

George Frideric
HANDEL

Messiah
HWV 56
with variant movements

Soli SATB, Coro S(S)ATB
2 Oboi, Fagotto, 2 Trombe, Timpani
2 Violini, Viola e Basso continuo
(Violoncello/Contrabbasso, Cembalo/Organo)

edited by
Ton Koopman
& Jan H. Siemons

Stuttgart Handel Editions
Urtext

Vocal score
Siegfried Petrenz



Carus 55.056/03

Part the first

1. Sinfony		1
2. Accompagnato (Tenore)	Comfort ye my people	4
3. Air (Tenore)	Ev'ry valley shall be exalted	6
4. Chorus	And the glory of the Lord	10
5. Accompagnato (Basso)	Thus saith the Lord	16
6. c. Air (Alto)	But who may abide	18
7. Chorus	And He shall purify	23
Recitativo (Alto)	Behold, a virgin shall conceive	28
8. Air (Alto) & Chorus	O thou that tellest good tidings to Zion	29
9. Accompagnato (Basso)	For behold, darkness shall cover the earth	36
10. Air (Basso)	The people that walked in darkness	38
11. Chorus	For unto us a child is born	41
12. Pifa		50
Recitativo (Soprano)	There were shepherds abiding in the field	51
13. a. Accompagnato (Soprano)	And lo, the angel of the Lord	51
Recitativo (Soprano)	And the angel said unto them	52
14. Accompagnato (Soprano)	And suddenly there was with the angel	52
15. Chorus	Glory to God in the highest	53
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18. Chorus	His yoke is easy	65

Part the second

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22. Chorus	And with His stripes we are healed	79
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27. Arioso (Tenore)	Behold, and see, if there be any sorrow	98
28. Accompagnato (Tenore)	He was cut off out of the land of the living	98
29. Air (Tenore)	But Thou didst not leave His soul in hell	99
30. Chorus	Lift up your heads	101
Recitativo (Tenore)	Unto which of the angels	108
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32. b. Air (Alto)	Thou art gone up on high	111
33. Chorus	The Lord gave the word	115
34. c. Air (Soprano)	How beautiful are the feet of them	117
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Part the third

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Recitativo (Alto)	Then shall be brought to pass	155
44. a. Duet (Alto, Tenore)	O death, where is thy sting?	155
45. Chorus	But thanks be to God	158
46. a. Air (Soprano)	If God be for us	163
47. Chorus	Worthy is the Lamb that was slain	168
48. Chorus	Amen	175

Vorwort

Als Datum für den Kompositionsbeginn trug Händel den 22. August 1741 in das Autograph des *Messias* ein. Zu dieser Zeit befand sich das Libretto von Charles Jennens (1700–1773) schon länger in seinem Besitz, doch Händel begann erst mit der Arbeit, als sich die Möglichkeit zu einer Aufführung abzeichnete: Er erhielt eine Einladung von William Cavendish, dem Herzog von Devonshire, in der kommenden Wintersaison in Dublin mehrere Konzerte zu geben.

Anfang November 1741 reiste Händel von London nach Irland, noch ohne die dortigen Aufführungsverhältnisse genauer zu kennen. Im Gegensatz zu der kurzen Zeit, in der die Musik komponiert wurde, dauerte es jedoch noch gut fünf Monate bis zur Uraufführung am 13. April 1742.

Das Libretto des dreiteiligen Werks ist eine Kompilation biblischer, überwiegend alttestamentlicher Zitate und kommt ohne freie Dichtung aus. In der Zusammenstellung der Bibelverse wird deutlich, dass Jennens ein Gegner des sogenannten Deismus war, der zu dieser Zeit heftig diskutiert wurde. Im Überblick erkennt man den zentralen Gedanken, der jedem der drei Teile zugrunde liegt. Im ersten Teil ist es die Ankündigung des *Messias*, seine Geburt und die Erfüllung der Weissagungen, der zweite Teil handelt von seinem Leiden, seiner Himmelfahrt und dem Sieg über die Heiden, und der dritte Teil vom Jüngsten Gericht und der Erlösung der Menschheit durch den Auferstandenen. Eine tragende Rolle kommt dabei – neben den Solisten in den Rezitativen und Arien – dem Chor zu.

Händel führte den *Messias* selbst mehrfach auf. Wie in damaliger Zeit üblich, arbeitete er zu späteren Anlässen kleine Änderungen ein. Sie wurden vorgenommen, weil wechselnde Solisten beispielsweise das Umschreiben einer Arie in eine andere Stimmelage erforderten. Dies lässt sich aus den Namen der Sängerinnen und Sänger ableiten, die Händel in seine Direktionspartitur bei den betreffenden Sätzen eintrug. Sollte Händel andere Gründe für Änderungen in einer Arie gehabt haben, so sind diese leider nicht bekannt.

Besetzung von Chor und Orchester

Händels Oratorien waren für einen kleinen Chor und ein kleines Instrumentalensemble komponiert, wurden nach seinem Tod aber in immer größerer Besetzung aufgeführt. So wirkten bei der Aufführung des *Messias* während des Commemoration Festival 1784 in der Westminster Abbey mehr als 500 Personen mit. Die Uraufführung des *Messias* in Dublin am 13. April 1742 unter Händels Leitung erfolgte dagegen mit einem Chor von nur zwanzig Sängern, zusammengesetzt aus dem Dubliner Christ Church Choir und dem St. Patrick's Cathedral Choir.

1749 wurden in die Direktionspartitur Angaben eingefügt, die in der Orchesterbesetzung zwischen ‚con rip(ieno)‘ und ‚senza rip.‘ unterscheiden. Mit anderen Worten: Die Beset-

zung des Orchesters war inzwischen zu groß geworden, als dass alle Musiker die Solisten hätten begleiten können.

Um der Durchhörbarkeit polyphoner Passagen in Händels *Messias* gerecht zu werden, wird empfohlen, bei einer großen Chor- und Orchesterbesetzung den ‚senza‘- und ‚con ripieno‘-Anweisungen zu folgen. Für den Chor können, z. B. bei Koloraturstellen, sogar noch weitere Abstufungen hinzugefügt werden, um den Chor in unterschiedlicher Besetzung singen zu lassen.

Händel macht im *Messias* keine Angaben darüber, wann das Cembalo, die Orgel oder beide Instrumente spielen sollen. Die Verwendung der Tasteninstrumente sollte daher flexibel gehandhabt und nach eigenem Geschmack entschieden werden. Nicht jede Arie muss vom Cembalo begleitet werden, nicht jeder Chor von der Orgel.

Verzierungen in Händels Musik

Auch im 18. Jahrhundert konnten nicht alle Sängerinnen, Sänger oder Instrumentalisten Verzierungen improvisieren. Selbstverständlich gab und gibt es Ausnahmemusiker, denen das „à l'improviste“ möglich ist, aber wir wissen, dass bereits zur Zeit Händels Sängerinnen und Sänger den Komponisten oder jemand anderen, der dazu begabt war, darum baten, Ornamente, Zusatznoten, Läufe und Vorhalte für sie aufzuschreiben. Im vorliegenden Klavierauszug habe ich daher einfache Verzierungen an Stellen angegeben, wo diese gewöhnlich improvisiert worden sind. Sie sollen aber lediglich als Vorschlag verstanden werden, der nach eigenem Geschmack verändert und ergänzt werden kann. In Da-Capo-Arien werden die Verzierungen des A-Teils erst bei der Wiederholung ausgeführt.

Bussum, Juni 2008

Ton Koopman
und Jan H. Siemons

Der vorliegende Klavierauszug enthält im Hauptteil diejenigen Arienfassungen, die in der Praxis wohl überwiegend zur Aufführung kommen. Alle übrigen Variantensätze, die Händel zugeordnet werden können, sind aus verlegerischen Gründen im Anhang abgedruckt.

Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich:
Partitur (kartoniert, Carus 55.056/00),
Partitur (Leinen, Carus 55.056/01),
Studienpartitur (Carus 55.056/07),
Klavierauszug mit Variantensätzen englisch (Carus 55.056/03)
Klavierauszug englisch in Großdruck XL (Carus 55.056/02),
Chorpartitur englisch (Carus 55.056/05),
Klavierauszug mit Variantensätzen deutsch (Carus 55.056/53),
Chorpartitur deutsch (Carus 55.056/55),
komplettes Orchestermaterial (Carus 55.056/19).

Das Werk ist in der vorliegenden Fassung mit dem *Kammerchor Stuttgart* unter der Leitung von Frieder Bernius auf CD eingespielt (Carus 83.219).

Foreword

Handel entered the date 22 August 1741 into the *Messiah* autograph as the starting date of the composition. At the time, the libretto by Charles Jennens (1700–1773) had been already in his possession for quite a while, but Handel only started work on it when the possibility of a performance presented itself. This came in the form of an invitation from William Cavendish, the Duke of Devonshire, to give several concerts in Dublin during the coming winter season.

At the beginning of November 1741 Handel traveled from London to Ireland, without having any precise knowledge of performance conditions there. In contrast to the brief time it took to compose the music, it was over another five months before the premiere was given on 13 April 1742.

The libretto of the tripartite work is a compilation of Biblical, predominantly Old Testament quotations which manages without freely invented material. It is evident from the arrangement of the verses from the Scriptures that Jennens was an opponent of so-called deism, which was then a subject of heated debate. Taking the work as a whole, one can see the central idea on which each of the three parts is based. In the first part this is the proclamation of the Messiah, his birth, and the fulfilment of the prophecies. The second part deals with his suffering, his ascent into Heaven, and the defeat of the heathen, while the third part is about the Last Judgement and the salvation of mankind through the resurrected Christ. Complementing the recitatives and arias for the solo singers, the choir is given a major role.

Handel himself performed *Messiah* a number of times. As was then customary, he worked in minor changes for later performances. This was because different soloists, for example, would request the transposing of an aria into a different register, as can be inferred from the singers' names that Handel entered in his conducting score in the movements concerned. If he had any other reasons for modifying arias, they are, unfortunately, unknown.

The choral and orchestral forces

Handel's oratorios were composed for a small choir and a small orchestral ensemble, but after his death they were performed with increasingly larger forces. Thus over 500 people took part in the performance of *Messiah* given in Westminster Abbey during the 1784 Commemoration Festival. The *Messiah* premiere conducted by Handel in Dublin on 13 April 1742, on the other hand, featured a choir of only twenty singers, comprising members of Dublin's Christ Church Choir and the St. Patrick's Cathedral Choir.

In 1749 directions were inserted in the conducting score which differentiate between 'con rip(ieno)' and 'senza rip.' in the orchestra. In other words, the orchestral forces had become too large in the meantime for all the players to accompany the soloists.

In order to achieve transparency in the polyphonic passages in Handel's *Messiah*, it is advisable to follow the 'senza' and 'con ripieno' directions when employing large choral and orchestral forces. Even more graduations can be added for the choir, e. g., in coloratura passages, so as to allow these to be these sung using different forces.

Handel gives no indication in *Messiah* about when the harpsichord, the organ or both these instruments should be used. Hence flexibility should be shown in the deployment of keyboard instruments, and conductors must use their discretion. Not every aria needs to be accompanied by a harpsichord, and not every chorus by the organ.

Ornaments in Handel's music

Even in the 18th century not all singers and instrumentalists could improvise ornaments. Of course there were and are exceptional musicians for whom "à l'improviste" is feasible, but we know that already in Handel's time, singers would ask the composer or somebody else with the necessary ability to write out their ornaments, added notes, runs and suspensions. Therefore, in the present vocal score I have indicated simple ornaments in passages where these were usually improvised. But they should be regarded solely as suggestions which may be changed and added to at the user's discretion. In Da Capo Arias ornamentation of the A-section should be executed only when it is repeated.

Bussum, June 2008
Translations: Peter Palmer

Ton Koopman
and Jan H. Siemons

The principle part of this vocal score contains those aria versions which are most often performed in present-day practice. For practical purposes, all of the remaining variant movements which can be ascribed to Handel are printed in the Appendix.

The following performance material is available:
Full score (paperback, Carus 55.056/00),
full score (clothbound, Carus 55.056/01),
study score (Carus 55.056/07),
vocal score with variant mvts., in English (Carus 55.056/03)
vocal score in English in larger print XL (Carus 55.056/02),
choral score in English (Carus 55.056/05),
vocal score with variant mvts., in German (Carus 55.056/53),
choral score in German (Carus 55.056/55),
complete orchestral material (Carus 55.056/19).

This work has been recorded and is available on CD in its present version by the *Kammerchor Stuttgart* under the direction of Frieder Bernius (Carus 83.219).

Messiah

Part the first

George Frideric Handel
1685–1759

1. Sinfony

Piano reduction: Siegfried Petrenz

2 Oboi
Archi
Continuo

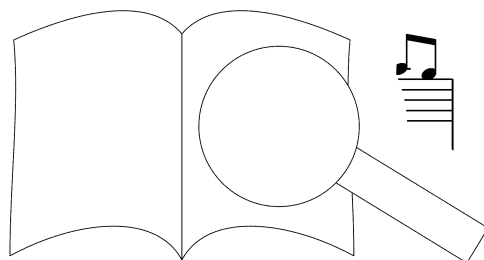
Grave

12

1. 2. Allegro moderato

22

27



32 *tr*

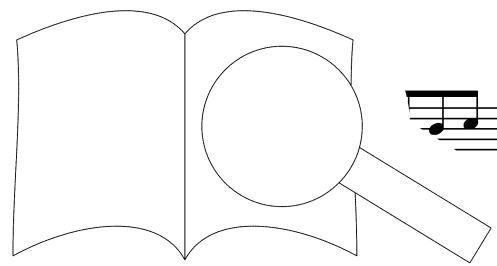
37

41

45 **A**

51

56 *tr*



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64

68

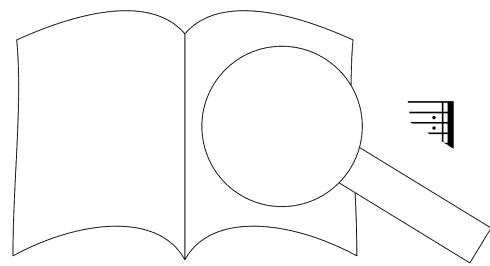
74

79

84

89

93



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2. Accompagnato (Tenore)

Larghetto e piano

Jesaja 40.1-3

Tenore

Com-fort ye,

senza Rip.

Archi, Bc

ad libit

com - - - fort ye my peo-ple,

con Rip.

senza P.

9 [A]

com - - - fort ye

saith your God,

con Rip.

13

saith

speak ye com-fort-a-bly to Je-

sim.

com - - - fort ye,

saith your

com-fort to

17 B

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

21

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

25

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

29 C

The voice ... in the wil-der-ness, pre-

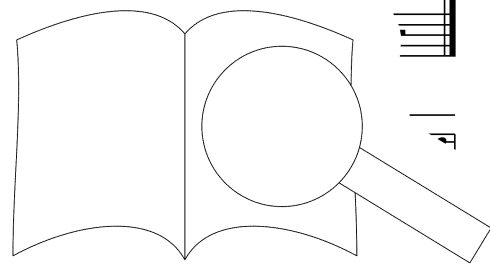
33

pare ye the wa- ... straight in the des-ert a high-way for our God.

22

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

1 - qui-ty is par - don'd. the wil-der-ness, the Lord, a high - way for our God.



3. Air (Tenore)

Andante

senza Rip.

Jesaja 40.1-3

Archi, Bc

4

8 Tenore

Ev - 'ry ve'

Rip.

A

12

ev - 'ry val - ley shall be,

shall be ex - alt

senza Rip.

16

19

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

con Rip. senza Rip.

23

- ed, and ev'-ry moun-tain and hill _ made low,

con Rip. senza Rip.

27

the crook-ed _ straight, and the rough pla- n,

31

- ed straight, the crook - ed

35

straight, and

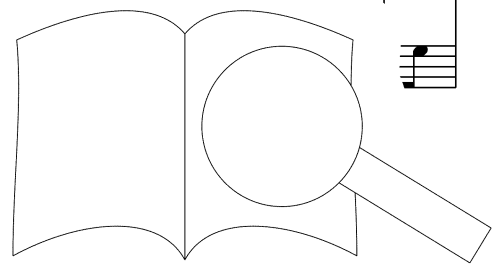
sin

oe ex - alt - ed, and ev'-ry moun-tain and hill

the crook - ed plain,

(24)

36



and the rough plac-es plain. con Rip.

Ev-'ry val-ley, Ev-'ry val-ley shall be ex-
senza Rip.

ed,

con Rip. Ev-'ry val-ley shall be ex-
senza Rip.

ed, and low,

(plain,) and the rough plac-es plain. moun-tain and hill

61

the crook-ed straight, the crook-ed straight, the

65

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

69

plain, and the rough plac-es plain,

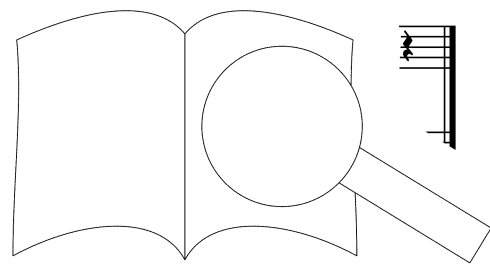
73

crook-ed straight, and the rough plac
senza Rip.

78

81

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



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4. Chorus

Allegro
senza Rip.

Jesaja 40.5

2 Ob, Archi, Bc

9

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

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

Tenore
And

Basso
the

glo - ry of the

17

Lord shall be re - veal - - - ed,

Lord

Lord ed, and the glo - ry, the

shall be re - shall

24

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

shall be re - veal'd, shall be re - veal - - - -

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

be re - veal-ed,

32 [A]

be re - veal'd, 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 r

and the glo - ry, the glo-ry of the Lord sh...

and the glo - ry, the glo-ry of th Lord ed,

40

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

nd all

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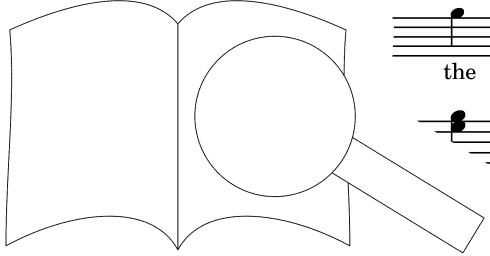
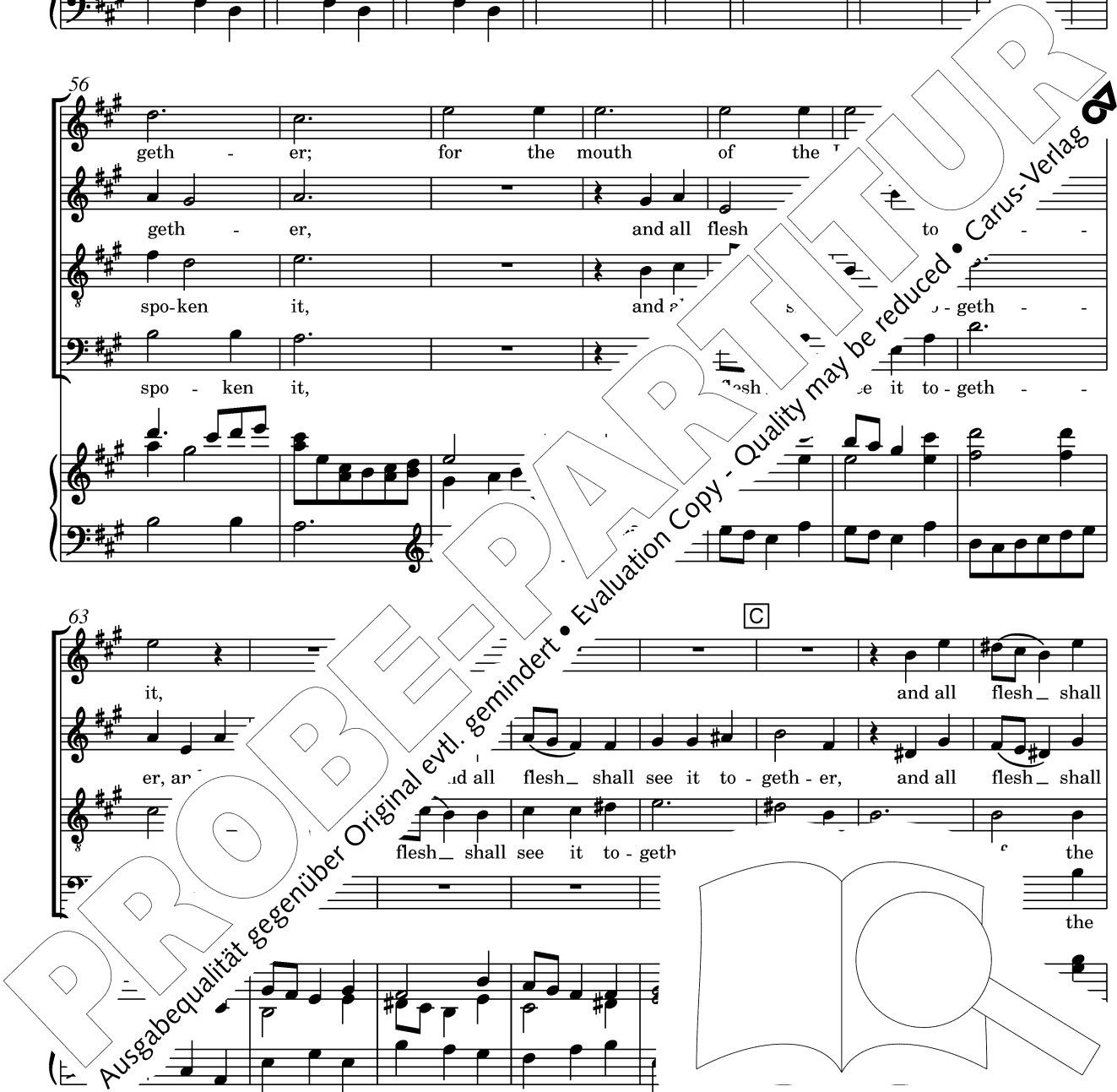
B

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

geth - er; for the mouth of the
 geth - er, and all flesh to -
 spo - ken it, and s - - geth - -
 spo - ken it, ash. e it to - geth - -

C

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



71

see it to - geth - er, and the glo - ry, the glo-ry of the
 see it to - geth - er, and the glo - ry, the glo-ry of the
 Lord hath spo - ken it, and the glo - ry, the glo-ry of the
 Lord hath spo - ken it, and the glo - ry, the glo-ry of the

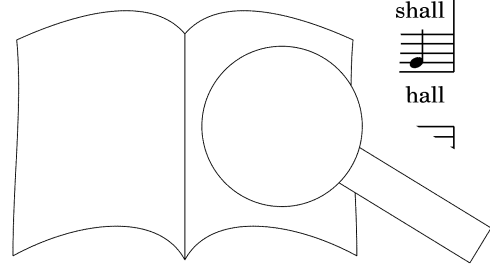
79

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

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86

Lord hath spo
 glo-ry of +
 e - veal-ed, and all flesh _ shall
 and all shall
 hall



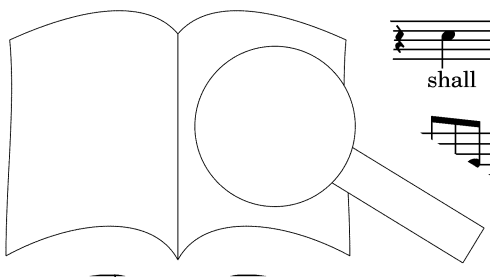
for the mouth of the Lord hath spo - ken it, hath _
 see it to - ge - ther; for the mouth of the Lord _
 see it to - geth - er, the glo - ry, the glo - ry of the Lord shall be re - veal - -
 see it to - geth - er, and the glo - ry, the glo - ry of the

spo - - - ken it, E
 hath spo - ken it, and all flesh _ it to -
 - - - ed, and all all see it to -
 Lord shall be re - veal - ed, .esh - shall see it to -

glo - ry, and the ord shall be re - veal - - ed,
 geth - er and the glo - ry, the glo - ry of the Lord shall be re -
 41 and the glo - ry
 and the glo - shall

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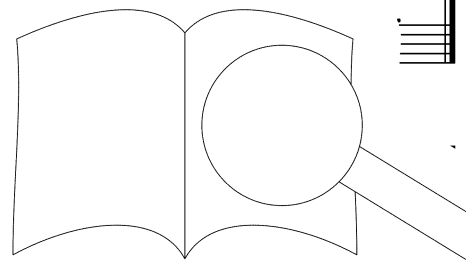
and all flesh shall see it to -
 veal - - ed, re - veal-ed, and all flesh shall see it to -
 shall be re - veal - ed, and all flesh shall see it to -
 be re - veal - - ed, re - veal - ed; for the mouth of the

F

geth-er, to - ge - ther; for the mouth of the Lord hath
 geth-er, to - ge - ther; for the mouth of the Lord at, or the
 geth - er, to - ge - ther; for the mouth of th it,
 Lord hath spo - ken it, for the moi .. spo - ken it,

Adagio

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



5. Accompagnato (Basso)

Haggai 2.6; Maleachi 3.1

Basso

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

senza Rip.

