

VIOLIN 1

Messiah: an Oratorio
Part the First

Edited by Clifford Bartlett

G. F. HANDEL (1685–1759)

1. Sinfony

Grave

Musical staff 1: Grave, measures 1-5. Includes trills marked [tr].

Musical staff 2: Grave, measures 6-12. Includes trills marked [tr] and first/second endings.

Allegro moderato

Musical staff 3: Allegro moderato, measures 13-19. Includes trills marked tr.

Musical staff 4: Allegro moderato, measures 20-26. Includes trills marked [tr].

Musical staff 5: Allegro moderato, measures 27-34.

Musical staff 6: Allegro moderato, measures 35-40. Includes trills marked [tr].

Musical staff 7: Allegro moderato, measures 41-46. Includes a section marked A.

Musical staff 8: Allegro moderato, measures 47-53. Includes trills marked [tr].

Musical staff 9: Allegro moderato, measures 54-60. Includes trills marked [tr].

61

66 **B**

72

80 [tr] [tr] [tr]

88 (h)

93 [tr]

2. Comfort ye (*Accompagnato*: Tenor)

Larghetto e piano

senza Rip. *tr* [tr] con Rip. *p* [sim.]

6 senza Rip. **A** con Rip. *p* [sim.]

11 [f] [sim.] *p*

16 **B**

21

C

TENOR

27

The voice of him that crieth in the
senza Rip.

f

32

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)

Andante
senza Rip.

p

6

f *p* *f* *f*

A

con Rip.

12

p *p*

senza Rip.

18

p

con Rip.

senza Rip.

24

p

con Rip.

senza Rip.

B

30

35

40

p *f* *f*

con Rip. [tr] C tr

46

senza Rip. [p]

52

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

60

p tr

66

p *f* con Rip.

Adagio

E A Tempo

72

TENOR [tr] the crook-ed straight, and the rough pla - - ces plain.

senza Rip. [p] con Rip. f

78

tr tr tr tr tr tr tr p

81

f *p* *f* tr

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

senza Rip.



111 

121 

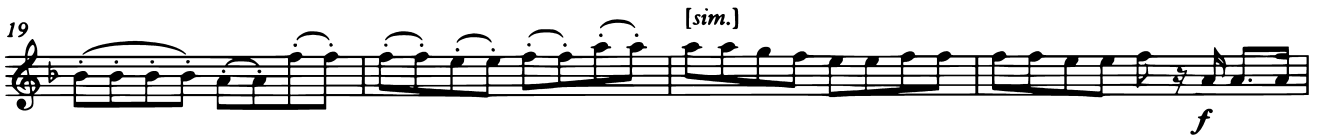
129 

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

senza Rip. 

7 

13 

19 

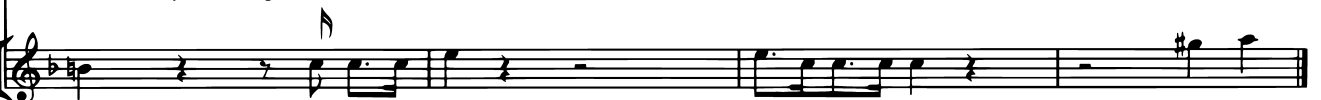
23 **B** BASS 

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.



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

[Alto solo, 1750]

Larghetto

A 3

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

36 [tr] 3 **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*

87 [sim.] *p* *f* *p* *f* *p* *f* 3

94 **F** **Larghetto**

113 **G** **Prestissimo**

121

128 **H**

133

141 **[sim.]**

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

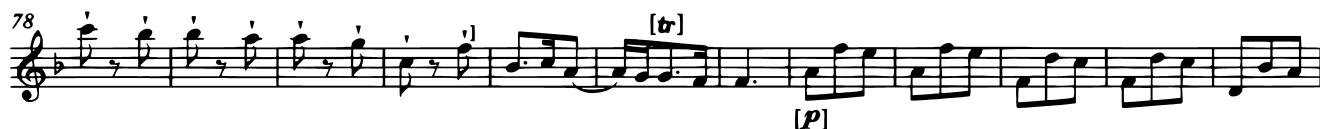
ALTO

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

153

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

[Bass solo (original setting)]

Andante larghetto

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

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

[Soprano solo in G minor]

Larghetto
senza Rip.

