

Messiah

**A Sacred Oratorio
in Three Parts**

**by
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**edited by
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Table of Contents

Introduction

PART I

And the Glory of the Lord	2
And He Shall Purify	12
O Thou that Tellest Good Tidings to Zion.....	23
For Unto Us a Child Is Born.....	27
Glory to God in the Highest.....	43
His Yoke Is Easy	49

PART II

Behold the Lamb of God	57
Surely He Hath Borne Our Griefs	63
And with His Stripes We Are Healed	68
All We like Sheep Have Gone Astray.....	75
He Trusted in God	87
Lift Up Your Heads.....	98
Let All the Angels of God	108
The Lord Gave the Word.....	113
Their Sound Is Gone Out	117
Let Us Break Their Bonds Asunder	123
Hallelujah!	130

PART III

Since by Man Came Death	143
But Thanks Be to God	148
Worthy Is the Lamb.....	156
Amen	166

Introduction

This new edition of the choruses of Handel's *Messiah* has been created especially to meet the needs of church, school, and community choirs. Many such choirs and their directors wish they could use one of the several excellent performing editions of *Messiah* that are available today, but find these editions out of their reach financially. So they are often forced to resort to the older editions already present in their libraries, which reflect outdated 19th and early 20th century approaches to the music, and which perpetuate inaccuracies that have become "standard" readings after nearly 200 years of repetition. Even the most learned and artistically brilliant directors are impaired in teaching their choirs principles of Baroque performance practice, and fresh, unvarnished approaches to phrasing and interpretation, when everyone is singing from a heavily-edited score that contradicts those ideals.

This edition seeks to provide an alternative that is readable, affordable, and reasonably accurate. It is *readable* in the sense that the pages are clean and carefully laid out with standard rehearsal letters, measure numbering, and a new, straightforward keyboard accompaniment (more about that below). It is *affordable* in that it can easily be printed out on letter-sized paper and placed in a 3-ring notebook or compiled with other do-it-yourself methods of binding. And as to this edition being *reasonably accurate* (while the editor cannot guarantee it to be free of mistakes) it has been performance tested and repeatedly checked for accuracy, often in comparison to Handel's autograph score and to several of the better performing editions available at the time this edition was completed. Accuracy is further enhanced by the fact that editorial marks such as dynamics and phrasing have been limited to what can be gleaned or inferred from Handel's own score.

Suggestions for rhythmic alteration in this edition are more limited than in some editions of *Messiah* that have appeared in recent decades. The often-used alterations of dotted rhythms in choruses like "Behold the Lamb of God" and "Lift Up Your Heads" cannot be governed by simple, straightforward rules, so the editor has left these rhythms as Handel notated them. However, a chorus like "Surely He Hath Borne Our Grievs" is actually made simpler and more straightforward when the notes in the ritornello are consistently dotted, so those alterations have been notated with an explanatory footnote.

The keyboard reduction in this edition is a new and original transcription by the editor, using Handel's orchestration as the primary reference. The goal has been to provide a keyboard part that balances simplicity and accuracy, and that will be equally useful on piano or organ. To this end, thick chordal textures have been avoided, and contrapuntal writing has been limited to essential voices. In most cases where Handel's orchestration uses the double bass, this edition indicates the addition of a lower octave with the words *col 8va basso ad libitum*, rather than with written-out octave doublings in the left hand. This editorial practice enables accompanists to choose whether or not they will double the left hand an octave lower, simply play the written notes in the left hand an octave lower, supply the lower octave with a 16' organ stop in the pedal or in the left hand, or play as notated when more of a "chamber music" sound is desired.

The editor wishes to thank two of the church choirs he has had the honor of directing, and on whom this edition was tested. The editions for several of the choruses were first created for the choir of the Evangelical Covenant Church in Lafayette, Indiana. The remaining choruses and complete performing edition were prepared for the choir of Bethany Covenant Church in Mount Vernon, Washington. The rich, joyous, fulfilling sense of accomplishment and devotion both of these choirs experienced in performing this music is a blessing we hope and pray will be repeated by all who use this edition. To God be the glory.

Randall Wilkens, DMA
July 2017
Mount Vernon, Washington, USA

Messiah

A Sacred Oratorio

by

George Frideric Handel

MAJORA CANAMUS
("Let us sing of greater things.")

And without controversy, great is the mystery of Godliness: God was manifested in the Flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed on in the world, received up in glory. (1 Timothy 3:16)
In whom are hid all the treasures of Wisdom and knowledge. (Colossians 2:3)

PART I

1. Sinfonia (Overture)

2. Accompagnato (Tenor)

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God. (Isaiah 40:1-3)

3. Air (Tenor)

Ev'ry valley shall be exalted, and ev'ry moutain and hill made low;
the crooked straight and the rough places plain. (Isaiah 40:4)

4. And the Glory of the Lord

Isaiah 40:5

Allegro

Soprano

Alto

Tenor

Bass

Keyboard

(col 8va basso ad libitum)

9

S

A

T

B

*

And the glo - ry, the glo-ry_of the

And the glo - ry, the glo-ry_of the Lord, the glo-ry_of the

And the glo - ry, the glo-ry_of the

And the glo - ry, the glo-ry_of the

* Brackets throughout indicate "hemiolas," which are alternate accent groupings in triple meter.

Messiah Choruses, Part I - page 3

17

S Lord shall be re - vea - - - led,

A Lord

T 8 Lord shall be re - vea - - - led, and the glo - ry, the

B Lord shall be re - vea - - - led, shall



24

S and the glo - ry, the glo-ry_of the Lord

A shall be re - vea - led, be re - vea - - - -

T 8 glo-ry_of the Lord shall be re - vea -

B be re - vea - led,



Messiah Choruses, Part I - page 4

A

31

S shall be re - veal'd, and the glo - ry, the glo-ry_of the Lord shall be re - vea - led.

A - - - - veal'd, and the glo - ry, the glo-ry_of the Lord shall be re - vea - led.

T 8 - led, and the glo - ry, the glo-ry_of the Lord shall be re - vea - led.

B and the glo - ry, the glo-ry_of the Lord shall be re - vea - led.

39

S

A And all flesh__ shall see it to - geth - er,

T 8

B

Messiah Choruses, Part I - page 5

B

47

S

A

T

B

And all flesh__ shall

and all flesh__ shall

And all flesh__ shall see it to - geth - er, for the mouth of the

for the mouth of the

55

S

A

T

B

see it to - geth - er, for the mouth of the Lord hath

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

Lord hath spo - ken it, and all flesh__ shall see it to -

Lord hath spo - ken it, and all flesh__ shall see it to -

Messiah Choruses, Part I - page 6

C

62

S spo - ken it, and all

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

T 8 geth - er, and all flesh shall see it to - geth - er, the mouth

B geth - er, for the mouth

70

S flesh shall see it to - geth - er. And the glo - ry, the

A flesh shall see it to - geth - er. And the glo - ry, the

T 8 of the Lord hath spo - ken it. And the glo - ry, the

B of the Lord hath spo - ken it. And the glo - ry, the

Messiah Choruses, Part I - page 7

D

78

S glo-ry_of the Lord, and all flesh____ shall see it to - geth - er, the mouth

A glo-ry_of the Lord, and all flesh____ shall see it to - geth - er, and the

T 8 glo-ry_of the Lord, and all flesh____ shall see it, shall see it to - geth - er,

B glo-ry_of the Lord, and all flesh____ shall see it to - geth - er,

85

S of the Lord hath spo - ken it,

A glo - ry, the glo-ry_of the Lord shall be re - vea - led, and all

T 8 and all flesh____

B and all flesh____

(loco) (col 8va basso ad libitum)

Messiah Choruses, Part I - page 8

92

S for the mouth of the Lord hath spo - ken it,

A flesh shall see it to - geth - er, for the mouth of the

T shall see it to - geth - er, the glo - ry, the glo - ry of the Lord shall be re -

B shall see it to - geth - er, and the glo - ry, the

(loco) (col 8va basso ad libitum)

99

S hath spo - - - - ken it,

A Lord hath spo - ken it, and all flesh shall

T vea - - - - - led, and all flesh shall

B glo - ry of the Lord shall be re - vea - led, and all flesh shall

E

Messiah Choruses, Part I - page 9

106

S And the glo - ry, the glo - ry, the glo-ry_of the Lord shall be re - vea -

A see it to-geth - er, And the glo - ry, the glo-ry_of the Lord shall

T see it to-geth - er, And the glo - ry, the glo-ry_of the Lord

B see it to-geth - er, And the glo - ry, the glo-ry_of the Lord

114

S - led, and all flesh__ shall see it to -

A be re - vea - - - led, re - vea - led, and all flesh__ shall see it to -

T shall be re - vea - - led, and all flesh__ shall see it to -

B shall be re - vea - - - led, re - vea - - led, for the mouth of the

Messiah Choruses, Part I - page 10

F

122

S
geth - er, to - geth - er, for the mouth of the Lord____ hath spo - ken it, for the

A
geth - er, to - geth - er, for the mouth of the Lord hath spo - ken it, for the

T
8
geth - er, to - geth - er, for the mouth of the Lord____ hath spo - ken it,

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

[Adagio]

130

S
mouth of the Lord____ hath spo - ken it.

A
mouth of the Lord____ hath spo - ken it.

T
8
for the mouth of the Lord, the mouth of the Lord____ hath spo - ken it.

B
for the mouth of the Lord, the mouth of the Lord____ hath spo - ken it.

5. Accompagnato (Bass)

Thus saith the Lord, the Lord of hosts: Yet once a little while and I will shake
the heavens and the earth, the sea and the dry land. And I will shake all nations;
and the desire of all nations shall come. (Haggai 2:6-7)

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of
the Covenant, whom you delight in; behold, He shall come, saith the Lord of hosts.
(Malachi 3:1)

6. Air (Alto)

But who may abide the day of His coming, and who shall stand when He appeareth?
For He is like a refiner's fire. (Malachi 3:2)

7. And He Shall Purify

Malachi 3:3

[no tempo designation]

Soprano

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

Alto

Tenor

Bass

Keyboard



4

S

_____ the sons _____ of Le - vi,

A

T

B

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



Messiah Choruses, Part I - page 13

8

S

A

T

B

And He shall pu - ri - fy,

And

the sons of Le - - - vi,

This musical system is for the first system of the score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The Soprano, Alto, and Tenor parts are mostly rests, with the Alto and Tenor parts having a few notes at the end of the system. The Bass part has a continuous eighth-note accompaniment. The piano accompaniment consists of a steady eighth-note bass line and a treble staff with chords and moving lines. The lyrics are 'And He shall pu - ri - fy,' and 'And the sons of Le - - - vi,'.

A

11

S

A

T

B

and He shall pu - ri - fy

He shall pu - ri - fy the sons

This musical system is for the second system of the score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The Soprano part is a rest. The Alto part has a few notes at the end of the system. The Tenor part has a continuous eighth-note accompaniment. The Bass part is a rest. The piano accompaniment consists of a steady eighth-note bass line and a treble staff with chords and moving lines. The lyrics are 'and He shall pu - ri - fy' and 'He shall pu - ri - fy the sons'.

