

George Frideric

HANDEL

Messiah

HWV 56
with variant movements

Soli SATB, Coro S(S)ATB
2 Oboi, Fagotto, 2 Trombe, Timpani
2 Violini, Viola e Basso continuo
(Violoncello/Contrabbasso, Cembalo/Organo)

edited by
Ton Koopman
& Jan H. Siemons

Stuttgart Handel Editions
Urtext

Vocal score
Siegfried Petrenz



Carus 55.056/03

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Part the third

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If God be for us	158
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Amen	168

Vorwort

Als Datum für den Kompositionsbeginn trug Händel den 22. August 1741 in das Autograph des *Messias* ein. Zu dieser Zeit befand sich das Libretto von Charles Jennens (1700–1773) schon länger in seinem Besitz, doch Händel begann erst mit der Arbeit, als sich die Möglichkeit zu einer Aufführung abzeichnete: Er erhielt eine Einladung von William Cavendish, dem Herzog von Devonshire, in der kommenden Wintersaison in Dublin mehrere Konzerte zu geben.

Anfang November 1741 reiste Händel von London nach Irland, noch ohne die dortigen Aufführungsverhältnisse genauer zu kennen. Im Gegensatz zu der kurzen Zeit, in der die Musik komponiert wurde, dauerte es jedoch noch gut fünf Monate bis zur Uraufführung am 13. April 1742.

Das Libretto des dreiteiligen Werks ist eine Kompilation biblischer, überwiegend alttestamentlicher Zitate und kommt ohne freie Dichtung aus. In der Zusammenstellung der Bibelverse wird deutlich, dass Jennens ein Gegner des sogenannten Deismus war, der zu dieser Zeit heftig diskutiert wurde. Im Überblick erkennt man den zentralen Gedanken, der jedem der drei Teile zugrunde liegt. Im ersten Teil ist es die Ankündigung des Messias, seine Geburt und die Erfüllung der Weissagungen, der zweite Teil handelt von seinem Leiden, seiner Himmelfahrt und dem Sieg über die Heiden und der dritte Teil vom Jüngsten Gericht und der Erlösung der Menschheit durch den Auferstandenen. Eine tragende Rolle kommt dabei – neben den Sängern – den Rezitativ- und Arien – dem Chor zu.

Händel führte den Arie in damaliger Zeit üblichen kleinen Änderungen wechselweise durch. Beispieleweise die Stelle, auf die er sie wünschte, schreibt er auf. Wie in anderen Anlässen nahm er diese Stellen mit, weil er sie nicht schreiben einer anderen Arie ableiten kann. Dies lässt sich leichter ableiten, die betreffenden Stellen sind für Änderungen vorgesehen. Diese leider kannte seine Direktion nicht und eintrug. Sollte eine Änderung in einer Arie stattfinden, habe ich diese leider kannt.

Besetz Orchester

Händels Oratorien waren für einen kleinen Chor und ein kleines Instrumentalensemble komponiert, wurden nach seinem Tod aber in immer größerer Besetzung aufgeführt. So wirkten bei der Aufführung des *Messias* während des Commemoration Festival 1784 in der Westminster Abbey mehr als 500 Personen mit. Die Uraufführung des *Messias* in Dublin am 13. April 1742 unter Händels Leitung erfolgte dagegen mit einem Chor von nur zwanzig Sängern, zusammengesetzt aus dem Dubliner Christ Church Choir und dem St. Patrick's Cathedral Choir.

1749 wurden in die Direktionspartitur Angaben eingefügt, die in der Orchesterbesetzung zwischen ‚con rip(ieno)‘ und ‚senza rip.‘ unterscheiden. Mit anderen Worten: Die Beset-

zung des Orchesters war inzwischen zu groß geworden, als dass alle Musiker die Solisten hätten begleiten können.

Um der Durchhörbarkeit polyphoner Passagen in Händels *Messias* gerecht zu werden, wird empfohlen, bei einer großen Chor- und Orchesterbesetzung den ‚senza‘- und ‚con ripieno‘-Anweisungen zu folgen. Für den Chor können, z.B. bei Koloraturstellen, sogar noch weitere Abstufungen hinzugefügt werden, um den Chor in unterschiedlicher Besetzung singen zu lassen.

Händel macht im *Messias* keine Angaben darüber, wann das Cembalo, die Orgel oder beide Instrumente spielen sollen. Die Verwendung der Tasteninstrumente sollte daher flexibel gehandhabt und nach eigenem Geschmack entschieden werden. Nicht jede Arie muss vom Cembalo begleitet werden, nicht jeder Chor von der Orgel.

Verzierungen in Händels Musik

Auch im 18. Jahrhundert konnten nicht alle Sänger, Sänger oder Instrumentalisten Verzierungen improvisieren. Selbstverständlich gab es Ausnahmemusiker, denen das „à l'improvisation“ möglich war. Aber wir wissen, dass bereits zur Zeit Händels Sängerinnen und Sänger den Komponisten oder jemand anderes, der dazu begabt war, darum bat, Ornamente, Zusatznoten, Läufe und Vorhalte für sie aufzuschreiben. Im vorliegenden Klavierauszug habe ich daher einfache Verzierungen an Stellen angegeben, wo sie gewöhnlich improvisiert worden sind. Sie sollen aber lediglich als Vorschlag verstanden werden, der nach eigenem Geschmack verändert und ergänzt werden kann. In Da-Capo-Arien werden die Verzierungen des A-Teils erst bei der Wiederholung ausgeführt.

Bussum, Juni 2008

Ton Koopman
und Jan H. Siemons

Der vorliegende Klavierauszug enthält im Hauptteil diejenigen Arienfassungen, die in der Praxis wohl überwiegend zur Aufführung kommen. Alle übrigen Variantensätze, die Händel zugeordnet werden können, sind aus verlegerischen Gründen im Anhang abgedruckt.

Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich:
Partitur (kartoniert, Carus 55.056/00),
Partitur (Leinen, Carus 55.056/01),
Studienpartitur (Carus 55.056/07),
Klavierauszug mit Variantensätzen englisch (Carus 55.056/03)
Klavierauszug englisch in Großdruck XL (Carus 55.056/02),
Chorpartitur englisch (Carus 55.056/05),
Klavierauszug mit Variantensätzen deutsch (Carus 55.056/53),
Chorpartitur deutsch (Carus 55.056/55),
komplettes Orchestermaterial (Carus 55.056/19).

Das Werk ist in der vorliegenden Fassung mit dem Kammerchor Stuttgart unter der Leitung von Frieder Bernius auf CD eingespielt (Carus 83.219).

Foreword

Handel entered the date 22 August 1741 into the *Messiah* autograph as the starting date of the composition. At the time, the libretto by Charles Jennens (1700–1773) had been already in his possession for quite a while, but Handel only started work on it when the possibility of a performance presented itself. This came in the form of an invitation from William Cavendish, the Duke of Devonshire, to give several concerts in Dublin during the coming winter season.

At the beginning of November 1741 Handel traveled from London to Ireland, without having any precise knowledge of performance conditions there. In contrast to the brief time it took to compose the music, it was over another five months before the premiere was given on 13 April 1742.

The libretto of the tripartite work is a compilation of Biblical, predominantly Old Testament quotations which manages without freely invented material. It is evident from the arrangement of the verses from the Scriptures that Jennens was an opponent of so-called deism, which was then a subject of heated debate. Taking the work as a whole, one can see the central idea on which each of the three parts is based. In the first part this is the proclamation of the Messiah, his birth, and the fulfilment of the prophecies. The second part deals with his suffering, his ascent to Heaven, and the defeat of the heathen, while the third part is about the Last Judgement and the salvation of mankind through the resurrected Christ. The recitatives and arias for the soloists play a major role.

Handel himself had Messiahs in mind when he worked on the score. This was because he had been asked to provide a translation of the text into French. Handel entered his name in the list of concerned persons. The names of the soloists, they are, however, not mentioned, nor are the names of the forces.

Handel's arias were composed for a small choir and a small orchestral ensemble, but after his death they were performed with increasingly larger forces. Thus over 500 people took part in the performance of *Messiah* given in Westminster Abbey during the 1784 Commemoration Festival. The *Messiah* premiere conducted by Handel in Dublin on 13 April 1742, on the other hand, featured a choir of only twenty singers, comprising members of Dublin's Christ Church Choir and the St. Patrick's Cathedral Choir.

In 1749 directions were inserted in the conducting score which differentiate between 'con rip(ieno)' and 'senza rip.' in the orchestra. In other words, the orchestral forces had become too large in the meantime for all the players to accompany the soloists.

In order to achieve transparency in the polyphonic passages in Handel's *Messiah*, it is advisable to follow the 'senza' and 'con ripieno' directions when employing large choral and orchestral forces. Even more graduations can be added for the choir, e.g., in coloratura passages, so as to allow these to be sung using different forces.

Handel gives no indication in *Messiah* about when the harpsichord, the organ or both these instruments should be used. Hence flexibility should be shown in the deployment of keyboard instruments, and conductors must use their discretion. Not every aria needs to be accompanied by a harpsichord, and not every chorus by the organ.

Ornaments in Handel's music

Even in the 18th century not all singers and instrumentalists could improvise ornaments. Of course there were exceptional musicians for whom "à l'impropre" was feasible, but we know that ready in Handel's time singers would ask the composer or somebody else for the necessary ability to add ornaments, added notes, runs and suspensions. Therefore, in the present vocal score I have indicated simple ornaments in passages where these were usually improvised. But they should be regarded solely as suggestions which may be changed and added to at the user's discretion. In Da Capo Arias ornamentation of the A-sections should be executed only when it is repeated.

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Translations: Peter Palmer

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The principle part of this vocal score contains those aria versions which are most often performed in present-day practice. For practical purposes, all of the remaining variant movements which can be ascribed to Handel are printed in the Appendix.

The following performance material is available:

Full score (paperback, Carus 55.056/00),
full score (clothbound, Carus 55.056/01),
study score (Carus 55.056/07),
vocal score with variant mvt., in English (Carus 55.056/03),
vocal score in English in larger print XL (Carus 55.056/02),
choral score in English (Carus 55.056/05),
vocal score with variant mvt., in German (Carus 55.056/53),
choral score in German (Carus 55.056/55),
complete orchestral material (Carus 55.056/19).

This work has been recorded and is available on CD in its present version by the Kammerchor Stuttgart under the direction of Frieder Bernius (Carus 83.219).

Messiah

Part the first

George Frideric Handel
1685–1759

Piano reduction: Siegfried Petrenz

1. Sinfony

Grave

2 Oboi
Archi
Continuo

tr

7

Allegro moderato

12 1. 2.

17

27

tr

32

This page contains two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns.

37

This page contains two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns.

41

This page contains two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns. Large white musical notes are overlaid on the page, including a G-clef, a C-clef, and a bass clef.

45 A

This page contains two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns. Large white musical notes are overlaid on the page, including a G-clef, a C-clef, and a bass clef.

51

This page contains two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns. Large white musical notes are overlaid on the page, including a G-clef, a C-clef, and a bass clef.

This page continues the piano music from page 51. It contains two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns.

60

This page contains two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns.

64

Musical score page 64. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music consists of eighth-note patterns.

68

Musical score page 68. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. A box labeled 'B' is placed above the top staff. The music includes eighth-note and sixteenth-note patterns.

74

Musical score page 74. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Large white letters 'A' and 'S' are overlaid on the right side of the page. The music features eighth-note and sixteenth-note patterns.

79

Musical score page 79. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Large white letters 'C' and 'G' are overlaid on the right side of the page. The music includes eighth-note and sixteenth-note patterns.

84

Musical score page 84. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Large white letters 'K' and 'I' are overlaid on the left side of the page. The music consists of eighth-note patterns.

89

Musical score page 89. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music consists of eighth-note patterns.

93

Musical score page 93. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music consists of eighth-note patterns. The top staff ends with a trill instruction.

2. Accompagnato (Tenore)

Larghetto e piano

Tenore

Jesaja 40.1-3

The musical score consists of five systems of staves. The first system starts with a fermata over two measures, followed by a measure of eighth-note chords labeled "senza Rip." (measures 1-2). The second system begins with a bassoon line ("Archi, Bc") and continues with eighth-note chords and eighth-note patterns. The third system starts with a bassoon line and includes lyrics "com fort ye my peo-ple," with a dynamic "ad libitum" and a melodic flourish. The fourth system starts with a bassoon line and includes lyrics "fort ye my peo-ple, saith your God," with a dynamic "con r." and a melodic flourish. The fifth system starts with a bassoon line and includes lyrics "saith your God; speak ye com-fort-a-bly to Je-". The score concludes with a final section starting at measure 13, featuring eighth-note chords and eighth-note patterns.

Com-fort ye,

Arch, Bc

senza Rip.

tr

ad libitum

com fort ye my peo-ple,

con Rip.

com fort ye

A

fort ye my peo-ple, saith your God,

con r.

p

com fort ye my peo-ple, saith your God;

sim.

com fort ye, saith your God; speak ye com-fort-a-bly to Je-

13 tr

16

17

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

B

21

war - fare, her war - fare is ac - complish'd, that her in - i - qui-ty is

25

par-don'd, that her in - i - qui-ty is par - don'd

29

The voice of him that crieth in the wil - der-ness, pre -
senza Rip.

33

pare ye the way of the Lord, make straight in the des-er-t a high-way for our God.

(18) to Je - ru - sa-lem, and cry un-to her, her war - fare is ac - complish'd, is par - don'd, that her in -

22 the wil - der-ness, the Lord, a high - way for our God.

25

26 i - qui-ty is_ par - don'd.

32

34

36

3. Air (Tenore)

Andante

senza Rip.

Jesaja 40.1–3

Archi, Bc

Tenore

A

Ev - ry - ley, on Rip.

12

ev - ry van - be ex-alt-ed, shall be _____ ex-alt - senza Rip.

16

19

ed, shall be ex - alt ed, shall be ex-alt
con Rip. senza Rip.

23 B

ed, and ev'-ry moun-tain and hill made low,
con Rip. senza Rip.

27

the crook-ed straight, and the plac-es plain,

31

the crook - ed straight, the crook - ed

35

straight, and the rough plac-es plain,

(19) shall be ex - alt ed,
the crook - ed

(24) and ev'-ry moun-tain and hill made low,
plain,

32 (plain),

(34) 36

39

and the rough places plain.

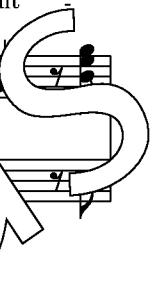
con Rip.

43

C

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

senza Rip.



48

ed,



52

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

senza Rip.



57

ed, and ev - 'ry moun - tain and hill made low,

39

(plain,) and the rough places plain.

(59)

moun - tain and hill

4. Chorus

Allegro

senza Rip.

Jesaja 40.5

2 Ob, Archi, Bc

9

Soprano

Alto

Tenore

Basso

And the glo - ry, the glo - ry of the Lord,

And the glo - ry, the glo - ry of the Lord,

And the glo - ry, the glo - ry of the Lord,

And the glo - ry, the glo - ry of the Lord,

Lord

shall be re - veal - ed,

Lord shall be re - veal - ed, and the glo - ry, the

Lord shall be re - veal - ed, shall

24

and the glo - ry, the glo - ry of the Lord shall
 shall be re - veal'd, shall be re - veal -
 glo-ry of the Lord shall be re - veal - ed,
 be re - veal-ed,

be re - veal'd, and the glo-ry, the glo-ry of the Lord shall be re - veal -

A

ed, and the glo-ry, the glo-ry of the Lord shall be re - veal -
 and the glo-ry, the glo-ry of the Lord shall be re - veal - ed,
 and the glo-ry, the glo-ry of the Lord shall be re - veal - ed,

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

tr

48

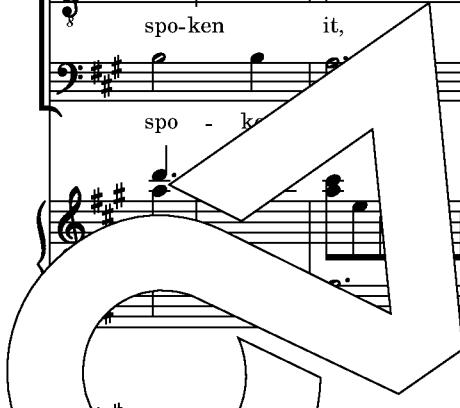
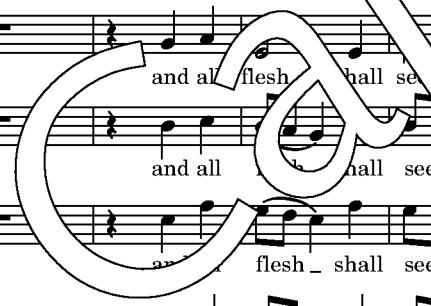
[B]

and all flesh shall see it to -
 and all flesh shall see it to -
 flesh shall see it to - geth-er; for the mouth of the Lord hath
 for the mouth of the Lord hath



56

geth - er; for the mouth of the Lord h spo - ken
 geth - er,
 spo - ken it, and all flesh shall see it to - geth -
 spo - k and all flesh shall see it to - geth -
 and all flesh shall see it to - geth -

[C]

and all flesh shall
 er, and all flesh, and all flesh shall see it to - geth - er, and all flesh shall
 er, and all flesh shall see it to - geth - er; the mouth of the
 er; for the mouth of the

71

see it to - geth - er,
see it to - geth - er,
Lord hath spo - ken it,
Lord hath spo - ken it,

and the glo - ry, the glo-ry of the
and the glo - ry, the glo-ry of the
and the glo - ry, the glo-ry of the
and the glo - ry, the glo-ry of the

79

Lord, and all flesh _ shall see it to - geth - er, the glo - ry, the
Lord, and all flesh _ shall see to - geth - er, and the glo - ry, the
Lord, and all flesh _ ee it, shall see it to - geth - er,
Lord, and all flesh _ shall see - geth - er,

to - geth - er,
the glo - ry, the
and the glo - ry, the
the glo - ry, the

po - ken it,
glory of the Lord shall be re - veal-ed, and all flesh _ shall
and all flesh _ shall
and all flesh _ shall

93

for the mouth of the Lord hath spo - ken it, hath
see it to - ge-ther; for the mouth of the Lord
see it to - geth-er, the glo - ry, the glo-ry of the Lord shall be re - veal -
see it to - geth-er, and the glo - ry, the glo-ry of the

100

E
spo - - - - - ken it, and the
hath spo - ken it, and all flesh - shall see it to -
- - - - - ed, and all flesh - shall see it to -
Lord shall - ed, and all flesh - shall see it to -
the glo - ry, the glo-ry of the Lord shall be re - veal - ed,
geth - er, and the glo - ry, the glo-ry of the Lord shall be re -
geth - er, and the glo - ry, the glo-ry of the Lord
geth - er, and the glo - ry, the glo-ry of the Lord shall

115

and all flesh _ shall see it to -
veal - - ed, re - veal-ed, and all flesh _ shall see it to -
shall be re - veal - ed, and all flesh _ shall see it to -
be re - veal - ed, re - veal - ed; for the mouth of the

122 F

geth-er, to - ge - ther; for the mouth of the Lord _ hath spo - ken it, for the
geth-er, to - ge - ther; for the mouth of the Lord hath sp - ken it, for the
geth - er, to - ge - for the mouth of the Lor hath spo - ken it,
Lord hath for the mouth of the Lord hath spo - ken it,
for the mouth of the Lord hath spo - ken it,

Adagio

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

5. Accompagnato (Basso)

Haggai 2.6; Maleachi 3.1

Basso

Thus saith the Lord, the Lord of Hosts; Yet once a lit-tle

senza Rip.

