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Das Autograph
des
Oratoriums „Messias“
von
G. F. Händel.

Für die deutsche Händelgesellschaft
herausgegeben von
Friedrich Chrysander.

Hamburg.
Gedruckt bei Strumper & Co.
1892.

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Vorwort.

Auf das Facsimile des Oratoriums Jephtha, welches ich 1885 als meinen Beitrag zum Jubiläum Händel's erscheinen ließ, folgt hier das Autograph des Messias in derselben Reproduction. Obwohl dieses Werk, die Krone der oratorischen Musik, überall und in jeder Gestalt wird willkommen geheißen werden, und obwohl der urkundliche Nachweis, daß der Messias in vier und zwanzig Tagen komponirt wurde, sicherlich eine Abbildung des Autographs rechtfertigt: so würde mich solches allein noch nicht dazu veranlaßt haben, wenn nicht ein bereits vorhandenes, aber fehlerhaftes und unwürdiges Facsimile es mir zur Pflicht gemacht hätte, demselben gegenüber Händel's Autograph in seiner wirklichen Gestalt zur Geltung zu bringen.

Jenes Facsimile der Messias-Handschrift erschien in London. „Published by the Sacred Harmonic Society, Exeter Hall. June 1868". Man beabsichtigte, mehrere beliebte Werke von Händel ähnlich heraus zu bringen, zunächst „Israel in Aegypten"; aber die öffentliche Theilnahme entsprach nicht den gehegten Erwartungen. Der eigentliche Unternehmer hiervon war Robert Bowley, ein Schuhmacher, Kassenmeister des genannten Gesangvereins und damals schon seit

Preface.

After the facsimile of the oratorio Jephtha, which I brought out in 1885 as my contribution to Handel's Jubilee, here follows the autograph of the Messiah in a similar reproduction. Although this work, the crown of oratorial music, will be welcomed everywhere and in every form, and although the documents which prove that it was composed in twenty-four days, certainly justify an imitation of the autograph; yet these considerations alone would not have induced me to undertake the work, had not a previously existing faulty and unworthy facsimile made it my duty to show Handel's autograph in its true form.

The facsimile alluded to appeared in London: "published by the Sacred Harmonic Society, Exeter Hall. June 1868". It was intended to bring out several popular works of Handel in similar fashion, the next being "Israel in Egypt"; but the public support did not correspond with the hopes of the society. The real originator of the enterprise was Robert Bowley, a shoemaker, treasurer of the Society,

poniſten, welche meiſtens die Sänger, zum Theil aber auch die Muſik betreffen, hat man nicht einmal verſucht anzudeuten. Auch iſt, wie bereits bemerkt, nur der einzige Band „Messiah" im Buckingham-Palaſt benutzt; die drei andern Quellen, welche noch Autographiſches zu dieſem Oratorium enthalten, ſind nicht beachtet, obwohl ſie ſich ſämmtlich in England befinden und von Engländern doch wohl bequemer zu benutzen geweſen wären, als von Jemand, der, wie ich, Alles in vorüber gehenden kurzen Beſuchen erledigen muß. Aus Allem erhellt, daß man mit gänzlicher Unkenntniß deſſen, was eine ſolche Aufgabe erfordert, zu Werke gegangen iſt. Kein Wunder, wenn die Unternehmer mit ihrer verwahrloſten Edition der allgemeinen Tendenz unſerer Zeit, Händel's Kunſt zu verkennen und zu verdrängen, in die Hände gearbeitet haben.

Alſo nur die dringendſte Nöthigung, das Autograph des Meſſias nach einer ſolchen Verſumpfung wieder in gereinigter Geſtalt der Oeffentlichkeit vorzuführen, konnte mich zu der gegenwärtigen Ausgabe veranlaſſen.

Die vorhandenen Autographen zum Meſſias ſind folgende.

1. Der Meſſias-Band im Buckingham-Palaſt. Dieſer enthält zunächſt das ganze Werk, wie es für Dublin geſchrieben wurde, und ſodann drei ſpätere Zuſätze oder Umarbeitungen. Der Dubliner Meſſias iſt hier in der Folge der Handſchrift S. 1—262 gedruckt. Die ſpäteren Nachträge dagegen ſind von S. 310 an ſo vertheilt, wie ſie zu dem Uebrigen der Reihenfolge nach paſſen.

obvious meaning. No attempt is made to interpret the composer's numerous pencil notes, which mainly refer to the singers, but in part to the music also. Moreover, as already mentioned, it is only the volume "Messiah" in Buckingham Palace, that is reproduced; the three other sources that contain autographs belonging to this oratorio are ignored, although all are in England and, therefore, so much easier to Englishmen to use, than to me, who have to complete the whole edition in short visits. From all this it is evident that the task was undertaken in total ignorance of its requirements. No wonder, if those who undertook this wretched edition contributed towards the general tendency of our time of misrepresenting and supplanting Handel's art.

Thus it was only a feeling of the urgent need of presenting to the public the autograph of the Messiah in a purified form, that could persuade me to undertake the present edition.

The extant autographs of the Messiah are as follows:

1. The volume "Messiah" in Buckingham Palace. This contains firstly the entire work, as written for Dublin, and secondly three later additions or alterations. The Dublin Messiah is here printed on pp. 1—262 in the order observed in the manuscript. But the later additions, commencing with p. 310, are here assigned to the places which agree best with their connexion with the rest.

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phien technisch vortrefflich ausgeführt, wenigstens besser, als jene unsauberen Vorlagen, welche mir für die gegenwärtige Ausgabe zu Gebote standen. Um so befremdlicher ist es, daß die Unternehmer kein vollkommneres Druckwerk daraus herstellen ließen. Händel's Notenpapier gehört durchweg zu dem besten der damaligen Zeit, aber die Tinte ist doch vielfach durchgeschlagen. Diese durchscheinenden Stellen kommen beim photographischen Druck in der Stärke und Schwärze wirklicher Noten zum Vorschein, wenn sie nicht vorher sorgfältig entfernt sind. Im Londoner Facsimile ist nun die photographische Platte meistens ganz roh zum Abdruck gebracht ohne irgend welche Reinigung. Das Resultat davon war, daß die durchgeschlagenen Noten mit den geschriebenen gleiche Geltung erlangten und den Druck nicht nur unsauber, sondern in zahlreichen Stellen auch unleserlich machten oder gar falsche Lesarten veranlaßten. Mehr als zehntausend solcher Notenkleckse entfernte ich aus dem Londoner Drucke durch Vergleichung mit dem Autograph. Die Sorglosigkeit, mit welcher Bowley's Beauftragte verfuhren, ging aber noch weiter, denn man ließ ganze Seiten aus (die nachträglich geschriebene und dann wieder gestrichene Seite 72), vergaß S. 5 bei den beiden Takten 6 und 9 die Kürzung anzugeben, wodurch die irrige Meinung entstehen mußte, es sei wirklich Händel's Absicht gewesen, diese beiden Takte spielen zu lassen; deßgleichen ließ man die für Händel's Art zu arbeiten so belehrende und so wichtige Zählung der Bogen des Papiers fort, oder brachte ohne Sinn und Verstand hie und da eine Zahl davon an. Die vielen Bleistift-Bemerkungen des Kom-

which I saw, these photographs were technically well executed, certainly better than the unclean negatives which I had to use for the present edition. It is all the more surprising that no better edition could be produced from them. Handel's music-paper is always the best of his age, but yet the ink often shows through. In the printed photograph, the ink of these passages appears on the wrong side of the page with the same thickness and blackness as real notes, if it has not been previously carefully removed. In the London facsimile the photographic plate is generally printed off rudely without any such cleansing. The result is that the notes that show through seem to have equal value with the written ones, and make the page not only ugly, but in numerous places illegible, and even give rise to false readings. I have removed more than ten thousand such blots from the London edition by comparison with the autograph. But the carelessness of Bowley's employés went still further. They omitted whole pages (as p. 72, written subsequently and then cancelled), forgot on p. 5 to note the abbreviation in the two bars 6 and 9, which led to the erroneous opinion that Handel's intention really was to have these two bars played; so also the numeration of the sheets of paper, which is especially important and instructive as to Handel's method of working, is omitted, except that a number is here and there introduced without

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2. Ein Sammelband Händel'ſcher Autographen des Buckingham-Palaſtes im Hochquart-Format enthält die Sätze, welche Seite 285 bis 309 gedruckt ſind.
3. In das urſprüngliche Handexemplar des Meſſias fügte Händel ſpäter eigenhändig eine Reihe von Sätzen ein, meiſtens Transpoſitionen früherer Stücke in andere Lagen oder für andere Sänger. Dieſes urſprüngliche Handexemplar des Komponiſten muß ſpäter aus Schmidt's Sammlung abhanden gekommen ſein. Es gelangte vor längerer Zeit in den Beſitz des 1889 geſtorbenen Oxforder Muſikprofeſſors Sir Frederick Gore Ouſeley, in deſſen Bibliothek im Tenbury College es ſich noch befindet. Die autographen Stücke deſſelben ſind von Seite 263 an ebenfalls nach einer ſachgemäßen Reihenfolge im Anhange mitgetheilt.
4. Im Fitzwilliam-Muſeum zu Cambridge befinden ſich auf einzelnen Blättern die S. 327—330 gedruckten Sätze und Skizzen.

Hiermit iſt Alles, was vom Meſſias an Autographen vorhanden zu ſein ſcheint, oder gegenwärtig noch aufzufinden war, erſchöpft. In Ouſeley's Exemplar hat Händel nachträglich den Eintritt der Ripieniſten angegeben und zweimal (in den Chören „And He shall purify" und „And with His stripes") zu dieſem Zwecke auch eine Stelle in der Muſik geändert, was aber nicht hierher, ſondern in die nunmehr folgende Ausgabe des Meſſias gehört und dort zur Mittheilung kommen wird.

In dem Vorworte zum Facſimile des Jephtha (1885)

2. A miscellaneous volume of autographs by Handel in tall quarto in Buckingham Palace contains the pieces printed here at pp. 285—309.
3. In the original conducting score of the Messiah Handel subsequently inserted by his own hand a number of movements, mostly transpositions of earlier pieces into other keys or for other singers. This, the composer's original conducting score, must subsequently have been lost out of Schmidt's collection. A considerable time ago it came into the possession of Sir Frederick Gore Ouseley, Professor of Music at Oxford, who died in 1889; but it is still preserved with his library at Tenbury College. The autographic pieces of it after p. 263 are given in a proper order in the appendix.
4. In the Fitzwilliam Museum at Cambridge is preserved, written on separate leaves, the matter contained in pp. 327—330 of this edition.

This exhausts all that appears to be extant of autographs of the Messiah, or could be discovered at the present time. In Ouseley's copy Handel subsequently indicated the entrance of the ripieni, and twice (in the choruses "And He shall purify" — "And with His stripes") also altered a passage in the music with this object. But this belongs not to the present facsimile, but to the engraved edition which is to follow, and in which it will be duly recorded.

In the preface to the facsimile of Jephtha (1885) I have

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habe ich die Gesichtspunkte angedeutet, welche für das Verständniß von Händel's Kompositions-Verfahren maßgebend sind. Dieselben gelten auch für den Messias und finden hier mehrfach eine willkommene Bestätigung, sollen aber in diesem Vorworte nicht auf's neue erörtert und im Einzelnen weiter geführt werden, da solches erst nach Herbeischaffung eines reicheren Materials mit Nutzen geschehen kann. Zu einem solchen Zwecke müssen die Skizzen, Entwürfe, Vorarbeiten und Varianten, welche in den verschiedenen Werken zerstreut oder auf einzelnen Blättern (wie hier S. 330) zufällig erhalten sind, zusammen getragen werden.

Wie weit ich hierin kommen und ob ich diese Arbeit zu einem wünschenswerthen Abschlusse bringen kann, muß die Zeit lehren. Einstweilen weiß ich nur, daß die Mühe, welche ein solches Sammeln photographischer Aufnahmen erfordert, sehr groß ist, meine Arbeitskraft aber mit den Jahren erheblich geringer wird, dagegen der Preis für die technische Herstellung im Vergleich zu früher sich fast auf das Dreifache gehoben hat. Daß der erhebliche Zuschuß, den ich für die Herstellung dieses Messias-Facsimile aus eignen Mitteln machen mußte, nicht dauernd mir belastet geblieben ist, verdanke ich Herrn Dr. Hans von Bülow, welcher aus einer, von Hamburger Musikfreunden zu künstlerischen Zwecken ihm überwiesenen Summe den Fehlbetrag gedeckt hat.

noted the points of view which are essential to the comprehension of Handel's system of composition. The same are true also of the Messiah, where they often find a welcome confirmation. But they shall not be discussed anew in this preface and followed out in greater detail; as this can be done with advantage only when a more copious material has been provided. For this end, the sketches, drafts, preparations and variants, which are incidently preserved, scattered through the various works or on single leaves (as here on p. 330), must be brought together.

Time will show how far I shall advance in this task, and whether I have the power of bringing this labour to a satisfactory conclusion. Meanwhile I only know that the labour demanded by such a collection of photographic copies is very great, and that my power of work is becoming seriously less with the lapse of years, while the price of technical reproduction has risen to nearly threefold of what it was in former times. That the considerable contribution which I had to make for the preparation of this facsimile of the Messiah out of my own means, has been refunded to me, I owe to Dr. Hans von Bülow, who has covered the deficit from a fund entrusted to him by lovers of music at Hamburg to be devoted to the cause of Art.

Fr. Chrysander.

Bergedorf bei Hamburg, Aug. 1. 1892.

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INDEX.

Messiah.

Part the First.

SINFONY.

Grave . . . . . pag. 1

Allegro moderato . . . . . ,, 1

Zwei Blätter, welche die innere Hälfte des aus vier Blättern bestehenden ersten Bogens bildeten, fehlen hier und waren schon um 1780, als das Autograph im Buckingham-Palast für die königl. Sammlung gebunden wurde, nicht mehr bei demselben vorhanden. Damit ist der Schluß der Instrumental-Einleitung sowie der Anfang des Gesanges „Comfort ye" in Händel's Handschrift verloren gegangen.

Die spätere Annahme, daß diese „Sinfony" ursprünglich mit einer Menuet beschlossen sei, ist völlig grundlos.

Two leaves, which formed the inner half of the sheet of four leaves, are now wanting here, as they were when the autograph in Buckingham Palace was bound for the Royal collection. By this accident the end of the instrumental introduction, as well as the beginning of the song "Comfort ye" in Handel's handwriting, are lost.

The later assumption that this "Sinfony" was originally closed with a minuet is utterly groundless.

TENORE. *Recit. accomp.* [Comfort] ye speak ye comfortably to Jerusalem . . . . . ,, 3

Aria. Ev'ry valley . . . . . ,, 5

Als Sänger für diesen Anfang des Oratoriums ist Mr. Beard von Händel S. 5 mit Bleistift angegeben. Dies geschah aber erst 1743 in London, denn der Sänger für die erste Aufführung am 13. April 1742 in Dublin war der dortige Kirchentenorist James Bailys, Bailey oder Baily (s. *Culwick*, Handel's Messiah: discovery of the original Word-Book, etc. Dublin, 1891, p. 12).

As singer of this commencement of the oratorio Mr. Beard is noted by Handel in pencil on p. 5; but this refers only to the performance in London in 1743. The singer at the first performance in Dublin on April 13th 1742 was the tenor of the Dublin church, James Bailys, Bailey, or Baily (see *Culwick*, Handel's Messiah: discovery of the original Word-Book, etc. Dublin, 1891, p. 12).

CHORUS. And the glory of the Lord . . . . . ,, 12

BASSO. *Recit. accomp.* Thus saith the Lord . . . . . ,, 23

Als Sänger ist Mr. Reinhold von Händel mit Bleistift notirt, was ebenfalls nicht für Dublin galt, sondern später für London.

Das von Händel oder Schmidt mit Bleistift Geschriebene wird sich in unserm Facsimile leicht überall an der feineren Schrift erkennen lassen.

Mr. Reinhold is noted in pencil by Handel as the singer; but this also refers not to Dublin, but only to later performances in London.

Whatever Handel himself and Schmidt wrote in pencil will be easily recognised in this facsimile by the finer character of the writing.

	Aria.	**But who may abide** (A.)	pag. 26

Die Erhöhung um einen Ton nach E-moll für den Tenoriſten Low iſt mit Blei angegeben.
Verſion B für Alt ſteht S. 263 gedruckt.

It is noted in pencil that the part must be raised a tone higher to E minor for the tenor, Mr. Low.
Version B for alto is printed at p. 263.

CHORUS.		**And He shall purify the sons of Levi**	,, 31
ALTO.	*Recit.*	**Behold a Virgin**	,, 39
	Aria.	**O Thou that tellest good tidings to Zion**	,, 40

Als Sängerin iſt Mrs. Cibber angegeben.

Mrs. Cibber is noted as singer.

CHORUS.		**O Thou that tellest good tidings to Zion**	,, 45
BASSO.	*Recit. accomp.*	**For behold darkness shall cover the earth**	,, 50

Sänger: Mr. Reinhold.

Mr. Reinhold is noted as singer.

	Aria.	**The people that walked in darkness**	,, 52

Sänger: Mr. Reinhold.

Mr. Reinhold is noted as singer.

CHORUS.		**For unto us a child is born**	,, 55
PIFA			,, 69

Eine Symphonie zur Einleitung der folgenden Verkündigung des Engels, überſchrieben „Pifa" d. i. Pifferari, als Nachahmung der Muſik, mit welcher kalabriſche Hirten zur Weihnachtszeit in Rom die Geburt des Heilands feiern. Dem zuerſt Geſchriebenen (S. 69—70) fügte Händel nachträglich S. 71—72 hinzu und zwar auf einem Papierſtreifen, deſſen Größe auf unſerem Blatte (S. 71—72) zu erkennen iſt.

A symphony to prepare for the following annunciation by the Angel, marked "Pifa", i. e. Pifferari, in imitation of the music with which at Christmas Calabrian shepherds in Rome celebrated the birth of the Saviour. To what had been previously written (pp. 69—70) Handel subsequently added pp. 71—72 on a slip of paper, the size of which may be seen in pp. 71—72 of this facsimile.

SOPRANO.	*Recit.*	**There were shepherds**	,, 70

Sängerin: Mrs. Clive.

Mrs. Clive, noted as singer.

	Recit. accomp.	**And to the angel of the Lord** (A.)	,, 70
	Aria.	**But to the angel of the Lord** (B.)	,, 73

Sängerin: Mrs. Clive.

Mrs. Clive, noted as singer.

	Recit.	**And the angel said unto them**	,, 75
	Recit. accomp.	**And suddenly there was with the angel**	,, 75
CHORUS.		**Glory to God in the Highest**	,, 76
SOPRANO.	*Aria.*	**Rejoice greatly o daughter of Zion** (A.)	,, 81

Verſion B, ebenfalls für Sopran, ſteht S. 271.

Version B, likewise for soprano, is given on p. 271.

	Recit.	Then shall the eyes of the blind be open'd	pag. 86
	Aria.	He shall feed His flock	,, 87
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		The kings of the earth rise up. (A.)	,, 182

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	Arioso.	Thou shalt break them	,, 192
		Hallelujah! for the Lord God omnipotent reigneth	,, 195

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APPENDIX.

ALTO.	*Aria.*	But who may abide. (B. — s. A p. 26.)	,, 263

Autograph in Ouseley's Handexemplar „for Guadagni", wie Händel mit Tinte beigeschrieben hat. Später ist dort von ihm, und zum Theil | The autograph in Ouseley's conducting score has the words "for Guadagni", written in ink in Handel's handwriting. There are also later

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von Schmidt, mit Blei bemerkt „A Note higher E♭" (E-moll, was nach einer Angabe bei der Baß-Arie S. 26 für den Tenoristen Low gelten sollte). — „Miß Young". — „Sig^ra Recinelli". — „G♭ flat" (G-moll, für die Sopranistin) „Calori G♭♭". Das Stück ist also nach und nach von allen vier Solostimmen gesungen.

notes at the same place, written in pencil by him and partly by Schmidt: "A Note higher E♭" (which from a direction given at the bass air on p. 26 is intended for the tenor, Low). "Miss Young". "Sig^ra Recinelli". "G♭ flat" (for Calori, a soprano singer) "Calori G♭♭". This air was therefore sung by all four solo singers one after the other.

SOPRANO. *Aria.* **Rejoice greatly, o daughter of Sion.** (B. — s. A p. 81.) . . . . . pag. 271

Als Sänger sind von Händel Sig^ra Frasi und der Tenorist Mr. Beard angegeben, demnach muß die Arie zeitweilig auch vom Tenor gesungen sein.

Die Handschrift dieses Stückes ist dadurch merkwürdig, daß Händel's Freund und Kopist Schmidt den Baß nebst der Vorzeichnung von Version A abgeschrieben hat, worauf der Komponist Singstimme und Violine aus Version A so geändert eintrug, wie er den Satz von jetzt an zur Aufführung brachte.

Sig^ra Frasi and the tenor Mr. Beard are mentioned by Handel as singers; which fact shows that the air was occasionally sung by a tenor.

The manuscript of this piece, preserved in Ouseley's conducting score, is noteworthy for the fact that Handel's friend and copyist Schmidt copied from version A the bass and the signature; after which the composer inserted the voice part and the violin, from version A, but altered into the form in which from that time he had the movement performed.

ALTO. *Arioso.* **Thou art gone up on high.** (B. — s. A p. 166.) . . . . . ,, 281

Der Satz ist hier „for Guadagni" in den Alt übertragen und auch später von den Damen Young und Recinelli so gesungen. Das Autograph davon befindet sich in Ouseley's Handexemplar.

The movement is here transposed "for Guadagni", the contralto, and was subsequently sung in alto also by the ladies Young and Recinelli. The autograph of it is in Ouseley's conducting score.

ALTO I & II. *Soli.* **How beautiful are the feet of them** } (B.) . . . . . ,, 285
CHORUS a 5. **Break forth into joy** . . . . . } . . . . . ,, 291

Die Sopran-Arie, welche Händel als Version A schrieb (s. S. 174), ist abweichend an Text und Musik. In den Versionen B, C und D erhalten wir eine ganz andere Gestaltung, von denen aber B und C in dieser Form nicht für das Oratorium Messias, sondern nur für die königl. Kirchenkapelle bestimmt gewesen sein können.

Das instrumentale Vorspiel dieser Version B beginnt mit der Musik, welche das Anthem „As pants the hart" eröffnet (s. Band 34 S. 207 und 239), doch werden nur die ersten 24 Tacte davon benutzt. Den fünfstimmigen Chor leitet das Sologuett von zwei Tenoristen ein. Die Musik ist, abweichend von den Oratorien, auf Papier in Hochquart-Format geschrieben, ganz wie die übrigen Anthems von Händel. Man möchte deshalb vermuthen, Version B sei bereits vor dem Messias, d. h. vor 1741, entstanden. Aber solches kann nicht der Fall gewesen sein, denn von den Alt-Tenoristen, deren Namen Händel beigeschrieben hat (und zwar bereits während der Komposition), ist „Mr. Bayly" (S. 288) erst am 29. Januar 1741 als Kapellsänger aufgenommen (The old Cheque-book of the Chapel Royal from 1561 to 1744, edited by Rimbault. London 1872, Camden Society, p. 53), und „Mr. Menz" (S. 289) sogar erst am 14. April 1744 (Cheque-book p. 55, wo er „Mr. Ben. Mence" geschrieben wird). Anselm Baily gab zwar nach dem Cheque-book (p. 55) am 13. März 1744, also einen Monat vor dem Eintritt von Mence, seinen Platz unter den Sängern

The soprano air, which Handel wrote as version A (see p. 174), differs both in words and in music. In the versions B, C and D we find a totally different treatment; and of these, B and C in this form cannot have been intended for the oratorio Messiah, but only for the Chapel Royal.

The instrumental prelude to this version A begins with the music which opens the anthem "As pants the hart" (see vol. 34, p. 207 and 239); but only the first 24 bars are employed. The five-part chorus is introduced by a duet of solo tenors. The music is written, differently from the oratorios, on paper of upright quarto form, exactly like Handel's other anthems. It might be conjectured from this fact that version B was produced before Messiah, i. e. before 1741. But it cannot have been so; for of the alto-tenors whose names Handel actually inserted during the composition, "Mr. Bayly" (p. 288) was not accepted as choir singer till Jan. 29th 1741 (see The old Cheque-book of the Chapel Royal from 1561 to 1744, edited by Rimbault. London 1872, Camden Society, p. 53), and "Mr. Menz" (p. 289) not till April 14th 1744 (Cheque-book, p. 55, where his name is given as "Mr. Ben. Mence"). Now Anselm Bayly, according to the Cheque-book, p. 55, gave up his position in the choir on March 13th 1744 — a month before Mence's appointment — because he took priest's orders in the

auf, weil er in der Kapelle zum Priester avancirte; aber in dem englischen Staatskalender von 1745 (Chamberlayne, Magnæ Britanniæ Notitia: or, the Present State of Great Britain. London. 8. S. 208) ist er noch als Sänger aufgeführt, und daß dieser intelligente Mann auch nach dem März 1744 in der Kapelle mitsang, wird nun durch Händel's Komposition bestätigt. Dieselbe mag schon im Jahre 1744 geschrieben sein, aber es ist nicht ersichtlich, ob sie zu einem größeren Anthem gehörte und ob dieses überhaupt zu Stande kam. Für den Messias verwerthet ist der Satz in Version D.

chapel. But in the English State Calendar for 1745 (*Chamberlayne*, Magnæ Britanniæ Notitia: or, the Present State of Great Britain. London. 8vo. p. 208) he is still mentioned as a singer. That this intelligent man sang in the choir of the Chapel Royal even after March 1744, is corroborated by Handel's composition, which may have been written as early as 1744, though without any evidence to show whether it formed part of a large Anthem, or whether the latter ever was completed. Use has been made of this piece for Messiah in the version D.

SOPRANO. *Solo.* CHORUS a 4. **How beautiful are the feet of them / Break forth into joy . . . . . (C.)** . . . . . pag. 298

. . . . . ,, 301

Version C behandelt den Text von B zu einer abweichenden Musik und ist ebenfalls für die Kirchenkapelle geschrieben, wo ein Knabe das Sopransolo sang. Im Messias ist diese Version nicht benutzt, dagegen befindet sich dieselbe Musik in dem Gelegenheits-Oratorium von 1746 zu den Worten „Be wise" (Bd. 43 S. 69—75), wenn auch in ziemlich abweichender Gestalt. Beiden zu Grunde liegt die Arie „Amor sempr' è avvezzo" aus einer Serenata von Stradella, welche ich als zweiten Supplement-Band zu Händel's Werken 1888 publizirt habe (s. daselbst S. 28—31). Der Satz des Gelegenheits-Oratoriums ist von beiden der einfachste und mehr im Anschluß an Stradella gehalten, wird aber deshalb nicht der früheste gewesen sein: sondern es ist anzunehmen, daß Händel Version C für die Kapelle schrieb bald nachdem er Version B dem Messias incorporirt hatte; einige Begleitfiguren des Vorgängers sind hierbei erhalten. Dies mag i. J. 1745 geschehen sein. Aus den nicht völlig instrumentirten Schlußtakten ist zu schließen, daß der Satz wahrscheinlich ungebraucht liegen blieb, worauf er dann umgestaltet in dem Gelegenheits-Oratorium benutzt wurde.

Beide Versionen, B und C, mußten hier in der Photographie ein wenig verkleinert werden, um nach der Höhe in das Messias-Format zu passen. Wie geringfügig diese Verkleinerung ist, ersieht man daraus, daß Händel's Partitur in der Höhe 231^{mm} und in der Breite 197^{mm} mißt, unser Druck dagegen in der Höhe 216^{mm} und in der Breite 183^{mm}, also nur 15 + 14^{mm} weniger beträgt.

Version C has the same words as B, set to different music, and was also written for a church choir, in which a boy sang the solo soprano. This version is not used in the Messiah, but is found in the Occasional Oratorio of 1746 to the words "Be wise" (vol. 43, pp. 69—75), although in a somewhat different form. The foundation of both is recognicable in an air "Amor sempr' è avezzo", in a Serenata by Stradella, which I published in 1888 as second supplementary volume to Handel's Works (see there pp. 28—31). The movement in the Occasional Oratorio is the simpler of the two, and kept in closer affinity with Stradella. But it need not on that account be treated as the earlier; it may be assumed that Handel wrote version C for the Chapel soon after he had incorporated version B with the Messiah; some few (instrumental) figures of accompaniment belonging to the previous version are preserved in this. This may have taken place in the year 1745. From the not fully instrumentized final bars it may be concluded that the movement lay unemployed, until with a considerable change of form it was employed in the Occasional Oratorio.

The two versions B and C had to be slightly reduced in size by the photographer, so as to agree in hight with the Messiah. But how small this diminution is, is obvious from the fact that while Handel's score measures 9 inches high and 7$^3/_4$ inches broad, our impression counts 8$^1/_2$ inches in height and 7$^1/_4$ inches in breadth, consequently half an inch less.

ALTO&TEN.(oSOPR.). *Soli.* CHORUS a 5. **How beautiful are the feet of him / Break forth into joy . . . . . (D.)** . . . . . ,, 310

. . . . . ,, 312

Version D ist eine für den Messias vorgenommene Bearbeitung von Version B, deren 151 Takte hier auf 162 gebracht sind. Der erste Alt wurde jetzt von Frauen (Miß Young und Mrs. Cibber) gesungen. Der zweite Alt war anfangs dem Tenoristen Beard zugedacht, wurde dann aber von Händel mit Bleistift für „S^{ra} Avolio" in den Sopran übertragen.

Version D is a modification for the Messiah of version B, the 151 bars of which are here increased to 162. The first alto was now sung by ladies (Miss Young and Mrs. Cibber). The second alto was at first assigned to the tenor Beard, but afterwards changed into soprano by Handel in pencil for "S^{ra} Avolio".

TENORE (o SOPR.). *Arioso.* **Their sound is gone out** . . . . . pag. 321

Dieſer Satz iſt von Schmidt geſchrieben und ſteht in dem Meſſias-Autograph des Buckingham-Palaſtes vor dem folgenden Chore, an deſſen Stelle er treten ſollte. Er war für den Tenoriſten „Mr. Beard" beſtimmt, wie Schmidt beiſchrieb; ſpäter bemerkte Händel mit Bleiſtift „Srª Avolio".

This piece was written down by Schmidt, and stands in the autograph of Messiah in Buckingham Palace before the following chorus, the place of which it was to occupy. It was intended for the tenor "Mr. Beard", as Schmidt noted; but at a later date Handel marked in pencil "Srª Avolio".

CHORUS. **Their sound is gone out** . . . . . ,, 322

Dies iſt das letzte Stück in dem Meſſias-Bande im Buckingham-Palaſt.

This is the last piece in the volume "Messiah" in Buckingham Palace.

BASSO. *Recit. accomp.* **The kings of the earth rise up.** (B. — s. A p. 182.) . . . . . ,, 326

Dem zweiten Theil der Baßarie „Why do the nations" (pp. 182—183) iſt durch dieſe, in Ouseley's conducting score erhaltene Verſion eine recitativiſche und verkürzte Faſſung gegeben.

In the version B, preserved in Ouseley's conducting score, an abridged form and the character of a recitative is given to the second part of the bass air "Why do the nations" (pp. 182—183).

Sechs vierſtimmige fugirte Sätze ohne Text.

Six fugal pieces in four parts without words. pag. 327—329

Dieſe ſechs kleinen Stücke ſcheinen für vierſtimmigen Chor geſetzte Reſponſorien zu ſein, von einem unbekannten älteren Componiſten, welche Händel mit Auslaſſung des Textes abſchrieb und im Amen des Meſſias benutzte. Seine Handſchrift befindet ſich im Fitzwilliam-Muſeum zu Cambridge. Seite 328 hat er den Anfang einer Violinſtimme angegeben und Seite 329 mit „A Madame" die Feder probirt.

The six small pieces seem to be responses set for a four-part chorus, by some unknown older composer, written down by Handel without the words, and used in the "Amen" of the Messiah. His manuscript is preserved in the Fitzwilliam Museum at Cambridge. On p. 328 he gave the beginning of a violin part, and on p. 329 tried his his pen with the words "A Madame".

Ein Blatt Skizzen zum Meſſias.

One leaf containing rough sketches for the Messiah. pag. 330

Ebenfalls im Fitzwilliam-Muſeum zu Cambridge. Derartige Skizzenblätter von Händel ſind höchſt ſelten, was den Werth der erhaltenen um ſo größer macht.

Das vorliegende Blatt enthält zunächſt den erſten Gedanken der Arie „He was despised" (S. 106); ſodann in zwiefacher Wendung ein Thema, welches zuerſt für den Chor „Let all the angels" (S. 161) beſtimmt war und dort auch noch anklingt, ſodann aber verſuchsweiſe die Worte bekam „and cast away their yokes from us", die jetzt (ſ. S. 185) eine ganz andere und weit energiſchere Muſik erhalten haben. Die dritte Skizze betrifft den fugirten Eintritt des „Amen" (S. 252) und iſt die wichtigſte von allen.

Als ein Curioſum ſteht dann noch da das „Ballet" von acht Takten, überſchrieben „Der arme Iriſche Junge", ein Geſang, welcher von Händel offenbar in Irland notirt wurde und die Urſache geweſen ſein mag, daß uns dieſes koſtbare Blatt erhalten iſt.

Also in the Fitzwilliam Museum, Cambridge. Such rough sketches by Handel are extremely rare; which makes the value of the extant ones all the greater.

The present leaf contains 1) the first idea of the air "He was despised" (p. 106); 2) in two versions a theme intended originally for the chorus "Let all the angels" (p. 161), and here sounds still like it, but afterwards experimentally put to the words "and cast away their yokes from us", which now (see p. 185) have been set to quite different and far more energetic music. 3) The third rough sketch refers to the fugal entrance of the "Amen" (p. 252) and is the most important of all.

There is also a curiosity, a "Ballet" of eight bars, with the title in German "Der arme Irische Junge" (The poor Irish Boy), — a song that must clearly have been written down by Handel in Ireland, and may have been the reason for his preserving the precious leaf.

BSB

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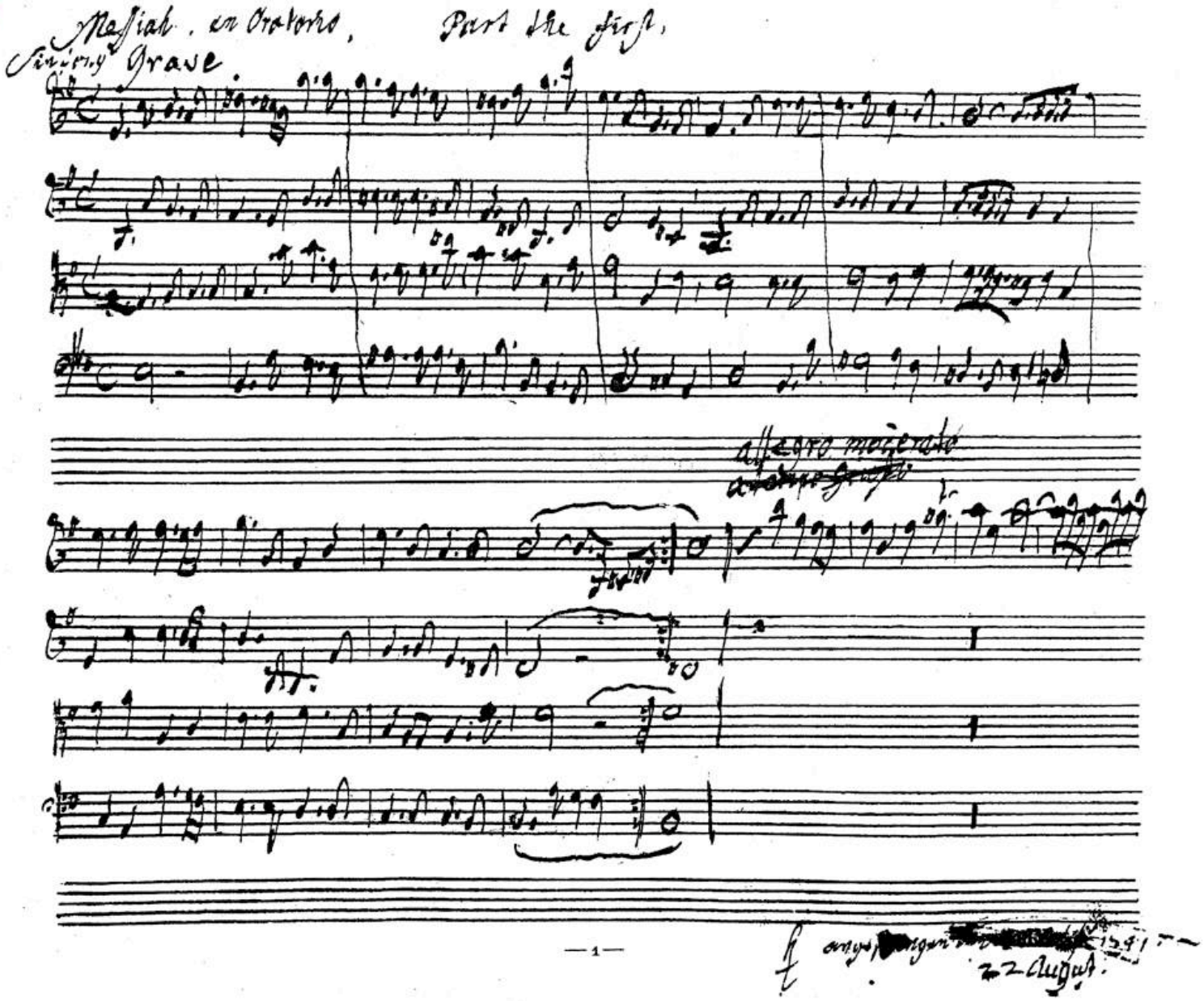
Messiah. an Oratorio. Part the first.
Sinfony Grave.
allegro moderato

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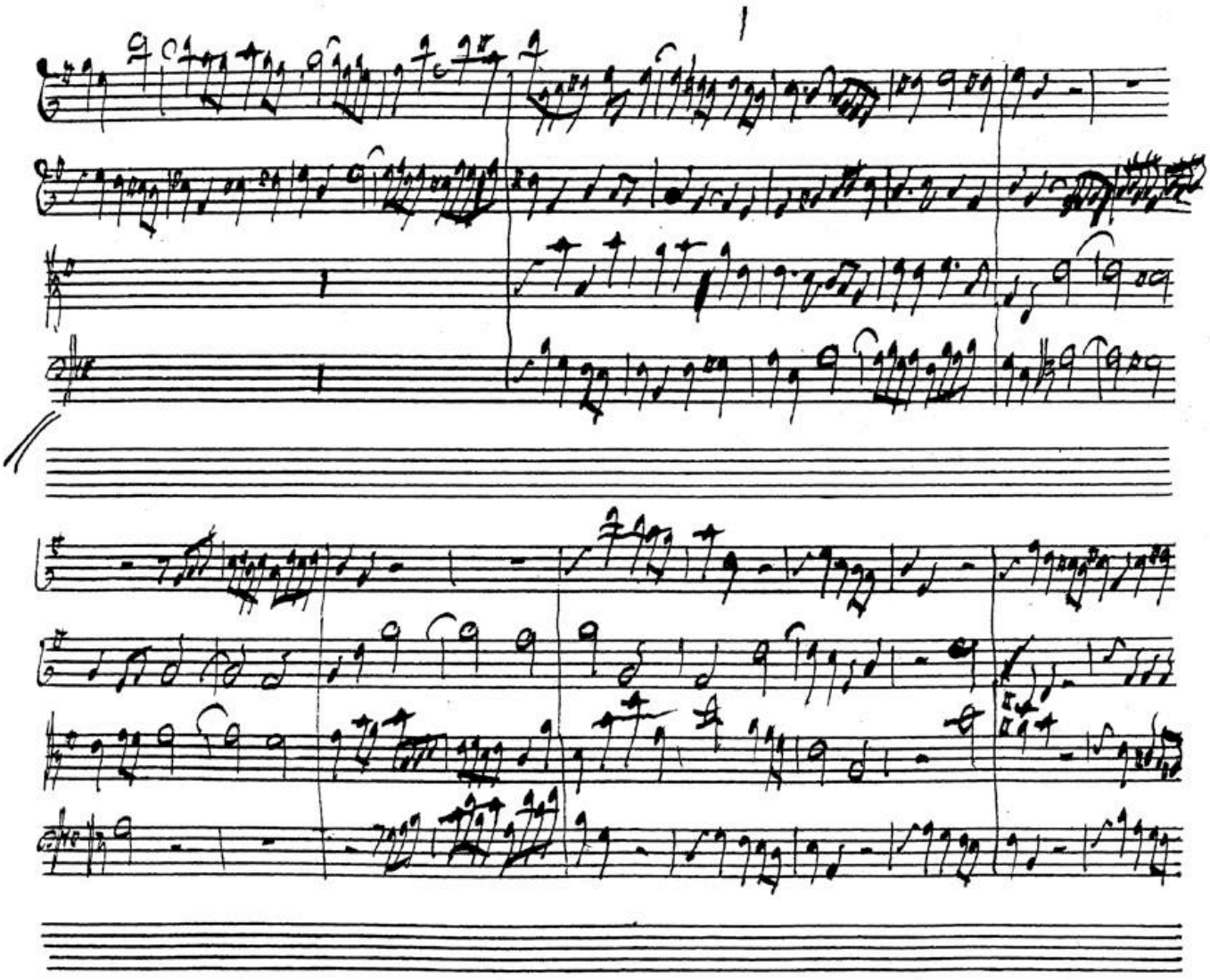

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Here, part of the Ouverture and the Beginning of the Recit: – Comfort ye my People, are wanting. ——

Die obigen Zeilen wurden auf einem besonderen, mit der Musik zusammen gebundenen Blatte geschrieben von einer Person, die um das Jahr 1780 Händel's Handschriften für König Georg III. zu ordnen hatte. Sie zeigen, dass die beiden Blätter, welche hier im Autograph fehlen, schon nicht mehr vorhanden waren, als die Handschrift des Messias in den Besitz des Königs gelangte.

Chr.

BSB

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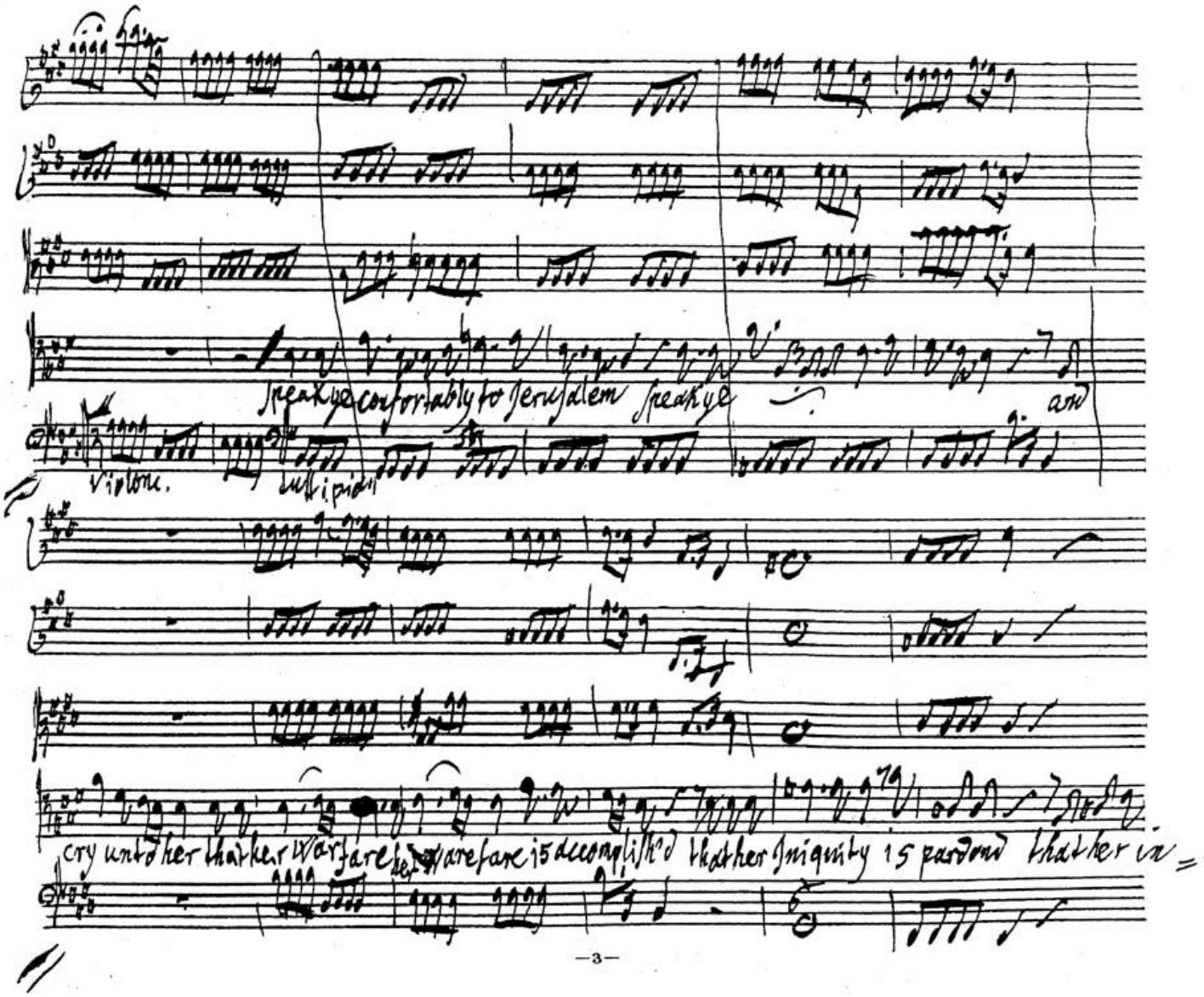
Speak ye comfortably to Jerusalem Speak ye and
Violins.
cry unto her that her warfare warfare is accomplished that her iniquity is pardond that her

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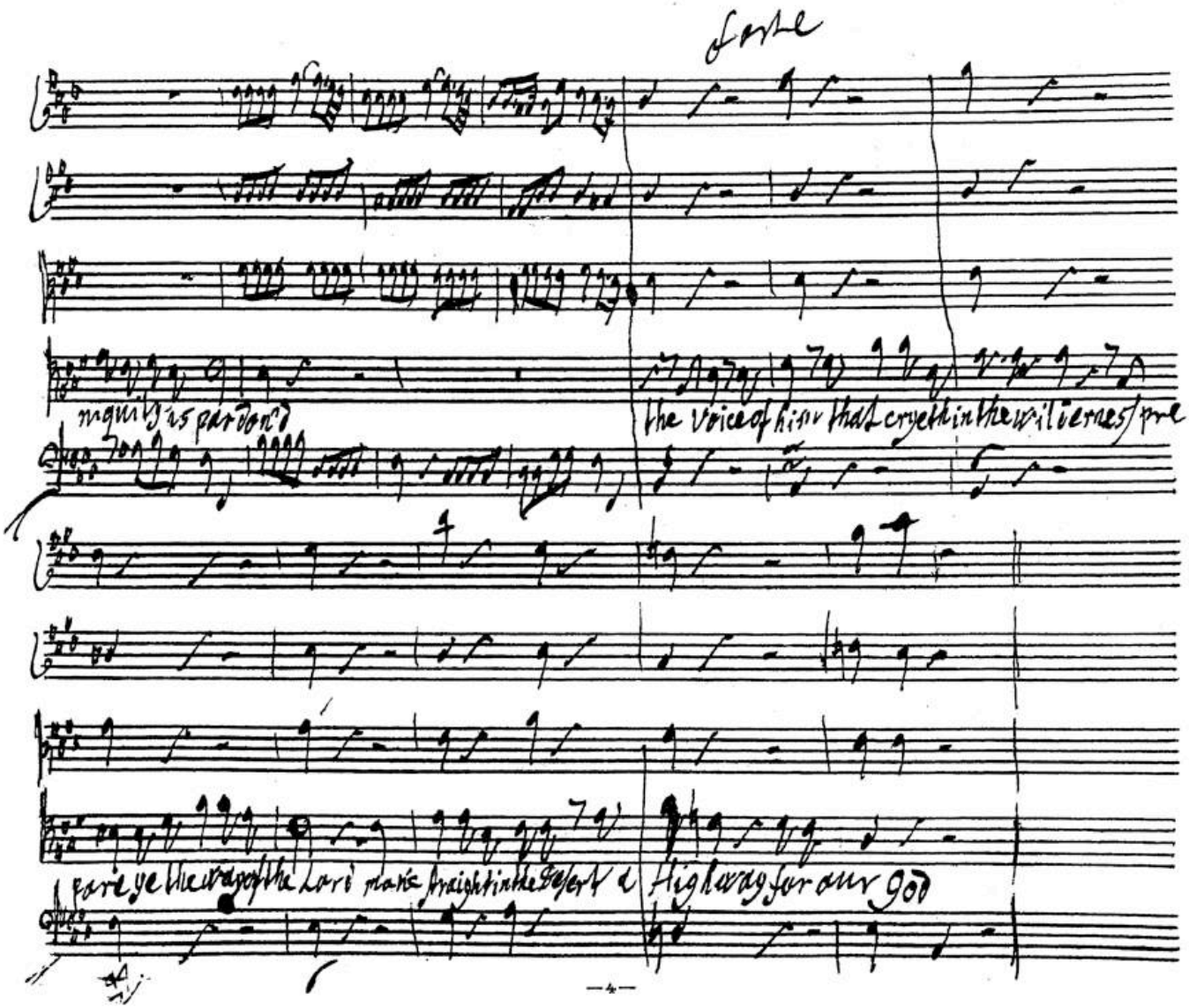
forte
iniquity is pardoned
the voice of him that cryeth in the wilderness/ pre
pare ye the way of the Lord make straight in the desert a
High way for our God

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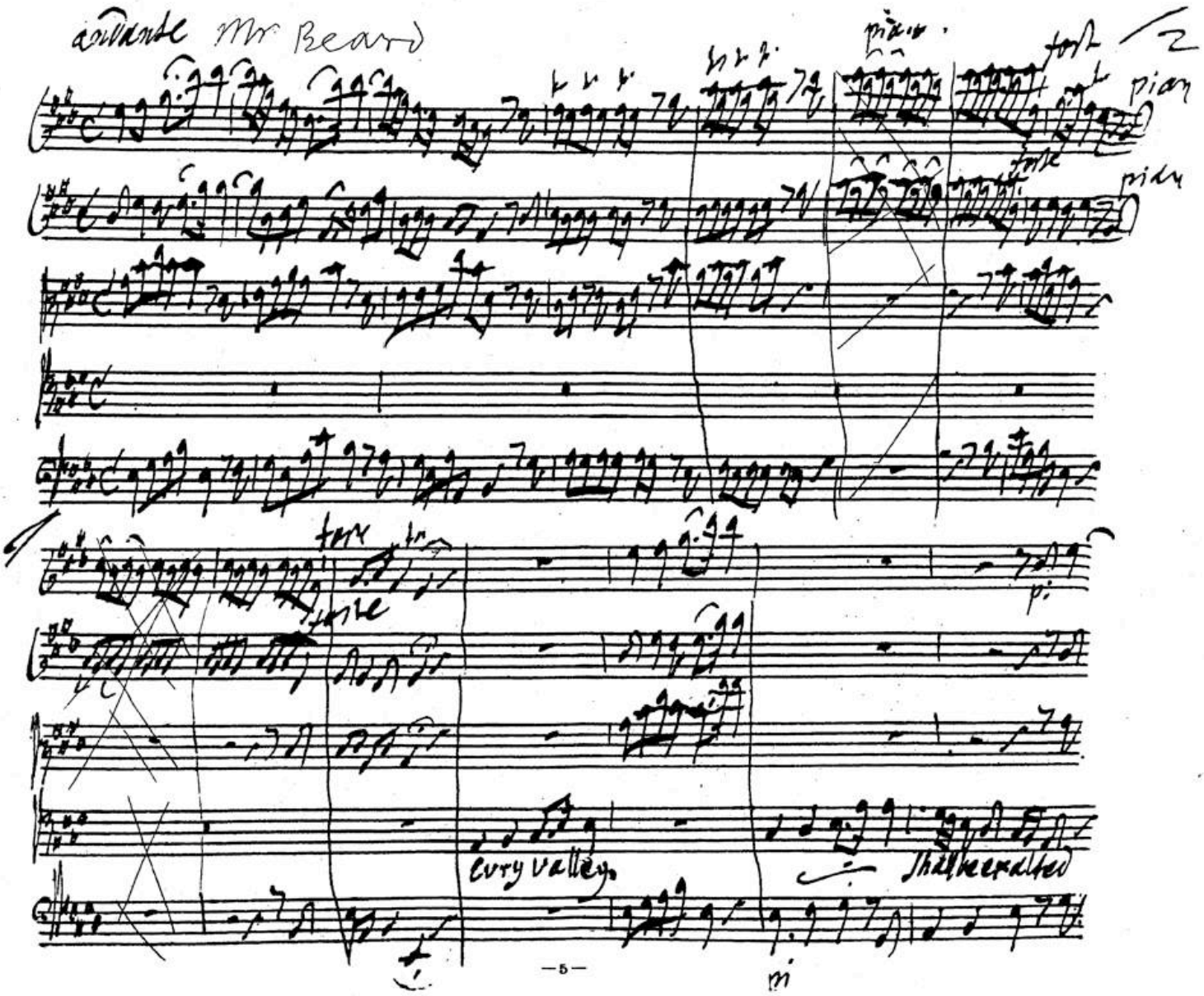

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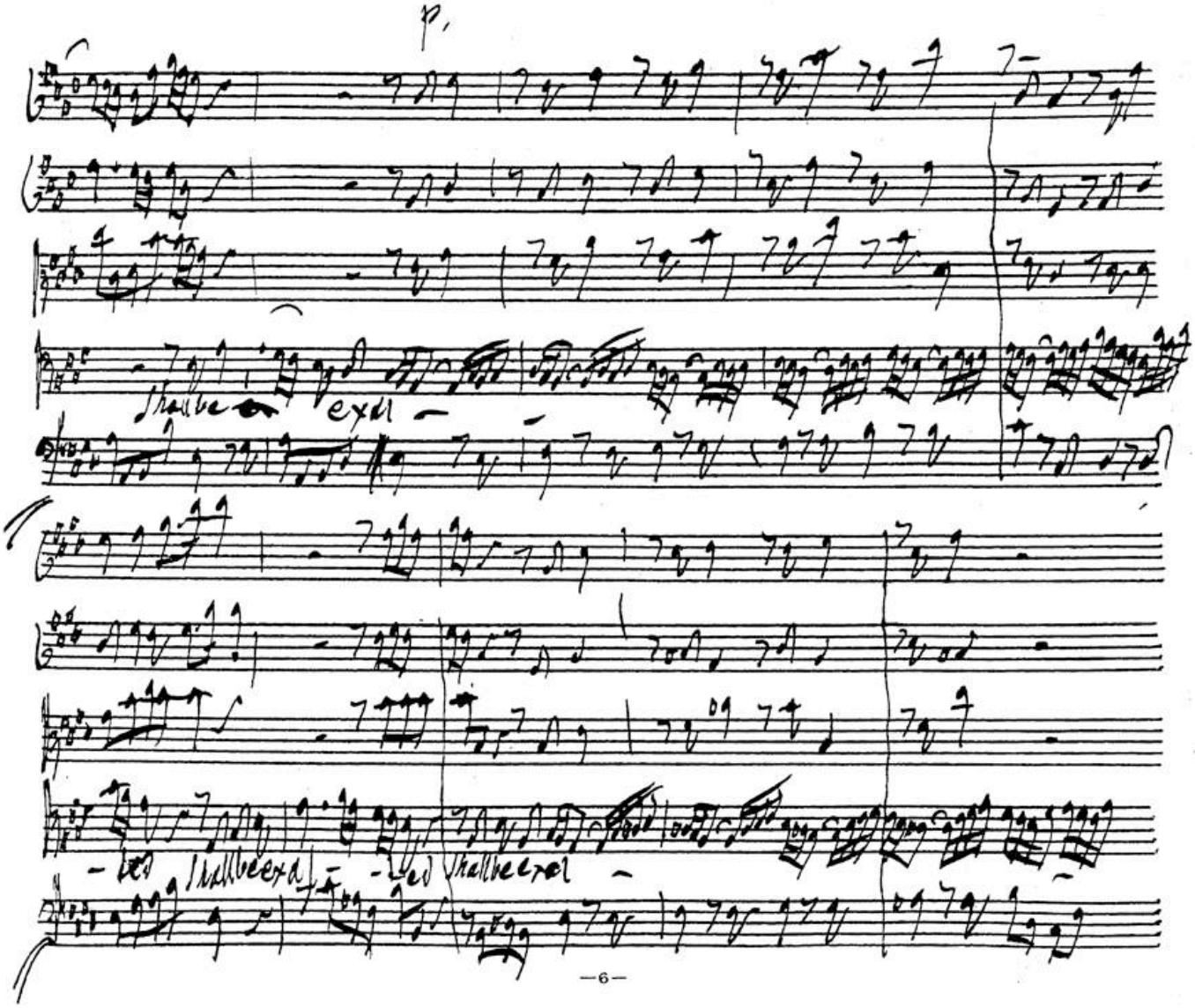

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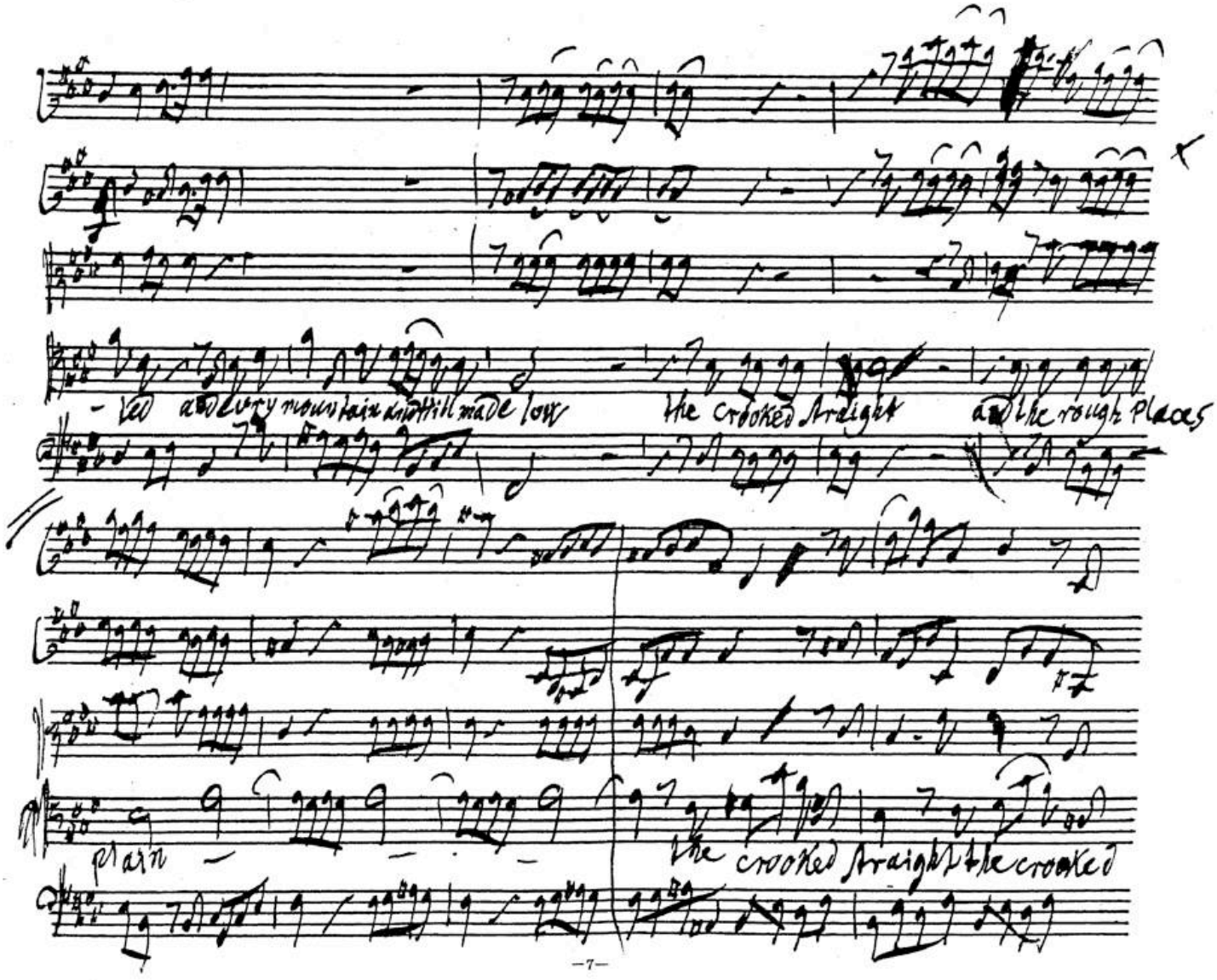
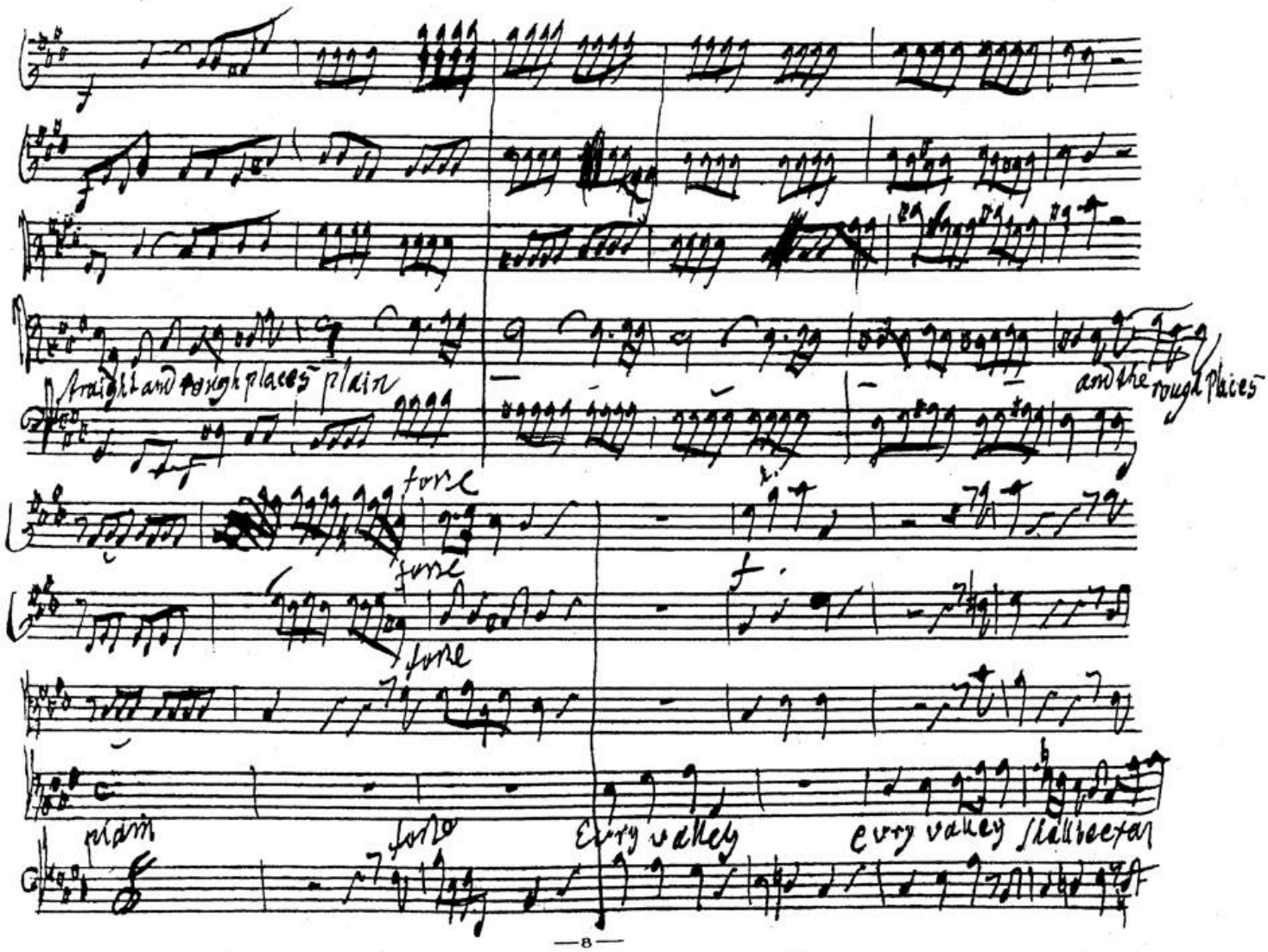
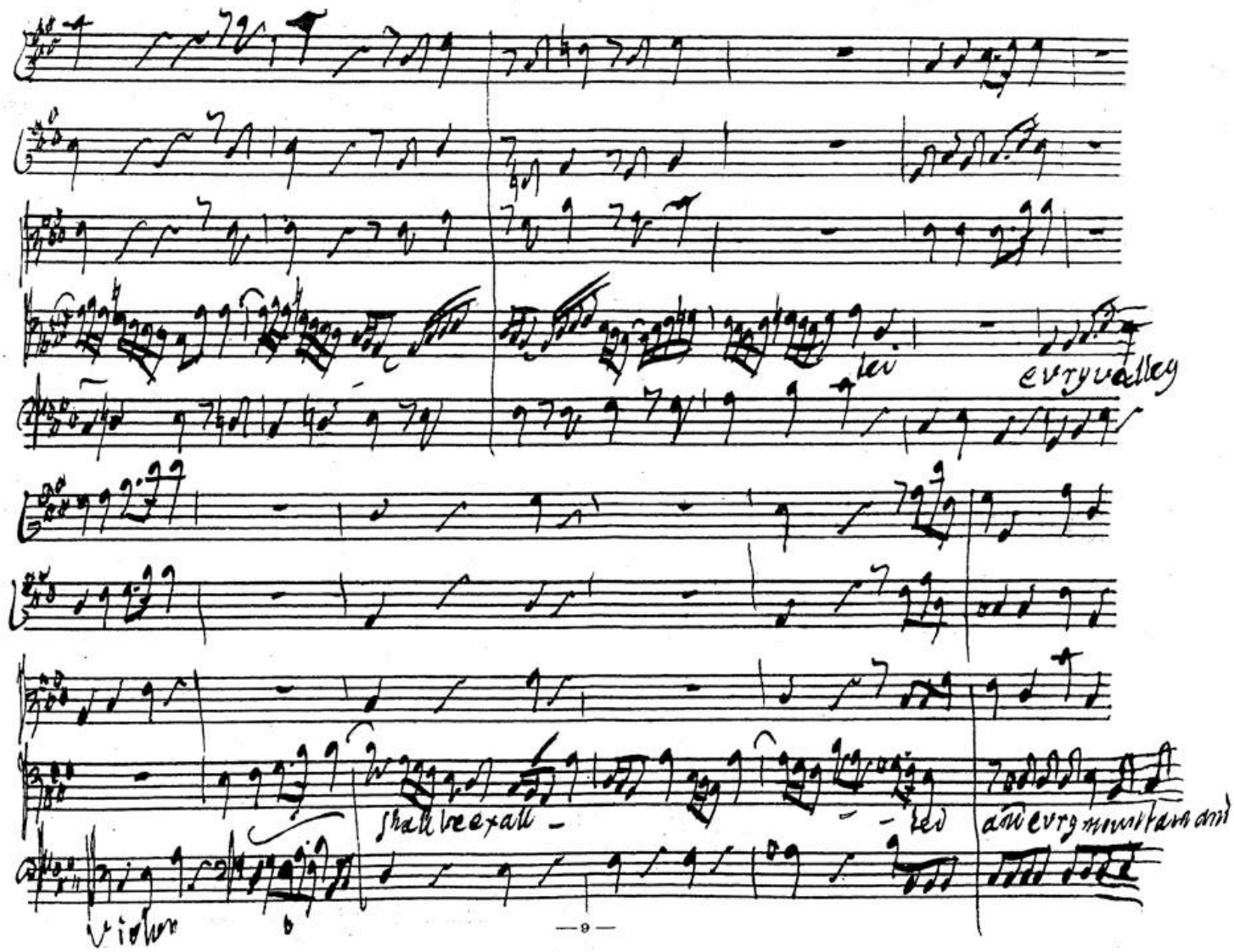

- ted and every mountain and hill made low
the crooked Straight
and the rough Places
plain
the crooked Straight & the crooked

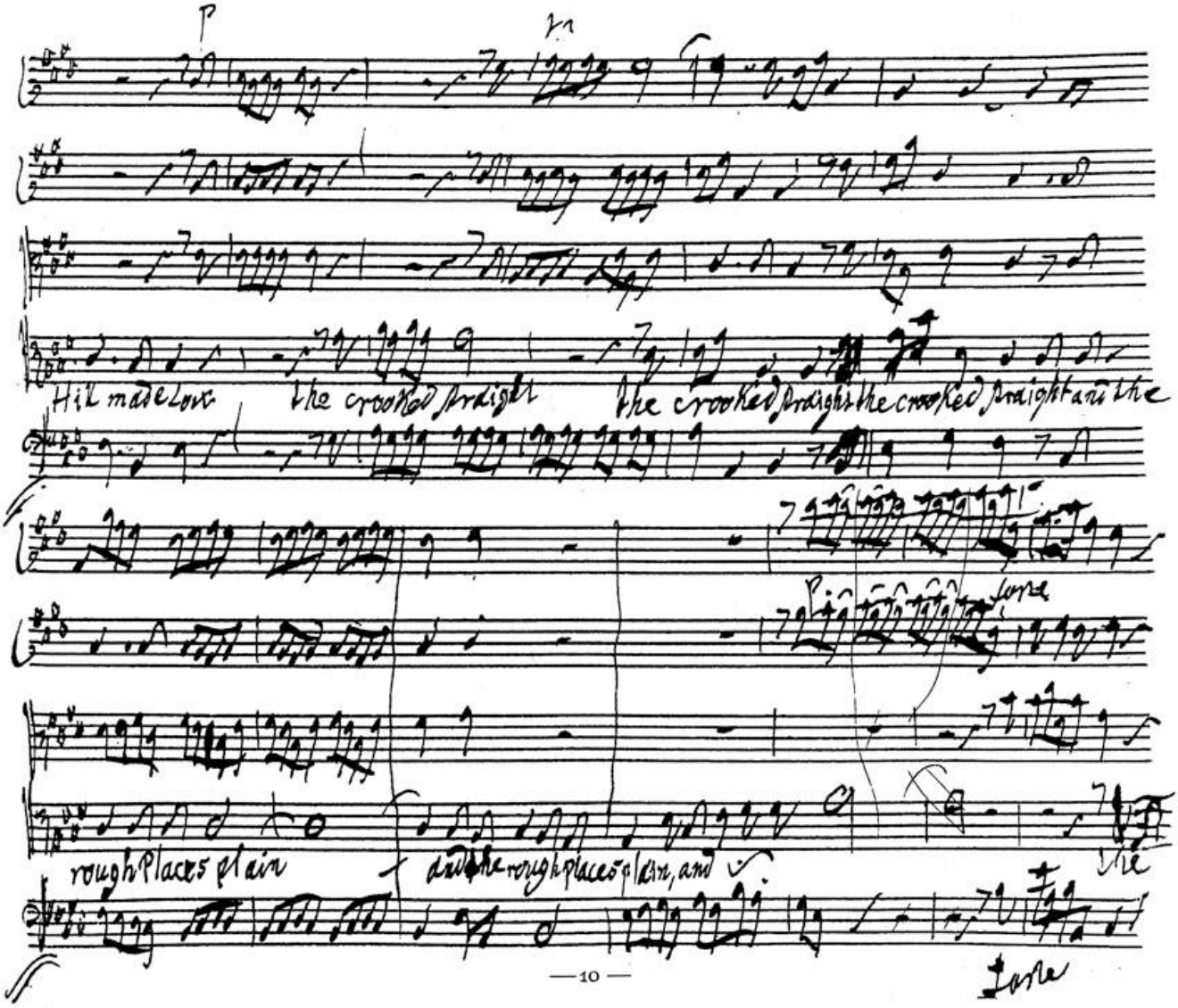
BSB


straight and rough places plain
and the rough places
force
force
force
plain
forte
Every valley
every valley shall be exal

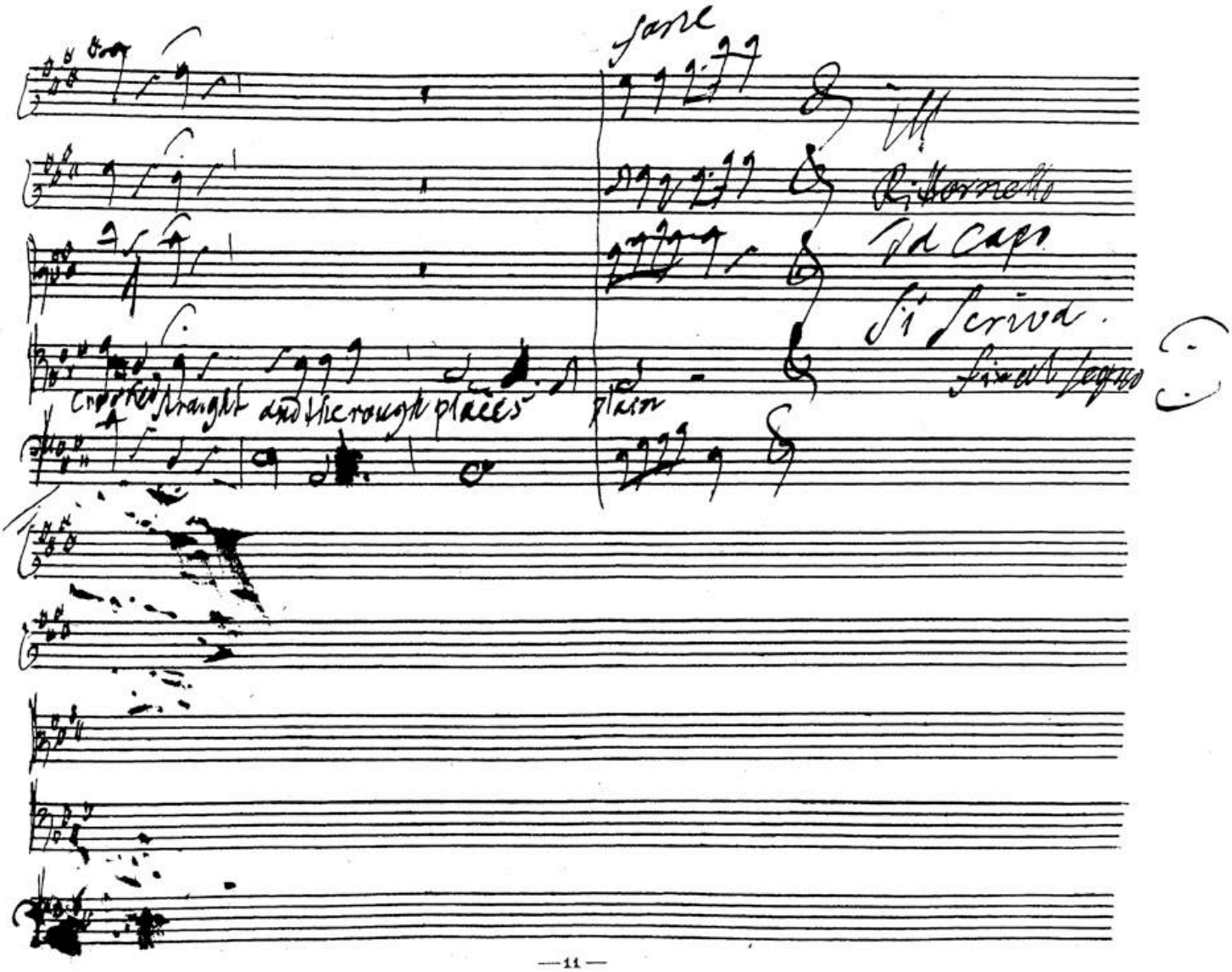
BSB


ley
every valley
shall be exalt -
- ted
and every mountain and
violin
b

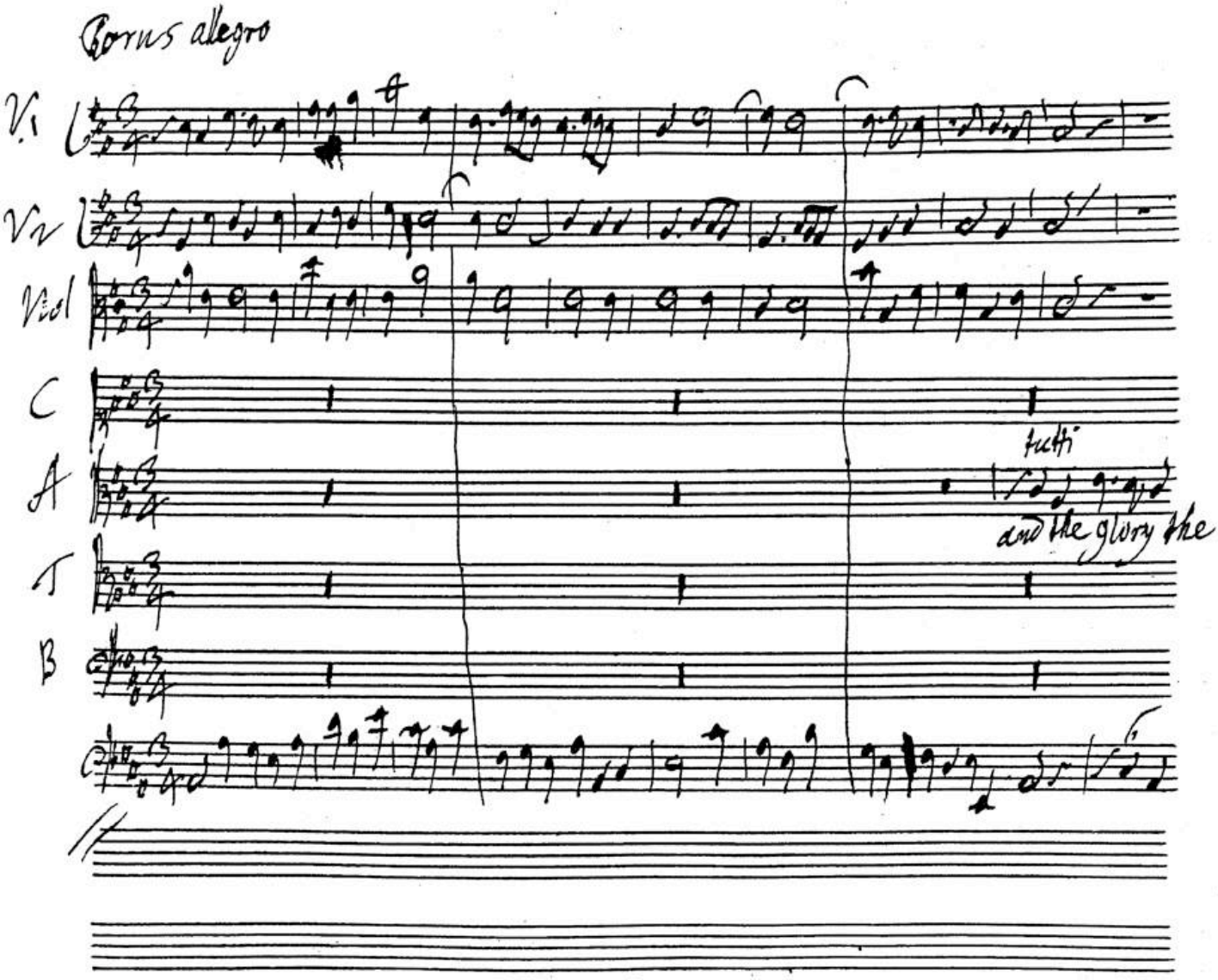
BSB


p
fz
Hill made Low
the crooked Straight
the crooked Straight the crooked Straight and the
rough Places plain
and the rough places plain, and
the
Low

BSB


fare
Ill
Ritornello
Da capo
Si scriva.
fin al segno
crooked straight and the rough places
plain

BSB



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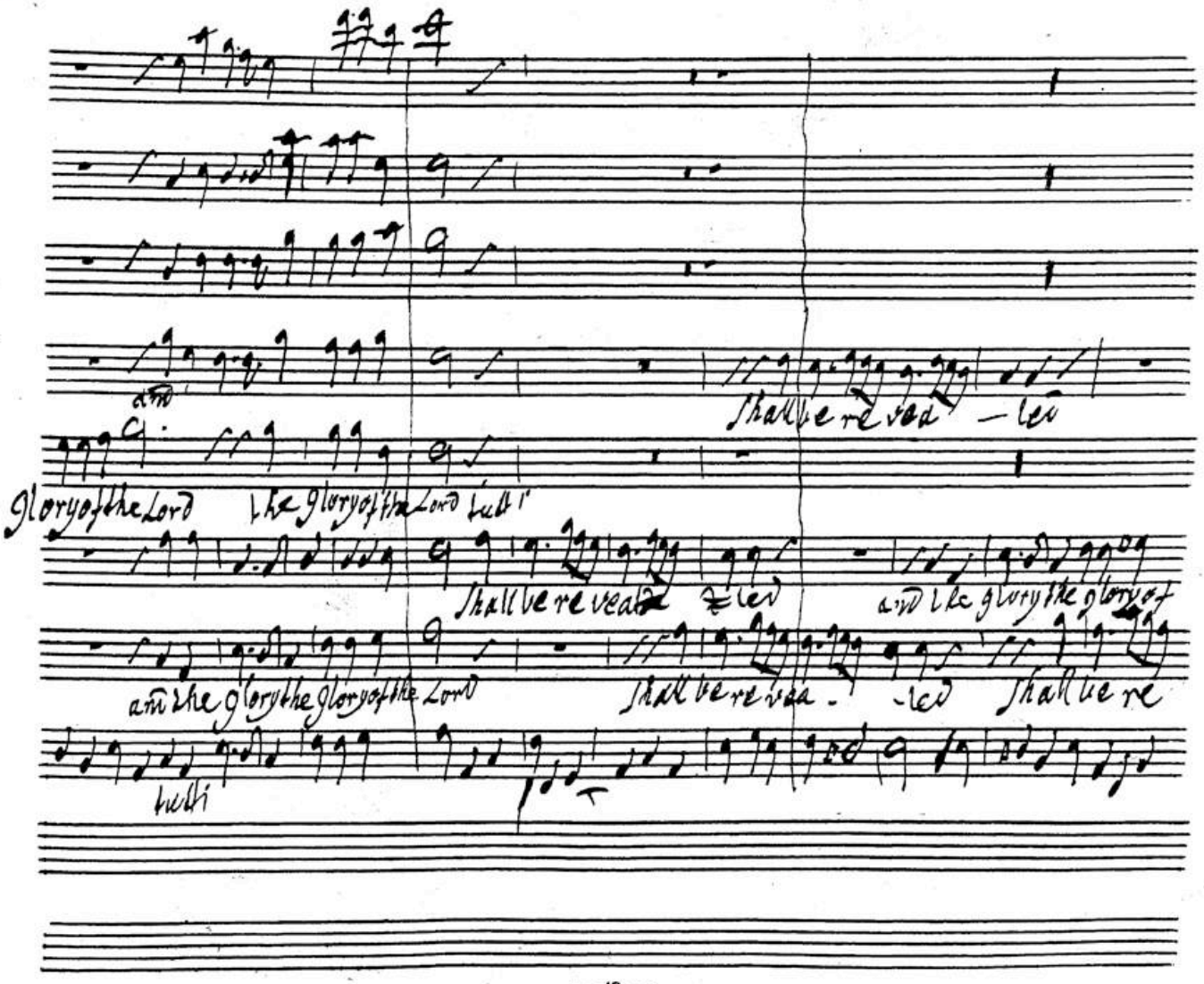
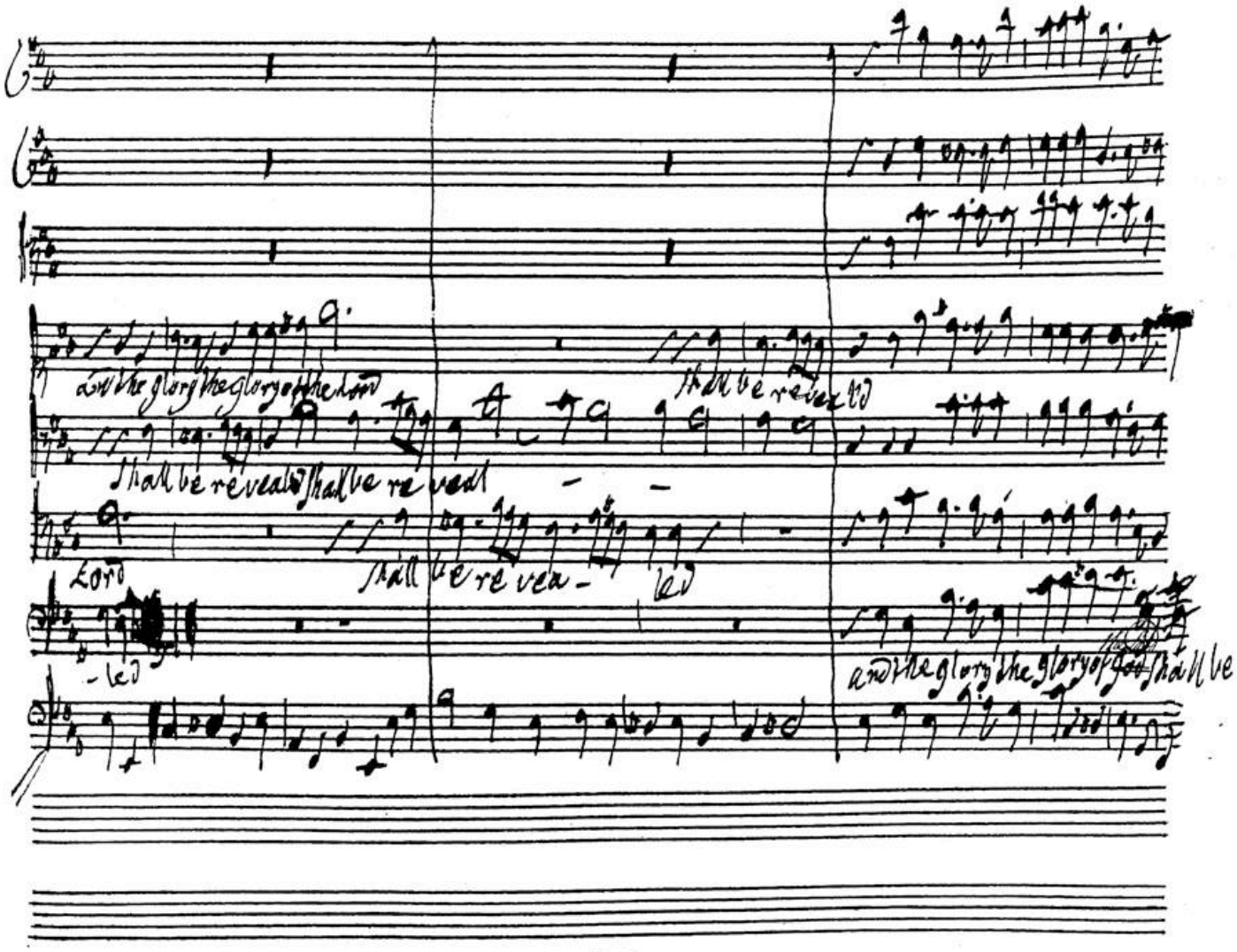

and
Shall be re vea - led
Glory of the Lord
the glory of the Lord
tutti
Shall be re vea - led
and the glory the glory of
and the glory the glory of the Lord
Shall be re vea - led
Shall be re
tutti

BSB


and the glory the glory of the Lord
shall be revealed
shall be revealed
shall be revealed
Lord
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led
and the glory the glory of God shall be

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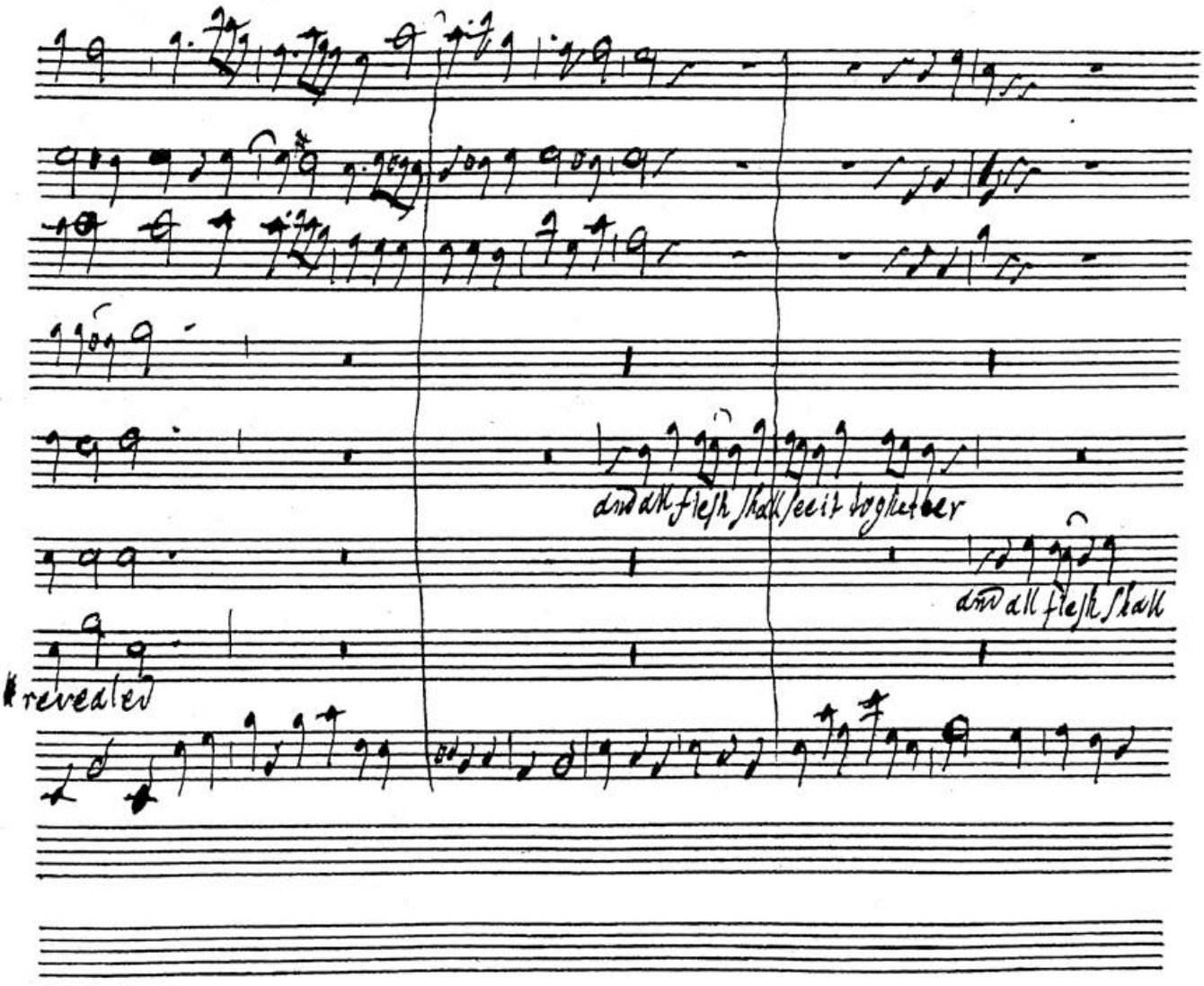
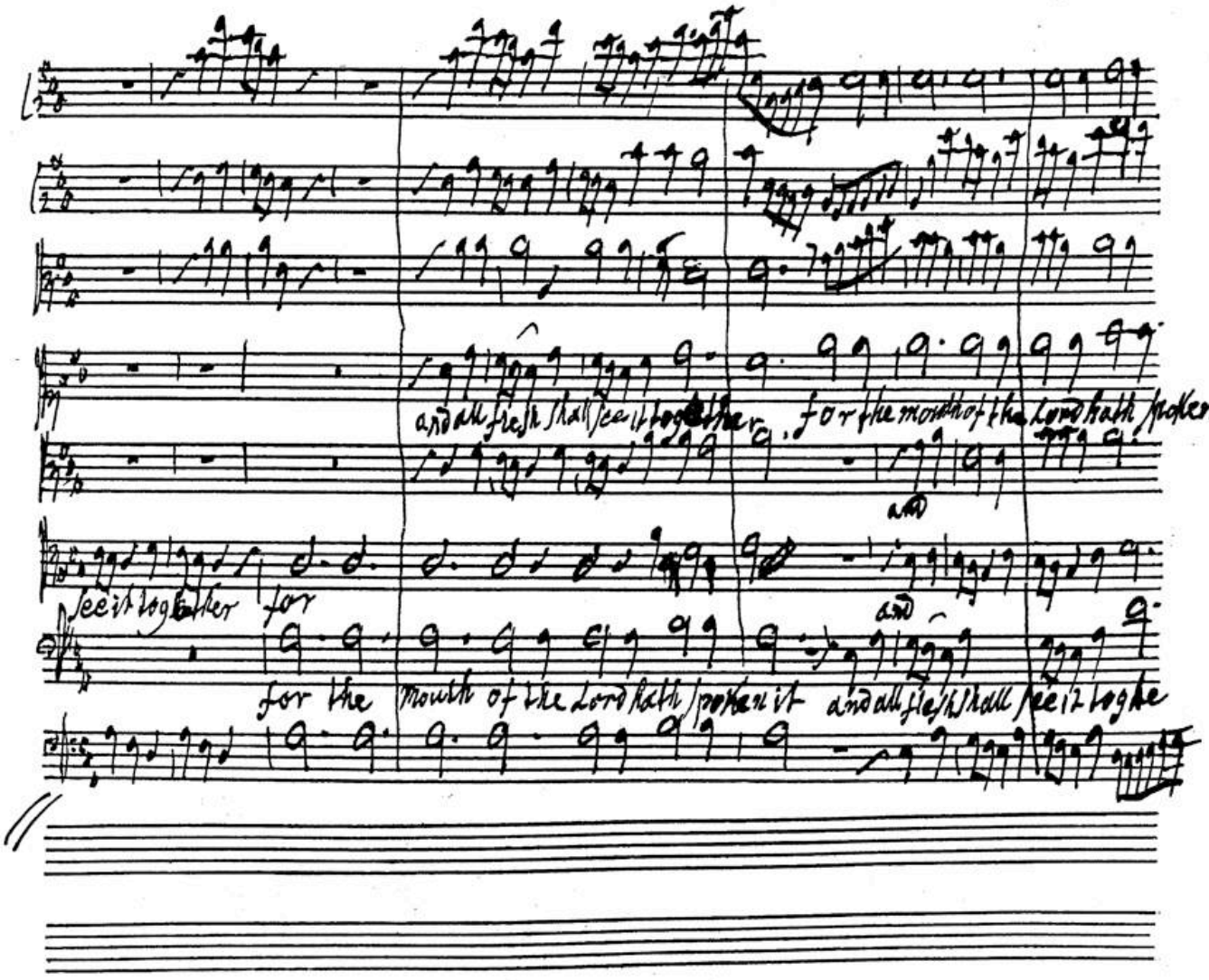
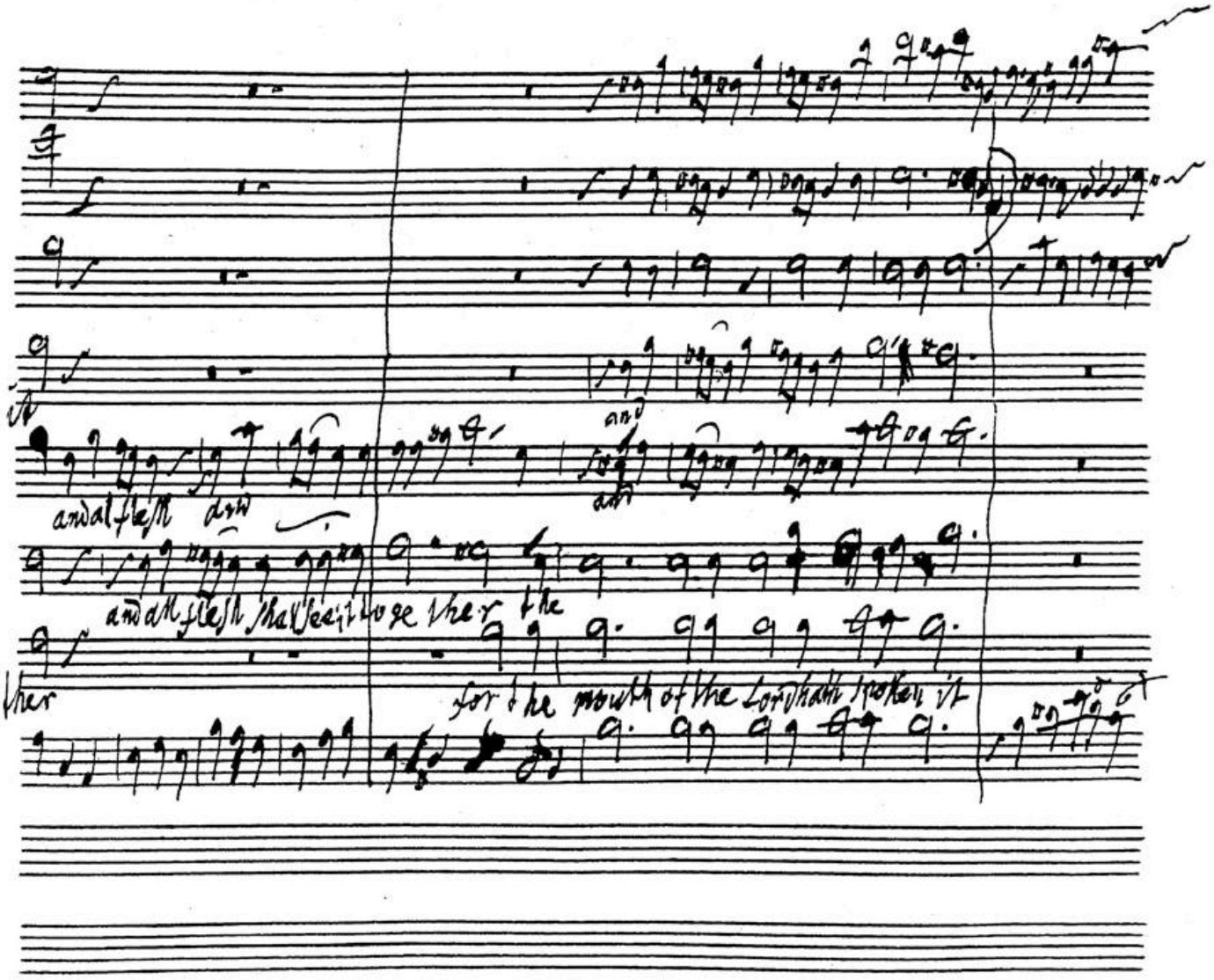

and all flesh shall see it together
and all flesh shall
revealed

BSB


and all flesh shall see it together
for the mouth of the Lord hath spoken
see it together for
for the mouth of the Lord hath spoken it
and all flesh shall see it toghe

BSB


and all flesh shall see it to gether the
for the mouth of the Lord hath spoken it

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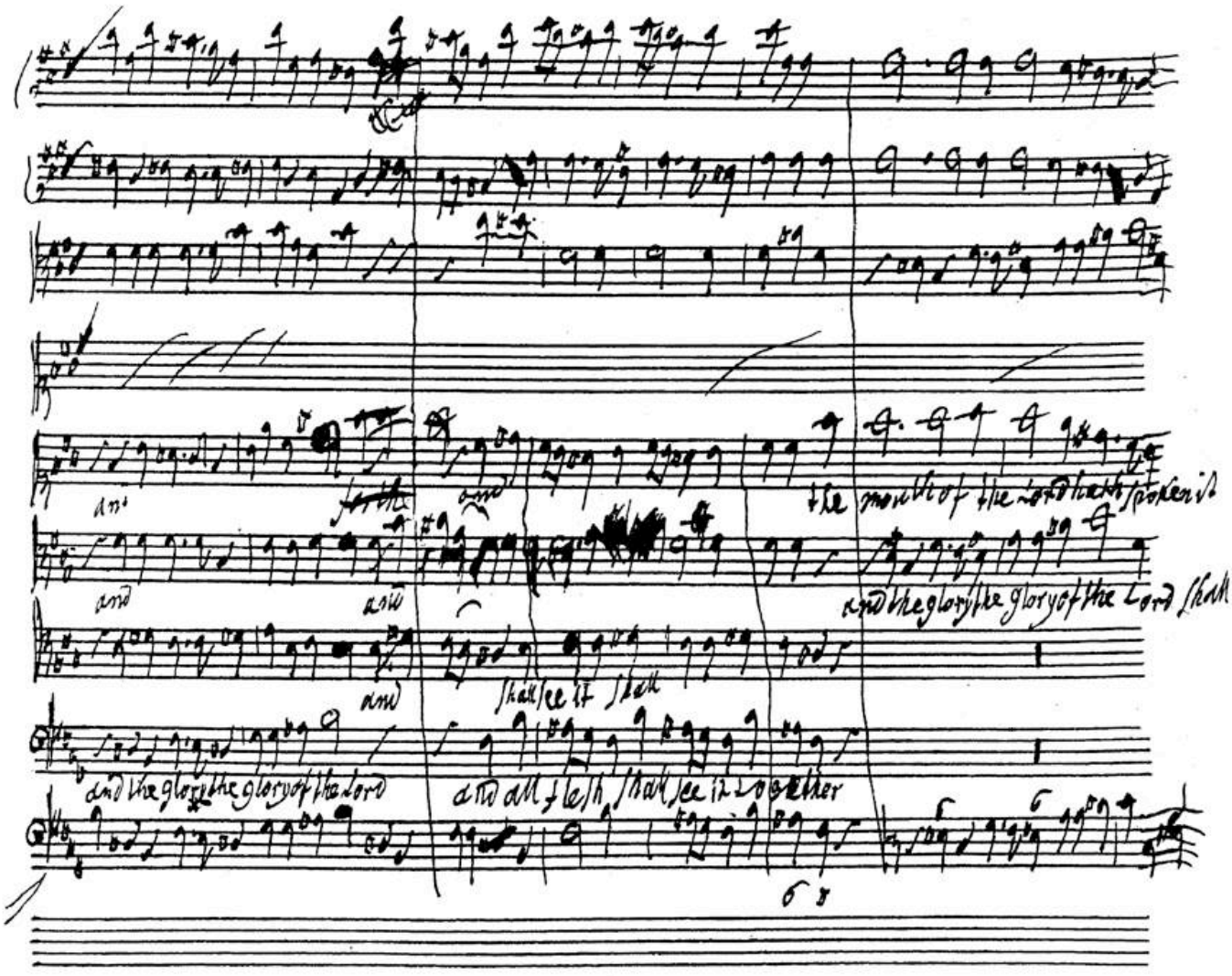
and
and
and
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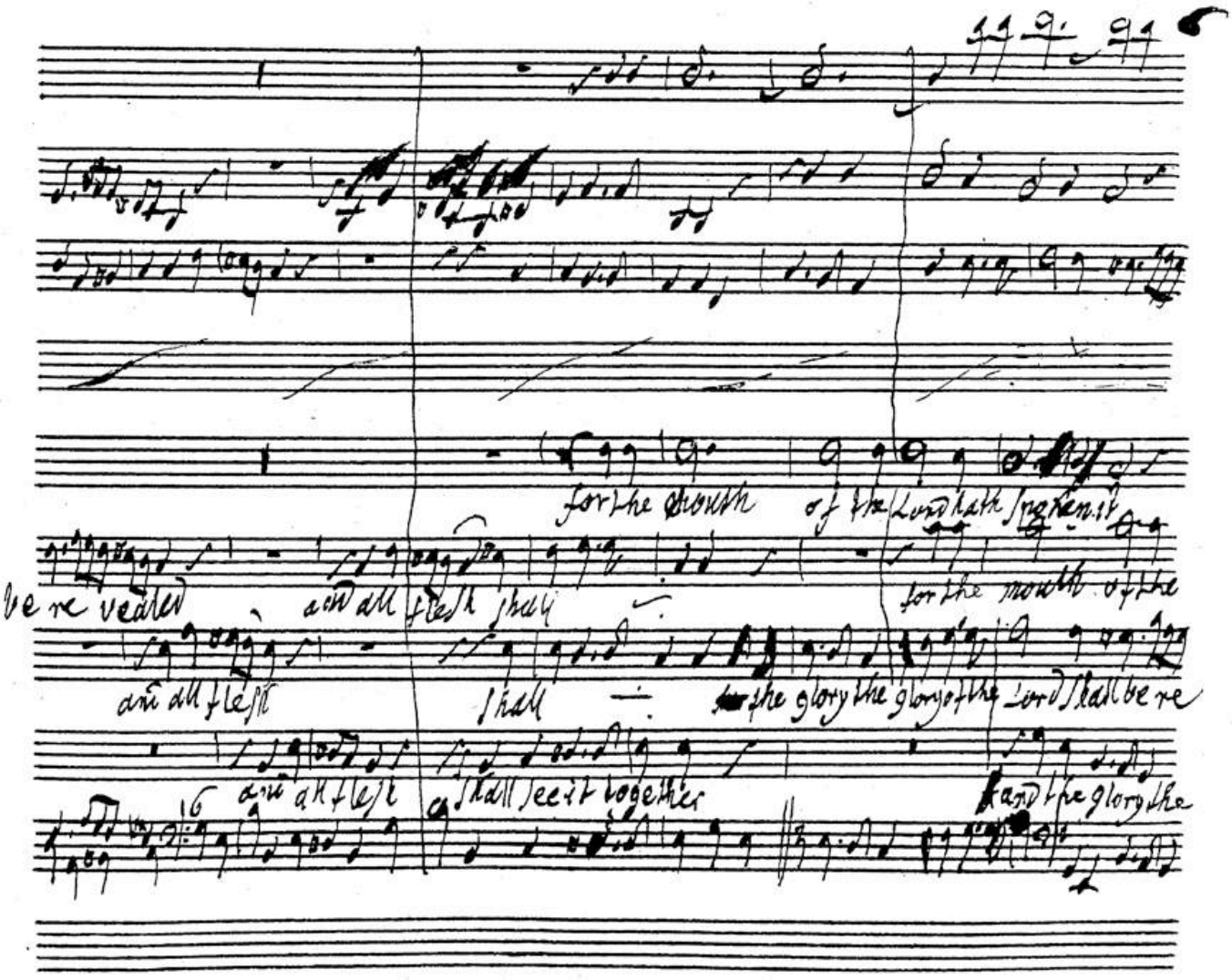
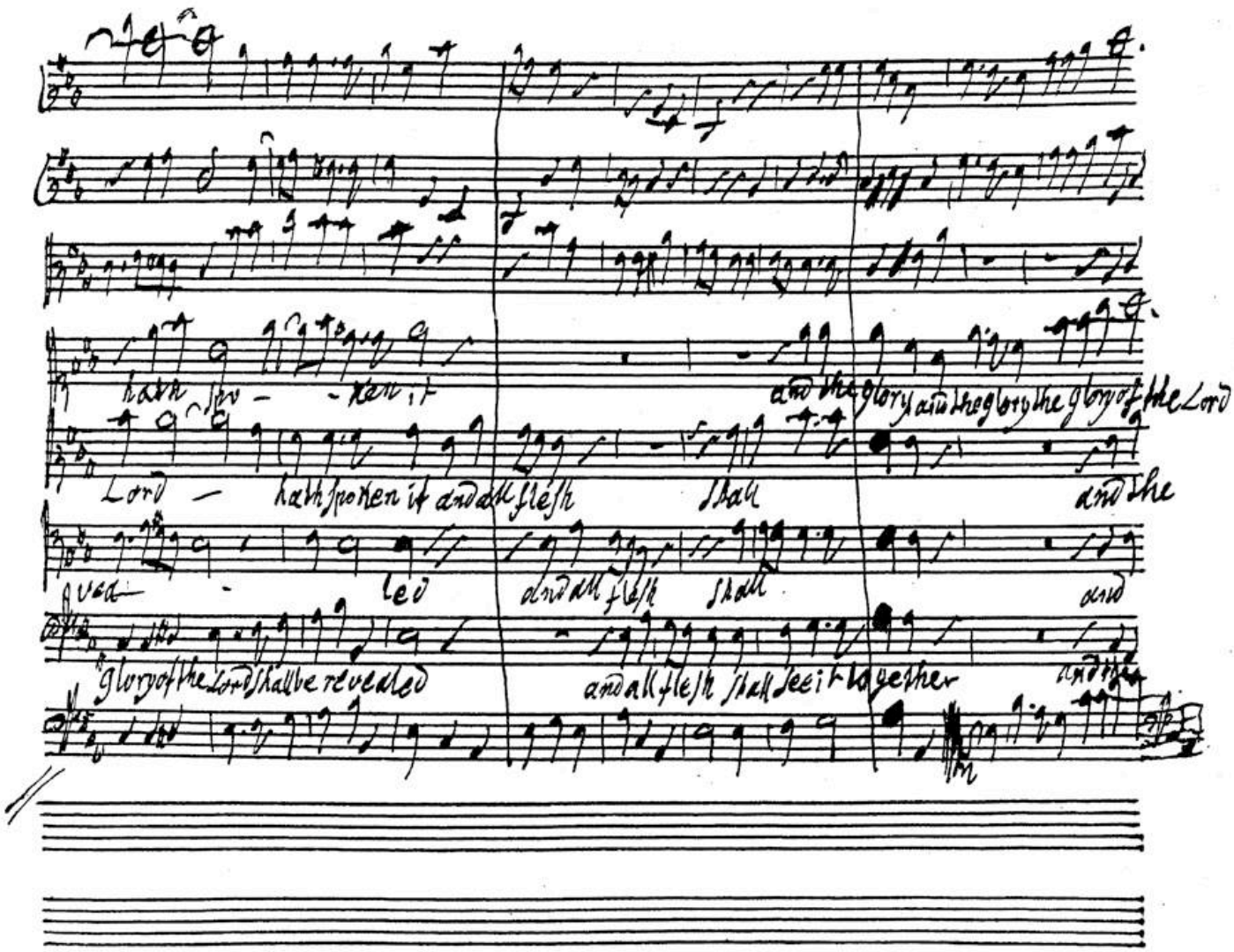
the mouth of the Lord hath spoken it
and the glory the glory of the Lord shall
shall see it shall
and the glory the glory of the Lord
and all flesh shall see it together

BSB


for the mouth of the Lord hath spoken it
for the mouth of the
be re vealed and all flesh shall
and all flesh
shall
for the glory the glory of the Lord shall be re
and all flesh
shall see it together
and the glory the

BSB


hath spo - ken it
and the glory and the glory the glory of the Lord
Lord — hath spoken it and all flesh shall
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vea - led
and all flesh shall
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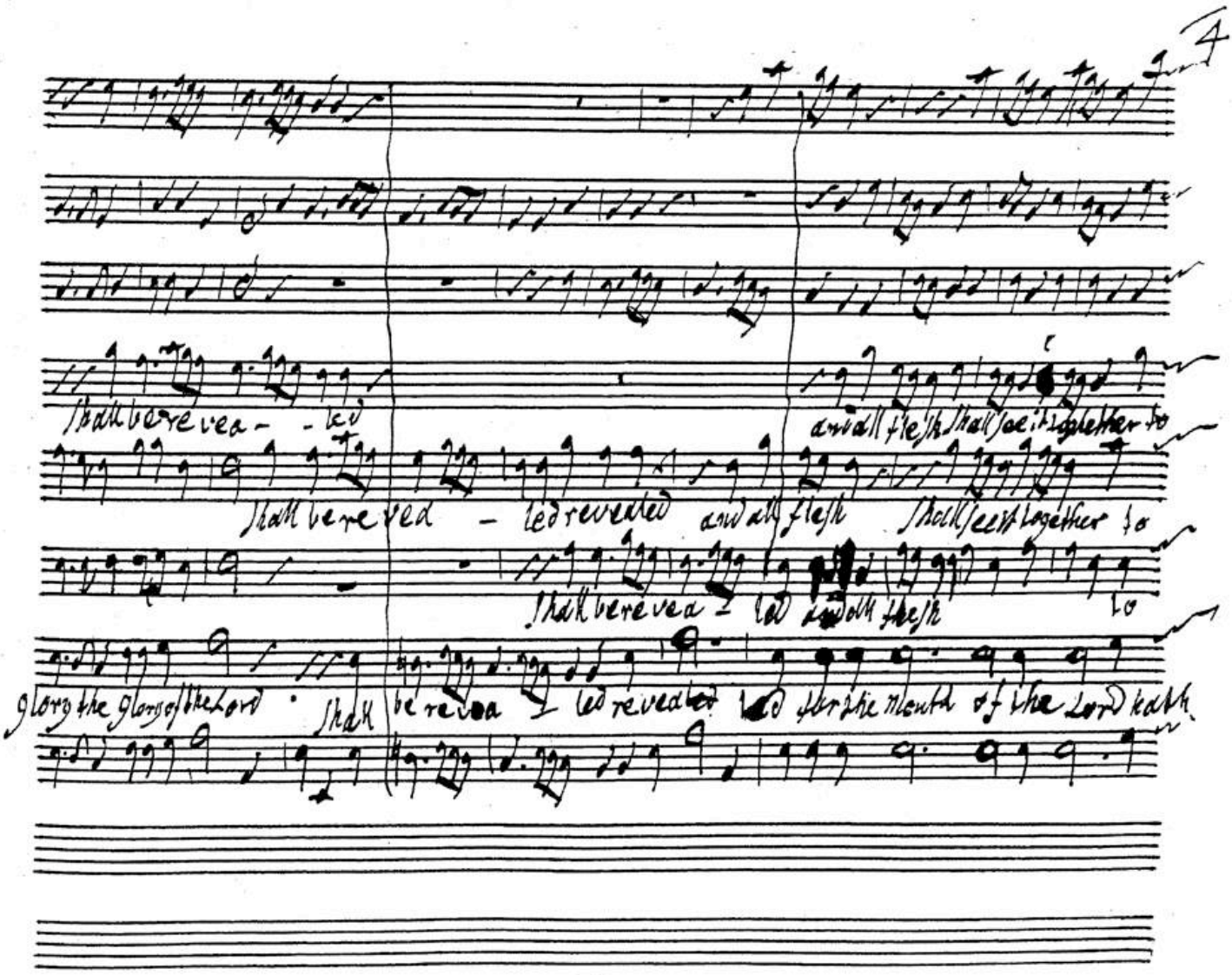
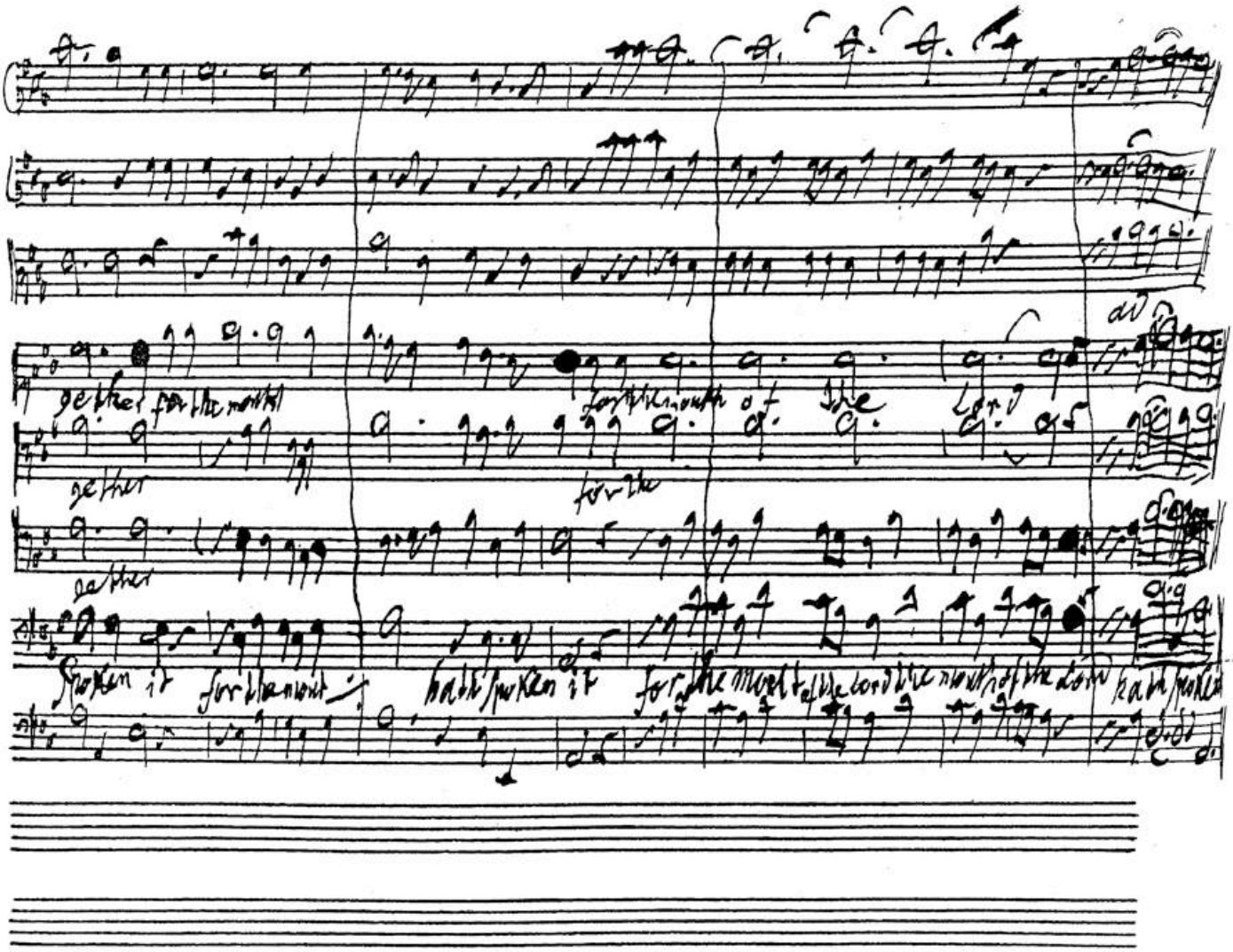
glory of the Lord shall be revealed
and all flesh shall see it together
and the

BSB

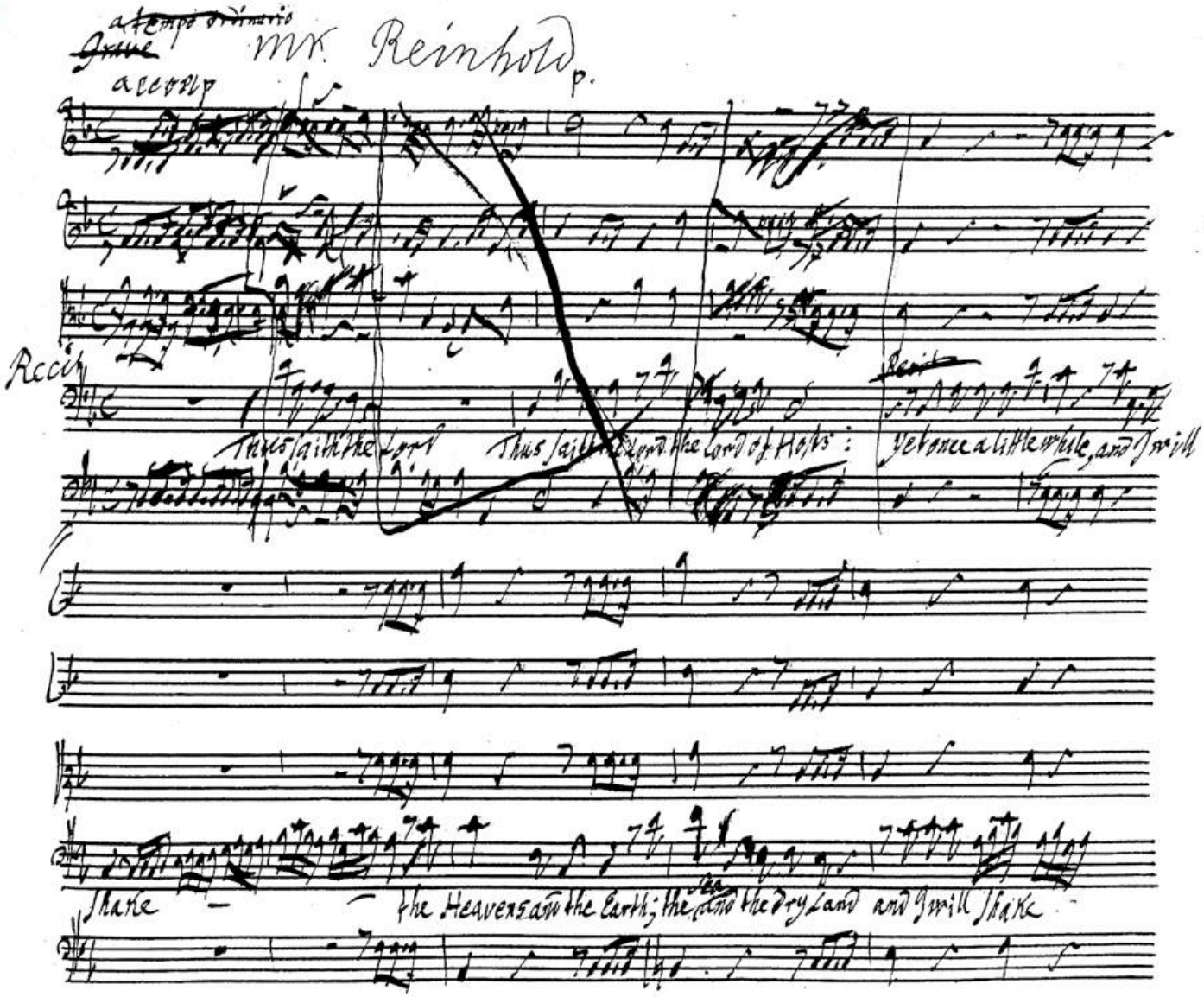

4
shall be revea - - led
and all flesh shall see it together to
shall be revealed and all flesh shall see it together to
shall be revea - led and all flesh
to
glory the glory of the Lord shall
be revea - led revealed and the mouth of the Lord hath

BSB

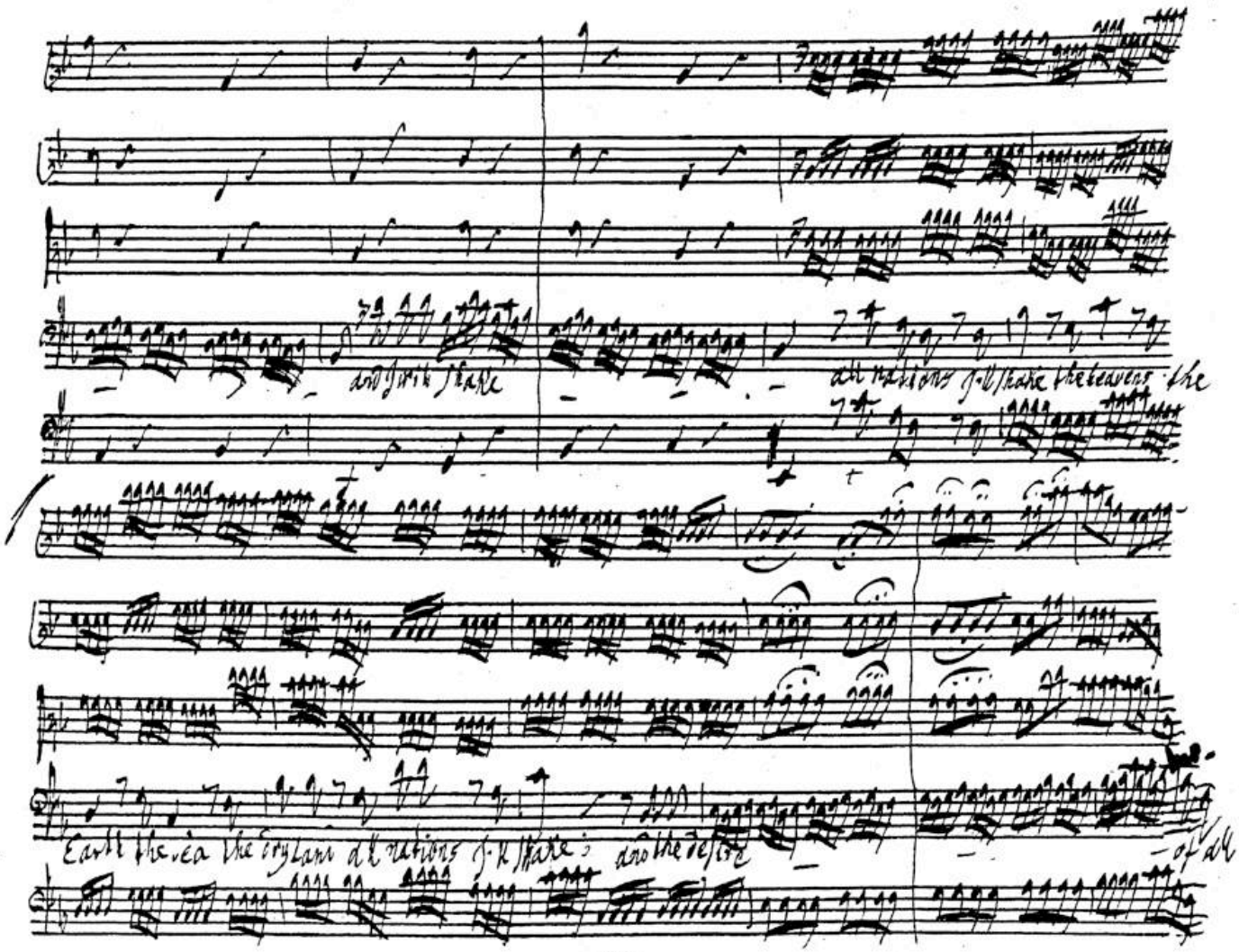

gether for the mouth!
gether
for the
gether
Spoken it for the mouth,
hath spoken it
for the mouth of the Lord
hath spoken

139.

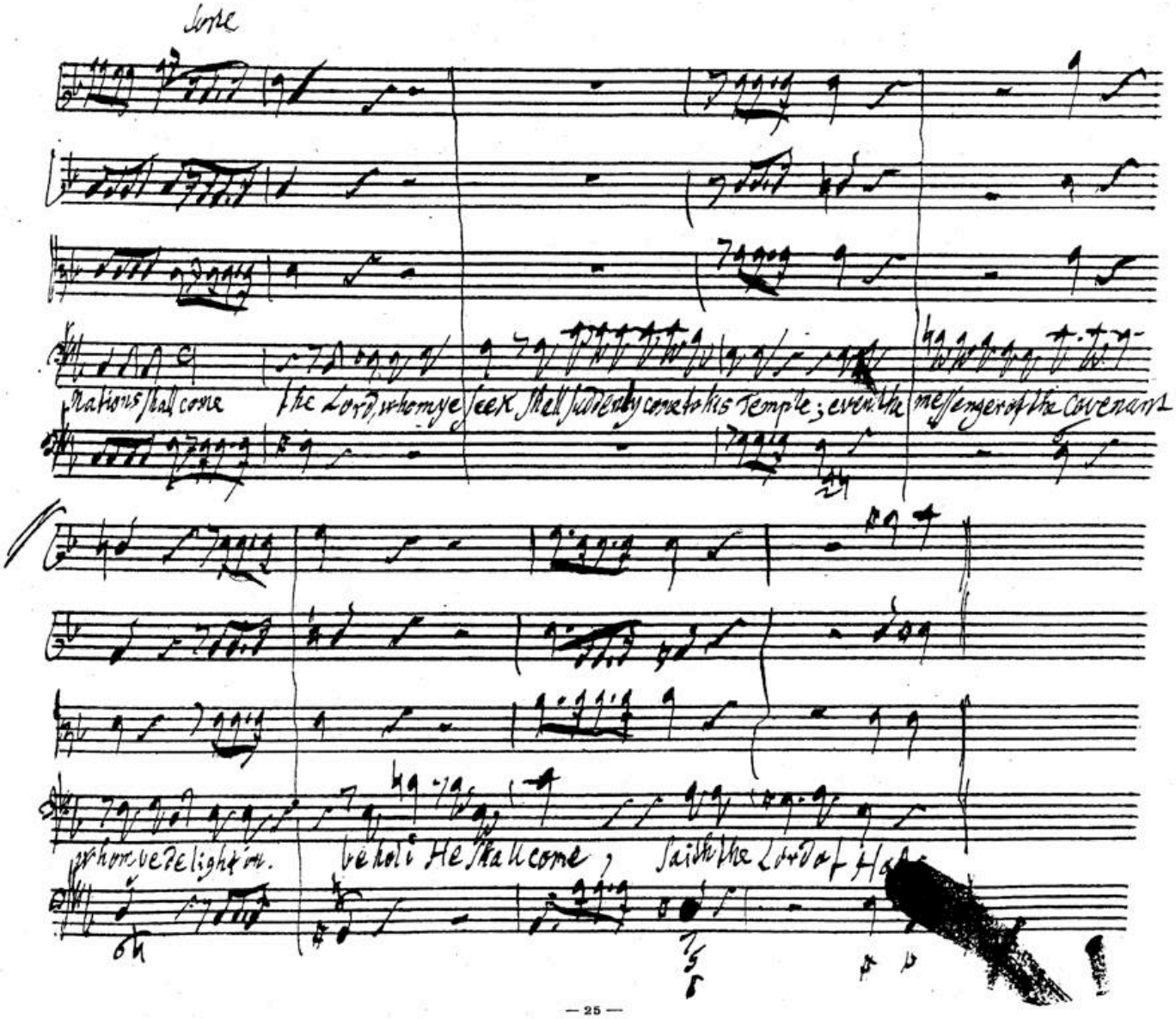
BSB


a tempo ordinario
Mr. Reinhold
accomp
Recit
Thus saith the Lord
Thus saith the Lord the Lord of Hosts:
yet once a little while, and I will
Shake
the Heavens and the Earth; the Sea and the dry Land and I will Shake

BSB


and I will shake
all nations I will shake the heavens the
Earth the sea the dry Land all nations I will shake; and the desire
of all

BSB


Soprano
Nations shall come
the Lord, whom ye seek shall suddenly come to his temple; even the
messenger of the covenant
whom ye delight in.
behold He shall come,
saith the Lord of Hosts

BSB

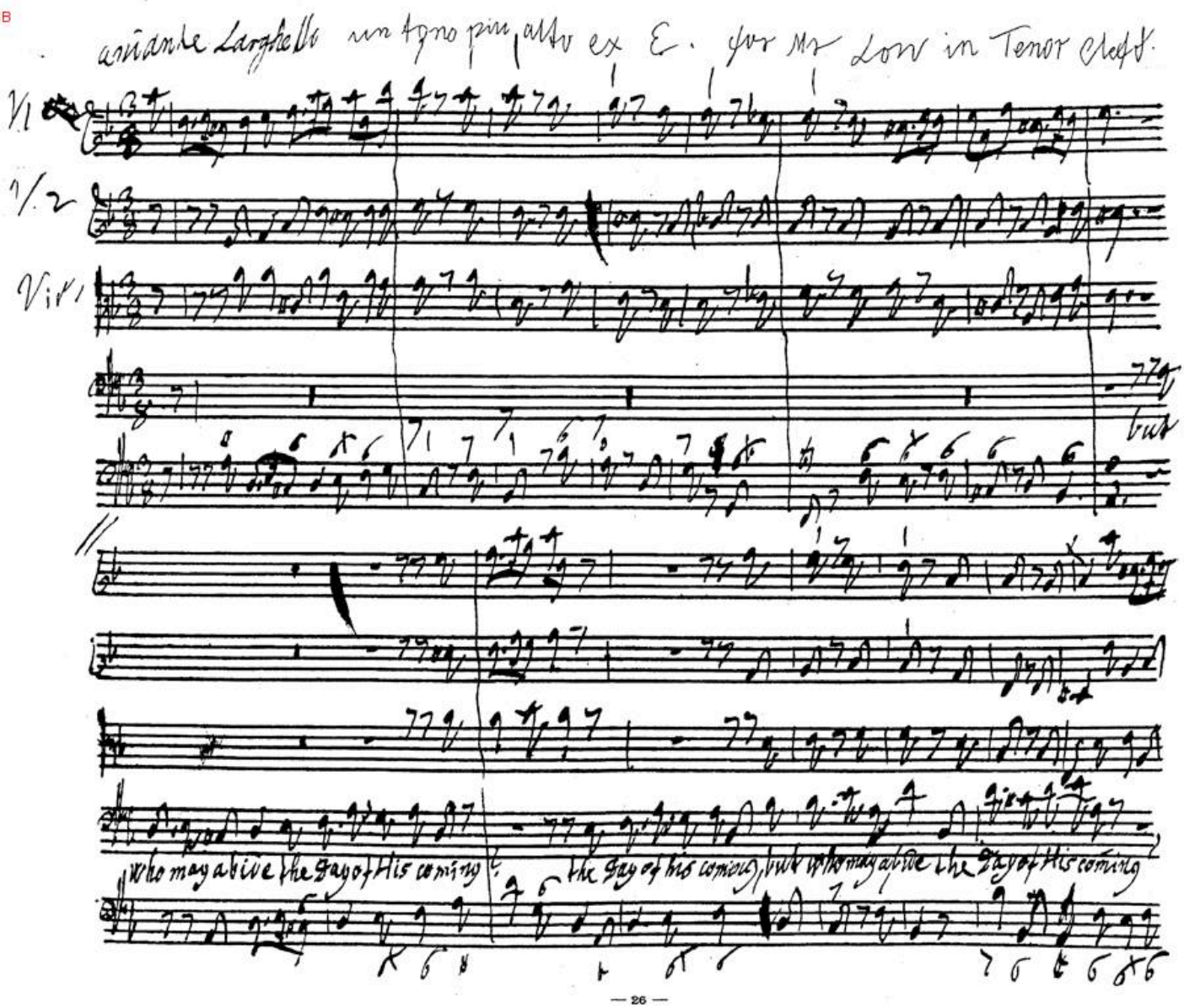
Andante Larghetto un tono più alto ex E. for Mr Low in Tenor Cleft.

V1

V2

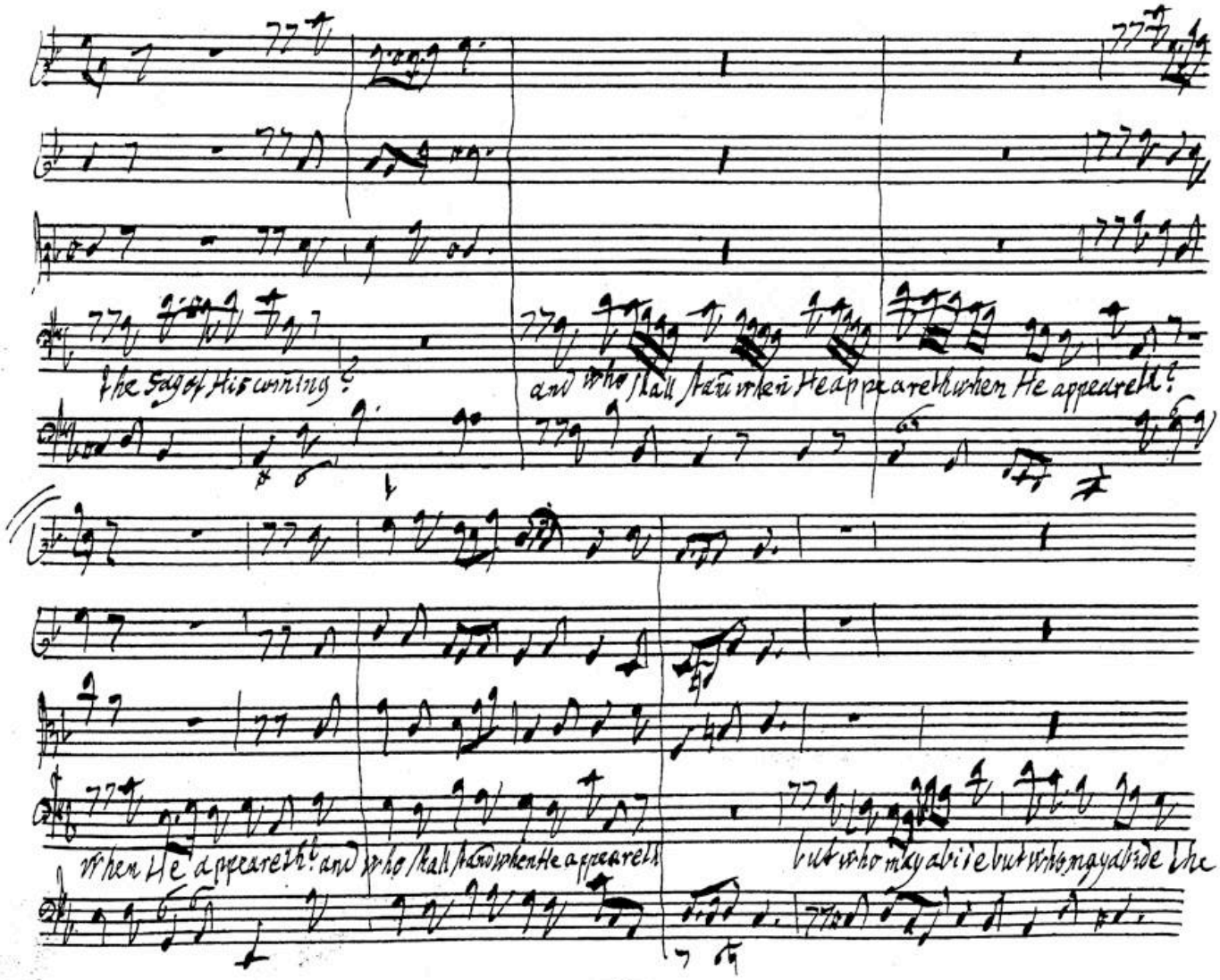
Vir

but

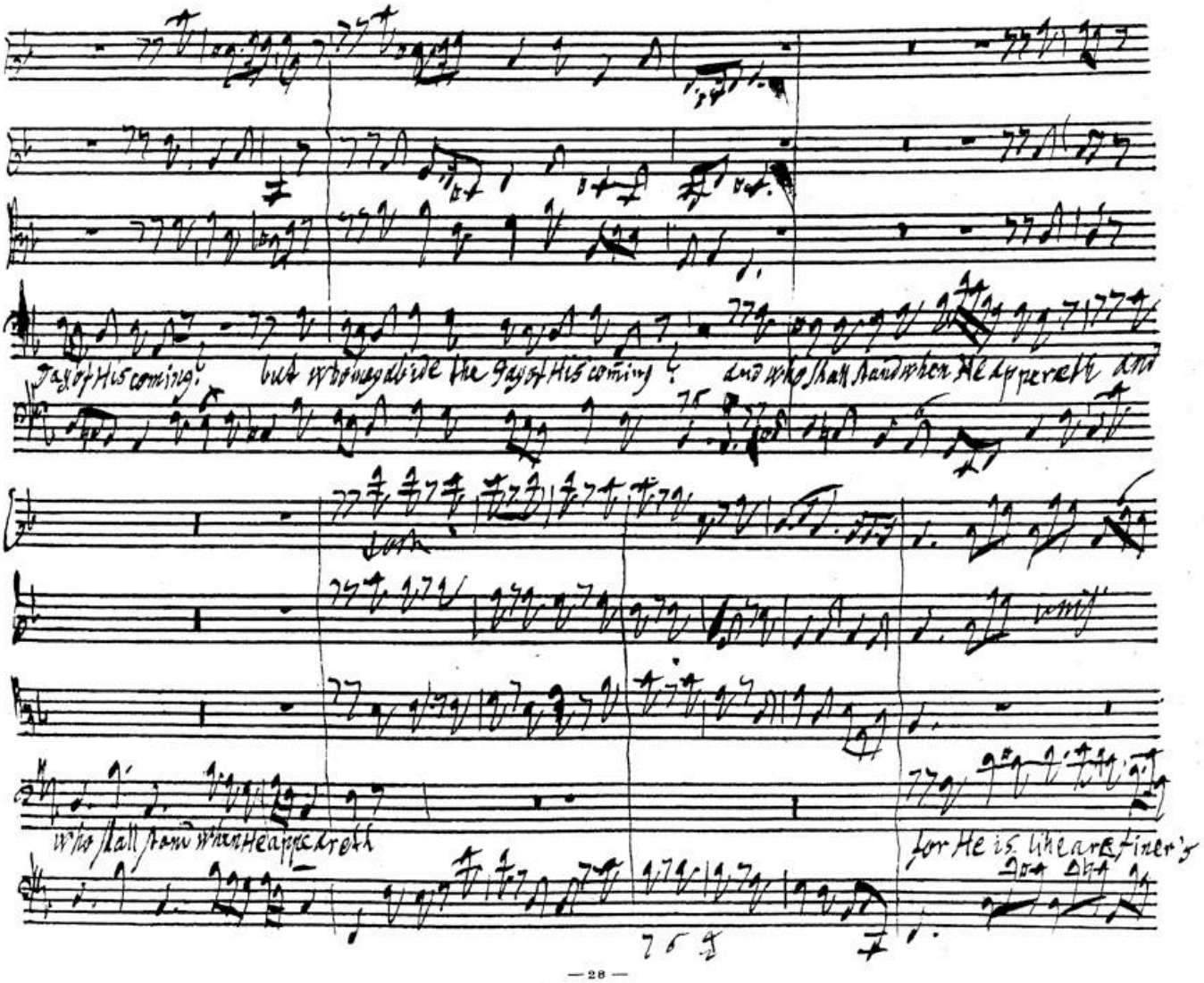


who may abide the Day of His coming? the Day of his coming, but who may abide the Day of His coming

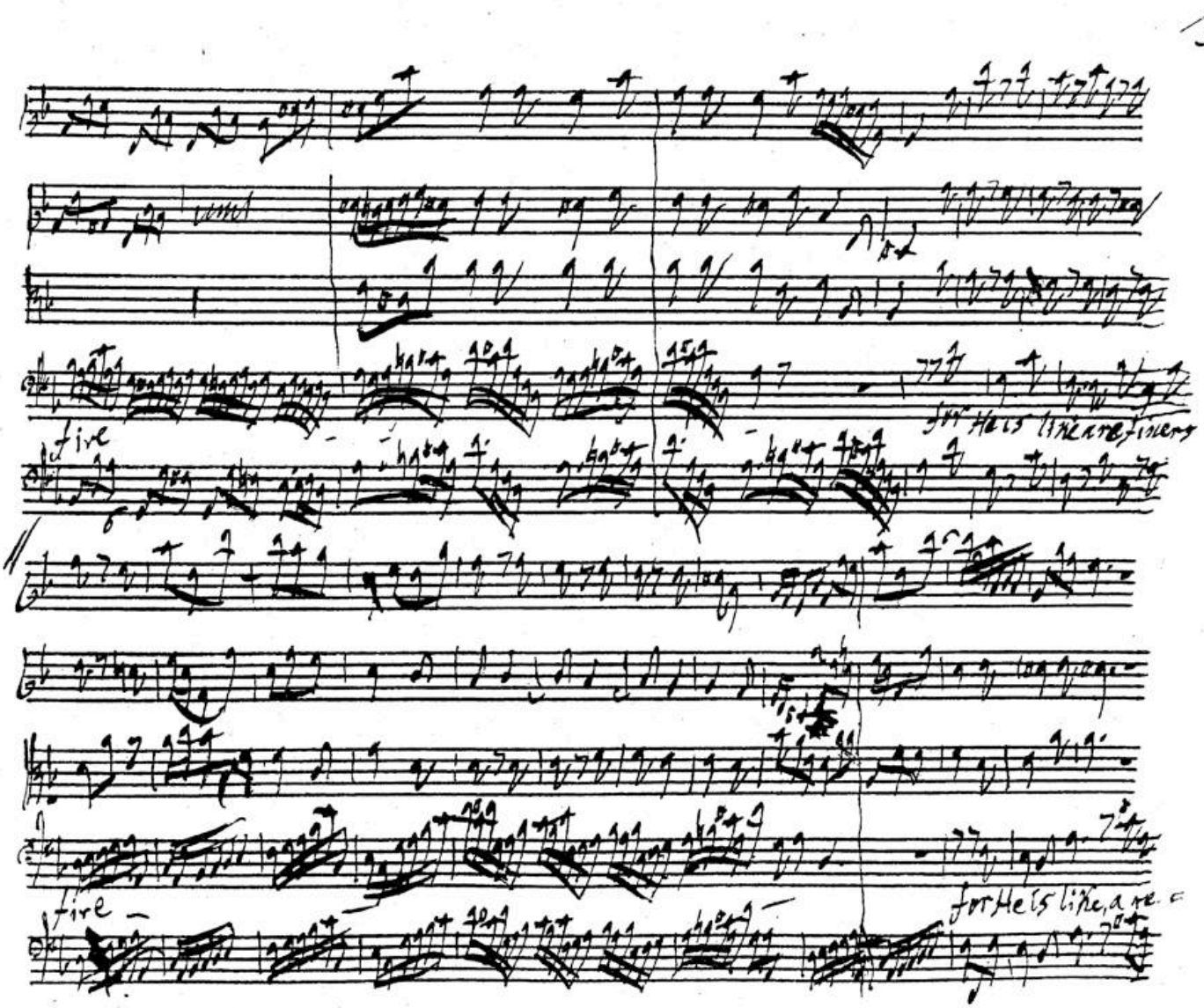
BSB


the Sage of His coming?
and who shall stand when He appeareth when He appeareth?
When He appeareth? and who shall stand when He appeareth
but who may abide but who may abide the

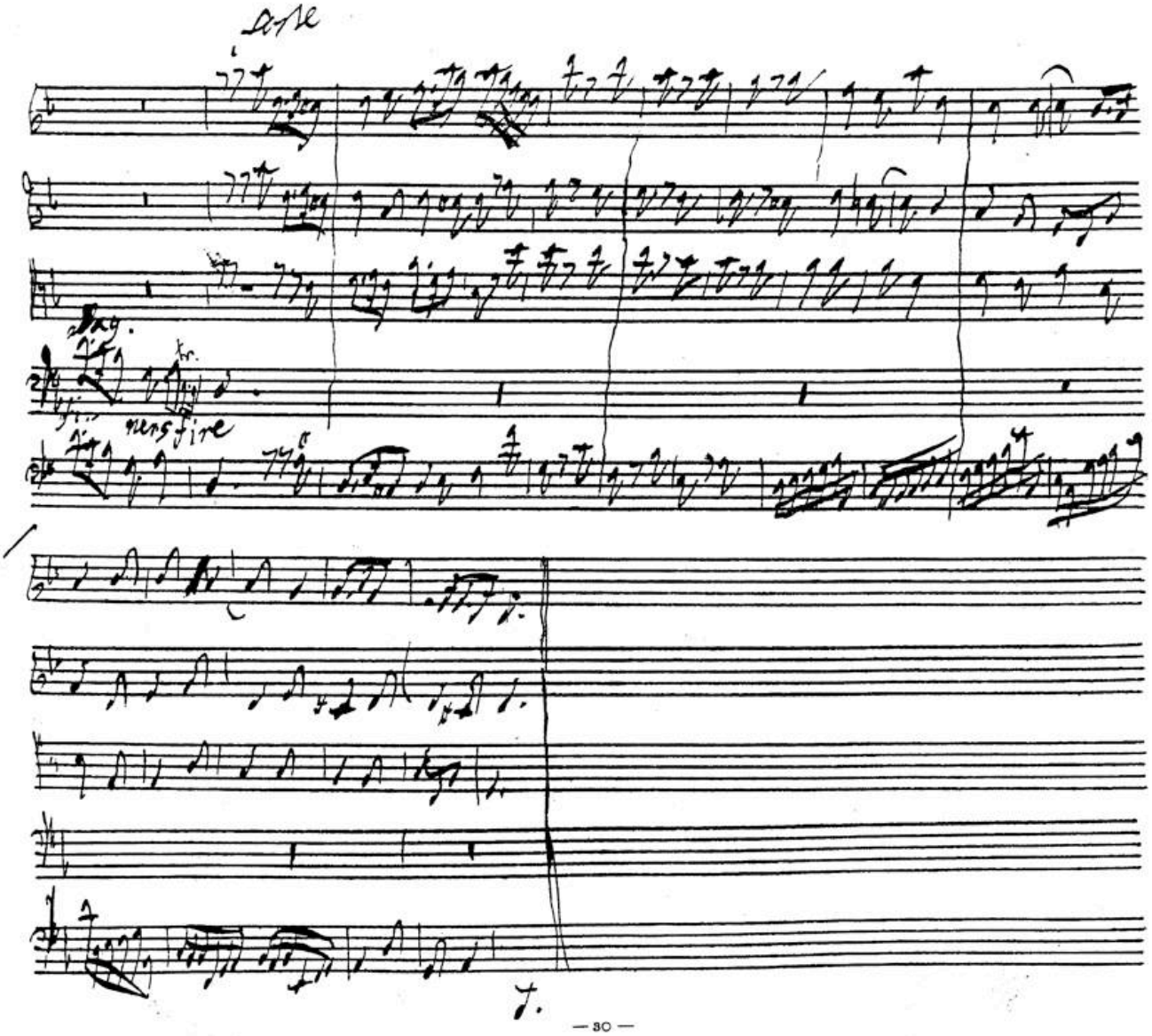
BSB


day of His coming?
but who may abide the day of His coming?
and who shall stand when He appeareth
for
who shall stand when He appeareth
for He is like a refiner's

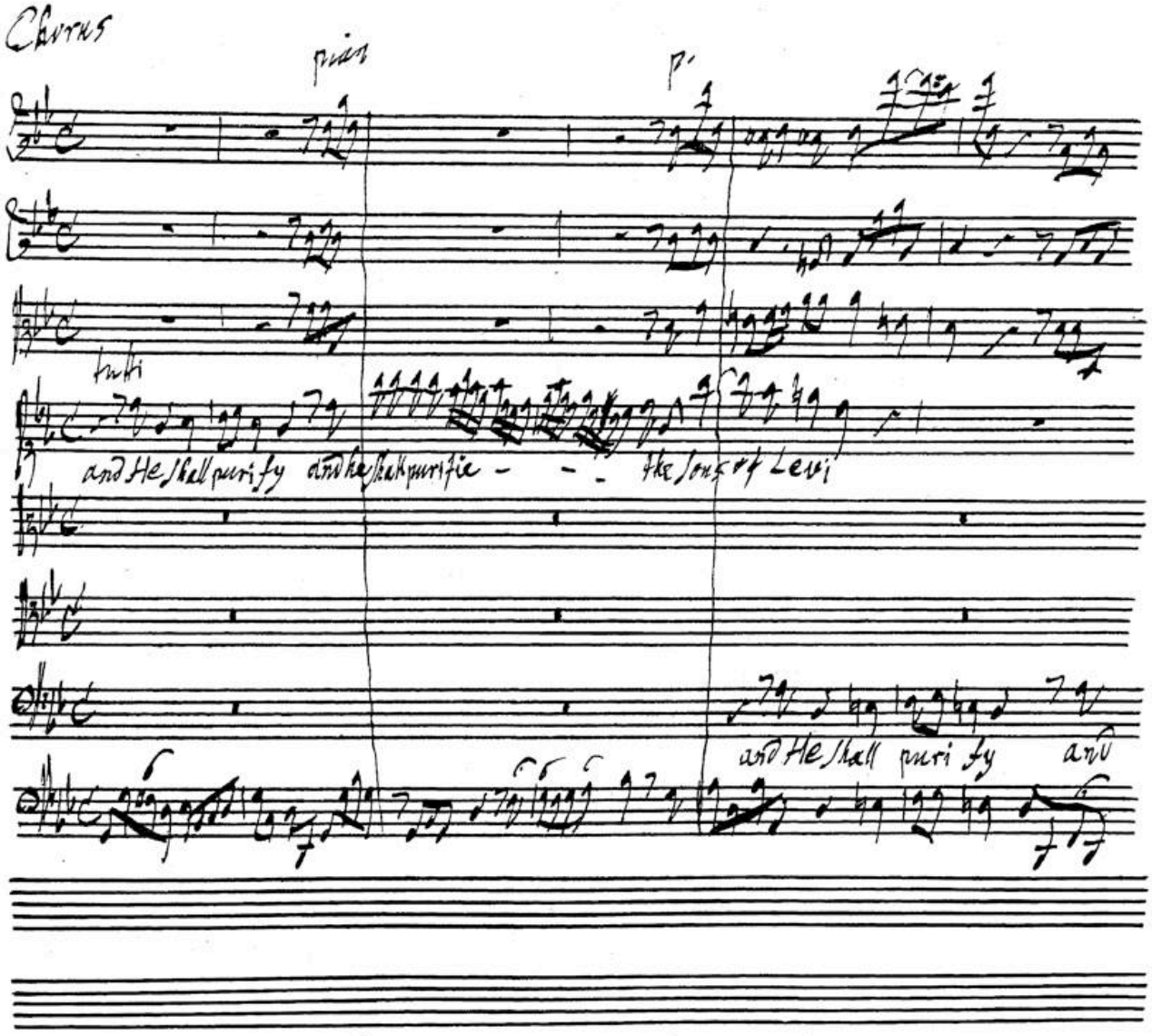
BSB



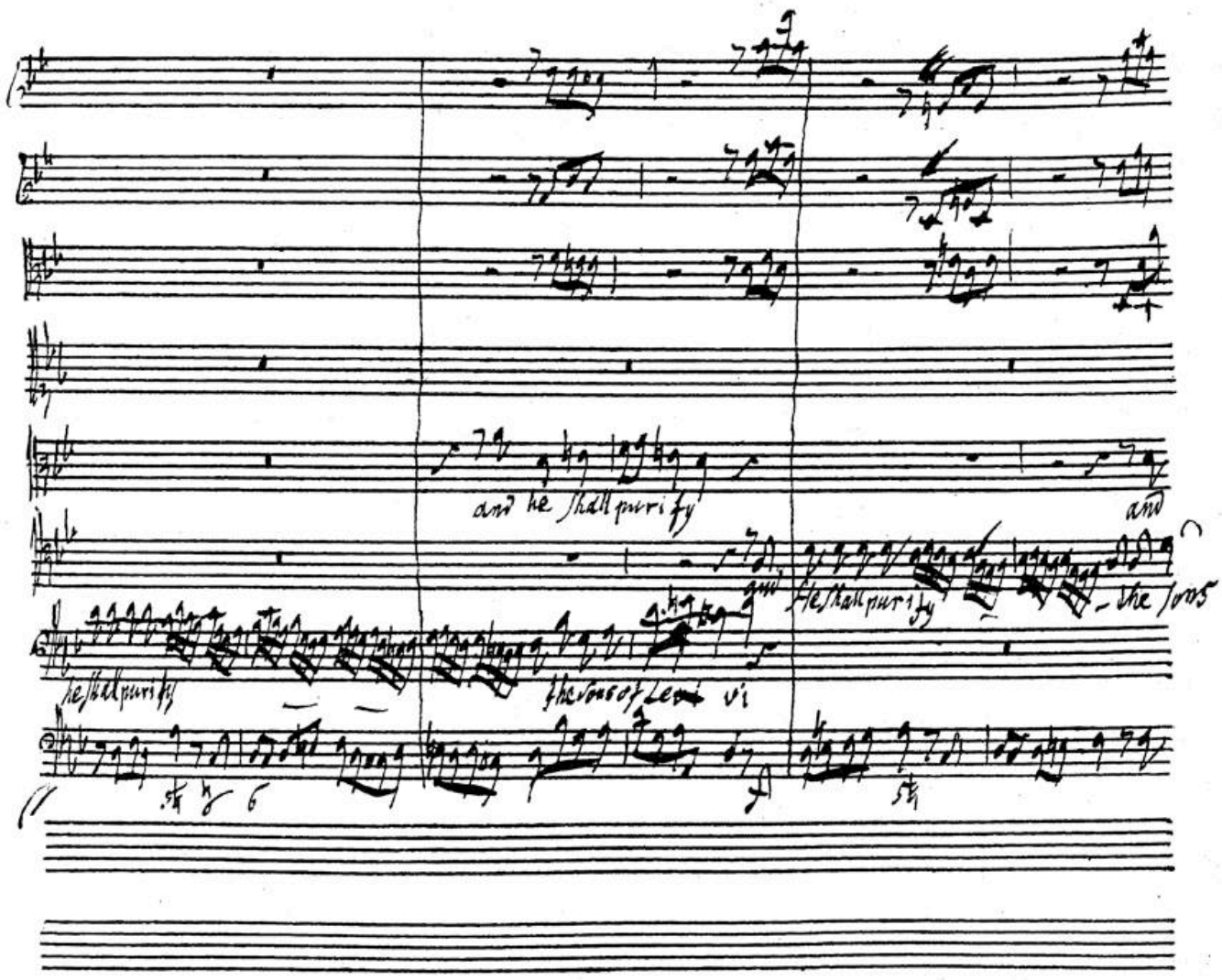
BSB



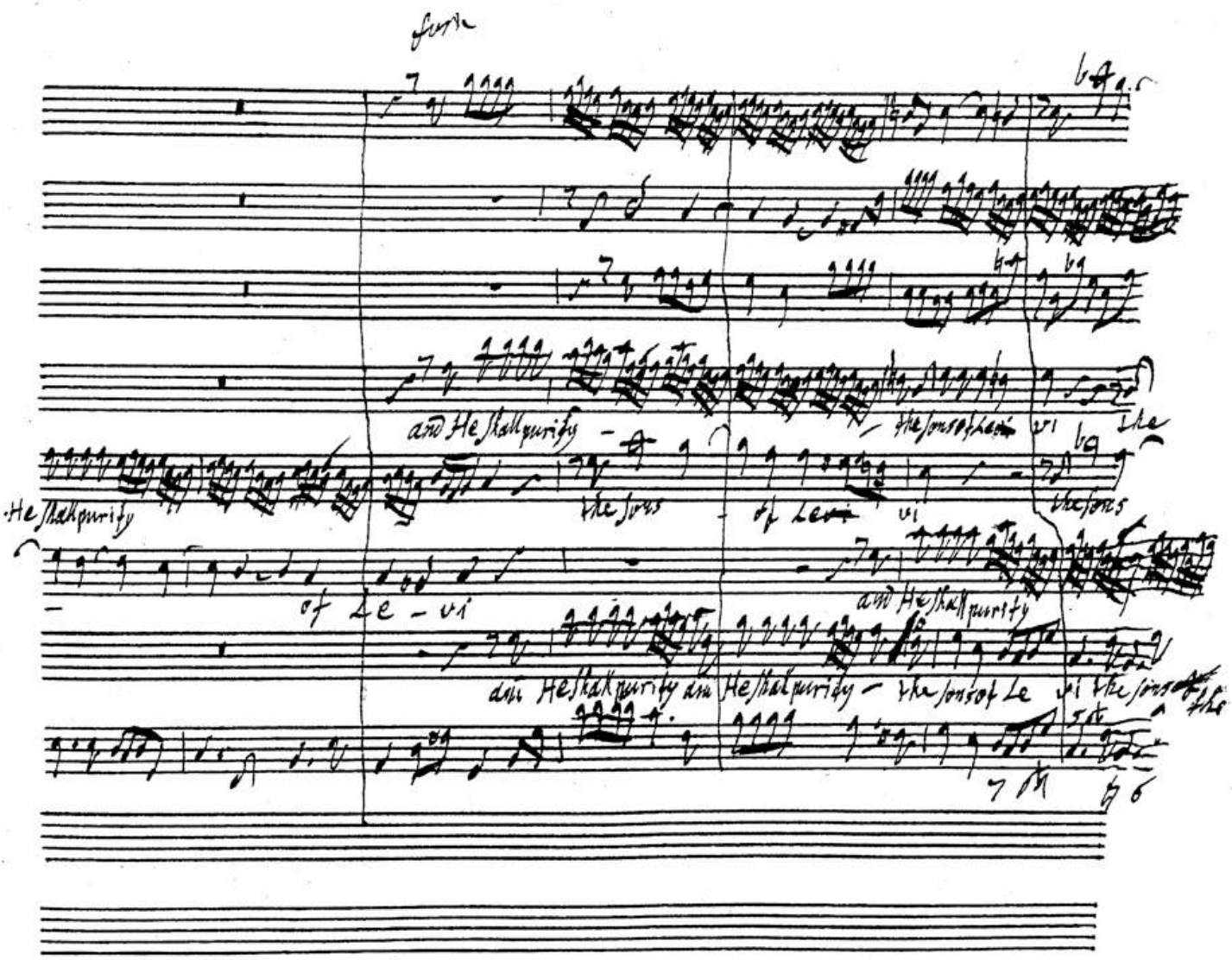
BSB


Chorus
pian
p
tutti
and He shall purify and he shall purifie - - - the sons of Levi
and He shall puri fy and

