

1-4 Chorus: *And the glory of the Lord*

**Allegro**

CANTO

ALTO

TENORE

BASSO

9

And the glo-ry, the glory of the Lord

**Tutti**

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

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

And the glo-ry, the glory of the Lord

18

shall be re - vea - - led, and the

shall

be re - vea - - led, and the glo - ry, the glory of the Lord

shall be re - vea - - led, shall be re - vealed,

26

glo - ry, the glory of the Lord shall be re - veal'd, and the  
be re - vea-led, be re - vea - - - - - led, and the  
shall be re - vea - - - - - led. and the  
and the

This system contains measures 26 through 33. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The lyrics are: "glo - ry, the glory of the Lord shall be re - veal'd, and the be re - vea-led, be re - vea - - - - - led, and the shall be re - vea - - - - - led. and the and the".

34

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

This system contains measures 34 through 41. It features four vocal staves and a piano accompaniment. The lyrics are: "glo-ry, the glory of the Lord shall be re - vea - led. glo-ry, the glory of the Lord shall be re-vea - led. glo-ry, the glory of the Lord shall be re-vea - led. glo-ry, the glory of the Lord shall be re-vea - led.".

42

And all flesh shall see it to - gether.  
And all flesh shall see it to - gether,

This system contains measures 42 through 49. It features four vocal staves and a piano accompaniment. The lyrics are: "And all flesh shall see it to - gether. And all flesh shall see it to - gether,".

51

And all flesh shall see it to - ge - ther, for the mouth  
 And all flesh shall see it to - ge - ther, and all  
 for the mouth of the Lord hath spoken it, and all  
 for the mouth of the Lord hath spo - ken it, and all

60

of the Lord hath spo - ken it.  
 flesh shall see it to - ge - ther, and all flesh, and all flesh shall see it to - ge - ther,  
 flesh shall see it to - ge - ther, and all flesh shall see it to - ge - ther, the  
 flesh shall see it to - ge - ther, for the

69

And all flesh shall see it to - ge - ther. And the glo-ry, the  
 and all flesh shall see it to - ge - ther. And the glo-ry, the  
 mouth of the Lord hath spo-ken it. And the glo-ry, the  
 mouth of the Lord hath spo-ken it. And the glo-ry, the

78

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

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

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

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

86

Lord hath spo - ken it, for the

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

and all flesh shall see it to-

and all flesh shall see it to-

mouth of the Lord hath spo - ken it, hath spo - - ken  
 8  
 9  
 10  
 11  
 12  
 13  
 14  
 15  
 16  
 17  
 18  
 19  
 20  
 21  
 22  
 23  
 24  
 25  
 26  
 27  
 28  
 29  
 30  
 31  
 32  
 33  
 34  
 35  
 36  
 37  
 38  
 39  
 40  
 41  
 42  
 43  
 44  
 45  
 46  
 47  
 48  
 49  
 50  
 51  
 52  
 53  
 54  
 55  
 56  
 57  
 58  
 59  
 60  
 61  
 62  
 63  
 64  
 65  
 66  
 67  
 68  
 69  
 70  
 71  
 72  
 73  
 74  
 75  
 76  
 77  
 78  
 79  
 80  
 81  
 82  
 83  
 84  
 85  
 86  
 87  
 88  
 89  
 90  
 91  
 92  
 93  
 94  
 95  
 96  
 97  
 98  
 99  
 100  
 101

it, and the glo-ry, the glo-ry, the glory of the Lord  
 8  
 9  
 10  
 11  
 12  
 13  
 14  
 15  
 16  
 17  
 18  
 19  
 20  
 21  
 22  
 23  
 24  
 25  
 26  
 27  
 28  
 29  
 30  
 31  
 32  
 33  
 34  
 35  
 36  
 37  
 38  
 39  
 40  
 41  
 42  
 43  
 44  
 45  
 46  
 47  
 48  
 49  
 50  
 51  
 52  
 53  
 54  
 55  
 56  
 57  
 58  
 59  
 60  
 61  
 62  
 63  
 64  
 65  
 66  
 67  
 68  
 69  
 70  
 71  
 72  
 73  
 74  
 75  
 76  
 77  
 78  
 79  
 80  
 81  
 82  
 83  
 84  
 85  
 86  
 87  
 88  
 89  
 90  
 91  
 92  
 93  
 94  
 95  
 96  
 97  
 98  
 99  
 100  
 101  
 102  
 103  
 104  
 105  
 106  
 107  
 108  
 109

111

shall be re - vea - led, and all  
 glo-ry, the glory of the Lord shall be re - vea - led, re - vealed, and all flesh  
 glo-ry, the glory of the Lord shall be re - vea - led, and all  
 glo-ry, the glory of the Lord shall be re - vea - led, re - vea - led, for the

120

flesh shall se it to - ge-ther, to - ge - ther, for the mouth of the Lord hath spo - ken  
 shall see it to - ge-ther, to - ge - ther, for the mouth of the Lord hath spo - ken  
 flesh shall see it to - ge-ther, to - ge - ther, for the mouth of the Lord hath spoken  
 mouth of the Lord hath spo-ken it, for the mouth of the Lord hath spo - ken

129

*Adagio*  
 it, for the mouth of the Lord hath spo - ken it.  
 it, for the mouth of the Lord hath spo - ken it.  
 it, for the mouth of the Lord, for the mouth of the Lord hath spo - ken it.  
 it, for the mouth of the Lord, for the mouth of the Lord hath spo - ken it.

