Das Autograph

des

Oratoriums „Messias“

von

G. F. Händel.

Für die deutsche Händelgesellschaft

herausgegeben von

Friedrich Chrysander.

Hamburg.
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Vorwort.

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

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

Preface.

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

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

mehreren Jahren Director des Krystall-Palastes. Er war es auch, der die großen Händel-Aufführungen in diesem Glashause in's Leben gerufen hat. Es ist hier nicht der Ort, über diesen Mann und die durch ihn geleiteten Institute Gericht zu halten; aber soviel muß gesagt werden, daß die Ausweitung, welche Händel's Musik durch die gerühmten Massen-Aufführungen erhalten hat, für dieselbe verderblich gewesen ist. Das Verhältniß von Solo- und Chorgesang ist verschoben; die feineren Linien sind verwischt, die Individualitäten verblaßt; als vollständige Werke haben nur einige wenige Stand gehalten, alles Uebrige ist in Bruchstücken vorgeführt und das Ganze dem äußerlichen Effect geopfert. Die 35 Jahre, welche seit dem Beginn dieser kolossalen Concerte verstrichen sind, bedeuten ebenso viele Jahre des Niederganges der Händel'schen Kunst in unserm öffentlichen Leben. Bezeichnend genug, ist sogar die Sacred Harmonic Society selber dabei zu Grunde gegangen und vom Schauplatz verschwunden, obwohl ihr zeitweilig größere Mittel zu Gebote standen, als irgend einem Gesangverein in irgend einem Lande.

In der langen Reihe verkehrter oder leichtsinnig ausgeführter Unternehmungen, welche von dem Genannten ausgingen, ist nun die Facsimile-Ausgabe des Messias eine der leichtsinnigsten. Ohne sich um die Kenntniß des gesammten Materials zu bemühen, ließ man lediglich das, was als „Messiah"-Autograph im Buckingham-Palast zusammen gebunden steht, Seite um Seite photographiren. Nach den Proben zu urtheilen, welche ich sah, waren diese Photogra-

and who had for several years been director of the Crystal Palace. It was he who also brought into life the great Handel Festivals in this house of glass. This is not the place to pass judgment on the man and the institutes over which he presided. But it must be said that the expansion which Handel's music received from the much-lauded performances by great masses, was in itself injurious. The relation of solo and choral singing is displaced, the finer lines obliterated, individuality of character washed out. Only some few complete works have held their ground, while all the rest was produced in fragments, and everything sacrificed to external effect. The thirty five years that have elapsed since the commencement of these colossal concerts, indicate so many years of decline of Handel's art in our public life. It is significant, that even the Sacred Harmonic Society has been ruined and ceased to exist in this period, although for a time it possessed larger means than any other choral union in any country.

Now, in the long list of perverse or carelessly executed enterprises of the above-named Robert Bowley, the facsimile edition of the Messiah is one of the most careless. Without troubling himself to gain any acquaintance with all the requisite material, he had simply photographed, page by page, what is bound together as the autograph of "Messiah" in Buckingham Palace. To judge by the specimens

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; desgleichen 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

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.

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.

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 Ballys, Balley oder Baily (s. *Cuthwick*, 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 Ballys, Balley, or Bally (see *Cuthwick*, Handel's Messiah: discovery of the original Word-Book, etc. Dublin, 1891, p. 12).

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

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

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

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

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

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

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

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

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

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

Als Sängerin ist Mrs. Cibber angegeben.

Mrs. Cibber is noted as singer.

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

Sänger: Mr. Reinhold.

Mr. Reinhold is noted as singer.

	Aria.	The people that walked in darkness	,, 52

Sänger: Mr. Reinhold.

Mr. Reinhold is noted as singer.

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

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

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

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

Sängerin: Mrs. Clive.

Mrs. Clive, noted as singer.

	Recit. accomp.	And lo the angel of the Lord (A.)	,, 70
	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
CHORUS.		Glory to God in the Highest	,, 76
SOPRANO.	*Aria.*	Rejoice greatly o daughter of Zion (A.)	,, 81

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

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

	Recit.	Then shall the eyes of the blind be open'd	pag. 86
	Aria.	He shall feed His flock	,, 87
CHORUS.		His yoke is ease	,, 93

Part the Second.

(CHORUS.)		Behold the Lamb of God	,, 101
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		And with His stripes are we healed	,, 115
		All we, like sheep, have gone astray	,, 122
TENORE.	*Recit. accomp.*	All they that see Him	,, 134
CHORUS.		He trusted in God	,, 135
TENORE.	*Recit. accomp.*	Thy rebuke has broken His heart	,, 144
		Hier hat Händel den Namen der Sopranistin Sra Avolio beigeschrieben.	The name of the soprano Sra Avolio is noted here by Handel.
	Arioso.	Behold and see	,, 145
	Recit. accomp.	He was cut off	,, 147
		Sänger: Mr. Low.	Mr. Low, noted as singer.
	Arioso.	But Thou didst not leave	,, 147
CHORUS a 5.		Lift up your heads, O ye gates	,, 150
TENORE.	*Recit.*	Unto which of the angels said He	,, 160
		Sänger: Mr. Beard.	Mr. Beard, noted as singer.
CHORUS.		Let all the angels of God worship Him	,, 161
BASSO.	*Arioso.*	Thou art gone up on high. (A.)	,, 166
		Version B für Alt s. im Appendix S. 281.	Version B for alto, see Appendix p. 281.
CHORUS.		The Lord gave the word	,, 170
SOPRANO.	*Aria.*	How beautiful are the feet. (A.)	,, 174
		Drei andere Versionen über denselben Text, aber für Soli und Chor, stehen im App. S. 285—320.	Three other versions to the same words, but for soli and chorus, see Appendix pp. 285—320.

BASSO.	*Aria.*	Why do the nations so furiously	pag. 176
		The kings of the earth rise up. (A.)	,, 182

Version B der zweiten Hälfte dieser Arie steht S. 326. | Version B of the second half of this air is given at p. 326.

CHORUS.		Let us break their bonds asunder	,, 184
TENORE.	*Recit.*	He that dwelleth in Heaven	,, 191
	Arioso.	Thou shalt break them	,, 192
		Hallelujah! for the Lord God omnipotent reigneth	,, 195

Part the Third.

SOPRANO.	*Aria.*	I know that my Redeemer liveth	,, 209
(SEMI-CHORUS.)		Since by Man came Death	,, 213
(CHORUS.)		By Man came also the Resurrection	,, 214
(SEMI-CHORUS.)		For as in Adam all die	,, 215
(CHORUS.)		Even so in Christ shall all be made alive	,, 216
BASSO.	*Recit. accomp.*	Behold, I tell you a mystery	,, 218
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CHORUS.		But thanks be to God	,, 228
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		Blessing and honour, glory and pow'r be unto Him	,, 244
		Amen	,, 252

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^a 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^a 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^a 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^a 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**
CHORUS a 5. **Break forth into joy** . . . . . (B.) . . . . . ,, 285
. . . . . ,, 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 Bally 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 B begins with the music which opens the anthem "As pants the hart" (see vol. 34, p. 207 and 239); but only the first 24 bars are employed. The five-part chorus is introduced by a duet of solo tenors. The music is written, differently from the oratorios, on paper of upright quarto form, exactly like Handel's other anthems. It might be conjectured from this fact that version B was produced before Messiah, i. e. before 1741. But it cannot have been so; for of the alto-tenors whose names Handel actually inserted during the composition, "Mr. Bayly" (p. 288) was not accepted as choir singer till Jan. 29th 1741 (see The old Cheque-book of the Chapel Royal from 1561 to 1744, edited by Rimbault. London 1872, Camden Society, p. 53), and "Mr. Menz" (p. 289) not till April 14th 1744 (Cheque-book, p. 55, where his name is given as "Mr. Ben. Mence"). Now Anselm Bayly, according to the Cheque-book, p. 55, gave up his position in the choir on March 13th 1744 — a month before Mence's appointment — because he took priest's orders in the

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

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

SOPRANO. *Solo.* CHORUS a 4. **How beautiful are the feet of them / Break forth into joy** . . . . . (C.) . . . . . pag. 298
. . . . . ,, 301

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

Beide Verſionen, B und C, mußten hier in der Photographie ein wenig verkleinert werden, um nach der Höhe in das Meſſias-Format zu paſſen. Wie geringfügig dieſe Verkleinerung iſt, erſieht man daraus, daß Händel's Partitur in der Höhe 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 recognisable 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 7⅛ inches in breadth, consequently half an inch less.

ALTO&TEN.(oSOPR.). *Soli.* CHORUS a 5. **How beautiful are the feet of him / Break forth into joy** . . . . . (D.) . . . . . ,, 310
. . . . . ,, 312

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

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 „Sr 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 "Sr 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. 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.

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

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. 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.

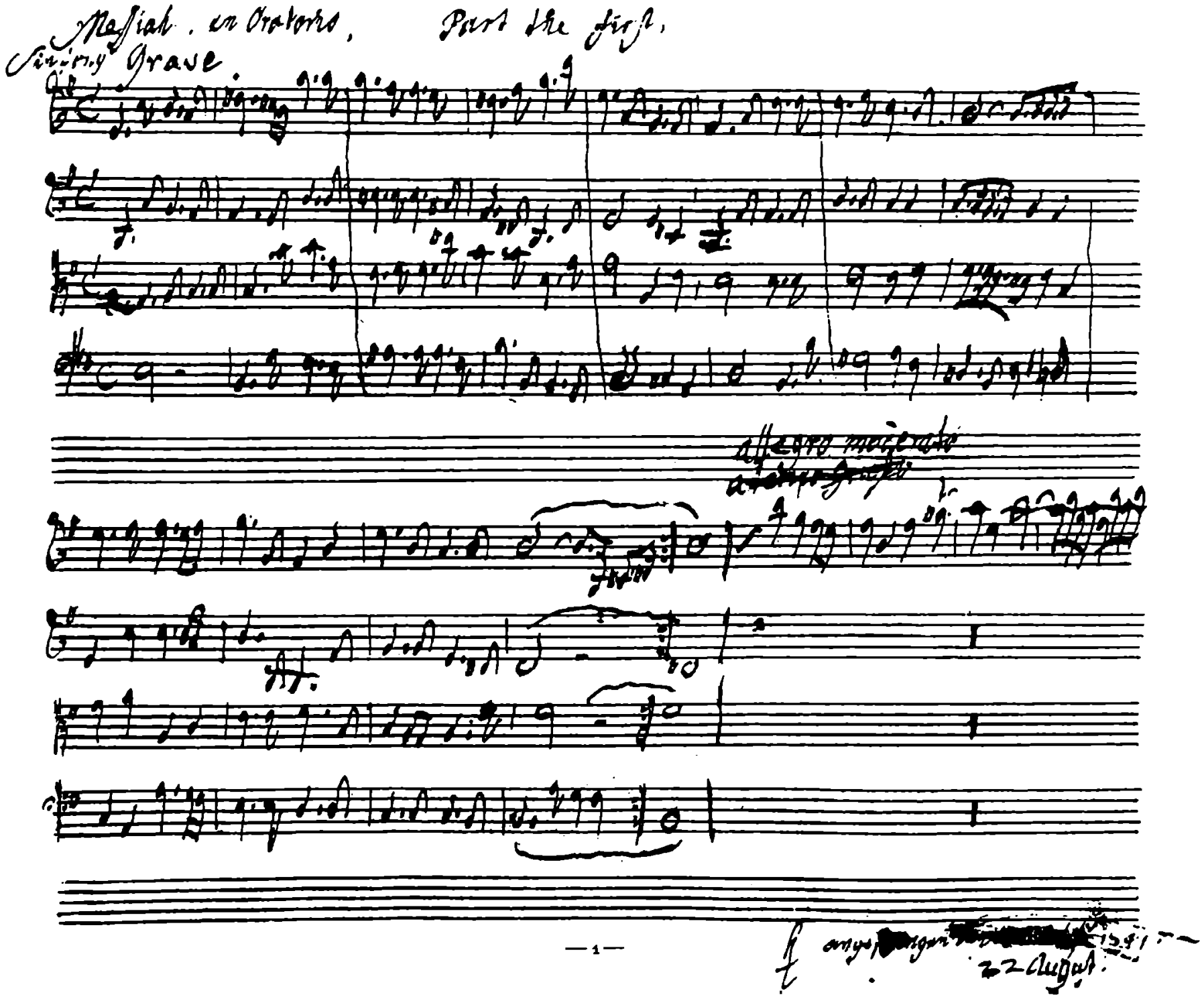
One leaf containing rough sketches for the Messiah. pag. 330

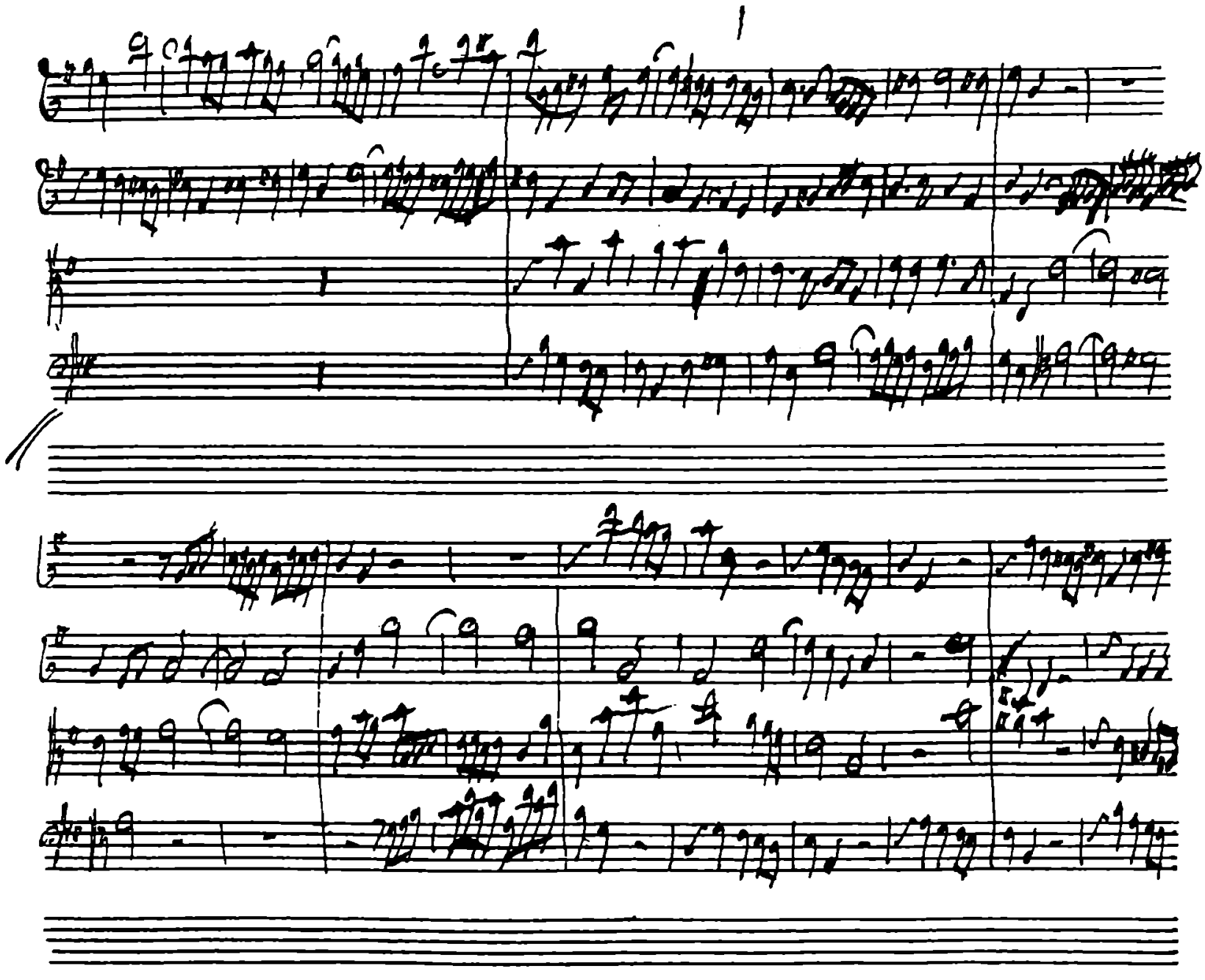
Also in the Fitzwilliam Museum, Cambridge. Such rough sketches by Handel are extremely rare; which makes the value of the extant ones all the greater.

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.

Messiah

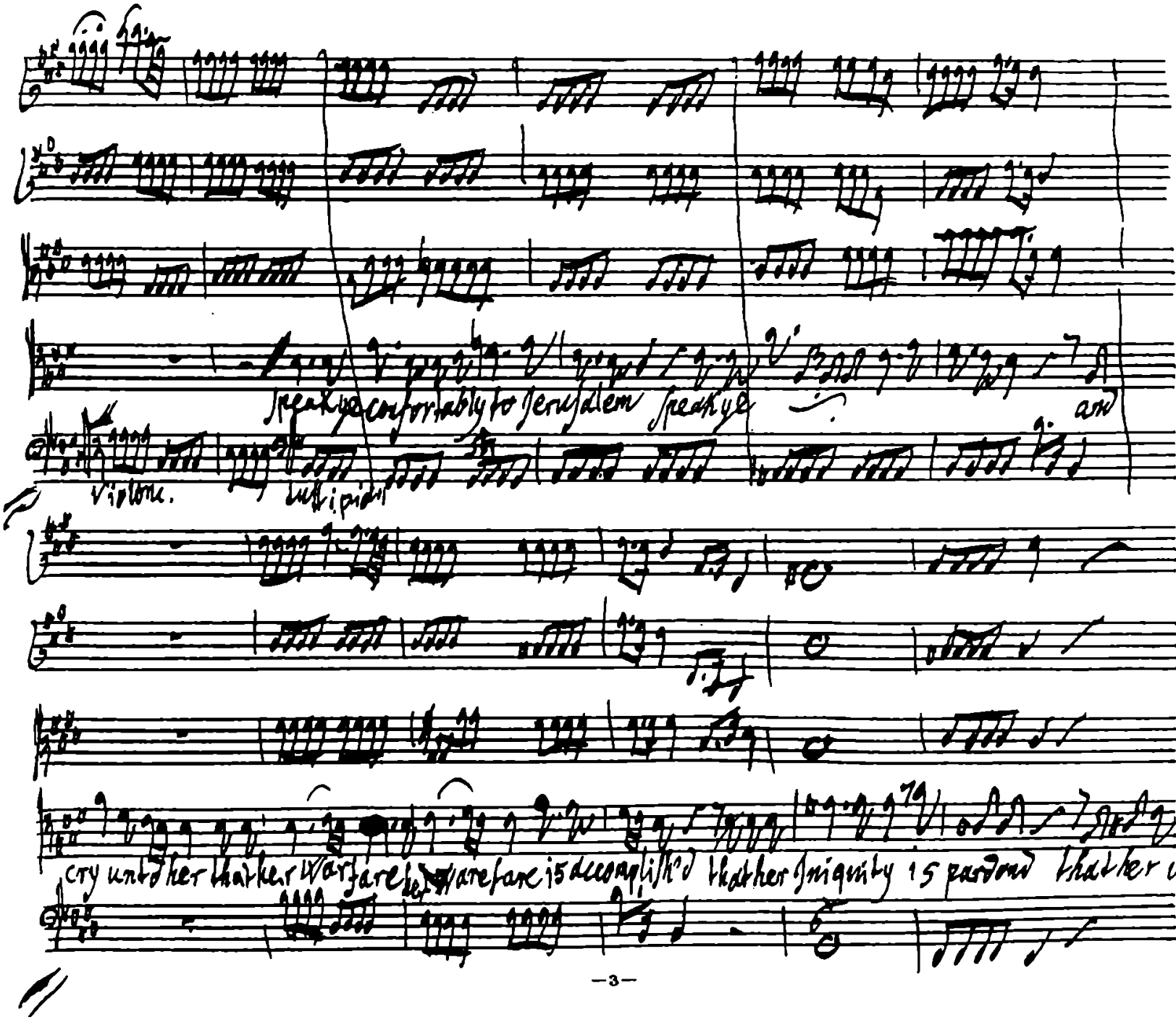

Messiah. an Oratorio. Part the first.
Sinfony Grave.
Allegro moderato

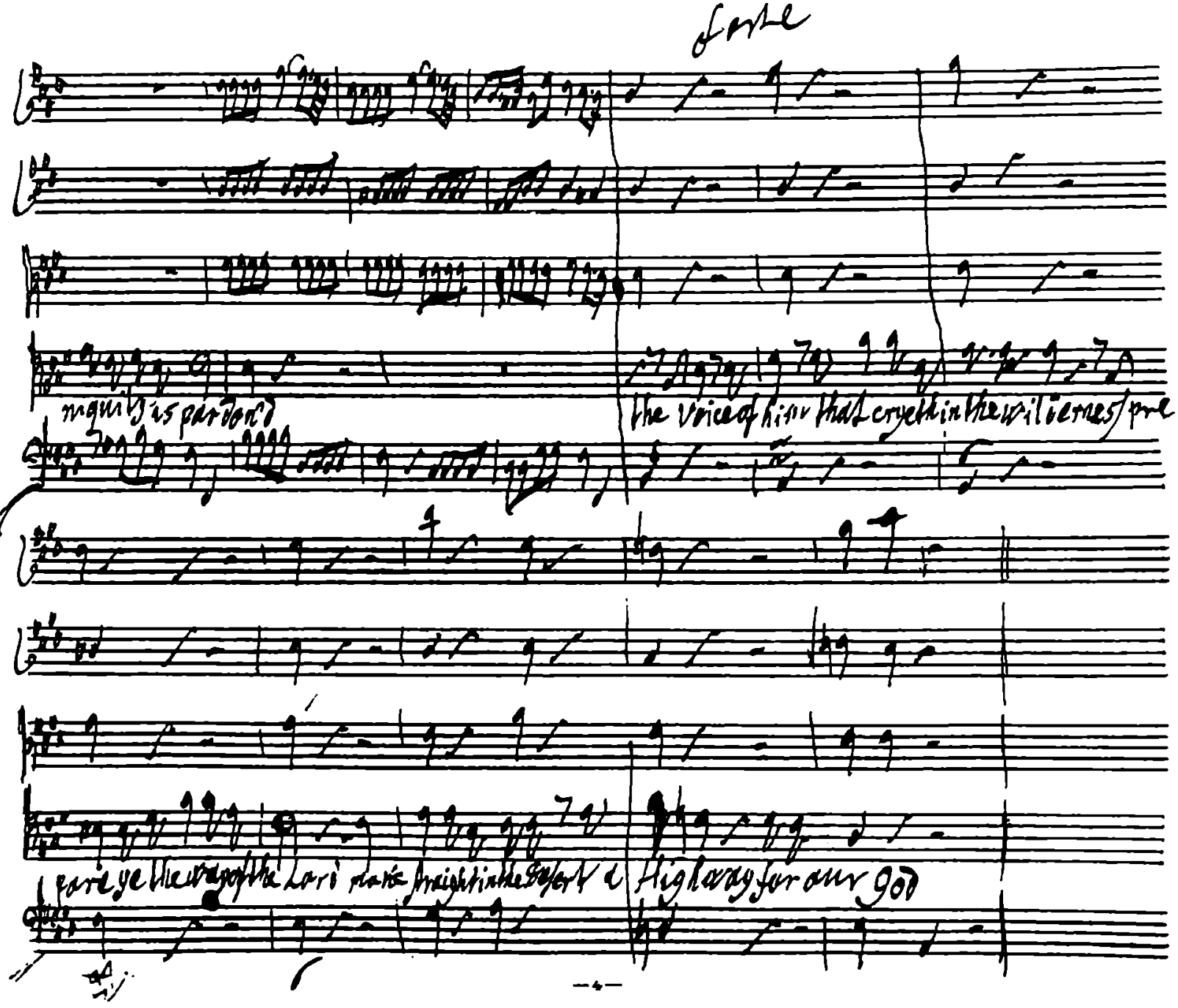


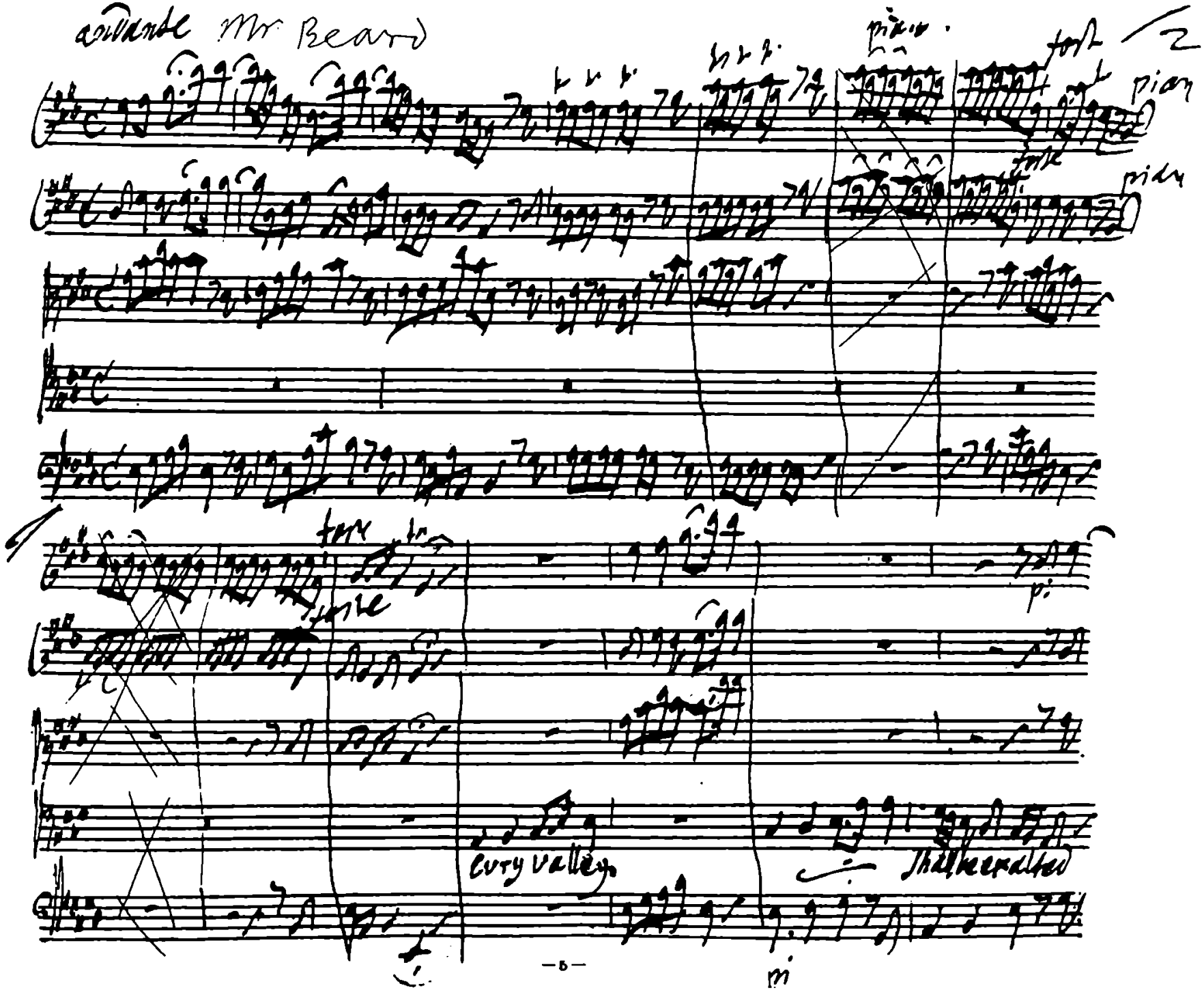
Here, part of the Overture and the Beginning of the Recit: – Comfort ye my People, are wanting. ——

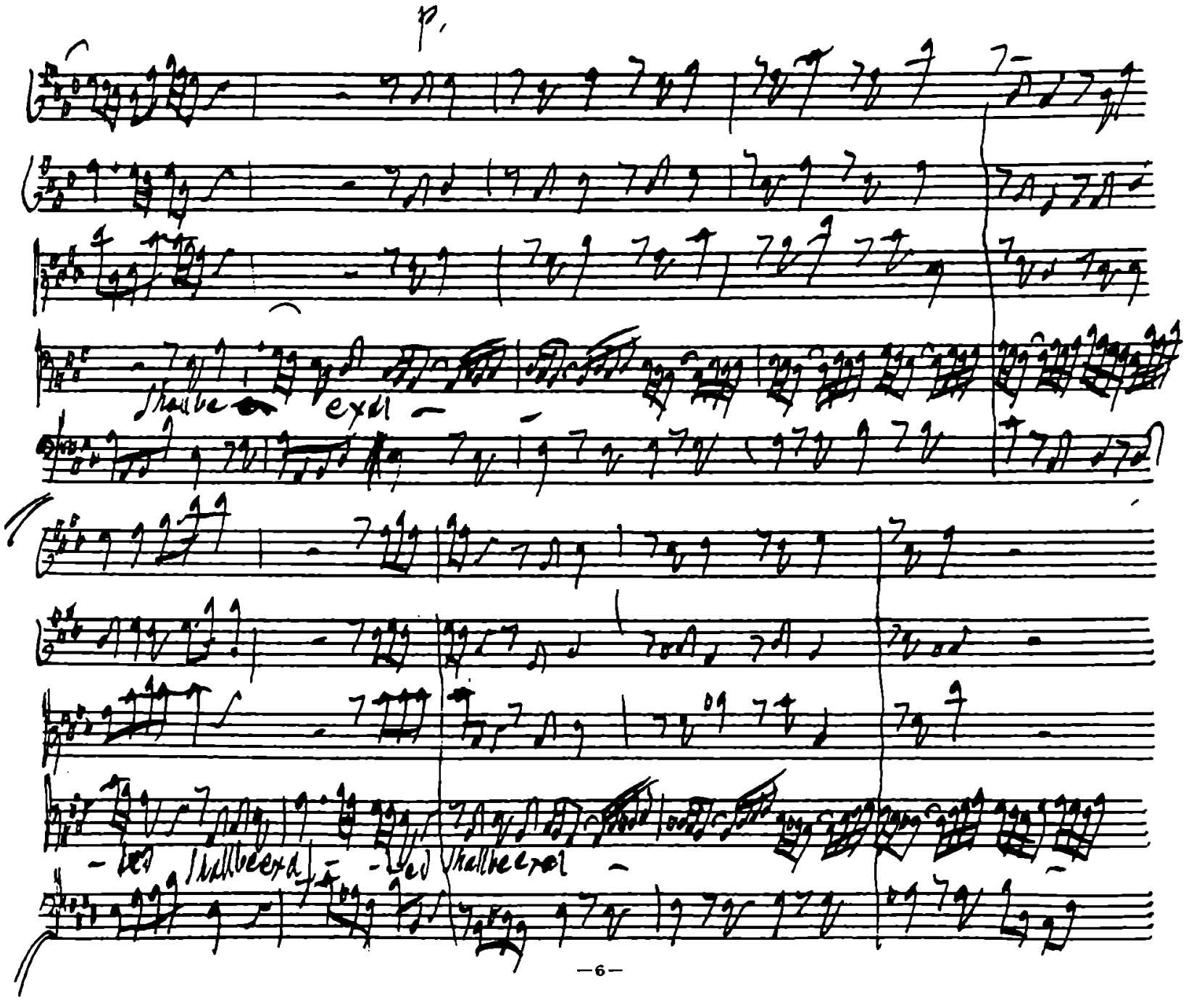
Die obigen Zeilen wurden auf einem besonderen, mit der Musik zusammen gebundenen Blatte geschrieben von einer Person, die um das Jahr 1780 Händel's Handschriften für König Georg III. zu ordnen hatte. Sie zeigen, dass die beiden Blätter, welche hier im Autograph fehlen, schon nicht mehr vorhanden waren,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

Chr.


Speak ye comfortably to Jerusalem Speak ye and
Violone.
cry unto her that her warfare is accomplished that her iniquity is pardoned that her


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


andante Mr Beard
pian
forte
pian
forte
pian
forte
forte
pi
Every valley
Shall be exalted
pi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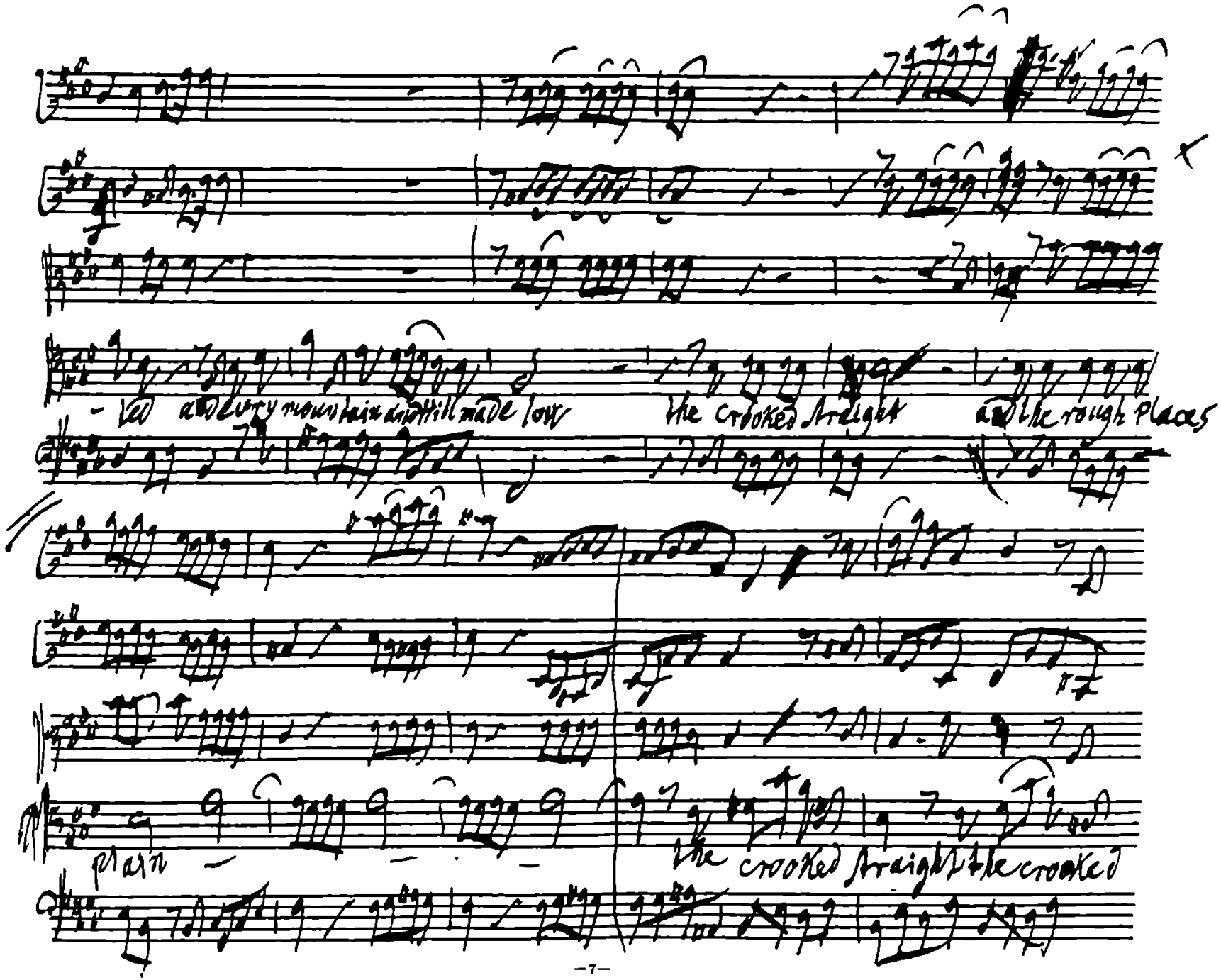
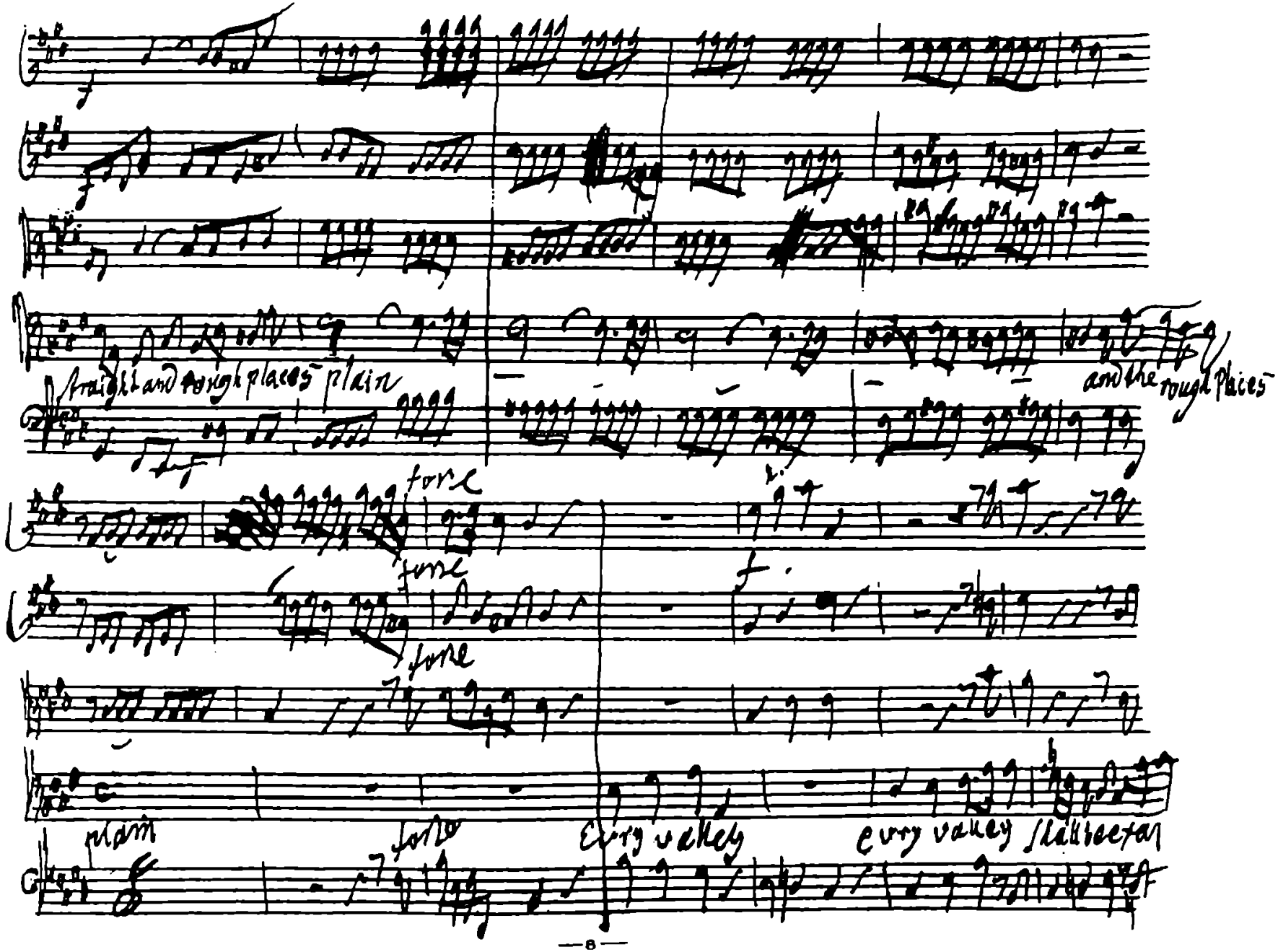

- ted and every mountain and hill made low the crooked straight and the rough places
plain
the crooked straight the crooked


straight and rough places plain
and the rough Places
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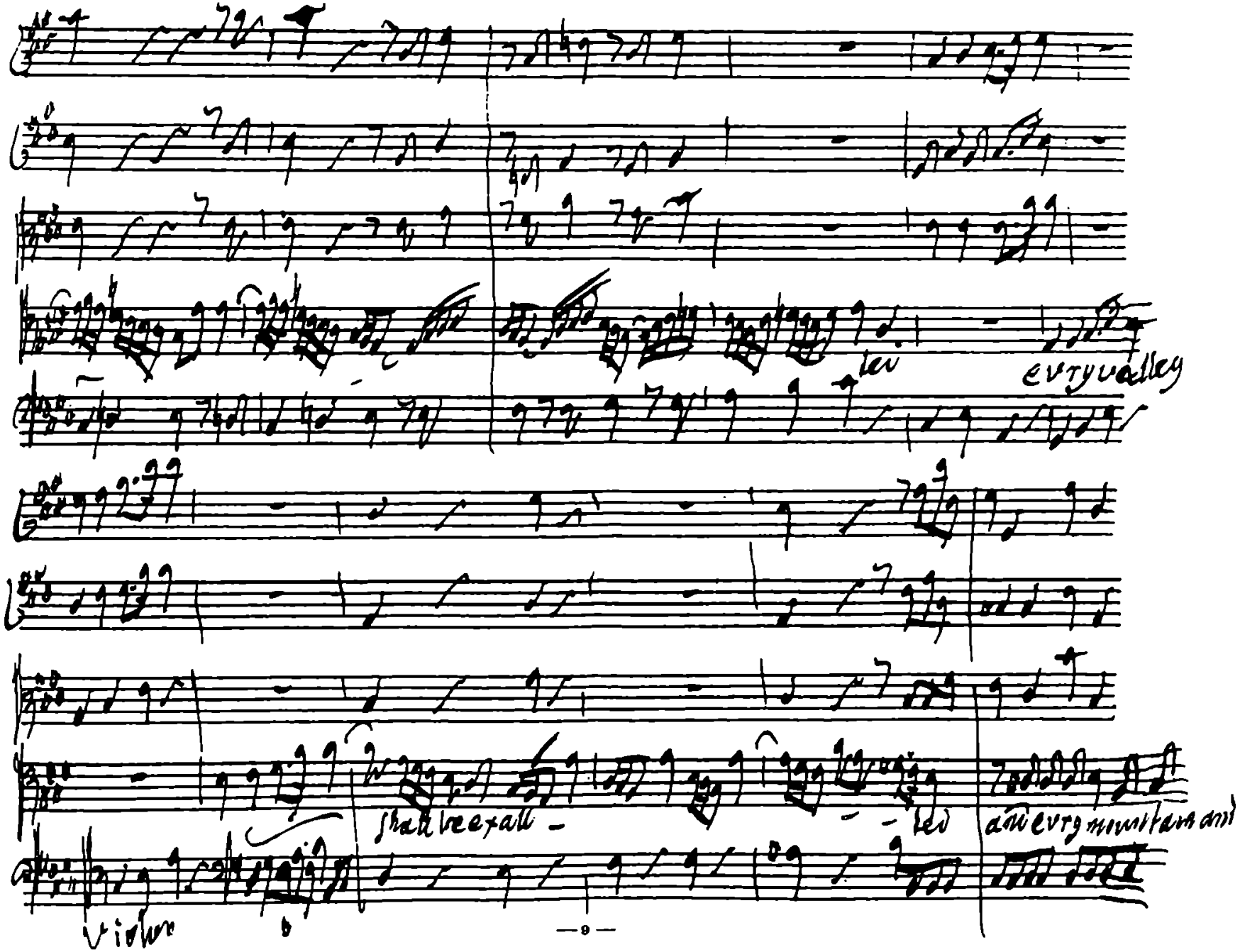
Every valley
every valley shall be exal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and evry mountain and
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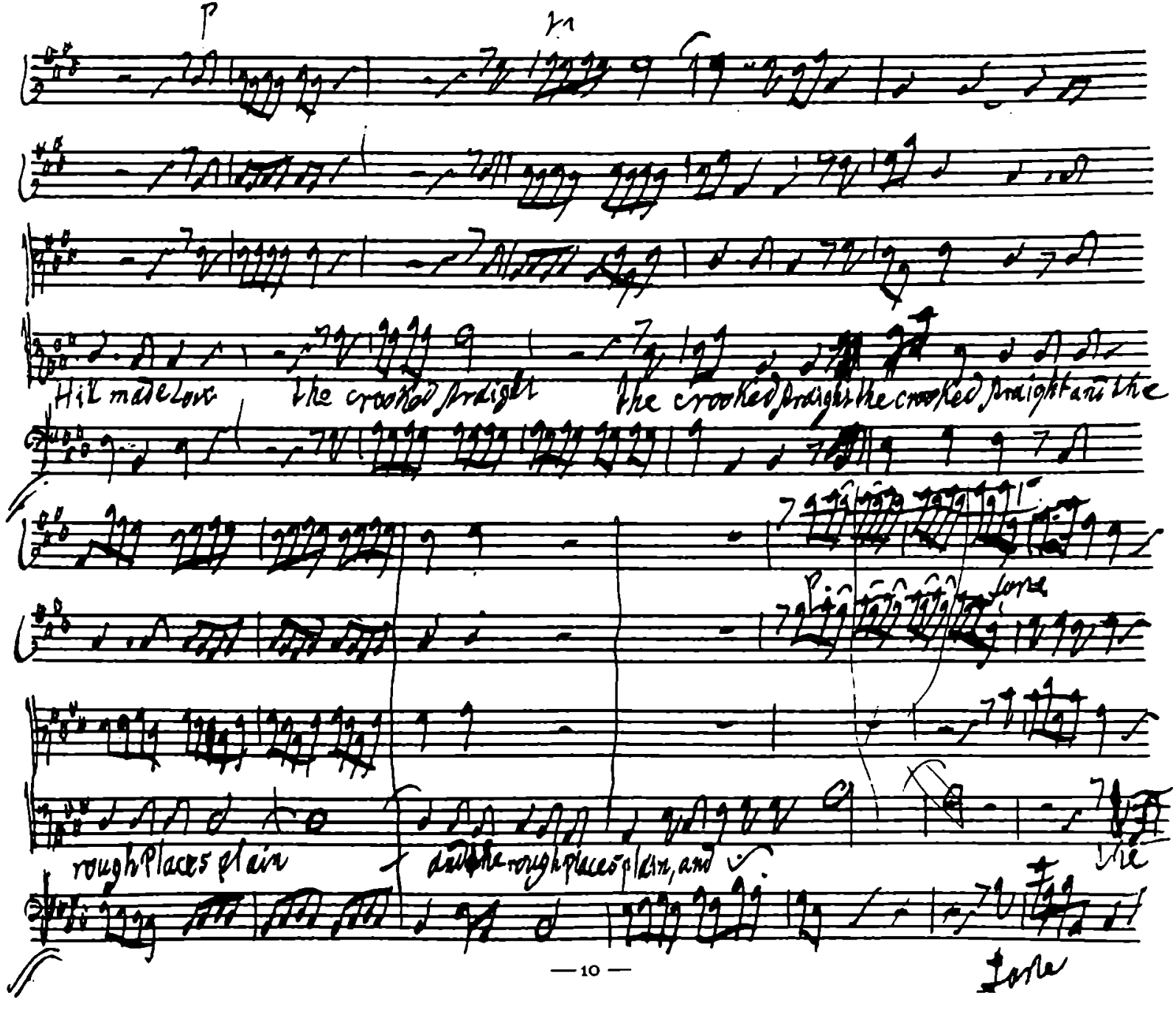
—9—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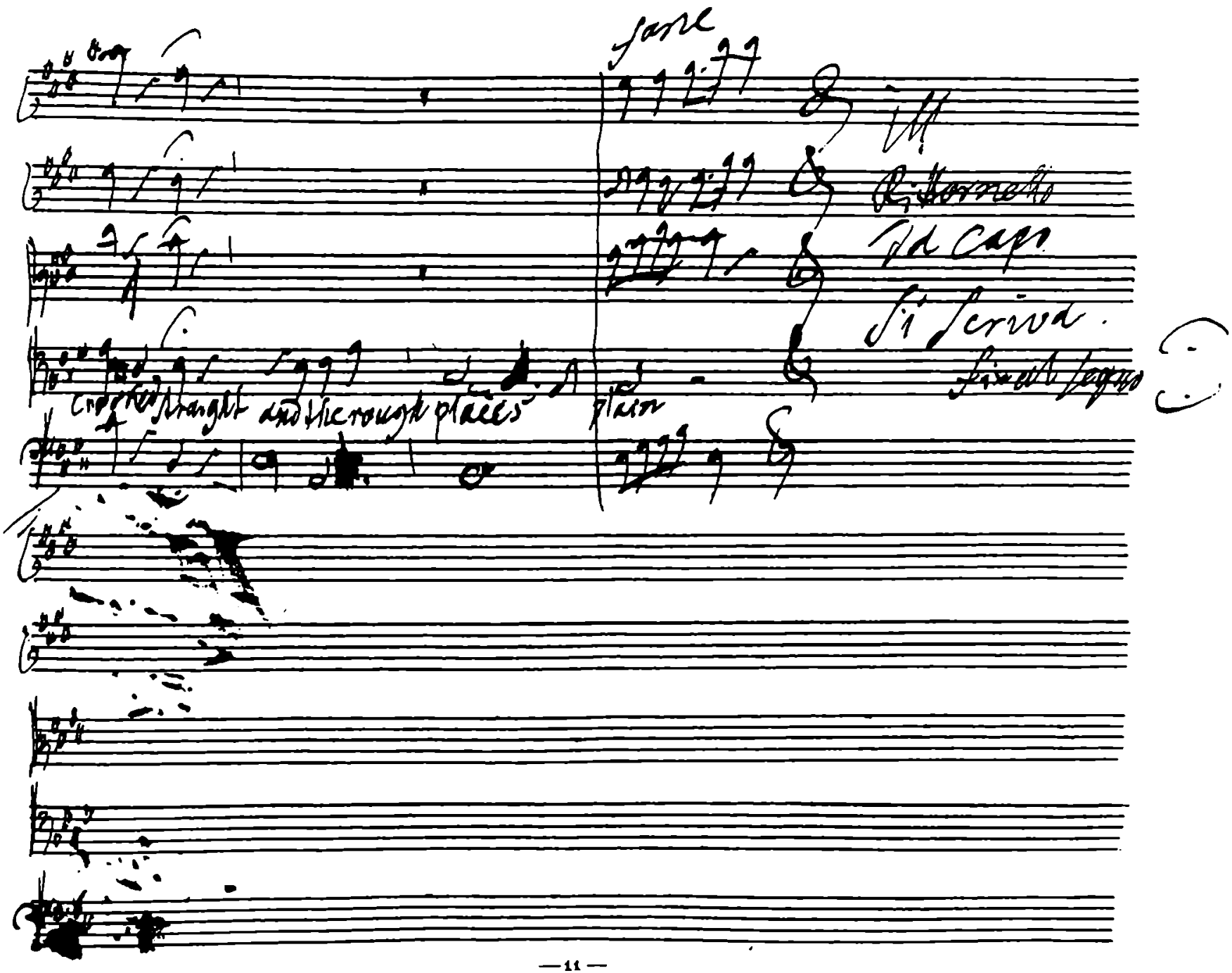
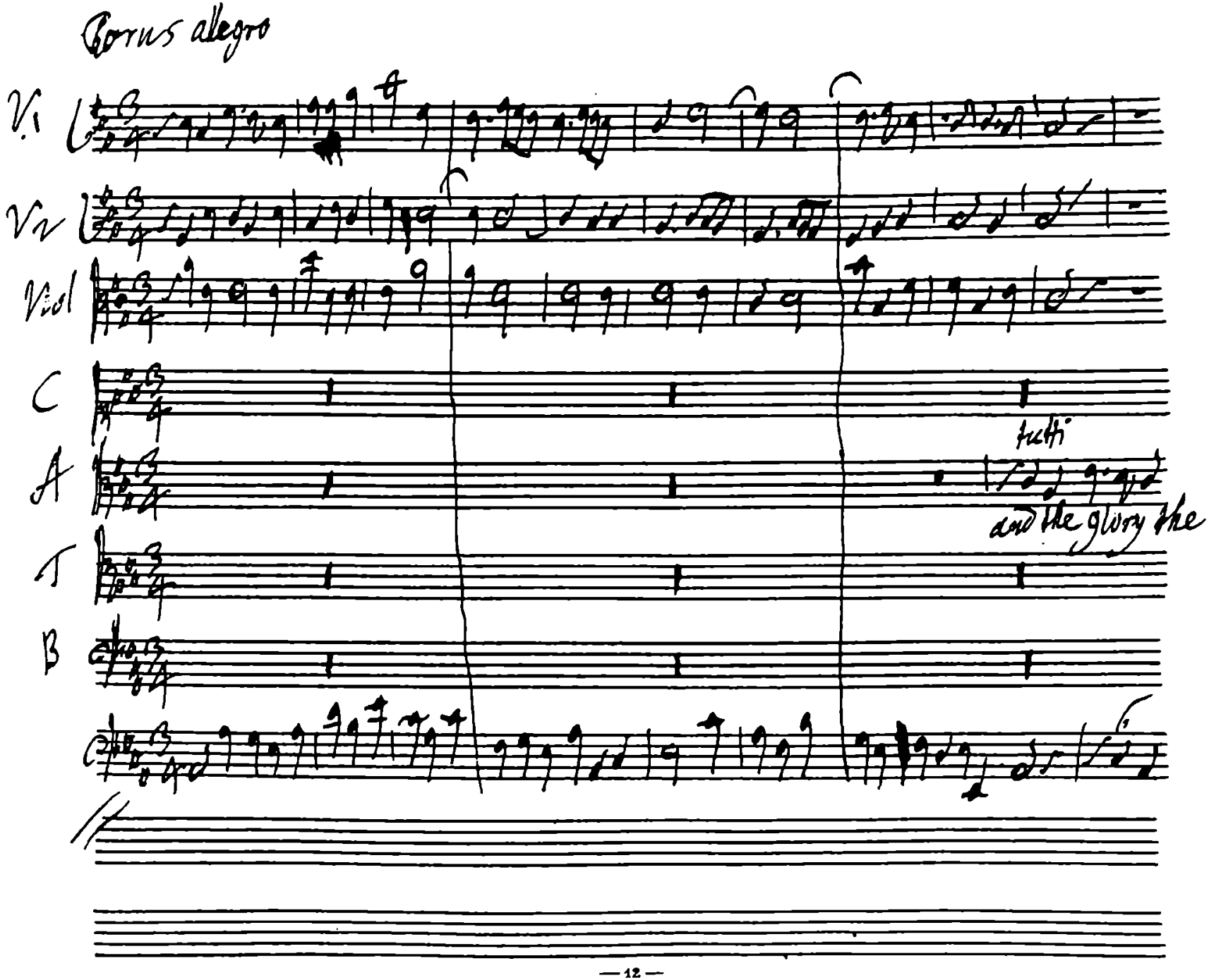
Hit made Low
the crooked straight
the crooked straight the crooked straight and the
rough Places plain
and the rough places plain, and
the
forte