Archi, Bc

5

while, and I will shake _____ the hear

9

sea and the dry land; and I will sh _____ and I will shake _____

A

13

all na-tio _____ the

16

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

19

sire _____ of all

22

na-tions shall come. B The Lord, whom ye su come to His

25

tem-ple, ev'n the es-se - e-nant, whom ye de-light in:

28

He shall come,

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Larghetto

Archi, Bc

9 Alto

A

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

18

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

27

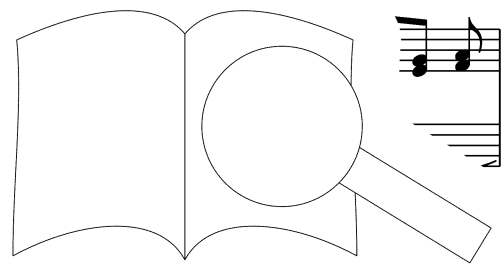
B

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

35

dav and who sha' near-eth?

35
the day of His com-ing?



43

C

and who shall stand when He ap - pear -

51

eth? when He ap - pear -

D

59 Prestissimo

eth? is

64

like a re - fin - er, He is like a re -

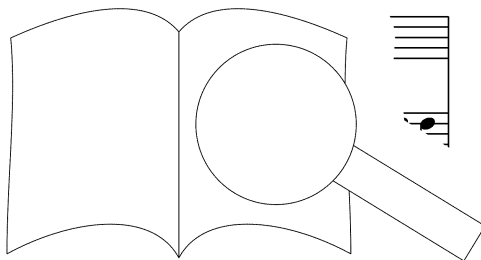
69

E

fin - er's fire shall

and who shall stand

52 (- pear) - - -



74

stand when He ap - pear-eth? For He is like a re - fin -

79

er's

84

fire, for He is like a re - fin -

89

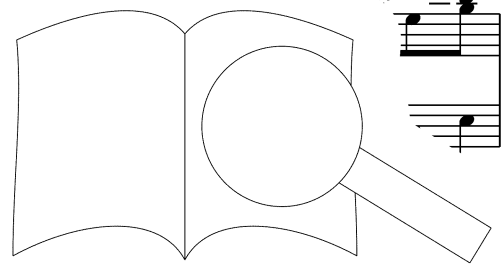
when He ap - pear-eth?

94 **F** **Larghetto**

the day of His com-ing?

97

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



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

G Prestissimo

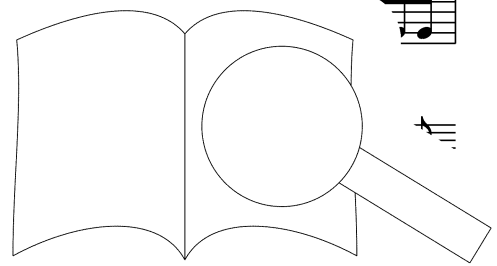
He ap - pear-eth? For He is like a re -

fin - - er's fire, like a re - fin - - er's fire, wh.

stand when He, when He ap - pea shall stand when

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

a - shall stand, when He ap - pear-eth?
 like a re - fin - - er's fire, stand when He, when He ap - pear-eth? For He is



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132

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

137

He ap - pear-eth? For He is like a re - fin - - -

142

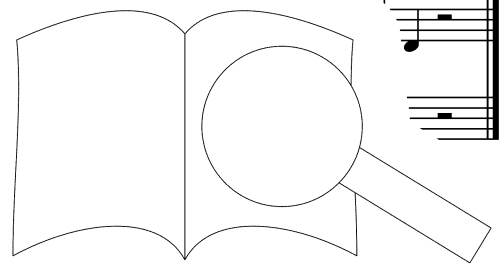
er's

147

Adagio fire, for He is 'like **restissimo** er's fire.

153

Adagio (- fin) - - er's fire, for He is like a re - fin - - - re.



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7. Chorus

Allegro

Maleachi 3.3

Soprano
Alto And He shall pu - ri - fy, and He shall pu-ri - fy the sons_

Tenore
Basso

senza Rip.
Archi, Bc

5
of Le - vi,

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

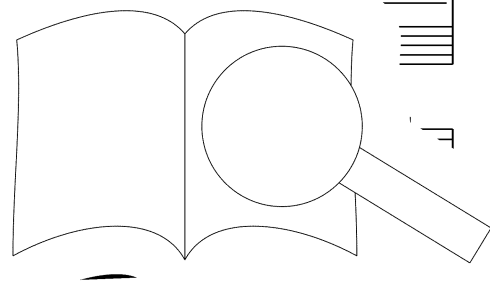
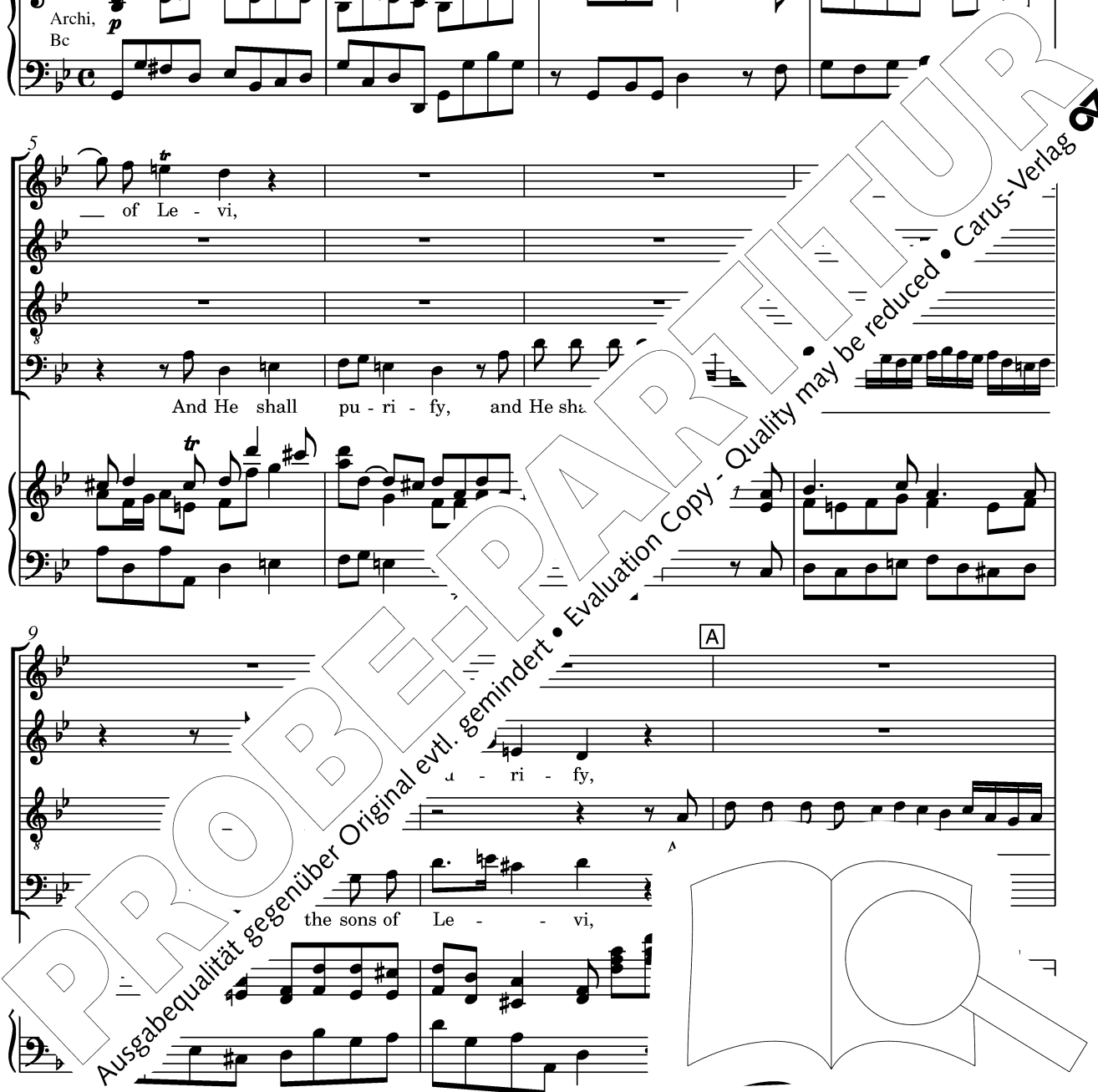
tr

9
ri - fy,

the sons of Le - - vi,

A

the sons of Le - - vi,



12

and He shall pu-ri - fy
the sons of

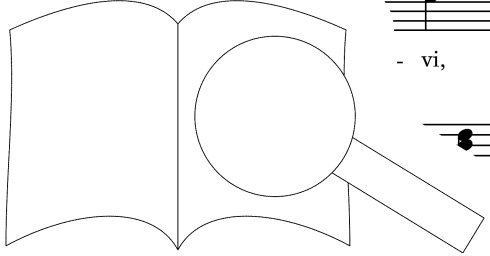
15

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

con Rip. per tutto

18

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



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21 [B]

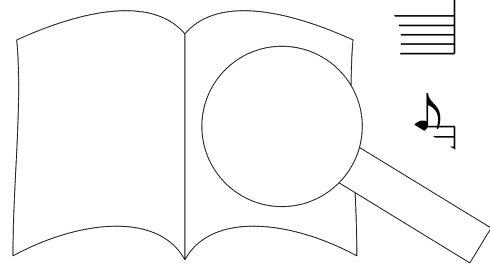
that they may of - fer un - to the Lord an of - fer - ing in righ - teous -
 that they may of - fer un - to the Lord an of - fer - ing in righ - teous -
 that they may of - fer un - to the Lord an of - fer - ing in righ - teous -
 that they may of - fer un - to the Lord an of - fer - ing in righ - teous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

24 *p*

ness, in righ - teous - ness, and He shall pu - ri - fy,
 ness, in righ - teous - ness, and He
 ness, in righ - teous - ness, al - fy,
 ness, in righ - teous - ness, - ri - fy, shall pu - ri -

28

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



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31 C

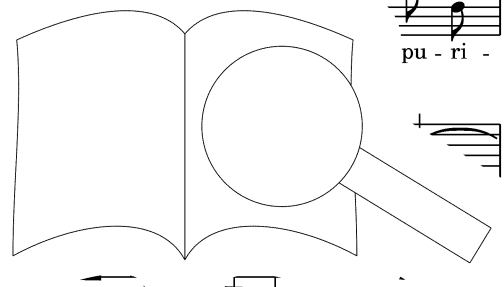
fy, shall pu - ri - fy, and He shall
 and He shall pu - ri - fy, and He shall
 and He shall pu - ri - fy, and He shall
 and He shall pu - ri - fy, and He shall

35

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

39

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



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43

and He shall pu - ri - fy,

of Le - vi,

the sons of Le - vi,

fy the sons of Le - vi, the sons

46

and He shall pu

shall pu - ri - fy,

shall pu - ri - fy the sons

of Le - - vi, and

49

shall pu

of

the sons of Le - vi,

vi, the

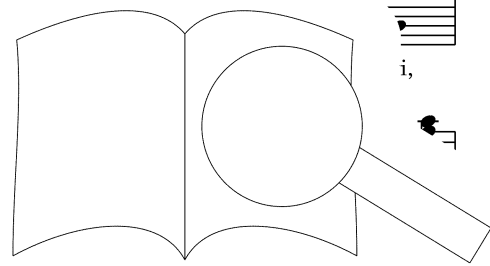
Le - vi,

the sons,

i,

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52 E

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

54

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

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

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

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

Recitativo (Altr

Jesaja 7.14; Matthäus 1.23

Alto

con-ceive, and bear a son, and sha¹¹ "I with us."

(3) a son, and shall call His name Em - ma - nu - el, "God with us."

8. Air (Alto) & Chorus

Jesaja 40.9

Andante

2 VI, Bc

9 Alto

[A]

14

tid-ings to Zi-on,

to the high moun - tain,

19

O thou that tell-est good tid-ings to Zi-on,

[B]

21

O thou that tell-est good tid - ings to - Zi-on,

24

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

29

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

34

tain;

C

38

O thou that tell-est good

42

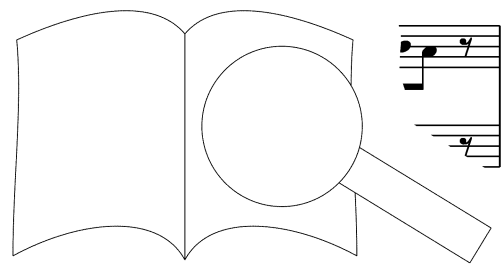
tid. lift up with

35 *tr*

(moun) - tain;

41

O thou that tell-est good tid-ings to se ru-sa-lem,



46

D

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

50

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

54

hold _ your God, _ be - hold _ your God. Say un - to th^e cit - ies of Ju - dah,

60

be - hold _ your God _ sur - round _ your God, _ be -

66

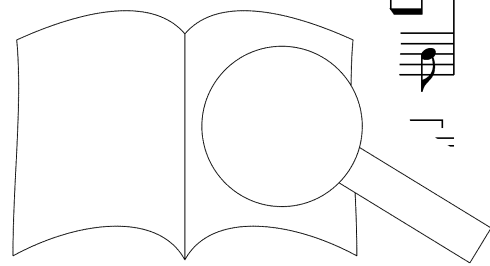
E

hold your God

be not a - fraid, the cit - ies of Ju - dah, be -

of Ju - dah, be - hold your God.

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71

O thou that tell-est good tid-ings to Zi-on, a -

76

[F]

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

80

rise, a - rise, a - rise, shine, for thy light the

85

glo - ry of the Lord, the

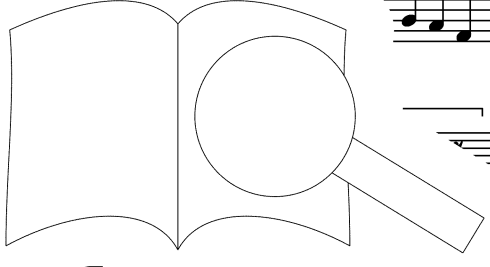
90

[G]

glo - ry of is ris - en, is ris - en up -

77 r

hou that tell-est good tid-ings to Zi-on, for
of the Lord, the glo - ry of the Lord



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 -

Soprano [H] O thou that tell-est good tid-ings to Zi-on, good tid - ings to

Alto solo on thee.

Tenore O the

Basso O thou that tell-est good tid - ings to Je -

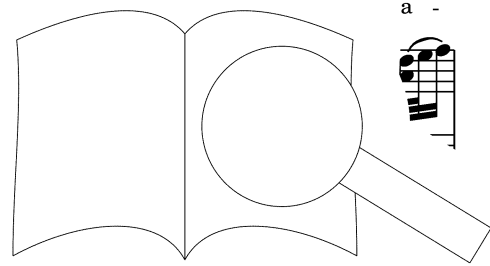
Coro

o thou that tell-est good tid-ings to Zi-on, a - rise, a -

on, a - rise, a -

o thou that tell-est good tid-ings to Zi-on, a - rise, a -

is ris - en, is ris - en up - on thee, the glo - ry of the Lord —



is ris - en, is ris - en up - on thee, the glo - ry of the Lord — is ris - en — up - on thee.

116

rise, say un-to the cit-ies of Ju-dah, be-hold your God, be-

rise, say un-to the cit-ies of Ju-dah, be-hold your God, be-

rise, say un-to the cit-ies of Ju-dah, be-hold your God, be-

rise, say un-to the cit-ies of Ju-dah, be-hold your God, be-

120

hold, the glo-ry of the Lord is

hold, the glo-ry of the Lord

hold, the glo-ry of the Lord up-

hold, the glo-ry of the Lord ris-en up-

124

on th... st good tid-ings to Zi-on, say un-to the cit-ies of

on... nat tell-est good tid-ings to Zi-on, say un-to the cit-ies of

on... thou that tell-est good tid-ings to... rit-ies of

O thou that tell-est good tid-in... es of

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128

Ju - dah, be - hold, be - hold, the glo - ry of the
 Ju - dah, be - hold, be - hold, the glo - ry of the
 Ju - dah, be - hold, be - hold, the glo - ry of the
 Ju - dah, be - hold, be - hold, the glo - ry of the

132

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

137

ris - en up - or
 ris - er
 ri -
 thee.

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142

146

9. Accompagnato (Basso)

Andante larghetto
senza Rip.

esaja 9.2

Archi, Bc

3

5

Basso

be-hold, dark - r

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

A

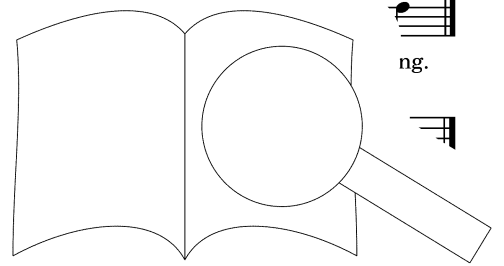
dark - ness the peo-ple: but the Lord shall a - rise

up - on thee, and Hi

- ry shall be seen up - on +hee, - ry shall be seen up - on thee.

shall come to thy light, and king

ng.



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10. Air (Basso)

Larghetto

Jesaja 9.2

Basso

senza Rip.

The

Archi, Bc

p

5

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

9

A

the peo - ple that walk - ed, that walk - ed in se - t light, have

13

seen a great light,

that walk - ed, that walk - ed in dark - ness have

17

seen

B

the ... that walk - ed, that

13

have seen a great light, —

(16)

have seen a great light,

21

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

25

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

29

a great light, - - - - - have seen a great light;

33

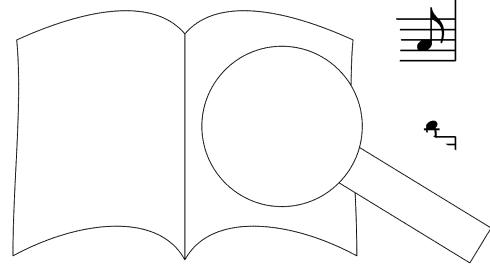
- - - - - that dwell in the land of the

37

shad - - - - - death, - - - - - and

i - - - - - ness, (dark)-ness have seen a great li

have seen a great light;



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41

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

45

up - on them hath the light shin - ed, and

50

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

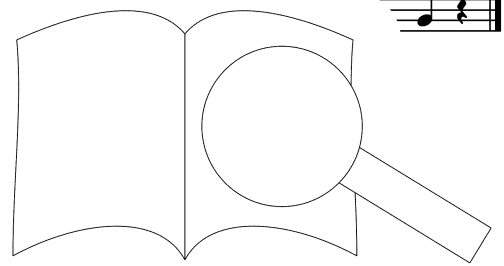
54

up - on them hath the ed, up - on them hath the light

59

shin - ed.

shad-ow of death, — up - on —
up - on — them hath the light shin - - ed.



11. Chorus

Andante allegro

Jesaja 9.6

senza Rip. con Rip.

2 Ob, Archi, Bc

7 [A] Soprano

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

senza Rip.

p

11

us a son is giv-en, us a child is born;

Tenore

born, un - to

15

a son is giv-en,

is

18 **B**

Alto

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

Basso

giv-en;

For un-to us a child is born,

22

giv - en, un - to us a g, un - to

un-to us

25 **C**

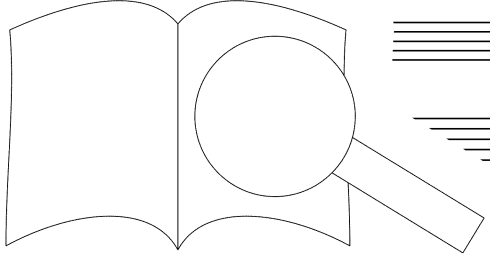
us

and the gov-ern-ment shall

and the gov-ern-ment shall be up-or

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29

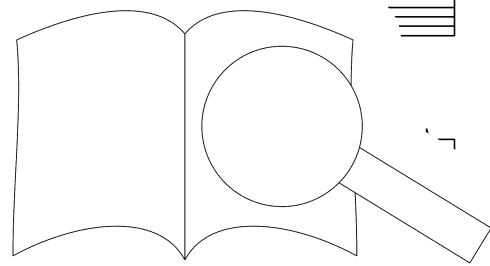
be up-on His shoul - - - - - der, up-on His shoul-der; and His
 and the gov - ern-ment shall be up-on His shoul-der; and His
 der; and His
 and the gov - ern-ment shall be up-on His shoul-der; and His

32

Name shall be call - ed Won - der-ful, Coun - sel -
 Name shall be call - ed Won - der-ful, Co
 Name shall be call - ed Won - der-ful,
 Name shall be call - ed Won - der-ful,
 con Rip.

35

The Might-y God, ast - ing Fa - ther, The Prince of Peace.
 The Might-y - er - last - ing Fa - ther, The Prince of Peace. Un-to
 The he Ev - er - last - ing Fa - ther, The Prince of Peace.
 The Ev - er - last - ing F



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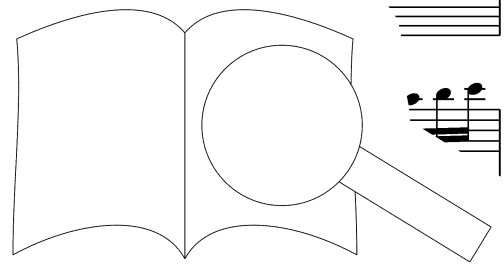
Un-to us a child is
 us a child is born, un-to us a son is giv-en;
 For un-to us a child is born;

senza Rip.

p

born;
 and the gov-ern-ment shall be up-on His shr
 Un-to us a son is giv-en; and the gov-ern-ment shall

his Name shall be call - ed
 der; and His Name shall be call - ed
 and His Name shall be call - ed
 der;



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58

un - to us a son is

un - to us a son is

us a son is giv - en;

61

giv - en;

giv - en; and the gov - ern - ment shall be, shall be up - on -

64

be, shall be up - on -

and His

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

and His

and the gov - ern

and His

67 F

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,
 con Rip.

70

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

73

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

76

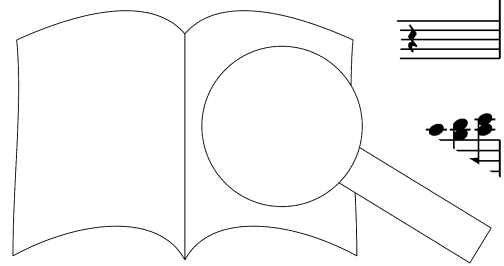
un-to us
un-to us
giv-en, un-to us a son is giv-en, un-to us
giv-en, un-to us a son is giv-en, un-to us

79

a son is giv-en; and the gov-ern-ment, the gov-ern-ment shall
a son is giv-en; and the gov-ern-er
a son is giv-en; and the
a son is giv-en; and the

82

der, and the His shoul-der; and His Name shall be call-ed
der, and the His shoul-der; and His Name shall be call-ed
der, and the His shoul-der; and His Name shall be call-ed
der, and the His shoul-der; and His Name shall be call-ed



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Won - der-ful, Coun - sel-lor, The Might-y God, The

Won - der-ful, Coun - sel-lor, The Might-y God, The

Won - der-ful, Coun - sel-lor, The Might-y God, The

Won - der-ful, Coun - sel-lor, The Might-y God, The

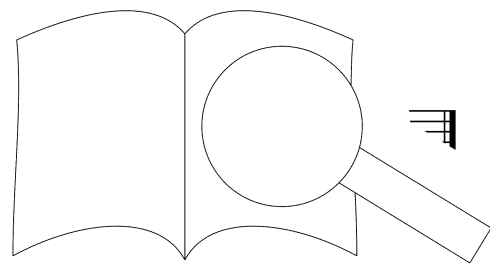
Ev - er - last - ing Fa - ther, The Prince of Peace, The Ev - er - last - ing Fa - ther, " o.

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

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

Ev - er - last - ing Fa - ther, The Prince of Peace, " ne Prince of Peace.

senza Rip.



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12. Pifa

Larghetto e mezzo piano

senza Rip.

2 Ob, Archi, Bc

Musical score for measures 1-4. The score is in 12/8 time and consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The bass staff provides a simple accompaniment with quarter and eighth notes. Trills (tr) are marked above several notes in the treble staff.

Musical score for measures 5-8. The notation continues from the previous system, maintaining the same instrumental parts and rhythmic complexity. Trills (tr) are present in the treble staff.

Musical score for measures 9-12. The notation continues, with a trill (tr) and an asterisk (*) marking a specific note in the treble staff at the end of measure 12.

