

M E S S I A H

A N

Oratorio
IN SCORE

As it was Originally Perform'd.

Composed by

M^r. H A N D E L

To which are added

His additional Alterations. *Price 1 11 0*

LONDON

Printed & Sold by Preston, at his ll' wholesale Warehouses, 97, Strand

*of whom may be had
the compleat Scores of Samson Alexander, Feast, and, Isis & Gylis.*

Mus 693.1.353 F

HARVARD COLLEGE LIBRARY
FROM
THE BEQUEST OF
EVERT JANSSEN WENDELL
1918

HARVARD UNIVERSITY

DEC 21 1965

EDA KUHN LOEB MUSIC LIBRARY

40.4
49-266
28

INDEX

	Page
Overture - - - - -	1
Rec. ^e Accom. ^d - - - - -	4
Song Every Valey - - - - -	6
Cho. ^s And the Glory - - - - -	11
Rec. ^e Accom: Thus faith the Lord - - - - -	18
Reci. ^e But who may abide - - - - -	21
Cho. ^s And he shall purify - - - - -	24
Reci. ^e Behold A virgin - - - - -	30
Song O thou that tellest - - - - -	ibid
Cho. ^s O thou that tellest - - - - -	33
Reci. ^e) Accom. ^d) For behold darknefs - - - - -	37
Song The People that walked - - - - -	39
Cho. ^s For unto us a Child - - - - -	42
Sym. ^x) & Rec. ^e) There were Shepherds - - - - -	53
Rec. ^e Accom. ^d But lo! the Angel - - - - -	54
Rec. ^e And the Angel said - - - - -	55
Rec. ^e Accom. ^d And Suddenly - - - - -	ibid
Cho. ^s Glory to God - - - - -	57
Song Rejoice greatly - - - - -	60
Rec. ^e Then shall the Eyes - - - - -	68
Song He shall feed - - - - -	64
Cho. ^s His Yoke is easy - - - - -	68

Part Second

Cho. ^s Beholds the Lamb - - - - -	71
Song He was despis'd - - - - -	78
Cho. ^s Surely he hath born our - - - - -	82
Cho. ^s And with his Stripes - - - - -	85
Cho. ^s All we like Sheep - - - - -	89
Reci. ^e) Accom. ^d) All they that see him - - - - -	98
Cho. ^s He trusted in God - - - - -	99
Rec. ^e Accom. ^d Thy Rebuke - - - - -	106
Song Behold and See - - - - -	107
Reci. ^e) Accom. ^d) He was cut off - - - - -	108
Song But thou didst - - - - -	109

	Page
Cho. ^s Lift up your Heads - - - - -	110
Reci. ^e Unto which of the Angels - - - - -	117
Cho. ^s Let all the Angels - - - - -	118
Reci. ^e Thou art gone up - - - - -	121
Cho. ^s The Lord gave the word - - - - -	123
Song How beautiful - - - - -	126
Song Why do the Nations - - - - -	128
Cho. ^s Let us Break - - - - -	135
Reci. ^e He that dwelleth - - - - -	141
Song Thou shalt break - - - - -	142
Cho. ^s Hallelujah - - - - -	144

Part Third

Song I Know that my Redeemer - - - - -	153
Cho. ^s Since by man - - - - -	156
Reci. ^e) Accom. ^d) Behold I tell you - - - - -	158
Song The Trumpet shall found - - - - -	165
Reci. ^e Then shall be brought - - - - -	165
Duet O death where is thy Sting - - - - -	166
Cho. ^s But thanks - - - - -	166
Song If God is for us - - - - -	172
Cho. ^s Worthy is the Lamb - - - - -	175
Cho. ^s Amen - - - - -	183

Appendix

Reci. ^e But who may abide - - - - -	1
Reci. ^e) Accom. ^d) And lo. - - - - -	8
Reci. ^e Thou art gone up - - - - -	10
Song How beautiful - - - - -	16
Cho. ^s Their Sound is gone - - - - -	18
Duet How beautiful - - - - -	22
Song How beautiful - - - - -	31
Song Their Sound is gone - - - - -	33
Reci. ^e Then shall be brought - - - - -	34
Duet O death where is thy Sting - - - - -	ibid

Finis

Handwritten text, possibly a title or page number, which is extremely faint and illegible.