10 **A** 3

16 **B** 5 [tr] 5

37 **C** 3 [tr] 14 **D** **Prestissimo**

61

68 **E**

75 [sim.] *p f p f p f p f p*

82 *f p f p p f*

86 [sim.] *p f p f p f* 3

F
Larghetto
 94 **4** **5** [tr]

G
Prestissimo
 113 [tr]

122

H
 129

135 **p**

142 [sim.] **f**

I **Adagio** **A Tempo**
 148 **SOPRANO** [tr]

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

f

154 [tr]

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

[Soprano solo in A minor]

Larghetto



A



B



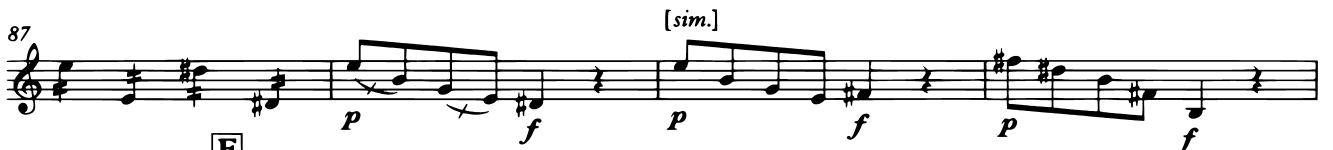
C

D

Prestissimo



E



F

Larghetto



G
Prestissimo

108 [tr] 

118 

H

125 

131 

136 
p

142 [sim.] 

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

148 SOPRANO [tr] 
for He is like a re - fi - - ner's *f*

153 
[tr]

Attacca

7. And He shall purify (Chorus)

Andante

senza Rip.

Musical staff 1: Treble clef, key signature of two flats, common time. Measures 1-8. Dynamics: *p*. Trills marked [tr]. Measure 8 has a fermata and a '2' below it.

Musical staff 2: Treble clef, key signature of two flats, common time. Measures 9-15. Dynamics: *f*. Trills marked [tr]. Measure 15 has a fermata and a '2' below it. Text: *con Rip. per tutto*.

Musical staff 3: Treble clef, key signature of two flats, common time. Measures 16-20. Dynamics: *f*. Trills marked [tr]. Measure 20 has a fermata and a '2' below it.

Musical staff 4: Treble clef, key signature of two flats, common time. Measures 21-23. Dynamics: *f*. Trills marked [tr]. Measure 23 has a fermata and a '2' below it.

Musical staff 5: Treble clef, key signature of two flats, common time. Measures 24-29. Dynamics: *f*. Trills marked [tr]. Measure 29 has a fermata and a '2' below it.

Musical staff 6: Treble clef, key signature of two flats, common time. Measures 30-36. Dynamics: *f*. Trills marked [tr]. Measure 36 has a fermata and a '2' below it.

Musical staff 7: Treble clef, key signature of two flats, common time. Measures 37-43. Dynamics: *f*. Trills marked [tr]. Measure 43 has a fermata and a '2' below it.

Musical staff 8: Treble clef, key signature of two flats, common time. Measures 44-46. Dynamics: *f*. Trills marked [tr]. Measure 46 has a fermata and a '2' below it.

Musical staff 9: Treble clef, key signature of two flats, common time. Measures 47-50. Dynamics: *f*. Trills marked [tr]. Measure 50 has a fermata and a '2' below it.

Musical staff 10: Treble clef, key signature of two flats, common time. Measures 51-53. Dynamics: *f*. Trills marked [tr]. Measure 53 has a fermata and a '2' below it.

Musical staff 11: Treble clef, key signature of two flats, common time. Measures 54-58. Dynamics: *f*. Trills marked [tr]. Measure 58 has a fermata and a '2' below it.

8. Behold, a virgin shall conceive (*Recit.: Alto*) – TACET (6 bars) *Attacca*9. O thou that tellest (*Song: Alto & Chorus*)**Andante**
senza Rip.