Archi, Bc

5 while, and I will shake _____ the heav'ns and the ear the

9 land; I will shake, _____ and I will shake _____

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

The score consists of four staves of musical notation for basso. The first staff starts with a bass clef, a key signature of one flat, and a common time signature. The lyrics "Thus saith the Lord, the Lord of Hosts; Yet once a lit-tle" are written above the staff. The second staff begins with a treble clef, a key signature of one flat, and a common time signature. It has dynamics "senza Rip." and "Archi, Bc". The third staff starts with a bass clef, a key signature of one flat, and a common time signature. The fourth staff starts with a treble clef, a key signature of one flat, and a common time signature. Large, abstract white shapes, including a circle, a triangle, and a stylized letter 'S', are overlaid on the musical notes and rests across all four staves.

16

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

19

sire _____ of

sim.

22

na - tions shall come. B

e Lord, whom ye seek, shall sud-den-ly come to His

2

tem - ple, even mes-sen-ger of the Cov - e-nant, whom ye de - light in:

28

be - hold, He shall come, saith the Lord of Hosts.

6c. Air (Alto) London 1750–1753

Maleachi 3.2

Larghetto

Archi, Bc

9 Alto **A**

But who may a - bide the day of his com-ing?

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

27 **B**

But who may a - bide, but who may a - bide the

35 day of His com-ing? and who shall stand when He ap - pear-eth?

the day of - His com-ing?

43

C

and who shall stand when He ap - pear -

51

eth? when He ap - pear -

59 **D** Prestissimo

eth? or He is

64

er's fire, for He is like a re-

69

E

fin - - - er's fire, who shall

45

52

and who shall stand
(- pear) - - -

74

stand when He ap - pear-eth? For He is like a re - fin - er's fire, for He is like a re - fin - er's fire, and who shall stand when He ap - pear-eth?

79

84

89

94 F Larghetto

But who may a - bide the day of His coming?

91

97

and who shall stand when He the day of His coming?

102

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

111

G Prestissimo

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

117

fin - - er's fire, like a re - fin - er's fi - an who shall

122

stand He, w - e ap - pear-eth? and who shall stand when

H

He ap - pear-eth? For He is like ___ a re - fin - - er's

103

107

111

and who shall stand,

when He ap - pear-eth?

when He ap - pear-eth?

(118) like a re - fin - er's fire,

122

stand when He, -

when He ap - pear-eth?

129

For He is

132

fire, — and who shall stand when He _____ ap - pear-eth? when

137

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

142

tr

Adagio

Prestissimo

fire, for like a re - fin - er's fire.

153

Adagio

146

rit. *tr*

rit. *tr*

(- fin) - - er's fire, for He is like a re - fin - - er's fire.

7. Chorus

Allegro

Soprano

Maleachi 3.3

Alto

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

Tenore

Basso

senza Rip.

Archi,

Bc

— of Le - vi,

And

ri - fy, and He sh -

—

And He shall pu - ri - fy,

And He shall pu - ri - fy -

the sons of Le - - vi,

12

and He shall pu - ri - fy
the sons _____ of

15

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

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

21 **B**

that they may of - fer un - to the Lord an of - fer - ing in righ - teous -
 that they may of - fer un - to the Lord an of - fer - ing in righ - teous -
 that they may of - fer un - to the Lord an of - fer - ing in righ - teous -
 that they may of - fer un - to the Lord an of - fer - ing in righ - teous -

24 **p**

ness, in righ - teous - ness, and He shall pu - ri - fy,
 ness, in righ - teous - ness,
 ness, in righ - teous - ness,
 ness, in righ - ness,

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

the sons of Le - vi,

31

C

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

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

35

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

all pu - ri - fy the sons of Le - vi, the sons of Le - vi,

D

shall pu - ri - fy, pu - ri - fy, and He shall pu - ri - fy the sons
 pu - ri - fy, and He shall pu - ri - fy, and He shall pu - ri - fy
 and He shall pu - ri - fy, and He shall pu - ri - fy, and He shall pu - ri - fy, shall pu - ri -

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

43

and He shall pu - ri - fy,

of Le - vi,

the sons of Le - vi,

fy the sons of Le - vi, the sons

46

and He shall pu - ri - fy

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

shall pu - ri - fy, the sons

of

vi, and

the sons

the sons of Le - vi,

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

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

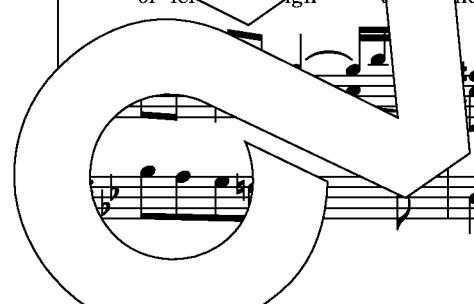
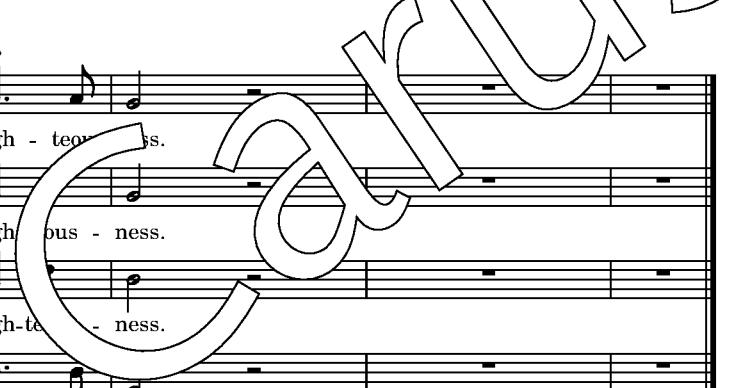
He shall pu - ri - fy the sons, the sons of Le - vi,

52 E

that they may of - - fer un - to the Lord an
 that they may of - - fer un - to the Lord an
 that they may of - - fer un - to the Lord an
 that they may of - - fer un - to the Lord an

54

of-fer-ing in righ - teous - ness, in righ - teous - ness.
 of-fer-ing in righ - teous - ness, in righ - teous - ness.
 of-fer-ing in righ - teous - ness, in righ - teous - ness.
 of-fer-ing in righ - teous - ness, in righ - teous - ness.



Recit. (Alto)

Jesaja 7.14; Matthäus 1.23

Alto

Be-hold, a vir-gin shall con-ceive, and bear a son, and shall call His name Em-ma-nu-el, "God with us."

Bc

(3)

a son, and shall call His name Em-ma-nu-el, "God with us."

8. Air (Alto) & Chorus

Jesaja 40.9

Andante

2 Vi., Bc

5

9 Alto

14

19

21

thou that tell-est good tid - ings to Zi-on,

get thee up in - to the high moun - tain,

O thou that tell-est good tid - ings to Zi-on,

O thou that tell-est good tid - ings to Zi-on,

24

get thee up in-to the high moun - - - - - tain,

29

get thee up in-to the high moun - - - - -

34

tain; C

38

O thou that tell-est good

42

tid- ings to Je-ru - sa - lem, lift up thy voice with

35
(moun) - tain;

41
O thou that tell-est good tid- ings to Je ru - sa - lem,

46

D

strength; lift it up, be not a - fraid, say un - to the

50

cit - ies of Ju - dah, say un - to the cit - ies of Ju-dah, be -

54

hold — your God, — be - hold — your God. Say a - to the cit - ies of Ju - dah,

60

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

66

hold your God.

f

47 52 54

lift it up, be not a - fraid, the cit - ies of Ju-dah, be - hold — your God, — be - hold — your God.

59 66

of Ju - dah, be - hold your God.

71

O thou that tell-est good tid-ings to Zi-on,

76 [F]

rise, shine, for thy light is come,

80

rise, a - rise, a - rise, shine, for thy light come, and the

85

ry of the Lord, the

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

72

O thou - that tell-est good tid - ings to Zi-on,

77

for thy light is come,

83

for thy light is - come,

88

of - the Lord, the glo - ry of - the Lord -

95

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

100

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

106 Soprano [H]

O thou that tell-est good tid-ings to Zi-on, good tid - ings to Je - ru - sa - lem

Alto solo

on thee.

Tenore

Basso

Coro

O thou that tell-est good tid-ings to Zi-on, good tid - ings to Je - ru - sa - lem

O thou that tell-est good tid-ings to Zi-on, good tid - ings to Je - ru - sa - lem

O thou that tell-est good tid-ings to Zi-on, good tid - ings to Je - ru - sa - lem

O thou that tell-est good tid-ings to Zi-on, a - rise, a -

thou that tell-est good tid-ings to Zi-on, to Zi - on, a - rise, a -

o thou that tell-est good tid-ings to Zi-on, a - rise, a -

ru - sa - lem, a - rise, a -

96

is ris - en, is ris - en up - on thee, the glo - ry of _ the Lord is ris - - - en up - on thee.

101

116

rise, say un - to the cit - ies of Ju - dah, be - hold your God,
 be -
 rise, say un - to the cit - ies of Ju - dah, be - hold your God,
 be -
 rise, say un - to the cit - ies of Ju - dah, be - hold your God,
 be -
 rise, say un - to the cit - ies of Ju - dah, be - hold your God,
 be -

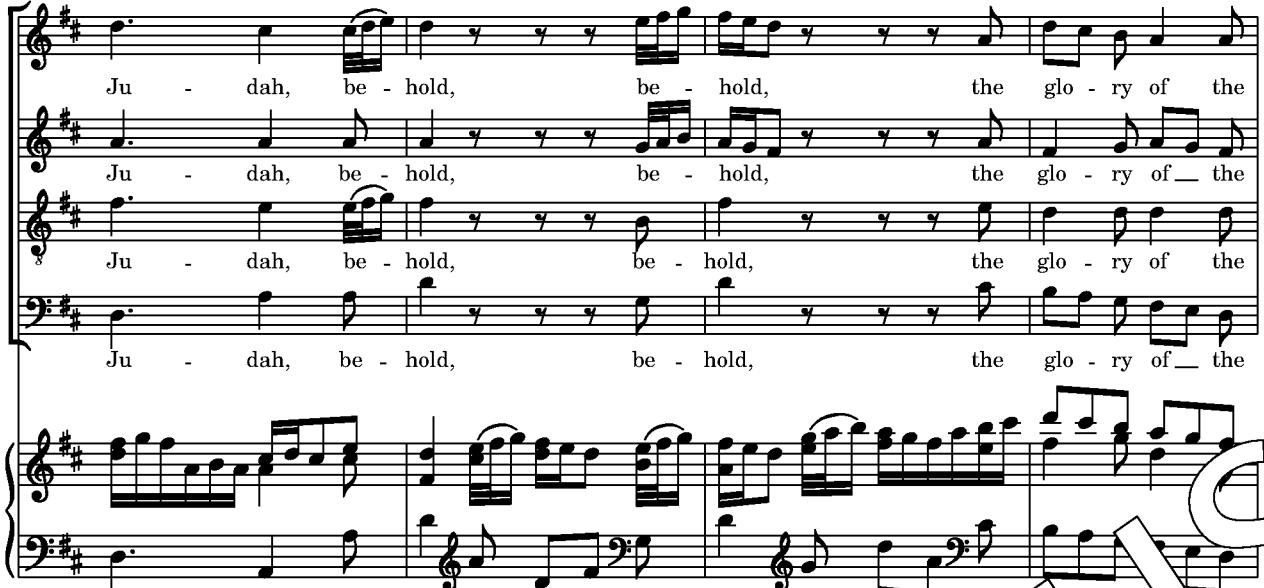


120

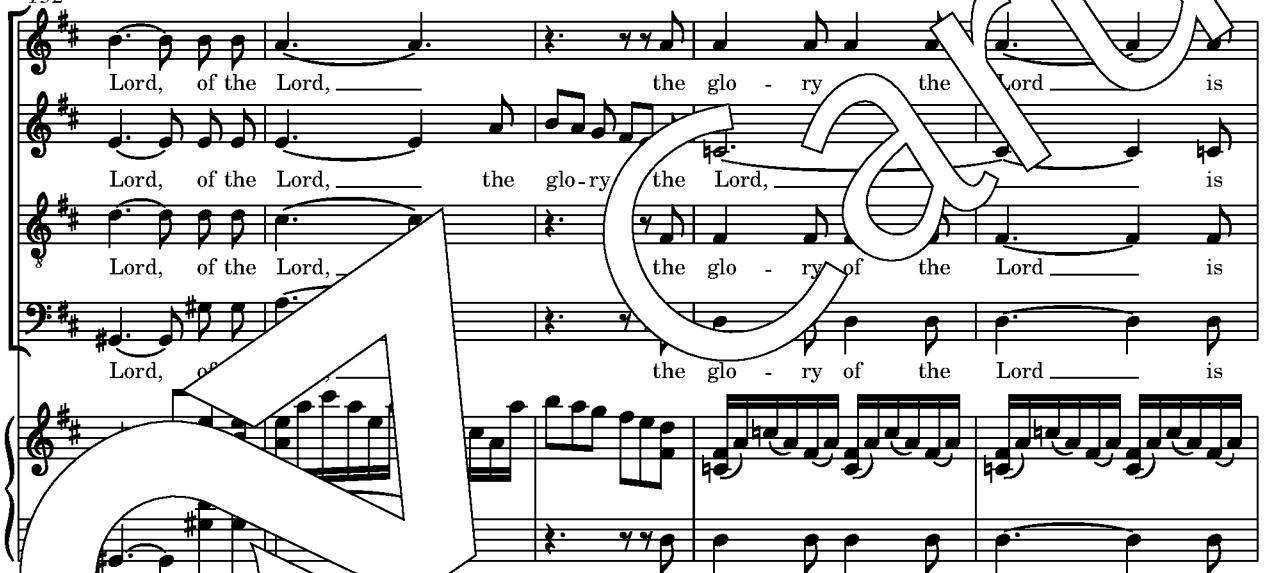
hold, the glo - ry of the Lord is ris - en
 hold, the glo - ry of the Lord ris - en up -
 hold, the - ry of the Lord ris - en up -
 hold, the - ry of the is ris - en up -
 thee. O thou that tell-est good tid-ings to Zi-on, say un - to the cit - ies of
 on thee. O thou that tell-est good tid-ings to Zi-on, say un - to the cit - ies of
 on thee. O thou that tell-est good tid-ings to Zi-on, say un - to the cit - ies of
 on thee. O thou that tell-est good tid-ings to Zi-on, say un - to the cit - ies of



Ju - dah, be - hold, be - hold, the glo - ry of the
 Ju - dah, be - hold, be - hold, the glo - ry of the
 Ju - dah, be - hold, be - hold, the glo - ry of the
 Ju - dah, be - hold, be - hold, the glo - ry of the



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



L

on thee.

ris - en up - on thee.

ris - en up - on thee.

ris - en up - on thee.



142

146

9. Accompagnato (Basso)

Andante larghetto

senza Rip.

Archi, Bc

Jesaja 9.2

5 Basso

For be-hold, dark - ness shall cov - er the earth,

and gross dark - ness the peo - ple, and gross

A

dark - ness the peo-ple:

but the Lord shall a - rise

up - on th , and His glo -

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

And the Gen-tiles shall come to thy light, and kings to the bright-ness of thy ris - ing.

10. Air (Basso)

Larghetto

Basso

Jesaja 9.2

senza Rip.

The

Archi, Bc

5
peo - ple that walk - ed in dark - - ness, that walk - ed in dark - - ne

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

13
seen a
the peo - ple that walk - ed, that walk - ed in dark - ness have

17
seen a great light,
the peo - ple that walk - ed, that

(16)
have seen a great light, —
have seen - a great light,

21

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

25

dark - - - ness have seen a great light, have seen a great light, —

29

— a great light, — have seen a gre —

33

and they that dwell, — that dwell in the land of the

37

shad - - - ow of death, — and

(22) (26)

in dark - - - ness, (dark)-ness have seen a great light, have seen a great light, — a great light, —

30

have seen a great light;

41

they__ that dwell,__ that dwell in the land,__ that dwell in the land of the shad-ow of death,___

45

D

up - on them hath the light shin - ed, and

50

they that dwell, that dwell in the land of the shad - - ow of death,

54

up - o them hath the light __ shin - - ed, up - on _ them hath the light
shin - ed.

(43)

of_ the shad-ow of death,___ up - on ____ them hath the light shin - - ed,

58

up - on ____ them hath the light shin - - ed.

11. Chorus

Andante allegro

senza Rip.

2 Ob, Archi, Bc

con Rip.

