

THE MESSIAH

PART I

NO. 1. - OVERTURE

G. F. Händel

Grave (♩ = 120)

The first system of the Overture begins with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The tempo is marked 'Grave' with a quarter note equal to 120 beats per minute. The first measure starts with a piano (*p*) dynamic. The music consists of a series of chords and moving lines in both hands.

The second system continues the musical texture with various chordal and melodic figures. The dynamics remain consistent with the first system.

The third system features a fortissimo (*ff*) dynamic in the first measure, followed by a pianissimo (*pp*) dynamic in the fifth measure. The musical structure continues with complex harmonic relationships.

The fourth system maintains the dense, chordal texture characteristic of the Overture, with intricate voicings in both staves.

The fifth system concludes the Overture with a fortissimo (*ff*) dynamic. The final measure ends with a whole note chord in the bass clef.

Allegro moderato (♩ = 116)

The first system of music consists of two staves. The treble staff begins with a piano (*p*) dynamic marking. The music features a series of eighth and sixteenth notes in the right hand, while the left hand has a few chords. A first ending bracket labeled "L.H." spans the final two measures of the system.

The second system continues the piece with similar rhythmic patterns. The right hand has a more active melodic line with some slurs, while the left hand provides harmonic support with chords and occasional single notes.

The third system is marked with a section letter "A" and a mezzo-forte (*mf*) dynamic. The right hand features a more complex melodic line with many slurs and ties. The left hand has a steady accompaniment of chords.

The fourth system continues the piece. The right hand has a melodic line with some grace notes. The left hand has a consistent accompaniment. A dynamic marking of *mf* is present in the bass staff.

The fifth system features a piano (*p*) dynamic marking. The right hand has a melodic line with some slurs. The left hand has a steady accompaniment of chords.

The sixth system is marked with a section letter "B" and a piano (*p*) dynamic. The right hand has a melodic line with some slurs. The left hand has a steady accompaniment of chords.

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, rhythmic melody with many beamed notes. The bass staff provides a harmonic accompaniment with chords and some melodic lines.

Second system of musical notation, continuing the piece. A section marked with a 'C' (Crescendo) begins in the treble staff. The bass staff continues with its accompaniment.

Third system of musical notation, showing further development of the melody and accompaniment.

Fourth system of musical notation, featuring a section marked with 'mf' (mezzo-forte) in the bass staff. The treble staff has a melodic line with some grace notes.

Fifth system of musical notation, continuing the musical progression.

Sixth system of musical notation, featuring a section marked with 'D' (Diminuendo) and 'cresc.' (crescendo) in the bass staff. The treble staff continues with its melodic line.

First system of musical notation, consisting of a treble and bass clef staff. The music is in G major and 2/4 time. The right hand features a continuous eighth-note pattern, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It begins with a dynamic marking of *f* and a chordal symbol 'E' above the treble staff. The right hand continues with eighth-note patterns, and the left hand features a more active bass line with eighth notes.

Third system of musical notation. The right hand has a melodic line with some slurs, and the left hand continues with a steady accompaniment of eighth notes.

Fourth system of musical notation. The right hand features a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

Fifth system of musical notation. It starts with a dynamic marking of *ff* and a chordal symbol 'F' above the treble staff. The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

Sixth system of musical notation. The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

Seventh system of musical notation. It begins with the tempo marking 'Più lento' above the treble staff. The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

№ 2. - RECITATIVE FOR TENOR

"COMFORT YE MY PEOPLE"

Isaiah xl: 1-3

Larghetto e piano (♩ = 80)

First system of piano accompaniment, featuring treble and bass staves with chords and a melodic line in the right hand.

TENOR SOLO

Com - fort ye, com - -

Second system of music, including the tenor solo vocal line and piano accompaniment. The vocal line begins with "Com - fort ye, com - -". Dynamics include *p* and *sp*.

- fort ye — my peo-ple, com - fort ye, *ad lib.*

Third system of music, including the tenor solo vocal line and piano accompaniment. The vocal line continues with "- fort ye — my peo-ple, com - fort ye, *ad lib.*". Dynamics include *sp*.

