

VIOLIN 1

Cathedral

George Frideric Handel

Messiah

Edited by

CLIFFORD BARTLETT

donated by

Audrey Burtscher

Musical Millennium 1999-2000

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

CONTENTS

MESSIAH: AN ORATORIO

Part the First

1. Sinfony	2
2. Comfort ye (Accompagnato: Tenor)	3
3. Ev'ry valley (Song: Tenor)	4
4. And the glory of the Lord (Chorus)	6
5. Thus saith the Lord (Accompagnato: Bass)	7
6. But who may abide	
(a). (Song: Alto)	8
(b). (Song: Bass)	10
(c). (Recit.: Bass)	TACET
(d). (Song: Soprano · G minor)	11
(e). (Song: Soprano · A minor)	13
7. And he shall purify (Chorus)	15
8. Behold, a virgin shall conceive (Recit.: Alto)	TACET
9. O thou that tellest (Song: Alto, & Chorus)	16
10. For behold, darkness (Accompagnato: Bass)	18
11. The people that walked in darkness (Song: Bass)	19
12. For unto us a child is born (Chorus)	21
13. Pifa	23
14(a). There were shepherds (Recit.: Soprano)	TACET
14(b). And lo, the angel of the Lord (Accompagnato: Soprano)	24
14(c). But lo, the angel of the Lord (Arioso: Soprano)	TACET
15. And the angel said unto them (Recit.: Soprano)	TACET
16. And suddenly there was with the angel (Accompagnato: Soprano)	24
17. Glory to God (Chorus)	24
18. Rejoice greatly	
(a). (Song: Soprano · Final Version)	26
(b). (Song: Soprano · First Version)	28
(c). (Song: Soprano · Second Version)	30
19. Then shall the eyes of the blind	
(a). (Recit.: Alto)	TACET
(b). (Recit.: Soprano)	TACET
20. He shall feed his flock	
(a). (Song: Alto)	32
(b). (Song: Soprano)	34
(c). (Duet: Alto & Soprano)	36
21. His yoke is easy (Chorus)	38

Part the Second

22. Behold the Lamb of God (Chorus)	39
23. He was despised (Song: Alto)	39
24. Surely He hath borne our griefs (Chorus)	41

25. And with His stripes (Chorus)	42
26. All we, like sheep (Chorus)	43
27. All they that see Him (Accompagnato: Tenor)	44
28. He trusted in God (Chorus)	45
29. Thy rebuke hath broken His heart (Accompagnato: Tenor or Soprano)	46
30. Behold and see (Song: Tenor or Soprano)	47
31. He was cut off (Accompagnato: Tenor or Soprano)	47
32. But Thou didst not leave (Song: Tenor or Soprano)	47
33. Lift up your heads (Chorus)	48
34. Unto which of the angels (Recit.: Tenor)	TACET
35. Let all the angels (Chorus)	50
36. Thou art gone up on high	
(a). (Song: Alto)	50
(b). (Song: Bass)	52
(c). (Song: Soprano · D minor)	54
(d). (Song: Soprano · G minor)	56
37. The Lord gave the word (Chorus)	58
38. How beautiful are the feet	
(a)/(b). (Song: Soprano)	59
(c). (Duet: 2 Altos, & Chorus)	60
(d). (Duet: Soprano, Alto, & Chorus)	60
(e). (Song: Alto)	62
39. Their sound is gone out	
(a). (Chorus)	63
(b). (Song: Tenor or Soprano)	TACET
40 (a)/(b). Why do the nations (Song: Bass)	64
41. Let us break their bonds (Chorus)	66
42. He that dwelleth in heaven (Recit.: Tenor)	TACET
43. Thou shalt break them	
(a). (Song: Tenor)	67
(b). (Recit.: Tenor)	TACET
44. Hallelujah (Chorus)	69

Part the Third

45. I know that my Redeemer liveth (Song: Soprano)	71
46. Since by man came death (Chorus)	73
47. Behold, I tell you a mystery (Accompagnato: Bass)	73
48. The trumpet shall sound (Song: Bass)	74
49. Then shall be brought to pass (Recit.: Alto)	TACET
50. O death, where is thy sting?	
(a). (Duet: Alto & Tenor · Revised Setting)	TACET
(b). (Duet: Alto & Tenor · First Setting)	TACET
51. But thanks be to God (Chorus)	76
52. If God be for us	
(a). (Song: Soprano)	77
(b). (Song: Alto)	79
53. Worthy is the Lamb (Chorus)	81
54. Amen (Chorus)	82

Messiah: an Oratorio

G. F. HANDEL (1685–1759)

1. Sinfony

I. Symphony

in 4 Grave

in 2 Allegro moderato

f (p 2x)

tr

A

61 1 2 1

66 B

72

80 [tr]

88

93 FINISH

2. Comfort ye (*Accompagnato*: Tenor)

3, 4 **Larghetto e piano**

in 4 senza Rip.

