

CELLO / BASS
BASSOON

Messiah: an Oratorio

Part the First

Edited by Clifford Bartlett

G. F. HANDEL (1685–1759)

1. Sinfony

Grave

+ Fag.



Allegro moderato



63

B



71



79



85



91



2. Comfort ye (*Accompagnato*: Tenor)

Larghetto e piano
senza Rip.



6

[sim.]

A

con Rip.

[sim.]



11



17

B

TENOR



cry un-to- her, that her

21

25

C

30 **TENOR**

The voice of him that crieth in the wil - der - ness, pre - pare ye the way of the

senza Rip.

f 4 6 4+

2 2

34

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

6

Attacca

3. Ev'ry valley (Song: Tenor)

Andante
senza Rip.
+ Fag.

6

A con Rip. *f*

12 - Fag. *p* senza Rip.

17 con Rip. senza Rip.

B con Rip.

27 *senza Rip.*

32

37 *con Rip. + Fag.*

43 **C** [- Fag.] [+ Fag.] [- Fag.] *senza Rip.*

49 *con Rip. + Fag.* - Fag.

55 **D** *senza Rip.*

61

66

Adagio

E A Tempo

TENOR [tr]

and the rough pla - - ces plain.

71 *con Rip. + Fag.* *senza Rip. - Fag.* *con Rip. + Fag.*

77

81

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

Allegro
senza Rip.
+ Fag.



10

con Rip. per tutto
Tutti



19

**A**

37

**B**

56

**C**

75

**D**

92



101 **E**



110



119 **F**



130 **Adagio**



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

senza Rip.



7 **A**



13



B **BASS**



19 *f*

The Lord, whom ye



24

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

4^h
2

6

27

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

6^h

6
4

7
5
#

Attacca

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

[Alto solo, 1750]

Larghetto

+ Fag.

12 **A** - Fag. + Fag. - Fag.

[p] [f] [p]

24 + Fag. - Fag. + Fag. **B** - Fag.

[f] [p] [f] [p]

36 + Fag. - Fag. **C**

[f] [p]

47

D Prestissimo

+ Fag.

- Fag.

58 [f] [p]

64

71 **E**

un poco p

79

85

f *p*

90 **ALTO** **[b]**

and who shall stand when He ap - pear - eth? **F** **Larghetto**

colla voce

[p]

98 + Fag. - Fag. + Fag.

[f] *[p]* *[f]*

110 - Fag. + Fag. - Fag. **G** **Prestissimo**

[p] *[f]*

119

128 **H**

137

p

I **Adagio** **[b]** **A Tempo**

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

+ Fag.

f

152

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

[Bass solo (original setting)]

Andante larghetto

[+ Fag.]

11 **A** [- Fag.] [+ Fag.] [- Fag.]

[p] [f] [p]

23 **B** [+ Fag.] [- Fag.] [+ Fag.] [- Fag.]

[f] [p] [f] [p]

35 **C** [+ Fag.] [- Fag.]

[f] [p]

47 **D** [+ Fag.] [- Fag.] [+ Fag.] [- Fag.]

[f] [p] [f] [p]

59 [+ Fag.] [- Fag.] [+ Fag.] [- Fag.]

[f] [p] [f] [p]

71 **E** [+ Fag.]

f

83 [- Fag.]

[p]

93 **F**

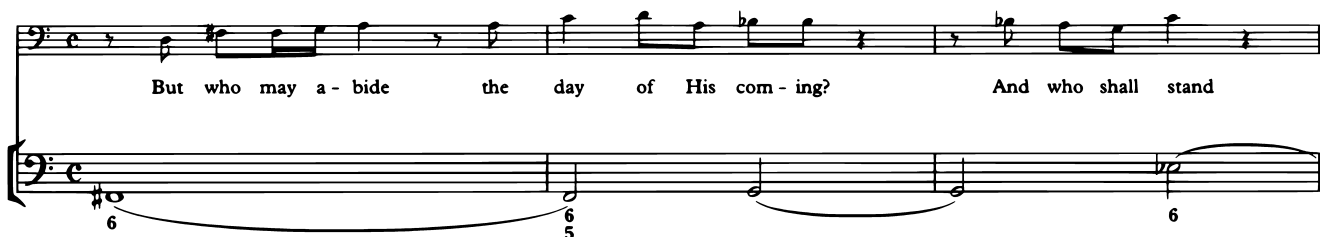
102 * Optional cut to b.117



→No.7, page 16

6(c). But who may abide (*Recit.*: Bass)

[Bass recit.]



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



when He ap - pear - eth? For He is like a re - fi - ner's fire.

→No.7, page 16

6(d). But who may abide (Song : Soprano)

Larghetto

[Soprano solo in G minor]

senza Rip.
+ Fag.