Musical score for measures 13-16. The notation continues, showing the final measures of the piece. Trills (tr) are still present in the treble staff.

Musical score for measures 17-20. The notation continues, showing the final measures of the piece. Trills (tr) are still present in the treble staff.

Musical score for measures 21-24. The notation continues, showing the final measures of the piece. Trills (tr) are still present in the treble staff.

Die Pifa endet nach 11 Takten und es folgte das Rezitativ. Die 11-taktige Pifa wird. / Originally the Pifa was only 11 measures long and it was followed by the recitative.

25

29

Recitativo (Soprano)

Soprano

There we-re shep-herds a - bid-ing in the field, keep-ing watch o-ver their fl-

Bc

13a. Accompagnato (Soprano)

Andante

Soprano

Lukas 2.9

And lo, Lord came up - on them,

Archi, Bc *p*

4

an - tu shone round a-bout them, ver - e - fraid.

in the field, by night, round a - bo - tem, sore - fraid.

Recitativo (Soprano)

Lukas 2.10,11

Soprano

And the an-gel said un-to them, Fear not: for be - hold, I bring you good tid-ings of great joy, which shall

Bc

5

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.

14. Accompagnato (Soprano)

Lukas 2.13

Allegro
senza Rip.

Archi
Bc

3 Soprano

And was with the an-gel a mul - ti-tude

6

prais-ing God.

4 5

for be - hold, good tid-ings of great joy, be to all peo-ple. -y of Da-via, -rist the Lor-

15. Chorus

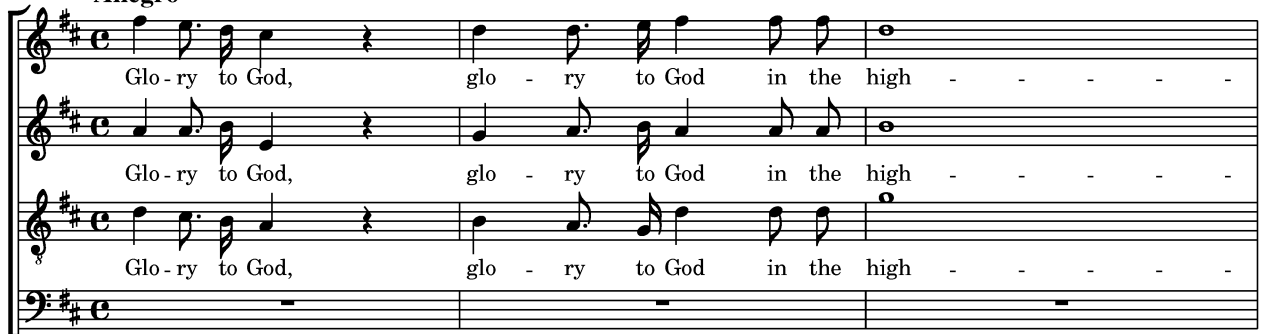
Lukas 2.14

Allegro

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

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

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



con Rip.

2 Tr, 2 Ob, Archi, Bc



4

est,

est,

est, and peace on

And peac



9

[A]

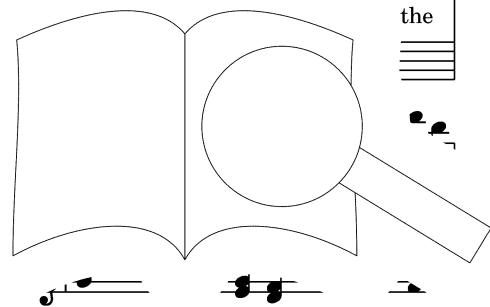
Glo - ry to God, glo - ry to God in the

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

glo - ry to God, the



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13

high - - est,

high - - est,

high - - est, and peace on earth,

and peace on earth,

18 [B]

good will _____ to - war'

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

good will _____ to - wards men, to - wa

good will to - wards men, good will _____

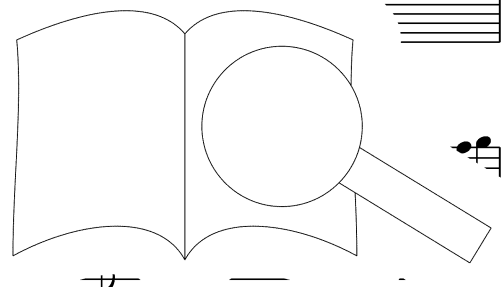
22

good _____

men, will _____ to - wards men.

good _____ men, good will to - wards men.

good _____ will _____



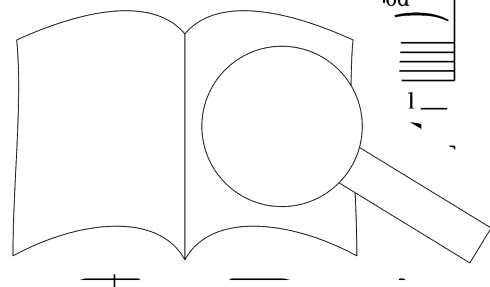
Glo - ry to God, glo - ry to God in the high - - est,
 Glo - ry to God, glo - ry to God in the high - - est,
 Glo - ry to God, glo - ry to God in the high - - est,
 Glo - ry to God, glo - ry to God in the high - - est,

and peace on earth,
 and peace on earth,
 and peace on earth,
 and peace on earth,

wards
 good will

good will, good will, good will to - wards
 men, to good will, good will, good will, good
 en, good will, good will
 good will, good v

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39

men, _____ good will to - wards men.

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

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

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

44

p *pp*

16b. Air (Soprano) London 1745/1749 onwards

Allegro
senza Rip.

Zacharja 9,9,10

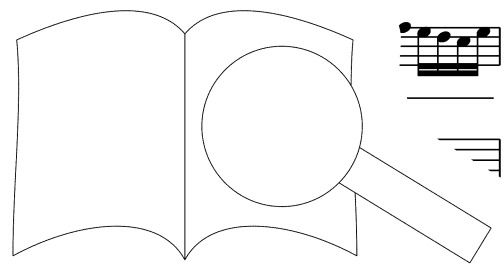
2 VI, Bc

5

p *f*

9 [A]

re - jice, re - jice _____ great - ly,



13

O daugh-ter of Si - on, O daugh-ter of



17

Si-on, re-joice, re-joice, re-joice,



21



24

-ter of Si-on, re -




27

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



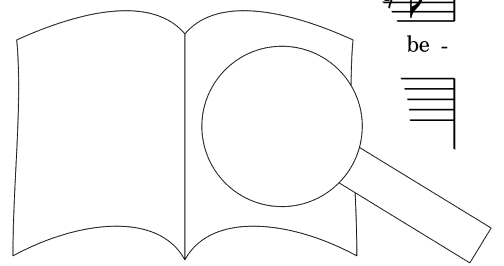
30

be - hold, thy King com - eth un -



31

be - hold, thy - King



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34

hold, — thy — King — com - eth un - to — thee, — com-eth un - to thee:

37

40

44

He is — the righ - - - teous Sav - ic

48

and He shall speak peace un. He shall speak peace, He shall speak

52

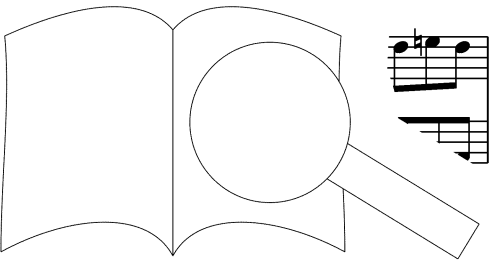
ce, He shall speak peace

49

speak peace un-to

(51)

He shall speak peace, peace, He shall speak peace, the hea



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56

He is the righ - - teous Sav-iour, and He shall speak, He shall speak peace,

tr

pp

61

Adagio

E

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

tr

66

Re-joyce, re-joyce, re-joyce

70

re-joyce

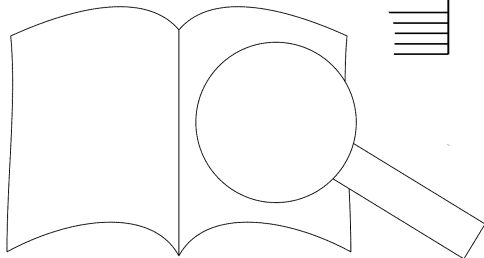
74

O daugh - ter of Si-on,

Adagio

(62)

re-joyce great-ly, speak, He shall speak peace, He shall speak pe



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78

F

shout, O daugh-ter of Je - ru - sa-lem; be - hold, thy —

81

King com-eth un - to thee, re-joyce, re-joyce —

85

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

89

great-ly re - joyce —

93

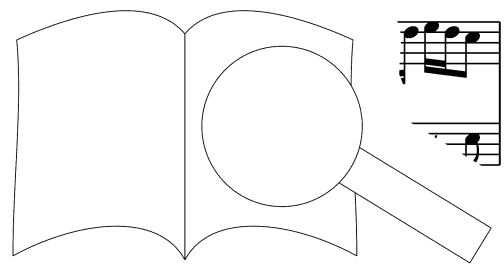
gre on, shout, O daugh-ter of Je - ru - sa-lem; be - hold, thy

81

thy King com-eth un - to thee,

84

re - joyce, shout, —



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97

Adagio

King com-eth un - to thee, be-hold, thy King com-eth un - to thee.

101

105

Recitativo (Alto)

Jesaja 35.5,6

Alto

Then shall the eyes of the blind be s of the deaf un-stop-ped; then

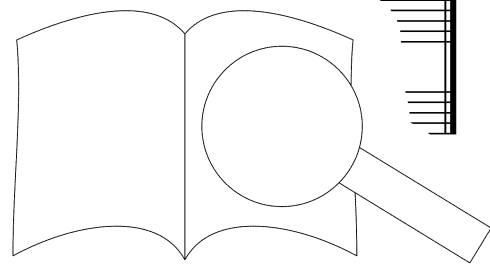
Bc

5

shall the li and the tongue of the dumb shall sing.

Adagio

be-hold, thy King com-eth un - to thee.



17c. Air (Alto, Soprano) London 1743, 1745/1749, 1751 and 1753

Jesaja 40.11; Matthäus 11.28,29

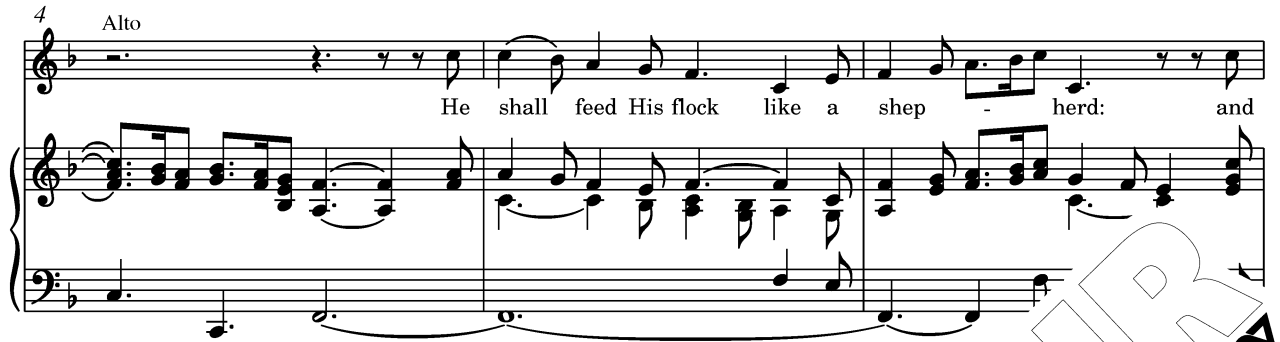
Larghetto e piano

Archi, Bc



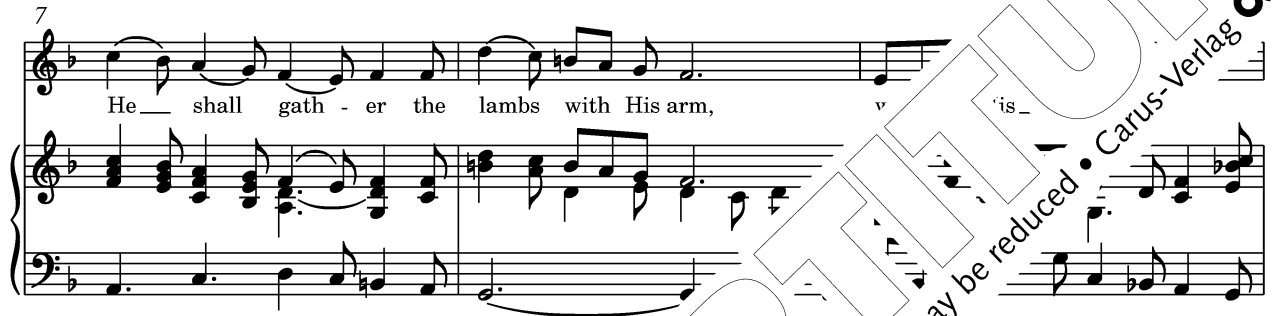
4 Alto

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



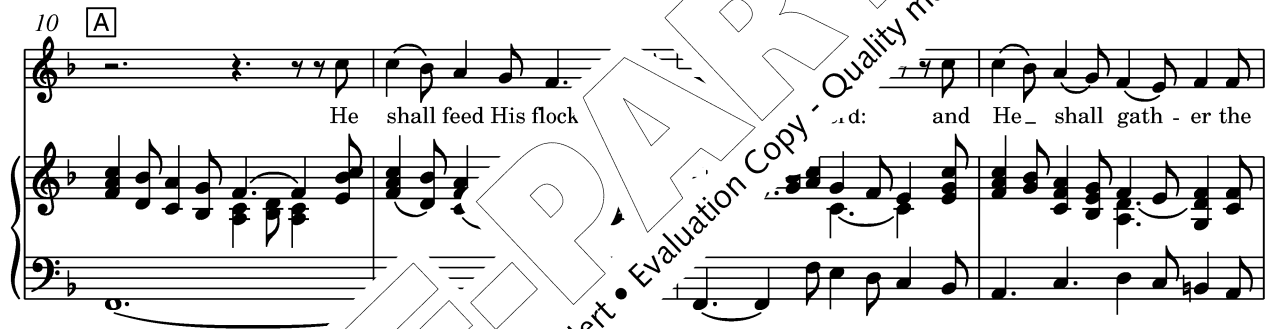
7

He shall gath - er the lambs with His arm, 'is -



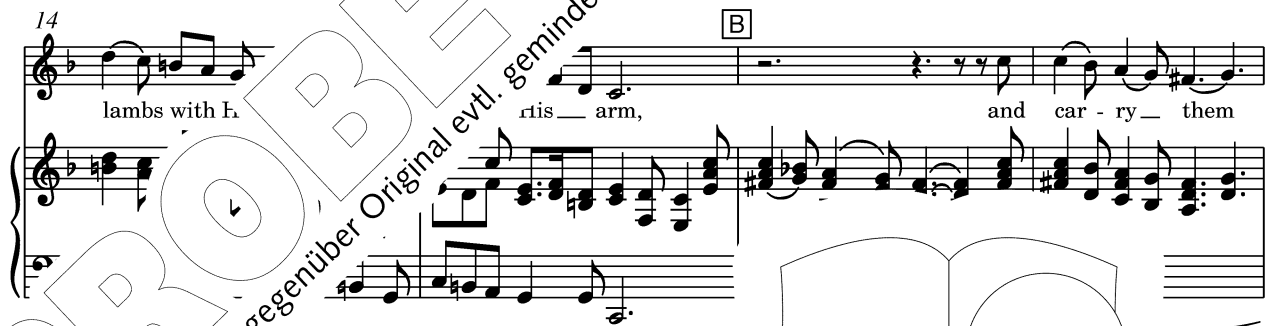
10 [A]

He shall feed His flock and: and He shall gath - er the



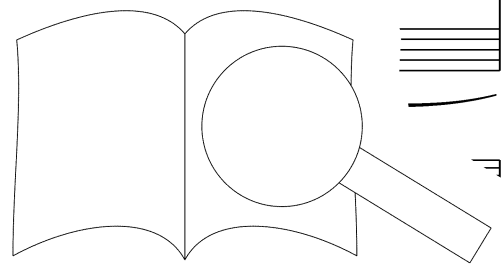
14

lambs with His arm, and car - ry - them



shep - - herd: and He shall gath - er the -

and car - ry -



18

in His bos - om, and gent-ly lead those_ that are_ with young, and gent-ly lead, and

22

gent - ly lead_ those that are_ with young.

☐
Soprano 26

Come un - to_ Him_ all ye that la - bour, He_ that

29

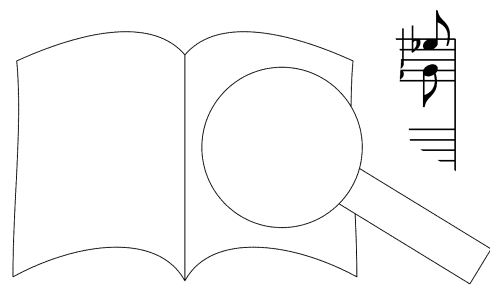
are heav-y lad-en, and He will come un - to_ Him_ all

33

ye that la_ all ye that are heav-y lad-en, and He will give you rest.

22

and gent-ly lead_ those_ that are_ with young, and gent - ly lead those_ that are_ with young.



37

D

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

41

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

45

E

take His yoke up-on you, and let - is meek and

49

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

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18. Chorus

Allegro

Matthäus 11,30

Soprano

His yoke_ is_ eas - - - y, His bur-then is light, His bur-then, His

senza Rip.

Archi, Bc

5

tr

bur - then is light,

Alto

Tenore

His yoke_ is_ eas - - -

Basso

His yoke_ is eas - - - y, His bur-then is

tr

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

ke_ is_

9

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

bur-then is light

light,

His bur - then is light,

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

- y, His bur-then, His bur -

13

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

His bur - then is light,

His bur-then is light, is light,

His bur-then, His bur - then is light, His yoke_ is eas - - -

17

yoke_ is eas - - - y, His bur - then is light,

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

- y, His s

21

yoke_ is eas y, His bur - then is light,

His yoke_ is eas - - -

at, His bur-then, His bur - then

His bu

25

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

pp

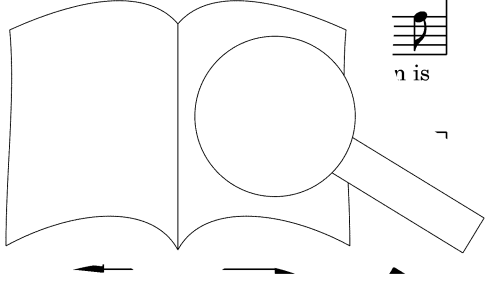
29

bur-then, His bur - then is light, His yoke_ is_ eas -
 light, His bur - then is light,
 His bur-then, His bur-then is light,
 bur-then, His bur - then, His bur-then, His bur-then is eas -

f

33

bur-then is light, is bur-then is light, His bur-then, His
 ar-then is_ light, His bur-then is light, His bur-then is
 is light, then is
 s bur-then is light, is light, n is



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37

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

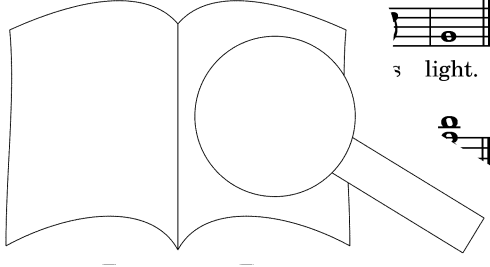
41

D

light, His yoke _ is _ eas - y, and His bur - ther
 light, His yoke _ is eas - y, His yoke is eas - y, His
 light, His yoke _ is eas - y, is eas - y, 'he His yoke _ is
 light, His yoke _ is eas - y, is eas - is light, His yoke _ is

45

eas - y, His bur - t
 eas - y, His
 eas - y, His yoke _ is eas - y, and His bur - then is light.
 light, His yoke _ is eas then is light.
 then is light, His yoke _ is
 then is light.



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19. Chorus

Part the second

Johannes 1.29

Largo

Soprano

Alto

Tenore

Basso

2 Oboi
Archi
Continuo

Be - hold the Lamb of

senza Rip. *tr*

hold the Lamb of God, be - hold the Lamb of God

God, be - hold the Lamb of God, the Lamb of God, th. - eth a -

Be - hold the Lamb of God. that

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

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

way of the world, be - hold the Lamb of God, the Lamb of

the sin of the world, ve -

the sin of the world,

[A]

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11

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

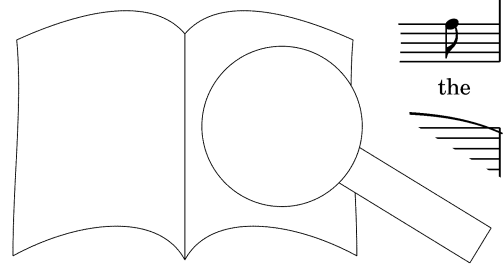
14

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

[B]

18

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



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C

21

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

25

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

29

world.
 world.
 world

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20. Air (Alto)

Jesaja 53.3; 50.6

Largo
senza Rip.

Archi, Bc

5 Alto

A

He was de-spis-ed,

10

de - spis-ed and re-ject-ed, re - ject ei. a man of

15

sor - - rows, - rows, and ac - quaint-ed with grief,

19

B

-rows, and ac-quaint - ed with grief

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11 de - spis-ed and re-ject-ed,

13 re - ject - ed of men,

a man of sor-rows, and

23

He was de-spis-ed, re-ject-ed,

27

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

31

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

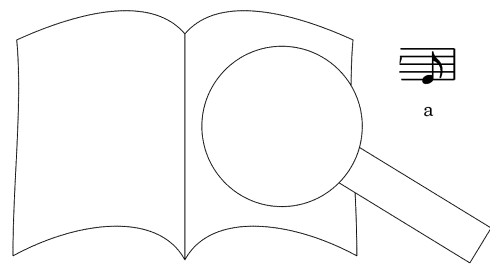
35

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

39

grief, -rows, and ac-quaint-ed with grief.

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



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44

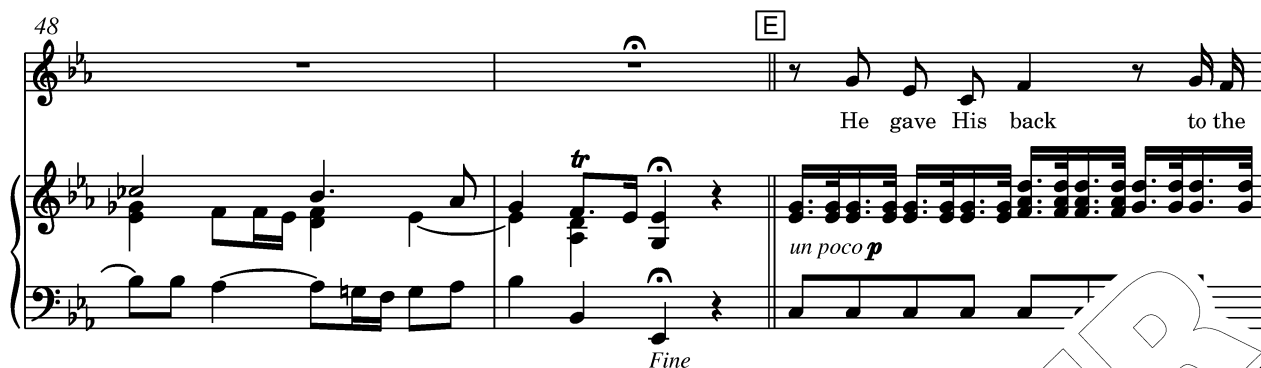


48

He gave His back to the

un poco p

Fine



51

smit - ers, He gave k to the



53

smit - ers, and His that pluck - ed off the



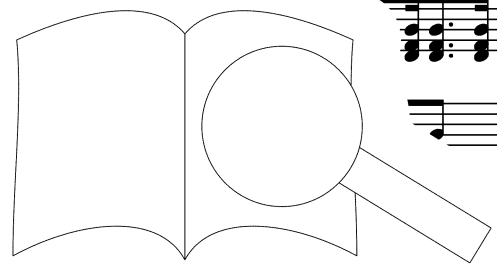

55

hair .s to them that pluck - ed off the



56

to them that pluck-ed off the



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57

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

59

[F]

hair: He hid not His face from shame and

61

spit - ting He hid not His face f ne,

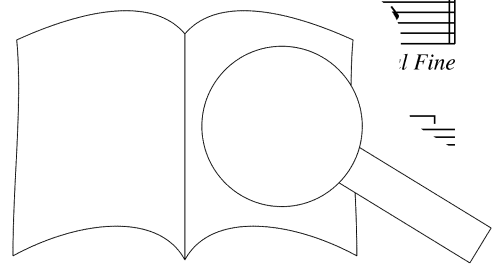
63

from shame, hid not His

65

face from shame and spit-ting.

cheeks to them that pluck-ed off the hair:
from shame, He hid not His face spit-ting.



