

Part the Third.

*Larghetto.*

I know that my Re = dee = mer  
liveth, And that he shall stand --- at the lat = = = ter day ---  
upon the Earth. I know that my Redeemer liveth, and that  
he shall stand --- at the lat = ter day upon the Earth --- upon the  
Earth, I know -- that my Re = dee = mer liveth, and that he shall stand at the lat =

ter day upon the Earth upon the Earth.

And tho' worms destroy this body,

Yet in my flesh shall I see God, Yet in my flesh shall I see

God. I know that my Redeemer liveth, And tho' worms de =

= stroy this body, Yet in my flesh shall I see God. Yet in my flesh - -

... shall I see God, shall I see God. I know that my Re-deemer liveth.

2 6 4 2 6 6 6 5 6 7 7 6

For now is Christ risen from the dead, The first

7 7 6 6

fruits of them that sleep - - - of them that sleep, the first fruits of

7 6 4 8 4 2 6 7 6 6 6 6

them that sleep. For now is Christ risen, for now is Christ

6 4 3 6 6 6 4 3 6 6 6 6

risen from the dead. Sy The first fruits of them that sleep.

6 6 4 3 6 6 6 5 4 2 6 6 4 3 6

7 7 6 6 7 4 5 6 6 4 3

Grave

Since by Man came Death, Since by Man came Death.

Org.

Since by Man came Death, Since by Man came Death.

Allegro

By Man came also the Re-sur-rec-tion of the Dead, by Man came al-fo the

By Man came al-fo the Re-sur-rec-tion of the Dead, by Man came al-fo the

Allegro

Re-sur-rec-tion of the Dead, by Man came also the Re-sur-rec-tion of the Dead.

Re-sur-rec-tion of the Dead, by Man came also the Re-sur-rec-tion of the Dead.

6 7 8 6 5 6 6 5 6 6

Grave

For as in Adam all Die, For as in Adam all Die.

Org.

For as in Adam all Die, For as in Adam all Die.

Allegro

Even so in Christ shall all be made a live, Even so in Christ shall

Even so in Christ shall all be made a live, Even so in Christ shall

Allegro

all be made a live, Even so in Christ shall all, so in Christ shall

all be made a live, Even so in Christ shall all

all be made a - live, Ev'n fo in Christ shall all, shall all be made a - - - live.

- he made a - live, Ev'n fo in Christ shall all, shall all be made a - - - live.

# 4 #3 6 # 6 #

6 # # #

Accomp :

Behold, I tell you a Mytery : We shall not all Sleep, but we shall all be Chang'd, in a

7 7 6

moment, in the twinkling of an Eye At the last Trum - pet .

6

Trumb:

Viol: 1<sup>a</sup>

Viol: 2<sup>a</sup>

Viola

Basso

Pomposo ma non Allegro

V:1<sup>a</sup>

V:2<sup>a</sup>

The Trumpet shall sound - - and the

dead shall be raised, and the dead shall be raised - incorruptible,

6 6

The Trumpet shall sound, and the dead shall be raised he

6 5 6 # 6 6

raised incorruptible, be raised incorruptible, and we shall be

6 # 6 # 6 6 6 6



chang'd and we shall be chang'd.

The Trumpet shall sound

The Trumpet shall sound and the dead shall be rais'd be

Handwritten musical score for George Frideric Handel's *Messiah*. The score is written on multiple staves, including vocal lines and a keyboard accompaniment with figured bass. The lyrics are:

rais'd incorruptible, he rais'd incorruptible, and we shall be chang'd be

chang'd, and we shall be chang'd, and we shall be chang'd

we shall be chang'd, & we shall be chang'd, and we shall be

The score includes various musical notations such as clefs, time signatures, and ornaments. The figured bass is indicated by numbers 6, 7, and 5.

chang'd and we shall be chang'd we shall be chang'd

6 6 6 6 6

For

Adg<sup>o</sup>

we shall be chang'd we shall be chang'd

6 6 7 6

V:1

V:2

6 6 6 6 6 7 7

this cor-ruptible must put on in - - corruption, for this cor-  
 - ruptible must put on must put on - - - - -  
 - must put on must put on in - - cor-ruption, And this mor-tal  
 must put on immor-ta - - - - -  
 - - - - - lity and this mortal must put on  
 immor - ta - - - - -  
 - - - - - lity immor - ta - - li - ty. The Al Segno S.  
 S.

Recit :

Then shall be brought to pass the saying that is written, Death is swallowd up in Victory.

