

Christ's Suffering

Excerpts from "The Messiah"

George Frideric Handel

Arr. by Keith D Rowley

Largo e staccato

$\text{♩} = 72$

The first system of piano accompaniment features a treble and bass clef. The treble clef part begins with a forte (f) dynamic and includes a series of chords and melodic lines. The bass clef part provides a steady accompaniment with chords and a few melodic fragments. The key signature has one sharp (F#) and the time signature is common time (C).

"Surely He Hath Borne Our Griefs"

The second system of piano accompaniment continues the musical texture from the first system, maintaining the same key signature and time signature. It features similar chordal and melodic patterns in both staves.

The third system includes vocal parts for Soprano, Alto, Tenor, and Bass, along with piano accompaniment. The vocal staves are labeled with their respective parts and begin with a forte (f) dynamic. The lyrics "Sure - ly, sure - ly He hath" are written below the vocal lines. The piano accompaniment continues with the same musical texture as the previous systems.

7

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

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

10

sure - ly, sure - ly He hath borne our griefs, and

8 sure - ly, sure - ly He hath borne our griefs, and

car - ried our sor - rows.

mf He

8 car - ried our sor - rows.

13 *mf* He was wound - ed for our trans - gres - sions, He was bruis - ed, 16

was wound - ed

8 *mf* He was wound - ed for our trans - gres - sions, He was bruis - ed, He

He was bruis - ed

19 *f* He was bruis - ed for our in - i - qui - ties, the chas -

our in -

8 *f* was bruis - ed for our in - i - qui - ties, the chas -

He

tise - ment, the chas - tise - ment of

f the chas - tise - ment, the chas - tise - ment

tise - ment, the chas - tise - ment

f the chas - tise - ment, the chas - tise - ment

22

our peace was up -
of our peace
of our peace was up -
of our peace was up -

25

on Him.
on Him.

27 *Alla breve. Moderato*

And with His stripes we are heal - ed,
And with His

"And With His Stripes We Are Healed"

and with His stripes — we are heal - - - - ed, we are —

stripes we are heal - - - - ed,

mf

And with His

heal - ed, and with His stripes — we are heal - - ed, we are

and with His stripes — we are heal - - - - ed,

stripes we are heal - - - - ed,

mf

And with His

heal - ed, and with His stripes

ed, and with His stripes — we are heal - - - - ed,

and with His stripes — we are heal - ed, we are heal-ed, and with His

stripes we are heal - - - - ed,

f

we are heal - - - - -
 and with His stripes - we are heal - - - - -
 stripes - we are heal - - - - -
 and with His stripes we are heal - - - - -

Adagio 64 Adagio *mf* *cresc.*
 - - ed. And the Lord hath laid on Him, and the *cresc.*
 - - ed. And the Lord hath *cresc.*
 - - ed. And the Lord hath laid on

Adagio - ed. Adagio And the Lord hath laid on Him, - - - - -

69 "And the Lord Hath Laid on Him"
 Lord hath laid on Him, hath laid on Him, - - - - -
 laid on Him, on Him, hath
 Him, on Him, hath
 the Lord hath laid on Him - - - - -

on him the in - i - qui - ty of us all.

laid on Him the in - i - qui - ty of us all.

laid on Him the in - i - qui - ty of us all.

the in - i - qui - ty of us all.

p *dim.*