1-10 Chorus: *O thou that tellest good tidings*

CANTO

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

ALTO

TENORE

O! thou that tell-est good

BASSO

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

ru - sa - lem, O! thou that tell-est good ti-dings to Zi-on, good

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

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

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

8

tidings to Zi-on, a - rise, a - rise, say un - to the ci - ties of  
a - rise, a - rise, say un - to the ci - ties of  
tidings to Zi-on, a - rise, a - rise, say un - to the ci - ties of  
a - rise, a - rise, say un - to the ci - ties of

12

Ju - dah, be - hold your God! be - hold! the glo - ry of the  
Ju - dah, be - hold your God! be - hold! the glo - ry of the  
Ju - dah, be - hold your God! be - hold! the glo - ry of the  
Ju - dah, be - hold your God! be - hold! the glo - ry of the

16

Lord is ri - sen up - on thee. O! thou that tell - est good  
Lord is ri - sen up - on thee. O! thou that tell - est good  
Lord is ri - sen up - on thee. O! thou that tell - est good  
Lord is ri - sen up - on thee. O! thou that tell - est good

20

tidings to Zi-on, say un-to the ci-ties of Ju-dah, be-hold! be -

tidings to Zi-on, say un-to the ci-ties of Ju-dah, be-hold! be -

tidings to Zi-on, say un-to the ci-ties of Ju-dah, be-hold! be -

tidings to Zi-on, say un-to the ci-ties of Ju-dah, be-hold! be -

24

hold! the glo-ry of the Lord, of the Lord, the

hold! the glo-ry of the Lord, of the Lord, the

hold! the glo-ry of the Lord, of the Lord, the

hold! the glo-ry of the Lord, of the Lord, the

28

the glo-ry of the Lord is ri-sen up -

glo-ry of the Lord is ri-sen up -

the glo-ry of the Lord is ri-sen up -

the glo-ry of the Lord is ri-sen up -

The image displays a musical score for a four-part vocal setting of "The Lord's Prayer" with piano accompaniment. The score is written for Soprano, Alto, Tenor, and Bass voices, each on a separate staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics "on thee." are written below the vocal staves. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a trill (tr) marked in the right hand in the third measure.

36

Sheet music for 'The Rose Tree' in D major, 2/4 time. The score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly rests, indicating they are silent during this section. The piano accompaniment features a lively melody in the right hand and a supporting bass line in the left hand.

40

Handwritten musical score for 'The Rose Tree'. The score is written on five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are mostly silent, indicated by rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody includes a trill in the third measure. The score ends with a double bar line.

**1-13** Chorus: *For unto us a child is born***Andante allegro**

CANTO

ALTO

TENORE

BASSO

4

7

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

*p*

11

us a son is given, for un-to us a child is born, \_\_\_\_\_

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

This system contains measures 11 through 14. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The key signature is one sharp (F#). The vocal line begins with 'us a son is given,' followed by a rest, then 'for un-to us a child is born,' with a long underline. The piano accompaniment consists of chords and moving lines in both hands. The basso continuo line has rests in measures 11 and 12, and then follows the vocal melody in measures 13 and 14.

15

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

This system contains measures 15 through 17. The vocal line continues with 'us a son is gi-ven,' followed by a rest, then 'un - to us a son is'. The piano accompaniment continues with chords and moving lines. The basso continuo line has rests in measures 15 and 16, and then follows the vocal melody in measure 17.

18

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

gi-ven, For un - to us a child is born, \_\_\_\_\_

This system contains measures 18 through 21. The vocal line begins with a rest, then 'For un - to us a child is born,' followed by a rest, then 'un - to'. The piano accompaniment continues with chords and moving lines. The basso continuo line has rests in measures 18 and 19, and then follows the vocal melody in measures 20 and 21.

21

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

— un-to us a son is given,

and the government shall be upon his shoul -

24

given, un-to us a son is given,

— un-to us a son is given,

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

and the go-vern-ment shall

der,

and the go-vern-ment shall

28

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

and the go-vern-ment shall

der,

and the go-vern-ment shall

31

der, up-on his shoul-der, and his name shall be cal - led, Won - derful,  
 be up-on his shoul-der, and his name shall be cal - led, Won - derful,  
 and his name shall be cal - led, Won - derful,  
 be up-on his shoul-der, and his name shall be cal - led, Won - derful,

34

Coun - sellor, the migh-ty God, the e - ver - last-ing Fa-ther, the  
 Coun - sellor, the migh-ty God, the e - ver - last-ing Fa-ther, the  
 Coun - sellor, the migh-ty God, the e - ver - last-ing Fa-ther, the  
 Coun - sellor, the migh-ty God, the e - ver - last-ing Fa-ther, the

37

Prince of Peace.  
 Prince of Peace. Unto us a child is born, un - to us a son is  
 Prince of Peace. For un-to us a child is born,  
 Prince of Peace.

