

Foreword

Four magnificent choruses from one of the world's most often performed choral masterworks, Handel's *Messiah*, have been carefully scored for young voices in authentic arrangements that capture all of the excitement of the composer's original, while at the same time adding accessible editions of serious literature to the repertoire at this level.

All of the selections are set in the same key, allowing for convenient programming when two or more choruses are performed in sequence. Also available, to aid in individual practice by singers, and in rehearsal, is a Part-dominant CD Set and an Accompaniment CD. Most importantly, we are delighted to make this music available in a budget-stretching reproducible format.

– The Publisher

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Also available:

- 99/3655H Accompaniment CD
 99/3656H Part-dominant CD Set

The Part-dominant CD Set emphasizes each part so that singers can use it as a learning tool to practice with on their own, outside of rehearsal time. Purchase of one copy grants the limited-permission to make additional copies for a director's ensemble.

Glory to God

from *Messiah*

Three-part Mixed and Piano

3

Luke 2:14

George Frideric Handel
Arranged by Michael Ryan

(1) Steadily, but not too fast $\text{♩} = \text{ca. } 88$ *mf*

Glo - ry to God,
mf

Glo - ry to God,
mf

Glo - ry to God,

Steadily, but not too fast $\text{♩} = \text{ca. } 88$

I

II

III

3

glo - ry to God in the high - est,

glo - ry to God in the high - est,

glo - ry to God in the high - est,

mf

F $\text{F}:\text{D}$ F G $\text{G}:\text{E}$ G

Duration: approx. 2:00

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13

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

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

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

15

(2)

I and peace on earth,

II and peace on earth,

III on earth,

19

I mf

good - will____ to - wards all,
to - wards all,

II mf

good-will____ to - wards all, to - wards all, to-wards all,

III mf

good-will____ to - wards

22

I

good - will____ to - wards, good - will____ to - wards all,____

II

good-will____ to - wards all, to - wards all, good -

III

all, to-wards all,____ to - wards all, good - will____

25

I — to - wards all. Glo - ry to God,

II will — to - wards all. Glo - ry to God,

III — to - wards all. Glo - ry to God,

Piano accompaniment:

28

I glo - ry to God in the high - est, and

II glo - ry to God in the high - est, and

III glo - ry to God in the high - est, and

Piano accompaniment:

31 (3)

I
peace on earth,
II
peace on earth,
III
peace on earth,

peace on earth,

34

I

II

III

good-will,
good - will— to - wards all, to - wards all, good-will,
good - will—— to - wards all,— to-wards all, good-will,

And the Glory of the Lord

from *Messiah*
Three-part Mixed and Piano

Isaiah 40:5

George Frideric Handel
Arranged by Michael Ryan

(4) Brightly $\text{♩} = \text{ca. } 116$

The musical score consists of four staves. The top staff is a piano accompaniment in 3/4 time, featuring a bass line and chords. The second staff begins at measure 6, showing three voices (I, II, III) in soprano, alto, and basso continuo parts. The third staff begins at measure 11, continuing the three voices. The fourth staff is a piano accompaniment in 2/4 time.

I: And the glo - ry, the

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

III: And the glo - ry, the

Duration: approx. 3:40

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16

I glo-ry of the Lord shall
II glo-ry of the Lord shall be re - veal ed,
III glo-ry of the Lord shall be re -

21

I be re - veal - ed, the glo-ry of the Lord, and the
II the glo-ry of the Lord shall
III veal - ed, the glo - ry shall be re - veal - ed,

26

I glo - ry, the glo-ry of the Lord

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

III shall be re - veal -

31

I shall be re - vealed, and the glo - ry, the glo-ry of the

II - ed, and the glo - ry, the glo-ry of the

III - ed, and the glo - ry, the glo-ry of the

(5)

36

I Lord shall be re-veal - ed,

II Lord shall be re-veal - ed,

III Lord shall be re-veal - ed,

42 *mf*

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

II

III

47

I

II *mf*

III

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

for

Piano accompaniment (measures 47-51)

52

I

II *f*

III

and all flesh shall see it to - geth -

and all flesh shall see it to - geth -

the mouth of the Lord hath spo - ken

Piano accompaniment (measures 52-56)

57

I
er, for the mouth of the Lord hath

II
er, for the mouth of the Lord hath

III
it, and all flesh shall see it to -

f

62

I
spo - ken it, and all flesh, *mf* and all flesh shall

II
spo - ken it, and all flesh *mf* shall see it to -

III
geth - er,

mf

67

I see it to - geth - er, and all flesh — shall see it to -
 II geth - er, and all flesh — shall see it to -
 III for the mouth of the Lord hath