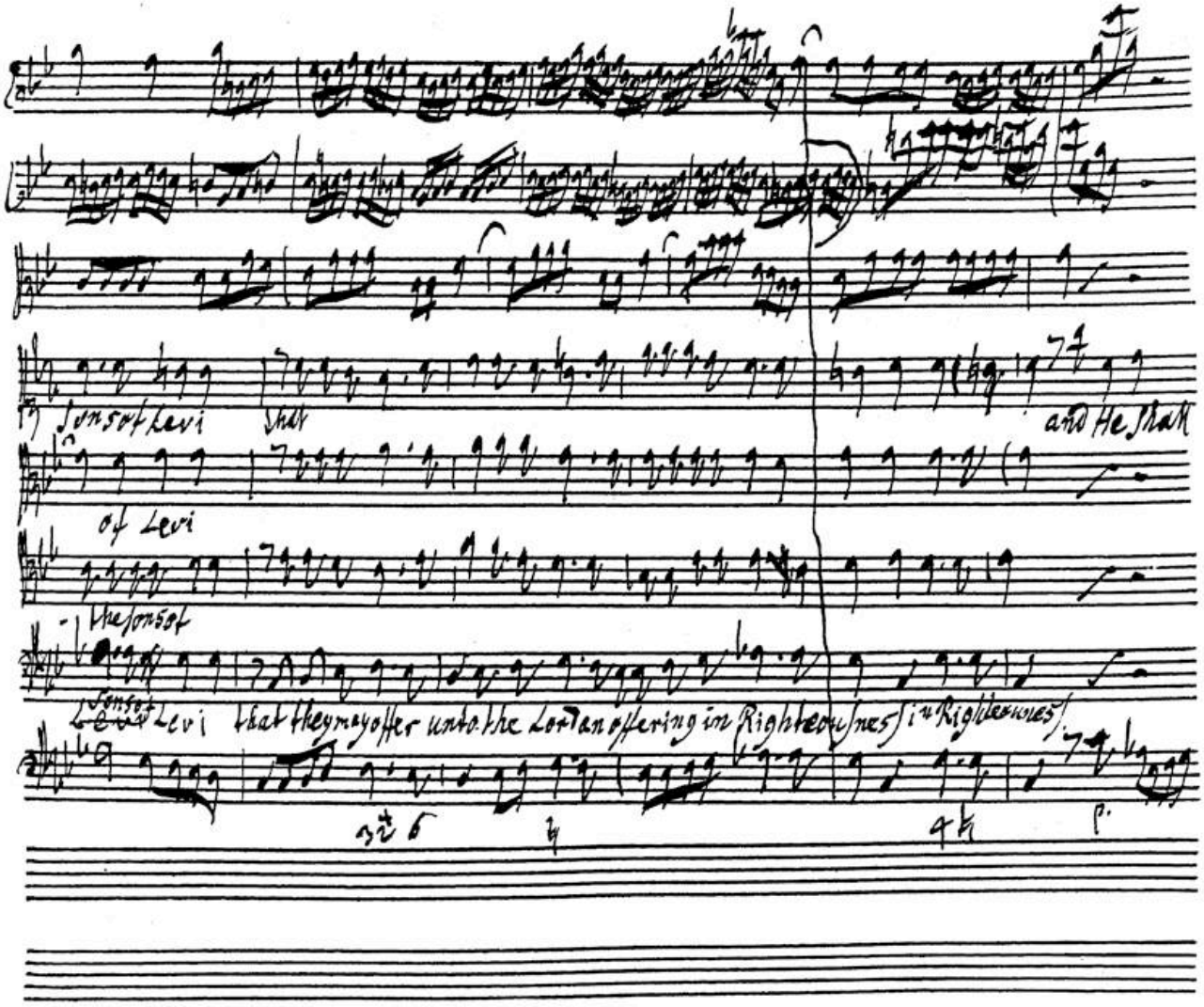
BSB


and he shall purify
and
he shall purify
the joys
he shall purify
the sons of Levi

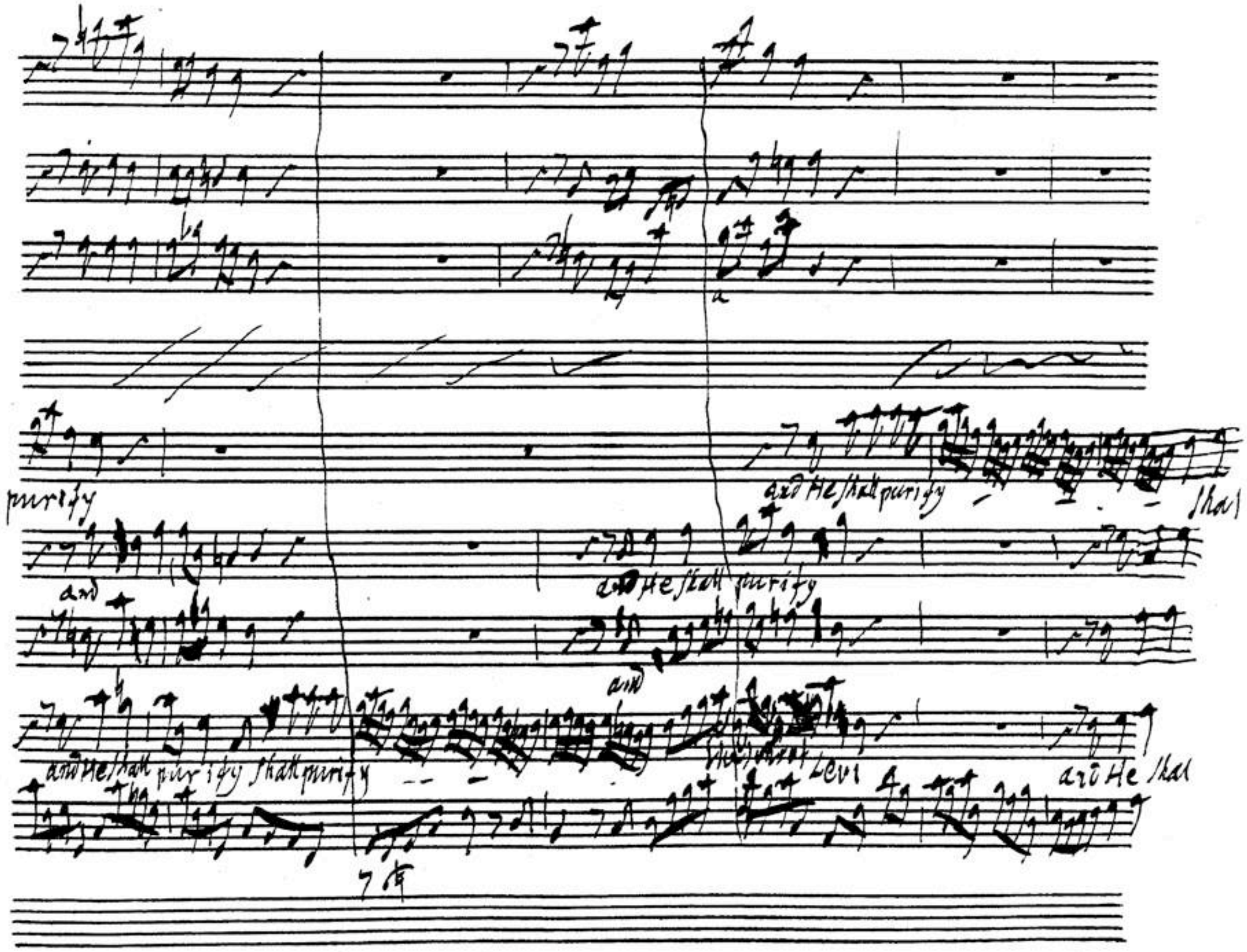
BSB


and He shall purify
the sons of Levi
the
He shall purify
the sons
of Le - vi
and He shall purify
and He shall purify and He shall purify
the sons of Le vi the sons of the

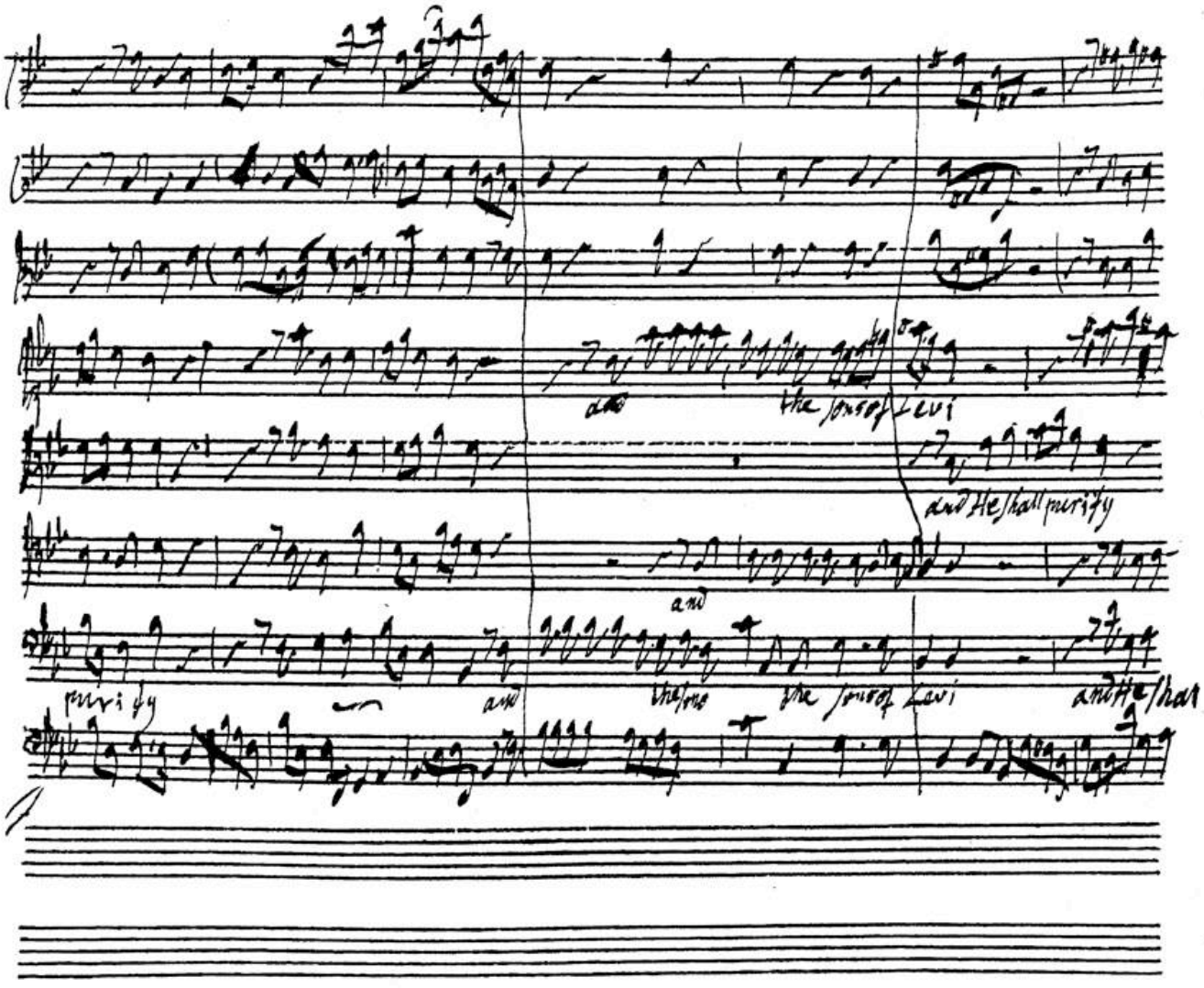
BSB


Sons of Levi
shall
and He shall
of Levi
the sons of
Sons of Levi
that they may offer unto the Lord an offering in Righteousness
in Righteousness

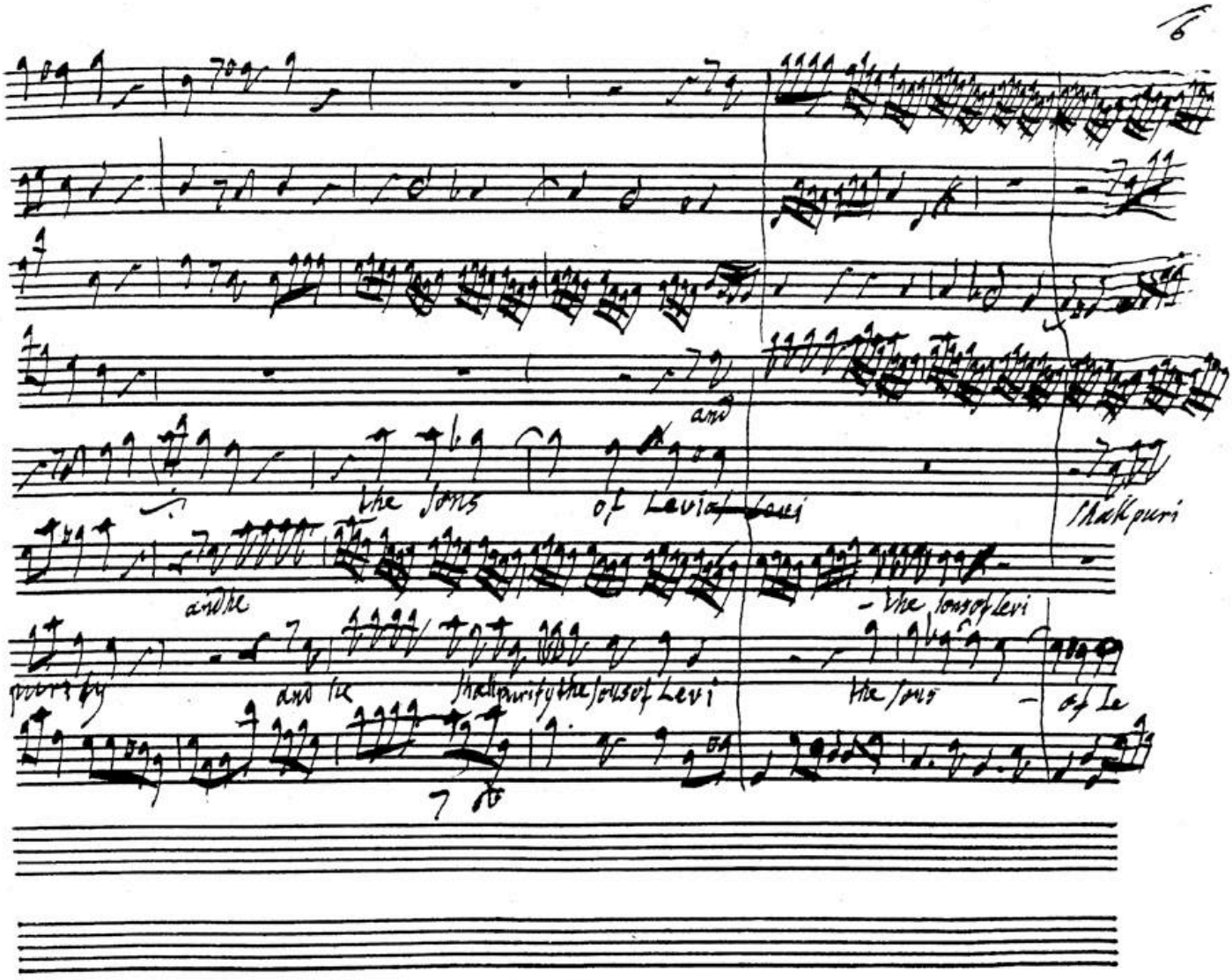
BSB


purify
and He shall purify
and He shall purify
and He shall purify shall purify
Levi

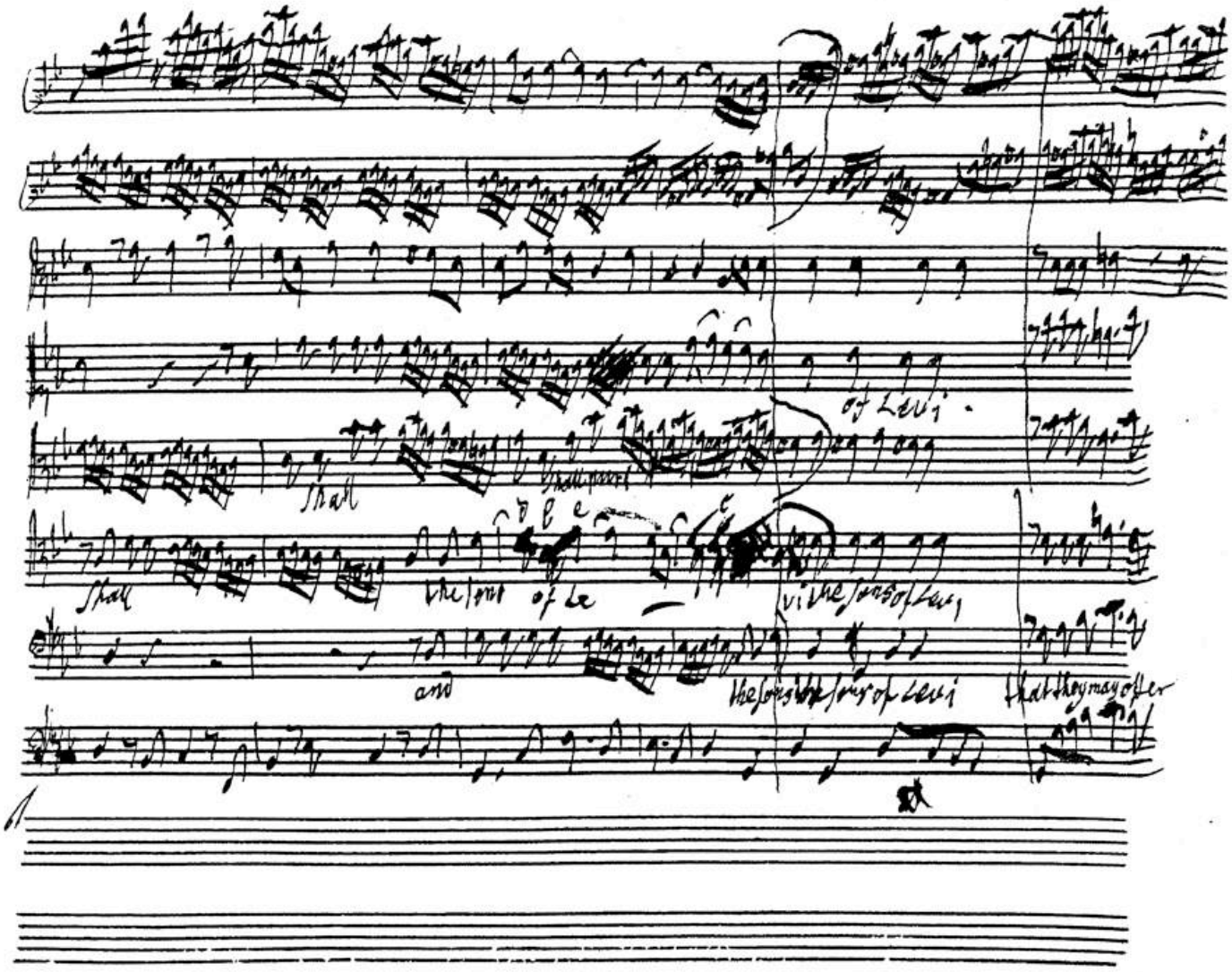
BSB


and
the sons of Levi
and He shall purify
and
purify
and
the sons
the sons of Levi
and the sons

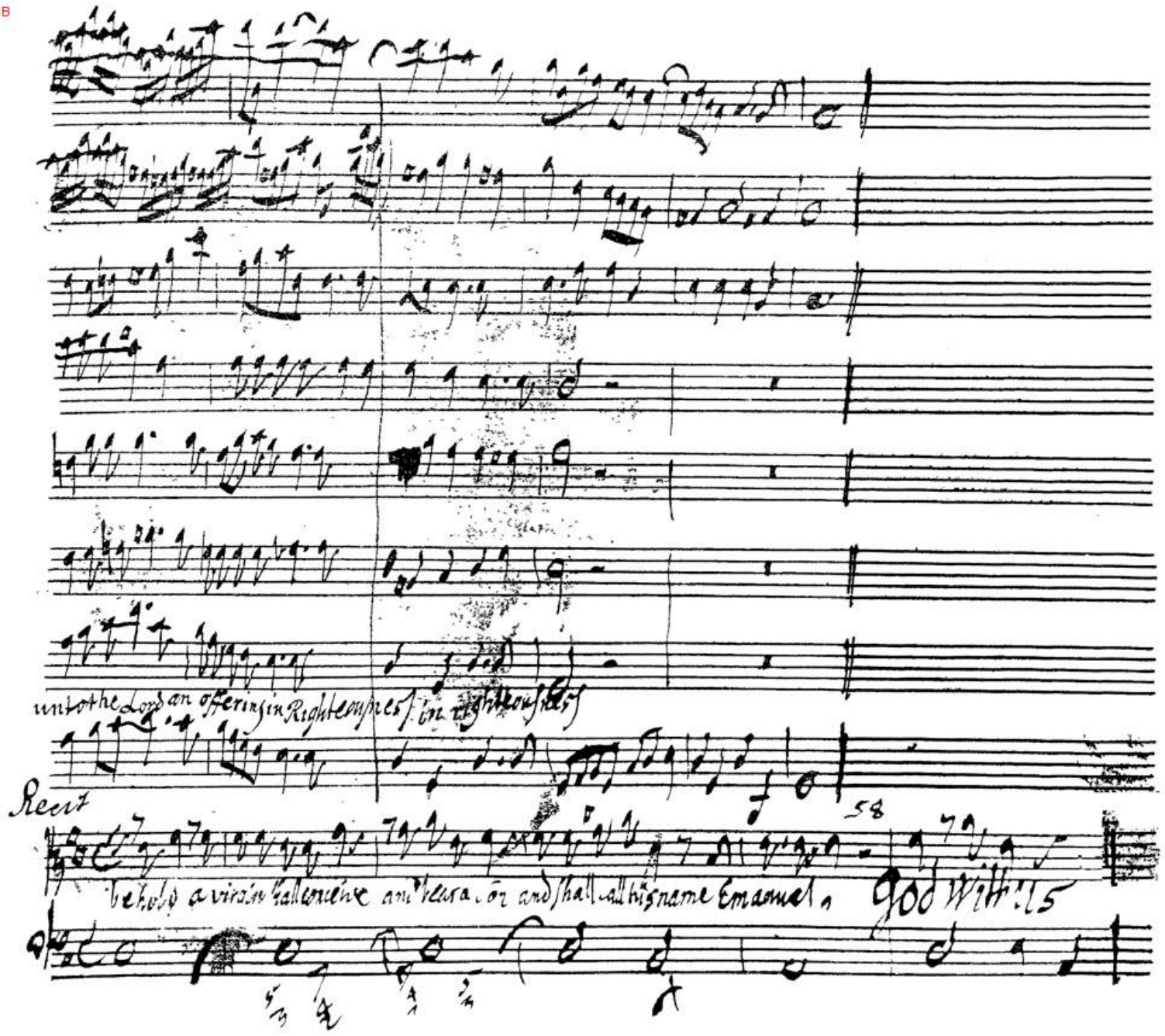
BSB


and
the sons of Levi of Levi
Shall puri
and he
the sons of Levi
purify
and he
Shall purify the sons of Levi
the sons
of Le

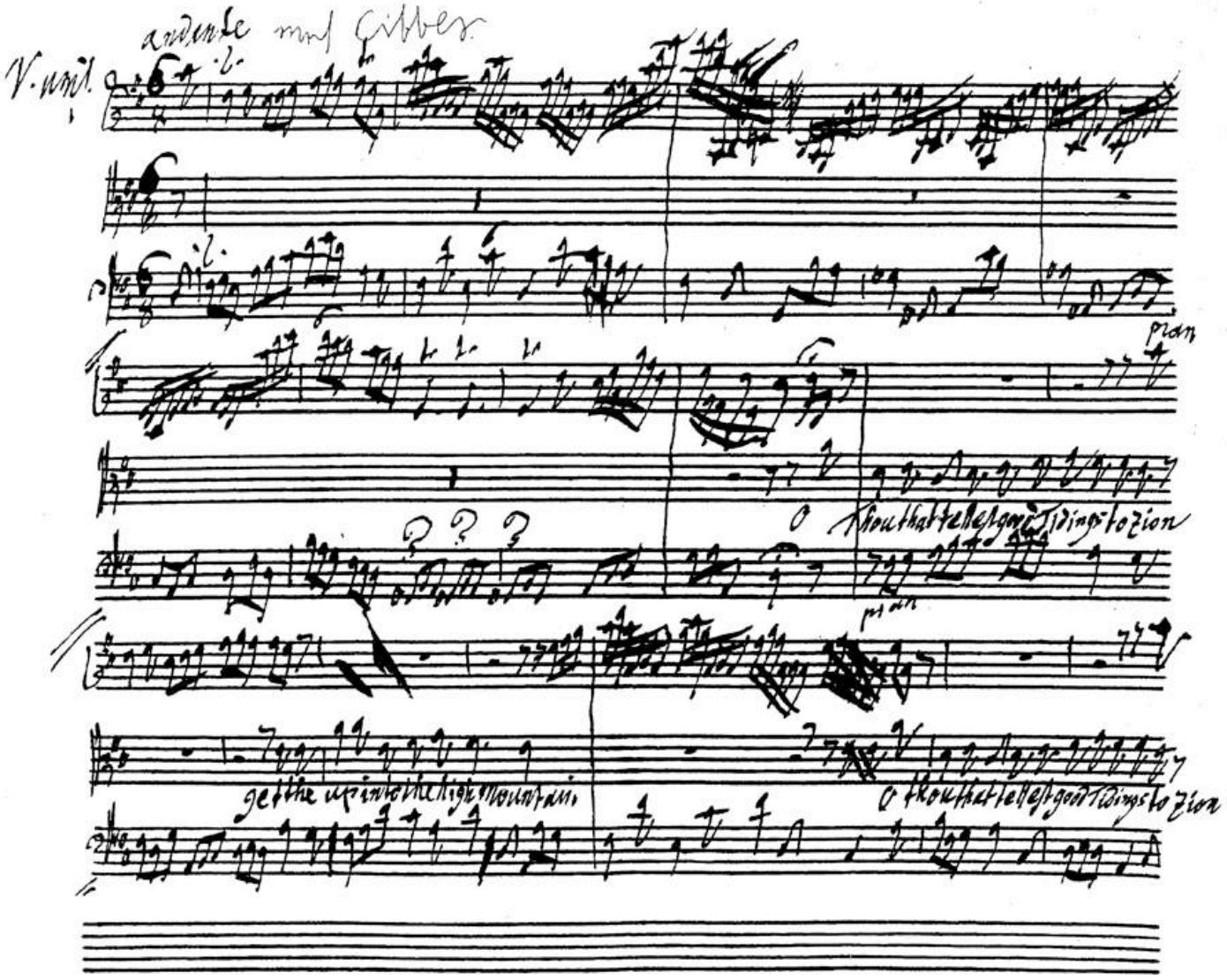
BSB


of Levi.
Shall
Shall
the sons of Le
vi the sons of Levi
and
the sons the sons of Levi
that they may offer

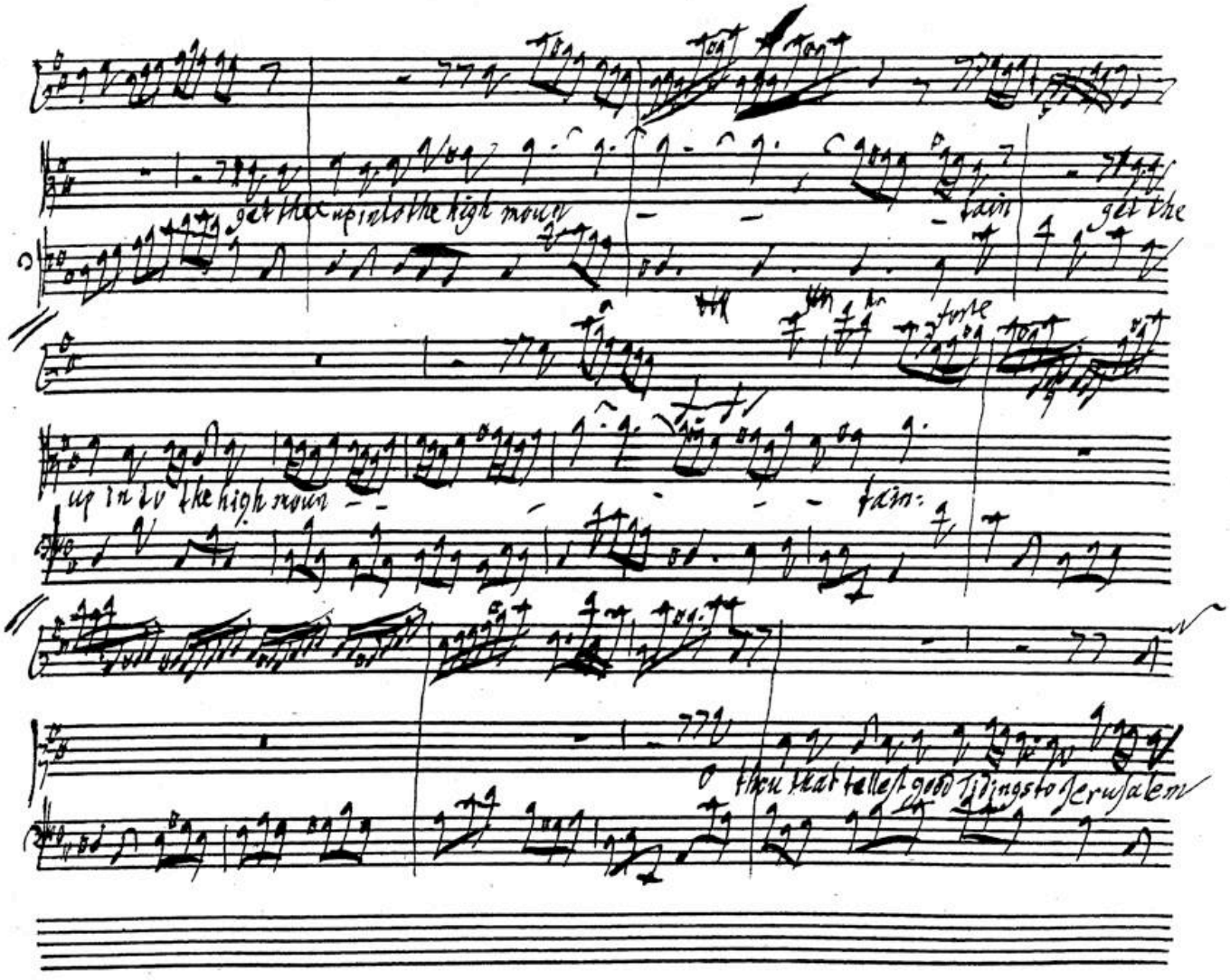
BSB


unto the Lord an offering in Righteousness
Recit
58
70
Behold a virgin shall conceive and bear a Son and shall call his name Emanuel
God With us

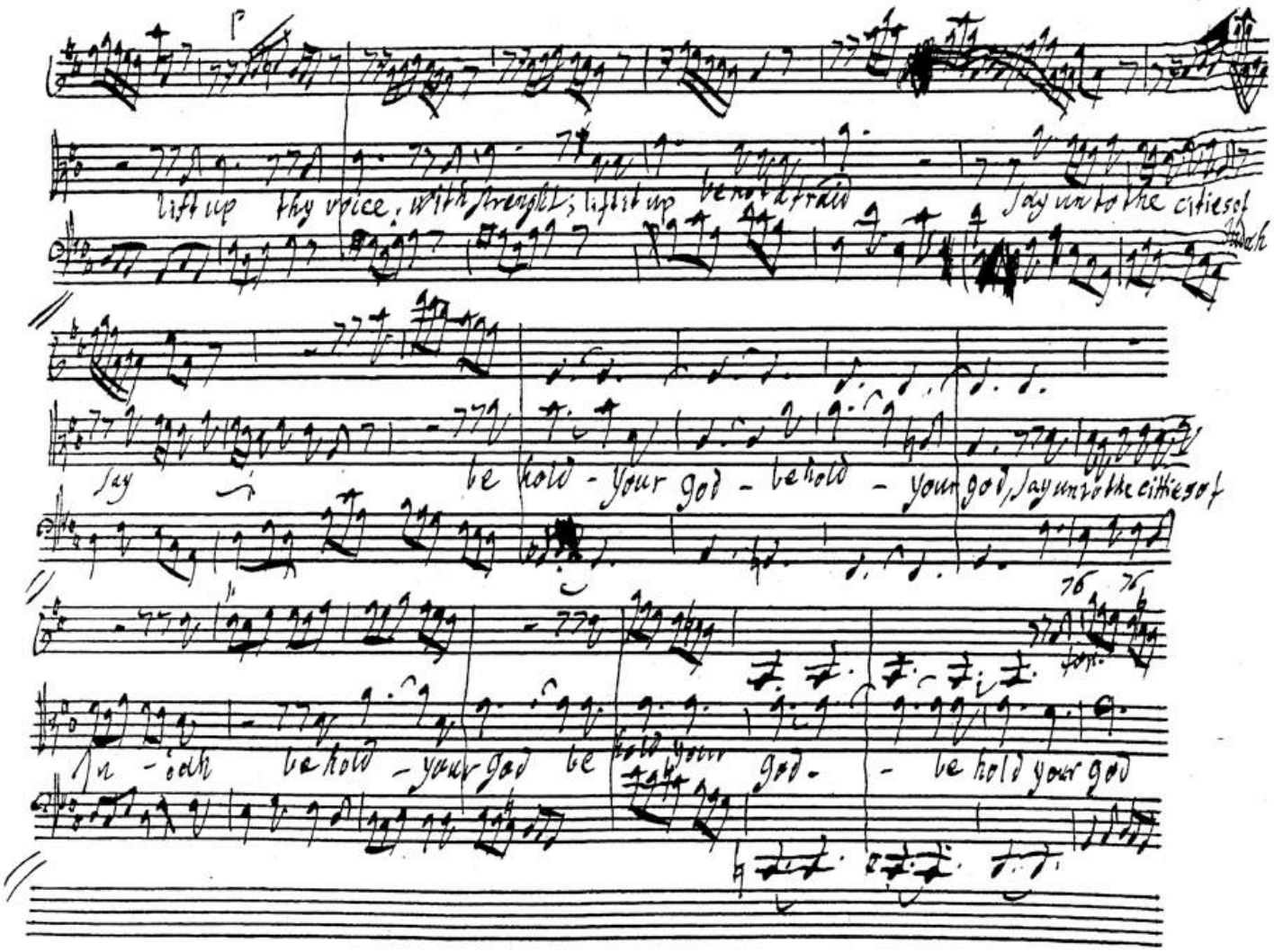
BSB


V. unis.
andante mus Gibber
pian
O thou that tellest good Tidings to Zion
pian
get the up into the high mountain
O thou that tellest good Tidings to Zion

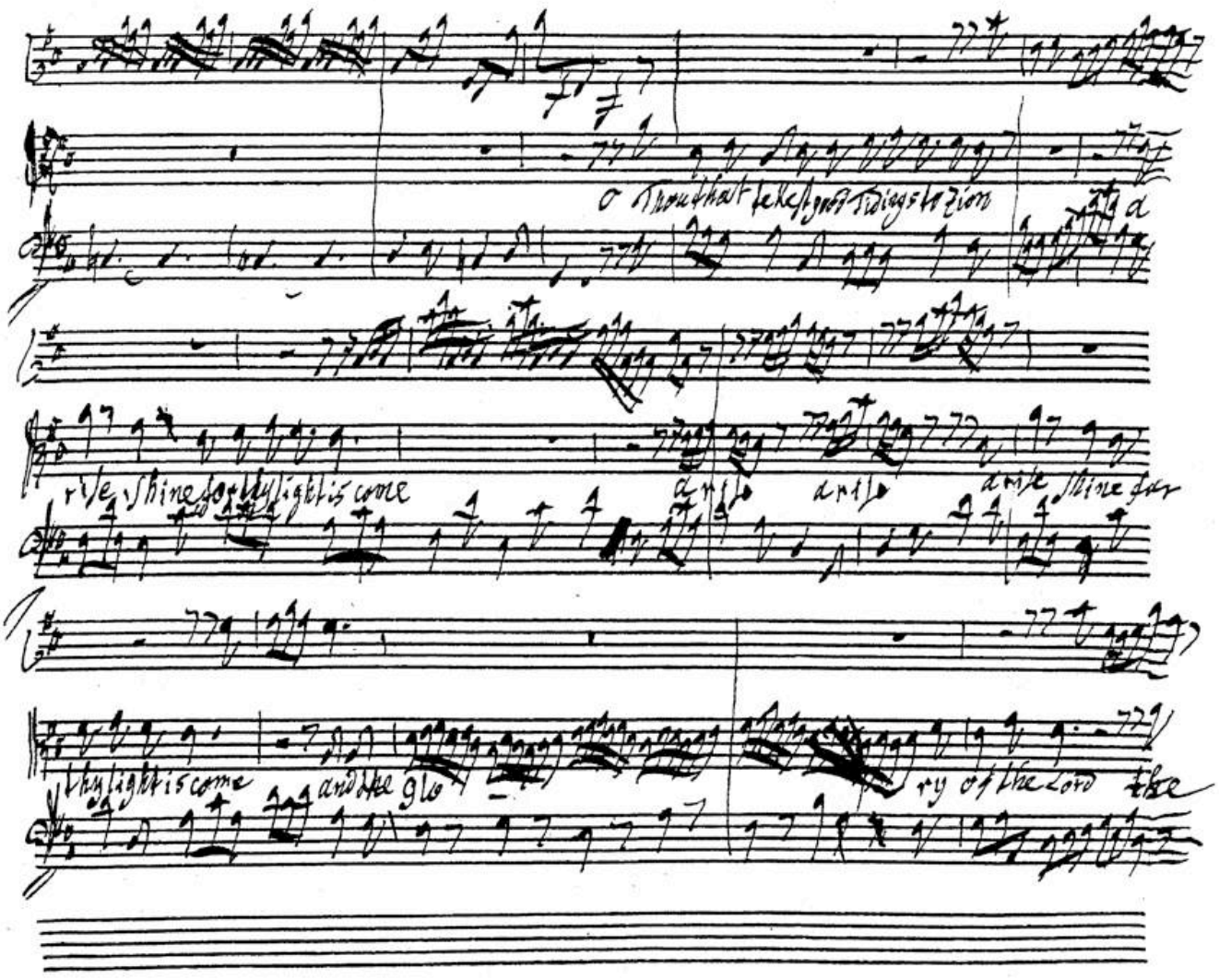
BSB


get thee up into the high moun
tain
get the
forte
up in to the high moun
tain:
O thou that tellest good Tidings to Jerusalem

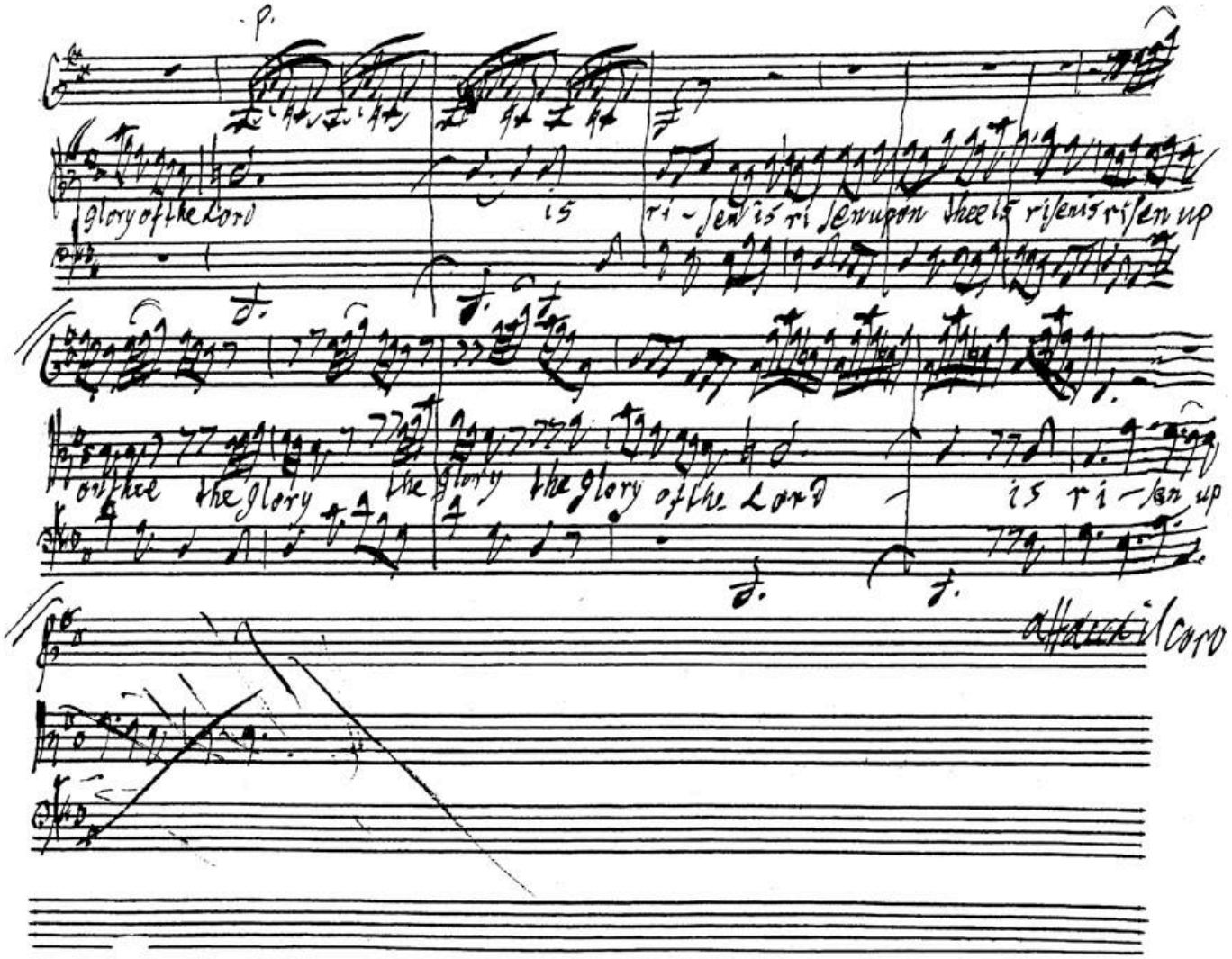
BSB


lift up thy voice, with strength; lift up be not afraid
say unto the cities of Judah
say be hold - your god - be hold - your god, say unto the cities of
In - dah be hold - your god be hold your god - be hold your god

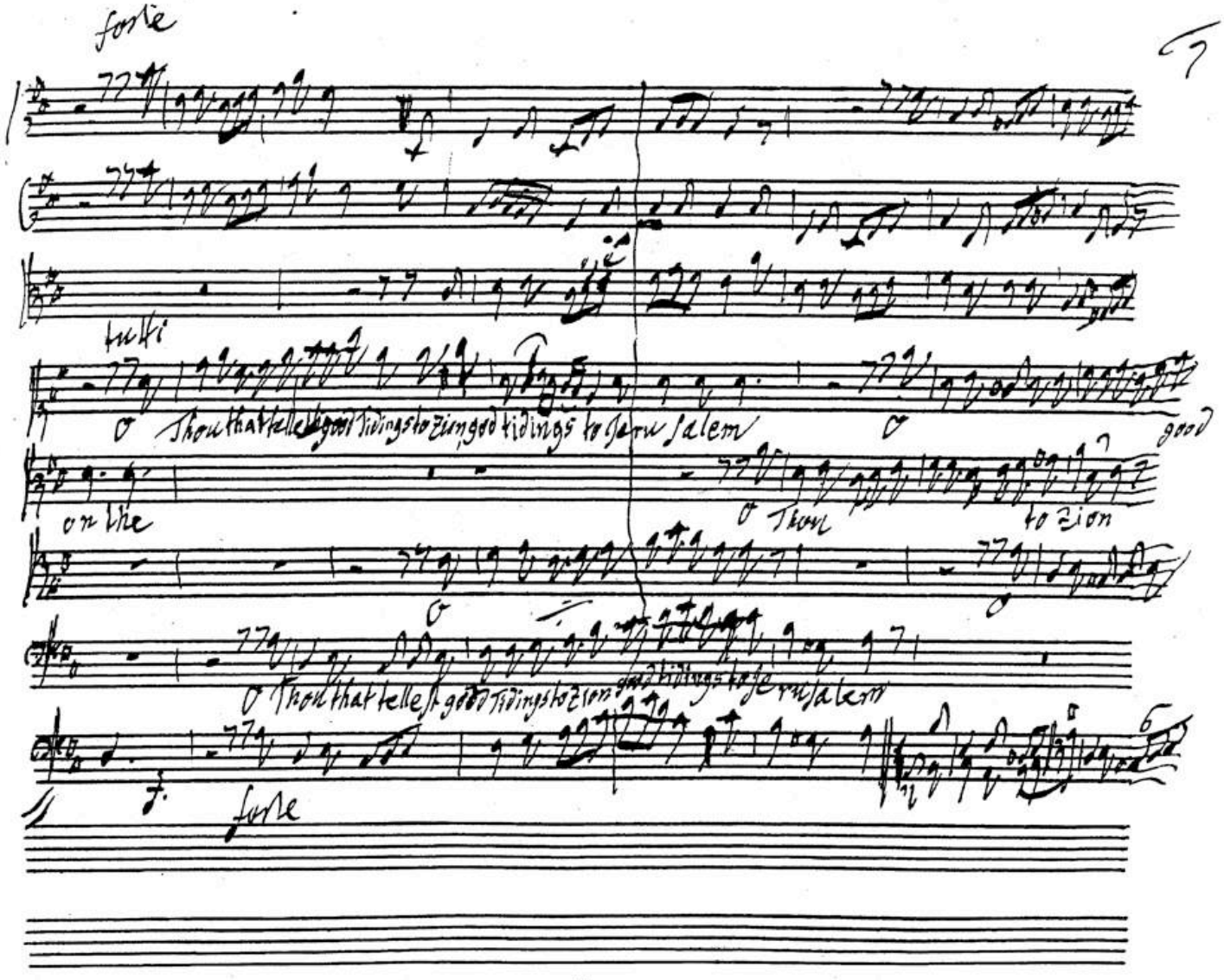
BSB


O Thou that tellest good tidings to Zion
rise, shine for thy light is come
arise
arise
arise, shine for
thy light is come
and the glo
ry of the Lord
the

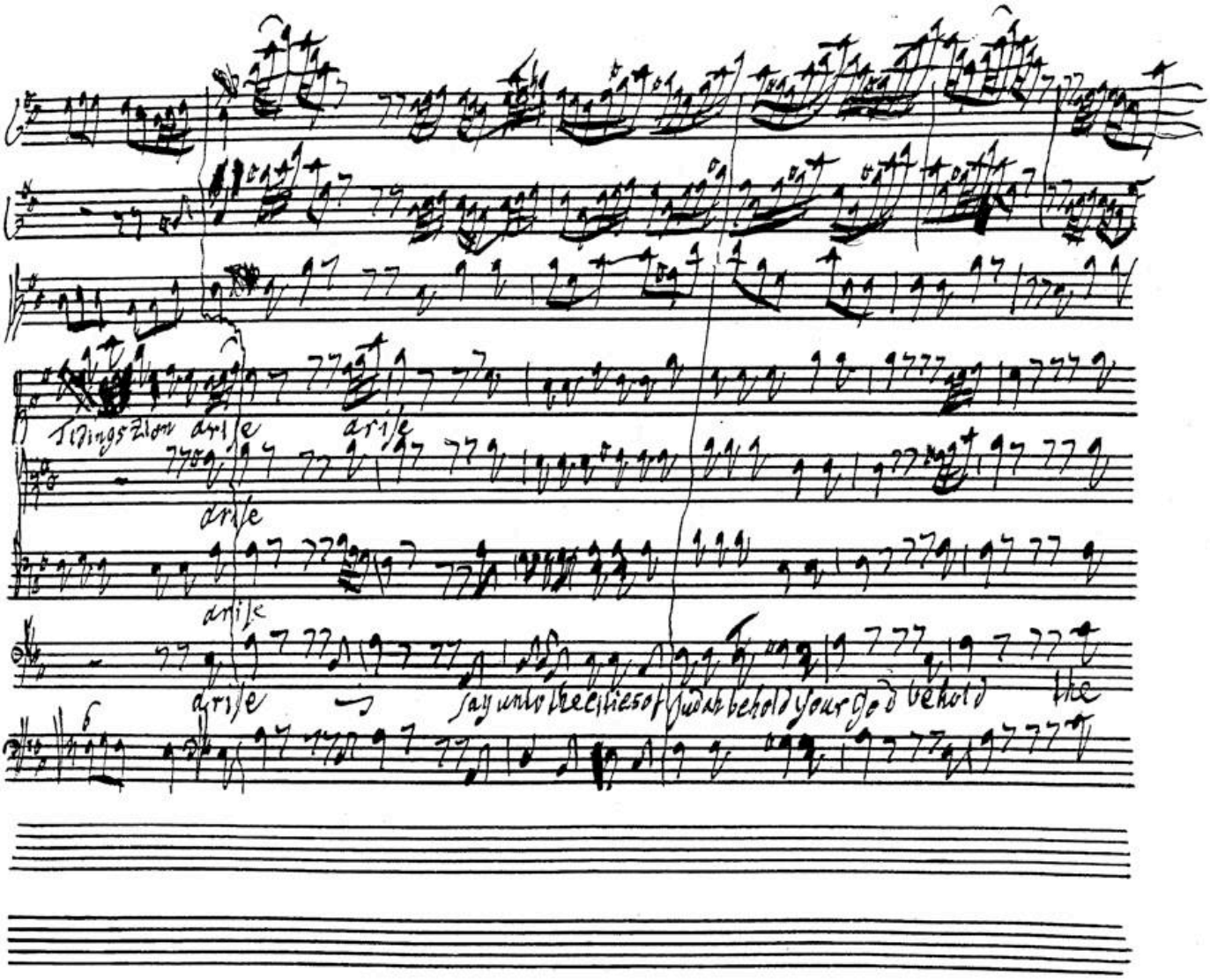
BSB


p.
glory of the Lord
is
ri - sen is ri sen upon thee is risen is risen up
on thee the glory
the glory
the glory of the Lord
is ri - sen up
all' unisono

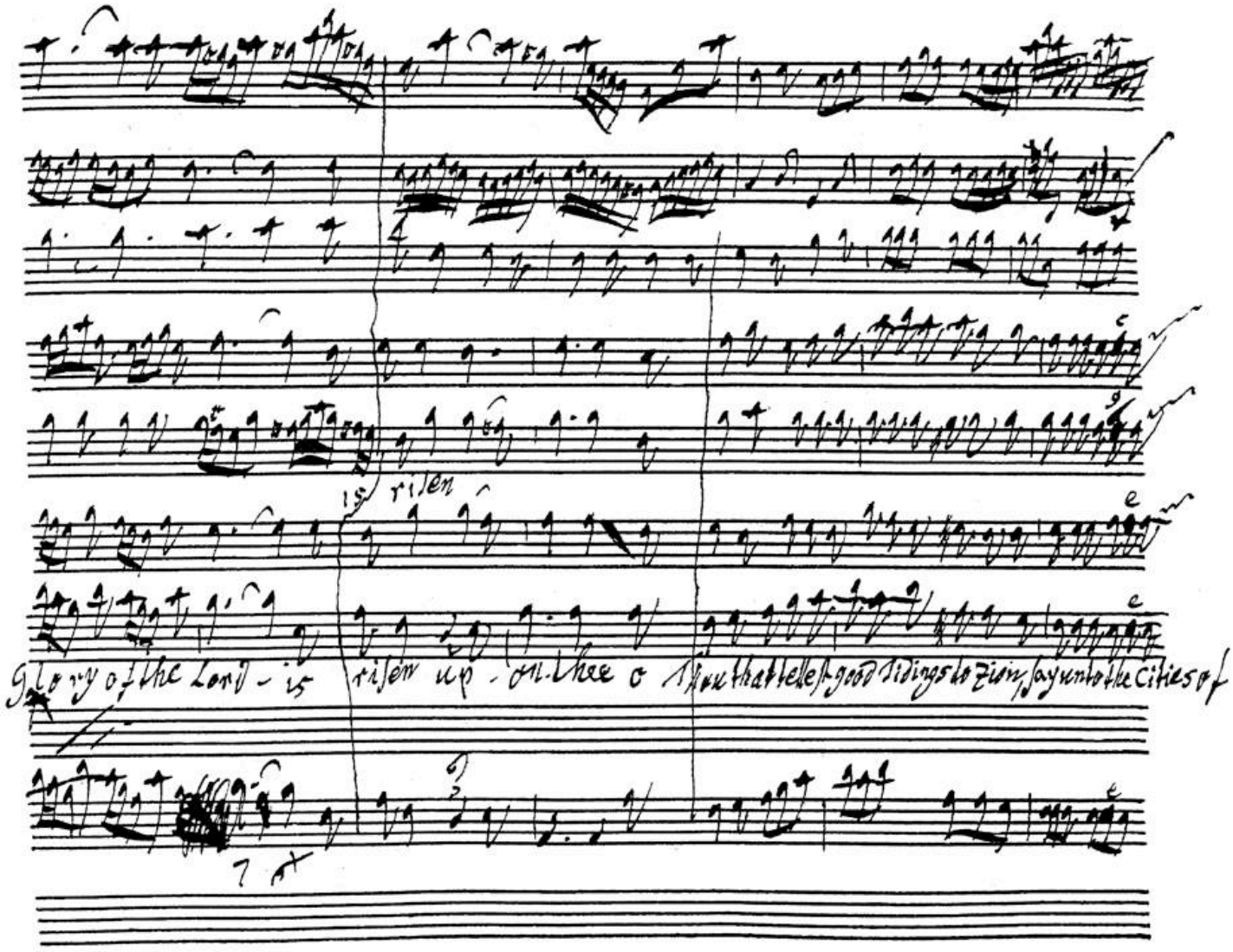
BSB


forte
tutti
O Thou that tellest good tidings to Zion good tidings to Jerusalem
O
good
on the
O Thou
to Zion
O
O Thou that tellest good tidings to Zion good tidings to Jerusalem
forte

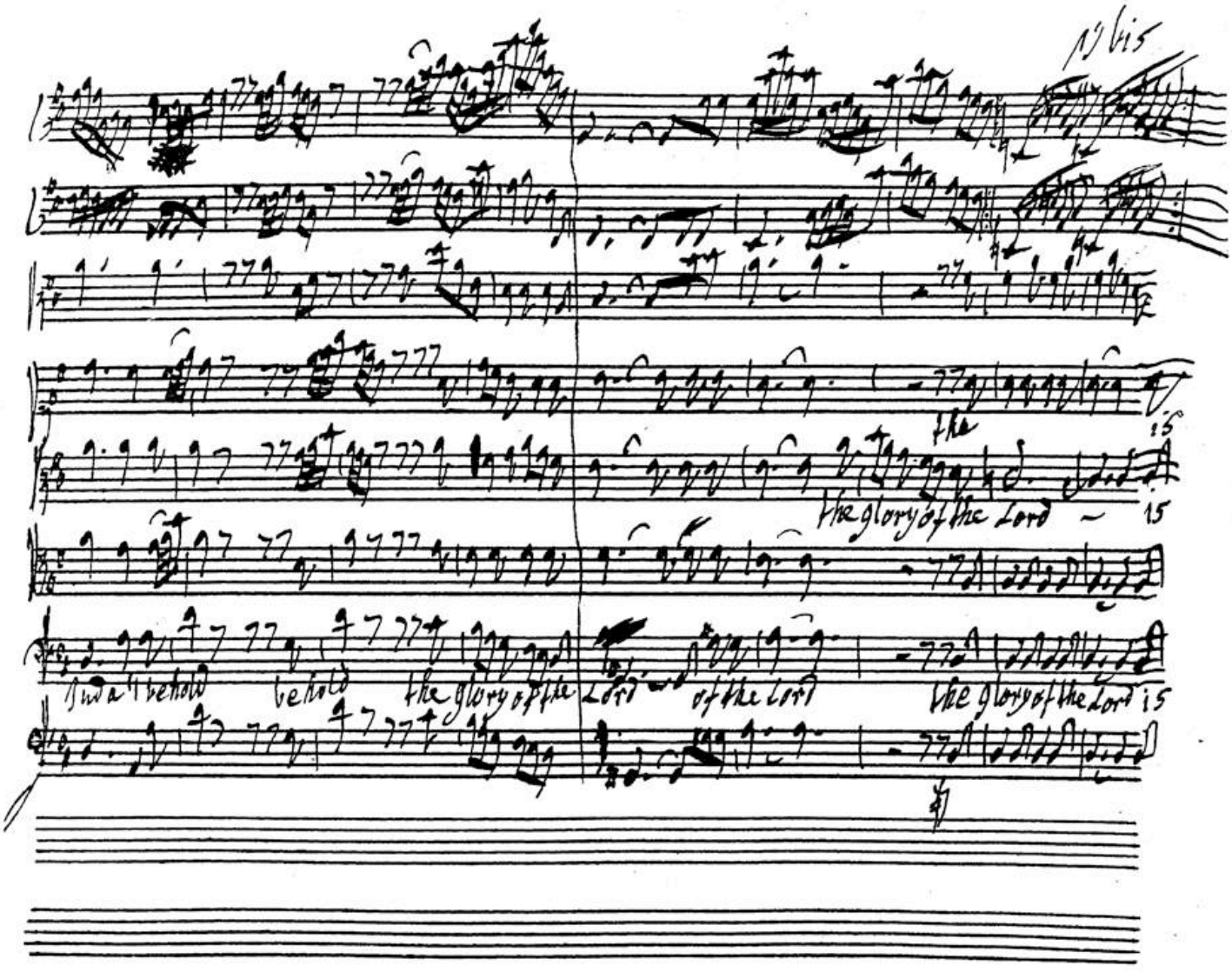
BSB


Tidings Zion arise
arise
arise
arise
arise
say unto the cities of Judah behold your God behold the

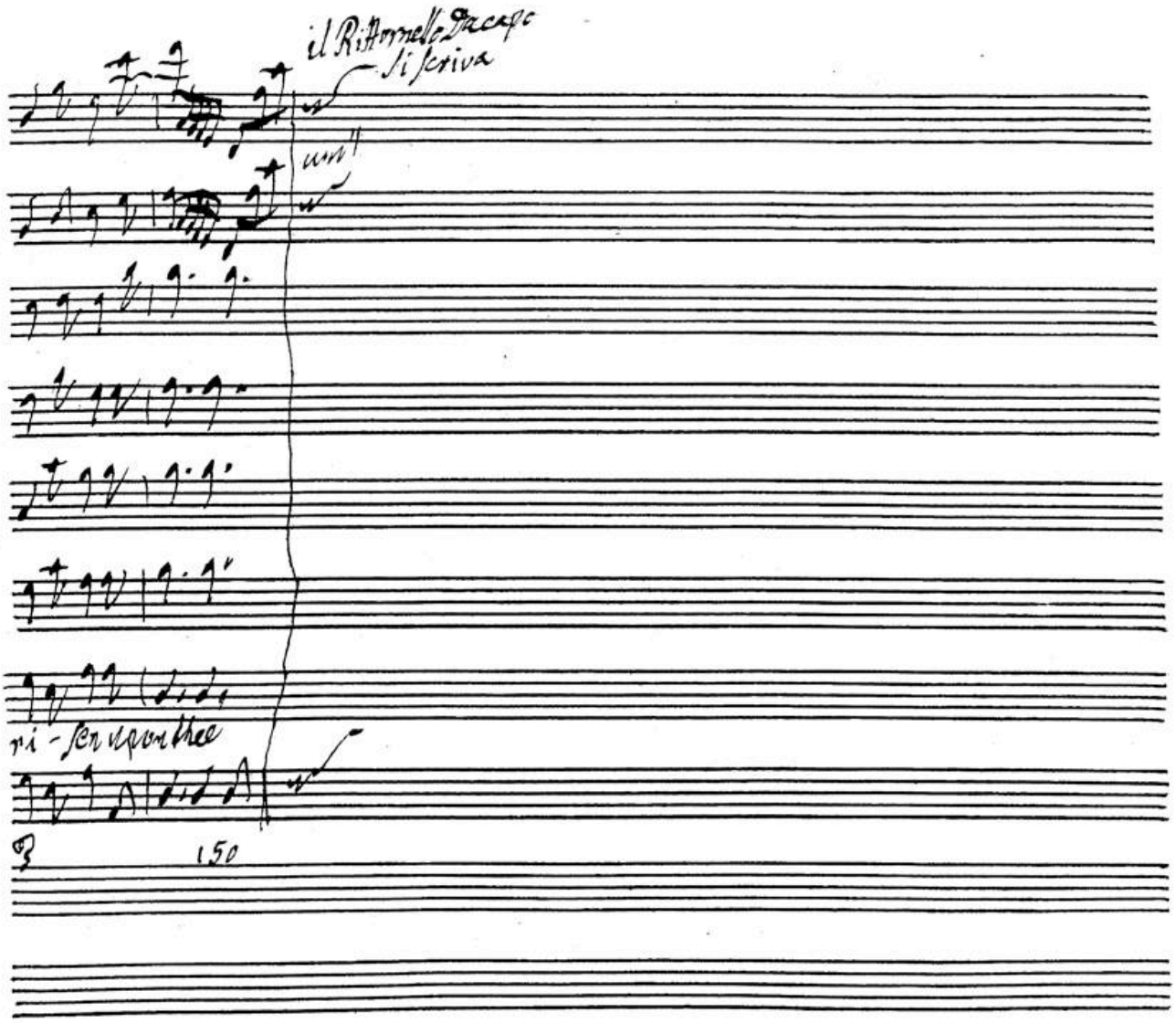
BSB


is risen
Glory of the Lord - is risen up - on thee o Thou that tellest good tidings to Zion, say unto the Cities of

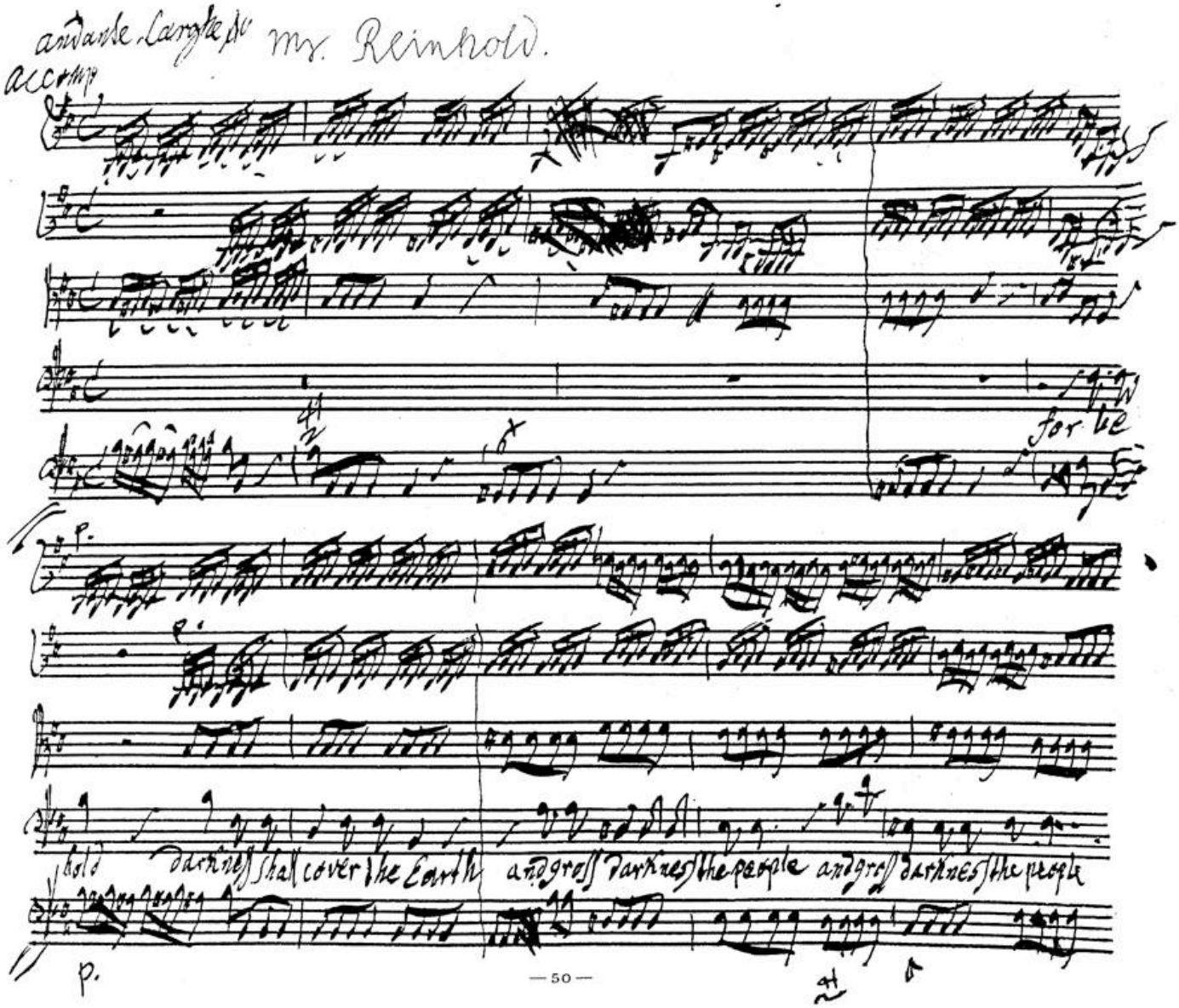
BSB


the
the glory of the Lord
behold
behold
the glory of the
Lord
of the Lord
the glory of the Lord is

BSB

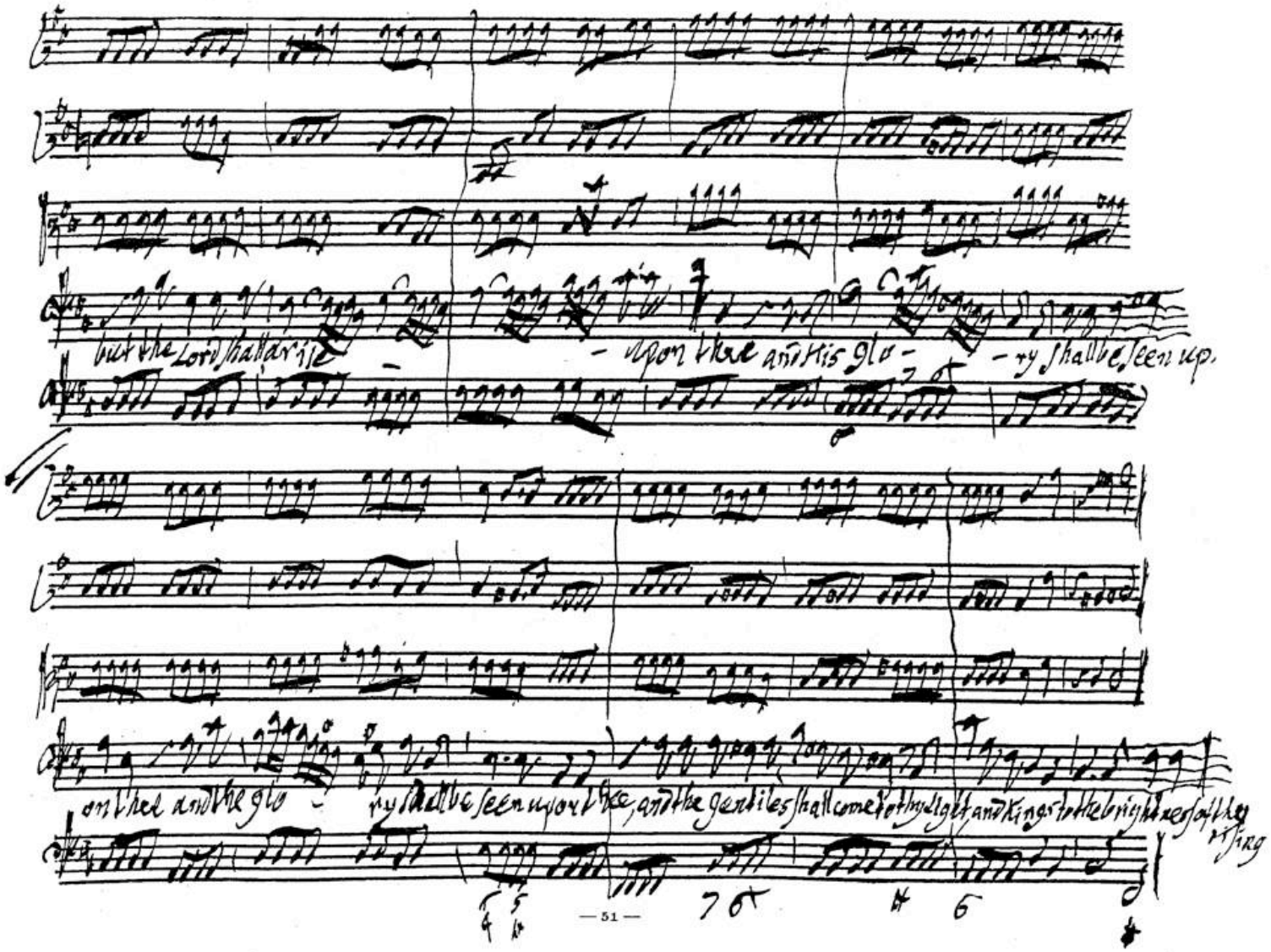


BSB


andante Larghe &c
Mr. Reinhold.
accomp
for be
hold darkness shall cover the Earth and gross darkness the people and gross darkness the people
p.

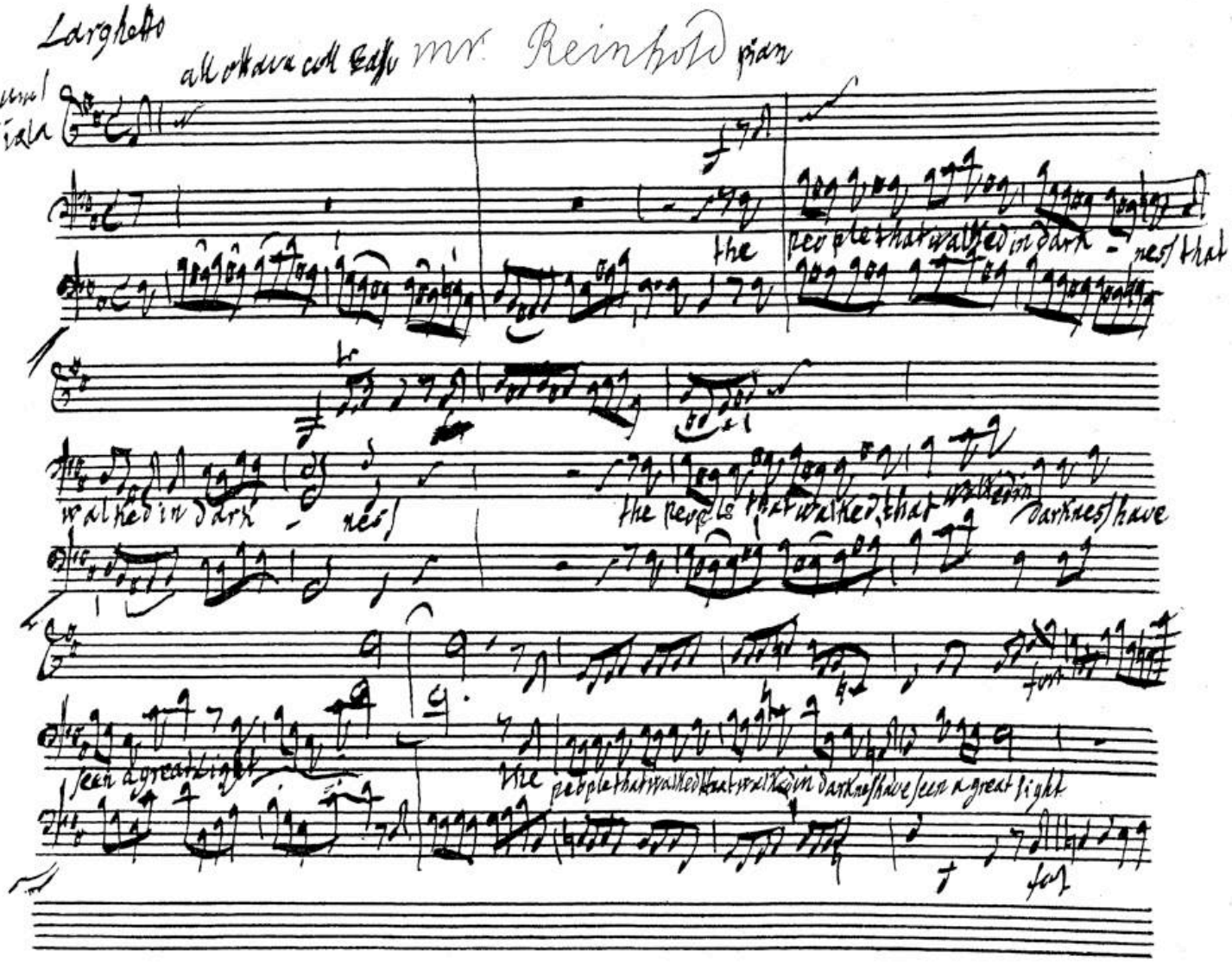
BSB

but the Lord shall arise - upon thee and His glo - ry shall be seen up.

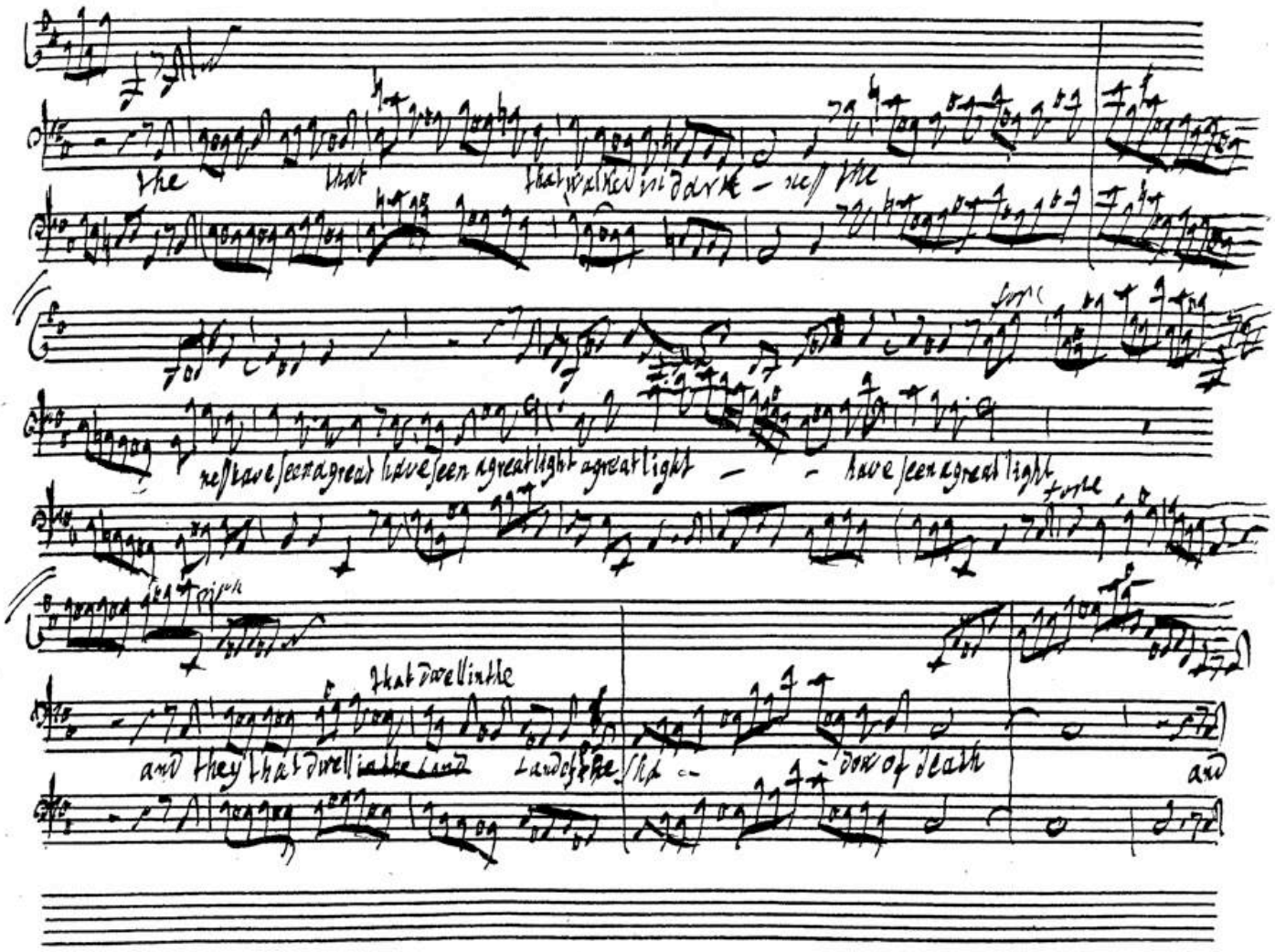


on thee and the glo - ry shall be seen upon thee, and the gentiles shall come to thy light and kings to the brightness of thy rising

BSB


Larghetto
all ottava coll Basso
mr. Reinhold pian
V. unis
e Viola
the
people that walked in dark - ness that
walked in dark - ness
the people that walked in dark - ness have
seen a great light
the people that walked in dark - ness have seen a great light

BSB

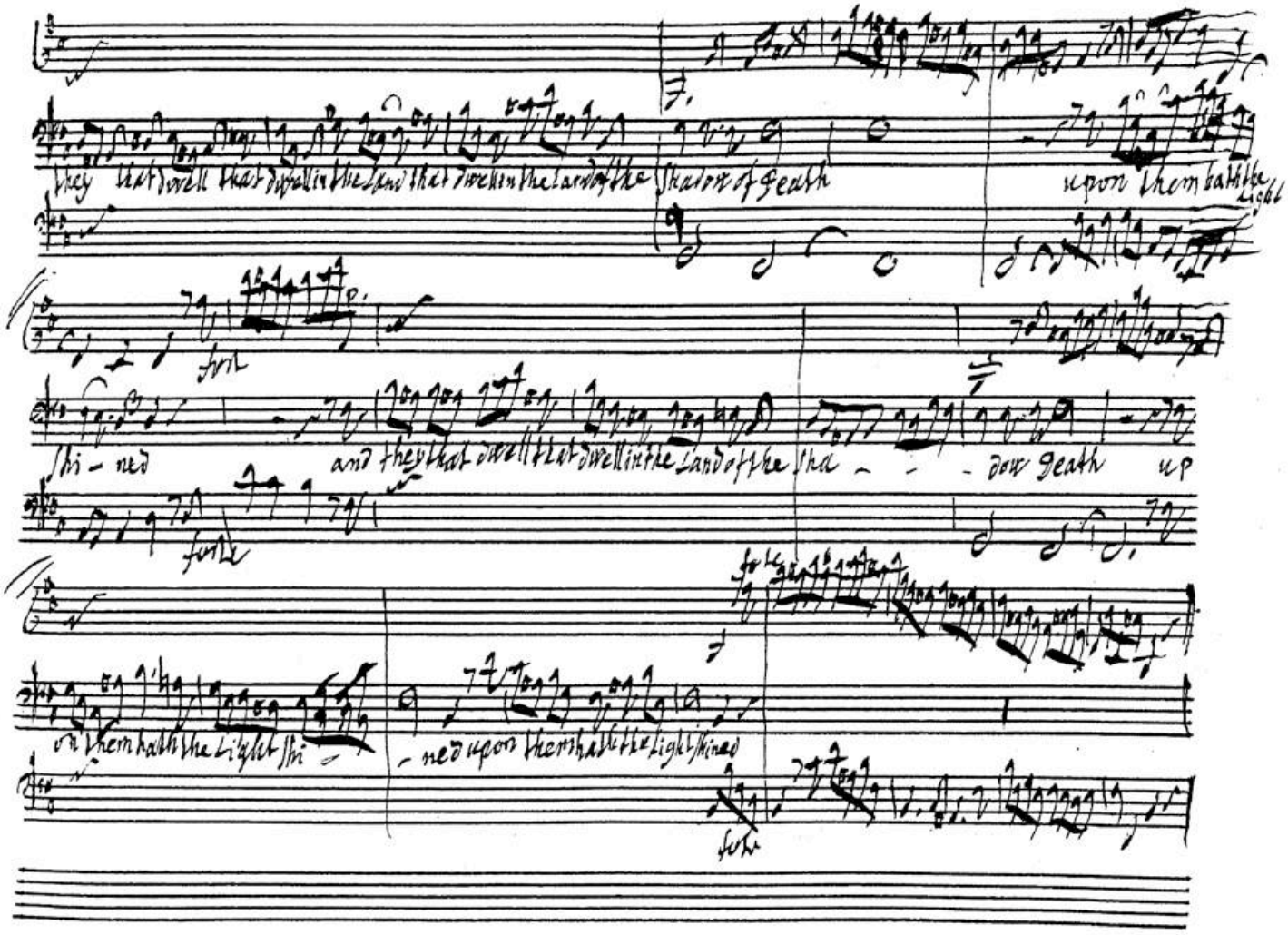

the
that
that walked in dark - ness the
ness have seen a great have seen a great light a great light - - have seen a great light
forte
forte
that dwell in the
and they that dwell in the land
Land of the sha - dow of death
and

BSB

they that dwell that dwell in the Land that dwell in the Land of the Shadow of Death upon them hath the Light

fort

Shi - ned and they that dwell that dwell in the Land of the Sha - - - dow Death up



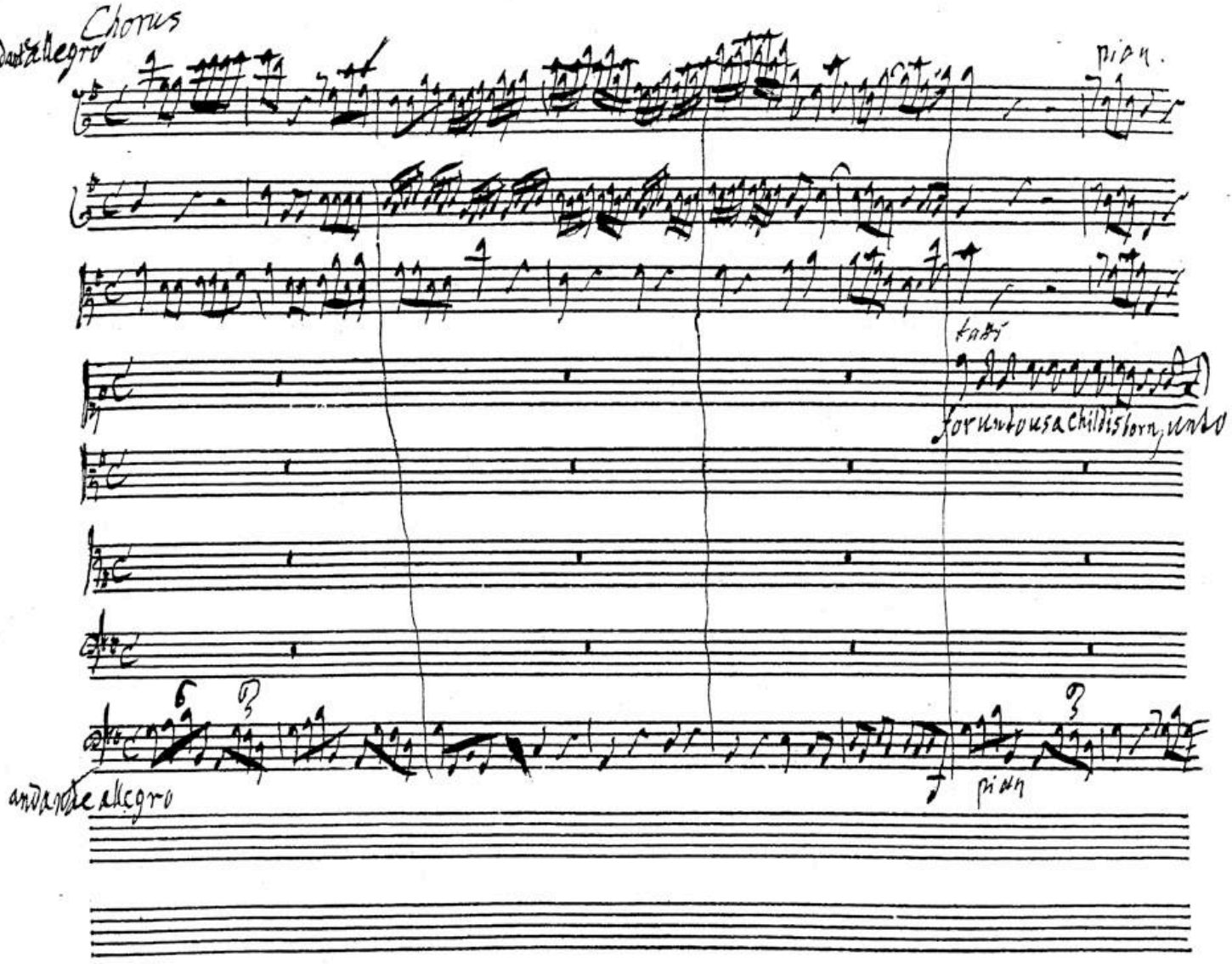
fort

fort

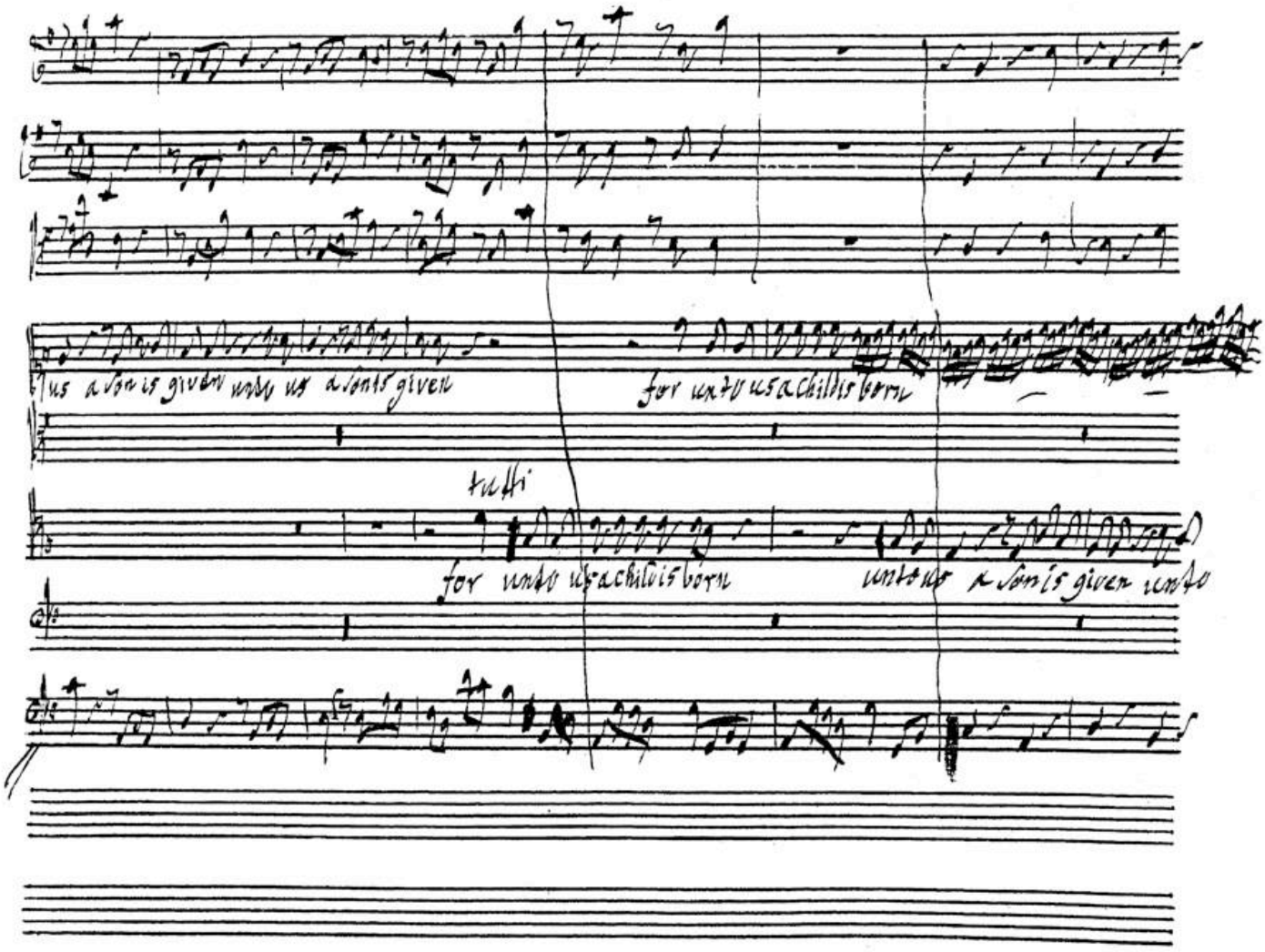
on them hath the Light Shi - - ned upon them hath the Light Shined

fort

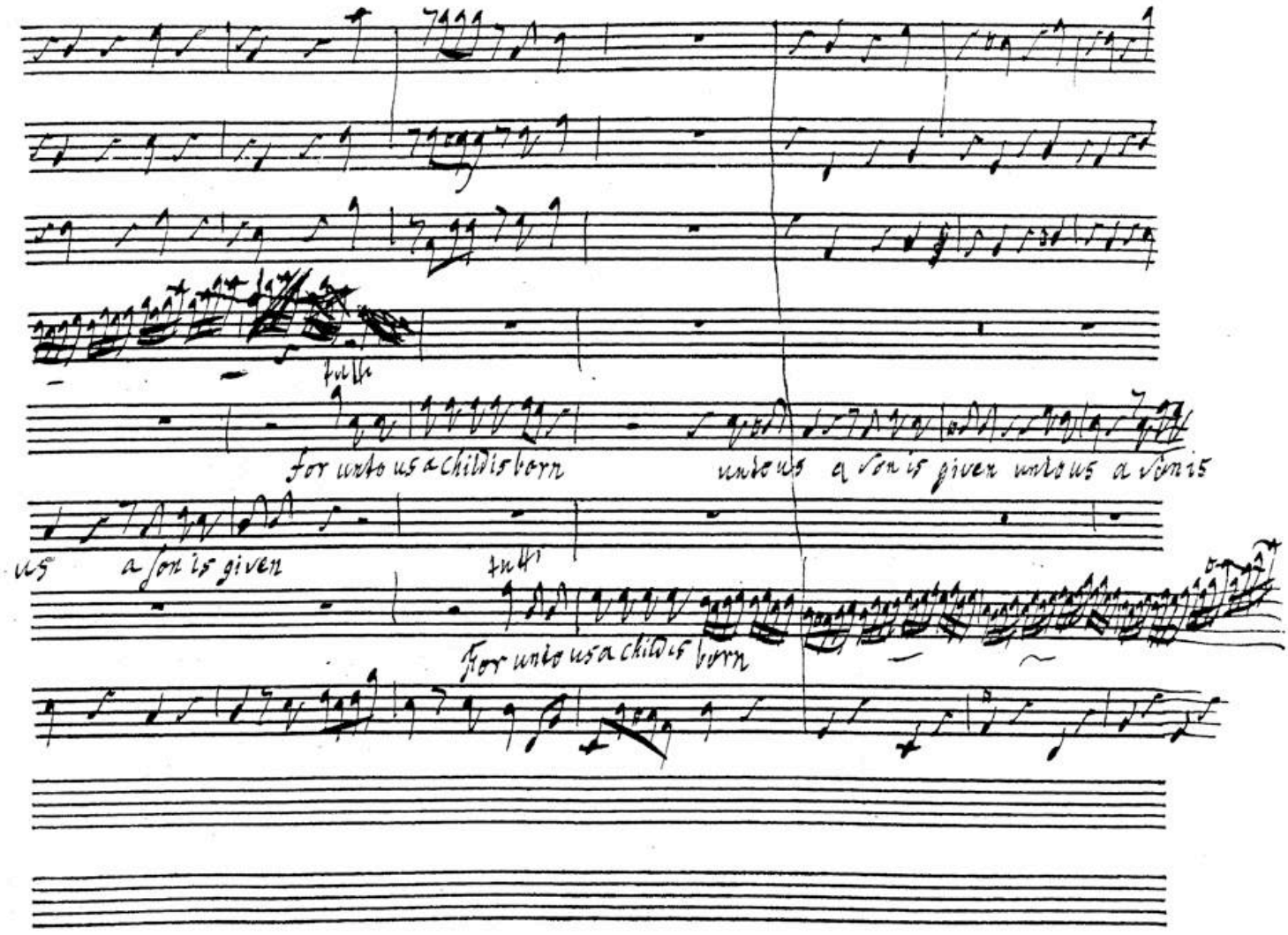
BSB


Chorus
andante allegro
pian.
tutti
for unto us a child is born, unto
andante allegro
pian

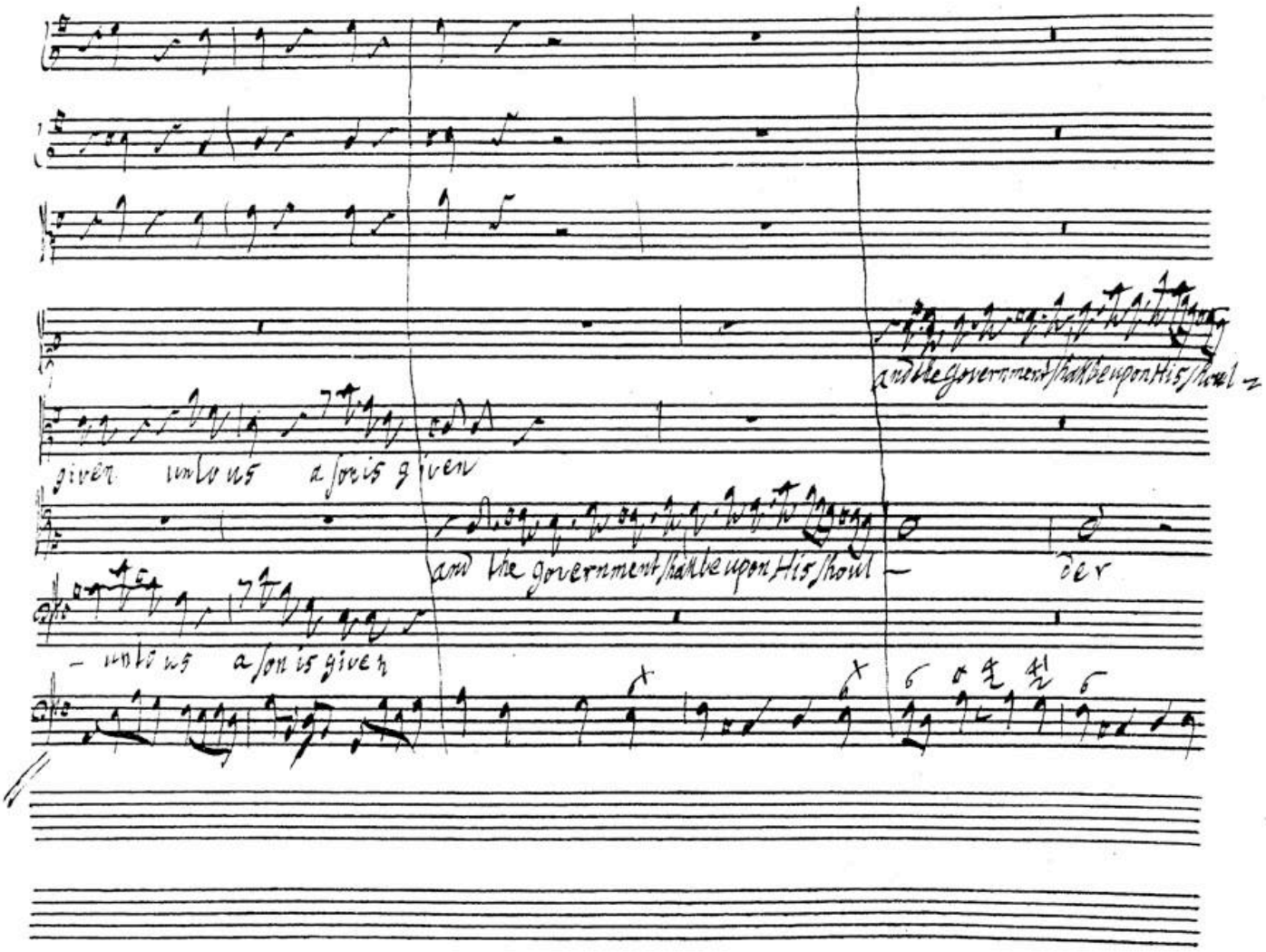
BSB


us a son is given unto us a son is given
for unto us a child is born
tutti
for unto us a child is born
unto us a son is given unto

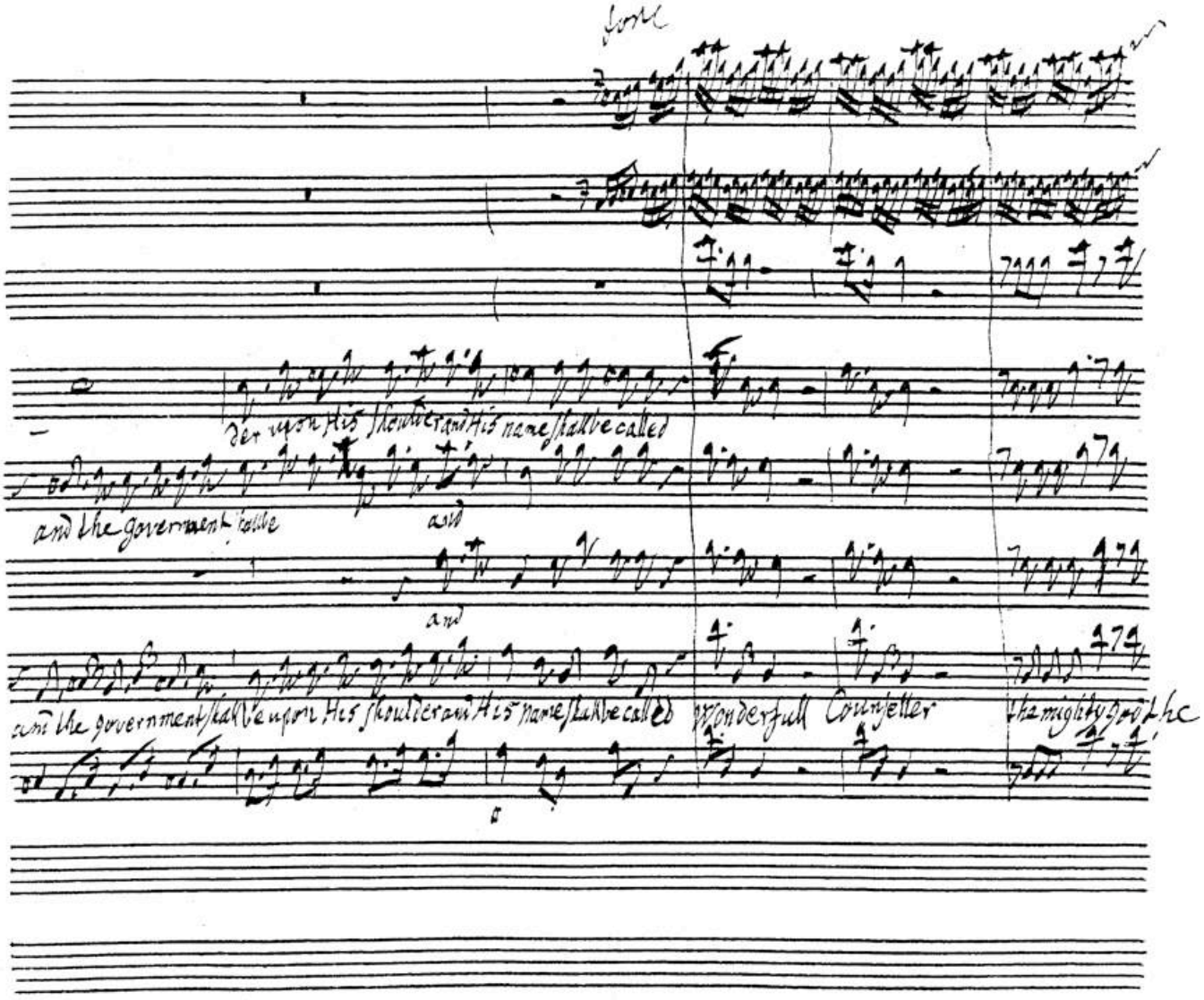
BSB


tutti
for unto us a child is born
unto us a son is given unto us a son is
us a son is given
tutti
for unto us a child is born

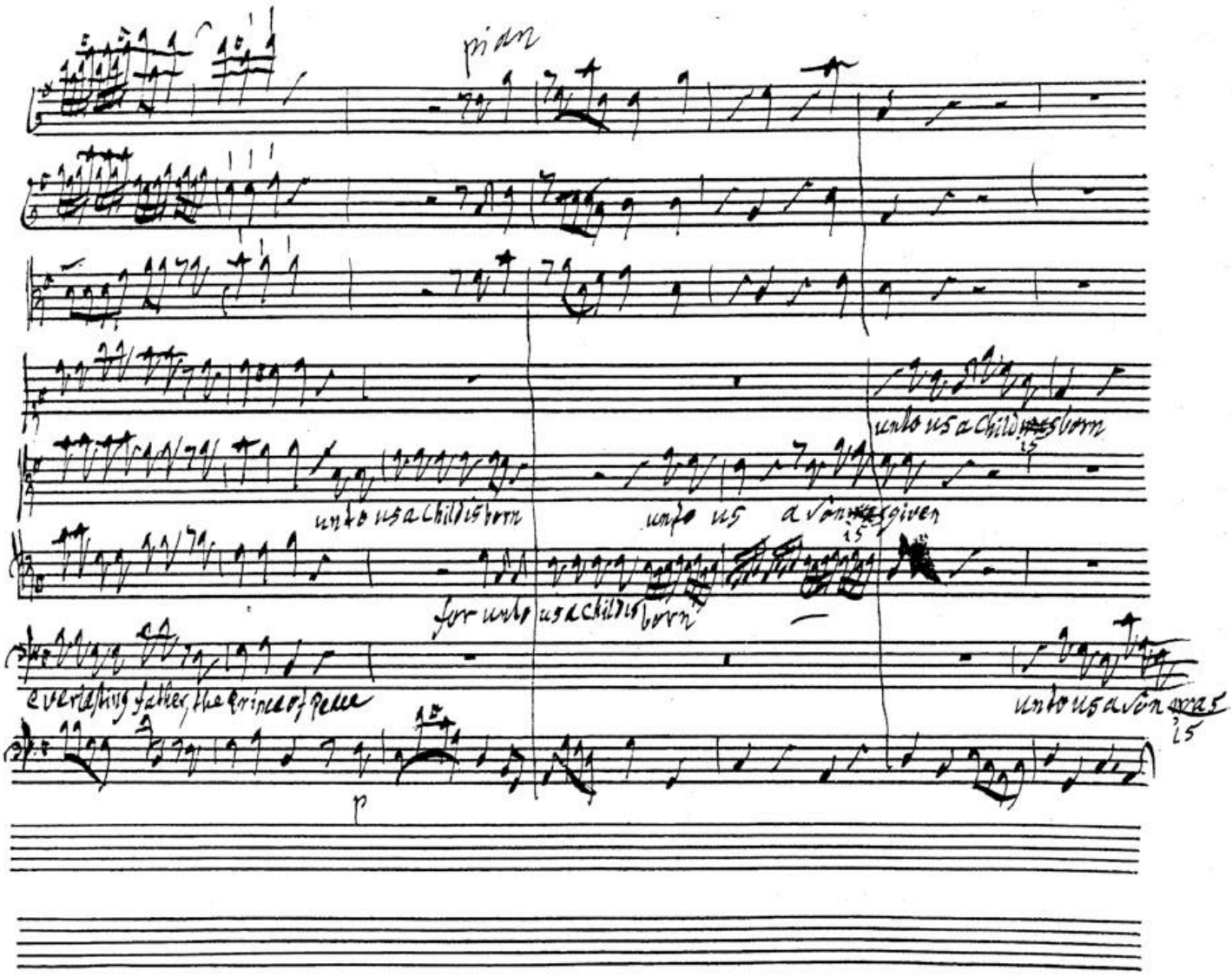
BSB


and the government shall be upon His shoul -
given unto us a son is given
and the government shall be upon His shoul -
der
- unto us a son is given

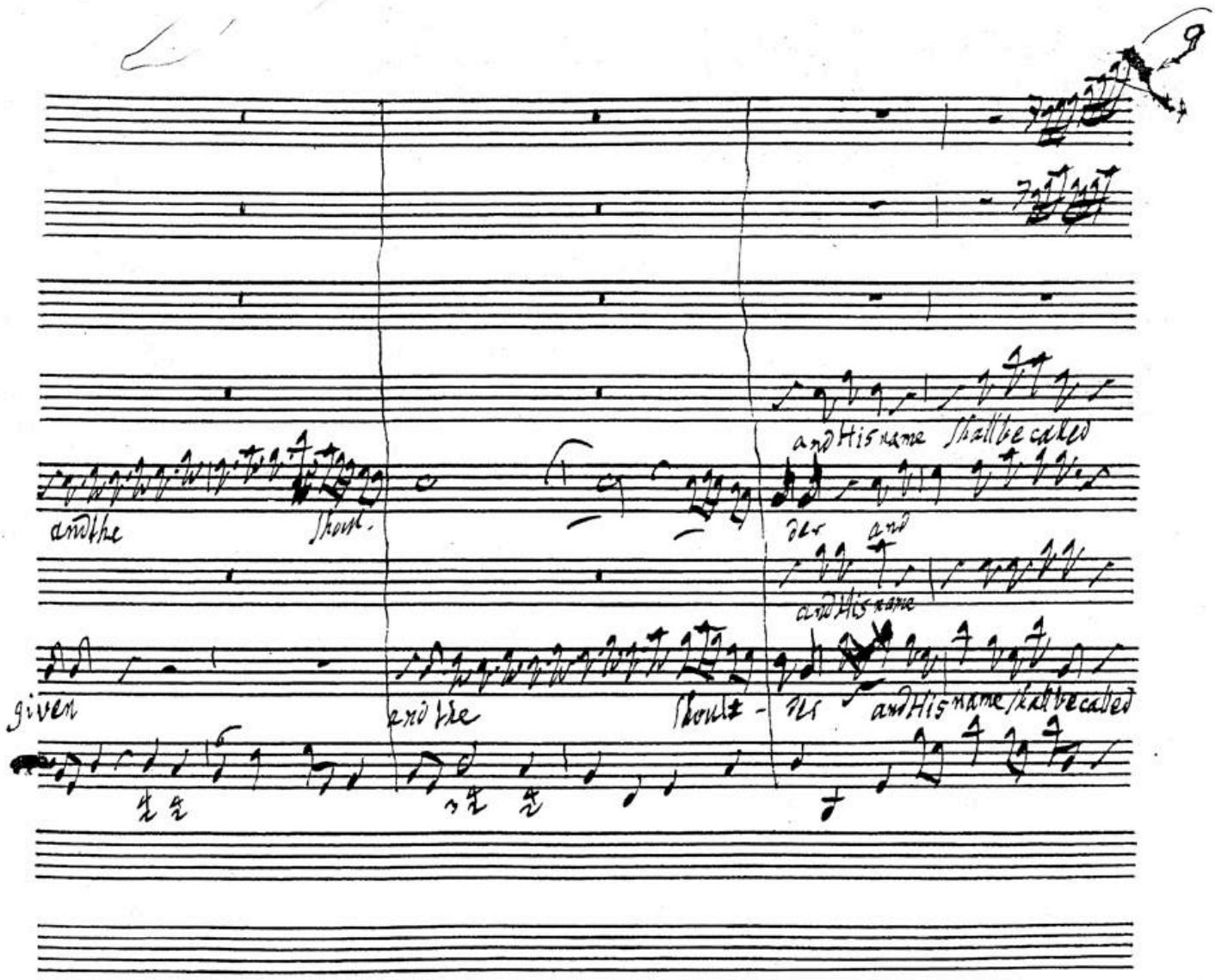
BSB


forte
der upon His shoulder and His name shall be called
and the government shall be
and
and
and the government shall be upon His shoulder and His name shall be called
Wonderfull Counseller
the mighty God the

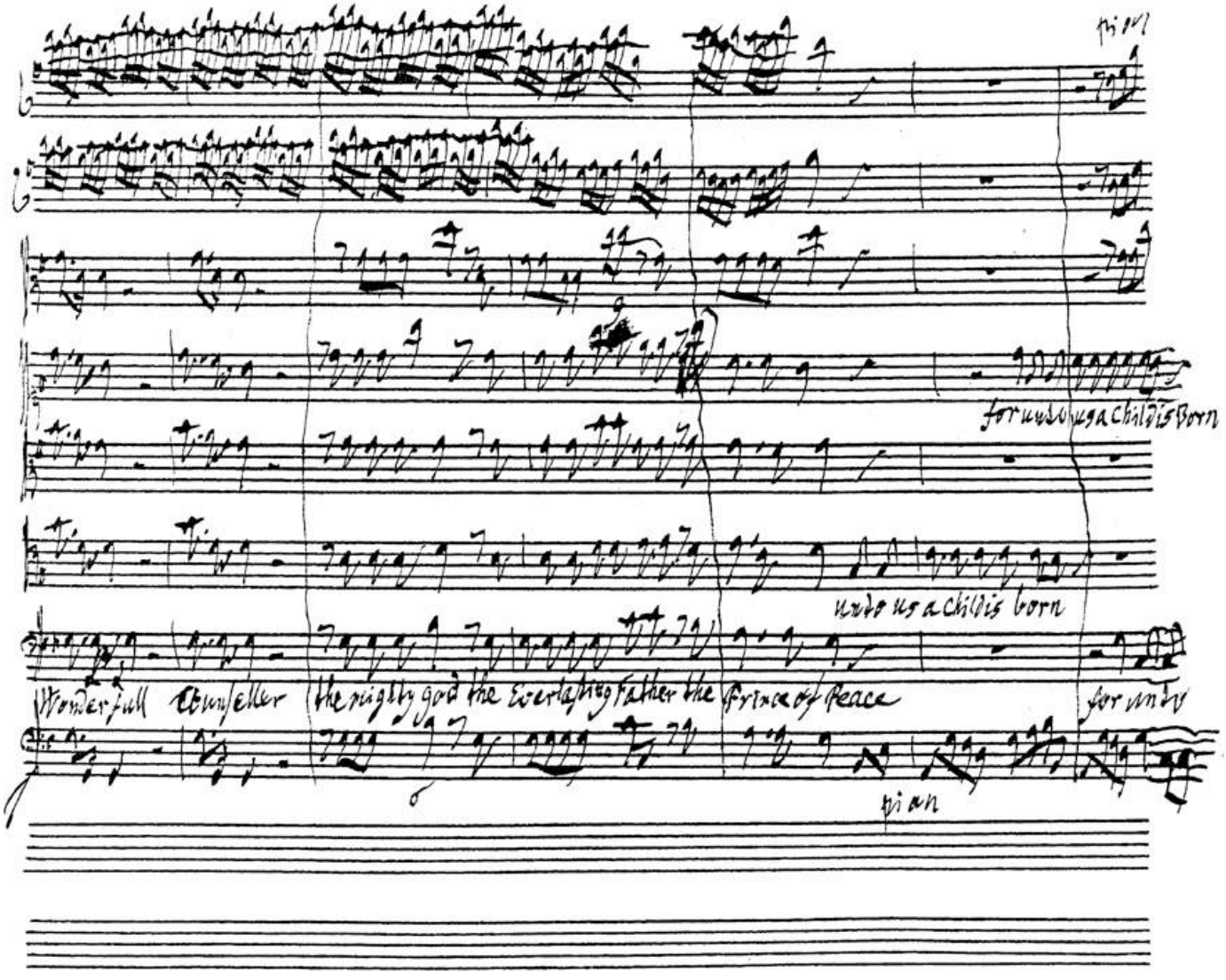
BSB


pian
unto us a Child is born
unto us a Child is born
unto us a Son is given
for unto us a Child is born
everlasting father, the Prince of Peace
unto us a Son was
p

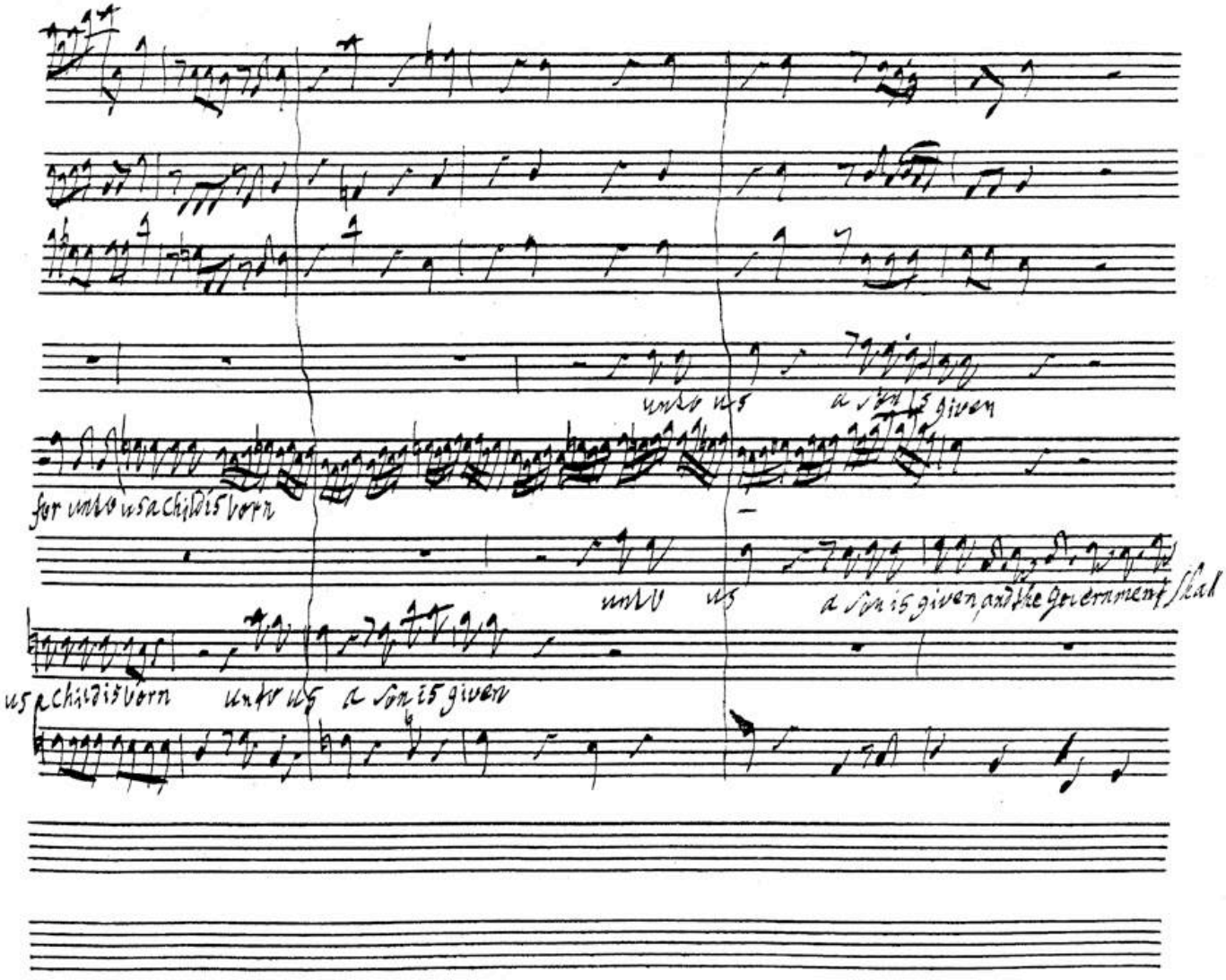
BSB


and His name shall be called
and the shoul-
and His name
given
and the shoulder
and His name shall be called

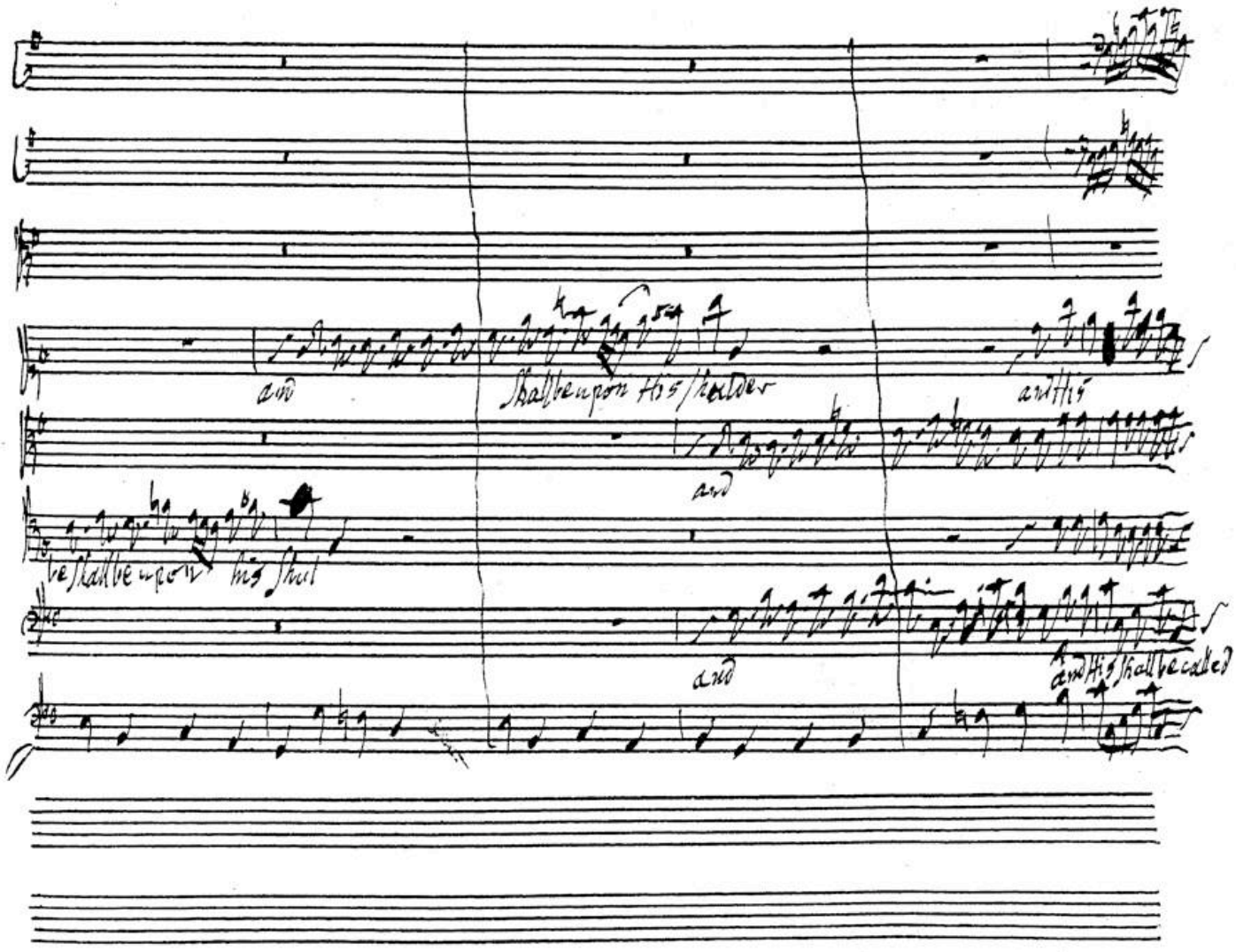
BSB


for unto us a child is born
unto us a child is born
Wonderfull Counseller the mighty god the Everlasting father the prince of peace
for unto

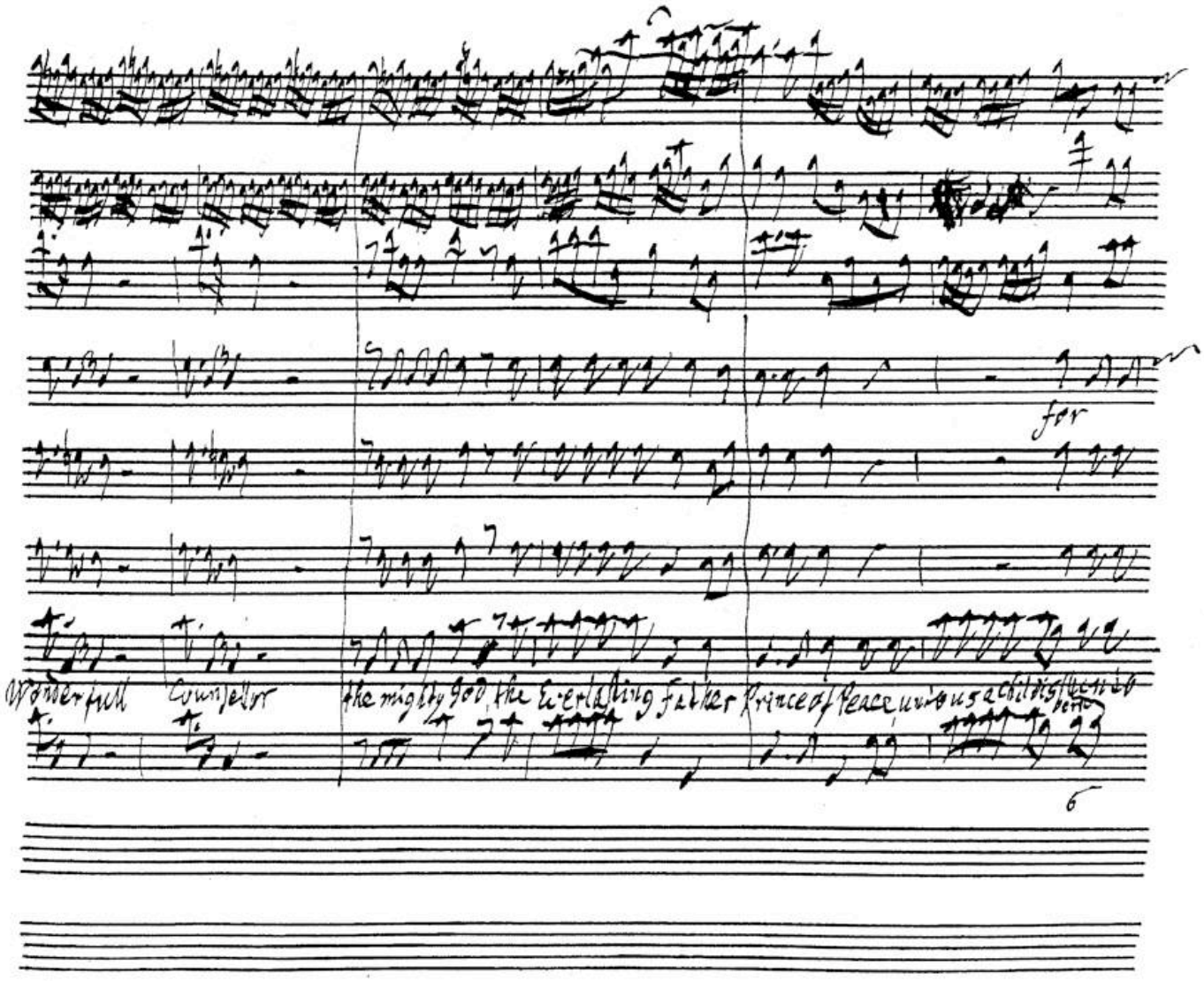
BSB


unto us
a son is given
for unto us a child is born
unto us
a son is given, and the government shall
us a child is born
unto us
a son is given

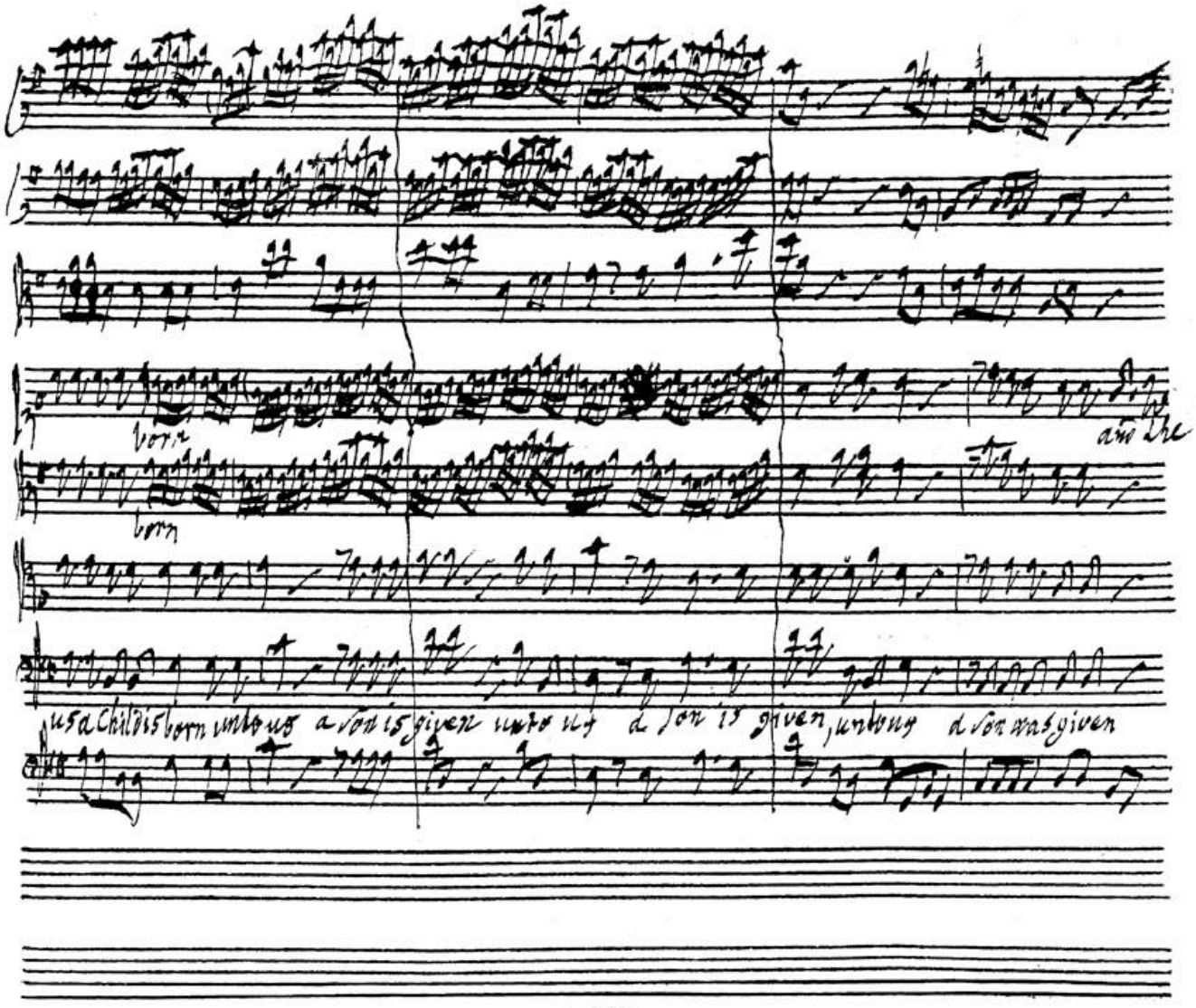
BSB


and
shall be upon his shoulder
and his
and
and
and his shall be called

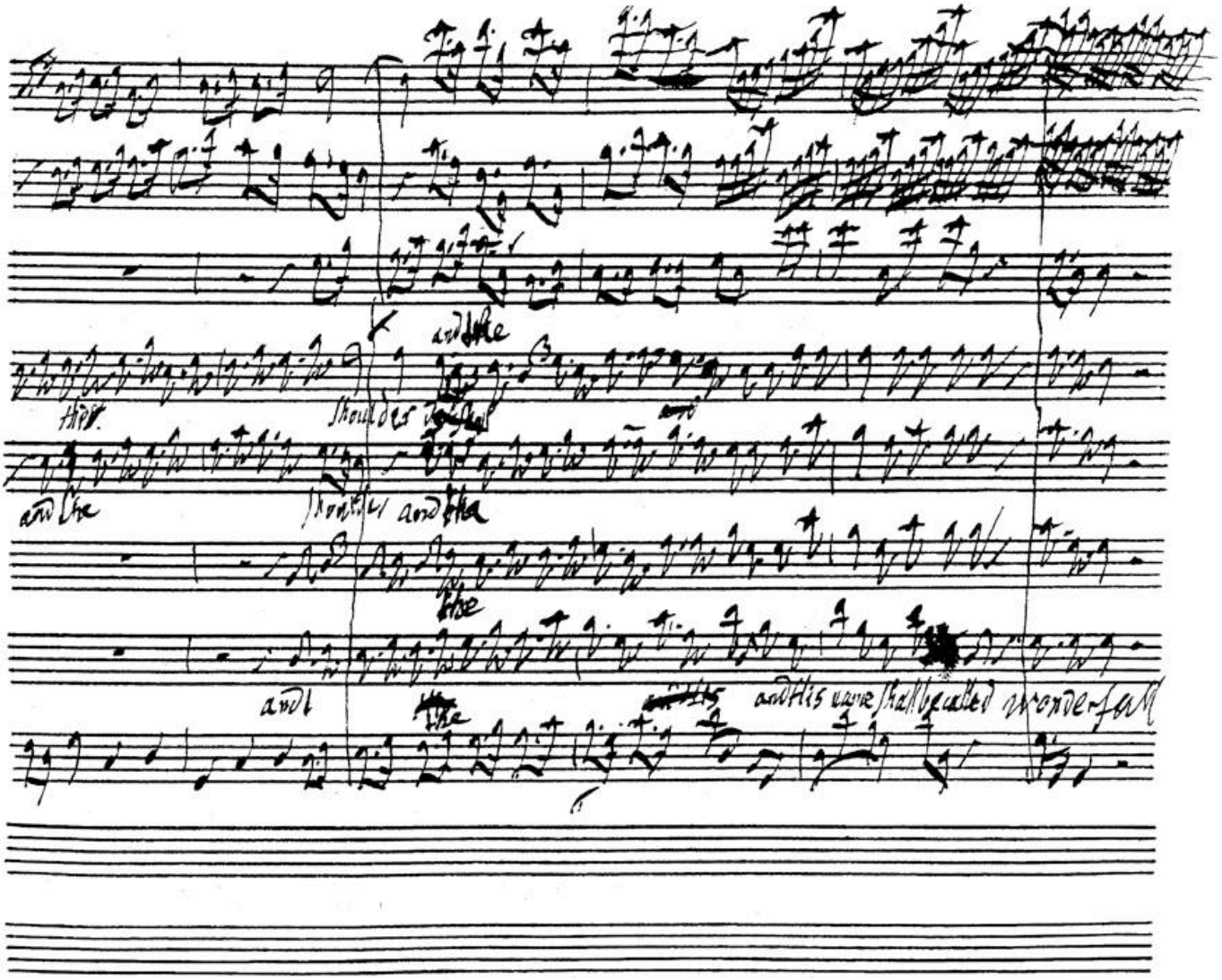
BSB


for
Wonderfull
Counsellor
the mighty God, the Everlasting Father
Prince of Peace, unto us a child is born unto

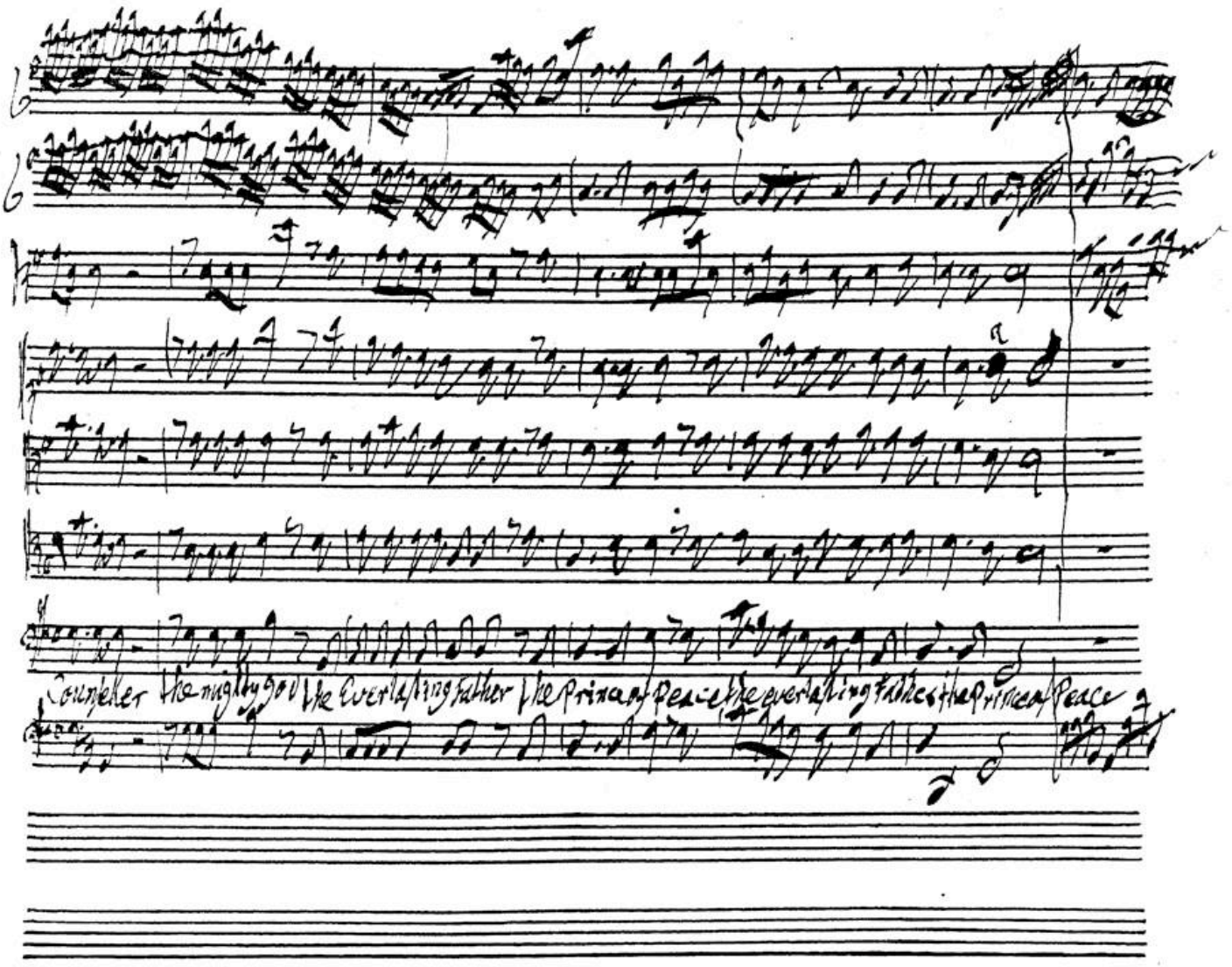
BSB


born
born
us a Childis born unto us a son is given unto us a son is given, unto us a son was given

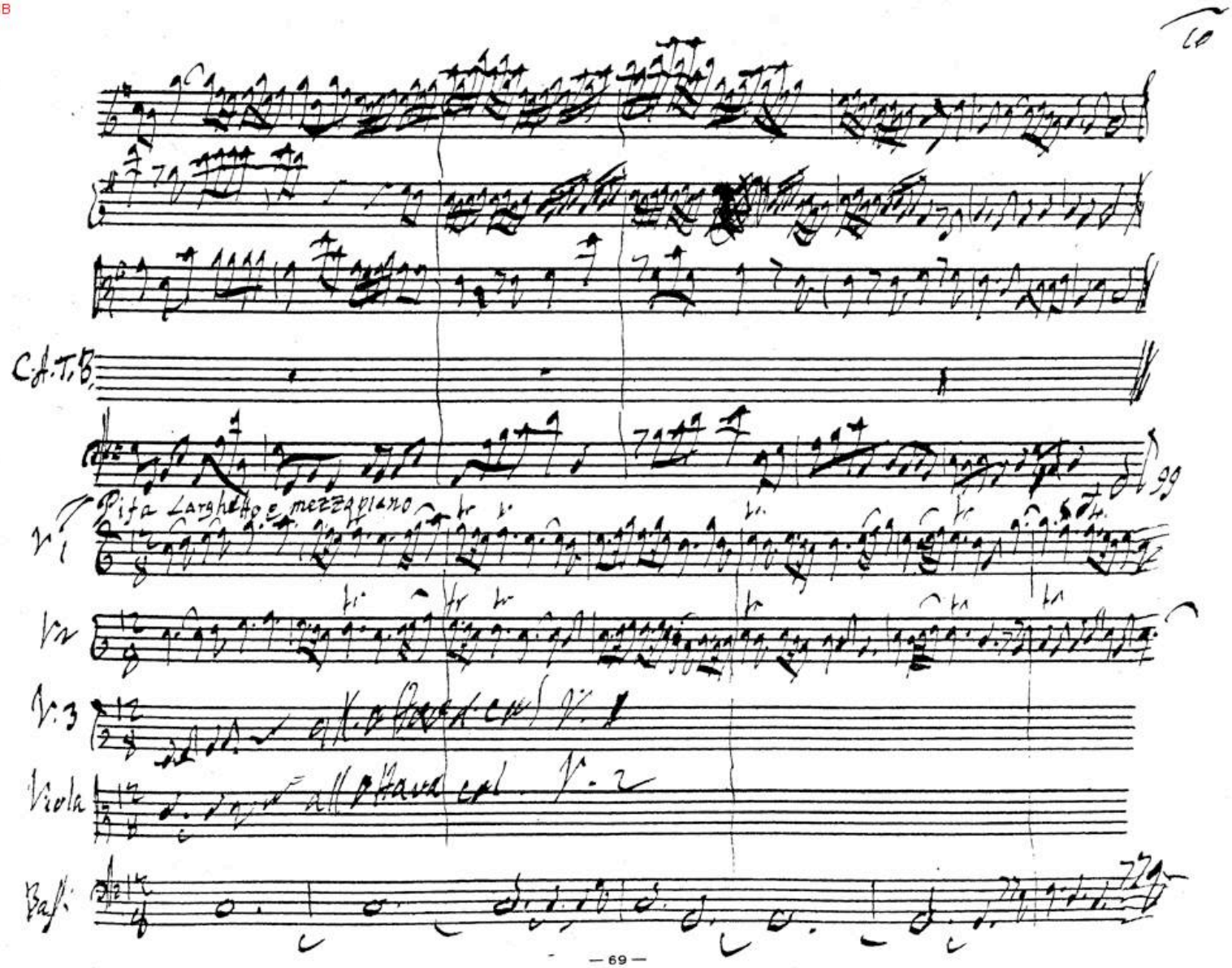
BSB


and like
hips.
shoulders
and like
shoulders and like
like
and
like
and his wave shall be called wonderful

BSB


Counsellor the mighty God the Everlasting Father the Prince of Peace the everlasting Father the Prince of Peace

BSB



BSB

No. Recit. mrs. Clive

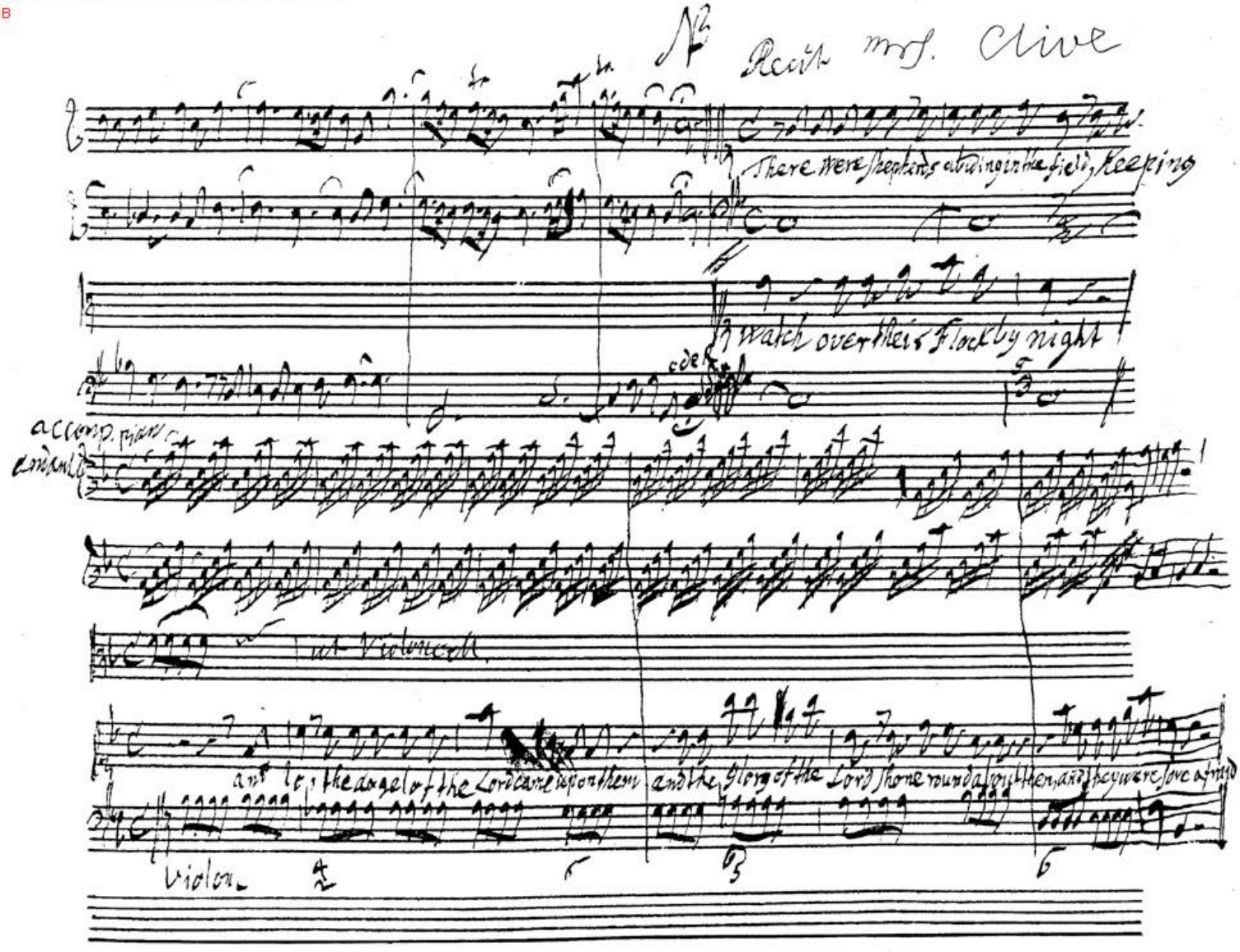
There were shepherds abiding in the field, keeping

watch over their Flock by night

accomp. pian

andant

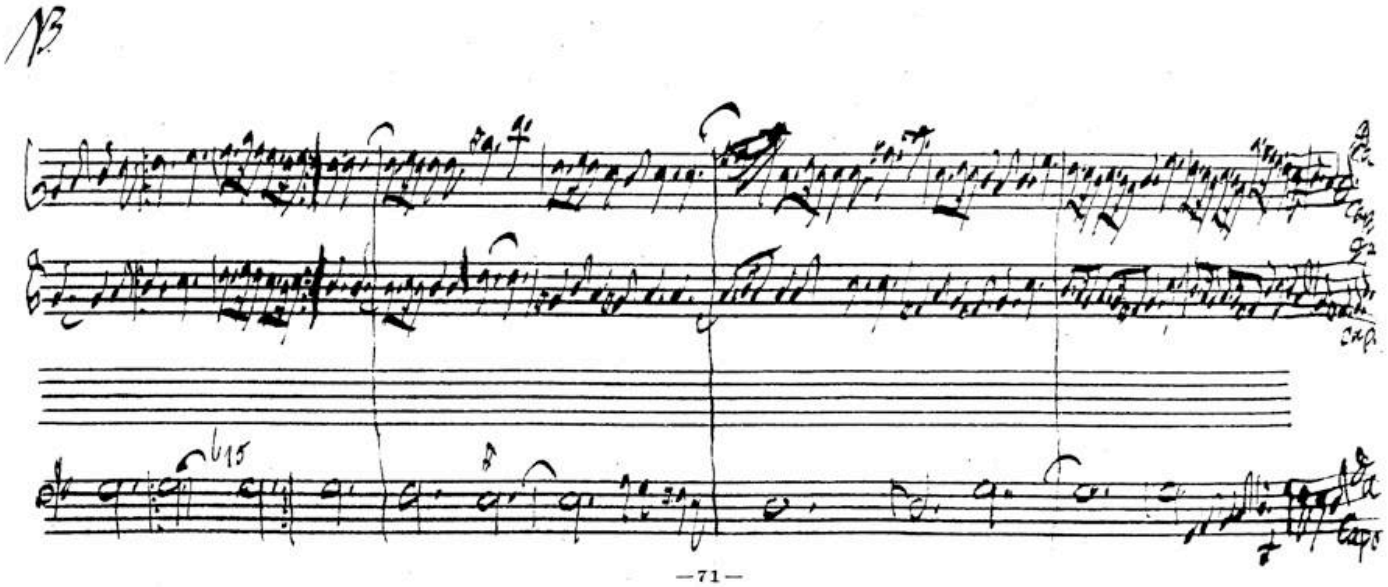
ut Violoncell



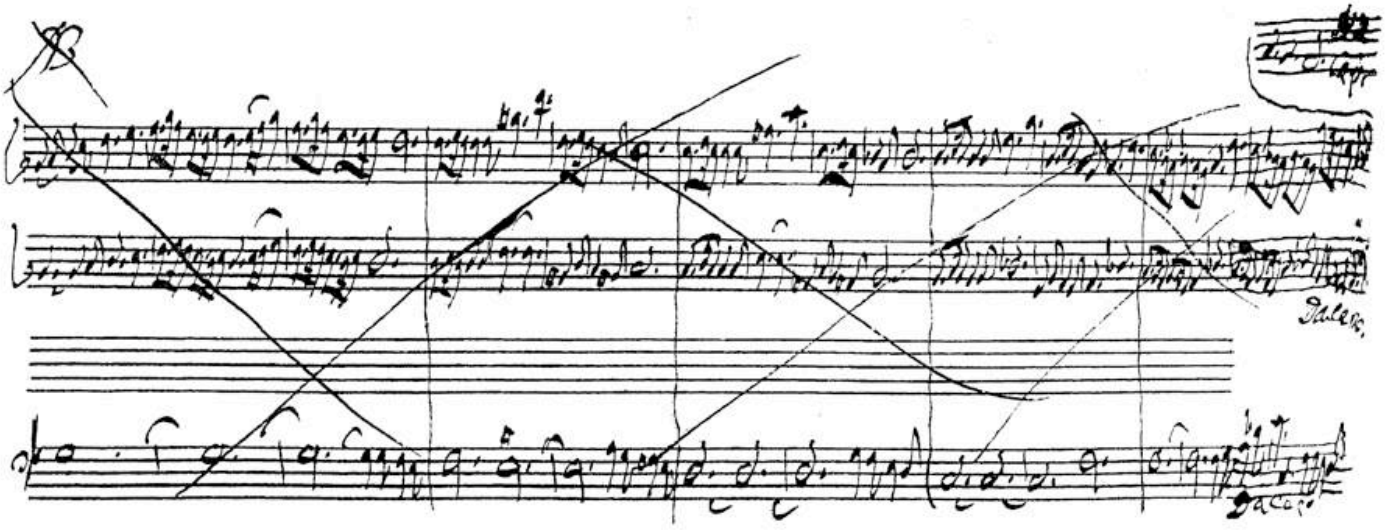
and lo, the angel of the Lord came upon them and the glory of the Lord shone round about them, and they were sore afraid

Violon

BSB



BSB



BSB

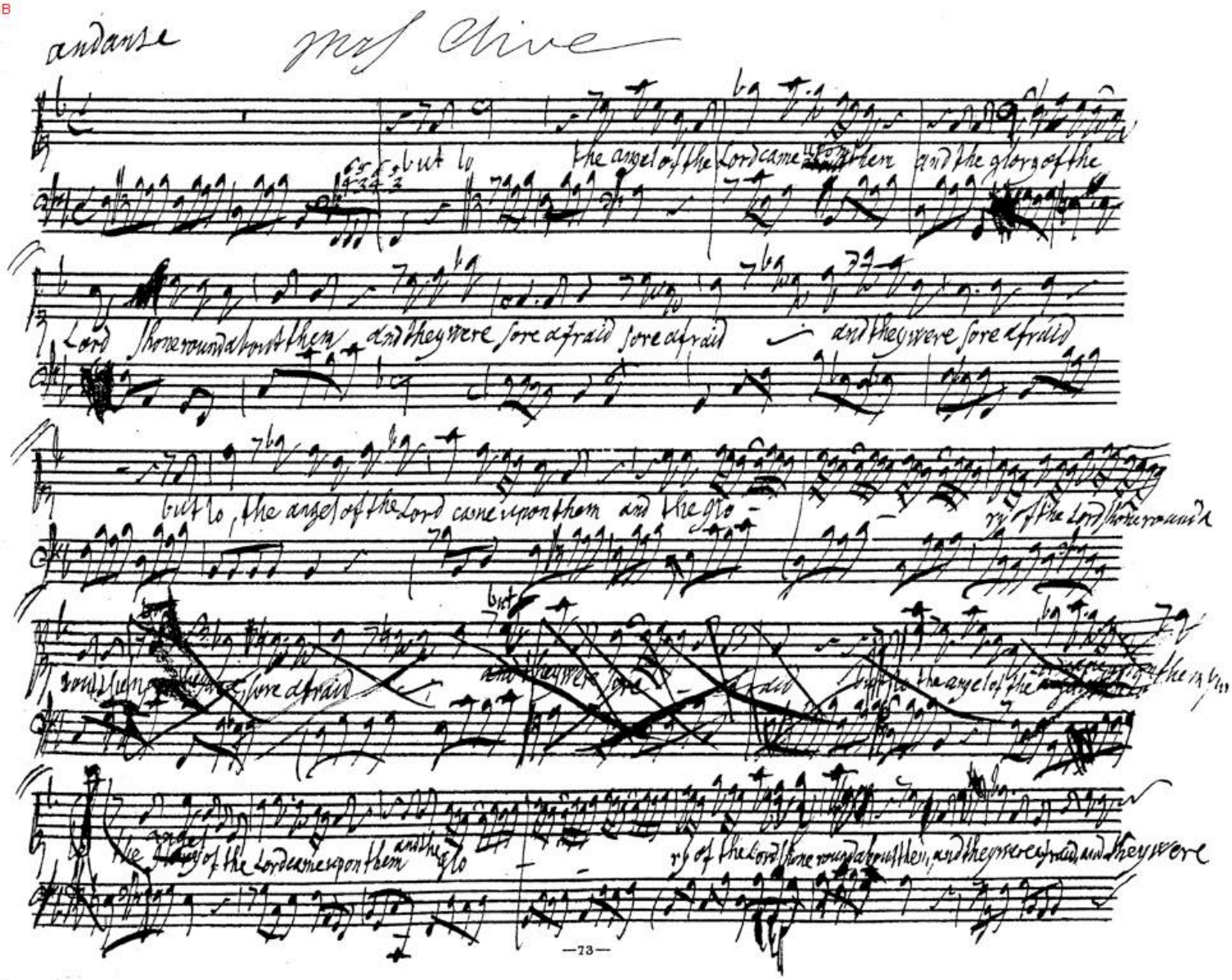
andante

Mrs Clive

but lo the angel of the Lord came upon them and the glory of the

Lord shone round about them and they were sore afraid sore afraid and they were sore afraid

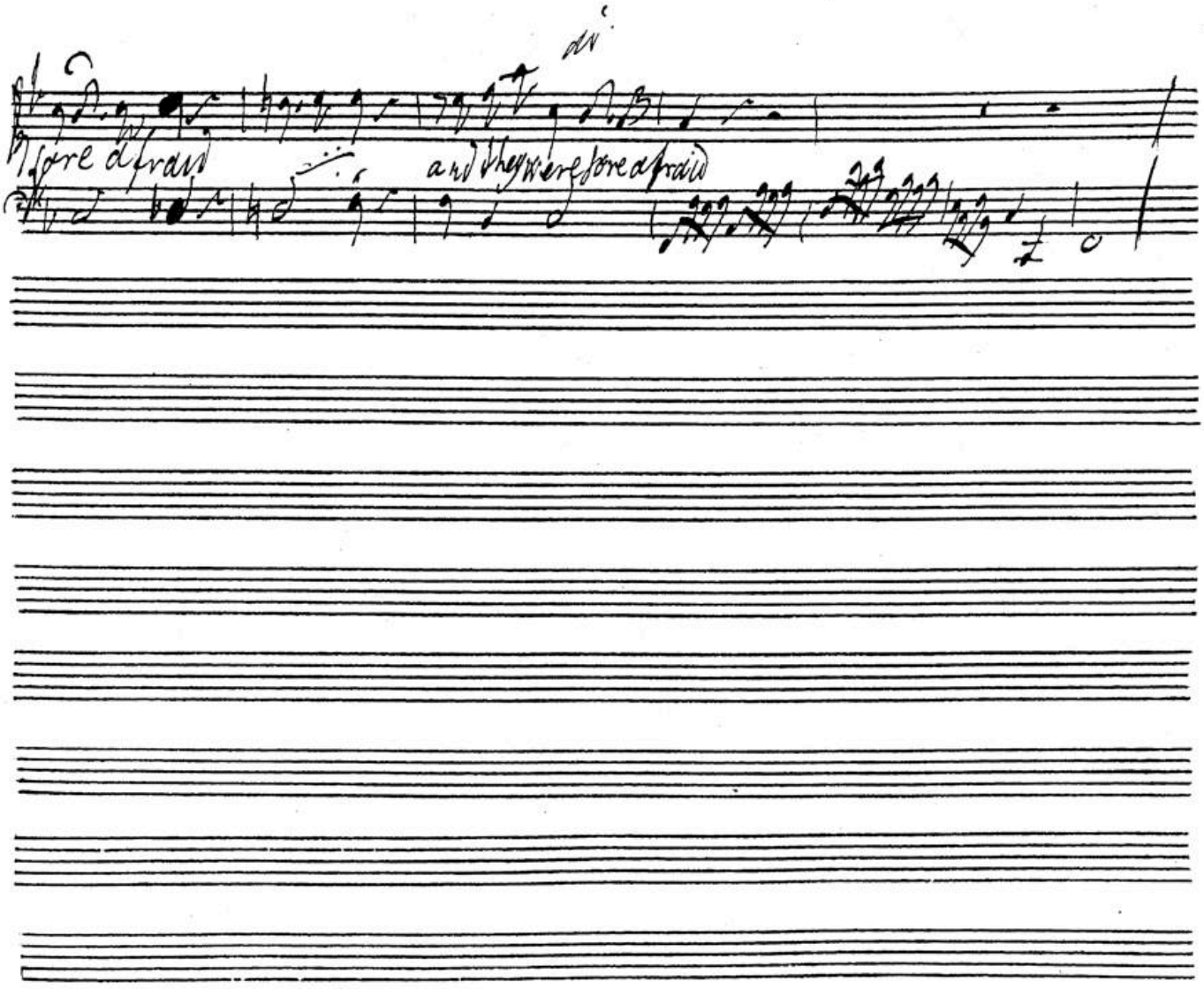
but lo, the angel of the Lord came upon them and the glo - ry of the Lord shone round a



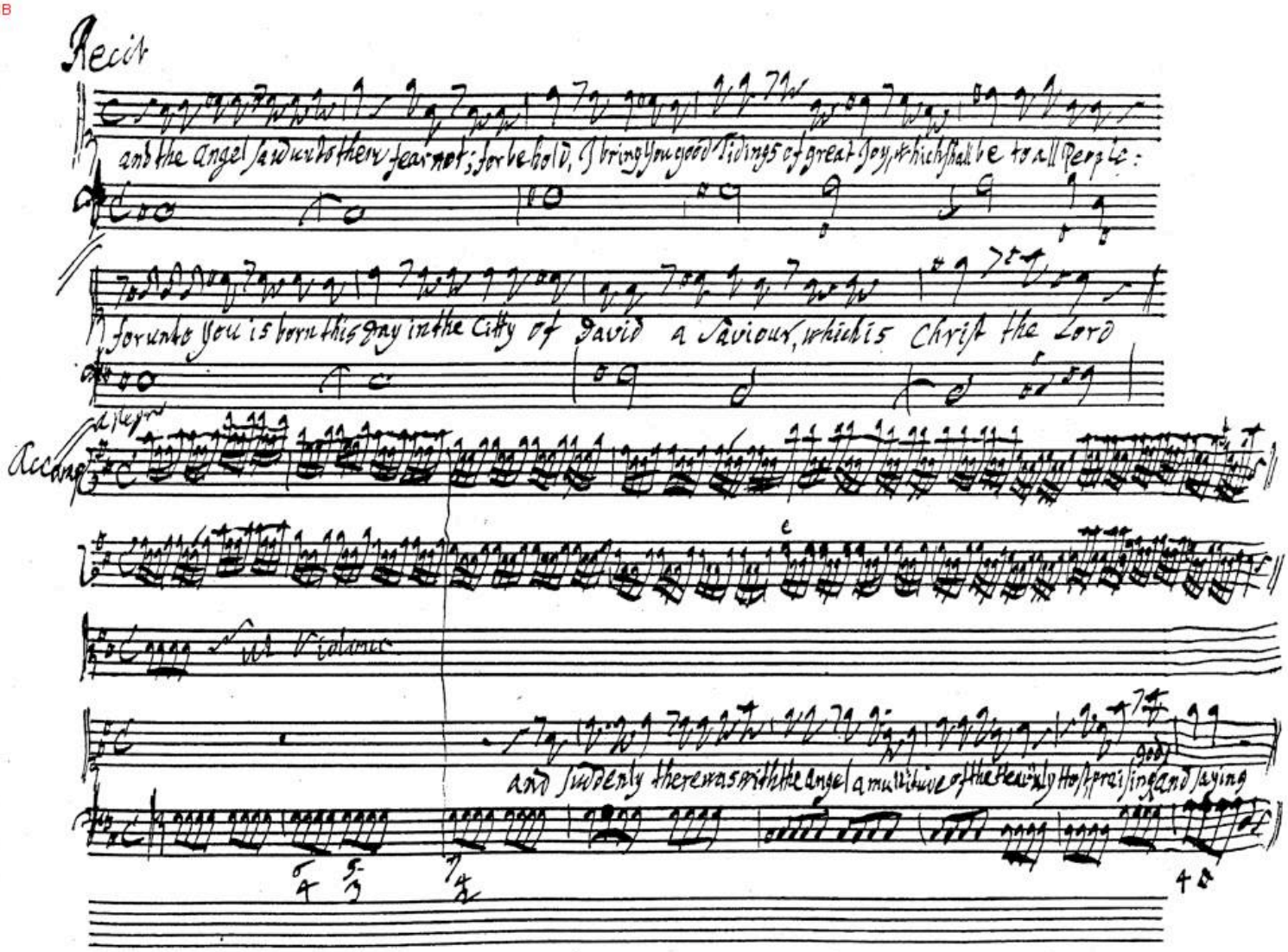
~~bout them and they were sore afraid and they were sore afraid but lo the angel of the~~

the angel of the Lord came upon them and the glo - ry of the Lord shone round about them, and they were afraid, and they were