1 Fine

21. Chorus

Largo e staccato
senza Rip.

Jesaja 53.4,5

2 Ob, Archi, Bc

Su - re - ly, sr
Su - re - ly, ly He hath
Su - re - ly He hath
- re - ly He hath

borne and car - ried our sor - rows,
borne and car - ried our sor - rows,
bor. is and car - rows,
our griefs and car



9
su - re-ly, su - re-ly He hath borne our griefs and
su - re-ly, su - re-ly He hath borne our griefs and
su - re-ly, su - re-ly He hath borne our griefs and
su - re-ly, su - re-ly He hath borne our griefs and

su - re-ly, su - re-ly He hath borne our griefs and

11 **A**
car - ried our sor - rows: He
car - ried our sor - rows: He
car - ried our sor - rows: He
car - ried our sor - rows: He

car - ried our sor - rows: He
car - ried our sor - rows: He
car - ried our sor - rows: He
car - ried our sor - rows: He

15
gres-sions, He was bru- is-ed for our in - i - qui-ties; the chas -
gres-sions, He was bru- is-ed for our in - i - qui-ties;
gres-sio He was bru- is-ed for our in - i - qui-ties; the chas -
is - ed, He was bru- is-ed for o

20

tise - ment, the chas - tise - ment of
 the chas - tise - ment, the chas - tise - ment
 tise - ment, the chas - tise - - - - - ment
 the chas - tise - ment, the chas - tise - ment

22

our peace was
 of our peace was
 of our peace wa. up
 of our peace up

24

on
 on
 or
 Him.

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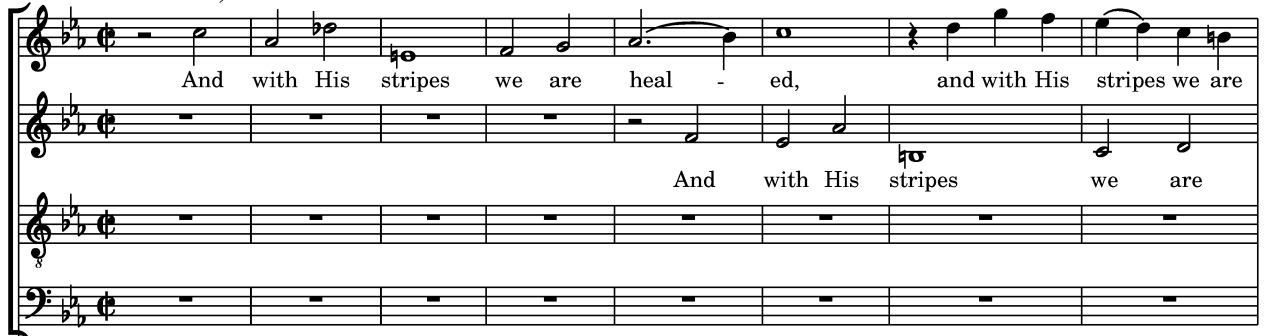
22. Chorus

Jesaja 53.3

Alla breve, Moderato

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

And with His stripes we are



senza Rip.

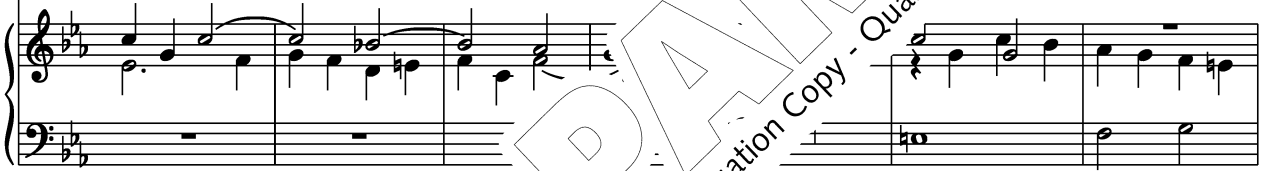
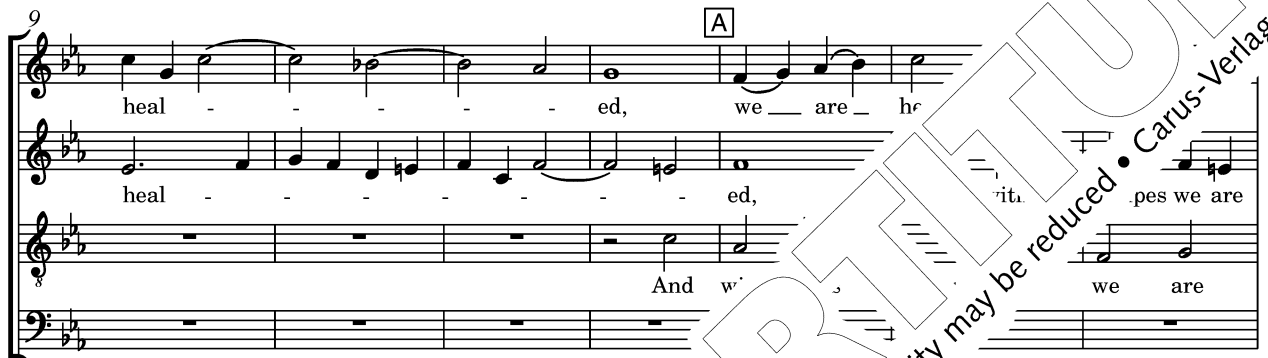
2 Ob, Archi, Bc



9 heal - ed, we are he

heal - ed, rit. pes we are

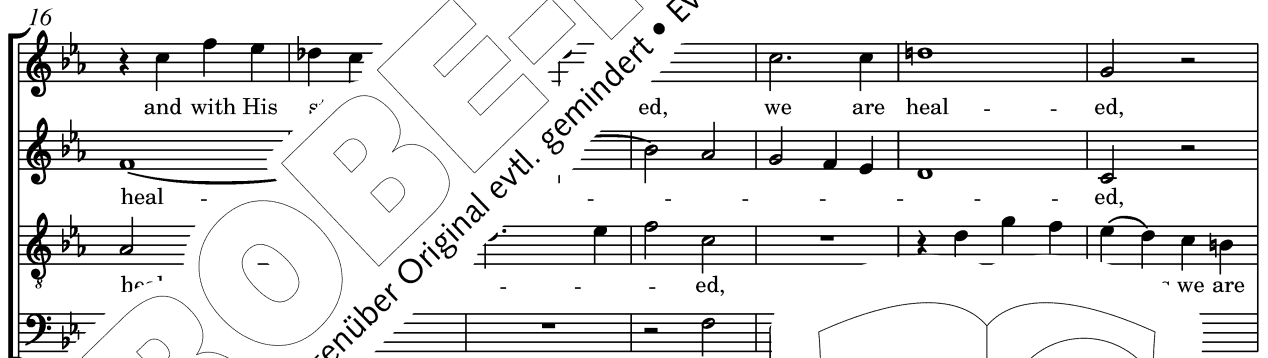
And w we are



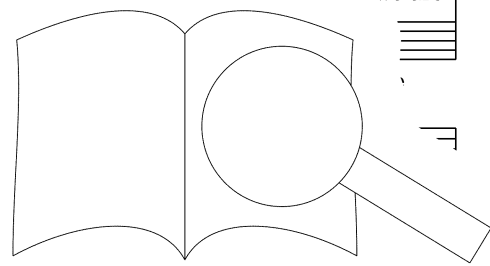
16 and with His s ed, we are heal - ed,

heal ed,

he ed, we are



And w con Rip.



23

B

and with His stripes we are heal - ed,

and with His stripes we are heal - ed,

heal - ed, we are heal - ed,

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

30

ed,

and with His stripes w

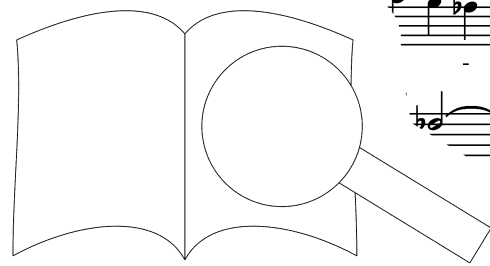
and with His stripes w

37

C

stripes we are heal - ed,

His stripes we are



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44

ed,
and with His stripes
ed,
and with His

51

and wit'
we are heal ed,
stripes we are heal ed,
and with His

D

58

we are he ed, and
and with His stripes we are

tr

64 E

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

71

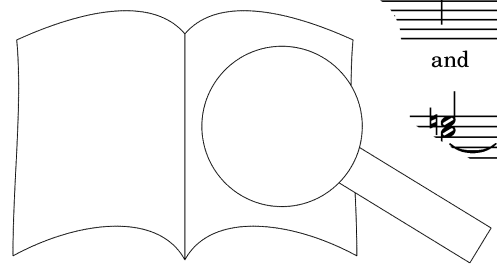
heal - - - ed, and with His stri - - - ng - - - res we - - - are
 heal - - - ed, and with His stri - - - are
 heal - - - ed, and

77 F

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

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84 Adagio

ed.
ed.
ed.
ed.

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

with His stripes we are heal - - - ed.

23. Chorus

Allegro moderato

All we, like sheep, all we, like sheep, have

All we, like sheep, all we, like shee-

All we, like sheep, all we, li' he

All we, like sheep, lu.

senza Rip. con Rip.

2 Ob, Archi, Bc

all we, lik

all we, like sheep,

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

all we, like s

sheep, all we, like s

11 **A**

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

we have turn - -

we have turn - ed

14

his own way,

ed ev - 'ry one to way to his own

ev - 'ry way,

17

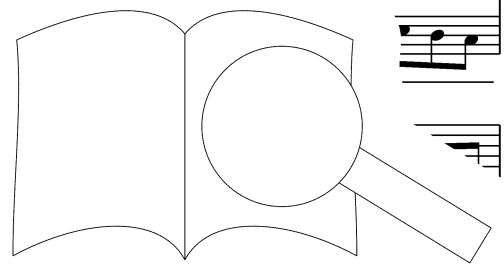
all we,

way, all

have

the sheep,

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21 B

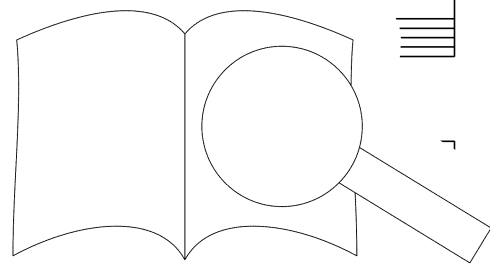
have gone a - stray, we have
 have gone a - stray, we have turn - - -

24

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

27 C

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



30

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

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

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

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

34

we, like sheep,

we, like sheep, have gone a - stray

we, like sheep, have

we, like sheep,

38

gone

have gone a - stray, D

have gone

we have

42

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

turn - ed,

we have turn -

45

we have turn - ed, we have turn-ed

way, we have turn - ed one

we have turn-ed, we have turn - to

ed, we have turn-ed, have - ry one to

48

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

his own way, . ev - 'ry one to his own way, ev - 'ry

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

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

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52 E

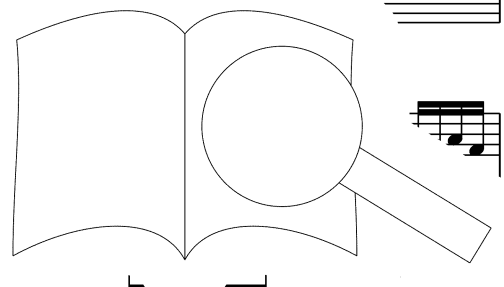
— to his own way. All we, like sheep, all we, like sheep,
 one to his own way. All we, like sheep, all we, like sheep,
 one to his own way. All we, like sheep, all we, like sheep, have
 one to his own way. All we, like sheep, all we, like sheep,

56

have gone a - stray,
 have gone a -
 gone a - stray,
 have gone a - stray, we have

60

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



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63 F

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

66

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

69

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

72

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

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

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

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

77

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

and the Lord hath laid on

and the Lord hath laid on

Lord hath laid on Him, _____

_____ Lord hath laid on

85

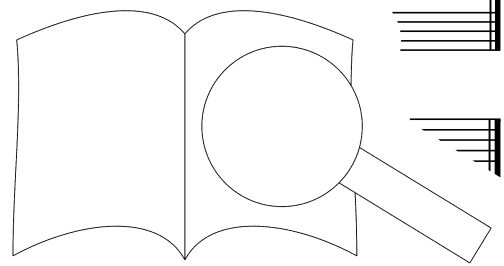
Him, _____

_____ in - i - qui - ty of us _____ all.

hat- _____ the in - i - qui - ty of us _____ all.

_____ the in - i - qui - ty _____ all.

_____ the in - i - qu



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24. Accompagnato (Tenore)

Larghetto

senza Rip.

Psalm 22.7

Archi, Bc




3 Tenore

tr All they that

p



5 see Him laugh Him to scorn; they



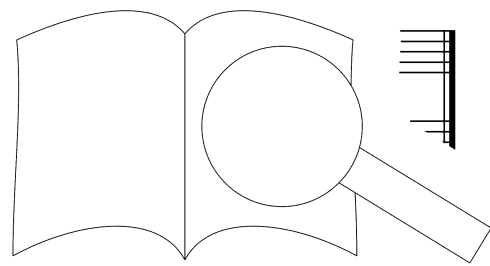
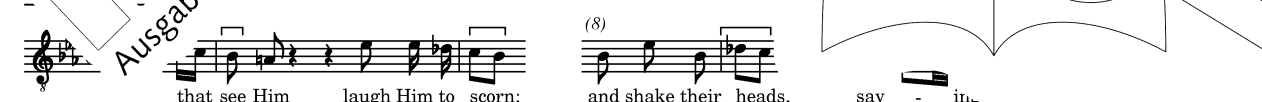
7 shoot out their lips, and shake their



9 head~ say - ing:



(8) that see Him laugh Him to scorn; and shake their heads, say - ing,



25. Chorus

Allegro

Psalm 22.8

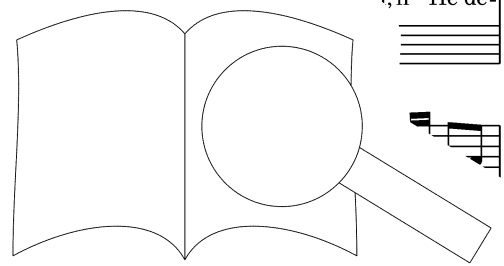
con Rip. per tutto

He
He trust-ed in God that He_ would de- liv-er Him: let Him de- liv-er Him, if He de-light in Him,

2 Ob, Archi, Bc

trust - ed in God that He ___ would de- liv-er Him: if He de-light in
if He de-light in Him: let Him de- liv- er Him. in Him, if He de-light in

10 **A**
...e_ would de- liv-er Him: let Him de- liv-er Him, if He de-
...ght in Him, let Him de- liv-er Him, if He de-
in _ Him,



14

He trust-ed in God that He _____ would de-liv-er Him: let Him de-liv-er Him,
 light in Him, if He de-light
 light in Him, if He de-light

He trust-ed in God, in _ God, in God He trust-ed, let Him de-liv-er Him, if He de-light in

18

if He de-light in Him, let Him de-liv-er Him,
 in Him, let Him de-liv-er Him,
 in Him, let Him de-liv-er Him, de-light

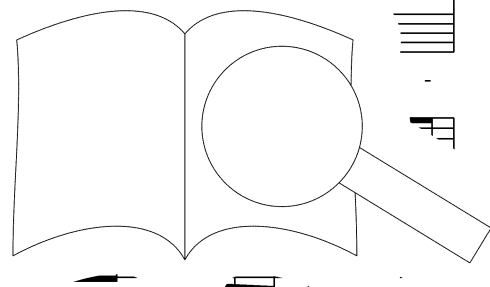
Him, if He de-light in Him, let Him de-liv-er Him, de-light

22 [B]

in Him,
 light in Him
 in Him,
 God, He trust-ed in God, let Him c

- ed in God that He _____ would de-liv-er Him: let Him de-
 de-

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26

let Him de-liv - er Him, He trust - ed in God that He
 liv-er Him, if He de-light in Him, if He de - light in Him,
 light in Him, if He de-light in Him, He trust - ed in God, He trust-ed in God, let Him de-
 light in Him, if He de-light in Him,

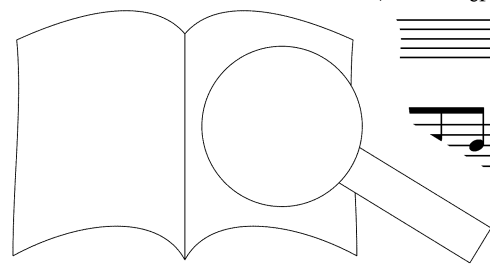
30

- would de-liv-er Him: let Him de-liv-er Him, if He de-light in
 let Him de-liv-er Him, if He de-light in Him, if He de-
 liv-er Him, if He de - light in Him, if Him de-liv-er Him,
 -liv - er Him,

34

let Him de-li- if He de - light in Him, let Him de-
 liv - er Him, Him de-liv-er Him, if He de - light in
 He trust - ed in God, let Him de-liv - er
 Him de-liv - er Him,

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liv - er Him, let Him de - liv - er Him, if He de - light in Him, let Him de - liv - er Him,
 Him, let Him de - liv - er Him, if He de - light in Him, He
 Him: let Him de - liv - er Him, if He de - light in Him, let Him de - liv - er Him, He
 let Him de - liv - er Him, He

D

trust - ed in God, let Him de - liv - er Him, if He de - light
 trust - ed in God, let Him de - liv - er Him, if He de - light in
 trust - ed in God that He would de - liv - er Him: if He de - light in

liv - er Him, er Him, let Him de - liv - er Him,
 Him, let Him de . if He de - light in
 Him, 1 . - er Him, light in
 let Him de - liv . in

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50 **E**

He trust-ed in God that He _____ would de-liv-er Him: let Him de-liv-er Him, if He de-
 Him, He trust-ed in God, let Him de-liv-er Him, if He de-light _____ in Him, let Him de-
 Him, if He de-light, _____ if He de-
 Him, if He de-light _____ in Him, if He de-light _____ in

54

light in Him, _____ if He de-light _____ de-
 liv-er Him, let Him de-liv-er Him, if He de-light _
 light in Him, let Him de-liv-er Him, _____, if He de-light _
 Him, let Him de-liv-er Him, _____ He trust-ed in

58 **Adagio** *tr*

light _____ Him _____ de-liv-er Him, if He de-light in Him.
 _____ Him, let Him de-liv-er Him, if He de-light in Him.
 _____ in Him, let Him, let Him de- _____ in Him.
 _____ old de-liv-er Him: _____ let Him, let Him _____ Him.

26. Accompagnato (Tenore)

Psalm 69.20

Largo

Tenore

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

senza Rip.

Archi, Bc

6

Thy re-buke hath bro-ken His heart. He look-ed for some to have pit-y on Him,

11

man, nei-ther found He an-y to com-fort Him. He look-ed for some to have

15

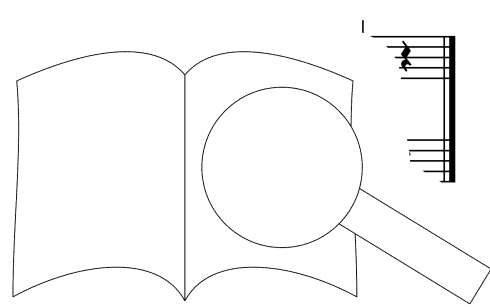
pit - y on Him, man, nei-ther found He an-y to com-fort Him.

of heav-i-ness;

6 Thy re-buke

(9) pit - y on Him,

(11) found Him, man,



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27. Arioso (Tenore)

Largo e piano

Klagelieder 1.12

Tenore

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

Archi, Bc

4

like un - to His sor - row, be - hold, and see, if

8

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

12

like un - to His sor - row!

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28. Accompagnato (Tenore)

Jesaja 53.8

Tenore

He was cut off
 senza Rip.

Archi,

for the trans-gress-ions of Thy peo-ple was he strick-en.

4

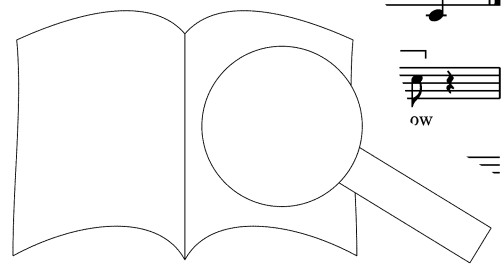
7

see, like un - to be - hold,

his sor - row, be - hold, and see if there be

(2) (4)

of the liv-ing; was he strick-en.



29. Air (Tenore)

Psalm 16.10

Andante larghetto

senza Rip.

2 Vl, Bc

5 Tenore

[A]

But Thou didst not leave His soul in — hell, but

9

Thou didst not leave His soul in — hell, nor didst — Thou suf-fer, nor

13

Ho — ly — One to see cor-rup-

[E]

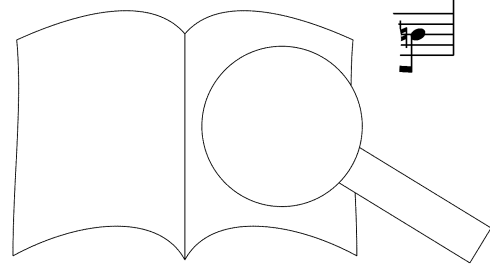
17

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

(13)

in — hell, nor didst Thou suf-fer, One

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



21

didst not leave His soul in hell, nor didst Thou suf - fer Thy

25

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

29

didst Thou suf - fer Thy Ho - ly. One to see cor - rup - tion, 'st 'I' fer, nor

34

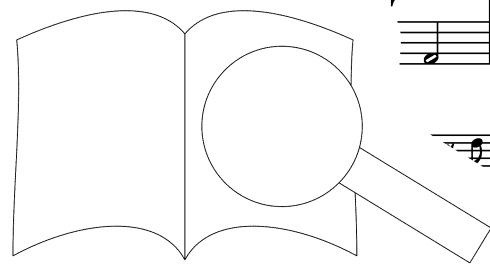
didst Thou suf - fer Thy Ho - ly. to see cor - rup - tion.

39

leave His soul in hell, to see cor - rup - tion

see cor - rup - tion, nor didst Thou suf - fer, Thy Ho - ly One, Thy Ho - ly One to see cor - rup -

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30. Chorus

Psalm 24.7-10

A tempo ordinario

Soprano I
Soprano II
Alto
2 Oboi
Archi
Continuo

Lift up your heads,
Lift up your heads,
Lift up your heads,

senza Rip. *tr*

6
O ye gates, and be ye lift up, ye ev - er - last - ing doors, and the King
O ye gates, and be ye lift up, ye ev - er - last - ing doors, and the of
O ye gates, and be ye lift up, ye ev - er - last - ing doors shall come

10 [A]
in.
in.
in.
Tenore
Basso
ig of Glo-ry? this King of Glo-ry? who
is this King of Glo-ry? who
Rip.

14

The Lord strong and might-y, the
 The Lord strong and might-y, the
 The Lord strong and might-y, the

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? senza Rip.

17

Lord strong and might-y; the Lord might - y in bat-tle.
 Lord strong and might-y; the Lord might - y in bat-tle.
 Lord strong and might-y; the Lord might - y in bat-tle.

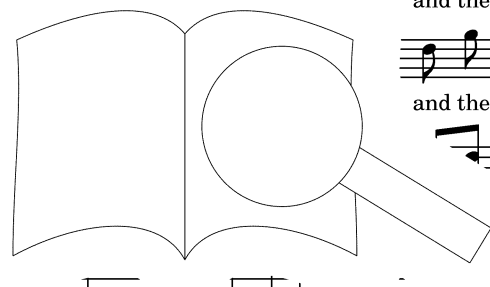
u₁ O ye gates, and
 ds, O ye gates, and
 your heads, O ye gates, and

p.