Musical score for Violin 1, measures 1-40. The score is in G major (one sharp) and 8/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked **Andante** and the performance instruction is *senza Rip.*. The score consists of eight staves of music. Measure 1 has a trill (tr) over the first note. Measure 5 has a trill (tr) over the first note. Measure 9 has three trills (tr) over the first, second, and third notes, followed by a box labeled **A**. Measure 16 has a trill (tr) over the first note. Measure 23 has a trill (tr) over the first note and a box labeled **B**. Measure 29 has a trill (tr) over the first note, a fermata over the second note, and a box labeled **C**. Measure 36 has a trill (tr) over the first note. Measure 40 has a trill (tr) over the first note. Dynamics include *p* (piano) at measures 10 and 40, and *f* (forte) at measure 29. The score ends with a fermata over the final note.

46 **D**

51

60 **E**

68 [tr]

74 **F** [tr]

80 3

89 **G** p 3

97

101

Detailed description: This is a musical score for Violin 1, measures 46 to 101. The key signature is D major (two sharps) and the time signature is 3/4. The score consists of nine staves of music. Measure 46 is marked with a 'D' in a box. Measure 60 is marked with an 'E' in a box. Measure 74 is marked with an 'F' in a box. Measure 89 is marked with a 'G' in a box. There are trill ornaments marked with '[tr]' above notes in measures 68 and 74. A forte dynamic 'f' is present in measure 60, and a piano dynamic 'p' is present in measure 89. Triplet markings '3' are present above notes in measures 80 and 89. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Attacca il coro

(Chorus)

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

113 **I**

118

123 **K**

128

133 **[tr]**

138 **L** *tr*

143

146 *tr tr tr*

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

[sim.]

4 **[tr]**
p

7 *[sim.]*

10 **A**

17 *[tr]*

Attacca

Detailed description: This block contains the first system of music for '10. For behold darkness'. It consists of three staves of music in G major, 2/4 time. The first staff (measures 7-9) features a continuous sixteenth-note pattern, marked *[sim.]*. The second staff (measures 10-16) continues the pattern with some rests and includes a boxed section labeled 'A' at measure 10. The third staff (measures 17-18) concludes with a trill marked *[tr]* and ends with a double bar line. The instruction *Attacca* is placed at the end of the system.

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

Larghetto
senza Rip.

p

5 **A** *tr*

10

15 *f*

19 **B** *p*

23

Detailed description: This block contains the musical notation for '11. The people that walked in darkness'. It consists of seven staves of music in G major, 2/4 time. The first staff (measures 1-4) begins with a *p* dynamic. The second staff (measures 5-9) includes a boxed section labeled 'A' and a trill marked *tr*. The third staff (measures 10-14) continues the melody. The fourth staff (measures 15-18) features a *f* dynamic. The fifth staff (measures 19-22) includes a boxed section labeled 'B' and a *p* dynamic. The sixth staff (measures 23-26) concludes the piece.

28 [tr]

f

32 C

p

36

40

44

48 D

f *p*

52

56

f

60

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

Andante allegro

The musical score is written for Violin 1 in G major, 4/4 time, with a tempo of Andante allegro. It consists of nine staves of music. The score includes various performance instructions such as *con Rip.*, *senza Rip.*, *p*, *f*, and *[f]*. It also features dynamic markings like *5* and *6*, and articulation marks like *[tr]*. Rehearsal marks A, B, C, D, and E are placed above the staff at measures 10, 17, 24, 34, and 49 respectively. The piece concludes with a final *5* marking at measure 57.

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

70 [tr]

73

76

79

83 **G**

86

89 [tr] [tr]

93

96 [tr]

13. Pifa

Larghetto e mezzo piano

Vln. 1 senza Rip.

*Vln. 3 senza Rip.

5

8

Fine

A [Bars 12-21 ad lib.]

12

16

19

Da capo al Fine

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

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

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

Andante
senza Rip.

p

[sim.]

[tr]

Attacca No.15

14(c). But lo, the angel of the Lord (*Arioso*: Soprano) – TACET (31 bars)

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.

Attacca

17. Glory to God (*Chorus*)

Allegro
con Rip.

p

9 **A**

f

12

16 **B**

p [*f*]

22

26 **C**

29

p *f*

34 **D**

40

p senza Rip.