13 **A** - Fag. + Fag. - Fag. + Fag.

[p] [f] [p] [f]

26 - Fag. + Fag. **B** - Fag. + Fag. - Fag.

[p] [f] [p] [f] [p]

39 **C**

51 **D** Prestissimo + Fag.

[f]

61 - Fag.

70 **E**

un poco p

78

85

f p

90 SOPRANO [tr]
 and who shall stand when He ap - pear - eth?
colla voce **F** **Larghetto**

98 + Fag. - Fag. + Fag. - Fag.
 [f] [p] [f] [p]

111 **G** **Prestissimo**
 + Fag. - Fag.
 [f]

120

129 **H**

138 *p*

I **Adagio** **A Tempo**
 SOPRANO [tr]
 for He is like a re - fi - ner's fire.

145 + Fag. *f*

152

90 SOPRANO

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

colla voce

F **Larghetto**

[p]

98 + Fag. - Fag. + Fag. - Fag.

[f] [p] [f] [p]

111 + Fag. - Fag.

G **Prestissimo**

[f]

120

H

129

138

p

I **Adagio** **A Tempo**

SOPRANO

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

+ Fag.

f

152

7. And He shall purify (Chorus)

Andante

[senza Rip.]

+ Fag.

con Rip. per tutto
il Rip.

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

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

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

5 7 7 5
3 4 4 3
2 2

4

♭ #

Attacca

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

Andante
senza Rip.

+ Fag.

13 **A** - Fag. + Fag. - Fag. + Fag.
p

20 - Fag. + Fag. - Fag.

27 + Fag. - Fag.

34 **C** + Fag.
f

40 Fag. - Fag. + Fag. Fag. - Fag.
[*p*] [*f*] [*p*]

45 + Fag. **D** - Fag.

51

58 + Fag. - Fag.

64 **E** + Fag. - Fag. *p*

72 + Fag. **F** - Fag. + Fag. *[f]* *[p]* *[f]*

78 Fag. - Fag. + Fag. *[p]* *[f]* *[p]* *[f]* *[p]* *[f]*

84 - Fag. **G** *[p]* *[f]*

91 *p*

98

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

senza Rip.



5



10

A

17

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

senza Rip.

+ Fag.



5

A

10



15



20 **B**

Musical staff 20-23: Bass clef, key signature of two sharps (F# and C#). Measure 20 starts with a boxed 'B'. The staff contains eighth and sixteenth notes with various articulations like slurs and accents. Measure 23 ends with a fermata.

24

Musical staff 24-27: Continuation of the previous staff. Measure 27 ends with a fermata.

28

Musical staff 28-32: Continuation of the previous staff. Measure 32 ends with a fermata. A dynamic marking 'f' is placed below the staff at the end of the line.

33 **C**

Musical staff 33-37: Boxed 'C' above the staff. Measure 33 starts with a rest. A dynamic marking 'p' is placed below the staff. The staff contains eighth and sixteenth notes with various articulations. Measure 37 ends with a fermata.

38

Musical staff 38-42: Continuation of the previous staff. Measure 42 ends with a fermata.

43

Musical staff 43-48: Continuation of the previous staff. Measure 48 ends with a fermata. A dynamic marking 'f' is placed below the staff at the end of the line.

49 **D**

Musical staff 49-53: Boxed 'D' above the staff. Measure 49 starts with a rest. A dynamic marking 'p' is placed below the staff. The staff contains eighth and sixteenth notes with various articulations. Measure 53 ends with a fermata.

54

Musical staff 54-58: Continuation of the previous staff. Measure 58 ends with a fermata.

59

Musical staff 59-63: Continuation of the previous staff. Measure 63 ends with a fermata. A dynamic marking 'f' is placed below the staff at the end of the line.

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

Andante allegro

+ Fag.

con Rip.



62



68 **F** con Rip.



74



79



84 **G**



90



95



13. Pifa

Larghetto e mezzo piano

senza Rip.

+ Fag.



7



12 **A** [Bars 12-21 ad lib.]



18



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

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

7
4
2

5
3

Attacca 14(b) or 14(c)

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

Andante
Vc. senza Rip.

p

4

Attacca No.15, page 25

14(c). But lo, the angel of the Lord (*Arioso: Soprano*)

Andante

6

11

16

21

26

Adagio A Tempo

15. And the angel said unto them (*Recit.: Soprano*)

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

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

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

Attacca

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

[Vlc.] senza Rip.

Attacca

17. Glory to God (*Chorus*)**Allegro**

con Rip.

[- Fag.]

+ Fag.

2

(tasto solo)

10 **A** - Fag. + Fag.

