

George Frideric
HANDEL

Messiah

HWV 56

with variant movements

Soli SATB, Coro S(S)ATB
2 Oboi, Fagotto, 2 Trombe, Timpani
2 Violini, Viola e Basso continuo
(Violoncello/Contrabbasso, Cembalo/Organo)

edited by
Ton Koopman
& Jan H. Siemons

Stuttgart Handel Editions
Urtext

Vocal score · **XL** · Klavierauszug
Siegfried Petrenz



Carus 55.056/02

Part the first

1. Sinfony		1
2. Accompagnato (Tenore)	Comfort ye my people	4
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4. Chorus	And the glory of the Lord	10
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Part the second

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Part the third

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Vorwort

Als Datum für den Kompositionsbeginn trug Händel den 22. August 1741 in das Autograph des *Messias* ein. Zu dieser Zeit befand sich das Libretto von Charles Jennens (1700–1773) schon länger in seinem Besitz, doch Händel begann erst mit der Arbeit, als sich die Möglichkeit zu einer Aufführung abzeichnete: Er erhielt eine Einladung von William Cavendish, dem Herzog von Devonshire, in der kommenden Wintersaison in Dublin mehrere Konzerte zu geben.

Anfang November 1741 reiste Händel von London nach Irland, noch ohne die dortigen Aufführungsverhältnisse genauer zu kennen. Im Gegensatz zu der kurzen Zeit, in der die Musik komponiert wurde, dauerte es jedoch noch gut fünf Monate bis zur Uraufführung am 13. April 1742.

Das Libretto des dreiteiligen Werks ist eine Kompilation biblischer, überwiegend alttestamentlicher Zitate und kommt ohne freie Dichtung aus. In der Zusammenstellung der Bibelverse wird deutlich, dass Jennens ein Gegner des sogenannten Deismus war, der zu dieser Zeit heftig diskutiert wurde. Im Überblick erkennt man den zentralen Gedanken, der jedem der drei Teile zugrunde liegt. Im ersten Teil ist es die Ankündigung des *Messias*, seine Geburt und die Erfüllung der Weissagungen, der zweite Teil handelt von seinem Leiden, seiner Himmelfahrt und dem Sieg über die Heiden, und der dritte Teil vom Jüngsten Gericht und der Erlösung der Menschheit durch den Auferstandenen. Eine tragende Rolle kommt dabei – neben den Solisten in den Rezitativen und Arien – dem Chor zu.

Händel führte den *Messias* selbst mehrfach auf. Wie in damaliger Zeit üblich, arbeitete er zu späteren Anlässen kleine Änderungen ein. Sie wurden vorgenommen, weil wechselnde Solisten beispielsweise das Umschreiben einer Arie in eine andere Stimmlage erforderten. Dies lässt sich aus den Namen der Sängerinnen und Sänger ableiten, die Händel in seine Direktionspartitur bei den betreffenden Sätzen eintrug. Sollte Händel andere Gründe für Änderungen in einer Arie gehabt haben, so sind diese leider nicht bekannt.

Besetzung von Chor und Orchester

Händels Oratorien waren für einen kleinen Chor und ein kleines Instrumentalensemble komponiert, wurden nach seinem Tod aber in immer größerer Besetzung aufgeführt. So wirkten bei der Aufführung des *Messias* während des Commemoration Festival 1784 in der Westminster Abbey mehr als 500 Personen mit. Die Uraufführung des *Messias* in Dublin am 13. April 1742 unter Händels Leitung erfolgte dagegen mit einem Chor von nur zwanzig Sängern, zusammengesetzt aus dem Dubliner Christ Church Choir und dem St. Patrick's Cathedral Choir.

1749 wurden in die Direktionspartitur Angaben eingefügt, die in der Orchesterbesetzung zwischen ‚con rip(ieno)‘ und ‚senza rip.‘ unterscheiden. Mit anderen Worten: Die Beset-

zung des Orchesters war inzwischen zu groß geworden, als dass alle Musiker die Solisten hätten begleiten können.

Um der Durchhörbarkeit polyphoner Passagen in Händels *Messias* gerecht zu werden, wird empfohlen, bei einer großen Chor- und Orchesterbesetzung den ‚senza‘- und ‚con ripieno‘-Anweisungen zu folgen. Für den Chor können, z. B. bei Koloraturstellen, sogar noch weitere Abstufungen hinzugefügt werden, um den Chor in unterschiedlicher Besetzung singen zu lassen.

Händel macht im *Messias* keine Angaben darüber, wann das Cembalo, die Orgel oder beide Instrumente spielen sollen. Die Verwendung der Tasteninstrumente sollte daher flexibel gehandhabt und nach eigenem Geschmack entschieden werden. Nicht jede Arie muss vom Cembalo begleitet werden, nicht jeder Chor von der Orgel.

Verzierungen in Händels Musik

Auch im 18. Jahrhundert konnten nicht alle Sängerinnen, Sänger oder Instrumentalisten Verzierungen improvisieren. Selbstverständlich gab und gibt es Ausnahmemusiker, denen das „à l'improviste“ möglich ist, aber wir wissen, dass bereits zur Zeit Händels Sängerinnen und Sänger den Komponisten oder jemand anderen, der dazu begabt war, darum baten, Ornamente, Zusatznoten, Läufe und Vorhalte für sie aufzuschreiben. Im vorliegenden Klavierauszug habe ich daher einfache Verzierungen an Stellen angegeben, wo diese gewöhnlich improvisiert worden sind. Sie sollen aber lediglich als Vorschlag verstanden werden, der nach eigenem Geschmack verändert und ergänzt werden kann. In Da-Capo-Arien werden die Verzierungen des A-Teils erst bei der Wiederholung ausgeführt.

Bussum, Juni 2008

Ton Koopman
und Jan H. Siemons

Der vorliegende Klavierauszug enthält im Hauptteil diejenigen Arienfassungen, die in der Praxis wohl überwiegend zur Aufführung kommen. Alle übrigen Variantensätze, die Händel zugeordnet werden können, sind aus verlegerischen Gründen im Anhang abgedruckt.

Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich: Partitur (kartoniert, CV 55.056/00), Partitur (Leinen, CV 55.056/01), Studienpartitur (CV 55.056/07), Klavierauszug mit Variantensätzen englisch (CV 55.056/03), Chorpartitur englisch (CV 55.056/05), Klavierauszug mit Variantensätzen deutsch (CV 55.056/53), Chorpartitur deutsch (CV 55.056/55), komplettes Orchestermaterial (CV 55.056/19).

Das Werk ist in der vorliegenden Fassung mit dem *Kammerchor Stuttgart* unter der Leitung von Frieder Bernius auf CD eingespielt (CV 83.219).

Foreword

Handel entered the date 22 August 1741 into the *Messiah* autograph as the starting date of the composition. At the time, the libretto by Charles Jennens (1700–1773) had been already in his possession for quite a while, but Handel only started work on it when the possibility of a performance presented itself. This came in the form of an invitation from William Cavendish, the Duke of Devonshire, to give several concerts in Dublin during the coming winter season.

At the beginning of November 1741 Handel traveled from London to Ireland, without having any precise knowledge of performance conditions there. In contrast to the brief time it took to compose the music, it was over another five months before the premiere was given on 13 April 1742.

The libretto of the tripartite work is a compilation of Biblical, predominantly Old Testament quotations which manages without freely invented material. It is evident from the arrangement of the verses from the Scriptures that Jennens was an opponent of so-called deism, which was then a subject of heated debate. Taking the work as a whole, one can see the central idea on which each of the three parts is based. In the first part this is the proclamation of the Messiah, his birth, and the fulfilment of the prophecies. The second part deals with his suffering, his ascent into Heaven, and the defeat of the heathen, while the third part is about the Last Judgement and the salvation of mankind through the resurrected Christ. Complementing the recitatives and arias for the solo singers, the choir is given a major role.

Handel himself performed *Messiah* a number of times. As was then customary, he worked in minor changes for later performances. This was because different soloists, for example, would request the transposing of an aria into a different register, as can be inferred from the singers' names that Handel entered in his conducting score in the movements concerned. If he had any other reasons for modifying arias, they are, unfortunately, unknown.

The choral and orchestral forces

Handel's oratorios were composed for a small choir and a small orchestral ensemble, but after his death they were performed with increasingly larger forces. Thus over 500 people took part in the performance of *Messiah* given in Westminster Abbey during the 1784 Commemoration Festival. The *Messiah* premiere conducted by Handel in Dublin on 13 April 1742, on the other hand, featured a choir of only twenty singers, comprising members of Dublin's Christ Church Choir and the St. Patrick's Cathedral Choir.

In 1749 directions were inserted in the conducting score which differentiate between 'con rip(ieno)' and 'senza rip.' in the orchestra. In other words, the orchestral forces had become too large in the meantime for all the players to accompany the soloists.

In order to achieve transparency in the polyphonic passages in Handel's *Messiah*, it is advisable to follow the 'senza' and 'con ripieno' directions when employing large choral and orchestral forces. Even more graduations can be added for the choir, e.g., in coloratura passages, so as to allow these to be these sung using different forces.

Handel gives no indication in *Messiah* about when the harpsichord, the organ or both these instruments should be used. Hence flexibility should be shown in the deployment of keyboard instruments, and conductors must use their discretion. Not every aria needs to be accompanied by a harpsichord, and not every chorus by the organ.

Ornaments in Handel's music

Even in the 18th century not all singers and instrumentalists could improvise ornaments. Of course there were and are exceptional musicians for whom "à l'improviste" is feasible, but we know that already in Handel's time, singers would ask the composer or somebody else with the necessary ability to write out their ornaments, added notes, runs and suspensions. Therefore, in the present vocal score I have indicated simple ornaments in passages where these were usually improvised. But they should be regarded solely as suggestions which may be changed and added to at the user's discretion. In Da Capo Arias ornamentation of the A-section should be executed only when it is repeated.

Bussum, June 2008
Translations: Peter Palmer

Ton Koopman
and Jan H. Siemons

The principle part of this vocal score contains those aria versions which are most often performed in present-day practice. For practical purposes, all of the remaining variant movements which can be ascribed to Handel are printed in the Appendix.

The following performance material is available:
Full score (paperback, CV 55.056/00),
full score (clothbound, CV 55.056/01),
study score (CV 55.056/07),
vocal score with variant mvts., in English (CV 55.056/03),
choral score in English (CV 55.056/05),
vocal score with variant mvts., in German (CV 55.056/53),
choral score in German (CV 55.056/55),
complete orchestral material (CV 55.056/19).

This work has been recorded and is available on CD in its present version by the *Kammerchor Stuttgart* under the direction of Frieder Bernius (CV 83.219).

Messiah

Part the first

George Frideric Handel

1685–1759

1. Sinfony

Piano reduction: Siegfried Petrenz

2 Oboi
Archi
Continuo

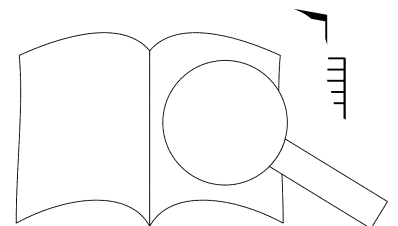
Grave

12

1. 2. Allegro moderato

17

22



32

37

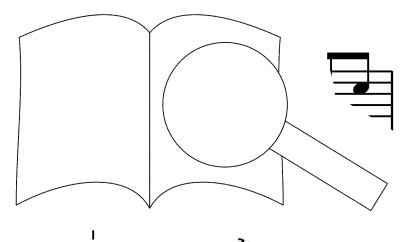
41

45

A

51

56



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64

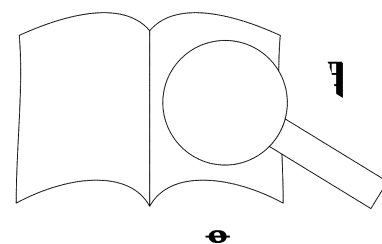
68

74

79

84

89



2. Accompagnato (Tenore)

Larghetto e piano

Jesaja 40.1-3

Tenore

Com-fort ye,

senza Rip.

