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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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BIBLIOTHECA
REGIA
MONACENSIS

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.

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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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.

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2. Ein Sammelband Händel'ſcher Autographen des Bucking-ham-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 Hand-exemplar 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 eben-falls 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 vor-handen 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 consider-able 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 auto-graphs of the Messiah, or could be discovered at the pre-sent 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

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.	
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	Aria.	**O Thou that tellest good tidings to Zion**		,, 40
	Als Sängerin ist Mrs. Cibber angegeben.		Mrs. Cibber is noted as singer.	
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	Sänger: Mr. Reinhold.		Mr. Reinhold is noted as singer.	
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	Sänger: Mr. Reinhold.		Mr. Reinhold is noted as singer.	
CHORUS.		**For unto us a child is born**		,, 55
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	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.	
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	Aria.	**But lo 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
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SOPRANO.	*Aria.*	**Rejoice greatly o daughter of Sion (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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		All we, like sheep, have gone astray	,, 122
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Hier hat Händel den Namen der Sopranistin Sra Avolio beigeschrieben.

The name of the soprano Sra Avolio is noted here by Handel.

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Sänger: Mr. Low.

Mr. Low, noted as singer.

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Sänger: Mr. Beard.

Mr. Beard, noted as singer.

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Three other versions to the same words, but for soli and chorus, see Appendix pp. 285—320.

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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

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** . . . . . (B.) . . . . . „ 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 Soloduett 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.* {How beautiful are the feet of them / Break forth into joy . . . . . } (C.) . . . . . pag. 298
CHORUS a 4. . . . . ,, 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 231mm und in der Breite 197mm mißt, unser Druck dagegen in der Höhe 216mm und in der Breite 183mm, also nur 15 + 14mm 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 7¾ inches broad, our impression counts 8½ inches in height and 7¼ inches in breadth, consequently half an inch less.

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

BSB

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 „S^ra 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 "S^ra 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

BSB

Dr. Mah

BSB

BSB

Messiah. an Oratorio. Part the first.

Sinfony Grave.

Allegro moderato

22 August.

BSB

BSB

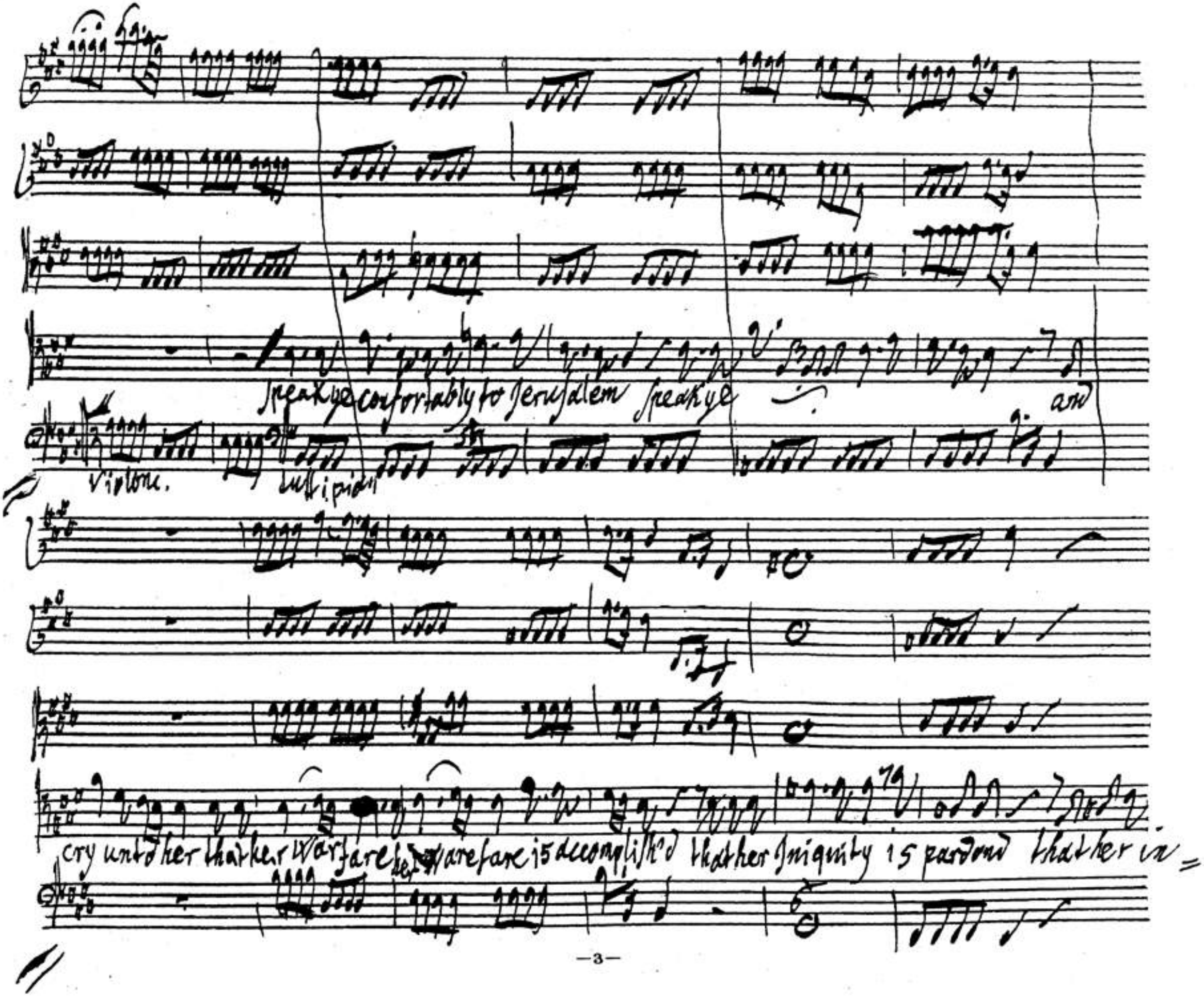
Here, part of the Ouverture and the Beginning of the Recit: – Comfort ye my People, are wanting. —

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.

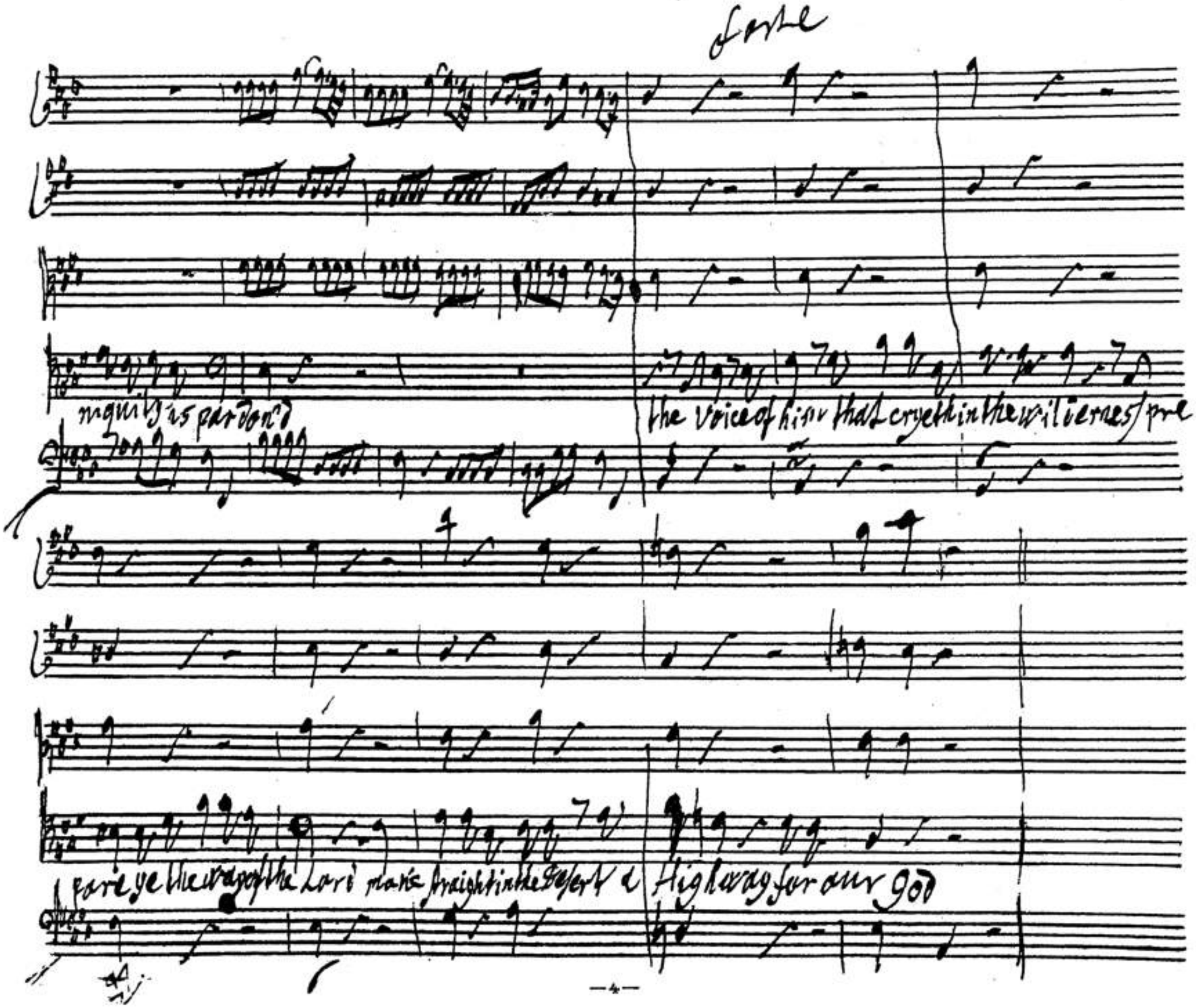
Chr.

BSB

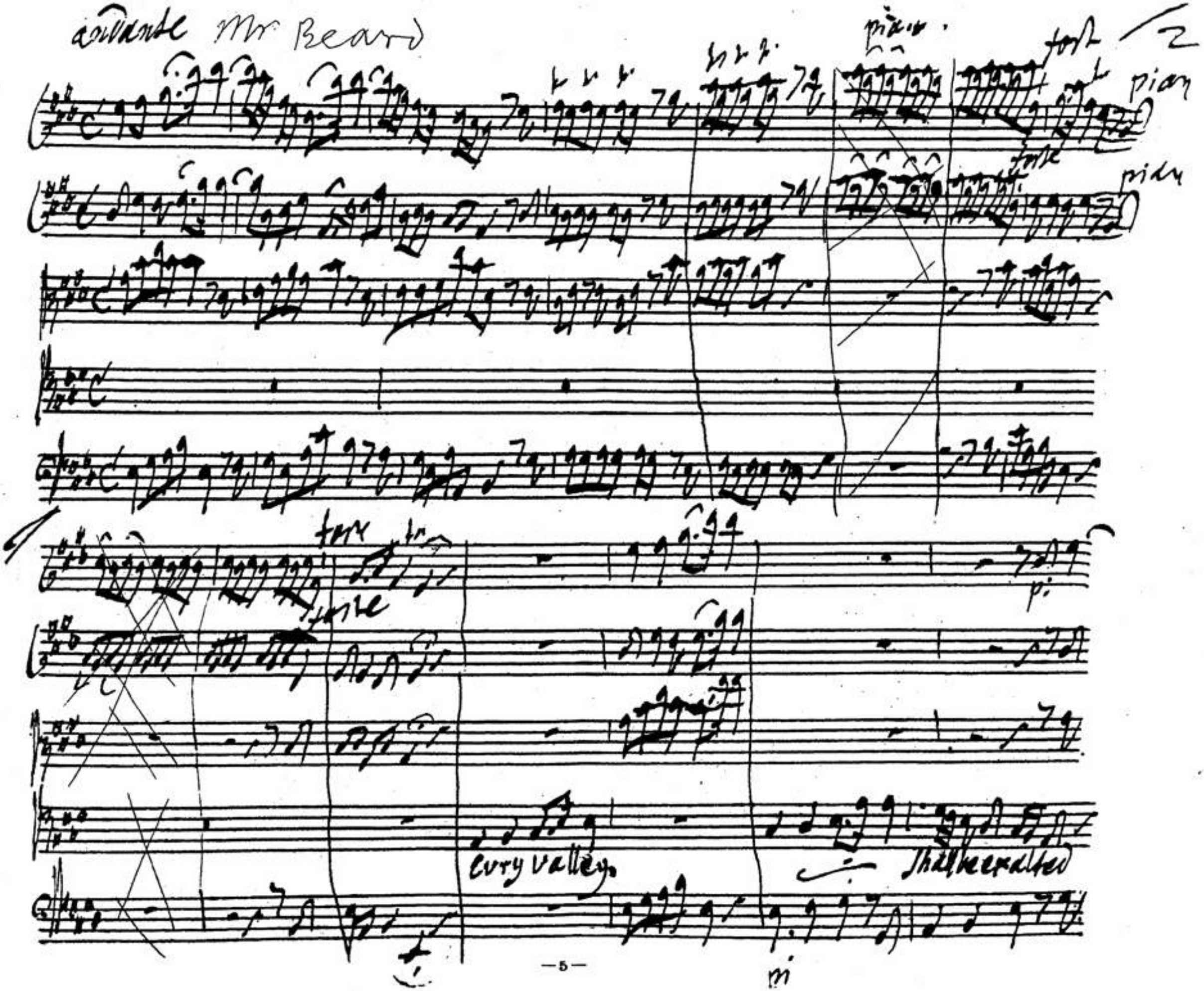
BSB


speak ye comfortably to Jerusalem speak ye
and
Violone.
tutti pian
cry unto her that her warfare her warefare is accomplish'd that her Iniquity is pardond that her in=

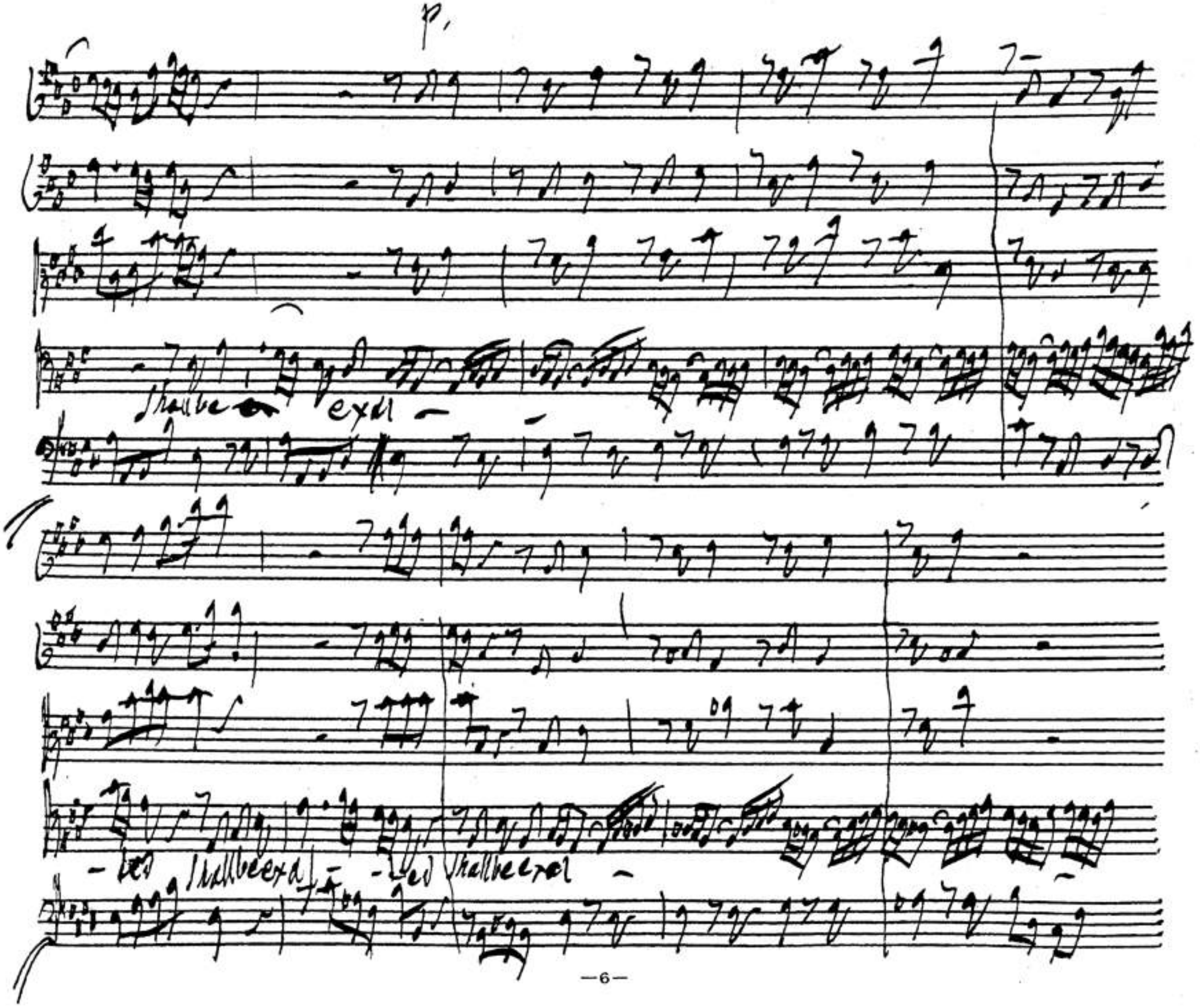
BSB


forte
niquity is pardon'd
the voice of him that cryeth in the wilderness pre
pare ye the way of the Lord make straight in the desert a Highway for our God

BSB


andante Mr Beard
pian
forte
pian
forte
pian
forte
forte
p:
Evry valley
Shall be exalted
pi

BSB



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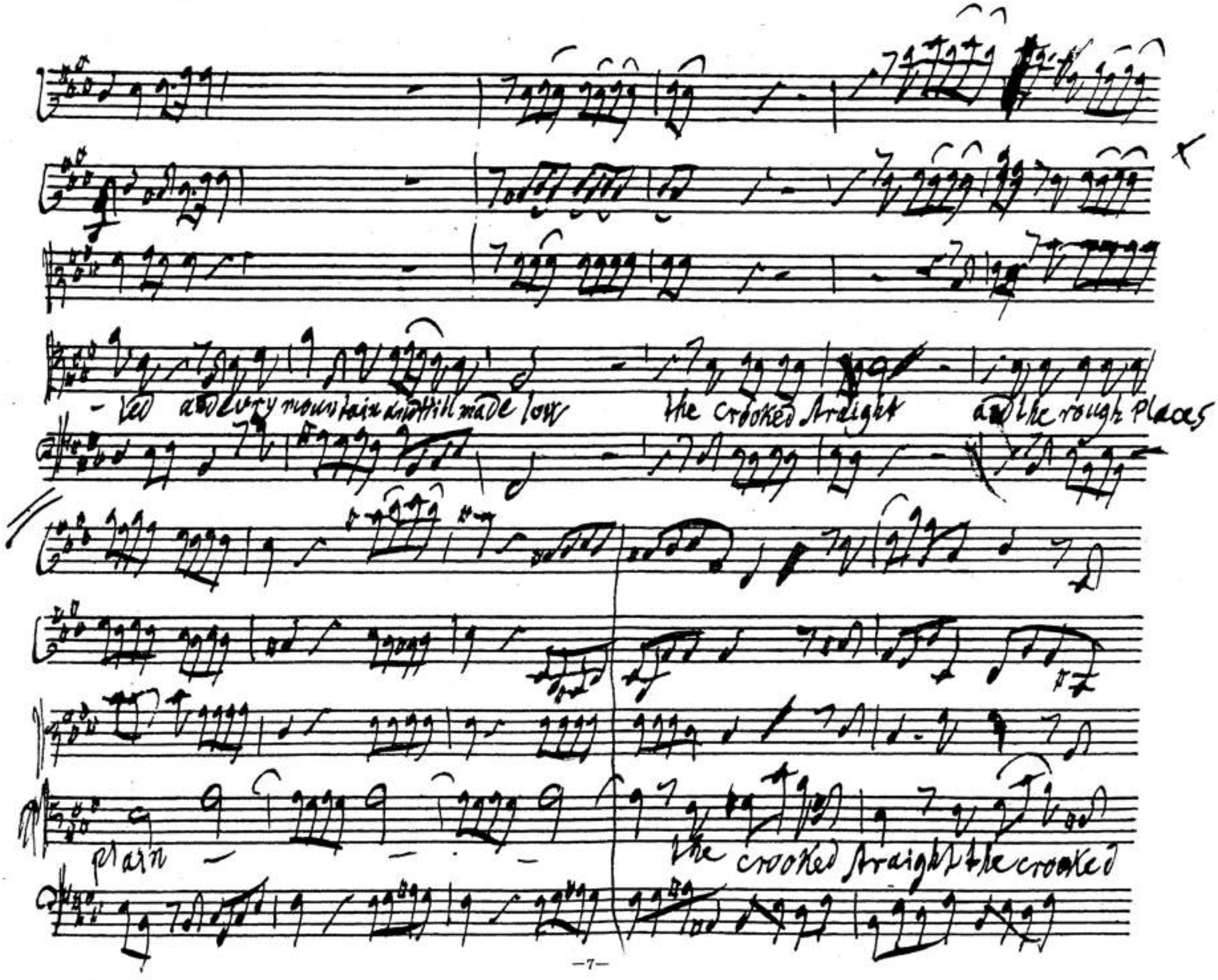
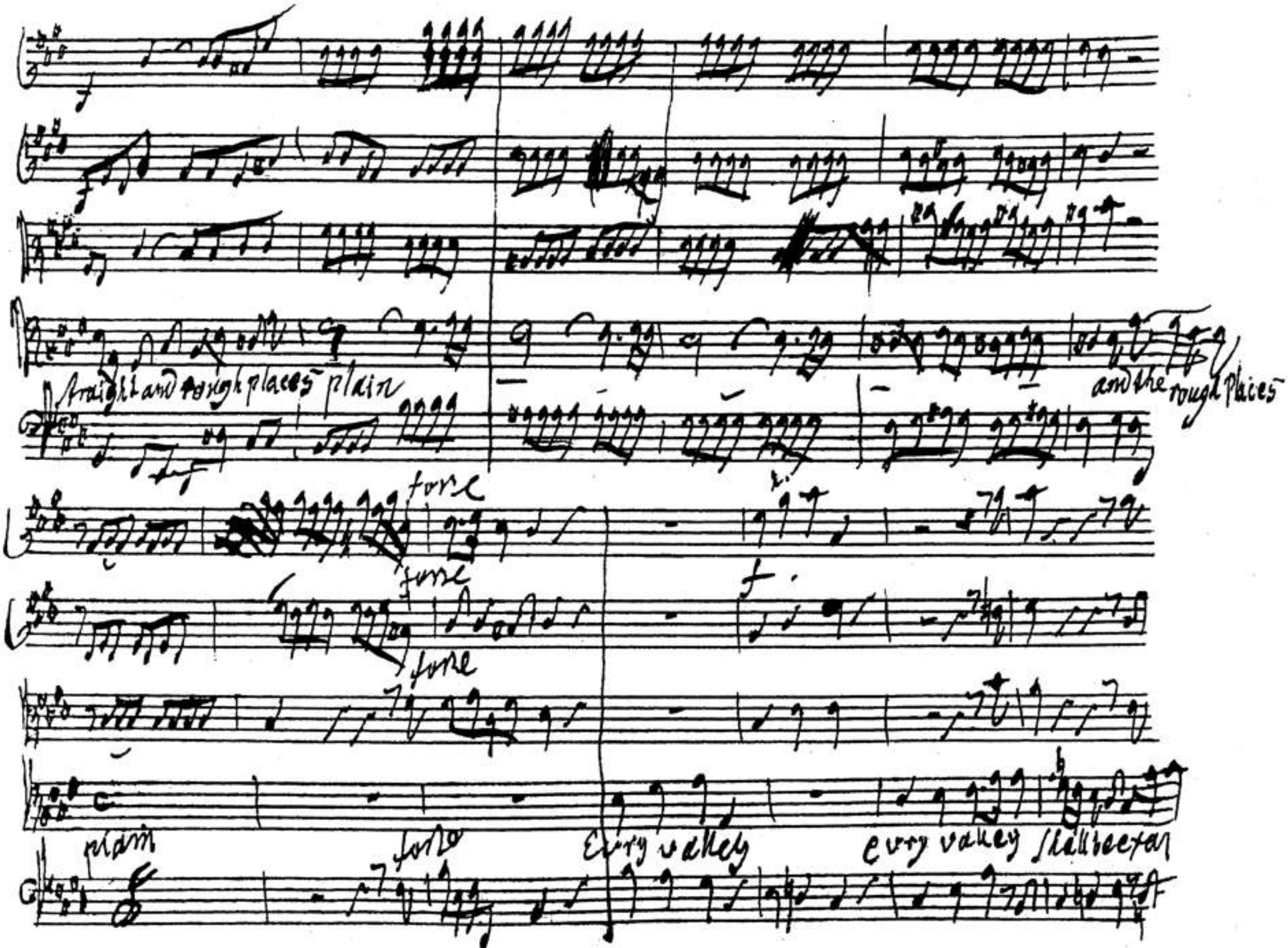
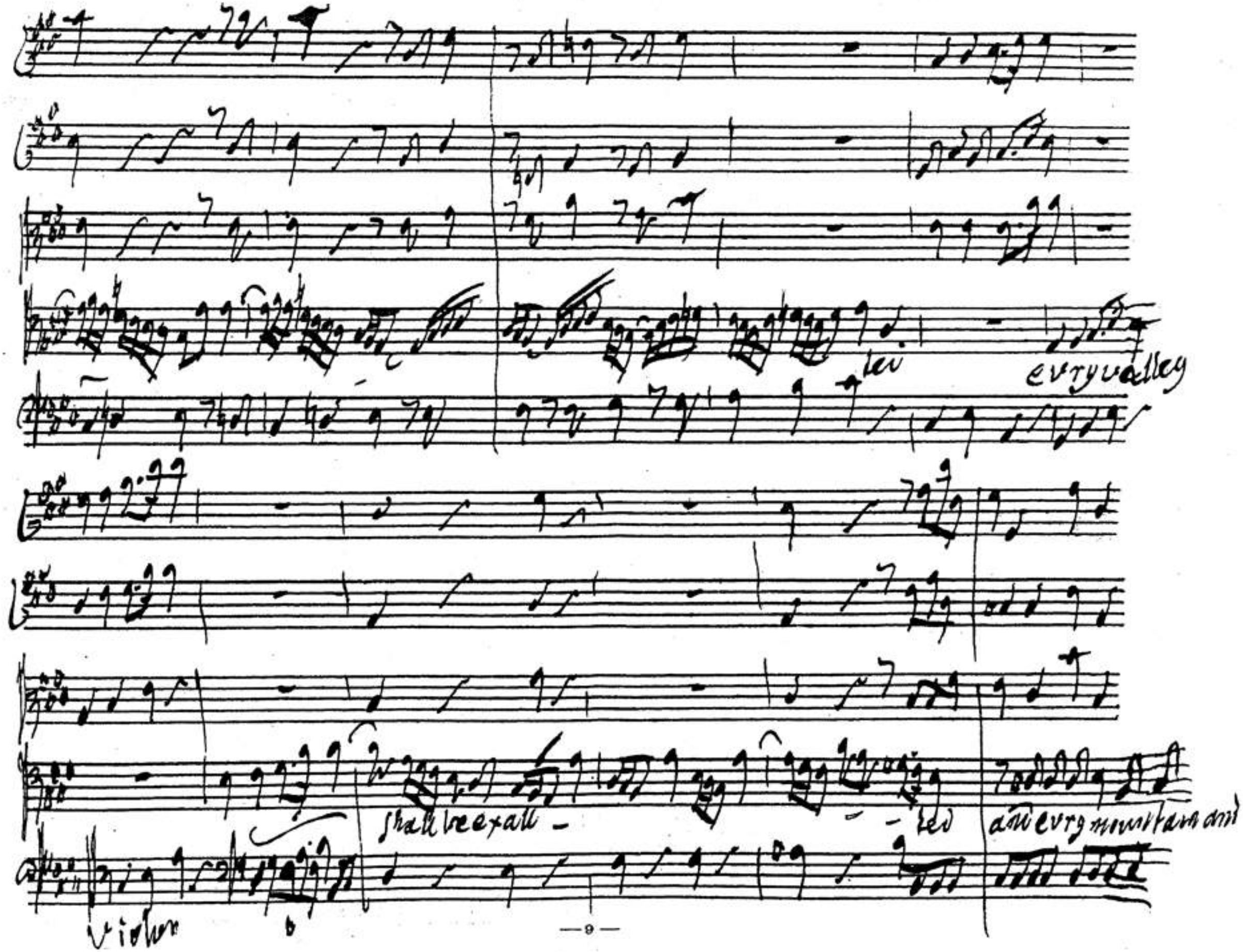

-ted and every mountain and Hill made low
the crooked straight
and the rough places
plain
the crooked straight the crooked

BSB


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

BSB


tei
evry valley
shall be exall - - ted
and evry mountain and
Violon

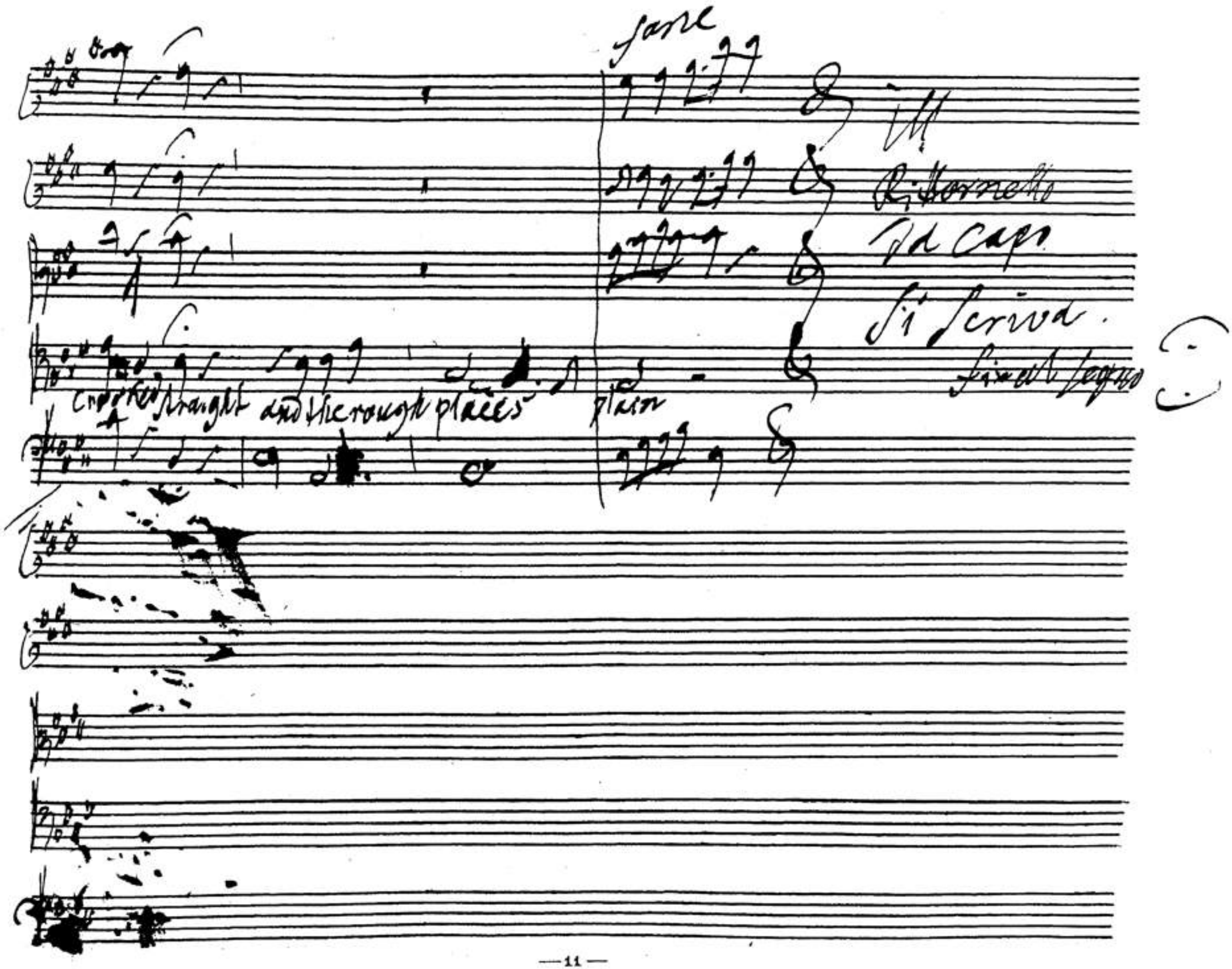
BSB

p

Hill made Low the crooked straight the crooked straight and the

rough Places plain and the rough places plain, and the

BSB


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

BSB

Gloria allegro

V. I

V. II

Viol

C

A

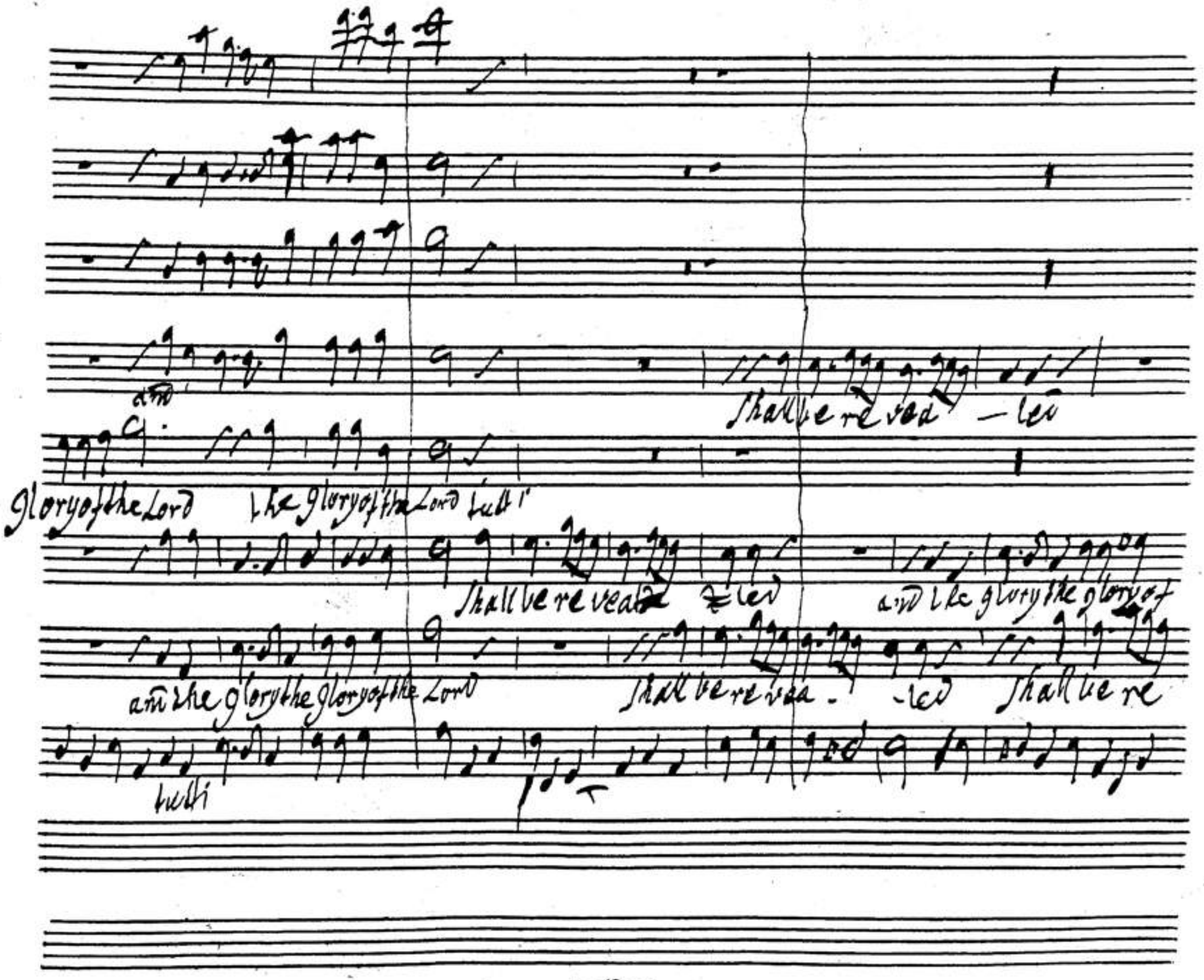
T

B

tutti

and the glory the

BSB


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

BSB

and the glory the glory of the Lord

shall be revealed shall be revealed

shall be revealed

and the glory the glory of God shall be

BSB

and all flesh shall see it together

and all flesh shall

revealed

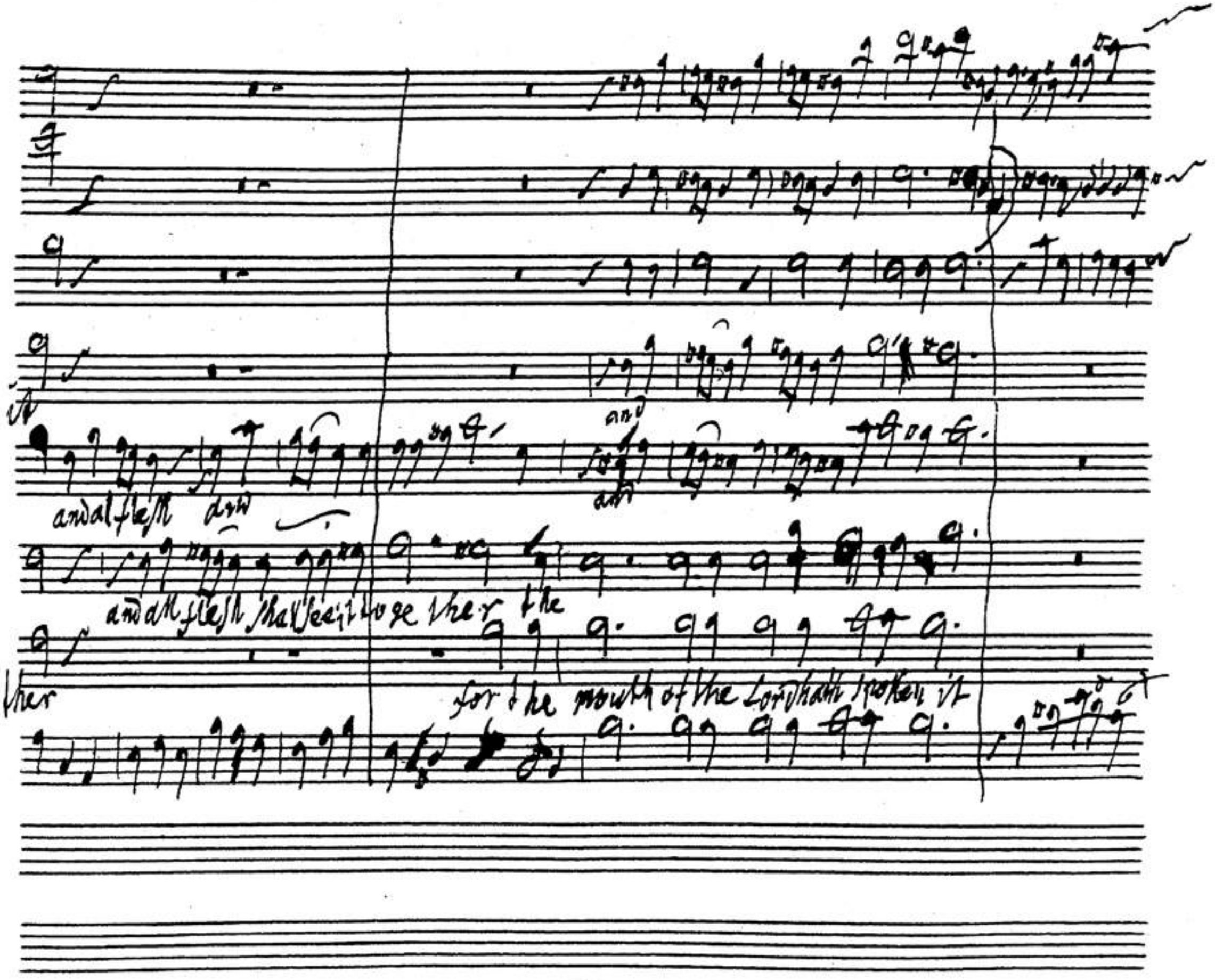
BSB

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 toge

BSB


and all flesh shall see it to ge ther the
ther
for the mouth of the Lordhath spoken it

BSB

and

and

and

and the glory the glory of the Lord

and the glory the glory of the Lord shall

and

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

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

and the

led

and all flesh shall

and

"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

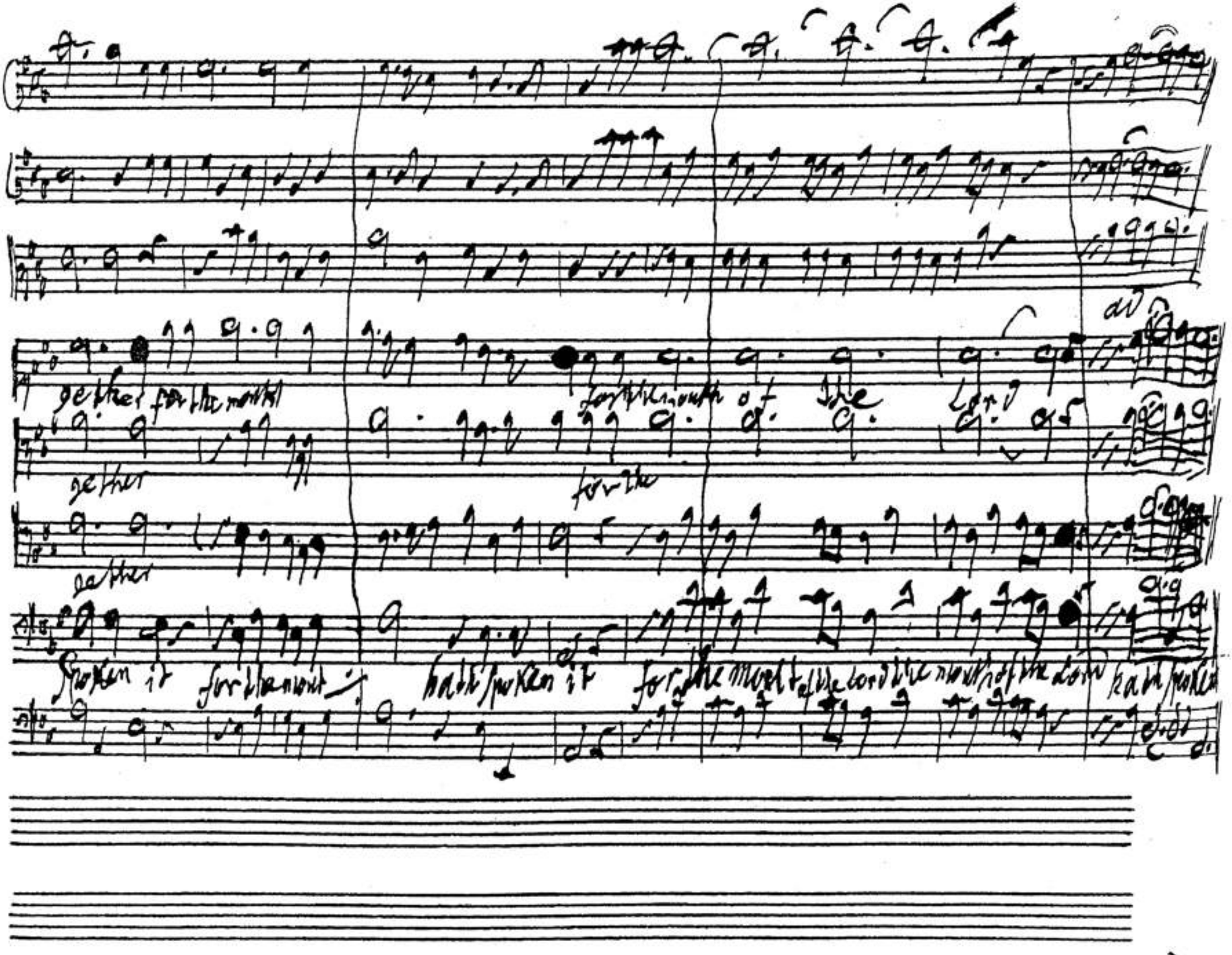
shall be revealed - led reveded and all flesh shall see it together to

shall be revea - led and all flesh

lo

glory the glory of the Lord . shall be revea - led revealed for the mouth of the Lord hath

BSB


gether for the mouth
for the mouth of the Lord
gether
for the
gether
spoken it for the mouth
hath spoken it for the mouth of the Lord the mouth of the Lord hath spoken

138.

BSB

~~Grave~~ a tempo ordinario

Mr. Reinhold

accomp

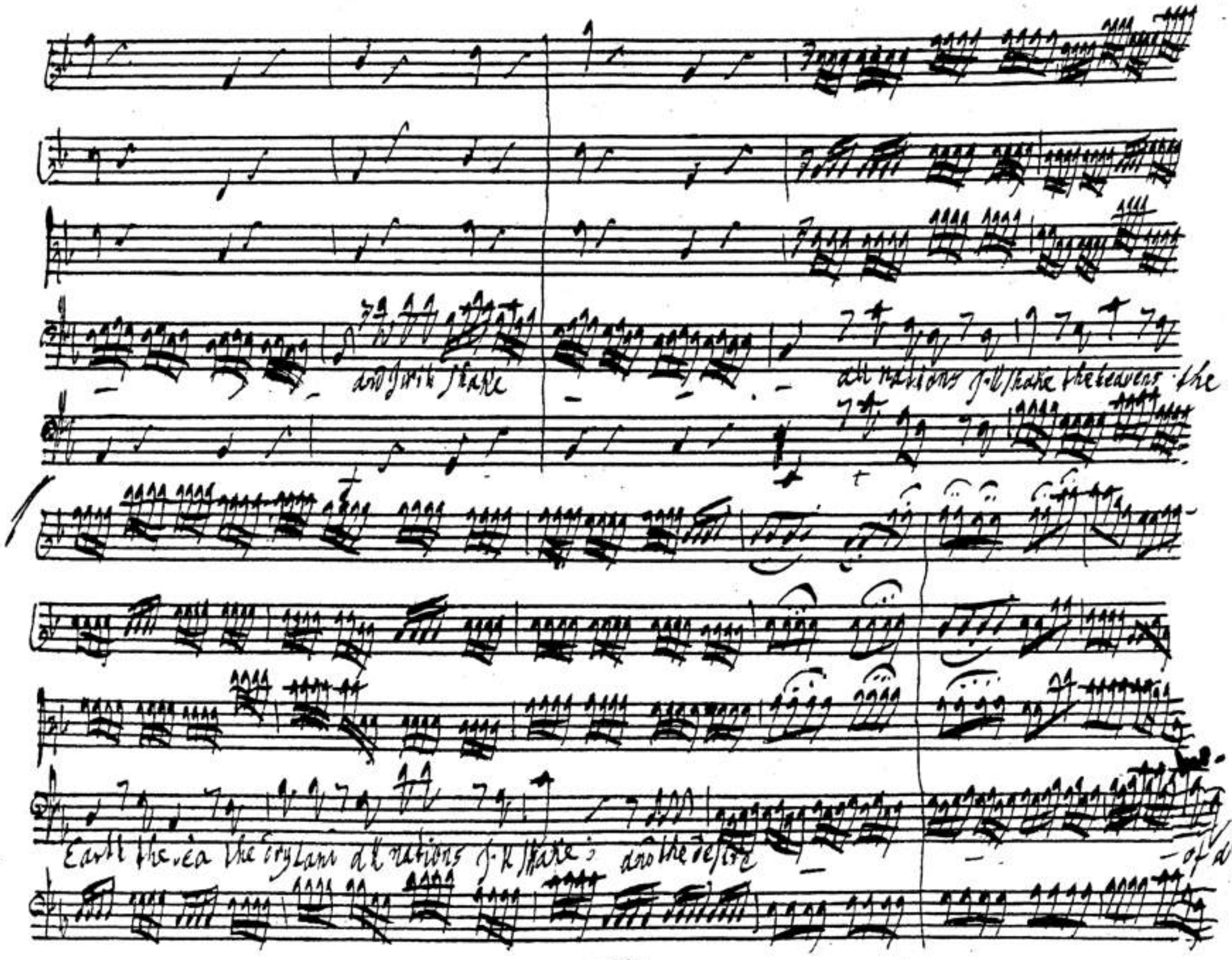
p.

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 Jarth shake
all nations shall shake the heavens the
Earth the sea the dry Land all nations shall shake and the desire
of all

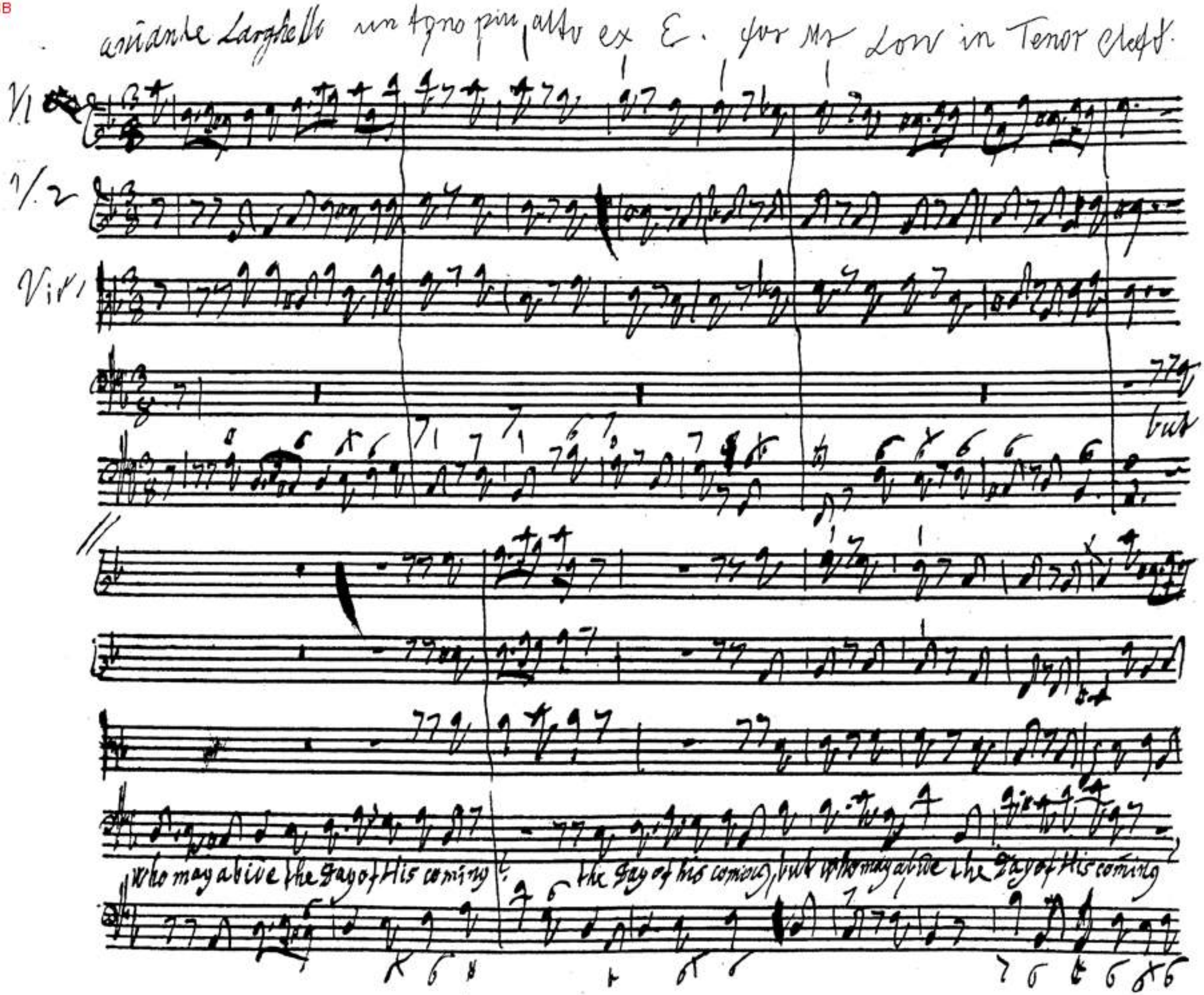
BSB

Lento

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


Vl
1/2
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 day of His coming?

and who shall stand when He appeareth?

When He appeareth? and who shall stand when He appeareth

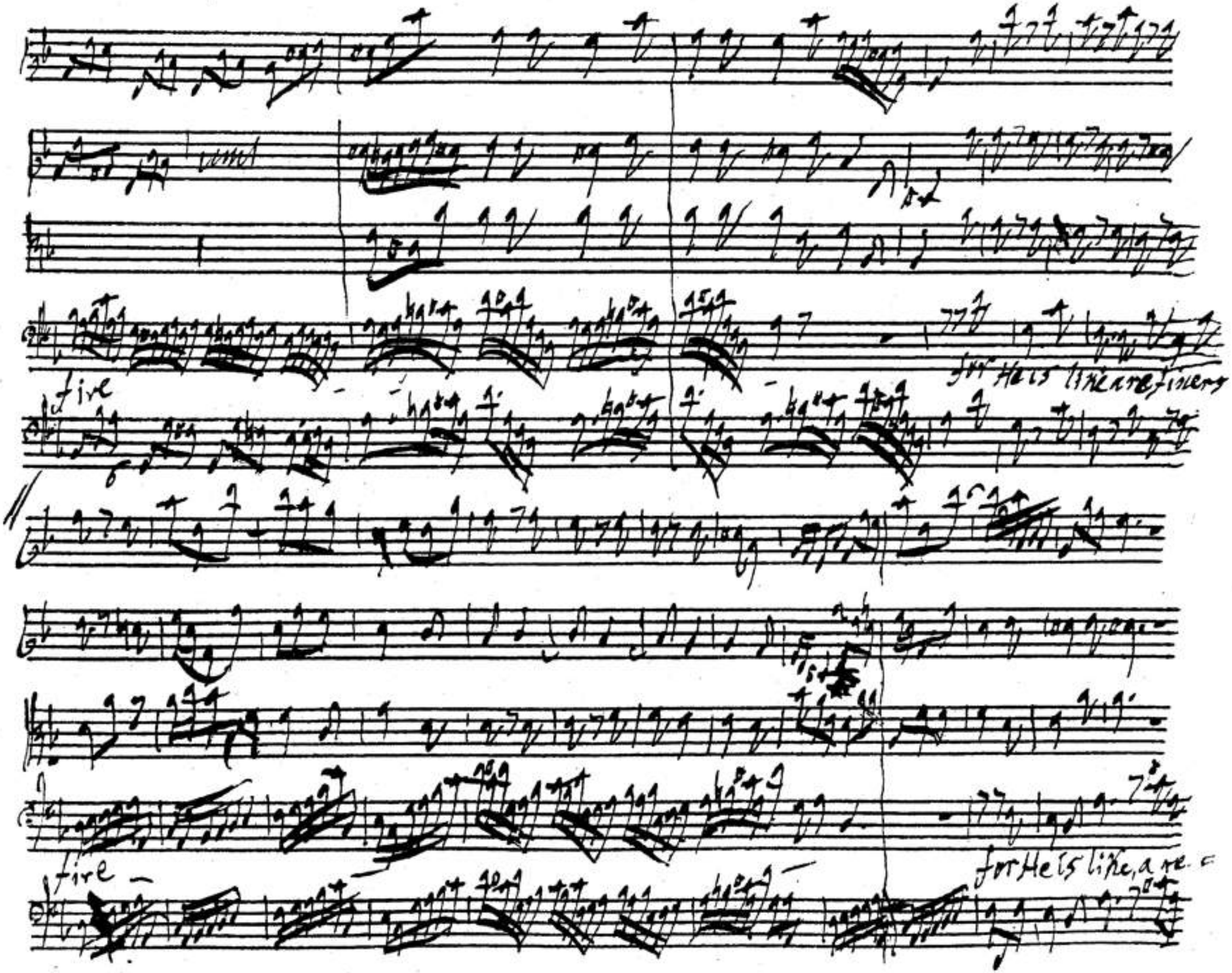
but who may abide but who may abide the

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



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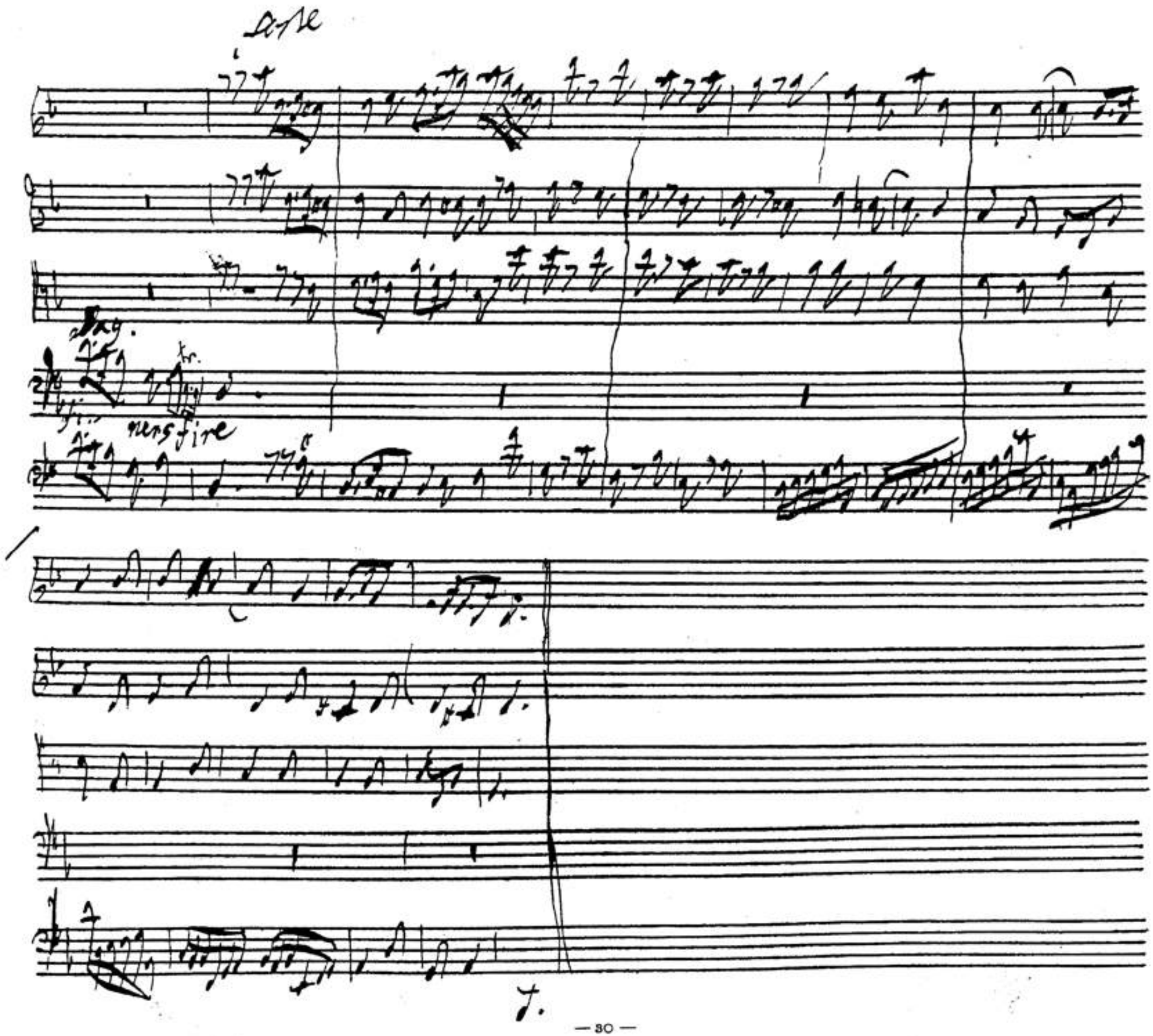


BSB

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

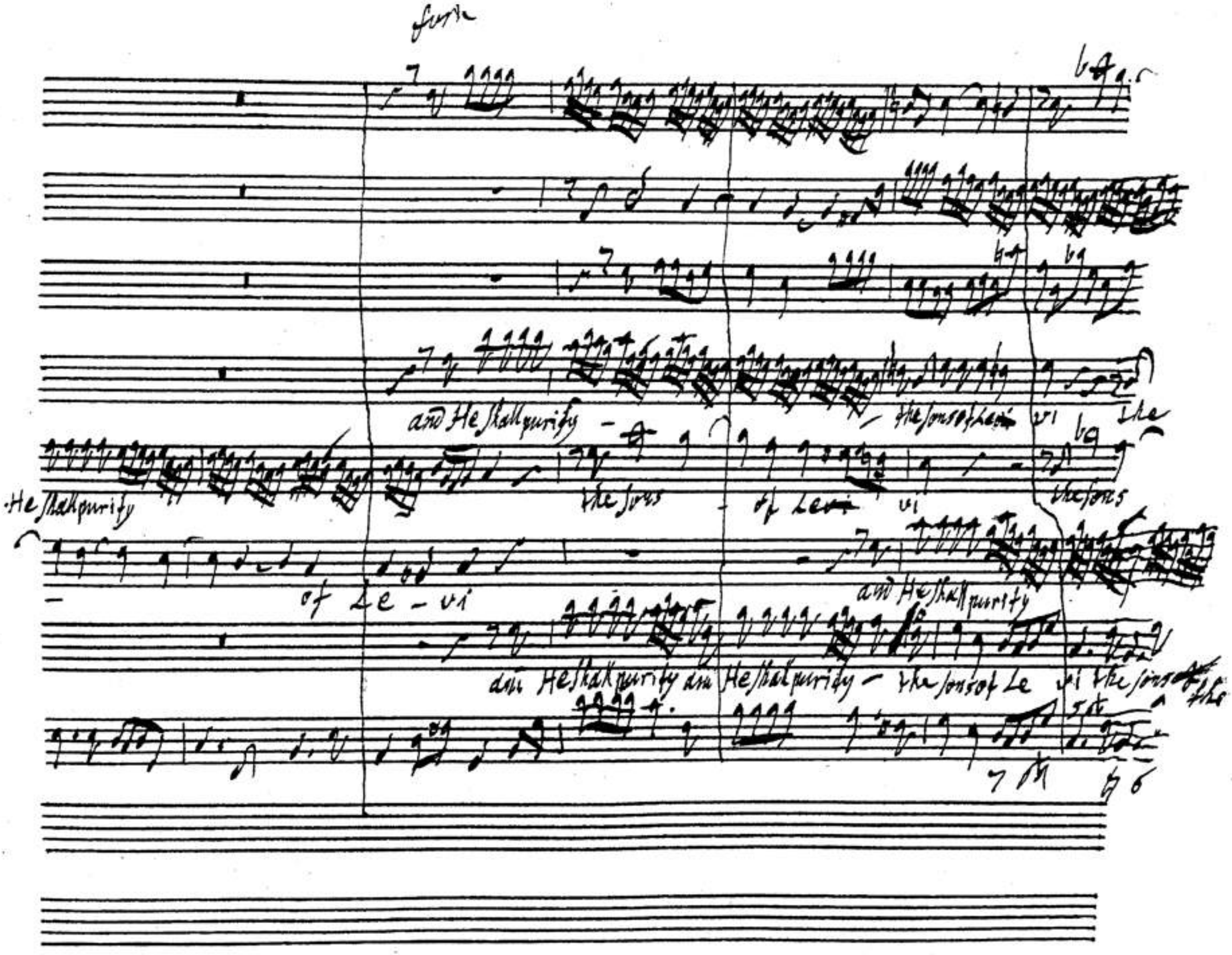
and

he shall purify

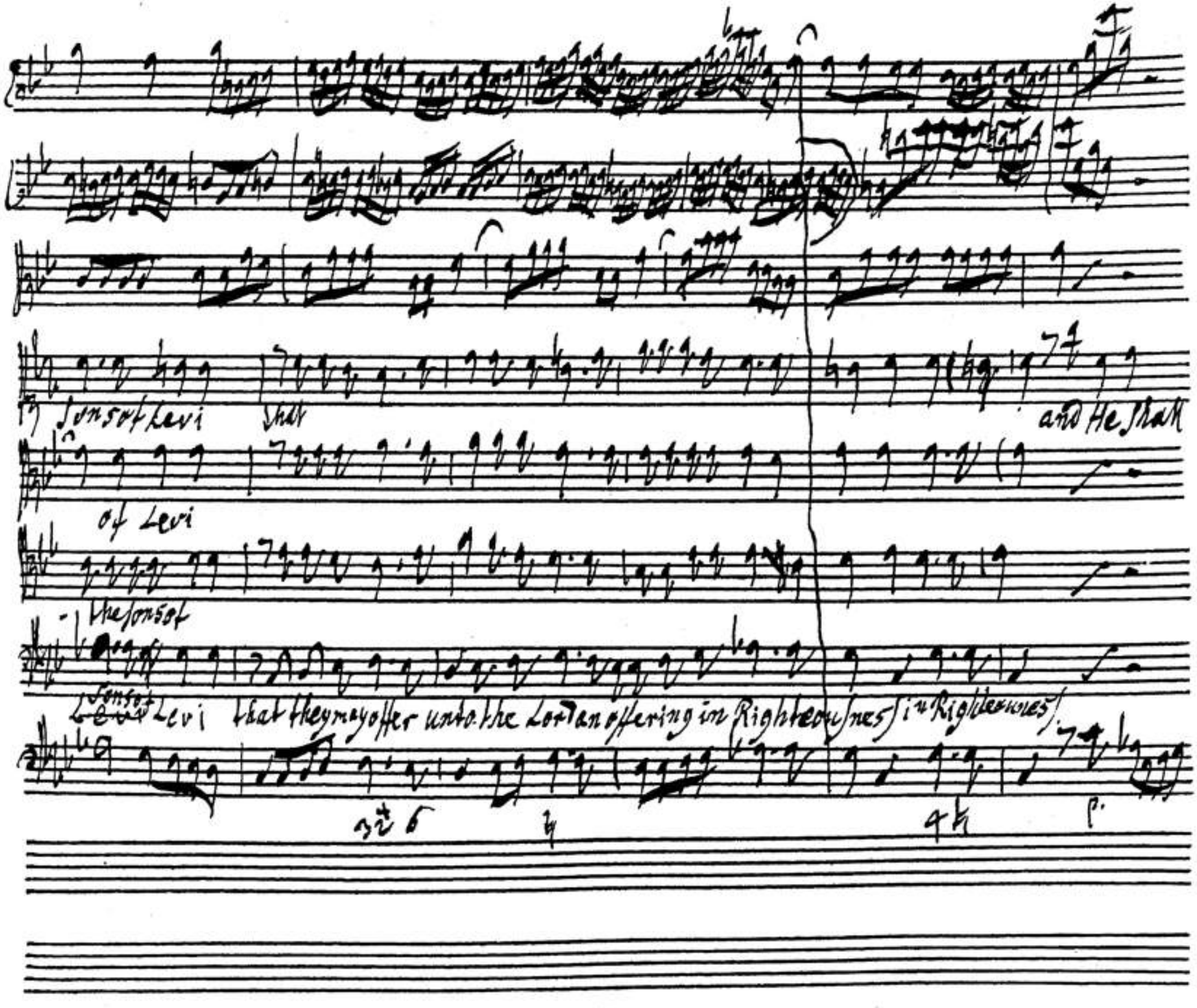
and he shall purify

the sons of Levi

BSB


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

and He shall purify

and He shall purify shall purify

and

and He shall purify

Levi

and He shall

BSB

the sons of Levi

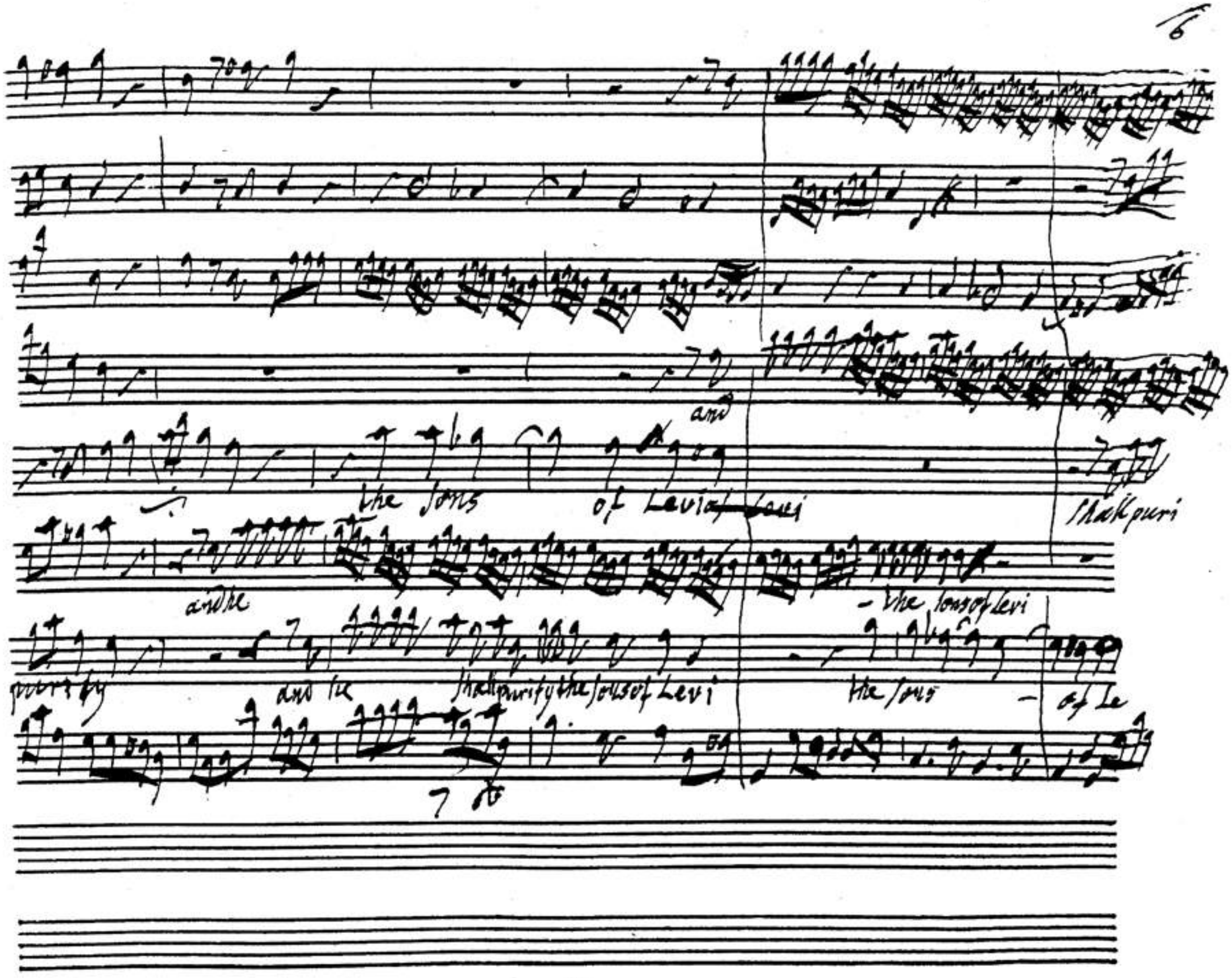
and He shall purify

purify

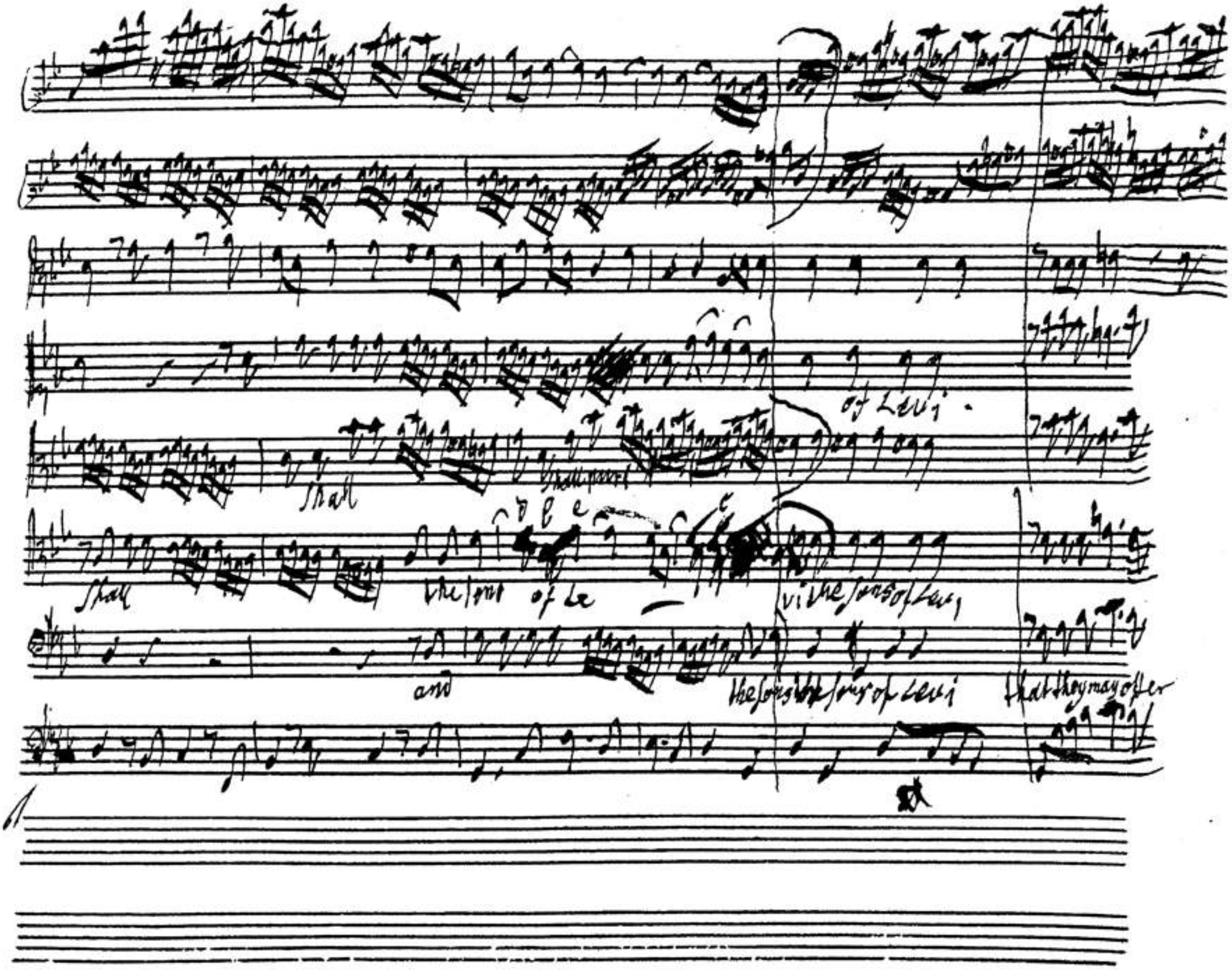
and

and the sons of Levi and He shall

BSB


6
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

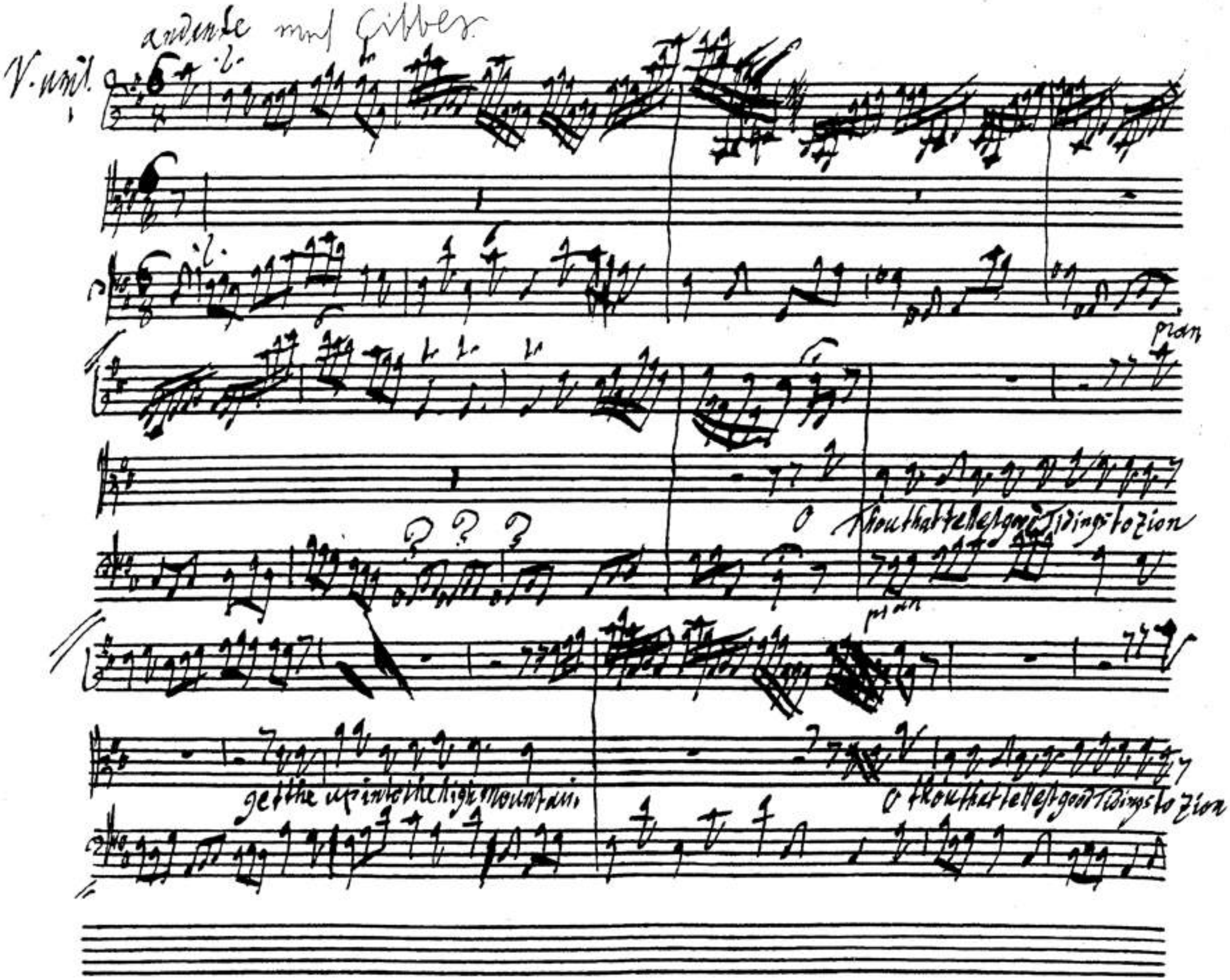
unto the Lord an offering in Righteousness. in righteousness