3

OVERTURE

I

The image displays a page of handwritten musical notation for the Overture of George Frideric Handel's Messiah. The score is organized into three systems, each with four staves. The first system is marked 'Grave' and features a complex melodic line in the upper staves and a bass line with numerous figured bass notations (e.g., # 6, 7 6 6, # 4 3, 5 3, 5 5). The second system continues the 'Grave' section, showing first and second endings for several phrases. The third system is marked 'Alli gro Moderato' and shows a more rhythmic and melodic development. The notation includes various note values, rests, and ornaments, characteristic of 18th-century manuscript notation.

Handwritten musical score for George Frideric Handel's Messiah, page 2. The score is written on ten systems of three staves each. The top staff of each system is a vocal line in treble clef with a key signature of one sharp (F#). The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various ornaments. Fingerings are indicated by numbers 1-5. The page is numbered '2' in the top left corner.

Handwritten musical score for George Frideric Handel's Messiah, page 3. The score is written in G major and 3/4 time. It features a vocal line with a treble clef and a keyboard accompaniment with grand staff notation (treble and bass clefs). The music is characterized by rapid sixteenth-note passages in the vocal line and a steady accompaniment. Numerous asterisks are placed above notes in the vocal line, likely indicating performance instructions or corrections. Fingerings are indicated by numbers 1-5 below notes in both parts. The page concludes with a double bar line.

Accomp:

Lacrimosa pia.

6 4 3 6 6 5 6 5 Comfort ye Com - fort

Ad Libitum

ve my people Comfort ye Com - fort ye my people Saith your God,

Speak ye Comfortably to Je ru salem Speak ye Comfortably to Je

tutti P. 6

... rusalem and Cry unto her that her Warfare her Warfare is Accomplish'd that her Iniquity is pardon'd

that her Iniquity is Pardon'd The Voice of him that cryeth in the

Wilderness prepare ye the Way of the Lord make Straight in the Desert a Highway for our God

Andante.

p

f

Evry Valley Evry

Val-ley shall be exalted, shall be - - - exal - - -

Detailed description of the musical score: The score is written for a keyboard instrument, likely harpsichord or spinet, in C major, 3/4 time. It consists of three systems of music. The first system begins with the tempo marking 'Andante.' and a dynamic marking of 'p'. The second system features a dynamic shift to 'f'. The third system includes the lyrics 'Evry Valley Evry' and 'Val-ley shall be exalted, shall be - - - exal - - -'. Fingerings are indicated by numbers 1-5 above or below notes. The bass line includes several figured bass notations such as '6 6 6 6 6 6', '6 6 6 6 6 6', '4 3', and '6 5'.

ted, shall be exal - ted, shall be ex -

5 6 7 6 5 6 5 6

al - ted, and ev ry Mountain and Hill made

6 # 6 5 6 6 7 # 5 # 6 6 7

low, the crooked straight, and the rough places plain

6 6 6 6 6 6 7 7

5

the crooked straight the crooked straight & rough places plain

and thorough places plain

Evry Valley

Evry Valley shall be exal

Detailed description: This page of a handwritten musical score for George Frideric Handel's oratorio 'Messiah' contains five systems of music. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The music is in the key of D major and 4/4 time. The lyrics are: 'the crooked straight the crooked straight & rough places plain', 'and thorough places plain', 'Evry Valley', and 'Evry Valley shall be exal'. The basso continuo line includes figured bass notation such as 7, 6, 7, 6, 6#, 6#, 7 6, 6, 6, 7 6, 6, 7 6, 7, 6, 7, 7, 7, 5 6, 4 6, 3, 7, 1#, 2 6, 2 6, 6, 6, 6, 6, 5, 2 6, 2 6, 2 6, 4 6, 6. Dynamic markings include *p* and *f*. The page is numbered '5' in the top left corner.

ted Ev'ry Valley, Ev'ry Valley shall be exal - - - - -

ted, and ev'ry Mountain and Hill made low, the crooked straight

the crooked straight the crooked straight and the rough places plain - - - - - & y'rough places

Handwritten musical score for George Frideric Handel's *Messiah*, page 10. The score is in G major and 3/4 time. It features a vocal line with lyrics and a keyboard accompaniment. The lyrics include: "plain, and the rough places plain - - - the crooked straight and the rough places plain." The score includes dynamic markings such as *p*, *f*, and *lr*, and contains various musical notations like slurs, ornaments, and fingerings.