6 senza Rip.

11 [f]

16 (sim.)

[sim.]

con Rip.

[sim.]

[sim.]

B

21

27

32

C TENOR

The voice of him that crieth in the
senza Rip.

wil-der-ness, pre - pare ye the way of the Lord, make straight in the de-sert a high-way for our God.

Attacca

3. Ev'ry valley (Song: Tenor)

in 4 **Andante**
senza Rip.

6

12

18

24

30

A con Rip.

B con Rip.

senza Rip.

senza Rip.

crac.

35

40

46

52

60

66

con Rip.

[tr]

[C]

senza Rip.

[p]

[f]

[p]

con Rip.

[f]

Adagio

E A Tempo

72 **TENOR** [tr]

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

[tr] senza Rip. con Rip. *f*

78 *p*

81 *f* *p* *f* V.S. Allaca

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

Allegro *non legato*
senza Rip.

10 *con Rip. per tutto* 7 Obs.

26 **A** 4

38 2

48 **B** 2 3 2

57 *[tr]* 4 **C** 1

70 *[tr]* **D**

79 **D**

88 5 *[tr]*

102 **E**

111 *V*

121 *[tr]* **F** *V* *[tr]*

129 *V* **Adagio** *V*

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

senza Rip.

7 **A** *Colla Voce*

13 *V*

19 *[sim.]* *f*

23 **B** **BASS**

The Lord, whom ye seek, shall sud-den-ly come to His tem-ple, ev'n the mes-sen-ger of the Co-ve-nant,

27

whom ye de-light in: be-hold, He shall come, saith the Lord of Hosts.

turn

V. S. **Attacca**

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

[Alto solo, 1750]

in 3 **Larghetto** *mf*

A 3

16 *V* *[tr]* 5 *V* *[tr]* *V* *tr* **B** 5

36 *V* *[tr]* 3 *V* *V* *V* **C** 14 **D** **Prestissimo**

60

67

73 **E** *p* *f* *p* *[sim.]*

79 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

84 *p* *f* *f*

87 *p* *f* *p* *f* *p* *f* 3

94 **F** **Larghetto** **4** **8** **I** **mf** **5** **[tr]**

113 **[tr]** **Prestissimo**

mf

121

Musical notation for measure 121. The staff is in treble clef with a key signature of one flat (B-flat). The notation includes a series of chords and notes, with some notes beamed together. The measure is divided into two halves by a vertical line.

128 **H**

Musical notation for measure 128. The staff is in treble clef with a key signature of one flat (B-flat). The measure contains a sequence of eighth and sixteenth notes, starting with a quarter rest, followed by eighth notes, and ending with a sixteenth note.

133



141 *p* [sim.]

147 ALTO **I** **Adagio** **A Tempo** **[tr]**

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

f

153

Blank Page

7. And He shall purify (*Chorus*)

in 4 Andante

senza Rip.

p

p

[tr]

[tr]

2

9

[A]

con Rip. per tutto

f

16

[tr]

21

[B]

24

[tr]

30

[C]

[tr]

37

[D]

[tr]

44

47

51

[E]

54

[tr]

[tr]

*(recit follow)
tacet*

46 V V V **D** V

51 V V

60 V **E** f

68 0 [tr] V V V

74 V V V [tr] **F** V

80 V V V 3 V

89 **G** p V 3

97 2V p (p)

101 p

Attacca il coro

Attacca il coro

(Chorus)

106 *f* *con Rip.* **H**

113 **I**

118

123 **K**

128

133 1 6 3 1 **L** **[tr]**

138 **L** **[tr]**

143

146 *p*

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

520W 78 *Andante larghetto*
senza Rip.

f *[sim.]*

4 **[tr]** *p*

7
[sim.]

10
[A] *f* *mp*

17
[tr] *p* *Attacca*

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

Larghetto
senza Rip.

