

G. F. Handel
Messiah

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Handwritten musical score for a hymn, featuring ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves, including the words "Glorious", "in the Highest", "and Peace on Earth", and "with". The score is written in a cursive, handwritten style.

THE MESSIAH

PART I

Nº 1. - OVERTURE

G. F. Händel

Grave (♩ = 120)

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo/mood is marked 'Grave' with a quarter note equal to 120 beats per minute. The dynamics range from forte (f) to fortissimo (ff), with a piano (p) section in the third system. The score includes various musical notations such as chords, arpeggios, and slurs.

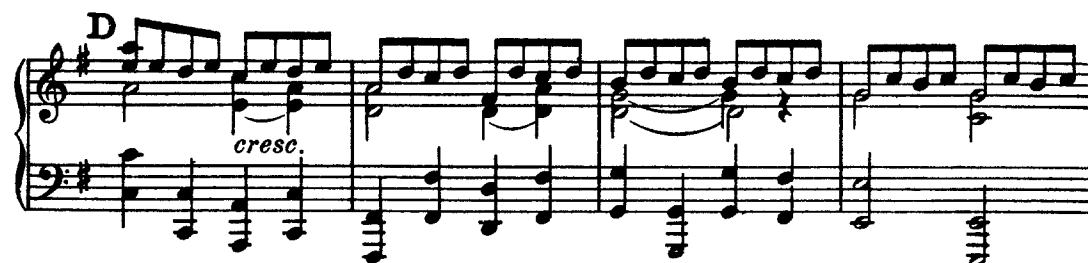
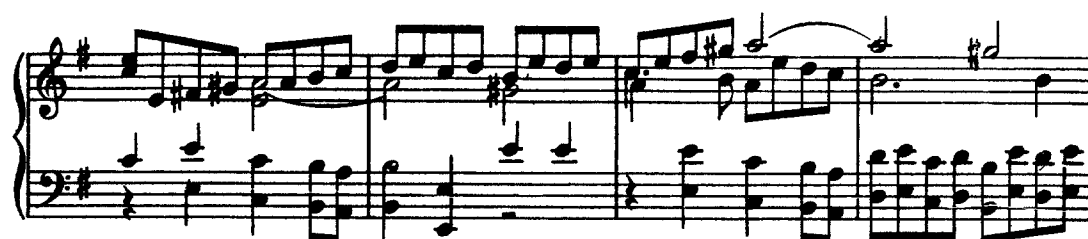
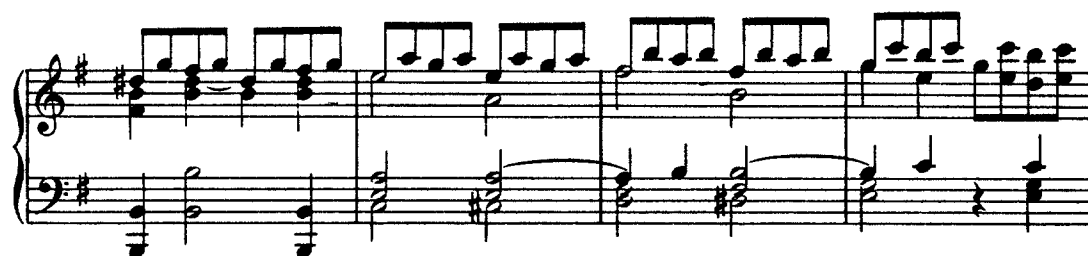
4

Allegro moderato (♩ = 116)

f *L.H.*

A *mf*

B *f*



6

Handwritten musical score for Handel's Messiah Part I, page 6. The score is in G major and 4/4 time. It consists of seven systems of grand staves (treble and bass clef). The first system has a treble staff with a melody and a bass staff with accompaniment. The second system has a treble staff with a melody and a bass staff with accompaniment. The third system has a treble staff with a melody and a bass staff with accompaniment. The fourth system has a treble staff with a melody and a bass staff with accompaniment. The fifth system has a treble staff with a melody and a bass staff with accompaniment. The sixth system has a treble staff with a melody and a bass staff with accompaniment. The seventh system has a treble staff with a melody and a bass staff with accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' and 'ff'. The tempo marking 'Più lento' is present above the final system.