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


Chorus allegro
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B
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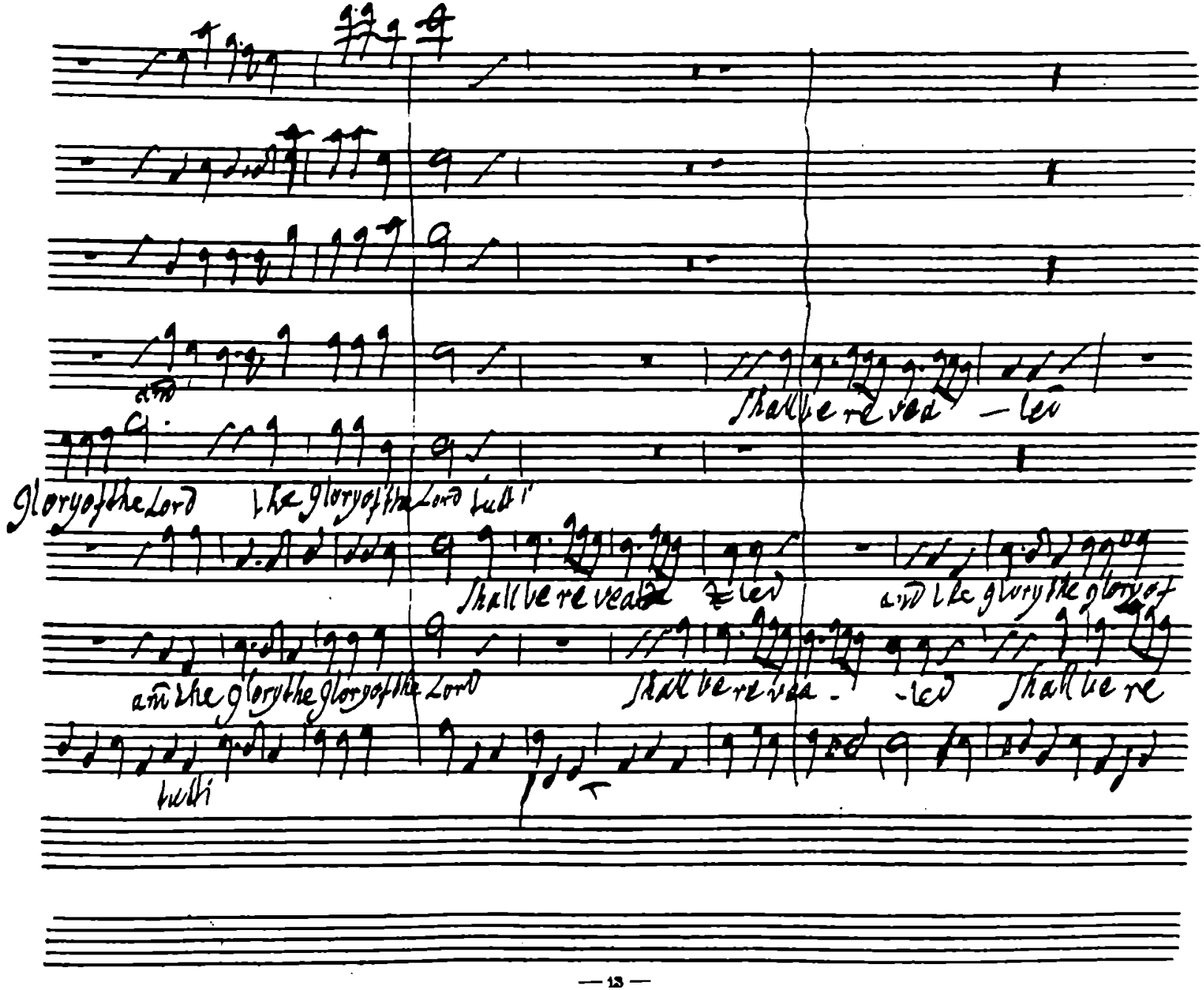
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and the glory the glory of the Lord
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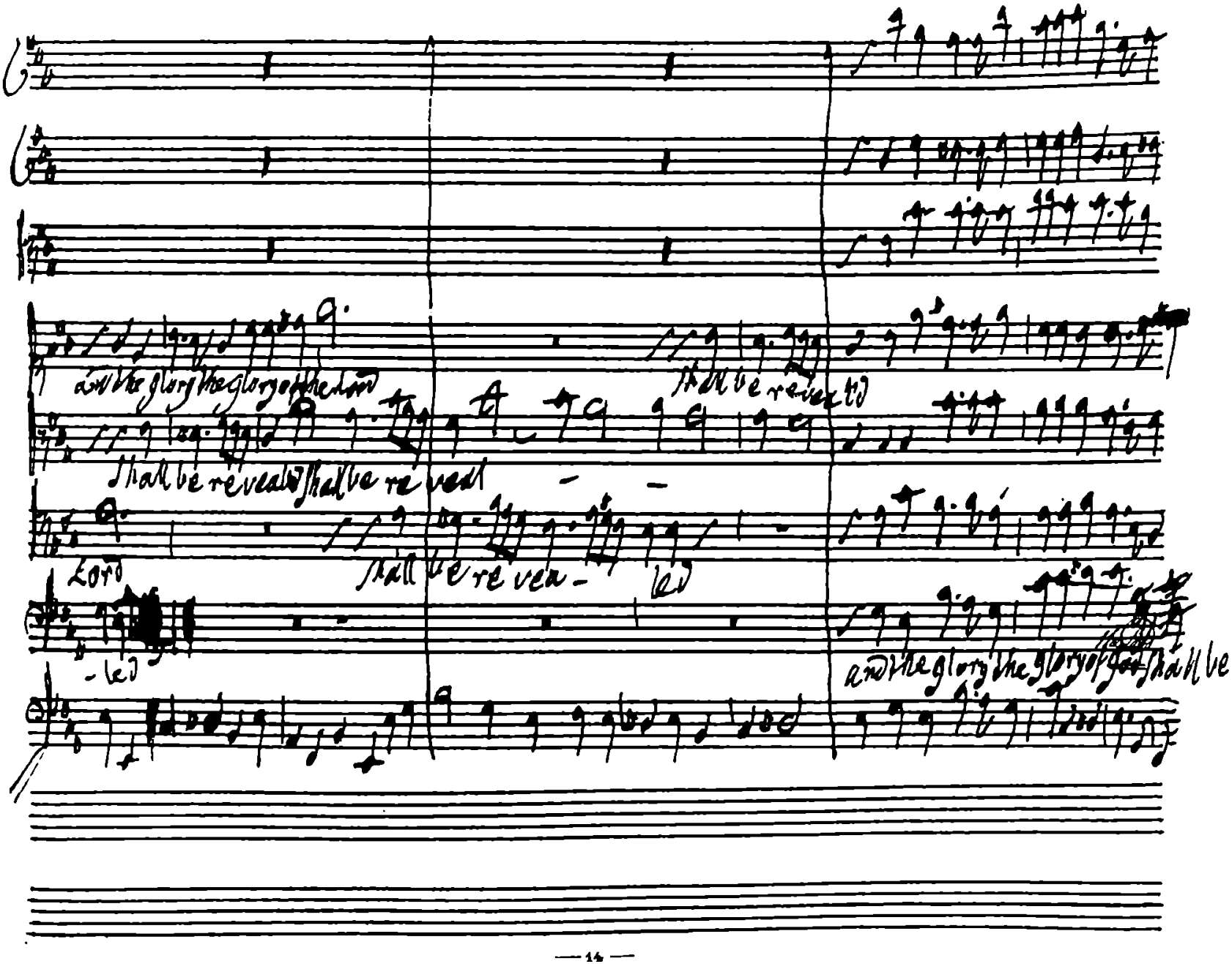
and the glory the glory of the Lord
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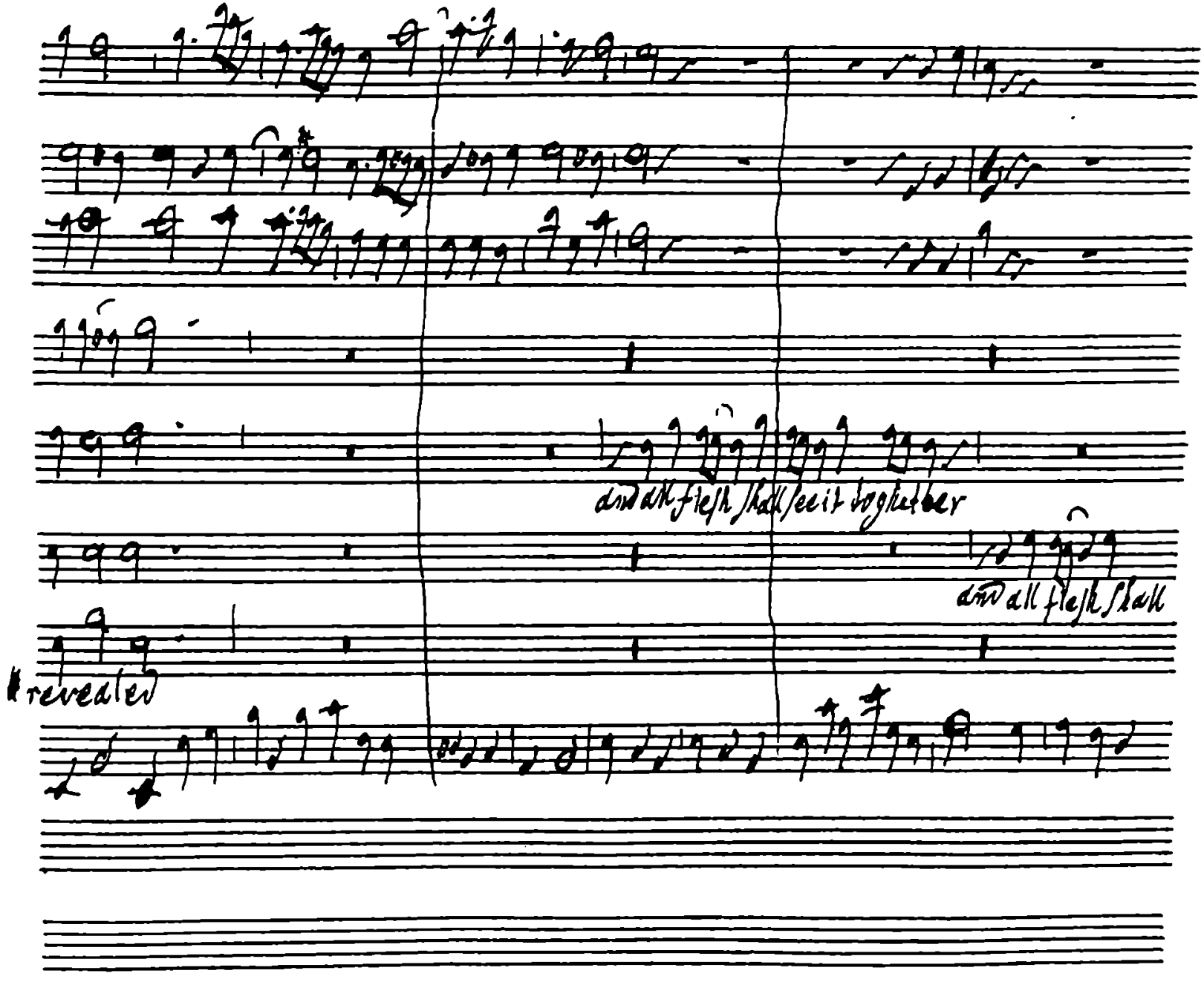
and all flesh shall see it together
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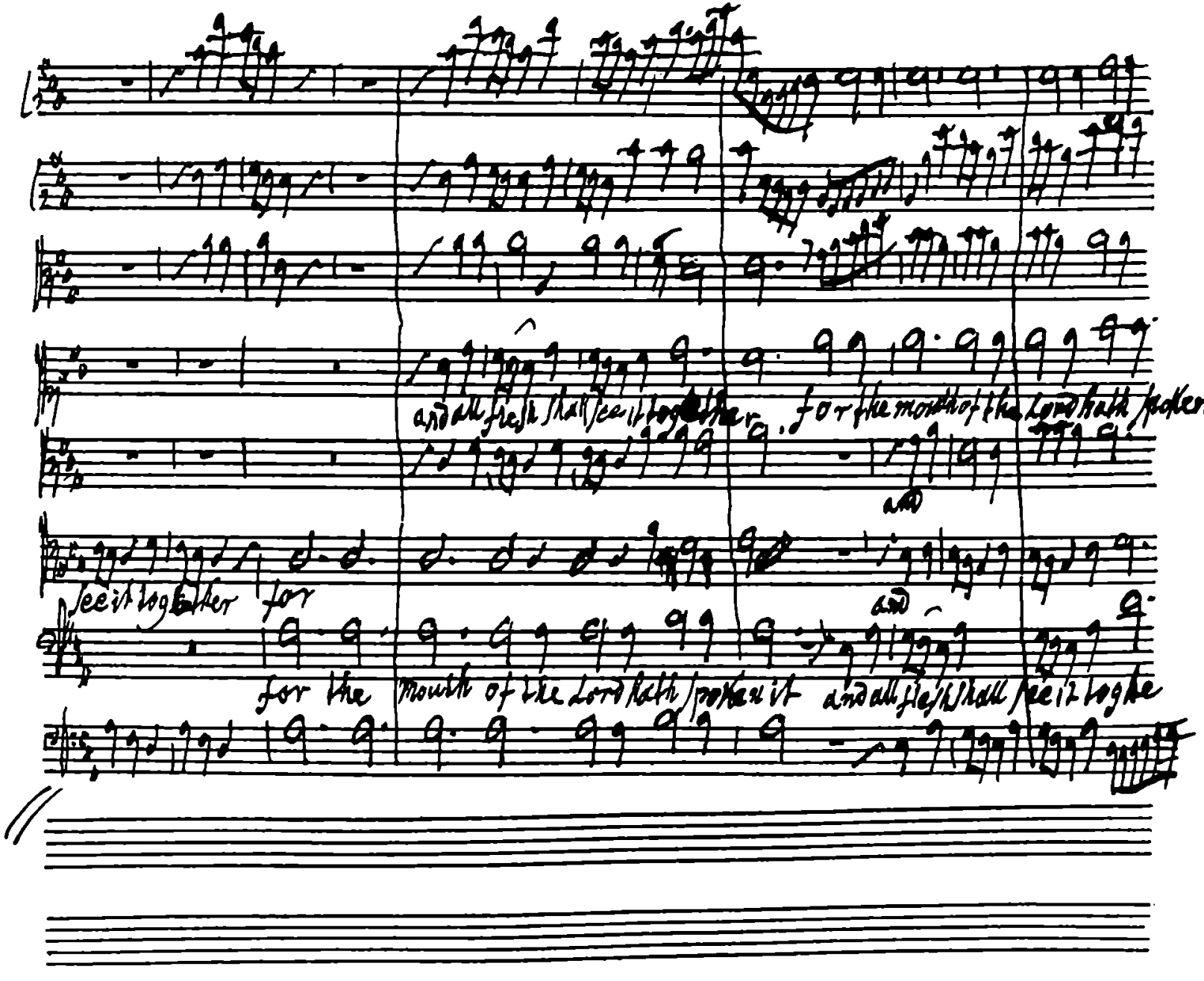
and all flesh shall see it together for the mouth of the Lord hath spoken
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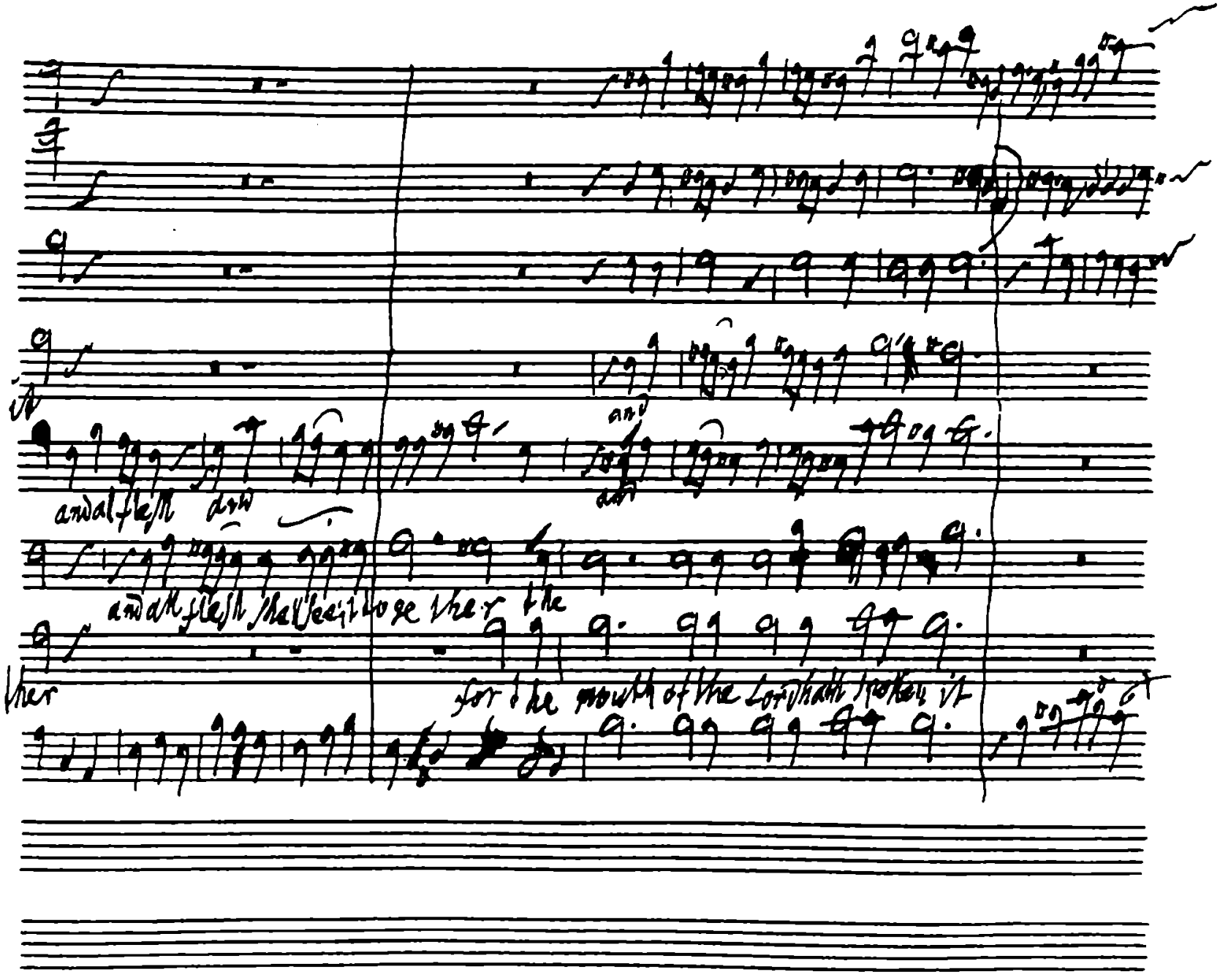
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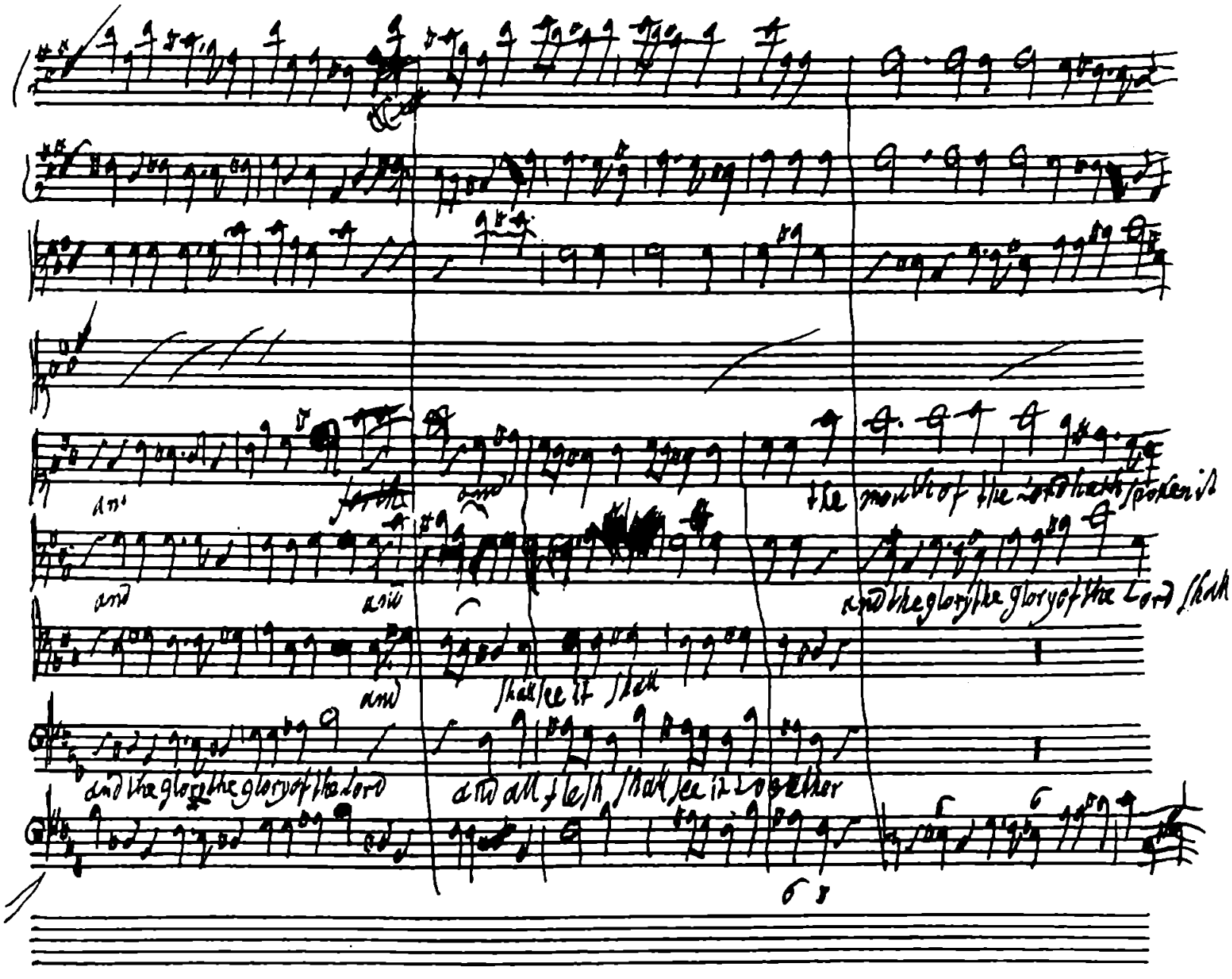
for the mouth of the Lord hath spoken it


And
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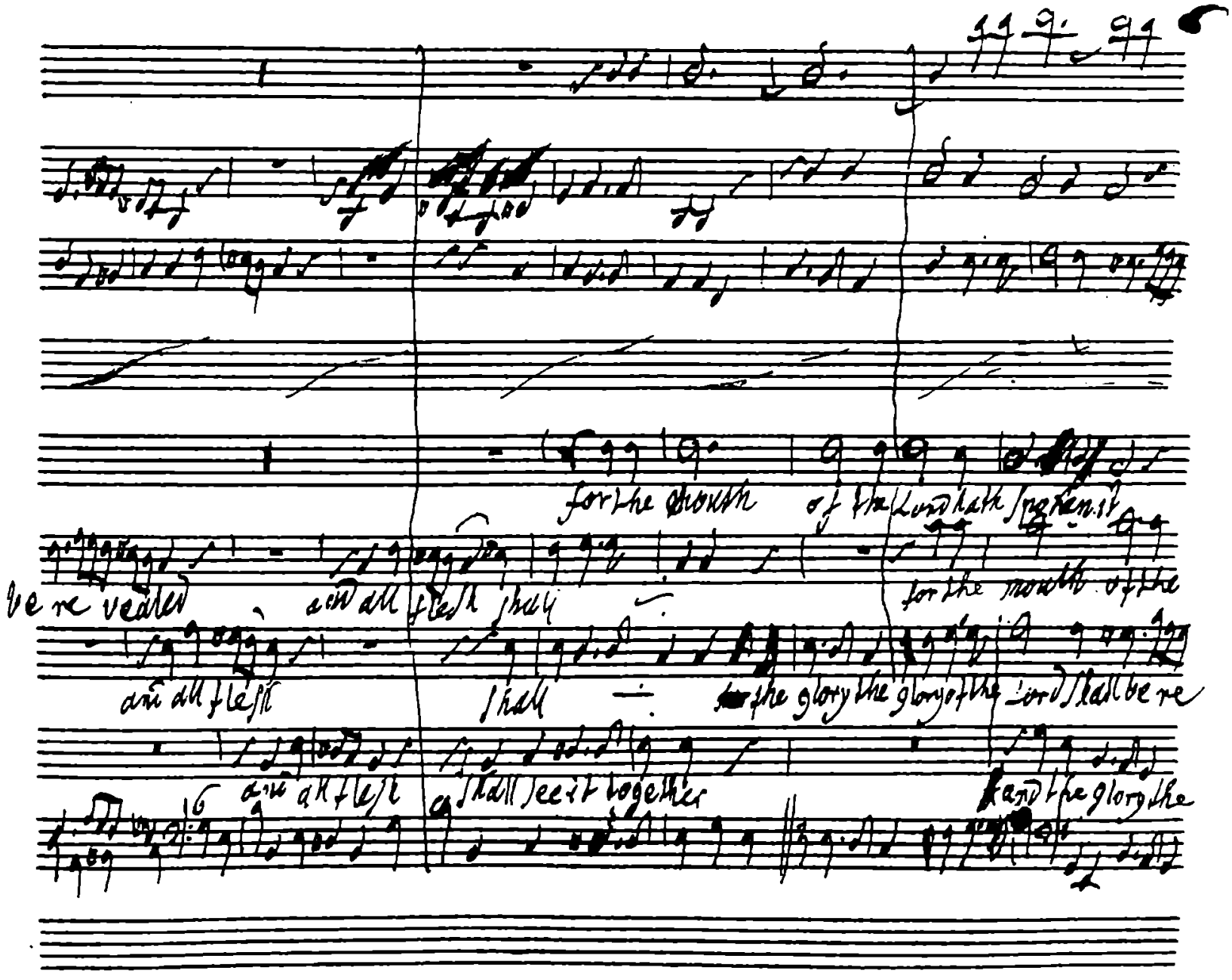
and
and the glory the glory of the Lord shall
and
shall see it shall
and the glory the glory of the Lord
and all flesh shall see it together



for the mouth of the Lord hath spoken it

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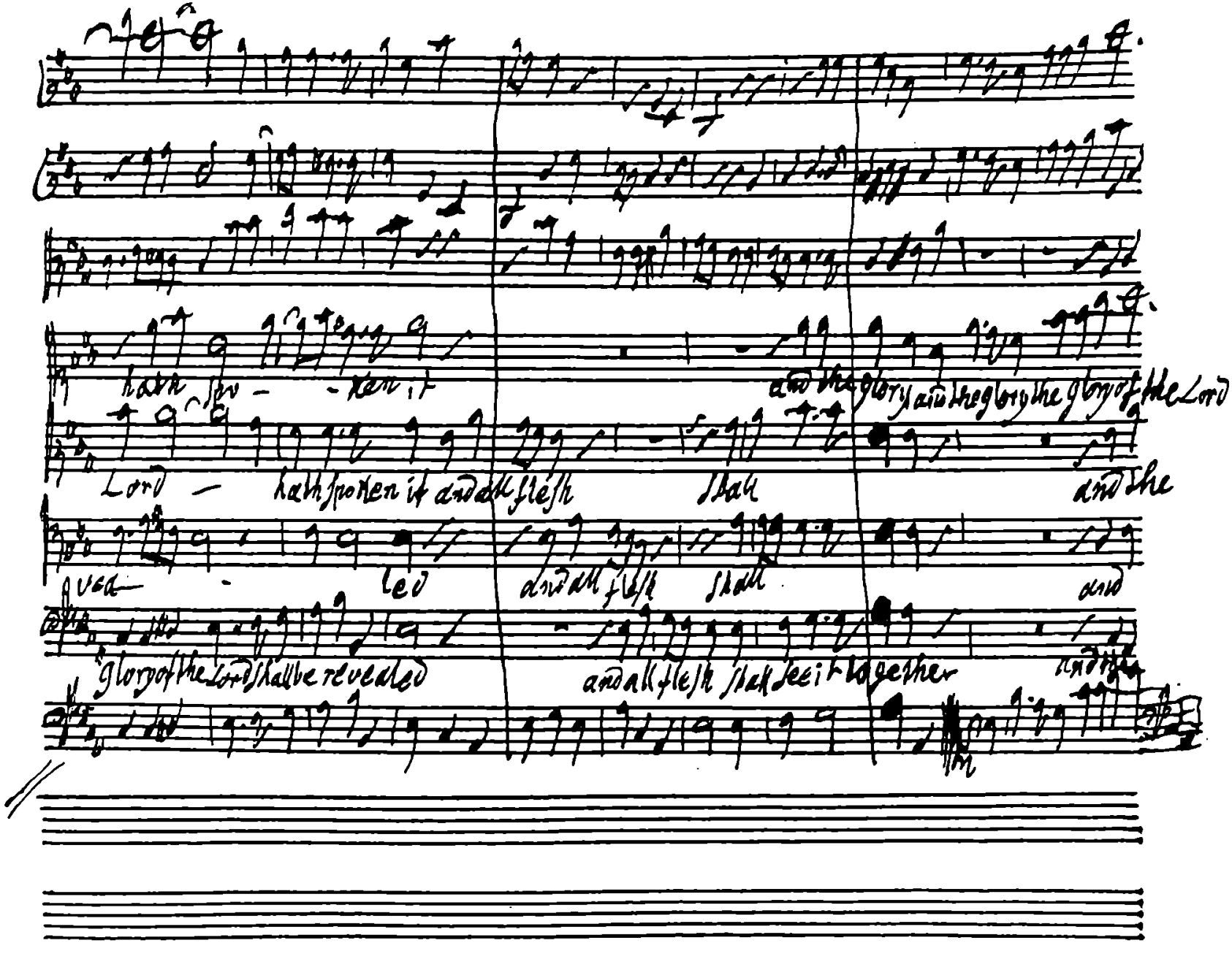
and all flesh shall see it together and the glory the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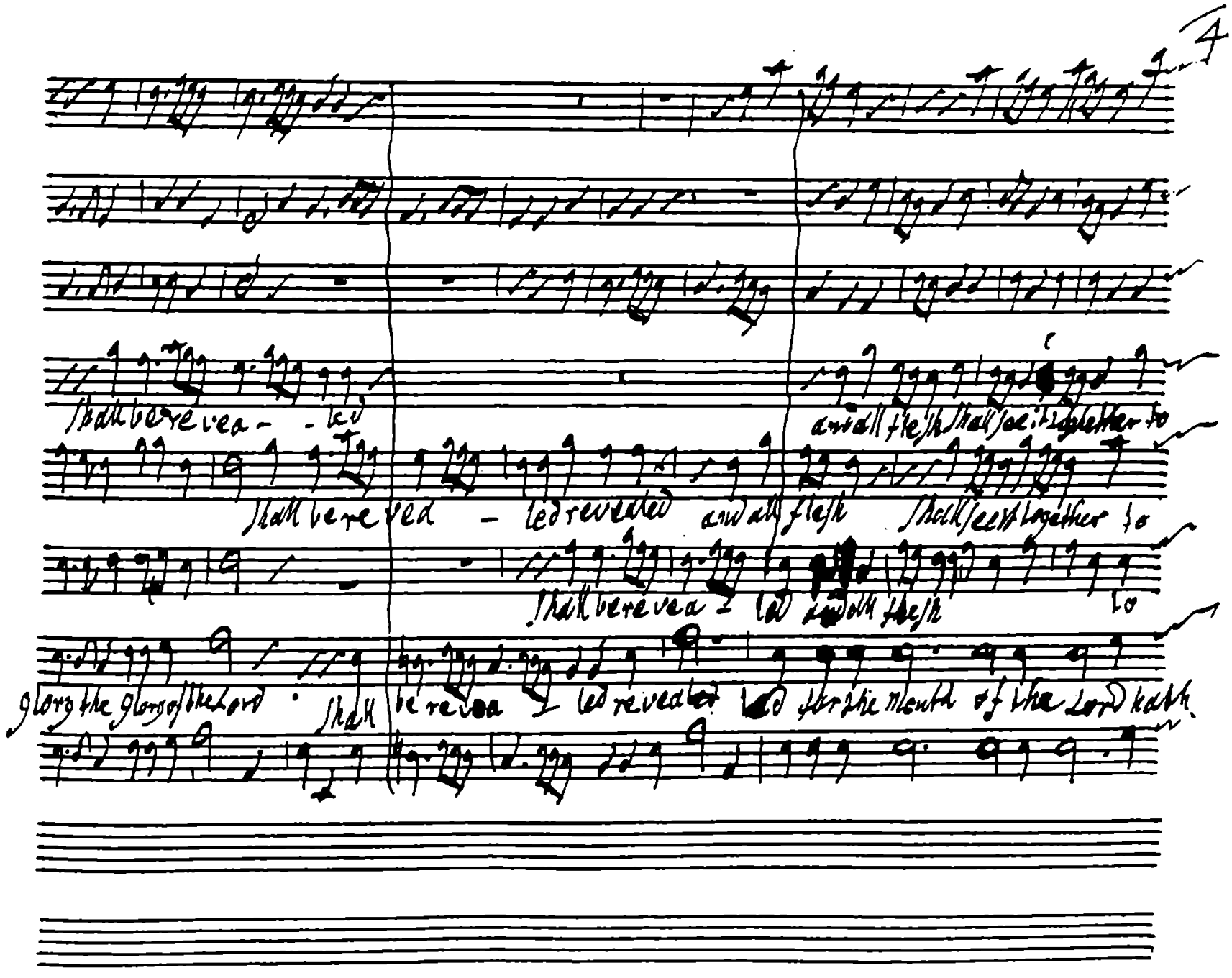
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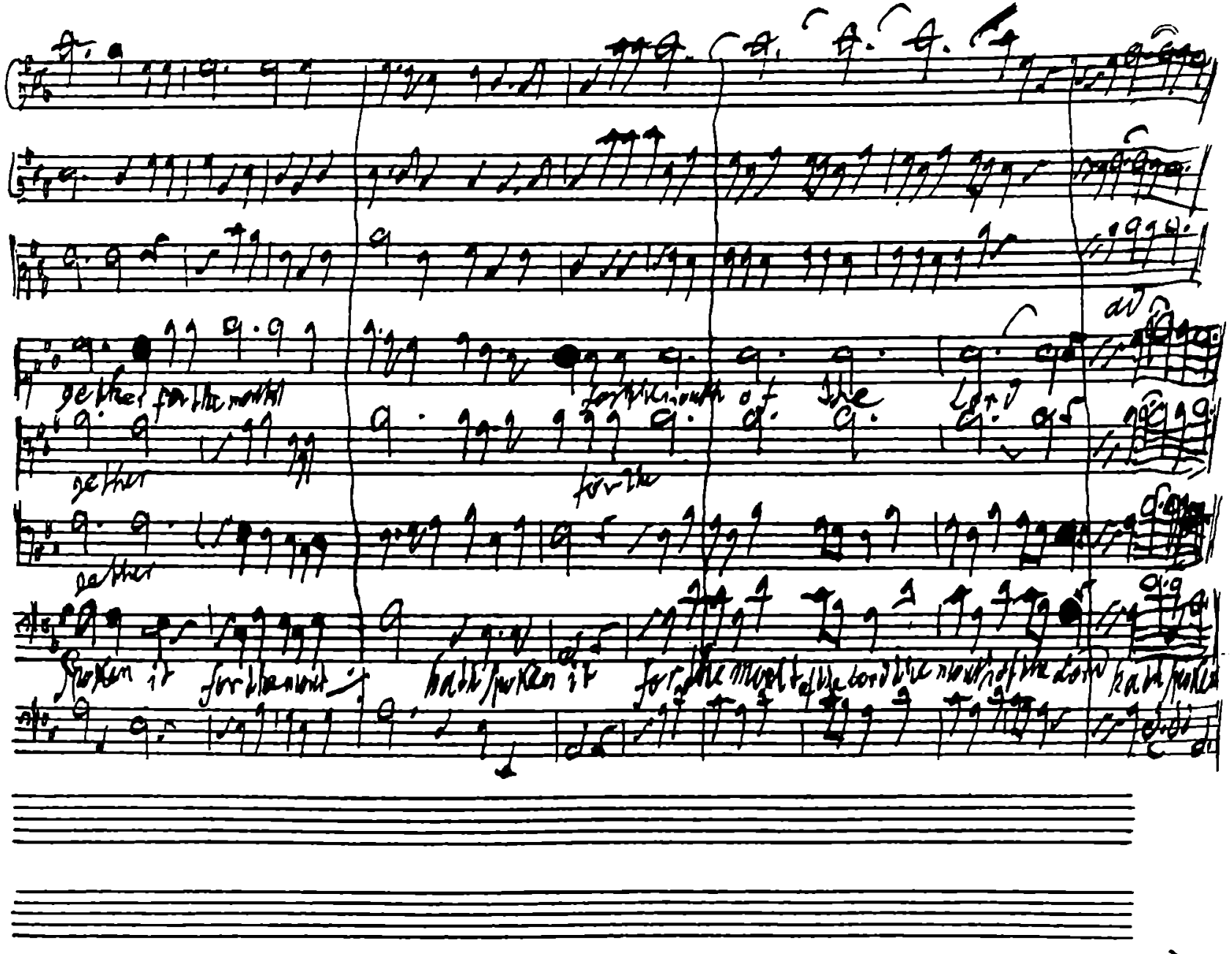
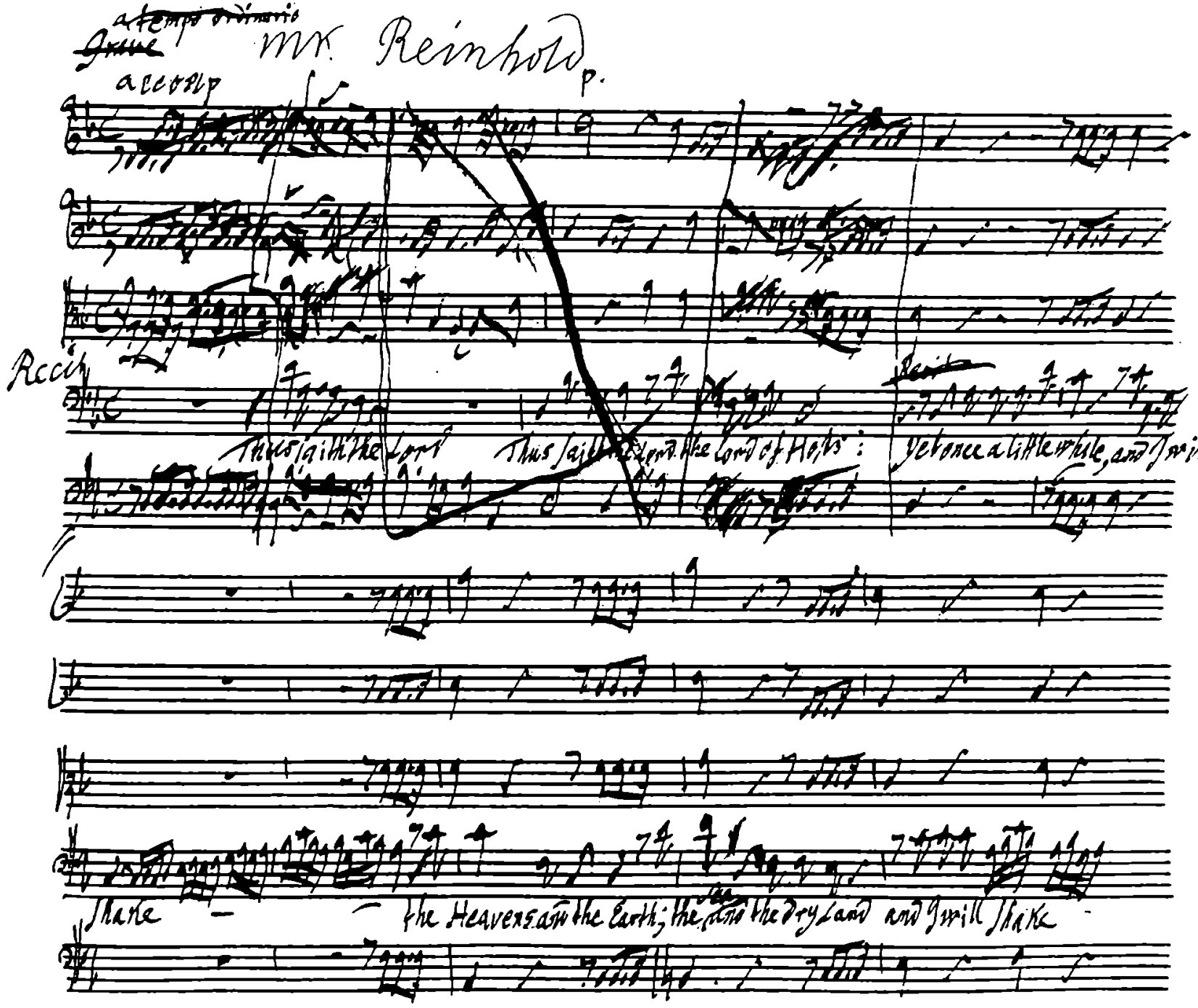
shall be revea - - led
and all flesh shall see it together to
shall be revea - led revealed and all flesh shall see it together to
shall be revea - led and all flesh to
glory the glory of the Lord shall be revea - led revealed for the mouth of the Lord hath


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.



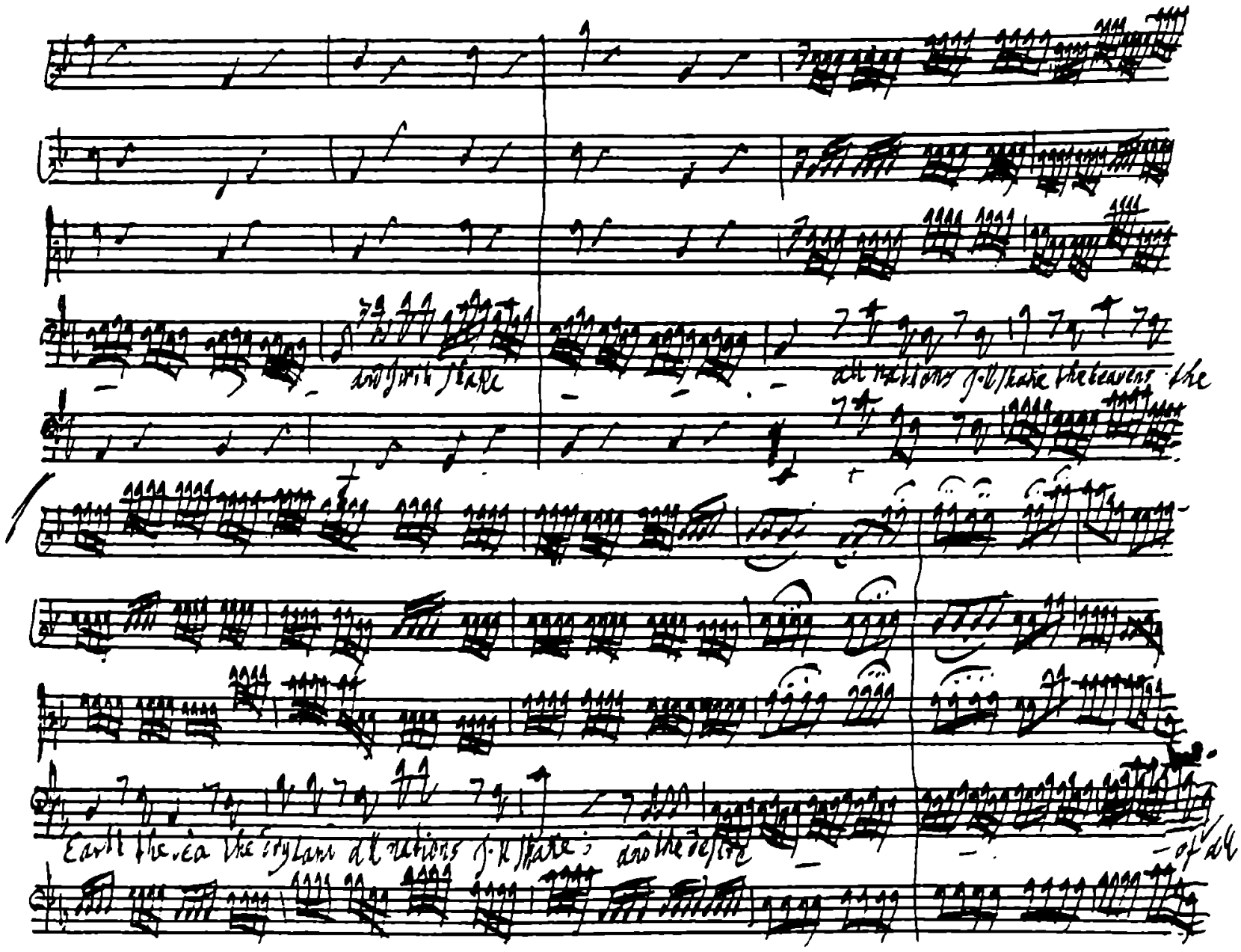
~~Grave~~ ~~a tempo ordinario~~ Mr. Reinhold

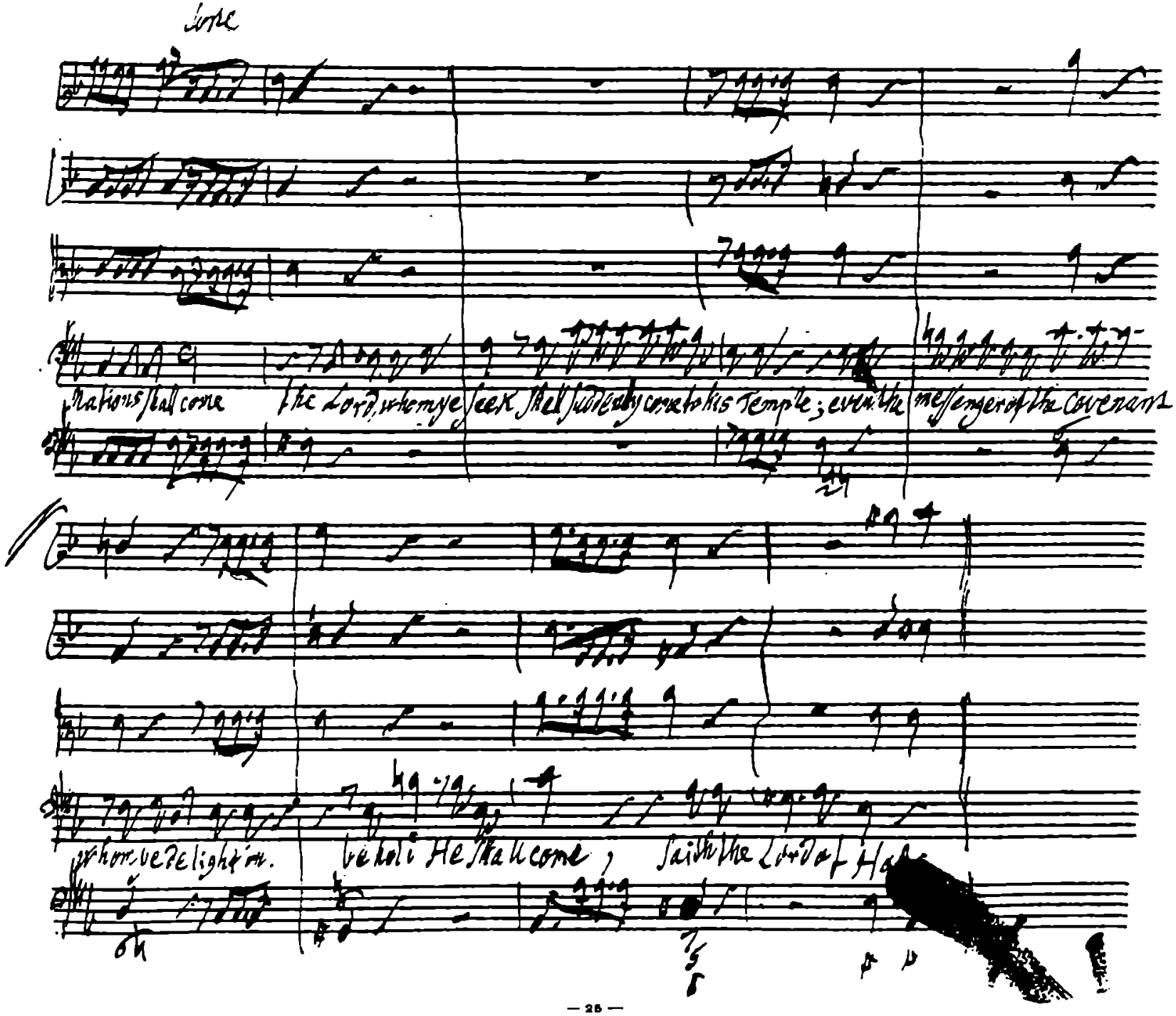
accomp p.

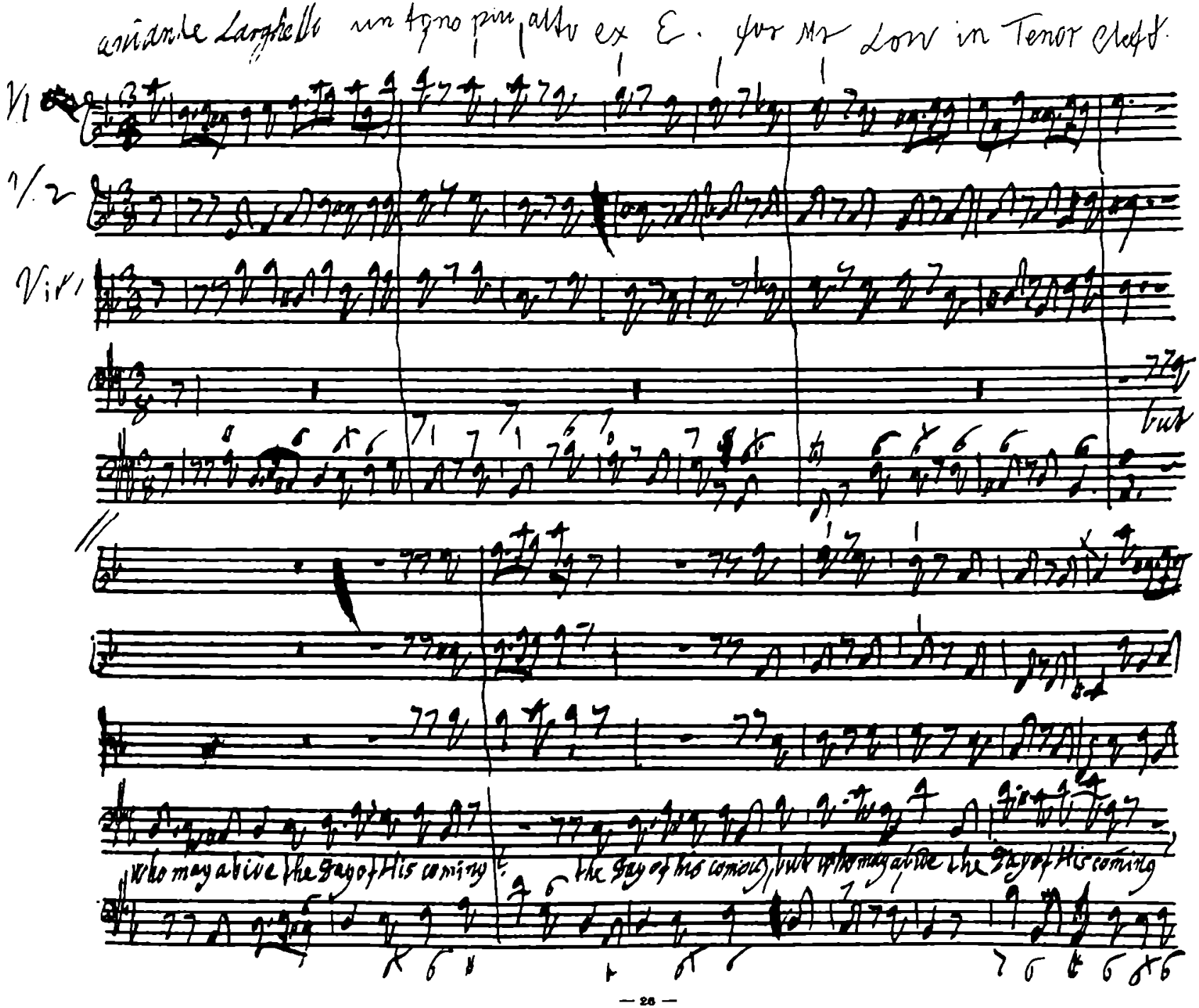
Recit

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


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


Lord
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



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

Vl

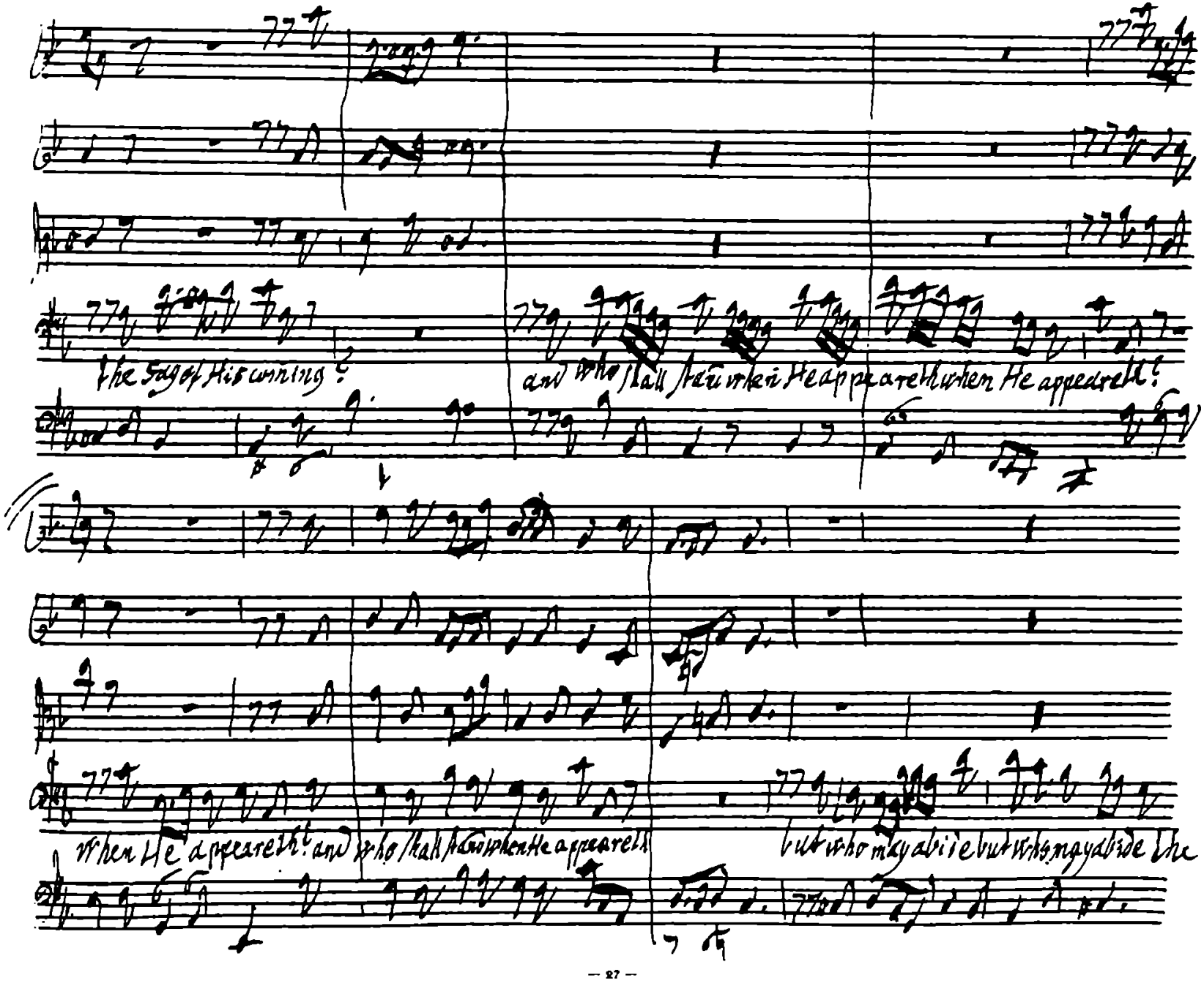
Vl 2

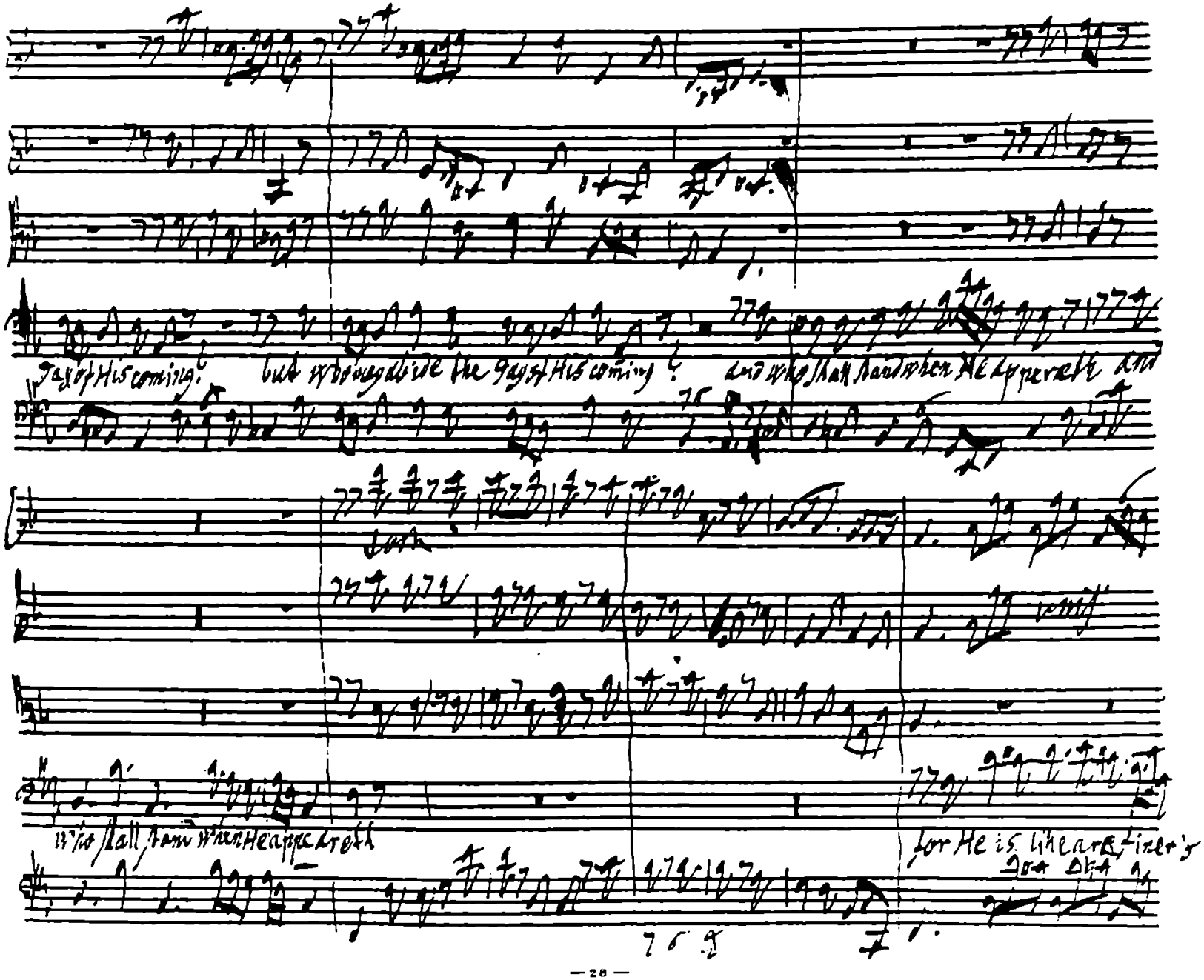
Vir

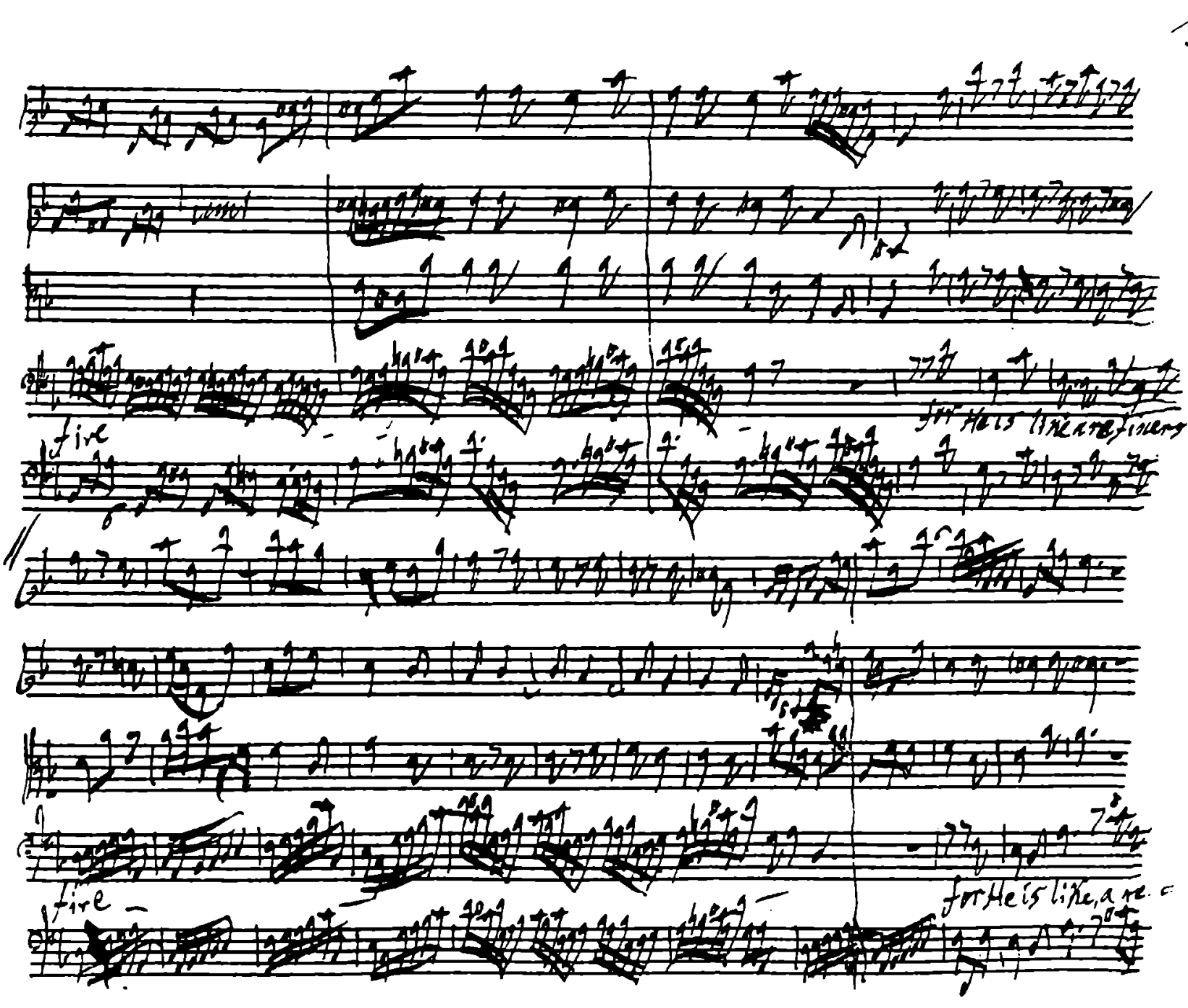
but

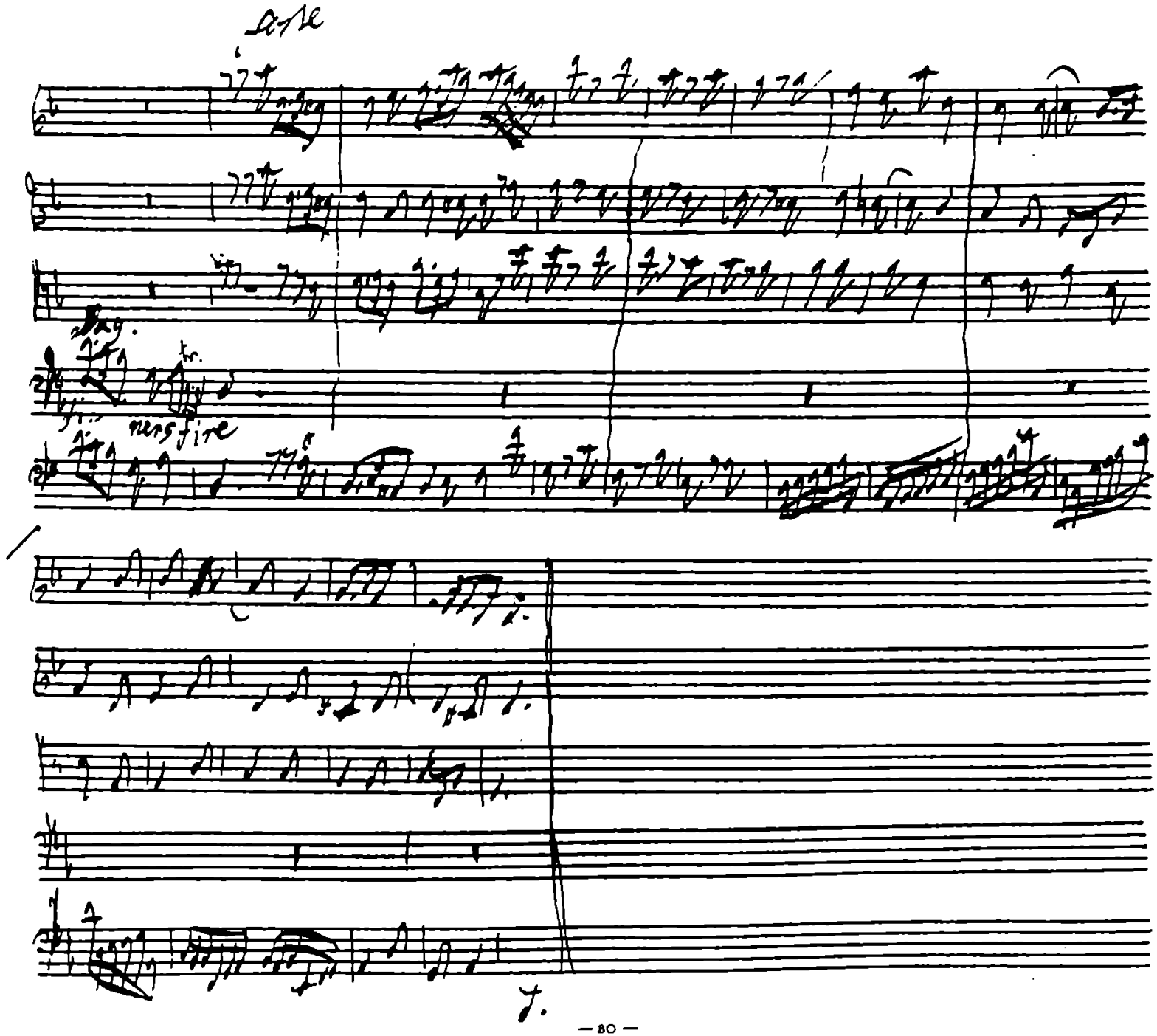
who may abide the day of His coming

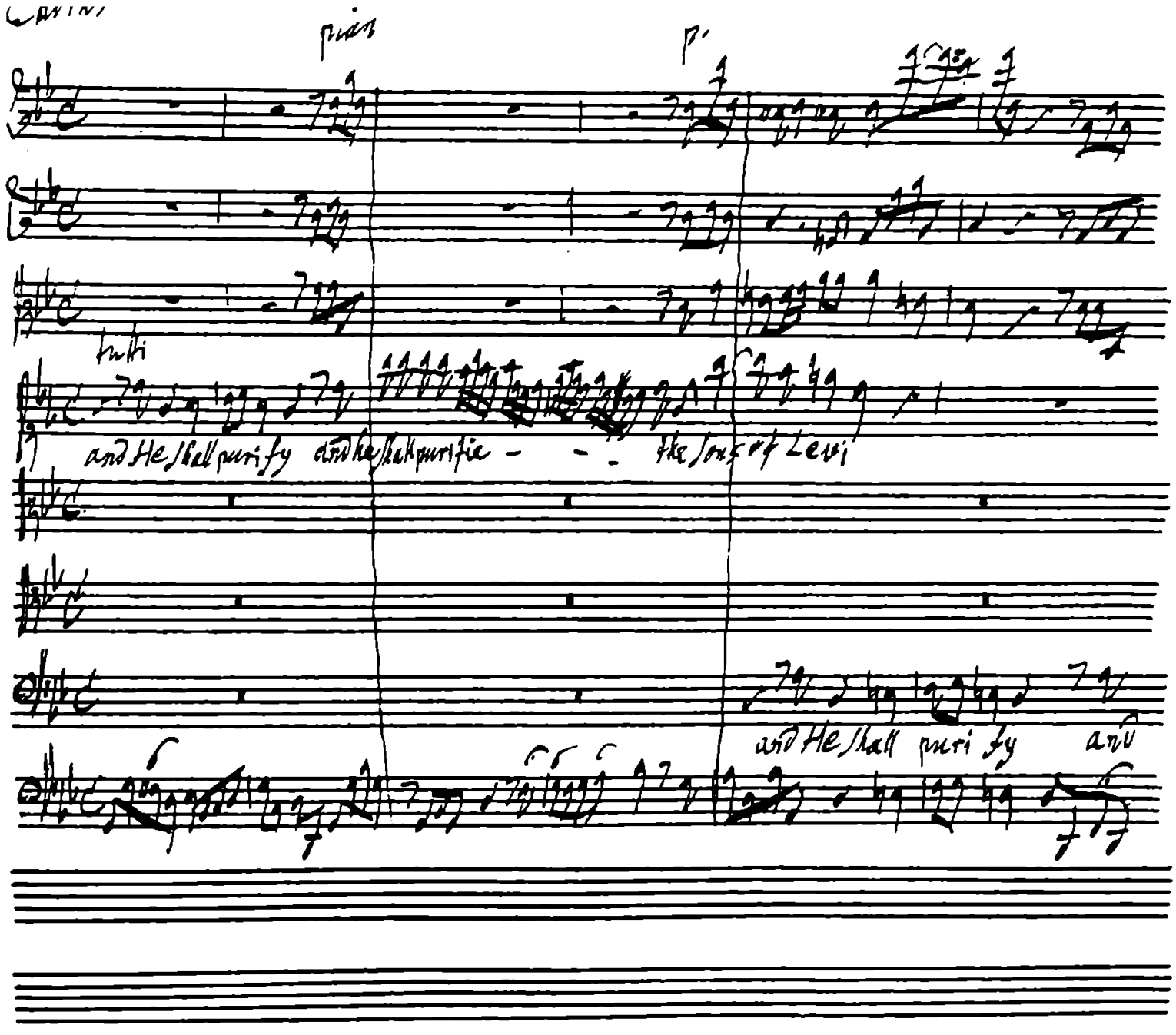
the day of his coming, but who may abide the day of His coming

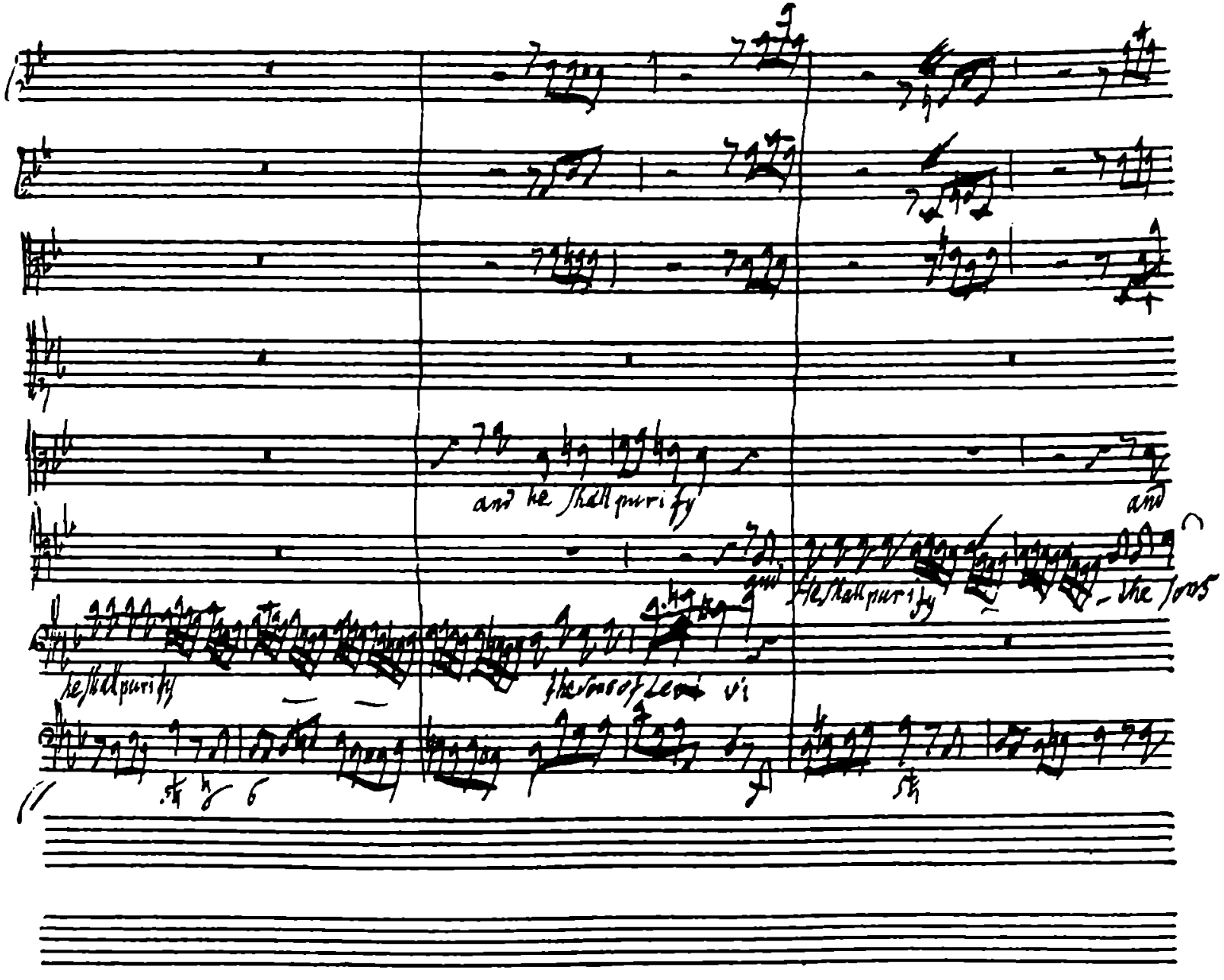

the Sage of His cunning?
and who shall stand when He appeareth when He appeareth?
When He appeareth? and who shall stand when He appeareth
but who may abide but who may abide the

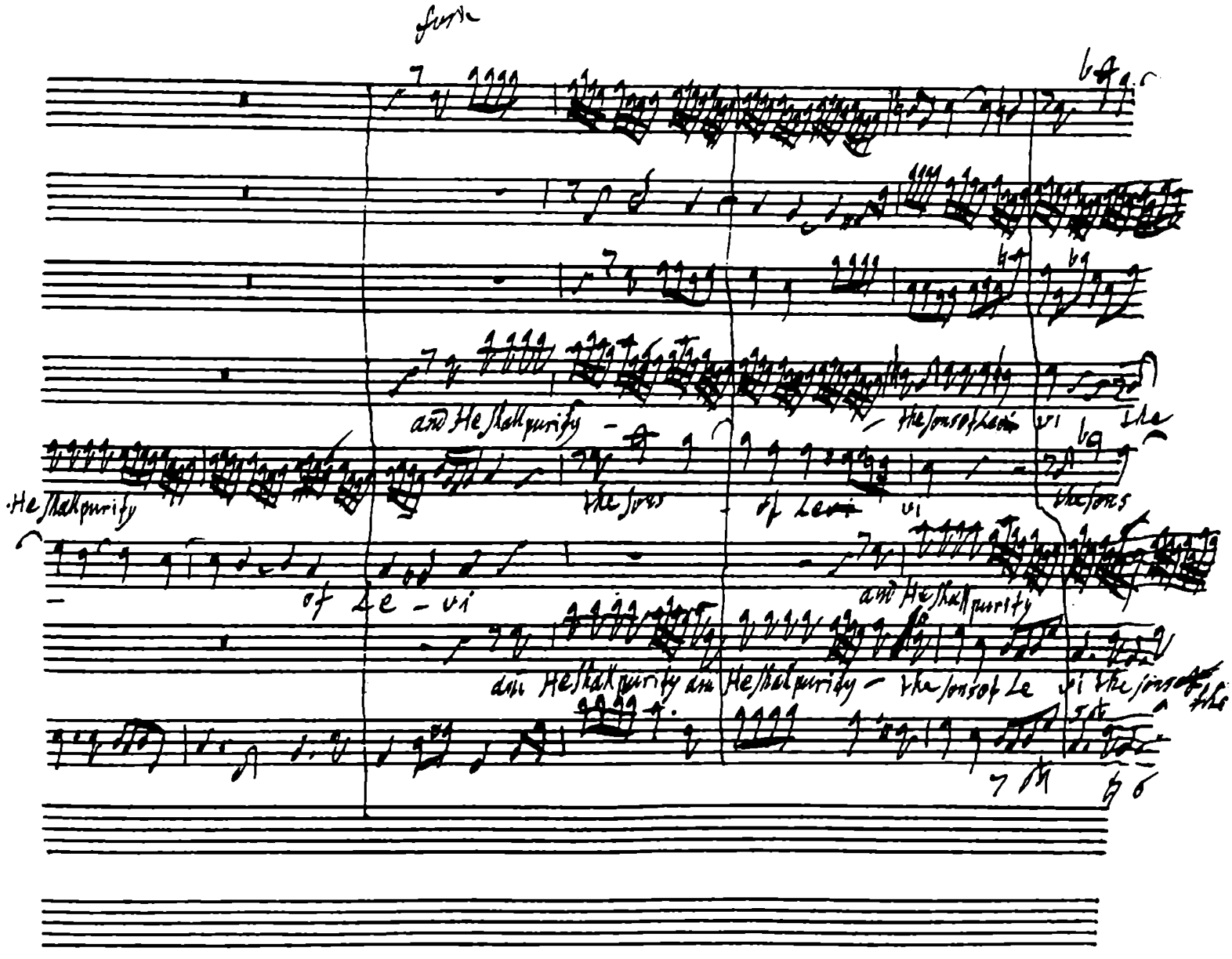

day of His coming:
but who may abide the day of His coming?
and who shall stand when He appeareth
who shall stand when He appeareth
for He is like a refiner's

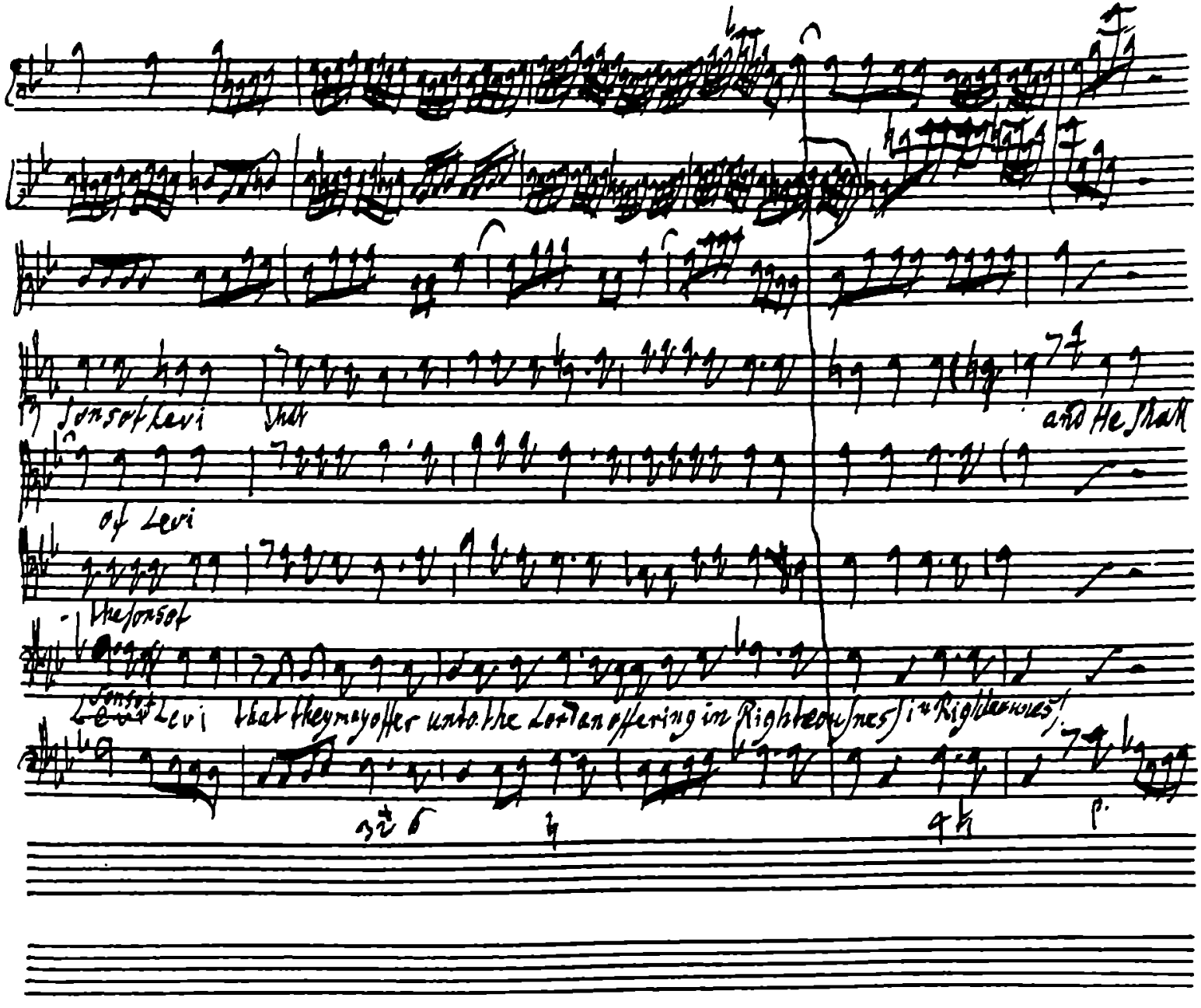

fire
for He is like a refiners
fire
for He is like, a re.