Chorus

Viol 1^o

Viol 2^o

Viola

Canto

Alto

Tenor

Bass

Basso

Allegro

Tutti

And the

And the Glory of the Lord, shall be re-vea - - -

Glory the Glory of the Lord, the Glory of the Lord,

And the Glory of the Lord, shall be re-vea - - - led, And the

And the Glory of the Lord, shall be re-vea - - - led,

led, and the glory, the glory of the Lord shall be re -

shall be re - vealed, be re - vea -

glory, the glory of the Lord shall be re - vea - led,

shall be re - vealed,

vealed, and the glory, the glory of the Lord shall be re - vea - led .

led, and

and

and the glory, the glory of the Lord shall be re - vea - led .

and all
 and all Flesh shall see it together,
 and all Flesh shall see it together, For
 For the mouth
 Flesh shall see it to - ge - ther, For the mouth of the Lord hath spoken it,
 and all Flesh shall see it to ge - ther, & all
 and
 of the Lord hath spoken it, and all Flesh shall see it to - ge - ther,

6 + 5 7 5
 6 6

and all Flesh shall see it together,

Flesh, and all Flesh shall see it together, and

and all Flesh shall see it together, the mouth

For the mouth of the Lord hath spoken it.

and the glory, the glory of the Lord, and all Flesh shall see it together, the

and and all Flesh shall see it together,

and and all Flesh shall see it shall see it together,

and the glory, the glory of the Lord, and all Flesh shall see it together,

Musical notation for the first system, including vocal line and keyboard accompaniment.

Mouth of the Lord hath spoken it for the

and the glory the glory of the Lord, shall be re-vealed, and all Fleth shall see it to-

and all Fleth shall see it to-

and all Fleth shall see it to-

6 # 6 6 # 7 6 5

Musical notation for the second system, including vocal line and keyboard accompaniment.

Mouth of the Lord hath spoken it, hath spo-ken it,

- gether; for the Mouth of the Lord - hath spoken it, and all

- gether; the glory the glory of the Lord, shall be re-vea- - led,

- gether; and the glory the glory of the Lord shall be revea- - led,

6 # 7 6 + 8 6 # 6

11

and the glory the glory the glory of the Lord, shall
 flesh, shall see it together, and the glory the
 and all flesh, shall see it together, and the glory the
 and all flesh shall see it together, and the glory the

6 6 5 6

be re-vea- - - led, and all Flesh shall
 glory of the Lord, shall be re-vea- - - led revealed, and all Flesh shall
 shall be re-vea- - - led, and all Flesh shall
 glory of the Lord, shall be re-vea- - - led re-vea- - - led, for the Mouth

6 6 6 6 6

see it together, to - ge - ther, For the mouth of the Lord hath spoken it. For the
 see it together, to - ge - ther, For the mouth of the Lord hath spoken it. For
 see it together, to - ge - ther, For the mouth of the Lord hath spoken it.
 of the Lord hath spoken it. For the mouth of the Lord hath spoken it.

mouth of the Lord hath spoken it.
 For the
 For the mouth of the Lord, the mouth of the Lord hath spoken it.

Adg^o
 Adg^o

Accomp.

Thus Saith the Lord the Lord of Hosts yet once a little

while and I will Shake the Heav'ns and the Earth, the

Sea and the dry land and I will Shake and I will

Shake all Nations I'll Shake the Heavens the

Earth the Sea the dry land all Nations I'll Shake and the De

aire

♩ all

Nations shall come The Lord whom ye seek shall suddenly come to his

temple even the messenger of the covenant whom ye delight in

behold he shall come Saith the Lord of Hosts

Andante Larghetto

But who may abide the

day of his coming? the day of his coming. But who may abide the day of his coming. the

day of his coming. and who shall stand when he appeareth, when he appeareth.

when he appeareth and who shall stand when he appeareth. But who may abide but
 who may abide the day of his coming. But who may abide the day of his coming. and
 who shall stand when he appeareth. and who shall stand when he appeareth.
 For he is like a refiners Fire

For he is like a refiners fire

For he is like a re - fi - ners Fire .