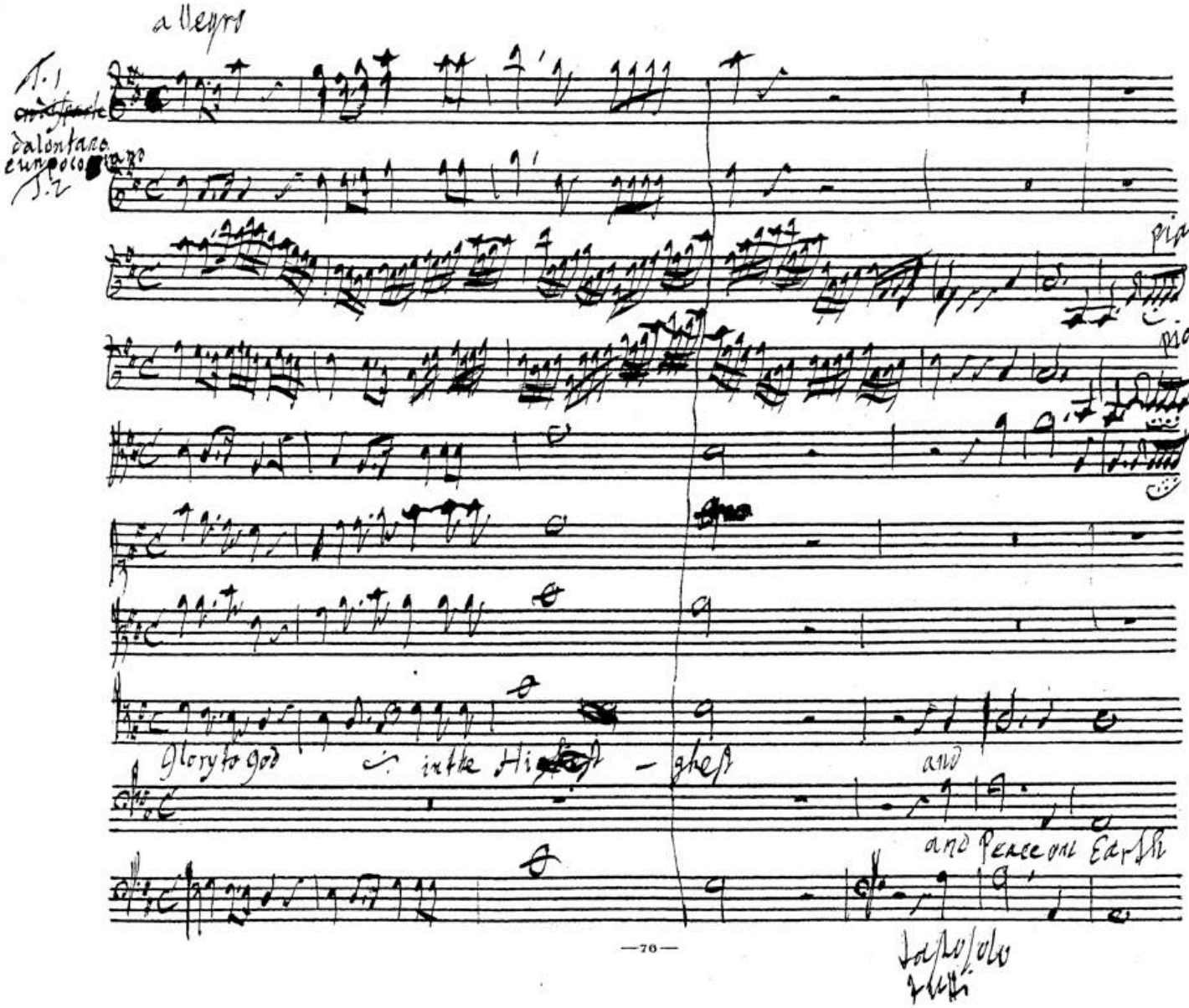
BSB



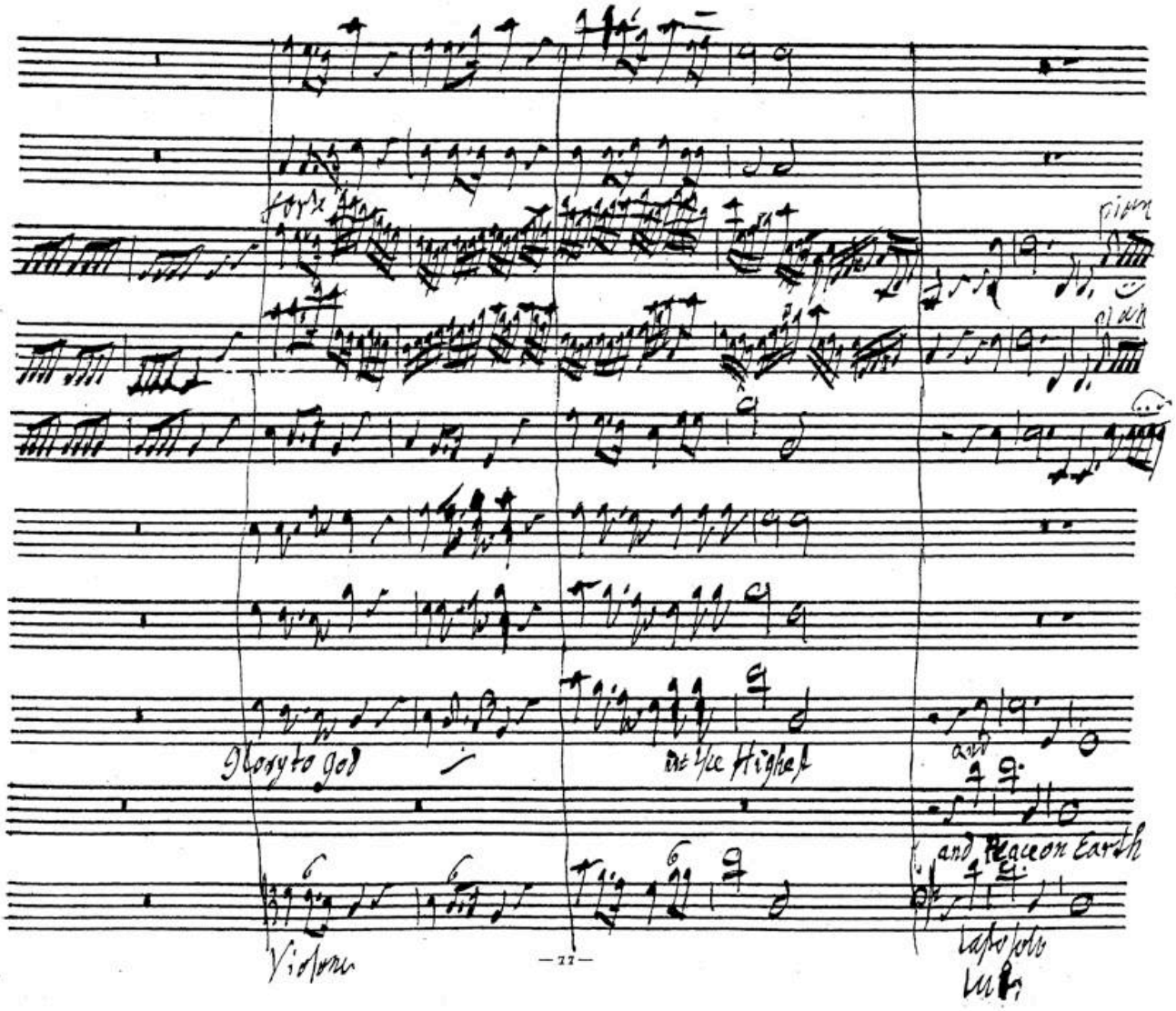
BSB


Recit
and the Angel said unto them fear not; for behold, I bring you good tidings of great joy, which shall be to all People:
for unto you is born this day in the City of David a Saviour, which is Christ the Lord
Accomp
Violines
and suddenly there was with the angel a multitude of the heavenly Host praising God and saying

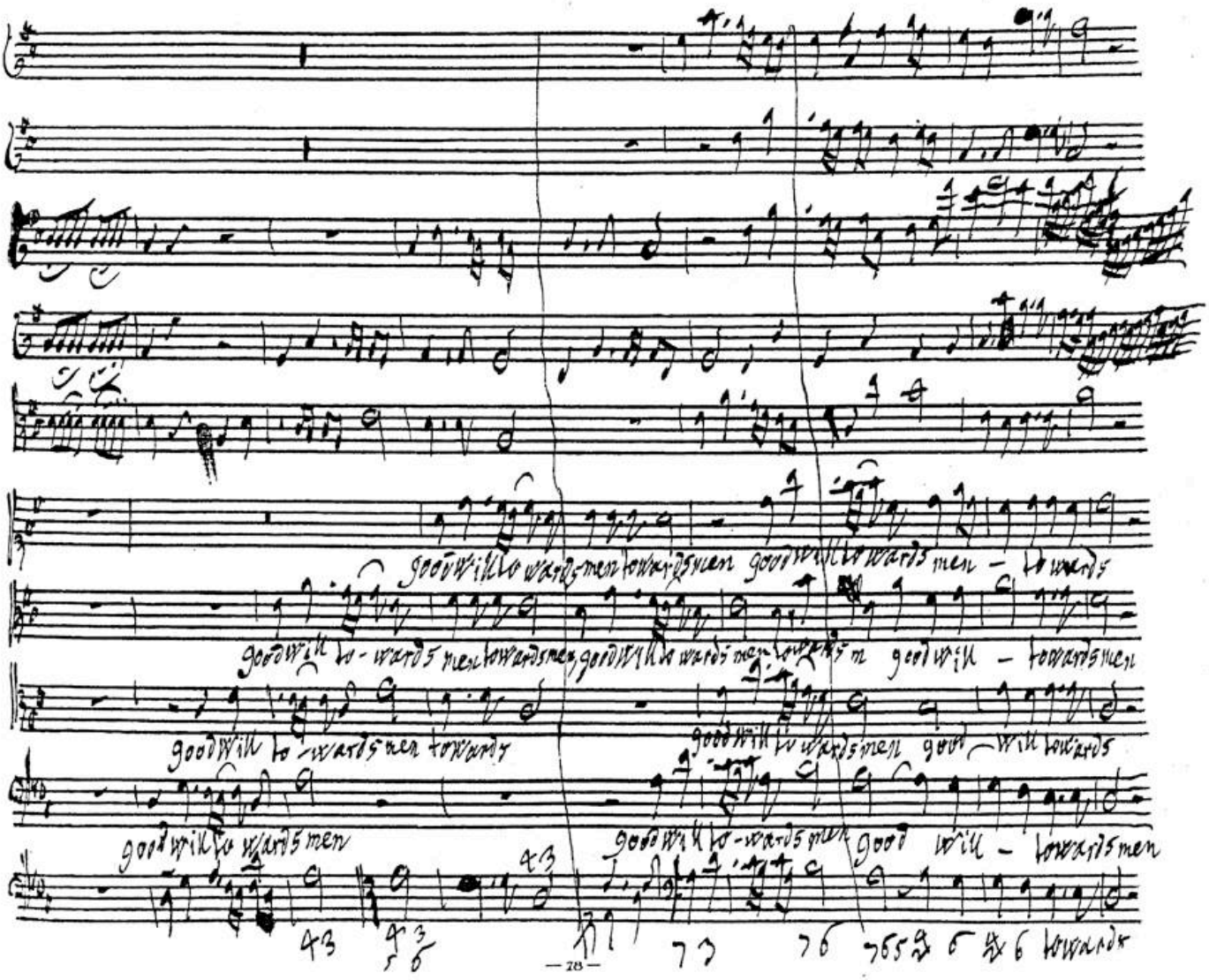
BSB


allegro
T. 1
dalontano
e un poco piano
T. 2
pian
pian
Glory to God in the Hi - ghest
and
and Peace on Earth
tasto solo
tutti

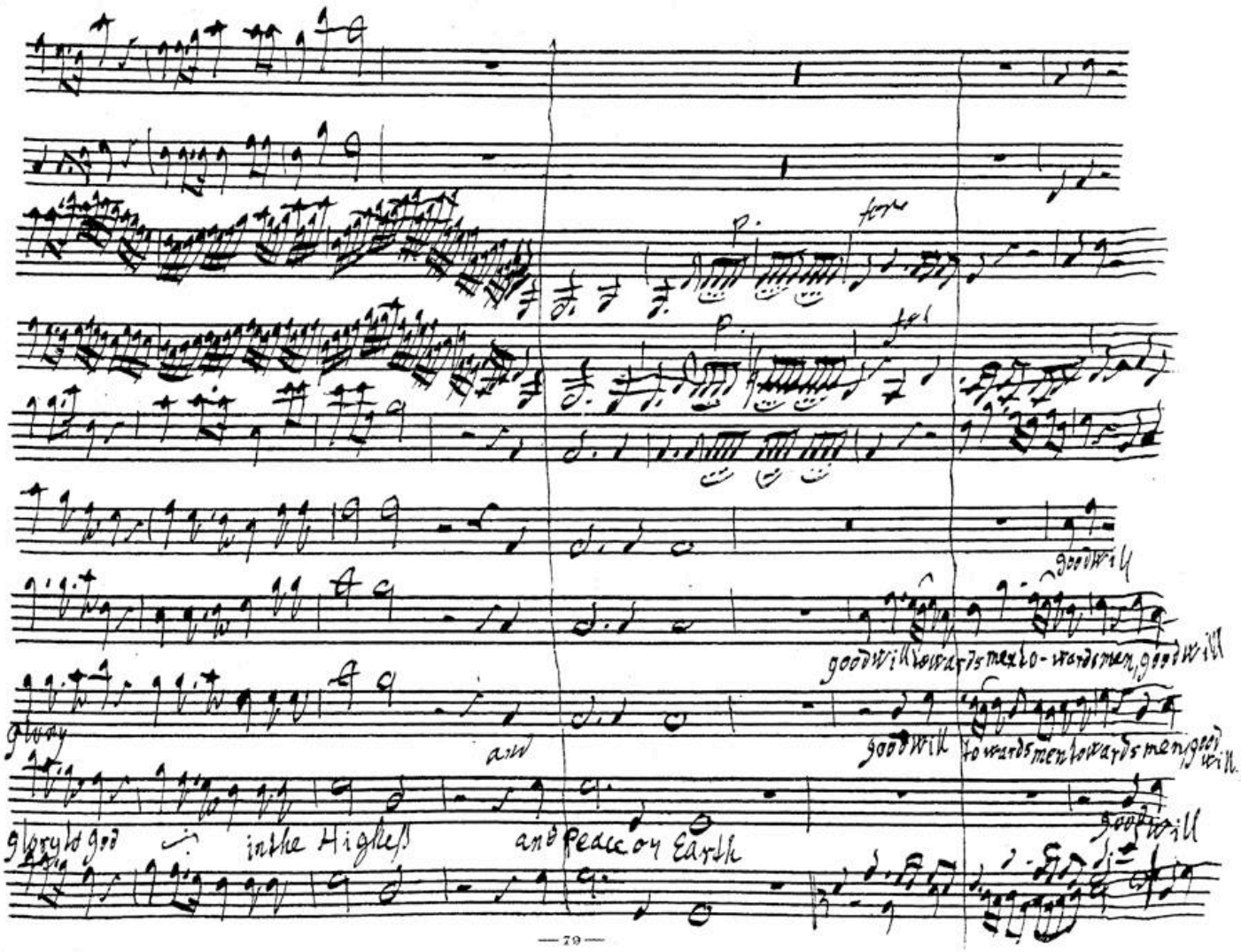
BSB



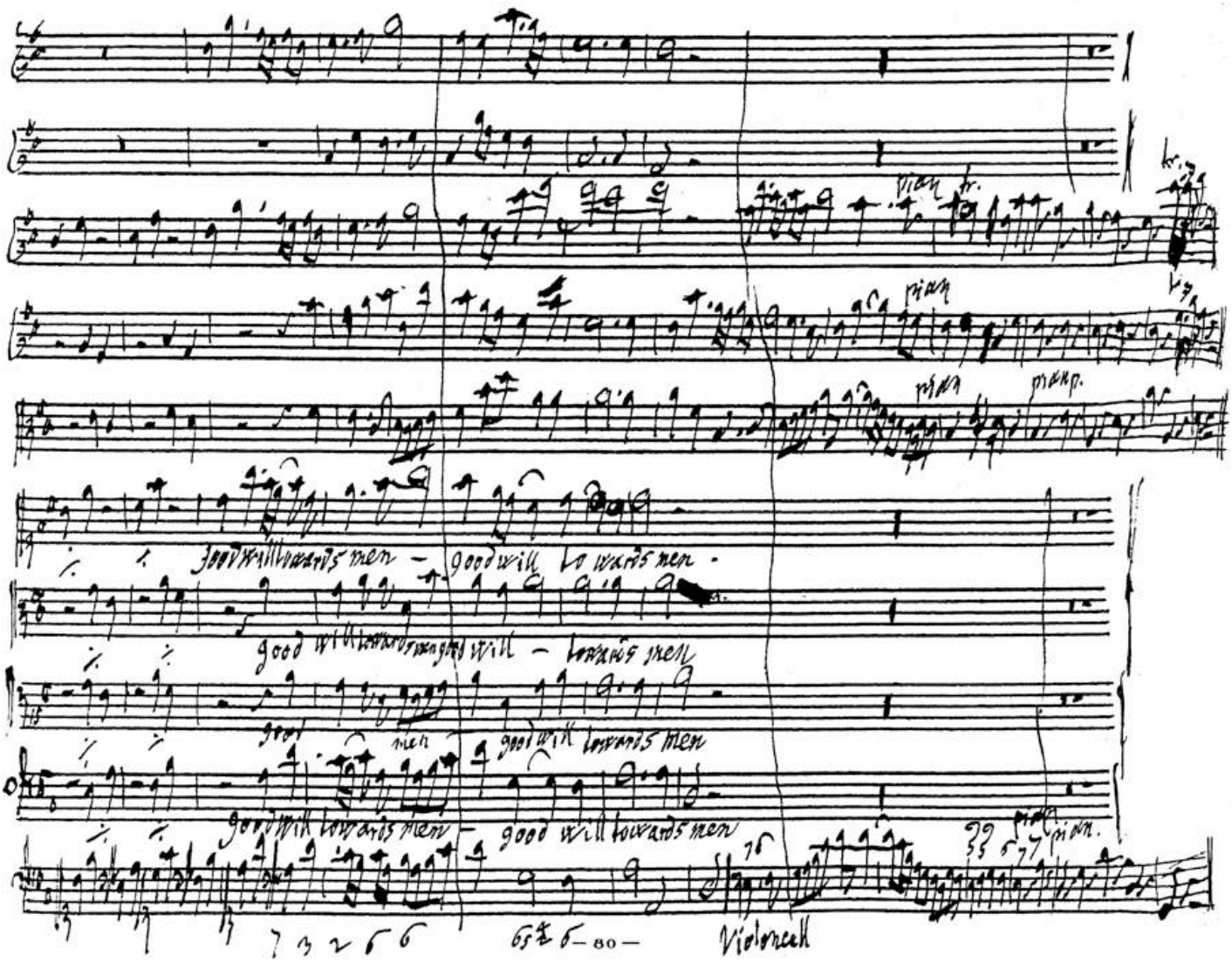
BSB


good will to wards men towards men good will to wards men - to wards
good will to - wards men towards men, good will to wards men towards m good will - towards men
good will to - wards men towards
good will to wards men good - will towards
good will to wards men
good will to - wards men good will - towards men
towards

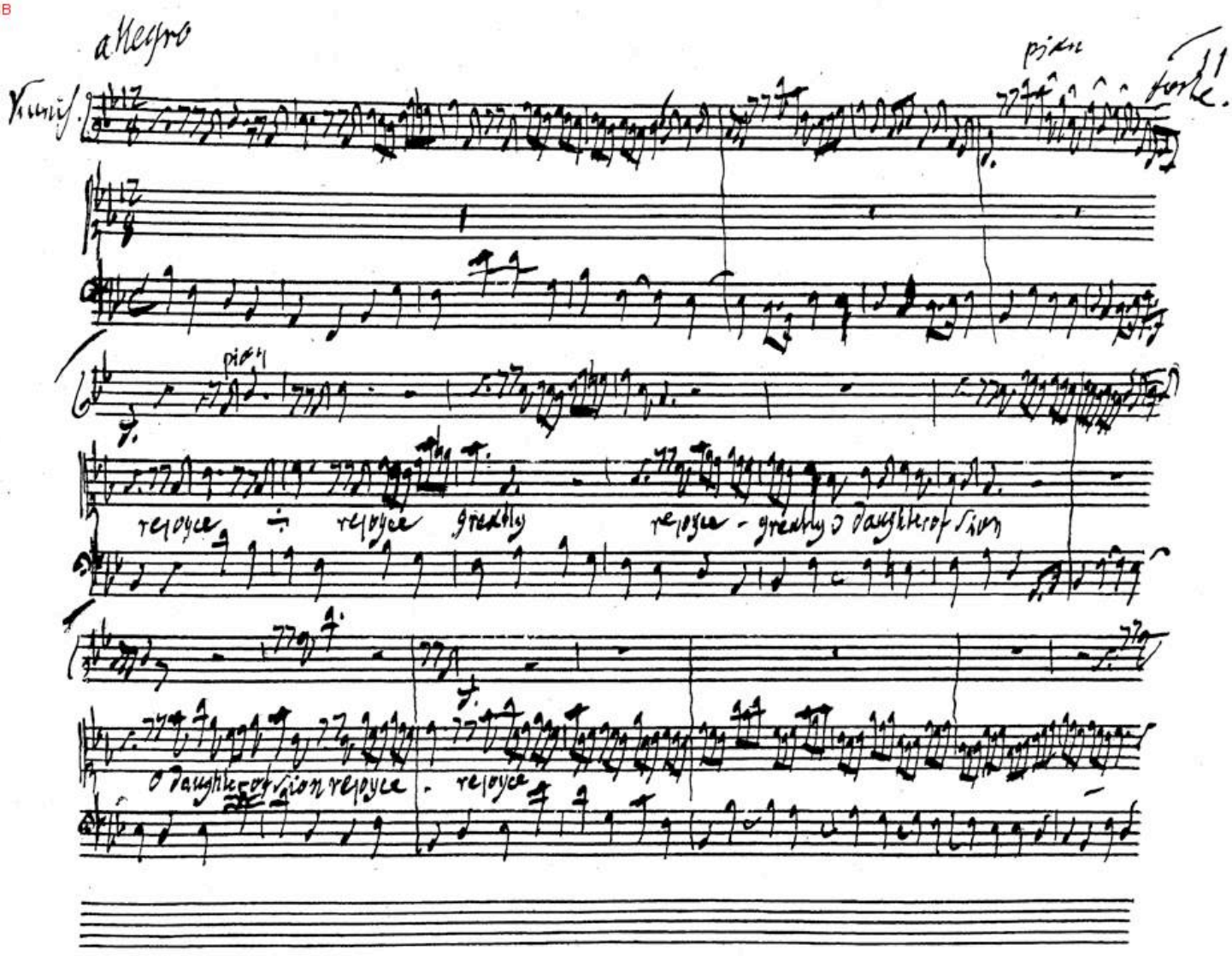
BSB


p.
for
p.
for
goodwill
goodwill towards men to-wards men, goodwill
glory
and
goodwill towards men towards men, good will.
glory to god
in the Highest
and Peace on Earth
goodwill

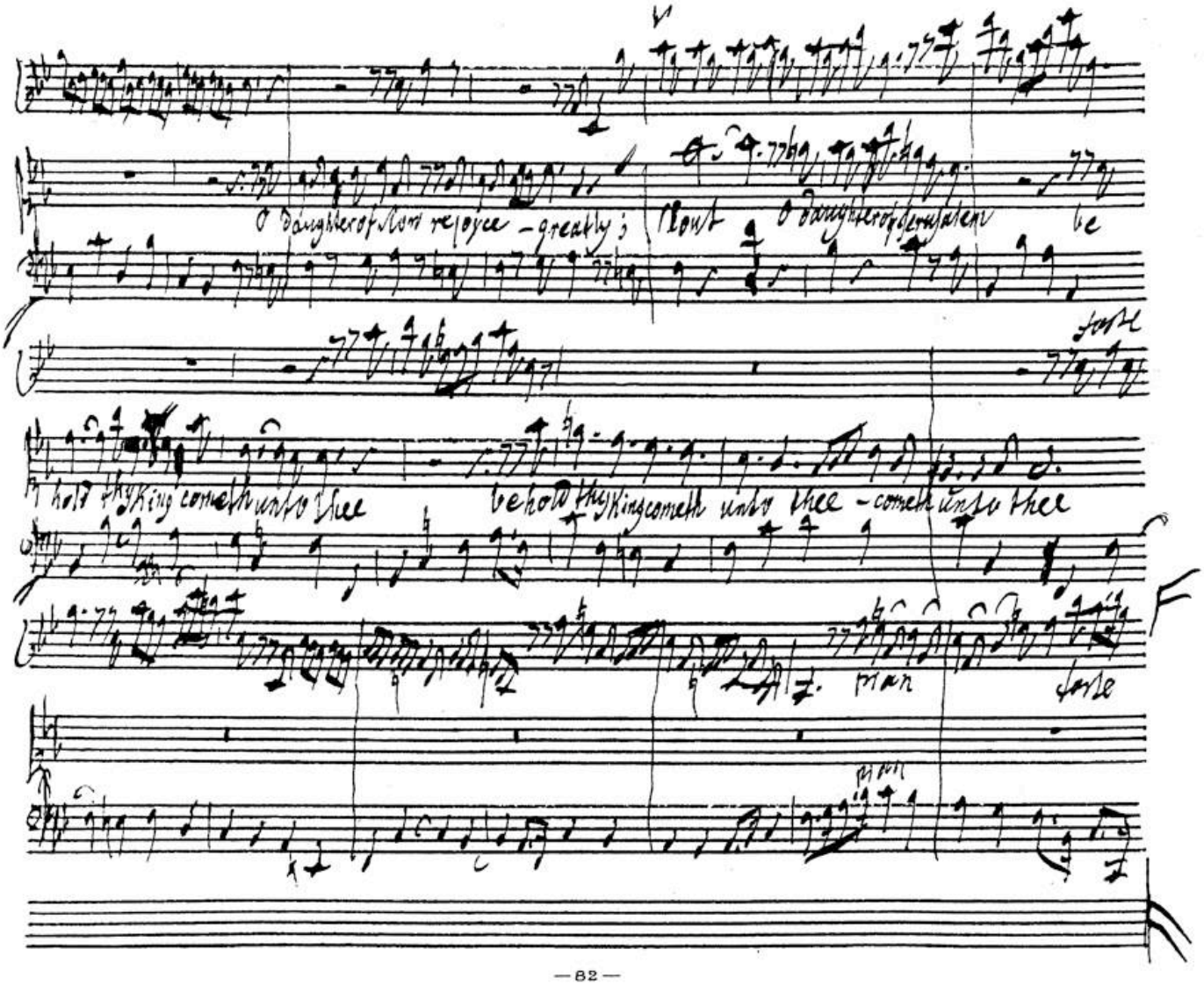
BSB


good will towards men
good will towards men
good will towards men
good will towards men
good will towards men
good will towards men
Violoncell

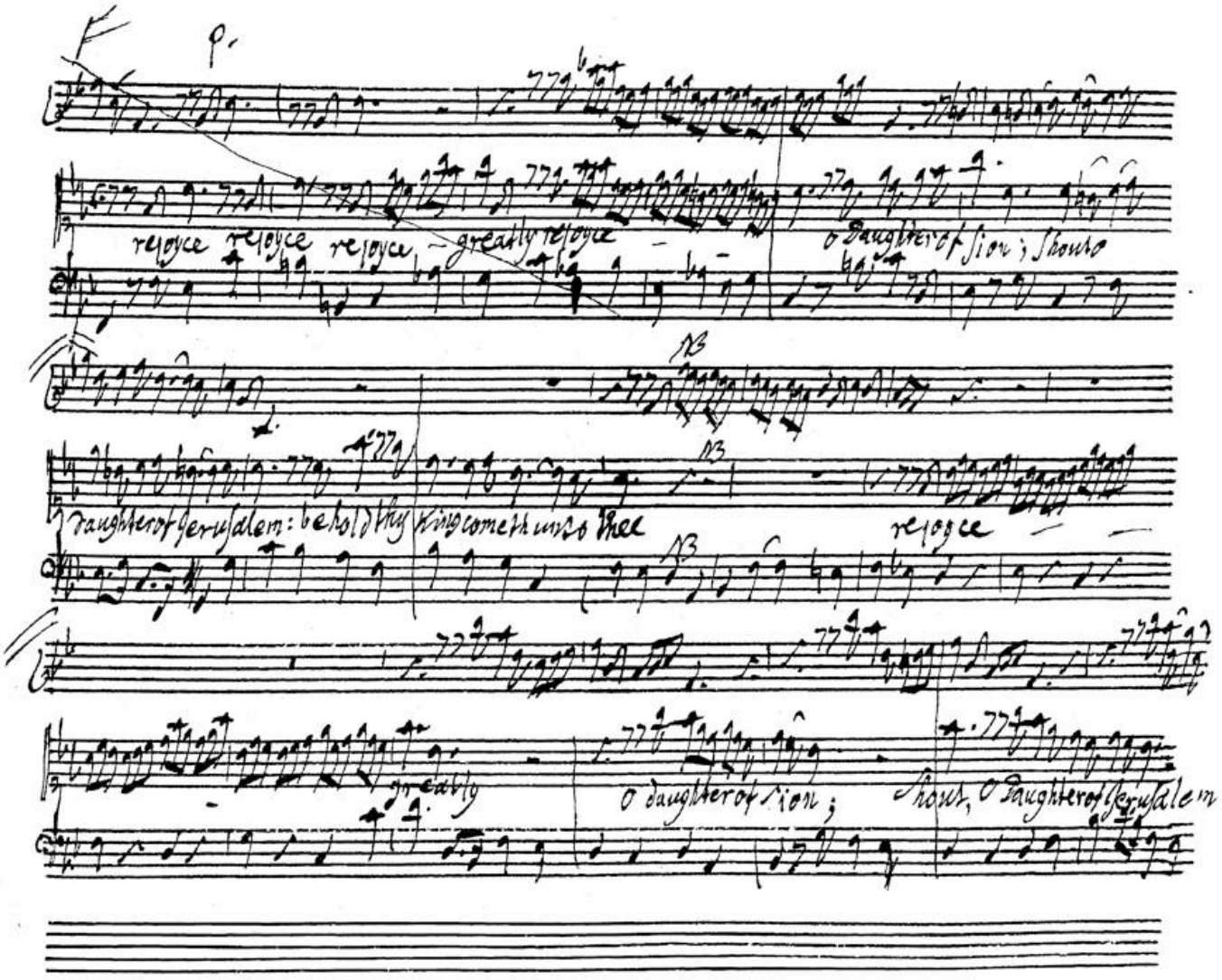
BSB


allegro
Vnuis.
piano
forte!
piano
reloyce ÷ reloyce greatly
reloyce - greatly o daughter of Sion
o daughter of Sion reloyce - reloyce

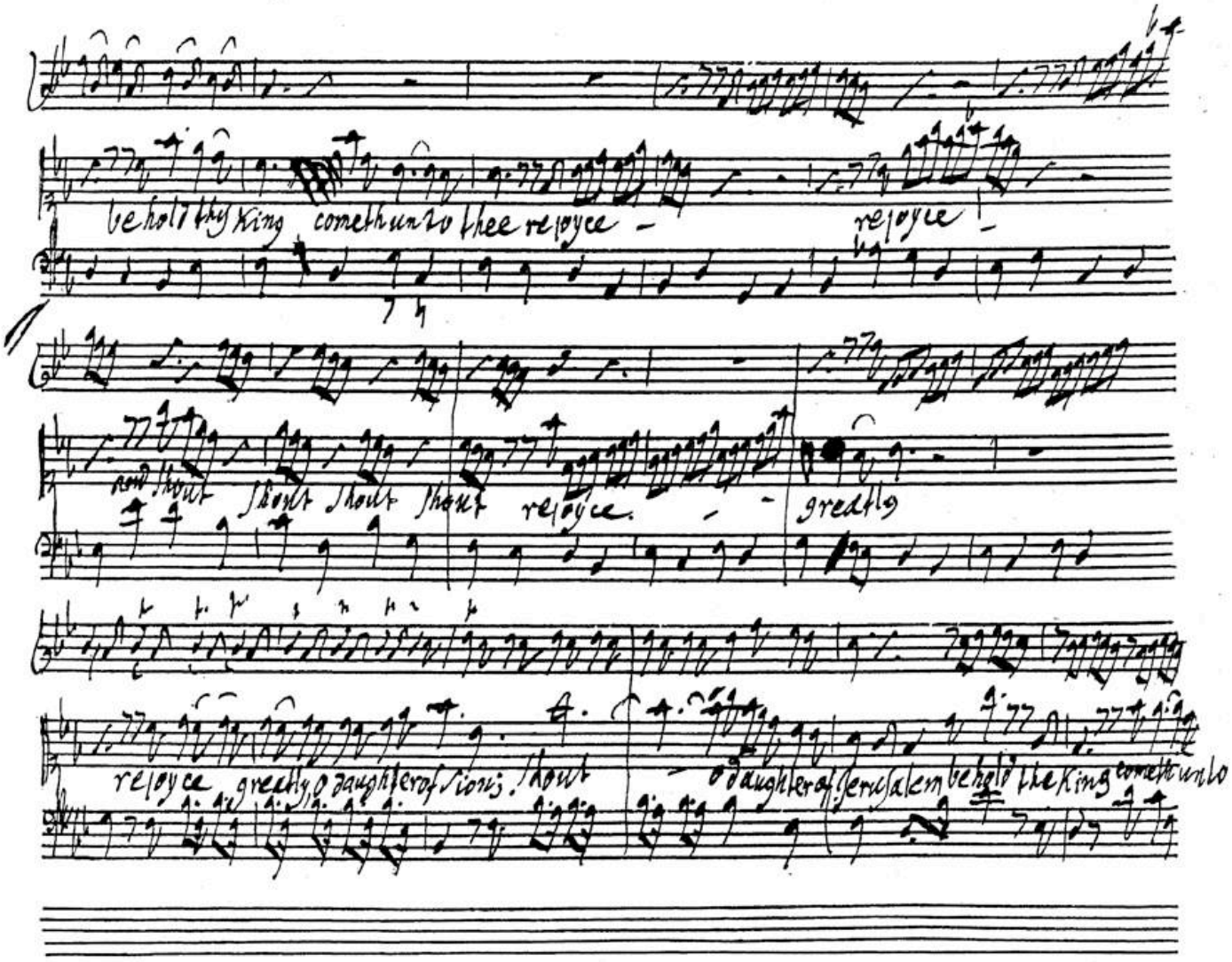
BSB


O daughter of Sion rejoice greatly;
Shout
O daughter of Jerusalem
Behold thy King cometh unto thee
behold thy King cometh unto thee - cometh unto thee
F

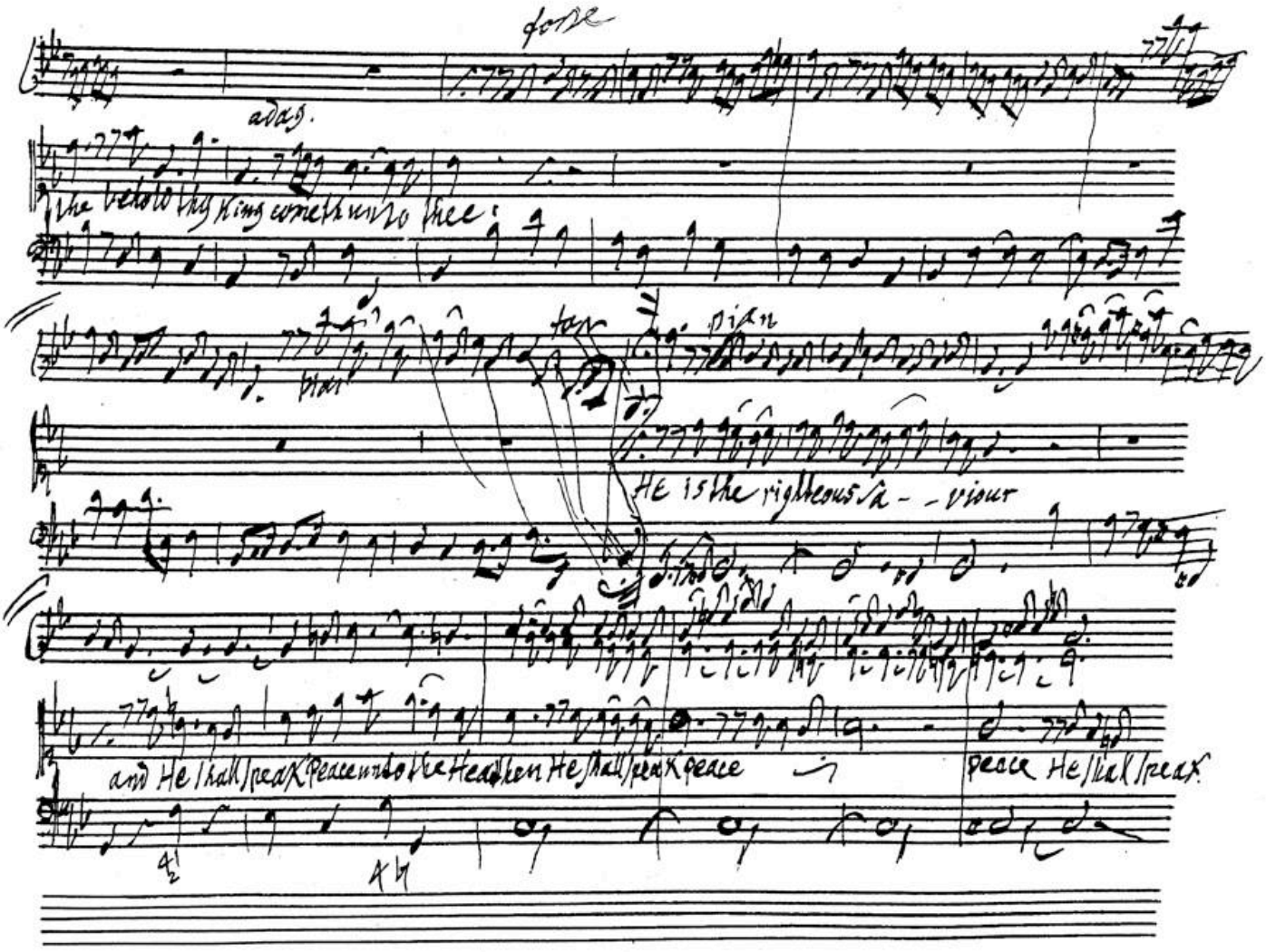
BSB


F
p.
rejoice rejoice rejoice – greatly rejoice –
O Daughter of Sion; Shout
13
13
Daughter of Jerusalem: behold thy King cometh unto Thee
13
rejoice
greatly
O daughter of Sion;
Shout, O Daughter of Jerusalem

BSB


behold thy King cometh unto thee rejoyce
rejoyce
and shout shout shout shout rejoyce
greatly
rejoyce greatly O daughter of Sion: shout
O daughter of Jerusalem behold the King cometh unto

BSB


forte
adag.
the behold thy King cometh unto thee;
tar
pian
He is the righteous sa - - viour
and He shall speak peace unto the Heathen He shall speak peace
peace He shall speak.

BSB

peace unto the Hea - - then He is the Righteous Sa - viour and he shall

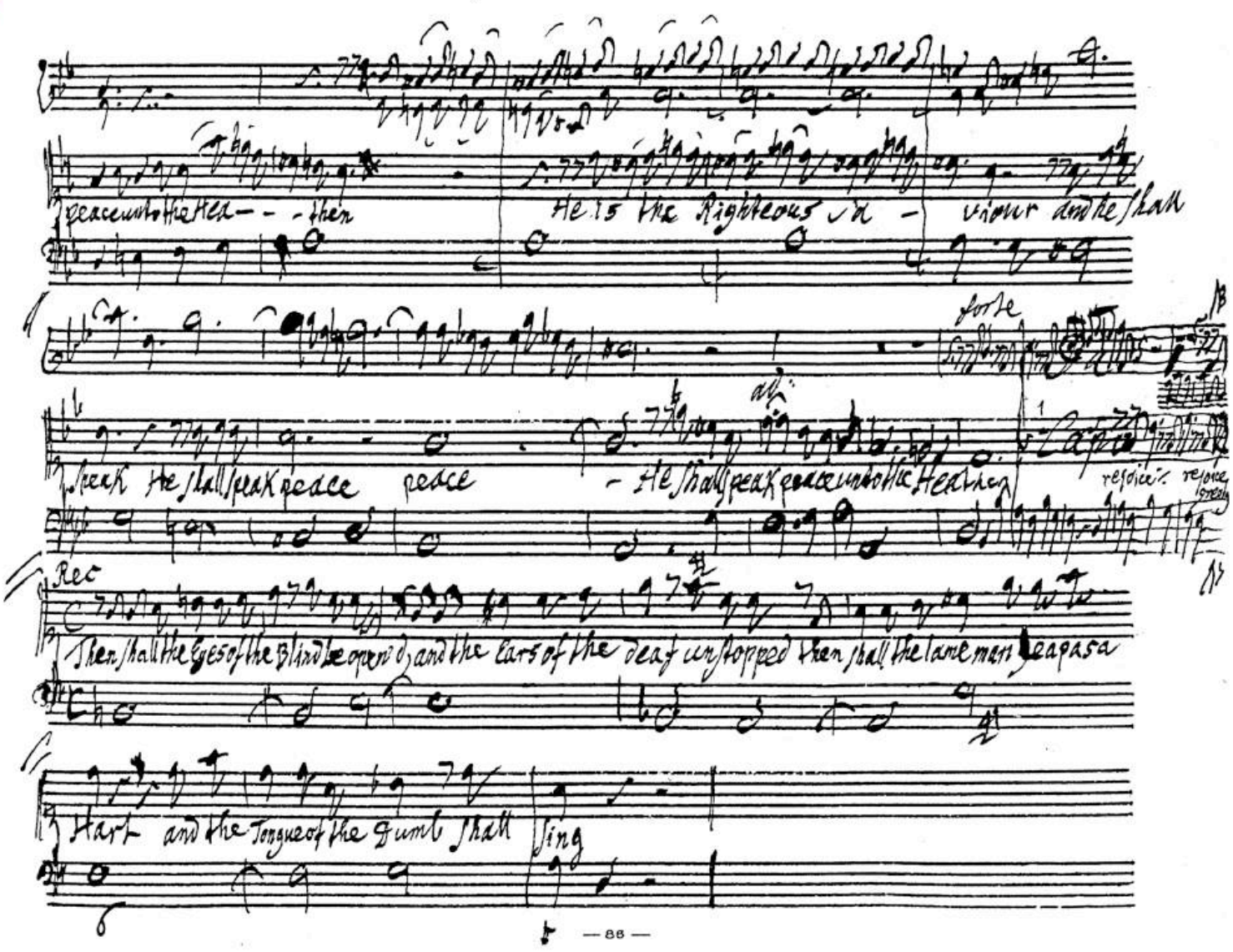
forte

speak He shall speak peace peace - He shall speak peace unto the Heathen

Capo

rejoice rejoice greatly

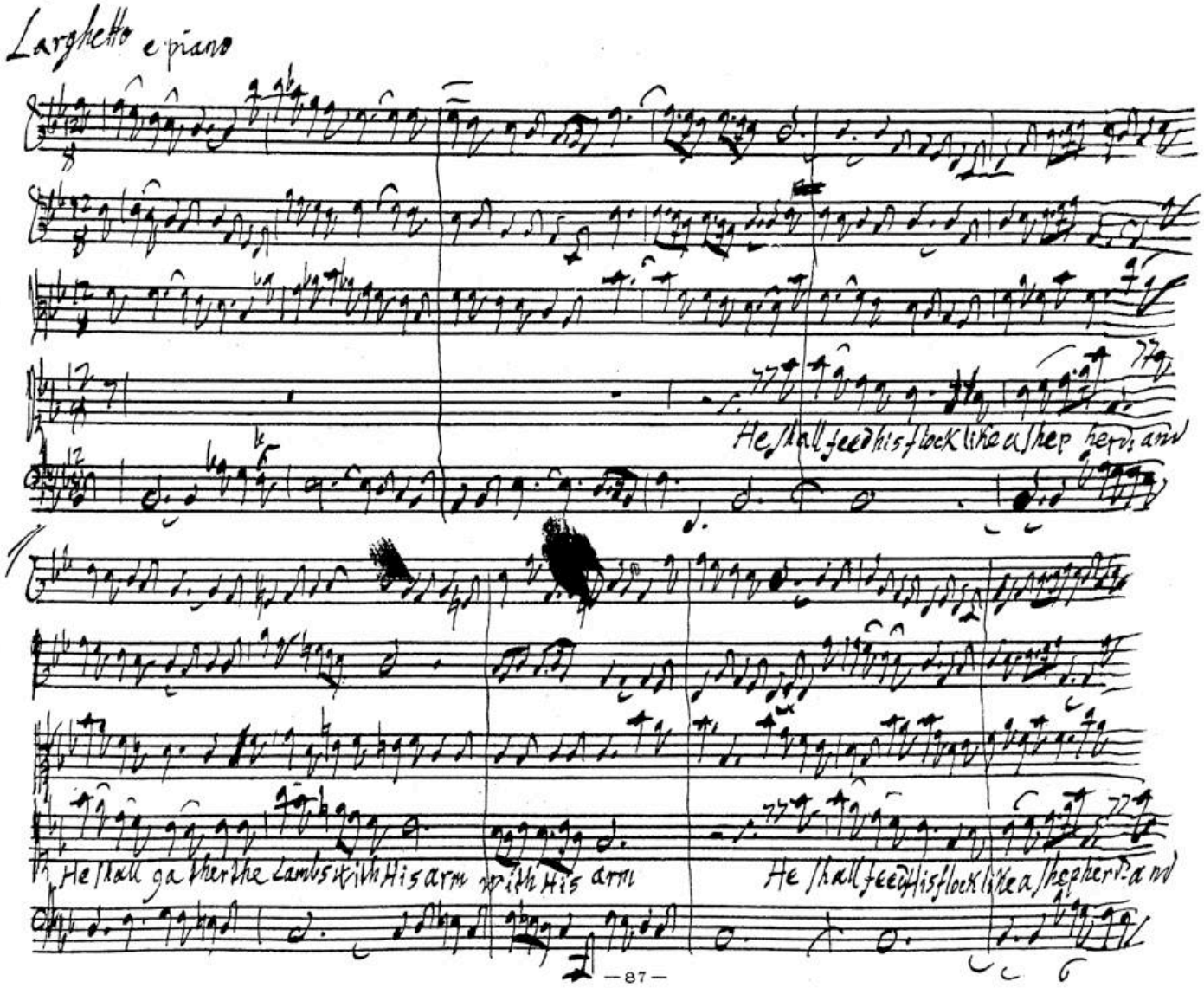
Rec



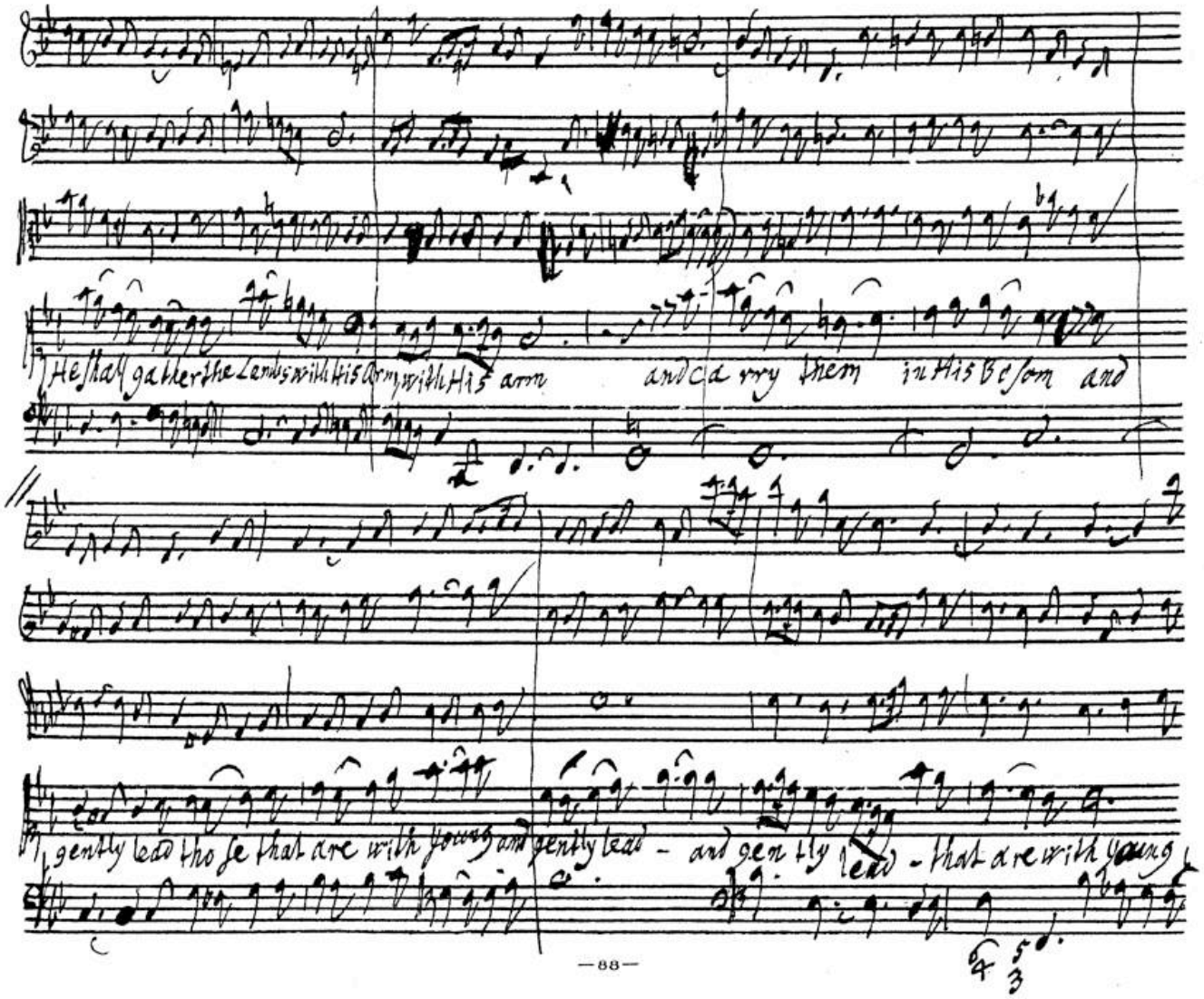
Then shall the Eyes of the Blind be open'd, and the Ears of the deaf unstopped then shall the lame man Leapas a

Hart and the Tongue of the Dumb shall sing

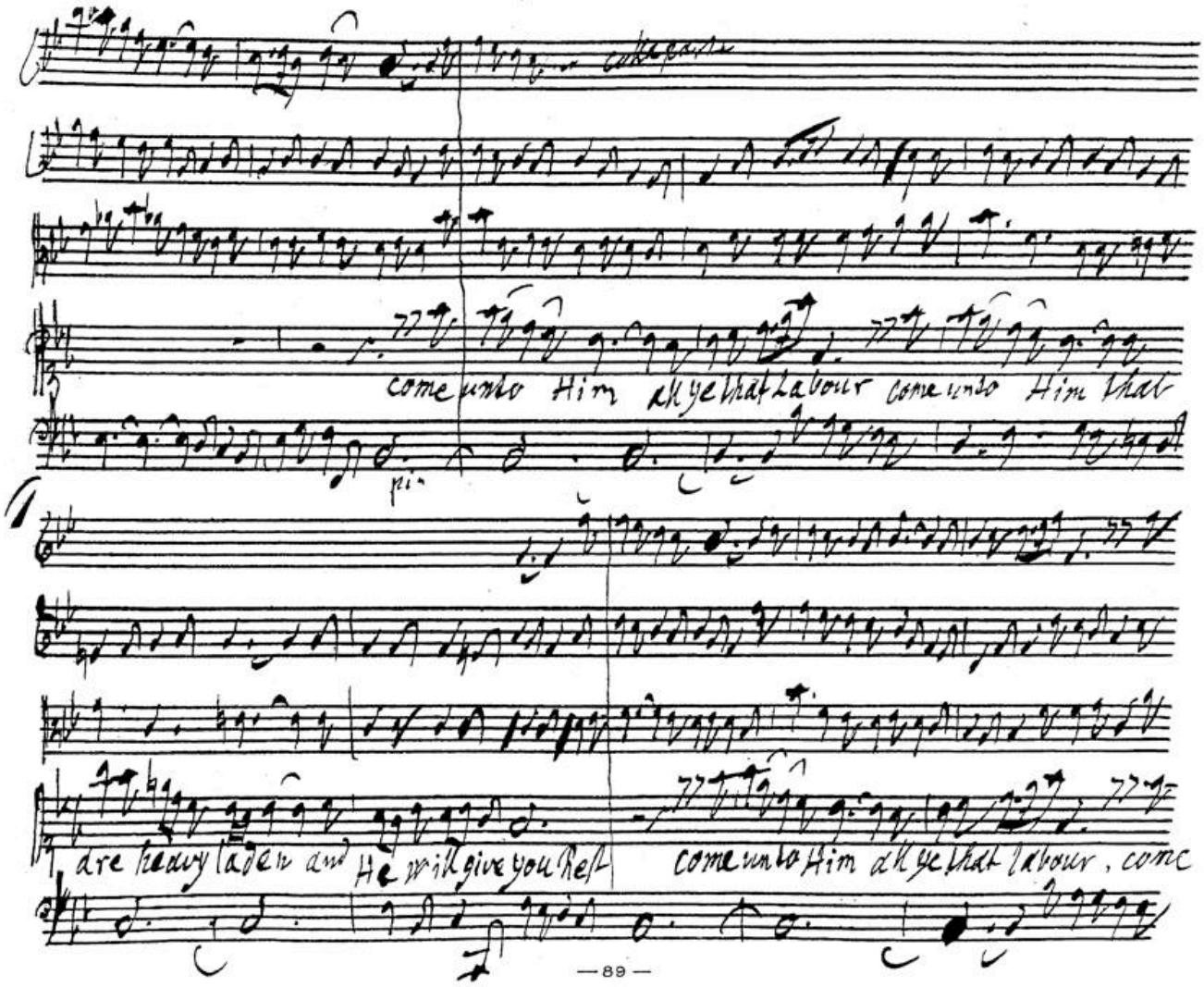
BSB


Larghetto e piano
He shall feed his flock like a shep herd: and
He shall ga ther the Lambs with His arm with His arm
He shall feed His flock like a Shepherd: and

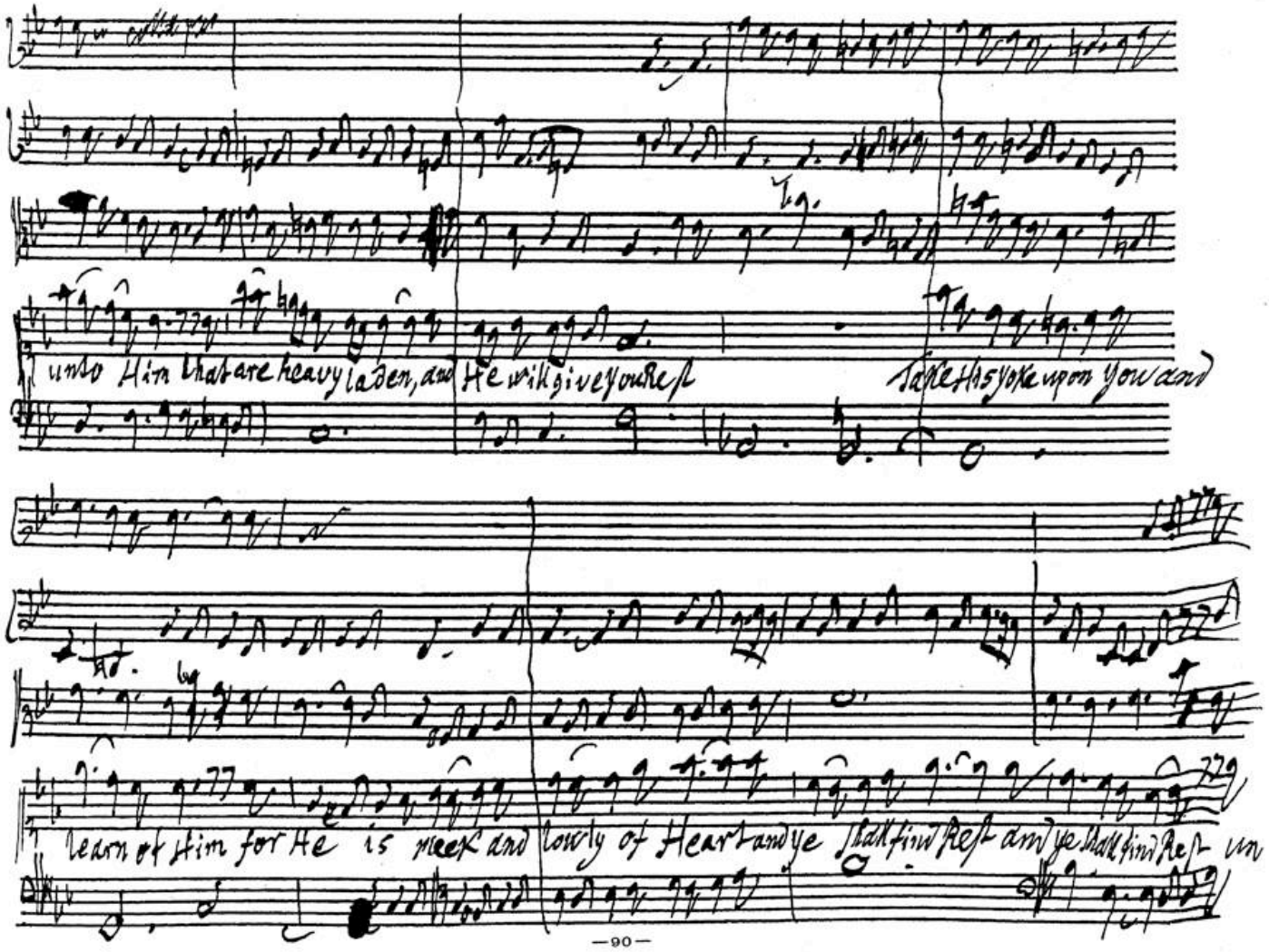
BSB


He shall gather the Lambs with His Arm, with His arm and carry them in His Bosom and
gently lead those that are with young and gently lead - and gen tly lead - that are with young

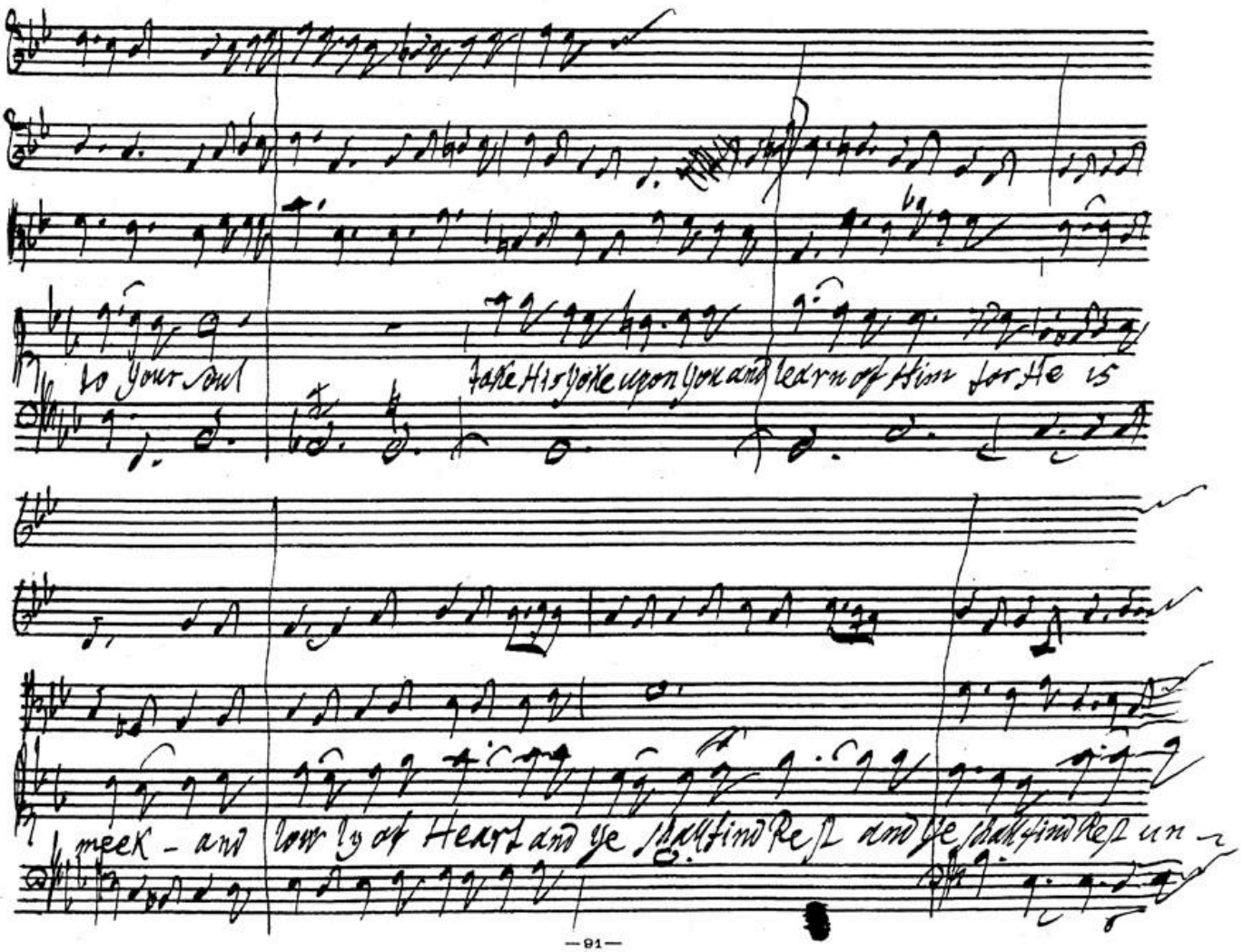
BSB


come unto Him all ye that labour come unto Him that
are heavy laden and He will give you Rest
come unto Him all ye that labour, come

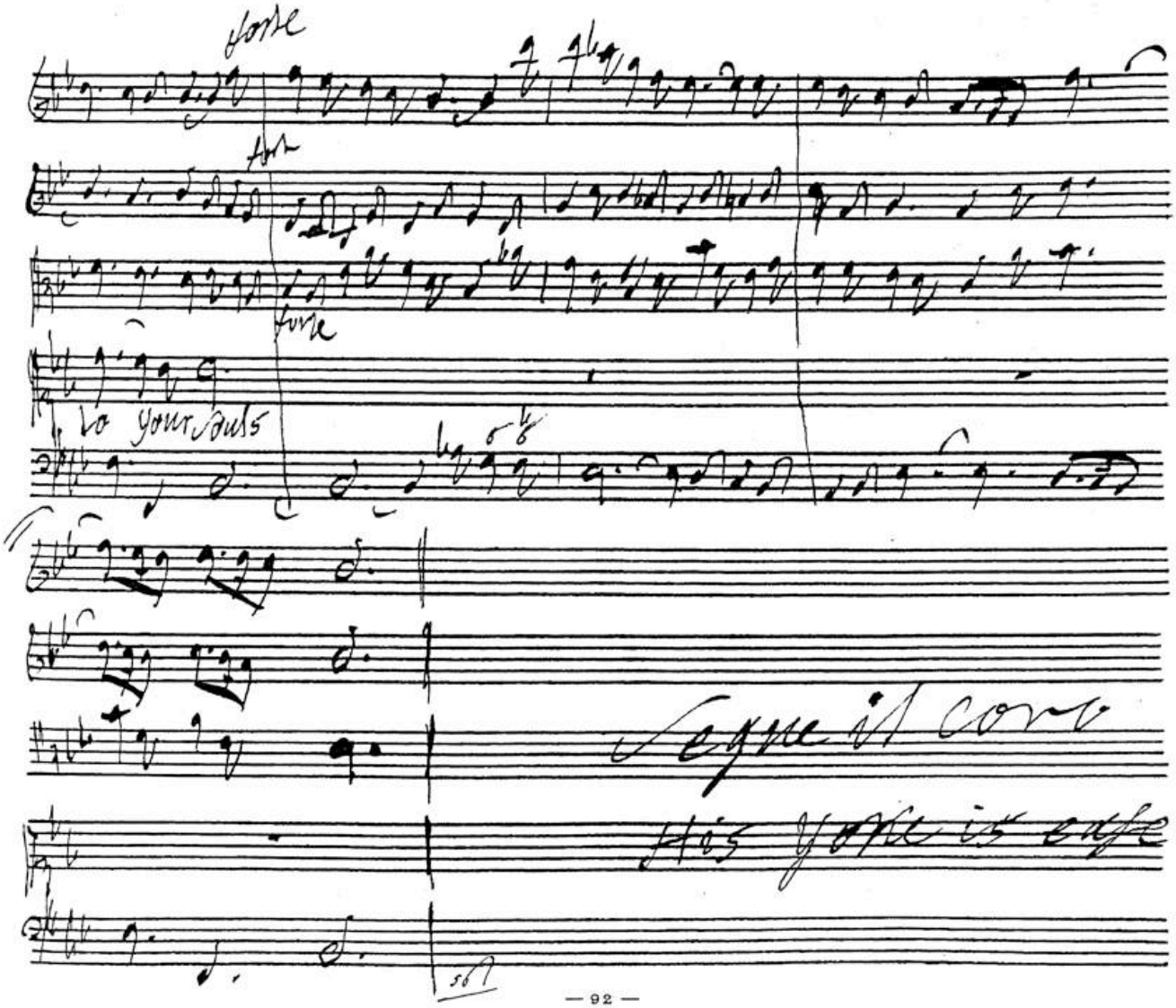
BSB


unto Him that are heavy laden, and He will give you Rest
Take His yoke upon you and
learn of Him for He is meek and lowly of Heart and ye shall find Rest and ye shall find Rest

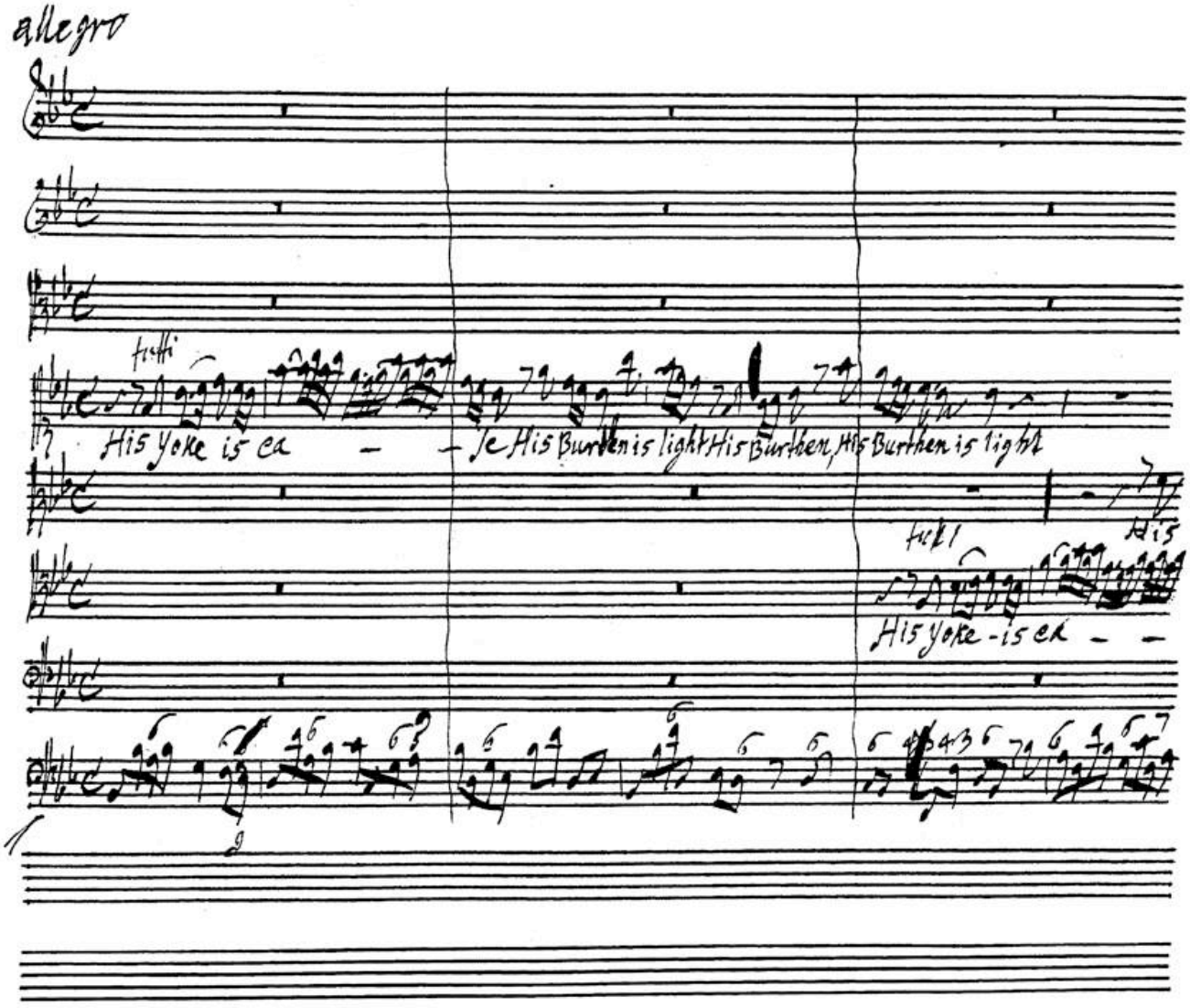
BSB


to your soul
Take His yoke upon you and learn of Him for He is
meek - and
low ly of Heart and ye shall find Rest and ye shall find Rest un -

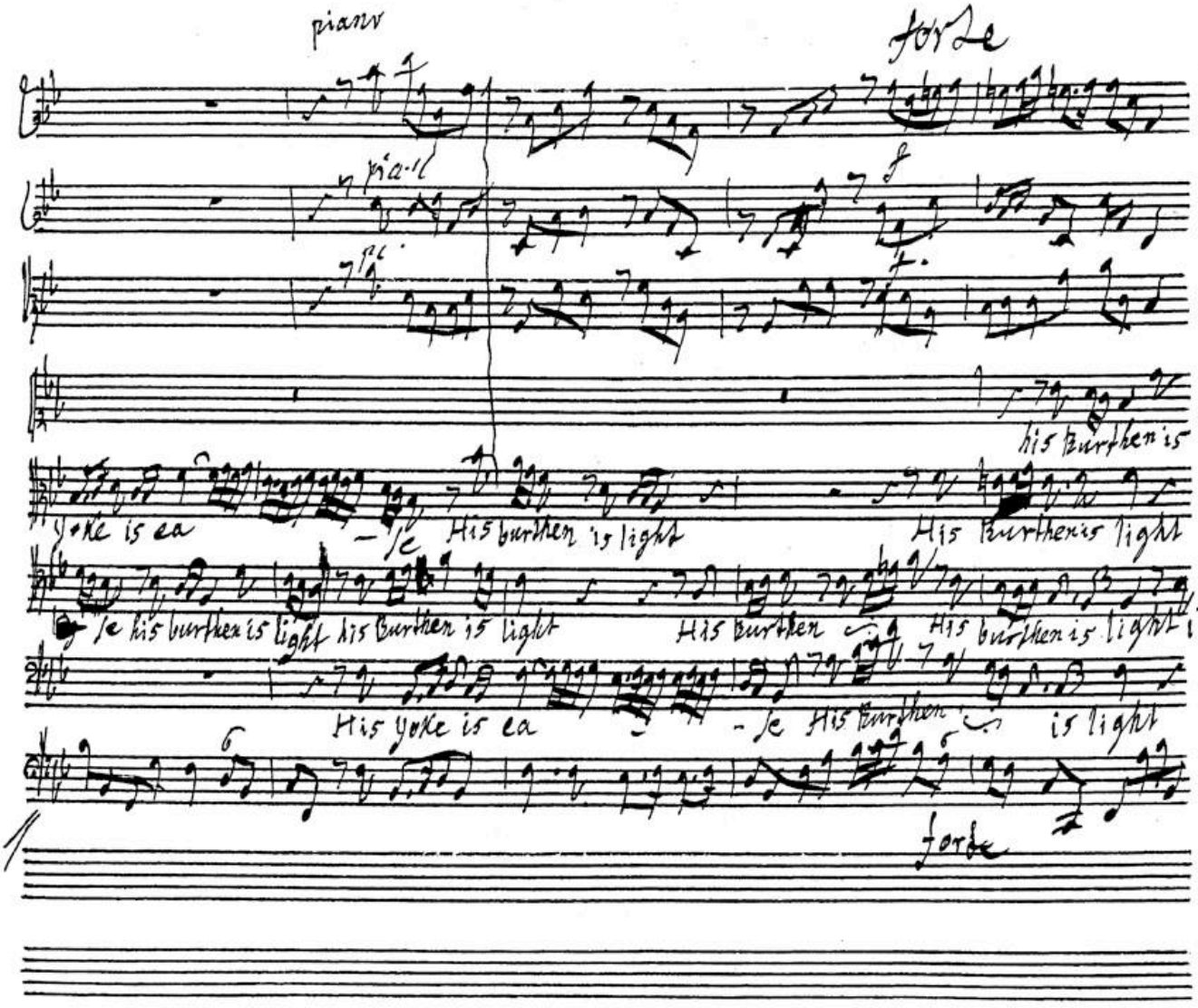
BSB



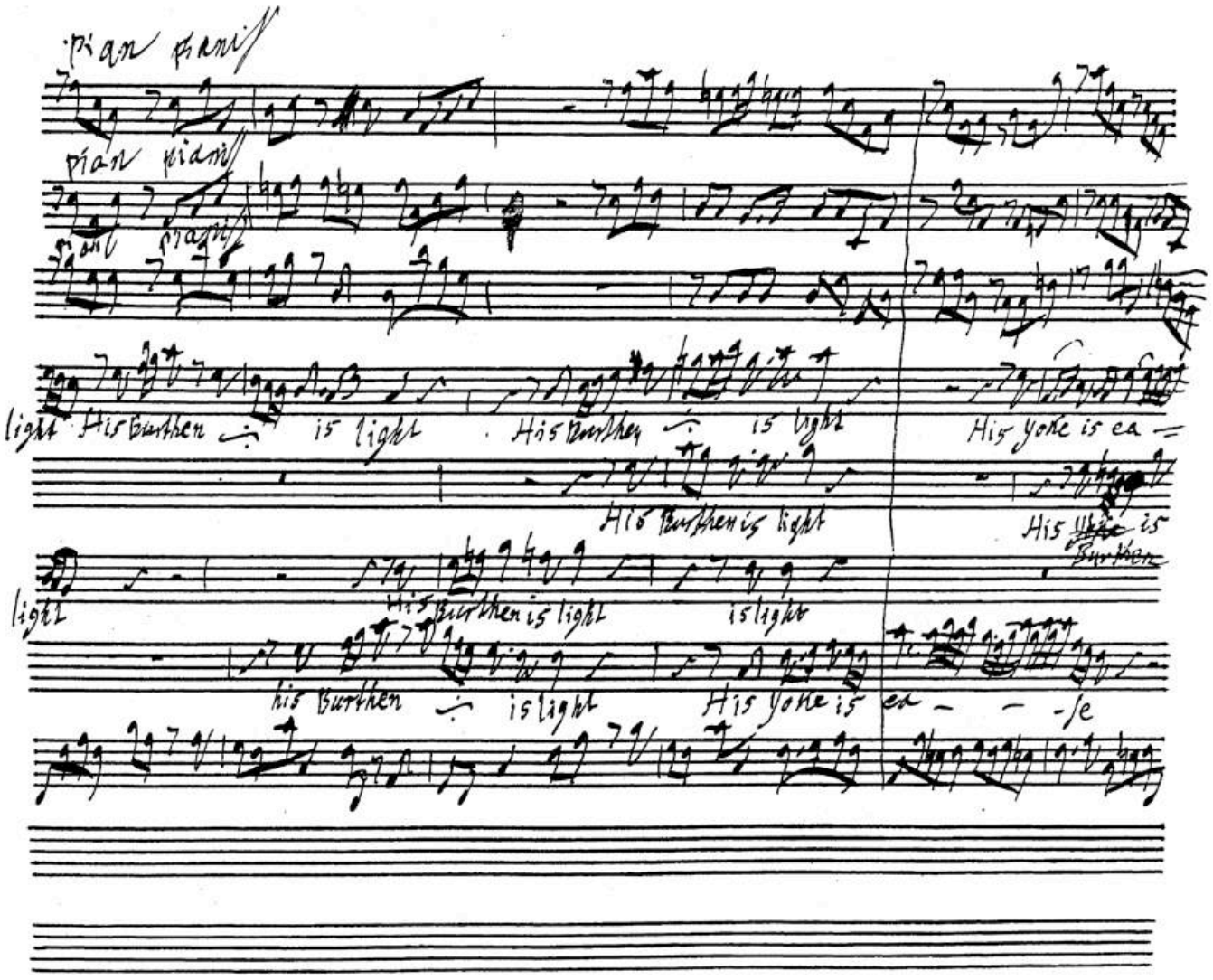
BSB


allegro
13
tutti
His yoke is ea - - se His Burthen is light His Burthen, His Burthen is light
tutti
His
His yoke - is ea - -

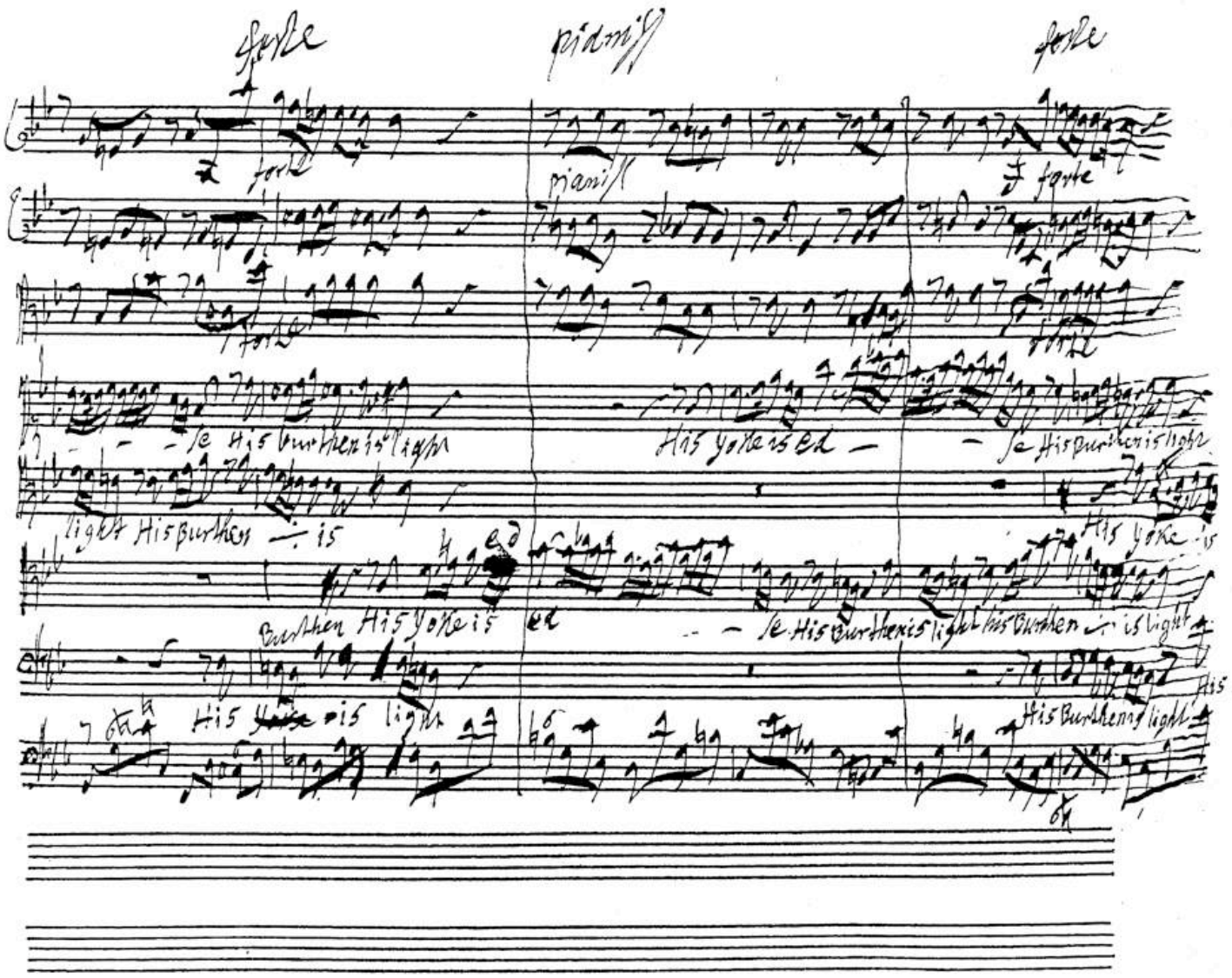
BSB


piano
forte
pia-n
pc
f
his Burthen is
Yoke is ea
-se His burthen is light
His Burthen is light
se his burthen is light his Burthen is light
His Burthen
His burthen is light is
His yoke is ea
-se His Burthen
is light
forte

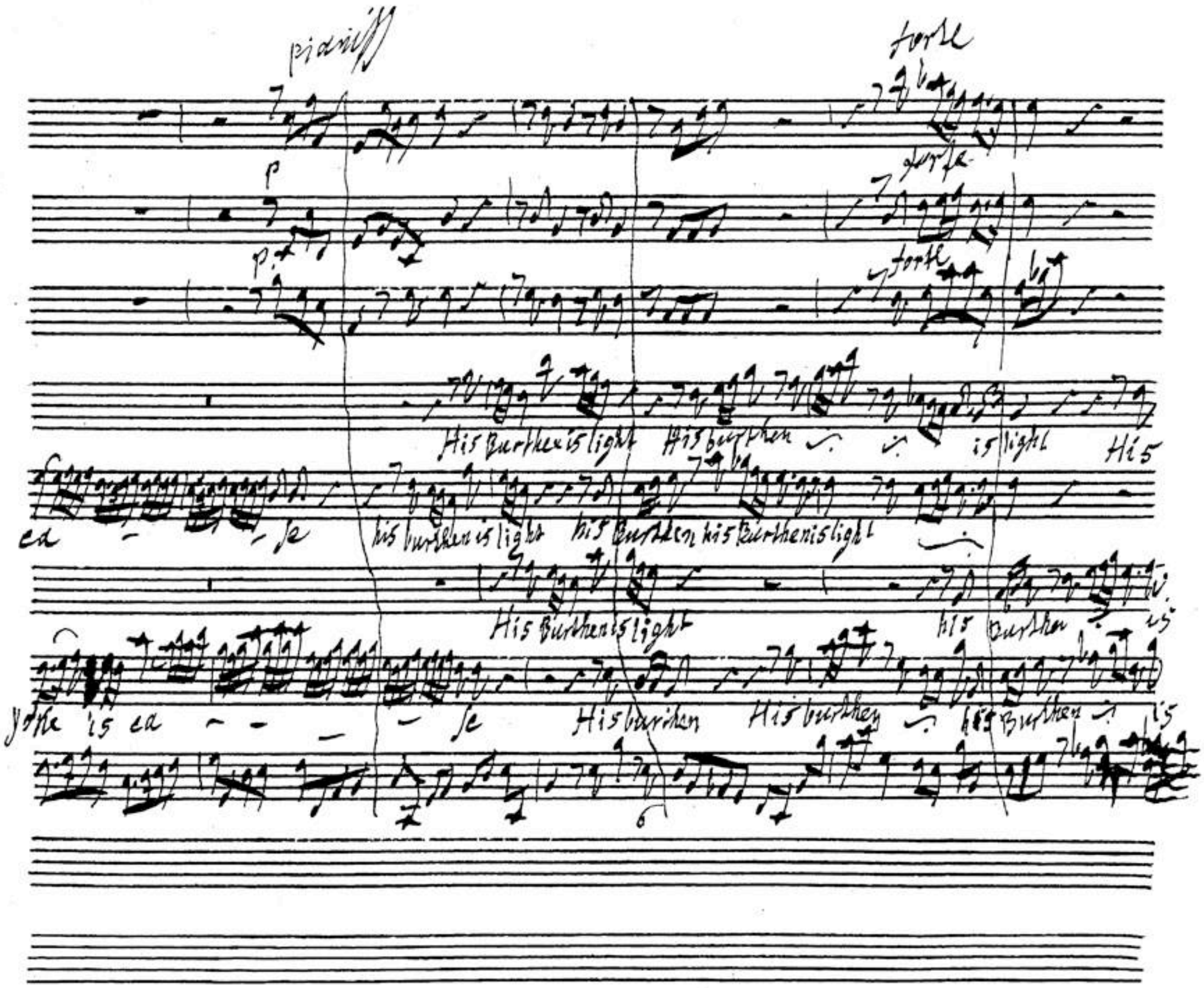
BSB


light His burthen is light
His burthen is light
His yoke is ea
His burthen is light
His burthen is
light
His burthen is light
is light
his burthen is light
His yoke is ea - - -se

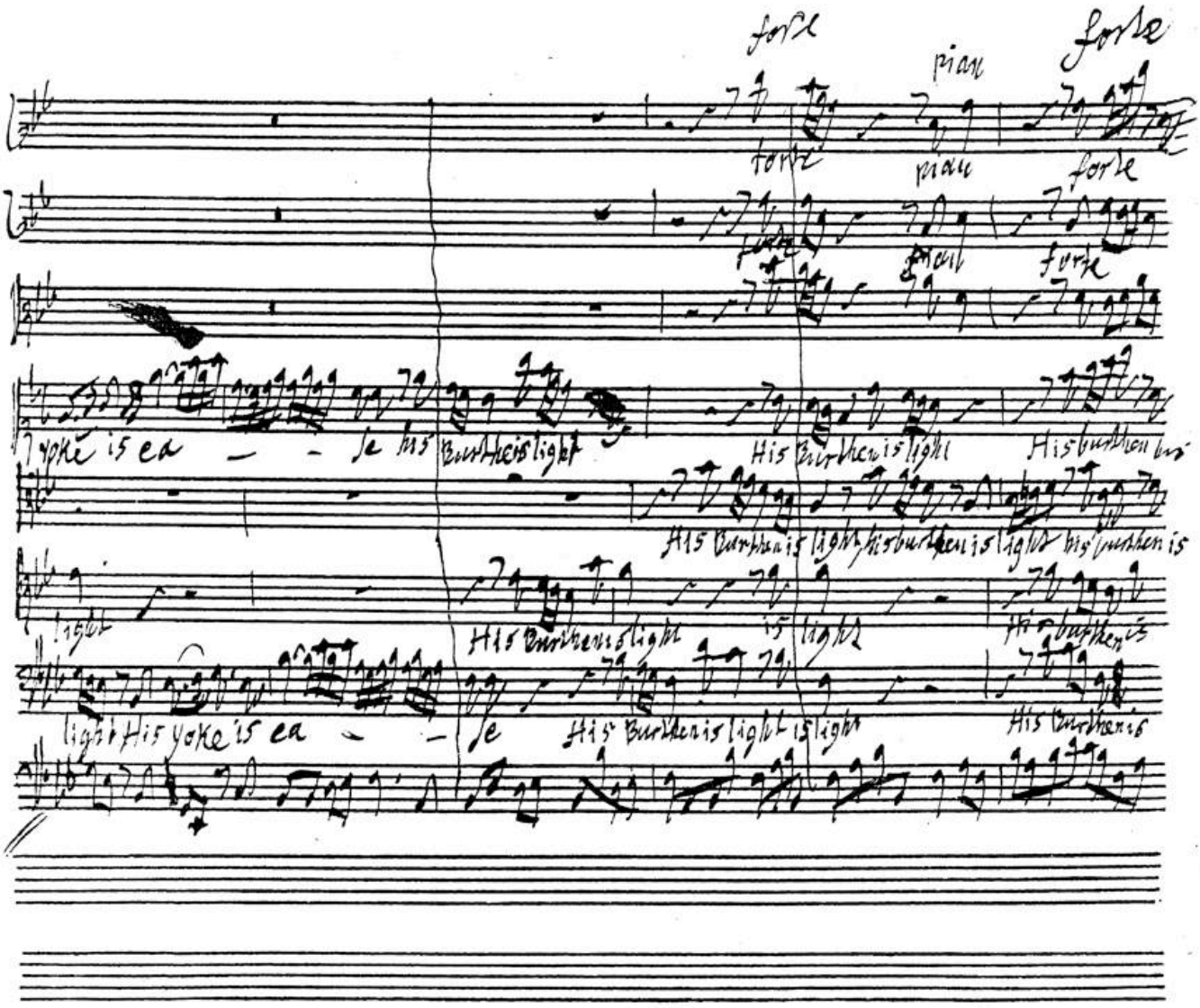
BSB



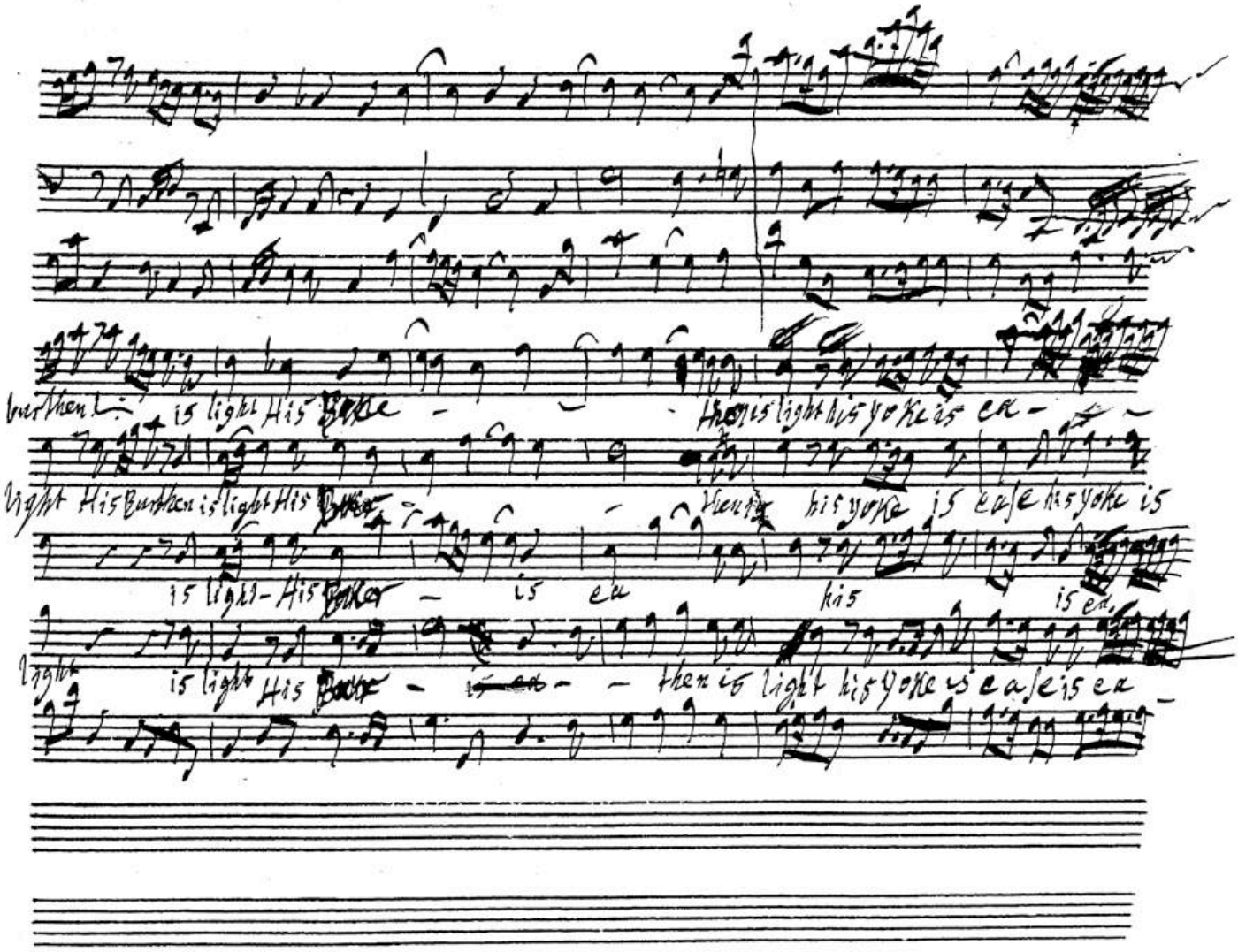
BSB


pianiss
forte
p
forte
p
forte
His Burthen is light His burthen is light His
ea — se his burthen is light his burthen his Burthen is light
His Burthen is light his burthen is
yoke is ea — — — — se His burthen His burthen his Burthen is
6

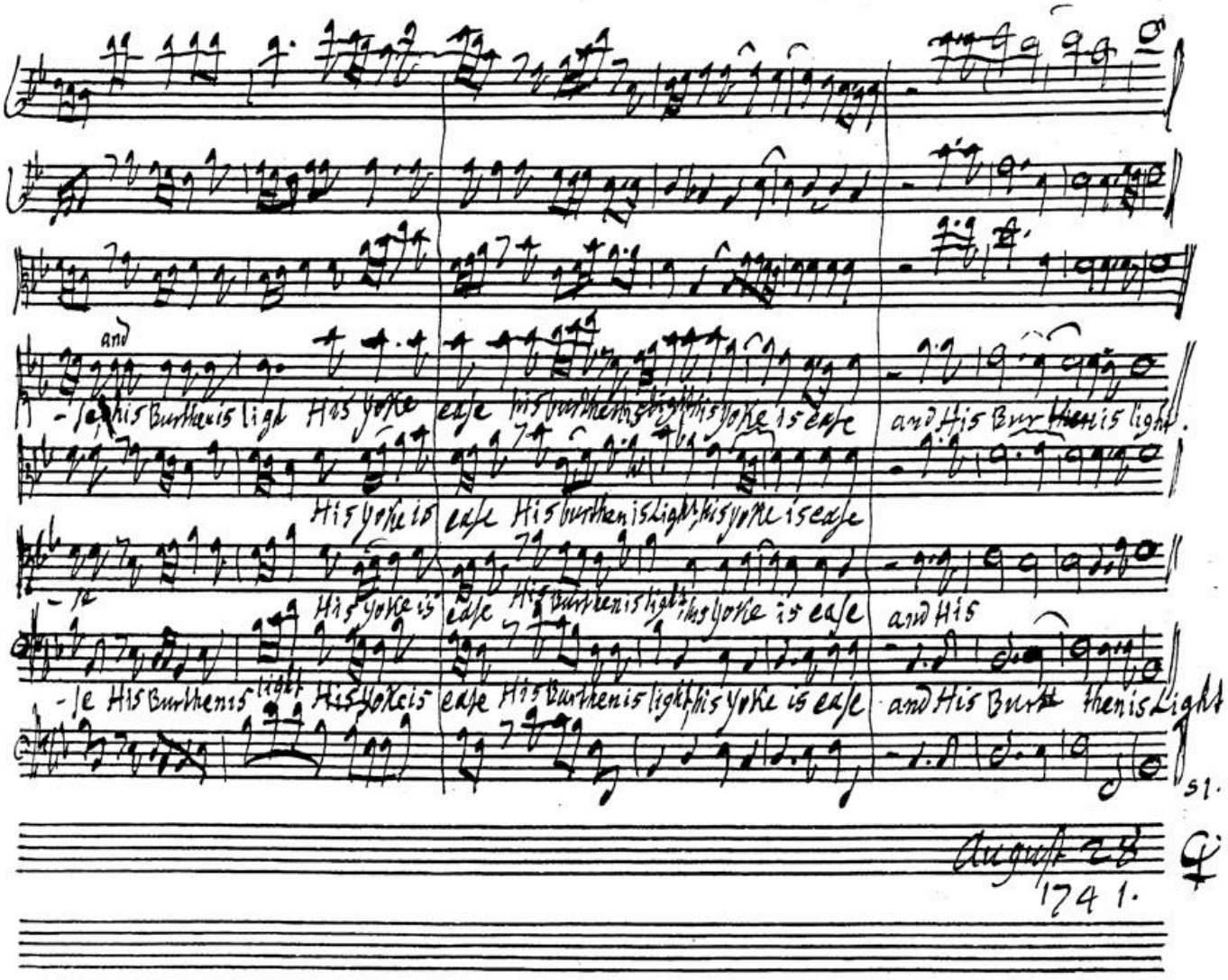
BSB


forte
pian
forte
forte
pian
forte
forte
pian
forte
yoke is ea - - se his Burthen is light
His Burthen is light
His burthen is
His Burthen is light, his burthen is light his burthen is
light
His Burthen is light
is light
His burthen is
light His yoke is ea - - se
His Burthen is light is light
His Burthen is

BSB


burthen is light His Boke - - then is light his yoke is ea -
light His Burthen is light His Boke - - then is his yoke is ease his yoke is
is light - His Boke - is ea his is ea
light is light His Boke - ~~is ea~~ - - then is light his yoke is ease is ea -

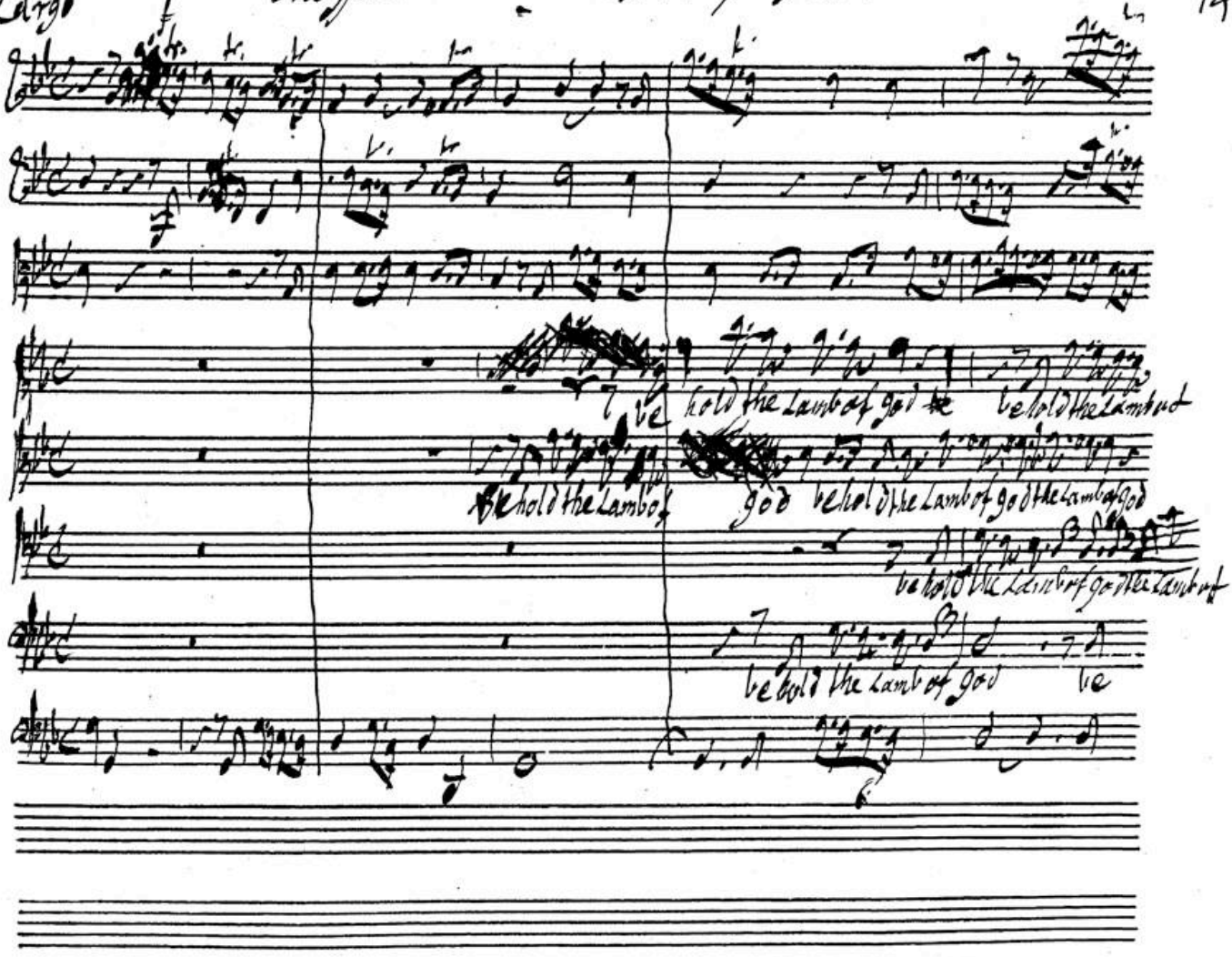
BSB


and
-le His Burthen is light His yoke
ease His burthen is light, his yoke is ease
and His Burthen is light.
His yoke is
ease His burthen is light, his yoke is ease
-le
His yoke is
ease His burthen is light, his yoke is ease
and His
-le His Burthen is light His yoke is
ease His burthen is light, his yoke is ease
and His Burthen is Light
August 28
1741.

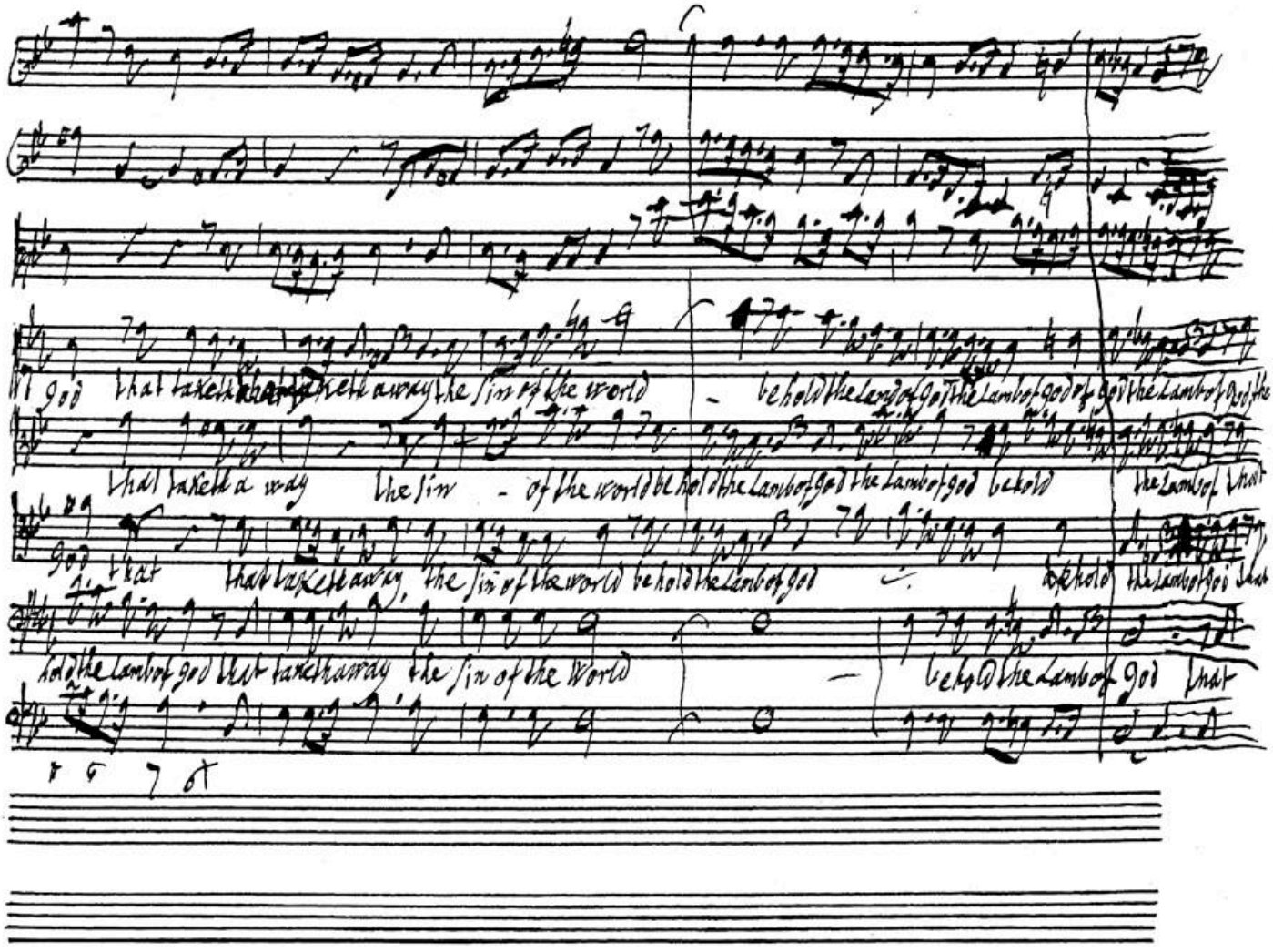
BSB

Messiah an Oratorio. Part y Second.

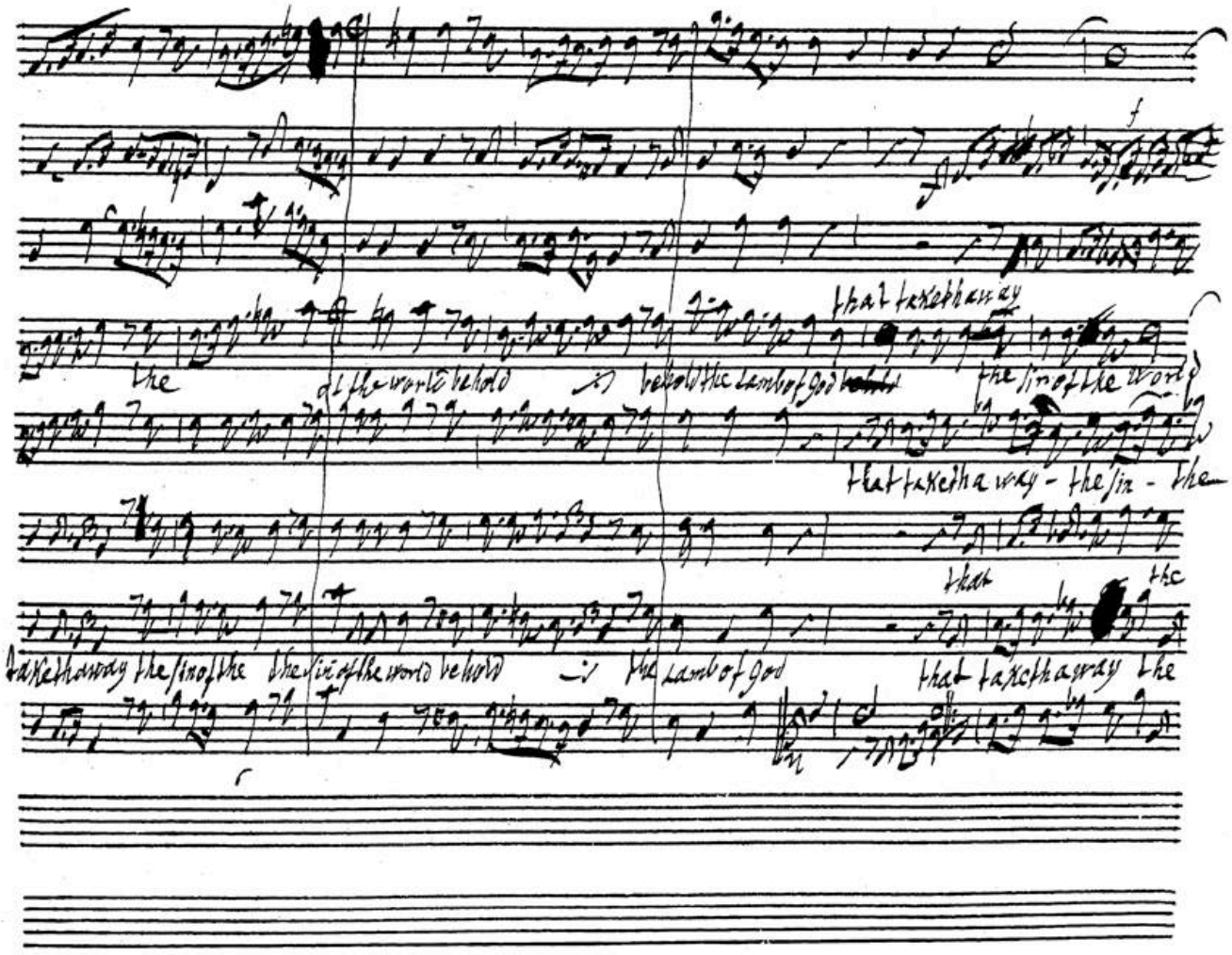
Largo



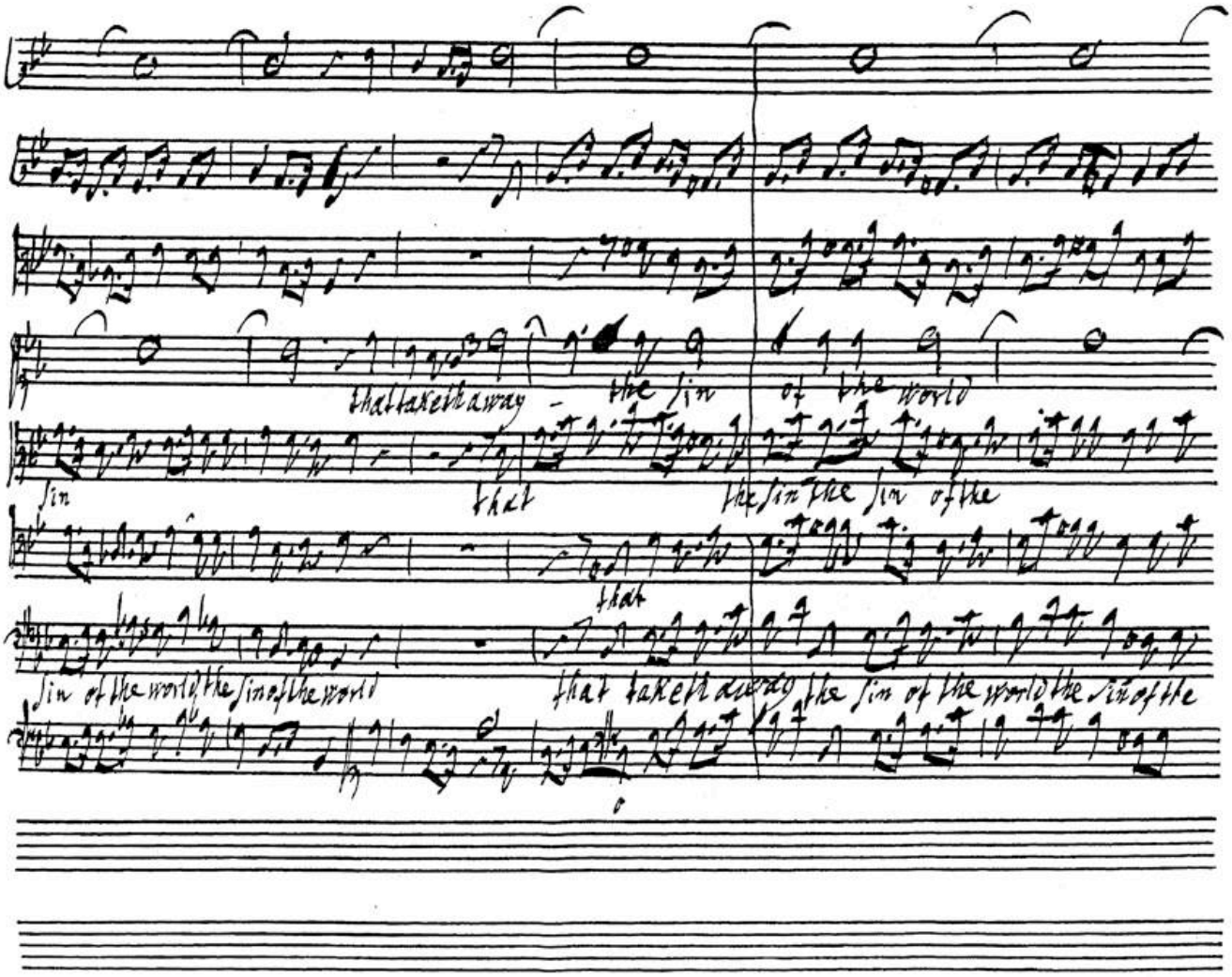
BSB


god that taketh away the sin of the world - behold the Lamb of god the Lamb of god of god the Lamb of god the
that taketh a way the sin - of the world behold the Lamb of god the Lamb of god behold the Lamb of that
god that that taketh away the sin of the world behold the Lamb of god behold the Lamb of god that
hold the Lamb of god that taketh away the sin of the World - behold the Lamb of god that

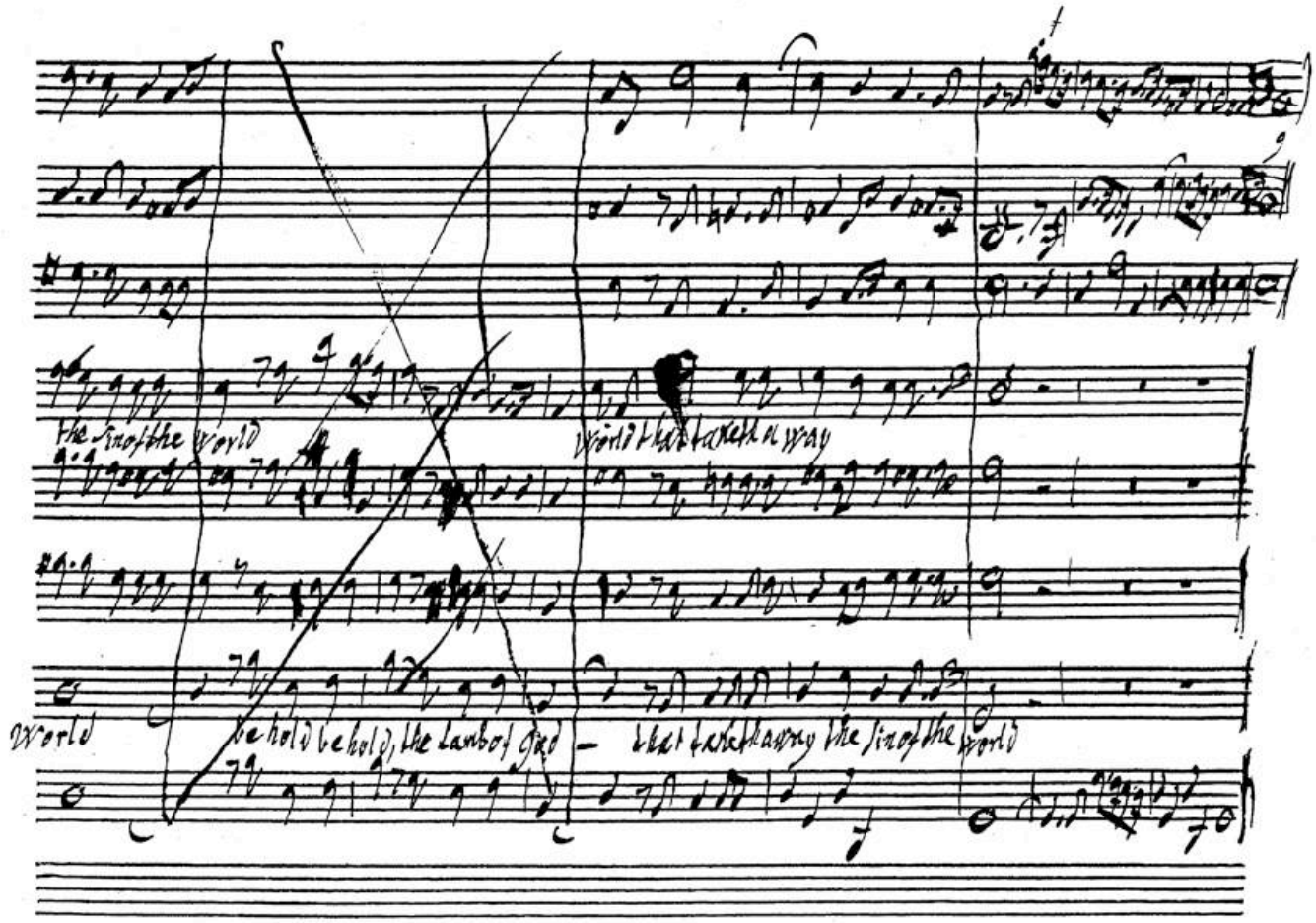
BSB


that taketh away
the
of the world behold
behold the Lamb of God
the sin of the world
that taketh away - the sin - the
that
the
taketh away the sin of the
the sin of the world behold
the Lamb of God
that taketh away the

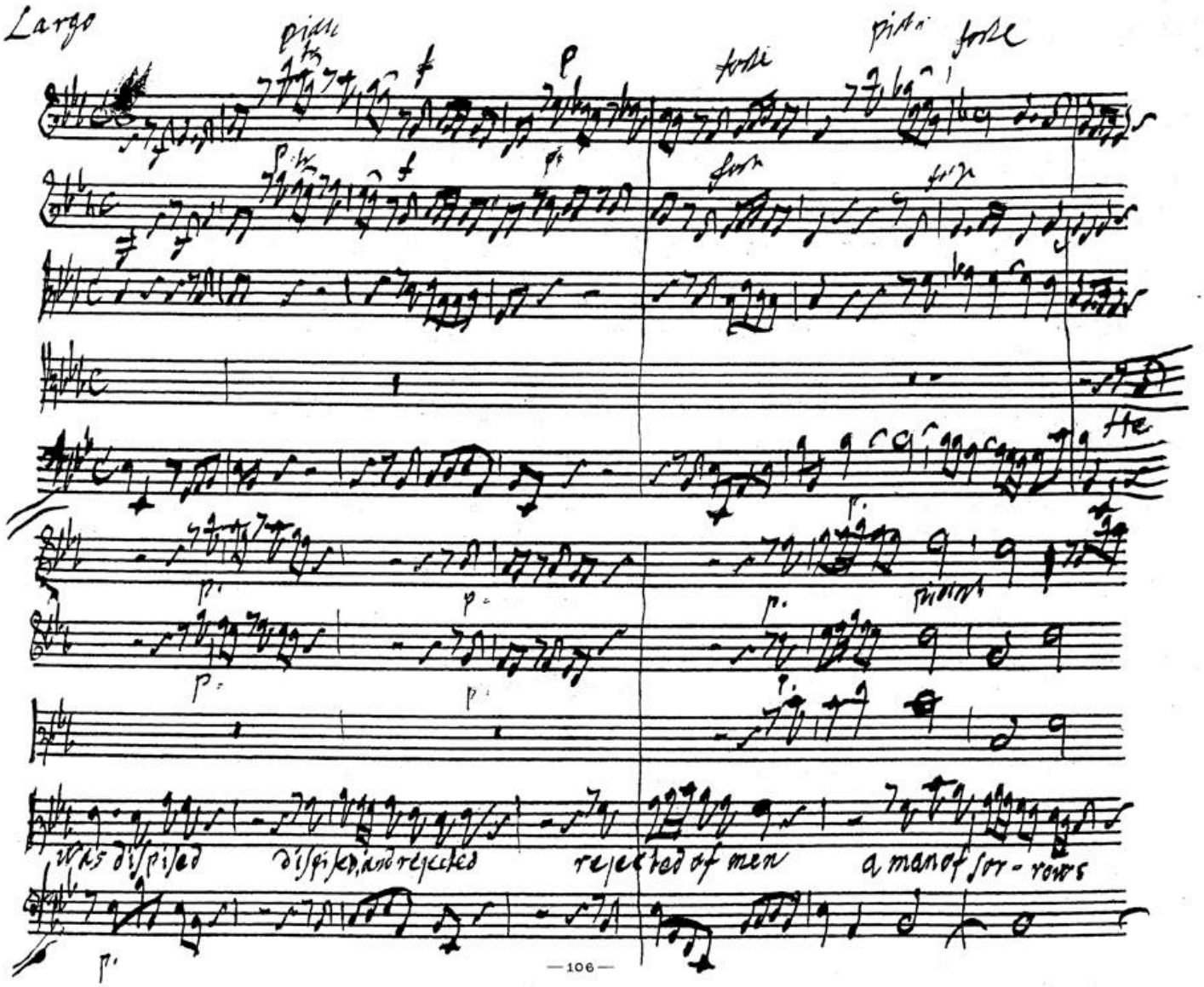
BSB


that taketh away
the sin
of the world
sin
that
the sin the sin of the
that
sin of the world the sin of the world
that taketh away the sin of the world the sin of the

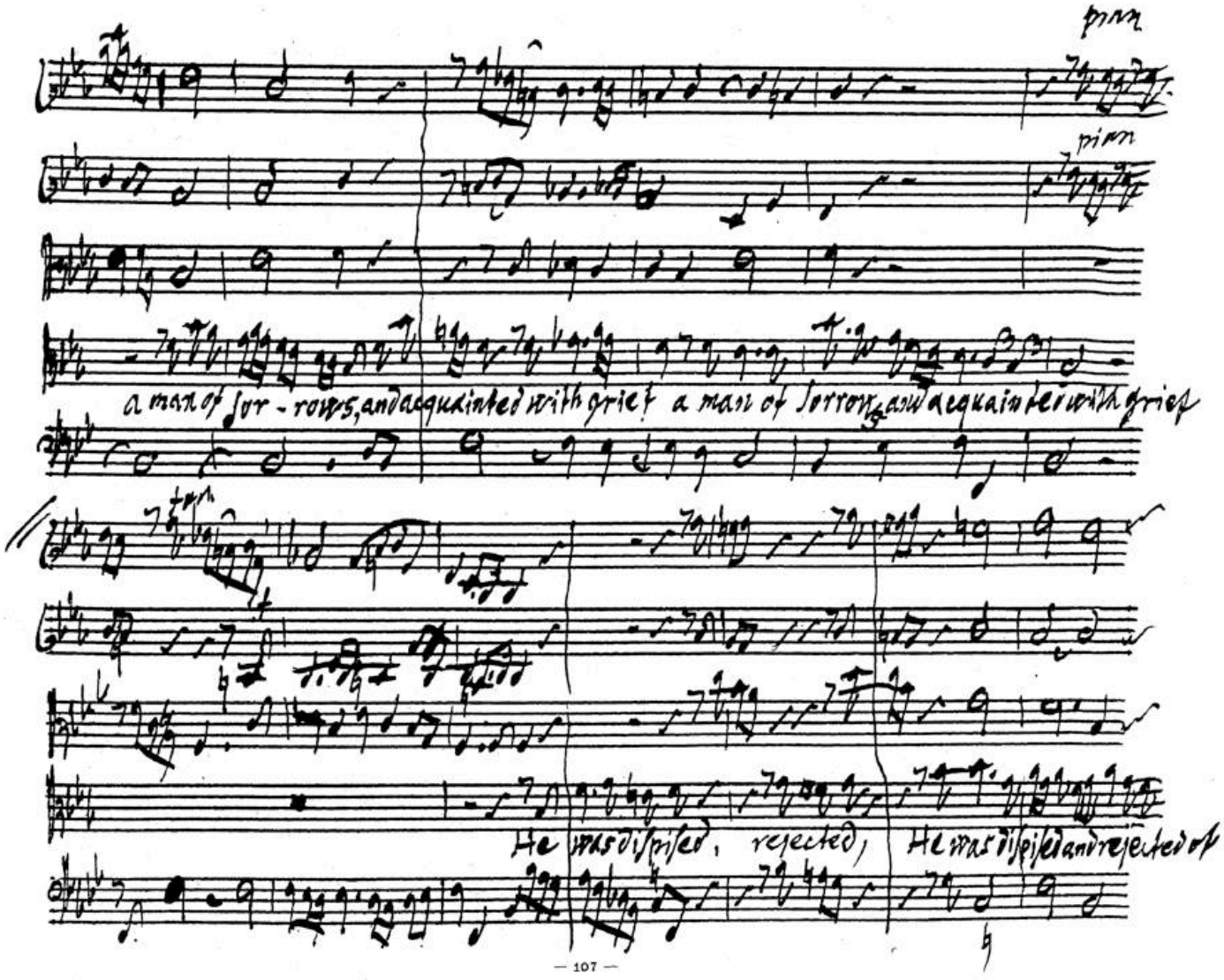
BSB


the sin of the world
world that taketh away
world
behold behold, the Lamb of God
that taketh away the sin of the world

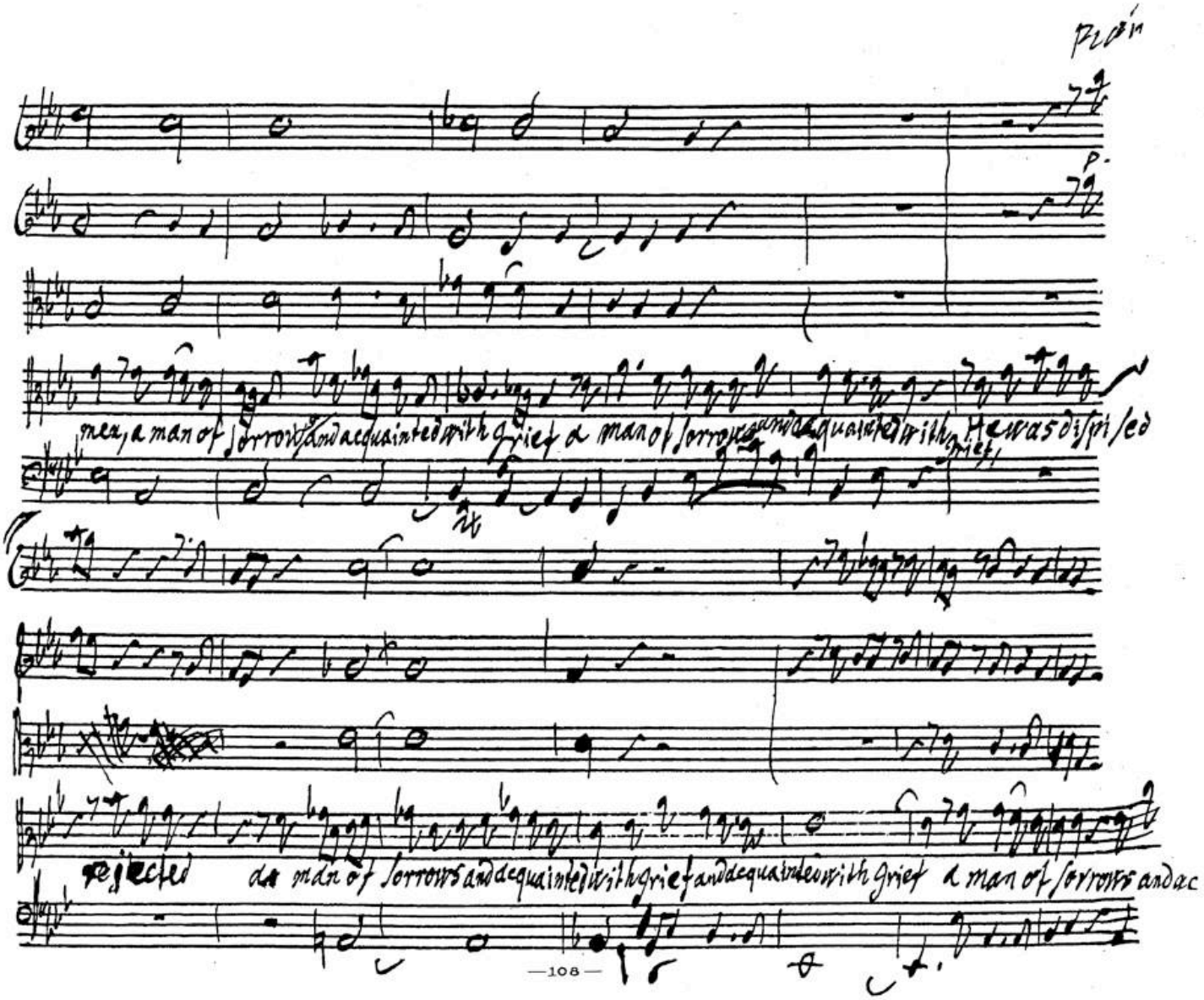
BSB


Largo
was dispised
dispised, and rejected
rejected of men
a man of sor-rows

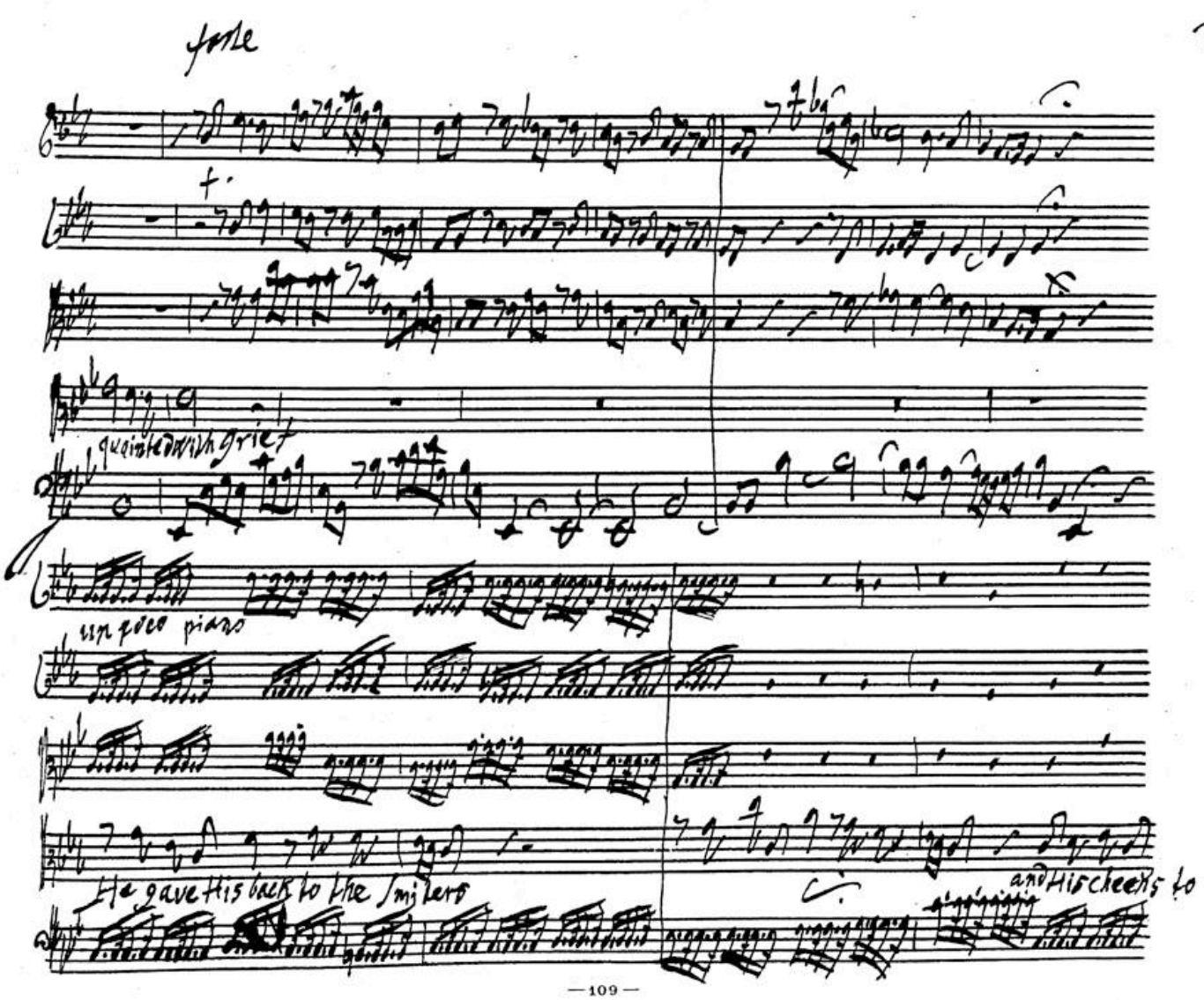
BSB


a man of sor - rows, and acquainted with grief
a man of sorrows, and acquainted with grief
He was despised, rejected,
He was despised and rejected of

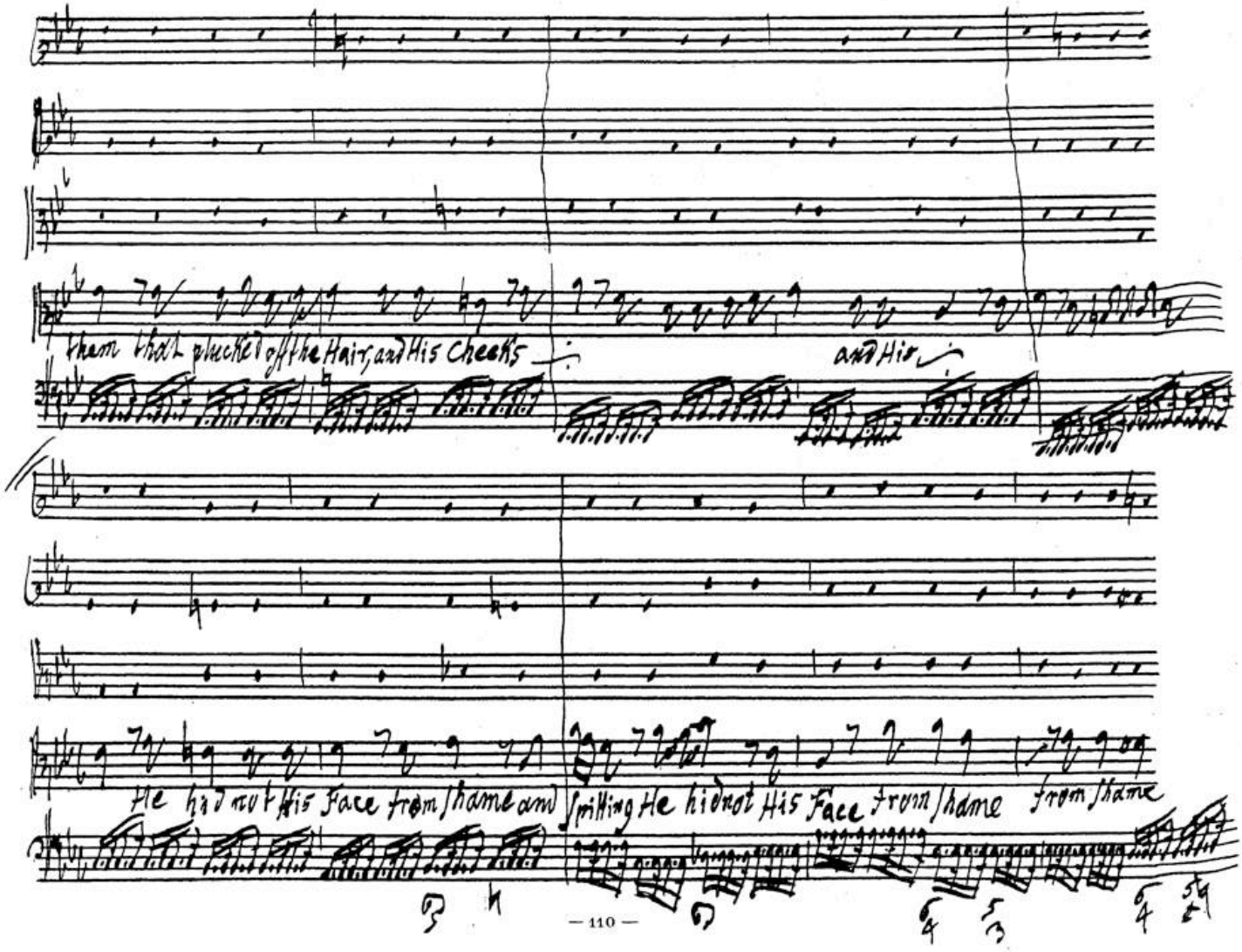
BSB


mex, a man of sorrows and acquainted with grief a man of sorrows and acquainted with grief, He was dispised
rejected a man of sorrows and acquainted with grief and acquainted with grief a man of sorrows and ac

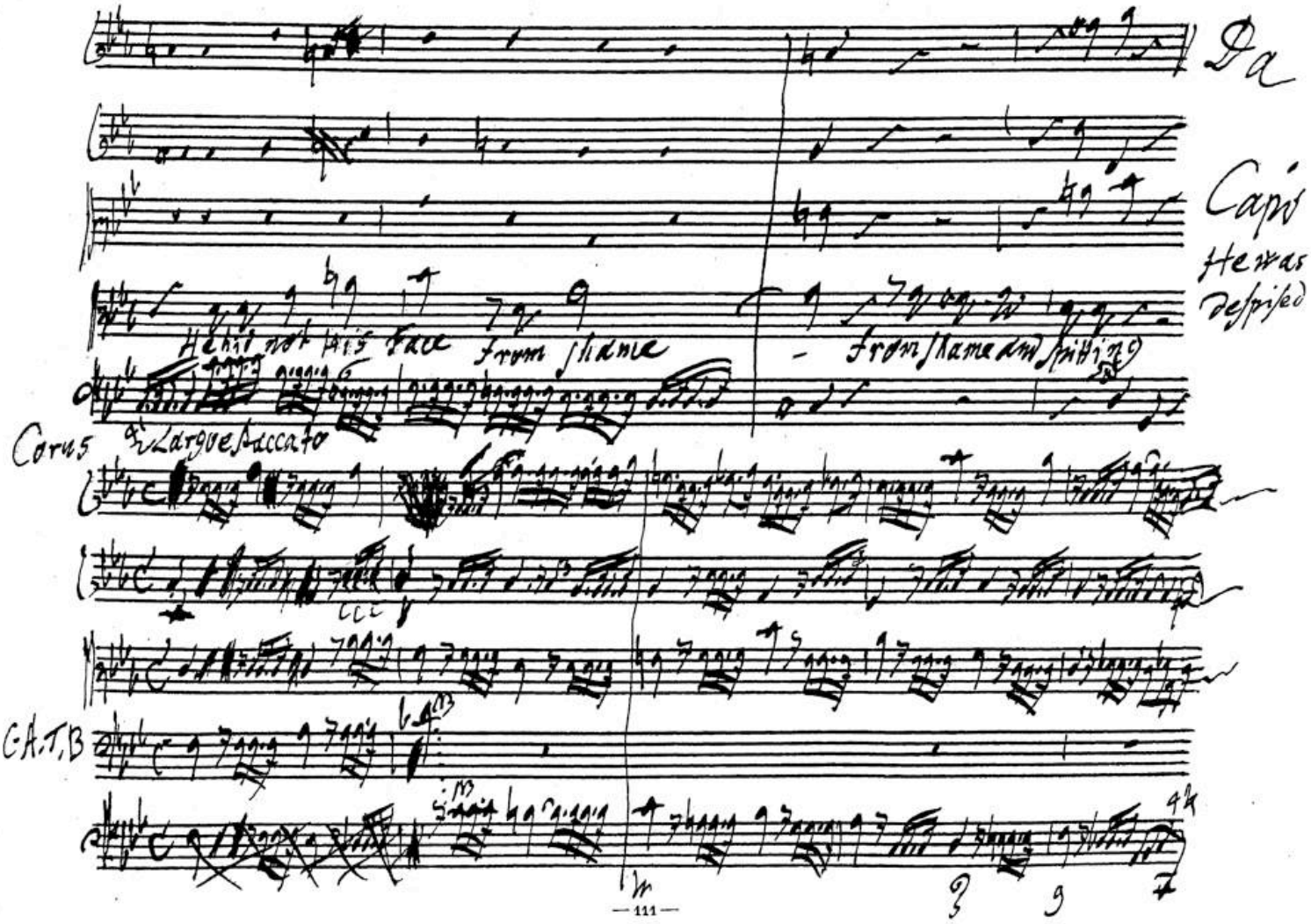
BSB


forte
quainted with grief
un poco piano
He gave his back to the smiters
and His cheeks to

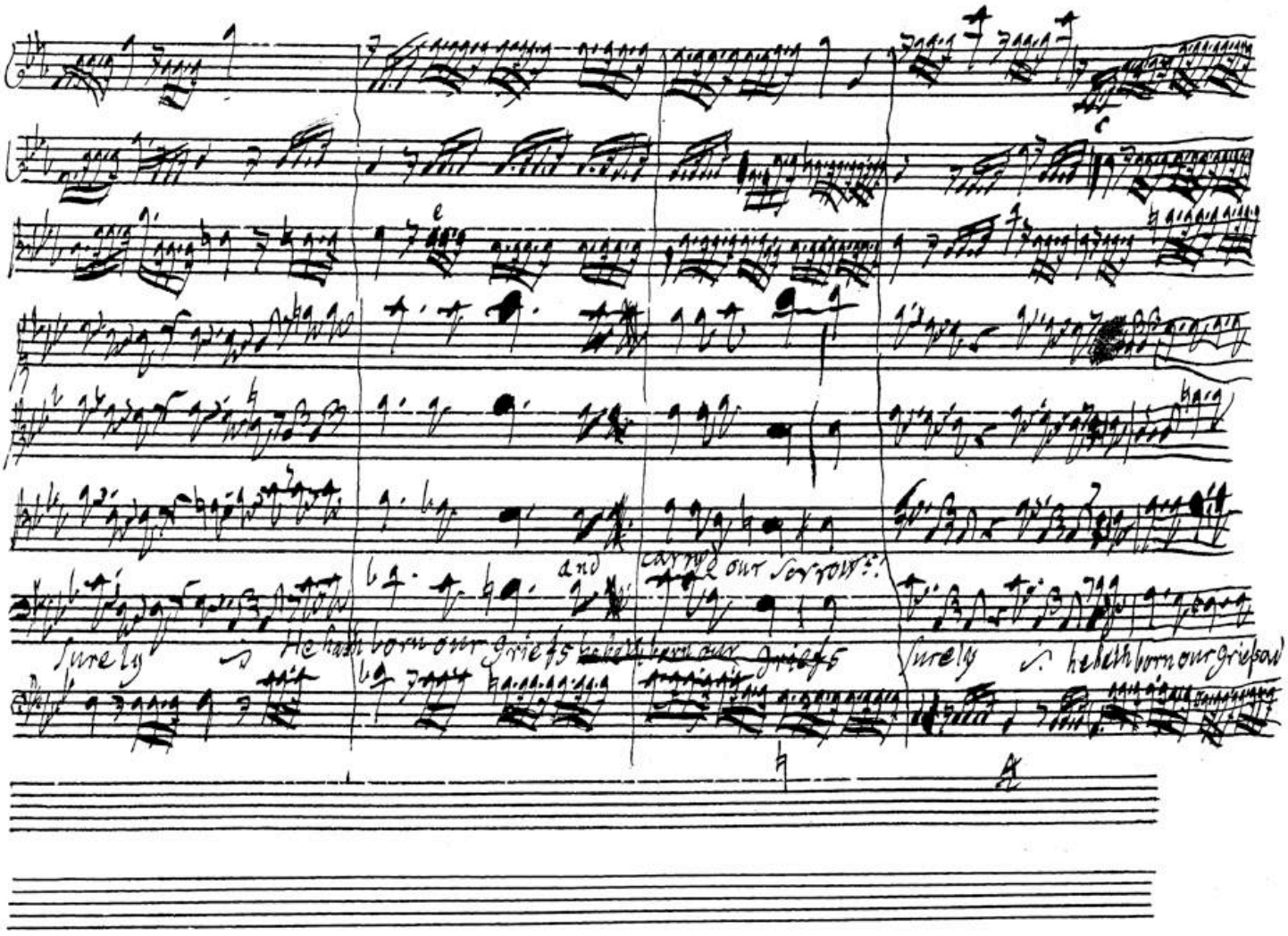
BSB


them that plucked off the Hair, and His Cheeks
and His
He hid not His Face from shame and spitting He hid not His Face from shame
from shame

BSB


Da
Capo
He was despised
He hid not his face from shame
from shame and spitting
Largo staccato
Corus
C.A.T.B

BSB


surely
He hath borne our griefs
and
carried our sorrows:
surely
he hath borne our griefs

BSB

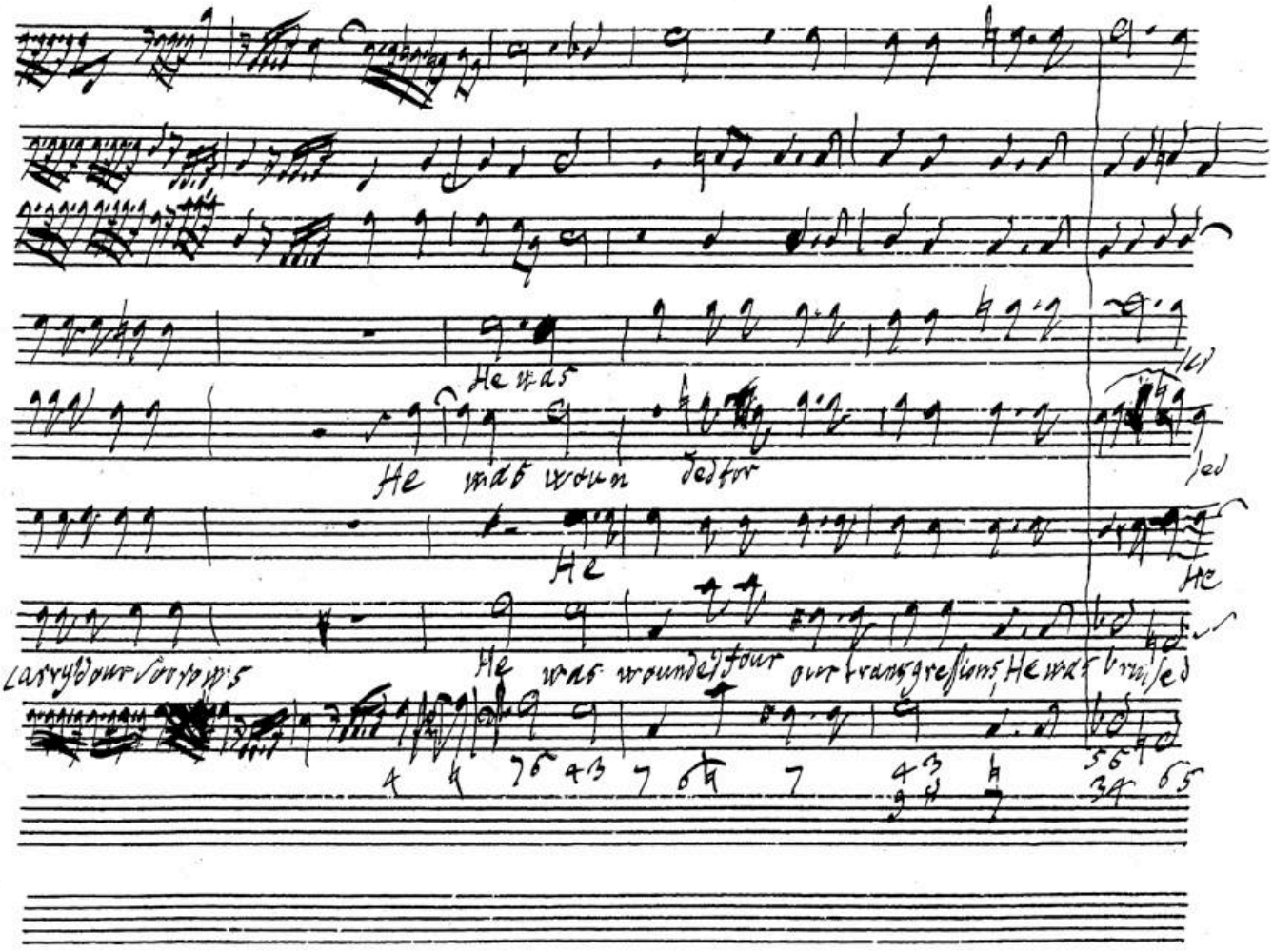
He was

He was woun ded for

He

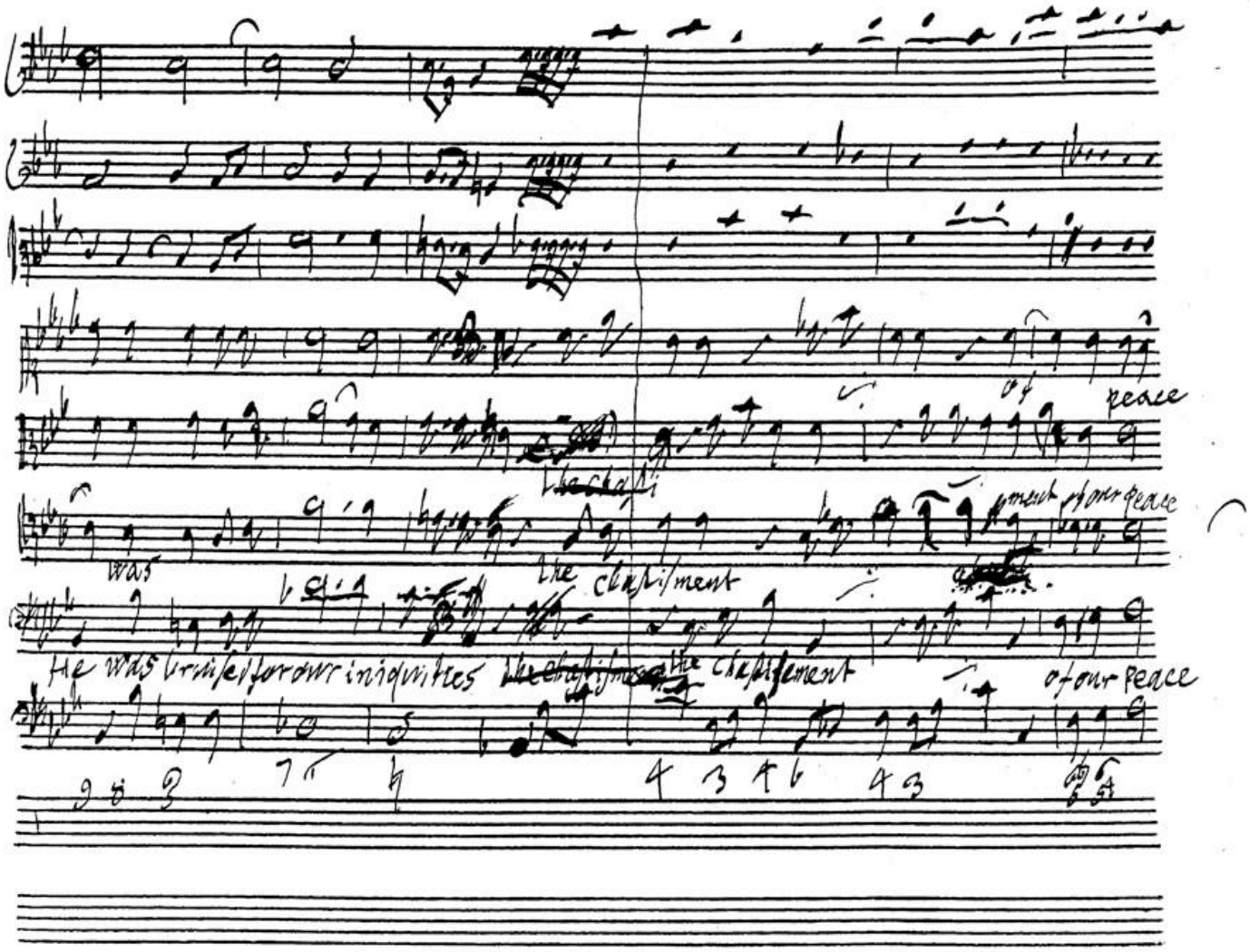
He

Carry'd our Sorrows



He was wounded four our transgressions, He was bruised

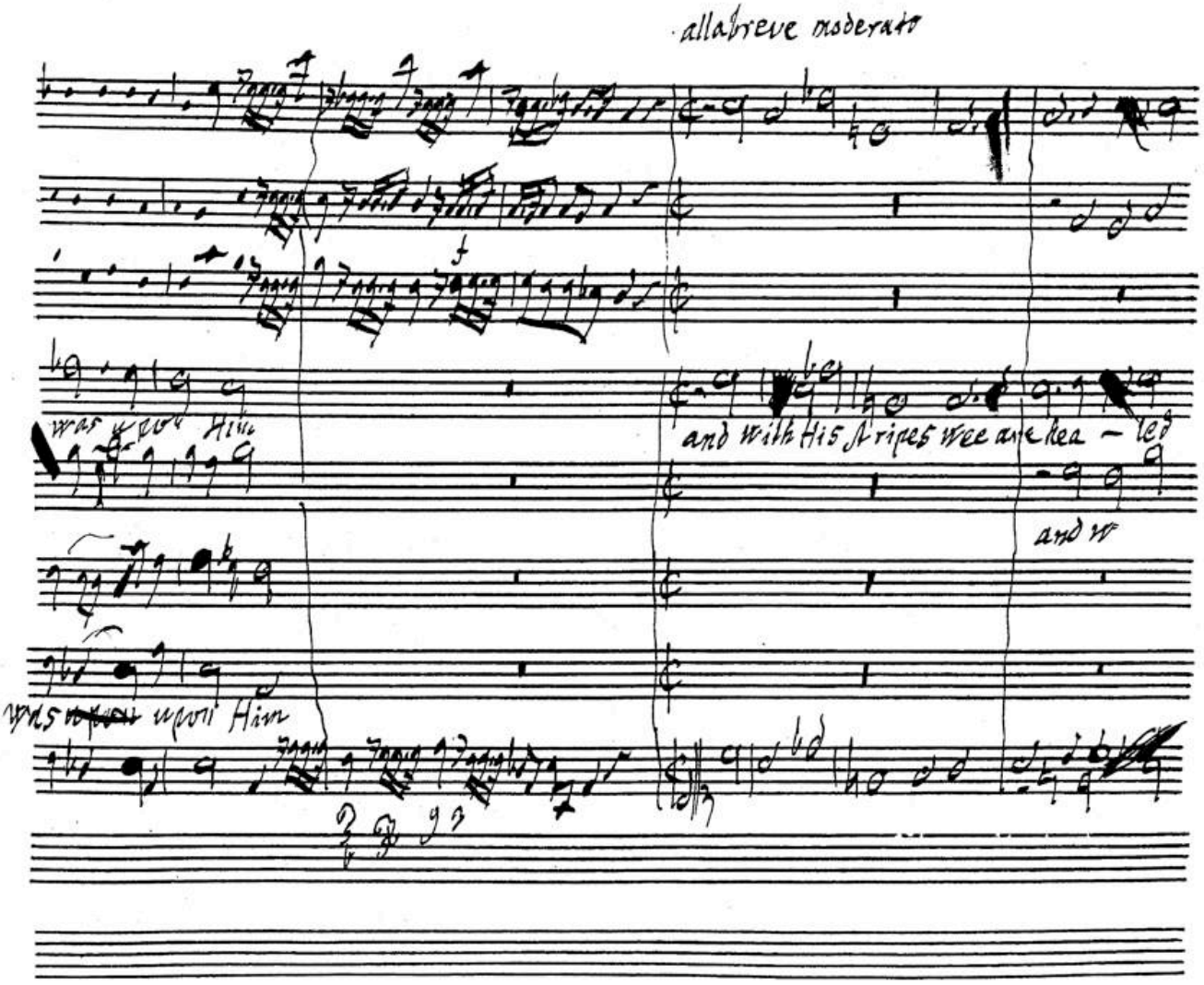
BSB


peace
was
the chastisement
the chastisement
of our peace
He was bruised for our iniquities
the chastisement
of our peace

BSB

allabreve moderato

was upon Him

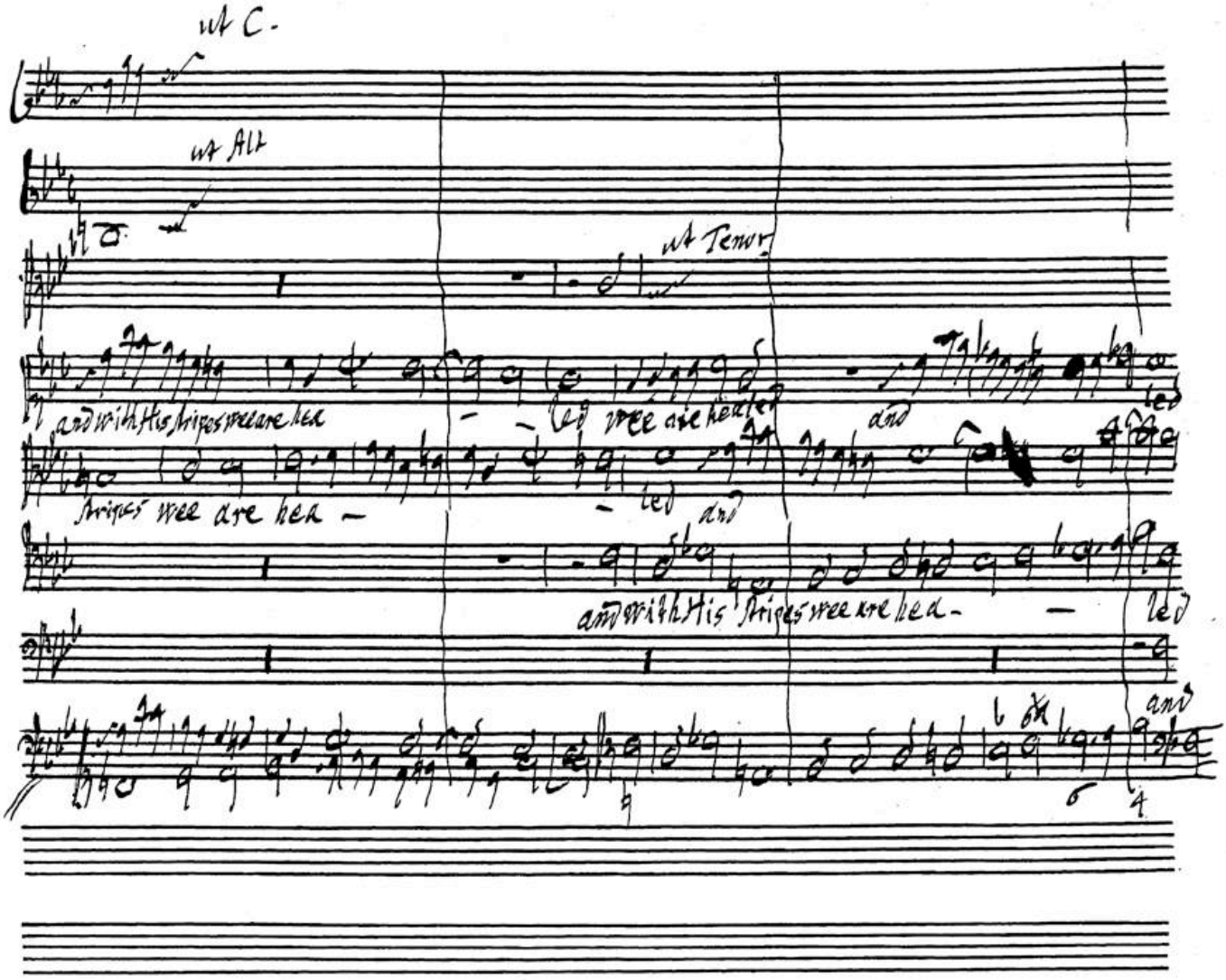


and with His stripes wee are hea - led

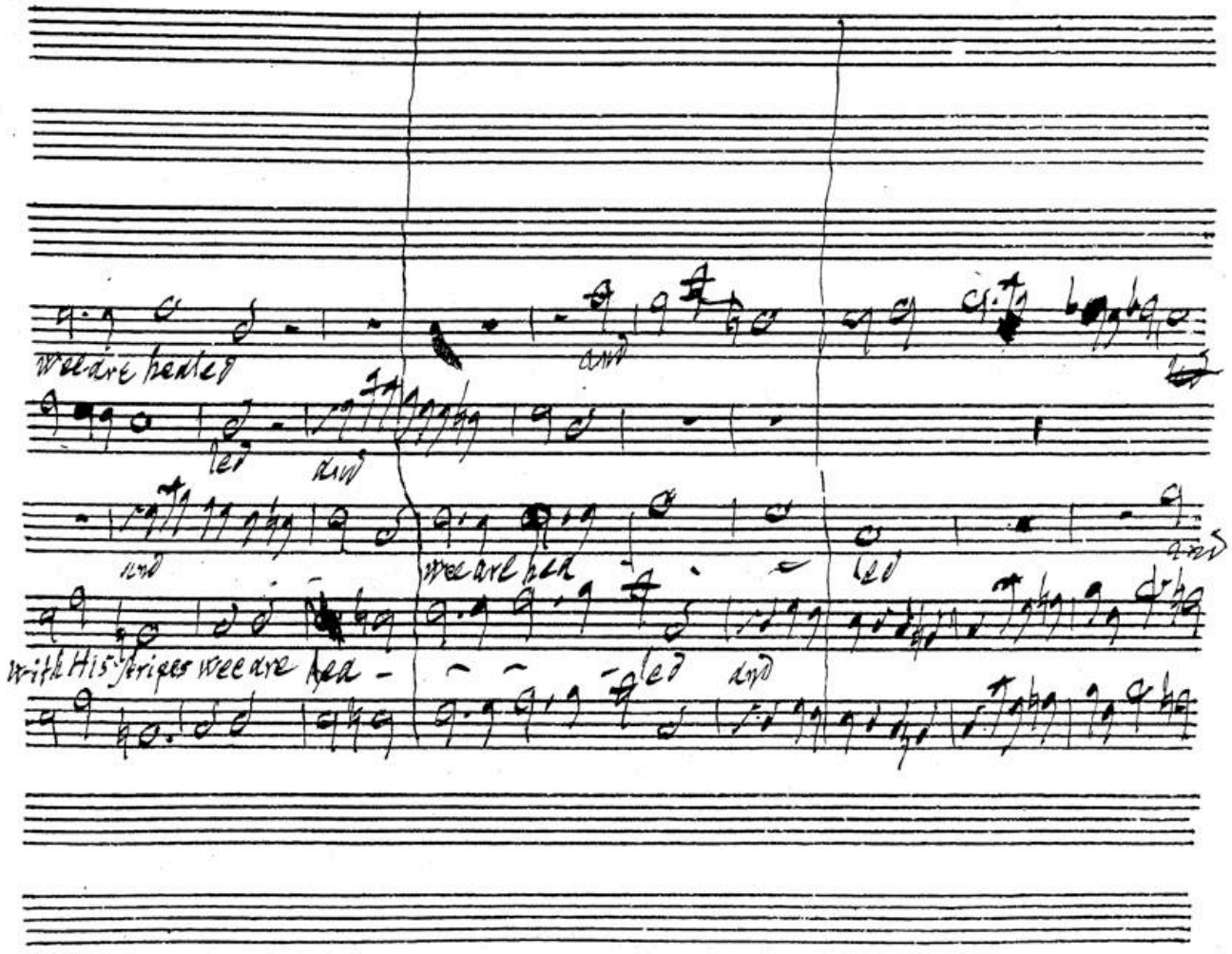
and w

was ~~upon~~ upon Him

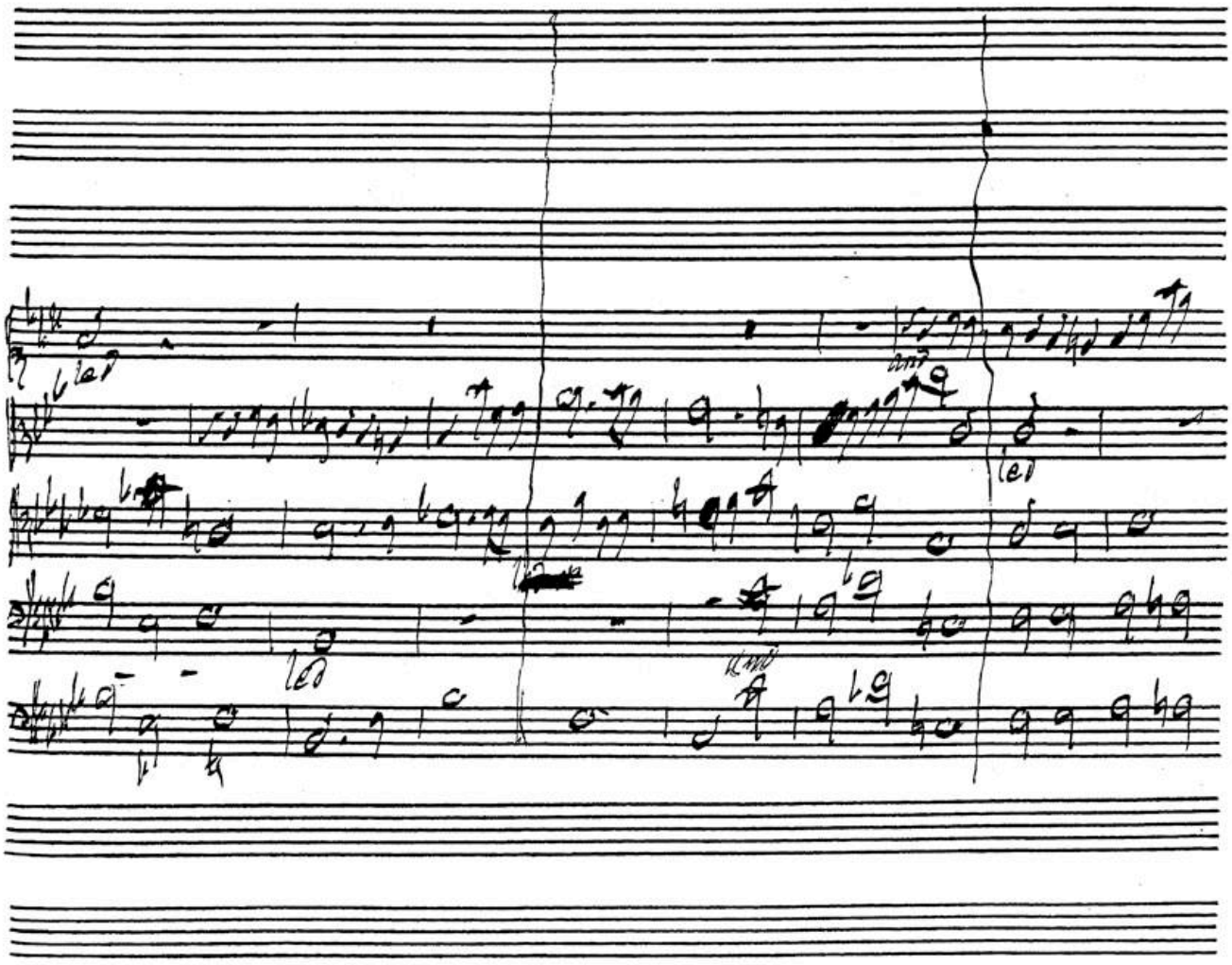
BSB


ut C.
ut Alt
ut Tenor
and with His stripes wee are hea - - led wee are healed and led
stripes wee are hea - - led and
and with His stripes wee are hea - - led
and