Messiah Choruses, Part I - page 14

14

S and He shall pu - ri - fy _____

A _____ the sons _____

T _____ of Le - - - vi,

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

f

Detailed description: This block contains measures 14 through 16 of the musical score. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part is shown in grand staff notation. Measure 14 starts with a treble clef and a key signature of two flats. The lyrics for S are 'and He shall pu - ri - fy' followed by a line. A has 'the sons' followed by a line. T has 'of Le - - - vi,'. B has 'and He shall pu - ri - fy,' followed by a line and 'and'. The piano part features a forte (f) dynamic marking in measure 15.

17

S _____ the sons of Le - - - vi, the

A _____ of Le - - - vi, the sons _____

T _____ and He shall pu - ri - fy _____

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

Detailed description: This block contains measures 17 through 19 of the musical score. The vocal parts continue with their lyrics. S: 'the sons of Le - - - vi, the'. A: 'of Le - - - vi, the sons'. T: 'and He shall pu - ri - fy'. B: 'He shall pu - ri - fy the sons of Le - - - vi, the sons, the'. The piano part continues with its accompaniment.

Messiah Choruses, Part I - page 15

B

20

S sons of Le - vi, that they may of - - fer un - to the Lord an

A — of Le - vi, that they may of - - fer un - to the Lord an

T — the sons of Le - vi, that they may of - - fer un - to the Lord an

B sons of Le - vi, that they may of - - fer un - to the Lord an

23

S of - fer - ing in right - eous - ness, in right - eous - ness. And He shall pu - ri - fy,

A of - fer - ing in right - eous - ness, in right - eous - ness. And He shall

T of - fer - ing in right - eous - ness, in right - eous - ness. And He shall

B of - fer - ing in right - eous - ness, in right - eous - ness. And He shall

Messiah Choruses, Part I - page 16

27

S

A

T

B

pu - ri - fy, and He shall

pu - ri - fy, and He shall

pu - ri - fy, shall pu - ri - fy the

27

30

S

A

T

B

and He shall pu - ri - fy, shall

pu - ri - fy, and He shall

pu - ri - fy, and He shall

sons of Le - vi, and He shall

C

30

Messiah Choruses, Part I - page 17

33

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

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

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

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

36

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

A and He shall pu - ri - fy,

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

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

D

Messiah Choruses, Part I - page 18

40

S pu - ri - fy,

A and He shall pu - ri - fy, the sons_____

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

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

(loco)

43

S and He shall pu - ri - fy, _____

A _____ of Le - vi,

T _____ the sons of Le - vi,

B fy the sons of Le - vi, the sons_____

(col 8va basso ad libitum)

Messiah Choruses, Part I - page 19

46

S and He shall pu - ri - fy

A shall pu - ri - fy, shall pu - ri - fy,

T shall pu - ri - fy the sons

B of Le - - - vi, and

49

S the sons of Le - vi,

A shall pu - ri - fy the sons of Le - vi,

T of Le - - - - - vi, the sons of Le - vi,

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

Messiah Choruses, Part I - page 20

E

52

S that they may of - fer un - to the Lord an of - fer - ing in right - eous -

A that they may of - fer un - to the Lord an of - fer - ing in right - eous -

T that they may of - fer un - to the Lord an of - fer - ing in right - eous -

B that they may of - fer un - to the Lord an of - fer - ing in right - eous -

55

S ness, in right - eous - ness.

A ness, in right - eous - ness.

T ness, in right - eous - ness.

B ness, in right - eous - ness.

8. Recitative (Alto)

Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel,
God with us. (Isaiah 7:14; Matthew 1:23)

9a. Air (Alto)

O thou that tellest good tidings to Zion, get thee up into the high mountain.
O thou that tellest good tidings to Jerusalem, lift up thy voice with strength;
lift it up, be not afraid; say unto the cities of Judah, behold your God! (Isaiah 40:9)
Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.
(Isaiah 60:1)

G (Andante)
Soloist

A

is - glo ry of Lord is ri - sen, is ri - sen up -

95

A

on thee, is ri - sen, is ri - sen up - on thee, the glo - ry, the

100

A

glo - ry, the glo - ry of the Lord is ri - sen up -

9b. O Thou that Tellest Good Tidings to Zion

Isaiah 40:9; 60:1

H (Andante)

106

S O thou that tel - lest good tid - ings to Zi - on, good tid - ings to Je - ru - sa - lem,

A on thee. O

T O thou that tel - lest good tid - ings to Zi - on,

B O thou that tel - lest good tid - ings to Zi - on, good tid - ings to Je -

f

111

S O thou that tel - lest good tid - ings to Zi - on, good tid - ings to Zi - on, a -

A thou that tel - lest good tid - ings to Zi - on, to Zi - on, a -

T O thou that tel - lest good tid - ings to Zi - on, a -

B ru - sa - lem, a -

(loco)

(col 8va basso ad libitum)

Messiah Choruses, Part I - page 23

I

115

S
rise, a - rise, say un - to the ci - ties of Ju - dah, be - hold your

A
rise, a - rise, say un - to the ci - ties of Ju - dah, be - hold your

T
8
rise, a - rise, say un - to the ci - ties of Ju - dah, be - hold your

B
rise, a - rise, say un - to the ci - ties of Ju - dah, be - hold your

119

S
God, be - hold, the glo - ry of the Lord is

A
God, be - hold, the glo - ry of the Lord is

T
8
God, be - hold, the glo - ry of the Lord is

B
God, be - hold, the glo - ry of the Lord is

Messiah Choruses, Part I - page 24

K

123

S
ri - sen up - - on thee, O thou that tel - lest good tid - ings to Zi - on, say

A
ri - sen up - - on thee, O thou that tel - lest good tid - ings to Zi - on, say

T
8
ri - sen up - - on thee, O thou that tel - lest good tid - ings to Zi - on, say

B
ri - sen up - - on thee, O thou that tel - lest good tid - ings to Zi - on, say

127

S
un - to the ci - ties of Ju - dah, be - hold, be - hold, — the

A
un - to the ci - ties of Ju - dah, be - hold, be - hold, — the

T
8
un - to the ci - ties of Ju - dah, be - hold, be - hold, the

B
un - to the ci - ties of Ju - dah, be - hold, be - hold, the

Messiah Choruses, Part I - page 25

131

S
glo - ry of the Lord, _____ of the Lord, the

A
glo - ry of the Lord, _____ of the Lord, _____ the glo - ry of the

T
8
glo - ry of the Lord, _____ of the Lord, the

B
glo - ry of the Lord, _____ of the Lord, the

135

S
glo - ry of the Lord _____ is ri - sen up - on thee.

A
Lord _____ is ri - sen up - on thee.

T
8
glo - ry of the Lord _____ is ri - sen up - on thee.

B
glo - ry of the Lord _____ is ri - sen up - on thee.

L

139

tr

143

146

10. Accompagnato (Bass)

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (Isaiah 60:2-3)

11. Air (Bass)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah 9:2)

12. For unto Us a Child Is Born

Isaiah 9:6

Andante allegro

Soprano

Alto

Tenor

Bass

Keyboard

(col 8va basso ad libitum)

5

A

S

A

T

B

For un - to us a Child is born, un - to

p

Messiah Choruses, Part I - page 28

9 B

S us a Son is giv-en, un-to us a Son is giv-en, for un-to

A

T 8 For un-to us a Child is born,

B

14

S us a Child is born,

A

T 8 un - to us a Son is giv - en, un - to

B

Messiah Choruses, Part I - page 29

17

S

A

T

B

us a Son is giv-en,

For un-to us a Child is born, un - to

21

S

A

T

B

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

Messiah Choruses, Part I - page 30

C

24

S

A

T

B

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

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

un-to us a Son is giv-en,

28

S

A

T

B

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

and the gov - ern-ment shall

- - - - - der,

and the gov - ern-ment shall

Messiah Choruses, Part I - page 31

D

31

S der, up - on His shoul - der, and His Name shall be cal - led: Won - der-ful

A be up - on His shoul - der, and His Name shall be cal - led: Won - der-ful

T 8 and His Name shall be cal - led: Won - der-ful

B be up - on His shoul - der, and His Name shall be cal - led: Won - der-ful

f

34

S Coun - sel-lor, the Might - y God, the Ev - er - last - ing Fa - ther, the

A Coun - sel-lor, the Might - y God, the Ev - er - last - ing Fa - ther, the

T 8 Coun - sel-lor, the Might - y God, the Ev - er - last - ing Fa - ther, the

B Coun - sel-lor, the Might - y God, the Ev - er - last - ing Fa - ther, the

Messiah Choruses, Part I - page 32

37

S Prince of Peace!

A Prince of Peace! Un-to us a Child is born, un - to us a Son is

T 8 Prince of Peace! For un - to us a Child is born,

B Prince of Peace!

p

41

S Un-to us a Child is born,

A giv-en, and the gov - ern-ment shall be up-on His shoul -

T 8

B Un-to us a Son is giv-en,

Messiah Choruses, Part I - page 33

45

S and His Name shall be cal - led:

A der, and His Name shall be cal - led:

T and His Name shall be cal - led:

B and the gov - ern - ment shall be up - on His shoul - - - der, and His Name shall be cal - led:

f

E

49

S Won - der - ful Coun - sel - lor,

A Won - der - ful Coun - sel - lor,

T Won - der - ful Coun - sel - lor,

B Won - der - ful Coun - sel - lor,

Messiah Choruses, Part I - page 34

51

S the Might - y God, the Ev - er - last - ing Fa - ther, the Prince of Peace!

A the Might - y God, the Ev - er - last - ing Fa - ther, the Prince of Peace!

T the Might - y God, the Ev - er - last - ing Fa - ther, the Prince of Peace! Un - to

B the Might - y God, the Ev - er - last - ing Fa - ther, the Prince of Peace!

p

54

S For un-to us a Child is born,

A For un-to us a Child is born,

T us a Child is born,

B For un-to us a Child is born, un - to

Messiah Choruses, Part I - page 35

58

S un - to us a Son is

A

T un - to us a Son is

B us a Son is giv - en,

58

61

S giv - en, and the gov - ern-ment shall

A

T giv - en, and the gov - ern-ment shall be, shall be up-on His shoul - der,

B

61

Messiah Choruses, Part I - page 36

64

S be, shall be up - on His shoul - der, and His

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

T and His

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

67

F

S Name shall be cal - led: Won - der - ful Coun - sel - lor,

A Name shall be cal - led: Won - der - ful Coun - sel - lor,

T Name shall be cal - led: Won - der - ful Coun - sel - lor,

B Name shall be cal - led: Won - der - ful Coun - sel - lor,

Messiah Choruses, Part I - page 37

70

S the Might - y God, the Ev - er - last - ing Fa - ther, Prince of Peace!

A the Might - y God, the Ev - er - last - ing Fa - ther, Prince of Peace!

T the Might - y God, the Ev - er - last - ing Fa - ther, Prince of Peace!