Andante

O Death, O Death where, where is thy Sting, O Death where is thy Sting,  
O Grave, O Grave where, where is thy

O Grave where is thy Victory, O Grave, O Death, O Death where, where is thy Sting, where,  
Victory, where is thy Victory, O Death, where where is thy Sting where where is thy

O Grave, where is thy Victory, O Death, where, where is thy Sting, O Grave  
Sting, O Grave, where is thy Victory, O Grave, O Death where, where is thy Sting, O

O Grave where is thy Vic-to-ry, O Grave where is thy Vic-to-ry. The Sting  
Grave, O Grave where is thy Vic-to-ry, O Grave where is thy Vic-to-ry.

of Death is Sin, the sting of Death is Sin, and the Strength of Sin is the Law,  
the sting of Death is Sin, and the Strength of Sin is the Law the sting

the sting of Death is Sin, and the Strength of Sin is the Law.  
of Death is Sin, the sting of Death is Sin, and the Strength of Sin is the Law.

Chorus

Andante

But thanks, but thanks, thanks, thanks be to God, but thanks, but thanks, thanks, thanks be to  
 God, to God, thanks be to God, thanks be to  
 thanks be to God, thanks be to God, to  
 But thanks, but thanks, thanks, thanks, be to God, thanks be to God, thanks be to

God, who giveth us the Victory, the Victory through our Lord Jesus Christ ;  
 God, who giveth us the  
 God, who giveth us the Victory through our Lord Jesus Christ ; who giveth us the  
 God, who giveth us the Vic-to-ry, who

The first system of music features a vocal line in the upper voice and a keyboard accompaniment in the lower voice. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music consists of several measures of eighth and sixteenth notes.

who giveth us the Vic-to-ry thro' our Lord Jesus Christ .

Giveth us the Victory, who

but thanks, but thanks .||. .||. be to

Victory, who Giveth us, who Giveth us the Vic-to-ry

Victory thro' our Lord Je - sus Christ , thro' our Lord Jesus Christ .

6 6 6 5 6 6 5 6 5 6 6 5 6 6

The second system continues the musical piece with similar notation. The vocal line has a long rest in the first measure, followed by several measures of eighth notes. The keyboard accompaniment provides a steady accompaniment.

but thanks , but thanks, but thanks, but thanks, thanks be to God ,

God , thanks be to God ,

thanks be to God , but thanks, thanks be to

but thanks, but thanks, thanks, thanks be to God, to God ,

thanks be to God , to God ,

but thanks, but thanks, but thanks be to God, thanks

6 6 6 6 6 6

thanks be to God, but thanks, but thanks, thanks, thanks, thanks be to God, thanks, thanks be to God, to God, but thanks be to God, but thanks, but thanks, thanks, thanks be to God, thanks be to God, but thanks, but thanks, thanks be to God, God, thanks be to God, who giveth us the Victory, the Victory thro' who giveth us the Vic-to-ry, who be to God, to God, who giveth us the Victory, who who giveth us the Victory thro'

7 6q 7 6q 6 6 5 6 6 5 7 6 5 4 3

3 9 8 6 b7 9 9 6 6 6 4



our Lord Jesus Christ, but thanks be to God, but thanks, but thanks, thanks be to God, to  
 but thanks, thanks be to God,  
 our Lord Jesus Christ, but thanks be to God, but thanks, but thanks, thanks be to  
 God, who giveth us the Vic-to-ry, who giveth us the Vic-to-ry, who giv-eth us the  
 who giveth us the Vic-to-ry, the  
 God, who giv-eth us the Vic-to-ry, the Vic-to-ry, who giv-eth us the

Victory, thro' our Lord Je - sus Christ,

but thanks, but thanks, thanks, thanks be to

but thanks, thanks, thanks be to God, thanks,

Victory, thro' our Lord Je - sus Christ,

but thanks, thanks, thanks be to God,

God, thanks, thanks be to God, but thanks, thanks, thanks be to

thanks be to God, to God, but thanks, thanks,

but thanks, thanks, thanks be to God,

thanks be to God, who giveth us the Vic-to-ry, through our Lord  
 God, to God, who giveth us the Vic-to-ry, who  
 who giveth us the Vic-to-ry, who giveth us the  
 thanks be to God, who giveth us the Vic-to-ry, who

7 6 6

Je-sus Christ, who giveth us the Vic-to-ry, thro' our Lord Je-sus Christ.  
 giveth us the Victory, who  
 Victory, the Victory, who  
 giveth us the Victory, who giveth us the Vic-to-ry, thro' our Lord Je-sus Christ.