45

[*pp*] *tr*

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

[Final version]

Allegro

senza Rip.

57 *pp*

62 **Adagio**
SOPRANO **A Tempo**

He shall speak peace— un-to the hea - - then. [*f*]

68 **3**

75

79 **F** **2**

85

90 **G** [*p*] [*tr*] [*tr*] [*tr*] [*tr*] [*tr*] [*tr*]

94 [*tr*]

98 **Adagio** **A Tempo**
SOPRANO [*tr*]

thee, be-hold, thy King com- eth- un - to thee. [*f*]

102

105 *p* *f* *tr* *tr* *tr* *tr*

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

[First version]

Allegro

%

Musical score for Violin 1, first version of "Rejoice greatly" (Song: Soprano). The score is in 3/8 time and consists of 50 measures. The key signature has two flats (B-flat and E-flat). The tempo is marked "Allegro".

The score is divided into several systems, with measure numbers 5, 9, 14, 19, 27, 32, 38, 42, 46, and 50 indicated at the beginning of their respective lines.

Performance markings include dynamics: *p* (piano) and *f* (forte). Trills are indicated by "tr" above notes. Rehearsal marks are labeled with boxed letters A, B, and C.

Specific markings include:

- Measure 9: **A**, *p*, *[f]*
- Measure 19: **B**, **4** (fingerings)
- Measure 27: *tr*, *[tr]*, *[tr]*, *[tr]*, *[tr]*, *[tr]*
- Measure 32: **2** (fingerings), *f*
- Measure 42: **C**, *p*, *f*, *p*
- Measure 50: *[f]*

55 **D**

3

62 **E**

[p]

67

[f]

71

76 **F**

[p]

80 **G** **Adagio** **A Tempo**

f

85

89 **Fine** → No. 19, page 32

p f p

93

98 **H**

103

108 **Adagio** **2** **Dal segno** **al Fine** **A Tempo**

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

[Second version]

Allegro

45



49



53

D



57

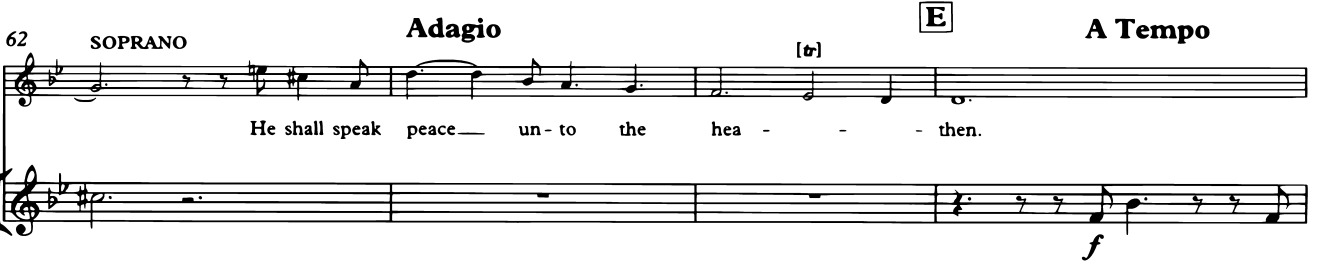


62

SOPRANO **Adagio** **E** **A Tempo**

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

f



66



70

3



77

F

[p]



81

[f]



86



90 G

93

Adagio

SOPRANO

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

97

A Tempo

thee. *f*

103

106

p *f*

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

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

Larghetto e piano

5

9 **A**

13 **B**

18

22

C
26

30

34 **D**

38

43 **E** [tr]

47

52 [tr] *f*

20(b). He shall feed his flock (*Song: Soprano*)**Larghetto e piano**



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



21. His yoke is easy (Chorus)

Allegro
Ob. 1

4 senza Rip.
p

9 con Rip. **A** [tr] senza Rip.
f *p* *pp*

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

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

B [tr] senza Rip.
pp

23

29 con Rip. [tr] **C** 3 con Rip. senza Rip. con Rip.
f *f* *p* *f*

37 **D** [tr]

42

46 [tr]

34 *p*



40 ALTO [tr] **D**
and ac - quaint - ed with grief. *f*



45 [tr] **Fine**
[p] [f]



50 **E**
un poco p



53



56



59 **F**



62



64 **Da capo al Fine**



24. Surely He hath borne our griefs (Chorus)

Largo e staccato

senza Rip. [sim.]