4

tr

7

A Soprano

For un-to us a child is born, un-to us a son is giv-en, un-to

senza Rip.

p

11

us a son is giv-en for un-to us a child is born;

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

15

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

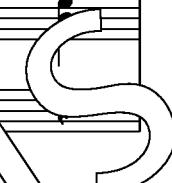
Jesaja 9.6

18 [B]

Alto

For un-to us a child is born,
un-to us a son is
giv-en;
Basso

For un-to us a child is born,



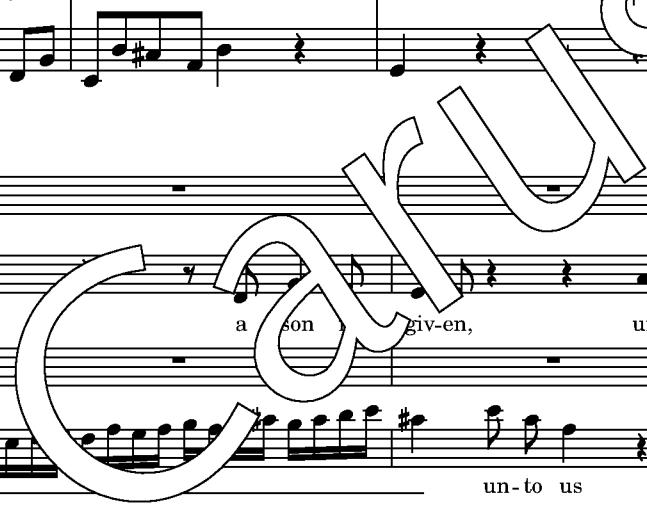
22

giv-en, un - to us a son giv-en, un-to
un-to us

C

and the gov-ern-ment shall

us a son is giv-en;
and the gov-ern-ment shall be up-on His shoul
a son is giv-en;



29

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

32 D

Name shall be call - ed Won - der-ful, Coun - sel-lor,
Name shall be call - ed Won - der-ful, Coun - sel-lor,
Name shall be call - ed Won - der-ful, Coun - sel-lor,
Name shall be call - ed Won - der-ful, Coun - sel-lor,
Name shall be call - ed Won - der-ful, on Rip.

God, The Ev - er - last - ing Fa - ther, The Prince of Peace.
The Might - y God, The Ev - er - last - ing Fa - ther, The Prince of Peace. Un - to
The Might - y God, The Ev - er - last - ing Fa - ther, The Prince of Peace.
The Might - y God, The Ev - er - last - ing Fa - ther, The Prince of Peace.

p

38

us a child is born, un-to us a son is giv-en;
For un-to us a child is born;

senza Rip.

42

born;

and the gov-ern-men - shall be up-on his sh -

Un-to us a

and the gov-ern-ment shall

and His Name shall be call - ed

der; and His Name shall be call - ed

and His Name shall be call - ed

be up-on His shoul - der; and His Name shall be call - ed

49 E

Won - der-ful, Coun - sel-lor, The Might-y God, The
 Won - der-ful, Coun - sel-lor, The Might-y God, The
 Won - der-ful, Coun - sel-lor, The Might-y God, The
 Won - der-ful, Coun - sel-lor, The Might-y God, The
 con Rip.

52 tr

Ev - er - last - ing Fa - ther, The Prince of Peace.
 Ev - er - last - ing Fa - ther, The Prince of Peace.
 Ev - er - last - ing Fa - ther, The Prince of Peace. Un - to
 Ev - er - last - ing Fa - ther, The Prince of Peace. Un - to
 Ev - er - last - in -
 The Prince of P.
 n,

For un - to us a child is born,
 For un - to us a child is born, _____
 For un - to us a child is born, un - to
 senza Rip.

58

un - to us a son is
un - to us a son is
us a son is giv - en;

giv - en;

61

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

be, shall on His shoul - der;

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

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

67

F

Name shall be call - ed Won - der-ful, Coun - sel-lor,
 Name shall be call - ed Won - der-ful, Coun - sel-lor,
 Name shall be call - ed Won - der-ful, Coun - sel-lor,
 Name shall be call - ed Won - der-ful, Coun - sel-lor,
 con Rip.

70

The Might-y God, The Ev - er - last-ing Fa - ther, Prince of Pe -
 The Might-y God, The Ev - er - last-ing Fa - ther, Prince Peace.
 The Might-y God, The Ev - er - last-ing Fa - the Prince of Peace.
 The Might-y the Ev - er - last-ing Fa - ther, Prince of Peace. Un - to
 or unto us a child is born,
 For unto us a child is born,
 For unto us a child is born, un - to us a son is
 us a child is born, un - to us a child is born, un - to us a son is

76

unto us
unto us
given, unto us a son is given, unto us
given, unto us a son is given, unto us

79

a son is given; and the gov - ern - ment, the gov - ern - ment shall be up-on His shoul - der
a son is given; and the gov - ern - ment shall be up-on His shoul - der, and the
a son is given; and the
a s - on is given; and the
the gov - ern - ment shall be up-on His shoul - der; and His Name shall be call - ed
and the gov - ern - ment shall be up-on His shoul - der; and His Name shall be call - ed
gov - ern - ment, the gov - ern - ment shall be up-on His shoul - der; and His Name shall be call - ed
gov - ern - ment, the gov - ern - ment shall be up-on His shoul - der; and His Name shall be call - ed

85 [G]

Won - der-ful, Coun - sel-lor, The Mighty God, The
Won - der-ful, Coun - sel-lor, The Mighty God, The
Won - der-ful, Coun - sel-lor, The Mighty God, The
Won - der-ful, Coun - sel-lor, The Mighty God, The

88

Ev - er-last-ing Fa-ther, The Prince of Peace, The Ev - er-last-ing Fa-ther, The Prince of Peace.
Ev - er-last-ing Fa-ther, The Prince of Peace, The Ev - er-last-ing Fa-ther, The Prince of Peace.
Ev - er-last-ing Fa-ther, The Prince of Peace, The Ev - er-last-ing Fa-ther, The Prince of Peace.
Ev - er-la... ther, The Prince of Peace, The Ev - er-last-ing Fa-ther, The Prince of Peace.

92

96

12. Pifa

Larghetto e mezzo piano

senza Rip.

2 Ob, Archi, Bc

5

9

13

21

* Ursprünglich endete die Pifa nach 11 Takten und es folgte das Rezitativ. Die Fermaten haben nur Gültigkeit, wenn diese kurze Fassung musiziert wird. / Originally the Pifa was only 11 measures long and it was followed by the Recitativo. The fermatas are only valid if this short version is played.

25

29

Recitativo (Soprano)

Soprano

There we-re shep-herds a - bid-ing in the field, keep-ing watch o-ver the flock by night.

Bc

13a. Accompagnat

Andante

Soprano

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

sim.

4

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

(2) in the field,
(3) by night,
(5) round a - bout them,
(6) sore a - fraid.

Recitativo (Soprano)

Lukas 2.10,11

Soprano

5

be to all peo-ple. For un-to you is born this day, in the cit-y of Da-vid, a Sav-iour, which is Christ the Lord.



14. Accompagnato (Soprano)

Lukas 2.13

Allegro
senza Rip.

Archi
Bc

6

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

(2)
for be - hold,

(4)
good tid-ings of great joy,

(5)
be to all peo-ple.

(7)
cit - y of Da - vid,

(9)
Christ the Lord.

15. Chorus

Lukas 2.14

Allegro

Glo - ry to God, glo - ry to God in the high - - - -

Glo - ry to God, glo - ry to God in the high - - - -

Glo - ry to God, glo - ry to God in the high - - - -

con Rip.

2 Tr, 2 Ob, Archi, Bc

est,
est,
est,

a peace on earth,
And p - - - -

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

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

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

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

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

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

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

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

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

13

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

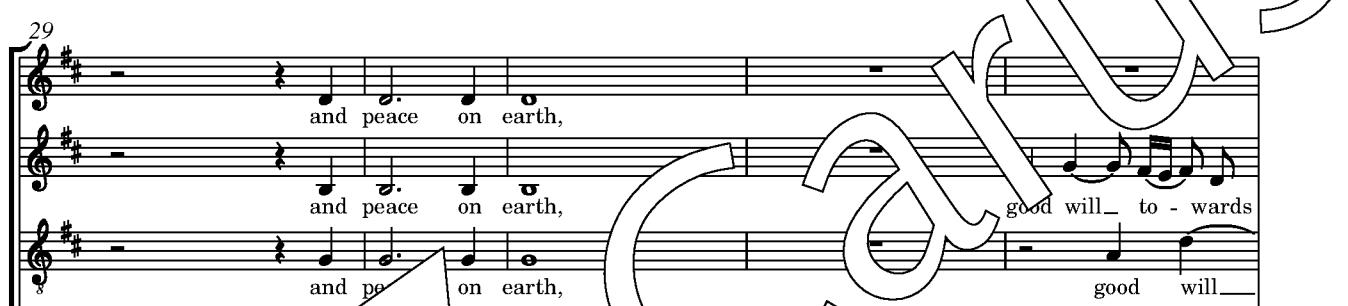
18 B

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

26 C

Glo - ry to God, glo - ry to God in the high - - est,
 Glo - ry to God, glo - ry to God in the high - - est,
 Glo - ry to God, glo - ry to God in the high - - est,
 Glo - ry to God, glo - ry to God in the high - - est,

and peace on earth, and peace on earth, and pe on earth, on earth, good will_ to - wards
 good will_ good will_ good will_ good will_ to - wards
 men, to - - wards men, good will, good will, good will, good will, good
 to - - wards men, to-wards men, good will, good will, good will, good will, good
 good will, good will, good will, good will_


39

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

44

p

pp

16b. Air (Soprano)

Allegro
senza tempo

5/1749 onwards

Zacharja 9,9,10

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

9 [A] Soprano

Re-joice,

p

13

O daughter of Si - on, O daughter of

17

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

21

24

O daughter of Si-on, re-
joice - ly, shout, O daughter of Je - ru - sa - lem;

30

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

31

be - hold, thy King

34

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

37

40

C

He is the gh - teous Sav - iour,

48

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

52

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

49

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

56

He is — the righ - - teous Sav - iour, and He shall speak, He shall speak peace,

61 Adagio

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

66

Re-joice, re-joice —————— at-ly,

70

re-joice ——————

74

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

(58)

and He shall speak, He shall speak peace,

(62) Adagio

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

(68)

re-joice —————— great-ly

78

F

shout, O daughter of Je - ru - sa-lem; be - hold, thy

81

tr

King com-eth un - to thee, re-joice, re-joice

85

and shou shout shout, re-joice

89

G

reat-ly, re - joice

93

great-ly, O daugh-ter of Si - on, shout, O daugh-ter of Je - ru - sa-lem; be-hold, thy

81

tr

84

tr

(94)

thy King com-eth un - to thee, re - joice, shout, shout

97

Adagio *tr*

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

101

105

tr *tr* *tr* *tr*

Recitativo (Alt.)

Alto

Jesaja 35,5,6

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

5

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

Adagio

(98)

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

17c. Air (Alto, Soprano) London 1743, 1745/1749, 1751 and 1753

Jesaja 40.11; Matthäus 11.28,29

Larghetto e piano

Archi, Bc

4 Alto
He shall feed His flock like a shep - herd: and

7 He shall gath - er the lambs with His arm, with His arm,

10 A He will feed His flock like a shep - herd: and He shall gath - er the

B lambs with His arm, with His arm, and car - ry them

12 a shep - - herd: and He shall gath - er the lambs with His arm, with His arm,

(16) and car - ry

in His bos - om, and gent - ly lead those _ that are_ with young, and gent - ly lead, _____ and

gent - ly lead_ those that are_ with young.

Soprano C 26

Come un - to_ Him_ all ye that_ - bour,

e heav - y ill give you rest, come un - to_ Him_ all

ye that la - bour, come un-to Him all ye that are heav-y lad-en,_ and He will give you rest.

and gent - ly lead_ those_ that are_ with young,

and gent - ly lead those that are_ with young.

37 D

Take His yoke up-on you, and learn of Him; for He _ is _ meek _ and



41

low - ly of heart: and ye _ shall find rest, _ and ye shall find rest un - to _ your sou



45 E

ke His yoke up- you, and learn of for He _ is _ meek _ and



low - ly heart: and ye _ shall find rest, _ and ye shall find rest _ un - to _ your souls.



53



18. Chorus

Allegro

Soprano

Matthäus 11,30

His yoke is eas - - - y, His bur-then is light, His bur-then, His
senza Rip.

Archi, Bc

5 bur - then is light,

Alto

Tenore

Basso

His yoke is eas - - - His bur-then, His bur-then is - - - His yoke is - - -

A

His bur-then is light, His bur-then, His
light, His bur-then, His bur-then, His bur-then is light, is light,
eas - - - y, His bur-then, His bur-then is light,

f tr p pp

13

bur-then is light, His bur-then, His bur - then is light, His
 - - - - - His bur - then is light,
 His bur-then is light, is light,
 His bur-then, His bur - then is light, His yoke_ is eas - - -

17

yoke_ is eas - - - - - y, His bur - then is light, His
 His bur-then is light, His bur-ther is bur - th is li -
 - - - - - His bur - th is li -
 His bur - th is li -
 - y, His bur - then is light, His yoke_ is eas - - -

B tr

as - - - - - y, His bur - then is light, His yoke_ is eas - - -

His yoke_ is eas - - -

His bur - then is light, His bur-then, His bur - then is light, His
 - - - - - His bur - then is light, His yoke_ is eas - - -

His bur - then is light, His yoke_ is eas - - -

f p

25

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

29

bur-then, His bur - then is light, His yoke_ is eas - His
light, His bur - then is light, His
bur-then, His bur en is light, His
bur-then, His bur-then is light, His yoke_ is eas -
bur-then, His

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

C

37

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

tr

41 D

light, His yoke _ is eas - - - - y, and His bur - th is light, His yoke is
 light, His yoke _ is eas - y, His yoke eas - y, His bur-then is light, His yoke _ is
 light, His yoke _ is y, is eas - - - - y, His bur-then is light, His yoke _ is
 light, His yoke _ is y, is eas - - - - y, His bur-then is light, His yoke _ is



r-then is light, His yoke _ is eas - y, and His bur - then is light.
 eas - y, His bur - then is light, His yoke _ is eas - y, and His bur - then is light.
 eas - y, His bur - then is light, His yoke _ is eas - y, and His bur - then is light.
 eas - y, His bur - then is light, His yoke _ is eas - y, and His bur - then is light.

tr

tr

tr

28. August 1741

Carus 55.056/03

Part the second

19. Chorus

Johannes 1.29

Largo

Soprano
Alto
Tenore
Basso
2 Oboi
Archi
Continuo

Be - hold the Lamb of sena Rip. tr. tr. tr. tr.

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

way the sin of the world, be - hold the Lamb of tr. tr.

way the sin of the world, be - hold the Lamb of God, the Lamb of tak - eth a-way the sin of the world, be - hold the Lamb of God, be - tak - eth a-way the sin of the world,

11

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

14

B

sin_ of the world, of _____ the world, be - hold the Lamb of God, hold the Lamb of God, that
 sin of the world, the sin of the world be - hold the Lamb of God, the Lamb of God,
 sin of the world, sin of the world be - hold the Lamb of God, the Lamb of God,
 sin of the world, sin of the world be - hold the Lamb of God, the Lamb of God,
 sin of the world, be - hold the Lamb of God, the Lamb of God,

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



21

C

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

25

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

world.
 world.

20. Air (Alto)

Jesaja 53.3; 50.6

Largo

senza Rip.

1

Alto

He was de-spis-ed,

10

de-spis-ed and re-ject-ed,

re - ject ed m

a man of

15

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

19

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

B

de - spis-ed and re-ject-ed,

A musical score showing a single measure on a staff. The measure begins with a quarter note, followed by a dotted half note, another quarter note, and a dotted half note. Above the staff, the number '13' is written above a bracket that spans the first two notes. Below the staff, the lyrics 'reject - ed of men,' are written in a cursive font.

(14) [Musical notation: A single measure on a staff containing a quarter note, a bass clef, and a dotted half note. Below the staff, the lyrics 'a man of' are written.]

A musical score page showing a staff with two measures. The first measure contains a single note. The second measure starts with a bass clef, a 'C' dynamic, and a bracket over two notes: a dotted half note followed by a quarter note. Below the staff, the lyrics 'of sor-rows, and' are written.

23

He was de-spis-ed, re-ject-ed,

27

He was de - spis-ed and re-ject - ed of men, a man of sor-rows, and ac - quaint-ed with

31

C grief, a man of sor-rows, and ac-quaint-ed with grief. He was de-

35

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

39

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

25 (28) 31

He was de-spis-ed, and re-ject - ed of men, a man ____ of sor-rows, with grief, a

32 (36)

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

38

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

44

48

E

He gave His back to the

un poco p

Fine

51

smit - ers,

His back to the

53

d His cheeks to them that pluck - ed off the

55

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

56

to them that pluck-ed off the

57

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

59

F hair: He hid not His face from shame and

61

spit - ting He hid not His face from shame,

63

from He hid not His

face from shame, _____

from shame and spit-ting.

Da capo al Fine

57

hair, and His cheeks to them that pluck-ed off the hair: He hid not His face

from shame, _____

(63) He hid not His face

67 spit-ting.

His face_

21. Chorus

Largo e staccato

senza Rip.

Jesaja 53,4,5

2 Ob, Archi, Bc

3

5

Su - re- ly, su - re - ly He hath
Su - re- ly, su - re - ly He hath
Su - re- ly, su - re - ly He hath
Su - re- ly, su - re - ly He hath
Su - re- ly, su - re - ly He hath
Su - re- ly, su - re - ly He hath
our griefs and car - ried our sor - rows,
borne our griefs and car - ried our sor - rows,
borne our griefs and car - ried our sor - rows,
borne our griefs and car - ried our sor - rows,

The score consists of two systems of musical notation. The top system shows two staves for woodwind (2 Ob, Archi, Bc) and bassoon (Bc). The bottom system shows two staves for soprano (Soprano) and alto (Alto). The music is in common time, with a key signature of one flat. The vocal parts enter at measure 5, singing the phrase "Su-re-ly, Su-re-ly He hath". The vocal parts continue through measure 10, with the lyrics "our griefs and car-ried our sor-rows, borne our griefs and car-ried our sor-rows, borne our griefs and car-ried our sor-rows, borne our griefs and car-ried our sor-rows," repeated three times. Large, stylized letters 'S' and 'C' are overlaid on the musical staves, with 'S' appearing in the first system and 'C' appearing in the second system.

