

PART TWO

No. 22

Chorus BEHOLD THE LAMB OF GOD

John i, 29

Largo

The piano introduction is in 4/4 time, marked **Largo**. It features a melody in the right hand with trills and a bass line in the left hand. Dynamics include **[f]** and **Ped.** (pedal). The key signature has two flats.

SOPRANO **[f]**
Be - hold the Lamb of God, be - hold the Lamb of

ALTO **[f]**
Be - hold the Lamb of God, be - hold the Lamb of God, the Lamb of God,

TENOR **[f]**
Be - hold the Lamb of God, the Lamb of

BASS **[f]**
Be - hold the Lamb of God, be -

The vocal staves are arranged in a four-part setting. The Soprano part begins with a rest followed by the lyrics. The Alto, Tenor, and Bass parts enter with their respective lyrics. The piano accompaniment continues below the vocal staves, featuring a steady bass line and a more active right hand.

God, that ta - keth, that ta - keth a - way the sin of the world,

that ta - keth a - way the sin of the world, be -

God, that ta - keth a - way the sin of the world, be -

- hold the Lamb of God, that ta - keth a - way the sin of the world,

This section continues the vocal parts and piano accompaniment. The Soprano and Alto parts have overlapping lyrics. The piano accompaniment provides harmonic support with a consistent bass line and melodic fragments in the right hand.

A

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

10

ta - keth a-way the sin of the world, of the world, be -
 ta - keth a-way the sin of the world, the sin of the world, be -
 ta - keth a-way the sin of the world, the sin of the world, be -
 ta - keth a-way the sin of the world, the sin of the world, be -

13

B

- hold the Lamb of God, be - hold the Lamb of God, that ta - keth a - way the sin of the world,
 - hold the Lamb of God, the Lamb of God, that ta - keth a - way the sin, the
 - hold the Lamb of God, the Lamb of God, that ta - keth a-way the
 - hold the Lamb of God, the Lamb of God, that ta - keth a - way the

16

C

that ta - keth a - way the sin
 sin of the world, the sin of the world, that ta - keth a - way the
 sin of the world, the sin of the world, that ta - keth a -
 sin of the world, the sin of the world, that ta - keth a -

20

C

of the world, the sin of the world, that ta - keth a -
 sin, the sin of the world, the sin of the world, the sin of the world, that ta - keth a -
 - way the sin of the world, the sin of the world, the sin of the world, that ta - keth a -
 - way the sin of the world, the sin of the world, that ta - keth a -

24

- way the sin of the world.
 - way the sin of the world.
 - way the sin of the world.
 - way the sin of the world.

28

Largo

Introduction for the piano. The score is in 4/4 time with a key signature of two flats. It features a melody in the right hand with trills and a bass line in the left hand. Dynamics include *[f]*, *p*, and *f*. A pedaling instruction 'Ped.' is present at the beginning.

ALTO

He

First vocal line for the Alto. The vocal line begins with a trill. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *p*. A measure rest '5' is indicated at the start of the piano part.

A

was des - pis-ed, des - pis-ed and re - ject-ed, re -

Second vocal line for the Alto. The vocal line includes the lyrics 'was des - pis-ed, des - pis-ed and re - ject-ed, re -'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p*. Trills are marked with *[tr]*. A measure rest '9' is indicated at the start of the piano part.

- ject - ed of men; a man of sor - rows, a man of

Third vocal line for the Alto. The vocal line includes the lyrics '- ject - ed of men; a man of sor - rows, a man of'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*. A measure rest '13' is indicated at the start of the piano part.

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

Fourth vocal line for the Alto. The vocal line includes the lyrics 'sor - rows, and ac - quaint-ed with grief, a man of sor - rows, and ac - quaint-ed with'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p*. A measure rest '17' is indicated at the start of the piano part.

*Vocal ornaments from 'Goldschmidt' MS except in bars 42 and 67 which are editorial.

B

grief, he

p *f* *[tr]* *[f]* *[p]*

21

was des-pis-ed re-ject-ed, he was des-pis-ed and re-ject-ed of

[p] *tr*

25

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

p

29

C

-quaint-ed with grief, he was des-pis-ed, re-ject-ed, a man of

p *[tr]* *[tr]*

33

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

[tr] *[tr]*

37

D

sor-rows, and ac - quaint - ed with grief:

41 Man. Ped.

[colla voce] *[f]* *[p]* *[tr]*

FINE

46

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

E

He gave his back to the smi - ters,

50 *un poco piano*

he gave his back to the smi - ters, and his cheeks to

52

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

54 *[tr]*

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

56

F

hair: He hid not his face from shame and

59

spit - ting, he hid not his face from shame, _____

61

from shame, _____ he hid not his

63

face from shame, _____ from shame and spit-ting.