Recit

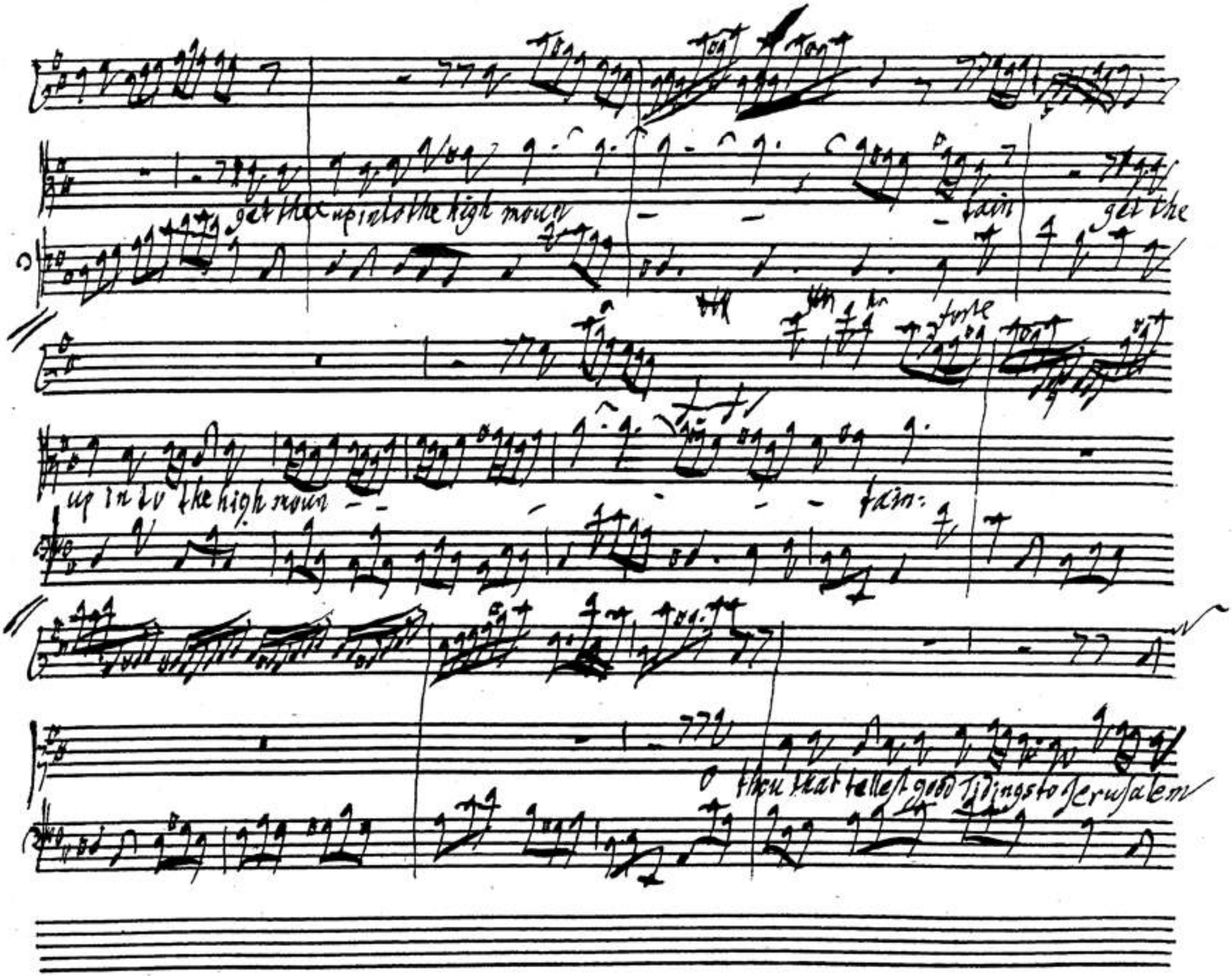
58

behold a virgin shall conceive and bear a Son and shall call his name Emanuel, God With us

BSB


andante mons Gibber
V. unis.
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

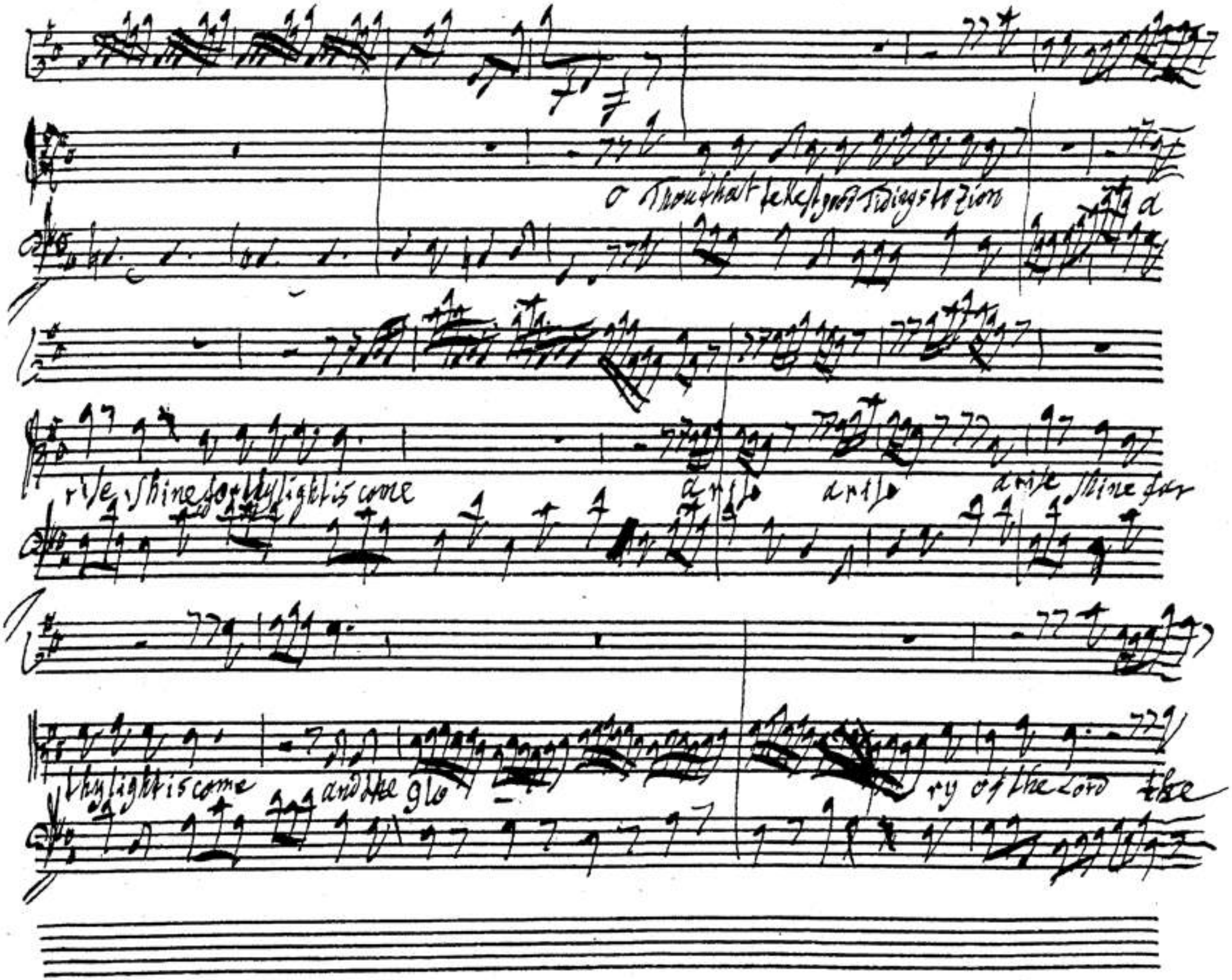
p

lift up thy voice, with strength; lift up be not afraid say unto the cities of Juda

say be hold - your god - be hold - your god, say unto the cities of

Ju - 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 ri - sen upon thee is ri - sen ri - sen up

on thee the glory the glory the glory the glory of the Lord is ri - sen up

Attacca il coro

BSB

forte

tutti

O Thou that tellest good tidings to Zion good tidings to Jerusalem

on the

O Thou

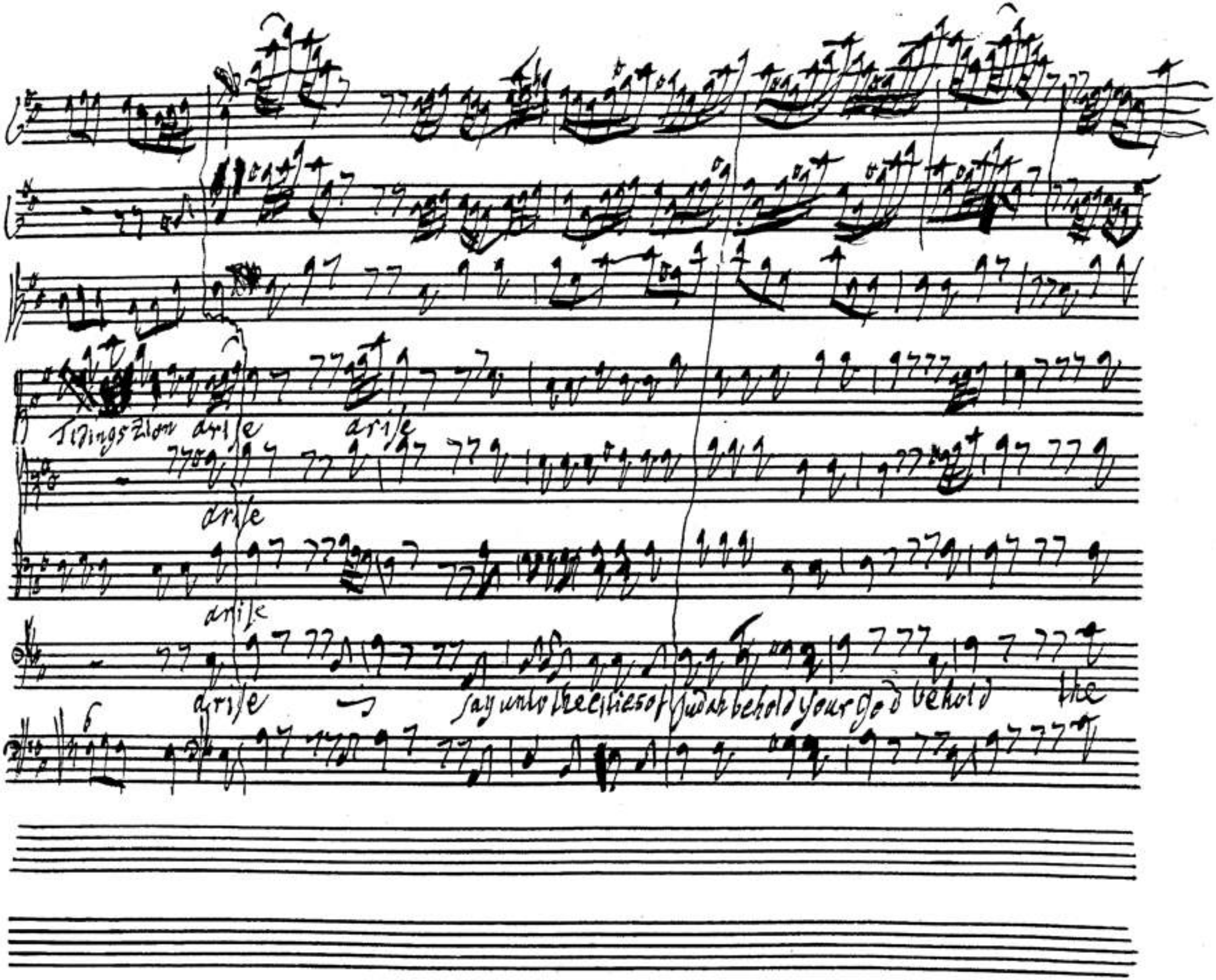
good

to Zion

O Thou that tellest good tidings to Zion good tidings to Jerusalem

f. forte

BSB

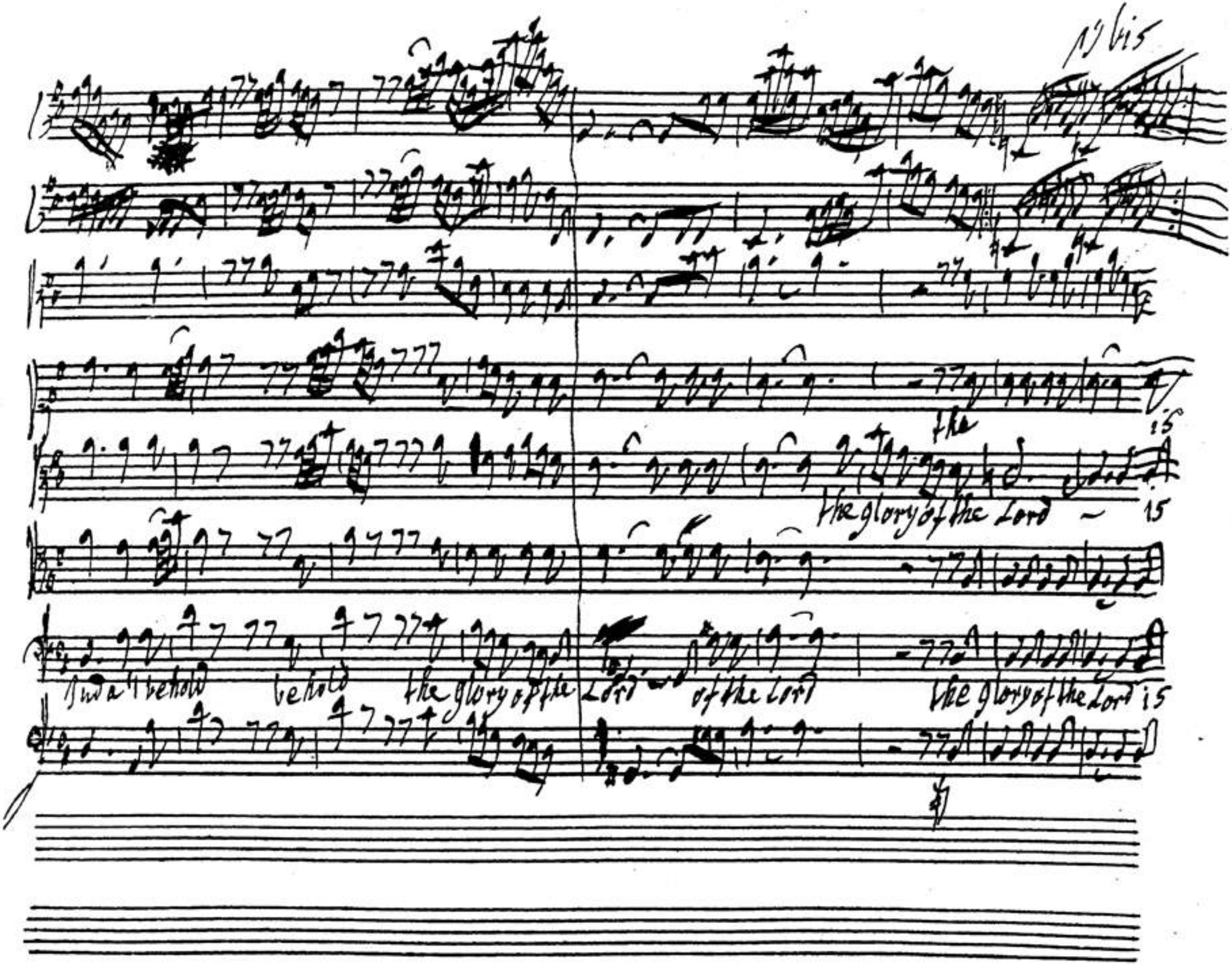

Tidings Zion arise
arise
arise
arise
arise
say unto the cities of Judah behold your God behold the

BSB

risen

Glory of the Lord - is risen up - on Thee O Jerusalem that bellest good tidings to Zion, say unto the Cities of

BSB


15 bis
the
the glory of the Lord
15
Jud a'l behold
behold
the glory of the Lord
of the Lord
the glory of the Lord
15

BSB

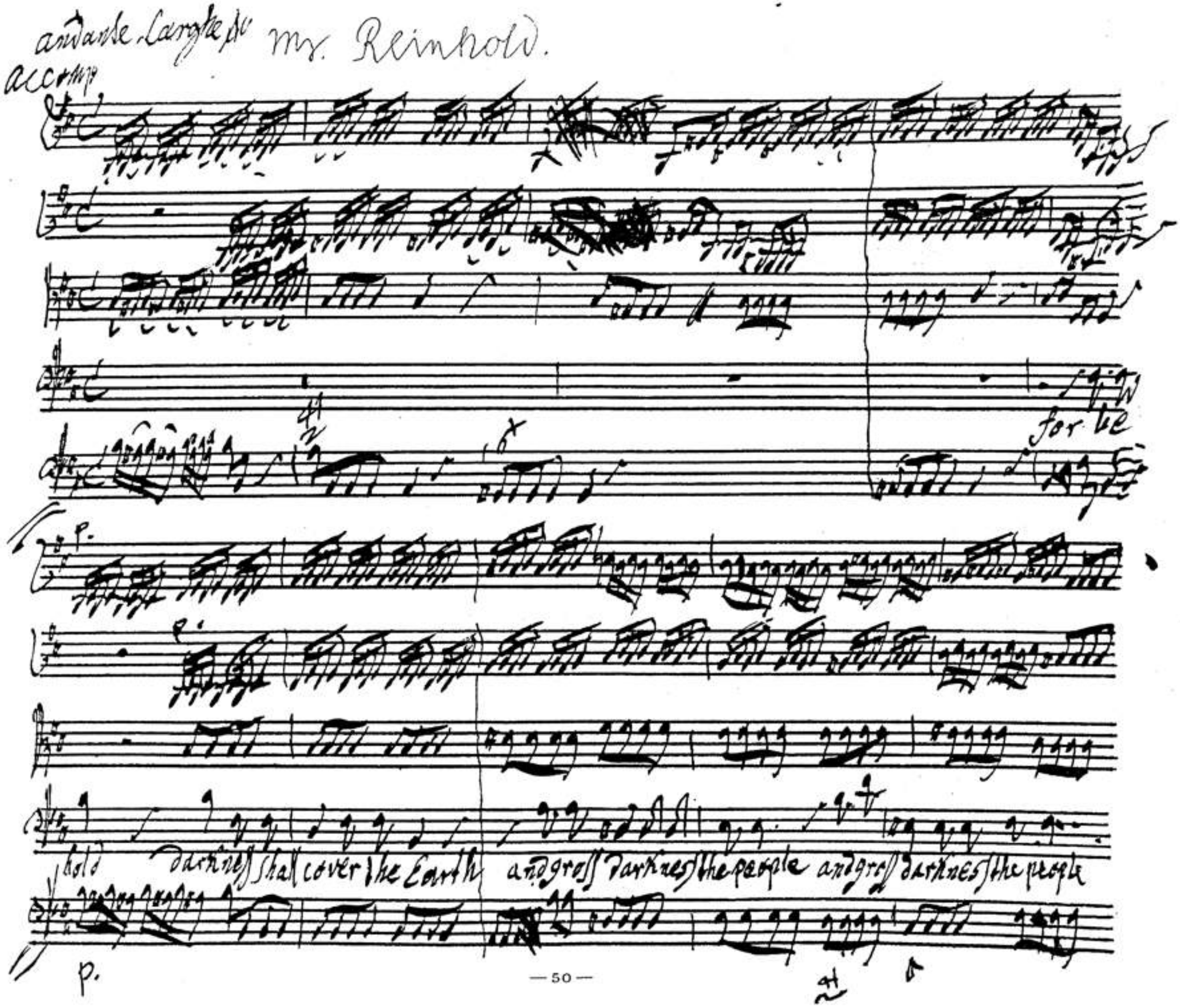
il Ritornello da capo
si scriva

unis.

ri - ser upon thee

150

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

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

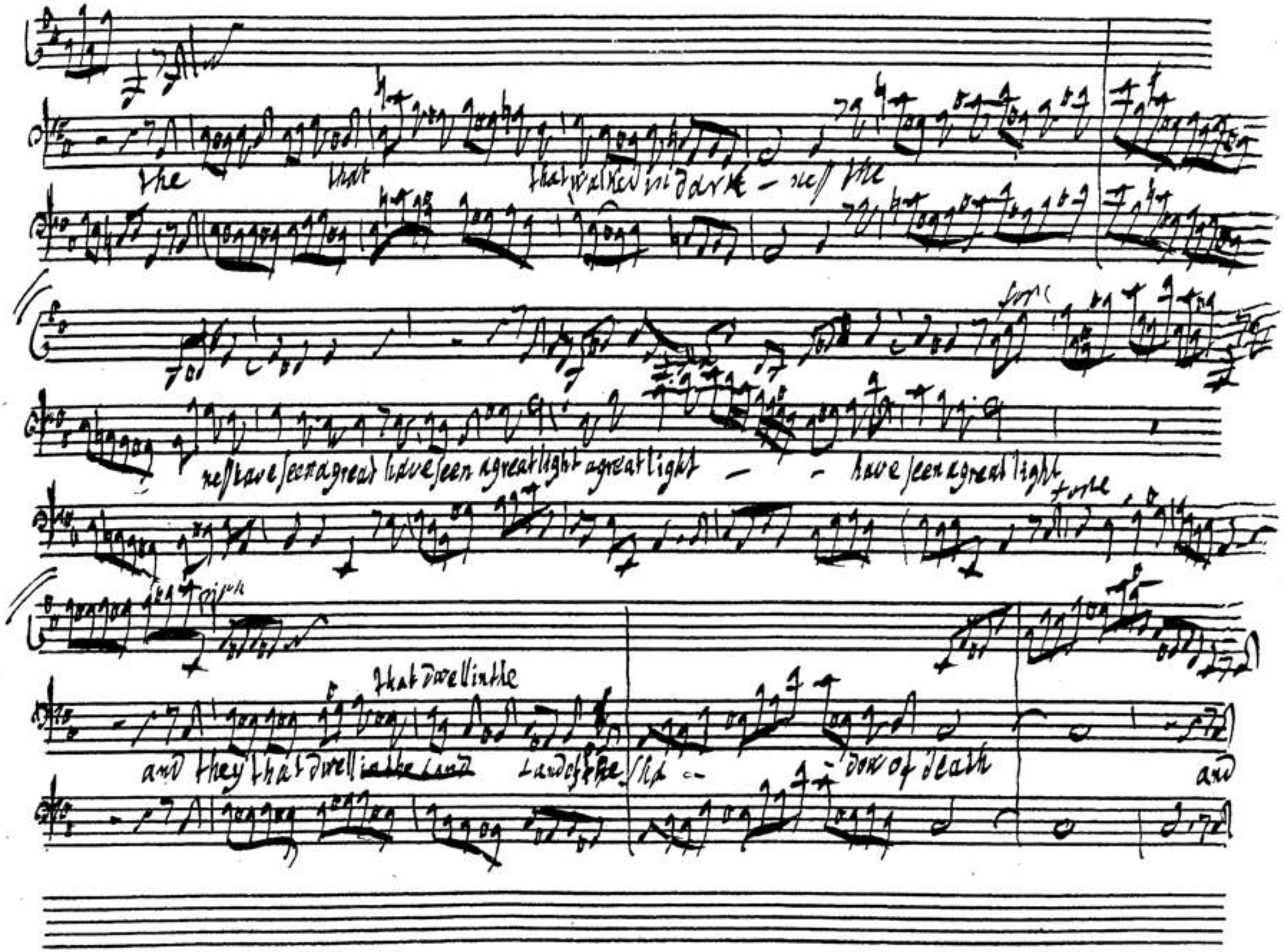
all ottava coll Basso mr. Reinhold pian

V. uni e Viola

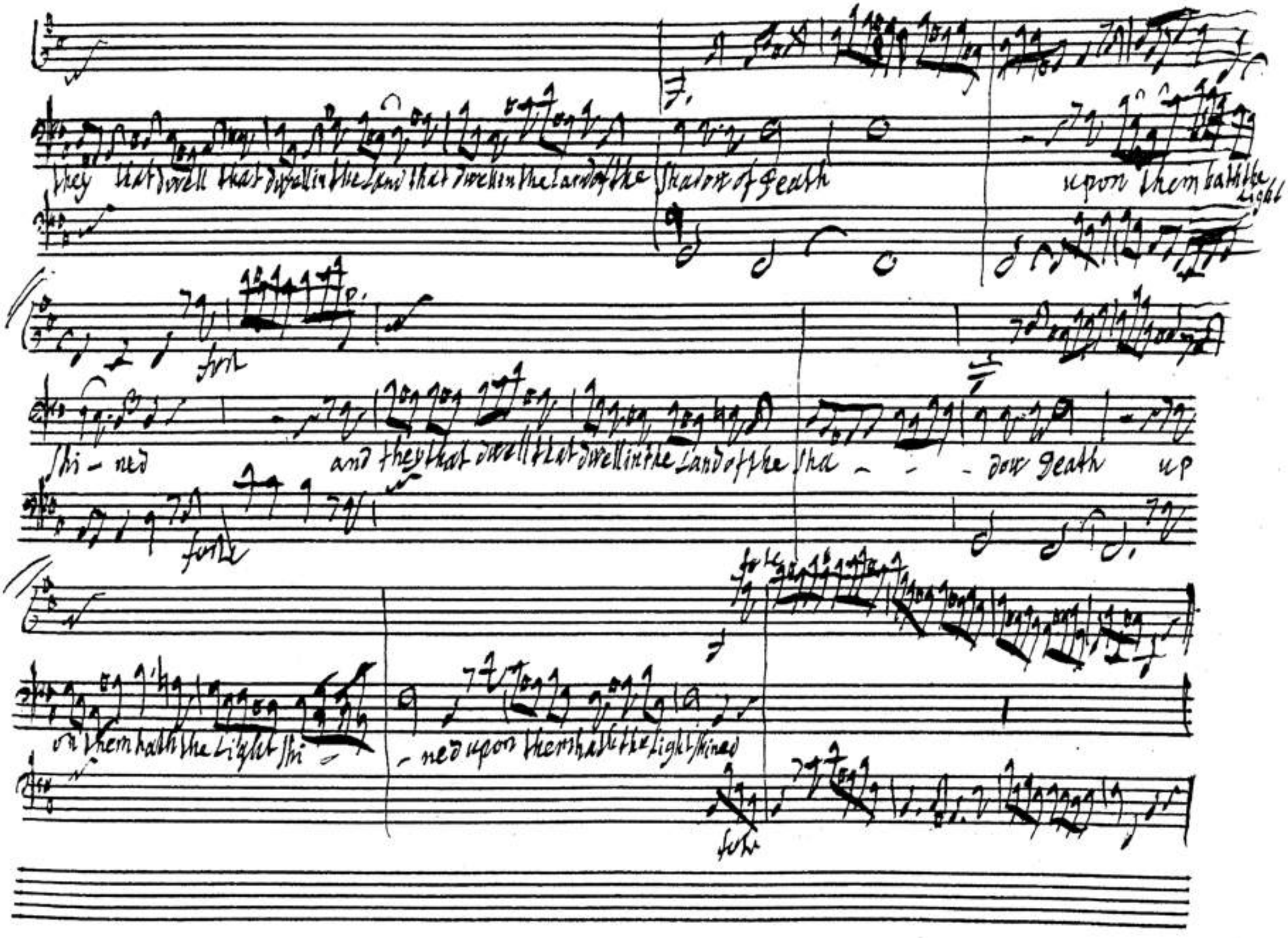
the people that walked in darkness that walked in darkness

the people that walked, that walked in darkness have seen a great light

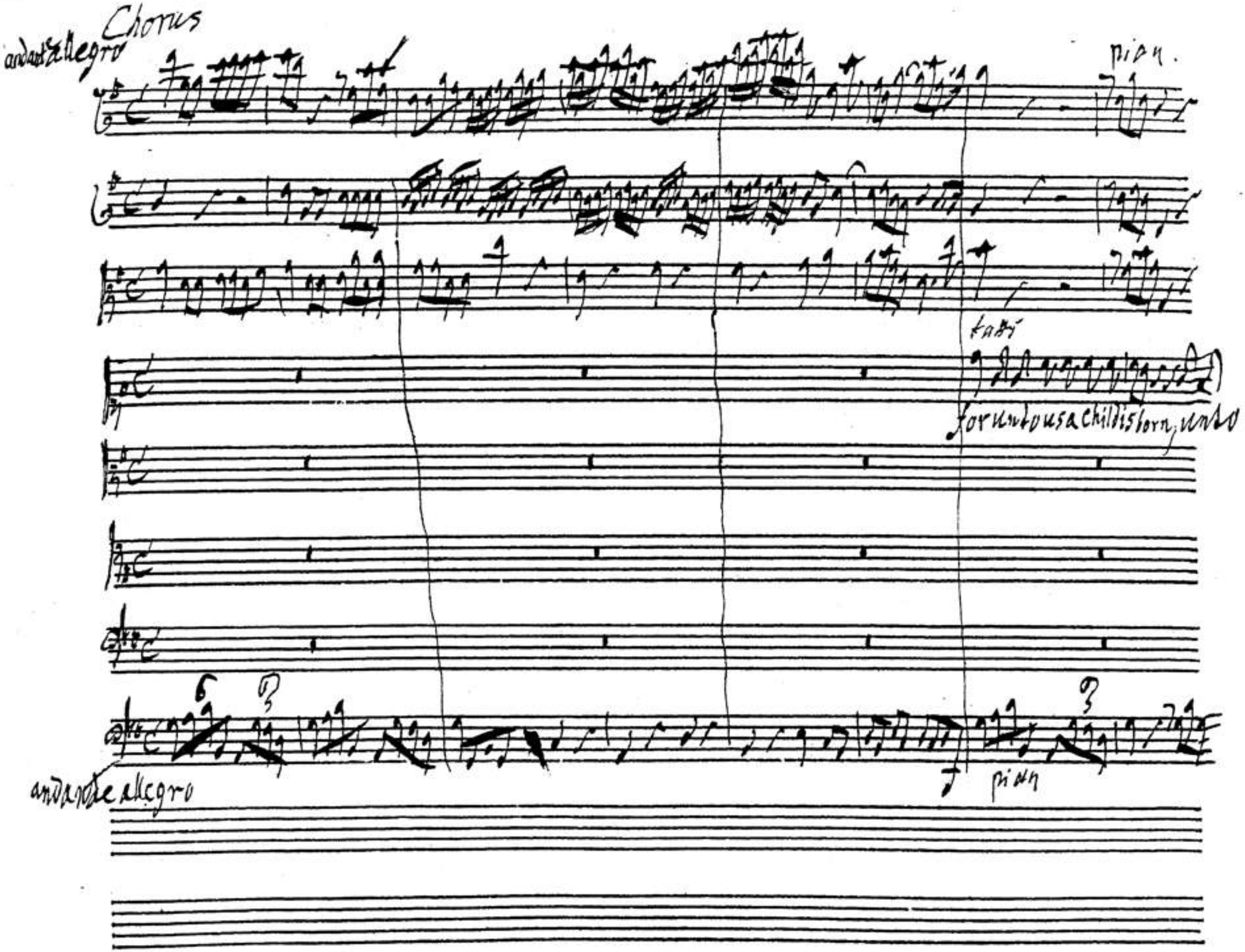
the people that walked that walked in darkness have seen a great light


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

BSB


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

BSB

unto us a son is given unto us a son is given

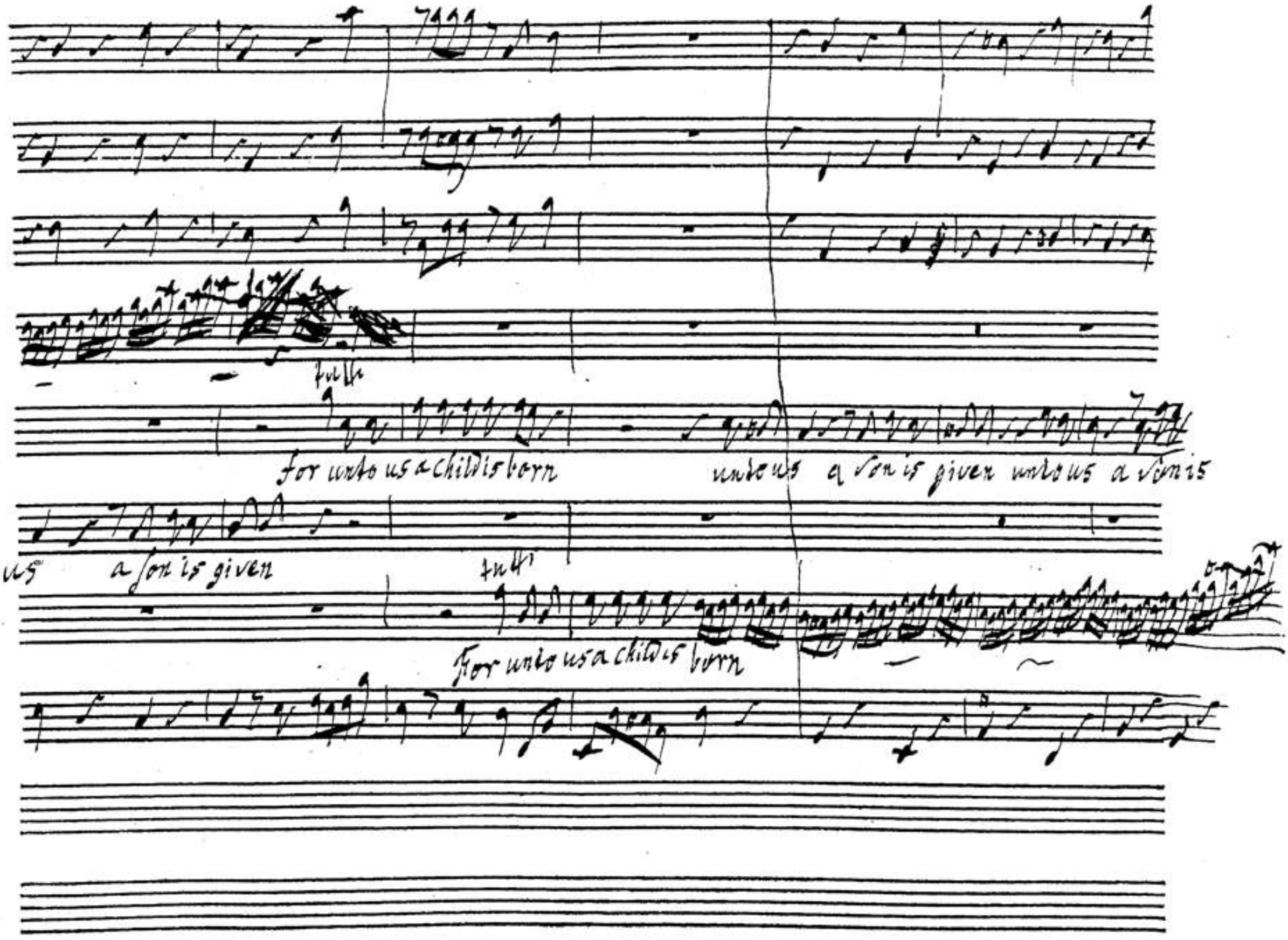
for unto us a child is born

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 -

der

unto us a son is given

BSB

for

upon His shoulder and His name shall be called

and the government is

and

and

and the government shall be upon His shoulder and His name shall be called Wonderfull Counsetter the mighty God the

BSB

pian

unto us a Child is born

unto us a Child is born

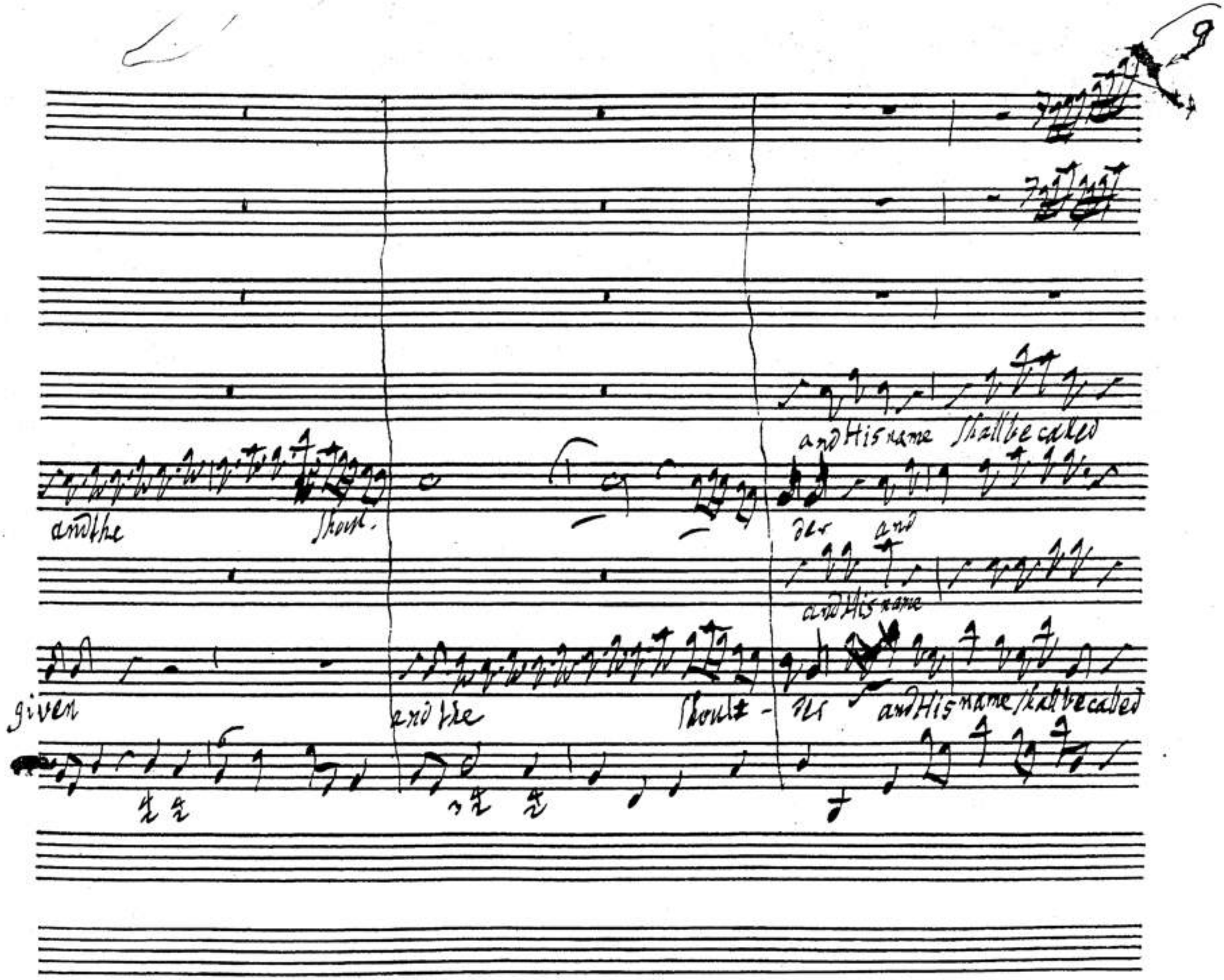
unto us a Son is given

for unto us a child is born

everlasting father, the prince of peace

unto us a Son is given

p


and the
Shoul.
and His name shall be called
der and
and His name
given
and the
Shoult -
der
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

BSB

unto us a child is born

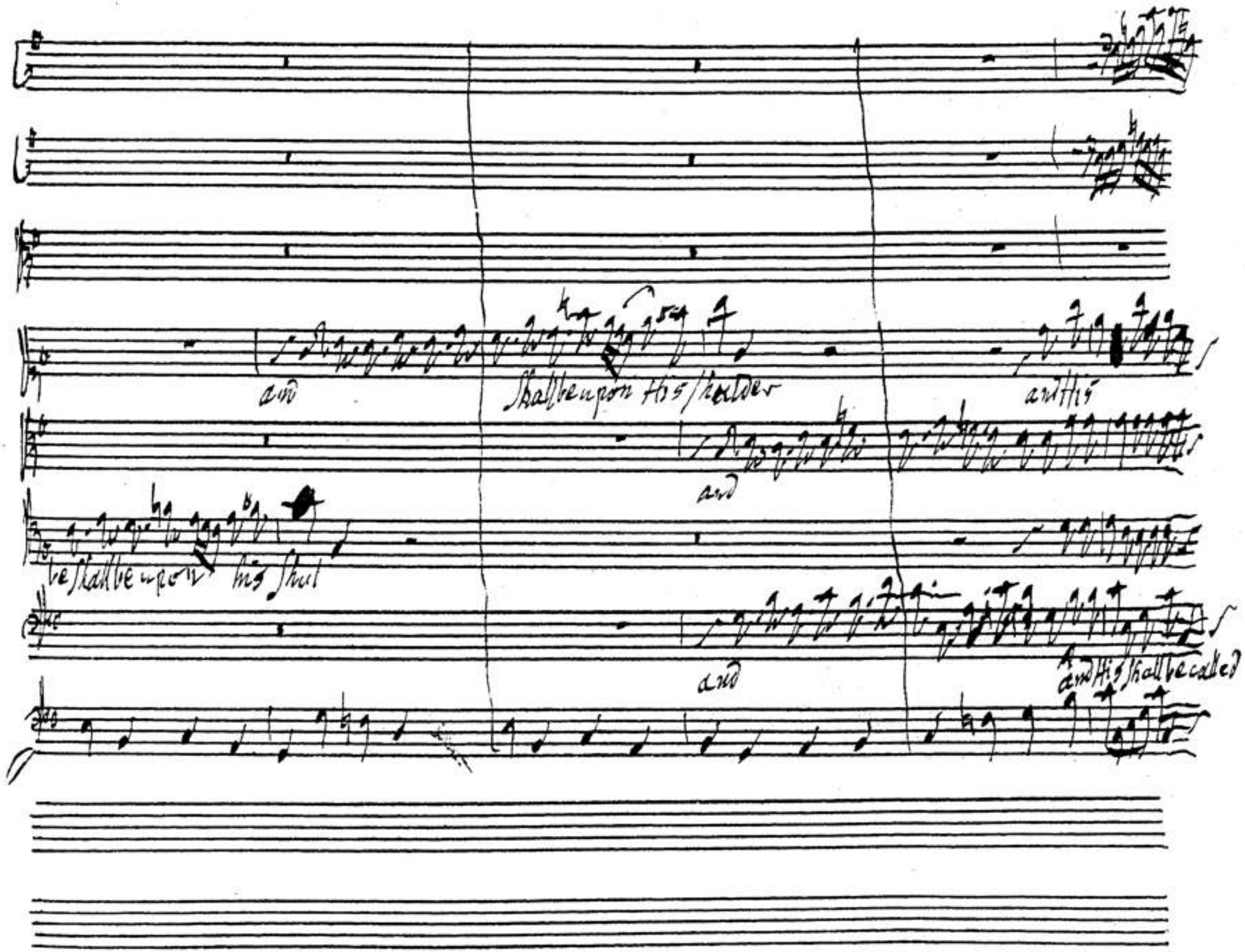
for unto us a child is born

unto us a son is given

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 shulder
and His
and
be shall be upon his shul
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

6

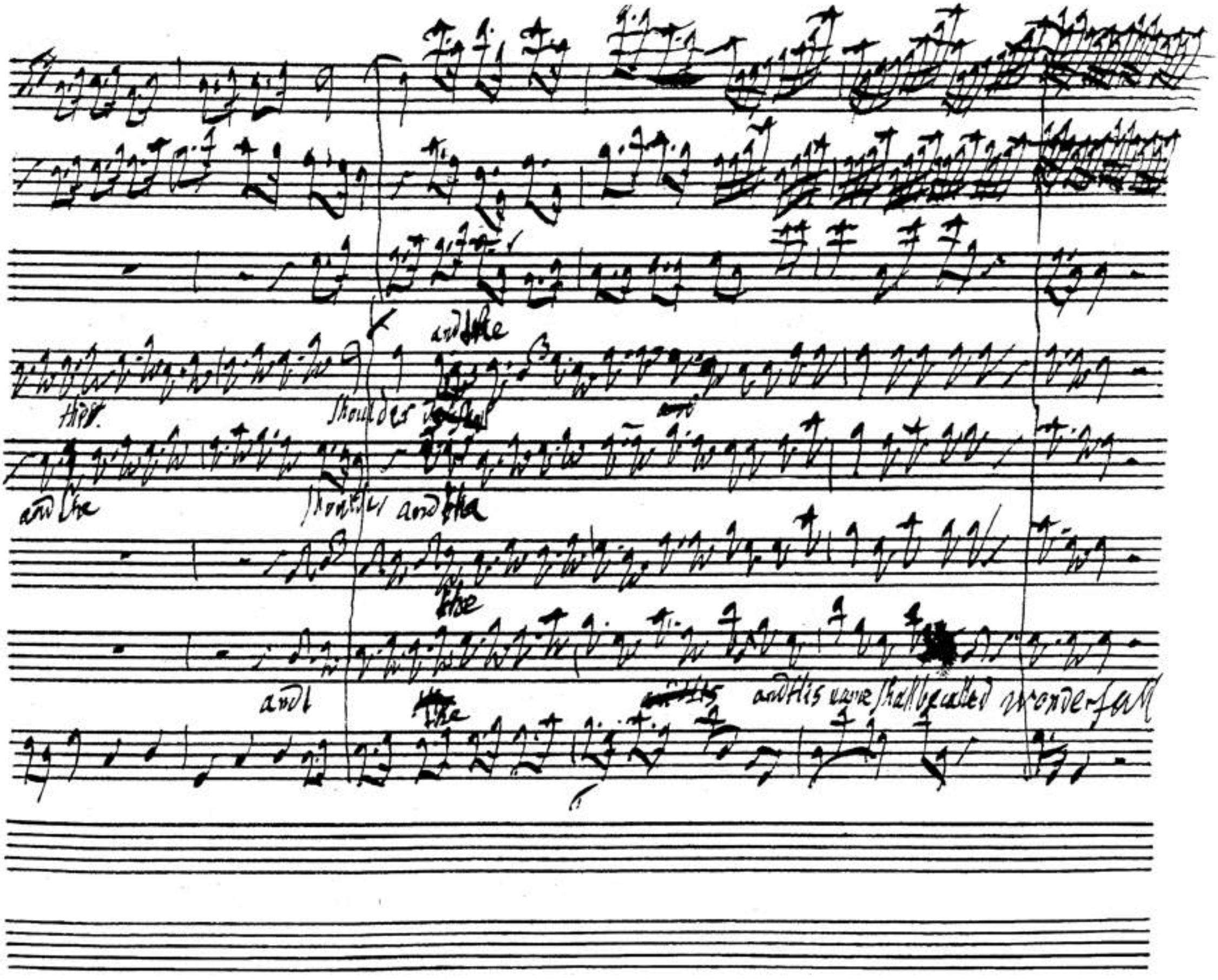
BSB

born

born

us a Child is born, unto us a Son is given, unto us a Son is given, unto us a Son was given

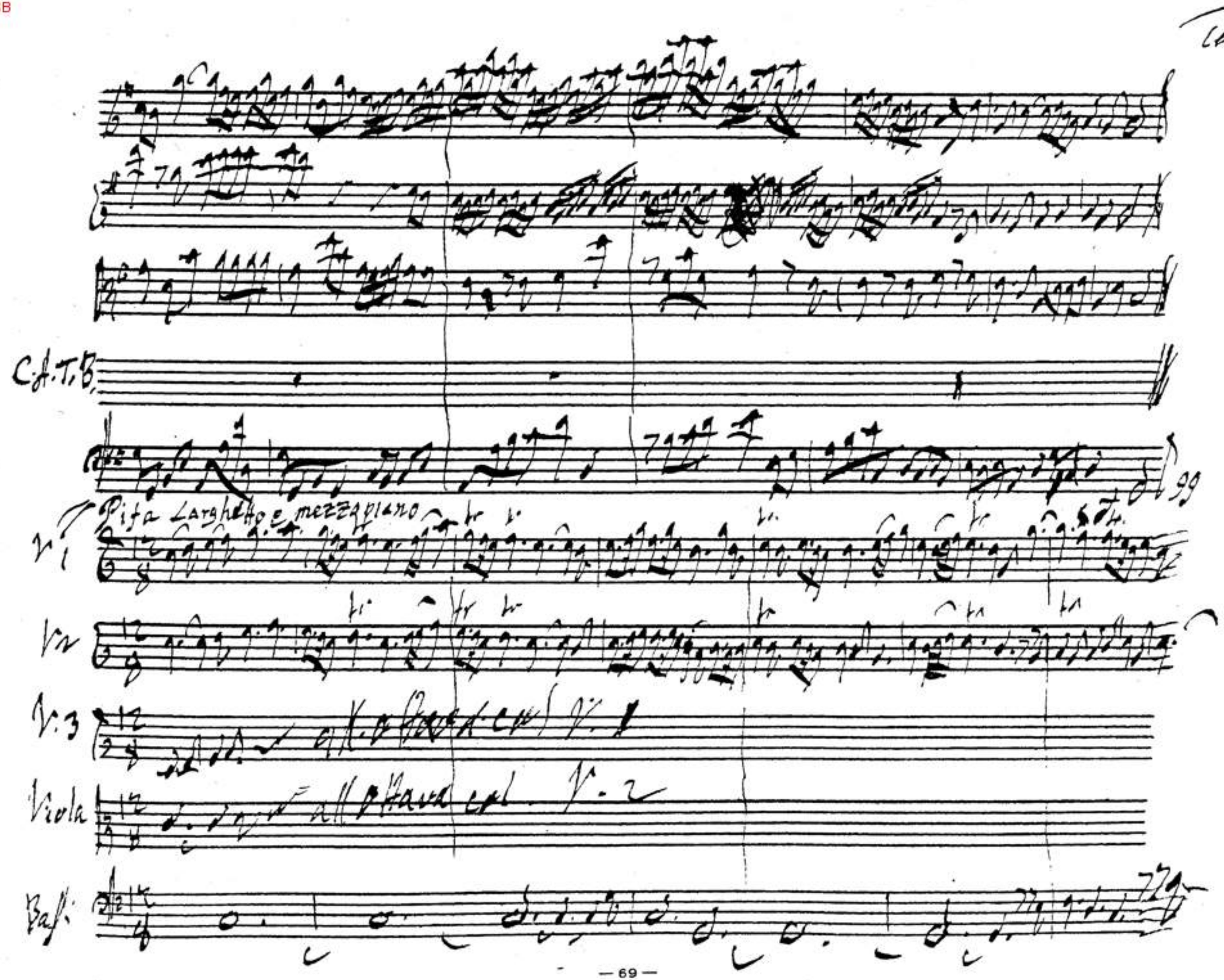
BSB


and the
shoulder
and the
and the
and the
and this name shall be called wonderfull

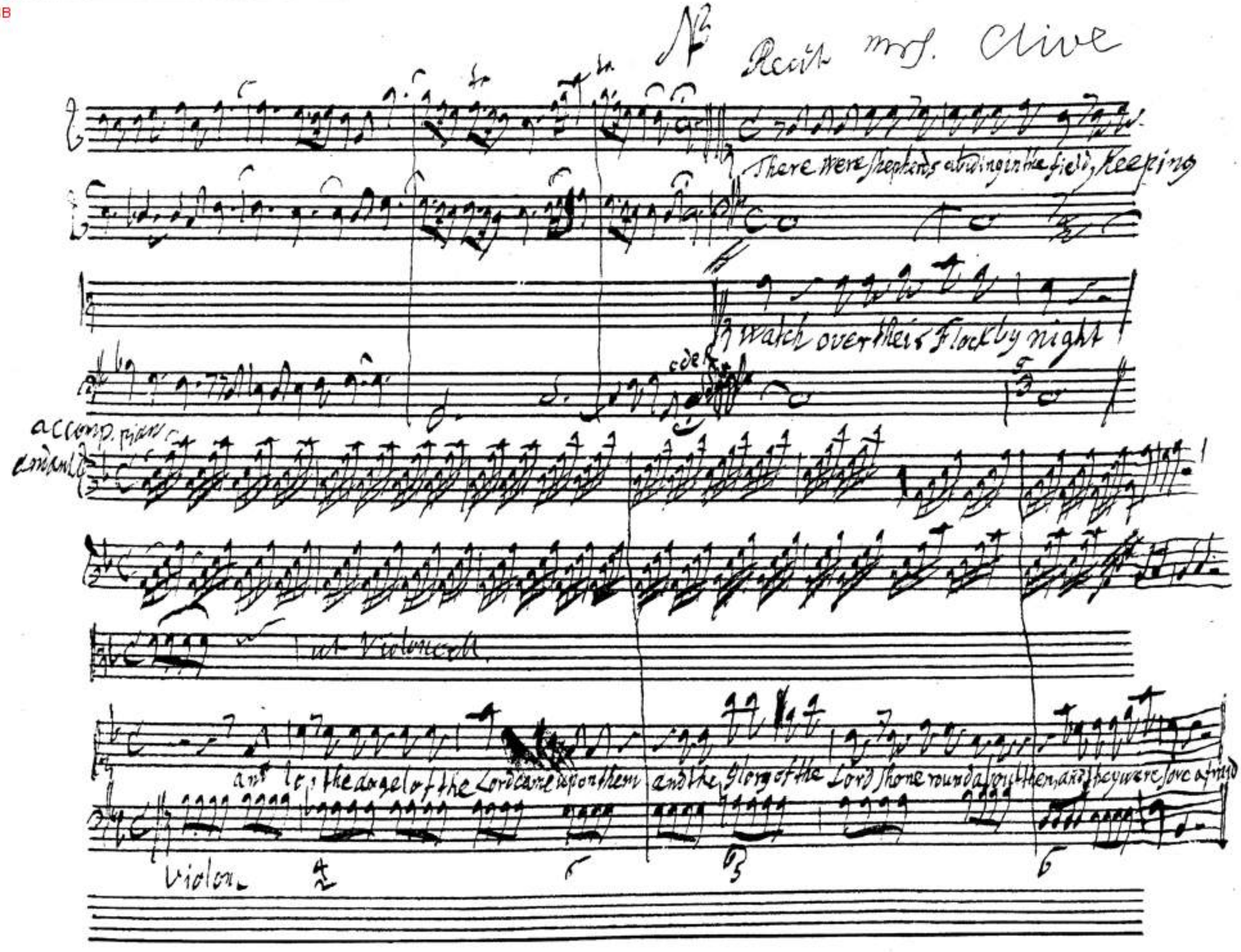
BSB

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

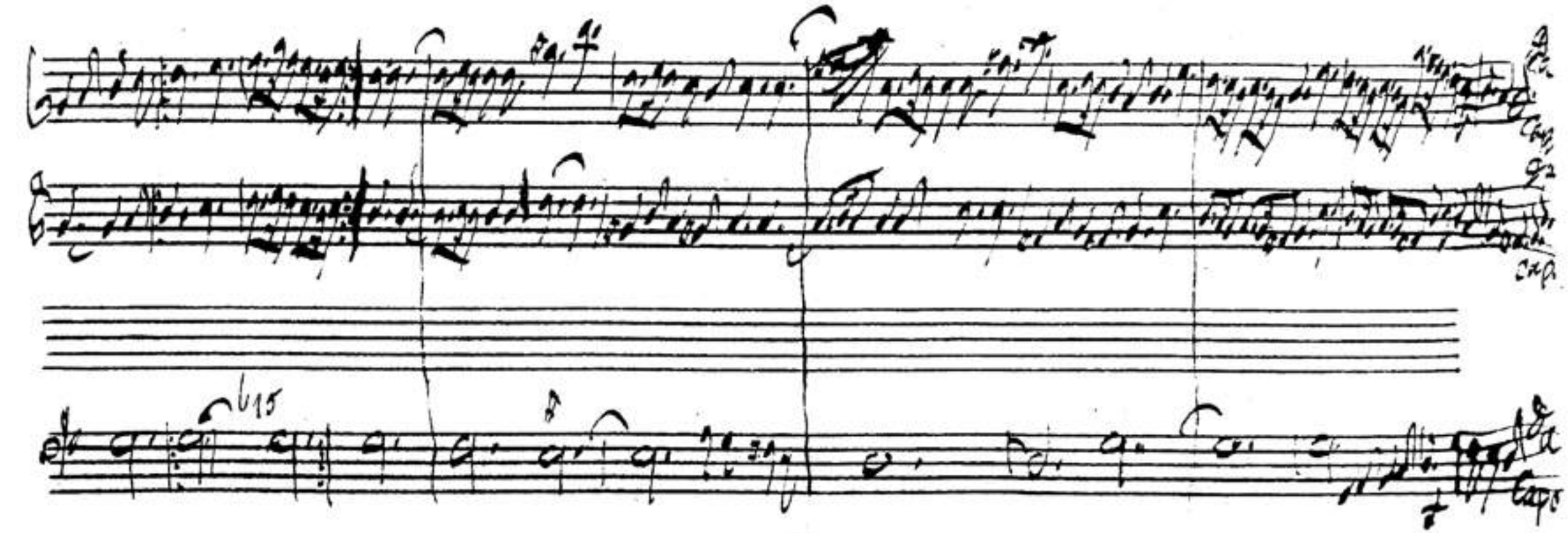
BSB


C.A.T.B.
Pifa Larghetto e mezzopiano
V. 1
V. 2
V. 3
all'ottava col V. 1
Viola
all'ottava col V. 2
Bass.

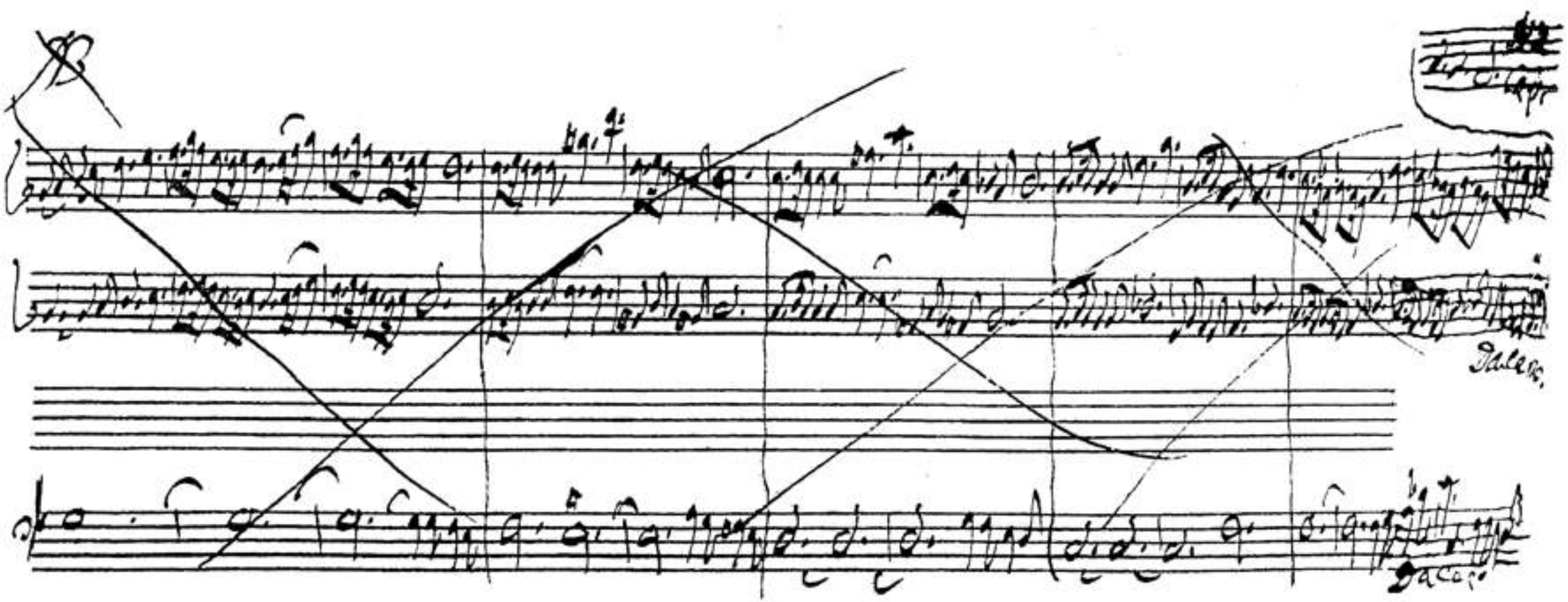
BSB


Recit mrs. Clive
There were shepherds abiding in the field, keeping
watch over their Flock by night
accomp. piano
andant
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



andante

Mrs Clive

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

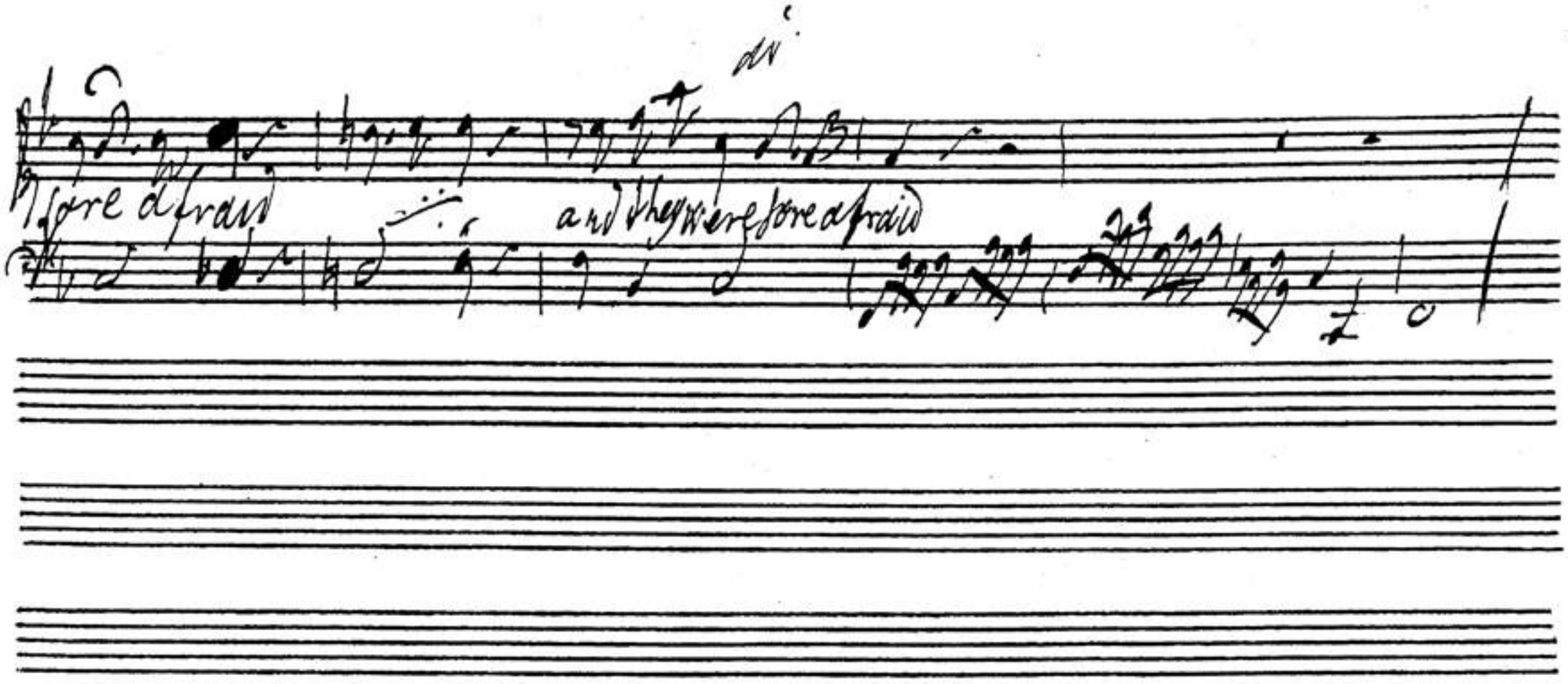
Lord shone round about them and they were sore afraid sore afraid and they were sore afraid

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

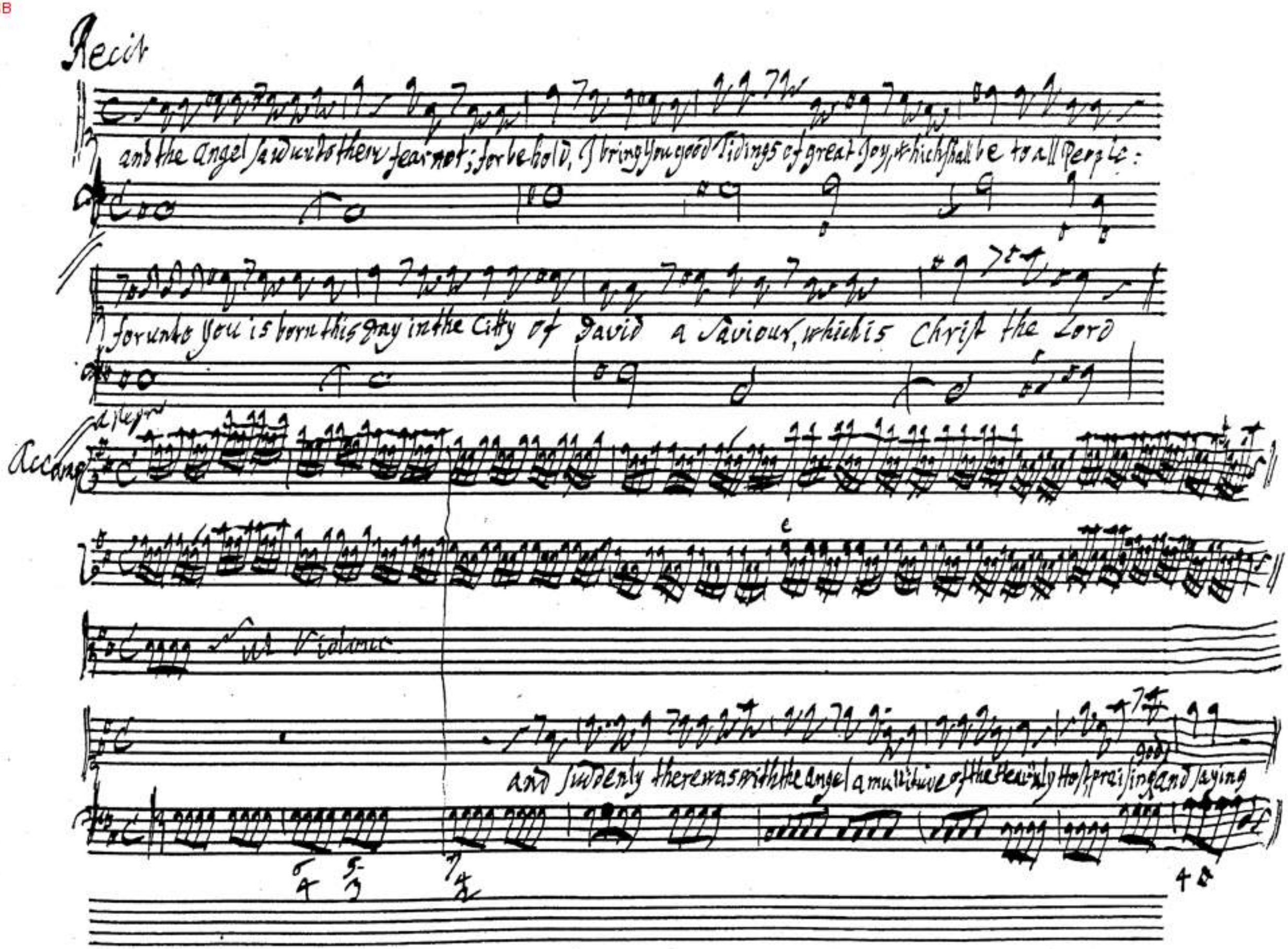
~~bout them and they were sore afraid and they were sore afraid but lo the angel of the~~

~~lo 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~~

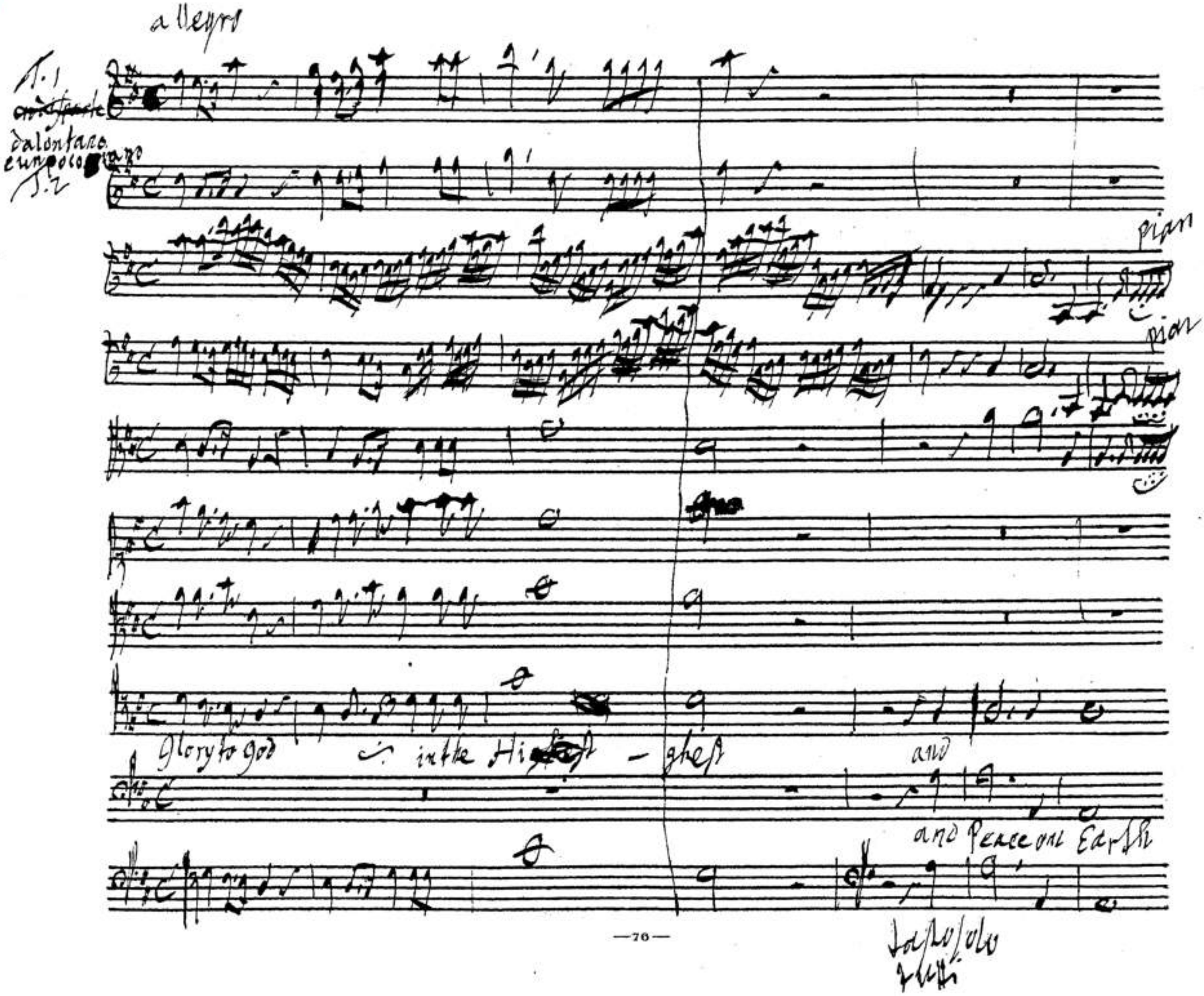
BSB



BSB


Recit
and the angel saw 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 Citty of David a Saviour, which is Christ the Lord
Accomp
Ut Violonc
and suddenly there was with the angel a multitude of the Heavenly Host praising and saying

BSB


allegro
T. 1
dalontano
e un poco piano
T. 2
pian
pian
Glory to god in the Highest
and
and Peace on Earth
tasto solo
tutti

BSB

Glory to God

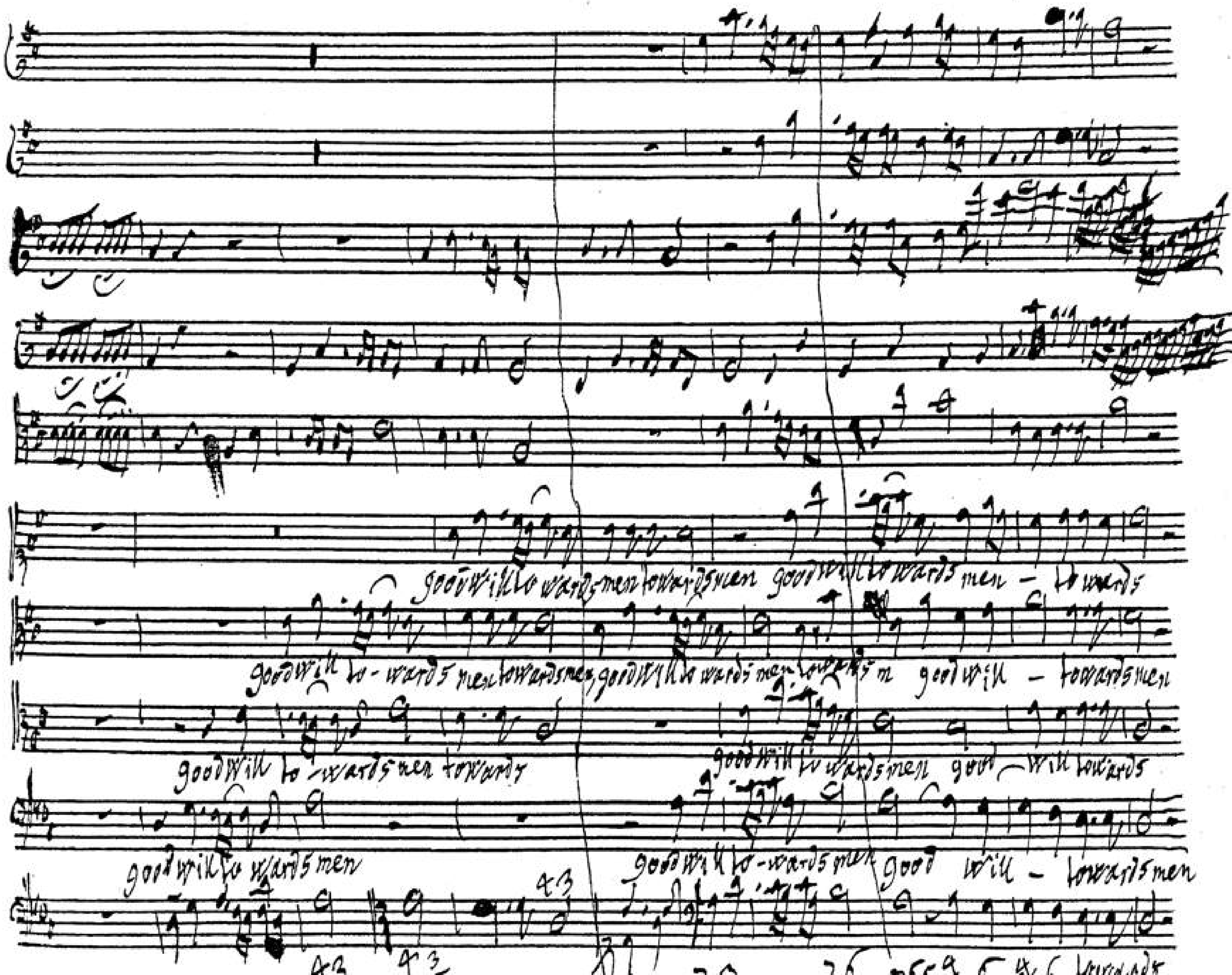
in the Highest

and

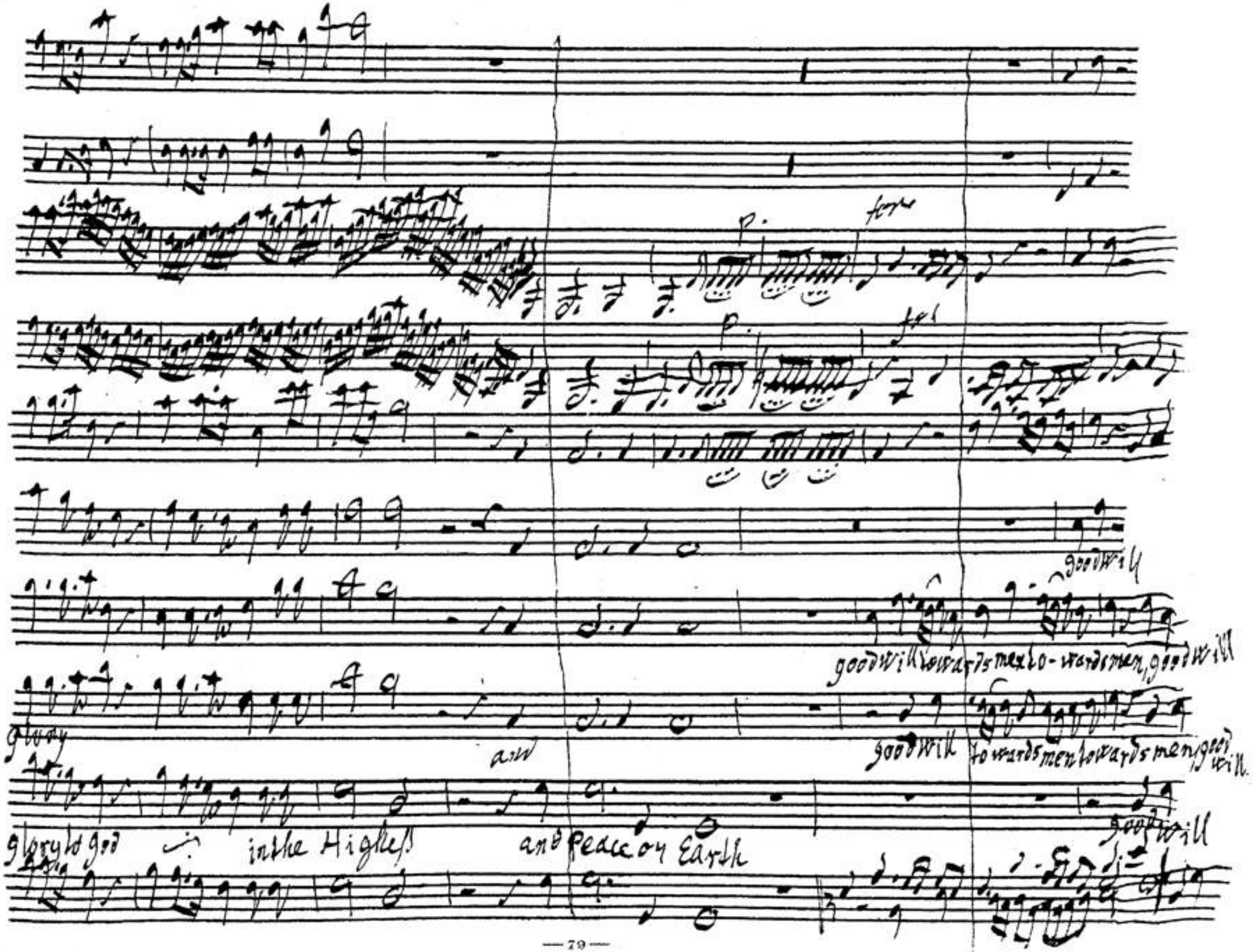
and Peace on Earth

Violins

BSB


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

BSB


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

BSB

good will towards men - good will towards men.