Fe

Fe

Detailed description: This is a page of handwritten musical notation from George Frideric Handel's oratorio 'Messiah'. The page contains two systems of music, numbered 21 and 23. Each system consists of four staves: two vocal staves (Soprano and Alto) in the upper part, and a basso continuo line in the lower part. The music is written in G major and 3/4 time. The lyrics 'For he is like a refiners fire' are written below the vocal staves. The basso continuo line includes figured bass notation, such as '7 7 7 7 7' and '6 6'. There are various musical markings, including asterisks and slurs, throughout the score.

24 Chorus

Violino 1: *Pia*

Violino 2

Viola

Tutti

And he shall purify, and he shall purify - - - the Sons of Levi,

Alto

Tenor

Bass

Basso

And he shall

and he shall purify,

and

purify, and he shall purify - - - the Sons of Le - vi,

and he shall purify

he shall purify the Sons of Levi

and

he shall purify the Sons of Levi

he shall purify the Sons of Levi, the

the Sons of Levi the Sons

vi, and he shall purify

and he shall purify the Sons of Levi, the Sons the

5b 6 7 5 6 7 5 6 7 5 6

6 7 6 7 6 7 5 6 7 6b 5 6b 7 6

Sons of Levi, that they may Offer unto the Lord an Offering in Righteousness

of Levi, that

the Sons of Levi, that

Sons of Levi, that they may Offer unto the Lord an Offering in Righteousness

7 6

ness, in Righteousness, and he shall purify,

and he shall purify,

and

ness, in Righteousness, and he shall purify, shall purify

7 4 6 6 7 6 7 6 4

and he shall puri-fy - - - - - , shall pu-ri-fy, and he shall
 and he shall pu-ri-fy, and he shall pu-ri-fy,
 and and
 the Sons of Levi, and he shall pu-ri-fy, and he shall
 6 5 6 6 5 6 7 6 6 6 5 6 6 6 5
 puri-fy, and he shall puri-fy the Sons, the Sons of Le-vi, and he shall
 and he shall pu-ri-fy,
 and he shall purify the Sons of Levi; and
 pu-ri-fy, and he shall purify y Sons of Le-vi, the Sons of Levi, and he shall
 6 # 6 5 #

pu . ri . fy , and he shall purify
 and he shall pu . ri . fy the Sons of Le . vi ,
 and he shall purify Sons of
 pu . ri . fy and he shall purify, shall purify Sons of Levi , the
 6 8 6 # 6 6 7 6b b7 6 7 # 6 6
 and he shall puri - fy
 shall puri - fy shall purify
 Le - vi , shall purify the Sons
 Sons of Le - vi , and
 7 6b b7 6 7 # 6 6 # 5

the Sons of Le-vi, that they may Of-fer

shall purify the Sons of Le-vi, that

of Le-vi, the Sons of Le-vi, that

he shall purify the Sons the Sons of Le-vi, that they may Of-fer

6 7 6 7 6 7 # # #

unto the Lord an Offering in Righteousness, in Righteousness .

unto the Lord an Offering in Righteousness, in Righteousness .

6 7 6 7 # # 6 7 #

Behold a Virgin shall conceive, and bear a Son, and shall Call his Name Emmanuel, God with us.

Air.
Andante

tain,

O thou that tellest good Tidings to Jerufalem, lift up thy Voice with strength,

lift it up be not afraid, say unto the Cities of Judah, say unto the Cities of Judah,

behold your God, behold your God, say unto the Cities of Ju - dah, behold your

God, behold your God, behold your God,

O! thou that tellest good Tidings to Zion, Arise shine for
thy light is come, A rise, A rise, A rise shine for
thy light is come, and the glo ry of the Lord, the
glory of the Lord is risen, is risen upon thee, is risen is
risen upon thee. the glory the glory the glory of the Lord