3/4

5
[A] *p*

10
[A]

15
f

19
[B] *p*

23
[A]

Handwritten musical score for Violin 1, measures 28 to 60. The score is written on a single staff with a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Measures 28-31: Measure 28 starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. Measure 29 contains a half note C#5, a quarter note D5, and a half note E5. Measure 30 has a half note F#5, a quarter note G5, and a half note A5. Measure 31 contains a half note B5, a quarter note C6, and a half note D6. A handwritten 'f' is below measure 31.

Measures 32-35: Measure 32 starts with a half note E5, a quarter note F#5, and a half note G5. Measure 33 contains a half note A5, a quarter note B5, and a half note C6. Measure 34 has a half note D6, a quarter note E6, and a half note F#6. Measure 35 contains a half note G6, a quarter note A6, and a half note B6. A handwritten 'p' is below measure 35.

Measures 36-39: Measure 36 starts with a half note C6, a quarter note B5, and a half note A5. Measure 37 contains a half note G5, a quarter note F#5, and a half note E5. Measure 38 has a half note D5, a quarter note C#5, and a half note B4. Measure 39 contains a half note A4, a quarter note G4, and a half note F#4. A handwritten 'f' is below measure 39.

Measures 40-43: Measure 40 starts with a half note E4, a quarter note F#4, and a half note G4. Measure 41 contains a half note A4, a quarter note B4, and a half note C5. Measure 42 has a half note D5, a quarter note E5, and a half note F#5. Measure 43 contains a half note G5, a quarter note A5, and a half note B5. A handwritten 'f' is below measure 43.

Measures 44-47: Measure 44 starts with a half note C6, a quarter note B5, and a half note A5. Measure 45 contains a half note G5, a quarter note F#5, and a half note E5. Measure 46 has a half note D5, a quarter note C#5, and a half note B4. Measure 47 contains a half note A4, a quarter note G4, and a half note F#4. A handwritten 'f' is below measure 47.

Measures 48-51: Measure 48 starts with a half note E4, a quarter note F#4, and a half note G4. Measure 49 contains a half note A4, a quarter note B4, and a half note C5. Measure 50 has a half note D5, a quarter note E5, and a half note F#5. Measure 51 contains a half note G5, a quarter note A5, and a half note B5. A handwritten 'f' is below measure 51.

Measures 52-55: Measure 52 starts with a half note C6, a quarter note B5, and a half note A5. Measure 53 contains a half note G5, a quarter note F#5, and a half note E5. Measure 54 has a half note D5, a quarter note C#5, and a half note B4. Measure 55 contains a half note A4, a quarter note G4, and a half note F#4. A handwritten 'f' is below measure 55.

Measures 56-59: Measure 56 starts with a half note E4, a quarter note F#4, and a half note G4. Measure 57 contains a half note A4, a quarter note B4, and a half note C5. Measure 58 has a half note D5, a quarter note E5, and a half note F#5. Measure 59 contains a half note G5, a quarter note A5, and a half note B5. A handwritten 'f' is below measure 59.

Measures 60-63: Measure 60 starts with a half note C6, a quarter note B5, and a half note A5. Measure 61 contains a half note G5, a quarter note F#5, and a half note E5. Measure 62 has a half note D5, a quarter note C#5, and a half note B4. Measure 63 contains a half note A4, a quarter note G4, and a half note F#4. A handwritten 'f' is below measure 63.

12. For unto us a child is born (*Chorus*)3,4 **Andante allegro**

Musical score for Violin 1, measures 1-60. The score is in G major (one sharp) and 3/4 time. It features various musical notations including slurs, accents, and dynamic markings.

Measures 1-4: **Andante allegro**. Measures 1-2 have slurs. Measure 3 has an accent. Measure 4 has a slur and the instruction *con Rip.*

Measures 5-8: Measure 5 has a slur. Measure 6 has a slur and a trill marked [tr]. Measure 7 has a slur and a box labeled **A**. Measure 8 has a slur and the instruction *senza Rip.*

Measures 9-16: Measure 9 has a slur and a box labeled **p**. Measures 10-16 have various slurs and accents.

Measures 17-23: Measure 17 has a slur and a box labeled **B**. Measures 18-23 have various slurs and accents.

Measures 24-33: Measure 24 has a slur and a box labeled **C**. Measure 25 has a slur and a box labeled **D** with the instruction *con Rip.* Measure 26 has a slur and a box labeled **f**. Measures 27-33 have various slurs and accents.

Measures 34-37: Measures 34-37 have various slurs and accents.