good will towards men - good will towards men

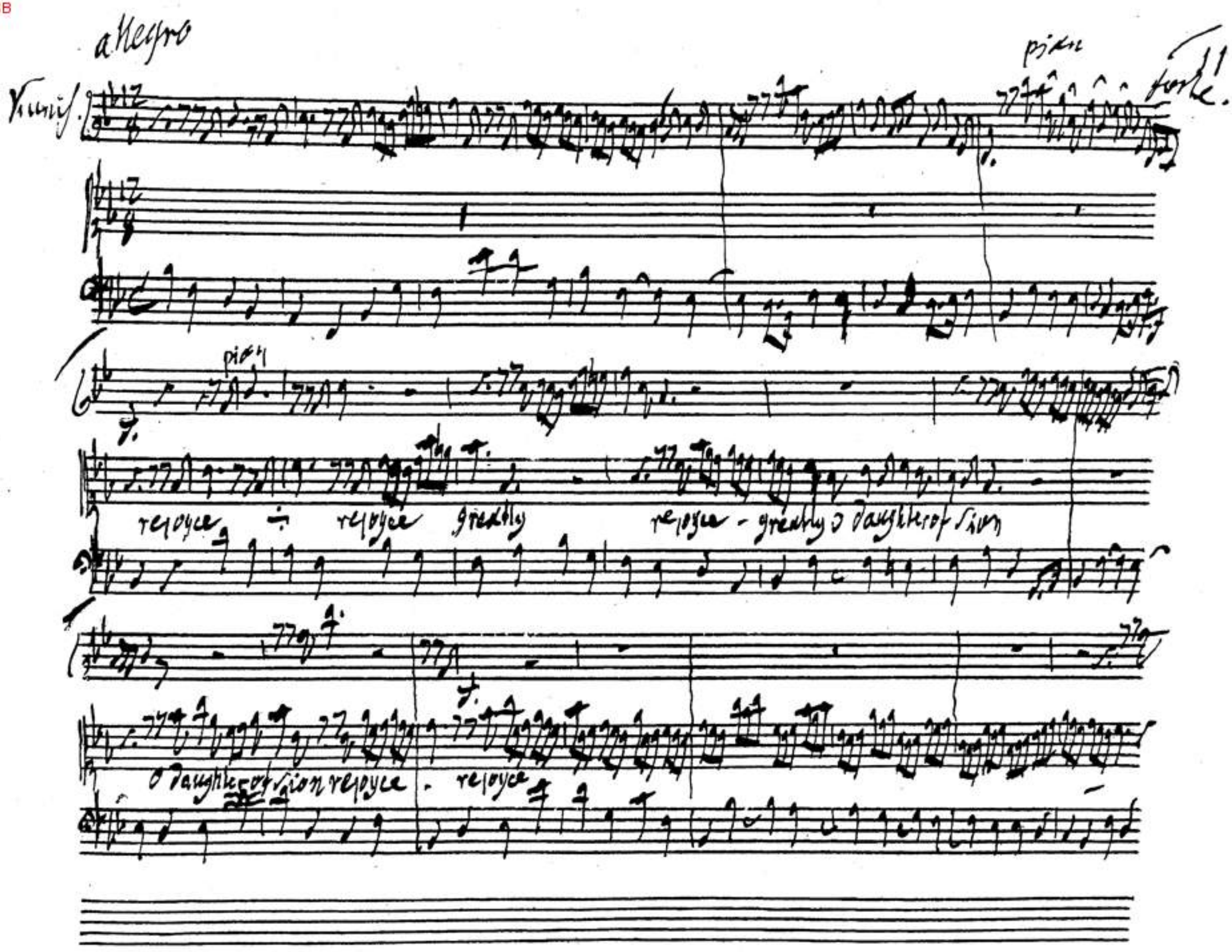
good will towards men - good will towards men

good will towards men - good will towards men

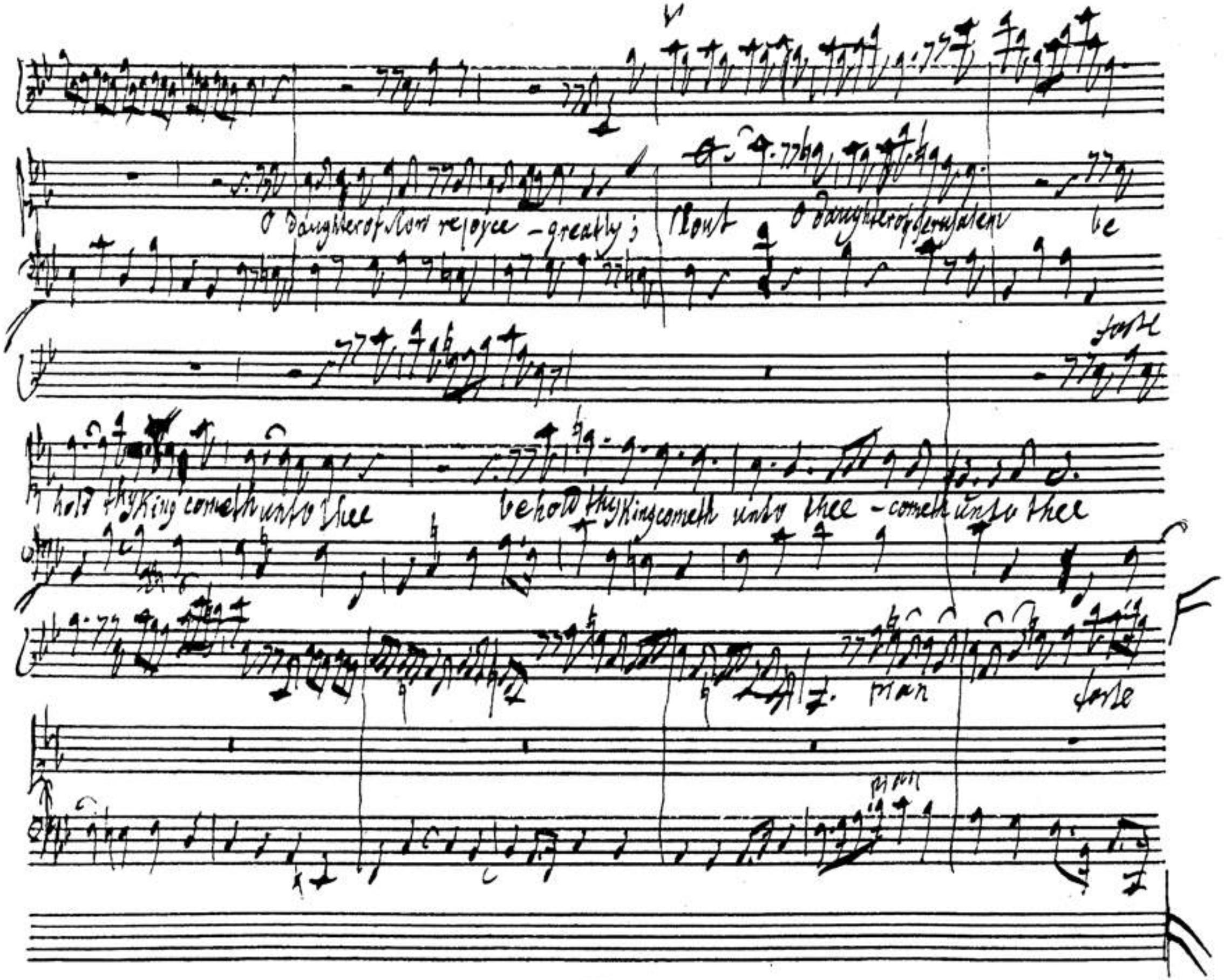
good will towards men - good will towards men

Violoncell

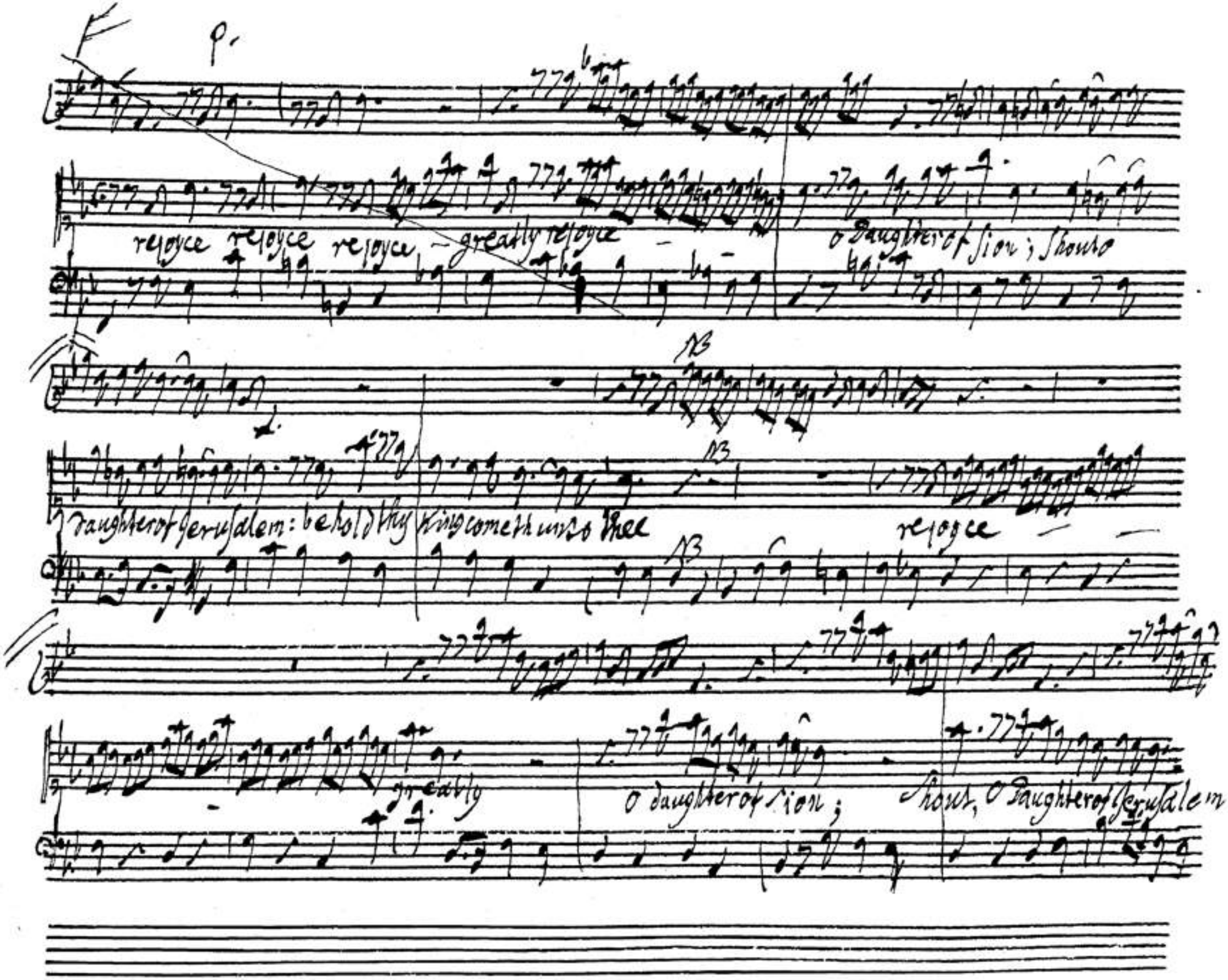
BSB


allegro
Vnis.
piano
forte
piano
reioyce ÷ reioyce greatly reioyce - greatly o daughter of sion
o daughter of sion reioyce - reioyce

BSB


O daughter of Sion rejoyce - greatly ; Shout O daughter of Jerusalem be
hold thy King cometh unto thee behold thy King cometh unto thee - cometh unto thee
forte
pian
forte
pian

BSB

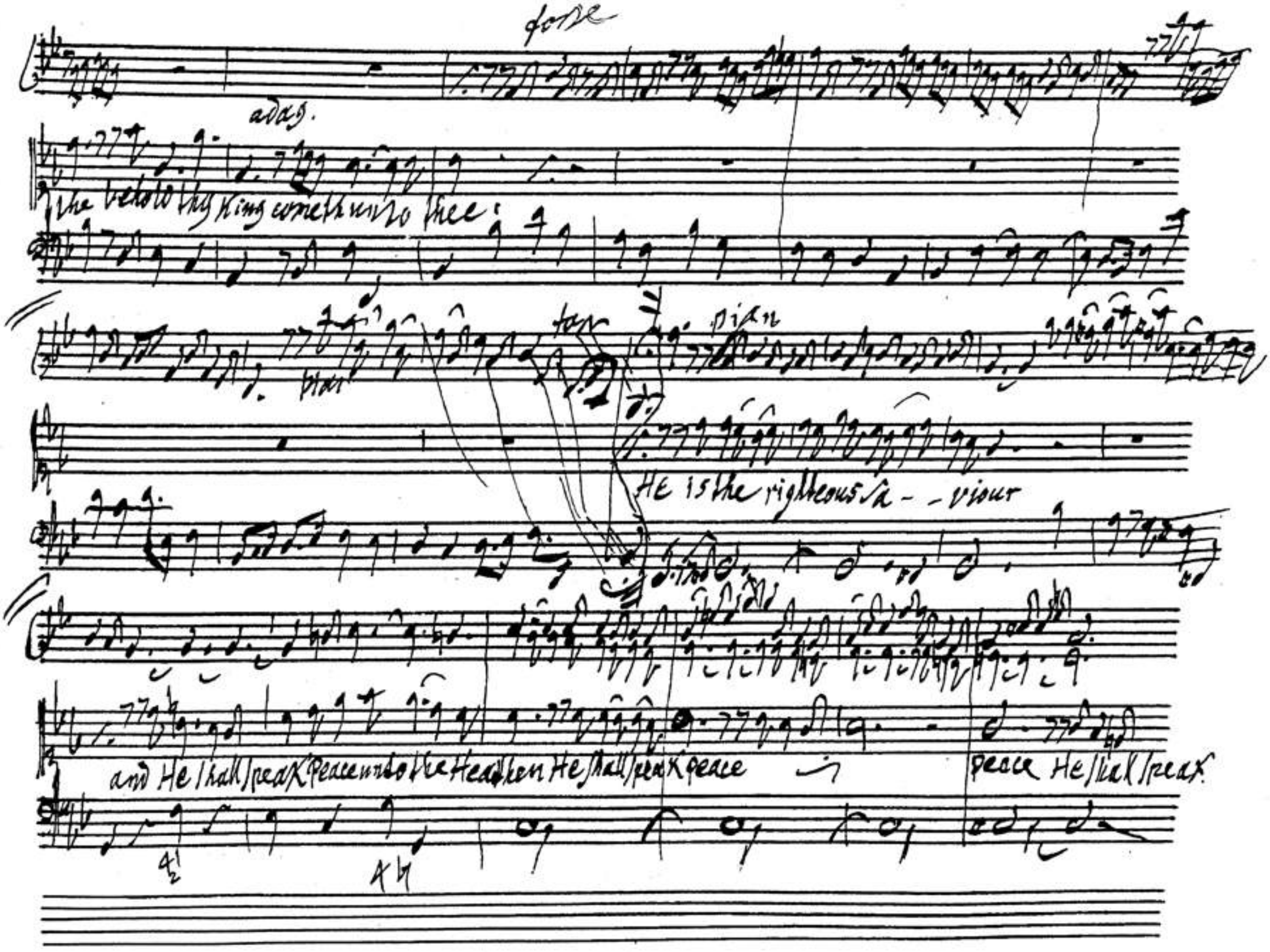

F
p.
rejoyce rejoyce rejoyce — greatly rejoyce — o Daughter of Sion; Shouto
daughter of Jerusalem: behold thy King cometh unto thee
rejoyce
greatly
O daughter of Sion;
Shout, O Daughter of Jerusalem

behold thy King cometh unto thee rejoyce - rejoyce -

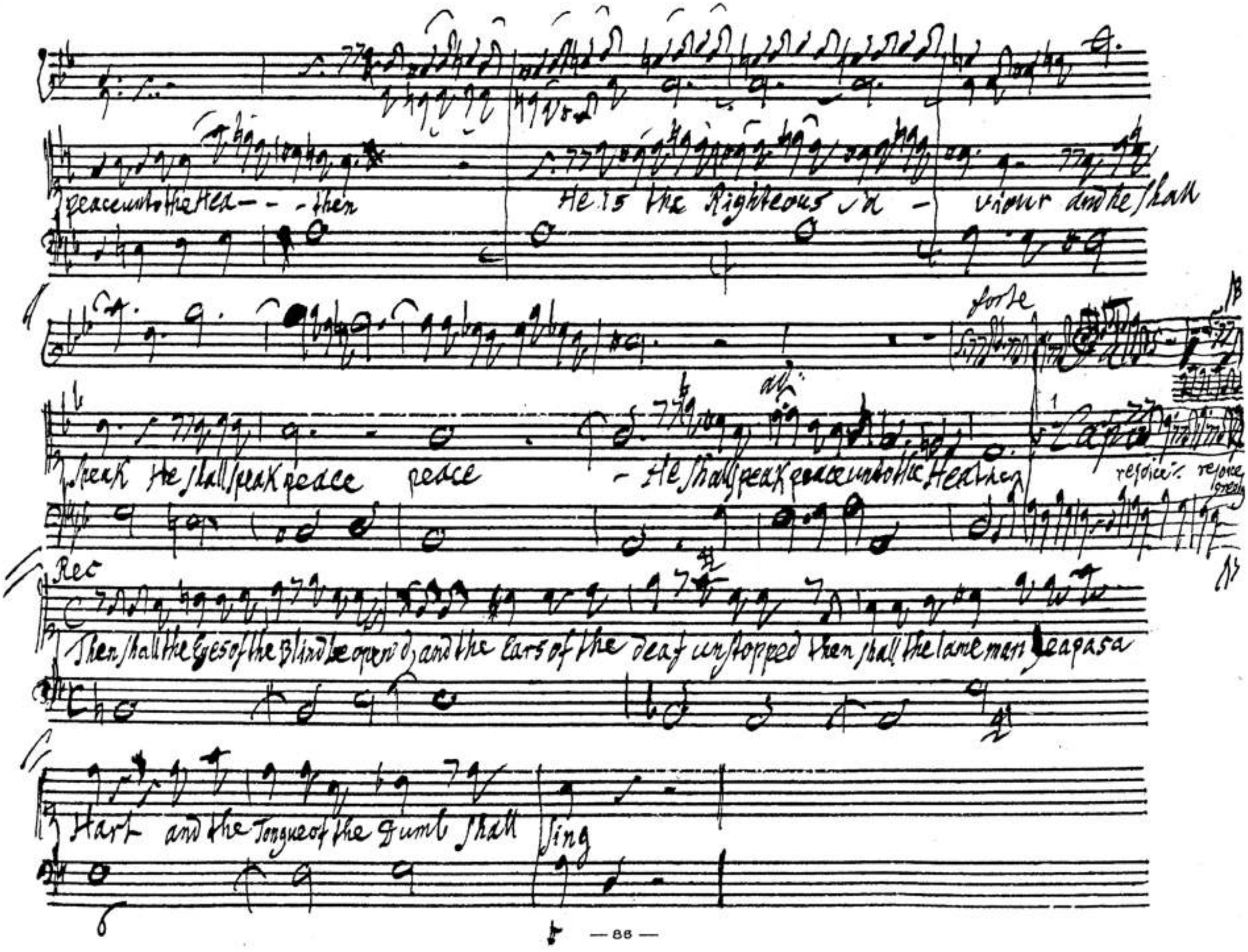
and shout shout shout shout rejoyce. - - greatly

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;
tan
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

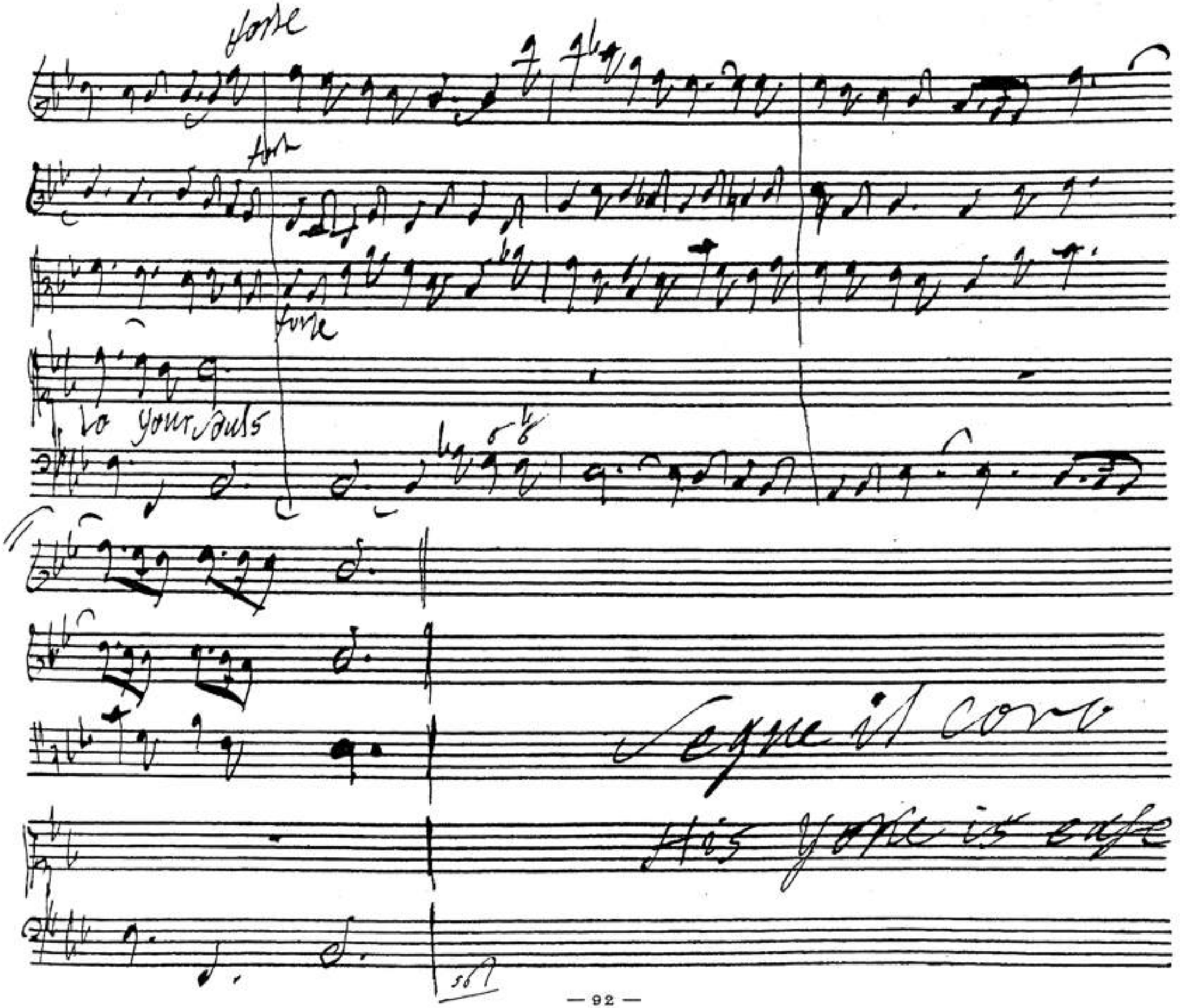
learn of Him for He is meek and lowly of Heart and ye shall find Rest and ye shall find Rest un

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

ffff

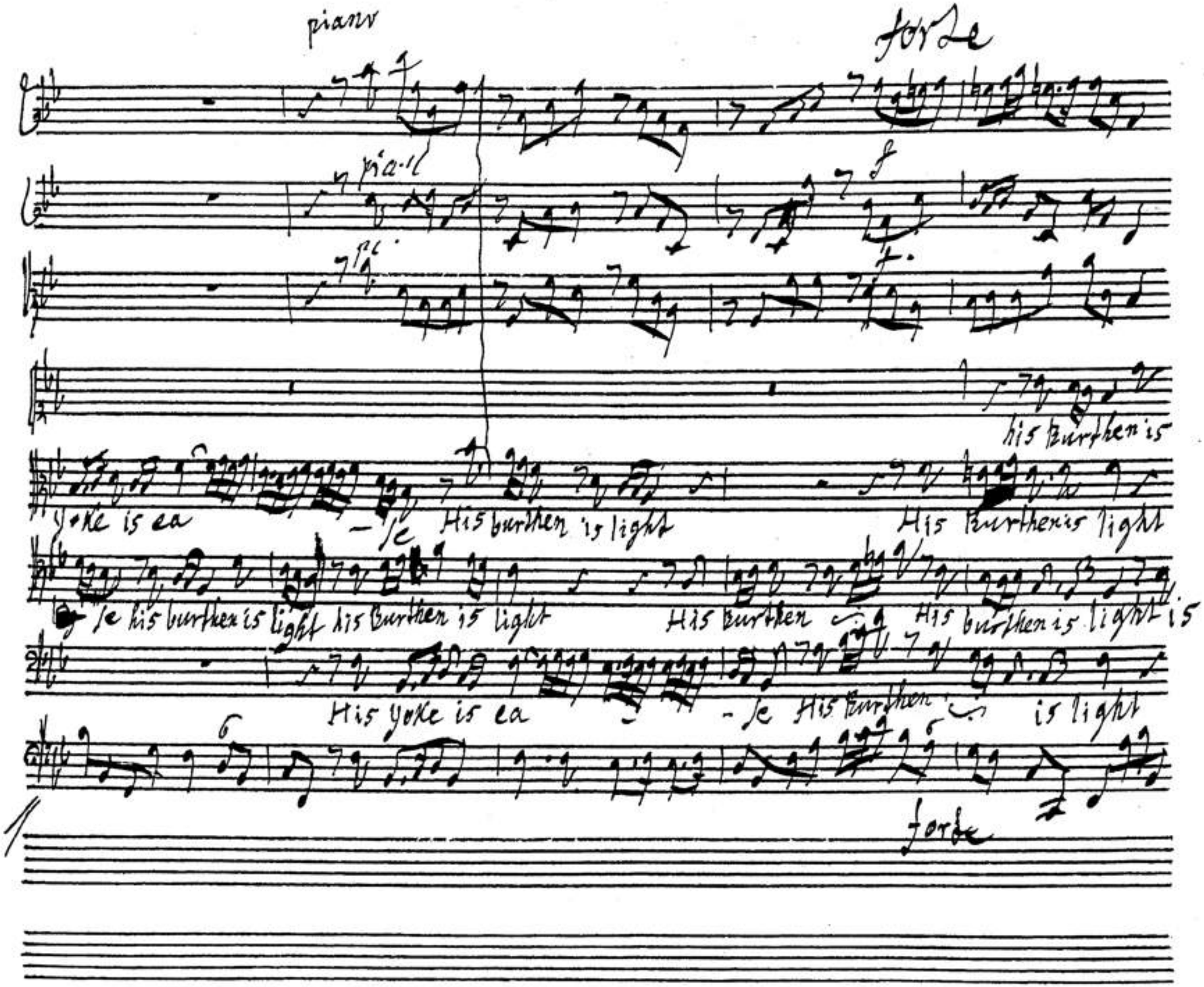
His yoke is ea — — je His Burthen is light His Burthen, His Burthen is light

ffff

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

pian pianiss

pian pianiss

pianiss pianiss

light His Burthen is light His Burthen is light His yoke is ea —

His Burthen is light

His yoke is Burthen

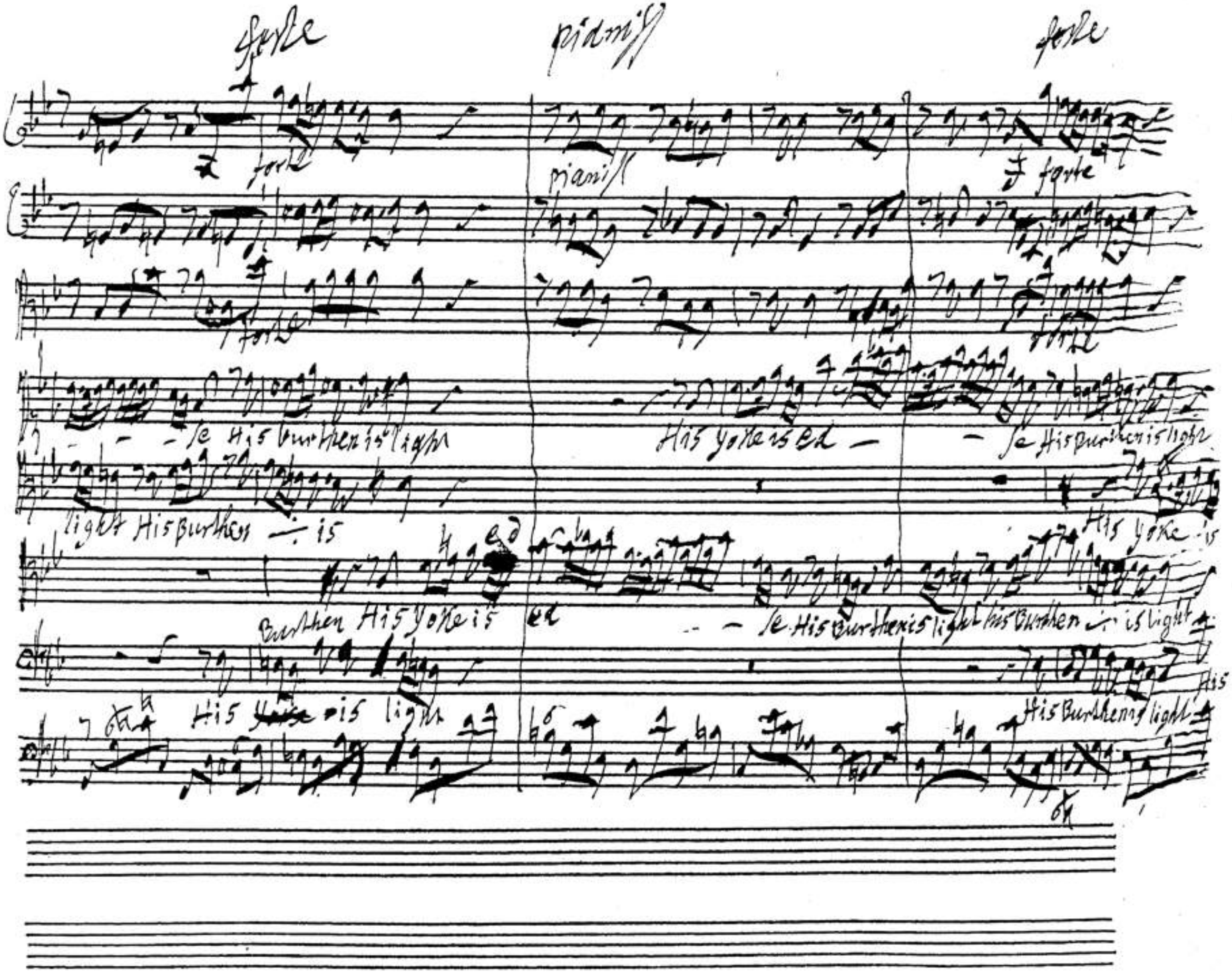
light

His Burthen is light

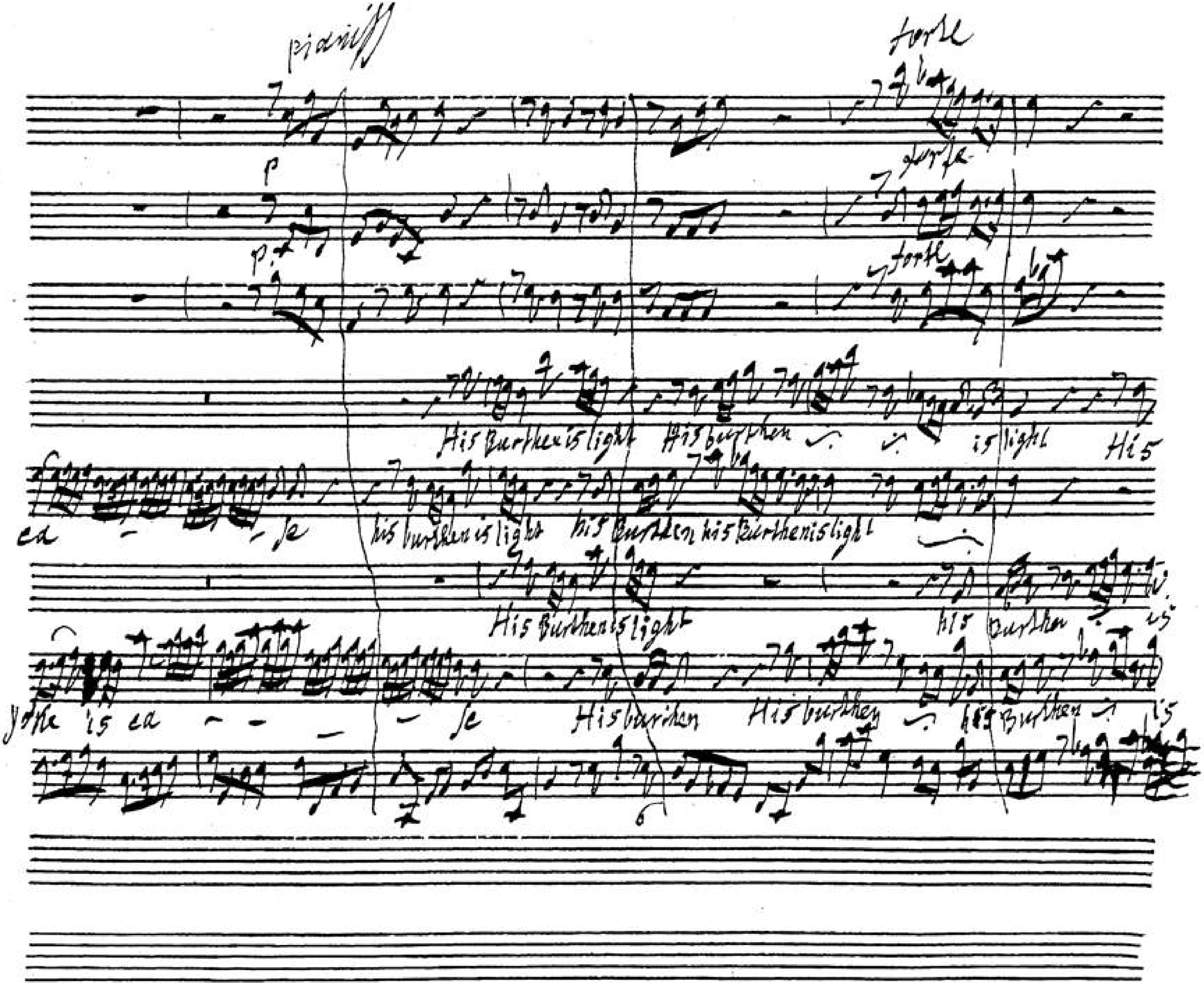
is light

his Burthen is light His yoke is ea — — -se

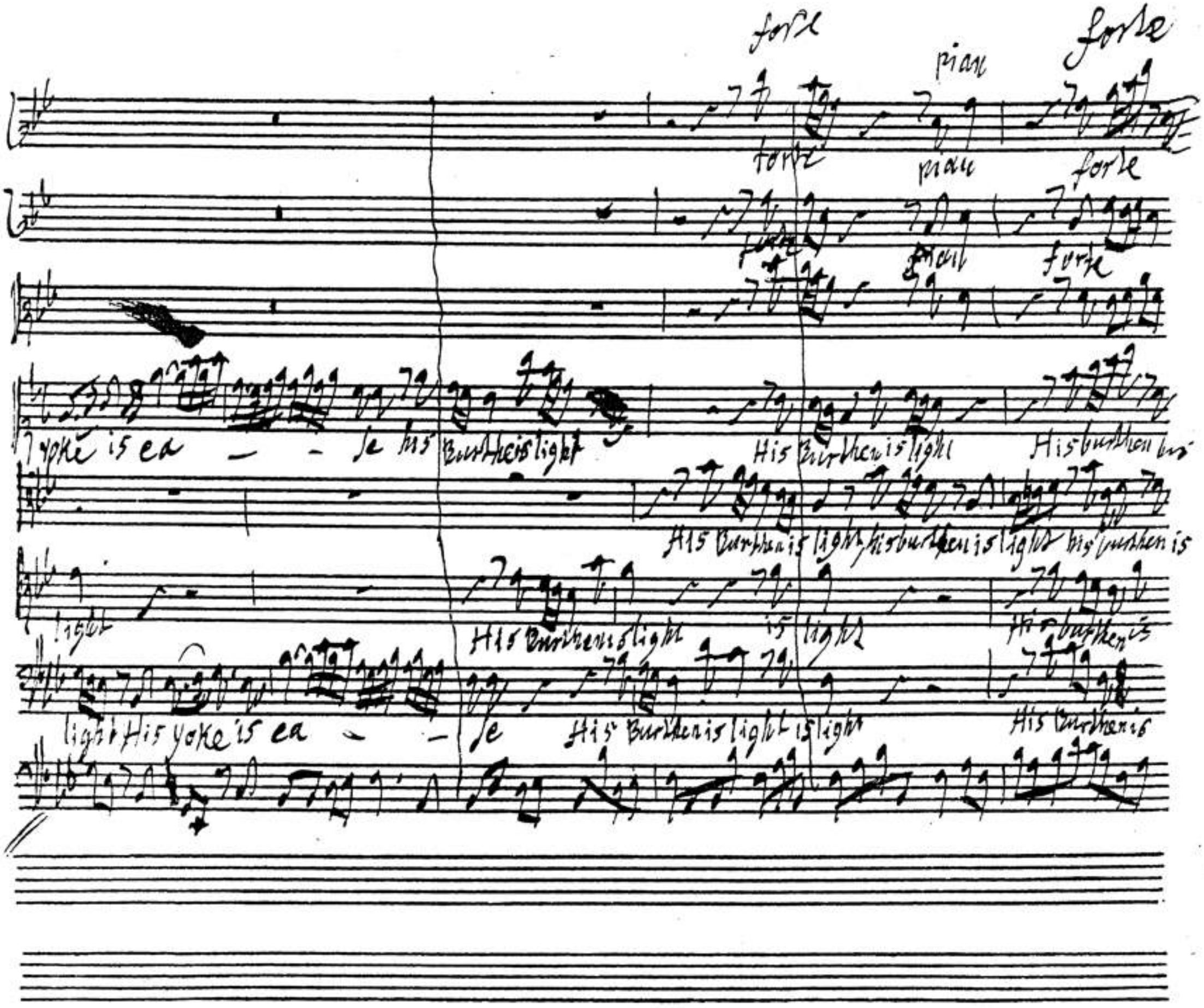
BSB


forte
pianiss
forte
forte
pianiss
forte
forte
forte
se His burthen is light
His yoke is ed
se His burthen is light
light His burthen is
His yoke is
Burthen His yoke is
ed
se His burthen is light his burthen is light
His yoke is light
His burthen is light

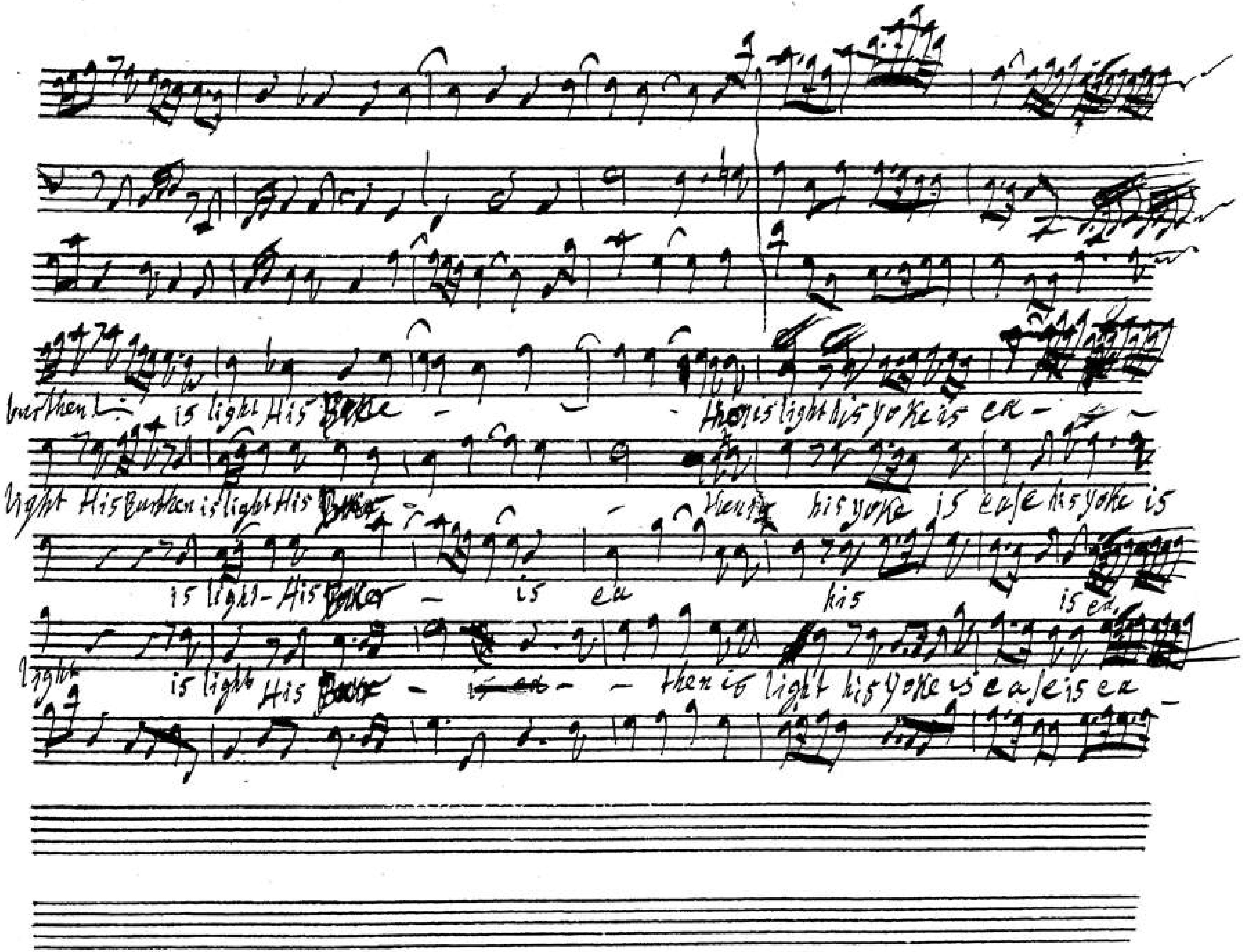
BSB


pianiss
forte
p
forte
p
forte
His Burthen is light His burthen is light His
ea - - je his burthen is light his burthen his burthen is light
His Burthen is light his burthen is
yoke is ea - - - je His burthen His burthen His Burthen is

BSB


forte
piano
forte
forte
piano
forte
forte
piano
forte
yoke is ea — — se his Burthen is light
His Burthen is light
His burthen his
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 Yoke - - then is light his yoke is ea -
light His Burthen is light His Yoke then his yoke is ease his yoke is
is light - His Yoke - is ea his is ea
light is light His Yoke - - - then is light his yoke is ease is ea

BSB

and

-le His Burthen is light His yoke is 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

S1.

August 28

1741.

BSB

Largo

Be hold the Lamb of God Be hold the Lamb of

God Be hold the Lamb of God the Lamb of God

be hold the Lamb of God the Lamb of

be hold the Lamb of God Be

BSB

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

that takest away 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

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

BSB

f

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

sin of the world the sin of the world

that

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

BSB

the sin of the world

world that taketh away

World

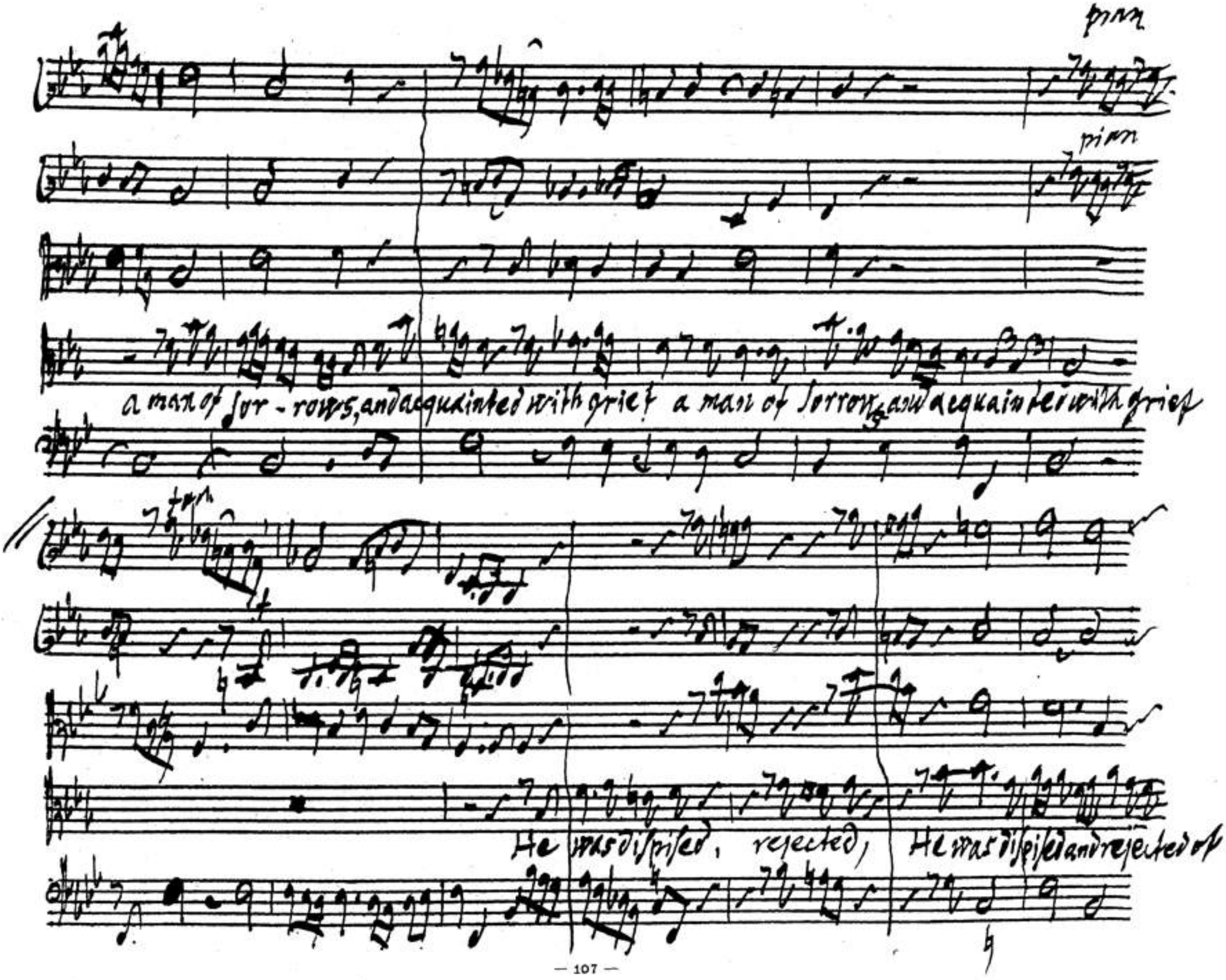
behold behold, the Lamb of God — that taketh away the sin of the world

BSB

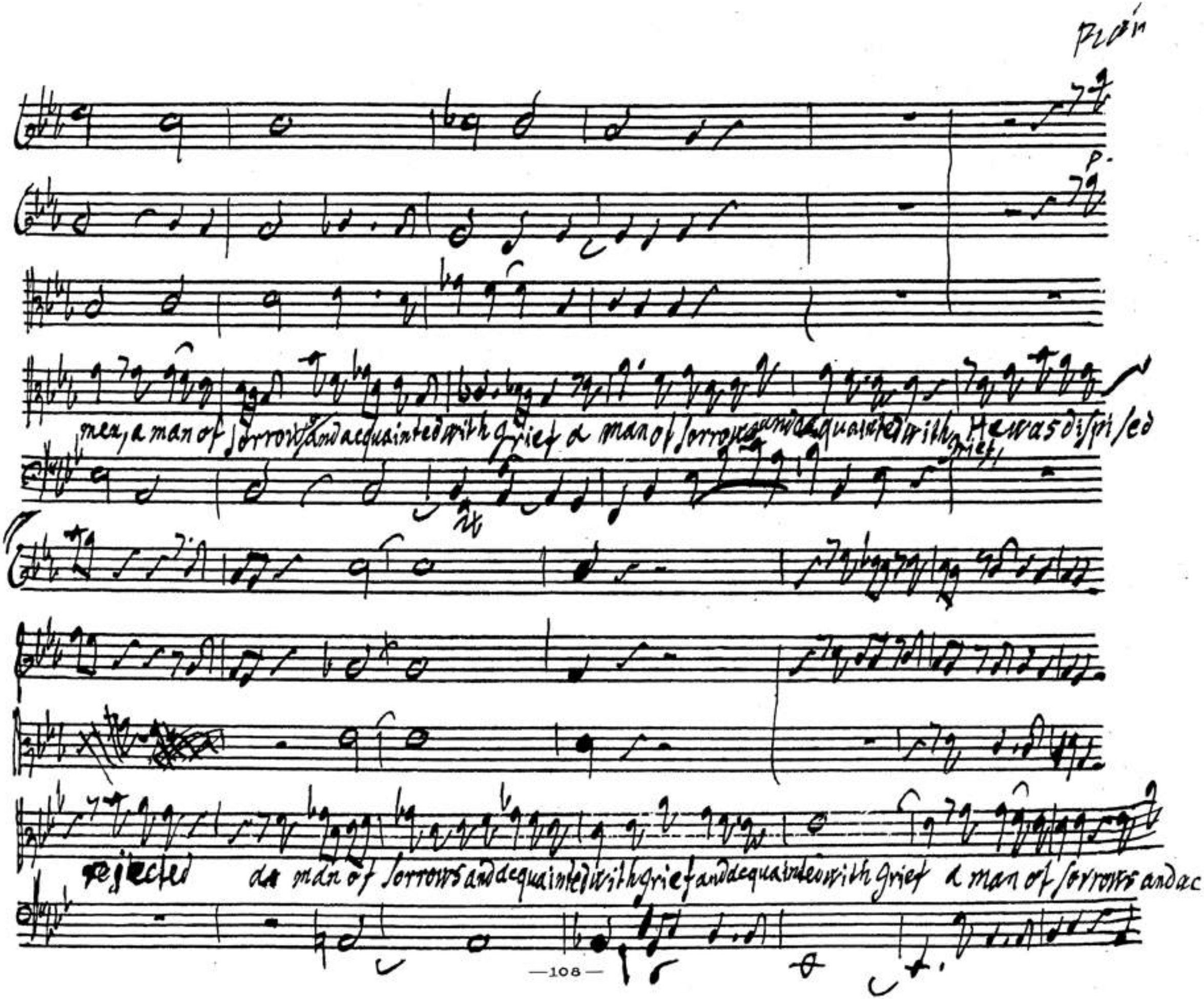
Largo

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

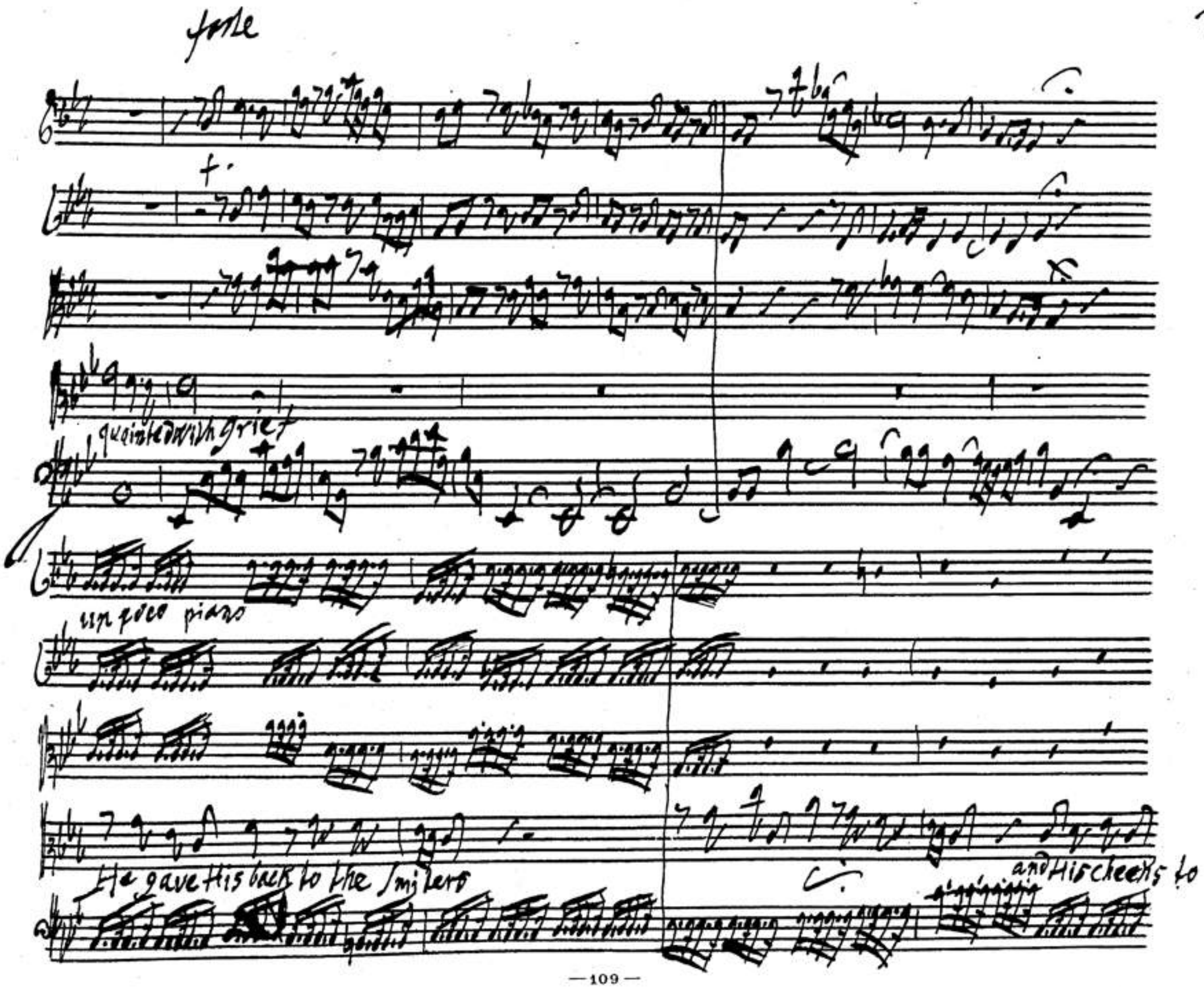
BSB


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

BSB


Plain
p.
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

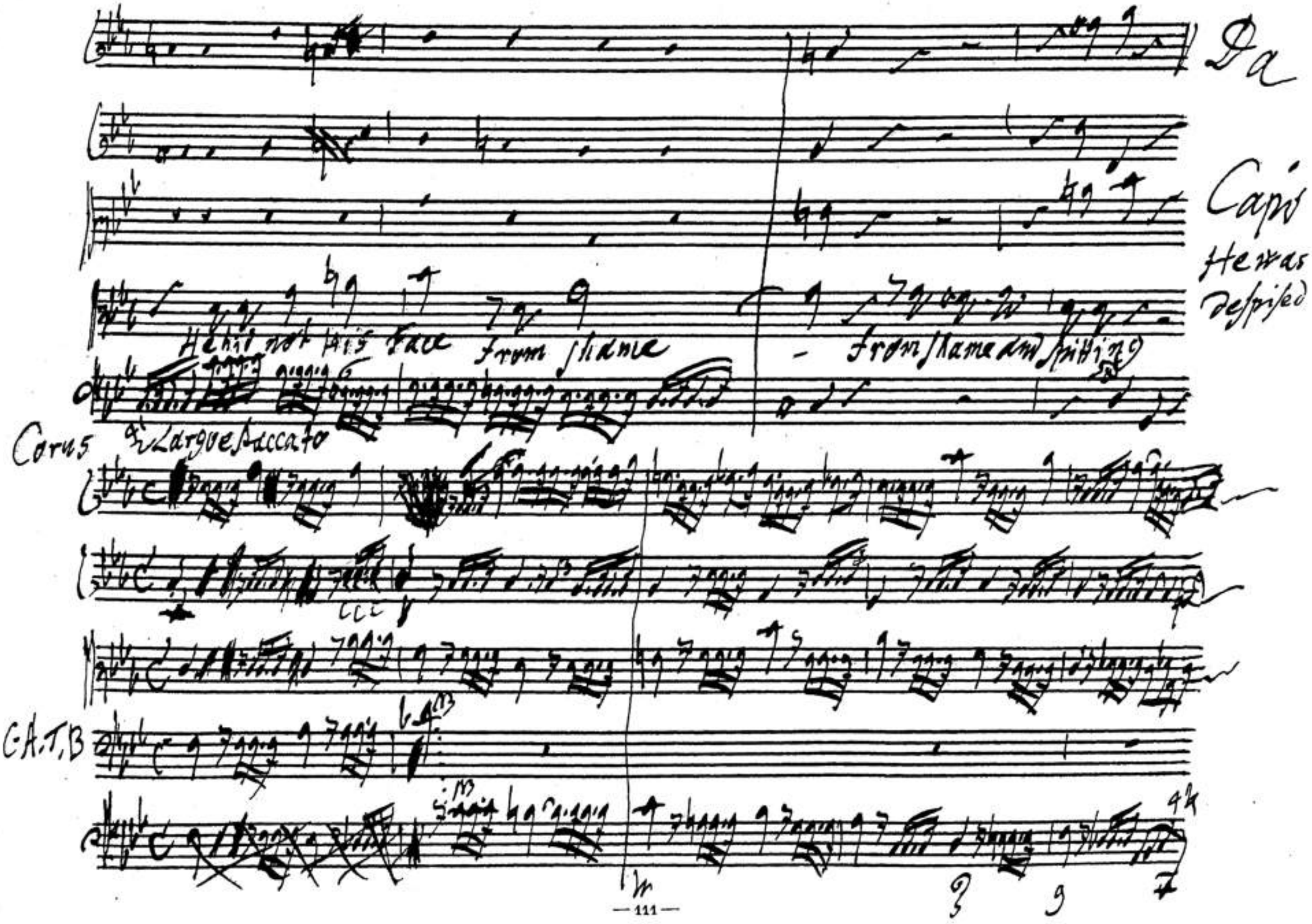
BSB


forte
f
quaintedwith grief
un poco piano
He gave His back to the Smiters
and His cheeks to

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
Corus
Largo e staccato
C.A.T.B

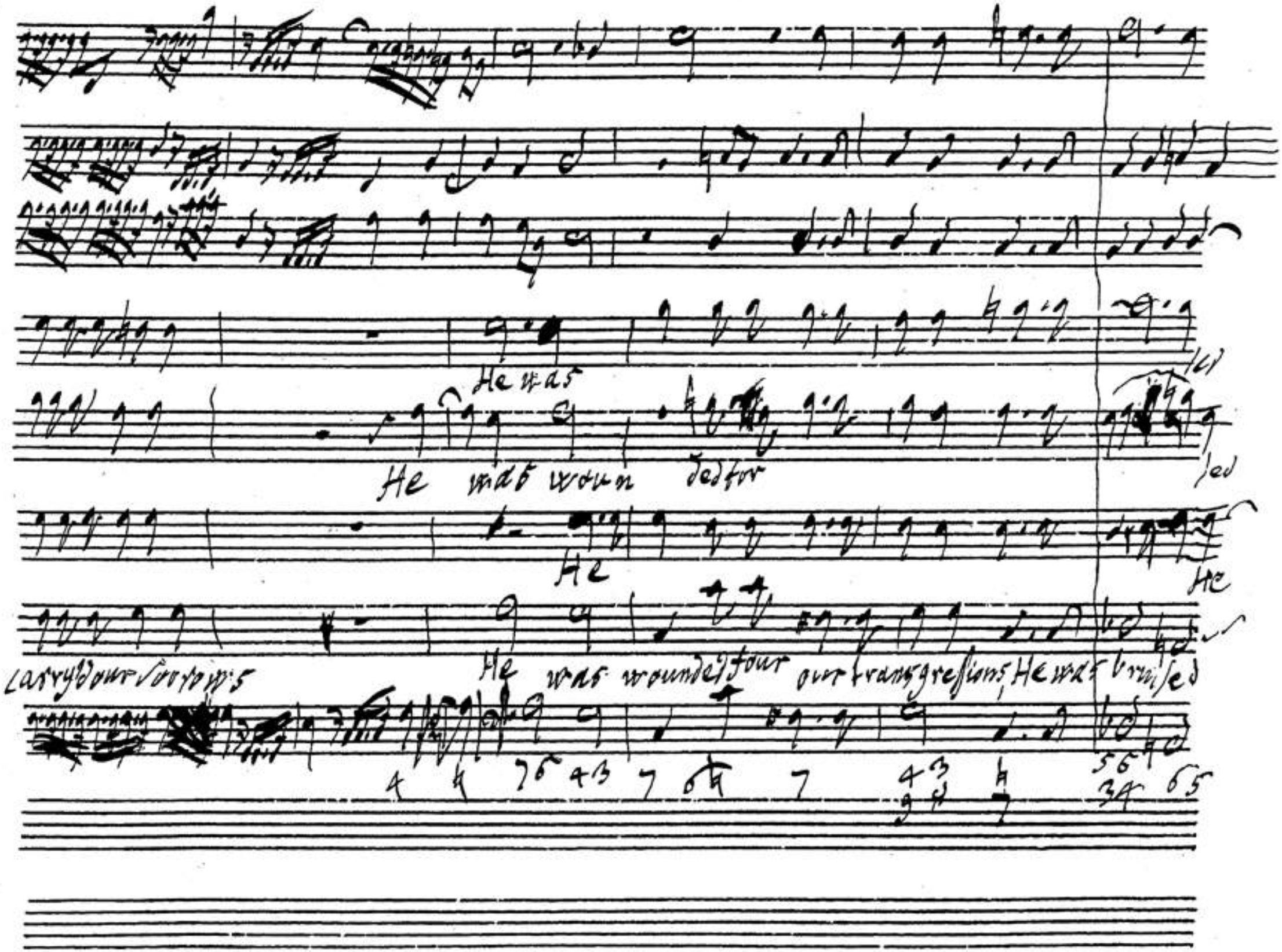
BSB

surely he hath born our griefs and carried our sorrows:

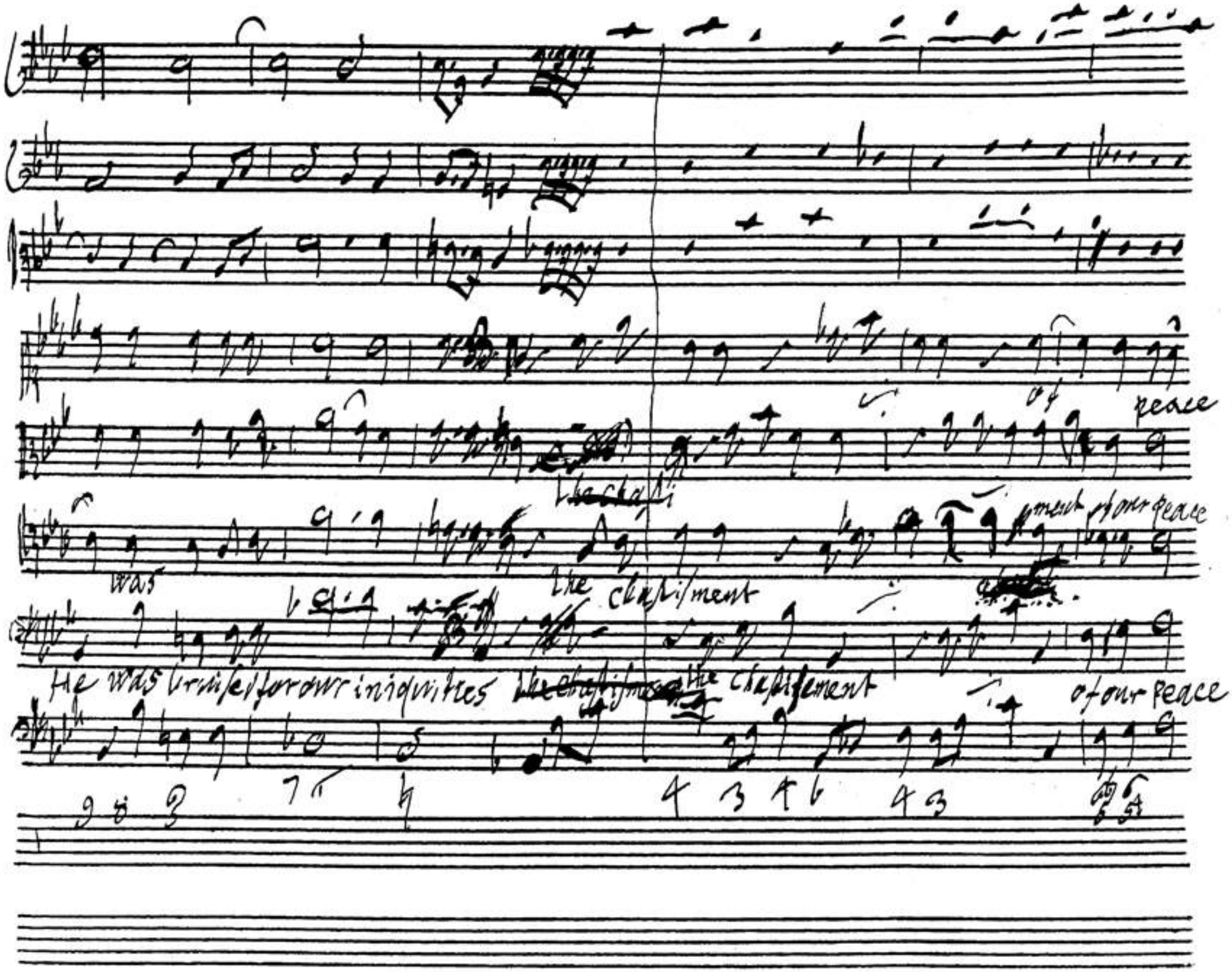
surely he hath born our griefs

surely he hath born our griefs and

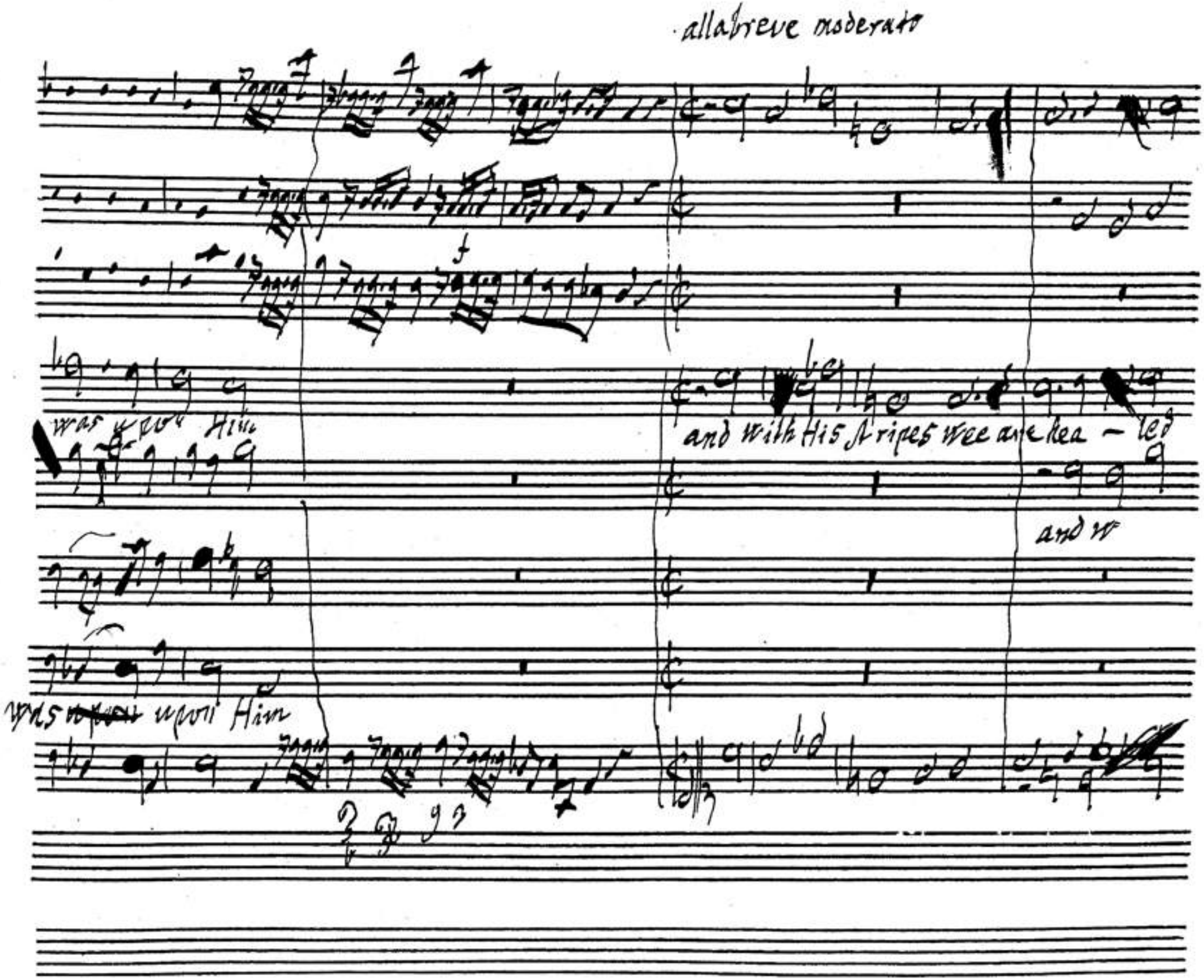
BSB


He was
He was wounded for
He
He
Carry dour Sorrows
He was wounded four our transgressions, He was bruised

BSB


of
peace
the chasti
ment of our peace
was
the chastisment
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 Him

BSB

wt C.

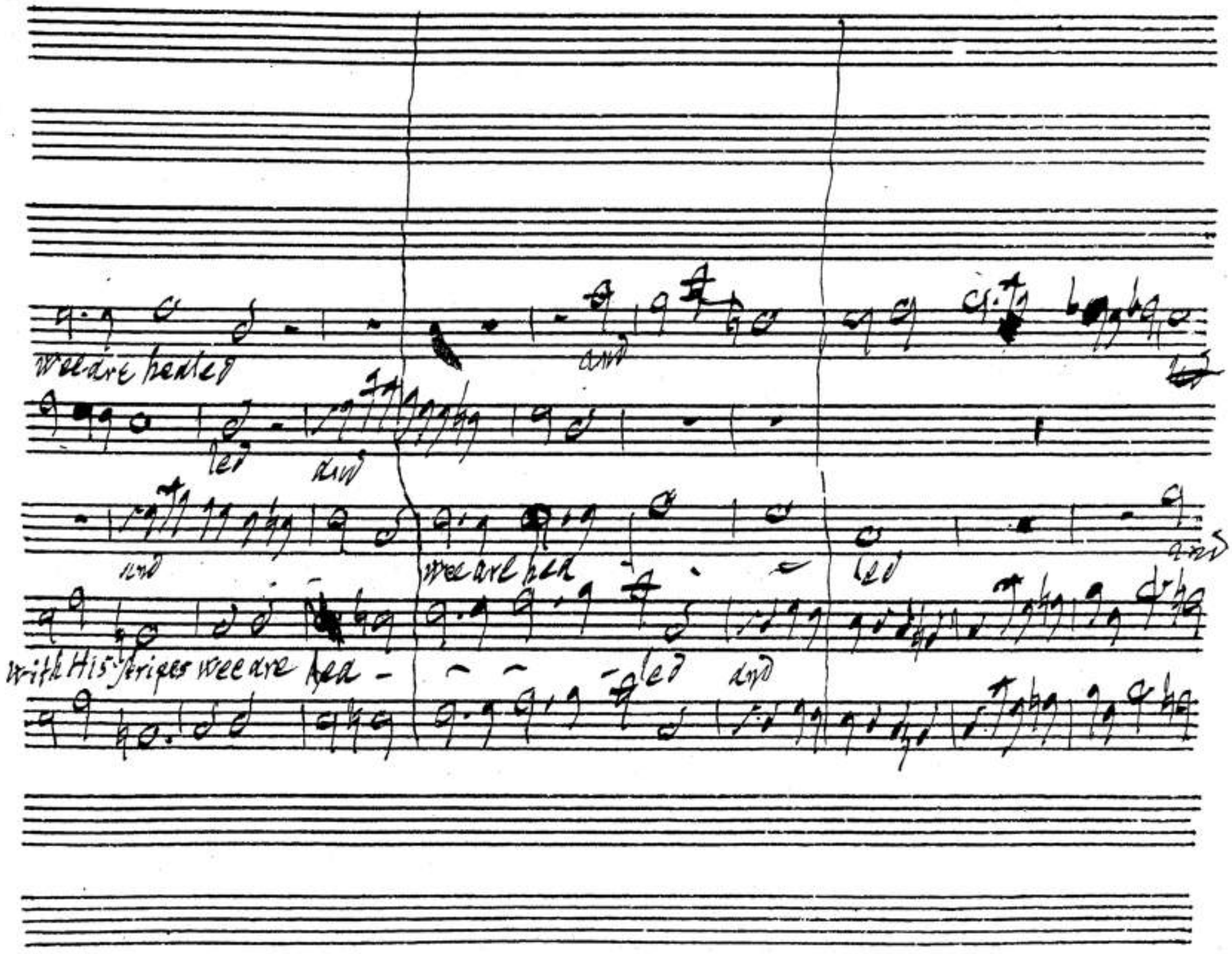
wt Alt

wt Tenor

and with His Stripes wee are hea - led wee are heal - ed and

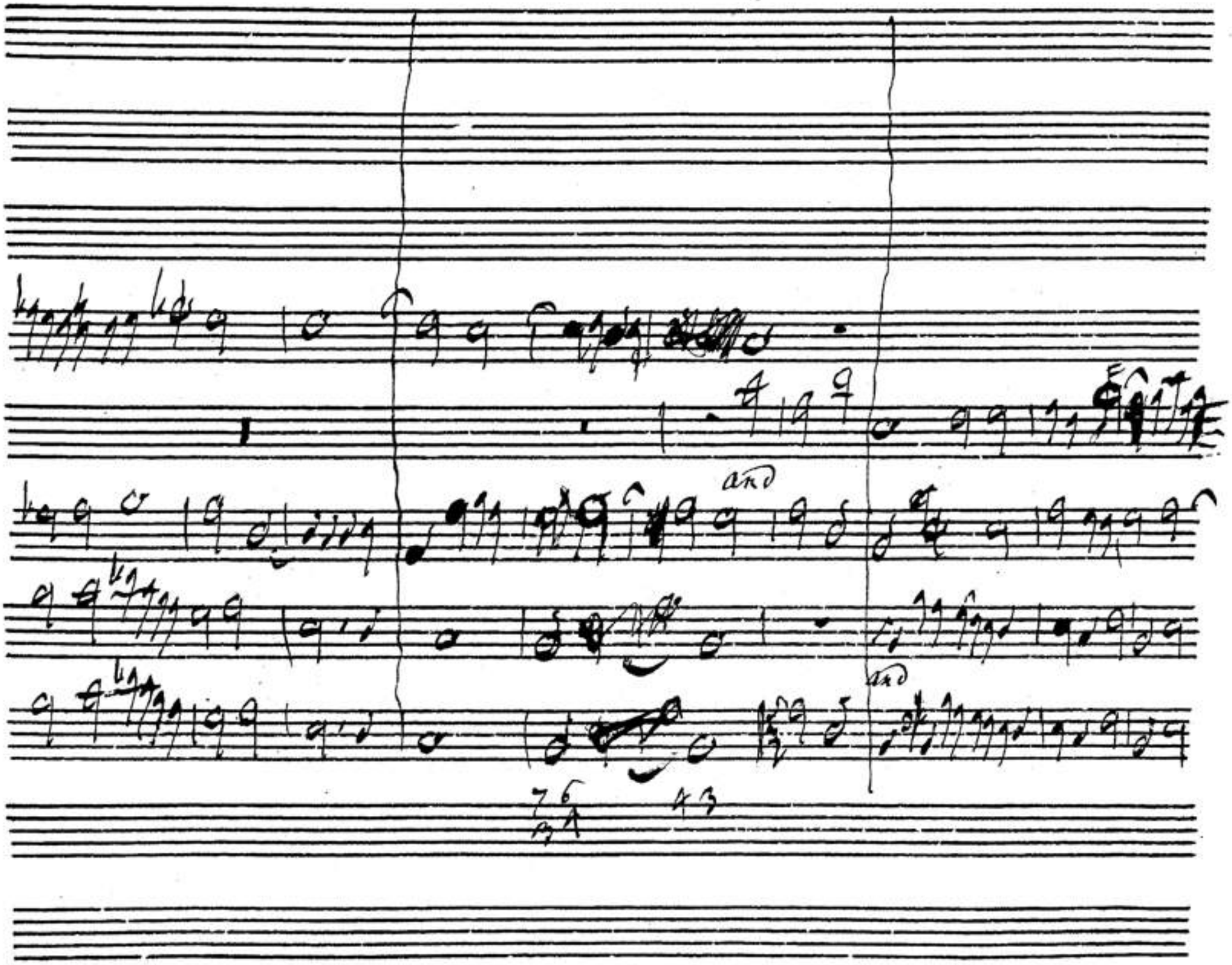
Stripes wee are hea - led and

and with His Stripes wee are hea - led


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

BSB

BSB



BSB

BSB

and

and

we are hea

and

BSB

adag.