4 [tr] con Rip.

7

10

13 **A**

19

22

24 [tr]

Attacca

25. And with His stripes (Chorus)

Alla breve, Moderato

senza Rip.



Attacca

26. All we, like sheep (*Chorus*)

Allegro moderato

con Rip.





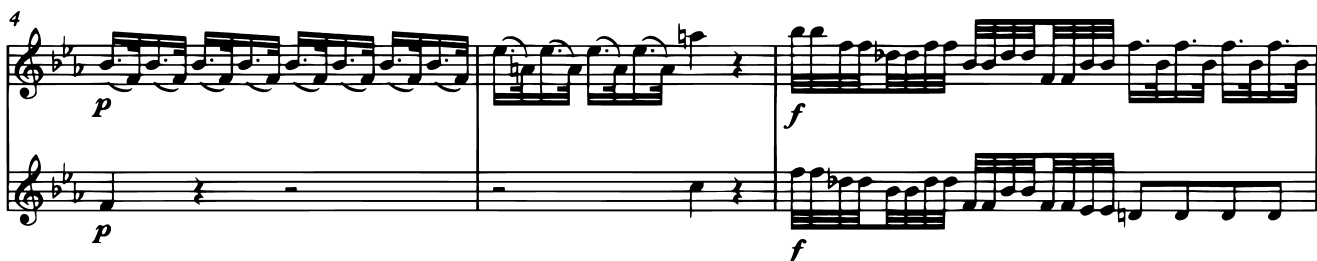
27. All they that see Him (*Accompagnato*: Tenor)

Larghetto

Vln. 1 senza Rip.



*Vln. 3 senza Rip.



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

Musical notation for measures 7-8, featuring two staves with treble clefs and a key signature of two flats. The music consists of eighth and sixteenth notes.

Musical notation for measures 9-10, featuring two staves with treble clefs and a key signature of two flats. The music includes a *[sim.]* marking. The section concludes with a double bar line and a repeat sign.

Atacca

28. He trusted in God (*Chorus*)

Allegro

con Rip. per tutto

A

8

Vln. 2

Musical notation for measures 8-13, featuring a single staff with a treble clef and a key signature of two flats. The music includes a repeat sign at the beginning.

Musical notation for measures 14-18, featuring a single staff with a treble clef and a key signature of two flats.

B

Musical notation for measures 19-27, featuring a single staff with a treble clef and a key signature of two flats. The music includes a 4-measure rest.

C

Musical notation for measures 28-33, featuring a single staff with a treble clef and a key signature of two flats.

Musical notation for measures 34-38, featuring a single staff with a treble clef and a key signature of two flats.

D

Musical notation for measures 39-41, featuring a single staff with a treble clef and a key signature of two flats. The music concludes with a 3-measure rest.



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

Largo

TENOR / SOPRANO

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

senza Rip.

6

Thy re-buke hath bro-ken His heart. He look-ed for some to have pi-ty on

[tr]

10

Him, but there was no man, nei-ther found He a-ny to com-fort Him; He look-ed for some to have

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 [tr] [A]
p

11 [tr]

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

TENOR / SOPRANO
senza Rip.

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
senza Rip.

5 [tr] [A]

5

14 **B** *tr* *tr* *tr* *[tr]* 4

23 *[tr]* 2 3 *tr* *tr* *[p]*

33 *tr* *tr* 2 *[tr]* *tr* *tr* *f*

39 *[tr]* *[tr]*

33. Lift up your heads (*Chorus*)

A tempo ordinario

senza Rip. *[tr]*

6 *tr* *(b)* 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

34. Unto which of the angels (*Recit.: Tenor*) – TACET (5 bars) *Attacca*35. Let all the angels (*Chorus*)

Allegro

7

12

18

25

31

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

[Alto solo]

Allegro larghetto

7

15

27 [p]



Musical staff 27-33. Treble clef, key signature of one flat. Starts with a piano [p] dynamic. The staff contains a series of eighth and sixteenth notes, mostly beamed together.

