

Sven-David Sandström

Messiah

Solo SATBar

Coro SMsATBarB

2 Flauti, 2 Oboi

2 Clarinetti, 2 Fagotti

2 Corni, 2 Trombe, 2 Tromboni

Timpani, Percussione

2 Violini, Viola, Violoncello

e Contrabbasso

Helmuth Rilling gewidmet

Klavierauszug / Vocal score

Timothy Higgs

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Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich: Partitur (Carus 28.102), Klavierauszug (Carus 28.102/03); 17 Harmoniestimmen und 5 Streicherstimmen leihweise.

Vorwort

Sven-David Sandström, schwedischer Komponist und Professor für Komposition, ist am 30. Oktober 1942 in Borenberg (inzwischen Teilgemeinde der Stadt Motala) geboren. Er studiert Kunstgeschichte und Musikwissenschaft an der Universität Stockholm von 1963 bis 1967. Um Komposition bei Ingvar Lidholm zu studieren, besucht er von 1968 bis 1972 die Königliche Musikhochschule Stockholm, bei seinem Eintritt hatte er bereits 50 Werke geschrieben. Außerdem nimmt er an Kompositionskursen bei den Gastdozenten György Ligeti und Per Nørgård teil. 1983 ist er Vorsitzender der schwedischen Sektion der *International Society for Contemporary Music* (ISCM). Von 1985 bis 1995 lehrt er als Professor für Komposition an der Königlichen Musikhochschule Stockholm, anschließend ist er bis 1998 deren Prorektor. Von Herbst 1999 bis 2008 lehrt er als Professor für Komposition an der School of Music, Indiana University, USA. Seine besondere Liebe zur Vokalmusik rührt von der zwanzigjährigen aktiven Mitwirkung im Hägerstens Motettkör.

Er hat bislang ein außerordentlich breitgefächertes Œuvre vorgelegt und eingespielt, das von der Vokalmusik (Messen, Oratorien, Chorwerke, Lieder) über Bühnenwerke (Opern, Ballettmusik, Bühnenmusik) bis zur Instrumentalmusik (Orchesterwerke, Konzerte, Kammermusik, Klaviermusik und andere Solowerke) reicht. Seine künstlerischen und pädagogischen Vorstellungen hat er in Bloomington zum 26. August 2001 niedergelegt. Umfangreichere Würdigungen seines Schaffens und Literaturangaben finden sich in: *The New Grove Dictionary of Music and Musicians*, Oxford 2001, Vol. 22, S. 237f. (Rolf Haglund), sowie in: *Die Musik in Geschichte und Gegenwart*. Zweite, neubearbeitete Ausgabe. Personenteil, Band 14, Kassel u. a. 2005, Sp. 926–928 (Stig Jacobsson).

Mit dem 1970 in Eugene von Professor Helmuth Rilling mitbegründeten Oregon Bach Festival, das alljährlich stattfindet und dem er bis heute als Künstlerischer Leiter vorsteht, erlangte Rilling durch seine Meisterkurse und Gesprächskonzerte bedeutsamen Einfluss auf das Chorwesen in den USA. 1979 gründet er in Stuttgart die Sommerakademie Johann Sebastian Bach und zwei Jahre später die Internationale Bachakademie Stuttgart. Das im Oregon Bach Festival bewährte Modell wird vertieft durch den Dialog zwischen Theorie und Praxis, zwischen Forschung, Lehre und Interpretation. Helmuth Rilling ist die internationale Arbeit mit jungen Menschen ein besonderes Anliegen (Festivalensemble Stuttgart), ebenso die Musik der Gegenwart, deshalb initiierte er eine Reihe von Kompositionsaufträgen geistlicher Musik, u. a. 1995 das *Requiem der Versöhnung*, fünf Jahre später die *Passion 2000* sowie die Ergänzung von Mozarts *Requiem* KV 626 und dessen *c-Moll-Messe* KV 427 in den Jahren 1991 und 2005 durch Robert D. Levin (Carus 51.626/50 und 51.427).

Beim Europäischen Musikfest Stuttgart 2005 wurde die von der Internationalen Bachakademie Stuttgart in Auftrag gegebene Komposition *Magnificat* von Sven-David Sandström durch dessen schwedischen Kollegen Professor Stefan

Parkman mit dem Akademischen Kammerchor Uppsala und dem Drottningholm Barockensemble in der Leonhardskirche uraufgeführt. Innerhalb der Planungen der Internationalen Bachakademie Stuttgart zum Musikgedenkjahr 2009 (Purcell, Händel, Haydn, Mendelssohn, Spohr) nahm Helmuth Rilling in Kopenhagen 2007 erneut Kontakt zu Sven-David Sandström auf, um mit ihm die Komposition eines Oratoriums *Messiah* (in Anlehnung an Händels *Messiah*), gemeinsam in Auftrag gegeben vom Oregon Bach Festival und der Internationalen Bachakademie Stuttgart, zu besprechen. Das Libretto des Händel'schen *Messiah* von Charles Jennens in englischer Sprache sollte übernommen werden, die vokale und instrumentale Besetzung an Händel orientiert sein, ebenso die ungefähre Aufführungsdauer des Werkes (ca. 120 min).

Das Helmuth Rilling gewidmete Werk *Messiah* wird seine Weltpremiere am 9. Juli 2009 in Eugene beim Oregon Bach Festival erfahren, die Europäische Premiere findet beim Rheingau Musik Festival im Kloster Eberbach am 28. August 2009 statt. Es folgen Aufführungen beim Festival young.euro.classic in der Philharmonie Berlin am 1. September und abschließend beim Musikfest Stuttgart am 6. September in der Liederhalle. Die künstlerische Leitung aller vier Aufführungen liegt in den Händen von Helmuth Rilling. Eine CD-Einspielung findet im Zusammenhang mit der Stuttgarter Aufführung statt.

In Sandströms *Messiah* finden sich – wie bei Händel – ebenfalls vier Vokalsolisten. Der Chor ist sechsstimmig gemischt besetzt, z. T. ist der Hochchor der Frauenstimmen gegen den Tiefchor der Männerstimmen geführt; immer wieder sind diese beiden Chöre auch als Oktavkoppeln geschrieben. Dies ergibt eine besondere Klangwirkung. In manchen Sätzen sind die einzelnen Vokalstimmen geteilt. Der Schlusschor von Teil I (Weihnachtsgeschichte) 1:17 „His yoke is easy“ ist mit 110 Takten Umfang auch besetzungsmäßig als Steigerung angelegt, zwei vierstimmige gemischte Chöre, die in sich jeweils geteilt sind (16 Stimmen). Die vokale Textaufteilung auf Soli bzw. Chor zeigt große Übereinstimmung mit Händel; bei Sandström finden sich jedoch keine Instrumentalsätze, dafür zwei Sätze für Chor a cappella, nämlich Satz I:9 „For behold, darkness shall cover the earth“ und Satz II:29 „Lift up your heads, O ye gates“.

Die instrumentale Besetzung Sandströms geht sogar über Mozarts Bearbeitung des *Messiah* hinaus, sowohl bei den doppelt besetzten Holz- als auch bei den ebenso besetzten Blechblasinstrumenten. Eine besondere Rolle nehmen die verschiedenen Percussions-Instrumente ein, die drei Spieler erfordern: ein Spieler für die bis zu 6 Pauken in einem Satz, zum Beispiel II:39, (insgesamt 18 Stimmungen) sowie zwei Spieler für die über ein Dutzend Schlaginstrumente. Diese sind sehr sparsam und äußerst differenziert eingesetzt, das führt mit ihren unterschiedlichen Spielweisen zu unerhörten klanglichen Wirkungen. Sie werden unterstützt durch besondere Spielanweisungen in den anderen Instrumentengruppen, z. B. bei den Blechbläsern (drei ver-

schiedene Dämpfer), ebenso bei den Streichern (*divisi*, arco, pizzicato, Bartók pizzicato, con sordino, portamento, molto sul ponticello, Flageolett, glissando, Vierteltöne u. a. m.).

