

PART ONE

No. 1

SINFONY [OVERTURE]

Grave *[f]* *[tr]* *[simile]* *[tr]* *[p]* *[tr]*

Allegro moderato *[f]* *[tr]* *[p]* *[tr]* *[p]*

Ped. *[simile]* *[tr]* *[tr]* *[p]* *[tr]* *[p]*

5 9 14 19 24

29

System 1: Measures 29-33. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

34

System 2: Measures 34-38. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line. The left hand has a more active role with chords and eighth notes. A label "L.H." is placed above the left hand staff in measure 38.

39

System 3: Measures 39-43. Treble clef, key signature of one sharp (F#). The right hand features a complex melodic line with many sixteenth notes. The left hand plays chords and eighth notes.

44

System 4: Measures 44-48. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with some rests. The left hand plays chords and eighth notes.

49

System 5: Measures 49-53. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with some rests. The left hand plays chords and eighth notes.

54

System 6: Measures 54-58. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with some rests. The left hand plays chords and eighth notes.

59

System 7: Measures 59-63. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with some rests. The left hand plays chords and eighth notes. A label "Man." is placed below the left hand staff in measure 59, and a label "Ped." is placed below the left hand staff in measure 61.

Larghetto e piano

[mf]
Ped.

TENOR

Com - fort ye, com - fort ye my

p

com - fort ye,

ad libitum A

peo-ple, com - fort ye, com - fort ye my

[colla voce]

peo-ple, saith your God, saith your God.

11

Speak ye com - fort - ab - ly to Je - ru - sa - lem, speak ye

15

com - fort - ab - ly to Je - ru - sa - lem, and cry un - to her, that her

B

18

war - fare, her war - fare is ac - comp - lish'd, that her in -

21

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

[tr]

24

Man.

don'd.

[tr] [tr]

27

Ped.

C

The voice of him that crieth in the wil-der-ness, Pre-pare ye the way of the

30

Lord, make straight in the des-ert a high-way for our God.

34 [attacca]

No. 3

Air EV'RY VALLEY SHALL BE EXALTED

Isaiah xl, 4

Andante

[f] Ped.

p f p f

5

TENOR A

Ev-ry val-ley, ev-ry val-ley

f p

9

* For recitative cadences, see p.vii.

† For an extra bar originally found between present bars 5 and 6 (also 7/8, 80/81, 82/83) which Handel wisely eliminated after 1742, see *Textual Companion*, p.155.

— shall be ex - alt - ed, shall be ex - alt -

13

16

- ed, shall be ex - alt - ed, shall be ex - alt -

19

B
ed, and ev 'ry

22

moun - tain and hill made low: the crook - ed straight,

25

and the rough pla-ces plain,

29

the crook - ed straight, the crook - ed straight, and rough pla-ces plain,

33

and the rough pla-ces

37

plain: Ev - 'ry val - ley,

41

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

45

ed,

49

D

ev - 'ry val - ley, ev - 'ry val - ley

52

[f] [f]

Man. Ped.

— shall — be ex - alt — ed,

56

[p]

and ev-'ry moun - tain and hill made low: the crook - ed straight,

59

p

the crook - ed straight, the crook - ed straight, and the rough pla-ces plain,

63

tr

and the rough pla - ces plain, and the rough pla - ces

67

plain, the

70

crook - ed straight, and the rough pla - ces plain:

73

Man. Ped.

77

81

* For cadenza, see p.viii.

No. 4

Chorus AND THE GLORY OF THE LORD

Isaiah xl, 5

Allegro

[*mf*]

Ped.

