

HARPSICHORD/ORGAN CONTINUO (Realization)

Cathedral

George Frideric Handel

Messiah

Edited by

CLIFFORD BARTLETT

donated by

Audrey Burtcher

Musical Millennium 1999-2000

Egypt, Israel, Turkey, Italy, Austria,
Germany, Holland, Belgium, England

NOTE

The continuo part has been realized primarily for the use of organists. Harpsichordists may wish to fill out some of the chords and will probably want to spread chords, at least on main beats, omit some repeated notes (e.g. in No. 10, l.h.), and leave out some ties (e.g. in No. 24, bars 19–24). In some fugal movements there are passages where the organ part doubles the upper voices only (e.g. No. 4, bars 84–7): harpsichordists should probably omit those which are bracketed and marked ‘organ only’ in the continuo part.

If both organ and harpsichord are to be used, conductors may wish to consider omitting either the organ or the harpsichord in some movements: quieter or more solemn movements are more suited to organ continuo (e.g. Nos 23, 29, 38), while more lively pieces might suggest harpsichord (e.g. Nos 3, 32, 43).

CONTINUO

Messiah: an Oratorio
Part the First

Edited by Clifford Bartlett
Continuo realization by Timothy Morris

G. F. HANDEL (1685–1759)

1. Sinfony

Grave All double dotted

4

8

1. 2.

13

2 Allegro moderato

7 Vln.

7

[tr]

26

33

A

39

Musical notation for measures 39-46. The system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). Measure 39 features a large slur over the first two measures. The notation includes various chords and melodic lines in both hands.

47

Musical notation for measures 47-53. The system continues the grand staff. Measures 47-53 show a progression of chords and melodic fragments, with some measures containing rests.

54

Musical notation for measures 54-59. The system continues the grand staff. Measures 54-59 show a progression of chords and melodic fragments, with some measures containing rests.

60

Musical notation for measures 60-66. The system continues the grand staff. Measures 60-66 show a progression of chords and melodic fragments, with some measures containing rests.

B

67

Musical notation for measures 67-72. The system continues the grand staff. Measures 67-72 show a progression of chords and melodic fragments, with some measures containing rests.

73

Musical notation for measures 73-78. The system continues the grand staff. Measures 73-78 show a progression of chords and melodic fragments, with some measures containing rests.

79

85

91

2. Comfort ye (*Accompagnato*: Tenor)

Larghetto e piano

TENOR

Com-fort ye, com - -

6

ad libitum **A**

- - fort_ ye_ my peo- ple, com - fort ye, com - - - fort ye my

11

peo - ple, saith your God, saith your God; speak ye

[tr] [tr]

16

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

B e d

21

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

f f

26

- i - qui - ty is par - don'd. The voice of quicker ->

[tr] tr

C

31 *f* *d c*

him that crieth in the wil - der - ness, pre - pare ye the way of the Lord, make

35 *d⁴* *b a*

straight in the de - sert a high - way for our God.

Attacca

3. Ev'ry valley (Song: Tenor)

Andante

6 **A** TENOR

Ev - 'ry val - ley,

12

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

16

19

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

22

B
ed, and ev - 'ry

25

moun - tain and hill made low, the crook - ed straight,

29

and the rough pla-ces plain,

33

the crook - ed straight, the crook - ed straight, and the rough pla-ces plain,

37

and the rough pla-ces plain.

42

C

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

48

D

51

- - - ed, ev - 'ry val - ley, ev - 'ry val - ley—

56

— shall — be ex - alt - - - - - ed, and ev - 'ry moun - tain and

60

[tr] hill made low, the crook - ed — straight, the crook - ed straight, the

65

crook - ed straight, and the rough pla - ces plain, —

68

— and the rough pla - ces plain, and the rough pla - ces plain, —

71 **Adagio** [tr] **E** **A Tempo**

the crook-ed straight, and the rough pla - - ces plain.

77

81

4. And the glory of the Lord (*Chorus*)**Allegro**

10

19

A

28



B

37



C

46



D

56

organ only



87



96

E



105

organ only



114



F

123



131

Adagio



5. Thus saith the Lord (*Accompagnato*: Bass)

BASS

3, 4

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

6

6

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

10 **A**

And I will shake,_____ and I will shake_____

13

_____ all na-tions; I'll shake the heav'ns, the

16

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

19

-sire of all

22

B

na - tions shall come. The Lord, whom ye seek, shall sud-den-ly come to His tem-ple, ev'n the

26

mes-sen-ger of the Co-ve-nant, whom ye de-light in: be-hold, He shall come, saith the Lord of Hosts.

Attacca

6(a). But who may abide (Song: Bass)

[Alto solo, 1750]

(H) **Larghetto**

ALTO

The first system of the musical score. It features a vocal line for the Alto, which is mostly a whole rest, and a piano accompaniment. The piano part begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It includes a 'Vln.' (Violin) part with a 3-measure rest. The piano accompaniment consists of chords and single notes in both hands.

But

A

13

The second system of the musical score, starting at measure 13. The vocal line enters with the lyrics 'who may a - bid e the day of his com - ing? and who shall stand when He ap - pear - eth?'. The piano accompaniment continues with chords and single notes.

B

23

The third system of the musical score, starting at measure 23. The vocal line enters with the lyrics 'who shall stand when He ap - pear - eth? But who may a - bid e, - but who may a -'. The piano accompaniment continues with chords and single notes.

34

The fourth system of the musical score, starting at measure 34. The vocal line enters with the lyrics '- bid e the day of His com - ing? and who shall stand when He ap - pear - eth? and'. The piano accompaniment continues with chords and single notes.

45 **C**

who shall stand when He ap - pear

54 **D** Prestissimo *in 2* $\text{♩} = 90$

- eth? when He ap - pear - eth?

63

For He is like a re - fi - ner's fire, for He is like a re -

69 **E**

- fi - ner's fire, who shall

74

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

79 *tr* [tr] - - - - - ner's

84 fire, for He is like a re - fi - - - - - ner's fire, *tr* [tr] [tr] [tr]

90 [F] **Larghetto** [tr] - - - - - and who shall stand when He ap - pear - eth? But who may a - bide the day of His

colla voce

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

109 [G] **Prestissimo** when He ap - pear-eth? For He is like a re - fi - - - - - ner's

118

fire, — like a re - fi - - ner's fire, — and who shall stand when He, when He ap -

The musical score for measures 118-123 features a vocal line and a continuo line. The vocal line is in G major (one flat) and 4/4 time. The lyrics are: "fire, — like a re - fi - - ner's fire, — and who shall stand when He, when He ap -". The continuo line provides harmonic support with chords and single notes.

124

- pear - eth? and who shall stand when He ap - pear - eth? For He is like — a re -

The musical score for measures 124-130 continues the vocal and continuo parts. The lyrics are: "- pear - eth? and who shall stand when He ap - pear - eth? For He is like — a re -". A rehearsal mark 'H' is placed above measure 124.

131

- fi - - ner's fire, — and who shall stand when He. — ap - pear - eth? when

The musical score for measures 131-136 continues the vocal and continuo parts. The lyrics are: "- fi - - ner's fire, — and who shall stand when He. — ap - pear - eth? when".