Rein formal lassen sich innerhalb der drei Teile Besetzungssteigerungen beobachten, die den Text inhaltlich unterstreichen: Teil I beginnt vokal mit Chor ohne Soli („Comfort ye, my people“), ebenso Teil II (Satz II:18 „Behold the Lamb of God“), Teil III mit Bariton-Solo und später einsetzendem Chor (Satz III:41 „I know that my Redeemer liveth“). Auf den Abschluss von Teil I (I:17 „His yoke is easy“) mit dem je vierstimmig geteilten Doppelchor wurde bereits verwiesen, der Abschluss von Teil II (II:40 „Halleluja“, 113 Takte) und III (III:50 „Amen“) ist jeweils mit Solistenquartett und Chor besetzt, die beiden solistischen Terzette finden sich erst in Teil III (III:44 „The trumpet shall sound“ und III:46 „O death, where is thy sting?“).

Einige weniger gebräuchliche vokale und instrumentale Spielanweisungen werden z. T. als Fußnoten in der Partitur erklärt. Der Konsonant „m“ mit Tremolonotierung im Chor in den Sätzen I:1, Takt 118 und 120; I:9, Takt 3–6 und 16–19 und in II:29, Takt 1–6 und 27–33 soll mit schnellen Atemstößen ausgeführt werden (als Ausdrucksmittel des Dramatischen, ähnlich dem *stile concitato* bei Monteverdi); bei den Trompeten in Satz I:2, Takt 60, bedeutet dieses Tremolo: Flatterzunge. Schrägstriche durch Balken und Notenhäse in Satz I:2 oder II:35 heißen: so schnell und so viele Töne wie möglich spielen. Keilförmig von zwei in einen verlaufende Notenbalken, d. h. von Sechzehnteln in Achtel, im Vibrafon in Satz II:30 entspricht quasi einem *ritardando*. Haltebögen an Pizzicato-Noten der Streicher, beim Vibrafon oder den Campanelli bedeutet: Töne verklängen lassen, nicht dämpfen.

Dem Carus-Verlag gebührt besonderer Dank für die zuverlässige und reibungslose Umsetzung der handschriftlichen Partitur in die entsprechenden Aufführungsmaterialien.

Prof. Dr. Ulrich Prinz
Internationale Bachakademie Stuttgart, 11. Januar 2009

Foreword

Sven-David Sandström, Swedish composer and Professor of Composition, was born on 30 October 1942 in Borenberg (which has since been incorporated into the city of Motala). He studied art history and musicology at the University of Stockholm from 1963 to 1967. He attended the Royal Conservatory of Music in Stockholm from 1968 to 1972 to study composition under Ingvar Lidholm. At the time he entered the Conservatory he had already composed 50 works. In addition he participated in composition courses taught by guest lecturers György Ligeti and Per Nørgård. In 1983 he was appointed chairman of the Swedish branch of the International Society for Contemporary Music (ISCM). From 1985 to 1995 he taught as a Professor of Composition at the Royal Conservatory of Music in Stockholm. Following this period he served as the deputy vice-chancellor of the Conservatory until 1998. From autumn 1999 to 2008 he taught as a Professor of Composition at the University of Indiana, Bloomington, USA. His special affinity to vocal music is based on his twenty years of working together with Hägerstens Motettkör.

To the present he has produced and recorded a widely-varied opus, ranging from vocal music (masses, oratorios, choral works, Lieder), via works of the stage (operas, ballet music, incidental music) to instrumental music (orchestral works, concertos, chamber music, piano music and other solo works). On 26 August 2001 in Bloomington he set down in writing his artistic and pedagogical ideas. An extensive appreciation of his work and biographical information may be found in: *The New Grove Dictionary of Music and Musicians*, Oxford 2001, Vol. 22, p. 237f. (Rolf Haglund), as well as in: *Die Musik in Geschichte und Gegenwart*, second, revised edition. Biographical section, Vol. 14, Kassel, etc. 2005, cols. 926–928 (Stig Jacobsson).

Professor Helmuth Rilling has exerted considerable influence on choral music in America through the master classes and lecture concerts which he has directed at the annual Oregon Bach Festival, co-founded by him at Eugene in 1970. Rilling has been the sole artistic director of the festival since its inception. In 1979 he founded in Stuttgart the Sommerakademie Johann Sebastian Bach and two years later the Internationale Bachakademie Stuttgart.

For both of these festivals the proven model from the Oregon Bach Festival was extended by establishing a dialog between theory and practice, research, teaching and performance. Helmuth Rilling is especially interested in working with young people throughout the world (as is evidenced by the Festivalensemble Stuttgart), and likewise he is interested in contemporary music. Therefore he has initiated a series of commissions for compositions of sacred music, including the *Requiem der Versöhnung* (Requiem of Reconciliation) in 1995, the *Passion 2000*, as well as the completion and reconstruction by Robert D. Levin of Mozart's *Requiem* K. 626 and his *C minor Mass* K. 427 in 1991 and 2005, respectively (Carus 51.626/50 and 51.427).

During the Europäisches Musikfest Stuttgart 2005 Sven-David Sandström's *Magnificat*, commissioned by the Internationale Bachakademie Stuttgart, was given its world premiere in the Leonhardskirche by the Academic Chamber Choir Uppsala and the Drottningholm Baroque Ensemble under the direction of Sandström's Swedish colleague, Professor Stefan Parkman. In 2007, during planning for the Internationale Bachakademie Stuttgart to commemorate the anniversary year 2009 for major composers (Purcell, Handel, Haydn, Mendelssohn, Spohr), Helmuth Rilling renewed contact with Sven-David Sandström in Copenhagen for the purpose of offering him a joint commission by the Oregon Bach Festival and the Internationale Bachakademie Stuttgart to compose an oratorio entitled *Messiah* (following the example of Handel's *Messiah*). Charles Jennens' English libretto was to be adopted in its entirety. The vocal and instrumental scoring was also to be oriented on the Handelian model, as well as the approximate duration of the work (ca. 120 min.).

The world premiere of Sandström's *Messiah*, dedicated to Helmuth Rilling, will take place at the Oregon Bach Festival in Eugene on 9 July 2009. The European premiere will occur at the Rheingau Music Festival at Kloster Eberbach on 28 August 2009, followed by performances at the Festival young.euro.classic at the Philharmonie in Berlin on 1 September, and the concluding performance will take place at the Musikfest Stuttgart on 6 September. The Stuttgart concert will be recorded for release as a CD.

As in the Handel, in Sandström's *Messiah* there are four vocal soloists; the mixed choir is divided into six voices. At times the higher choir of women's voices is opposed to the lower choir of men's voices, which results in a special sonority, while in some movements individual choral parts are *divisi*. With regard to scoring, the concluding chorus of Part 1 (the Christmas story), I:17, "His yoke is easy," with its length of 110 measures, is also designed as a climax: two four-part choirs, each of which sings *divisi* (i. e., 16 voices). The distribution of the text among the soloists or the choir concurs largely with Handel, however in the Sandström there are no instrumental movements, rather two movements for a cappella choir instead, namely I:9, "For behold, darkness shall cover the earth" and II:29, "Lift up your heads, O ye gates."

Sandström's instrumental scoring even exceeds that of Mozart's arrangement of the *Messiah*, both in the doubled wind instruments, as well as with the similarly double brass instruments. The various percussion instruments, which require three players, assume a special role: in one movement one player plays up to 6 timpani (with a total of 18 tunings), as well as two players who play the more than one dozen percussion instruments. These are employed sparingly and extremely subtly, which with different types of playing leads to a tremendous sonorous effect. They are supported by special playing techniques used in the other instrumental groups, for example, by the brass instruments (which use three different mutes), as well as by the strings (which play *divisi*, *arco*, *pizzicato*, Bartók *pizzicato*, *con sordino*, *portamento*, *molto sul ponticello*, *Flageolett*, *glissando*, quarter tones, and other techniques).