(6)

72

I geth - er. And the glo - ry, the
 II geth - er. And the glo - ry, the
 III spo - ken it. And the glo - ry, the

78

I glo-ry of the Lord, and all flesh— shall see— it to -

II glo-ry of the Lord, and all flesh— shall see, shall see it to -

III glo-ry of the Lord, and all flesh— shall see— it to -

Piano accompaniment (measures 78-82): The piano part consists of a bass line in the bass clef and a treble line in the treble clef. The bass line features eighth-note patterns, while the treble line provides harmonic support with chords.

83

I geth - er, the mouth of the Lord shall

II geth - er, and the glo - ry, the glo-ry of the Lord, —

III geth - er,

Piano accompaniment (measures 83-87): The piano part consists of a bass line in the bass clef and a treble line in the treble clef. The bass line features eighth-note patterns, while the treble line provides harmonic support with chords.

88

I be re - veal - ed, and all flesh, —

II and all flesh, —

III and all flesh — shall

93

I for the mouth of the Lord hath spo - ken

II see it to - geth - er, the glo - ry, the glo-ry of the Lord shall

III see it to - geth - er,

and the

98

(7)

it, hath spo - ken it, and all
be re - veal - ed, hath spo - ken it,
glo - ry, the glo - ry of the Lord shall be re - veal - ed,

103

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

108

I glo - ry, the glo-ry of the Lord shall be re -

II

III and the glo - ry, the glo-ry of the

{

113

I veal - ed,

II shall be re - veal -

III Lord shall be re - veal - ed, re - vealed,

O Thou That Tellest Good Tidings to Zion

from *Messiah*

Three-part Mixed and Piano

Isaiah 40:9

George Frideric Handel
Arranged by Michael Ryan

(9) Lightly $\text{d} = \text{ca. } 52$

mf

O thou that tell - est good
O
O

Lightly $\text{d} = \text{ca. } 52$

mf

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

Duration: approx. 1:50

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10

I ti - dings to Zi - on, a - rise, a - rise, say

II ti - dings to Zi - on, a - rise, a - rise, say

III a - rise, a - rise, say

{

13

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

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

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

16

I hold, the glo - ry of the Lord_____ is

II hold, the glo - ry of the Lord_____ is

III hold, the glo - ry of the Lord_____ is

19 (11)

I ris - en up - on thee. O thou that tell - est good
II ris - en up - on thee. O thou that tell - est good
III ris - en up - on thee. O thou that tell - est good

22

I ti - dings to Zi - on, say un - to the cit - ies of Ju - - dah, be -
II ti - dings to Zi - on, say un - to the cit - ies of Ju - - dah, be -
III ti - dings to Zi - on, say un - to the cit - ies of Ju - - dah, be -

25

I hold, be - hold the glo - ry of the

II hold, be - hold the glo - ry of the

III hold, be - hold the glo - ry of the

Piano accompaniment (measures 25-27): The right hand plays eighth-note chords in the treble clef staff. The left hand provides harmonic support in the bass clef staff.

28

I Lord,____ of the Lord,____ the

II Lord,____ of the Lord,____ the glo - ry of, the

III Lord,____ of the Lord,____ the

Piano accompaniment (measures 28-30): The right hand plays eighth-note chords in the treble clef staff. The left hand provides harmonic support in the bass clef staff.

Hallelujah!

(from *Messiah*)
Three-part Mixed and Piano

Revelation 19:6, 11:15, 19:16

George Frideric Handel
Arranged by Michael Ryan

(12) Excitedly, but not too fast $\text{♩} = \text{ca. } 88$

The musical score consists of five staves. The top staff is for the piano, featuring a treble clef, a key signature of one flat, and a tempo marking of $\text{♩} = \text{ca. } 88$. The first measure shows eighth-note chords in the treble and bass staves. The second staff is for Part I (Soprano), the third for Part II (Alto), the fourth for Part III (Bass), and the fifth for the piano's bass line. All parts begin with a forte dynamic (f). The vocal parts sing "Hal - le - lu - jah!" in a steady eighth-note pattern. The piano accompaniment provides harmonic support with eighth-note chords.