D.C.

65

C

he was des-pis-ed, re-ject-ed, a man of

p [tr] [tr]

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

[tr] [tr]

37

D

sor-rows, and ac-quaint-ed with grief:

[tr] [tr] [tr] [tr]

[colla voce] *f* [p]

41 Man. Ped. FINE

[tr] [tr] [tr] [tr]

f

46

*** Largo e staccato**

The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano introduction marked 'Largo e staccato' and a forte dynamic [f]. The piano part features a complex texture with sixteenth-note patterns in the right hand and block chords in the left hand. The vocal parts enter at measure 3 with the lyrics 'Sur - e - ly, sur - e - ly he hath'. The vocal lines are written for Soprano, Alto, Tenor, and Bass, all using a forte dynamic [f]. The piano accompaniment continues with a similar texture, including a trill in the right hand at measure 5. The vocal parts continue with the lyrics 'borne our griefs, and car - ried our sor - rows,'. The piano part concludes with a final chord at measure 7.

SOPRANO [f] Sur - e - ly, sur - e - ly he hath

ALTO [f] Sur - e - ly, sur - e - ly he hath

TENOR [f] Sur - e - ly, sur - e - ly he hath

BASS [f] Sur - e - ly, sur - e - ly he hath

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

* Handel's key-signature had three flats only; he used accidentals for D flats.

sur - e-ly, sur - e-ly he hath borne our griefs, and
 sur - e-ly, sur - e-ly he hath borne our griefs, and
 sur - e-ly, sur - e-ly he hath borne our griefs, and
 sur - e-ly, sur - e-ly he hath borne our griefs, and

9

car - ried our sor - rows: [mf]
 car - ried our sor - rows: he
 car - ried our sor - rows:
 car - ried our sor - rows:

11

A *[mf]*

he was wound - ed for our trans - gres - sions, he was
 - was wound - ed for our trans - gres - sions, he was

[mf]

he was wound - ed for our trans - gres - sions, he was
[mf] he was wound - ed for our trans - gres - sions, he was

A

13

bruis - ed, he was bruis - ed for our in -
 bruis - ed, he was bruis - ed for our in -
 bruis - ed, he was bruis - ed for our in -
 bruis - ed, he was bruis - ed for our in -

16

[f]

- i - qui - ties: the chas - tise - ment, the chas -
[f] - i - qui - ties: the chas - tise - ment,
[f] - i - qui - ties: the chas - tise - ment, the chas -
[f] - i - qui - ties: the chas - tise - ment,

[f]

19

- tise - ment of our peace
the chas - tise - ment of our peace
- tise - - - ment of our peace
the chas - tise - ment of our peace

21

Detailed description: This block contains the musical notation for measures 21 and 22. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "- tise - ment of our peace" for Soprano and Tenor, and "the chas - tise - ment of our peace" for Alto and Bass. The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a simple harmonic accompaniment.

was up - on him;
was up - on him;
was up - on him;
was up - on him;

23

Detailed description: This block contains the musical notation for measures 23 and 24. It features four vocal staves and a piano accompaniment. The lyrics are: "was up - on him;" for all parts. The piano accompaniment continues with a similar texture to the previous page, with a right-hand part featuring eighth-note patterns and a left-hand part with a harmonic accompaniment.

[tr]
[attacca]

25

Detailed description: This block contains the musical notation for measure 25. It features a piano accompaniment. The right-hand part has a complex rhythmic pattern with eighth notes and a trill marked "[tr]". The left-hand part has a steady accompaniment. The measure ends with a double bar line and the instruction "[attacca]".

* **Alla breve moderato**
[mf]

And with his stripes we are heal ed, and with his stripes_ we are
 And with his stripes we are

Alla breve moderato
[mf]

Ped.

A

heal - - - ed, we_ are_ heal - ed, and with his
 heal - - - ed, and with his stripes_ we are heal -
 And with his stripes we are heal -

A

5

stripes_ we are heal - ed, we are heal - ed,
 ed,
 ed, and with his stripes_ we are
 And with his stripes we are

(Ped.)