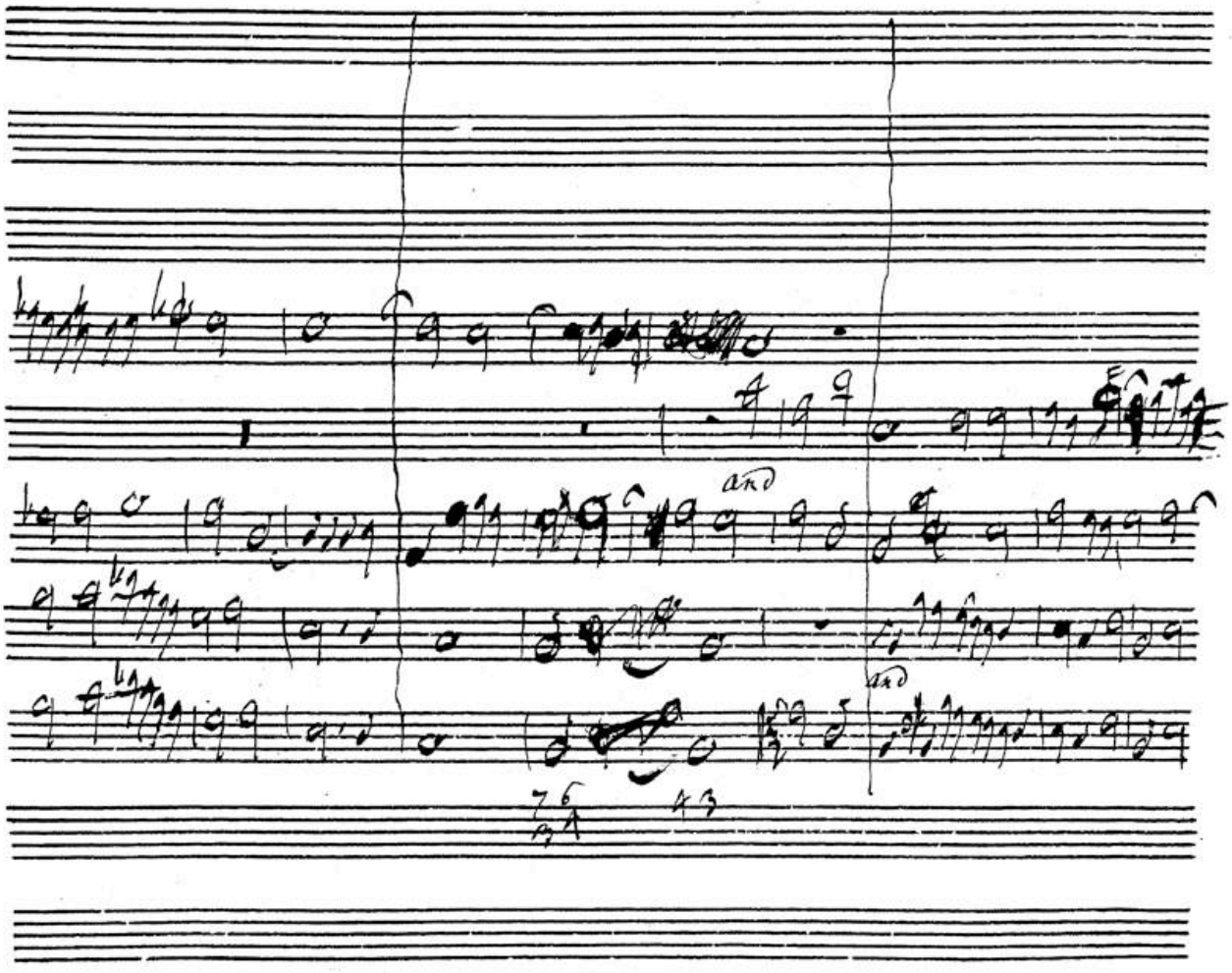
BSB


wee are healed
and
led
and
and
wee are hea
led
and
with His stripes wee are hea -
led
and

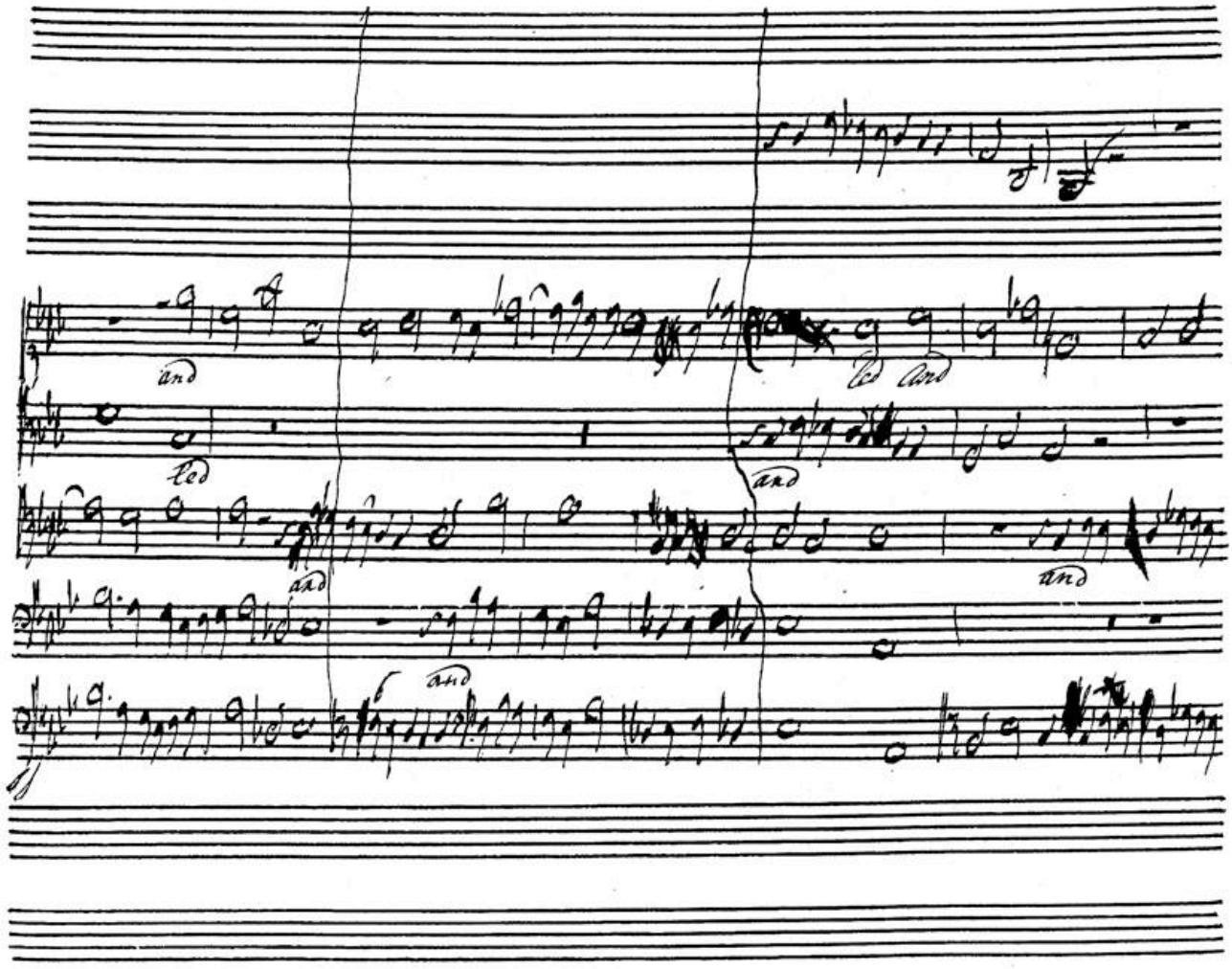
BSB



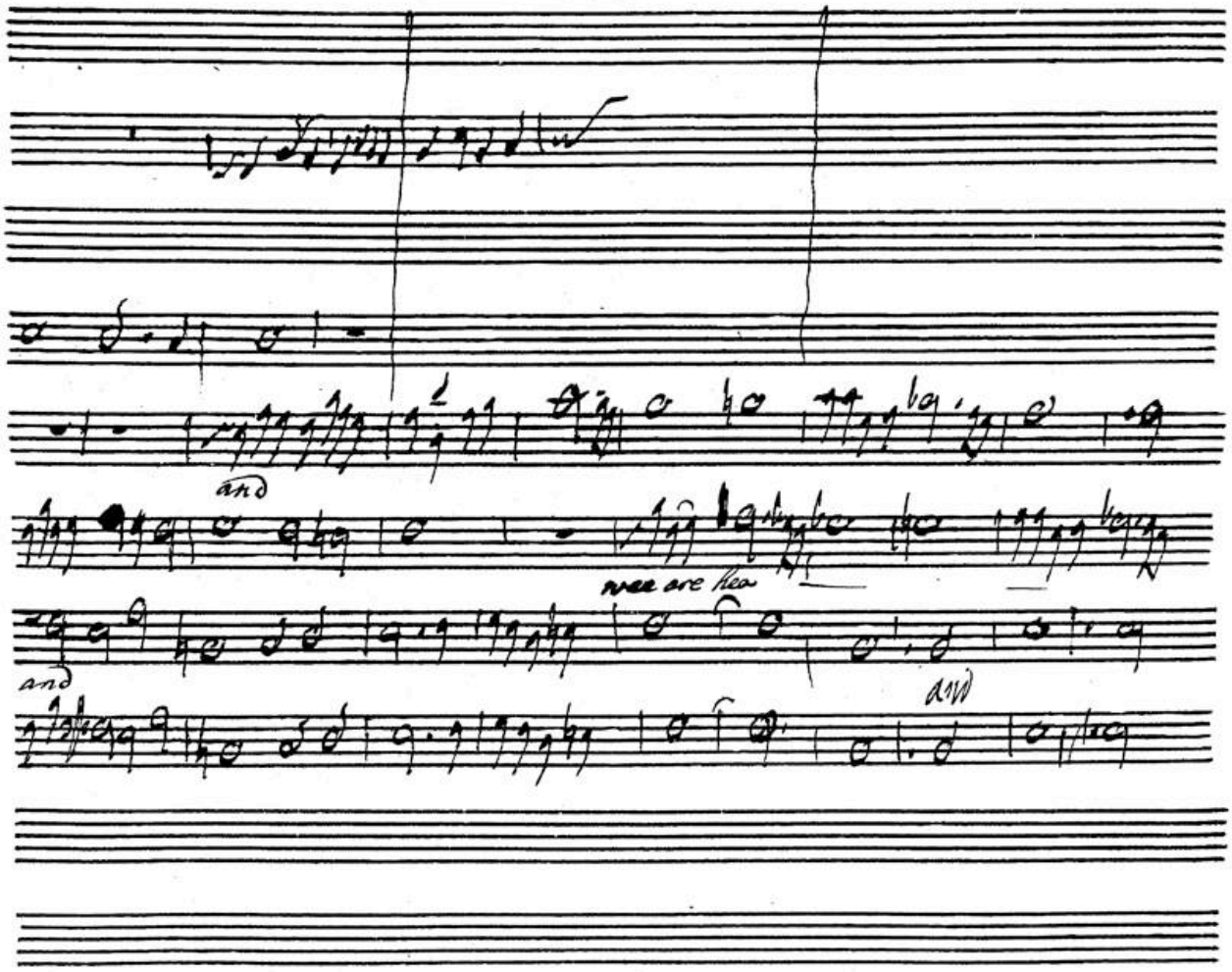
BSB



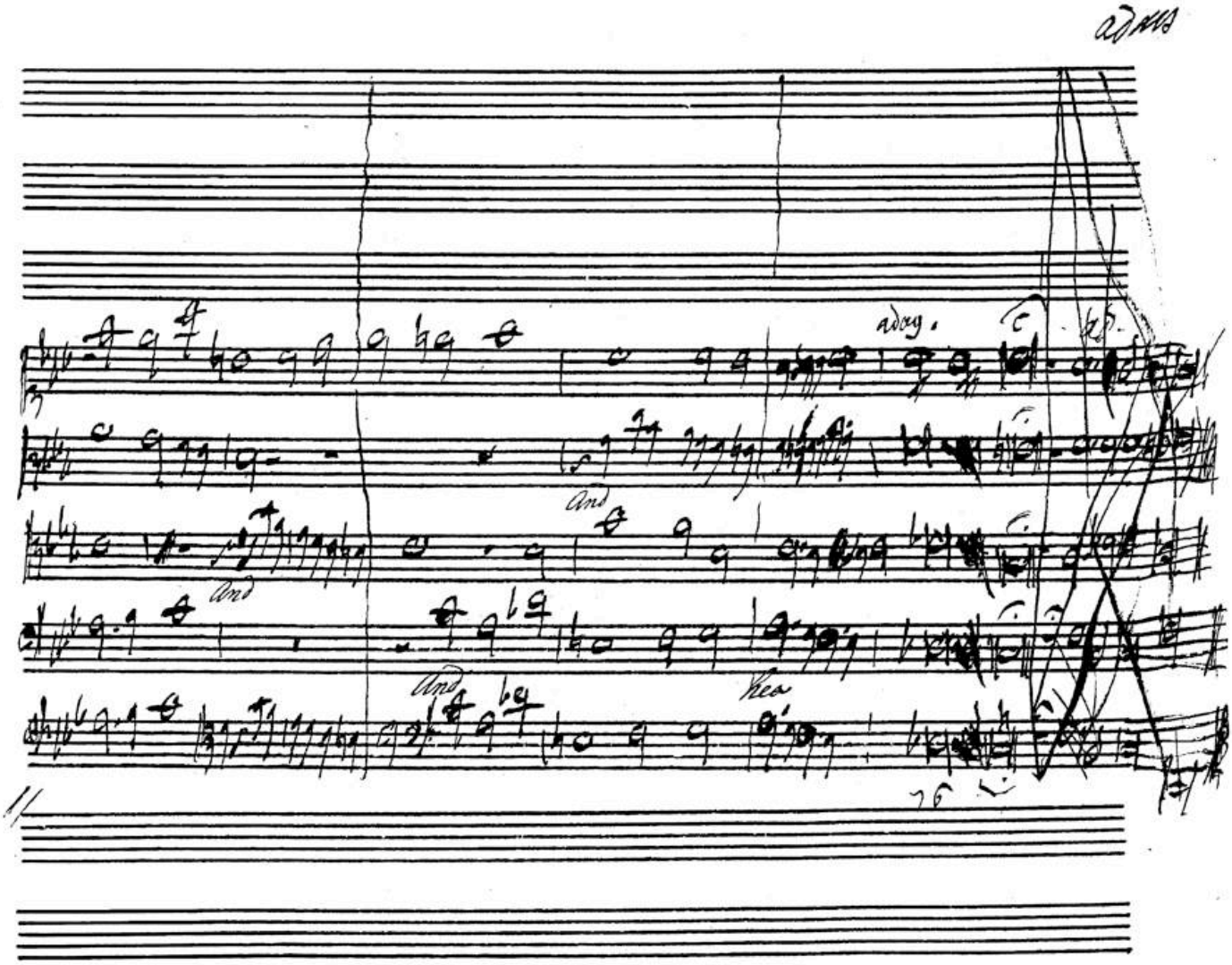
BSB



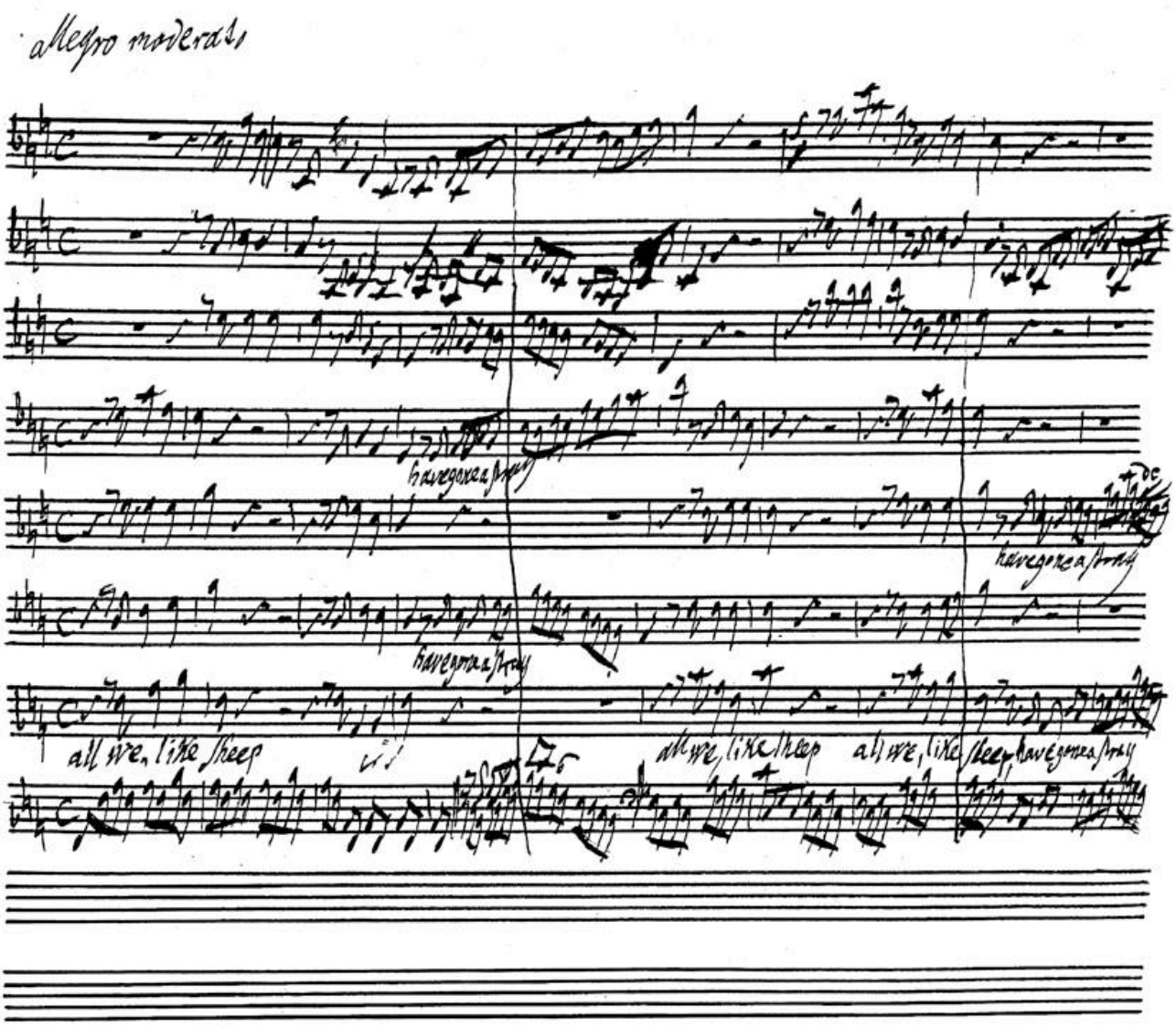
BSB



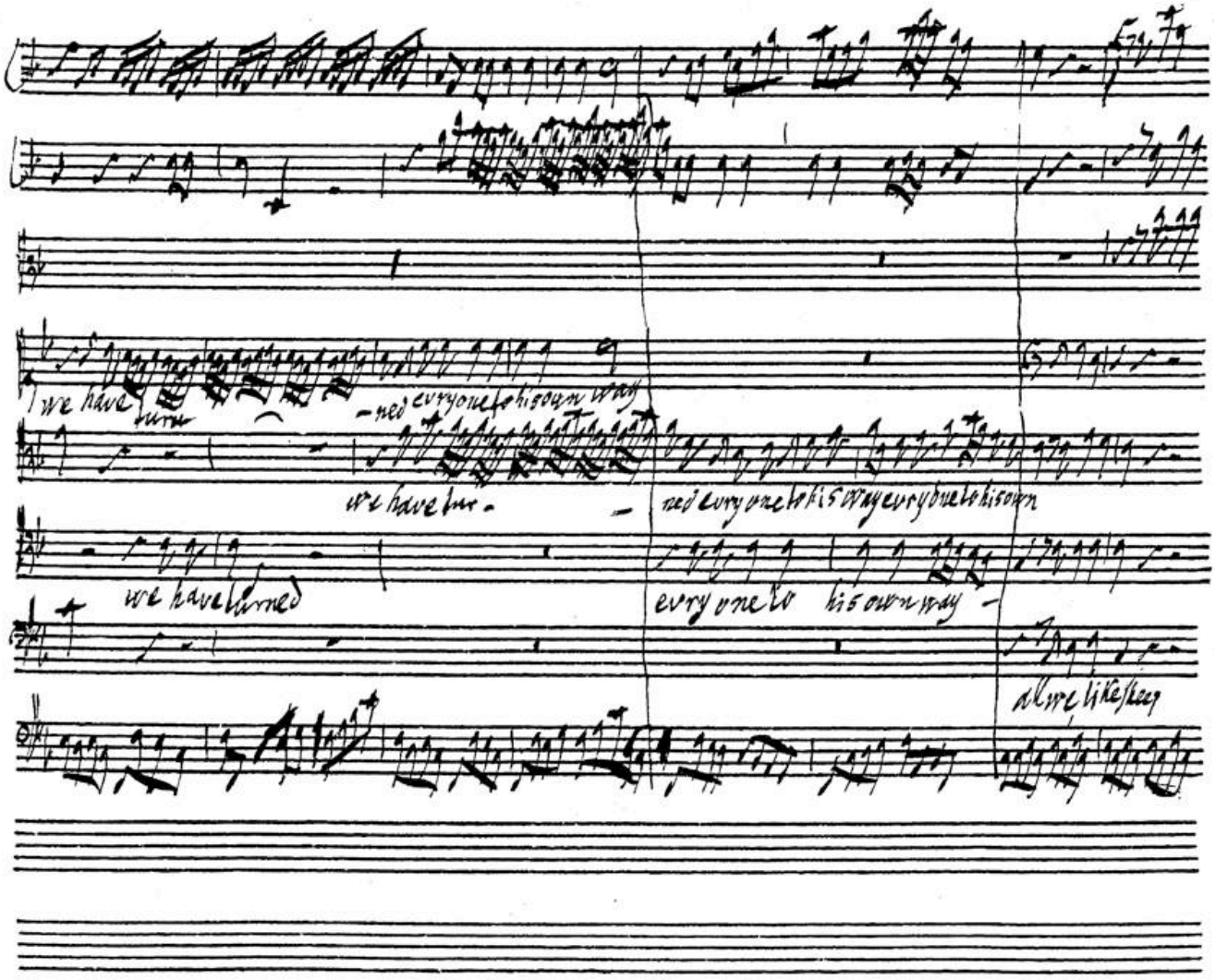
BSB



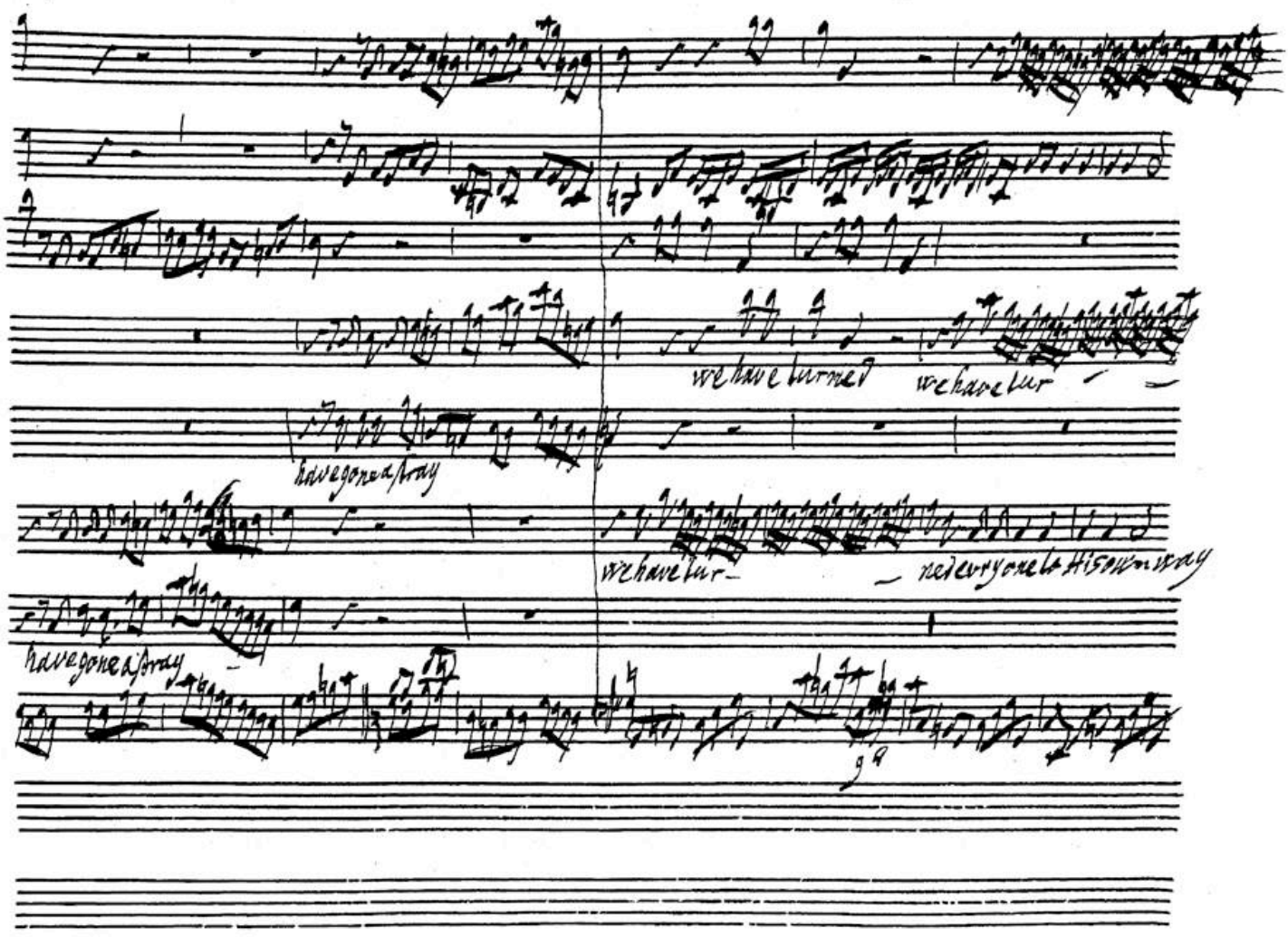
BSB


Allegro moderato
have gone astray
have gone astray
have gone astray
all we, like sheep
all we, like sheep
all we, like sheep, have gone astray

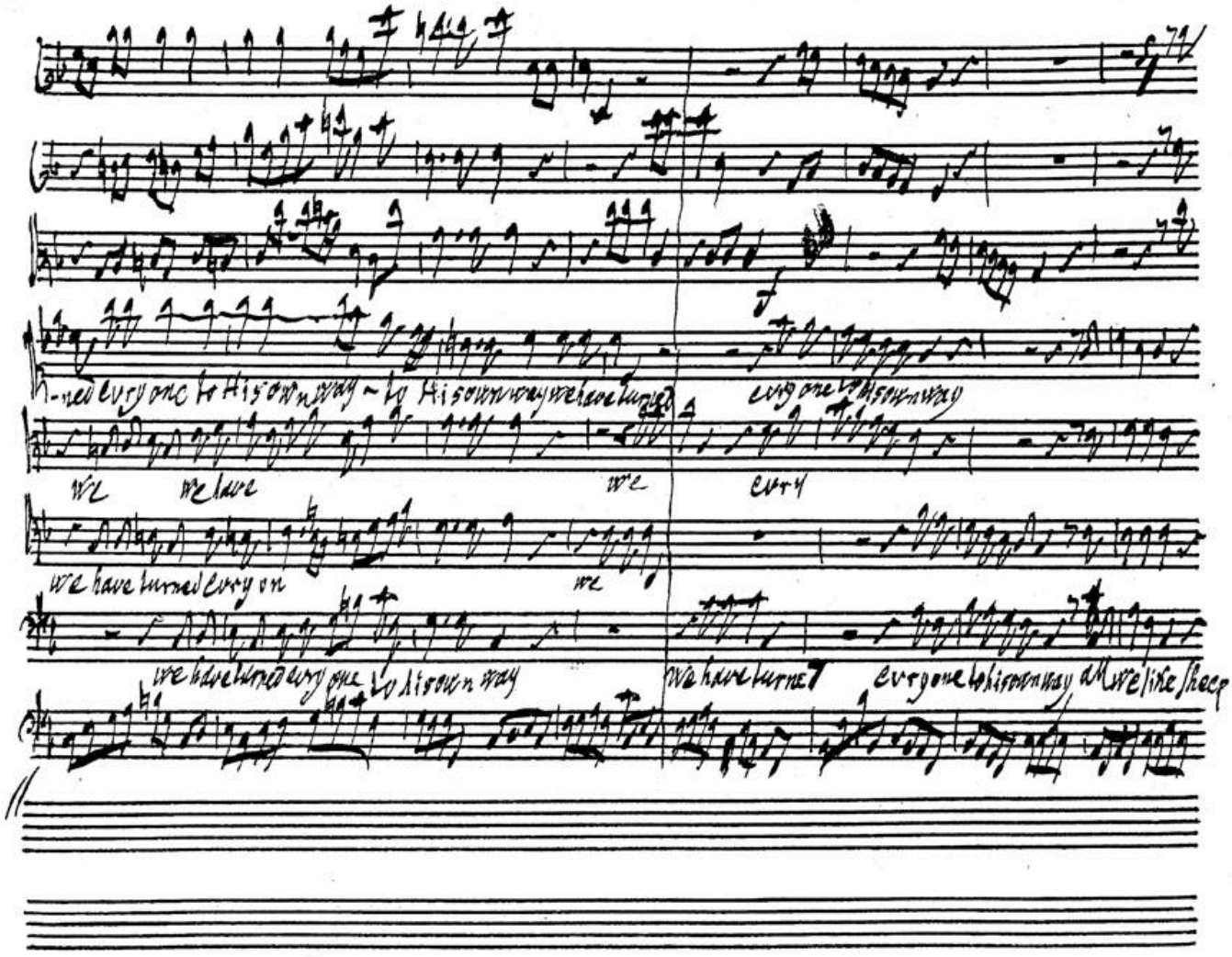
BSB


we have turned
-ned everyone to his own way
we have tur-
-ned everyone to his own way everyone to his own
we have turned
every one to his own way
all we like sheep

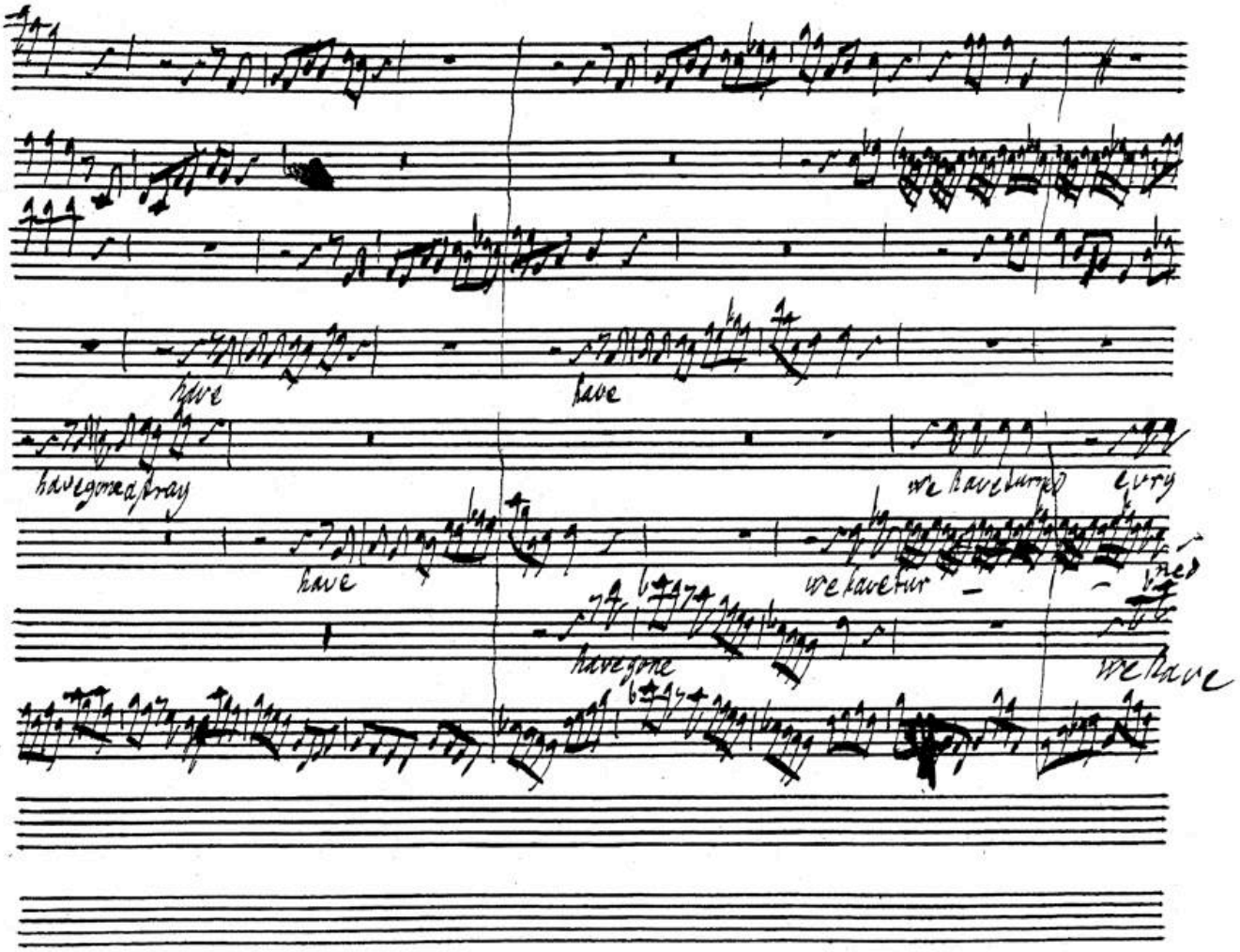
BSB


we have turned
we have tur
have gone a stray
we have tur
ned every one to His own way
have gone a stray

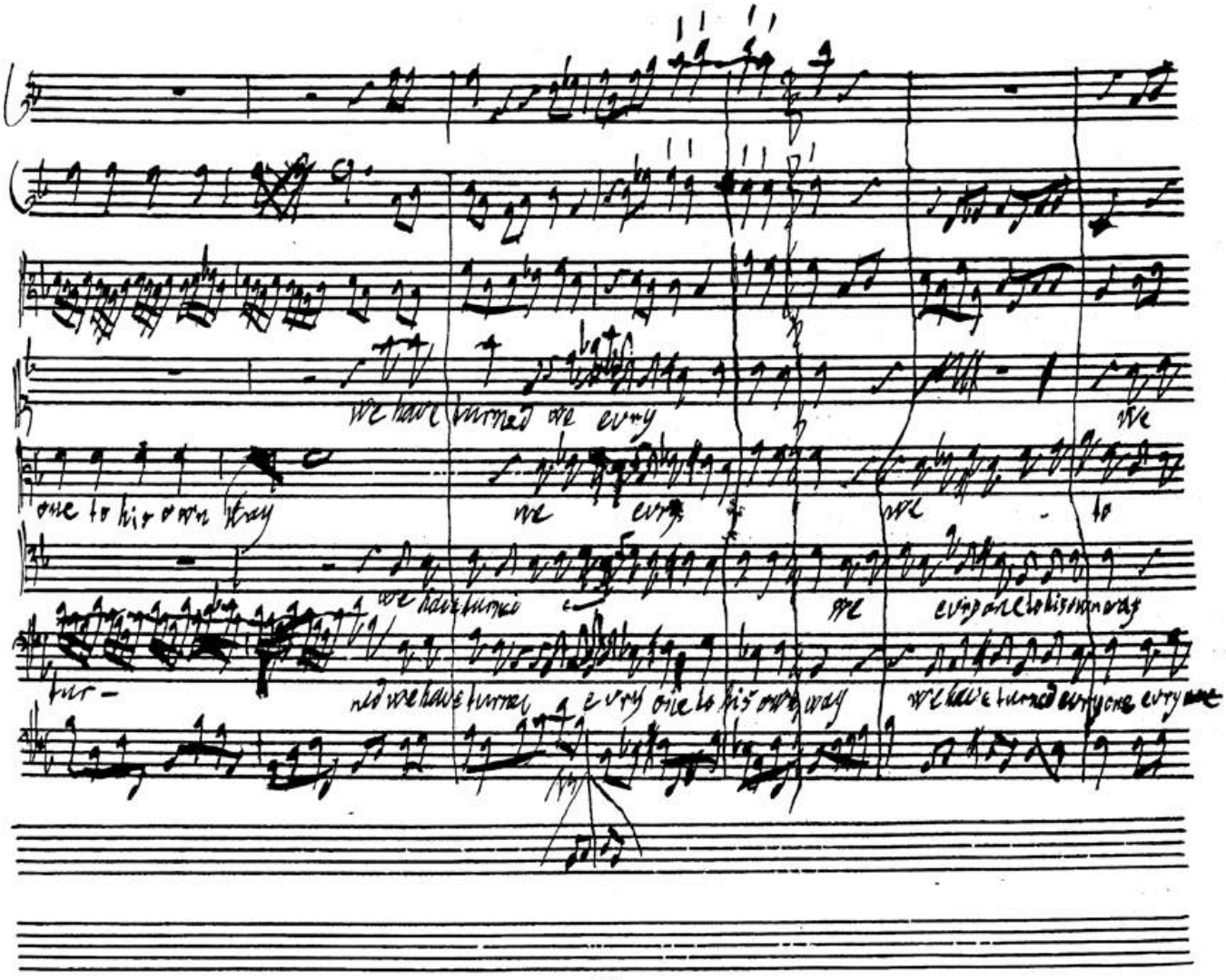
BSB


-ned every one to his own way - to his own way we have turned
every one to his own way
we we have we every
we have turned every on we
we have turned every one to his own way
we have turned every one to his own way all we like sheep

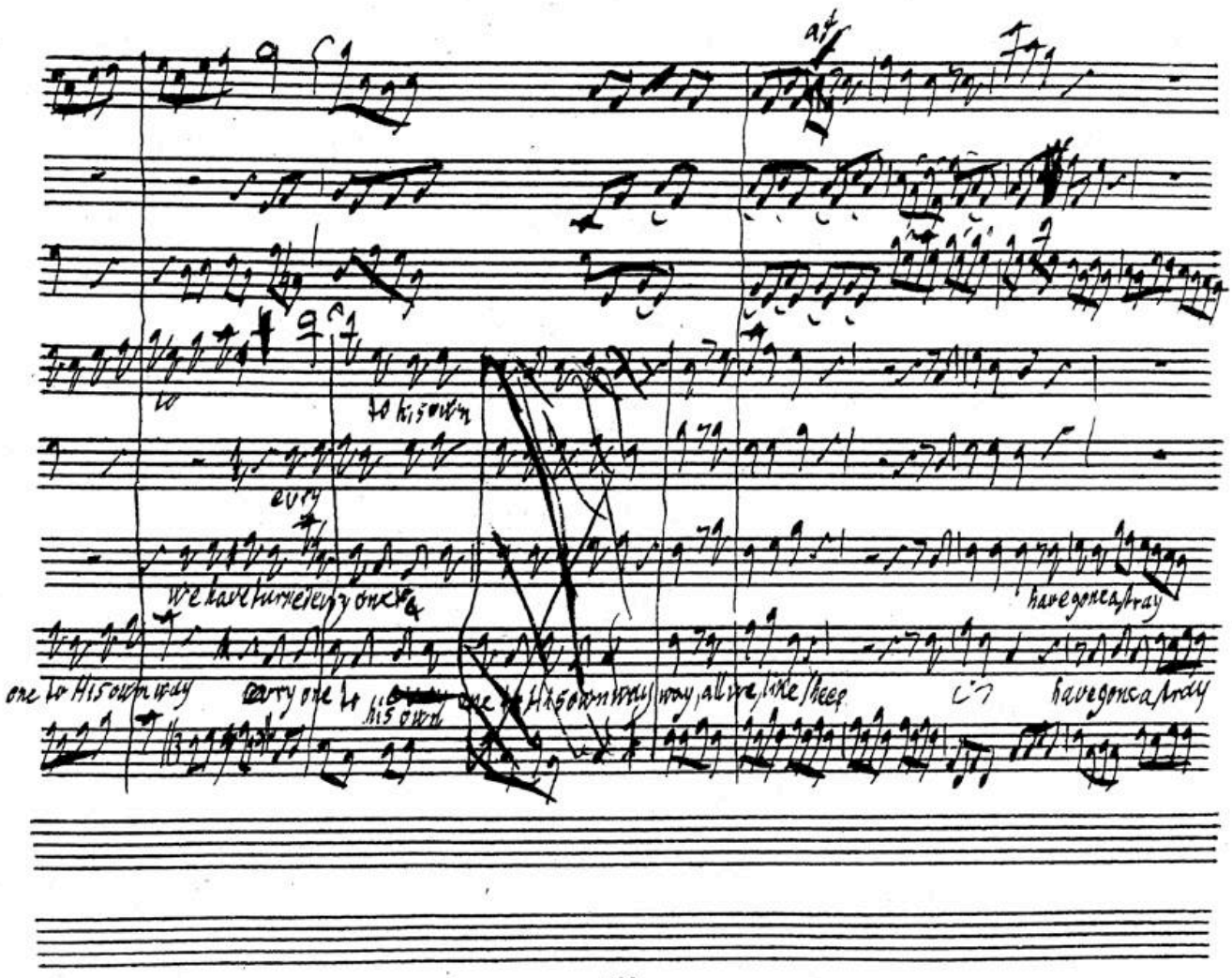
BSB


have
have
have gone astray
have
we have turned every
we have turned
have gone
we have

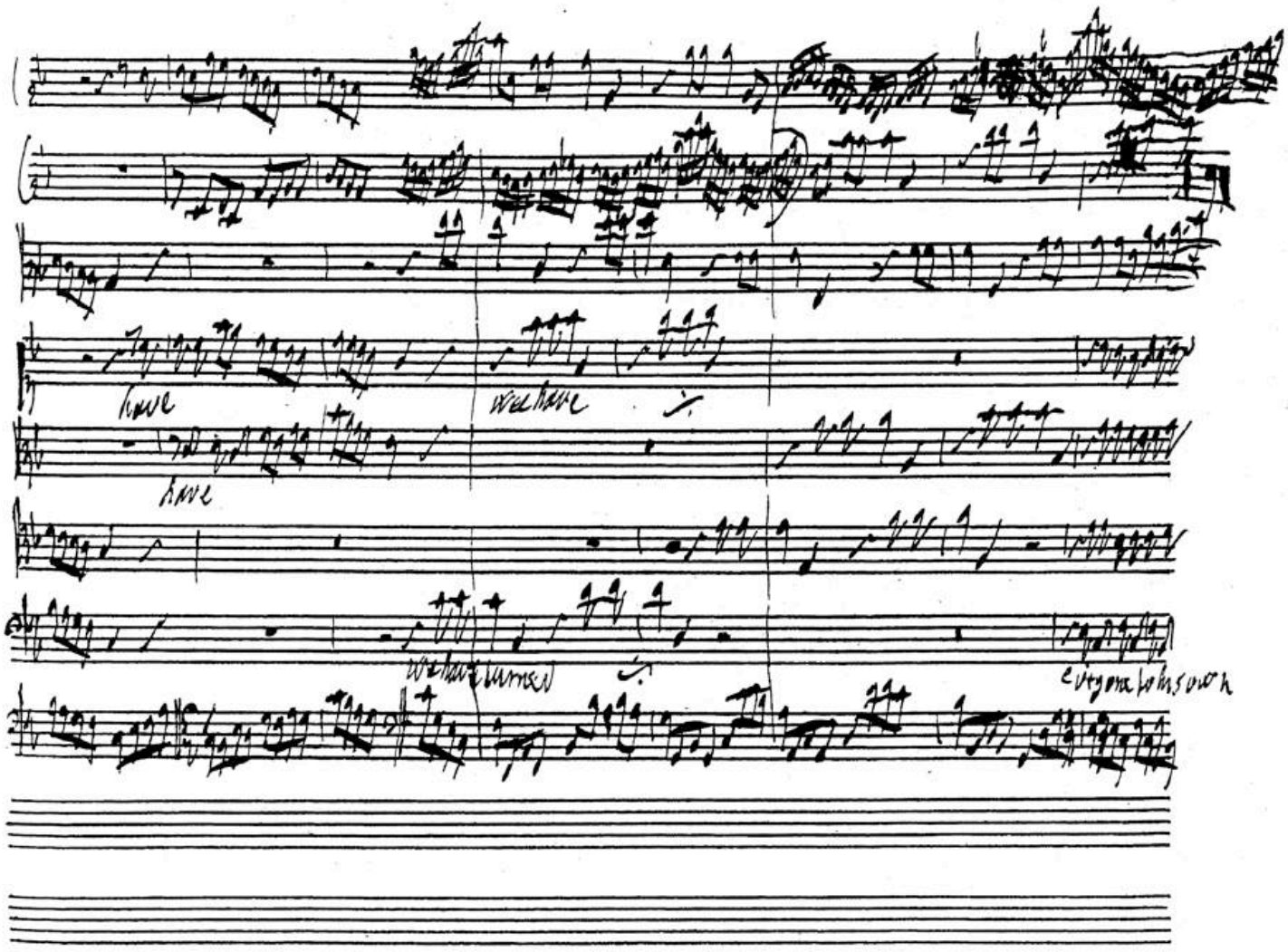
BSB


we have turned we evry
we
one to his own way
we evry
we
to
we have turned
we
evry one to his own way
tur-
ned we have turned
evry one to his own way
we have turned evry one evry one

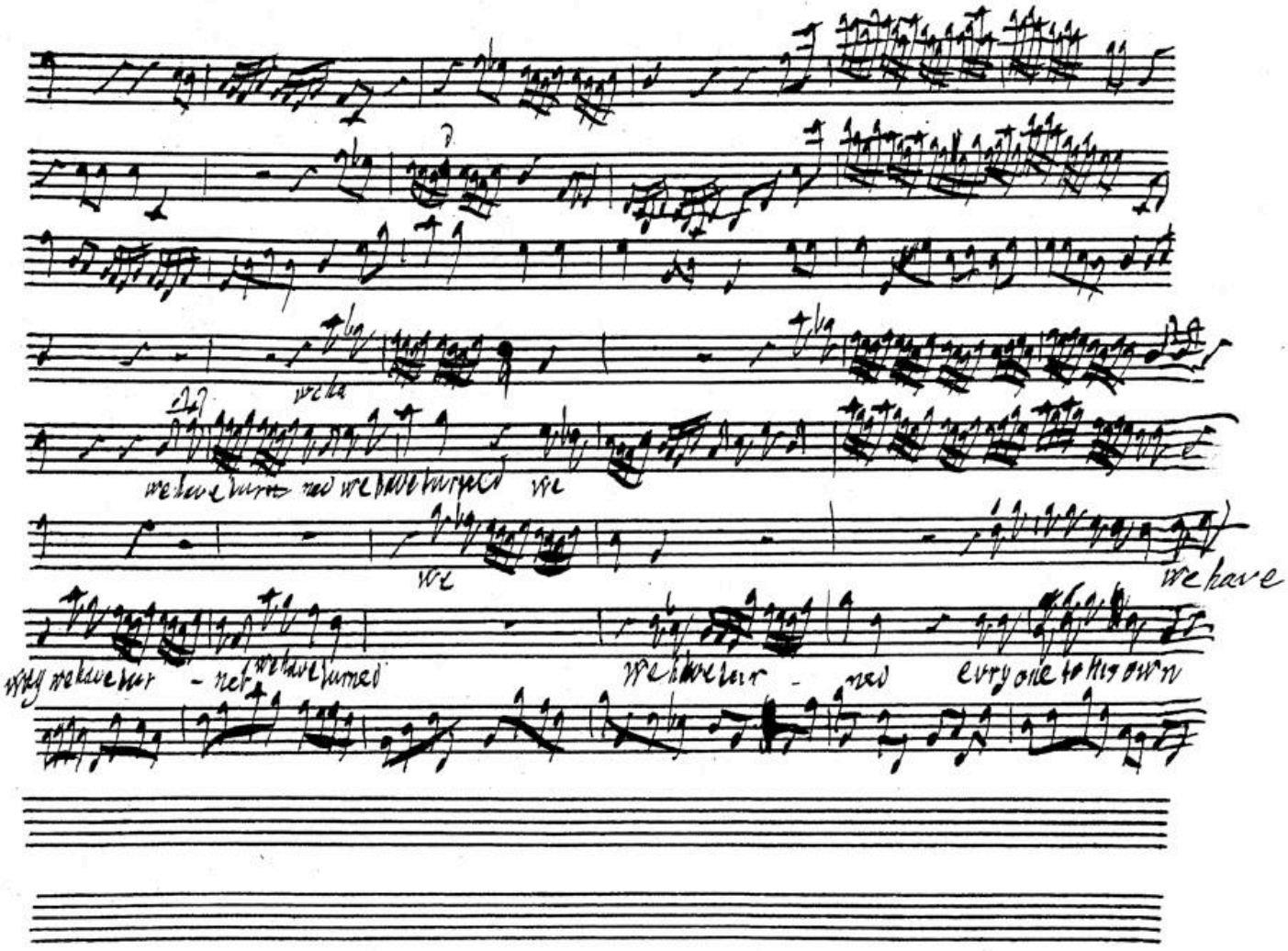
BSB


to
to his own
every
We have turned every one
have gone astray
one to His own way
carry one to his own
one to His own way
way, all we, like sheep
have gone astray

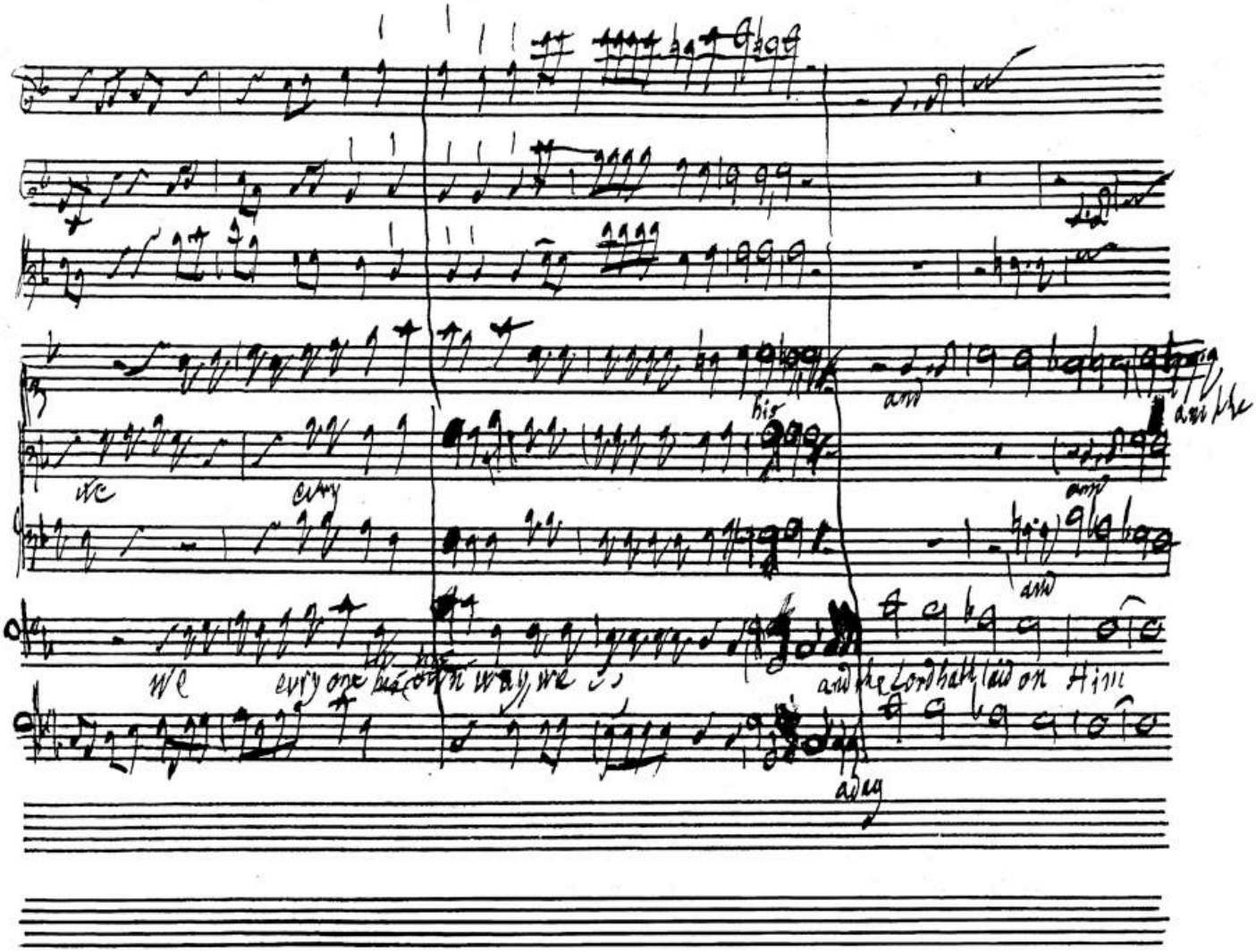
BSB



BSB



BSB


we
every
his
and
and the
and
and
we every one his own way we
and the Lord hath laid on Him
adag

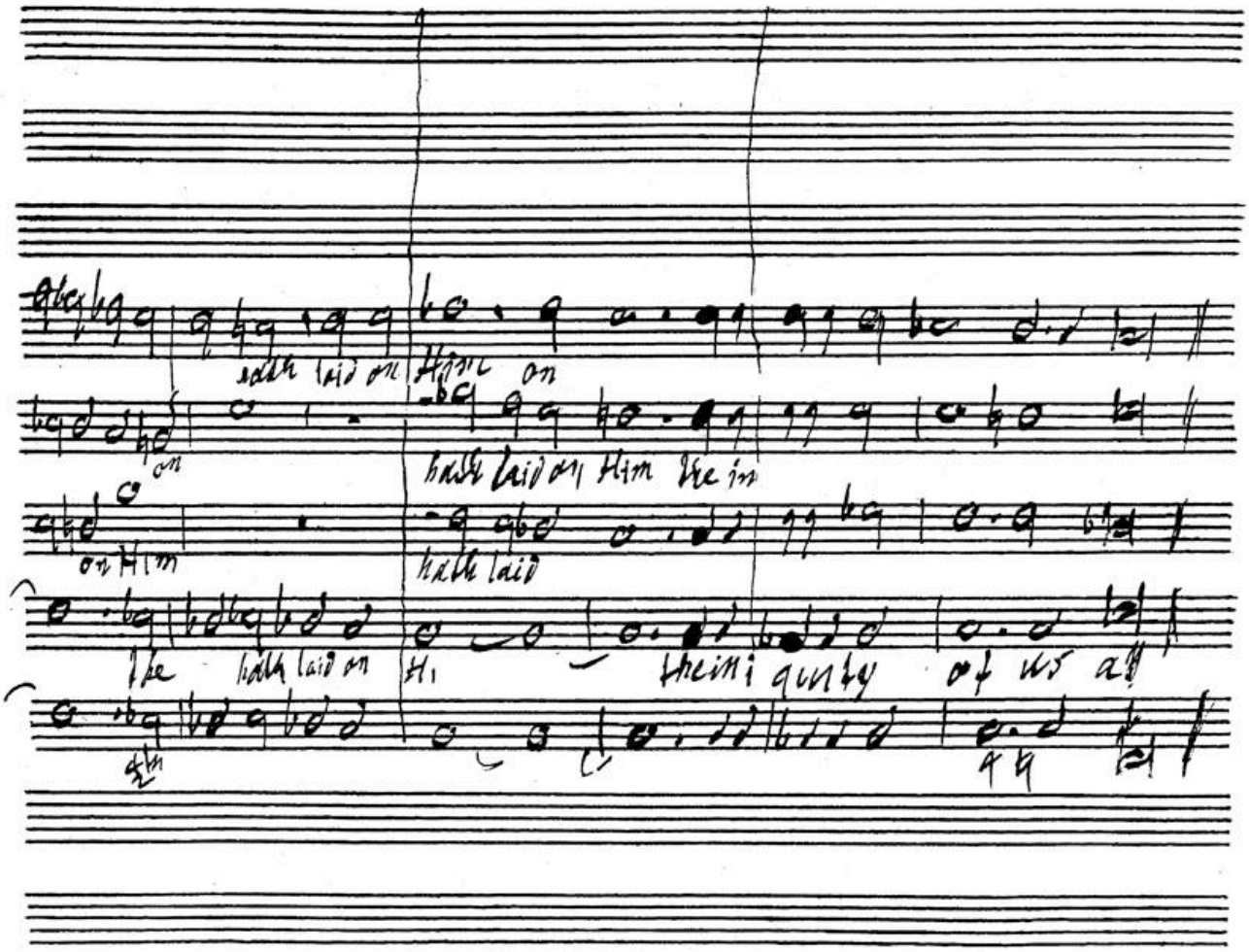
BSB

hath laid on Him on

on

hath laid on Him the in

on Him

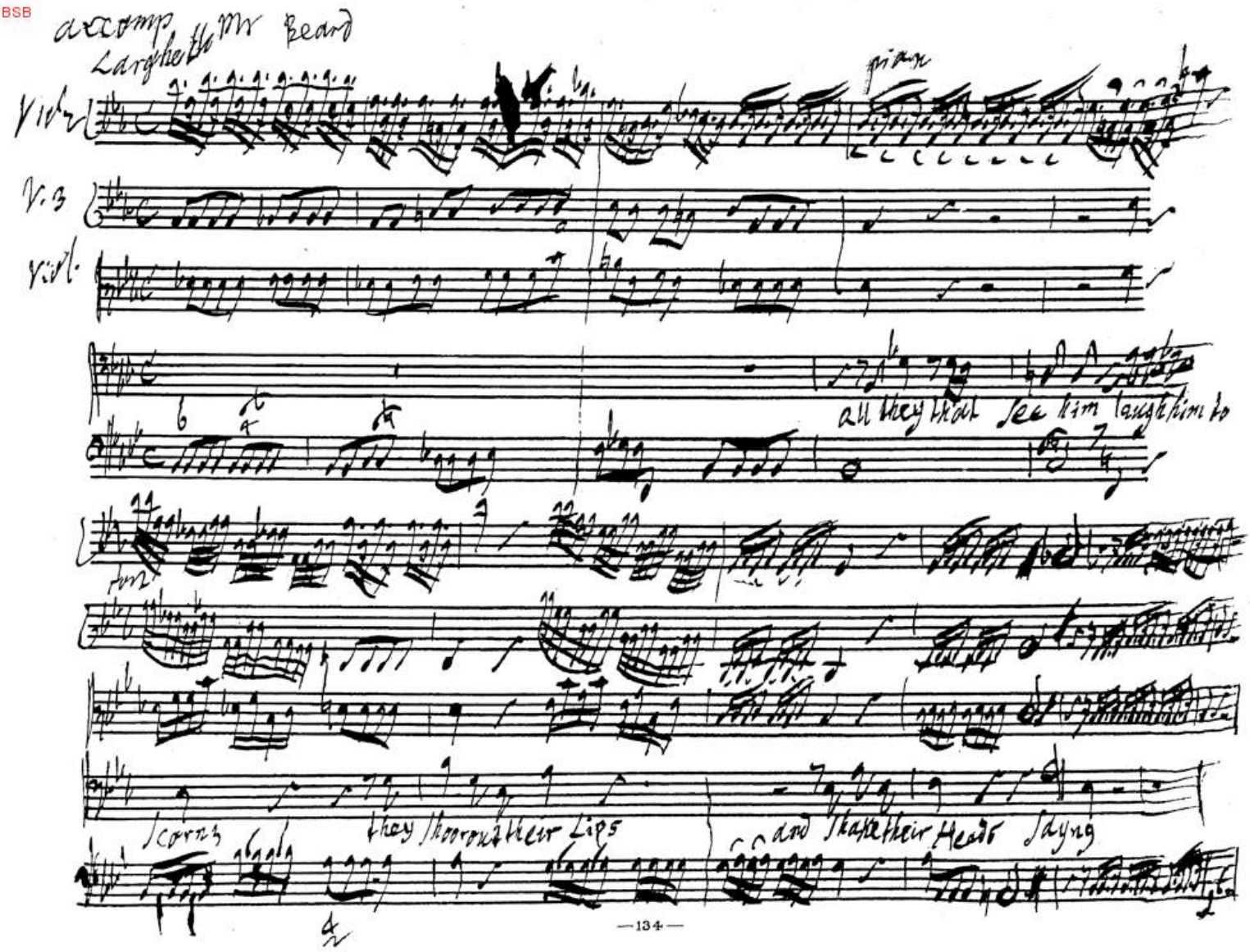


hath laid

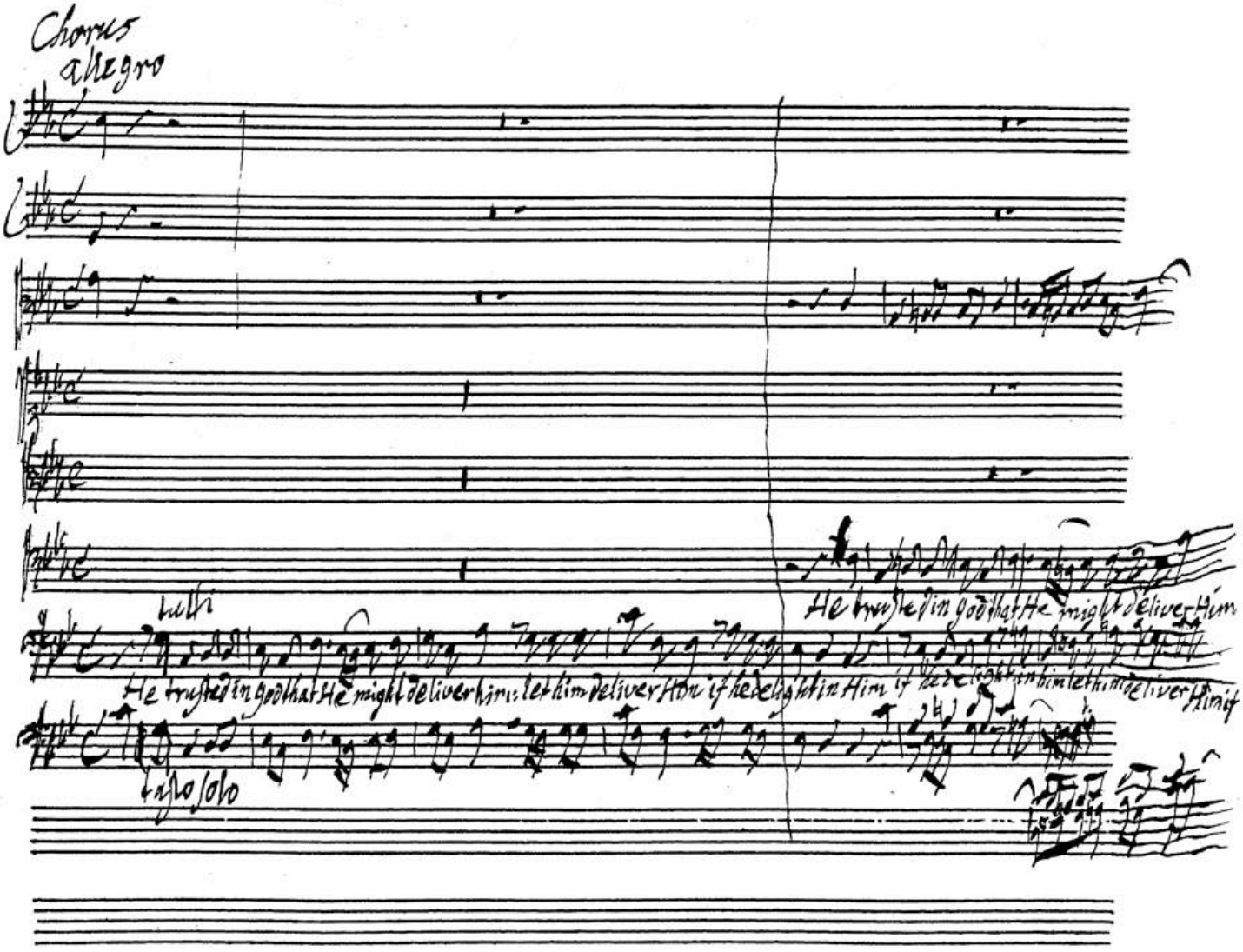
the hath laid on Hi

the iniquity of us all

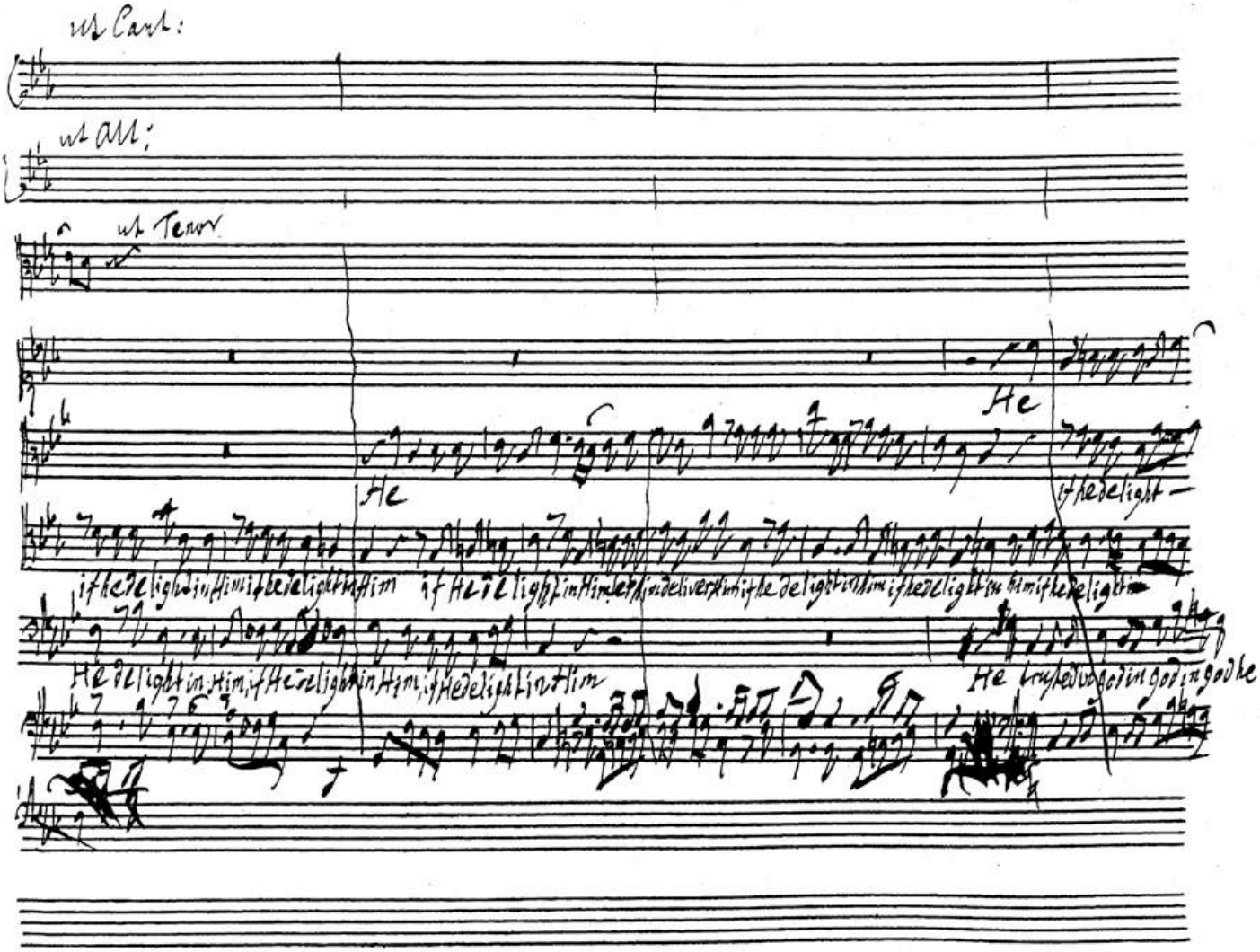
BSB


accomp
Larghetto
Mr Beard
Vide
V. 3
Viol.
pian
all they that see him laugh him to
Scorns
they shoor out their Lips
and shake their Heads Sayng

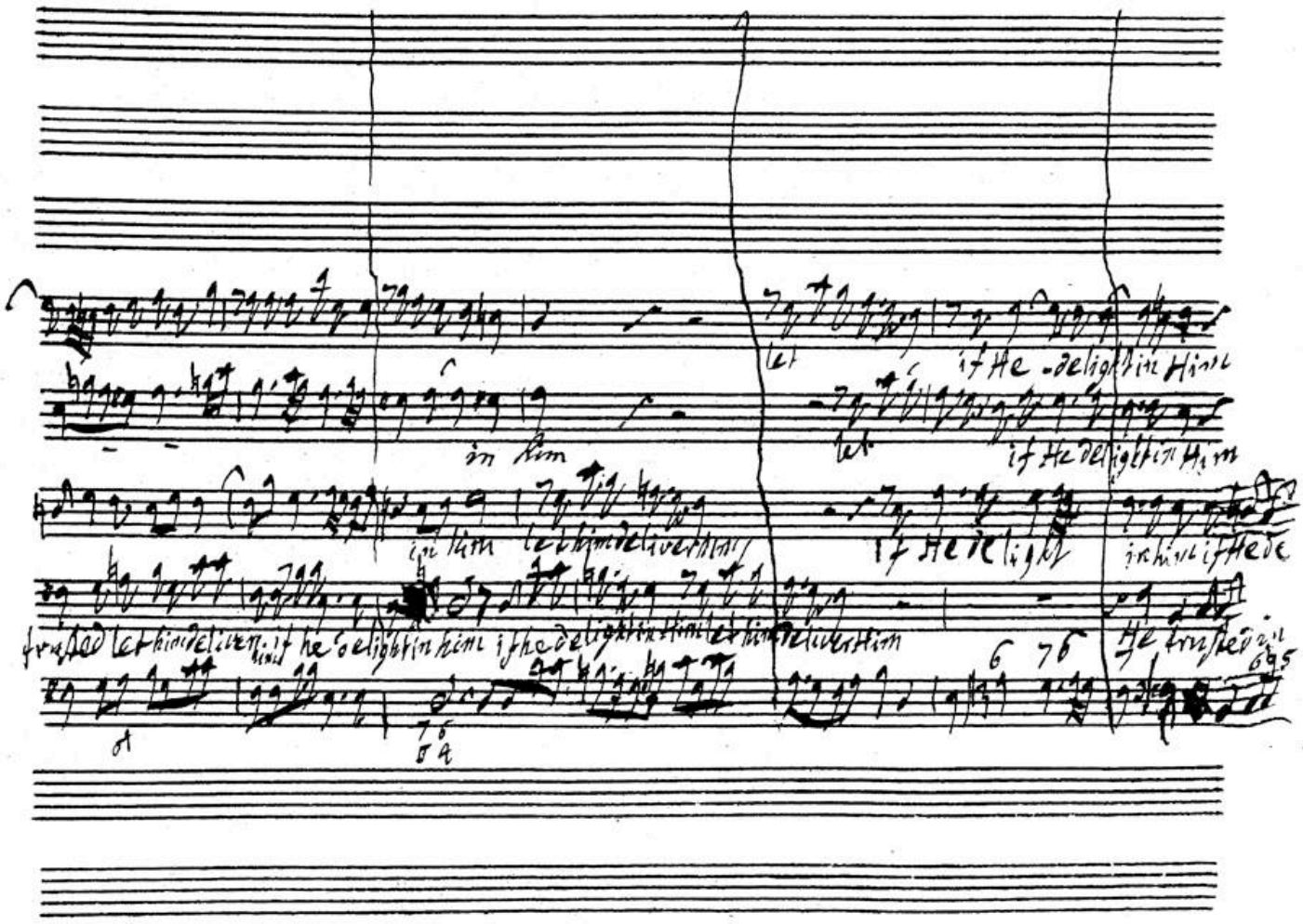
BSB


Chorus
allegro
tutti
He trusted in God that He might deliver him: let him deliver Him if he delight in Him
He trusted in God that He might deliver him
tutti
tutti

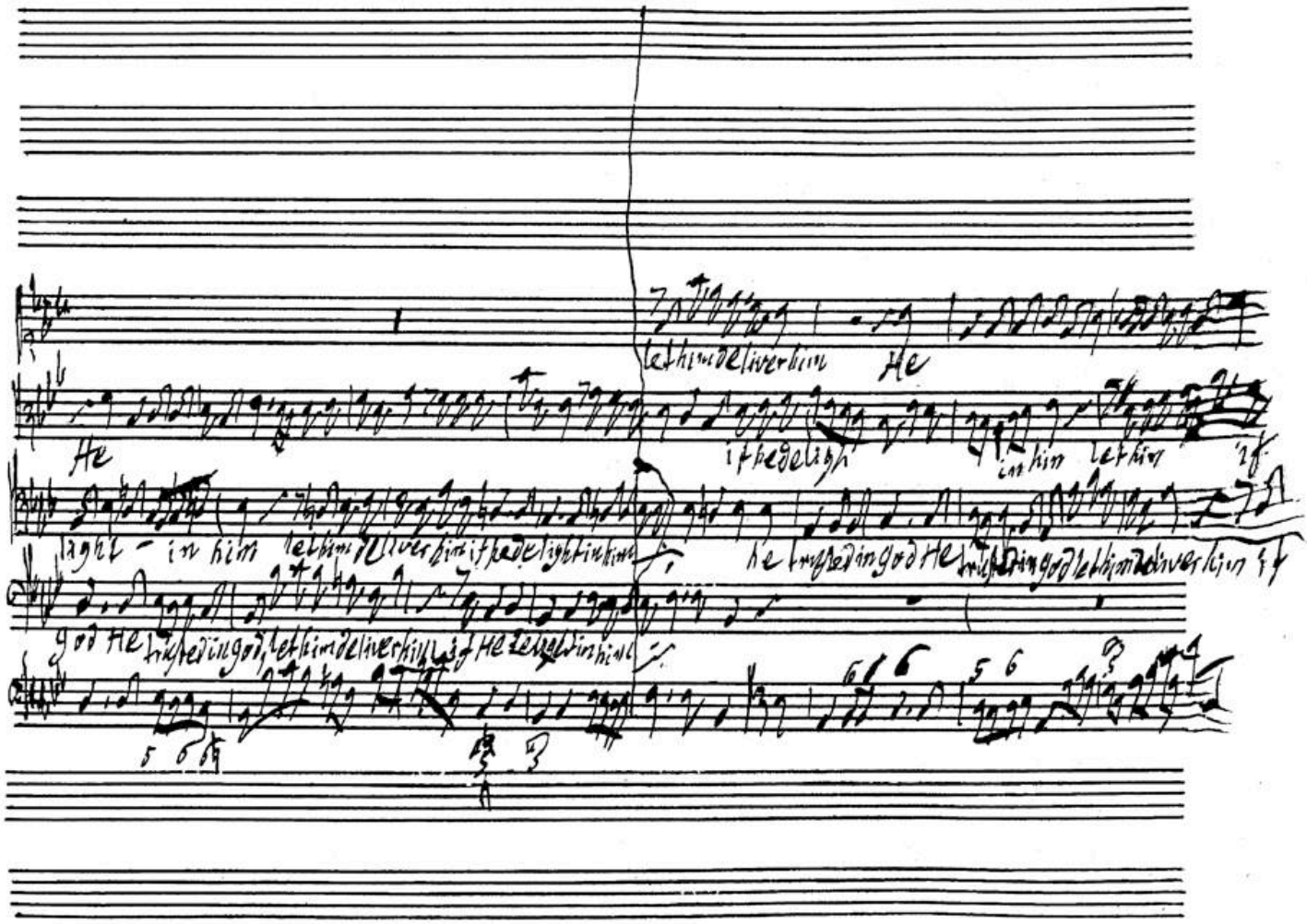
BSB


wt Cant:
wt Alt:
wt Tenor
He
He
if he delight —
if he delight in him if he delight in him if he delight in him if he delight in him if he delight in him if he delight in him
He delight in him, if He delight in him, if He delight in him
He truste in God in God in God he

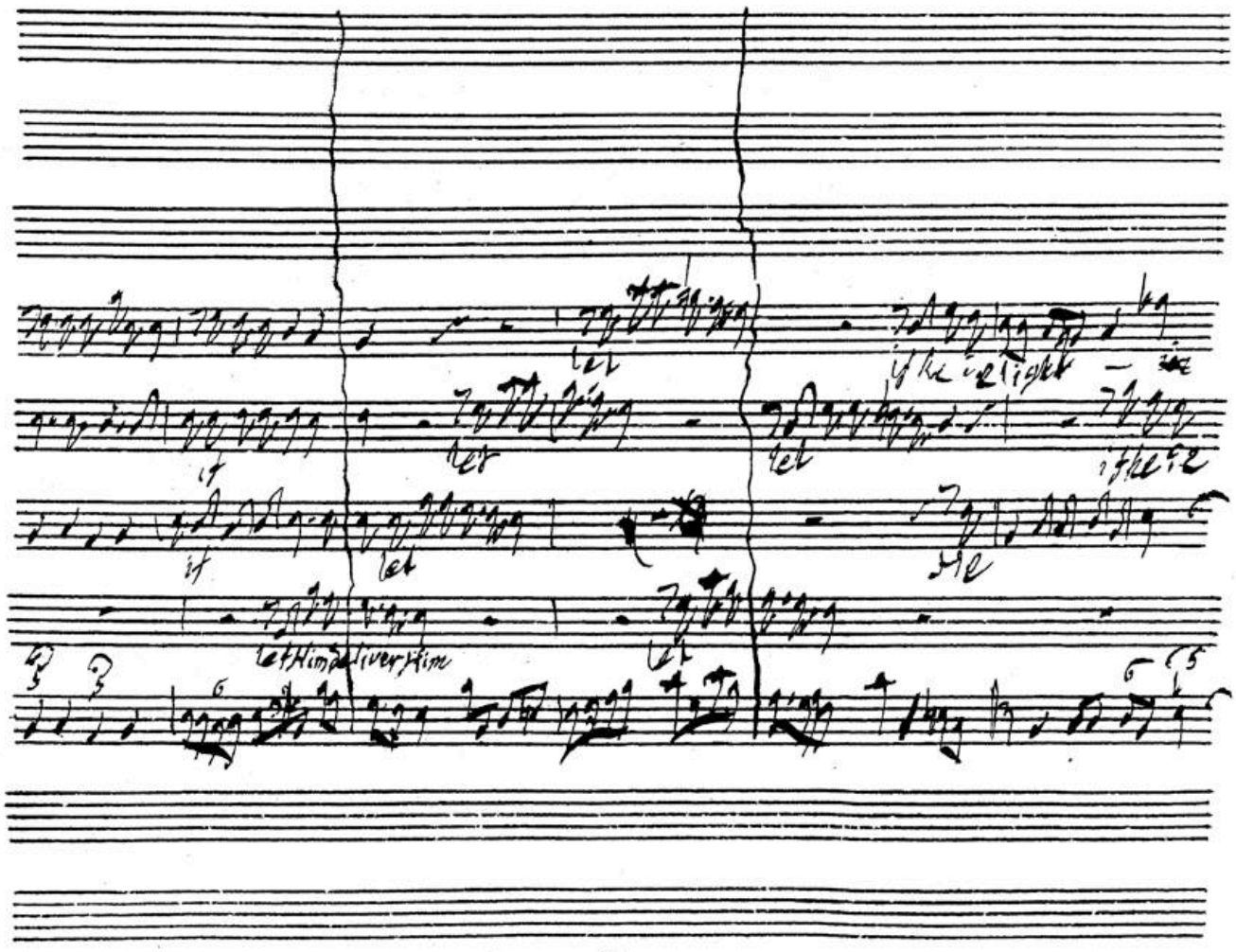
BSB


let
if He delight in Him
in him
let
if He delight in Him
in him let him deliver him
If He delight
in him if He de
trusted let him deliver him if he delight in him if he delight in Him let him deliver Him
He trusted in

BSB


He
let him deliver him
He
if he delight
in him let him
let him deliver him if he delight in him
he trusted in God he trusted in God let him deliver him if
God He trusted in God let him deliver him if he delight in him

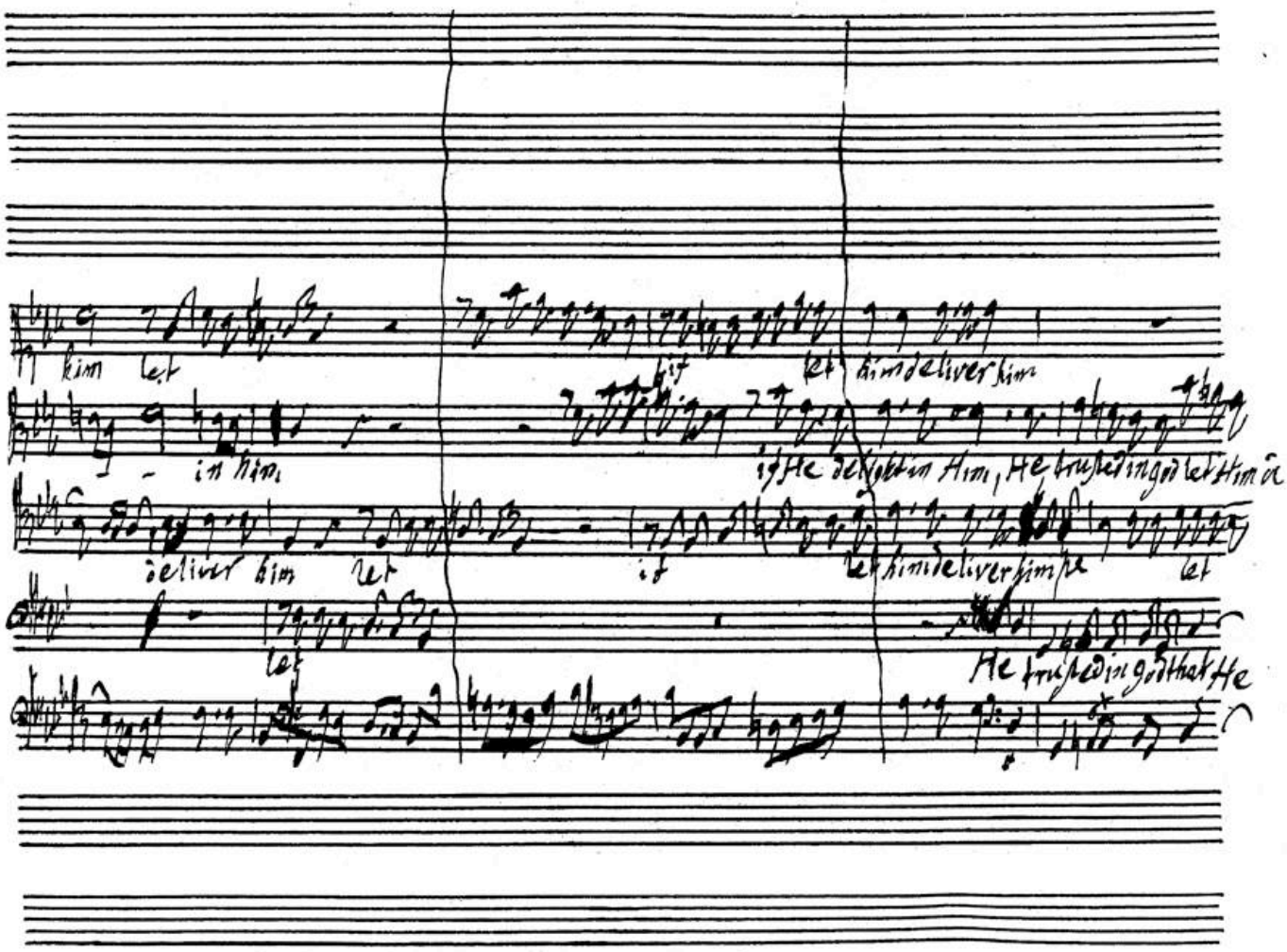
BSB


let
if he is right
if
let
let
if he is
if
let
He
let Him deliver Him
let

BSB

him let if let him deliver him

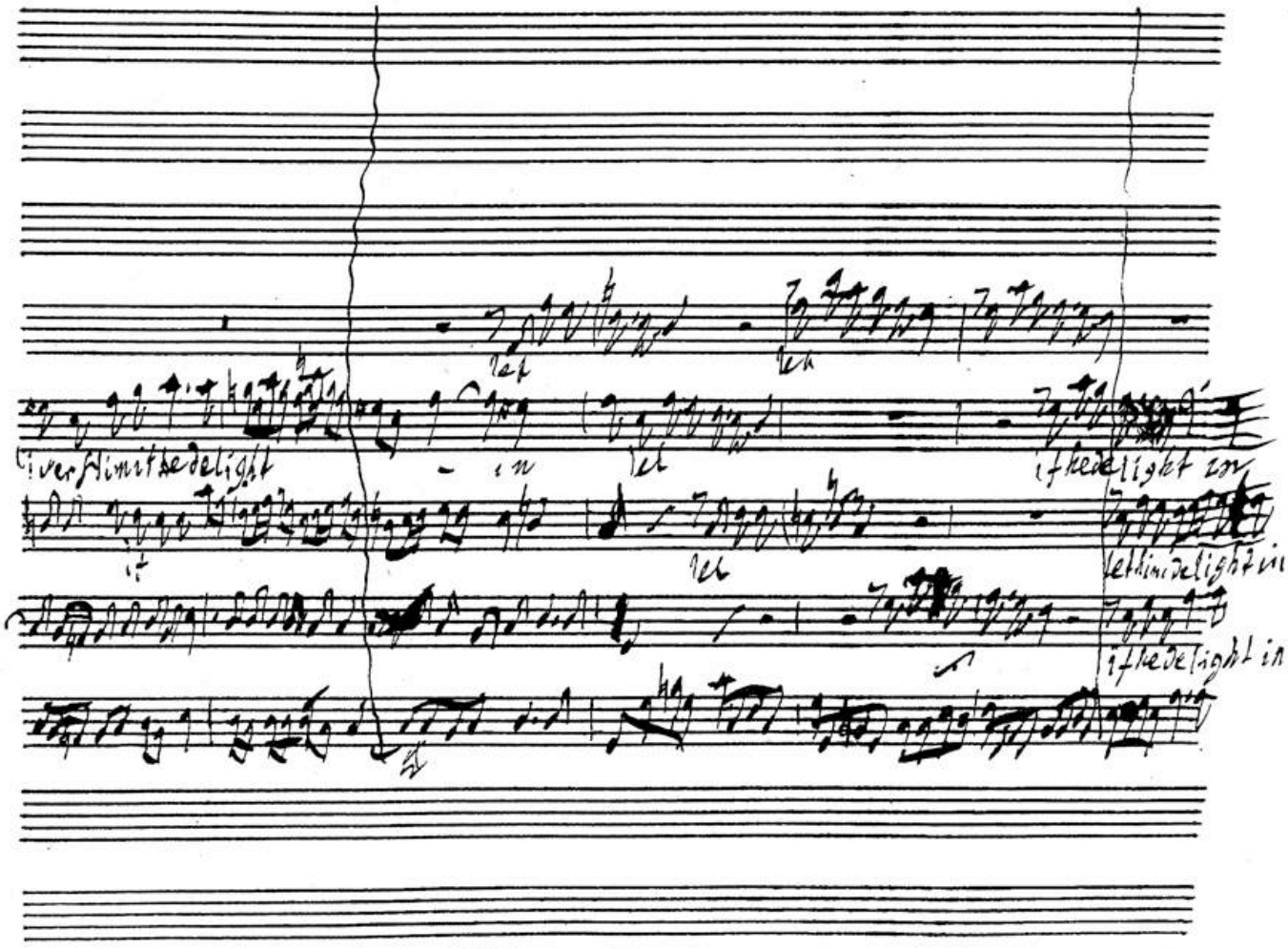
in him if He delight in Him, He trusted in god let Him de



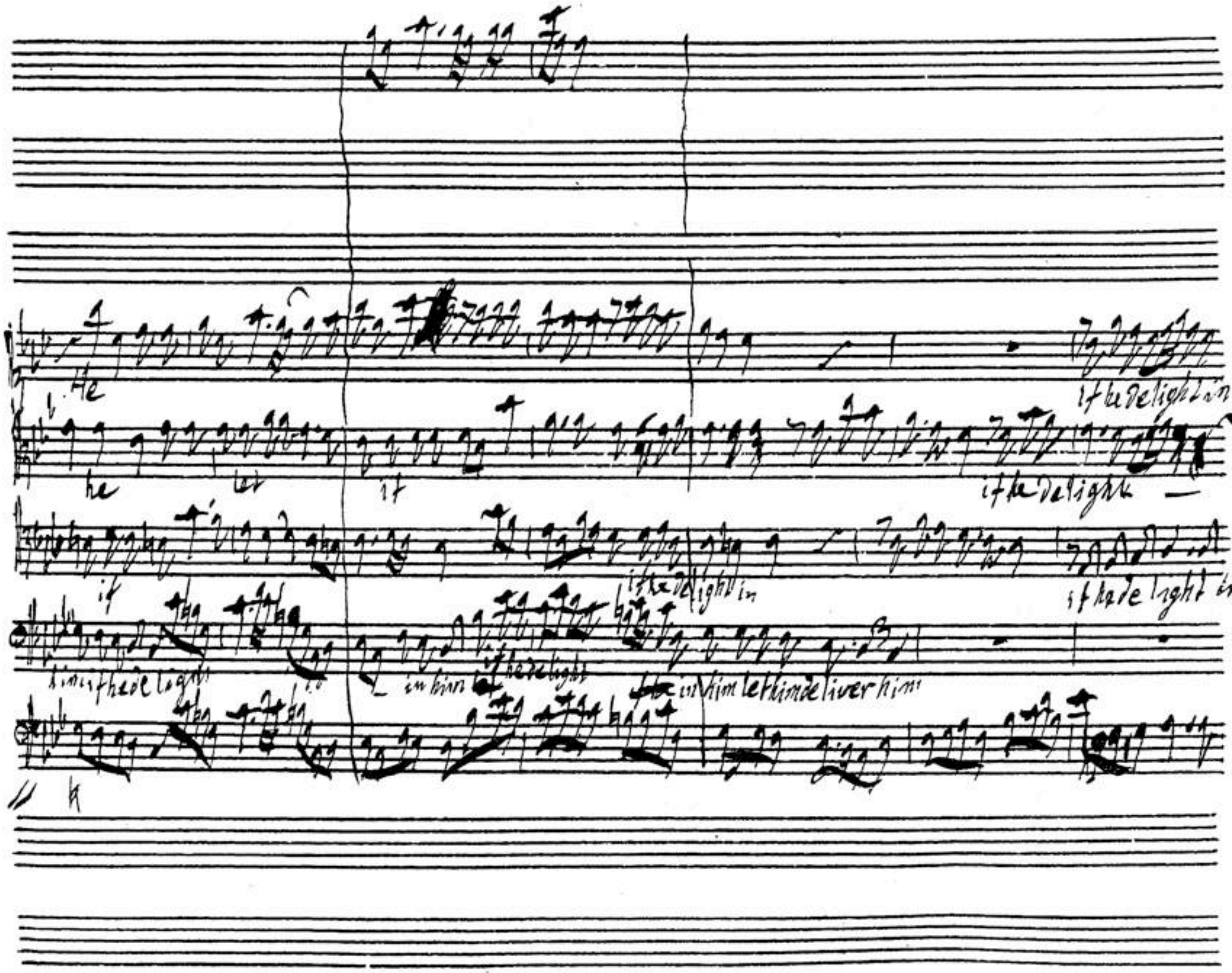
deliver him let if let him deliver him pe let

let He trusted in god that He

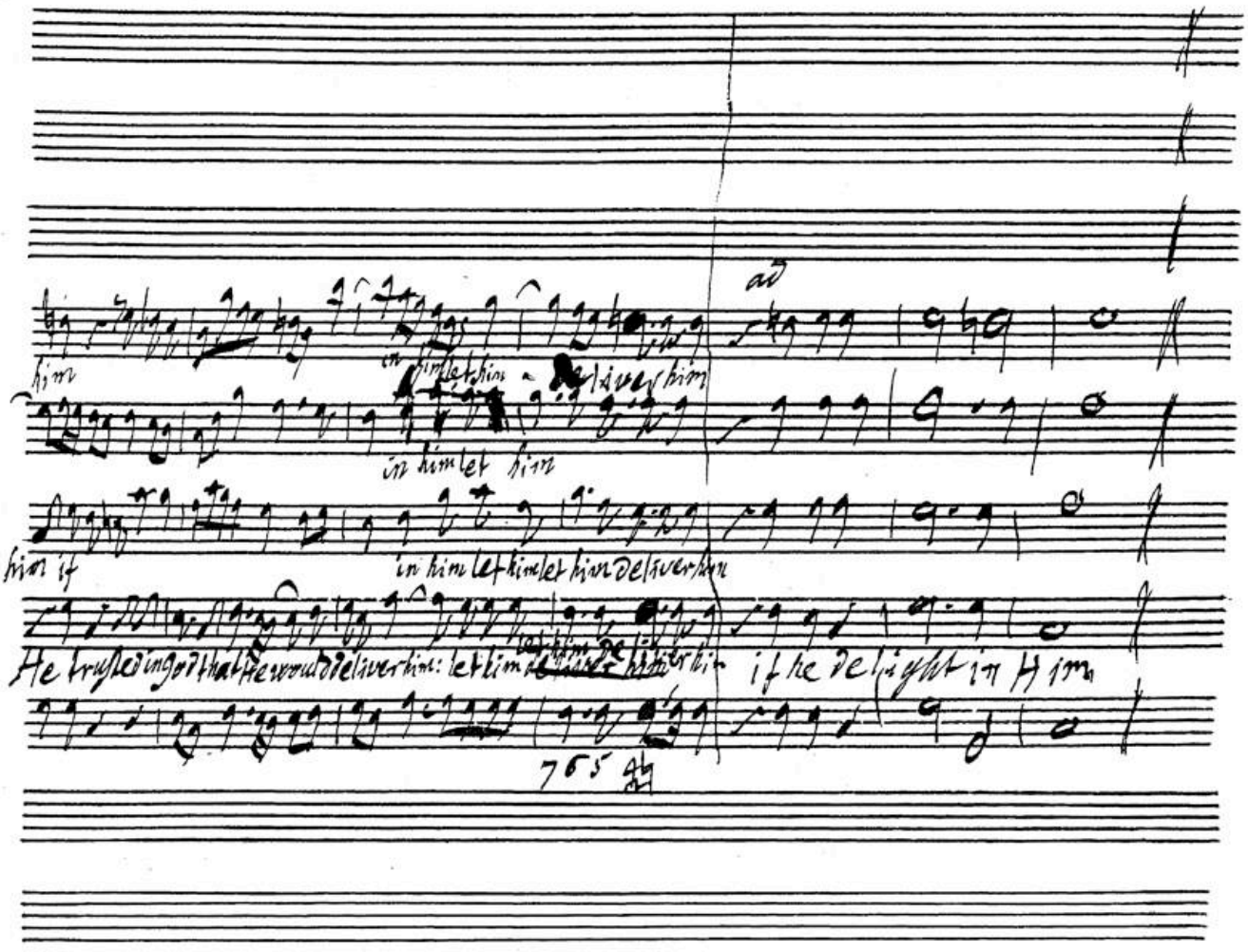
BSB


let
let
iverstimit he delight
in
let
if he delight in
let
let him delight in
if he delight in

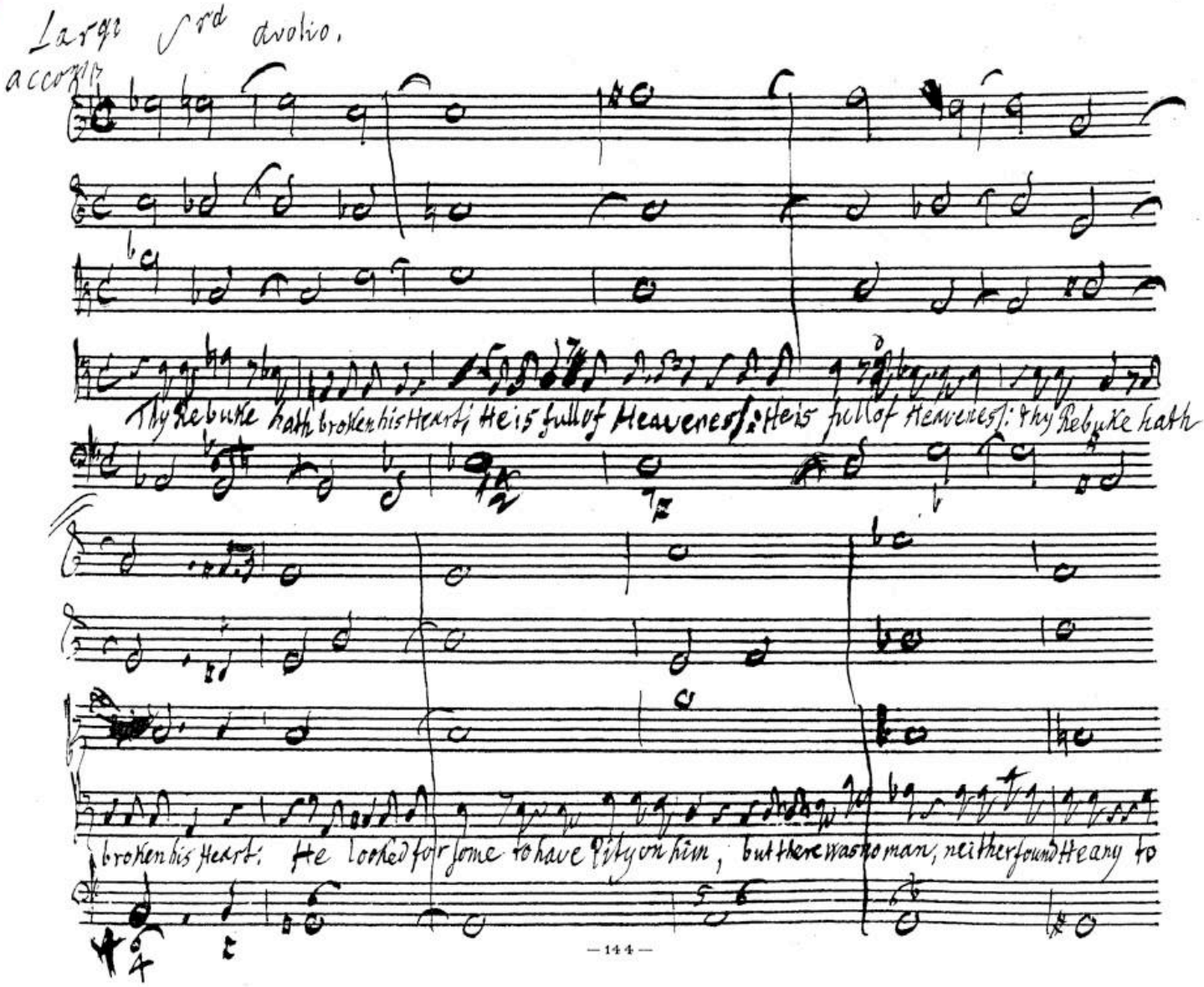
BSB


He
he
let
if
if he Delight in
if he Delight
if he Delight in
if he de light in
in him
in him let him deliver him

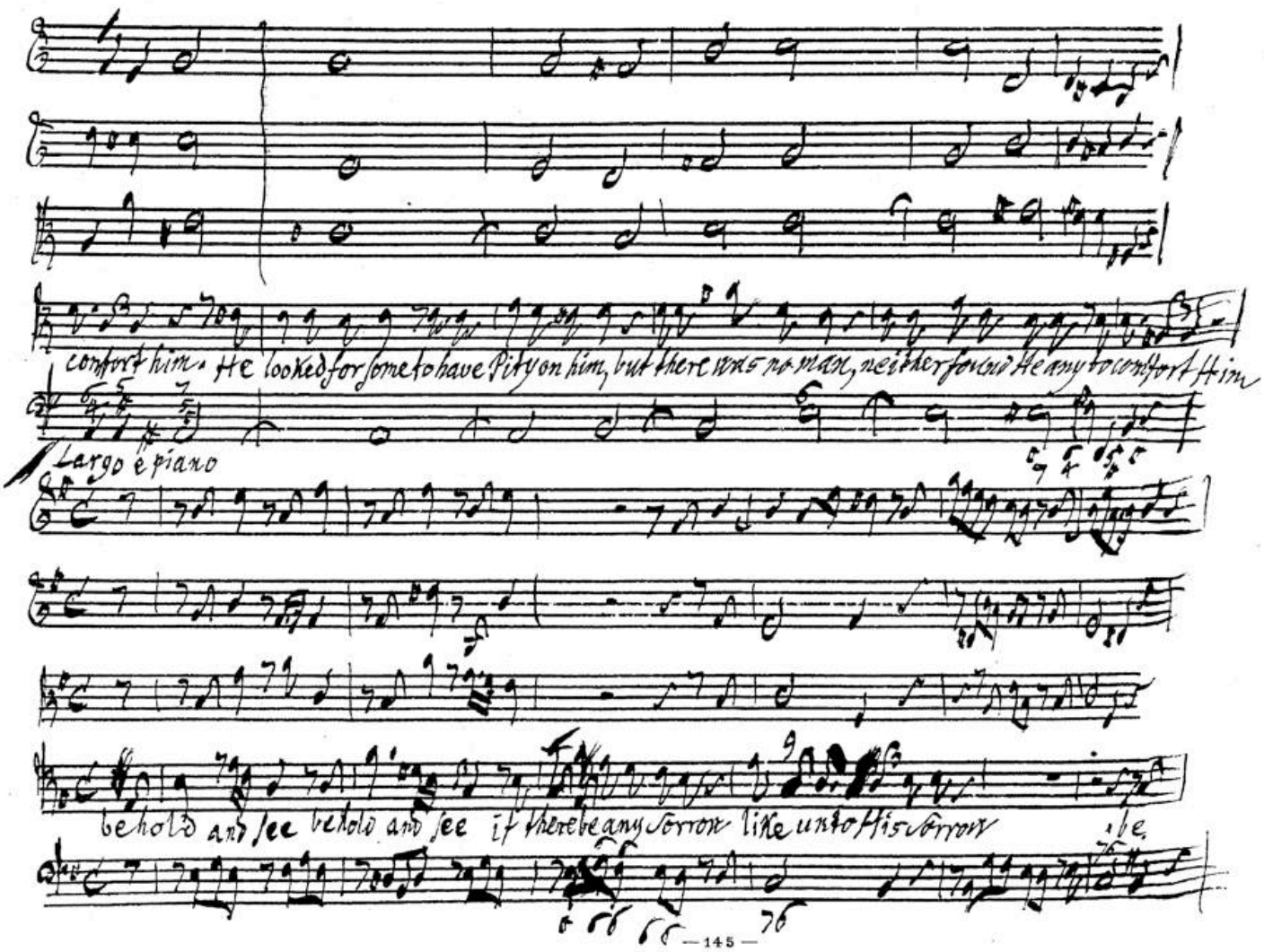
BSB


ad
him
in him let him
him if
in him let him let him deliver him
He trusted in God that He would deliver him: let him deliver him
if he delight in Him
7 6 5 4b

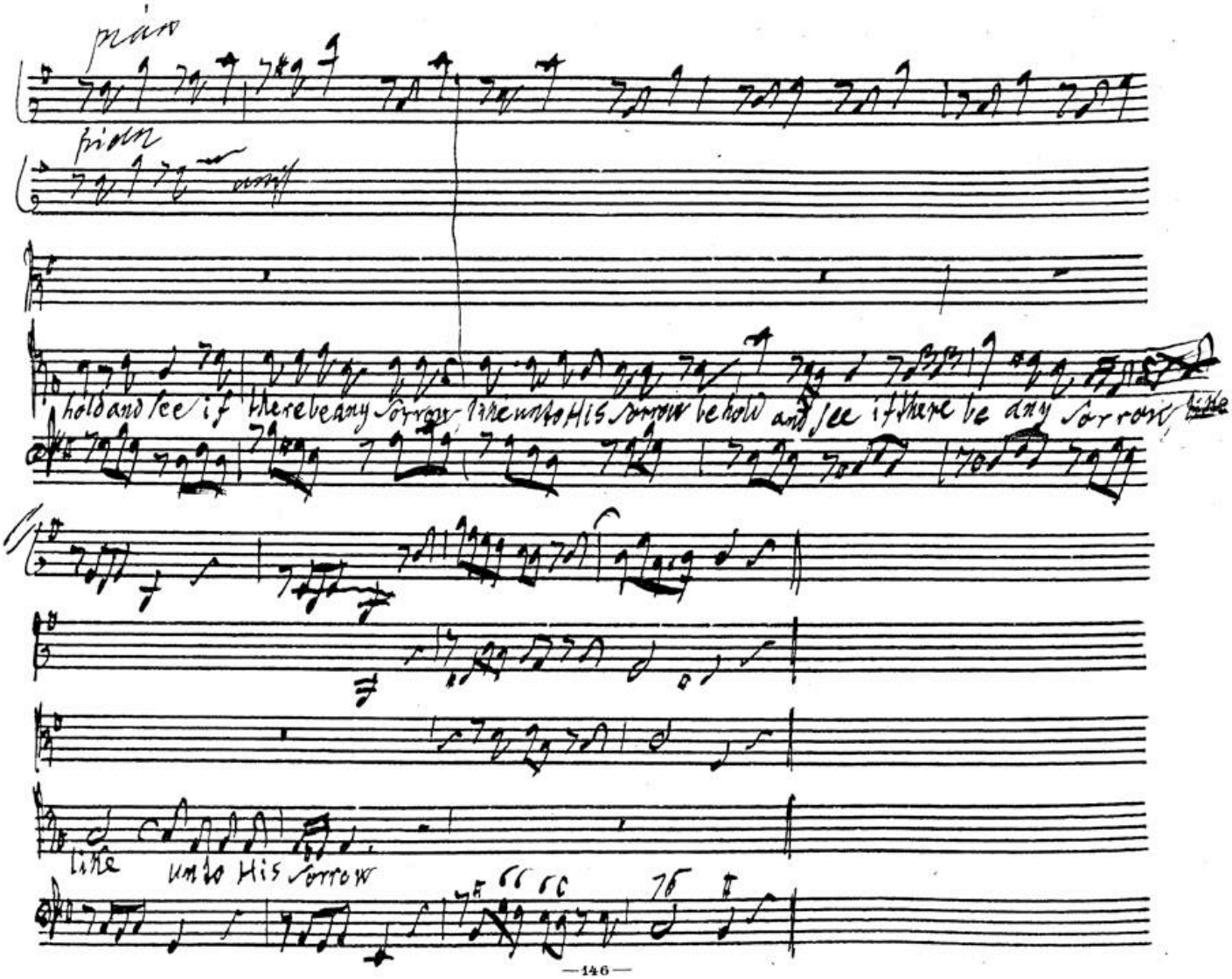
BSB


Large 3rd duetto.
accomp.
Thy Rebuke hath broken his Heart; He is full of Heaviness: He is full of Heaviness: Thy Rebuke hath
broken his Heart: He looked for some to have Pity on him, but there was no man, neither found He any to

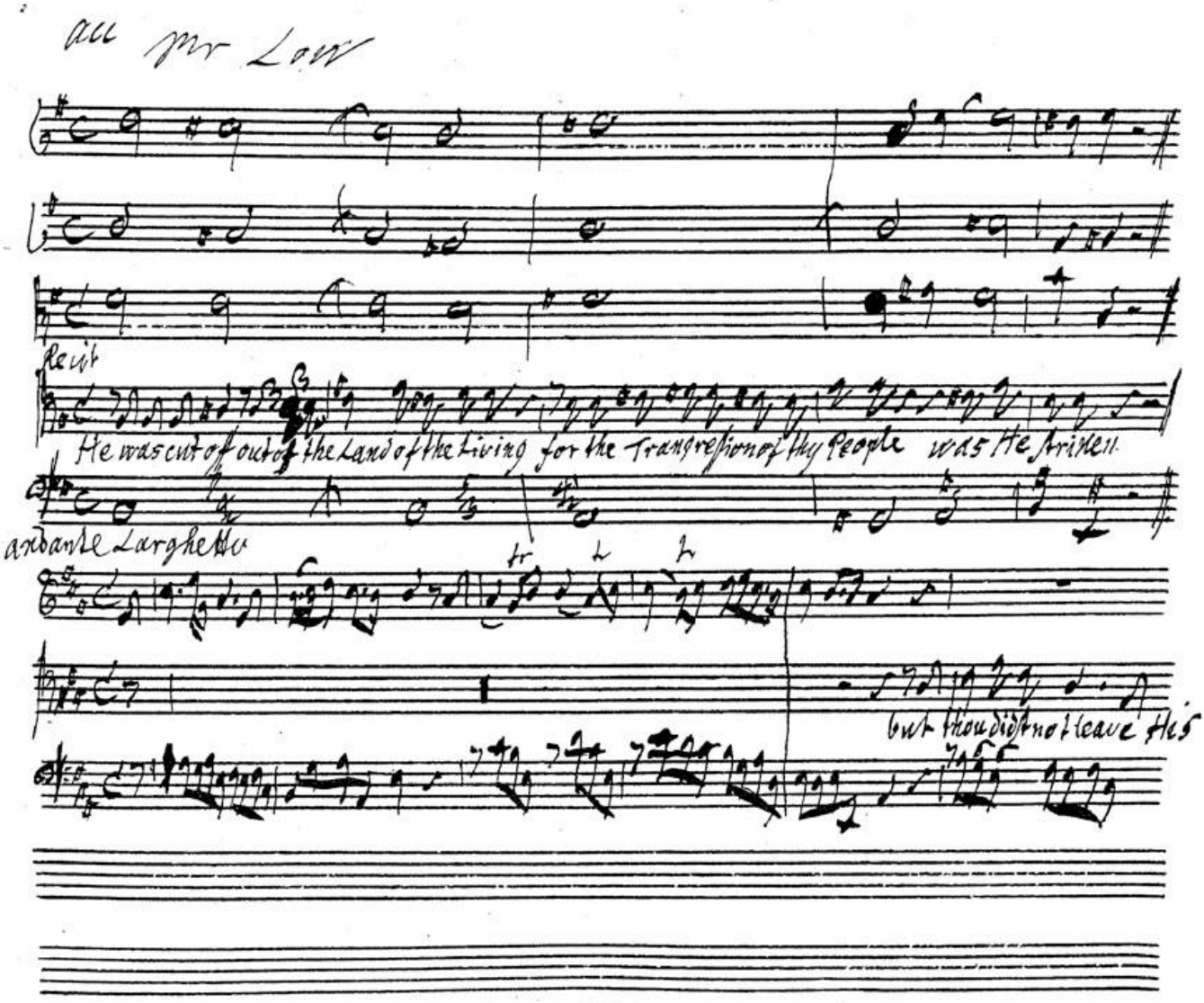
BSB


comfort him, He looked for some to have Pity on him, but there was no man, neither found He any to comfort Him
Largo e piano
behold and see behold and see if there be any sorrow like unto His sorrow
be.

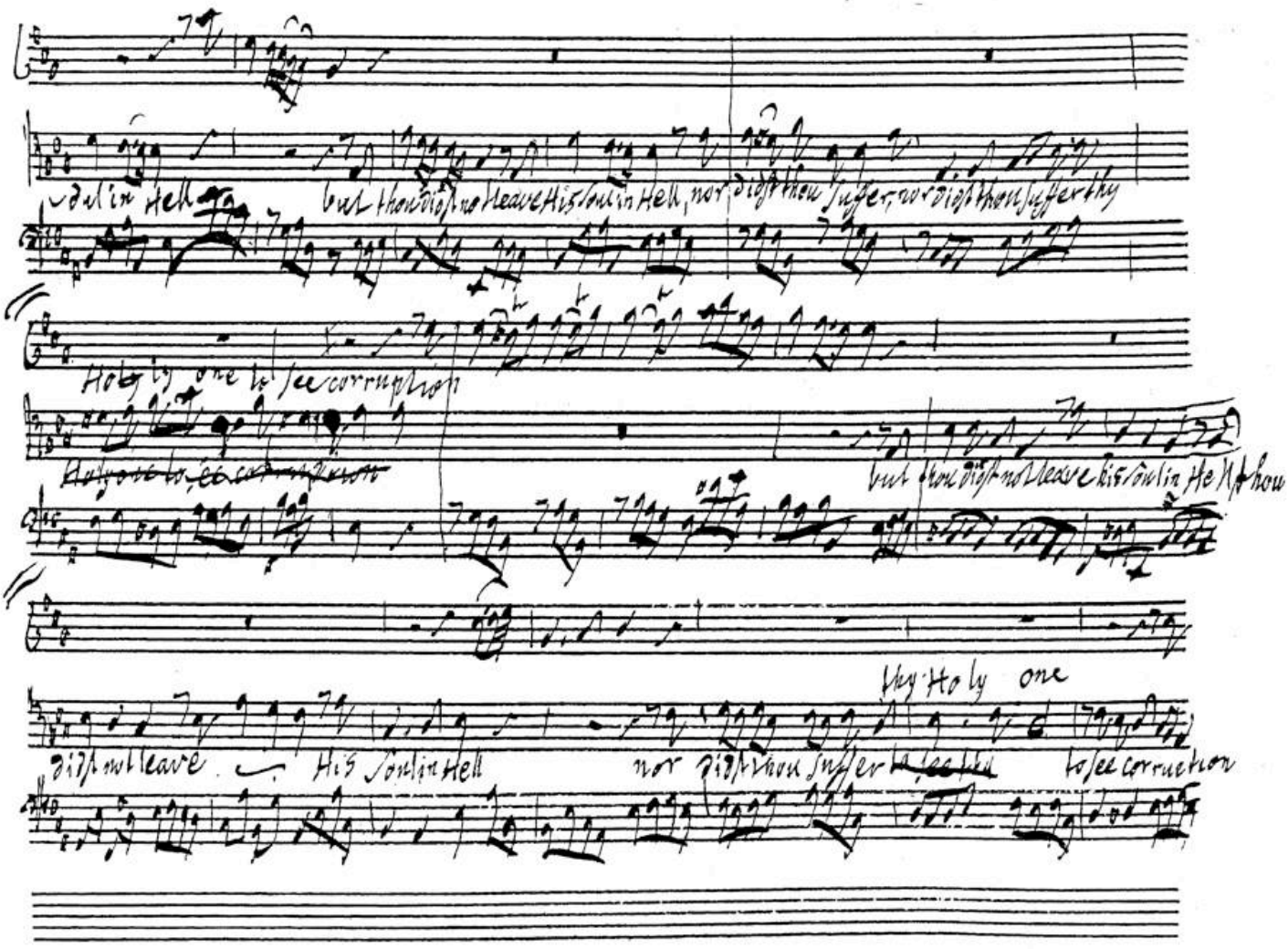
BSB


piano
hold and see if there be any sorrow like unto His sorrow behold and see if there be any sorrow like

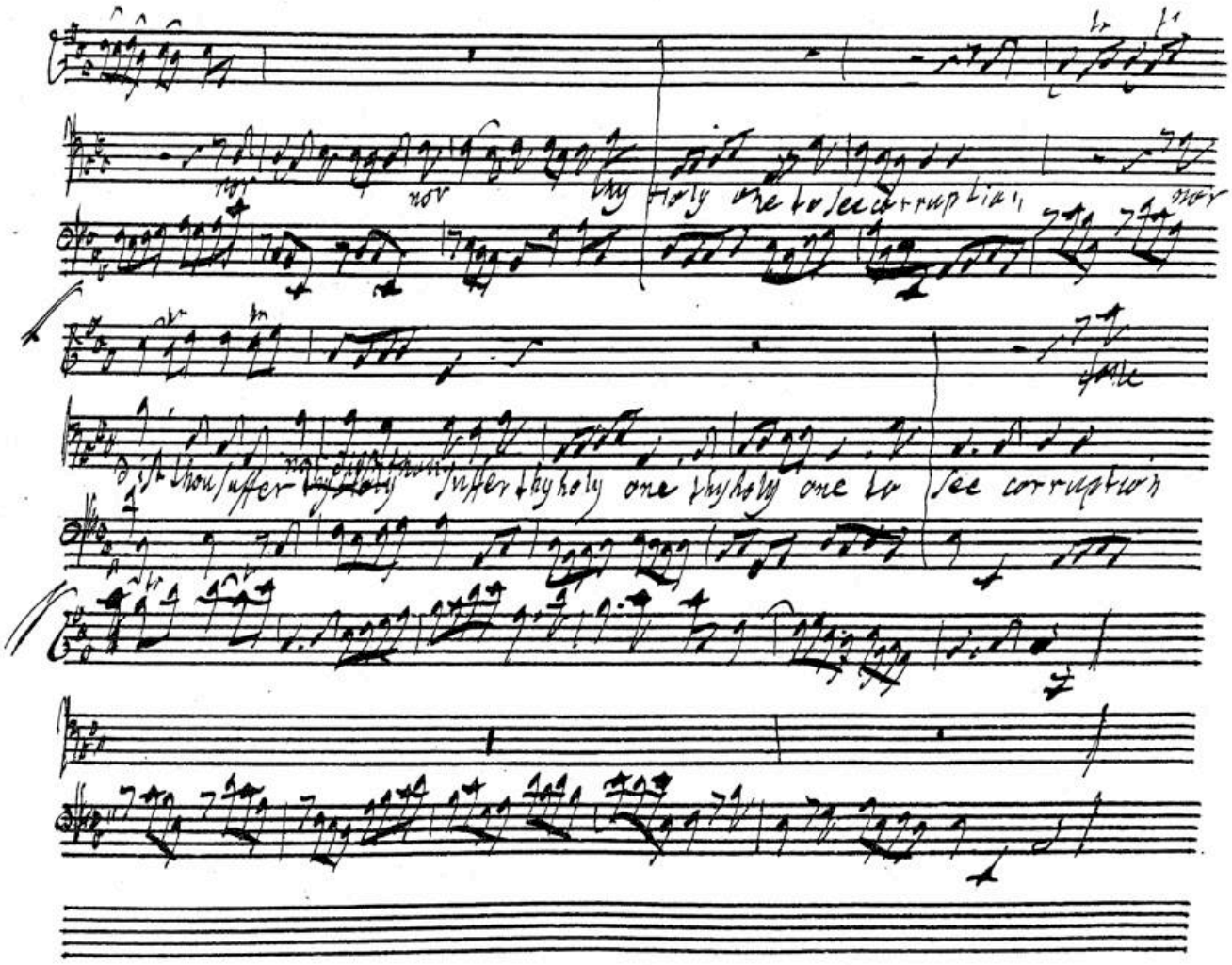
BSB


All mr Lowe
Recit
He was cut off out of the Land of the Living for the Transgression of thy People was He Stricken
Andante Larghetto
but thou did'st not leave His

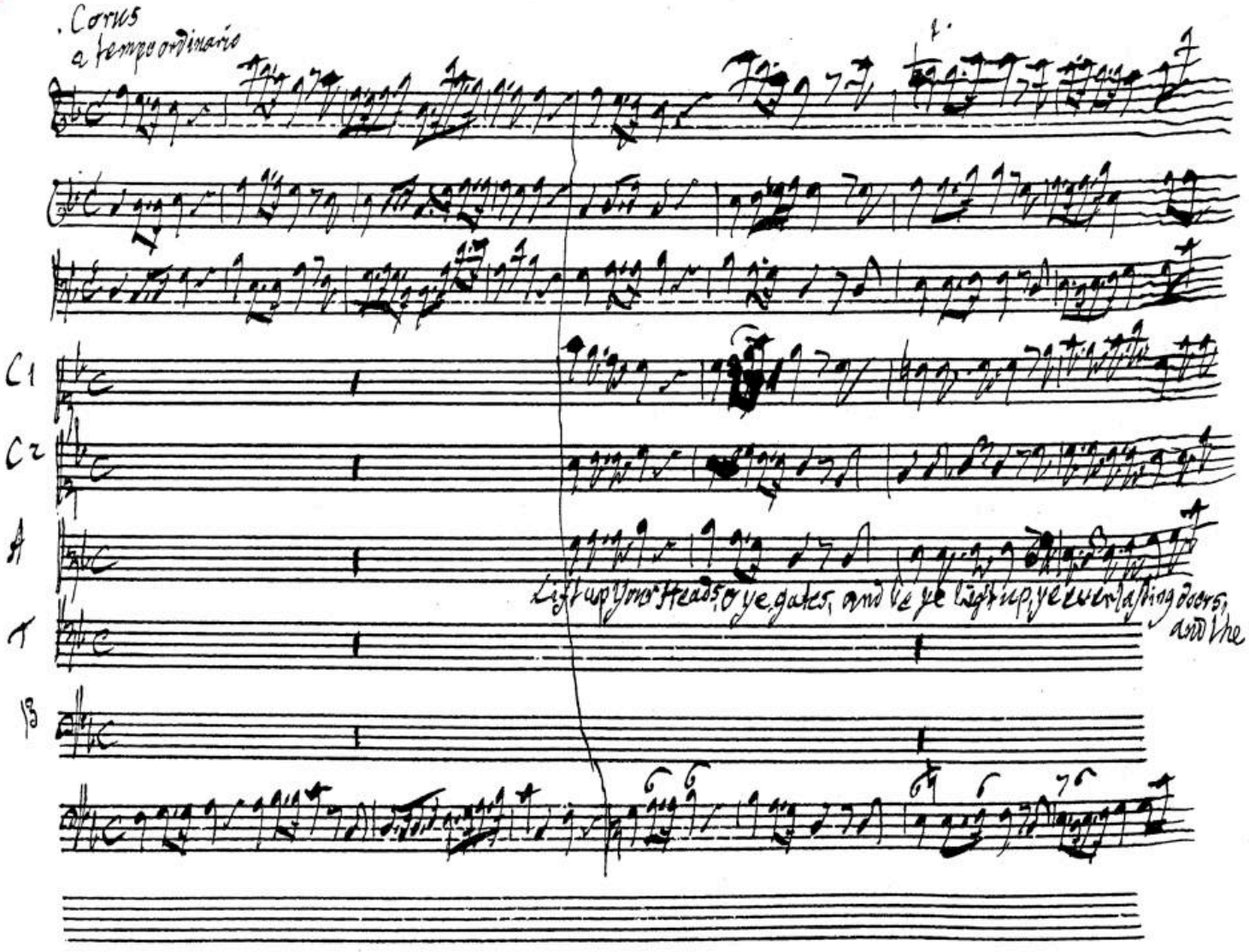
BSB


soul in Hell
but thou dost not leave His soul in Hell, nor dost thou suffer, nor dost thou suffer thy
Holy one to see corruption
but thou dost not leave His soul in Hell thou
Holy one
dost not leave His soul in Hell
nor dost thou suffer
to see corruption

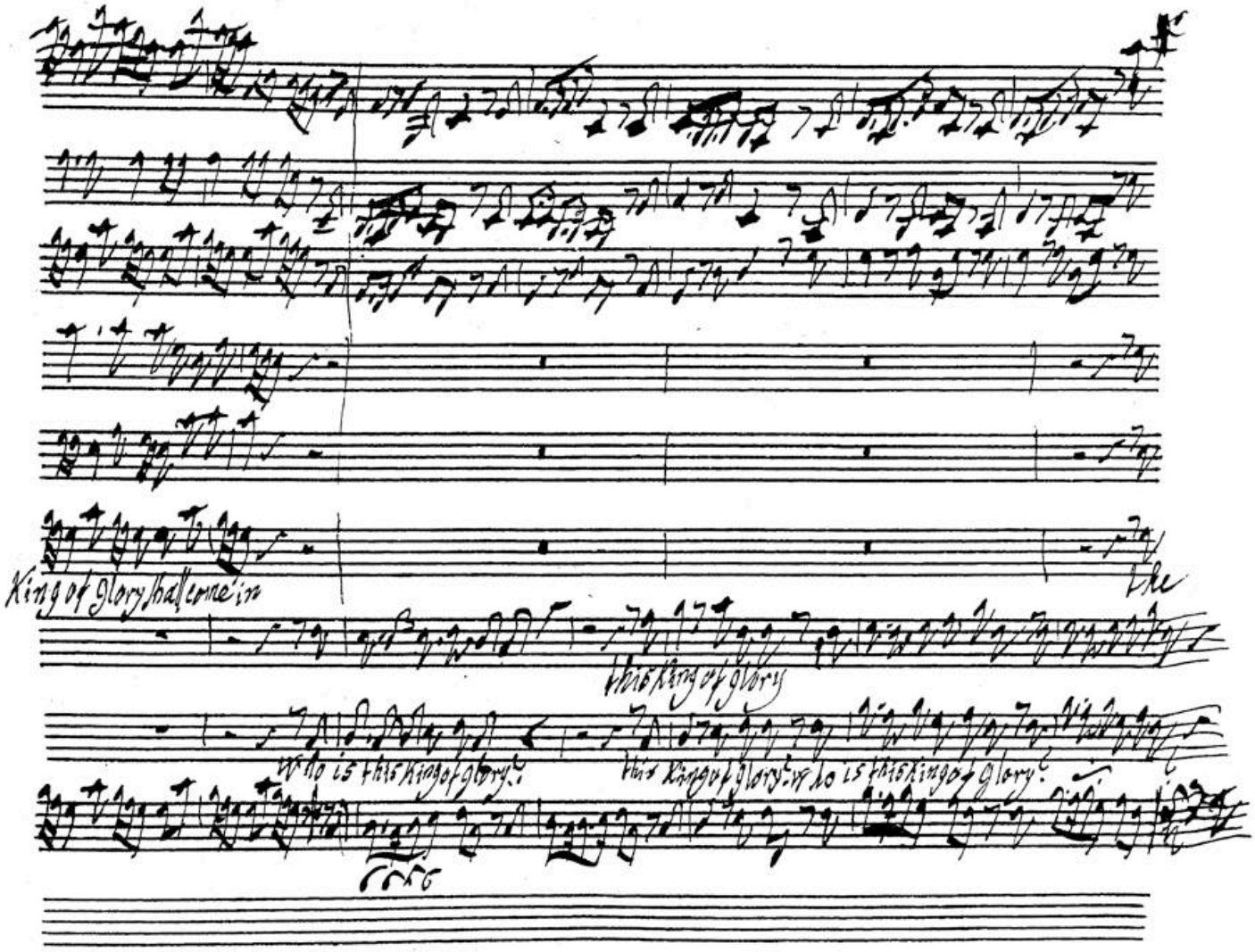
BSB


nor
nor
thy holy one to see corruption
nor
dist thou suffer
suffer thy holy one thy holy one to see corruption

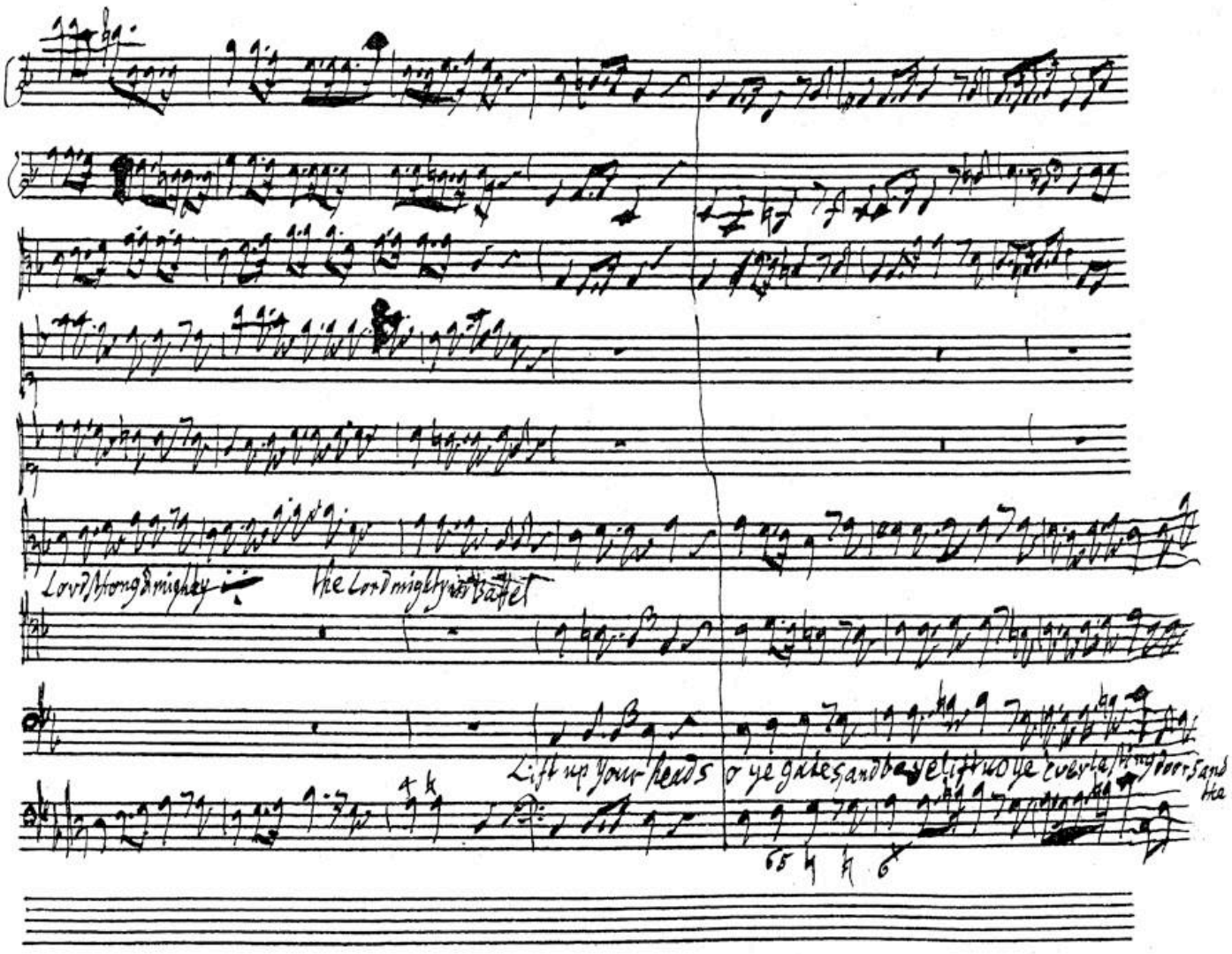
BSB


Coros
a tempo ordinario
C1
C2
A
T
B
Lift up your Heads O ye gates, and be ye lift up, ye everlasting doors,
and the

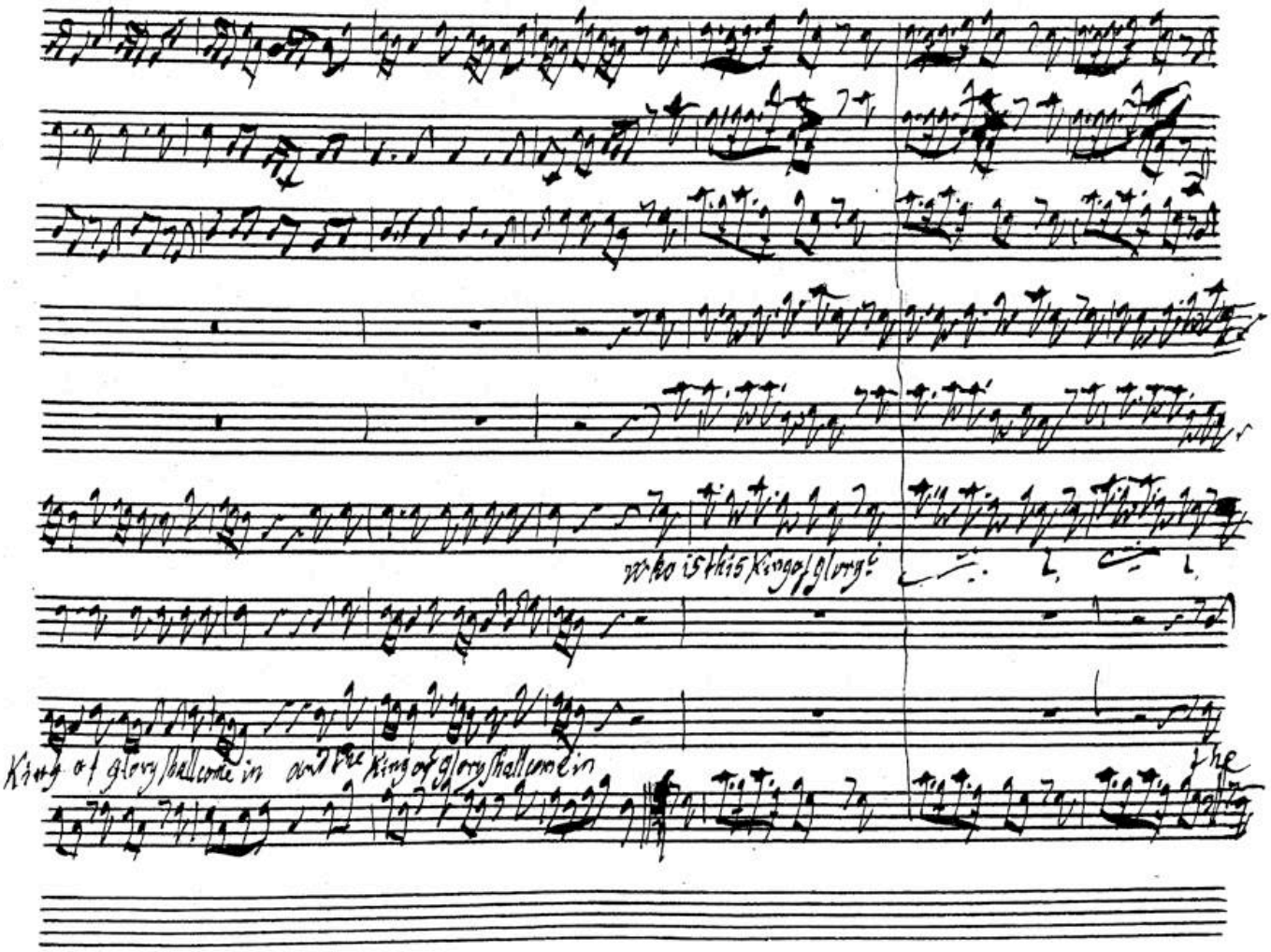
BSB


King of glory shall come in
the
this King of glory
who is this King of glory?
this King of glory? who is this King of glory?

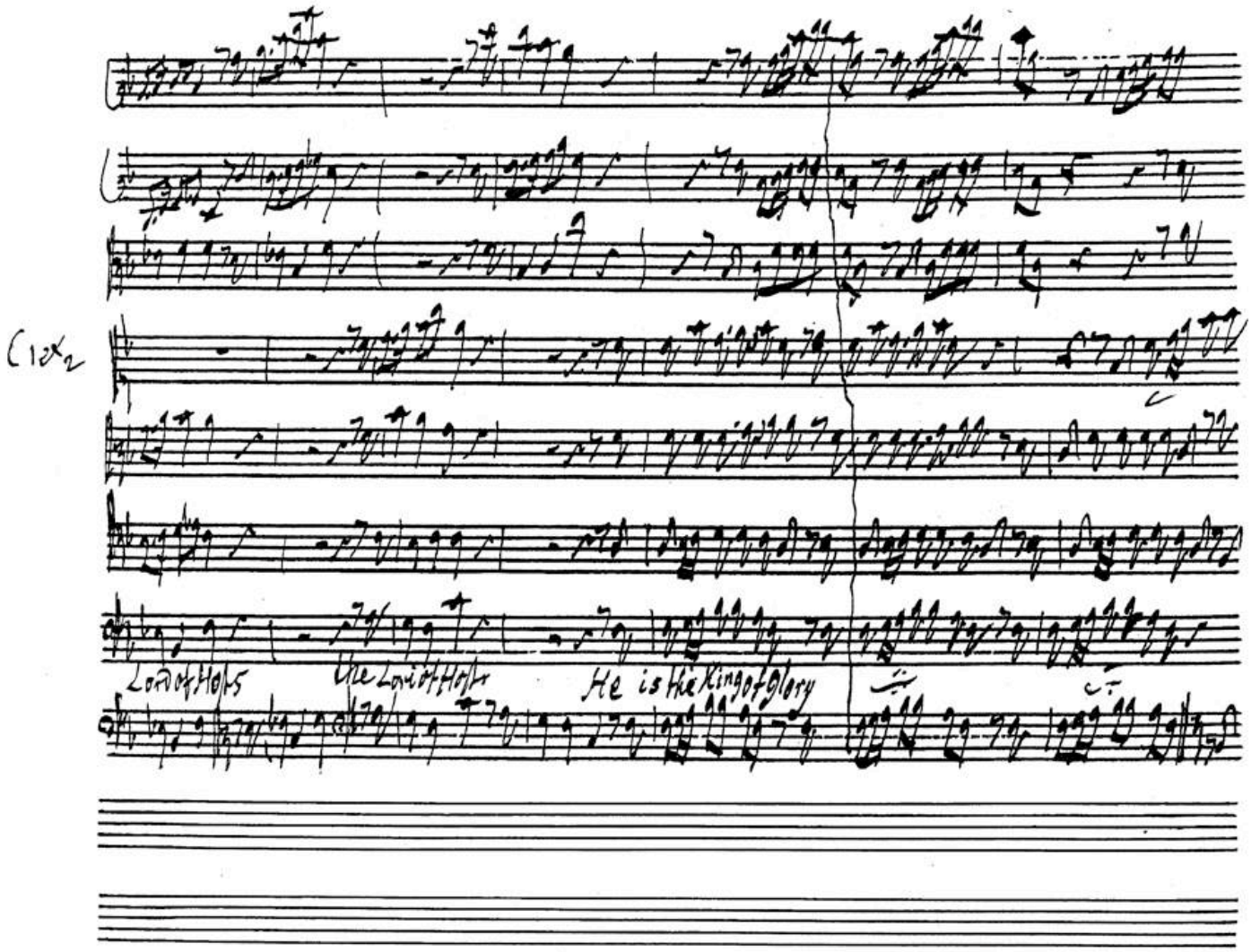
BSB


Lord strong & mighty
the Lord mighty in battel
Lift up your heads
o ye gates, and be ye lift up ye everlasting doors, and the

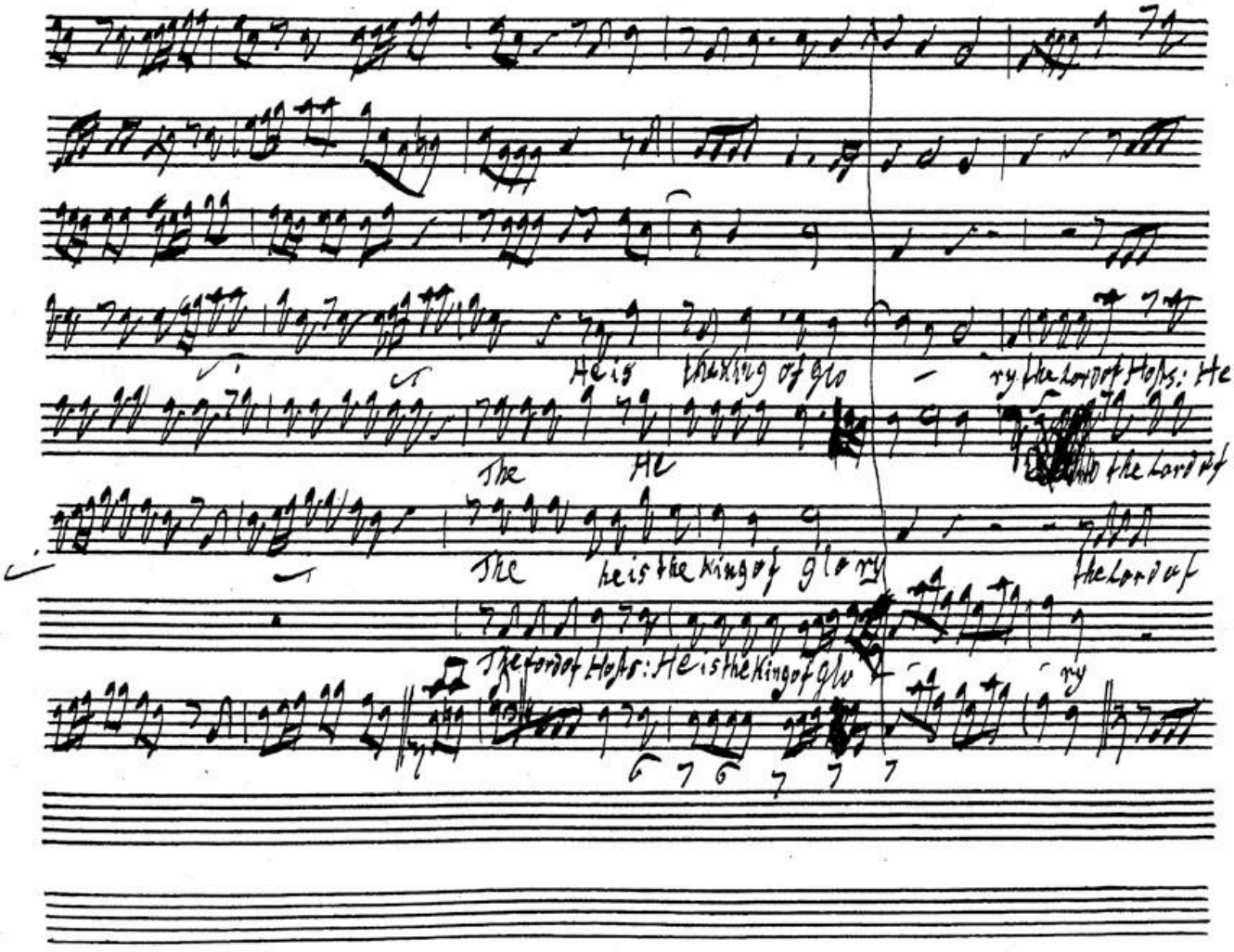
BSB


Who is this King of glory?
King of glory shall come in
and the King of glory shall come in
the

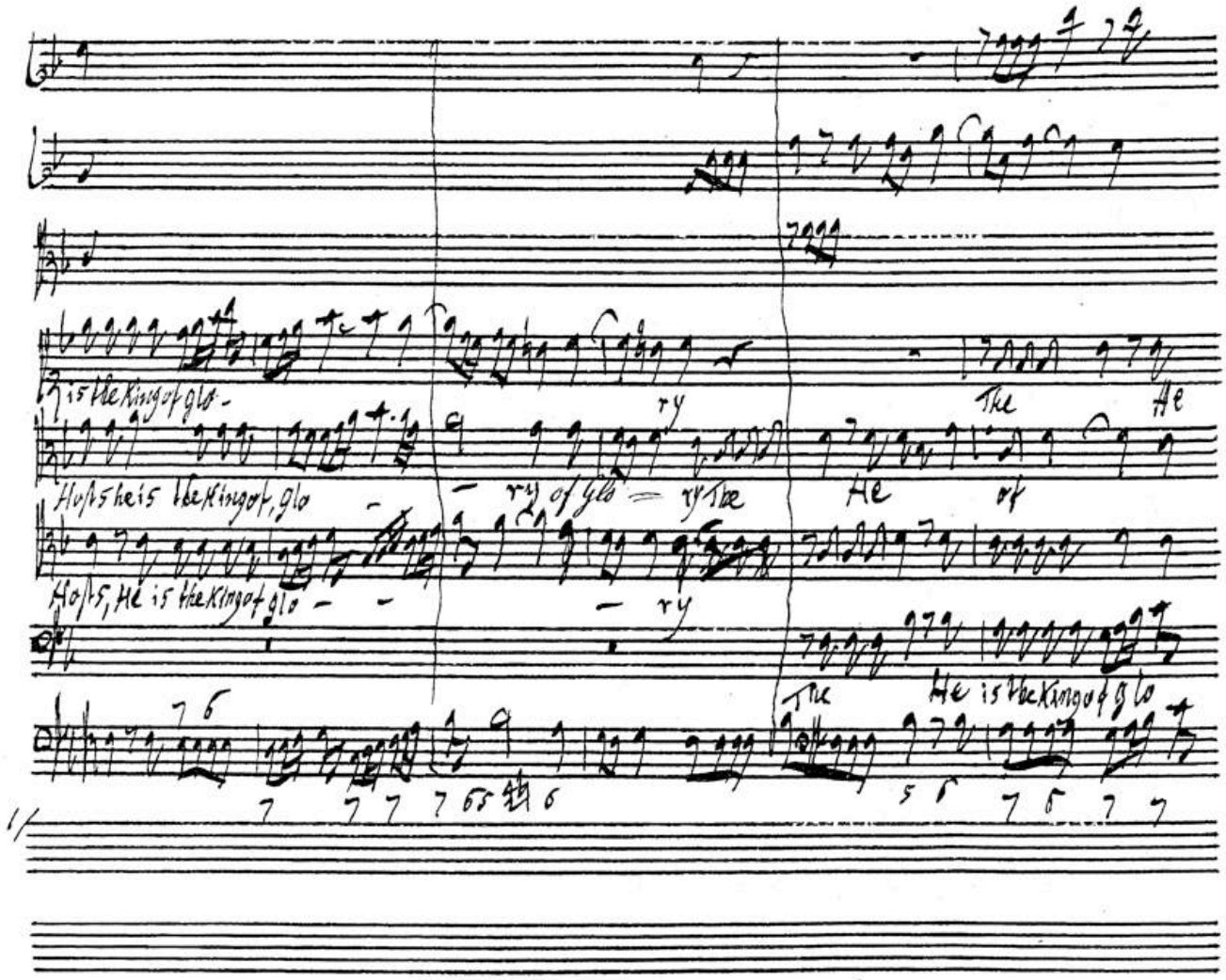
BSB



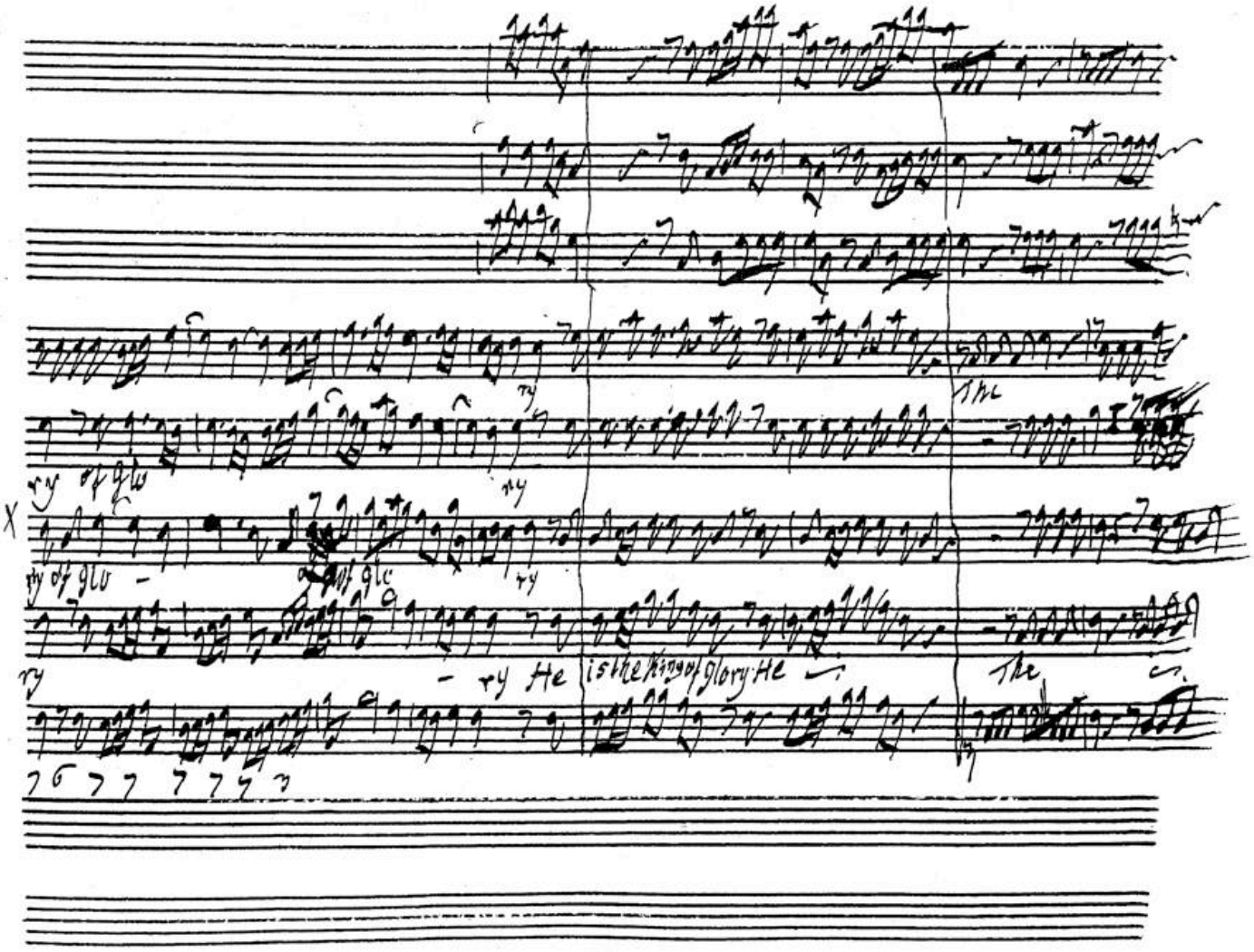
BSB


He is the king of glo ry the Lord of Hosts: He
The He
The he is the king of glory the Lord of
The Lord of Hosts: He is the King of glo ry

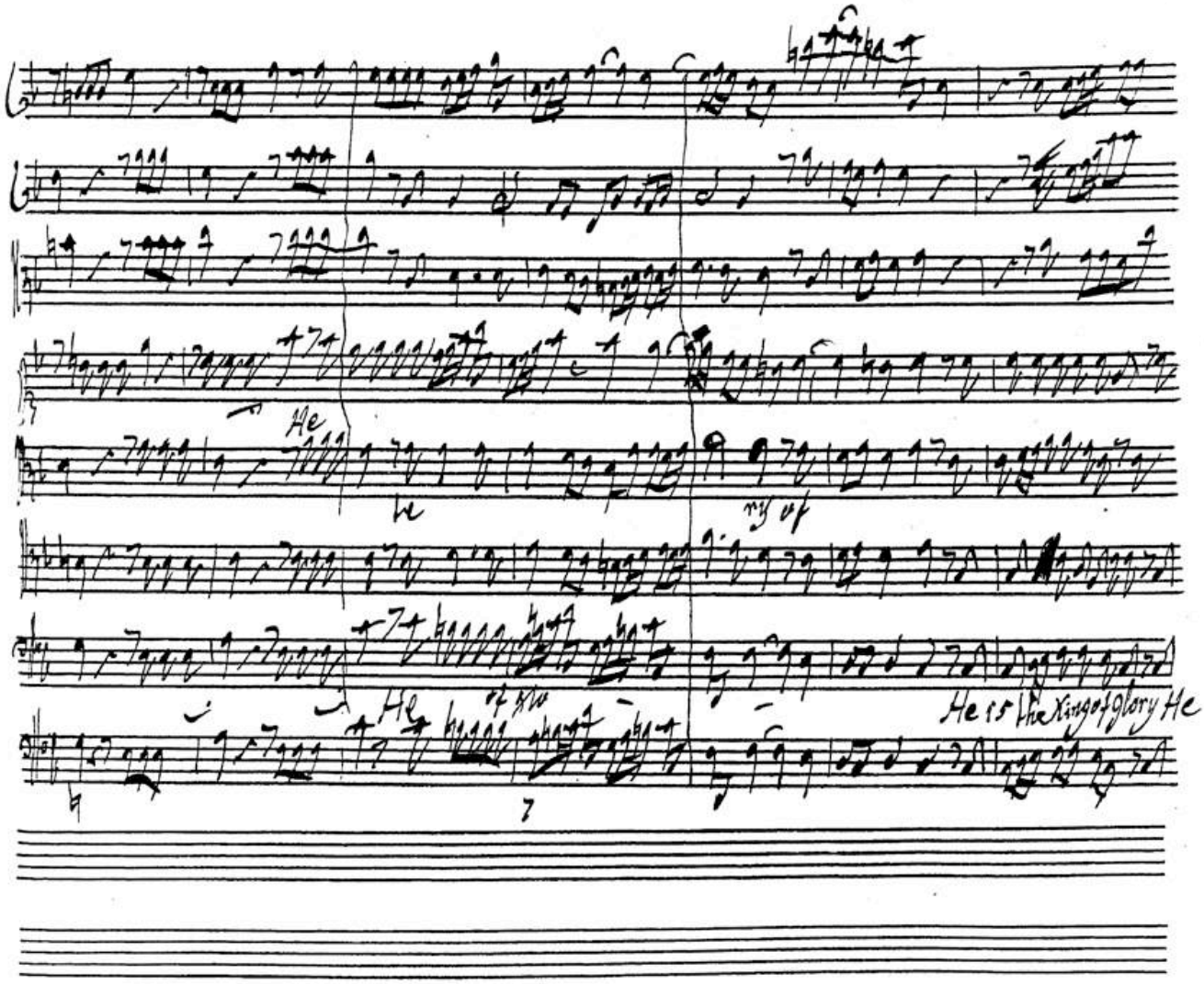
BSB


is the King of glo-
ry
The
He
Hosts he is the King of, glo
ry of glo = ry The
He
of
Hosts, He is the King of glo
ry
The
He is the King of glo

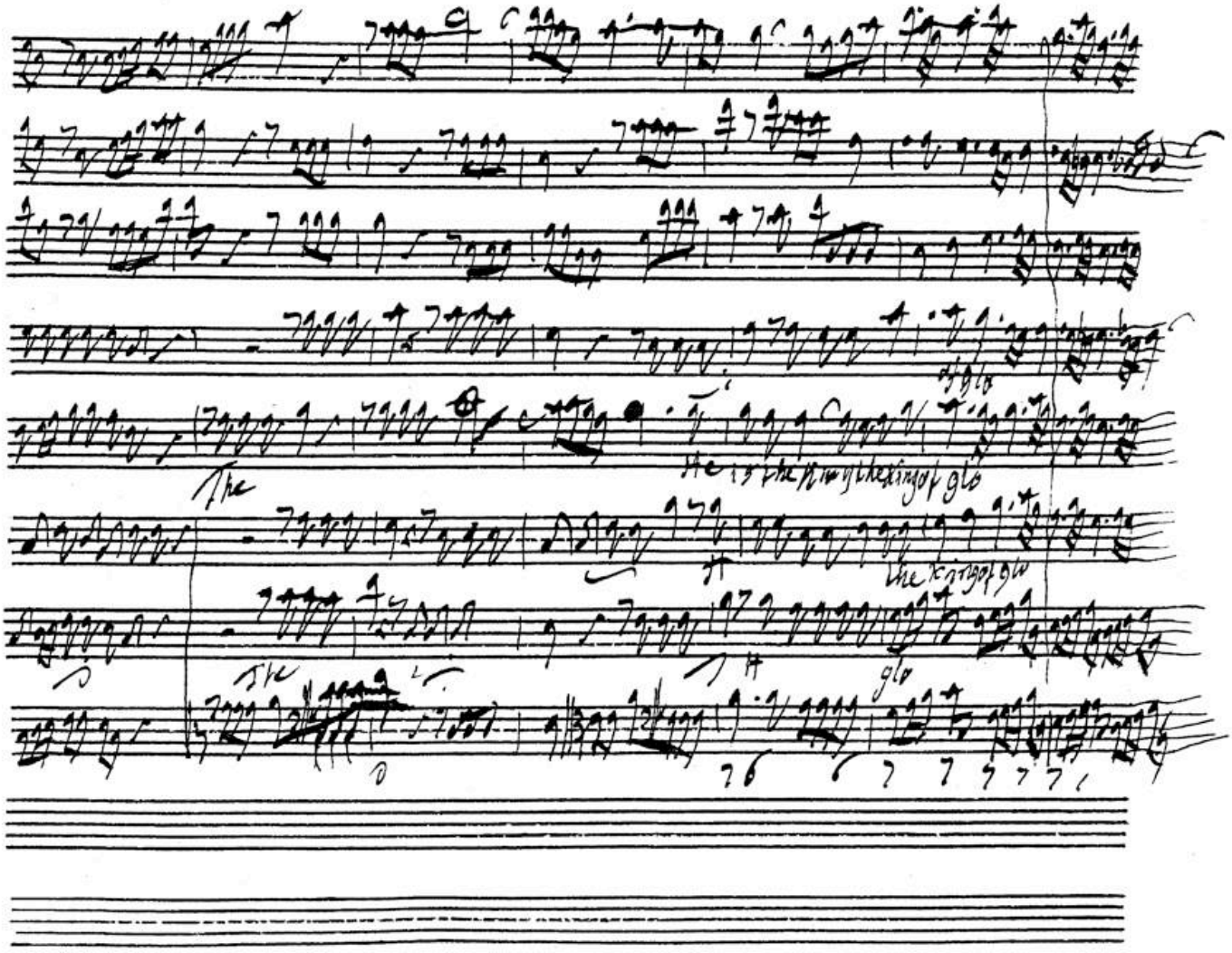
BSB



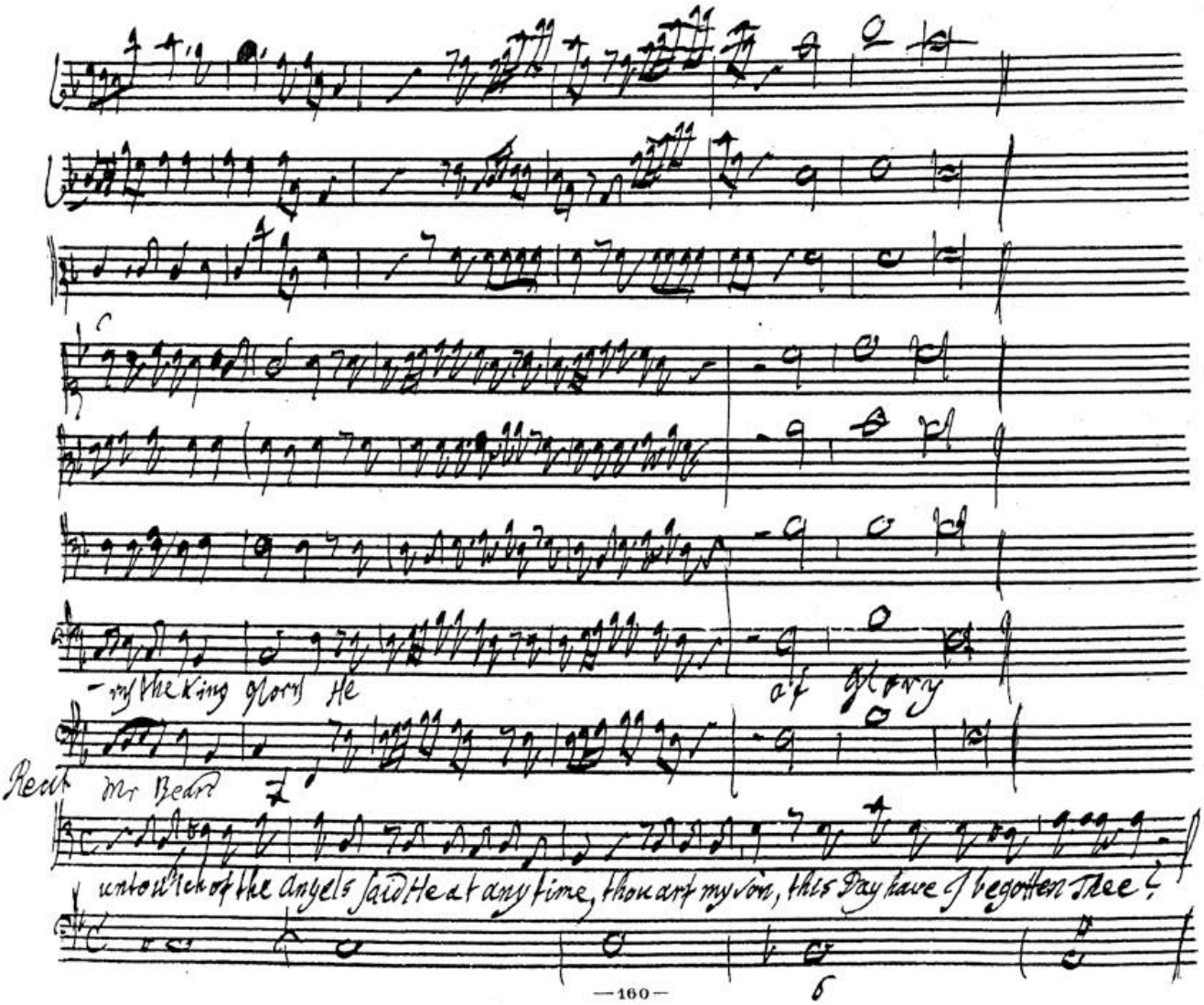
BSB



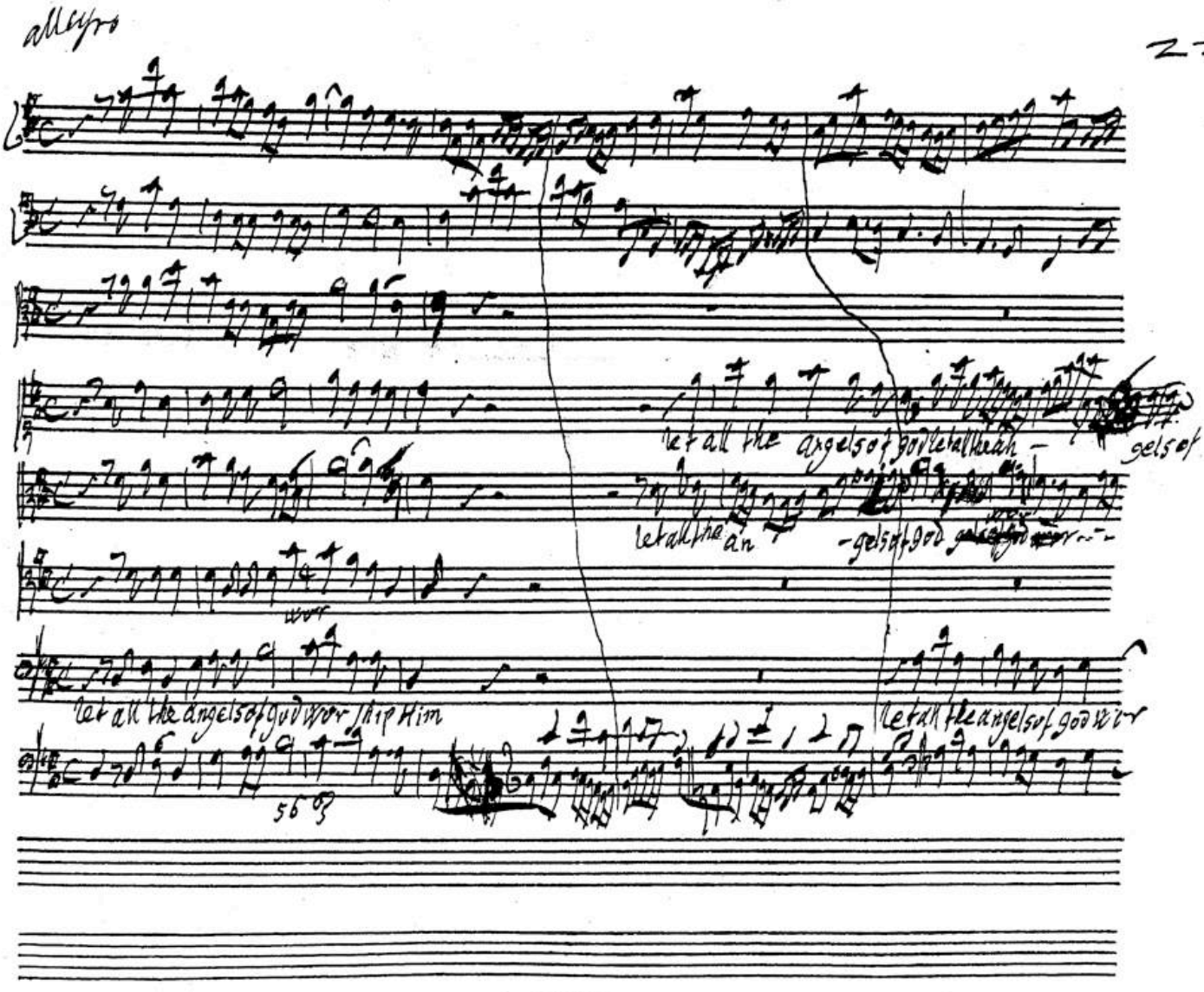
BSB



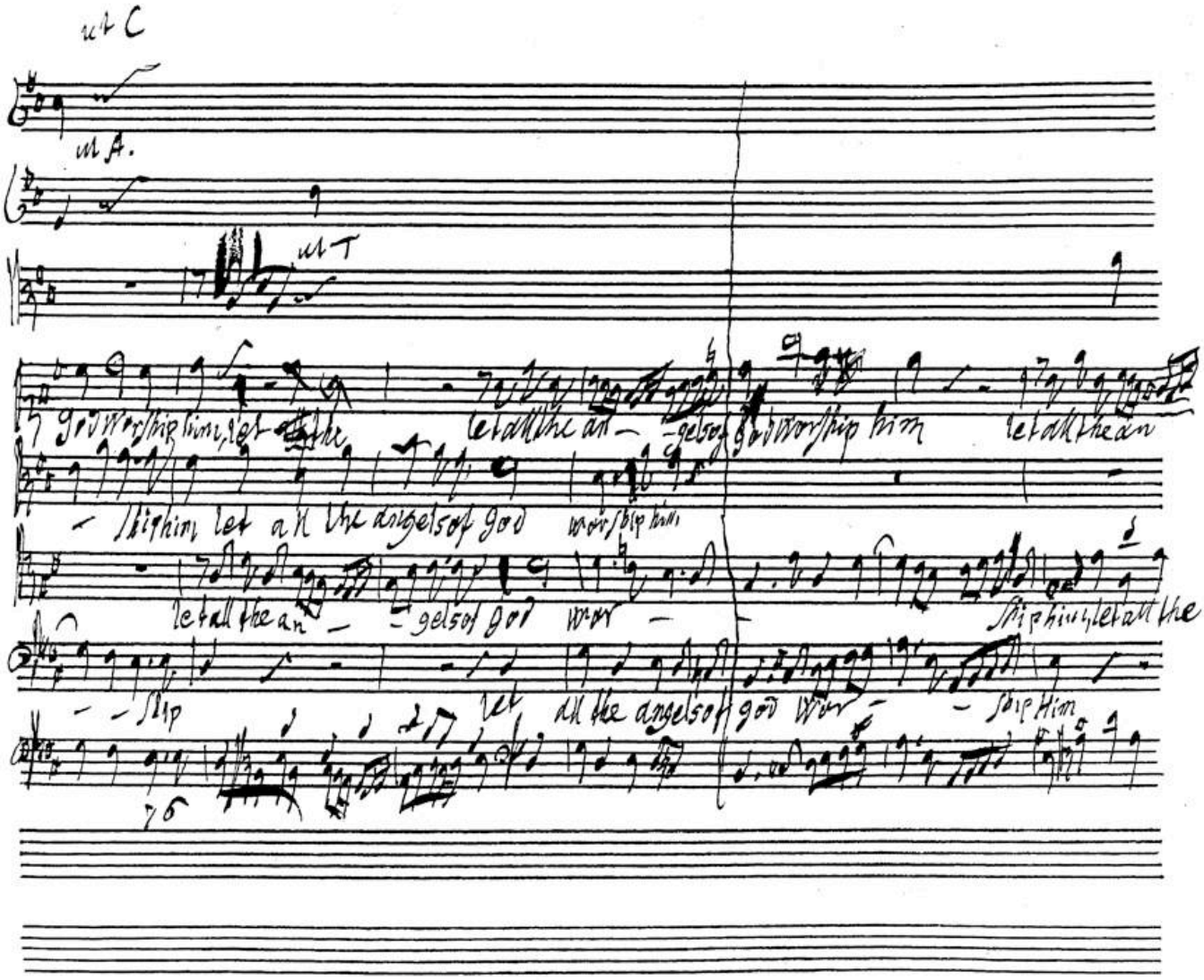
BSB


-ry the King glory He
of glory
Recit Mr Beard
unto which of the angels said He at any time, thou art my son, this day have I begotten thee?