21

Alto
 Tenore

be ye li;e doors, and the King of Glo-ry shall come in, — and the
 r-last-ing doors, and the King and the
 ve ev - er-last-ing doors, and the King and the



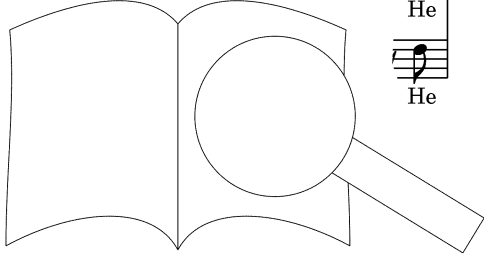
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Who is this King of Glo-ry? who
 Who is this King of Glo-ry? who
 King of Glo - ry shall come in. Who is this King of Glo-ry? who
 King - of Glo - ry shall come in.
 King - of Glo - ry shall come in.

senza 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 I
 is this King of Glo-ry? who is this King of Glo-ry? the
 the
 the
 the

Lord of Hosts: the King of Glo-ry, He is the King of Glo-ry,
 Alto He is the King of Glo-ry, He is the King of Glo-ry, He
 Lord of He is the King of Glo-ry, He is the King of Glo-ry, He
 Tenore He is the King of G
 Lc He is the King of C
 Bp He



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36

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

39

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

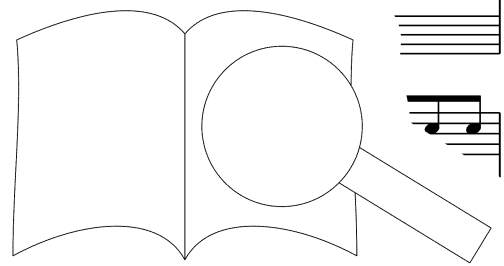
tr [D]

43

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

tr

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47

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

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

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

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

50

ry, of Glo - - - ry, He

ry, He

ry, He

53 [E]

is the King of C - - - ang of Glo-ry, the Lord of Hosts,

is the Ki - - - the King of Glo-ry, the Lord of

is He is the King of Glo-ry, 1 of

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

56

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

59

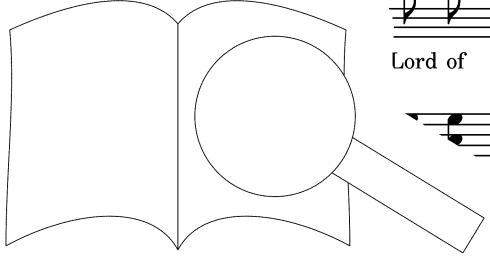
is the King of Glo - - - - -
 Hosts, He is the King of - Glo - - - - - He
 Hosts, He is the King of - Glo - - - - - ot - - - - - ry, He
 Hosts, He is the King of Glo - - - - - ry, He

63

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

[F]

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66

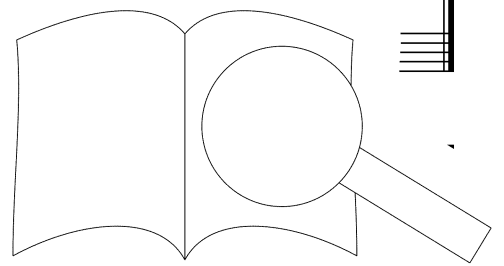
Hosts, the Lord of Hosts, the Lord of Hosts, He is the King —
 the Lord of Hosts, — He is the King, — the King of
 Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of Glo - ry, the
 Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of

69

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

73

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



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Recitativo (Tenore)

Hebräer 1.5

Tenore

Un-to which of the an-gels said He at an-y time, Thou art My Son, this day have I be-got-ten Thee?

Bc

Detailed description: This block contains the musical score for the Recitativo (Tenore) section. It features a vocal line for the Tenore and a piano accompaniment for the Bassoon (Bc). The vocal line is in a recitativo style with a steady pulse. The piano accompaniment consists of sustained chords. The lyrics are: "Un-to which of the an-gels said He at an-y time, Thou art My Son, this day have I be-got-ten Thee?"

31. Chorus

Allegro

Hebräer 1.6

Soprano

Alto

Tenore

Basso

2 Ob, Archi, Bc

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

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

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

Let all the an-gels of God wor-

Detailed description: This block contains the musical score for the 31. Chorus. It features four vocal parts: Soprano, Alto, Tenore, and Basso. The tempo is marked "Allegro". The instrumentation includes 2 Oboes, Arches, and Bassoon. The lyrics are: "Let all the an-gels of God wor-ship Him,". The score includes a large watermark: "PROBENPARTITUR Evaluation Copy - Quality may be reduced • Carus-Verlag".

5

let all the oi at all the an-gels of

let all t' of God wor-

let all the an-gels of God wor-

said He at an-y time, have I be-got-ten Thee?

Detailed description: This block contains the continuation of the musical score for the 31. Chorus. It features four vocal parts: Soprano, Alto, Tenore, and Basso. The lyrics are: "let all the oi at all the an-gels of", "let all t' of God wor-", "let all the an-gels of God wor-", and "said He at an-y time, have I be-got-ten Thee?". The score includes a large watermark: "PROBENPARTITUR Evaluation Copy - Quality may be reduced • Carus-Verlag".

9 A

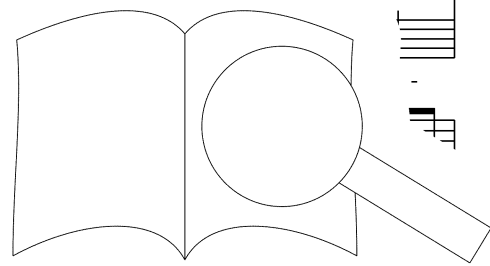
God wor - ship Him, let all the an - - - gels of
 - - - ship Him, let all the an - gels of God wor - ship Him,
 let all the an - - - gels of God wor - - -
 - - - ship Him, let all the an - gels of

13

God wor - ship Him, let all the an - -
 - - - ship Him, let al'
 God wor - - - ship Him, let all the

17

God wor - sh'
 all the - - - ship Him, let all the
 wor - - - let all the - - - wor -
 - - - gels of



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21 B

let all the an - gels of God wor -

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

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

- - - ship Him,

25 C

ship Him, let

ship Him,

- - - ship Him, let

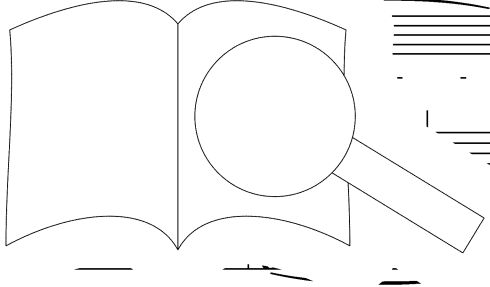
- - - ne an -

29

gels of G-

the an - gels of God wor - - -

all the an - gels of



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33

ship Him.

ship Him.

ship Him.

ship Him.

tr

f

tr

32b. Air (Alto) London 1743 and 1745/1749

Larghetto

2 VI, Bc

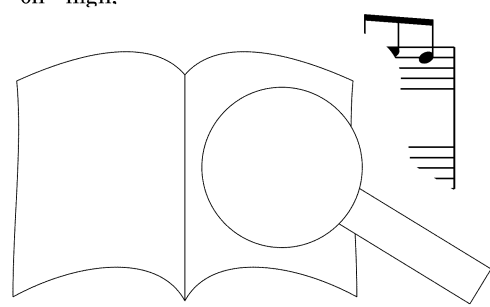
tr

11 [A] Alto

Thou agh, Thou art gone up on high:

14

Thou art gone up on high;



17 B

Thou hast led cap-tiv - i - ty cap-tive, Thou hast led cap-tiv - i - ty cap-tive, and re - ceiv - -

23

ed gifts ___ for ___ men, yea, e - ven

29

for ___ Thine en - - - - - , yea,

35 C

e - ven for _ Thine en - e - mies,

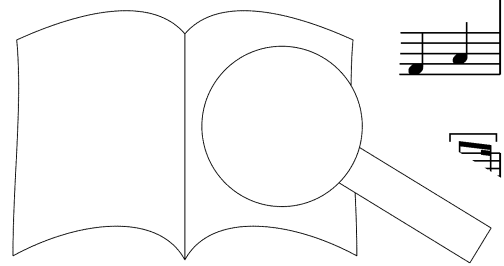
41

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

24

...ast led (-ceiv) - - - - - ed (en)

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



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48

dwell a -

54

mong them, might dwell a - mong them. Thou

tr **D**

f *p*

61

art gone up on high, Thou art gone up on high; Thou hast led cap-tiv -

67

led cap-tiv - i - ty cap-tive, and re - ceiv - ed, and re - ceiv - ed

E

73

gifts for men, ed gifts for Thine en-e-mies, that the Lord

48

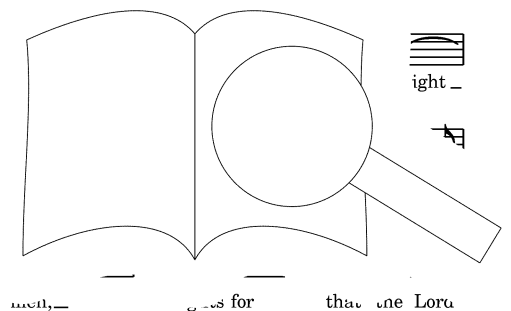
60

69

ong them, Thou art gone up on high, Thou a

cap - tiv - i - ty and re - ceiv - ed,

tr



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80

God might dwell a - mong them, and might dwell

86

a - mong them, that the

92

Lord God might dwell

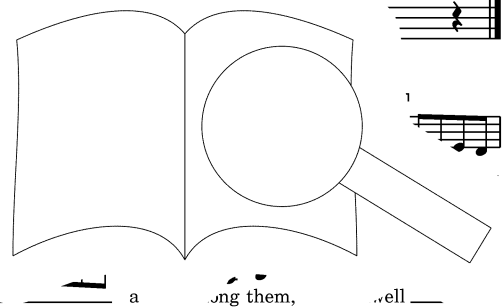
99

mong them, that the Lord, the Lord God well a - mong them.

106 [F]

112

God might dwell and might dwell



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33. Chorus

Psalm 68.11

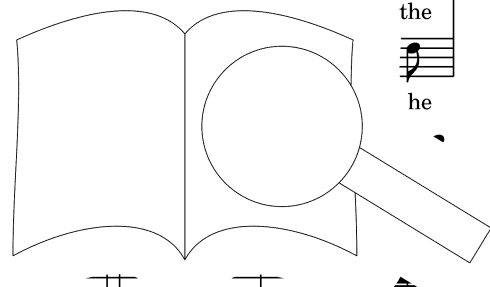
Andante allegro

Great was the com-pa-ny of the preach-ers, great was the com - -
Great was the com-pa-ny of the preach-ers, great was the com - pa-ny, the
The Lord gave the word: great was the com-pa-ny of the preach-ers, great was the com - pa-ny, the
The Lord gave the word: great was the com-pa-ny of the preach-ers, great was the com -
con Rip.

2 Ob, Archi, Bc

5
- - - - - pa-ny of the p
com - pa-ny, the com - - - - - pa-ny, the com-pa-ny
com - - - - - pa-ny, the com - - - - - ei
- - - - - pa-ny, the com - - - - - ch-ers,

8
great was the c
great
- - - - - he Lord gave the word: great was the com - - -
- - - - - the preach-ers. The Lord gave the word: great was the com - - -
- - - - - pa-ny of the preach-ers. the
- - - - - he



12

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

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

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

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

15 [B]

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

ers, great was the com - - pa - -

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

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

18

preach - ers, great was the com - -

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

com - - the

20

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

23

ers.
 ers.
 ers.
 ers.

34c. Air (Soprano) London 1745/1751, 1757

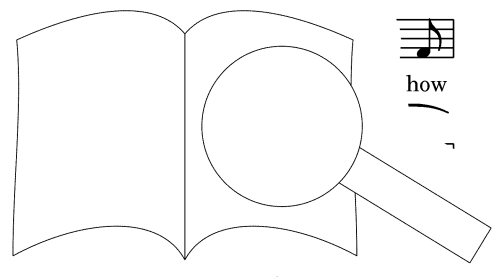
Römer 10.15

Larghetto

2 VI, Bc

4 Sor

How beau-ti-ful are the feet of ther



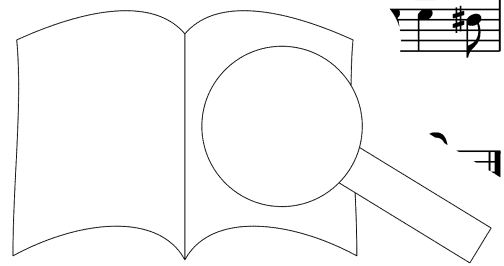
beau-ti-ful are the feet, how beau-ti-ful are the feet of them that preach the gos-pel of peace,

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

bring glad tid - ings, and bring glad tid - - ings, glad tid and

bring glad tid - ings, glad tid - ir glad tid - ings, glad

tid - ings c of good things.



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35b. Chorus

Römer 10.18

A tempo ordinario

1 Their sound is gone out in-to all lands, their sound is gone out in-to all
2 Their sound is gone out in-to all lands, in-to all lands, _____
3 Their sound is gone out, their sound is gone out
4 Their sound is gone out, _____ their sound is gone

5 *senza Rip.* *con Rip.*
6 2 Ob, Archi, Bc

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

10 out _____ [A]
11 out, _____ ands,
12 lands, _____ all lands,
13 to all lands, _____ and their
14 out _____ in-to all lands,

14

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

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

and their

18

un-to the ends of the world, _____

and their words un-to the _____ vorl- un-

un-to the ends of the world, _____ n-to the ends of the

words un-to the ends of the world, _____ air v. eir words un-to the _____

22

ends of _____

to the end. _____ und is gone out, is gone out in - to all

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

the world, their sound is gone out _____ - to all

the world, _____ all

26

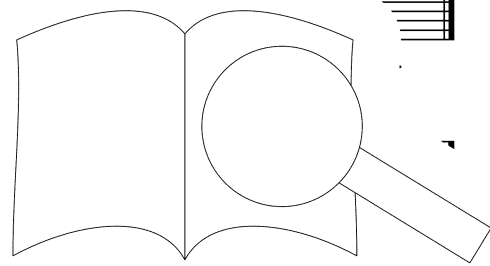
lands, and their words un-to the ends of the world, and their
 lands, and their words un - to the ends of the world, and their
 lands, and their words, and their words un-to the ends of the world, of the world, of the
 lands, and their words un-to the ends of the world,

30

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

34

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



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36b. Air (Basso)

Psalm 2,1,2

Allegro
senza Rip.

Archi, Bc

Musical notation for measures 1-2. The score is in common time (C) and features a treble clef with a key signature of one flat (B-flat). The bass line consists of a steady eighth-note accompaniment. The treble line contains chords and moving lines.

Musical notation for measures 3-5. Measure 3 begins with a triplet of eighth notes in the treble. The bass line continues with eighth notes. A key signature change to two flats (B-flat and E-flat) occurs at the start of measure 5.

Musical notation for measures 6-8. The treble line features chords with sharp signs (#) indicating the key signature. The bass line remains a steady eighth-note accompaniment.

Musical notation for measures 9-11. The treble line has a melodic line with eighth notes. The bass line continues with eighth notes. A key signature change to one flat (B-flat) occurs at the start of measure 11.

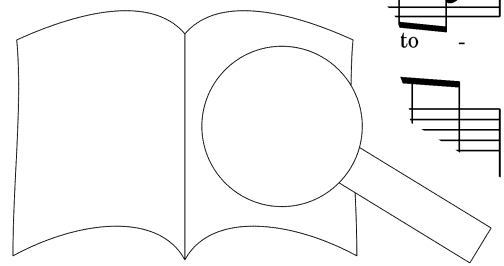
Musical notation for measures 12-14. Measure 12 features a dense texture of chords in the treble. The bass line has a melodic line. A trill (tr) is marked above the final note of measure 14.

A
15 Basso

the na - - tions

to -

Musical notation for measures 15-17. Measure 15 is a whole rest. The bass line continues with eighth notes. The treble line has a melodic line.



geth - er: why do the peo - ple i - ma - gine a vain

thing? why do the na - tions rage

so

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

i - ma -

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33

- - gine a vain thing? i - -

35

ma - - - - gine a vain thing?

38

Recitativo

The kings of th... rul - ers take coun - sels to -

42

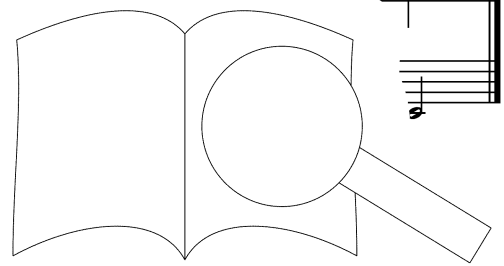
geth - er and His a - noint - - - ed.

earth rise up,

(41)

coun - sels to - geth - er a - gainst the Lora...

... a - no.



37. Chorus

Psalm 2.3

Allegro e staccato

Let us break their bonds a - sun-der, let us break,
Let us break their bonds a - sun-der, let us
Let us break their bonds a - sun-der, let us, let us break their bonds a - sun-der, let us, let us
Let us break their bonds a - sun-der, let us, let us
let us break their bonds a - sun - der,
break, let us break their bonds
break, let us break their bonds a - sun - der,
break their bonds, let us break their bond su eak their bonds a -
sun - der,
sun - der, and cast a - way
sun - way from

senza Rip. con Rip.
Archi, Bc

5 9

[A]

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14

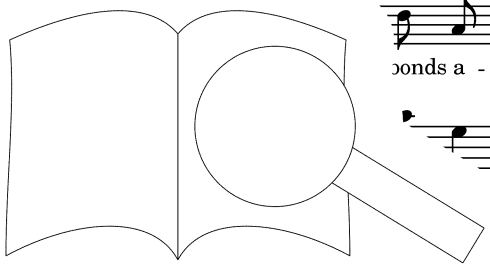
and cast a - way
 their yokes from us, and cast a - way their yokes from
 us, and cast a - way their yokes from us, and cast a - way their yokes from

18

their yokes from us, and cast a - way their yokes fr
 us, and cast a - way, and cast a - way their u. cast a -
 us, and cast a - way, and cast a - way on. and cast a -
 and cast a - way, and cast a -

22

way their yokes fr s, air bonds, let us break their bonds,
 way their yokes let us break their bonds a - sun - der, let us break their
 way the 1. break their bonds,
 om us, bonds a -



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26

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

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

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

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

30

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

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

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

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

34

sun - der,

sun - der,

sun - der.

a.

cast a -

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39

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

and cast a - way

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

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

43

way their yokes from us, let us break

their yokes from us,

way their yokes from us, let us break their bonds a

way their yokes from us, let us and cast,

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

48

and cast a

and

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

a cast a - way their yokes and cast a -

us, and cast a - way

ast a -

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52 D

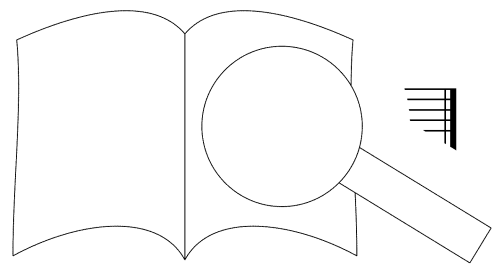
— and cast a - way their yokes from us, let us break their
 way, and cast a - way their yokes, _____ let us break their bonds, their bonds a -
 way, and cast a - way their yokes, let us break their bonds a - sun - der, their bonds a -
 way, and cast a - way their yokes, from us, let us break their bonds a -

56

bonds, and cast a - way, and cast a - way their yokes from
 sun - der, and cast a - way, and cast a - way their yokes
 sun - der, and cast a - way, and cast a - way their
 sun - der, and cast a - way, and cast a - way their yokes from us.

senza Rip.

62



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Recitativo (Tenore)

Psalm 2.4

Tenore

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

Bc

This block contains the musical score for the Recitativo (Tenore) section. It features a vocal line for the Tenore and a piano accompaniment for the Basso Continuo (Bc). The vocal line is in a recitativo style with a simple, rhythmic melody. The piano accompaniment consists of chords and single notes in the right and left hands.

38a. Air (Tenore) London 1745/1749 onwards

Psalm 2.9

Andante

senza Rip.

2 VI, Bc

This block contains the musical score for the Air (Tenore) section. It features a vocal line for the Tenore and a piano accompaniment for two Violins (2 VI) and the Basso Continuo (Bc). The tempo is Andante, and the style is senza Rip. The vocal line is a simple melody, and the piano accompaniment features a rhythmic pattern in the right hand and chords in the left hand.

6 Tenore

ou nem,

This block contains the musical score for the Tenore part, measures 6 to 11. It features a vocal line for the Tenore and a piano accompaniment. The vocal line includes a trill (tr) and the word "ou nem,". The piano accompaniment continues with its rhythmic pattern.

12

Thou shalt break them

ri i - ron;

This block contains the musical score for the Tenore part, measures 12 to 16. It features a vocal line for the Tenore and a piano accompaniment. The vocal line includes the words "Thou shalt break them" and "ri i - ron;". The piano accompaniment continues with its rhythmic pattern.

17

Th

in piec - es like a net sel,

This block contains the musical score for the Tenore part, measures 17 to 16. It features a vocal line for the Tenore and a piano accompaniment. The vocal line includes the words "Th" and "in piec - es like a net sel,". The piano accompaniment continues with its rhythmic pattern.

4

shall have them in de - ri - sion.

17

Thou shalt

This block contains the musical score for the Tenore part, measures 4 and 17. It features a vocal line for the Tenore and a piano accompaniment. The vocal line includes the words "shall have them in de - ri - sion." and "Thou shalt". The piano accompaniment continues with its rhythmic pattern.

22

Thou shalt dash them in piec - es, in piec - es like a pot - - -

27

ter's ves - sel.

[B]

32

Tho' hem

37

Thou shalt

42

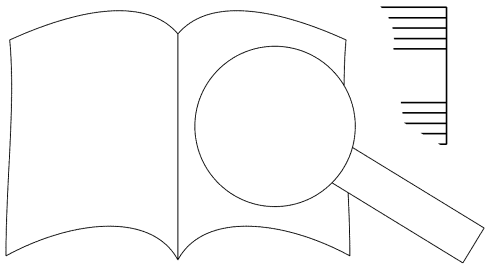
Thou shalt dash them in piec-es like a pot -

2c.

(pot, - - - - ter's ves - sel,

42

(rod) - - i - ron; dash them piec - es.



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48

C

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

53

pot - ter's ves - sel, like a pot - ter's

58

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

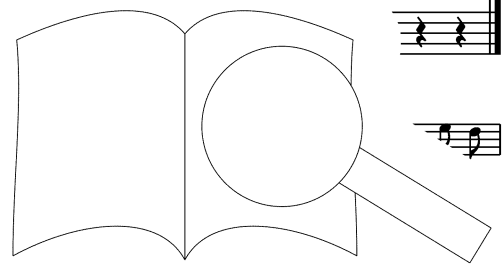
64

D

ter's ves - sel.