6 6 6 4 3

*Larghetto*

IF God is for us who can be against us, who can be against us who can be against us,

IF God is for us who can be against us,

Who shall lay any thing to the charge of Gods elect? of Gods elect?

Who shall lay any thing to the charge

of Gods E - lect! it is God that Justi - fieth it is God

that Justi - fi - eth, Who is he that con -

demneth, Who is he that condemneth who is he that condemn -

eth. it is Christ that died.

rather that is risen a gain, who is at the right hand of God, who makes intercession for us, who

makes intercession for us, intercession for us, who makes inter- ces-

sion, who makes inter- ces-

sion for us, who is at the right hand of God, who is at the right hand of God, at the right hand of God,

who makes intercession for us.

Adg<sup>o</sup> Sv F<sup>o</sup>

W.R. C

Chorus

Tromb  
1<sup>o</sup> e 2<sup>o</sup>

Musical notation for Trombones 1 and 2, starting with a *Largo* tempo marking and ending with an *Andante* marking.

Tymp

Musical notation for the Tympani part.

Viol 1<sup>o</sup>

Musical notation for Violin 1.

Viol 2<sup>o</sup>

Musical notation for Violin 2.

Viola

Musical notation for Viola.

Canto

Musical notation for the Soprano part, including the lyrics: "Worthy is the Lamb that was slain, And hath redeemed us to God by his Blood; To receive"

Alto

Musical notation for the Alto part.

Tenor

Musical notation for the Tenor part.

Basso

Musical notation for the Bass part, including the lyrics: "Worthy is the Lamb that was slain, And hath redeemed us to God by his Blood; To receive"

Organo

Organ part with figured bass notation (6, 6, 6, 4/2, #, 6, 7, 6, #) and tempo markings *Largo* and *Andante*.

Continuation of the instrumental parts (Violins, Viola, Trombones, Tympani) with musical notation.

Continuation of the instrumental parts with musical notation.

Vocal parts (Canto, Alto, Tenor, Basso) with lyrics: "Power, and Riches, and Wisdom, and Strength, and Honour, and Glory, and Blessing."

Continuation of the vocal parts with musical notation.

Continuation of the vocal parts with lyrics: "Power, and Riches, and Wisdom, and Strength, and Honour, and Glory, and Blessing."

Continuation of the instrumental parts with musical notation.

Andte

Largo

Largo

Andte

Worthy is the Lamb, that was slain, and hath redeemed us to God, to God by his Blood; To receive

Worthy is the Lamb, that was slain, and hath redeemed us to God, to God by his Blood, To receive

Largo

Andte

Power, and Riches, and Wisdom, and Strength, and Honour, and Glory, and Blessing.

Power, and Riches, and Wisdom, and Strength, and Honour, and Glory, and Blessing.

6 6 # 4/2 7 # 4 #

6 6 6 6 7 6 6 5



Musical score for the first system, consisting of seven staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom five staves are for instruments (Violin I, Violin II, Viola, Cello, and Double Bass). The key signature is one sharp (F#).

*La ghetto*

Blessing and Honour Glory and Pow'r be unto Him be unto Him that sitteth upon the Throne and un-to the

Blessing and Honour Glory and Pow'r be unto Him be unto Him that sitteth upon the Throne and un-to the

*Tasto Solo*

Musical score for the second system, consisting of seven staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom five staves are for instruments (Violin I, Violin II, Viola, Cello, and Double Bass). The key signature is one sharp (F#).

Blessing and Honour Glory & Pow'r be unto Him be unto Him that sitteth upon the Throne and

Lamb,

that sitteth upon the Throne and

Lamb,

un-to the Lamb - - , for ever and ever for ever and ever Glo - -

Blessing & Honour Glory & Pow'r be un-to Him be un-to Him,

un-to the Lamb, for ever and ever for ever and ever for ever and

Blessing & Honour Glory &

6 5 4 3 6 4 # 5 3 6 4

ry that fitteth upon the Throne and

for ever & ever for ever that fitteth upon the Throne - - upon the Throne and

ever for ever & e - - - ver and

Pow'r be unto him be unto him that fitteth upon the Throne - - upon the Throne upon the Throne and

5 3 6 4 5 3 6 7 #3 3 2 6 2 4 #3 6 # 4 3

un - to the Lamb, Blessing & Honour Glory & Pow'r be unto Him  
 un - to the Lamb, Blessing & Honour Glory & Pow'r be unto Him Glo - - ry be unto  
 un - to the Lamb, Blessing & Honour Glory &  
 un - to the Lamb Blessing & Honour Glory & Pow'r be unto Him for e - ver