9

su - re-ly, su - re-ly He hath borne our grieves and
 su - re-ly, su - re-ly He hath borne our grieves and
 su - re-ly, su - re-ly He hath borne our grieves and
 su - re-ly, su - re-ly He hath borne our grieves and

11

car - ried our sor - rows: He was wound-ed for our trans -
 car - ried our sor - rows: He was wound-ed for our trans -
 car - ried our sor - : He was wound-ed for our trans -
 car - ried our sor - : He was wound-ed for our trans -
 car - ried our sor - : He was wound-ed for our trans -

s bruis - ed, He was bruis-ed for our in - i - qui - ties; the chas -
 gres-sions, He was bruis - ed, He was bruis-ed for our in - i - qui - ties;
 gres-sions, He was bruis - ed, He was bruis-ed for our in - i - qui - ties; the chas -
 gres-sions, He was bruis - ed, He was bruis-ed for our in - i - qui - ties;

20

tise - ment, the chas - tise - ment of
 the chas - tise - ment, the chas - tise - ment
 tise - ment, the chas - tise - - - - ment
 the chas - tise - - - - ment

22

our peace _____ was
 of our peace was up
 of peace was up
 of peace was up
 on Him.
 on Him.
 on Him.

attacca

22. Chorus

Jesaja 53.3

Alla breve, Moderato

And with His stripes we are heal - ed, and with His stripes we are
 And with His stripes we are
 senza Rip.
 2 Ob, Archi, Bc

9
 heal - ed, we - heal -
 heal - ed, with His stripes we are
 And with His stripes we are

stripes we are heal - ed, we are heal - ed,
 heal - ed, and with His stripes we are
 heal - ed, and with His stripes we are
 And with His stripes we are
 con Rip.

23

B

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

30

ed,

and with His stripes we are heal -
we heal -

ar with His stripes we heal -

C

and with His stripes we are heal -
ed,

and with His stripes we are heal -

and with His stripes we are heal -

44

ed,
and with His stripes
ed,
and with His

51

D

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

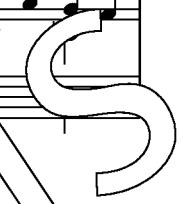
heal - ed, and
and with His stripes we are
stripes we are heal - ed,
and with His stripes — we — are — heal — ed,

tr

64

E

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



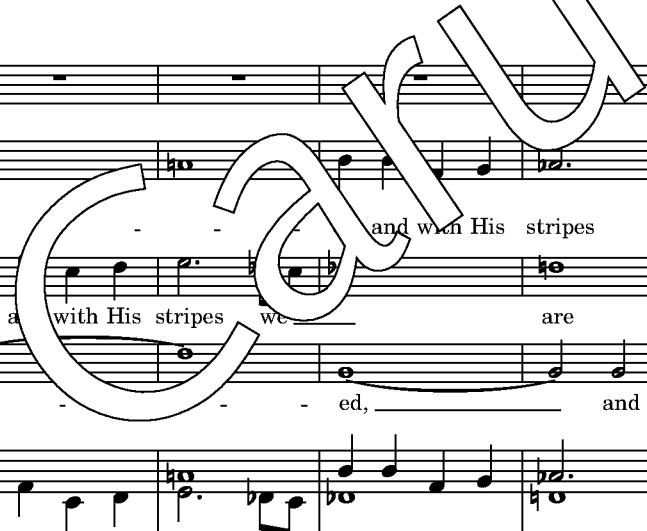
71

heal - - -
 ed,
 heal

and with His stripes we -
 a with His stripes we -
 ed, - and

F

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



84

Adagio

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

23. Chorus

Allegro moderato

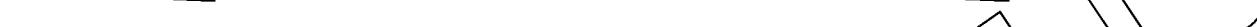
All we, like sheep, all we, like sheep, have gone a-stray,
All we, like sheep, all we, like sheep, have gone a-stray,
All we, like sheep, all we, like sheep, have gone a-stray,
sheep, all we, like sheep, have gone a-stray,

senza Rip. Rip.

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

11 A

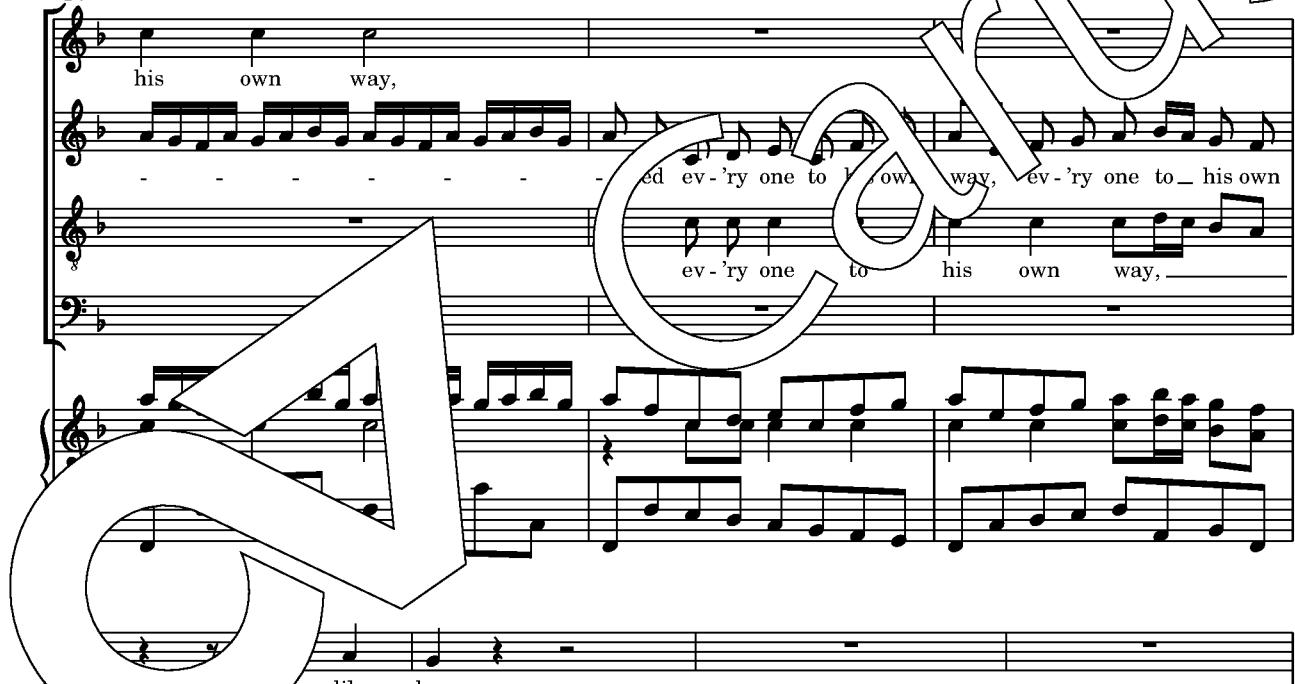
we have turn - - - - - ed ev - ry one to
 we have turn - -
 we have turn - ed



14

his own way,
 ed ev - ry one to his own way, ev - ry one to his own
 ev - ry one to his own way,

e, like sheep,
 way, all we, like sheep,
 — all we, like sheep, have gone a - stray,
 all we, like sheep, have gone a - stray,



21

B

have gone a - stray,

we have

have gone a - stray,

we have

turn

turn - ed,

we have turn

ed ev - one to is own way,

one to his own way, to his own way, we have

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

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

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

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

30

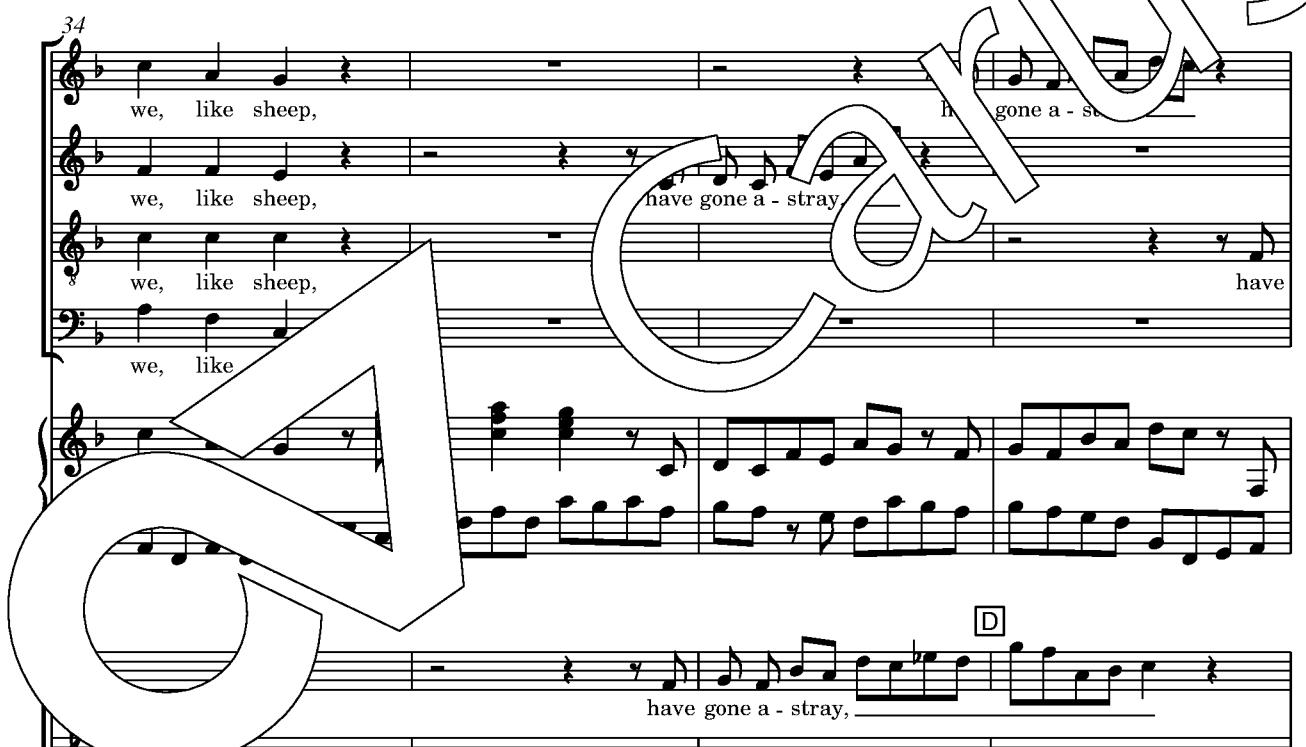
turn - ed ev'-ry one to his own way, all
 we have turn - ed ev'-ry one to his own way, all
 we have turn - ed ev'-ry one to his own way, all
 we have turn - ed ev'-ry one to his own way, all



34

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

have gone a - stray, D
 gone a - stray, we have
 have gone a - stray,



42

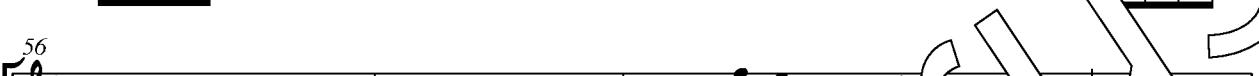
we have turn - ed ev 'ry one to his own
turn - ed,
we have turn -

45

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

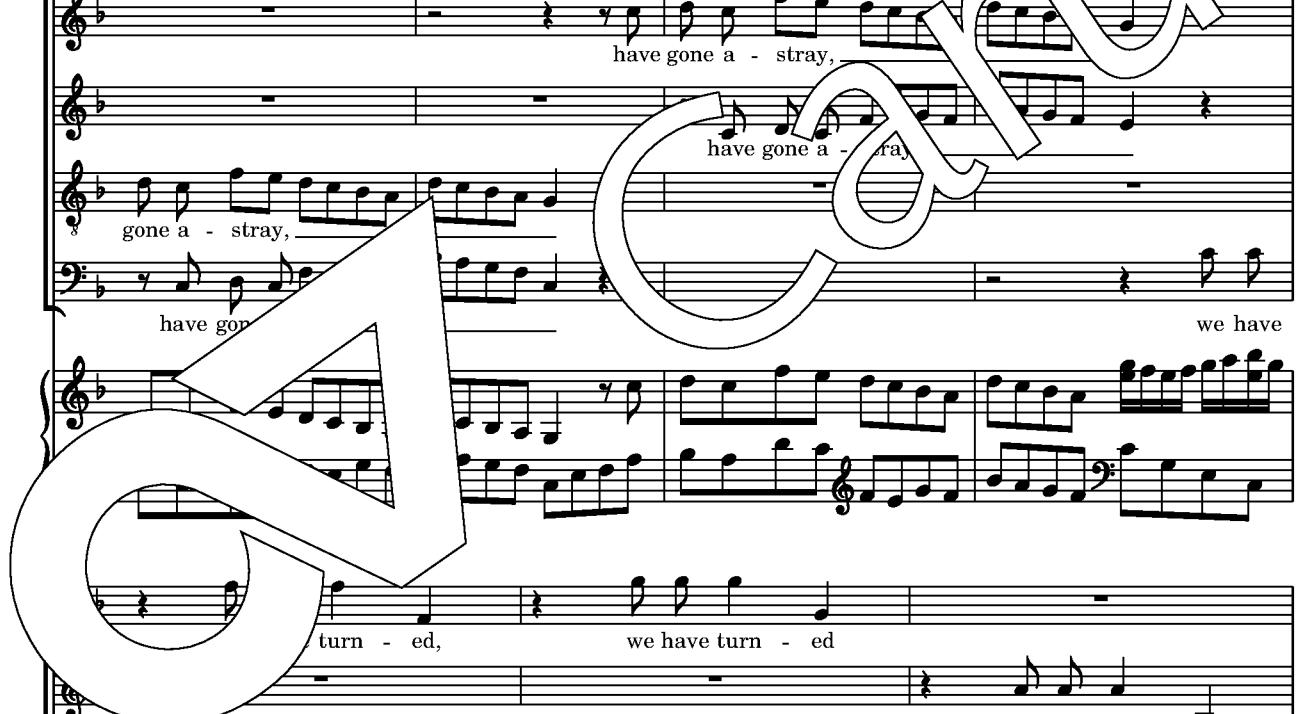
52 E

— to his own way. All we, like sheep, all we, like sheep,
 one to his own way. All we, like sheep, all we, like sheep,
 one to his own way. All we, like sheep, all we, like sheep, have
 one to his own way. All we, like sheep, all we, like sheep,



56

have gone a - stray, have gone a - stray,
 gone a - stray, have gone a - stray, we have
 have gone a - stray, we have gone a - stray, we have
 turn - ed, we have turn - ed, we have turn - ed,
 turn - ed, we have turn - ed, we have turn - ed, we have
 turn - ed, we have turn - ed, we have turn - ed, we have



63

F

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

66

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

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

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

72

Adagio

G

tr

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

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

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

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

tr

G

S

77

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

and the Lord hath laid on Him, on Him,

Lord hath laid on Him, the Lord hath laid on

Him, all.

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

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

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

Him the in - i - qui - ty of us all.

24. Accompagnato (Tenore)

Larghetto

senza Rip.

Psalm 22.7

Musical score for Tenore and Archi/Bc. The Tenore part consists of two staves: a treble clef staff and a bass clef staff. The Archi/Bc part is represented by a single bass clef staff. The music is in common time, key signature is B-flat major (two flats). The Tenore part begins with eighth-note chords, followed by sustained notes and eighth-note patterns. The Archi/Bc part provides harmonic support with sustained notes and eighth-note chords.

3 Tenore

Tenor line (3): "All they that". Dynamics: tr (trill), p (piano). The vocal line includes eighth-note chords and sustained notes. The bassoon line (Bc) provides harmonic support with sustained notes and eighth-note chords.

5

Tenor line (5): "see Him laugh Him to scorn". The vocal line includes eighth-note chords and sustained notes. The bassoon line (Bc) provides harmonic support with sustained notes and eighth-note chords. A large white 'S' graphic is positioned above the vocal line.

7

Tenor line (7): "they and shake their". The vocal line includes eighth-note chords and sustained notes. The bassoon line (Bc) provides harmonic support with sustained notes and eighth-note chords. A large white 'A' graphic is positioned above the vocal line.

9

Tenor line (9): "heads, say - ing:". The vocal line includes eighth-note chords and sustained notes. The bassoon line (Bc) provides harmonic support with sustained notes and eighth-note chords. A large white 'C' graphic is positioned above the vocal line.

(4) that see Him laugh Him to scorn;

(8) and shake their heads, say - ing:

25. Chorus

Allegro

con Rip. per tutto

Psalm 22.8

He trust-ed in God that He would de-liv-er Him: let Him de-liv-er Him, if He de-light in Him,

trust-ed in God th would de-
er Him: let Him de-liv-er Him, if He de-light in

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

He trust-ed in God that He would de-liv-er Him: let Him de-liv-er Him, if He de-

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

Him, if He de-light in Him,

14

He trust - ed in God that He ____ would de - liv - er Him: let Him de - liv - er Him,
 light in Him, if He de - light ____
 light in Him, if He de - light ____
 He trust - ed in God, in _ God, in God He trust - ed, let Him de-liv-er Him, if He de-light in

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

18 *tr*

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

light in Him, let Him de -

light in Him, He trust - ed in God that He ____ would de - liv - er Him: let Him de -
 in Him, if He de - light ____ in _ Him, let Him de - liv - er Him, if He de -
 He trust - ed in God, He trust-ed in God, let Him de-liv-er Him, if He de -

He trust - ed in God, He trust-ed in God, let Him de-liv-er Him, if He de -

26

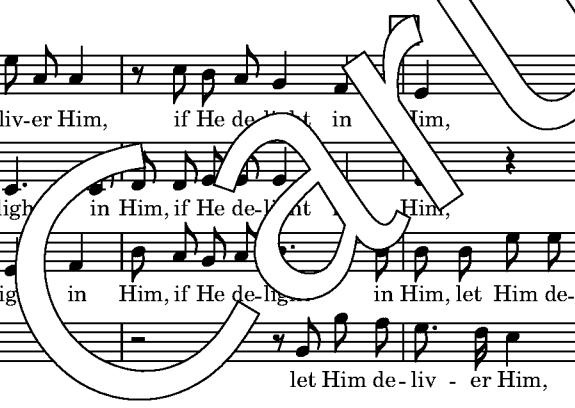
let Him de-liv - er Him, He trust - ed in God that He
 liv-er Him, if He de-light in Him, if He de - light in - Him,
 light in Him, if He de-light in Him, He trust - ed in God, He trust-ed in God, let Him de
 light in Him, if He de-light in Him,



30

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

— liv-er Him, if He de - light in - Him, let Him de-liv - er Him,
 liv - er Him, let Him de-liv-er Him, if He de - light in -
 He trust-ed in God that He — would de-liv - er
 let Him de-liv - er Him,



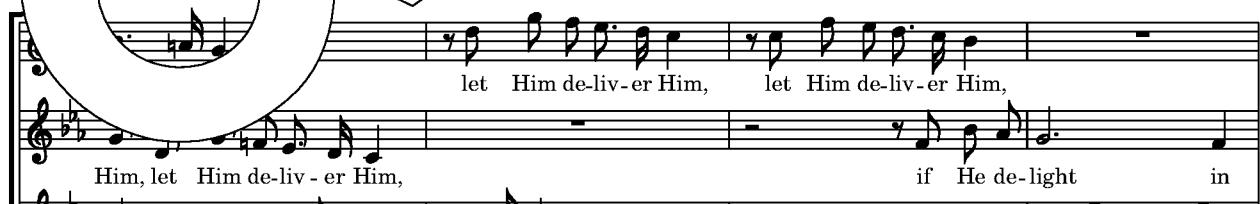
38

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



42 D

trust-ed in God, let Him de - liv-er Him, if He light in
trust-ed in God, let Him de - liv - er Him, if He de-light in
trust-ed in God t would de-liv-er Him, de-liv-er Him, if He de-light in
let Him de-liv-er Him, let Him de-liv-er Him, if He de-light in
Him, let Him de-liv - er Him, if He de-light in
Him, let Him de - liv - er Him, if He de - light in
Him, let Him de-liv - er Him, if He de - light in



50 E

He trust-ed in God that He would de - liv-er Him: let Him de - liv-er Him, if He de-
 Him, He trust-ed in God, let Him de - liv - er Him, if He de - light _____ in Him, let Him de-
 Him, if He de-light, _____ if He de-
 Him, if He de-light _____ in Him, if He de - light _____ in

54

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

Adagio

tr

in Him, let Him de - liv-er Him, if He de - light in Him.
 in Him, let Him de-liv-er Him, if He de - light in Him.
 in Him, let Him de - liv-er Him, if He de - light in Him.
 God that He would de - liv-er Him: let Him, let Him de-liv-er Him, if He de - light in Him.