Nº 2. – RECITATIVE FOR TENOR

“COMFORT YE MY PEOPLE”

Isaiah xl. 1-3

Larghetto e piano (♩ - 80)

The musical score is written for a Tenor Solo and piano accompaniment. It is in the key of D major (two sharps) and common time (C). The tempo is marked 'Larghetto e piano' with a note indicating a quarter note equals 80 beats per minute. The score is divided into four systems. The first system shows the piano introduction. The second system begins the Tenor Solo with the lyrics 'Com-fort ye, com - -'. The third system continues the solo with lyrics '- fort ye — my peo-ple, com - fort ye, ad lib.'. The fourth system, marked 'A a tempo', concludes the piece with the lyrics 'com - - - fort ye my peo-ple,'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand, with dynamic markings of *p* (piano) and *fp* (fortissimo).

TENOR SOLO

Com-fort ye, com - -

- fort ye — my peo-ple, com - fort ye, *ad lib.*

A a tempo

com - - - fort ye my peo-ple,

saith your God, saith your God;

fp *mf*

speak ye com-fort-a-bly to Je - ru - sa-lem, speak ye

p simile

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

mf

war - fare, her war - fare is ac-complished, that her in -

p

Original orchestral score has:

1) cry un-to her

2) is ac-complish'd

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

This system contains the first two measures of the vocal melody. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are 'i - qui - ty is par - don'd, that her in - i - qui - ty is par -'. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both with the same key signature. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

don'd.

This system contains measures 3 and 4. The vocal line continues with the lyrics 'don'd.'. The piano accompaniment continues with a steady bass line in the left hand and chords/moving lines in the right hand. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

C
The voice of him that crieth in the wilderness, Pre - pare ye the way of the

This system contains measures 5 and 6. A common time signature 'C' is placed at the beginning of the vocal line. The lyrics are 'The voice of him that crieth in the wilderness, Pre - pare ye the way of the'. The piano accompaniment continues with a steady bass line in the left hand and chords in the right hand.

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

This system contains measures 7 and 8. The lyrics are 'Lord, make straight in the desert a high-way for our God.'. The vocal line concludes with a final note. The piano accompaniment concludes with a final chord in the right hand and a final note in the left hand.

Nº 3. – AIR FOR TENOR “EVERY VALLEY SHALL BE EXALTED”

Isaiah xl: 4

Andante (♩ = 80)

The piano introduction consists of two systems of music. The first system features a treble and bass staff in G major (one sharp) and common time. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The second system continues this texture, with dynamic markings *mf*, *p*, *f*, and *p* appearing in the bass staff. Trills are marked in the treble staff.

The Tenor Solo section begins with a single staff for the voice. The lyrics "Ev-ry val-ley," are written below the staff. The piano accompaniment continues in the two-staff format, with dynamic markings *f* and *f* in the bass staff.

The Tenor Solo continues with the lyrics "ev-ry val-ley — shall be ex-alt-ed, shall be —". The piano accompaniment remains in the two-staff format, with dynamic markings *p*, *mf*, and *p* in the bass staff.

ex-alt - - - - -

This system contains the first four measures of the piece. The vocal line begins with a melodic phrase starting on G4, moving up stepwise to D5, then descending. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

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

f *p*

This system contains measures 5 through 8. The vocal line continues the phrase, with a fermata over the final 'ed'. The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano).

shall be ex-alt - - - - -

This system contains measures 9 through 12. The vocal line continues the phrase, with a fermata over the final 'alt'. The piano accompaniment continues with its rhythmic pattern.

B
- ed, and ev-ry moun-tain and hill — made low;

p

This system contains measures 13 through 16. It begins with a section marker 'B'. The vocal line continues the phrase, with a fermata over the final 'low;'. The piano accompaniment includes a dynamic marking of *p* (piano).

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

This system contains the first two measures of the vocal melody. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both with the same key signature. The lyrics 'the crook-ed straight, and the rough plac-es' are written below the vocal line.

plain, the crook-ed

This system contains measures 3 and 4. The vocal line continues with a long note on 'plain,' followed by a melodic phrase on 'the crook-ed'. The piano accompaniment continues with arpeggiated figures. The lyrics 'plain, the crook-ed' are written below the vocal line.