Chorus

For

is ri--sen upon thee. O! thou that tellest good tidings to Zion good ti--dings

O! thou that

O! thou that tellest good tidings to

47 54 6 5 6 6 6

to Je-ru-salem, O! thou that tellest good tidings to Zion, good

O! thou that tellest good tidings to Zion, to Zi--on,

tellest good tidings to Zion, O! thou that tellest good

Zion, good tidings to Je-ru-salem,

6 6

tidings to Zion, A-rise, A-rise, say unto the Cities of Judah, behold your
A-rise, A-rise, say

tidings to Zion, A-rise, A-rise, say

A-rise, A-rise, say unto the Cities of Judah, behold your

God, be-hold the Glo-ry of the Lord is ri-fen up-

God, be-hold the Glo-ry of the Lord is ri-fen up-

on thee, O! thou that tellest good tidings to Zion, say unto the Cities of Ju - dah be -

6 6 6 5 6 6

hold! be - hold the glory of the Lord, of the Lord, the

6 6 6 6

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

glo - ry of the Lord - - - is

the is

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

17 6 5

tr

6 6 5 4 8 6 6 6

tr tr tr

6 6 5 6 5 6 5 6 6 4 5 4

Andante Larghetto

For be. hold Darkneſs ſhall cover the Earth and groſs Darkneſs the people

and groſs Darkneſs the people but the Lord ſhall a riſe

upon thee and his glo - ry shall be seen up on thee and the

6 6 6 7 8 6 8 6

glo - ry shall be seen up - on thee and the gentiles shall come to thy

6 2 6 6 5 5 8

Light and Kings to the brightness of thy rising

5 6 4#3 2

Larghetto

po

The people that walked in dark

e Viola

nefs that walked in dark

nefs

The peo ple that walk ed that

76

walked in darknefs have feen a great light have feen a great Light

the peo ple that

walk ed that walk ed in darknefs have feen a great Light

The

6 6 6 5

4 4 3

peo ple that walk ed that walk ed in dark nefs that walked in dark

...ness The peo-ple that walk-ed in dark-ness have

seen a great Light have seen a great Light - - - a great Light

... have seen a great Light

and they that dwell that dwell in the land of the sha-

-dow of Death - - - and they that dwell that

dwel in the Land that dwell in the Land of the shadow of death

upon them hath the light shined and they that dwell that dwell in the Land of the

sha- dow of Death up-on them hath the light

shin- ed up-on them hath the light shined

42 Chorus

Andante Allegro

Pia

For unto us a Child is born, unto us a Son is given, unto us a Son is given, For unto

For unto us a Child is born

us a Child is born , unto us a Son is given , unto us a Son is

For unto us a Child is born , unto us a Son is given , unto

given ,

For unto us a Child is born

6 5 6 5 6 27 8 6 5 5

us a Son is given, unto us a Son is given,
 and the Government shall be upon his Shoul-
 unto us a Son is given,
 and the Government shall be upon his Shoul-
 der, upon his Shoulder, & his
 and the Government shall be upon his Shoulder, & his
 der, and his
 and the Government shall be upon his Shoulder, & his

6 # 2 2 6 6 6 7 6 8 6 6

The first system of the score consists of three staves. The top two staves are vocal parts, and the bottom staff is for keyboard accompaniment. The music is in G major and 3/4 time. The vocal lines feature a melodic line with many sixteenth-note passages.

Name shall be called, Wonderfull, Counfellow, the mighty God, the

Name

Name

Name shall be called, Wonderfull, Counfellow, the mighty God, the

The second system of the score consists of three staves. The top two staves are vocal parts, and the bottom staff is for keyboard accompaniment. The music continues with similar melodic patterns.

The third system of the score consists of three staves. The top two staves are vocal parts, and the bottom staff is for keyboard accompaniment.

The fourth system of the score consists of three staves. The top two staves are vocal parts, and the bottom staff is for keyboard accompaniment.

everlasting Father the Prince of Peace .

unto us a Child is born , unto us a Son is

For unto us a Child is born

The fifth system of the score consists of three staves. The top two staves are vocal parts, and the bottom staff is for keyboard accompaniment.

everlasting Father the Prince of Peace .

The sixth system of the score consists of three staves. The top two staves are vocal parts, and the bottom staff is for keyboard accompaniment.

