

Nº 4. - CHORUS

"AND THE GLORY OF THE LORD"

Isaiah xl: 5 *stand***Allegro**

SOPRANO

ALTO

TENOR

BASS

Allegro (♩ = 112)

*modify Glory to be more
like Klory*

H And the glo - ry, the glo-ry of the

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

H And the glo - ry, the glo-ry of the

H And the glo - ry, the glo-ry of the

Lord. shall be re - -

Lord

Lord shall be re - - veal - - ed,

Lord shall be re - - veal - -

veal - - ed, and the glo - ry, the glo-ry of the

shall be re - veal-ed,

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

- ed, shall be re - veal-ed,

Lord shall be re - veal'd, and the

be re - - veal - - ed, and the

shall be re - veal - - ed, and the

and the

A omit ending consonants

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

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

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

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

mf
and all flesh - shall

one T
see it to - geth-er, *mf* one T
and all flesh shall see it to - geth-er;

B one T

and all flesh — shall see it to - geth - - -
 and all flesh — shall see it to - geth - - -
 for the mouth of the Lord hath spok-en
 For the mouth of the Lord hath spok-en

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

C

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

and all flesh— shall see it to - geth - er;
 and all flesh— shall see it to - geth - er;
 mouth of the Lord hath spok - en it.
 mouth of the Lord hath spok - en it.

And the glo - ry, the glo-ry of the Lord, and all
 And the glo - ry, the glo-ry of the Lord, and all flesh— shall
 And the glo - ry, the glo-ry of the Lord, and all flesh— shall
 And the glo - ry, the glo-ry of the Lord, and all

flesh— shall see it to - geth - er; the mouth of the Lord hath
 see it to - geth - er; and the glo - ry, the glory of the
 see it, shall see it to - geth - er;
 flesh— shall see it to - geth - er;

spok - en it,
 Lord shall be re - - veal - ed, and all
 and all flesh -
 and all flesh -

for the mouth of the Lord hath
 flesh - shall see it to - geth - er; for the
 shall see it to - geth - er; the glo - ry, the glo - ry of the
 shall see it to - geth - er;

spok - en it, hath - spok - - - en it;
 mouth of the Lord hath spok - en it; and all
 Lord shall be re - - veal - - - ed,
 and the glo - ry, the glo - ry of the Lord shall be re - veal - ed, E

ff

and the glo-ry, the glo-ry, the
 flesh— shall see it to- geth-er;
 and all flesh— shall see it to- geth-er;
 and all flesh shall see it to- geth-er;

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

and all flesh— shall
 veal - - ed, re - veal-ed, and all flesh— shall
 shall be re - veal - - ed, and all flesh— shall
 be re - veal - - ed, re - veal - - ed; for the mouth

see it to - geth - er, to - geth - - er; for the mouth of the

see it to - geth - er, to - geth - - er; for the mouth of the

see it to - geth - er, to - geth - - er; for the mouth of the

of the Lord hath spok - en it, for the mouth of the

Lord — hath spok - en it, for the mouth of the

Lord hath spok - en it, for the mouth of the

Lord — hath spok - en it, for the mouth of the Lord, — the

Lord hath spok - en it, for the mouth of the Lord, — the

watch, slower

Adagio

Lord — hath spok - - en it

Lord — hath spok - - en it.

mouth of the Lord — hath spok - - en it.

mouth of the Lord — hath spok - - en it.

SIT

№ 7.- CHORUS "AND HE SHALL PURIFY"