41

Un-to us a child is born,  
given, and the go-vernment shall be upon his shoul -  
Un-to us a son is given,

45

and his name shall be cal-led,  
der, and his name shall be cal-led,  
and his name shall be cal-led,  
and the government shall be upon his shoul - der, and his name shall be cal-led,

49

Won - derful, Coun - sellor, the migh-ty God, the  
Won - derful, Coun - sellor, the migh-ty God, the  
Won - derful, Coun - sellor, the migh-ty God, the  
Won - derful, Coun - sellor, the migh-ty God, the

52

52

e - ver - last - ing Fa - ther, the Prince of Peace. For un - to

e - ver - last - ing Fa - ther, the Prince of Peace.

e - ver - last - ing Fa - ther, the Prince of Peace. Un - to us a child is born,

e - ver - last - ing Fa - ther, the Prince of Peace.

*p*

Detailed description: This block contains measures 52 through 54 of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "e - ver - last - ing Fa - ther, the Prince of Peace. For un - to" (measures 52-53) and "e - ver - last - ing Fa - ther, the Prince of Peace. Un - to us a child is born," (measure 54). The piano part includes a dynamic marking of *p* (piano) at the start of measure 54.

55

55

us a child is born,

For un - to us a child is born,

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

Detailed description: This block contains measures 55 through 57. The lyrics continue: "us a child is born," (measure 55), "For un - to us a child is born," (measure 56), and "For un - to us a child is born, un - to" (measure 57). The piano accompaniment continues with chords and moving lines.

58

58

un - to us a son is

un - to us a son is

us a son is gi - ven,

Detailed description: This block contains measures 58 through 60. The lyrics continue: "un - to us a son is" (measure 58), "un - to us a son is" (measure 59), and "us a son is gi - ven," (measure 60). The piano accompaniment features a more active melody in measure 58, returning to a more static accompaniment in measures 59 and 60.

61

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

64

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

67

name shall be cal-led, Won-derful, Coun-sellor,  
name shall be cal-led, Won-derful, Coun-sellor,  
name shall be cal-led, Won-derful, Coun-sellor,  
name shall be cal-led, Won-derful, Coun-sellor,

70

the migh-ty God, the e-ver-last-ing Fa-ther, Prince of Peace. Un-to

73

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

76

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

The image displays a musical score for the hymn "The Lord is My Shepherd." It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The music is in the key of D major (indicated by two sharps) and 3/4 time. The lyrics are written below the vocal staves, and the piano accompaniment is shown at the bottom. The score is for the first system, covering the first two lines of the hymn.

**Vocal Parts:**

- Soprano:** a son is gi-ven, and the go - vern-ment, the go-vern-ment shall be up-on his shoul -
- Alto:** a son is gi-ven, and the go-vern-ment shall be up-on his shoul-der,
- Tenor:** a son is gi-ven, and the
- Bass:** a son is gi-ven, and the

**Piano Accompaniment:**

The piano accompaniment consists of a right-hand part (treble clef) and a left-hand part (bass clef). The right-hand part features a melody with eighth and sixteenth notes, while the left-hand part provides a harmonic foundation with quarter and eighth notes.

82

der, and the go-vernment shall be upon his shoul-der, and his name shall be cal-led,

and the go-vernment shall be upon his shoul-der, and his name shall be cal-led,

go-vernment, the go-vernment shall be upon his shoul-der, and his name shall be cal-led,

go-vernment, the go-vernment shall be upon his shoul-der, and his name shall be cal-led,

85

The musical score consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is for piano accompaniment. All staves are in G major (one sharp). The tempo is marked 'Andante'. The key signature has one sharp (F#). The time signature is common time (C).

Won - derful, Coun - sellor, the migh-ty God, the  
Won - derful, Coun - sellor, the migh-ty God, the  
Won - derful, Coun - sellor, the migh-ty God, the  
Won - derful, Coun - sellor, the migh-ty God, the

88

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: e - ver-last-ing Fa-ther, the Prince of Peace, the e-verlasting Father, the Prince of Peace.

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note bass line in the left hand.

92

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves contain whole rests. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note bass line in the left hand.

96

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves contain whole rests. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note bass line in the left hand.

1-19 Chorus: *Glory to God in the highest*

**Allegro**

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

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

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

BASSO

high - - - est,

high - - - est,

high - - - est, and peace on

and peace on

Glo - ry to God,

Glo - ry to God,

earth!

earth!

*p*

*f*

This musical score is for a four-part vocal chorus (Canto, Alto, Tenore, Basso) and piano accompaniment. The tempo is marked 'Allegro'. The key signature has two sharps (F# and C#), and the time signature is common time (C). The score is divided into three systems. The first system (measures 1-2) shows the vocal parts entering with the lyrics 'Glo - ry to God, glo - ry to God in the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system (measures 3-6) continues the vocal parts with 'high - - - est,' and 'and peace on'. The piano accompaniment continues with similar rhythmic patterns. The third system (measures 7-10) shows the vocal parts with 'Glo - ry to God,' and 'earth!'. The piano accompaniment includes a piano (*p*) section and a forte (*f*) section. The score is marked with measure numbers 3, 7, and 19.