SOPRANO

ALTO [*mf*]
And the glo - ry, the

TENOR

BASS

[*mf*] [tr]

[*f*]
And the glo - ry, the glo - ry of the Lord

glo - ry of the Lord, [*f*]
the glo - ry of the Lord

[*f*] [*mf*]
And the glo - ry, the glo - ry of the Lord shall be re -

[*f*]
And the glo - ry, the glo - ry of the Lord

[*f*] [*mf*]

13

[mf] shall be re - veal - ed,

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

[mf] shall be re - veal ed, shall be re -

19

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

shall be re - veal'd, shall be re - veal -

Lord shall be re - veal -

- veal - ed,

25

A [f] shall be re - veal'd, and the glo - ry, the glo - ry of the Lord shall be

[f] ed, and the glo - ry, the glo - ry of the Lord shall be

[f] ed, and the glo - ry, the glo - ry of the Lord shall be

[f] and the glo - ry, the glo - ry of the Lord shall be

A [f]

31

re - veal - ed,
re - veal - ed,
re - veal - ed,
re - veal - ed,

37

[tr]

This system contains four vocal staves and a piano accompaniment. The vocal parts are in unison, singing the phrase "re - veal - ed,". 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. A trill ornament is indicated above the final note of the vocal line.

[mf]
and all flesh shall see it to - ge - ther, [mf]
and all flesh shall

[mf]

43

This system continues the vocal and piano parts. The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

B [f]
and all flesh shall
[f]
and all flesh shall
see it to - ge - ther: for the mouth of the
[f] for the mouth of the
B

49

[f]

This system introduces a section marked with a bold **B**. The vocal line features a forte (*f*) dynamic. The lyrics are: "and all flesh shall see it to - ge - ther: for the mouth of the for the mouth of the". The piano accompaniment includes a section marked with a bold **B** and a forte (*f*) dynamic.

55 (Ped.)

60

65

see it to - ge - ther, and the
 see it to - ge - ther, and the
 Lord hath spo - ken it, and the
 Lord hath spo - ken it, and the

71

glo - ry, the glo - ry of the Lord, and all flesh shall
 glo - ry, the glo - ry of the Lord, and all flesh shall see
 glo - ry, the glo - ry of the Lord, and all flesh shall see it, shall
 glo - ry, the glo - ry of the Lord, and all flesh shall

77

D

see it to - ge - ther: the mouth of the Lord hath
 it to - ge - ther, and the glo - ry, the glo - ry of the
 see it to - ge - ther,
 see it to - ge - ther,

D

82 Man.

spo - ken it,
 Lord, shall be re - - veal - ed, and all
 and all flesh
 and all flesh

87 Ped.

for the mouth of the Lord hath spo - ken
 flesh shall see it to - ge - ther: for the mouth
 shall see it to - ge - ther, the glo - ry, the glo - ry of the Lord shall
 shall see it to - ge - ther, and the

92 Man. Ped.

it, hath spo - ken it,
 of the Lord hath spo - ken it, and all flesh
 be re - veal ed, and all
 glo - ry, the glo - ry of the Lord shall be re - veal - ed,

98 E

and the glo - ry, the glo - ry, the glo - ry of the
shall see it to - ge - ther,
flesh shall see it to - ge - ther,
and all flesh shall see it to - ge - ther,

104

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

110

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

116

F

-ge - ther, to - ge - ther: for the mouth of the Lord

-ge - ther, to - ge - ther: for the mouth of the Lord

-ge - ther, to - ge - ther: for the mouth of the Lord

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

F

122

hath spo - ken it, for the mouth of the

hath spo - ken it, for the mouth of the

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

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

128

Adagio

Lord hath spo - ken it.

Lord hath spo - ken it.

mouth of the Lord hath spo - ken it.

mouth of the Lord hath spo - ken it.

Adagio

133

No. 5

Recitative THUS SAITH THE LORD

Haggai ii, 6-7; Malachi iii, 1

Recit. BASS

Thus saith the Lord, the Lord of hosts;

Yet once, a lit - tle while, and I will shake

the heav'ns, and the earth, the sea, and the dry land;

A

And I will shake, and I will shake

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

Ped.

4

7

10

13

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

16

- sire of all

19

B

na - tions shall come: the Lord, whom ye seek, shall sud-den-ly come to his

22

tem-ple, ev'n the mes-sen-ger of the co - ve-nant, whom ye de - light in:

25

be - hold, he shall come, saith the Lord of hosts.