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

cresc. *p*

This system contains measures 5 and 6. The vocal line continues with 'straight, the crook - ed straight, and rough plac-es plain, —'. The piano accompaniment features a crescendo in the right hand and a piano dynamic in the left hand. The lyrics 'straight, the crook - ed straight, and rough plac-es plain, —' are written below the vocal line.

simile

This system contains measures 7 and 8. The vocal line continues with a melodic phrase. The piano accompaniment features a simile marking in the right hand, indicating a similar texture to the previous section. The lyrics are not present in this system.

— and the rough plac-es plain .

p *mf*

This system features a vocal line and a piano accompaniment. The vocal line begins with a half rest followed by the lyrics "and the rough plac-es plain .". The piano accompaniment consists of a treble and bass staff. The treble staff has a crescendo hairpin and a piano (*p*) dynamic marking, while the bass staff has a mezzo-forte (*mf*) dynamic marking. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

C
Ev-'ry val-ley, ev-'ry val-ley—

p *f* *p*

This system continues the vocal line with the lyrics "Ev-'ry val-ley, ev-'ry val-ley—". A common time signature (C) is placed above the vocal staff. The piano accompaniment features a treble staff with piano (*p*), forte (*f*), and piano (*p*) dynamic markings, and a bass staff. The key signature remains three sharps.

— shall be ex-alt - - -

This system continues the vocal line with the lyrics "— shall be ex-alt - - -". The piano accompaniment consists of a treble and bass staff with various musical notations including slurs and ties. The key signature remains three sharps.

- ed,

This system continues the vocal line with the lyrics "- ed,". The piano accompaniment consists of a treble and bass staff with various musical notations including slurs and ties. The key signature remains three sharps.

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

- ed, and ev-ry moun-tain and

hill made low; the crook-ed straight, the

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

and the rough plac-es plain, and the rough plac-es

plain, the crook-ed straight,

ad lib.
and the rough plac - es plain.

colla voce
senza Ped.
fa tempo

p

f
p
cresc.
f

No 4. - CHORUS

"AND THE GLORY OF THE LORD"

Isaiah xl: 5

Allegro

SOPRANO

ALTO

TENOR

BASS

Allegro (♩ = 112)

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

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

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

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

*) According to the original score.

The image shows a musical score for the hymn "The Lord Shall Be Reveal'd". It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth staff is the piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are: "The Lord shall be re - - veal - - ed,". The vocal parts enter with a rest in the first measure, followed by the lyrics. The piano accompaniment begins with a chord in the first measure and provides harmonic support for the vocal lines. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano).

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

The Lord shall be revealed, and the Lord shall be revealed, and the Lord shall be revealed, and the Lord shall be revealed.

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

mf
 and all flesh - shall

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

B

and all flesh — shall see it to - geth - - -

and all flesh — shall see it to - geth - -

for the mouth of the Lord hath spok-en

For the mouth of the Lord hath spok-en

B

er; for the mouth of the Lord hath spok - en

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

it; and all flesh shall see it to - geth - - -

it; and all flesh shall see it to - geth - - -

C

it;

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

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

er; for the

C

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

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

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

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

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

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

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

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

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

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

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

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

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

F

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

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

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

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

Adagio

Lord — hath spok - - en it

Lord — hath spok - - en it.

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

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

Adagio

No 5. - RECITATIVE FOR BASS

"THUS SAITH THE LORD"

Haggai ii: 6, 7. - Malachi, iii: 1

Andante (♩ = 76)

BASS SOLO

Thus saith the Lord, the Lord of Hosts:

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

the heavhs and the earth, the sea and the dry land;

A and I will shake, and I will shake

pp

all na-tions; I'll

p

shake the heav'ns, the earth, the sea, the

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

sire

cresc.

*Other editions have *C* here; according to the original score, however, *F* is correct.

of all na - tions shall come.

B *Recit.*

The Lord whom ye seek shall suddenly come to His tem-ple, ev'n the

mes-sen-ger of the cov - e - nant, whom ye de - light in;

Be - hold, he shall come, saith the Lord of Hosts.

No 6. - AIR FOR BASS

"BUT WHO MAY ABIDE THE DAY OF HIS COMING?"

Malachi iii: 2

Larghetto (♩ = 88)

BASS SOLO A

But who may a -

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

He ap - pear-eth? who shall stand when

He — ap — pear-eth? But who may a — bide, but

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

who shall stand when He ap — — pear — eth?

and who shall stand when —

— He ap — pear — — — — —

- eth? when He ap - pear -

D

eth?