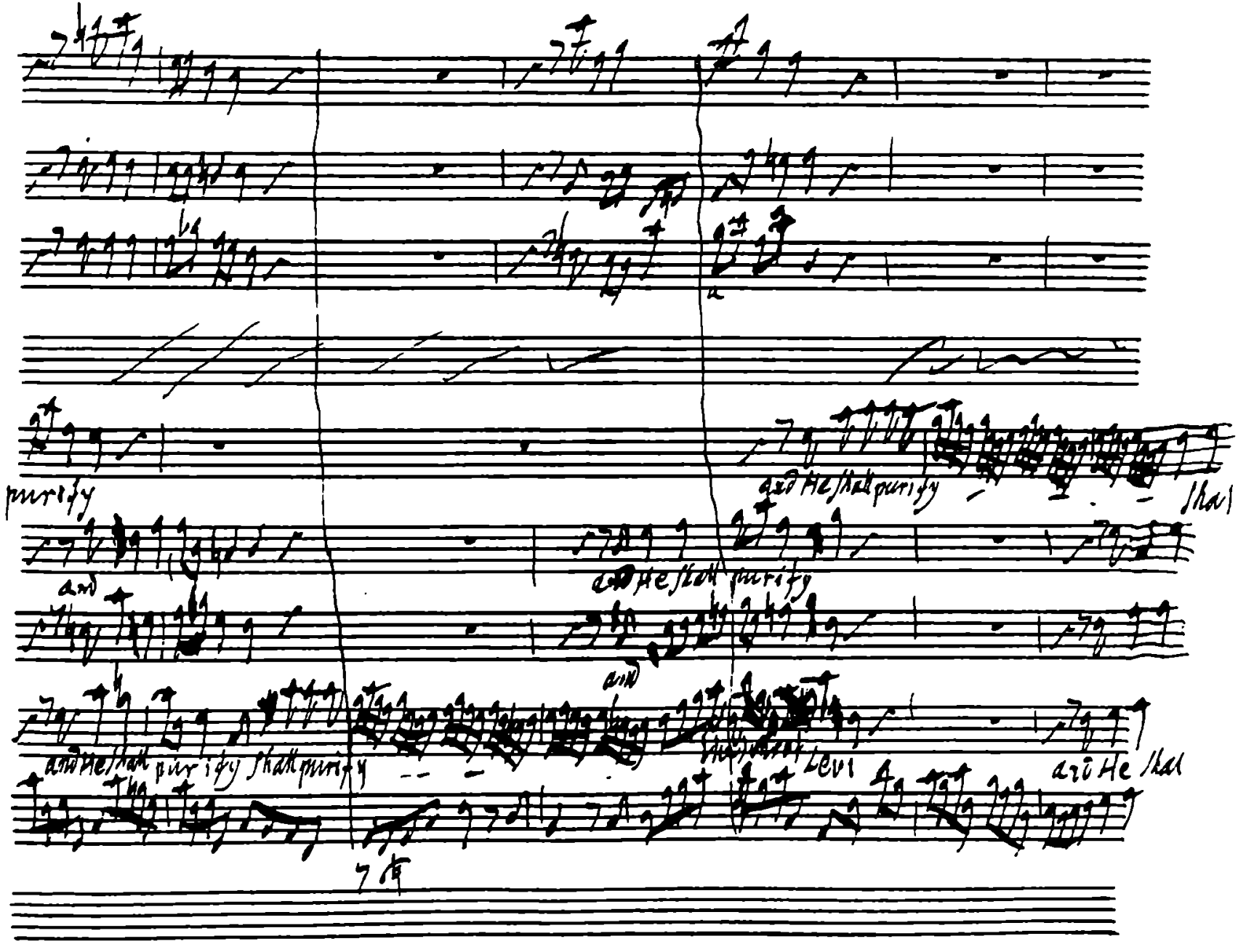

tr.
ners fire

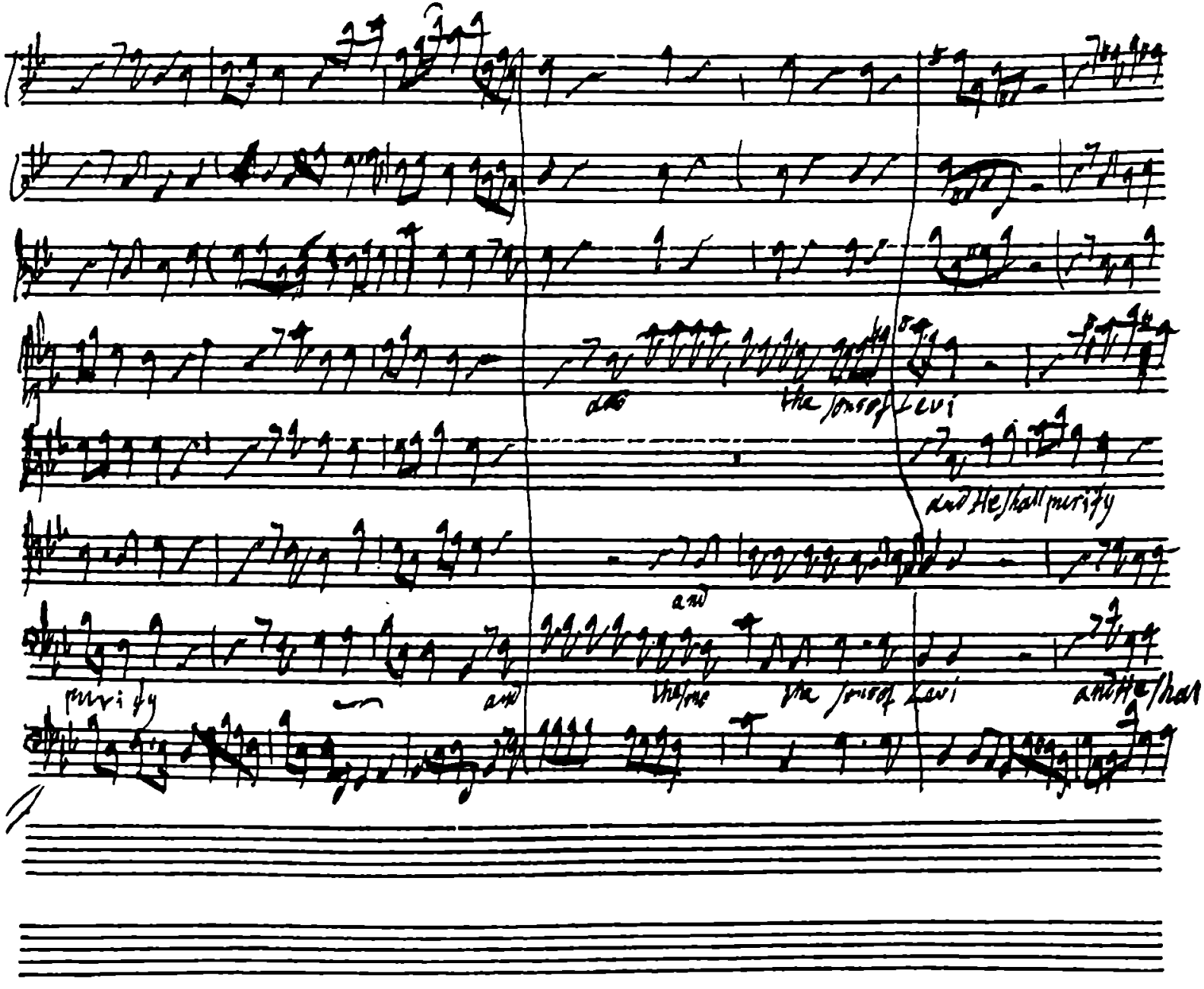

pian
p
tutti
and He shall purify and he shall purifie - - - the sons of Levi
and He shall purify and

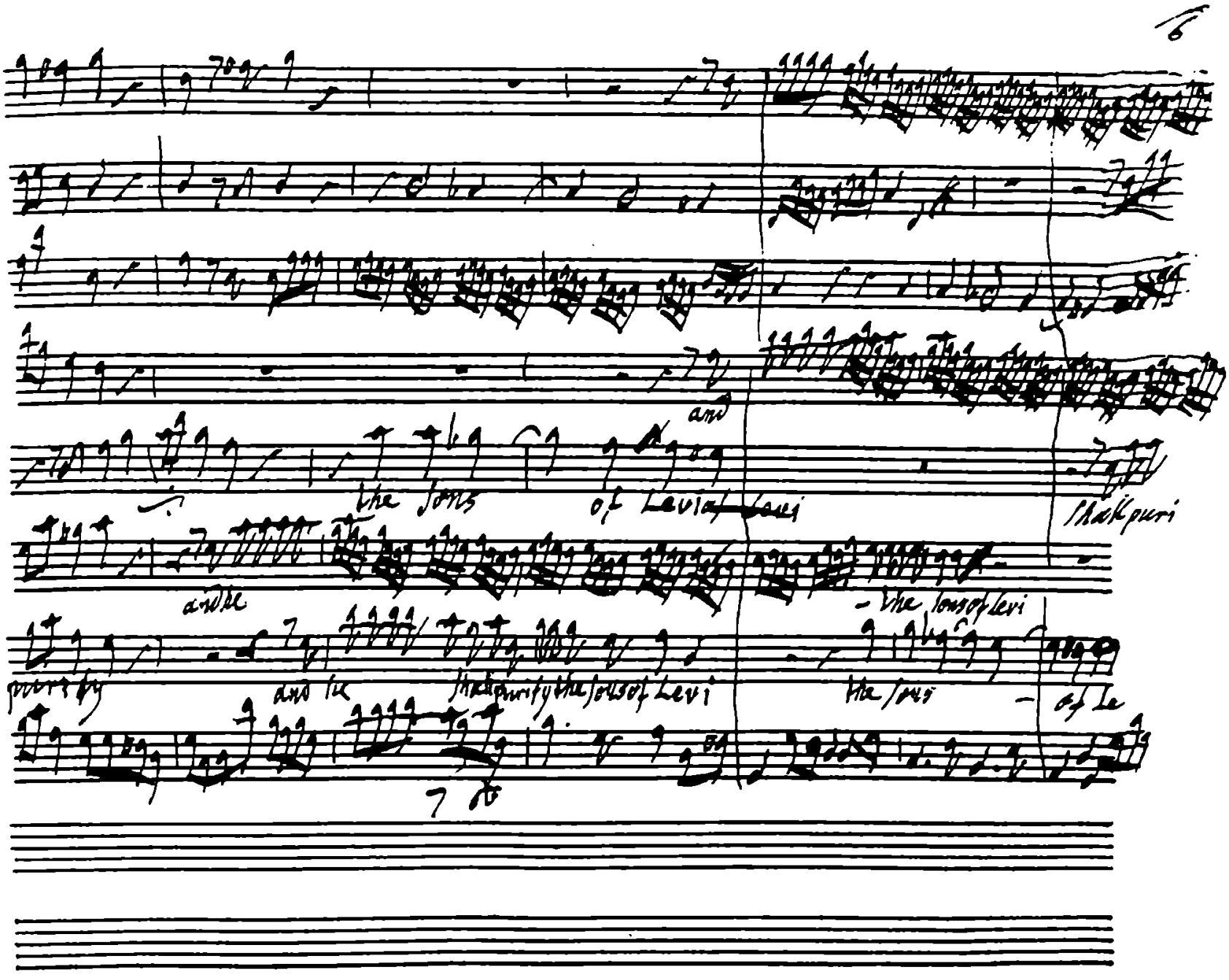

and he shall purify
and
and he shall purify
the sons
he shall purify
the sons of Levi vi

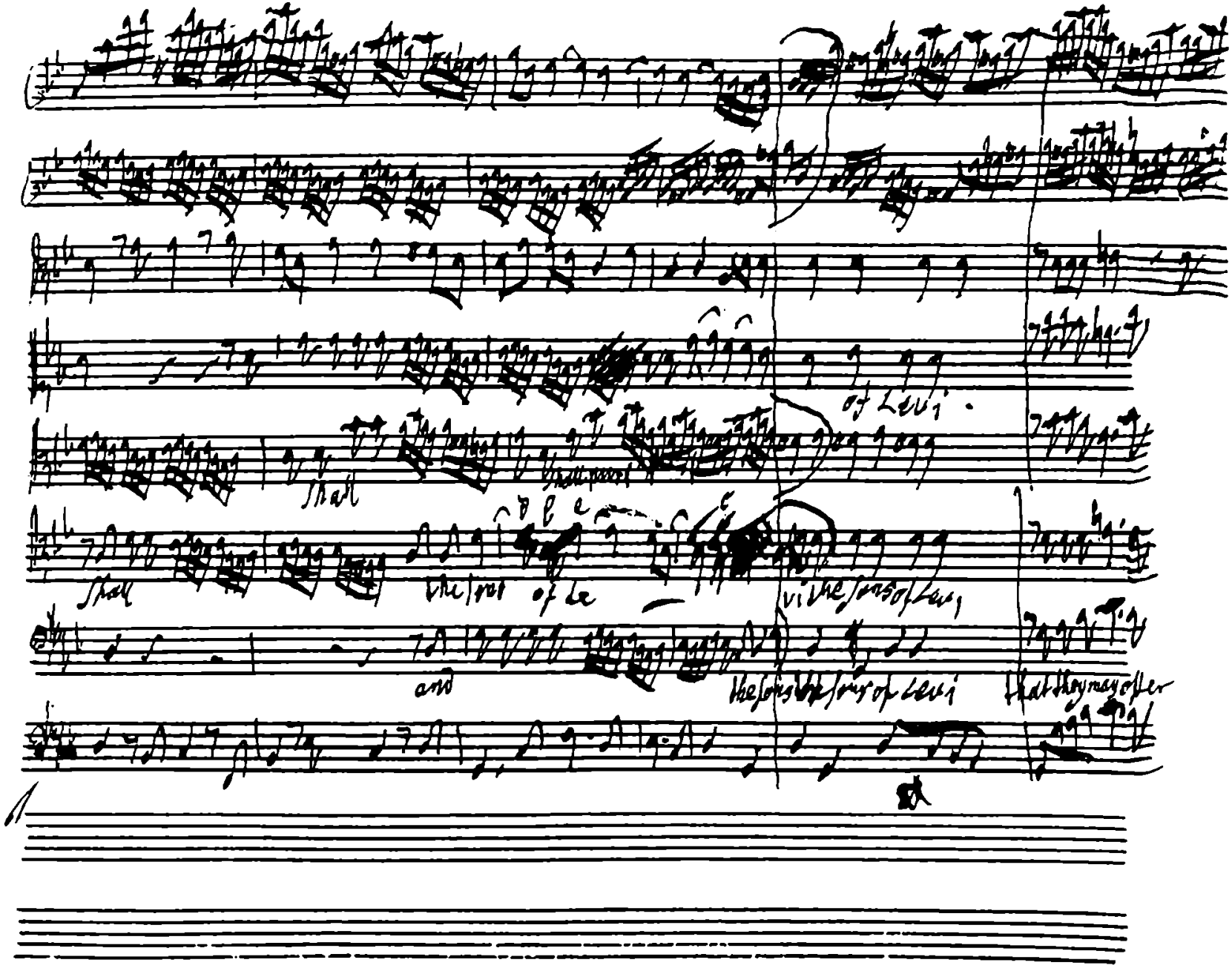

and He shall purify
the sons of Levi
the
He shall purify
the sons
of Le - vi
the sons
of Le - vi
and He shall purify
and He shall purify and He shall purify
the sons of Le vi the sons of the

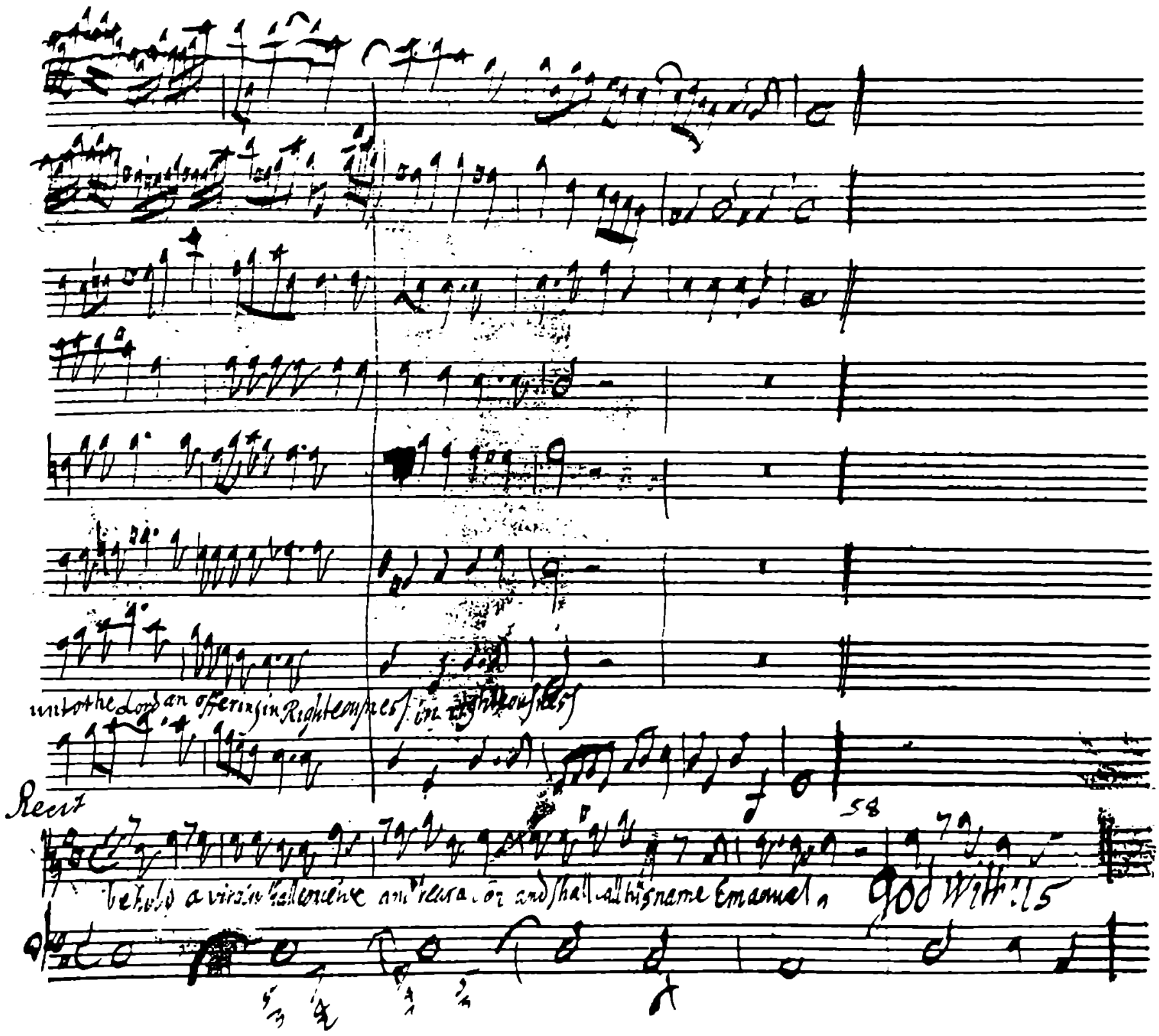

Sons of Levi
shall
and He shall
of Levi
the sons of
Sons of Levi that they may offer unto the Lord an offering in Righteousness in Righteousness
p.

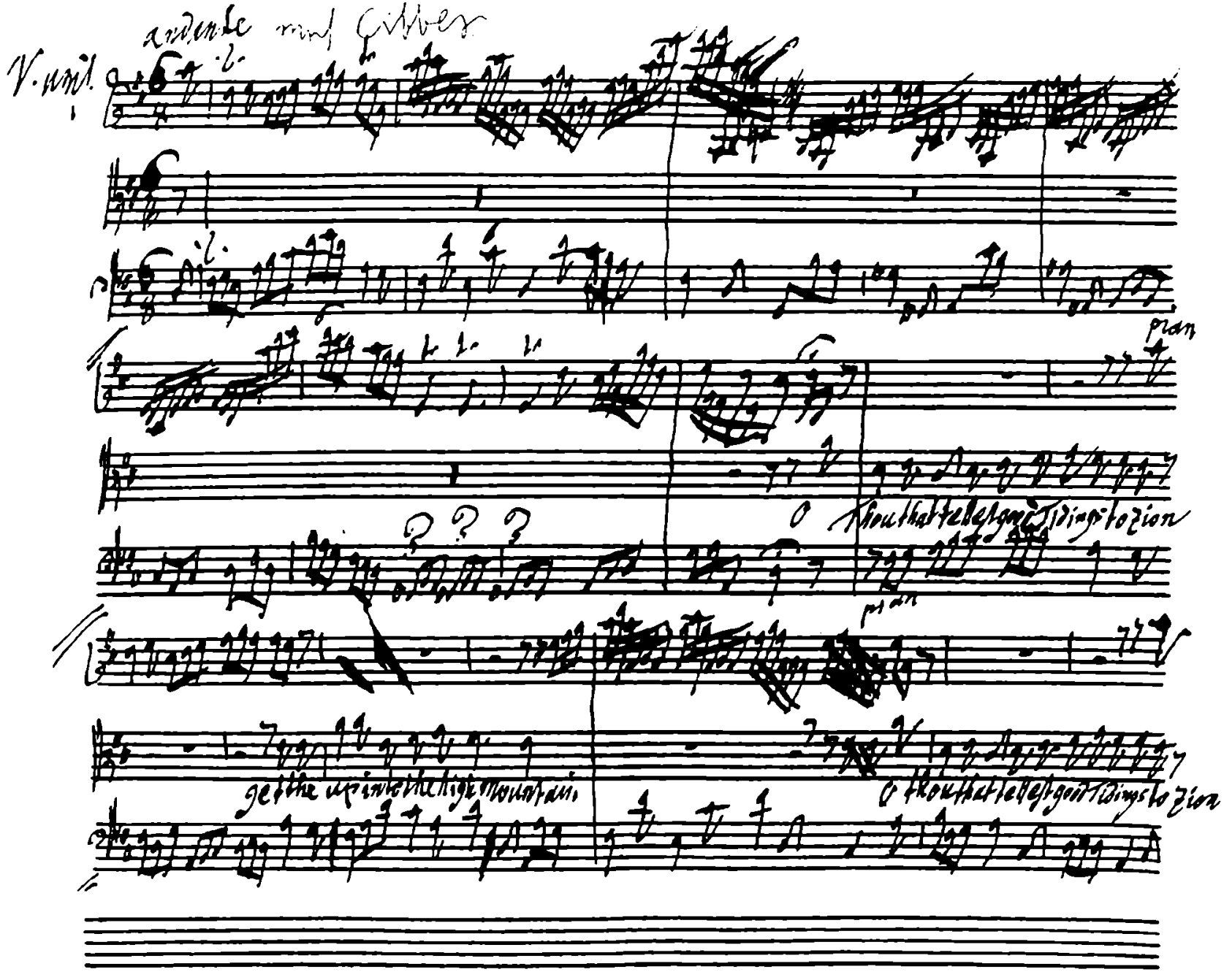

purify
and He shall purify
and He shall purify
and
and He shall purify shall purify
and
Levi
and He shall

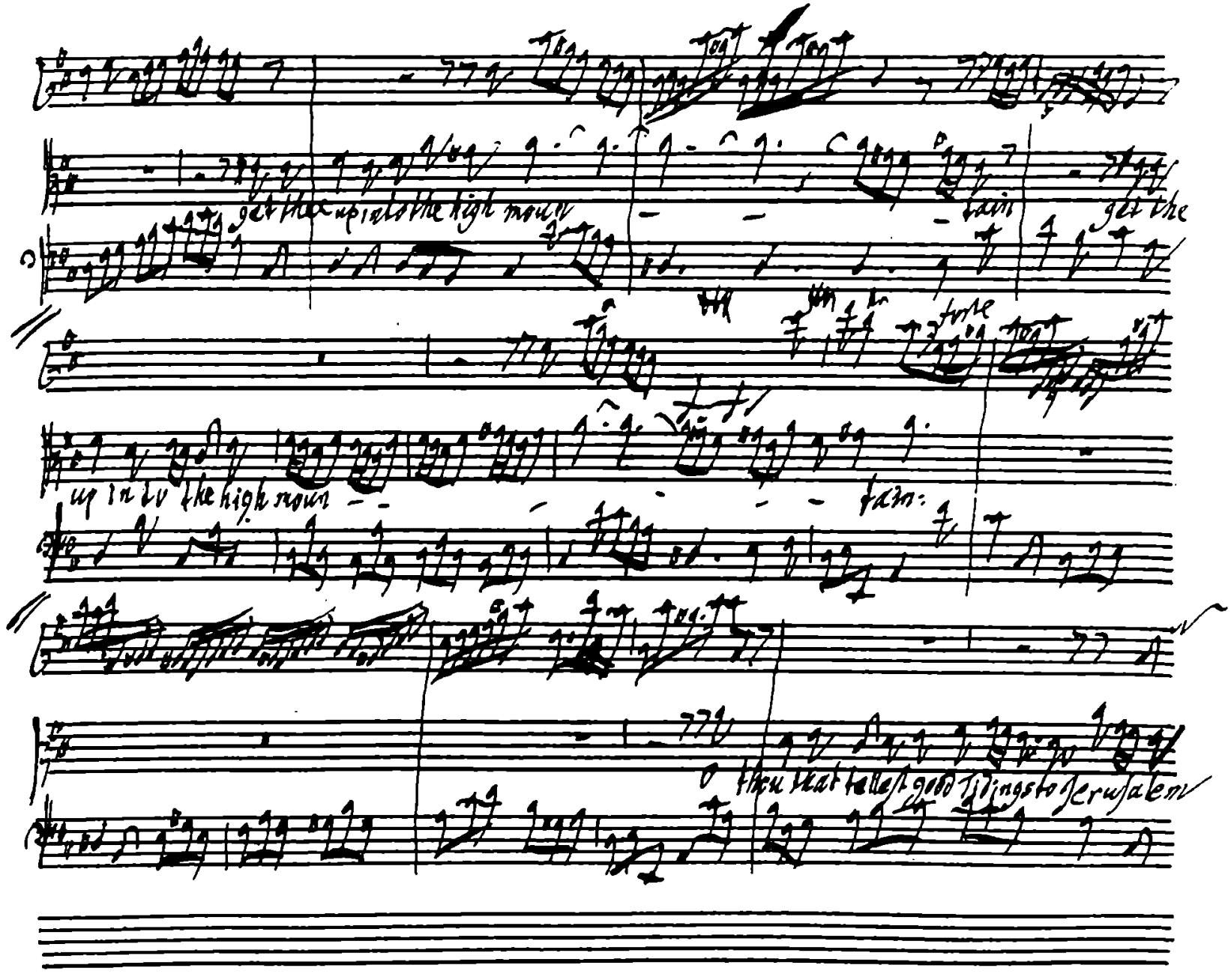

the sons of Levi
and He shall purify
and
purify
and
the sons of Levi
and that

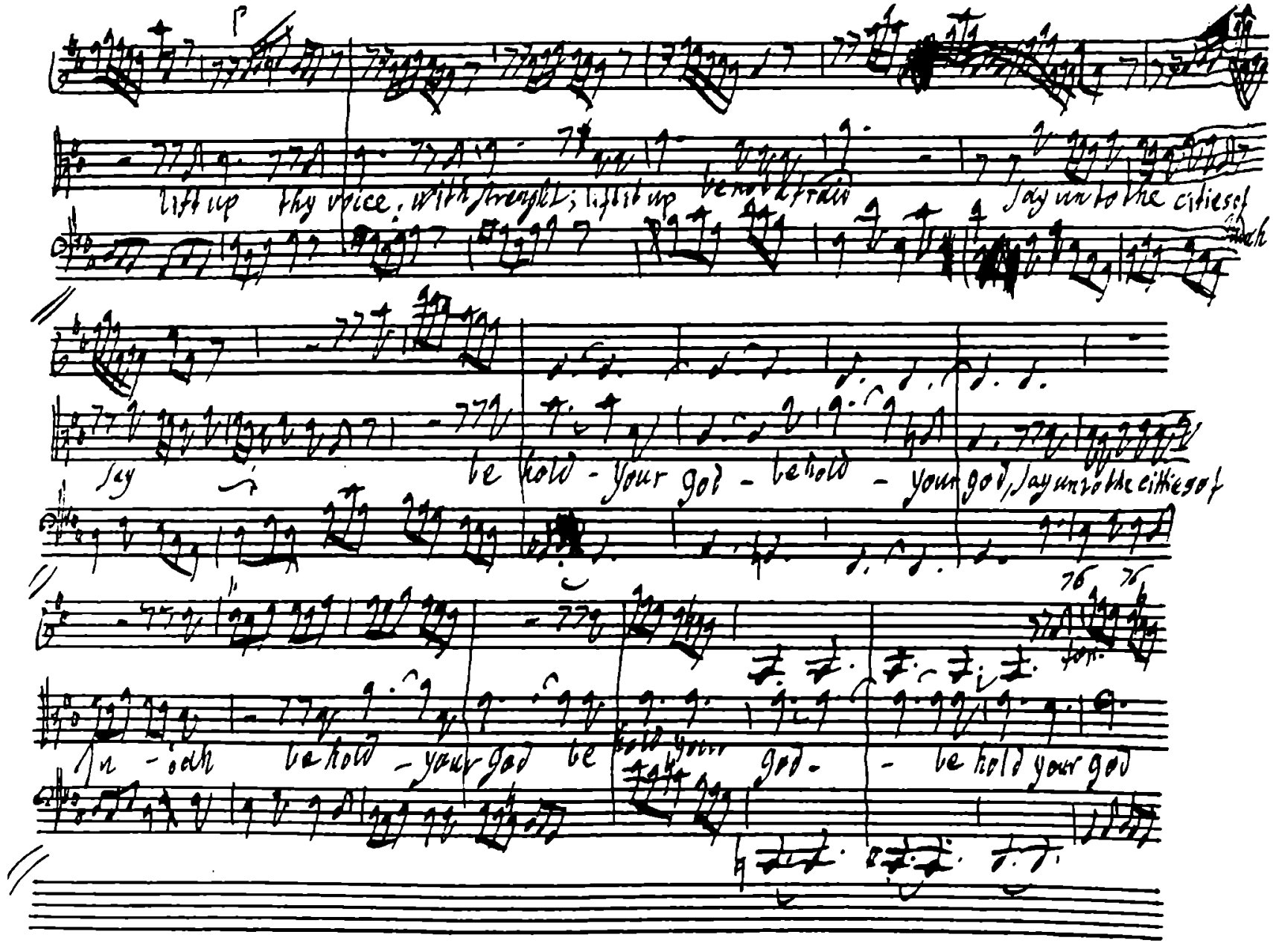

and
the sons of Levi
shall puri
and he
the sons of Levi
purify
and he
shall purify the sons of Levi
the sons
of Le

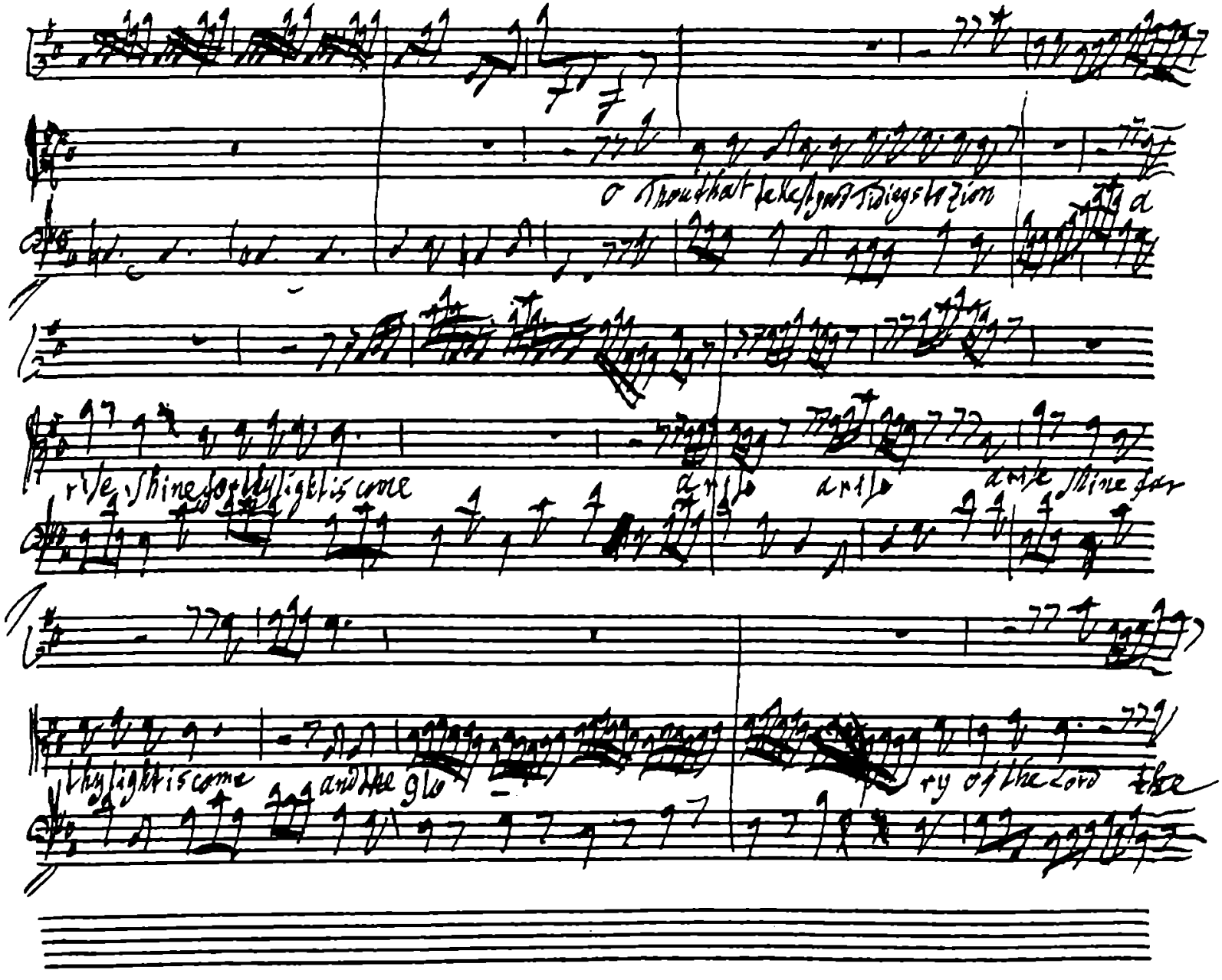

of Levi.
shall
shall
the sons of Le
vi the sons of Levi
and
the sons the sons of Levi
that they may offer

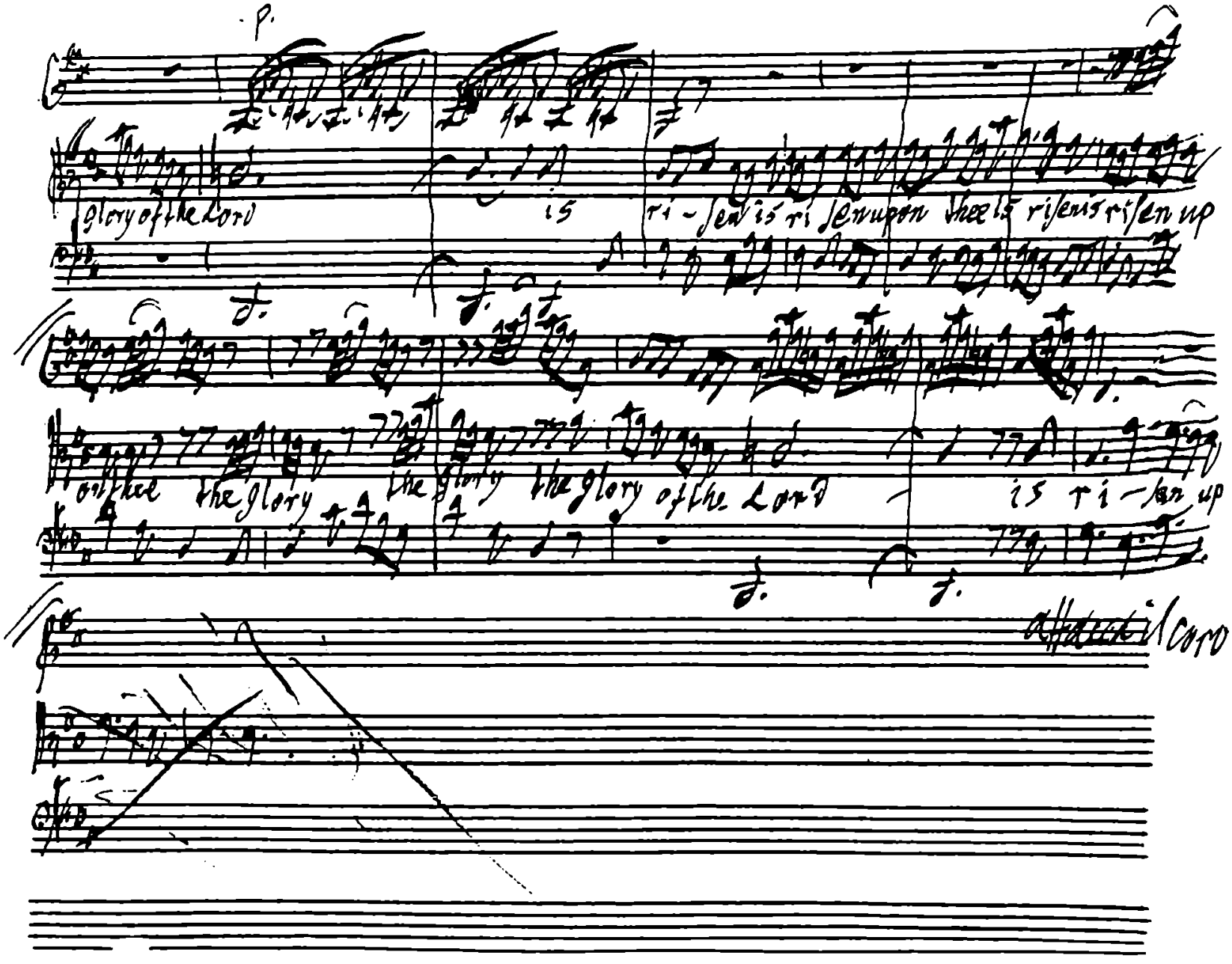

unto the Lord an offering in Righteousness in righteousness
58
Behold a virgin shall conceive and bear a son and shall call his name Emanuel God With us

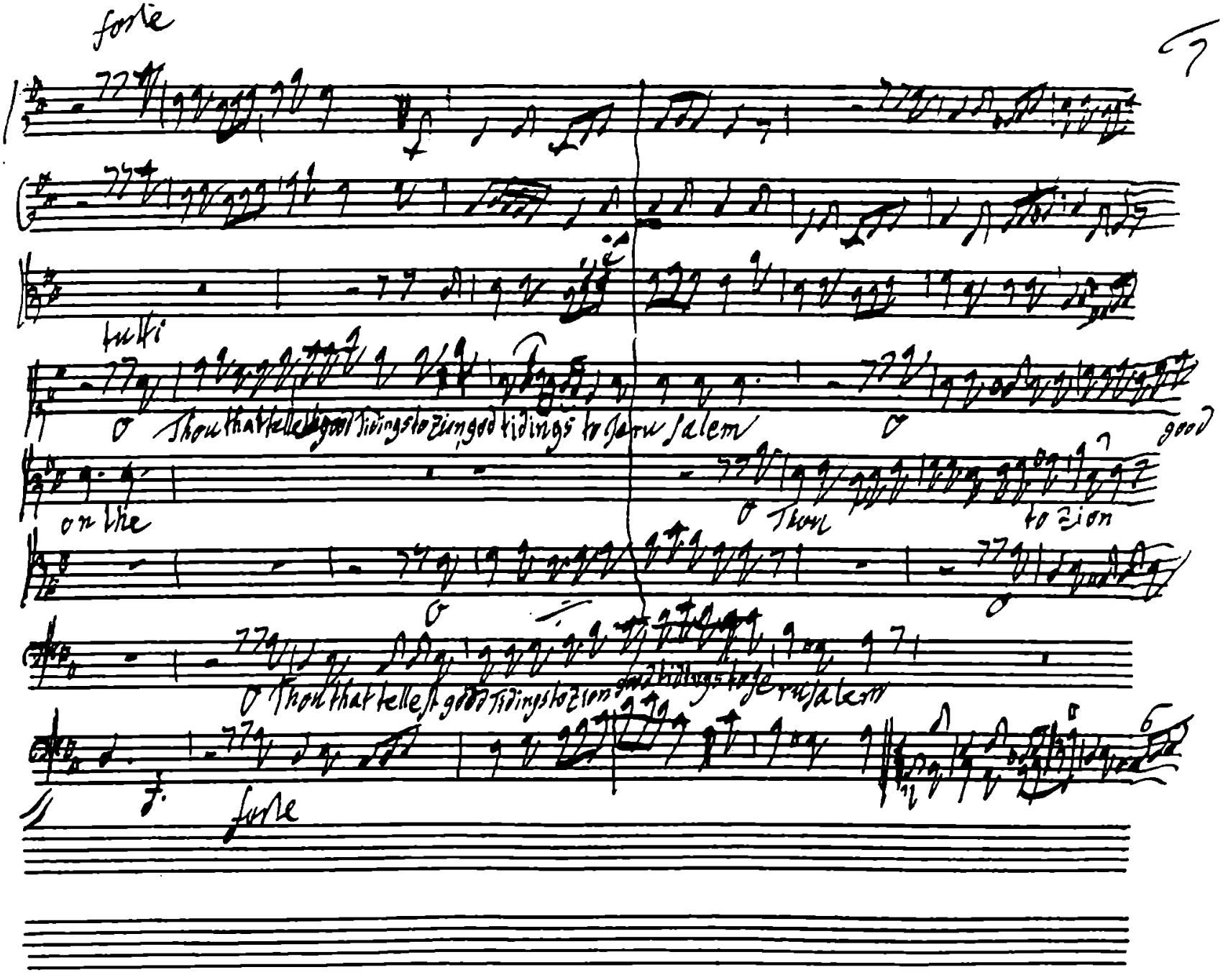

V. unis.
andante
pian
O thou that tell'st good tidings to Zion
pian
get the up into the high mountain
O thou that tell'st good tidings to Zion

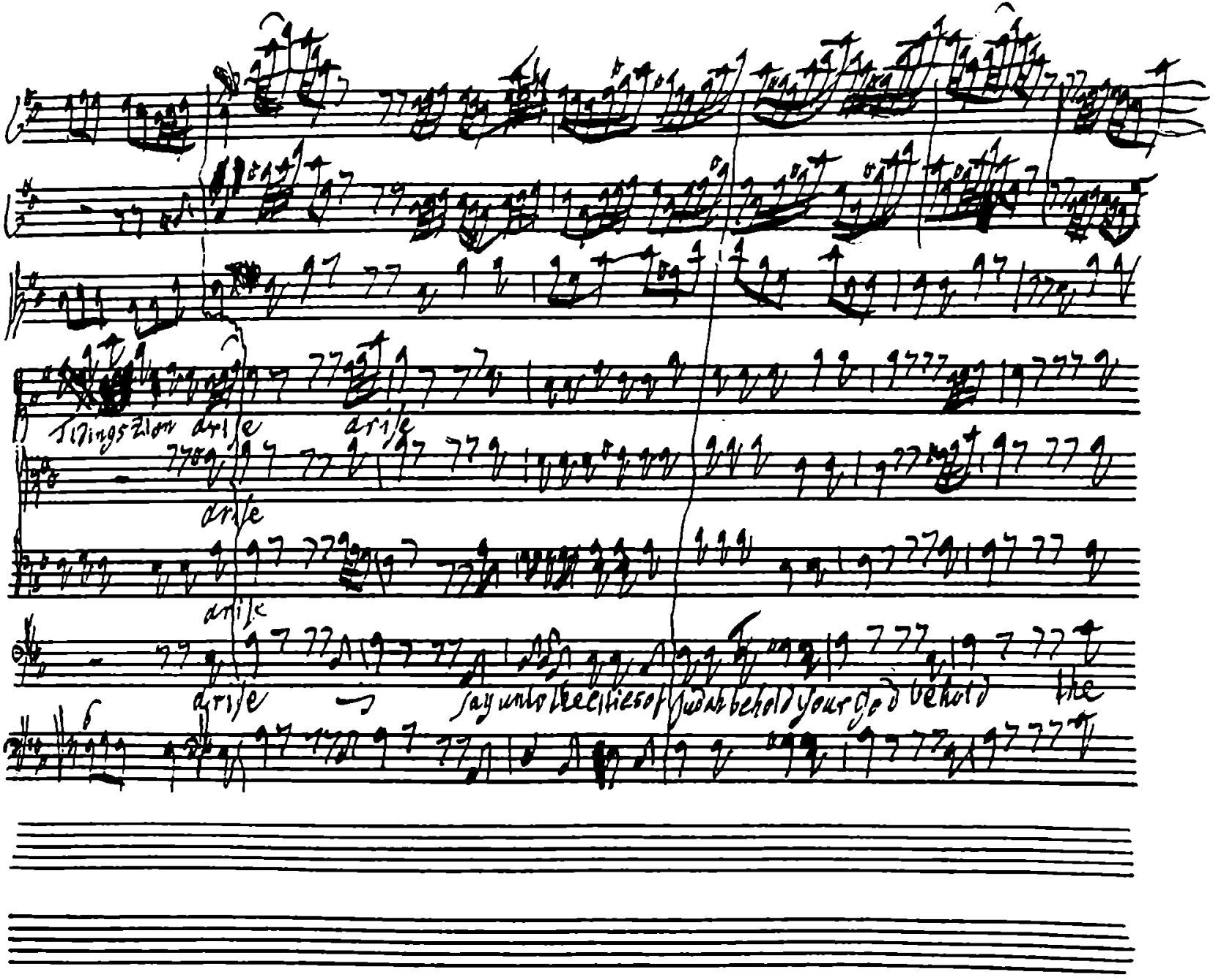

get thee up into the high moun
tain
get the
tone
up in to the high moun
tain:
O thou that tellest good tidings to Jerusalem

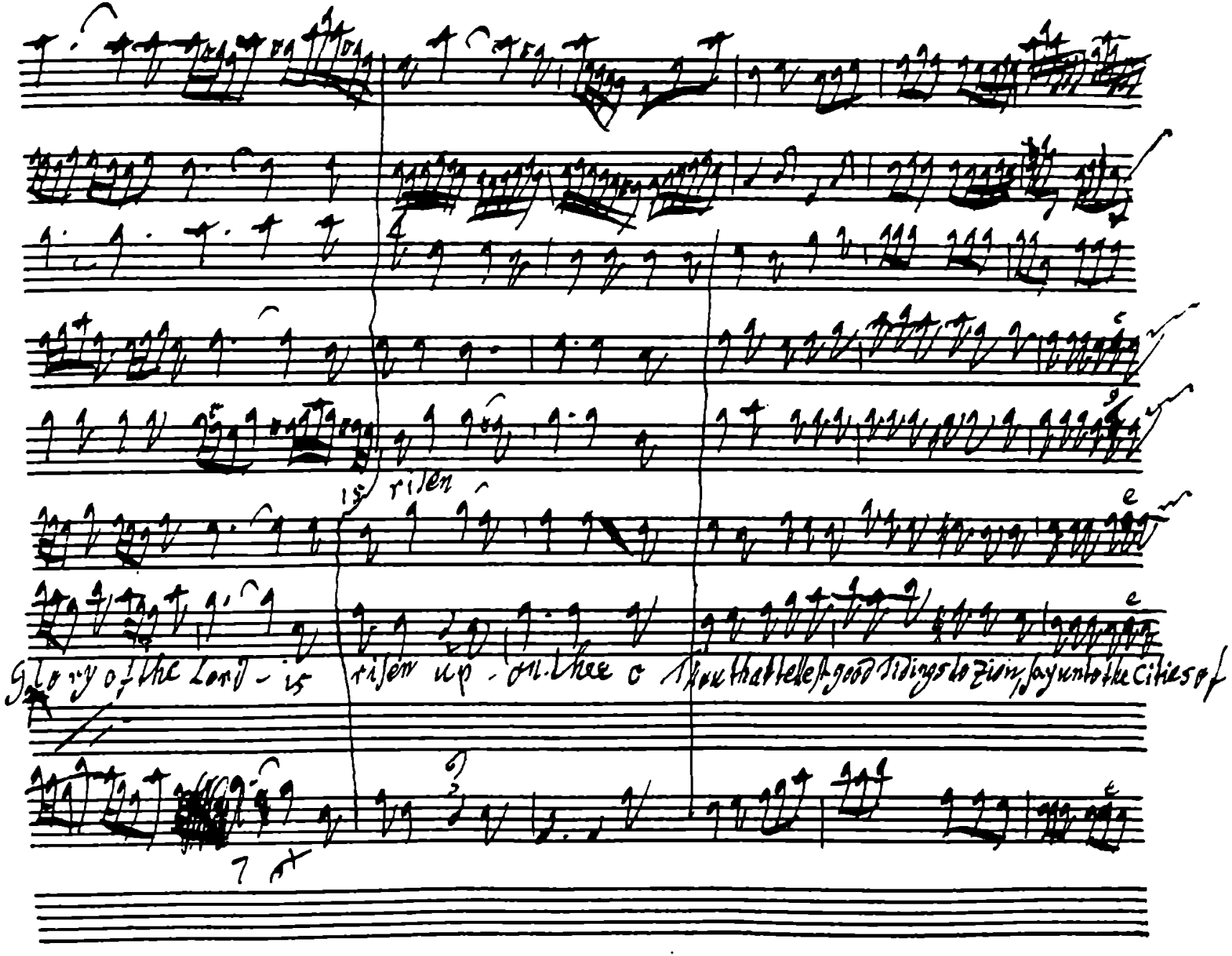

lift up thy voice, with strenght; lift it up be not afraid say unto the cities of
say be hold - your god - be hold - your god, say unto the cities of
In - oah be hold - your god be hold your god - be hold your god

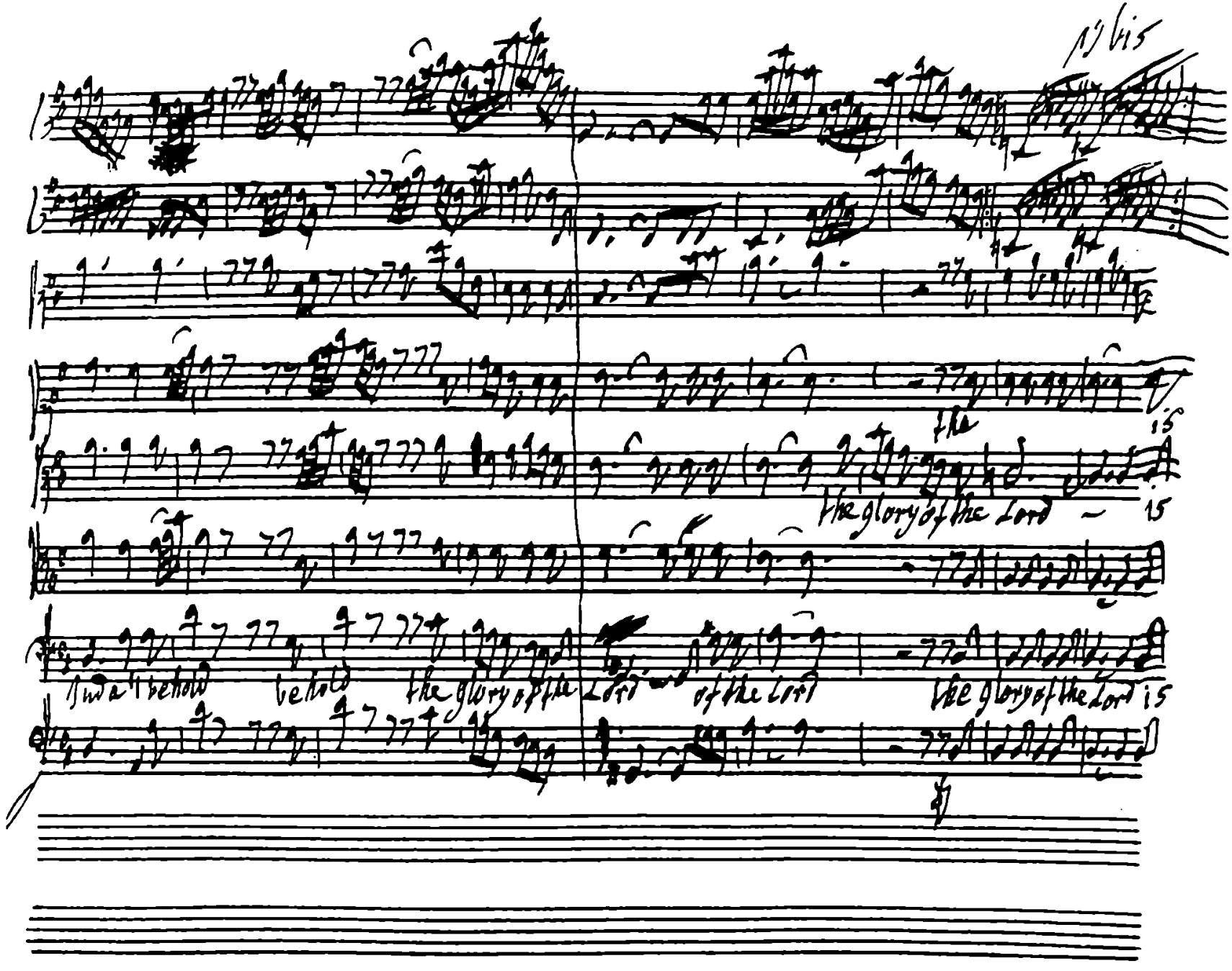

O Thou that tellest good tidings to Zion
a
rise, shine for thy light is come
and
and
and the shine for
thy light is come
and the glo
ry of the Lord the

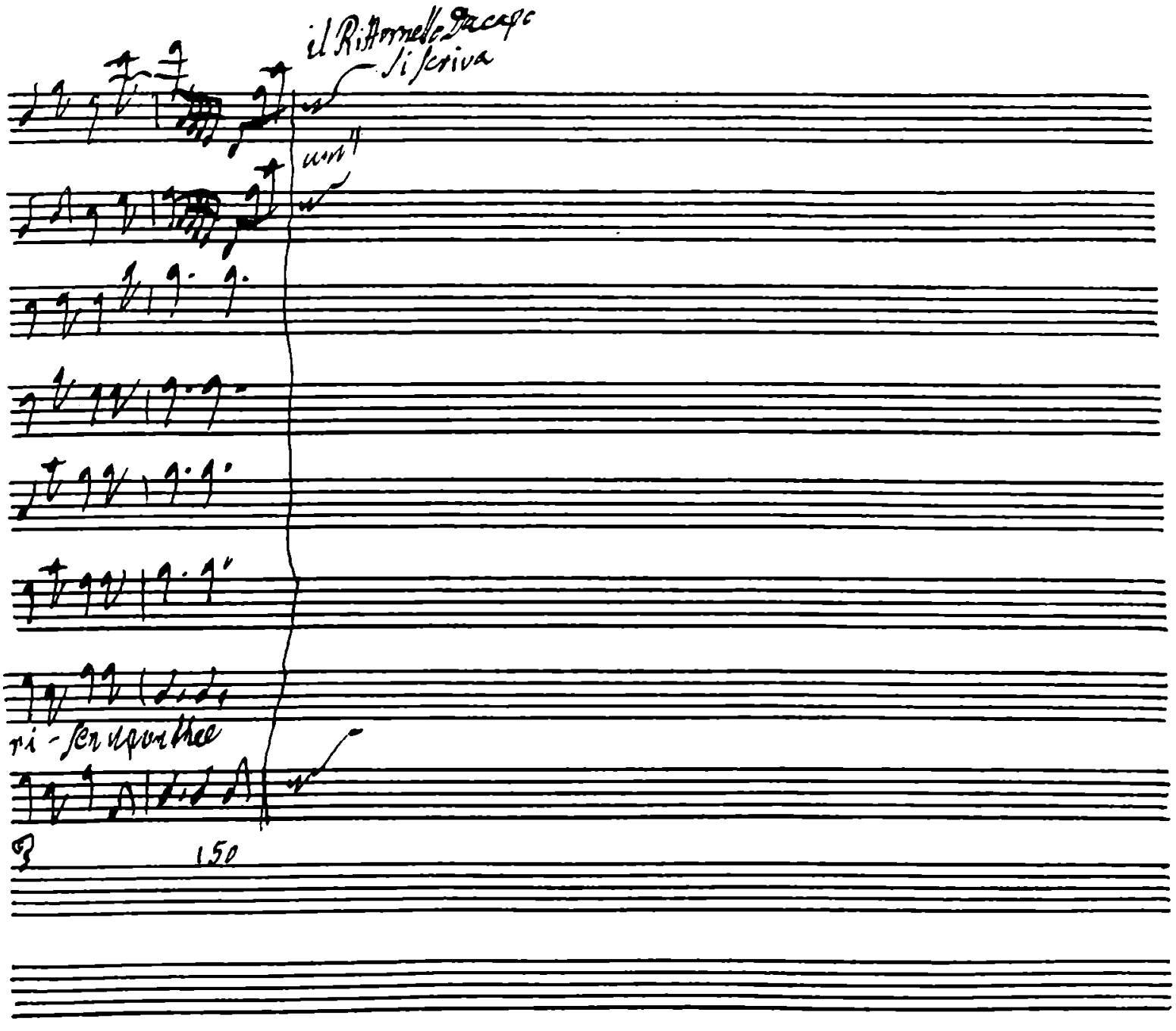

p.
glory of the Lord
is
ri - sen is ri - sen upon thee is risen is risen up
on thee the glory the glory the glory of the Lord
is ri - sen up
all' unisono


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


Sings Zion arise
arise
arise
arise
say unto the cities of Juda behold your God behold the


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


p bis
the
is
the glory of the Lord
is
Juda behold
behold
the glory of the Lord
of the Lord
the glory of the Lord is