Handwritten musical score for Handel's Messiah, page 41. The score is in G major and 3/2 time. It features vocal lines for Soprano, Alto, Tenor, and Bass, and a basso continuo line. The lyrics are: "unto us a Son is given, and the Government shall be upon his Shoulder, and his Name shall be called, Wonderfull, der, and his Name shall be called, and his Name shall be called, be upon his Shoulder, der, and his Name shall be called, Wonderfull,". The score includes various musical notations such as clefs, notes, rests, and ornaments.

Counfellow, the mighty God, the everlasting Father, the Prince of Peace.

unto

Counfellow, the mighty God, the everlasting Father, the Prince of Peace.

6 6 7 6 6

Pia

For unto us a Child is born,

For unto us a Child is born

us a Child is born,

For unto us a Child is born, unto us a Son is

6 6 6 5 5 5 4

Handwritten musical score for George Frideric Handel's oratorio *Messiah*. The page contains several systems of music. The top systems feature vocal lines with lyrics: "unto us a Son is given," and "unto us a Son is given, & the Government shall be upon his Shoul -". The bottom systems continue the lyrics: "given," and "and the Government shall be upon his Shoul - der, and his". A basso continuo line is present at the bottom, featuring figured bass notation (e.g., 6, 6, 6, 6, 5 8, 6, 6, 6, 5, 6). The score is written in G major (one sharp) and common time.

Name shall be called, Wonderfull, Counfellow, the mighty God, the

Name shall be called, Wonderfull, Counfellow, the mighty God, the

everlasting Father, Prince of Peace . For unto us a Child is born

everlasting Father, Prince of Peace, unto us a Child is born, unto us a Child is born, unto

7 2 4 3 5 6 7 7

us a Son is given, unto us, a Son is given, unto us, unto us,

a Son is given, and the Government, the Government shall be upon his Should - - der, and the
 and the Government shall be upon his Shoulder, and the
 and the
 a Son is given, and the Government, the

Government shall be upon his Shoulder, and his Name shall be called, Wonderfull,

Government shall be upon his Shoulder, and his Name shall be called, Wonderfull,

6 6 6

Counsellor, the mighty God, the everlasting Father, the Prince of Peace, the

Counsellor, the mighty God, the everlasting Father, the Prince of Peace, the

6

HARVARD UNIVERSITY
 EDA KUHN LOEB MUSIC LIBRARY
 CAMBRIDGE 38, MASS.

everlasting Father, the Prince of Peace .

everlasting Father, the Prince of Peace .

5 6 7 7 7 7

7 6 7 + 3

Detailed description: This page of a handwritten musical score, numbered 52, features a vocal line and a keyboard accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'everlasting Father, the Prince of Peace .' are written below the vocal line. The keyboard part is written in a grand staff (treble and bass clefs) with a key signature of one sharp. The bass line includes figured bass notation: '5', '6 7 7', '7 7', and '7 6 7 + 3'. The score concludes with a double bar line.

Pifa

Viol: 1^a

Viol: 2^a
e Viola
all'Ottava

Larghetto e mezzo Piano

The first system of music features three staves. The top staff is for the Pifa (flute), marked with a treble clef, a 3/8 time signature, and a key signature of one flat. It contains a melodic line with several trills (tr). The middle staff is for Violin 1 and Violin 2/ Viola, also in treble clef and 3/8 time, mirroring the Pifa's melody with trills. The bottom staff is for the Cello/Double Bass, in bass clef and 3/8 time, providing a harmonic accompaniment with quarter and eighth notes.

The second system continues the musical texture from the first system, with the Pifa and Violin/ Viola parts maintaining their melodic and trilled patterns, while the Cello/Double Bass part provides a steady accompaniment.

The third system shows further development of the musical themes, with various ornaments and trills in the upper parts and a consistent bass line.

The fourth system concludes with a *Da Capo* marking, indicating that the preceding musical material should be repeated. The notation includes various ornaments and trills throughout the system.

"There were Shepherds abiding in the Field keeping Watch over their Flocks by Night .