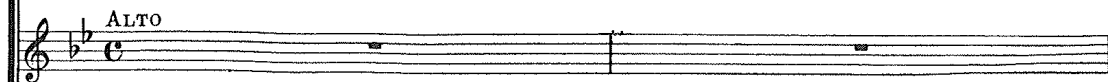
Malachi iii: 3

Allegro

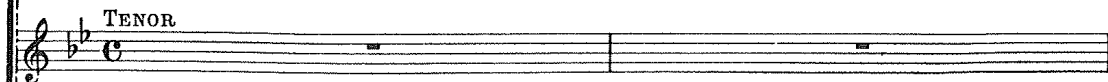
SOPRANO



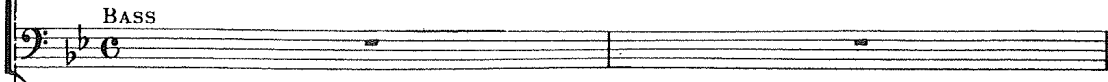
ALTO



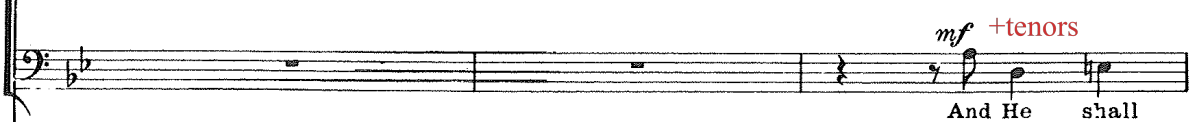
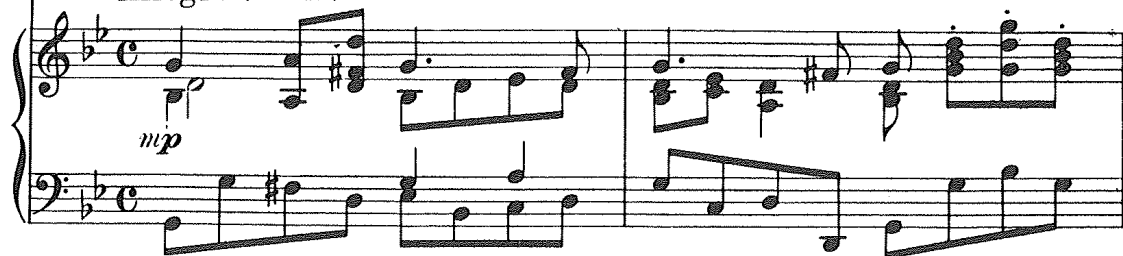
TENOR



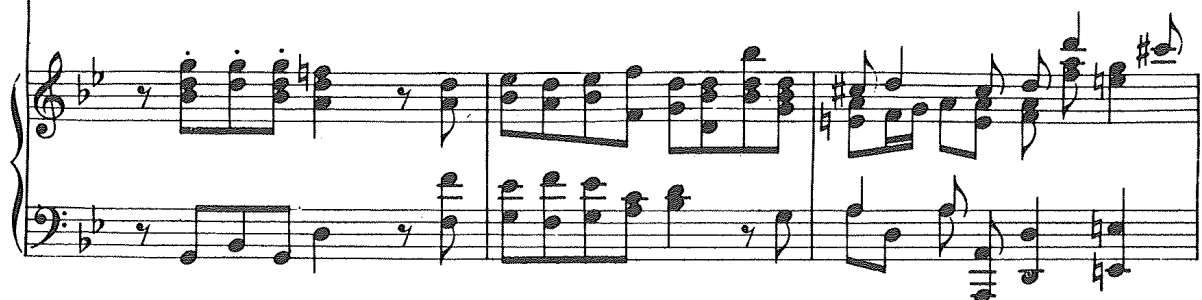
BASS



Allegro (♩ = 72)



And He shall



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

mf And He shall pu - ri - fy, *mf* And He shall pu - ri - fy

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

and He shall pu - ri - fy

the sons

and He shall pu - ri -

of Le - - - vi,

and

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has two flats (B-flat and E-flat). The first measure is a whole rest for the vocal line. The second measure has a vocal note (F4) and piano accompaniment. The third measure has a vocal note (G4) and piano accompaniment. The fourth measure has a vocal note (A4) and piano accompaniment.

fy.

the sons of Le - - - vi,

and

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

This system contains measures 5 through 8. The vocal line continues with lyrics. The piano accompaniment features a steady eighth-note pattern. The bass line provides harmonic support. The key signature remains two flats.

the sons of Le - - - vi, the

vi, the sons

He shall pu - ri - fy

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

This system contains measures 9 through 12. The vocal line continues with lyrics. The piano accompaniment features a steady eighth-note pattern. The bass line provides harmonic support. The key signature remains two flats.