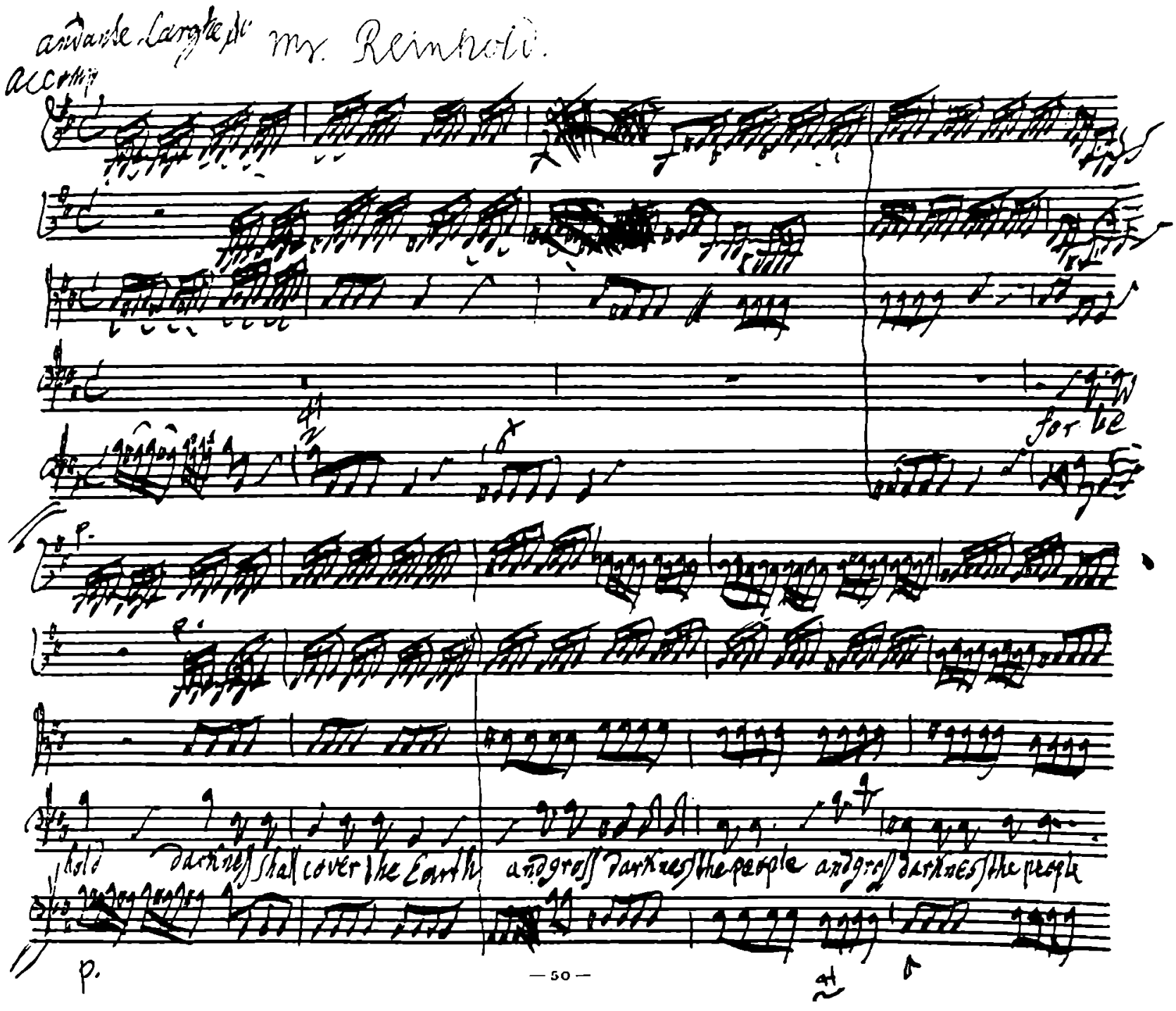


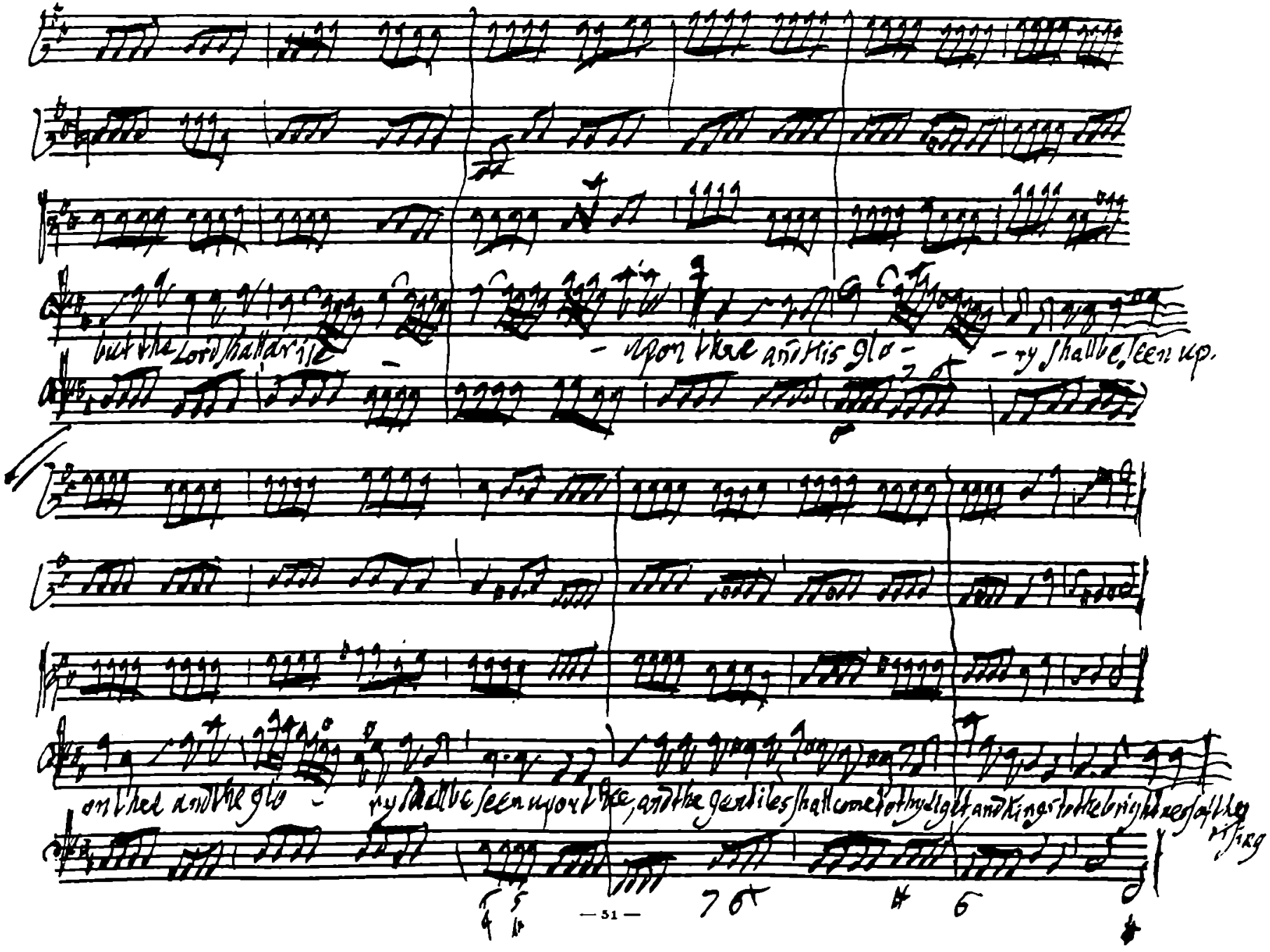
il Rittornello Da capo
si scriva

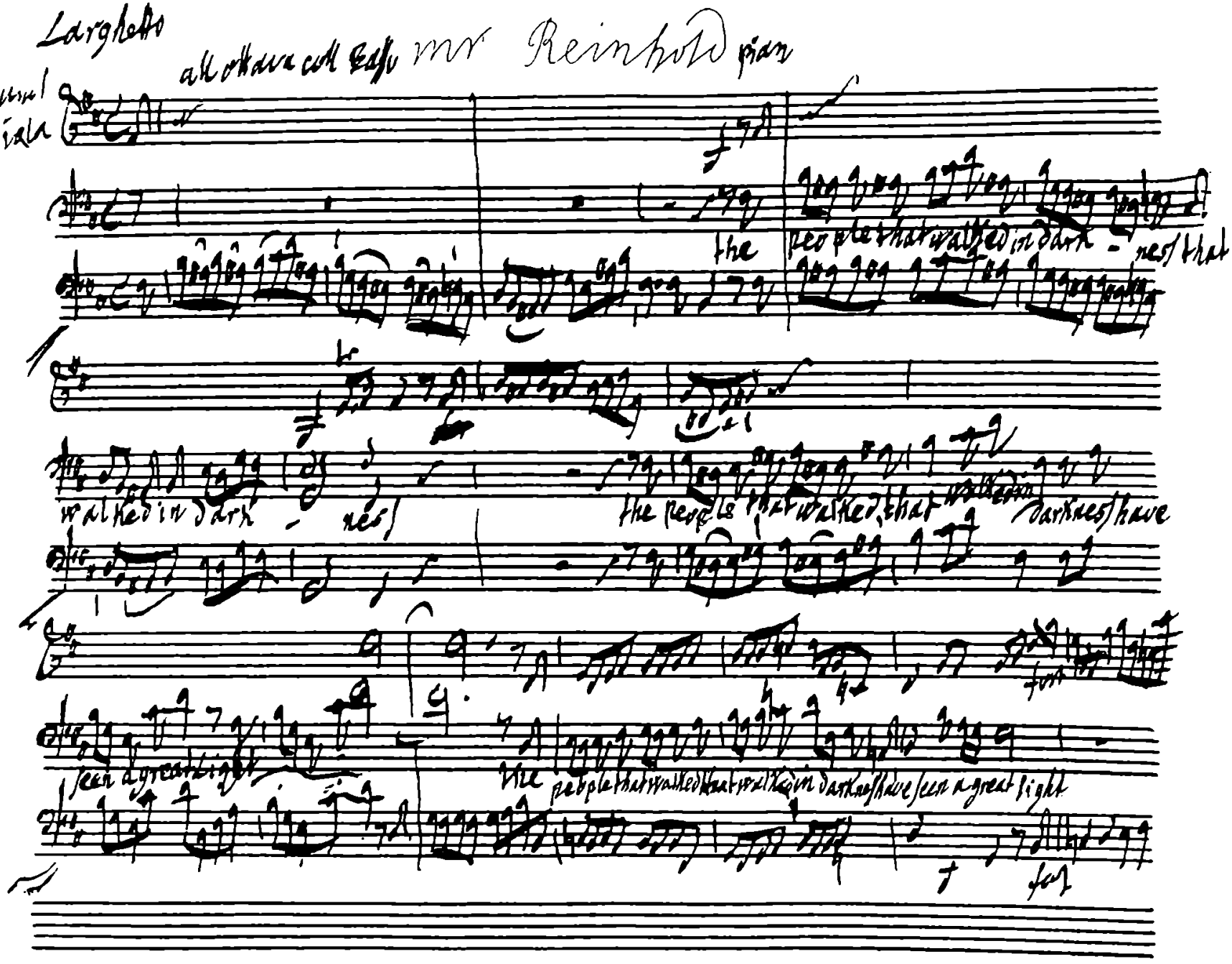
un'

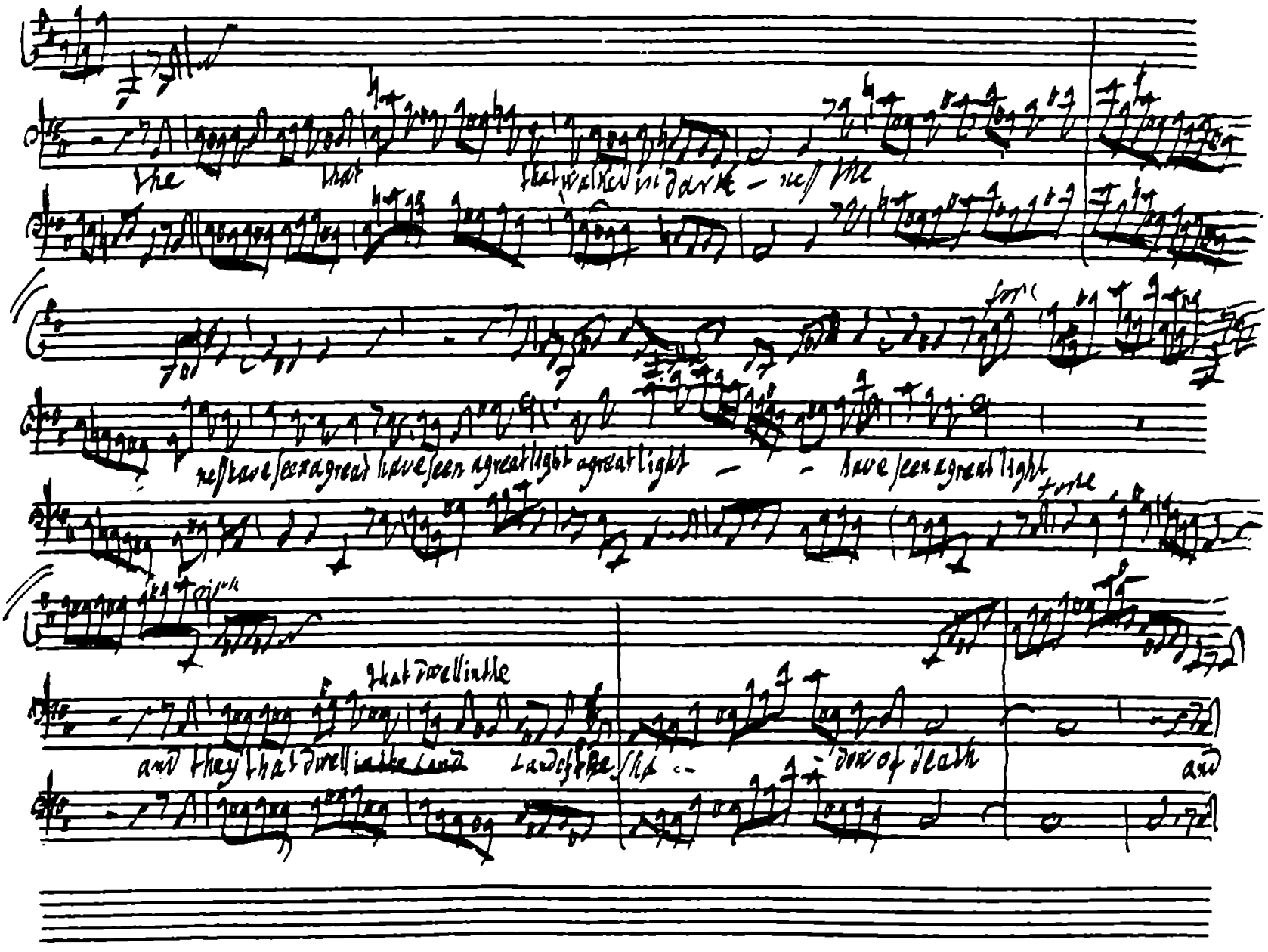
ri - sen uponthee

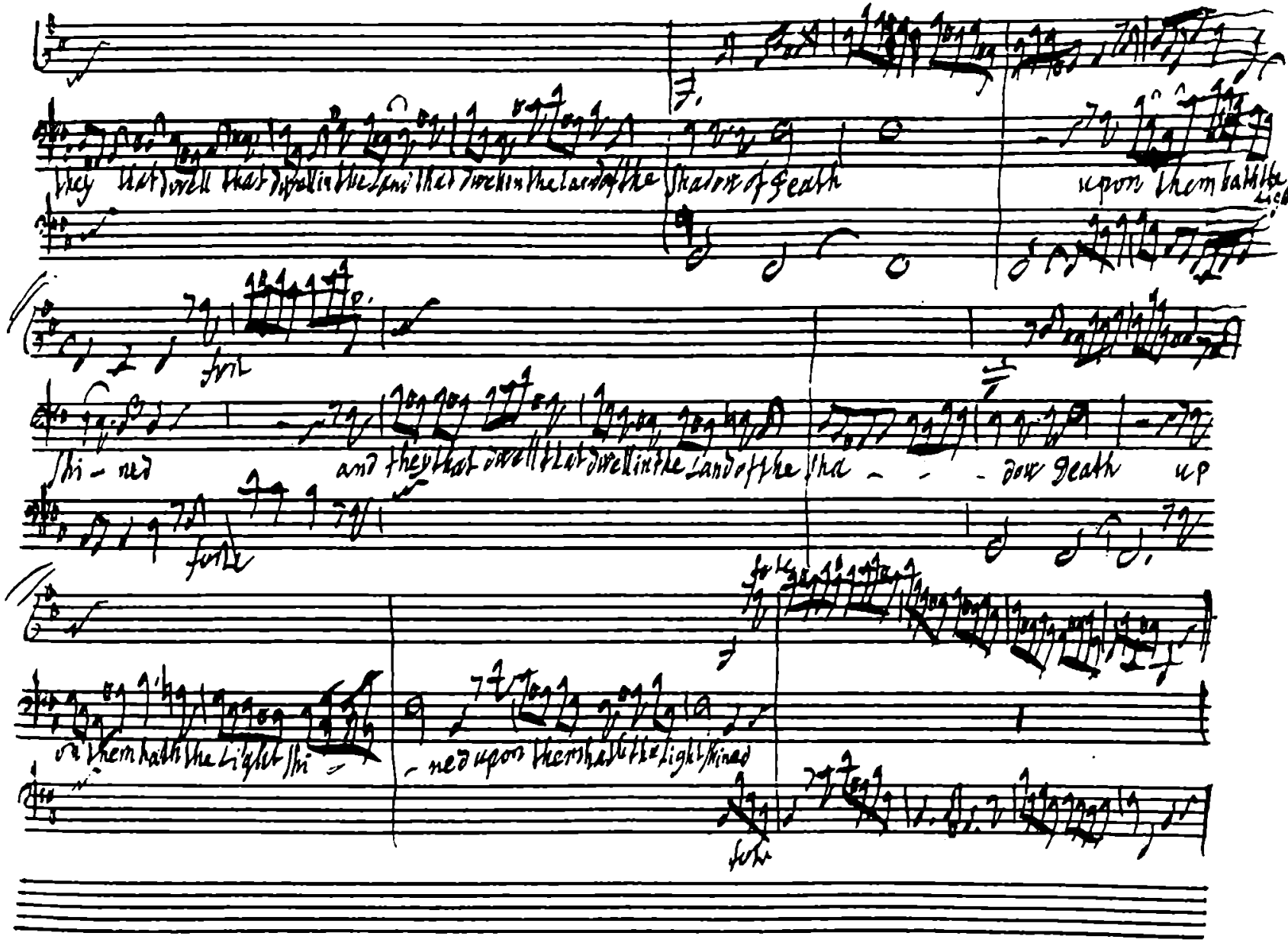
150


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


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
— 51 —


Larghetto
all ottava coll Basso mr Reinhold piano
V. unis
e viola
the people that walked in dark - ness that
walked in dark - ness
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
fort
fort


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



they that dwell that dwell in the land that dwell in the land of the shadow of death upon them hath the light

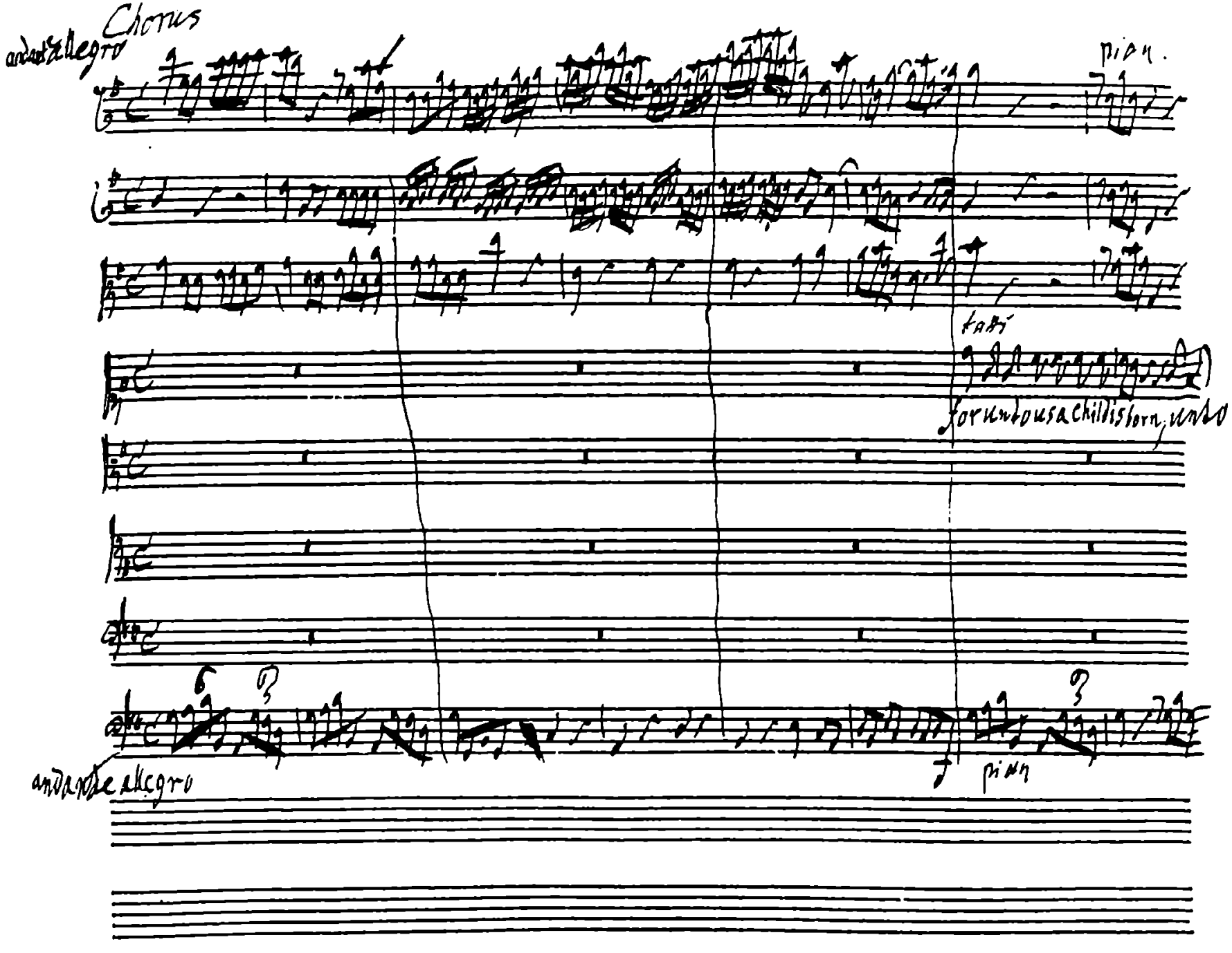
fort

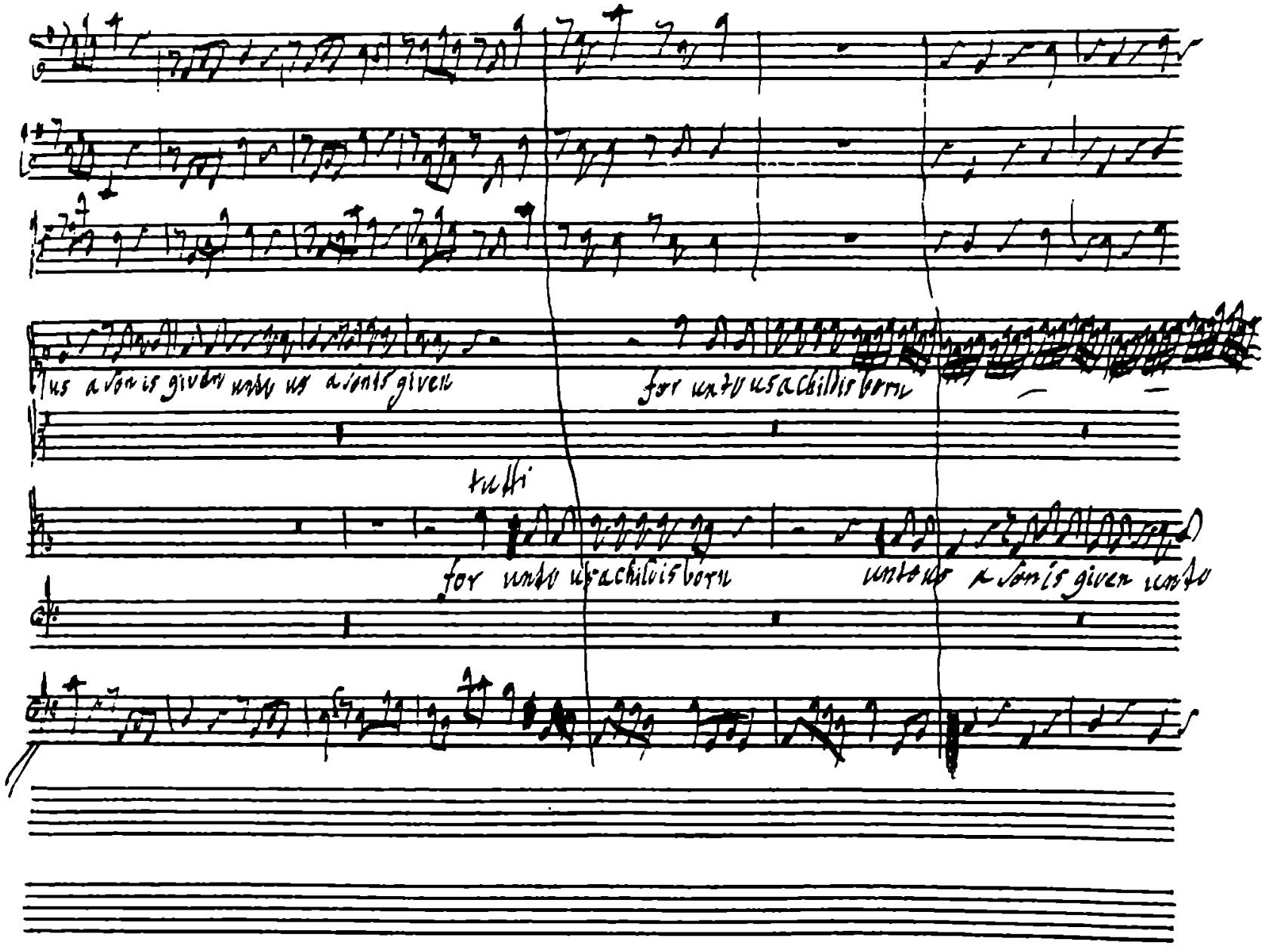
shi - ned and they that dwell that dwell in the land of the sha - - - dow death up

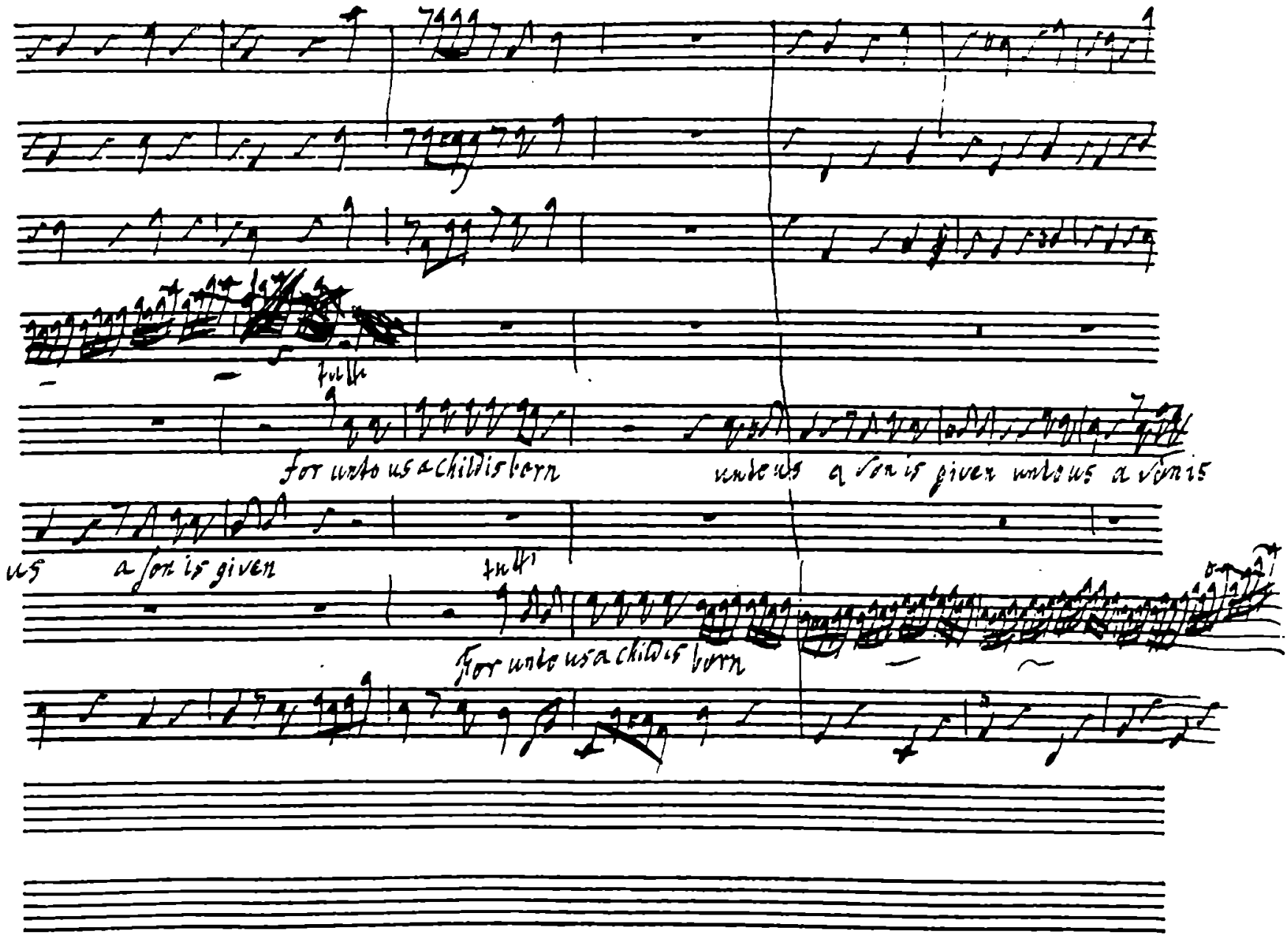
fort

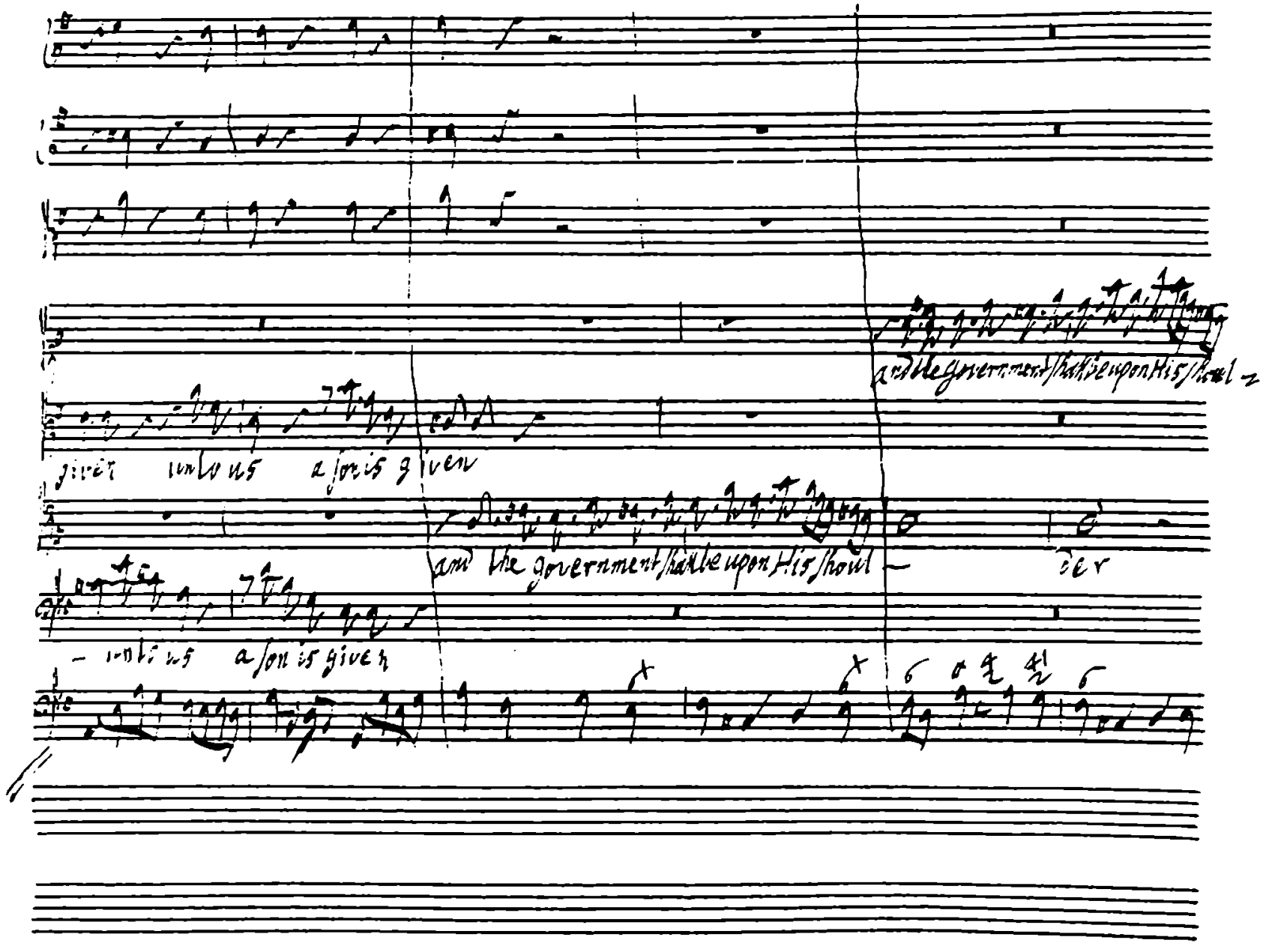
on them hath the light shi - ned upon them hath the light shined

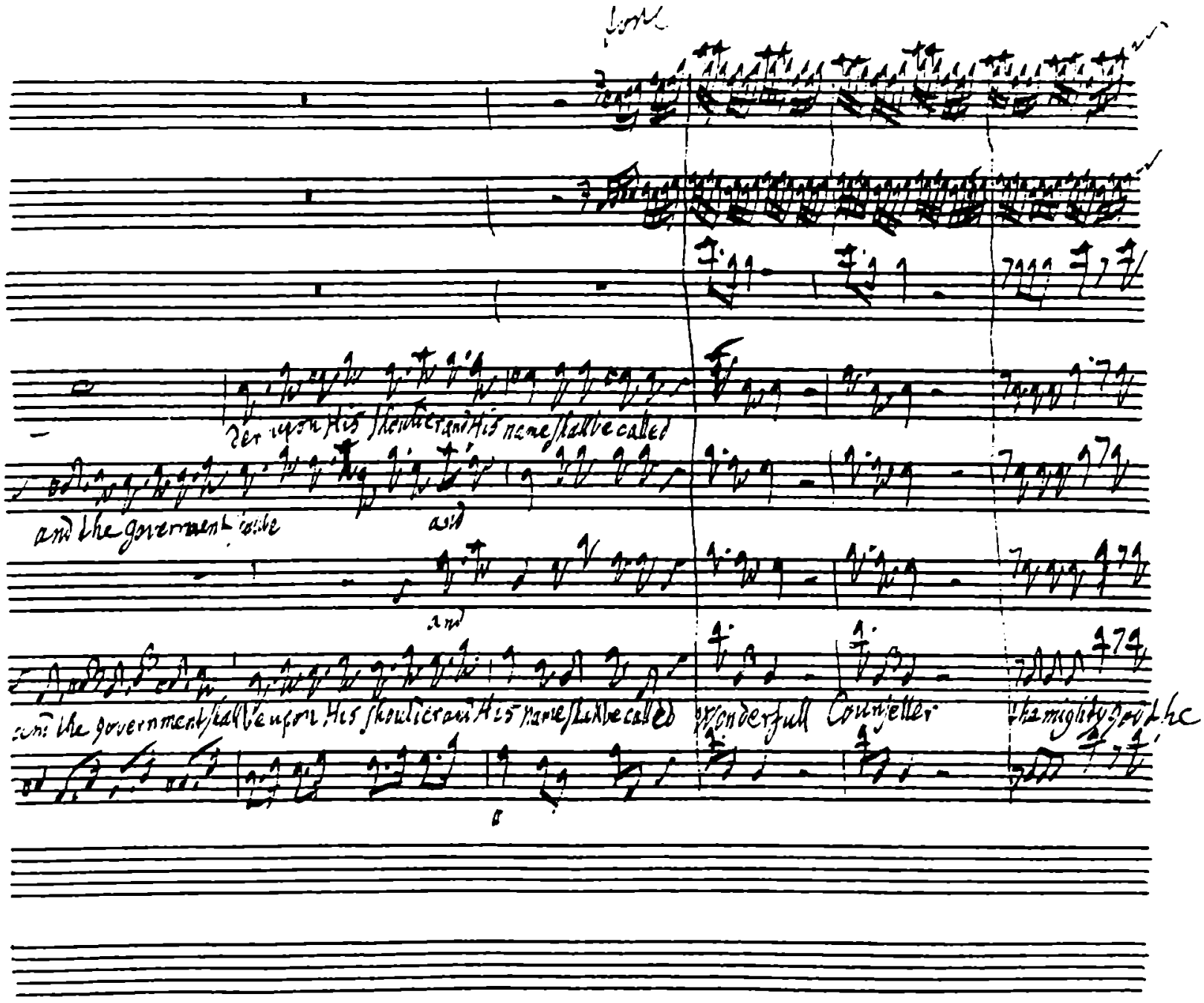
fort

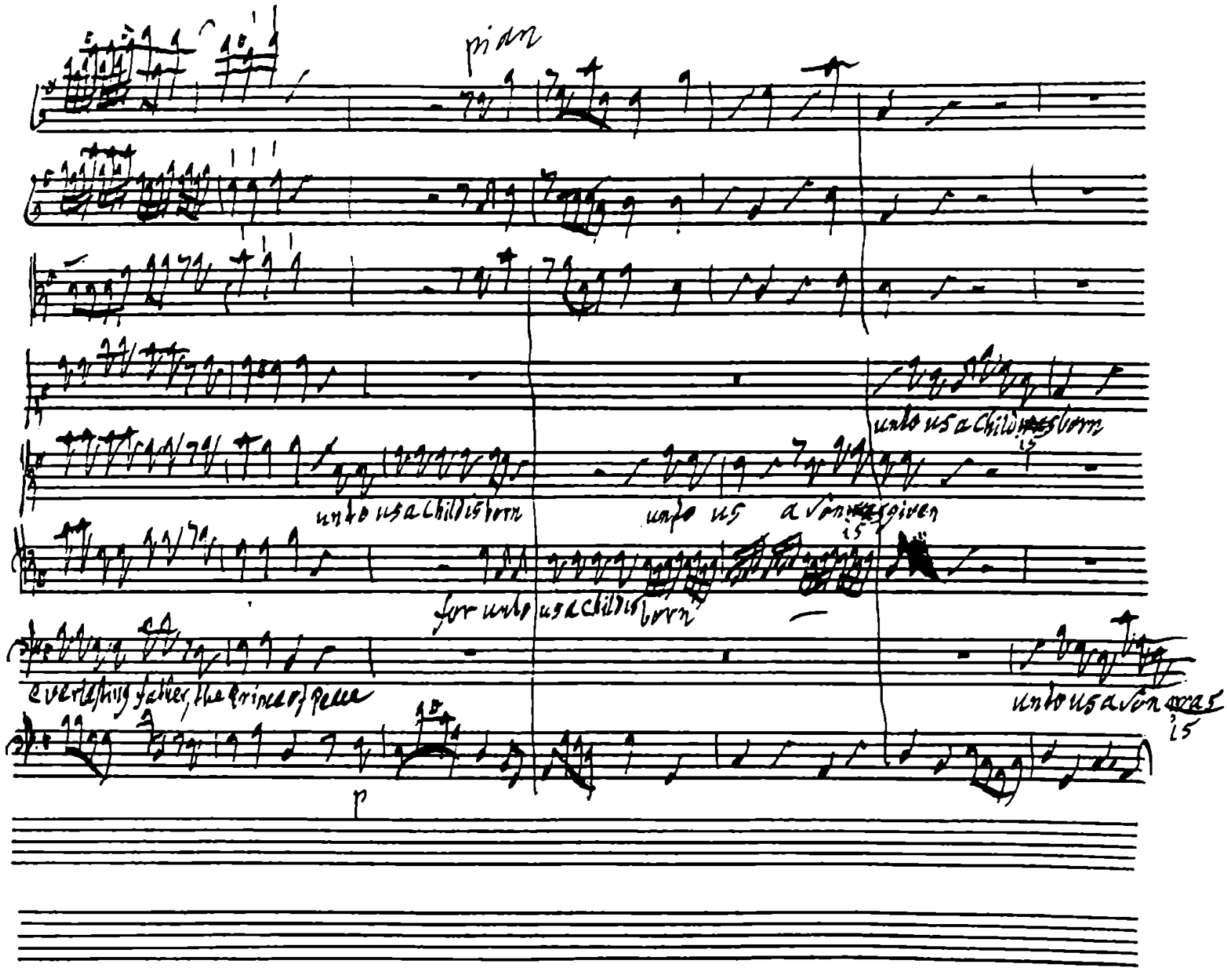

Chorus
andante allegro
pian.
tutti
for unto us a child is born, unto
andante allegro
pian

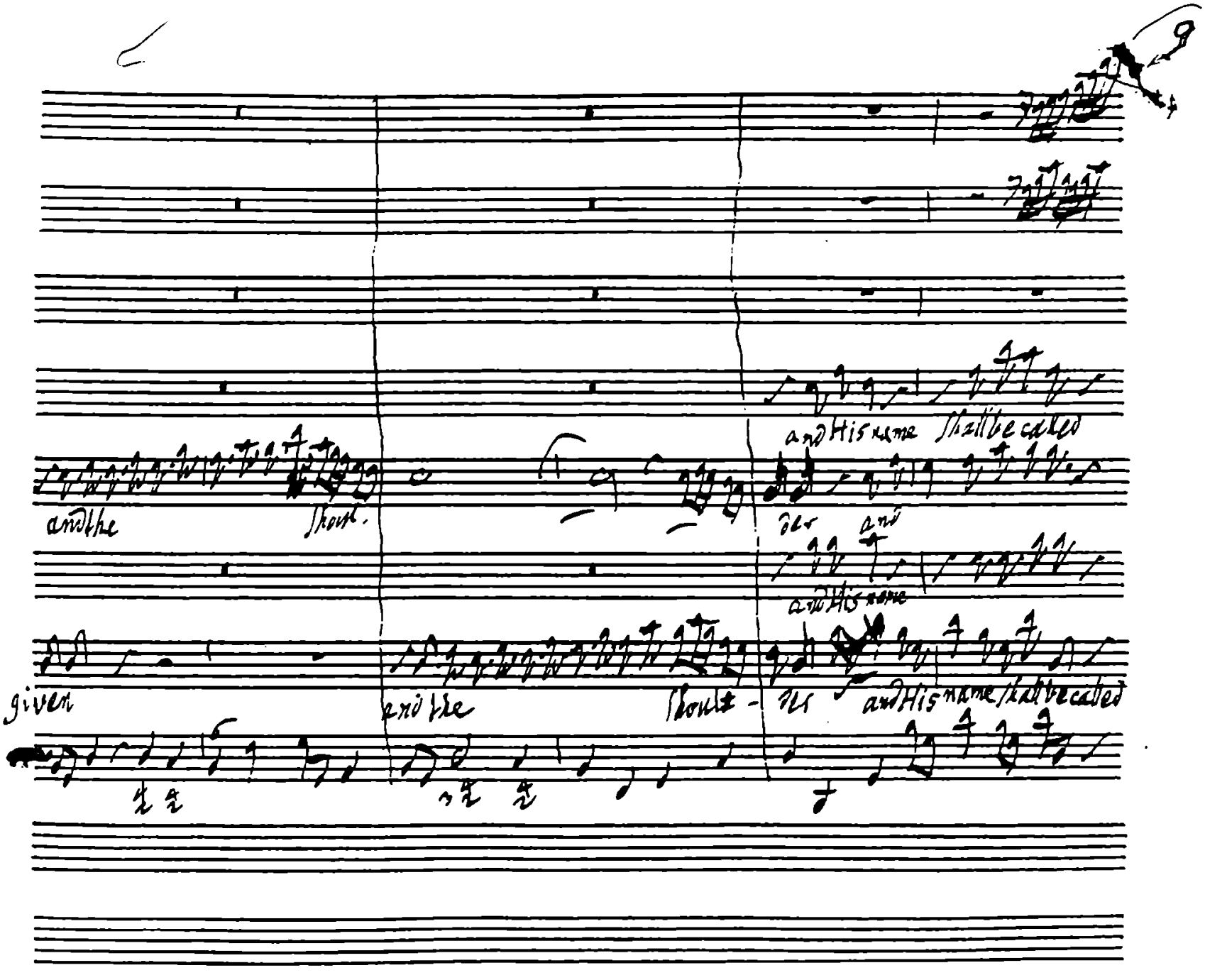

us a son is given unto us a son is given
for unto us a child is born
tutti
for unto us a child is born
unto us a son is given unto

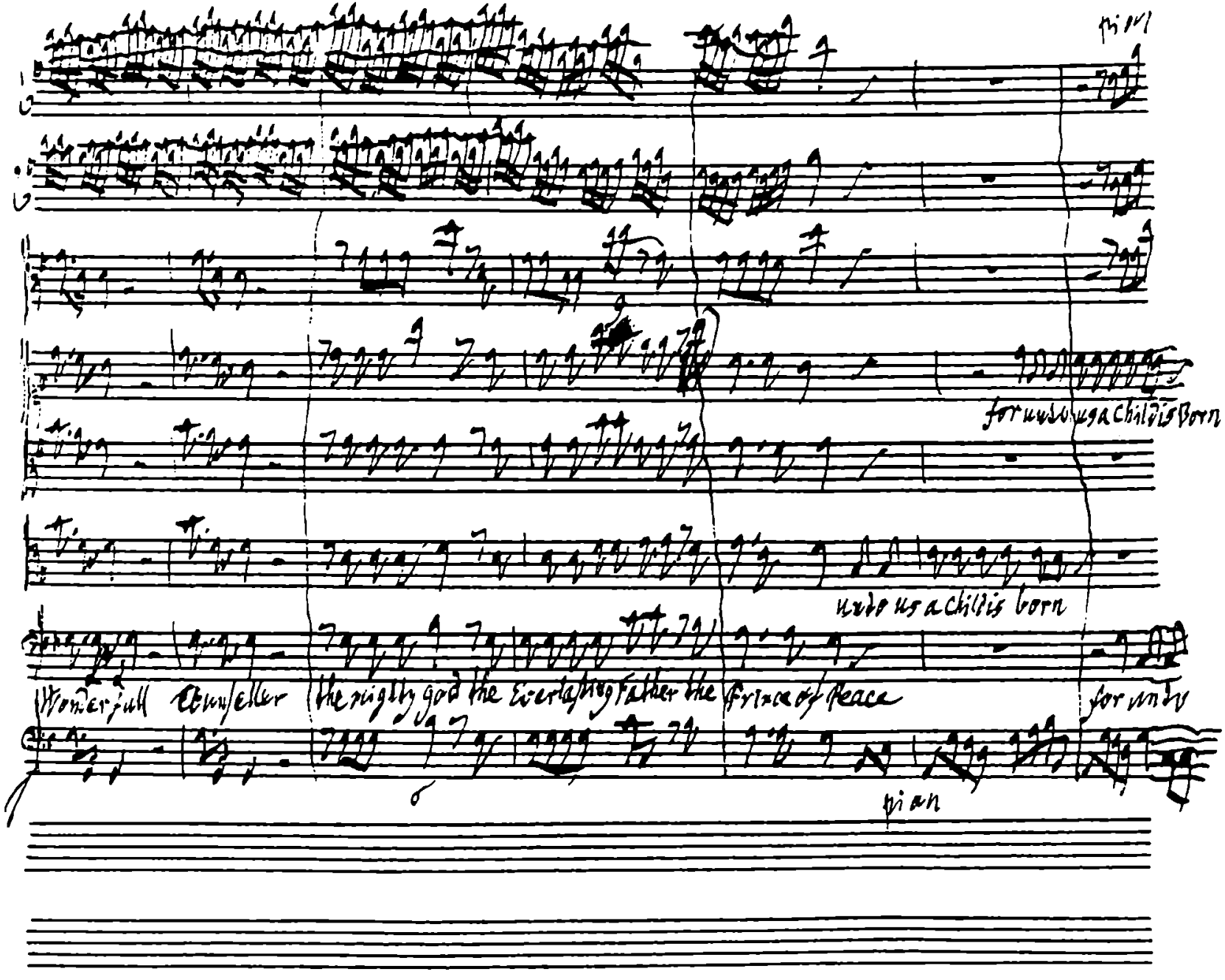

tutti
for unto us a child is born
unto us a son is given unto us a son is
us a son is given
tutti
for unto us a child is born

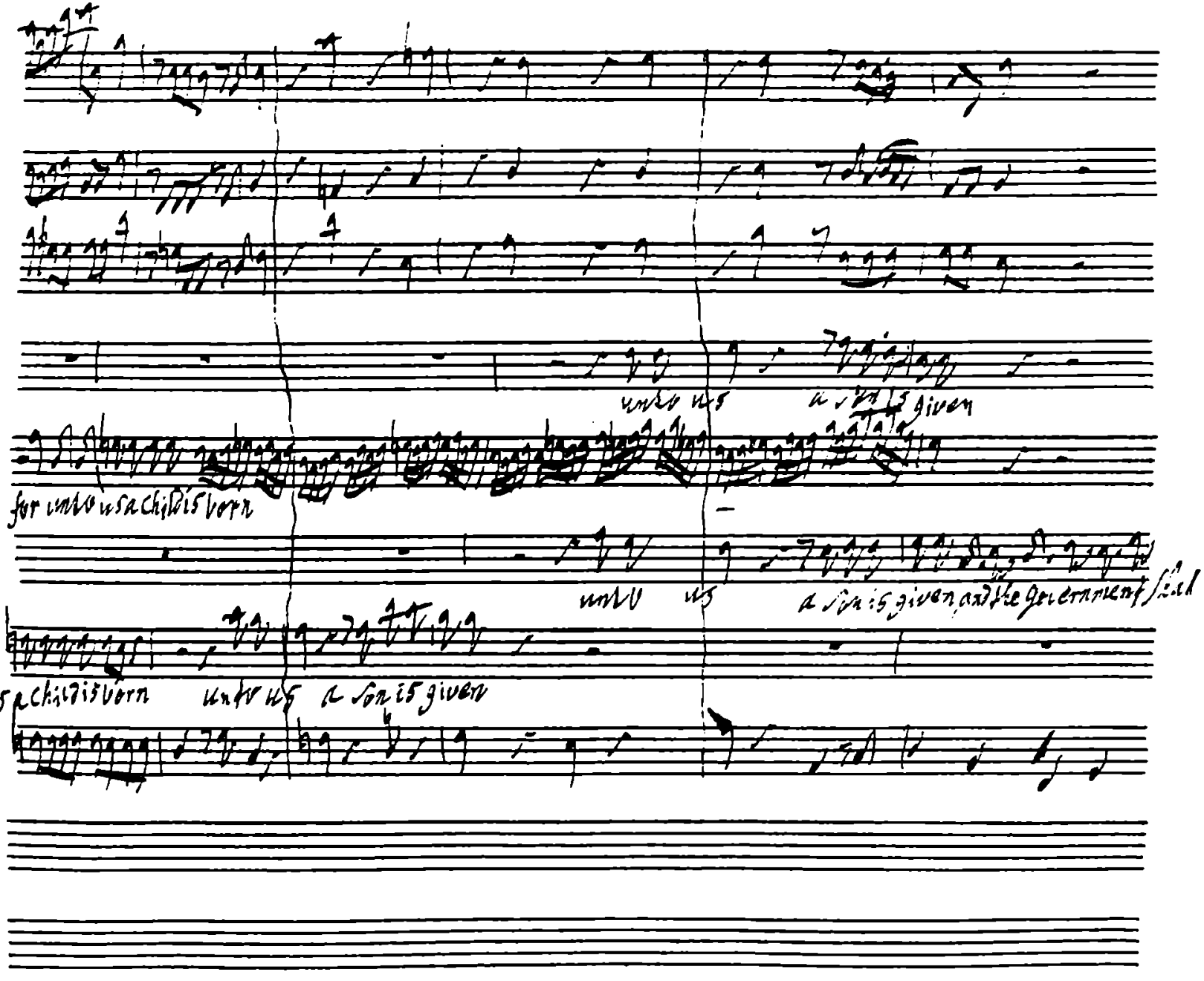

and the government shall be upon His shoul -
giv'n unto us a son is given
and the government shall be upon His shoul -
der
- unto us a son is given

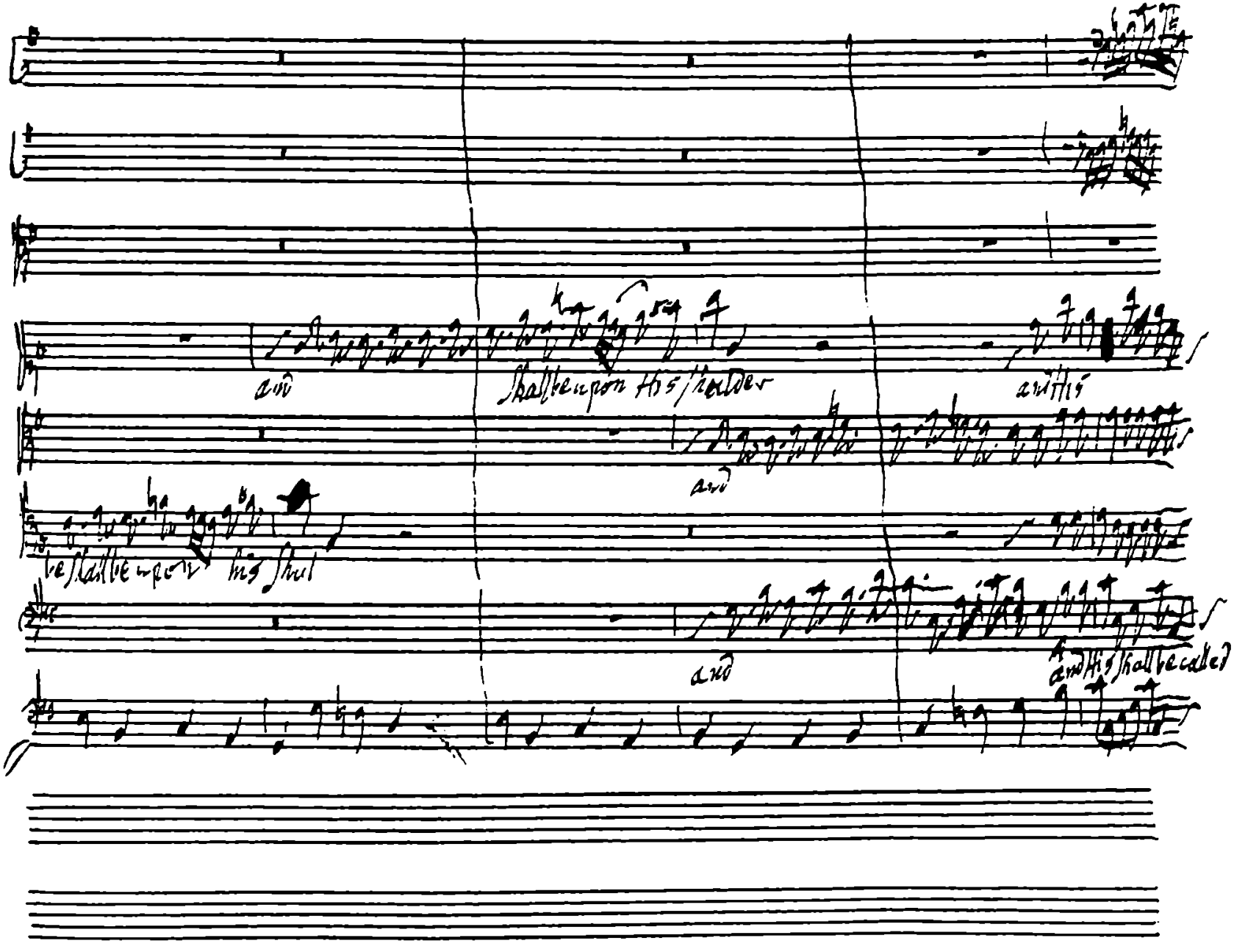

Lord
For unto us a child is born unto us a son is given and the government shall be upon His shoulder and His name shall be called
and the government shall be upon His shoulder and His name shall be called
and
and the government shall be upon His shoulder and His name shall be called
Wonderfull Counseller
the mighty God the

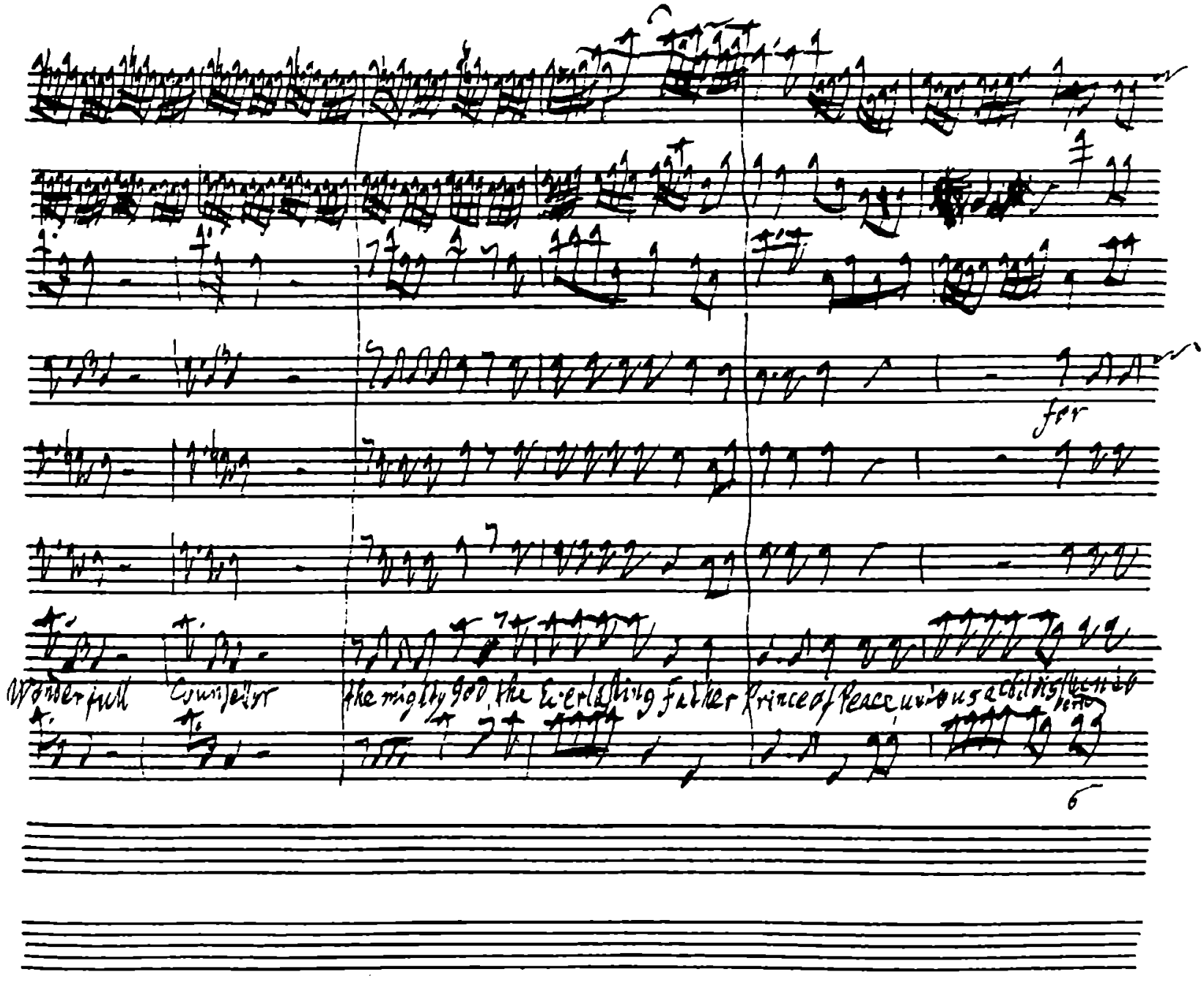

piano
unto us a child is born
unto us a child is born
unto us a son is given
for unto us a child is born
everlasting father, the prince of peace
unto us a son is given
p

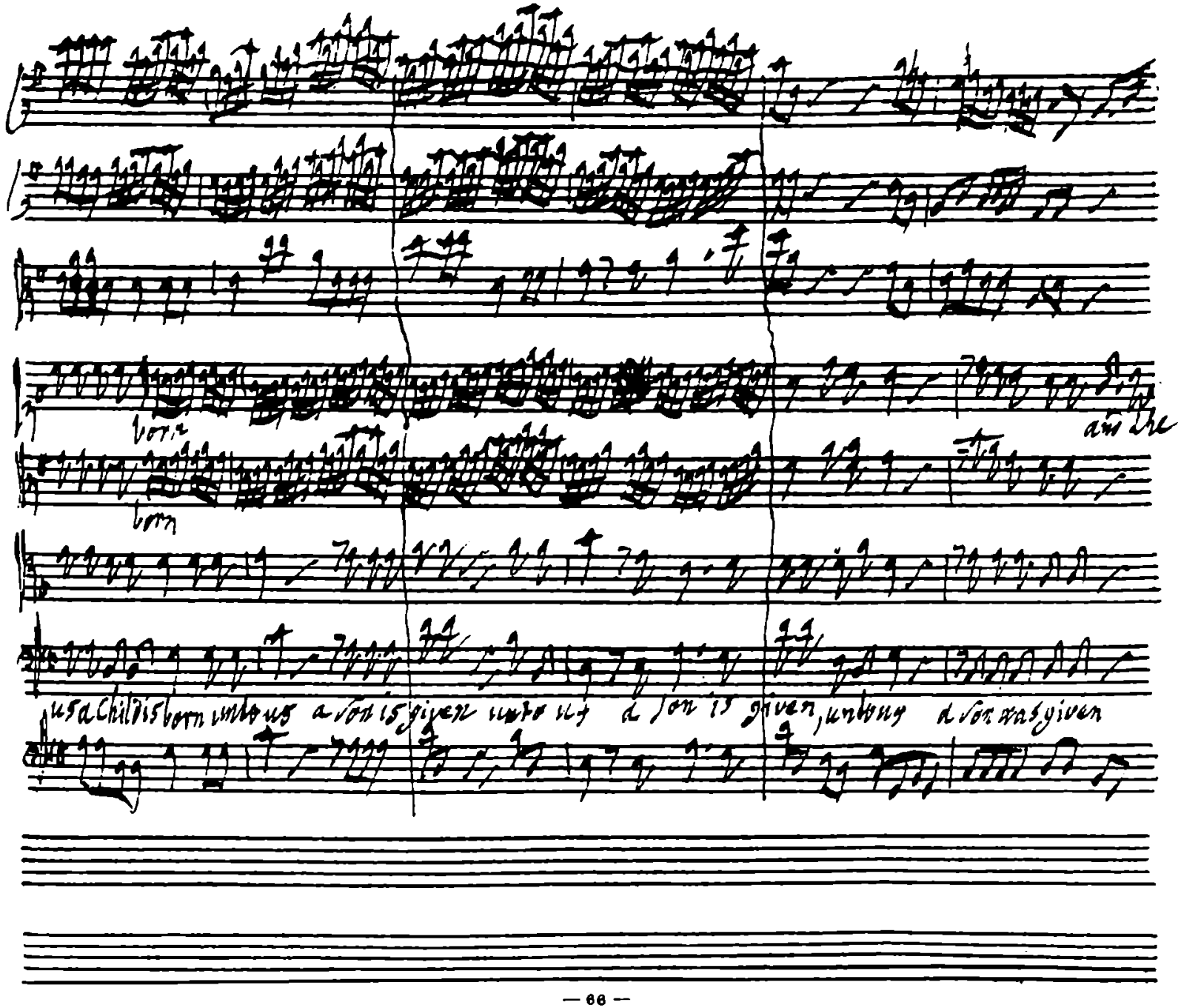

and the
shout.
given
and the
shout -
and His name shall be called
der and
and His name
der and His name shall be called