18 **B** - Fag. + Fag.

25 **C**

33 - Fag. + Fag.

39 senza Rip.
- Fag.

44

[p] pp

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

[Final version]

Allegro

+ Fag.

7 **A** - Fag. + Fag. - Fag.

[p] [f] p [f] [p]

13 + Fag. - Fag.

[f] [p]

20 + Fag. - Fag.

[f] [p]

26 **B** + Fag. - Fag.

[f] [p]

32 + Fag. - Fag. + Fag.

[f] [p] [f]

39 C

[p] [f] [p] - Fag.

45

+ Fag. [f] [p] - Fag.

53 D

[pp]

62 **Adagio** E **A Tempo**

SOPRANO

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

[f] [p] + Fag. - Fag.

69

+ Fag. [f] [p] - Fag. [f] + Fag.

76 F

- Fag. [p] + Fag. [f] - Fag. [p] + Fag. [f] - Fag. [p]

82

+ Fag. [f] [p] - Fag. [f] + Fag. [p] - Fag.

89 G

+ Fag. [f] [p] - Fag.

95 **Adagio**

100 **A Tempo**

+ Fag. [f]

105

[p] [f]

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

[First version]

Allegro

[+ Fag.]

⌘

Play as if in 12/8

7

A

[- Fag.]

[+ Fag.]

[- Fag.]

13

[+ Fag.]

[- Fag.]

19

[+ Fag.]

24

B

[- Fag.]

29

[+ Fag.]

[- Fag.]

[+ Fag.]

[- Fag.]

35

[+ Fag.]

41

C

[- Fag.]

46

51

[+ Fag.]

D

[- Fag.]

57 [+ Fag.] [- Fag.] [+ Fag.]

[f] [p] [f]

E

62 [- Fag.] [+ Fag.] [- Fag.] [+ Fag.]

[p] [f] [p] [f]

E

68 [- Fag.] [+ Fag.] [- Fag.]

[p] [f] [p]

F

74 [+ Fag.] [- Fag.]

[f] [p]

F

79 **Adagio**

84 **A Tempo** [+ Fag.]

[f]

G

90 **Fine** [- Fag.] [+ Fag.]

[p] *f* → No. 19, page 32 [p]

H

95 [- Fag.]

H

101

H

Adagio **Dal segno ♩ al Fine**

SOPRANO **A Tempo**

[tr]

peace-un-to the hea- - then.

108 [+ Fag.]

[f]

H

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

Allegro

[Second version]

[+ Fag.]

Play as if in 12/8

7 **A** [- Fag.] [+ Fag.] [- Fag.]

[p] [f] [p] [f] [p]

13 [+ Fag.] [- Fag.]

[f] [p]

19 [+ Fag.]

[f]

25 **B** [- Fag.] [+ Fag.]

p [f]

30 [- Fag.] [+ Fag.] [- Fag.]

[p] [f] [p]

36 [+ Fag.]

[f]

42 **C** [- Fag.] [+ Fag.]

p [f] [p]

47 [- Fag.]

54 **D**

61 **Adagio** E **A Tempo** [- Fag.]
 [+ Fag.]
f [*p*]

68 [+ Fag.] [- Fag.]
 [*f*] [*p*]

75 [+ Fag.] [- Fag.] [+ Fag.] [- Fag.] F [+ Fag.] [- Fag.]
 [*f*] [*p*] [*f*] [*p*] [*f*] [*p*]

81 [+ Fag.] [- Fag.] [+ Fag.] [- Fag.]
 [*f*] [*p*] [*f*] [*p*]

88 [+ Fag.] G [- Fag.]
 [*f*] [*p*]

93

97 **Adagio** **A Tempo**
 SOPRANO [*tr*]
 King com - eth un - - to thee.
 [+ Fag.]
 [*f*]

101

105 [*p*] *f*

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

4+ 2 6 #

→No.20(a), page 33

19(b). Then shall the eyes of the blind (*Recit. : Soprano*)

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.

4+ 2 6 b

→No.20(b), page 34

20(a). He shall feed his flock (Song: Alto)

Larghetto e piano

+ Fag. **- Fag.**

6 **A**

11 **B**

17

22 **+ Fag.**

C

- Fag. 26

p **D**

32

39

E

43

48

53 **+ Fag.**

Detailed description: This is a musical score for Basses, measures 1 through 53. The tempo and dynamics are marked 'Larghetto e piano'. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/4. It features several performance instructions: '+ Fag.' (Fagotto) at measures 1, 22, and 53; '- Fag.' at measures 1 and 26. The score is divided into five sections labeled A, B, C, D, and E. Section A (measures 6-10) ends with a repeat sign. Section B (measures 11-16) ends with a repeat sign. Section C (measures 22-25) ends with a repeat sign. Section D (measures 32-38) ends with a repeat sign. Section E (measures 43-47) ends with a repeat sign. The piece concludes at measure 53 with a double bar line. Dynamics include 'p' (piano) at measure 26.