9

*Handel's key-signature had three flats only. His time-signature was C with bars of varying length.

B [*f*]

and with his stripes we are heal - -

and with his stripes_ we are heal - ed,

heal - ed, we are heal - - ed,

heal - - ed, and with his stripes_ we are heal - -

B

12

ed,

[*f*]

and with his stripes_ we are heal - -

[*f*]

and with his stripes we are heal - -

ed,

Man. only *ad lib.*

16

C

and with his stripes_ we are heal - -

ed,

ed, we are heal - -

and with his stripes we are heal - -

C

19

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

23

D

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

D

27

E

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

E

31

Ped.

- ed,
and with his stripes_ we are heal - ed, we are heal -
stripes we are heal -

35

F
and with his stripes we are
ed,
ed,
and with his stripes_ we are
- ed, and with his stripes,

38

Adagio
heal heal - ed, are heal - ed.
and with his stripes_ we are heal - ed.
heal ed.
and with his stripes we are heal - ed.
Adagio
[attacca]

42

* Handel himself wrote both notes.

† Note slight change from earlier forms of this edition in the italicized editorially suggested words.

Allegro moderato

[f] All we like sheep, all we like sheep have gone a - stray, —
 [f] All we like sheep, all we like sheep,
 [f] All we like sheep, all we like sheep have gone a - stray, —
 [f] All we like sheep, all we like sheep,

Allegro moderato

[f]

Ped.
 all we like sheep, all we like
 all we like sheep, all we like
 all we like sheep, all we like
 all we like sheep, all we like

5 (Ped.)

sheep; we have turn - -
 sheep have gone a - stray;
 sheep; we have
 sheep have gone a - stray,

9

Man.

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

12

all we like sheep
- ed ev-'ry one to his own way, ev-'ry one to his own way, all we like sheep
ev-'ry one to his own way, all we like sheep
all we like sheep

15 Ped.

have gone a - stray;
have gone a - stray;
have gone a - stray;
have gone a - stray;

19 Man.

all we like sheep have
 all we like sheep have gone a - stray; _____
 one to his own way, all we like sheep
 one to his own way, all we like sheep

33 Ped. Man.

gone a - stray, _____ have gone a - stray; _____
 have gone a - stray; _____
 have gone a - stray; _____

37

D
 we have turn - ed ev - 'ry
 we have turn ed,
 D
 we have

41

we have turn - ed, we have
 one to his own way, we have turn - ed
 we have turn-ed, we have turn - ed
 turn - ed, we have turn-ed, we have

44 Ped.

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

47 Man.

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

50 Ped.

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

53 Man.

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

57 Man.

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

61 Man.

G Adagio [mf]

his own way, we have turn-ed ev-'ry one to his own way; and the
 his own way, we have turn-ed ev-'ry one to his own way;
 his own way, we have turn-ed ev-'ry one to his own way; [mf]
 his own way, we have turn-ed ev-'ry one to his own way; and the Lord hath
 G Adagio [mf]

73

[cresc.]
 Lord hath laid on him, and the Lord hath laid on him, hath laid on
 [mf] [cresc.]
 and the Lord hath laid on him, on him,
 [mf] [cresc.]
 and the Lord hath laid on him, on him,
 [cresc.]
 laid on him, the Lord hath laid on
 [mf] [cresc.]

78

[dim.] [p]
 him, on him the in - i - qui - ty of us all.
 [dim.] [p]
 hath laid on him the in - i - qui - ty of us all.
 [dim.] [p]
 hath laid on him the in - i - qui - ty of us all.
 [dim.] [p]
 him the in - i - qui - ty of us all.

85

Larghetto

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with eighth-note patterns, and the left hand provides a steady bass line. A forte dynamic marking [f] is present. A pedaling instruction 'Ped.' is located below the first few measures.

TENOR

All they that...