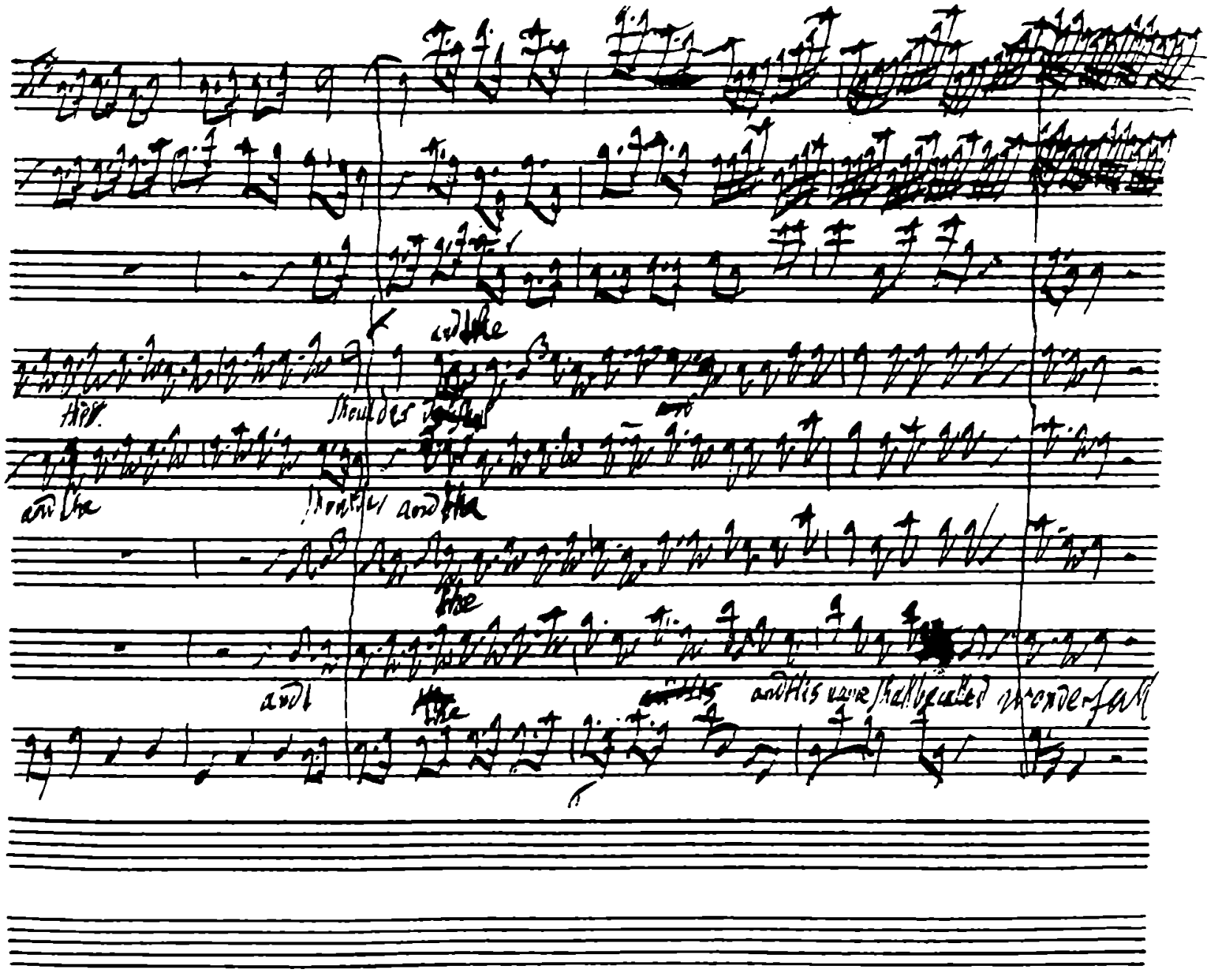

pivi
for unto us a Child is Born
unto us a child is born
Wonderfull Counseller the mighty god the Everlasting Father the Prince of Peace
for unto
pian

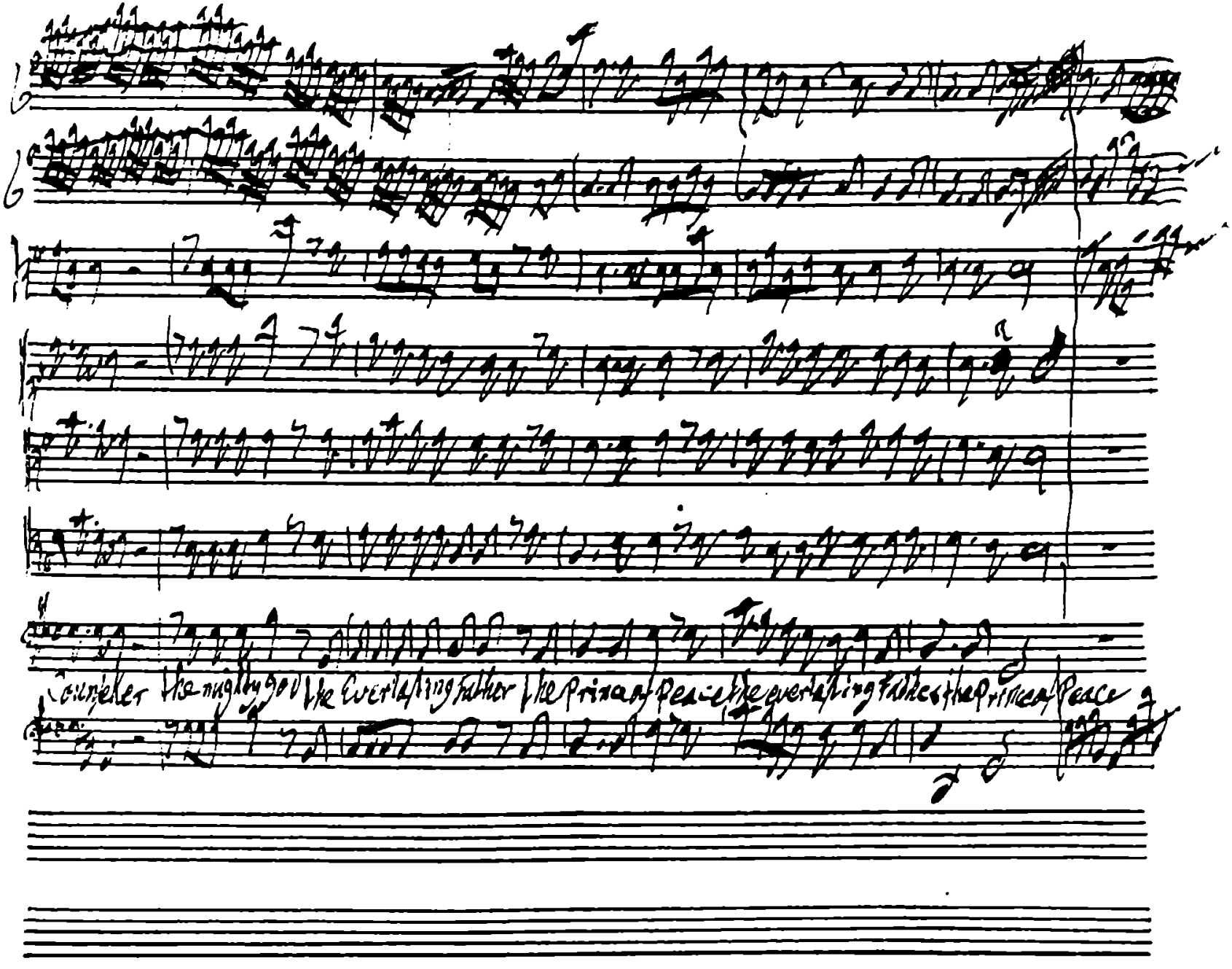

unto us a son is given
for unto us a child is born
unto us a son is given and the government shall
us a child is born unto us a son is given

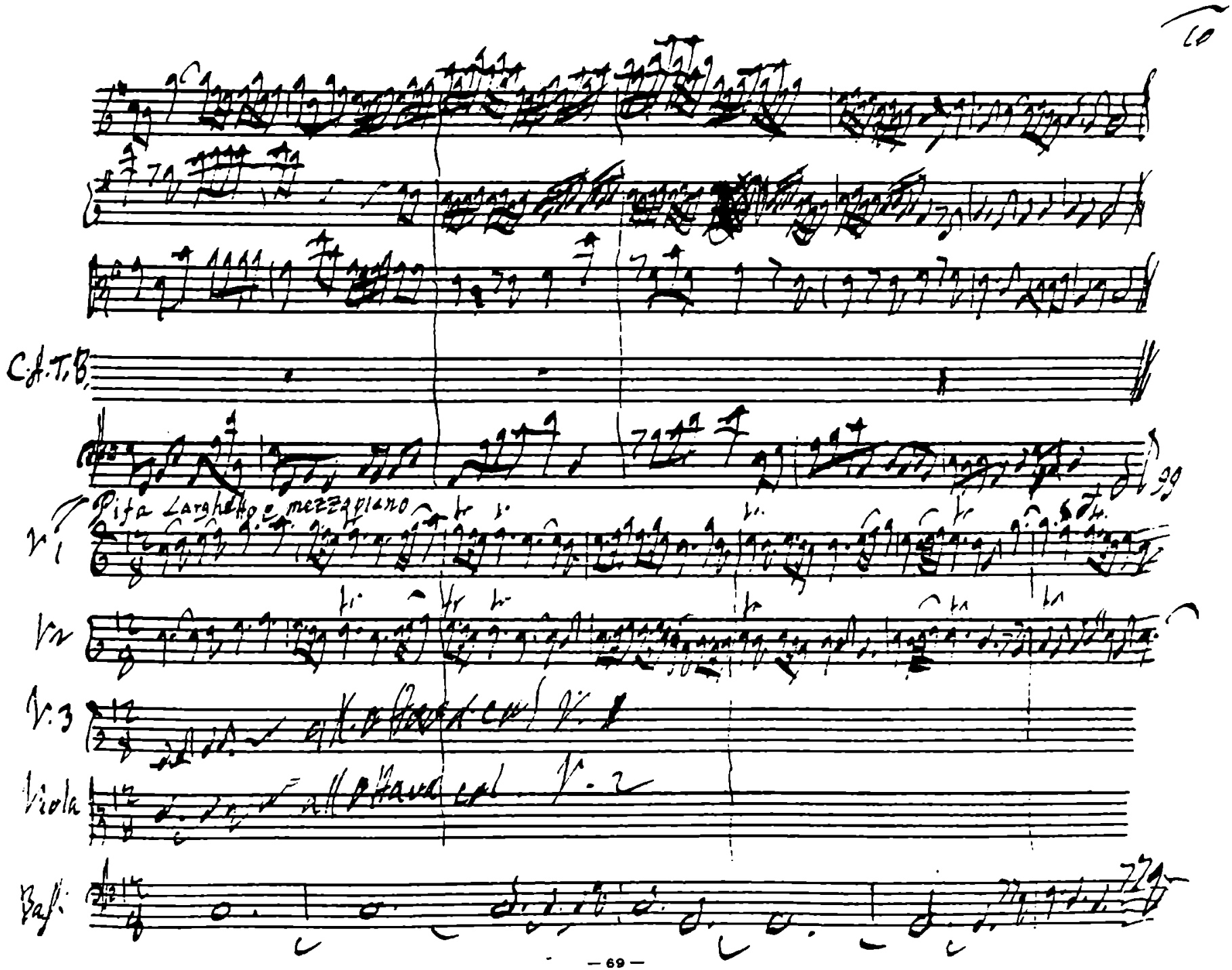

and
Shall be upon His shoulder
and His
and
he shall be upon his shul
and
and His shall be called

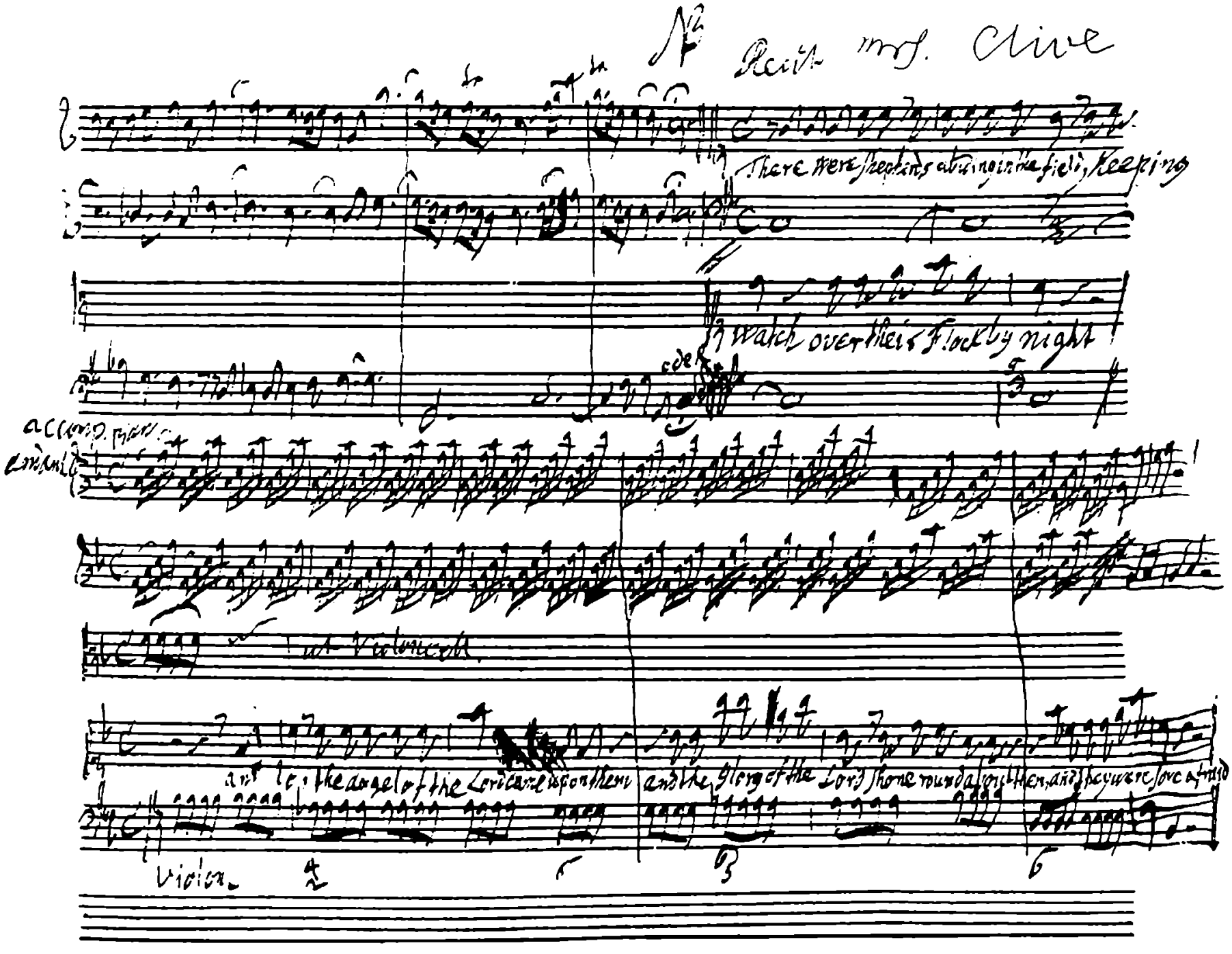

for
Wonderfull Counsellor the mighty God the Everlasting Father Prince of Peace unto us a child is born unto


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


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


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


C.A.T.B.
99
Più Larghetto e mezzapiano
V:1
V:2
V:3
Viola
Bass



No. Recit. mrs. Clive

There were shepherds abiding in the field, keeping

watch over their Flock by night

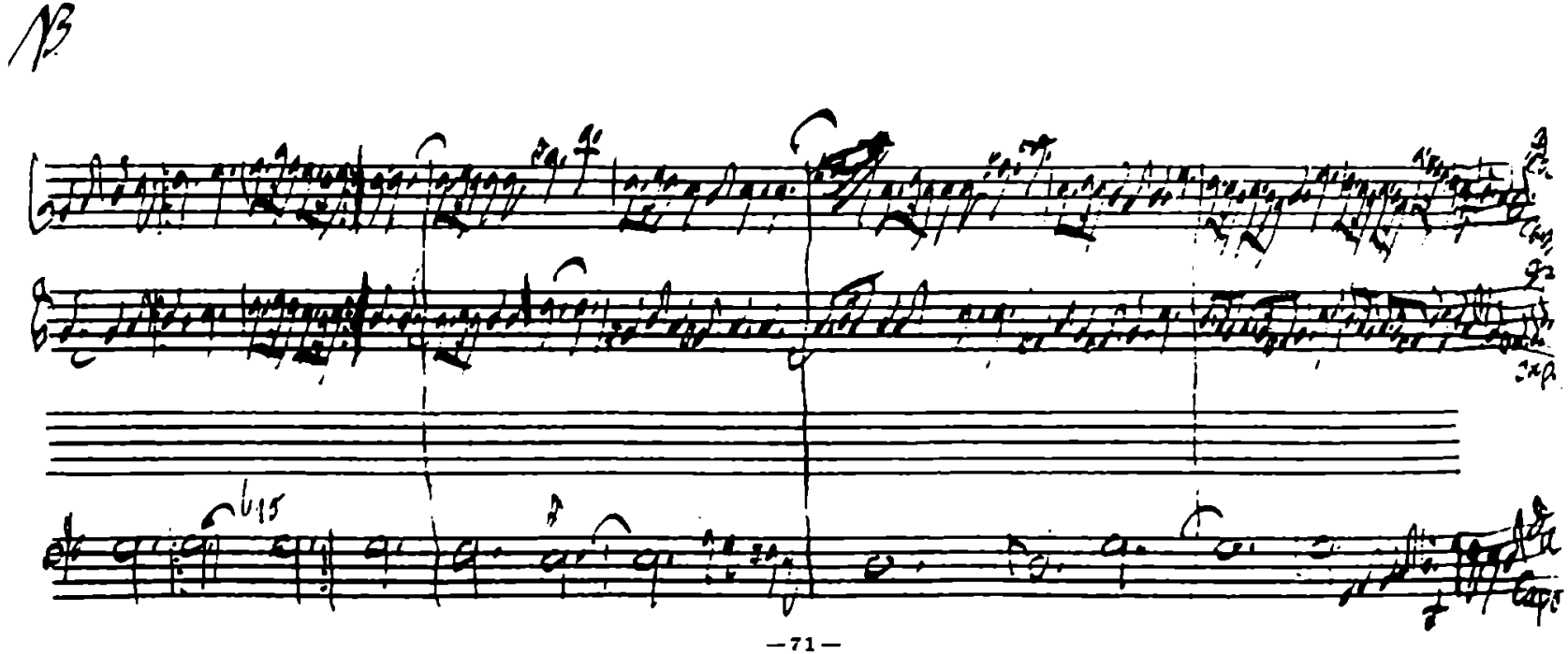
accomp. piano

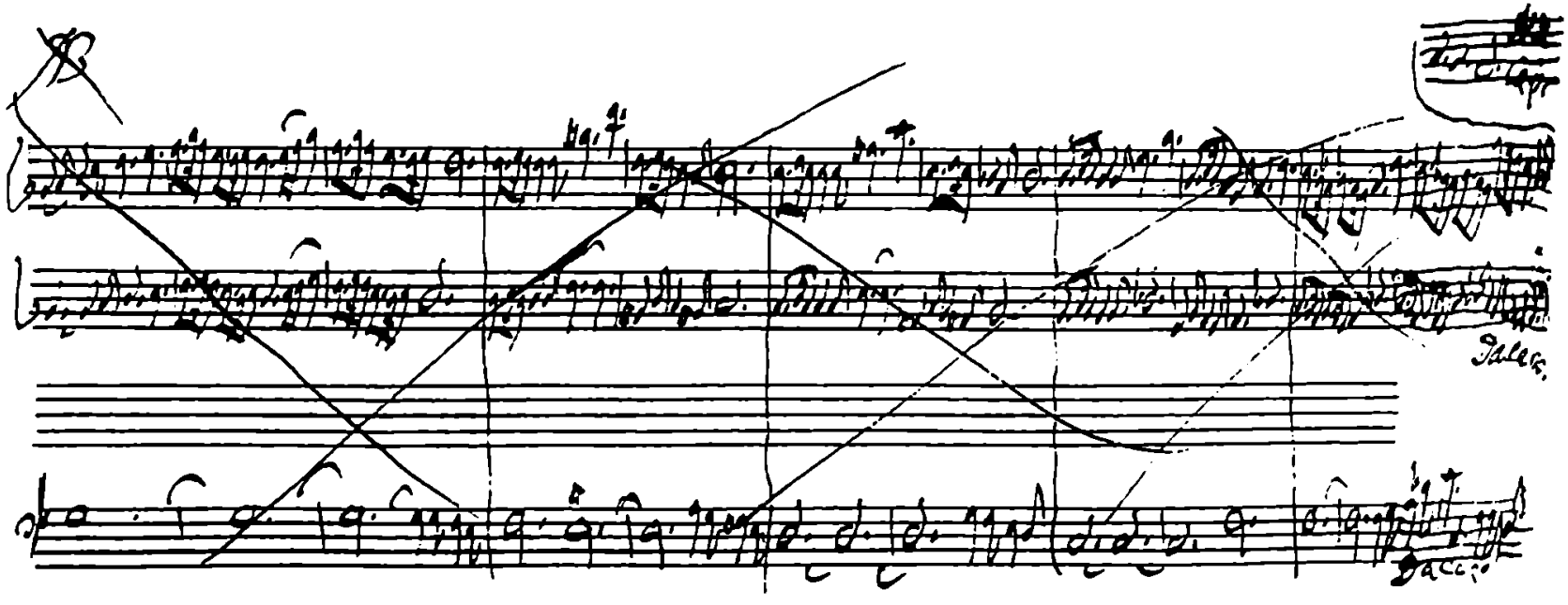
and

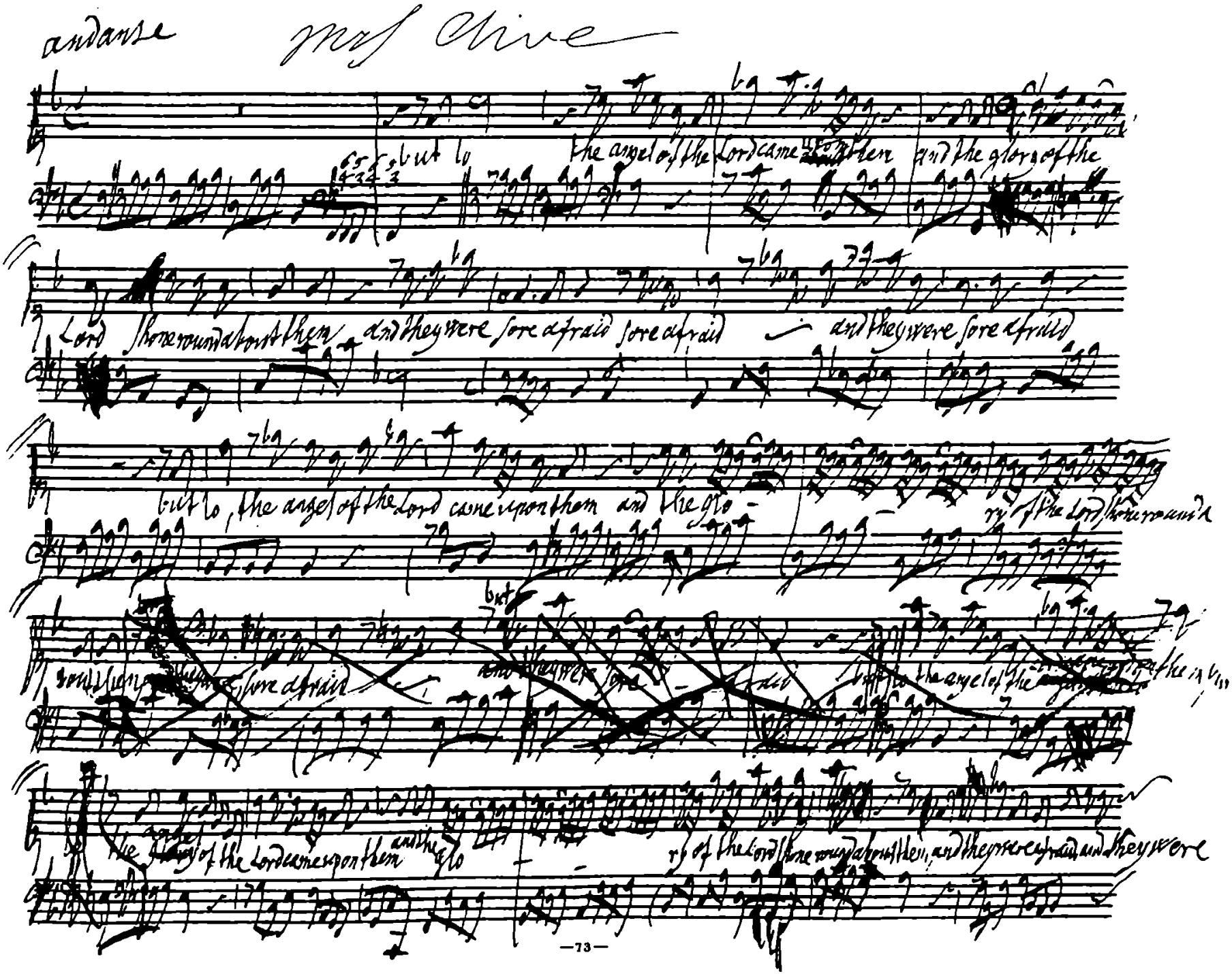
ut Violoncell

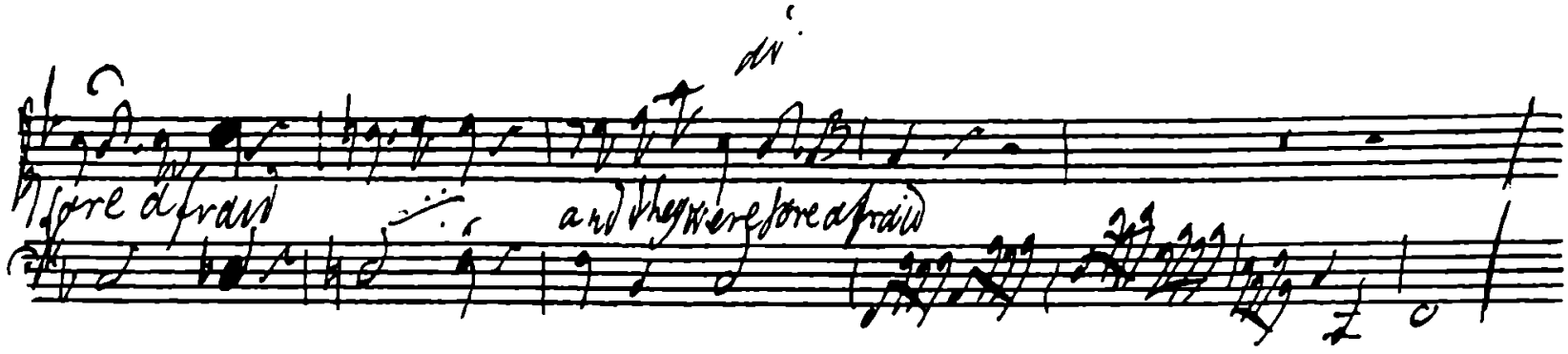
and lo, the angel of the Lord came upon them and the glory of the Lord shone round about them, and they were sore afraid

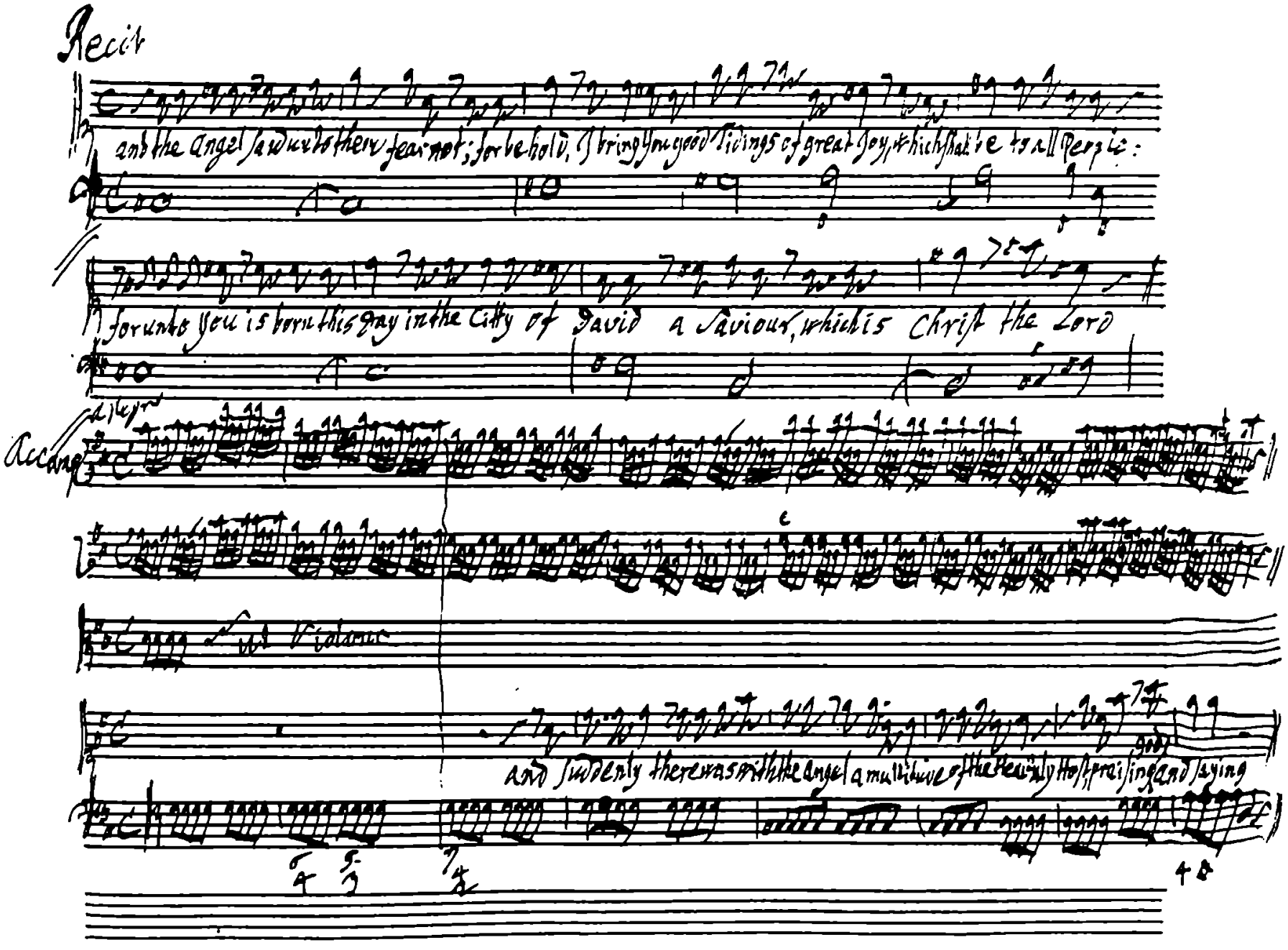
Violon.

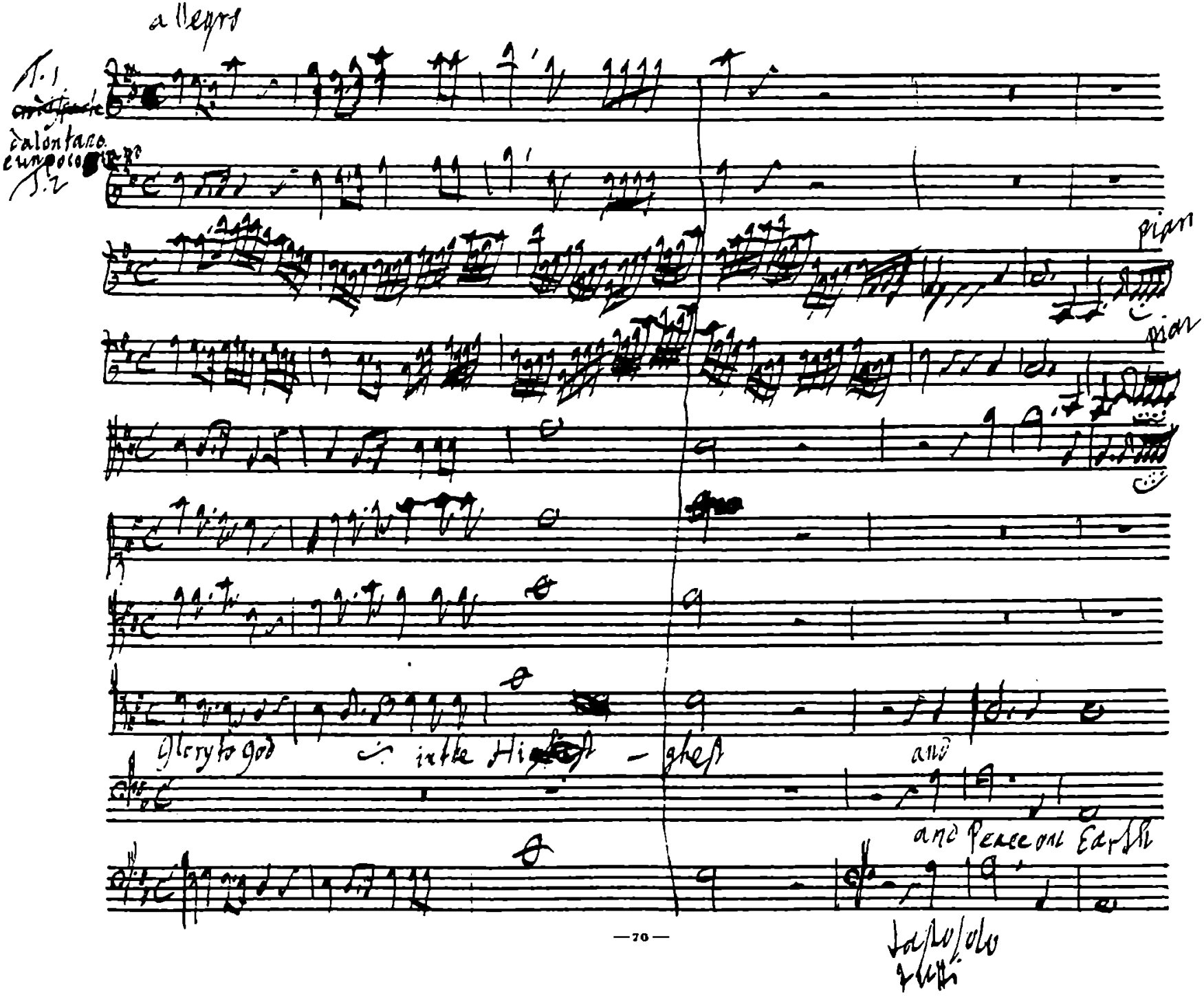


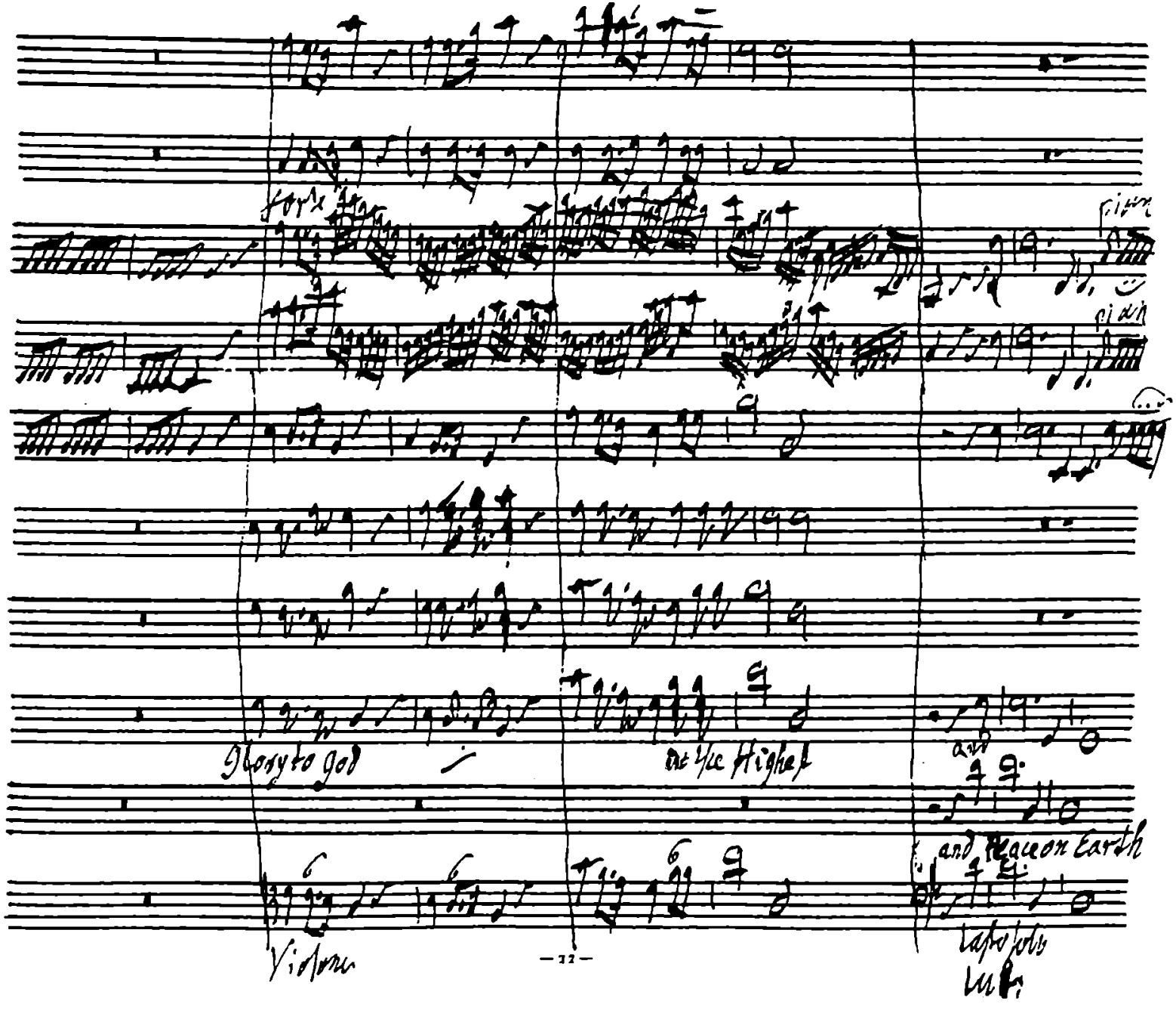


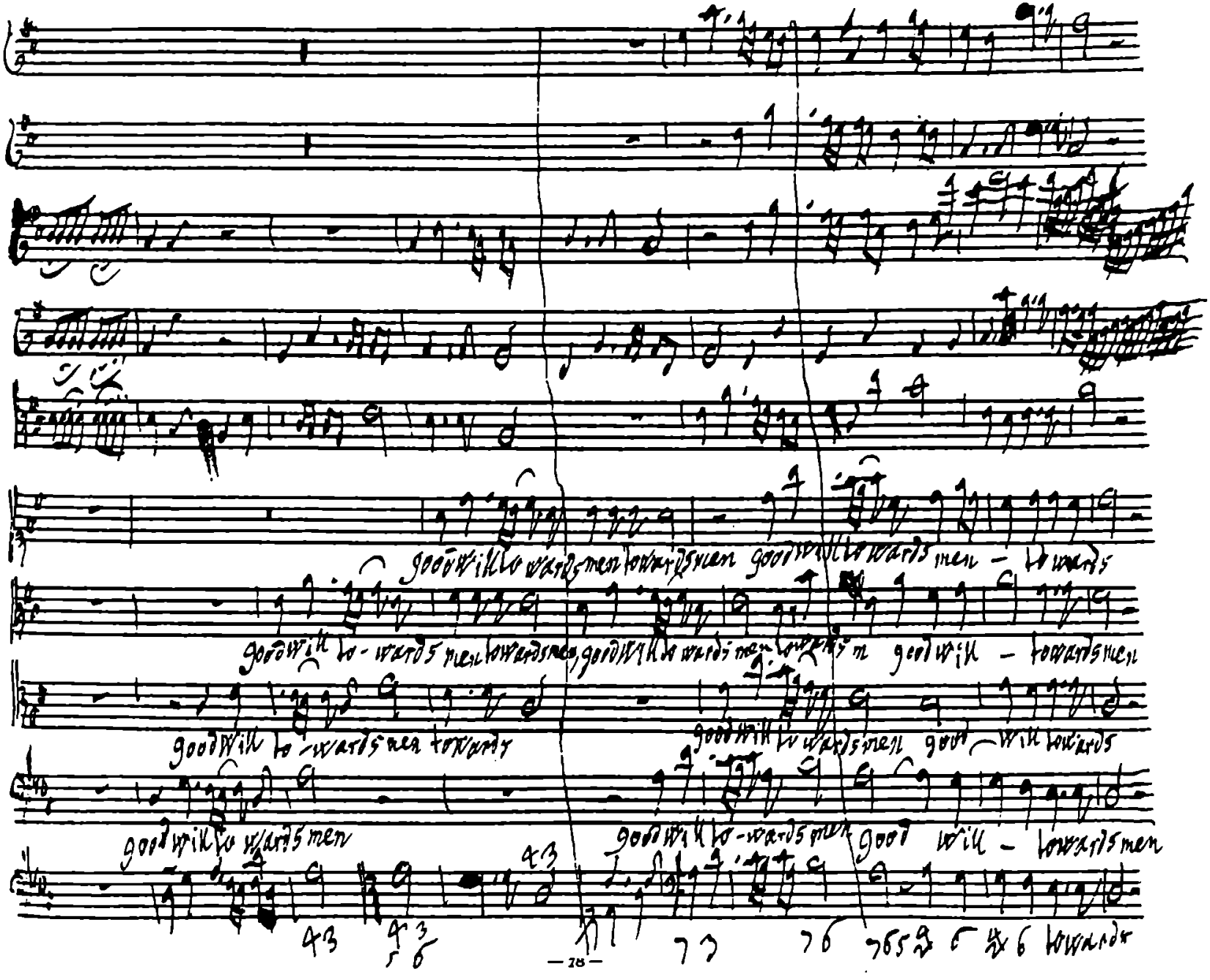

andante
but lo
the angel of the Lord came upon them
and the glory of the
Lord shone round about them
and they were sore afraid
and they were sore afraid
and they were sore afraid
but lo, the angel of the Lord came upon them and the glo-
ry of the Lord shone round
but
and they were sore
but lo the angel of the
the angel of the Lord came upon them and the glo
ry of the Lord shone round about them, and they were afraid and they were

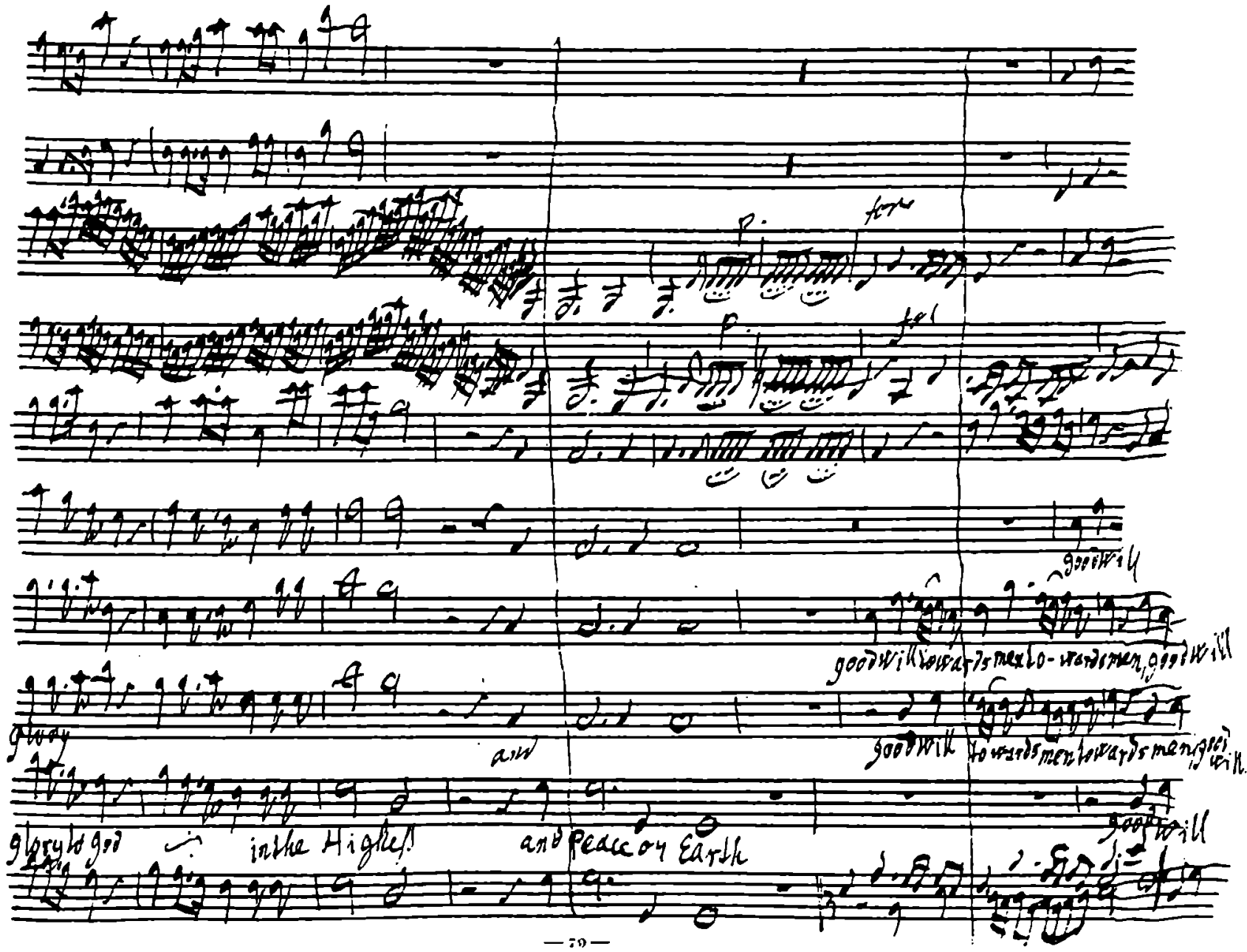

div.
sore afraid
and they were sore afraid

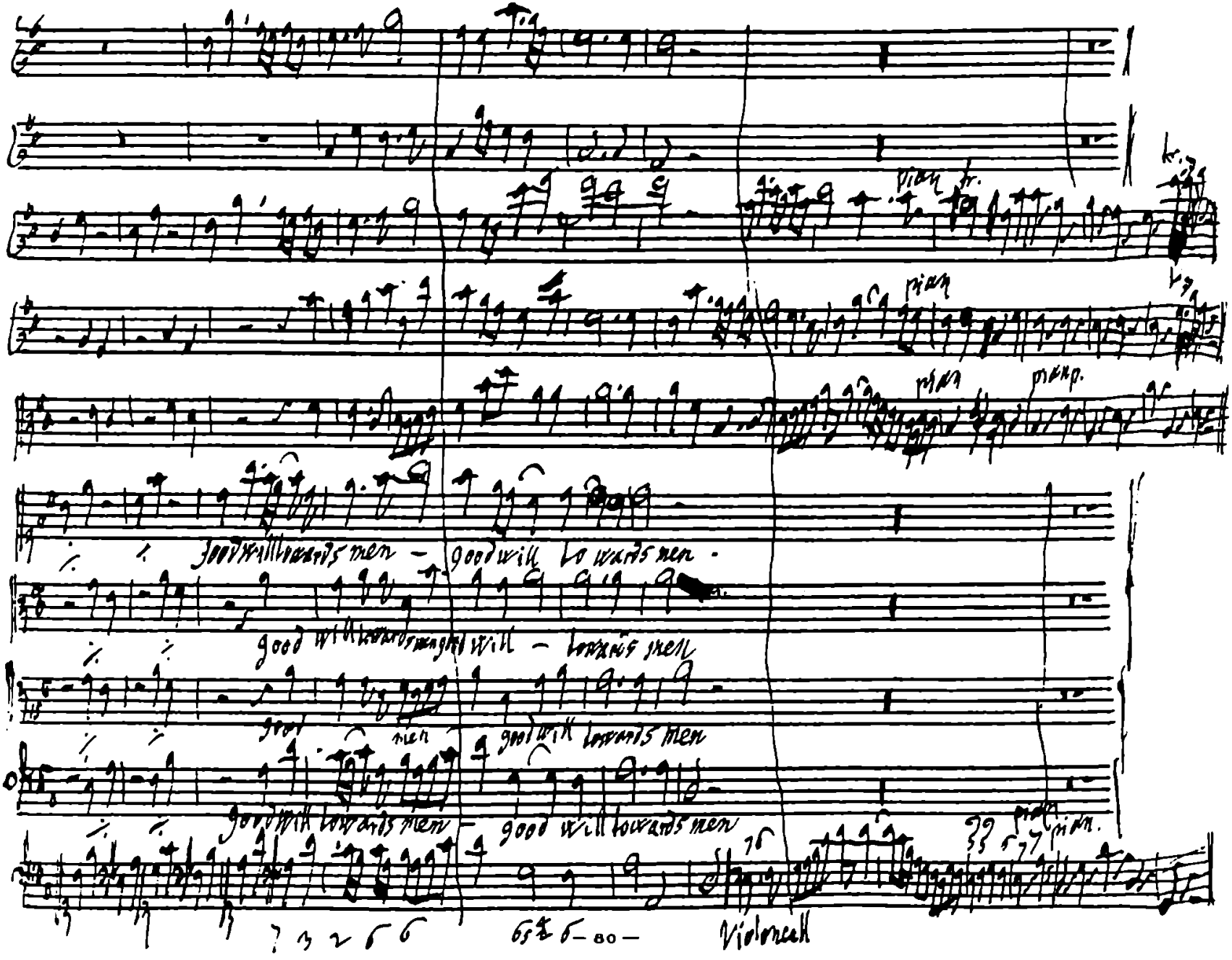

Recit
and the Angel said unto them fear not; for behold, I bring you good tidings of great joy, which shall be to all People:
for unto you is born this day in the City of David a Saviour, which is Christ the Lord
Accomp
Violons
and suddenly there was with the Angel a multitude of the heavenly Host praising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

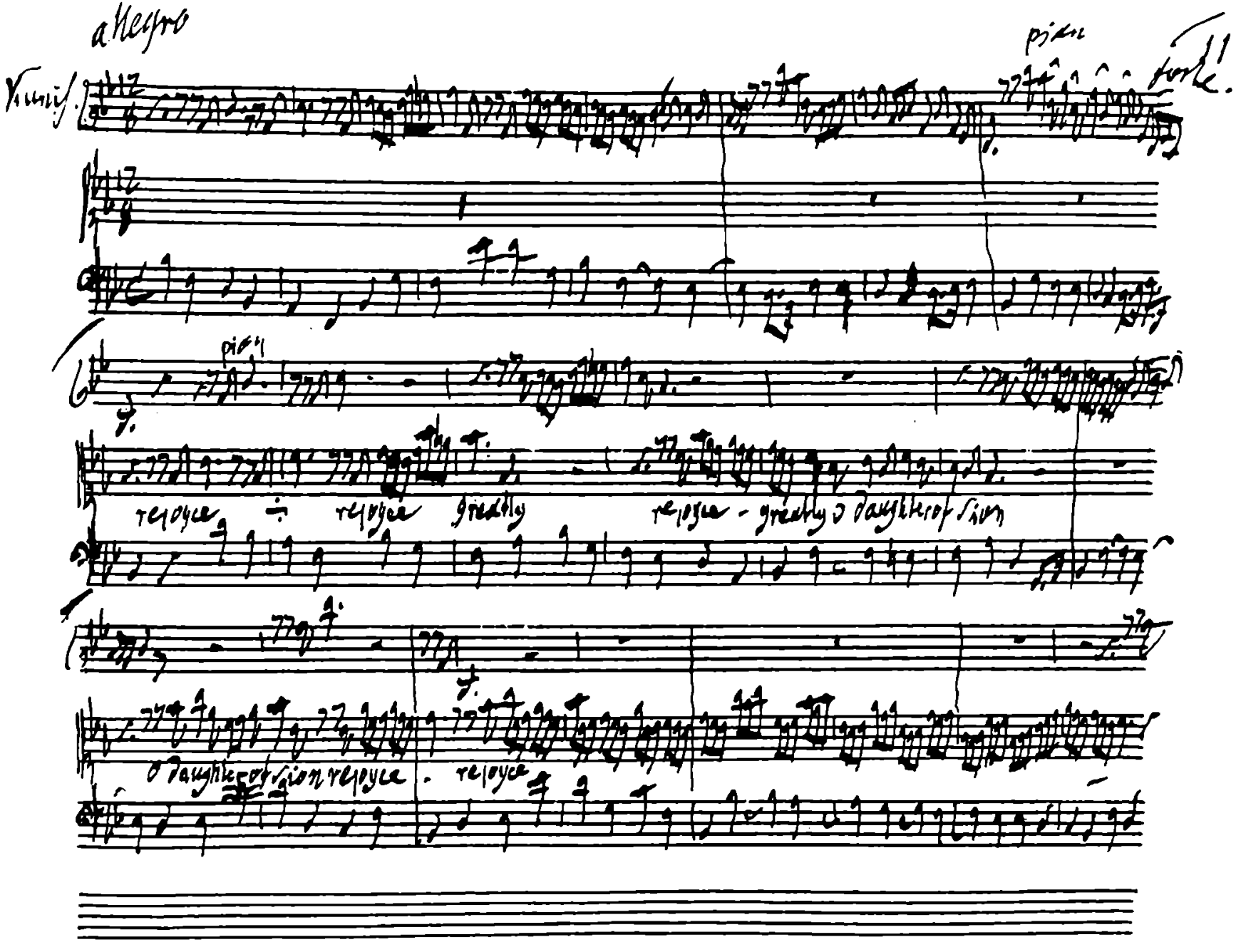

allegro
dalontano
pian
pian
Glory to god in the Highest
and
and Peace on Earth
tasto solo
tutti


Glory to God
and Peace on Earth


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


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


pian
pian
pian
pianp.
good will towards men — good will towards men.
good will towards men good will — towards men
good men good will towards men
good will towards men — good will towards men
pian
pian.
Violoncell



allegro

Vnnis.

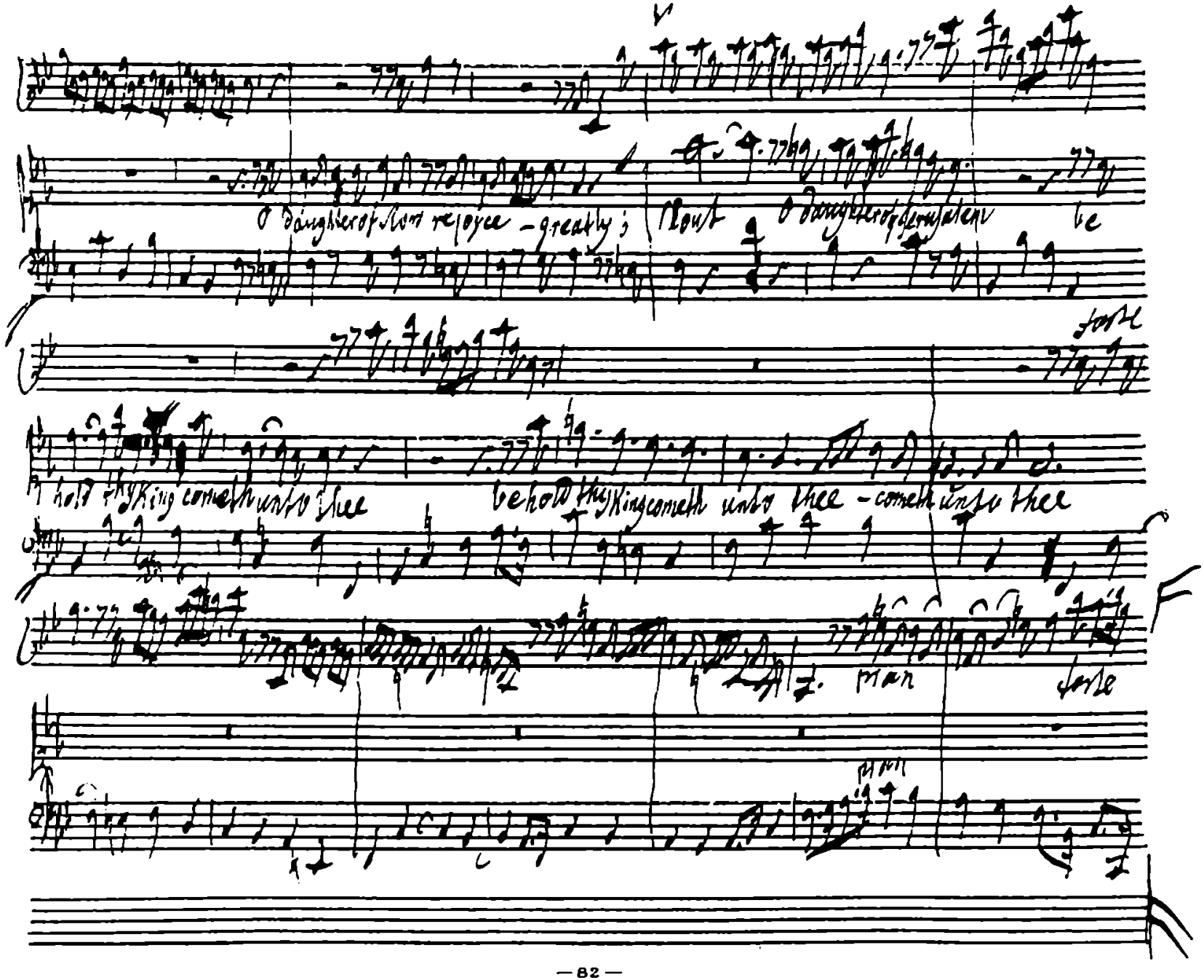
piano

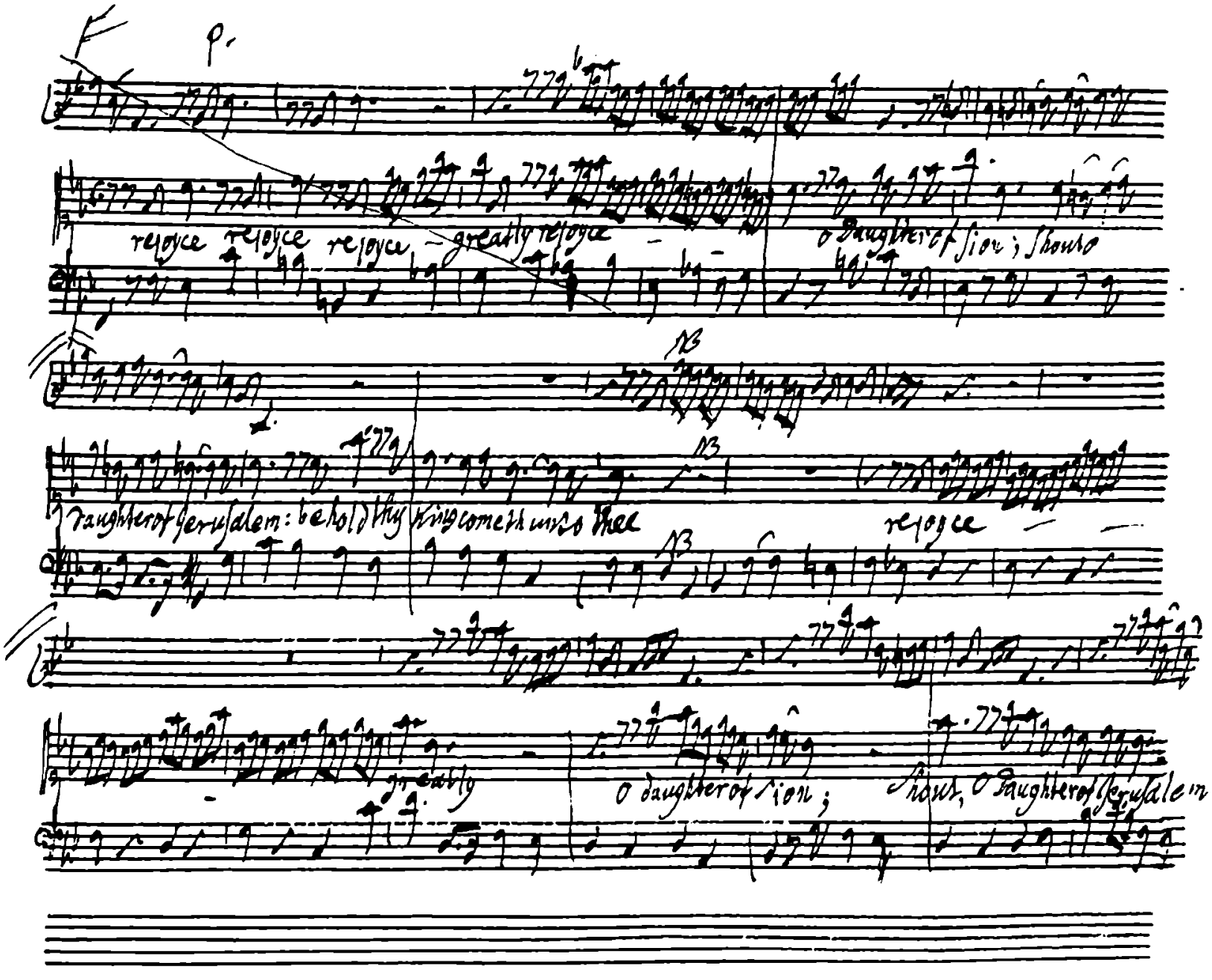
forte!