Measures 38-48: Measure 38 has a slur and the instruction *senza Rip.* Measure 39 has a slur and a box labeled **p**. Measures 40-48 have various slurs and accents.

Measures 49-51: Measures 49-51 have various slurs and accents.

Measures 52-56: Measure 52 has a slur and a box labeled **E** with the instruction *con Rip.* Measures 53-56 have various slurs and accents.

Measures 57-60: Measures 57-60 have various slurs and accents.

67 **F** *con Rip.*
[f]

70 [tr] V

73 2 3

76 4 -2 2 2^m V

79 V V

83 **G**

86

89 [tr] V [tr]

93

96 [tr] V

13. Pifa

Larghetto e mezzo piano

3/4 Vln. 1 senza Rip.

*Vln. 3 senza Rip.

5

8

Fine

(Recit follows)
tacet

A [Bars 12-21 ad lib.]

12

16

19

Da capo al Fine

* Allocation of 3rd violin at conductor's discretion.

14a There were shepherds (*Recit.: Soprano*) – TACET (4 bars)

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

Andante
senza Rip.

[sim.]

p

1

4

3

1

4

wait after

vn

Attacca No.15

15. And the angel said unto them (*Recit.: Soprano*) – TACET (9 bars) *Attacca*

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

Allegro
senza Rip.

mp

1

0 3 2

Attacca

17. Glory to God (*Chorus*)

Allegro
con Rip.

f

0 1

p

9 **A** f

12 2 0 1 $\sharp$ V

16 p **B** $[f]$

22 V $[tr]$ 3 0

26 **C** 3 3

29 0 p f V

34 **D**

40 *senza Rip.* p

45 tr pp V p $+$ $(FREEZE!)$

Detailed description: This is a musical score for Violin 1, measures 9 to 45. The key signature is two sharps (F# and C#). The score is divided into measures 9, 12, 16, 22, 26, 29, 34, 40, and 45. Measures 9-11 contain a triplet of eighth notes, marked with a box 'A' and a forte 'f' dynamic. Measures 12-15 show a series of eighth notes, with a '2' above the first measure and a '0 1' above the second. Measures 16-18 feature a half note, marked with a box 'B' and a piano 'p' dynamic. Measures 19-21 show a half note, marked with a box 'B' and a forte '[f]' dynamic. Measures 22-25 show a half note, marked with a box 'B' and a forte '[f]' dynamic. Measures 26-28 show a half note, marked with a box 'C' and a piano 'p' dynamic. Measures 29-33 show a half note, marked with a box 'C' and a piano 'p' dynamic. Measures 34-39 show a half note, marked with a box 'D' and a piano 'p' dynamic. Measures 40-44 show a half note, marked with a box 'D' and a piano 'p' dynamic. Measures 45-48 show a half note, marked with a box 'D' and a piano 'p' dynamic. The score includes various musical notations such as triplets, slurs, and dynamics (f, p, pp, senza Rip.).

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

[Final version]

Allegro
senza Rip.

mf

p

f

[p]

[f]

[p]

[f]

[p]

[f]

[p]

[tr]

colla voce

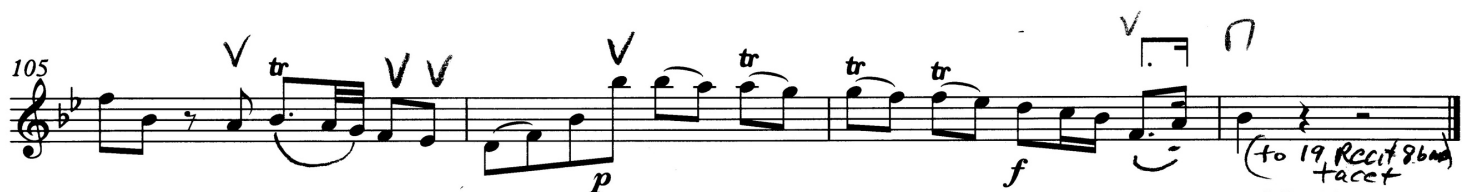
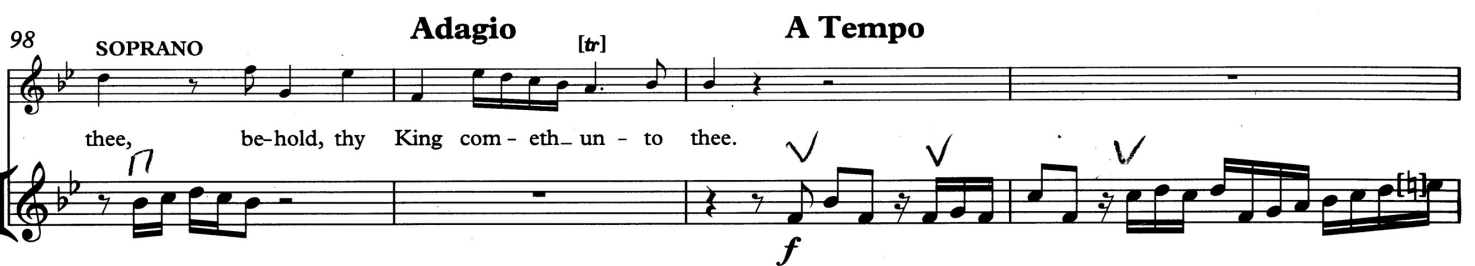
[D]