First system of the vocal and piano accompaniment. The tenor line begins with a rest followed by the lyrics 'All they that...'. The piano accompaniment continues with eighth-note patterns. A trill [tr] is marked above a note in the piano part. A piano dynamic marking 'p' is present.

see him laugh him to scorn: they

Second system of the vocal and piano accompaniment. The tenor line continues with the lyrics 'see him laugh him to scorn: they'. The piano accompaniment features a more active eighth-note accompaniment.

shoot out their lips, and shake their

Third system of the vocal and piano accompaniment. The tenor line continues with the lyrics 'shoot out their lips, and shake their'. The piano accompaniment maintains the eighth-note accompaniment.

heads, say - ing,

Fourth system of the vocal and piano accompaniment. The tenor line continues with the lyrics 'heads, say - ing,'. The piano accompaniment concludes with a final cadence. An *attacca* instruction is at the end.

Allegro

SOPRANO

ALTO

TENOR

BASS

[*f*]

He trust - ed in God that he would de - li - ver him: let him de -

**(might_)*

Allegro

[*f*]

Ped.

[*f*]

He trust - ed in God that he would de - li - ver him:

(might_)

- li - ver him, if he de - light in him, if he de - light in him, let him de - li - ver him, if

4

Man. only *ad lib.*

A

[*f*]

He trust - ed in

let him de - li - ver him, if he de - light in him, if he de -

(if he de - light in him,)

he de - light in him, if he de - light in him, if he de - light in

A

8

* Bracketed words from the Autograph.

God that he would de - li - ver him: let him de - li - ver him, if he de -
 - light in him, let him de - li - ver him, if he de - light in him, if he de -
 him,

11

[f] He trust - ed in God that he would de - li - ver him:
 - light in him, if he de - light
 - light in him, if he de - light
 he trust - ed in God, in God, in God he trust - ed, let him de - li - ver

14 Ped.

let him de - li - ver him, if he de - light in him,
 in him, [mf] let him de - li - ver him,
 him, if he de - light in him, [mf] if he de - light in him, let him de -

17 Man. only ad lib.

B

[*mf*] let him de - li - ver him, if he de - light in him,

[*mf*] let him de - li - ver him, if he de - light in him, [*f*]

if he de - light [*f*] in him, if he de -

- li - ver him, he trust - ed in

20 Ped.

[*f*] he trust - ed in God that he would de - li - ver him: let him de -

- light in him, let him de - li - ver him, if he de -

God, he trust - ed in God: let him de - li - ver him, if he de -

23

[*f*] let him de - li - ver him, he

- li - ver him, if he de - light in him, if he de - light

- light in him, if he de - light in him, he trust - ed in God, he

- light in him, if he de - light in him,

26

trust - ed in God that he would de - li - ver him: let him de - li - ver him,
 in him, let him de - li - ver him, if he de - light in
 trust - ed in God: let him de - li - ver him, if he de - light in

29

C

if he de-light in him, let him de - li - ver him, [mf]
 him, if he de-light in him, [mf] let him de - li - ver him,
 him, if he de-light [mf] in him, let him de - li - ver him, [mf]
 let him de - li - ver him, let him de -

C

32

Man. only ad lib.

if he de - light in him, let him de -
 let him de - li - ver him, if he de - light in
 he trust - ed in God that he would de - li - ver
 - li - ver him,

35

- li - ver him, let him de - li - ver him, if he de-light in him, let
 him, let him de - li - ver him, if he de -
 him: let him de - li - ver him, if he de-light in him, let
 let him de - li - ver him,

38

D

him de - li - ver him, *[f]*
 - light in him, he *[f]* trust - ed in God: let him de - li - ver him, if he de -
 him de - li - ver him, he *[f]* trust - ed in God: let him de - li - ver him, if he de - light
 he *[f]* trust - ed in God that he would de - li - ver him:

41 Ped.

D

[mf] let him de - li - ver him, *[mf]*
 - light in him, let him de - li - ver him, *[mf]*
 in him, let him de -
 let him de - li - ver him, if he de-light in him,

44

Man. only *ad lib.*

let him de - li - ver him, let him de - li - ver him,
if he de - light in
- li - ver him, if he de - light in
(let him)
let him de - li - ver him, if he de - light in

47 Ped.

E [f]
he trust - ed in God that he would de - li - ver him: let him de -
him, he trust - ed in God, let him de - li - ver him, if he de - light
him, if he de - light,
him, if he de - light in him, if he de -

E

50

- li - ver him, if he de - light in him,
in him, let him de - li - ver him, let him de - li - ver him, if he de -
if he de - light in him, let him de - li - ver him,
- light in him, let him de - li - ver him,

53 Man. only *ad lib.*

if he de - light _____ in him, if he de - light _____
 - light _____
 if he de-light in him, if he de - light _____
 he trust - ed in God that he _____ would de -

56 Ped.

Adagio

in him, let him de - li - ver him, if he de - light in him.
 in him, let him de - li - ver him, if he de - light in him.
 in him, let him, let him de - li - ver him, if he de - light in him.
 - li - ver him: let him, let him de - li - ver him, if he de - light in him.