20(b). He shall feed his flock (Song: Soprano)

Larghetto e piano

+ Fag. - Fag.

6 **A**

11 **B**

17

22 + Fag.

C
- Fag. 26
p

32 **D**

39

E

44

49

53 + Fag.

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

+ Fag. - Fag.

6 **A**

11 **B**

17

22 + Fag.

C - Fag. 26 *p*

32 **D**

39

E 44

49

53 + Fag.

21. His yoke is easy (Chorus)

Allegro

senza Rip.
+ Fag.

1 [p]

6 con Rip. f

11 **A** senza Rip. con Rip. senza Rip. [p] [pp] [f] [p]

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

21 **B** senza Rip. con Rip. f [p] [pp]

26 con Rip. [senza Rip.] f p

31 **C** con Rip. senza Rip. f p

36 con Rip. f

41 **D**

45

Part the Second

22. Behold the Lamb of God (Chorus)

Largo

senza Rip.
+ Fag.

con Rip.

6

12

17

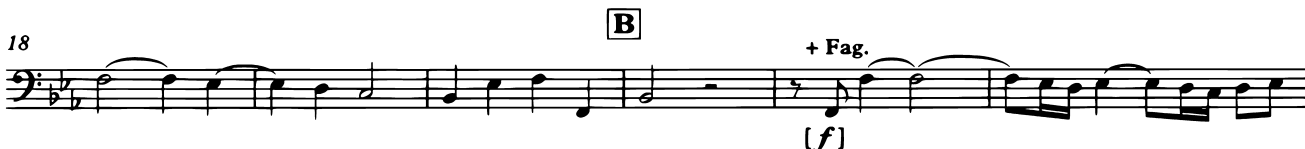
21

25

29

23. He was despised (Song: Alto)

Largo
senza Rip.
+ Fag.



41 ALTO [b]

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

colla voce + Fag.



50 **E** - Fag.
un poco p

52

54

56

58 **F**

60

62

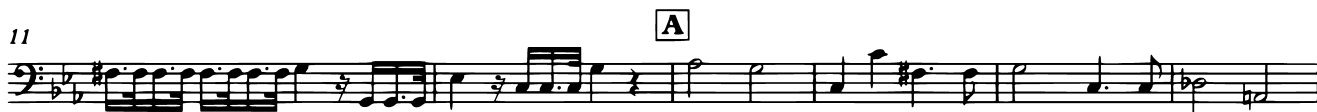
64

Da capo al Fine

ALTO

from shame and spit-ting.

24. Surely He hath borne our griefs (Chorus)

Largo e staccatosenza Rip.
+ Fag.*Attacca*

25. And with His stripes (Chorus)

Alla breve, Moderatosenza Rip.
- Fag.

43 *b* *- Fag.* *+ Fag.*

51 **D** *- Fag.*

59 *+ Fag.* *- Fag.*

67 **E** *+ Fag.*

76 **F** *- Fag.* *+ Fag.*

84 *b* *Adagio*

Attacca

26. All we, like sheep (Chorus)

Allegro moderato

senza Rip.
+ Fag.

con Rip.

- Fag.

6 *+ Fag.*

10 **A**

15

19



74 **G** **Adagio**



83



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

Larghetto
senza Rip.



5



8




28. He trusted in God (*Chorus*)

Allegro
con Rip. per tutto
+ Fag.



5 **Fag.**



9 **A**



13



18

- Fag. **B** + Fag.



23

- Fag.



28

+ Fag.



33 **C**

- Fag.



38

+ Fag. Fag. - Fag. [Vlc.] **D** + Fag.



43



48 **E**

(b)



53



58

Adagio



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

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.

senza Rip.

7
4
2

5
3

4
2

#

Detailed description: This block contains the musical score for the first piece. It features a vocal line in treble clef and a bass line in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line. The bass line includes a large slur over the first few notes and some figured bass notation (7, 4, 2, 5, 3, 4, 2) below it. There are also some sharp symbols (#) under the bass line.

32. But Thou didst not leave (*Song*: Tenor or Soprano)**Andante larghetto**senza Rip.
+ Fag.

Detailed description: This block shows the beginning of the second piece. It is a single bass line in bass clef, key of D major (two sharps), and common time. The tempo is marked 'Andante larghetto' and the performance instruction is 'senza Rip. + Fag.'.

6 **A** - Fag. + Fag. - Fag.