69

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



9

hal - le-lu-ja, hal-le - lu-ja, hal-le-lu-ja, hal - le - lu - ja, for the Lord

hal - le-lu-ja, hal-le - lu-ja, hal-le-lu-ja, hal - le - lu-ja, for the Lord

hal - le-lu-ja, hal-le - lu-ja, hal-le-lu-ja, hal - le - lu-ja, for the Lord

hal - le-lu-ja, hal-le - lu-ja, hal-le-lu-ja, hal - le - lu - ja, for the Lord

13

A

God Om-nip - o - tent reign - eth, hal-le - lu-ja, hal-le-lu-ja, hal-le

God Om-nip - o - tent reign - eth, hal-le lu-ja, hal-le-lu-ja lu-ja,

God Om-nip - o - tent reign - eth, hal-le - lu-ja, hal hal-le-lu-ja,

God Om-nip - o - tent reign - eth, hal-le - lu-ja, - lu-ja, hal-le-lu-ja,

17

for the Lord

for

ent reign-eth, hal-le - lu-ja, hal-

n-nip - o-tent reign-eth, hal-le - lu-ja,

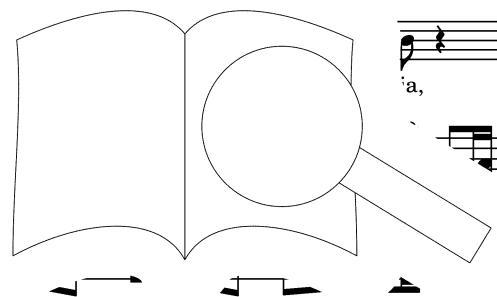
le - lu-ja, hal-le-lu-ja, hal-le - lu-ja, hal-le-lu-ja,

le-eth, hal-le - lu-ja, hal-le-lu-ja, hal-le - lu-ja, hal-le-lu-ja,

ent reign-eth, hal-le - lu-ja, hal-

n-nip - o-tent reign-eth, hal-le - lu-ja,

le - lu-ja, hal-le-lu-ja, hal-le - lu-ja, hal-le-lu-ja,



22 **B**

for the Lord God Om-nip - o - tent reign - - eth, hal-le-
 hal-le - lu - ja, hal-le - lu - ja, hal-le-lu - ja,
 hal-le-lu - ja, hal-le - lu - ja, hal-le-lu - ja, hal-le - - - lu - ja, hal-le-lu - ja,
 hal-le-lu - ja,

25

lu - ja, hal-le-lu - ja, hal-le - lu - ja, hal-le - lu - ja, hal - le - l -
 hal-le-lu - ja, hal - le - lu - ja, hal-le - lu - ja, hal-le - - - lu - ja, hal-le -
 for the Lord God Om - nip - o - tent reign - - eth, hal-le -
 for the Lord God Om - nip - o - tent reign - - eth, hal-le -

28

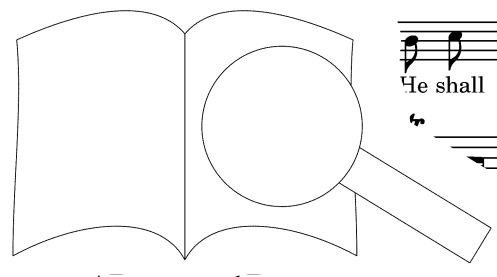
hal-le-lu - ja, hal - le - lu - ja, hal-le-lu - ja, hal-le-lu - ja, hal -
 lu - ja, hal - le - lu - ja, hal-le-lu - ja, hal-le-lu - ja, hal -
 hal - le - lu - ja, hal - le - lu - ja, hal-le-lu - ja, hal - le - lu - ja, hal -
 for the Lord God Om - nip - o - tent
 for the Lord God Om - nip - o - tent
 hal-le-lu - ja, hal - le - lu - ja, hal-le-lu - ja, hal - le - lu - ja, hal -

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le - lu - ja, hal - le - lu - ja! The King-dom of this —
 reign - eth, hal-le-lu-ja, hal - le-lu-ja! The King-dom of this
 reign - eth, hal - le - lu-ja! The King-dom of this
 lu-ja, hal-le - lu-ja, hal-le - lu-ja, hal-le-lu-ja! The King-dom of this —

world is be - come the King-dom of our Lor^d t. His
 world is be - come the King-dom of our d c t, and of His
 world is be - come the King-dom s Christ, and of His
 world is be - come the King and of His Christ, and of His

Christ;
 Christ;
 Chri: and He sha^{ll} ev -
 reign for ev - er and ev - er, He shall



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46

and He shall reign for

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

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

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

50

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

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

reign for ev-er and ev - er, for e ev - lu-ja, hal-le-

ev - er, for ev-er and ev - er, hal-le-lu-ja, hal-le-

54

and Lord of King of

and I - - - - -

lu-ia. ev-er and ev-er, hal-le-lu-

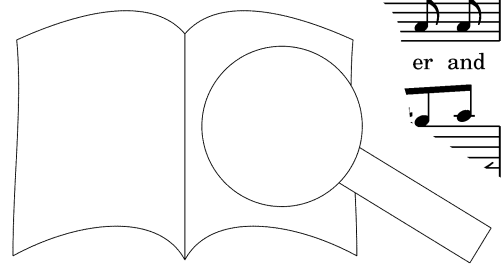
for ev-er and ev-er, hal-

Kings, and Lord of Lords,
 for ev-er and ev-er, hal-le-lu-ja, hal-le-lu-ja, for ev-er and
 for ev-er and ev-er, hal-le-lu-ja, hal-le-lu-ja, for ev-er and
 for ev-er and ev-er, hal-le-lu-ja, hal-le-lu-ja, for ev-er and

King of Kings,
 ev-er, hal-le-lu-ja, hal-le-lu-ja, for ev-er hal-le-lu-ja, hal-le-lu-ja
 ev-er, hal-le-lu-ja, hal-le-lu-ja, a. -le-lu-ja, hal-le-lu-ja
 ev-er, hal-le-lu-ja, hal-le-lu-ja, er, hal-le-lu-ja, hal-le-lu-ja

and Lord of Lords, and He shall reign,
 lu-ja, Lord of Lords, and He shall
 lu-j ngs, and Lord of Lords, and He shall reign, and He
 King of Kings, and Lord of Lords, a er and

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71

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

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

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

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

75

for ev-er and ev-er, hal-le-lu-ja, hal-le-lu-

Kings, for ev-er and ev-er, and Lord of Lords, hal-le-lu-ja, ia, and

Kings, and Lord of Lords, He shall

Kings, for ev-er and ev-er, and Lord of Lords. ja, and He shall

79

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

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

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

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

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

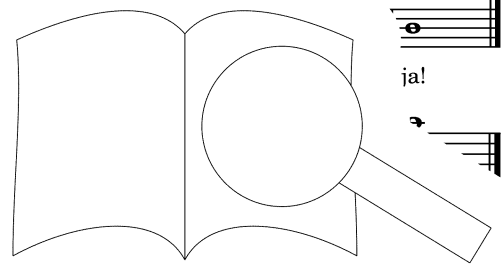
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Kings, and Lord of Lords, King of Kings, and Lord of Lords, and
 Kings, and Lord of Lords, King of Kings, and Lord of Lords, and
 Kings, and Lord of Lords, King of Kings, and Lord of Lords, and
 Kings, and Lord of Lords, King of Kings, and Lord of 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 er, -er and
 He shall reign for ev - er and ev - - er. v- for ev - er and
 reign for ev - er, for ev - er and ev - fo i ev - er, for ev - er and

Lords, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja!
 ev - er, ha, a, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja!
 ev - er, a, a, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja!
 a, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja!



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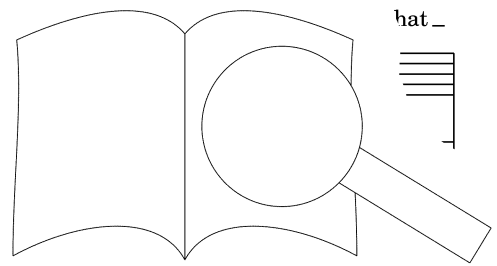
40. Air (Soprano)

Part the third

Hiob 19.25; 1. Korinther 15.20

Larghetto
senza Rip.

Violino I, II
Continuo



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41

my Re - deem - er liv - eth, and that He_ shall stand at the

48

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

54

know that my Re - deem - er liv - eth, and sh. stand at the

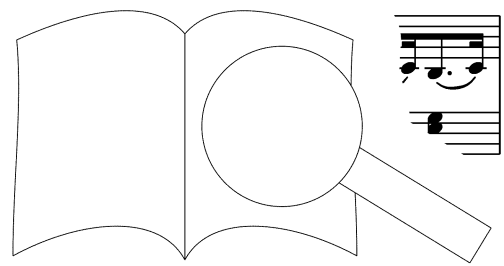
60

lat - - - ter day up-on the

66

ea

my Re - deem - er liv - eth, (earth) up-on the earth.



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102

flesh shall I see God, yet in my flesh shall

108

I see God, shall I see God. I know that my Re - deem - er

115

liv - eth. Cres. en

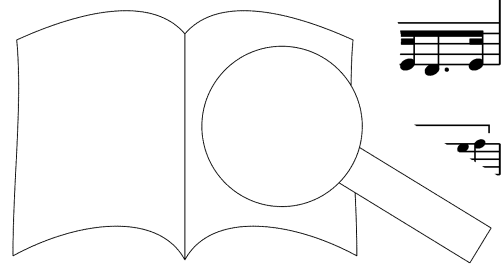
122

from the dead, first fruits

128

of the. of them that

all I see God, shall I see God, sha
deem - er liv - eth. from the dead,



133 G

sleep, the first _____ fruits of them that sleep,

139

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

146

from the dead, the fi- _____ them that

153 H

sleep.

159

(135) (145)

sleep, fruits ris-en from the dead, the _____ of the . . . eep.

41. Chorus

A

1. Korinther 15.21

Grave

Allegro

Since by man came death, since by man came death, by man came al - so the re-sur-

Since by man came death, since by man came death, by man came al - so the re-sur-

Since by man came death, since by man came death, by man came al - so the re-sur-

Since by man came death, since by man came death, by man came al - so the re-sur-

2 Ob, Archi, Bc

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

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

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

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

al - so the re - su

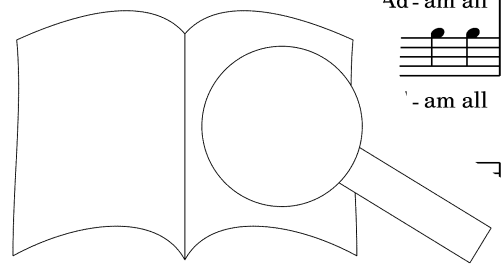
al - so th

of the dead. For as in Ad - am all die, for as in Ad - am all

ec - tion of the dead. For as in Ad - am all die, for as in Ad - am all

Ad - am all

For as in Ad - am all



C

Allegro

22

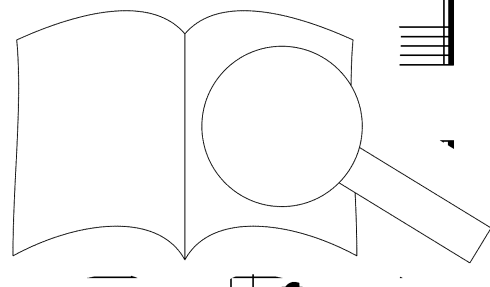
die, _____ e-ven so in Christ shall all be made a - live, e-ven so in Christ shall all be made a -
 die, _____ e-ven so in Christ shall all be made a - live, e-ven so in Christ shall all be made a -
 die, _____ e-ven so in Christ shall all be made a - live, e-ven so in Christ shall all be made a -
 die, _____ e-ven so in Christ shall all be made a - live, e-ven so in Christ shall all be made a -
 con Rip.

27

live, e-ven so in Christ shall all, _____ so in Christ shall all _____ be mar'
 live, e-ven so in Christ shall all, _____ so in Christ shall all _____ so in
 live, e-ven so in Christ shall all, _____ so in Christ sha' n. , ev'n so in
 live, e-ven so in Christ shall all _____ a - live, ev'n so in

32

Christ shall all, shall all
 Christ shall all, ..
 Christ .. a - live.
 e made a - live.



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42. Accompagnato (Basso)

1. Korinther 15.51,52

Basso

Be-hold, I tell you a mys-te-ry: We shall not all sleep, but we shall all be

Bc

5

chang'd, in a mo-ment, in the twink-ling of an eye, at the last trum-pet.

43. Air (Basso)

Pomposo, ma non allegro
con Rip.

er 15.52,53

Tr, 2 Ob, Archi, Bc

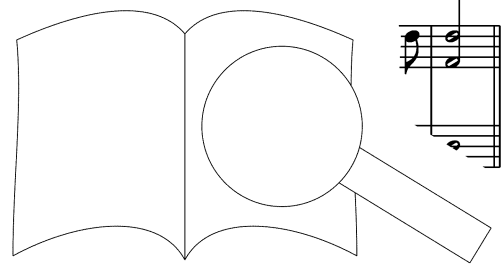
7

tr

14

21

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(3) all sleep, (5) chang'd,

A
Basso 29

The trum-pet shall sound, _____ and the dead shall be _ rais'd,

35

and the dead shall be rais'd _____ in - cor - rupt - i - ble,

41

the trum-^{tr} _____

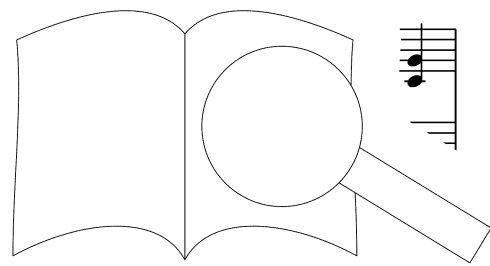
48

and the dead shall be _____ in - cor - rupt - i - ble,

54

_____ at - i - ble, _____ and we shall be

the trum-pet _ shall sound _____ and we shall be



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60

chang'd,

66

and we shall be chang'd.

73

the

79

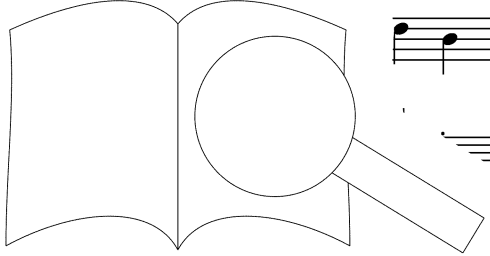
trum-pet shall sound, shall sound,

86

and rais'd, in -

83

the trum-pet shall sound, and the dead shall rais'd,



92

cor - rupt - i - ble, in - cor - rupt - i - ble,

98

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

104

and we shall be chr

110

and we shall be chang'd, we shall be

116

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

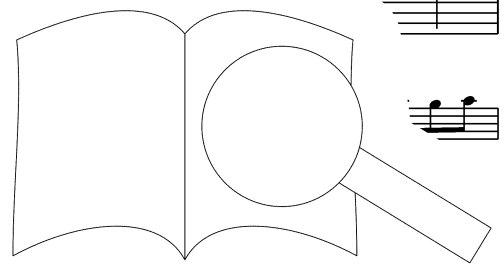
in - cor - rupt - i - ble, (111) shall be chang'd, and we shall be chang'd,

we shall be_ chang'd,

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

and we shall 'e we chang'd.

(chang'd,) and we shall be chang'd, shall we cha_



For this cor - rupt - i - ble

Fine

159

must put — on in - cor - rup - tion, for this cor -

166

rupt - i - ble must put on, must put on,

173

must put on, must put on

180

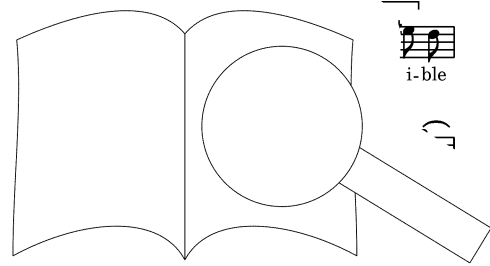
and th on im - mor - tal -

- i - ble must put — on in - cor

on,

17, cor - rupt - ion,

181 and this mor - tal must put on im - mor - ta -



187

193

200

207

Dal Segno al Fine

187

Recitativo (Alto)

1. Korinther 15.54

Alto

Then shall be brought to pass the say-ing that is writ-ten; death is swal-low'd up in vic-to-ry.

Bc

The musical score for the Recitativo (Alto) section is written in a single system. It features a vocal line for the Alto and a piano accompaniment for the Bassoon (Bc). The music is in a common time signature (C) and a key signature of one flat (B-flat major or D minor). The lyrics are: "Then shall be brought to pass the say-ing that is writ-ten; death is swal-low'd up in vic-to-ry."

44a. Duet (Alto, Tenore)

Andante

1. Korinther 15.55.56

Alto

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

O grave, O grave, w'

Bc

The musical score for the Duet (Alto, Tenore) section is written in a single system. It features two vocal lines for the Alto and Tenore and a piano accompaniment for the Bassoon (Bc). The music is in a common time signature (C) and a key signature of one flat (B-flat major or D minor). The lyrics are: "O death, O death, where, where is thy sting? O death, where is thy sting? O grave, O grave, w'".

5

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

vic-to-ry? where is thy vic-to-ry? where is thy vic-to-ry? where is thy

The musical score continues from the previous system. It features two vocal lines for the Alto and Tenore and a piano accompaniment for the Bassoon (Bc). The lyrics are: "O death, O death, where is thy sting? where is thy sting? vic-to-ry? where is thy vic-to-ry? where is thy vic-to-ry? where is thy".

9

where is th- where is thy sting? O death, O death, where, O death,

vic- here is thy vic-to-ry? O dea^{tt} O

brought to pass the say-ing that is writ-ten; death

The musical score continues from the previous system. It features two vocal lines for the Alto and Tenore and a piano accompaniment for the Bassoon (Bc). The lyrics are: "where is th- where is thy sting? O death, O death, where, O death, vic- here is thy vic-to-ry? O dea^{tt} O brought to pass the say-ing that is writ-ten; death".

13

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

17

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

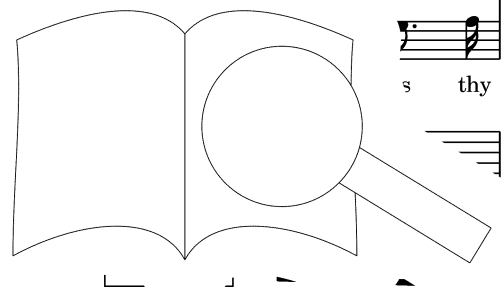
21

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

24

deat e, where is thy sting? whe- here is thy
 where is thy sting? where, whe s thy

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

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

is thy vic - to-ry? O grave, where is thy vic - to-ry? The sting of death is si-

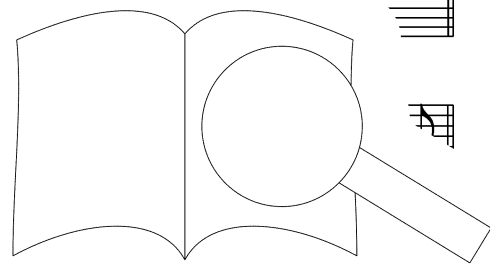
is thy vic - to-ry? O grave, where is thy vic - to-ry?

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

of death is sin, and the strer is the law, the sting

death is sin, and the strength of sin is the law.

sting of death is sin, and the



the

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45. Chorus

I. Korinther 15.57

But thanks, but thanks, thanks, thanks be to God, but thanks, *tr* but

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

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

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

con Rip.

2 Ob, Archi, Bc

4

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

God, thanks be to God, - to-ry through

God, thanks be to God, to God, e, he vic - to-ry through

God, thanks be to God,

7

our Lord

our

Christ,

who giv-eth

who giv-eth us the

to-ry, who

through

10 A

who giv - eth us the vic - to - ry through our Lord Je - sus Christ, *tr*

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

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

our Lord Je - sus Christ, through our Lord Je - sus Christ,

13

thanks, but thanks, thanks be to God, be

anks, thanks,

16

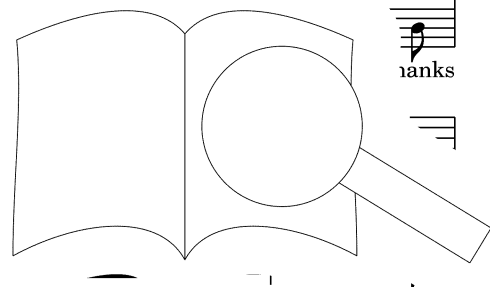
thanks, but than' out thanks, thanks be to God,

anks be to God, but thanks, thanks be to

than' thanks be

but thanks, but thanks,

anks



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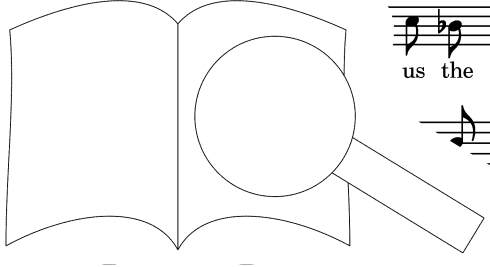
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thanks be to God, but thanks, but thanks, thanks, -
 God, to God, but thanks — be to God,
 but thanks — be to God, but
 be to God, but thanks, but thanks, thanks be to God,

[B]

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

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



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

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

Adagio

Je - sus Chris - - - - - to-ry through our Lord Je - sus Christ.
 giv - eth us ' the vic - to-ry through our Lord Je - sus Christ.
 vic giv-eth us the vic - to-ry through our Lord Je - sus Christ.
 - - - - - ry, who giv-eth us the vic - to-ry rist.

46a. Air (Soprano) London 1745/1749, 1752 and 1754

Römer 8.31,33,34

Larghetto

senza Rip.

2 VI, Bc

tr

Musical score for measures 1-8, featuring a piano accompaniment for 2 VI and Bc. The music is in 3/4 time and includes a trill (tr) in the final measure.

9

tr

Musical score for measures 9-14, continuing the piano accompaniment with trills (tr) in measures 10 and 13.

15

tr

Musical score for measures 15-20, continuing the piano accompaniment with trills (tr) in measures 15, 16, and 18.

21

Soprano

[A]

h or us, who

Musical score for measures 21-27, including the vocal line for Soprano and piano accompaniment. A first ending bracket [A] is present above measure 27.

28

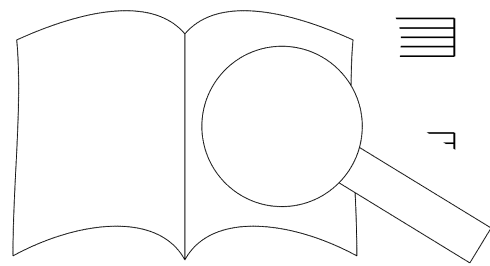
can be a - gainst us? be a - gainst us? who can be a - gainst us?

Musical score for measures 28-35, including the vocal line and piano accompaniment.

36

God be for us, who can be a - gain

Musical score for measures 36-42, including the vocal line and piano accompaniment.



44

B

Who shall lay_ an - y - thing to the charge of

51

God's e - lect? _____ of God's e - lect,

58

who shall lay an - y - thing to the charge _____

65

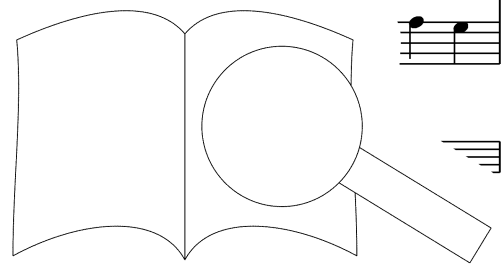
of Go,

71

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

charge of God's_ e - lect? _____ (59) an - y - thing

God_ that jus - ti - fi - eth,



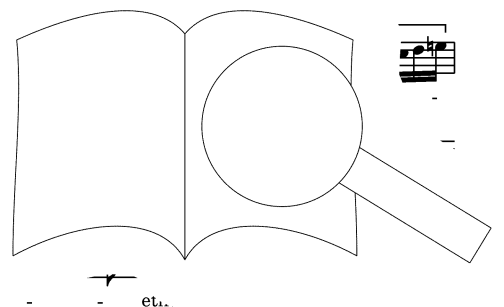
God that jus - ti - fi -

eth:

Who is he that con - demn - eth

who is he that con - demn. nat con - demn -

who is he that con - demn eth: et..



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It is Christ that di-ed, yea, rath - er that is ris-en a - gain;

who is at the right hand of God, who makes in - ter-ces-sion for us, who makes in - ter-

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

sion,

er - ces - sion for us,

yea rath - er, that is ris-en a - gain;

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

sion, who makes in - ter - ces sion for

150

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

159

Adagio

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

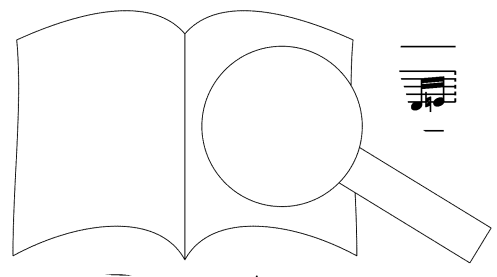
166

172

at the right hand of God, at

Adagio

who makes



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47. Chorus

Offenbarung 5.12,13

Largo

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

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

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

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

con Rip.

2 Tr, Timp, 2 Ob, Archi, Bc

Andante

blood, to re - ceive pow - er, and rich - es, and wis - dom, and

blood, to re - ceive pow - er, and rich - es, and strength, and

blood, to re - ceive pow - er, and rich - es, and strength, and

blood, to re - ceive pow - er, and rich - es, and strength, and

A Largo

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

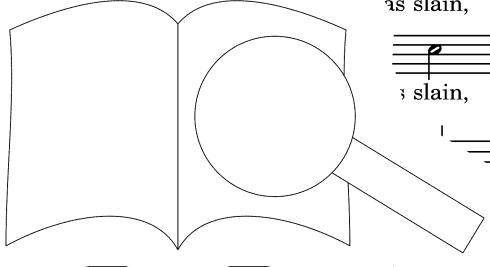
hon - our, and strength, and wis - dom, and

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

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

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

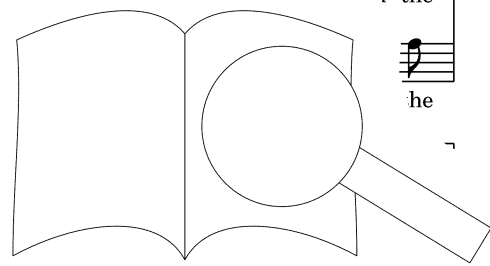
and bless - ing. Wor - thy is the Lamb that was slain,



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

pow-er, and rich-es, and wis-dom, and strength, and hon-our, and glo-ry,
 pow-er, and rich-es, and wis-dom, and strength, and hon-our, an'
 pow-er, and rich-es, and wis-dom, and strength, and hon-ou-
 pow-er, and rich-es, and wis-dom, and strength, an and bless-ing.

Bles- and pow'r be un-to Him, be_ ur on the
 r, glo-ry and pow'r be un-to Him, be_ he



27

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

30

Him that sit-teth up-on the throne, and un -
 that sit-teth up-on the throne
 ing and
 amb,

33

for ev - er and ev - er, glo -
 hon - our, un - to Him, be un - to Him,
 er, for ev - er and ev - er, ev - er and
 ry and

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35

ry, that

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

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

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

38 [C]

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

_____ up - on the throne, and un - to the Lamb,

and un - to the Lamb,

throne, up - on the throne, and un - to the Lamb, b.