B

sons of Le - - vi, that they may of - - - fer

of Le - - vi, that they may of - - - fer

the sons of Le - - vi, that they may of - - - fer

sons of Le - - vi, that they may of - - - fer

B

un - - to the Lord an of - fer - ing in right - - - eous -

un - - to the Lord an of - fer - ing in right - - eous - -

un - - to the Lord an of - fer - ing in right - - eous - -

un - - to the Lord an of - fer - ing in right - - - eous -

mf

ness, in right - eous - ness, and He shall pu - ri - fy,

ness, in right - eous - ness, and He shall

ness, in right - eous - ness and He shall

ness, in right - eous - ness, and He shall

mf

pu - - ri - fy,

pu - - ri - fy,

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

mf

mf
and He shall pu - ri -

and He shall pu - - ri - - fy,

and He shall pu - - ri - - fy,

f
the sons of Le - - vi,

C

fy, shall

and He shall

and He shall

and He shall

C

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

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

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

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

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

and He shall pu - ri - fy the sons of

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

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

and He shall pu - ri - fy and He shall

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

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

D

pu - ri - fy the sons

and He shall pu - ri - fy

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

D

and He shall pu - ri - fy,

of Le - - vi,

the sons of

fy the sons of Le - - vi, the

shall pu - ri -

Le - - vi,

sons of Le - - -

The first system of a musical score. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat major). It contains a continuous melody of eighth and sixteenth notes. The second staff is another vocal line, also with a treble clef and two flats, which is mostly silent with a few notes at the end. The third staff is a vocal line with a treble clef and two flats, containing the lyrics 'Le - - vi,'. The fourth staff is a piano accompaniment with a bass clef and two flats, featuring a melody of eighth and sixteenth notes. The piano part is divided into two systems by a brace on the left.

and He shall pu - ri - fy

fy, shall pu - ri - fy,

shall pu - ri - fy the sons

vi, and

The second system of the musical score, continuing from the first. It also consists of four staves. The top staff is a vocal line with a treble clef and two flats, containing the lyrics 'and He shall pu - ri - fy'. The second staff is a vocal line with a treble clef and two flats, containing the lyrics 'fy, shall pu - ri - fy,'. The third staff is a vocal line with a treble clef and two flats, containing the lyrics 'shall pu - ri - fy the sons'. The fourth staff is a piano accompaniment with a bass clef and two flats, containing the lyrics 'vi, and'. The piano part continues with a melody of eighth and sixteenth notes, divided into two systems by a brace on the left.

the sons

shall pu - ri - fy the

of Le - - - - - vi, the

He shall pu - ri - fy the sons, the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'the sons' and 'shall purify the'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

cresc. of Le - vi, **E** *ff* that they may of - - - fer

sons of Le - vi, *ff* that they may of - - - fer

sons of Le - vi, *ff* that they may of - - - fer

cresc. sons of Le - vi, *ff* that they may of - - - fer

The second system continues the vocal and piano parts. It includes dynamic markings such as *cresc.* (crescendo) and *ff* (fortissimo). A key signature change to E major is indicated by the 'E' above the staff. The piano accompaniment features more complex textures, including sixteenth-note passages in the right hand.

un - - to the Lord an of - fer - ing in right - eous -

un - - to the Lord an of - fer - ing in right - eous -

un - - to the Lord an of - fer - ing in right - eous -

un - - to the Lord an of - fer - ing in right - eous -

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

mf

Nº 8.— RECITATIVE FOR ALTO "BEHOLD! A VIRGIN SHALL CONCEIVE"

Isaiah vii: 14.— Matt. i: 23

ALTO SOLO

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

and shall call his name Em - man - u - el: God with us.

Nº 9.— AIR FOR ALTO, AND CHORUS "O THOU THAT TELLEST GOOD TIDINGS TO ZION"

Isaiah xl: 9

Andante (♩ = 144)

pages cut
 next cue is
 "stand"