From a purely formal standpoint, within the three parts an augmenting of the scoring can be observed. These underscore the content of the text: Part I begins vocally, with choir and soloist ("Comfort ye, my people"); likewise, Part II (II:18, "Behold the Lamb of God"), and Part III with baritone solo and the choir, which enters later (III:41 "I know that my Redeemer liveth"). The conclusion of Part I (I:17, "His yoke is easy"), with two *divisi* double choirs, was mentioned previously; the conclusions of Part II (II:40, "Halleluja," 113 measures) and III (III:50, "Amen") are each scored for solo vocal quartet and choir; the two solo terzets do not occur until Part III (III:44, "The trumpet shall sound," and III:46, "O death, where is thy sting?").

Some less common vocal and instrumental performance techniques have been explained in the score with footnotes. The consonant "m," notated with tremolo in the choir in I:1, mm. 118 and 120; 1:9, mm. 3–6 and 16–19, and in II:29, mm. 1–6 and 27–33 should be performed with quick exhalations (as a dramatic means of expression, similar to the *stile concitato* in Monteverdi); in the trumpets in I:2, m. 60 signifies this tremolo: flutter tongue. Diagonal slashes through cross beams and stems in I:2 or II:35 signify: play as fast and with as many notes as possible. In the vibraphone in II:30, wedges which merge from two into one running cross beam, in other words, from 16th into 8th notes, correspond more or less to a *ritardando*. Ties above *pizzicato* notes in the strings, vibraphone or *campanelli* signify: let the tone die out, do not mute it.

Special thanks to Carus-Verlag for the smooth, reliable conversion of the handwritten scores into the corresponding performance material.

Prof. Dr. Ulrich Prinz
Internationale Bachakademie Stuttgart, 11. January 2009
Translation: Earl Rosenbaum

Dedicated to Helmuth Rilling

Messiah

I : 1

Comfort ye, my people

(Coro)

Sven-David Sandström (*1942)

Klavierauszug: Timothy Higgs

Tempo: ♩ = 96

Vocal parts: Soprano, Mezzosoprano, Alto, Tenore, Baritono, Basso

Orchestra: Vc (ppp), Vla / Vln, Timp (mien), Vln I (f), Holz (ff), Blech (ppp), Fl I, Fl II, Tr (f)

Com - fort ye, — com - fort ye, — com - fort ye, —
com - fort ye, — com - fort ye, — com - fort ye, —
com - fort ye, — com - fort ye, — com - fort ye, —
com - fort ye, — com - fort ye, — com - fort ye, —
com - fort ye, — com - fort ye, — com - fort ye, —
com - fort ye, — com - fort ye, — com - fort ye, —

Fl *ppp* Clt *ppp* Fl *ppp*

ye, — t ye, — com - fort ye, —
com - fort ye, —
com - fort ye, —
com - fort ye, —

ppp *ppp*

Gongs Fl Gongs Clt Fl *ppp*
Camp tub *ppp* Vc *ppp* Vc

Cb Vc

pp
Com - fort ye, —

pp
Com - fort ye, —

pp
Com - fort ye, —

pp
Com - fort ye, —

Gongs Fl Ctt Fl Gongs Fl
ppp
Camp tub
ppp
ppp
ppp

Cb Vc Cb
ppp ppp ppp

pp cresc.
Com - fort ye, — com - fort ye, —

cresc.
com - fort ye, — com - fort ye, —

sc.
com - fort ye, — com - fort ye, —

cresc.
com - fort ye, — com - fort ye, —

cresc.
com - fort ye, — com - fort ye, —

cresc.
com - fort ye, — com - fort ye, —

Ctt Fl Gongs Ctt
ppp ppp p p mp
Camp tub Camp tub

Vc Cb Vc
ppp ppp ppp

Tutti

ppp

pp

ppp

Hal-le-lu - le - lu-ja Hal-le - lu-le-lu-ja Hal-le-lu-le-lu-ja Hal-le-lu-le-lu-ja
 Hal-le-lu - le - lu-ja Hal-le - lu-le-lu-ja Hal-le-lu-le-lu-ja Hal-le-lu-le-lu-ja
 Hal-le-lu - le - lu-ja Hal-le - lu-le-lu-ja Hal-le-lu-le-lu-ja Hal-le-lu-le-lu-ja
 Hal-le-lu - le - lu-ja Hal-le - lu-le-lu-ja Hal-le-lu-le-lu-ja Hal-le-lu-le-lu-ja
 Hal-le-lu - le - lu-ja Hal-le - lu-le-lu-ja Hal-le-lu-le-lu-ja Hal-le-lu-le-lu-ja
 Hal-le-lu - le - lu-ja Hal-le - lu-le-lu-ja Hal-le-lu-le-lu-ja Hal-le-lu-le-lu-ja

ppp
 Tr 3
 3

accel.

pp cresc. Com - fort ye, com -
pp cresc. Com - fort ye, com -
pp cresc. Com - fort ye, com -
pp cresc. Com - fort ye, com -
 Va *pp* VI II *pp cresc.* Fl *pp*
 Cb *ppp* Vc *ppp* Fg

ppp

ppp

74 (accel.)

fort ye, — com-fort ye, — com - fort ye, — com - fort ye, —
 - fort ye, — com - fort ye, — com - fort ye,
 com - fort ye, — com -
 fort ye, — com-fort ye, — com - fort ye, — com - fort ye, —
 - fort ye, — com - fort ye, — com - fort ye,
 com - fort ye, — com -

Va *pp* Fl *pp* Va *p*
 Cb

77 (accel.)

cresc. ye com - fort ye, — com - fort ye, — com -
cresc. fort com - fort ye, — com -
cresc. - fort ye, — com - fort ye, — com -
cresc. fort ye, — com - fort ye, — com -
 com - fort ye, — com - fort ye, — com -
 - fort ye, — com - fort ye, — com -

cresc.

♩ = 152

89

ff

ff

my peo - ple, saith

my peo - ple, saith

my peo - ple, saith

my peo - ple, saith

my peo - ple, saith

my peo - ple, saith

Blech

fp

f

ff

Carus

92

ff

your God. Speak com - fort - a - bly

your God. Speak ye com - fort - a - bly

your God. Speak ye com - fort - a - bly

your God. Speak ye com - fort - a - bly

your God. Speak ye com - fort - a - bly

your God. Speak ye com - fort - a - bly

Str

f

Holz

ff

f

ff

95 *ff* *ff*

to Je - ru - sa - lem, and cry un - to
 to Je - ru - sa - lem, and cry un - to
 to Je - ru - sa - lem, and cry un - to
 to Je - ru - sa - lem, and cry un - to
 to Je - ru - sa - lem, and cry un - to
 to Je - ru - sa - lem, and cry un - to

fp *ff*

98 *ff* *f*

her that her war - fare is ac - com - plished,
 her, that her war - fare is ac - com - plished,
 her, that her war - fare is ac - com - plished,
 that her war - fare is ac - com - plished,
 her, that her war - fare is ac - com - plished,
 her, that her war - fare is ac - com - plished,

ff *dim.*

101 *ppp*

p cresc.

that her in - iq - ui - ty is par - doned. The voice of him that

that her in - iq - ui - ty is par - doned. The voice of him that

that her in - iq - ui - ty is par - doned. The voice of him that

that her in - iq - ui - ty is par - doned. The voice of him that

that her in - iq - ui - ty is par - doned. The voice of him that

that her in - iq - ui - ty is par - doned. The voice of him that

p *mp*

Ble

ppp *mp*

Str

105 *cresc.*

crieth in the wil - der - ness;

crieth in the wil - der - ness;

crieth in the wil - der - ness;

crieth in the wil - der - ness;

crieth in the wil - der - ness;

crieth in the wil - der - ness;

Holz *p* *f* *f*

Str *f*

Holz *f*

ffp

108

fff > pre - pare ye the way of the Lord;

fff > pre - pare ye the way of the Lord;

fff > pre - pare ye the way of the Lord;

fff > pre - pare ye the way of the Lord,

fff > pre - pare ye the way of the Lord,

fff > pre - pare ye the way of the Lord,

fff > pre - pare ye the way of the Lord,

ff *ff* Fl/Clt

ffp

111

rit.