28

[attacca]

No. 6

Air BUT WHO MAY ABIDE THE DAY OF HIS COMING?

Malachi iii, 2

VERSION I * (The third Version to be composed)

Larghetto

[mf]

Ped.

ALTO **A**

But who may a - bide the

8

Man.

day of his com - ing? and who shall stand when he ap -

15

Ped. Man.

- pear - eth? who shall stand when he ap - pear - eth?

22

Ped. Man. Ped.

B

But who may a - bide, but who may a - bide the day of his

29

Man.

*Composed in 1750 for the male alto (counter-tenor), Gaetano Guadagni. The version originally composed for bass in 1741, substantially different, was thereafter disused by Handel and is not represented here.

com-ing? and who shall stand when he ap - pear-eth?

36 Ped. Man. Ped.

C

and who shall stand when he ap - pear - -

44 Man.

- - - eth? when he ap - pear - -

52

D Prestissimo

- eth?

Prestissimo

[mf]

59 Ped.

for he is like a re -

62

- fi - - ner's fire, for he is

65

like a re - fi

68

ner's fire, who shall

71

stand when he ap - pear - eth? for he is like a re -

74

- fi

un poco piano

77

*Handel himself wrote both notes.

ner's fire, for he is like a re -

82

- fi - - - - - ner's fire, [tr]

86

[tr] [tr] and who shall stand when he ap - pear - eth?

89 Man.

F Larghetto

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

94 Man. Ped.

and who shall stand, and who shall stand when he ap -

101 Man.

- pear-eth? when he ap - pear-eth?

[colla voce]

108 Ped. Man. Ped.

G Prestissimo

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

Prestissimo

115

- fi - ner's fire, and who shall

119

stand when he, when he ap - pear - eth? and

122

who shall stand when he ap -

125

H

- pear - eth? for he is like _____ a re -

128

- fi - ner's fire, and who shall

131

stand when he ap - pear - eth? when

134

he ap - pear - eth? for he is

137

like a re - fi -

140

p

143

I Adagio

ner's fire, for he is like a re -

Adagio

146

Man.

[Prestissimo]

- fi ner's fire.

colla voce

[Prestissimo]

150

Ped.

154

(to p.35)

No. 7

Chorus AND HE SHALL PURIFY

Malachi iii, 3

[Moderato]
SOPRANO [*p*]
 And he shall pu - ri - fy, and he shall pu - ri - fy

[Moderato]
 [*p*]
 Man.

the sons of Le - vi,

ALTO

TENOR

BASS [*p*]
 And he shall pu - ri - fy, and

[*p*]
 And he shall

he shall pu - ri - fy the sons of

A

pu - ri - fy, [p] and
 And he shall pu - ri - fy the sons
 Le - vi,

Le - vi,
 and he shall pu - ri -

he shall pu - ri - fy of Le - vi, and
 and he shall pu - ri -

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

B

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

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

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

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

19

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

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

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

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

22

[p] - ness, and he shall pu - ri - fy,

- ness, and he shall pu - ri - fy,

- ness, and he shall pu - ri - fy,

- ness, and he shall pu - ri - fy, shall pu - ri - fy,

25 Man. Ped. Man.

*Alto: autograph reads

D

and he shall pu - ri - fy,
 pu - ri - fy, and he shall pu - ri - fy
 and he shall pu - ri - fy, and he shall pu - ri -
 and he shall pu - ri - fy, and

39 Ped.

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

42

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

45

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

48

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

E

51

of-fer-ing in right-eous - ness, in right - eous-ness.
 of-fer-ing in right - eous - ness, in right-eous - ness.
 of-fer-ing in right - eous - ness, in right-eous - ness.
 of-fer-ing in right - eous - ness, in right - eous-ness.

[tr]

54

No. 8 Recitative BEHOLD, A VIRGIN SHALL CONCEIVE

Isaiah vii, 14; Matthew i, 23

ALTO

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

Man.

and shall call his son Em-man-u-el, GOD WITH US.

