

Declarative

In Eight

**\* Largo e staccato**

**SOPRANO** [f] Sur - e - ly, sur - e - ly he hath

**ALTO** [f] Sur - e - ly, sur - e - ly he hath

**TENOR** [f] Sur - e - ly, sur - e - ly he hath

**BASS** [f] Sur - e - ly, sur - e - ly he hath

**Shoo - rah-lee**

**direction direction "Zuh"**

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

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

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

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

\* Handel's key-signature had three flats only; he used accidentals for D flats.

simile

sur - e-ly, sur - e-ly he hath borne our griefs, and

sur - e-ly, sur - e-ly he hath borne our griefs, and

sur - e-ly, sur - e-ly he hath borne our griefs, and

sur - e-ly, sur - e-ly he hath borne our griefs, and

9

car - ried our sor - rows: he

car - ried our sor - rows: he

car - ried our sor - rows: he

car - ried our sor - rows: he

11

Handwritten annotations: "zuh", straight tone, mp/mf, (mf)

*mp/mf*

**A** *[mf]*

he was wound - ed for our trans - gres - sions, he was

was wound - ed for our trans - gres - sions, he was

*[mf]*

he was wound - ed for our trans - gres - sions, he was

*[mf]*

he was wound - ed for our trans - gres - sions, he was

**A**

13

*Cresc.*

bruis - ed, he was bruis - ed for our in -

bruis - ed, he was bruis - ed for our in -

bruis - ed, he was bruis - ed for our in -

bruis - ed, he was bruis - ed for our in -

16

*all "dumb beats"*

*[f]*

- i - qui-ties: the chas - tise - ment, the chas -

*[f]*

- i - qui-ties: the chas - tise - ment,

*[f]*

- i - qui-ties: the chas - tise - ment, the chas -

*[f]*

- i - qui-ties: the chas - tise - ment,

*[f]*

19

- tise - ment of our peace

the chas - tise - ment of our peace

- tise - ment of our peace

the chas - tise - ment of our peace

21

was up - on him;

was up - on him;

was up - on him;

was up - on him;

23

"muh"

$\text{♩} = \text{♩}$

25

[attacca]

with precision

(♩ of #24 = d of #25)

**\* Alla breve moderato** [mf]

And with his stripes we are heal ed, and with his stripes we are

And with his stripes we are

**Alla breve moderato** [mf]

Ped.

heal ed, (duh) we are heal ed, and with his

heal ed, [mf] and with his stripes we are heal

And with his stripes we are heal

**A**

5

stripes we are heal ed, we are heal ed, "duh"

ed, [mf] and with his stripes we are

And with his stripes we are

9 (Ped.)

\*Handel's key-signature had three flats only. His time-signature was ♩ with bars of varying length.

sops carefully

**B** [f]

and with his stripes we are heal - ed,

and with his stripes\_ we are heal - ed,

heal - ed, we are heal - ed,

heal - ed, and with his stripes\_ we are heal - ed,

**B**

12

"duh"

ed,

[f]

and with his stripes\_ we are heal - ed,

[f]

and with his stripes we are heal - ed,

ed,

"duh"

Man. only ad lib.

16

**C**

and with his stripes\_ we are heal - ed,

ed,

ed, we are heal - ed,

and with his stripes we are heal - ed,

**C**

19

\* tenors use italicized words

simile

[illegible]

D

and with his stripes we are heal - -

ed,

ed, and with his stripes\_ we are heal - -

ed, and with his stripes\_

D

27

ed, and with his stripes we are heal - -

and with his stripes\_ we are heal - ed,

ed, and with his stripes\_ we are heal - -

we\_ are\_ heal - ed, and with his

31 Ped.

- ed,  
and with his stripes\_ we are heal  
ed, we are heal  
stripes we are heal

35

**F** *careful*  
and with his stripes we are  
ed,  
ed, and with his stripes\_ we are  
- ed, and with his stripes,  
**F**

38

*Adagio* *60*  
heal heal ed, are heal ed.  
and with his stripes\_ we are heal ed.  
heal ed.  
and with his stripes we are heal ed.  
*Adagio* *d = d*  
42

\* Handel himself wrote both notes.

† Note slight change from earlier forms of this edition in the italicized editorially suggested words.

\* sops don't use italicized text

[attacca]