137

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

The musical score for measures 137-142 continues the vocal and continuo parts. The lyrics are: "He ap - pear - eth? For He is like a re - fi - - - - -".

I Adagio

143

[tr] [tr] — — — — — ner's fire, (1) for He is 2 3 4

The musical score for measures 143-148 begins the Adagio section. The lyrics are: "[tr] [tr] — — — — — ner's fire, (1) for He is 2 3 4". The tempo change is indicated by the 'I Adagio' marking.

149 **A Tempo**

like a re - fi - - ner's fire.

154

no rit.

7. And He shall purify (Chorus)

in 4 $\text{♩} = 90$ **[Andante]**

P

6 *Am*

11 **A**

Measures 11-15 of section A. The music is in G minor (one flat) and 3/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Measure 15 ends with a repeat sign.

16

Measures 16-20. The right hand continues the melodic line with some rests, and the left hand maintains the eighth-note accompaniment. Measure 20 ends with a repeat sign.

21 **B**

Measures 21-25 of section B. The right hand plays a series of chords, mostly triads and dyads, while the left hand continues the eighth-note accompaniment. Measure 25 ends with a repeat sign.

26

Measures 26-30. The right hand features a more active melodic line with eighth and sixteenth notes, and the left hand continues the eighth-note accompaniment. Measure 30 ends with a repeat sign.

31 **C**

Measures 31-35 of section C. The right hand plays chords, and the left hand continues the eighth-note accompaniment. Measure 35 ends with a repeat sign.

36

Measures 36-40. The right hand continues with chords, and the left hand continues the eighth-note accompaniment. Measure 40 ends with a repeat sign.

41 **D**

47 **E**

53

8. Behold, a virgin shall conceive (*Recit.: Alto*)

Organ (Ged.)

ALTO

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

4

and shall call His name Em - ma - nu - el, 'God with us.'

Attacca

9. O thou that tellest (Song: Alto & Chorus)

(H) *in 2* ♩ = 60
Andante

Piano accompaniment for the first system, measures 1-6. The music is in G major (one sharp) and 2/8 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Second system, measures 7-12. The piano accompaniment continues. An Alto vocal line begins in measure 12 with the note 'O'. The piano part includes some grace notes in measures 10 and 11.

Third system, measures 13-18. Section A is marked with a box 'A'. The vocal lines (Alto and Chorus) enter in measure 13 with the lyrics: "thou that tell-est good ti-dings to Zi-on, get thee up in-to the high moun-tain,". The piano accompaniment continues with a consistent eighth-note bass line.

Fourth system, measures 19-24. Section B is marked with a box 'B'. The vocal lines continue with the lyrics: "O thou that tell-est good ti-dings to Zi-on, get thee". The piano accompaniment remains consistent.

Fifth system, measures 25-30. The vocal lines conclude the phrase with the lyrics: "up in-to the high moun-tain, get thee up in-to the high". The piano accompaniment continues through measure 30.

C

31

moun - - - - - tain;

37

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

43

lift up thy voice with strength; lift it up, be not a - fraid,

D

49

say un - to the ci - ties of Ju - dah, say un - to the ci - ties of Ju - dah, Be - hold - your

55

God, - be - hold - your God. Say un - to the ci - ties of Ju - dah, Be - hold - your

E

62

God, — be - hold your God, — be - hold your God.

F

71

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

77

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

83

thy light is come, and the glo - - - - - ry

G

88

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

95

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

100

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

[tr]

*Attacca il coro**(Chorus)*

106

H

organ only

114

I

122

K

130

138 **L**

145

(H) 10. For behold, darkness (*Accompagnato*: Bass)

in 8 Andante larghetto

BASS

For be-

6

-hold, dark - ness shall cov - er the earth, and gross dark - ness the peo - ple, and gross

A

10

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

[tr]

This system contains measures 10 through 13. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with a trill (tr) at the end of measure 13. The continuo line is in bass clef with the same key signature, providing a harmonic accompaniment with chords and a steady bass line.

14

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

This system contains measures 14 through 17. The vocal line continues the melody from the previous system, with a long note in measure 15. The continuo line provides a steady accompaniment.

18

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

This system contains measures 18 through 20. The vocal line features a melodic phrase in measure 18 and a full rest in measure 20. The continuo line continues the accompaniment.

21

come to thy light, and kings to the bright - ness of thy ri - sing.

This system contains measures 21 through 23. The vocal line concludes the phrase with a final note in measure 23. The continuo line provides a final accompaniment.

Attacca

11. The people that walked in darkness (Song: Bass)

(H)
4 **Larghetto**

BASS

etc. *ad lib.* tr The

A

5

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

10

peo - ple that walk - ed, that walk - ed in dark - ness have seen a great light, have seen a great light, ——— the

15

peo - ple that walk - ed, that walk - ed in dark - ness have seen a great light, the

B

20

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

C

30

have seen a great light; and

35

they that dwell, that dwell in the land of the sha - - - - - dow of death, and

41

they that dwell, that dwell in the land, that dwell in the land of the sha-dow of death, up -

D

47 [tr]

- on— them hath the— light shi — ned, and they that— dwell,— that dwell in the land of the

52 [tr]

sha — — — dows of death, up — on— them hath the light— shi — — ned, up—

58

- on— them— hath the light— shi — ned.

tr

61

Detailed description: This block contains the musical score for the first system of '11. The people that walked in darkness'. It features a vocal line (bass clef) and a continuo line (treble and bass clefs). The key signature is D major (two sharps). The tempo is marked 'Andante allegro'. The score includes lyrics and musical notation for measures 47 through 61. A 'D' in a box is centered above the first system. Trills are indicated by '[tr]' above notes in measures 47, 52, and 58. The vocal line ends with a trill in measure 58. The continuo line provides harmonic support with various chords and melodic lines.

12. For unto us a child is born (*Chorus*)

(H) ♩ 100

Andante allegro

Detailed description: This block contains the musical score for the second system of '12. For unto us a child is born'. It features a vocal line (treble clef) and a continuo line (treble and bass clefs). The key signature is D major (two sharps). The tempo is marked 'Andante allegro'. The score includes musical notation for measures 62 through 66. The vocal line consists of a series of chords and single notes. The continuo line provides harmonic support with various chords and melodic lines.

6 **A**

Section A consists of five measures. The treble clef staff features chords and single notes, while the bass clef staff has a continuous eighth-note accompaniment. The key signature has one sharp (F#).

11

Measures 11-15 continue the piece. The treble clef staff shows a mix of chords and moving lines, and the bass clef staff maintains the eighth-note accompaniment.

16 **B**

Section B spans measures 16-21. It introduces more complex harmonic textures with some accidentals (sharps and naturals) in the treble clef staff.

22 **C**

Section C covers measures 22-27. The treble clef staff features a series of chords, and the bass clef staff continues with the eighth-note accompaniment.

28 **D**

Section D covers measures 28-32. The final measures show a resolution of the harmonic material, with the treble clef staff ending on a sustained chord.

34

Measures 34-38. Treble clef: 34 (chord), 35 (chord), 36 (chord), 37 (chord), 38 (chord). Bass clef: continuous eighth-note accompaniment.