Archi, Bc

tr

5

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

con Rip.

9 [A]

com - - - fort y - - - saith your God,

con Rip.

p

13

sa - - - speak ye com-fort-a-bly to Je -

sim.

8

com - - - fort ye,

13

tr

saith your God;

16

com-fort-a-bly to

17

B

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

21

war - fare, her war - fare is ac-com-plish'd, that her in - i - qui-ty is

25

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

29

C

crieth in the wil-der-ness, pre-

33

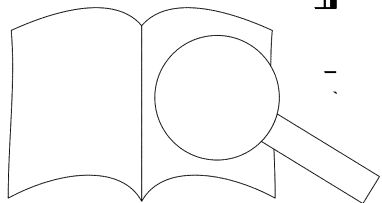
pare y make straight in the des-ert a high-way for our God.

(18)

22

e - ru - sa-lem, and cry un-to her, her war - fare is ac - com-plist

i - qui-ty is par - don'd. the wil-der - ness, the Lord, a high - way for our God.



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3. Air (Tenore)

Andante
senza Rip.

Jesaja 40.1-3

Archi, Bc

4

8 Tenore [A]

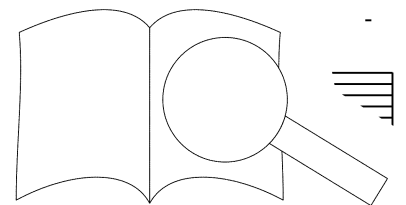
Ev - 'r'

12

ev - 'ry val - ley — he r shall be — ex - alt —

senza Rip.

16



19

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

con Rip. senza Rip.

23

ed, and ev'-ry moun-tain and hill _ made low,

con Rip. senza Rip

[B]

27

the crook-ed _ straight, and the roug'

31

crook - ed straight, the crook - ed

35

straig plain,

sim.

(24)

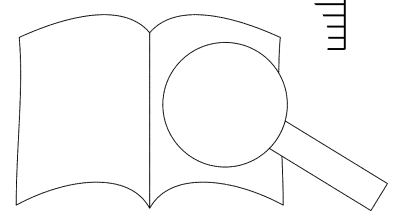
shall be ex - alt - - ed, and ev'-ry moun-tain and hill _ made low,

(34)

the crook - ed

36

plain,



39

and the rough plac-es plain. con Rip.

43

Ev - 'ry val - ley, tr ev - 'ry val - ley shall be ex -
 senza Rip.

48

ed,

52

ev - 'ry val - con Rip. ev - 'ry val - ley shall be ex - alt
 senza Rip.

57

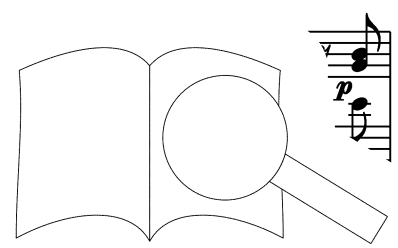
ed, and ev - 'ry moun - tain and hill made low,

39

(plain,) and the rough plac-es plain.

(59)

moun - tain and hill



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61

the crook-ed straight, the crook-ed straight, the

65

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

69

plain, and the rough plac-es plain, the

73

crook-ed straight, and the rough
senza Rip.

78

81

67

73

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

4. Chorus

Allegro

senza Rip.

Jesaja 40.5

2 Ob, Archi, Bc

9

Soprano

Alto

Tenore

Basso

And the glo - ry,

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

ry - ry of the

And the glo-ry of the

And the glo-ry of the

And the glo-ry of the

17

Lord

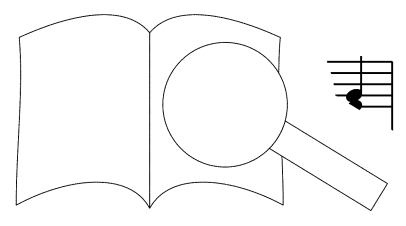
Lord

Lo al

shall be re - veal - - - ed,

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

shall be re - veal - - shall

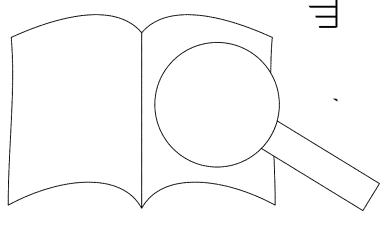


and the glo - ry, the glo - ry of the Lord shall
 shall be re - veal'd, shall be re - veal - - - -
 glo-ry of the Lord shall be re - veal - - ed,
 be re - veal-ed,

A

be re - veal'd, and the glo - ry, the glo-ry of the Lord shall be re - v
 - - ed, and the glo - ry, the glo-ry of the Lord shall
 and the glo - ry, the glo-ry of the L
 and the glo - ry, the glo-ry of the Lord shall be re - veal - ed,

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



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48

B

and all flesh_ shall see it to -
 and all flesh_ shall see it to -
 flesh_ shall see it to - geth-er; for the mouth of the Lord hath
 for the mouth of the Lord hath

56

geth - er; for the mouth of the Lord hath
 geth - er, and all flesh_ shall see it to - geth -
 spo-ken it, fle. it to - geth -
 spo - ken it, all see it to - geth -

63

C

it, and all flesh_ shall
 er, and all flesh_ shall see it to - geth - er, and all flesh_ shall
 and all flesh_ shall see it to - geth - er; the mouth of the
 fi the

71

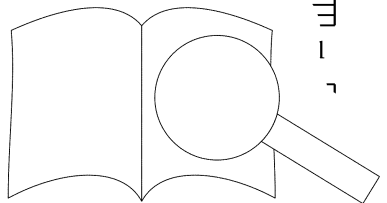
see it to - geth - er, and the glo - ry, the glo-ry of the
 see it to - geth - er, and the glo - ry, the glo-ry of the
 Lord hath spo - ken it, and the glo - ry, the glo-ry of the
 Lord hath spo - ken it, and the glo - ry, the glo-ry of the

79

Lord, and all flesh _ shall see it to - geth-er the
 Lord, and all flesh _ shall see it to - glo - ry, the
 Lord, and all flesh _ shall see it, shall see er,
 Lord, and all flesh _ shall

86

Lord hath glo-ry
 re - veal-ed, and all flesh _ shall
 and all flesh _ shall
 and all



for the mouth of the Lord hath spo - ken it, hath —
 see it to - ge - ther; for the mouth of the Lord
 see it to - geth - er, the glo - ry, the glo - ry of the Lord shall be re - veal -
 see it to - geth - er, and the glo - ry, the glo - ry of the

spo - ken it, E and the
 hath spo - ken it, and all flesh — see it to -
 ed, shall see it to -
 Lord shall be re - veal - ed, al flesh shall see it to -

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

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

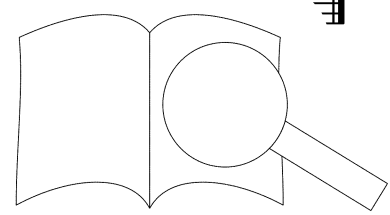
geth-er, to - ge - ther; for the mouth of the Lord
 geth-er, to - ge - ther; for the mouth of the
 geth - er, to - ge - ther; for the mouth of the Lord
 Lord hath spo - ken it, for the mouth of the Lord hath spo - ken it,

[F]

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

Adagio

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5. Accompagnato (Basso)

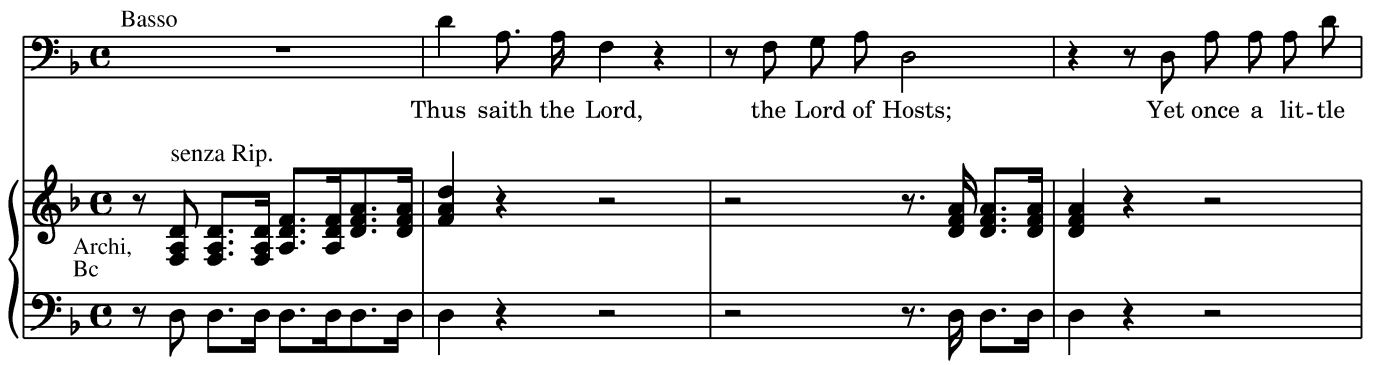
Haggai 2.6; Maleachi 3.1

Basso

Thus saith the Lord, the Lord of Hosts; Yet once a lit-tle

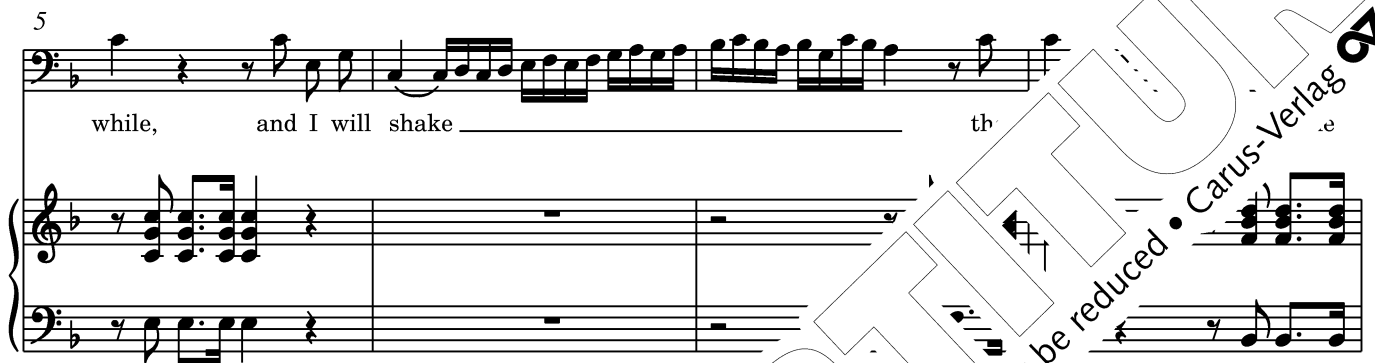
senza Rip.