[A]

[B]

[C]

[D]



(to 19 Recit 86 and
tacet
→ No. 19, page 32

19. Then shall the eyes of the blind (*Recit.: Alto or Soprano*) – TACET (8 bars)

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

3, 4,
in 4 **Larghetto e piano**

mp

p

mf

mf

p

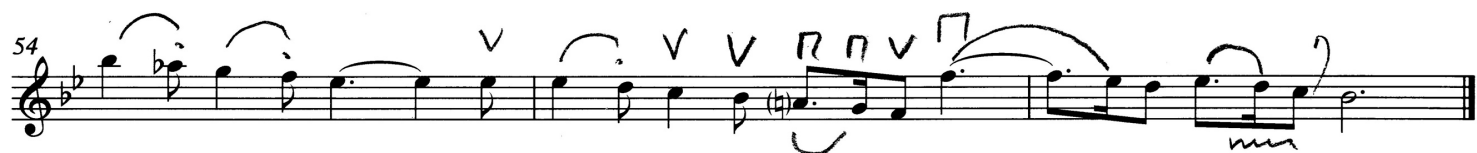
mf

p

mf

p

C



21. His yoke is easy (*Chorus*)

Allegro Ob. 1

4

senza Rip. *p*

9

con Rip. *f* **A** *p* *pp* senza Rip.

13

con Rip. *[f]* *[p]* senza Rip.

18

con Rip. *f* *pp* senza Rip. *f* con Rip.

23

B *[tr]* senza Rip. *pp*

29

con Rip. *f* *[tr]* **C** *f* *p* senza Rip. *f* con Rip.

37

[tr] **D**

42

3 *f* *p* *f*

46

[tr] **INTERVAL**

Part the Second

Double dotted

22. Behold the Lamb of God (*Chorus*)

3, 4 **Largo**
in 4 senza Rip.

22. Behold the Lamb of God (Chorus)

tr con Rip.

mf

6

12

17

26

A

B

C

The image shows a musical score for a chorus. It is written on five staves of music. The first staff has a tempo marking 'Largo' and a time signature '3, 4 in 4'. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. Trills are indicated by 'tr' above notes. There are also dynamic markings like 'mf' (mezzo-forte). The score is divided into sections labeled A, B, and C, which are enclosed in boxes. Section A starts at measure 6, B at measure 12, and C at measure 17. There are also rehearsal marks at measures 6, 12, 17, and 26. The notation includes many slurs, ties, and breath marks (indicated by a 'V' symbol). The overall style is that of a professional musical manuscript.

23. He was despised (*Song*: Alto)

28 All upbeats staccato

Handwritten musical score for a piece titled "Largo senza Rip." The score is written on five staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The tempo is marked "Largo" and the instruction "senza Rip." is present. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, pp, [P]). There are also handwritten annotations in square boxes labeled A, B, and C, and a circled "pp" marking. The score is divided into measures by bar lines, and some measures contain handwritten numbers (6, 13, 20, 26) indicating measure numbers. The notation includes slurs, ties, and various articulation marks.

34 *p*

40 ALTO [tr] *f*

45 [tr] Fine

50 *un poco p*

53

56

59 *F*

62

64 Da capo al Fine

24. Surely He hath borne our griefs (Chorus)

Double dotted

Largo e staccato
in 4 senza Rip. *[sim.]*

mf

4 *[tr]* *con Rip.*

7

10

13 **A**

19 *nnv*

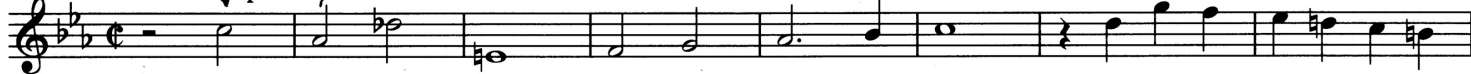
22

24 *[tr]* *v.s.*

Attacca

25. And with His stripes (*Chorus*)

in 2 **Alla breve, Moderato**
senza Rip.