G

glo - ry of the Lord is



ris - en, is ris - en up - on thee, is ris - en, is



ris - en up - on thee, the glo - ry, the



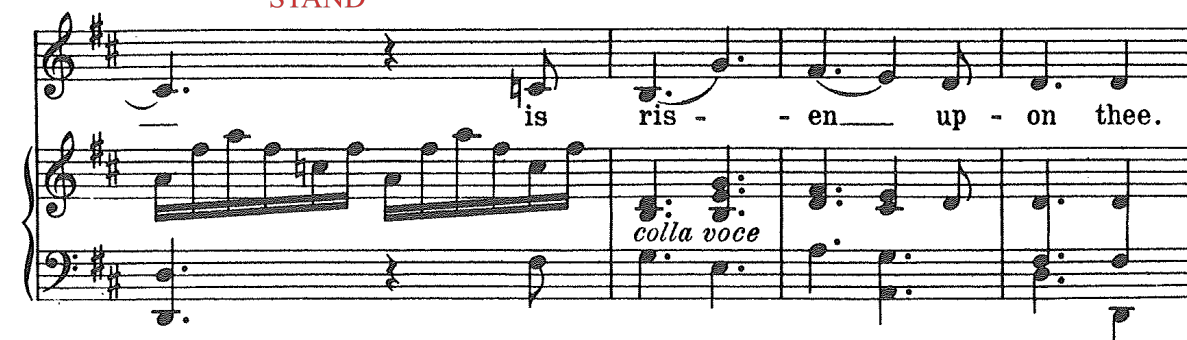
glo - ry, the glo - ry of the Lord



STAND

is ris - en up - on thee.

colla voce



CHORUS

H
SOPRANO

O thou that tell - est good ti - dings to Zi - on, good

ALTO

TENOR

BASS

H

O thou that tell - est good

ti - dings to Je - ru - sa - lem, O

O thou that tell - est good

thou that tell - est good ti - dings to Zi - on,

ti - dings to Zi - on, good ti - dings to Je - ru - sa - lem,

thou that tell - est good ti - dings to Zi - on, good ti - dings to Zi - on, a -

ti - dings to Zi - on, to Zi - on, a -

O thou that tell - est good ti - dings to Zi - on, a -

I

rise, a - rise, say un - to the cit - ies of

rise, a - rise, say un - to the cit - ies of

rise, a - rise, say un - to the cit - ies of

rise, a - rise, say un - to the cit - ies of

I

U.H.

U.H.

Ju - dah, Be - hold your God! Be -

Ju - dah, Be - hold your God! Be -

Ju - dah, Be - hold your God! Be -

Ju - dah, Be - hold your God! Be -

U.H.

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

U.H.

ris - en up - - - on thee. 0 *ff*

ris - en up - - - on thee. 0 *ff*

ris - en up - - - on thee. 0 *ff*

ris - en up - - - on thee. 0 *ff*

K

thou that tell - est good ti - dings to Zi - on, say

thou that tell - est good ti - dings to Zi - on, say

thou that tell - est good ti - dings to Zi - on, say

thou that tell - est good ti - dings to Zi - on, say

K

un - to the cit - ies of Ju - - - dah, Be - -

cresc.

un - to the cit - ies of Ju - - - dah, Be - -

cresc.

un - to the cit - ies of Ju - - - dah, Be - -

un - to the cit - ies of Ju - - - dah, Be - -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are "un - to the cit - ies of Ju - - - dah, Be - -". The first and third vocal staves have a red *cresc.* marking. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold, the

The second system of the musical score continues the vocal and piano parts. The lyrics are "hold, be - - hold, the". The piano accompaniment continues with the same rhythmic pattern, ending with a *mf* (mezzo-forte) dynamic marking in the right hand.

glo - ry of the Lord, of the Lord,

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

glo - ry of the Lord, of the Lord,

glo - ry of the Lord, of the Lord,

The musical score for the first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "glo - ry of the Lord, of the Lord," for the first three voices and "glo - ry of the Lord, of the Lord, the" for the fourth voice. The piano accompaniment consists of chords and moving lines in both hands.

the glo - - - ry of the

glo - - - ry of the Lord

the glo - - - ry of the

the glo - - - ry of the

The second system continues the musical score. The lyrics for the four voices are: "the glo - - - ry of the" (Soprano), "glo - - - ry of the Lord" (Alto), "the glo - - - ry of the" (Tenor), and "the glo - - - ry of the" (Bass). The piano accompaniment continues with similar harmonic and melodic patterns.

Lord is ris - en up - on thee.

cresc. *rit.*

Lord is ris - en up - on thee.

cresc. *rit.*

Lord is ris - en up - on thee.

allargando

L

f

22945

Nº 12. - CHORUS

"FOR UNTO US A CHILD IS BORN"

Isaiah ix: 6

Andante allegro (♩ = 76)

The piano introduction consists of two systems of music. The first system has a right hand with chords and a left hand with a steady eighth-note accompaniment. The second system continues this pattern with more complex chordal textures in the right hand.