Camp tub

Holz

fff *ff* *f* *mf* *mp*

rit.

make straight in the des - ert
 make straight in the des - ert
 make straight in the des - ert
 make straight in the des - ert
 make straight in the des - ert
 make straight in the des - ert

p *pp* *ppp* *p* *ppp*

high - way for
 high - way for our God.
 high - way for our God.
 a high - way for our God.
 m - a high - way for our God - m - m.
 m - a high - way for our God - m - m.

molto tenuto
molto tenuto
molto tenuto
molto tenuto
pp *pp* *ppp* *ppp*

Vib Gongs

I : 2

Ev'ry valley shall be exalted

(Tenore solo, Baritono solo)

♩ = 152

Orchester

Blech
Gongs
ppp *ff*
Str
ppp *mf* *ppp* *mp*

Campanelli (l.v.)
Timp
ppp *p* *ppp* *pp*

molto ritmico

10 Tenore solo

mp sempre

Ev'ry val - ley, ev' - ryval - ley, ev' - ryval - ley, ev' - ry

Baritono solo

mp sempre

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

Blech
Fl
pp sempre *sim.*

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

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

Blech
Fl
pp *sim.*

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

mf sempre shall be ex - alt -

p *pp* *mp* *p sempre*

Str Fg Clt

mf sempre shall be ex - alt - ed, shall be ex - alt - ed, shall be ex - alt - shall
 - ed, shall be ex - alt - ed, shall be ex - alt - ed,

mp *mp* *sim.*

Fl

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

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

30

be ex-alt - ed,

- ed, ex-alt - ed, and ev' - ry

f sempre

Str *pp* Fg *mf* *mf* *mp*

33

f sempre

and ev' - ry moun-tain and hill_ made low, and ev' - ry moun-tain and

moun-tain and hill_ made low, and ev' - ry moun-tain and hill de la

Clt *mf* *mf* Fl *sim.*

36

cresc.

made low, y moun - tain, and ev - ry moun - tain, and ev' ry

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

cresc.

39

moun-tain and hill_ made low, and ev' - ry moun-tain and hill_ made low, and ev' - ry

made low, and ev' - ry moun-tain and hill_ made low, and ev' - ry moun-tain and

42 *(cresc.)*

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

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

(cresc.)

44

and ev' - ry moun - tain

hill made low, made low,

ff

f *f* *f* *ppp*

Blech 3 3

46

the crook - ed, the crook - ed,

the crook - ed straight,

ff *ff* *pp*

48 **accel.**

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

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

Holz *f* *sim.*

Fg *f*

Str *f*

50 (accel.)

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

8
 Str
 f

52 (accel.)

ed, crook - ed, crook - ed straight, crook - ed and the rough, there th,
 straight, crook - ed straight, crook - ed straight, the rough, ar the

8
 Str
 f

55 (accel.)

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

8
 Str
 f

57 (accel.)

plac - es plain, plac - es plain, plac - es plain, plac - es plain, plac - es
 plac - es plain, plac - es plain, plac - es plain,

8
 Str
 f

(accel.)

♩ = 168

59

plain, plac - es plain.

plac - es plain.

Blech

Holz

ff Str *ff* Str *fff* *ff*

61

rit.

Str

dim.

(rit.)

64

(rit.)

f *dim.*

(mp) *dim.*

3

75

(rit.)

(♩ = 42)

(pp) *dim.*

niente

I : 3

And the glory of the Lord

(Coro)

$\text{♩} = 63$ ($\text{♩} = 189$)

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

CORO

Orchester

Str. Holz. Blech.

f *f cresc.*

6

f cresc. And the glo, _____

f cresc. And the glo, _____ and the

f cresc. And the glo, _____ and the glo, _____

f cresc. And the glo, _____

f cresc. And the glo, _____ and the

f cresc. And the glo, _____ and the glo, _____

ff *pp*

12

ff dim.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

ff dim.

ff

ff

ff

ff

f

18

Carus

veal shall be

veal - ed,

p

shall be

veal - ed

p

shall be

veal - ed, shall be re - veal - ed,

p

veal - ed, shall be re - veal - ed,

dim.

p

shall be re - veal - ed, shall be re - veal - ed,

dim.

dim.

p

shall be re - veal - ed, shall be re - veal - ed,

Holz

mf

mp

p

f

Str

f

Empty musical staves for vocal and instrumental parts, including five treble clefs and two bass clefs.

Holz

Musical notation for woodwinds (Holz) with dynamics *f*, *f*, and *ff*. Includes triplets and slurs.

30

Vocal and piano accompaniment with lyrics: "and the glo... and the glo - ry of the". Includes dynamics *f cresc.* and *pp*.

Piano accompaniment with dynamics *pp*.

37

Lord shall be re-veal - ed and
 Lord shall be re-veal - ed, and
 Lord shall be re-veal - ed, and
 Lord shall be re-veal - ed, and
 Lord shall be re-veal - ed, and
 Lord shall be re-veal - ed, and
 Lord shall be re-veal - ed, and

Str *f*
 Tr

43

all flesh shall see it to-
 all flesh shall see it to-
 all flesh shall see it to-
 all flesh shall see it to-
 all flesh shall see it to-
 all flesh shall see it to-

ff
ff
ff
ff
ff
ff

Tr 3
f

50

geth - er, for the mouth of the Lord hath

geth - er, for the mouth of the Lord hath

geth - er, for the mouth of the Lord hath

geth - er, for the mouth of the Lord hath

geth - er, for the mouth of the Lord hath

geth - er, for the mouth of the Lord hath

Holz Str

ff *p*

57

spo - ken it.

spo - ken it.

spo - ken it.

spo - ken it.

spo - ken it.

spo - ken it.

spo - ken it.

fff

I : 4

Thus saith the Lord of Hosts

(Soprano solo, Alto solo)

p $\text{♩} = 48$

Soprano solo

Thus saith the Lord, the Lord of Hosts;

Orchester

VI *ppp*

Str

5 *p*

Yet once, a lit-tle while, an' a shake

9

as and earth; and the sea, and the dry

13 *f* *subito* $\text{♩} = 116$

land; and I will shake all na - tions, and the de-sire

Str (pizz.) Clt/Fg Ob

mf

18

of all na-tions shall come.

ff *mf* *mf*

rit. $\text{♩} = 54$

dim. *ppp* *p*

27 Soprano solo

p

The Lord who seek, whom ye

Alto solo

p

and whom ye seek, whom ye

p

seek, shall sud - den-ly come

seek, shall sud - den-ly come, shall sud - den-ly

p

p

to his tem - ple, e - ven the mes - sen - ger of the Cov - e - nant,
 come to his tem - ple, e - ven the mes - sen - ger of the Cov - e - nant,

whom ye de - light in: be - hold, He shall come
 whom ye de - light in: be - hold, He shall come,

Va Fl Cl

shall come saith the Lord of Hosts.
 shall saith the Lord of Hosts.

Cb (pizz.)

rit. ♩ = 48

Fl

I : 5

But who may abide the day of His coming?

(Alto solo)

♩ = 96 (♩ = ♩)

Alto solo

Orchester

VI/II
ppp — *mp* *dim.*
(Fl)
Va
pp

49 *p*
But who may a - bide the day, the day of com
Clt
pp — *p*

53 *mp* — *mf* — *p* *rit.*
day of His com - ing, com - ing,
Clt
pp — *p*
Vc
p

57 *pp* — *p* *a tempo*
com - ing? and who shall
ppp — *mp* — *p* — *pp*

60 *p*

stand when He, when He ap - pear -

Clt

pp *pp* *p*

63 *mp* *p* *mf*

- eth, when He ap - pear - eth,

pp

66 *p* *pp* *ppp*

He ap - pear eth?

pp *ppp*

rit.