B the Might - y God, the Ev - er - last - ing Fa - ther, Prince of Peace! Un - to

73

S For un - to us a Child is born,

A For un - to us a Child is born,

T For un - to us a Child is born, un - to us a Son is

B us a Child is born, un - to us a Child is born, un - to us a Son is

Messiah Choruses, Part I - page 38

76

S un - to us

A un - to us

T 8 giv - en, un - to us a Son is giv-en, un-to us

B giv - en, un - to us a Son is giv-en, un-to us

79

S a Son is giv-en, and the gov - ern-ment, the gov - ern-ment shall be up-on His shoul - - -

A a Son is giv-en, and the gov - ern-ment shall be up-on His shoul - der,

T 8 a Son is giv-en, and the

B a Son is giv-en, and the

Messiah Choruses, Part I - page 39

82

S der, and the gov - ern - ment shall be up - on His shoul - der, and His Name shall be cal - led:

A and the gov - ern - ment shall be up - on His shoul - der, and His Name shall be cal - led:

T gov - ern - ment, the gov - ern - ment shall be up - on His shoul - der, and His Name shall be cal - led:

B gov - ern - ment, the gov - ern - ment shall be up - on His shoul - der, and His Name shall be cal - led:

G

85

S Won - der - ful Coun - sel - lor, the Might - y God, the

A Won - der - ful Coun - sel - lor, the Might - y God, the

T Won - der - ful Coun - sel - lor, the Might - y God, the

B Won - der - ful Coun - sel - lor, the Might - y God, the

Messiah Choruses, Part I - page 40

88

S
Ev - er - last - ing Fa - ther, the Prince of Peace, the Ev - er - last - ing Fa - ther, the Prince of Peace!

A
Ev - er - last - ing Fa - ther, the Prince of Peace, the Ev - er - last - ing Fa - ther, the Prince of Peace!

T
8
Ev - er - last - ing Fa - ther, the Prince of Peace, the Ev - er - last - ing Fa - ther, the Prince of Peace!

B
Ev - er - last - ing Fa - ther, the Prince of Peace, the Ev - er - last - ing Fa - ther, the Prince of Peace!

92

96

13. Pifa ("Pastoral Symphony")

14a. Recitative (Soprano)

There were shepherds abiding in the field, keeping watch over their flocks by night.
(Luke 2:8)

14b. Accompagnato (Soprano)

And lo, the angel of the Lord came upon them, and the glory of the Lord
shone round about them, and they were sore afraid. (Luke 2:9)

15. Recitative (Soprano)

And the angel said unto them: "Fear not, for behold, I bring you good
tidings of great joy, which shall be to all people. For unto you is born this day
in the city of David a Saviour, which is Christ the Lord." (Luke 2:10-11)

27. Accompagnato (Soprano) (Luke 2:13)

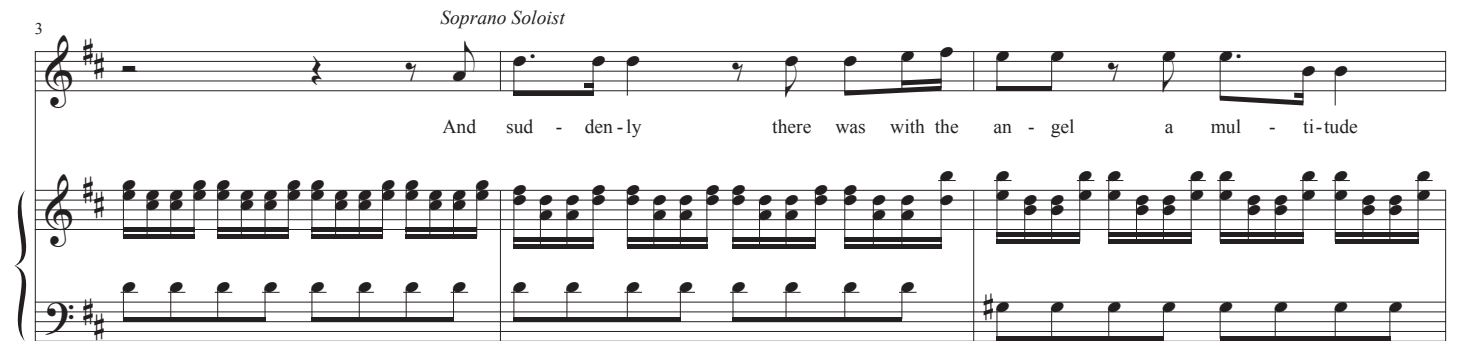
Allegro

Keyboard



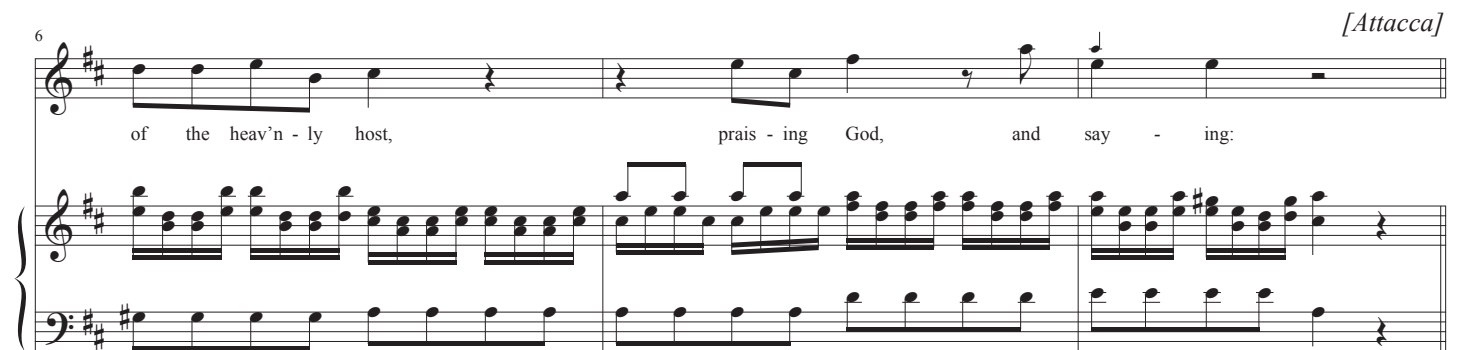
3 *Soprano Soloist*

And sud - den - ly there was with the an - gel a mul - ti - tude



6 *[Attacca]*

of the heav'n - ly host, prais - ing God, and say - ing:



17. Glory to God in the Highest

Luke 2:14

Allegro

[illegible]

4

S
est,

A
est,

T
est,

B
est, and peace on earth,

and peace on earth,

p

Messiah Choruses, Part I - page 44

A

10

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

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

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

B

f

13

S high - - - est,

A high - - - est,

T high - - - est, and peace on earth,

B and peace on earth,

p

Messiah Choruses, Part I - page 45

B
18

S good - will_____ to - wards

A good - will_____ to - wards men, to - wards men,

T good - will_____ to - wards men, to - wards men,

B good - will_____ to - wards men,

21

S men, to - wards men, good - will_____ to - wards men,_____ to - wards

A good - will_____ to - wards men, to - wards men, good - will_____ to - wards

T good - will_____ to - wards men, good - will_____ to - wards

B good - will_____ to - wards men, good - - - will_____ to - wards

Messiah Choruses, Part I - page 46

25 C

S men. Glo - ry to God, glo - ry to God in the

A men. Glo - ry to God, glo - ry to God in the

T 8 men. Glo - ry to God, glo - ry to God in the

B men. Glo - ry to God, glo - ry to God in the

28

S high - - - est, and peace on earth,

A high - - - est, and peace on earth,

T 8 high - - - est, and peace on earth,

B high - - - est, and peace on earth,

Messiah Choruses, Part I - page 47

33 D

S good-will, good-will, good-will,

A good-will to - wards men, to - - - wards men, good-will, good-will, good-will,

T good - will to - wards men, to-wards men, good-will, good-will, good-will,

B good-will, good-will, good-will,

f

38

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

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

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

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

43

p *pp*

18. Air (Soprano)

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem!
Behold, thy King cometh unto thee;

He is the righteous Saviour, and He shall speak peace unto the heathen.
(Zechariah 9:9-10)

Rejoice greatly . . . (*reprise*)

19. Recitative (Alto)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped.
Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.
(Isaiah 35:5-6)

20. Air (Alto & Soprano Duet)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm,
and carry them in His bosom, and gently lead those that are with young.
(Isaiah 40:11)

Come unto Him, all ye that labour, come unto Him that are heavy laden,
and He will give you rest. Take his yoke upon you, and learn of Him,
for He is meek and lowly of heart, and ye shall find rest unto your souls.
(Matthew 11:28-29)

21. His Yoke Is Easy

Matthew 11:30

Allegro

Soprano

His yoke _____ is _____ ea - - - - - sy, His bur - then is

Alto

Tenor

Bass

Keyboard

[p]

(col 8va basso ad libitum)

4

S

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

A

T

His yoke _____ is _____ ea - - - - -

B

Keyboard

Messiah Choruses, Part I - page 50

7

S

A

T

B

yoke is ea - - - - - sy, His bur - then is light, -

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

His yoke is ea - - - - -

p

10

S

A

T

B

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

His bur - then is light,

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

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

f *tr* *p* *pp*

Messiah Choruses, Part I - page 51

13

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

A
His bur - then is light,

T
8
His bur - then is light, is light,

B
His bur - then, His bur - then is light, His yoke_____ is____



16

S
His yoke_____ is__ ea - - - - - sy, His

A
His bur - then is light,_____ His bur - then, His

T
8

B
ea - - - - - sy, His



Messiah Choruses, Part I - page 52

19

S
bur - then is light, His yoke_____ is__ ea - - -

A
bur - then is light,

T
8 His yoke_____ is__ ea - - - - - sy, His bur - then is

B
bur - then is light,_____

tr *pp*

B

22

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

A
His yoke_____ is__ ea - - - - -

T
8 light,_____ His bur - then, His bur - then is light,

B
His bur - then is light,_____ His yoke_____ is__ ea - - -

f *tr*

Messiah Choruses, Part I - page 53

25

S His bur - then is light,——

A - - - - sy, His bur - then is light,—— His

T 8 His bur - then is

B - - - - - sy, His

pp

28

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

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

T 8 light,—— His bur - then, His bur - then is

B bur - then, His bur - then, His bur - then, His bur - then, His bur - then is

f *tr*

Messiah Choruses, Part I - page 54

C

31

S yoke is ea - - - - - sy, His bur - then is light, —

A

T light, His bur - then is

B light, — His yoke is ea - - - - - sy, His

34

S His bur - then is light, — His bur - then, His

A His bur - then is light, His bur - then is light, — His bur - then is

T light, is light, His bur - then is

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

f *p* *f*

Messiah Choruses, Part I - page 55

37

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

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

T light, is light, His bur - - - - -

B light, is light, His bur - - - - -

tr

40

D

S - - - then is light, His yoke is ea - - - - -

A - - - then is light, His yoke is ea - sy, His yoke is

T - - - then is light, His yoke is ea - sy, is ea - - - -

B - - - then is light, His yoke is ea - sy, is ea - - - -

Messiah Choruses, Part I - page 56

43

S - sy, and His bur - then is light, His yoke is ea - sy, His bur - then is

A ea - sy, His bur - then is light, His yoke is ea - sy, His bur - then is

T - sy, His bur - then is light, His yoke is ea - sy, His bur - then is

B - sy, His bur - then is light, His yoke is ea - sy, His bur - then is

8

46

S light, His yoke is ea - sy, and His bur - - - then is light.

A light, His yoke is ea - sy, and His bur - - - then is light.

T light, His yoke is ea - sy, and His bur - - - then is light.

B light, His yoke is ea - sy, and His bur - - - then is light.