11

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,

14

and peace on earth, good will—

and peace on earth, good will to - wards

19

good will\_\_\_\_\_ to - wards men, to-wards men,

good will\_\_\_\_\_ to - wards men, to-wards men, good will\_\_\_\_\_ to - wards

— to - wards men, to - wards men,

men, good will\_\_\_\_\_

22

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

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

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

- to - wards men, good will towards men.

26

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, good will to - wards

and peace on earth, good will

and peace on earth,

34

good will, good will, good will, good will\_ to - wards

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

\_ to - wards men, towards men, good will, good will, good will, good

good will, good will, good will, good will\_

39

men, good will\_ to - wards men.

will towards men, good will\_ to - wards men.

will\_ towards men, good will to - wards men.

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

44

*p*

*pp*

*pp*

1-23 Chorus: *His yoke is easy, His burthen***Allegro**

CANTO

ALTO

TENORE

BASSO

His yoke\_\_ is ea - - - sy, his burthen is

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

His

His yoke\_\_ is ea - - -

yoke\_\_ is ea - - - sy, his burthen is light,

- sy, his burthen is light, his burthen is light, his

His yoke\_\_ is ea - - -

*p*

10

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

*f* *p* *pp* *p*

13

bur - then is light, his bur-then, his bur - then is light,  
 his bur - then is light,  
 his bur-then is light, is light,  
 his bur-then, his bur - then is light, his yoke\_\_\_ is

16

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

*f*

19

bur - then is light, his yoke\_\_\_ is ea - -

bur - then is light,

his yoke\_\_\_ is ea - - - - - sy, his bur-then is

bur - then is light,

*pp*

22

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

his yoke\_\_\_ is ea - - - -

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

his bur - then is light, his yoke\_\_\_ is ea - -

*f*

25

his bur-then is light,

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

his bur-then is

- - - - - sy, his

*pp*



37

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

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

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

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

The piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

41

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

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

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

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

The piano accompaniment continues with a similar rhythmic pattern, featuring a more active right hand with chords and moving lines.

44

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

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

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

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

47

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

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

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

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

END OF THE FIRST PART

## PART II

### 2-1 Chorus: *Behold the Lamb of God!*

**Largo**

CANTO

ALTO

TENORE

BASSO

Be - hold the Lamb of God! be - hold the Lamb of

Be-hold the Lamb of God! be - hold the Lamb of God, the Lamb of God!

Be - hold the Lamb of God, the Lamb of

Be - hold the Lamb of God! be -

God! that tak - eth, that tak - eth a-way the sin of the world, \_\_\_\_\_

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

God! that tak - eth a-way the sin of the world, be -

hold the Lamb of God! that tak - eth a-way the sin of the world, \_\_\_\_\_

10

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

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

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

be - hold the Lamb of God! that

13

tak - eth away the sin of the world, of the world, be - hold the Lamb of God! be -

tak - eth away the sin of the world, the sin of the world, be - hold the Lamb of God, the

tak - eth away the sin of the world, the sin of the world, be - hold the Lamb of God, the

tak - eth away the sin of the world, the sin of the world, be - hold the Lamb of God, the

17

hold the Lamb of God! that tak - eth a - way the sin of the world,

Lamb of God! that tak - eth a - way the sin, the sin of the world, the

Lamb of God! that tak - eth away the sin of the world, the

Lamb of God! that tak - eth a - way the sin of the world, the

21

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

The musical score for measures 21-24 features four vocal staves and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal parts enter with the lyrics 'that tak-eth a-way' and 'the sin of the world'. The piano accompaniment provides harmonic support with chords and moving lines.

25

\_\_\_\_\_ the sin of the world, that tak-eth a-way the sin of the

world,\_\_\_\_\_ the sin of the world, the sin of the world, that tak-eth a-way the sin of the

world,\_\_\_\_\_ the sin of the world, the sin of the world, that tak-eth a-way the sin of the

world, the sin of the world,\_\_\_\_\_ that tak-eth a-way the sin of the

The musical score for measures 25-28 continues the vocal and piano parts. The vocal lines repeat the phrase 'the sin of the world' and 'that tak-eth a-way the sin of the world'. The piano accompaniment features more complex chordal textures and melodic fragments.

29

world.

world.

world.

world.

The musical score for measures 29-32 shows the vocal parts holding a long note, likely a fermata, while the piano accompaniment continues with a rhythmic pattern. The lyrics 'world.' are repeated for each vocal part.

**2-3** Chorus: *Surely He hath borne our griefs***Largo e staccato**

CANTO

ALTO

TENORE

BASSO

3

5

Su - rely, su - re - ly, he hath

Su - rely, su - re - ly, he hath

Su - rely, su - re - ly, he hath

Su - rely, su - re - ly, he hath

7

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

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

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

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

9

su - rely, su - rely, he hath borne our griefs, and

su - rely, su - rely, he hath borne our griefs, and

su - rely, su - rely, he hath borne our griefs, and

su - rely, su - rely, he hath borne our griefs, and

11

car - ried our sor - rows;

car - ried our sor - rows; He

car - ried our sor - rows;

car - ried our sor - rows;

13

He was wound - ed for our trans - gres - sions; He was

— was wound - ed for our trans - gres - sions; He was

He was wound - ed for our trans - gres - sions; He was

He was wound - ed for our trans - gres - sions; He was

16

buis - ed, He was buis - ed for our i -

buis - ed, He was buis - ed for our i -

buis - ed, He was buis - ed for our i -

buis - ed, He was buis - ed for our i -

19

ni - qui-ties; the chas - tise - ment, the chas -

ni - qui-ties; the chas - tise - ment,

ni - qui-ties; the chas - tise - ment, the chas -

ni - qui-ties; the chas - tise - ment,

21

Music score for measures 21-22. The system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "tise - ment of our peace" and "the chas - tise - ment of our peace". The piano part features a dense, rhythmic accompaniment in the right hand and a simpler bass line in the left hand.