26. Accompagnato (Tenore)

Largo

Psalm 69.20

Tenore *tr*

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

senza Rip.

Archi, Bc

6

Thy re-buke hath bro-ken His heart. He look-ed for some to have pit-y on Him, but the was no

11

man, and He to com-fort Him; He look - ed for some to have

15

pit - y on Him, but there was no man, nei-ther found He an-y to com-fort Him.

(5) of heav-i-ness;

6 Thy re-buke

(9) pit - y on Him,

(11) found He an-y

15 pit - y on Him,

(17) found He an-y

27. Arioso (Tenore)

Largo e piano

Klagelieder 1.12

Tenore

Be - hold, and see, be - hold, and see, if there be an - y sor-row
senza Rip.

Archi, Bc

4 like un-to His sor-row, be - hold, and see, if

8 there be an-y sor-row like un-to His sor-row, be-hold, ar - and see, if there be an-y sor-row

12 like un-to or-row!

. Accomp. O (Tenore)

Jesaja 53.8

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

Tenore

Archi, Bc

1 Be - hold, and see, like un - to be - hold, and see if there be an - y sor-row

4 like un-to His sor-row, be - hold, and see if there be an - y sor-row like un-to His sor-row

7 Be - hold, and see, like un - to be - hold, and see if there be an - y sor-row

9 like un-to His sor-row, be - hold, and see if there be an - y sor-row like un-to His sor-row

(2) of the liv-ing; (4) was he strick-en.

29. Air (Tenore)

Psalm 16.10

Andante larghetto
senza Rip.

2 Vi, Bc

5 **Tenore**

A

But Thou didst not leave His soul in hell, but

9

Thou didst not leave His soul in hell, nor didst Thou suf-fer, no didst Thee ever Thy

13

Holy ne to corrup-tion.

17

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

10

His soul in hell, nor didst Thou suf-fer,

(13)

One to see

18

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

21

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

25

Ho - ly One to see corrup - tion,
nor didst _ Thou suf - fer, nor

29

didst Thou suf-fer Thy Ho - ly . One to see corrup - tion
nor didst Thou suf-fer, nor

34

didst Thy Ho - ly _ One, Thy Ho - ly _ One to see corrup - tion.

39

didst not leave His soul in hell,

21

didst _ not leave His soul in hell,
to see corrup - tion,

26

to see corrup - tion,

(29)

Thou suf - fer Thy Ho - ly _ One to

31

see corrup - tion,
nor didst Thou suf-fer,

35

Thy Ho - ly _ One, Thy Ho - ly _ One to see corrup - tion.

30. Chorus

Psalm 24.7–10

A tempo ordinario

Soprano I
Soprano II
Alto
2 Oboi
Archi
Continuo

Lift up your heads,
Lift up your heads,
Lift up your heads,

senza Rip. *tr.*

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

10 A
in.
in.

Tenor
Basso

Who is this King of Glo - ry? this King of Glo - ry? who
Who is this King of Glo - ry? this King of Glo - ry? who
con Rip.

14

The Lord strong and might-y, the
The Lord strong and might-y, the
The Lord strong and might-y, the
is this King of Glo-ry? who is this King of Glo-ry?
is this King of Glo-ry? who is this King of Glo-ry? senza Rip.

17

B

Lord strong and might-y; the Lord might - y in bat-tle.
Lord strong and might-y; the Lord might - y bat-tle.
Lord strong and mi... ord might - y bat-tle. Lift up your heads, O ye gates, and
Lift up your heads, O ye gates, and
Lift up your heads, O ye gates, and
con Rip.

be ye lift up, ye ev - er-last-ing doors, and the King of Glo-ry shall come in, and the
Tenore
be ye lift up, ye ev - er-last-ing doors, and the King of Glo - ry shall come in, and the
Basso
be ye lift up, ye ev - er-last-ing doors, and the King of Glo-ry shall come in, and the

25

Who is this King of Glo-ry? who
King of Glo-ry shall come in.
King of Glo-ry shall come in.
King of Glo-ry shall come in.

28

is this King of Glo-ry? who is this King of Glo-ry?
is this King of Glo-ry? who is this King of Glo-ry?
is this King of Glo-ry? who is this King of Glo-ry?

The Lord of Hosts, The Lord of Hosts, The Lord of Hosts, The Lord of Hosts

no unis.

36

He is the King of Glo-ry, He is the King of Glo-ry, He is the King of
 is the King of Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry,
 is the King of Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry,
 is the King of Glo-ry,

39

Glo-ry, He is the King of Glo - ry, the Lord of Hosts, He
 the Lord of Hosts, He is the King of Glo - ry, the Lord of
 the Lord of Hosts, He is the King of Glo - ry, the Lord of
 the Lord of Hosts, He is the King of Glo - ry, the Lord of
 Hosts, He is the King of Glo - ry, the Lord of Hosts, He is the King of Glo - ry,



47

the Lord of Hosts, He is the King of Glo - -
 Hosts, He is the King of Glo - ry, of Glo -
 the Lord of Hosts, He is the King of Glo - ry, of Glo -
 the Lord of Hosts, He is the King of Glo - ry, of Glo -

50

ry, He
 ry, He
 ry, He
 ry, He

of Glo - ry, He is the King of Glo - ry, the Lord of Hosts,
 is the King of Glo - ry, He is the King of Glo - ry, the Lord of
 is the King of Glo - ry, He is the King of Glo - ry, the Lord of
 is the King of Glo - ry, He is the King of Glo - ry, the Lord of



59

is the King of Glo - - - - - ry, He
Hosts, He is the King of Glo - - - - - ry, He
Hosts, He is the King of Glo - - - - - ry, He
Hosts, He is the King of Glo - - - - - ry, He

Glo - - - - - ry, He is the King of Glo - - - - - ry, He

F

is the King of Glo - - - - - ry, He is the King of Glo - - - - - ry, the Lord of
is the King of Glo - - - - - ry, He is the King of Glo - - - - - ry, the Lord of Hosts,
is the King of Glo - - - - - ry, He is the King of Glo - - - - - ry, the Lord of
is the King of Glo - - - - - ry, He is the King of Glo - - - - - ry, the Lord of

66

Hosts, the Lord of Hosts, the Lord of Hosts, He is the King
 the Lord of Hosts, He is the King, the King of
 Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of Glo - ry, the
 Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of

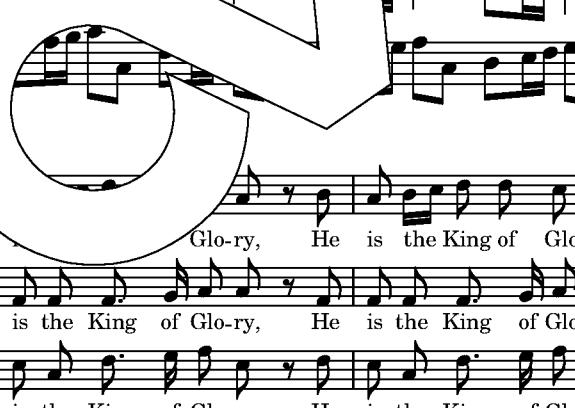


69

— of Glo - ry, the King Glo - He
 Glo - ry, the King Glo - ry, He
 King of Glo - ry, the King of Glo - ry, He
 Glo - ry, the King of Glo - ry, He
 tr



Glo - ry, He is the King of Glo - ry, of Glo - ry.
 is the King of Glo - ry, He is the King of Glo - ry, of Glo - ry.
 is the King of Glo - ry, He is the King of Glo - ry, of Glo - ry.
 is the King of Glo - ry, He is the King of Glo - ry, of Glo - ry.



Recitativo (Tenore)

Hebräer 1.5

Tenore

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

31. Chorus

Allegro

Hebräer 1.6

Soprano

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

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

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

2 Ob, Archi, P. Let all the an - gels of God wor - ship,

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

all the an - gels of God wor -

let all the an - gels of God wor -

(2) said He at an-y time,

(4) have I be - got-ten Thee?

A

9
God wor - ship Him, let all the an - gels of
ship Him, let all the an - gels of God wor - ship Him,
let all the an - gels of God wor -
ship Him, let all the an - gels of
let all the an - gels of
tr
13
God wor - ship Him, let all the an - gels of
ship Him, let all the an - gels of
let
God wor -
ship Him, let all the an - gels of God
let all the
God wor -
ship Him, let all the an - gels of
let all the
ship Him, let all the an - gels of
let all the
ship Him, let all the an - gels of God wor -
wor - ship Him, let all the an - gels of God wor -
an - gels of God wor -

21

B

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

25

C

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

33

ship Him.
ship Him.
ship Him.
ship Him.



32b. Air (Alto) London 1743 and 1745/1749

Psalm 68.18

Larghetto
2 Vl, Bc

6

11 [A] Alto

Thou art gone up on high, Thou art gone up on high;

14

Thou art gone up on high;

17

Thou hast led captiv - i - ty cap - tive, Thou hast led captiv - i - ty cap - tive, and re - ceiv - -

23

ed gifts ____ for ____ men, yea, e - ven

29

for ____ Thine en - - - - - e - mies, yea,

35

for _ Thine e - mies,

that the Lord God might dwell _ a - mong them, that the Lord God might

20

Thou hast led (-ceiv) - - - ed (en) - - - - - e - mies, yea, e - ven for -

24

42

that the Lord God might dwell _ a - mong them, that the Lord God might

48

dwell a -

54

mong them, might - dwell a - mong them. Thou

61

art gone up on high, Thou art gone up on high; Thou hast led captiv - ty cap - tu hast

67

led captiv - - - - - and re - ceiv - - - - ed, and re - ceiv - ed









and re - ceiv - ed gifts for Thine en-e-mies, that the Lord

48

dwell a - mong them, might -

55

dwell a - mong them,

60

Thou art gone up on high, Thou art gone up on high; Thou hast led captiv - i - ty

(67)

cap - tiv - i - ty

69

and re - ceiv - ed,

74

men,-

77

gifts for

79

that the Lord

80

God might dwell a - mong them, and might dwell ____

86

a - mong them, that the

92

Lord God ____ might dwell ____ a -

99

mong them, Lord, the Lord ____ might dwell ____ a - mong them.

112

God might dwell ____

80

God might dwell ____

(83)

and might dwell ____

94

dwell ____ a - mong them, ____

103

dwell ____

33. Chorus

Psalm 68.11

Andante allegro

Great was the com-paニー of the preach-ers, great was the com -
Great was the com-paニー of the preach-ers, great was the com - paニー, the
The Lord gave the word: great was the com-paニー of the preach-ers, great was the com - paニー, the
The Lord gave the word: great was the com-paニー of the preach-ers, great was the com -
con Rip.

2 Ob, Archi, Bc

pa-n preachers,
com - paニー, the com -
the com - paニー, the com - paニー, the
pa - of the preach - ers,
pa - ny of the preach - ers,

A

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

12

pany, the com - pa-ny, the com - pa-ny of the preach-
pany, the com - pa-ny, the com-pa-ny of the preach-ers, of the preach-
com - pa-ny, the com - pa-ny of the preach-ers, of the preach-
com - pa-ny, the com - pa-ny of the preach-

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

15 B

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

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

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

20

pany of the preach - ers, of the preach-

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

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

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

23

ers.

ers.

ers.

ers.

Air (Soprano
Barghetto) on 1749, 1751–1754

Römer 10.15

2 VI, Bc

4 Soprano

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

7

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

10 [A]

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

13

bring glad tid - ings, and bring glad tid - ings tid - ings of good things, and

16 [B]

bring glad tid - ings of good things, and bring glad tid - ings, glad

tid - ings of good things, glad tid - ings of good things.

22

35b. Chorus

Römer 10.18

A tempo ordinario

Their sound is gone out in-to all lands, their sound is gone out in-to all
 Their sound is gone out in-to all lands, in-to all lands,
 Their sound is gone out, their sound is gone out
 Their sound is gone out, their sound is gone out
 senza Rip.
 2 Ob, Archi, Bc
 con Rip.

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

A

14

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

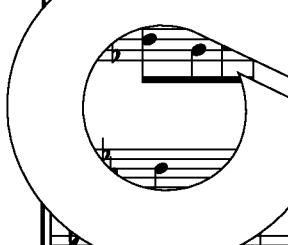


18

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

 B
 the world, their sound is gone out, is gone out in - to all
 to the ends of the world, their sound is gone out, is gone out in - to all
 world, of the world, their sound is gone out in - to all
 ends of the world, their sound is gone out in - to all

tr *tr*



26

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

30

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

un-to the ends of the world. *tr*
 ends of the world, _____ un-to the ends of the world.
 and their words un-to the ends of the world, un-to the ends of the world.
 world, _____ un-to the ends, un-to the ends of the world.

36b. Air (Basso)

Psalm 2,1,2

Allegro

senza Rip.

Archi, Bc

1

3

6

9

tr

15

Basso

A

Why do the na - - - tions so fu - rious-ly rage to -

p

The musical score consists of five staves of music for basso (Basso) and orchestra (Archi, Bc). The first four staves are in common time, while the fifth staff begins with a measure in common time and then changes to 6/8 time. The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like forte (f), piano (p), and trill (tr). The vocal line starts with a sustained note followed by eighth-note patterns. The orchestra part consists of two staves: one for strings (Archi) and one for bassoon (Bc). The score is annotated with large, white, hand-drawn style letters: 'S' at the top right, 'A' at the bottom left, and 'tr' at the end of the fourth staff.

18

geth - er: why do the peo - ple i - ma - gine a vain

21

thing? why do the na - tions rage

24

so

27

- rious - ly to er, why

30

do the peo - ple i - ma -

33

gine — a — vain — thing? i - -

35

ma - - - gine a vain thing?

B

38

Recitative

The kings o - rise up, and the rul - ers take coun-sels to -

geth - er a-against the Lord and His a - noint - - - - ed.

40

earth rise____ up,

coun-sels to-geth-er a-against the Lord, and His a - noint - - - - ed.

37. Chorus

Psalm 2.3

Allegro e staccato

Let us break their bonds a - sun-der, let us break,
 Let us break their bonds a - sun-der, let us
 Let us break their bonds a - sun-der, let us break their bonds a - sun-der, let us, let us
 senza Rip.
 Archi, Bc

5
 let us break their bonds a - sun - der,
 break,
 break, let us break
 break their bo
 let us break their bonds — a sun-de
 a - sun - der, let us break their bonds a -
 as break their bonds a - sun-der, let — us break their bonds — a -
 sun - der, and cast a - way
 sun - der, and cast a - way —
 sun - der,



14

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

18

their yokes from us, and cast a - way their yokes from us, and cas a -
us, and cast a - way, and cast a - way the yokes us, and cast a -
us, and cast a - way, and cas a - way their yokes from us, and cast a -
and cast a - way their yokes from us, and cast a - way their yokes from us, and cast a -
from us, let us break their bonds, let us break their bonds,
way their yokes from us, let us break their bonds, let us break their bonds a - sun - der, let us break their
way their yokes from us, let us break their bonds, let us break their bonds a -

26

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

30

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

and cast a - way -
sun - der, and cast a - way, and cast a -
sun - der, and cast a -

39

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

43 *tr*

way their yokes from us, let us break their bonds a -
 — their yokes from us, let us break their bonds,
 way their yokes from let us bra their bonds a - sun a -
 and cast,
 way their yok let us break their bonds, and cast a -
 and cast a - way, let us break their bonds, and cast a -
 a - way,
 and cast a - way their yokes, their yokes from us, and cast a -
 and cast a - way, and cast a - way their yokes from us, and cast a -
 way their yokes from us, and cast a - way their yokes from us, and cast a -

52

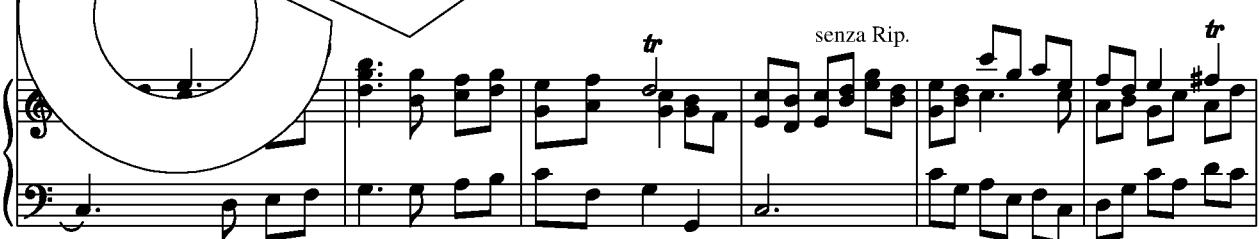
D

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



56

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



62

senza Rip.