8

PART II

22. Behold the Lamb of God

John 1:29

Largo

Soprano

Alto

Tenor

Bass

Keyboard

Be -

Be - hold the Lamb of

(col 8va basso ad libitum *)

5

S

hold the Lamb of God, be - hold the Lamb of God that tak - eth, that

A

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

T

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

B

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

* except when tenor voice is in LH

A

11

S
God, the Lamb of God, of God, the Lamb of God that tak - eth a - way the

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

T
8 hold the Lamb of God be - hold the Lamb of God that tak - eth a - way the

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

Messiah Choruses, Part II - page 59

B

14

S sin of the world, of the world. Be - hold the Lamb of God, be -

A sin of the world, the sin of the world. Be - hold the Lamb of God, the

T sin of the world, the sin of the world. Be - hold the Lamb of God, the

B sin of the world, the sin of the world. Be - hold the Lamb of God, the

17

S hold the Lamb of God that tak - eth a - way the sin of the world, _____

A Lamb of God that tak - eth a - way _____ the sin, _____ the

T Lamb of God that tak - eth a - way the

B Lamb of God that tak - eth a - way _____ the

Messiah Choruses, Part II - page 60

20

S

that tak - eth a - way

A

sin of the world, the sin of the world, that

T

sin of the world, the sin of the world,

B

sin of the world, the sin of the world,



C

23

S

the sin of the world,

A

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

T

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

B

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



Messiah Choruses, Part II - page 61

26

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

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

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

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



29

S world.

A world.

T world.

B world.



23. Air (Alto)

He was despised and rejected of men,
a man of sorrows and acquainted with grief.

He gave His back to the smiters, and His cheeks to them that plucked off His hair:
He hid not His face from shame and spitting.
(Isaiah 53:3, 6)

He was despised . . . (*da capo*)

24. Surely He Hath Borne Our Grievs

Isaiah 53:4-5

Largo e staccato

Keyboard



Keyboard introduction in E-flat major, common time. The piece begins with a dotted quarter note pickup marked with an asterisk (*). The melody is in the right hand, and the bass line is in the left hand. The tempo is Largo e staccato.

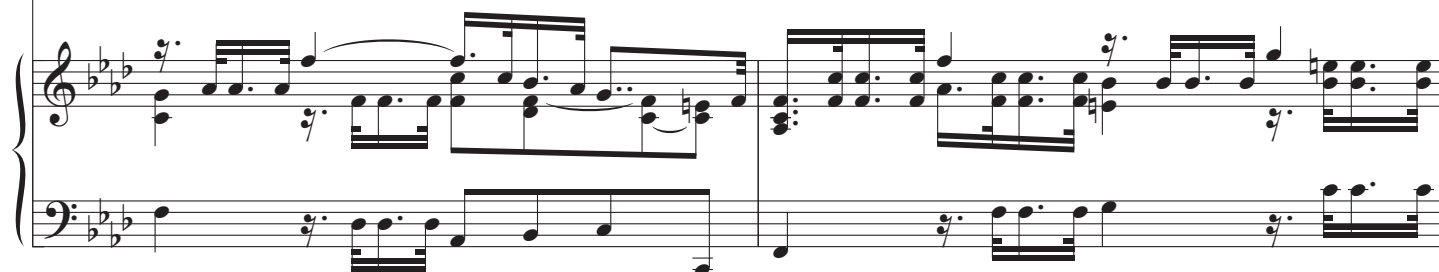
(col 8va basso ad libitum)



Keyboard accompaniment for the first system, measures 3 to 4. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.



Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Sure - ly, sure - ly, He hath". The vocal lines are in E-flat major, common time, and begin at measure 5.



Keyboard accompaniment for the second system, measures 5 to 6. The right hand continues the melodic line, and the left hand provides a steady bass line.

* Origianl rhythm:  was probably interpreted with the dotted pickup as notated here.

Messiah Choruses, Part II - page 64

7

S borne our griefs and car - ried our sor - rows!

A borne our griefs and car - ried our sor - rows!

T borne our griefs and car - ried our sor - rows!

B borne our griefs and car - ried our sor - rows!

9

S Sure - ly, sure - ly, He hath borne our griefs and

A Sure - ly, sure - ly, He hath borne our griefs and

T Sure - ly, sure - ly, He hath borne our griefs and

B Sure - ly, sure - ly, He hath borne our griefs and

A

11

S car - - - ried our sor - rows! He was

A car - - - ried our sor - rows! He — was wound -

T 8 car - - - ried our sor - rows! He was

B car - - - ried our sor - rows! He was

(loco)

14

S wound - ed for our trans - gres - sions; He was bruis - ed, He was bruis - ed for our in -

A - - ed for our trans - gres - sions; He was bruis - ed, He was bruis - ed for our — in -

T 8 wound - ed for our trans - gres - sions; He was bruis - ed, He — was bruis - ed for our in -

B wound - ed for our trans - gres - sions; He was bruis - ed, He was bruis - ed for our in -

Messiah Choruses, Part II - page 66

19

S i - qui - ties; the chas - tise - ment, the chas -

A i - qui - ties; the chas - tise - - - ment,

T i - qui - ties; the chas - tise - ment, the chas -

B i - qui - ties; the chas - tise - - - ment,

(col 8va basso ad libitum)

21

S tise - ment of our peace

A the chas - tise - ment of our peace

T tise - - - - - ment of our peace

B the chas - tise - ment of our peace

Messiah Choruses, Part II - page 67

23

S

was up - on Him.

A

was up - - on Him.

T

8 was up - - on Him.

B

was up - on Him.

25

[Attacca]

25. And with His Stripes We Are Healed

Isaiah 53:5

Alla breve, moderato

Soprano

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

Alto

And with His stripes

Tenor

8

Bass

Keyboard

8

S

stripes we are heal - - - - - ed, we are heal - ed,

A

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

T

8

And with His stripes

B

Keyboard

A

Messiah Choruses, Part II - page 69

15

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

A stripes we are heal - - - - - - - - - - - - - - -

T we are heal - - - - - - - - - - - - - - ed,

B And with His

And with His

21

S heal - - - ed, and with His

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

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

B stripes we are heal - - - - - - - - - - - - - - ed,

B

B

Messiah Choruses, Part II - page 70

27

S

stripes we are heal - - - - - ed,

A

T

8 - - - - ed, and with His

B

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



C

33

S

A

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

T

8 stripes we are heal - - - - -

B

- - - - ed, and with His



Messiah Choruses, Part II - page 71

39

S and with His stripes— we are heal - - - - -

A - - - - - ed,

T ed, we are heal - - - - -

B stripes we are heal - - - - -

ed,

stripes

we are heal

45

S - - - - - ed,

A - - - - - and with His stripes we are

T - - - - -

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

ed,

and with His stripes we are

ed,

and with His stripes we are

Messiah Choruses, Part II - page 72

D

52

S and with His stripes

A heal - - - - - ed,

T - - - - - ed, and with His

B heal - - - - - ed,

58

S we are heal - - - - - ed, and

A and with His stripes we are

T stripes we are heal - - - - - ed,

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

Messiah Choruses, Part II - page 73

E

64

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

A heal - - - ed, and with His

T and with His stripes we are heal - - - - -

B and with His stripes

70

S

A stripes we are heal - - - - -

T - - - ed, we are heal - - - - -

B we are heal - - - - - ed, and

Messiah Choruses, Part II - page 74

F

77

S and with His stripes we are heal -

A - - - - - ed,

T 8 - - - - - ed, and with His stripes we are heal -

B with His stripes, and



Adagio

[Attacca]

84

S - - - - - ed.

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

T 8 - - - - - ed.

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

[Attacca]



26. All We, like Sheep, Have Gone Astray

Isaiah 53:6

Allegro moderato

Soprano

Alto

Tenor

Bass

Keyboard

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

All we like sheep, all we like sheep

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

All we like sheep, all we like sheep

6

S

A

T

B

all we like sheep, all we like sheep

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

all we like sheep, all we like sheep

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

Messiah Choruses, Part II - page 76

A

11

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

A - - - - - we have turn - - - - -

T 8 we have turn - ed

B - - - - -

14

S his own way; all we like

A - - - - - ed ev - 'ry one to his own way; ev - 'ry one to his own way; all we like

T 8 ev - 'ry one to his own way; all we like

B - - - - - all we like

Messiah Choruses, Part II - page 77

18

S
sheep have gone a - stray;

A
sheep have gone a - stray;

T
8 sheep have gone a - stray;

B
sheep have gone a - stray;

Piano accompaniment with treble and bass staves.

[illegible]

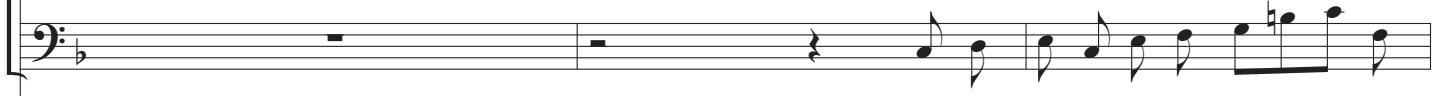
Messiah Choruses, Part II - page 78

26

S  - - - - - ed ev - 'ry one to his own way; — to —

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

T  his own way; we have turn - ed ev - 'ry one — to

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



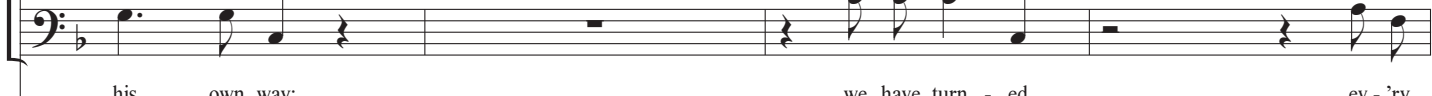
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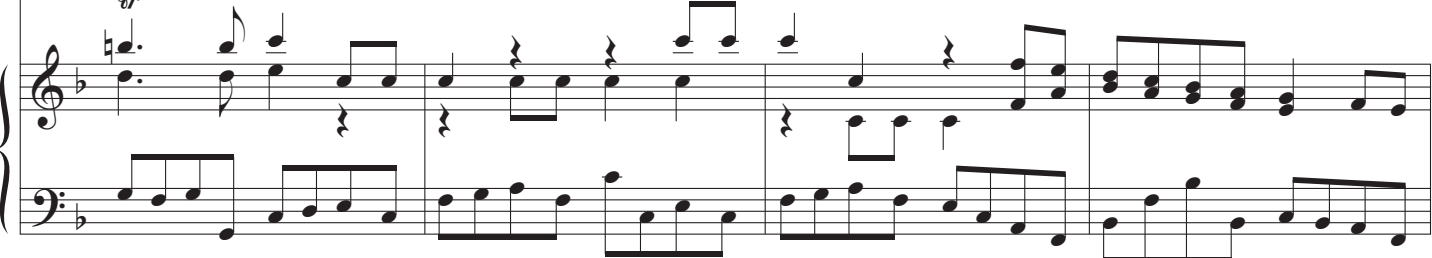
29

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

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

T  his own way; we have turn - ed ev - 'ry

B  his own way; we have turn - ed ev - 'ry



Messiah Choruses, Part II - page 79

33

S all we like sheep have gone a - stray; —

A all we like sheep have gone a - stray; —

T one to his own way; all we like sheep have

B one to his own way; all we like sheep

The musical score for measures 33-37 features four vocal parts and a piano accompaniment. The Soprano (S) and Alto (A) parts have lyrics "all we like sheep have gone a - stray; —". The Tenor (T) and Bass (B) parts have lyrics "one to his own way; all we like sheep have". The piano accompaniment consists of a treble and bass staff with a steady eighth-note pattern in the bass and chords in the treble.