A *a tempo*

com - - - fort ye my peo-ple,

a tempo

Fourth system of music, including the tenor solo vocal line and piano accompaniment. The vocal line begins with "com - - - fort ye my peo-ple, *a tempo*". Dynamics include *p* and *sp*.

saith your God, saith your God;

fp *mf*

speak ye com-fort-a-bly to Je-ru-sa-lem, speak ye

p simile

com-fort-a-bly to Je-ru-sa-lem, and cry un-to her that her

B 1) *mf*

war-fare, her war-fare is ac-com-plish'd, that her in-

2) *p*

Original orchestral score has:

22945

1)
cry un-to her

2)
is ac-com-plish'd

i - qui - ty is par - don'd, that her in - i - qui - ty is par - -

don'd.

mf

C

The voice of him that crieth in the wilderness, Pre - pare ye the way of the

Lord, make straight in the desert a high - way for our God.

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

Isalah xl: 4

Andante (♩=80)

First system of piano introduction. Treble and bass staves in G major (one sharp). The tempo is Andante with a quarter note equal to 80 beats per minute. The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with grace notes, while the left hand provides a steady accompaniment.

Second system of piano introduction. The right hand continues with grace notes and melodic phrases, marked with dynamics *p* and *f*. The left hand maintains the accompaniment.

TENOR SOLO
 Ev-'ry val-ley,

Third system, featuring the Tenor Solo. The vocal line is on a single staff in G major. The piano accompaniment continues with dynamics *f* and *p*.

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

Fourth system, continuing the Tenor Solo. The vocal line is on a single staff. The piano accompaniment continues with dynamics *p*, *mf*, and *p*.

ex-alt -

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

shall be ex-alt -

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



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

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature is three sharps (F#, C#, G#).



plain, the crook-ed

This system contains the second line of the musical score. It continues the vocal line and piano accompaniment from the first system.



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

crese. *p*

This system contains the third line of the musical score. It includes dynamic markings: *crese.* (crescendo) and *p* (piano).



simile

This system contains the fourth line of the musical score. It includes the dynamic marking *simile* (simile).

— and the rough plac-es plain .

p *mf*

Ev-'ry val-ley, ev-'ry val-ley—

C

p *f* *p*

— shall be ex-alt —

p *f*

— ed,

p *f*

D

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

- ed, and ev-'ry moun-tain and

hill made low; the crook-ed straight, the

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

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

This system contains the first line of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The lyrics are "and the rough plac-es plain, and the rough plac-es".

plain, the crook-ed straight,

f

This system contains the second line of the musical score. The vocal line continues with the lyrics "plain, the crook-ed straight,". The piano accompaniment includes a dynamic marking of *f* (forte).

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

colla voce *fa tempo*
senza Ped.

This system contains the third line of the musical score. It begins with the instruction *ad lib.* and a fermata over the letter **E**. The lyrics are "and the rough plac - es plain.". The piano accompaniment includes the instructions *colla voce*, *fa tempo*, and *senza Ped.* (senza Pedal).

tr tr tr *p*

This system contains the fourth line of the musical score. The piano accompaniment features trills in the right hand, indicated by *tr* above the notes, and a dynamic marking of *p* (piano).

f *p* *cresc.* *f*

This system contains the fifth and final line of the musical score. The piano accompaniment includes dynamic markings of *f* (forte), *p* (piano), *cresc.* (crescendo), and *f* (forte).

Nº 4. - CHORUS

"AND THE GLORY OF THE LORD"

Isaiah xl: 5

Allegro

SOPRANO

ALTO

TENOR

BASS

Allegro (♩ = 112)

The musical score is written for Soprano, Alto, Tenor, and Bass voices, and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro' with a metronome marking of ♩ = 112. The score consists of three systems. The first system shows the vocal staves and piano accompaniment. The second system continues the piano accompaniment. The third system includes the vocal parts with the lyrics: 'And the glo - ry, the glo-ry of the Lord, the glo-ry of the And the glo - ry, the glo-ry of the'. The piano accompaniment features chords and melodic lines in both hands.

*) According to the original score.