Attacca

26. All we, like sheep (Chorus)

Allegro moderato
con Rip.

3 7 12 17 24 28 34 40 47 52

A **B** **C** **D** **E**

Handwritten annotations: *RVNV* above measures 52-55.

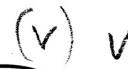
57 

62

65 **F**

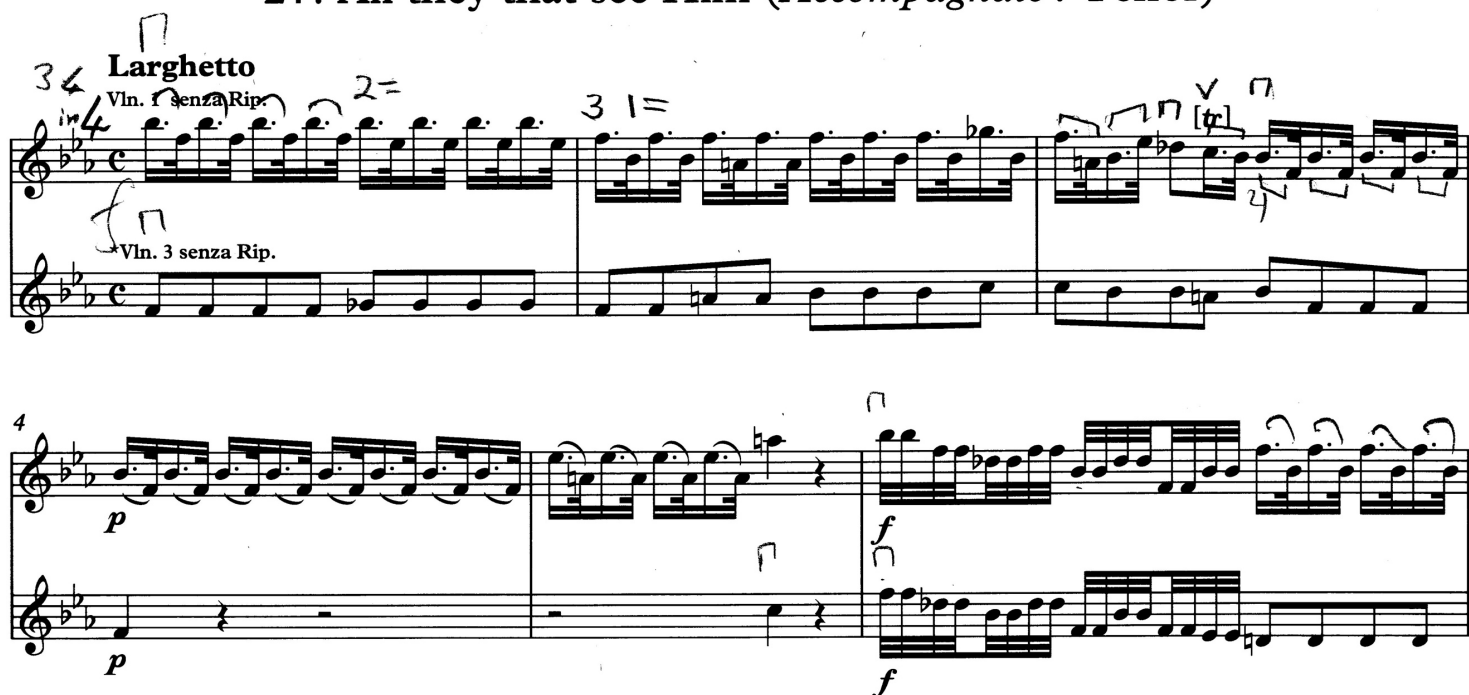
69 short

74 **G** ~~Adagio~~ 

83 

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

34 **Larghetto**
Vln. 1 senza Rip.
Vln. 3 senza Rip.

4 

p

f

f

* Allocation of 3rd violin at conductor's discretion.