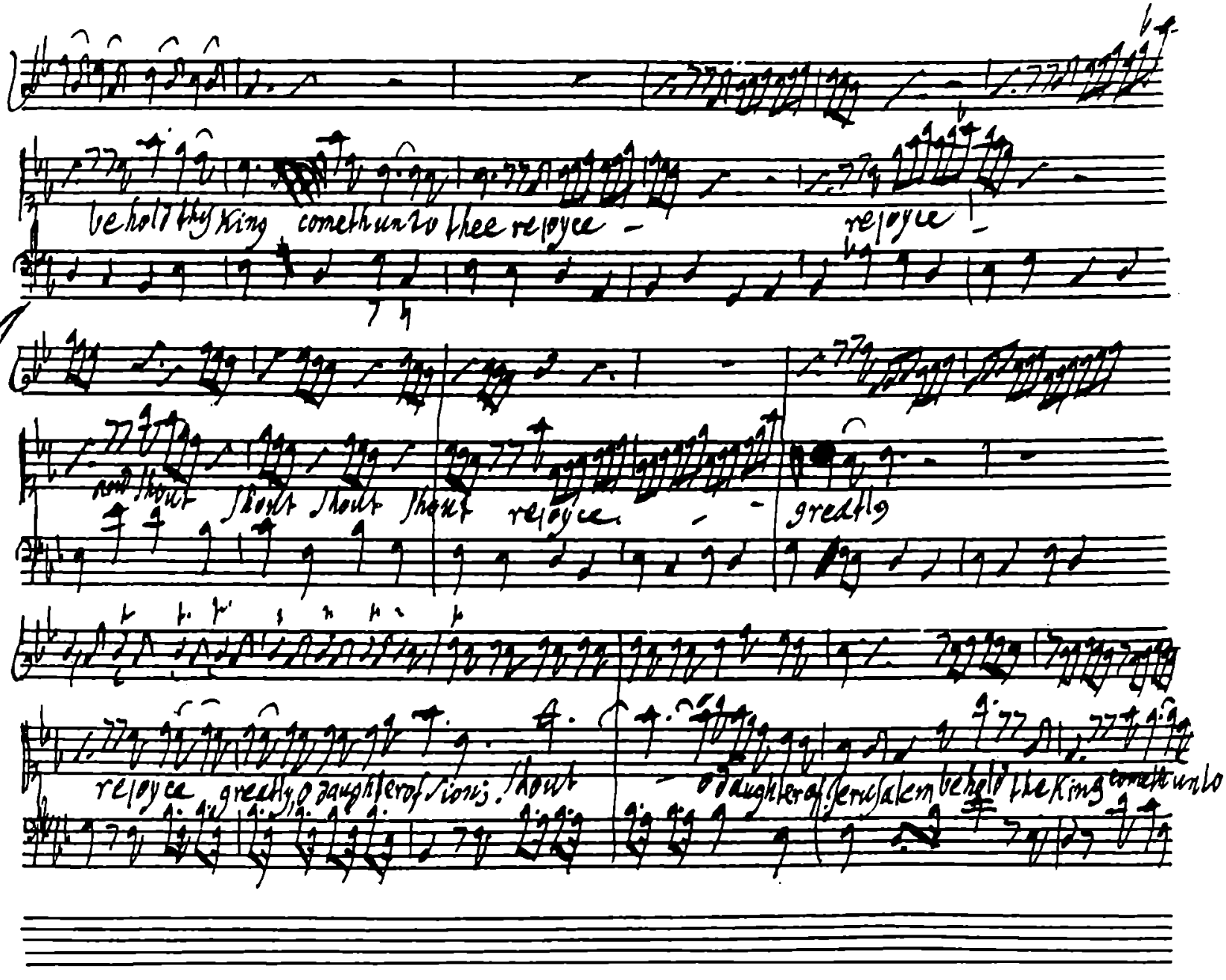
piano

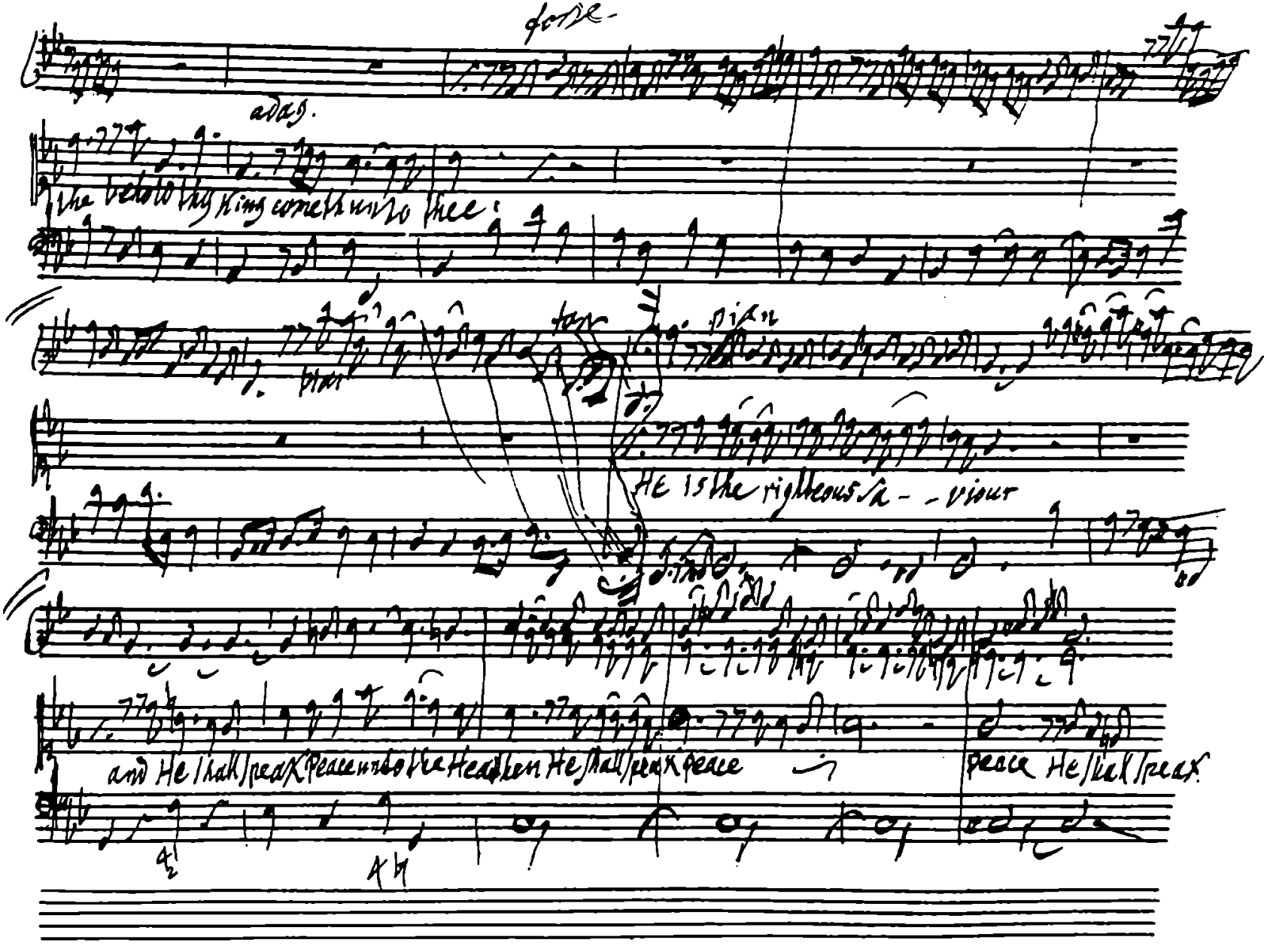
reloyce ÷ reloyce greatly reloyce - greatly o daughter of sion

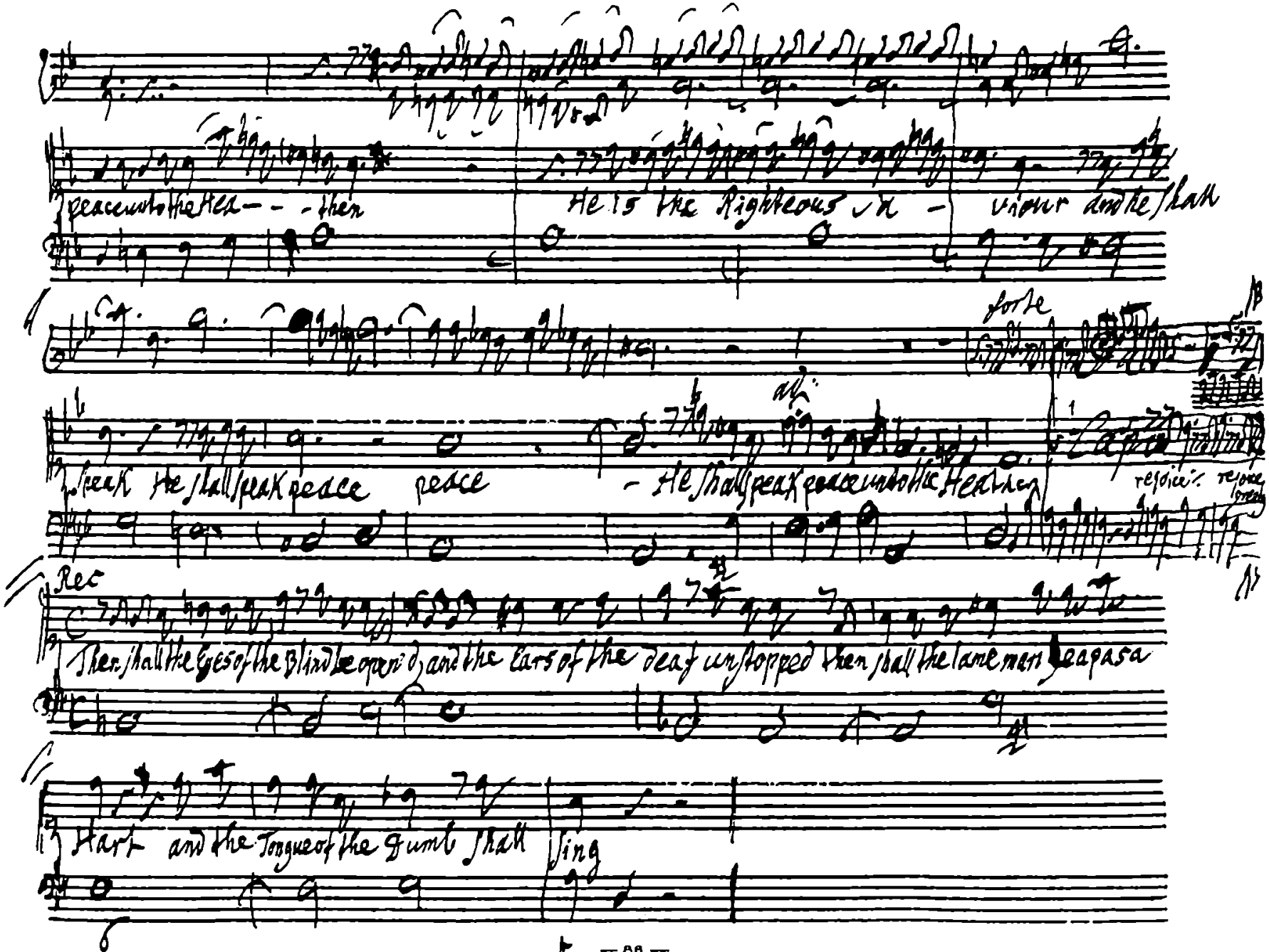
o daughter of sion reloyce . reloyce

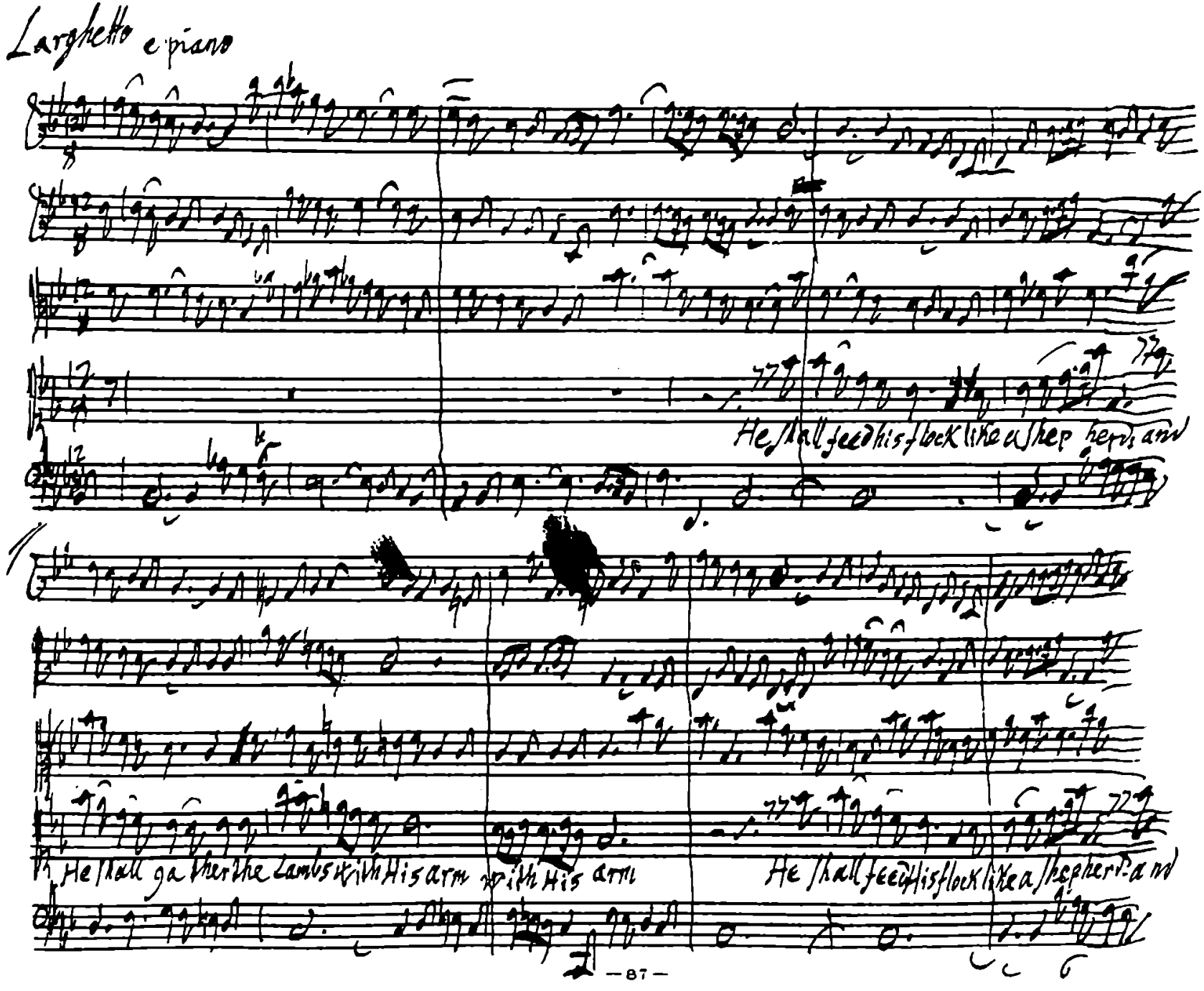

O daughter of Sion rejoyce - greatly ; Shout O daughter of Jerusalem be
forte
hold thy King cometh unto thee behold thy King cometh unto thee - cometh unto thee
man
forte
man

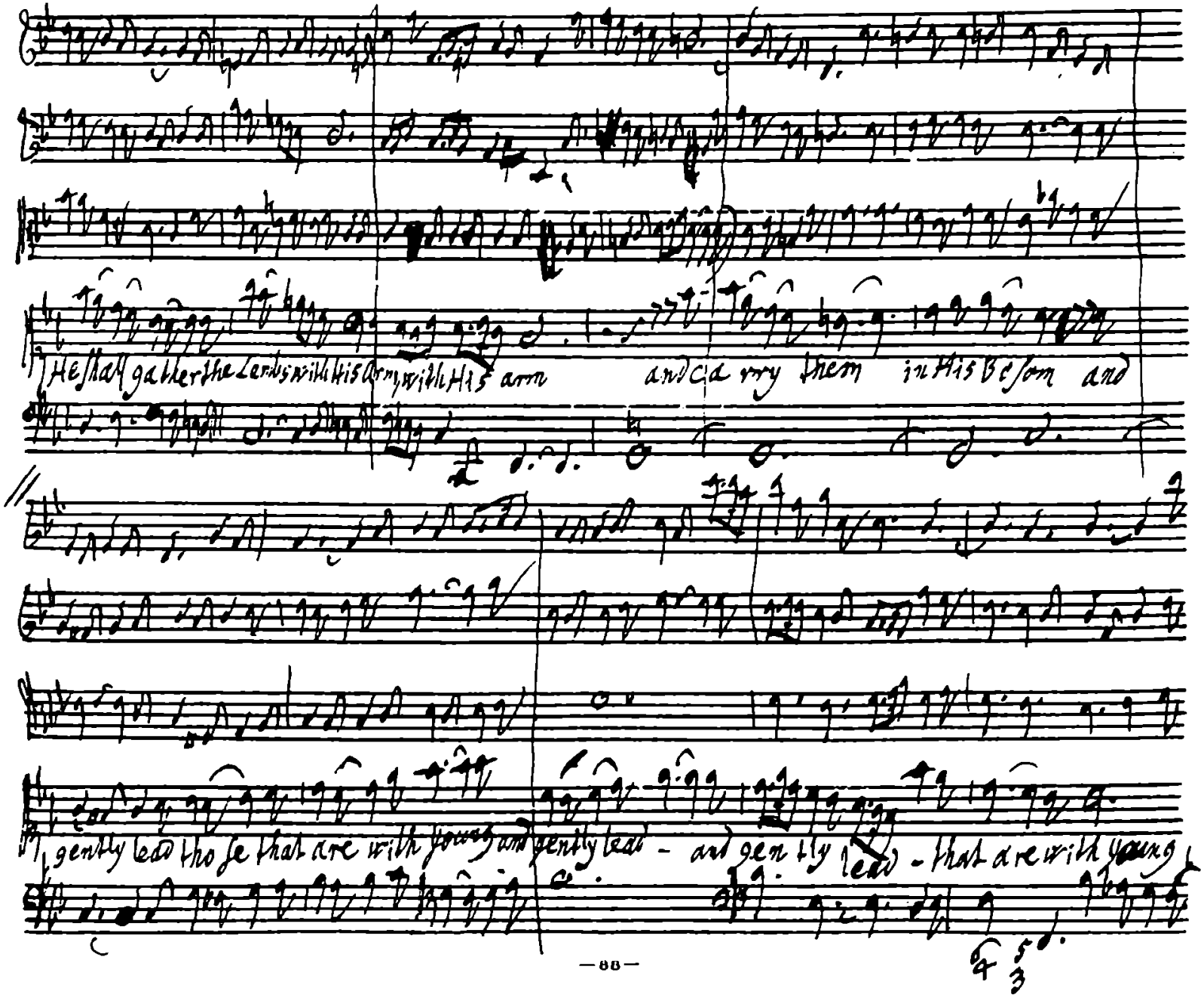

F
p.
rejoyce rejoyce rejoyce greatly rejoyce
O daughter of Sion; Shout
daughter of Jerusalem: behold thy King cometh unto thee
rejoyce
greatly
O daughter of Sion;
Shout, O daughter of Jerusalem

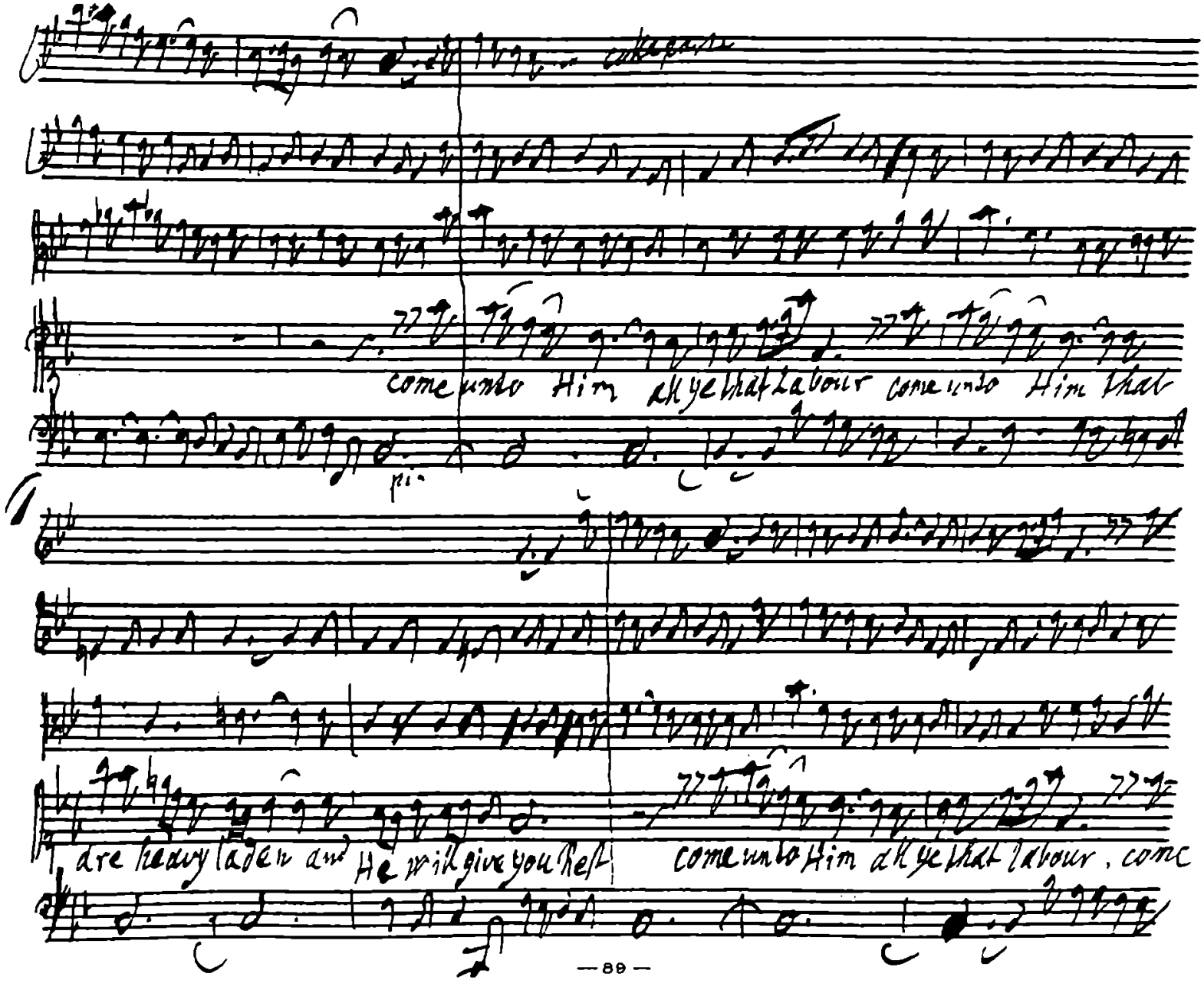

behold thy King cometh unto thee rejoyce
rejoyce
and shout shout shout shout rejoyce
greatly
rejoyce greatly, O daughter of Sion; shout
O daughter of Jerusalem behold the King cometh unto

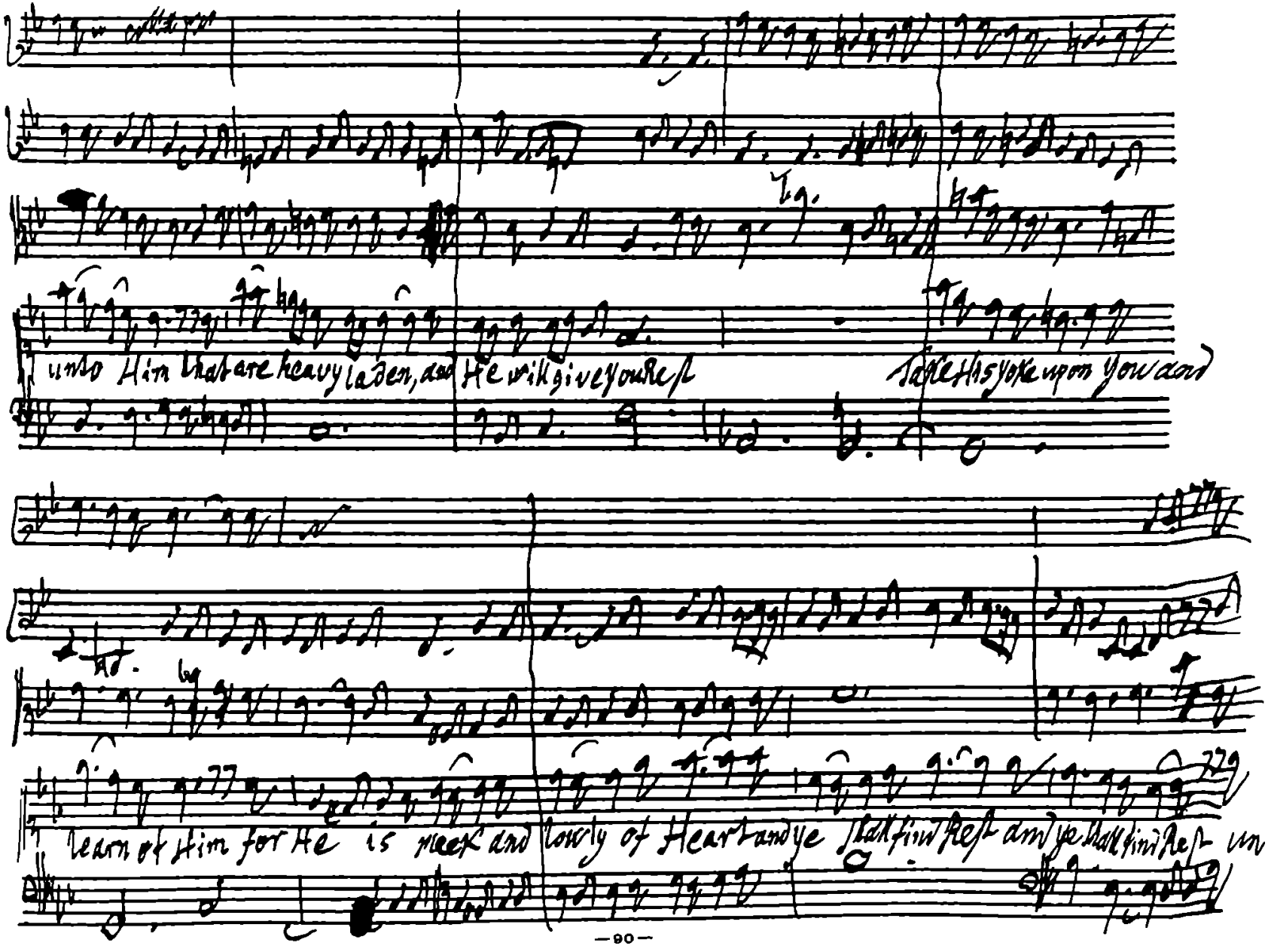

forte
adag.
the behold thy King cometh unto thee
He is the righteous Sa - viour
and He shall speak Peace unto the Heathen He shall speak peace
peace He shall speak

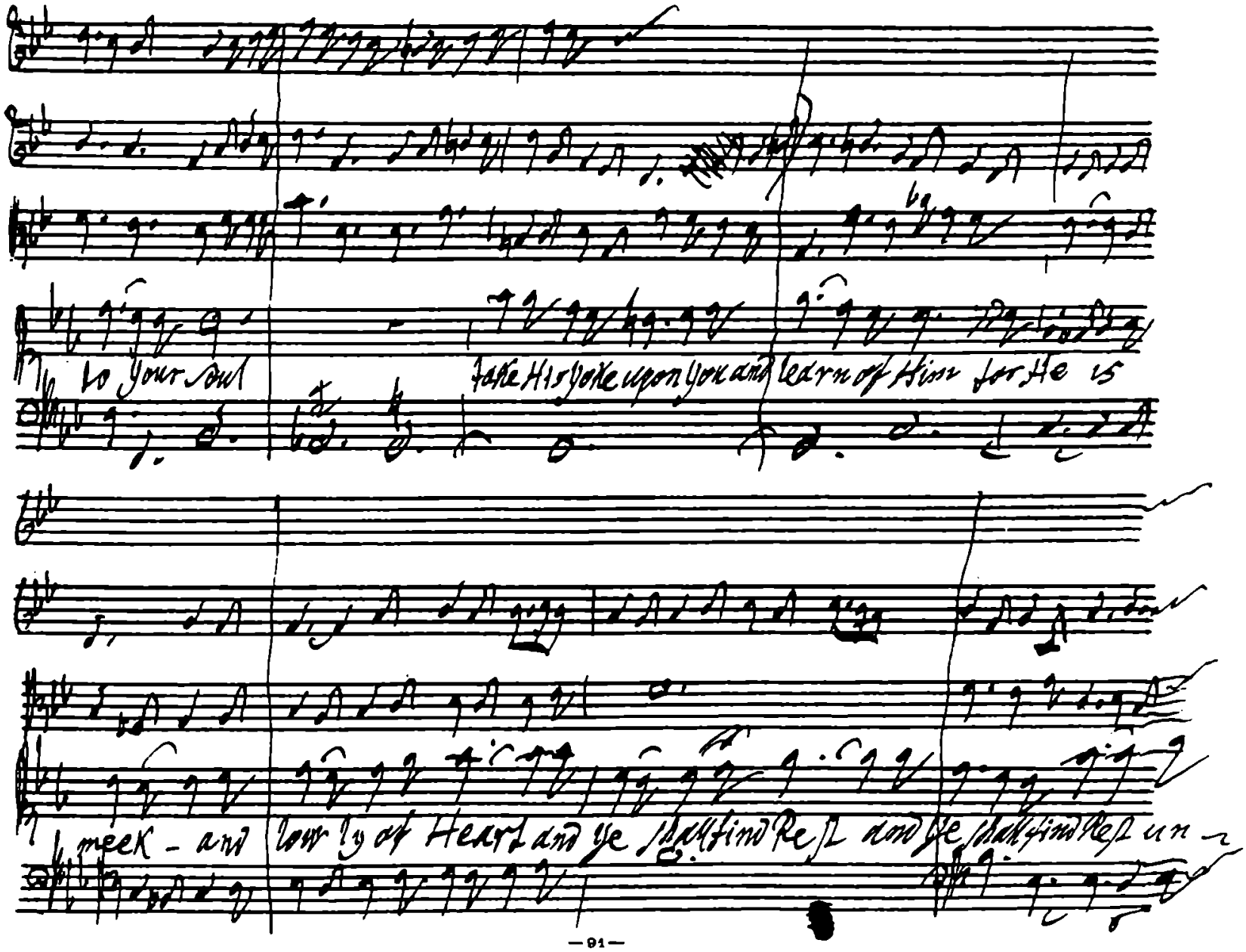

peace unto the Hea- - - then
He is the Righteous Sa - viour and he shall
forte
speak he shall speak peace peace
- He shall speak peace unto the Heathen
rejoice rejoice
Rec
Then shall the Eyes of the Blind be open'd and the Ears of the Deaf unstopped then shall the lame man leap as a
Hart and the Tongue of the Dumb shall sing

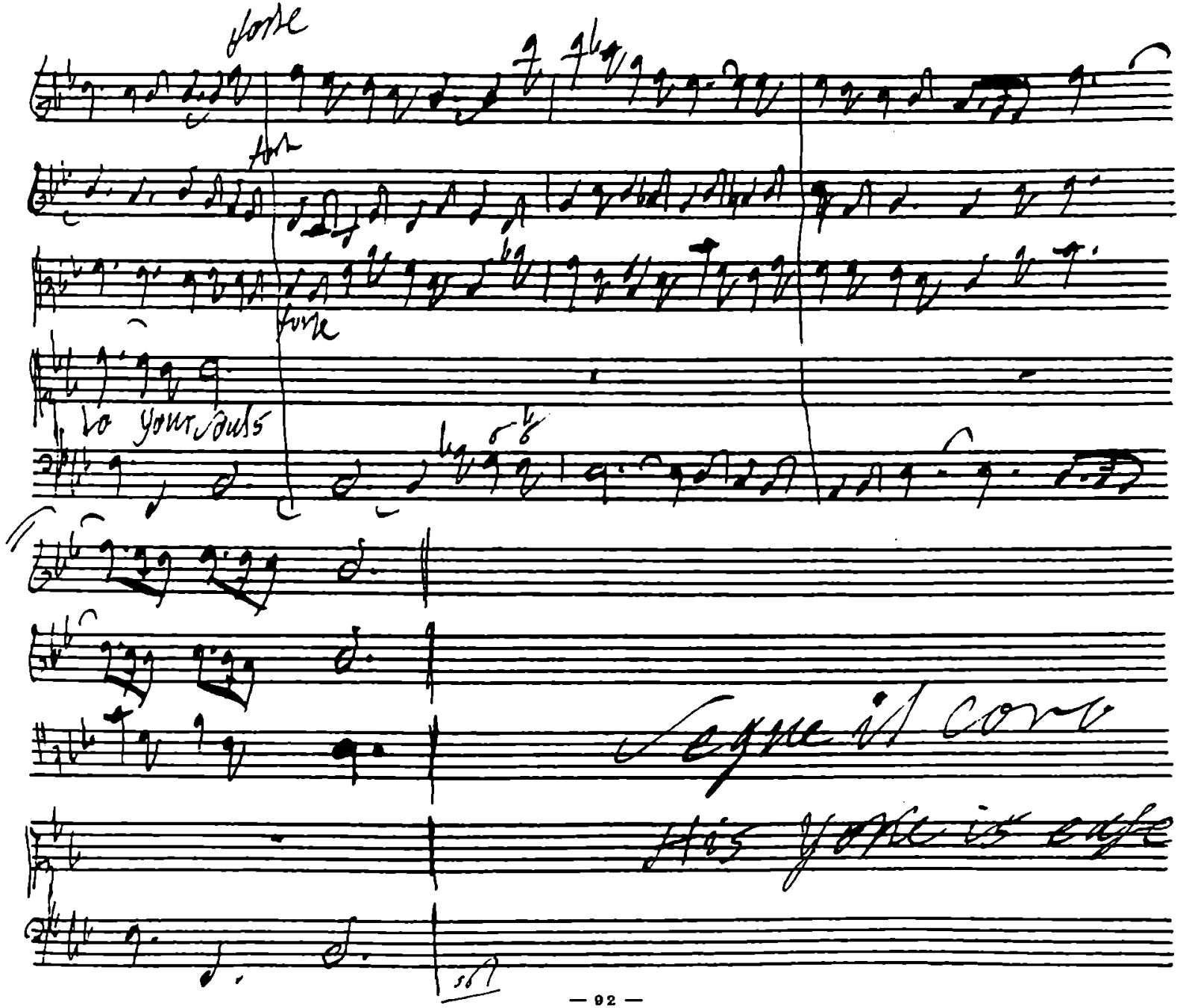

Larghetto e piano
He shall feed his flock like a shep herd: and
He shall ga ther the Lambs with His arm
with His arm
He shall feed His flock like a Shepherd: and

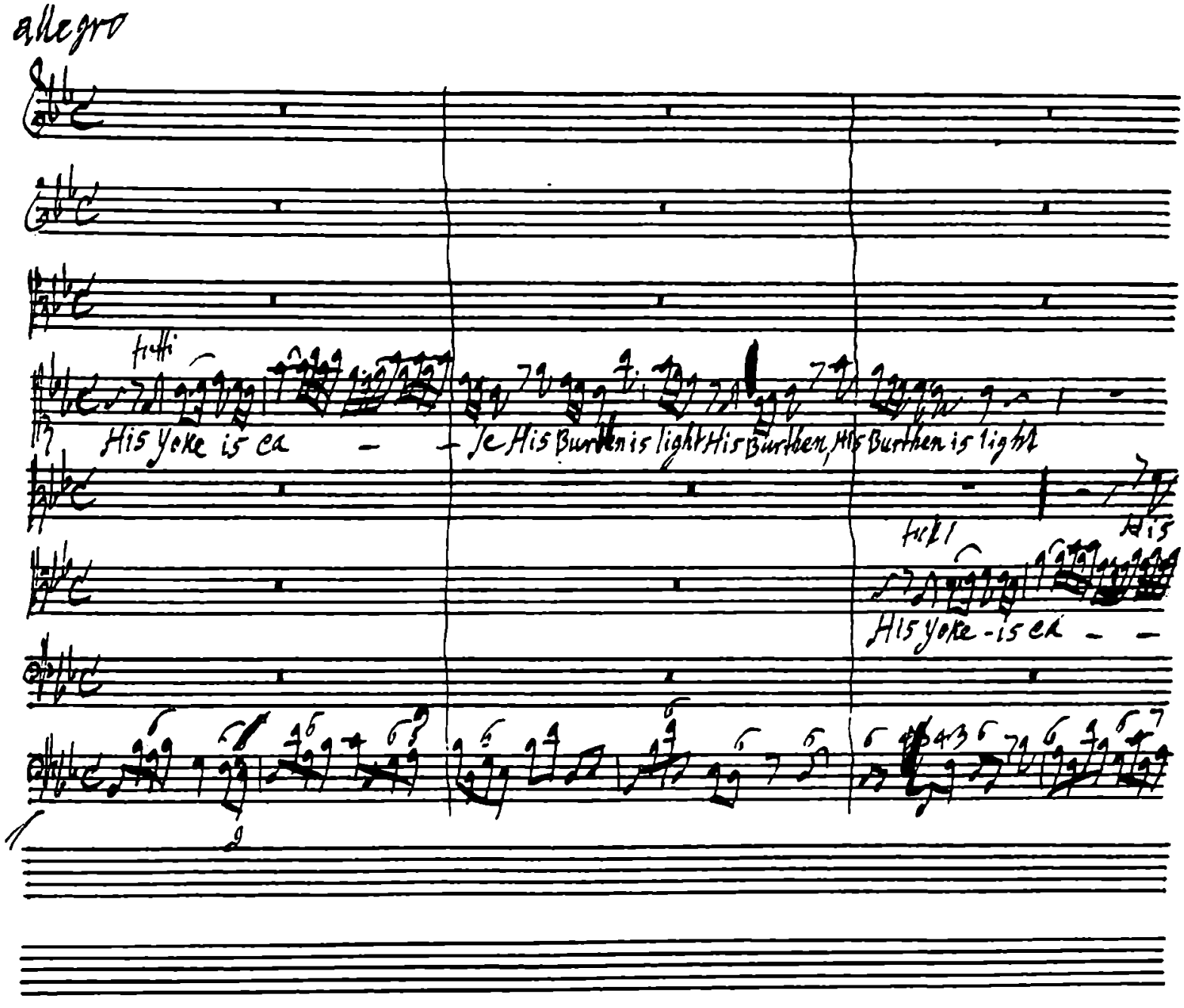

He shall gather the Lambs with His arm, with His arm and carry them in His Bosom and
gently lead those that are with young, and gently lead - and gently lead - that are with young

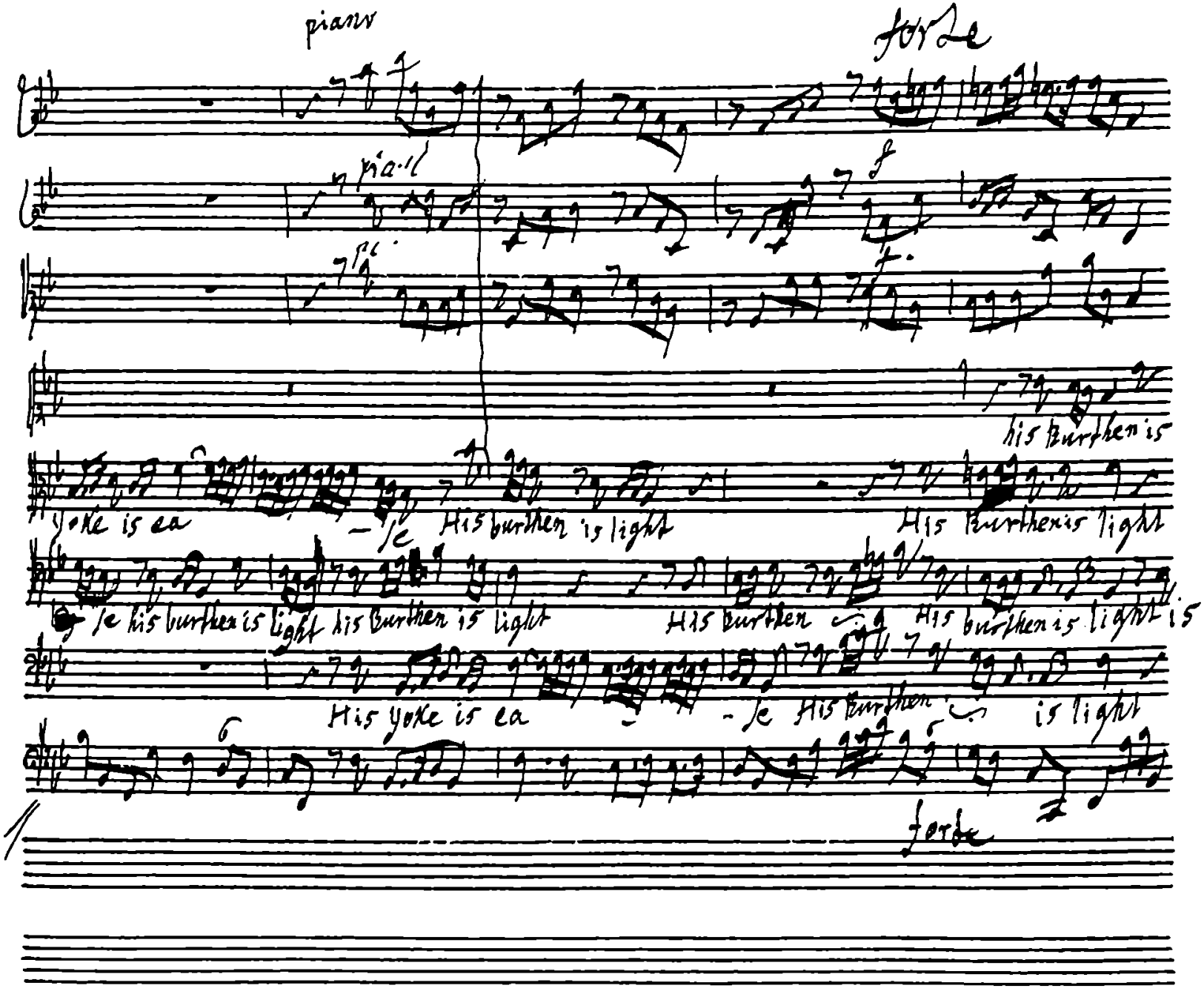

come unto Him all ye that labour come unto Him that
are heavy laden and He will give you Rest
come unto Him all ye that labour, come

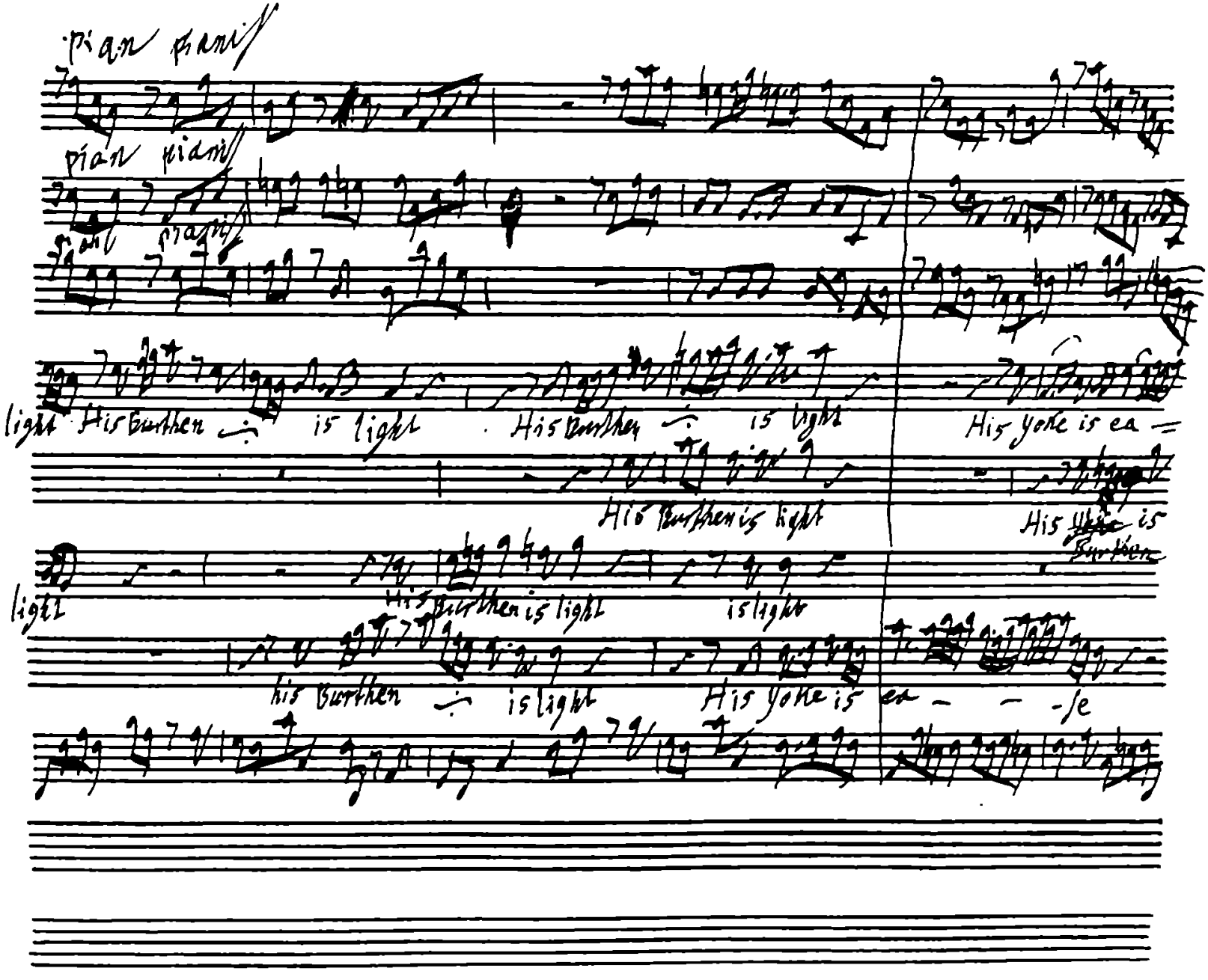

unto Him that are heavy laden, and He will give you rest
take His yoke upon you and
learn of Him for He is meek and lowly of Heart and ye shall find Rest and ye shall find Rest un

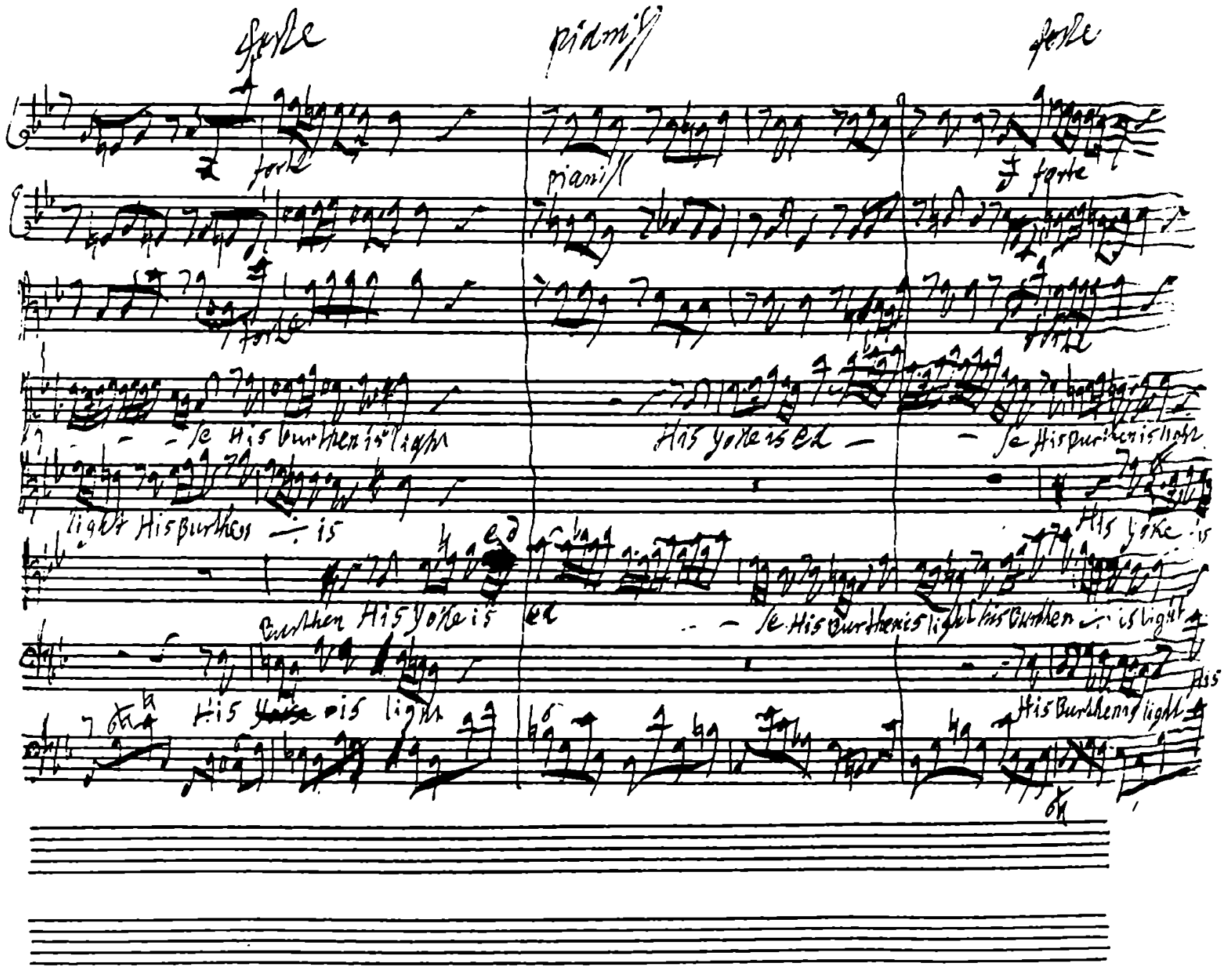

to your soul
take His yoke upon you and learn of Him for He is
meek - and
lowly of Heart and ye shall find Rest and ye shall find Rest un -

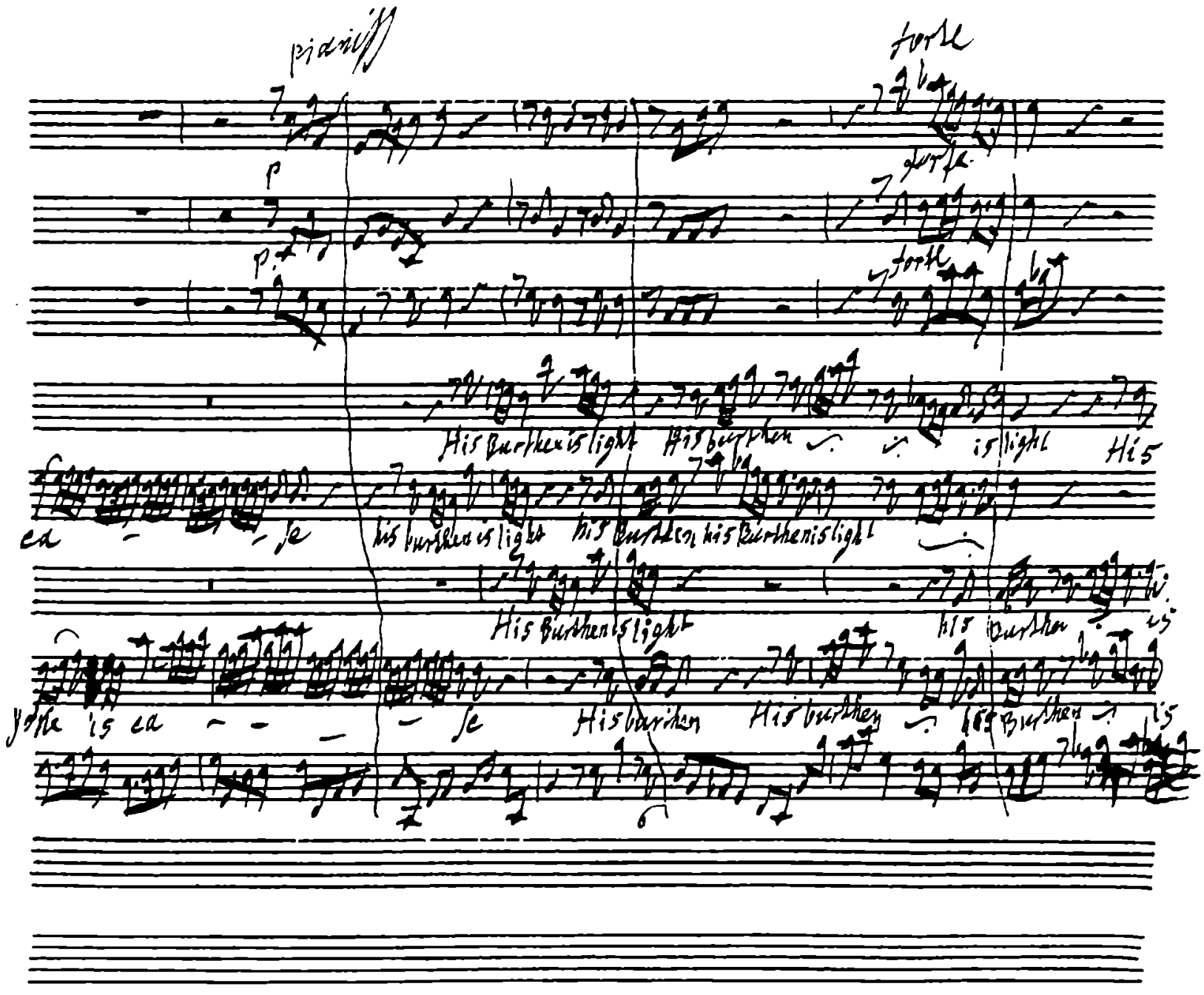

forte
forte
forte
to your souls
Segue il coro
His yoke is ease

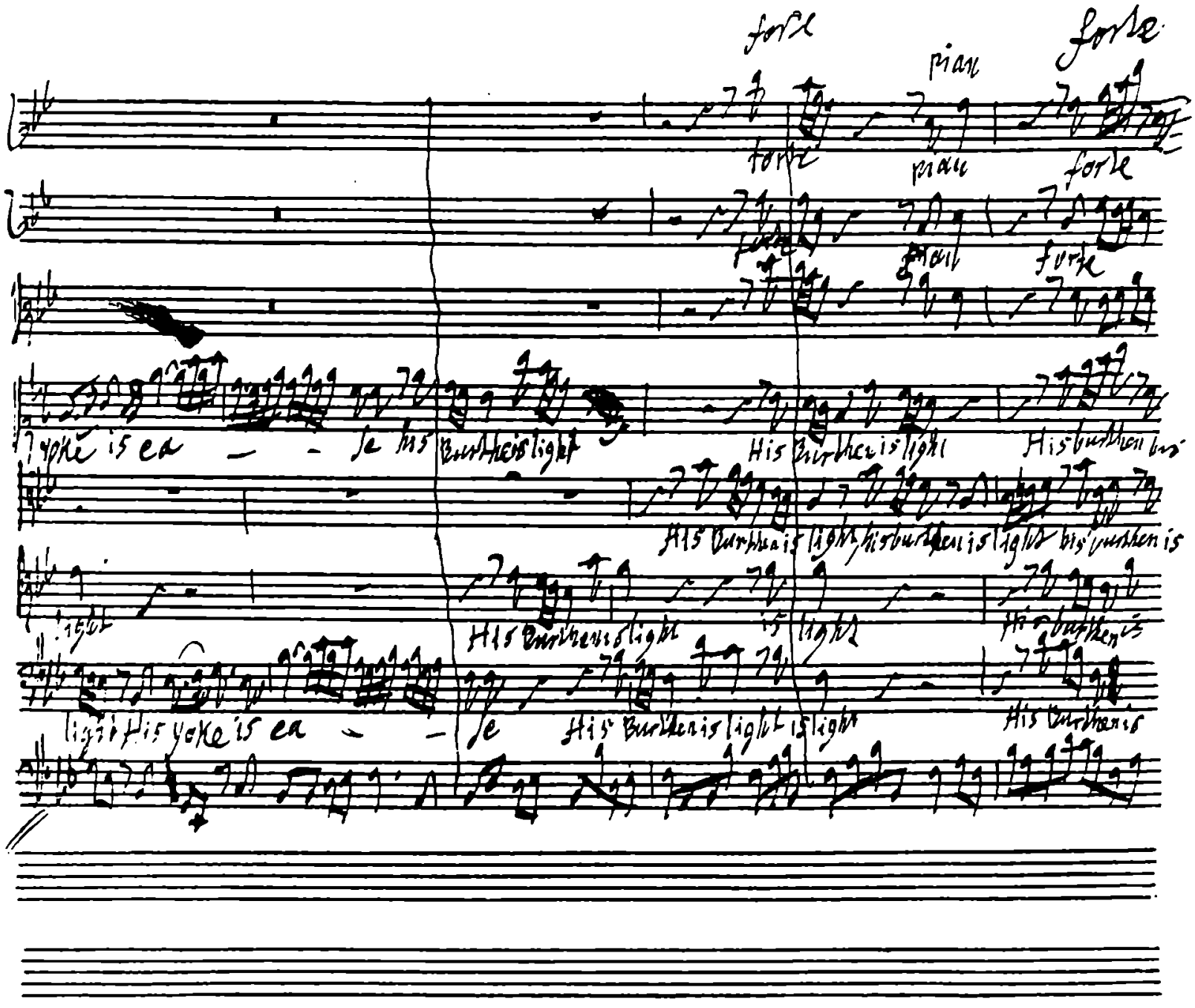

allegro
tutti
His yoke is ea - - se His Burthen is light His Burthen, His Burthen is light
tutti
His
His yoke - is ea - -

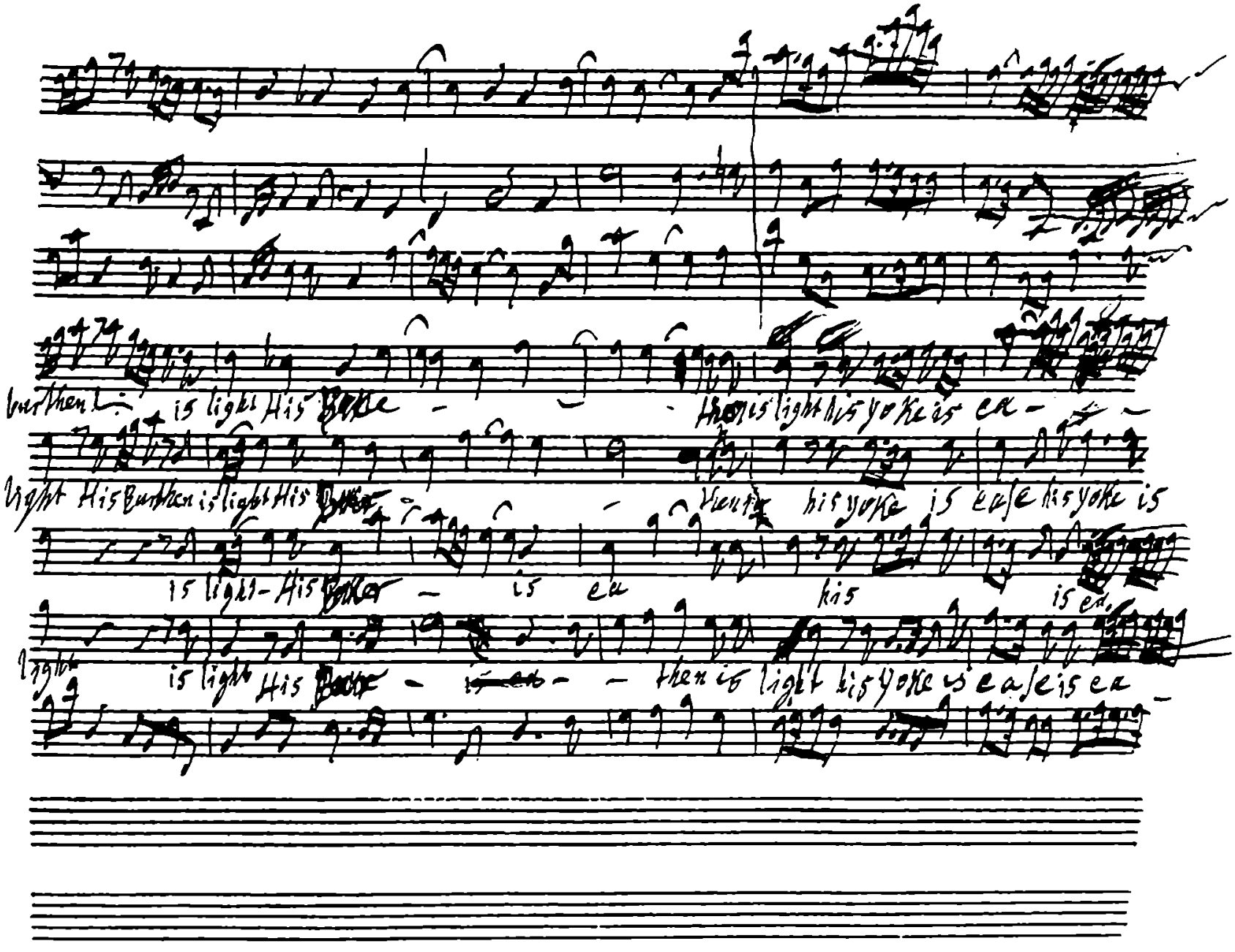

piano
forte
piano
his burthen is
yoke is ea - se His burthen is light His burthen is light
se his burthen is light his burthen is light His burthen His burthen is light is
His yoke is ea - se His burthen is light
forte

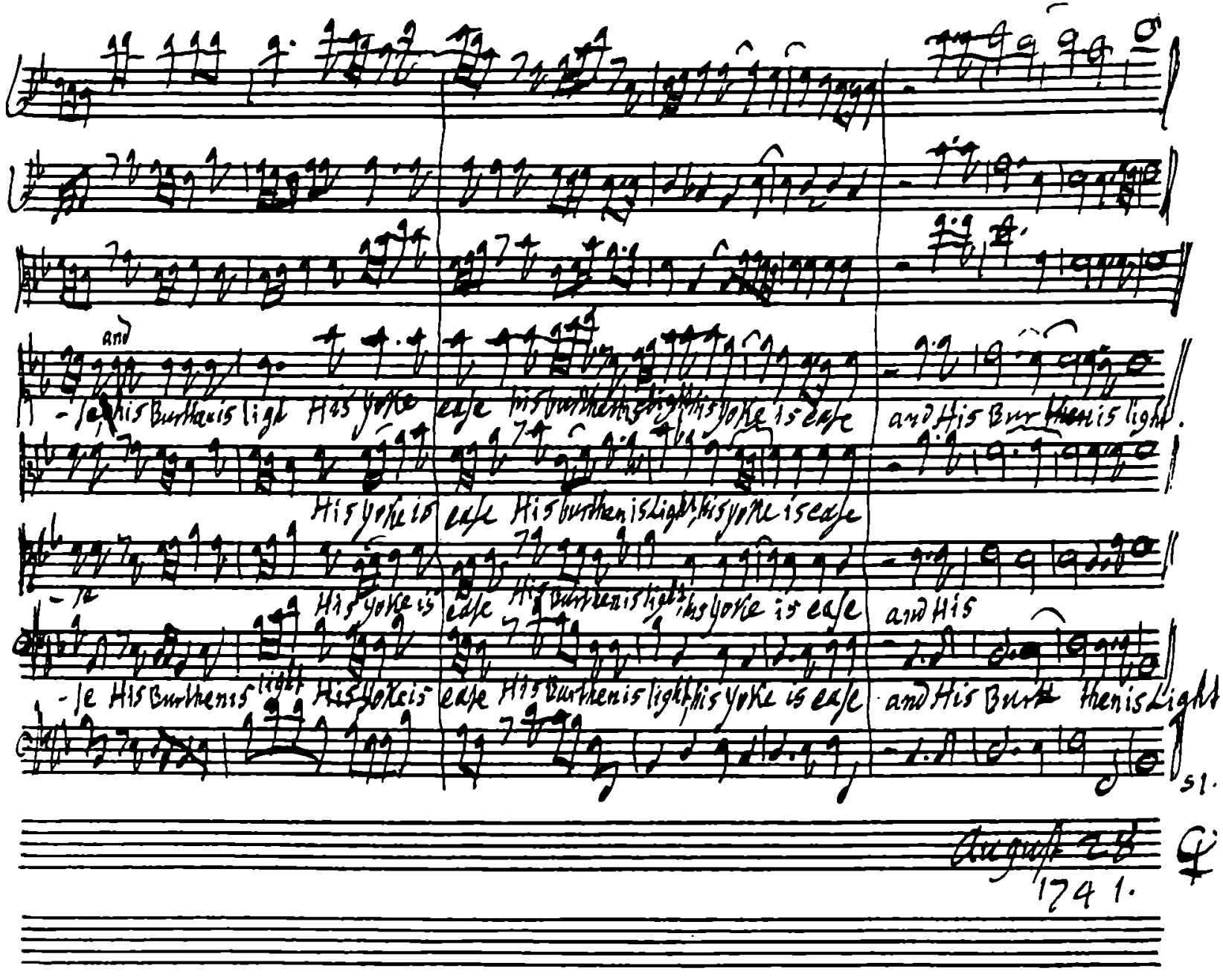

pian piano
pian piano
light His burthen is light
His burthen is light
His yoke is ea =
His burthen is light
His burthen
light
His burthen is light
is light
his burthen is light
His yoke is ea - - -se


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 is light
His burthen is light
His


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

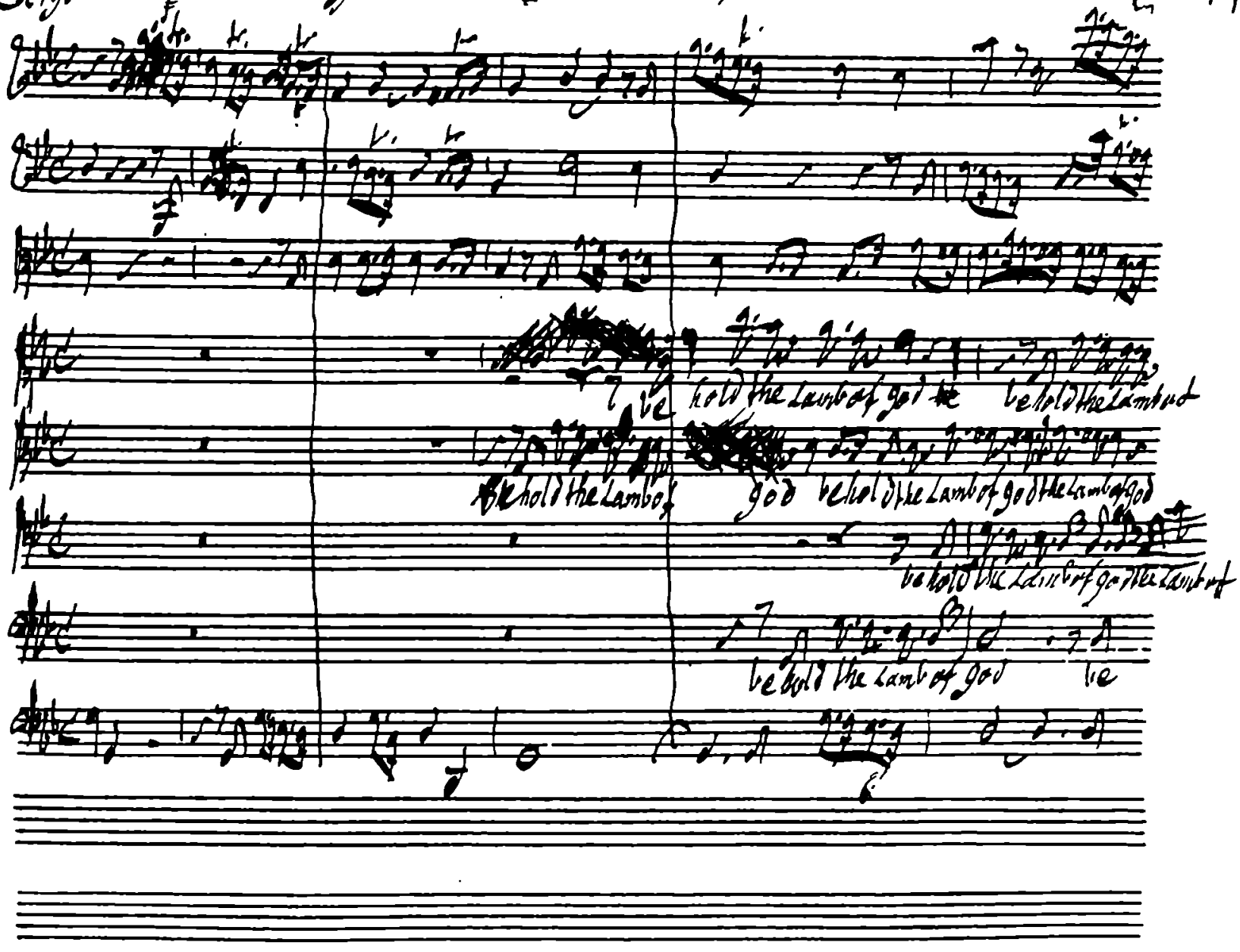

forte
pian
forte
forte
pian
forte
forte
pian
forte
yoke is ea - - se his Burthen is light
His Burthen is light
His burthen bis
His Burthen is light, his burthen is light his burthen is
light
His Burthen is light
is light
His burthen is
light His yoke is ea - - se
His Burthen is light is light
His Burthen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

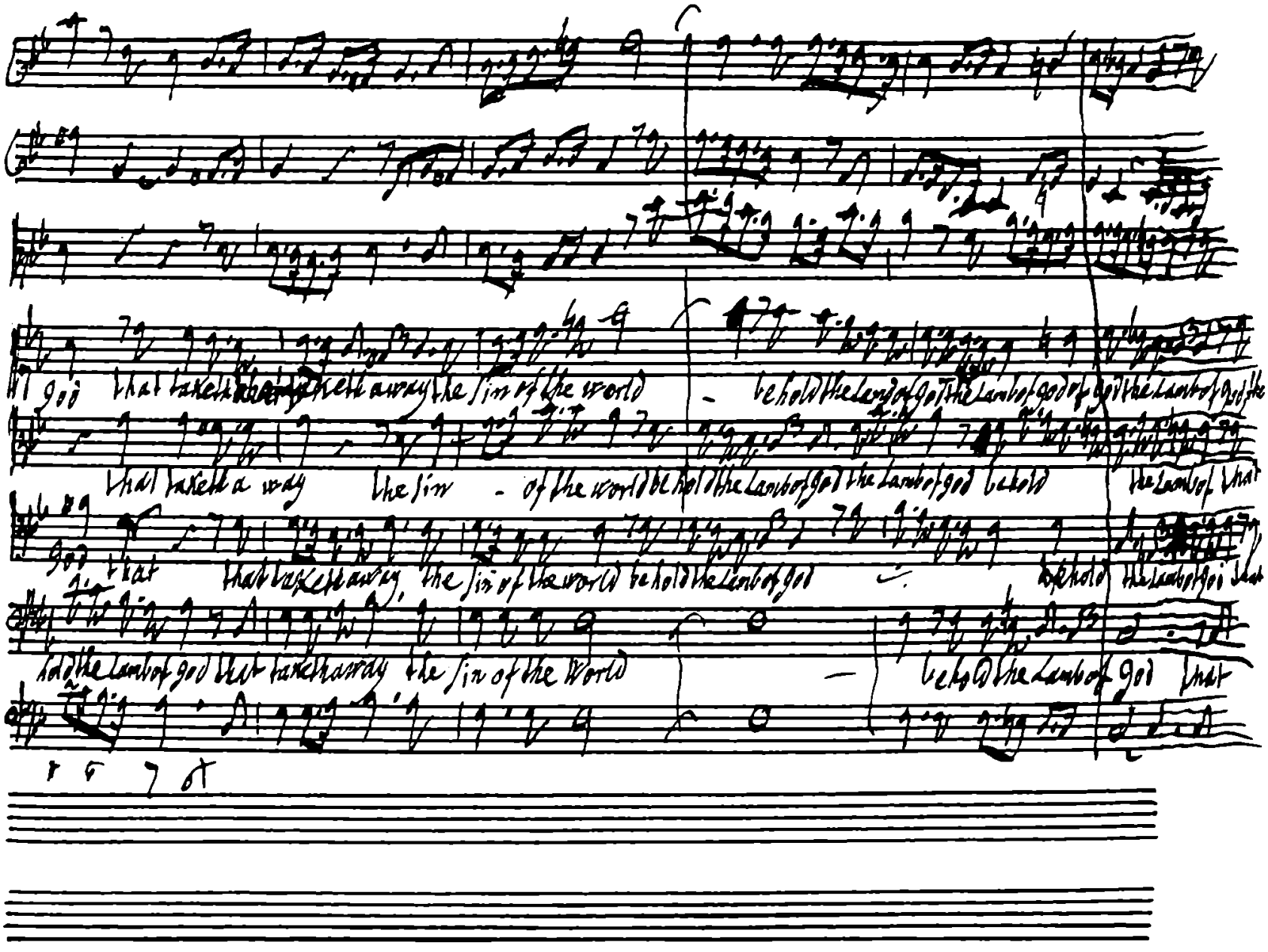

burthen is light His
Then is light his yoke is ea-
light His Burthen is light His
his yoke is ease his yoke is
is light- His
is ea
his
is ea.
light
is light His
then is light his yoke is ease is ea-

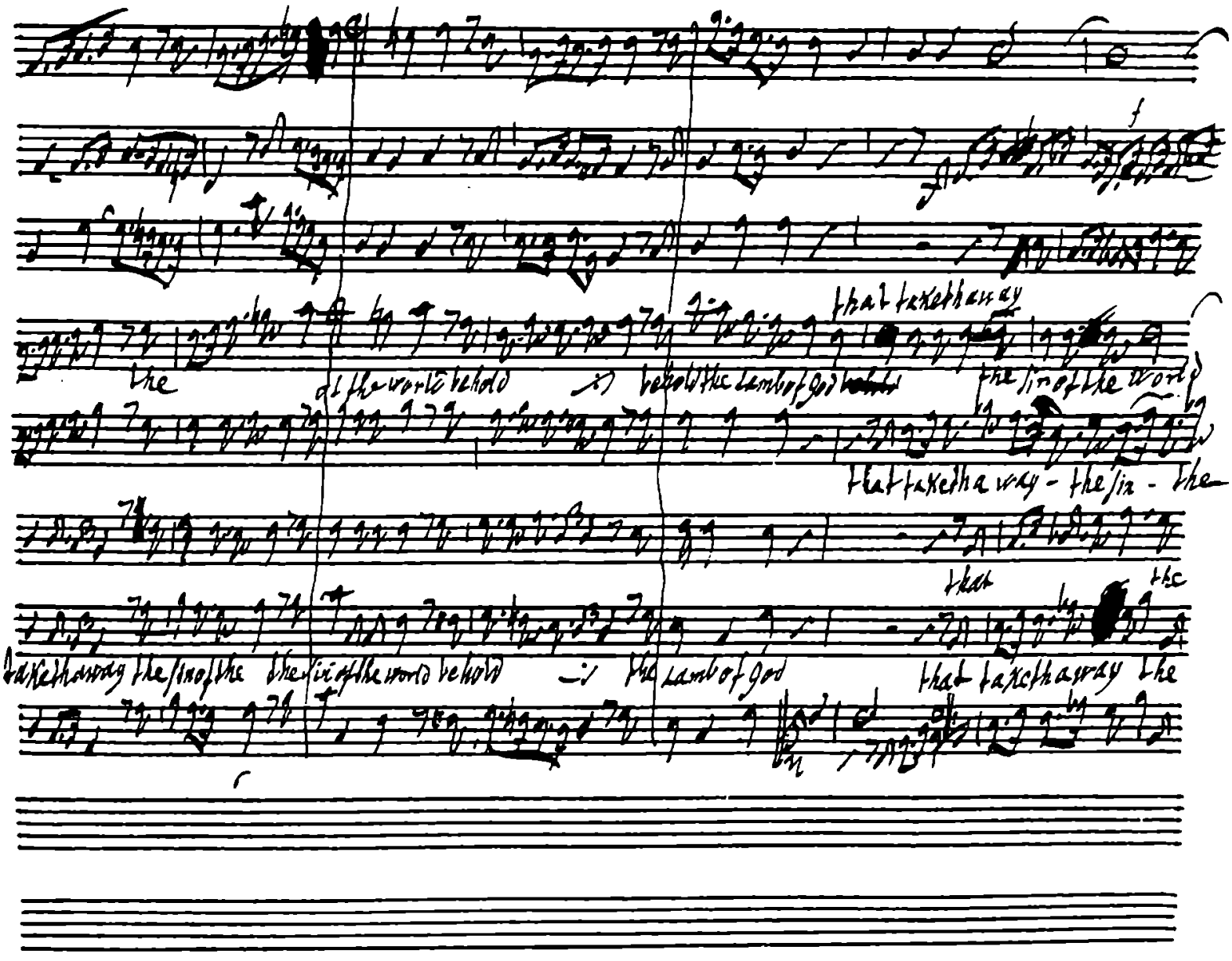

and
-le His Burthen is light His yoke ease His burthen is light his yoke is ease and His Burthen is light.
His yoke is ease His burthen is light his yoke is ease
-le His yoke is ease His burthen is light his yoke is ease and His
-le His Burthen is light His yoke is ease His burthen is light his yoke is ease and His Burthen is Light
August 26
1741.