_____ and pow'r be un - to

41

hon - our, glo - ry Him, glo -

pow'r be _____

_____ ry be un - to Him,

_____ bless - ing and hon - our, _____ to

ev - er,

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43

- ry be un - to Him that

that sit - teth up - on the throne,

Him, and un - to the Lamb,

that sit - teth up - on the throne,

46

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

that sit - teth up - on the throne, for

ble - ho -

and un - to the L

er and ev -

er, and pow'r be un - to

49

er, and

er, and

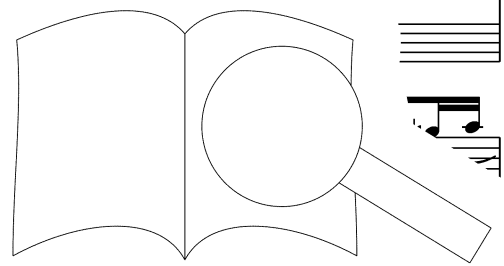
Him,

the Lamb, for ev - er, bless - ing and

to the Lamb, for ev - er, bless - ing and

er, and pow'r be un - to Him, bless - ing and

hon - our, glo - ry and pow'r be un - to Hi



52 D

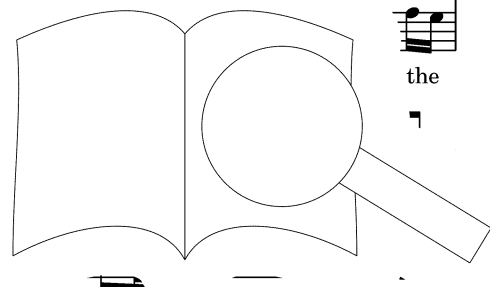
hon-our, glo-ry and pow'r be un-to Him, be un-to Him,
 hon-our, glo-ry and pow'r be un-to Him, be un-to Him, bless-ing and hon-our, glo-ry and pow'r be un-to
 hon-our, glo-ry and pow'r be un-to Him, be un-to Him, bless-ing and hon-our, glo-ry and pow'r be un-to
 bless-ing and hon-our, glo-ry and pow'r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

55

bless-ing, hon-our, glo-ry
 Him, be un-to Him, bless-ing, hon-our, an-to
 Him, be un-to Him, bless-ing, hon-our, w-er be un-to
 Him, be un-to Him, bless-ing, ho. and pow-er be un-to

58

Him that sit-teth[†] up-on the throne, and un-to the
 Him that s. and un-to the
 Him that sit-teth up-on[†] to the
 that sit-teth up-on the throne, the



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61 [E]

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

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

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

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

64

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

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

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

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

67

ev - er, for

er.

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

and ev - er, for ev er.

ev - er and ev - er, for

Adagio

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

118

men, *tr*
men, a

122

a men, a
men, a men, a
men, a
men, a
men, a

127

men, a
men, a men, a
men, a
men, a
men, a

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132

K

men, a - - - - -

men, a - - - - -

a - - - - - men, a - - - - -

men, a - - - - -

136

men, a - - - - - men, a - - - - -

men, a - - - - -

men, a - - - - -

a - - - - - men, a - - - - -

140

L

men, a - - - - - men, a - - - - -

men, a - - - - - men, a - - - - -

men, a - - - - -

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144

men,
men, a - - men,
men, a - - men, a - men, a -
men, a - -

148

a - - men, a - - men, a - men,
a - - men, a - - men, a - men,
a - men,
men,
a - men,
men,

153

Adagio

a - - men, a - men, a - men.
a - men, a - men, a - men.
a - - men, a - men, a - men.
a - - men, a - men,

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Appendix

5x. Accompagnato (Basso)

Haggai 2.6; Maleachi 3.1

Archi Continuo



4 Basso

Thus saith the Lord, the Lord of Hosts; Yet once a lit-tle while, and I will



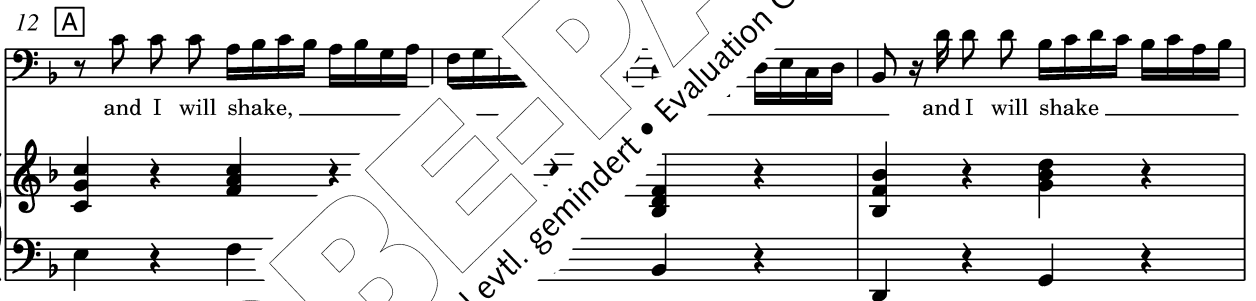
8

shake the heav'ns and th t. dry land;



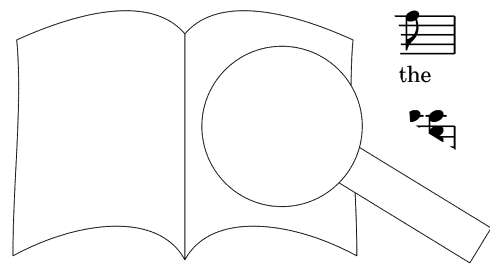

12 [A]

and I will shake, and I will shake



15

all na-tions; the



earth, the sea, the dry land, all na - tions, I'll

shake; and the de - sire

of all na - tions shall come Lord, whom ye

sim.

seek, shall sud-den-ly c to H: ev'n the mes-sen-ger of the Cov - e-nant,

be-hold, He shall c vsts.

6a. Air (Basso) London 1743

Andante larghetto

Maleachi 3.2

Archi, Bc

9 Basso

A

But who may a - bide the

17

day of His com-ing?

the day of His cor

de the

25

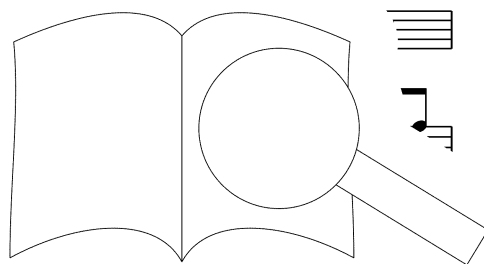
day of His com-ing?

of His com-ing?

B

33

stand when — He ap - pear-et



41

C

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

49

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

57

D

But who may a - bide the day of

65

And who shall and w^h pear - eth? And who shall

73

E

- pear - eth?

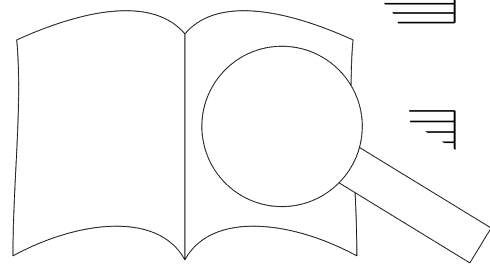
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For He is like a re - fin - er's

fire,

for He te - er's

fire,



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a re - fin - - er's fire.

tr

→ p. 23

6b. Recitativo (Basso) Dublin 1742

Maleachi 3.2

Basso

But who may a-bide the

And who shall stand

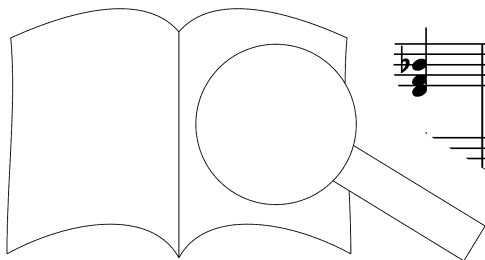
Bc

For He is like

(2) His com-ing?

(4) ap-pear-eth?

6 a re - fin - er's ...



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6x. Air (Soprano) London 1754

Maleachi 3.2

Larghetto

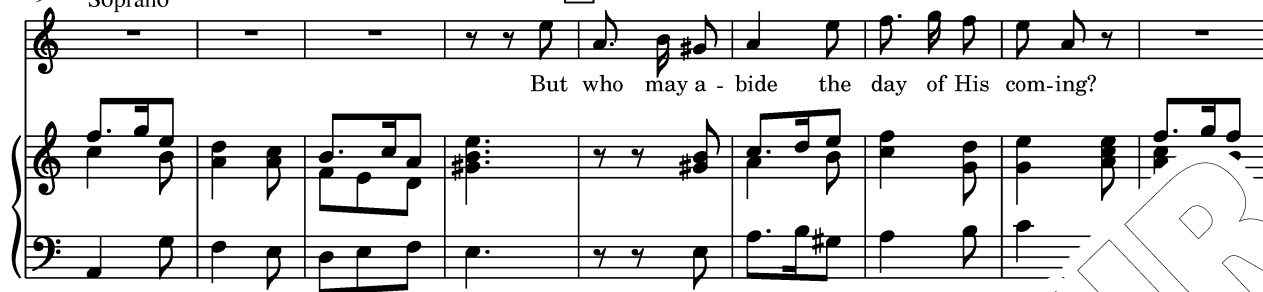
Archi, Bc



9 Soprano

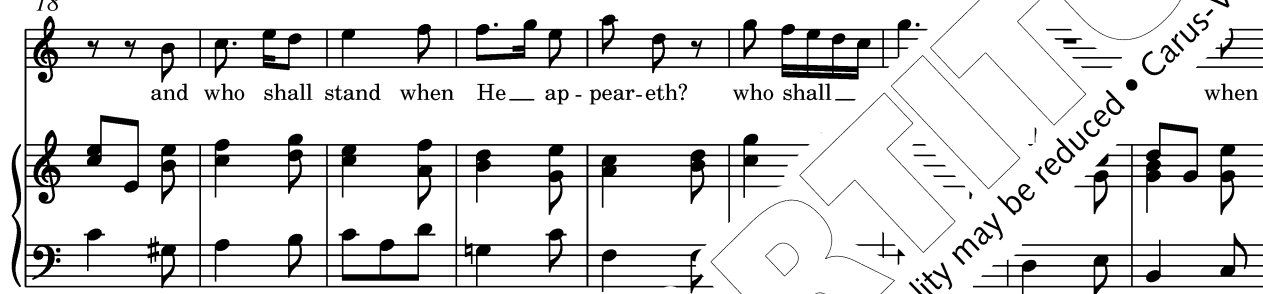
A

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



18

and who shall stand when He__ ap - pear-eth? who shall__ when



27

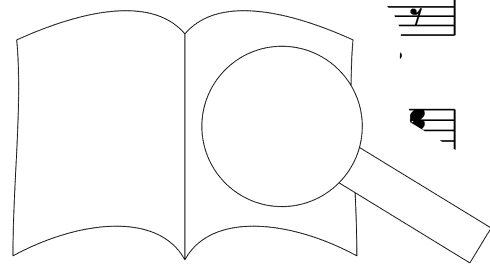
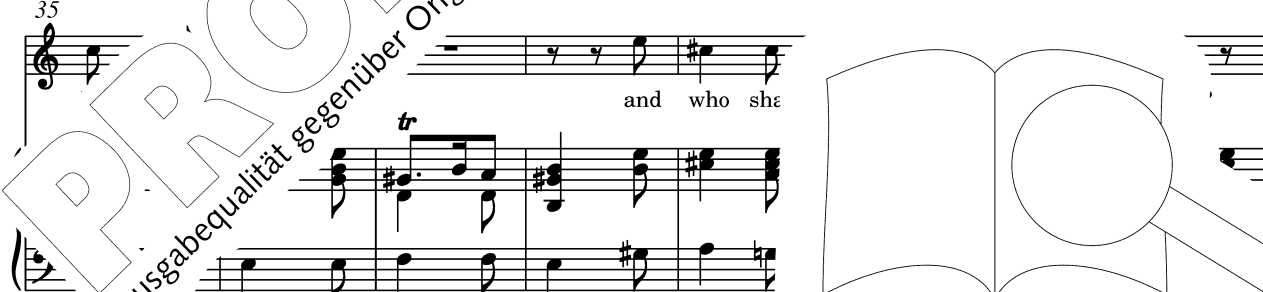
B

He__ ap - pear-eth? - bide, but who may a - bide the



35

and who sha



43

C

and who shall stand when _____ He ap - pear -

51

eth? when _____ He ap - pear -

D

59 Prestissimo

eth? He is

64

like _____ a re - fin - - for He is like _____ a re -

69

F

all

74

stand when He ap - pear-eth? For He is like a re - fin -

79

er's

84

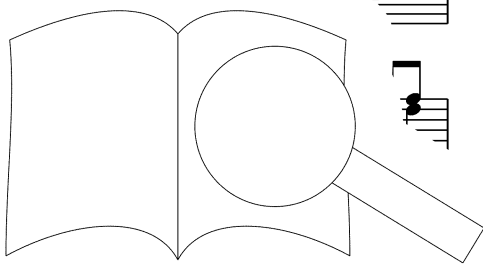
fire, for He is like a re - fin -

89

shen He ap - pear-eth?

F
94 **Larghetto**

side the day of His com-ing?



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102

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

111

G Prestissimo

He ap - pear-eth? For He is like ___ a re -

117

fin - er's fire, like a re - fin - er's an shall

122

stand when He, when He and who shall stand when

127

H

pear-eth? For He er's

132

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

137

He ap - pear-eth? For He is like a re - fin - -

142

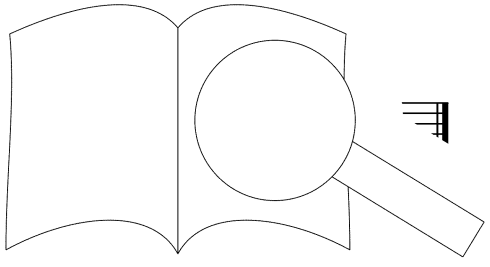
- - - er's

147

I Adagio

fire, for He is e - er's fire.

152



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Recitativo (Soprano)

Lukas 2.8

Soprano

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

Bc

13b. Arioso (Soprano) London 1743

Andante

Soprano

But lo, the an-gel of

Bc

6

and the glo - ry of the Lor and they were sore a-fraid, sore a-

10

they were sore a-fraid. el of the

14

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

18

bout them, the an-gel of the Lord came up-on them, and the glo - - - -

B

22

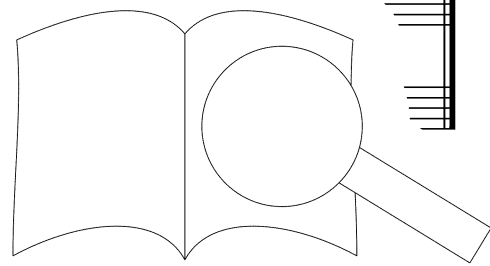
- ry of the Lord shone round a-bout them, and they , they were sore a-fraid,

26

sore a-fr' a - fraid.

and they were

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16a. Air (Soprano)

Zacharja 9,9,10

Allegro

VI, Bc



5



9 [A] Soprano

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



13

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



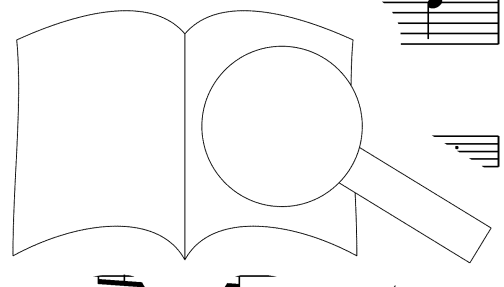
17

Si-on, re-joyce,



ce — great-ly, re-joyce

re-joyce, re-joyce,



21

25

[B]

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

29

daugh-ter of Je-ru - sa - lem; be - hold, thy King to

33

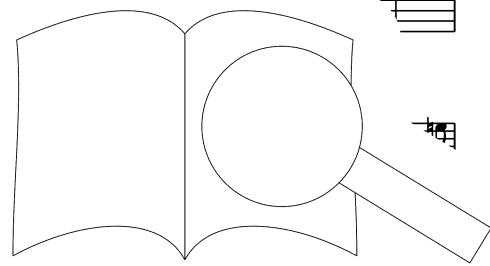
be - hold, thy King cometh un - to thee.

37

voice

2.

daugh-ter of Je-ru - sa - lem; thy King be - hold, thy King cometh un - to thee. cometh un - to thee.



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41

44 C

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

48

O daugh-ter of Si - on, shout, O daugh-ter of Je - ru - sa -

52

King com-eth un - to thee, re-joyce

56

great-ly,

- joyce, re-joyce — great-ly,

daugh - ter of Je - ru - sa - lem; b

re - joyce

great-ly,

60

O daugh-ter of Si - on, shout, O daugh-ter of Je - ru - sa - lem;

64

be-hold, thy King com-eth un - to thee, re-joyce, _____

E

68

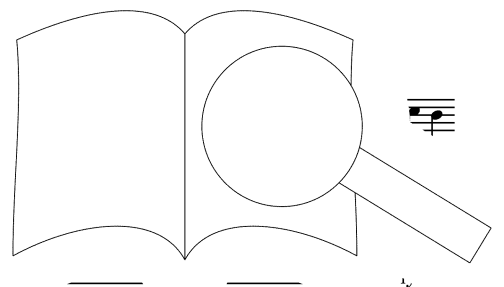
re-joyce _____ shout,

72

shout, re-joyce _____ great-ly,

Je - ru - sa - lem; (64) be - hold, _ thy _ King com -

joyce _____ 71 shout, _ shout, shout, _ re-joyce.



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76

F

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

80

Adagio

ru - sa - lem; be - hold, thy King cometh un - to thee, be - hold, thy King com - eth un - to

84

G

thee.

88

92

He is

ce — great - ly, O daugh - ter of Si -

ru - sa - lem; be - hold, thy King cometh un - to thee, be - hold, thy King com - eth un - to

96 *tr*

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

99 **H** *tr*

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

103 *tr*

- then. He is the right

106 *tr*

- iour; and He shall speak, He peace,

110 *tr*

un-to the hea - - then.

102 (106)

speak - peace un-to the and H

Adagio

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

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16x. Air (Soprano) Dublin 1742, London 1743

Zacharja 9,9,10

Allegro

2 VI, Bc

5

9 [A] Soprano

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

13

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

17

Si - on, re-joice, — e-i

21

25

B

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

29

daugh-ter of Je-ru - sa - lem; be - hold, thy King com-eth un - to thee,

33

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

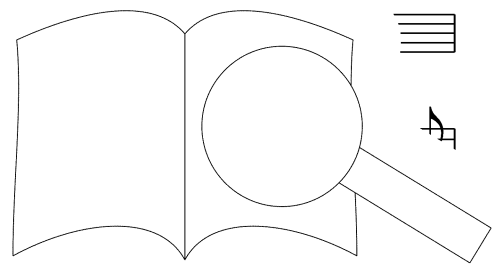
37

41

44

C

righ - teous Sav - - - iour;



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48

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

52

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

56

He is _ the righ - teous Sa - - - iour, He shall speak

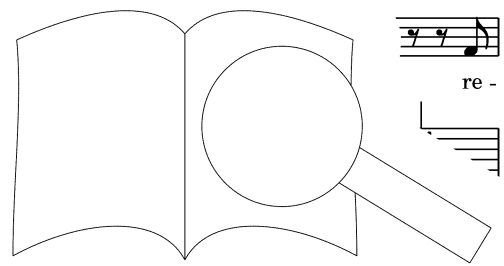
60

peace, He shall speak peace un-to the

Adagio

64

ien. re -



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68

joice, re-joyce _____ great-ly, re-joyce _____

72

great-ly,

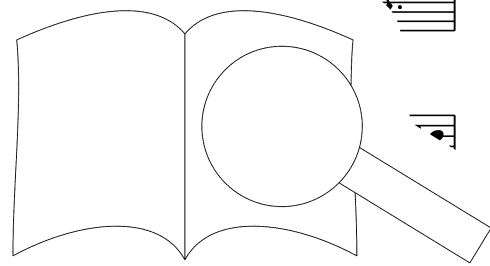
76

O daugh-ter of Si - on, shout, O d^r ru

80

be-hold, thy_ King com-eth t^h re-joyce, _____

84



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88

shout, re-joyce _____ great-ly,

92

G

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

tr tr tr tr tr tr tr tr tr tr

96

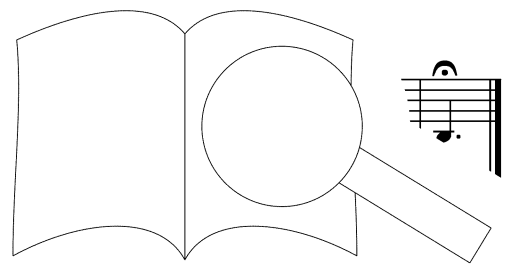
ru-sa-lem; be-hold, thy King cometh un - to th^{3-1.} com-eth un - to

100

thee.

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Recitativo (Soprano)

Jesaja 35.5,6

Soprano

Then shall the eyes of the blind be op-en'd, and the ears of the deaf un-stop-ped; then

Bc

5

shall the lame men leap as a hart, and the tongue of the dumb shall sing.

17a. Air (Soprano) London 1754

Larghetto e piano

Ma .28,29

Archi, Bc

4 Soprano

He shall feed His flock: and He shall gath-er the

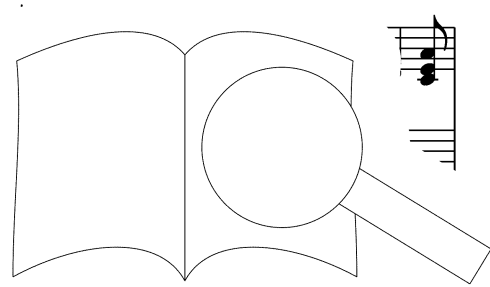
8

lams v - His arm, He shall feed His flock like a

(5)

-stop-ped; leap as a hart, and the tongue of the dumb shall

He sha... as th...



12

shep - herd: and He shall gath - er the lambs with His arm,

15

with His arm, and car - ry them in His bos - om, and

19

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

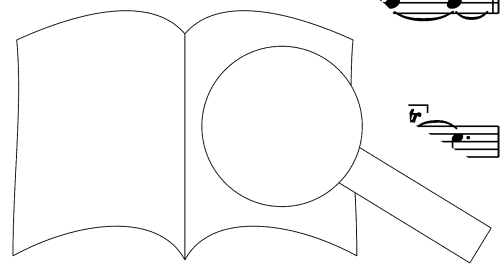
22

gent - ly lead those that are with young

shall gath - er the lambs with His arm, wit

20

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



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C

26

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

29

are heav - y lad - en, and He will give you rest, come

32

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

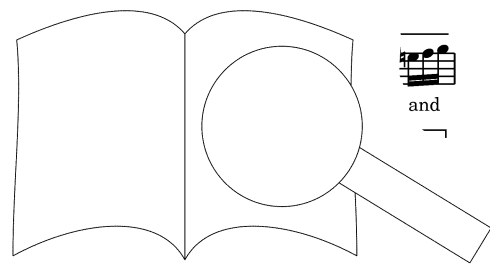
35

are heav - y lad - en, and He will give you

38

Take His yoke up - on Him; for He is meek and

all ye that la - bour, come un - t
 (32) Him all ye that la - bour
 are heav - y lad - en, and He will give you rest. and learn of Him; He is meek and



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41

low - ly of heart: and ye_ shall find rest, and ye shall find rest un - to_ your souls,

45

E

take His yoke up-on you, and learn of Him; for He_ is_ me_ and

49

low - ly of heart: and ye_ shall find rest, and ye shall find rest un - to_ your souls.

53

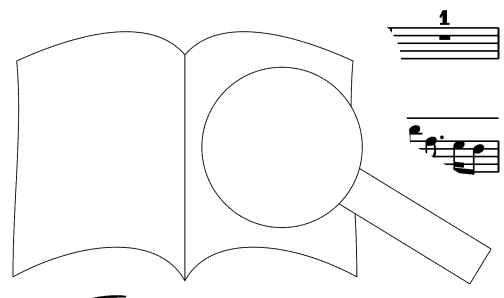
→ p. 65

41

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_ me_ and

ye_ shall find rest, and ye_ shall find rest un - to_ your souls.



Recitativo (Alto)

Jesaja 35.5,6

Alto

Then shall the eyes of the blind be op-en'd, and the ears of the deaf un-stop-ped; then

Bc

5

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

17b. Air (Alto) Dublin 1742, London 1750 and 1752

Larghetto e piano

Archi, Bc

4

Alto

He shall sig-like a shep-herd: and

7

er the lambs with His arm,

10 [A]

He shall feed His flock like a shep - herd: and He_ shall gath - er the

14

[B]

lams with His arm, with_ His_ arm, and

18

in His bos - om, and gent-ly lead tho: g, and gent-ly lead, _____ and

22

e that are with young.