38

S have gone a - stray; —

A

T gone a - stray; — we have

B have gone a - stray; —

D

The musical score for measures 38-41 continues the vocal parts. The Soprano (S) part has lyrics "have gone a - stray; —". The Alto (A) part is silent. The Tenor (T) part has lyrics "gone a - stray; — we have". The Bass (B) part has lyrics "have gone a - stray; —". A dynamic marking "D" is placed above the piano staff in measure 39. The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble.

Messiah Choruses, Part II - page 80

42

S

A

T

B

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

turn - - - - - ed

we have turn - - - - -

45

S

A

T

B

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

way;

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

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

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

Messiah Choruses, Part II - page 81

49 E

S we have turn-ed ev - 'ry one to his own way; _____ to his own way; all

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

T turn-ed ev - 'ry one to his own way; we have turn-ed ev - 'ry one to his own way; all

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

53

S we like sheep all we like sheep have

A we like sheep all we like sheep

T we like sheep all we like sheep have gone a - stray; _____

B we like sheep all we like sheep have gone a - stray; _____

Messiah Choruses, Part II - page 82

58

S gone a - stray; _____ we have turn - ed,

A have gone a - stray; _____

T _____

B _____ we have turn - ed, we have

The musical score for measures 58-60. The Soprano (S) and Alto (A) parts have lyrics. The Tenor (T) and Bass (B) parts have lyrics. The Piano part has a complex accompaniment. The key signature is one flat (B-flat). The time signature is 4/4. The Soprano part starts with a half note G4, followed by a quarter note A4, and then a half note G4. The Alto part starts with a half note G4, followed by a quarter note A4, and then a half note G4. The Tenor part starts with a half note G4, followed by a quarter note A4, and then a half note G4. The Bass part starts with a half note G4, followed by a quarter note A4, and then a half note G4. The Piano part has a complex accompaniment with many sixteenth and thirty-second notes.

61

S we have turn - ed

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

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

B turn - ed

The musical score for measures 61-63. The Soprano (S), Alto (A), Tenor (T), and Bass (B) parts have lyrics. The Piano part has a complex accompaniment. The key signature is one flat (B-flat). The time signature is 4/4. The Soprano part starts with a half note G4, followed by a quarter note A4, and then a half note G4. The Alto part starts with a half note G4, followed by a quarter note A4, and then a half note G4. The Tenor part starts with a half note G4, followed by a quarter note A4, and then a half note G4. The Bass part starts with a half note G4, followed by a quarter note A4, and then a half note G4. The Piano part has a complex accompaniment with many sixteenth and thirty-second notes.

Messiah Choruses, Part II - page 83

F

64

S ev - 'ry one to his own way; we have

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

T ev - 'ry one to his own way;

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

67

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

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

T we have turn - - - - ed ev - 'ry

B we have turn - - - - ed ev - 'ry

Messiah Choruses, Part II - page 84

70

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

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

T
one to his own way; we have turn-ed ev-'ry one to his own way; we have

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

G Adagio

74

S
turn-ed ev-'ry one to his own way; and the Lord hath laid on

A
turn-ed ev-'ry one to his own way; and the

T
turn-ed ev-'ry one to his own way; and the Lord hath

B
turn-ed ev-'ry one to his own way; and the Lord hath laid on Him, _____

(Adagio)

Messiah Choruses, Part II - page 85

80

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

A Lord hath laid on Him, on Him, _____ hath

T laid on Him, on Him, _____ hath

B _____ the Lord hath laid on Him _____

8

86

S _____ on Him _____ the in - i - qui - ty of us _____ all.

A laid on Him _____ the in - i - qui - ty of us all.

T laid on Him _____ the in - i - qui - ty of _____ us all.

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

8

27. Accompagnato (Tenor) (Psalm 22:7)

Keyboard

8 All they that see Him laugh Him to

6 scorn; they shoot out their lips and shake their

9 heads, say - - - ing: [Attacca]

28. He Trusted in God

Psalm 22:8

Allegro

Soprano

Alto

Tenor

Bass

Keyboard

He trus - ted in God that He_____ would de - liv - er Him; let Him de - liv - er Him, if He de -

5

S

A

T

B

He trus - ted in God that He_____ would de - liv - er Him; let Him de - liv - er Him,

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

A

9

S

A

T

B

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

Him, if He de - light in Him, if He de - light in Him.

He trus - ted in God that He would de -

12

S

A

T

B

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

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

He trus - ted in

He

15

S
trus - ted in God that He _____ would de - liv - er Him; let Him de - liv - er Him,

A
if He de - light _____

T
light _____

B
God, in _____ God, in God, He trus - ted, let Him de - liv - er Him, if He de - light in

18

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

A
_____ in Him, let Him de -

T
_____ in Him, let Him de - liv - er Him, if

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

21 B

S if He de - light in Him,

A liv - er Him, if He de - light in Him. He trus - ted in

T He de - light in Him, if He de - light in

B He trus - ted in God, He trus - ted in

24

S

A God that He would de - liv - er Him; let Him de - liv - er Him, if He de -

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

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

Messiah Choruses, Part II - page 91

27

S let Him de - liv - er Him. He trus - ted in God that He _____

A light in Him, if He de - light _____ in Him,

T light in Him. He trus - ted in God, He trus - ted in God, let Him de -

B light in Him.

30

S — would de - liv - er Him; let Him de - liv - er Him, if He de - light in

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

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

B let Him de -

C

33

S
Him, let Him de - liv - er Him, if He de -

A
Him, let Him de - liv - er Him, let Him de - liv - er Him,

T
8 Him, let Him de - liv - er Him. He

B
liv - er Him, let Him de - liv - er Him,

36

S
light_____ in Him, let Him de - liv - er Him,

A
if He de - light_____ in_____ Him,

T
8 trus - ted in God that He_____ would_____ de - liv - er Him; let Him de -

B
let Him de - liv - er Him,

Messiah Choruses, Part II - page 93

39

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

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

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

B He

D

42

S

A trus - ted in God, let Him de - liv - er Him, if He de - light

T trus - ted in God, let Him de - liv - er Him, if He de - light

B trus - ted in God that He would de - liv - er Him; let Him de - liv - er Him,

45

S let Him de - liv - er Him, let Him de - liv - er Him,

A in Him, let Him de - liv - er Him,

T in Him, let Him de - liv - er Him,

B if He de - light in Him, let Him de -

48

S let Him de - liv - er Him. He trus - ted in

A if He de - light in Him. He trus - ted in

T if He de - light in Him, if He de - light,

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

E

51

S God that He _____ would de - liv - er Him; let Him de - liv - er Him, if He de -

A God, let Him de - liv - er Him, let Him de - liv - - - er Him, if He de -

T _____ if He de -

B _____ in Him, if He de - light _____ in

54

S light in Him, if He de - light _____ in

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

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

B Him, let Him de - liv - er Him.

Messiah Choruses, Part II - page 96

57

S Him, if He de - light in Him, let Him

A in Him, let

T Him, if He de - light in Him, let Him, let

B He trus - ted in God that He would de - liv - er Him; let Him, let

60

Adagio

S — de - liv - er Him, if He de - light in Him,

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

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

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

29. Accompagnato (Tenor)

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort him.
(Psalm 69:20)

30. Arioso (Tenor)

Behold, and see if there be any sorrow like unto His sorrow.
(Lamentations 1:12)

31. Accompagnato (Soprano)

He was cut off out of the land of the living: for the transgressions
of Thy people was He stricken. (Isaiah 53:8)

32. Air (Soprano)

But Thou didst not leave His soul in hell; nor didst Thou suffer
Thy Holy One to see corruption. (Psalm 16:10)

33. Lift Up Your Heads

Psalm 24:7-10

A tempo ordinario

Soprano 1

Soprano 2

Alto

Tenor

Bass

Keyboard

(col 8va basso ad libitum)

(loco)

S 1

S 2

A

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

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

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

Messiah Choruses, Part II - page 99

A

10

S 1 in! _____

S 2 in! _____

A in! _____

T 8 Who is this King of glo - ry? This King of glo - ry, Who

B 8 Who is this King of glo - ry? This King of glo - ry, Who

(col 8va basso ad libitum)

14

S 1 The Lord strong and might - y, the Lord strong and might - y, the Lord

S 2 The Lord strong and might - y, the Lord strong and might - y, the Lord

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

T 8 is this King of glo - ry? Who is this King of glo - ry?

B 8 is this King of glo - ry? Who is this King of glo - ry?

(loco)

Messiah Choruses, Part II - page 100

B

18

S 1 might - y in bat - tle.

S 2 might - y in bat - tle.

A might - y in bat - tle. Lift up your heads, O ye__ gates, and be ye lift up, ye ev - er - last - ing doors, and the

T 8 Lift up your heads, O ye__ gates, and be ye lift up, ye ev - er - last - ing doors, and the

B Lift up your heads, O ye gates, and be ye lift up, ye ev - er - last - ing doors, and the

(col 8va basso ad libitum)

23

S 1 Who

S 2 Who

A King__ of glo - ry shall come in!__ and the King of glo - ry shall come in! Who

T 8 King of glo - ry shall come in! and the King__ of glo - ry shall come in!__

B King__ of glo - ry shall come in!__ and the King__ of glo - ry shall come in!__

(loco)

Messiah Choruses, Part II - page 101

27

S 1
is this King of glo - ry? Who is this King of glo - ry? Who is this King of glo - ry?

S 2
is this King of glo - ry? Who is this King of glo - ry? Who is this King of glo - ry?

A
is this King of glo - ry? Who is this King of glo - ry? Who is this King of glo - ry? The Lord of hosts,

T
8
The Lord of hosts,

B
The Lord of hosts,

(col 8va basso ad libitum) (loco)

31

Sopranos 1 & 2

C

S
The Lord of hosts, He is the King of glo - ry, He

A
The Lord of hosts, He is the King of glo - ry, He

T
8
The Lord of hosts, He is the King of glo - ry, He

B
The Lord of hosts, He is the King of glo - ry, He

(col 8va basso ad libitum)

Messiah Choruses, Part II - page 102

35

S is the King of glo - ry, He is the King of glo - ry, He is the King of

A is the King of glo - ry, He is the King of glo - ry, He is the King of glo - ry, He

T is the King of glo - ry, He is the King of glo - ry, He is the King of glo - ry, He

B is the King of glo - ry, He is the King of glo - ry,

(loco)

38

S glo - ry, He is the King of glo - ry, He is the King of glo -

A is the King of glo - ry, the Lord of hosts, He is the King of glo - - -

T is the King of glo - ry, the Lord of hosts, He is the King of glo - - -

B the Lord of hosts, He is the King of glo - - -

(col 8va basso ad libitum)

Messiah Choruses, Part II - page 103

D

41

S
- - - - ry, the Lord of hosts, He is the King of glo - - - -

A
- - - - ry, the Lord of hosts, He is the King of glo - - - -

T
8
ry, the Lord of hosts, He is the King of glo - - - -

B
- - - - ry,

(loco)

45

S
- - - - ry, the Lord of hosts, He

A
- - - - ry, the Lord of hosts, He is the King of glo - - - -

T
8
ry, the Lord of hosts, He is the King of glo - - - -

B
- - - - ry, the Lord of hosts, He is the King of glo - - - -

(col 8va basso ad libitum)

Messiah Choruses, Part II - page 104

49

S is the King of glo - - - - -

A ry, of glo - - - - -

T ry, of glo - - - - - ry, of glo - - - - -

B ry, of glo - - - - -

The musical score for measures 49-51 features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano part begins with a melodic line, while the other voices enter with a rhythmic pattern. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

E

52

S - - - ry, He is the King of glo - ry, He is the King of glo - ry,

A - - - ry, He is the King of glo - ry, He is the King of glo - ry,

T - - - ry, He is the King of glo - ry, He is the King of glo - ry,

B - - - ry, He is the King of glo - ry, He is the King of glo - ry,

The musical score for measures 52-54 continues the vocal and piano parts. The vocalists sing the phrase 'He is the King of glory' twice. The piano accompaniment features a steady rhythmic pattern with chords, supporting the vocal melody.