Archi, Bc



5

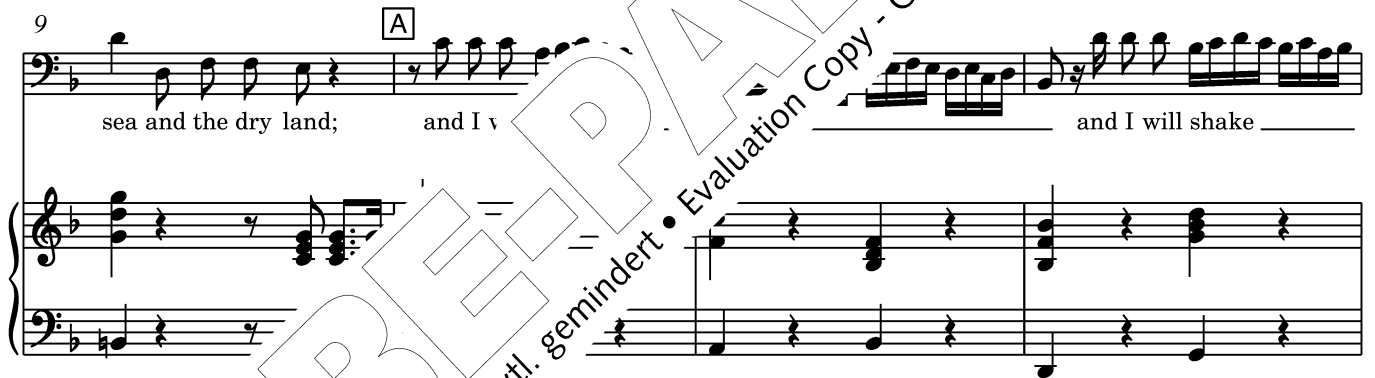
while, and I will shake _____ th



9

sea and the dry land; and I v _____ and I will shake _____

A



13

all na-tions; I'll sha¹ the



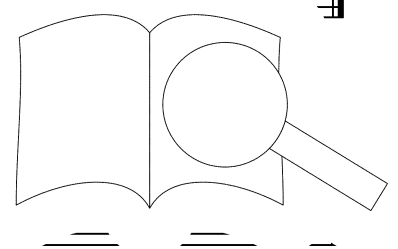
earth, the sea, the dry land, all na-tions, I'll shake; and the de -

sire

na - tions shall come. The Lord, who shall ven-ly come to His

tem - ple, ev' ger Cov - e - nant, whom ye de - light in:

old, He shall come, saith the



6c. Air (Alto) London 1750–1753

Maleachi 3.2

Larghetto

Archi, Bc

9 Alto

A

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

18

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

27

He ap - pear-eth? Bi - may a - bide, but who may a - bide the

35

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

35

the day of_ His com-ing?

43

C

and who shall stand when He ap - pear -

51

eth? when He ap - pear

D

59 Prestissimo

eth? He is

64

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

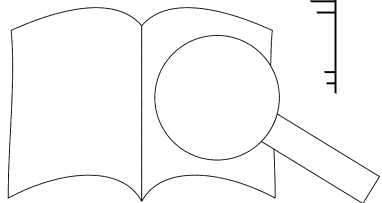
69

E

er's fire, who shall

and who shall stand

52 (- pear) - - -



74

stand when He ap - pear-eth? For He is like a re - fin -

79

er's

84

fire, for He is like a re - fin -

89

wh stand when He ap - pear-eth?

94 [F] Lar

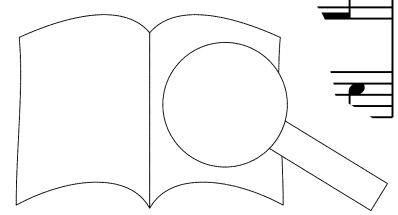
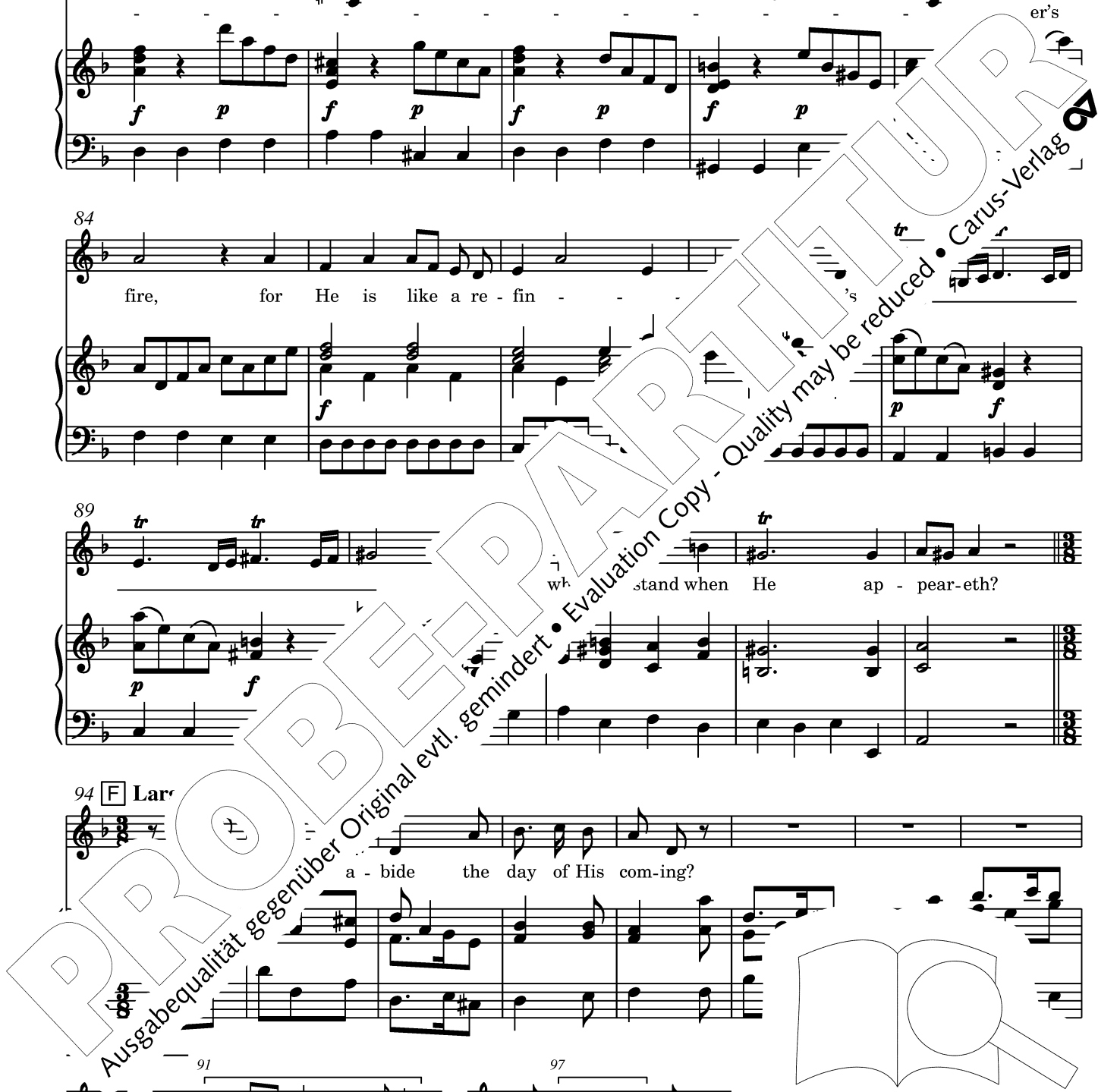
a - bid e the day of His com-ing?

91

and who shall stand when He

97

the day of His com-ing?



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

G Prestissimo

He ap - pear-eth? For He is like — a re -

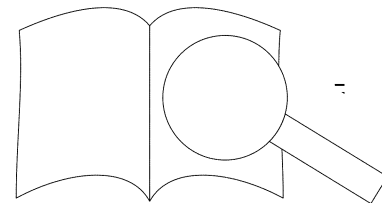
fin - - er's fire, — like a re - fin - - er's fire, — and shall

stand when He, when He ar shall stand when

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

107 who — shall stand,

107 when He — ap - pear-eth? when



(118) like a re - fin - - er's fire, —

122 stand when He, — when He ap - pear-eth? For — He is

132

fire, — and who shall stand when He — ap - pear-eth? when

137

He ap - pear-eth? For He is like a re - fin -

142

er's

147

fire, for a in - er's fire.

Adagio **Prestissimo**

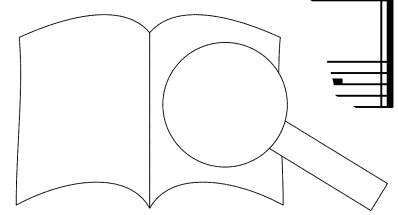
15

146

(- fin) - - er's fire, for He is like a re - fin - - er's fire.

Adagio

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7. Chorus

Allegro

Maleachi 3.3

Soprano
Alto
Tenore
Basso

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

senza Rip.
Archi, Bc

5

of Le - vi,

And He shall pu - ri - fy, and

9

pu - ri - fy,

And He shall pu - ri - fy

the sons of Le - - vi,

12

and He shall pu-ri - fy
the sons of

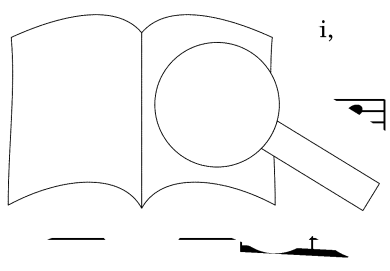
15

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

con Rip. per tutto

18

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



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21 **B**

that they may of - fer un - to the Lord an of - fer - ing in righ - teous -

that they may of - fer un - to the Lord an of - fer - ing in righ - teous -

that they may of - fer un - to the Lord an of - fer - ing in righ - teous -

that they may of - fer un - to the Lord an of - fer - ing in righ - teous -

24

ness, in righ - teous - ness, and He shall pu - ri - fy,

ness, in righ - teous - ness,

ness, in righ - teous - ness, He - ri - fy,

ness, in righ - teous - ness, pu - ri - fy, shall pu - ri -

28

and He shall pu - ri -

and He shall pu - ri - fy,

and He shall pu - ri - fy,

the



31 C

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

35

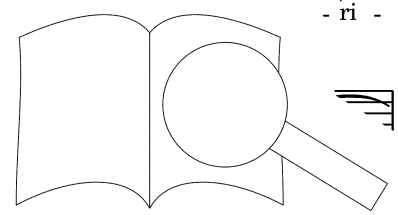
pu - ri - fy, and He shall pu - ri - fy the sons, the Le
 pu - ri - fy, and He shall
 pu - ri - fy, and He shall
 pu - ri - fy, and He shall pu - ri - fy the s of Le - vi,

39

and *P*
 pu He shall pu - ri - fy the sons
 - ri - fy, and He shall pu - ri - fy
 shall pu - ri - fy, an - ri -

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43

and He shall pu - ri - fy,

of Le - vi,

the sons of Le - vi,

fy the sons of Le - vi, the sons

46

and He shall

shall pu - ri - fy,

shall pu - ri - fy the sons

of Le - - vi,

and

49

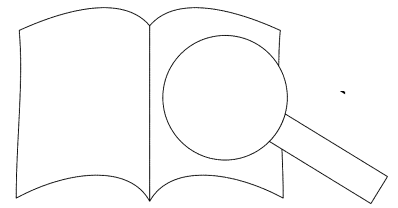
sha

of Le - vi,

the sons of Le - vi,

vi, the sons of Le - vi,

fy the sons, the



52 E

that they may of - - fer un - to the Lord an

that they may of - - fer un - to the Lord an

that they may of - - fer un - to the Lord an

that they may of - - fer un - to the Lord an

54

of-fer-ing in righ-teous - ness, in righ - teous-ness.

of-fer-ing in righ - teous - ness, in righ-teous - ness

of-fer-ing in righ - teous - ness, in righ-teous - ness

of-fer-ing in righ - teous - ness, in righ-teous - ness

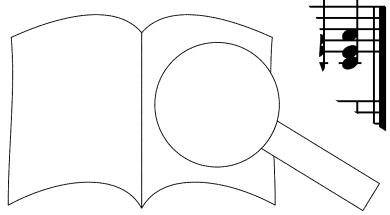
Recitative

Jesaja 7.14; Matthäus 1.23

Alto

shall con-ceive, and bear a son, and shall call His name Em-ma-nu-el, "God with us."