Duration: approx. 4:20

7

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

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

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

10

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

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

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

13

(13)

I God om-ni - po-tent reign - eth. Hal-le - lu - jah! Hal-le-lu - jah! Hal-le-

II God om-ni - po-tent reign - eth. Hal-le - lu - jah! Hal-le-lu - jah! Hal-le-

III God om-ni - po-tent reign - eth. Hal-le - lu - jah! Hal-le-lu - jah! Hal-le-

16

I lu - jah! Hal-le-lu - jah! for the Lord God om - ni - po-tent

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

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

19

I reign - eth. Hal-le - lu - jah! Hal-le-lu - jah! Hal-le - lu - jah! Hal-le-lu - jah!

II

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

III

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

22

I for the Lord God om - ni - po - tent

II

Hal-le -

III

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

24

I reign - eth. Halle - lu - jah! Halle - lu - jah! Halle - lu - jah!

II Halle - lu - jah! Halle - lu - jah! Halle - lu - jah!

III le - lu - jah! for the Lord

26

I jah! Halle - lu - jah! Hal - le - lu - jah! Halle - lu - jah!

II jah! Halle - lu - jah! Hal - le - lu - jah! Halle -

III God om - ni - po - tent reign - eth.

28

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

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

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

30

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

II God om - ni - po - tent reign - eth. Hal-le-lu-jah!

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

32 (14)

I le - lu - jah!

II Hal - le - lu - jah! *mp*

The

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

mp

34

I

II king - dom of this world is be - *mp*

III Is - be -

mp

37

I *f*

The king - dom of our Lord, and of His

II *f*

come _____ the king - dom of our Lord, and of His

III *f*

come _____ the king - dom of our Lord, and of His

40

(15)

I . . . - -

Christ, and of His Christ;

II . . . - -

Christ, and of His Christ; and He shall reign for ev - er and

III . . . - -

Christ, and of His Christ;

43

I and He shall reign for ev - er and ev - -

II ev - er, for ev - er and ev - er, and He shall

III

46

I er, and He shall reign, shall reign for ev - er and ev - - er, and

II reign,

III and He shall reign for ev - er and ev - - er, for ev-er,

49

(16)

I He shall reign for ev - er and ev - er. King of

II and ev - er, and He shall reign for ev - er and ev - er,

III ev - er and ev - er, for ev - er, for ev - er and ev - er,

52

I Kings, _____ and Lord of

II for ev - er and ev - er. Hal-le-lu - jah! Hal-le - lu - jah!

III for ev - er and ev - er. Hal-le-lu - jah! Hal-le - lu - jah!

55

I Lords, _____ King of

II for ev - er and ev - er. Hal-le-lu - jah! Hal-le - lu-jah!

III for ev - er and ev - er. Hal-le-lu - jah! Hal-le - lu-jah!

A brace groups voices II and III for the first two measures of the vocal line.

58

I Kings, _____ and Lord of

II for ev - er and ev - er. Hal-le-lu - jah! Hal-le - lu - jah!

III for ev - er and ev - er. Hal-le-lu - jah! Hal-le - lu - jah!

A brace groups voices II and III for the first two measures of the vocal line.

61

I Lords, — King of

II for ev - er and ev - er. Hal-le-lu - jah! Hal-le - lu - jah!

III for ev - er and ev - er. Hal-le-lu - jah! Hal-le - lu - jah!

64

I Kings, — and Lord of

II for ev - er and ev - er. Hal-le-lu - jah! Hal-le - lu - jah!

III for ev - er and ev - er. Hal-le-lu - jah! Hal-le - lu - jah!

(17)

67

I Lords, _____ and Lord_ of__ Lords, and He shall

II

King of Kings, and Lord of Lords,

III

King of Kings, and Lord_ of__ Lords, and He shall

Piano accompaniment (right hand) consists of eighth-note chords.

70

I reign, and

II

and He shall reign, and He shall reign, and He shall

III

reign for ev - er and ev - er,

Piano accompaniment (right hand) consists of eighth-note chords.

72

I He shall reign for ev - er and ev - er,
II reign, shall reign for ev - er and ev - er,
III and He shall reign for ev - er and ev - er, King of

The score consists of three staves (I, II, III) in common time, key signature of one flat. The vocal parts sing eighth-note patterns. The piano part provides harmonic support with chords and eighth-note bass lines.

75

I for ev - er and ev - er. Hal-le-lu - jah! Hal-le -
II for ev - er and ev - er. Hal-le-lu - jah! Hal-le -
III Kings, _____ and Lord of Lords, _____

The vocal parts continue their eighth-note patterns. The piano part maintains harmonic stability with sustained chords and eighth-note bass lines.