And

And

And

Rea

BSB

Allegro moderato

have gone astray

have gone astray

all we, like sheep

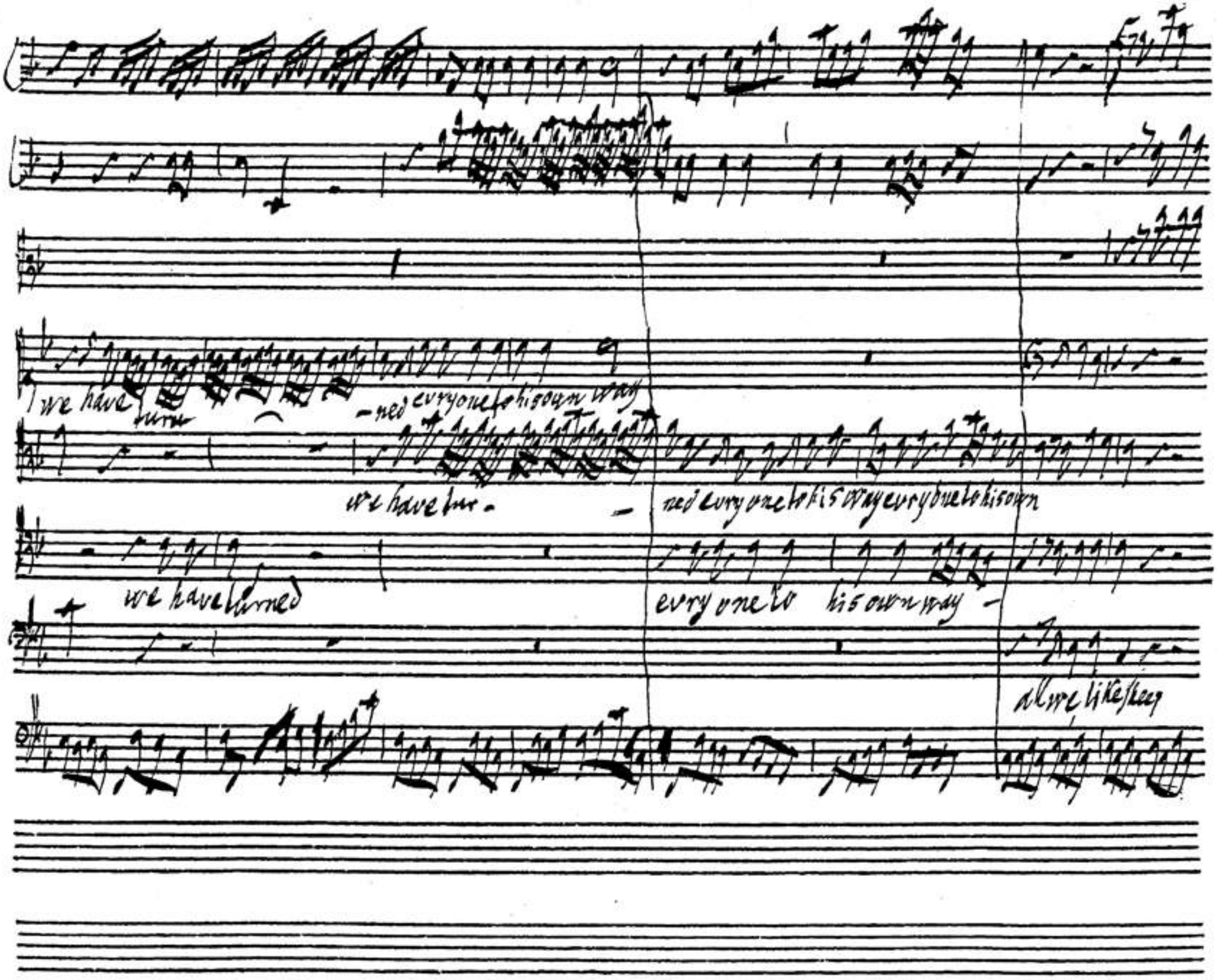
have gone astray

all we, like sheep

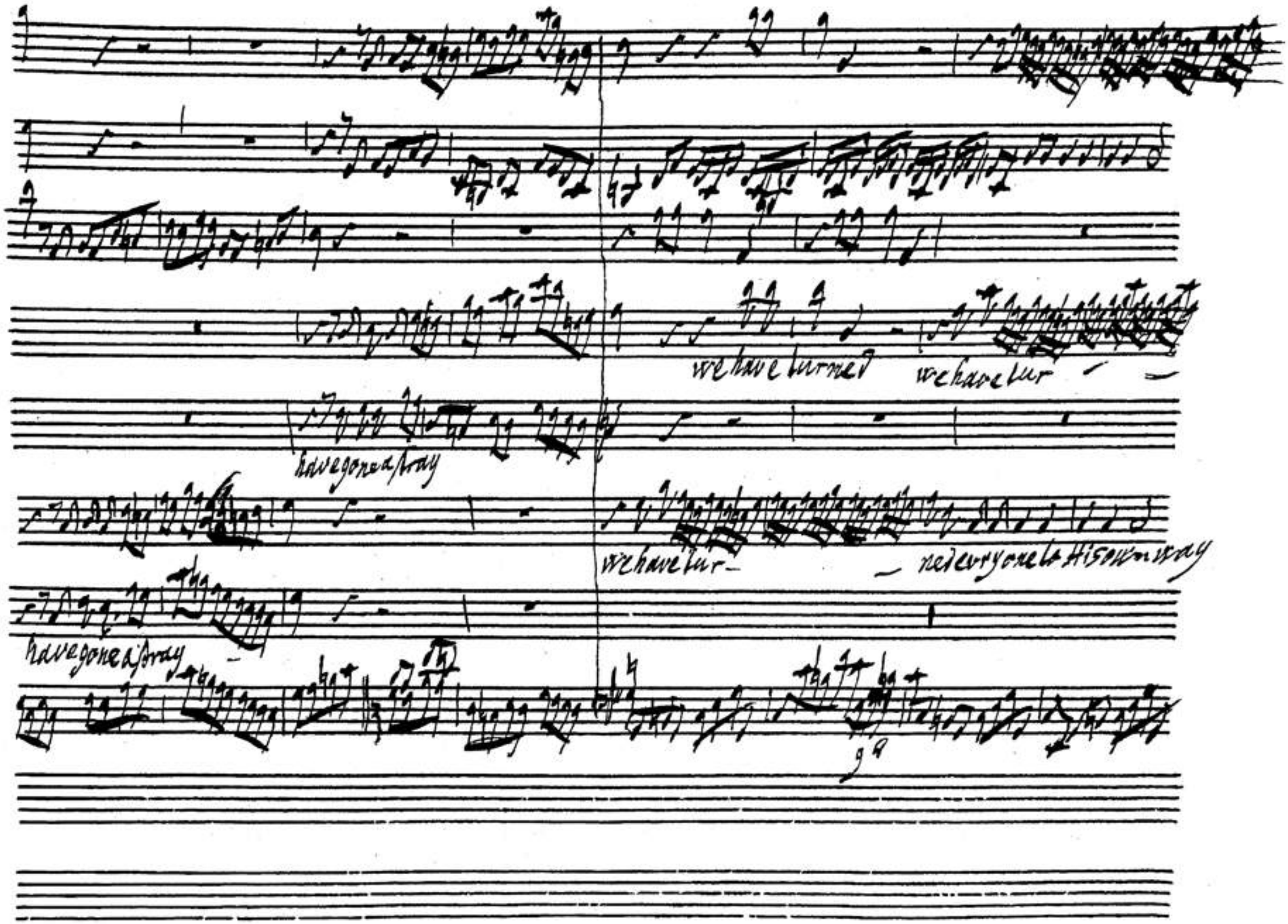
all we, like sheep

have gone astray

BSB


we have turn
-ned evryone to his own way
we have tur-
-ned evryone to his way evryone to his own
we have turned
evryone 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

every

we have turned every one

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 a - way

have

have gone

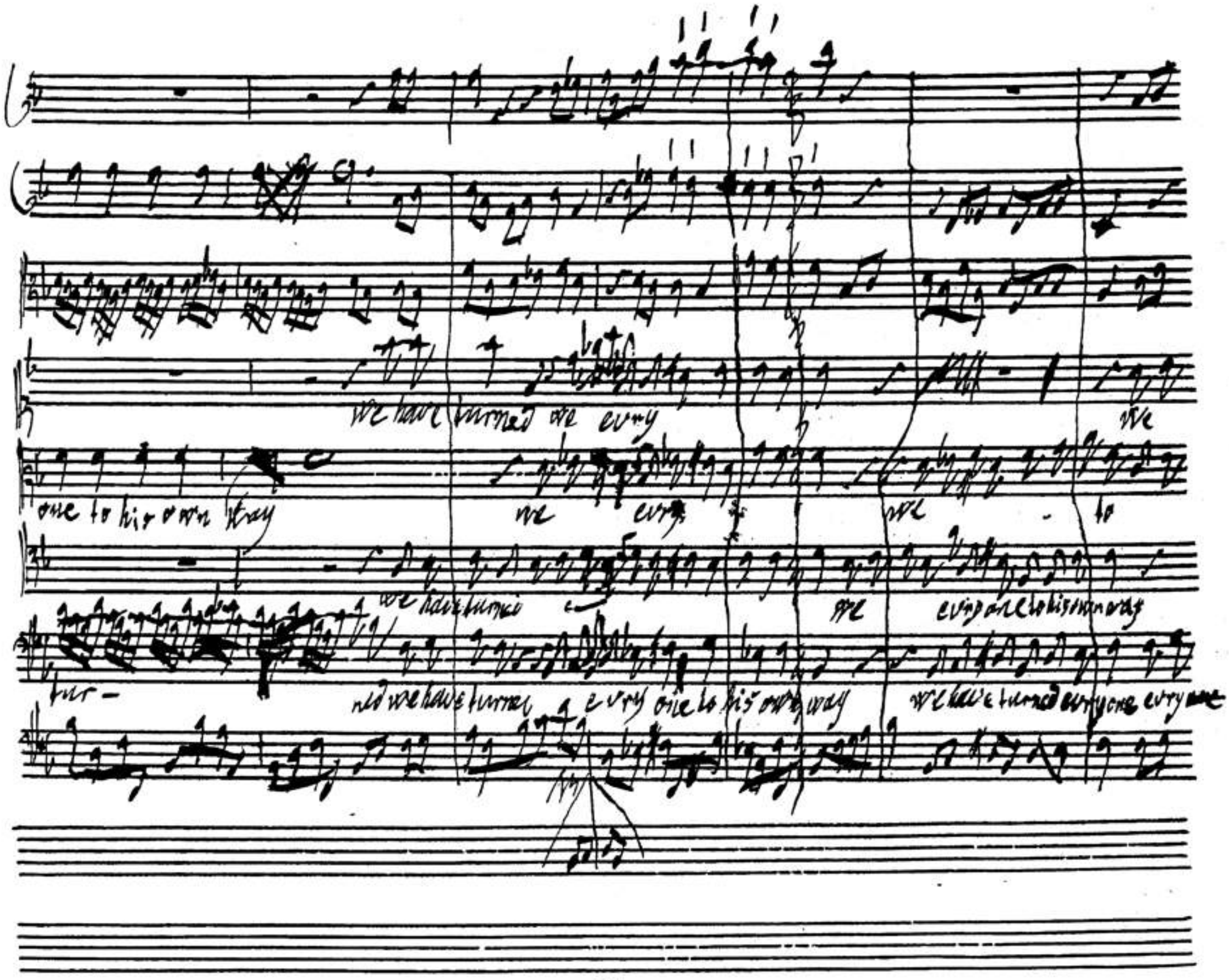
we have turned

we have turn - ed

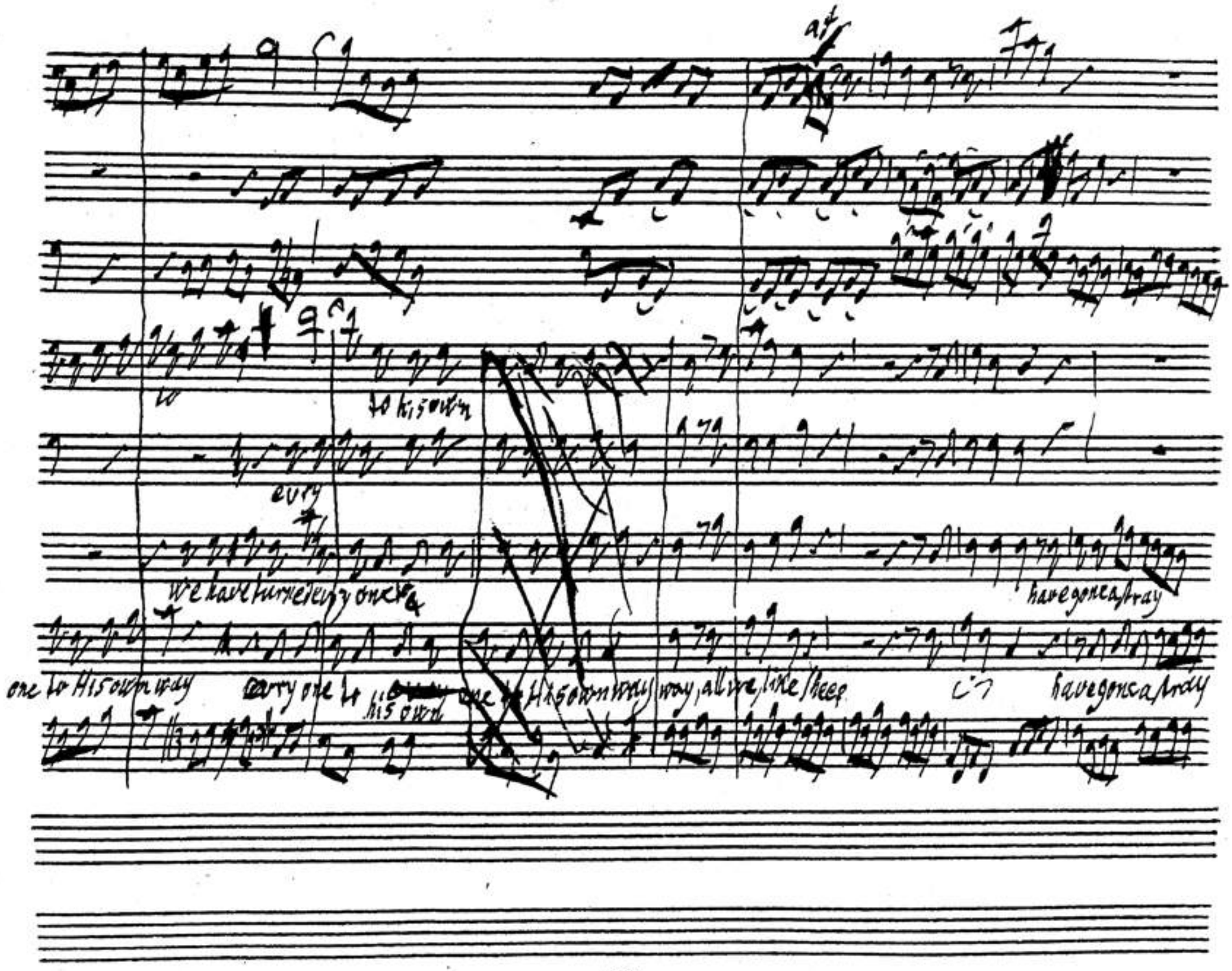
every

we have

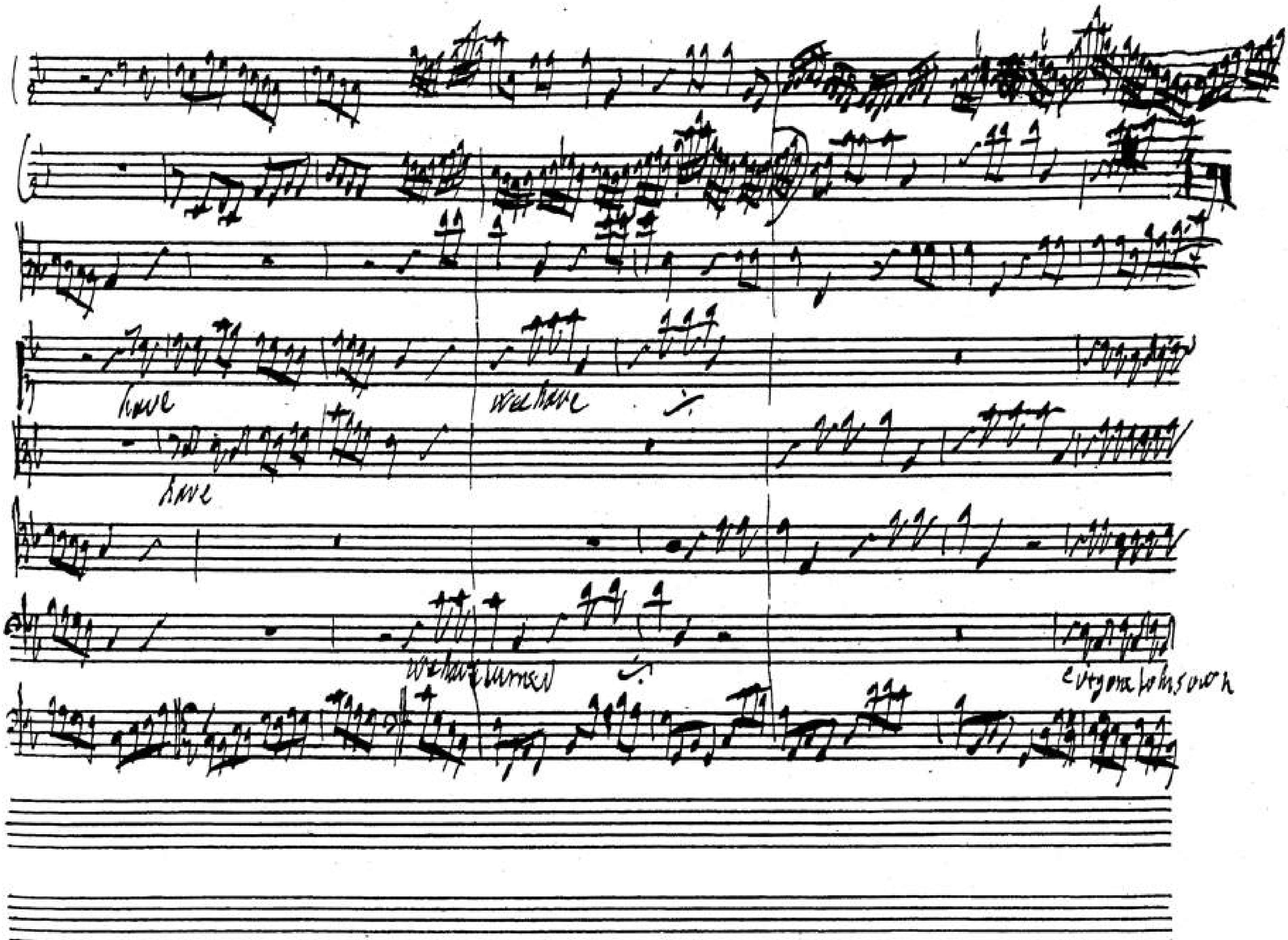
BSB


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

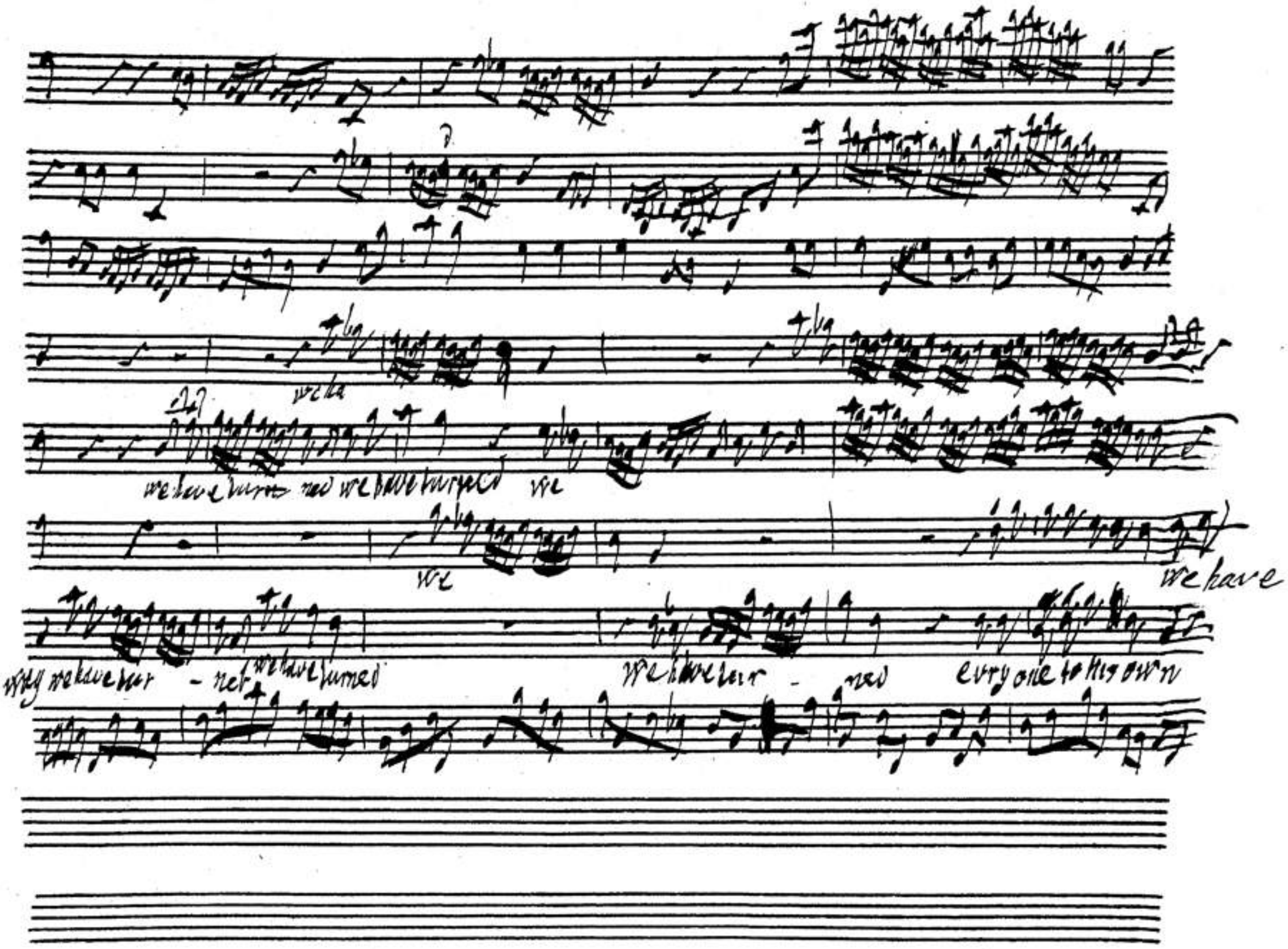
BSB


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

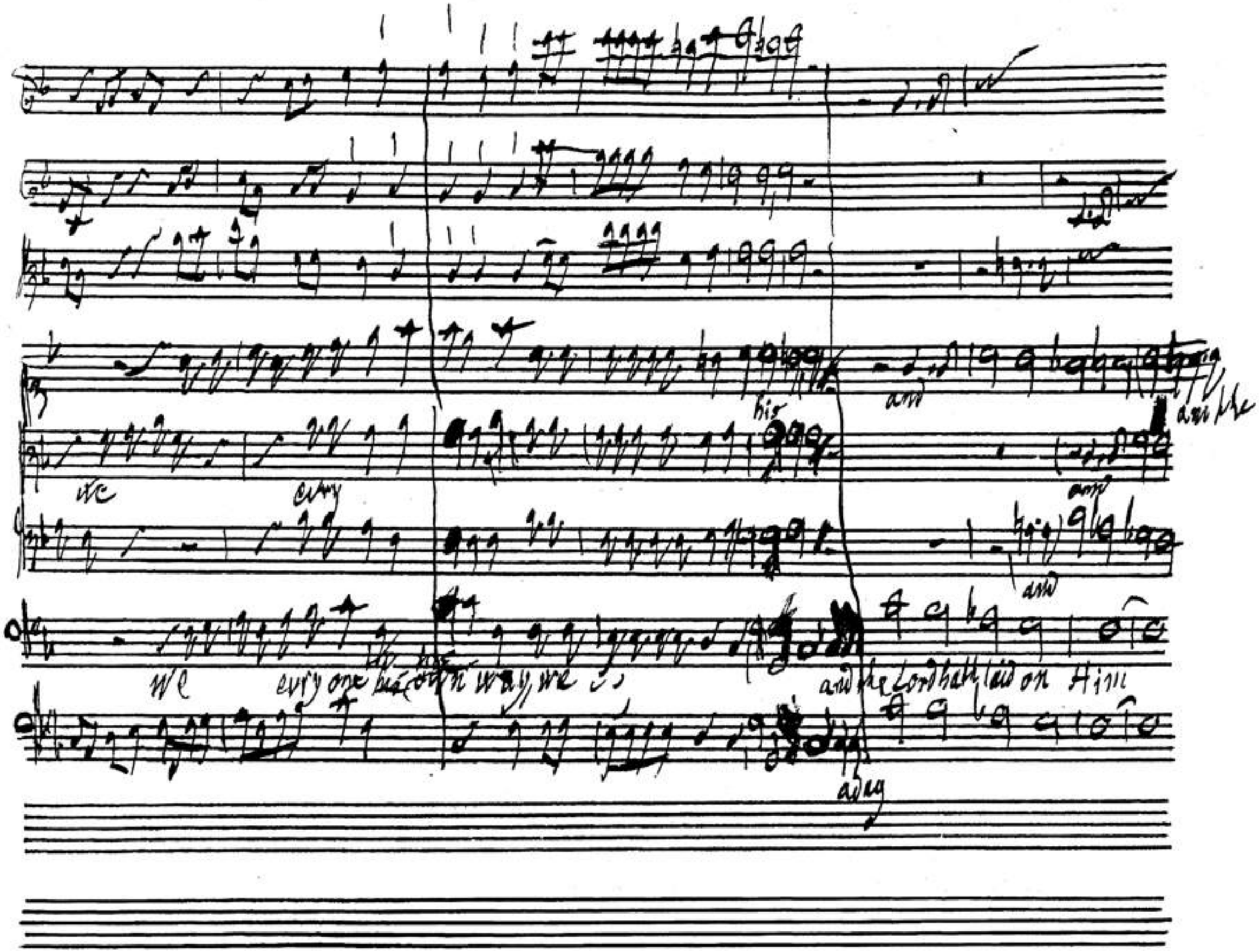
BSB



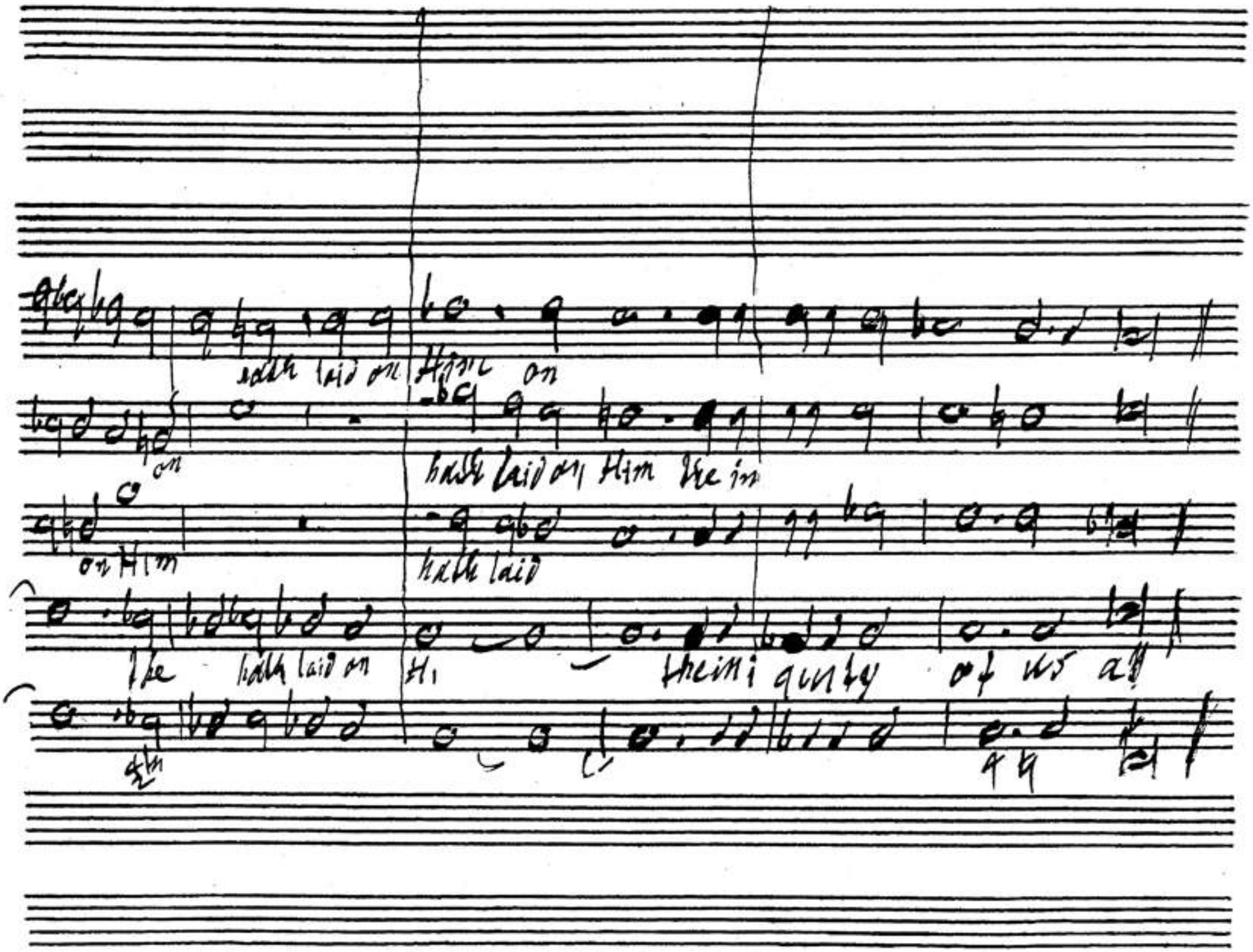
BSB


we have turned
we have turned
we have
we have turned
we have turned
we have turned
every one to his own

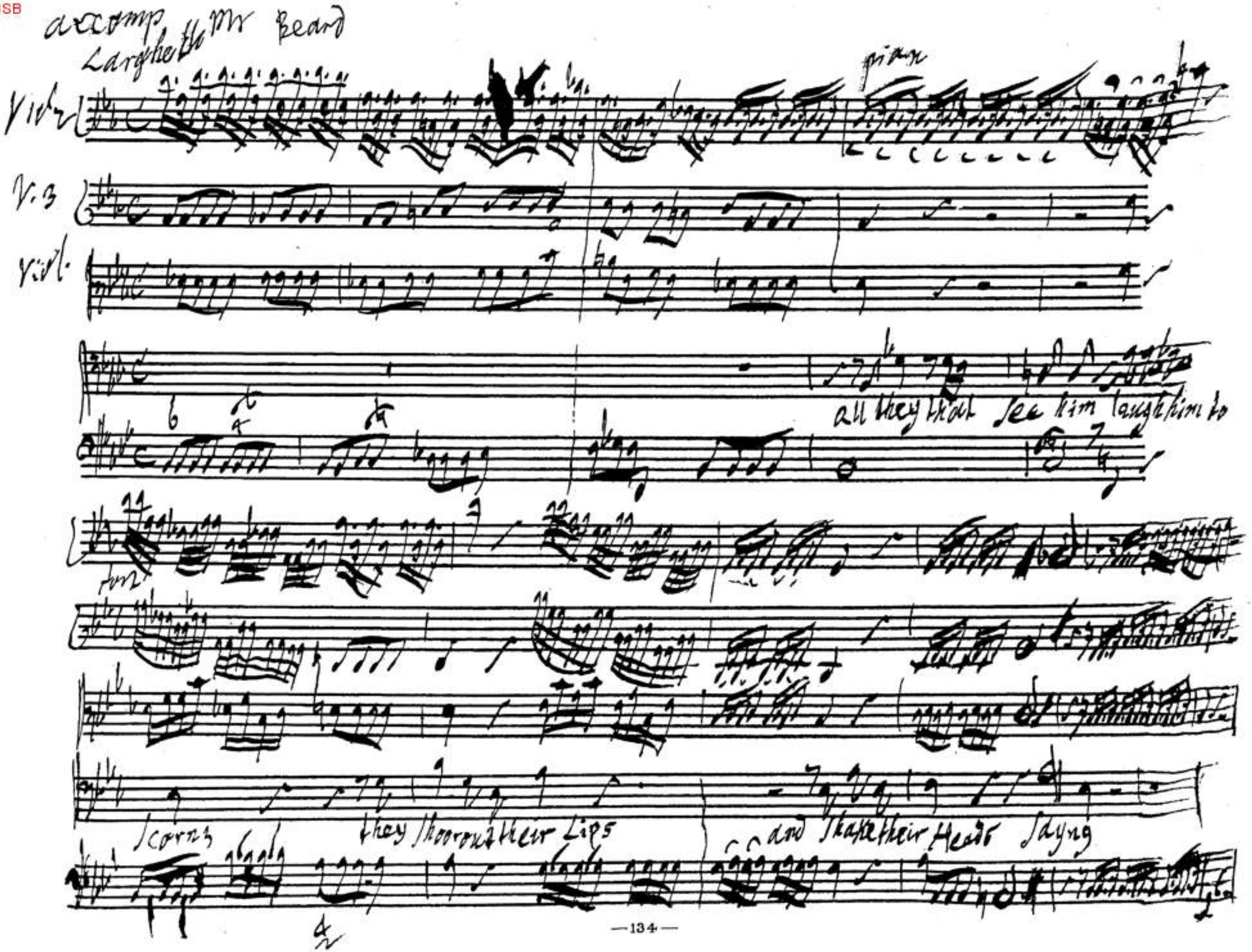
BSB


his
and
and the
we
every
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
Viol
V. 3
Viol.
piano
all they that see him laugh him to
Scorns
they shoor out their Lips
and shake their Heads Sayng

BSB

Chorus
allegro

tutti

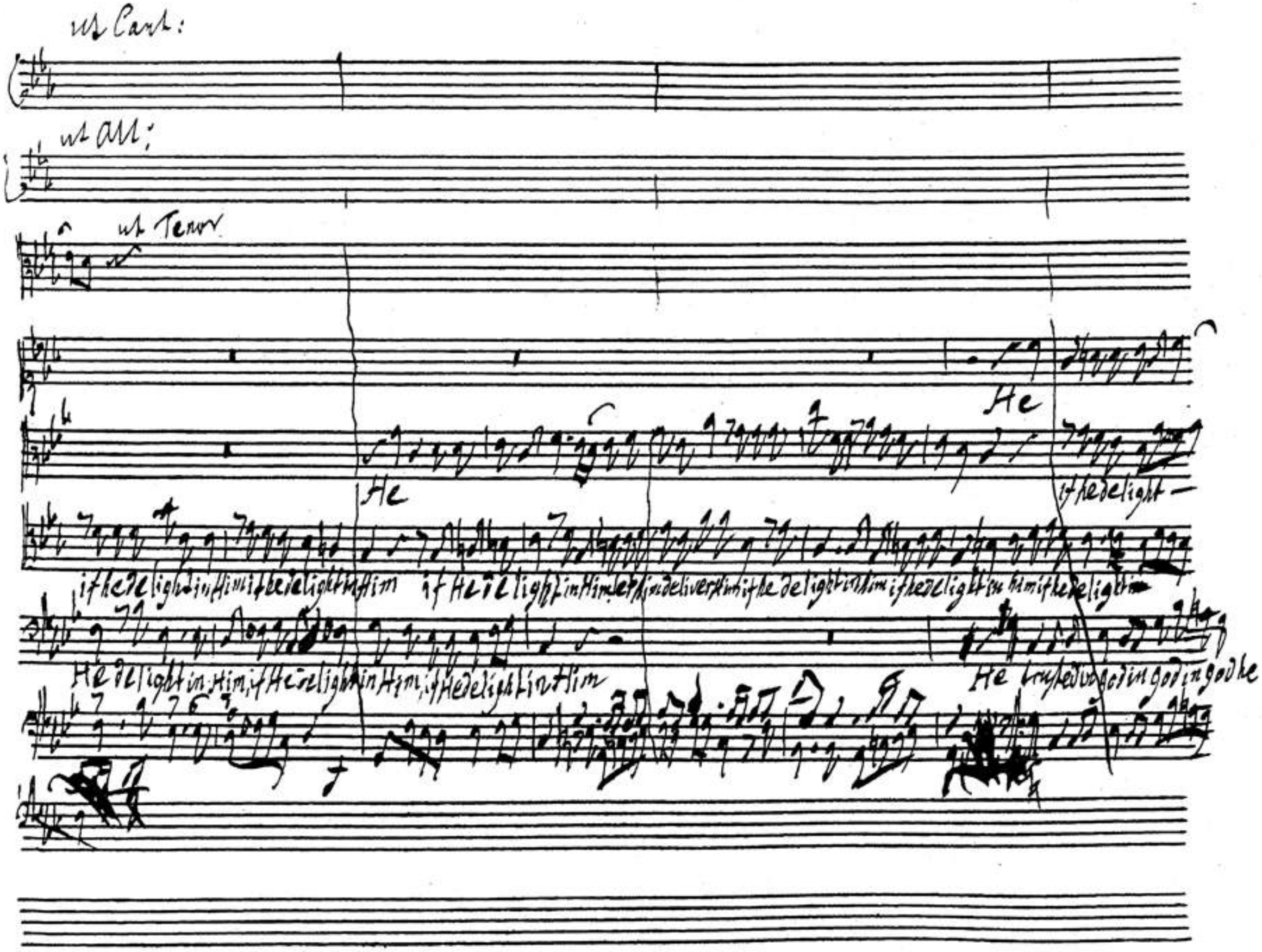
He trusted in God that He might deliver Him

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

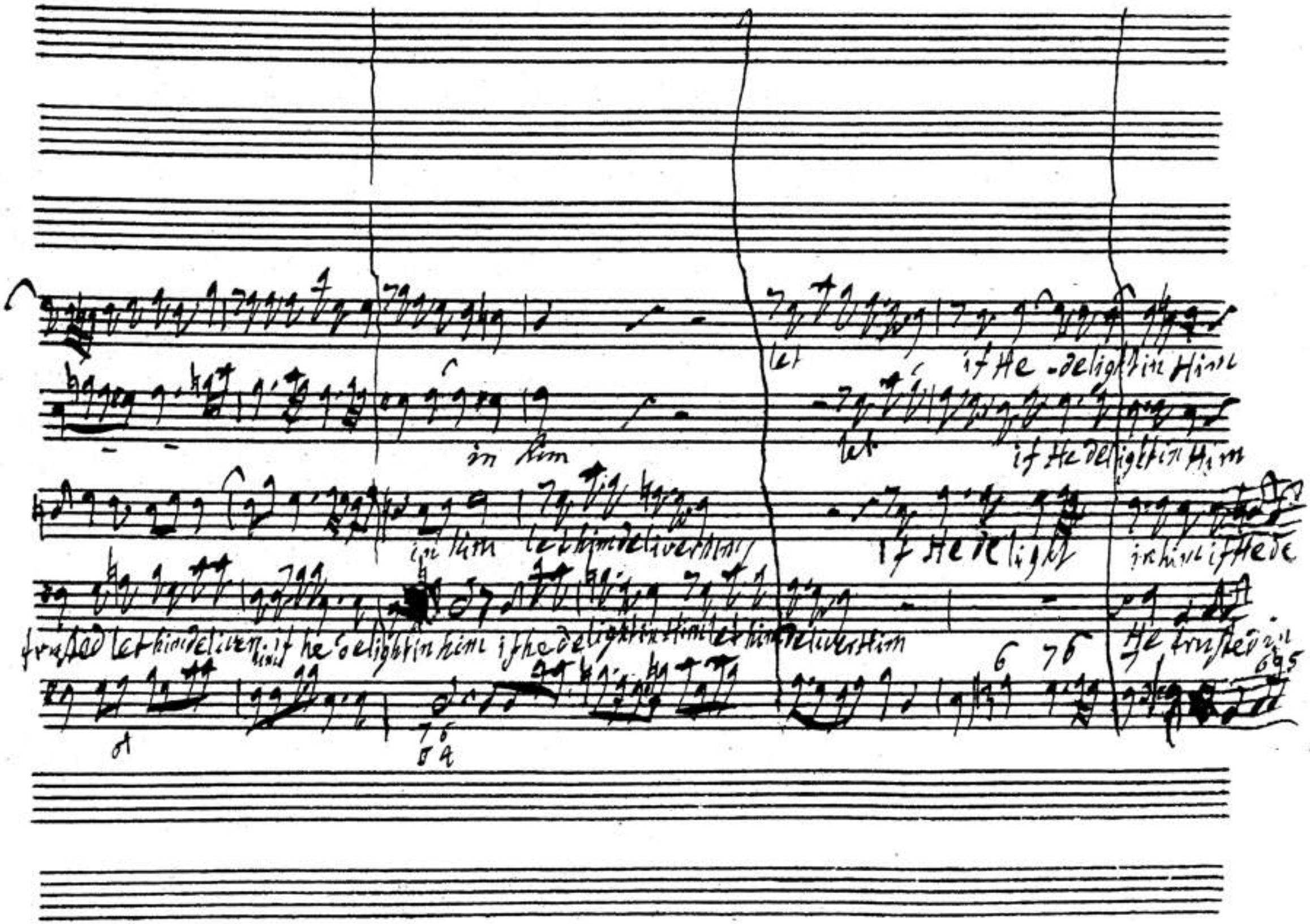
He trusted in God that He might deliver him: let him deliver Him if he delight in Him let him deliver Him if

tutti solo

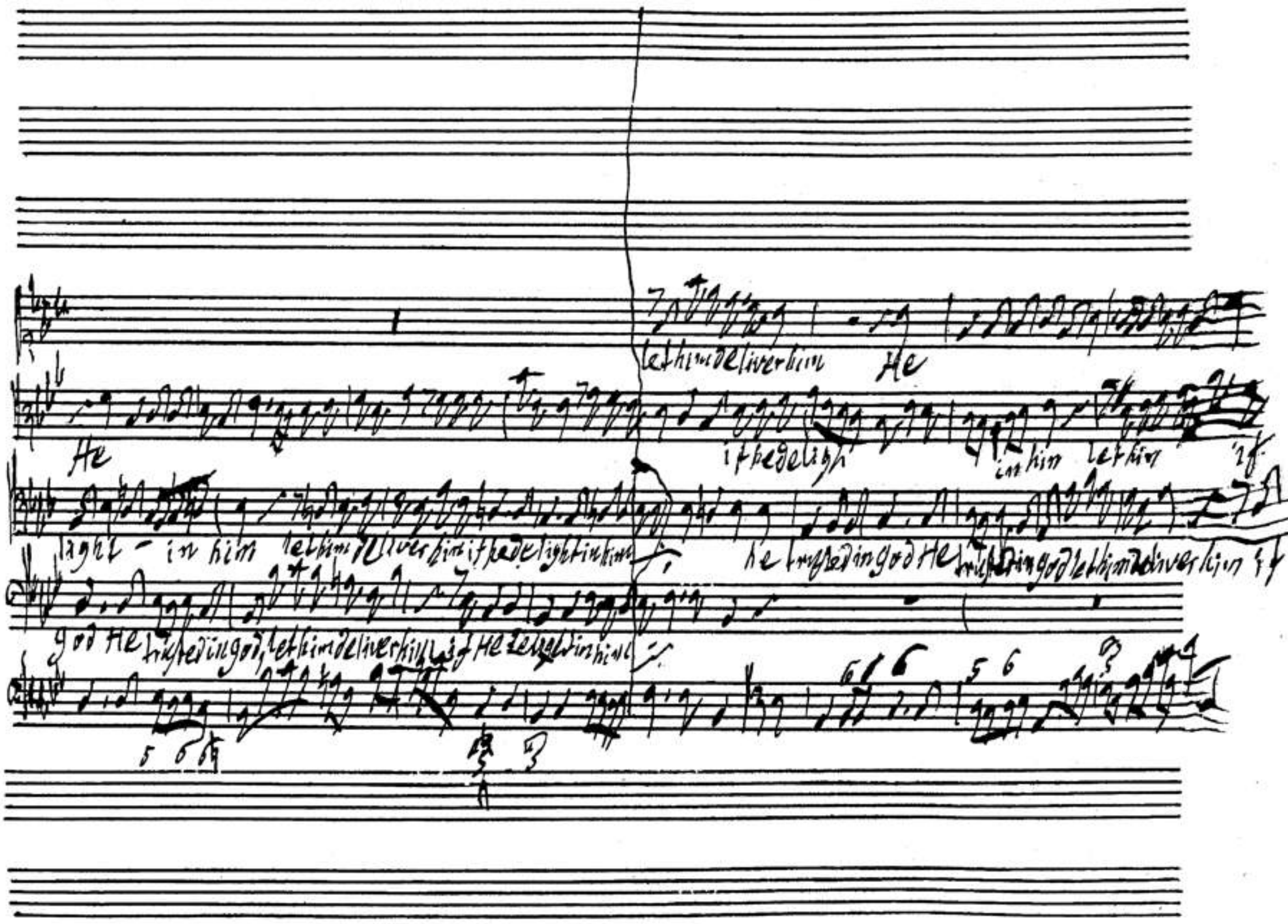
BSB


ut Cant:
ut All:
ut Tenor
He
He
if he delight —
if he delight in Him if he delight in Him if He delight in Him let him deliver Him if he delight in him if he delight in him if he delight in
He delight in Him, if He delight in Him, if He delight in Him
He trusted in god in god in god he

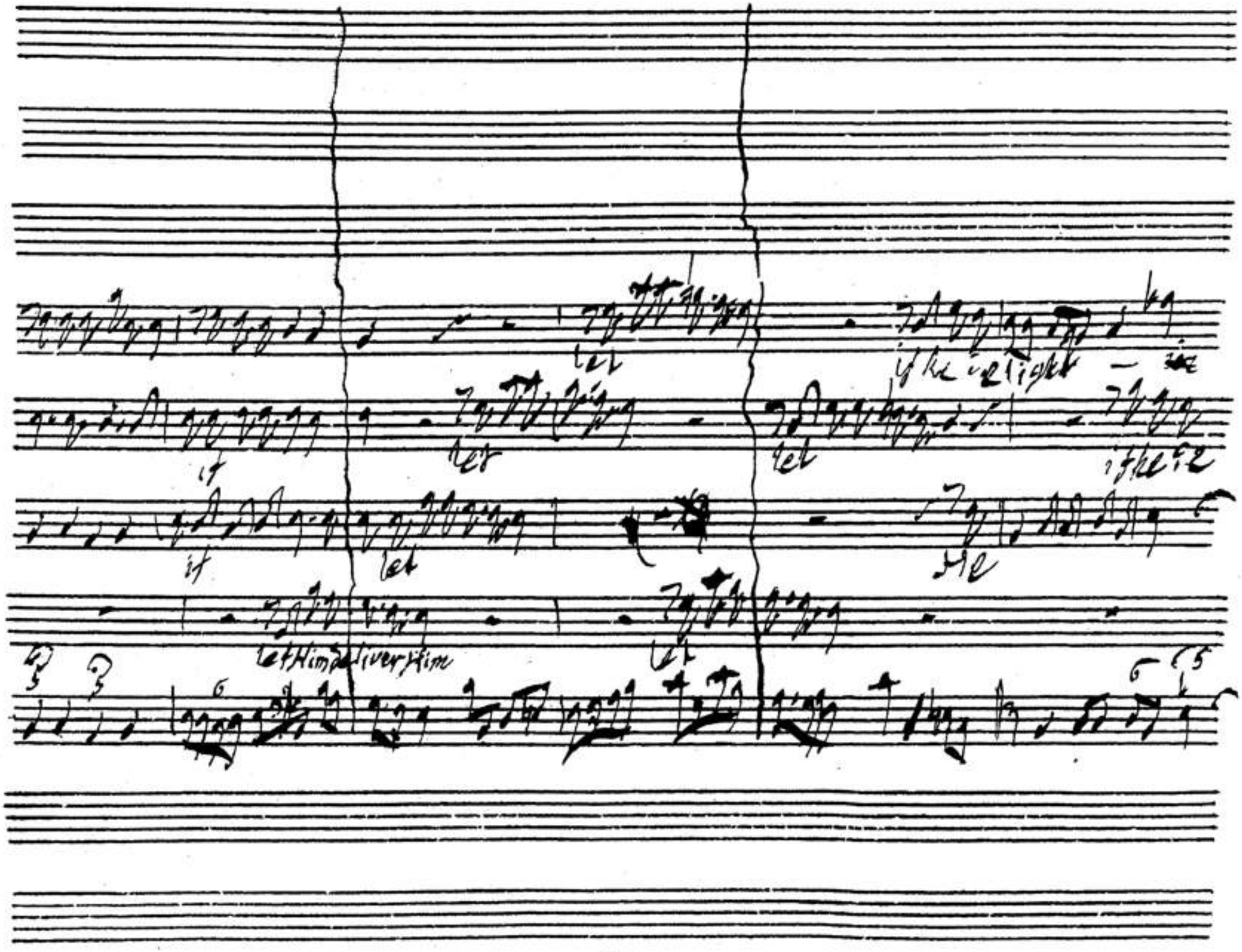
BSB


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

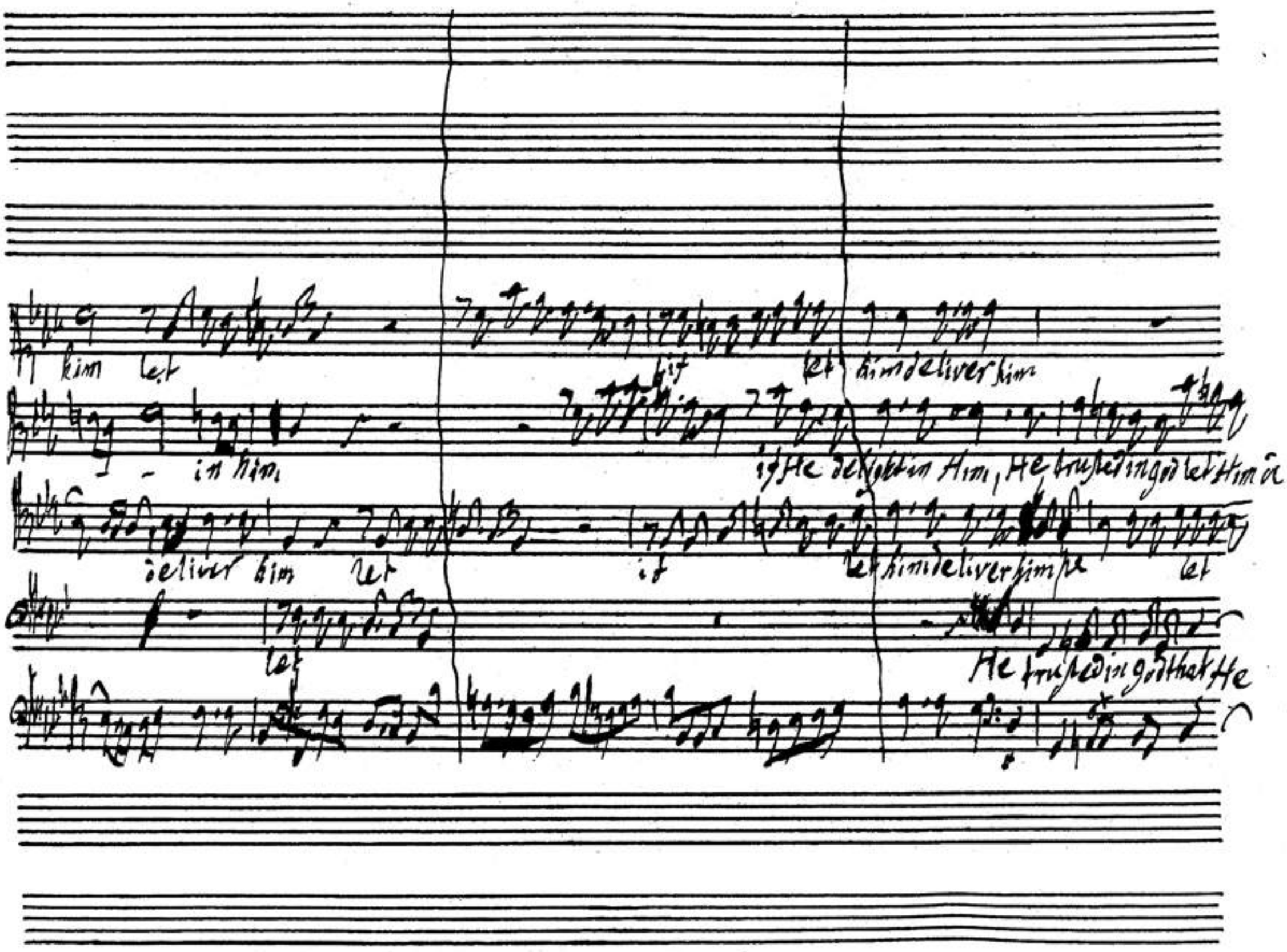
BSB


let him deliver him
He
He
if he delight
in him let him
if
light - in 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

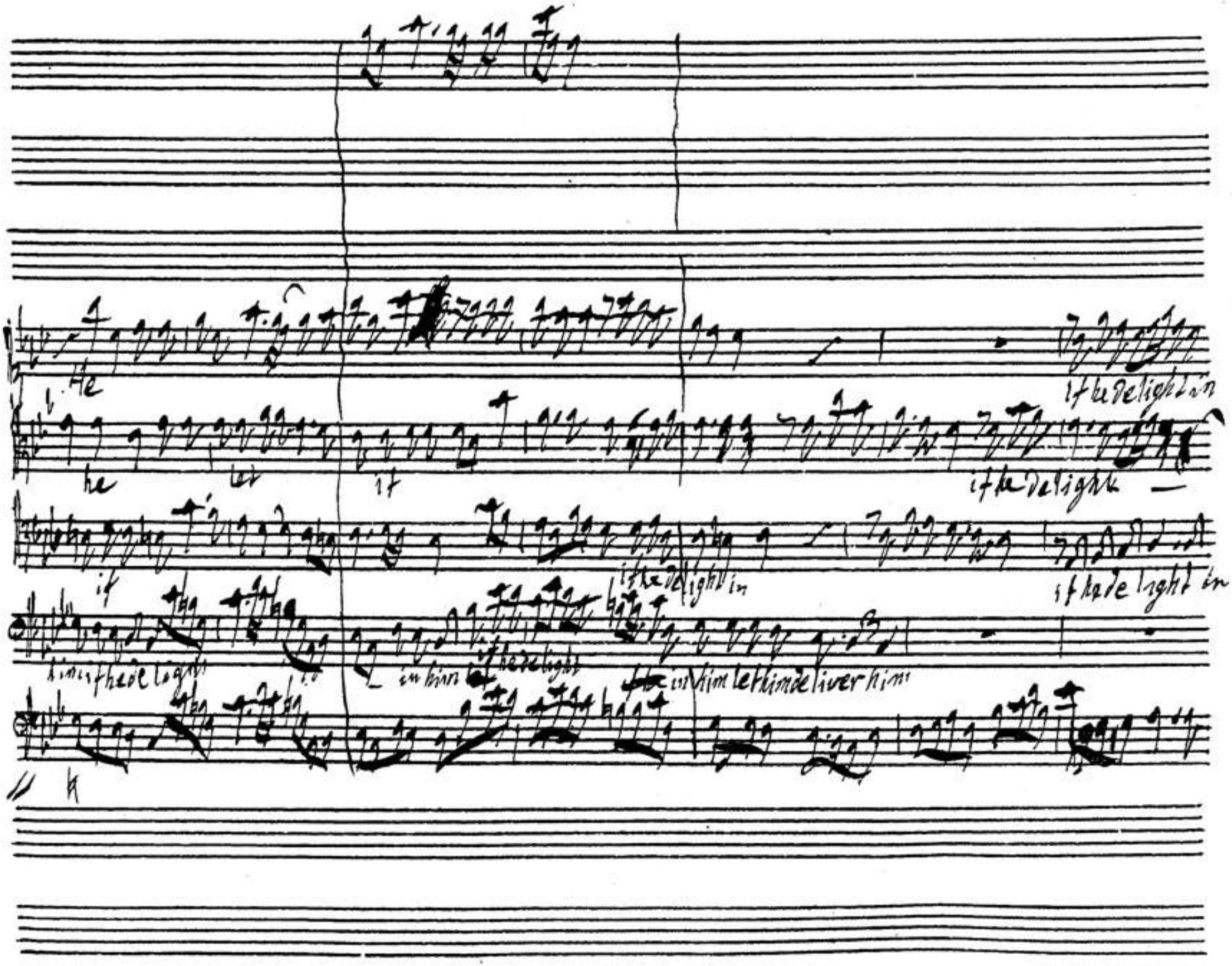


BSB

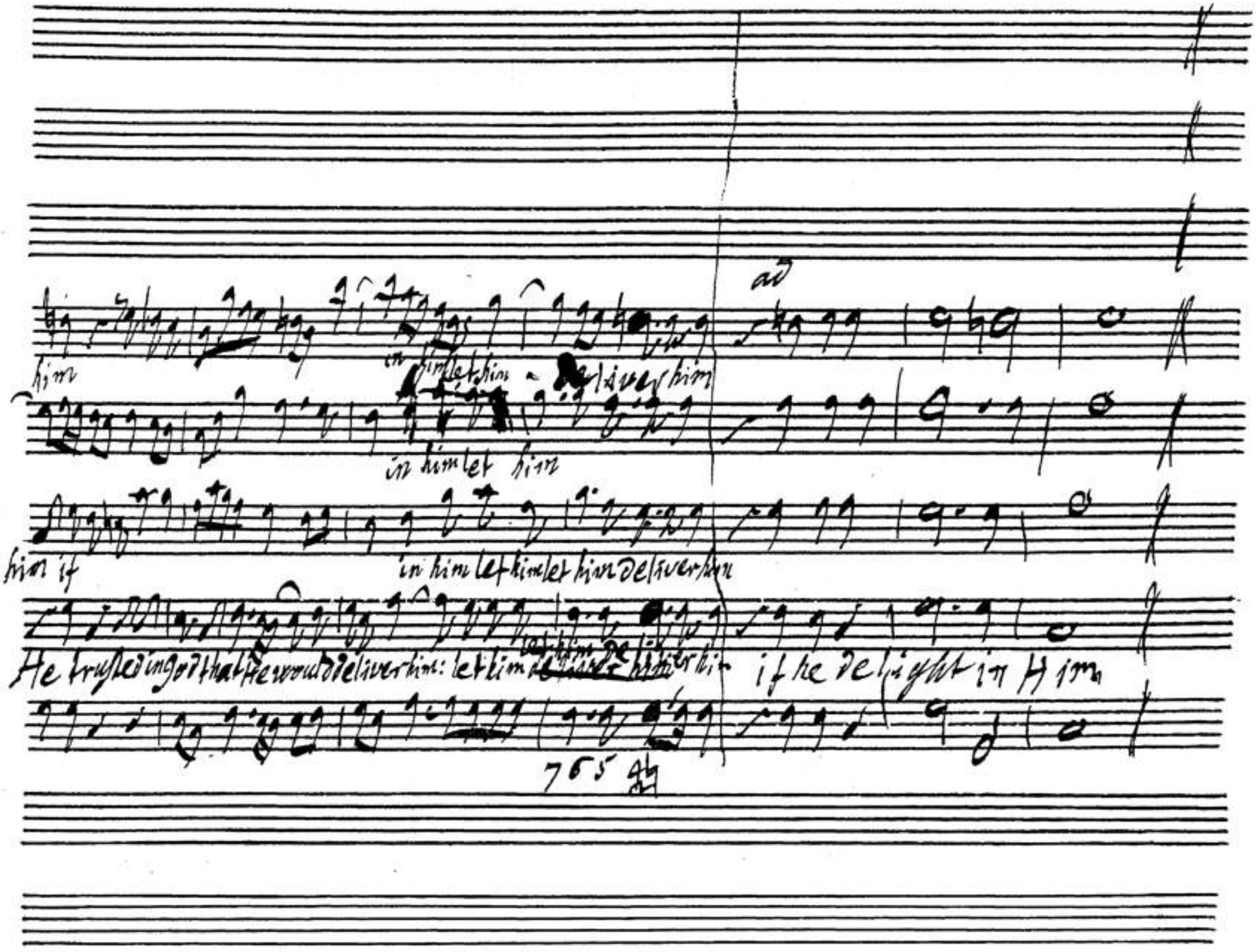

him let
if let him deliver him
in him
if He delight in Him, He trusted in god let Him de
deliver him let
if let him deliver him pe let
let
He trusted in god that He

BSB

BSB


He
if the delight in
he
let
if
if the delight
if
if the delight in
if the delight in
him if the delight
in him if the delight
let him deliver him

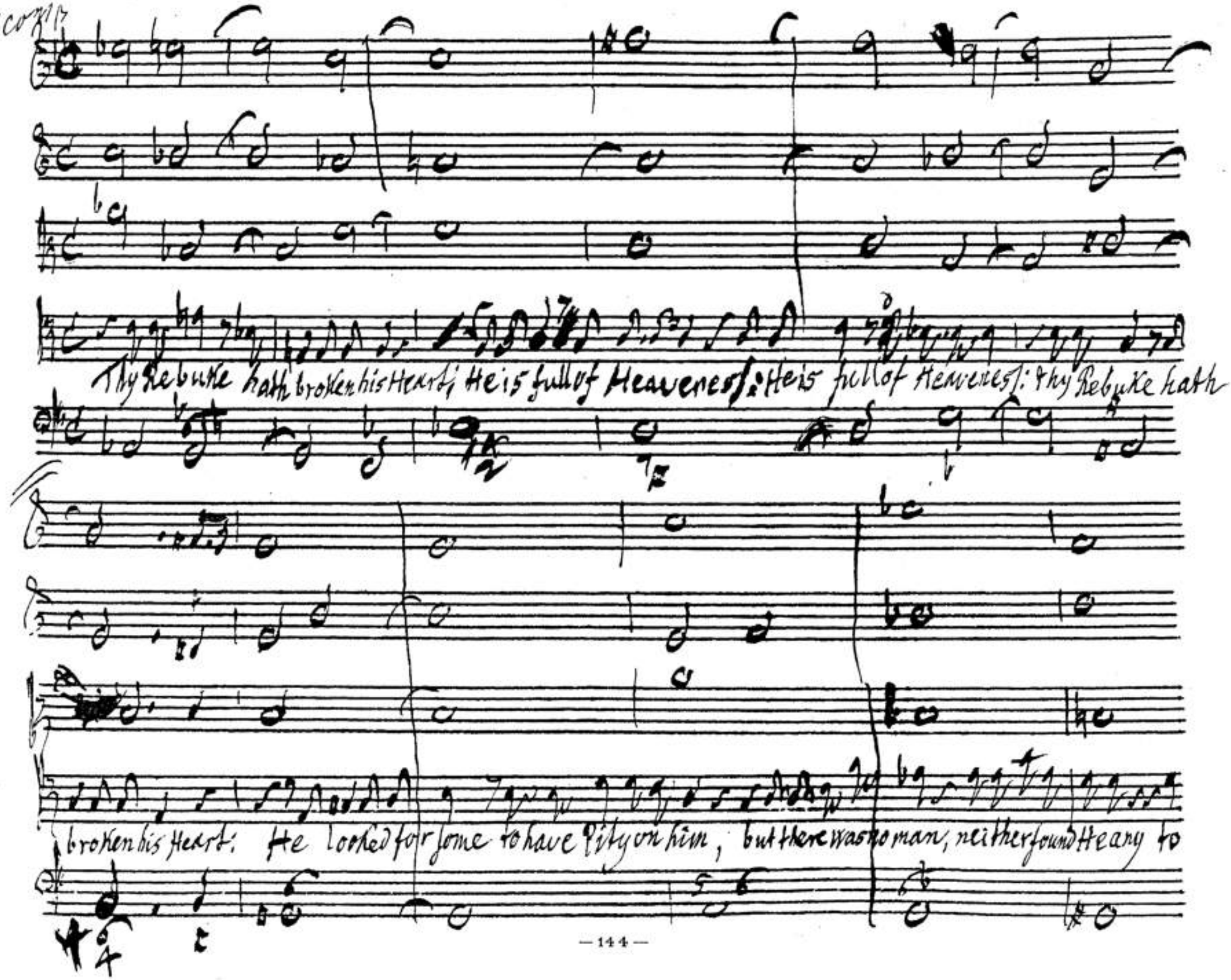
BSB


ad
him
in him let him deliver 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
if he delight in Him
765

BSB

Largo 3rd dvolio.

accomp


Thy Rebuke hath broken his Heart; He is full of Heaveness: He is full of Heaveness: 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

BSB

piano

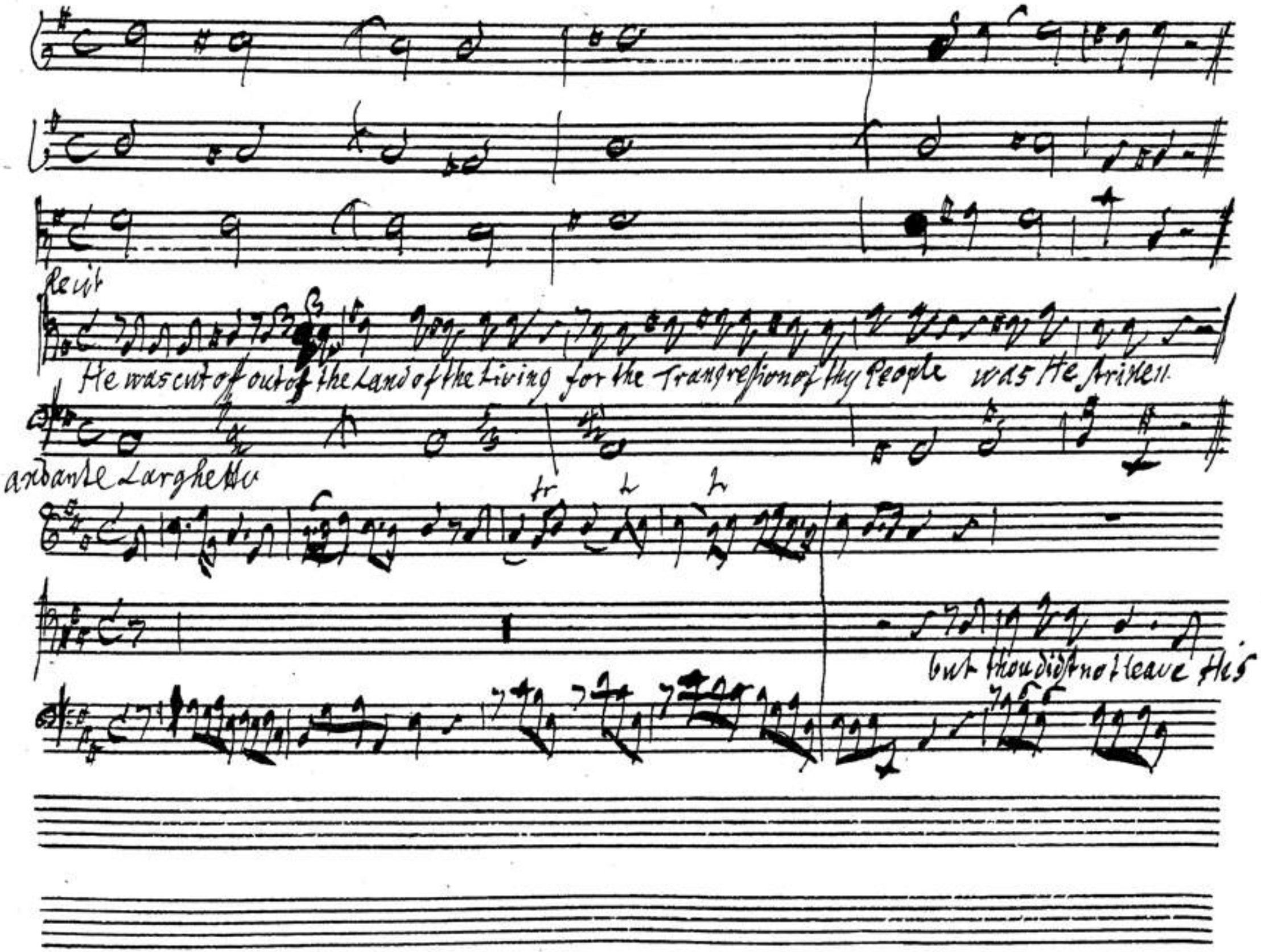
piano

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

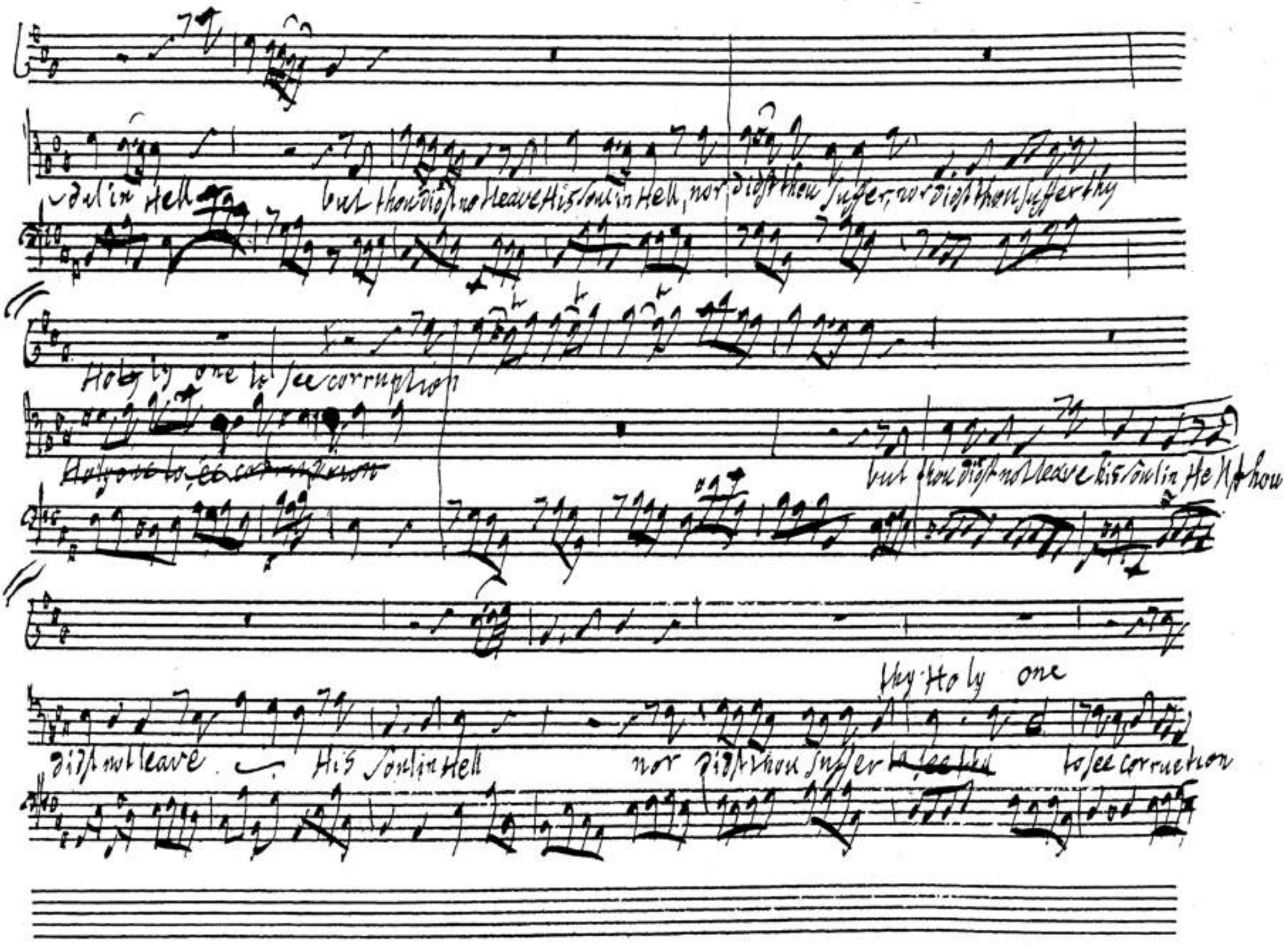
like unto His sorrow

BSB

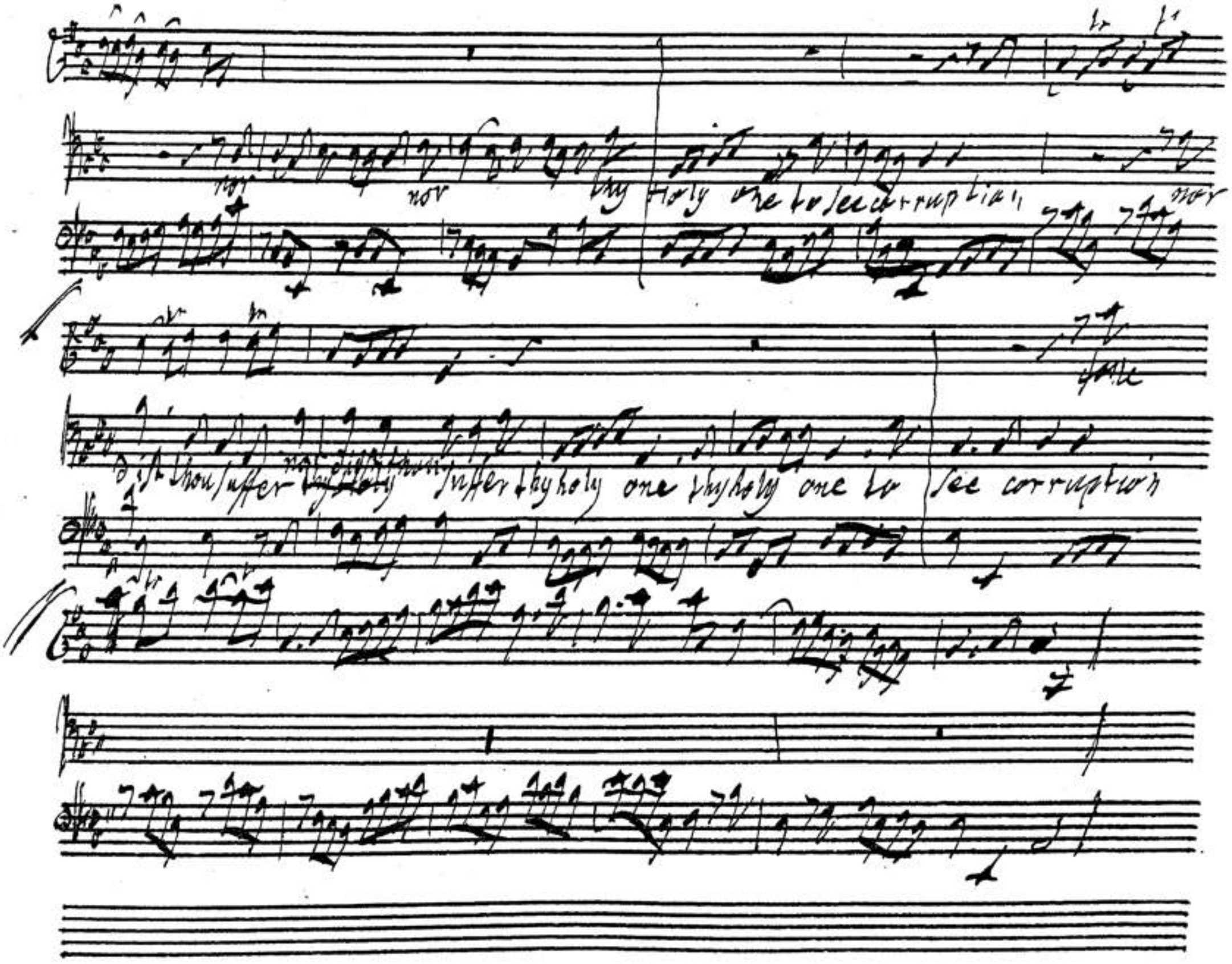
All Mr Low



BSB


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

. Coms
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

(12x2

Lord of Hosts the Lord of Hosts He is the King of glory

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 ord of Hosts: He is the King of glo - ry