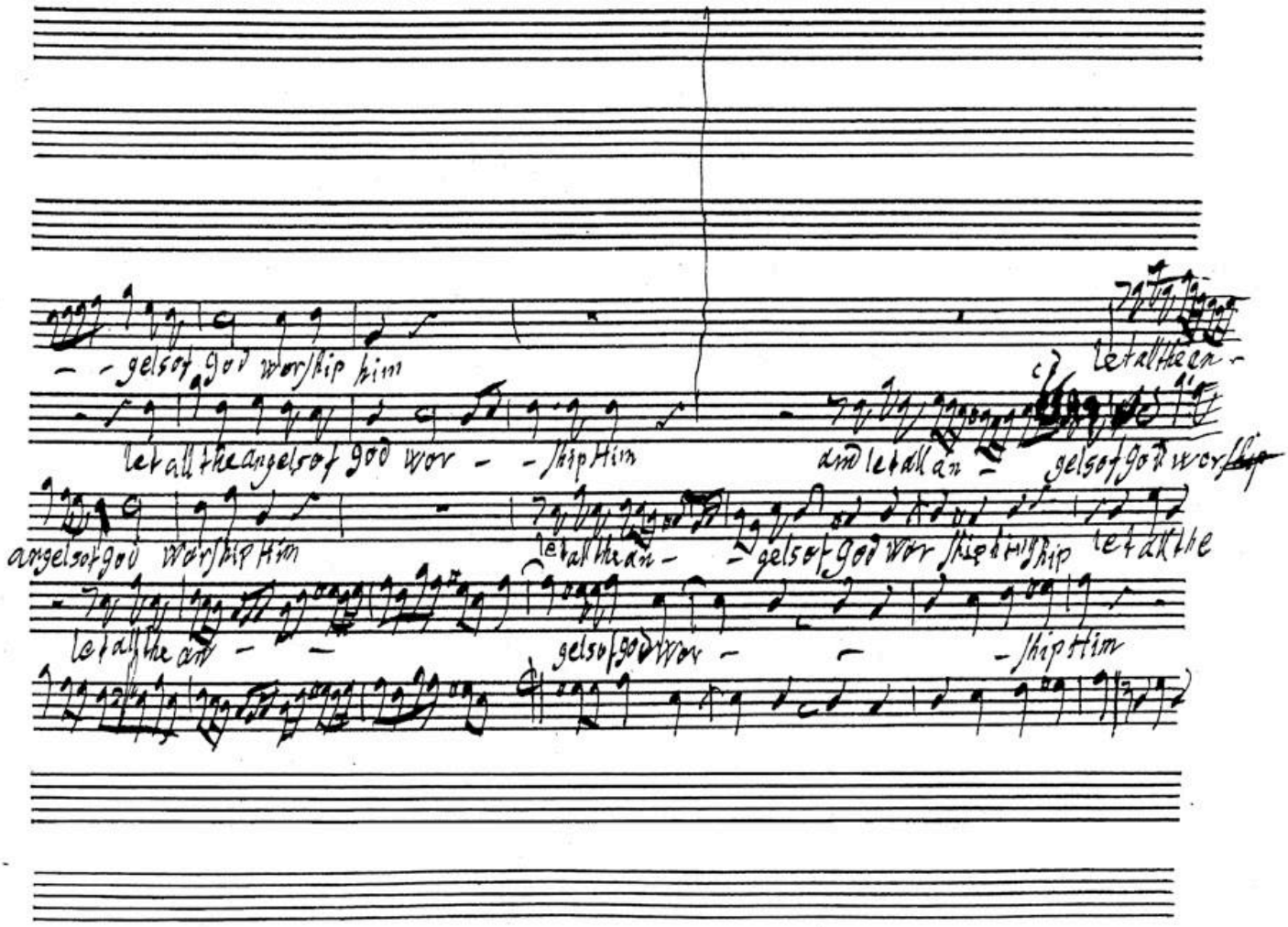
BSB


allegro
let all the angels of god let all hea -
gels of
let all the an
-gels of god
wor
let all the angels of god wor ship Him
let all the angels of god wor
56

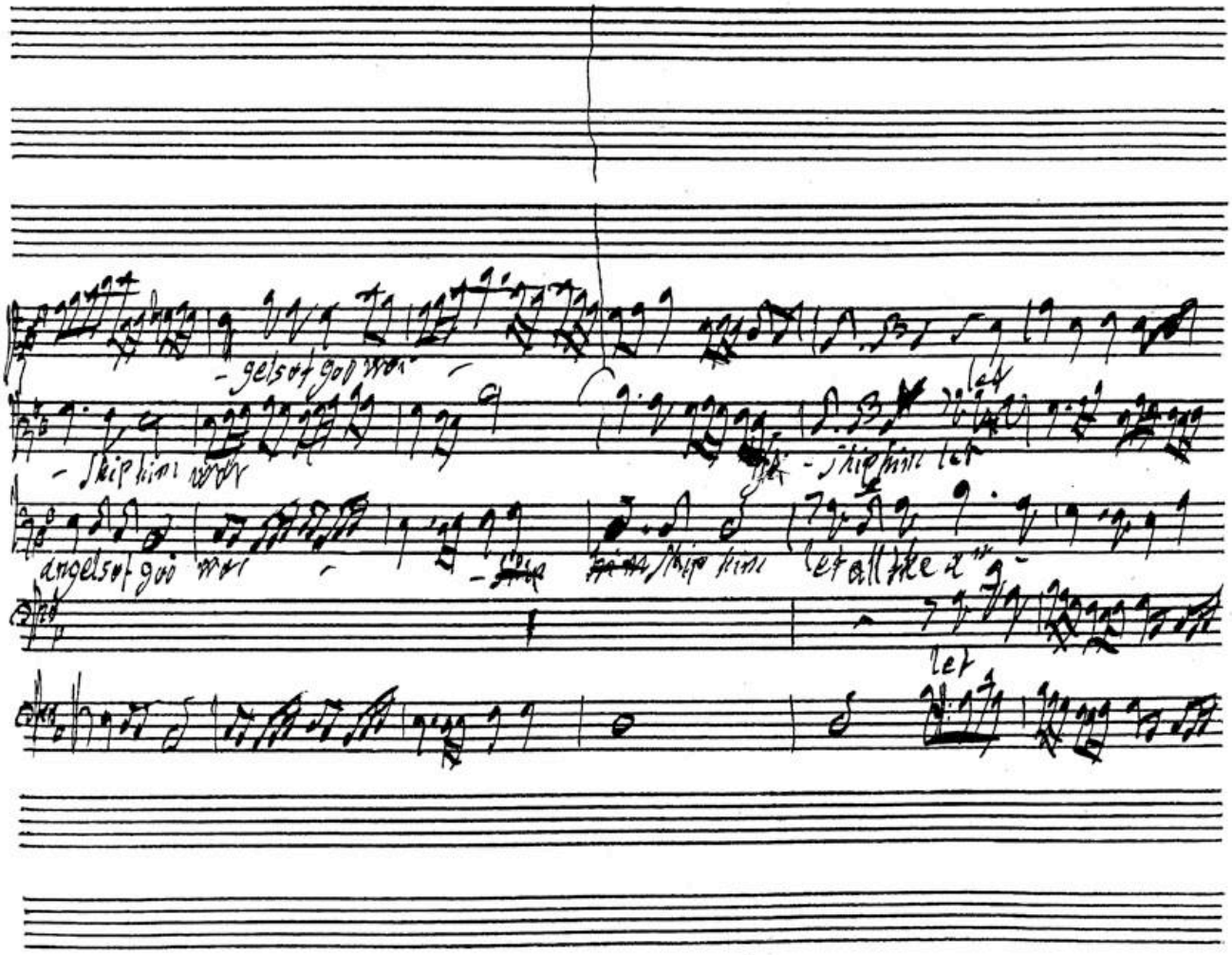
BSB


ut C
ut A.
ut T
God worship him, let all the
let all the an - gels of God worship him
let all the an
- ship him let all the angels of God worship him
let all the an - gels of God wor -
ship him, let all the
- ship
let all the angels of God wor - ship Him
76

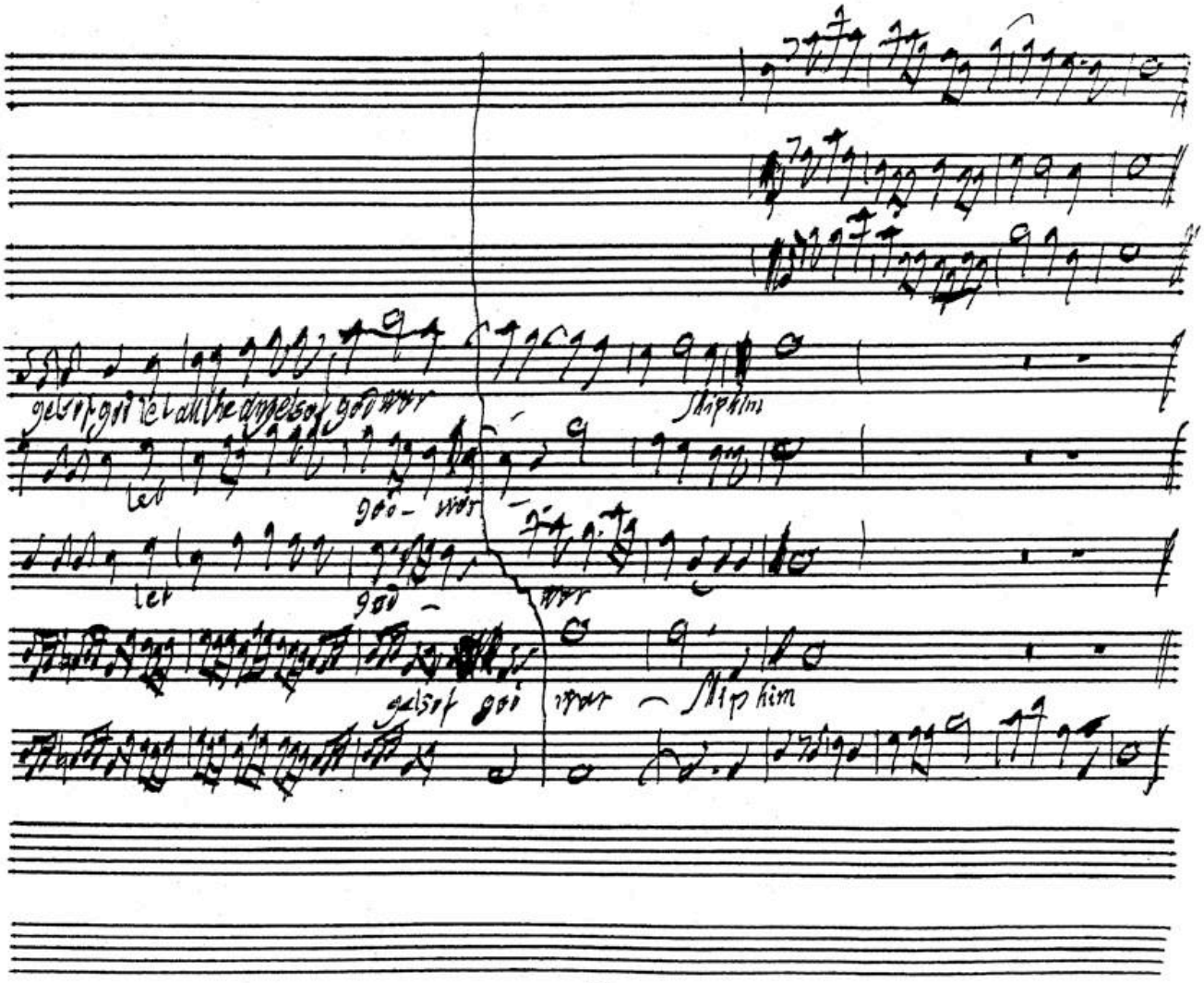
BSB


gels of god worship him
let all the angels of god wor - - ship Him
and let all an - gels of god worship
angels of god worship Him
let all the an - - gels of god wor ship him
let all the an - - gels of god wor - - - ship Him

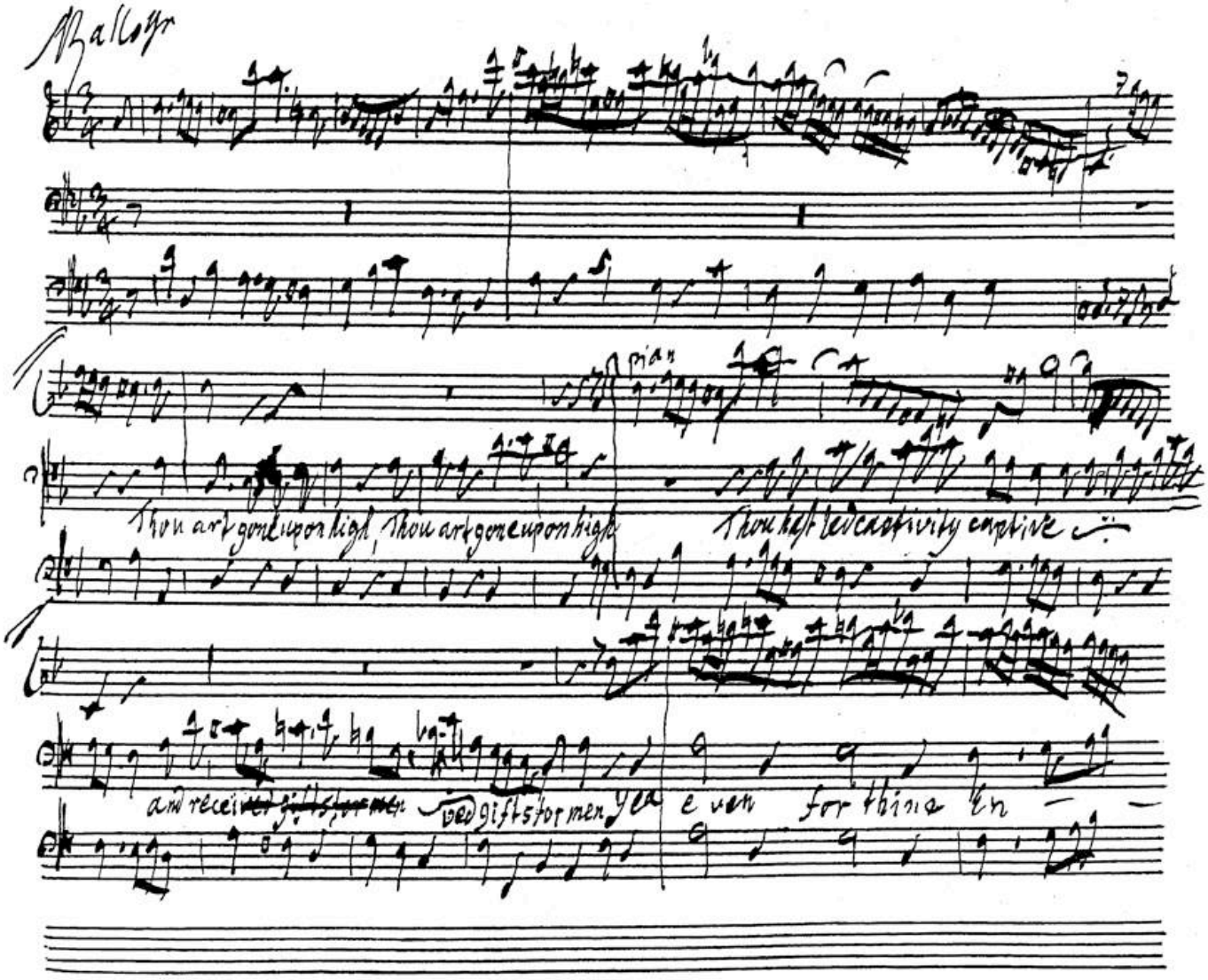
BSB



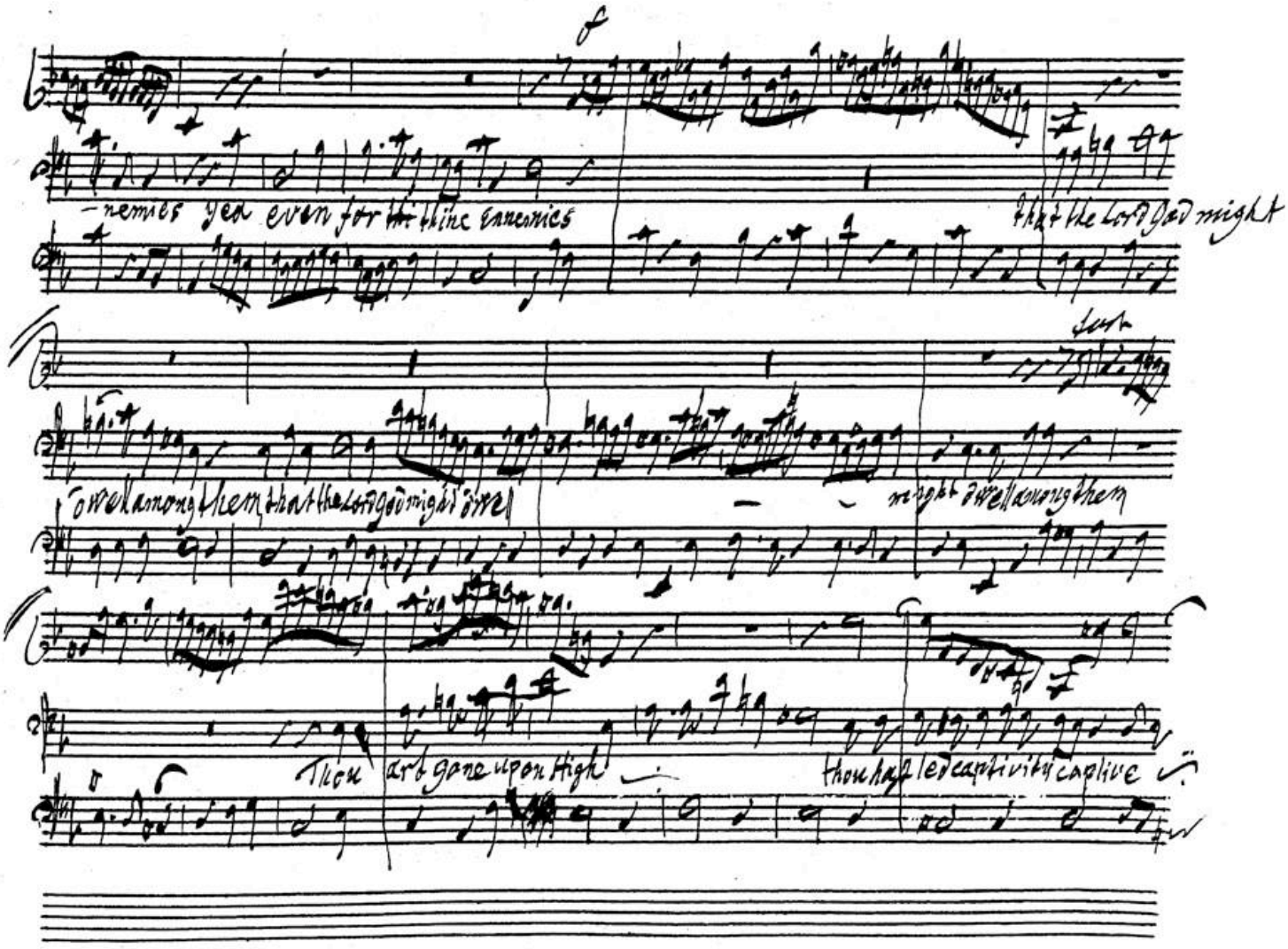
BSB



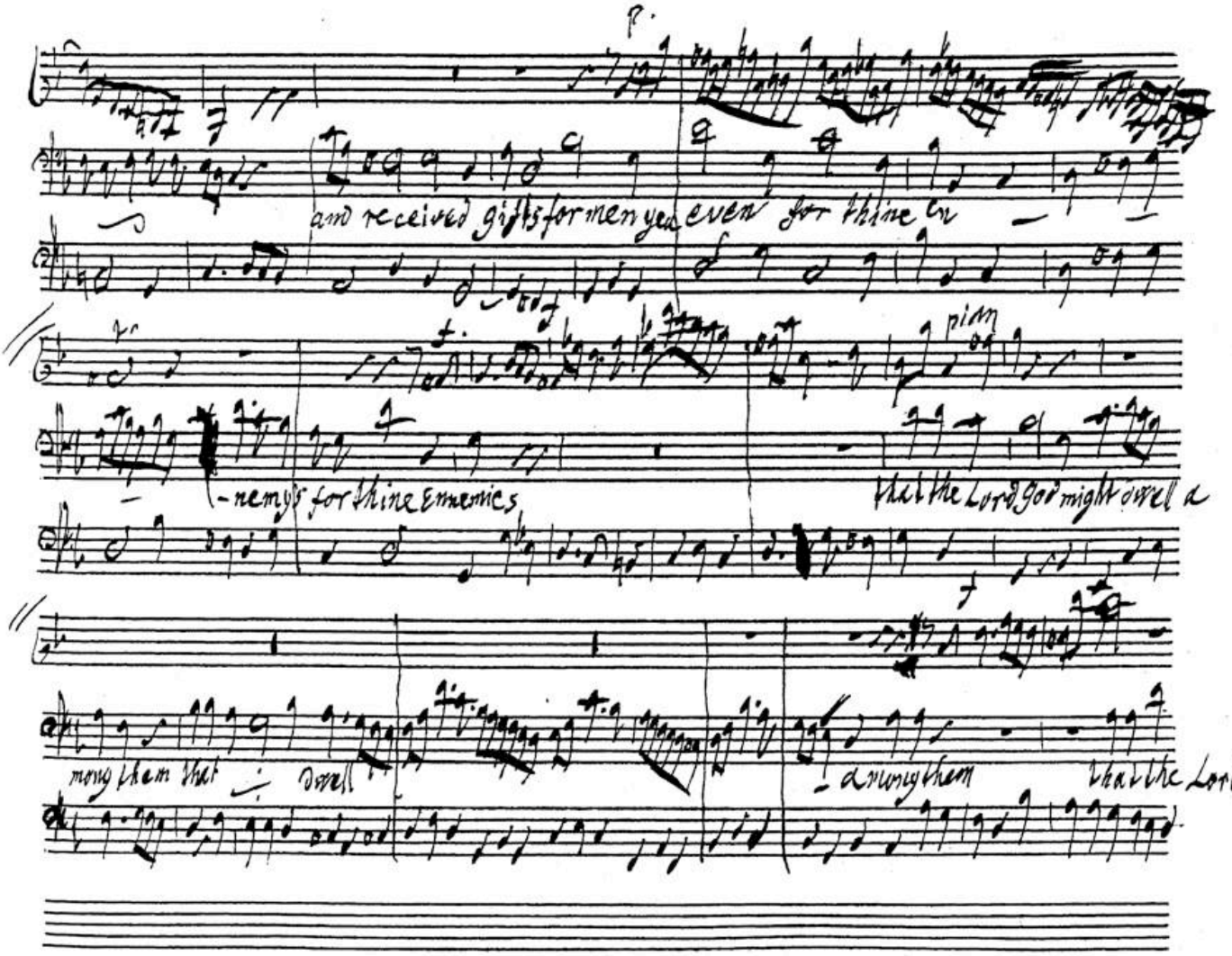
BSB


Thou art gone upon high, Thou art gone upon high
Thou hast led captivity captive
and receive gifts for men, yea even for thine en

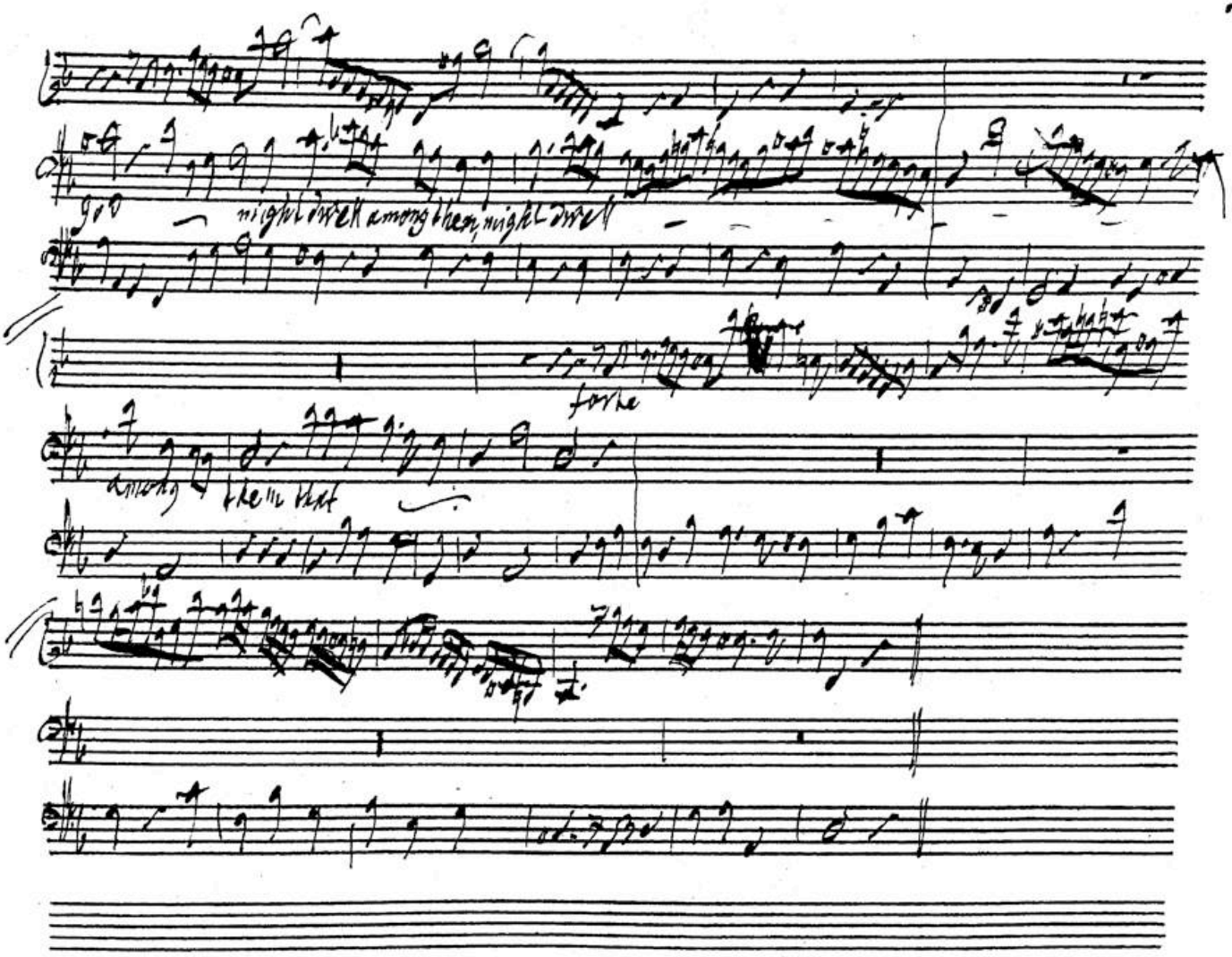
BSB


f
-nemies yea even for thine enemies
that the Lord God might
dwell
dwell among them that the Lord God might dwell
might dwell among them
Thou
art gone upon High
thou hast led captivity captive

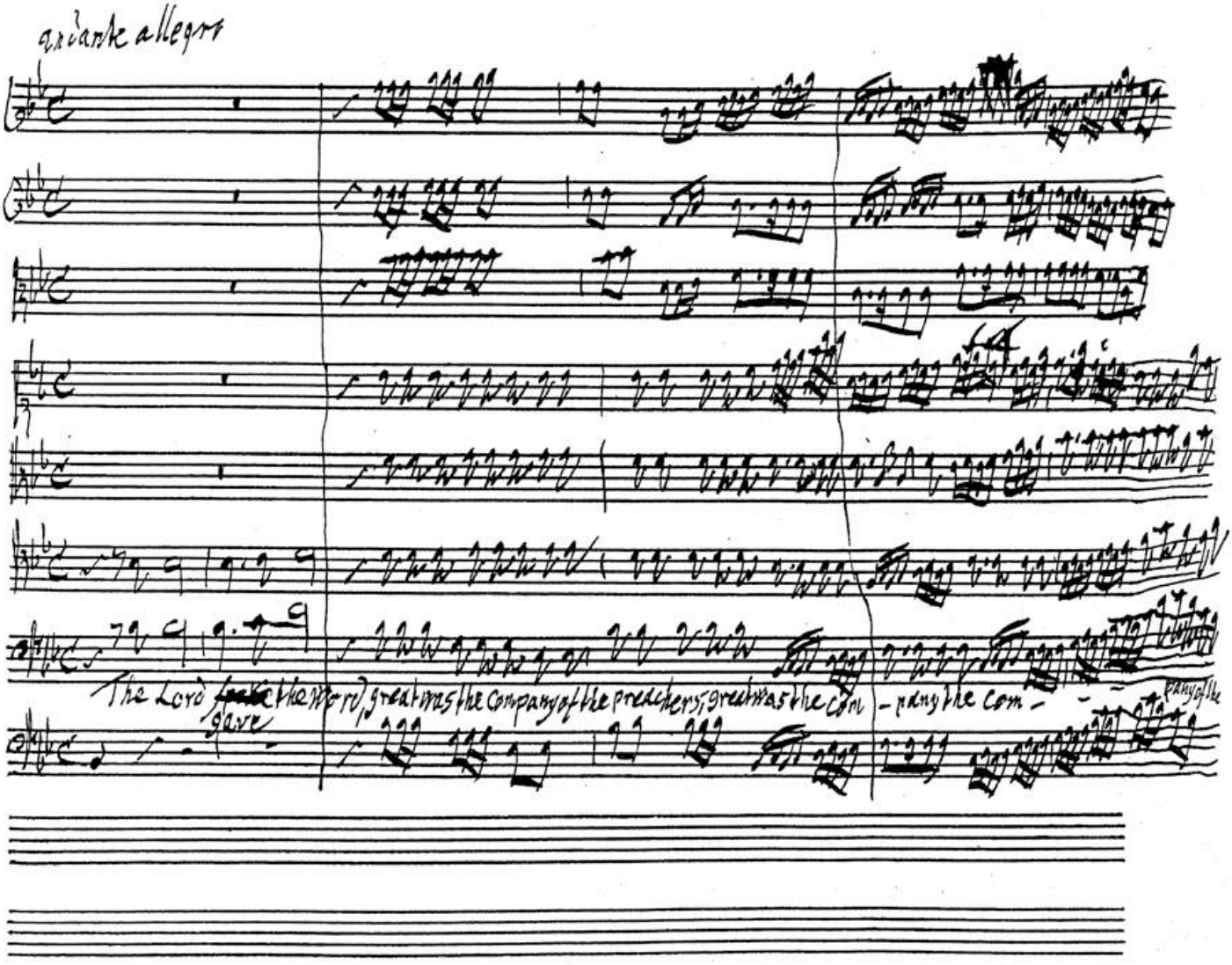
BSB


and received gifts for men yea even for thine en
-emys for thine Emenies
that the Lord God might dwell a
among them that dwell
a mong them
that the Lord

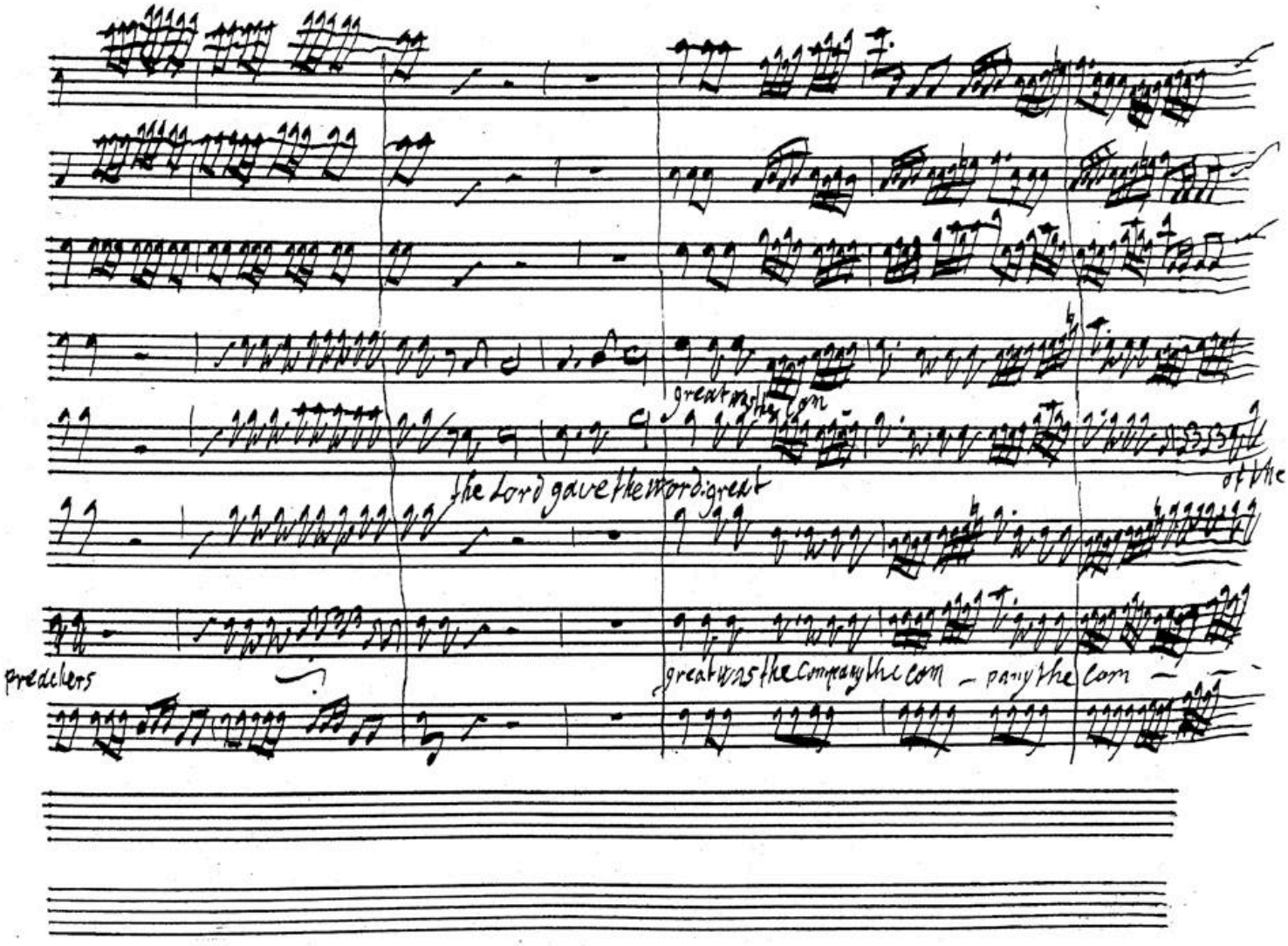
BSB



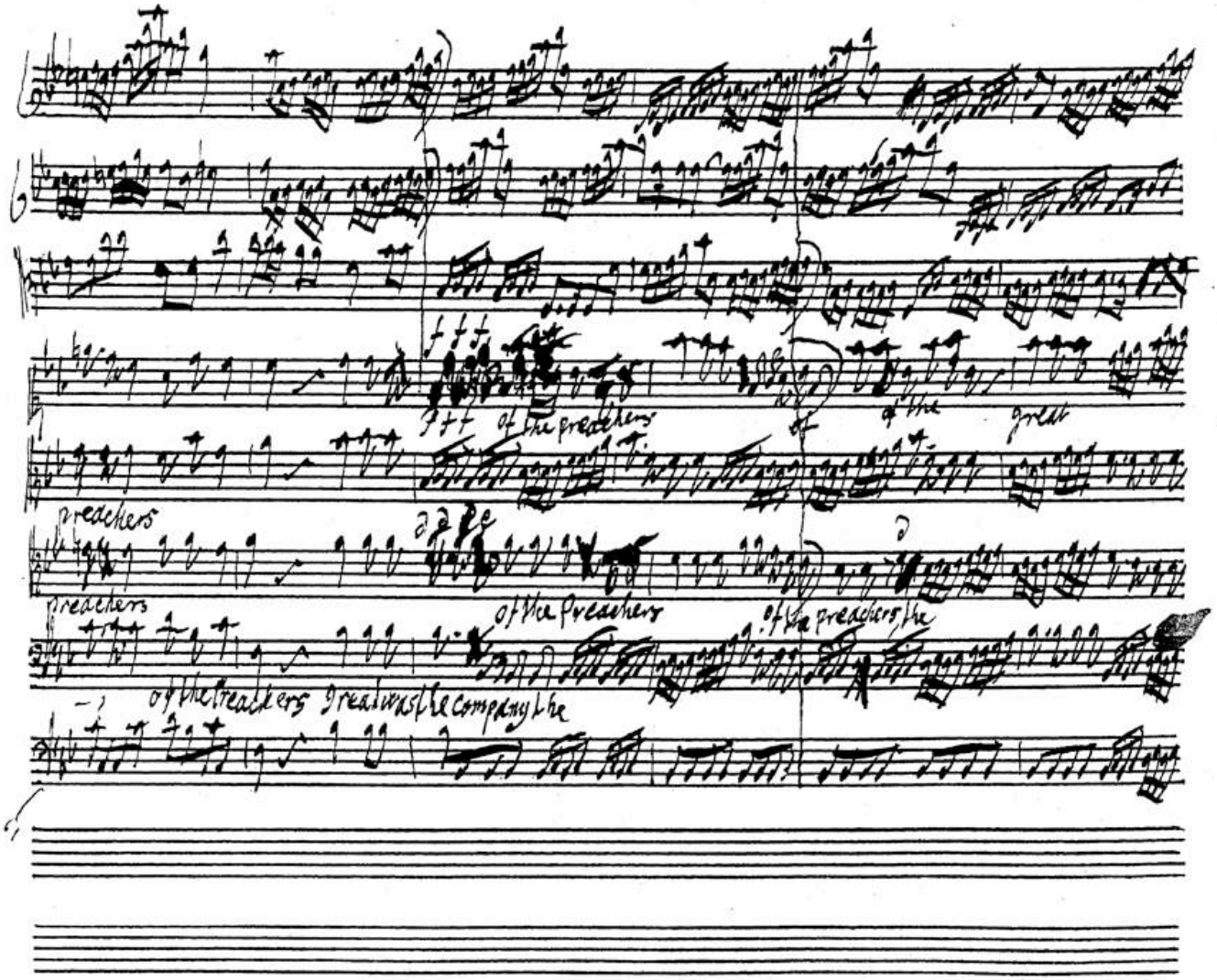
BSB


andante allegro
The Lord gave the word; great was the company of the preachers; great was the com-
pany the com-
pany of the

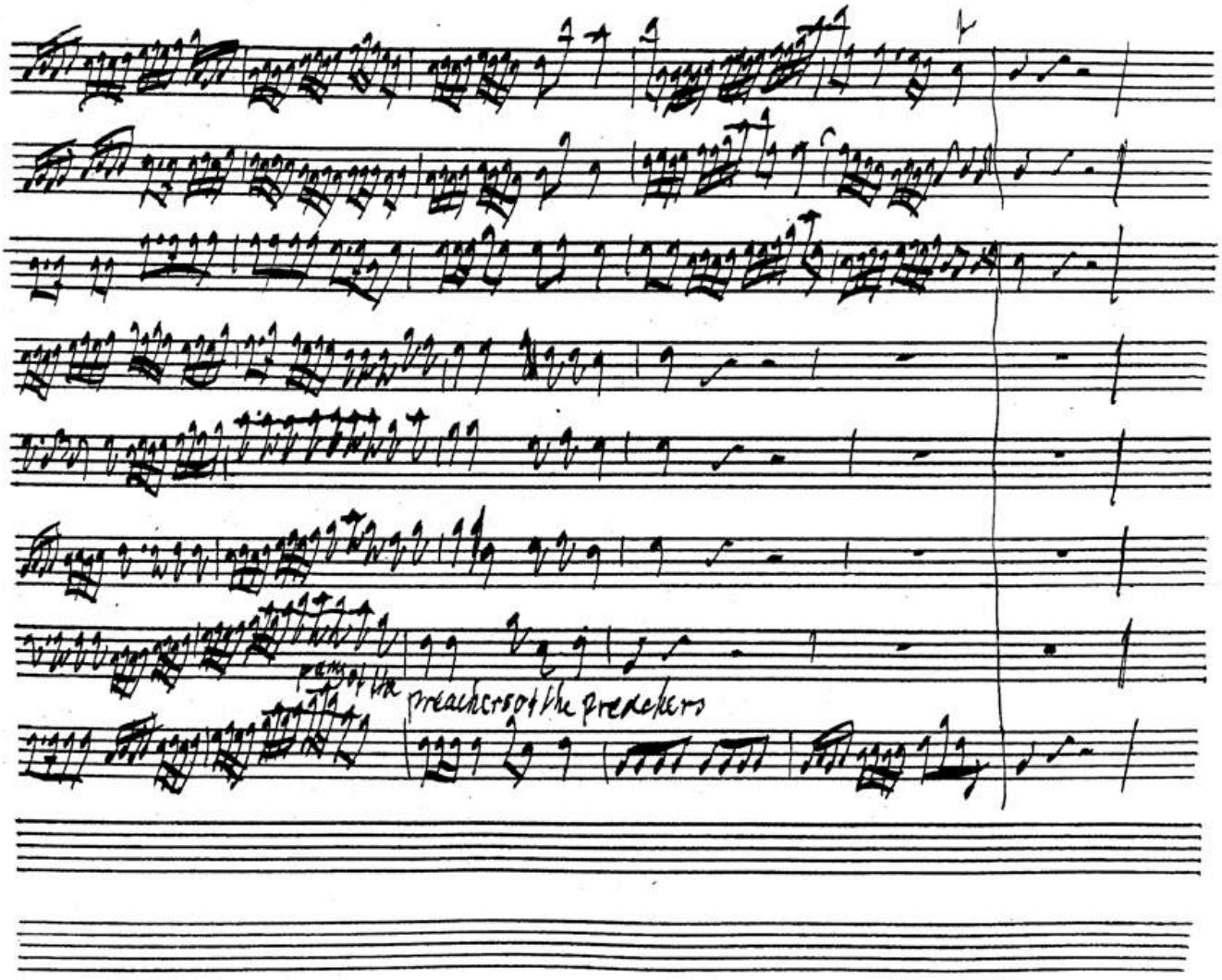
BSB


great was the com
the Lord gave the word: great
of the
predchers
great was the company the com - pany the com

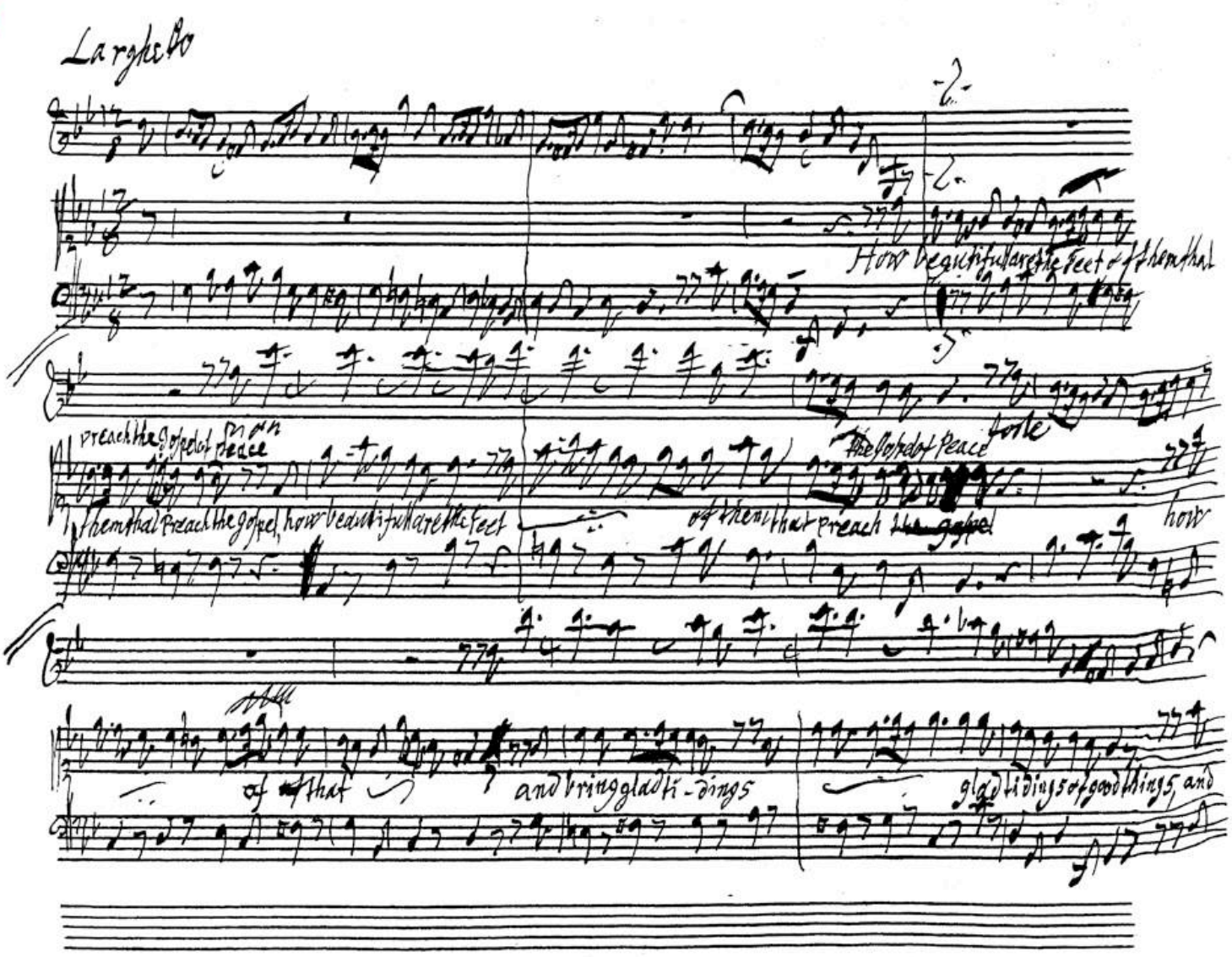
BSB


of the preachers
of the
great
preachers
preachers
of the Preachers
of the preachers the
of the preachers great was the company the

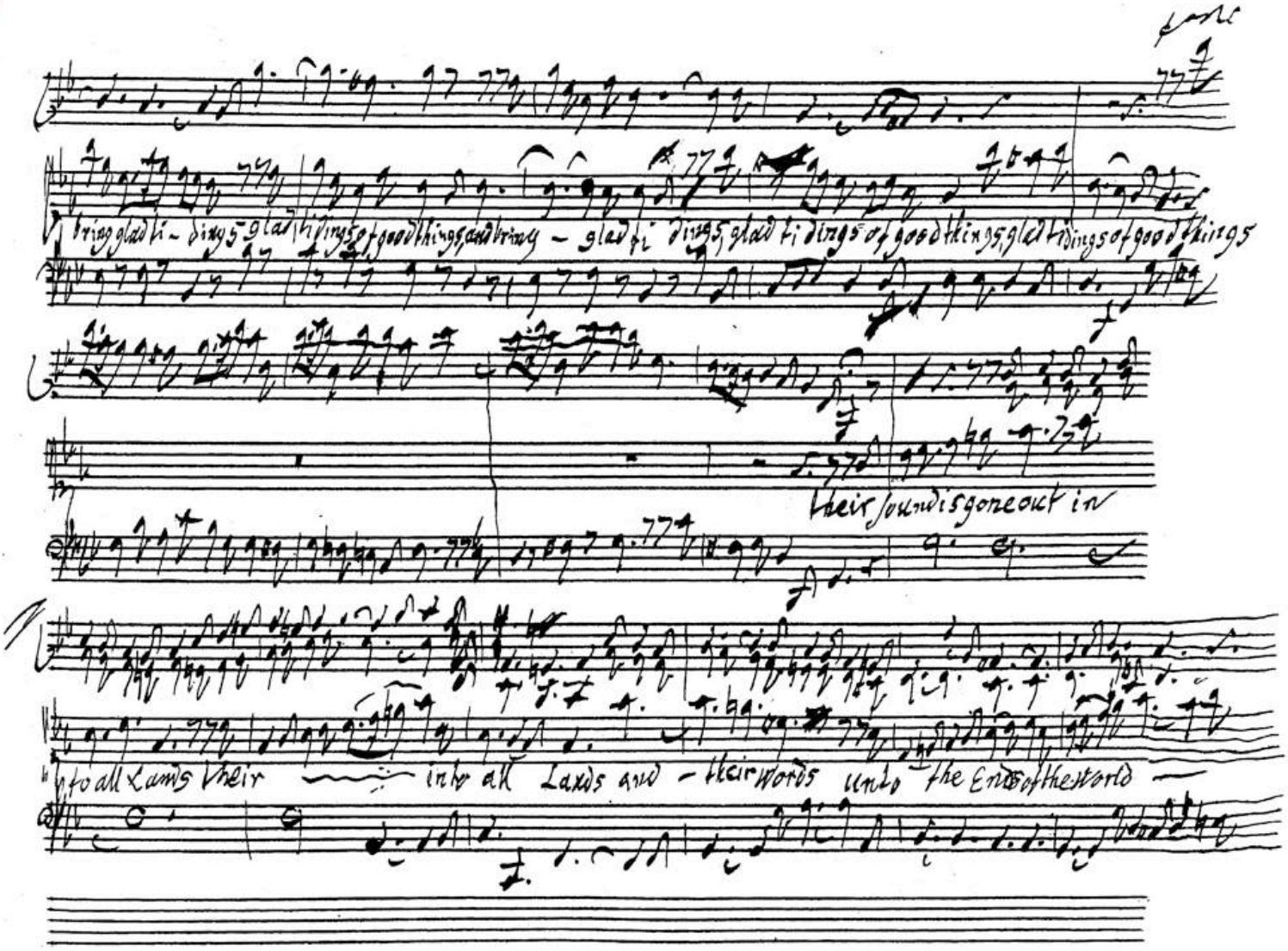
BSB



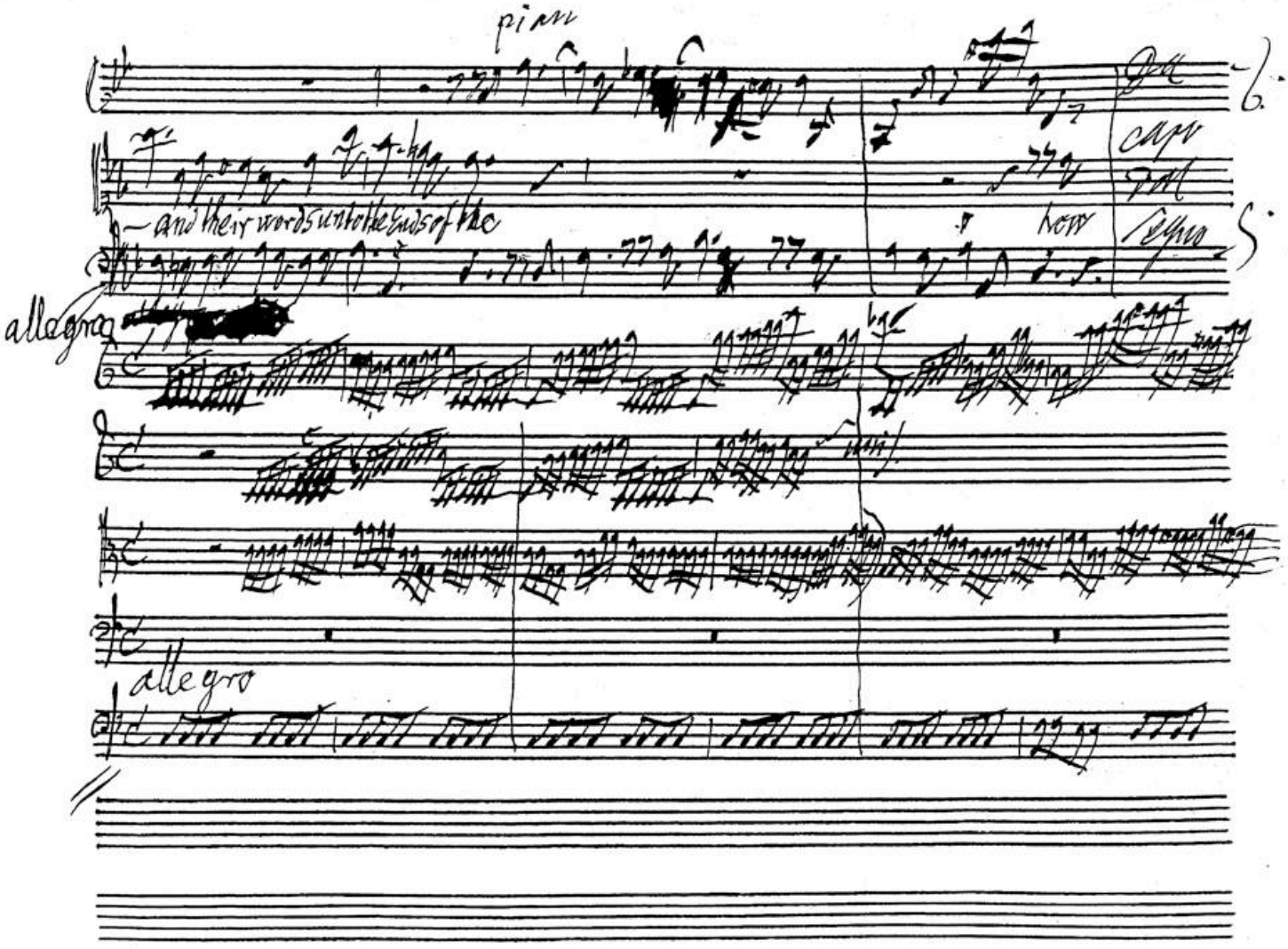
BSB


Larghetto
How beautiful are the feet of them that
preach the Gospel of peace
them that preach the gospel, how beautiful are the feet
the Gospel of peace
of them that preach the gospel
how
of that
and bring glad ti - dings
glad tidings of good things, and

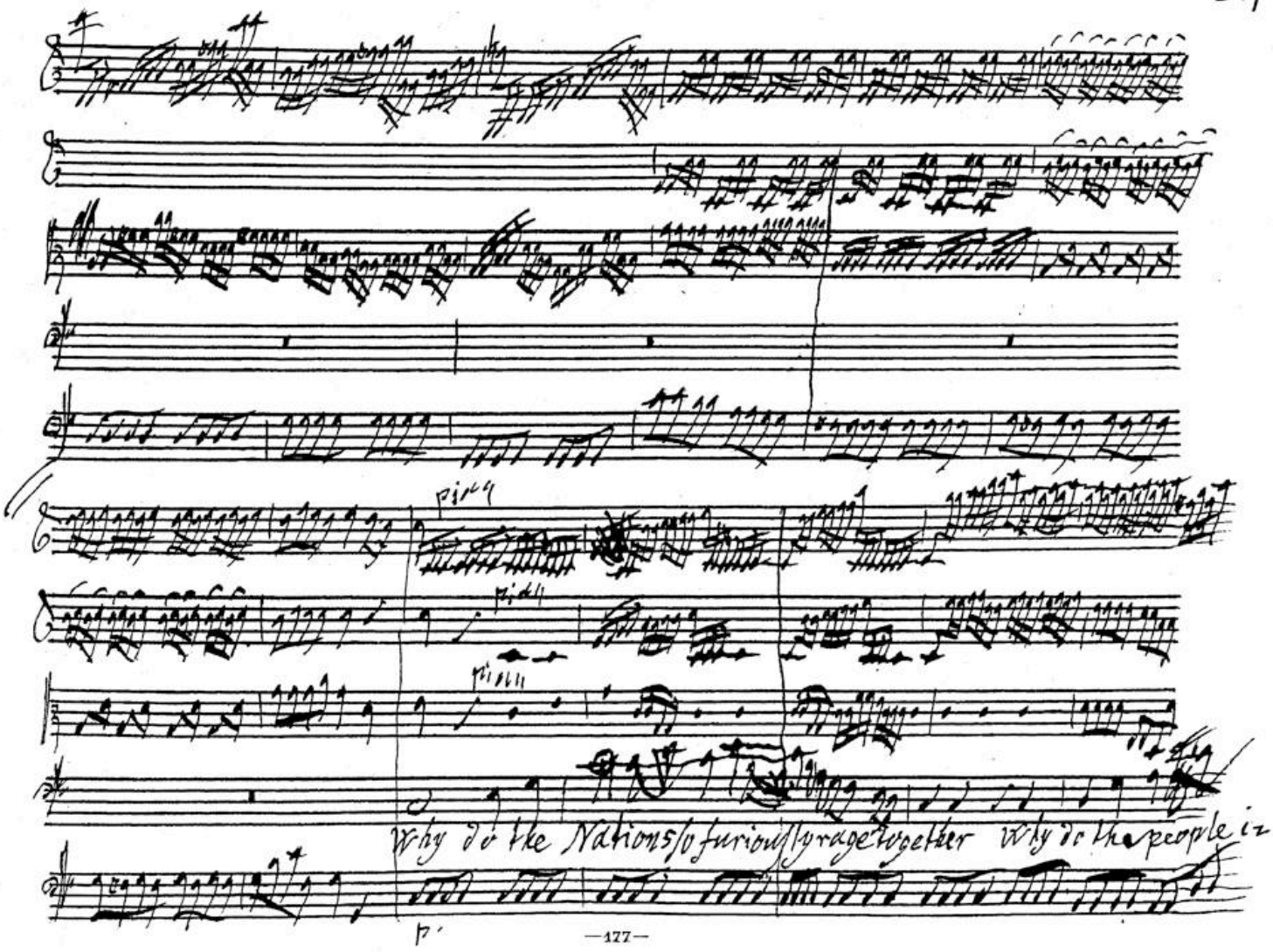
BSB


bring glad ti - dings glad tidings of good things and bring - glad ti dings glad ti dings of good things glad tidings of good things
their sound is gone out in
to all Lands their — into all Lands and - their words unto the Ends of the world —

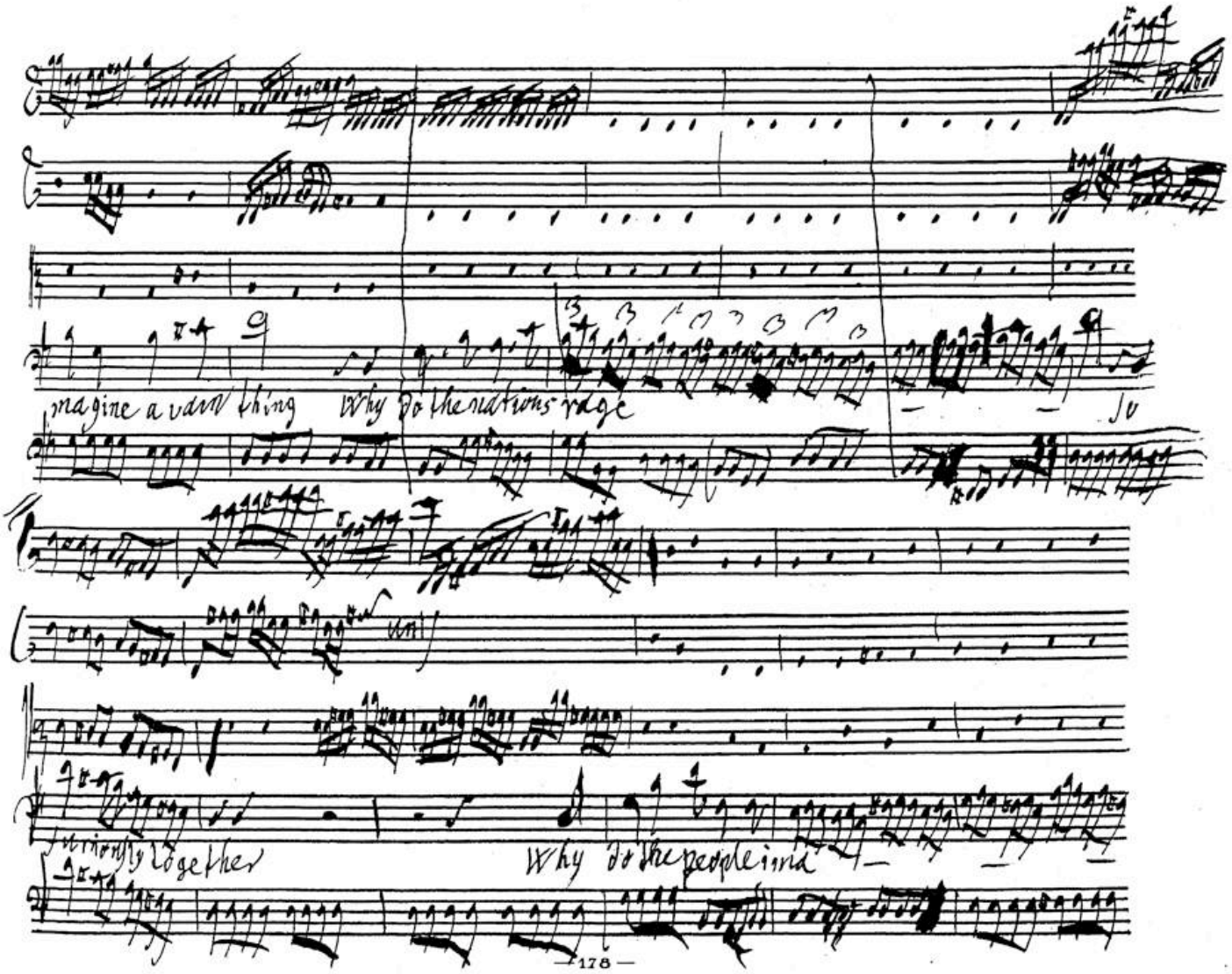
BSB



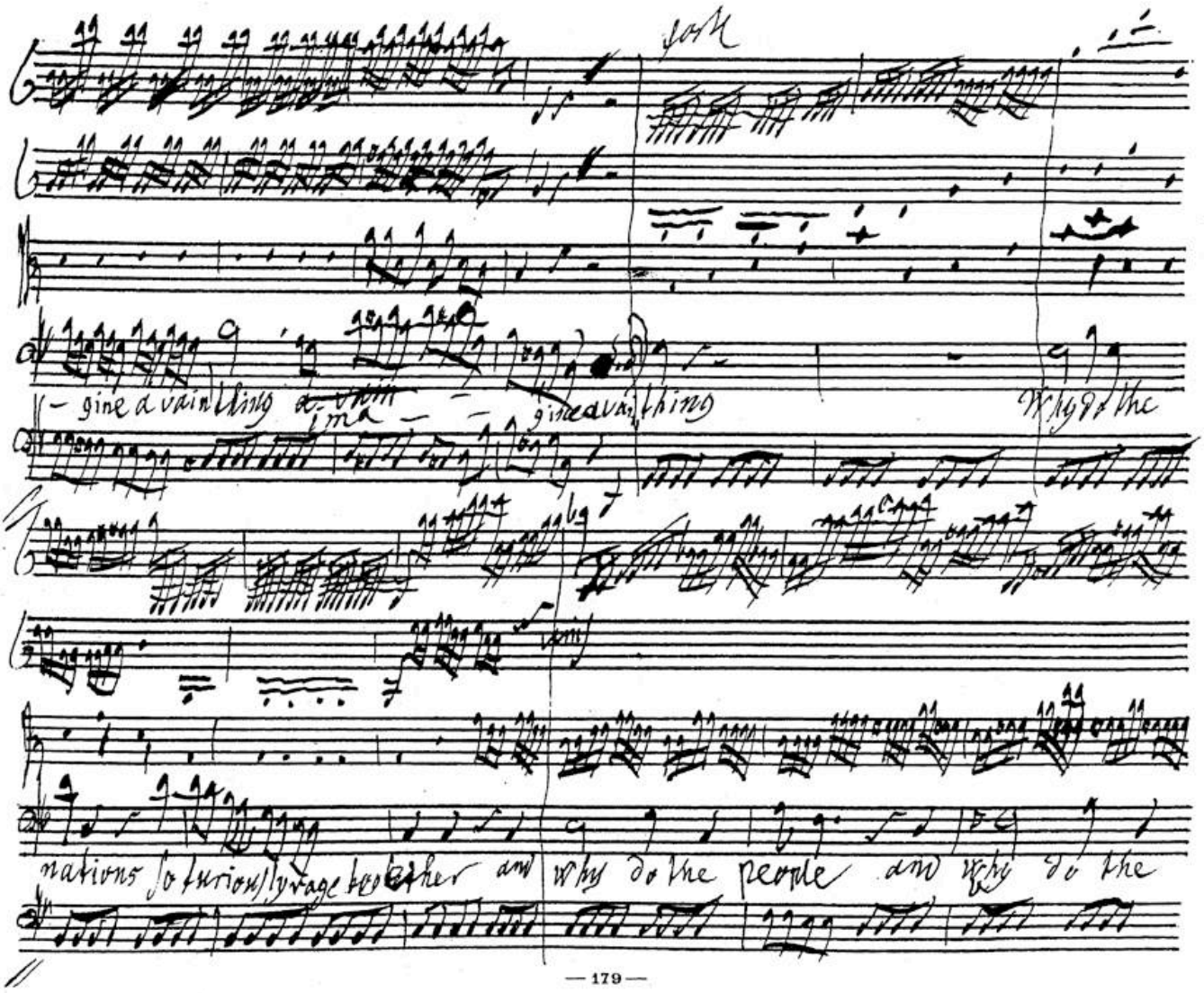
BSB


Why do the Nations so furiously rage together Why do the people im

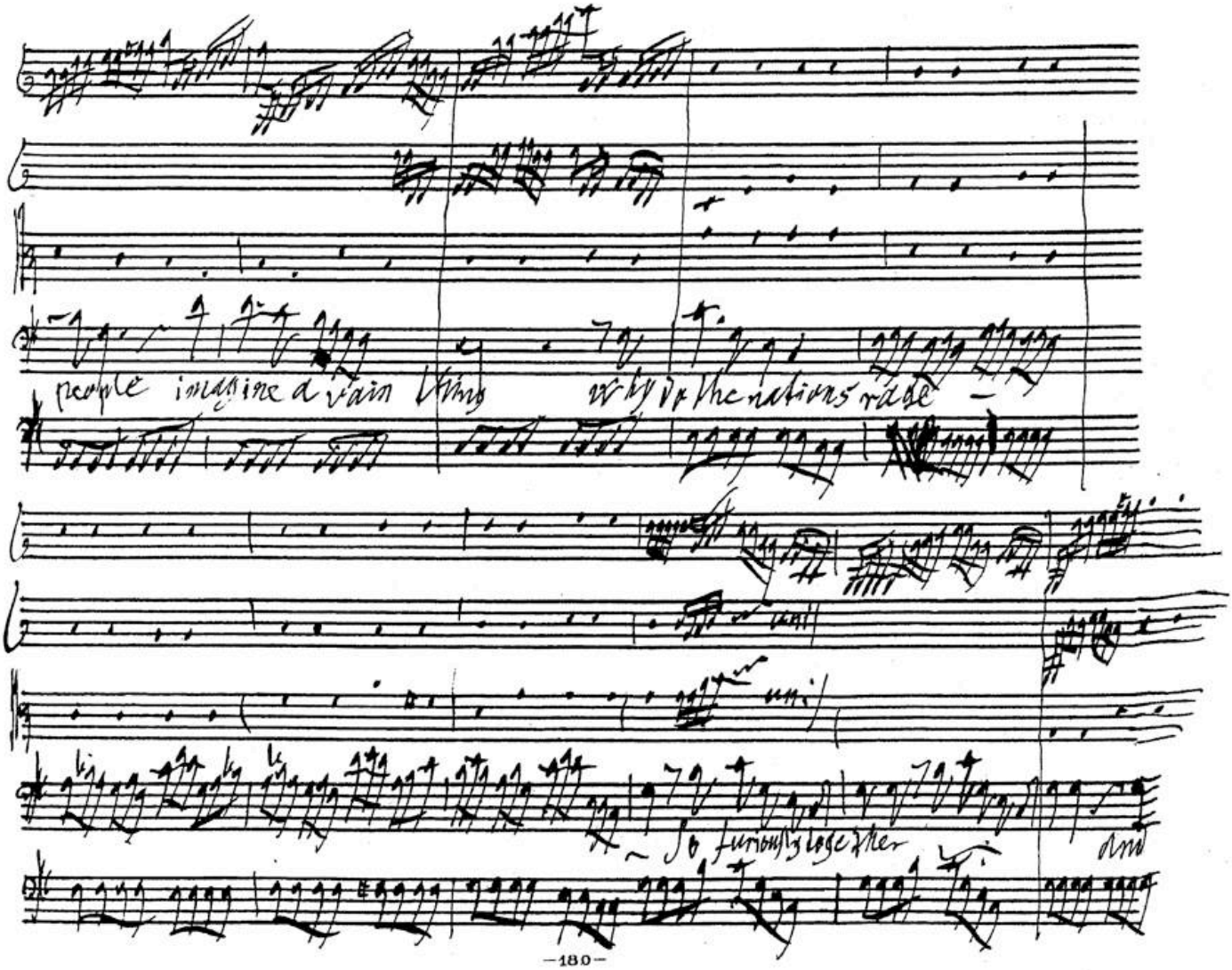
BSB


magine a vain thing
Why do the nations rage
Jo
riously together
Why do the people imag

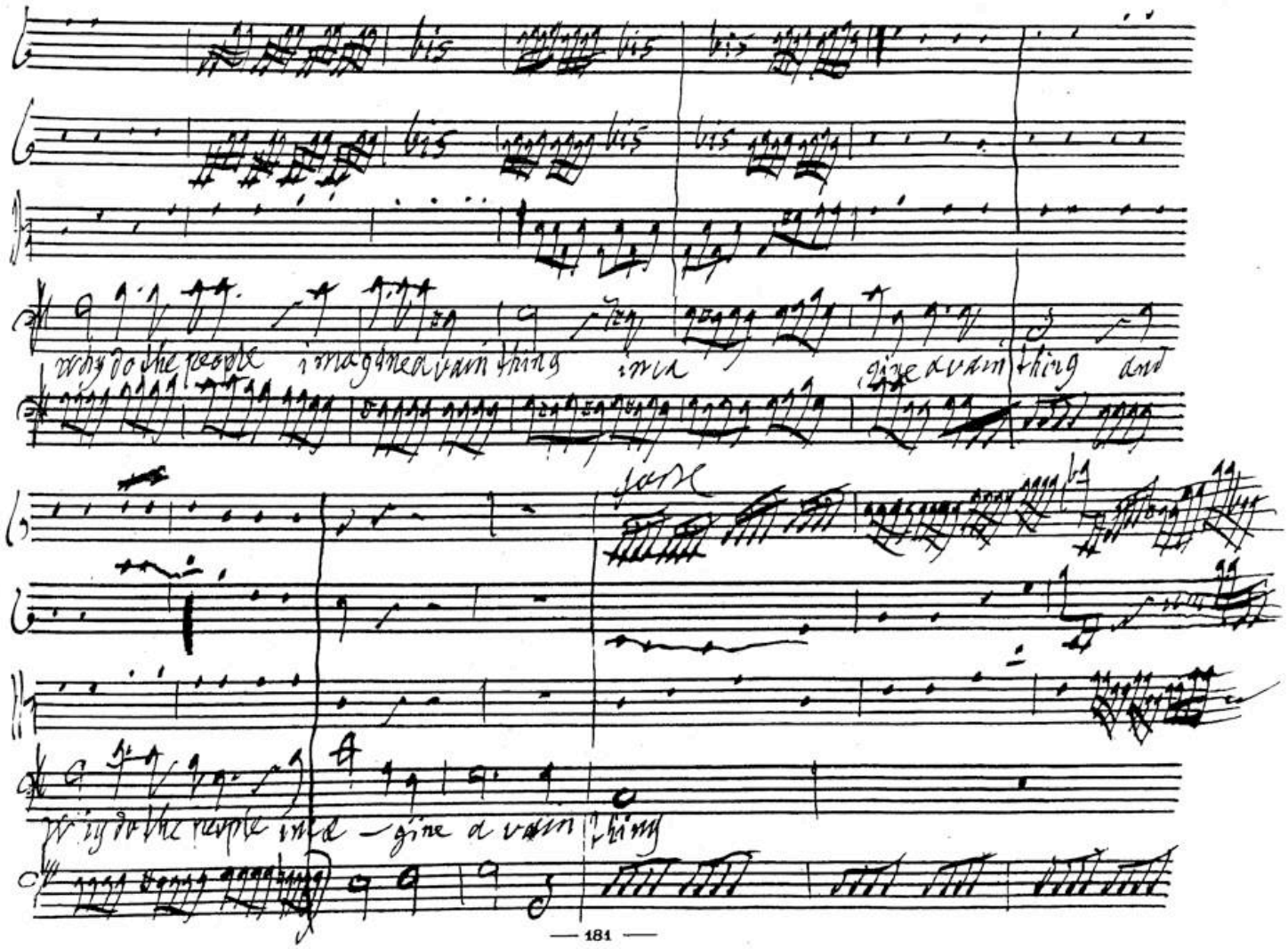
BSB


look
gine a vain thing
gine a vain thing
Why do the
nations so furiously rage together and
Why do the people and why do the

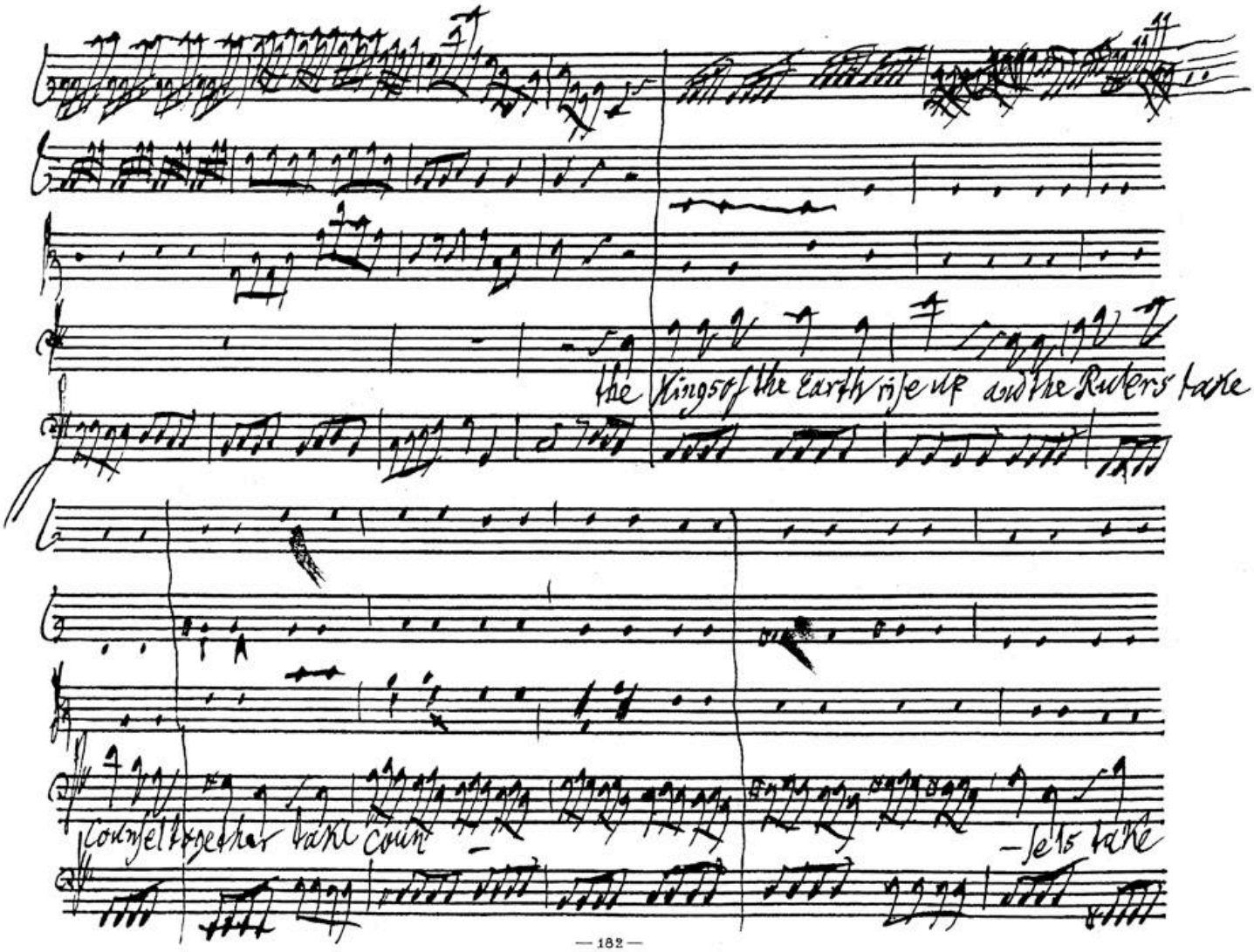
BSB


people imagine a vain thing
Why do the nations rage
to furiously together
and

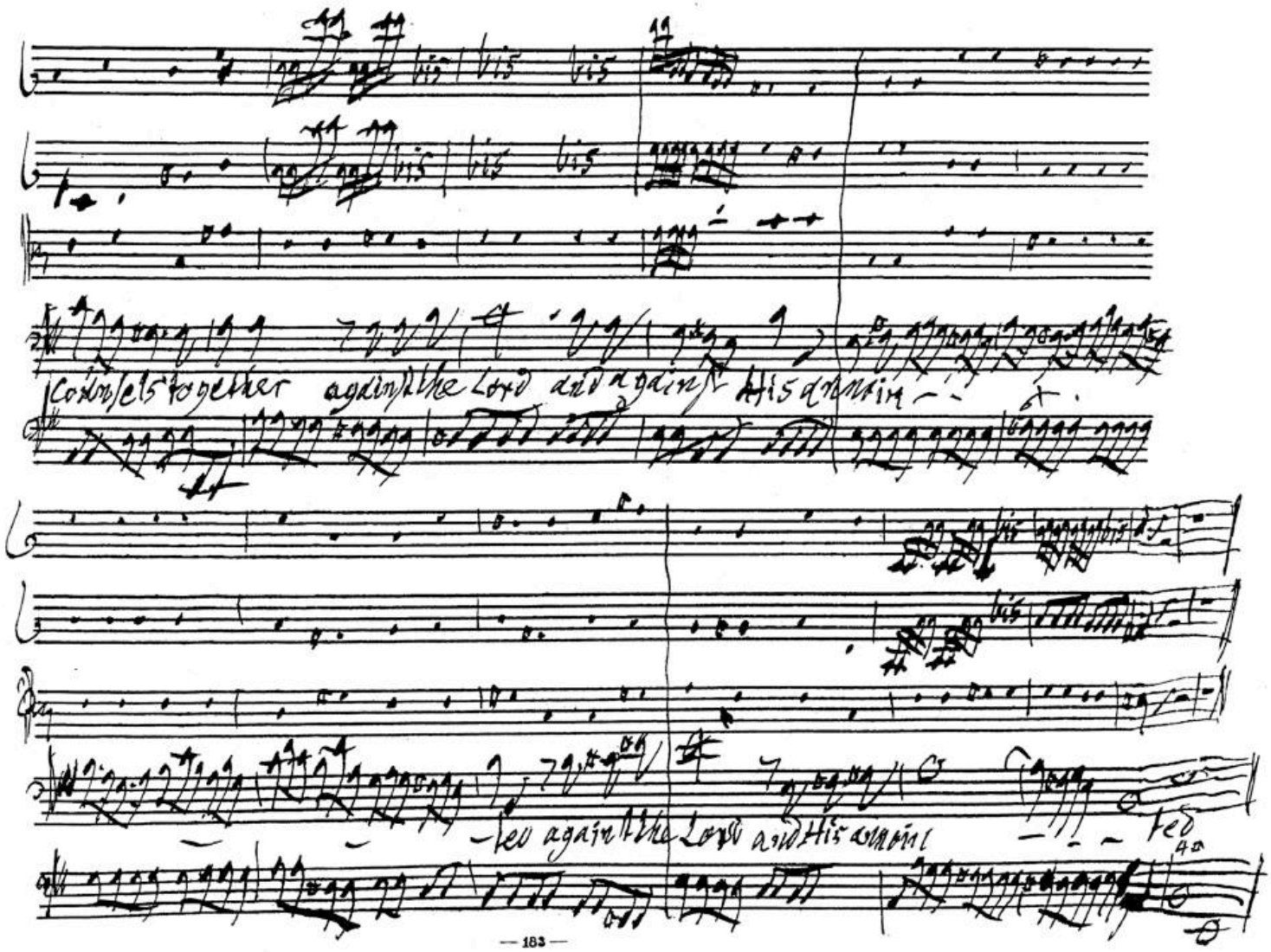
BSB


bis
bis
bis
bis
bis
bis
why do the people imagine a vain thing
imagine a vain thing and
forte
why do the people imagine a vain thing

BSB

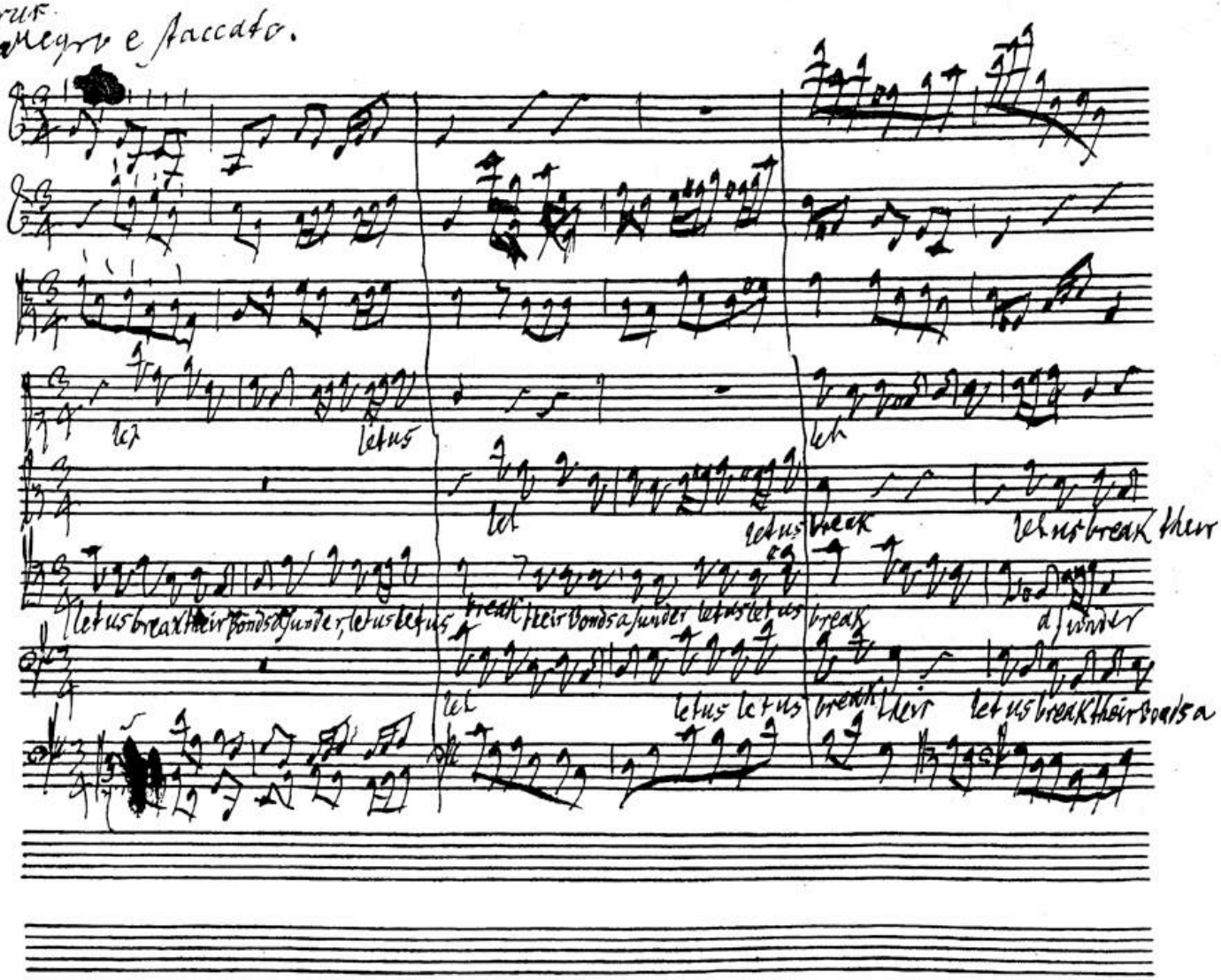

the Kings of the Earth rise up and the Rulers take
Counsel together take coun
-sels take

BSB

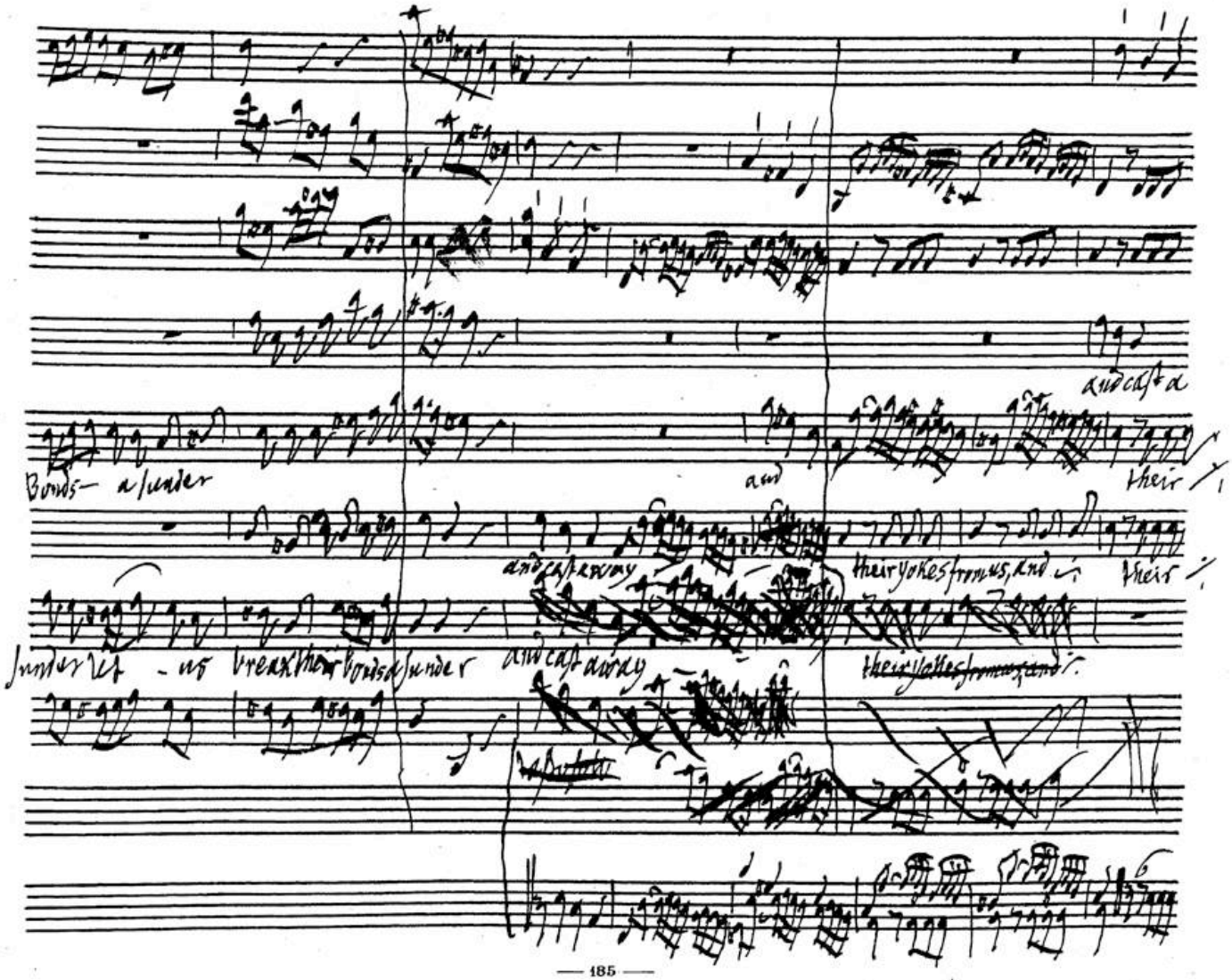

bis
bis
bis
bis
bis
bis
Counsels together against the Lord and against His annoin-
-ted against the Lord and His annoin-
-ted

BSB

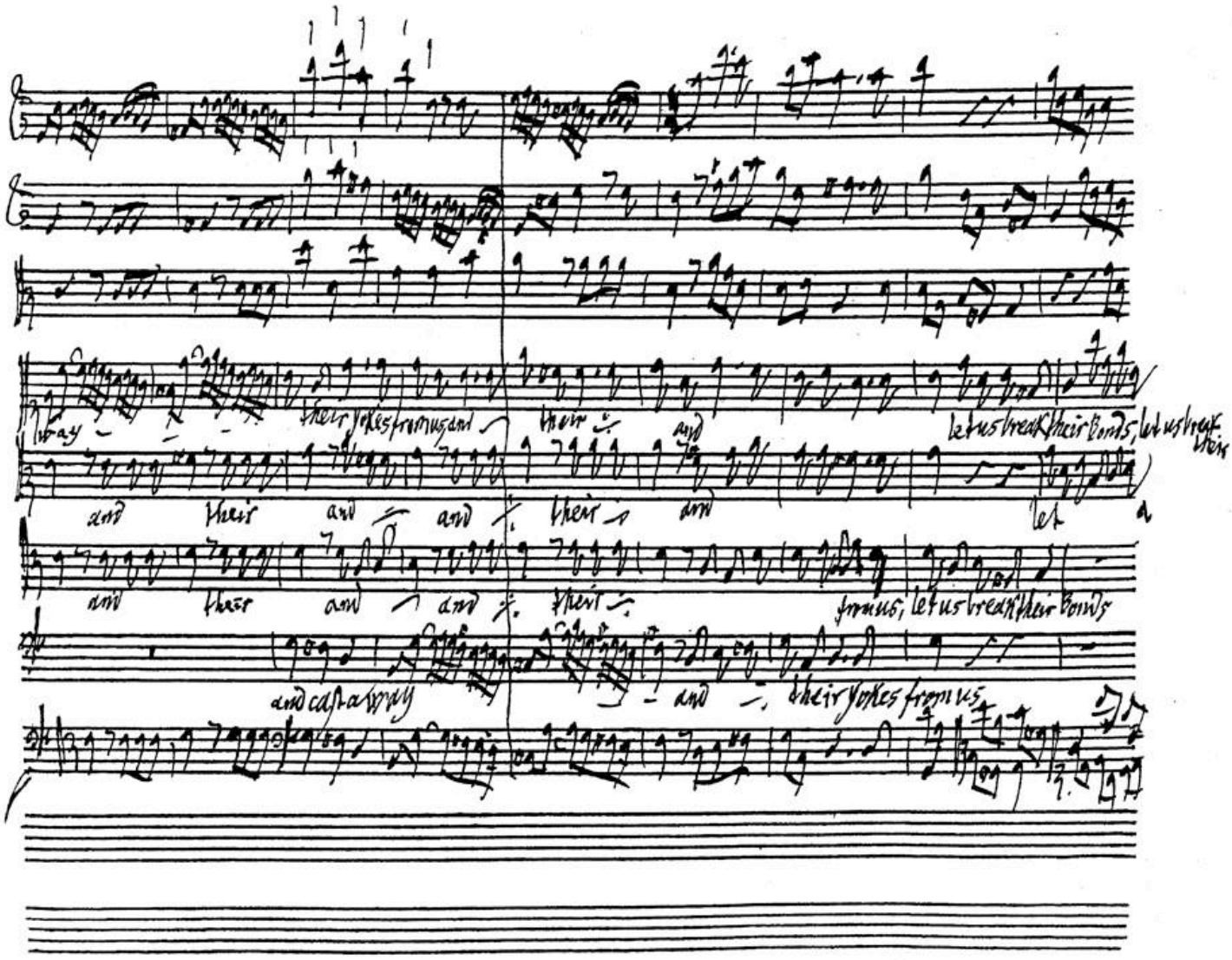
Chorus.
Allegro e staccato.



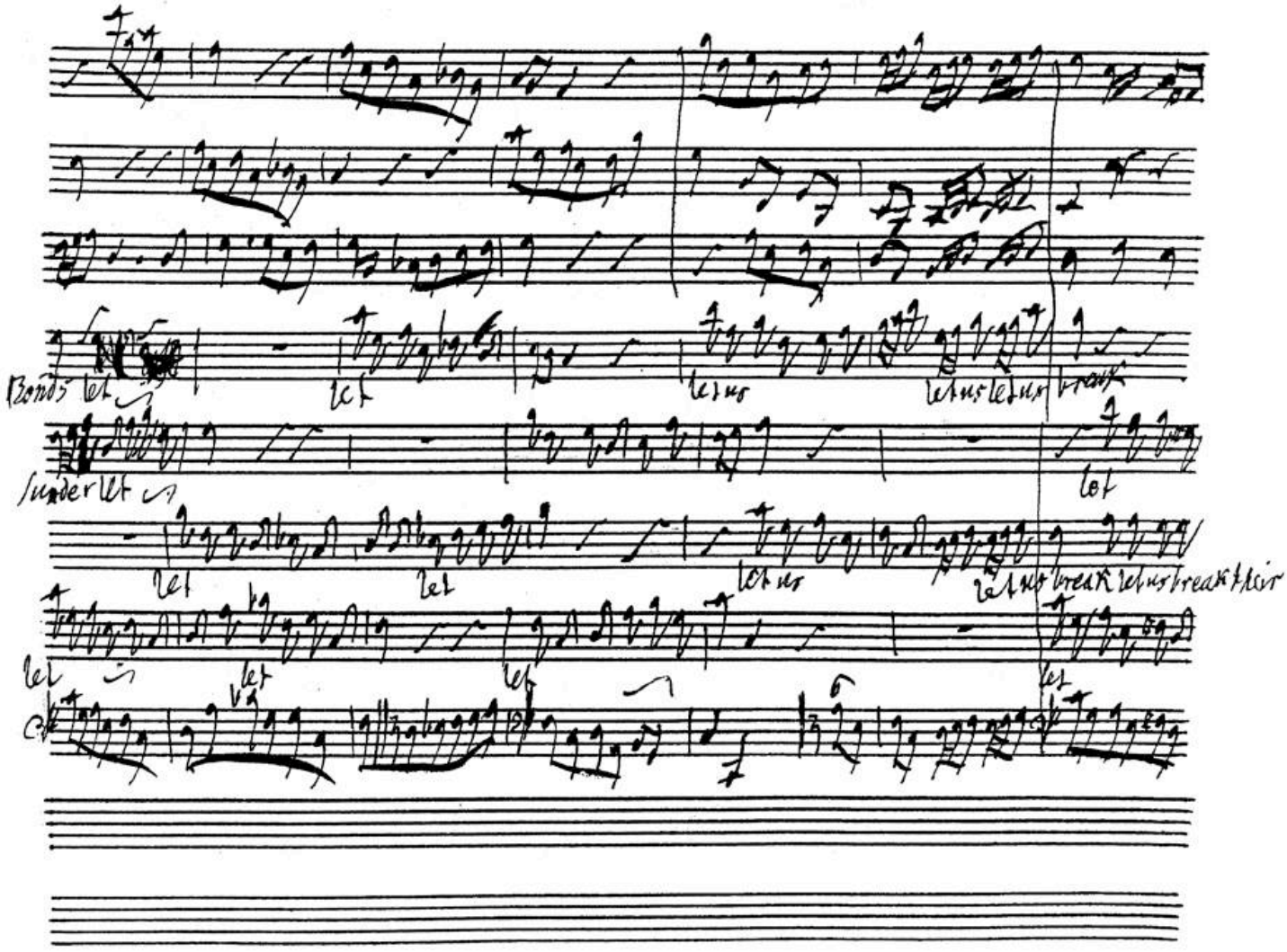
BSB


and cast a
Bonds a sunder
and
their
and cast away
their yokes from us, and
their
Sunder us break their bonds sunder
and cast away
their yokes from us and

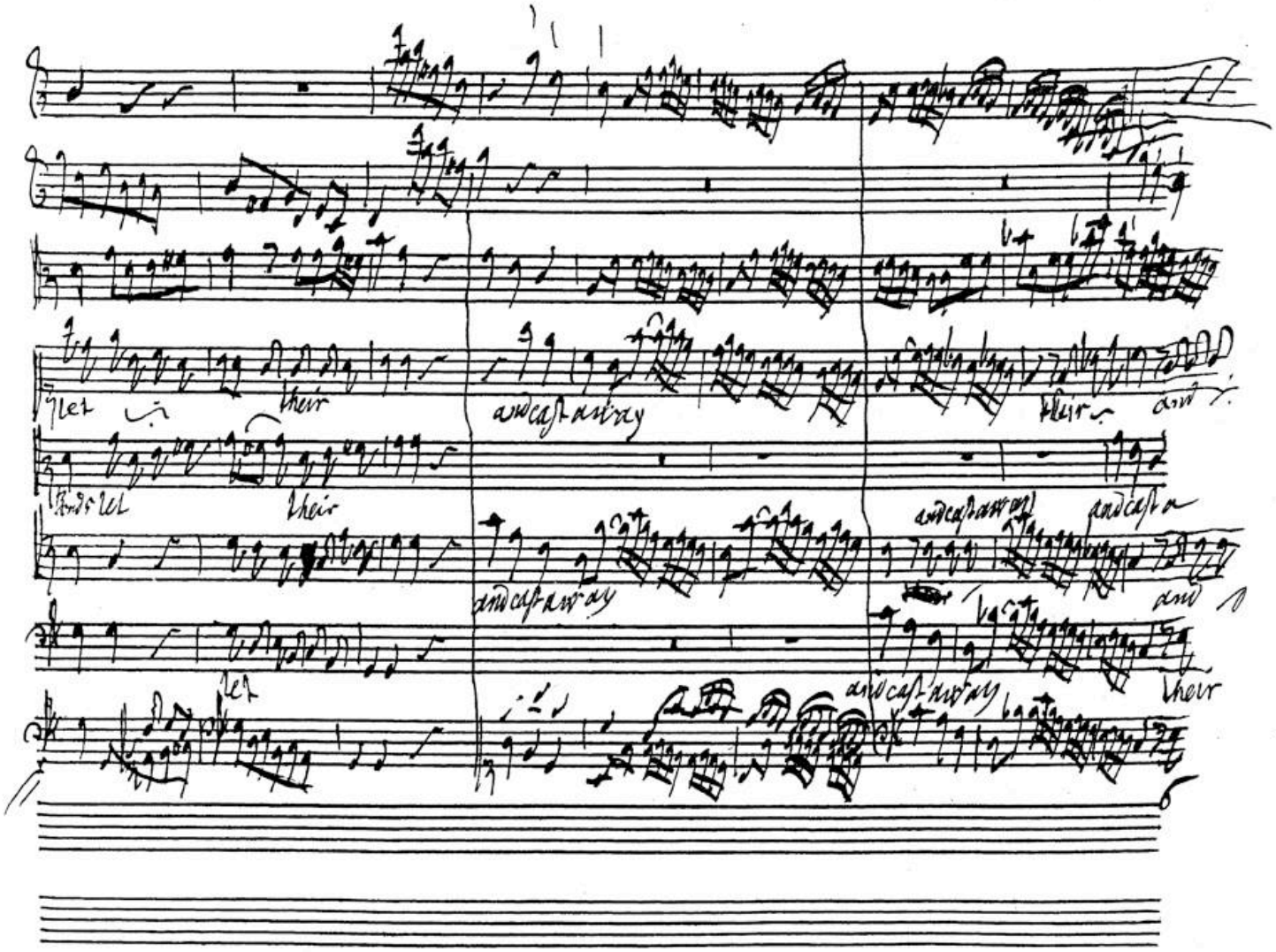
BSB


away
their yokes from us, and
their
and
let us break their bonds, let us break their
and their and and their and
let
and their and and their
from us, let us break their bonds
and cast away
and
their yokes from us

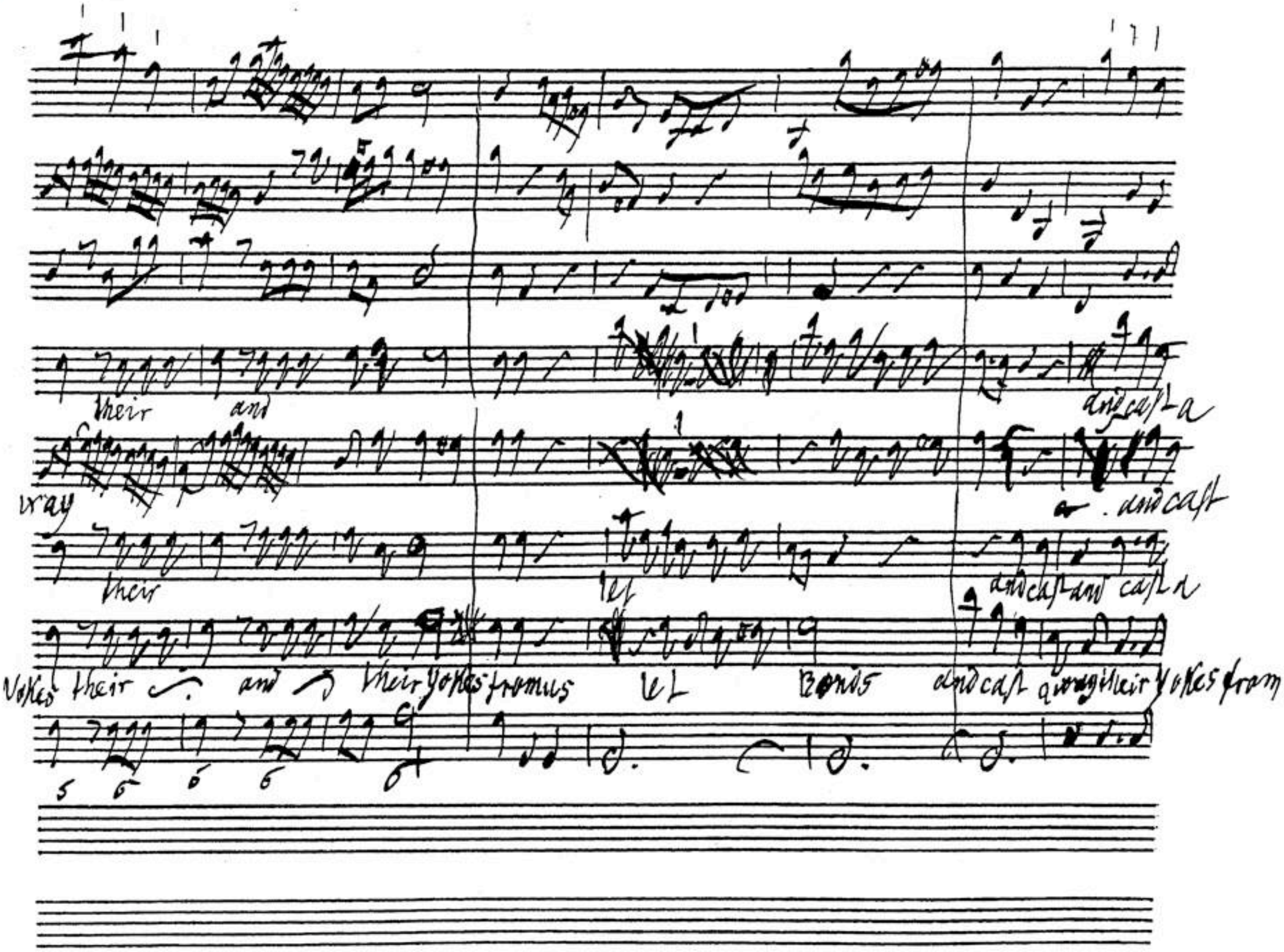
BSB


Bonds let
let
let us
let us let us
break
let
let
let
let us
let us break let us break their
let
let
let
let
let

BSB


let
their
and cast away
their
and
let
their
and cast away
and cast a
and cast away
and
let
and cast away
their

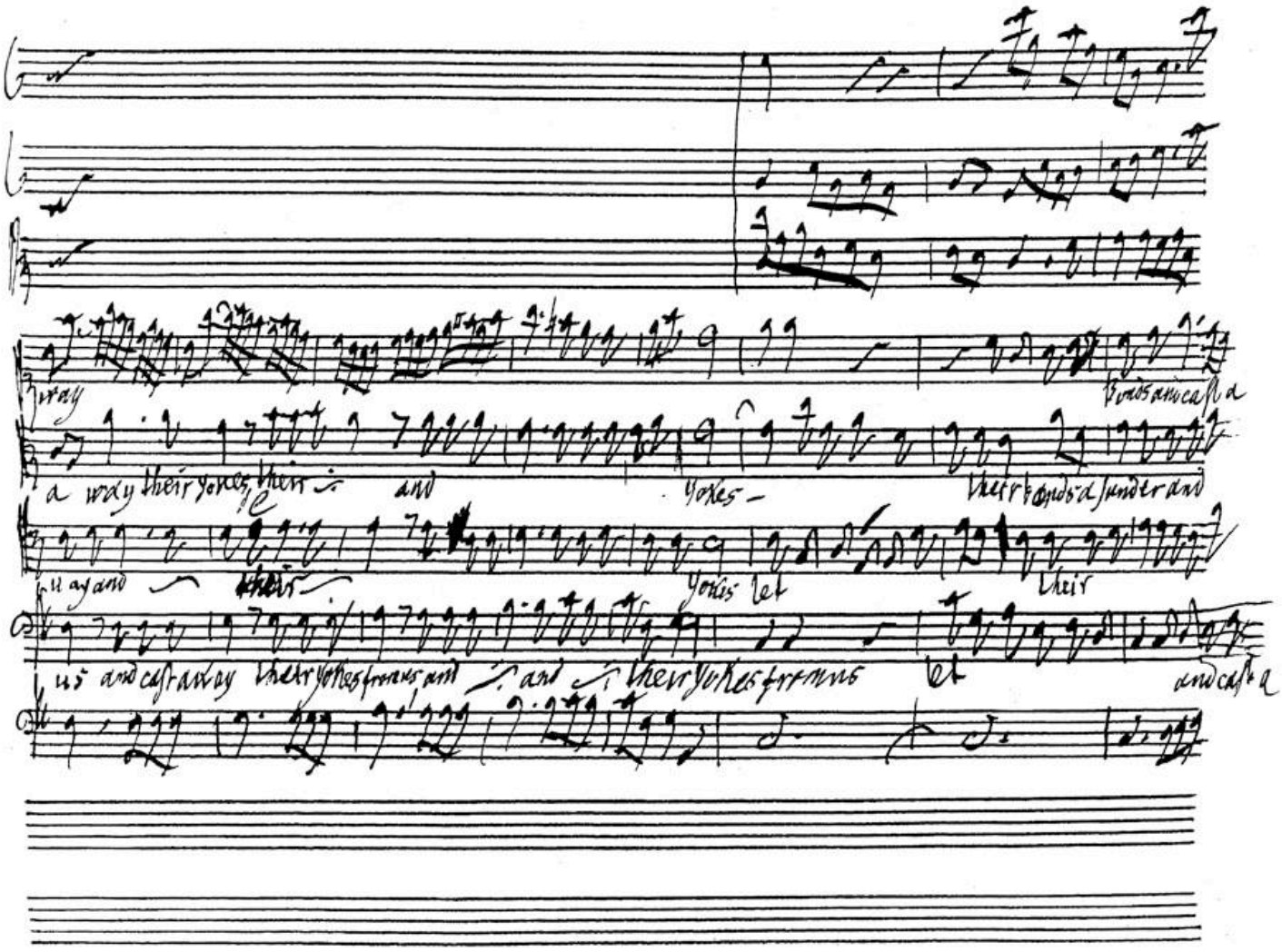
BSB


their
and
and cast a
way
and cast
their
let
and cast and cast a
yokes their
and
their yokes from us
Bonds
and cast away their yokes from

BSB

way bonds and cast a

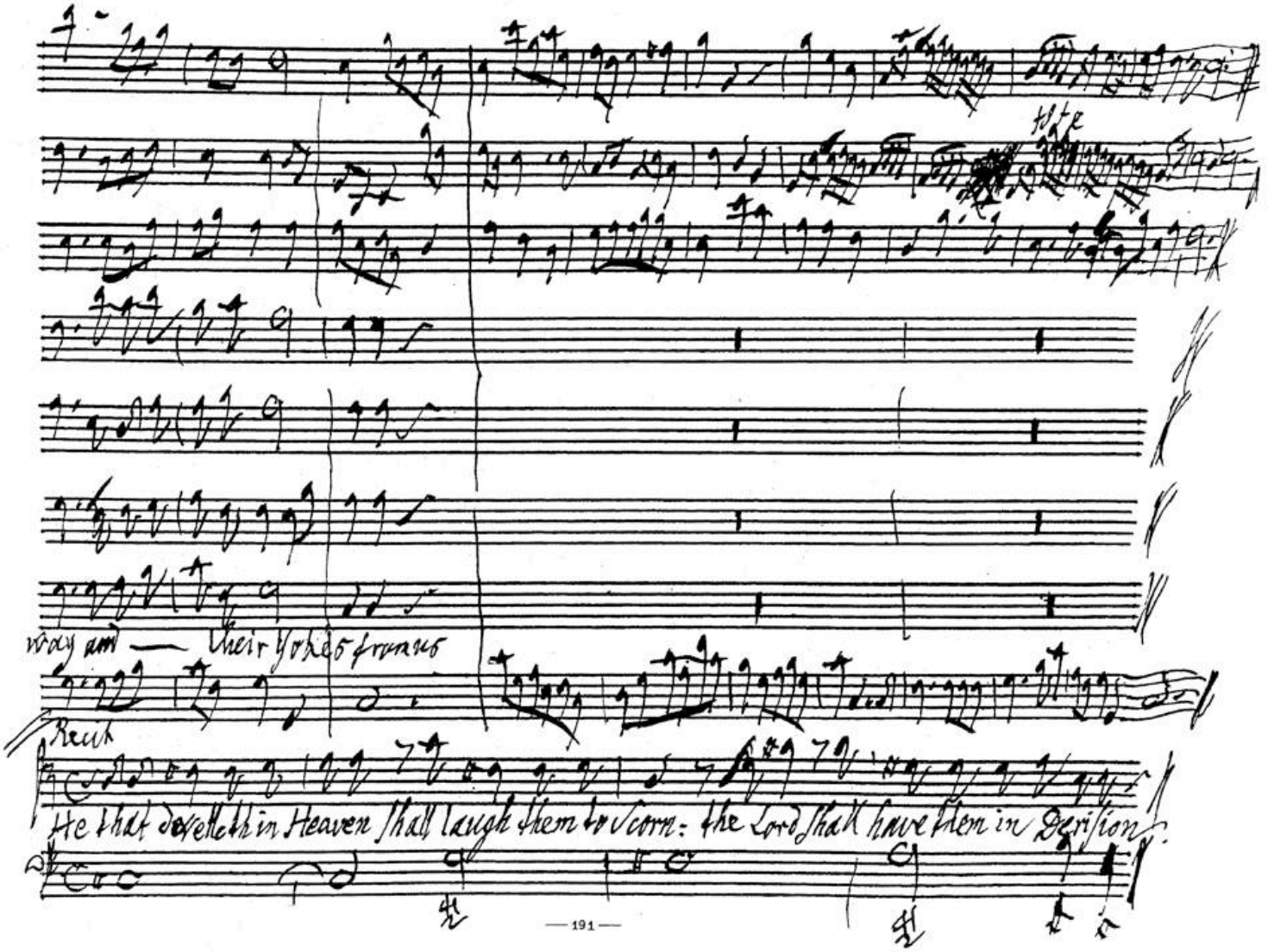
a way their yokes, their and yokes — their bonds a sunder and



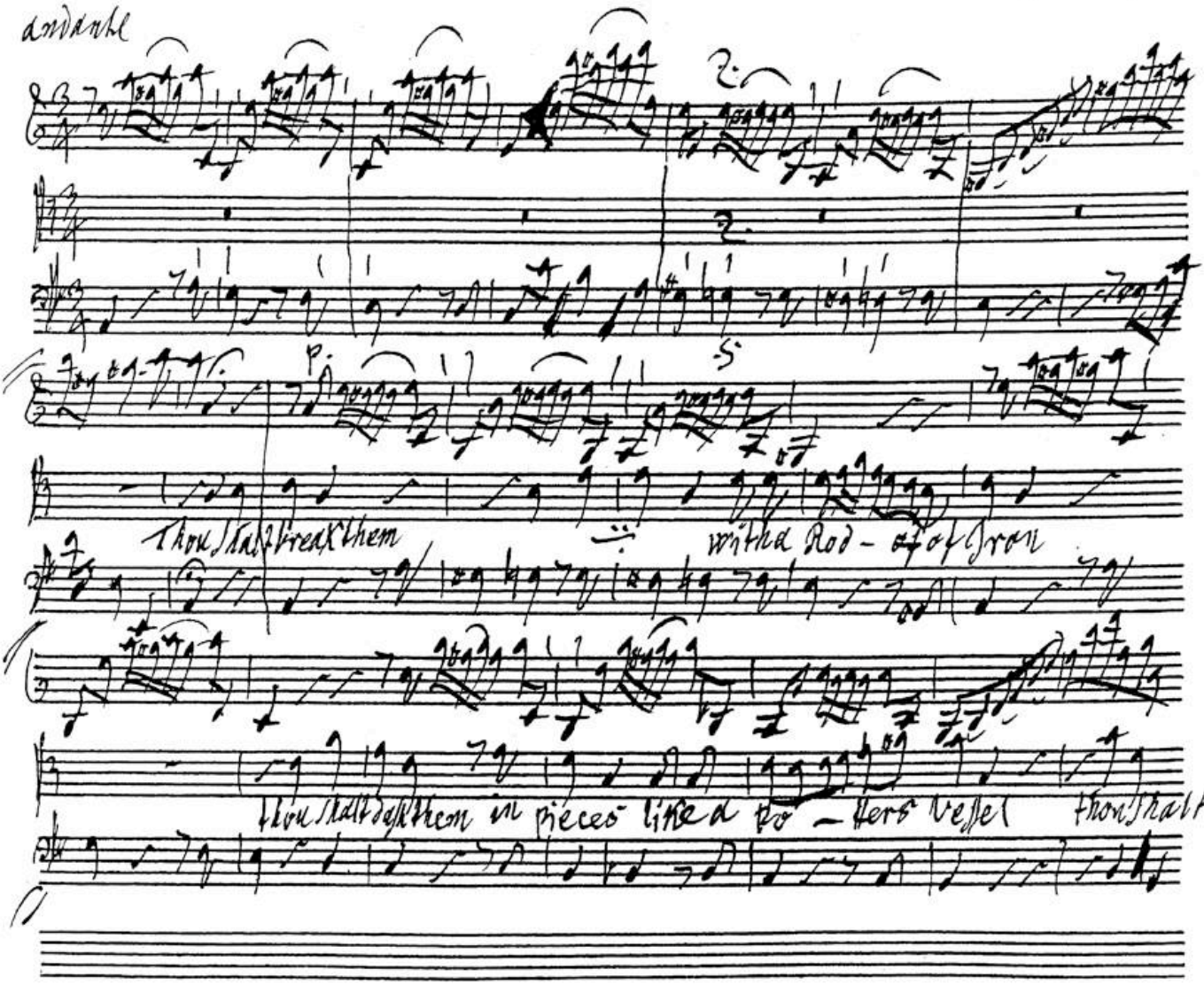
way and their yokes let their

us and cast away their yokes from us and and their yokes from us let and cast a

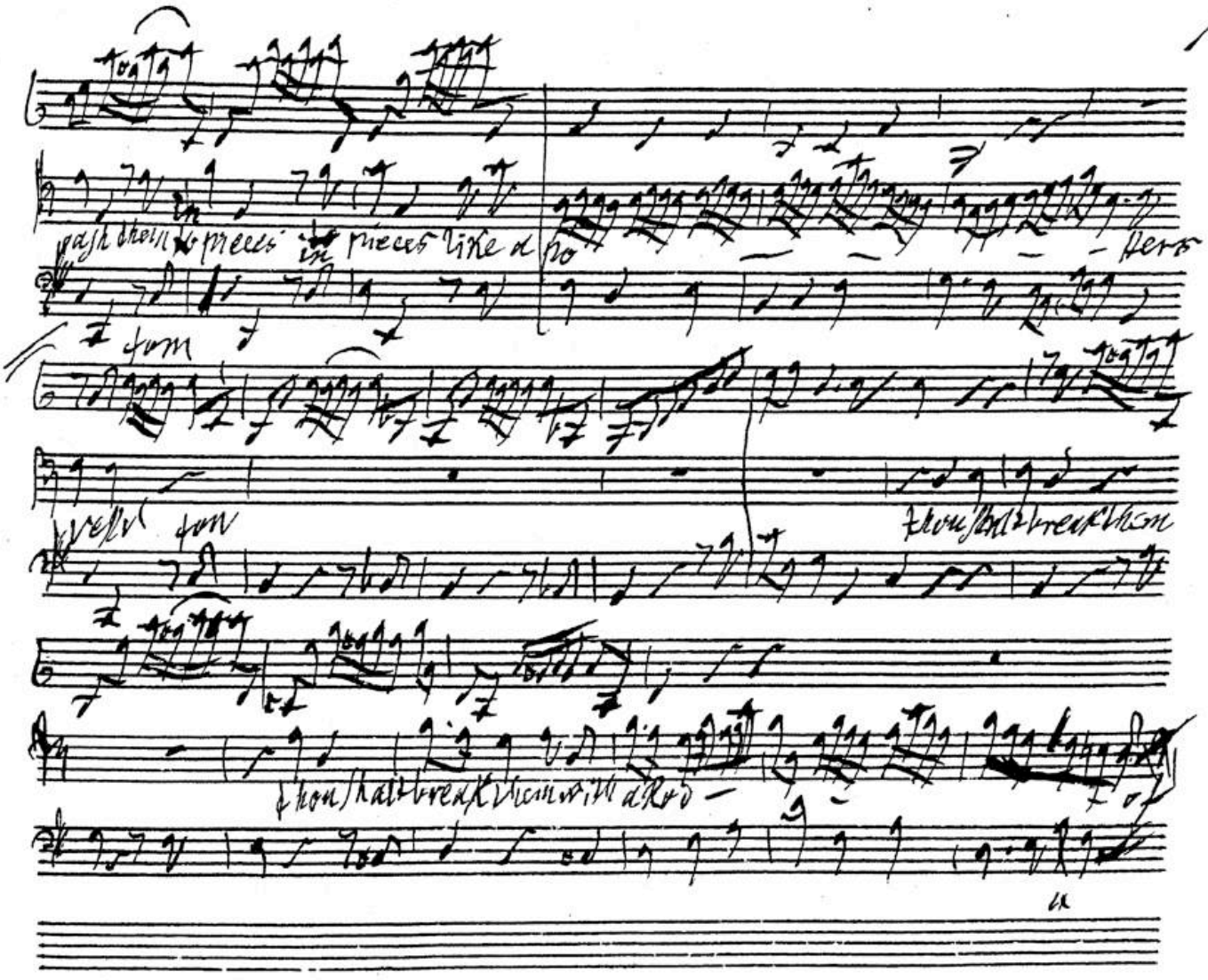
BSB


flute
way and — their yokes from us
Recit
He that dwelleth in Heaven shall laugh them to scorn: the Lord shall have them in derision.

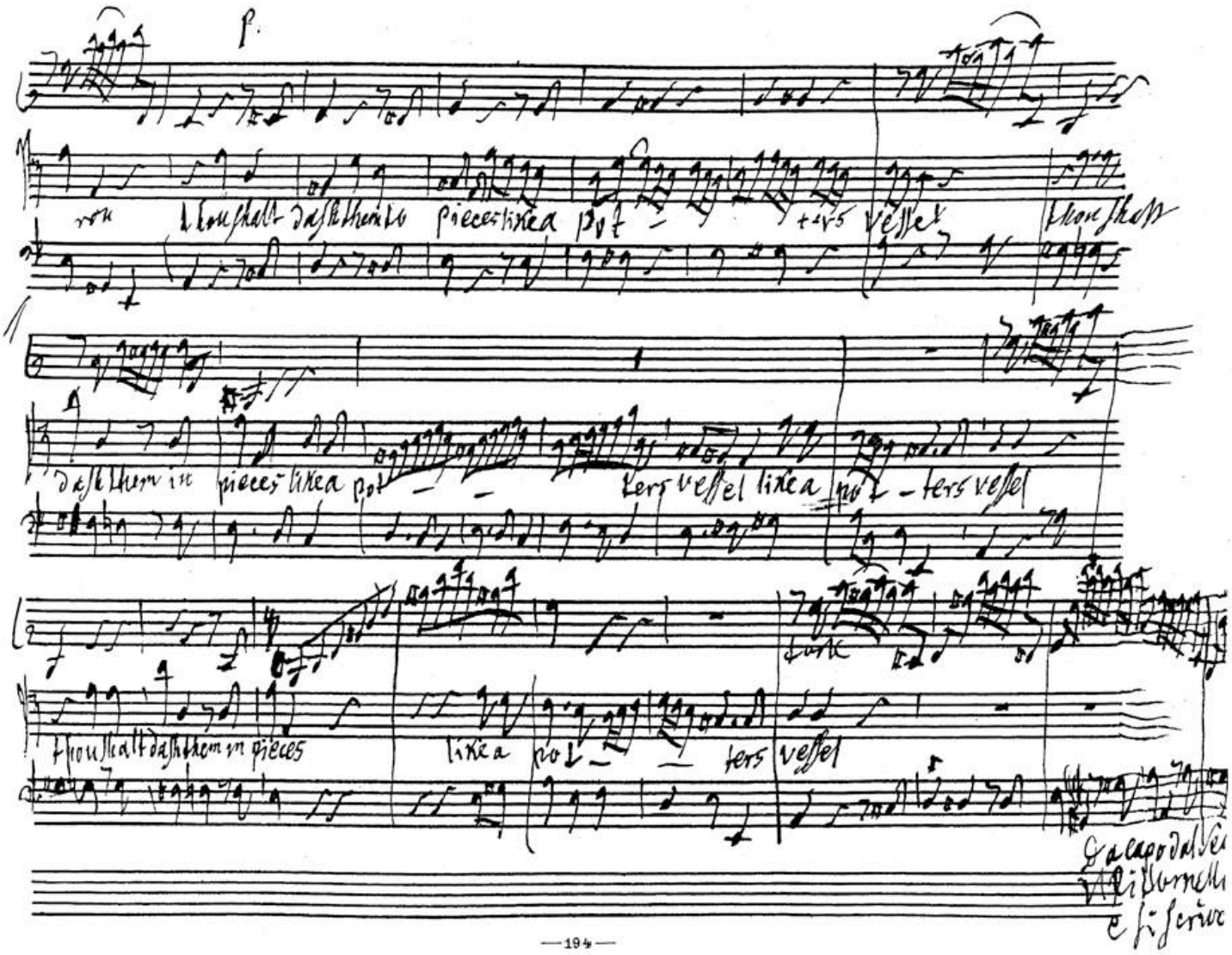
BSB


andante
Thou shalt break them
with a Rod - of Iron
thou shalt dash them in pieces like a Pot - ters Vessel
thou shalt

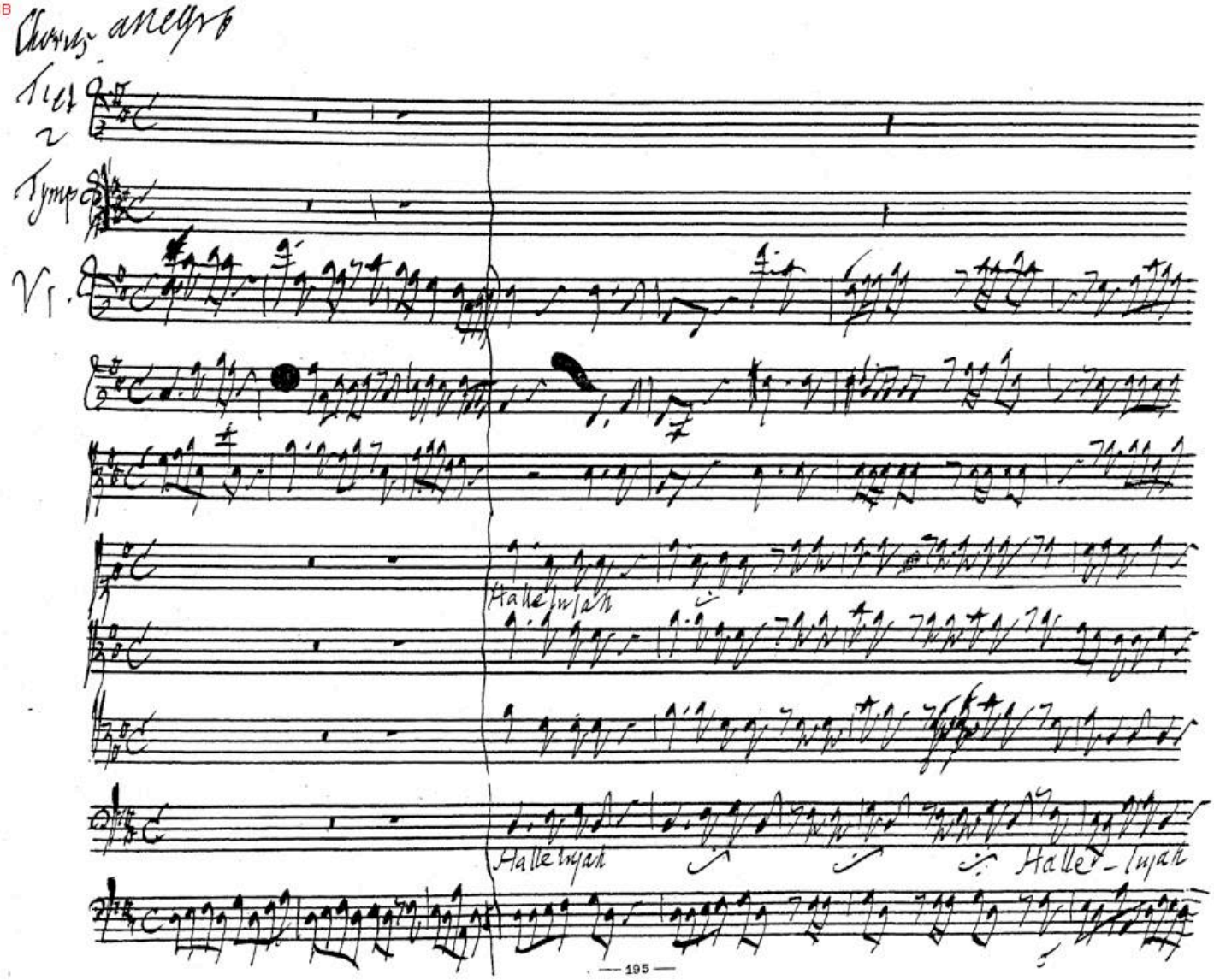
BSB



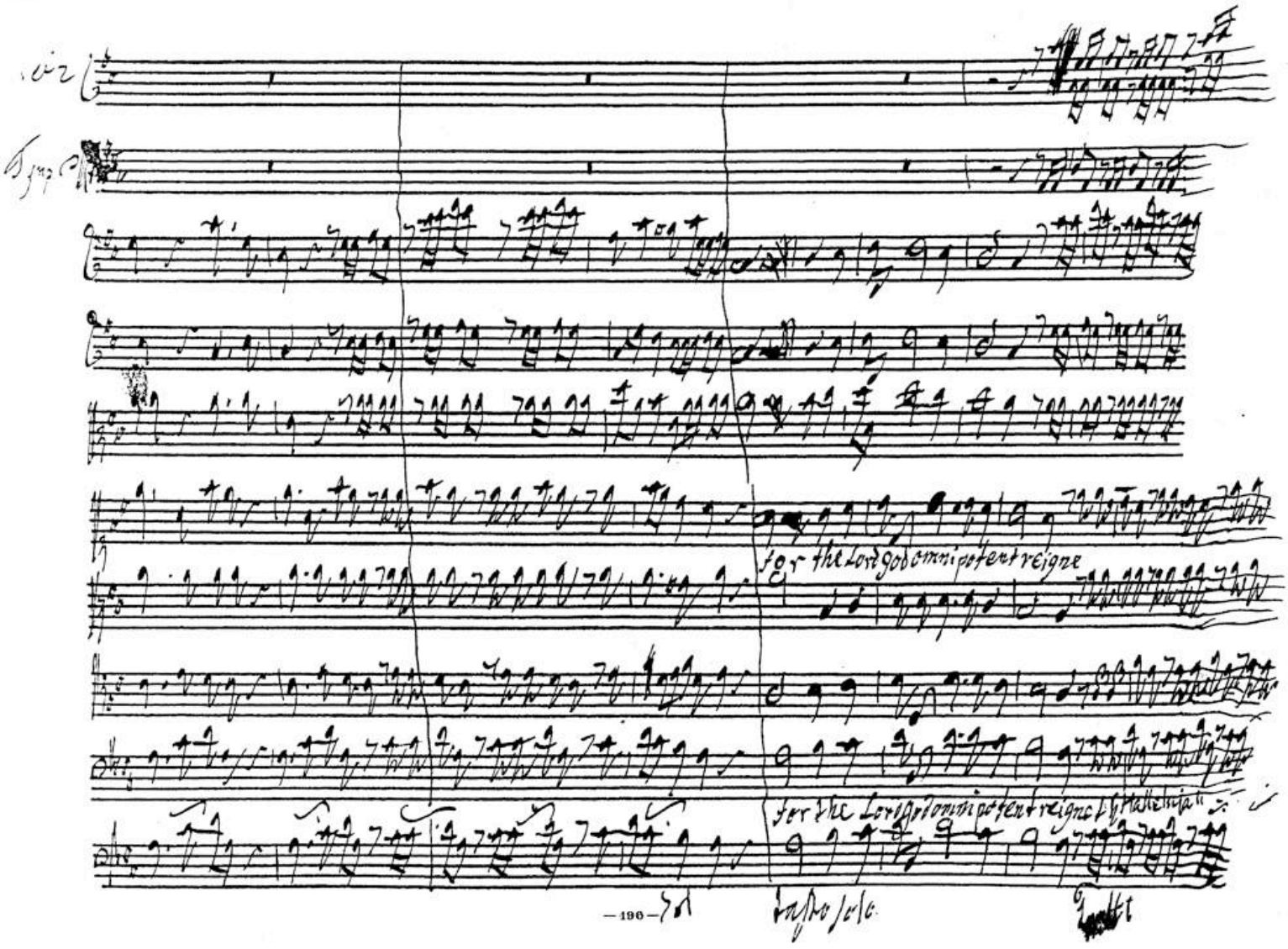
BSB


p.
ron thou shalt dash them to pieces like a pot - ters vessel thou shalt
dash them in pieces like a pot - ters vessel like a pot - ters vessel
thou shalt dash them in pieces like a pot - ters vessel
Da capo dal Se
Ritornelli
e si scrive

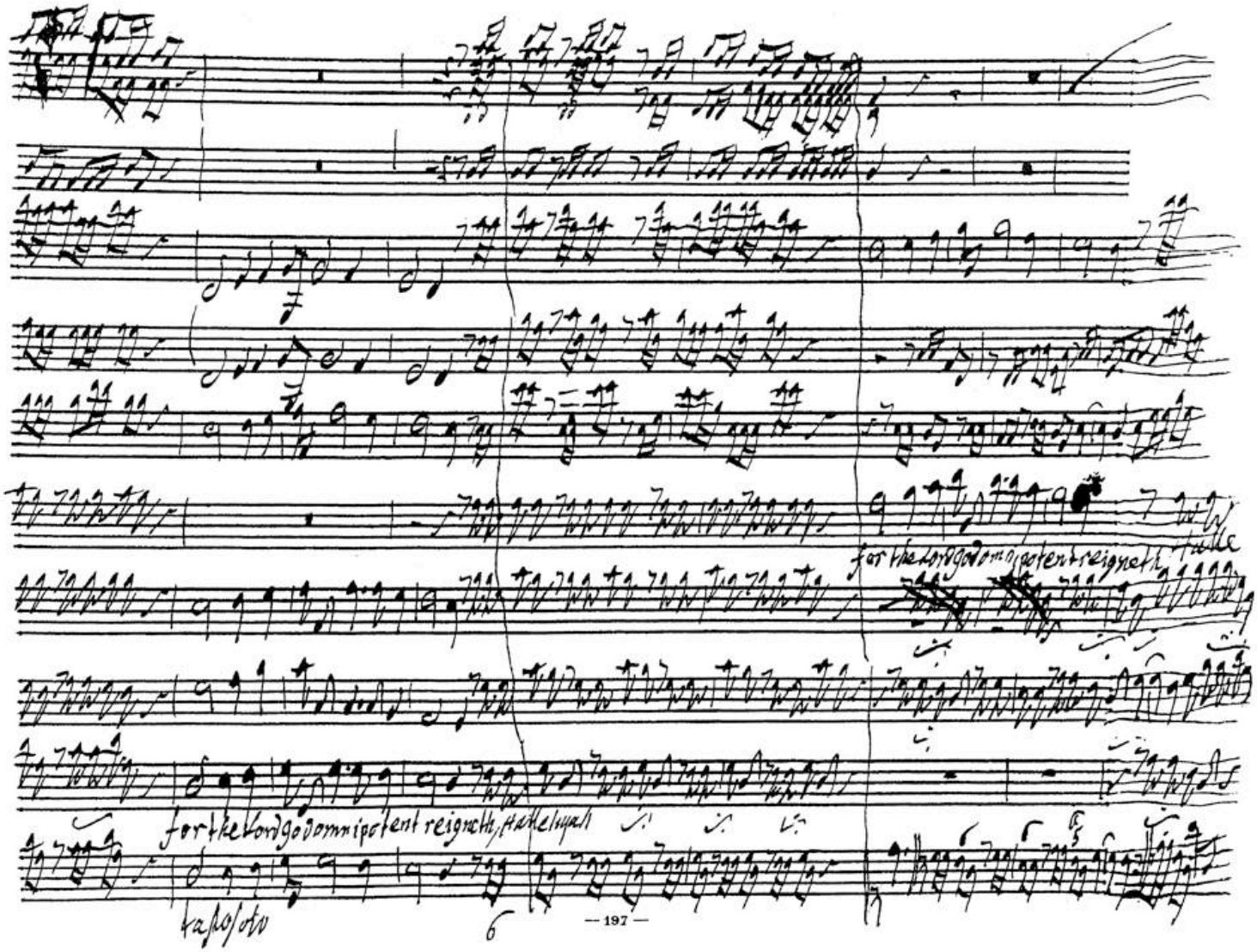
BSB


Chorus allegro
Tiet
2
Tymp
V1.
Halleluyah
Halleluyah
Halle-luyah

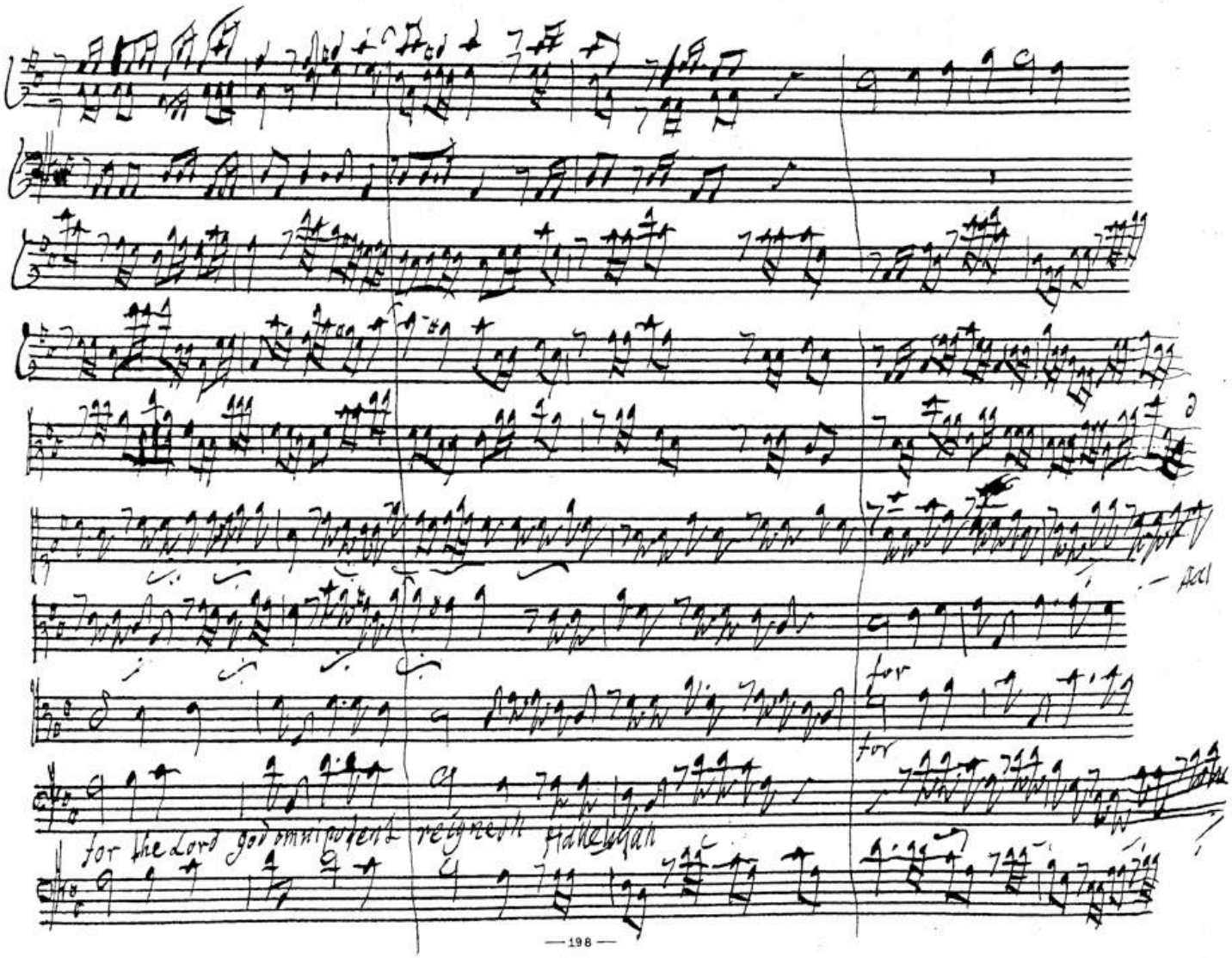
BSB


for the Lord God omnipotent reigne
for the Lord God omnipotent reigne Hallelujah

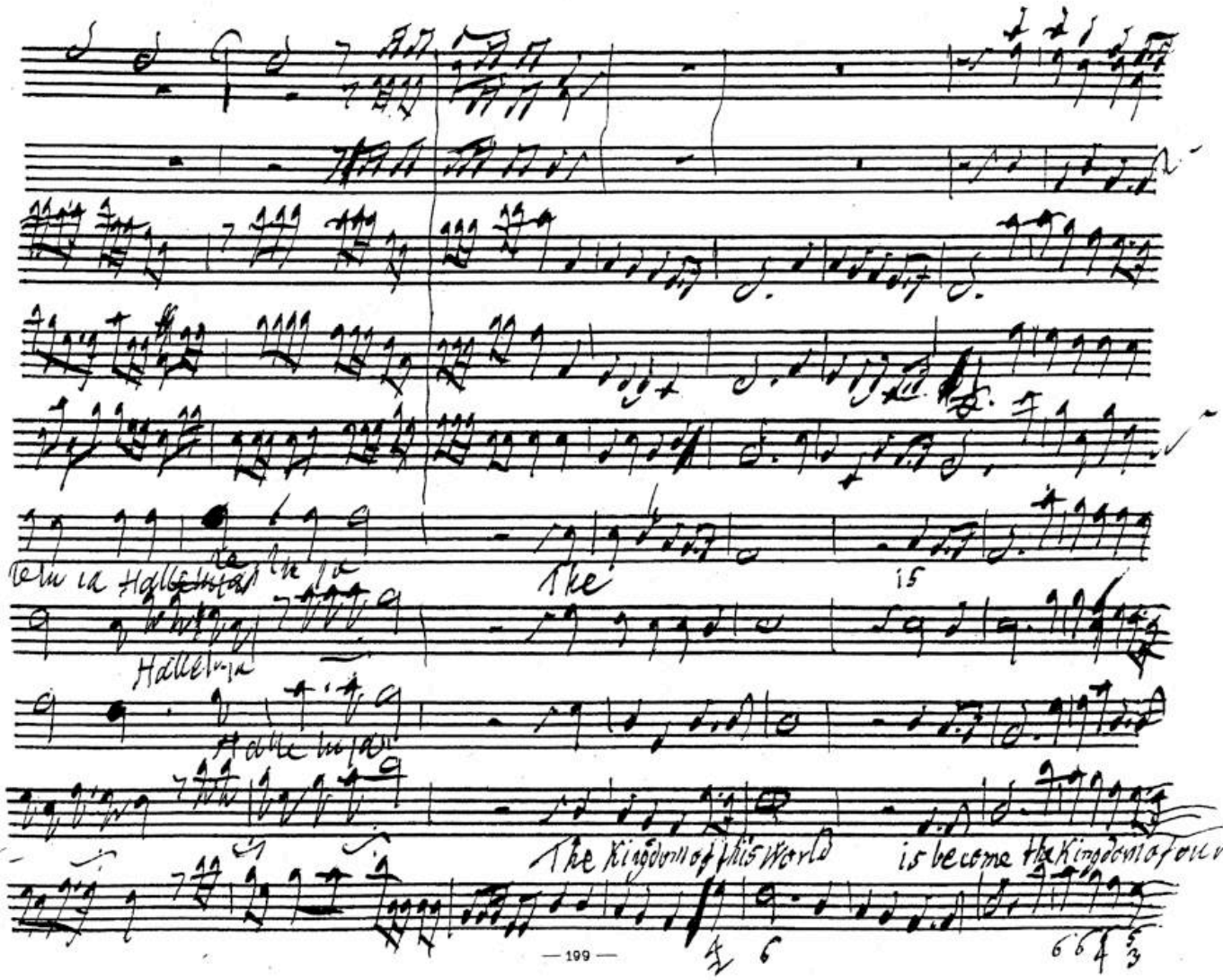
BSB


for the Lord God omnipotent reigneth, Halle
for the Lord God omnipotent reigneth, Hallelujah
Hallelujah

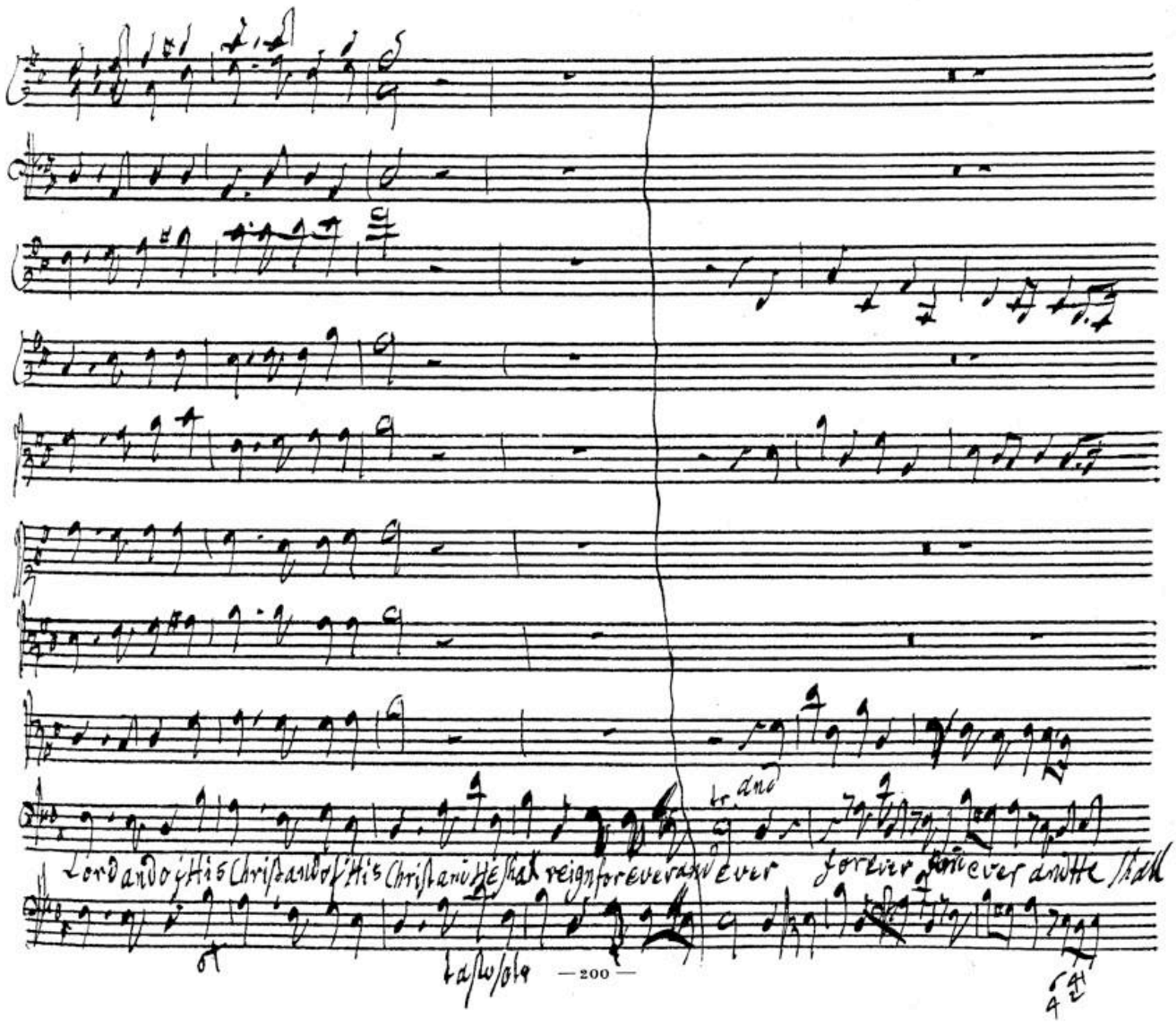
BSB



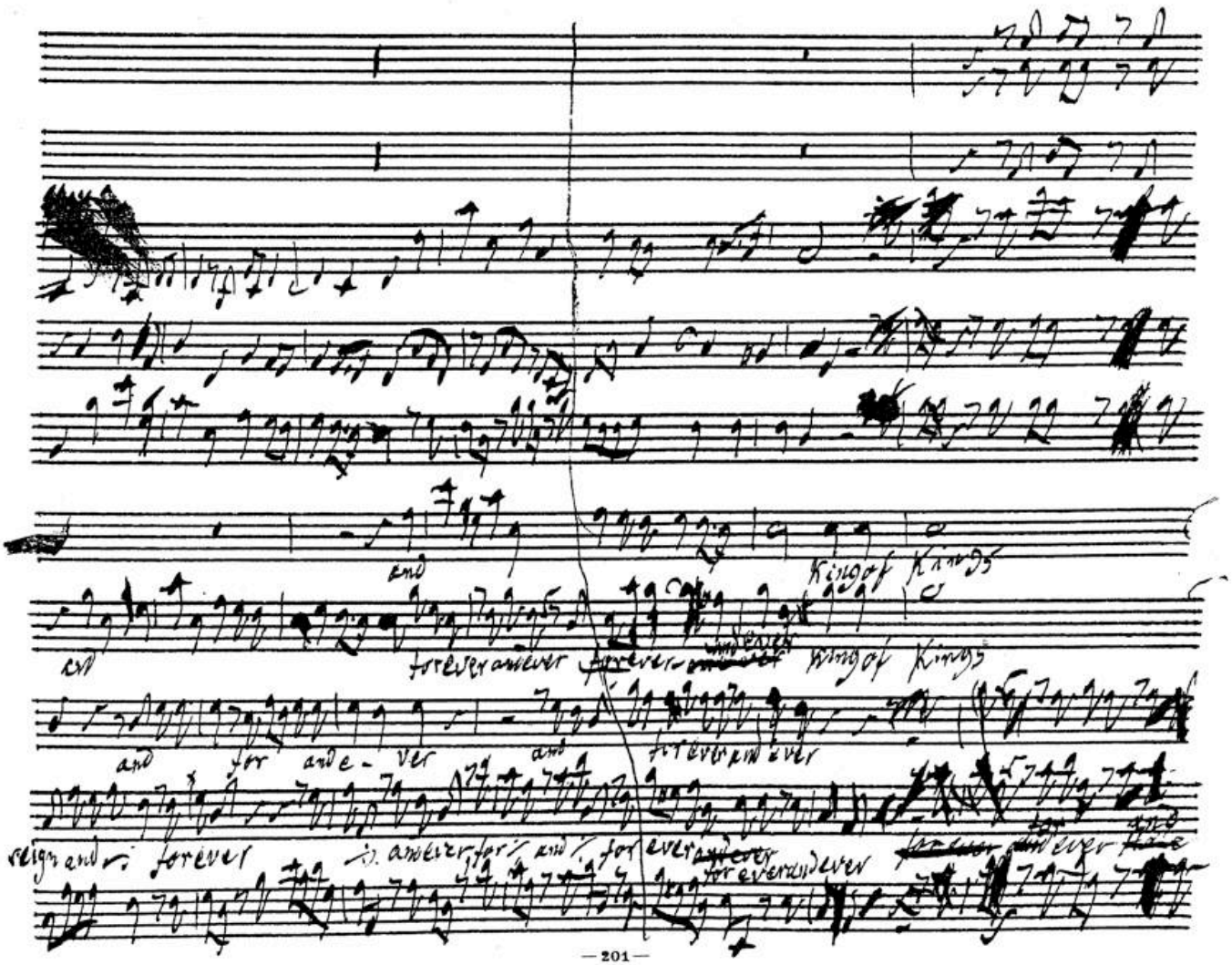
BSB


Hallelujah
Hallelujah
The
is
The Kingdom of this World
is become the Kingdom of our
— 199 —

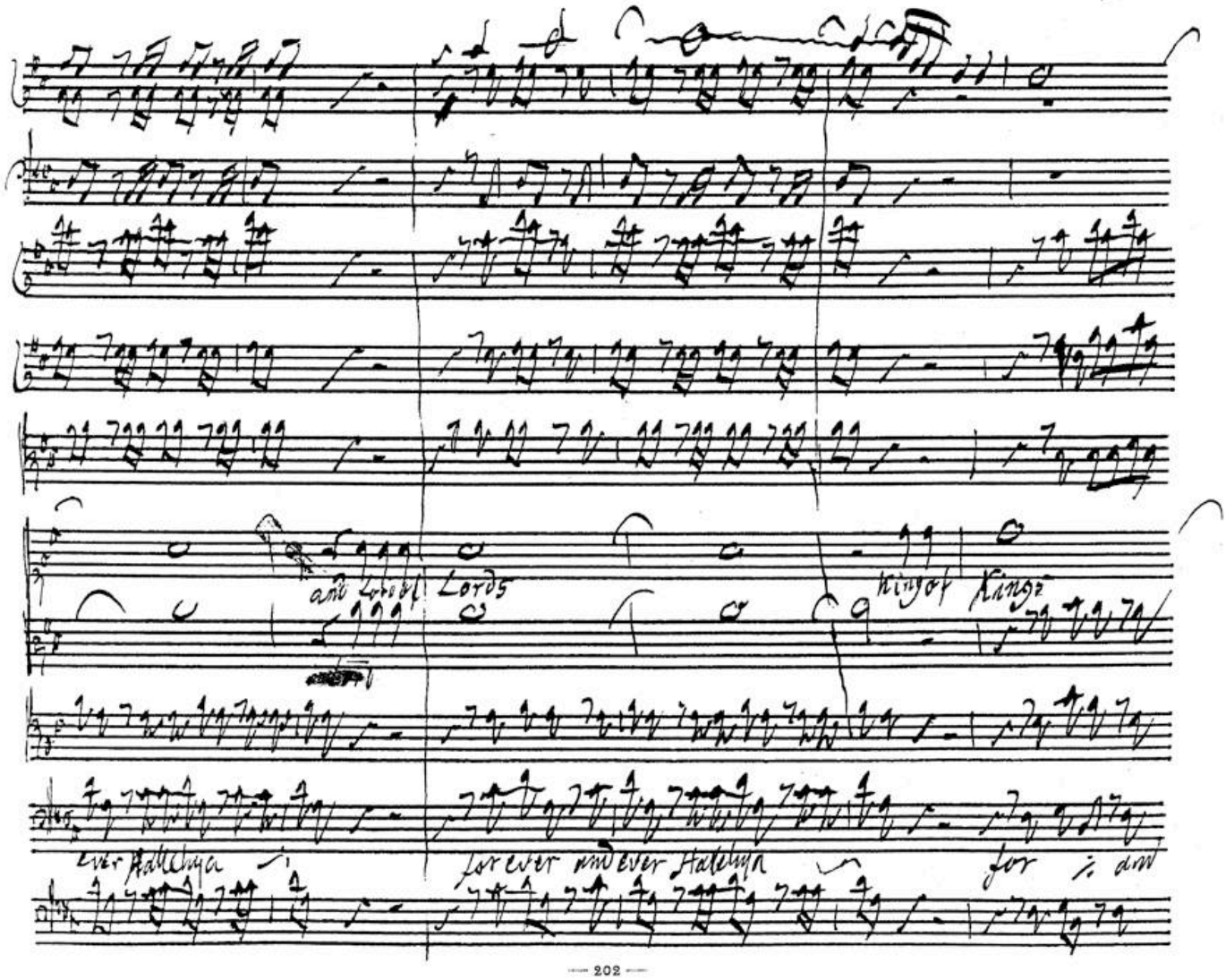
BSB


tr. and
Lord and of His Christ and of His Christ and He shall reign for ever and ever forever and ever and He shall
tasto solo