Lord shall be re - -

Lord shall be re - - veal - - ed,

Lord shall be re - - veal - -

mf

veal - - ed, and the glo - ry, the glo-ry of the

shall be re - veal-ed,

mf and the glo - ry, the glo-ry of the Lord

- ed, shall be re - veal-ed,

Lord shall be re - veal'd, and the

be re - - veal - - ed, and the

shall be re - veal - - ed, and the

and the

f **A**

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

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

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

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

mf
and all flesh - shall

see it to - geth-er,

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

B

and all flesh shall see it to - geth - - -
 and all flesh shall see it to - geth - -
 for the mouth of the Lord hath spok-en
 For the mouth of the Lord hath spok-en

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

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

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

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

mouth of the Lord hath spok - en it.

mouth of the Lord hath spok - en it.

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

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

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

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

flesh shall see it to - geth - er; the mouth of the Lord hath

see it to - geth - er; and the glo - ry, the glo - ry of the

see it, shall see it to - geth - er;

flesh shall see it to - geth - er;

spok - en it,

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

and all flesh -

and all flesh -

for the mouth of the Lord hath

flesh - shall see it to - geth - er; for the

shall see it to - geth - er; the glo - ry, the glo - ry of the

shall see it to - geth - er;

spok - en it, hath - spok - - - en it; **E**

mouth of the Lord hath spok - en it; and all

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

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

ff

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

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

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

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

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

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

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

F

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

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

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

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

Adagio

Lord — hath spok - - en it

Lord — hath spok - - en it.

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

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

Adagio

No 5. - RECITATIVE FOR BASS

"THUS SAITH THE LORD"

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

Andante (♩ = 76)

BASS SOLO

Thus saith the Lord, the Lord of Hosts:

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

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

and I will shake, and I will shake

all na-tions; I'll

p

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

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

sire

cresc.

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

of all na - tions shall come.

B *Recit.*

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

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

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

No 6. - AIR FOR BASS

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

Malachi iii: 2

Larghetto (♩ = 88)

BASS SOLO A

But who may a -

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

He__ ap - pear-eth? who shall__ stand when

B

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

The first system of music features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by a half note 'He', a quarter note 'ap', a quarter note 'pear', and a quarter note 'eth?'. There is a full bar rest, then a quarter rest, followed by a half note 'But', a quarter note 'who', a quarter note 'may', a quarter note 'a', a quarter note 'bide', a quarter note 'but'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *mf* and *p*.

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

The second system continues the vocal line with a quarter note 'who', a quarter note 'may', a quarter note 'a', a quarter note 'bide', a quarter note 'the', a quarter note 'day', a quarter note 'of', a quarter note 'His', a quarter note 'com', a quarter note 'ing?'. There is a full bar rest, then a quarter rest, followed by a half note 'and'. The piano accompaniment continues with chords and moving lines, including dynamic markings *mf* and *p*.

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

The third system features a vocal line with a quarter note 'who', a quarter note 'shall', a quarter note 'stand', a quarter note 'when', a quarter note 'He', a quarter note 'ap', a quarter note 'pear', and a quarter note 'eth?'. The piano accompaniment continues with chords and moving lines, including dynamic markings *mp* and *p*.

C

and who shall stand when

The fourth system features a vocal line with a quarter rest, a quarter note 'and', a quarter note 'who', a quarter note 'shall', a quarter note 'stand', and a quarter note 'when'. The piano accompaniment continues with chords and moving lines, including dynamic markings *p* and *mf*.

- He ap - pear -

The fifth system features a vocal line with a quarter note 'He', a quarter note 'ap', a quarter note 'pear', and a quarter note '-'. The piano accompaniment continues with chords and moving lines.

eth? when He ap - pear -

D

eth?

Prestissimo (♩ = 138)

pp

cresc.

For He is like a re -

p

fin - er's fire,

for He is like — a re -

fin -

- er's — fire.

E
Who shall stand when He ap -

pear - eth? For He is like a re -

fin -

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

- er's fire, for

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

He is like a re - fin -

f

- er's fire,

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

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

p *colla voce*

F Larghetto (Tempo I)

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

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

peareth? when He ap - peareth?