34 [C] 2 [f]



Musical staff 34-41. Treble clef, key signature of one flat. Starts with a fermata over measure 34, followed by a second measure with a '2' above it. A box labeled 'C' is above measure 34. The staff continues with eighth and sixteenth notes. A forte [f] dynamic is indicated below measure 36.

42 [D] 13 f p



Musical staff 42-59. Treble clef, key signature of one flat. Starts with a fermata over measure 42, followed by a thirteenth measure with a '13' above it. A box labeled 'D' is above measure 42. The staff continues with eighth and sixteenth notes. Dynamics include forte [f] and piano [p].

61



Musical staff 61-68. Treble clef, key signature of one flat. The staff contains a series of eighth and sixteenth notes, mostly beamed together.

69 [E] 3



Musical staff 69-76. Treble clef, key signature of one flat. Starts with a fermata over measure 69, followed by a third measure with a '3' above it. A box labeled 'E' is above measure 69. The staff continues with eighth and sixteenth notes.

79 6



Musical staff 79-86. Treble clef, key signature of one flat. Starts with a fermata over measure 79, followed by a sixth measure with a '6' above it. The staff continues with eighth and sixteenth notes.

92 [F] ALTO colla voce [tr] A Tempo dwell a - mong them. f



Musical staff 92-106. Treble clef, key signature of one flat. Starts with a fermata over measure 92, followed by a ninth measure with a '9' above it. A box labeled 'F' is above measure 92. The staff continues with eighth and sixteenth notes. Dynamics include *colla voce*, *A Tempo*, and forte [f]. The lyrics "dwell a - mong them." are written below the staff. A trill [tr] is indicated above measure 104.

107



Musical staff 107-111. Treble clef, key signature of one flat. The staff contains a series of eighth and sixteenth notes, mostly beamed together.

112 tr



Musical staff 112-116. Treble clef, key signature of one flat. The staff contains a series of eighth and sixteenth notes, mostly beamed together. A trill [tr] is indicated above measure 114.

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

[Bass solo]

Allegro



64 **3**
p

71 **D**
f

78 **E**
p

96

104 **F** *colla voce* **A Tempo**
BASS
them, that the Lord God might dwell a-mong them. *f*

115

120 **[tr]**

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

[Soprano solo in D minor]

Andante

64 [p]

SOPRANO [tr]

e - ven for_____ Thine en- e- mies,

E

72 7

86 p

colla voce **SOPRANO** [tr] **F** **A Tempo**

that the Lord God might dwell a - mong— them.

93 9 f

112 [tr]

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

[Soprano solo in G minor]

Allegro larghetto

56 **D**
f *p*

63 **E**
p 3

73

81 6

94 **F**
colla voce
SOPRANO
9 *[tr]* **A Tempo**
dwell _____ a - mong them. *f*

109

113 *p* *f* *tr*

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

con Rip.



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

Larghetto

4 **S** *p*

9 **A** *f* *p*

14 **B**

SOPRANO

A Tempo

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

colla voce *f*

18

21 **38(a) Fine**
38(b) continues below

25 **[p]**

28

32 **Dal segno**
(bar 5) *p*

If 38(a), →No.39(a), page 63
If 38(b) 2nd time, →No.40, page 64

38(c). How beautiful are the feet (*Duet: 2 Altos & Chorus*)

38(d). How beautiful are the feet (*Duet: Soprano, Alto, & Chorus*)

Andante



(Chorus)





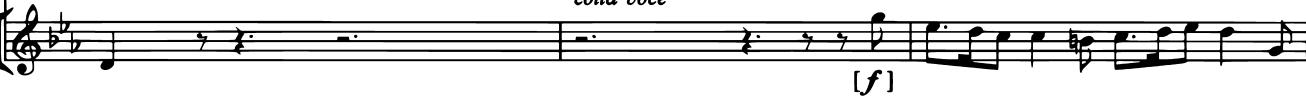
38(e). How beautiful are the feet (Song: Alto)

Larghetto

ALTO

A Tempo

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

colla voce

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

senza Rip.

con Rip.