Adagio

59

Psalm lxxix, 21 (*Book of Common Prayer*)

Largo
TENOR (or Soprano)

Thy re - buke hath bro - ken his heart; he is full of

hea - vi-ness, he is full of hea - vi-ness: thy re-buke hath bro - ken his heart;

he look - ed for some to have pi - ty on him, but there was no man, nei-ther found he

a - ny to com - fort him, he look - ed for some to have pi - ty on him,

but there was no man, nei - ther found he a - ny to com - fort him.

[p]
Ped.

tr

8

12

16 [attaca]

The musical score is written for a Tenor or Soprano voice and piano accompaniment. It is in 4/4 time and the key signature has one flat (B-flat major or D minor). The tempo is marked 'Largo'. The score is divided into five systems, each with a vocal line and a piano accompaniment. The lyrics are: 'Thy re-buke hath broken his heart; he is full of hea-vi-ness, he is full of hea-vi-ness: thy re-buke hath broken his heart; he look-ed for some to have pi-ty on him, but there was no man, nei-ther found he a-ny to com-fort him, he look-ed for some to have pi-ty on him, but there was no man, nei-ther found he a-ny to com-fort him.' The piano accompaniment features sustained chords and moving lines in both hands. There are dynamic markings like [p] and Ped. (pedal). There is a trill (tr) in the piano part. Measure numbers 4, 8, 12, and 16 are indicated at the start of their respective systems. The piece ends with the instruction [attaca].

No. 30 Air BEHOLD, AND SEE IF THERE BE ANY SORROW

Lamentations i, 12

Largo e piano
TENOR (or Soprano)

13

Be - hold, and see, be - hold, and see if there be a - ny sor-row

Largo e piano

[p]

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

like un - to his sor-row, be -

[mf]

[tr]

4

A

- hold, and see if there be a - ny sor-row like un-to his sor-row, be -

p

7

- hold, and see if there be a - ny sor - row like un - to his

10

sor - row.

[mf]

[tr]

13

[attacca]

* Handel's *appoggiatura*

No. 31 Recitative HE WAS CUT OFF OUT OF THE LAND OF THE LIVING

Isaiah liii, 8

TENOR (or Soprano)

He was cut off out of the land of the liv - ing:

[p] Ped.

for the trans - gres - sion of thy peo - ple was he strick - en.

3 [attacca]

No. 32 Air BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL *

Psalm xvi, 10

Andante larghetto

[mf] Ped. (8ft. only ad lib.)

TENOR (or Soprano)

But thou didst not leave his

tr [tr]

4

soul in hell, but thou didst not leave his

tr

7

* Vocal ornaments from 'Matthews' MS.

soul in hell; nor didst thou suffer, nor didst thou suffer thy

10

B

Ho - ly One to see cor - ru - tion.

13

But thou didst not leave his

16

soul in hell, thou didst not leave, thou didst not leave his

19

soul in hell; nor didst thou suffer thy

22

C

Ho - ly One to see cor-rup - tion, nor didst thou suf - fer, nor

25

didst thou suf - fer thy Ho - ly One to see cor - rup - tion,

29

nor didst thou suf-fer, nor didst thou suf-fer thy Ho - ly One, thy

32

D

Ho - ly One to see cor-rup - tion.

36

[tr]

40

A tempo ordinario

[Semi-chorus]
1st SOPRANO
[mf]
Lift up your heads, O ye gates; and be ye lift up, ye ev - er - last - ing doors; and the

2nd SOPRANO
[mf]
Lift up your heads, O ye gates; and be ye lift up, ye ev - er - last - ing doors; and the

2nd ALTO
[mf]
Lift up your heads, O ye gates; and be ye lift up, ye ev - er - last - ing doors; and the

[Semi-chorus] **A**
King of glo - ry shall come in. —

King of glo - ry shall come in.