No. 9 Air and Chorus O THOU THAT TELLEST GOOD TIDINGS TO ZION

Isaiah xl, 9; lx, 1

Andante

Ped. (8ft. only *ad lib.*)

5

ALTO

O

9

A

thou that tell-est good ti-dings to Zi-on, get thee up in - to the high

13 *p*

moun - tain, O thou that tell-est good

18

B

ti-dings to Zi-on, get thee up in - to the high moun -

22 *[tr]*

tain, get thee up in - to the high

27

moun tain;

31 *f*

C

36

40

O thou that tell-est good ti - dings to Je - ru - sa - lem, lift

44

up thy voice with strength; lift it up, be not a -

D

48

- fraid; say un - to the cit - ies of Ju - dah, say un - to the

52

cit - ies of Ju-dah, Be - hold your God! be - hold your God! say

un-to the cit-ies of Ju - dah, Be - hold your God! be -

58

- hold your God! ^[tr] E be - hold your God!

63

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

69

F
a - rise, shine; for thy light is come,

74

a - rise, a - rise, a - rise, shine; for

79

* There is a sign here which may be 'p' or 'tr'.

thy light is come, and the glo

83

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

87

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

92

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

97

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

101

[*] This doubling is perhaps better omitted in performances with organ accompaniment alone.

H CHORUS
[*f*]

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

[*f*]
O thou that tell - est good

[*f*]
O thou that tell - est good ti - dings to Zi - on, good

H [*f*]

107 *f* Ped. 16ft.

- ru - sa - lem, *tutti* [*f*] O thou that tell - est good

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

ti - dings to Zi - on, O

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

110

I

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

Zi - on, a - rise, a -

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

a - rise, a -

I

113

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

116

God! Be - hold, the glo - ry of the
 God! Be - hold, the glo - ry of the
 God! Be - hold, the glo - ry of the
 God! Be - hold, the glo - ry of the

119

Lord is ri - sen up - on thee, O
 Lord is ri - sen up - on thee, O
 Lord is ri - sen up - on thee, O
 Lord is ri - sen up - on thee, O

122

K

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

125

Ju - dah, be - hold, be - hold, the

Ju - dah, be - hold, be - hold, the

Ju - dah, be - hold, be - hold, the

Ju - dah, be - hold, be - hold, the

128

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

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

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

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

131

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

Lord is ris - en up - on thee.

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

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

135 8ft.
ad lib.

L

139

143

147

Andante larghetto

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It features a piano accompaniment and a bass line. The piano part begins with a treble clef and a bass clef, marked with a forte dynamic [f]. The bass line is marked with a mezzo-forte dynamic [mf]. The score includes various musical notations such as slurs, accents, and dynamic markings like [p] and [tr]. The lyrics are written below the bass line, with hyphens indicating syllables across measures. The score is divided into systems, with measure numbers 3, 6, 9, and 12 indicated at the beginning of their respective systems.

[f]

Man. Ped.

BASS

For, be -

[simile] [tr]

3

- hold, dark - ness shall co - ver the earth, and gross dark - ness the

6

A

9

peo - ple, and gross dark - ness the peo-ple: but the Lord shall a -

- rise up-on thee, and his glo -

12

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

16

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

20

No. 11 Air THE PEOPLE THAT WALKED IN DARKNESS

Isaiah ix, 2

Larghetto

[f]

Man.

BASS

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

4 Ped. 8ft. Man.

* **A**

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

8 Ped. 8ft. Man.

* Handel wrote both notes.

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

12 Ped. (sempre 8ft.)

walk - ed in dark - ness have seen a great light, the

16 *f* [tr] [p] Man.

B

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

20

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

23 Ped.

seen a great light, have seen a great light, a great light,

27 [tr] Man.

have seen a great light:

30 Ped.

f

[tr]

C

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

34 Man.

p

sha - - - dow of death,

37

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

40

dwell in the land of the sha - dow of death,

43

[tr]
up - on_ them_ hath the_ light_ shin - ed,

46 Ped.

D
and they_ that_ dwell, that dwell_ in the land_ of the

49 Man.

sha - - dow of death, up - on_ them hath the

52

light_ shin - - ed, up - on_ them hath the light_ shin - ed.