Recitativo (Tenore)

Psalm 2.4

Tenore

8 He that dwell-eth in heav-en shall laugh them to scorn; the Lord shall have them in de-ri-sion.

Bc

17

38a. Air (Tenore) London 1745/1749 onwards

Andante

senza Rip.

Psalm 2.9

6 Tenore

2 Vi, Bc

12

17

4

Thou shalt break them,
with a rod _____ of iron;
Thou shalt dash them in piec - es like a pot - - ter's ves - sel,
shall have them in de - ri-sion.

A

17

22

Thou shalt dash them in piec - es, in piec - es like a pot - - -

27 **B**
ter's ves - sel.

32
Thou shalt br - them,

37
Thou shalt break them with a rod

42
of i - ron; Thou shalt dash them in piec-es like a pot - -

28 (pot) ter's ves - sel.

42 (rod) of i - ron;

45 dash them in piec-es

48

C

ter's ves - sel, Thou shalt dash them in piec - es like a

53

tr

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

58

ves - sel; Thou shalt dash them in piec - es like a pot -

64

D

f

- sel

69

tr

57

dash them in piec - es like a pot - ter's ves - sel, like a

pot - ter's ves - sel; Thou shalt dash them

like a pot - ter's ves - sel.

39. Chorus

Offenbarung 19.6; 11.15; 19.16

Allegro

Hal - le - lu - ja,

senza Rip.

2 Tr, Timp, 2 Ob, Archi, Bc

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

con Rip.

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, for the Lord
 hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, for the Lord
 hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, for the Lord
 hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, for the Lord

A

God Om-nip - o-tent reign - eth, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,
 God Om-nip - o-tent reign - eth, hal - le - lu - ja,
 God Om-nip - o-tent reign - eth, hal - le - lu - ja,
 God Om-nip - o-tent reign - eth, hal - le - lu - ja,
 hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,
 for the Lord God Om-nip - o-tent reign - eth, hal - le - lu - ja,
 for the Lord God Om-nip - o-tent reign - eth, hal - le - lu - ja,
 for the Lord God Om-nip - o-tent reign - eth, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

31

C

le - lu - ja, hal - le - lu - ja! The King-dom of this —
tr
 reign - eth, hal-le-lu-ja, hal - le - lu-ja! The King-dom of this
tr
 reign - eth, hal - le - lu-ja! The King-dom of this
tr
 lu-ja, hal-le - lu-ja, hal-le - lu-ja, halle - lu-ja! The King-dom of this —

35

world is be - come the King-dom of our Lord and of His Christ, and of His
 world is be - come the King-dom of our Lord and of His Christ, and of His
 world is be - come the King-dom of our Lord and of His Christ, and of His
 world is be - come the King-dom of our Lord and of His Christ, and of His

Christ;

Christ;

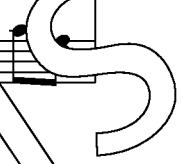
and He shall reign for ev - er and ev -

Christ; and He shall reign for ev - er and ev - er, for ev - er and ev - er, and He shall

tr

46

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

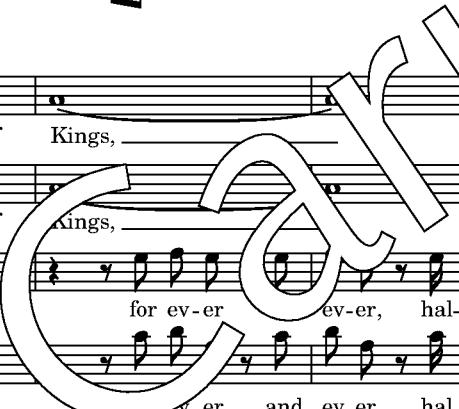


50

ev - er and ev - er, King of Kings,
 ev - er and ev - er, King of Kings,
 reign for ev-er and ev-er, for ev-er, hal-le-lu-ja, hal-le-
 ev - er, for ev-er and ev-er, hal-le-lu-ja, hal-le-

E

of Lords, King of
 and Lord of Lords,
 lu-ja, for ev-er and ev-er, hal-le-lu-ja, hal-le - lu-ja,
 lu-ja, for ev-er and ev-er, hal-le-lu-ja, hal-le - lu-ja,

58

Kings, _____ and Lord of Lords,
 for ev-er and ev-er, hal-le-lu-ja, hal-le - lu-ja, for ev-er and
 for ev-er and ev-er, hal-le-lu-ja, hal-le - lu-ja, for ev-er and
 for ev-er and ev-er, hal-le-lu-ja, hal-le - lu-ja, for ev-er and

62

King of Kings,
 ev-er, hal-le-lu-ja, hal-le - lu-ja, fo ev-er and ev- hal-le-lu-ja, hal-le -
 ev-er, hal-le-lu-ja, -le - lu-ja, for ev- and ev-er, hal-le-lu-ja, hal-le -
 ev-er, h le - lu-ja, for ev- and ev-er, hal-le-lu-ja, hal-le -
 Lords, _____ and Lord of_ Lords, and He shall reign,
 lu-ja, King of Kings, and Lord of_ Lords, and He shall
 lu-ja, King of Kings, and Lord of_ Lords, and He shall reign, and He
 lu-ja, King of Kings, and Lord of_ Lords, and He shall reign for ev - er and



71

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

tr

75

for ev-er and ev-er, hal-le-lu-ja, hal-le - lu - ja and He shall
 Kings, for ev-er and ev-er, and Lord of Lords, hal-le-lu-ja, hal-le - lu - ja and
 Kings, and Lord of ords, _____ and He shall
 Kings, for ev - - and Lord of Lords, hal-le-lu-ja, hal-le - lu - ja, and He shall

tr

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

G

82

Kings, and Lord of Lords, King of Kings, and Lord of Lords, and
 Kings, and Lord of __ Lords, King of Kings, and Lord of __ Lords, and
 Kings, and Lord of __ Lords, King of Kings, and Lord of __ Lords, and
 Kings, and Lord of Lords, King of Kings, and Lord of Lords, and He shall

86

He shall reign for ev - er and ev - - er, King Kings, and rd of
 He shall reign for ev - er and ev - - er, for ev - er and ev - er, for ev - er and
 He shall reign e ev - er and - - er, for ev - er and ev - er, for ev - er and
 reign for or ev - er and ev - - er, for ev - er and ev - er, for ev - er and

-lu-ja, hal-le - lu-ja, hal-le-lu-ja, hal-le - lu-ja, hal - le - lu - ja!
 ev-er, hal-le-lu-ja, hal-le - lu-ja, hal-le-lu-ja, hal-le - lu-ja, hal - le - lu - ja!
 ev-er, hal-le-lu-ja, hal-le - lu-ja, hal-le-lu-ja, hal-le - lu-ja, hal - le - lu - ja!
 ev-er, hal-le-lu-ja, hal-le - lu-ja, hal-le-lu-ja, hal-le - lu-ja, hal - le - lu - ja!

6. September 1741

Carus 55.056/03

40. Air (Soprano)

Part the third

Hiob 19.25; 1. Korinther 15.20

Larghetto
senza Rip.

Violino I, II
Continuo

8

14 Soprano

A

20

my Re - deem - iv - eth, and that

27

He shall s - at - the lat - - - ter - day

34

up-on the earth, I know that -

f

22 liv - eth

27 He ___ shall

41

my Re - deem - er liv - eth, and that He shall stand _____ at the

48

lat - ter day up-on the earth, _____ up-on the earth,

54

know _____ that my Re - deem - er liv - eth, and that I shall stand at the

60

lat - ay up - on the earth, _____ up-on - the

66

earth.

41

my Re - deem - er liv - eth,

64

(earth) up-on - the earth.

72 D *tr*
And tho' worms de - stroy this

78 *tr*
bod - y, yet in my flesh shall I see

84 *tr*
God, yet in my flesh _ shall I _ G *tr*
f

90 *tr*
I know that my Re - deem - er liv - eth,

9 *tr*
and tho' worms de - stroy this bod - y, yet in my

77 *tr*
de - stroy this_ bod - y,
yet in_ my_ flesh shall I_ see_ God, yet in_ my_ flesh

93 *oo*
I know that
liv-eth,

96 *T*
98 *T*
worms de - stroy this bod-y, yet in my

102

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

108

I see God, shall I see God. I know that my Re - deem - er

115

liv - eth. For no _____ is Christ ris - en

122

dead, the first _____ fruits

of them that sleep, _____ of them that

102

flesh shall I see God, shall I see God, shall I see God. I know that my Re -

114

122

deem - er liv - eth. from the dead,

133

sleep, the first fruits of them that sleep,

139

for now is Christ ris-en, for now is Christ ris-en

146

from the dead,

the first fruits of them that

155

sleep.

159

133 135 145 150 Adagio

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

41. Chorus

A

1. Korinther 15.21

Grave

Allegro

Since by man came death, since by man came death,
by man came al - so the re-sur-

Since by man came death, since by man came death,
by man came al - so the re-sur-

Since by man came death, since by man came death,
by man came al - so the re-sur-

Since by man came death, since by man came death,
by man came al - so the re-sur-

2 Ob, Archi, Bc

9
rec - tion of the dead, by man came al - so the re - sur - tion of the dead, by man came
rec - tion of the dead, by man came al - so the re - sur - res - tion of the dead, by man came
rec - tion of the dead, by man came al - so the re - sur - res - tion of the dead, by man came
rec - tion of the dead, by man came al - so the re - sur - res - tion of the dead, by man came

B

Grave

sur - rec - tion of the dead. For as in Ad - am all die, for as in Ad - am all
al - so there - sur - rec - tion of the dead. For as in Ad - am all die, for as in Ad - am all
al - so there - sur - rec - tion of the dead. For as in Ad - am all die, for as in Ad - am all
al - so the re - sur - rec - tion of the dead. For as in Ad - am all die, for as in Ad - am all

C

Allegro

22

die, even so in Christ shall all be made a - live, even so in Christ shall all be made a -
 die, even so in Christ shall all be made a - live, even so in Christ shall all be made a -
 die, even so in Christ shall all be made a - live, even so in Christ shall all be made a -
 die, even so in Christ shall all be made a - live, even so in Christ shall all be made a -
 con Rip.



27

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



Christ shall all, shall all be made a - live.
 Christ shall all, shall all be made a - live.
 Christ shall all, shall all be made a - live.



42. Accompagnato (Basso)

1. Korinther 15.51,52

Basso

Be-hold, I tell you a mys-te-ry: We shall not all sleep, but we shall all be
chang'd, in a mo-ment, in the twink-ling of an eye, at the last trum-pet.

43. Air (Basso)

Pomposo, ma non allegro

con Rip.

1. Korinther 15.52,53

Tr, 2 Ob, Archi, Bc

7

21

(3)

5

all sleep, chang'd,

A

Basso 29

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

35
and the dead shall be rais'd in - cor - rupt - i - ble,

41
the trum-pet shal sound, _____

48
and rais'd, in - cor - rupt - i - ble,

54
in - cor - rupt - i - ble, and we shall be

45
the trum-pet shall sound _____

59
and we shall be

60

chang'd, —

and we shall be chang'd.

66 C

— and we shall be chang'd.

73

The

tr

tr

tr

79

net shall soun

the trum-pet shall sound, —

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

chang'd, — and we — shall be chang'd.

83

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

92

cor - rupt - i - ble, in - cor - rupt - i - ble,

98

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

104

and we shall be chang'd,

110

shall b
chang'd, we shall be

116

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

95 105 (111) 116

in - cor - rupt - i - ble, (chang'd), shall be chang'd, and we shall be chang'd,

122

we shall be chang'd,

128

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

tr *tr*

134

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

tr *tr*

dagio **G**

147

123

chang'd,

tr

132

be chang'd,

Adagio

135 (chang'd,) and we shall be chang'd,

we shall be chang'd,

153

For this cor - rupt - i - ble

Fine

159

must put _ on in - cor - rup - tion, for this cor -

166

rupt - i - ble must put on, must put on,

173

on, must put on - cor - rup - tion,

and this mor - tal must put _ on im-mor - tal - - -

157

For this cor - rupt - i - ble must put _ on in - cor - rup - tion, for this cor - rupt - i - ble

(169)

must put _ on, must put on, must put _ on in -

177

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

187

193

i - ty, and this mor - tal must put on imor -

200

tal -

Adagio

i - ty, im-mor - tal - i - ty.

Dal Segno al Fine

187

(tal) -

194

- i - ty, and this mor-tal must put on im-mor - tal -

Adagio

204

i - ty, im - mor - tal - i - ty.

Recitativo (Alto)

1. Korinther 15.54

Alto

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

Bc

44a. Duet (Alto, Tenore)

Andante

1. Korinther 15.55.56

Alto

Tenore O death, O death, where, where is thy sting? O death, where is thy sting?

O grave, O grave, where, where is thy

Bc

5 O dea
vie - to - ry? where is thy vic - to - ry?

O death, where is thy sting? O death, where is thy sting?

O grave, where is thy vic - to - ry? where is thy

9 where is thy sting? O death, where is thy sting? O death, where is thy sting?

O grave, where is thy vic - to - ry? O death, where is thy sting? O death, O

(1) brought to pass the say-ing that is writ-ten; death

13

— where is thy sting? — where, — where is thy sting? O grave, — where, O grave, — where is thy vic-to-ry? O
 death, where, where is thy sting? O grave, — O grave, where, O grave, where is thy vic-to-ry?

17

grave, O grave, where is thy vic-to-ry?
 O death, O death, where is thy sting? death, grave, O
 death,

21

death, wh thy sting? O grave, — where is thy vic-to-ry? O grave, O
 O grave, O grave where is thy vic-to-ry? O death,

24

death, O death, where, where is thy sting? where, O grave, where is thy
 where, where is thy sting? where, where is thy sting? O grave, where is thy

27

vic - to-ry? O death, where, where is thy sting? O grave, _____ O grave, where
 vic - to-ry? O grave, O death, where, where is thy sting? O grave, O grave, where

31

is thy vic - to-ry? O grave, where is thy vic - to-ry? The sting — of death is . . .
 is thy vic - to-ry? O grave, where is thy vic - to-ry? The sting —

35

sting of d — , the strength of sin is — the law,
 sin, — the strength of sin is — the law, the sting —

38

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.

segue Chorus

45. Chorus

1. Korinther 15.57

But thanks, but thanks, thanks, thanks be to God, but thanks, *tr* 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
 con Rip.

2 Ob, Archi, Bc

4

thanks, thanks, thanks be to God, who giv - eth us the vic - to - ry, the vic - to - ry through
 God, thanks be to God, who giv - eth us the vic - to - ry through
 God, thanks be to God, who giv - eth us the vic - to - ry through
 God, thanks be to God, who giv - eth us the vic - to - ry through
 Je - sus Christ,
 our Lord Je - sus Christ, who giv - eth us the
 our Lord Je - sus Christ, who giv - eth us the vic - to - ry, who
 who giv - eth us the vic - to - ry, the vic - to - ry through

10

who giv - eth us the vic - to-ry through our Lord Je - sus Christ,
 vic - to-ry, who giv - eth us the vic - to-ry through our Lord Je - sus Christ, but
 giv - eth us, who giv - eth us the vic - to - ry through our Lord Je - sus Christ,
 our Lord Je - sus Christ, through our Lord Je - sus Christ,

A *tr*



13

thanks, but thanks, thanks be _ God, thanks be to God,
 but thanks, but thanks, thanks be to God,



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



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



19

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

22

B

— thanks, thanks be to God, thanks, thanks be to God, thanks — to
 thanks, but thanks anks, tha be to God, tha be to God, to
 who giv - eth us the vic - to-ry, the
 who giv - eth us the vic - to-ry, who giv - eth us the
 God, who giv - eth us the vic - to-ry, who giv - eth us the
 who giv - eth us the

28

tr

C

vic-to-ry through our Lord Je - sus Christ, but thanks be to God, but thanks, but thanks, thanks
 vic-to-ry through our Lord Je - sus Christ, but thanks, thanks be to God, but thanks, but thanks,
 vic-to-ry through our Lord Je - sus Christ, but thanks be to God, but thanks, but thanks,
 vic-to-ry through our Lord Je - sus Christ, but thanks be to God, but thanks, but thanks,

32

tr



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

tr

D

ough our Lord Je - sus Christ,
 vic - to-ry through our Lord Je - sus Christ, but thanks, but thanks, thanks,
 vic - to-ry through our Lord Je - sus Christ, but thanks, thanks, thanks be to
 vic - to-ry through our Lord Je - sus Christ,

39

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



42

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

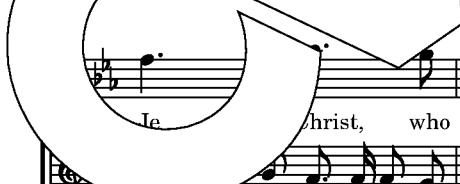


Adagio

tr

le Christ, who giv-eth us the vic - to-ry through our Lord Je - sus Christ.
 giv - eth us the vic - to-ry, who giv-eth us the vic - to-ry through our Lord Je - sus Christ.
 vic - to-ry, the vic - to-ry, who giv - eth us the vic - to-ry through our Lord Je - sus Christ.
 giv-eth us the vic - to-ry, who giv-eth us the vic - to-ry through our Lord Je - sus Christ.

tr



46a. Air (Soprano) London 1745/1749, 1752 and 1754

Römer 8.31,33,34

Larghetto
senza Rip.
2 Vl, Bc

9

15

21 Soprano

36

if God be for us, who can be a - gainst us?

44

B

Who shall lay_ an - y - thing to the charge of

God's e - lect? _____ of God's e - lect,

who shall lay an - y - thing to the charge

of God's e - lect?

It is God that jus - ti - fi - eth, it is

to the charge of God's_ e - lect? _____

an - y-thing to_ the charge _____

God___ that jus - ti - fi - eth,

78

God that jus - ti - fi -

p

85 D

eth:

f

92

Who is he that con - demn -

tr.

99

no i ne that con - demn - eth? who is he that con - demn -

tr.