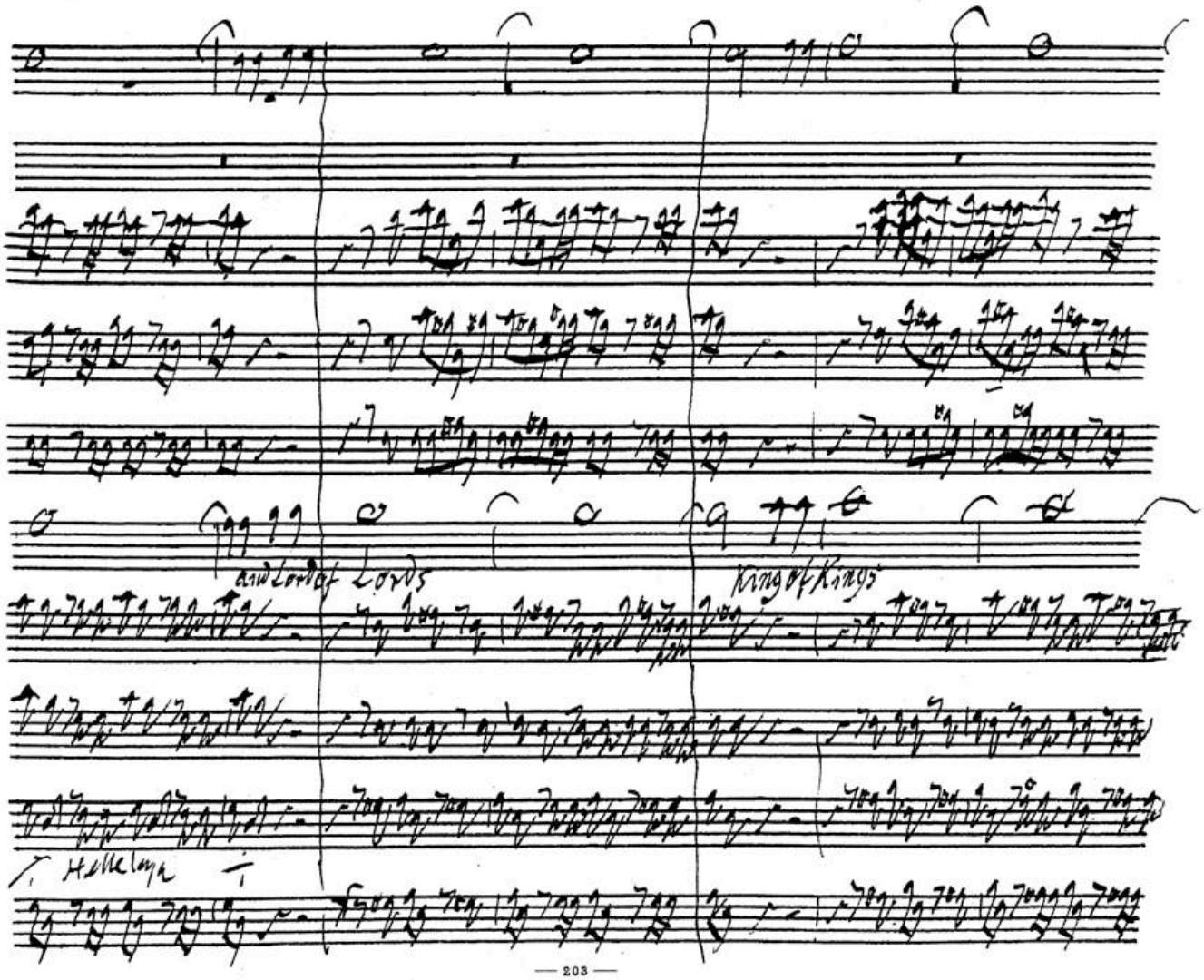
BSB


and
King of Kings
and
for ever and ever
King of Kings
and for and e - ver
and
for ever and ever
reign and
for ever
and ever
for ever and ever
for ever and ever

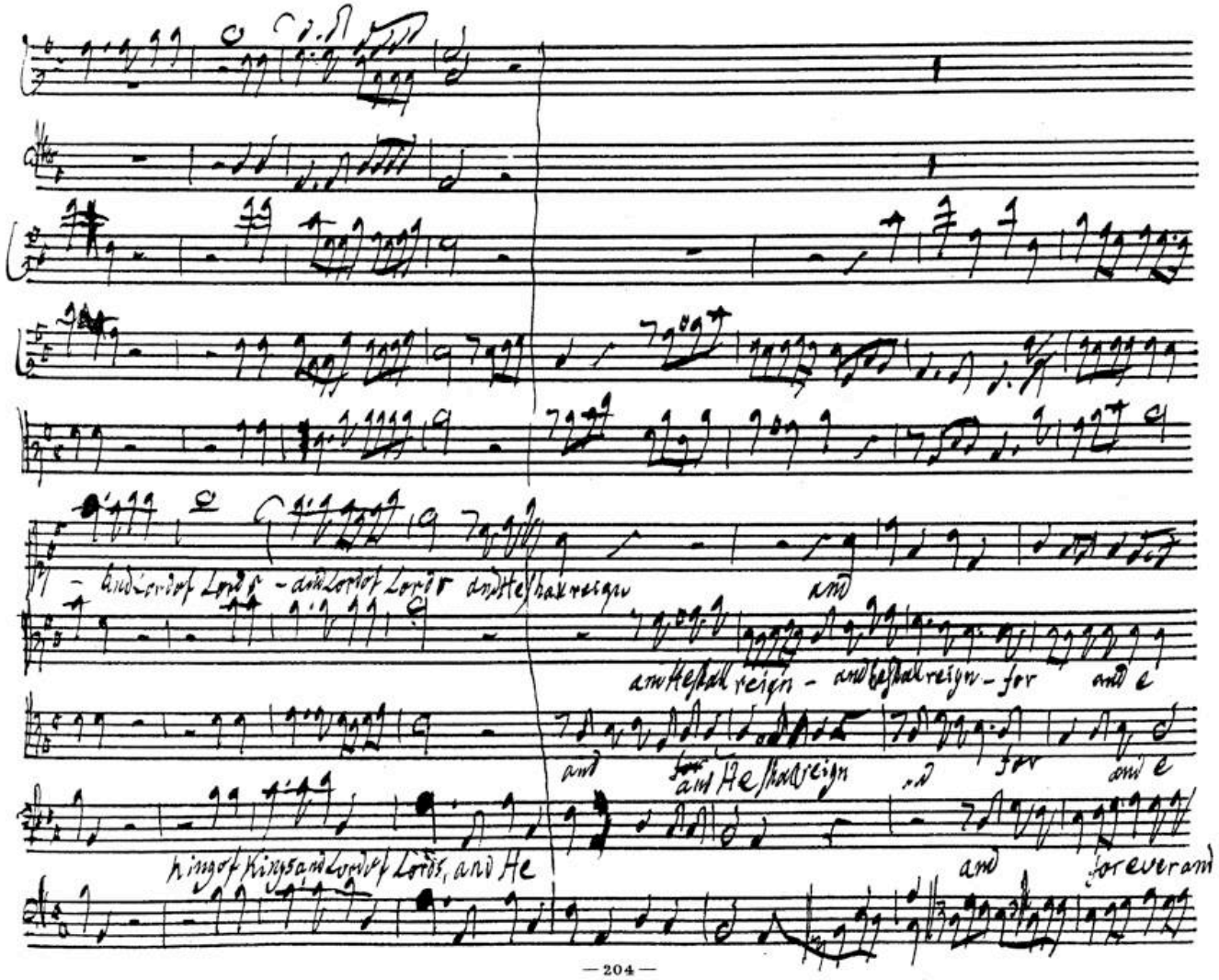
BSB


and Lord of Lords
King of Kings
ever Hallelya
for ever and ever Hallelya
for ∴ and

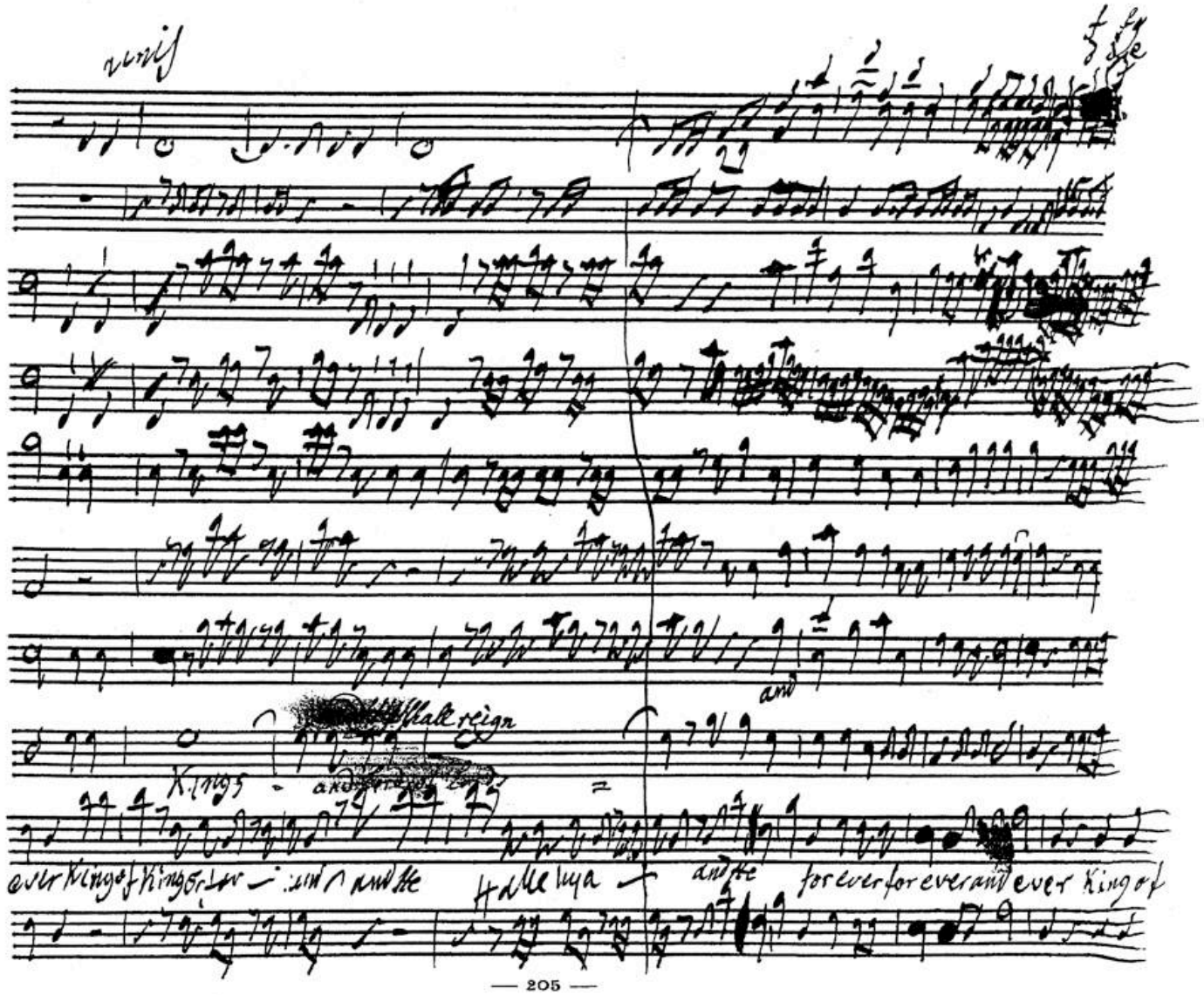
BSB



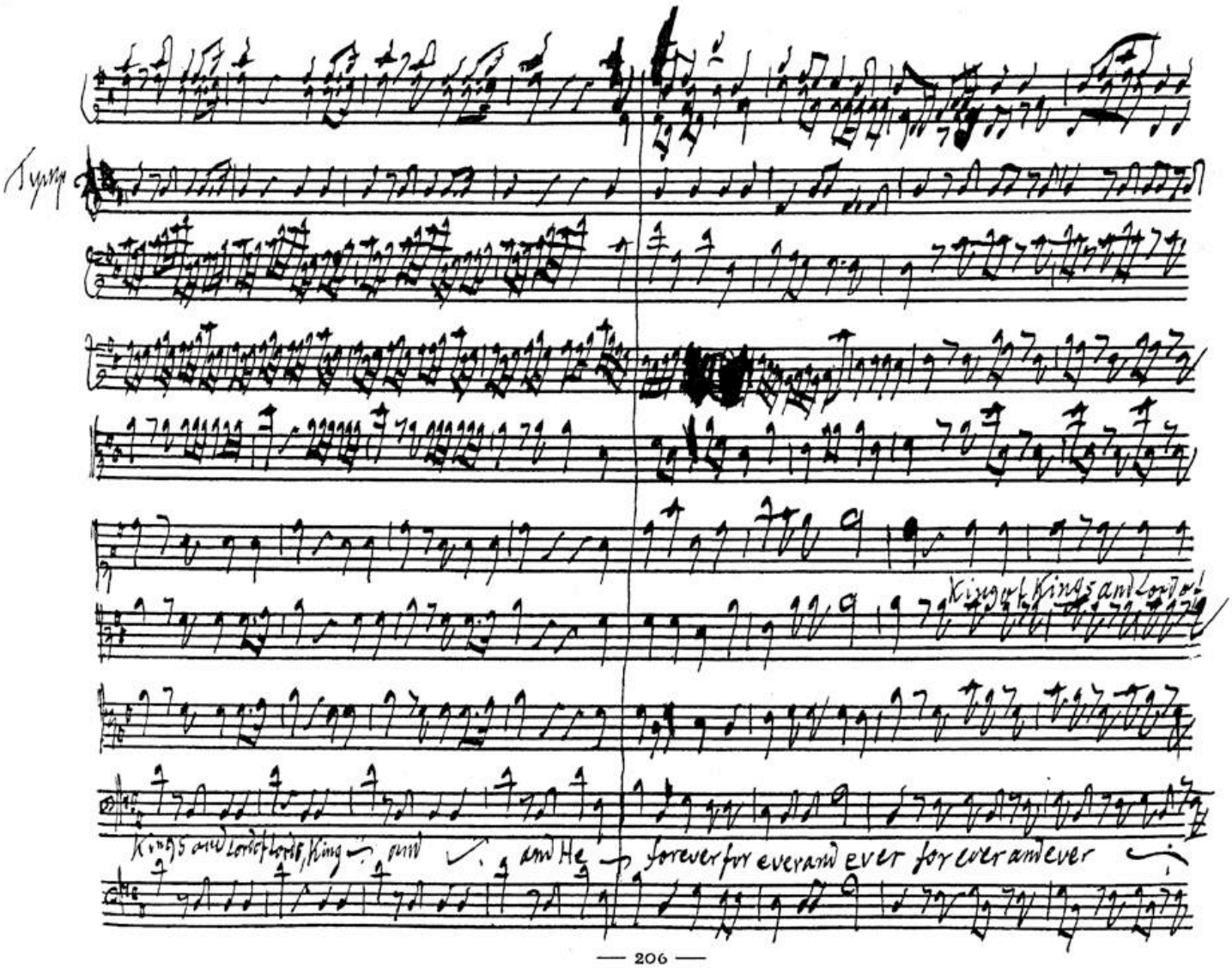
BSB


and Lord of Lords - and Lord of Lords and He shall reign
and
and He shall reign - and He shall reign - for and e
and
and He shall reign
for
and e
King of Kings and Lord of Lords, and He
and
for ever and

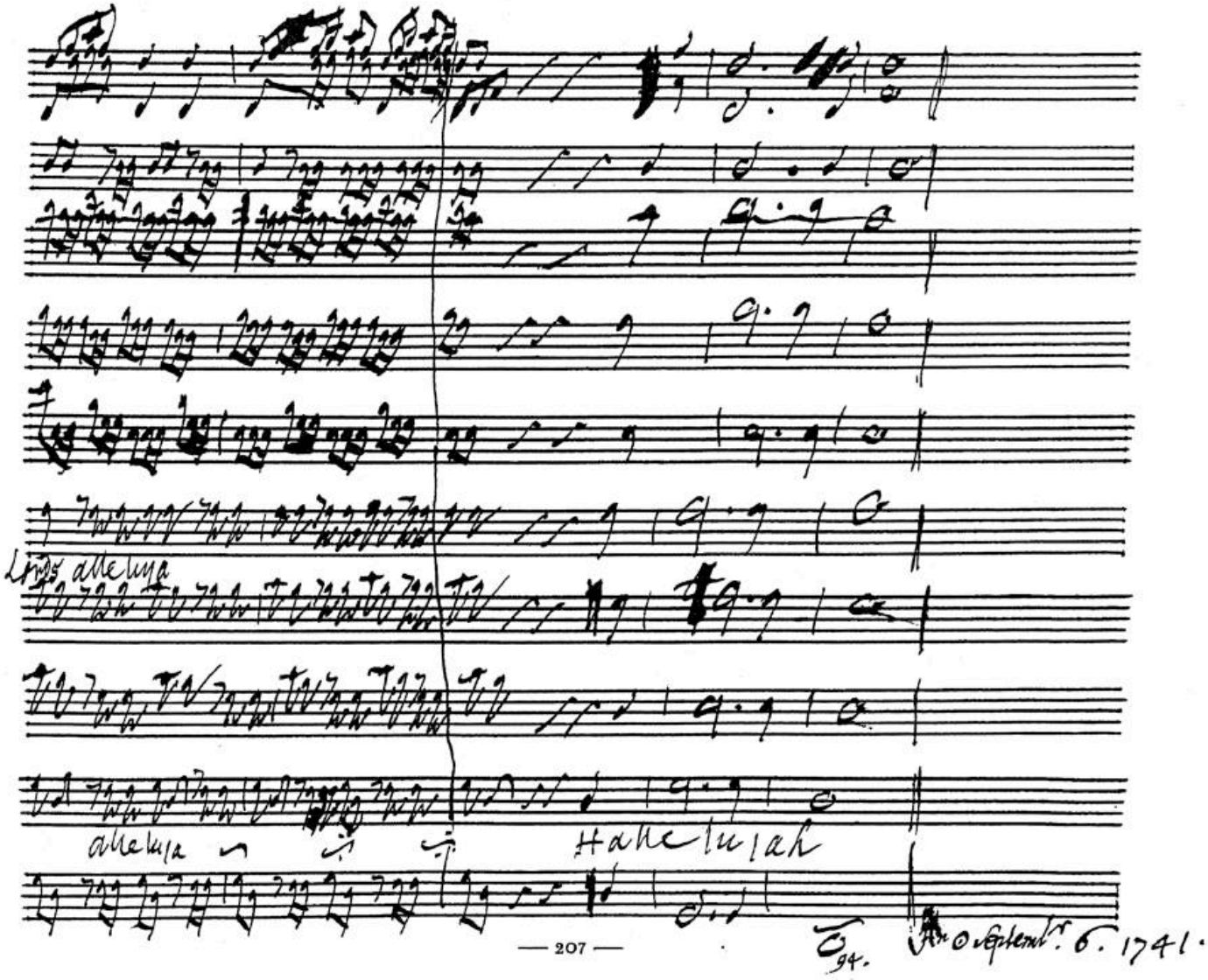
BSB


unis
and
Kings
ever King of Kings for
and
and the
Hallelujah
and the
for ever for ever and ever King of

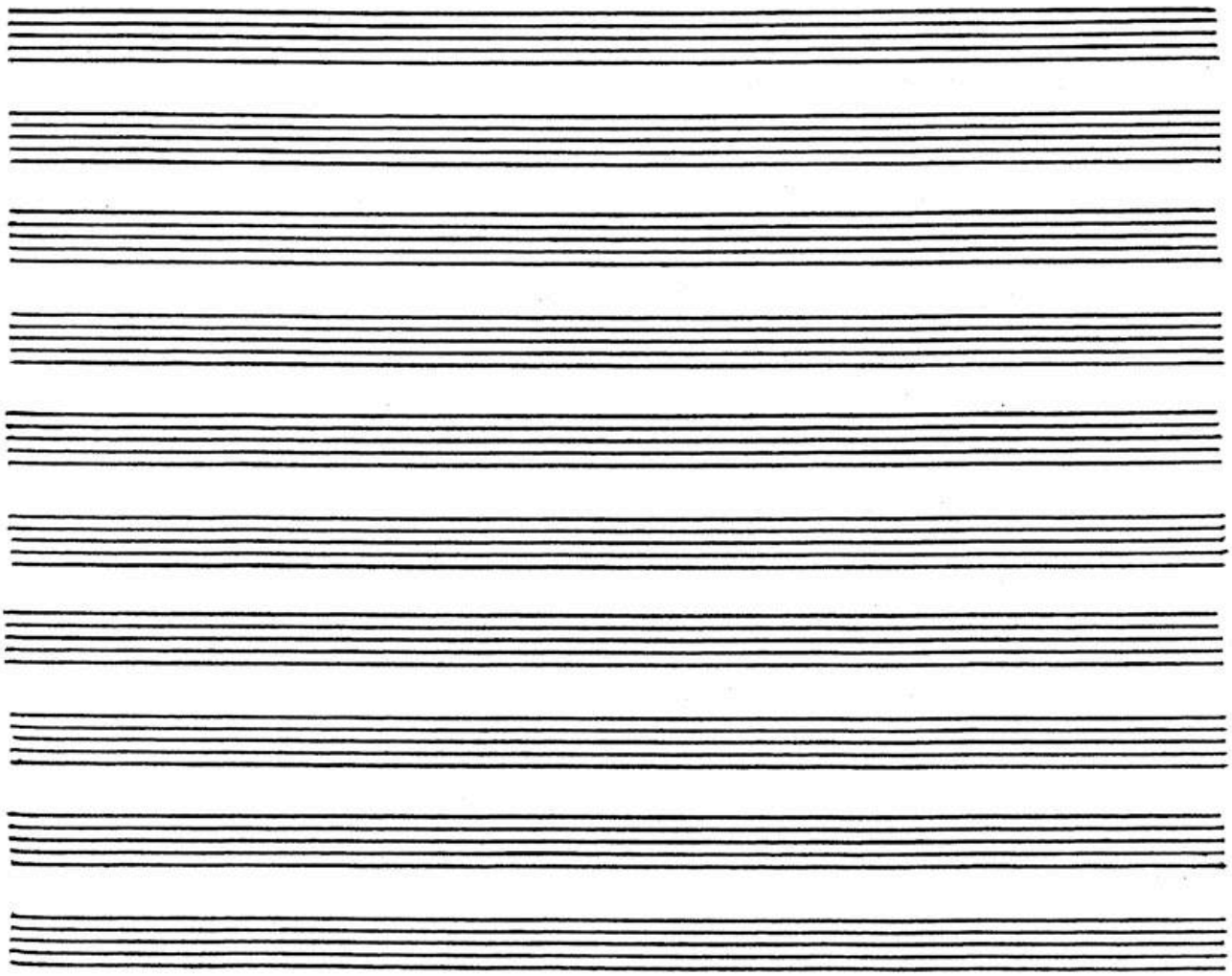
BSB


Tymp
King of Kings and Lord of
Kings and Lord of Lords, King and and He forever for ever and ever for ever and ever

BSB

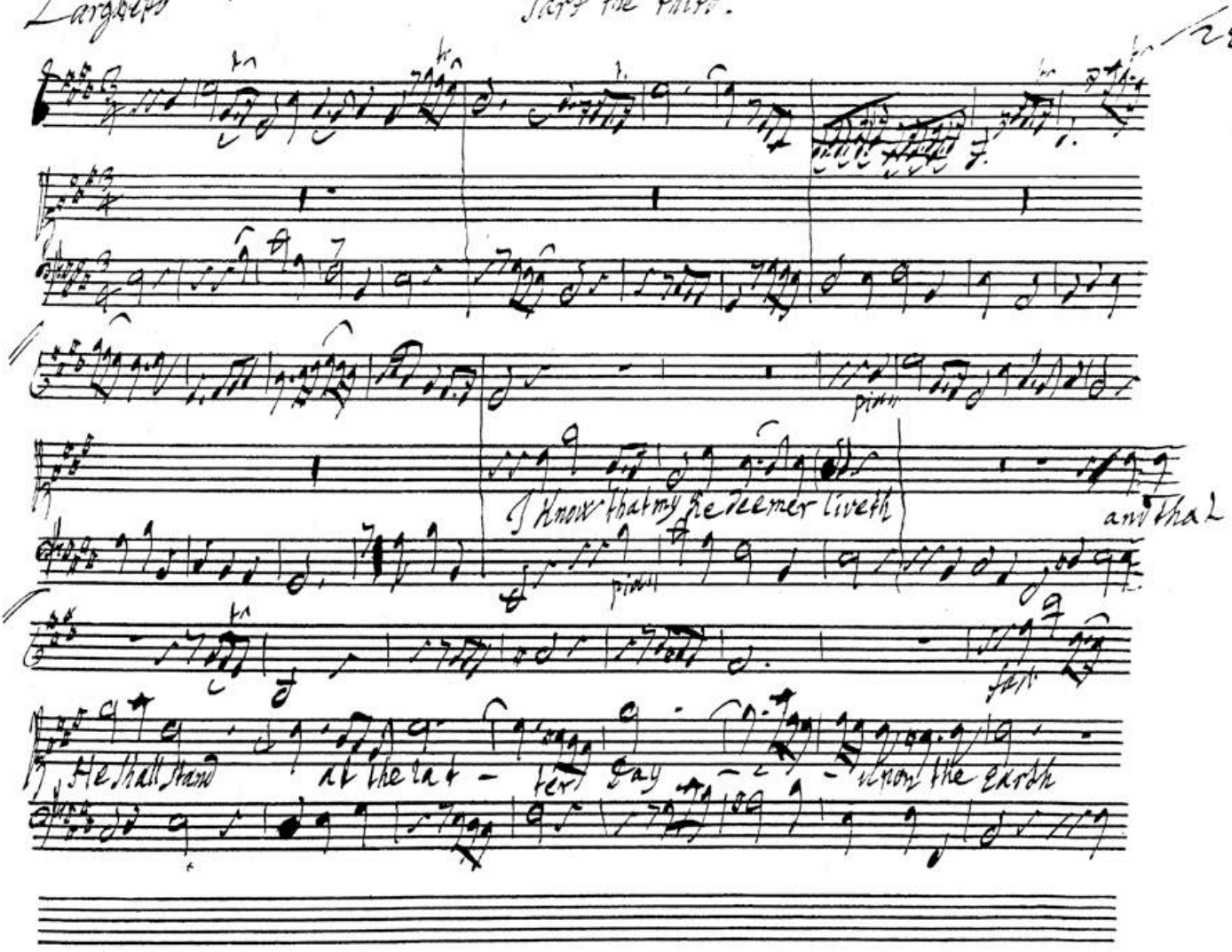


BSB

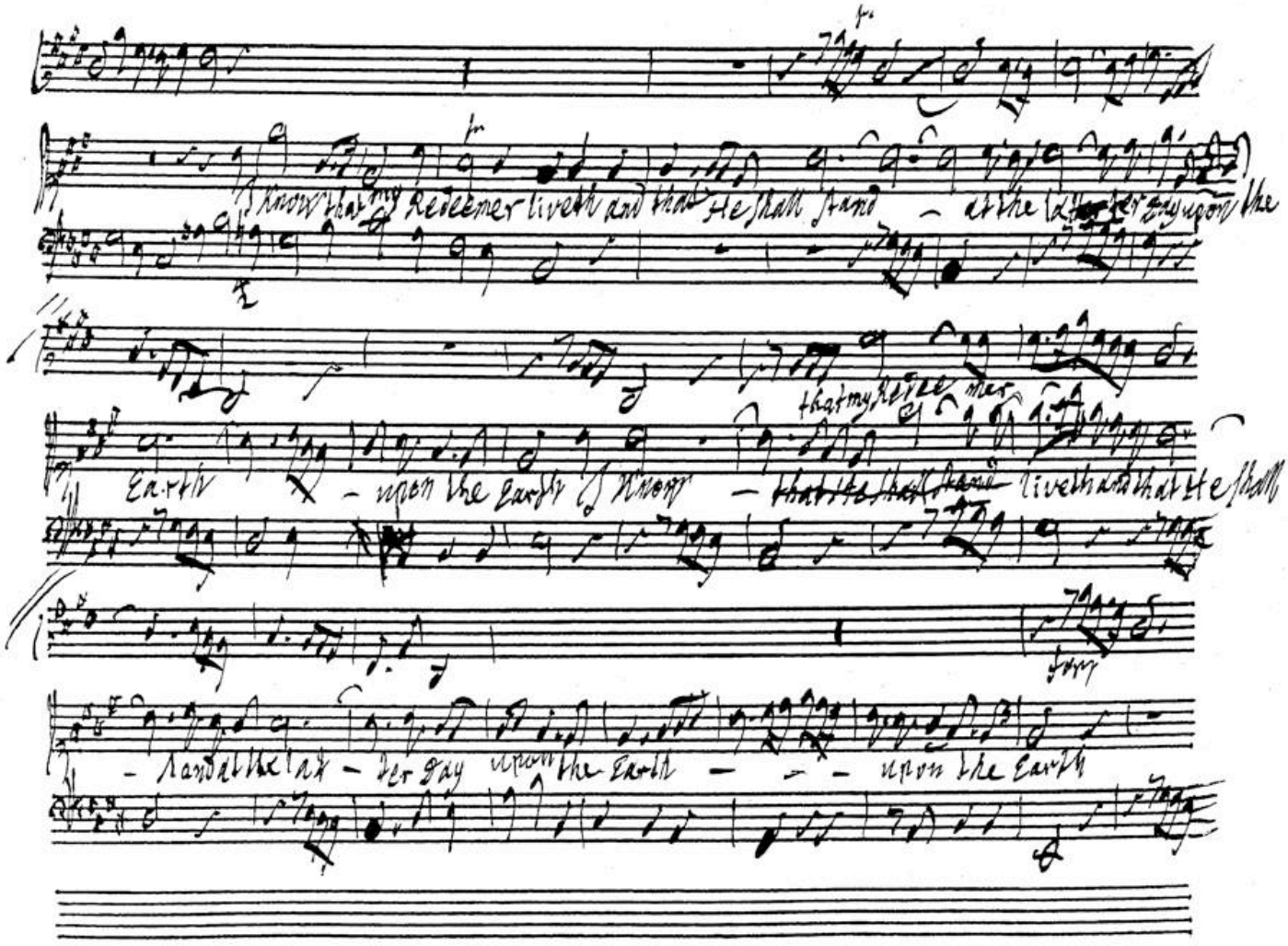


BSB

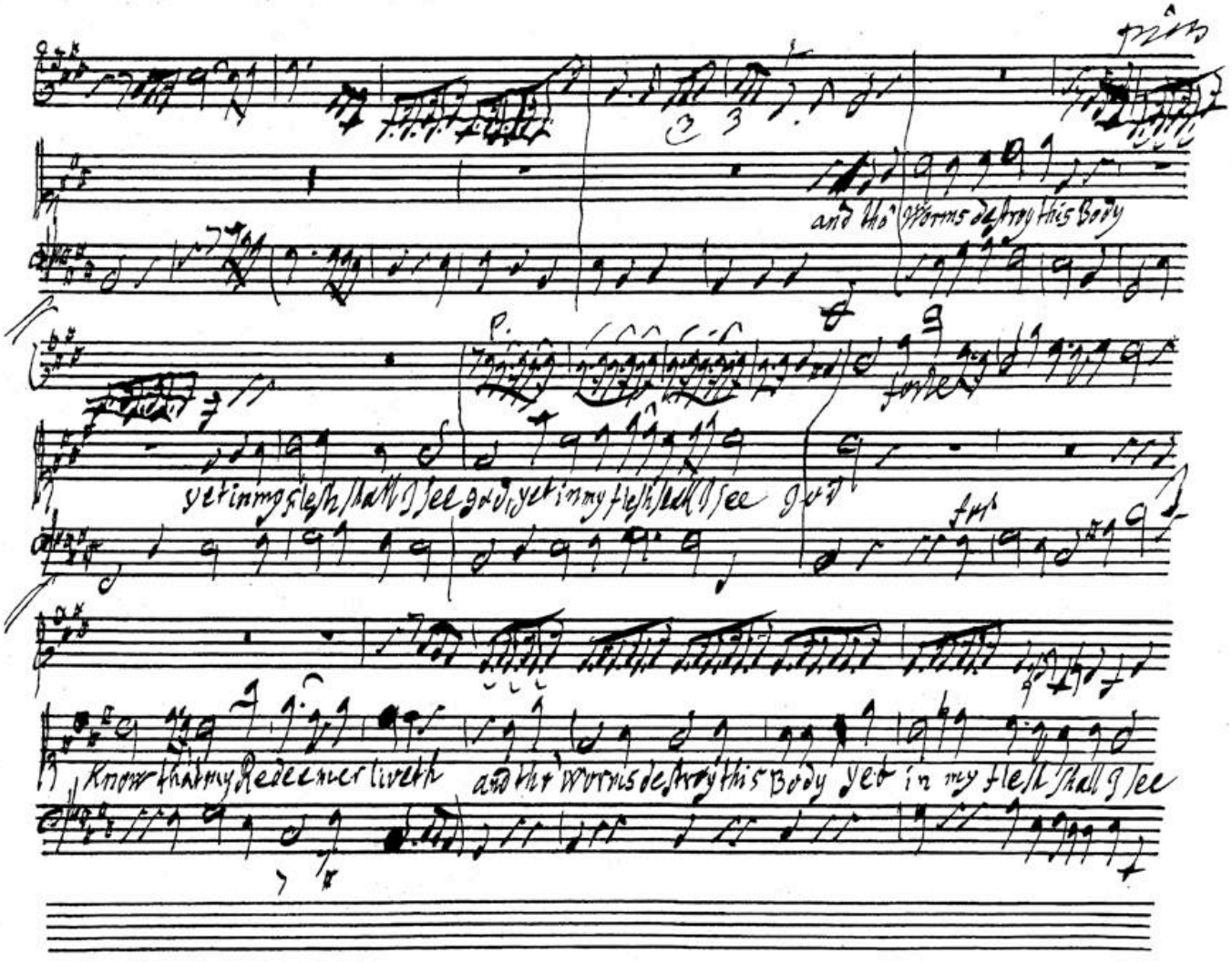
Larghetto



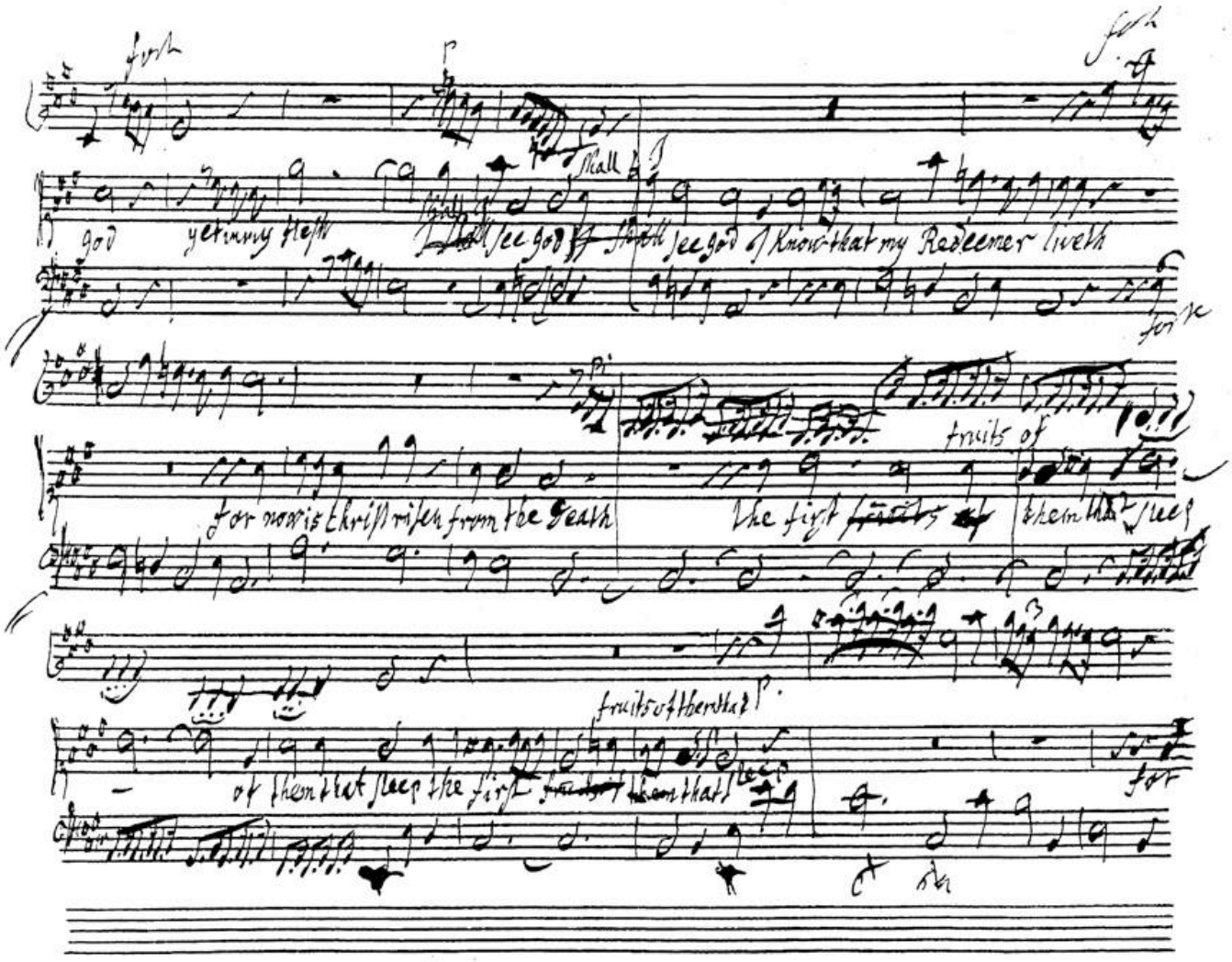
BSB


I know that my Redeemer liveth and that He shall stand — at the latter day upon the
Earth — upon the Earth I know — that my Redeemer liveth and that He shall
— stand at the latter day upon the Earth — — — upon the Earth

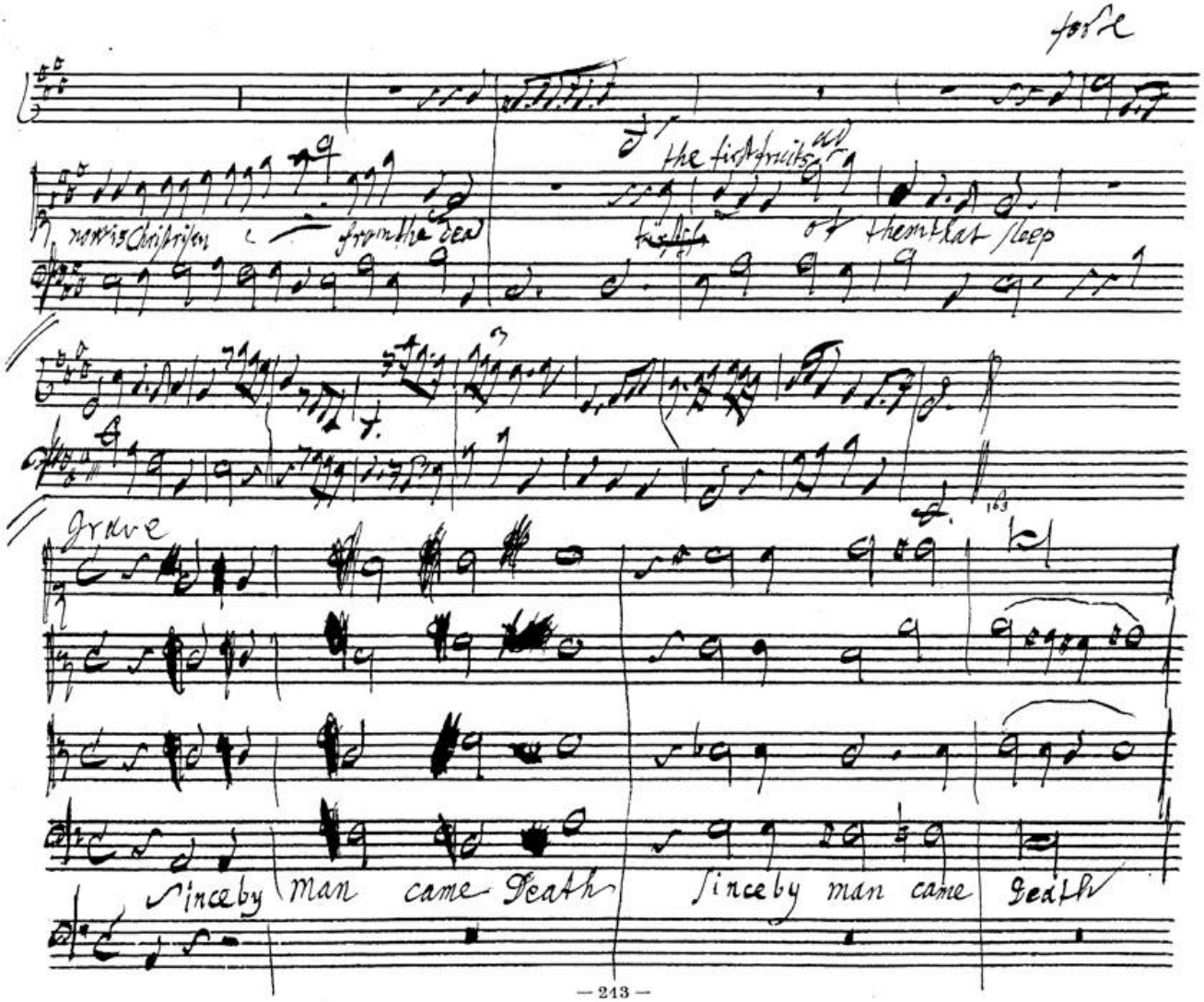
BSB


and tho' worms destroy this Body
yet in my flesh shall I see God, yet in my flesh shall I see God
Know that my Redeemer liveth and tho' worms destroy this Body yet in my flesh shall I see

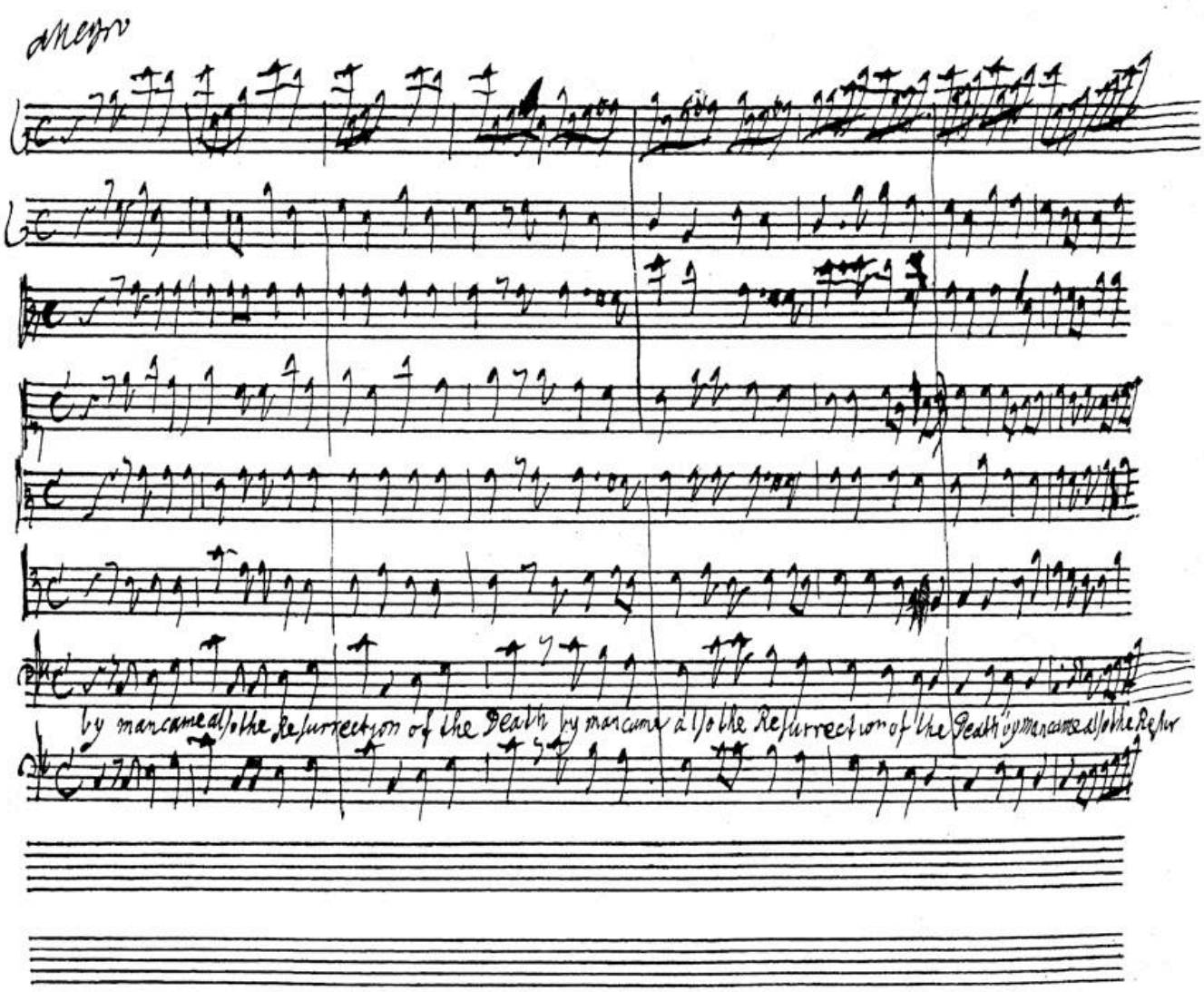
BSB


yet in my flesh
shall see God
shall see God
I know that my Redeemer liveth
for now is Christ risen from the dead
the first fruits
fruits of them that sleep
fruits of them that sleep
of them that sleep the first fruits
them that sleep

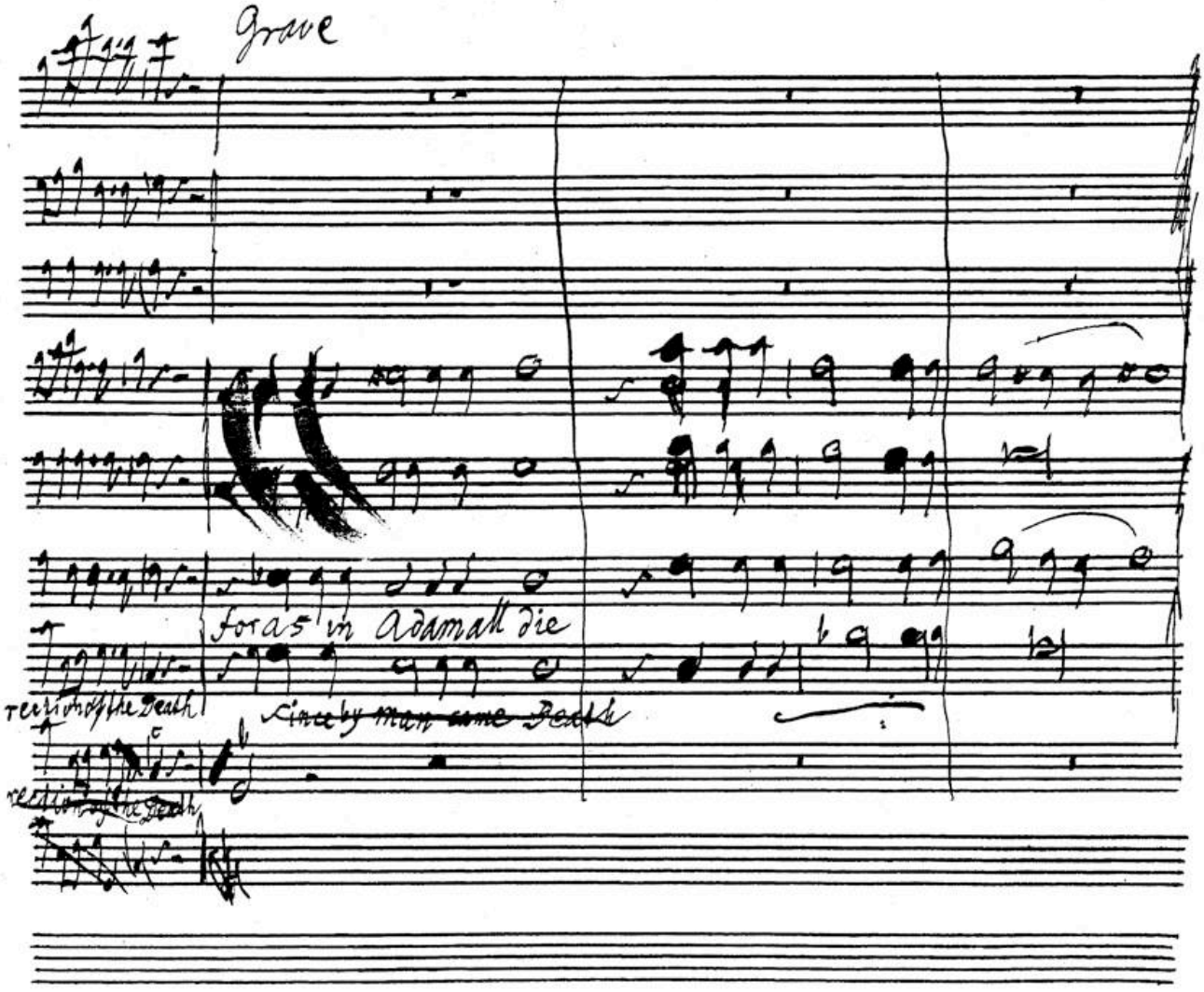
BSB


forte
the first fruits
of them that sleep
grave
since by man came death
since by man came death

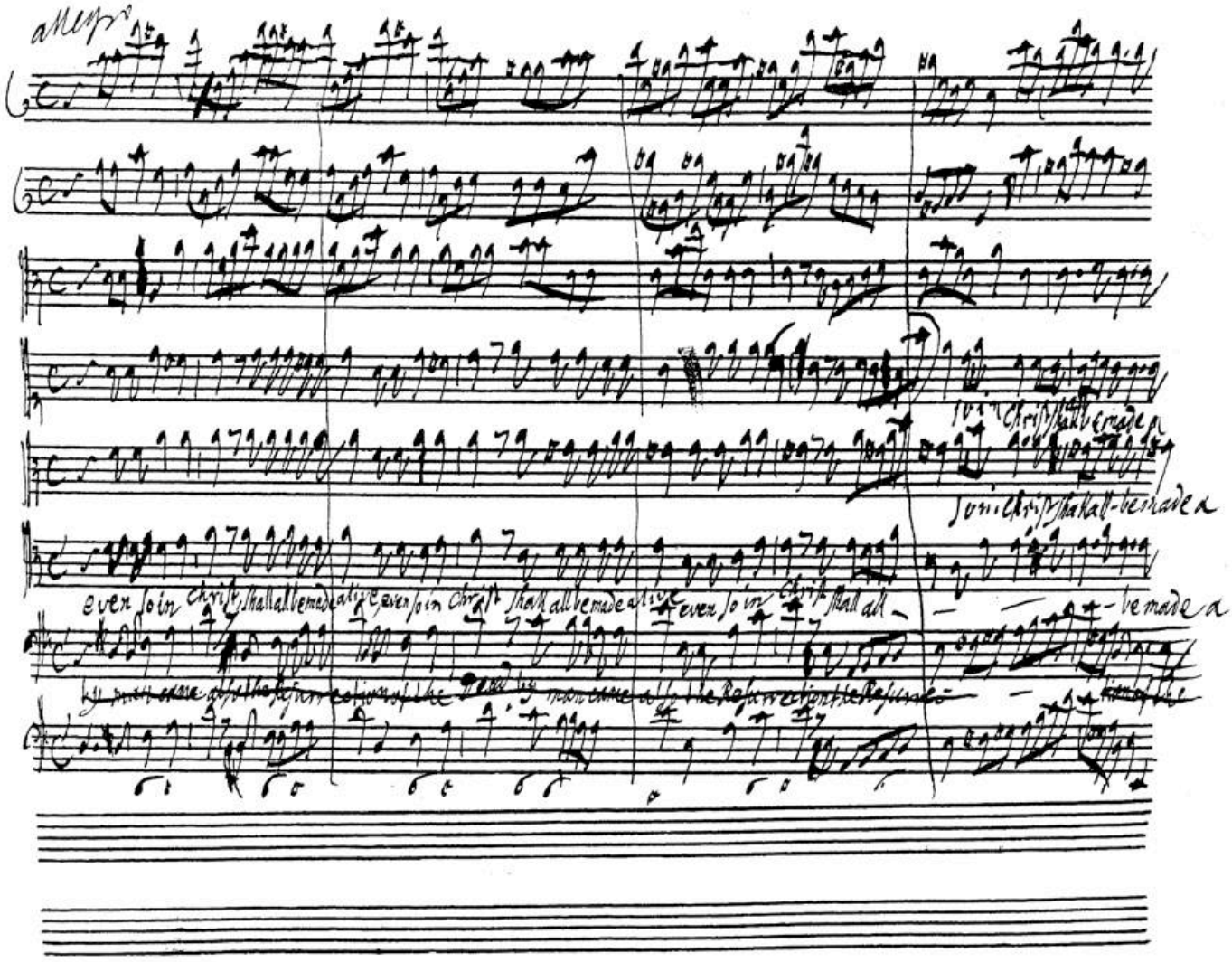
BSB


Allegro
by man came also the Resurrection of the Death by man came also the Resurrection of the Death by man came also the Resur

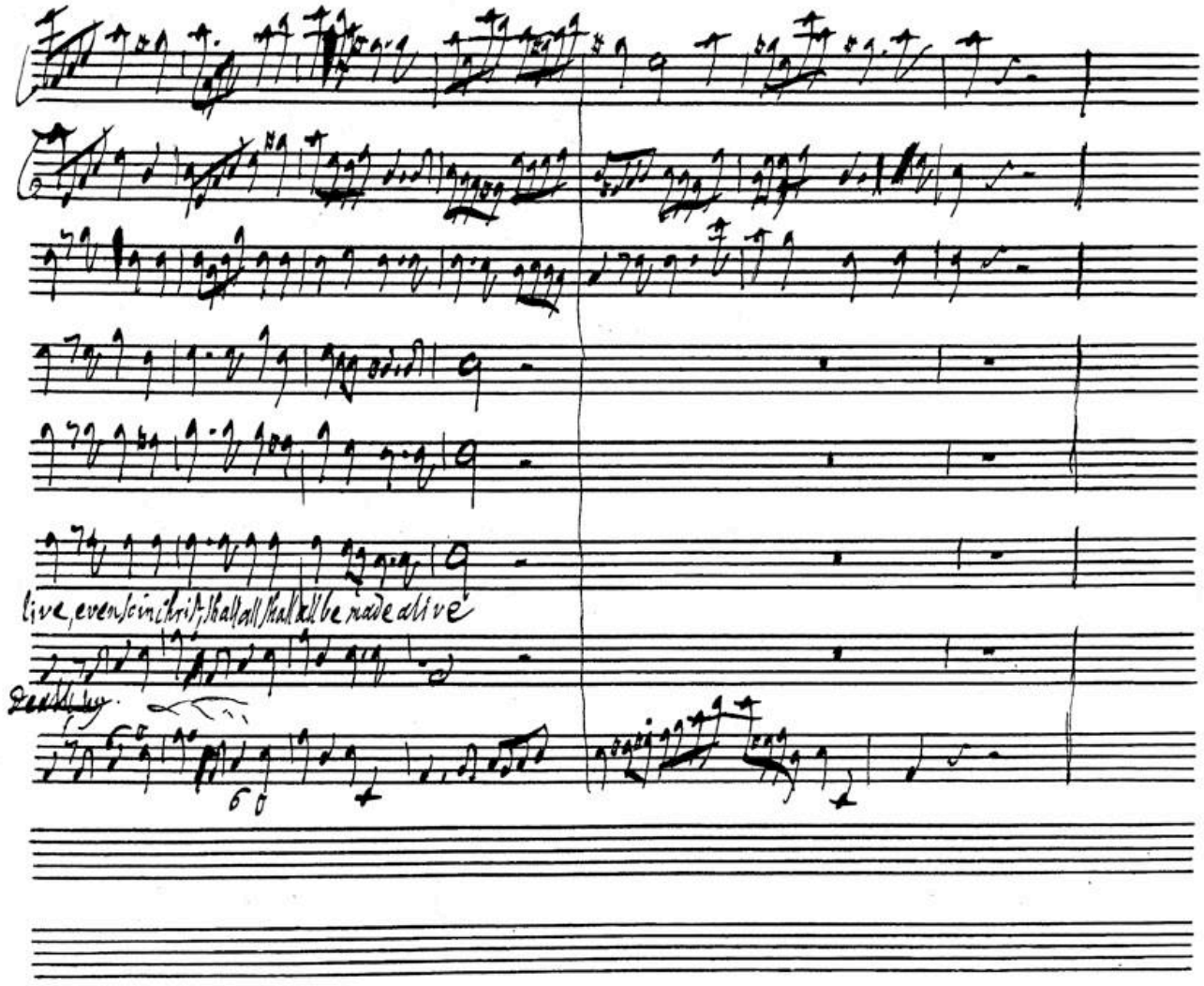
BSB


Grave
for as in Adamah die
Since by man came Death
resurrection of the Death
resurrection of the Death

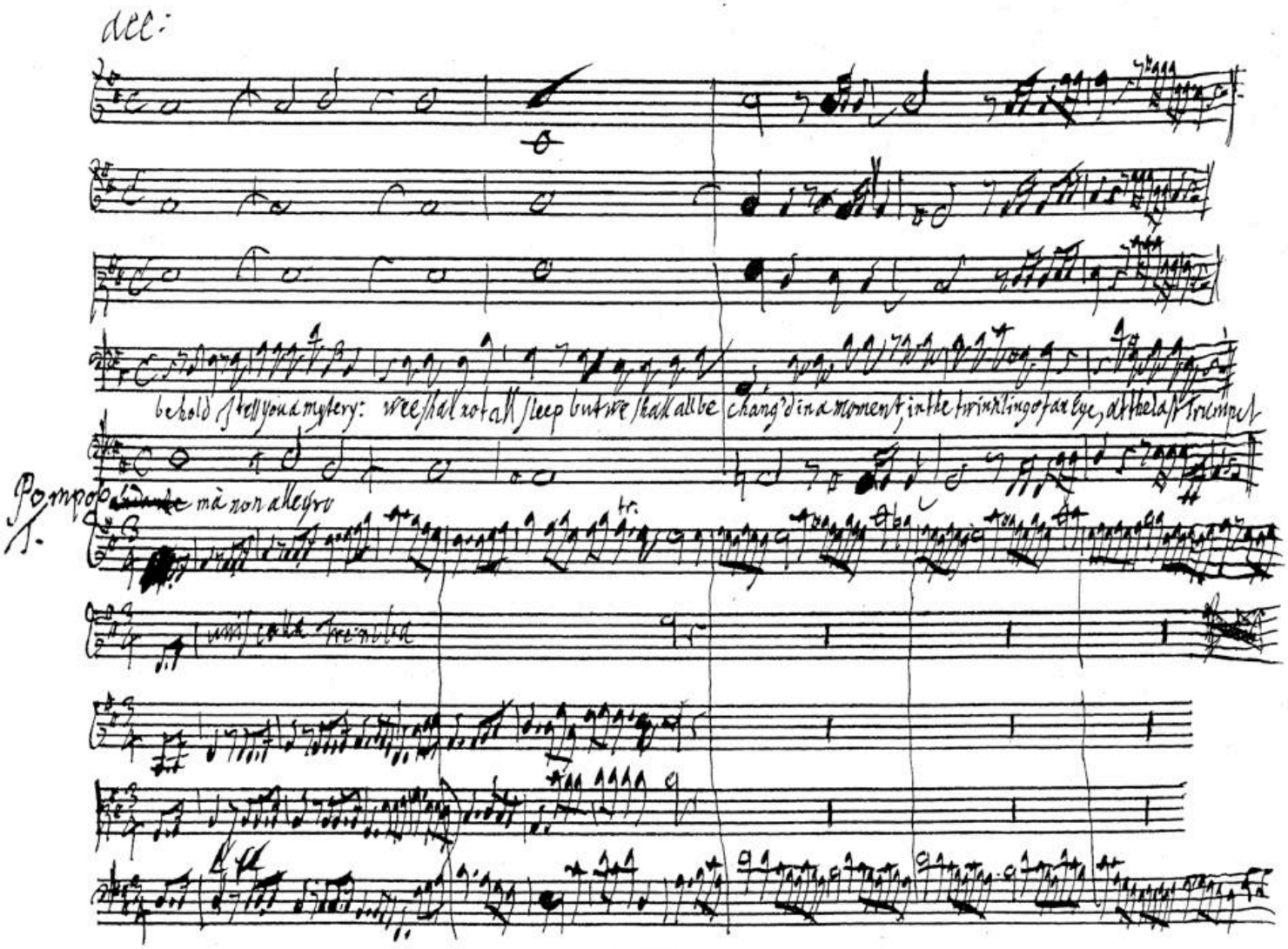
BSB


even so in Christ shall all be made alive
even so in Christ shall all be made alive
even so in Christ shall all be made alive

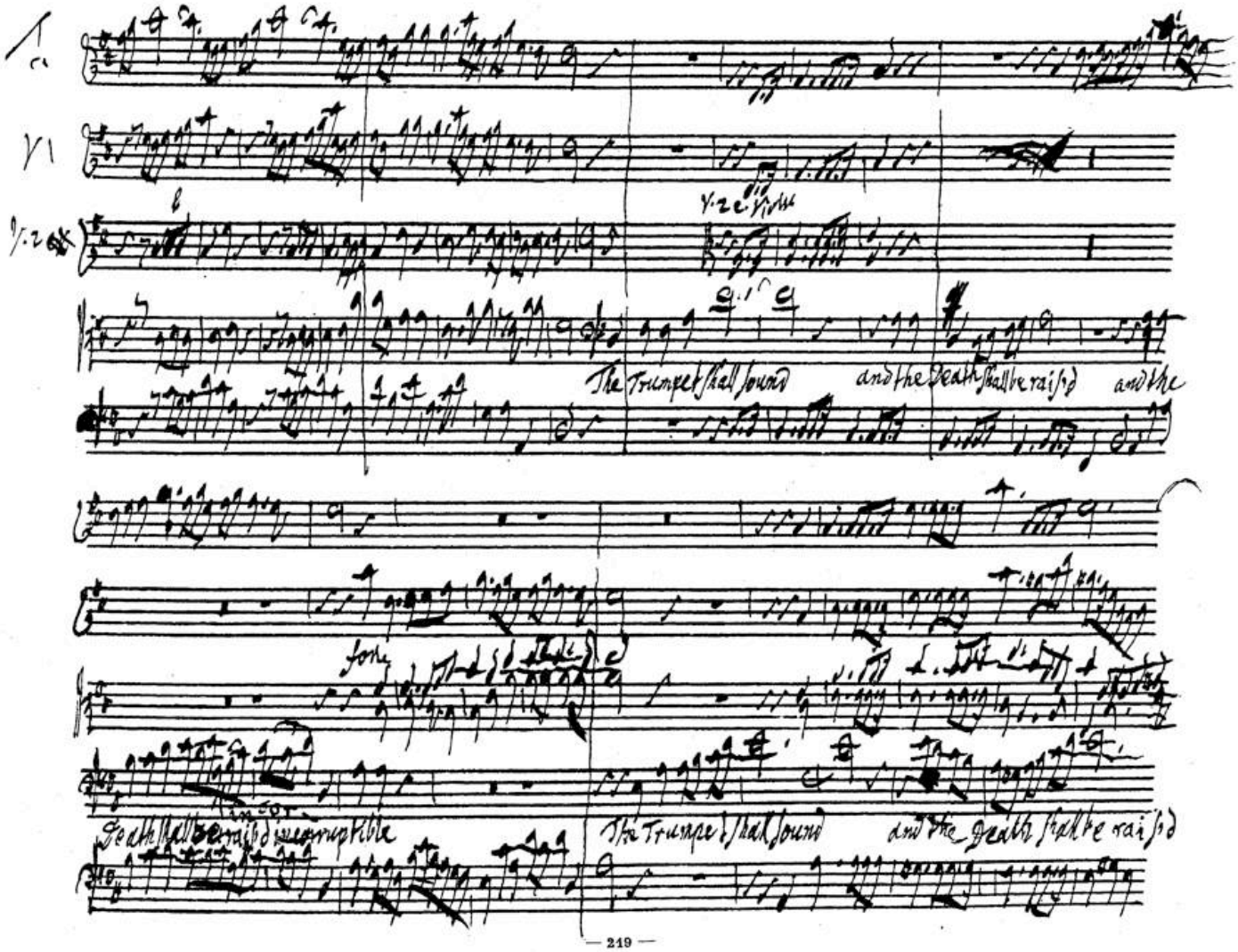
BSB



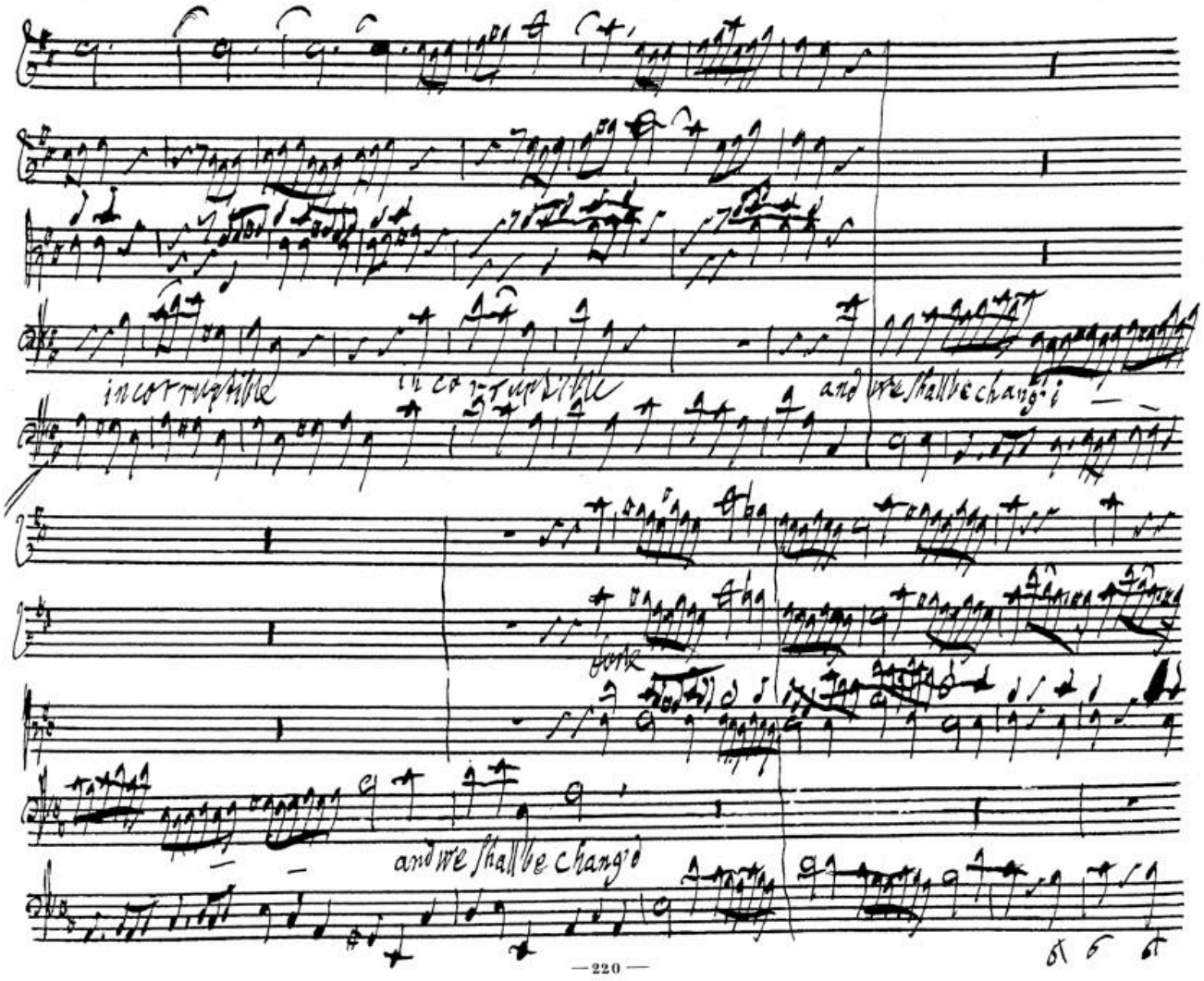
BSB


Acc:
behold I tell you a mystery: we shall not all sleep but we shall all be
chang'd in a moment, in the twinkling of an eye, at the last trumpet
Pomposo
ma non allegro
tr.

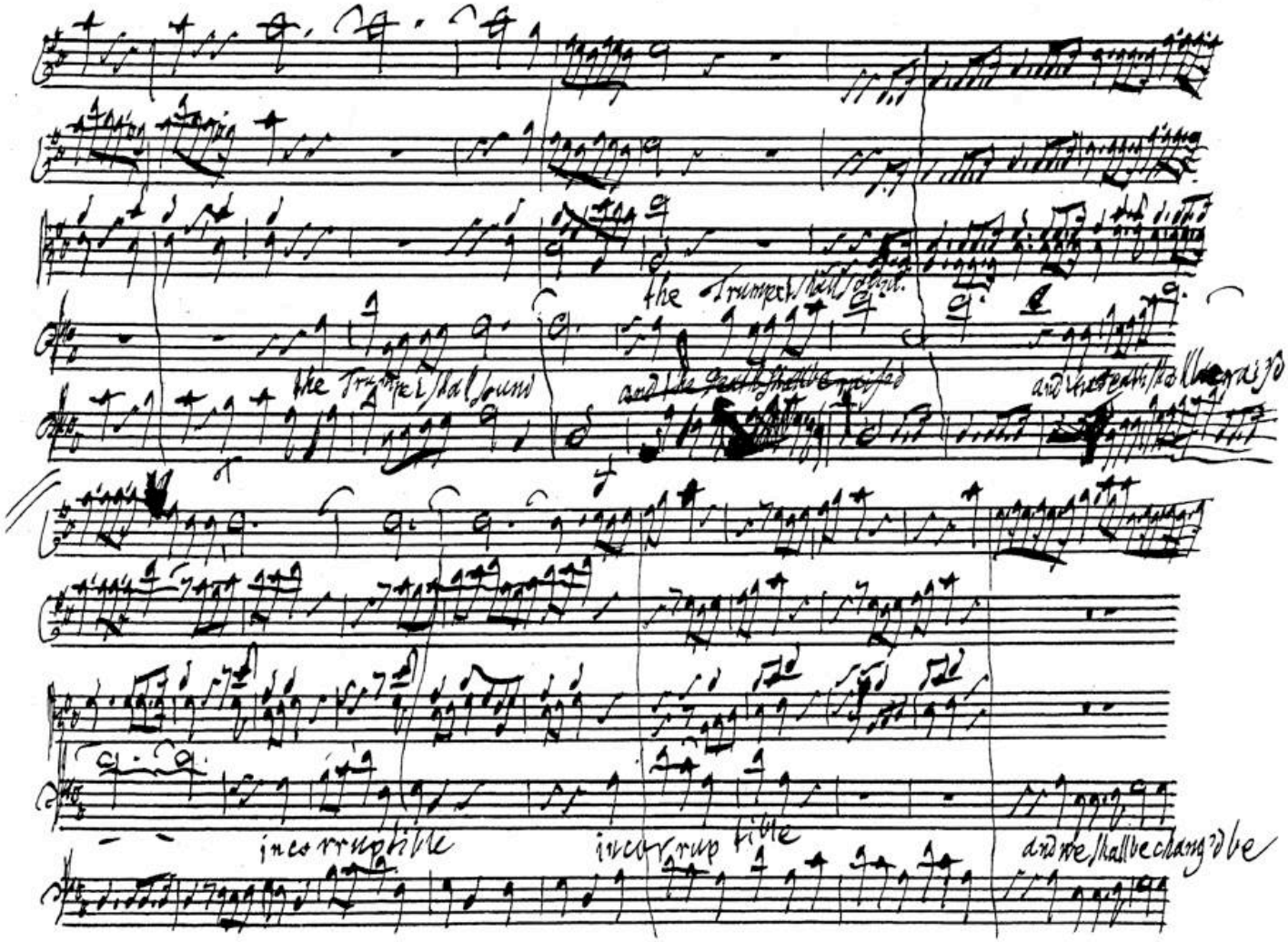
BSB


The Trumpet shall sound and the Death shall be raised and the
Death shall be raised incorruptible
The Trumpet shall sound and the Death shall be raised

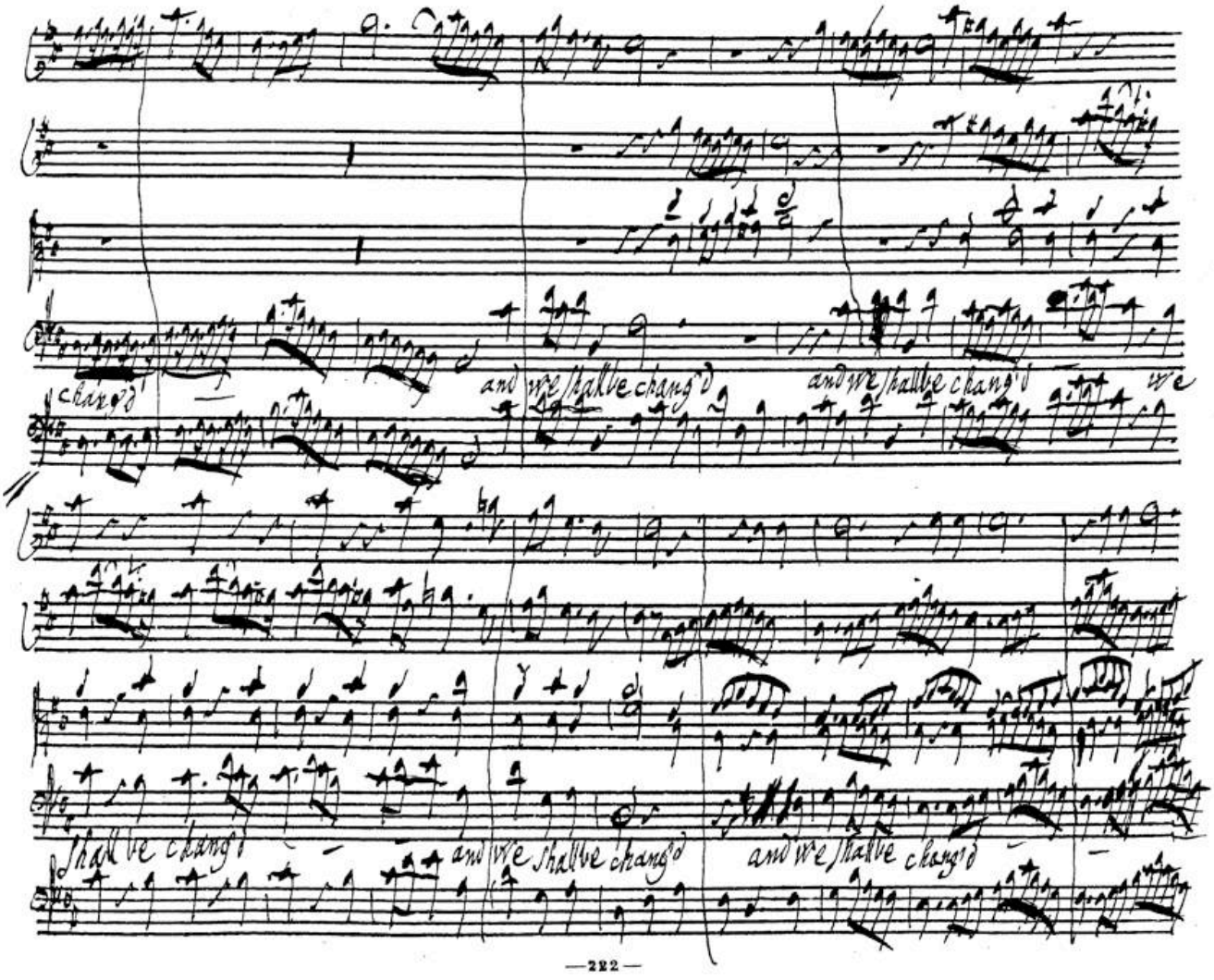
BSB



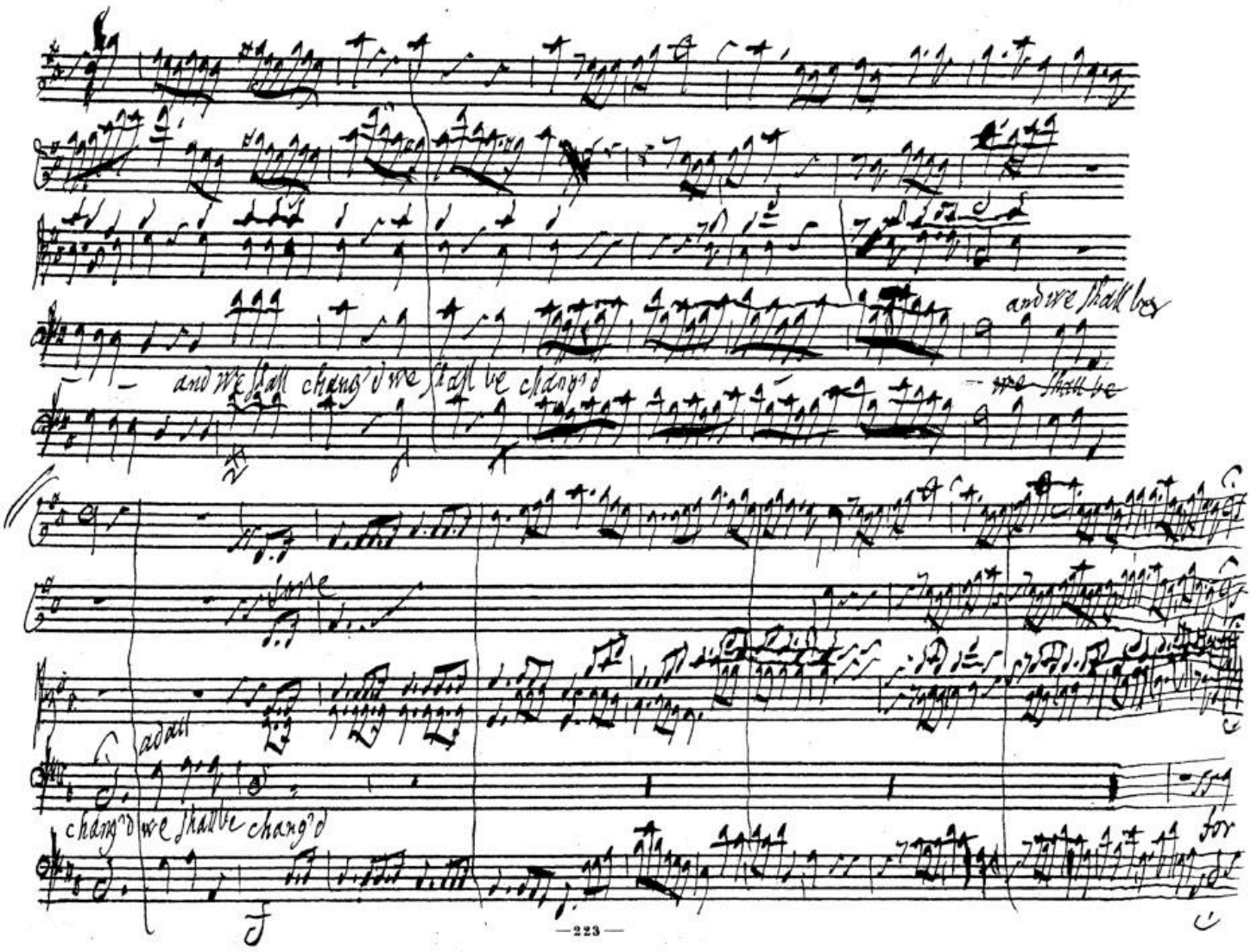
BSB


the trumpet shall sound
and the dead shall be raised
and we shall be changed
incorruptible
incorruptible
and we shall be changed

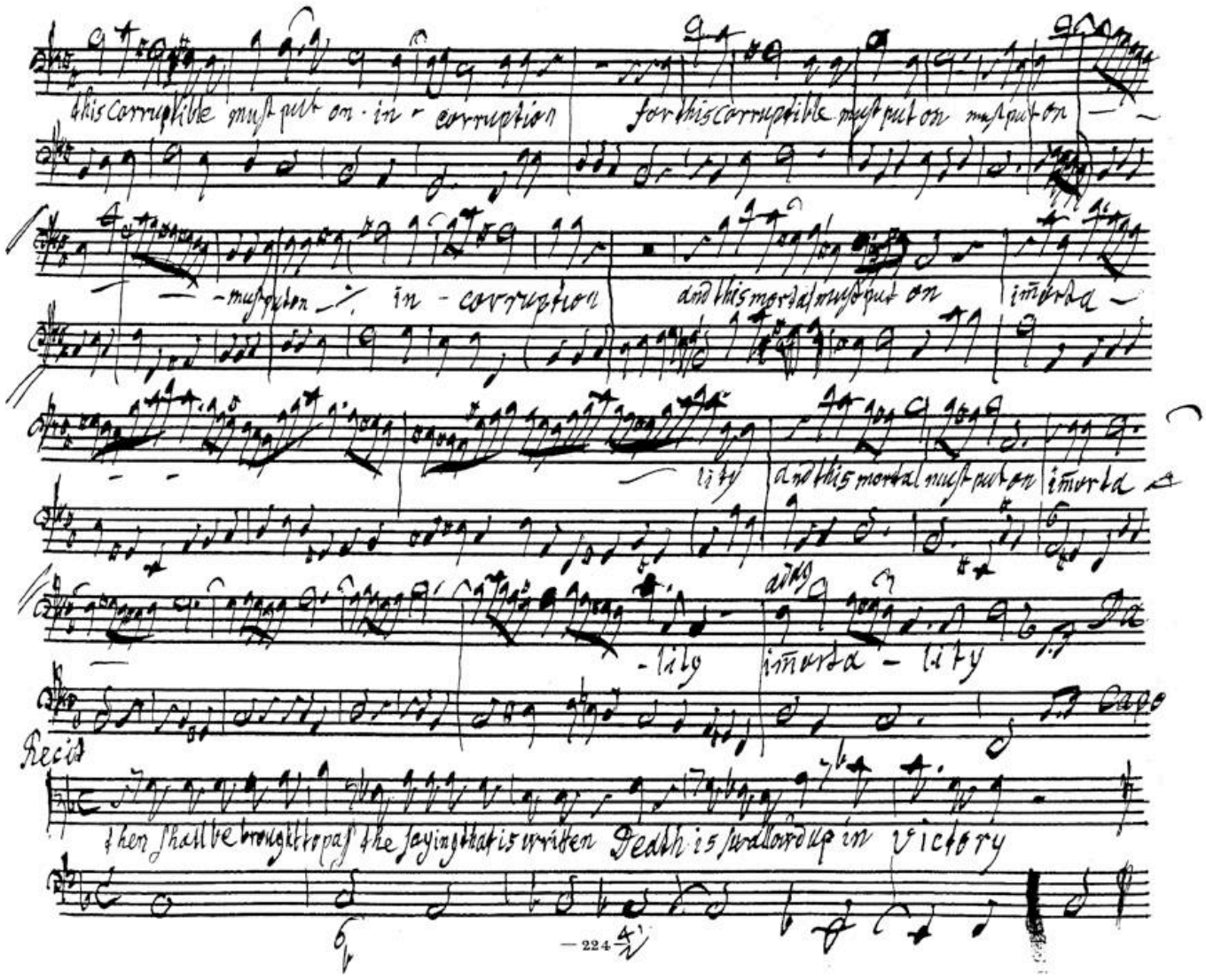
BSB


changed
and we shallbe changed
and we shallbe changed
we
shallbe changed
and we shallbe changed
and we shallbe changed

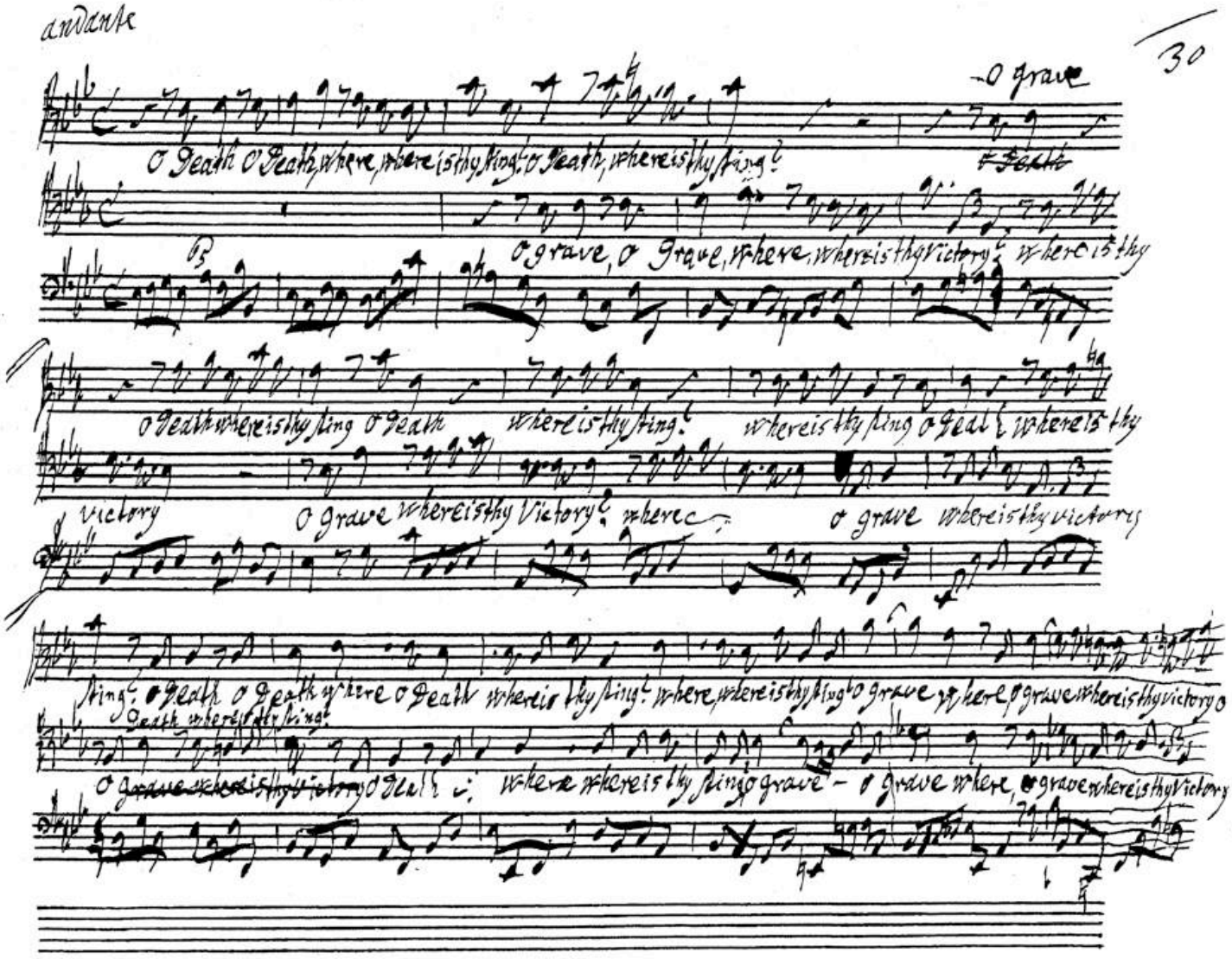
BSB


and we shall chang'd we shall be chang'd
and we shall be
we shall be
adan
chang'd we shall be chang'd
for

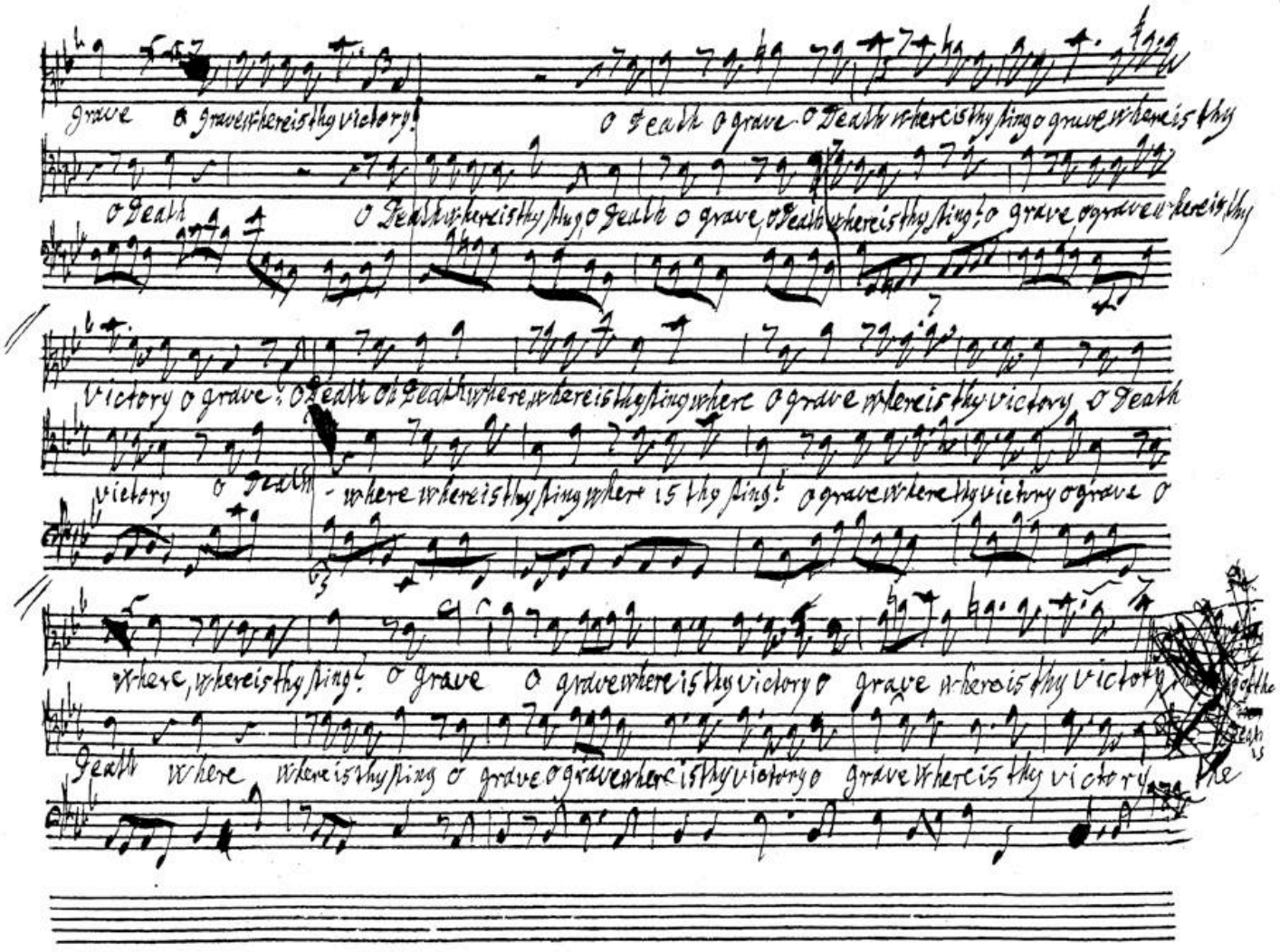
BSB


this Corruptible must put on - in - corruption
for this Corruptible must put on must put on
- must put on in - corruption
and this mortal must put on immorta -
- lity
and this mortal must put on immorta
- lity
immorta - lity
Recit
then shall be brought to pass the saying that is written Death is swallowed up in victory
— 224 —

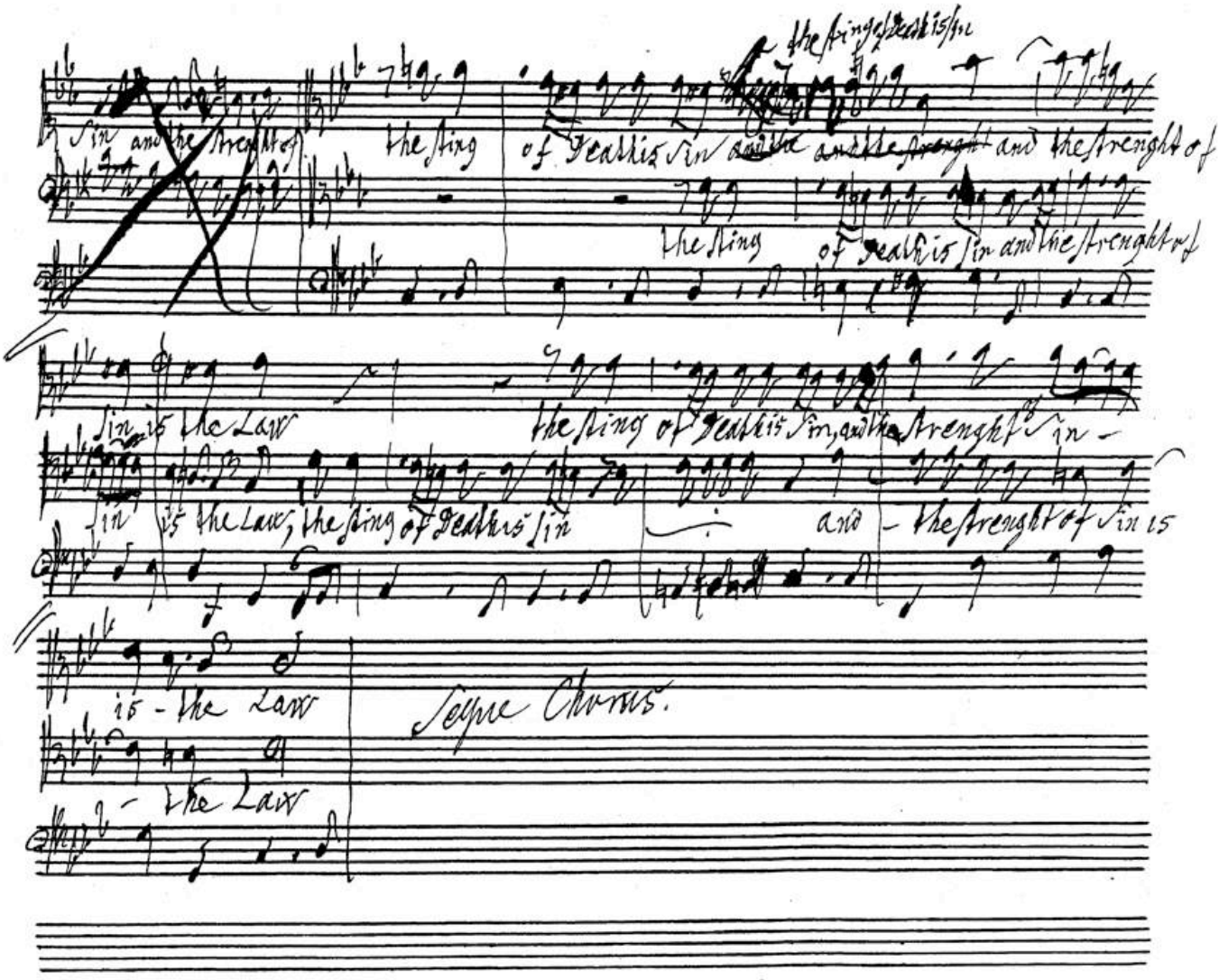
BSB


andante
30
O grave
O Death O Death, where, where is thy sting? O Death, where is thy sting?
O grave, O Grave, where, where is thy victory? where is thy
O Death where is thy sting O Death where is thy sting? where is thy sting O Death where is thy
victory O Grave where is thy Victory? where O grave where is thy victory
sting? O Death O Death where O Death where is thy sting? where, where is thy sting? O grave where, O grave where is thy victory O
Death where is thy sting?
O grave where is thy victory O Death where where is thy sting O grave - O grave where, O grave where is thy victory

BSB

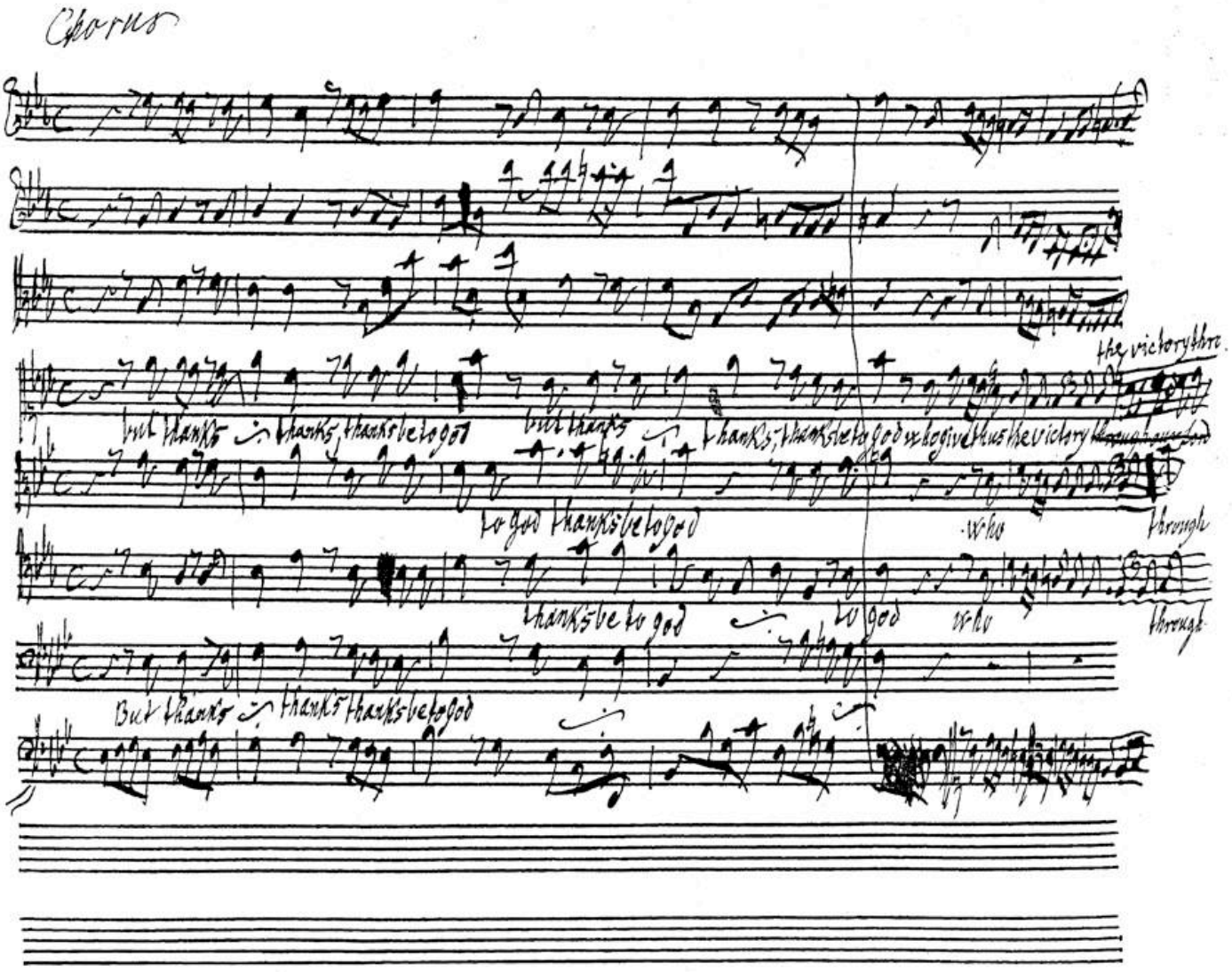

grave O grave where is thy victory!
O Death O grave O Death where is thy sting O grave where is thy
O Death
O Death where is thy sting O Death O grave O Death where is thy sting O grave O grave where is thy
victory O grave O Death O Death where where is thy sting where O grave where is thy victory O Death
victory O Death where where is thy sting where is thy sting! O grave where thy victory O grave O
where where is thy sting! O grave O grave where is thy victory O grave where is thy victory
Death Where where is thy sting O grave O grave where is thy victory O grave where is thy victory

BSB

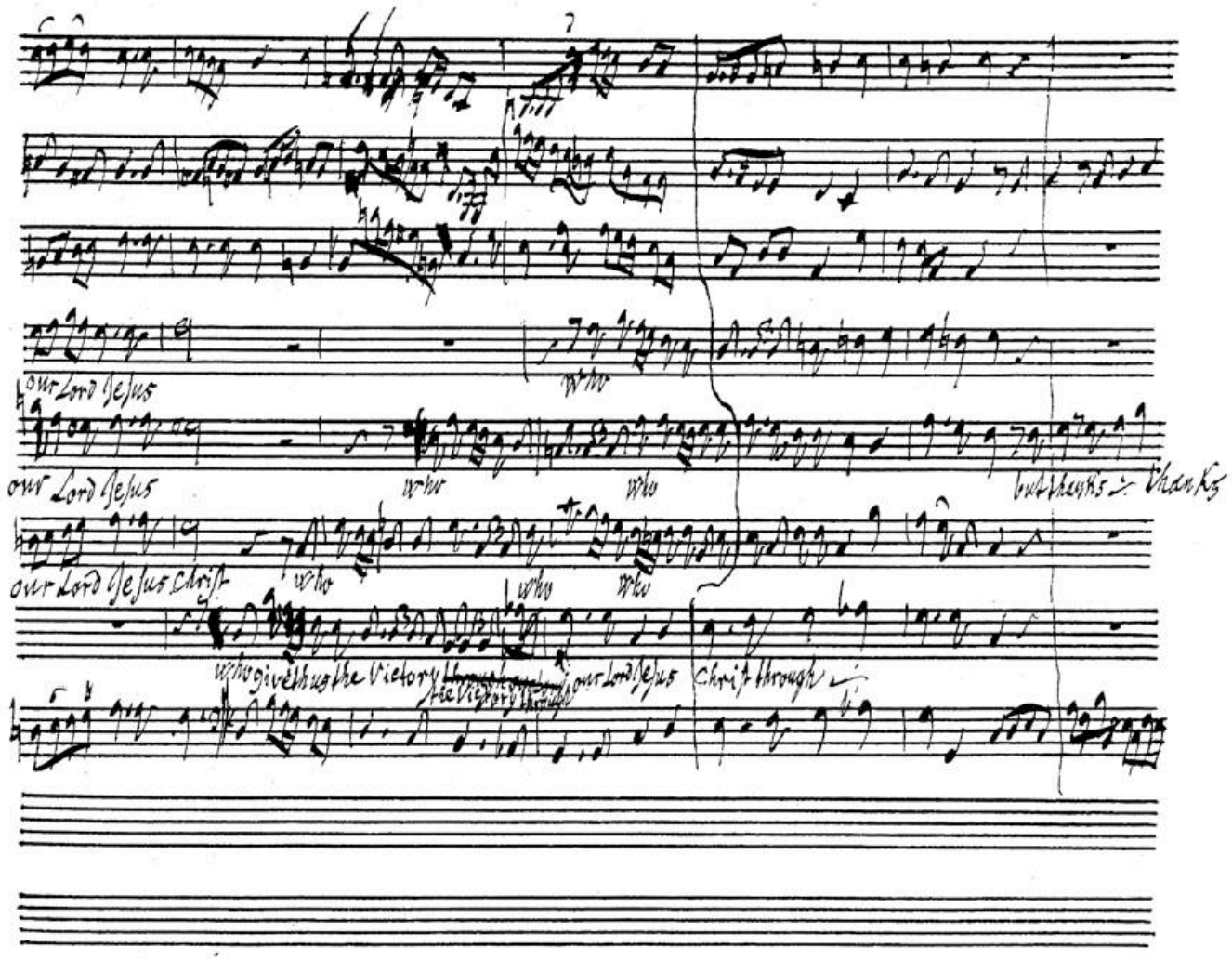

the sting of Death is Sin
Sin and the strength of
the sting
of Death is Sin and the strenght of
the sting
of Death is Sin and the strenght of
Sin is the Law
the sting of Death is Sin, and the strenght of Sin
Sin is the Law, the sting of Death is Sin
and
the strenght of Sin is
is the Law
Segue Chorus.
the Law

BSB

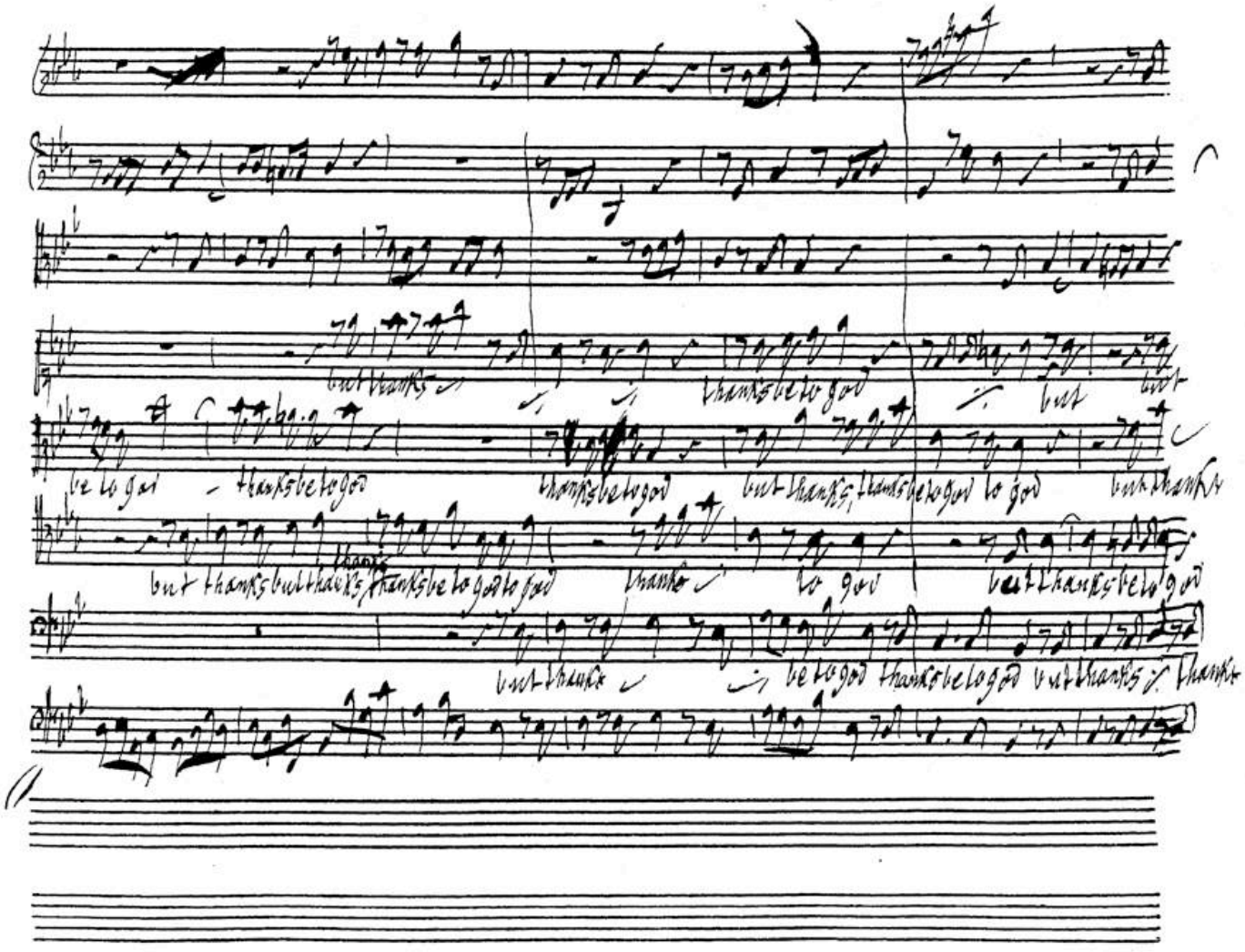
Chorus


but thanks thanks, thanks be to god
but thanks thanks, thanks be to god who give thus the victory
the victory thro
to god thanks be to god
who
through
thanks be to god
to god
who
through
But thanks thanks thanks be to god

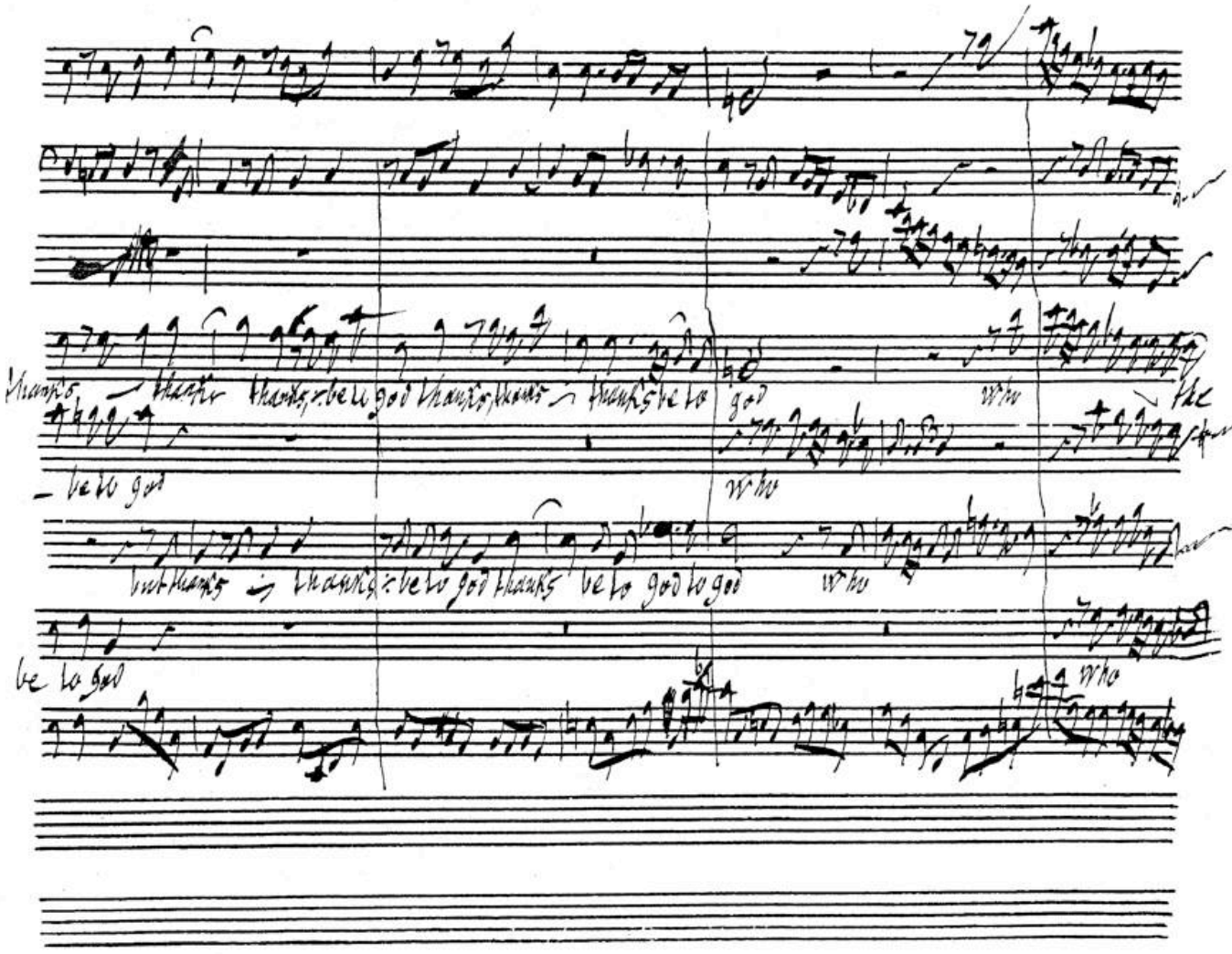
BSB


our Lord Jesus
who
our Lord Jesus
who
who
but thanks ÷ thanks
our Lord Jesus Christ
who
who
who
who giveth us the Victory
the Victory through
our Lord Jesus
Christ through

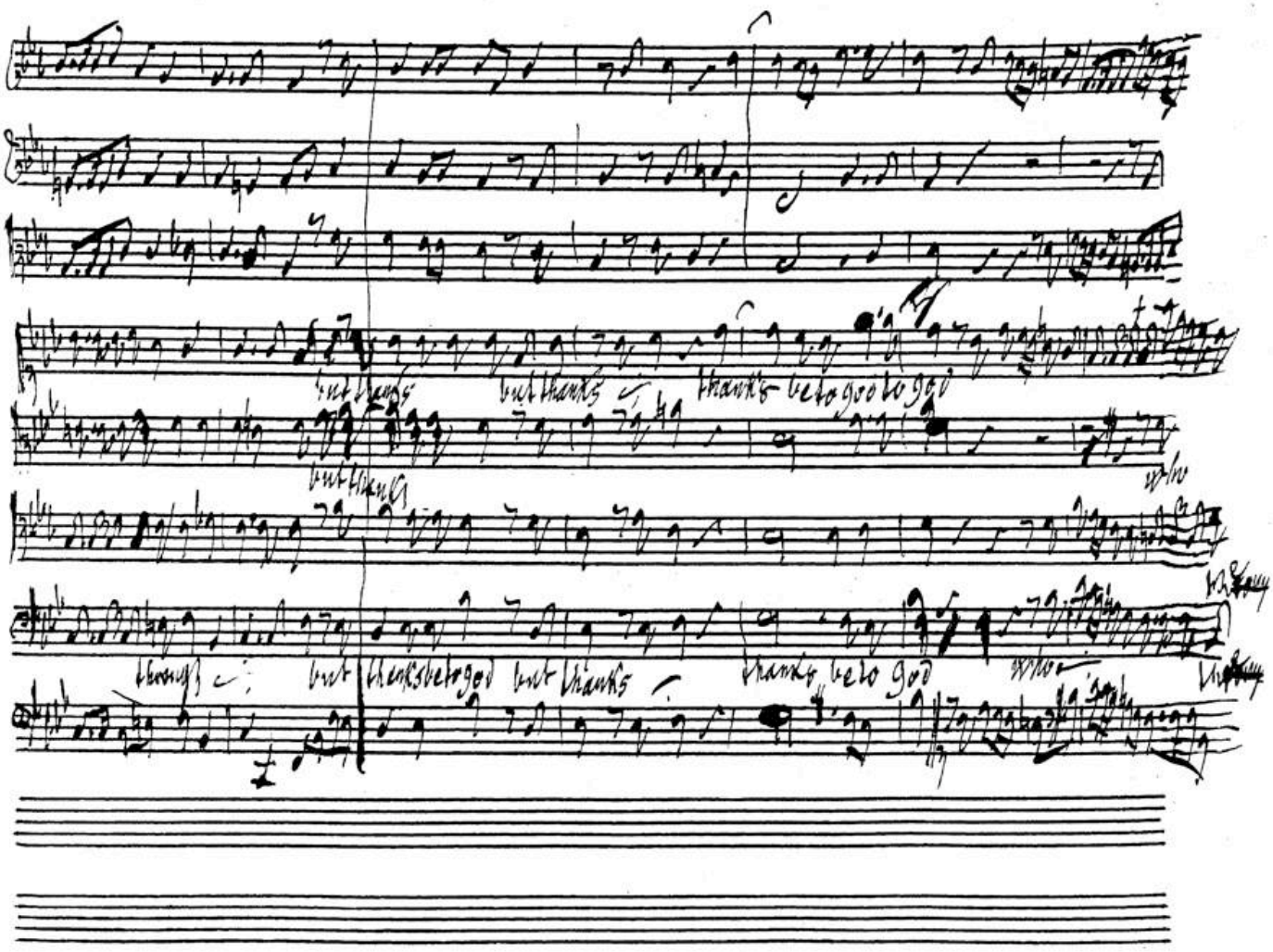
BSB


but thanks
thanks be to god
but
be to god
thanks be to god
thanks be to god
but thanks, thanks be to god to god
but thanks
but thanks but thanks thanks be to god to god
thanks
to god
but thanks be to god
but thanks
be to god thanks be to god but thanks
thanks

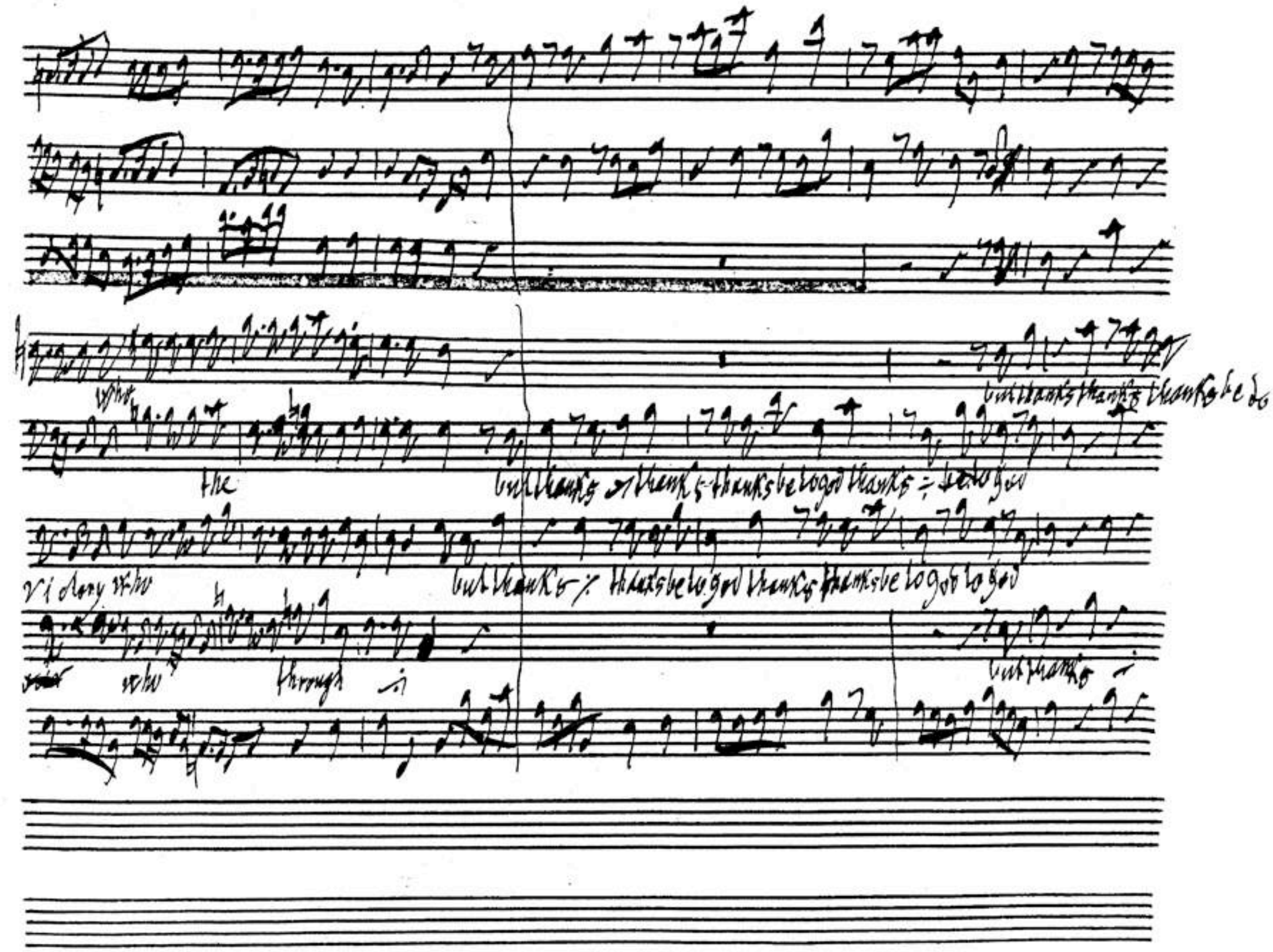
BSB


thanks thanks thanks be to god thanks thanks thanks be to god who the
be to god who
but thanks thanks be to god thanks be to god to god who
be to god who

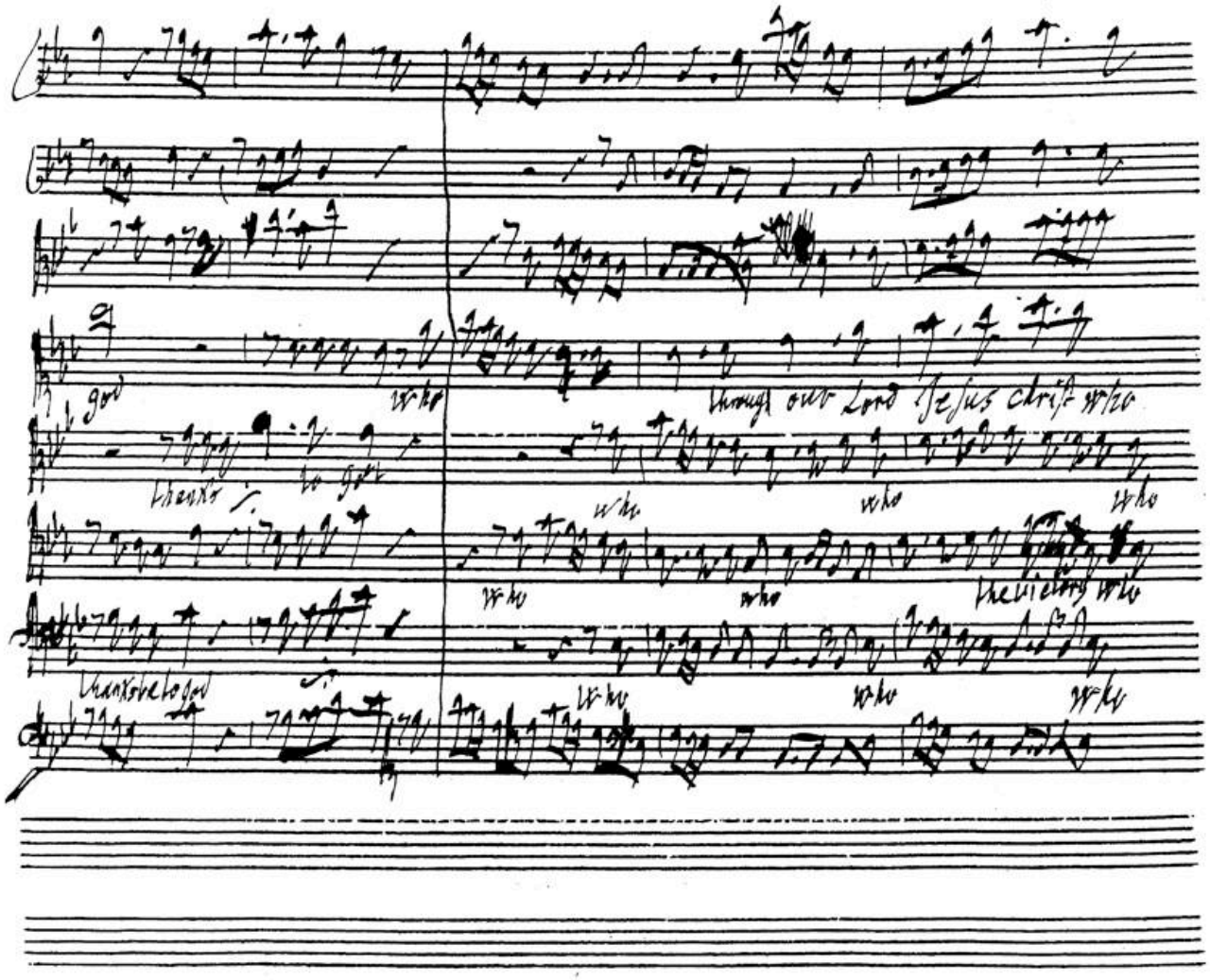
BSB


but thanks
but thanks
thanks be to god to god
but thanks
who
thanks
but thanks be to god but thanks
thanks be to god
who

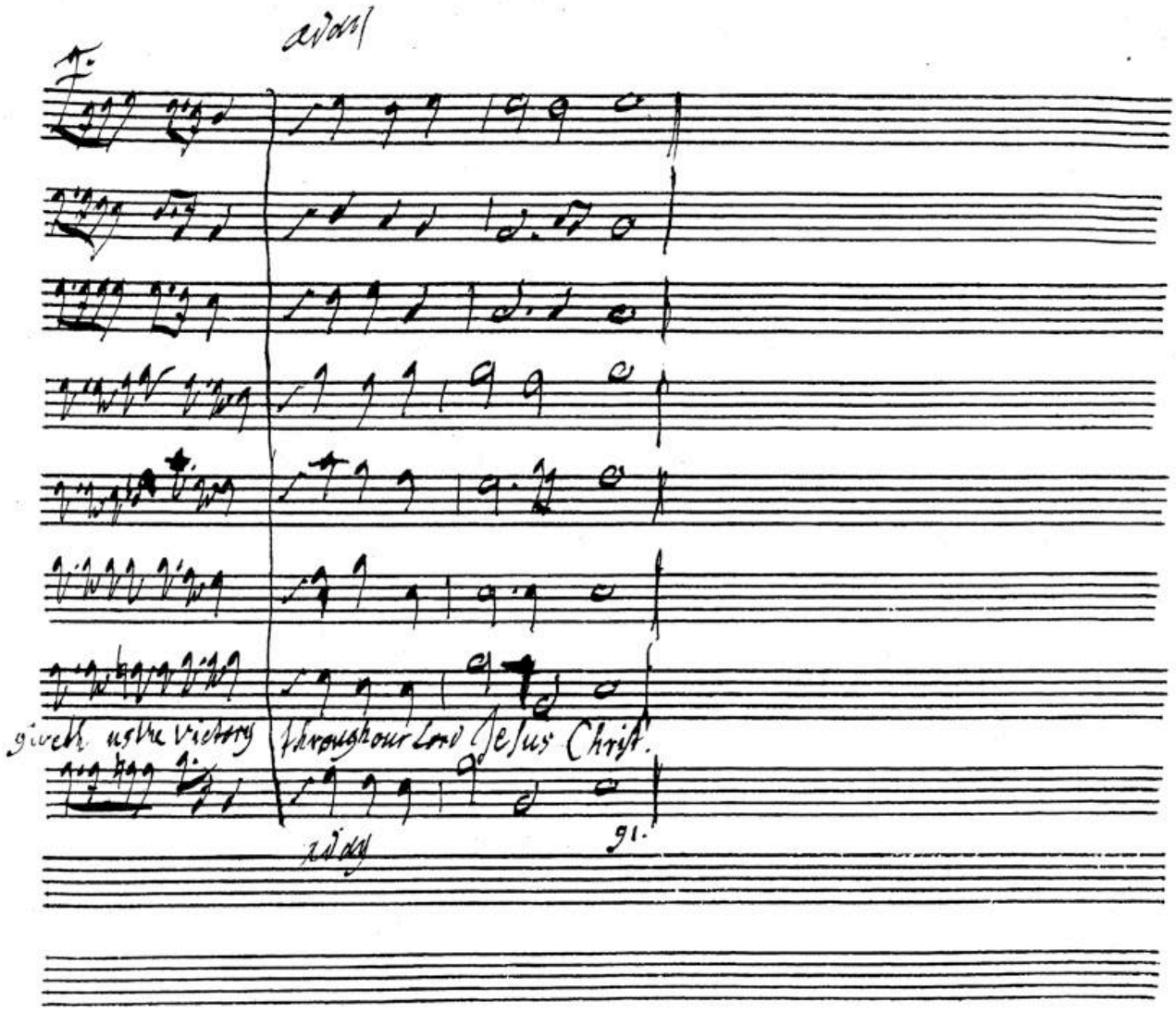
BSB


but thanks thanks thanks be to
the
who
but thanks thanks thanks be to god thanks
but thanks thanks be to god thanks thanks be to god to god
who
through
but thanks

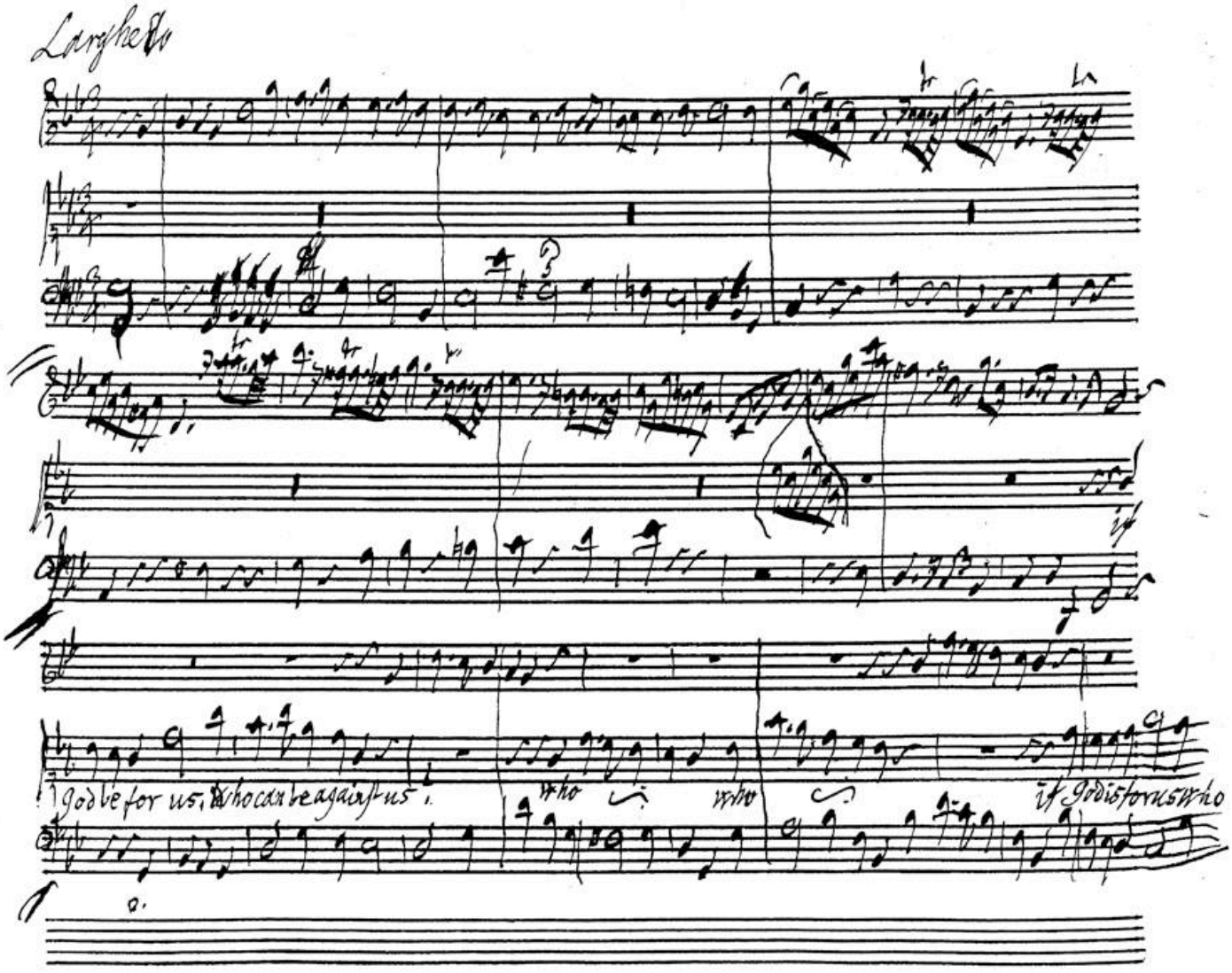
BSB


god
who
through our Lord Jesus christ who
thanks to god
who
who
who
who
who
the victory who
thanks be to god
who
who
who

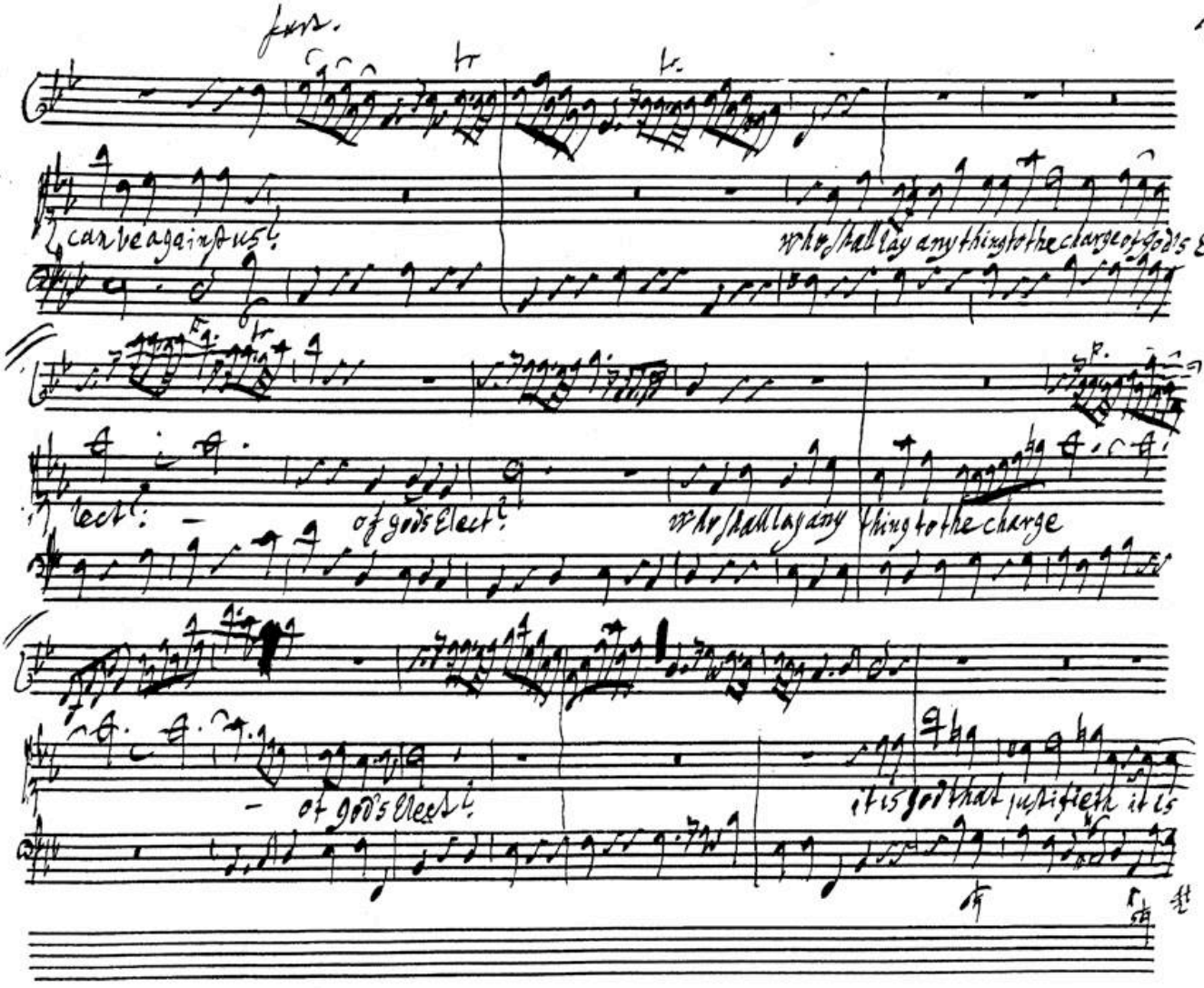
BSB


adag
giveth us the victory
throughour Lord Jesus Christ.
adag
91.

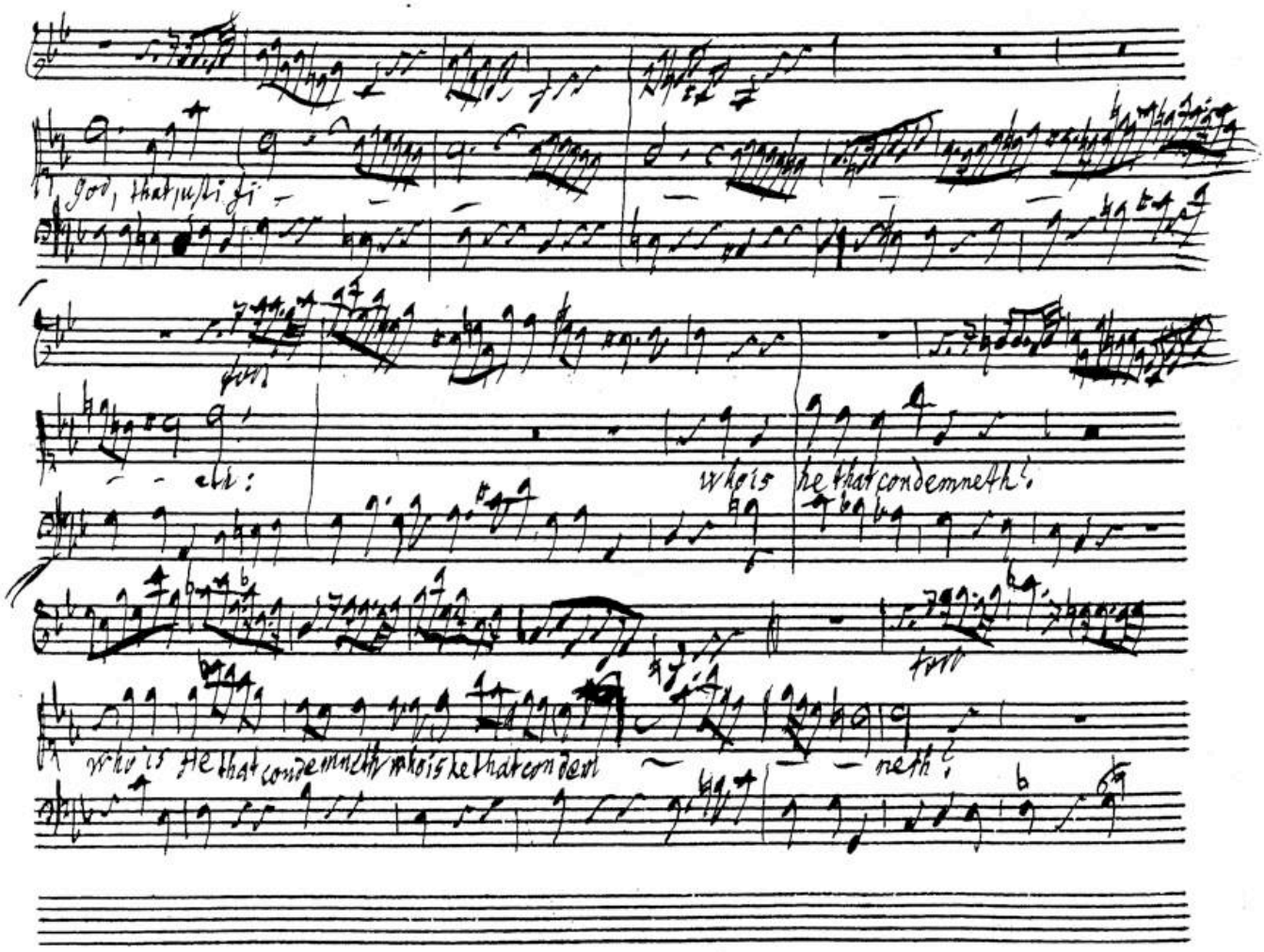
BSB


Larghetto
God be for us, who can be against us.
who
who
if God is for us who

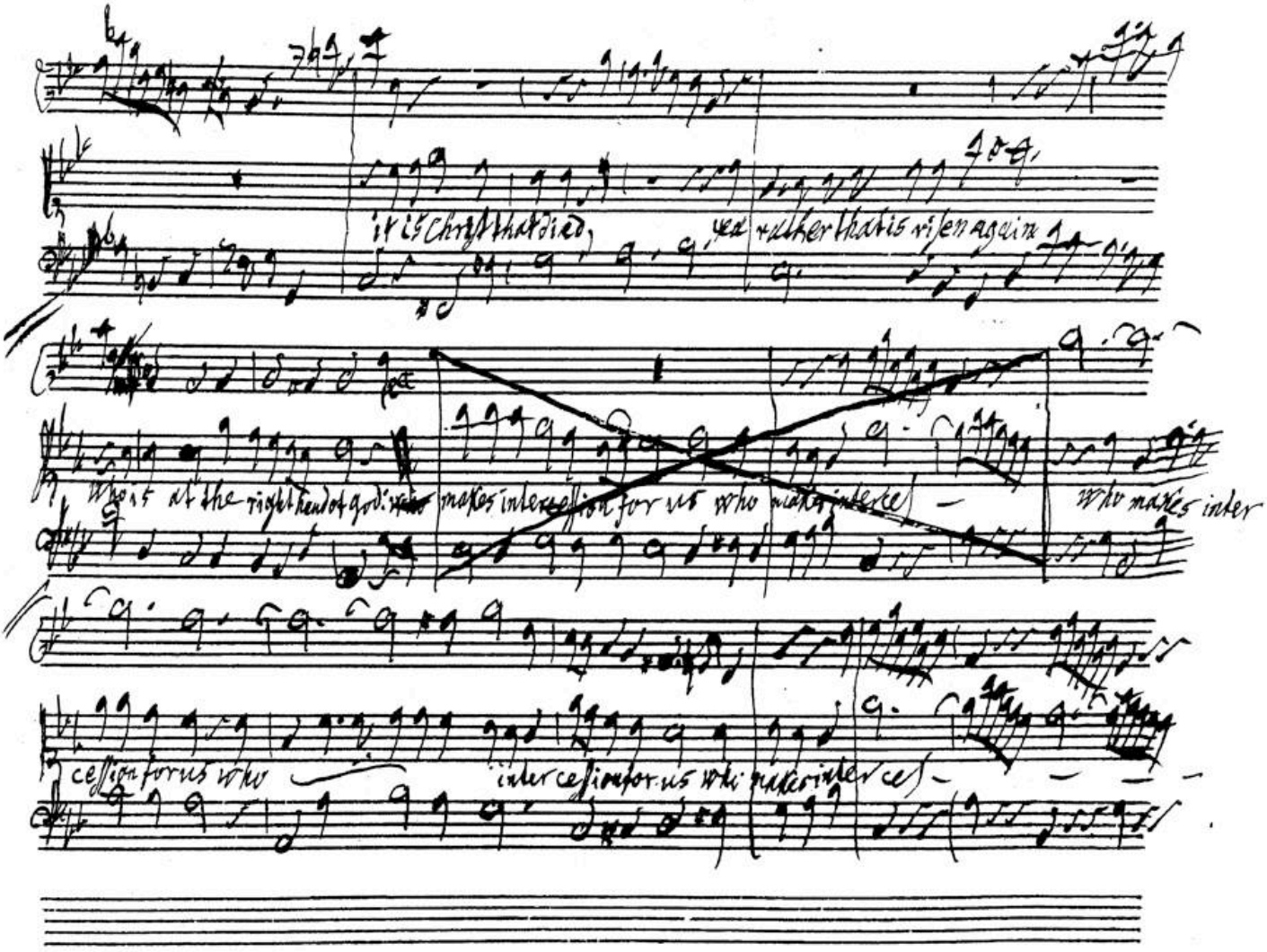
BSB


fors.
can be against us?
who shall lay any thing to the charge of god's E
lect?
of gods Elect?
who shall lay any thing to the charge
of god's Elect?
it is god that justifieth it is

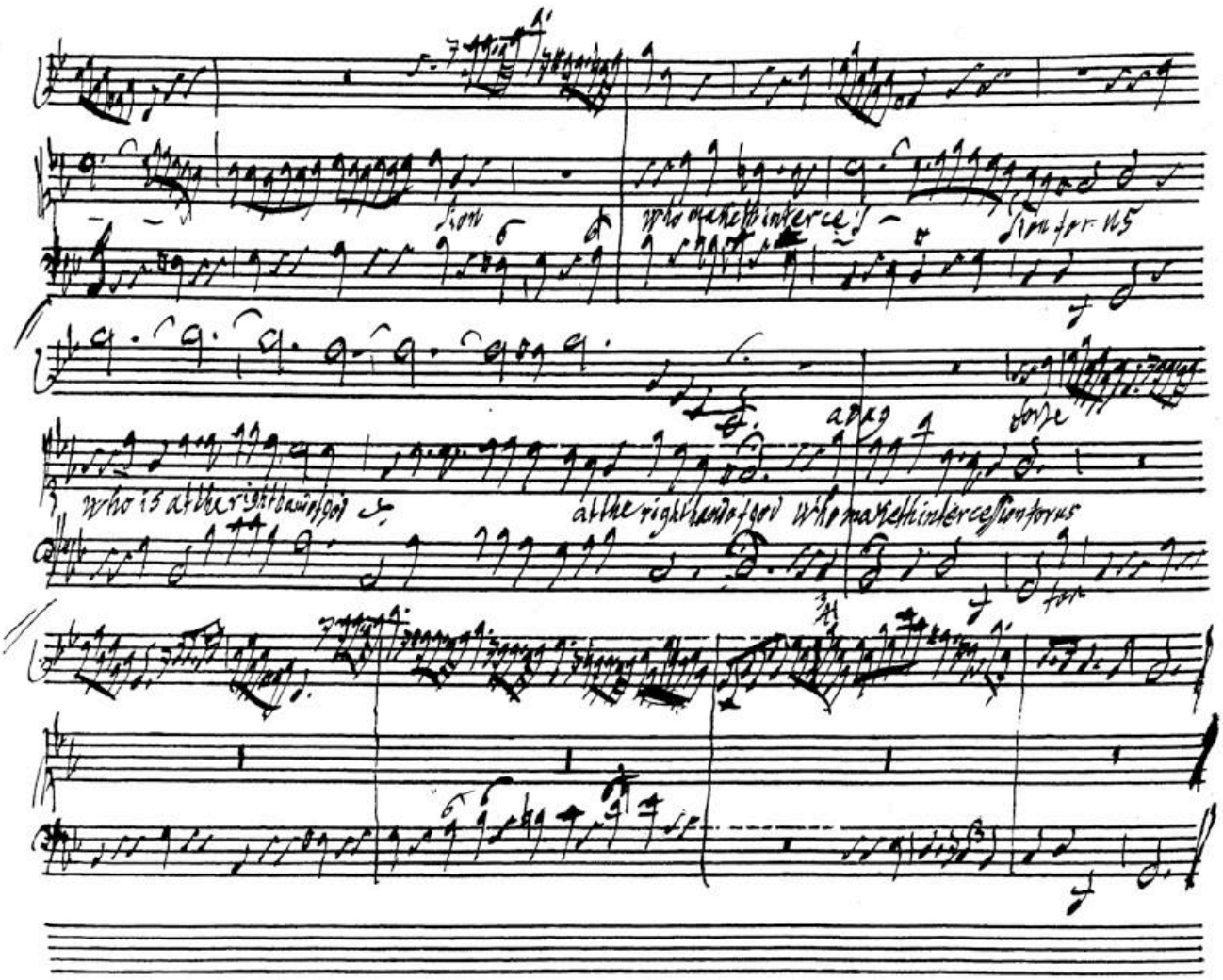
BSB


God, that justifi-
eth:
who is he that condemneth?
who is he that condemneth who is he that condemneth
neth?

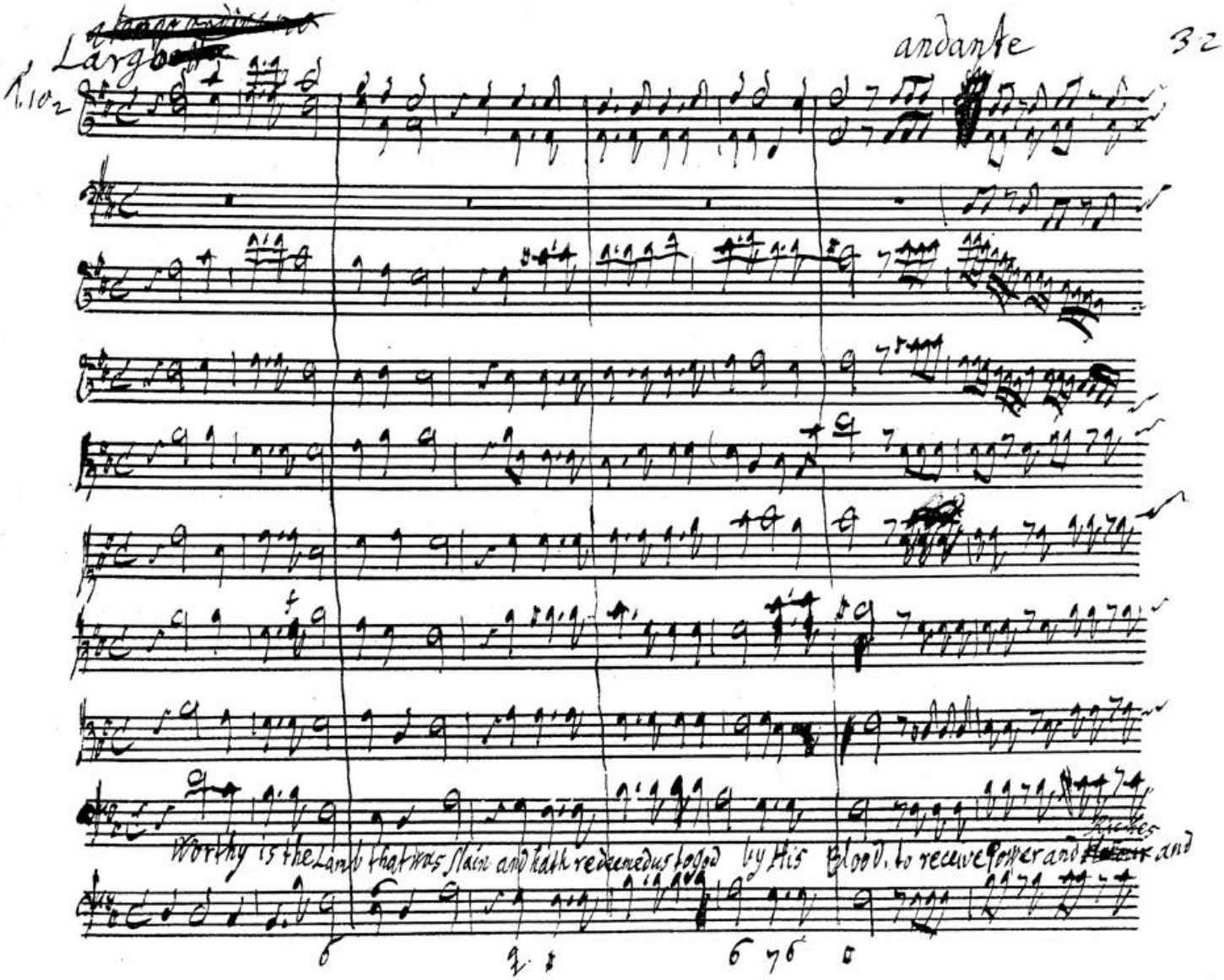
BSB


it is Christ that died,
yea rather that is risen again
who is at the right hand of God
makes intercession for us who makes inter
who makes inter
cession for us who
inter cession for us who
makes inter ces

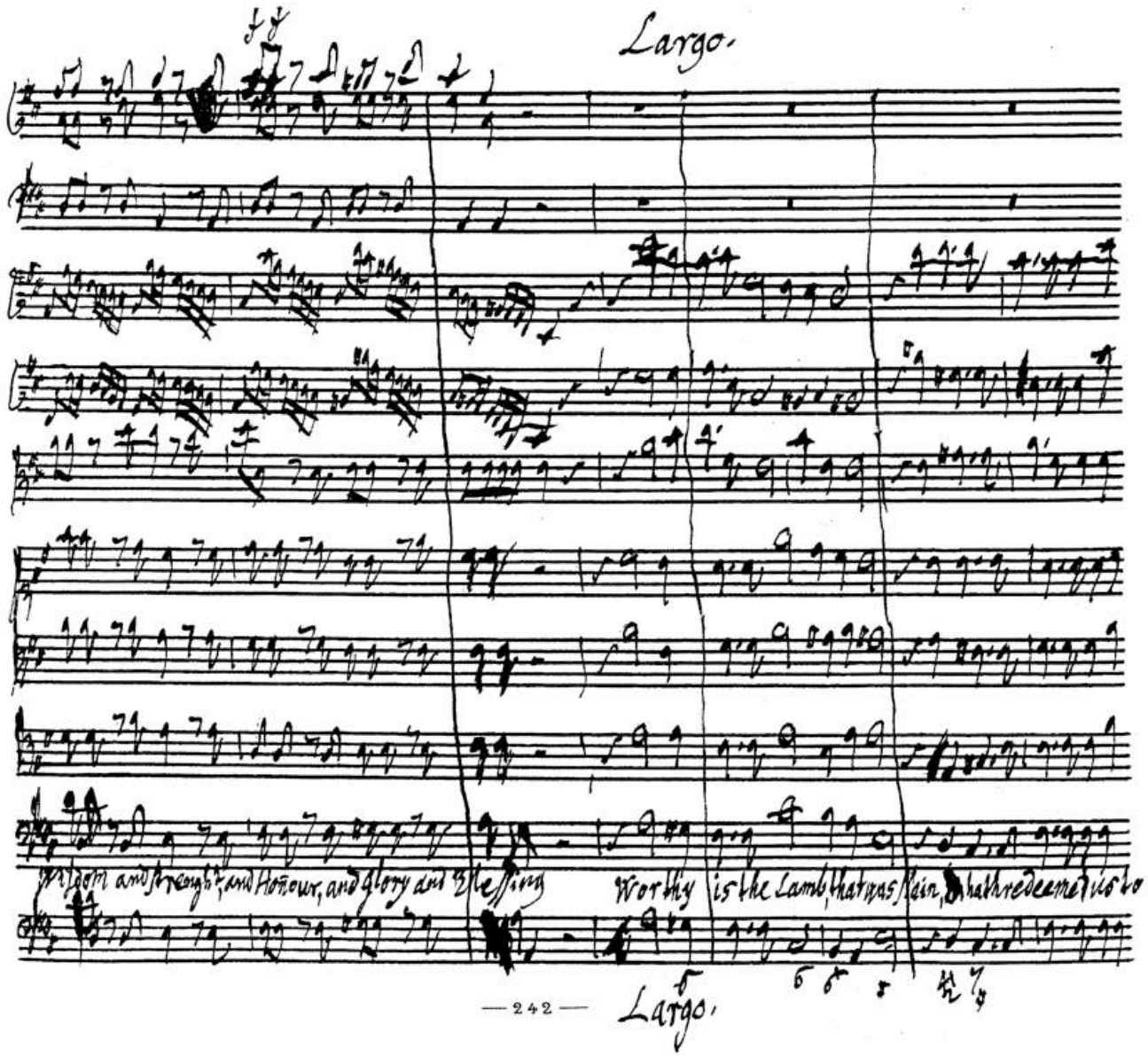
BSB


sion
who maketh interce
sion for us
who is at the right hand of god
at the right hand of god who maketh intercession for us
for

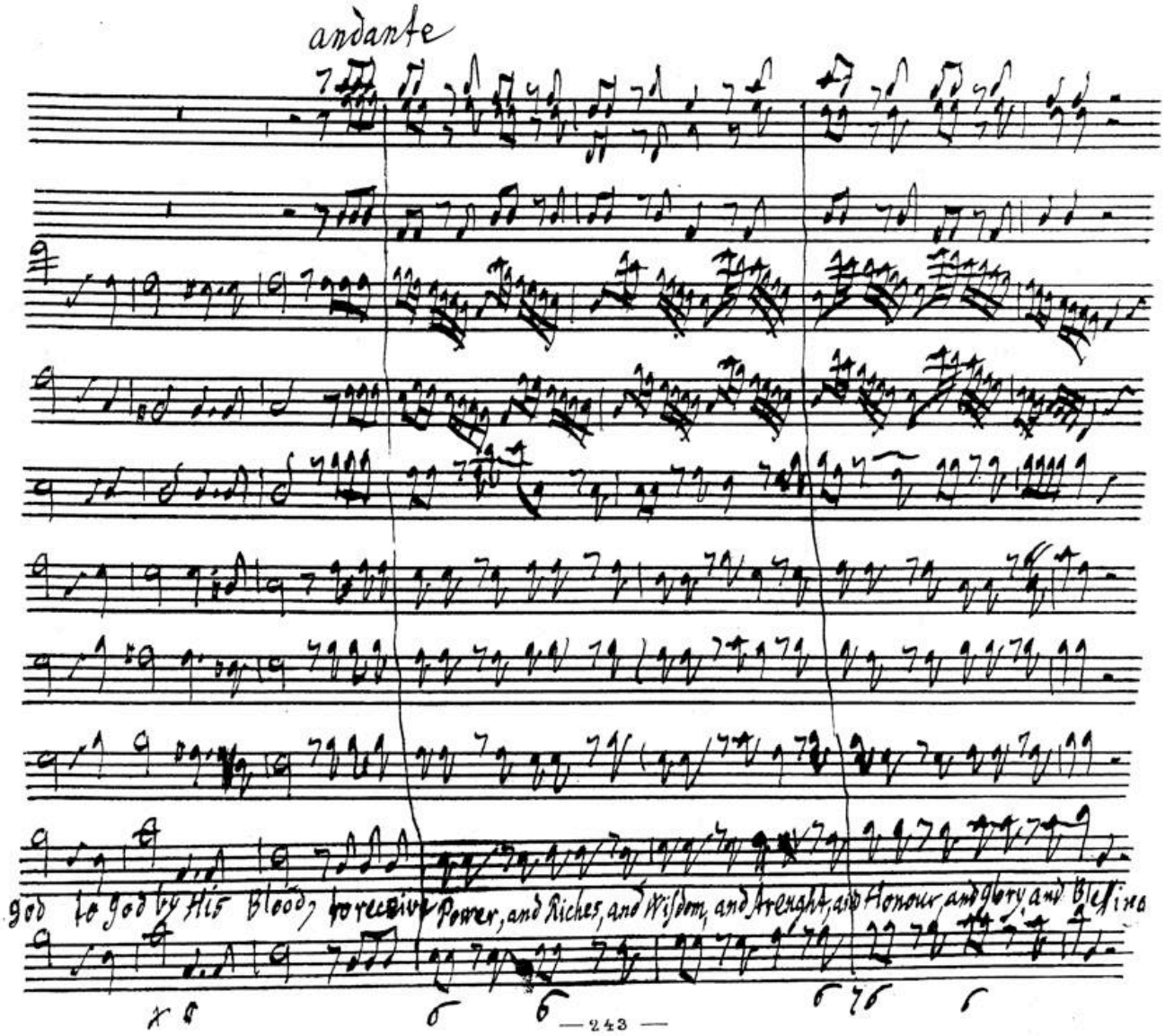
BSB


Largo
andante
32
Worthy is the Lamb that was slain and hath redeemed us to God by His blood. to receive power and riches and

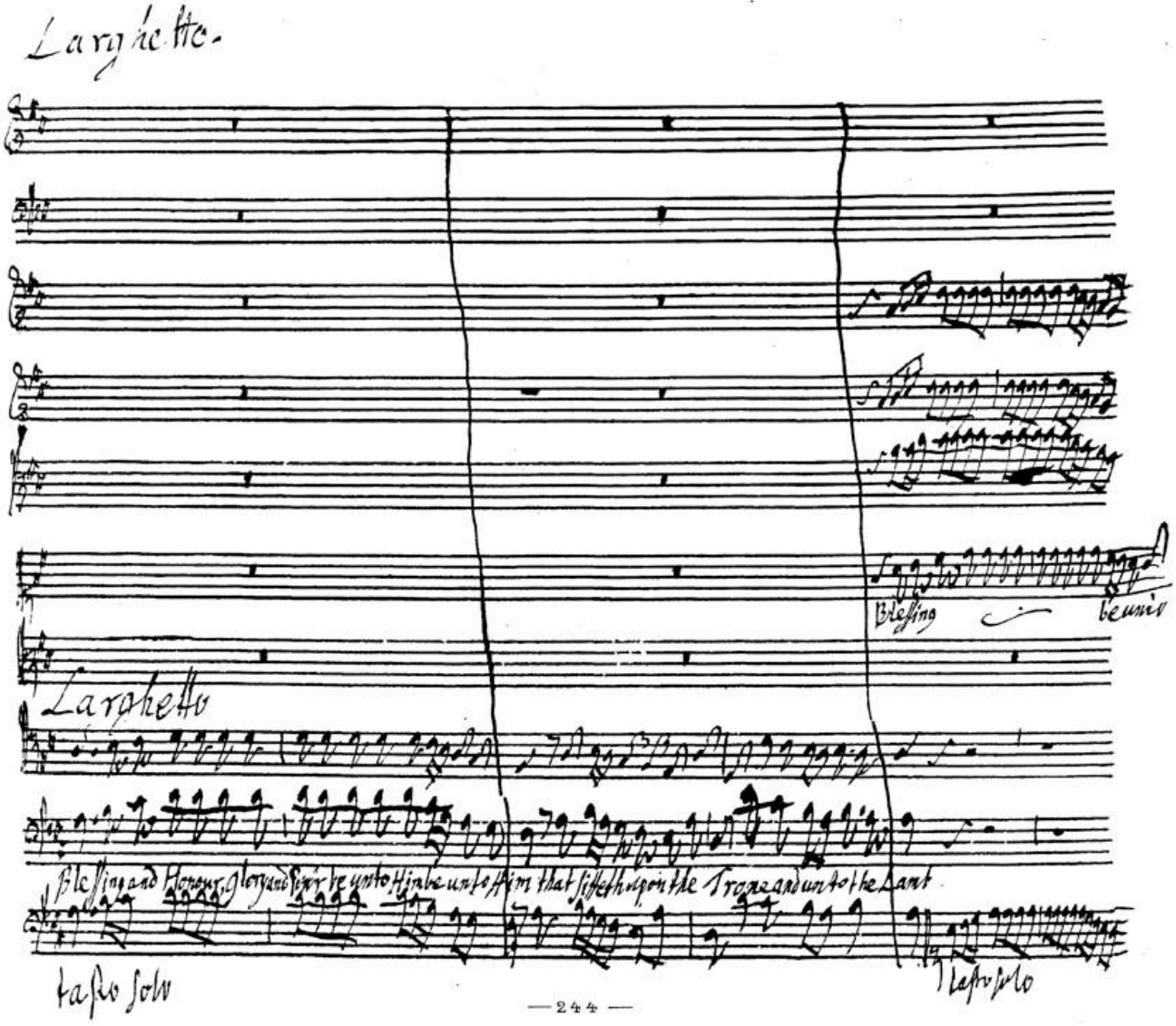
BSB


Largo.
Wisdom and Strength and Honour, and glory and Blessing
Worthy is the Lamb that was Slain, hath redeemed us to
Largo.

