re - deem - ed us to

wor - thy is the Lamb that was slain, and hath re - deem - ed us to

wor - thy is the Lamb that was slain, and hath re - deem - ed us to

s. Trbe.

12

Andante

God, to God by His blood, to re-ceive po-wer, and rich-es, and
 God, to God by His blood, to re-ceive po-wer, and rich-es, and
 God, to God by His blood, to re-ceive po-wer, and rich-es, and
 God, to God by His blood, to re-ceive po-wer, and rich-es, and

17

c. Trbe.

wis-dom, and strength, and hon-our, and glo-ry, and bless-ing.
 wis-dom, and strength, and hon-our, and glo-ry, and bless-ing.
 wis-dom, and strength, and hon-our, and glo-ry, and bless-ing.
 wis-dom, and strength, and hon-our, and glo-ry, and bless-ing.

21

Larghetto

24

s. Violone

Cemb., Va., Fag.

Bless - ing and hon - our, glory and pow'r be un - to Him, be un - to Him that sit - teth up - on the

Bless - ing and hon - our, glory and 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.

Viol., Va., Cemb.

27

Him that sit-teth upon the throne _____, and un - to the Lamb _____
 Bless - ing and
 that sit-teth upon the throne, and un - to the Lamb,

Ob., Viol. I *Viol. II*
Va.

30

_____, for ev - er and ev - er, for ev - er and ev - er, glo - - - - ry,
 hon - our, glory and pow'r be un - to Him, be un - to Him, for ev - er and ev - er, for
 for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and
 blessing and honour, glory and pow'r be un - to Him, be un - to

Tutti

33

that sit-teth upon the throne, and
 ev - er, that sit-teth upon the throne _____, up - on the throne _____, and
 ev - - er, and
 Him that sit-teth upon the throne _____, up - on the throne, up - on the throne _____, and

36

un - to the Lamb, blessing and hon-our, glory and pow'r be unto
 un - to the Lamb, blessing and honour, glory and pow'r be un-to Him, glo -
 un - to the Lamb, blessing and
 un - to the Lamb, blessing and honour, glory and pow'r be un - to Him, for ev - er,

39

s. Violone

Him, glo - ry be un-to Him,
- ry be un-to Him, that sit-teth up-on the throne _____
honour, glory and pow'r be un-to Him, and un - to the Lamb,
that sit-teth upon the throne _____

42

Tutti

Detailed description: This block contains the first system of a musical score, measures 40-42. It features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Him, glo - ry be un-to Him, - ry be un-to Him, that sit-teth up-on the throne _____ honour, glory and pow'r be un-to Him, and un - to the Lamb, that sit-teth upon the throne _____". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A "Tutti" marking is placed above the piano part at measure 42. The system number "42" is written to the left of the piano part.

that sit-teth upon the throne, that sit-teth up-on the throne _____
_____, that sit-teth up-on the throne, for
blessing and
_____, and un - to the Lamb, for

45

Detailed description: This block contains the second system of a musical score, measures 43-45. It features four vocal staves and a piano accompaniment. The lyrics are: "that sit-teth upon the throne, that sit-teth up-on the throne _____, that sit-teth up-on the throne, for blessing and _____, and un - to the Lamb, for". The piano accompaniment continues with the same texture as in the previous system. The system number "45" is written to the left of the piano part.

48

... , for ev-er and ev - er, and un - to the Lamb, for
 ev - er and ev - er, and un - to the Lamb, for
 hon-our, glory and pow'r be un - to Him, blessing and honour, glory and pow'r be un - to Him, for
 ev - er and ev - er, blessing and honour, glory and pow'r be un - to Him, for

51

ev - er, bless-ing and hon - our, glory and pow'r be un - to
 ev - er, bless-ing and hon - our, glory and pow'r be un - to
 ev - er, bless-ing and hon - our, glory and pow'r be un - to
 ev - er,

s. Violone

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

53

c. Trbe.
Tutti

bless - ing, hon - our, glo - ry and pow - er be un - to
 Him, be un - to Him, bless - ing, hon - our, glo - ry and pow - er be un - to
 Him, be un - to Him, bless - ing, hon - our, glo - ry and pow - er be un - to
 Him, be un - to Him, bless - ing, hon - our, glo - ry and pow - er be un - to

55

Him that sit-teth upon the throne _____, up - on the throne, and un - to the

Him that sit-teth upon the throne _____, and un - to the

Him that sit-teth upon the throne, and un - to the

Him that sit-teth upon the throne, and _____ un - to the Lamb, un-to the

58

Lamb _____, for ev - er, for ev - er and ev - er, for

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

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

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

61

Musical score for measures 24-28. The score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and are currently empty. The fifth staff is a grand staff (piano) with a treble and bass clef. It contains a complex piano accompaniment with many sixteenth and thirty-second notes.

Musical score for measures 29-33. The score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and contain the lyrics "A - men, A-men, A - - -". The fifth staff is a grand staff (piano) with a treble and bass clef. It contains a piano accompaniment. The word "Tutti" is written above the piano staff in measure 31, and "c. rip." is written above the piano staff in measure 32.

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

34

Detailed description: This block contains the first system of a musical score, measures 34 through 38. It features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The lyrics are 'men, A - -' for the soprano, 'men, A - men, A -' for the alto, 'men, A - -' for the tenor, and 'men, A - - men, A - -' for the bass. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4.

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 - -

39

Detailed description: This block contains the second system of a musical score, measures 39 through 43. It features four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics: 'men, A - men, A - - - men, A - - -' for the soprano, 'men, A - - - men, A - men, A - - -' for the alto, '- men, A - - men, A - men, A - men, A - - -' for the tenor, and '- men, A - - - men, A - - men, A - -' for the bass. The piano accompaniment continues with the same right-hand and left-hand parts as in the first system. The key signature and time signature remain the same.

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

44 *Tutti*

Detailed description: This block contains the first system of a musical score, measures 44 through 47. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The vocal parts are in a high register, with lyrics 'men, A' repeated across the staves. The piano accompaniment is in a high register as well, with a 'Tutti' dynamic marking. The key signature has two sharps (F# and C#) and the time signature is 4/4.

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

48 *Vc., Cemb.*

Detailed description: This block contains the second system of a musical score, measures 48 through 51. It features four vocal staves and a grand staff for piano. The vocal parts continue with the lyrics 'men, A'. The piano accompaniment includes a section for 'Vc., Cemb.' (Violin and Cembalo). The key signature and time signature remain the same as in the first system.

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

60

Vc., Cemb.

Detailed description: This block contains the first system of a musical score, measures 60 through 63. It features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are 'men, A - - -' for the soprano and alto parts, and 'men, A - - - men, A - - -' for the tenor and bass parts. The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with a steady eighth-note bass line. A '60' is written to the left of the piano part. The label 'Vc., Cemb.' is placed above the piano part.

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

64

Tutti

Detailed description: This block contains the second system of a musical score, measures 64 through 67. It features four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics: soprano and alto have '- - - - - men, A - men,', tenor has '- - - - - men, A - - - - - men,', and bass has 'A - - - - - men, A - men,'. The piano accompaniment continues with a similar texture to the first system, but with a 'Tutti' marking above the right-hand part. A '64' is written to the left of the piano part.