56 Ped. Man. Ped. Man.

60 Ped.

No. 12

Chorus FOR UNTO US A CHILD IS BORN

Isaiah ix, 6

Andante allegro

First system of piano introduction. Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics include *[f]* and *Ped.* (pedal). The bass line features a steady eighth-note accompaniment.

Second system of piano introduction. Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics include *[tr]* (trill). The bass line continues with eighth-note accompaniment.

A SOPRANO

Soprano vocal line and piano accompaniment. Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics include *[p]* and *p*. The piano accompaniment features a steady eighth-note accompaniment. The lyrics are: "For un-to us a child is born, un-to us a son is gi-ven, un-to".

Vocal lines for Alto, Tenor, and Bass. Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics include *[p]*. The lyrics are: "us a son is gi-ven, for un-to us a child is born: us a son is gi-ven, un-to".

Piano accompaniment for the vocal section. Treble clef, key signature of one sharp (F#), 4/4 time. The piano accompaniment features a steady eighth-note accompaniment.

Musical score for measures 15-17. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "us a son is gi - ven, un - to us a son is". The piano part consists of chords and a bass line.

15

Musical score for measures 18-20. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "For un - to us a child is born, un - to gi - ven: For un - to us a child is born,". The piano part includes a section marked with a piano dynamic [p].

18

Musical score for measures 21-23. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "us a son is gi - ven, un - to us a son is". The piano part consists of chords and a bass line.

21

C

gi - ven, un - to us a son is gi - ven: *[mf]*
 and the go - vern-ment shall
 un - to us a son is gi - ven:

C

24

[mf]
 and the go - vern-ment shall be up-on his shoul
 be up-on his shoul - - - - - der:

27

[mf]
 der, up-on his shoul-der: and his name shall be call - ed
 and the go - vern-ment shall be up-on his shoul-der: and his name shall be call - ed
 and his name shall be call - ed
 and the go - vern-ment shall be up-on his shoul-der: and his name shall be call - ed

30 *f*

D [*f*]
 Won - der-ful, Coun - sel-lor, The migh - ty God, The
 [*f*]
 Won - der-ful, Coun - sel-lor, The migh - ty God, The
 [*f*]
 Won - der-ful, Coun - sel-lor, The migh - ty God, The
 [*f*]
 Won - der-ful, Coun - sel-lor, The migh - ty God, The

D
 33 *f* Ped.

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

36 *p* Man.

Un - to us a child is
 un - to us a son is gi - ven:
 us a child is born,

39

born, [mf]

and the go - vern-ment shall be up-on his shoul -

[p]

un - to us a son is gi - ven:

42

[mf]

and his name

der: and his

[mf]

and his name

[mf]

and the go - vern-ment shall be up-on his shoul - der: and his

45

E

[f]

shall be call - ed Won - der-ful, Coun - sel-lor,

[f]

name shall be call - ed Won - der-ful, Coun - sel-lor,

[f]

shall be call - ed Won - der-ful, Coun - sel-lor,

[f]

name shall be call - ed Won - der-ful, Coun - sel-lor,

E

[f]

48

[f] Ped.

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

The migh - ty God, The ev - er - last - ing Fa - ther, The Prince of Peace. [p]

The migh - ty God, The ev - er - last - ing Fa - ther, The Prince of Peace. Un-to

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

51 p Man.

[p] For un - to us a child is born, -

[p] For un - to

us a child is born, -

[p] For un - to us a child is born, -

54 p

un - to

us a child is born, -

un - to

un - to us a son is gi - ven:

57

us a son is gi-ven:

us a son is gi-ven; and the go-vern-ment shall be, shall be up-on his

60

and the go-vern-ment shall be, shall be up-on his shoul-der;

and the go-vern-ment shall

shoul-der:

and the go-vern-ment shall

63

and his name shall be call-ed Won-der-ful,

be up-on his shoul-der: and his name shall be call-ed Won-der-ful,

and his name shall be call-ed Won-der-ful,

be up-on his shoul-der: and his name shall be call-ed Won-der-ful,

66

[f] Ped.