69 *pp* *p*

subito ♩ = 144

For He, for He is like,

Fl *ppp* *ppp* *pp* *pp*

Holz

72 *mp* *mf*

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

p *p* *mf* *mp* *mp*

Fg

75

fire, _____ a re - fin - er's fire, _____

mp *f* *mf*

Fg

Str (pizz.)

78

re - fin - er's fire. _____

mf *f*

Str (pizz.)

80

pp *ppp* *ppp* *ppp*

Str (pizz.)

Timp

I : 6

And He shall purify

(Coro)

♩ = 108

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

Orchester

CORO

And He shall pu

And He shall pu

mf

And He shall pu ri-

and He shall pu ri-fy,

and He shall pu ri-fy,

mf

rit.

a tempo

ff dim. -

13

Tutti

He shall pu - ri - fy the sons -

He shall pu - ri - fy the sons -

He shall pu - ri - fy the sons -

8 He shall pu - ri - fy the sons -

He shall pu - ri - fy the sons -

He shall pu - ri - fy the sons -

Holz *f* Han *f*

16

vi, of Le - vi ...

of Le - vi ...

of I - vi, sons of Le - vi ...

of Le - vi, sons of Le - vi ...

of Le - vi, sons of Le - vi ...

of Le - vi, sons of Le - vi ...

Str *pp* *f* 3 3

rit.

Empty musical staves for vocal parts, including soprano, alto, tenor, and bass lines.

Blech

f

rit.

Piano accompaniment for measures 19-20, featuring a melodic line in the right hand and a bass line in the left hand.

rit. a tempo

Musical staves for measures 21-22, including vocal lines and piano accompaniment.

21 a tempo

ff

ay of - fer un - to the Lord

that they may of - fer un - to the Lord

of - fer un - to the Lord

that they may of - fer un - to the Lord

that they may of - fer un - to the Lord

that they may of - fer un - to the Lord

Vocal and piano accompaniment for measures 21-22, including lyrics and dynamic markings like *ff*.

ff

Str

Blech

f

Piano accompaniment for measures 23-24, including a section for strings (Str) and a section for Blech.

I : 7

Behold, a virgin shall conceive

(Soprano solo)

♩ = 48

pp

Soprano solo

Be - hold, a vir - gin shall con -

Orchester

ppp

Fl/Clt

Cor

Vc/Cb

9

ceive, and bear

18

and call His name EM - MA - NU - EL, „God with

27

us.“

Campanelli

Str

ppp

p

I : 8

O thou that tellest good tidings to Sion

(Tenore solo)

♩ = 96

Tenore solo

p

O thou,

Tutti

Str.

Klavierauszug

ff *ppp* *pp* *ff*

6

mp

O thou that tel - lest good tid - ings to Si on,

ppp *pp* *pp* *p*

12

cresc.

— thou — that tel - lest good tid - ings to Si - on, get thee up —

ff *mp* *p* *mp* *p*

18

f

— in - to the high — moun - tain; O — thou — that tel - lest good tid - ings of Je -

mp *p* *mp* *p* *mf* *mp* *mp*

23

ru - sa - lem, lift up thy voice with strength; lift it up, and be

f

mf *ff* *mp* *mp* *mp*

28

not a - fraid; say un - to the ci - ties of Ju - dah, be - hold your God

f *ff*

mp *mf* *ff*

rit.

33

rise, shine, for thy light is come, and the glo - ry of the

pp *ppp*

39

Lord is ris - en up - on thee.

pp *p*

Str Fl solo

rit. a tempo

a tempo

poco accel.

♩ = 56 rit.

♩ = 48

10 *cresc.* - - - - - *ff* *dim.* - - - - - *ppp*

but the Lord shall a - rise up - on thee, and His glo - ry shall be seen_ up - on thee._

cresc. - - - - - *ff* *dim.* - - - - - *ppp*

but the Lord shall a - rise up - on thee, and His glo - ry shall be seen_ up - on thee.

cresc. - - - - - *ff* *dim.* - - - - - *ppp*

but the Lord shall a - rise up - on thee, and His glo - ry shall be seen_ up - on thee.

cresc. - - - - - *ff* *dim.* - - - - - *ppp*

but the Lord shall a - rise up - on thee, and His glo - ry shall be seen_ up - on t

cresc. - - - - - *ff* *dim.* - - - - - *ppp*

but the Lord shall a - rise up - on thee, and His glo - ry shall be seen_ up - on thee.

cresc. - - - - - *ff* *dim.* - - - - - *ppp*

but the Lord shall a - rise up - on thee, and His glo - ry shall be seen_ up - on thee.

16 *rit.* - - - - - *f* - - - - - *ppp*

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

pp - - - - - *f* - - - - - *ppp*

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

f - - - - - *ppp*

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

niente

niente

niente

I : 10

The people that walked in darkness

(Baritono solo)

$\text{♩} = 72$

Baritono solo

Orchester

Musical score for measures 1-4. The Baritone solo part is in bass clef, 4/4 time. The Orchester part includes piano (p), timpani (Timp), and strings (Str). Dynamics include *f* and *ppp*. A Roman numeral VI is present above the piano part.

5

rit. a tempo

Musical score for measures 5-8. The Orchester part includes oboe (Ob), piano (p), timpani (Timp), and strings (Str). Dynamics include *p*, *ppp*, and *f*.

$\text{♩} = 48$

... ple that walked in dark-ness, walked in dark - ness, dark - ness

Musical score for measures 9-13. The Orchester part includes flute (Flg), oboe (Ob), clarinet (Clt), and strings (Str). Dynamics include *ppp* and *p*.

14 a tempo

Musical score for measures 14-17. The Orchester part includes timpani (Timp), piano (p), and strings (Str). Dynamics include *f* and *ppp*.

18

f have seen a great_ light; _____ *f* and they that dwell

p Campanelli Va *mf*

rit. (♩ = 48) a tempo

22

in the land of the shad - ow, shad-ow of death, _____

VI solo *p* *pp* *ppp*

26

up - on has the light shin - ed. _____

ppp *mf* Str *mf*

30

rit. (♩ = 48)

Cor *ppp* Fl VI solo *ppp* niente *mp* *p sim.* *pp* *ppp*

For unto us a child is born

(Coro)

♩ = 144

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

CORO

Orchester

Mezzosoprano: *p* a child is born,

Alto: *p* For un-to us a child is born, for un-to us

Orchester: Vc (*p*), Clt (*p*), Va (pizz.) (*p*)

Mezzosoprano: *p* a child is born, *p* for

Alto: for un-to is born, *p* for un-to us a child

Orchester: Vc (*p*), Clt (*p*), VI (pizz.) (*p*)

7

cresc.

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

cresc.

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

cresc.

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

Fl Ob, Clt

mp

10

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

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

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

f

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

f

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

f

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

mf *mp* *mf* *mp* *mf*

VI

us a son is giv - en: and the gov - ern - ment shall

us a son is giv - en: and the gov - ern - ment shall

us a son is giv - en: and the gov - ern - ment shall

us a son is giv - en: and the gov - ern - ment shall

us a son is giv - en: and the gov - ern - ment shall

us a son is giv - en: and the gov - ern - ment shall

VI
mp mf mp mf

be up - on_ shoul - der; and His name shall be called Won - der -

shoul - der; and His name shall be called Won - der -

be up - on_ der; and His name shall be called Won - der -

shoul - der; and His name shall be called Won - der -

be up - on_ His shoul - der; and His name shall be called Won - der -

be up - on_ His shoul - der; and His name shall be called Won - der -

mf mf f

ful, Coun - sel - lor, the Might - y
 ful, Coun - sel - lor, the Might - y
 ful, Coun - sel - lor, the Might - y
 ful, Coun - sel - lor, the Might - y
 ful, Coun - sel - lor, the Might - y
 ful, Coun - sel - lor, the Might - y

ff *ff* *ff* *ff* *ff* *ff*

God, the Ev - er - last - ing Fa - ther,
 the Ev - er - last - ing Fa - ther,
 God, the Ev - er - last - ing Fa - ther,
 the Ev - er - last - ing Fa - ther,
 God, the Ev - er - last - ing Fa - ther,
 God, the Ev - er - last - ing Fa - ther,

mp *mf*

Blech

28

the Prince of Peace.