The fifth system begins with the text "There were Shepherds abiding in the Field keeping Watch over their Flocks by Night .". The notation consists of two staves: a treble clef staff with a common time signature (C) and a bass clef staff with a common time signature (C). The treble staff contains a melodic line with various ornaments, while the bass staff provides a simple accompaniment with quarter notes.

Andante

But Lo! the Angel of the Lord came upon them,

and the glo - ry of the Lord shone round a - bout them, and they were fore afraid fore a -

- afraid fore afraid and they were fore afraid. But Lo! the Angel of the

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

- bout them, the Angel of the Lord came upon them, and the glo

- ry of the Lord shone round a - bout them, and they were fore afraid, and they were fore afraid,

fore afraid and they were fore a - afraid.

WF

And the Angel said unto them fear not, for behold I bring you good tidings of great joy, which shall

be to all People, for unto you is born this Day in the City of DAVID, a Saviour which is Christ the Lord.

Accomp:

Violoncello e Viola

Sud - den - ly there was with the Angel a mul - ti - tude of the heav'nly

Holt - ly praifing God and Sav - ing.

36 Chorus

Trumpet 1
Trumpet 2
Violin 1
Violin 2
Viola
Canto
Alto
Tenor
Bass
Org

Glory to God, Glory to God in the High - - - est, and

Pia For
Glory to God, Glory to God, Glory to God in the
Peace on Earth, Glory to God, Glory to God, Glory to God in the

Violone

High - - eft, Pia For
 High - - eft, and Peace on Earth, good Will towards
 High - - eft, and Peace on Earth, good Will towards Men,
 and Peace on Earth, good Will towards Men,
 For
 good Will towards Men, towards Men, good Will to - wards Men - - , towards
 Men, towards Men, good Will towards Men, towards Men, good Will - - - towards
 towards Men, good Will towards Men, good Will towards
 good Will towards Men, good Will - - - towards

4 3 5 6
 4 3 7 3 2 6 7 6 7 6 5 1/2 6 1/2 6 7 6

58

Men . Glory to God , Glory to God in the high - est ,

Men .

Men .

Men . Glory to God , Glory to God in the high - est ,

6 6 6

Pia For

Pia For

and Peace on Earth ,

good Will towards Men , to - - - wards

good Will - to - wards Men , towards

and Peace on Earth ,

good Will good Will good Will good Will towards Men good Will to:
 Men, good Will good Will good Will good Will towards Men, good Will
 Men, good Will good Will good Will good Will towards Men good Will
 good Will good Will good Will good Will towards Men good Will

7 3 2 6 6 3 4 6

Pia. Pianifs.
 towards Men.
 towards Men.
 towards Men.
 towards Men. Violoncello

4 3 7 6 4 3 1/2 6 5 5 6 7 7 7

Allegro

Rejoyce rejoyce rejoyce... greatly re-

...joyce... greatly, O Daughter of Sion O Daughter of Sion rejoyce...

rejoyce

O Daughter of Sion, rejoyce... greatly, Shout, O Daughter of Jerusalem

Behold thy King cometh unto thee, Behold thy King cometh unto thee cometh

For
un - to thee

Figured bass: 4 2 6 7 6 2 6 6 4 2 6 2 6 5 2 6 6 4

Pia For
Rejoyce Rejoyce Rejoyce greatly Rejoyce

Figured bass: 6 6 6 6 6 6 6 4 6 6 6 4

O Daughter of Sion Shout O Daughter of Jeru - salem Behold thy King cometh un - to

Figured bass: 6 6 6 6 6 6 2 6 6 7 7 4

thee rejoyce - - - - - greatly

Figured bass: 2 6 6 2 6 2 6 6 6 6 6 6

O Daughter of Si - on Shout O Daughter of Jerufalem Behold thy

Figured bass: 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 5

King cometh unto thee rejoyce - - - - - rejoyce - - - - - and She il

Figured bass: 6 7 7 2 6 6 2 6 6 6 6 6

Shout, Shout, Shout, rejoyce - - - - - greatly

rejoyce greatly O Daughter of Sion, Shout - - - O Daughter of Jarusalem, Behold thy

King comes un-to thee, Behold thy King cometh un-to thee.