A SOPRANO

p For un-to us a Child is born, un-to us a Son is giv-en, un-to

The vocal line begins with a half note 'For', followed by a quarter note 'un-to', an eighth note 'us', a quarter note 'a', an eighth note 'Child', a quarter note 'is', an eighth note 'born,', a quarter rest, an eighth note 'un-to', an eighth note 'us', a quarter note 'a', an eighth note 'Son', a quarter note 'is', an eighth note 'giv-en,', and a quarter note 'un-to'. The piano accompaniment provides harmonic support with chords and a steady eighth-note bass line.

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

ALTO

TENOR

p For un-to us a Child is born,

BASS

The vocal staves for Alto, Tenor, and Bass are shown. The Alto part has a whole note 'us', a half note 'a', a quarter note 'Son', a quarter note 'is', a quarter note 'giv-en,', and a half note 'for'. The Tenor part has a half note 'For', an eighth note 'un-to', an eighth note 'us', a quarter note 'a', an eighth note 'Child', a quarter note 'is', an eighth note 'born,', and a quarter note. The Bass part has a whole note 'us', a half note 'a', a quarter note 'Son', a quarter note 'is', a quarter note 'giv-en,', and a half note 'for'. The piano accompaniment continues with chords and a steady eighth-note bass line.

The piano accompaniment for the final system of the vocal entry, featuring chords in the right hand and a steady eighth-note bass line in the left hand.

us a Child is born:

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

B

p For un-to us a Child is born,

us a Son is giv-en:

p + tenors For un-to

B

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

us a Child is born,

un-to us a Child is born, un-to us a Son is giv-en, un-to us a Child is born, un-to us a Son is giv-en:

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

un-to us a Son is giv-en:

mf overdots and the gov-ern-ment shall

giv-en: overdots and the gov-ern-ment shall be up-on His shoul - - - - -

mf

be up-on His shoul - - - - - der, up-on His shoul-der; and His

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

der; overdots and His

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

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,

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. 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.

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

Un-to us a Child is born,
 giv-en: and the gov-ern-ment shall

un-to us a Son is giv-en:

be up-on His shoul -

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

cresc. and His Name *cresc.* shall be call-ed Won-der-ful,
 - der; *cresc.* and His Name shall be call-ed Won-der-ful,
 and His Name *cresc.* shall be call-ed Won-der-ful,
 - der; and His Name shall be call-ed Won-der-ful,

cresc.

Coun - sel-lor, The might - y God, The

Coun - sel-lor, The might - y God, The

Coun - sel-lor, The might - y God, The

Coun - sel-lor, The might - y God, The

ev - er - last - ing Fa - ther, The Prince of Peace. For un - to

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

ev - er - last - ing Fa - ther, The Prince of Peace. Un - to us a Child is born,

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

us a Child is born,

For un - to us a Child is born,

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

un-to us a Son is

un-to us a Son is

is a Son is giv-en:

giv-en: and the gov-ern-ment shall

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

be. shall be up-on His shoul-der.

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

Name shall be call - ed Won - - der - ful,

Name shall be call - ed Won - - der - ful,

Name shall be call - ed Won - - der - ful,

Name shall be call - ed Won - - der - ful,

Coun - - sel - lor, The might - y God, The

Coun - - sel - lor, The might - y God, The

Coun - - sel - lor, The might - y God, The

Coun - - sel - lor, The might - y God, The

ev - er - last - ing Fa - - ther, Prince of Peace. For un - to

ev - er - last - ing Fa - - ther, Prince of Peace. For un - to

ev - er - last - ing Fa - - ther, Prince of Peace. For un - to

ev - er - last - ing Fa - - ther, Prince of Peace. Un - to us a Child is born, un - to

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

giv - en, un - to us a Son is

un-to us a Son is giv-en: and the gov-ern-ment, the gov-ern-ment shall

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

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

and the gov - ern - ment, the gov - ern - ment shall

and the gov - ern - ment, the gov - ern - ment shall

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

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

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

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

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

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

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

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

The might-y God, The ev - er - last - ing Fa - ther, The Prince of Peace, The

The might-y God, The ev - er - last - ing Fa - ther, The Prince of Peace, The

The might-y God, The ev - er - last - ing Fa - ther, The Prince of Peace, The

The might-y God, The ev - er - last - ing Fa - ther, The Prince of Peace, The

The piano accompaniment consists of a treble and bass staff. The treble staff features a complex, flowing melody with many sixteenth and thirty-second notes. The bass staff provides a steady harmonic foundation with chords and moving lines.

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.

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

The piano accompaniment continues with the same melodic and harmonic patterns as the first system, maintaining the hymn's tempo and mood.