[p] [f] [p]

Detailed description: This block contains measures 6-10. It features dynamic markings [p] and [f]. There are three 'Fag.' (fermata) markings: one at measure 6, one at measure 8, and one at measure 10. A boxed letter 'A' is placed above measure 6.

11 **B** + Fag.

[f]

Detailed description: This block contains measures 11-15. It features a dynamic marking [f] and a boxed letter 'B' above measure 11. A 'Fag.' marking is placed above measure 15.

16 - Fag.

p

Detailed description: This block contains measures 16-20. It features a dynamic marking p and a 'Fag.' marking above measure 16.

21 + Fag. - Fag.

[f] [p]

Detailed description: This block contains measures 21-25. It features dynamic markings [f] and [p]. There are two 'Fag.' markings: one above measure 21 and one above measure 23.

26 + Fag. **C** - Fag.

[f] [p]

Detailed description: This block contains measures 26-30. It features dynamic markings [f] and [p]. There are two 'Fag.' markings: one above measure 26 and one above measure 28. A boxed letter 'C' is placed above measure 28.

31

[f] [p]

Detailed description: This block contains measures 31-35. It features dynamic markings [f] and [p].

36 D + Fag.
[f]

40

33. Lift up your heads (*Chorus*)

A tempo ordinario

senza Rip.
+ Fag.

6 con Rip.

11 A senza Rip.

16 B [con Rip.]

21

25 [senza Rip.]

29 [con Rip.] C

34 - Fag.

38 + Fag.

42 D - Fag.

47 + Fag.

52 E

57

62 F

67 - Fag. + Fag.

72

34. Unto which of the angels (*Recit. : Tenor*)

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

Attacca

35. Let all the angels (*Chorus*)

Allegro
+ Fag.

36(a). Thou art gone up on high (Song: Alto)

Allegro larghetto

[Alto solo]

[+ Fag.]



8

A

[- Fag.]



[p]

15

B

22



29



36

C

[f]

[p]

43



50



[f]

D

57

Musical staff for measures 57-64. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of a series of eighth and quarter notes. A dynamic marking **[p]** is placed below the staff at measure 60.

65

Musical staff for measures 65-71. The staff is in bass clef with a key signature of one flat. The music continues with eighth and quarter notes.

E

72

Musical staff for measures 72-79. The staff is in bass clef with a key signature of one flat. The music features a mix of quarter and eighth notes with some rests.

80

Musical staff for measures 80-87. The staff is in bass clef with a key signature of one flat. The music continues with quarter and eighth notes.

88

Musical staff for measures 88-95. The staff is in bass clef with a key signature of one flat. The music features a mix of quarter and eighth notes.

96

Musical staff for measures 96-102. The staff is in bass clef with a key signature of one flat. The music continues with quarter and eighth notes.

F

103

colla voce

A Tempo

Musical staff for measures 103-109. The staff is in bass clef with a key signature of one flat. The music features a mix of quarter and eighth notes. A dynamic marking **[f]** is placed below the staff at measure 105.

110

Musical staff for measures 110-116. The staff is in bass clef with a key signature of one flat. The music continues with quarter and eighth notes, ending with a double bar line.

36(b). Thou art gone up on high (Song: Bass)

[Bass solo]

Allegro

[+ Fag.]



8

A

[- Fag.]



15



22



29

B

[+ Fag.]



36

[- Fag.]



44



51

C

[+ Fag.]

[- Fag.]



36(c). Thou art gone up on high (Song: Soprano)

Andante

[Soprano solo in D minor]



62 [- Fag.]
[p]

70 **E**

78

86

93

101 *colla voce* **F** [+ Fag.]
A Tempo
[f]