G Prestissimo

For He is like a re - fin - er's

fire, like a re - fin - er's

fire, and who shall stand when He,

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

stand when He ap - -

pear - eth? For He is

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

fire, — and who shall

stand when He ap - - -

pear - eth, when He ap - - -

pear - eth? For He is

like a re - - fin - - -

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains three measures of music, each starting with a fermata. The piano accompaniment is shown in two staves below, with a grand staff clef. The right hand has a treble clef and the left hand has a bass clef. The piano part features chords and moving lines in both hands. Dynamics markings *f* and *p* are present in the piano part.

I Adagio

The second system includes lyrics: "er's fire, for He is like a re-fin-er's". The system consists of three staves. The top staff is the vocal line with lyrics. The piano accompaniment is in two staves. Dynamics markings include *cresc.* and *mf*. The tempo is marked "I Adagio".

Prestissimo

The third system is marked "Prestissimo". It consists of three staves. The top staff is empty, with the word "fire." written below it. The piano accompaniment is in two staves, featuring a fast, rhythmic pattern of chords and eighth notes. The dynamic marking *f* is present.

The fourth system consists of three staves. The top staff is empty. The piano accompaniment is in two staves, continuing the fast, rhythmic pattern of chords and eighth notes.

The fifth system consists of three staves. The top staff is empty. The piano accompaniment is in two staves, continuing the fast, rhythmic pattern of chords and eighth notes.

No 7.- CHORUS

"AND HE SHALL PURIFY"

Malachi iii: 3

Allegro

SOPRANO

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

ALTO

TENOR

BASS

Allegro (♩ = 72)

mp

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

mf
And He shall

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

A

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

the sons of Le - - - vi,

A

and He shall pu - ri - fy

the sons

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

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

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

B

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

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

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

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

B

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

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

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

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

mf

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

ness, in right - eous - ness, and He shall

ness, in right - eous - ness and He shall

ness, in right - eous - ness, and He shall

mf

pu - - ri - fy,

pu - - ri - fy,

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

mf

mf
and He shall pu - ri -

and He shall pu - - ri - - fy,

and He shall pu - - ri - - fy,

f
the sons of Le - - vi,

C

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

C

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

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

and He shall pu - ri - fy the sons of

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

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with a whole rest. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with two staves (treble and bass clef).

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

and He shall pu - ri - fy and He shall

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

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

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with two staves (treble and bass clef).

D

pu - ri - fy the sons

and He shall pu - ri - fy

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

D

and He shall pu - ri - fy,

of Le - - vi,

the sons of

fy the sons of Le - - vi, the

shall pu - ri -

Le - - vi,

sons of Le - - -

Detailed description: This system contains four staves. The top staff is a vocal line with a melodic line of eighth and sixteenth notes. The second staff is a vocal line with rests and a few notes. The third staff is a vocal line with rests and a few notes. The fourth staff is a piano accompaniment with a bass line of quarter notes and a treble line of eighth and sixteenth notes.

and He shall pu - ri - fy

fy, shall pu - ri - fy,

shall pu - ri - fy the sons

vi, and

Detailed description: This system contains four staves. The top staff is a vocal line with rests and a few notes. The second staff is a vocal line with a melodic line of eighth and sixteenth notes. The third staff is a vocal line with a melodic line of eighth and sixteenth notes. The fourth staff is a piano accompaniment with a bass line of quarter notes and a treble line of eighth and sixteenth notes.

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

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

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

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

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

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

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

mf

Nº 8.— RECITATIVE FOR ALTO

“BEHOLD! A VIRGIN SHALL CONCEIVE”

Isaiah vii: 14.— Matt. i: 23

ALTO SOLO

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

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

Nº 9.— AIR FOR ALTO, AND CHORUS

“O THOU THAT TELLEST GOOD TIDINGS TO ZION”

Isaiah xl: 9

Andante (♩ = 144)

0

p

A

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

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

p *mf*

O thou that tell-est good

p

B

ti-dings to Zi-on, get thee

mf *p*

up in - to the high moun -

- tain! get thee up in - to the high

moun -

C
- tain!

p

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

up thy voice with strength! lift it

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

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

Be - hold your God! be - hold your God! Say

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

hold your God! be - hold your God!