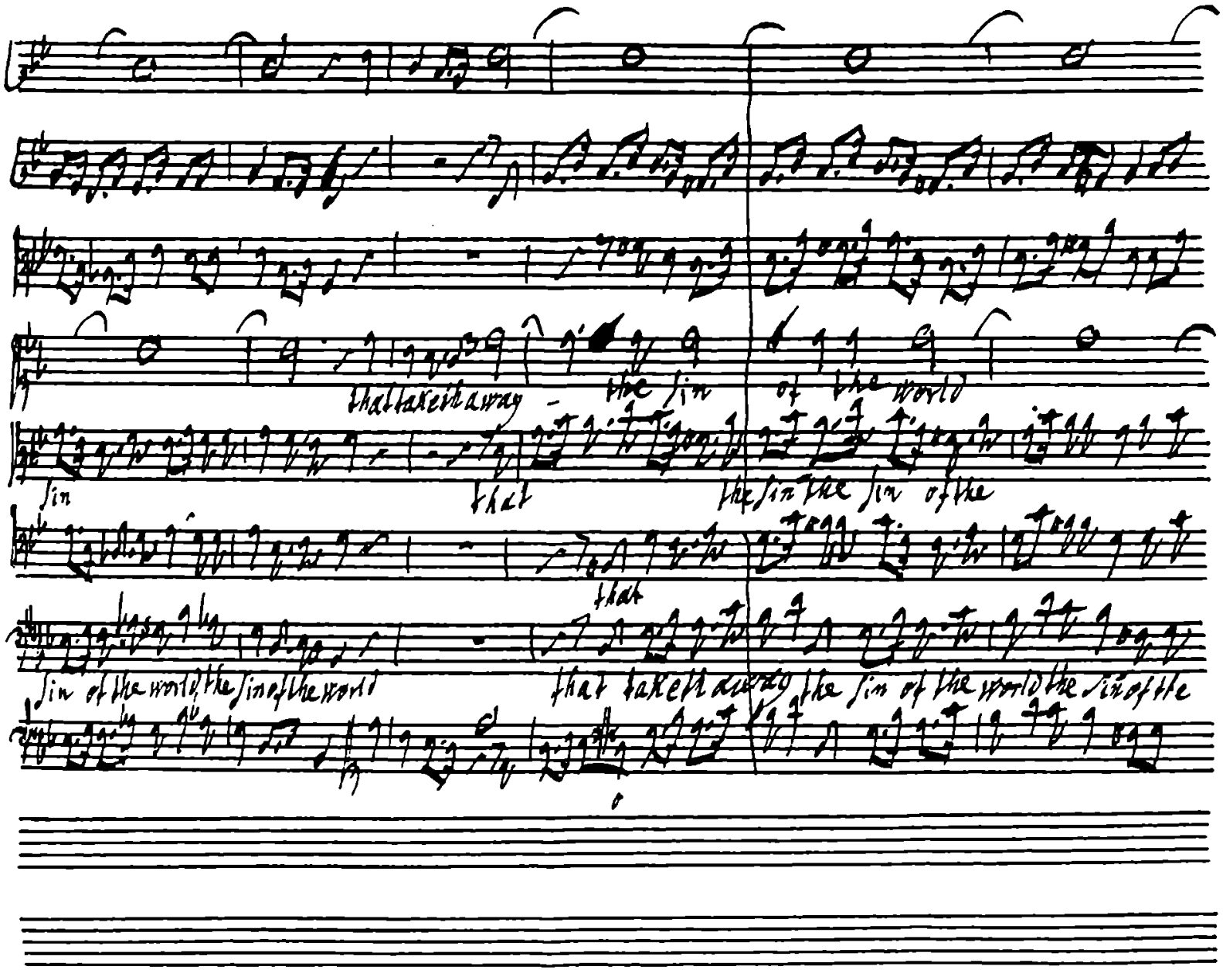
Largo

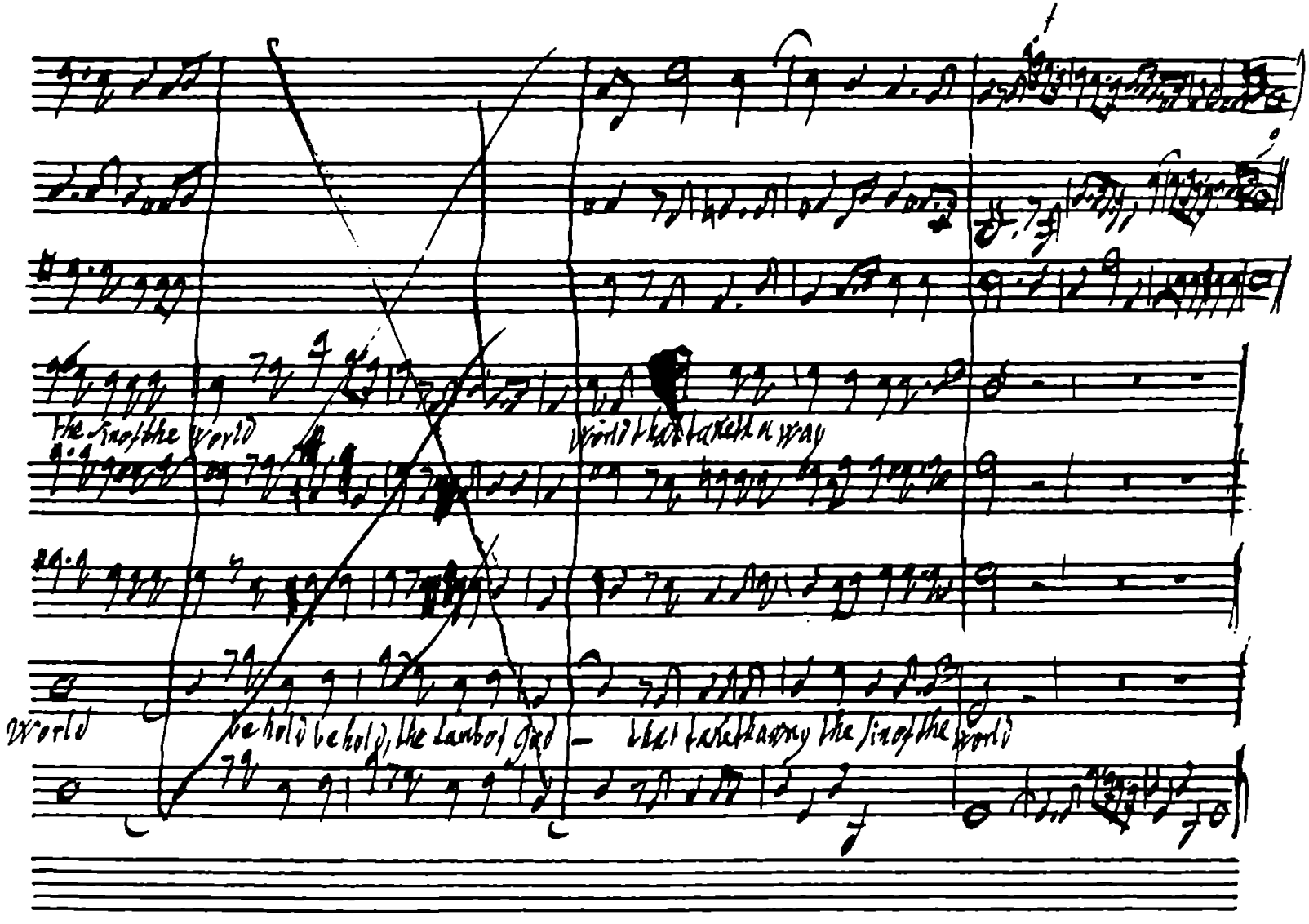
Messiah an Oratorio. Part y Second.

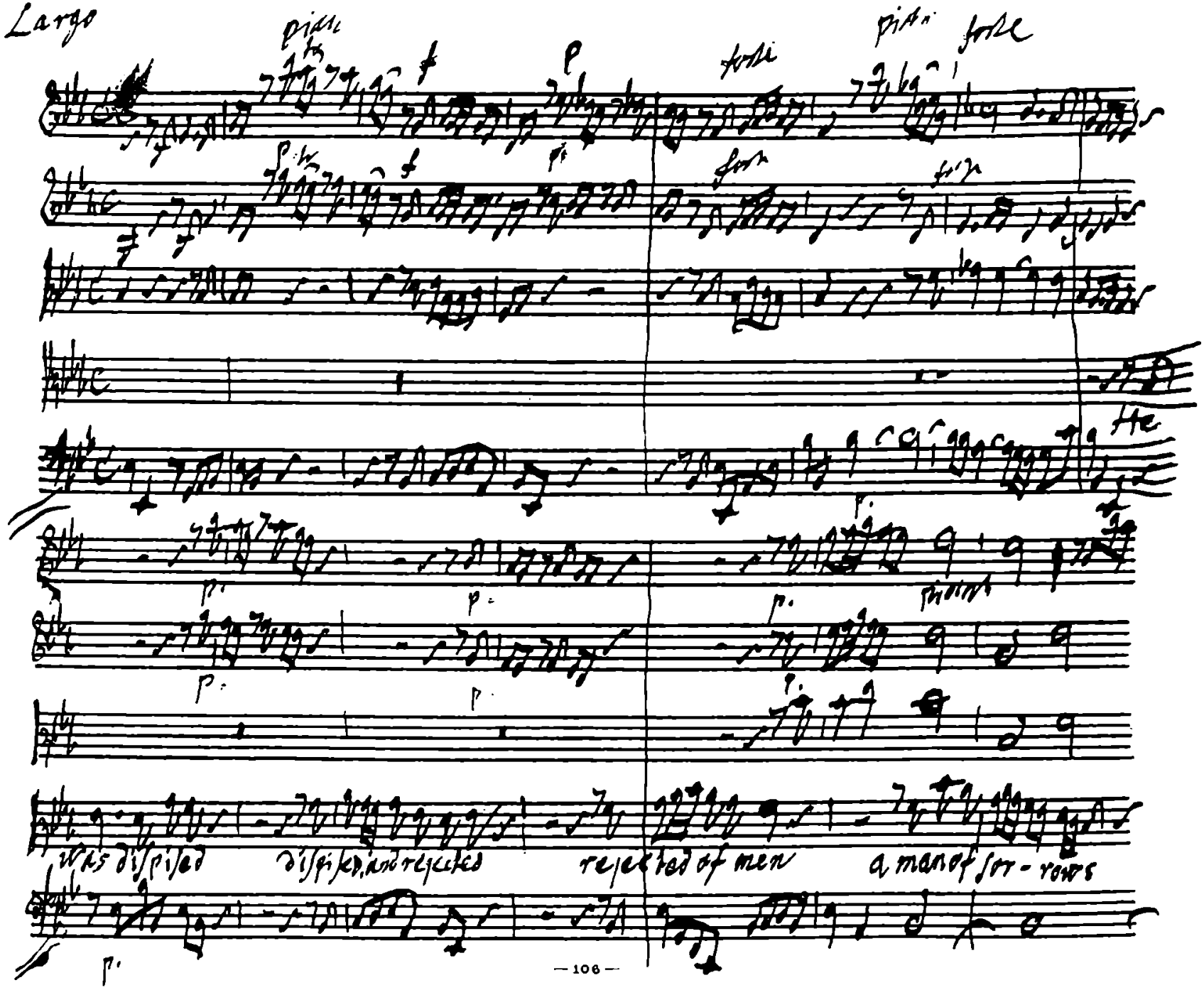


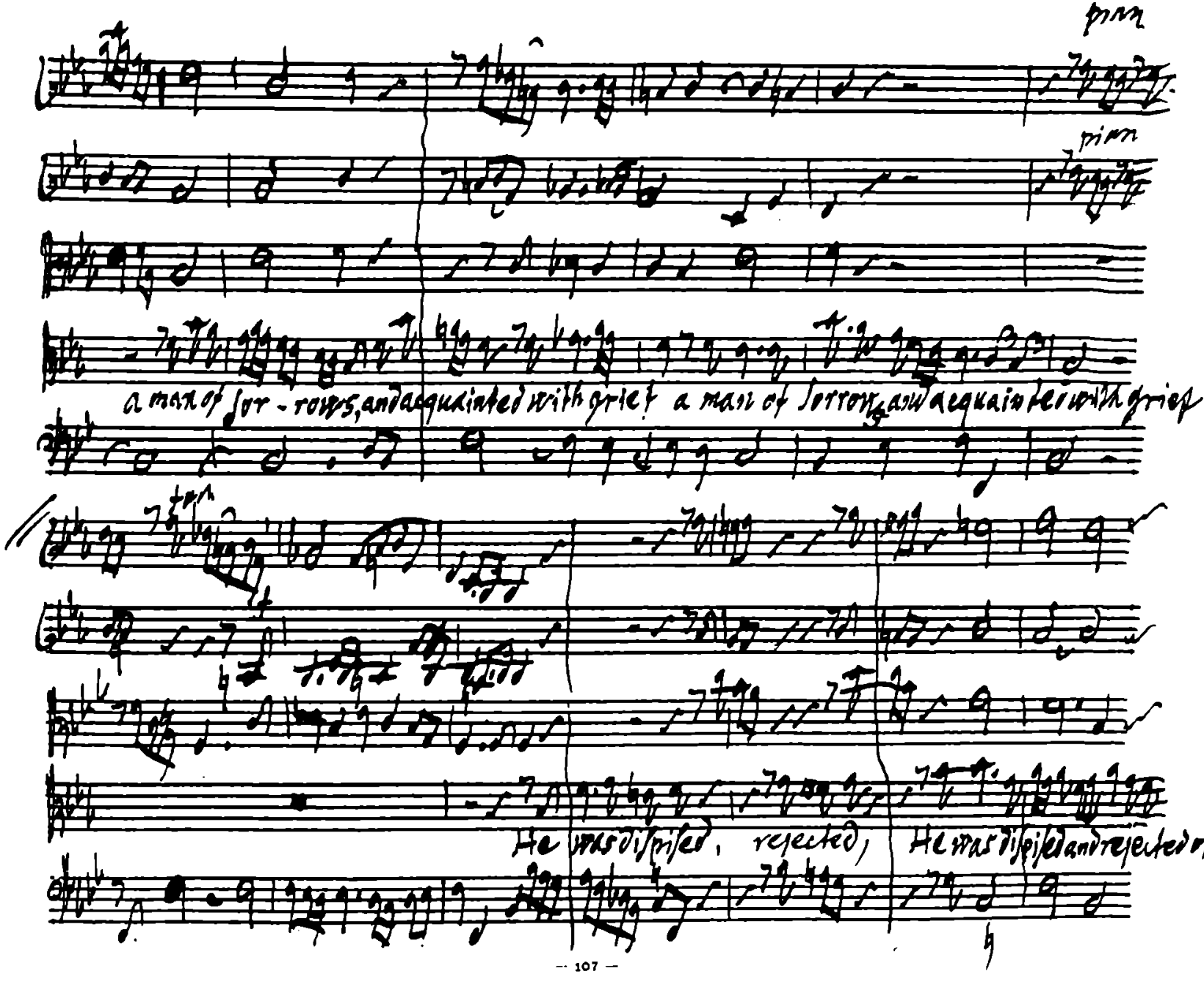

that taketh away the sin of the world - behold the Lamb of God the Lamb of God the Lamb of God the
that taketh away the sin - of the world behold the Lamb of God the Lamb of God behold the Lamb of that
that taketh away the sin of the world behold the Lamb of God - behold the Lamb of
behold the Lamb of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

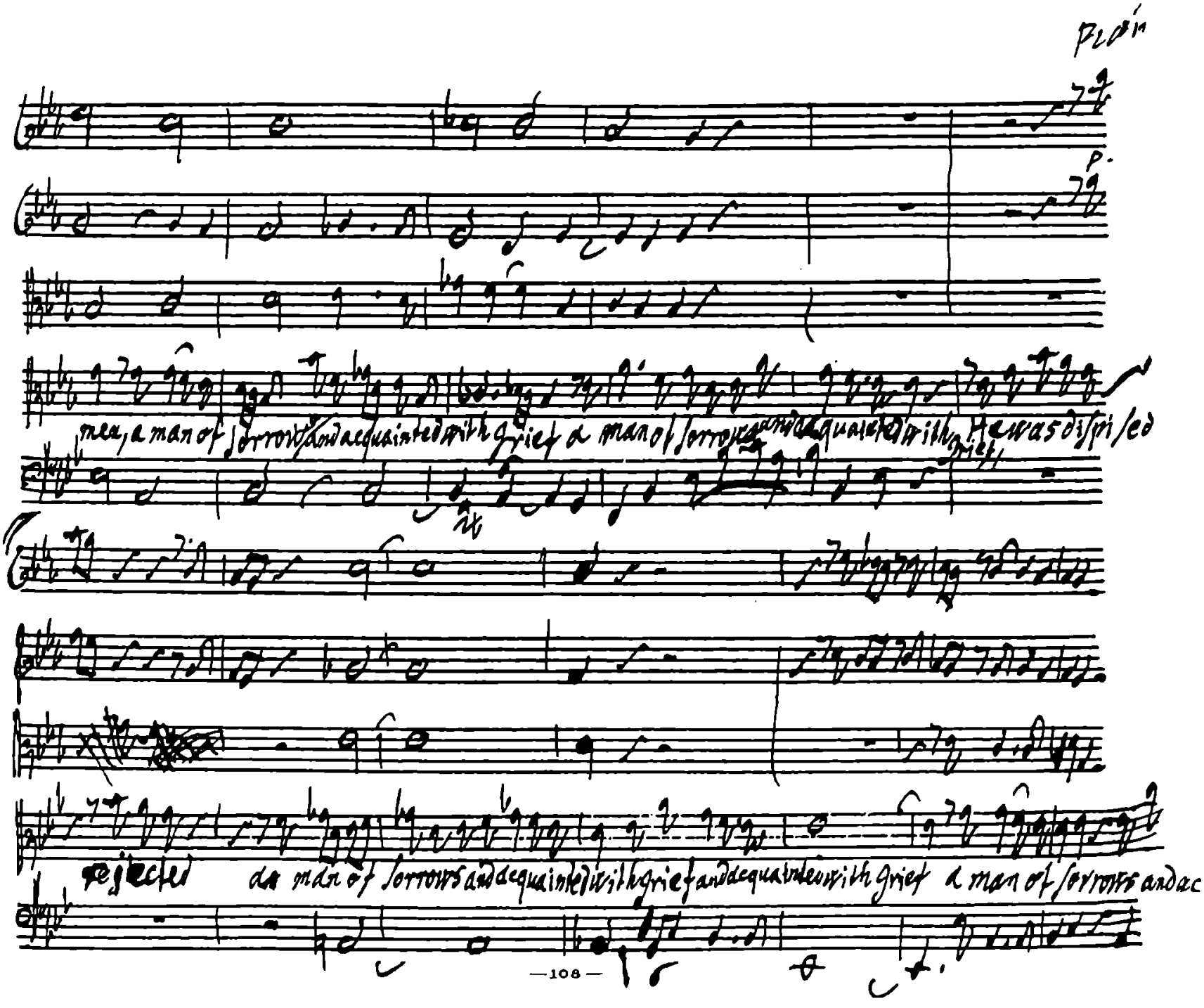

that taketh away
the
of the world behold
behold the Lamb of God behold
the sin of the world
that taketh away - the sin - the
that
the
taketh away the sin of the
the sin of the world behold
the Lamb of God
that taketh away the

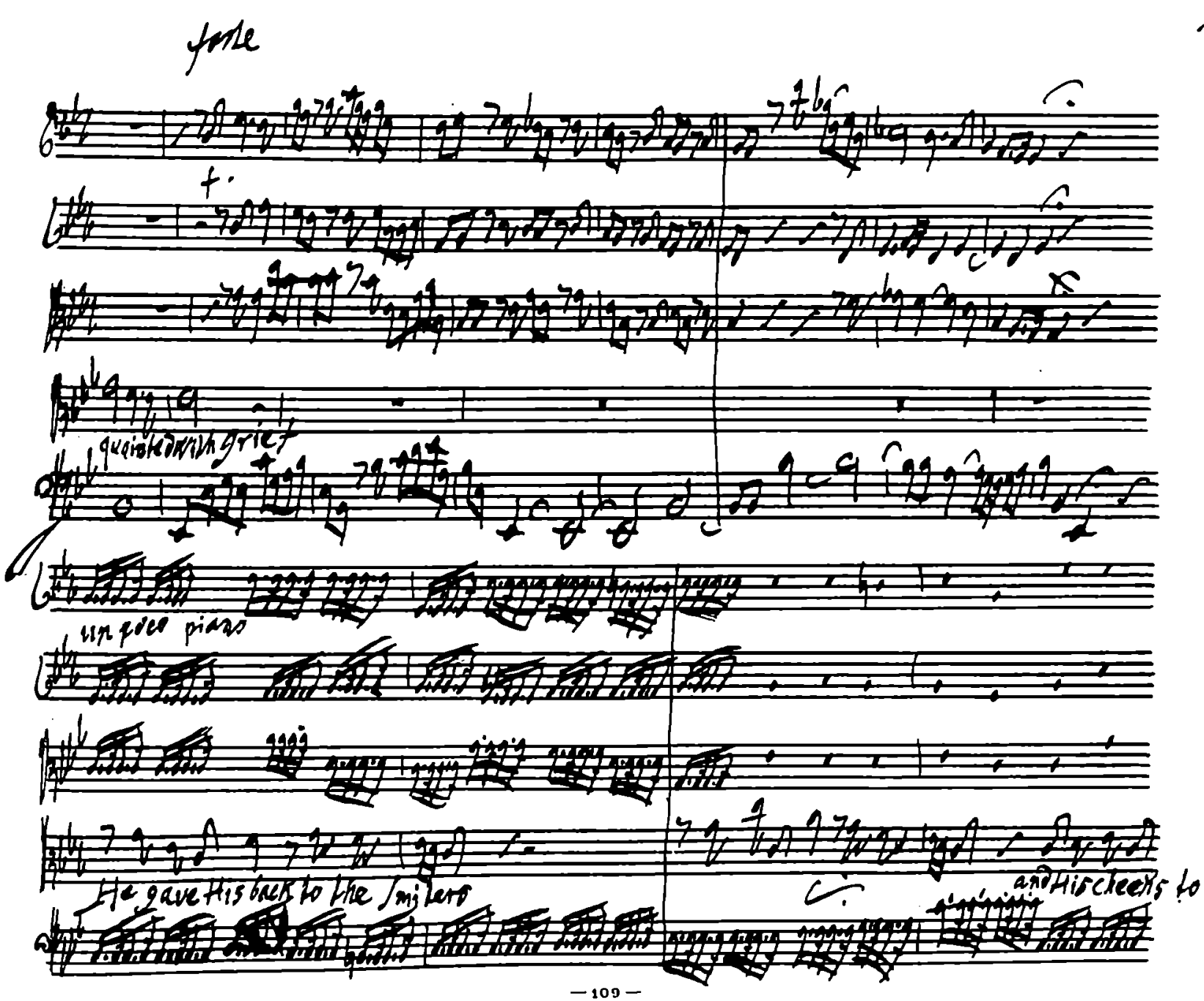

that taketh away
the sin
of the world
sin
that
the sin the sin of the
that
sin of the world the sin of the world
that taketh away the sin of the world the sin of the

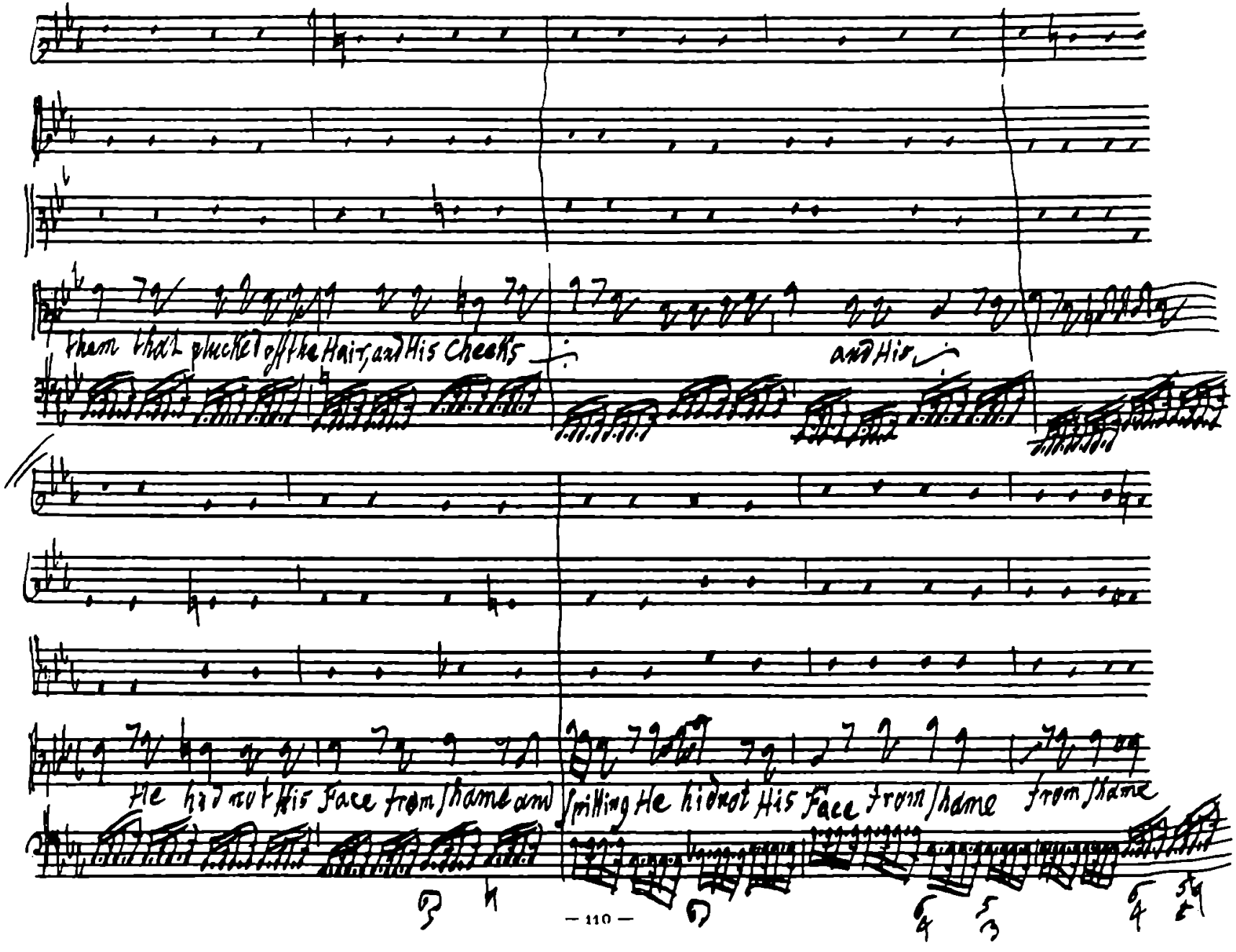

the sin of the world
world that taketh away
world
behold behold, the Lamb of God
that taketh away the sin of the world

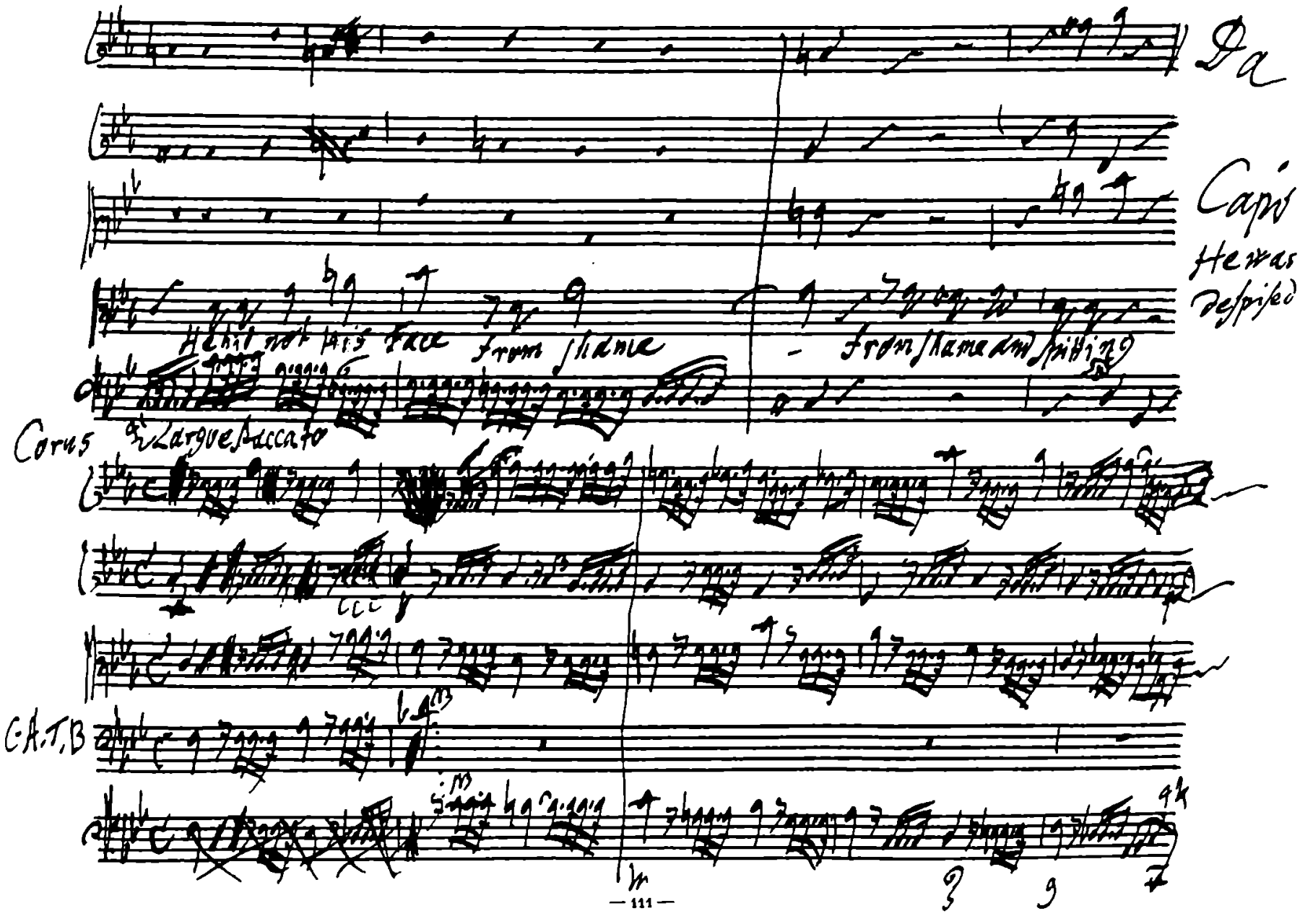

Largo
piano
forte
piano
forte
He
He was despised
despised, and rejected
rejected of men
a man of sor - rows

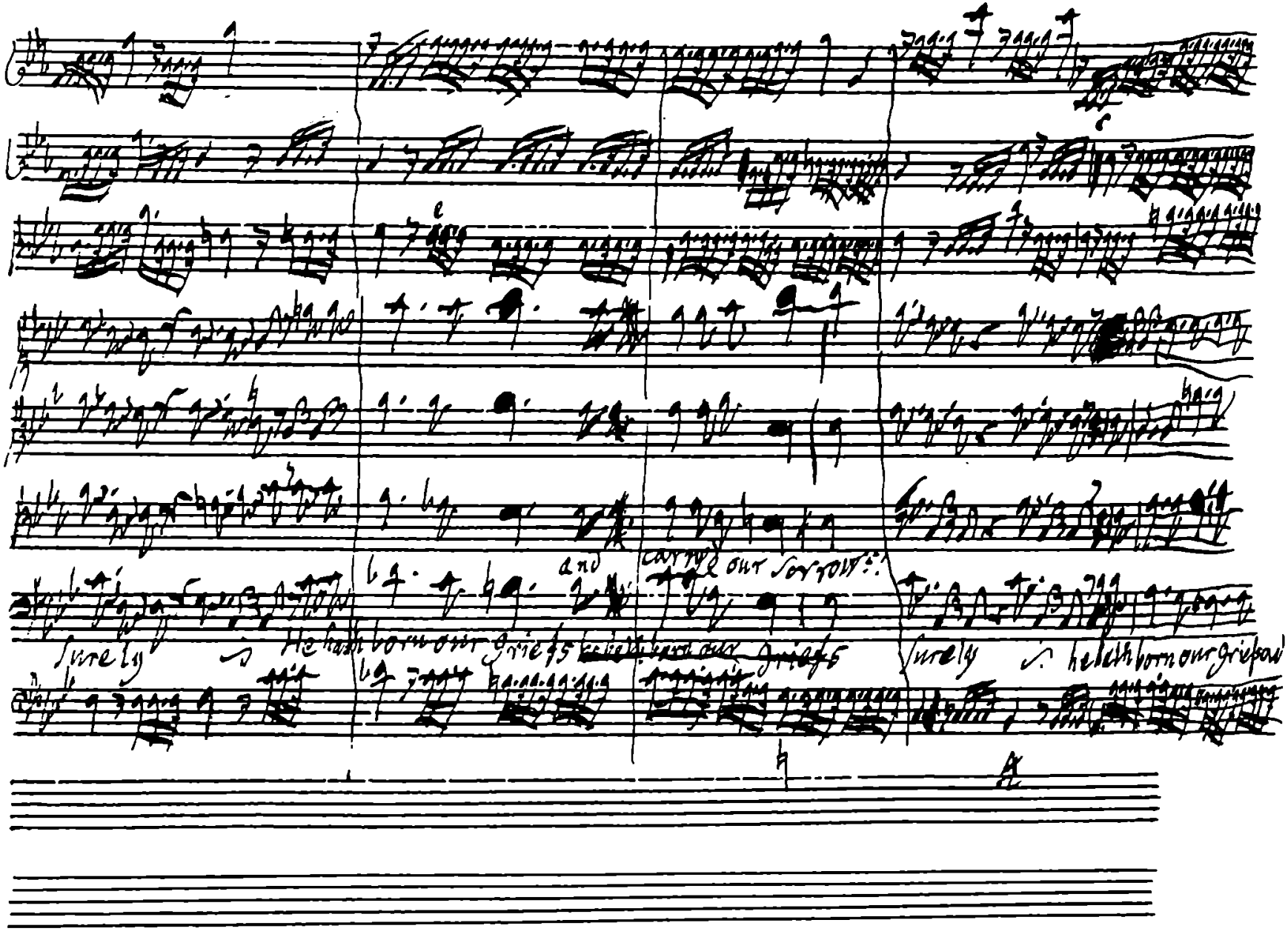

a man of sor - rows, and acquainted with grief
a man of sorrow, and acquainted with grief
He was despised, rejected,
He was despised and rejected of

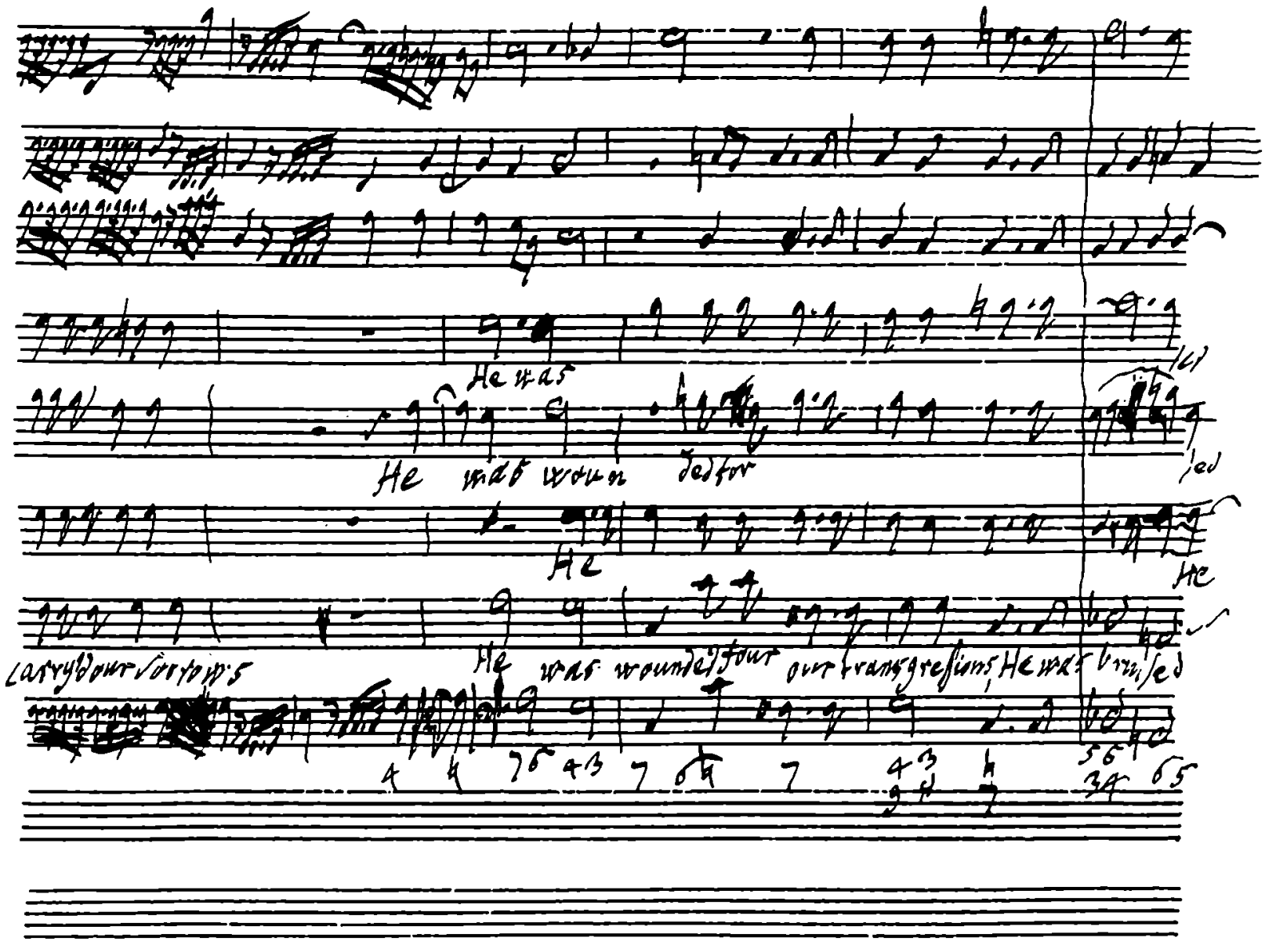

Plain
p.
men, a man of sorrows and acquainted with grief a man of sorrows and acquainted with grief He was dispised
rejected a man of sorrows and acquainted with grief and acquainted with grief a man of sorrows and ac


forte
f.
quainted with grief
un poco piano
He gave His back to the Smiters
and His cheeks to


them that pluckt 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


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


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



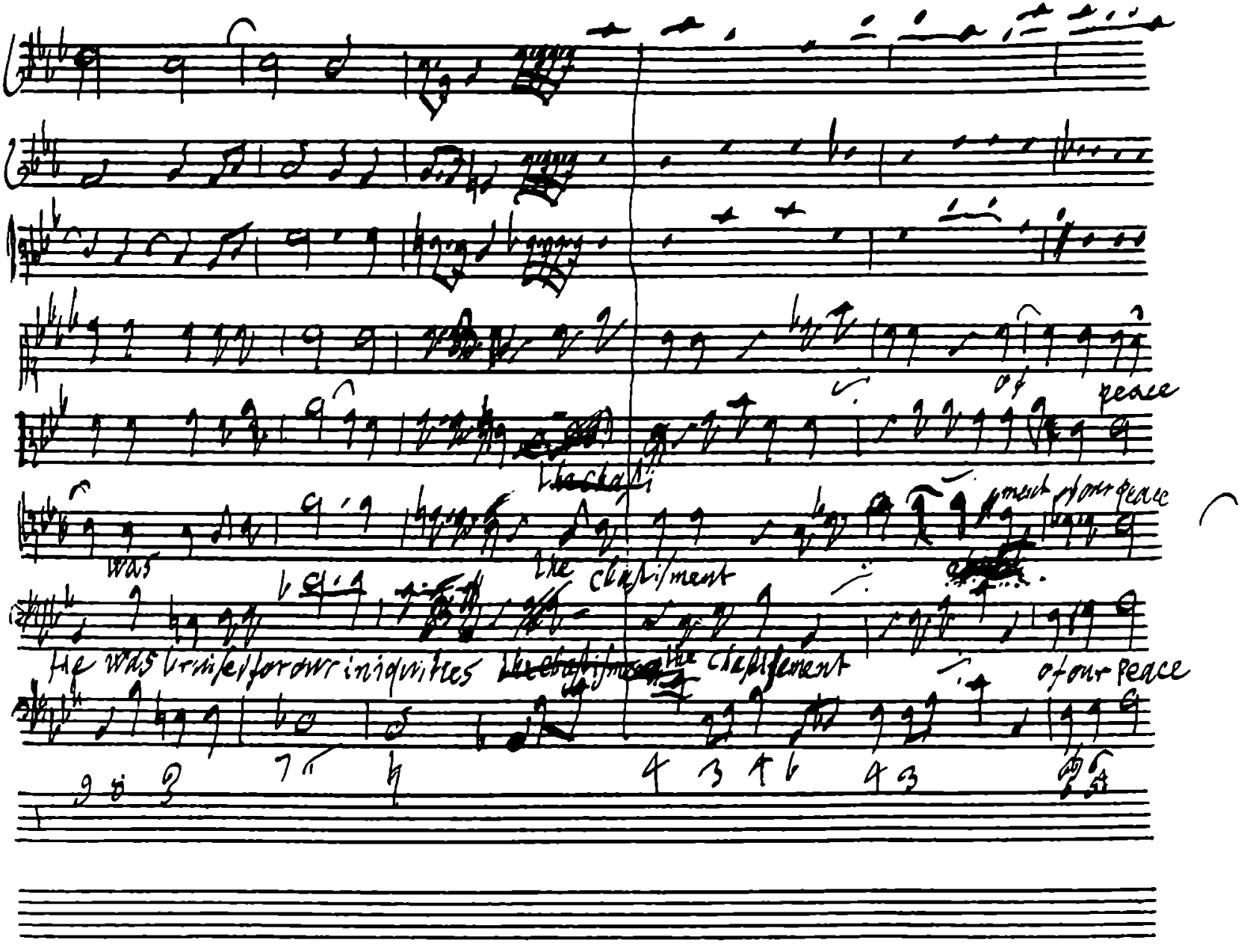
He was

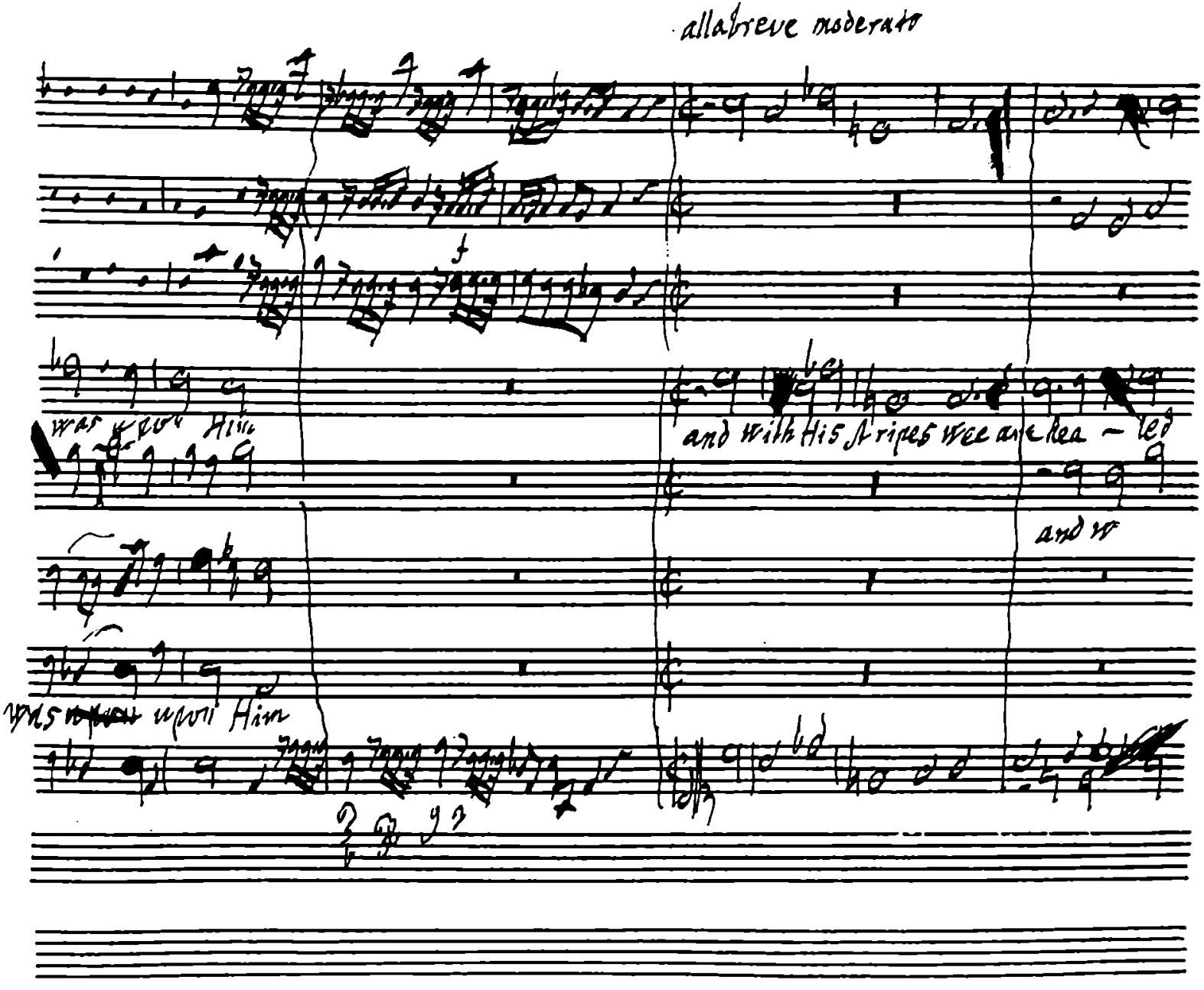
He was wounded for

He

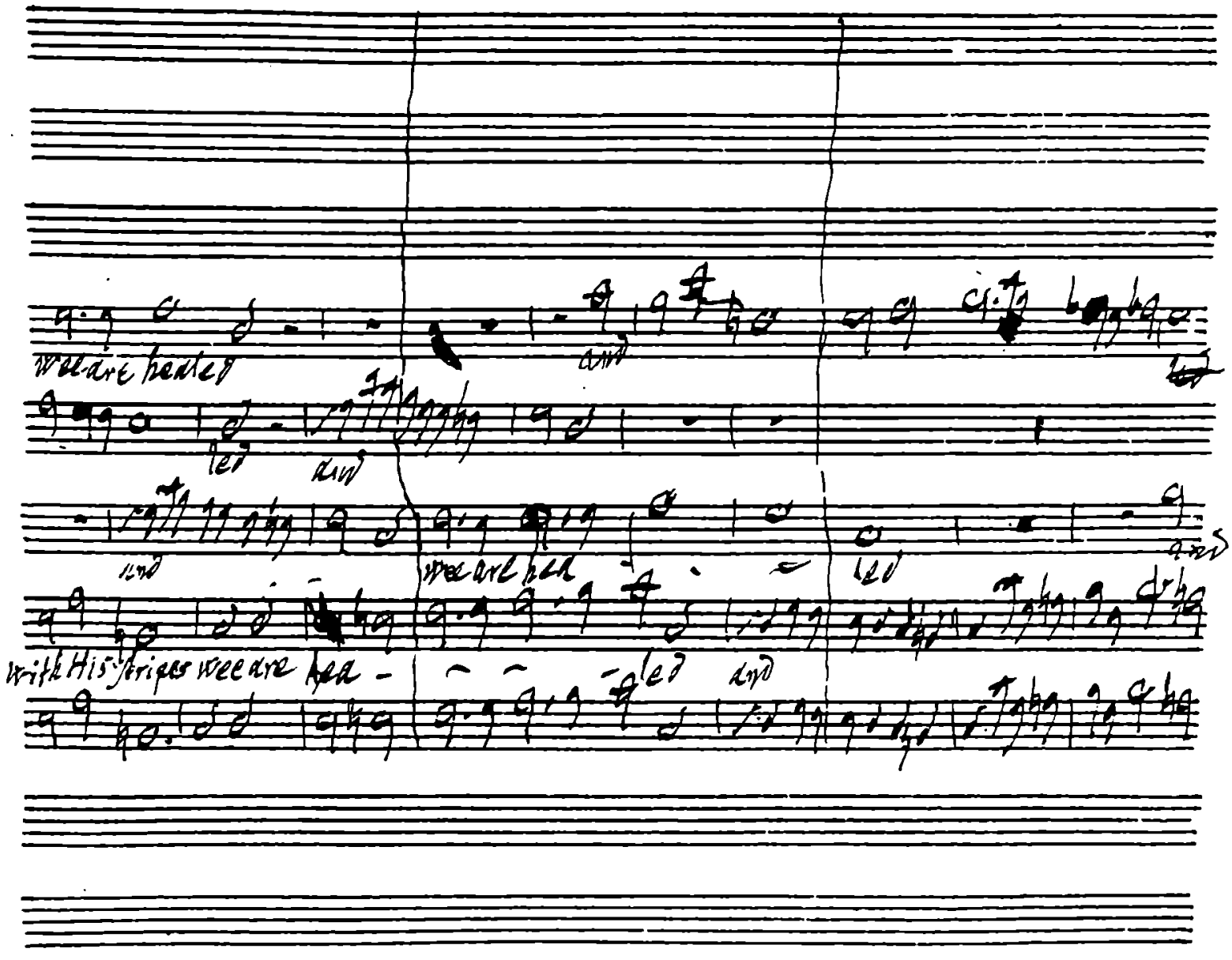
He

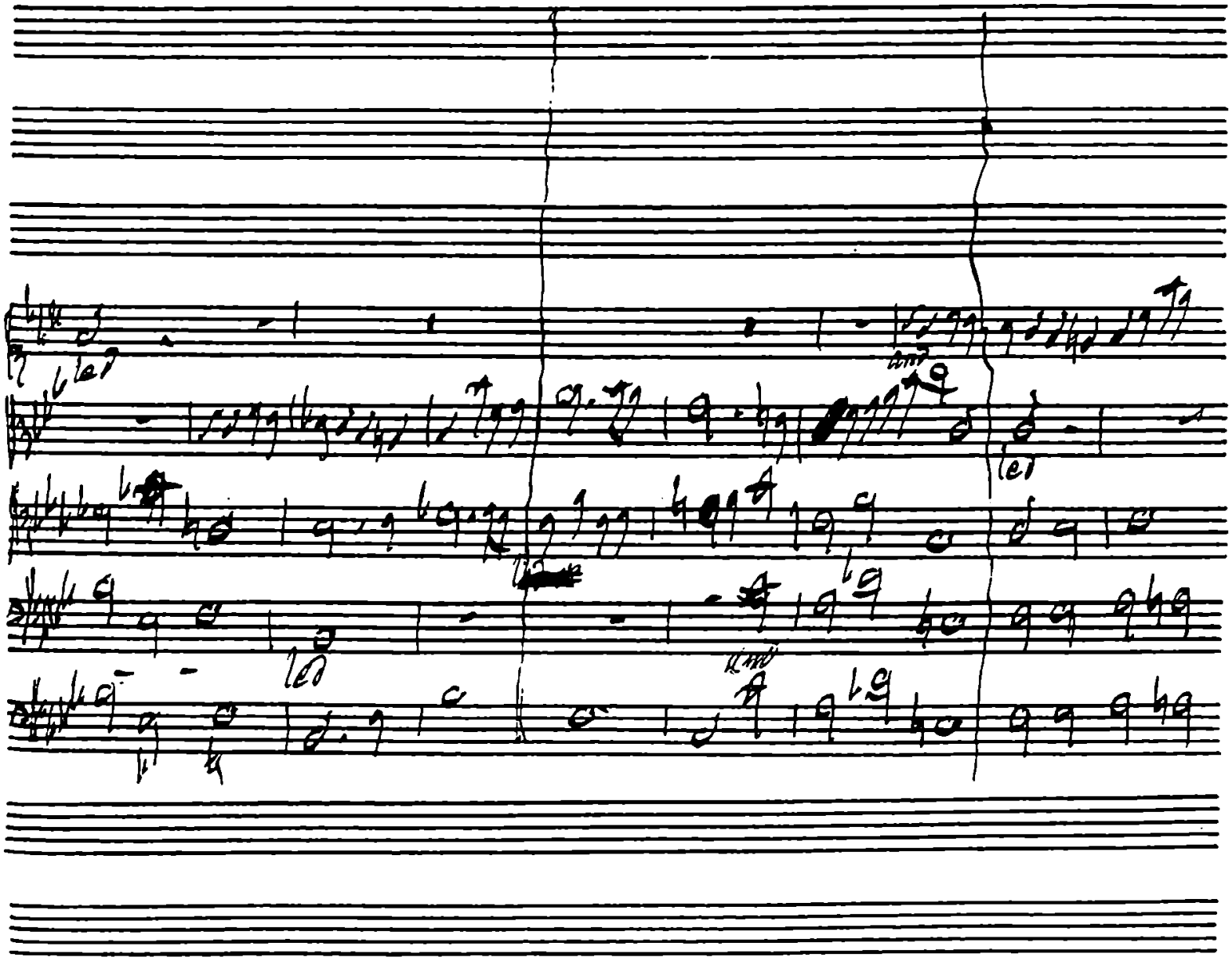
Carry dour sorrows He was wounded four our transgressions, He was bruised

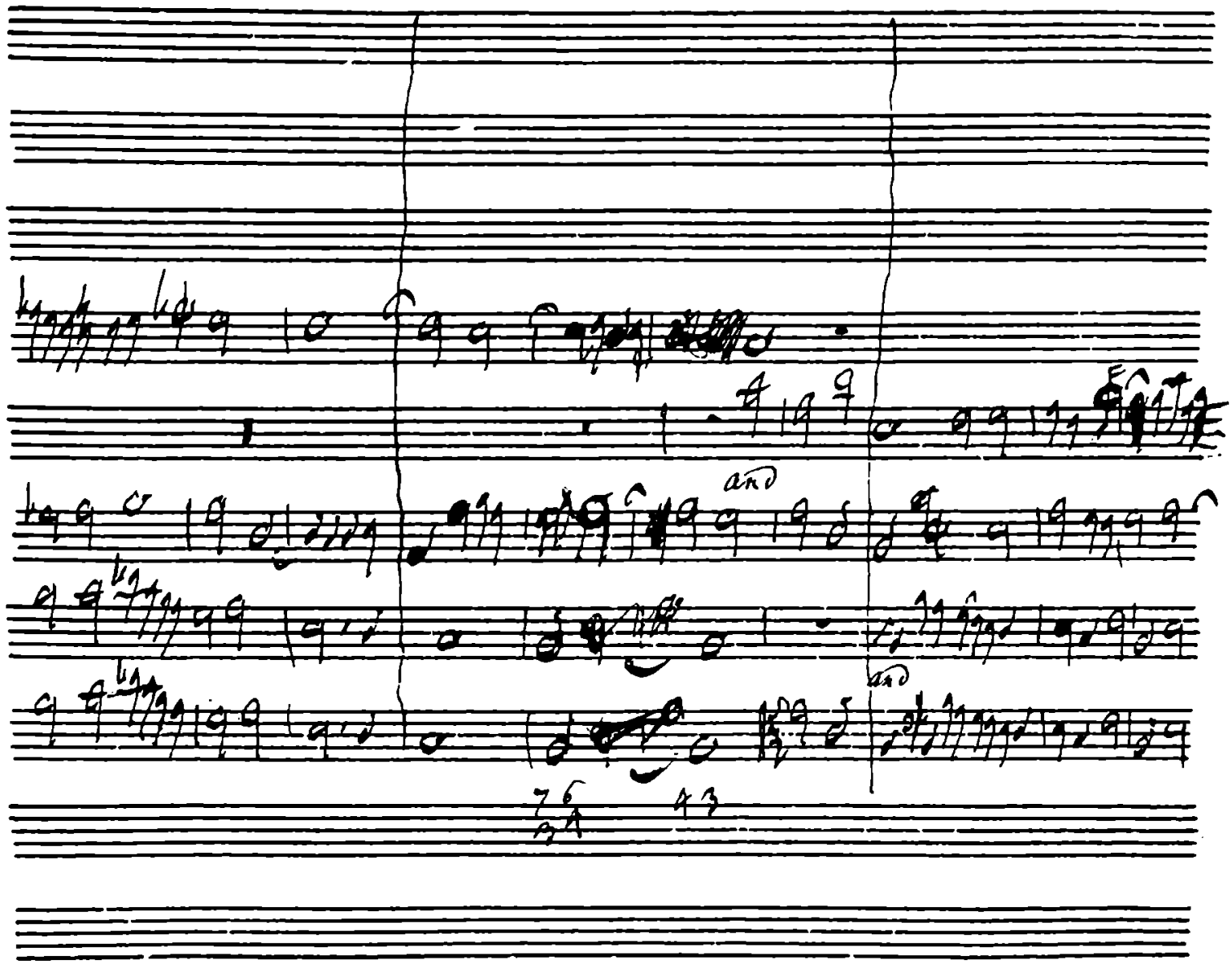

of
peace
was
the chastisement
of our peace
He was bruised for our iniquities
the chastisement
of our peace

