

Handel's Easter Messiah: A Cantata

For SATB Chorus,
Soloists, and Narrator

Music by
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Edited by
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MUSIC

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Foreword

Handel's Easter Messiah: A Cantata is a skillful adaption of the Easter portion (plus the chorus *Hallelujah!*) of **Handel's Messiah**.

There are several characteristics of the work that make it very useful:

- An optional chamber orchestra accompaniment, including strings, flute, oboe, two B♭ trumpets, timpani, and a continuo keyboard part for organ or other selected keyboard instruments.
- The variety of possibilities offered by the flexible orchestration, the simplest being the use of the keyboard reduction of Handel's orchestration with selected instruments. The maximum would be to use all the instruments including keyboard.
- A practical length (Approximately 20 minutes).
- A Sinfonia prelude for keyboard adapted from the chorus *Worthy is the Lamb*. Four choruses: *Since by Man Came Death, But Thanks Be to God, Hallelujah!* and *Amen*.
- Two solos: *I Know That My Redeemer Liveth* (Soprano) and *The Trumpet Shall Sound* (Bass).
- Optional narrative readings making use of some of the texts of the unsung portions of the Easter segment of **Messiah**.

For a more practical length these selections have been truncated: *I Know That My Redeemer Liveth*, *The Trumpet Shall Sound*, *But Thanks Be to God* and *Amen*.

Creative adaptation of **Handel's Easter Messiah: A Cantata** is encouraged. Whether the entire work is sung as a complete work or performed in parts, this work can easily be adapted to various liturgical and concert situations:

- Sing a service or concert using this work as a centerpiece with added anthems.
- Sing as an extended prelude on Easter Day. (This is often experienced on Christmas Eve.)
- Sing by assigning various parts in lieu of components of the liturgy such as the *Prelude*, *Scripture Reading*, *Sermon*, *Final Hymn* and *Postlude*.
- Sing the entire work as the heart of a worship service and add necessary parts such as *The Prayers of the People*, *The Lord's Prayer*, *The Creed* and *The Offertory* and any other components relative to a given situation.
- Sing selected parts throughout *The Vigil of Easter*.

In whatever manner you choose to utilize **Handel's Easter Messiah: A Cantata** may it serve to heighten your celebration of the resurrection.

—The Publisher

NOTE: The tempo indications and some of the dynamic suggestions are those of the editor.

I. Sinfonia

(Based on the chorus, *Worthy Is the Lamb*)

Largo (♩ = ca. 76)

The first system of the musical score is in 4/4 time and marked 'Largo' with a tempo of approximately 76 beats per minute. It features a piano (p) dynamic. The right hand plays a melody with a dotted quarter note followed by an eighth note, while the left hand provides a harmonic accompaniment with chords and single notes.

Andante (♩ = ca. 88)

The second system of the musical score is in 4/4 time and marked 'Andante' with a tempo of approximately 88 beats per minute. It begins with a measure rest for 6 measures. The right hand continues the melodic line, and the left hand provides a steady accompaniment. A measure rest for 8 measures is indicated at the end of the system.

The third system of the musical score begins with a measure rest for 9 measures. The right hand features a more active melodic line with eighth notes, while the left hand continues with a consistent accompaniment.

The fourth system of the musical score begins with a measure rest for 12 measures. The right hand has a complex melodic pattern with sixteenth notes, and the left hand provides a rhythmic accompaniment. A measure rest for 14 measures is indicated at the end of the system.

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II. First Reading

(Rev. 19:6, 11:25, 19:16)

Hallelujah! for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of his Christ; and He shall reign for ever and ever King of Kings and Lord of Lords.

III. I Know That My Redeemer Liveth

(Job 19:25, 26; I Cor. 15:20)

for Soprano soloist

Larghetto (♩ = 84)

mp

6

10

14

cresc.

dim.

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18 Soprano Solo *p* 19

I know that my Re - deem - er liv - eth,

And that He shall

stand at the lat - ter day

up - on the earth.

IV. Since By Man Came Death

I Cor. 15:21

Chorus

Grave ($\text{♩} = 72$)

Soprano/Alto

p sost.