6 # 6 4 3

Glo - ry be unto Him, that sitteth upon the Throne, that  
 Him that sitteth upon the Throne that  
 Pow'r be unto Him and un - to the Lamb,  
 that sitteth upon the Throne, and

6 6 6 2 6 6 4 3

fitted upon the Throne - - - for ever & e - - ver; and un - - to the Lamb for  
 fitted upon the Throne for e - - ver and e - - ver and - - un - - to the Lamb for  
 Blessing & Honour Glory & Pow'r be unto Him  
 un - - to the Lamb for e - - ver and e - - ver Blessing & Honour Glory & Pow'r be unto Him for

# 7 6 6 5 4 #3 7 6 6 6 5

e - - ver Blessing & Honour Glory & Pow'r be unto Him, be unto Him  
 e - - ver Blessing & Honour Blessing &  
 Blessing & Honour Glory & Pow'r be unto Him, be unto Him Blessing &  
 e - - ver Blessing & Honour Glory & Pow'r be unto

4 # 6 4

Blessing, Honour, Glory, and Power be unto Him, that sitteth upon the

Him, be unto Him, Blessing, Honour, Glory, and Power be unto Him, that

Throne, upon the Throne, and un-to the Lamb, for e- - ver, for

and un-to the Lamb, for e- - ver, for e- - ver, for ever, for

that sitteth upon the Throne, and un-to the Lamb, for e- - ver, for ever, for ever, for

sitteth upon the Throne, and un-to the Lamb un-to the Lamb, for ever, for ever, for



Allegro Moderato

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

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

men, A men, A men, A men,

men, A men, A men, A men,

A men, A men, A men,

Amen, A men,

6 7 3 4 6 7 5

A men, Amen, A men,

A men, Amen, A men,

A men, A men, A men,

A men, A men,

6 6 3 5



This page contains a handwritten musical score for the 'Amen' section of George Frideric Handel's oratorio 'Messiah'. The score is arranged in two systems, each with ten staves. The top two staves of each system are for vocal parts, and the bottom six staves are for figured bass. The music is written in G major (one sharp) and common time. The lyrics 'Amen' are written below the vocal staves, with some instances of 'A' and 'men' separated by hyphens to indicate syllables. The figured bass includes numerical figures such as 3 1/2 5, 7 6 5, 4 2 5, 6 # 6, 3 # 2 6, 6 6 # 2, 7 6, 6 5, 4 6, and 2 5. The notation includes various note values, rests, and articulation marks.

The first system of the musical score consists of ten staves. The top two staves are for the vocal parts, with lyrics "men, A - - - men, A - - - men, A - - - men, A" written below them. The bottom eight staves are for the instruments, including strings and woodwinds. The key signature is one sharp (F#) and the time signature is common time (C). The system concludes with a double bar line and a repeat sign. Below the bottom two staves, there are fingering numbers: 5, 7, 5, 5, 6, 5, 6, 4, 3.

The second system of the musical score consists of ten staves. The top two staves are for the vocal parts, with lyrics "A - - - men, A - - - men, A - - - men, A - - - men, A" written below them. The bottom eight staves are for the instruments. The key signature is one sharp (F#) and the time signature is common time (C). The system concludes with a double bar line and a repeat sign. Below the bottom two staves, there are fingering numbers: 7 6, 5, 7, 3, 6, 7 6, 4 #, 7 6.

The first system of the musical score consists of eight staves. The top two staves are for the vocal parts, with lyrics "men," and "men,". The middle four staves are for the instrumental parts, with lyrics "men, A", "men, A", "men, A", and "men, A". The bottom two staves are for the basso continuo part, with lyrics "men, A" and "men, A". The key signature is one sharp (F#) and the time signature is common time (C). The system concludes with figured bass notation: # 5 4# # # 6 6 6.

The second system of the musical score consists of eight staves. The top two staves are for the vocal parts, with lyrics "A - - men, A" and "men, A - men, A". The middle four staves are for the instrumental parts, with lyrics "men, A - men, A", "men, A - men, A", "men, A - men, A", and "men, A - men, A". The bottom two staves are for the basso continuo part, with lyrics "men, A" and "men, A". The key signature is one sharp (F#) and the time signature is common time (C). The system concludes with figured bass notation: # 7 6 5 3 6 3 6 7 6.