39

Measures 39-44. Treble clef: 39 (chord), 40 (chord), 41 (chord), 42 (chord), 43 (chord), 44 (chord). Bass clef: continuous eighth-note accompaniment.

45

E

Measures 45-50. Treble clef: 45 (chord), 46 (chord), 47 (chord), 48 (chord), 49 (chord), 50 (chord). Bass clef: continuous eighth-note accompaniment.

51

Measures 51-55. Treble clef: 51 (chord), 52 (chord), 53 (chord), 54 (chord), 55 (chord). Bass clef: continuous eighth-note accompaniment.

56

Measures 56-61. Treble clef: 56 (chord), 57 (chord), 58 (chord), 59 (chord), 60 (chord), 61 (chord). Bass clef: continuous eighth-note accompaniment.

62

Measures 62-66. Treble clef: 62 (chord), 63 (chord), 64 (chord), 65 (chord), 66 (chord). Bass clef: continuous eighth-note accompaniment.

68 **F**



74



79



84 **G**



90



95



13. Pifa

Org. (Ged.)

in 4 **Larghetto e mezzo piano**

7 **Fine**

A [Bars 12-21 ad lib.]

12

18 **Da capo al Fine**

14(a). There were shepherds (*Recit.: Soprano*)

SOPRANO

d c

And there were shep-herds a-bid-ing in the field, keep-ing watch o-ver their flock by night (to H.)

Attacca 14(b)

* This movement may alternatively be played tasto solo throughout, omitting the right hand.

14(b). And lo, the angel of the Lord (*Accompagnato*: Soprano)

(H) Andante SOPRANO

And lo, the an - gel of the Lord came up - on them,

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

Editorial version *f c*

and they were sore a - fraid.

f c

Attacca No.15

15. And the angel said unto them (*Recit.*: Soprano)Org. (*6ed. + Sp. 6'*)

SOPRANO

And the an - gel said un - to them, Fear not: for be - hold, I bring you good

4

ti - dings of great joy, which shall be to all peo - ple For un - to you is born this

7

day, in the ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.

Attacca

16. And suddenly there was with the angel (*Accompagnato*: Soprano)

(H) **Allegro**

SOPRANO

And sud - den - ly there was with the

5

an - gel a mul - ti - tude of the heav'n - ly host, prais - ing God, and say - ing...

Attacca

17. Glory to God (*Chorus*)

(H) Allegro

Measures 1-9 of the piece. The music is in G major (one sharp) and common time (C). The tempo is Allegro. The key signature is G major. The time signature is common time (C). The piece is marked with a repeat sign at the end of measure 9, with a '2' indicating a second ending.

Measures 10-17 of the piece. Measure 10 is marked with a box containing the letter 'A'. The music continues in G major and common time.

Measures 18-22 of the piece. Measure 18 is marked with a box containing the letter 'B'. The music continues in G major and common time.

Measures 23-28 of the piece. Measure 23 is marked with a box containing the letter 'C'. The music continues in G major and common time.

Measures 29-35 of the piece. Measure 29 is marked with a box containing the letter 'D'. A bracket labeled 'organ only' spans measures 30 through 35. The music continues in G major and common time.

Measures 36-41 of the piece. Measures 36, 37, and 38 are each marked with a bracket labeled 'organ'. The music continues in G major and common time.

42 organ only

TACET

46



18(a). Rejoice greatly (Song: Soprano)

[Final version]

(H) Allegro

4

7 **A** SOPRANO

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

12

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



17

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

20

re - joice,

23

B

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

28

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

[tr]

33

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

[tr]

38

44 **C**

(0) He is the right - - - eous Sa - viour, and He shall speak

49 [tr]

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

54 **D**

peace un- to the hea - - - then, He is the right - - - eous Sa - viour, and He shall

59 **Adagio** [tr]

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

E65 **A Tempo**

- then. Re-joyce, re-joyce, re-joyce great-ly,

71 re-joyce

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

F

78 shout, O daugh-ter of Je-ru-sa-lem; be-hold, thy King com-eth un-to thee, re-joyce, [tr]

83 re-joyce and shout, shout, shout,

88

shout, - re- joice - great - ly,

92 **G**

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

96

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

Adagio *A Tempo*

101

105

to organ

D
F#

19(a). Then shall the eyes of the blind (Recit.: Alto)

(0) ALTO

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

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

a *c* *a* *e*

20(c). He shall feed his flock (Duet: Alto & Soprano)

(H) Larghetto e piano

ALTO

He

5 shall_ ' feed His flock like a shep - herd: and He_ shall_ ga - ther the lambs with His arm,

A

9

with His arm, He shall feed His flock like a shepherd: and

B

13

He shall gather the lambs with His arm, with His arm, and

17

carry them in His bosom, and gently lead those that are with young, and

21

gently lead, and gently lead those that are with young.

C

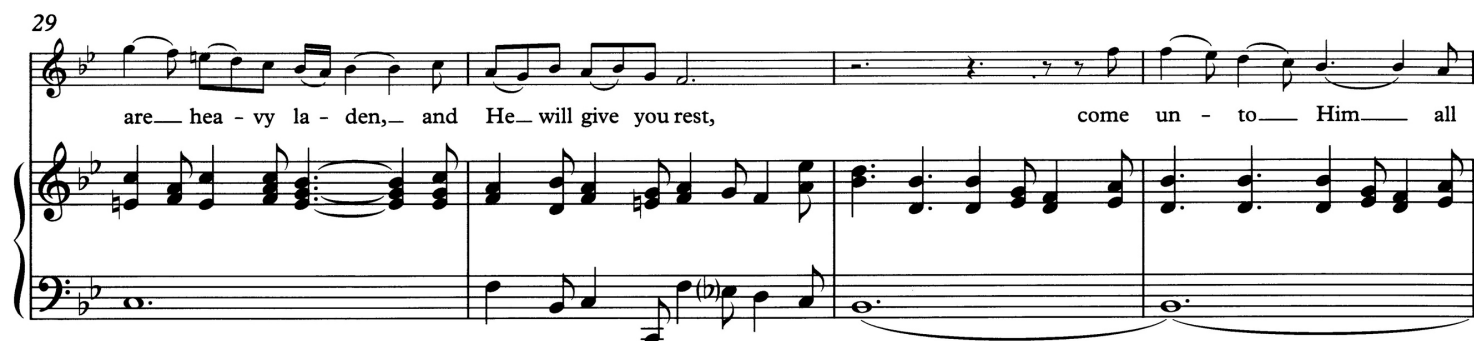
SOPRANO 26

Come unto Him all ye that labour, come unto Him all ye that

* Traditional emendment: play small notes for version 20(c).