E

eth?

f

79

that jus - ti - fi -

88 (95)

eth:

Who is he that con - demn - eth?

(100) 103

who is he that con - demn -

tr.

eth?

111

111

It is Christ that di-ed, yea, rath - er that is ris-en a - gain;

120

F

120

who is at the right hand of God, who makes in - ter-ces-sion for us, who makes in - ter-

129

129

ces-sion for us, in - ter - ces-sion for us, who makes in - ter - ce - sion, S

136

136

sion, I C G tr.

112

Christ that di-ed, yea rath - er, that is ris-en a-gain;

116

yea rath - er, that is ris-en a-gain; tr.

122

right hand of God, who makes in - ter-ces-sion for

127

us, who makes in - ter-ces-sion for us, in - ter - ces-sion for us, who makes in - ter - ces -

138

sion, tr. tr. tr.

145

who makes in - ter - ces - sion for us,

150

who is at the right hand of God, who is at the right hand of God, at the right hand of God,

159 **Adagio**

who makes in - ter - ces - sion for us.

166

153

God, — who is — at the right hand of — God, — at — the — right — hand — of — God, —

(158) **Adagio**

who makes in - ter - ces - sion for us.

47. Chorus

Offenbarung 5.12,13

Largo

Wor - thy is the Lamb that was slain, and hath re-deem-ed us to God by His
 Wor - thy is the Lamb that was slain, and hath re-deem-ed us to God by His
 Wor - thy is the Lamb that was slain, and hath re-deem-ed us to God by His
 Wor - thy is the Lamb that was slain, and hath re-deem-ed us to God by His

con Rip.
 2 Tr, Timp, 2 Ob, Archi, Bc

Andante

blood, to re-ceive pow-er, and rich-ies, and wis-dom, and strength, and
 blood, to re-ceive pow-er, and rich-ies, and wis-dom, and strength, and
 blood, to re-cei-er, and rich-ies, and wis-dom, and strength, and
 blood, re-cei-er, and rich-ies, and wis-dom, and strength, and

A Largo

and glo-ry, and bless - ing. Wor - thy is the Lamb that was slain,
 hon-our, and glo-ry, and bless - ing. Wor - thy is the Lamb that was slain,
 hon-our, and glo-ry, and bless - ing. Wor - thy is the Lamb that was slain,
 hon-our, and glo-ry, and bless - ing. Wor - thy is the Lamb that was slain,

15

Andante

and hath re-deem-ed us to God, to God by His blood, to re-ceive
 and hath re-deem-ed us to God, to God by His blood, to re-ceive
 and hath re-deem-ed us to God, to God by His blood, to re-ceive
 and hath re-deem-ed us to God, to God by His blood, to re-ceive



20

pow-er, and rich-es, and wis-dom, and strength, and hon-our, and glo-ry, and ble-
 pow-er, and rich-es, and wis-dom, and strength, and hon-our, and glo-ry, and ble-
 pow-er, and rich-es, and wis-dom, and strength, and hon-our, and glo-ry, and ble-
 pow-er, and rich-es, and wis-dom, and strength, and hon-our, and glo-ry, and ble-



Larghetto

Bless-ing and hon-our, glo-ry and pow'r be un-to Him, be-un-to Him that sit-teth up-on the

Bless-ing and hon-our, glo-ry and pow'r be un-to Him, be-un-to Him that sit-teth up-on the



Bless-ing and hon-our, glo-ry and pow'r be un - to Him, be un - to
 throne, and un - to the Lamb,
 throne, and un - to the Lamb,



Him that sit-teth up-on the throne, _____ and un - the _____

 hat sit-teth up-on the throne, and un - to the Lamb,

 er and ev - er, for ev - er and ev - er, glo -
 hon - our, glo - ry and pow'r be un - to Him, be un - to Him,
 for ev - er and ev - er, for ev - er and ev - er, for ev - er and
 bless - ing and hon - our, glo - ry and

35

ry,
that
for ev - er and ev - er, for ev - er,
that sit-teth up-on the throne, _____
ev - er, for ev - er and ev - er,
that sit-teth up-on the throne, _____
pow'r be un - to Him, be un-to Him
that sit-teth up-on the throne, _____ up - on the

38

C

sit-teth up-on the throne, and un - to the Lamb,
un - to the Lamb, and hon - our, glo - ry and
up - on the throne, and un - to the L - b, ble - ing and non - our, glo - ry and
un - to the Lamb, and hon - our, glo - ry and pow'r be un - to
throne, up - on the th - rone, and hon - our, glo - ry and pow'r be un - to

ry and pow'r be un - to Him, glo -
pow'r be un - to Him, glo - - - ry be un - to Him,
bless - ing and hon - our, glo - ry and pow'r be un - to
Him, for ev - er,

43

ry be un - to Him
that
that sit - teth up-on the throne,
Him, and un - to the Lamb,
that sit - teth up-on the throne,

46

sit-teth up-on the throne, that sit-teth up-on the throne, ev - er and ev -
that sit - teth up-on the throne, or and ev -
bless-ing and hon-our, glo-ry and pow'r be un - to
un - to the Lamb, for ev - er and ev - tr
un - to the Lamb, for ev - - er, bless-ing and
er, and un - to the Lamb, for ev - - er, bless-ing and
Him, bless-ing and hon-our, glo-ry and pow'r be un - to Him, for ev - - er, bless-ing and
er, bless-ing and hon-our, glo-ry and pow'r be un - to Him, for ev - - er,

D

hon-our, glo-ry and pow'r be un - to Him, be un - to Him,
 hon-our, glo-ry and pow'r be un - to Him, be un - to Him, bless-ing and hon-our, glo-ry and pow'r be un - to
 hon-our, glo-ry and pow'r be un - to Him, be un - to Him, bless-ing and hon-our, glo-ry and pow'r be un - to
 bless-ing and hon-our, glo-ry and pow'r be un - to

bless-ing, hon-our, glo-ry and pow'r be un - to

Him, be un - to Him,

bless-ing,

hon-our,

glo-ry

and pow'er be un - to

Him, be un - to Him,

bless-ing,

hon-our,

glo-ry

and pow'er be un - to

Him, be un

bless-ing,

hon-our,

glo-ry

and pow'er be un - to

teth up-on the throne, _____ up - on the throne, and un - to the

Him that sit-teth up-on the throne, _____

and un - to the

Him

that sit-teth up-on the throne,

and un - to the

Him

that sit-teth up-on the throne,

and un - to the

Lamb, un - to the

61 E

Lamb, for ev - er, for ev - er and ev - er, for
 Lamb, for ev - er, for ev - er and ev - er, for ev - er and ev - er, for
 Lamb, for ev - er, for ev - er and ev - er, for ev - er and ev - er, for
 Lamb, for ev - er, for ev - er and ev - er, for ev - er and ev - er, for

64

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

Adagio

for ev - er and ev - er, for ev - er and ev - - er.
 - er, for ev - er and ev - er, for ev - er and ev - - er.
 ev - er, for ev - er and ev - er, for ev - er and ev - - er.
 - er, for ev - er and ev - er, for ev - er and ev - - er.

48. Chorus

72 Allegro moderato

2 Tr, Timp, 2 Ob, Archi, Bc

A - men, a - men, a - men,
con Rip.

78

- men, a - men, a - men,

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,

88

men, a - - - men, a - - - men,
men, a - men, a - men, a - men,
a - men, a - men, a - men, a - men,
a - men, a - men,

tr

con Rip.

94

con Rip.

G

a - - men, a-men, a - men,
a - - men, a-men, a -
a - - men, a - men, a -
a - - - men, a -
con Rip.

tr

104

a - men,
men,
men,
men, a - men,

tr

109

a - men, a - men, a - me a
a - men, a - n, a - men,
a - men, a - men, a - men, a - men,
a - men, a - men, a - men,

a - men, a - men, a - men, a - men,

men, a - men, a -
a - men, a - men, a - men,

men, a - men, a -
a - men, a - men, a - men,

men, a - men, a -

118

men,
men, a -

tr

122 I

a - men,
men, a - men, a - men, a - men,
men, a - men, a - men, a - men, a - men,

tr

S

a - men, a - men, a - men, a - men, a - men,

tr

a - men, a - men, a - men, a - men, a - men,

tr

a - men, a - men, a - men, a - men, a - men,

tr

132

K

men,
men,
men, a - men, a -
men, a -

136

men, a - men,
men, a - men, a -
men, a - men, a - men, a -
men, a - men, a -

L

men, a - men, a -
men, a - men, a -
men, a -
men, a - men, a -
men, a - men, a -

144

men,
men, a - men,
men, a - men, a - men, a -
men, a -



148

a - men, a - men,



Adagio

men, a - men.

Appendix

5x. Accompagnato (Basso)

Haggai 2.6; Maleachi 3.1

Archi
Continuo

4 Basso

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

8 shake _____ e heav'ns and the ea . . . the sea and the dry land;

and I will sl _____ and I will shake _____

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

18

earth, the sea, the dry land, all na - tions, I'll

20

shake; and the de - sire

23

of all na - tions shall come. The Lord, whom ye

sim.

seek, sh - den-ry come to His tem-ple, ev'n the mes-sen-ger of the Cov - e-nant,

29

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

→ p. 18

6a. Air (Basso) London 1743

Andante larghetto

Maleachi 3.2

Archi, Bc

9 Basso

But who may a - bide th

A

17

day of His com-ing?

the day of His com-ing? But may a - bide the

25

day of His

the day of His com-ing?

B

33

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

41

C

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

49

But who may a - bide, but who may a - bide the day of His com

57 D

But who may a - bide the day of His con

73

E

stand when He ap - pear - eth?

81

For He is like a re - fin - er's

88

fire,

95

for He is like a re - fin - er's

102

fire,

109

for He is like

116

G

123

130

tr

→ p. 23

6b. Recitati
o) I 1742 Maleachi 3.2

Basso

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

Bc

4

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

(2) His com-ing?
(4) ap-pear- eth?
6 a re - fin - er's fire.

→ p. 23

6x. Air (Soprano) London 1754

Maleachi 3.2

Larghetto

Archi, Bc

9 Soprano

A

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

18

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

27

B

e - ap - pear-eth.

But who may a - bide, but who may a - bide the

35

day of His com-ing?

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

tr

43

C

and who shall stand when _____ He ap - pear - .

51

eth? when _____ He ap - pear .

D

59 **Prestissimo**

eth? For He is .

like — re — er's fire, — for He is like — a re-

69

E

fin — er's fire, — who shall .

74

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

79

er's

84

fire, for He is like a re - fin - fire, _____

89

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

F

94 Larghetto

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

102

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

111

G Prestissimo

He ap - pear-eth? For He is like __

117

fin - - er's fire, like a re - - er's e, and who shall

stand when H

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

127

H

He ap - pear-eth? For He is like __ a re - fin - - er's

132

fire, — and who shall stand when He _____ ap - pear-eth? when

137

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

142

tr

tr

I A cjo

le is like a re - fin - er's fire.

153

→ p. 23

Recitativo (Soprano)

Lukas 2.8

Soprano

There we-re shep-herds a - bid-ing in the field, keep-ing watch o-ver their flock by night.

Bc

13b. Arioso (Soprano) London 1743

Andante

Lukas 2.9

Soprano

But lo, the an-ge - the Lord shone in them,

Bc

6

the Lord shone round a - bout them, and they were sore a-fraid, sore a-

10

A

afraid, sore a-fraid, and they were sore a-fraid. But lo, the an-gel of the

Bc

14

Lord came up-on them, and the glo - - - - ry of the Lord shone round a -

18

bout them, the an-gel of the Lord came up-on them, and the glo

B

22

- ry of the I sun - - - - - but them, and they were sore a-fraid, and they were sore a-fraid,

Adagio

26

sore a-fraid, and they were sore a - fraid.

→ p. 52

27

16a. Air (Soprano)

Zacharja 9,9,10

Allegro

VI, Bc

5

9 A Soprano
Re-joice, re-joice, re-joice greatly,
re-joice,

13
gre-
- on, -
ugh-ter
- on, O daugh-ter of
- on, re-joice, re-joice,
re-joice,

(10)
re-joice greatly, re-joice great- ly, O daugh- ter of Si - on,
(17)
re-joice, re-joice,

21

25 [B]

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

29

daugh-ter of Je-ru-sa-lem;

be - hold, thy King cometh to thee,

33

d, thy King cometh un - to thee, cometh un - to thee.

37

21 (-oice,) _____

27 re - joice great - ly, shout, O

29

daugh-ter of Je-ru-sa-lem;

thy King

31

be - hold, thy King cometh un - to thee, cometh un - to thee.

41

44 C

Re-joice, re-joice, re-joice greatly, re-joice,

48

O daugh-ter of Si - on, shout, O daugh-ter of Je-ru - a-lem, be-h - thy

52

King com - eth

re-joice

greatly,

(44)

Re - joice, re - joice, re-joice greatly, re-joice,

50

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

(55)

re - joice

greatly,

60

O daugh-ter of Si - on, shout, O daugh-ter of Je - ru-sa-lem;

64

be-hold, thy King com-eth un - to thee, re-joice, E

68

re-joice and shout, shout, shout,

great-ly,

(62)

O daugh-ter of Je - ru - sa-lem;

(64) be-hold, thy King com - eth un - to thee, re-joice,

(68) re-joice

71 shout, shout, shout, re-joice

great-ly,

76 F

80 Adagio tr

84 G

88

Fine
→ p. 61

(76) tr tr tr tr tr tr tr tr

80 tr

Adagio tr

96

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

99 H

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

103

then. He is - the righ teous Sa -

106

and He sh - ak, He shall speak peace, peace,

111

Adagio

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

97 (98) 102 (106)

Adagio

Da capo

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

(110) ³ He shall speak peace _____ un-to the hea - - then.

16x. Air (Soprano) Dublin 1742, London 1743

Zacharja 9,9,10

Allegro

2 Vi, Bc

5

9 [A] Soprano
Re-joice, re-joice, re-joice ____ greatly,
re-j

13 greatly, O - on, O daughter of
Si-on e, re-joice,

21

The musical score consists of six staves of music. The top staff is for two violins and bassoon (2 Vi, Bc). The second staff starts at measure 5. The third staff starts at measure 9, with a box labeled 'A' above it indicating the soprano part. The fourth staff starts at measure 13. The fifth staff starts at measure 21. The lyrics are: 'Re-joice, re-joice, re-joice ____ greatly,' followed by 're-j'. Then 'greatly, O - on, O daughter of Si-on e, re-joice,' followed by a repeat sign. Large, stylized white letters are overlaid on the music: a vertical 'A' on the first four staves, a large 'S' on the second staff, a large '&' on the third staff, a large 'C' on the fourth staff, a large 'D' on the fifth staff, and a circle containing 'Si' and 'on' on the fifth staff.

25

B

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



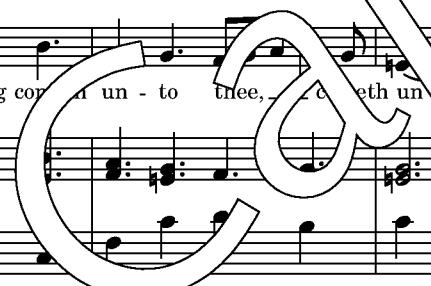
29

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

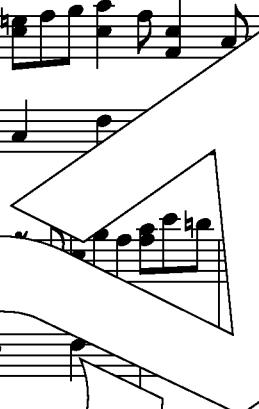


33

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



37





44

C

He is the righ - teous Sav - - iour;



48

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

52

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

56

He is — the righ - teous Sa - iour, and all speak, He shall speak

Adagio

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

64

he a - then. Re-joice, re -

68

joyce, re-joice _____ greatly,
re-joice _____

72

great-ly,

76

O daugh-ter of Si - on,
shout, O daugh-ter o - ru-sa-lem:

80

be-h - thy com-eth un - to thee, re-joice, _____

84

re-joice _____ and shout, shout, shout,

88

shout, re-joice greatly,

92 G

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

96

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

Adagio tr

104

p

→ p. 61

Recitativo (Soprano)

Jesaja 35,5,6

Soprano

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

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

17a. Air (Soprano) London 1754

Larghetto e piano

Jesaja 11; Matthäus 11,28,29

Archi, Bc

Soprano

He s - ed His flock like a shep - herd: and He_ shall gath - er the

lambs with His arm, with_ His_ arm, He shall feed His flock like a

(4) un-stop-ped; (5) leap as a hart, and the tongue of the dumb shall sing. 11 He shall feed His flock

12

shep - herd: and He shall gath - er the lambs with His arm,

15 B

with _ His _ arm, and car - ry _ them in His bos - om, and

19

gent - ly lead _ thos that are _ with young, gent - ly lead, _____ and

lead those that are _ with young.

and He shall_ gath - er the lambs with_ His arm, with, with His _ arm,

13

and car - ry _ them_ that are _ with young, and gent - ly lead, _____ and gent - ly lead those that are _ with young.

20

C

26

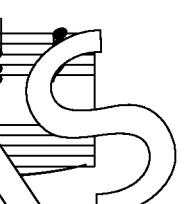
Come un - to__ Him__ all ye that la - bour, come un - to__ Him__ that



29

are__ heav-y lad-en,__ and He will give you rest,

come



32

un - to__ Him__ all ye that la - bour, come un - Him, that



35

are__ b - en, and He will give you rest.




26

Come un - to__ Him__ all ye that la - bour, come un - to__ Him__ that__ are__ heav-y lad-en,__ and

30

He will give you rest, Him__ all ye that la - bour, come un - to__ Him__ that__

35

are__ heav-y lad-en, and__ He will give you rest.

and learn__ of Him; for He__ is__ meek__ and

41

low - ly of heart: and ye shall find rest, — and ye shall find rest un - to — your souls,

45 E

take His yoke up-on you, and learn of Him; for He is me and

49

low - ly of heart: ye shall find — and ye shall find rest — un - to — your souls.

→ p. 65

41

low - ly of heart: and ye shall find rest, — and ye shall find rest un - to — your souls,

46

take His yoke up-on — you, and learn — of Him; for He is — meek — and low - ly — of heart: — and

50

ye — shall find rest, — and ye — shall find rest — un - to — your souls.