Since by man came death, since by

Tenor/Bass *p sost.*

Grave ($\text{♩} = 72$)

p (for rehearsal only)

5

7 Allegro ($\text{♩} = 104$)

f

man came death, by man came

Allegro ($\text{♩} = 104$)

f

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8

al - so the re - sur - rec - tion of the dead, by man came

11

al - so the re - sur - rec - tion of the dead, by man came

14

al - so the re - sur - rec - tion of the dead.

VI. The Trumpet Shall Sound

17

I Cor. 15:52
For Bass soloist

Pomposo, ma non allegro (♩ = 88)

The musical score is written for piano and trumpet. It begins with a piano introduction in 3/4 time, marked *f*. The piano part consists of chords and rhythmic patterns. At measure 9, a trumpet solo begins, marked *p*. The solo features a melodic line with eighth and sixteenth notes. The piano accompaniment continues to support the solo. The score is divided into systems of four measures each, with measure numbers 4, 8, 12, and 16 indicated at the start of their respective systems. A large red watermark reading 'PREVIEW ONLY' is overlaid diagonally across the entire page.

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20

p

24

f

28 Bass Solo *mf* [29]

The trum - pet shall sound,

mf

32

and the dead shall be raised,

36

and the dead shall be raised in - cor -

VII. But Thanks Be to God

I Cor. 15:57

Chorus

Andante (♩ = 88)

Soprano

f

But thanks,— but thanks, thanks, thanks be to

Alto

f

But thanks, but thanks, thanks, thanks be to

Tenor

f

But thanks, but thanks, thanks, thanks be to

Bass

f

But thanks, but thanks, thanks, thanks be to

Andante (♩ = 88)

f

3

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

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

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

God, thanks be to God, thanks be to

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5

God, who giv - eth — us the vic - to - ry, the vic - to - ry thro'

God, who giv - eth — us the vic - to - ry thro'

8 God, who giv - eth — us the vic - to - ry thro'

God,

7

our — Lord — Je - sus Christ,

our — Lord Je - sus Christ,

8 our — Lord — Je - sus Christ, who

who giv - eth — us the

VIII. Third Reading

Rev. 5:12-13; 7:10

Worthy is the Lamb that was slain,
and hath redeemed us to God by His blood,
to receive power, and riches, and wisdom,
and strength, and honor, and glory, and blessing.
Blessing and honor, glory and power,
be unto Him that sitteth upon the throne,
and unto the Lamb, for ever and ever.

IX. Hallelujah!

Rev. 19:6; 11:15; 9:16

Allegro (♩ = 96)

Chorus



Soprano

4 *f*
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Alto

f
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Tenor

8 *f*
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Bass

f
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -



7

le - lu-jah! Hal - le-lu-jah! Hal - le - lu - jah! Hal-le-

le - lu-jah! Hal - le-lu-jah! Hal - le - lu - jah! Hal-le-

8 le - lu-jah! Hal - le-lu-jah! Hal - le - lu - jah! Hal-le-

le - lu-jah! Hal - le-lu-jah! Hal - le - lu - jah! Hal-le-

10

lu - jah! Hal-le-lu - jah! Hal - le - lu - jah! for the Lord

lu - jah! Hal-le-lu - jah! Hal - le - jah! for the Lord

8 lu - jah! Hal-le-lu - jah! Hal - le - lu - jah! for the Lord

lu - jah! Hal-le-lu - jah! Hal - le - lu - jah! for the Lord

12

X. Amen

Chorus

Allegro moderato (♩=88)

Piano introduction in D major, 4/4 time. The music is marked *f* (forte). The right hand plays a melodic line starting with a quarter rest, followed by eighth and quarter notes. The left hand provides a rhythmic accompaniment with eighth and quarter notes.

5 Tenor

Vocal parts for Tenor and Bass. The Tenor part (treble clef) has a whole rest. The Bass part (bass clef) is marked *f* and sings the lyrics "A - men, A - men, A -". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

Continuation of the vocal parts. The Tenor part (treble clef) begins with a quarter rest, then sings "A - men, A -". The Bass part (bass clef) sings "men, A - men, A - men,". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

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13 Soprano

15

Alto *f*
A - men, A -

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

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

17

20

f
A -

men, A - men, A -

A - men, A - men,

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