BSB


andante
God to God by His Blood, to receive Power, and Riches, and Wisdom, and Strenght, and Honour, and glory, and Blessing

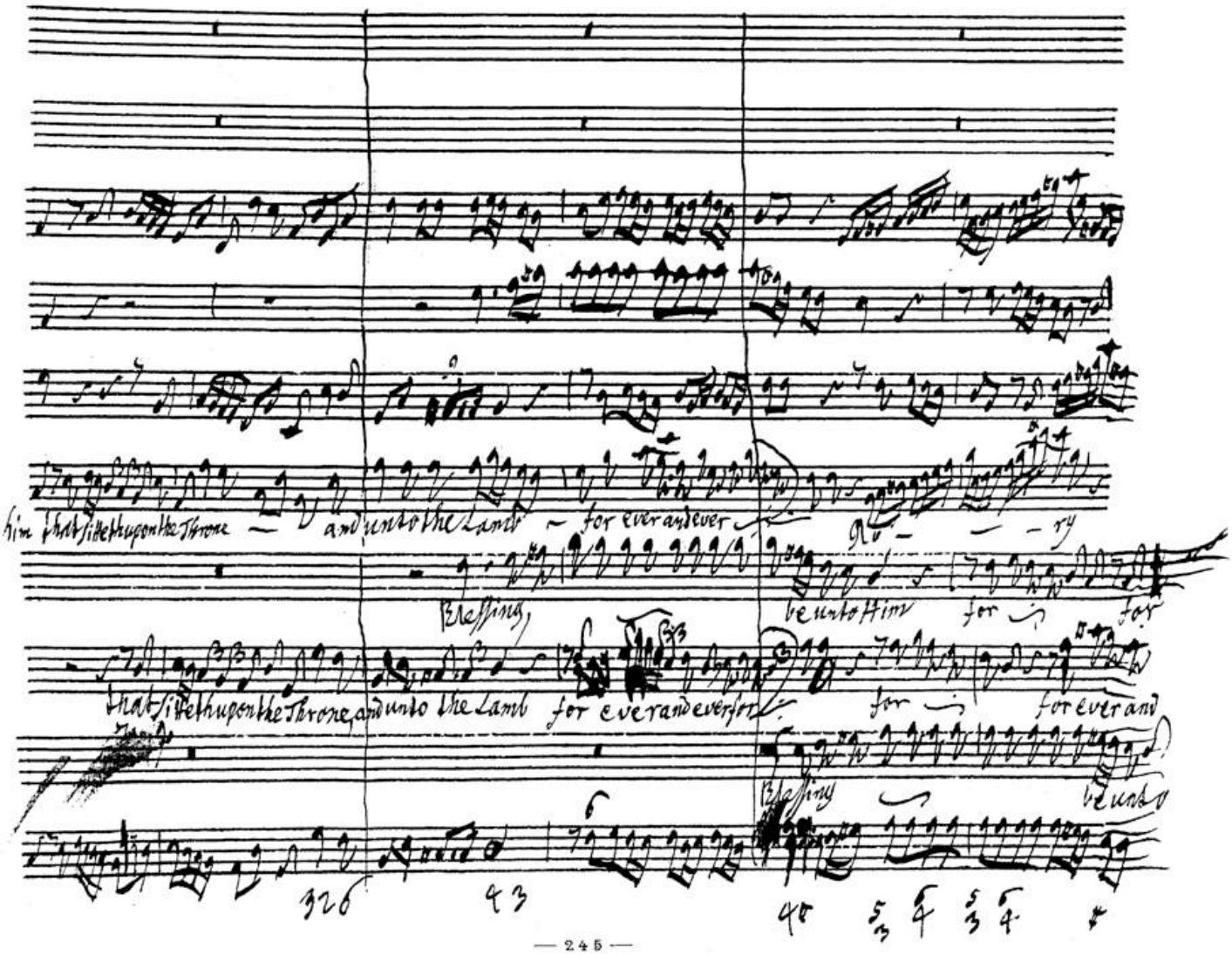
BSB


Larghetto.
Blessing
Larghetto
Blessing and Honour, glory and power be unto Him that sitteth upon the Throne and unto the Lamb
tasto solo
Tasto solo

BSB

him that sitte thu on the Throne — and unto the Lamb — for ever and ever — Glo — — ry

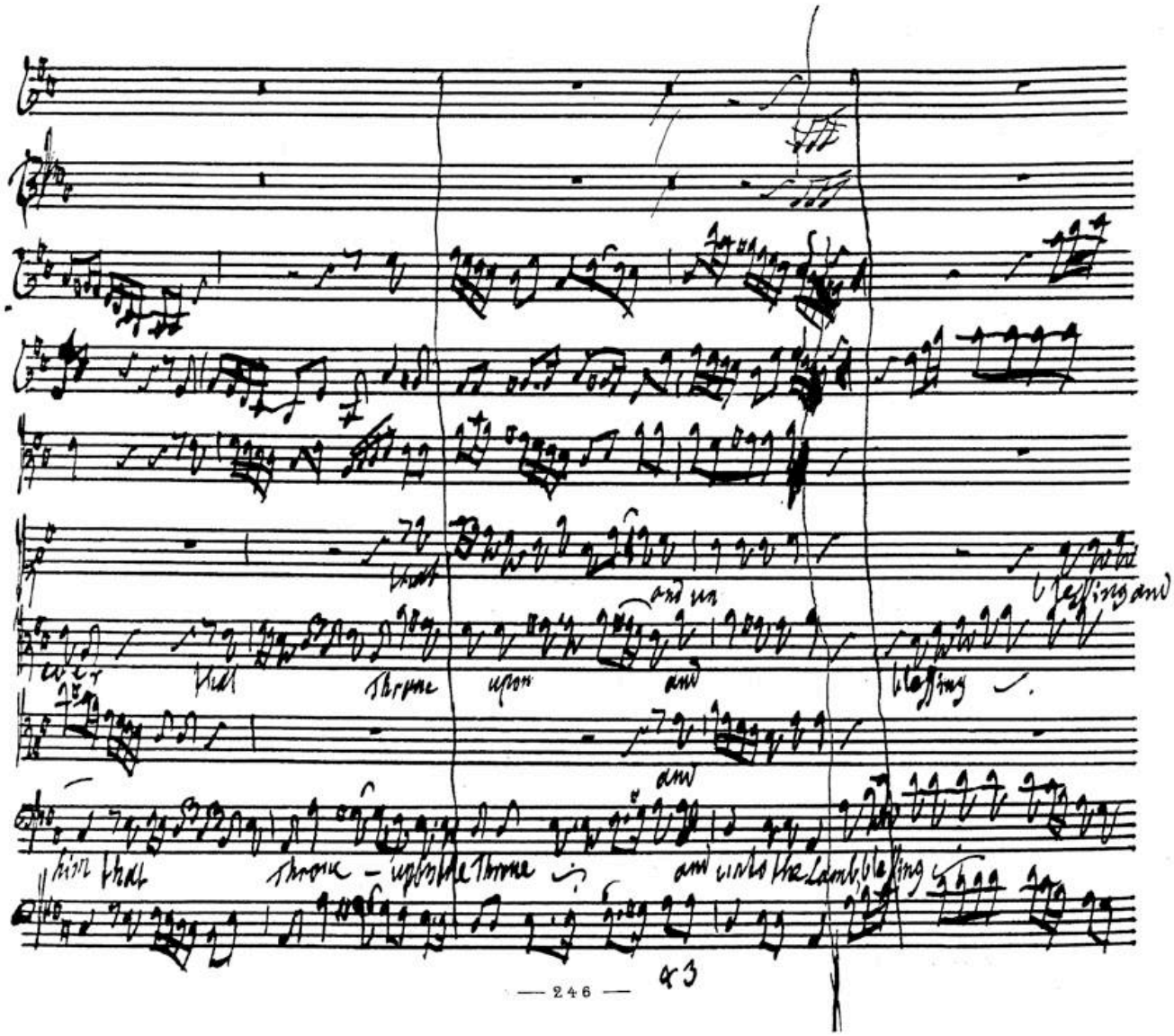
Blessing, be unto Him for — for



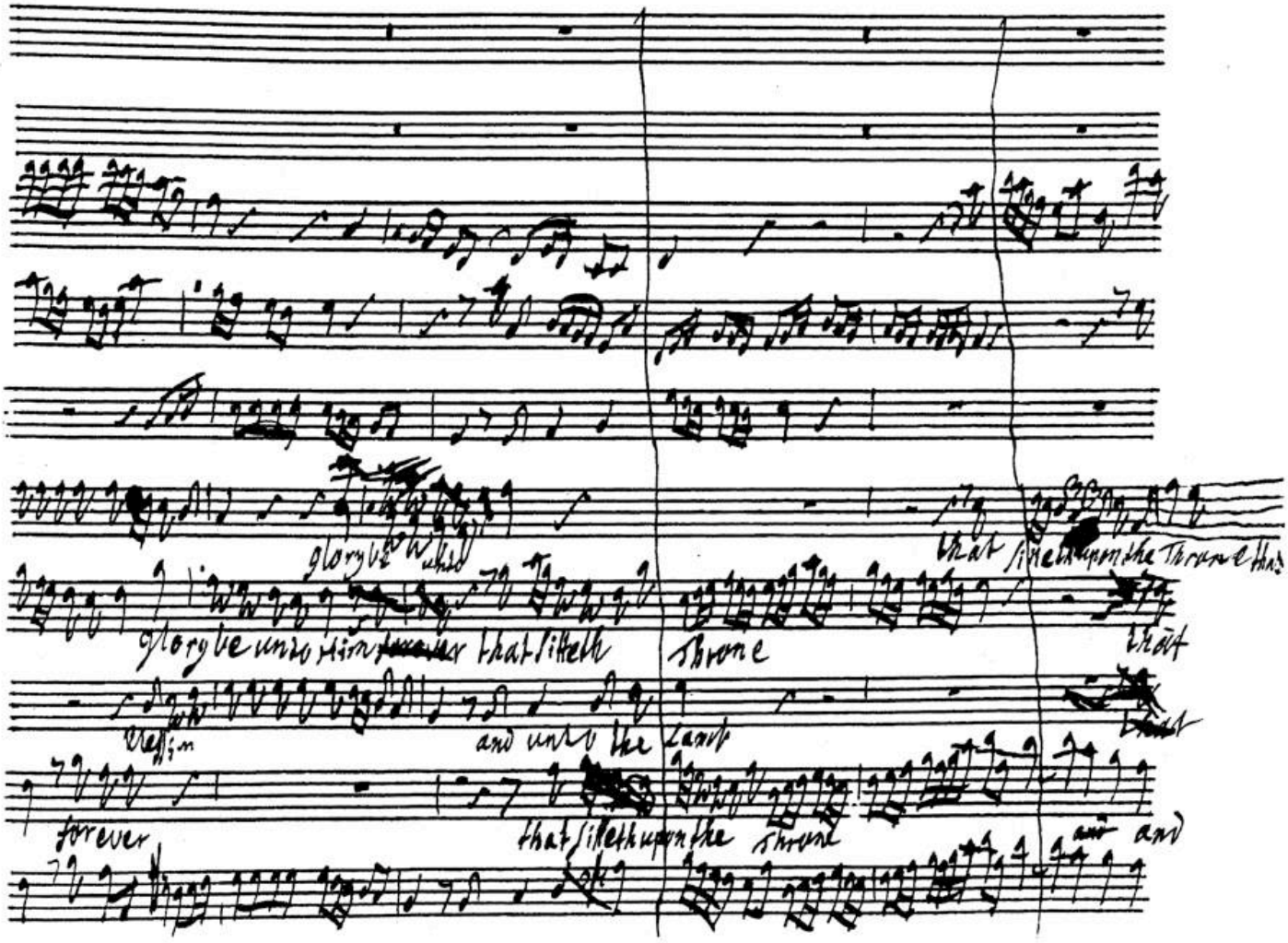
that sitte thu on the Throne, and unto the Lamb for ever and ever for — for — for ever and

Blessing — be unto

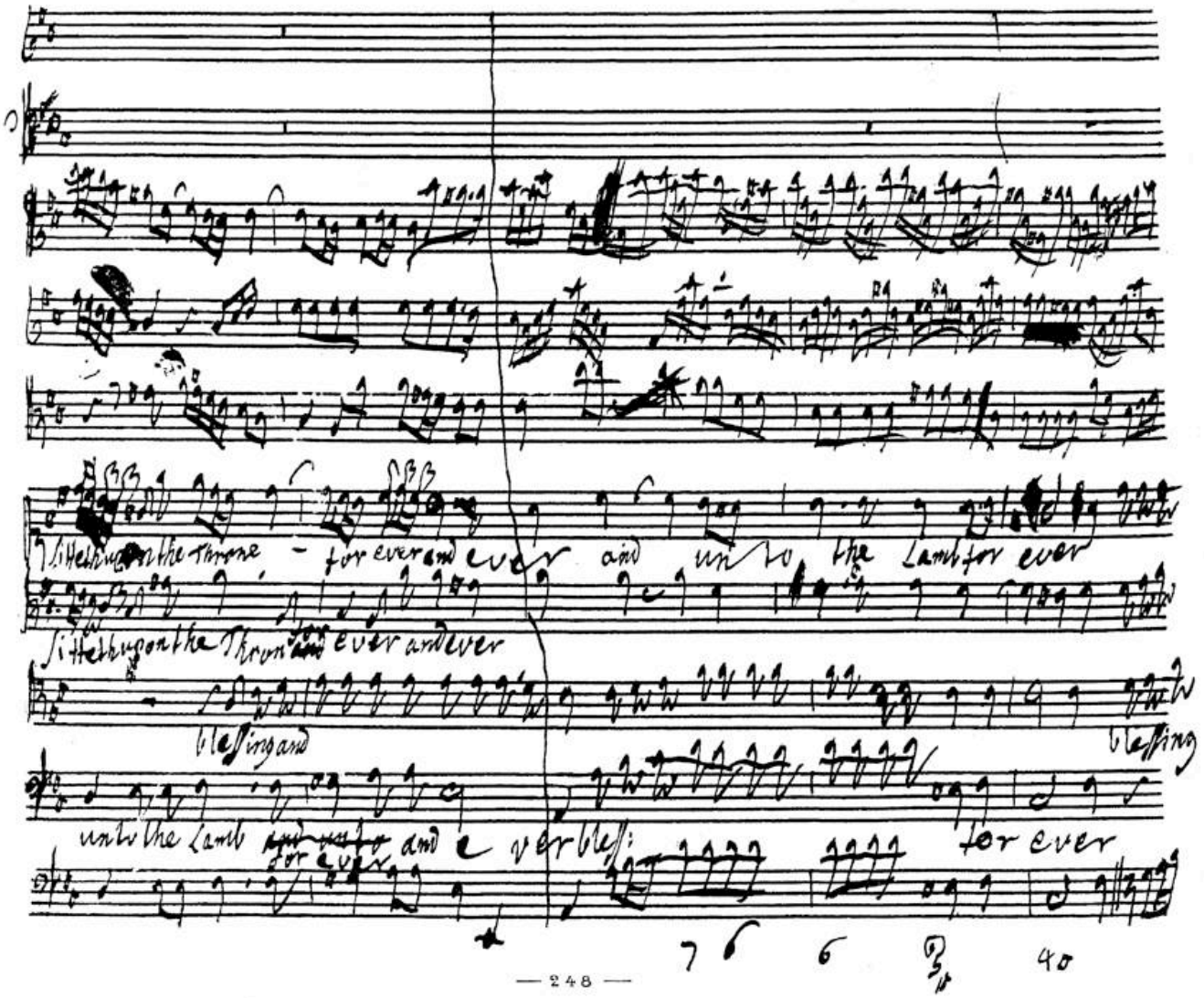
BSB


that
and un
blessing and
ever
that
throne
upon
and
blessing
and
him that
throne
upon the throne
and unto the Lamb, blessing

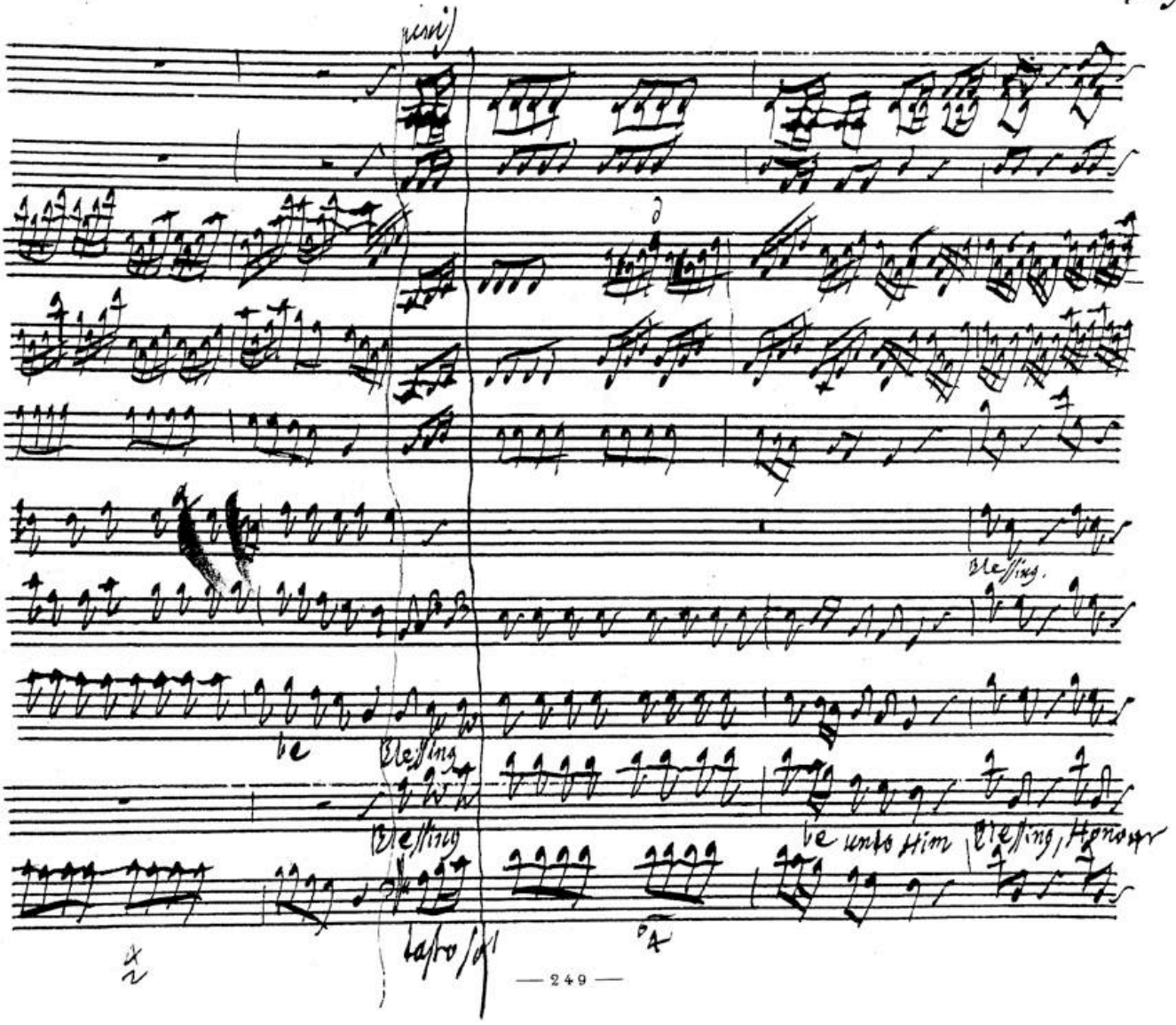
BSB


glory be unto
that sitteth upon the Throne that
glory be unto him forever that sitteth
Throne
that
and unto the Lamb
that
forever
that sitteth upon the Throne
and

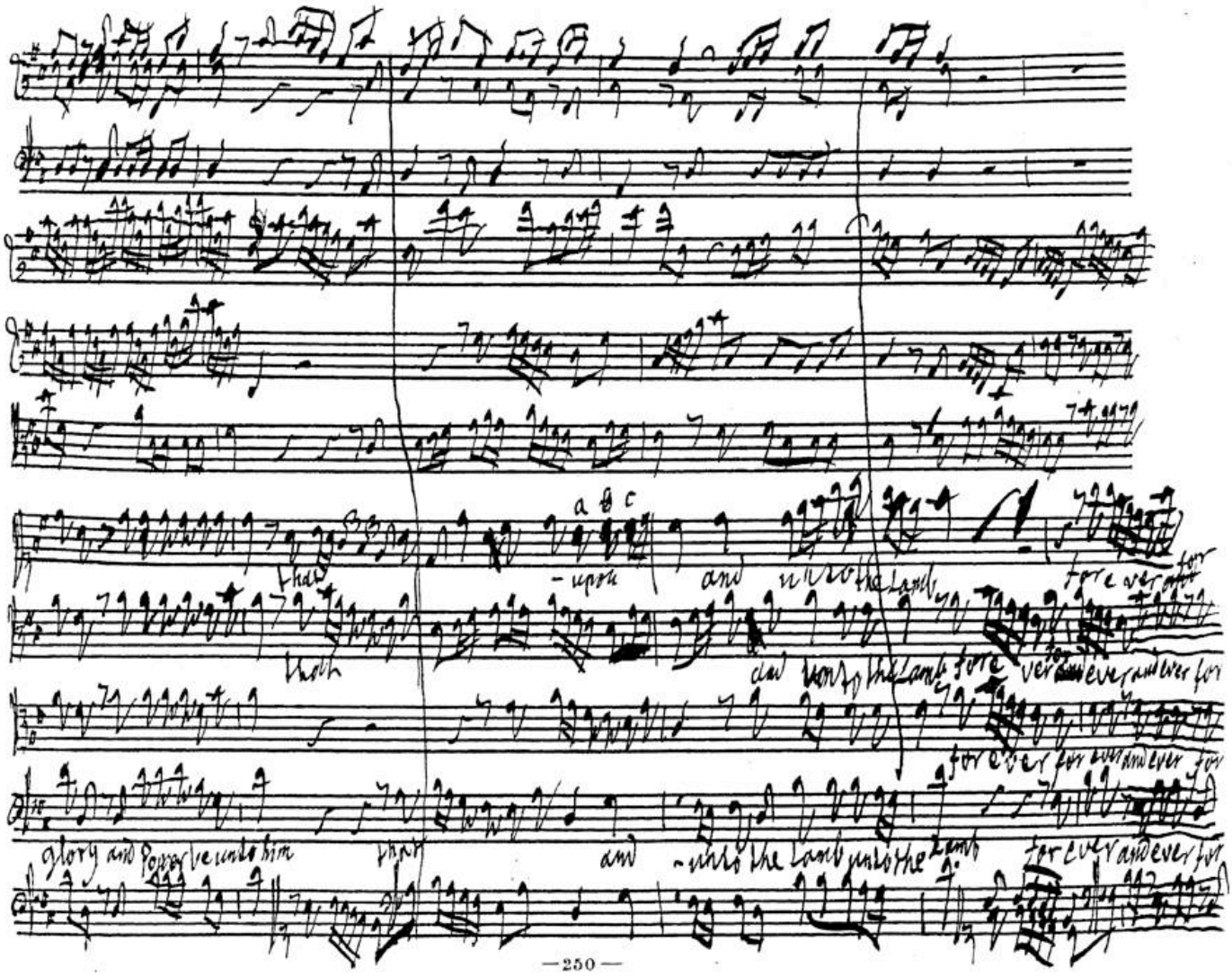
BSB


Sit thou on the throne - for ever and ever and unto the Lamb for ever
Sit thou on the Throne and ever and ever
blessing and
blessing
unto the Lamb and ever bless
for ever

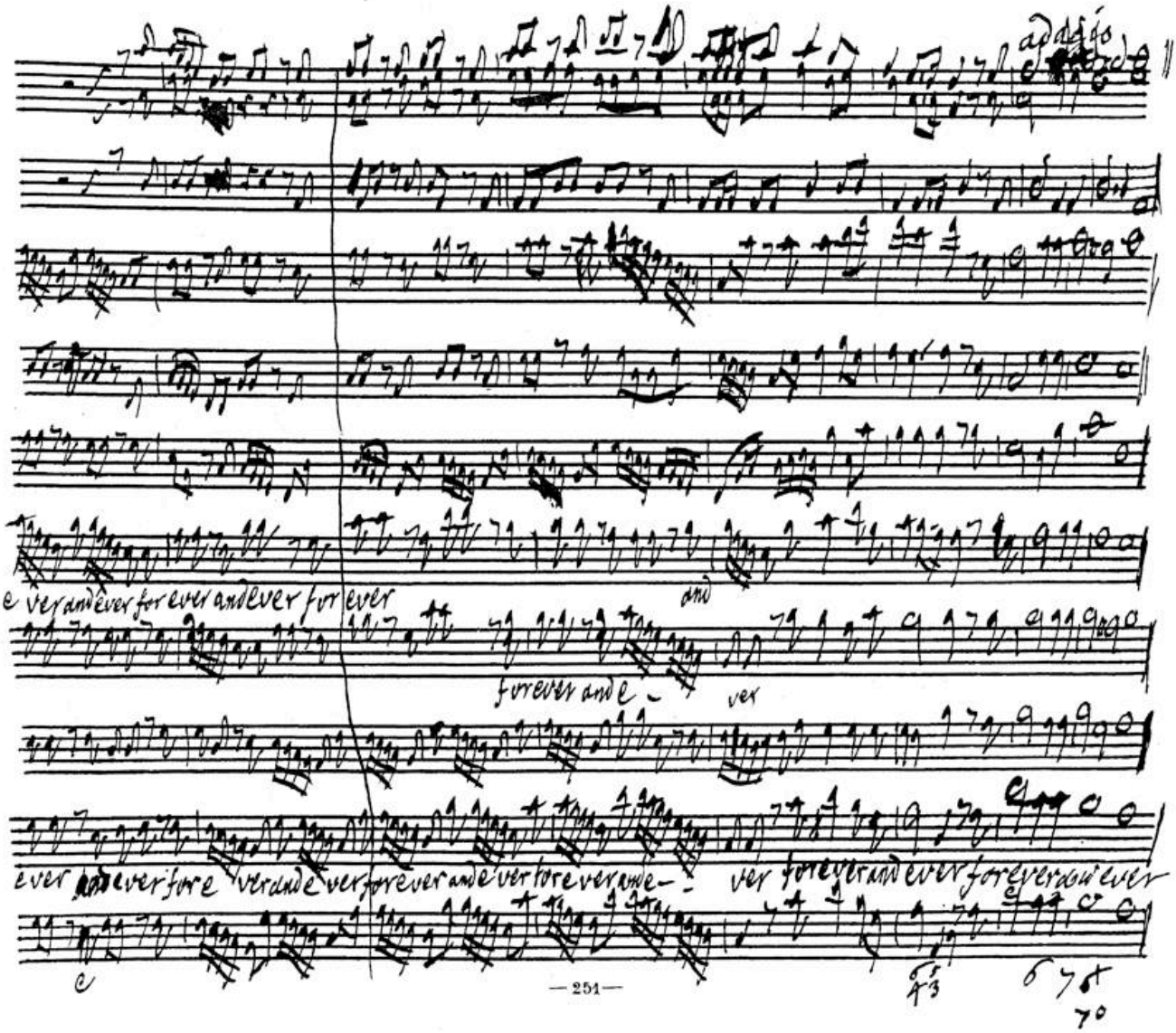
BSB



BSB

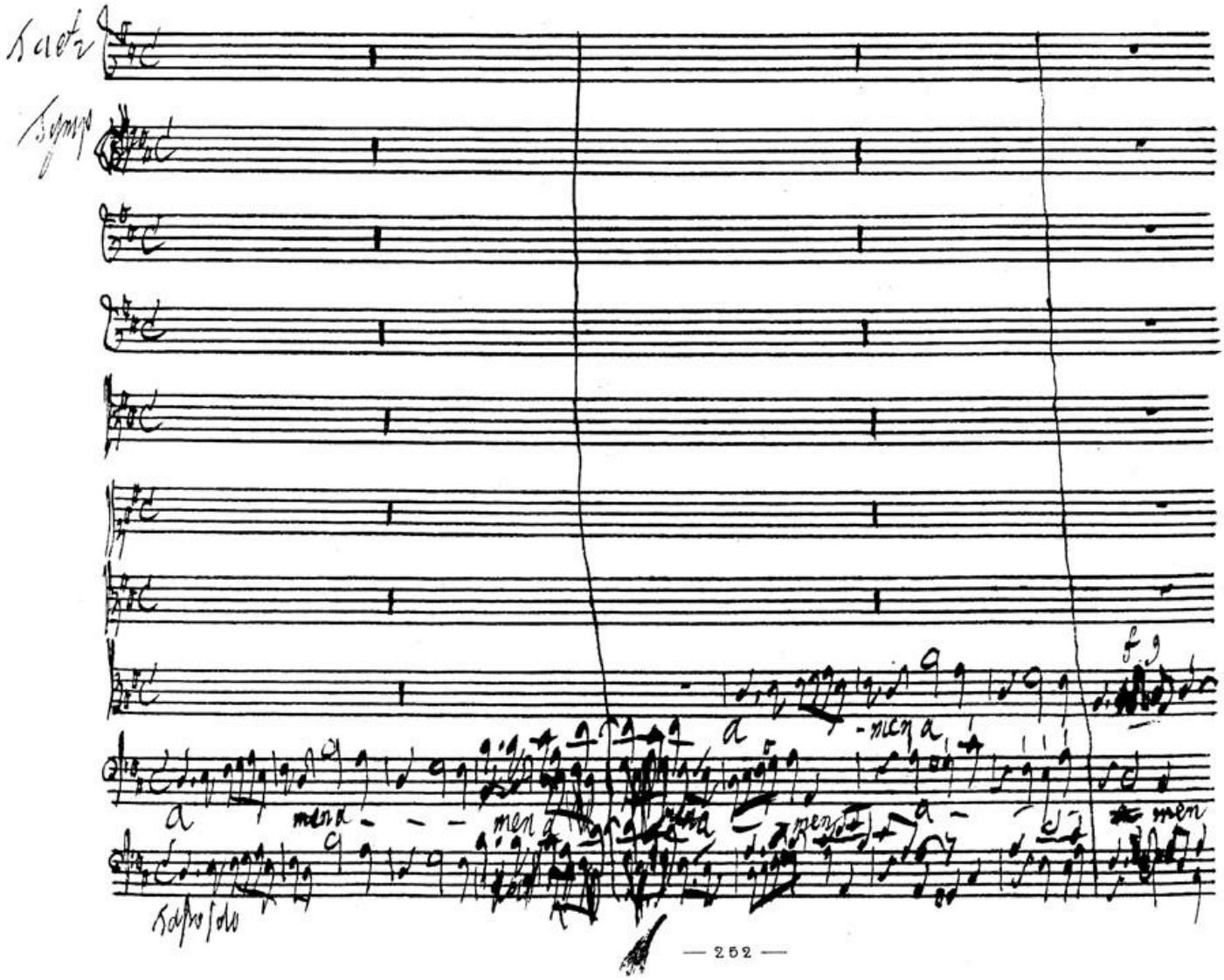

a b c
that
-upon
and
unto the Lamb
for ever
for
that
and
unto the Lamb
for ever
for ever and ever for
for ever for ever and ever for
glory and Power be unto him
that
and
-unto the Lamb unto the Lamb
for ever and ever for

BSB

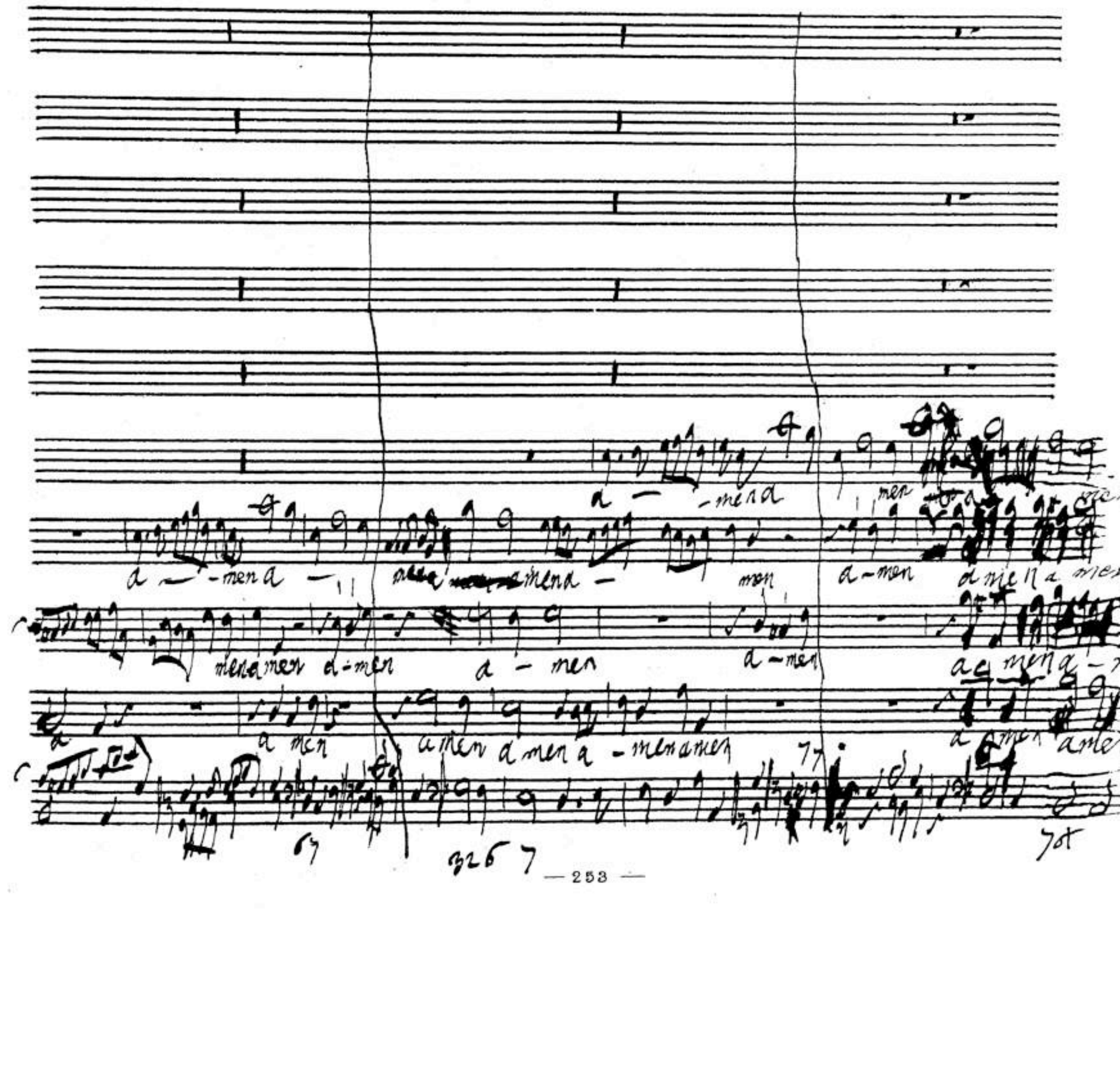

adagio
e ver and ever for ever and ever for ever
and
for ever and e -
ver
ever for e ver and e ver for ever and e ver for ever and e -
ver for ever and ever for ever and ever
— 251 —

BSB

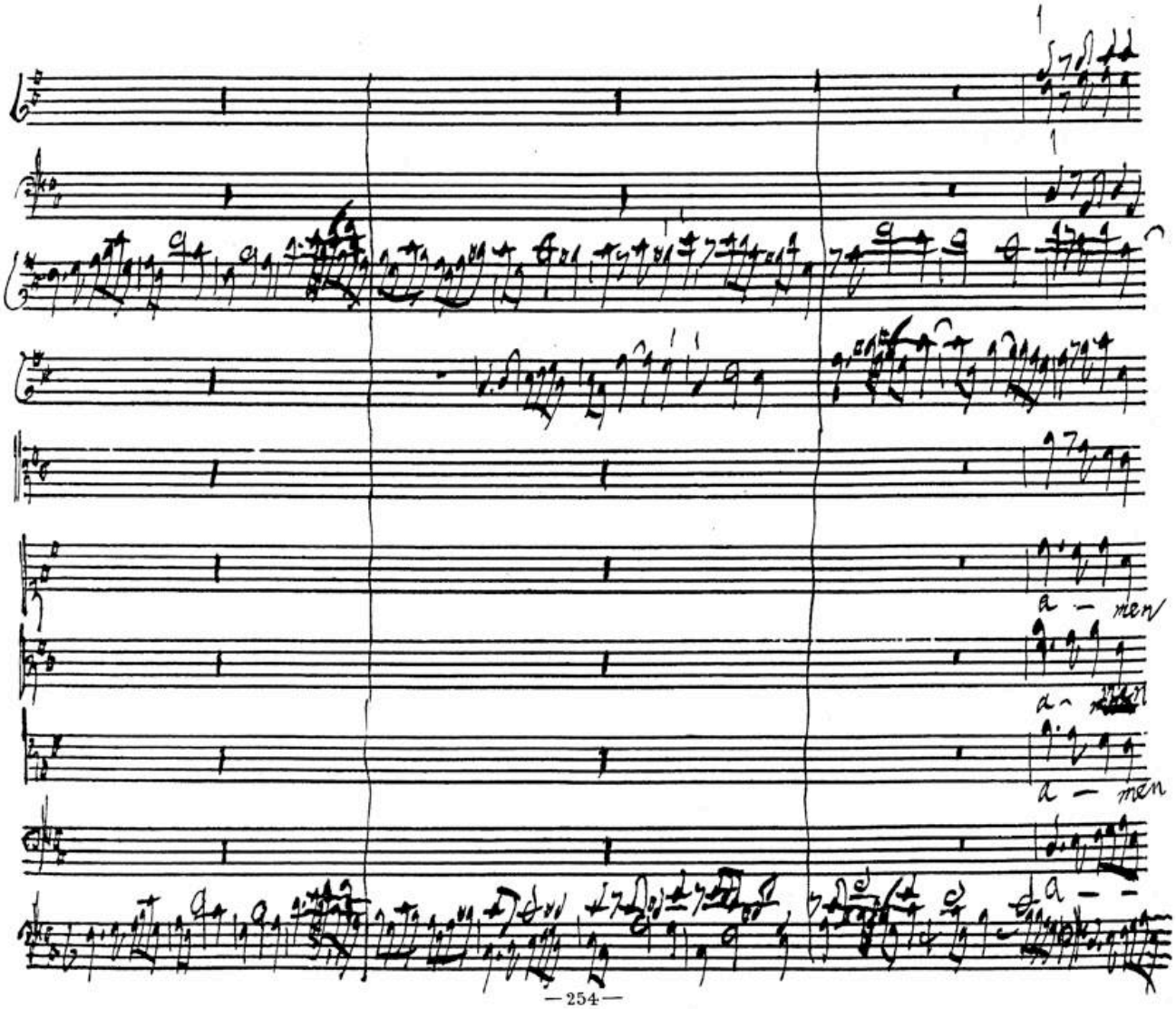
allegro moderato



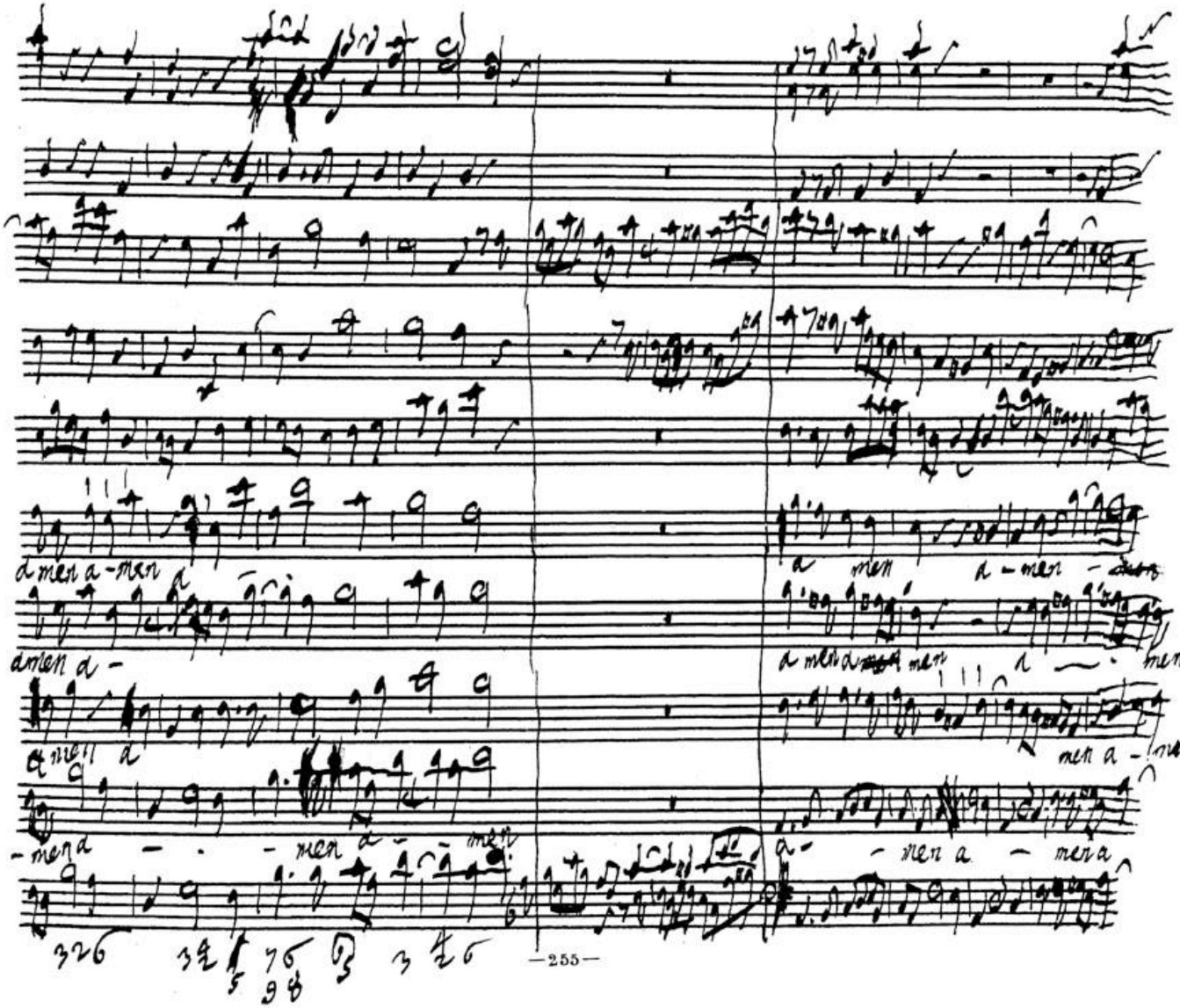
BSB



BSB



BSB



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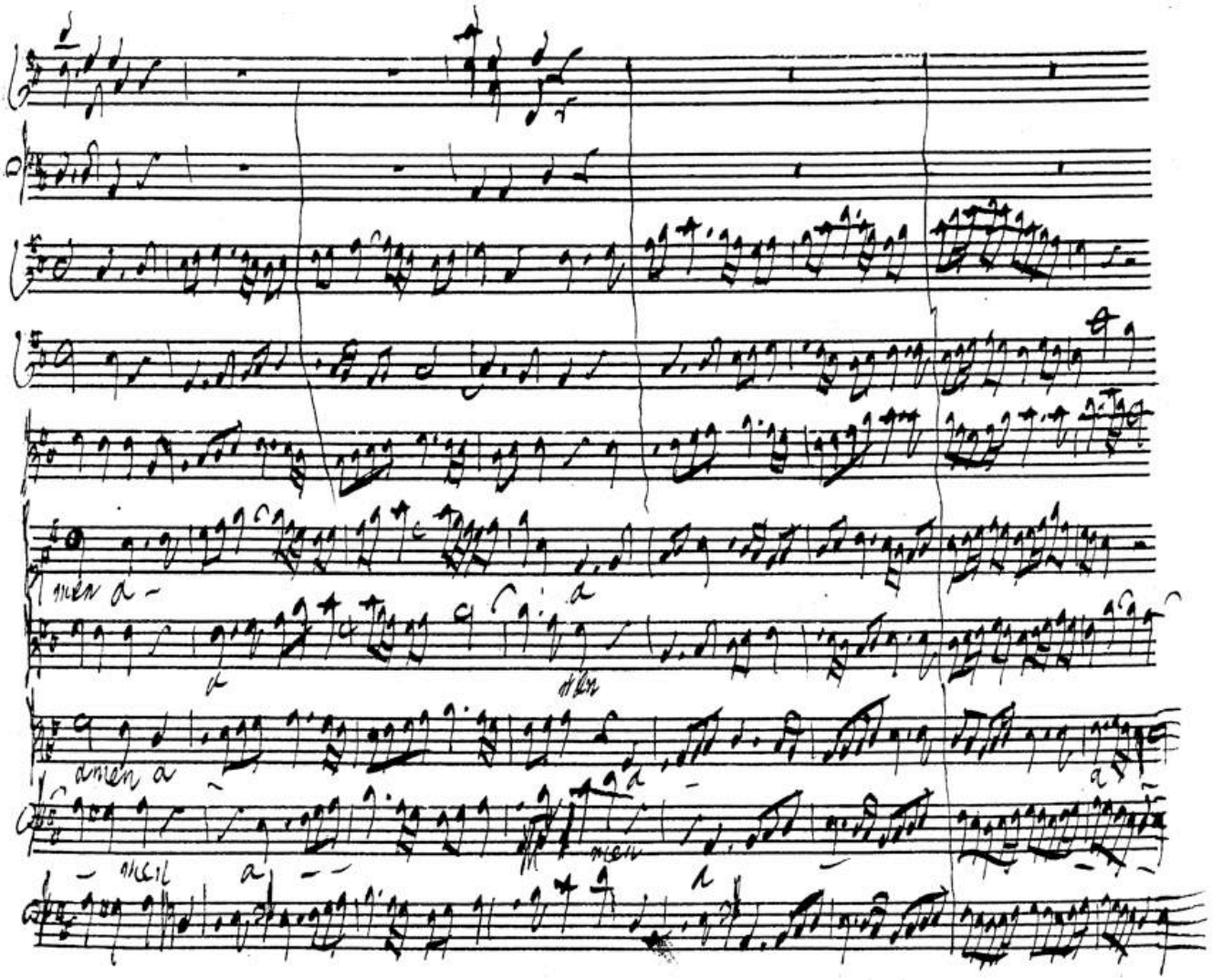
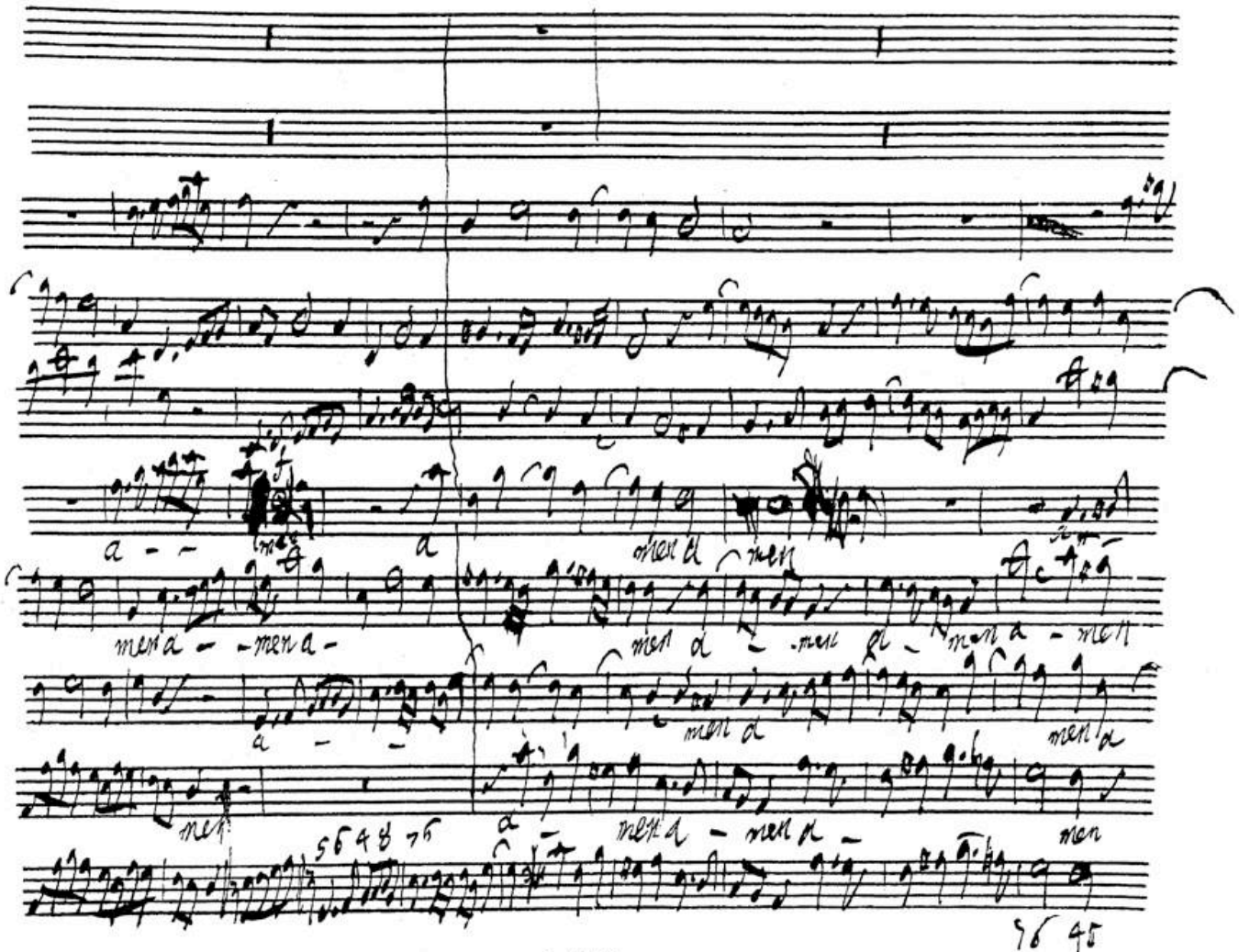
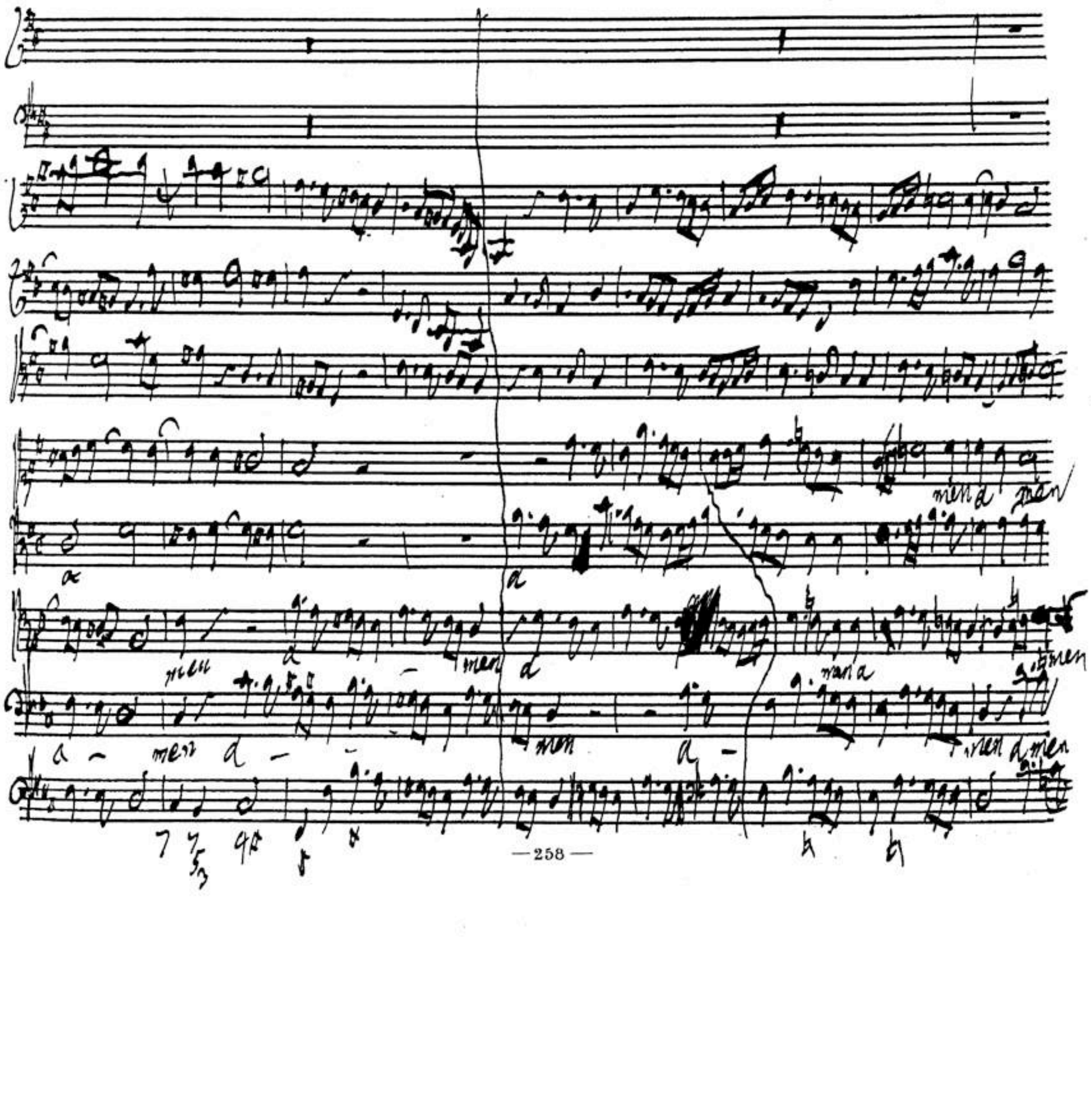


BSB

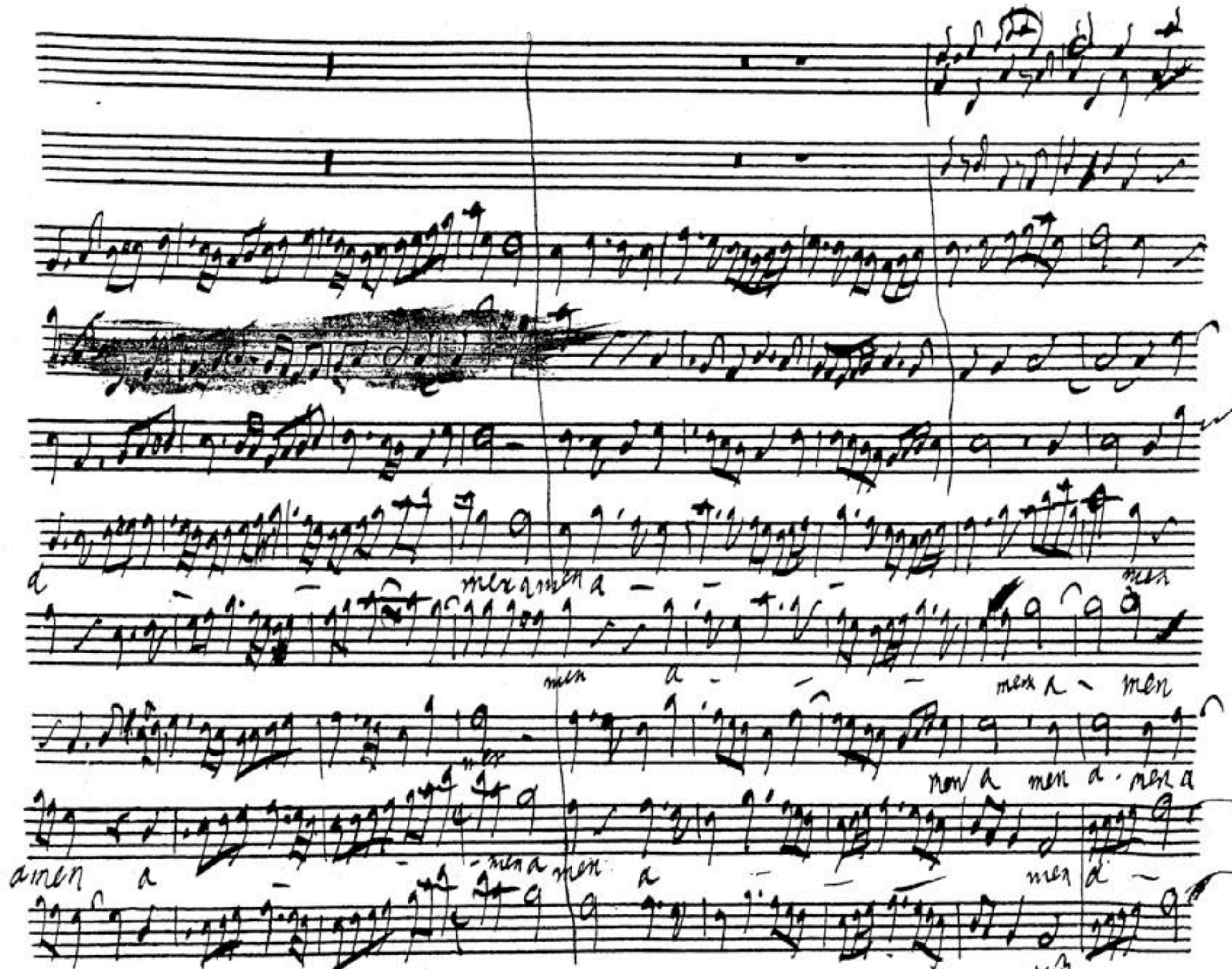
34.



BSB



BSB



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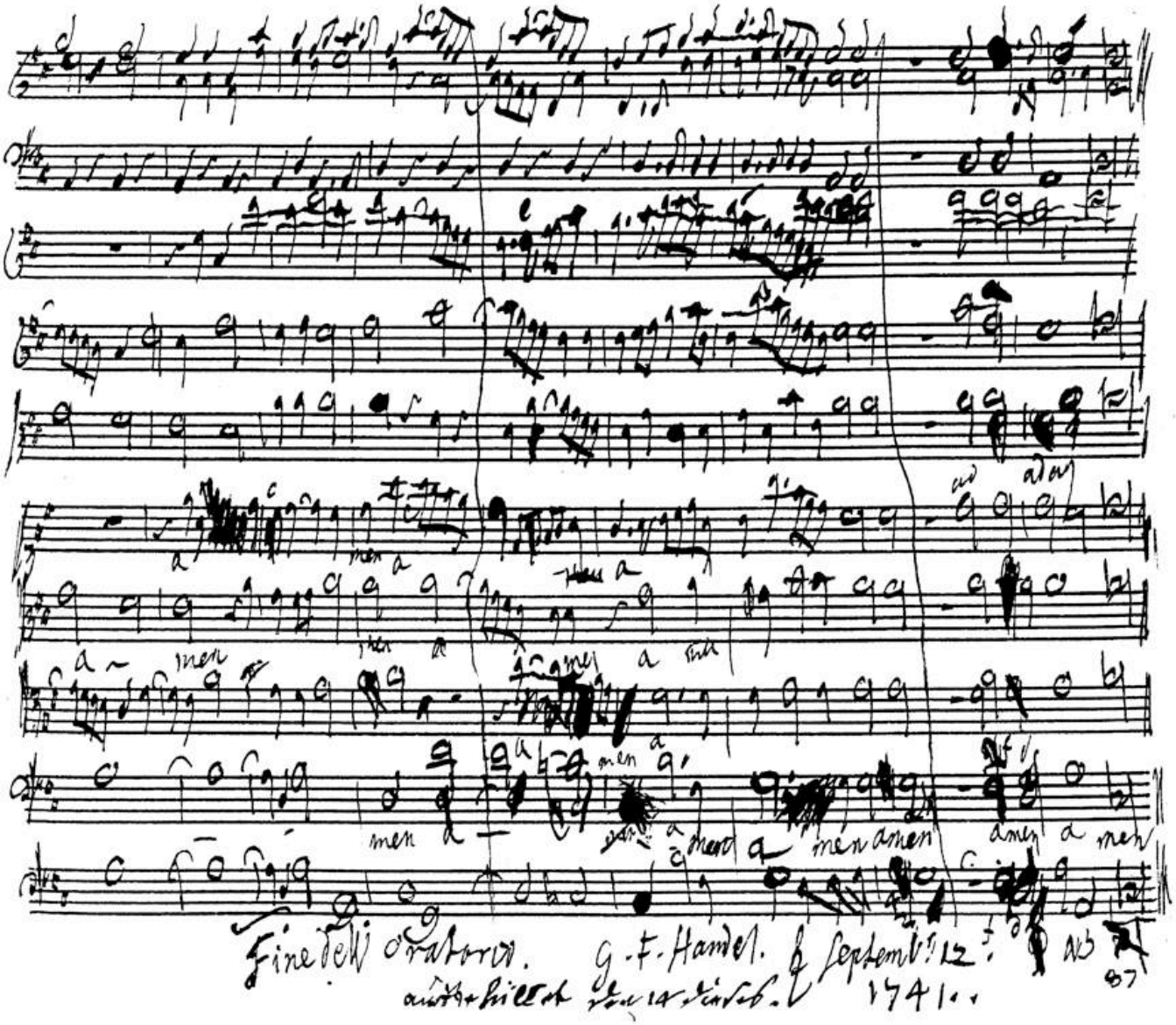
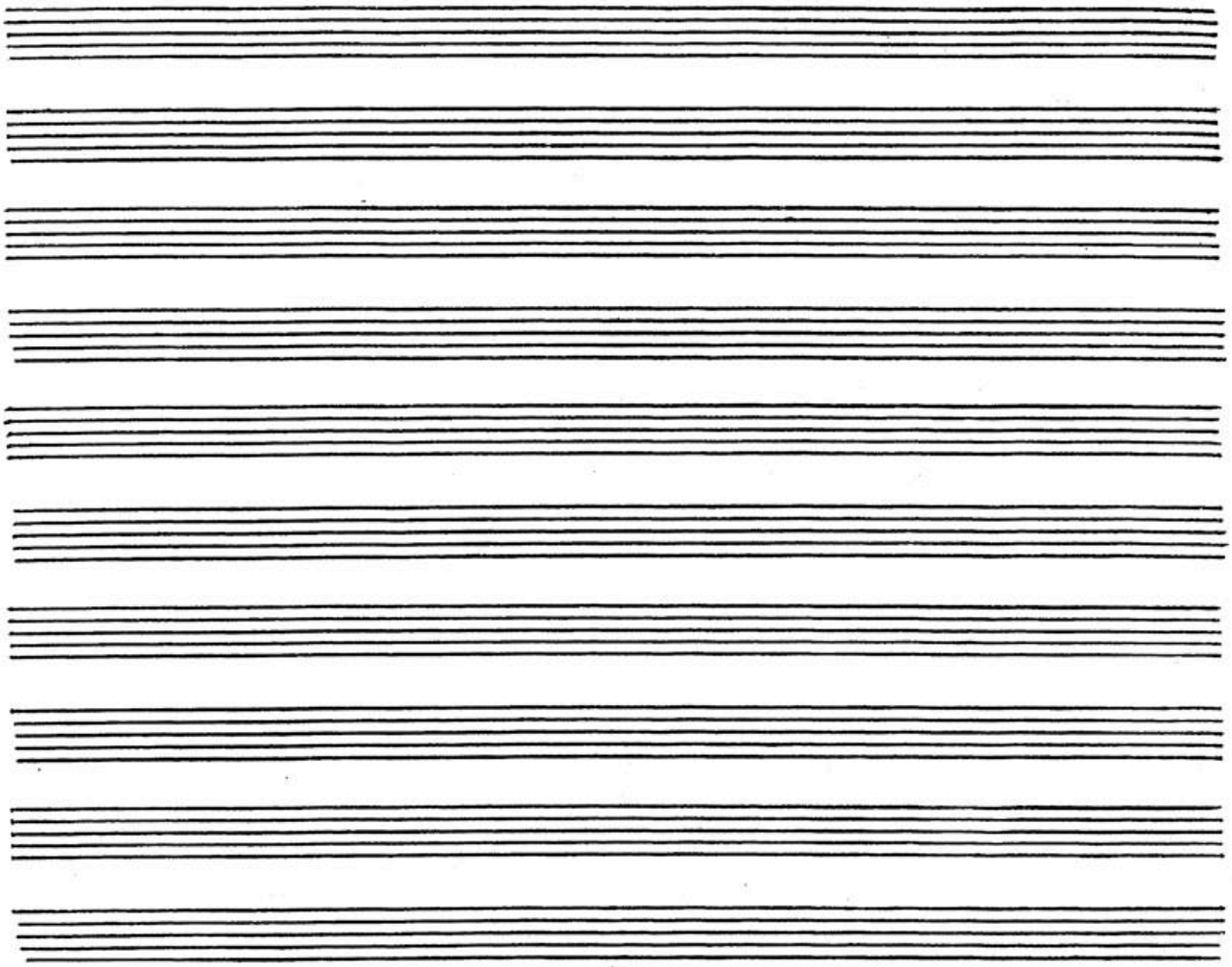


BSB

BSB



BSB

Larghetto for guadagni

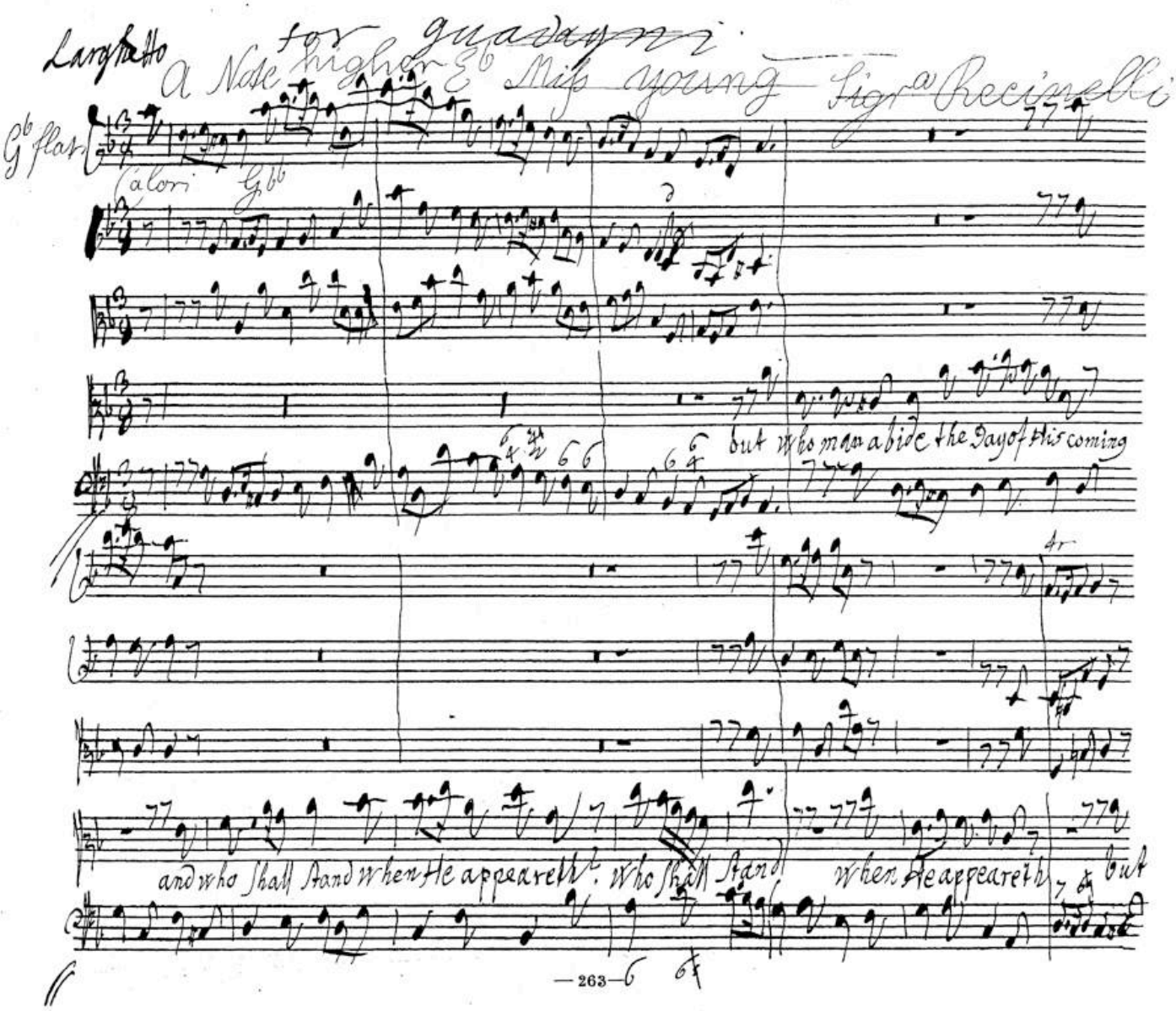
A Note higher E♭ Miss young Sigr.a Recinelli

G♭ flat

Calori G♭♭

but who may abide the Day of His coming

and who shall stand when He appeareth? Who shall stand when He appeareth but



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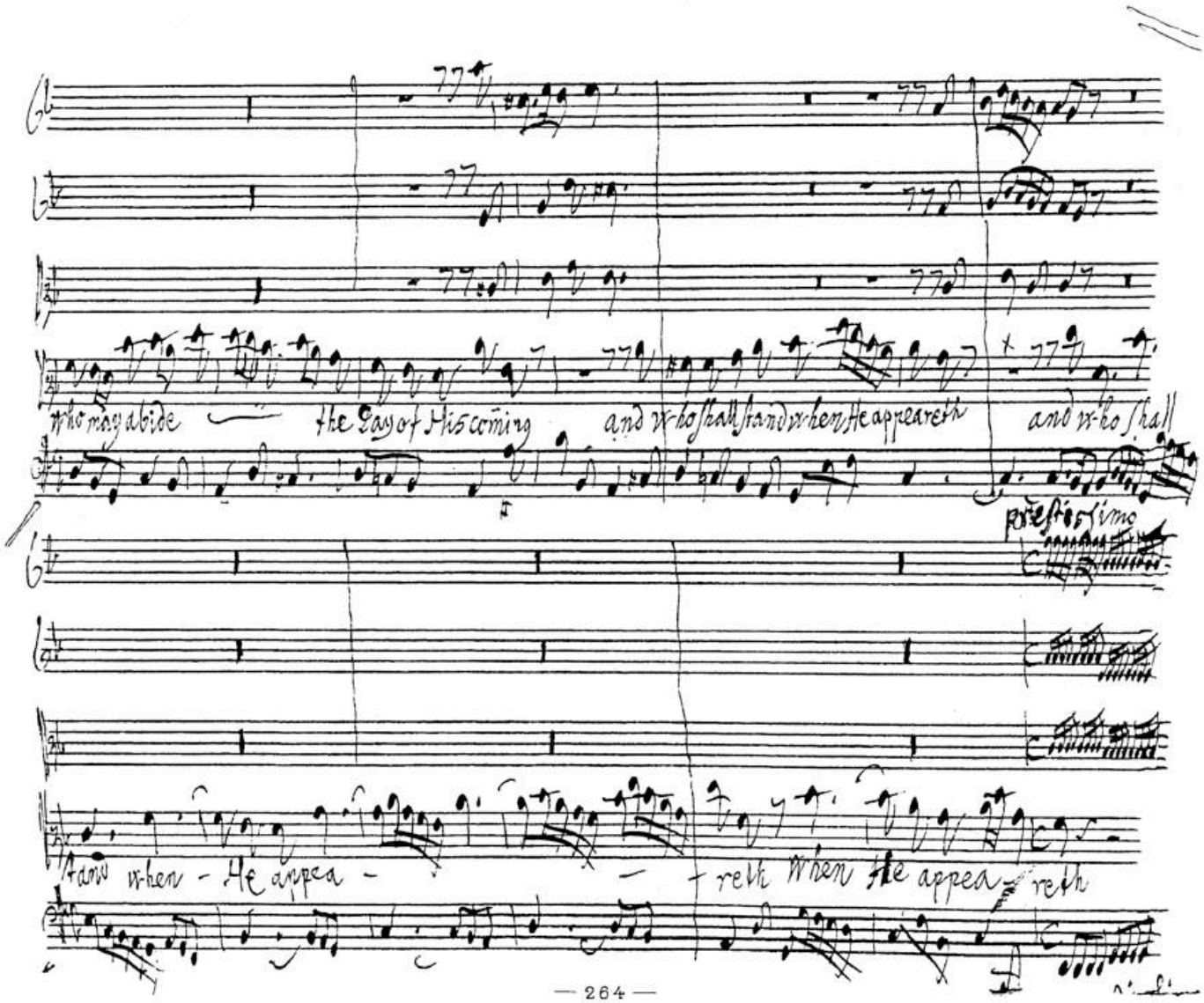
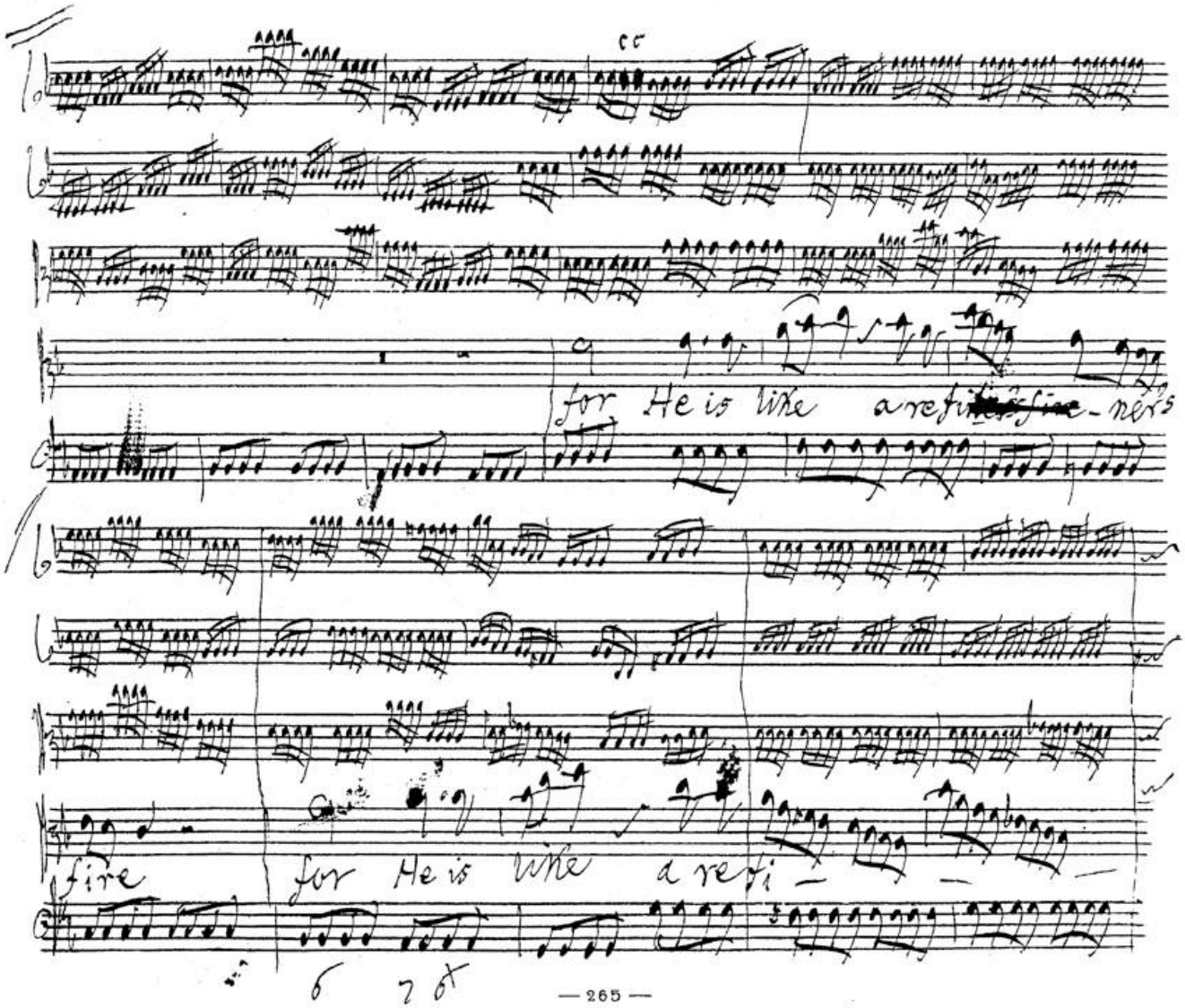
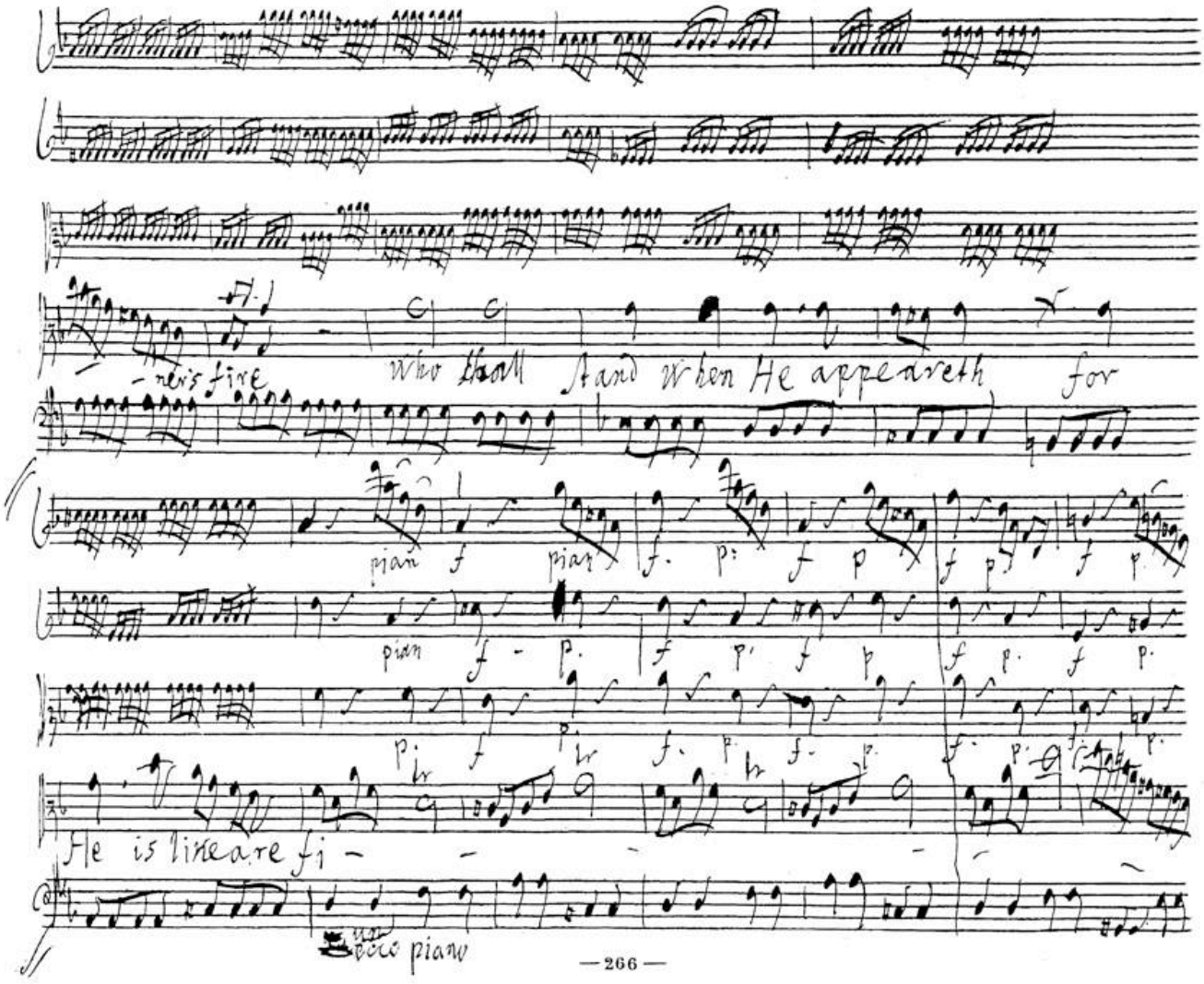

who may abide the Day of His coming and who shall stand when He appeareth and who shall
prestissimo
stand when He appea - reth when He appea - reth

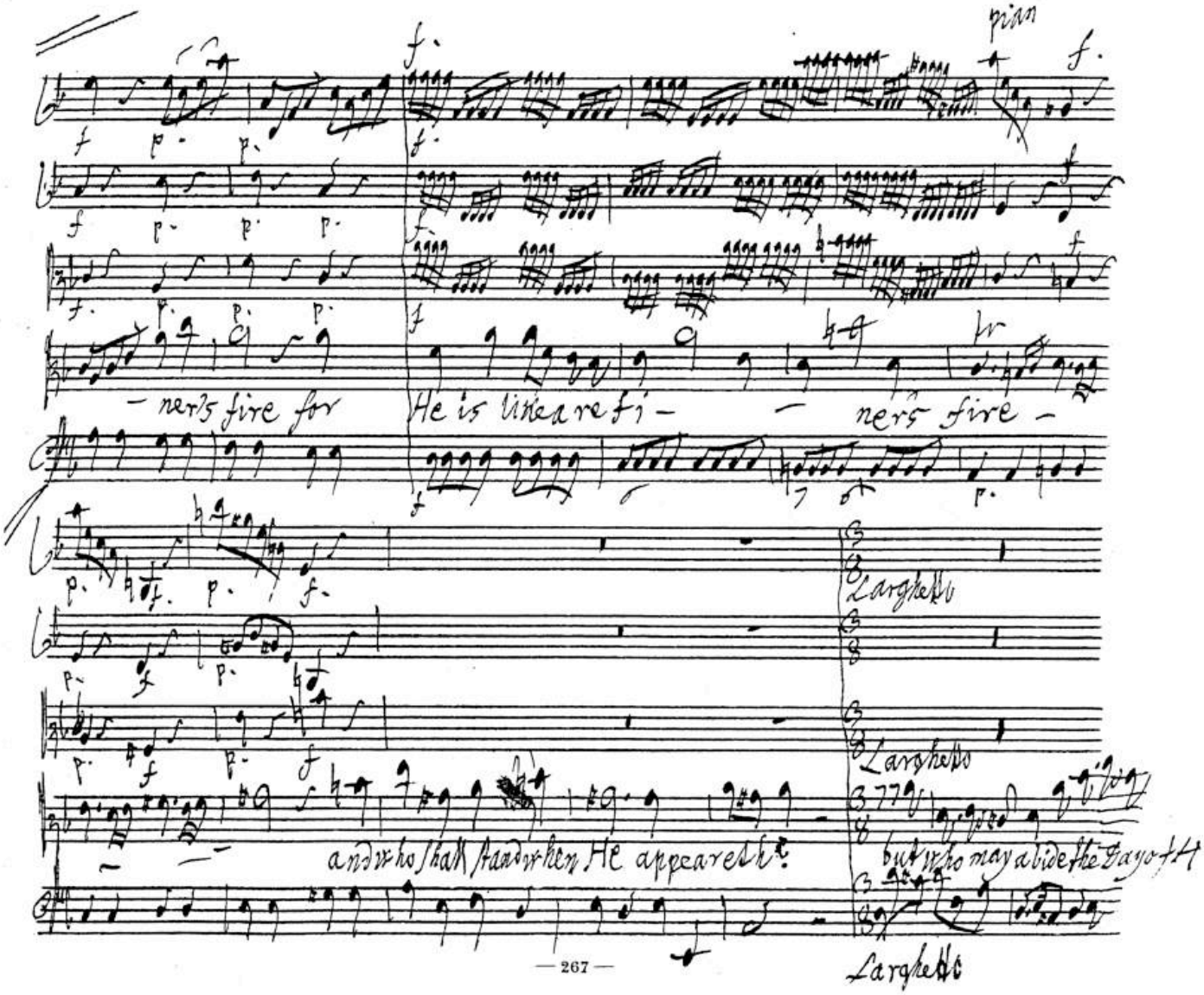
BSB



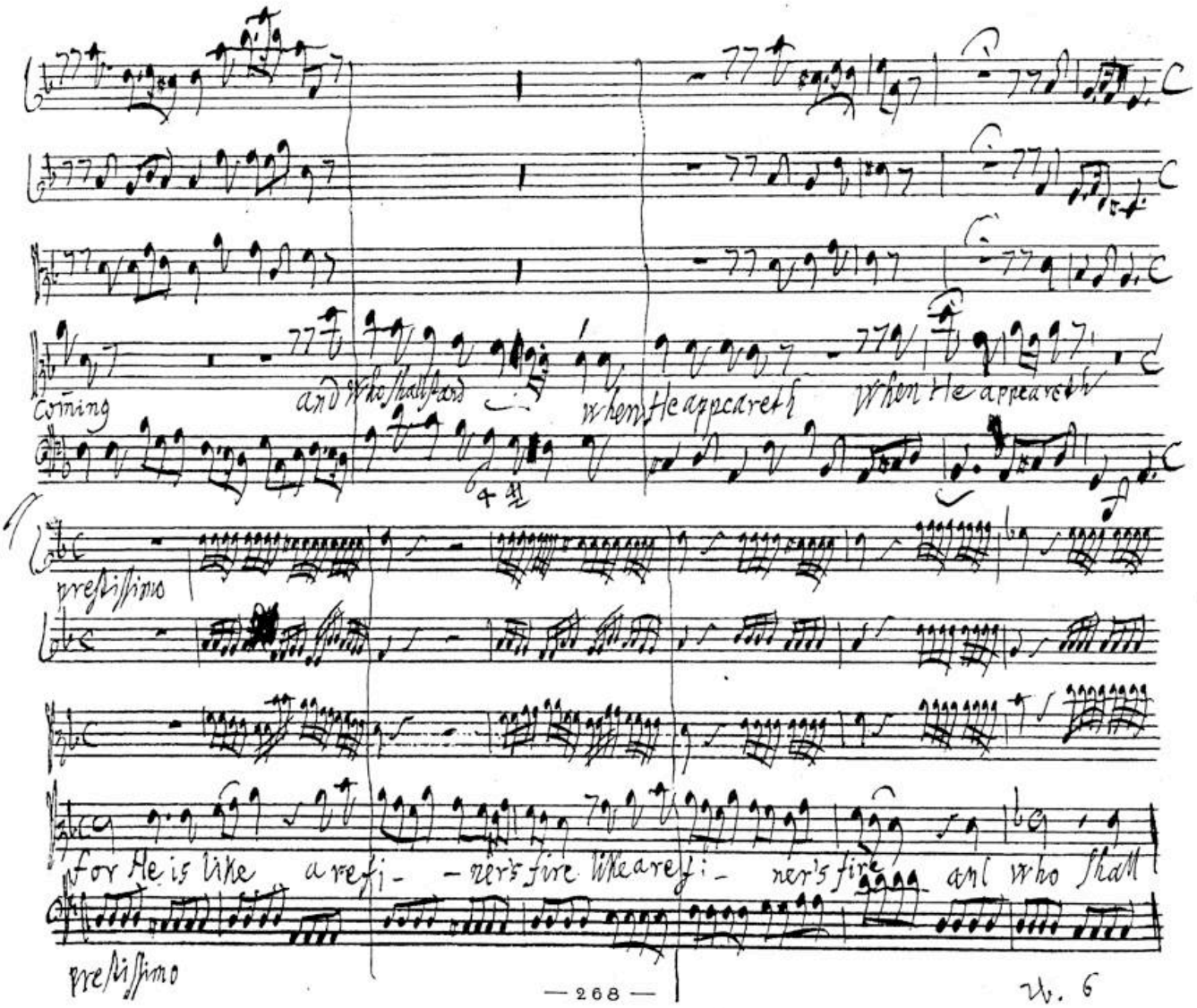
BSB


-ven's fire
Who shall stand when He appeareth for
pian
He is like a re fi -
poco piano

BSB

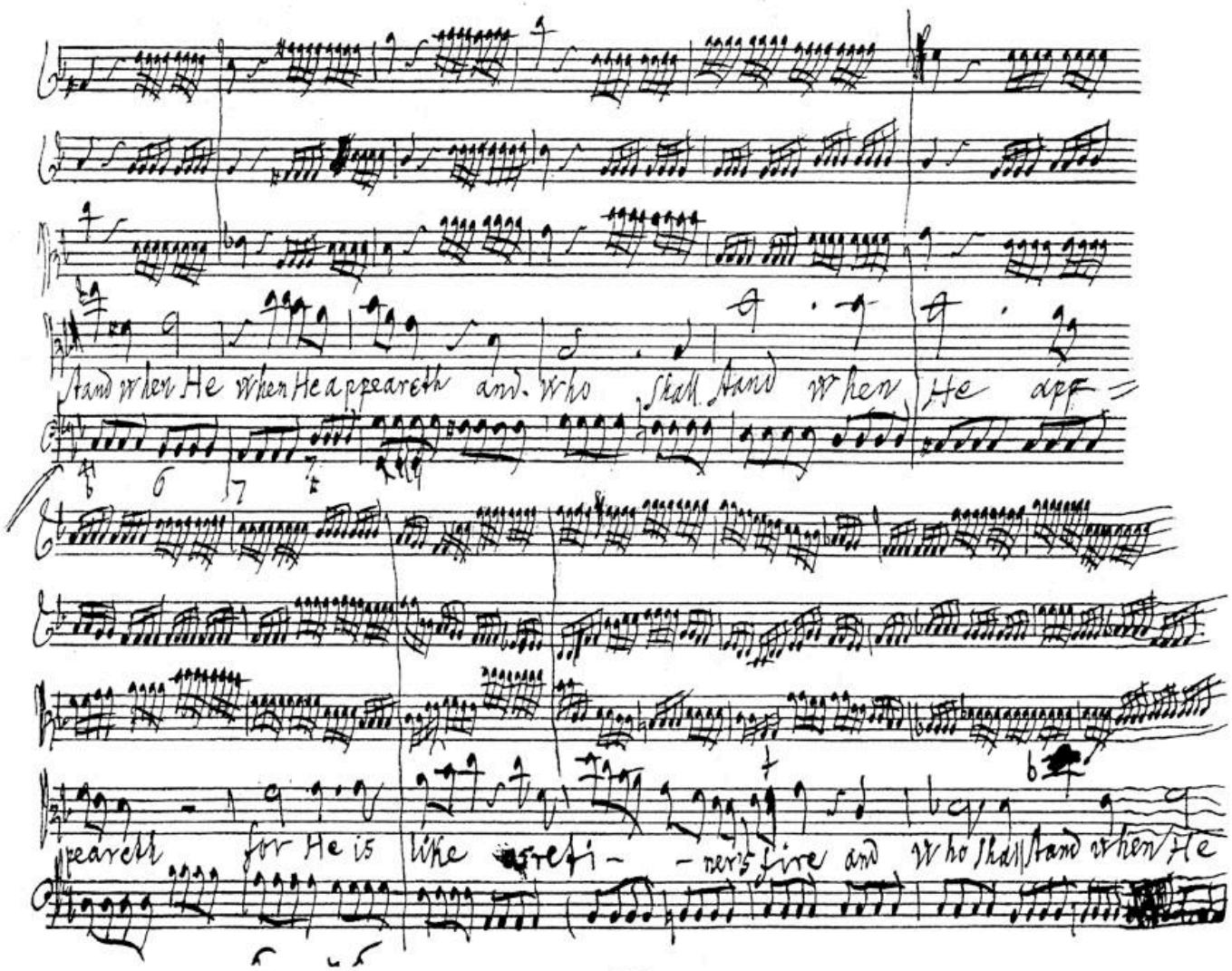

piano
f.
— ners fire for
He is like a re fi —
— ners fire —
Larghetto
Larghetto
and who shall stand when He appeareth?
but who may abide the Day of H
Larghetto

BSB

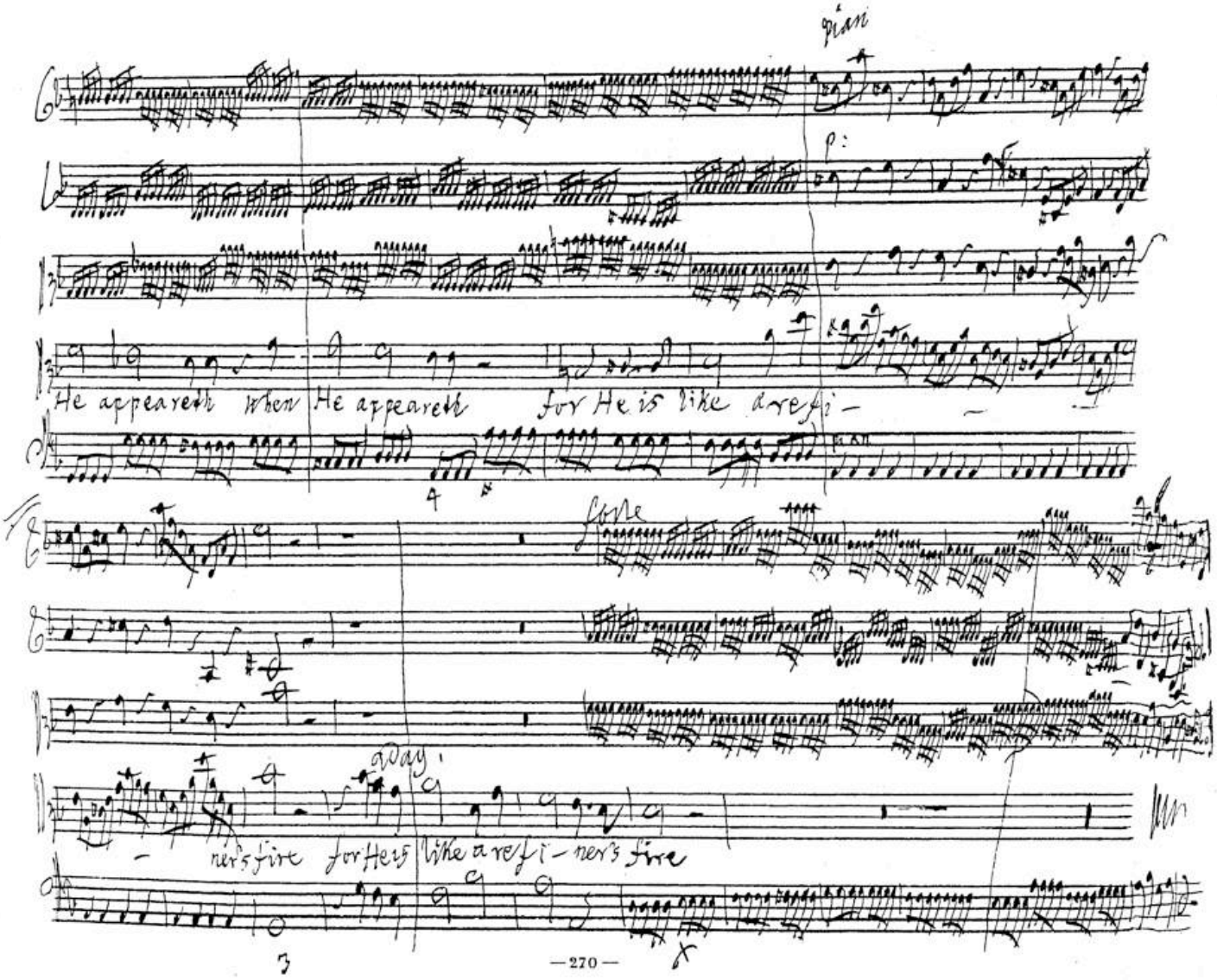

coming
and who shall stand
when He appeareth
When He appeareth
prestissimo
for He is like a refi- ner's fire like a refi- ner's fire and who shall
prestissimo

Vs. 6

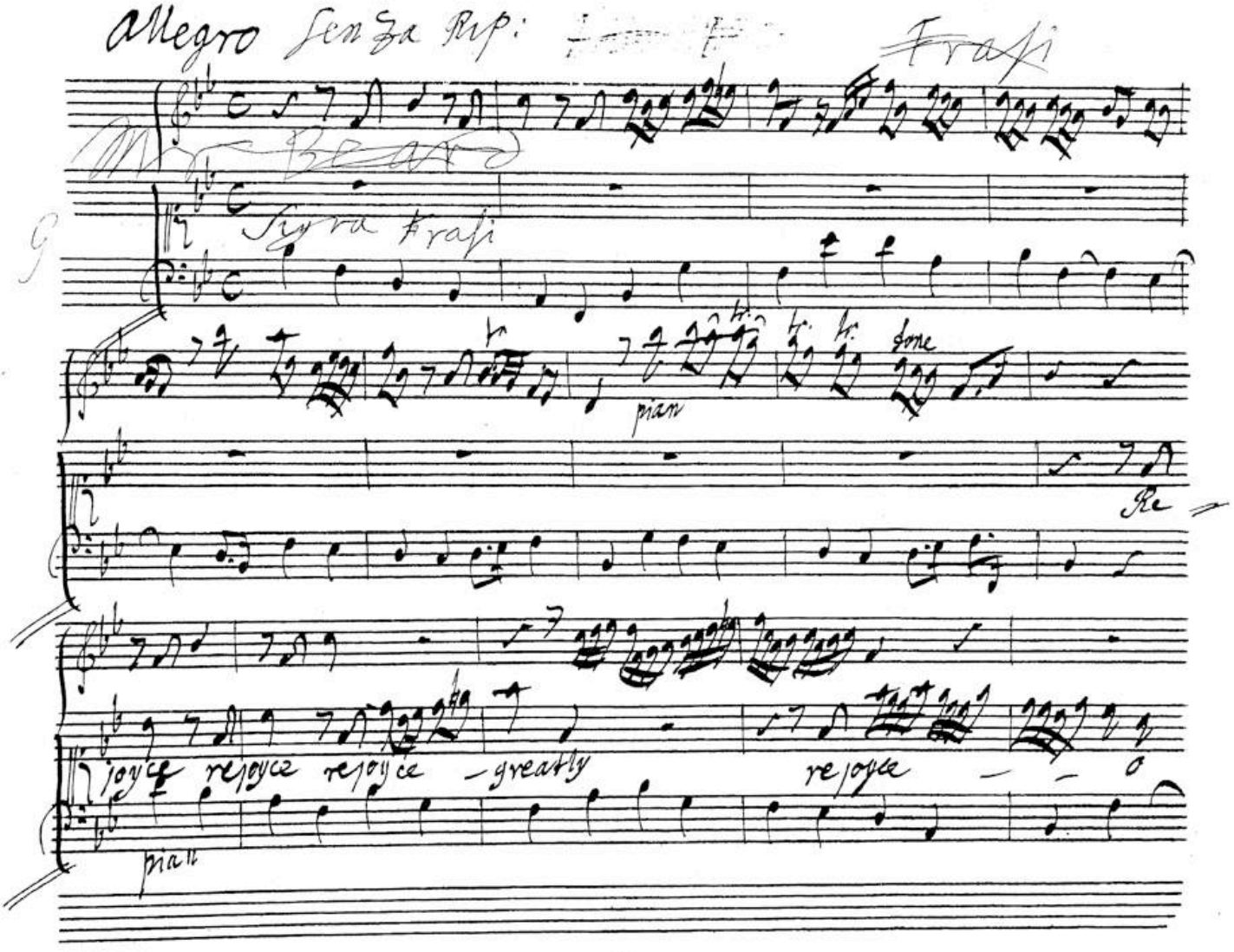
BSB


Stand when He when He appeareth and who shall stand when He app=
peareth for He is like refi- -ner's fire and who shall stand when He

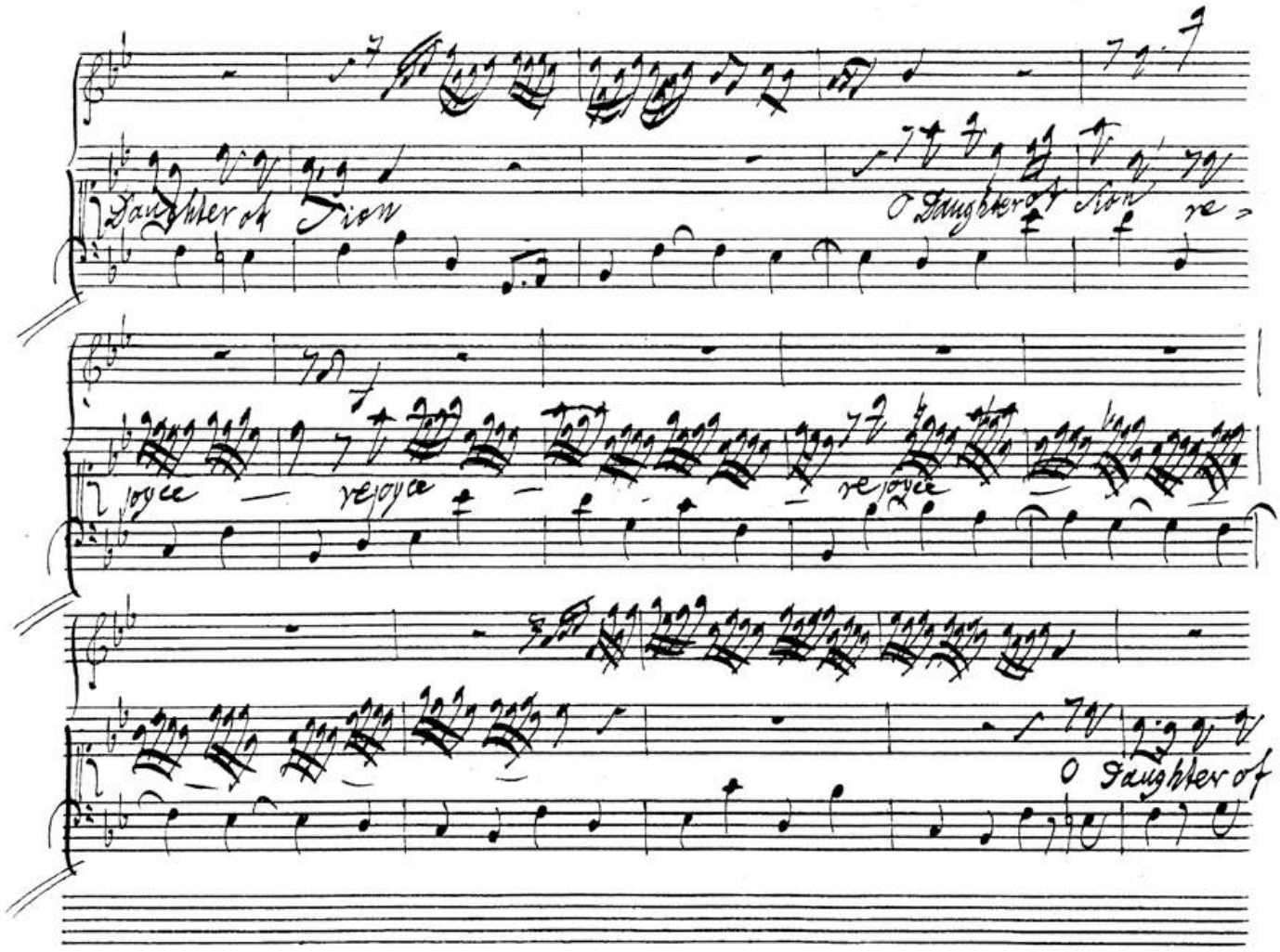
BSB


pian
p:
He appeareth when He appeareth for He is like a refi-
forte
a day
ner's fire for He is like a refi-ner's fire

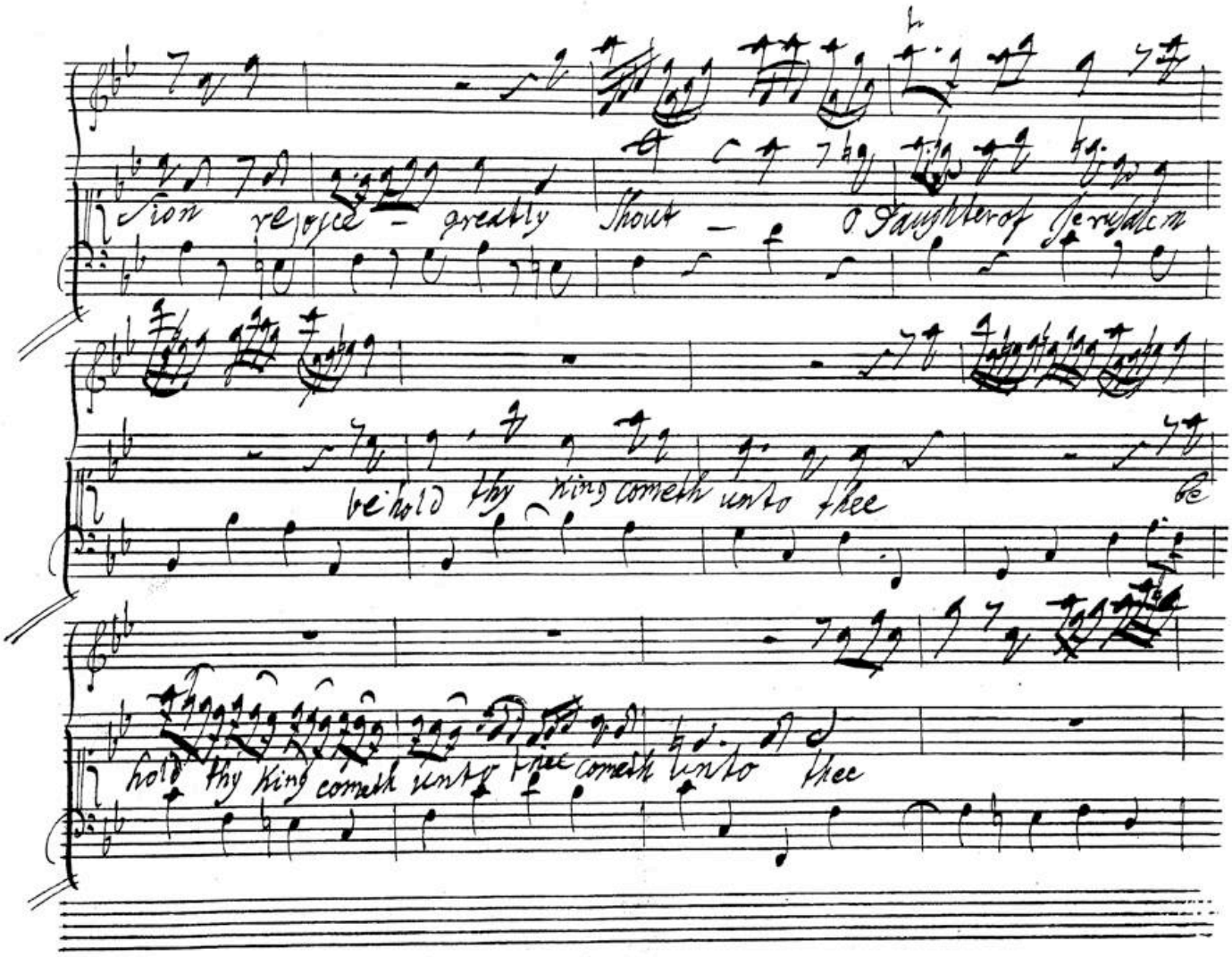
BSB


Allegro Senza Rip:
Frasi
Mr Beard
Sigra Frasi
pian
done
Re
joyce rejoyce rejoyce greatly rejoyce
pian

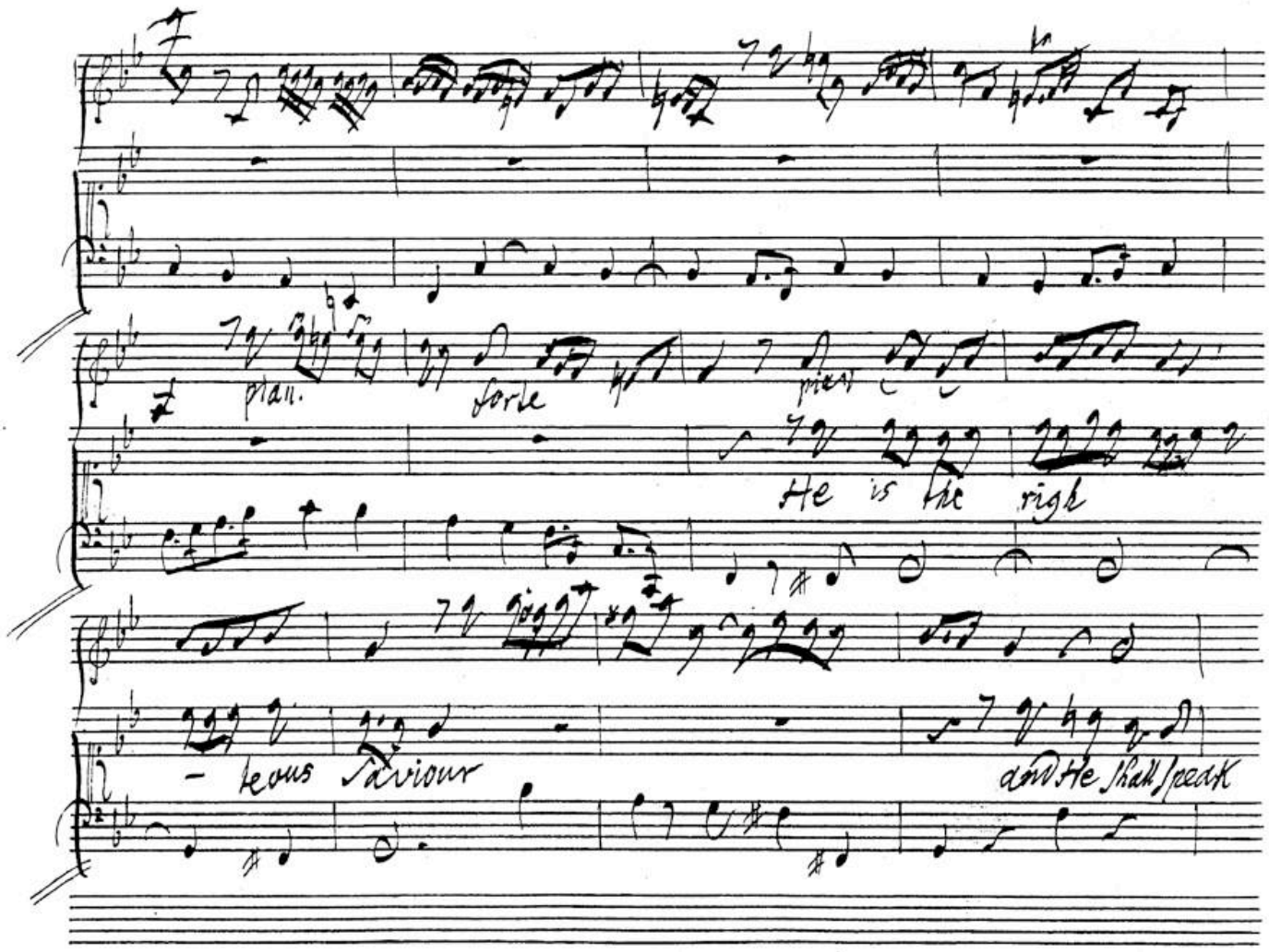
BSB


Daughter of Sion
O Daughter of Sion re
joyce
rejoyce
rejoyce
O Daughter of

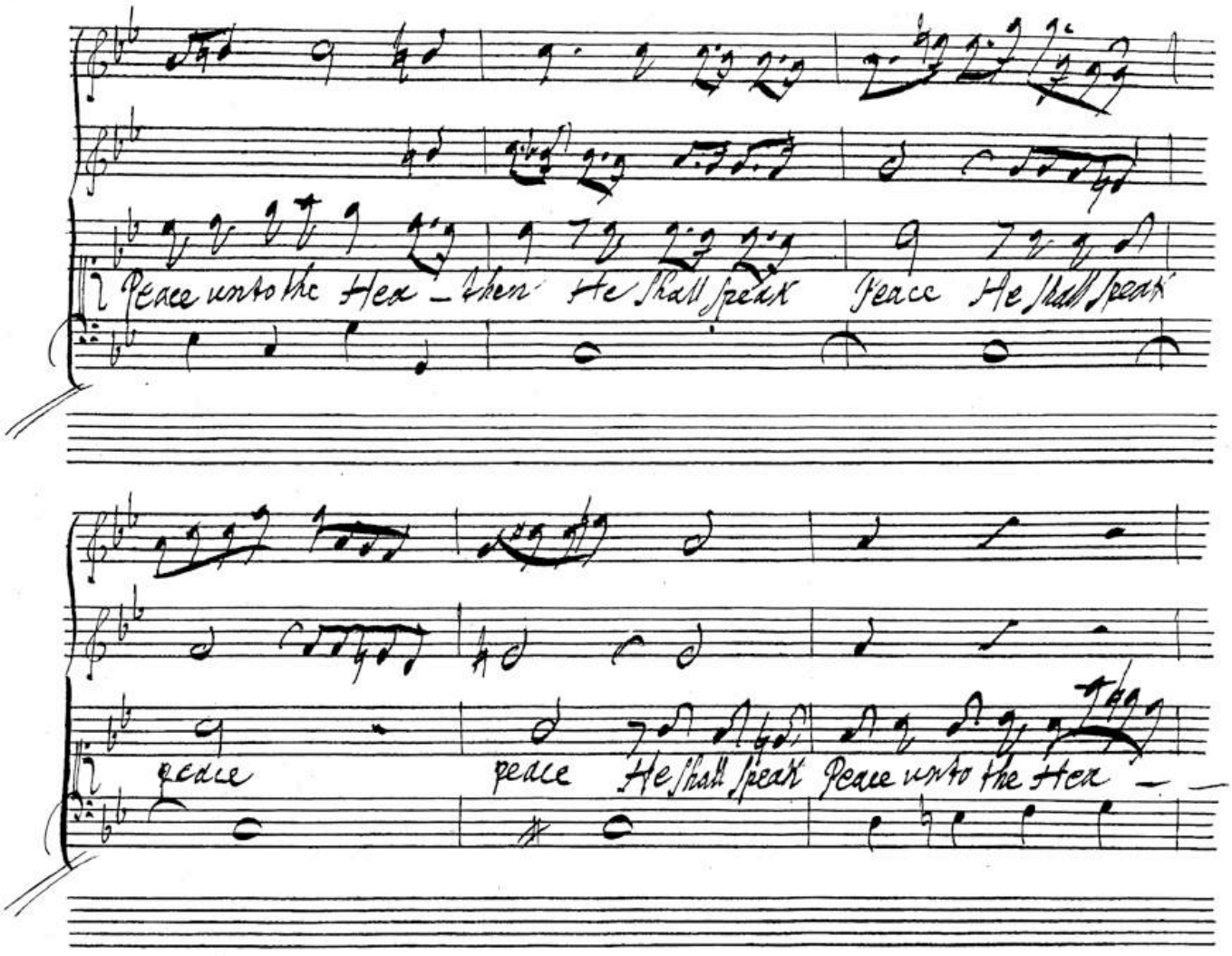
BSB


Zion rejoice greatly
Shout
O Daughter of Jerusalem
behold thy king cometh unto thee
behold thy king cometh unto thee cometh unto thee

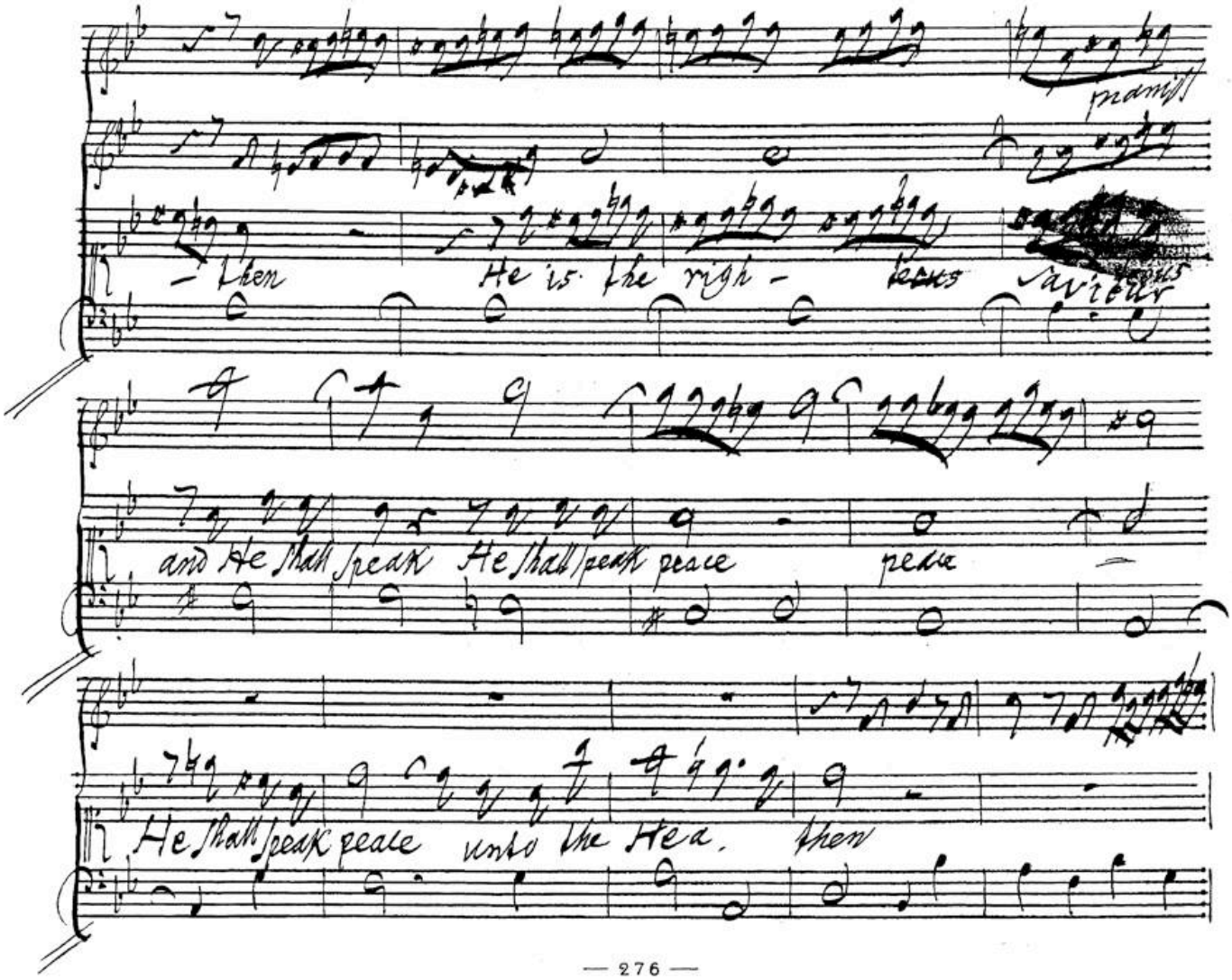
BSB


f
plan.
forte
pian
He is the righ
– teous Saviour
and He shall speak

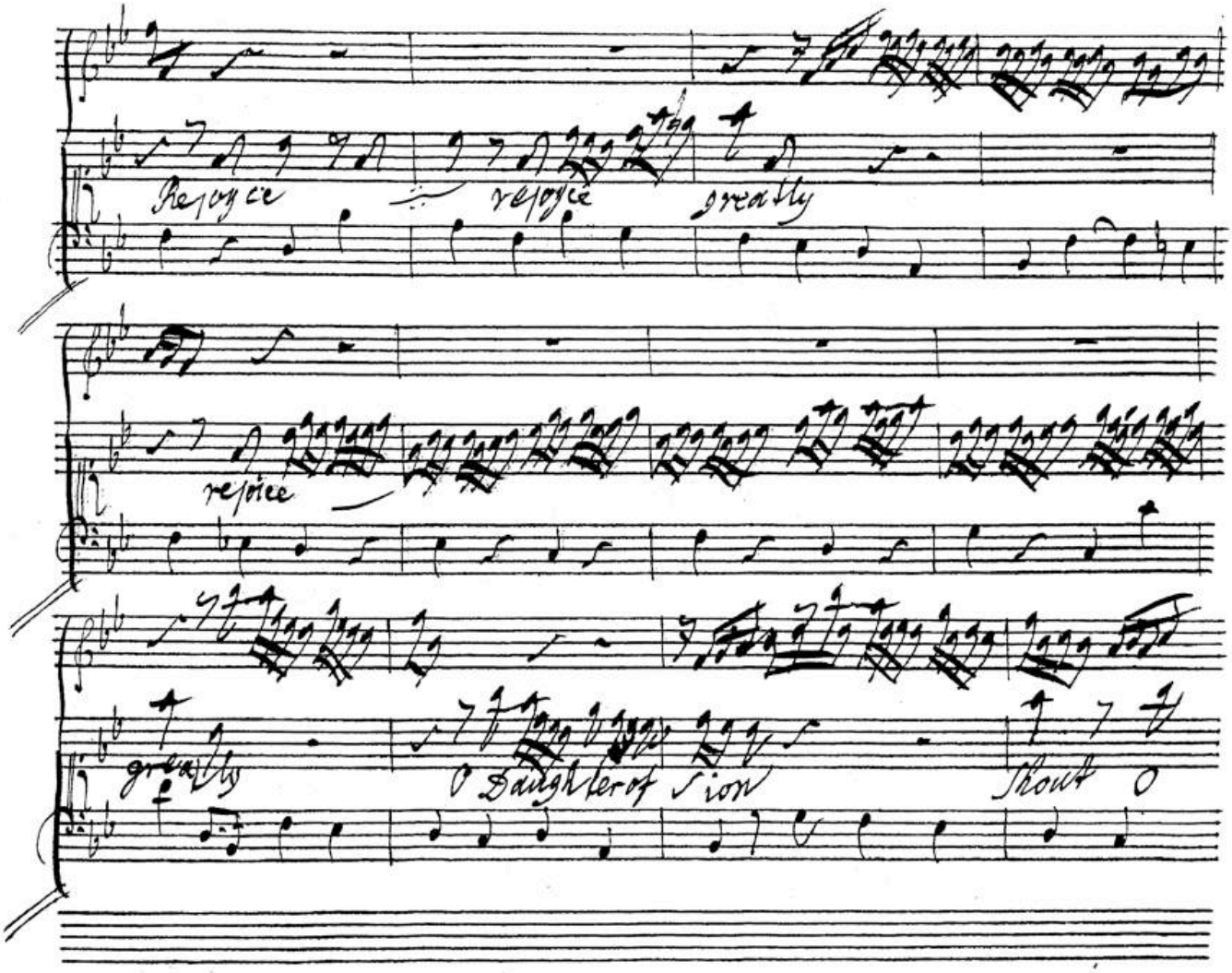
BSB


Peace unto the Hea – then He shall speak Peace He shall speak
peace peace He shall speak Peace unto the Hea – –

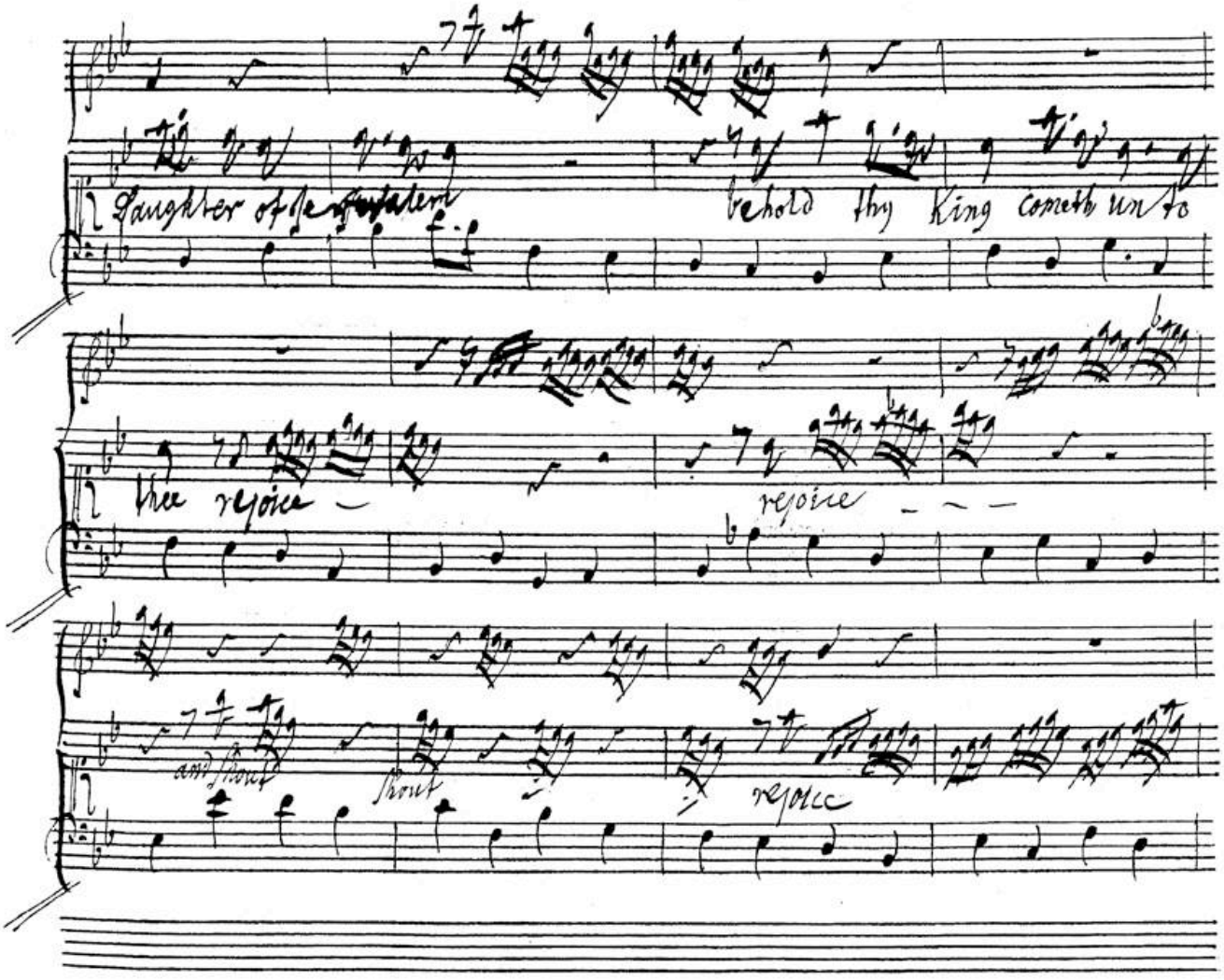
BSB


pranisse
then He is the righ - teous Saviour
and He shall speak He shall speak peace peace
He shall speak peace unto the Hea. then

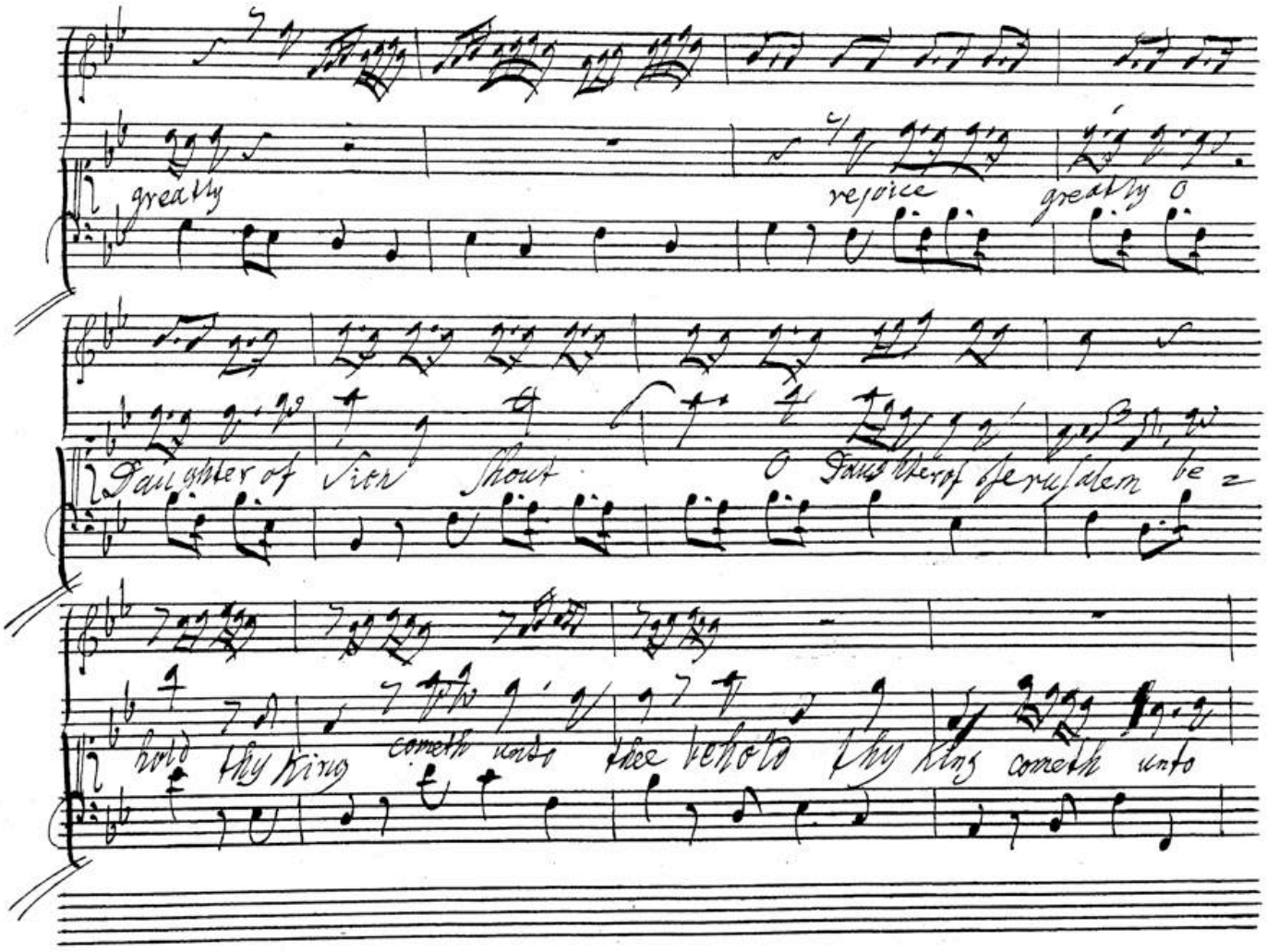
BSB


Rejoyce
rejoyce
greatly
rejoice
greatly
O Daughter of Sion
Shout O

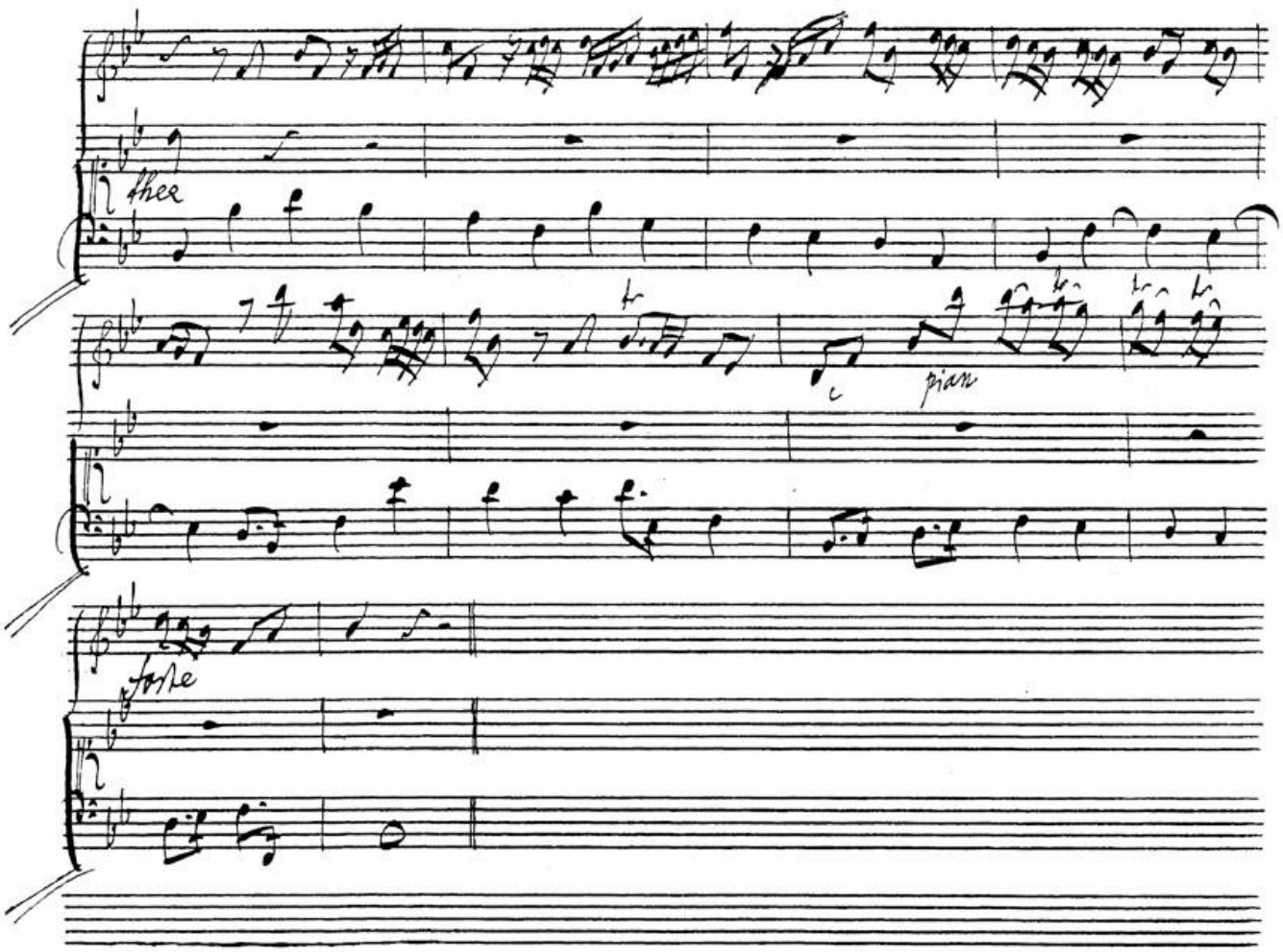
BSB


Daughter of Jerusalem
behold thy King cometh unto
thee rejoice
rejoice
and shout
shout
rejoice

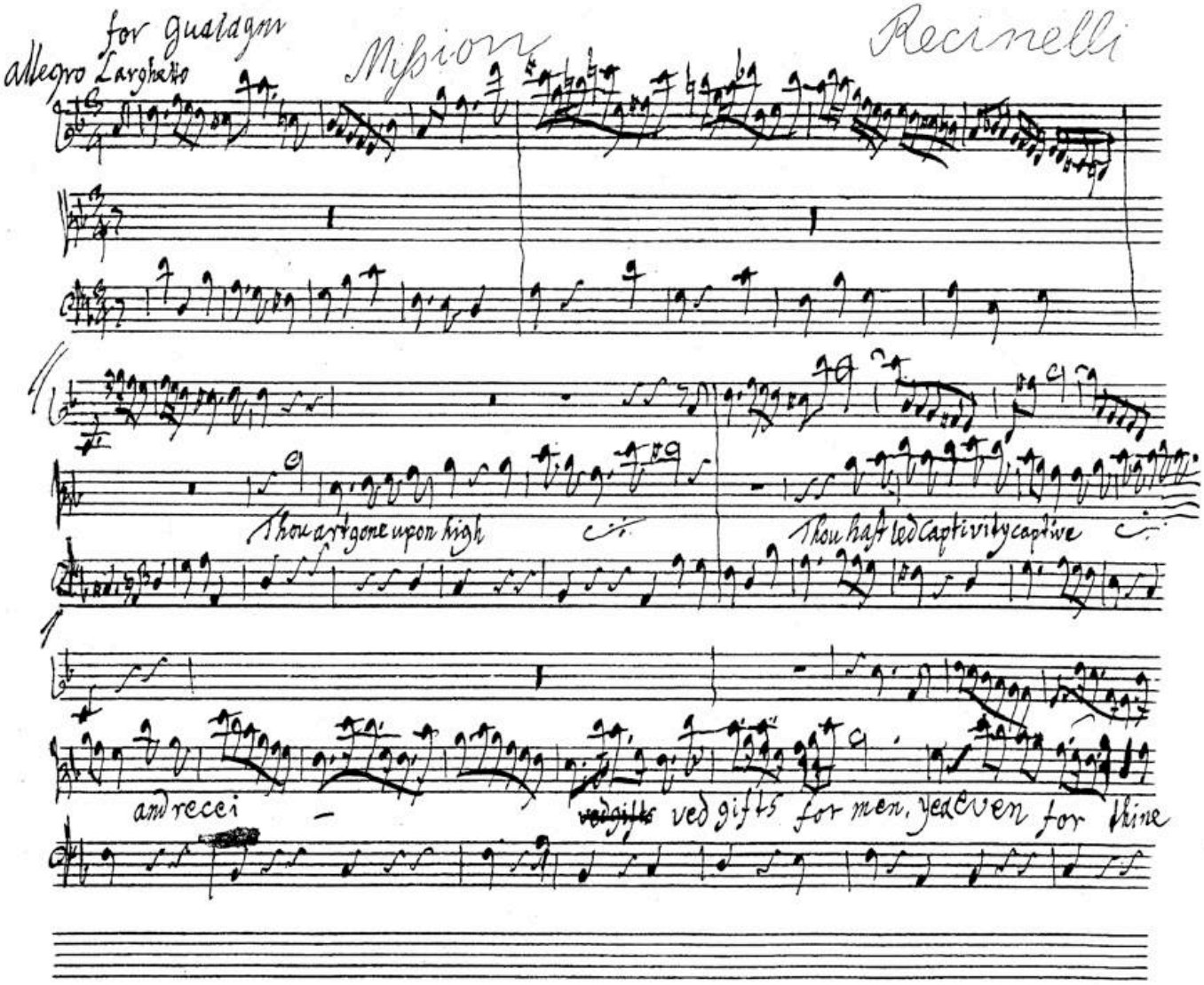
BSB


greatly
rejoice
greatly O
Daughter of Sion
shout
O Jerusalem be
behold thy King
cometh unto thee behold thy King cometh unto

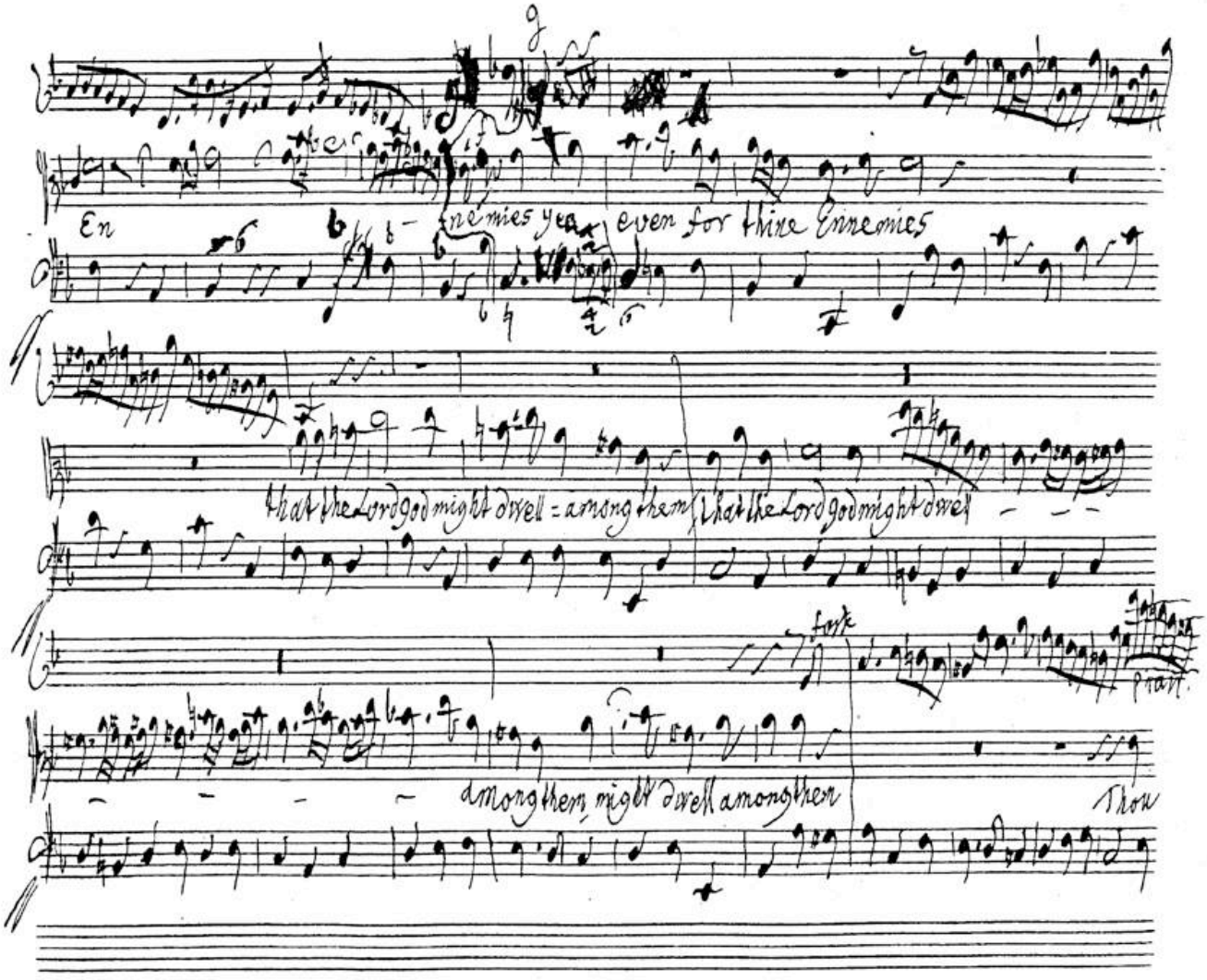
BSB



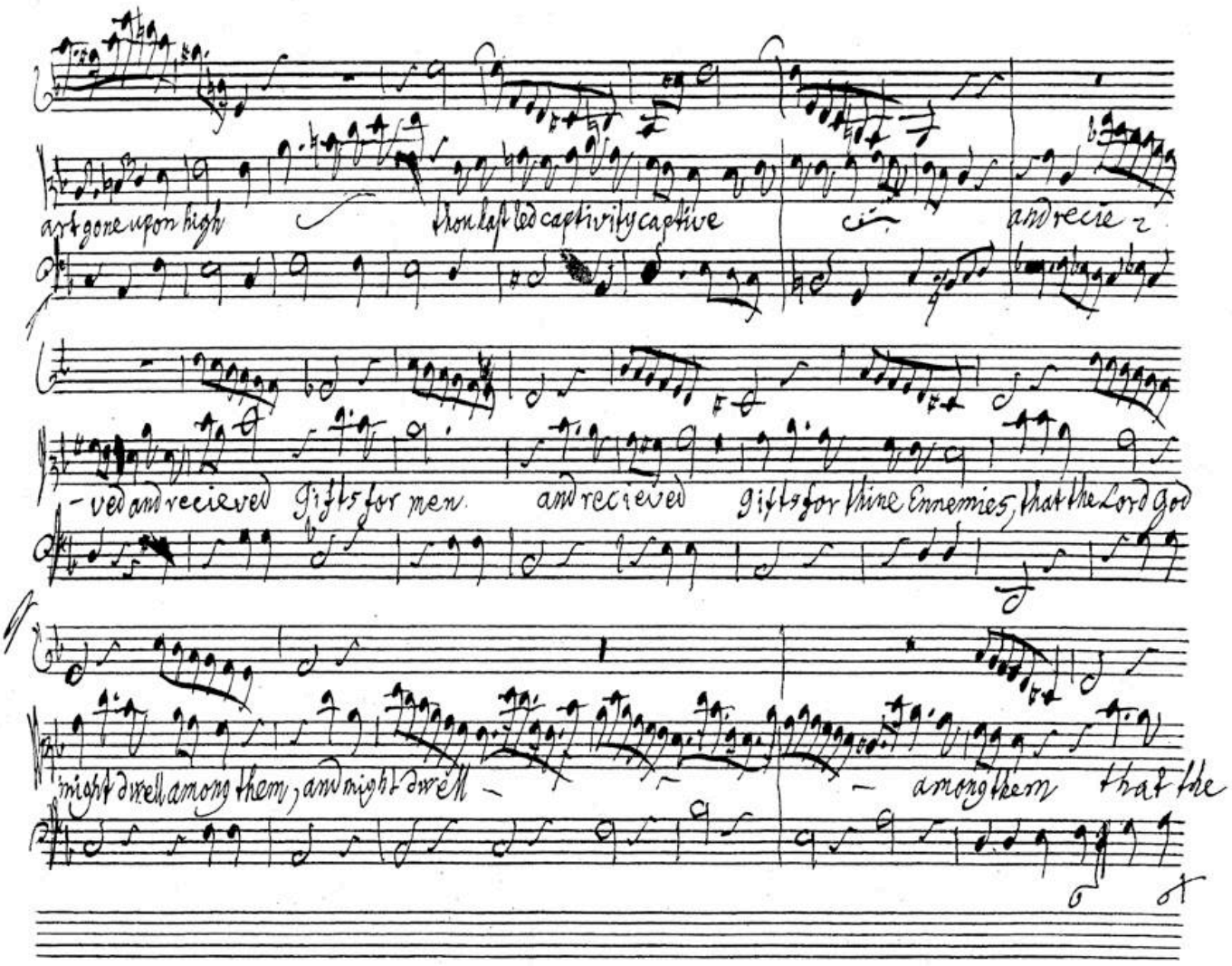
BSB


for gualagni
allegro Larghetto
Mysion
Recinelli
Thou art gone upon high
Thou hast led Captivity captive
and recei
vedgifts
ved gifts for men, yea even for thine

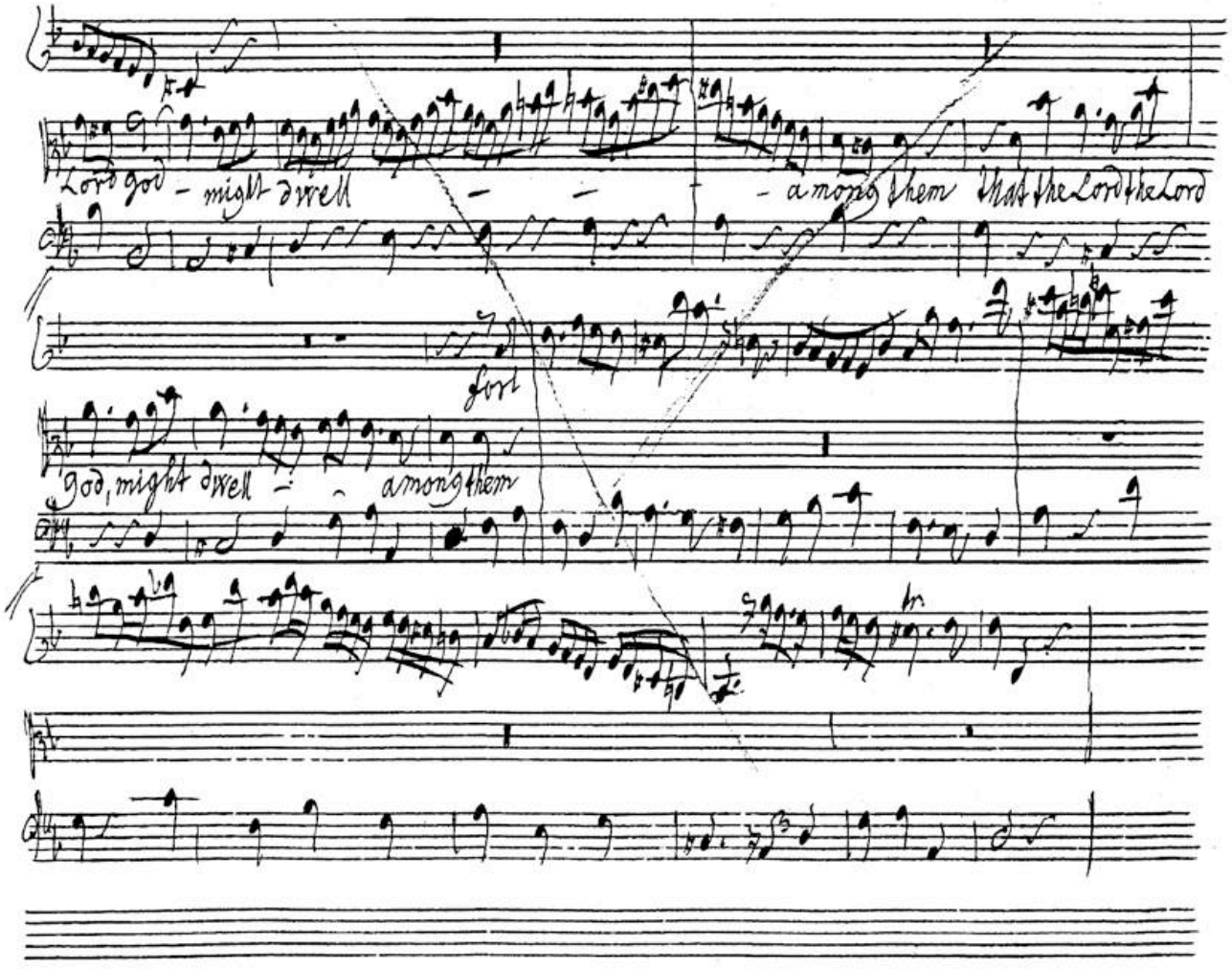
BSB


En
nemies yea
even for thine Ennemies
that the Lord god might dwell = among them
that the Lord god might dwell
fork
among them might dwell among them
Thou

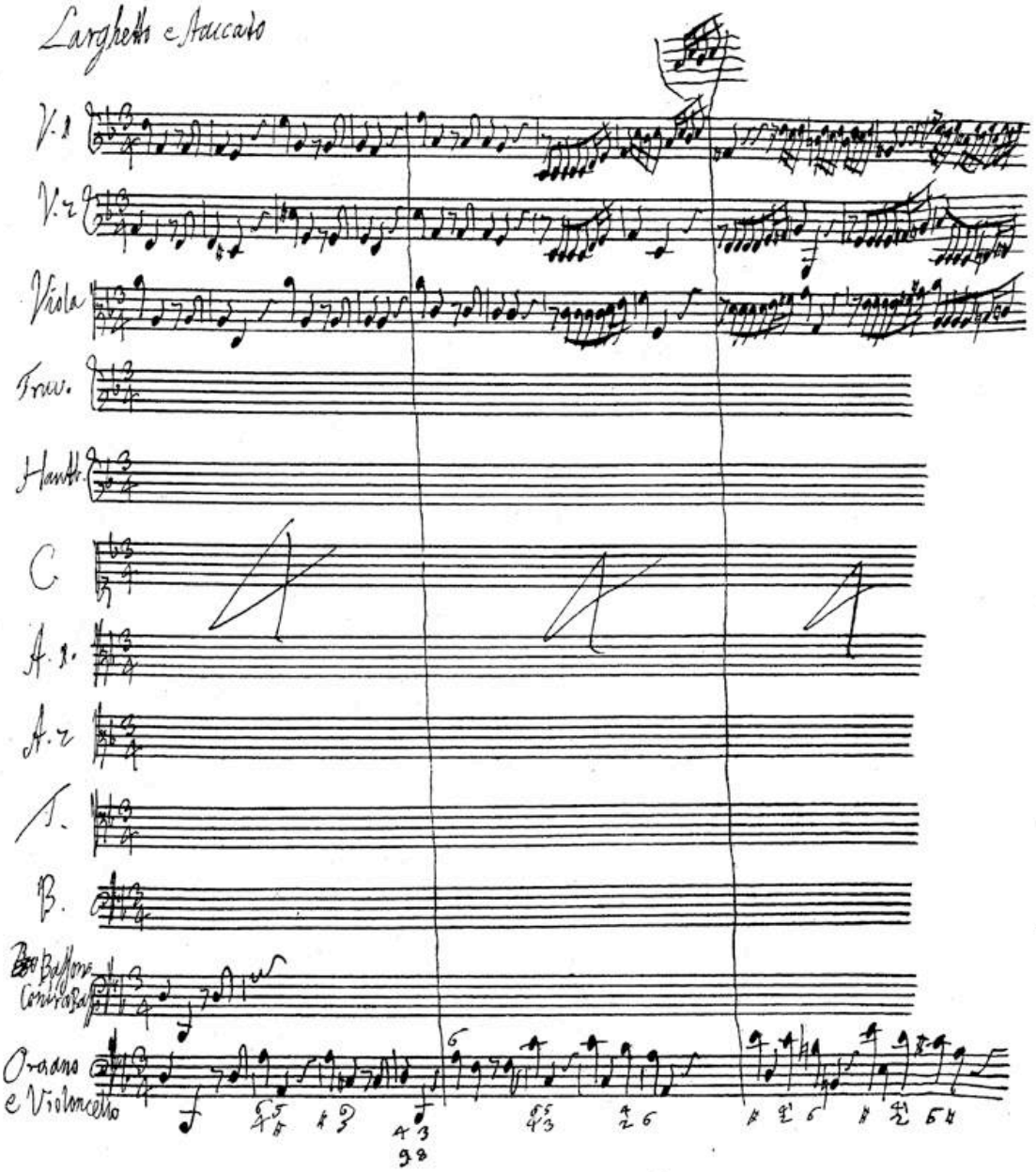
BSB


art gone upon high
thou hast led captivity captive
and recie-
-ved and recieved gifts for men.
and recieved
gifts for thine Enemies, that the Lord god
might dwell among them, and might dwell
among them that the

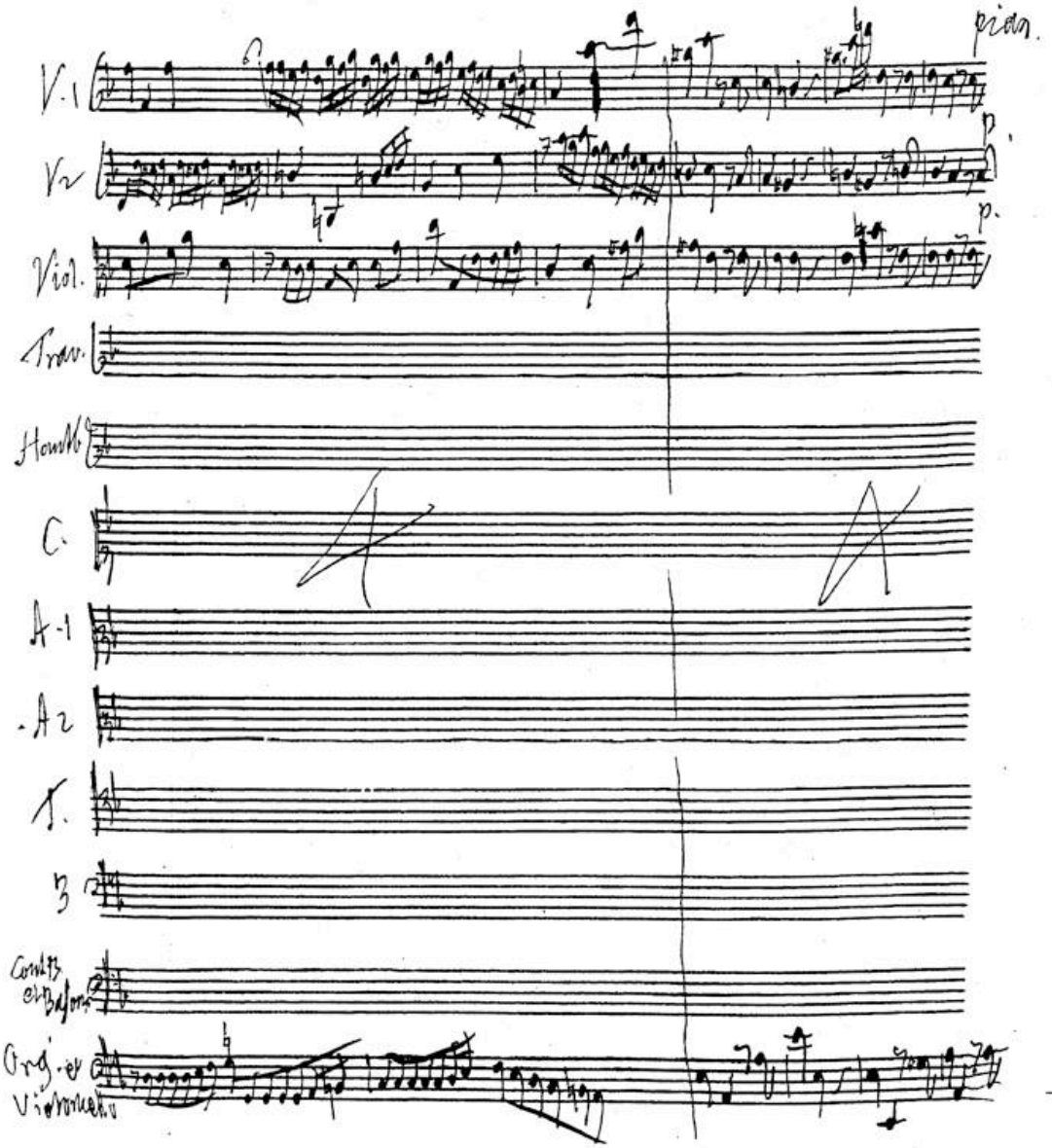
BSB


Lord God - might dwell - among them that the Lord the Lord
God, might dwell - among them

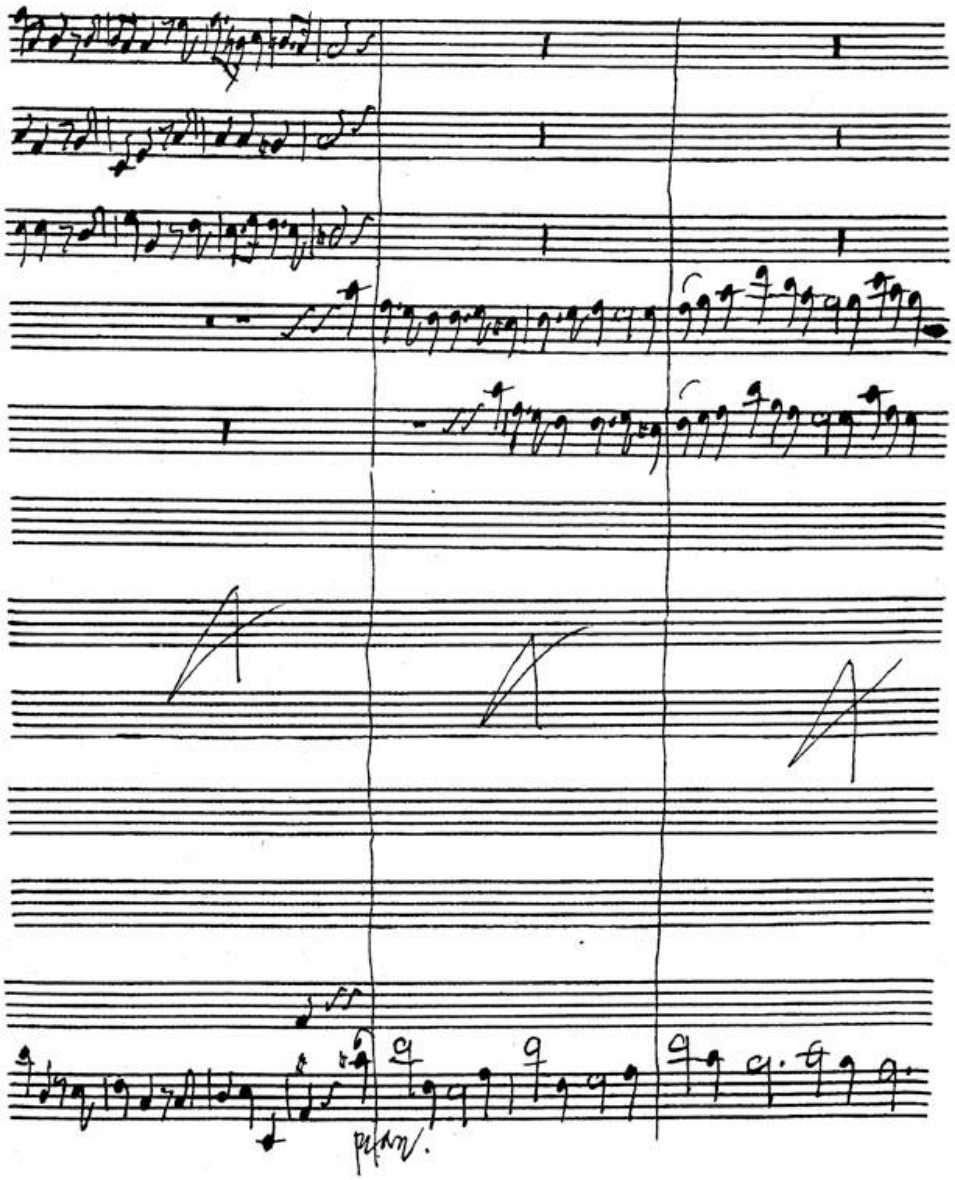
BSB


Larghetto e Staccato
V. 1
V. 2
Viola
Trav.
Hautb.
C
A. 1.
A. 2
T.
B.
Bassone Contrabasso
Organo e Violoncello