the Prince of Peace.

the Prince of Peace.

the Prince of Peace.

the Prince of Peace.

the Prince of Peace.

f

Tutti

32

dim. - - - - - niente

Vc

VI 2

I : 12

There were shepherds abiding in the field

(Alto solo, Tenore solo)

$\text{♩} = 108 (\text{♩} = 36)$

Alto solo

Tenore solo

Orchester

Fl, Clt

ppp *p* *ppp*

There were shep - herds a -

8 bid-ing in the field,

keep-ing watch

ppp *p* *ppp*

9 o - ver their flocks by nig

Fl, Clt

ppp *p* *pp*

14 Alto solo *p* *cresc.*

Tenore solo *p* *cresc.*

And lo, the an - gel of the Lord

And lo, the an - gel of the Lord

cresc. Ob

18

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

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

mp dim. *p*

21

— shone a-round them, and they were a - fraid.

— shone a-round them, and they were a - fraid.

pp *pp* *pp*

Cb (pizz.)

And the an - gel said un - to them; Fear not:

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

mf *cresc.* *mf* *cresc.*

Str *p* *mp* *mf*

for be - hold, I bring you good tid - ings of great joy,

hold, I bring you good tid - ings of great joy,

mf *f* *f*

great joy, which shall be made to all

great joy, which shall be made to all

dim. *p* *pp*

rit.

peo - ple. For un - to us is born this day, in the cit - y of Da -

peo - ple.

p *pp*

41 *mf* *pp*

- vid a Sav - iour, which is Christ the Lord.

p *mp* *pp* *ppp*

46 *ppp* *f*

subito ♩ = 144

Str

48 *f*

And sud - den - ly there was with the an - gels a mul - ti - tude of the heav -

Tr I/II

Fg

Str

ppp

- en - ly host, prais - ing God and

- en - ly host, prais - ing God and

I : 13

Glory to God in the highest

(Coro)

53 [♩ = 144]

Alto solo

say - ing:

Tenore solo

say - ing:

Soprano

ff Glo - - - y, glo

Mezzosoprano

ff Glo - - - y, glo

Alto

ff Glo - - - glo

Tenore

o - - - ry, glo

Basso

Glo - - - ry, glo

Basso

ff Glo - - - ry, glo

Orchester

[♩ = 144]
Tr Str Holz
f

ry, glo - - - ry, glo - ry, glo -
 ry, glo - - - ry, glo - ry, glo -
 ry, glo - - - ry, glo - ry, glo -
 ry, glo - - - ry, glo - ry, glo -
 ry, glo - - - ry, glo - ry, glo -
 ry, glo - - - ry, glo - ry, glo -
 ry, glo - - - ry, glo - ry, glo -

f

Tutti

ry, glo - ry, glo -
 ry, glo - ry, glo -
 ry, glo - ry,
 ry, glo - ry,
 glo - - - ry, glo -
 glo - - - ry, glo -
 glo - - - ry, glo -

VI *f* Fl *f* Ob *f*
 VI *f* Va Clt

60

ff *ff*

ry, glo - ry to God in the high -

ry, glo - ry to God in the high -

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

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

ry, glo - ry to God in the high -

ry, glo - ry to God in the high -

f *f* *ff*

3 3 3 3

63

fff

Solo: *p* and on —

♩ = 48

and on —

and on

and on

and on

and on

and on

est,

est,

and on

and on

Holz

Str

ff *fff* *f* *mp* *pp* *ppp*

Str

fff

Fg, Trb, Timp

I : 14

Rejoice greatly, O daughter of Sion

(Baritono solo)

♩ = 96

Baritono solo

Orchester

3

6

9

re - joice - at - ly, O - daugh - ter Si - on;

Shout, O - daugh - ter of Je - ru - sa - lem; re - joice - great -

12

ly, O daugh-ter Si - on; Shout O

15

daugh - ter of Je - ru - sa - lem; re - joice great - ly, be -

18

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

21

Re - joice great - ly, great - ly.

24 *f* *dim.*

He is the right - eous Sav - iour, Sav - iour, right - eous

mp *mp* *pp*

Fl

27 - - - *pp* *accel.*

Sav - iour ...

ppp *f*

Vc

Fl

VI

Cb 3

30 *ff* $\text{♩} = 116$

Blech

... Al - He shall speak

mf *f*

Fl

33

... en.

p *f* *ff*

Fl

Blech

VI

Fg 3

3

36 *rit.* *mf* *p* *pp* *ppp* $\text{♩} = 48$

Holz

Peace, peace, peace.

Str

ppp

I : 15

Then the eyes of the blind shall be opened

(Tenore solo)

$\text{♩} = 60$

Tenore solo

Orchester

Fl/Ob

Cltr

Str.

ppp

p

ppp

ppp

6

Then the eyes the

p

ppp

ppp *semp*

12

shall be

en'd,

pp

ppp

VI

17

and the ears

mp

ppp

ppp *sempre*

22 *accel.*

of the deaf shall be un - stop - ped.

pp *ppp* *pp* *p*

28 $\text{♩} = 72$ *p*

Then shall the lame man leap as a hart,

pp *pp* *f*

rit. *a temp.* *rit.*

33 *p*

and the tongue the dumb shall sing.

p *pp* *f* *mf dim.*

39 $\text{♩} = 48$ *pp*

(dim.) *ppp* *pp* *niente*

I : 16

He shall feed His flock like a shepherd

(Soprano solo, Alto solo)

♩ = 54

Soprano solo

Alto solo

Orchester

VI Fl solo

Str *pp* *p*



4 rit. a tempo

p

He shall feed His flock like a shepherd;