Prestissimo (♩ = 139)

pp

cresc.

f

For He is like — a re -

p

fin - - - er's — fire, —

f

for He is like — a re -

fin -

- er's — fire. —

E
Who shall stand when He ap -

pear - eth? For He is like a re -

fin - er's fire, for

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

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

colla voce

32

F Larghetto (Tempo I)

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

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

peareth? when He ap - peareth?

G Prestissimo

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

fire, like a re - fin - er's

fire, and who shall stand when He,

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

stand when He ap - -

pear - eth? For He is

like a re - fin - - - er's

fire, — and who shall

stand when He ap - - -

pear - eth, when He ap - - -

pear - eth? For He is

like a re - - fin - - -

First system of the musical score, featuring a vocal line and piano accompaniment. The tempo is marked **Adagio**. Dynamics include **f** (forte) and **p** (piano).

Second system of the musical score, featuring a vocal line and piano accompaniment. The tempo is marked **Adagio**. Dynamics include **cresc.** (crescendo) and **mf** (mezzo-forte). The lyrics are: **er's fire, for He is like a re-fin-er's**.

Third system of the musical score, featuring a vocal line and piano accompaniment. The tempo is marked **Prestissimo**. Dynamics include **f** (forte). The lyrics are: **fire.**

Fourth system of the musical score, featuring a vocal line and piano accompaniment. The tempo is marked **Prestissimo**.

Fifth system of the musical score, featuring a vocal line and piano accompaniment. The tempo is marked **Prestissimo**.

No 7.- CHORUS

"AND HE SHALL PURIFY"

Malachi iii: 3

Allegro
SOPRANO *mf*

And He shall pu - ri - fy, and

ALTO

TENOR

BASS

Allegro (♩ = 72)
mp

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

mf

And He shall

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

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

A

and He shall pu - ri - fy the sons

A

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

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

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

B

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

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

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

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

B

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

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

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

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

mf

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

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

ness, in right - eous - ness and He shall

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

mf

pu - ri - fy,

pu - ri - fy,

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

mf

mf

mf
and He shall pu - ri -

and He shall pu - ri - fy,

and He shall pu - ri - fy,

the sons of Le - vi,

C

fy, shall

and He shall

and He shall

and He shall

C

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

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

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

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

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

and He shall pu - ri - fy the sons of

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

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

and He shall pu - ri - fy and He shall

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

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

D

pu - ri - fy the sons

and He shall pu - ri - fy

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

D

and He shall pu - ri - fy,

of Le - - vi,

the sons of

fy the sons of Le - - vi, the

shall pu - ri -

Le - - vi,

sons of Le - - -

and He shall pu - ri - fy

fy, shall pu - ri - fy,

shall pu - ri - fy the sons

vi, and

the sons

shall pu - ri - fy the

of Le - - - - -vi, the

He shall pu - ri - fy the sons, the

ff *E*

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

ff

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

ff

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

ff

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

ff *E*

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

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

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

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

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

mf

Nº 8.— RECITATIVE FOR ALTO

“BEHOLD! A VIRGIN SHALL CONCEIVE”

Isaiah vii: 14.—Matt. i: 23

ALTO SOLO

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

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

Nº 9.— AIR FOR ALTO, AND CHORUS

“O THOU THAT TELLEST GOOD TIDINGS TO ZION”

Isaiah xl: 9

Andante (♩ = 144)

48

ALTO SOLO

A

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

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

O thou that tell-est good

B

ti-dings to Zi-on, get thee

up in - to the high moun -

This system contains the first two measures of the piece. The vocal line begins with a half note 'up', followed by a quarter note 'in -', and then a half note 'to the high moun -' which is tied to the next system. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

- tain! get thee up in - to the high

The second system continues the vocal line with a half note '- tain!' and then a half note 'get thee up in - to the high'. The piano accompaniment continues with similar rhythmic patterns, featuring a mix of eighth and sixteenth notes.

moun -

The third system shows the vocal line with a half note 'moun -' tied to the next system. The piano accompaniment maintains its rhythmic drive with eighth-note figures in the right hand.

- tain!

C

f

The fourth system begins with a half note '- tain!'. A common time signature change to 'C' occurs at the start of the second measure. The piano accompaniment becomes more intense, marked with a forte 'f' dynamic, featuring rapid sixteenth-note passages in the right hand.

p

The fifth system continues the piano accompaniment with rapid sixteenth-note figures. The vocal line has a half rest in the first measure, followed by a half note in the second measure. The system concludes with a piano 'p' dynamic marking.