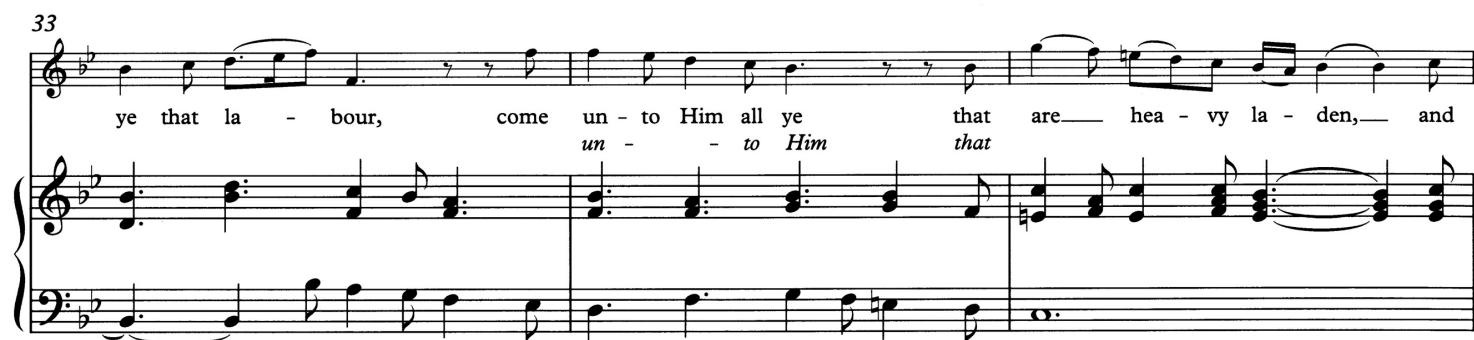
29

are— hea - vy la - den, and He— will give you rest, come un - to Him— all



33

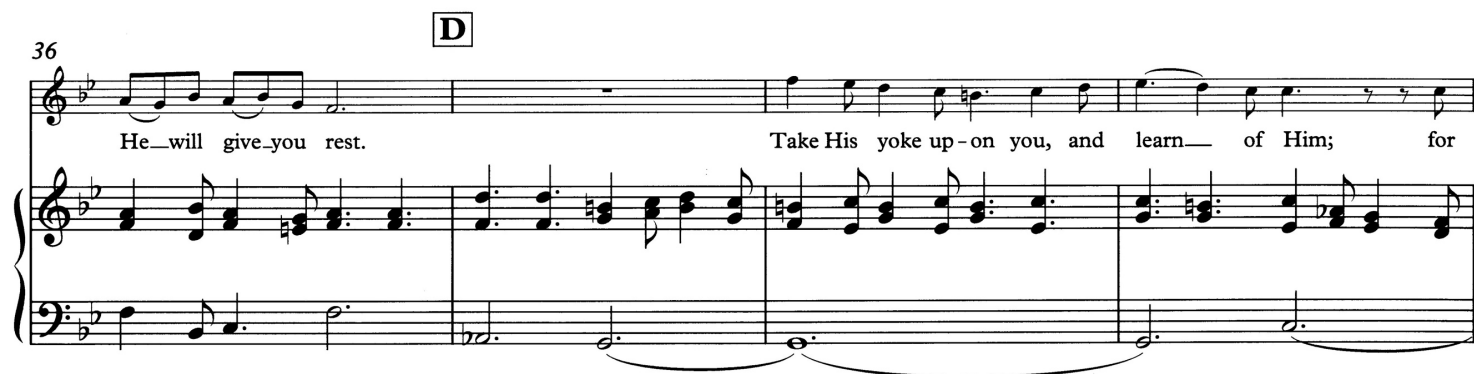
ye that la - bour, come un - to Him all ye that are— hea - vy la - den, and
un - - to Him that



D

36

He— will give you rest. Take His yoke up - on you, and learn— of Him; for



40

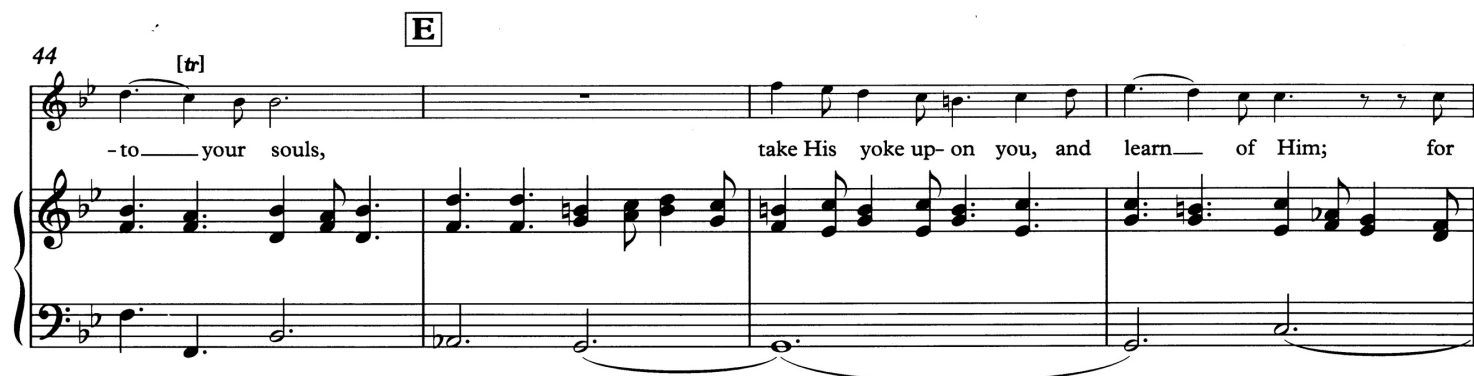
He— is— meek— and low - ly of heart:— and ye— shall find rest,— and ye shall find rest— un -



E

44

[tr]
- to— your souls, take His yoke up - on you, and learn— of Him; for



48

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

52 [tr]

-to your souls.

21. His yoke is easy (*Chorus*)

(H) Allegro

4

6

6

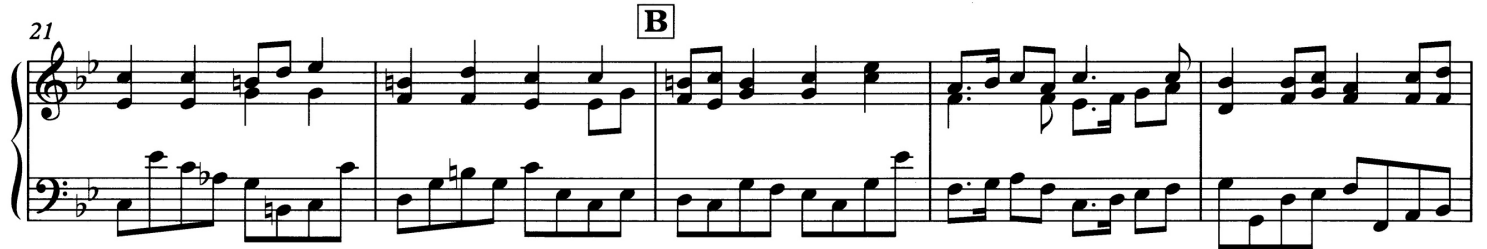
11 [A]

11

16



21 **B**



26



31 **C**



36



41 **D**



45



Part the Second

(0) *Double Dotted 22.* Behold the Lamb of God (*Chorus*)

Largo

Measures 1-6 of the piece. The music is in G major (one sharp) and common time (C). The tempo is Largo. The key signature is one sharp (F#). The time signature is common time (C). The piece begins with a 4-measure rest in the right hand, followed by a series of chords and moving lines in both hands.

Measures 7-12, marked with a boxed 'A'. The music continues with a series of chords and moving lines in both hands.