p

He shall feed His

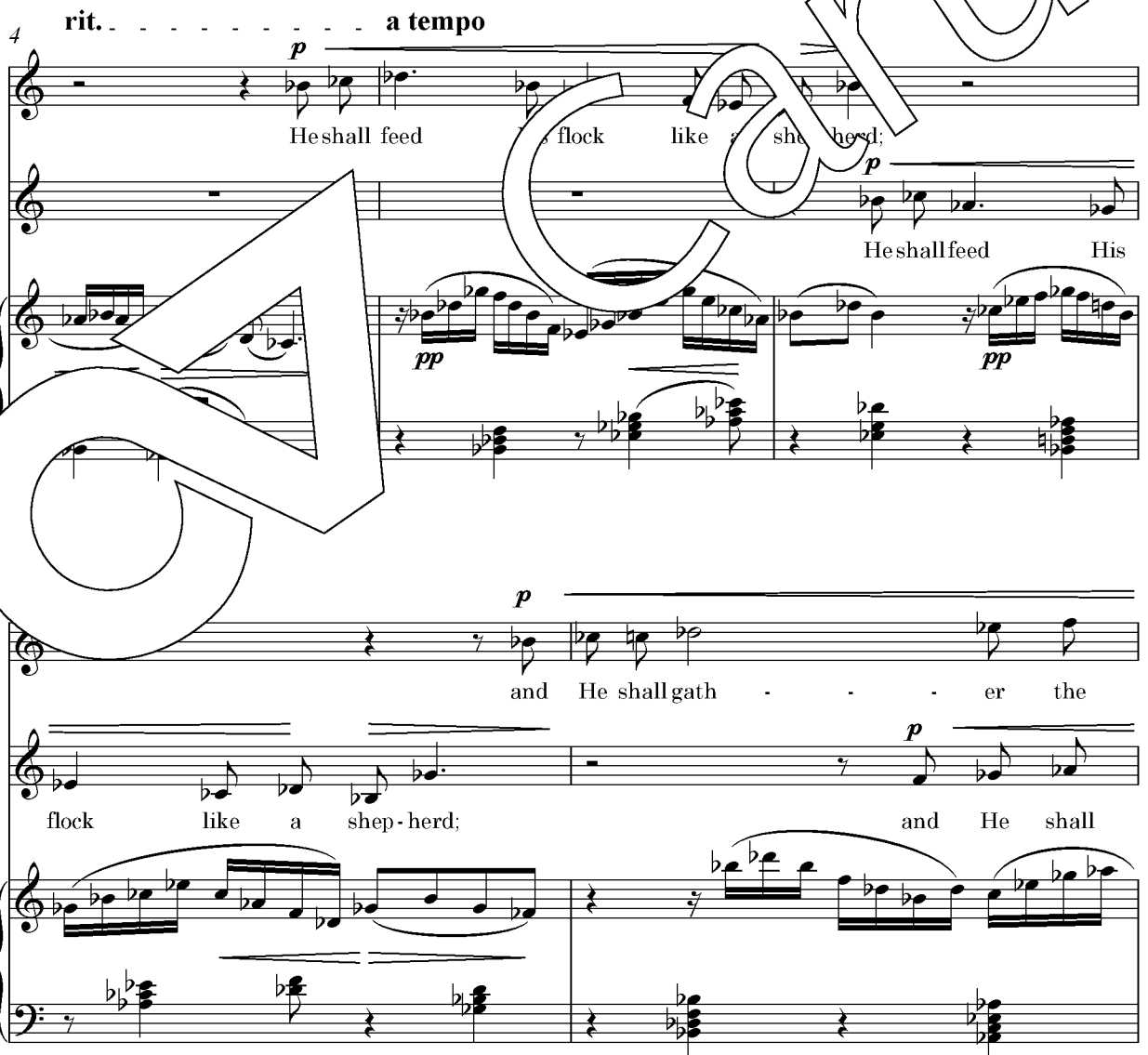
pp *pp*

p

and He shall gather the

p

flock like a shepherd; and He shall



9

lambs with His arm, and car - ry
 gath - er the lambs with His arm,

p

rit.

11

them in His bos - om, bos - om, and shall
 and car - ry them in His bos - om, bos - om, and shall

p *pp*

14

a tempo

gen - tly lead those that are
 gen - tly lead those that are

p *pp*

16

with young.
 with young.

VI Fl *pp* *p*

19

Soprano solo

rit. ----- a tempo

pp

He shall feed His flock like a

22

rit. -----

shep-herd.

He shall feed

His flock

like a shep-herd.

He shall feed His flock like a shep-herd.

24 ♩ = 40

Come un - to Him,

all ye that

Come un - to Him,

all ye that

Str

p

Come un - to Him, all ye that
Come un - to Him, all ye that

29

la - bour

and are

heav - y

lad -

en,

la - bour

and are

heav - y

lad -

en,

la - bour and are heav - y lad - en,
la - bour and are heav - y lad - en,

34

and He shall give you rest. *mp* *pp*

and He shall give you rest. *mp* *pp*

p

39

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

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

pp

ppp

43

meek and of heart: and ye shall find rest.

is meek and of heart, and ye shall find rest.

ppp

46

un - to your souls.

un - to your souls.

ppp *dim.* *niente*

I : 17

His yoke is easy

(Coro)

Tempo: ♩ = 152

Coro I

Soprano

Alto

Tenore

Baritono

Orchester

Str *pp*

Holz

Str

pp sempre

His yoke

pp sempre

His yoke

Str

p

pp

pp <> ppp

Holz

11

CORO I

His yoke eas - y

pp sempre His yoke

His yoke *pp sempre* His yoke

pp sempre His yoke His yoke

CORO II

His yoke *pp sempre* His yoke

His yoke *pp sempre* His ye

His yoke *pp sempre* His ke

15

His yoke eas - y

eas His yoke

eas y His yoke

eas - y His yoke

His yoke eas - y

His yoke eas - y

His yoke eas - y

Str *ppp cresc.* - - - *p dim.* *ppp cresc.* - - -

CORO II

His yoke

His yoke

Holz *pp* *pp*

Str

olz

CORO II

pp

His yoke

mp *p* *pp*

His yoke... eas - y

His yoke eas - y

His yoke eas -

eas - y light

His yoke His light eas - y

His yoke eas - y

light His yoke His

light His yoke His yoke

light His yoke light

His yoke His yoke light

His yoke His yoke

light His yoke His

light His yoke

Str *ppp* *mp dim.*

45 (cresc.)

45 (cresc.)

yoke light eas - y

His yoke light

His yoke light

His yoke His yoke light

eas - y His yoke

light eas - y

yoke light

His yoke light

(dim.) pp

Carus

49 (cresc.)

49 (cresc.)

yoke eas - y eas - y

His yoke eas - y

eas - y His yoke His yoke

eas - y His yoke

His yoke eas - y eas - y

His yoke eas - y

His yoke eas - y

mf

Carus

accel.

53

Tr VI

pp *p* *p* *mp*

Blech Holz

♩ = 168

57 *mf cresc.*

mf cresc.

His bur-then is light His yoke is eas-y His yoke...

mf cresc.

His bur-then is light His yoke is eas-y His yoke...

mf cresc.

then is light His yoke is eas-y

His then is light His yoke is eas-y

mf cresc.

His bur-then is light His yoke is eas-y

mf cresc.

His bur-then is light His yoke is eas-y

mf cresc.

His bur-then is light His yoke...

mf cresc.

His bur-then is light His yoke...

♩ = 168

Str *mf*

60 (cresc.)

— is eas - y His bur - then is light His bur - then is light

(cresc.)
— is eas - y His bur - then is light His bur - then is light

(cresc.)
His yoke is eas - y His bur - then is light His bur - then

(cresc.)
His yoke is eas - y His bur - then is light - then

(cresc.)
His is eas His bur - then is light

(cresc.)
His is eas - y His bur - then is light

(cresc.)
is eas His yoke is eas - y His bur - then

(cresc.)
— is eas - y His yoke is eas - y His bur - then

Str
ppp

(cresc.)

His yoke is eas - y His yoke — is eas - y

(cresc.)

His yoke is eas - y His yoke — is eas - y

(cresc.)

is light His yoke — is eas - y His yoke is eas - y

(cresc.)

is light His yoke — is eas - y His yoke is eas - y

(cresc.)

His bur-then is light His yoke is eas - y His yoke —

(cresc.)

His bur-then is light His yoke is eas - y His yoke —

(cresc.)

is light His bur-then is light His yoke — is eas - y

is light His bur-then is light His yoke — is eas - y

mf *ppp*

66 (cresc.)

Hisbur-then is light His yoke is eas - y Hisbur-then
 Hisbur-then is light His yoke is eas - y Hisbur-then
 His bur-then is light His yoke is eas - y
 His bur-then is light His yoke is eas - y

is eas - y Hisbur-then is light His yoke is eas
 is eas - y Hisbur-then is light His yoke is eas - y
 His yoke is eas - y His bur-then is light
 His yoke is eas - y His bur-then is light

69 (cresc.)

is light is light
 is light is light
 eas - y
 is eas - y
 is light is light
 is light is light

Holz
 pp p mp mp mf f
 Blech

f cresc.

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

f cresc.

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

f cresc.

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

f cresc.

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

f cresc.

eas - y bur-then li His yoke is eas - y is eas - y His yoke is

f cresc.

y bur-then lig His yoke is eas - y is eas - y His yoke is

f cresc.

eas - y bur-then light His yoke is eas - y is eas - y His yoke is

eas - y bur-then light His yoke is eas - y is eas - y His yoke is

mp cresc.

eas - y bur-then light His yoke is eas - y is eas - y His yoke is

(cresc.)

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

(cresc.)

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

(cresc.)

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

(cresc.)

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

(cresc.)

eas - y is eas - y bur - then, bur-then light then, bur-then light

(cresc.)

eas - y is eas - y bur - then, bur-then light bur - then, bur-then light

(cresc.)

eas - y is eas - y bur - then, bur-then light bur - then, bur-then light

(cresc.)

eas - y is eas - y bur - then, bur-then light bur - then, bur-then light

(cresc.)