Coun - sel-lor, The migh-ty God, The ev - er - last-ing Fa - ther,
 Coun - sel-lor, The migh-ty God, The ev - er - last-ing Fa - ther,—
 Coun - sel-lor, The migh-ty God, The ev - er - last-ing Fa - ther,—
 Coun - sel-lor, The migh-ty God, The ev - er - last-ing Fa - ther,

69

Prince of Peace. For un - to us a child is born,
 Prince of Peace. For un - to us a child is born,
 Prince of Peace. For un - to us a child is born, un - to
 Prince of Peace. Un - to us a child is born, un - to us a child is born, un - to
 [tr]

72

us a son is gi - ven, un - to us a son is
 us a son is gi - ven, un - to us a son is

75

un - to us a son is gi - ven: and the go - vern - ment, the go - vern - ment shall
 un - to us a son is gi - ven: and the go - vern - ment shall
 gi - ven, un - to us a son is gi - ven:
 gi - ven, un - to us a son is gi - ven:

78

be up - on his shoul - der, and the go - vern - ment shall be up - on his shoul - der: and his
 be up - on his shoul - der, and the go - vern - ment shall be up - on his shoul - der: and his
 and the go - vern - ment, the go - vern - ment shall be up - on his shoul - der: and his
 and the go - vern - ment, the go - vern - ment shall be up - on his shoul - der: and his

81

G

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,

G

84

The migh - ty God, The ev - er - last - ing Fa - ther, The Prince of Peace, The

The migh - ty God, The ev - er - last - ing Fa - ther, The Prince of Peace, The

The migh - ty God, The ev - er - last - ing Fa - ther, The Prince of Peace, The

The migh - ty God, The ev - er - last - ing Fa - ther, The Prince of Peace, The

87

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.

90

93

96

No. 13

PIFA [PASTORAL SYMPHONY]

VERSION I - Bars 1-11 only
 VERSION II - Complete (in this Version
 omit bar 11 until the *Da Capo*)

Larghetto e mezzo piano

Ped.

(etc., in octaves with R.H.)

[*simile*]

[*Fine*]

A

Da Capo

SOPRANO

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

Man.

Andante SOPRANO

And, lo, the an - gel of the

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

Lord shone round a - bout them: and they were sore a - fraid.

Man.

No. 15

Recitative AND THE ANGEL SAID UNTO THEM

Luke ii, 10-11

SOPRANO

And the an - gel said un - to them, Fear not: for, be - hold, I bring you good

Man.

Original instrumental bass

ti - dings of great joy, which shall be to all peo - ple. For un - to you is born this

4

day in the ci - ty of Da - vid a Sa - viour, which is Christ the Lord.

7

No. 16

Recitative AND SUDDENLY THERE WAS WITH THE ANGEL

Luke ii, 13

Allegro*[non legato]*

[f]

Man.

SOPRANO

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

3

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

6 [attacca]

No. 17

Chorus GLORY TO GOD

Luke ii, 14

Allegro

SOPRANO *[f]* Glo - ry to God, glo - ry to God in the high - -

ALTO *[f]* Glo - ry to God, glo - ry to God in the high - -

TENOR *[f]* Glo - ry to God, glo - ry to God in the high - -

BASS

Allegro
Trumpets *da lontano e un poco piano*

[f] Man.

- est,

- est,

- est, *[f]* and peace on earth,

[f] and peace on earth,

p

4 Ped.

A

[f] glo - ry to God, glo - ry to God,
 [f] glo - ry to God, glo - ry to God,
 [f] glo - ry to God, glo - ry to God,

A

9 Man.

glo - ry to God in the high - est,
 glo - ry to God in the high - est,
 glo - ry to God in the high - est, and peace on
 and peace on

12 Ped.

B

[mf] good - will to - ward
 earth, [mf] good - will to - ward men,
 earth, [mf] good - will to - ward men,

16 [mf] Ped. Man.