Measures 13-18, marked with a boxed 'B'. The music continues with a series of chords and moving lines in both hands.

Measures 19-23, marked with a boxed 'C'. The music continues with a series of chords and moving lines in both hands.

Measures 24-27. The music continues with a series of chords and moving lines in both hands.

Measures 28-31. The music continues with a series of chords and moving lines in both hands, ending with a double bar line.

23. He was despised (Song : Alto)

(H) **Largo**

The piano introduction consists of two staves in G major (one sharp) and common time. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line with eighth and quarter notes.

A

7 **ALTO**

He was des-pi-sed, des-pi-sed and re-ject-ed,

Measures 7-11 of the song. The alto voice enters on measure 7 with the lyrics 'He was des-pi-sed, des-pi-sed and re-ject-ed,'. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

12

re-ject-ed of men, a man of sor-rows, a man of

Measures 12-16. The alto voice continues with 're-ject-ed of men, a man of sor-rows, a man of'. The piano accompaniment features a more active bass line with eighth notes.

17

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

Measures 17-20. The alto voice continues with 'sor-rows, and ac-quaint-ed with grief, a man of sor-rows, and ac-quaint-ed with'. The piano accompaniment maintains the harmonic support.

B

21

grief, He was des-pi-sed,

Measures 21-25. The alto voice returns with 'grief, He was des-pi-sed,'. The piano accompaniment concludes the section with a final chord in the right hand and a descending line in the left hand.

26

re-ject-ed, He was des - pi - sed and re-ject-ed of men, a man_ of sor - rows, and ac- quaint-ed with

31

C

grief, a man of sor - rows, and ac - quaint-ed with grief, He was des - pi - sed, re-ject ed,

36

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

41

D

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

45

Fine

E

50 He gave His back to the smi - ters, He gave His back to the

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

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

F

59 hair: He hid not His face from shame and spit - ting, He hid not His

62 face from shame, — from shame, — He hid not His

The image shows a musical score for a Continuo instrument, page 83. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a vocal line and a piano accompaniment. A large, dark diagonal 'X' is drawn across the entire page, from the top left to the bottom right, crossing over the piano accompaniment staves. The vocal lines are in a single melodic line, and the piano accompaniment is in a single line. The lyrics are in Latin and English. The systems are numbered 50, 53, 56, 59, and 62. The first system is marked with a box containing the letter 'E', and the fourth system is marked with a box containing the letter 'F'. The lyrics for the first system are 'He gave His back to the smi - ters, He gave His back to the'. The lyrics for the second system are 'smi - ters, and His cheeks to them that pluck-ed off the hair, and His cheeks to'. The lyrics for the third system are 'them that pluck-ed off the hair, and His cheeks to them that pluck-ed off the'. The lyrics for the fourth system are 'hair: He hid not His face from shame and spit - ting, He hid not His'. The lyrics for the fifth system are 'face from shame, — from shame, — He hid not His'.

65 *g* **Da capo al Fine**

face from shame, from shame and spit-ting.

24. Surely He hath borne our griefs (*Chorus*)

(14) **Largo e staccato**

5

8

11 **A**

*Attacca*

25. And with His stripes (*Chorus*)

Alla breve, Moderato

30

36

37 **C**

43

44

organ only

50

51 **D**

57

58

organ only

organ only

64

65 **E**

71

72

78

79 **F**

organ only

85 **Adagio**

*Attacca*26. All we, like sheep (*Chorus*)**(H) Allegro moderato**

5

10 **A**

15

B

20 organ only

C

25

30

35

D

40

45

E

50

This image shows a page of a musical score for a continuo instrument. The score is written in a single system with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The score is divided into measures, with measure numbers 20, 25, 30, 35, 40, 45, and 50 marked at the beginning of their respective staves. Section markers B, C, D, and E are placed above the staves. A bracket labeled 'organ only' spans measures 20 to 24. The notation includes various musical symbols such as notes, rests, and accidentals.

55

organ only

59

64

F

69

74

G

Organ

81

87

27. All they that see Him (*Accompagnato*: Tenor)**Larghetto**

TENOR

(H)

3. ♩. 8th min.

All they that

5

see Him laugh Him to scorn; they shoot out their lips,

8

and shake their heads, say - ing:

*Attacca*28. He trusted in God (*Chorus*)(O) **Allegro**

6

10 **A** organ only

14

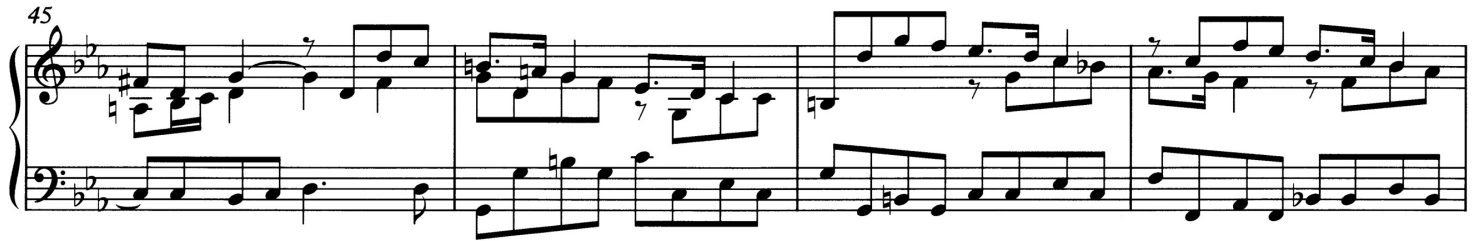
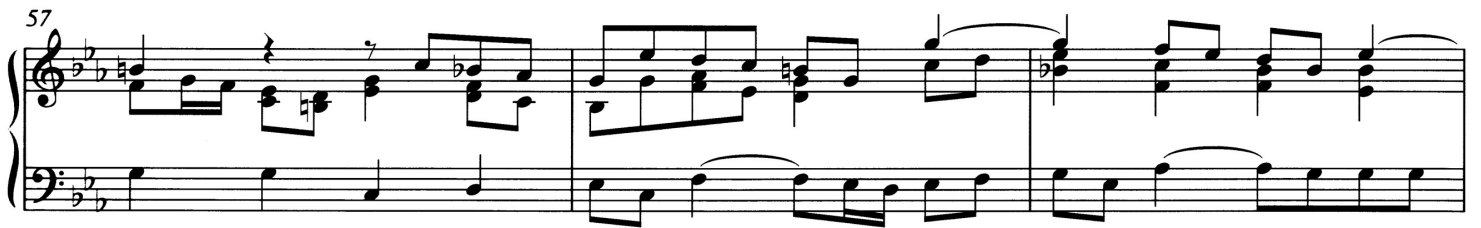
18

22 **B**

27 organ only

32 **C**

36

D**E****Adagio**

29. Thy rebuke hath broken His heart (*Accompagnato*: Tenor or Soprano)

Largo

TENOR/SOPRANO

(0) Thy re-buke hath bro-ken His heart; He is full of hea-vi-ness, He is full of hea-vi ness; *c*

6 Thy re-buke hath bro-ken His heart. He look-ed for some to have pi - ty on Him, but there was no *a g b a*

11 man, nei-ther found He a - ny to com-fort Him; He look - ed for some to have *e b*

15 pi - ty on Him, but there was no man, nei-ther found He a - ny to com-fort Him. *c# d c*

B min. B maj.