King of glo - ry shall come in. —

[Semi-chorus] **TENOR** [mf]
Who is this King of glo-ry? this

BASS [mf]
Who is this King of glo-ry? this

A

* In this chorus the division of the alto part is editorial: the style clearly requires the antiphony of *cori spezzati* in the Venetian manner. The division into semi-chorus and chorus, also editorial, is based on the word-books issued in connection with Handel's Covent Garden performances. (Handel himself adapted this chorus to form an orchestral *Concerto a due cori*.)

[Semi-chorus] [mf]

S1 The

S2 [mf] The

A2 [mf] The

T [Semi-chorus] King of glo - ry? who is this King of glo - ry? who is this King of glo - ry?

B King of glo - ry? who is this King of glo - ry? who is this King of glo - ry?

13

[Semi-chorus]

S1 Lord strong and migh - ty, the Lord strong and migh - ty, the Lord migh - ty in bat - tle.

S2 Lord strong and migh - ty, the Lord strong and migh - ty, the Lord migh - ty in bat - tle.

A2 Lord strong and migh - ty, the Lord strong and migh - ty, the Lord migh - ty in bat - tle.

16

[Semi-chorus]

B 1st ALTO * [mf]

T [mf] Lift up your heads, O ye gates; and be ye lift up, ye ev - er - last - ing doors; and the

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

B

19 (Ped.)

* The 1st Alto part should include any male singers available.

[Semi-chorus]

King of glo - ry shall come in, and the King of glo - ry shall come

King of glo - ry shall come in, and the King of glo - ry shall come

King of glo - ry shall come in, and the King of glo - ry shall come

23

[Semi-chorus]

Who is this King of glo - ry? who is this King of glo - ry? who

Who is this King of glo - ry? who is this King of glo - ry? who

[Semi-chorus] 2nd ALTO
in. Who is this King of glo - ry? who is this King of glo - ry? who

in.

in.

26

[Semi-chorus]

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

is this King of glo-ry? [Semi-chorus] 1st ALTO The Lord of hosts,

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

The Lord of hosts, the Lord of hosts,

The Lord of hosts, the Lord of hosts,

(Ped.) (Ped.)

29

ry,
glo - ry, of glo - ry, the Lord of hosts, he is the King -
glo - ry, the Lord of hosts, he
the Lord of hosts, he
Ped.

the Lord of hosts, he is the King of glo
of glo - ry, of glo
is the King of glo - ry, of glo - ry, of glo
is the King of glo - ry, of glo

E
- ry, he is the King of glo-ry, he is the King of glo-ry, the Lord of hosts,
- ry, he is the King of glo-ry, he is the King of glo-ry, the Lord of
- ry, he is the King of glo-ry, he is the King of glo-ry, the Lord of
- ry, he is the King of glo-ry, he is the King of glo-ry, the Lord of
E
(Ped.)

hosts, the Lord of hosts, the Lord of hosts, he is the King
 the Lord of hosts, the Lord of hosts, he is the King, the King of
 hosts, the Lord of hosts, the Lord of hosts, he is the King of glo - ry, the
 hosts, the Lord of hosts, the Lord of hosts, he is the King of

66

- of glo ry, the King of glo - ry, he
 glo ry, the King of glo - ry, he
 King of glo ry, the King of glo - ry, he
 glo ry, the King of glo - ry, he

69

is the King of glo-ry, he is the King of glo-ry, of glo - ry.
 is the King of glo-ry, he is the King of glo-ry, of glo - ry.
 is the King of glo-ry, he is the King of glo-ry, of glo - ry.
 is the King of glo-ry, he is the King of glo-ry, of glo - ry.

73

No. 38

Aria HOW BEAUTIFUL ARE THE FEET *

Romans x, 15

VERSION I

Larghetto

[f]

Ped.

SOPRANO

How beau - ti - ful are the feet__ of them that

[tr]

3

preach__ the gos - pel of peace,__ how beau - ti - ful are the feet, how

p

6

beau - ti - ful are the feet__ of them that preach__ the gos - pel of peace,

f

8

A

how beau - ti - ful are the feet__ of them that

10

* See Appendix and *Textual Companion*, pp. 112-13, 117.

preach the gos - pel of peace, and bring glad ti - dings, and

12

bring glad ti - dings, glad ti - dings of good things, and

14

B
bring glad ti - dings, glad ti - dings of good things, and bring glad ti - dings, glad

16

ti - dings of good things, glad ti - dings of good things!