39(b). Their sound is gone out (*Song: Tenor or Soprano*) – TACET (23 bars)

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


Allegro

senza Rip.

Recit. (40(a))

BASS

The kings of the earth rise up, and the

40(a) Continues here
40(b) Go to  (opposite page)

41

ru - lers take coun - sels to - ge - ther a - gainst the Lord And His an - oint - ed.

Attacca No.41, page 66



[No. 40(b), continuation]

[p]



[sim.]

BASS

[tr]

peo - ple i - ma - gine a vain

D

68 *f*

E

73 [*p*]

79

85

91

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

Allegro e staccato

senza Rip.

con Rip.

A

7 4

17 [*#*] [*tr*] [*tr*]

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*)

Andante
senza Rip.

6

12

18

23

B

30 *f* [tr]

36 [p] 2

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

50 5

D **A Tempo**

TENOR [tr]

pot - - - - - ter's ves - sel.

61 *colla voce* *f*

67

70 [tr]

→No.44

43(b). Thou shalt break them (*Recit.*: Tenor) – TACET (4 bars) *Attacca*

44. Hallelujah (Chorus)

Allegro
senza Rip.

con Rip.





Part the Third

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

Larghetto

senza Rip. tr

10 tr tr [tr]

17 [tr] A 3 [tr] p

28 tr f [tr]

37 B 5 [p] tr

50 C [tr]

59 4 f [tr] [tr]

70 D 3 3 tr 2

78 [tr] 2 p

86 E [tr] 3 f

96

[p] [sim.]

102

f p

110

5 [tr] 5 [tr] 3 p

125

132

3 p [tr] 3 [tr]

SOPRANO **Adagio** **A Tempo**

the first _____ fruits _____ of them that sleep.

142

5 f

154

[tr] [tr] [tr]

160

3 [tr] [tr]

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

Grave **A** Allegro

5

11 [tr]

B Grave **C** Allegro con Rip.

16 5

26 [tr]

32 [tr] [tr]

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

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.

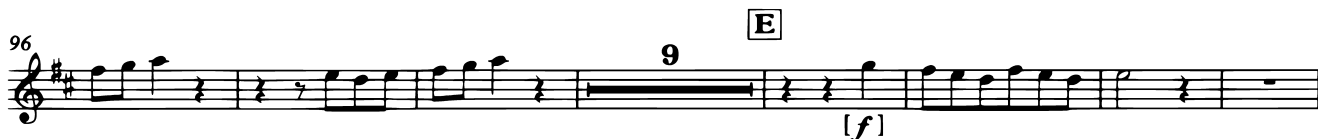
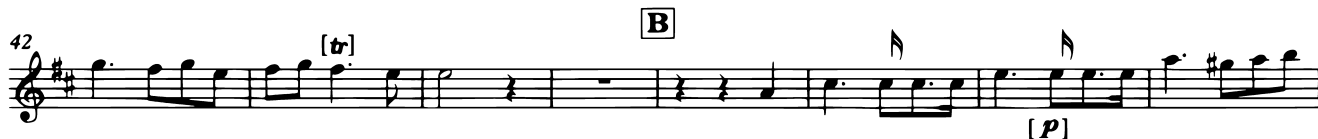
Attacca

V.S.

48. The trumpet shall sound (Song: Bass)

Pomposo, ma non allegro

con Rip.



112 [p] *tr* *tr* *tr* *tr*

119 **F** *tr*

126 *tr* *tr*

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

141 *tr*

149 *tr* **Fine**

157 **12** BASS
must put on,

173 **36** **Adagio** **Dal segno (bar 28)** **al Fine**
must put im - mor - tal - - - i - ty.

49. Then shall be brought to pass (*Recit.: Alto*) – TACET (5 bars)

50(a). O death, where is thy sting? (*Duet: Alto & Tenor*) – TACET (24 bars) or

50(b). O death, where is thy sting? (*Duet: Alto & Tenor*) – TACET (41 bars) *Antacca*

NB Continuo leads into No.51 without a break.

51. But thanks be to God (*Chorus*)

con Rip.

6 [tr]

11 **A** [tr] 2

18 **B**

24 [tr]

30 **C** [tr]

35 **D** [tr]

40

45 **Adagio** [tr]

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

Larghetto
senza Rip.