(3)
a son, and shall call His name Em-ma-nu-el, "God with us."



8. Air (Alto) & Chorus

Jesaja 40.9

Andante

2 VI, Bc

5

9 Alto

the good

14

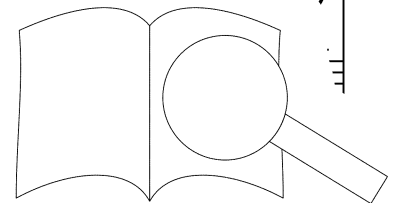
tid-ings to Zi-on, in - to the high moun - tain,

19

O thou that tell-est good tid-ings to Zi-on,

21

O thou that tell-est good tid - ings to - Zi-on,



24

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

29

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

34

tain;

C

38

O thou that tell-est good

42

tem, lift up thy voice with

35

(moun) - tain;

41

O thou that tell-est good tid-ings to Je ru- sa- lem,

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46

D

strength; lift it up, be not a - fraid, say un - to the

50

cit - ies of Ju - dah, say un - to the cit - ies of Ju - dah, be -

54

hold _ your God, _ be - hold _ your God. Say ur dah,

60

be - hold _ your God, _ be -

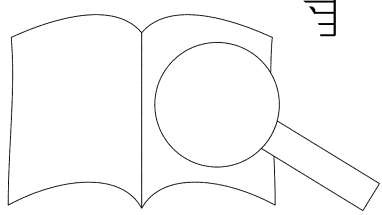
66

E

hold you

it up, be not a - fraid, the cit - ies of Ju - dah, be - hold _ your Gc

of Ju - dah, be - hold your God.



71

O thou that tell-est good tid-ings to Zi-on, a -

76

F

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

80

rise, a - rise, a - rise, shine, for t' and the

85

glo - ry of the Lord, the

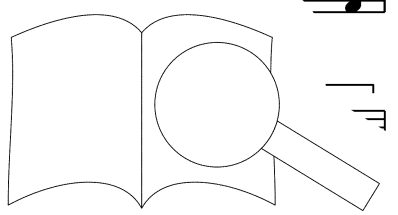
90

G

glo. is ris - en, is ris - en up -

O thou that tell-est good tid-ings to Zi-on, for thy light is com

of the Lord, the glo - ry of the Lord



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 -

Soprano [H] O thou that tell-est good tid-ings to Zi-on, good tid - ings †

Alto solo on thee.

Tenore tha. tid-ings to Zi-on,

Basso O thou that -on, good tid - ings to Je -

Coro

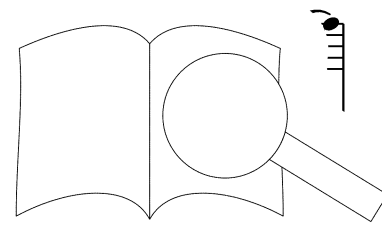
o t' s to Zi-on, good tid-ings to Zi-on, a - rise, a -

thou that tell, Zi - on, a - rise, a -

o thou that tell-est good tid-ings to Zi-on, a - rise, a -

a - rise a -

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



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116

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

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

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

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

120

hold, the glo-ry of the Lord

hold, the glo-ry of the Lord

hold, the glo-ry of the Lor'

hold, the glo-ry of

up - -

en up - -

is ris-en up - -

124

on . . . tell-est good tid-ings to Zi-on, say un-to the cit-ies of

on . . . hou that tell-est good tid-ings to Zi-on, say un-to the cit-ies of

O thou that tell-est good tid-ings to Zi-on, say un-to the cit-ies of

thee. O thou that tell-est good tid-ings to Zi-on, of

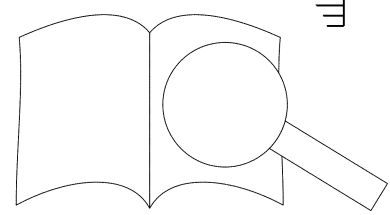
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Ju - dah, be - hold, be - hold, the glo - ry of the
 Ju - dah, be - hold, be - hold, the glo - ry of — the
 Ju - dah, be - hold, be - hold, the glo - ry of the
 Ju - dah, be - hold, be - hold, the glo - ry of — the

Lord, of the Lord, — the glo - ry of — is
 Lord, of the Lord, — the glo - ry of the Lord, — is
 Lord, of the Lord, — the Lord — is
 Lord, of the Lord, — the Lord — is

ris - en up
 ris -
 thee.
 — on thee.



142

146

9. Accompagnato (Basso)

Andante larghetto
senza Rip.

Jesaja 9.2

Archi, Bc

3

5

For be-hold, dark - ness shall cov -

5

p *s*

8

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

10

A

dark - ness the peo-ple: but the Lord shall a - rise

13

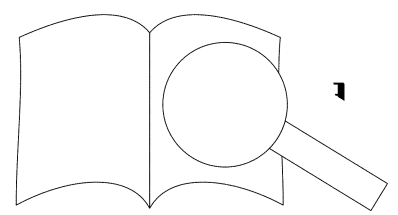
up - on thee, an

16

- ry shall be seen up - ar glo - - ry shall be seen up - on thee.

20

les shall come to thy light, and kings to the bri



10. Air (Basso)

Larghetto

Jesaja 9.2

Basso

senza Rip. The

Archi, Bc *p*

5

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

9 [A]

the peo - ple that walk - ed, that walk - e. ha a great light, have

13

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

17 [B]

the peo - ple that walk - ed, that

13 have seen a great light, - (16) have seen - a great light,

21

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

25

dark - - - - - ness have seen a great light, have seen a great light, —

29

— a great light, — have seen a great li

33

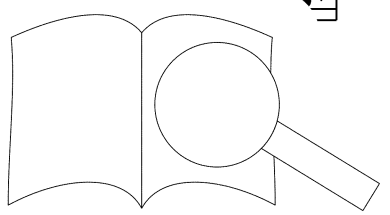
— well, — that dwell in the land of the

37

shad - - - - - of death, — and

(22) — ark - - - - - ness, (26) (dark)-ness have seen a great light, have seen

30 — have seen a great light;



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

up - on them hath the light shin - ed, and

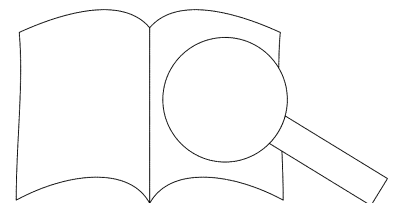
they that dwell, that dwell in the land of the shad - death,

up - on - them h ed, up - on - them hath the light

shin -

of the shad-ow of death, — up - on — them hath t

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



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11. Chorus

Andante allegro

Jesaja 9.6

senza Rip. con Rip.

2 Ob, Archi, Bc

7 [A] Soprano

For un-to us a child is born, un-to us a son

senza Rip.

p

11

us a son is giv-en, un-to us a child is born;

Tenore

f

15

a son is giv-en, un-to us

18

B

Alto

For un-to us a child is born, un - to us a son is

giv-en;
Basso

For un-to us a child is born,

22

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

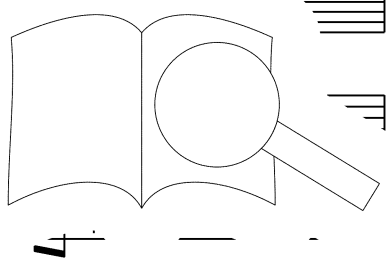
un - to us

25

us and the gov-ern-ment shall

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

-en;



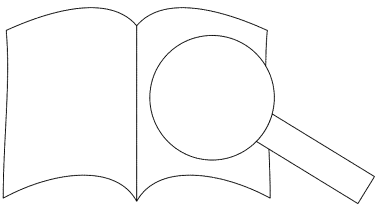
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be up-on His shoul - - - - - der, up-on His shoul-der; and His
 and the gov - ern-ment shall be up-on His shoul-der; and His
 der; and His
 and the gov - ern-ment shall be up-on His shoul-der; and His

Name shall be call - ed Won - der-ful, Cour
 Name shall be call - ed Won - der-ful,
 Name shall be call - ed Won - der-ful,
 Name shall be call - ed Won - der-ful, sel-lor,
 con Rip.

The Might-y er - last-ing Fa-ther, The Prince of Peace.
 The Ev - er - last-ing Fa-ther, The Prince of Peace. Un-to
 The Ev - er - last-ing Fa-ther, The Prince of Peace.
 The Ev - er - last-ing Fa-ther,



38

Un-to us a child is
 us a child is born, un-to us a son is giv-en;
 For un-to us a child is born;

senza Rip.

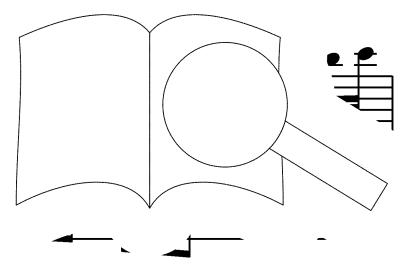
p

42

born;
 and the gov-ern-ment shall be up-on
 Un-to us a son is giv-en; and the gov-ern-ment shall

46

and His Name shall be call - ed
 der; and His Name shall be call - ed
 and His Name shall be call - ed
 , shoul - - - der; and His Narr

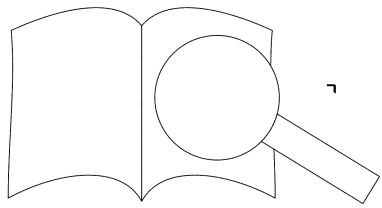


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Won - der-ful, Coun - sel-lor, The Might-y God, The
 Won - der-ful, Coun - sel-lor, The Might-y God, The
 Won - der-ful, Coun - sel-lor, The Might-y God, The
 Won - der-ful, Coun - sel-lor, The Might-y God, The
 con Rip.

Ev - er - last - ing Fa - ther, The Prince of Peace. For to
 Ev - er - last - ing Fa - ther, The Prince of Peace
 Ev - er - last - ing Fa - ther, The Prince of Peace In - to
 Ev - er - last - ing Fa - ther, The Prince of Peace

us a child is
 For un - to us a child is born,
 un - to us a child is born,
 senza Rip.