[*mf*]

good - will _____ to - ward men, to - ward men, good - will _____ to - ward men, _____

men, to - ward men, good - will _____ to - ward men, to - ward men, good - will _____

to - ward men, good - will _____ to - ward men, good -

good - will _____ to - ward men, good - will _____

20 Ped.

C [*f*]

to - ward men, Glo - ry to God, [*f*]

to - ward men. Glo - ry to God, [*f*]

- will _____ to - ward men. Glo - ry to God, [*f*]

to - ward men. Glo - ry to God, [*f*]

C

24

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

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

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

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

27

peace on earth,

peace on earth, *[f]* good-will to - ward men, to - ward

peace on earth, *[f]* good - will to - ward men, to-ward

peace on earth,

30

D [*f*]

good-will, good-will, good-will, good-will to - ward men,

men, good-will, good-will, good-will, good - will to-ward men, good -

men, good-will, good-will, good-will, good - will to-ward men,

good-will, good-will, good-will, good - will to - ward men,

D

35

good - will to - ward men.

- will to - ward men.

— good - will to - ward men.

— good - will to - ward men.

40

Man.

p *tr* *pp* *tr*

44

(Man.)

APPENDIX

[No.18]

Air REJOICE GREATLY, O DAUGHTER OF ZION

Zechariah ix, 9-10

VERSION II (The second Version to be composed)

Allegro

Treble clef, bass clef, 12/8 time signature. Dynamics include $[f]$ and Ped.

Treble clef, bass clef, 12/8 time signature. Dynamics include p and f .

A SOPRANO

Treble clef, bass clef, 12/8 time signature. Dynamics include p .

Re-joyce, re - joyce, re - joyce great - ly,

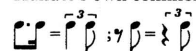
Treble clef, bass clef, 12/8 time signature.

re - joyce great - ly, O daugh - ter of Zi - on,

Treble clef, bass clef, 12/8 time signature.

O daugh - ter of Zi - on, re - joyce,

* Handel's own common-time notation of this $\frac{12}{8}$ bass has been preserved here. Crotchets, crotchet rests and minims should be read as dotted:



re - joi - ce,

18

21

B

O daugh - ter of Zi - on, re -

24

- joi - ce great - ly; shout, O daugh - ter of Je - ru - sa - lem:

27

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

30

be - hold, thy King cometh un - to thee, cometh
[sic] *

33

un - to thee:

36

39

C †

he is the

42

right - eous Sa - vi-our,

45

* Sing 'com'th'.

† Here Handel cut out 48 bars of the original form of this movement, and slightly changed the following bar to the form now given.

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

48

peace, he shall speak peace, peace, he shall speak

51

D

peace un - to the hea - then, he is the

54

right - eous Sa - viour, and he shall speak, he shall speak

57

peace, peace, he shall speak

60

Adagio E [a tempo]

peace un - to the hea - then.

Adagio [a tempo]

63

Re-joyce, re - joyce, re - joyce

66

great - ly, re - joyce

69

72

great - ly, O daugh - ter of Zi - on;

75

* In its original form this bar simply contained the harmony of D minor for voice and continuo only, followed by the direction '*Da Capo*'. Handel altered it as now given to provide a link to a modified re-statement (bars 66 to first half of 69) of the opening (cf. bars 1-3 and 9-11), and then proceeded to use the last 39 bars of the section cut out as marked at bar 44 above.

F

shout, O daugh-ter of Je - ru - sa-lem: be-hold, thy —

78

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

81

re - joice, and shout, —

84

shout, — shout, — shout, — re - joice

87

G

great - ly, re - joice

90

great - ly, O daugh - ter of Zi - on; shout, O daugh - ter of Je -

tr *tr* *tr* *tr* *tr* [*tr*] [*tr*] [*tr*] [*tr*] [*tr*] [*tr*]

93

- ru - sa-lem: be-hold, thy King cometh un - to thee, be-hold, thy

[*sic*]

96

Man.