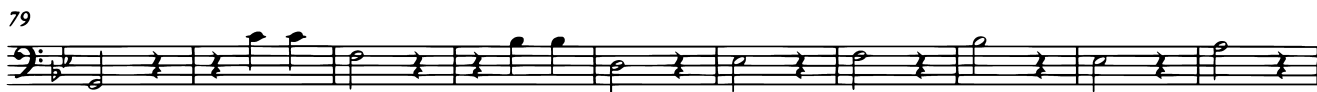
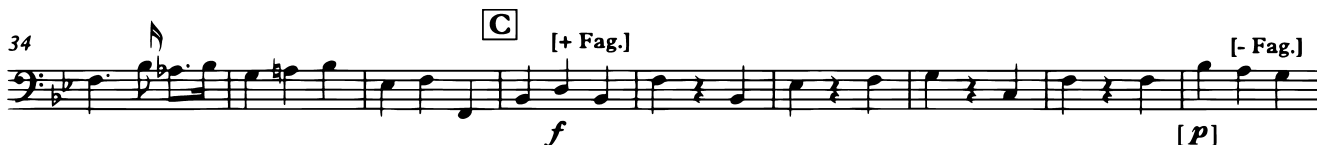
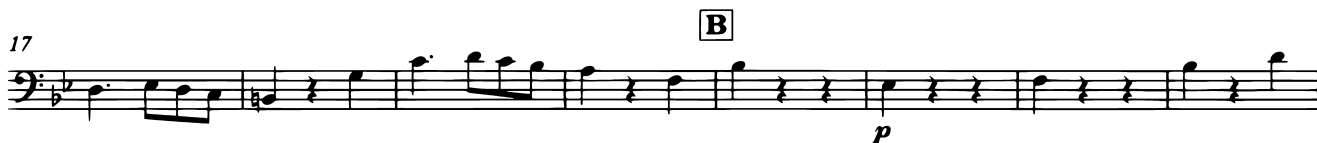
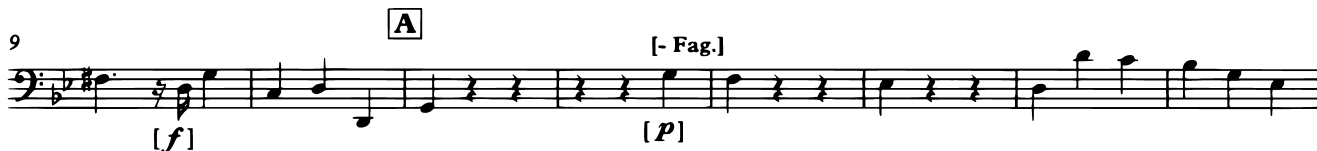
109

36(d). Thou art gone up on high (Song: Soprano)

[Soprano solo in G minor]

Allegro larghetto

[+ Fag.]



89 *p*

Musical staff for measures 89-96. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic. The melody consists of quarter and eighth notes, with some rests.

97 *colla voce*

Musical staff for measures 97-104. The staff is in bass clef with a key signature of two flats. It begins with a *colla voce* marking. The melody continues with quarter and eighth notes.

A Tempo

105 [+ Fag.] **F**
[f]

Musical staff for measures 105-110. The staff is in bass clef with a key signature of two flats. It begins with a fortissimo (*[f]*) dynamic and a boxed 'F' marking. The melody features quarter and eighth notes.

111 *[p]* *[f]*

Musical staff for measures 111-118. The staff is in bass clef with a key signature of two flats. It features dynamic markings of piano (*[p]*) and fortissimo (*[f]*). The melody concludes with a double bar line.

37. The Lord gave the word (Chorus)

Andante allegro

con Rip.
+ Fag.

Musical staff for measures 1-5. The staff is in bass clef with a key signature of two flats and a common time signature. It begins with a rest, followed by a rhythmic pattern of eighth and sixteenth notes.

6 **A**

Musical staff for measures 6-10. The staff is in bass clef with a key signature of two flats. It features a rhythmic pattern of eighth and sixteenth notes. A boxed 'A' marking is present at the end of the staff.

11 **B**

Musical staff for measures 11-15. The staff is in bass clef with a key signature of two flats. It features a rhythmic pattern of eighth and sixteenth notes. A boxed 'B' marking is present at the end of the staff.

16

Musical staff for measures 16-19. The staff is in bass clef with a key signature of two flats. It features a rhythmic pattern of eighth and sixteenth notes.

20

Musical staff for measures 20-22. The staff is in bass clef with a key signature of two flats. It features a rhythmic pattern of eighth and sixteenth notes.

23

Musical staff for measures 23-26. The staff is in bass clef with a key signature of two flats. It features a rhythmic pattern of eighth and sixteenth notes, concluding with a double bar line.

38(a) & (b). How beautiful are the feet (Song: Soprano)

Larghetto38(a) **Fine**

If 38(a), → No.39(a), page 62
 If 38(b) 2nd time, → No.40, page 64



38(e). How beautiful are the feet (Song : Alto)

Larghetto

[+ Fag.]

4 [- Fag.]

7

10 **A**

14 [+ Fag.] [- Fag.]
[f] [p]

18

21 **B**

25

29 **C** *colla voce* [+ Fag.] **A Tempo**
[f]

32

39(a). Their sound is gone out (*Chorus*)**A tempo ordinario**senza Rip.
+ Fag.

con Rip.