23

Music score for measures 23-24. The system includes four vocal staves and a piano accompaniment. The lyrics are: "was up - on him;" and "was up - on him;". The piano part continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

25

Music score for measures 25-26. The system includes four vocal staves and a piano accompaniment. Measures 25 and 26 are marked with a double bar line and a repeat sign, indicating a full measure rest for all parts. The piano part also rests in these measures.

**Alla breve, moderato**

And with his stripes are we healed, and with his stripes are we healed

led, are we healed, and with his stripes are we healed

led, are we healed, and with his stripes are we healed



and with his stripes are we hea -

hea - - - - led,

- - - - - led, and with his stripes are we hea -

hea - - - - - led, and with his

The musical score for measures 52-59 is written for four staves. The first staff (Soprano) begins with a rest and then sings 'and with his stripes are we hea -'. The second staff (Alto) sings 'hea - - - - led,'. The third staff (Tenor) sings '- - - - - led, and with his stripes are we hea -'. The fourth staff (Bass) sings 'hea - - - - - led, and with his'. The piano accompaniment is on the bottom two staves, featuring a steady eighth-note bass line and a more active treble line with chords and moving lines.

- - - - - led, and with his stripes are we hea -

and with his stripes are we hea - led,

- - - - - led, and with his stripes are we hea -

stripes are we hea - led, and

The musical score for measures 60-67 continues the vocal and piano parts. The Soprano staff (first) sings '- - - - - led, and with his stripes are we hea -'. The Alto staff (second) sings 'and with his stripes are we hea - led,'. The Tenor staff (third) sings '- - - - - led, and with his stripes are we hea -'. The Bass staff (fourth) sings 'stripes are we hea - led, and'. The piano accompaniment continues with similar textures, providing harmonic support for the vocal lines.

68

led,  
and with his stripes are we hea -  
led,  
and with his stripes are  
with his stripes are we hea - led,

76

and with his stripes are we hea -  
led,  
we hea - led,  
and with his stripes are we hea -  
and with his stripes and

84

**Adagio**

led.  
and with his stripes are we hea led.  
led.  
led.  
with his stripes are we hea led.

[illegible]

12

- - - - ned ev' - ry one to his own way.

we have tur - - - - ned ev'ry one to his own

8 tur - ned ev'ry one to

16

All we, like sheep,  
 way, ev'-ry one to his own way. All we, like sheep,  
 his own way. All we, like sheep, have gone a - stray,  
 All we, like sheep, have gone a - stray,.

20

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

24

tur - ned, we have tur - ned ev' - ry one to  
 we have turned, we have  
 ned ev' - ry one to his own way, we have tur-ned ev' - ry  
 we have

28

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

32

one to his own way. All we, like sheep, have  
 one to his own way. All we, like sheep, have  
 ev'-ry one to his own way. All we, like sheep, have  
 ev'-ry one to his own way. All we, like sheep, have

36

have gone a-stray,— have gone a-stray,—  
 gone a-stray,—  
 have gone a-stray,—  
 have gone a-stray,—



49

we have tur-ned ev' - ry one to his own way, \_\_\_\_\_

we have tur-ned ev' - ry one to his own way, \_\_\_\_\_ ev'-ry

tur-ned ev' - ry one to his own way, \_\_\_\_\_ we have tur-ned ev'-ry

we have tur-ned ev' - ry one, ev' - ry one to his own way, \_\_\_\_\_ ev'-ry

52

— 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 gone a - stray, \_\_\_\_\_

one to his own way. All we, like sheep, all we, like sheep, have gone a-stray, \_\_\_\_\_

57

have gone a - stray, \_\_\_\_\_ we have tur - ned,

have gone a - stray, \_\_\_\_\_

\_\_\_\_\_ we have tur - ned, we have

61

we have tur - ned

we have tur - ned, we have tur - ned

we have tur - ned, we have tur - ned

tur - ned

64

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

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

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

67

tur - - ned, we have tur - - -

tur - ned, we have tur - - ned, we have tur - - -

we have tur - - - ned ev' - ry

we have tur - - - ned ev' - ry

70

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

The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

74

Adagio

turned ev'ry one to his own way.  
turned ev'ry one to his own way.  
turned ev'ry one to his own way.  
turned ev'ry one to his own way. And the I

The tempo is marked Adagio. The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line.