7

f *n*

9

[*sim.*]

[*sim.*]

2 3 4

2 3

Attacca

28. He trusted in God (*Chorus*)

↓

Allegro

con Rip. per tutto

8

A

Vln. 2

14

19

B

4

28

C

34

39

D

3

15

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

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

Largo e piano
senza Rip.

6

11

mf

to 33
attaca

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

TENOR / SOPRANO

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

senza Rip.

3

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

turn early

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

Andante larghetto
senza Rip.

5

mf

5

33. Lift up your heads (*Chorus*)

A tempo ordinario

senza Rip.

6

con Rip.

11 **A**

senza Rip.

16 **B** [con Rip.]

21

25 *[senza Rip.]*

29 *[con Rip.]* **C**

34

38 *[tr]* **D**

43 *[tr]*

49 **E**

54

59 *[tr]*

63 **F**

68 *[tr]*

73 *to 37 (2 bars rest)*

The image shows a page of a musical score for Violin 1, titled '33. Lift up your heads' with a page number of 49. The score is written in treble clef with a key signature of one flat (B-flat). It consists of ten staves of music, each starting with a measure number. The notation includes various musical symbols such as slurs, accents, and dynamic markings. Specific performance instructions are provided in brackets: '[senza Rip.]' at measure 25 and '[con Rip.]' at measure 29. Chord symbols are indicated by letters in boxes: C at measure 29, D at measure 38, E at measure 49, and F at measure 63. Trill markings are shown as '[tr]' at measures 38, 43, 59, and 68. A double bar line with a repeat sign is used at the end of measure 73, with a handwritten note 'to 37 (2 bars rest)' indicating a repeat of a previous section. The score is written in a clear, professional style with standard musical notation.

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

Andante allegro
con Rip.

2

6

10

14

17

20

23

A

B

tr

38

How beautiful are the feet (Song: Soprano)

Larghetto

mf

p

f

p

A

B

p

SOPRANO

A Tempo

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

colla voce

f

Fine

+ 39

25

[*p*]

28

32

p

Dal segno
(bar 5)

Blank Page

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

3/4 **A tempo ordinario**
senza Rip. *mf* con Rip.

7

13 **A**

18

23 **B**

29

33

to 40

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

Allegro
senza Rip.

5

9

13

[tr] A

p

17

21

27

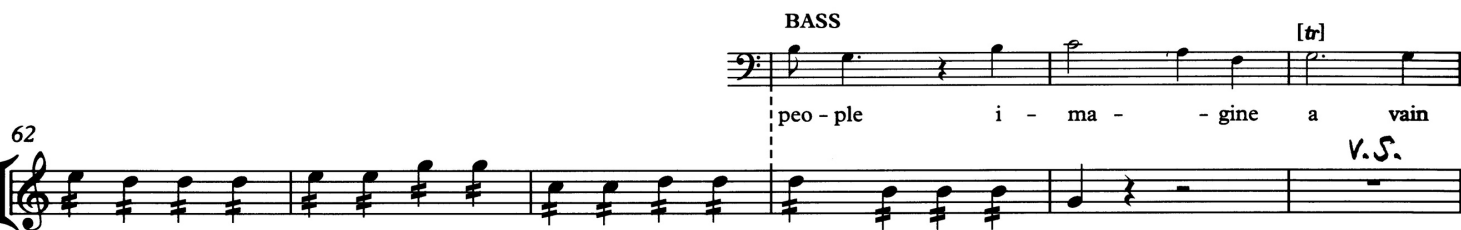
32

37

B

f

[No. 40(b), continuation]



D

68 *f*

E

73 *[p]*

79

85

91 2 1

Attacca

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

2, 3

Allegro e staccato

senza Rip.

con Rip.

A

4

B

23

C

30

37

42

49

55

62

42. He that dwelleth in heaven (*Recit.: Tenor*) – TACET (4 bars) *Attacca*

43(a). Thou shalt break them (*Song: Tenor*)

3 **Andante**
senza Rip.

6

12

18

23

B

30 *f* *V* *[tr]*

36 *V* *[p]* 2

43 *[f]* *p* **C** *V*

50 5 *V*

D **A Tempo**

TENOR *[tr]*

pot - - - ter's ves - sel.

colla voce

61 *f*

67

70 *V* *V* *[tr]* *V* *V*

→ No. 44

44. Hallelujah (Chorus)

Allegro
senza Rip.²

f

con Rip.