The piano accompaniment concludes the hymn with a final, sustained chord in the bass and a melodic flourish in the treble.

№ 16. – RECITATIVE FOR SOPRANO

“AND SUDDENLY THERE WAS WITH THE ANGEL”

Luke 11: 13

Allegro (♩ = 72)

The piano introduction consists of two measures. The right hand plays a series of eighth-note chords in a descending pattern, starting on G4 and ending on E3. The left hand plays a steady eighth-note bass line, starting on G2 and ending on E1. The dynamic marking *pp* (pianissimo) is indicated at the beginning.

SOPRANO SOLO

The soprano solo begins with a rest, followed by the lyrics "And sud - den - ly there was with the". The piano accompaniment continues with the same eighth-note chords and bass line as the introduction.

The soprano solo continues with the lyrics "an - gel a mul - ti - tude of the heav'nly host". The piano accompaniment remains consistent with the previous section.

The soprano solo concludes with the lyrics "prais - ing God, and say - - ing:". The piano accompaniment features a *cresc.* (crescendo) marking and ends with a final chord. The piece concludes with a double bar line.

Nº 17. - CHORUS

"GLORY TO GOD"

Luke ii: 14

Allegro *)

SOPRANO *mp*
 GLO - ry to God, glo - - ry to God in the

ALTO *mp*
 GLO - ry to God, glo - - ry to God in the

TENOR *mp*
 GLO - ry to God, glo - - ry to God in the

BASS

Allegro (♩=80)

mp

high - - - - - est,

high - - - - - est,

high - - - - - est, and peace on

and peace on

mf

*) Original score has here "da lontano e un poco piano" (as from a distance, and rather softly)

A *f* Glo - ry to God,
 Glo - ry to God,
 earth, Glo - ry to God,
 earth,

A *f*

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

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

f *p*

B

good - will to - - wards

good - - will to - - wards men,

God good - will to - - wards men,

B

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

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

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

God good - will to - wards men,

to - wards men, to - - wards men.

men, good - - will to - wards men.

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

good - - will to - wards men.

Count

C *ff*

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

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

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

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

C *ff*

high - - - est, and peace on earth,

high - - - est, and peace on earth,

high - - - est, and peace on earth,

high - - - est, and peace on earth,

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

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

D

f good - will, good - will, good - will, *ff* good - will to - - wards

men, good - will, good - will, good - will, good - -

men, good - will, good - will, good - will, good - -

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

D

f

men, good - will to - - wards men.

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

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

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

mf

p

pp

Nº 19. - RECITATIVE FOR ALTO

"THEN SHALL THE EYES OF THE BLIND BE OPENED"

Isaiah xxxv: 5, 6

ALTO SOLO *)

Then shall the eyes of the blind be open'd, and the ears of the deaf un-stopped. Then

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

*) In the original score, this is given to the Soprano, in the key of G. But, as the first part of Nº 20 is usually sung by a Contralto, it is better that the Recitative should be sung by the same voice.

Nº 20. - AIR FOR ALTO

"HE SHALL FEED HIS FLOCK LIKE A SHEPHERD"

Isaiah xl: 11 - Matt. xl: 28, 29

Larghetto, e piano (♩ = 112)

ALTO SOLO *)

He shall feed His flock like a shep - - herd, and

He shall ga - ther the lambs with His arm, with His arm, *cresc.*

*) Often sung thus:

22945

He shall feed His flock

Nº 21. - CHORUS

"HIS YOKE IS EASY, AND HIS BURTHEN IS LIGHT"

Matthew xi: 30

Allegro

SOPRANO

His yoke is ea -

ALTO

TENOR

BASS

Allegro (♩ = 69)

p

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

His yoke is

[illegible]

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

bur - then is light, His burthen is

is light,

His yoke — is ea - - - - - sy,

- sy, His bur - - then is light,

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

His yoke — is

His bur - then is light, —

His yoke — is ea - - - - - sy, His

ea - - - - - sy, His burthen is light, His burthen, His

His

B

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

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

B

p

**)*

p

His burthen is light, His burthen, His

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

p

His burthen is light,

- sy, His burthen, His

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

light, His bur - - then is light,

His bur - then, His bur - - then is

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

**)* Original score has in bass here:



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

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

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

D

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

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

slower, watch

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

Nº 44. - CHORUS

"HALLELUJAH!"