**2-11** Chorus: *Lift up your heads, O ye gates***A tempo ordinario**

CANTO I

CANTO II

ALTO

TENORE

BASSO

5

Lift up your heads, O ye gates, and be ye lift up, ye e-verlast-ing doors, and the

Lift up your heads, O ye gates, and be ye lift up, ye e-verlast-ing doors, and the

Lift up your heads, O ye gates, and be ye lift up, ye e-verlast-ing doors, and the

9

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

Who is this King of Glo-ry?

Who is this King of Glo-ry?

12

The

The

The

this King of Glory? who is this King of Glory? who is this King of Glory?

this King of Glory? who is this King of Glory? who is this King of Glory?

16

Lord strong and mighty, the Lord strong and mighty, the Lord mighty in battle. Lift up your heads,

Lord strong and mighty, the Lord strong and mighty, the Lord mighty in battle. Lift up your heads,

Lord strong and mighty, the Lord strong and mighty, the Lord mighty in battle. Lift up your heads,

Lift up your heads,

Lift up your heads,

20

O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come

O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come

O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come

24

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

27

is this King of Glory? who is this King of Glory? who is this King of Glory?  
is this King of Glory? who is this King of Glory? who is this King of Glory?  
is this King of Glory? who is this King of Glory? who is this King of Glory? The Lord of Hosts,  
The Lord of Hosts,  
The Lord of Hosts,

31

## Canto I II

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

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

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

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

35

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

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

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

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

38

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

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

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

the Lord of Hosts, he is the King of glo -

41

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

44

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

48

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

51

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

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

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

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

54

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

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

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

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

57

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

hosts, the Lord of hosts, the Lord of hosts, he is the

hosts, the Lord of hosts, the Lord of hosts, he is the

hosts, the Lord of hosts, the Lord of hosts, he is the King of

60

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

63

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

66

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

69

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

The musical score for measures 69-72 features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "— of glo - - - - - ry, the King of glo - ry, he". The piano accompaniment provides a rhythmic and harmonic foundation with arpeggiated figures in the right hand and a steady eighth-note pattern in the left hand.

73

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

The musical score for measures 73-76 continues the vocal and piano parts. The vocal parts enter with the lyrics "is the King of glo-ry, he is the King of glo-ry, of glo - ry.". The piano accompaniment continues with arpeggiated figures in the right hand and a steady eighth-note pattern in the left hand, concluding the phrase with a final chord.

**Andante allegro**

CANTO

ALTO

TENORE

BASSO

Great was the com-pa-ny of the

Great was the com-pa-ny of the

The Lord gave the word; Great was the com-pa-ny of the

The Lord gave the word; Great was the com-pa-ny of the

prea-chers, great was the com - - - - -

prea-chers, great was the com - pa-ny, the com - pa-ny, the com - - -

prea-chers, great was the com - pa-ny, the com - - - pa-ny, the

prea-chers, great was the com - - - - - pa-ny, the com - - -

- - - - - pany of the prea-chers, great was the com-pa-ny of the

- - - - - pa-ny, the com-pa-ny of the prea-chers, great was the com-pa-ny of the

com - - - - - pany of the prea-chers, great was the com-pa-ny of the

- - - - - pany of the prea-chers, great was the com-pa-ny of the

9

preachers. The Lord gave the word; Great was the com - pany, the com -

preachers. The Lord gave the word; Great was the com - pany, the com -

preachers. Great was the com - pany, the com - pany, the

preachers. Great was the com - pany, the com - pany, the

13

- pany, the com - pany of the preachers, great was the

- pany, the com - pany of the preachers, of the preachers, great was the

com - pany of the preachers, of the preachers, great was the

com - pany of the preachers, great was the

16

com - pany of the preachers, great was the com - pany of the preachers, of the preachers,

com - pany, the com - pany, the

com - pany of the preachers, great was the com - pany of the preachers, the com -

com - pany, the com - pany, the com -

19

great was the com - - - - - pany of the  
com - - - - - pany, the com - pany, the com - - - - - pany, the company of the  
- - - - - pany, the com - - - - - pany, the com - - - - - pany of the  
- pany, the com - - - - - pany, the com - - - - - pany of the

The musical score for measures 19-21 features four vocal staves and a piano accompaniment. The vocal parts are in B-flat major and 4/4 time. The lyrics are: "great was the company of the company, the company, the company of the company, the company of the company, the company of the company of the". The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line.

22

prea - chers, of the preachers.  
prea - chers, of the preachers.  
prea - chers, of the preachers.  
prea - chers, of the preachers.

The musical score for measures 22-24 continues with the same four vocal staves and piano accompaniment. The lyrics are: "preachers, of the preachers. preachers, of the preachers. preachers, of the preachers. preachers, of the preachers." The piano accompaniment features a more active right hand with sixteenth-note runs and a steady eighth-note bass line. A trill (tr) is marked on the final note of the right hand in measure 24.

**2-22** Chorus: *Hallelujah*

**Allegro**

CANTO

ALTO

TENORE

BASSO

8

4

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah,

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah,

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah,

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah,

The first system of the musical score, measures 4-7. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah,'.

8

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah,

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah,

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah,

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah,

The second system of the musical score, measures 8-11. It continues the vocal and piano parts. The lyrics are 'Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah,'.

12

for the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

for the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

for the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

for the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

The third system of the musical score, measures 12-15. The lyrics change to 'for the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -'. The piano accompaniment features more complex chordal textures.