BSB

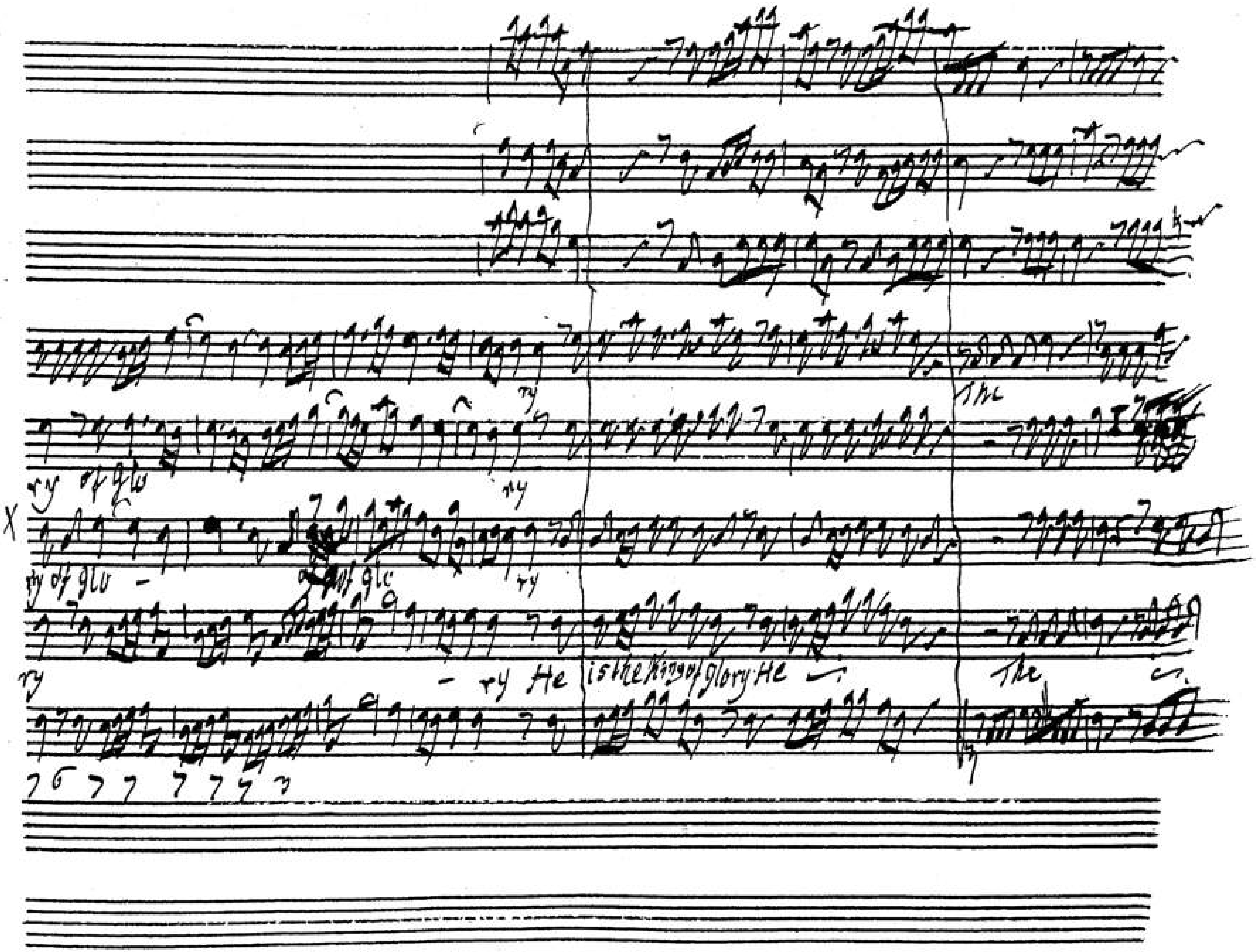
is the King of glo - ry The He

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

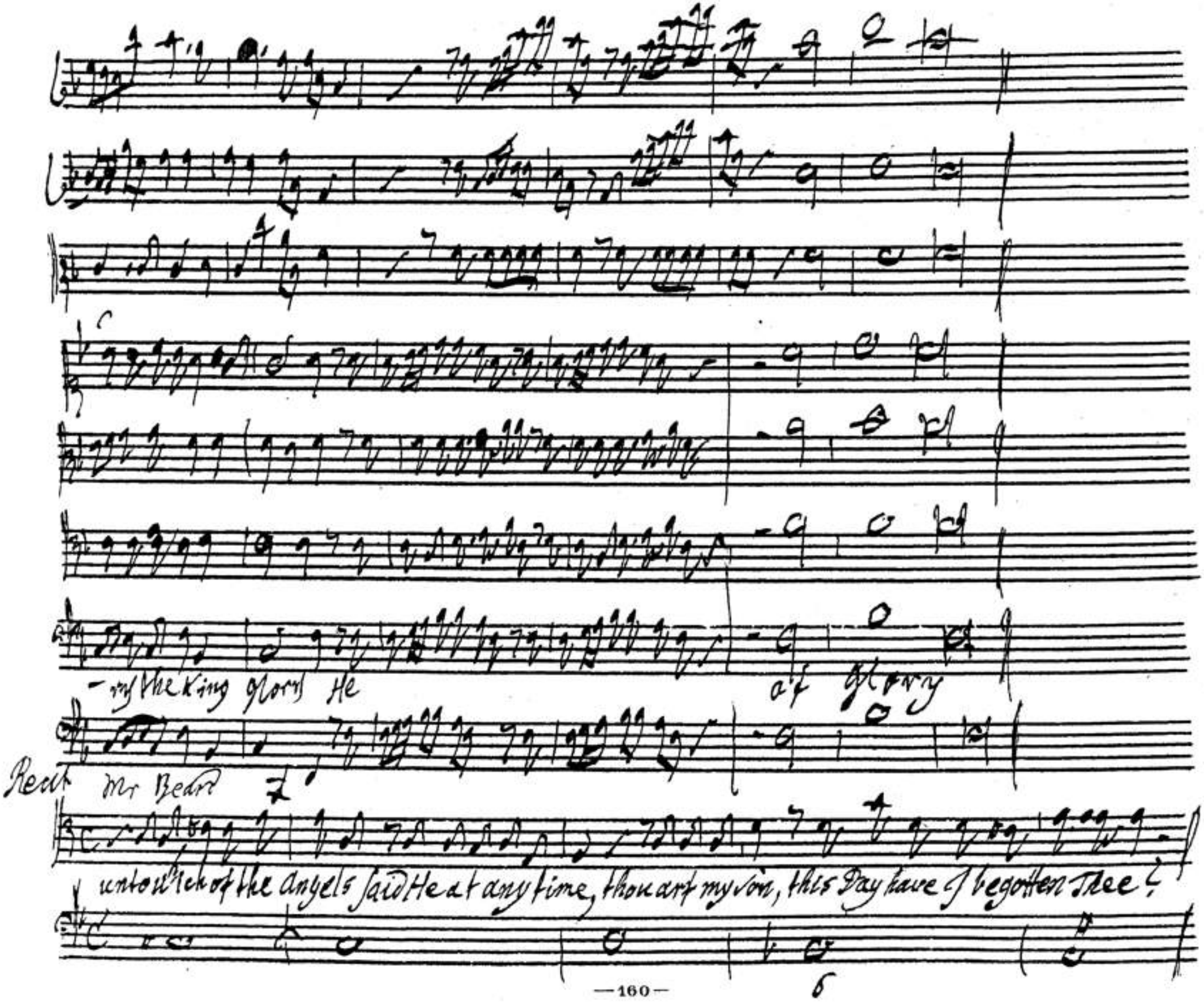
He

He

He is the King of glory He

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 the - gels of

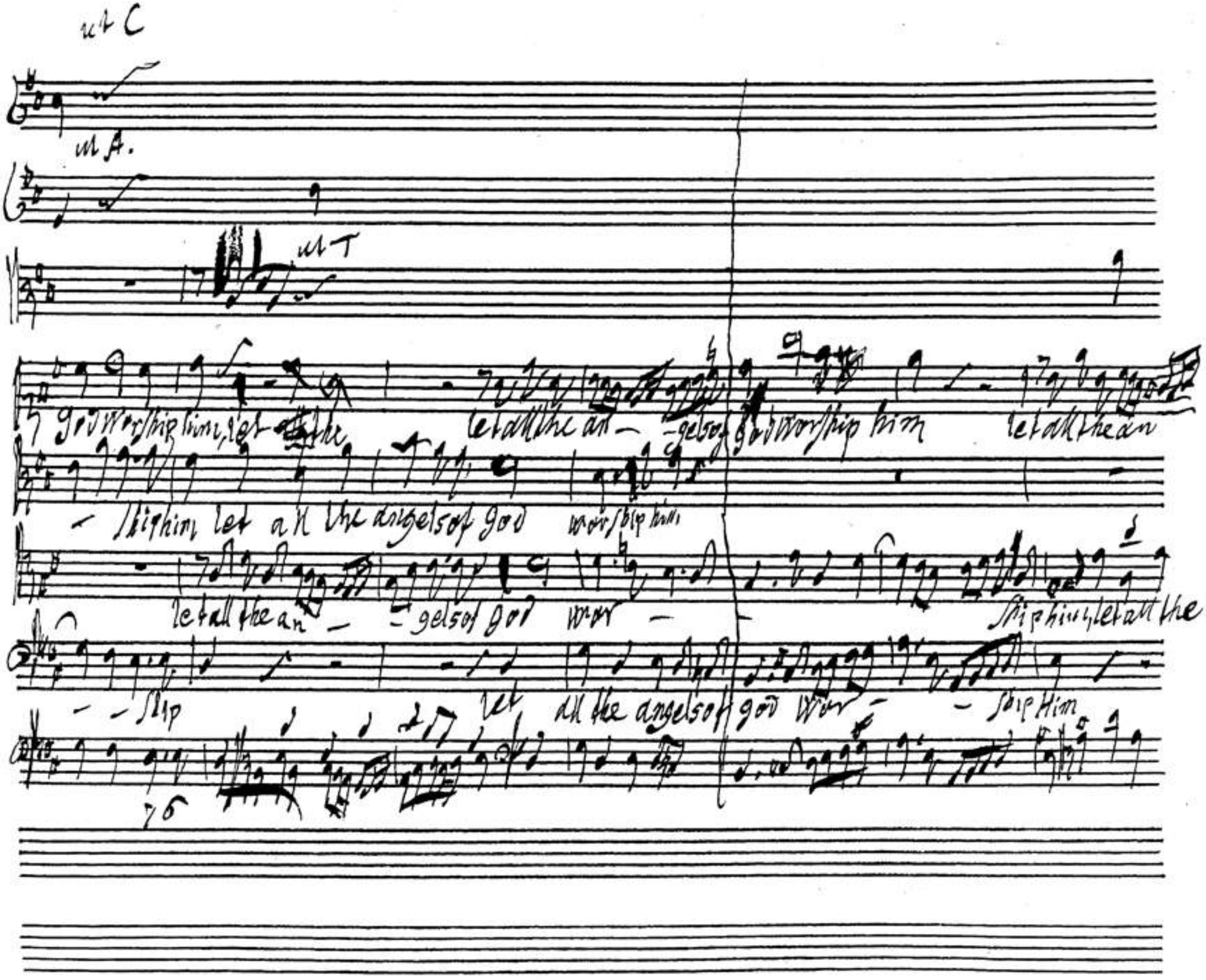
let all the an - gels of god wor

wor

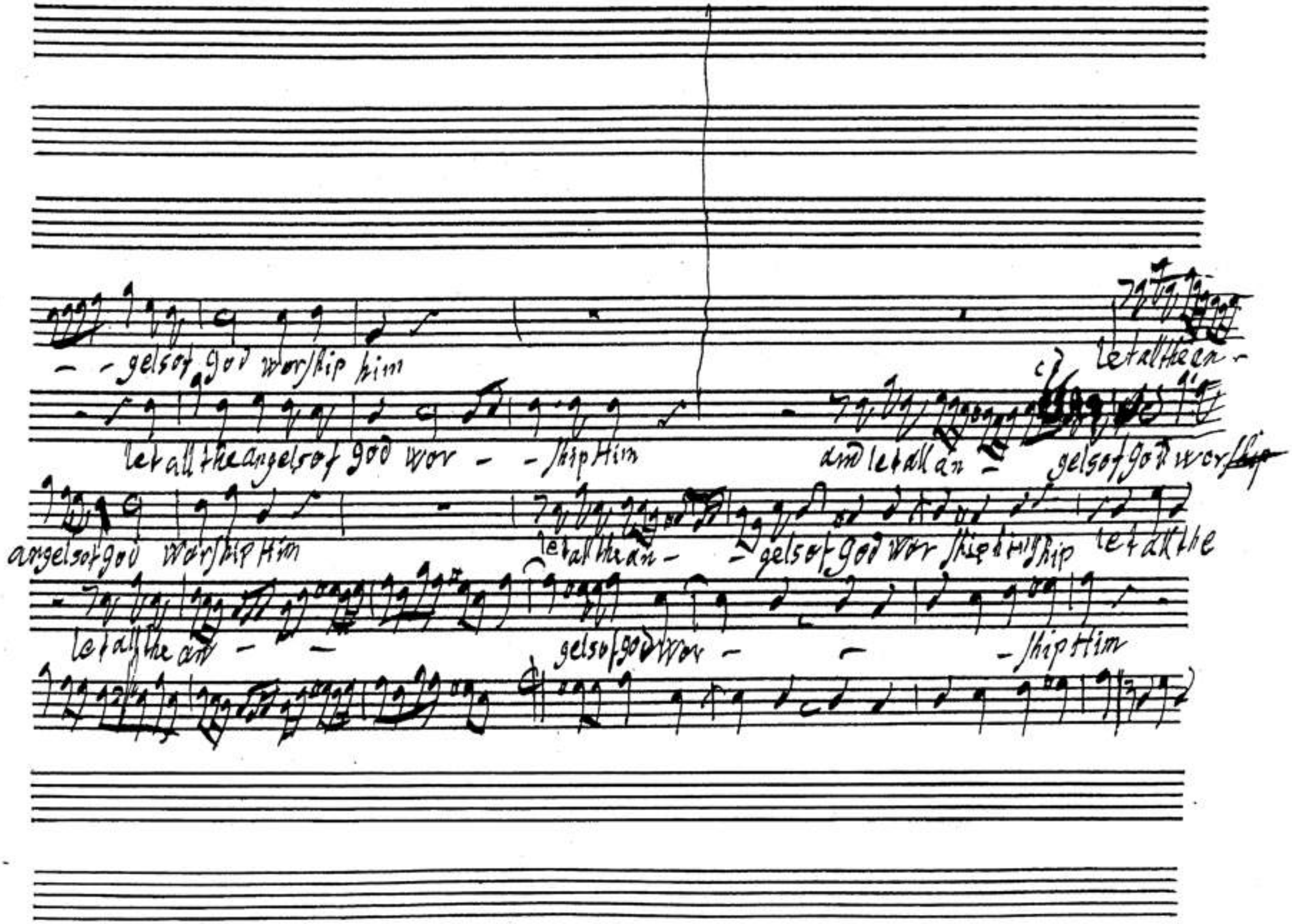
let all the angels of god wor ship Him

let all the angels of god wor

BSB

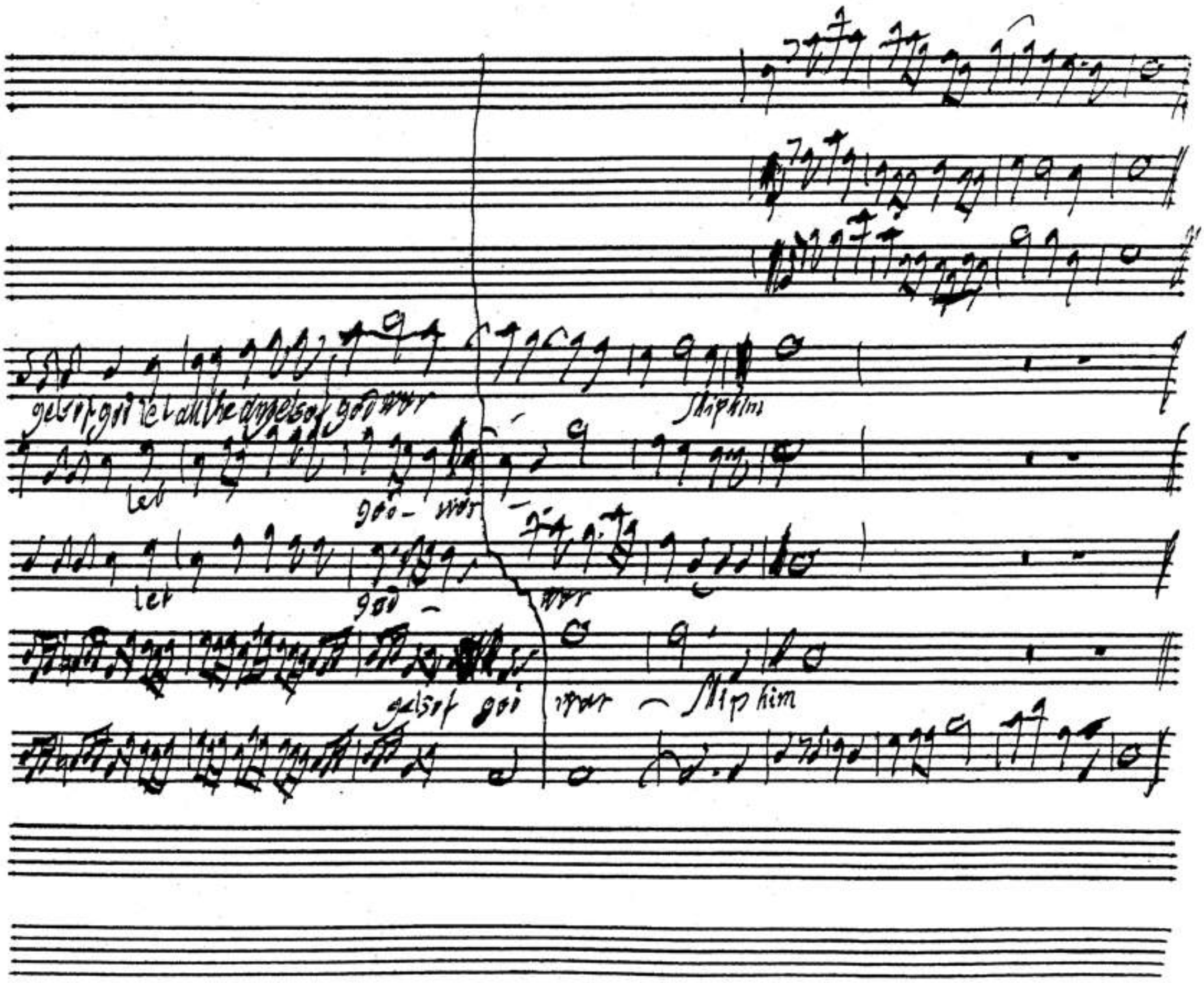

ut C
ut A.
ut T
God worship him, let the
let all the an - gels of God worship him
let all the an
- ship him let all the angels of God worship him
let all the an - gels of God wor -
ship him, let all the
- ship
let all the angels of God wor - ship Him
76

BSB

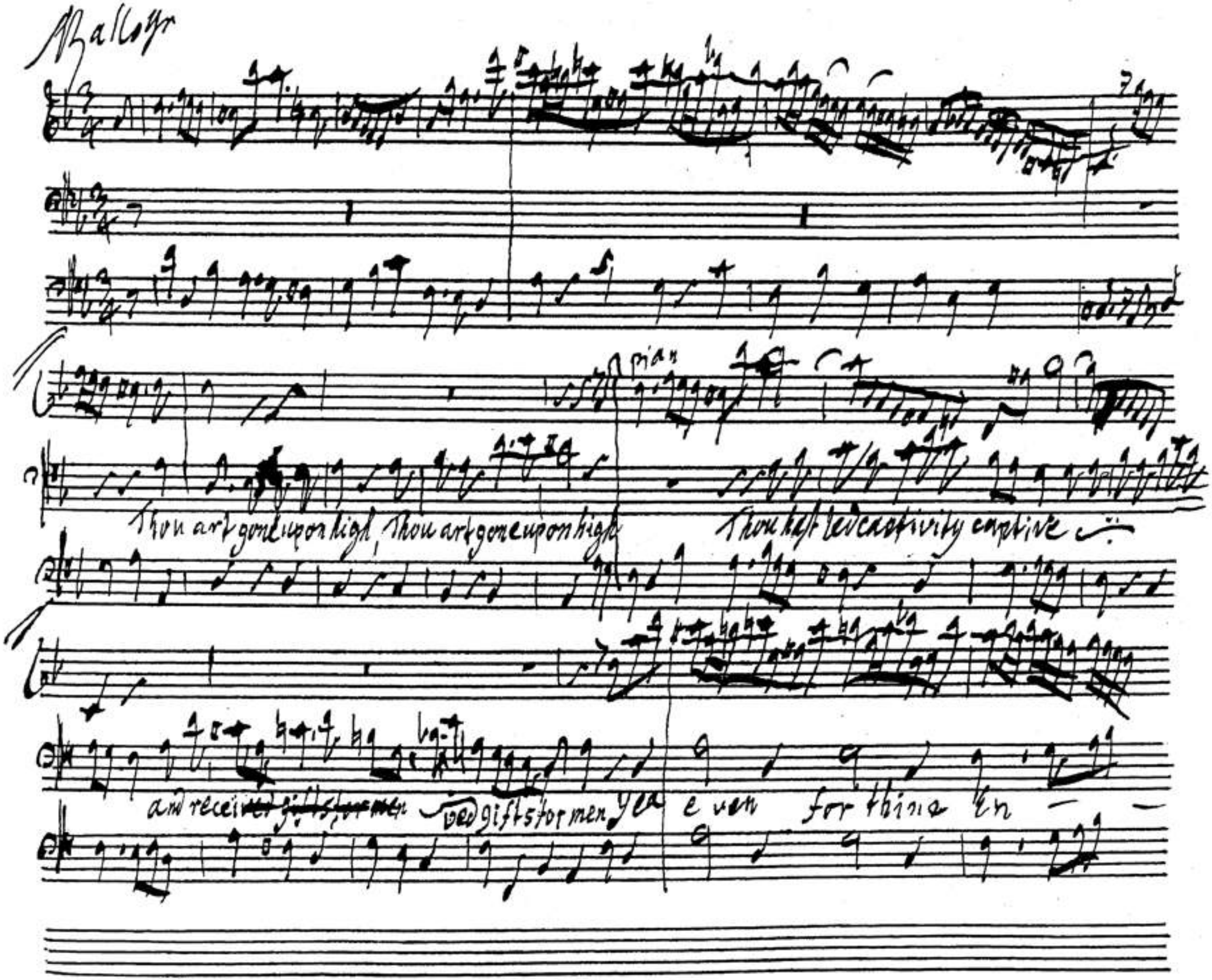

- - gels of God worship him
let all the angels of God wor - - ship Him
and let all an - gels of God worship
let all the an -
angels of God worship Him
let all the an - - gels of God wor ship Him
let all the
let all the an - - gels of God wor - - - ship Him

BSB

BSB



BSB


Thou art gone upon high, Thou art gone upon high
Thou hast led captivity captive
and receiv~~ed gifts for men~~ ved gifts for men yea e ven for thine En

BSB

f

-nemies yea even for thine enemies

that the Lord God might

dwell among them that the Lord God might dwell

might dwell among them

Thou

art gone upon High

thou hast led captivity captive

BSB

p.

and received gifts for men yea even for thine en-

-nemys for thine Enemies

pian

that the Lord God might dwell a-

among them that dwell

among them that the Lord

BSB

God — might dwell among them, might dwell

for he

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

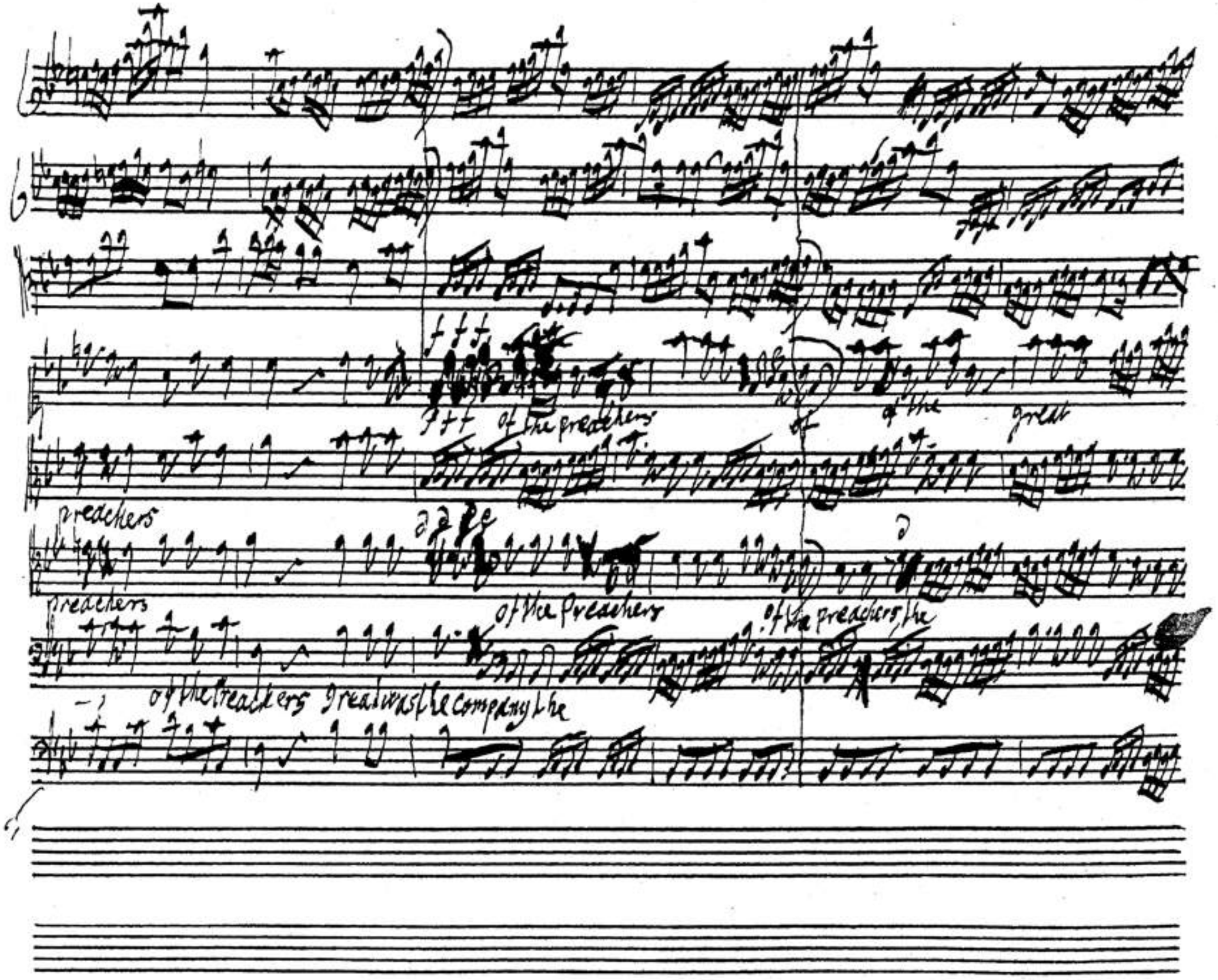
of the

the Lord gave the word: great

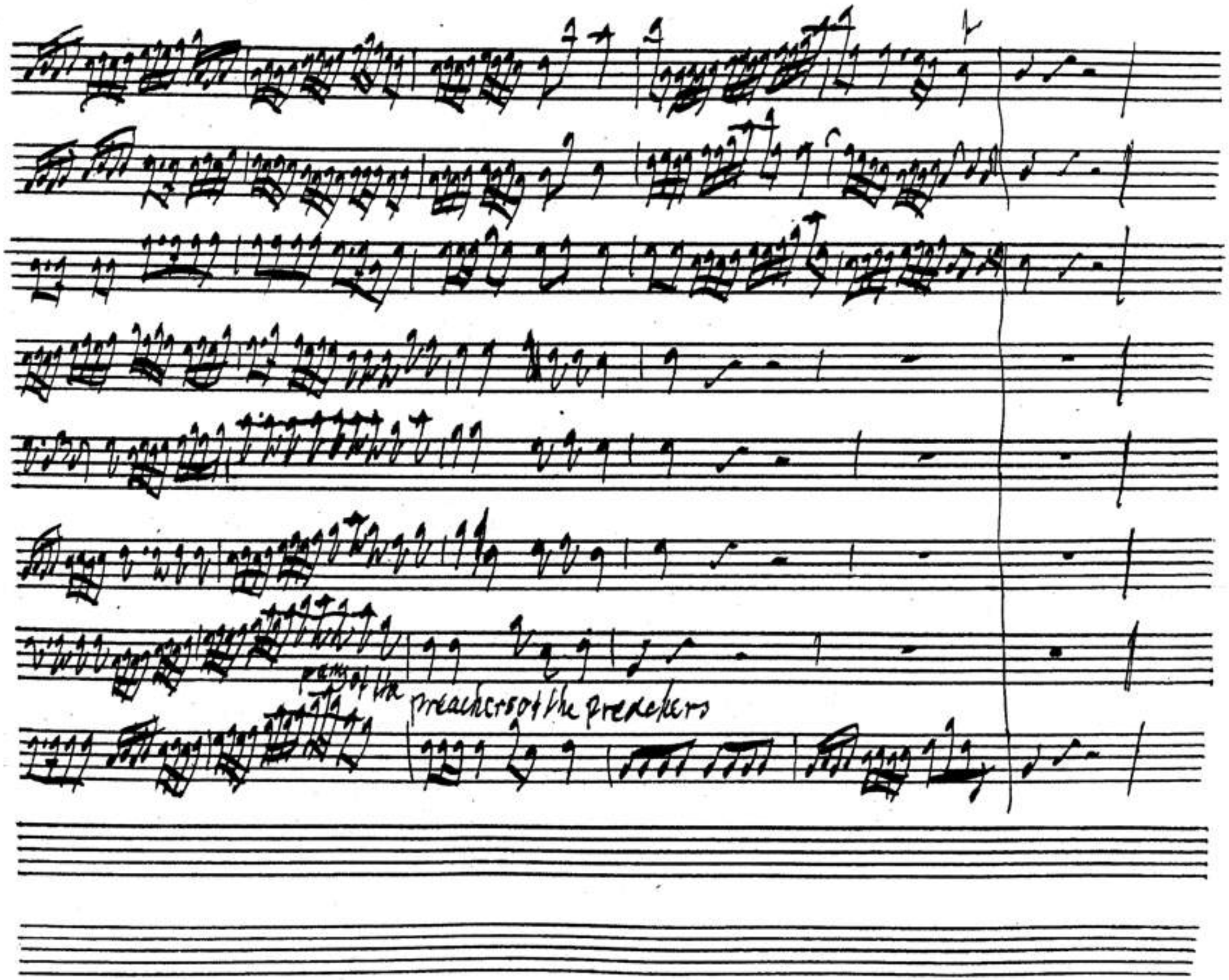
great was the Company the com - pany the com -

predelers

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

how

of them that preach the gospel

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

piu

— and their words unto the Ends of the

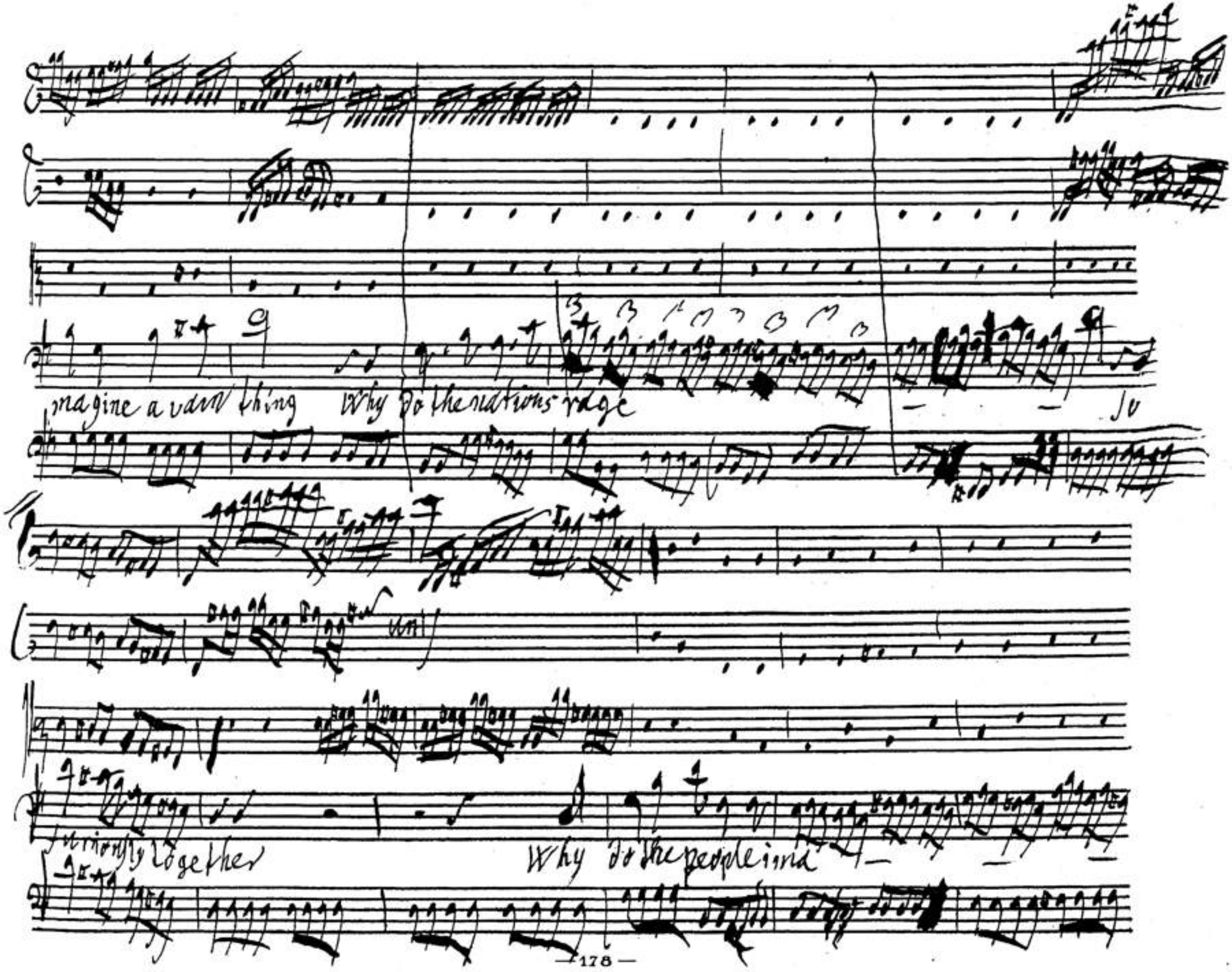
allegro

allegro

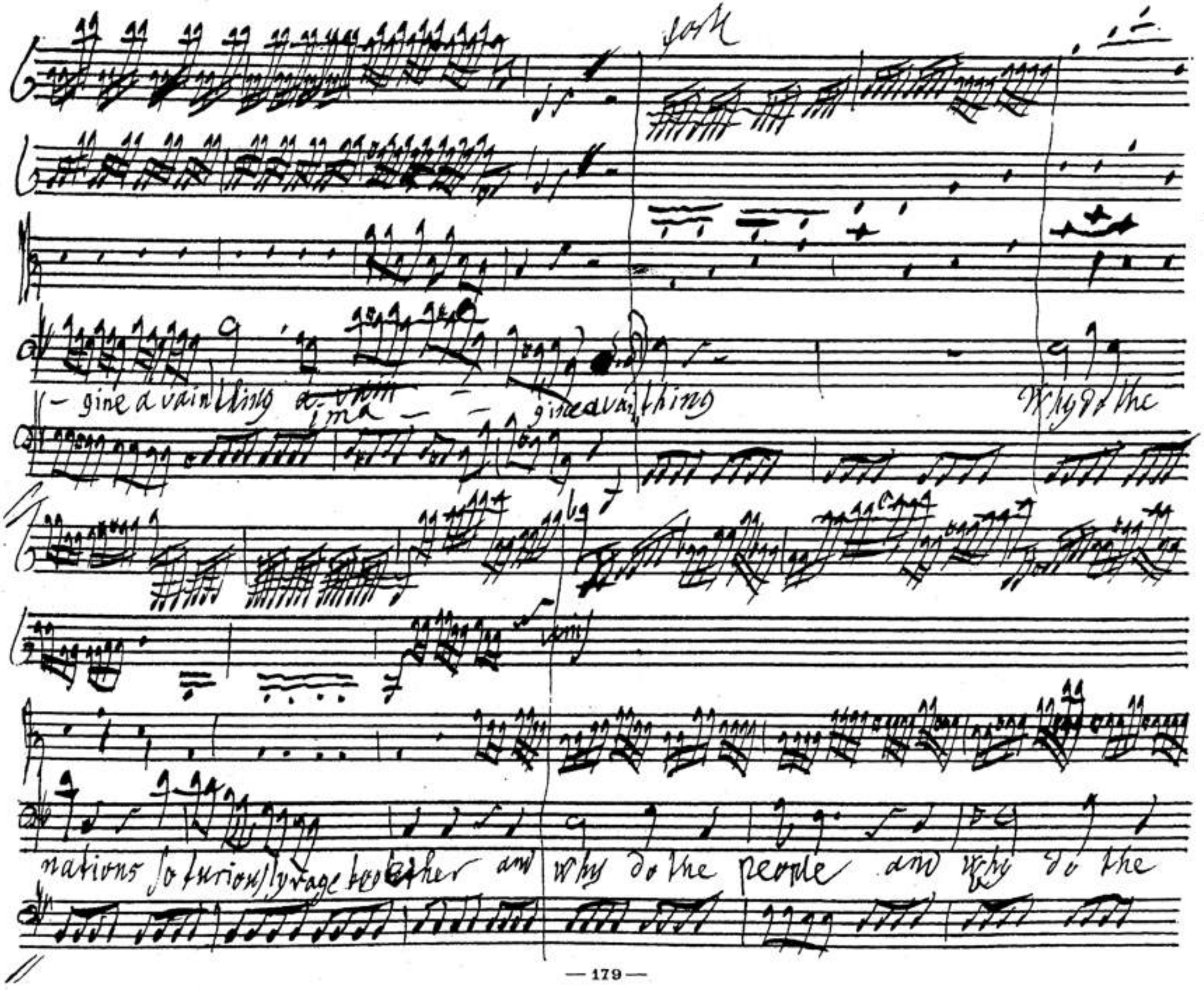
BSB

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

BSB


magine a vain thing Why do the nations rage
Jo
unt
furiously together Why do the people ima

BSB


forte
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 —

so furiously together and

BSB

Why do the people imagine a vain thing and

Why do the people imagine a vain thing

BSB

the Kings of the Earth rise up and the Rulers take

Counsel together take Counsel — Let us take

BSB

counsels together against the Lord and against His anointed

fed against the Lord and His anointed fed

BSB

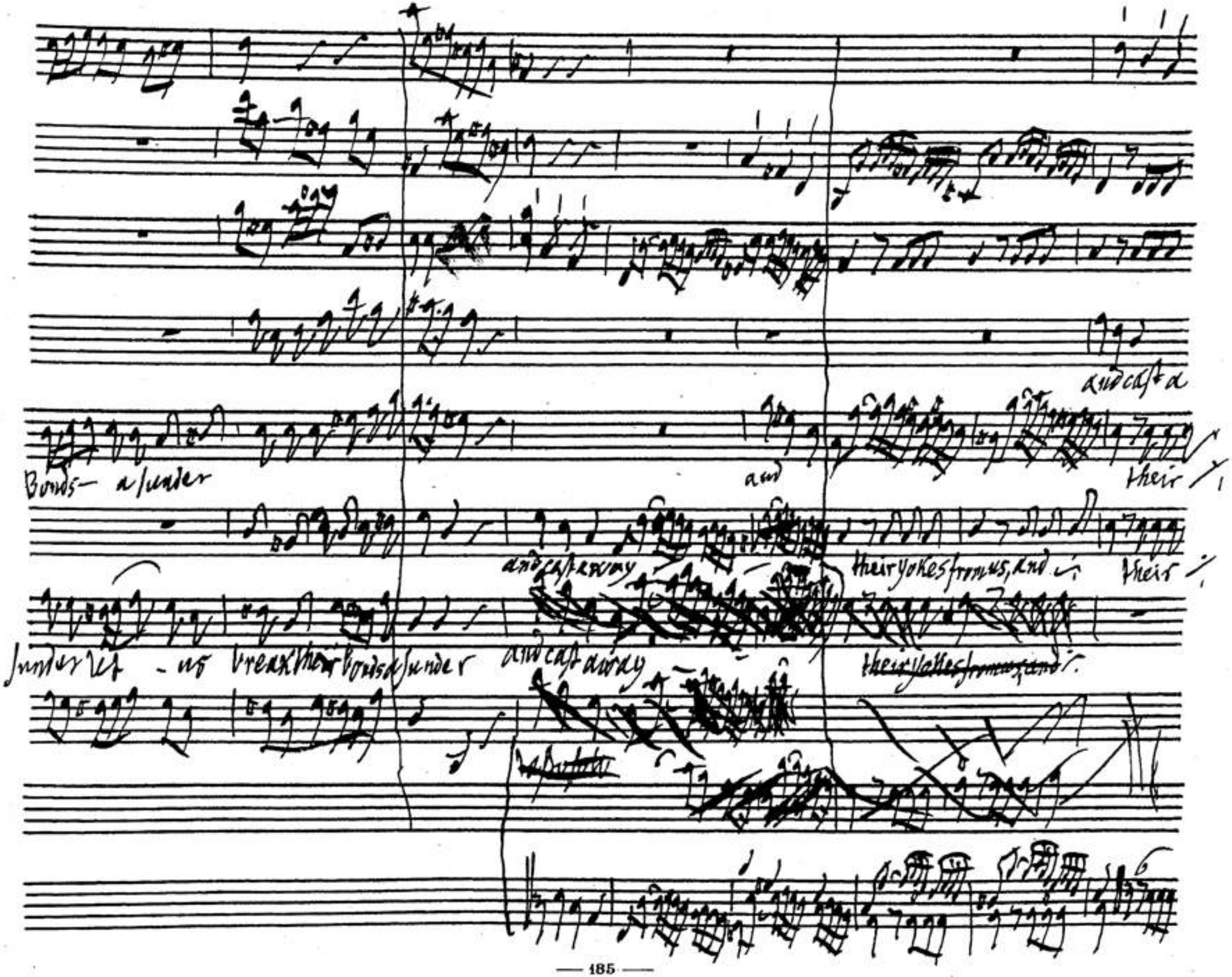
Chorus.
Allegro e staccato.

let letus let letus break let us break their

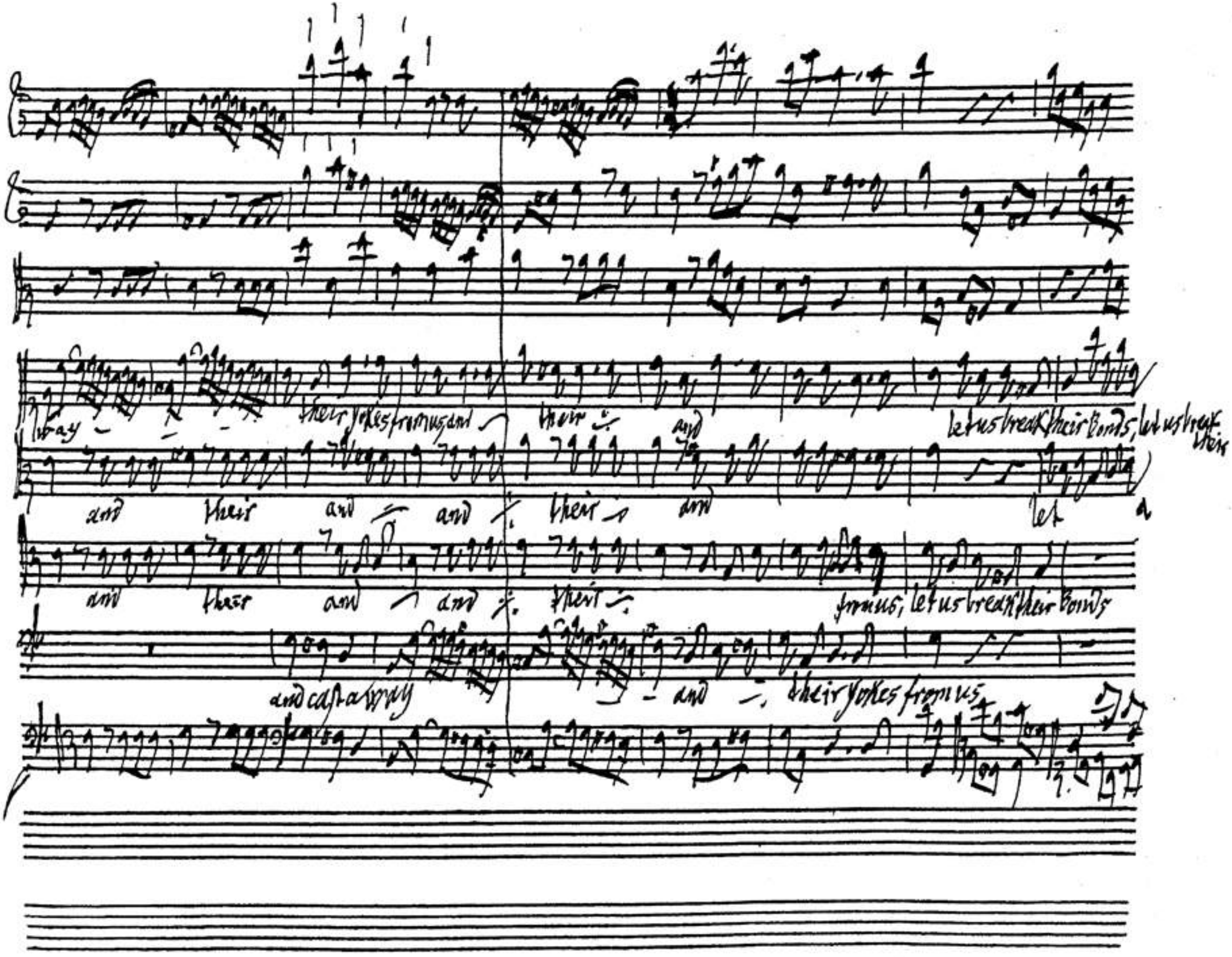
let us break their bonds a sunder, let us let us break their bonds a sunder let us let us break a sunder

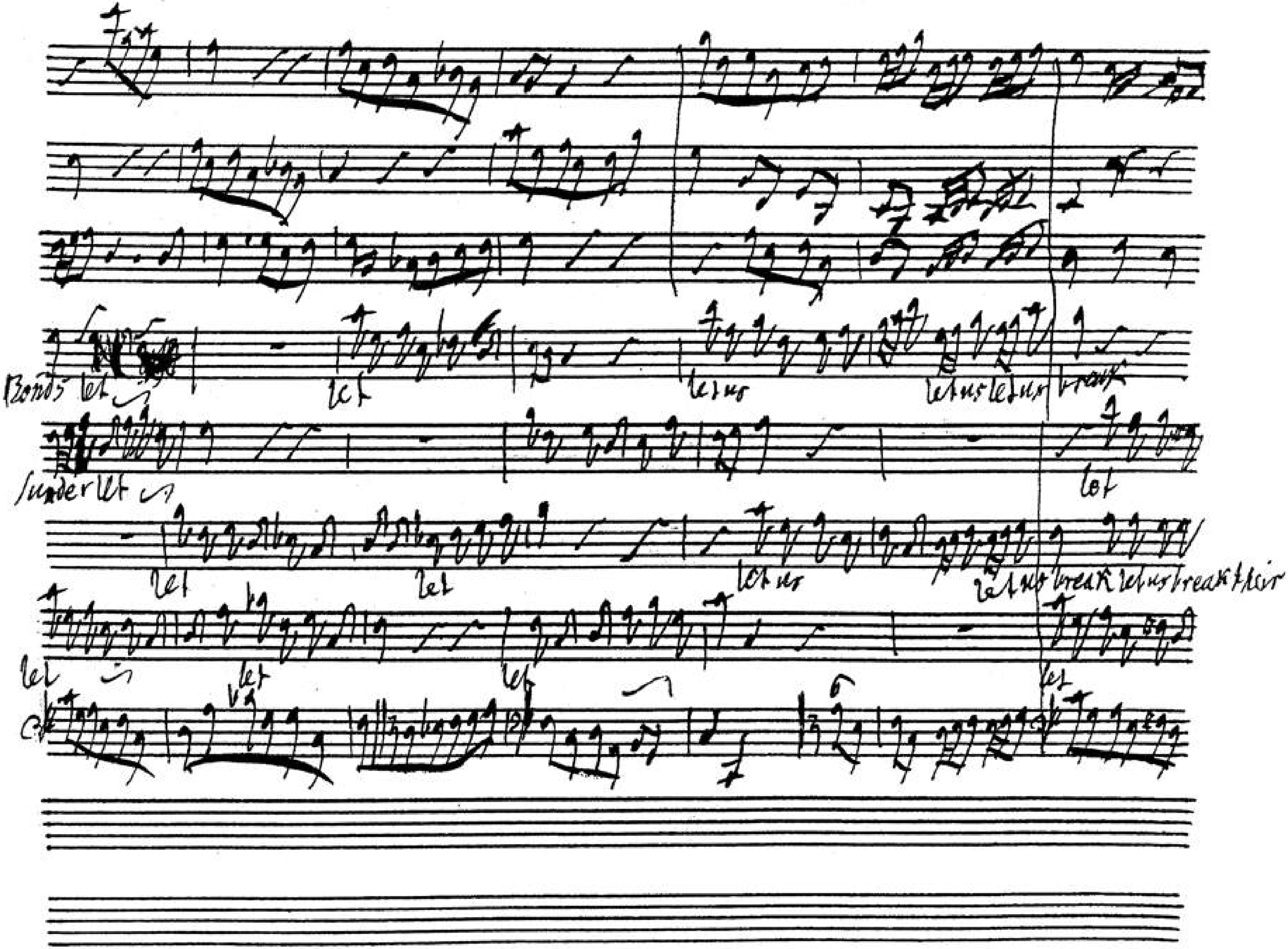
let letus let us break their let us break their bonds a

BSB

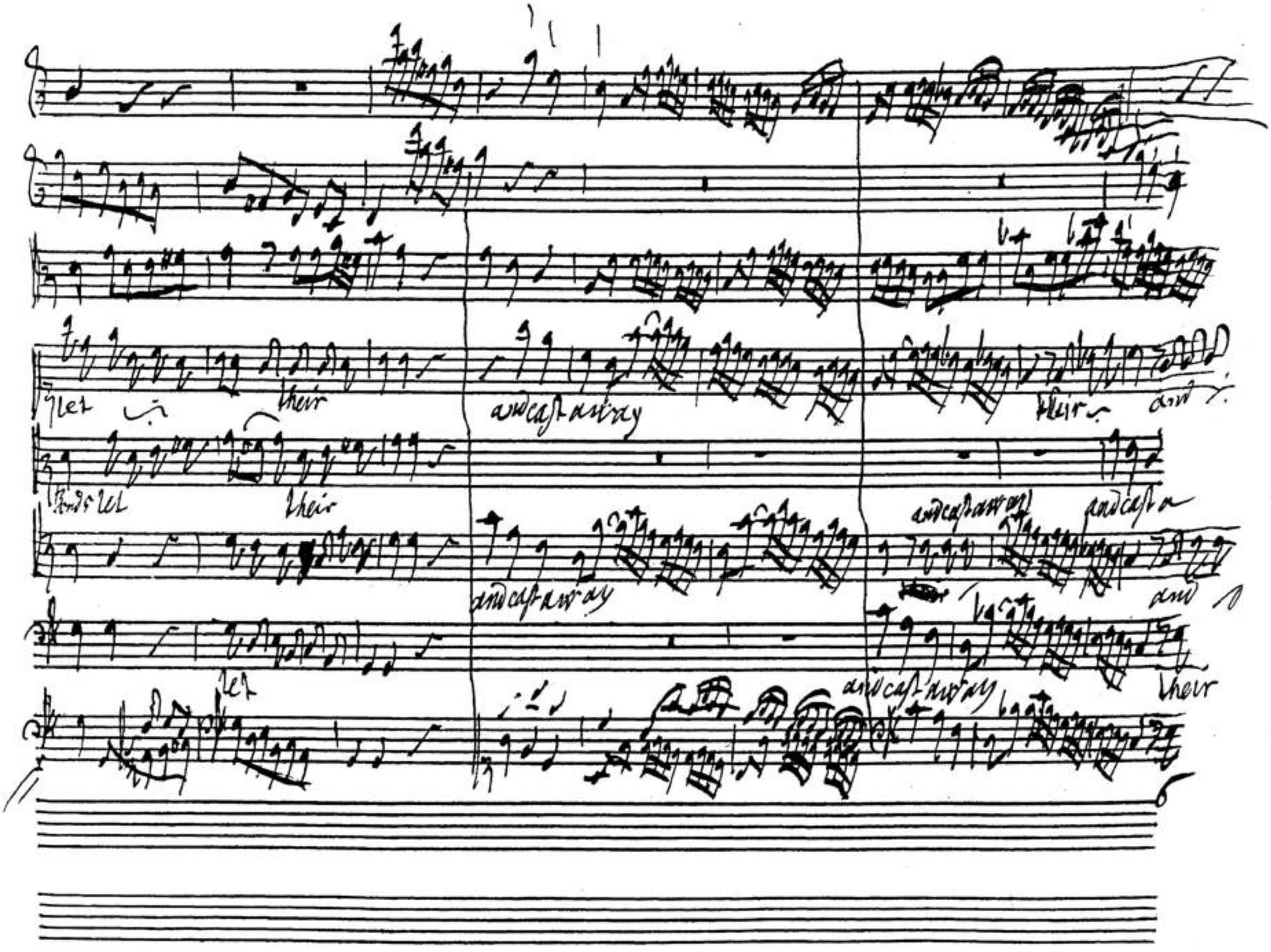

and cast a
Bonds— asunder
and
their
and cast away
their yokes from us, and
their
Sunder let - us break their bonds asunder
and cast away
their yokes from us, and

BSB

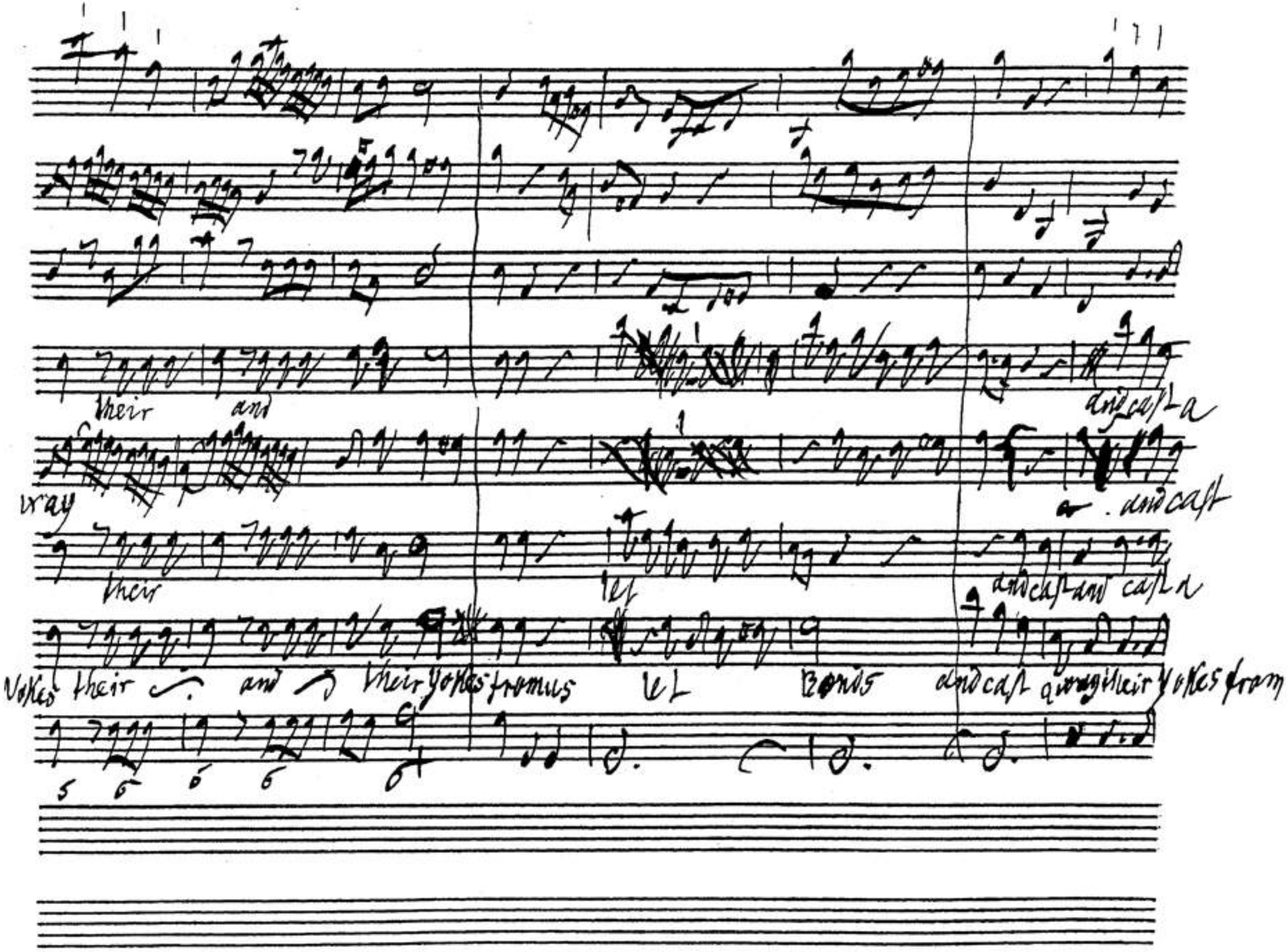

away their yokes from us, and their and let us break their bonds, let us break their
and their and and their and let
and their and and their from us, let us break their bonds
and cast away and their yokes from us


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

u ay and — their — yokes let their

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

BSB

way and — their yoke from us

Rend

He that dwelleth in Heaven shall laugh them to scorn: the Lord shall have them in Derision.

BSB

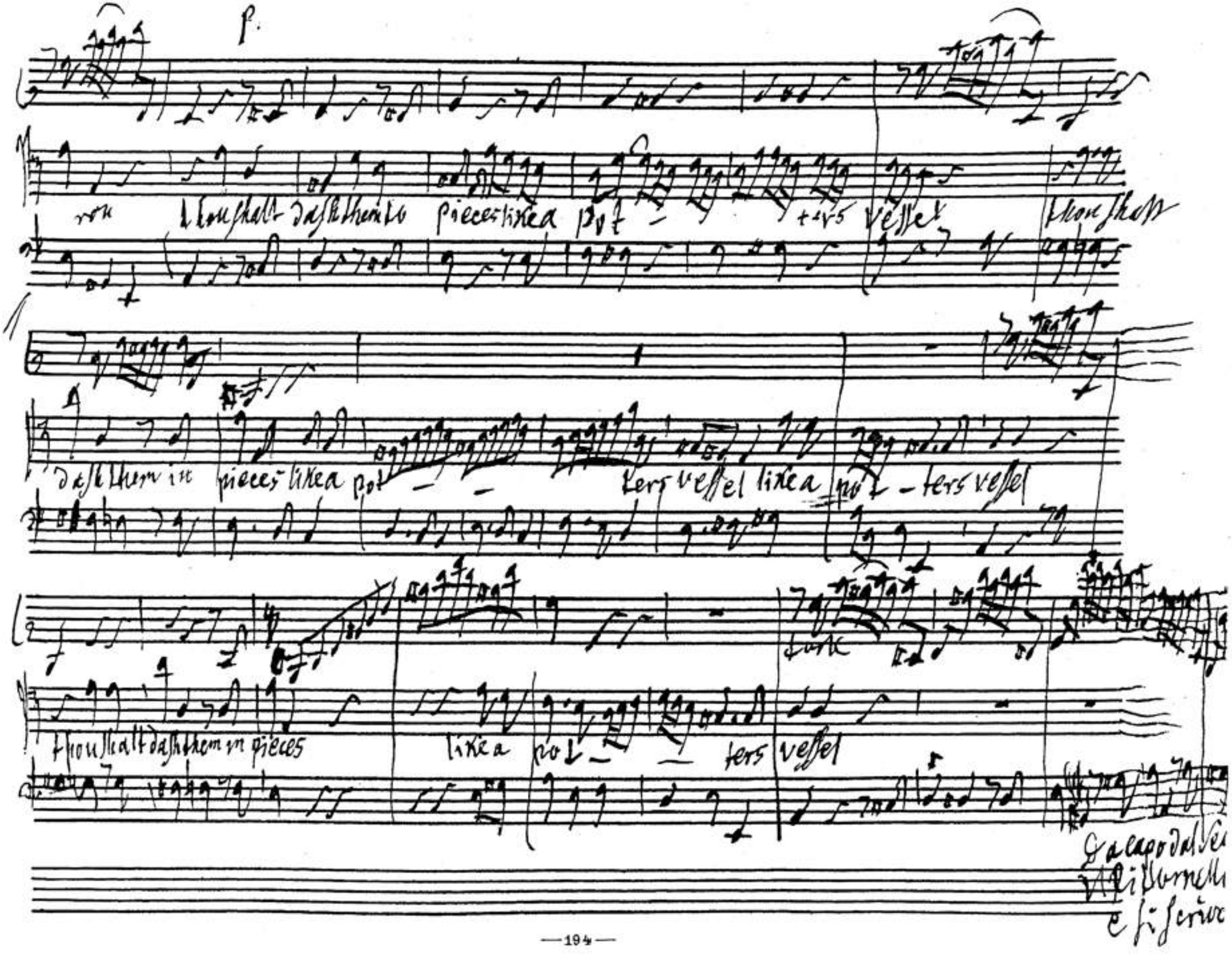
andante

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

Vl.

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, Hallelujah

for the Lord God omnipotent reigneth, Halle

for the Lord God omnipotent reigneth, Hallelujah

BSB

for

for

for the Lord God omnipotent reigneth Hallelujah

BSB

Hallelujah

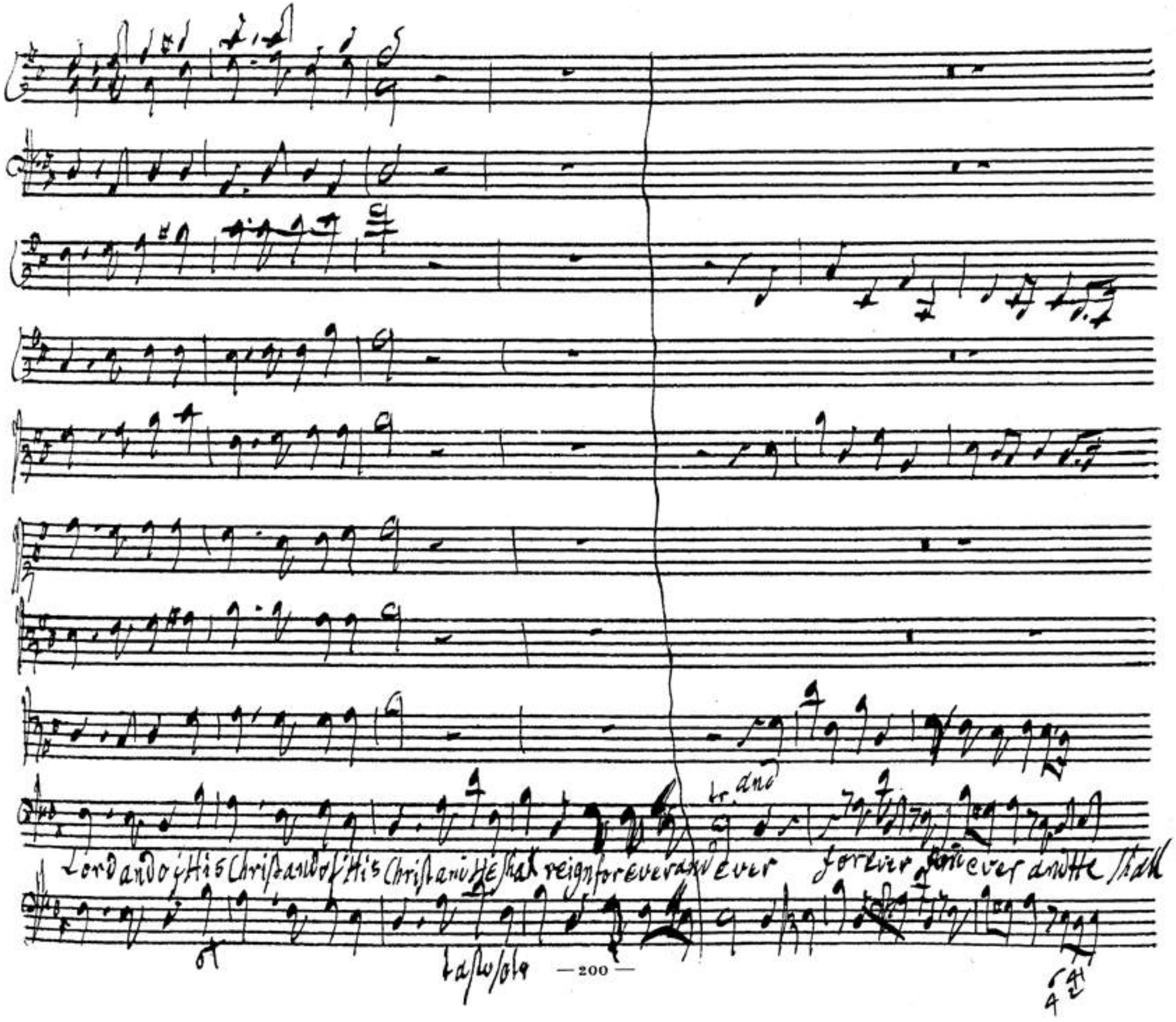
Hallelujah

Hallelujah

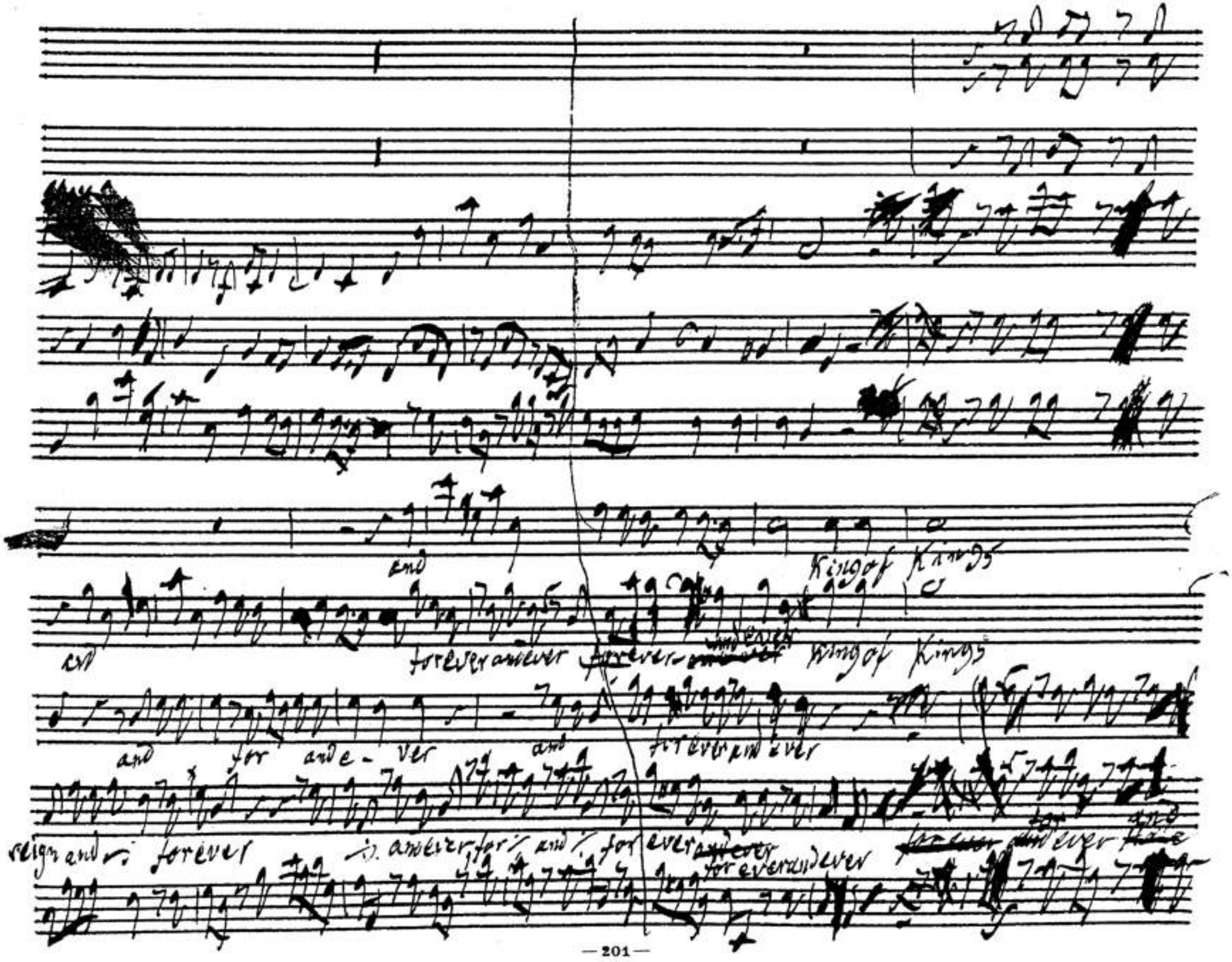
The Kingdom of this World

is become the Kingdom of our

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
and
for ever
for ever and ever
for ever and ever

BSB

and Lords Lords

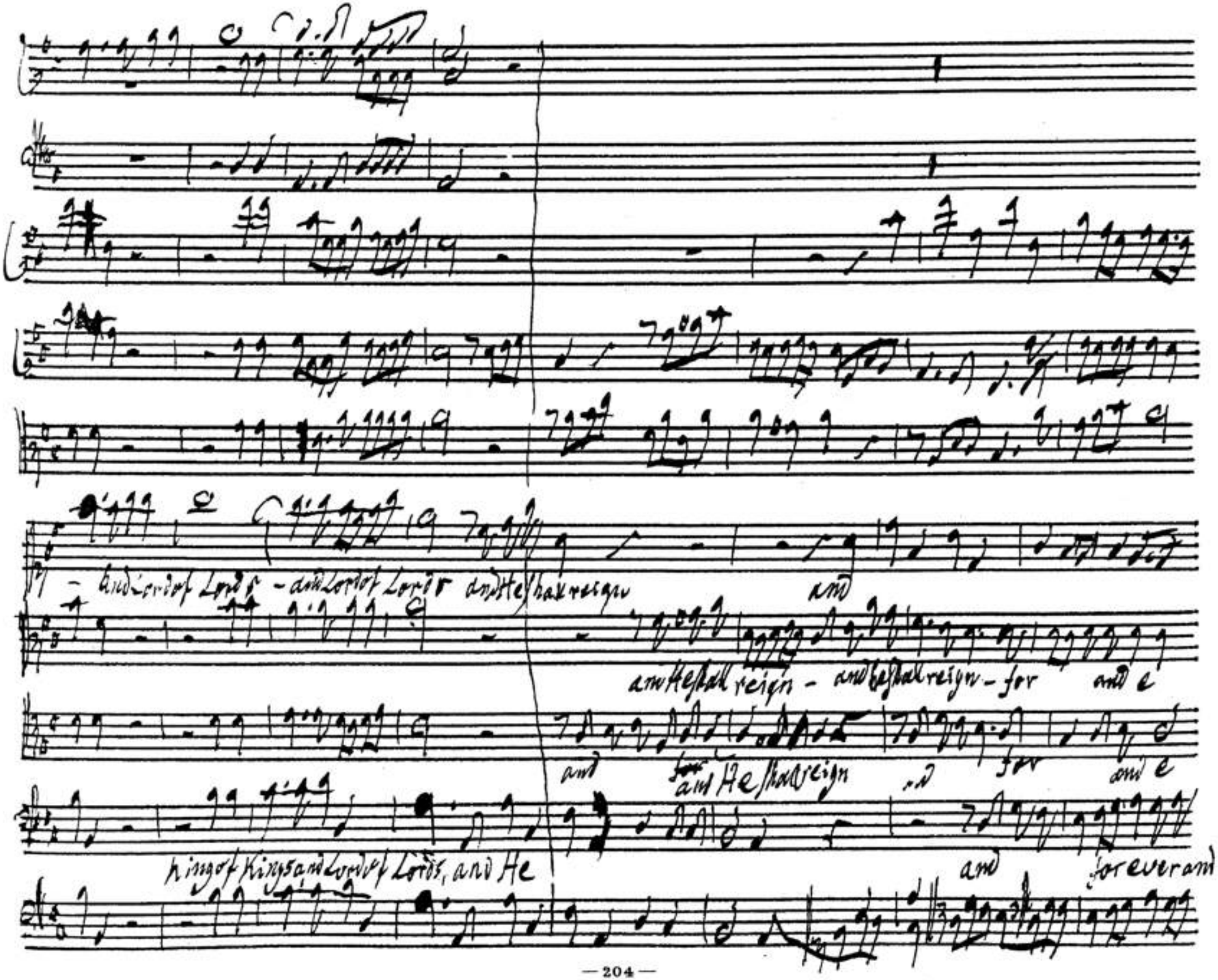
King of Kings

ever Hallelujah

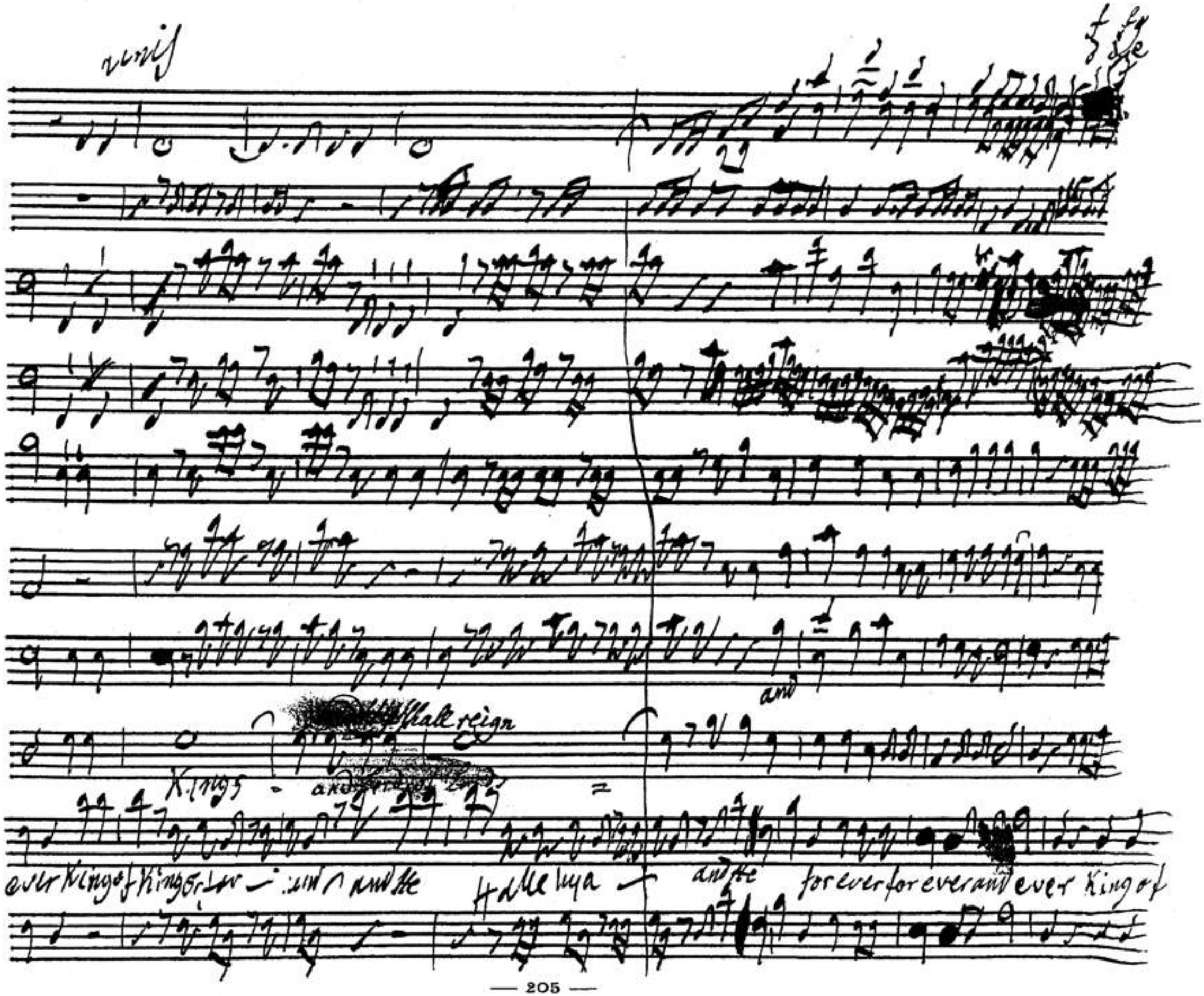
for ever and ever Hallelujh

for ever and

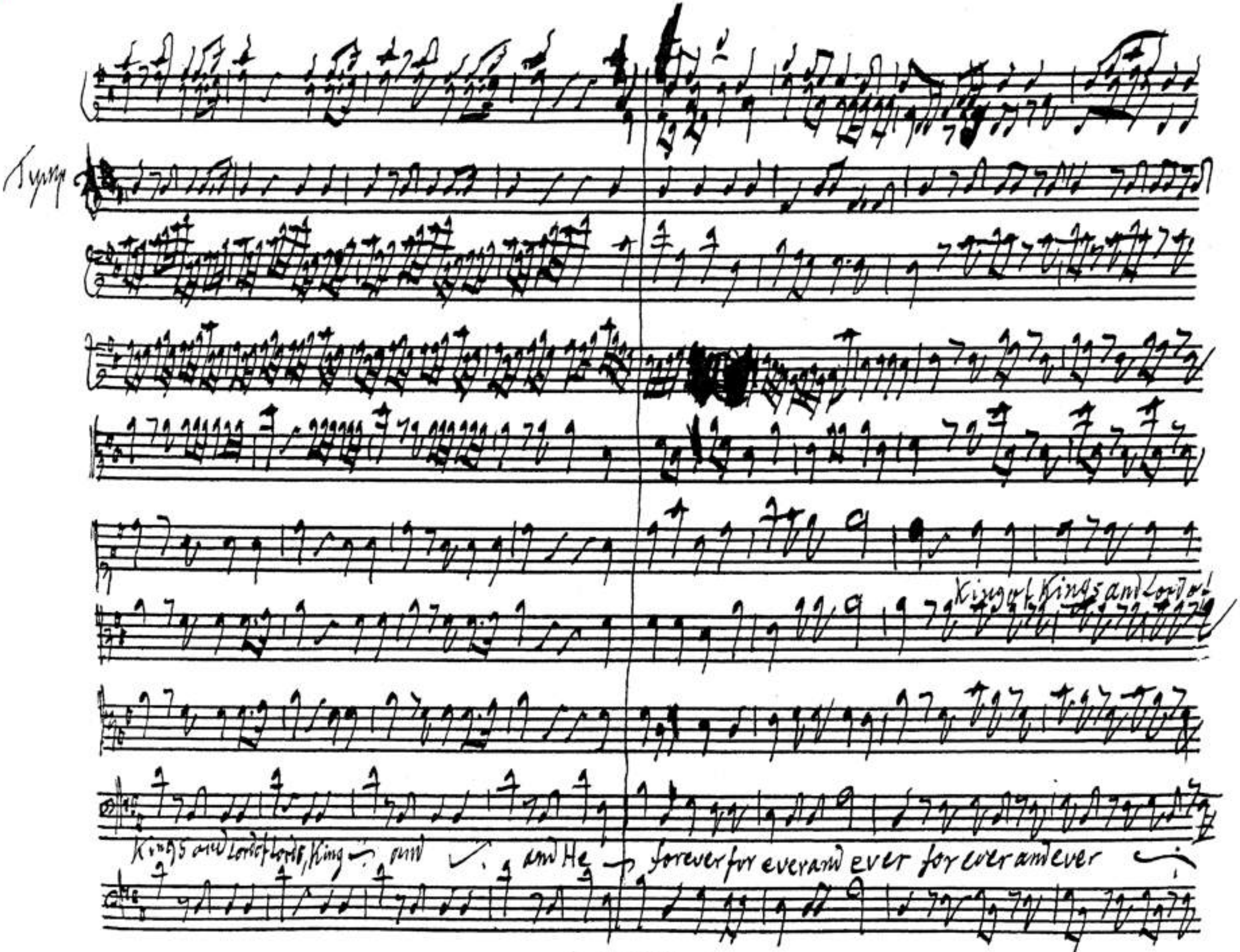
BSB


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

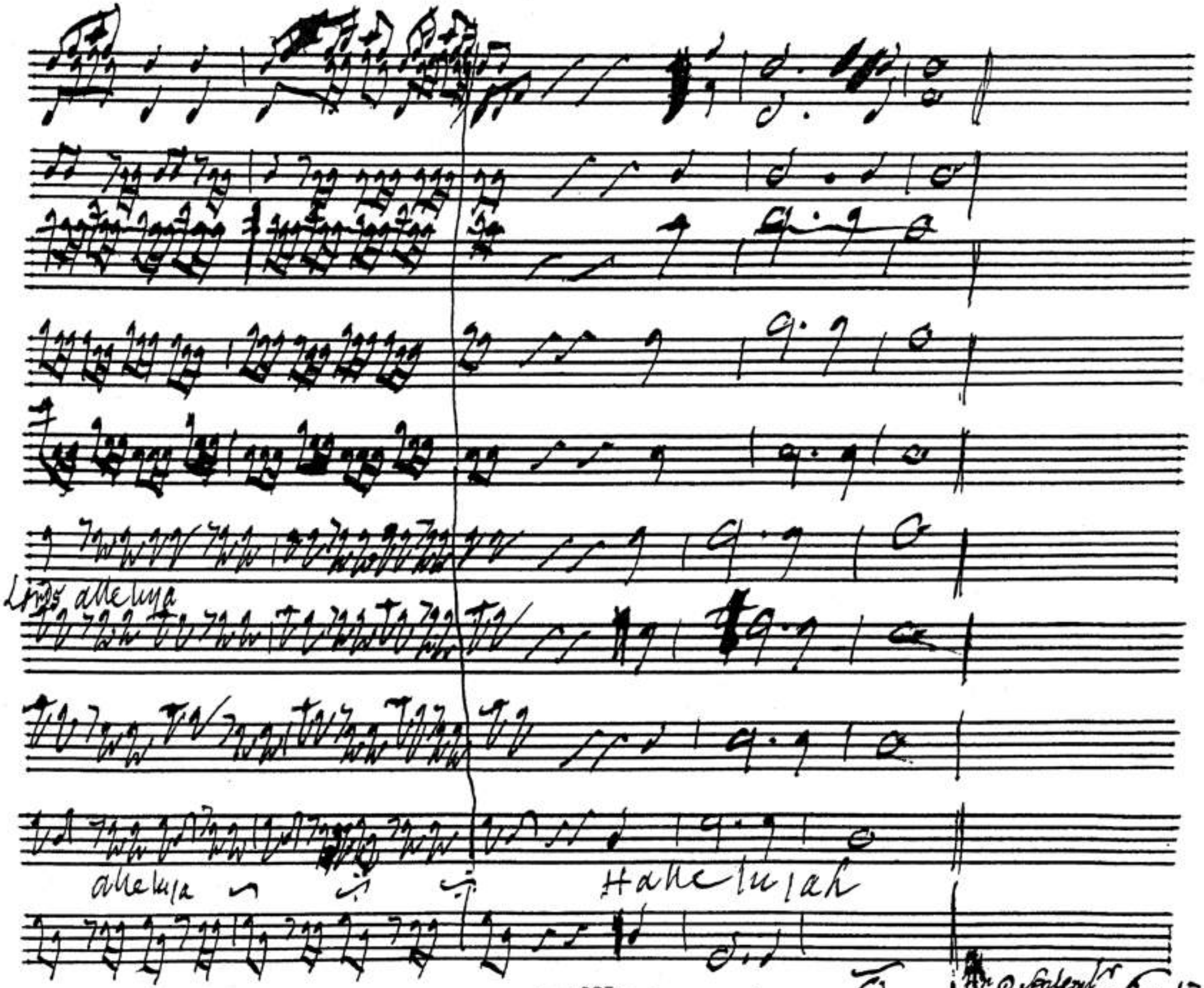
BSB


unis
and
Hall reign
Kings
ever King of Kings for
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



94.

An ⊙ Septemb.r 6. 1741.

BSB

BSB

Larghetto

28

pian.