E
be - hold your God!

o
p

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

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

a - rise, a -

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

and the glo - - - - -

- ry of the Lord, the

G
 glo - ry of the Lord is

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

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

glo - ry, the glo - ry of the Lord

is ris - en up - on thee.

colla voce

CHORUS

H

SOPRANO

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

ALTO

TENOR

BASS

H

O thou that tell - est good

ti - dings to Je - ru - sa - lem, O

O thou that tell - est good

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

ti - dings to Zi - on, good ti - dings to Je - ru - sa - lem,

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

ti - dings to Zi - on, to Zi - on, a - -

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

I

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

I

U.H.

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

U.H.

hold, the glo - - ry of the Lord is
 hold, the glo - - ry of the Lord is
 hold, the glo - - ry of the Lord is
 hold, the glo - - ry of the Lord is

U.H.

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

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

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

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

K

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

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

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

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

K

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

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

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

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

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold. the

hold, be - - hold, the

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

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

glo - ry of the Lord, of the Lord,

glo - ry of the Lord, of the Lord,

the glo - - - ry of the

glo - - - ry of the Lord

the glo - - - ry of the

the glo - - - ry of the

Lord is ris - en up - on thee
 is ris - en up - on thee.
 Lord is ris - en up - on thee.
 Lord is ris - en up - on thee.

allargando

L

This musical score is for a hymn, page 59. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Lord is ris - en up - on thee." The piano part includes a section marked *allargando* and a section marked **L** (Lento). The score is written in a standard musical notation with treble and bass clefs for the piano part.

No. 10. - RECITATIVE FOR BASS

"FOR BEHOLD, DARKNESS SHALL COVER THE EARTH"

Isaiah lx: 2, 3

Andante larghetto (♩ = 72)

p *cresc.*

BASS SOLO

For be - hold, dark - ness shall

cov - er the earth, and gross dark - ness the

peo - ple, and gross dark - ness the peo - ple:

A

but the Lord shall a - rise

poco cresc.

up - on thee, and His

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

glo - - - - - ry shall be seen up - on thee. And the Gentiles shall

come to thy light, and kings to the brightness of thy ris - ing.

NO 11.- AIR FOR BASS

"THE PEOPLE THAT WALKED IN DARKNESS"

Isaiah ix: 2

Larghetto (♩ = 72)

mf *cresc.*

BASS SOLO

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

mf *p*

walk - ed in dark - - - ness, **A** the

p *mf* *p*

peo - ple that walk - ed, that walk - ed in darkness have seen a great light, have

cresc.

seen a great light, the peo - ple that walk - ed, that

mf *p*

walk-ed in dark-ness have seen a great light,

mf

B

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

p

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

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

a great light, have seen a great light:

mf

and

p

p

they that dwell, — that dwell in the land of the shad - - -

- - ow of death, and

they that dwell, that dwell in the land, — that dwell in the land of the

shad-ow of death, up -

D

on — them hath the light shin — ed, and

they that dwell, — that dwell in the land of the shad —

— ow of death, up — on — them hath the

light — shin — ed, up — on — them hath the light shin — ed.

Nº 12.- CHORUS

“FOR UNTO US A CHILD IS BORN”

Isaiah ix: 6

Andante allegro (♩ = 76)

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. Starts with a fortissimo (f) dynamic. The bass line features a steady eighth-note accompaniment.

Second system of piano introduction. Continues the accompaniment from the first system.

A SOPRANO

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

Soprano vocal line with piano accompaniment. The piano part continues with a dynamic of piano (p).

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

ALTO

TENOR *p* For un-to us a Child is born,

BASS

Vocal lines for Alto, Tenor, and Bass. The Tenor part begins with a piano (p) dynamic.