26

jah, Halle-lu-jah, Hal-le-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah,  
 jah, Halle-lu-jah, Hal-le-lu-jah, Halle-lu-jah, Halle-lu-jah,  
 God om-ni-po-tent reign-eth, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah,  
 God om-ni-po-tent reign-eth, Halle-lu-jah, Halle-lu-jah,

29

Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Hal-le-lu-jah, Hal-  
 for the Lord God om-ni-po-tent reign-eth, Halle-lu-jah,  
 for the Lord God om-ni-po-tent reign-eth, Hal-  
 Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-

32

le-lu-jah! The kingdom of this world is be-  
 Hal-le-lu-jah! The kingdom of this world is be-  
 le-lu-jah! The kingdom of this world is be-  
 lujah, Halle-lu-jah! The kingdom of this world is be-

37

come the kingdom of our Lord and of his Christ, and of his Christ,  
 come the kingdom of our Lord and of his Christ, and of his Christ,  
 come the kingdom of our Lord and of his Christ, and of his Christ,  
 come the kingdom of our Lord and of his Christ, and of his Christ, and He shall reign for e - ver and

43

and He shall and He shall  
 and He shall reign for e - ver and e - - ver, and He shall  
 e - ver, for e-ver and e - ver, and He shall reign, and He shall reign for

47

and He shall reign for e - ver and e -  
 reign for e - ver and e - ver, for e-ver and e-ver, for e - ver and  
 reign for e - ver and e - ver, and He shall reign for e-ver and  
 e-ver, for e-ver and e-ver, for e-ver and e-ver, for e - ver, for e-ver and

51

ver, King of Kings, \_\_\_\_\_ and Lord of

e - ver, King of Kings, \_\_\_\_\_ and Lord of

e - ver, for e - ver and e - ver, Hal-le-lu-jah, Hal-le - lu-jah,

e - ver, for e - ver and e - ver, Hal-le-lu-jah, Hal-le - lu-jah,

55

Lords, \_\_\_\_\_ King of Kings, \_\_\_\_\_

Lords, \_\_\_\_\_ for e - ver and

for e - ver and e - ver, Hal-le-lu-jah, Hal-le - lu-jah, for e - ver and

for e - ver and e - ver, Hal-le-lu-jah, Hal-le - lu-jah, for e - ver and

59

\_\_\_\_\_ and Lord of Lords, \_\_\_\_\_

e - ver, Hal-le-lu-jah, Hal-le - lu-jah, for e - ver and e - ver, Hal-le-lu-jah, Hal-le -

e - ver, Hal-le-lu-jah, Hal-le - lu-jah, for e - ver and e - ver, Hal-le-lu-jah, Hal-le -

e - ver, Hal-le-lu-jah, Hal-le - lu-jah, for e - ver and e - ver, Hal-le-lu-jah, Hal-le -

63

King of Kings, \_\_\_\_\_ and Lord of  
 lu-jah, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-lu-jah,  
 lu-jah, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-lu-jah,  
 lu-jah, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-lu-jah,

67

Lords, \_\_\_\_\_ and Lord of Lords, and He shall reign,  
 King of Kings, and Lord of Lords, and He shall  
 King of Kings, and Lord of Lords, and He shall reign, and He  
 King of Kings, and Lord of Lords, and He shall reign for e-ver and

71

and He shall reign for e-ver and e-ver  
 reign, \_\_\_\_\_ and He shall reign for e-ver and e-ver  
 \_\_\_\_\_ shall reign, and He shall reign for e-ver and e-ver  
 e-ver, and He shall reign for e-ver and

74

ver, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-ver, King of Kings, for e-ver and e-ver, and He shall reign, Hal-le-lu-jah, Hal-le-ver, King of Kings, and Lord of Lords, e-ver, King of Kings, for e-ver and e-ver, and He shall reign, Hal-le-lu-jah, Hal-le-

78

lu-jah, and He shall reign for e-ver, for e-ver and e-ver, lu-jah, and He shall reign for e-ver and e-ver, and He shall reign for e-ver, for e-ver and e-ver, lu-jah, and He shall reign for e-ver, for e-ver and e-ver

81

ver, King of Kings, and Lord of Lords, King of ver, King of Kings, and Lord of Lords, King of ver, King of Kings, and Lord of Lords, King of ver, King of Kings, and Lord of Lords, King of

84

Kings, and Lord of Lords, and He shall reign for e - ver and

87

e - ver and e - ver, King of Kings, and Lord of e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, and e - ver, for e - ver and e - ver, for e - ver and

90

Lords, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal-le-lu-jah.  
e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal-le-lu-jah.  
e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal-le-lu-jah.  
e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal-le-lu-jah.