Musical score for Violin 1, measures 1-92. The score is in 3/4 time with a key signature of two flats. It features various musical notations including trills, triplets, and dynamic markings.

Measures 1-9: [tr]

Measures 10-16: tr

Measures 17-23: [tr]

Measures 24-37: [tr] **A** 3 3

Measures 38-47: 3 **B** tr

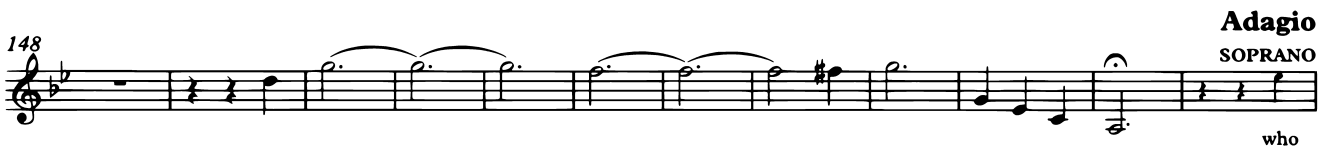
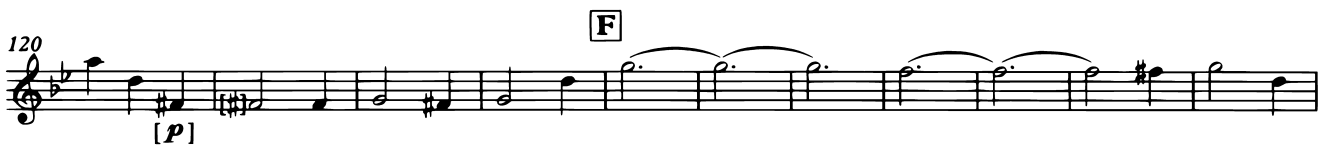
Measures 48-58: 4 [tr] tr [tr] [tr]

Measures 59-68: 3 [tr] [p] [sim.] [f] [tr]

Measures 69-79: 69 [tr] **C** 5 p

Measures 80-85: 80

Measures 86-92: 86 5 **D** [tr] f [tr]



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

Larghetto

senza Rip.

Musical score for Violin 1, measures 1-95. The score is in 3/4 time with a key signature of two flats. It features various musical notations including trills, triplets, and dynamic markings.

Measures 1-9: [tr]

Measures 10-16: tr

Measures 17-23: tr, [tr]

Measures 24-36: **A**, 3, 3, f

Measures 37-46: 3, tr, tr, tr

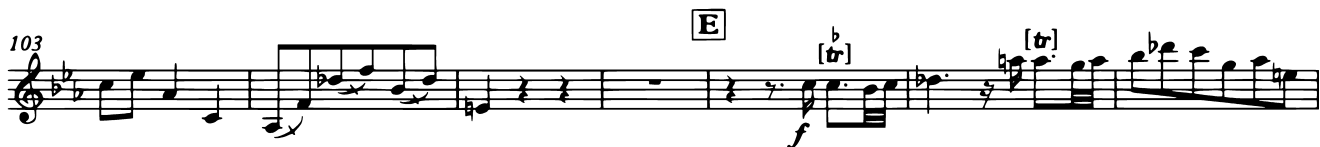
Measures 47-57: **B**, 4, [tr], tr, [tr], [tr]

Measures 58-67: 3, [tr], [p], [sim.]

Measures 68-78: [tr], [f], [tr], **C**, 5

Measures 79-85: [tr], p

Measures 86-95: **D**, 5, [tr], f, [tr]



53. Worthy is the Lamb (Chorus)

Largo
con Rip.

[tr]

Andante

8

A **Largo**

11

Andante

18

[tr]

B **Larghetto**

22

4

29

33

C

36

40

45

49

52

55

58

62

66

54. Amen (Chorus)

F Allegro moderato

1(72) Bassi 8 ALTOS A - - - - men, A - - - -

14(85)

26(97) G

32(103) [tr]

38(109) H [tr]

44(115)

49(120) I [tr]

57(128) K

64(135) [tr]

70(141) L

75(146) [tr]

82(153) Adagio [tr]