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

up thy voice with strength! lift it

up, be not a-fraid! Say un-to the

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

be - hold your God!

o

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

F
a - rise, 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

G

glo - ry of the Lord is

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

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

glo - ry, the glo - ry of the Lord

is ris - en up - on thee.

colla voce

CHORUS

H
SOPRANO

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

ALTO

TENOR

BASS

H

O thou that tell - est good

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

O thou that tell - est good

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

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

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

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

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

I

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

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

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

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

I

U.H.

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

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

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

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

U.H.

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

U.H.

ris - en up - - - on thee. 0

ris - en up - - - on thee. 0

ris - en up - - - on thee. 0

ris - en up - - - on thee. 0

K

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

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

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

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

K

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

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

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

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

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold, the

mf

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

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

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

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

the glo - - - ry of the

glo - - - ry of the Lord

the glo - - - ry of the

the glo - - - ry of the

Lord is risen upon thee.

Lord is risen upon thee.

Lord is risen upon thee.

Lord is risen upon thee.

tutti

allargando

L

Nº 10. — RECITATIVE FOR BASS “FOR BEHOLD, DARKNESS SHALL COVER THE EARTH”

Isaiah ix: 2, 3

Andante larghetto (♩ = 72)

The musical score is written for Bass and Piano. It begins with a piano introduction in D major, 4/4 time, marked 'Andante larghetto' with a tempo of 72 beats per minute. The piano part features a complex, flowing arpeggiated texture. The bass solo begins with the lyrics 'For be - hold, dark - ness shall cov - er the earth, and gross dark - ness the peo - ple, and gross dark - ness the peo - ple:'. The piano accompaniment continues throughout, with dynamics ranging from piano (p) to crescendo (cresc.).

BASS SOLO

For be - hold, dark - ness shall

cov - er the earth, and gross dark - ness the

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

A

but the Lord shall a - rise

poco cresc.

up - on thee, and His

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

glo - - - ry shall be seen up - on thee. And the Gentiles shall

come to thy light, and kings to the brightness of thy ris - ing.

f

No 11.— AIR FOR BASS

"THE PEOPLE THAT WALKED IN DARKNESS"

Isaiah ix: 2

Larghetto (♩ = 72)

mf *cresc.*

BASS SOLO

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

mf *p*

walk - ed in dark - - - ness, the

mf *p*

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

cresc.

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

mf *p*

walk-ed in darkness have seen a great light,

B

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

walk-ed 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:

C

and

p

p

they that dwell, — that dwell in the land of the shad - - -

- - ow of death, — and

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

shad-ow of death, — up -

D

on — them hath the light shin — ed, and

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

— ow of death, up — on — them hath the

light — shin — ed, up — on — them hath the light shin — ed.

mf *p* *mf*

No 12.- CHORUS

"FOR UNTO US A CHILD IS BORN"

Isaiah ix: 6

Andante allegro (♩ = 76)

A SOPRANO
 For un-to us a Child is born, un-to us a Son is given, un-to

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

ALTO

TENOR
 For un-to us a Child is born,

BASS

us a Child is born:

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

B

p For un-to us a Child is born,

us a Son is giv-en:

p For un-to

B

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

us a Child is born,

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

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

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

D

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

The might-y God, The ev - er - last - ing Fa - ther, The Prince of Peace.
 The might-y God, The ev - er - last - ing Fa - ther, The Prince of Peace. *p* Un - to
 The might-y God, The ev - er - last - ing Fa - ther, The Prince of Peace.
 The might-y God, The ev - er - last - ing Fa - ther, The Prince of Peace.

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

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

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

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

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

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

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

un-to us a Son is

un-to us a Son is

p's a Son is giv-en:

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

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

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

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

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

F

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

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

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

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

F

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

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

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

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

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

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

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

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

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

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

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

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

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

G

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

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

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

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

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.

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

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

Nº 13.
PASTORAL SYMPHONY

Larghetto (♩ = 132)

mezzo piano

cresc.

dim.

A
p

cresc. *più cresc.*

dim. *mf*

B *rp*

tr

cresc.

rit.