I know that my Redeemer liveth

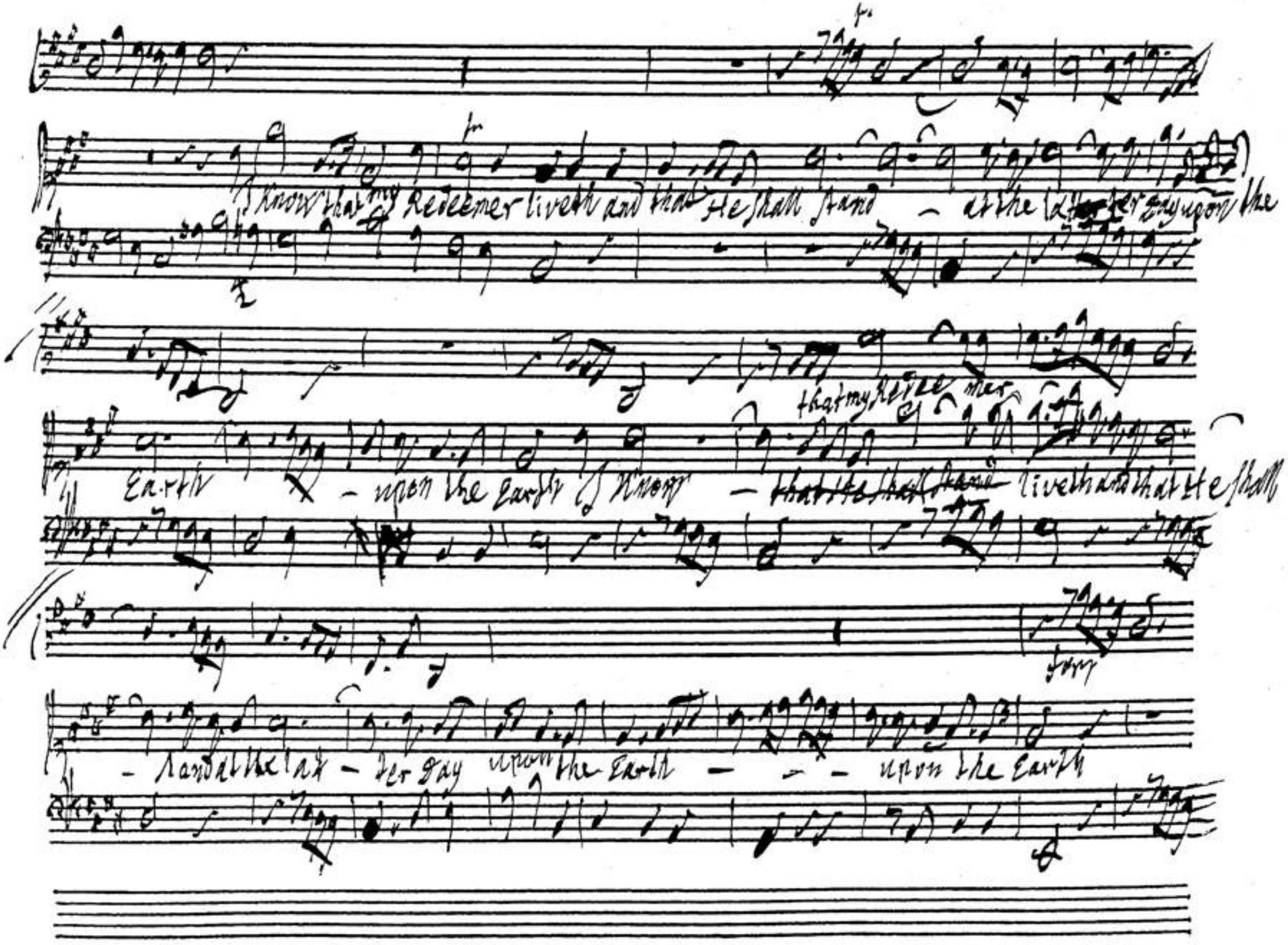
and that

pian.

fort.

He shall stand at the lat - ter day upon the Earth

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

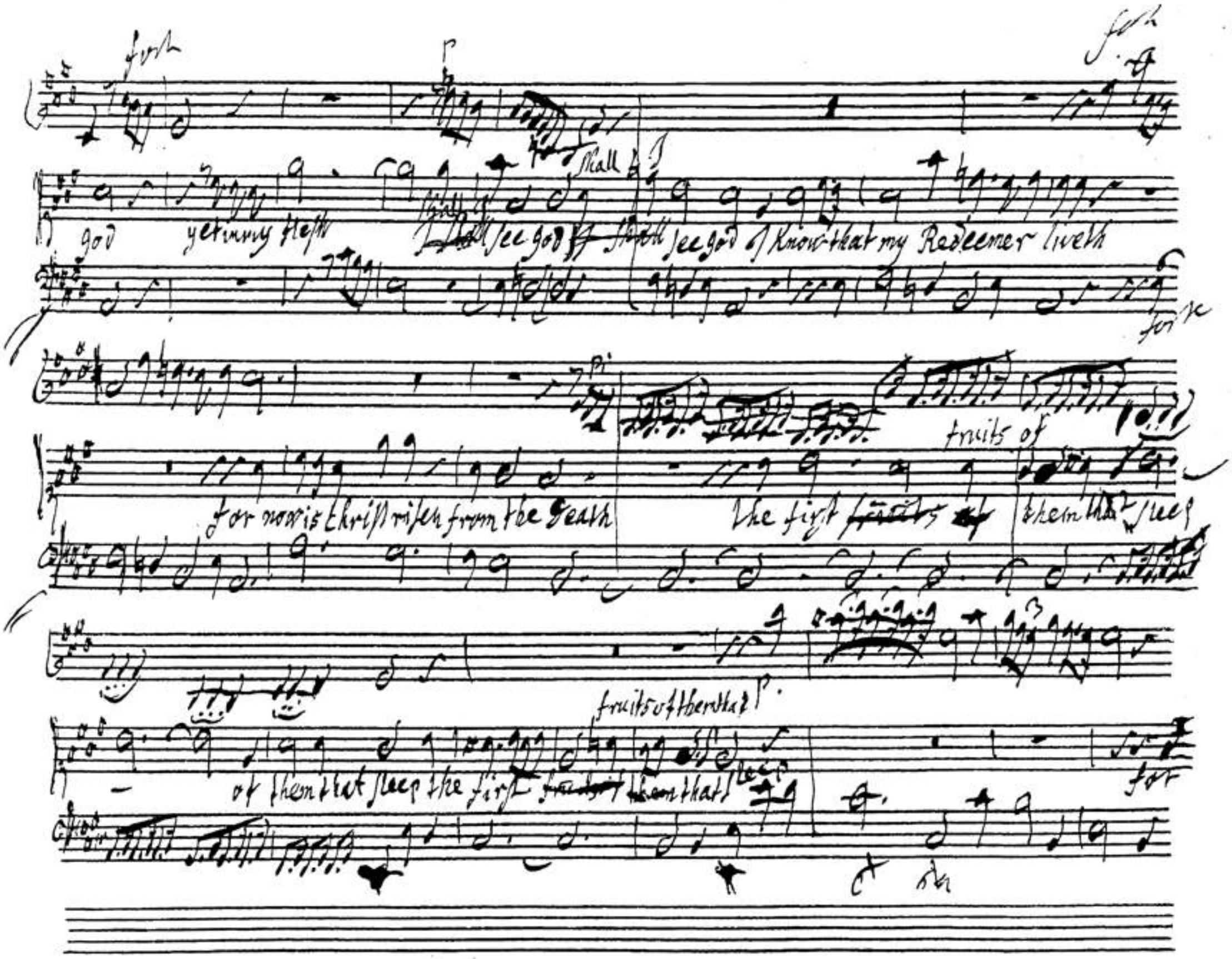
BSB

and tho' Worms destroy this Body

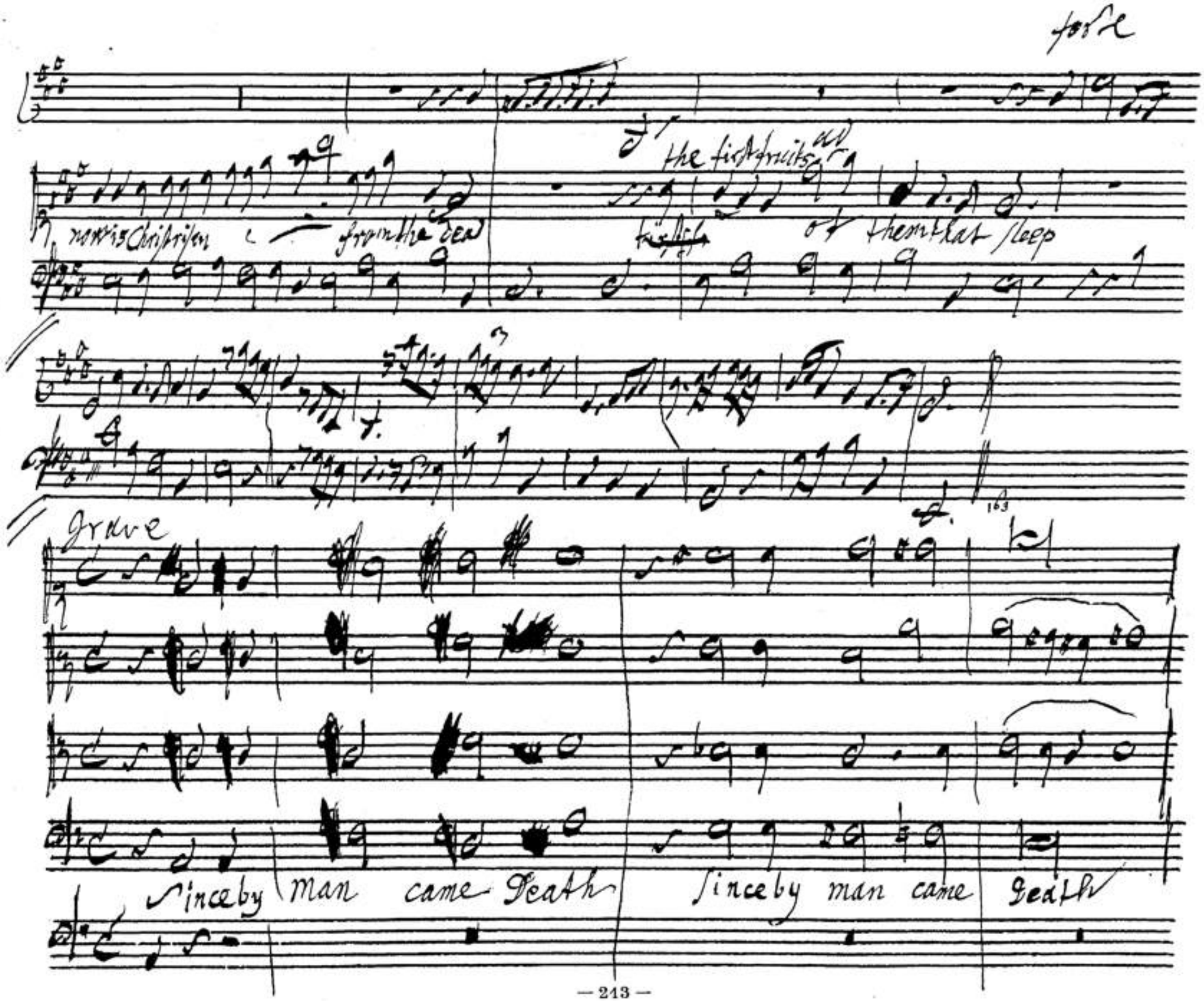
yet in my flesh shall I see God yet in my flesh shall I see God

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

BSB


for
god yet in my flesh
shall see god
shall see god of know that my Redeemer liveth
for
for now is christ risen from the death
the first
fruits of
them that sleep
fruits of them that
of them that sleep the first
them that sleep
for

BSB

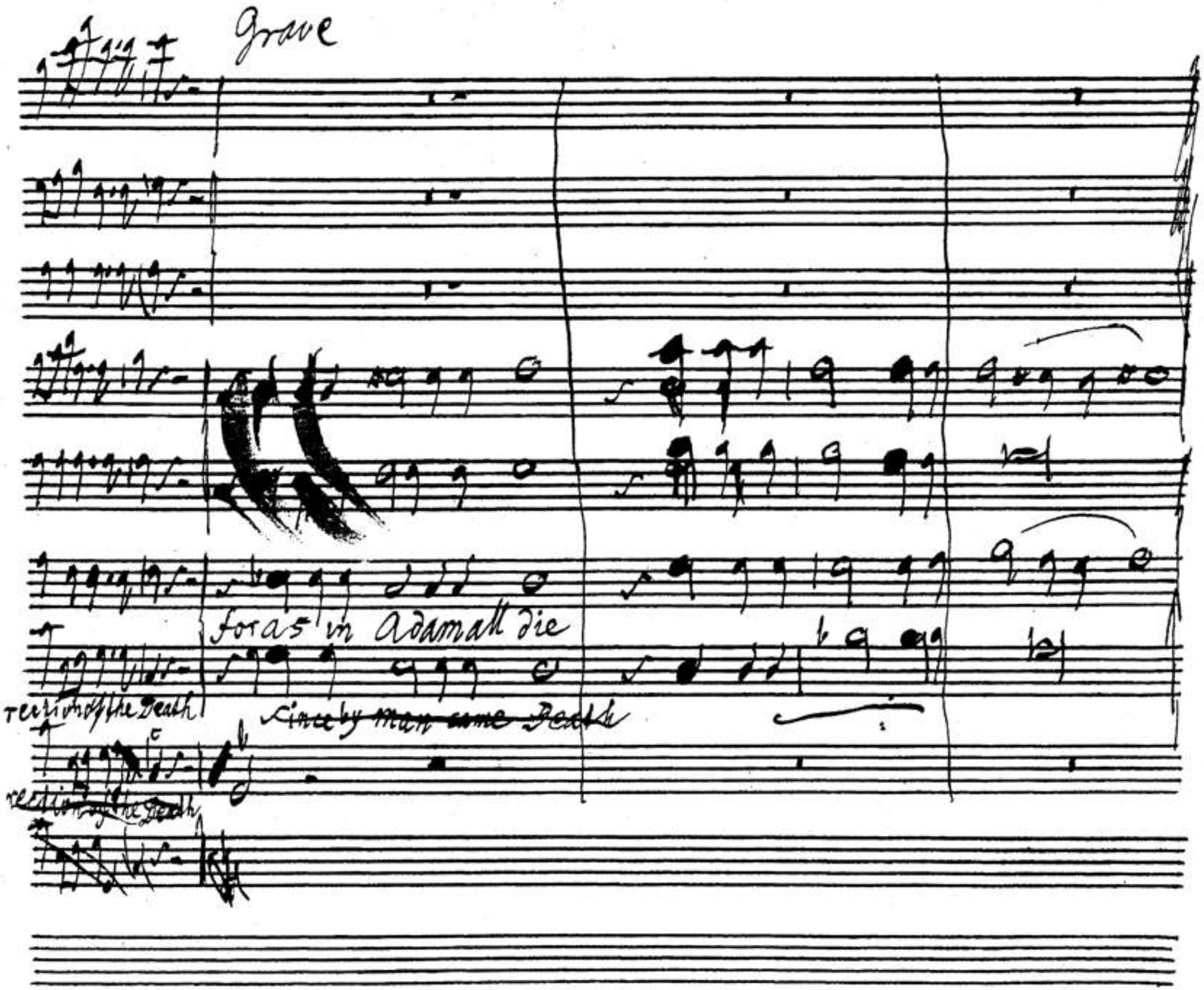

forte
the first fruits
now is Christ risen from the dead
of them that sleep
Grave
Since by man came Death
Since by man came Death

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 Adam all die
rection of the Death
Since by man came Death
rection of the Death

BSB

allegro

for Christ shall be made a

for Christ shall be made a

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 a

by man came also the resurrection of the dead by man came also the resurrection of the dead

BSB

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

BSB

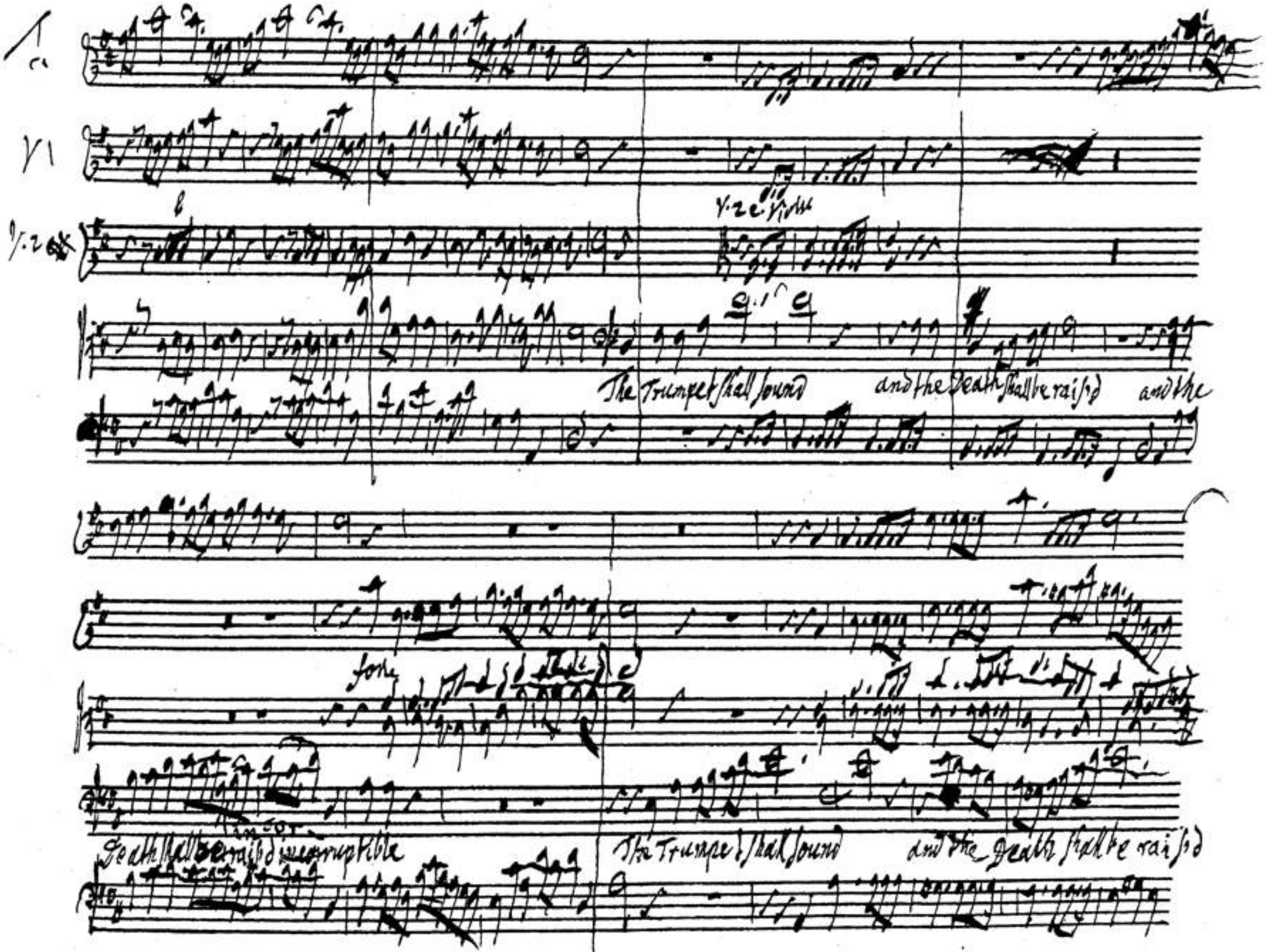
Acc:

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

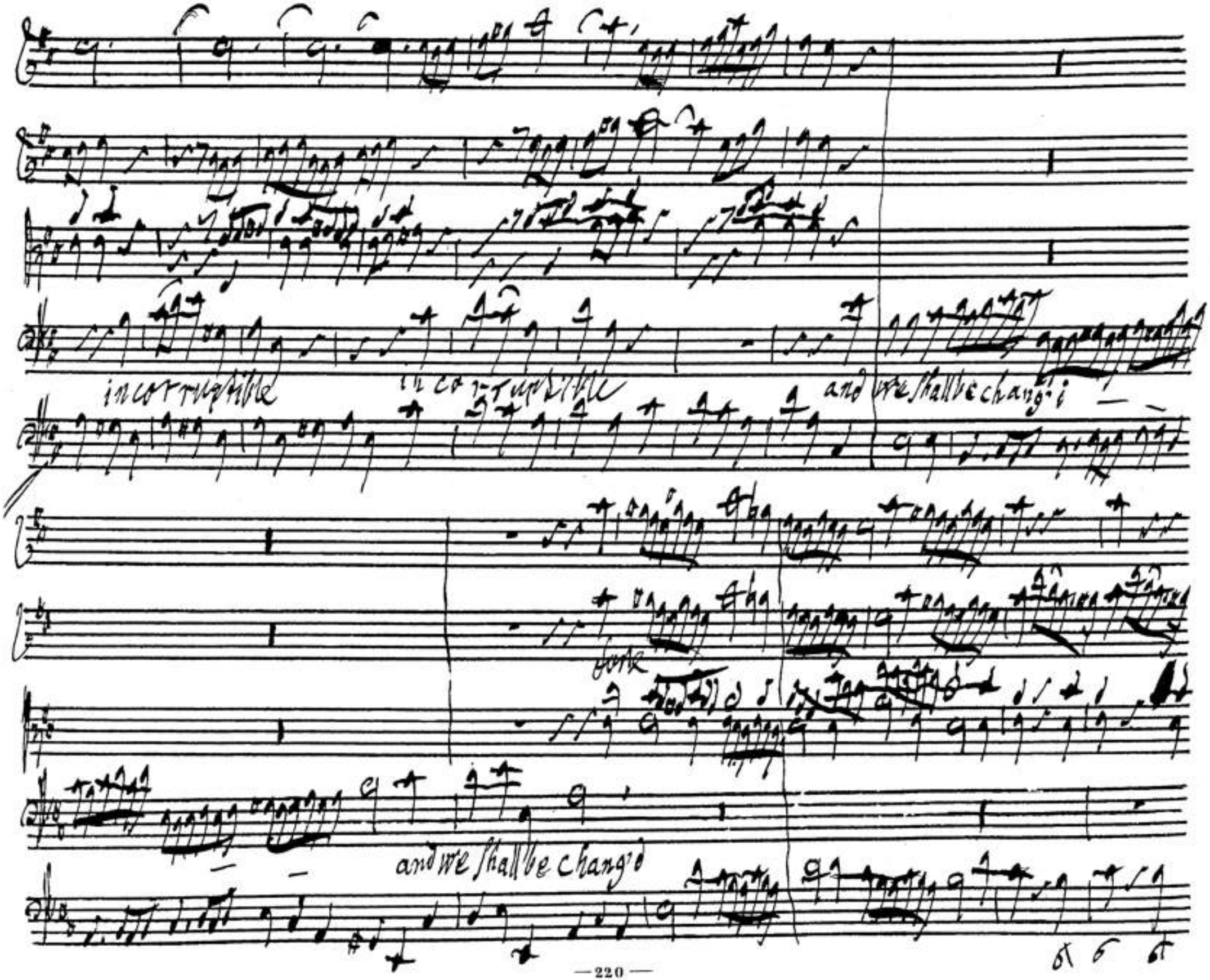
Pompos[o] mà non allegro

1.

BSB


V1
V.2
V.2 e Violin
The Trumpet shall sound and the Death shall be raised and the
fone
Death shall be raised incorruptible
The Trumpet shall sound and the Death shall be raised

BSB


incorruptible
incorruptible
and we shall be chang'd
and we shall be chang'd

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 shall be changed and we shall be changed we

shall be changed and we shall be changed and we shall be changed

BSB

and we shall be

and we shall chang'd we shall be chang'd

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

Da Capo

Recit

then shall be brought to pass the saying that is written Death is swallowed up in victory

BSB

andante

30

O Death O Death, where, where is thy sting? O Death, where is thy sting?

O grave

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 is thy sting? 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 is 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 the

BSB

the sting of Death is sin

sin and the strenght of the sting of Death is sin ~~and the~~ ~~and the strenght~~ 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

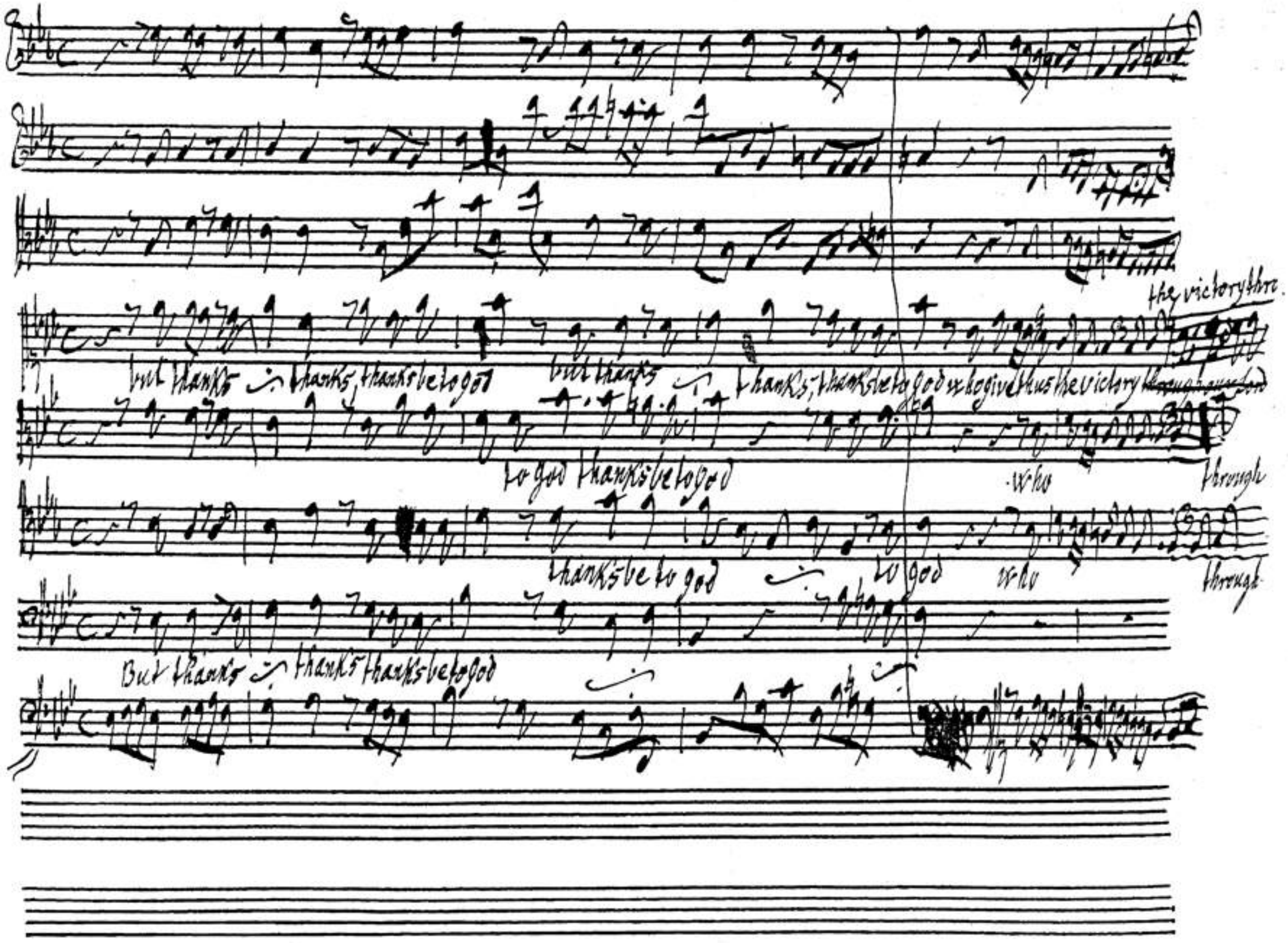
is - the Law

- the Law

Segue Chorus.

BSB

Chorus


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

who

our Lord Jesus Christ

who

who

who

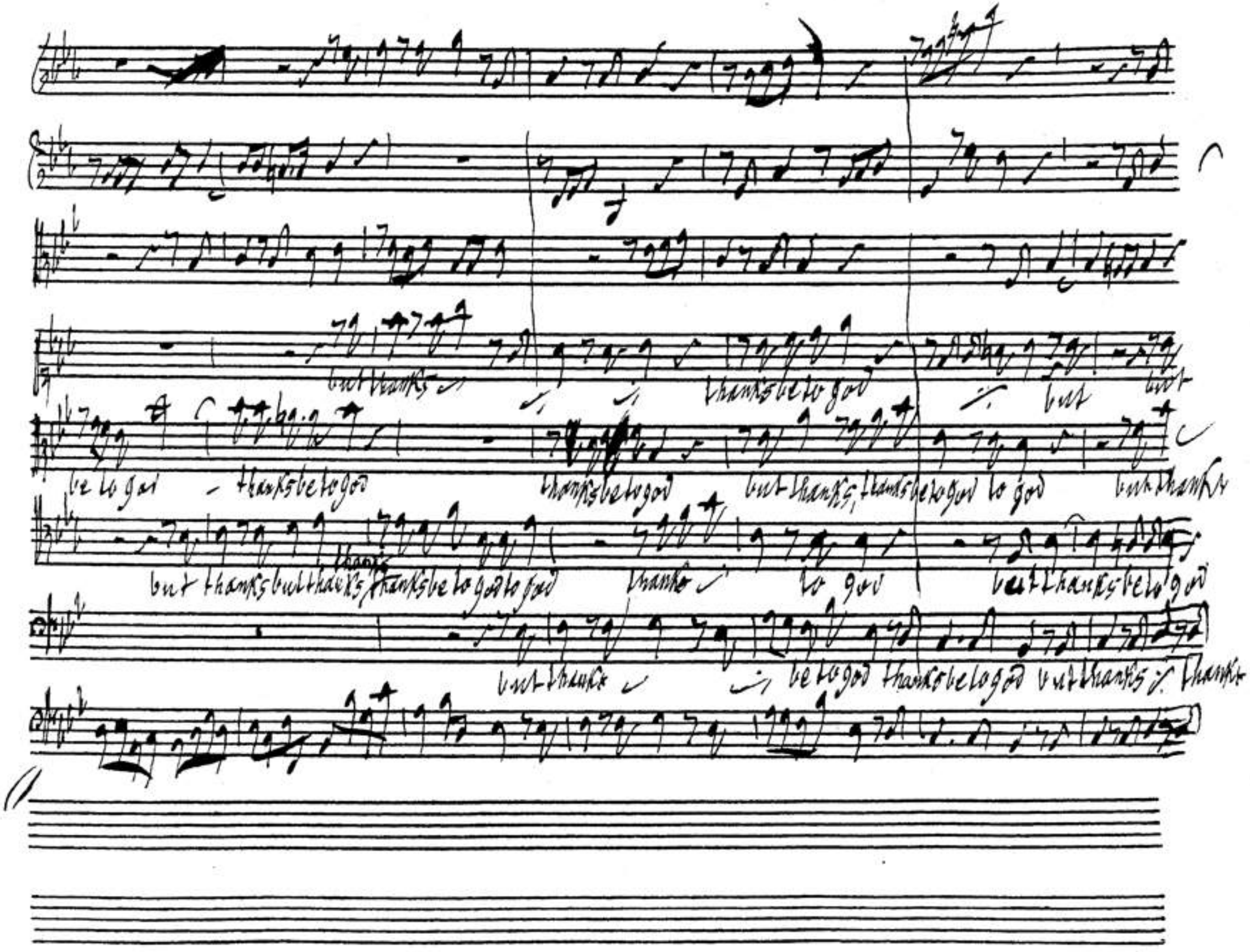
who gives us the victory

the victory through

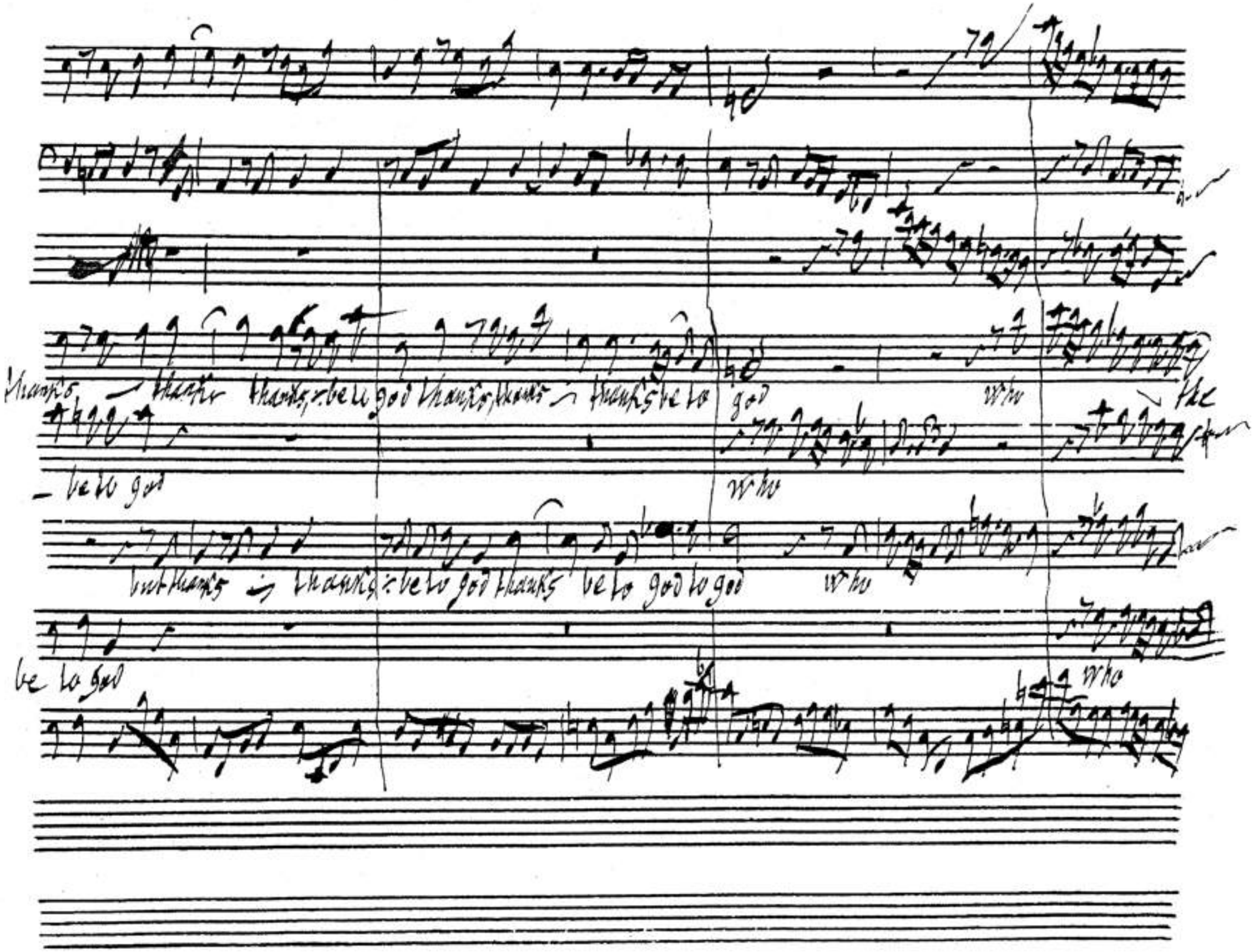
our Lord Jesus

Christ through

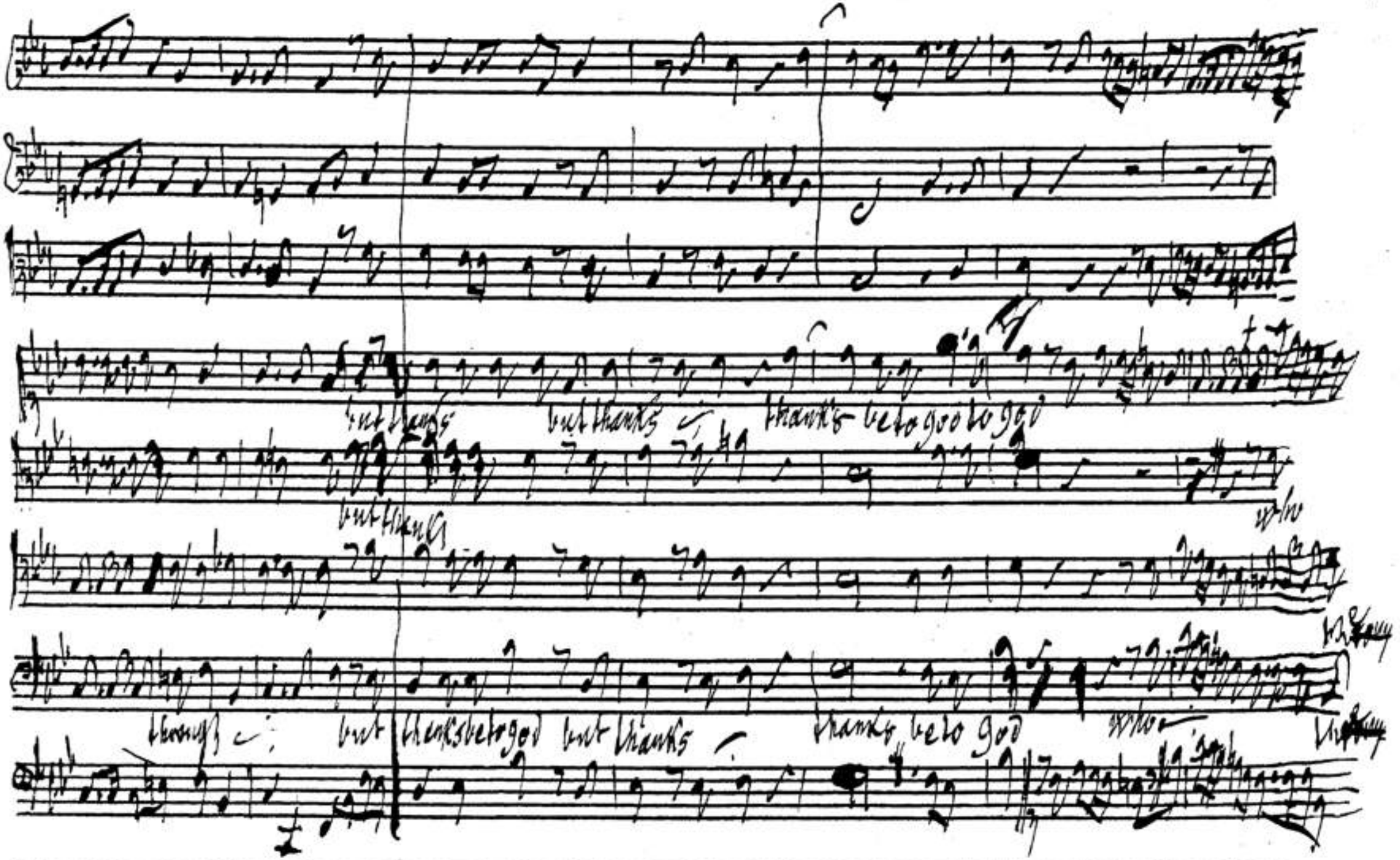
BSB


but thanks
thanks be to god
but
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

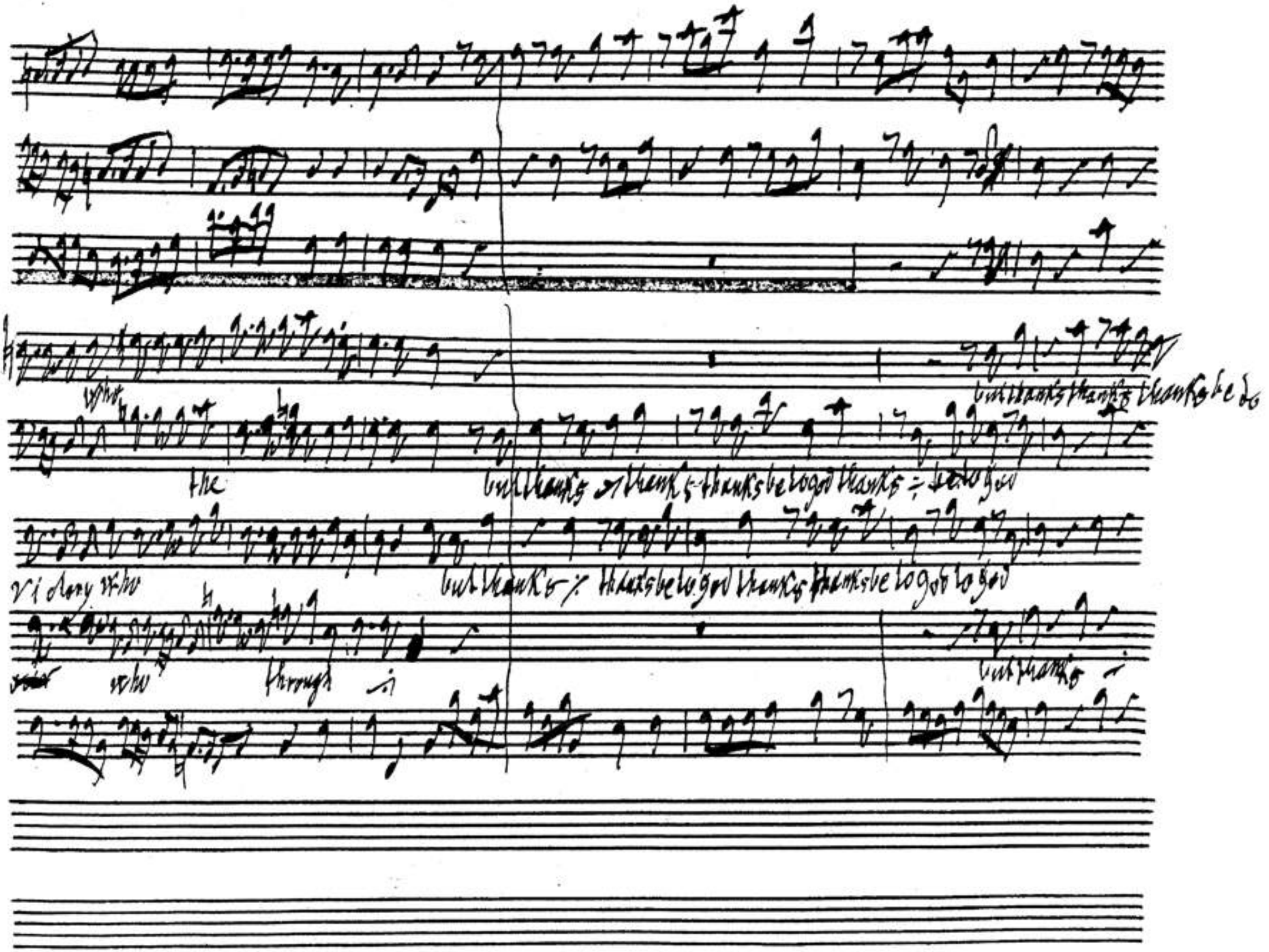
BSB


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

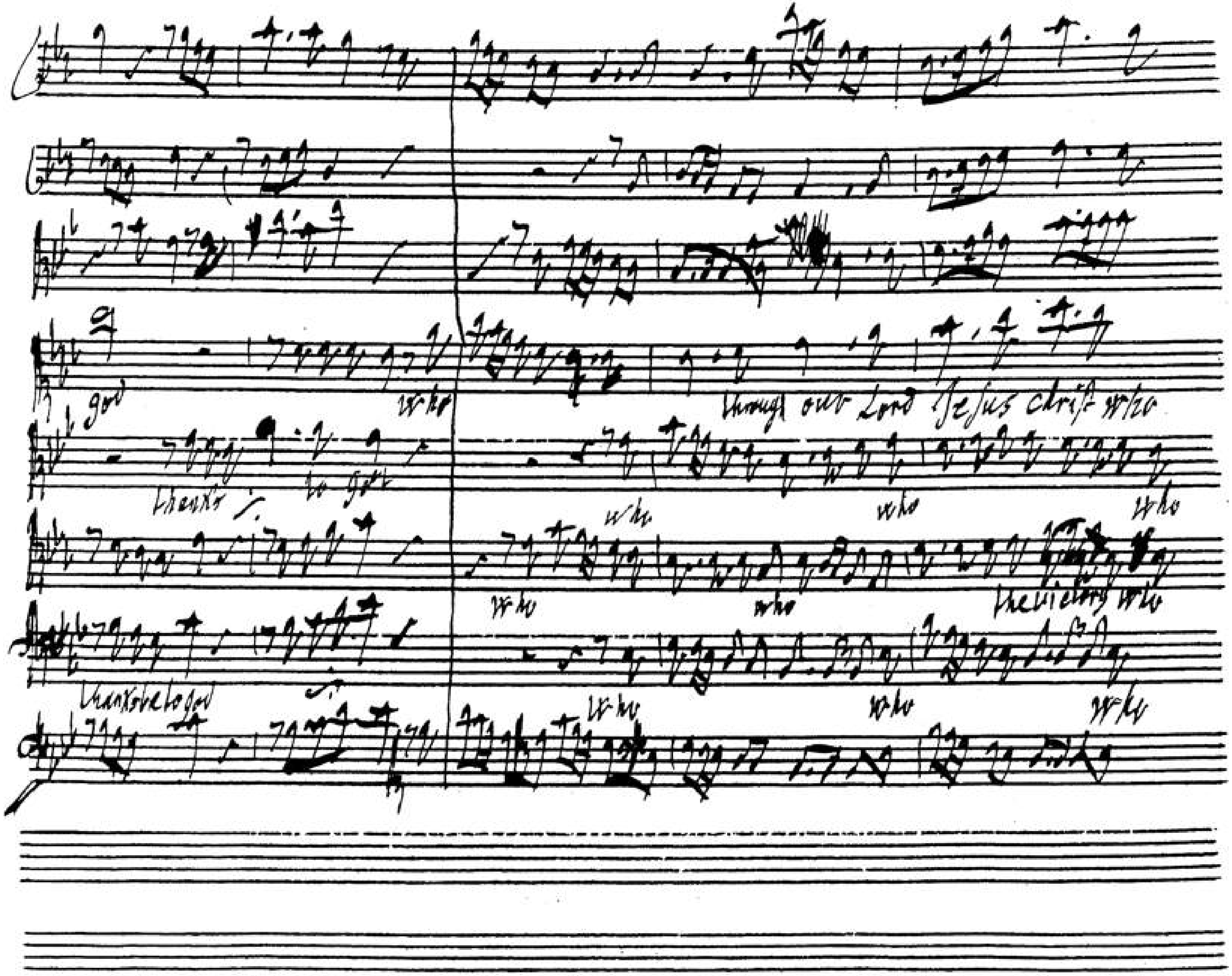
BSB


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

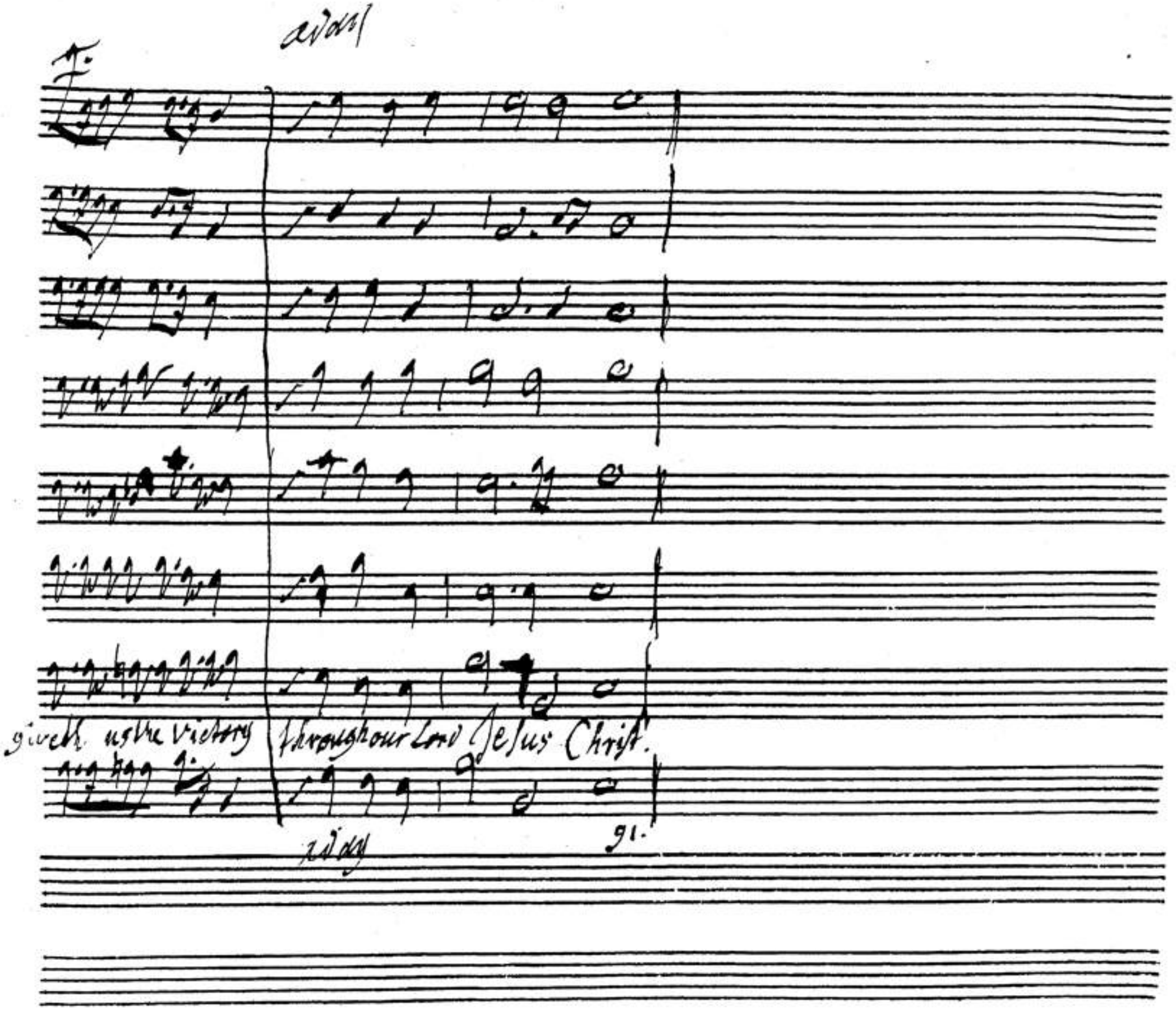
BSB



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



BSB

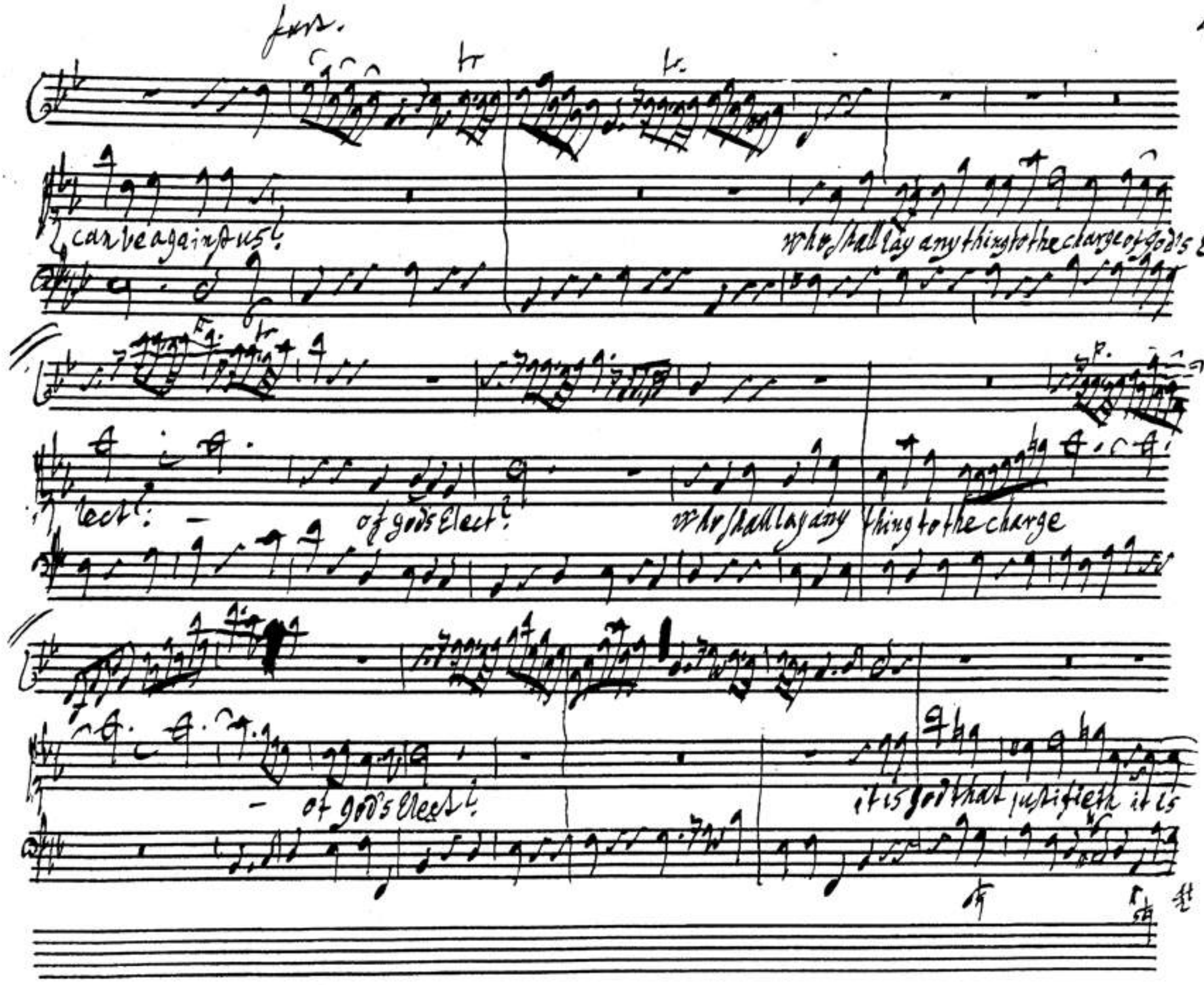
Larghetto

God be for us, who can be against us!

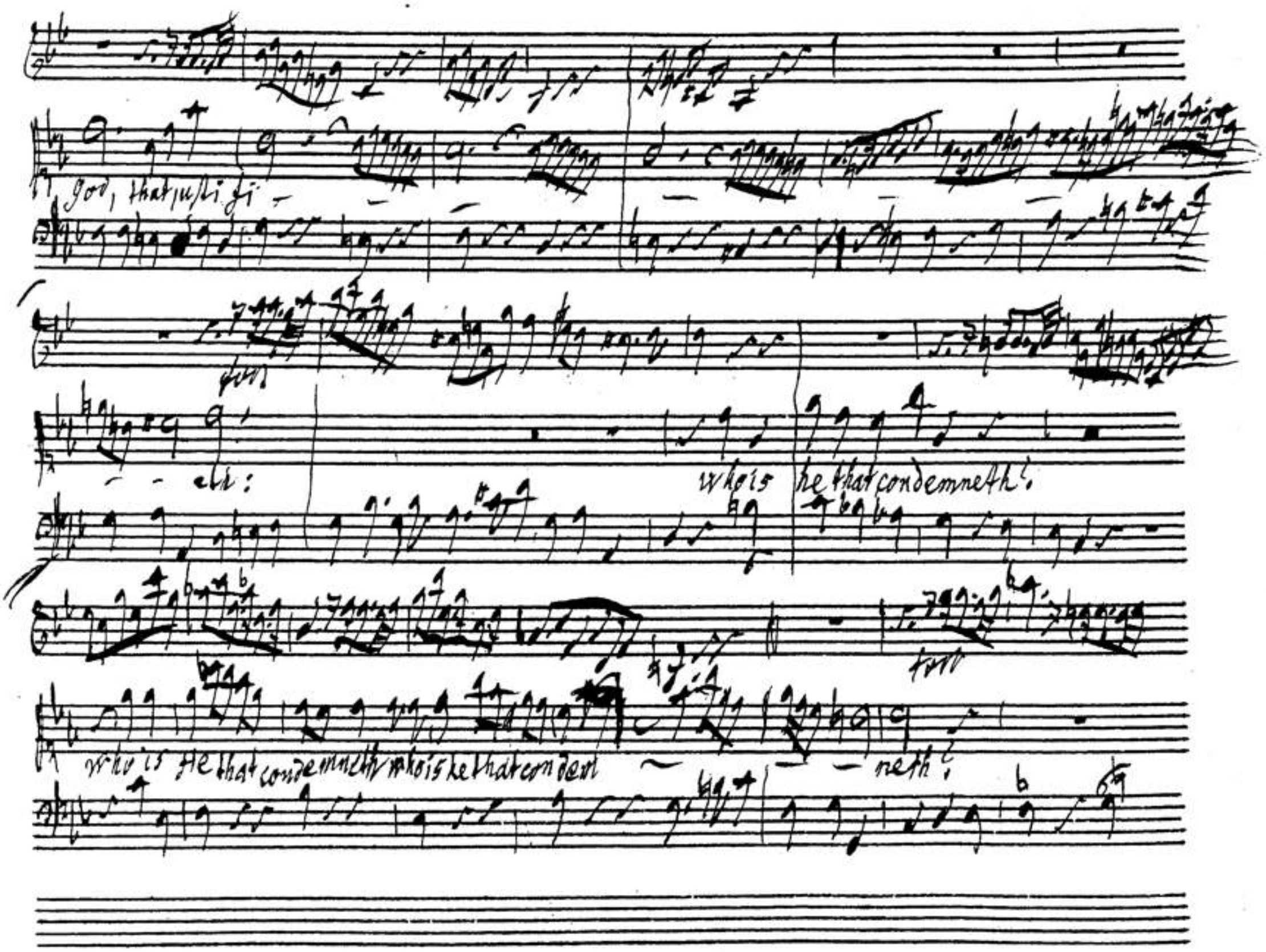
who who

if God is for us who

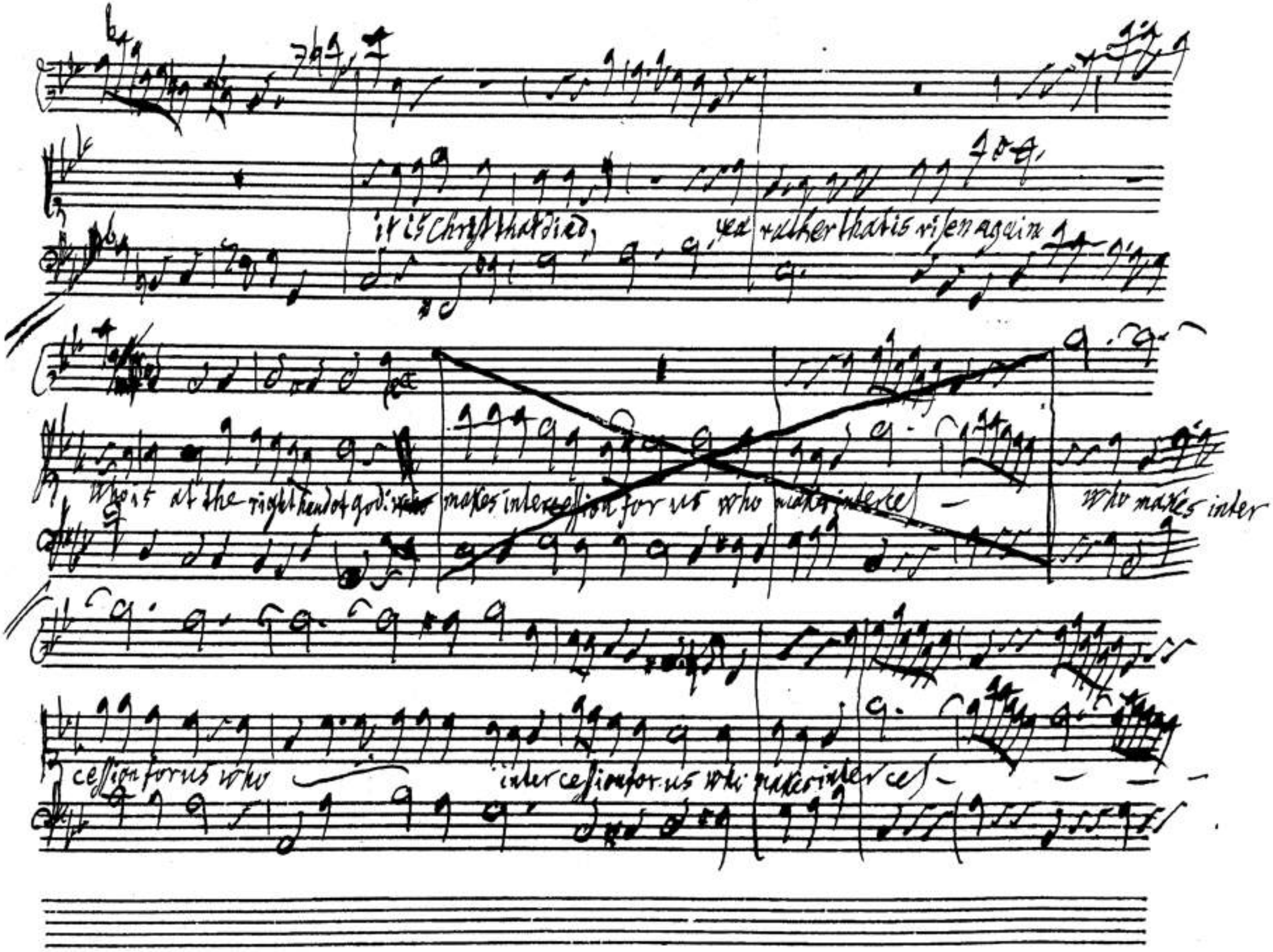
o.


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

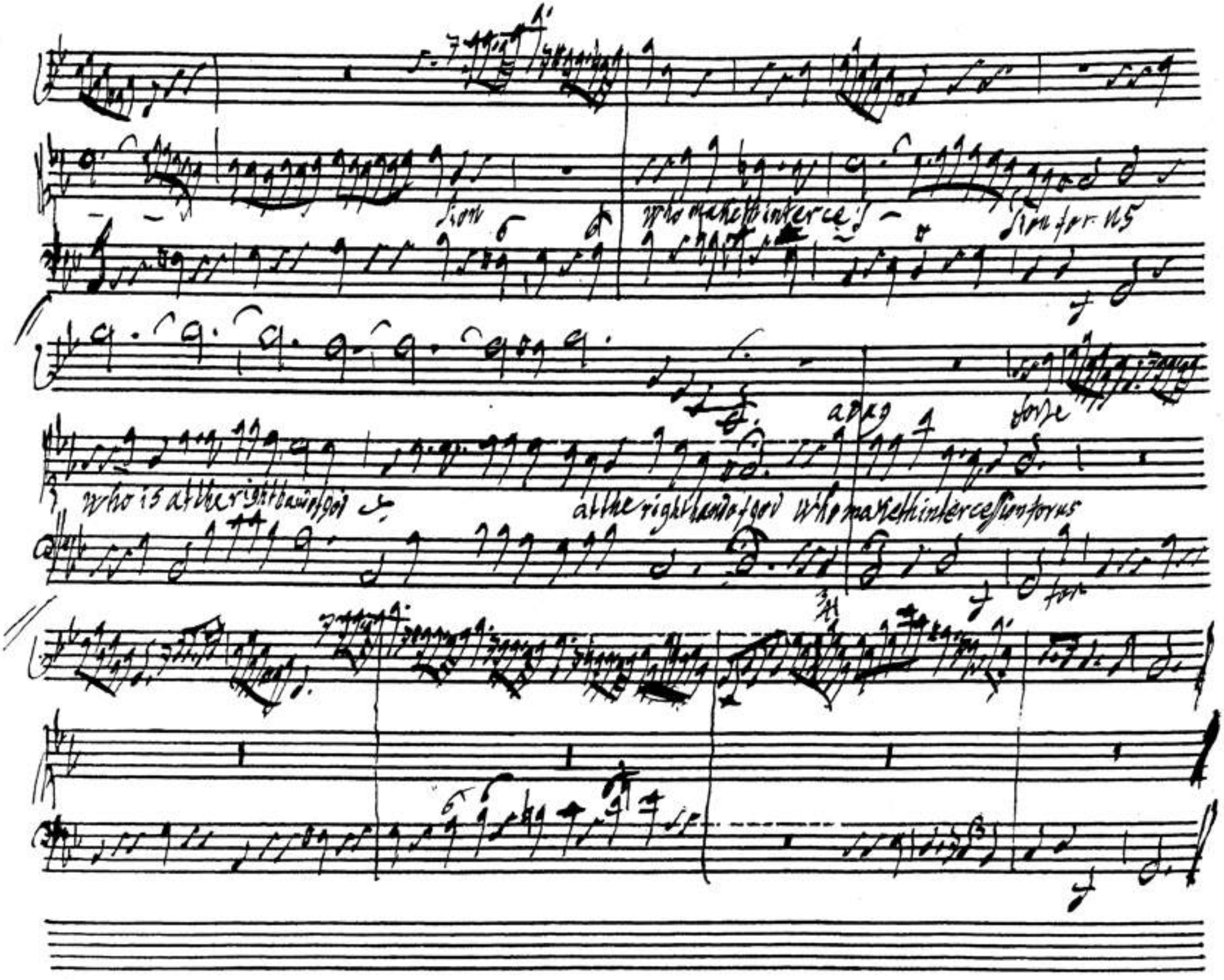
BSB


God, that justi fi
ch:
who is he that condemneth?
who is he that condemneth who is he that condem
neth?

BSB


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

BSB



BSB

Largo

andante

Worthy is the Lamb that was slain and hath redeemed us to god by His Blood, to receive Power and ~~Honour~~ 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

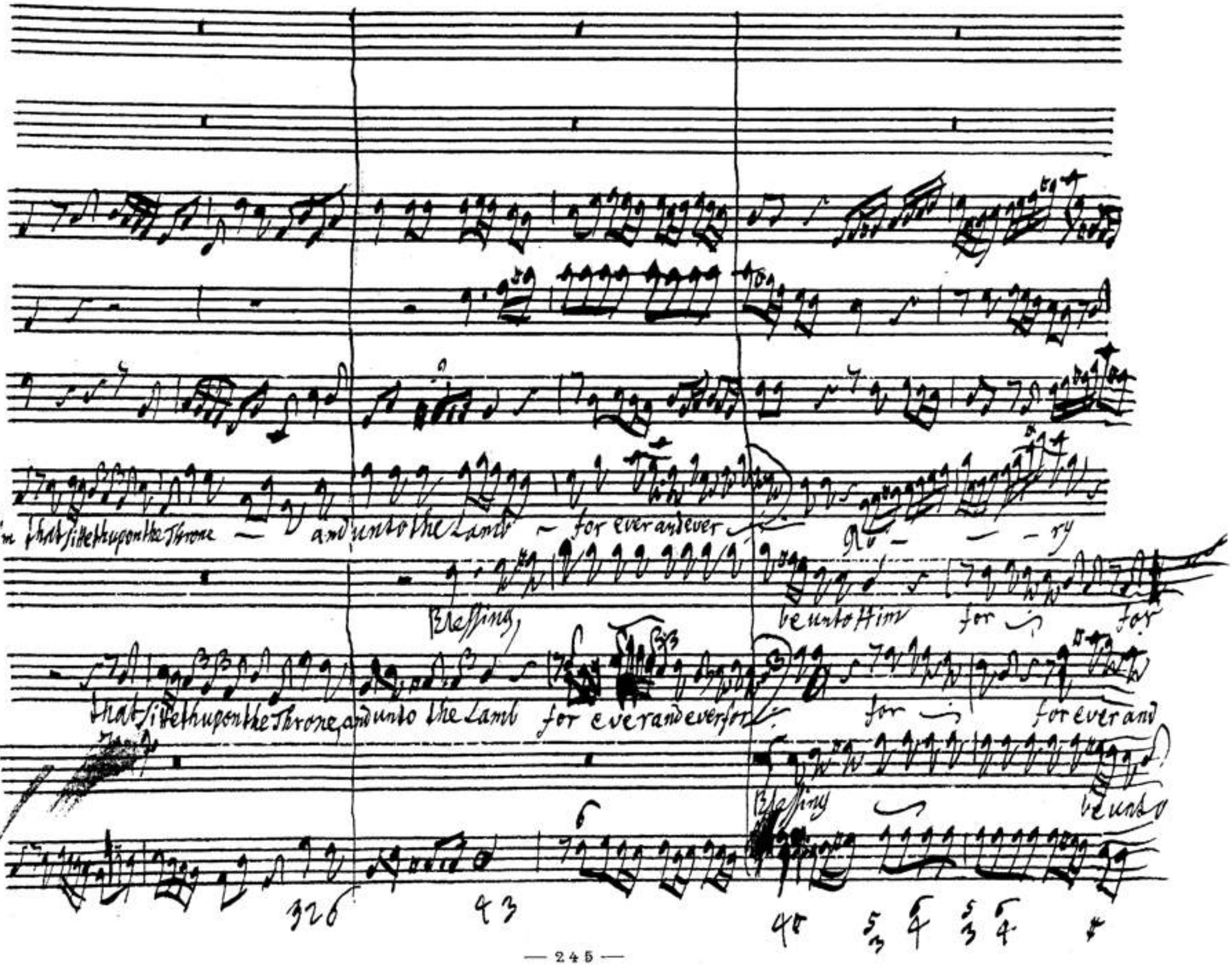
Larghetto.