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58

un - to us a son is

un - to us a son is

us a son is giv - en;

61

giv - en;

giv - en; and the gov - ern-ment shall be, shall be up

the gov - ern-ment shall be

64

be, shall be up

and His

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

and His

and the gov - ern-ment shall be

His

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67

F

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,

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

70

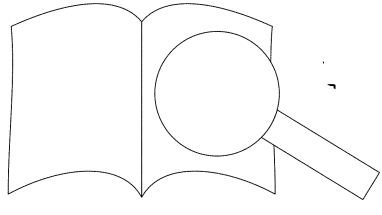
The Might-y God, The Ev - er - last-ing Fa - ther, P
 The Might-y God, The Ev - er - last-ing Fa - th of
 The Might-y God, The Ev - er - last-ing Fa el, Peace.
 The Might-y God, The Ev - er - last Fa lace of Peace. Un - to

The Might-y God, The Ev - er - last Fa lace of Peace. Un - to

73

is born,
 a child is born,
 - to us a child is born, un - to us a son is
 born, un-to us a child is born, un - to us

born, un-to us a child is born, un - to us



76

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

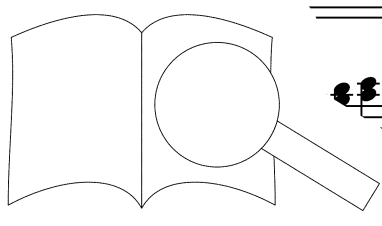
79

a son is giv-en; and the gov-ern-ment, the gov-ern-ment His
a son is giv-en; and the gov- ha- is shoul-der,
a son is giv-en; and the
a son is giv-en; and the

82

der, and up-on His shoul-der; and His Name shall be call-ed
shall be up-on His shoul-der; and His Name shall be call-ed
rn-ment shall be up-on His shoul-der; and His Name shall be call-ed
the gov-ern-ment shall be up-on His shoul-der; and His

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85 G

Won - der-ful, Coun - sel-lor, The Might-y God, The

Won - der-ful, Coun - sel-lor, The Might-y God, The

Won - der-ful, Coun - sel-lor, The Might-y God, The

Won - der-ful, Coun - sel-lor, The Might-y God, The

88

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

tr. senza Rip.

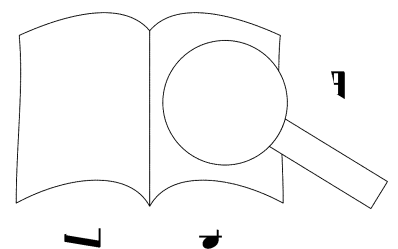
92

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



12. Pifa

Larghetto e mezzo piano

senza Rip.

2 Ob, Archi, Bc

Musical score for measures 1-4. The score is in 12/8 time. The upper staff (treble clef) contains a complex melodic line with many sixteenth notes and rests, and several trills marked 'tr'. The lower staff (bass clef) contains a simpler accompaniment with quarter and eighth notes.

Musical score for measures 5-8. The upper staff continues the melodic line with trills. The lower staff has a steady accompaniment.

Musical score for measures 9-12. The upper staff ends with a fermata and a star symbol (*). The lower staff continues with a few notes.

Musical score for measures 13-16. The upper staff has a melodic line with trills. The lower staff has a simple accompaniment.

Musical score for measures 17-20. The upper staff has a melodic line with trills. The lower staff has a simple accompaniment.

Musical score for measures 21-24. The upper staff has a melodic line with trills. The lower staff has a simple accompaniment.

* Ursprünglich endete die Pifa nach 11 Takten und es folgte das Rezitativ. Die Fermaten haben 1 musiziert wird. / Originally the Pifa was only 11 measures long and it was followed by the Recitativo. The fermatas are only played if this short version is played.

25

29

Recitativo (Soprano)

Soprano

There we-re shep-herds a - bid-ing in the field, keep-ing watch o-ver t'

Bc

13a. Accompagnato (Soprano)

Andante

Soprano

Lukas 2.9

And the Lord came up - on them,

Archi, Bc

4

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

(2) in the field, (3) by night, (5) round a - bout them, sore a - fraid.

Recitativo (Soprano)

Lukas 2.10,11

Soprano

And the an-gel said un-to them, Fear not: for be - hold, I bring you good tid-ings of great joy, which shall

Bc

5

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 Cr' d.

14. Accompagnato (Soprano)

Lukas 2.13

Allegro
senza Rip.

Archi
Bc

3

Soprano

here was with the an-gel a mul - ti-tude

6

st, prais-ing God, and say - ing...

(2) (4) (5) (7)

for be - hold, good tid-ings of great joy, be to all peo-ple. cit-y of Da-vid, Christ the Lord.

15. Chorus

Lukas 2.14

Allegro

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

con Rip.
2 Tr, 2 Ob, Archi, Bc

est,
est,
est, and peace

Ar

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

13

high - - est,

high - - est,

high - - est, and peace on earth,

and peace on earth,

p

18 [B]

good will _____ to ward'

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

good will _____ to - wards men, to en,

good will to - wards men, good will _____

f

22

men, _____ as men, _____ to - wards men.

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

ards men, good will to - wards men.

men, good _____ will _____ to - wa'

tr

26 C

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

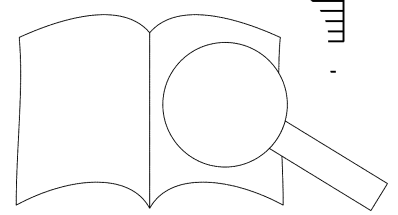
29

and peace on earth,
 and peace on earth,
 and peace on earth,
 and peace on earth,

to - wards
 good will

34

men,
 good will, good will, good will to - wards
 good will, good will, good will, good
 ards men, good will, good will, good will, good
 good will, good will, g



39

men, _____ good will to - wards men. *tr*

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.

44

p *pp*

16b. Air (Soprano) London 1745/1749 onwards

Allegro
senza Rip.

Zacharja 9.9,10

2 VI, Bc

5

p

ce, re-joice, re-joice _____ great-ly,

13

O daugh-ter of Si - on, O daugh-ter of

17

Si-on, re-joyce, re-joyce, re-joyce,

21

24

daugh-ter of Si-on, re -

27

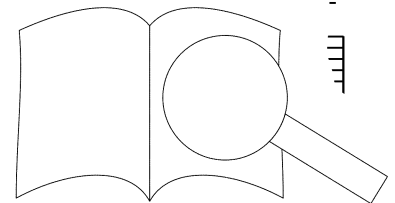
joyce great - ly O daugh-ter of Je - ru - sa-lem;

30

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

31

be - hold, thy King



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34

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

37

40

44

He is the righ - - - teous

48

and He shall speak unto us, He shall speak peace, He shall speak

52

peace, He shall speak peace un-to the heaven, then,

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49

speaking peace un-to

(51)

He shall speak peace, peace, He shall speak peace un - to the heaven, then,

56

He is — the righ - - teous Sav-iour, and He shall speak, He shall speak peace,

61

Adagio

E

peace, — He shall speak peace — un-to the hea - - then.

66

Re-joyce, re-joyce, re-joyce —

70

re

74

O daugh - ter of Si-on,

(58)

He shall speak, He shall speak peace,

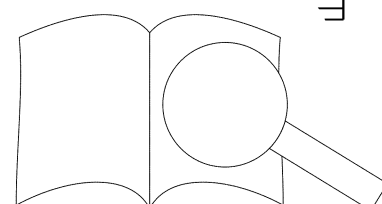
Adagio

(62)

He shall speak peace — un

3)

re-joyce — great-ly,



78

F

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

81

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

85

and shout, shout, re-joyce

89

G

great-ly. re - joyce

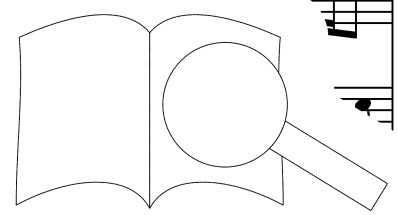
93

. Si - on, shout, O daugh-ter of Je - ru - sa-lem; be - hold, thy

81 thy King com-eth un - to thee,

84 re - joyce, —

(94) shout, —



97

Adagio

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

101

105

Recitativo (Alto)

Jesaja 35.5,6

Alto

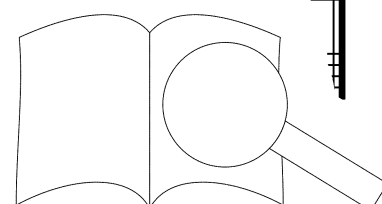
Then shall the eyes of the blind see, and the ears of the deaf un-stop-ped; then

5

shall hear, and the tongue of the dumb shall sing.