No 14. – RECITATIVE FOR SOPRANO

“THERE WERE SHEPHERDS ABIDING IN THE FIELD”

Luke ii: 8

SOPRANO SOLO

There were shepherds a-biding in the field, keeping watch over their flocks by night.

RECITATIVE FOR SOPRANO

“AND LO! THE ANGEL OF THE LORD CAME UPON THEM”

Luke ii: 9

Andante (♩ = 56)

SOPRANO SOLO

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.

No 15. – RECITATIVE FOR SOPRANO

“AND THE ANGEL SAID UNTO THEM”

Luke ii: 10, 11

SOPRANO SOLO

And the an-gel said un-to them, Fear not: for be-

hold, I bring you good ti-dings of great joy, which shall

be to all peo-ple. For un-to you is born this

day in the cit-y of Da-vid a Sav-iour, which is Christ the Lord.

The musical score is for a Soprano Solo in G major, 4/4 time. It consists of four systems of music. The first system begins with a piano (pp) marking and features a long, sustained bass line in the left hand. The second system continues the vocal line and the piano accompaniment. The third system includes a piano (p) marking and a dynamic change to forte (f) for the final phrase. The fourth system concludes the piece with a final cadence. The lyrics are: "And the an-gel said un-to them, Fear not: for be-hold, I bring you good ti-dings of great joy, which shall be to all peo-ple. For un-to you is born this day in the cit-y of Da-vid a Sav-iour, which is Christ the Lord."

Nº 16. – RECITATIVE FOR SOPRANO

“AND SUDDENLY THERE WAS WITH THE ANGEL”

Luke II: 13

Allegro (♩ = 72)

Piano introduction for the recitative. The music is in D major and 2/4 time. The right hand features a rapid, continuous sixteenth-note arpeggiated pattern, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *pp* (pianissimo) is indicated.

SOPRANO SOLO

The soprano solo begins with a rest, followed by the lyrics "And sud - den - ly there was with the". The piano accompaniment continues with the same arpeggiated pattern in the right hand and eighth-note accompaniment in the left hand.

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

The soprano solo concludes with the lyrics "prais - ing God, and say - - ing:". The piano accompaniment continues with the same pattern. A *cresc.* (crescendo) marking is placed below the piano part in the final measure.

Nº 17. – CHORUS

“GLORY TO GOD”

Luke ii:14

Allegro *)

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

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

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

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

Allegro (♩=80)

mp

high - - - - - est,

high - - - - - est,

high - - - - - est, *mf* and peace on

mf and peace on

mf

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

A *f*
 Glo - ry to God,
 Glo - ry to God,
 earth,
 earth,
 Glo - ry to God,
 A *f*
 glo - - ry to God, glo - - ry to God in the
 glo - - ry to God, glo - - ry to God in the
 glo - - ry to God, glo - - ry to God in the
 high - - - est,
 high - - - est,
 high - - - est, and peace on earth,
 and peace on earth,
 and peace on earth,
 and peace on earth,



C *ff*

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

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

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

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

high - - - est, and peace on earth,

high - - - est, and peace on earth,

high - - - est, and peace on earth,

high - - - est, and peace on earth,

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

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

D

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

D

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

mf

p

pp

No 18. – AIR FOR SOPRANO

“REJOICE GREATLY, O DAUGHTER OF ZION!”

Zechariah ix: 9, 10

Allegro (♩ = 88)

SOPRANO SOLO

A

Re-joyce, re -

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

O daugh-ter of Zi - on!

O daughter of Zi-on! re-joyce, re-joyce,

p

re-joyce!

f

B
O daugh-ter of Zi-on! Re - joyce — great-ly,

p

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

mf *p*

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

hold, thy king cometh un - to thee, cometh un-to thee;

C Meno mosso
He is - the

right - eous Sav-iour, and he shall speak

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

This system contains the first two measures of the vocal line. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics 'peace un-to the hea' are under the first measure, and '- - then,' are under the second. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

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

This system contains measures three and four. The vocal line continues with a half note D5, followed by quarter notes C5, Bb4, and A4. The lyrics 'peace,' are under the third measure, and 'peace, he shall speak peace un-to the hea' are under the fourth. The piano accompaniment continues with the eighth-note pattern in the right hand.