Larghetto

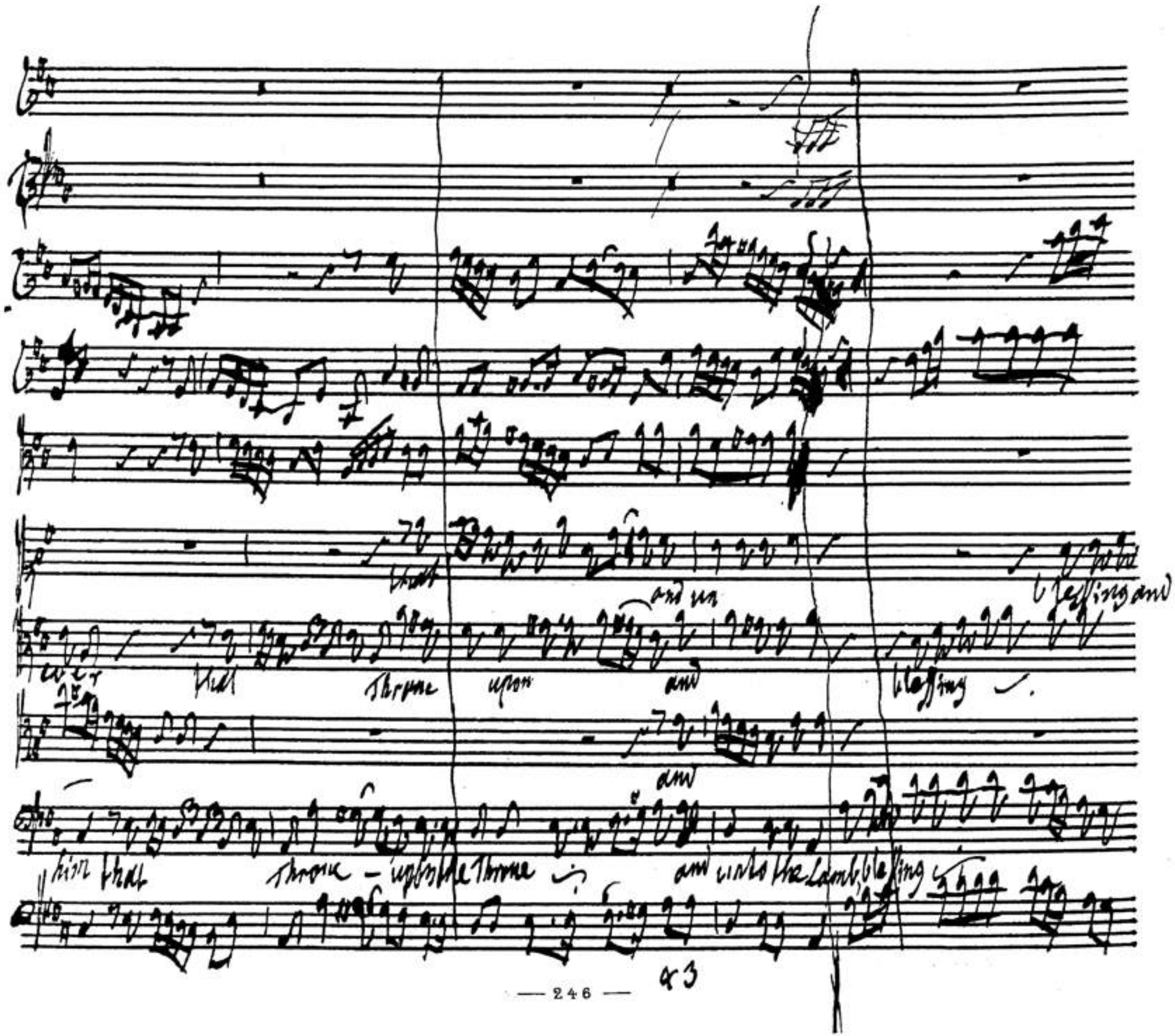
Blessing and Honour, Glory and Power be unto Him that sitteth upon the Throne and unto the Lamb

Basso Solo

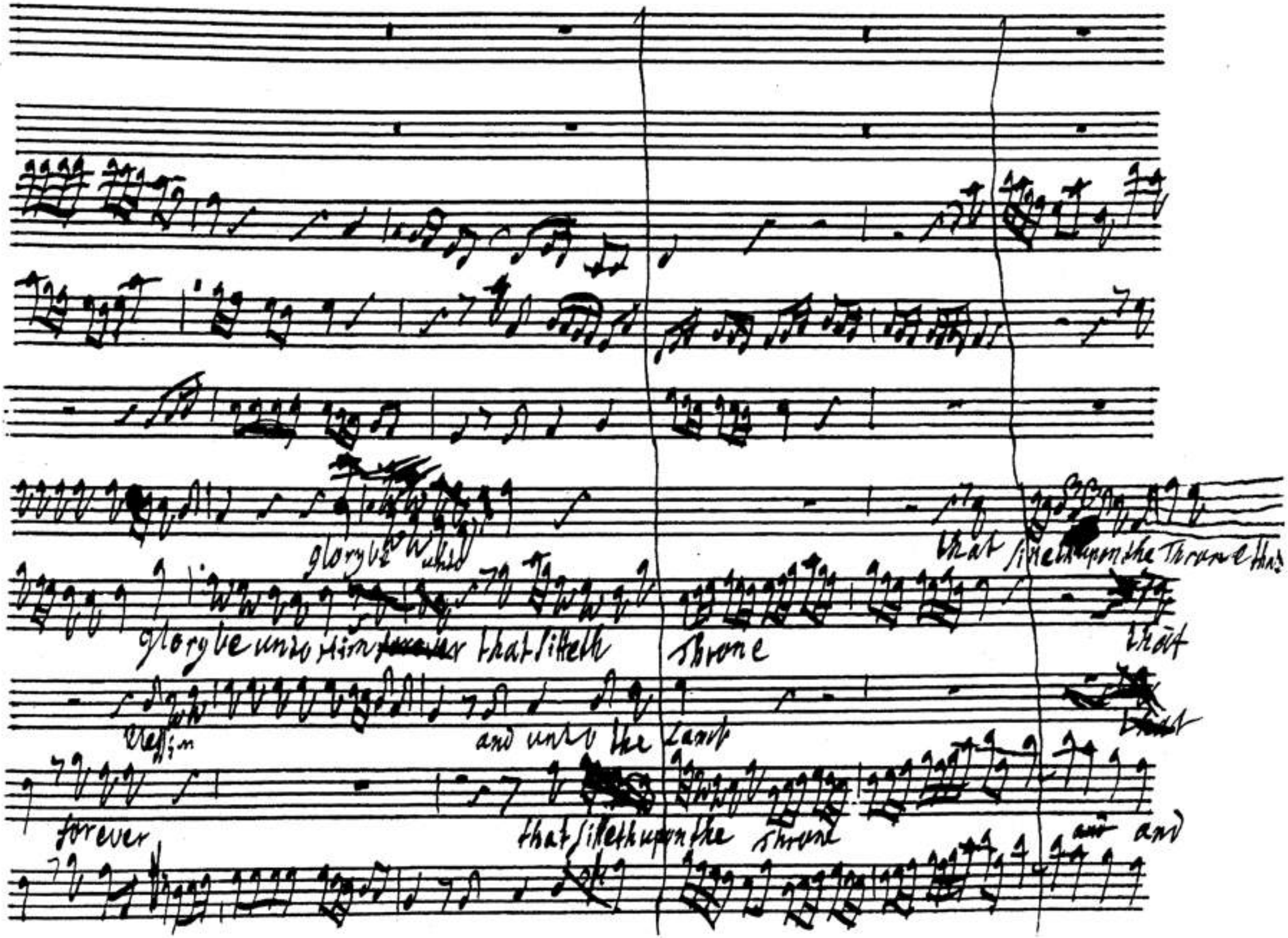
BSB


him that sitteth upon the Throne — and unto the Lamb — for ever and ever
Ro — — ry
Blessing,
be unto Him for for
that sitteth upon 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
Blessing
and unto the Lamb
that
forever
that sitteth upon the Throne
~~and~~ and

BSB

sitteth upon the throne - for ever and ever and unto the Lamb for ever

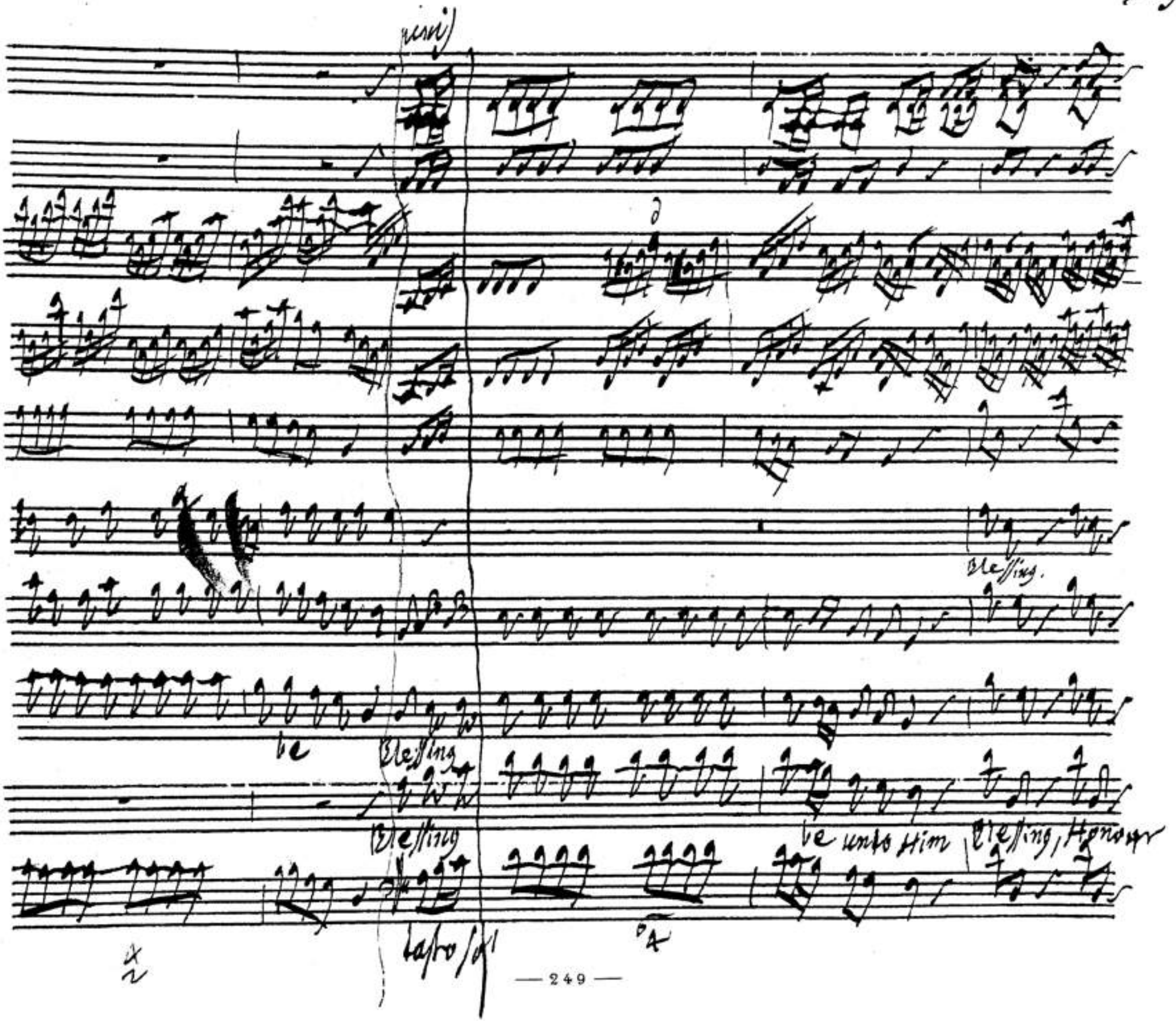
sitteth upon the Throne for ever and ever and ever

blessing and

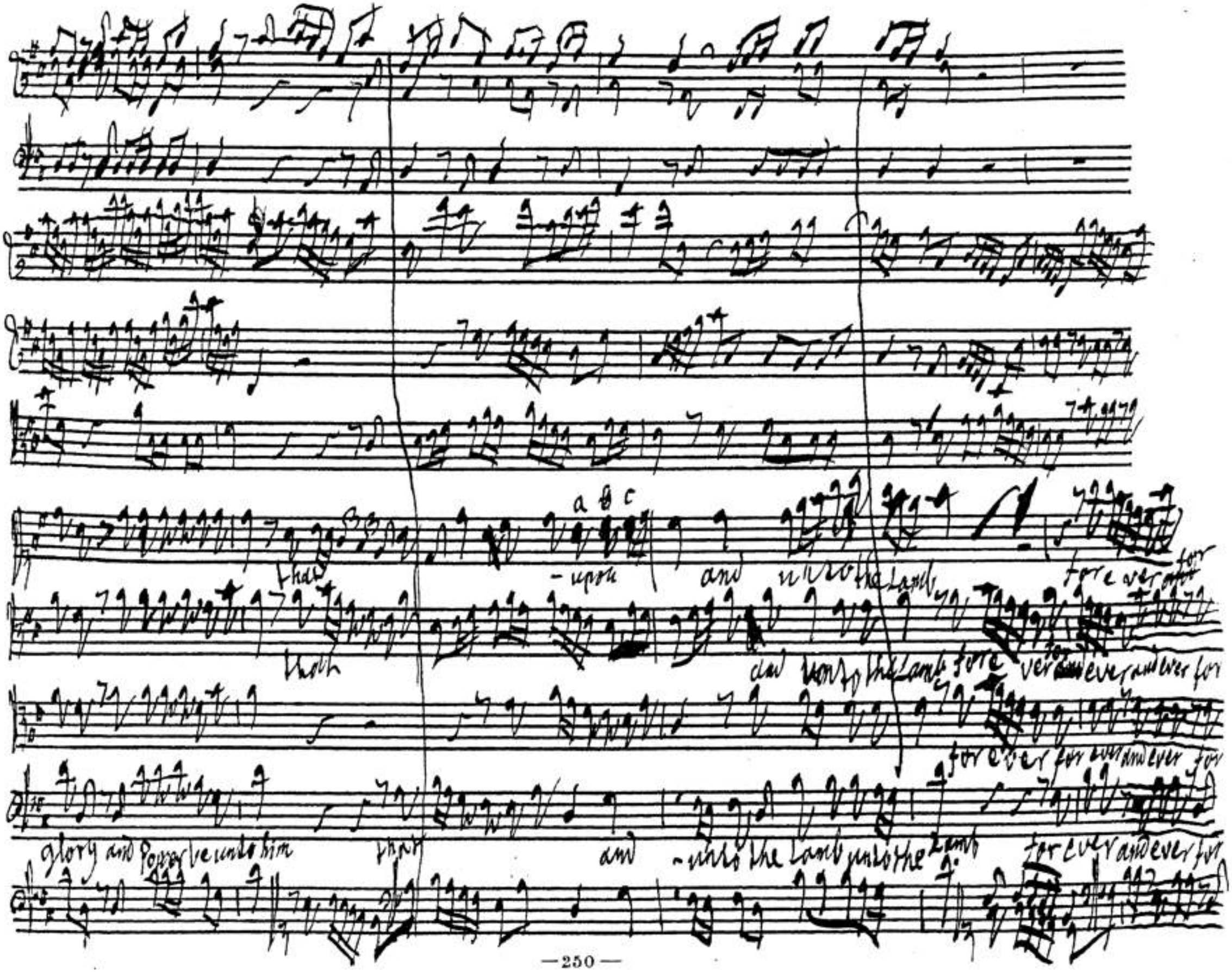
blessing

unto the Lamb for ever and ever blessi 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

e ver and ever for ever and ever for ever

and

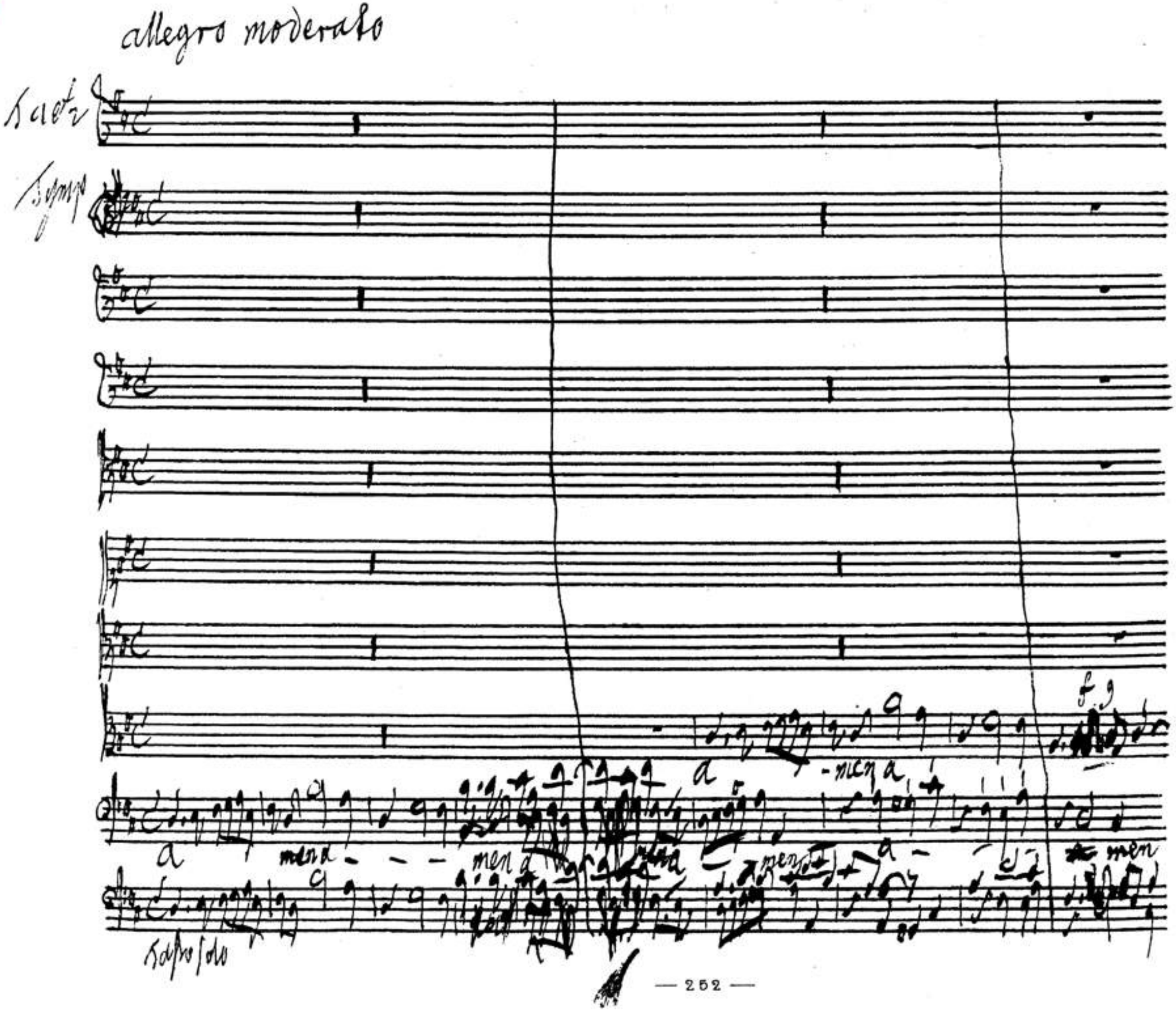
for ever and e - ver

ever and ever for e ver and e ver for ever and e ver for ever and e -

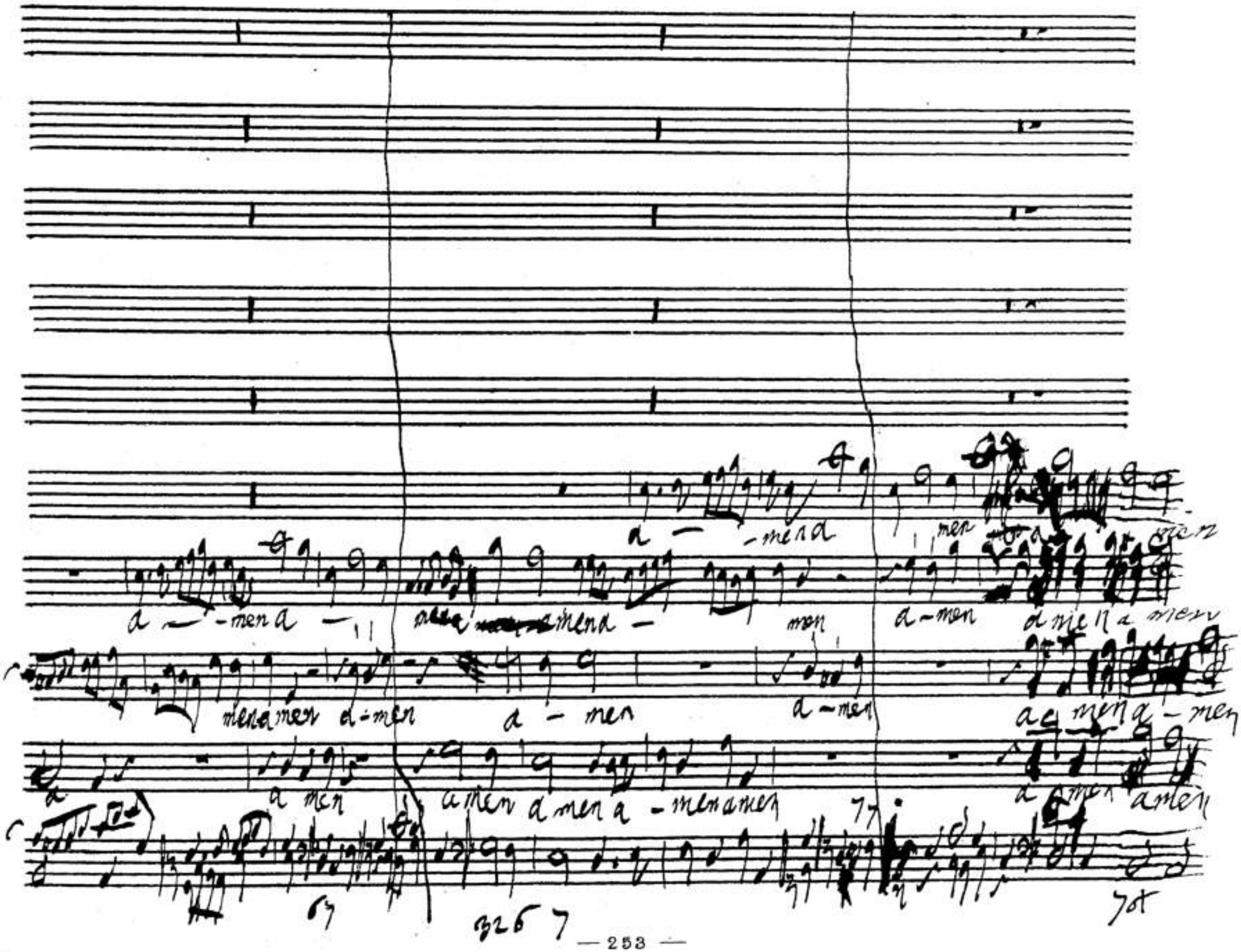
ver for ever and ever for ever and ever

e

BSB


allegro moderato
Tacet
Tempo
a
men a
men a
men a
men
Tasso solo

BSB

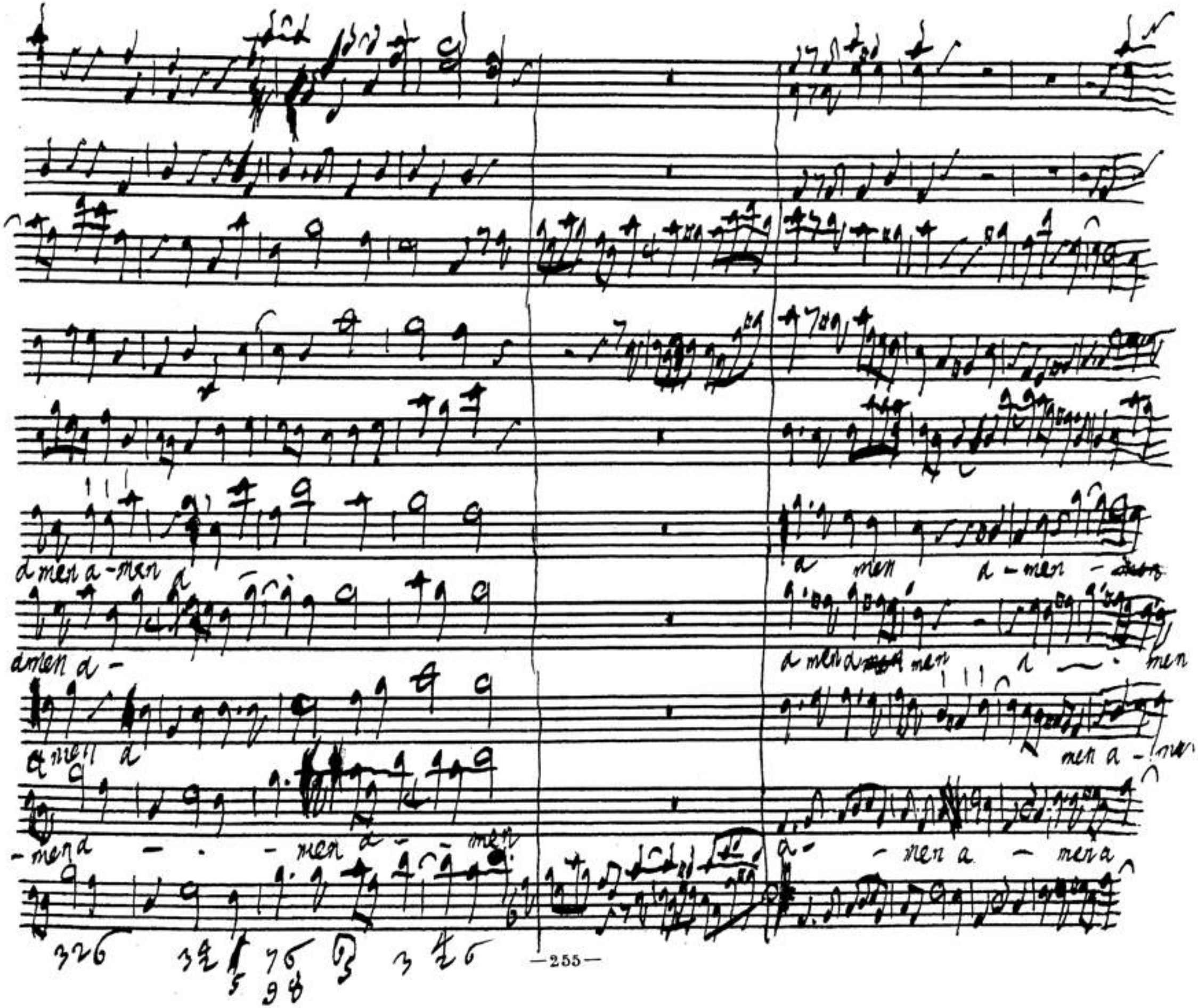

a — men a — men a — men a — men a — men a — men a men a men
men a men a — men a — men a — men a — men a men a — men
a men a men a men a — men a men a men a men
67
326 7
7 7
7 8

BSB

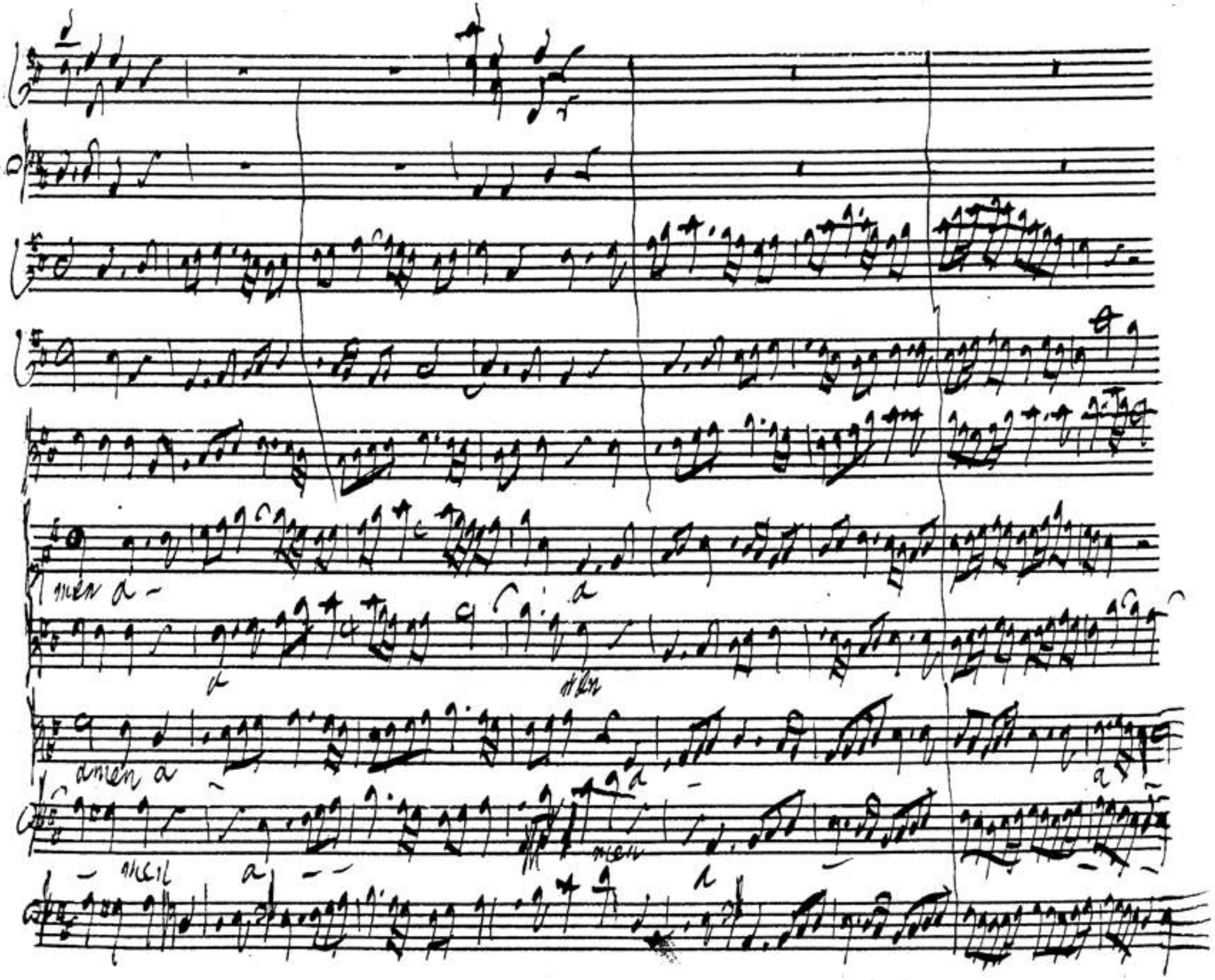
a — men

a — men

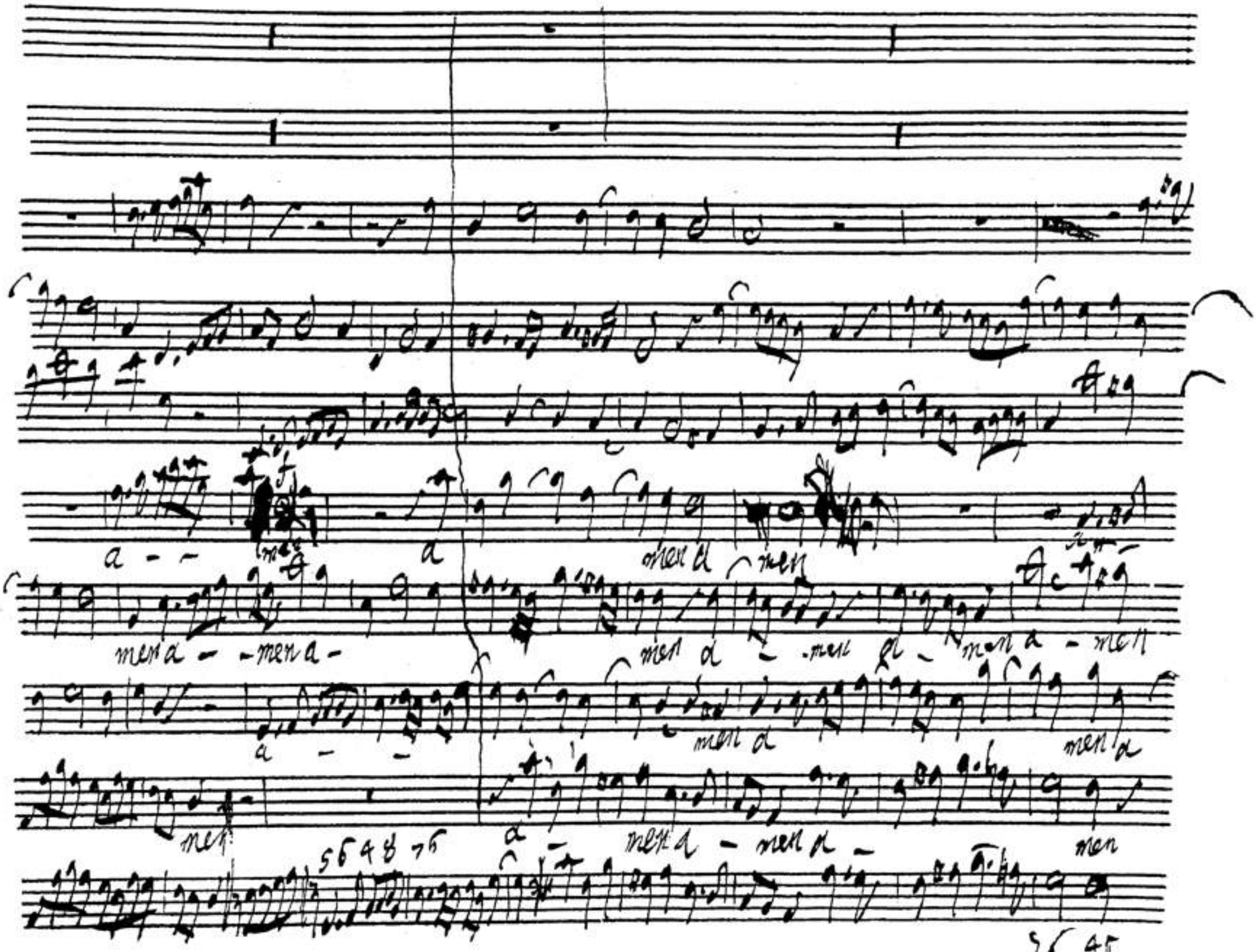
BSB


a men a - men a
a men a -
a men a
- men a - - men a - - men
a men a - men
a men a men a - men
men a - men
a - men a - men a

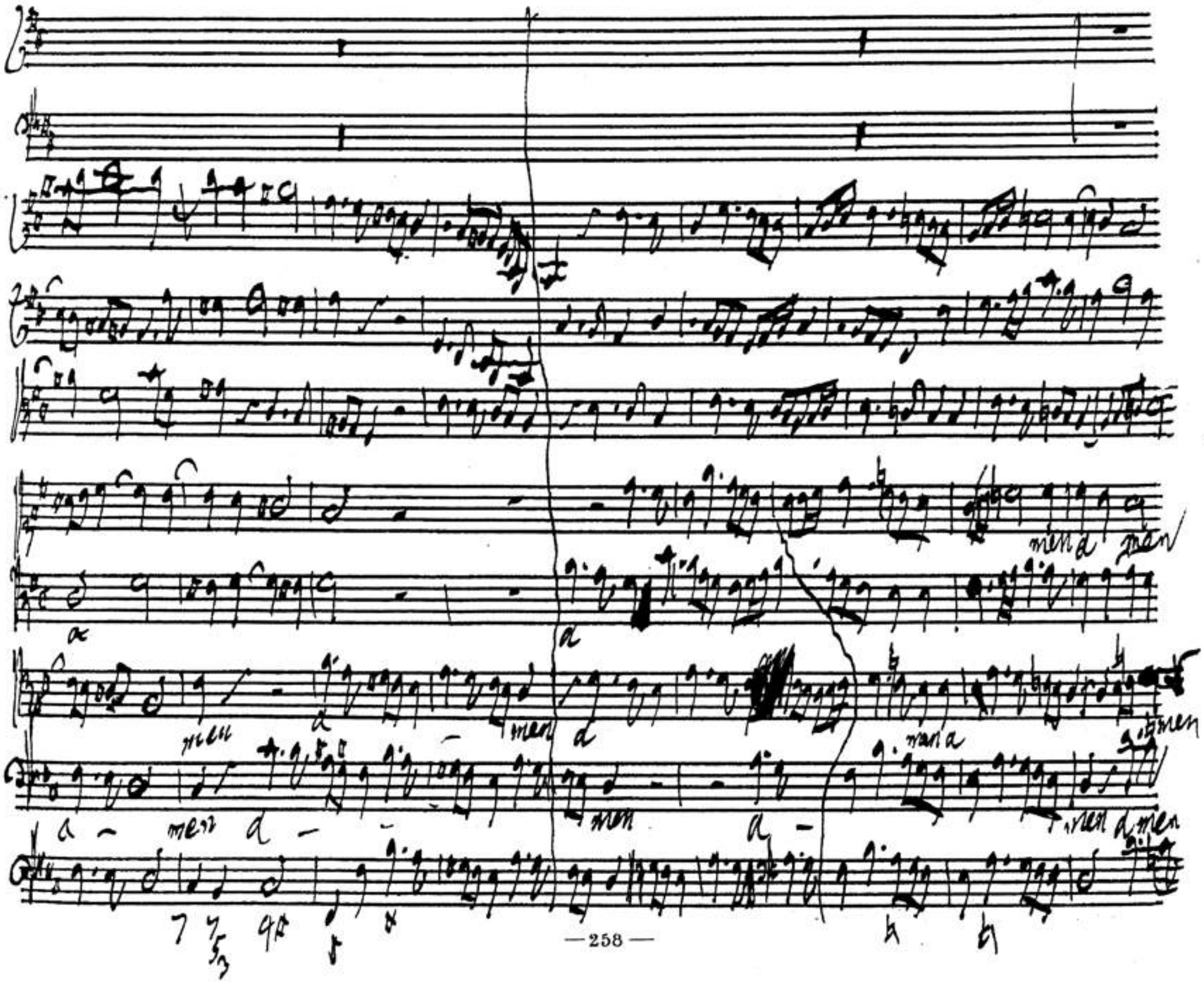
BSB



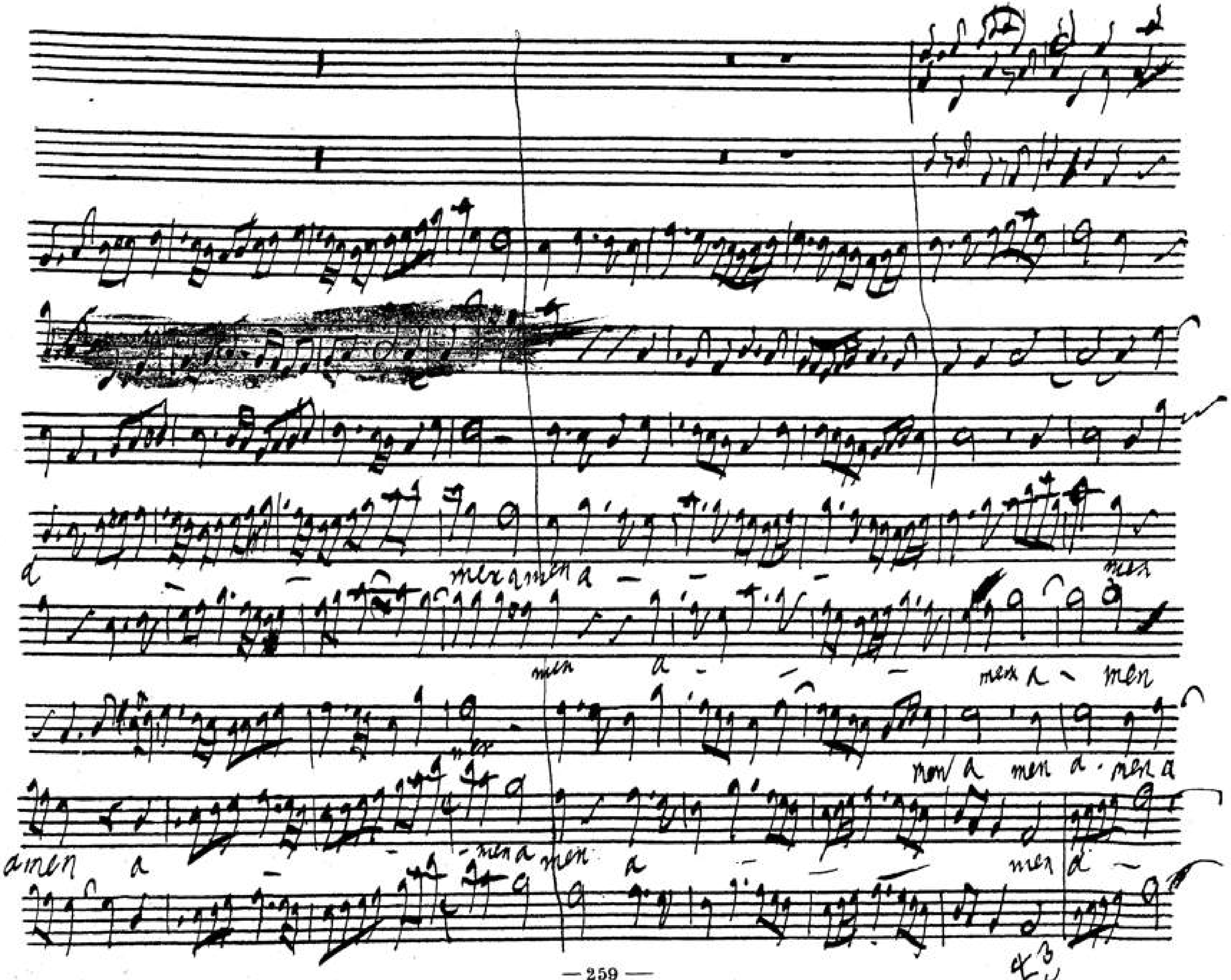
BSB



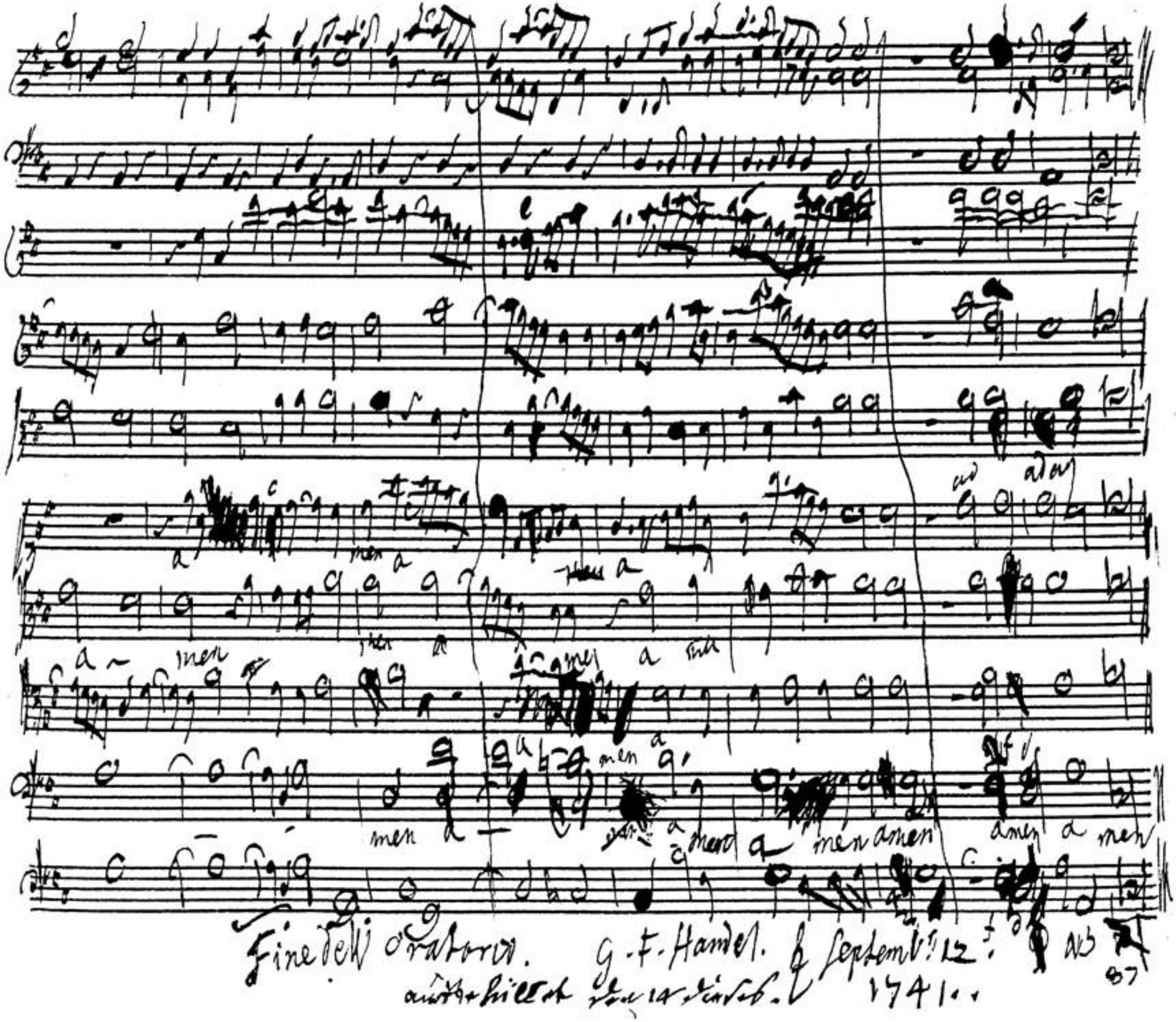
BSB



BSB


a
men amen a
men
men a men
men
a
men a men a men a
amen a
men a men
a
men a

BSB



BSB

BSB

BSB

Larghetto for guadagni

A Note higher E♭ Miss young Sigra 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

BSB

who may abide the Day of His coming and who shall stand when He appeareth and who shall

prestissimo

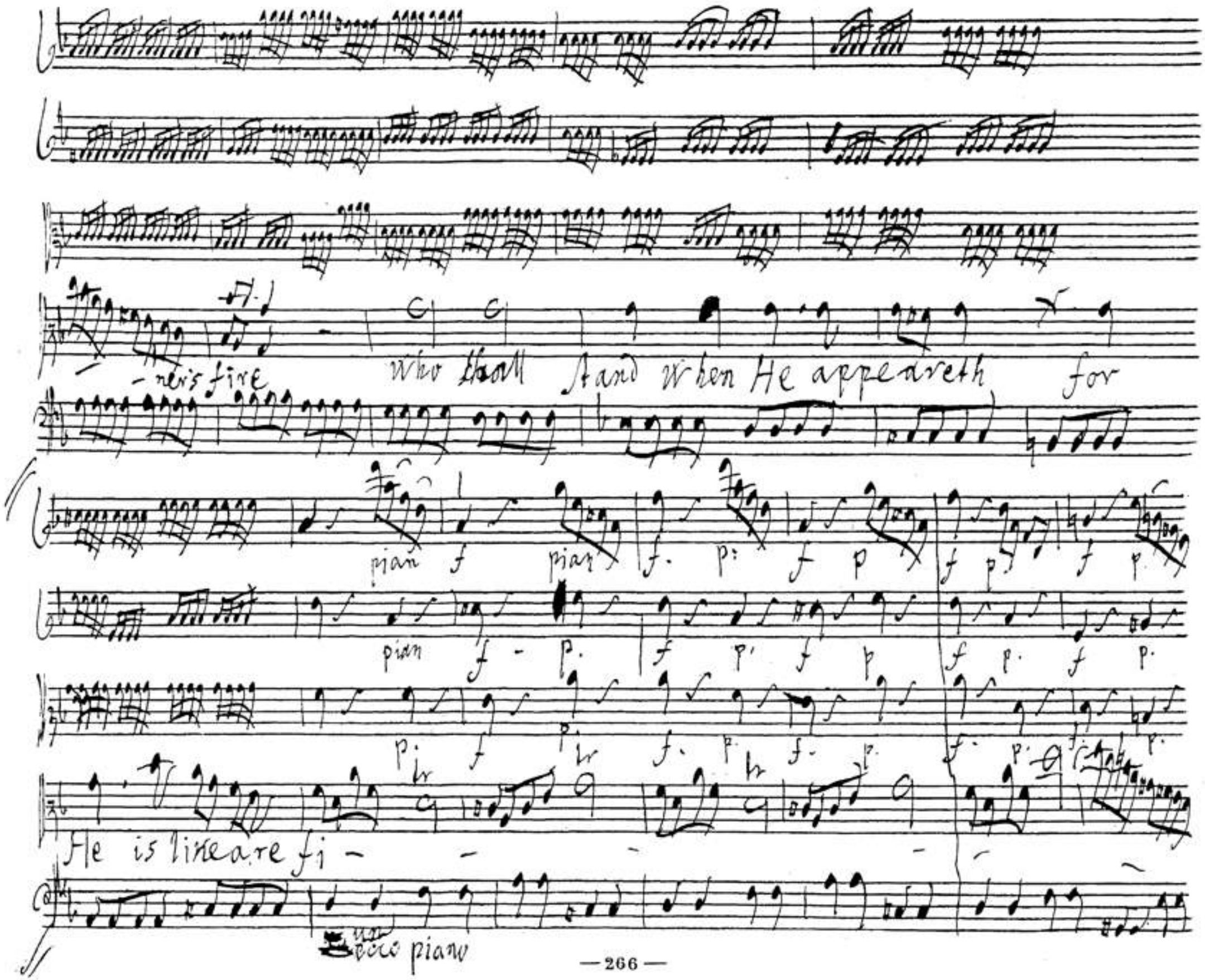
Adam when - He appea - reth When He appea - reth

BSB

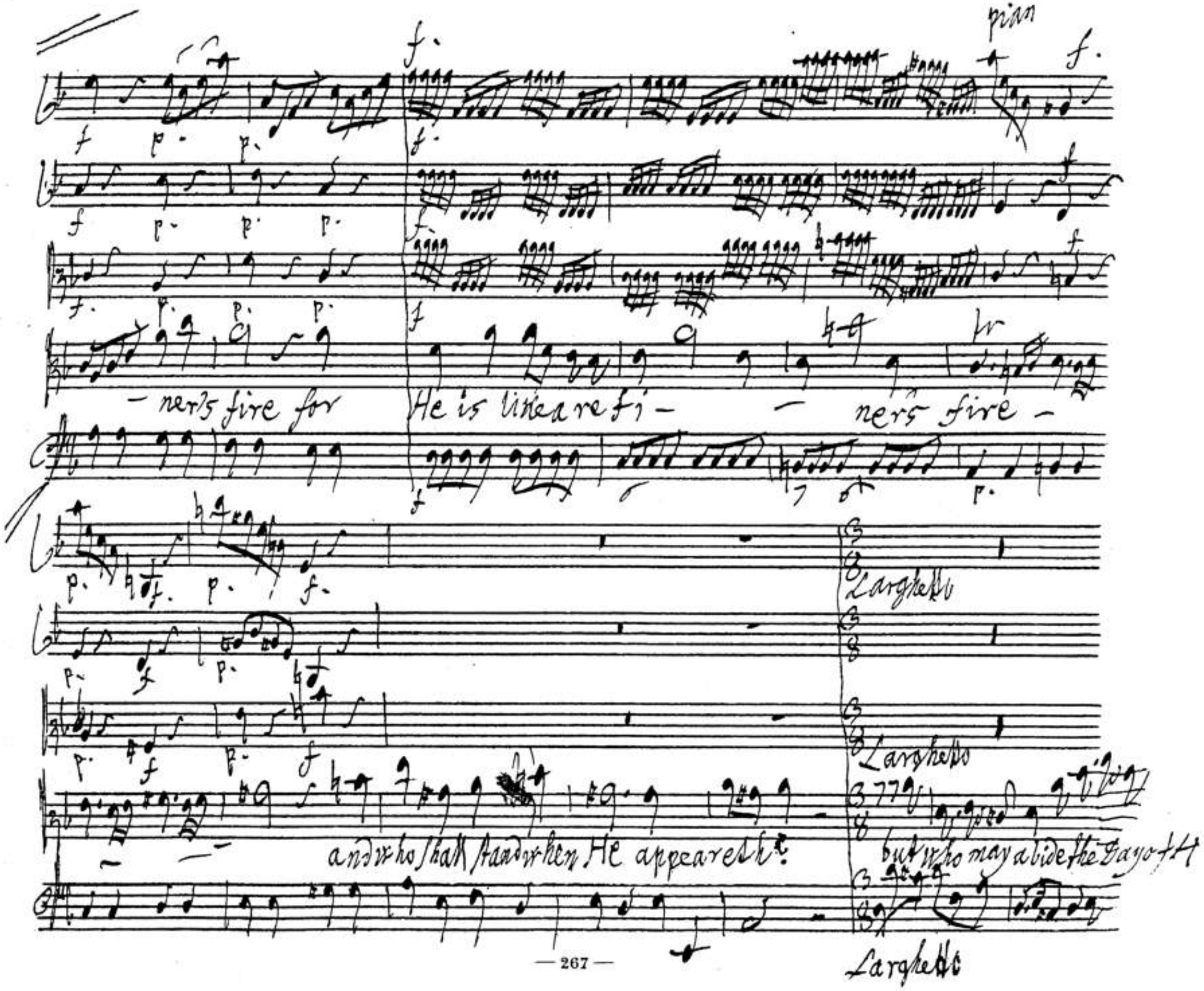
for He is like a refi~ner's

fire for He is like a refi~

BSB


-ner's fire
Who shall stand when He appeareth for
pian f pian f. p: f p f p f p
pian f - p. f p. f p f p. f p.
p. f p. f. p. f. p. f. p. f p.
He is like a re fi - - - - - -
un poco piano

BSB


pian
f.
p.
— ner's fire for
He is like a refi — — ner's 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

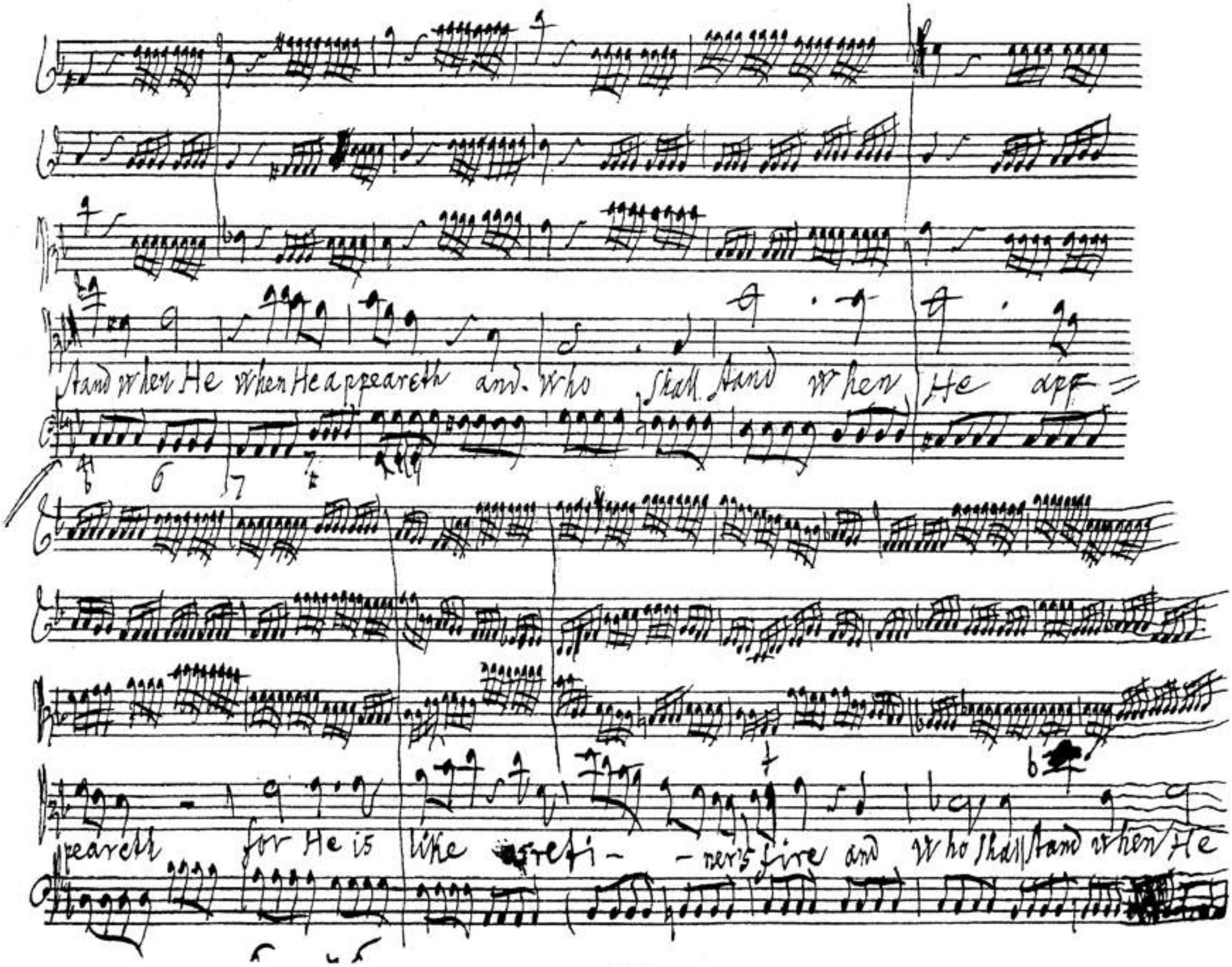
presto

for He is like a refi- -ner's fire like a refi- ner's fire and who shall

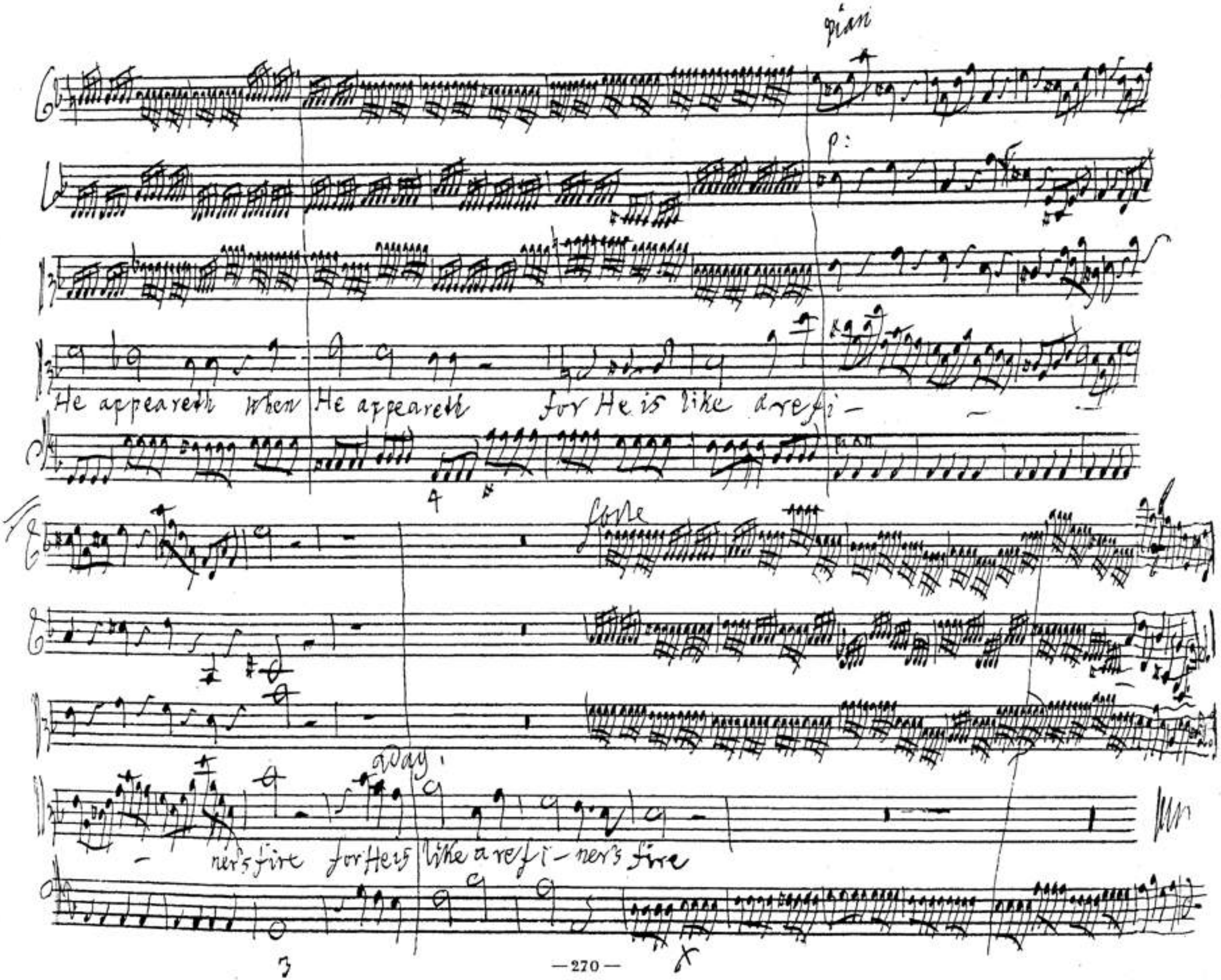
presto

Ev. 6

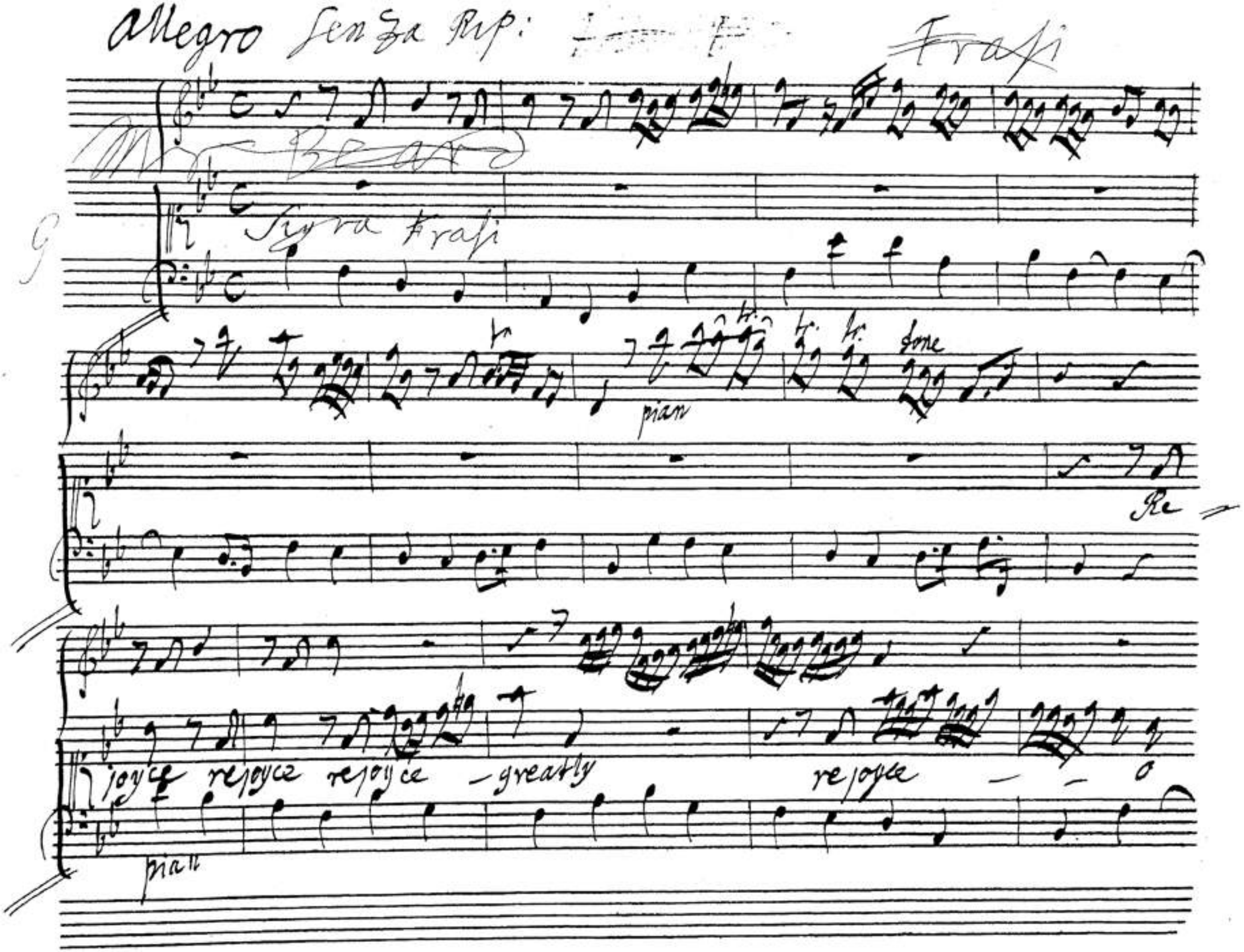
BSB


Stand when He when He appeareth and. Who Shall Stand when He app=
pearcth for He is like a reti- - ner's fire and Who Shall Stand when He

BSB


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

BSB


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

BSB

Daughter of Zion

O Daughter of Zion re-

joyce — rejoyce — rejoyce

O Daughter of

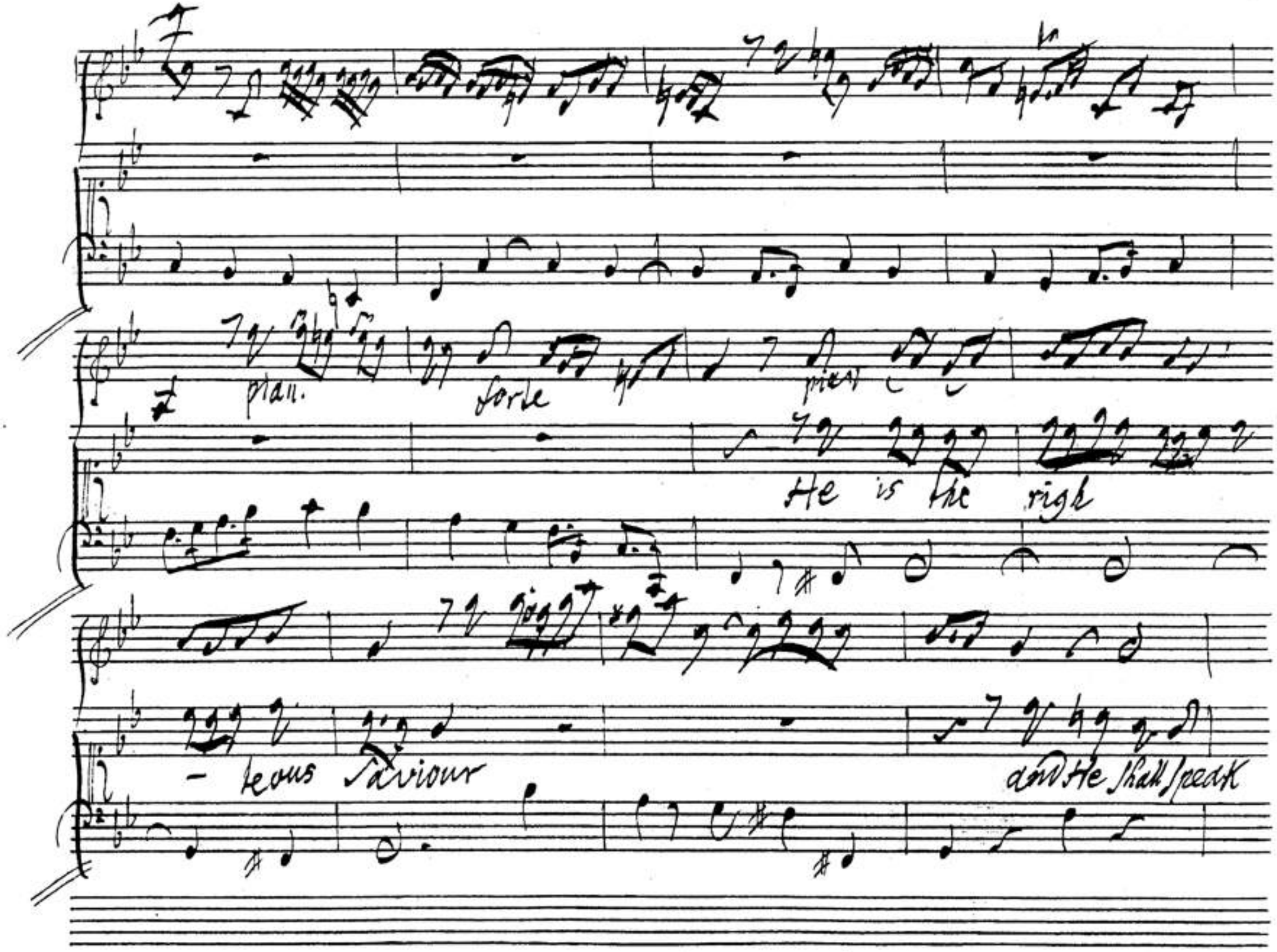
BSB

Zion rejoice — greatly Shout — O Daughter of Jerusalem

behold thy King cometh unto thee

hold thy King cometh unto thee cometh unto thee

BSB

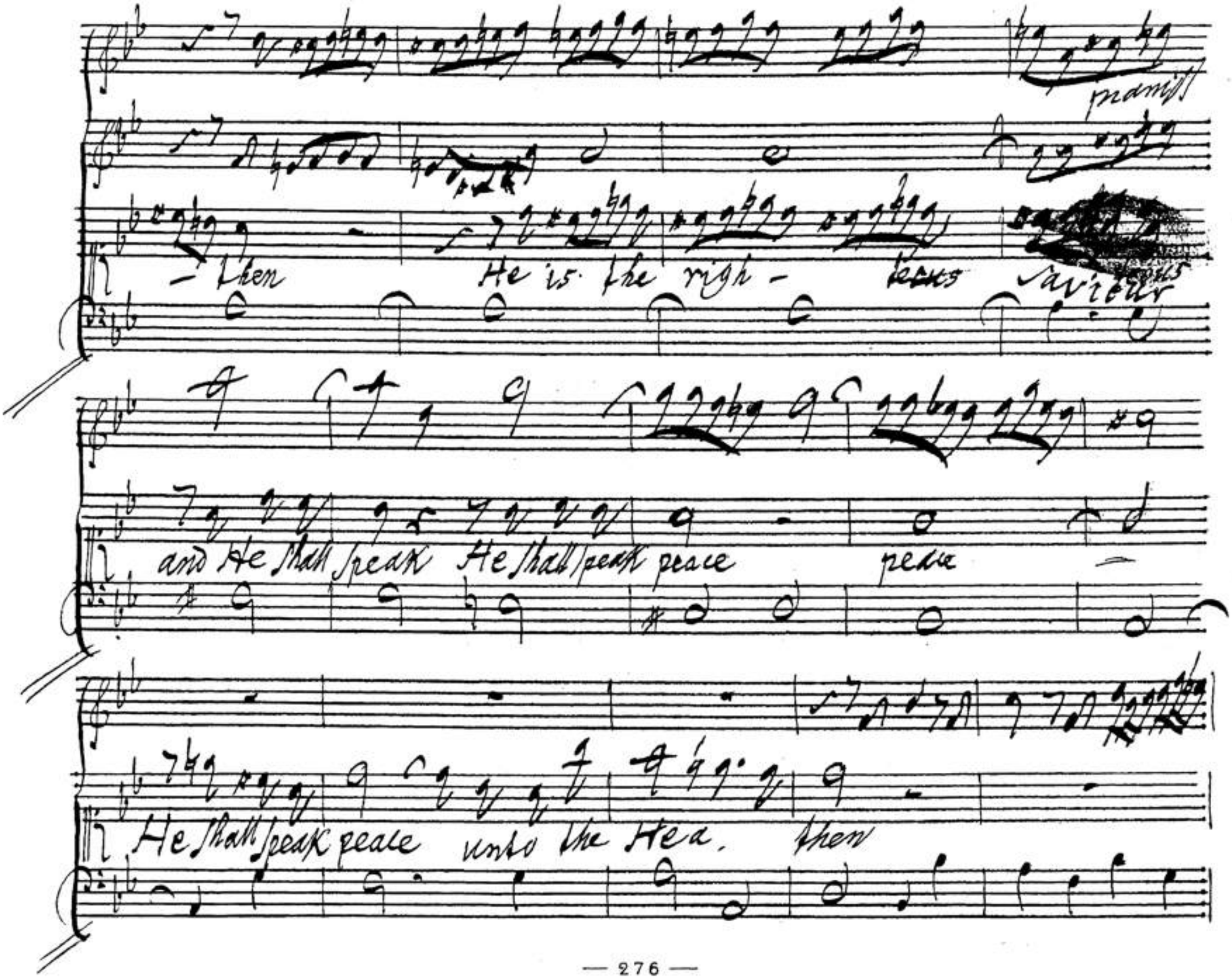

plan.
forte
pian
He is the righ
- teous Saviour
and He shall speak

BSB

Peace unto the Hea - then He shall speak Peace He shall speak

peace peace He shall speak Peace unto the Hea - -

BSB


pianiss
- 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 Daughter of Jerusalem be z

hold thy King cometh unto thee behold thy King cometh unto

BSB

thee

pian

forte

BSB

for gualagni

allegro Larghetto

Mission

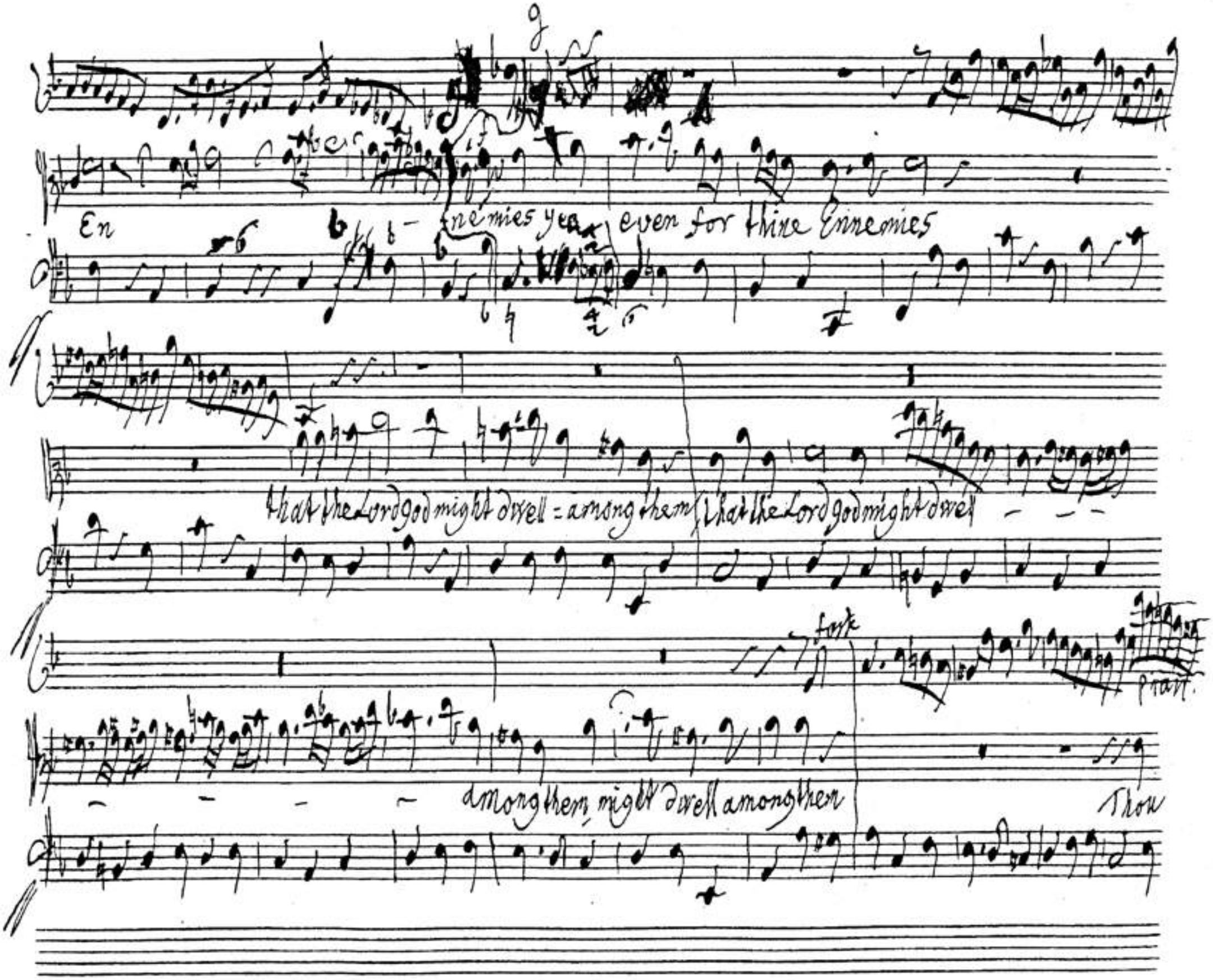
Recinelli

Thou art gone upon high

Thou hast led captivity captive

and recei - 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
fort
Pract.
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 Ennemies, that the Lord God

might dwell among them, and might dwell — among them that the

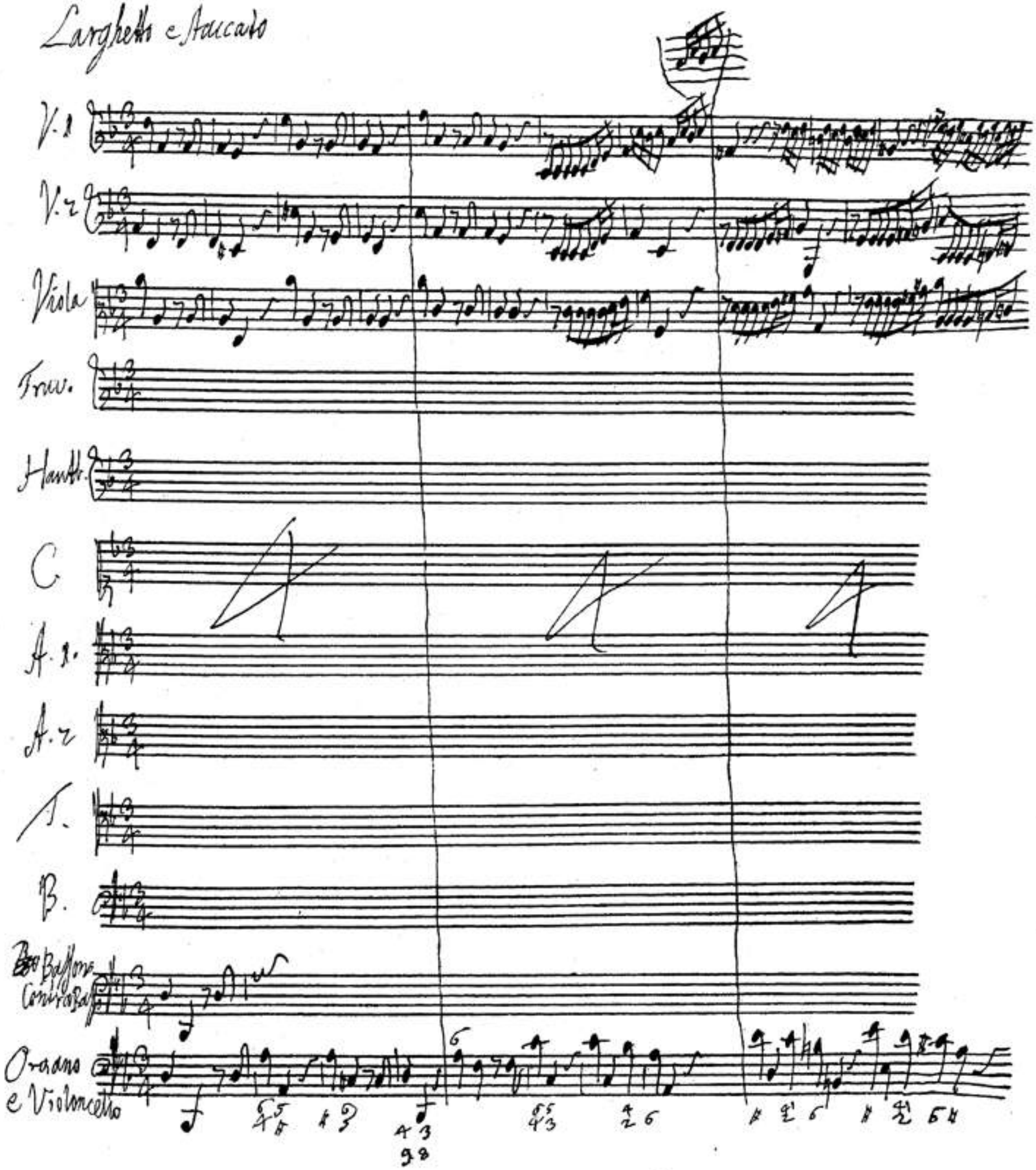
BSB

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

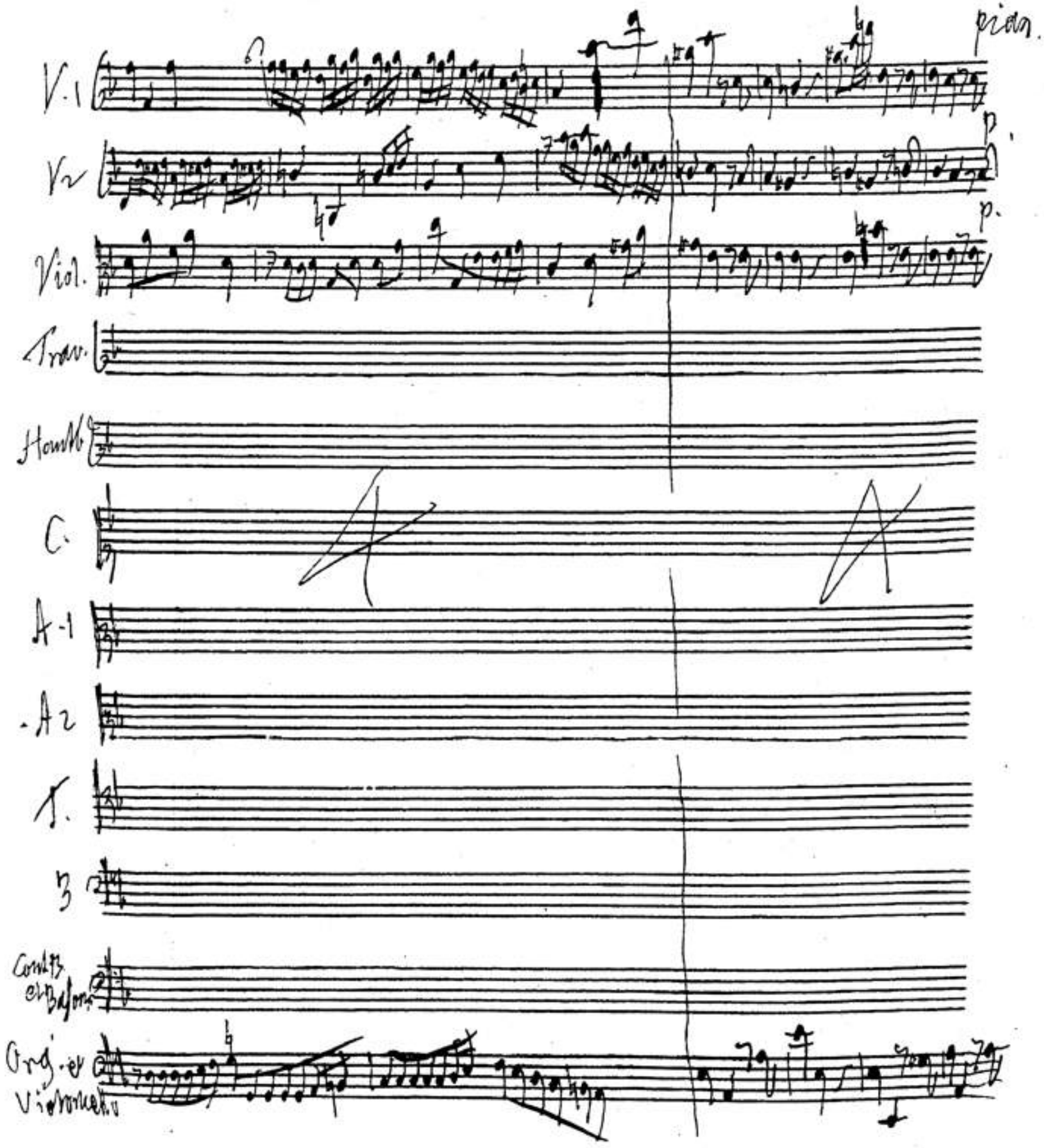
God might dwell

God, might dwell - - among them

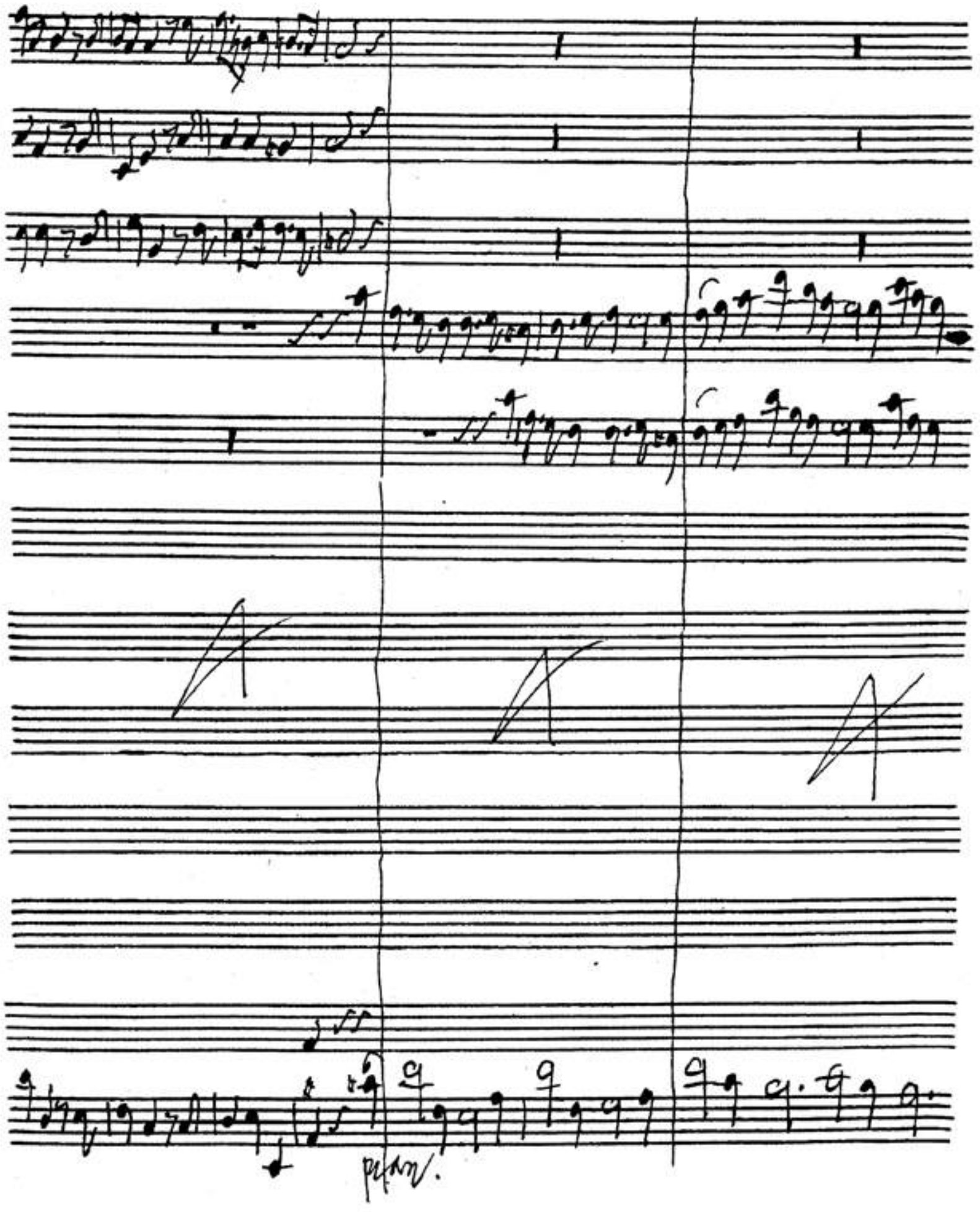
BSB


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

BSB


pian.
V.1
V2
p.
Viol.
p.
Trav.
Hautb.
C.
A-1
A2
T.
B
Contb. et Bassons
Org. et Violonchel.

BSB



BSB

Mr Sayly - Solo

A 1.

A 2.