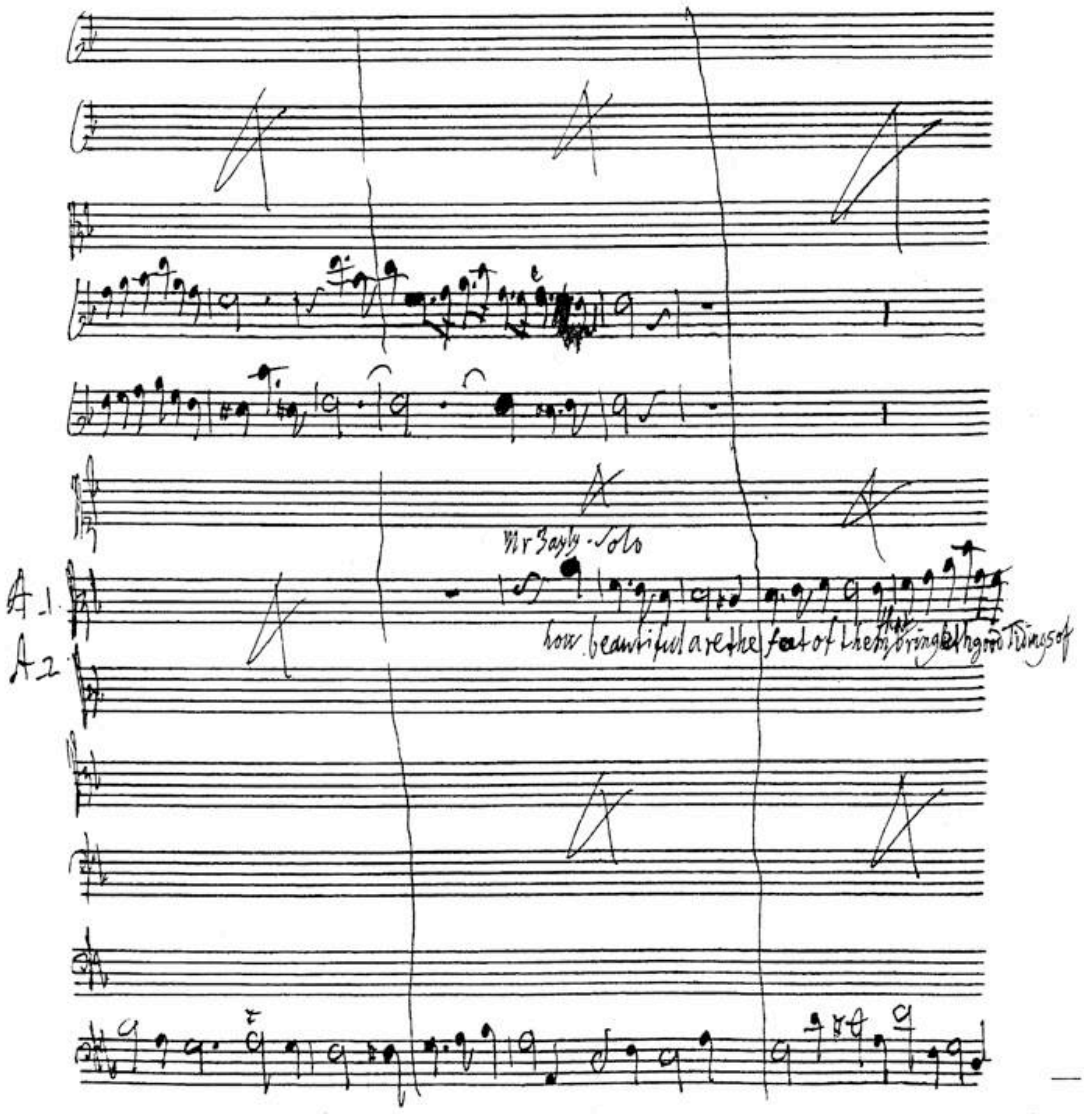
BSB


pian.
V.1
V2
p.
p.
Viol.
Trav.
Hautb.
C.
A-1
A2
T.
B
Cont. et Basson
Org. et Violoncello

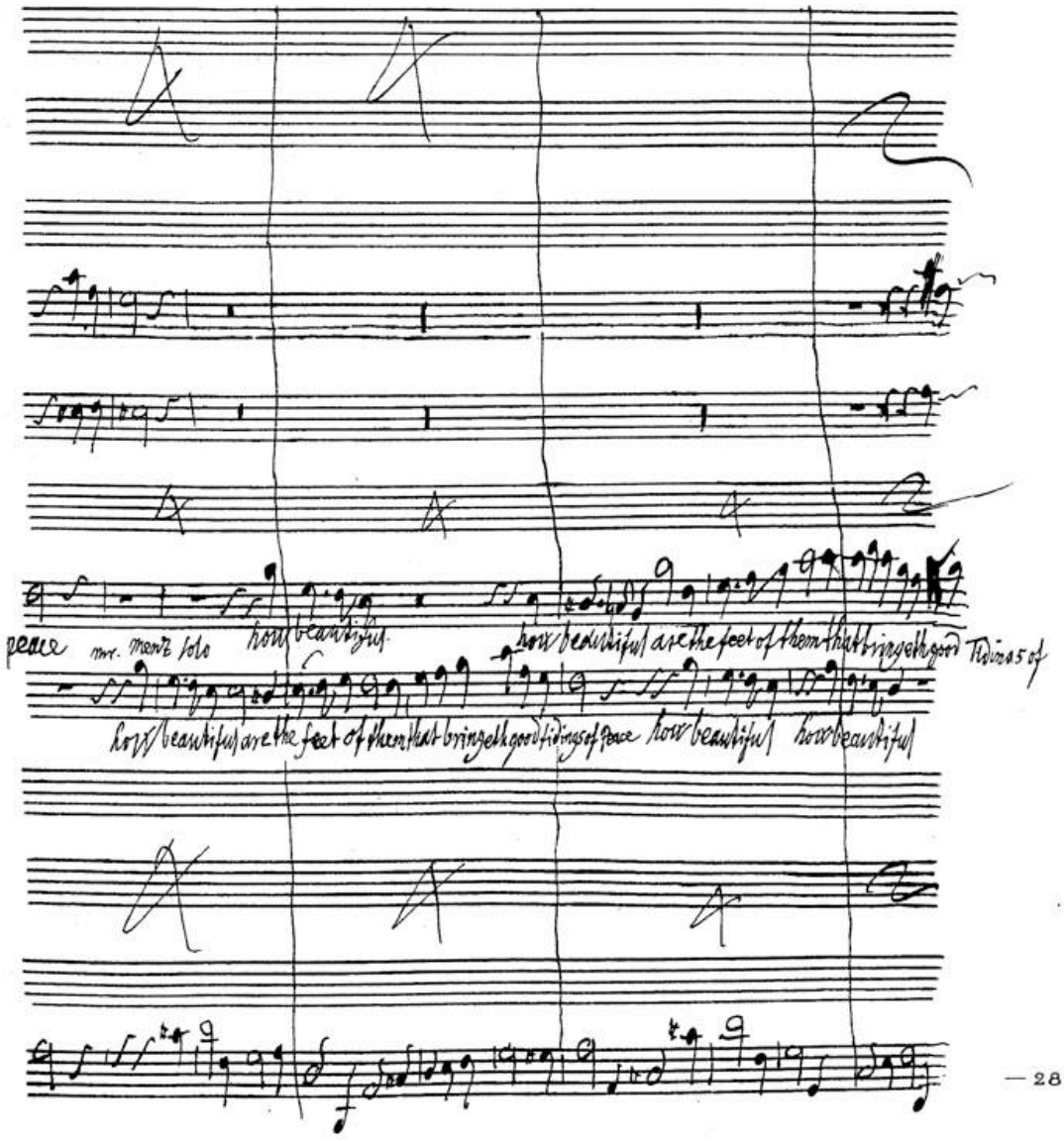
BSB



BSB

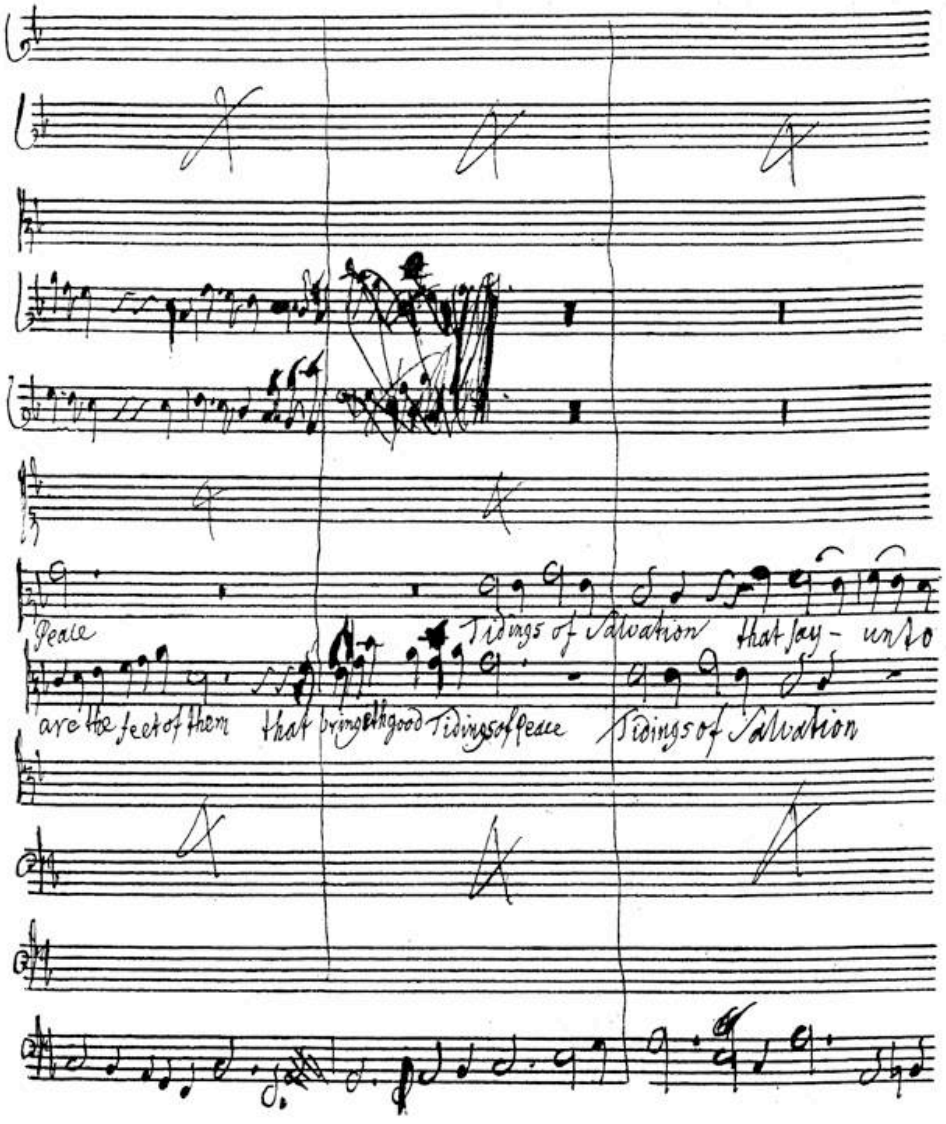

Mr Bayly - Solo
A 1.
A 2.
how beautiful are the feet of them that bringeth good Tidings of

BSB

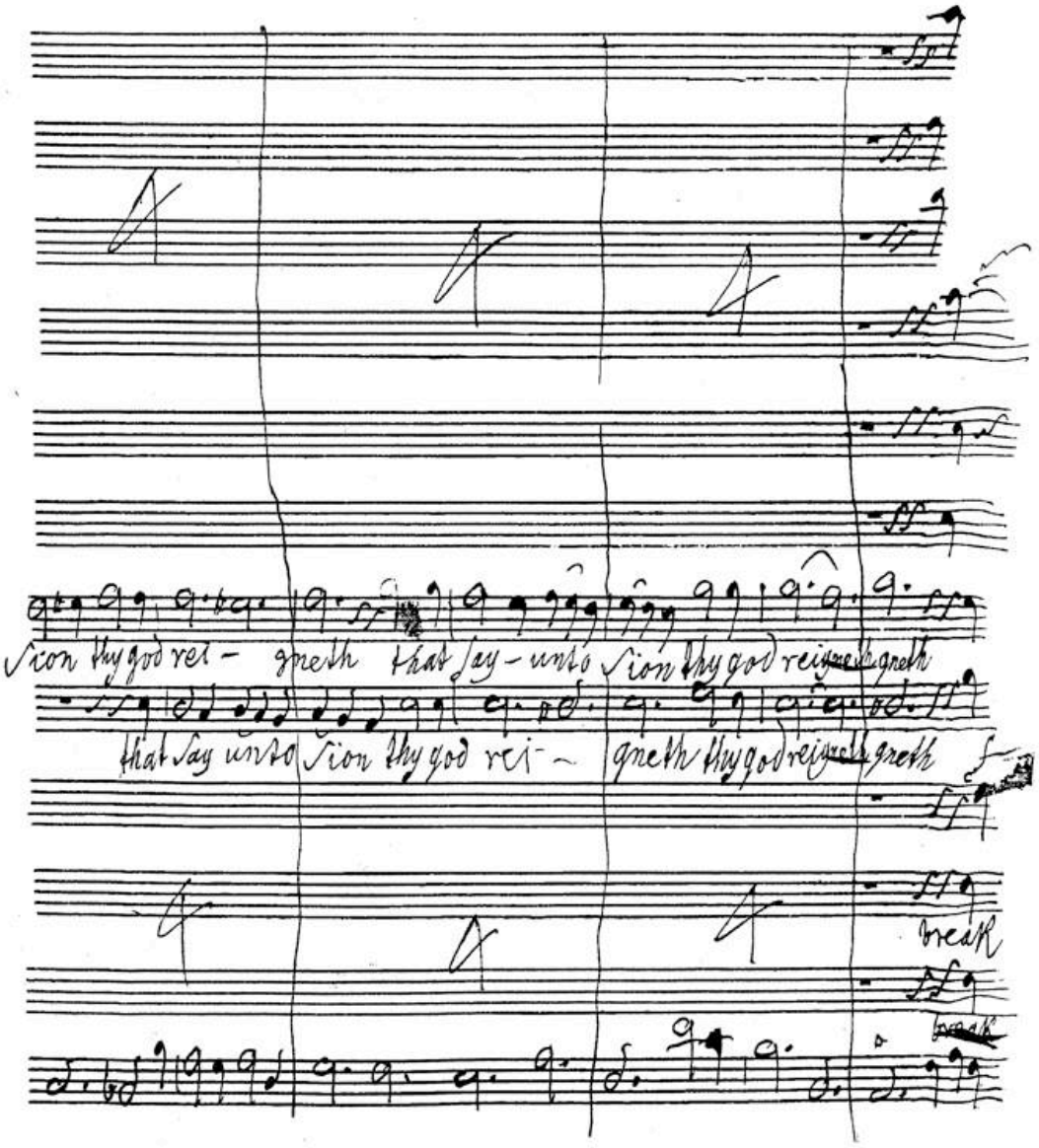


Tidings of

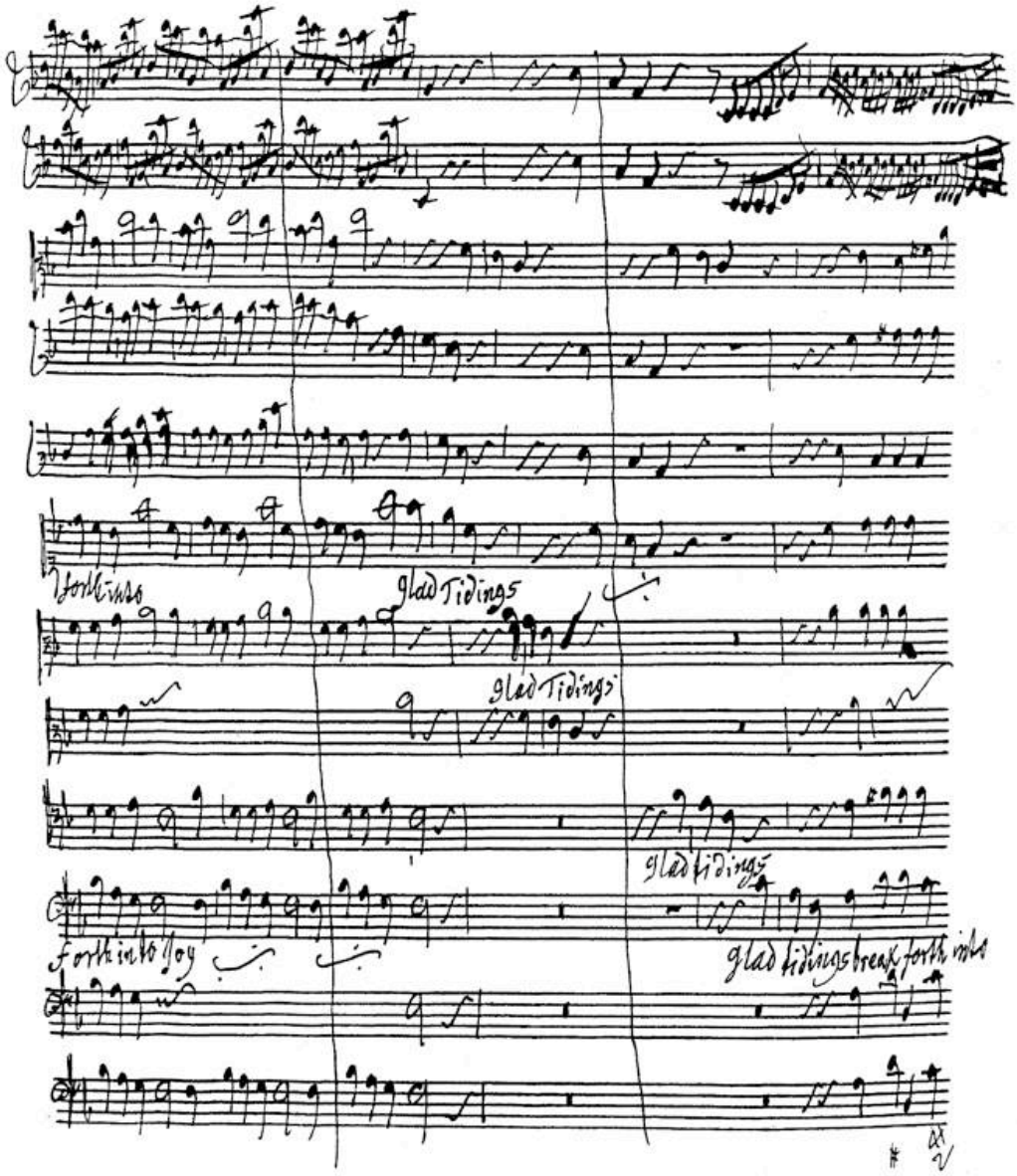
BSB


Peace
Tidings of Salvation that say - unto
are the feet of them that bring the good Tidings of Peace
Tidings of Salvation

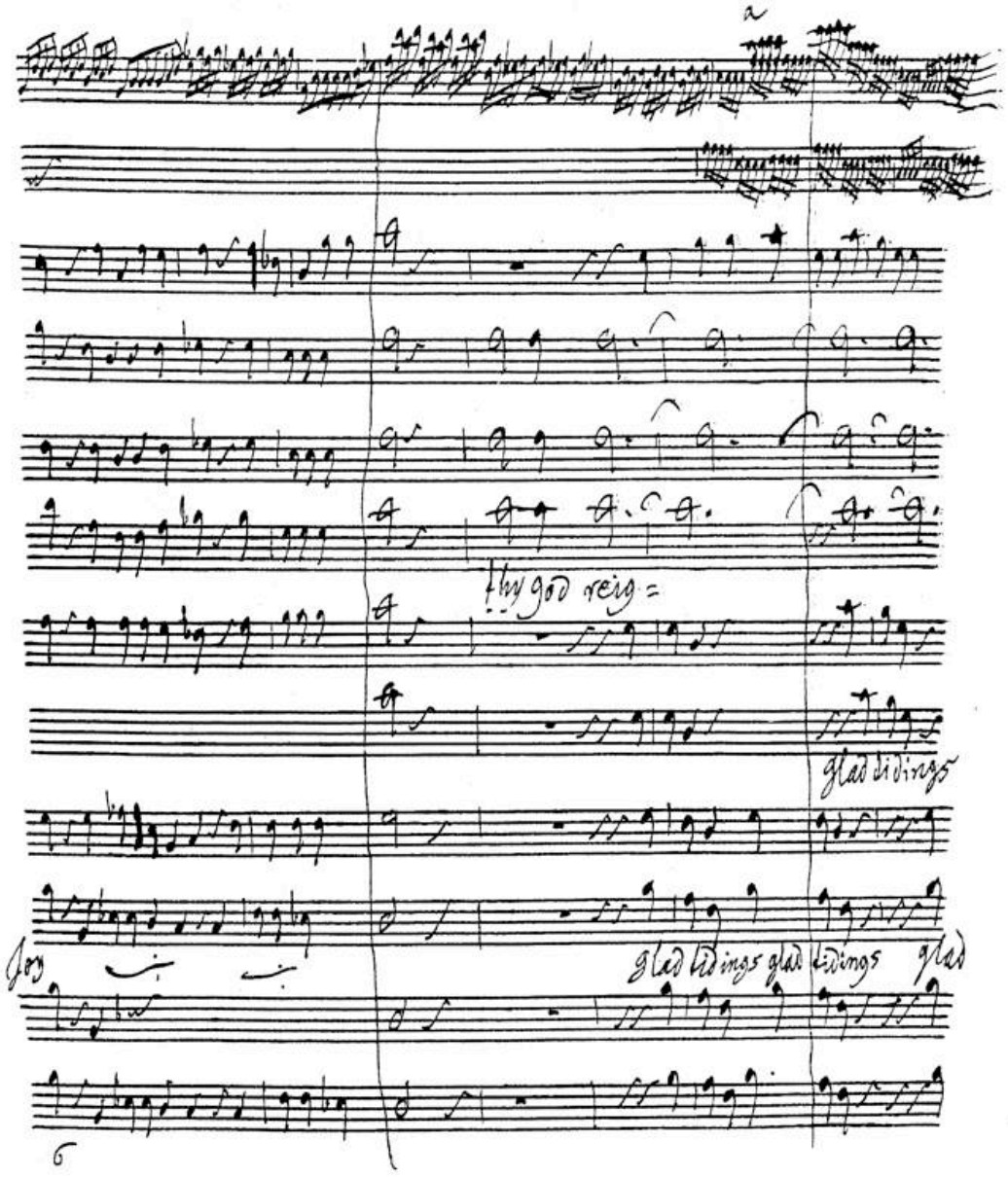
BSB


Sion thy god rei- gneth that say-unto Sion thy god reigneth gneth
that say unto Sion thy god rei- gneth thy god reigneth gneth
break
break

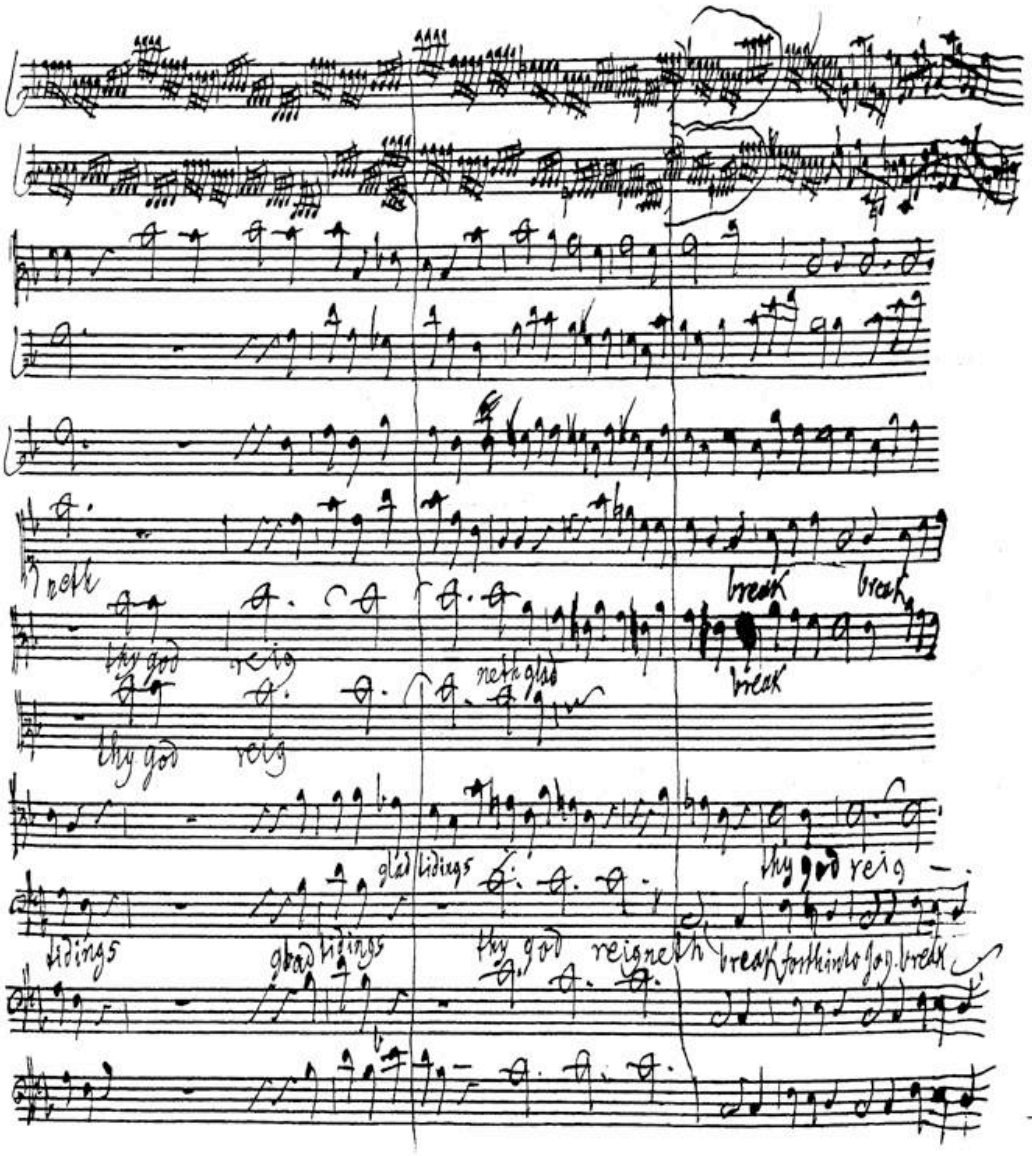
BSB


Forth
glad Tidings
glad Tidings
glad tidings
Forth into Joy
glad tidings break forth into

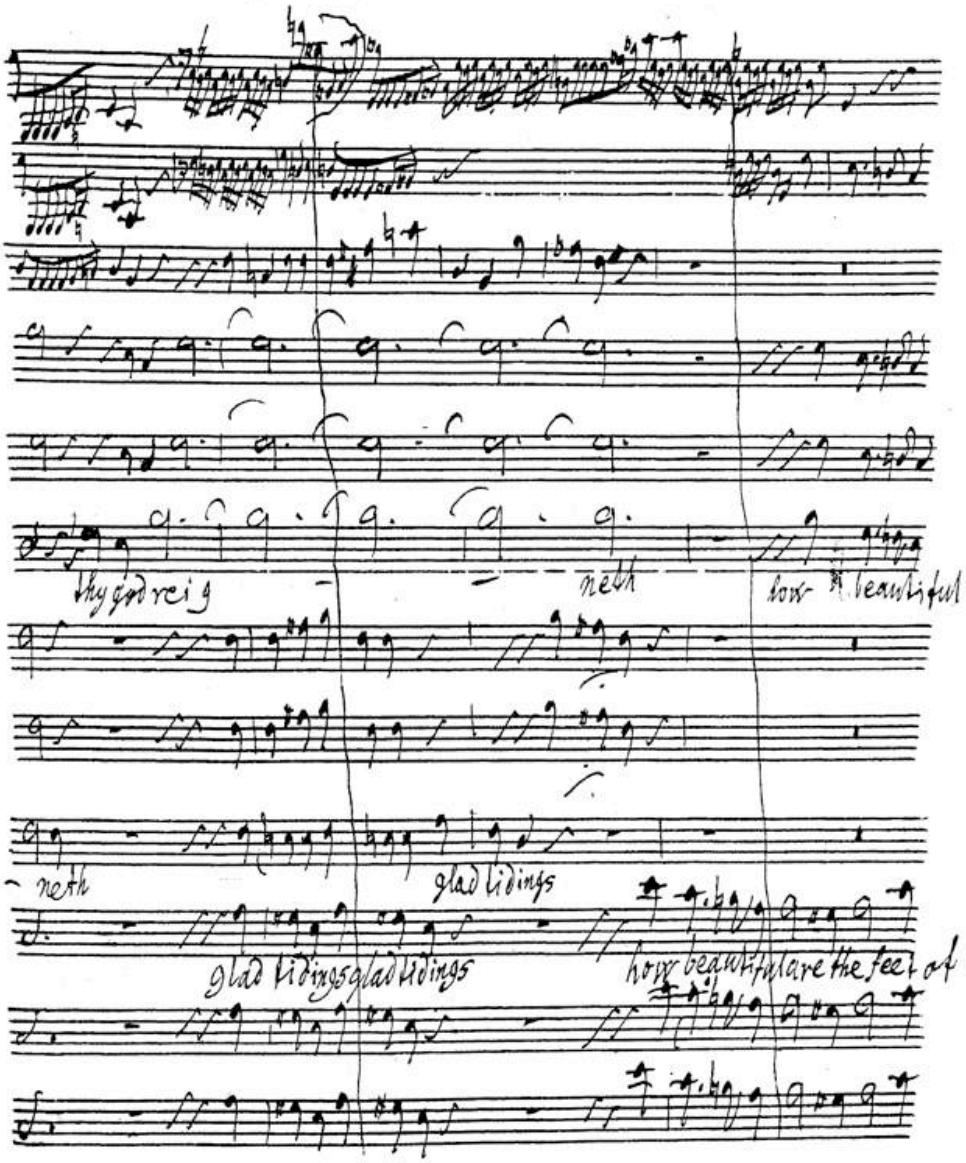
BSB


thy god reig =
glad tidings
glad tidings glad tidings glad
joy

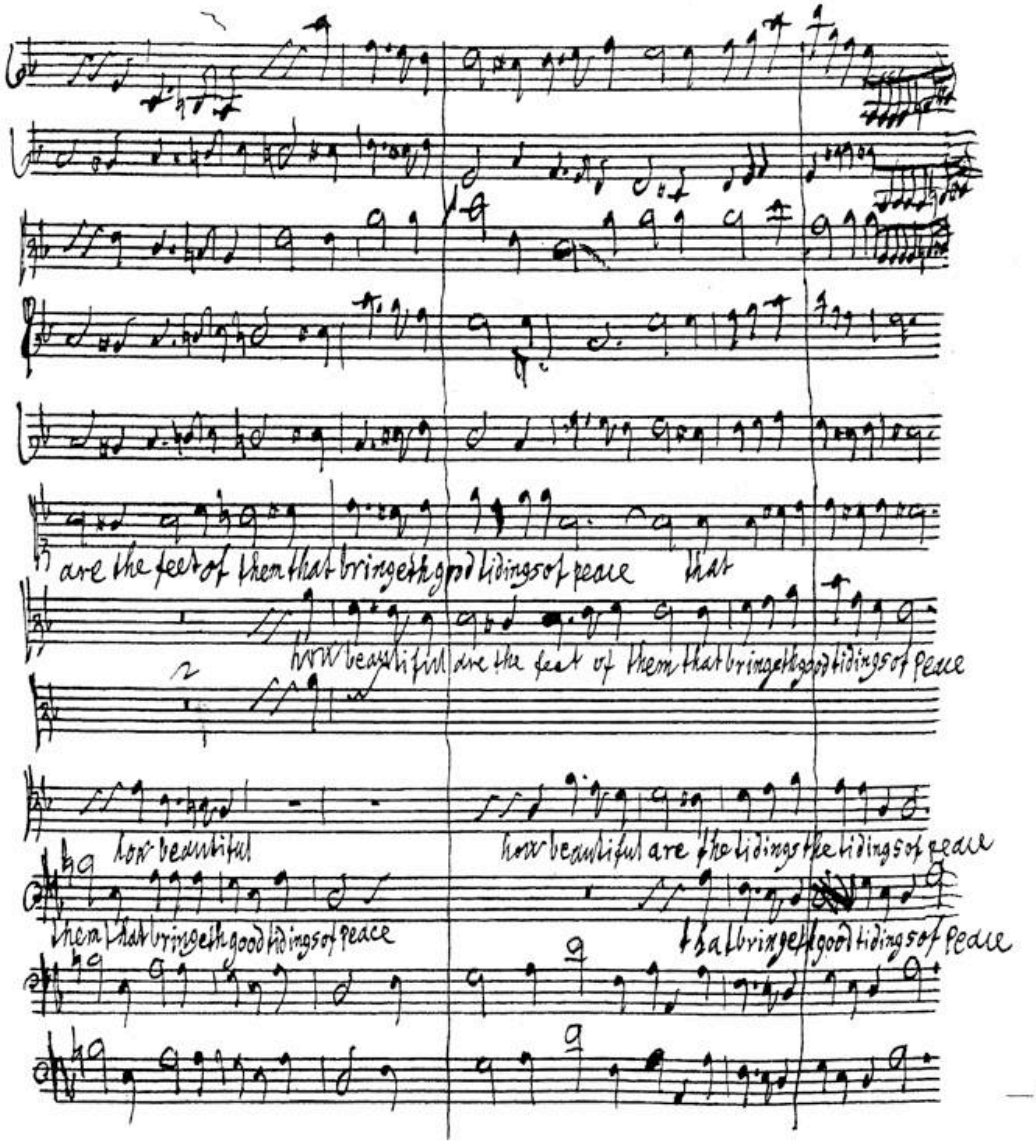
BSB


neth
thy god reig
neth glad
break
break
break
thy god reig
glad tidings
thy god reig
tidings
glad tidings
thy god reigneth
break forth into joy. break

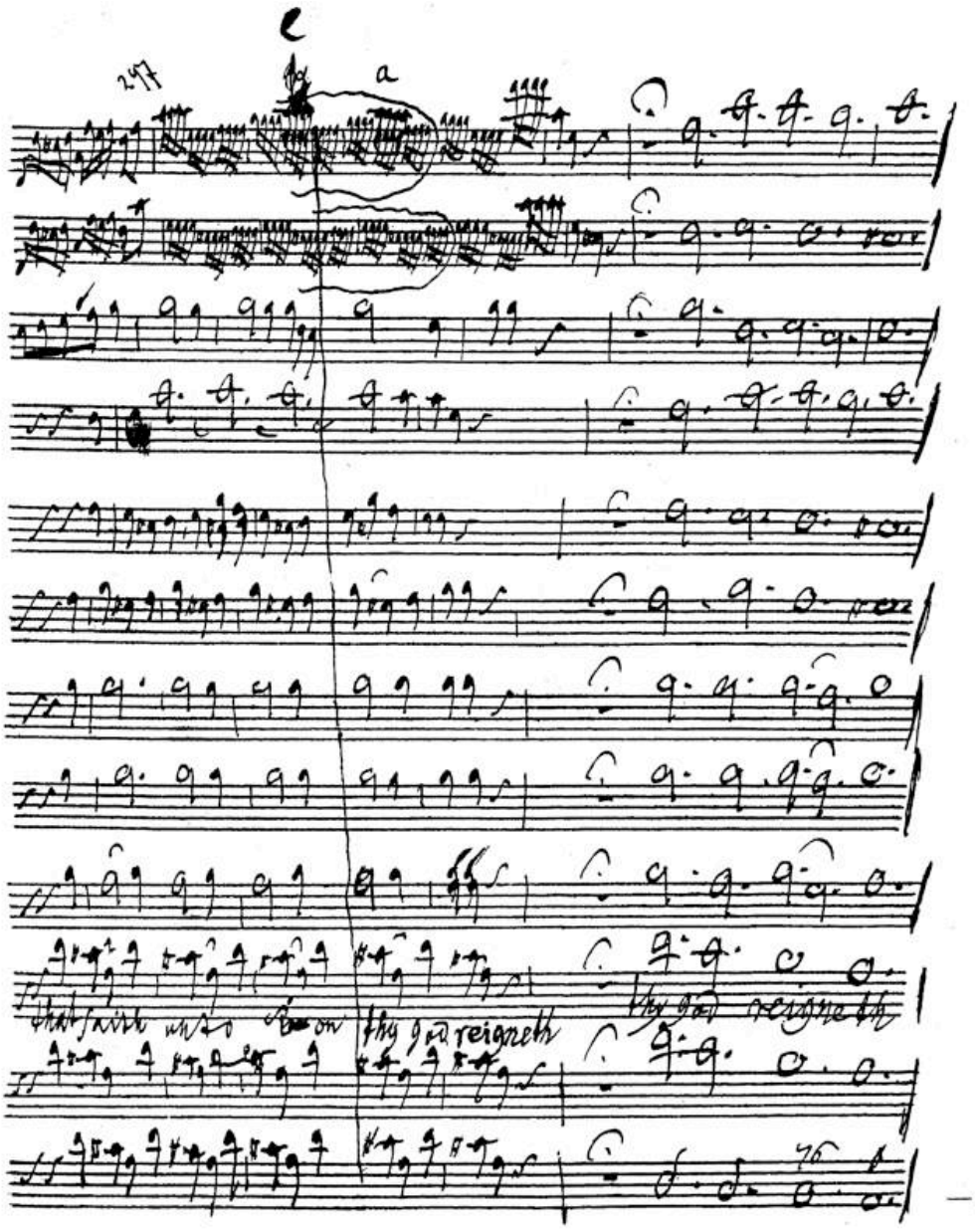
BSB


thy god reig
neth
how beautiful
neth
glad tidings
glad tidingsglad tidings
how beautiful are the feet of

BSB


are the feet of them that bringeth good tidings of peace that
how beautiful are the feet of them that bringeth good tidings of peace
how beautiful
how beautiful are the tidings the tidings of peace
them that bringeth good tidings of peace
that bringeth good tidings of peace

BSB



BSB

Larghetto

Vcl 1

Vcl 2

C.

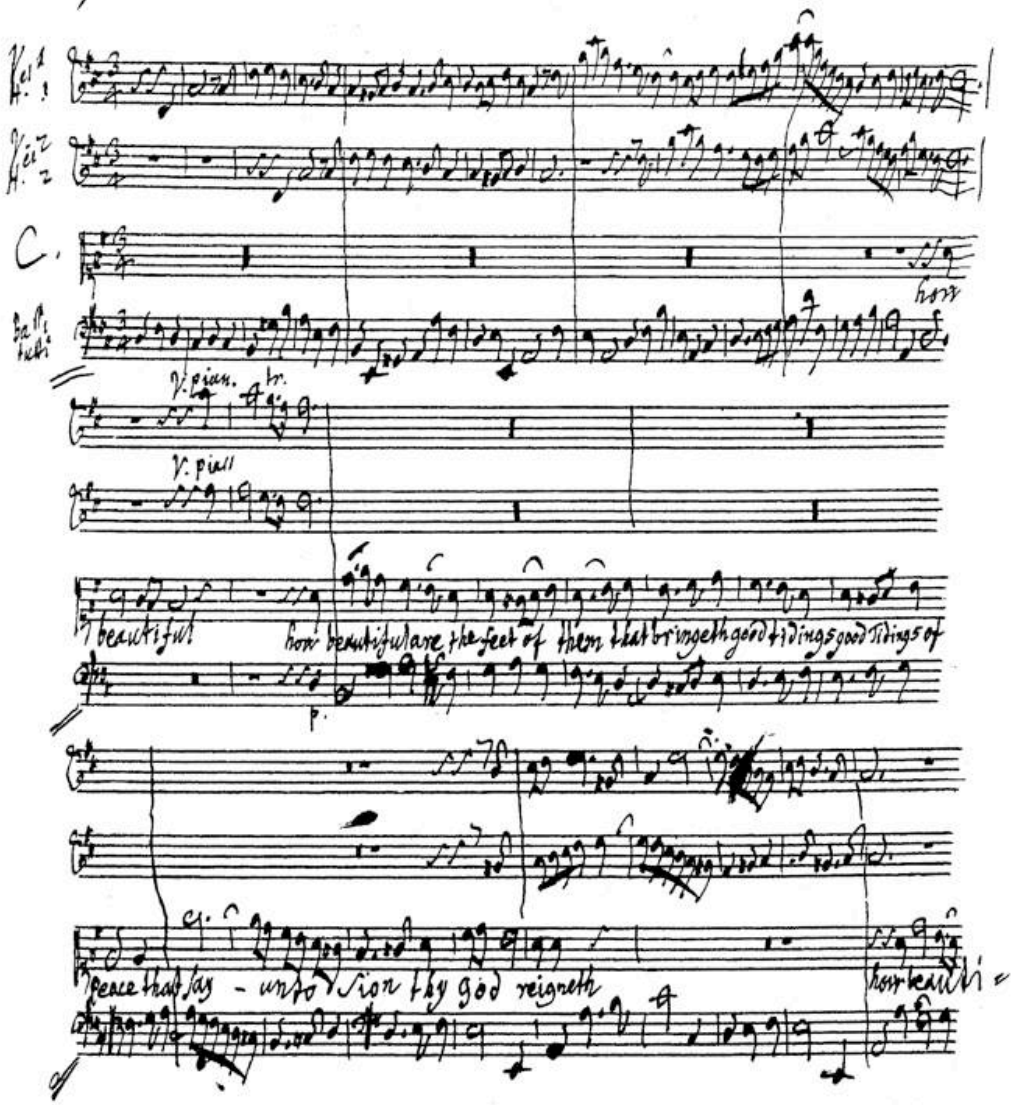
Bass tutti

how

V. pian. tr.

V. piall

beautiful



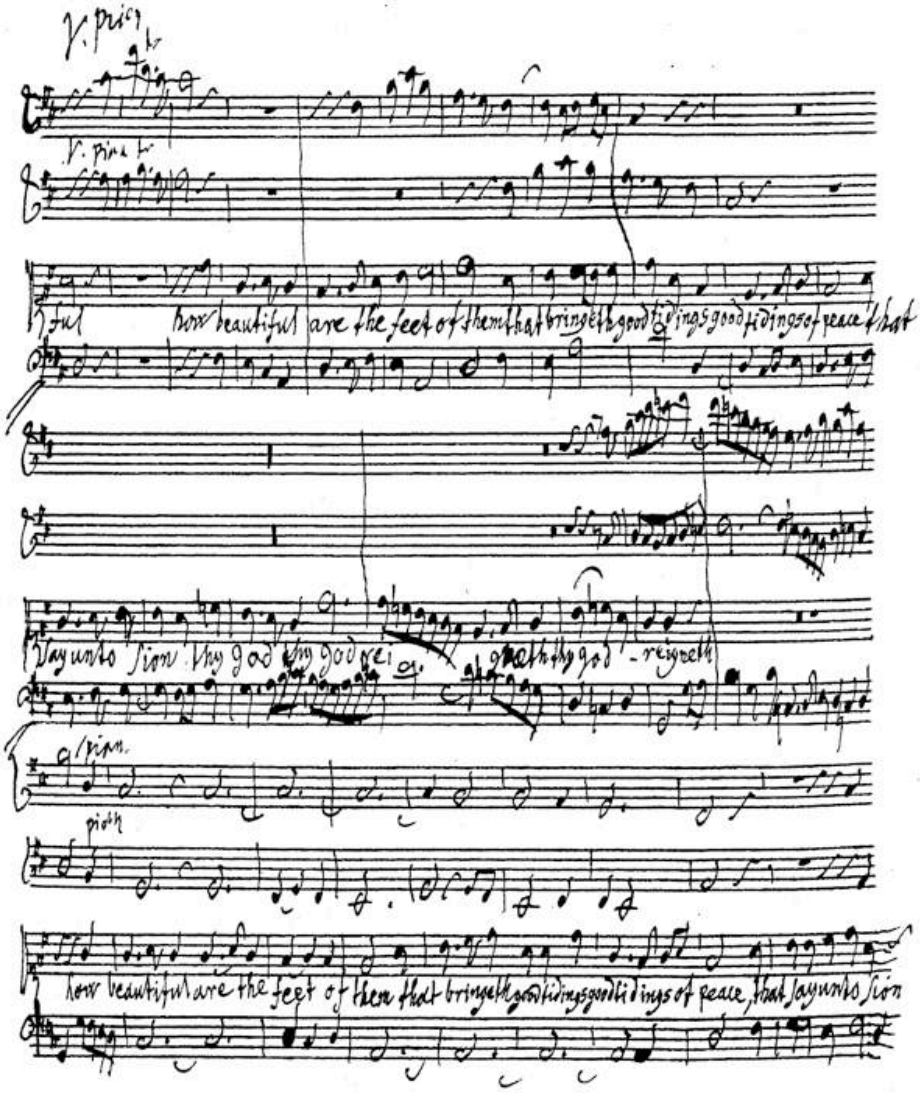
how beautiful are the feet of them that bringeth good tidings good tidings of

p.

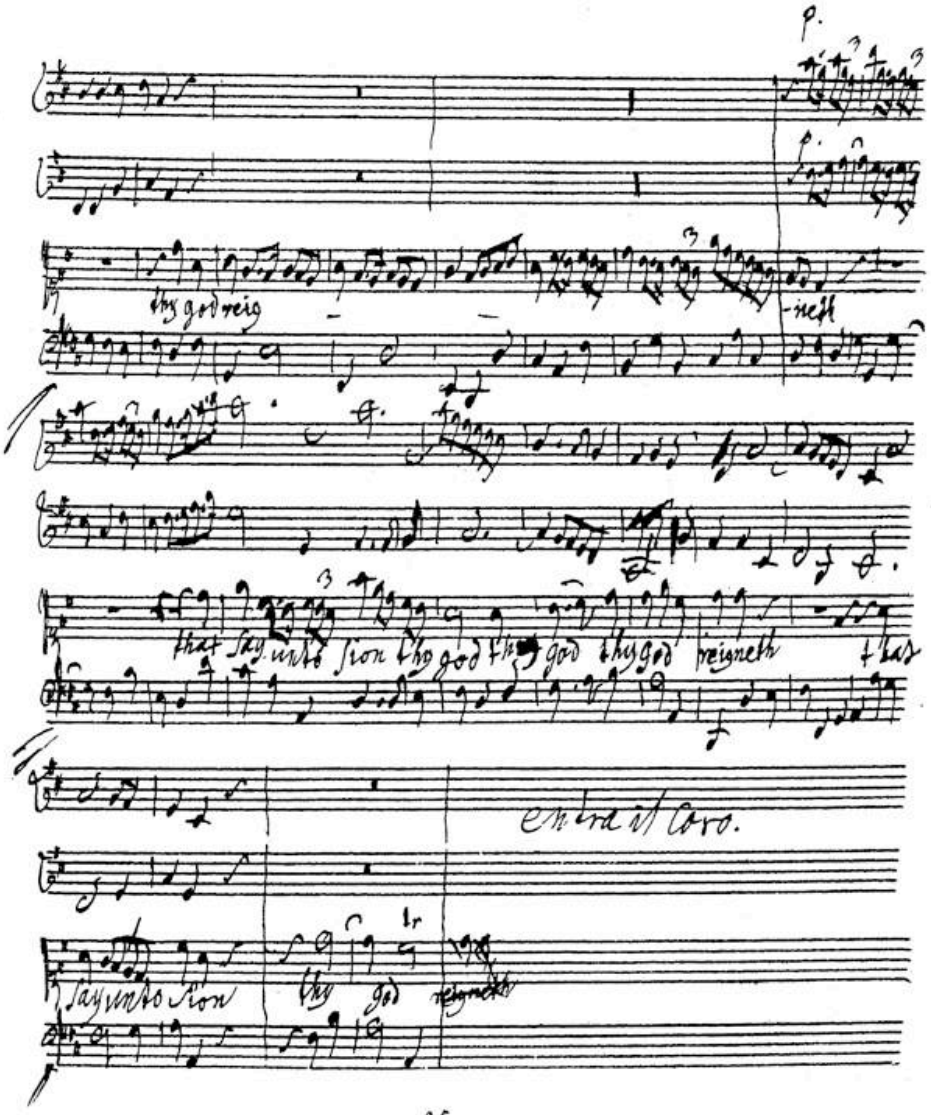
peace that say - unto Sion thy god reigneth

how beauti-

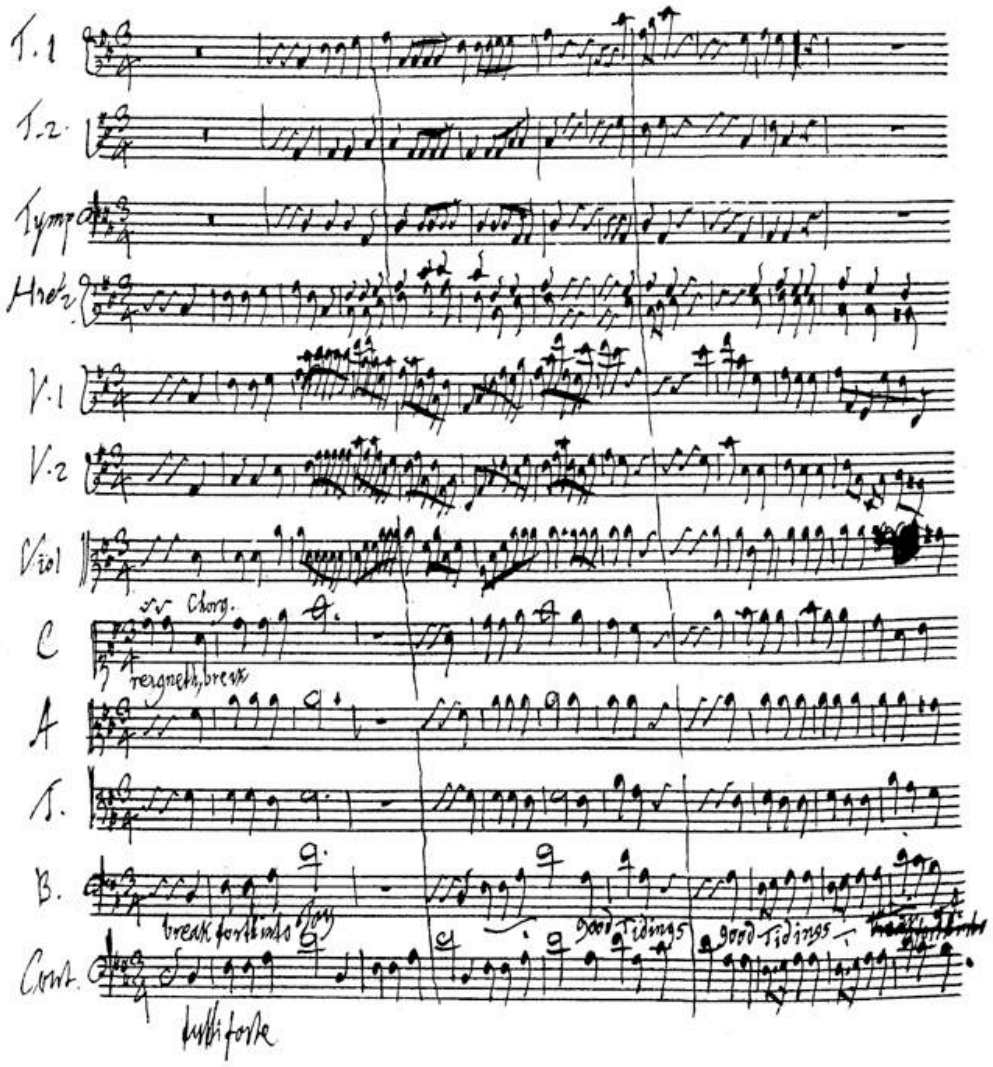
BSB


how beautiful are the feet of them that bringeth good tidings good tidings of peace that
Say unto Zion thy God thy God reigneth
how beautiful are the feet of them that bringeth good tidings good tidings of peace, that Say unto Zion

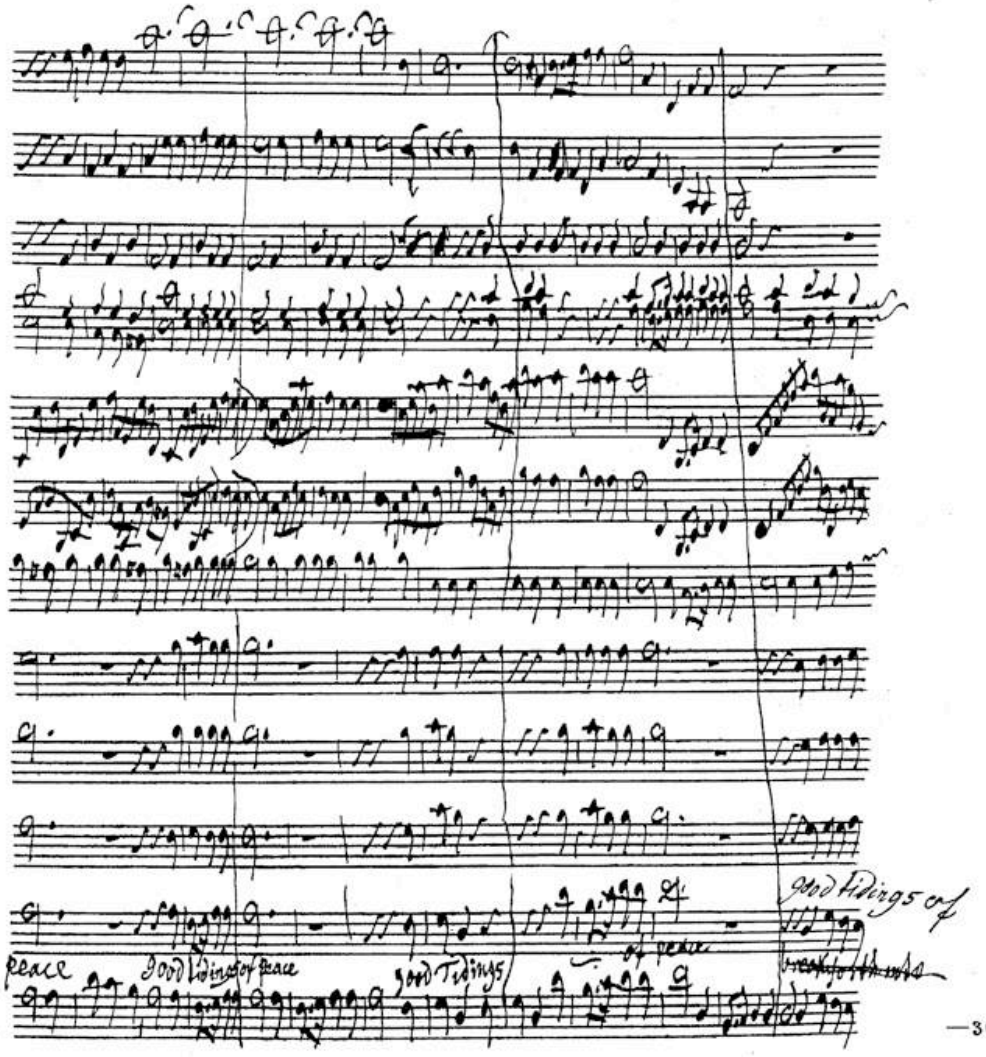
BSB


thy god reig
-neth
that say unto sion thy god thy god thy god reigneth that
entra il Coro.
say unto sion thy god reigneth

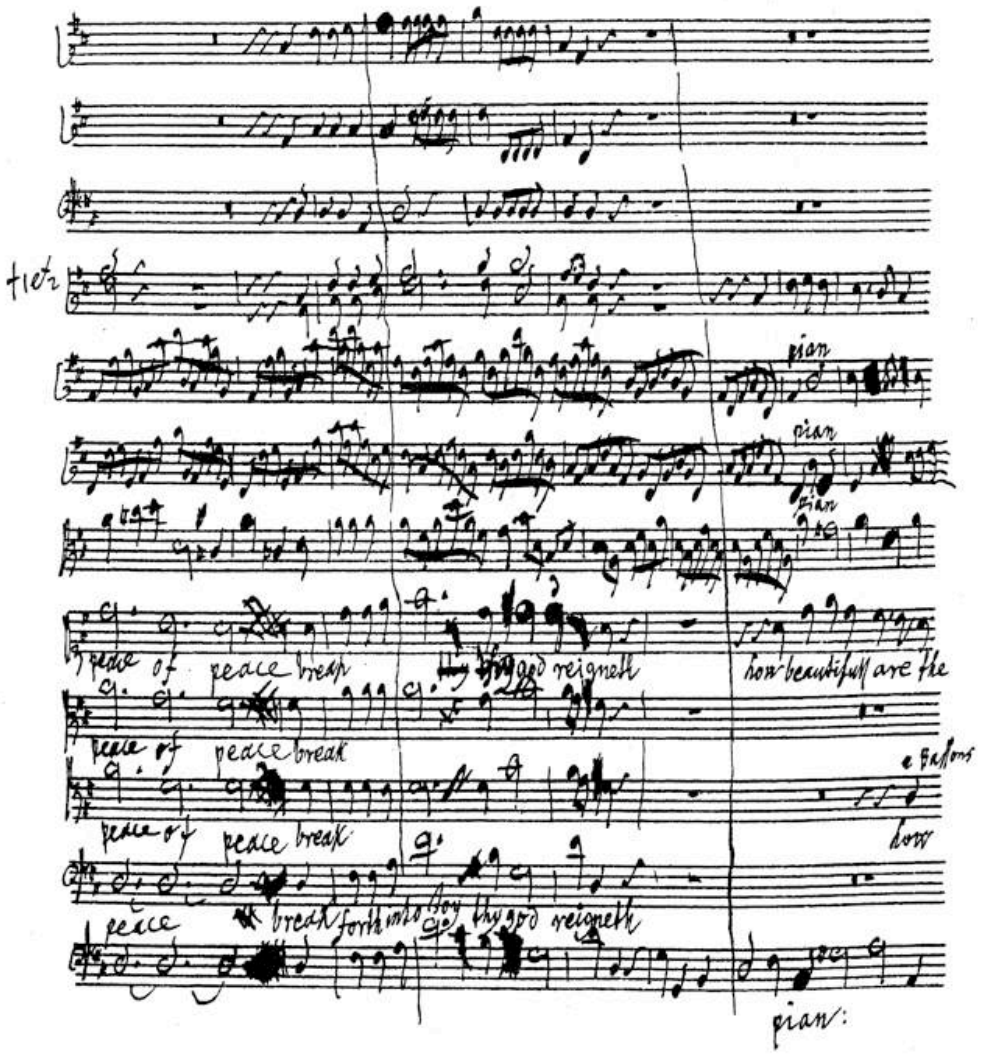
BSB


T. 1
T. 2
Tymp
Hrn 2
V. 1
V. 2
Viol
C
Chorg.
reigneth, break
A
T.
B.
break forth into Joy
Good Tidings
Good Tidings
Cont.
tutti forte

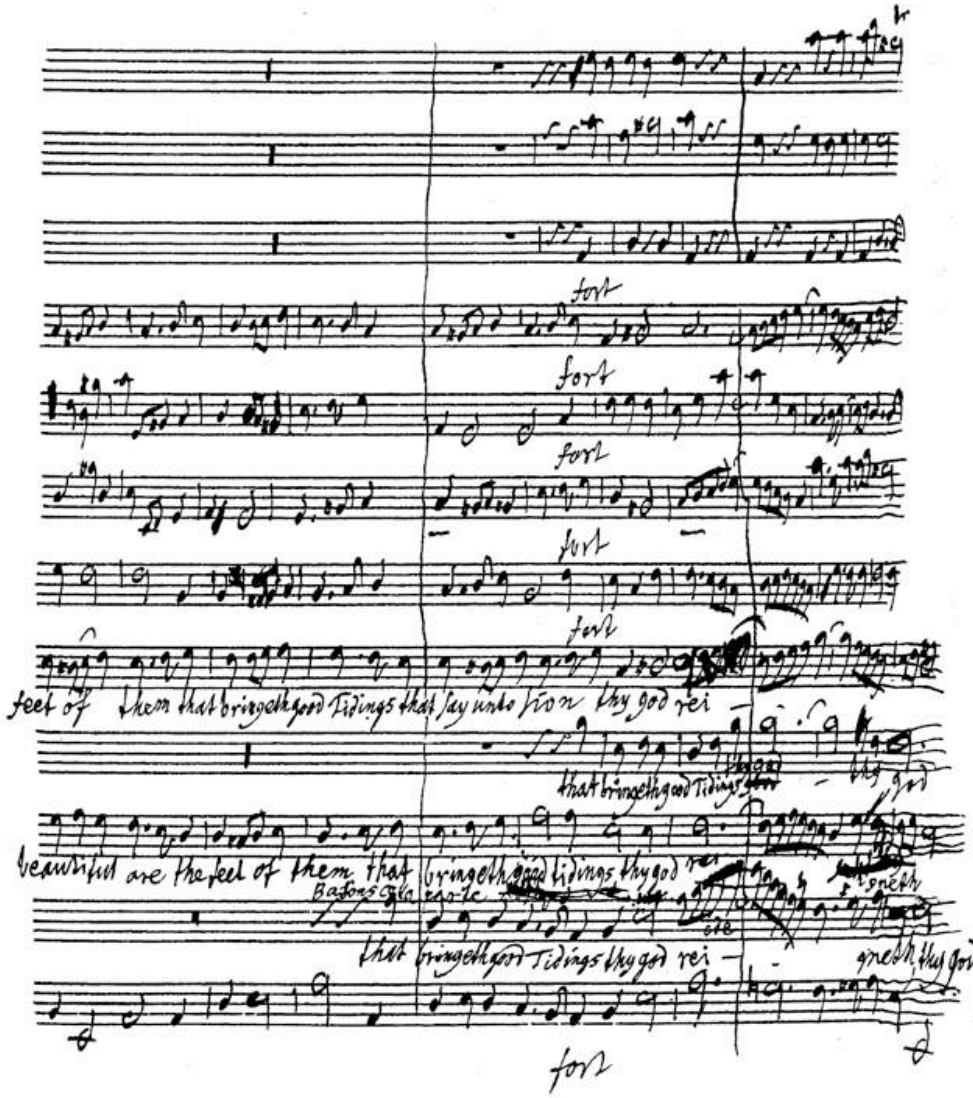
BSB


peace
good tidings of peace
good tidings
of peace
good tidings of

BSB


flute
piano
piano
piano
peace of peace break
thy god reigneth
how beautiful are the
peace of peace break
2 Bassons
low
peace of peace break
peace
break forth into joy thy god reigneth
piano:

BSB

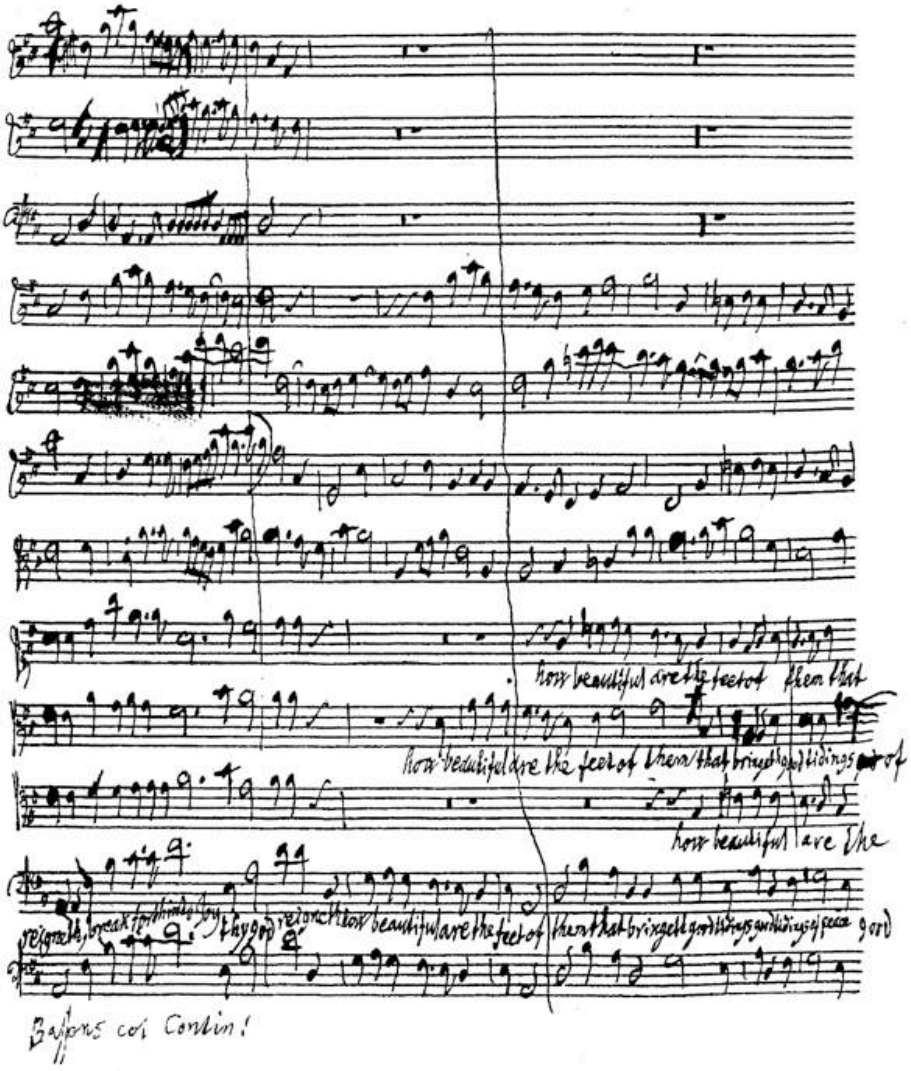

forz
feet of them that bringeth good Tidings that say unto Zion thy god rei
that bringeth good Tidings thy god rei
beautiful are the feet of them that bringeth good tidings thy god rei
that bringeth good Tidings thy god rei
forz

BSB

how beautiful are the feet of them that

how beautiful are the feet of them that bringeth good tidings of

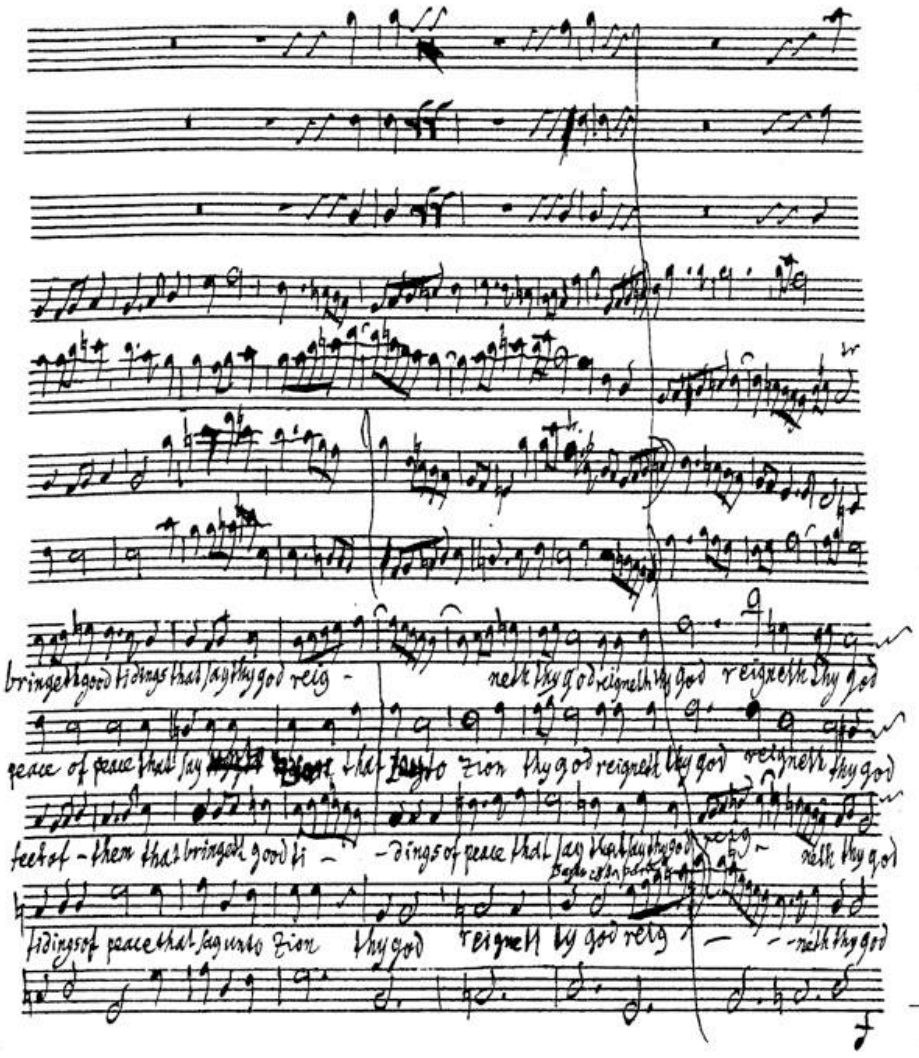
how beautiful are the



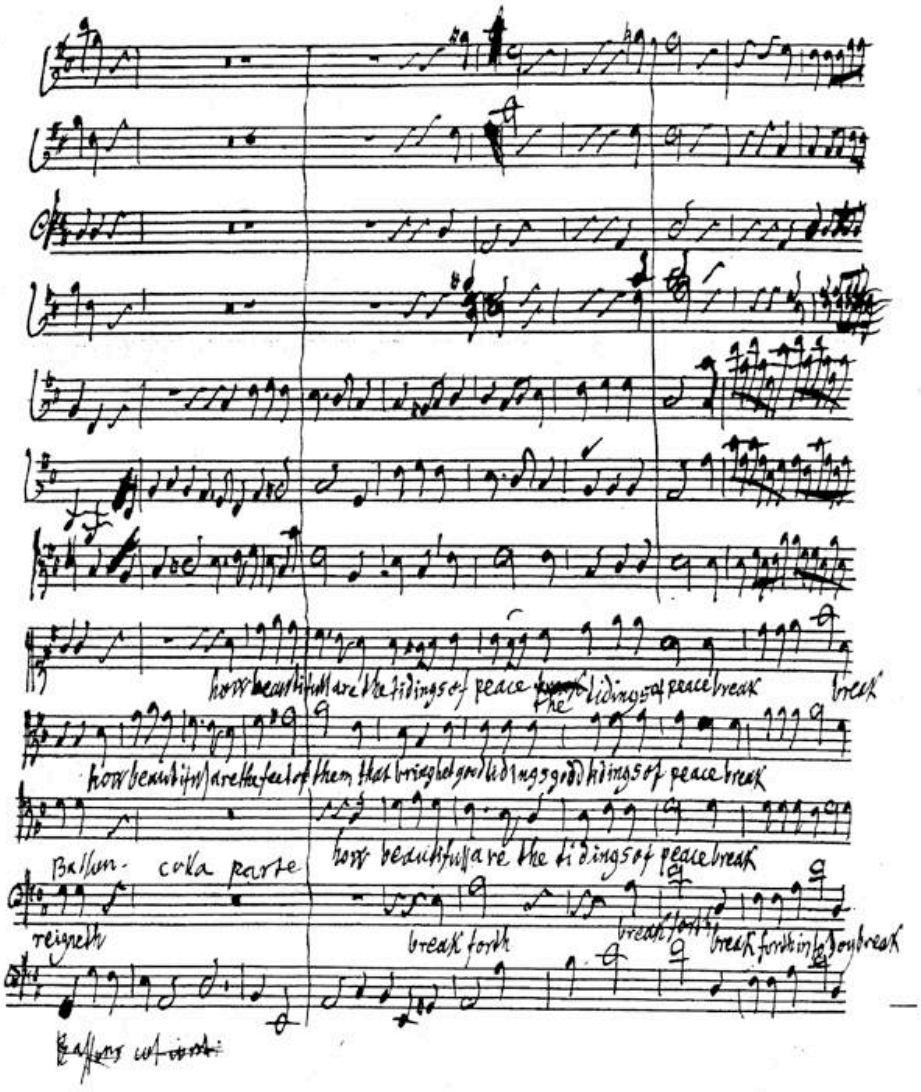
reigneth, break forth into joy thy god reigneth how beautiful are the feet of them that bringeth good tidings good tidings of peace good

Bassons col Contin!

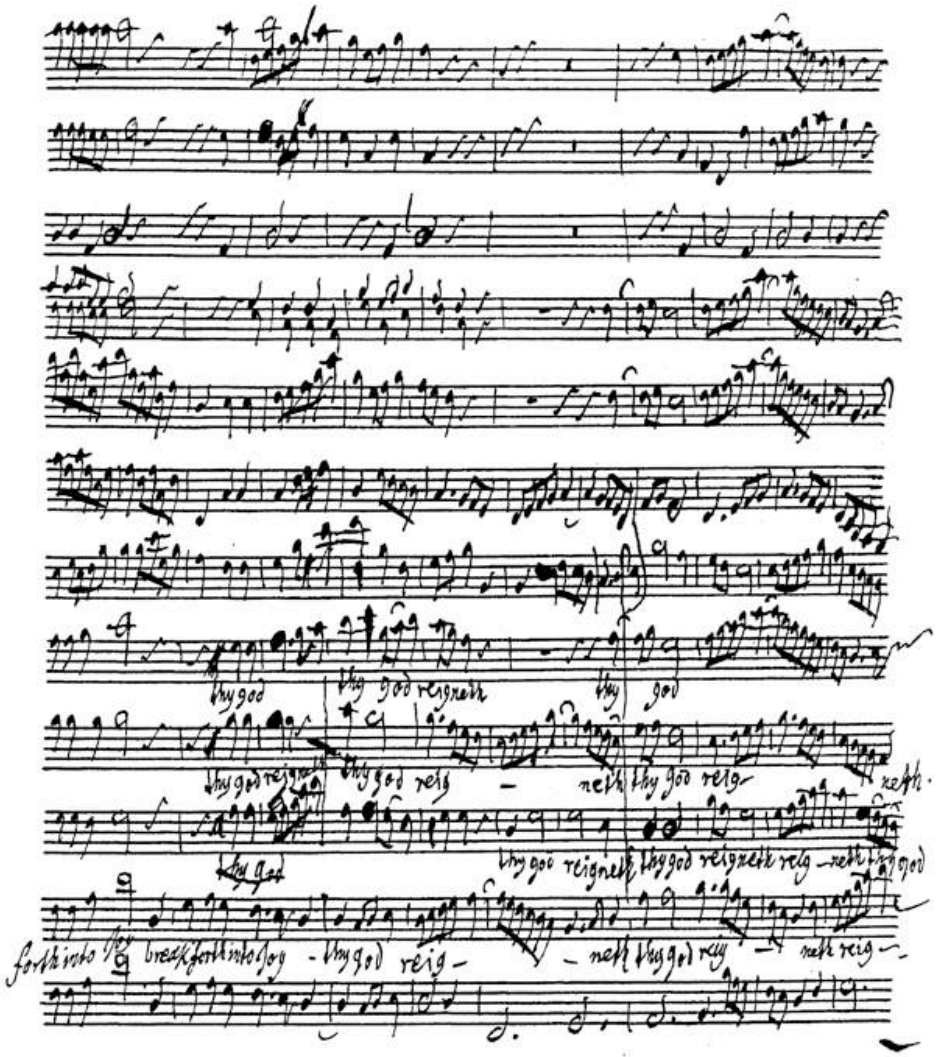
BSB


bringeth good tidings that say thy god reig -
neth thy god reigneth thy god reigneth thy god
peace of peace that say
that
to Zion thy god reigneth thy god reigneth thy god
feet of - them that bringeth good ti -
- dings of peace that say that thy god
neth thy god
tidings of peace that say unto Zion thy god
reigneth thy god reig -
- neth thy god

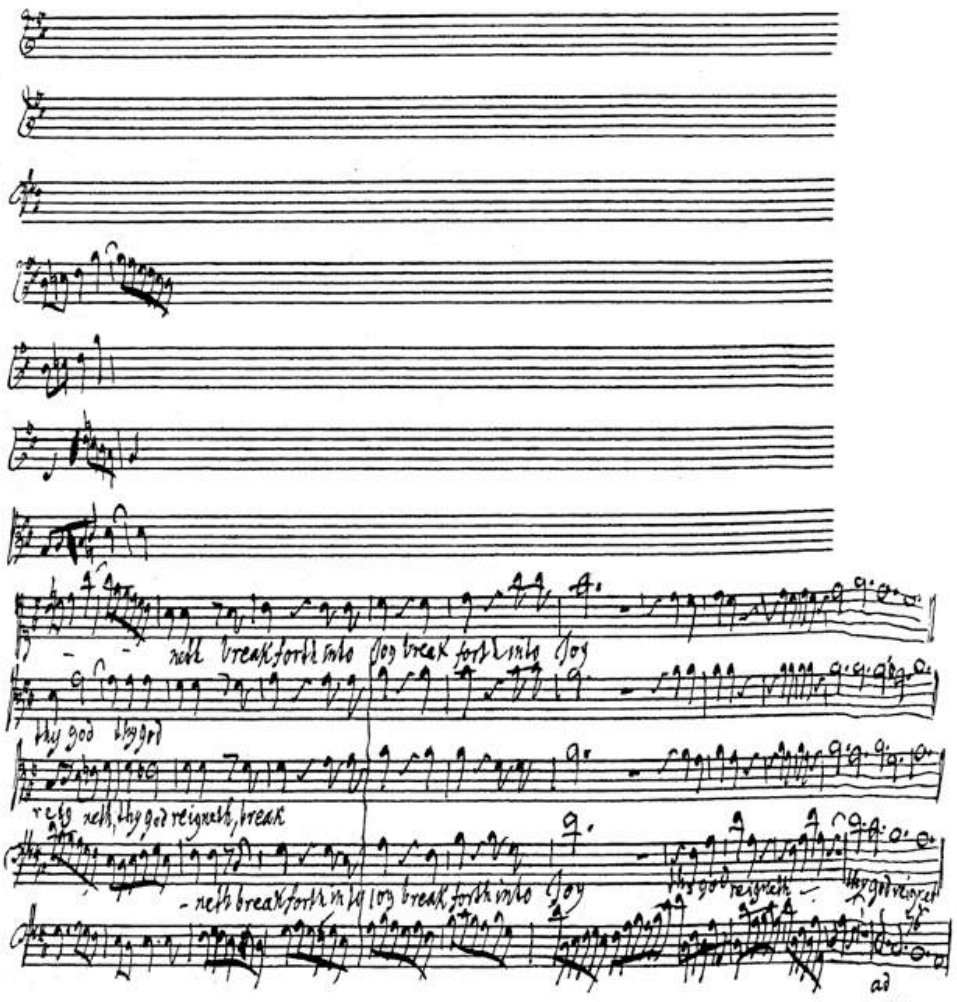
BSB


how beautifull are the tidings of peace the tidings of peace break
break
how beautifull are the feet of them that bringhet good tidings good tidings of peace break
how beautifull are the tidings of peace break
Bassun- colla parte
reigneth
break forth
break forth
break forth in to joy break

BSB


thy god
thy god reigneth
thy god
thy god reigneth
thy god reig - neth thy god reig - neth.
thy god
thy god reigneth thy god reigneth reig - neth thy god
forth into Joy
break forth into Joy - thy god reig - neth thy god reig - neth reig -

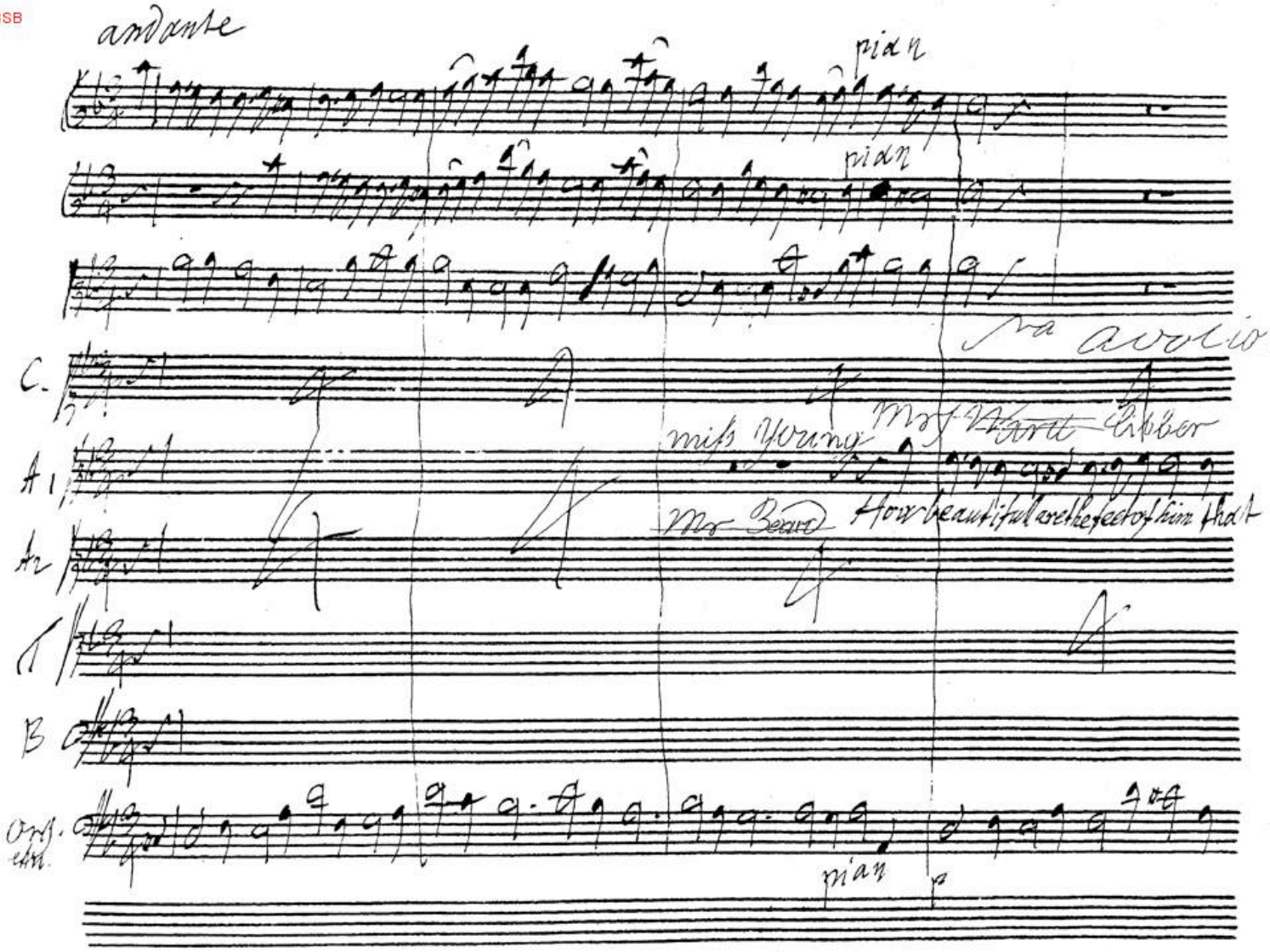
BSB



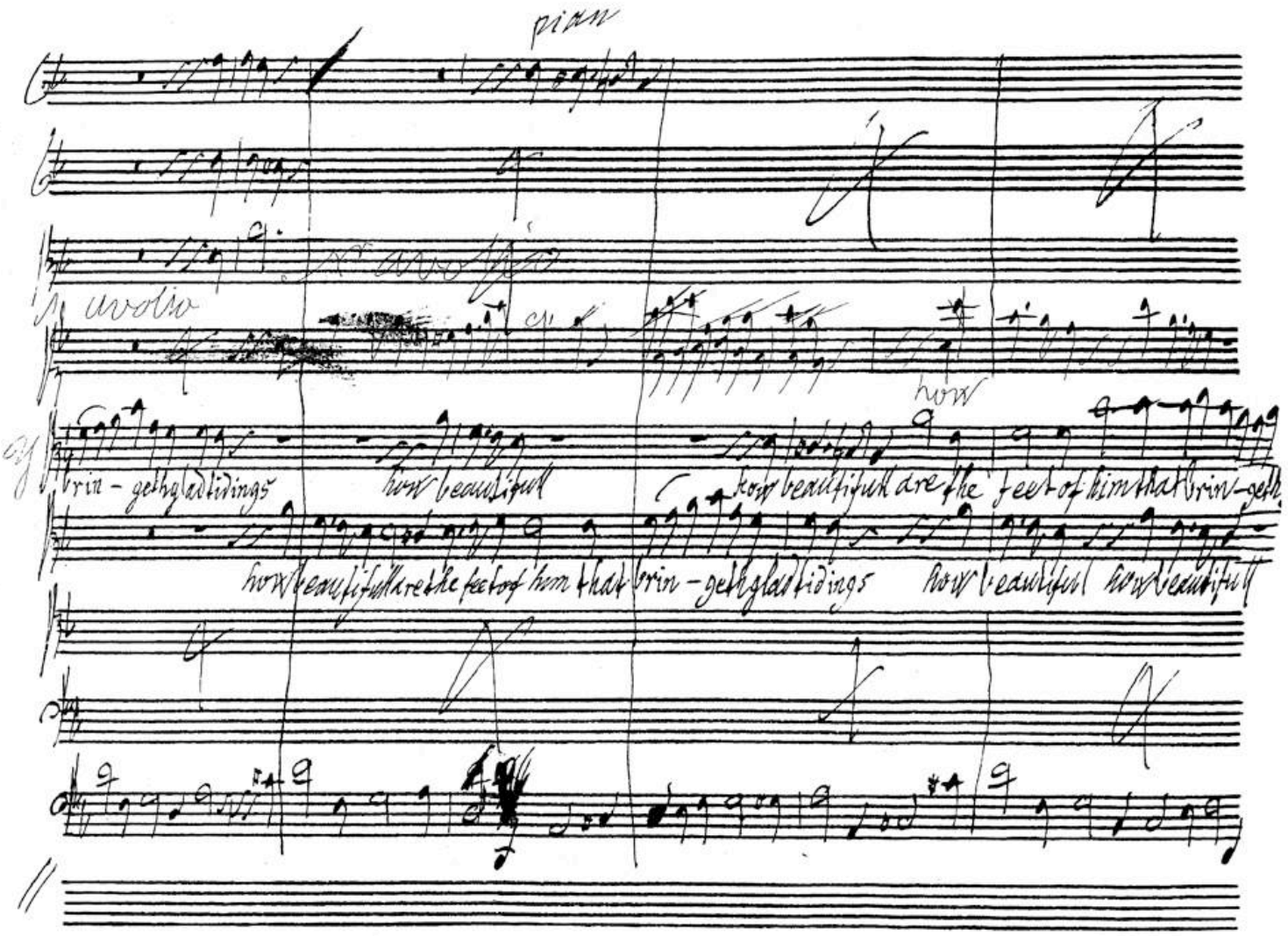
ad
104.

209.

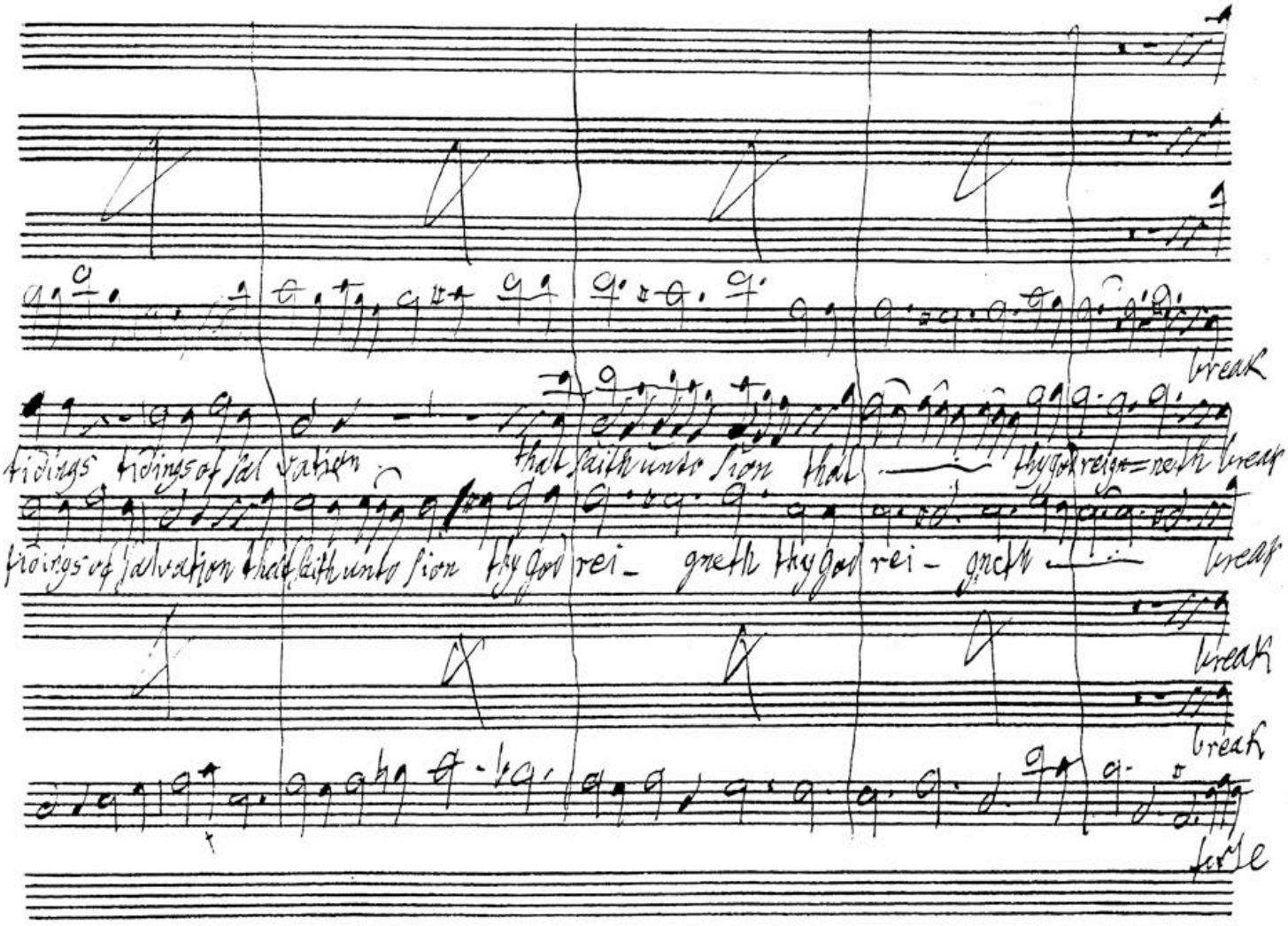
BSB


andante
pian
pian
C.
A1
A2
T
B
Orf. etc.
pian
p
Mrs Kartt Libber
miss Young
Mr Beard
How beautiful are the feet of him that

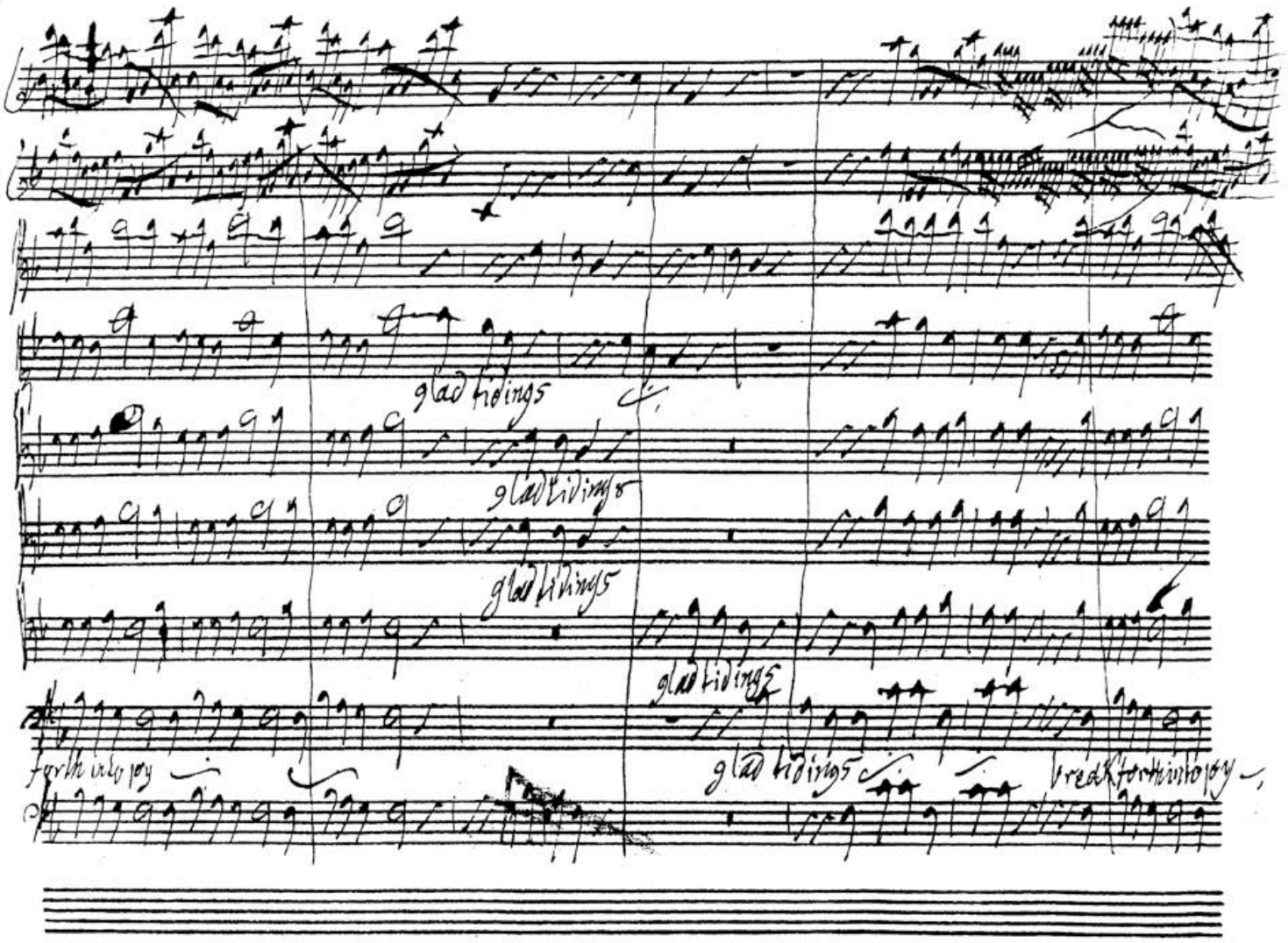
BSB


pian
uvolio
how
brin - gethgladtidings
how beautifull
how beautifull are the feet of him that brin - geth
how beautifull are the feet of him that brin - gethgladtidings
how beautiful how beautifull

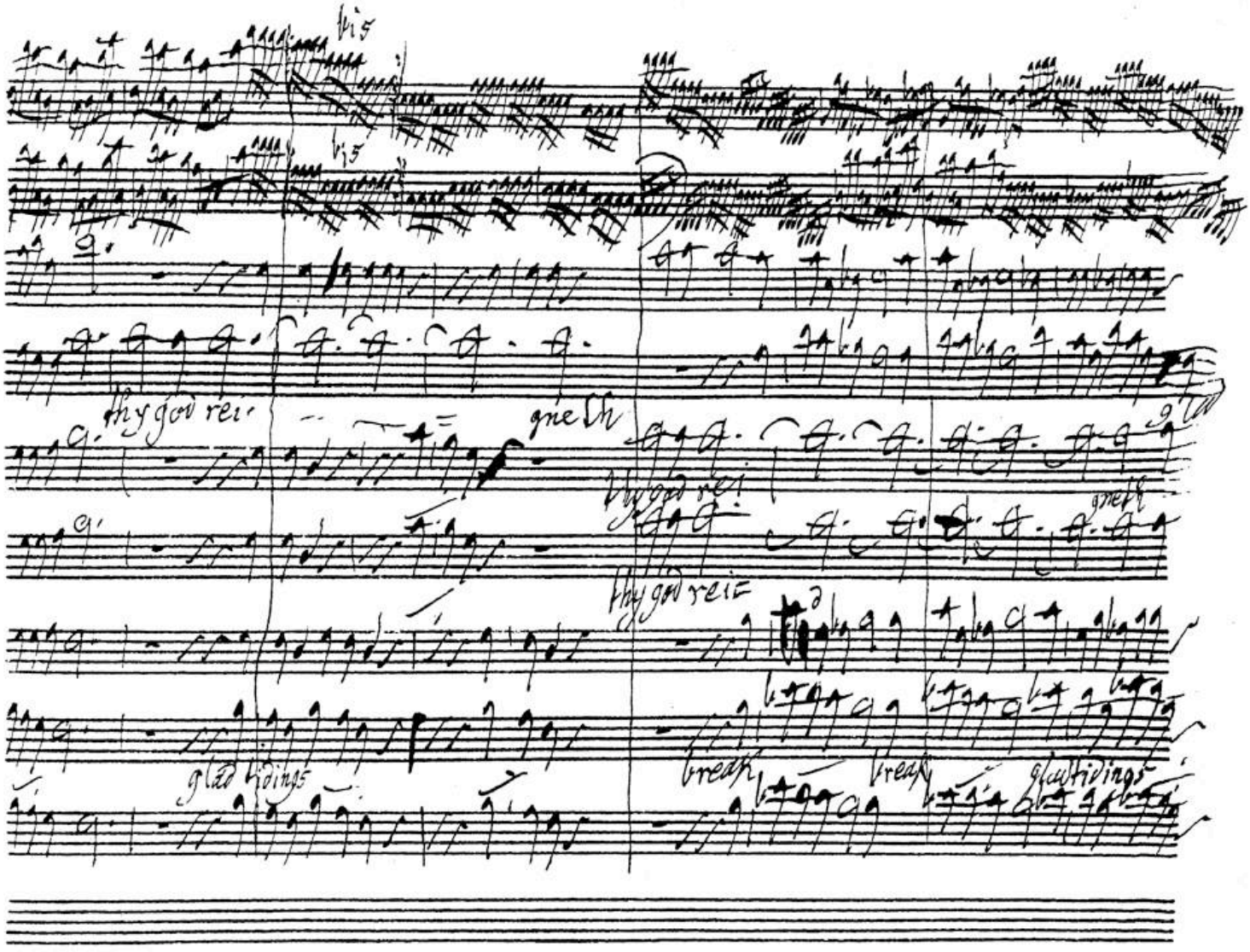
BSB


tidings tidings of sal vation
that saith unto Sion that
thy God reign-eth break
tidings of salvation that saith unto Sion thy God rei- gneth thy God rei- gneth
break
break
break

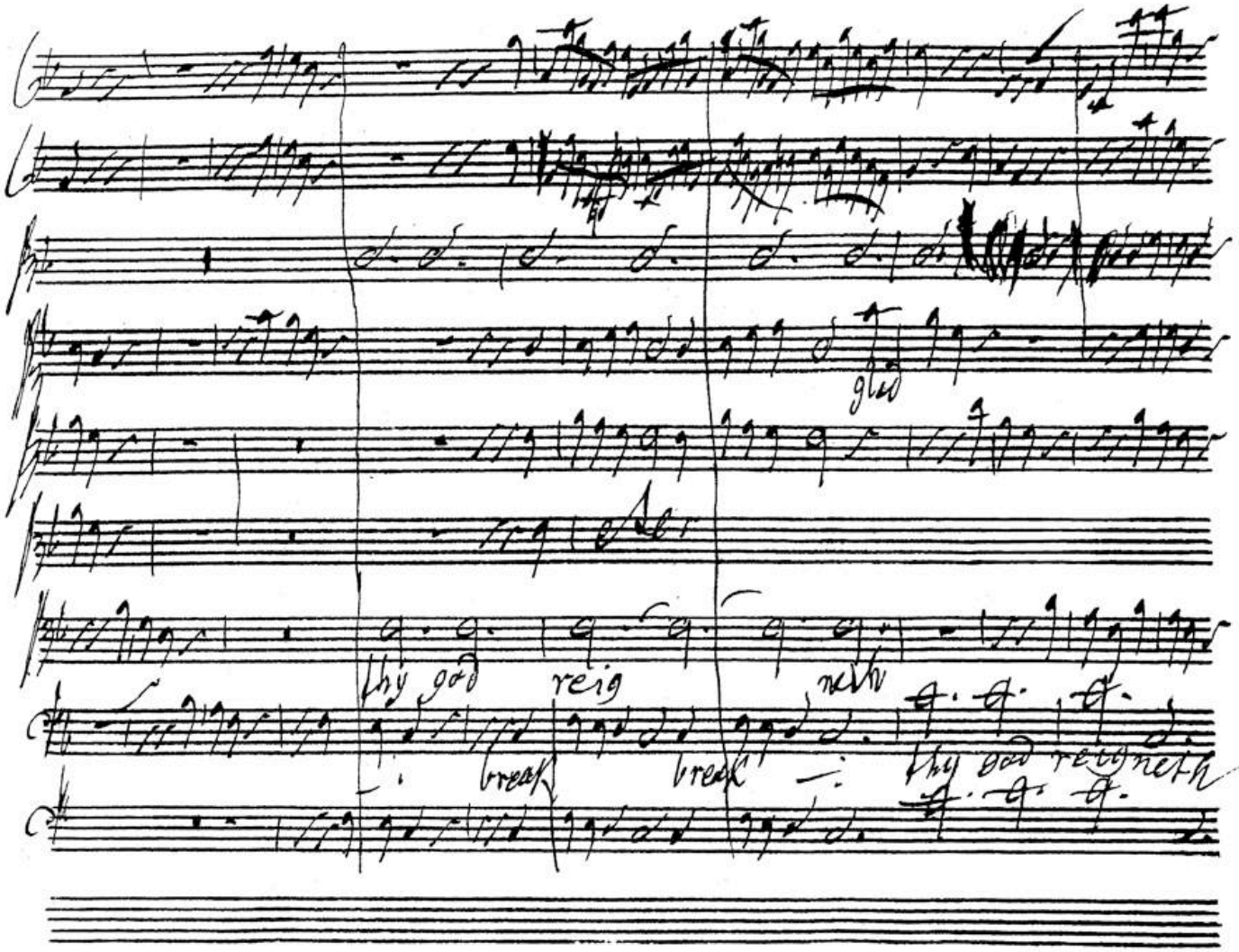
BSB


glad tidings
glad tidings
glad tidings
glad tidings
glad tidings
forth into joy
glad tidings
bredk forth into joy

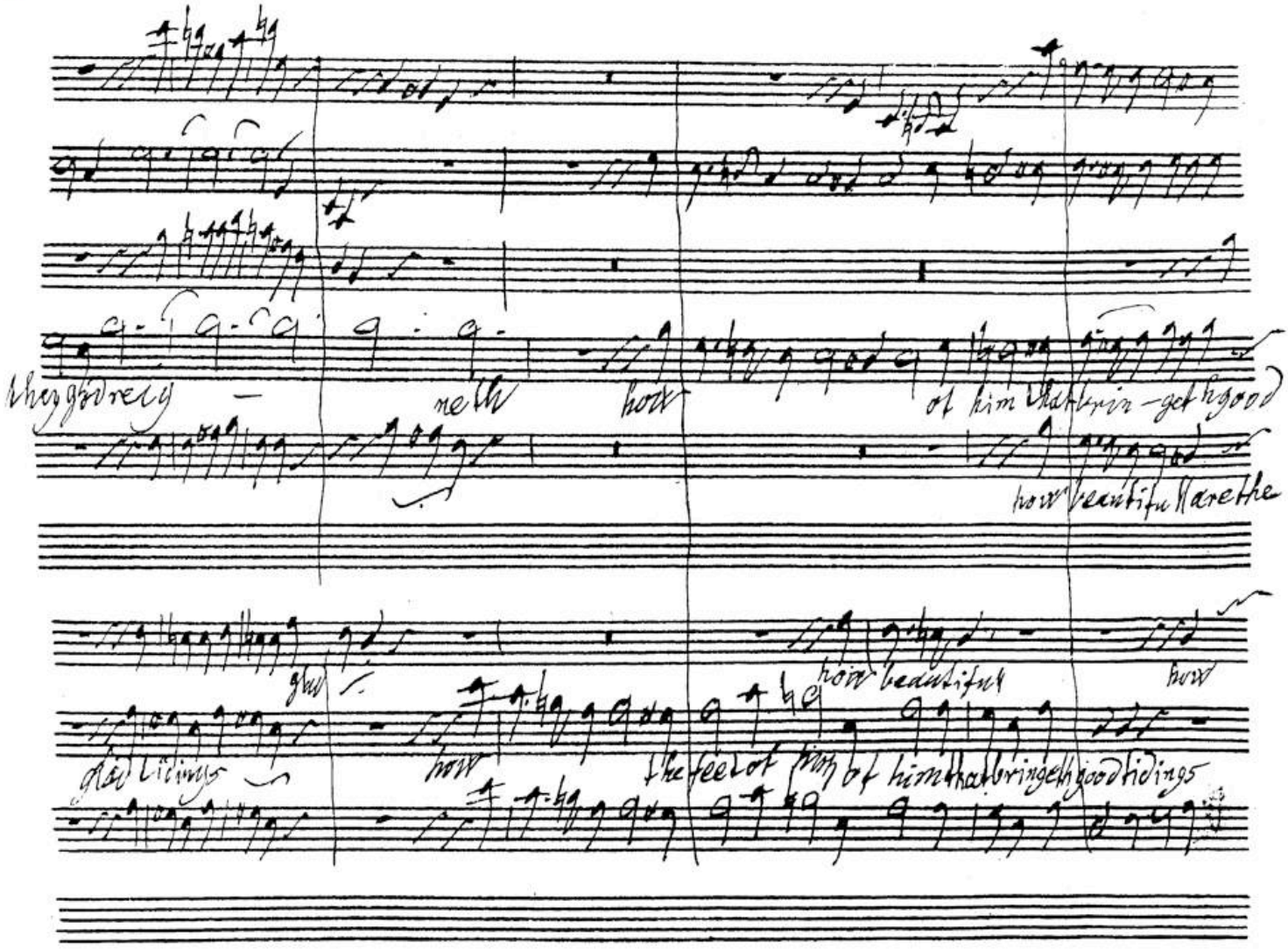
BSB


vis
vis
thy god rei
gne th
thy god rei
gneth
thy god rei
glad tidings
break
break
glad tidings

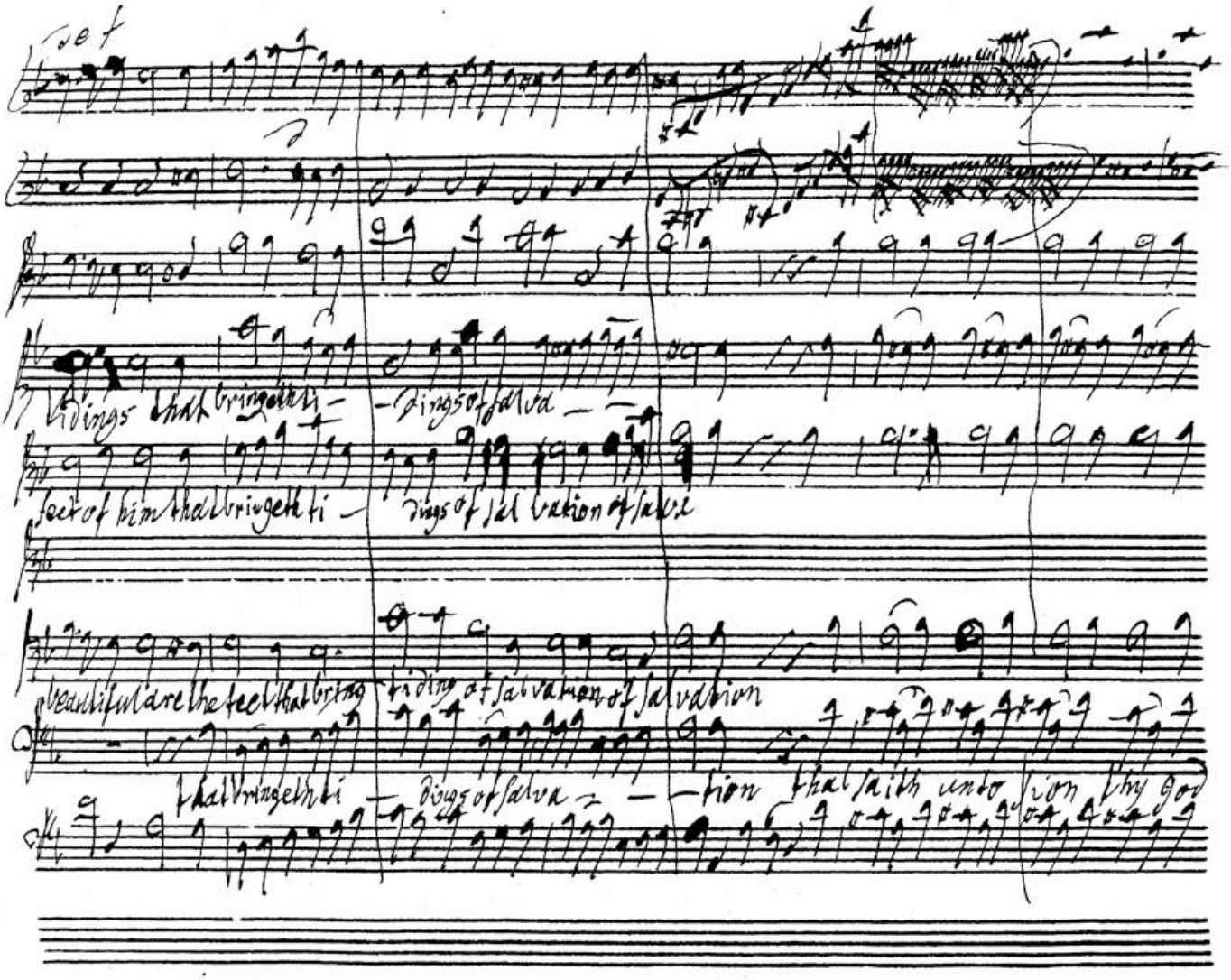
BSB



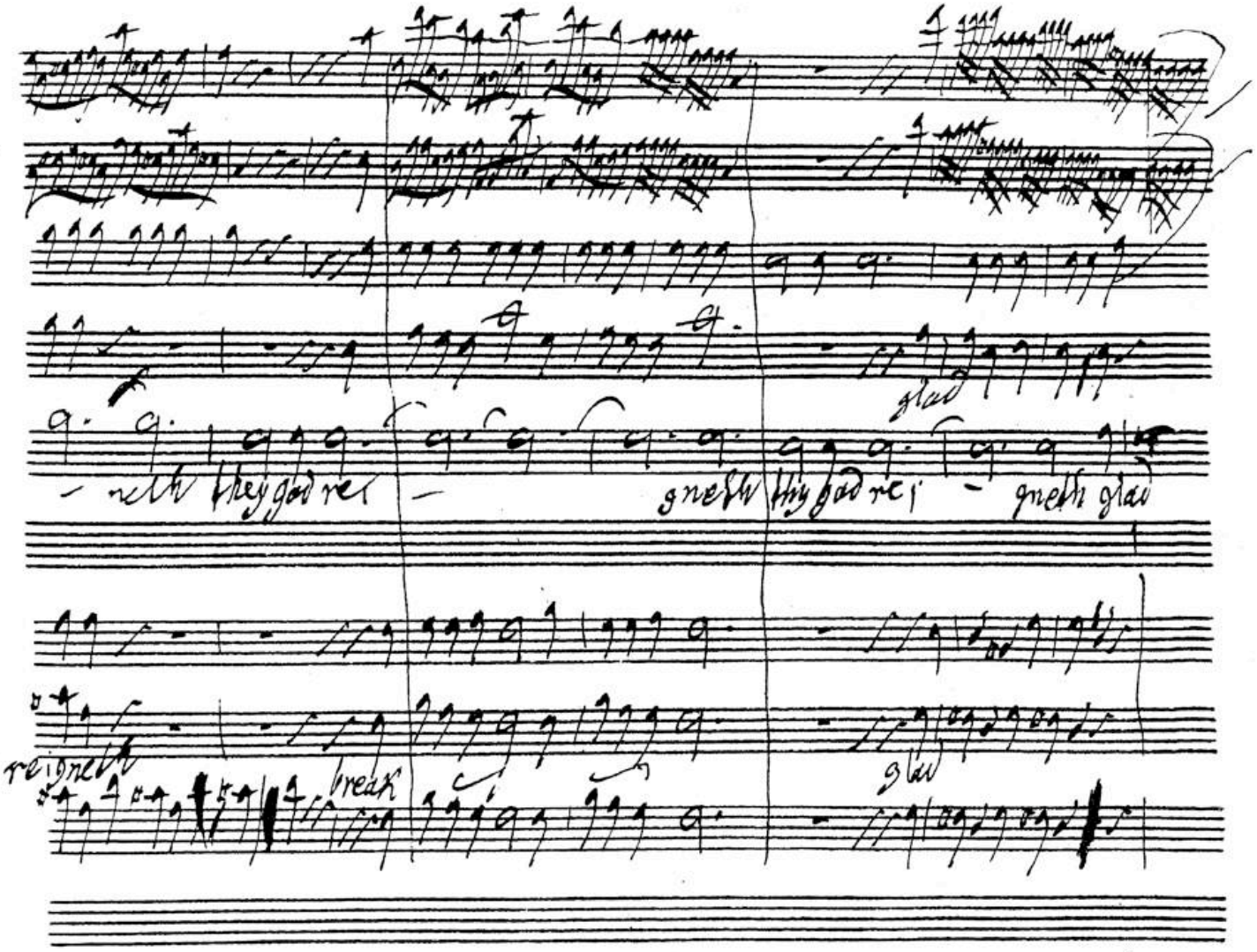
BSB



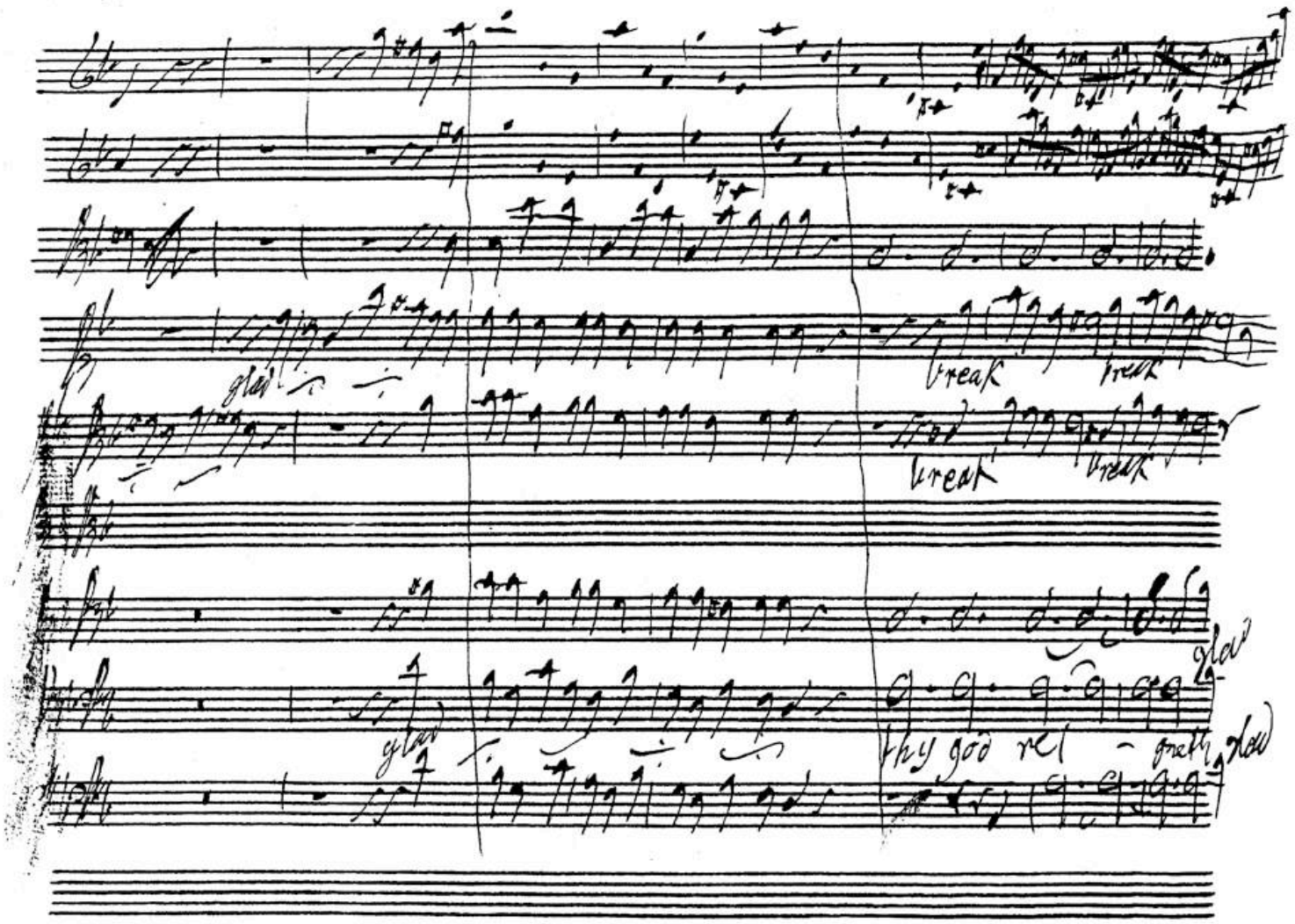
BSB


tidings that bringeth ti —
feet of him that bringeth ti —
beautiful are the feet that bring
that bringeth ti —
tidings of salva —
tidings of salvation
tidings of salvation of salvation
tion that saith unto Zion thy God

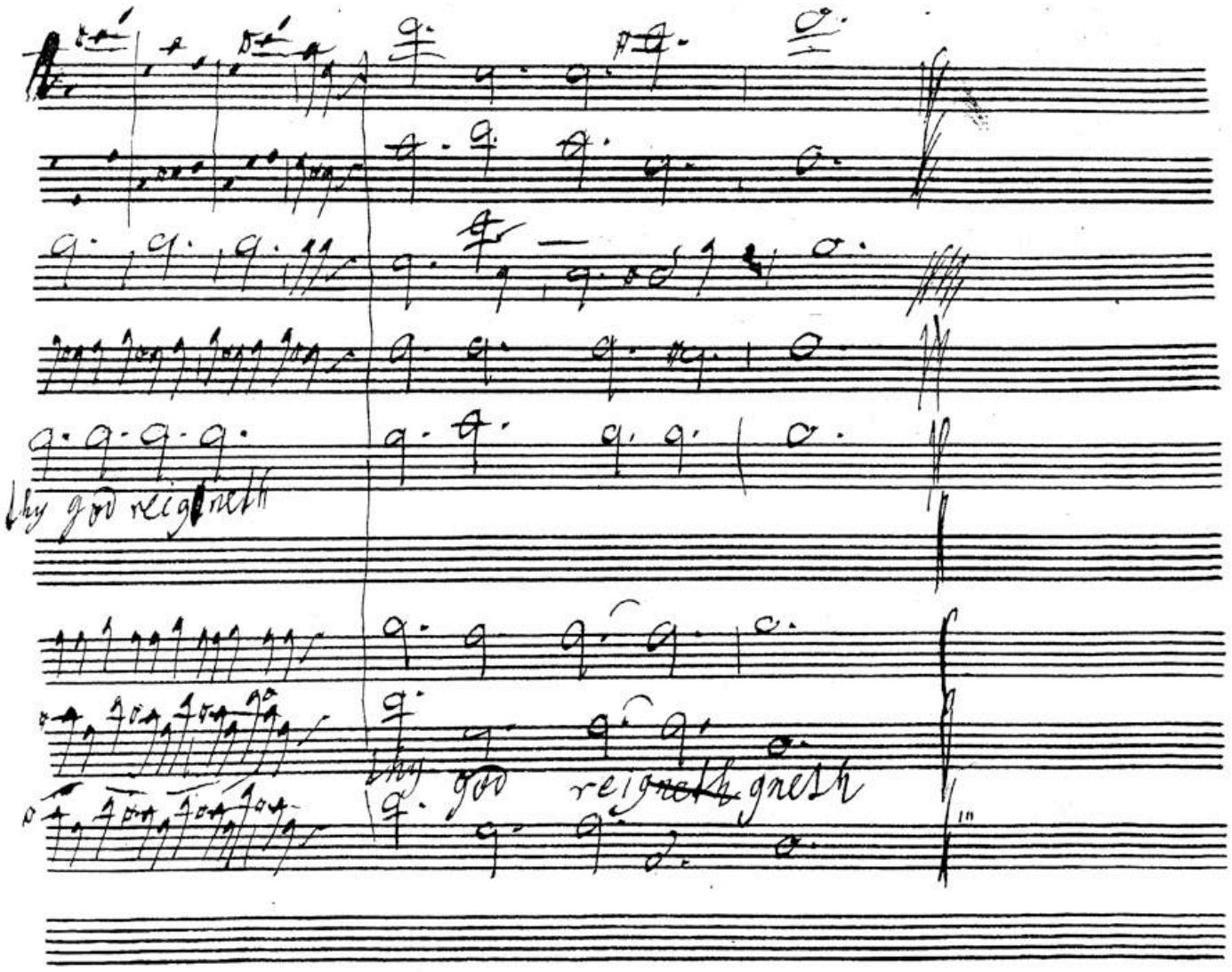
BSB


glad
- neth they god re
gneth thy god re
gneth glad
reigneth
break
glad

BSB


glad
break
break
break
break
glad
glad
thy god rel - gneth
glad

BSB



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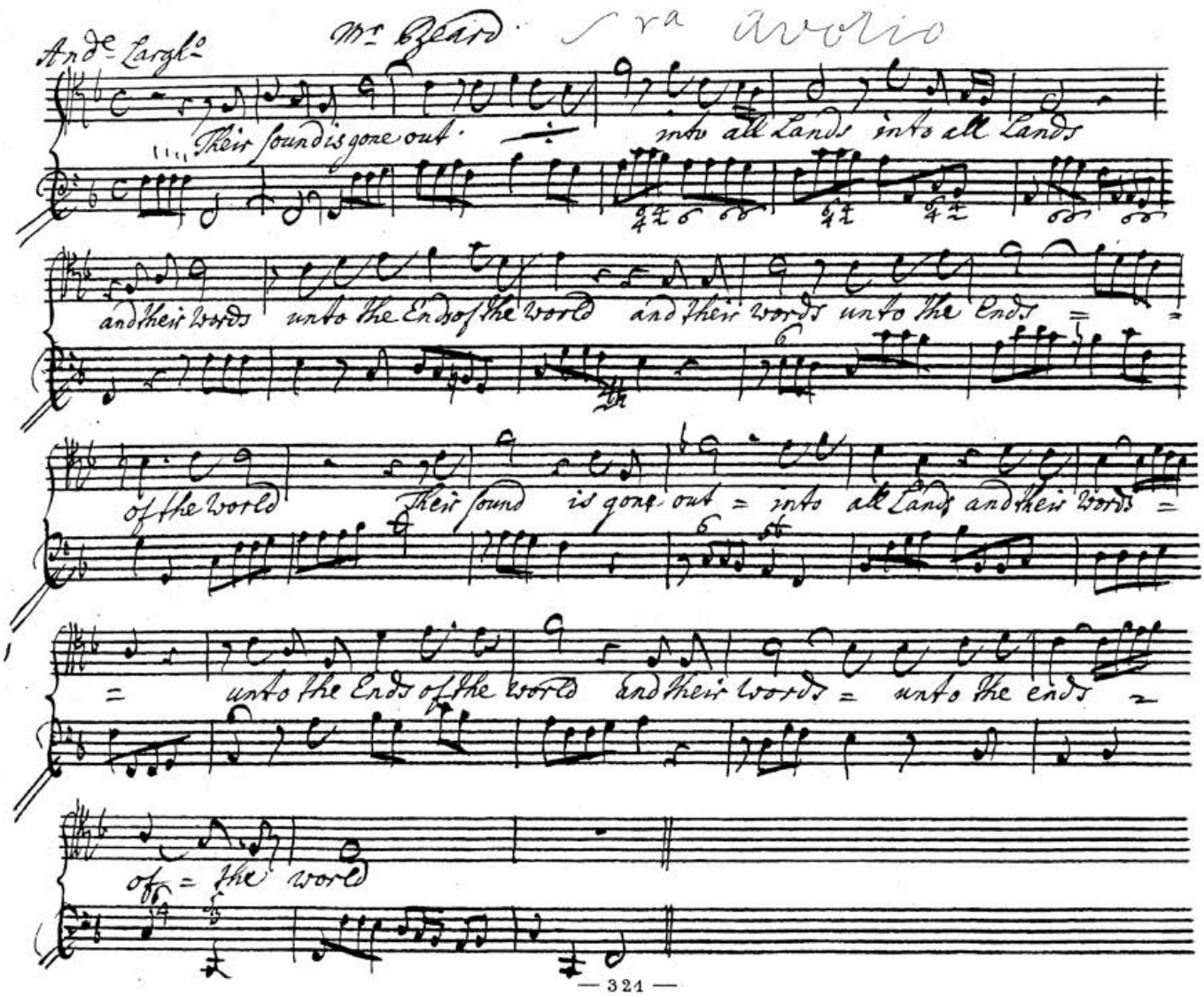
And. Largo
Mr Beard
Sra Avolio
Their sound is gone out
into all Lands into all Lands
and their words unto the Ends of the World and their words unto the Ends
of the World
Their sound is gone out = into all Lands and their words =
unto the Ends of the World and their words = unto the ends
off = the world

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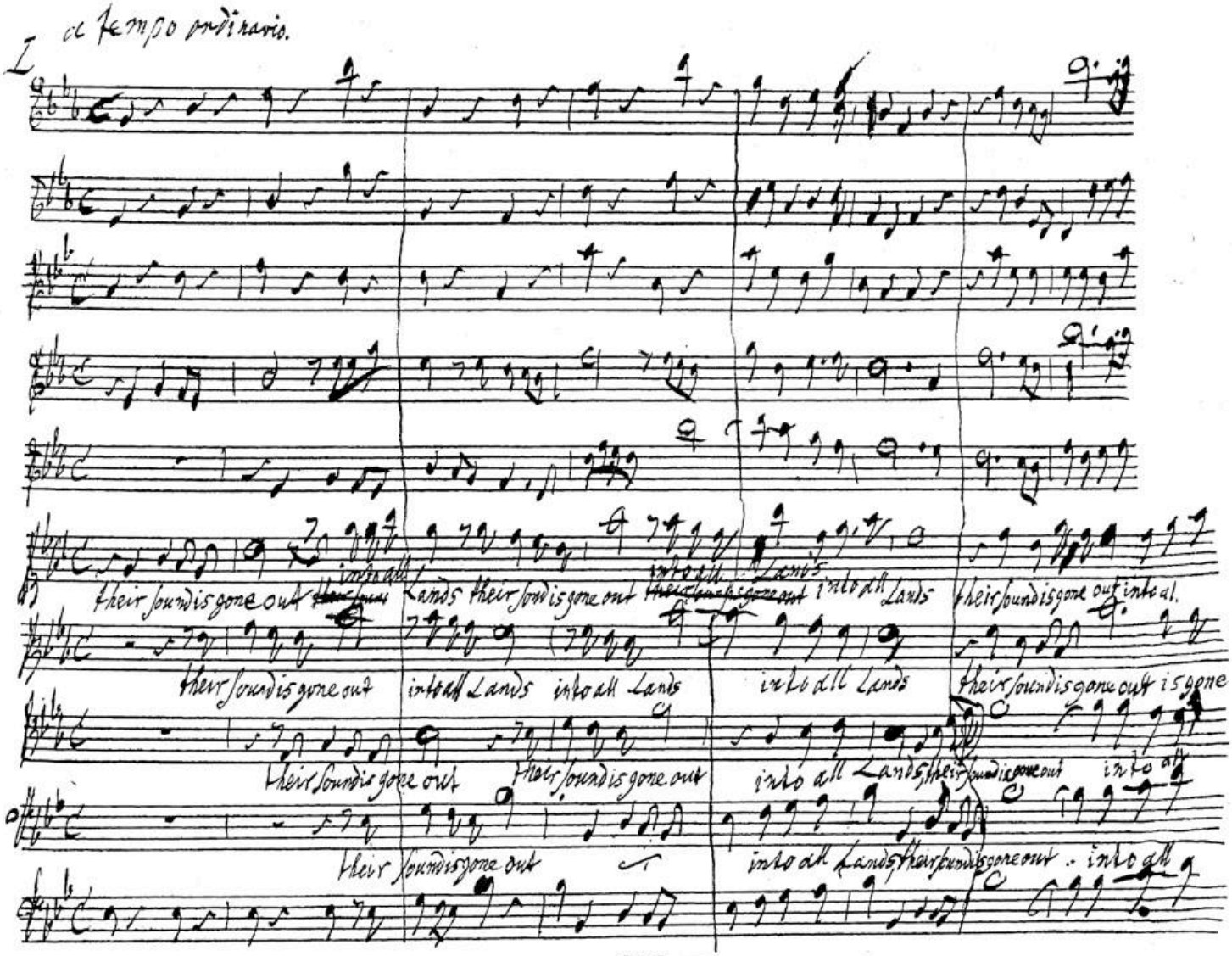
L
cc Tempo ordinario.
their sound is gone out into all Lands their sound is gone out into all Lands their sound is gone out into all Lands their sound is gone out into al.
their sound is gone out into all Lands into all Lands into all Lands their sound is gone out is gone
their sound is gone out their sound is gone out into all Lands their sound is gone out into all
their sound is gone out into all Lands their sound is gone out into all

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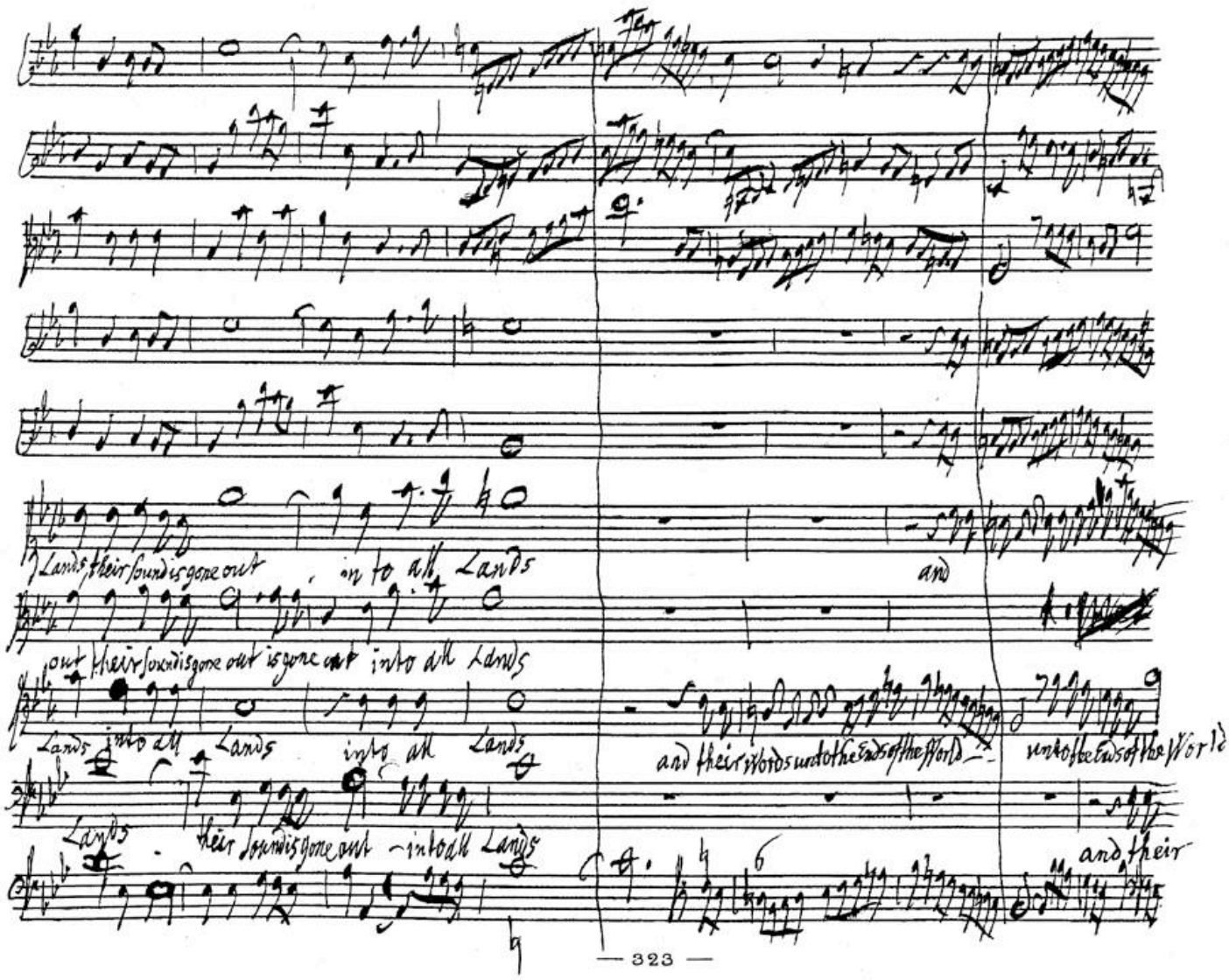
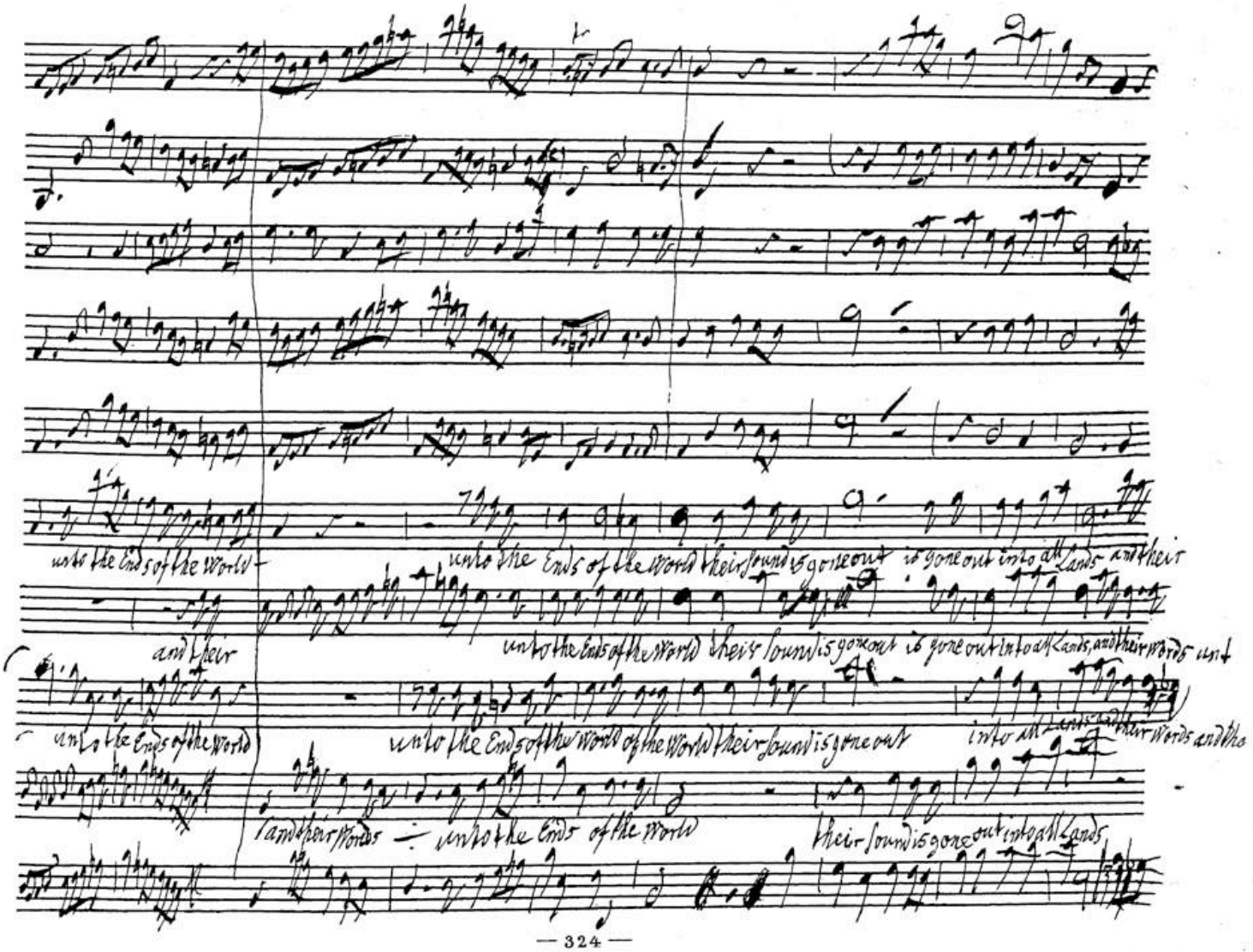

Lands their sound is gone out into all Lands
and
out their sound is gone out is gone out into all Lands
Lands into all Lands into all Lands
and their words unto the Ends of the world
unto the Ends of the World
Lands their sound is gone out into all Lands
and their

BSB


unto the Ends of the World
unto the Ends of the World their Sound is gone out
is gone out into all Lands and their
and their
unto the Ends of the World
unto the Ends of the World their Sound is gone out is gone out into all Lands, and their Words unt
unto the Ends of the World of the World their Sound is gone out
into all Lands their Words and the
and their Words
unto the Ends of the World
their Sound is gone out into all Lands

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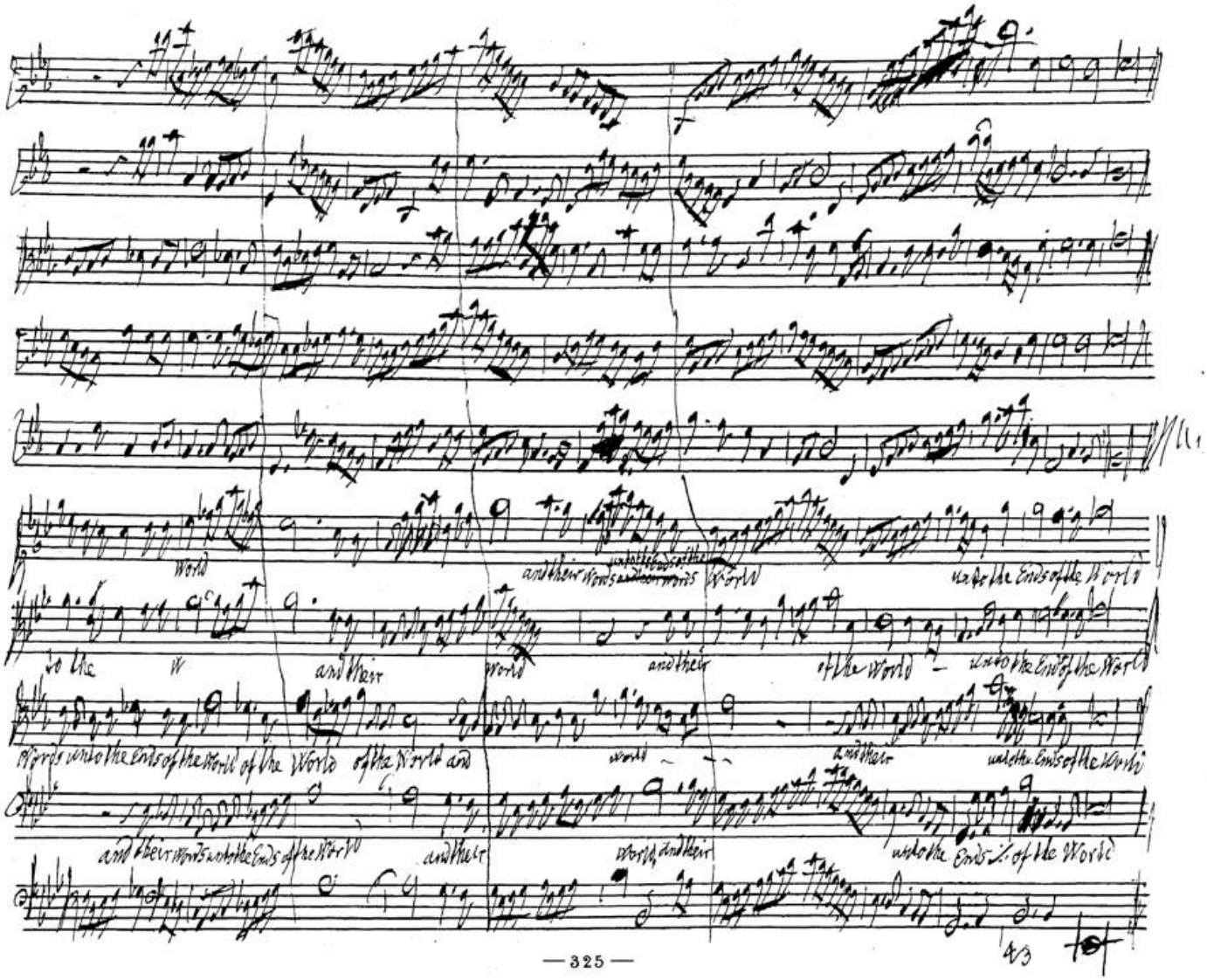
World
and their words
World
unto the Ends of the World
to the
and their
world
and their
of the World
unto the Ends of the World
Words unto the Ends of the World of the World of the World and
world
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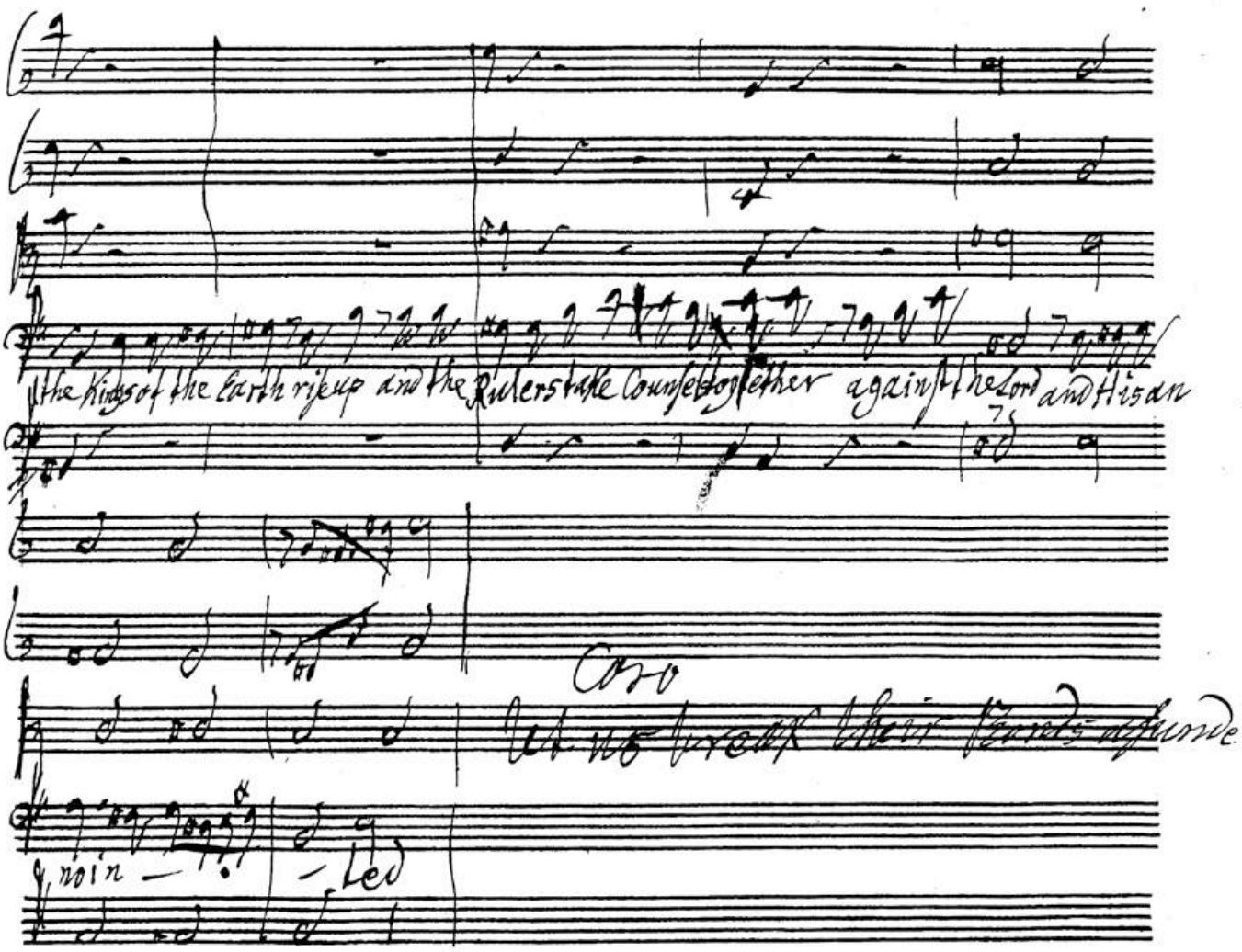
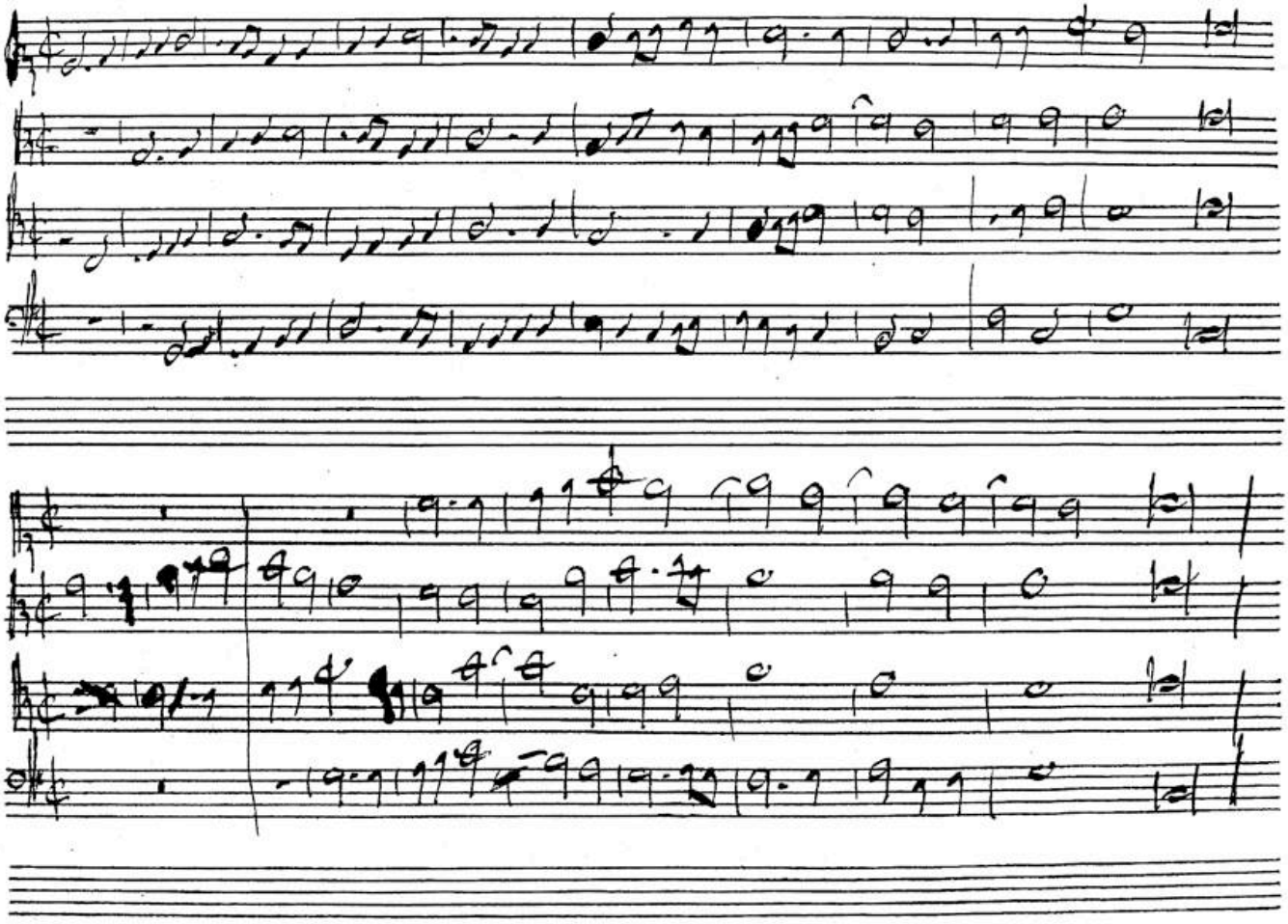

the kings of the earth rise up and the Rulers take counsel together against the Lord and His an
Coro
Let us break their fetters asunder
noin —
— Led

BSB



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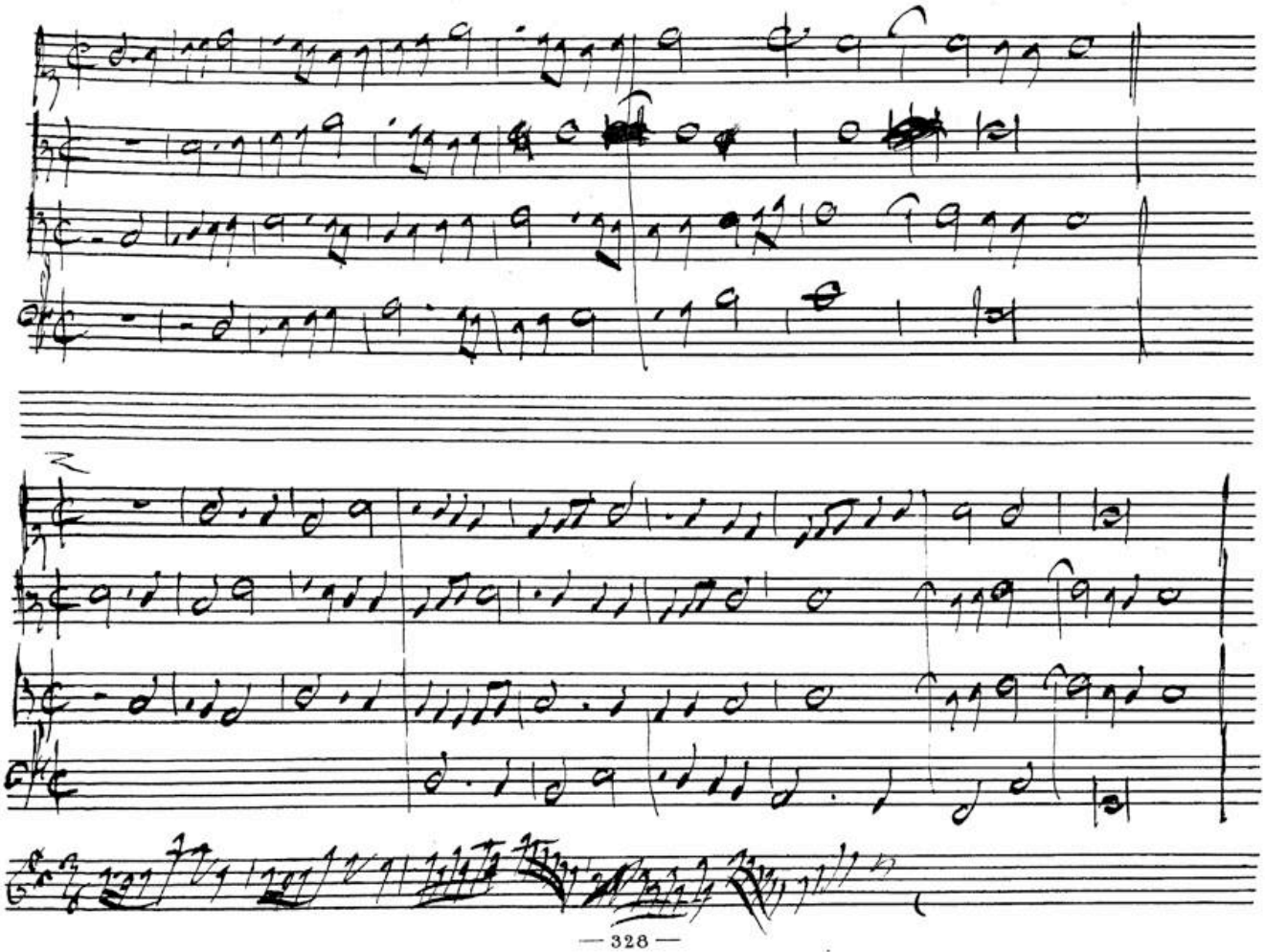

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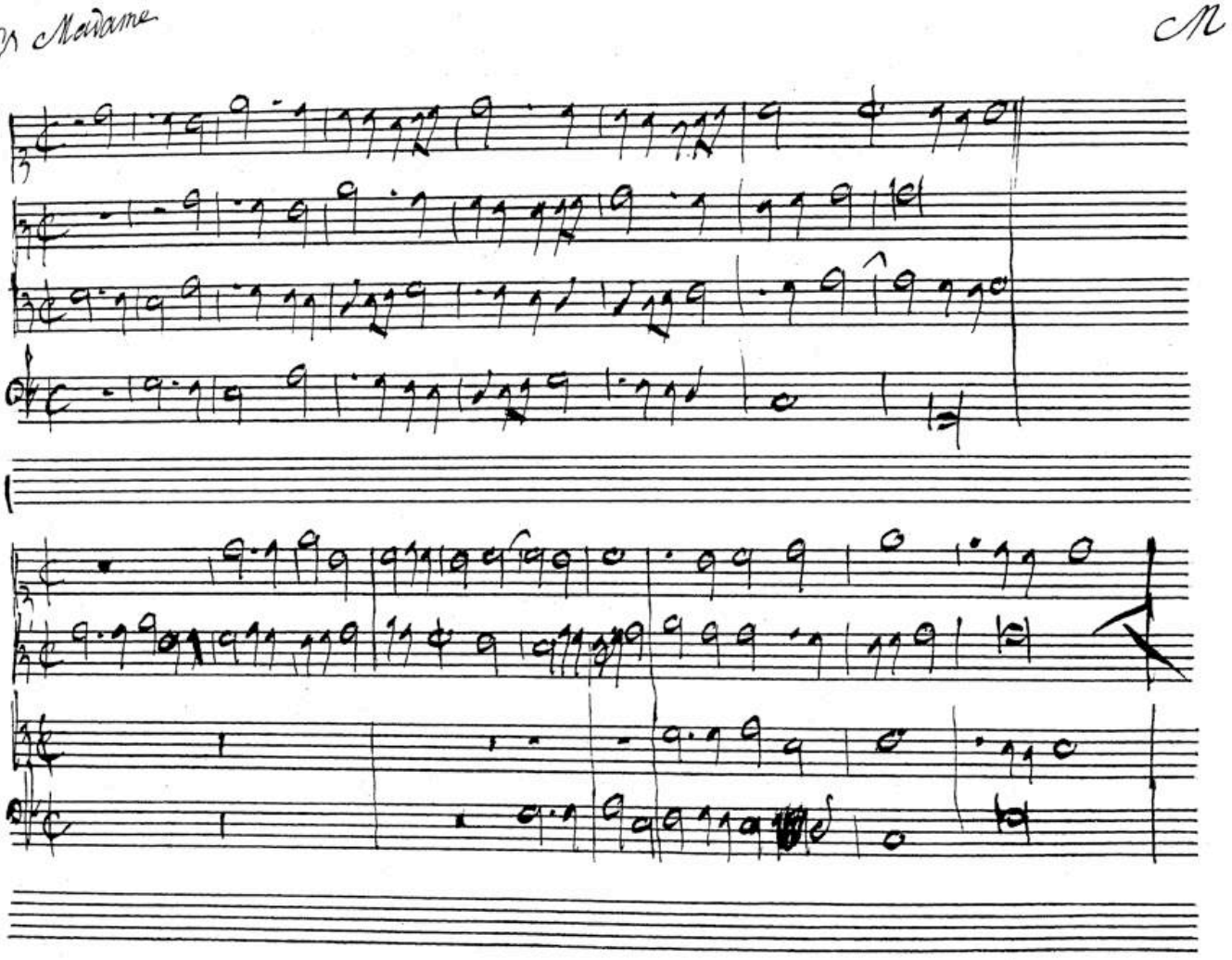
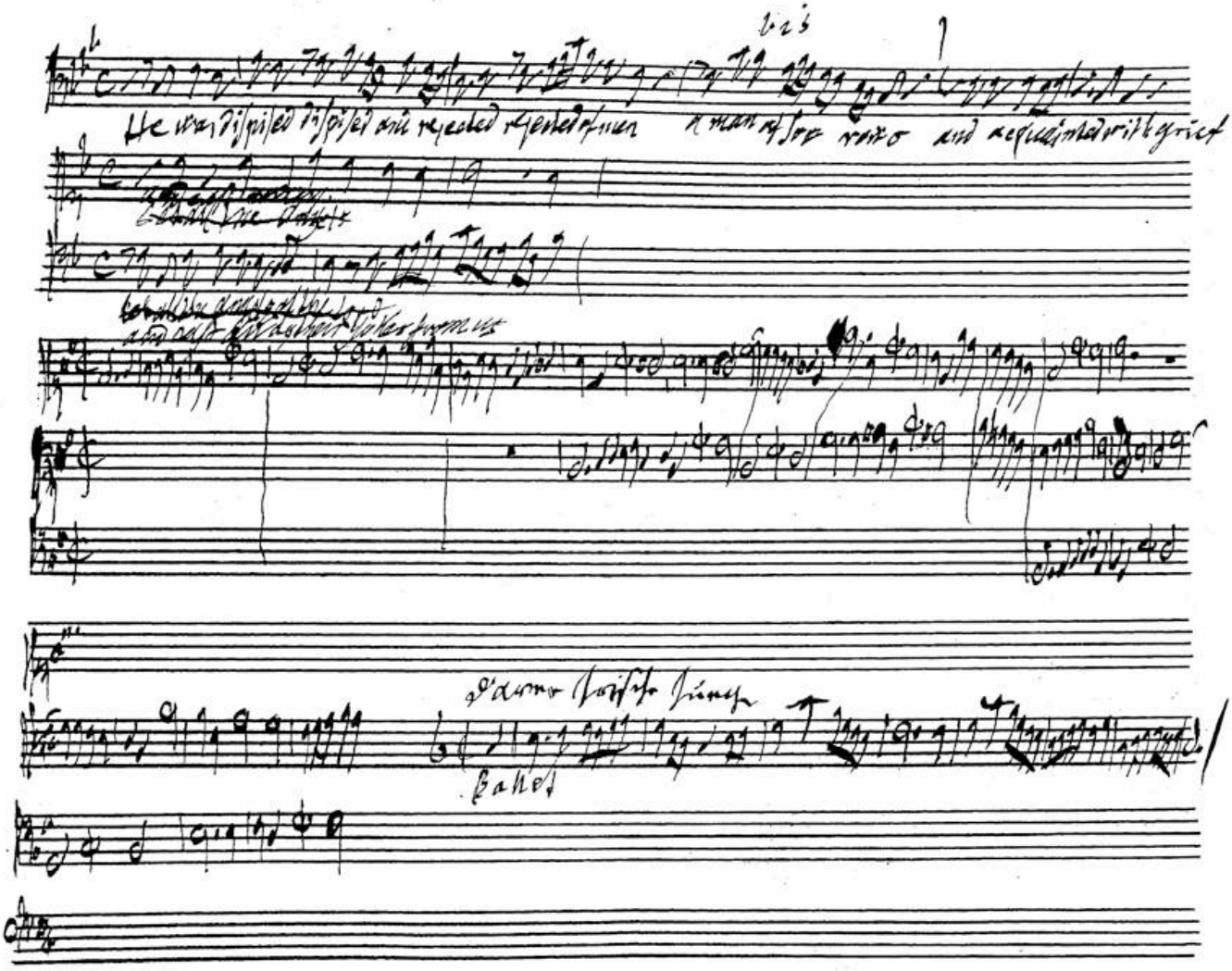
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