Messiah Choruses, Part II - page 105

55

S the Lord of hosts, the Lord of hosts, the Lord of hosts, the Lord of hosts, He

A the Lord of hosts, the Lord of hosts, the Lord of hosts, the Lord of

T the Lord of hosts, the Lord of hosts, the Lord of hosts, the Lord of

B the Lord of hosts, the Lord of hosts, the Lord of hosts, the Lord of

Detailed description: This block contains the musical score for measures 55 through 58. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the vocal parts are: Soprano: "the Lord of hosts, the Lord of hosts, the Lord of hosts, the Lord of hosts, He"; Alto: "the Lord of hosts, the Lord of hosts, the Lord of hosts, the Lord of"; Tenor: "the Lord of hosts, the Lord of hosts, the Lord of hosts, the Lord of"; Bass: "the Lord of hosts, the Lord of hosts, the Lord of hosts, the Lord of". The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a steady eighth-note bass line. The key signature has one flat (B-flat), and the time signature is 4/4.

59

S is the King of glo - - - - -

A hosts, He is the King of glo - - - - - ry, of

T hosts, He is the King of glo - - - - - ry, of

B hosts, He is the King of glo - - - - -

Detailed description: This block contains the musical score for measures 59 through 62. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the vocal parts are: Soprano: "is the King of glo - - - - -"; Alto: "hosts, He is the King of glo - - - - - ry, of"; Tenor: "hosts, He is the King of glo - - - - - ry, of"; Bass: "hosts, He is the King of glo - - - - -". The piano accompaniment continues with similar patterns to the previous section. The key signature remains one flat (B-flat), and the time signature is 4/4.

62

S - - - ry, He is the King of glo - ry, He is the King of glo - ry,

A glo - ry, He is the King of glo - ry, He is the King of glo - ry,

T glo - ry, He is the King of glo - ry, He is the King of glo - ry,

B - - - ry, He is the King of glo - ry, He is the King of glo - ry,

F

65

S the Lord of hosts, the Lord of hosts, the Lord of hosts, He is the King—

A the Lord of hosts, the Lord of hosts, the Lord of hosts, He is the King, the King of

T the Lord of hosts, the Lord of hosts, the Lord of hosts, He is the King of glo - ry, the

B the Lord of hosts, the Lord of hosts, the Lord of hosts, He is the King of

(loco) (col 8va basso ad libitum)

Messiah Choruses, Part II - page 107

69

S — of glo - - - - - ry, the King of glo - ry, He

A glo - - - - - ry, the King of glo - ry, He

T King of glo - - - - - ry, the King of glo - ry, He

B glo - - - - - ry, the King of glo - ry, He

73

S is the King of glo - ry, He is the King of glo - ry, of glo - ry.

A is the King of glo - ry, He is the King of glo - ry, of glo - ry.

T is the King of glo - ry, He is the King of glo - ry, of glo - ry.

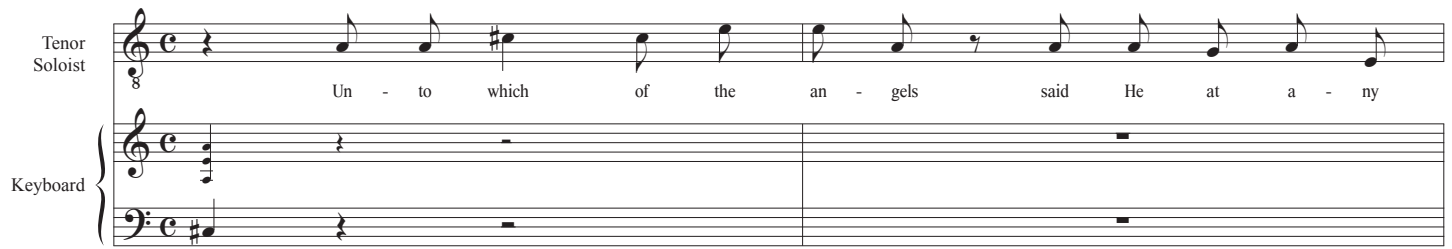
B is the King of glo - ry, He is the King of glo - ry, of glo - ry.

34. Recitative (Tenor) Hebrews 1:5

Tenor Soloist

Un - to which of the an - gels said He at a - ny

Keyboard



(Whole note accompaniment in the original was probably interpreted as notated here.)

T

time, "Thou art my Son, this day have I be - got - ten Thee?"



35. Let All the Angels of God Hebrews 1:6

Allegro

S

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

A

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

T

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

B

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



(col 8va basso ad libitum)

5

S let all the an - gels of God, let all the an - - - - gels of

A let all the an - - - - gels of God wor - - - -

T

B

8

let all the an - gels of God wor -

9

A

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

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

T let all the an - - - - gels of God wor - - - -

B - - - ship Him, let all the an - gels of

(loco)

(col 8va basso ad libitum)

13

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

A let

T 8 - - - - - ship Him, let all the an - gels of God

B God wor - - - - - ship Him, let all the

(loco) (col 8va basso ad libitum)

17

S God wor - ship Him,

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

T 8 wor - ship Him, let all the an - - - - - gels of God wor -

B an - - - - - gels of God wor - - - - -

B

21

S let all the an - - - - - gels of God wor -

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

T 8 - - ship Him, let all the an - gels of God wor - - - - -

B - - - - - ship Him,

(loco)

C

25

S - - - - - ship Him, let all the an -

A - - - - - ship Him, let all the an - - - - -

T 8 - - ship Him, let all the an - - - - -

B - - - - - let all the an - - - - -

(col 8va basso ad libitum)

29

S - - gels of God, let all the an - gels of God wor - - - -

A - - gels of God, let all the an - gels of God wor - - - -

T - - gels of God, let all the an - gels of God wor - - - -

B - - - - - gels of God wor - - - -

33

S - - - ship Him.

A - - - ship Him.

T - - - ship Him.

B - - - ship Him.

36. Air (Alto)

Thou art gone up on high; Thou hast led captivity captive, and received gifts
for men; yea, even from Thine enemies, that the Lord God might dwell among them.
(Psalm 68:18)

37. The Lord Gave the Word

Psalm 68:11

Andante Allegro

Soprano

Alto

Tenor

Bass

Keyboard

Great was the com - pa - ny of the

Great was the com - pa - ny of the

The Lord gave the word: Great was the com - pa - ny of the

The Lord gave the word: Great was the com - pa - ny of the

(col 8va basso ad libitum)

4

S

A

T

B

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

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

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

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

Messiah Choruses, Part II - page 114

A

7

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

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

T
8
preach - ers, great was the com - pa - ny of the preach-ers.

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

11

S
Great was the com - - - - pa - ny, the com - - - - pa - ny, the com - - - -

A
Great was the com - - - - pa - ny, the com - - - - pa - ny, the com - pa - ny of the

T
8
Great was the com - pa - ny, the com - - - - pa - ny, the com - - - - pa - ny of the

B
Great was the com - pa - ny, the com - - - - pa - ny, the com - - - -

Messiah Choruses, Part II - page 115

B

14

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

A
preach - ers, of the preach - ers, great was the com - - - - -

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

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

17

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

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

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

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

[illegible][illegible]

38. Air (Soprano)

How beautiful are the feet of them that preach the gospel of peace,
and bring glad tidings of good things. (Isaiah 52:7; Romans 10:15)

39. Their Sound Is Gone Out

Romans 10:18; Psalm 19:4

A tempo ordinario

Soprano
Alto
Tenor
Bass

8

Keyboard

(col 8va basso ad libitum)

8

S
A
T
B

5

8

5

Messiah Choruses, Part II - page 118

A

10

S out _____ in - to all lands,

A out, is gone out in - to all lands,

T lands, in - to all lands, and their

B — their sound is gone out _____ in - to all lands,

10

(loco)

14

S and their words un - to the ends___ of the

A

T words un - to the ends___ of the world, _____ un - to the

B

14

Messiah Choruses, Part II - page 119

17

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

A _____ and their

T 8 ends of the world, _____ un - to the ends _____ of the world,

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

(col 8va basso ad libitum)

20

S _____ un - to the ends of the world, their sound is gone

A words un - to the ends _____ of the world, _____ un - to the ends of the world, their sound is gone

T 8 un - to the ends of the world, _____ of the world, their sound is gone

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

20

tr (*tr*)

Messiah Choruses, Part II - page 120

24

S out, is gone out in - to all lands, and their words un - to the ends of the

A out, is gone out in - to all lands, and their words un - to the ends of the

T out in - to all lands, and their words, and their words un - to the ends of the

B their sound is gone out in - to all lands, and their

(loco)

(col 8va basso ad libitum)

28

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

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

T world, of the world, and their words, and their

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

28

Messiah Choruses, Part II - page 121

31

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

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

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

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

31

Detailed description: This block contains the first system of the musical score, measures 31 through 34. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The Soprano part begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The Alto part starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The Tenor part starts with a half note G3, followed by a quarter note A3, and then a series of eighth notes. The Bass part starts with a half note G2, followed by a quarter note A2, and then a series of eighth notes. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note pattern.

35

S _____ un - to the ends of the world.

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

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

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

35

Detailed description: This block contains the second system of the musical score, measures 35 through 38. It features the same four vocal staves and piano accompaniment as the first system. The Soprano part continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The Alto part starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The Tenor part starts with a half note G3, followed by a quarter note A3, and then a series of eighth notes. The Bass part starts with a half note G2, followed by a quarter note A2, and then a series of eighth notes. The piano accompaniment continues with the same right hand chords and left hand eighth-note pattern.

40. Air (Bass)

Why do the nations so furiously rage together,
and why do the people imagine a vain thing?
The kings of the earth rise up, and the rulers take counsel together
against the Lord, and against His anointed. (Psalm 2: 1-2)

Bass soloist

The kings of the earth rise up and the rulers take counsel together against the

[Attacca]

Lord and His anointed.