19

22 [attacca]

No. 40 Air WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER?
Psalm ii, 1-2 (Book of Common Prayer) VERSIONS I and II

Allegro

[f]

Ped.

Measures 1-3 of the piano introduction in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. A forte dynamic marking [f] is present, and a pedaling instruction is at the bottom.

Measures 4-7 of the piano introduction. The right hand continues with a melodic line, and the left hand has a more active bass line with eighth notes. A key signature change to one flat is indicated by a 'b' symbol above the staff.

Measures 8-11 of the piano introduction. The right hand has a more rhythmic, eighth-note pattern, and the left hand continues with a steady bass line.

Measures 12-14 of the piano introduction. The right hand features a rapid sixteenth-note pattern, and the left hand has a steady bass line. A trill marking [tr] is present above the final note of the right hand.

A BASS

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

p

Measures 15-17 of the vocal and piano accompaniment. The bass line contains the lyrics. The piano accompaniment in the right hand is marked piano (p) and features a melodic line with eighth notes.

- ge - ther: why do the peo - ple i - ma - gine a vain

18

thing? Why do the na - tions rage

21

so

24

[Man. ad lib.]

fu - rious - ly to - ge - ther: why

27

Ped.

do the peo-ple i - ma

30

gine a vain thing? i - ma -

33

B

gine a vain thing?

36

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

39

- ge - ther: and why do the peo - ple, and

42

why do the peo - ple i - ma - gine a vain

45

* For Version II (see p.vi) continue at the Recitative on p.160. Note-heads without stems indicate succeeding chord to facilitate page-turning.

thing? Why do the na - tions rage

48

51

C

— so fu-rious-ly to - ge-ther, so fu-rious-ly to - ge - ther: and

54

Man. only *ad lib.* Ped.

why do the peo-ple i - ma - gine a vain

57

thing? i - ma - gine a vain

60

thing? and why do the peo - ple i -

63

D

- ma - gine a vain thing?

66 Man. Ped.

The

71

E

kings of the earth rise up, and the ru - lers take coun - sel to - ge - ther, take

75 [p]

coun

79

- sel, take coun - sel to - ge - ther: a-against the Lord, and a -

82

- gainst his A - noint

86

ed, a-against the Lord, and his A -

90

- noint ed.

93

End of Version I

No. 42

Recitative HE THAT DWELLETH IN HEAVEN

Psalm ii, 4 (*Book of Common Prayer*)

TENOR

He that dwell-eth in hea-ven shall laugh them to scorn: the Lord shall have them in de-ri-sion.

Man.

No. 43

Air THOU SHALT BREAK THEM

Psalm ii, 9

Andante

[f]

Ped.

TENOR

A

Thou shalt break them, thou shalt

[p]

9

break them with a rod of i - ron;

thou shalt dash them in pie - ces like a pot - ter's_

17

ves - sel, thou shalt dash them in pie - ces, in

21

pie - ces like a pot

25

B
[tr] ter's ves - sel.

29

Thou shalt break them,

33

37

thou shalt break them with a rod

41

of i - ron; thou shalt

45

dash them *in* (to) pie - ces like a pot - ter's

C

49

ves - sel, thou shalt dash them in pie - ces like a

53

pot - ter's ves - sel, like a

* Bar 38. See *Textual Companion*, p.179.

pot - ter's ves - sel, thou shalt dash them in

57

Detailed description: This system contains measures 57 to 60. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "pot - ter's ves - sel, thou shalt dash them in". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes in the right hand and a more steady bass line in the left hand.

pie - ces like a pot - ter's

61

Detailed description: This system contains measures 61 to 64. The vocal line continues with the lyrics "pie - ces like a pot - ter's". A trill is indicated above the final note of the phrase "pot - ter's" with the notation "[tr]". The piano accompaniment continues with similar rhythmic complexity.

ves - sel.

65

Detailed description: This system contains measures 65 to 67. The vocal line has the lyrics "ves - sel." and ends with a fermata. A dynamic marking of *f* (forte) is present at the beginning of the piano accompaniment. The piano part features a prominent sixteenth-note melody in the right hand.

68

Detailed description: This system contains measures 68 to 70. It shows the continuation of the piano accompaniment from the previous system, with the sixteenth-note melody in the right hand and a supporting bass line in the left hand.