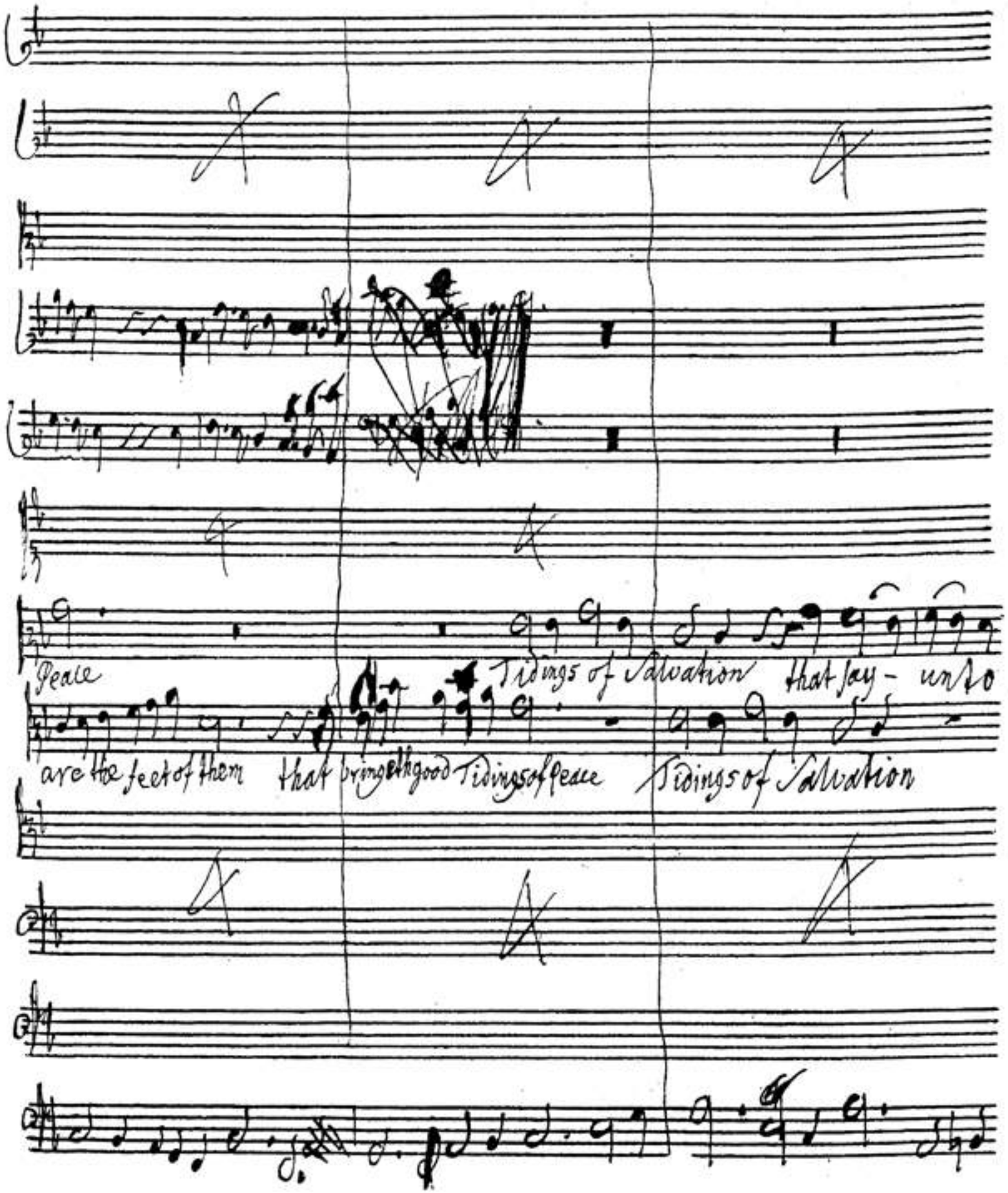
how beautiful are the feet of them that bring glad tidings of

BSB

peace mvt. movt solo how beautiful. how beautiful are the feet of them that bringeth good tidings of

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

BSB


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

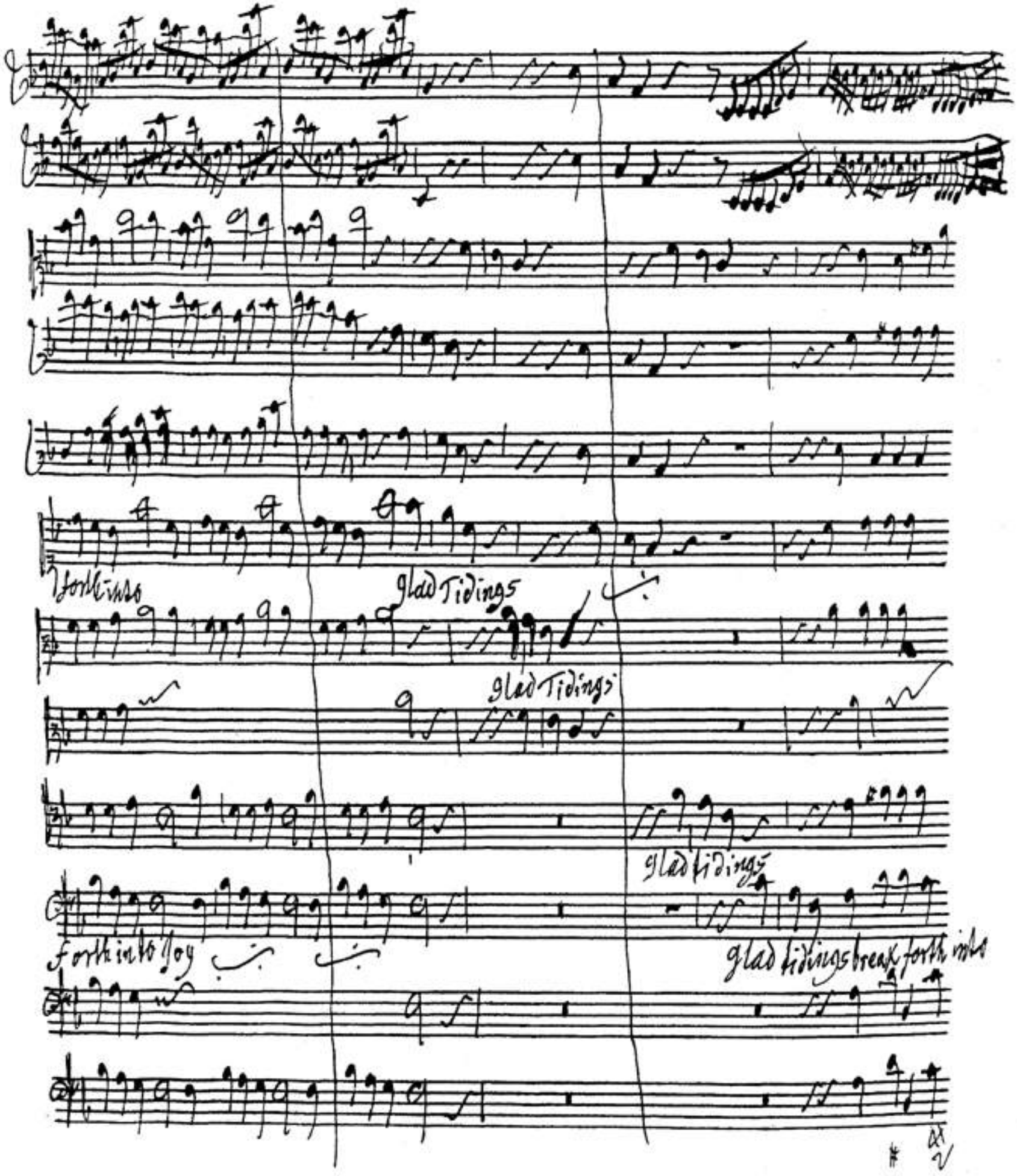
BSB

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

BSB


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

BSB

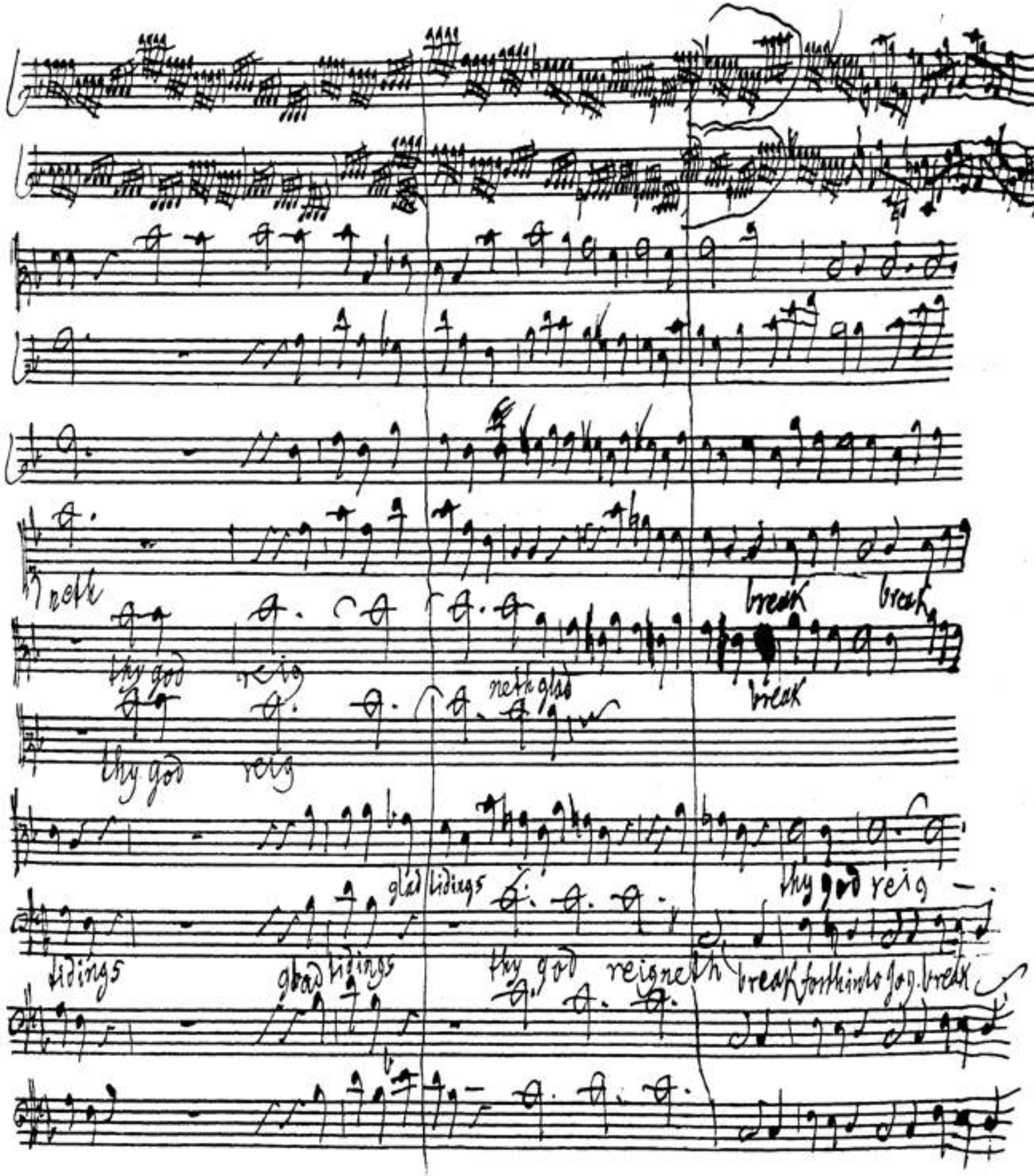
thy god reig =

glad tidings

joy

glad tidings glad tidings glad

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 tidings glad 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

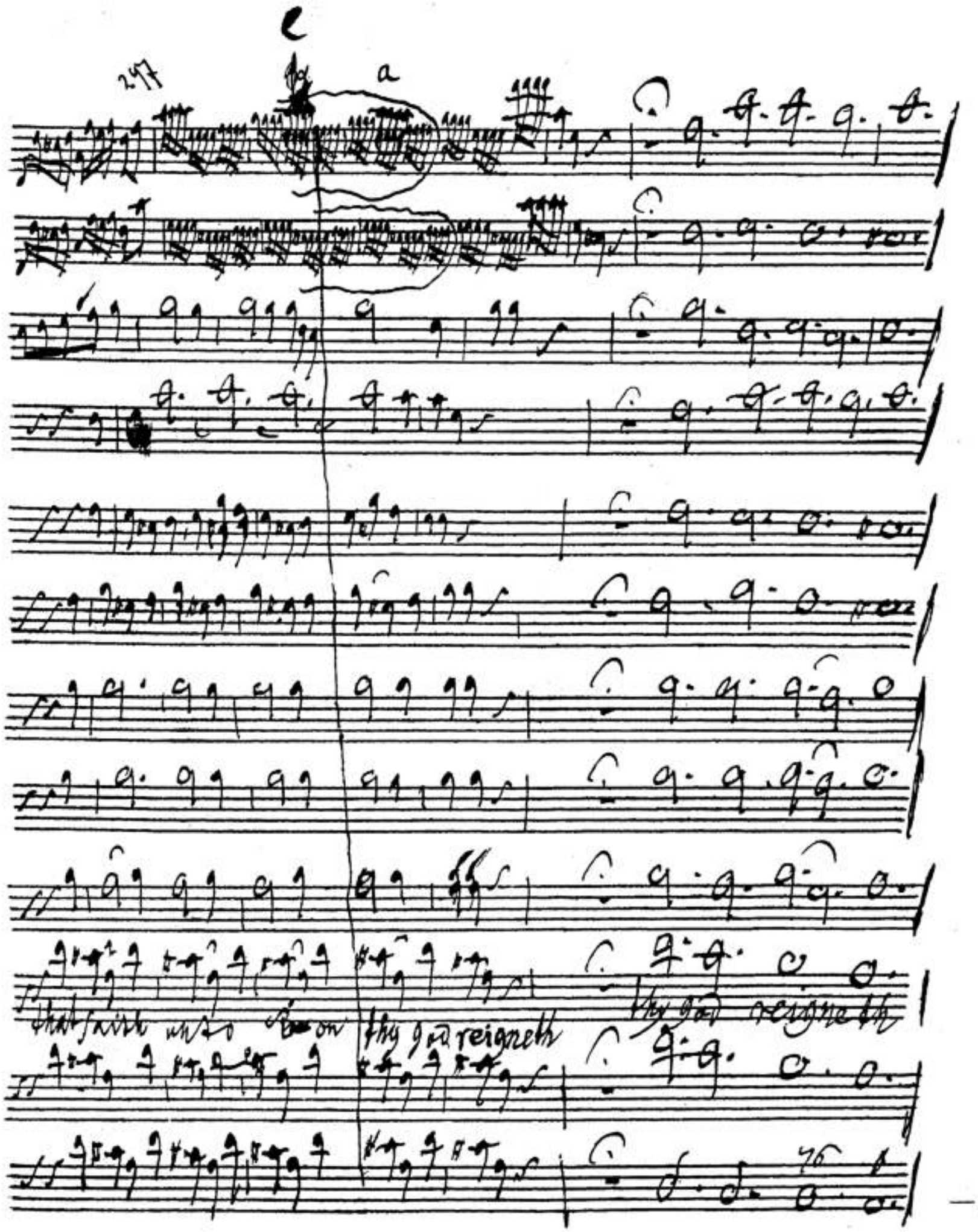
how beautiful

how beautiful are the tidings the tidings of peace

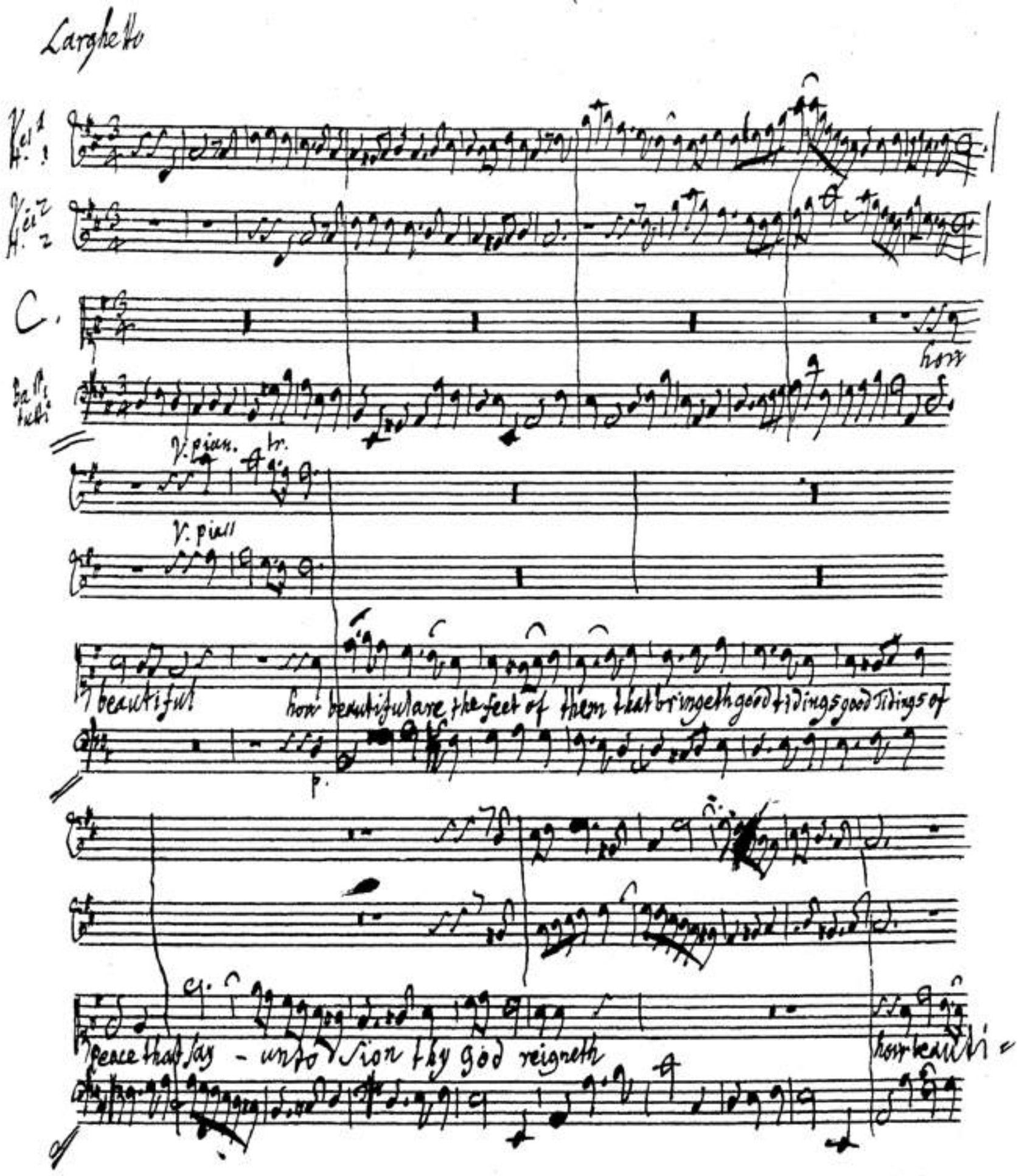
them that bringeth good tidings of peace

that bringeth good tidings of peace

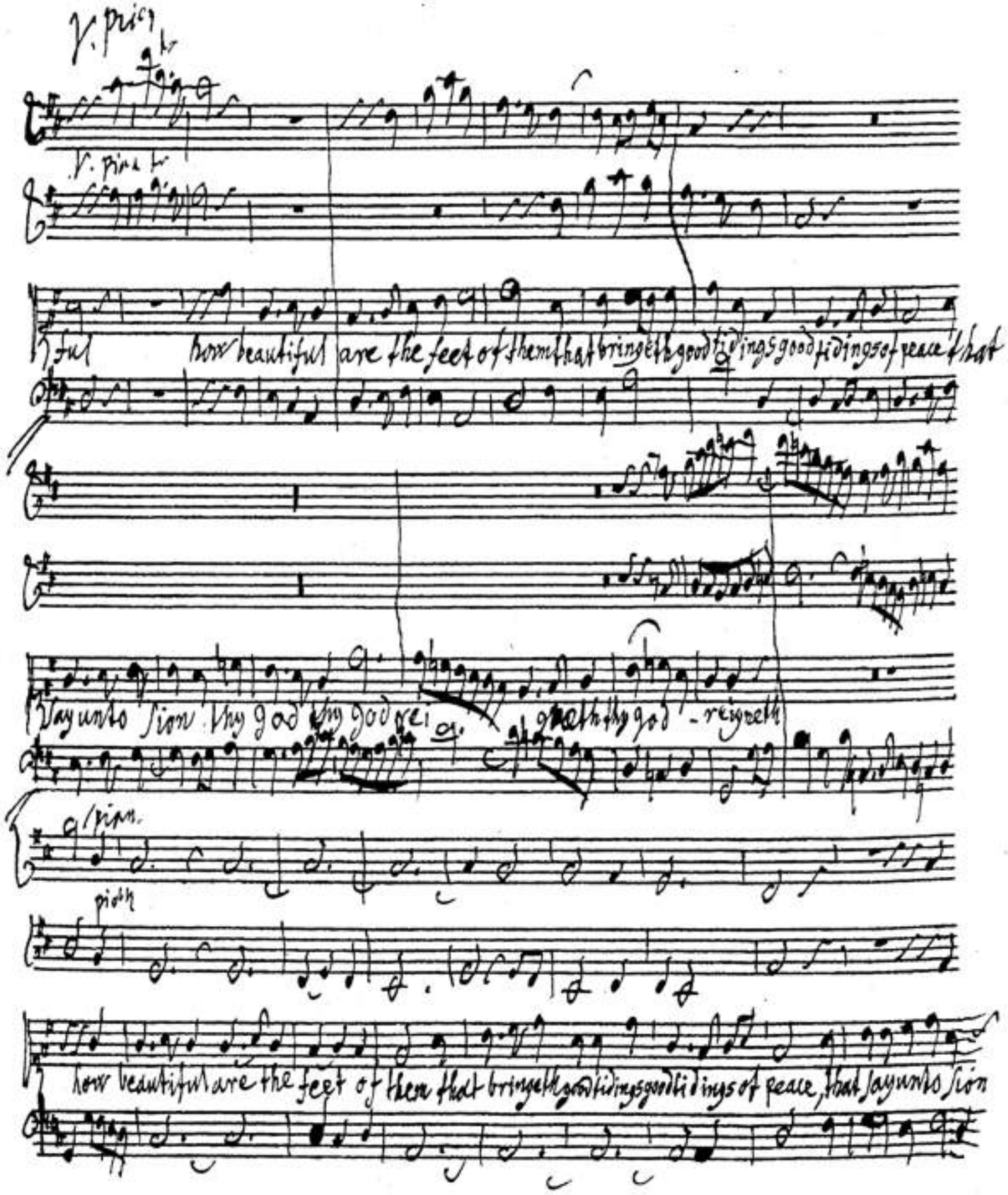
BSB



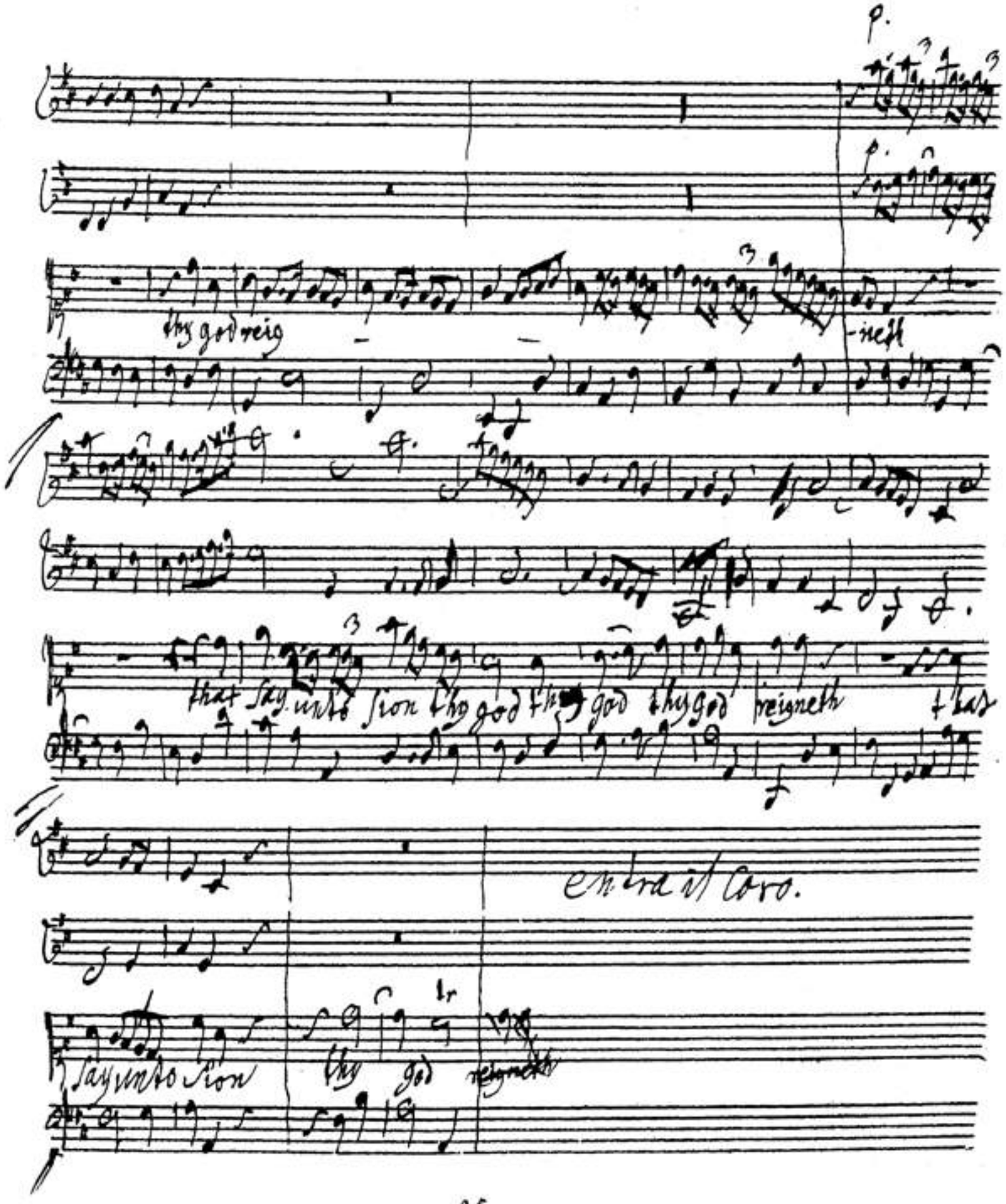
BSB


Larghetto
C.
V. pian.
V. piall
beautiful
how beautiful are the feet of them that bringeth good tidings good Tidings of
peace that say - unto Sion thy god reigneth
how beauti-

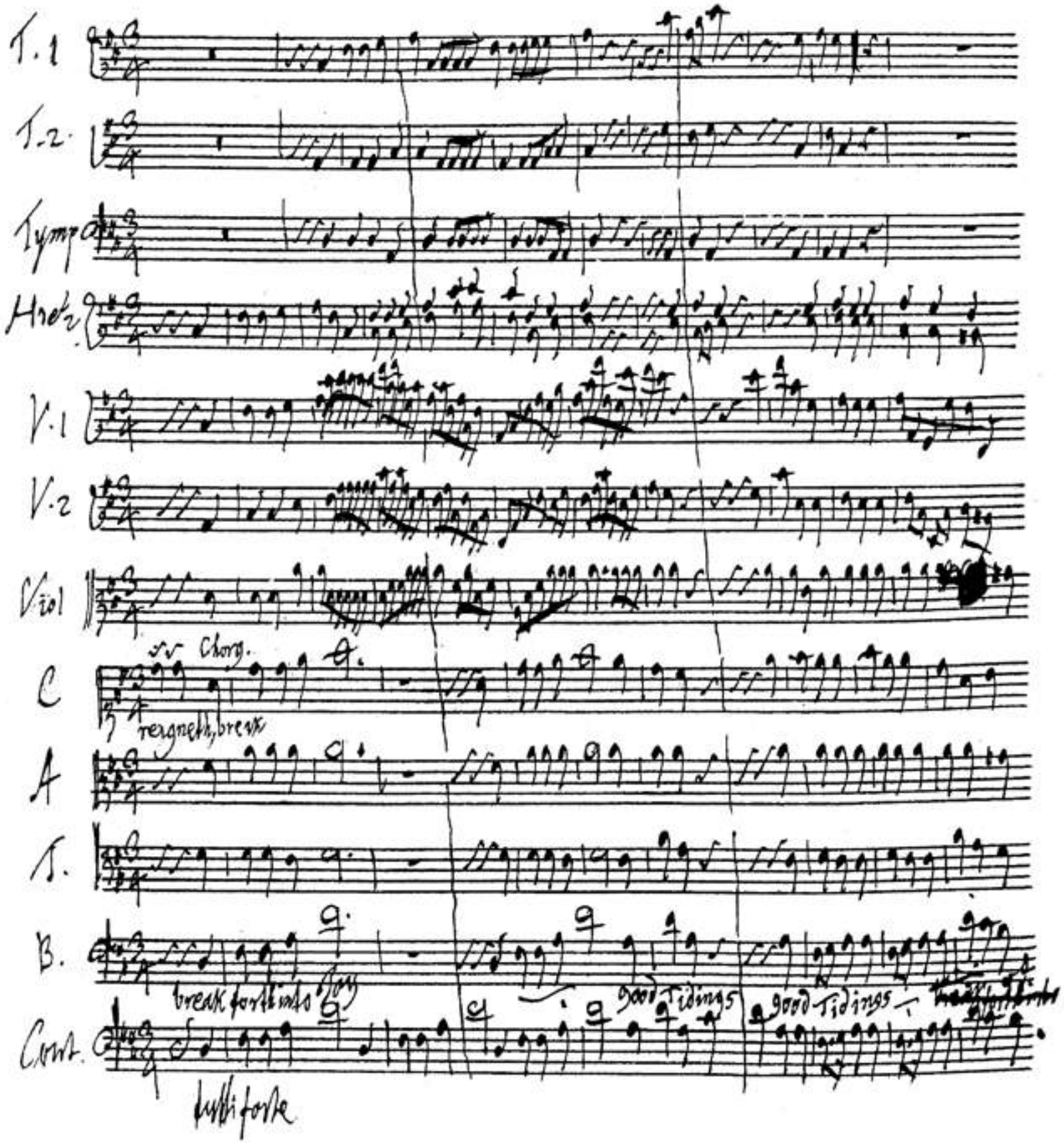
BSB


V. pria
V. pria
ful how beautiful are the feet of them that bringeth good tidings good tidings of peace that
say unto sion thy god thy god rei gneth thy god - reigneth
pian.
pioth
how beautiful are the feet of them that bringeth good tidings good tidings of peace, that say unto sion

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

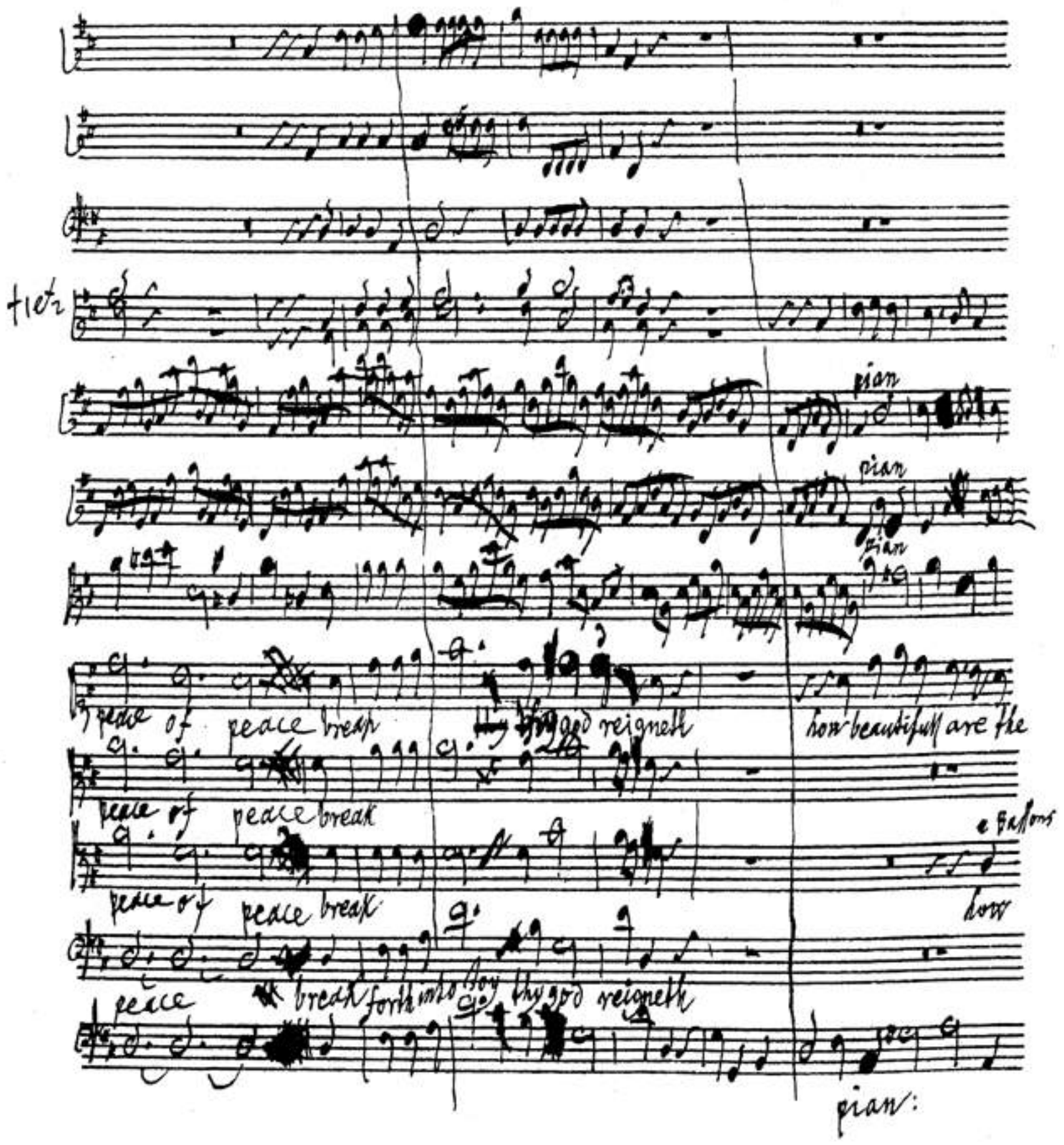
BSB


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

BSB

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

BSB


flute 2
pian
pian
pian
peace of peace break
peace of peace break
peace of peace break
peace break forth into joy thy god reigneth
how beautifull are the
e Bassoons
down
pian:

BSB

fort

fort

fort

fort

fort

feet of them that bringeth good Tidings that say unto Zion thy god rei

that bringeth good Tidings thy god

beautiful are the feet of them that bringeth good tidings thy god rei

that bringeth good Tidings thy god rei

reigneth thy God

fort

BSB

how beautiful are the feet of them that

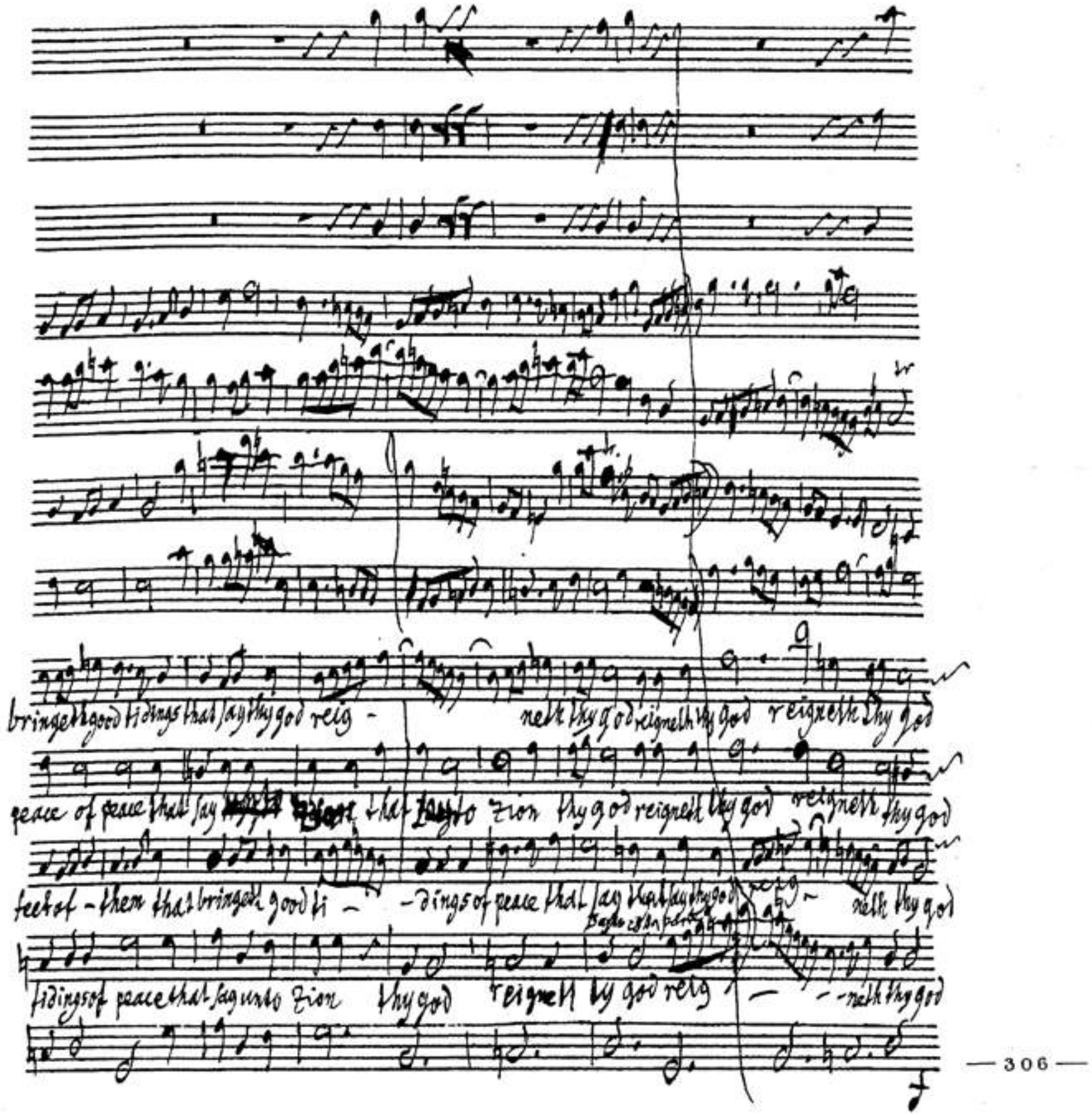
how beautiful are the feet of them that bring glad tidings of

how beautiful are the

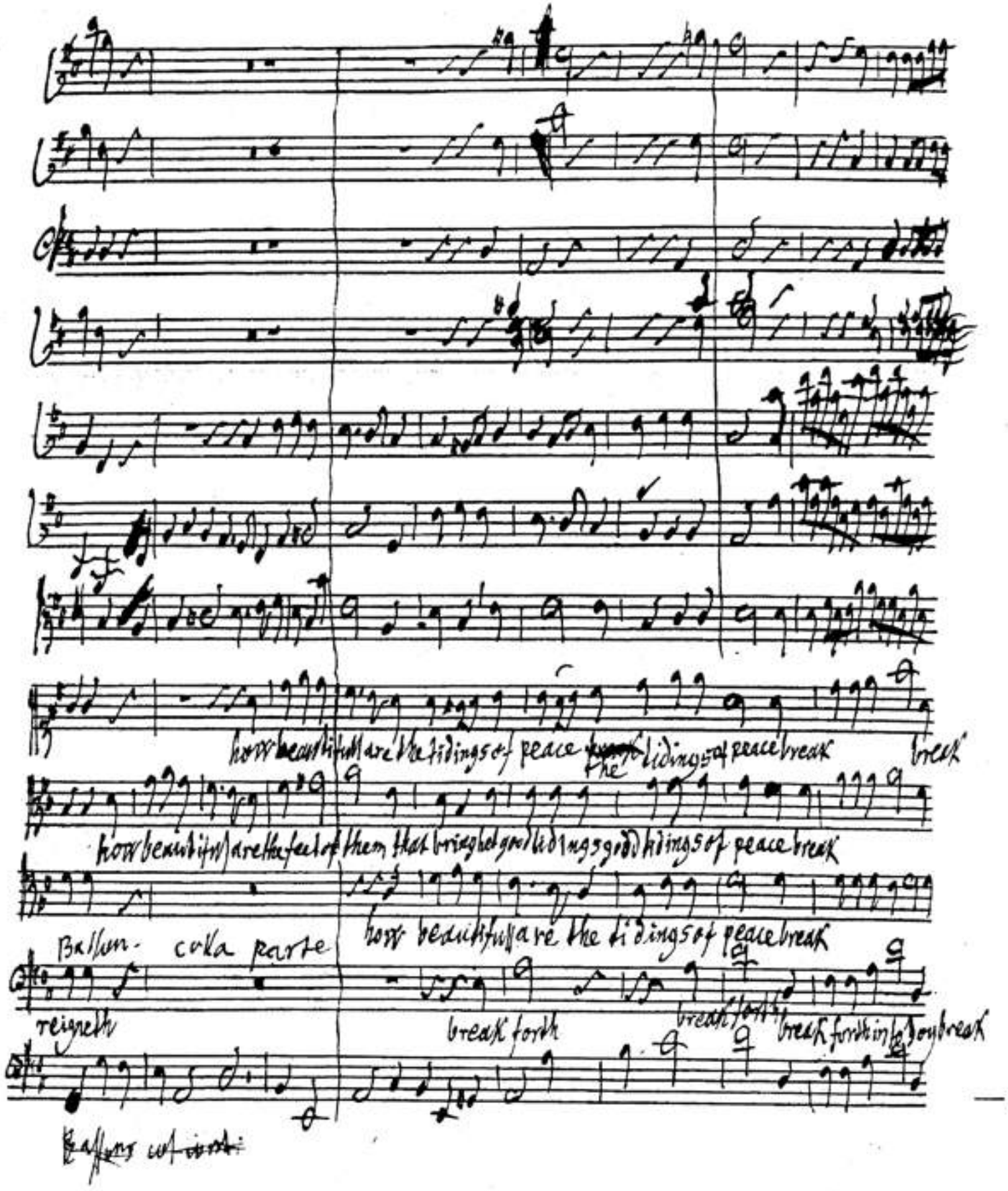
reign! break forth into joy thy God reigneth how beautiful are the feet of them that bring glad tidings publishing peace God

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 reig - 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
Ballon- colla parte
how beautifull are the tidings of peace break
reigneth
break forth
break forth
break forth in to Joy break

BSB

thy god

thy god reigneth

thy god

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 -

95

BSB

reth break forth into Joy break forth into Joy

thy God thy God

reth reth, thy God reigneth, break

- reth break forth in to Joy break forth into Joy

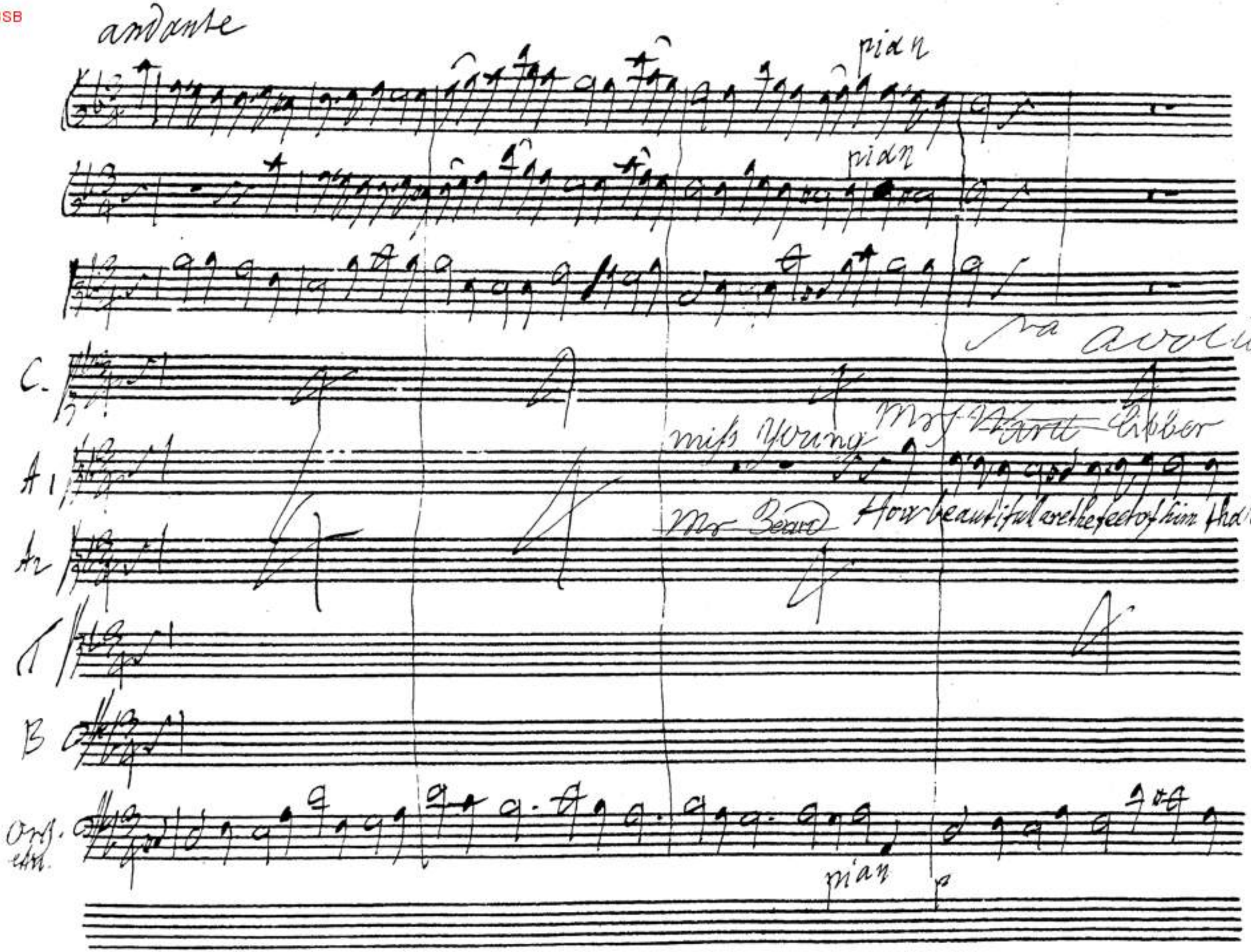
thy God reigneth — thy God reigneth

ad

184.

209.

BSB


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

BSB

piano

violin

how

brin - geth glad tidings how beautiful how beautiful are the feet of him that brin - geth

how beautiful are the feet of him that brin - geth glad tidings how beautiful how beautiful

BSB

tidings tidings of sal vation

break

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

forth

BSB

glad tidings

glad tidings

glad tidings

glad tidings

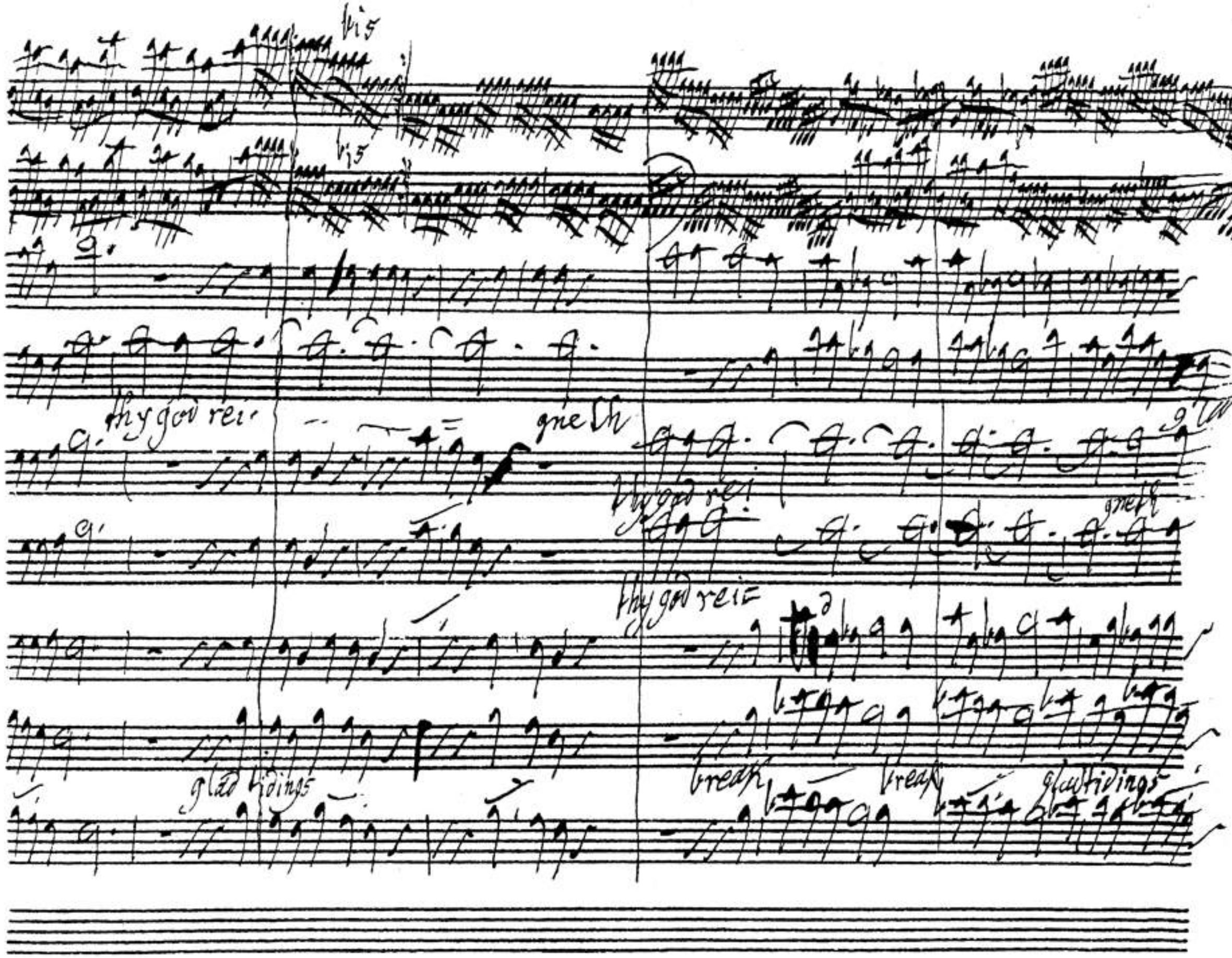
glad tidings

forth into joy

glad tidings

break forth into joy

BSB


bis
bis
thy god rei
gneth
thy god rei
gneth
thy god rei
glad tidings
break
break
glad tidings

BSB

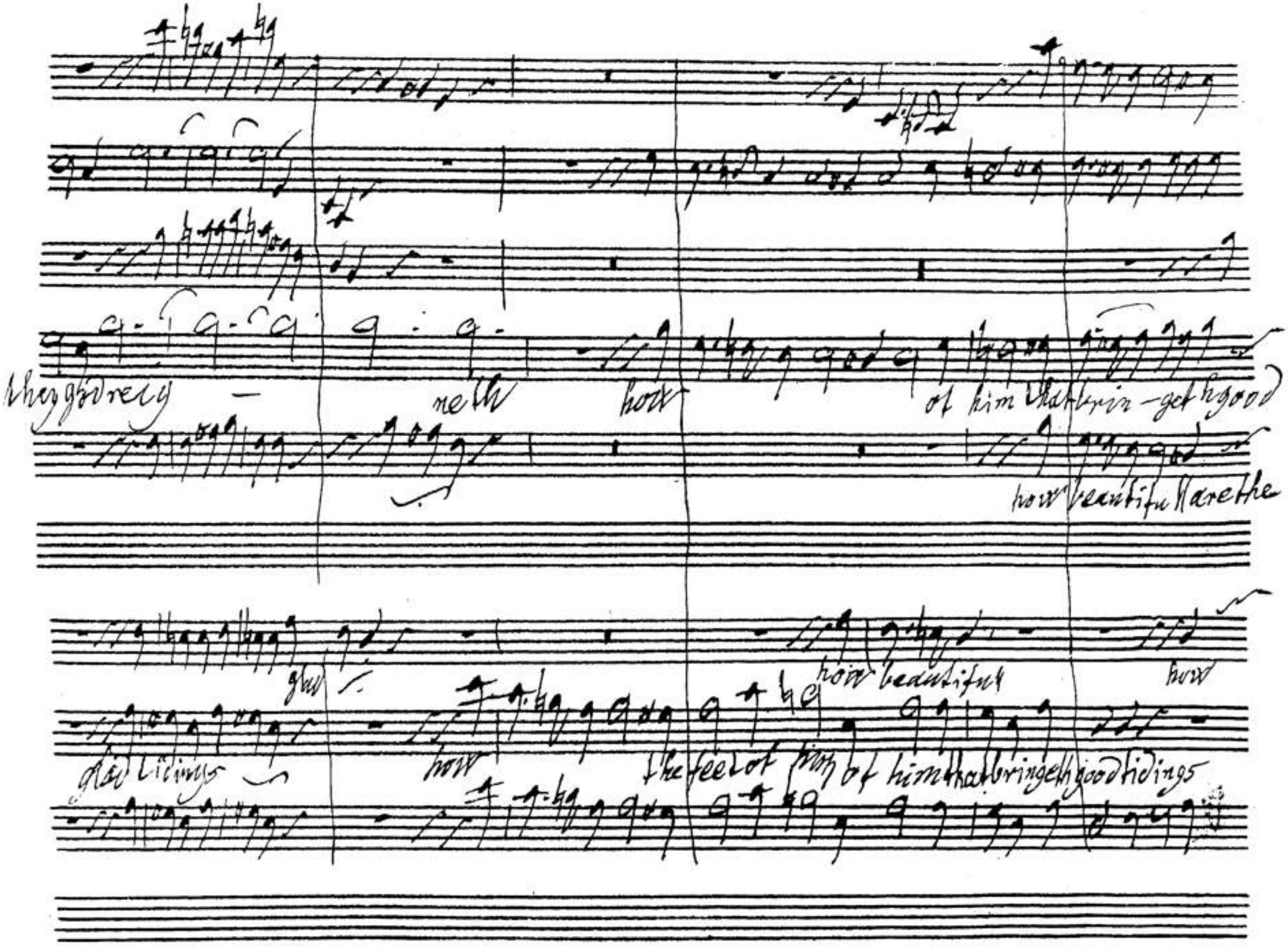
glad

thy god reig neth

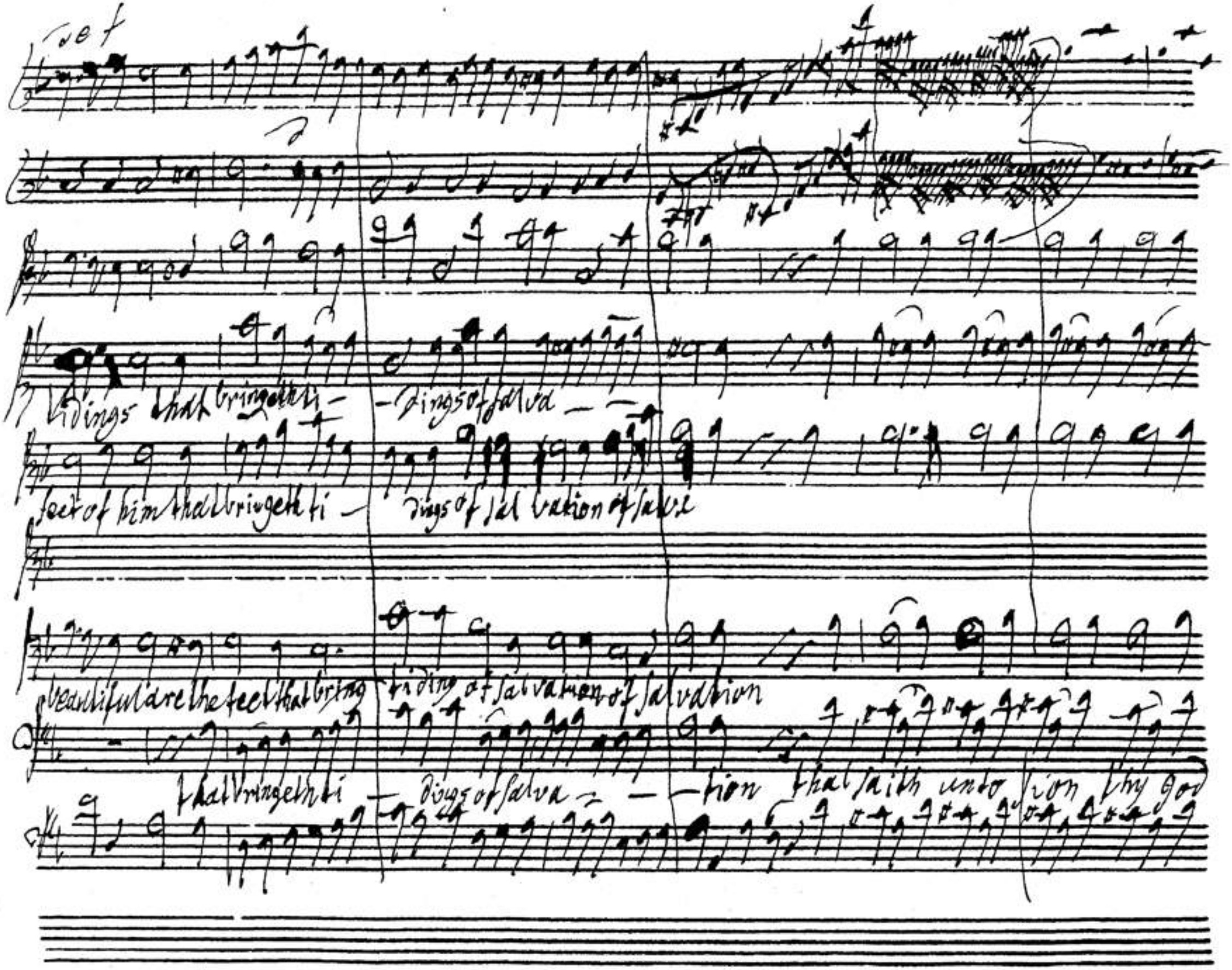
break break

thy god reigneth

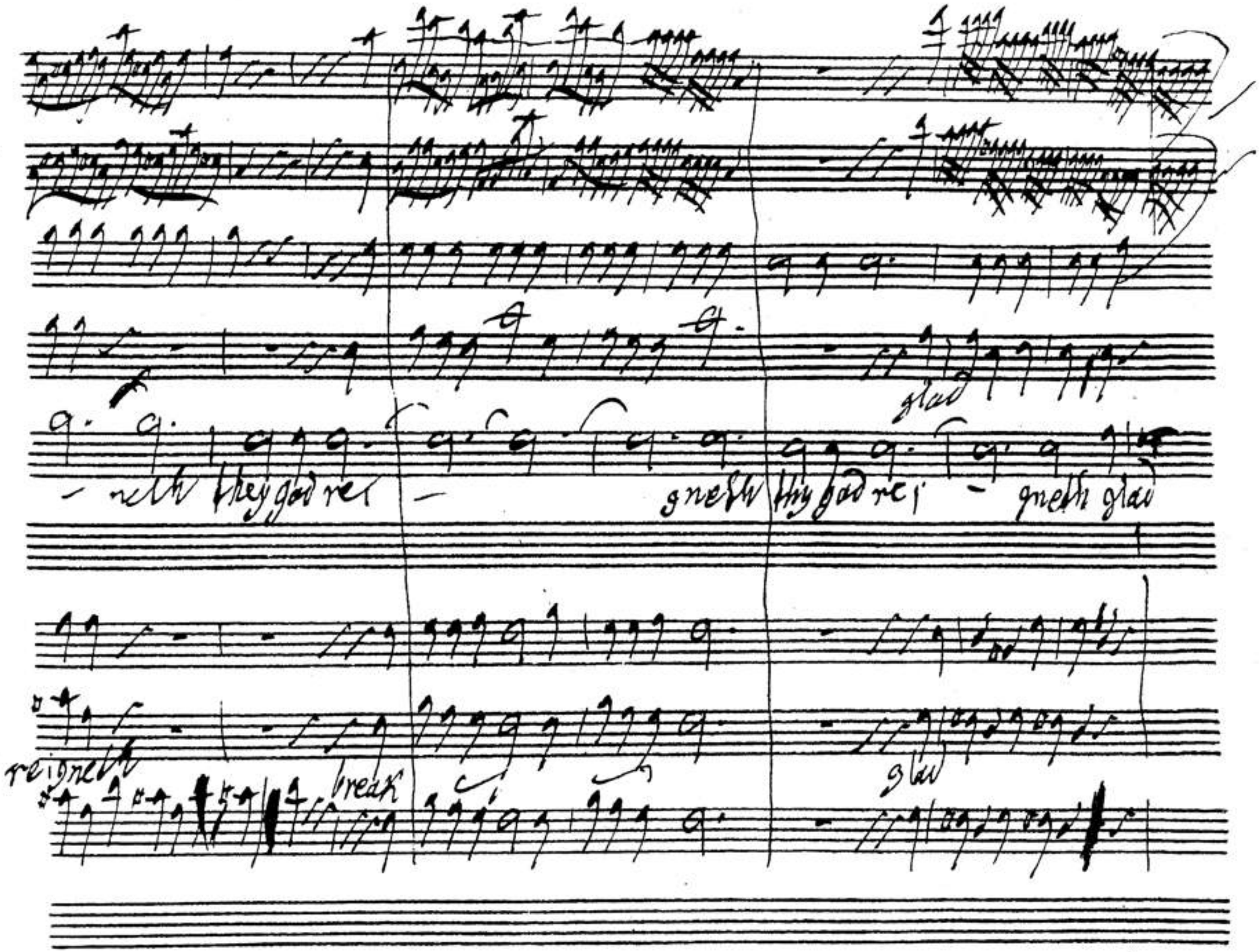
BSB


they gadrely — neth how of him that brin-get h good
how beautifu ll are the
glad
how beautiful how
glad tidings how the feet of him of him that bringeth good tidings

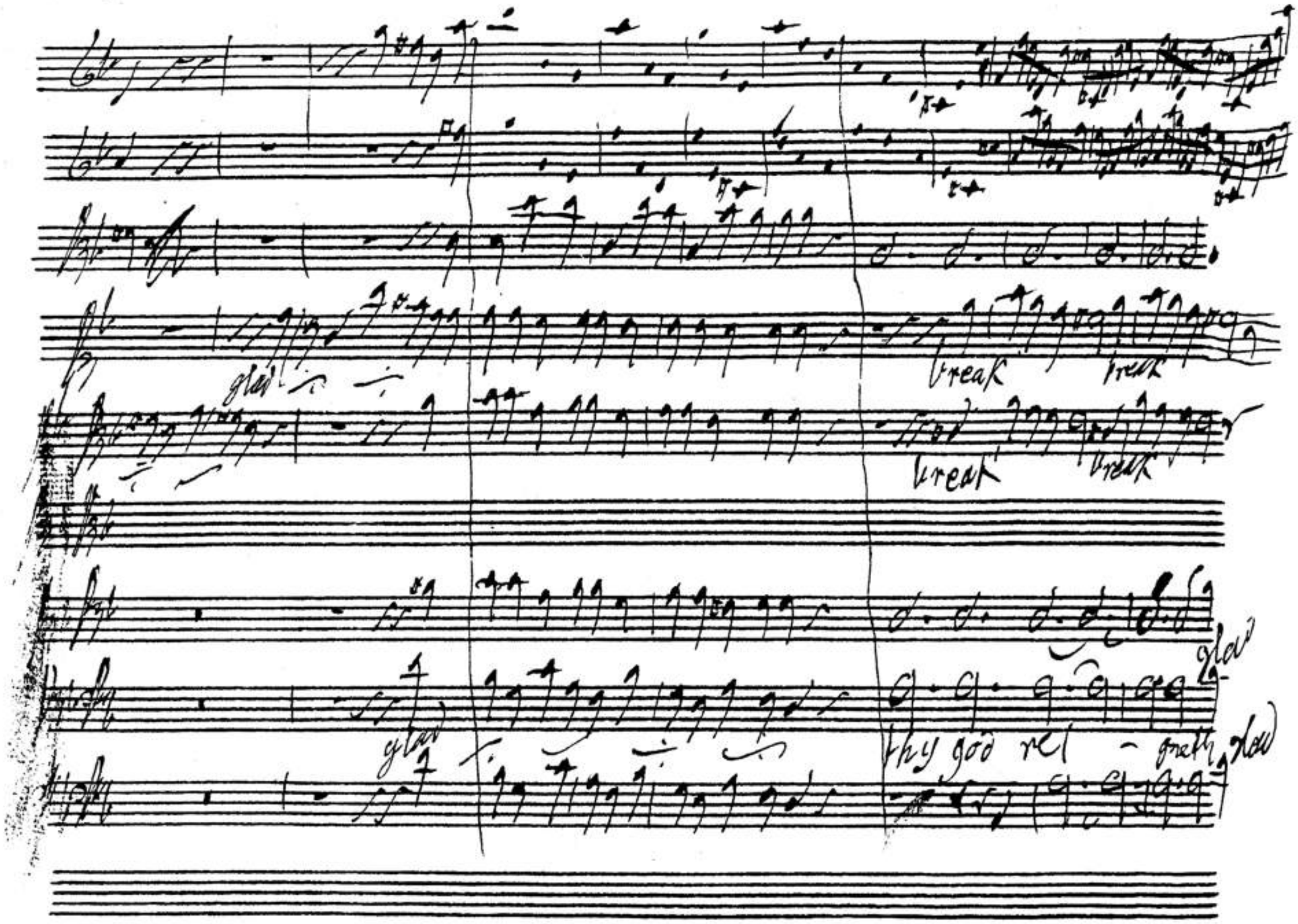
BSB


tidings that bringeth ti - - dings of salva - -
feet of him that bringeth ti - dings of sal vation of salva
beautiful are the feet that bring - tiding of salvation of salvation
that bringeth ti - dings of salva - - tion that saith unto sion 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

thy god reigneth

thy god reigneth

BSB

Andte Larghto 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 =

of = the world

BSB

a tempo ordinario.

I

their sound is gone out ~~their sound~~ into all Lands their sound is gone out ~~their sound is gone out~~ into all Lands 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

BSB

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

and their

unto the Ends of the World

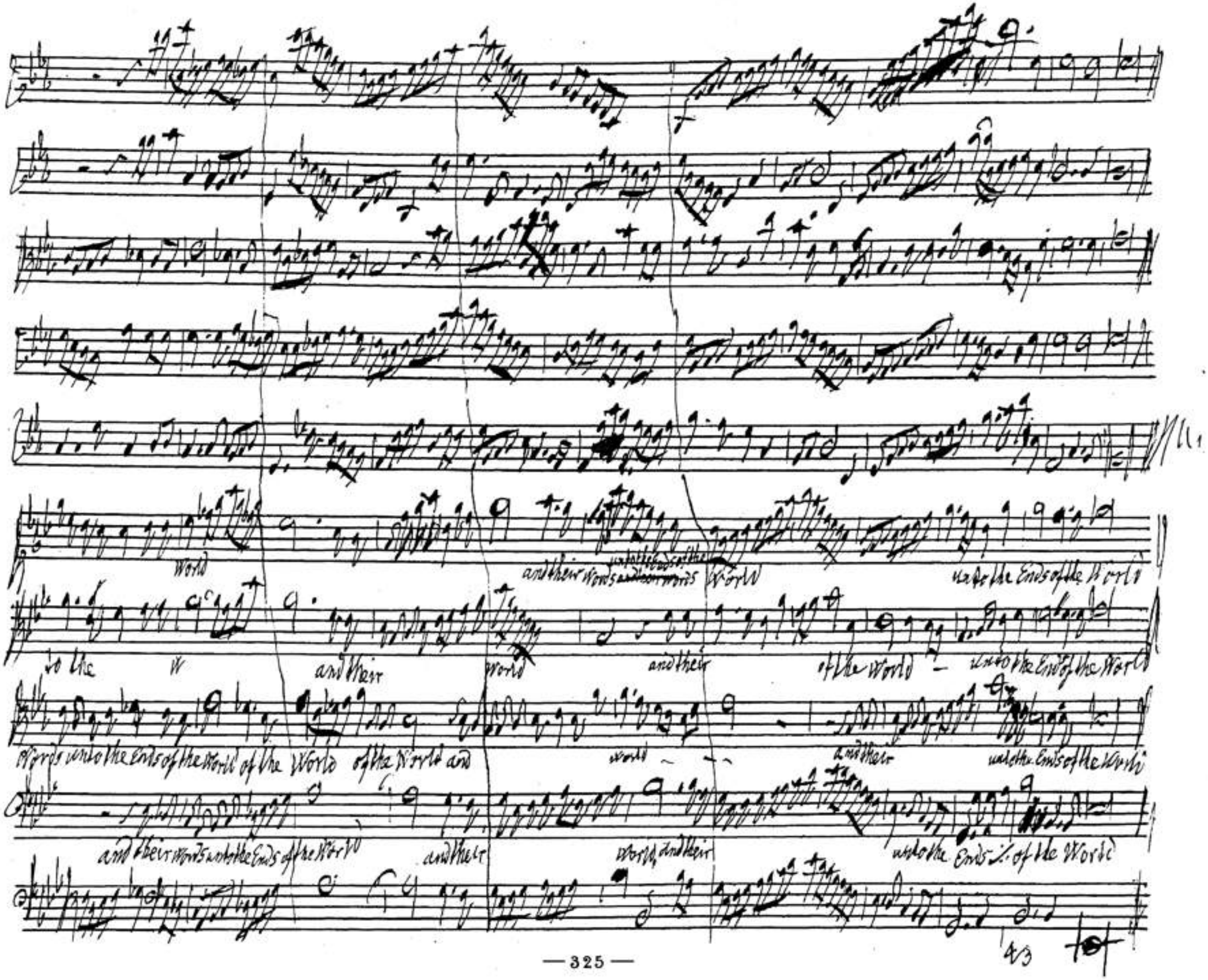
unto the Ends of the World their sound is gone out is gone out into all Lands and their

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

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

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

BSB


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

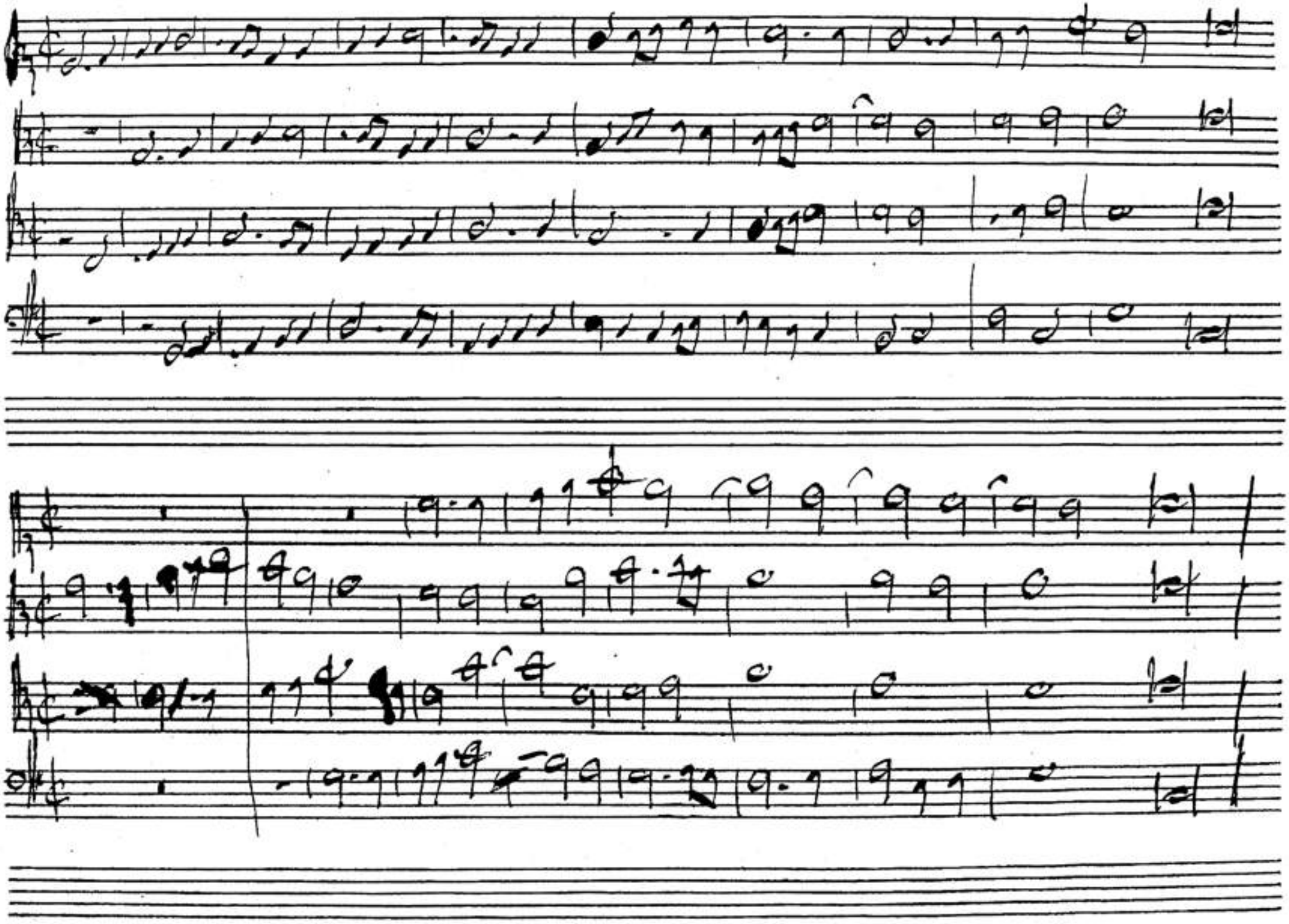
BSB

the kings of the earth rise up and the Rulers take counsel together against the Lord and His an

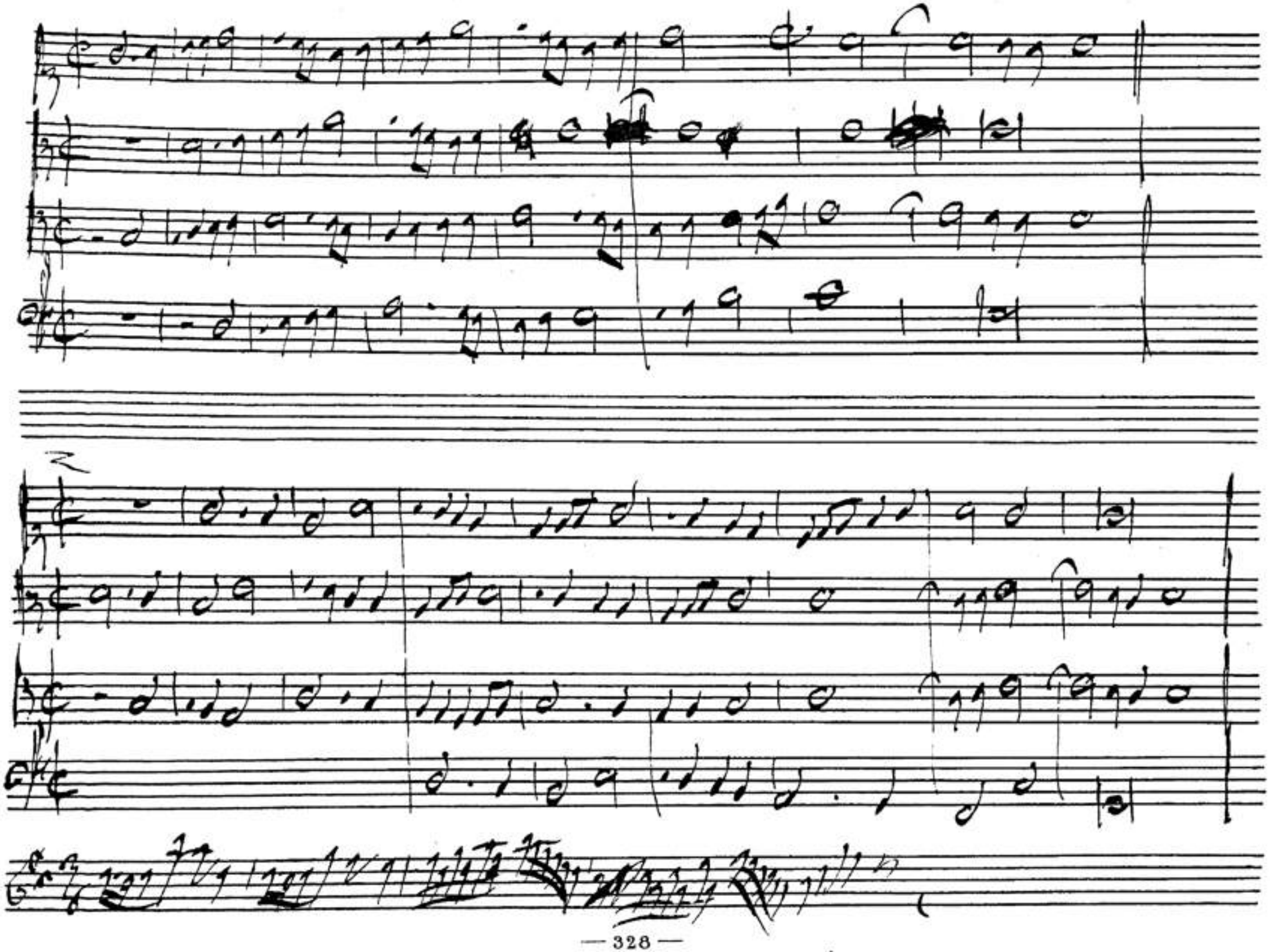
Coro

noin — led

BSB



BSB



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Or Madame

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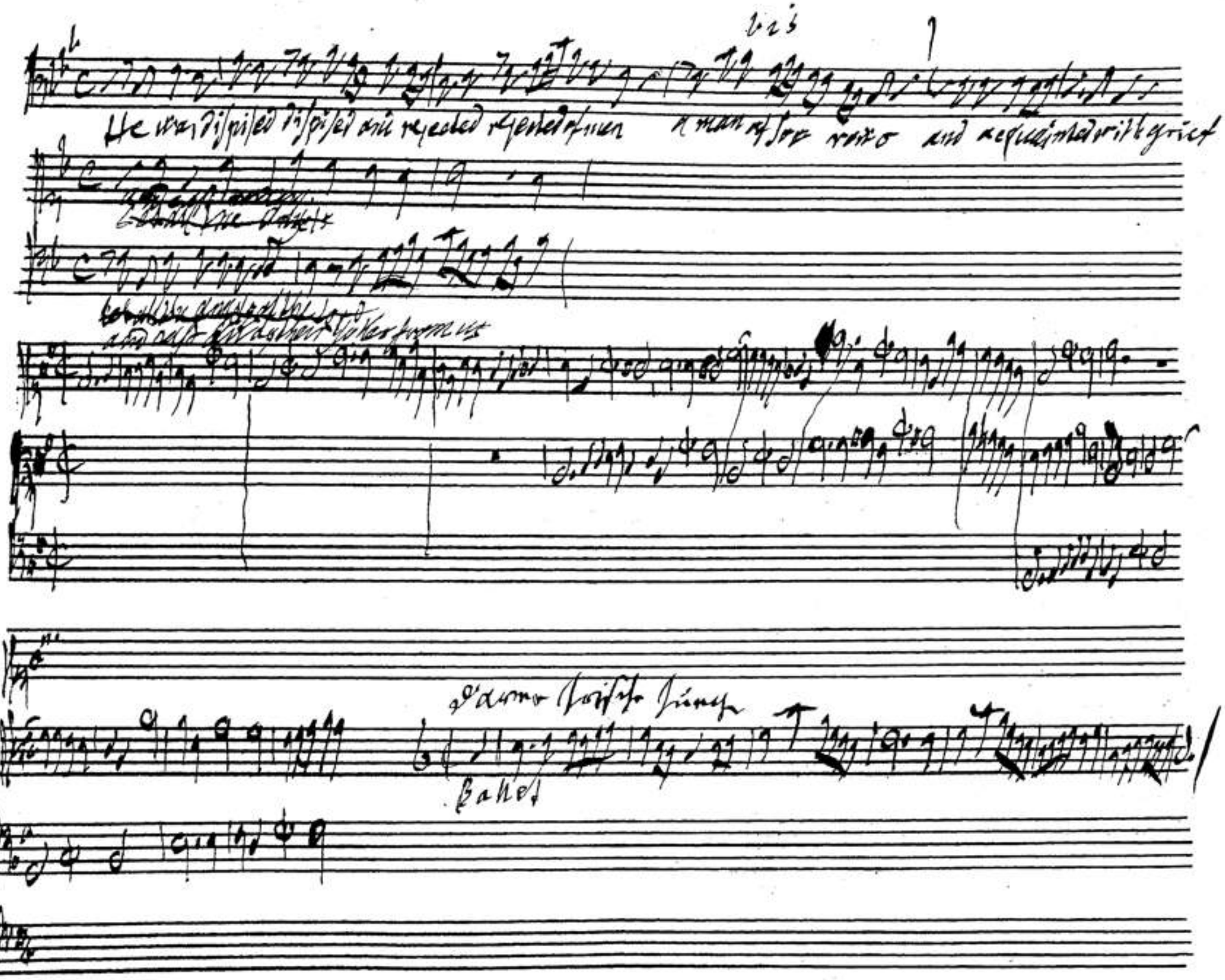
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