30. Behold and see (Song: Tenor or Soprano)

Largo e piano

TENOR/SOPRANO

(H) Be - hold, and see, be - hold, and see, if there be a - ny sor-row like un-to His sor-row,

**A**

5 be - hold, and see, if there be a - ny sor-row



9 like un-to His sor-row, be - hold, and see, if there be a - ny sor-row



12 like un-to His sor-row!



31. ~~He was cut off~~ (*Accompagnato* : Tenor or Soprano)

TENOR/SOPRANO

c# *f#* *e*

He was cut off out of the land of the liv- ing; for the trans- gress- ions of Thy peo- ple was he strick- en.

32. ~~But Thou didst not leave~~ (*Song* : Tenor or Soprano)

Andante larghetto

5 TENOR/SOPRANO **A** *e d c b* [tr]

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

9 *a g*

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

B

13 *[tr]*
Ho - ly — One to see cor - rup - tion. But

18 *b a g f* *[tr]* *[tr]* *[tr]* *[tr]*
Thou didst not leave His soul in hell, Thou didst not leave, Thou didst not leave His soul in hell,

23 *b a*
nor didst_ Thou suf - fer Thy Ho - ly One to see cor - rup - tion, nor

C

28 *[tr]*
didst_ Thou suf - fer, nor didst_ Thou suf - fer Thy Ho - ly — One to see cor - rup - tion,

32
nor didst Thou suf - fer, nor didst Thou suf - fer Thy Ho - ly — One, Thy Ho - ly — One to

D

37 [tr]
see cor - rup - tion.

40

33. Lift up your heads (*Chorus*)**(0) A tempo ordinario**

organ only

6

11 **A**

organ only

16 **B**

21



26

organ only



31

C



36

organ only



40

D



44



49 E

54 organ only

59

64 F

69

73

37. The Lord gave the word (*Chorus*)

(H) **Andante allegro**



38(a) How beautiful are the feet (*Song: Soprano*)

(O) **Larghetto**



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 gos - pel of peace,

10 **A**

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

13

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

16 **B**

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

19

ti - dings of good things, glad ti - dings of good things.

This block contains the musical notation for measures 19 through 21. It features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat) and a piano accompaniment in a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The piano part consists of chords and moving lines in both hands.

38(a) **Fine**

22

This block contains the musical notation for measures 22 through 24. It continues the piano accompaniment from the previous section, with no vocal line present. The notation includes chords and melodic fragments in both the treble and bass staves.

39(a). Their sound is gone out (*Chorus*)

(H) **A tempo ordinario**



40(a) & (b). Why do the nations (*Song: Bass*)

(H) Allegro

in 2

(with cello)

5

10

A

15 BASS

Why do the na - tions so fu - rious-ly rage to - ge - ther: why do the peo - ple i -

20

-ma - gine a vain thing? why do the na - tions rage

3 3

24

so fu-rious - ly to -

This system contains measures 24 through 27. The vocal line begins in measure 24 with a half note G4, followed by a quarter rest, and then a half note A4 in measure 25. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one sharp (F#).

28

-ge - ther, why do the peo-ple i - ma - - -

This system contains measures 28 through 31. The vocal line has a half note G3 in measure 28, followed by a half note A3 in measure 29, and then a triplet of eighth notes (G4, A4, B4) in measure 30. The piano accompaniment continues with the eighth-note bass line and chords. The key signature has one sharp (F#).

32

- gine a vain thing? i - ma - - -

This system contains measures 32 through 35. The vocal line has a half note G3 in measure 32, followed by a half note A3 in measure 33, and then a half note B4 in measure 34. The piano accompaniment continues with the eighth-note bass line and chords. The key signature has one sharp (F#). A handwritten sequence of numbers (1 2 3 4 5 6 7 8) is visible in the right margin of measure 35.

B

36

- gine a ^[tr] vain thing?

This system contains measures 36 through 39. The vocal line begins in measure 36 with a half note G3, followed by a half note A3 in measure 37, and then a half note B4 in measure 38. The piano accompaniment continues with the eighth-note bass line and chords. The key signature has one sharp (F#).

39 [No.40(b), continuation]

Why do the na - tions so fu - rious-ly rage to - ge - ther, and why do the

This system contains measures 39 through 43. The vocal line is in bass clef, and the continuo is in treble and bass clefs. The lyrics are: "Why do the na - tions so fu - rious-ly rage to - ge - ther, and why do the".

44

peo - ple, and why do the peo - ple i - ma - gine a vain -

This system contains measures 44 through 47. The vocal line is in bass clef, and the continuo is in treble and bass clefs. The lyrics are: "peo - ple, and why do the peo - ple i - ma - gine a vain -".

48

thing? why do the na - tions rage

This system contains measures 48 through 51. The vocal line is in bass clef, and the continuo is in treble and bass clefs. The lyrics are: "thing? why do the na - tions rage". There are triplets indicated by a '3' over the notes in measure 51.

C

52

so fu - rious-ly to - ge - ther, so fu - rious-ly to -

This system contains measures 52 through 55. The vocal line is in bass clef, and the continuo is in treble and bass clefs. The lyrics are: "so fu - rious-ly to - ge - ther, so fu - rious-ly to -".

56

-ge - ther, and why do the peo - ple i - ma - gine a vain

This system contains measures 56 through 59. The vocal line is in bass clef, and the continuo is in treble and bass clefs. The lyrics are: "-ge - ther, and why do the peo - ple i - ma - gine a vain".

60

thing? i - ma - - - gine a vain thing? and why do the

D

65

peo-ple i - ma - - gine a vain thing?

70

The

E

75

kings of the earth rise up, and the ru - lers take coun - sels to - ge - ther, take

79

3 coun - 3 sels, take

83

coun - sels to - ge - ther a - gainst the Lord and a - gainst His an -

87

- oint -

91

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

tr

41. Let us break their bonds (*Chorus*)

Allegro e staccato

(H) organ only

6

A organ only

12



17



B
organ only

23

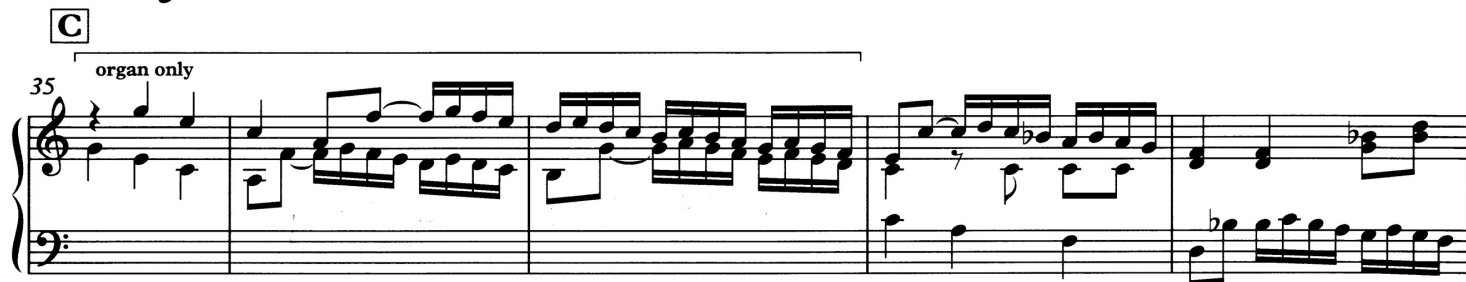


29



C
organ only

35



40



47



53 D

60

42. He that dwelleth in heaven (*Recit. : Tenor*)

TENOR

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

* Tie if continuing to No.43(b).