Rev. xix: 6; xl: 15; xix: 16

Allegro (♩=72)

Organ
or
Piano

The organ or piano accompaniment for the first system consists of two staves. The right hand plays a melody of eighth and sixteenth notes in D major, while the left hand provides a steady eighth-note bass line. The tempo is marked Allegro with a quarter note equal to 72 beats per minute.

SOPRANO
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

ALTO
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

TENOR
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

BASS
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

The vocal staves for Soprano, Alto, Tenor, and Bass are shown with their respective parts. Below them is the piano accompaniment for the first system, which continues the melody and bass line established in the first system.

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

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

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

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

The vocal staves continue with the second system of the chorus. The piano accompaniment also continues, providing harmonic support for the vocalists.

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

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

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

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

A

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

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

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

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

A

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

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

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

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

*) Händel's score has here



**)



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

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

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

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

B

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

Musical score for the piece "B" in G major, measures 1-4. The score is written for piano (p) and features a treble and bass clef. The key signature is one sharp (F#). The melody in the treble clef begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The bass clef accompaniment starts with a quarter note G2, followed by a quarter note A2, and then a half note B2. The piece concludes with a final chord of G4-B4-D5 in the treble and G2-B2-D3 in the bass.

reign - - eth. Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu -

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

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

Hal-le - lu - jah! for the Lord

*) Händel's score has one 8th note e here only; see foot-note on next page.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! God Om-ni-po-tent reign-eth. Hal-le-lu-jah! God Om-ni-po-tent reign-eth. Hal-le-lu-jah!

Second system of the musical score. The lyrics continue: Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! lu-jah! Hal-le-lu-jah! for the Lord Hal-le-lu-jah! Hal-le-lu-jah! for the Lord lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

Third system of the musical score. The lyrics are: Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! God Om-ni-po-tent reign-eth. Hal-le-lu-jah! God Om-ni-po-tent reign-eth. Hal-le-lu-jah! lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

*) Händel's score has here



2 syllables for one note, it is therefore better to substitute two 16th notes for the 8th

le - lu - jah! The king-dom of this—
 Hal - le - lu - jah! The king-dom of this—
 le - lu - jah! The king-dom of this—
 lu - jah! Hal - le - lu - jah! The king-dom of this—

(p) **C**

world is be - come the King - dom of our
 world is be - come the King - dom of our
 world is be - come the King - dom of our
 world is be - come the King - dom of our

mf *f* *mf* *f*

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

D

and He shall reign for ev - er and ev -

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

and He shall reign for ev - er and

er, and He shall reign for ev - er and

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

and He shall reign for ev - er and ev -

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

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

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

E

er. King of Kings,
 ev - er. King of Kings,
 ev - er, for ev - er and ev - er. Hal-le - lu - jah! Hal-le -

and Lord of Lords.
 and Lord of Lords.
 lu - jah! For ev - er and ev - er. Hal-le - lu - jah! Hal-le -
 lu - jah! For ev - er and ev - er. Hal-le - lu - jah! Hal-le -

King of Kings,
 For ev - er and ev - er. Hal-le - lu - jah! Hal-le -
 lu - jah! For ev - er and ev - er. Hal-le - lu - jah! Hal-le -
 lu - jah! For ev - er and ev - er. Hal-le - lu - jah! Hal-le -

and Lord of Lords,

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

King of Kings,

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

and Lord of Lords, and Lord of Lords, and He shall

lu-jah! King of Kings, and Lord of Lords,

lu-jah! King of Kings, and Lord of Lords,

lu-jah! King of Kings, and Lord of Lords, and He shall

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

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

for ev - er and ev - er. Hal-le-lu-jah! Hal-le-
Kings, for ev - er and ev - er, and Lord of Lords. Hal-le-lu-jah! Hal-le-
Kings, and Lord of Lords,
Kings, for ev - er and ev - er, and Lord of Lords. Hal-le-lu-jah! Hal-le-

lu-jah! and He shall reign for ev-er, for

lu-jah! and He shall reign for

and He shall reign for ev-er, for

lu-jah! and He shall reign for ev-er, for

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

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

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

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

Lords, King of Kings, and Lord of Lords, and

Lords, King of Kings, and Lord of Lords, and

Lords, King of Kings, and Lord of Lords, and

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

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

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

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

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

Kings, and Lord of Lords. Hal-le-lu-jah! Hal-le-

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

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

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

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

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

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

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