Adagio [*tr*] [**a tempo**]

King com-eth un - to thee.

Adagio [**a tempo**]

f

99

Ped.

102

105

p *f*

(to p.79)

* For cadenzas, see p.viii.

No. 19

Recitative THEN SHALL THE EYES OF THE BLIND*

Isaiah xxxv, 5-6

VERSION II

ALTO

Then shall the eyes of the blind be o-pen'd, and the ears of the deaf un-stop-ped. Then

Man.
(Original bass corresponding to Version I)

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

Larghetto e piano

Ped.

ALTO

He shall feed his flock like a shep - herd: and

[tr]

4

he shall ga - ther the lambs with his arm, with his arm,

7

A

he shall feed his flock like a shep - herd: and

10

he shall ga - ther the lambs with his arm, with his arm,

13

* See p.ix on the subject of the keyboard part.

VERSION II

B

and car - ry them in his bo - som, and

16

gen - tly lead those that are with young, and gen - tly lead, and

19

gen - tly lead *those* that are with young. [tr]

22

C

SOPRANO

Come un - to him, all ye that la - bour, come

25

* See *Textual Companion*, p.268.

VERSIONS I & II

un - to him, that are hea - vy la - den, and he will give you rest,

28

come un - to him, all ye that la - bour, come

31

un - to him, that are hea - vy la - den, and

34

he will give you rest. Take his yoke up on you, and

36

D

learn of him; for he is meek and low - ly of heart: and

39

ye shall find rest, and ye shall find rest un - to your souls, [tr]

42

E
take his yoke up - on you, and learn of him; for [tr]

45

he is meek and low - ly of heart: and ye shall find rest, and

48

ye shall find rest un - to your souls. [tr]

51

54

Allegro **SOPRANO**
[p]
His yoke is ea - - - sy, his bur-then is

[p]
Man. only *ad lib.*

light, his bur-then, his bur - then is light,

ALTO [p] His

TENOR [p] His yoke is ea - - -

BASS

[p]
Man. only *ad lib.*

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

- sy, his bur-then is light, his bur-then is light, his

[p] His yoke is ea - - -

p
Ped.

A *[mf]* *[p]*
 his bur-then is light, his bur-then, his bur-then is light,
[f] his bur-then is light,
[f] bur-then, his bur-then, his bur-then is light, is light, *[p]* his
 - sy, his bur-then, his bur-then is light, his bur-then, his

10 *f* *[p]*

[mf] *[p]*
 his bur-then, his bur-then is light, his yoke is ea -
[mf] his bur-then is light, his bur-then is
 bur-then is light, is light, *[p]*
 bur - then is light, his yoke is ea - - - sy,

14

[f] *[p]*
 sy, his bur - then is light, his
 light, his bur-then, his bur - then is light,
[p] his yoke is ea - - -
[f] his bur - then is light, -

18 *f* *[pp]*

B

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

his yoke is -

- sy, his bur-then is light, - his bur - then, his bur - then is light, [p]

his bur - then is light, - his

B

21

his

ea - - - sy, his bur-then is

yoke is ea - - - sy,

bur-then is light, - his bur-then, his bur-then, his bur - then is

light, - his bur-then, his bur - then is light, his bur - then is

his bur-then is light, - his

his bur-then, his bur-then, his bur - then, his

24

bur-then is light, - his bur-then, his bur-then, his bur - then is

light, - his bur-then, his bur - then is light, his bur - then is

his bur-then is light, - his

his bur-then, his bur-then, his bur - then, his

27

D

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

39

- sy, and his bur - then is light, his yoke is ea - sy, his bur-then is
 ea - sy, his bur-then is light, his yoke is ea - sy, his bur - then is
 - sy, his bur-then is light, his yoke is ea - sy, his bur - then is
 - sy, his bur-then is light, his yoke is ea - sy, his bur - then is

43

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.

46