39(b). Their sound is gone out (Song: Tenor or Soprano)

Andante larghetto



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



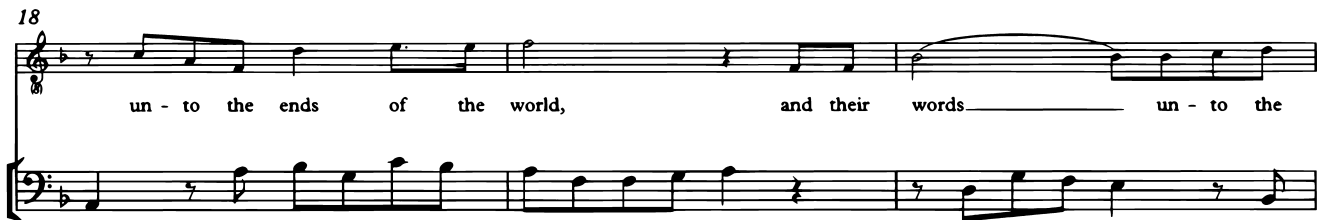
5
6
7
8
lands, in- to all— lands, and their words un- to the ends of the



9
10
11
12
13
world, and their words un- to the ends _____ of the world, their



14
15
16
17
sound is gone out in- to all lands, and their words—



18
19
20
un - to the ends of the world, and their words un - to the



21
22
ends _____ of _____ the world.

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

Allegro

senza Rip.

+ Fag.




39 **Recit. (40(a))**

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

- Fag.

42

- ge - ther a - gainst the Lord and His an - oint - - - - ed.

39  [No.40(b), continuation]



[p]

47



C

54



60



66 [Fag.] **D** [+ Fag.]



f

72 **E**



[p]

78



85



91 [Fag.]



41. Let us break their bonds (Chorus)

Allegro e staccato

con Rip.
+ Fag.

- Fag.

senza Rip.

1

6 + Fag.

12 - Fag.

17 + Fag.

23 - Fag. + Fag.

29 - Fag. + Fag.

35

40

48

56

62

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

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

4+
2

4+
2

#

Attacca

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

Andante
senza Rip.
+ Fag.

9 **A** - Fag. + Fag.
[p] [f]

17 - Fag.
[p] **B**

25 + Fag.
f

33 - Fag.
p **C**

42 [f] [p]

51

60 **D** **A Tempo**
colla voce + Fag.
f

68

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

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

4+ 2 4+ 2 # #

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

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

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

Atacca No.44

* Continues from No. 42

44. Hallelujah (*Chorus*)**Allegro**
senza Rip.
+ Fag.

con Rip.

11 **A** Tutti

(tasto solo)

17

(tasto solo)

22 **B** - Fag. + Fag.

27

32 **C**

38 **D**

(tasto solo)

44

49 **E**

54

59



Part the Third

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

Larghetto

senza Rip.

+ Fag.



37 **B** - Fag. 2
[p]

48 **C**

56

64 + Fag. □
[f]

72 **D** - Fag.
[p]

82 + Fag. f

92 **E** - Fag.
[p]

100 [p]

108

116 + Fag. **F** - Fag.
f [*p*]

128 [*sim.*]

136 **G** + Fag. - Fag.
 [*p*]

H
 Adagio A Tempo
 SOPRANO [♩]
 fruits — of them that sleep.

146 + Fag.
 [*f*]

157

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

A Grave [Org.] **A** Allegro [Tutti + Fag.]
 4

11

B Grave [Org.] **C** Allegro con Rip. [Tutti + Fag.]
 4

27

32

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

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

con Rip.

5

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

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

con Rip.
+ Fag.

8 *Fag.* - *Fag.*

*

16 *+ Fag.*

23

A

32 [- *Fag.*]

[*p*] *p*

39 *+ Fag.*

f

* From here to bar 20 the trumpet may be accompanied by keyboard alone.

46 **B**

[p]

Detailed description: This staff contains measures 46 through 53. It begins with a bass clef and a key signature of two sharps (F# and C#). Measure 46 starts with a whole rest, followed by a quarter rest, and then a series of eighth and sixteenth notes. A dynamic marking of [p] is placed below the staff. A box labeled 'B' is positioned above the first measure.

54 [- Fag.]

Detailed description: This staff contains measures 54 through 62. It continues the melodic line with eighth and sixteenth notes. A dynamic marking of [- Fag.] is placed above the staff. The staff ends with a whole note.

63 **C** [+ Fag.]

f

Detailed description: This staff contains measures 63 through 70. It features a more active melodic line with many sixteenth notes. A dynamic marking of [+ Fag.] is placed above the staff, and a forte dynamic marking of f is placed below. A box labeled 'C' is positioned above the first measure.

71

[p]

Detailed description: This staff contains measures 71 through 78. The melodic line is simpler, consisting of quarter and eighth notes. A dynamic marking of [p] is placed below the staff.

79 [- Fag.] [+ Fag.] **D**

Detailed description: This staff contains measures 79 through 86. It includes a dynamic marking of [- Fag.] above the staff, followed by [+ Fag.] above the staff. A box labeled 'D' is positioned above the final measure. The staff ends with a whole note.