He is the righteous Sa - - - viour and he shall speak

Adagio. *f*

p

Peace unto the hea - then, he shall speak Peace, he shall speak Peace, Peace, he shall speak

Peace unto the hea - - - then, he is the righteous Sa - - - viour, and he shall

Da Capo

speak, he shall speak Peace, Peace - - -, he shall speak Peace unto the hea - then,

Recit:

Then shall the Eyes of the blind be open'd, and the Ears of the Deaf unstopp'd; Then

shall the Lame Man leap as a Hart, and the Tongue of the Dumb shall Sing.

Larghetto e piano.

He shall feed his flock like a

Shep-herd, and he shall gather the Lambs with his Arm, with his Arm, He

shall feed his flock like a Shep-herd and he shall gather the Lambs with his Arm, with his

Arm, and car-ry them in his Bosom, and gently lead those-- that

are with young and gently lead and gent-ly lead those that are with young.

Come un-to him all ye that La-bour, Come un-to him ye that

are heavy laden, and he will give you rest. Come unto him all ye that labour come

unto him ye that are heavy laden, and he will give you rest. take his yoke up

on you, and learn of him, for he is meek and lowly of heart, and ye shall find rest; and

ye shall find rest un-to your Souls, take his yoke upon you and learn of him, for

6 4/2 6 6 6 4 5/3 4/2 7 6 4 5/3

f

Viol. 1^a

Viol. 2^a

Viola

Canto *Tutti*
His Yoke is ea - - - - - fy, his Burthen is light, his Burthen his Burthen is

Alto

Tenor His

Basso

Organo

6 6 6 6 5 6 6 6 6 + 3

pp

light,

His Yoke is ea - - - - - fy his Burthen is light,

Yoke is ea - - - - - fy his Burthen is light, his Burthen is light, his

His Yoke is ea - - - - -

6 6 6 7 7

For Pia

his Burthen is light, his Burthen, his Burthen is light,

his Burthen is light,

Burthen, his Burthen, his Burthen is light, is light, his

his Burthen, his Burthen is light, his Burthen his

his Burthen his Burthen is light, his Yoke is ea - - -

his Burthen is light, his Burthen is

Burthen is light, is light, Burthen is light, his Yoke is ea - - - - - ty

For *P^o*

fy, his Burthen is light, his Yoke is ea - - -

light, his Burthen, his Burthen is light,

his Yoke is ea - - - - - fy his Burthen is

his Burthen is light,

7 6# 4# 6 6 6 7 6 6

re *Pia mo*

fy, his Burthen is light,

his Yoke is ea - - - - - fy,

light, his Burthen, his Burthen is light,

his Burthen is light, his Yoke is ea - - -

6: 6# 4# 6 6 6 6

his Burthen is light , his Burthen, his Burthen, his Burthen is
 his Burthen is light , his Burthen, his Burthen is light , his Burthen is
 his Burthen is light , his Burthen, his Burthen, his Burthen, his
 fy ,

6 6 6 4 6 6 6 6

light , his Yoke is ea - - - fy, his Burthen is light ,
 light , Burthen, his Burthen is light , his Burthen is
 Burthen, his Burthen is light , his Yoke is ea - - - fy , his

6 6 6 6 6 6

For For

his Burthen is light, his Burthen, his Burthen, his Burthen, his Burthen is light, his Burthen is light, his Burthen is light, his Burthen is light, is light, his Burthen is light, is Burthen is light, is light, his Burthen is light, is

Bur then is light, his Yoke is light, his Bur then is light, his Yoke is light, his Bur then is light, his Yoke is light, his Bur then is light, his Yoke is

b5 3 9 8 4 3 + 3 6 5 9 8 5 6 4 6

ea - - - - - fy, and his Burthen is light, his Yoke is eafy, his Burthen is
 ea - fy, his Yoke is eafy, his
 ea - fy is ea - - - - - fy, his
 ea - fy is ea - - - - - fy, his Burthen is light, his Yoke is eafy, his Burthen is

6 6 6 6 6

light his Yoke - - is eafy and his Bur - - - then is light .

light his Yoke - - is eafy and his Bur - - - then is light .

b5 3 9 4 4 3 6 7 6 6 4 3

7 6 5 4 3

End of the First Part .