Adagio

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



17c. Air (Alto, Soprano) London 1743, 1745/1749, 1751 and 1753

Jesaja 40.11; Matthäus 11.28,29

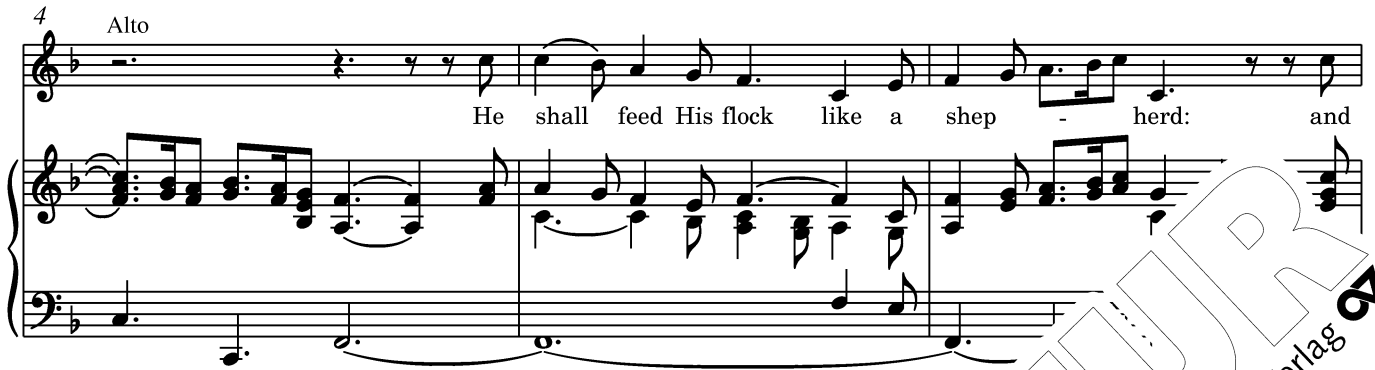
Larghetto e piano

Archi, Bc



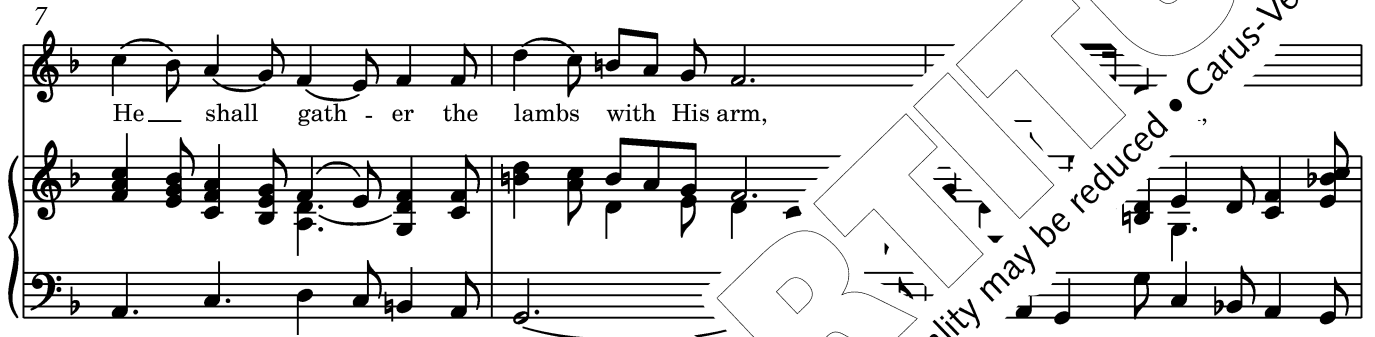
4 Alto

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



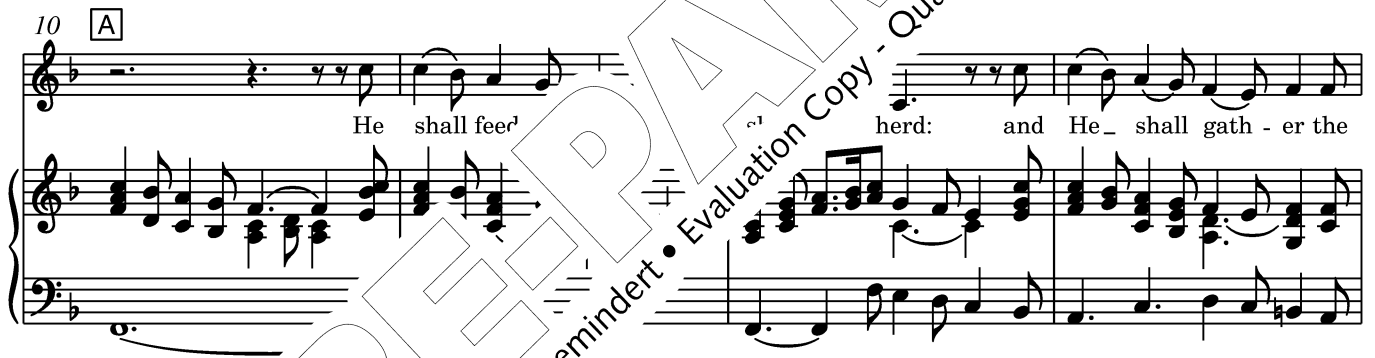
7

He shall gath - er the lambs with His arm,



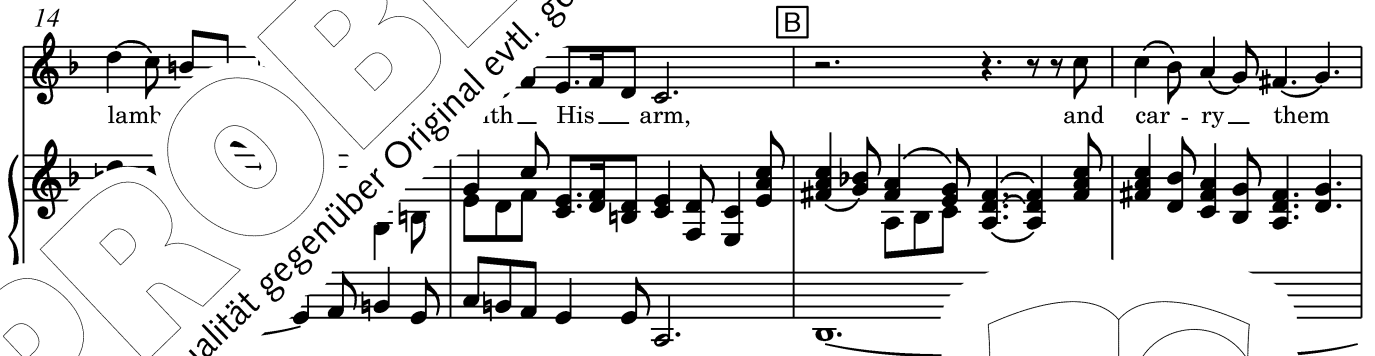
10 [A]

He shall feed herd: and He shall gath - er the



14


lamb with His arm, and car - ry them



a shep - - herd: and He shall gath - er the lambs with His

(16)

and car - ry



18

in His bos - om, and gent-ly lead those _ that are _ with young, and gent-ly lead, _ and

22

gent - ly lead _ those that are _ with young.

C
Soprano 26

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

29

are heav-y lad-en, and He will give come un - to _ Him _ all

33

-to Him all ye that are heav-y lad-en, _ and He will give you rest.

19

and gent-ly lead _ those _ that are _ with young,

22

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

37

D

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

41

low - ly of heart: and ye shall find rest, and ye shall find rest un - to y

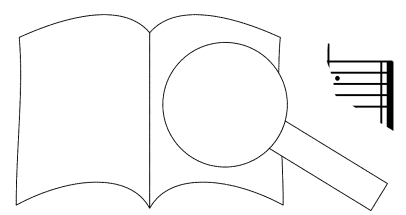
45

E

take His yoke up-on you, of Hi. He is meek and

49

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



18. Chorus

Allegro

Matthäus 11,30

Soprano

His yoke_ is_ eas - - - - y, His bur-then is light, His bur-then, His

senza Rip.

Archi, Bc

5

bur - then is light,

Alto

Tenore

Basso

His yoke_ is_ eas - - - - y, His bur-th

His bur-then is light,

His yoke_ is_

9

bur-then is light,

light

His bur - then is light,

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

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

13

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

His bur - then is light,

His bur-then is light, is light,

His bur-then, His bur - then is light, His yoke_ is eas - - -

17

yoke_ is eas - - - y, His bur - then is light. His

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

- y, His

His

His

21

yoke_ is - y, His bur - then is light,

His yoke_ is_ eas - - -

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

His bur - then is li

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

pp

bur-then, His bur - then is light, His yoke_ is_ eas 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_ eas - - -

tr **C**

bur-then is ligi. His bur-then is light, His bur-then, His
 .His bur-then is_ light, His bur-then is light, His bur - then is
 ght, is light, His bur - then is
 His bur-then is light, is light,

f *p*



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37

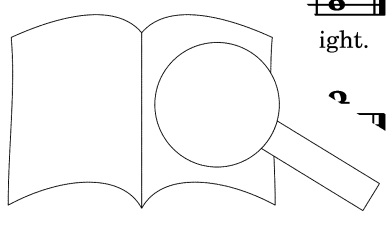
bur-then, His bur - then is light, His bur - then is
 light, His bur-then is light, His bur - then is
 light, is light, His bur - then is
 light, is light, His bur - then is

41

light, His yoke _ is _ eas - y, and His bur is
 light, His yoke _ is eas - y, His yoke is eas - y, His yoke _ is
 light, His yoke _ is eas - y, is eas - is b. light, His yoke _ is
 light, His yoke _ is eas - y, is eas - nen is light, His yoke _ is

45

eas - y, His fis yoke _ is eas - y, and His bur - then is light.
 eas - ,nt, His yoke _ is eas - y, and His bur - then is light.
 en is light, His yoke _ is eas - y, and His bur - then is light.
 ur - then is light, His yoke _ is eas - y, ight.



19. Chorus

Part the second

Johannes 1.29

Largo

Soprano

Alto

Tenore

Basso

2 Oboi
Archi
Continuo

Be -
Be - hold the Lamb of

senza Rip.

hold the Lamb of God, be - hold the Lamb
God, be - hold the Lamb of God, the Lamb of God, tak - eth a -
Be - hold the Lamb of God that
Be - hold the Lamb of God, - hold the Lamb of God, that

tak - eth a - w of the world, be - hold the Lamb of
way of the world, be - hold the Lamb of God, the Lamb of
the sin of the world, be - hold the Lamb of God, the Lamb of
- way the sin of the world, be - hold the Lamb of God, the Lamb of

A

11

God, the Lamb of God, of God, the Lamb of God, that tak - eth a-way the
 God, be - hold the Lamb of God, the Lamb of God, that tak - eth a-way the
 hold the Lamb of God, be - hold the Lamb of God, that tak - eth a-way the
 — be - hold the Lamb of God, that tak - eth a-way the

14

sin_ of the world, of _____ the world, be - hold the Lamb of God, that
 sin of the world, the sin of the world, be - hold the L d, of God,
 sin of the world, the sin of the world, be - of G _ lamb of God,
 sin of the world, the sin of the worl d, the Lamb of God,

[B]

18

tak - eth of the world,
 a - way _____ the sin, _____ the sin _____ of the world, _____ the
 that tak - eth a-way the sin _____ of the world, _____ the
 that tak - eth a-way the _____ the

21

C

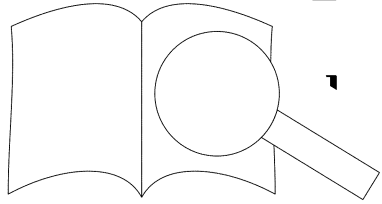
that tak - eth a - way — the sin of the world,
 sin of the world, that tak - eth a - way — the sin, — the sin of the
 sin of the world, that tak - eth a - way — the sin of the
 sin of the world, that tak - eth a - way the sin of the

25

the sin of the world, that tak - of the
 world, — the sin of the world, the sin of the world, a sin of the
 world, — the sin of the world, the sin of the world, way the sin of the
 world, the sin of the world, — eth a - way the sin of the

29

world.
 world.



20. Air (Alto)

Jesaja 53.3; 50.6

Largo
senza Rip.

Arch, Bc

5 Alto

[A]

He was de-spis-ed,

10

de-spis-ed and re-ject-ed, re-ject-ed, a man of

15

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

19

[B]

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

11 de-spis-ed and re-ject-ed, 13 re-ject-ed of men, (14) a man of of sor-rows, and

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He was de-spis-ed, re-ject-ed,

He was de - spis-ed and re-ject - ed of men, a man of sor-rows, and ac - quaint-ed with

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

re-ject-ed, a man of _ ed with grief, and ac-quaint-ed with

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

He de-spis-ed, and re-ject - ed of men, a man of sor-rows
 of sor - rows, and ac - quaint-ed with grief, a man of
 grief, and ac-quaint-ed with grief, a man of sor-rows, and ac - quaint - ed with grief.

44

44

48

He gave His back to the

tr

un poco p

Fine

E

48

51

smit - ers, He to the

51

53

smit - ers, and that pluck - ed off the

53

55

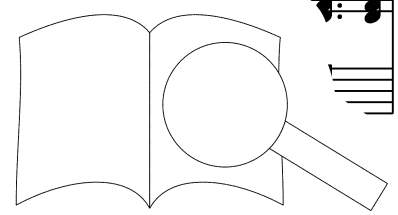
cheeks to them that pluck - ed off the

55

56

to them that pluck-ed off the

56



57

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

59 **F**

hair: He hid not His face from shame and

61

spit - ting He hid not His face si.

63

from shame, — He hid not His

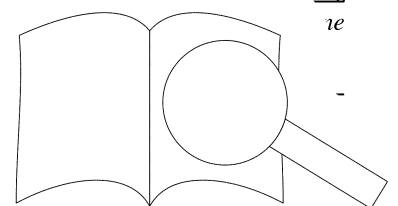
65

face from shame and spit-ting.

His cheeks to them that pluck-ed off the hair: He hid

(63) from shame, — He hid not — His — face

67 spit-ting.



21. Chorus

Largo e staccato
senza Rip.