Piano accompaniment for the vocal section, continuing the accompaniment from the previous systems.

us a Child is born:

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

B

p For un-to us a Child is born,

us a Son is giv-en: *p* For un-to

B

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

us a Child is born,

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

un-to us a Son is giv-en:

and the gov-ern-ment shall

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

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

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

der; and His

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

D

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

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

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

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

un-to us a Son is giv-en:

p *mf*

be up-on His shoul -

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

mf

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

cresc. *ff* *ff* *ff*

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

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

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

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

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

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

F

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

F

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

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

us a Child is born,

us a Child is born,

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

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

giv - en, un - to us a Son is

giv - en, un - to us a Son is

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

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

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

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

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

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

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

G

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

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

The second system continues the vocal and piano parts. The lyrics for the vocal parts are: "ev-er-last-ing Fa-ther, The Prince of Peace.". The piano accompaniment continues with the same rhythmic texture as the first system.

The third system shows the piano accompaniment for the second system. It features a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand.

The fourth system shows the piano accompaniment for the third system. It continues the intricate piano texture with sixteenth-note patterns and chordal accompaniment.

Nº 13.
PASTORAL SYMPHONY

Larghetto (♩ = 132)

mezzo piano

cresc.

dim.

A
p

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments, with the instruction *cresc.* written below the first measure. The bass clef staff provides a harmonic accompaniment. The system concludes with the instruction *più cresc.* written above the final measure.

Second system of musical notation. The treble clef staff continues with complex chordal textures and melodic lines. The instruction *dim.* is placed above the middle of the system, and *mf* is placed above the final measure. The bass clef staff continues with its accompaniment.

Third system of musical notation. A section marker **B** is placed above the first measure. The treble clef staff features a *pp* dynamic marking. The system ends with a *tr* (trill) marking above the final measure. The bass clef staff has a *rit.* (ritardando) marking below the final measure.

Fourth system of musical notation. The treble clef staff contains several measures with *tr* markings above them. The bass clef staff has a *rit.* marking below the first measure and another *rit.* marking below the final measure.

Fifth system of musical notation. The treble clef staff features a *cresc.* (crescendo) marking above the middle of the system. The bass clef staff continues with its accompaniment.

Sixth system of musical notation. The treble clef staff contains complex chordal textures. The system concludes with a *rit.* (ritardando) marking above the final measure. The bass clef staff has a *rit.* marking below the final measure.

№ 14. - RECITATIVE FOR SOPRANO

"THERE WERE SHEPHERDS ABIDING IN THE FIELD"

Luke ii: 8

SOPRANO SOLO

There were shepherds a-biding in the field, keeping watch over their flocks by night.

pp

RECITATIVE FOR SOPRANO

"AND LO! THE ANGEL OF THE LORD CAME UPON THEM"

Luke ii: 9

Andante (♩ = 56)

SOPRANO SOLO

And lo! the an-gel of the

p

Lord came up-on them, and the glo-ry of the

Lord shone round a-bout them, and they were sore a - fraid.

№ 15. - RECITATIVE FOR SOPRANO

"AND THE ANGEL SAID UNTO THEM"

Luke ii: 10, 11

SOPRANO SOLO

And the an-gel said un-to them, Fear not: for be-

pp

hold, I bring you good ti-dings of great joy, which shall

be to all peo-ple. For un-to you is born this

day in the cit-y of Da-vid a Sav-iour, which is Christ the Lord.

№ 16. - RECITATIVE FOR SOPRANO

"AND SUDDENLY THERE WAS WITH THE ANGEL"

Luke ii: 13

Allegro (♩ = 72)

pp

SOPRANO SOLO

And sud - den-ly there was with the

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

prais-ing God, and say - - ing:

cresc.

No 17. - CHORUS

"GLORY TO GOD"

Luke ii: 14

Allegro *)

SOPRANO *mp*
 Glo - ry to God, glo - - ry to God in the

ALTO *mp*
 Glo - ry to God, glo - - ry to God in the

TENOR *mp*
 Glo - ry to God, glo - - ry to God in the

BASS

Allegro (♩=80)

mp

high - - - - est,

high - - - - est,

high - - - - est, and peace on

and peace on

mf

mf

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

A *f*
 Glo - ry to God,
 Glo - ry to God,
 earth, Glo - ry to God,
 earth,

A
f

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

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

f *p*

B

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

B

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

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

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

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

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

D

f good-will, good-will, good-will, *ff* good-will to - - wards
 men, good-will, good-will, good-will, *ff* good - -
 men, good-will, good-will, good-will, *ff* good - -
 good-will, good-will, good-will, *ff* good - - will - -

D

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

mf

p

pp

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

Zechariah ix: 9, 10

Allegro (♩=88)

First system of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The music is in a minor key with a key signature of two flats.