Attacca
[or to No.43 (b), p.135]43(a). Thou shalt break them (*Song : Tenor*)

Andante

(H)

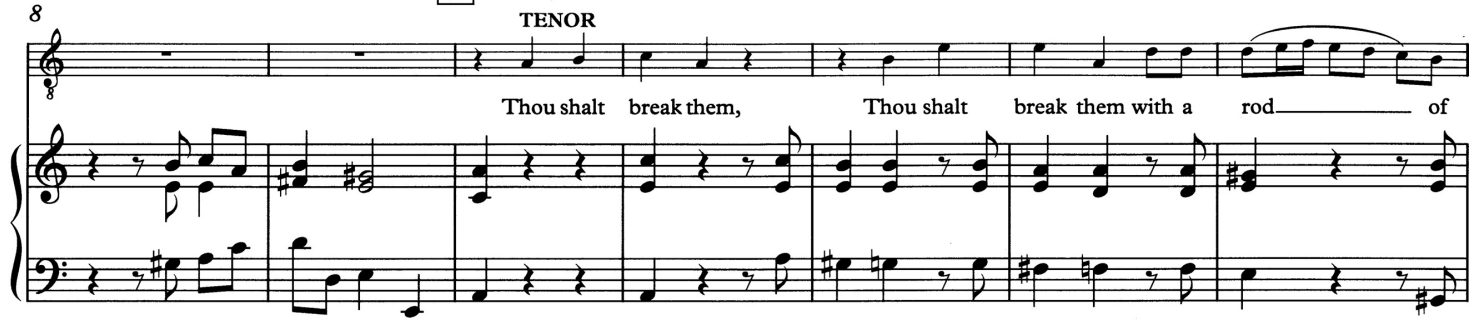
in 3 Amin.

A

TENOR

8

Thou shalt break them, Thou shalt break them with a rod _____ of



15

i - ron; Thou shalt dash them in pie - ces like a pot - ter's ves - sel,



22

Thou shalt dash them in pie - ces, in pie - ces like a pot - - - - -

**B**

28

[tr] - - - - - ter's ves - sel.



35

Thou shalt break them, Thou shalt break them with a rod _____



41

of i - ron; Thou shalt dash them in pie - ces like a

C

47

pot - - - - ter's ves - sel, Thou shalt dash them in pie - ces like a

53

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

D

59

Thou shalt dash them in pie - ces like a pot - - - - ter's ves - sel.

66

~~43(b).~~ Thou shalt break them (*Recit.: Tenor*)

TENOR *d*

Thou shalt break them with a rod of i - ron;

The Tenor part is written on a single staff in C major, 4/4 time. It begins with a whole rest, followed by a half note G4, a quarter note A4, a half note B4, and a quarter rest. The Continuo part consists of two staves (treble and bass) in C major, 4/4 time. The treble staff starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff starts with a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The lyrics are placed below the Tenor staff.

3 *e* *g#*

Thou shalt dash them in pie - ces like a pot - ter's ves - sel.

The Tenor part is written on a single staff in C major, 4/4 time. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. The Continuo part consists of two staves (treble and bass) in C major, 4/4 time. The treble staff starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff starts with a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The lyrics are placed below the Tenor staff.

* Continues from No. 42

Attacca No.44

44. Hallelujah (*Chorus*)

(H) Allegro

6

11 **A**

tasto solo

The score is for a keyboard instrument in C major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score is divided into three systems. The first system has 5 measures, the second has 5 measures, and the third has 6 measures. The third system is marked with a box containing the letter 'A'. The score ends with the instruction 'tasto solo'.

17

tasto solo

22 **B**

27

31 **C**

37 **D**

organ only

tasto solo

44

49 E

50 51 52 53

54

55 56 57 58

59

60 61 62 63

64 F

65 66 67 68 69

70 organ only

71 72 73 74

75

76 77 78 79

80 **G**

86

90

This musical system contains three staves of music for the Continuo part, measures 80 through 90. The key signature is one sharp (F#) and the time signature is 3/4. Measure 80 is marked with a 'G' in a box. The notation includes various chords and single notes, with some measures featuring rests. The system concludes with a double bar line at measure 90.

Part the Third

45. I know that my Redeemer liveth (Song: Soprano)

(H) **Larghetto**

9

This musical system contains two staves of music for the Soprano part, measures 1 through 9. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Larghetto'. The notation includes various chords and single notes, with some measures featuring rests. The system concludes with a double bar line at measure 9.

A

18 SOPRANO [tr] a

I know that my Re - deem - er liv - eth, and that

27 [tr]

He shall stand at the lat - - - ter day up-on the

B

35 [tr] tr g

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

44

that He shall stand at the lat - ter day up-on the earth,

C

52 [tr] Colla Voce

— up-on the earth, I know that my Re - deem - er liv - eth, and that He shall

59

— stand at the lat - - - ter day_ up - on the earth, — up-on — the

66

earth.

Dotted

74

D

And tho' worms de - stroy this bo - dy, yet in my flesh shall

83

I see God, yet in my flesh_ shall I_ see God.

[tr]

92

E

I know that_ my Re - deem - er liv-eth, and tho' worms de - stroy this bo - dy, yet

e

101

in my flesh—shall I see God, yet in my flesh— shall I see God, shall

110

I see God. I know that— my Re - deem - er liv - eth.

F

119

For now is Christ ris - en from the dead, the first— fruits of them that
the first fruits of them— that

129

sleep, of them that sleep, the first— fruits
the first— fruits of

G

136

of— them that sleep, for now is Christ ris - en, for now is Christ
them— that sleep,

145 *Watch* **Adagio** [tr]

ris - en from the dead, the first fruits of them that sleep.
the first fruits of them that sleep.

154 **H**

160

46. Since by man came death (*Chorus*)

Grave Org. (Gems. + Gedd.) **A** **Allegro**

Support

10

15 **B** **Grave Org.**

C

23 Allegro

Handwritten notation for measures 23-27. The treble clef has a common time signature 'C' and a tempo marking 'Allegro'. The bass clef has a common time signature 'C'. The key signature has one sharp (F#). The notation includes various chords and melodic lines in both staves.

28

Handwritten musical notation for measures 28-32. The notation continues with chords and melodic lines in both staves.

33

Handwritten musical notation for measures 33-37. The notation continues with chords and melodic lines in both staves.

47. Behold, I tell you a mystery (*Accompagnato* : Bass)

BASS

a^h g

Handwritten musical notation for the beginning of 'Behold, I tell you a mystery'. The bass staff has a common time signature 'C' and a key signature with one sharp (F#). The lyrics are: 'Be - hold, I tell you a mys - te - ry: We shall not all sleep, but we shall all be'. The piano accompaniment is in the treble and bass staves, featuring sustained chords.