Jesaja 53.4,5

2 Ob, Archi, Bc

5

Su - re - ly, re - hath

Su - re - ly, He hath

Su re - ly He hath

su - re - ly He hath

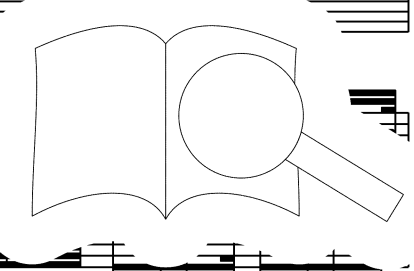
7

borne and car - ried our sor - rows,

borr and car - ried our sor - rows,

griefs and car - ried our sor - rows,

our griefs and car - ried



9

su - re - ly, su - re - ly He hath borne our griefs and

su - re - ly, su - re - ly He hath borne our griefs and

su - re - ly, su - re - ly He hath borne our griefs and

su - re - ly, su - re - ly He hath borne our griefs and

11

car - ried our sor - rows: He 'ed f ,rans -

car - ried our sor - rows: 's . for our trans -

car - ried our sor - rows: ound - ed for our trans -

car - ried our sor - rows: as wound - ed for our trans -

[A]

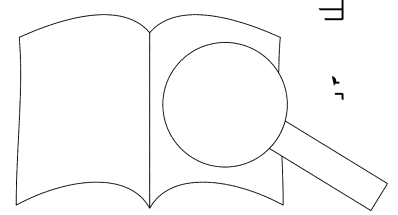
15

gres - sions, He as bruis - ed for our in - i - qui - ties; the chas -

gres - sio: He was bruis - ed for our in - i - qui - ties;

- ed, He was bruis - ed for our in - i - qui - ties; the chas -

as bruis - ed, He was bruis - ed for our in -

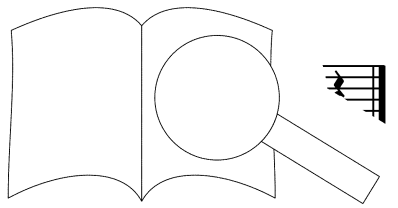


tise - ment, the chas - tise - ment of
 the chas - tise - ment, the chas - tise - ment
 tise - ment, the chas - tise - - - - - ment
 the chas - tise - ment, the chas - tise - ment

our peace was
 of our peace was
 of our peace
 of our peace

up -
 up -
 up -

on
 on
 .fim.
 Him.



alluc

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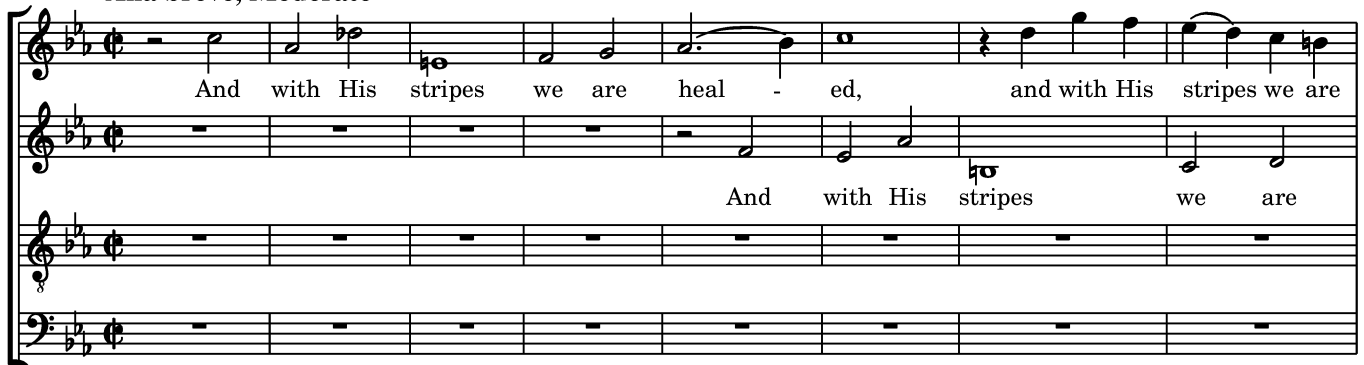
22. Chorus

Jesaja 53.3

Alla breve, Moderato

And with His stripes we are heal - ed, and with His stripes we are

And with His stripes we are



senza Rip.

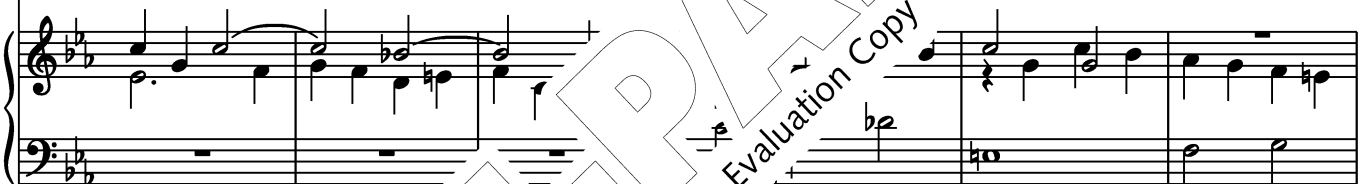
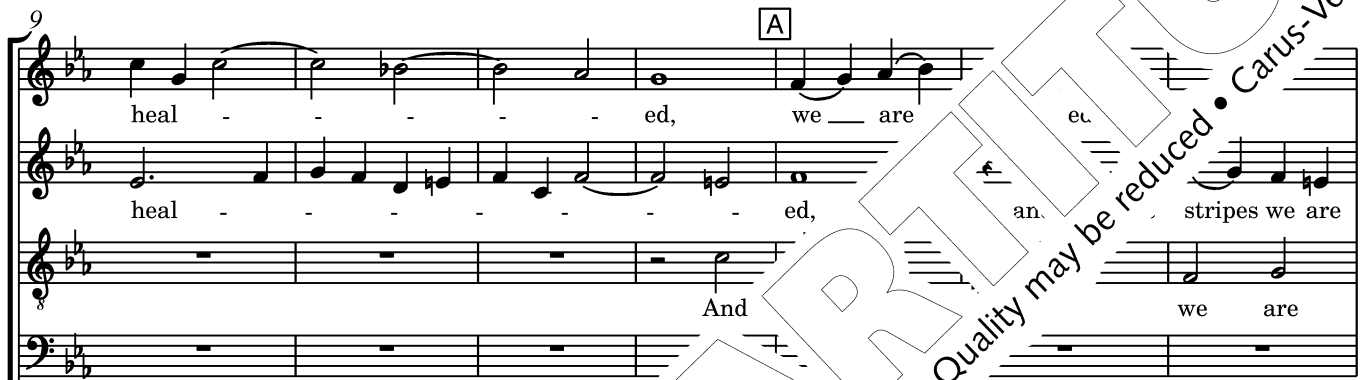
2 Ob, Archi, Bc



heal - ed, we are et

heal - ed, an stripes we are

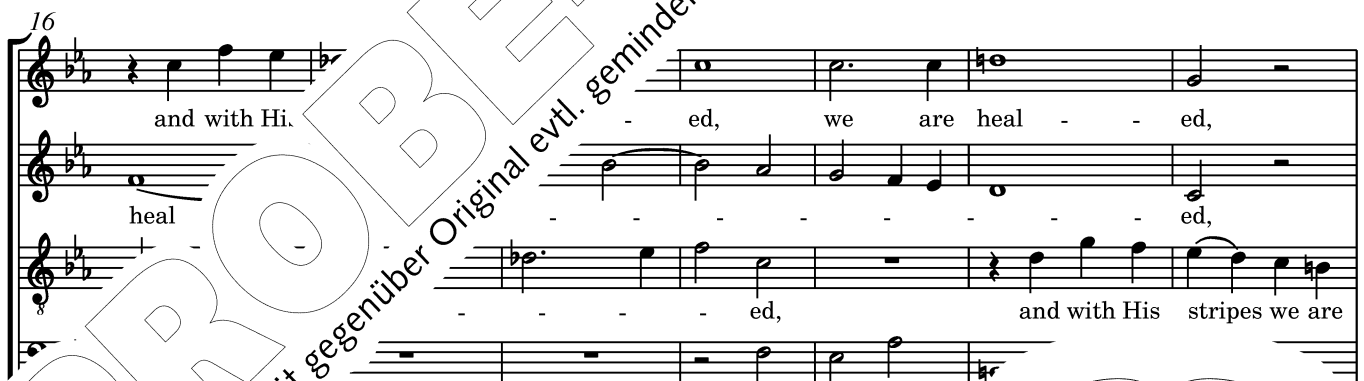
And we are



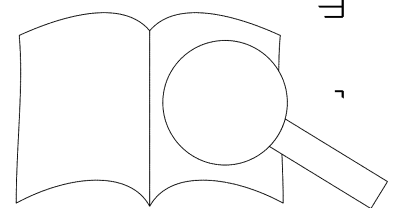
and with Hi. ed, we are heal - ed,

heal ed,

ed, and with His stripes we are



And with His st
con Rip.



23

B

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 -

30

- - - - ed,

and with His str-

and with His stripes

37

C

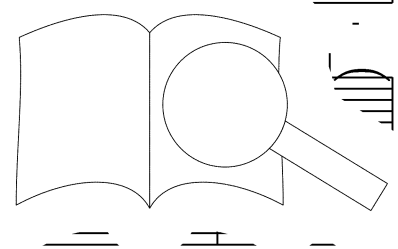
in His stripes we are heal - - - -

ed,

with His stripes we are heal

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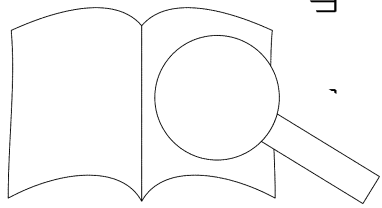
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ed,
and with His stripes
ed, and with His

we are heal - ed. and stripes we are heal - ed. and with His stripes we are heal - ed,

we are ed, and and with His stripes we are ed, and with His stripes we are heal - ed.



64

E

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

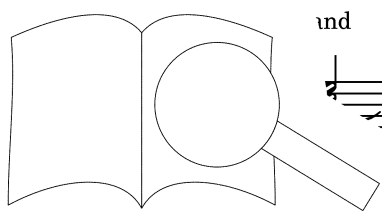
71

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

77

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

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and with His stripes we are heal - ed.

with His stripes we are heal - ed.

23. Chorus

Allegro moderato

All we, like sheep, all we, like sheep, - stray,

All we, like sheep, all we, like

All we, like sheep, all we, - stray,

All we, like sheep,

senza Rip. con Rip.