6

11

A

16

B

21

26

30

C

35

D

p

43

49

55

60

65

72

78

83

87

91

Handwritten musical score for Violin 1, measures 43 to 91. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Handwritten annotations include slurs, accents, and dynamic markings. Specific markings include **[tr]** (trills), **E** (fermata), **F** (fermata), and **G** (fermata). The score concludes with a double bar line at measure 91.

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

1, 2, 3. Larghetto →
Cello senza Rip.

mf

p

f

[p]

[f]

colla voce

p

f

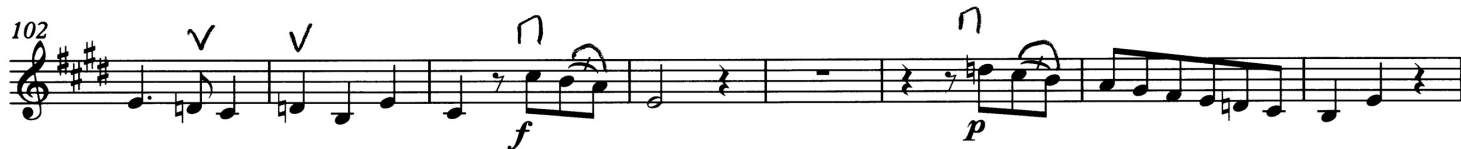
A

B

C

D

E



142

SOPRANO

Adagio A Tempo

[tr]

the first _____ fruits _____ of them that sleep.



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

Grave 5

A
Allegro
cello

f 1

11

B
Grave 5

C
Allegro
con Rip.

26

32

Attaca

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

BASS

con Rip.

5 *mp*

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

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

V.S. Attacca

48. The trumpet shall sound (Song: Bass)

Double dotted

1, 2, **Pomposo, ma non allegro**

con Rip.

The musical score for Violin 1, measures 1 to 96, is written in G major (one sharp) and 3/4 time. The tempo is marked "Pomposo, ma non allegro" with the instruction "con Rip." (con Ripieno). The score includes various musical notations such as slurs, trills, and dynamic markings.

Key features of the score include:

- Measures 1-8:** The first line of music, starting with a double dotted note and a trill (tr.) in measure 8.
- Measures 9-12:** A section marked with a "12" and a trill (tr.) in measure 12.
- Measures 27-34:** A section marked with a trill (tr.) in measure 27, a trill (tr.) in measure 30, and a trill (tr.) in measure 34.
- Measures 42-49:** A section marked with a trill (tr.) in measure 42, a trill (tr.) in measure 45, and a trill (tr.) in measure 49.
- Measures 50-56:** A section marked with a trill (tr.) in measure 50, a trill (tr.) in measure 53, and a trill (tr.) in measure 56.
- Measures 57-64:** A section marked with a trill (tr.) in measure 57, a trill (tr.) in measure 60, and a trill (tr.) in measure 64.
- Measures 73-80:** A section marked with a trill (tr.) in measure 73, a trill (tr.) in measure 76, and a trill (tr.) in measure 80.
- Measures 81-88:** A section marked with a trill (tr.) in measure 81, a trill (tr.) in measure 84, and a trill (tr.) in measure 88.
- Measures 89-96:** A section marked with a trill (tr.) in measure 89, a trill (tr.) in measure 92, and a trill (tr.) in measure 96.

The score also includes various other markings such as "A", "B", "C", "D", and "E" in boxes, and dynamic markings like "f" (forte) and "[p]" (piano).

112 
[p] **F**

119 

126 

133 
Adagio **G** **A Tempo**
BASS we shall be *f*

141 

149 
p *f* **Fine**

Blank Page

53. Worthy is the Lamb (*Chorus*)

Largo
con Rip.

Andante

A Largo

Andante

B Larghetto
4

C

45 

54. Amen (Chorus)

F Allegro moderato

1(72) Bassi 8 ALTOS

A - - - men, A - - -

14(85) con Rip



26(97) *V* *V* *V* **G** *V*

32(103) *n* *V* *n* *[tr]* *V*

38(109) *V* *V* *n* *n* **H** *V* *n* *V* *V*

44(115) *V* *V* *n* *V* *V* *V* *V* *V* *V*

49(120) **I** *n* *n* *[tr]*

57(128) *n* *[tr]* **K** *n* *n*

64(135) *V* *n* *n* *n* *n* *[tr]* *n* *V* *V*

70(141) *V* *V* **L** *n* *n* *V* *n* *n* *n* *n*

75(146) *[tr]* *n* *[tr]* *n* *n* *n* *n*

82(153) *n* **Adagio** *[tr]* *n* *V*