Instrumental accompaniment for the final system.

(cresc.)

bur-then light His yoke is eas - y is eas - y His yoke is eas - y is eas -

(cresc.)

bur-then light His yoke is eas - y is eas - y His yoke is eas - y is eas -

(cresc.)

bur-then light His yoke is eas - y is eas - y His yoke is eas - y is eas -

(cresc.)

bur-then light His yoke is eas - y is eas - y His yoke is eas - y is eas -

(cresc.)

His yoke is eas - y is eas - y His yoke is eas - y is eas - y

(cresc.)

His yoke is eas - y is eas - y His yoke is eas - y is eas - y

(cresc.)

His yoke is eas - y is eas - y His yoke is eas - y is eas - y

His yoke is eas - y is eas - y His yoke is eas - y is eas - y

(cresc.)

accel.

ff

His_ bur - then light

ff

His_ bur - then light

ff

His_ bur - then light

ff

His_ bur - then light

ff

His_ bur - then

ff

His_ bur - then

ff

His_ bur - then

ff

His_ bur - then

accel.

f

ff

f cresc.

yoke — is eas - y eas - y yoke — is eas - y, eas - y

yoke — is eas - y eas - y yoke — is eas - y, eas - y

yoke — is eas - y eas - y yoke — is eas - y, eas - y

yoke — is eas - y eas - y yoke — is eas - y, eas - y

light yoke — is eas - y yoke — is eas - y, eas -

is eas - y yoke — is eas - y, eas -

light yoke — is eas - y eas - y yoke — is eas - y, eas -

light yoke — is eas - y eas - y yoke — is eas - y, eas -

(cresc.)

(accel.)

91

cresc.

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

cresc.

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

cresc.

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

cresc.

His_ bur - then light His_ bur - then light His y_ is eas-y, eas -

cresc.

y His_ bur - then light His_ bur - then light His yoke is eas-y,

cresc.

bur - then light His_ bur - then light His yoke is eas-y,

cresc.

our - then light His_ bur - then light His yoke is eas-y,

cresc.

y His_ bur - then light His_ bur - then light His yoke is eas-y,

(accel.)

(*cresc.*)

94

fff

- y His yoke is eas - y, eas - y Ah!

- - - - - *fff*

- y His yoke is eas - y, eas - y Ah!

- - - - - *fff*

- y His yoke is eas - y, eas - y Ah!

- - - - - *fff*

- y His yoke is eas - y, eas - y Ah!

- - - - - *fff*

eas - y then is__ light__

- - - - - *fff*

bur then is__ light Ah!

- - - - - *fff*

bur - then is__ light__ Ah!

- - - - - *fff*

eas - y bur - then is__ light__ Ah!

- - - - - *ff* Tutti

3 3 3 3

♩ = 192

Tutti *fff* *dim.*

97

mp

bur - then is light bur-then is

bur - then is light bur-then is

bur - then is light bur-then is

bur - then is light bur-then is

101

p

f

light His_ bur - then is light His_ bur then, bur-then

light His_ yoke His yoke is eas-y

light His_ yoke His yoke is eas-y

light His_ yoke His yoke is eas-y

Behold the Lamb of God

(Coro)

♩ = 96

Soprano

Mezzosoprano

Alto

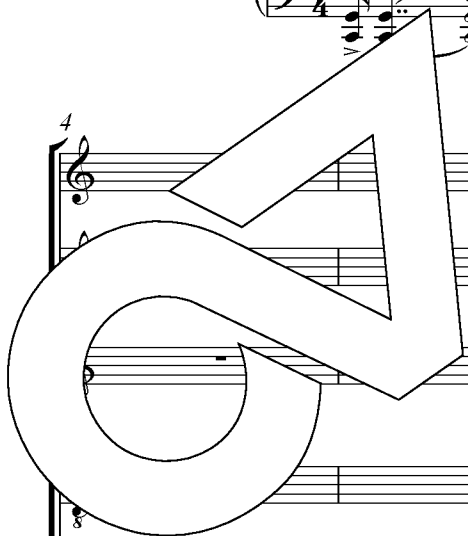
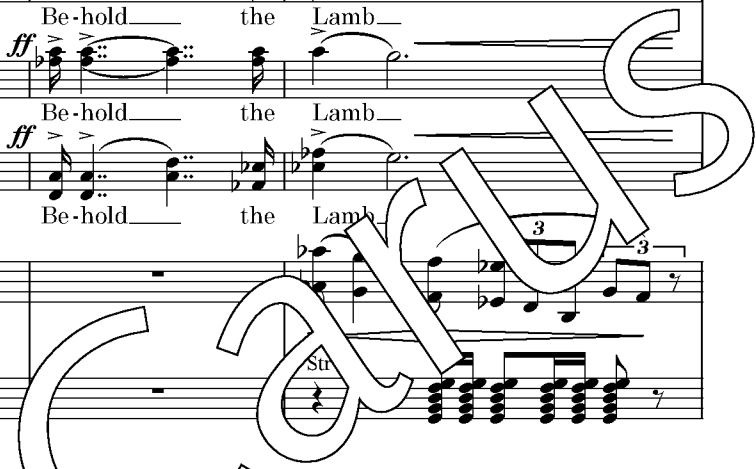
Tenore

Baritono

Basso

Orchester

CORO



ff Be-hold the Lamb

ff Be-hold the Lamb

ff Be-hold the Lamb

ff Be-hold the Lamb

ff Be-hold the Lamb

Blech *f fp ff*

Str

4

ff be-hold the Lamb of

ff be-hold the Lamb of

ff be-hold the Lamb of

ff be-hold the Lamb of

ff be-hold the Lamb of

ff be-hold the Lamb of

Blech *p f fp ff*

Str

8

God, _____

God, _____

God, _____

God, _____

God, _____

God, _____

Str *pp* *ff* Blech *p* *ff*

Gong

11 *Tutti* *ff*

be - hold the Lamb of God, that

the Lamb of God, that

be - hold the Lamb of God, that

be - hold the Lamb of God, that

be - hold the Lamb of God, that

be - hold the Lamb of God, that

Str *f* *pp* *ff*

II : 19

He was despised and rejected

(Baritono solo)

♩ = 72

Baritono solo

Orchester

Str
pp
Fl 3
mp
pp

6

f

f

He was de - spis - ed,

He was de - spis - ed and re -

mf

10

mp

mp

of men,

a man of sor - rows

and ac -

p
mp
pp

rit.

♩ = 54

16

p

mp

quaint - - - ed with grief.

He

Str
pp
Cor
pp
3

20 *mp* gave His back to smi- ters, and His cheeks to them that pluck- ed off the hair:

pp

Timp

23 *mp* He hid not His face from shame and spit- ting. $\text{♩} = 72$

Str *pp*

28 *f* He was de - spis - ed, *f* He was de - spis ed re - ject - ed of

p

33 *mp* men, man of sor - rows and ac - quaint -

pp

Cor 3

39 *rit.* $\text{♩} = 54$ *p* ed with grief.

pp

Timp *ppp* Cb

Surely He hath born our griefs

(Coro)

$\text{♩} = 144$

Soprano
Mezzosoprano
Alto
Tenore
Baritono
Basso

CORO

mp
mp
mp
mp

Su - re - ly, su -
Su - re - ly, su - re - ly,
Su - re - ly,
Su -

Orchester

Str (pizz.)
Fl
Cl

p

4

mp cresc. -
mp cresc. -
mp cresc. -
mp cresc. -
mp cresc. -
mp cresc. -
mp cresc. -
mp cresc. -

re - ly, su - re - ly, su - re -
su - re - ly, su - re - ly, su -
su - re - ly, su - re - ly,
su - re - ly, su - re -
Su - re - ly, su - re - ly, su - re - ly, su -
Su - re - ly, su - re - ly,
p p p p p mp cresc. -

Fg