2 Ob, Archi, Bc

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

all we, like sheep,

all we, like sheep, have g

11 **A**

we have turn - - - - - ed ev-'ry one to

we have turn - -

we have turn - ed

14

his own way,

- - - - - ed ev-'ry or vn one to his own

own way,

17

all

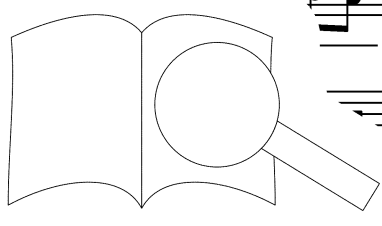
way,

sheep, have gone a - stray,

e, like sheep, have gone

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21 B

have gone a - stray, _____ we have

have gone a - stray, _____

_____ we have turn - - -

24

turn - ed, _____ we have turn -

_____ ed ev - 'ry one _____ way,

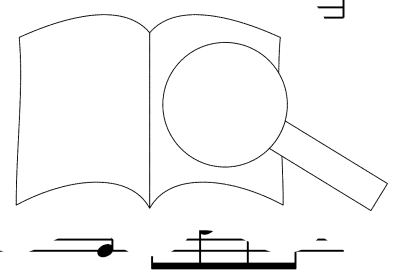
27 C

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

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

ev - 'ry one _____ to his own way,

we have turn-ed ev - 'ry one _____ to hi:



30

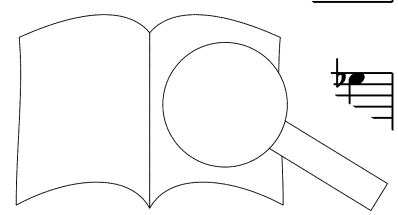
turn - ed ev-'ry one to his own way, all
 we have turn - ed ev-'ry one to his own way, all
 we have turn - ed ev-'ry one to his own way, all
 we have turn - ed ev-'ry one to his own way, all

34

we, like sheep,
 we, like sheep, have gone a -
 we, like sheep, have
 we, like sheep,

38

have gone a - stray, D
 we have
 have gone a - stray



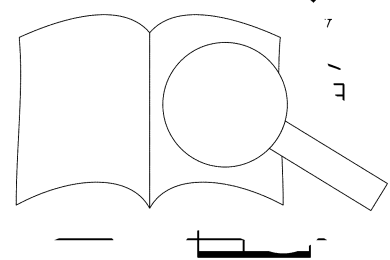
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we have turn - ed ev - 'ry one to his own
 turn - ed,
 we have turn -

we have turn - ed, we have tu
 way, we have turn - ed to
 we have turn-ed, we have tur ry one to
 ed, we have turn-ed, d ev - 'ry one to

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



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52 E

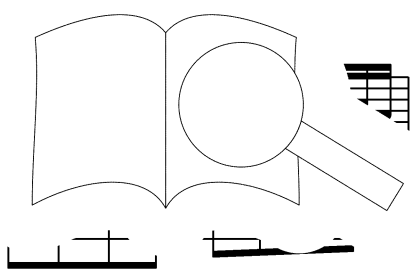
— to his own way. All we, like sheep, all we, like sheep,
 one to his own way. All we, like sheep, all we, like sheep,
 one to his own way. All we, like sheep, all we, like sheep, have
 one to his own way. All we, like sheep, all we, like sheep,

56

have gone a - stray, have gone a - stray,
 have gone a - stray, have gone a - stray,
 have gone a - stray, we have

60

we have turned we have turned
 we have turned we have turned
 we have turned we have turned



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63 F

ev - 'ry one to his own way,

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

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

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

66

we have turn - ed,

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

we have turn - ed, we have

we have turn - ed, we have

we have turn - ed, we have

we have turn - ed, we have

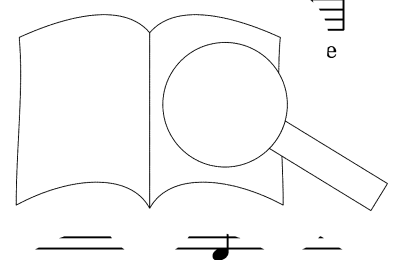
69

turn - ed, we have

turn - ed, we have

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

ev - 'ry one to his own way,





72

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

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

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

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

77

and the Lord hath laid on Him, and the Lord hath

and the Lord hath laid on Him,

and the Lord hath laid on Him,

Lord hath laid on Him, _____ the Lord hath laid on

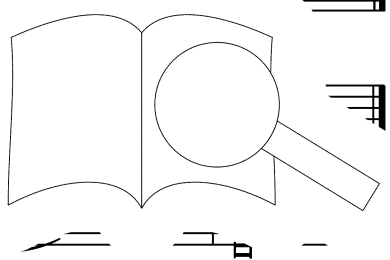
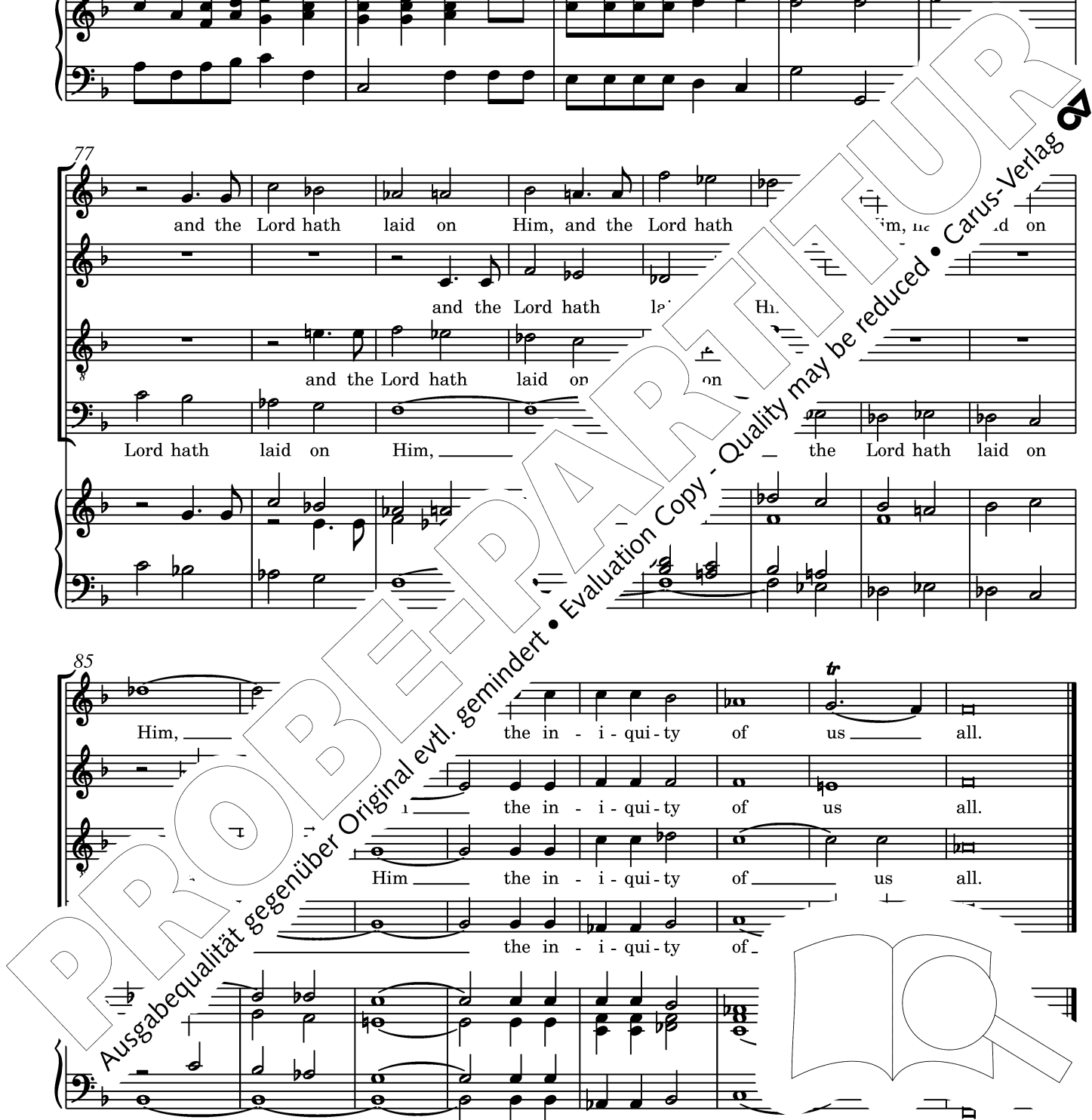
85

Him, _____ the in - i - qui - ty of us _____ all.

the in - i - qui - ty of us all.

Him _____ the in - i - qui - ty of _____ us all.

the in - i - qui - ty of _____



24. Accompagnato (Tenore)

Larghetto

Psalm 22.7

senza Rip.

Archi, Bc



3 Tenore

tr All they that

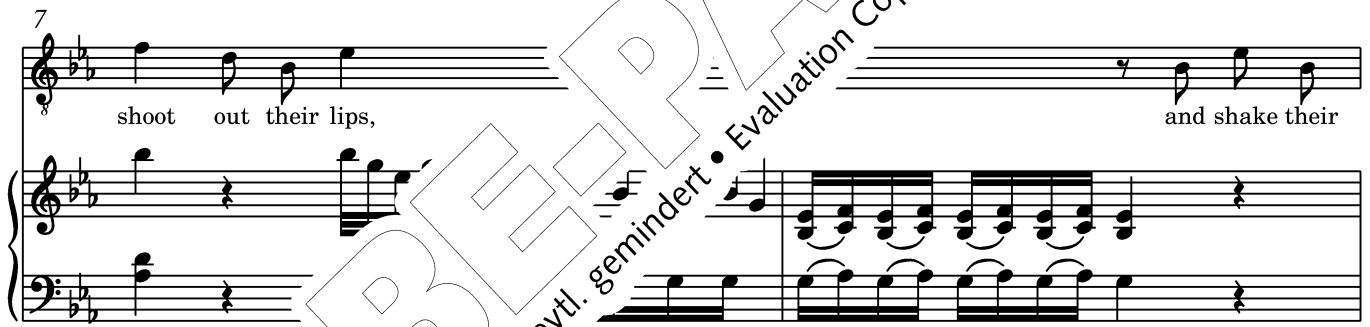
p



5 see Him laugh Him to scorn; they



7 shoot out their lips, and shake their



9 say - ing:



(4) that see Him laugh Him to scorn; (8) and shake their heads, say - ing:



25. Chorus

Allegro

Psalm 22.8

con Rip. per tutto

He

He trust-ed in God that He_ would de- liv-er Him: let Him de- liv-er Him, if He de-light in Him,

2 Ob, Archi, Bc

6

trust - ed in God that He ___ would de-liv-er H .im, if He de-light in

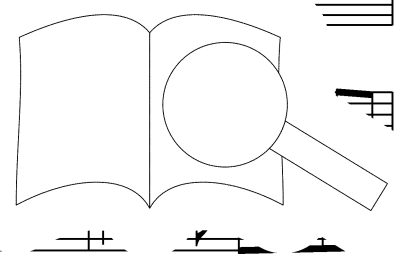
if He de-light in Him: let Him de- light in Him, if He de-light in

10 [A]

that He ___ would de- liv-er Him: let Him de- liv-er Him, if He de-

de-light in Him, let Him de- liv-er Him, if He de-light in Him, if He de-

light in ___ Him,



14

He trust-ed in God that He _____ would de-liv-er Him: let Him de-liv-er 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-liv-er Him, if He de-light in

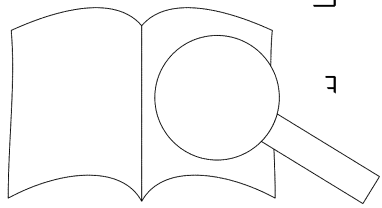
18

if He de-light in Him, let Him de-liv-er Him: He _____ at
 in Him, e He de-
 in Him, let Him de-liv-er Him, de-light

Him, if He de-light in Him, let Him de-liv-er Him

22 [B]

in Him,
 light trust-ed in God that He _____ would de-liv-er Him: let Him de-
 light _____ in Him, let Him de-liv-er Him, if He de-
 ed in God, He trust-ed in God, let Him de-liv-er Him.



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