87

Detailed description: This staff contains measures 87 through 94. It continues the melodic line with eighth and sixteenth notes. The staff ends with a whole note.

95 [- Fag.]

[p]

Detailed description: This staff contains measures 95 through 102. It features a melodic line with quarter and eighth notes. A dynamic marking of [- Fag.] is placed above the staff, and a dynamic marking of [p] is placed below. The staff ends with a whole note.

103 **E** [+ Fag.]

[f] [p]

Detailed description: This staff contains measures 103 through 110. It features a more active melodic line with many sixteenth notes. A dynamic marking of [+ Fag.] is placed above the staff, and dynamic markings of [f] and [p] are placed below. A box labeled 'E' is positioned above the first measure.

111

Detailed description: This staff contains measures 111 through 118. It continues the melodic line with eighth and sixteenth notes. The staff ends with a whole note.

119 **F**

Detailed description: This staff contains measures 119 through 125. It features a melodic line with quarter and eighth notes. A box labeled 'F' is positioned above the first measure.

126

Detailed description: This staff contains measures 126 through 133. It continues the melodic line with eighth and sixteenth notes. The staff ends with a whole note.

134 [- Fag.] *colla voce* **G** **A Tempo** [+ Fag.] *f*

142

150 **Fine** [- Fag.] *p*

159 *f* *p*

169

178 *f* *p*

187

196

Adagio **BASS** **Dal segno al Fine** (bar 28)

im - mor - tal - - i - ty.

205

49. Then shall be brought to pass (Recit.: Alto)

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

6 4 2 *Attacca*

50(a). O death, where is thy sting? (*Duet: Alto & Tenor*)
[Revised setting]

- Fag.
p

5

10

15

20

Detailed description: This is a musical score for Basses, revised setting. It consists of five staves of music in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *p* and a performance instruction '- Fag.'. The music is written in a single line for the Basses. The score includes measure numbers 5, 10, 15, and 20. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The final measure of the fifth staff ends with a double bar line.

Attacca chorus (page 77)

50(b). O death, where is thy sting? (*Duet: Alto & Tenor*)
[First setting]

- Fag.
p

5

10

15

20

25

Detailed description: This is a musical score for Basses, first setting of 'O death, where is thy sting?'. It consists of five staves of music in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *p* and a performance instruction '- Fag.'. The music is written in a single line for the Basses. The score includes measure numbers 5, 10, 15, 20, and 25. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The final measure of the fifth staff ends with a double bar line.

30



36



Attacca chorus

51. But thanks be to God (Chorus)

con Rip.
+ Fag.



- Fag.

6



+ Fag.

12

A



17



22

B



27

C



33



38

D



43

- Fag.

+ Fag.



46

Adagio



52(a). If God be for us (Song: Soprano)

Larghettosenza Rip.
+ Fag.

10



19



29



38



47



56



66



75



84



93 - Fag. + Fag. - Fag.
 [p]

102 [E] + Fag.
 [f]

110 - Fag. + Fag.
 [p] [f] [p] [f]

120 - Fag.
 [p] [F]

130

139 + Fag. - Fag.
 [f] [p] [G]

148

159 **Adagio** **A Tempo**
 SOPRANO
 who makes in - ter - ces - sion for us.
 + Fag.
 f

168 2

52(b). If God be for us (Song: Alto)

Larghettosenza Rip.
+ Fag.

10



19



29



38



47



56



66



75



84



93 - Fag. + Fag. - Fag.
[p]

102 + Fag.
[f]

110 - Fag. + Fag.
[p] [f] [p] [f]

120 - Fag.
[p]

130

139 + Fag. - Fag.
[f] [p]

148

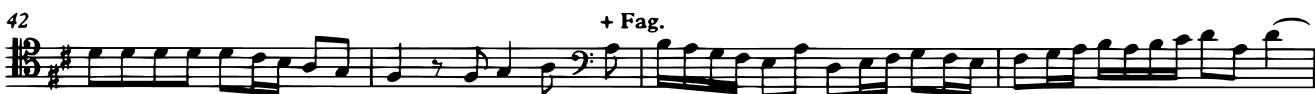
157 ALTO Adagio A Tempo
right hand of God, who makes in - ter - ces - sion for us.
+ Fag.
f

165

171 2

53. Worthy is the Lamb (Chorus)

Largo
con Rip.
+ Fag.

Andante

38(109) H

44(115) [Vlc., Fag.]

[D.bass]

49(120) I - Fag.

54(125) + Fag.

61(132) K - Fag. + Fag.

67(138) L

73(144)

80(151) Adagio