Recitativo (Alto)

Jesaja 35,5,6

Alto

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

Bc

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

17b. Air (Alto) Dublin 1742, London 1750 and 1752

Larghetto e piano

A 40.11; Matthäus 11.28,29

Archi, Bc

4
shall feed His flock like a shep - - herd: and

7
He shall gath - er the lambs with His arm, with His arm,

10 [A]

He shall feed His flock like a shepherd: and He shall gather the

14 [B]

lambs with His arm, with His arm, and carry them

18

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

22

gent - ly lead - those that are with young.

C

26

Come un - to__ Him__ all ye that la - bour, come un - to Him all ye ____ that

29

are _ heav - y lad - en, _ and He will give you rest,

come

32

ye, __ ye that la - bour, come un - to Him all ye ____ that

D

35

are _ heav - y lad - en, _ and He _ will give you rest.

Take His yoke up-on you, and learn of Him; for He is meek and low-l-y of heart: and

ye shall find rest, and ye shall find rest un - to your souls,

E

take His yoke up-on u, and learn of Him; He is meek and

low - ly t: and ye shall find rest, and ye shall find rest un - to your souls.

tr

32a. Air (Basso) Dublin 1742

Psalm 68.18

Allegro

2 Vi, Bc

6

10 Basso [A]

Thou art gone up on high, Thou art gone up on high; Thou hast

17 led - i-ty cap-tive, hast led cap-tiv - i-ty cap-tive, and re - ceiv - ed

23 gifts _____ for men, yea, e - - - ven for Thine en - - -

(18)

Thou hast led cap-tiv - i-ty cap-tive, and re - ceiv - ed gifts _____ for men,

28

34

41

48

30

42

46

(58)

61

cap - tive, Thou hast led cap-tiv - i - ty cap - tive, and re - ceiv - ed gifts for

67

men, yea, e - ven for Thine en - - - -

72

e-mies, for Thine en - e - mies,

D

79

that the Lord God l a - mong them, th the Lord God might dwell

p

a - mong them,

62

Thou hast led cap-tiv - i - ty cap - tive, and re - ceiv - ed gifts for men,

70

Thine en - - - - e - mies, for Thine en - e - mies,

79

that the Lord God might dwell a - mong them, that the Lord God might dwell

86

that the Lord God might dwell a - mong them,

93 [E]

that the Lord God, that the Lord God might dwell a -

100

mong them, might dwell

107 [F]

a - mong them, that the Lord God might dy a - mong them.

120

→ p. 115

(94)

that - the Lord God, that the Lord God might dwell a - mong them, might dwell

104

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

32c. Air (Soprano) London 1750–1753

Psalm 68.18

Andante

2 VI, Bc

6

II [A]

Thou art gone up on high, Thou art gone up on high
Thou hast

18

ed cap - tive, Thou hast led cap - tiv - i - ty cap -

25

tive, and re - ceiv-ed gifts for men, yea

32

e - ven for Thine en - - - e - mies,

39

that the Lord God might dwell a -

45

mong them, that the Lord God might dwell

a - mong them.

59

Thou art gone up on high;

65

Thou hast led cap - tiv - i - ty_ cap-tive, cap - tiv - i - ty_

71

E

cap-tive, and re - ceiv - ed gifts for men, and re - ceiv - ed gifts

78

men, for men, yea e ven for _____ en - e-mies,

85

hat the Lord G

might dwell a - mong them, might dwell,

92

might dwell _____

99

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

f

ff

106 F

F

p. 115

112

32d. Air (Soprano)

Largo

Psalm 68.18

11

tr

A

Thou art gone up on high, Thou art gone up on high;

17

Thou hast led cap-tiv - i-ty cap-tive, Thou hast led cap-tiv - i-ty cap-tive, and re - ceiv - -

23

ed gifts ____ for ____ men, yea, e - en

29

for ____ Thine en - - - - e-mies, yea,

35

e - even for the en - e-mies,

41

that the Lord God might dwell_ a - mong them, that the Lord God might

48

dwell a -

54

mong them, might _ dwell a-mong them.

61

art gone up on high, Thou art gone on high; Thou ha led c - i-ty cap - tive, Thou hast

led cap-tiv y to ave, and re - ceiv - ed, and re - ceiv - ed

73

gifts for men, and re - ceiv - ed gifts for thine en-e-mies, that the Lord

80

God might dwell a - mong them, and might dwell

86

a - mong them, that the

92

Lord God might dwell a -

99

at the the Lord God might dwell a - mong them.

106 [F]

112

→ p. 115

34a. Air (Soprano)

Römer 10.15

Larghetto

2 VI, Bc

4 Soprano §

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

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

10 A now beau-ti-ful a the feet of the that preach the gos-pel of peace, and

bring glad t - - - - - ings, glad tid - ings of good things, and

16 B bring glad tid - ings, glad tid - ings of good things, and bring glad tid - ings, glad

(6) the gos - pel (8) are the (12) the gos-pel of peace, (14) tid - - - - - ings, glad tid - ings of good things, and

19

tid - ings of _ good things, glad tid - ings of _ good things.

22

Their sound is gone out in - to all lands, their sou'

25

Their sound is gone out in - to all lands, their sou'

28

to all lan - ir words un - to the ends of the world, un-to the ends of the world. How

Dal Segno

16

bring glad tid - ings, glad tid - ings of _ good things, and bring

19

glad tid - ings of _ good things, glad tid - ings

20

of _ good things. in - to all lands, out _ in - to _ all lands, and _ their _ words un -

30

to _ the ends _ of the world, and their words un-to the _ ends _ of the world.

34b. Duet (Alto, Alto) & Chorus Dublin 1742

Römer 10.15

Andante

43

Musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts are in treble clef, and the basso continuo part is in bass clef. The music consists of three staves. The first two staves are vocal parts, and the third staff is the basso continuo part. The lyrics are as follows:

Sil - on, that saith un - to Si - on: Thy God reign - - eth!
eth, Thy God reign - - eth, Thy God reign - - eth!

Coro

66

break forth in - to joy, break forth in - to joy, Thy God
 break forth in - to joy, break forth in - to joy,
 break forth in - to joy, break forth in - to joy,
 break forth in - to joy, break forth in - to joy,



72

reign - - - eth
 glad tid - ings, glad tid - ings, glad tid - ings, glad tid - ings,
 glad tid - ings, glad tid - ings, glad tid - ings, glad tid - ings,



break forth in - to joy, break forth in - to
 Thy God reign - - -
 break forth in - to joy, break forth in - to
 break forth in - to joy, break forth in - to



82

C

joy, glad tid - ings, glad tid - ings, glad
- - - eth, glad tid - ings,
joy, glad tid - ings, glad tid - ings, glad tid - ings,
joy, glad tid - ings, glad tid - ings, glad tid - ings,

88

tid-ings, break forth in - to joy, break forth in - to joy, glad tid-ings,
break forth in - to joy, break forth in - to joy, glad
Thy God reign - - - - - eth,
glad tid-ings, forth in - to joy, break forth in - to joy, Thy
glad tid-ings, Thy God reign - - - - - eth!
tid-ings, glad tid-ings, glad tid-ings, glad tid-ings!
glad tid-ings, glad tid-ings, glad tid-ings, glad tid-ings!
God reign - - - - - eth, glad tid-ings, glad tid-ings!
How

105

How beau - ti - ful are the feet of Him that bring - - eth good
 How beau - ti - ful are the
 How beau - ti - ful,
 beau - ti - ful are the feet of Him, of Him that bring - eth good tid - ings,

113 [D]

tid - dings, that bring - eth tid - ings of sal - va -
 feet of Him that bring - eth tid - ings of sal - va -
 beau - ti - ful are the feet of Him that bring - eth tid - ings of sal - va -
 ing - eth tid - ings of sal - va -
 that saith _____ un - - to Si - - on:
 va - tion, that saith _____ un - - to Si - - on:
 va - tion, that saith _____ un - - to Si - - on:
 tian, that saith _____ un - - to Si - - on:



126

Thy God reign-eth, break forth in - to
 Thy God reign - - eth, Thy God reign - - -
 Thy God reign-eth, break forth in - to
 Thy God reign-eth, break forth in - to

The musical score consists of five staves of music. The top three staves are in treble clef, the fourth is in bass clef, and the fifth is also in bass clef. The key signature changes from G major (no sharps or flats) to D major (one sharp) at the beginning of the second measure. The time signature is common time. The lyrics are written below the notes. The music features various note values including eighth and sixteenth notes, and rests. The vocal parts are supported by harmonic chords.

144

tid - ings, glad tid - ings, glad tid - ings,
 tid - ings, glad tid - ings, glad tid - ings,
 tid - ings, glad tid - ings, glad tid - ings, Thy
 tid - ings, glad tid - ings, glad tid - ings, Thy

148

break forth in - to joy, break forth in - to joy, tid - ings, glad
 break forth in - to joy, break forth in - to joy, thy
 God reign - - - eth, glad tid - ings, glad
 God reign - - - eth, glad tid - ings, glad
 glad tid - ings, glad tid - ings, thy God reign - - eth!
 glad tid - ings, glad tid - ings, thy God reign - - eth!
 tid - ings, glad tid - ings, glad tid - ings, thy God reign - - eth!
 tid - ings, glad tid - ings, glad tid - ings, thy God reign - - eth!

→ p. 119

34x. Duet (Soprano, Alto) & Chorus London 1743

Römer 10.15

Andante

9 Soprano solo **A**

Alto solo

How beau - ti - ful are the feet _ of Him that bring -

18

tid - ings,

How beau - ti - ful the feet _ of Him that bring -

how beau - ti - ful,

26

- eth glad tid - ings, how beau - ti - ful, how beau - ti - ful, tid - ings

how beau - ti - ful are the feet of Him that bring - - eth glad tid - ings,

34

of sal - va - tion; that saith un - to Si - on: Thy God reign - - -
 tid - ings of sal - va - tion; that saith un - to

43

eth, Thy God reign - - - eth, Thy God reign - - eth!
 Si - on, that saith un - to Si - on: Thy reign - - eth!

→ Chorus p. 227 (m. 52)

34

London 17

Larg.

$\frac{12}{8}$

Vl. Bc

Römer 10.15

4

How beau - ti - ful are the feet _ of them that

tr

7

preach the gos-pel of peace, that preach the gos-pel of peace, how beau-ti-ful, how

10

A

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

12

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

15

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

18

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

21

B

bring glad tid - - ings, and bring glad tid - - ings, glad tid - ings of good things, and

24

bring glad tid - - ings, glad tid - ings of good things, and bring glad tid - ings of good things, and

27

glad tid - - ings of good things.

32

glad tid - - ings of good things.

35a. ARIOSO (Tenore) London 1743

Andante larghetto

Psalm 68.18

Tenore

Their sound is gone out, _____ their sound is gone out in - to all -

Bc

5

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

10

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

15

put to all lands, and their words un-to the ends of the

19

world, and their words un-to the ends tr of the world.

→ p. 122

36a. Air (Basso)

Psalm 2,1,2

Allegro

senza Rip.

Arch, Bc

4

7

10

A

tr Why do the

p

16

na - - tions so fu - riou - sly rage to - geth - er: why

19

do the peo - ple i - ma - gine a vain thing? why

22

do the na - tions rage

25

so fu - rious - ly - to -

28

h - er, why do the peo - ple i -

31

ma - - - - - gine a - - - - - vain

34

thing? i - ma - gine a vain

37 [B]

thing? Why do the

40

na - tions so fu - rious-ly ge - t - - and

43

peo-ple, and why do the

46

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

35 i - ma - gine a vain thing?

41 so fu - rious-ly rage to - geth - er,

49

do the na - tions rage

52 C so fu-riously to -

55 geth - er, so fu-riously to - geth - er, and do the

58 peo - pl i ma - gine a vain thing? i -

61 ma - - - - gine a vain thing? and

(54) so fu-riously to - geth - er, so fu-riously to - geth - er, and why do the peo-ple
61 i - ma - - - - gine a vain thing?

64

why do the people i - ma - gine a vain

68 D

thing?

71

The

75 E

up, and the ru - lers take coun - sels to -

78

geth - er, take coun -

64 why do the people i - ma - gine a vain thing?

(75) of the coun-sels to-geth - er,

81

sels, take coun - sels to -

84

geth - er a - gainst the Lord and a - gainst His a -

87

noint

90

ed, a - gainst the Lord and His a -

91

noint ed.

→ p. 125

82 (coun - sels, take

(84) a - gainst the Lord, and a - gainst His a - noint -

90 (-noint) - ed, a - gainst the

Lord, and His a - noint - ed.

Recitativo (Tenore)

Psalm 2.4

Tenore
He that dwell-eth in heav-en shall laugh them to scorn; the Lord shall have them in de-ri-sion.

Bc

38b. Recitativo (Tenore) Dublin 1742, London 1743

Psalm 2.9

Tenore
Thou shalt break them with a rod of i-ron; Thou shalt dash them in piec-es like a pot-ter's ves-sel.

Bc

→ p. 133

Recitativo (Alto)

1. Korinther 15.54

Alto
Thou hast broug-pass the say-ing that is writ-ten; death is swal-low'd up in vic-to-ry.

Bc

→ p. 133, Tenore) Dublin 1742

1. Korinther 15.55,56

Tenore
O death, O death, where, where is thy sting? O death, where is thy sting?

Alto
O grave, O grave, where, where is thy

Bc

5

O grave, where is thy vic - to-ry? O grave, O death, O death, where,
where is thy vic - to-ry? O death, where, where is thy

8

where is thy sting? where, O grave, where is thy vic - to-ry? death,
sting? where, where is thy sting? O grave, where is thy vic - to-ry? O grave,

11

O grave, — O grave, — where is thy vic - to-ry? O
e is thy sting? O grave, — O grave, — where is thy vic - to-ry? O

15

grave, — where is thy vic - to-ry? The sting — of death is sin, — the
grave, — where is thy vic - to-ry? The sting —

18

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

21

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

segue Chorus
→ p. 158

46x. Air Violin 17 London 1743, 1750, 1751 and 1753 Römer 8.31,33,34

2 VI, Bc

15

21 Alto

If God be for us, who

28

can be a - gainst us? who can be a - gainst us? who can be a - gainst us?

36

if God be for us, who

be a - gainst us?

41

Who shall lay an - y - thing to the charge of

51

God's e - lect? _____ of God's e - lect,

58

who shall lay an - y - thing to the charge _____

65

of _ God's e - lect?

sim.

71

I is God that s - ti fi - eth, it is

C

God ius fi

p

85

eth:

D

f

92

Who is he that con - demn - eth?

99

who is he that con - demn - eth? who is he that con - demn -

105

eth? E

111

It is Ch -

that is ris-en a - gain;

who is right hand of God, who makes in - ter - ces-sion for us, who makes in - ter -

F

129

ces-sion for us, in - ter - ces-sion for us, who makes in - ter - ces -

136

143

150

159

166

172

→ p. 168

Konkordanz / Concordance

der Arienfassungen bei Aufführungen des *Messias* in den Jahren 1742–1754¹
of the aria versions for performances of Messiah between 1742 and 1754¹

Händel erstellte für seine eigenen Aufführungen des *Messias* infolge wechselnder Aufführungsbedingungen (Solistenbesetzung) für einzelne Arien unterschiedliche Fassungen.

As a consequence of changing performance conditions (with regard to scoring for the soloists) Handel prepared different versions of individual arias for use in his own performances of Messiah.

Komposition 1741	[5x]	[6a]	13a	[16a]	Rez.S	17a	32a	[34a]	35b	[36a]	38a	44a	46a
Dublin 1742	5	6b*	13a	16x	Rez.A	17b	32a	34b	35b	36b	38b	44b	46x
London 1743	5	6a-	13b	16x	Rez.A	17c	32b	34x	35a	36b	38b	44a	46x
London 1745/1749	5	6b*?	13a	16b	Rez.A	17c	32b	34c	35b	36b	38a	44a	46a
London 1750	5	6c	13a	16b	Rez.A	17b	32c	34d	35b	36b	38a	44a	46x
London 1751	5	6c	13a	16b	Rez.A	17c	32c	34c	35b	36b	38a	44a	46x
London 1752	5	6c	13a	16b	Rez.A	17b	32c	34c	35b	36b	38a	44a	46a
London 1753	5	6c	13a	16b	Rez.A	17c	32c	34c	35b	36b	38a	44a	46x
London 1754	5	6x	13a	16b	Rez.S	17a	32d	34b	35b	36b	38a	44a	46a

Die Bedeutung der in der Konkordanz verwendeten Zeichen:
 [] Fassung, die Händel selbst wahrscheinlich nie aufgeführt hat / A version which Handel probably never performed
 * Fassung in ihrer Echtheit fraglich / A version of dubious authenticity
 – gegenüber der Fassung von 1741 / Shortened in comparison with the 1741 version
 ? nicht sicher, ob die Fassung tatsächlich aufgeführt wurde / Uncertain as to whether this version was actually performed
 ■ gängige Fassung heutiger "traditional" Versionen / A "traditional" version often today

¹ Quelle: Donald Burrows, *Handel: Meister und Meisterwerk. Eine Biographie des Georg Friedrich Händel*, Stuttgart/Baden-Baden 1995, S. 29–58, hier S. 51.

Cambridge 1991, S. 86–100, und Hans Joachim Marx, „Zu den alternativen Fassungen / Konstanze Musketa (Hg.), *Georg Friedrich Händel – ein Lebensinhalt*, Halle an der Saale 1995, S. 29–58, hier S. 51.

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Die Nummerierung der Sätze stimmt nicht verzeichnet sind, erhalten Klavierauszugs bietet die in d

In principle, the numbers of movements not listed in the index are in the vocal concordance.

dem Händel-Handbuch, Band 2 (= Händel-Werkverzeichnis) überein. Fassungen, die dort hervorgehoben sind, entsprechen dem Händel-Handbuch, vol. 2 (= Händel-Werkverzeichnis). Variante, die in der Reihe des Kompositionsdatums. Der Hauptteil des Klavierauszugs bietet die in der Praxis wohl überwiegend zur Aufführung kommen.

entspricht dem Händel-Handbuch, vol. 2 (= Händel-Werkverzeichnis). Variante, die in der Reihe des Kompositionsdatums. Der Hauptteil des Klavierauszugs bietet die in der Praxis wohl überwiegend zur Aufführung kommen.

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