5

Handwritten musical notation for the continuation of 'Behold, I tell you a mystery'. The lyrics are: 'chang'd, in a mo - ment, in the twink - ling of an eye, at the last trum - pet.' The piano accompaniment continues in the treble and bass staves. The word 'Amaj.' is written at the end of the piece.

Attacca

48. The trumpet shall sound (*Song : Bass*)**Pomposo, ma non allegro**

Measures 1-7 of the piece. The music is in 3/4 time with a key signature of two sharps (F# and C#). The bass line starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F#3, and G3. The treble line features chords and single notes, including a half note G4 in measure 7.

Measures 8-15. The bass line continues with quarter notes G3, F#3, E3, D3, C3, B2, A2, and G2. The treble line features chords and single notes, including a half note G4 in measure 15.

Measures 16-22. The bass line continues with quarter notes G2, F#2, E2, D2, C2, B1, A1, and G1. The treble line features chords and single notes, including a half note G4 in measure 22.

Measures 23-30. Measure 23 is a rest for the bass line. Measures 24-30 show the bass line with quarter notes G1, F#1, E1, D1, C1, B0, A0, and G0. The treble line features chords and single notes, including a half note G4 in measure 30.

Measures 31-38. Measure 31 is a rest for the bass line. Measures 32-38 show the bass line with quarter notes G0, F#0, E0, D0, C0, B-1, A-1, and G-1. The treble line features chords and single notes, including a half note G4 in measure 38.

39

— in - cor - rup - ti - ble, the trum - pet — shall

46

B

sound, — and — the — dead — shall — be — rais'd, be rais'd in - cor -

53

-rup - ti - ble, be rais'd in - cor - rup - ti - ble, and we shall be chang'd, —

61

and

C

67

we shall be chang'd.

75

The trum-pet— shall sound, _____ the

This system contains measures 75 through 82. The vocal line begins with a whole rest in measure 75, followed by a half note G4 in measure 76, and then a half note F#4 in measure 77. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A key signature change to D major occurs at measure 82.

D

83

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

This system contains measures 83 through 90. The vocal line continues with a half note E4 in measure 83, followed by a half note D4 in measure 84, and then a half note C#4 in measure 85. The piano accompaniment continues with chords and a bass line.

91

be rais'd in - cor - rup-ti- ble, be rais'd in - cor - rup-ti- ble,

This system contains measures 91 through 98. The vocal line continues with a half note B3 in measure 91, followed by a half note A3 in measure 92, and then a half note G3 in measure 93. The piano accompaniment continues with chords and a bass line.

99

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

This system contains measures 99 through 105. The vocal line continues with a half note F#3 in measure 99, followed by a half note E3 in measure 100, and then a half note D3 in measure 101. The piano accompaniment continues with chords and a bass line.

E

106

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

This system contains measures 106 through 113. The vocal line continues with a half note C#3 in measure 106, followed by a half note B2 in measure 107, and then a half note A2 in measure 108. The piano accompaniment continues with chords and a bass line.

F

114

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

122

we shall be _____ chang'd, _____ and

129

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

136

Adagio **G A Tempo**

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

145

153

Fine

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

162

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

170

on, must put on, must put on in -

177

- cor - rup - tion, and this mor - tal must put on

185

im - mor - tal

192

Continuo part for measures 192-198. The bass line features a melodic line with eighth and sixteenth notes, while the treble line provides harmonic support with chords and single notes. The lyrics are: - i - ty, and this mor - tal must put on

199

Continuo part for measures 199-205. The bass line continues the melodic line, and the treble line provides harmonic support. The lyrics are: im - mor - tal -

206

Continuo part for measures 206-212. The bass line continues the melodic line, and the treble line provides harmonic support. The lyrics are: - i - ty, im - mor - tal - i - ty. The piece concludes with a trill (tr) on the final note. The tempo marking **Adagio** is present above the staff.

Dal segno  **al Fine**

53. Worthy is the Lamb (*Chorus*)

Largo

Continuo part for measures 1-6 of 'Worthy is the Lamb'. The tempo is **Largo**. The bass line features a melodic line with eighth and sixteenth notes, while the treble line provides harmonic support with chords and single notes.

Andante

Continuo part for measures 7-12 of 'Worthy is the Lamb'. The tempo is **Andante**. The bass line features a melodic line with eighth and sixteenth notes, while the treble line provides harmonic support with chords and single notes.

Continuo

12 **A** **Largo**

Measures 12-18 of the Continuo part, marked 'Largo'. The music is in D major (two sharps) and 4/4 time. The right hand features a series of chords and dyads, while the left hand provides a steady bass line with eighth and quarter notes.

19 **Andante** **B** **Larghetto**

Measures 19-24 of the Continuo part. Measures 19-23 are marked 'Andante' and feature a more active right hand with eighth-note chords. Measure 24 is marked 'Larghetto' and features a 'tasto solo' section where the right hand is silent and the left hand plays a descending eighth-note scale.

25 **organ only**

Measures 25-29 of the Continuo part, marked 'organ only'. The right hand is silent, and the left hand plays a continuous eighth-note pattern. In measure 28, the right hand enters with a series of eighth-note chords.

30

Measures 30-33 of the Continuo part. The right hand plays a melodic line with eighth and quarter notes, while the left hand continues with a steady eighth-note bass line.

34

Measures 34-37 of the Continuo part. The right hand continues its melodic line, and the left hand maintains the eighth-note bass line.

38 **C**

Measures 38-41 of the Continuo part, marked 'C'. The right hand features a more complex melodic line with some accidentals, while the left hand continues with the eighth-note bass line.

Continuo

42

Measures 42-46. Treble clef: Chords and eighth notes. Bass clef: Continuous eighth-note pattern.

47

Measures 47-51. Treble clef: Chords and eighth notes. Bass clef: Continuous eighth-note pattern.

D

52

Measures 52-56. Treble clef: Chords and eighth notes. Bass clef: Continuous eighth-note pattern.

57

organ only

E

organ only

Measures 57-61. Treble clef: Chords and eighth notes. Bass clef: Continuous eighth-note pattern.

62

Measures 62-65. Treble clef: Chords and eighth notes. Bass clef: Continuous eighth-note pattern.

Adagio

66

Measures 66-70. Treble clef: Chords and eighth notes. Bass clef: Continuous eighth-note pattern.

54. Amen (*Chorus*)**F**1(72) **Allegro moderato**

tasto solo

7(78)

organ only

12(83)

18(89)

9

G

32(103)

9

Vln.

37(108)

9

H

Continuo

43(114)

47(118)

I
51(122)

organ only

56(127)

K
62(133)

66(137)

Continuo

L

71(142)

Musical notation for measures 71-75 (142-146). The system consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a mix of chords and moving lines in both hands, with some slurs and ties.

76(147)

Musical notation for measures 76-81 (147-152). The system consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a mix of chords and moving lines in both hands, with some slurs and ties.

Adagio

82(153)

Musical notation for measures 82-87 (153-158). The system consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a mix of chords and moving lines in both hands, with some slurs and ties.