41. Let Us Break Their Bonds Asunder

Psalms 2:3

Allegro e staccato

Soprano

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

Alto

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

Tenor

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

Bass

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

Keyboard

5

S

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

A

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

T

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

B

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

Messiah Choruses, Part II - page 124

A

9

S
sun - der,

A
sun - der, and cast a - way

T
8 sun - der, and cast a - way their yokes from

B
sun - der,

14

S
and cast a - way their yokes from

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

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

B
and cast a -

Messiah Choruses, Part II - page 125

19

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

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

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

B way, and cast a - way their yokes from

B

23

S us. Let us break their bonds, let us break their bonds,

A us. Let us break their bonds a - sun - der, let us break their bonds, - - - -

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

B us. Let us break their bonds a - sun - der, let us break their

Messiah Choruses, Part II - page 126

27

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

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

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

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

31

S break, let us break their bonds a - sun - der, their bonds a - sun - der, and cast

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

T break, let us break their bonds, let us break their bonds a - sun - der, and cast a -

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

C

Messiah Choruses, Part II - page 127

36

S a - way _____ their yokes from

A

T way, _____ and cast a - way, _____

B _____ and cast a - way _____

40

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

A and cast a - way _____ their yokes _____ from us.

T _____ and cast a - way their yokes from us, and cast a - way their yokes from us.

B _____ their yokes, their yokes from us, and cast a - way their yokes from us.

Messiah Choruses, Part II - page 128

45

S Let us break their bonds a - sun - der, and cast a - way,

A Let us break their bonds, and cast a - way their

T Let us break their bonds a - sun - der, and cast and cast a - way, and cast a -

B Let us break their bonds, and cast a - way their yokes from us, and cast a -

50

S and cast a - way their yokes from us,

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

T way their yokes from us, and cast a - way, and cast a - way their yokes, let us break their bonds a -

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

D

55

S let us break their bonds and cast a - way, and cast a - way their yokes from us.

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

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

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

60

64

42. Recitative (Tenor)

He that dwelleth in Heav'n shall laugh them to scorn;
the Lord shall have them in derision. (Psalm 2:4)

43. Air (Tenor)

Thou shalt break them with a rod of iron;
Thou shalt dash them in pieces like a potter's vessel.
(Psalm 2:9)

44. Hallelujah!

Revelation 19:6; 11:15; 19:16

Allegro

Soprano

Alto

Tenor

Bass

Keyboard

(col 8va basso ad libitum)

5

S

A

T

B

Messiah Choruses, Part II - page 131

9

S Hal - le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal - le - lu - jah! for the Lord

A Hal - le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal - le - lu - jah! for the Lord

T Hal - le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal - le - lu - jah! for the Lord

B Hal - le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal - le - lu - jah! for the Lord

13

A

S God Om - ni - po - tent reign - eth, Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah!

A God Om - ni - po - tent reign - eth, Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah!

T God Om - ni - po - tent reign - eth, Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah!

B God Om - ni - po - tent reign - eth, Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah!

Messiah Choruses, Part II - page 132

17

S

A

T

B

for the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

for the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

for the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

for the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

21

B

S
lu - jah! Hal - le - lu - jah! For the Lord God Om - ni - po - tent

A
lu - jah! Hal - le - lu - jah! Hal - le -

T
lu - jah! Hal - le - lu - jah! Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

B
lu - jah! Hal - le - lu - jah!

(loco)

Messiah Choruses, Part II - page 133

24

S reign - eth, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal -

A lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal - le - lu - jah, Hal-le - lu - jah, Hal-le -

T - lu - jah, Hal-le - lu - jah, For the Lord God Om - ni - po - tent

B Hal-le - lu - jah, For the Lord God Om - ni - po - tent

(col 8va basso ad libitum)

27

S le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah,

A - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, For the Lord

T reign - eth, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, For the Lord

B reign - eth, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le -

Messiah Choruses, Part II - page 134

30

S Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

A God Om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah!

T 8 God Om - ni - po - tent reign - eth, Hal - le - lu - jah!

B lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

C

33

S The King - dom of this — world is be - come the King - dom of our

A The King - dom of this world is be - come the King - dom of our —

T 8 The King - dom of this world is be - come the King - dom of our

B The King - dom of this — world is be - come the King - dom of our —

Messiah Choruses, Part II - page 135

D

39

S Lord and of His Christ, and of His Christ,

A Lord and of His Christ, and of His Christ,

T Lord and of His Christ, and of His Christ, and He shall reign for

B Lord and of His Christ, and of His Christ, and He shall reign for ev - er and ev - er, for ev - er and

45

S and

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

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

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

Messiah Choruses, Part II - page 136

49 E

S He shall reign for ev - er and ev - er, King of Kings _____

A and ev - er, for ev - er and ev - er, King of Kings _____

T 8 and He shall reign for ev - er and ev - er, for ev - er and

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

53

S _____ and Lord of Lords, _____

A _____ and Lord of Lords, _____

T 8 ev - er, Hal-le-lu - jah, Hal-le - lu - jah, for ev - er and ev - er, Hal-le-lu - jah, Hal-le-

B ev - er, Hal-le-lu - jah, Hal-le - lu - jah, for ev - er and ev - er, Hal-le-lu - jah, Hal-le-

Messiah Choruses, Part II - page 137

57

S King of Kings, _____ and Lord of

A _____ for ev - er and ev - er, Hal-le - lu - jah, Hal-le - lu - jah,

T 8 lu - jah, for ev - er and ev - er, Hal-le - lu - jah, Hal-le - lu - jah,

B lu - jah, for ev - er and ev - er, Hal-le - lu - jah, Hal-le - lu - jah,

61

S Lords, _____ King of Kings, _____

A for ev - er and ev - er, Hal-le - lu - jah, Hal-le - lu - jah, For ev - er and

T 8 for ev - er and ev - er, Hal-le - lu - jah, Hal-le - lu - jah, For ev - er and

B for ev - er and ev - er, Hal-le - lu - jah, Hal-le - lu - jah, For ev - er and

Messiah Choruses, Part II - page 138

65

F

S and Lord of Lords, and Lord of ____

A ev - er, Hal-le - lu - jah, Hal-le - lu - jah, King of Kings and Lord of

T ev - er, Hal-le - lu - jah, Hal-le - lu - jah, King of Kings and Lord of ____

B ev - er, Hal-le - lu - jah, Hal-le - lu - jah, King of Kings and Lord of

69

S Lords, and He shall reign, and

A Lords, and He shall reign, _____ and He shall

T Lords, and He shall reign, and He shall reign,

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

Messiah Choruses, Part II - page 139

72

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

A reign _____ for ev - er and ev - er, King of Kings, for ev - er and

T 8 and He shall reign for ev - er and ev - er, King of Kings _____

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

76

S ev - er, Hal-le - lu - jah, Hal-le - lu - jah, and He shall reign for ev - er, for

A ev - er, and Lord of Lords, Hal-le - lu - jah, Hal-le - lu - jah, and He shall reign for

T _____ and Lord of Lords, _____ and He shall reign for ev - er, for

B ev - er, and Lord of Lords, Hal-le - lu - jah, Hal-le - lu - jah, and He shall reign for ev - er, for

Messiah Choruses, Part II - page 140

G

80

S ev - er and ev - er, King of Kings and Lord of Lords, King of

A ev - er and ev - er, King of _____ Kings and Lord of _____ Lords, King of

T 8 ev - er and ev - er, King of _____ Kings and Lord of _____ Lords, King of

B ev - er and ev - er, King of Kings and Lord of Lords, King of

84

S Kings and Lord of Lords, and He shall reign for

A Kings and Lord of _____ Lords, and He shall reign for

T 8 Kings and Lord of _____ Lords, and He shall reign for

B Kings and Lord of Lords, and He shall reign for ev - er, for

Messiah Choruses, Part II - page 141

87

S ev - er and ev - er, King of Kings and Lord of Lords, Hal-le - lu - jah! Hal-le -

A ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, Hal-le - lu - jah! Hal-le -

T 8 ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, Hal-le - lu - jah! Hal-le -

B ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, Hal-le - lu - jah! Hal-le -



91

S lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

A lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

T 8 lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

B lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!



PART III

45. Air (Soprano)

I know that my Redeemer liveth,
and that He shall stand at the latter day upon the earth.
And though worms destroy this body, yet in my flesh shall I see God.
(Job 19:25-26)

For now is Christ risen from the dead,
the first fruits of them that sleep.
(I Corinthians 15:20)

46. Since by Man Came Death

1 Corinthians 15:21

Grave

Soprano

Alto

Tenor

Bass

Keyboard

Since by man came death, since by man came death,

A

Allegro

S

A

T

B

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

(col 8va basso ad libitum)

Messiah Choruses, Part II - page 144

12

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

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

T 8 rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead.

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

B

17 Grave

S For as in Ad - am all die, for as in Ad - am all die, _____

A For as in Ad - am all die, for as in Ad - am all die, _____

T 8 For as in Ad - am all die, for as in Ad - am all die, _____

B For as in Ad - am all die, for as in Ad - am all die, _____

C

23

Allegro

S e - ven so in Christ shall all be made a - live, e - ven so in Christ shall all be made a -

A e - ven so in Christ shall all be made a - live, e - ven so in Christ shall all be made a -

T e - ven so in Christ shall all be made a - live, e - ven so in Christ shall all be made a -

B e - ven so in Christ shall all be made a - live, e - ven so in Christ shall all be made a -

(col 8va basso ad libitum)

27

S live, e - ven so in Christ shall all, _____ so in Christ shall all _____ be made a -

A live, e - ven so in Christ shall all, _____ so in Christ shall all _____ be made a -

T live, e - ven so in Christ shall all, _____ so in Christ shall all _____ be made a -

B live, e - ven so in Christ shall all _____ be made a -

Messiah Choruses, Part II - page 146

31

S
live, ev'n so in Christ shall all, shall all be made a - live.

A
live, ev'n so in Christ shall all, shall all be made a - live.

T
live, ev'n so in Christ shall all, shall all be made a - live.

B
live, ev'n so in Christ shall all, shall all be made a - live.

(tr)

35

(tr)

47. Accompagnato (Bass)

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed
in a moment, in the twinkling of an eye, at the last trumpet.
(I Corinthians 15:51-52)

48. Air (Bass)

The trumpet shall sound, and the dead shall be raised incorruptible,
and we shall be changed.