END OF THE SECOND PART

### 3-9 Chorus: *Worthy is the Lamb*

**Largo**

CANTO  
Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

ALTO  
Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

TENORE  
Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

BASSO  
Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

**Andante**

God by his blood, to receive power, and riches, and wisdom, and strength, and

God by his blood, to receive power, and riches, and wisdom, and strength, and

God by his blood, to receive power, and riches, and wisdom, and strength, and

God by his blood, to receive power, and riches, and wisdom, and strength, and

6

10

**Largo**

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb,

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb,

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb,

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb,

14

that was slain, and hath re - dee - med us to God, to God by his

that was slain, and hath re - dee - med us to God, to God by his

that was slain, and hath re - dee - med us to God, to God by his

that was slain, and hath re - dee - med us to God, to God by his

19

**Andante**

blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

ho-nour, and glo-ry, and bles - sing.

ho-nour, and glo-ry, and bles - sing.

ho-nour, and glo-ry, and bles - sing. Bles - sing and ho-nour, glo-ry and

ho-nour, and glo-ry, and bles - sing. Bles - sing and ho-nour, glo-ry and

pow'r be un - to him, be un - to him, that sit-teth up-on the throne, and un - to the

pow'r be un - to him, be un - to him, that sit-teth up-on the throne, and un - to the

Bles-sing and ho-nour, glo-ry and pow'r be un - to him, be un - to him, that sit-teth up-on the

Lamb, that

Lamb,

31

throne, \_\_\_\_\_ and un - to the Lamb, \_\_\_\_\_ for e - ver and e - ver, for e - ver and

Bles - sing and honour, glory and pow'r be un-to

sit-teth upon the throne, and un - to the Lamb. for e - ver and e - ver, for e - ver and

34

e-ver, glo - - - - ry!

him, be un - to him for e - ver and e-ver, for e-ver, that

e-ver, for e - ver and e - ver, for e-ver and e - - - ver,

Blessing and honour, glory and pow'r be un - to him, be un-to him, that sitteth upon the

37

that sit-teth up-on the throne, and un - to the Lamb.

sit teth upon the throne, \_\_\_\_\_ up - on the throne, and un - to the Lamb.

and un - to the Lamb.

throne, \_\_\_\_\_ up - on the throne, up - on the throne, and un - to the Lamb. Blessing and

40

Bles - sing and ho - nour, glo - ry and pow'r be un - to

Bles - sing and ho - nour, glo - ry and pow'r be un - to him, glo -

Bles - sing and

ho - nour, glo - ry and pow'r be un - to him for e - ver,

42

him, glo - ry be un-to him,

- ry be un - to him, that sit-teth upon the throne,

honour, glory and pow'r be un-to him, and un - to the Lamb,

that sit-teth upon the throne,

45

that sit-teth upon the throne, that sit-teth up-on the throne

that sit-teth up-on the throne for

bles-sing and

and un - to the Lamb for

48

for e - ver and e - ver, and un - to the Lamb for  
e - ver and e - ver, and un - to the Lamb for  
honour, glory and pow'r be un - to him, blessing and honour, glory and pow'r be un - to him for  
e - ver and e - ver, blessing and honour, glory and pow'r be un - to him for

51

e - - ver, blessing and honour, glory and pow'r be un - to him, be un - to him,  
e - ver, blessing and honour, glory and pow'r be un - to him, be un - to him, blessing and  
e - - ver, blessing and honour, glory and pow'r be un - to him, be un - to him, blessing and  
e - - ver, blessing and

54

blessing, honour,  
honour, glory and pow'r be un - to him, be un - to him, blessing, honour,  
honour, glory and pow'r be un - to him, be un - to him, blessing, honour,  
honour, glory and pow'r be un - to him, be un - to him, blessing, honour,

60

63

The musical score is presented in five staves. The first three staves are vocal parts, each with lyrics underneath. The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef). The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, often beamed together in groups. The lyrics are repeated across all vocal parts.

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

Adagio



e - ver and e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver.

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver.

e - ver and e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver.

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver.

**3-10** Chorus: *Amen*

**Allegro moderato**[illegible]

14

14

A - - men, A - - men, A - - men,

- men, A - - men, A - - men, A - men, A - men, A - men,

A - men, A - men, A - men, A - men,

A - men, A - men, A - men, A-men, A - men, A - men,

21

28

A - men, Amen, A - men, A -

A - men, Amen, A - - -

A - men, A - men, A - -

A - - men, A - - -

21

21

28

28

28

A - men, Amen, A - men, A -

A - men, Amen, A - - -

A - men, A - men, A - -

A - - men, A - - -

40

46

men, A men, A

The image displays a musical score for the hymn "Amen". It consists of five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics "Amen" are written below the vocal staves, with hyphens indicating syllables spread across multiple notes. The piano part provides a harmonic and rhythmic foundation for the vocal lines.

A - - - - - men,  
 A - men, A - men, A - - - - - men,  
 - - - - - men, A - - - - - men, A - - - - - men,  
 - - - - - men, A - - - - - men, A - - - - -  
 - - - - - men, A - - - - - men, A - - - - -



men, A - men, A - men, A - men, A - men.

**Adagio**

men, A - men, A - men, A - men, A - men.

## END OF THE ORATORIO

Copyright © 2009 Nicolas Sceaux <nicolas.sceaux@free.fr>.

Sheet music from <http://nicolas.sceaux.free.fr> typeset using [www.LilyPond.org](http://www.LilyPond.org) version 2.13.8 on 2009-11-28.

Free to download, with the freedom to distribute, modify and perform.

Licensed under the Creative Commons Attribution 3.0 License, for details see: <http://creativecommons.org/licenses/by/3.0>