71

Detailed description: This system contains measures 71 to 74. The vocal line resumes with a trill marked "[tr]". The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

No. 44

Chorus HALLELUJAH

Rev. xix, 6; xi, 15; xix, 16

Allegro

SOPRANO *[f]* Hal - le-lu-jah,

ALTO *[f]* Hal - le-lu-jah,

TENOR *[f]* Hal - le-lu-jah,

BASS *[f]* Hal - le-lu-jah,

[f] Hal - le-lu-jah,

Allegro

Ped.

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,

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,

5

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, 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, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:

8

- le - lu - jah, Hal - le - lu - jah. [p] The

reign - eth, Hal-le-lu - jah, Hal - le - lu - jah. [p] The

reign - eth, Hal - le - lu - jah. [p] The

- lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu - jah. [p] The

31

Strings Trumpets Str.

C

king - dom of this world is be - come the [f]

king - dom of this world is be - come the [f]

king - dom of this world is be - come the [f]

king - dom of this world is be - come the [f]

34

Vln. + Tr.

D

king - dom of our Lord and of his Christ, and of his Christ;

king - dom of our Lord and of his Christ, and of his Christ;

king - dom of our Lord and of his Christ, and of his Christ;

king - dom of our Lord and of his Christ, and of his Christ; [f]

38

Vln. D Tr.

42

[f] and he shall reign for ev - er and ev - er

tr
reign for ev - er and ev - er, for ev - er and ev - er, and he shall

Str.

46

[f] and he shall reign for ev - er and ev - er, for ev - er

[f] and he shall reign for ev - er and ev - er, - er, and he shall reign for ev - er and ev - er,

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

49

E
he shall reign for ev - er and ev - er. KING OF

and ev - er, for ev - er and ev - er. KING OF

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

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

E

52

KINGS, AND LORD OF
KINGS, AND LORD OF
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!

Trs.

55

LORDS, KING OF
LORDS,
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!

Tr.
Str.

58

KINGS, AND LORD OF
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 - lu - jah!

LORDS, KING OF

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 - lu - jah!

61

[ff]

KINGS, AND LORD OF

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 - lu - jah!

64

F

LORDS, AND LORD OF LORDS, and he shall

[ff] KING OF KINGS, AND LORD OF LORDS,

[ff] KING OF KINGS, AND LORD OF LORDS,

[ff] KING OF KINGS, AND LORD OF LORDS, and he shall

F

[ff] Str.

[f]

67

reign, and he shall reign for
 [f] and he shall reign, and he shall reign for
 [f] and he shall reign, and he shall reign, and he shall reign for
 reign for ev - er and ev - er, and he shall

70 Ped.

ev - er and ev - er, for ev - er and
 ev - er and ev - er, KING OF KINGS, for ev - er and
 ev - er and ev - er, KING OF KINGS,
 reign for ev - er and ev - er, KING OF KINGS, for ev - er and

73 Trs. Str.

ev - er, Hal-le-lu - jah, Hal-le - lu - jah! and he shall
 ev - er, AND LORD OF LORDS, Hal-le-lu - jah, Hal-le - lu - jah! and
 AND LORD OF LORDS, and he shall
 ev - er, AND LORD OF LORDS, Hal-le-lu - jah, Hal-le - lu - jah! and he shall

76 Trs. Str. tutti

G

reign for ev - er, for ev - er and ev - er, KING OF
 he shall reign for ev - er and ev - er, KING OF
 reign for ev - er, for ev - er and ev - er, KING OF
 reign for ev - er, for ev - er and ev - er, KING OF

79

KINGS, AND LORD OF LORDS, KING OF KINGS, AND LORD OF
 KINGS, AND LORD OF LORDS, KING OF KINGS, AND LORD OF
 KINGS, AND LORD OF LORDS, KING OF KINGS, AND LORD OF
 KINGS, AND LORD OF LORDS, KING OF KINGS, AND LORD OF

82

LORDS, and he shall reign for ev - er and ev -
 LORDS, and he shall reign for ev - er and ev -
 LORDS, and he shall reign for ev - er and ev -
 LORDS, and he shall reign for ev - er, for ev - er and ev -

85

* Alto: Handel himself wrote both notes.

- er, KING OF KINGS, AND LORD OF LORDS, Hal-le-lu-jah, Hal-le -
- er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le -
- er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le -
- er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le -

Trs.
Str.

88

- 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!

tutti

91