Second system of the piano introduction, continuing the melodic and accompanimental lines from the first system.

SOPRANO SOLO

A

First system of the soprano solo. The vocal line begins with a rest, followed by the lyrics "Re-joyce, re-". The piano accompaniment includes dynamic markings *p* and *f*.

Second system of the soprano solo. The vocal line continues with the lyrics "joyce, re-joyce great-ly, re-joyce,". The piano accompaniment features a dynamic marking of *mf*.

Third system of the soprano solo. The vocal line concludes with the lyrics "O daugh-ter of Zi - on!". The piano accompaniment includes a dynamic marking of *mf*.

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

p

re-joyce!

f

B

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

p

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

mf *p*

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

mf *p*

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

f

C *Meno mosso*

He is_ the

p *f* *p*

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

cresc. *p*

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

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

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

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

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

pp

E

then. Re-joyce, re-

a tempo

f *p*

joyce, re-joyce ——— great-ly,

f

re-joyce

p

great-ly, O daugh - ter of

mf *p*

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

mf *p* *mf*

F

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

p

re-joyce

mf *p*

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

p

greatly,

f

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

p *cresc.*

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

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

ad lib.

colla voce

thee.

f

p

f

№ 19. - RECITATIVE FOR ALTO

"THEN SHALL THE EYES OF THE BLIND BE OPENED"

Isaiah xxxv: 5,6

ALTO SOLO *

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

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

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

№ 20. - AIR FOR ALTO

"HE SHALL FEED HIS FLOCK LIKE A SHEPHERD"

Isaiah xl: 11 - Matt. xi: 28, 29

Larghetto, e piano (♩ = 112)

ALTO SOLO *)

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

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

cresc.

*) Often sung thus: He shall feed His flock

A

He shall feed

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

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

cresc.

B

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

p

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

gen - - tly lead those that are - with young.

mf

SOPRANO SOLO

C

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

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

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

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

D

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

*) Often sung thus:

Come un - to Him, -

**)

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

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

ye shall find rest un-to your souls.

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

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

dim.

Nº 21. - CHORUS

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

Matthew xi : 30

Allegro

SOPRANO

His yoke__ is ea - - - - -

TENOR

BASS

Allegro (♩ = 69)

p

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

His yoke__ is__

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

A *mf* *dim.*
 His burthen is
 burthen is light, His bur - then is light,
 light, His burthen, His bur-then, His bur - then is light, *dim.* is
 ea - - - - - sy, His bur-then, His bur - then is light,

light, His bur-then, His bur - then is light, His burthen, His
 His
 light, His bur-then is light,
 His burthen, His bur - then is light,
p *pp*

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

bur - then is light, His burthen is

is light,

His yoke — is ea - - - - - sy,

- sy, His bur - - then is light,

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

His yoke — is

His bur - then is light, —

His yoke — is ea - - - - - sy, His

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

His

B

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

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

p

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

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

*) Original score has in bass here:

C

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

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

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

D

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

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

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

N^o 44.- CHORUS

"HALLELUJAH!"

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

Allegro (♩=72)

Organ or Piano

SOPRANO
ALTO
TENOR
BASS

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

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 -

*) A

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 -

**)

*) Händel's score has here

**)

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

B
 for the Lord God Om - ni - - - po - tent
 Hal - le - -
 Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - -

B


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

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

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

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

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

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

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

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

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

(p) C

world is be - come the King - dom of our

world is be - come the King - dom of our

world is be - come the King - dom of our

world is be - come the King - dom of our

mf *f*

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

f 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 -

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!

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

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!

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

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

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

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

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

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

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

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

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

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!