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C

26

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

29

are heav - y lad - en, and He will give you rest,

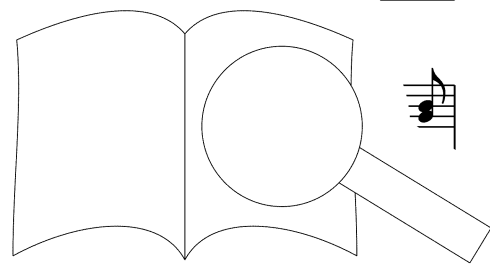
32

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

35

and He will give you rest.

D



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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,

take His yoke up-on you, and learn of Him; He is meek and

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

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32a. Air (Basso) Dublin 1742

Psalm 68.18

Allegro

2 VI, Bc

6

10 Basso [A]

Thou art gone up on high, Thou art gone up on high;

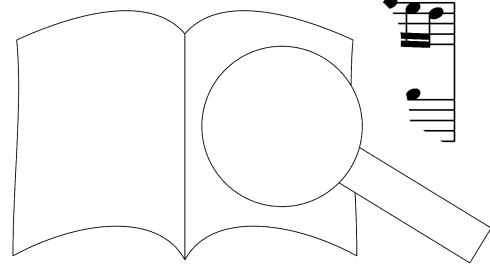
17

led cap-tiv - i - ty cap - tive, Thou hast led cap - t. e - ceiv - - - ed

23

gifts — e - - ven for Thine en - - -

Thou hast led cap-tiv - i - ty cap - tive, and re - ceiv - - - ed - - - to - - -



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- e-mies, yea, e - ven for _____ Thine en - e - mies,

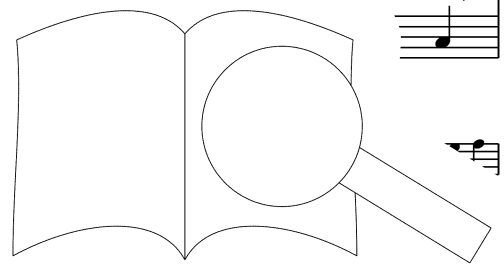
that the Lord God might dwell a -

mong them, that the Lord God might dwell,

might dwell a

The _____ gh, Thou art gone up on high; Thou hast led cap-tiv - i - ty

e - ven for _____ Thine en - e - mies,



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61

cap - tive, Thou hast led cap - tiv - i - ty cap - tive, and re - ceiv - ed gifts for

67

men, yea, e - ven for Thine en -

72

e - mies, for Thine en - e - mies,

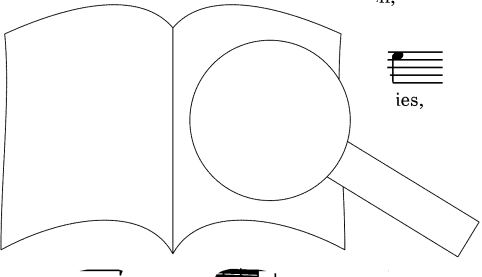
79

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

86

a - mong them,

cap - tive, and re - en, ies, Lord God might dwell a - mong them, th a - mong them,



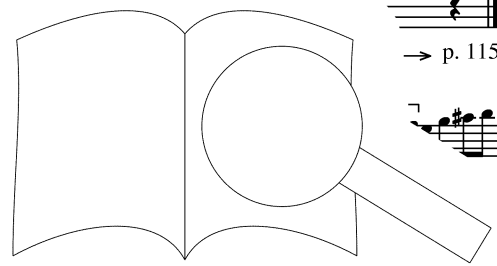
that the Lord God, that the Lord God might dwell a -

mong them, might dwell

a - mong them, that the Lord Go' - n chem.

Lord God, that the Lord God might dwell a - r

a - mong them, at the Lor ght dwell a



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32c. Air (Soprano) London 1750-1753

Psalm 68.18

Andante

2 VI, Bc

11 [A]

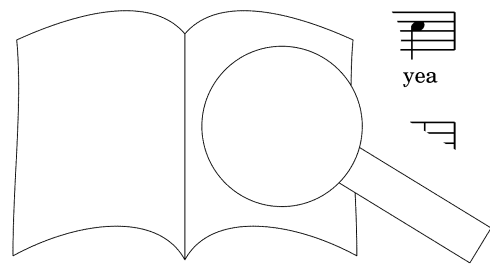
Thou art gone up on high, Thou art gone up on high;

18 [B]

led cap - tiv - i - ty_ cap - tiv i ed cap - tiv - i - ty_ cap -

25

- - - tive, yea



32

C

e - ven for Thine en - - - e - mies,

39

that the Lord God might dwell a -

45

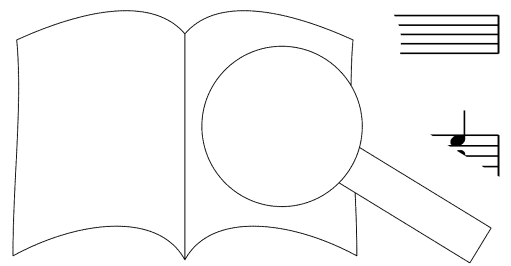
mong them, that the Lord God might dwell

52

D

a - mong them.

59



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65

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

71

cap-tive, and re - ceiv - ed_ gifts for_ men, and re - ceiv - ed gifts for

78

men, for men, yea e - ven for_ Thine en - e-m'

85

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

92

might

99

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

106

112

→ p. 115

32d. Air (Soprano) London 1754

Psalm 68.18

Larghetto

2 VI, Bc

gone up on high, Thou art gone

17

B

Thou hast led cap-tiv - i - ty cap-tive, Thou hast led cap-tiv - i - ty cap-tive, and re - ceiv - -

23

ed gifts ___ for ___ men, yea, e - ven

29

for ___ Thine en - - - -mies, yea,

35

C

e - ven for Thine en - ies,

41

Lord God might dwell a -

night

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48

dwell a -

54

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

D

61

art gone up on high, Thou art gone up on high; Thou ' tive, Thou hast

67

led cap-tiv - i - ty cap-ti - ceiv - ed, and re - ceiv - ed

E

73

and re - ceiv - ed the Lord

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80

God might dwell a - mong them, and might dwell

86

a - mong them, that the

92

Lord God might dwell a -

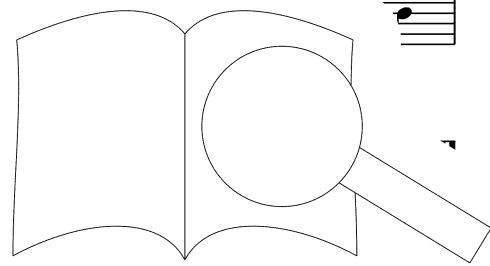
99

mong them, that the Lord, the a - mong them.

106

F

p



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34a. Air (Soprano)

Römer 10.15

Larghetto

2 VI, Bc

4 Soprano

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

7

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

10 [A]

how beau-ti-ful are the feet th. -s-pel of peace, and

13

bring glad tid - ings and - ings, glad tid - ings of good things, and

16 [B]

gs, glad tid - ings of good thin glad

(6) the gos - pel (8) are the (12) the gos-pel of peace, tid - - ings, glad tid - ings of - good ings,

19

tid - ings of _ good things, glad tid - ings of _ good things.

22

25

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

28

to all lands, and _ their words un - to world,

32

and their words un - to

How

Dal Segno

16

things, glad tid - ings of _ good things, and brin

ings

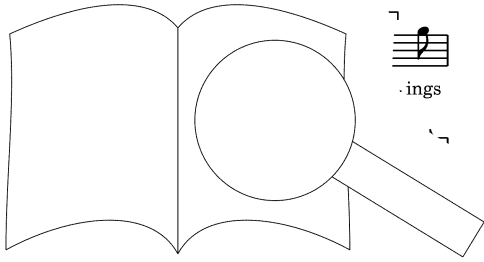
26

(27)

things. in - to all lands, out in - to

30

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



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34b. Duet (Alto, Alto) & Chorus Dublin 1742

Römer 10.15

Andante

Archi, Bc

9 Alto solo

[A]

Alto solo

How beau - ti - ful are the feet _ of Him that bring -

18

- eth glad tid - ings, how beau - ti -

How beau - ti - ful are the bring -

26

how beau - ti - ful are ... at bring - - eth glad tid - ings,

- eth glad tid - ings, how beau - ti - ful, tid - ings

34

sal - va - tion; - to

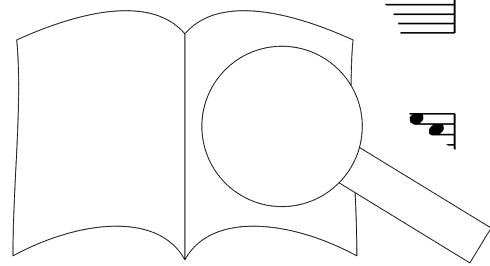
ion; that saith _ un - to

Si - on, that saith un - to Si - on: Thy God reign - - eth!
eth, Thy God reign - - - eth, Thy God reign - - - eth!

Soprano **B**
Break forth in - to joy, break forth in - to joy, break forth in - to
Alto
Break forth in - to joy, break forth in - to joy, break forth
Tenore
Break forth in - to joy, break forth in - to joy, bre
Basso
Break forth in - to joy, break forth in - to joy joy,

Coro

tid-ings, glad glad tid - ings, glad tid - ings,
glad tid- glad tid - ings, glad tid - ings,
ad tid-ings, glad tid - ings, glad tid - ings,
glad tid-ings, gla



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break forth in - to joy, break forth in - to joy, Thy God

break forth in - to joy, break forth in - to joy,

break forth in - to joy, break forth in - to joy,

break forth in - to joy, break forth in - to joy,

reign

glad tid - ings, glad tid - ir

glad tid - ings, glad tid - ings, ings,

glad tid - ings, glad tid - ings, tid - ings,

Thy

forth in - to joy, break forth in - to

break forth in - to joy, break forth in - to

break forth : - to

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C

82

joy, glad tid - ings, glad tid - ings, glad tid-ings, glad

eth, glad tid-ings,

joy, glad tid - ings, glad tid - ings, glad tid-ings,

joy, glad tid - ings, glad tid - ings, glad tid-ings,

88

tid-ings, break forth in - to joy, break forth in - to

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

Thy God reign - -

glad tid-ings, break forth in - to joy, joy, Thy

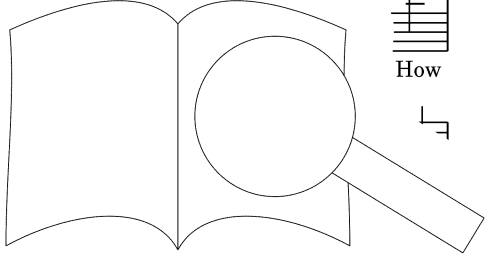
96

tid-ings, eth!

glad tid-ings, glad tid-ings, glad tid-ings!

glad tid-ings, eth, glad tid-ing

How



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How beau - ti - ful are the feet of Him that bring - - eth good

How beau - ti - ful are the

How beau - ti - ful, how

beau - ti - ful are the feet of Him, of Him that bring - eth good tid - ings,

tid - dings, that bring - eth tid - - ings of - - -

feet of Him that bring - eth tid - - - ings - - - sal -

beau - ti - ful are the feet that bring tid - - - ion, of sal -

that bring - eth tid - - - va - - -

tion, un - - to Si - - on:

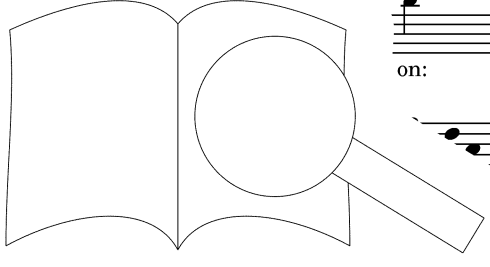
va - - tion un - - to Si - - on:

va 1, saith un - - on:

that saith u on:

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Thy God reign-eth, break forth in - to

Thy God reign - - eth, Thy God reign - - -

Thy God reign-eth, break forth in - to

Thy God reign-eth, break forth in - to

joy, break forth in - to joy, glad

- - - eth. Thy God r

joy, break forth in - to joy, glad

joy, break forth in - to joy, glad

ad - ings, glad

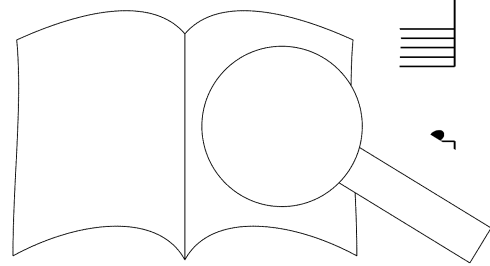
ad - ings, glad

tid - ings, ad tid-ings, glad tid-ings, glad tid - ings, glad

eth, tid-ings, glad tid - ings, glad

tid glad

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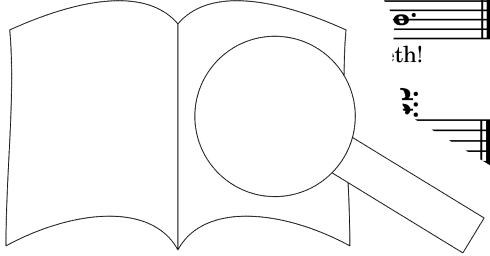


tid - ings, glad tid - ings, glad tid - ings,
 tid - ings, glad tid - ings, glad tid - ings,
 tid - ings, glad tid - ings, glad tid - ings, Thy
 tid - ings, glad tid - ings, glad tid - ings, Thy

break forth in - to joy, break forth in - to joy, glad
 break forth in - to joy, break forth in - to joy,
 God reign - - - ings, glad
 God reign - - - eth, tid - ings, glad

tid - ings, glad tid - ings, Thy God reign - - eth!
 God - - eth, Thy God reign - - eth!
 tid - ings, glad tid - ings, Thy - - eth!
 tid - ings, glad tid - ing th!

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34x. Duet (Soprano, Alto) & Chorus London 1743

Römer 10.15

Andante

Archi, Bc

9 Soprano solo **A**

Alto solo

How beau-ti-ful are the feet_ of Him tha'

p *tr*

18

How beau-ti-ful a ... am that bring -

- eth glad tid-ings, ... - ti-ful,

26

- eth g a ... how beau-ti-ful, how beau- ... tid-ings

- ul are the feet of Him t

of sal - va - tion; that saith un - to Si - on: Thy God reign - - -

tid - ings of sal - va - tion; that saith un - to

eth, Thy God reign - - - eth, Thy God reign

Si - on, that saith un - to Si - on: Thy God

→ Chorus p. 227 (m. 52)

34d. Air (Alto) London 1750

Larghetto

Römer 10.15

2 VI, Bc

hem that

7

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

10

A

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

12

beau-ti-ful are the feet, how beau-ti-ful are the feet of them t' —

15

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

18

how beau-ti-ful are the feet of the — and

21

B

bring glad tid - - ings, and bring glad tid - - ings, glad tid - ings of good things, and

24

bring glad tid - - ings, glad tid-ings of good things, and bring glad tid-ings. glad

27

29

tid - ings, glad - - good things.

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35a. Arioso (Tenore) London 1743

Psalm 68.18

Andante larghetto

Tenore

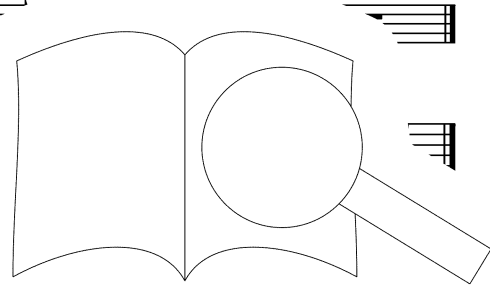
Musical score for measures 1-4. The vocal line (Tenore) is in G major, 4/4 time, with lyrics: "Their sound is gone out, their sound is gone out in-to all _". The piano accompaniment (Bc) features a steady eighth-note bass line and chords in the right hand.

Musical score for measures 5-9. The vocal line continues with lyrics: "lands, in-to all lands, and their words un-to the ends of the world, ir". The piano accompaniment continues with similar rhythmic patterns.

Musical score for measures 10-14. The vocal line includes a trill (tr) and lyrics: "words un-to the ends of the world, d is gone". The piano accompaniment features more complex chordal textures.

Musical score for measures 15-18. The vocal line has lyrics: "out in-to all un-to the ends of the". The piano accompaniment continues with a consistent eighth-note bass line.

Musical score for measures 19-22. The vocal line has lyrics: "ds un-to the ends of _". The piano accompaniment concludes with a final chord. A large watermark "PROBENPARTITUR" is overlaid diagonally across the page.



36a. Air (Basso)

Psalm 2,1,2

Allegro

senza Rip.

Archi, Bc

13 Basso

Why do the

16

so fu - rious - ly rage

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

do the na - tions rage

- - - to -

geth - er, why do the peo - ple i -

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34

thing? i - ma - - - - gine a vain

37 [B]

thing? Why do the

40

na - tions so fu - rious-ly rage_ to -

43

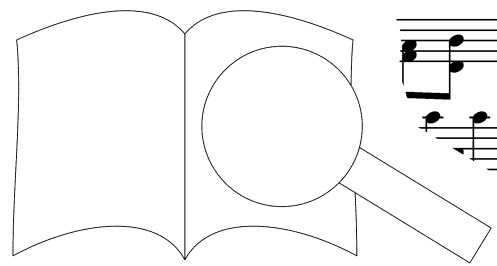
why do the pe why do the

46

peo- pl ma - gine a - - - - vain thing? why

35

i - ma - - - - - gine a vain thing. so tu rous-ly rage w - geth -



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49

do the na - tions rage

52

so fu-rious-ly to -

55

geth - er, so fu-rious-ly to - geth - er, and why

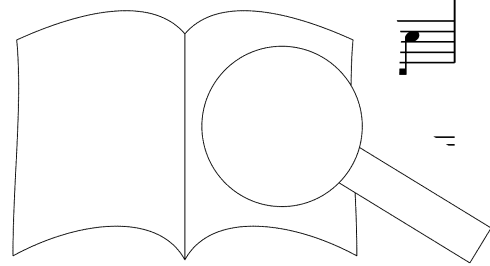
58

peo - ple i - ma -

61

ma - gine a vain thing? and

-ri-ous-ly to - geth - er, so fu-rious-ly to - geth - e
i - ma - gine a vain th...



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64

why do the peo-ple i - ma - gine a vain

68 D

thing?

71

The

75 E

kings of the earth rise v the ru - lers take coun - sels to -

78

geth coun - sels to - geth

why do the peo-ple i - ma - gine a vain thing? the coun-sels to-geth

sels, take coun - sels to -

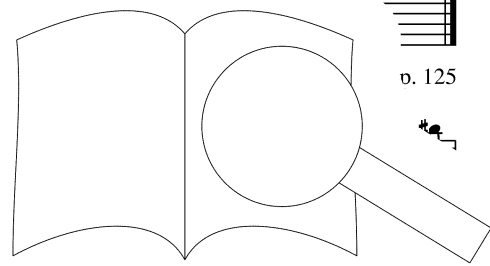
geth - er a - gainst the Lord and a - gainst His a -

noint

ed, rd and His a -

noint ed.

-sel a - gainst the Lord, and a - gainst His a - noint Lord, and His a - noint - ed.



Recitativo (Tenore)

Psalm 2.4

Tenore

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

Bc

38b. Recitativo (Tenore) Dublin 1742, London 1743

Psalm 2.9

Tenore

Thou shalt break them with a rod of i-ron; Thou shalt dash them in piec-es like a r

Bc

→ p. 133

Recitativo (Alto)

1. Korinther 15.54

Alto

Then shall be brought to pass the say-ing 'I w. swal-low'd up in vic-to-ry.

Bc

44b. Duet (Alto, T)

1. Korinther 15.55,56

Alto

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

Te

ere is thy

Bc

5

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

8

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

11

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

15

grave, ve. vic - to-ry? The sting - the
 thy vic - to-ry? g -

18

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

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

21

the sting of death is sin, and the strength of sin is

of death is sin, the sting of death is sin, and the strength of sin

segue Chorus
→ p. 158

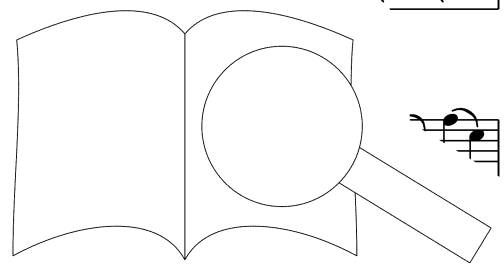
46x. Air (Alto) Dublin 1742, London 1743, 1750

Larghetto
senza Rip.

Römer 8.31,33,34

2 VI, Bc

9



21

Alto

A

If God be for us, who

28

can be a - gainst us? who can be a - gainst us? who can be a - gainst us?

36

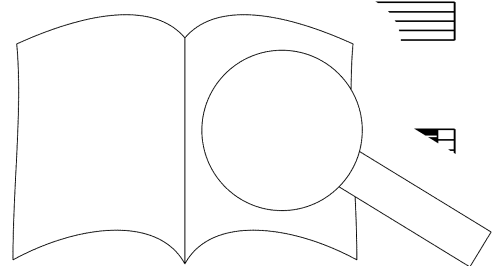
if God be for us, who can be a - gainst us?

44

no shall lay an - y - thing to the charge of

51

of Go



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58

who shall lay an - y - thing to the charge

65

of God's e - lect?

sim.

71

It is God that

h

it is

78

God that jus - ti - fi -

85

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Who is he that con-demn-eth?

who is he that con - demn-eth? who is he that con - demn -

eth?

It is Christ that di-ed, yea - - gain;

who is at the right - - makes in - ter - ces - sion for us, who makes in - ter -

er - ces - sion for us, who makes

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136

sion,

143

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

150

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

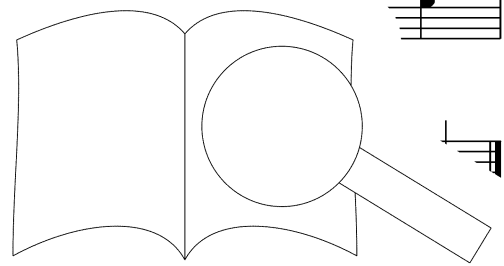
159

Adagio

who makes in - ter - ces - sion

166

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Konkordanz / Concordance

der Arienfassungen bei Aufführungen des *Messias* in den Jahren 1742–1754¹
*of the aria versions for performances of Messiah between 1742 and 1754*¹

Händel erstellte für seine eigenen Aufführungen des *Messias* infolge wechselnder Aufführungsbedingungen (Solistenbesetzung) für einzelne Arien unterschiedliche Fassungen.

As a consequence of changing performance conditions (with regard to scoring for the soloists) Handel prepared different versions of individual arias for use in his own performances of Messiah.

Komposition 1741	[5x]	[6a]	13a	[16a]	Rez.S	17a	32a	[34a]	35b	[36a]	38a	44a	46a
Dublin 1742	5	6b*	13a	16x	Rez.A	17b	32a	34b	35b	36b	38b	44b	46x
London 1743	5	6a–	13b	16x	Rez.A	17c	32b	34x	35a	36b	38b	44a	46x
London 1745/1749	5	6b*?	13a	16b	Rez.A	17c	32b	34c	35b	36b	38a	44a	46a
London 1750	5	6c	13a	16b	Rez.A	17b	32c	34d	35b	36b	38a		x
London 1751	5	6c	13a	16b	Rez.A	17c	32c	34c	35b	36b	38a		
London 1752	5	6c	13a	16b	Rez.A	17b	32c	34c	35b	36b			
London 1753	5	6c	13a	16b	Rez.A	17c	32c	34c	35b	?			
London 1754	5	6x	13a	16b	Rez.S	17a	32d	34c	35b				oa

Die Bedeutung der in der Konkordanz verwendeten Zeichen: / *Explanation of the symbols*

[] Fassung, die Händel selbst wahrscheinlich nie aufgeführt hat / *A version which H*

* Fassung in ihrer Echtheit fraglich / *A version of dubious authenticity*

– gegenüber der Fassung von 1741 verkürzt / *Shortened in comparison with +*

? nicht sicher, ob die Fassung tatsächlich aufgeführt wurde / *It is unclear ?*

■ gängige Fassung heutiger Aufführungen / *“traditional” version performed*

¹ Quelle: Donald Burrows, *Handel: Messiah*, Cambridge 1991, S. 100, „Zu den alternativen Fassungen von Händels *Messias*“ in: Klaus Hortschansky / Konstanze Müller, *Handel – ein Lebensinhalt*, Halle an der Saale 1995, S. 39–58, hier S. 51.