- - then, he is the right - - eous

This system contains measures five and six. The vocal line begins with a half note D5, followed by quarter notes C5, Bb4, and A4. The lyrics '- - then,' are under the fifth measure, and 'he is the right - - eous' are under the sixth. The piano accompaniment continues with the eighth-note pattern in the right hand.

Sav - iour, and he shall speak, he shall speak peace,

This system contains measures seven and eight. The vocal line begins with a half note D5, followed by quarter notes C5, Bb4, and A4. The lyrics 'Sav - iour,' are under the seventh measure, and 'and he shall speak, he shall speak peace,' are under the eighth. The piano accompaniment continues with the eighth-note pattern in the right hand.

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

This system contains measures nine and ten. The vocal line begins with a half note D5, followed by quarter notes C5, Bb4, and A4. The lyrics 'peace,' are under the ninth measure, and 'he shall speak peace un-to the hea - - -' are under the tenth. The piano accompaniment continues with the eighth-note pattern in the right hand. The system ends with a *pp* (pianissimo) marking.

E

then. *a tempo* Re-joyce, re-

joyce, re-joyce — great-ly,

re-joyce

great-ly, O daugh - ter of

F

Zi-on! shout, O daughter of Je - ru - sa - lem!

Be-hold, thy king com-eth un - to thee, re-joyce,

re-joyce

and shout, shout, shout, shout, re-joyce

greatly,

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

— O daugh-ter of Je - - ru - sa-lem! Be-hold, thy

This system features a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by the lyrics. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand.

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

ad lib.

colla voce

The second system continues the vocal and piano parts. The vocal line has a fermata over the word 'thee'. The piano accompaniment continues with similar textures. The marking 'ad lib.' appears above the vocal line, and 'colla voce' appears below the piano line.

thee.

This system shows the vocal line with a fermata over 'thee.' and the piano accompaniment continuing. The piano part features a more active right hand with sixteenth-note patterns.

This system continues the piano accompaniment with a dense texture of sixteenth and thirty-second notes in the right hand, while the left hand provides a steady bass line.

p

The final system of this page shows the piano accompaniment concluding with a fermata. A piano dynamic marking (*p*) is present in the first measure of the piano part.

Nº 19. – RECITATIVE FOR ALTO

"THEN SHALL THE EYES OF THE BLIND BE OPENED"

Isaiah xxxv: 5, 6

ALTO SOLO *)

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

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

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

Nº 20. – AIR FOR ALTO

"HE SHALL FEED HIS FLOCK LIKE A SHEPHERD"

Isaiah xl: 11 – Matt. xl: 28, 29

Larghetto, e piano (♩ = 112)

ALTO SOLO *)

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

He shall ga - ther the lambs with His arm, with His arm,

cresc.

*) Often sung thus:

He shall feed His flock

A

He shall feed

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

He shall ga - ther the lambs with His arm, with His arm,

cresc.

B

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

p

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

gen - - tly lead those that are with young.

mf

SOPRANO SOLO ^{*)} **C** ^{**)}

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

un - to Him, ye that are heav-y la-den, and He will give you rest.

^{*)} ^{**)}

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

un - to Him, ye that are heav-y la-den, and He will give you rest.

D

Take His yoke up-on you, and learn of Him, for

^{*)} Often sung thus: ^{**)} come un - to Him, — come un - to Him, — ye that are heav-y

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

This system features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. A fermata is placed over the final measure of the piano part.

ye shall find rest un - to your souls.

The second system continues the vocal line with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a more active right hand with chords and a steady eighth-note bass line. A fermata is placed over the final measure of the piano part. The dynamic marking *mf* is present.

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

This system begins with a vocal line starting on a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line. A fermata is placed over the final measure of the piano part. The dynamic marking *p* is present.

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

The fourth system continues the vocal line with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a more active right hand with chords and a steady eighth-note bass line. A fermata is placed over the final measure of the piano part.

This system features a piano accompaniment with a more active right hand and a steady eighth-note bass line. A fermata is placed over the final measure of the piano part. The dynamic marking *dim.* is present.

Nº 21. - CHORUS

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

Matthew xi: 30

Allegro

SOPRANO

His yoke is ea - - - - -

ALTO

TENOR

BASS

Allegro (♩ = 69)

p

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

His yoke is -

[illegible]

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

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

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

B

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

p

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

p

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

*) Original score has in bass here:

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

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

light, is light, His bur-

light, is light, His bur-

D

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

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

ff

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.

END OF PART I