For this corruptible must put on incorruption
and this mortal must put on immortality.
(I Corinthians 15:52-53)

The trumpet shall sound . . . (*dal segno*)

49. Recitative (Alto)

Then shall be brought to pass the saying that is written:
“Death is swallowed up in victory.” (I Corinthians 15:54)

50. Duet (Alto & Tenor)

O death, where is thy sting? O grave, where is thy victory?
The sting of death is sin, and the strength of sin is the law.
(I Corinthians 15:55-56)

Alto Soloist
Tenor Soloist
Keyboard

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

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

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

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

51. But Thanks Be to God

1 Corinthians 15:57

25

S
A
T
B

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

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

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

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

(col 8va basso ad libitum)

28

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

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

T 8 God, thanks be to God, to God, who giv - eth us the vic - to - ry through

B God, thanks be to God,

(loco)

31

S our Lord Je - sus Christ,

A our Lord Je - sus Christ, who giv - eth us the

T 8 our Lord Je - sus Christ, who giv - eth us the vic - to - ry, who

B who giv - eth us the vic - to - ry, the vic - to - ry through

(col 8va basso ad libitum)

A

34

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

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

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

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

37

S but thanks, but thanks, but

A thanks, but thanks, thanks be_ to God, thanks be to God,

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

B but

41

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

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

T 8 thanks be to God, to God, but thanks—

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

B

44

S but thanks, but thanks, thanks,____ thanks, thanks be to God, thanks, thanks be to

A but thanks_____ be to God,

T 8 _ be to God, but thanks, but thanks, thanks, thanks be to God, thanks

B thanks, but thanks, thanks be to God,

48

S God, thanks____ be____ to God, who

A who giv - eth us the vic - to - ry,

T 8 — be to God, to God, who giv - eth us the vic - to - ry,

B

51

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

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

T 8 who giv - eth us the vic - to - ry through our Lord Je - sus Christ, but

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

C

54

S thanks be to God, but thanks, but thanks, thanks — be to God, to God, who giv - eth us the

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

T 8 thanks be to God, but thanks, but thanks, thanks be to God, who

B thanks be to God, but thanks, but thanks, thanks be to God, who

(loco)

58

S vic - to - ry, who giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry through our Lord

A who giv - eth us the vic - to - ry, the vic - to - ry through our Lord

T 8 giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the vic - to - ry through our Lord

B giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the vic - to - ry through our Lord

(col 8va basso ad libitum)

D

61

S Je - sus Christ,

A Je - sus Christ, but thanks, but thanks, thanks, thanks be to God, thanks,

T Je - sus Christ, but thanks, thanks, thanks be to God, thanks, thanks be to

B Je - sus Christ,

64

S but thanks, thanks, thanks be to God, thanks be to God, who

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

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

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

68

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

A who giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, who

T who giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, the vic - to - ry, who

B who giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, who

71

Adagio

S giv - eth us the vic - to - ry through our Lord Je - sus Christ.

A giv - eth us the vic - to - ry through our Lord Je - sus Christ.

T giv - eth us the vic - to - ry through our Lord Je - sus Christ.

B giv - eth us the vic - to - ry through our Lord Je - sus Christ.

52. Air (Soprano)

If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans 8:31, 33-34)

53. Worthy Is the Lamb

Revelation 5:12-13

Largo

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

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

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

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

Keyboard

Andante

7
blood, to re-ceive pow - er, and rich - es, and wis - dom, and strength, and

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

8
blood, to re-ceive pow - er, and rich - es, and wis - dom, and strength, and

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

(col 8va basso ad lib)

Messiah Choruses, Part III - page 157

A Largo

10

hon-our, and glo-ry, and bles - sing. Wor - thy is the Lamb that was slain,

hon-our, and glo-ry, and bles - sing. Wor - thy is the Lamb that was slain,

hon-our, and glo-ry, and bles - sing. Wor - thy is the Lamb that was slain,

hon-our, and glo-ry, and bles - sing. Wor - thy is the Lamb that was slain,

Andante

15

and hath re - deem - ed us to God, to God by His blood, to re-ceive pow-er, and rich-es, and

and hath re - deem - ed us to God, to God by His blood, to re-ceive pow-er, and rich-es, and

and hath re - deem - ed us to God, to God by His blood, to re-ceive pow-er, and rich-es, and

and hath re - deem - ed us to God, to God by His blood, to re-ceive pow-er, and rich-es, and

(col 8va basso ad lib)

Messiah Choruses, Part III - page 158

21

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: wis-dom, and strength, and hon-our, and glo-ry, and bles-sing.

B

Larghetto

24

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: Bles-sing and hon-our, glory and pow'r be un-to Him, be un-to Him that sit-teth up-on the throne, and un-to the

Messiah Choruses, Part III - page 159

28

Bles - sing and hon - our, glory and pow'r be un - to Him, be un - to Him that sit - teth up-on the

Lamb, that

Lamb,

31

throne, and un - to the Lamb, for ev - er and ev - er, for ev - er and

Bles - sing and hon - our, glory and pow'r be un - to

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

Messiah Choruses, Part III - page 160

34

ev - er. glo - - - - - ry,

Him, be___ un - to Him for ev - er and ev - er, for

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

bles - sing and hon - our, glory and pow'r be un - to Him, be___ un - to

36

that sit - teth up-on the throne,___ and

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

ev - - - er, and

Him that sit - teth up-on the throne,___ up - on the throne, up - on the throne,___ and

Messiah Choruses, Part III - page 161

C

39

un - to the Lamb, bles - sing and

un - to the Lamb, bles - sing and hon - our, glory and

un - to the Lamb,

un - to the Lamb, bles - sing and hon - our, glory and pow'r be___ un - to

41

hon - our, glory and pow'r be___ un - to Him, glo - ry be un-to Him

pow'r be___ un - to Him, glo - - - ry be un - to Him that sit - teth up-on the

bles-sing and hon-our, glory and pow'r be___ un-to Him, and un - to the

Him for ev - er, that

Messiah Choruses, Part III - page 162

44

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

throne, — that

Lamb,

sit - teth up-on the throne, and

47

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

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

bles - sing and hon - our, glory and pow'r be un - to

un - - - to the Lamb, for ev - er and ev - - -

Messiah Choruses, Part III - page 163

49

- er, and un - - - to the Lamb, for _____

- er, and un - - - to the Lamb, for _____

Him, bles - sing and hon - our, glory and pow'r be un - to Him for

- er, bles - sing and hon - our, glory and pow'r be un - to Him for

D

51

ev - - - er, bles - sing and hon - our, glory and pow'r be un - to Him, be un - to Him,

— ev - er bles - sing and hon - our, glory and pow'r be un - to Him, be un - to Him, bles - sing and

ev - - - er, bles - sing and hon - our, glory and pow'r be un - to Him, be un - to Him, bles - sing and

ev - - - er, bles - sing and

Messiah Choruses, Part III - page 164

54

bles - sing hon - our,

hon - our, glory and pow'r be un - to Him, be un - to Him, bles - sing hon - our,

hon - our, glory and pow'r be un - to Him, be un - to Him, bles - sing hon - our,

hon - our, glory and pow'r be un - to Him, be un - to Him, bles - sing hon - our,

The musical score for measures 54-56 features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "bles - sing hon - our, hon - our, glory and pow'r be un - to Him, be un - to Him, bles - sing hon - our, hon - our, glory and pow'r be un - to Him, be un - to Him, bles - sing hon - our, hon - our, glory and pow'r be un - to Him, be un - to Him, bles - sing hon - our,". The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

57

glo - ry, and pow - er be un - to Him that sit - teth up-on the throne, up - on the

glo - ry, and pow - er be un - to Him that sit - teth up-on the throne,

glo - ry, and pow - er be un - to Him that sit - teth up-on the

glo - ry, and pow - er be un - to Him that sit - teth up-on the throne, and

The musical score for measures 57-60 continues with the same four vocal staves and piano accompaniment. The lyrics are: "glo - ry, and pow - er be un - to Him that sit - teth up-on the throne, up - on the glo - ry, and pow - er be un - to Him that sit - teth up-on the throne, glo - ry, and pow - er be un - to Him that sit - teth up-on the glo - ry, and pow - er be un - to Him that sit - teth up-on the throne, and". The piano accompaniment continues with the same eighth-note bass line and treble line accompaniment.

Messiah Choruses, Part III - page 165

E

60

throne, and un - to the Lamb, _____ for ev - er, for
_____ and un - to the Lamb, for ev - er, for ev - er and ev - er, for
8 throne, and un - to the Lamb, for ev - er, for ev - er and ev - er, for
_____ un - to the Lamb, un - to the _____ Lamb, for ev - er and ev - er, for

The musical score for measures 60-62 features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "throne, and un - to the Lamb, _____ for ev - er, for _____ and un - to the Lamb, for ev - er, for ev - er and ev - er, for 8 throne, and un - to the Lamb, for ev - er, for ev - er and ev - er, for _____ un - to the Lamb, un - to the _____ Lamb, for ev - er and ev - er, for". The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with eighth notes.

63

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

The musical score for measures 63-65 continues the vocal and piano parts. The lyrics are: "ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for 8 ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for". The piano accompaniment continues with the same rhythmic pattern.

Messiah Choruses, Part III - page 166

Adagio

66

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

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

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

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

F

Allegro moderato

72

A - - - men. A - - - men. A - - - men. A - - - men. A - - - men.

A - - - men. A - - - men. A - - - men. A - - - men. A - - - men.

A - - - men. A - - - men. A - - - men. A - - - men. A - - - men.

A - - - men. A - - - men. A - - - men. A - - - men. A - - - men.

(col 8va basso ad lib)

Messiah Choruses, Part III - page 167

79

79

A - - - - men. A - - - -

men. A - - - - men. A - men. A - men.

men. A - men. A - men.

men. A - men.

85

85

A - - - - men. A - - - - men. A - - - - men.

men. A - - - - men. A - - - - men. A - men. A - men.

A - men. A - men. A - men. A - men.

A - men. A - men. A - men. A - men.

Messiah Choruses, Part III - page 168

92

Musical score for measures 92-98. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). Measures 92-98 show the vocal parts with rests, indicating they are silent during this section. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with rests in measures 92-95 and then entering in measure 96 with a series of eighth and sixteenth notes.

G

99

Musical score for measures 99-104. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). Measures 99-104 show the vocal parts with the lyrics "A - men. A-men. A - - - -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with rests in measures 99-102 and then entering in measure 103 with a series of eighth and sixteenth notes.

Messiah Choruses, Part III - page 169

105

The musical score consists of five staves. The first four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics "men. A - - - men. A -" are written below each vocal staff. The fifth staff is for piano accompaniment, featuring both a treble and bass clef. It includes complex chordal textures and melodic lines.

men. A - - - men. A -

men. A - - - men. A -

8 men. A - - - men. A -

men. A - - - men. A -

111

H

men. A - - - - - men. A - - - - -

A - - - - - men. A - men. A - - - - -

men. A - men. A - men. A - - - - -

men. A - - - - - men. A - - - - -

Messiah Choruses, Part III - page 170

[illegible][illegible]

Messiah Choruses, Part III - page 171

127

men. A - - - - -

men. A - - - - - men. A - - - - -

8 A - - - - - men. A - - - - - men.

men. A - - - - - men. A - - - - - men. A -

K

132

- men. A - - - - -

- men. A - - - - - men.

8 A - - - - - men. A - - - - - men.

- - - - - men. A - - - - -

- - - - -

Messiah Choruses, Part III - page 172

137

men. A - men. A - men. A - men. A - men.

L

142

men. A - men. A - men. A - men. A - men. A - men. A - men.

Messiah Choruses, Part III - page 173

147

The musical score is written for four parts: Soprano, Alto, Tenor, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part begins with a rest, followed by a melodic line. The Alto part also begins with a rest, followed by a melodic line. The Tenor part begins with a rest, followed by a melodic line. The Piano part provides harmonic support with chords and moving lines. The lyrics 'men.' and 'A - - - - - men. A - - - - - men.' are written below the vocal staves. The score is numbered 147 in the top left corner.

men. A - - - - - men. A - - - - - men.

men. A - - - - - men. A - - - - - men. A - - - - - men.

8 A - men. A - - - - - men. A - men. —

A - - - - - men. A - - - - - men.

Adagio

153

A - - - - - men. A - men. A - - men.

A - men. A - men. A - men. A - men. A - - men.

A - men. A - men. A - men. A - men. A - - men.

A - men. A - men. A - men. A - men. A - - men.