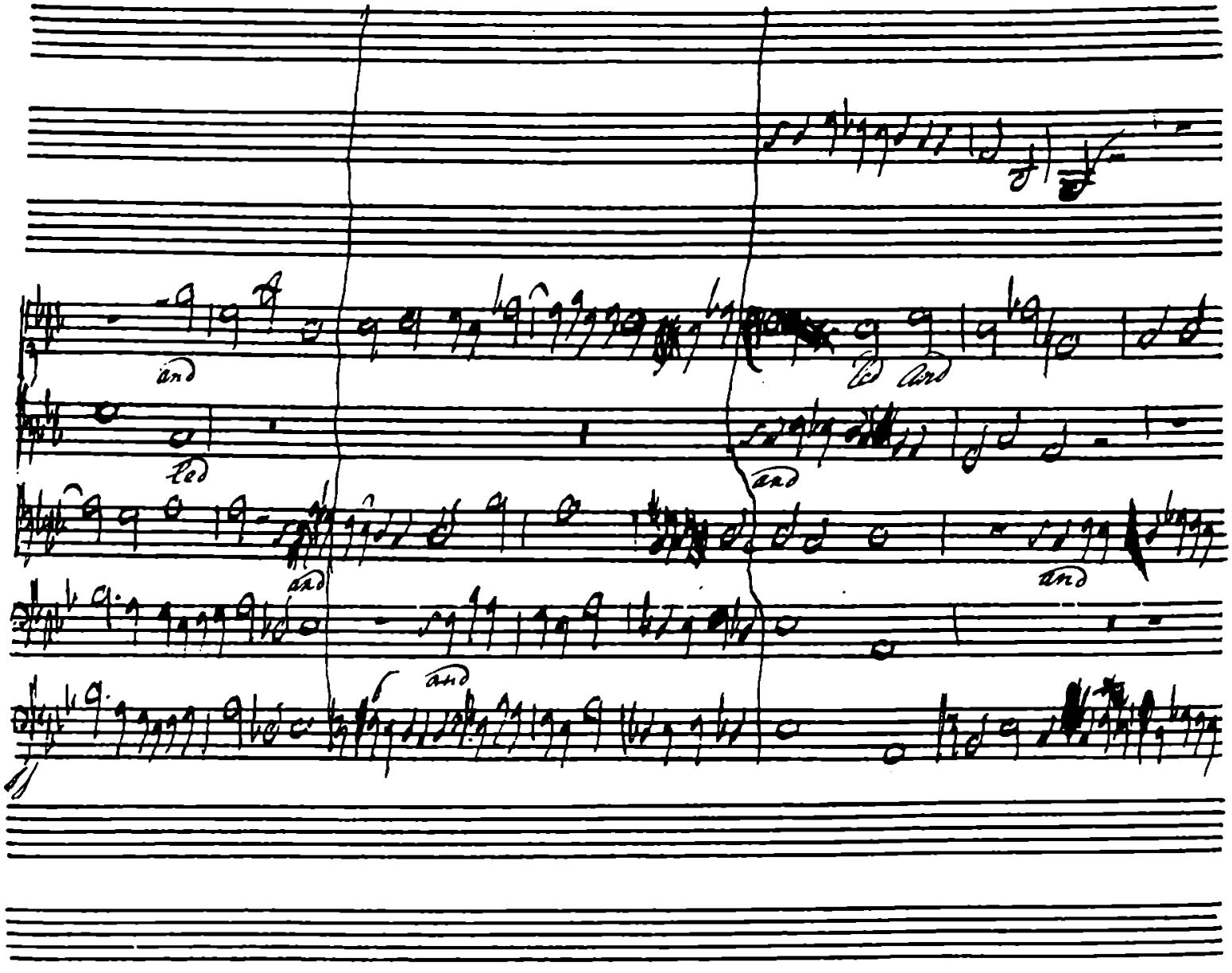

allabreve moderato
was upon Him
and with His stripes wee are hea - led
and w
was upon Him

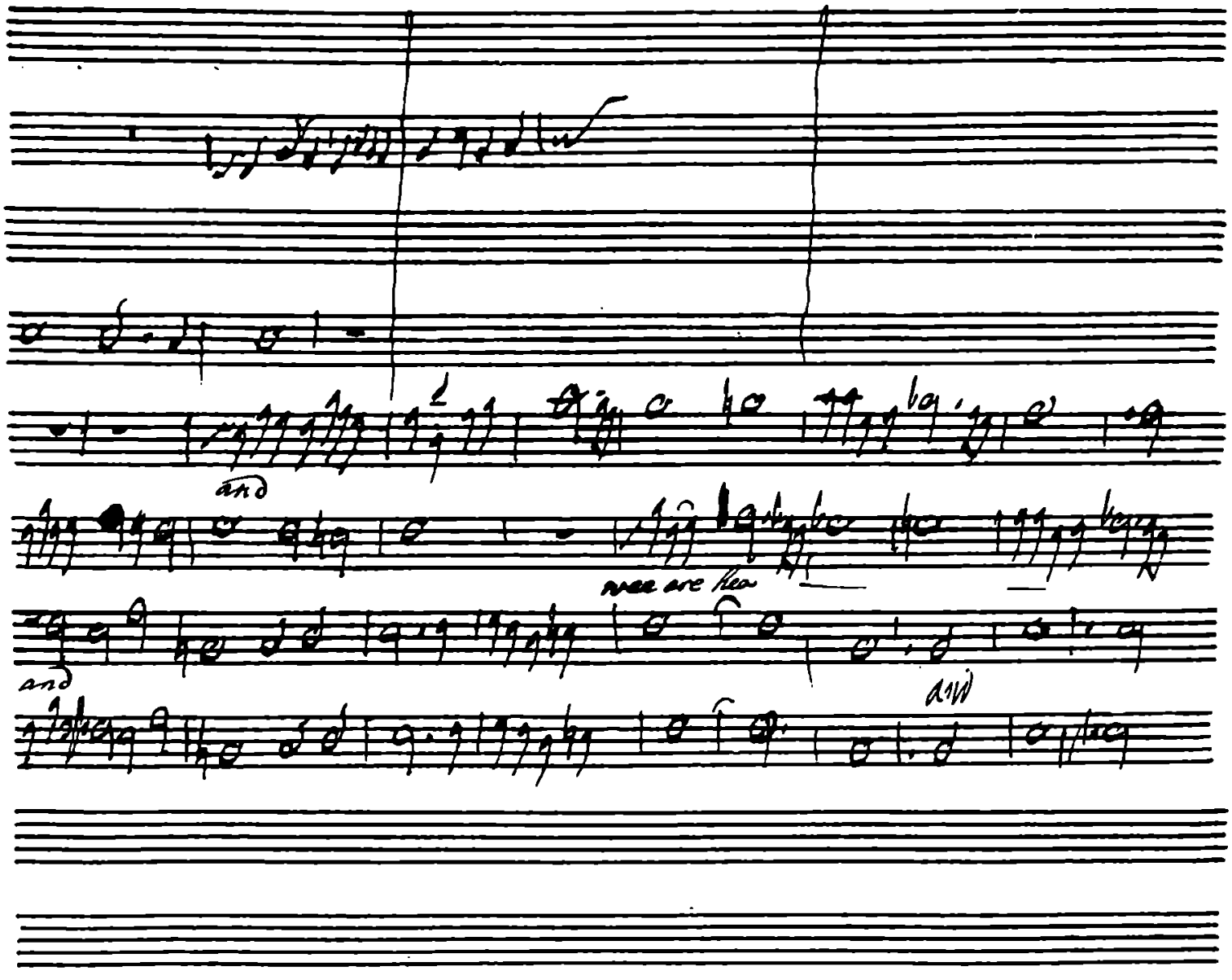
ut C.
ut Alt
ut Tenor
and with His stripes wee are hea
led wee are healed
and
led
stripes wee are hea -
led
and
and with His stripes wee are hea -
led
and

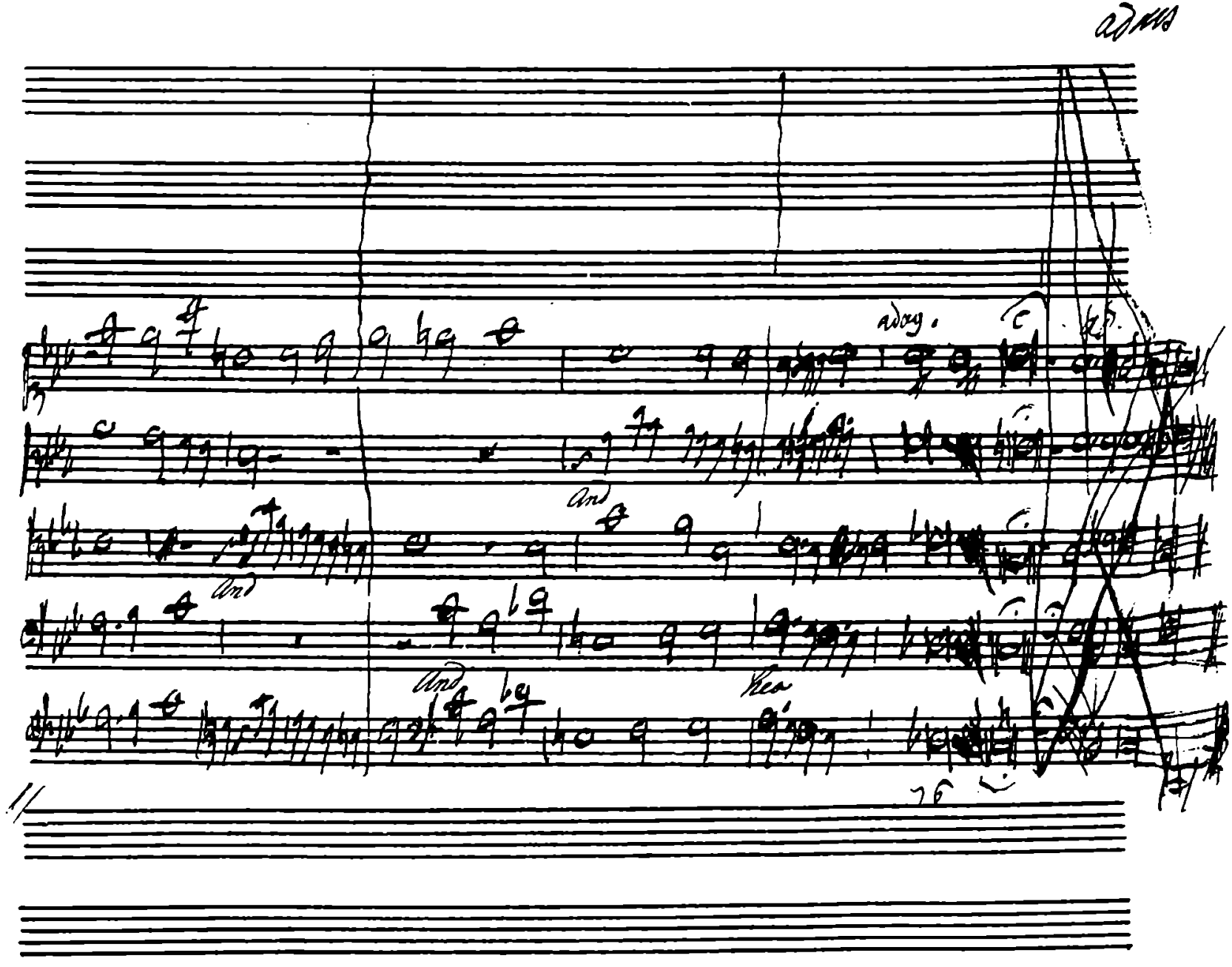

wee are healed
and
led
and
and
wee are hea
led
and
with His stripes wee are hea
led
and

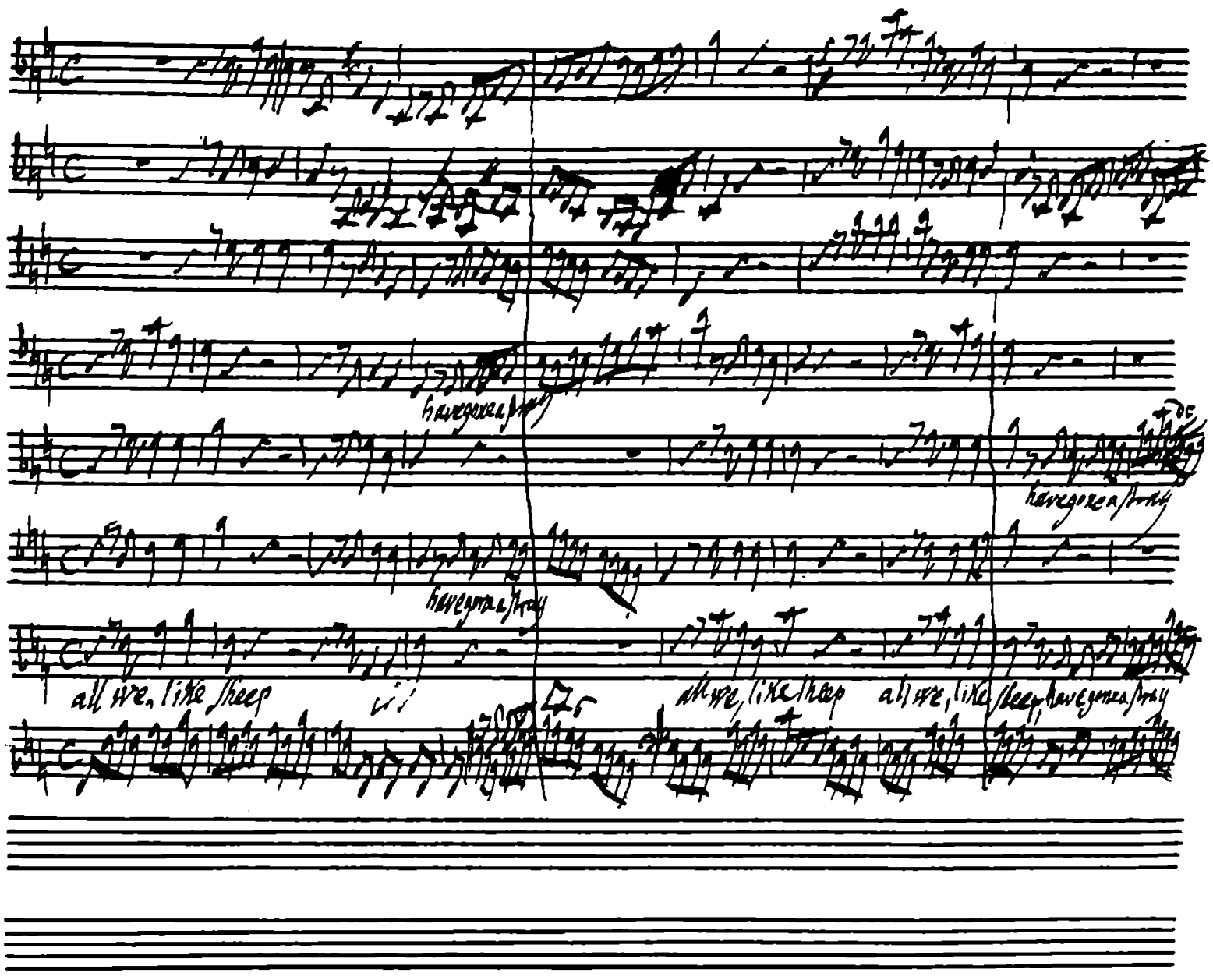


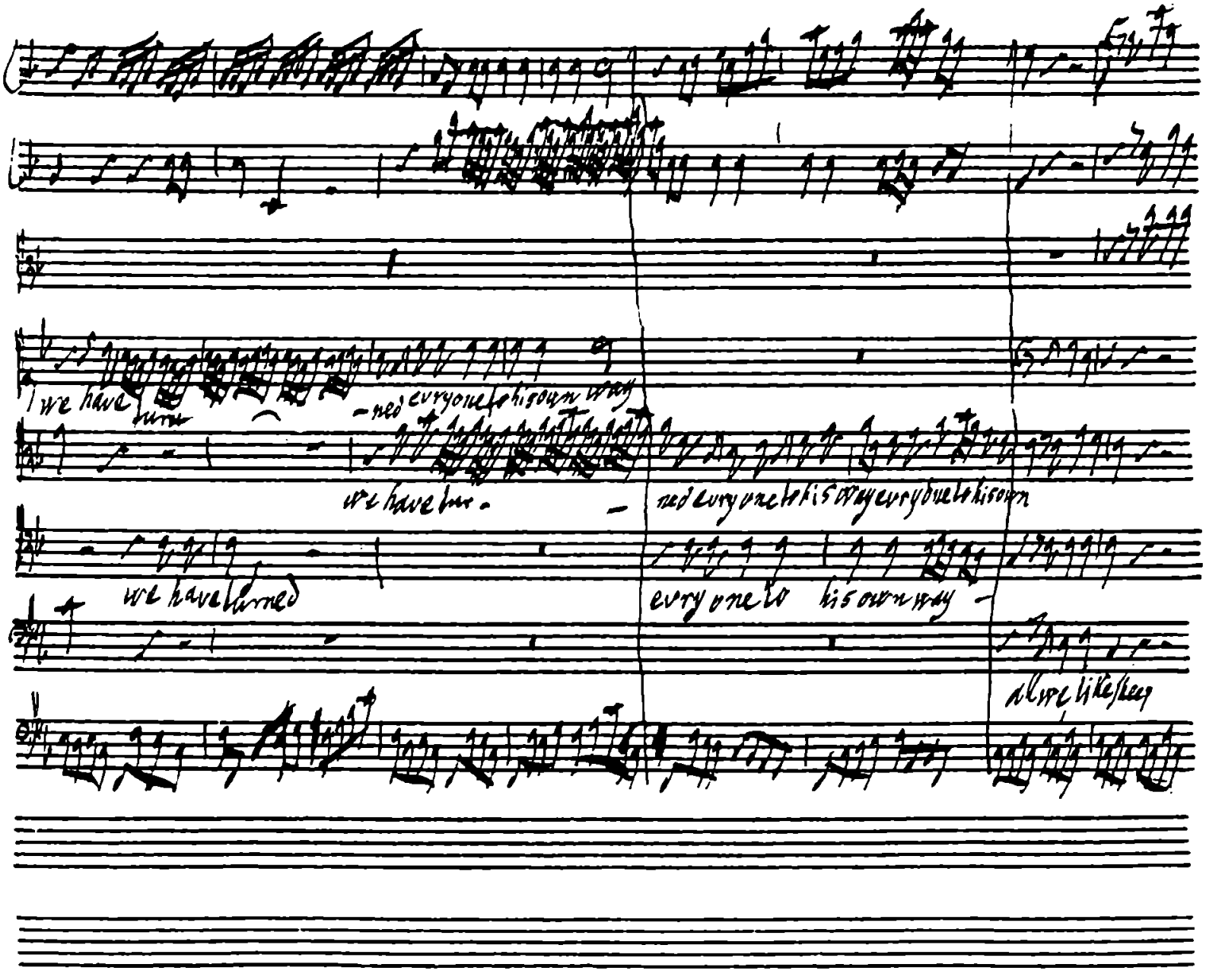

and
and

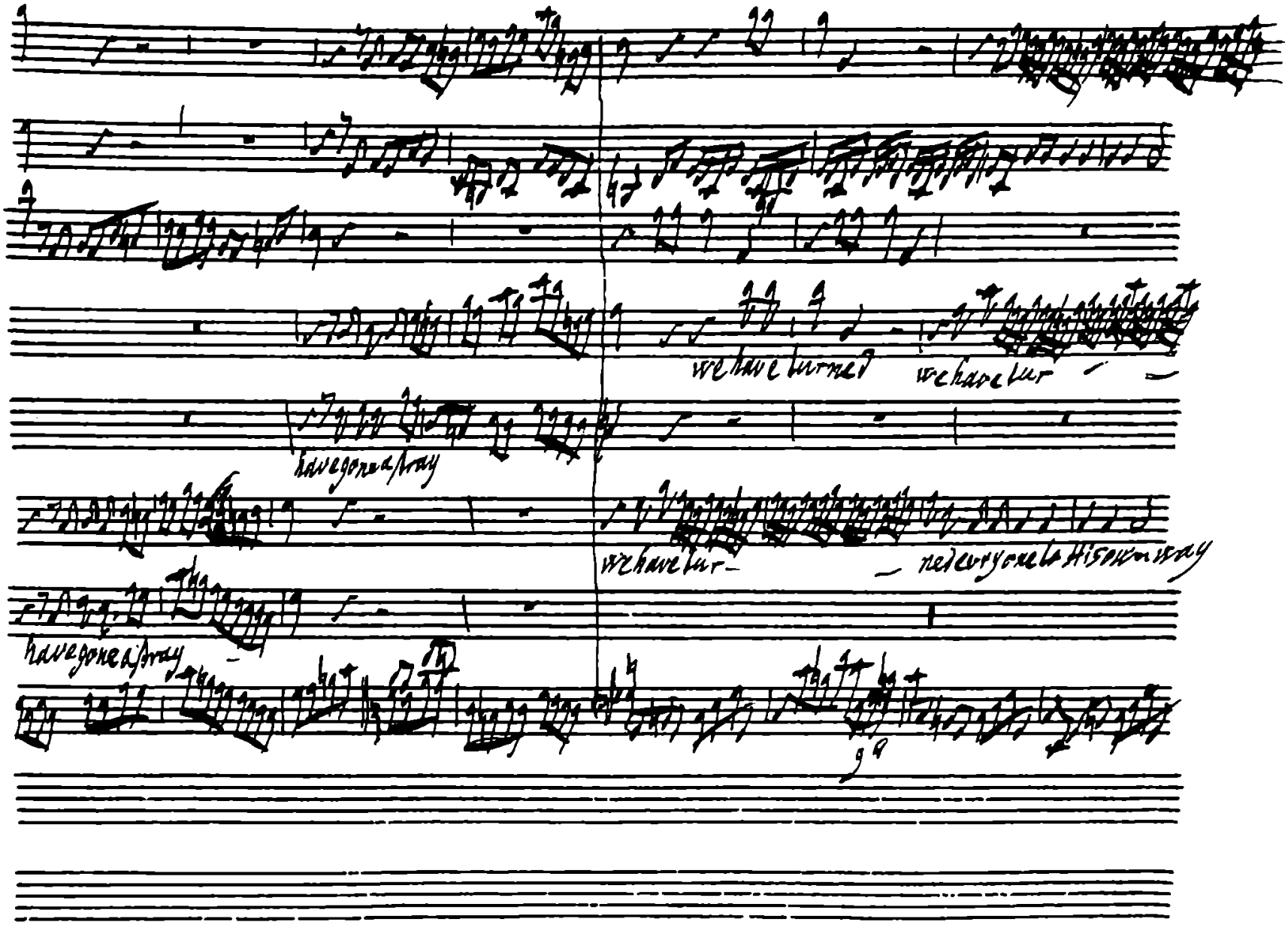


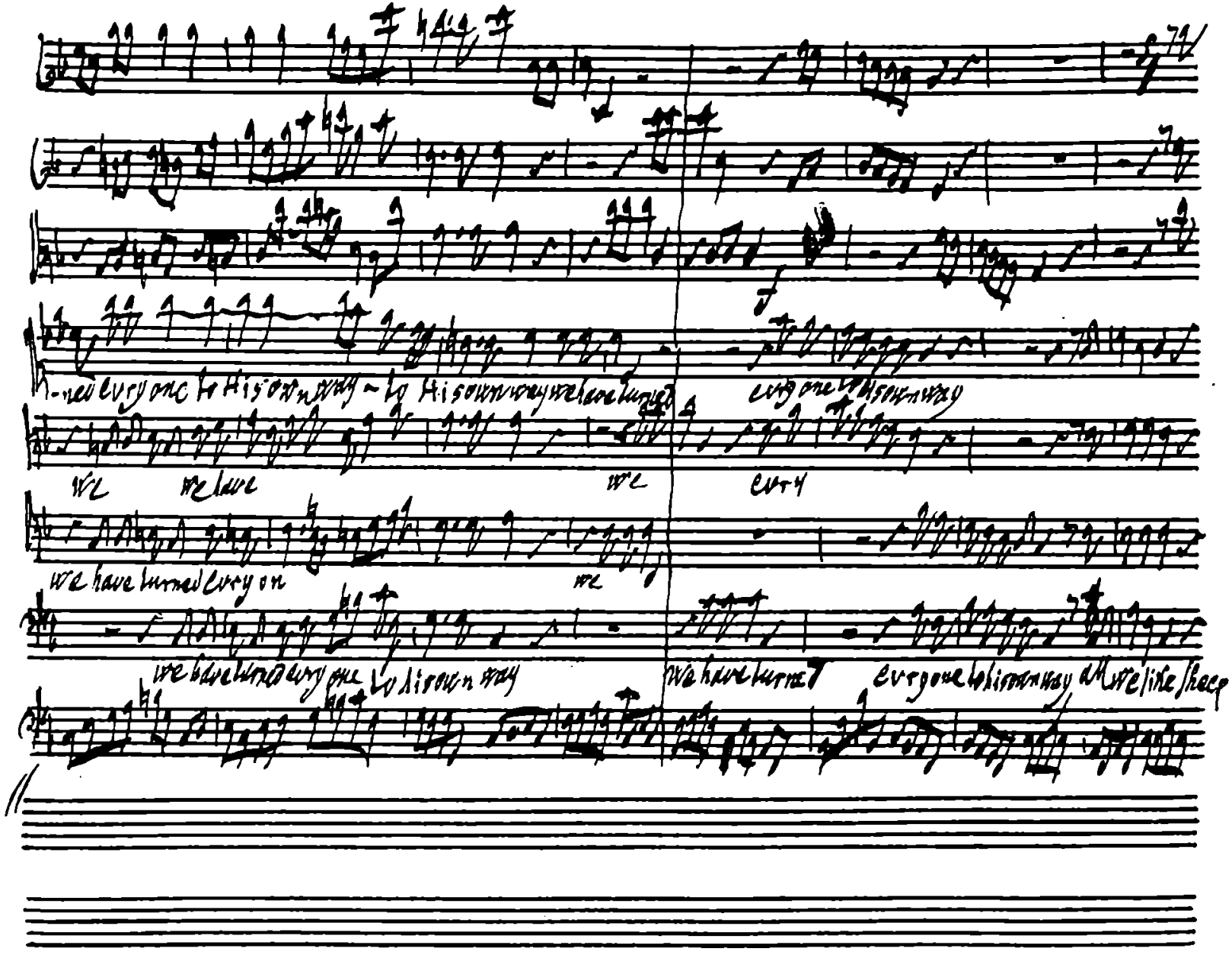

and
we are
and
all

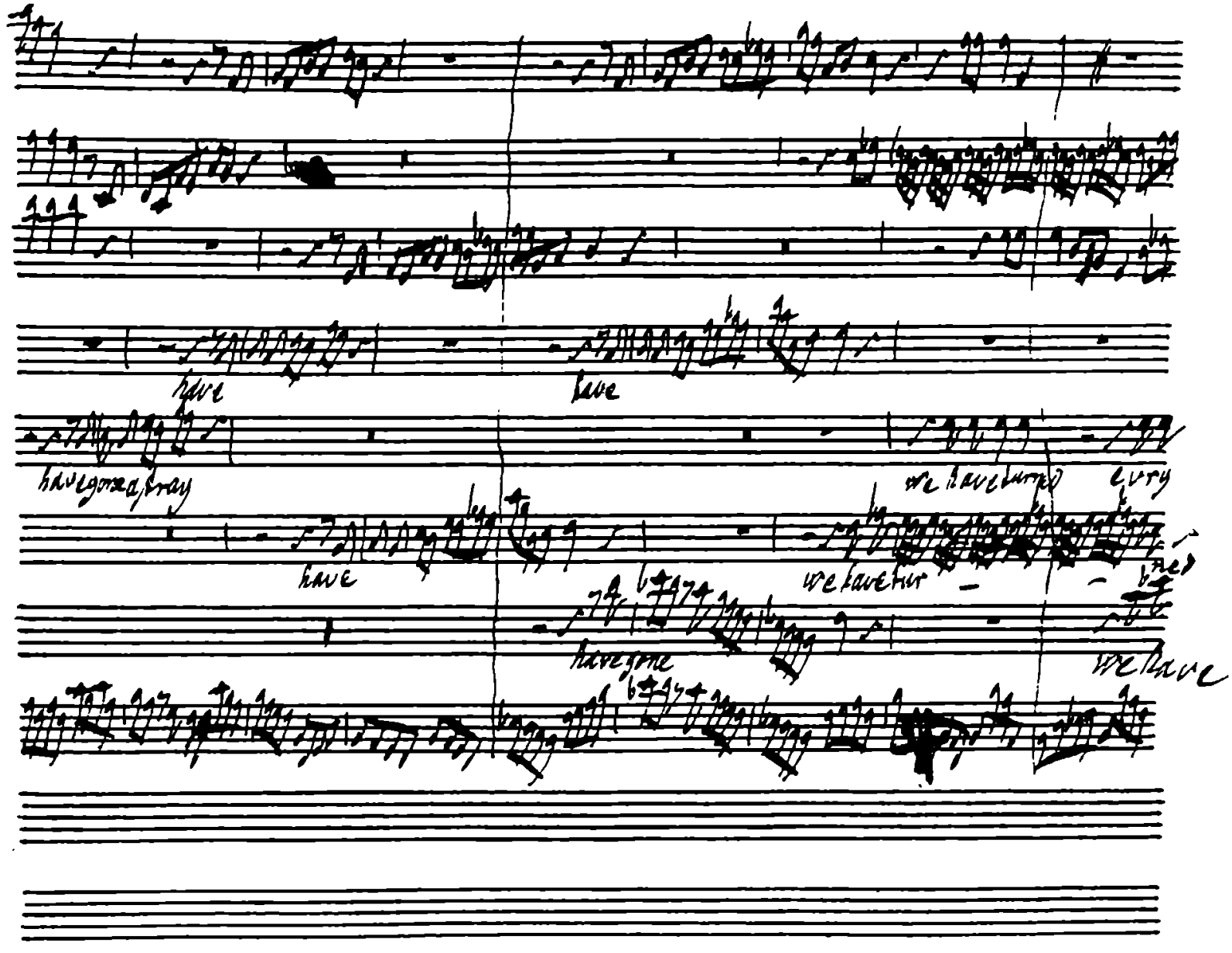

adag.
and
and
and
Rea

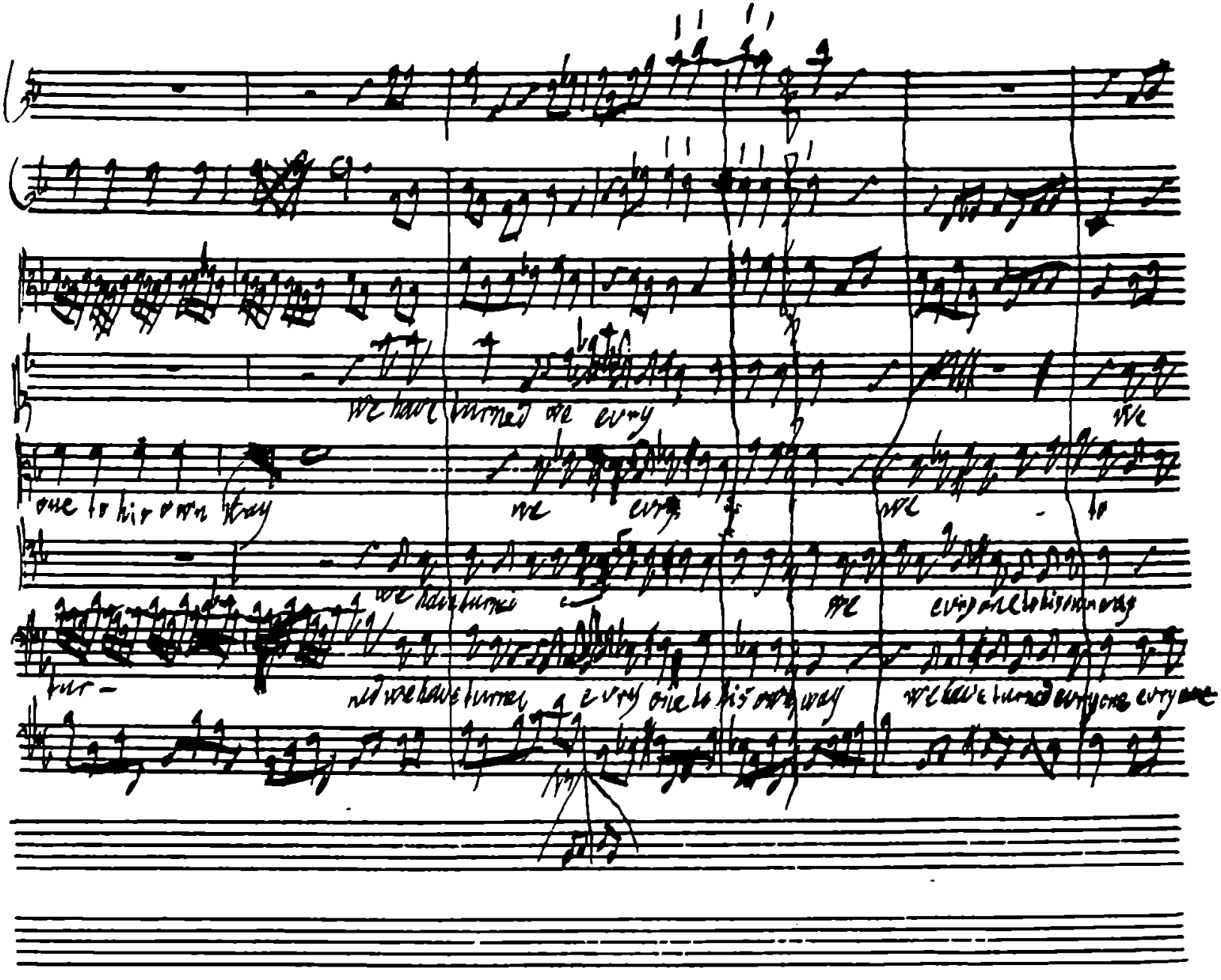

Allegro moderato
have gone astray
have gone astray
have gone astray
all we, like sheep
all we, like sheep
all we, like sheep have gone astray

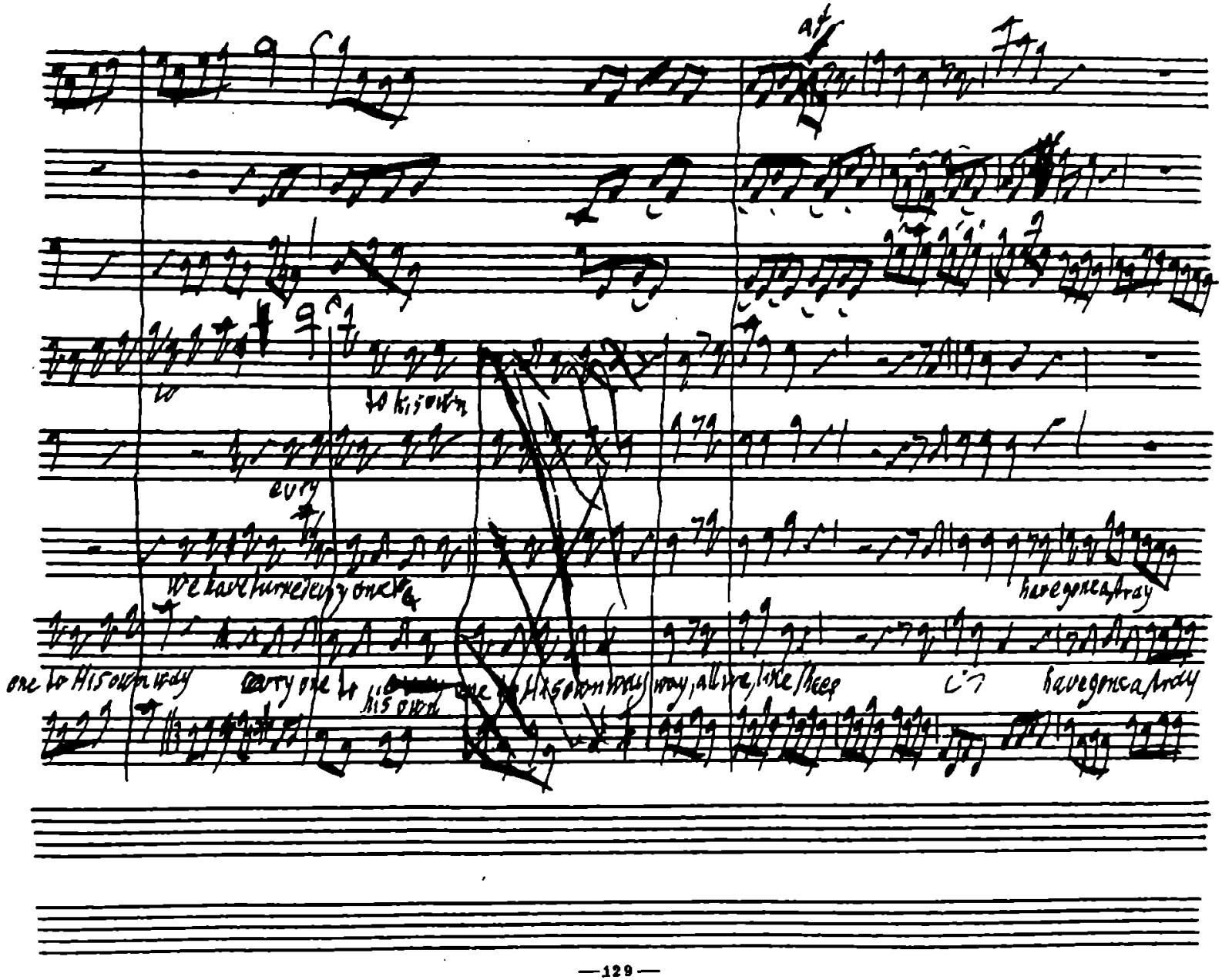

we have turned
-ned everyone to his own way
we have turned
ned everyone to his own way everyone to his own
we have turned
every one to his own way
all we like sheep

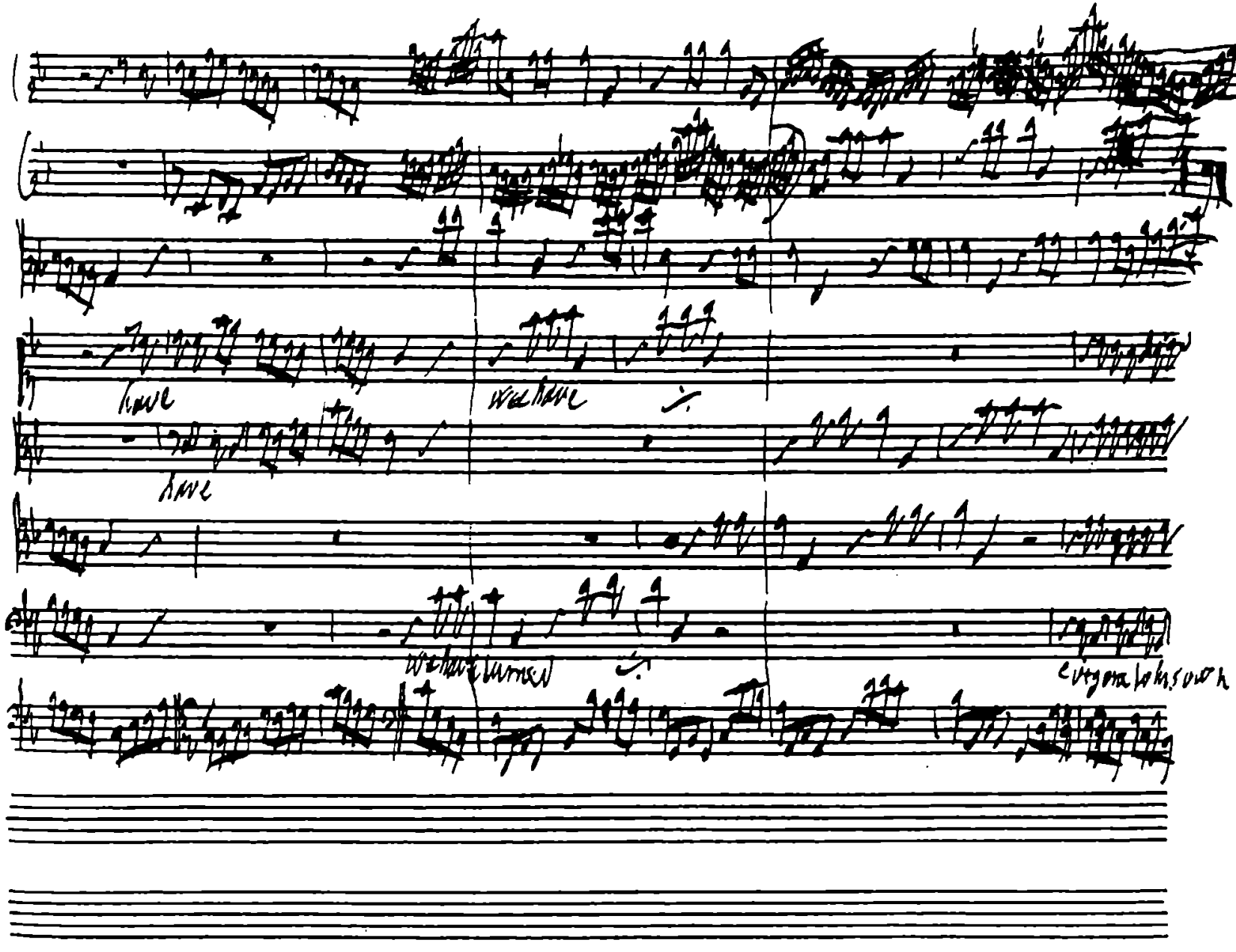

we have turned
we have tur
have gone a stray
we have tur-
ned every one to His own way
have gone a stray

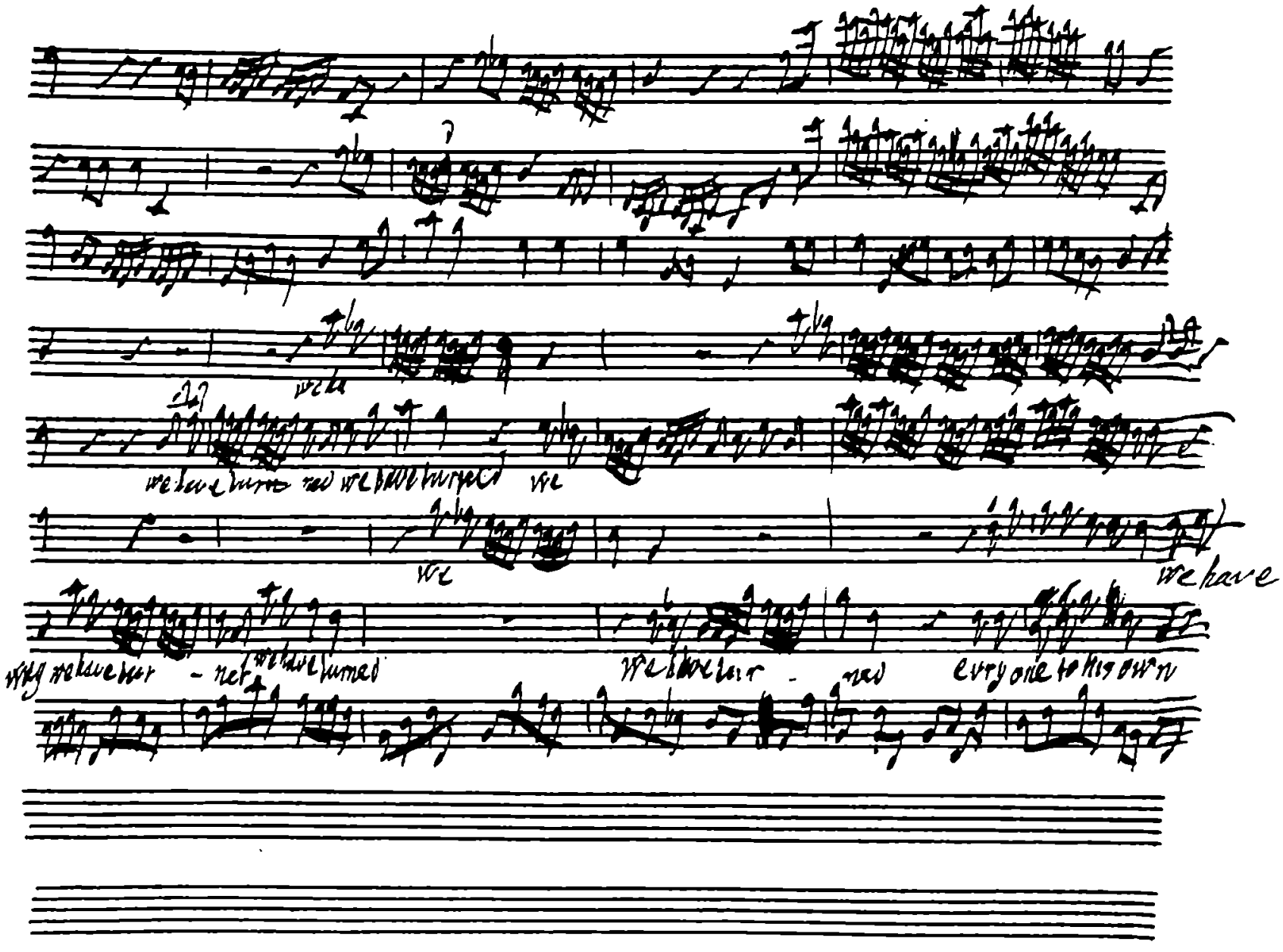

-ned every one to His own way - to His own way we have turned
every one to His own way
We
We have
We
every
We have turned every on
We
we have turned every one to His own way
We have turned
every one to His own way all we like sheep

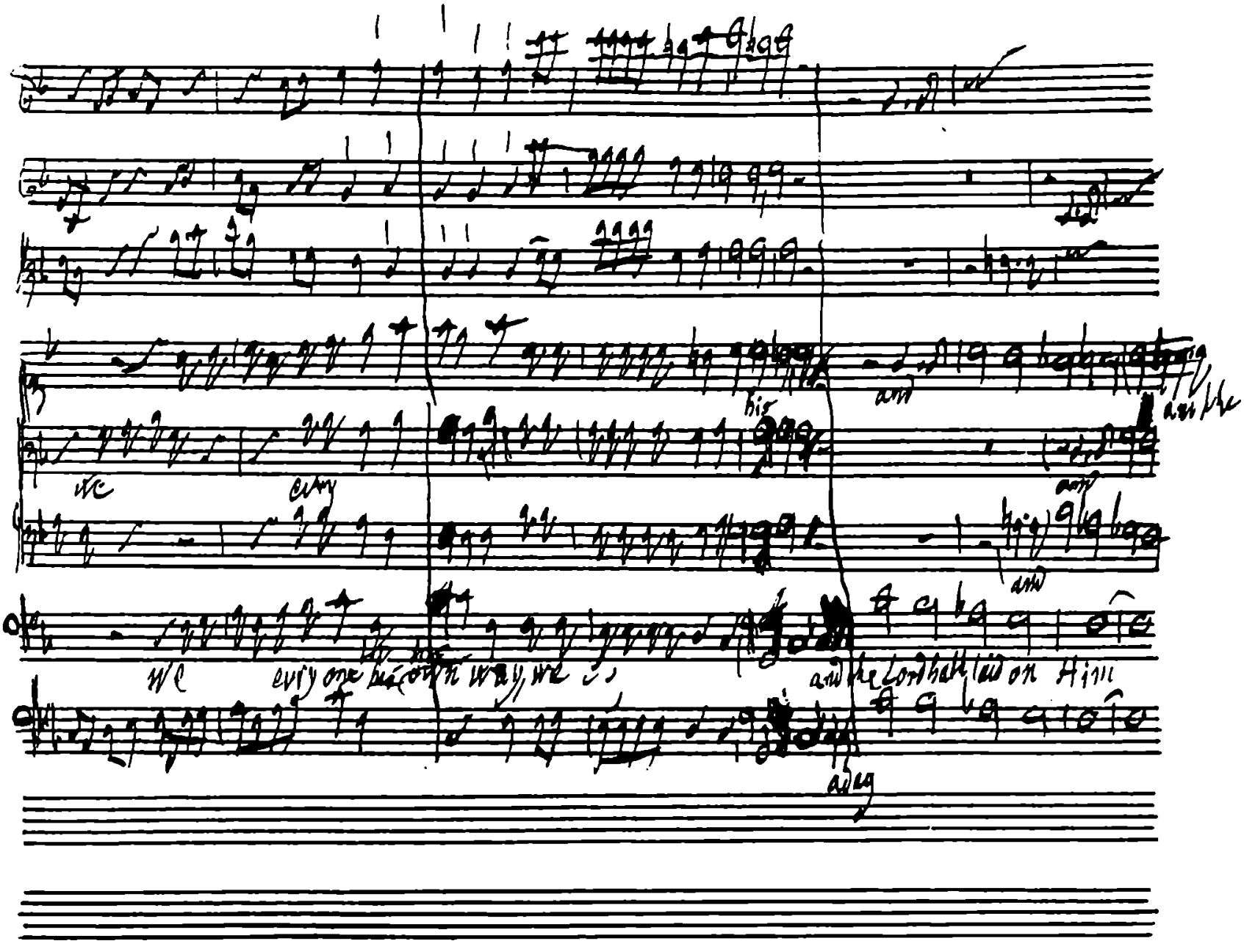

have
have
have gone astray
have
we have turned every
we have turn
have gone
we have

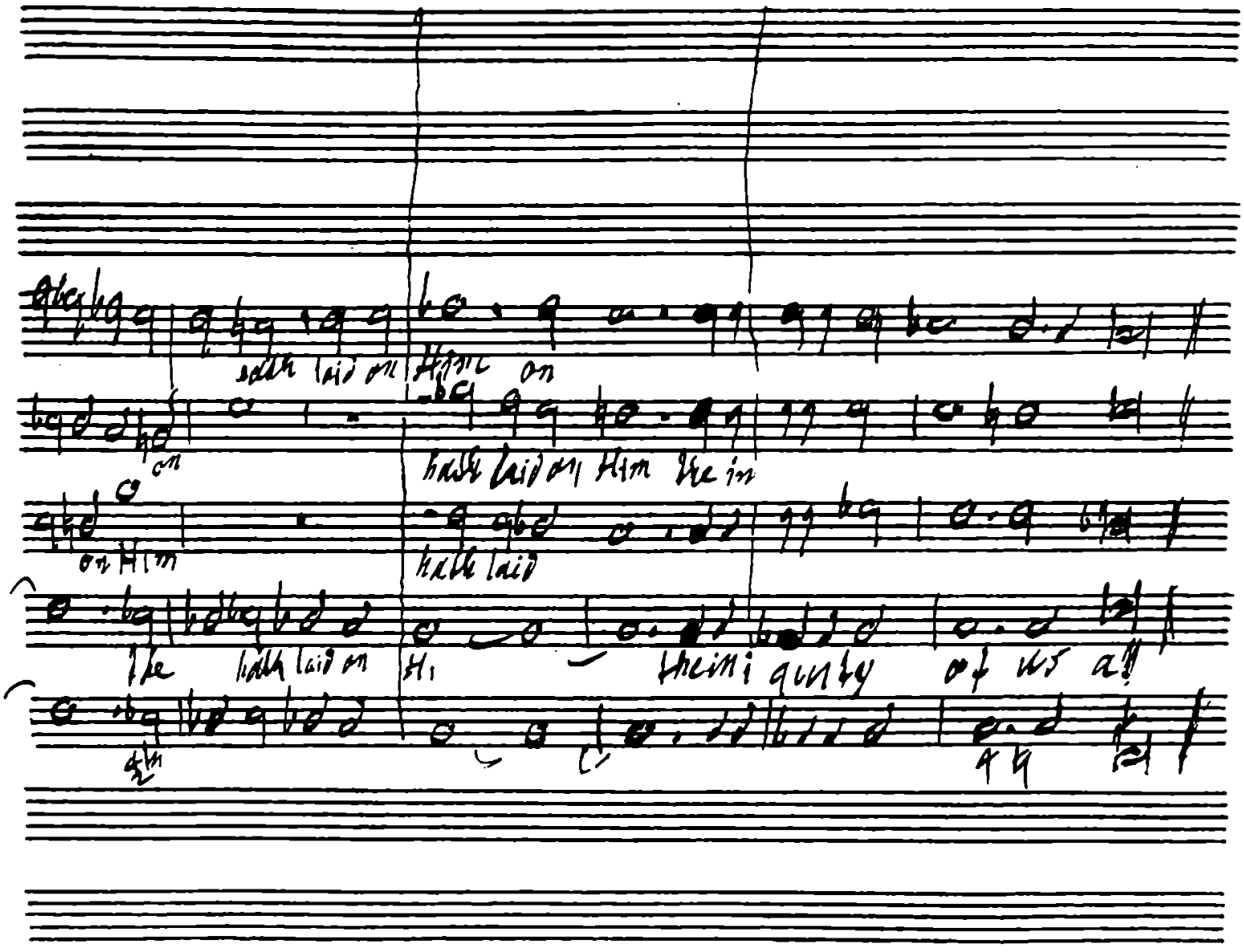

we have turned we every
we
one to his own way
we
we
we
we have turned
we
every one to his own way
tur-
ned we have turned
every one to his own way
we have turned every one every one

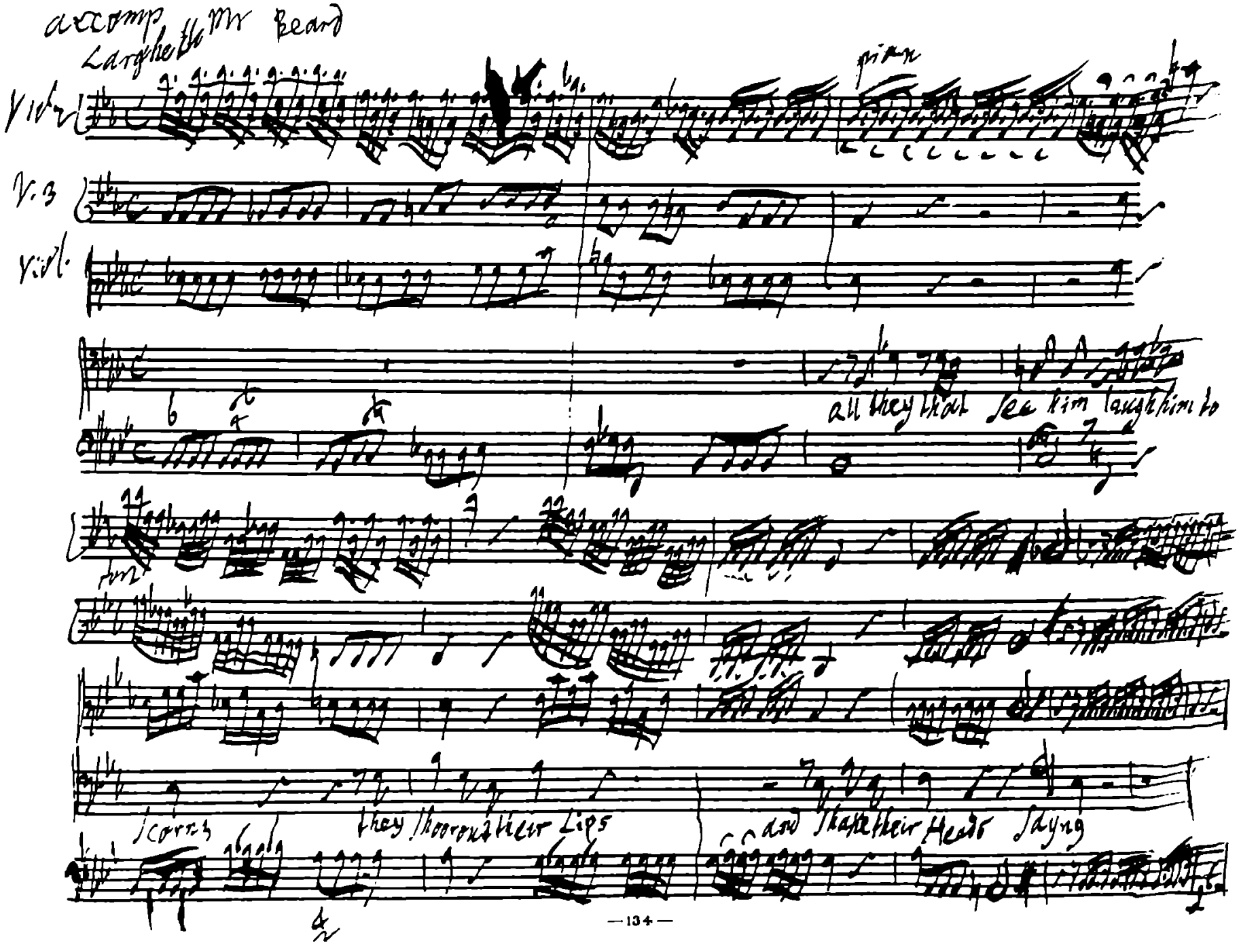

af
to his own
every
We have turned every one
have gone astray
one to His own way
Carry one to his own
one to His own way
all we like sheep
have gone astray

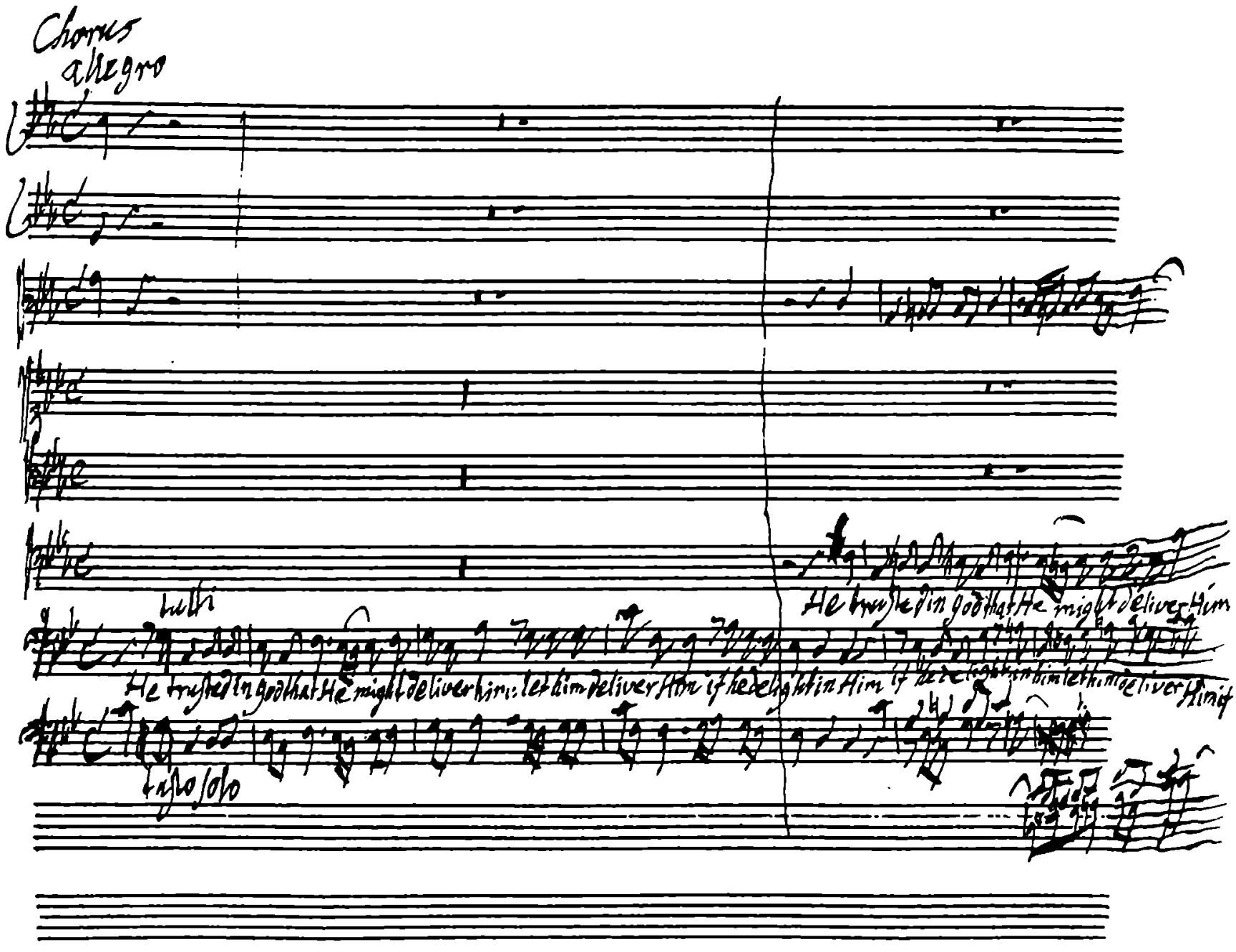

have
we have
have
we have turned

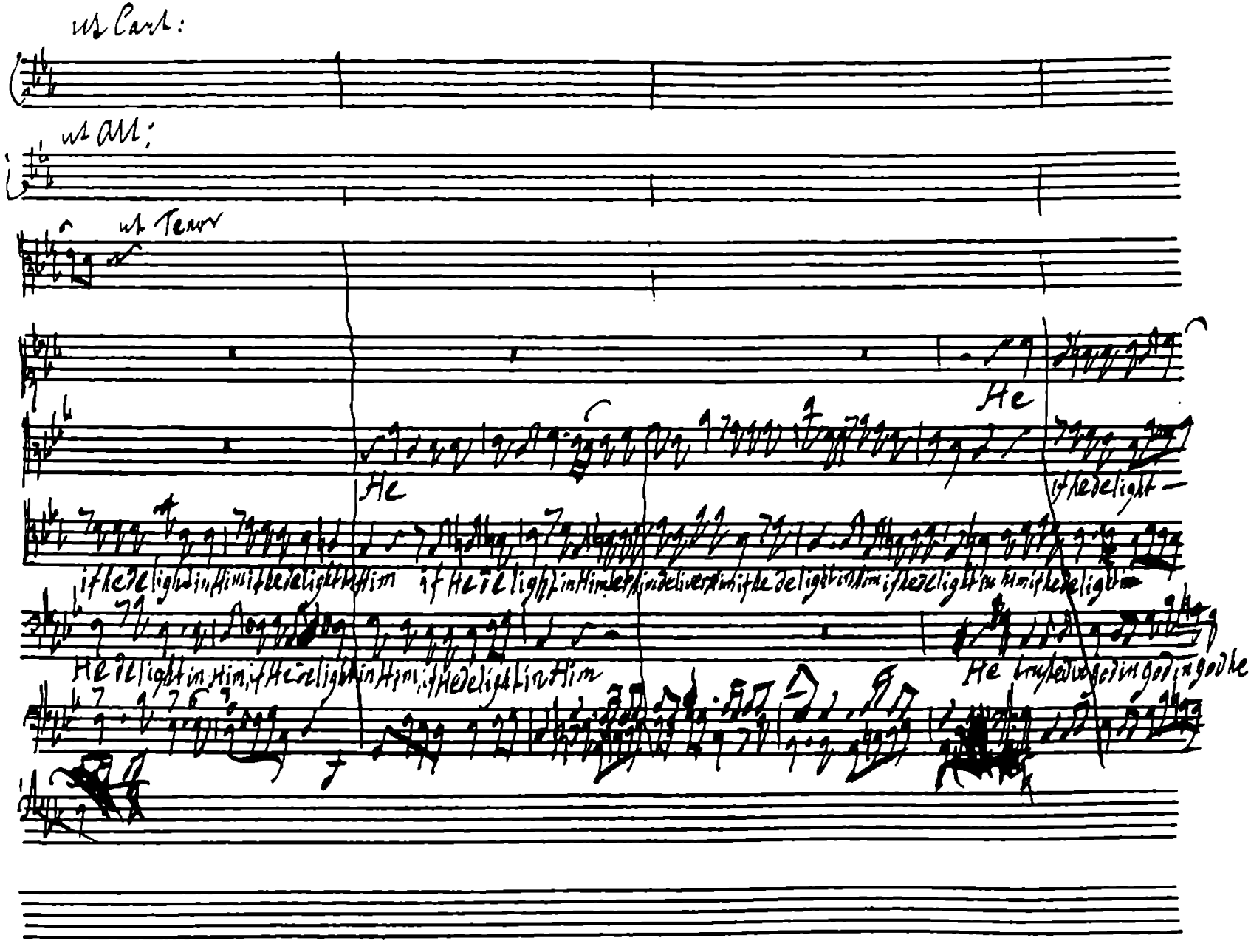

we have
we have turned
we have turned
we
we
we have
we have tur - ned
we have turned
we have tur - ned
every one to his own

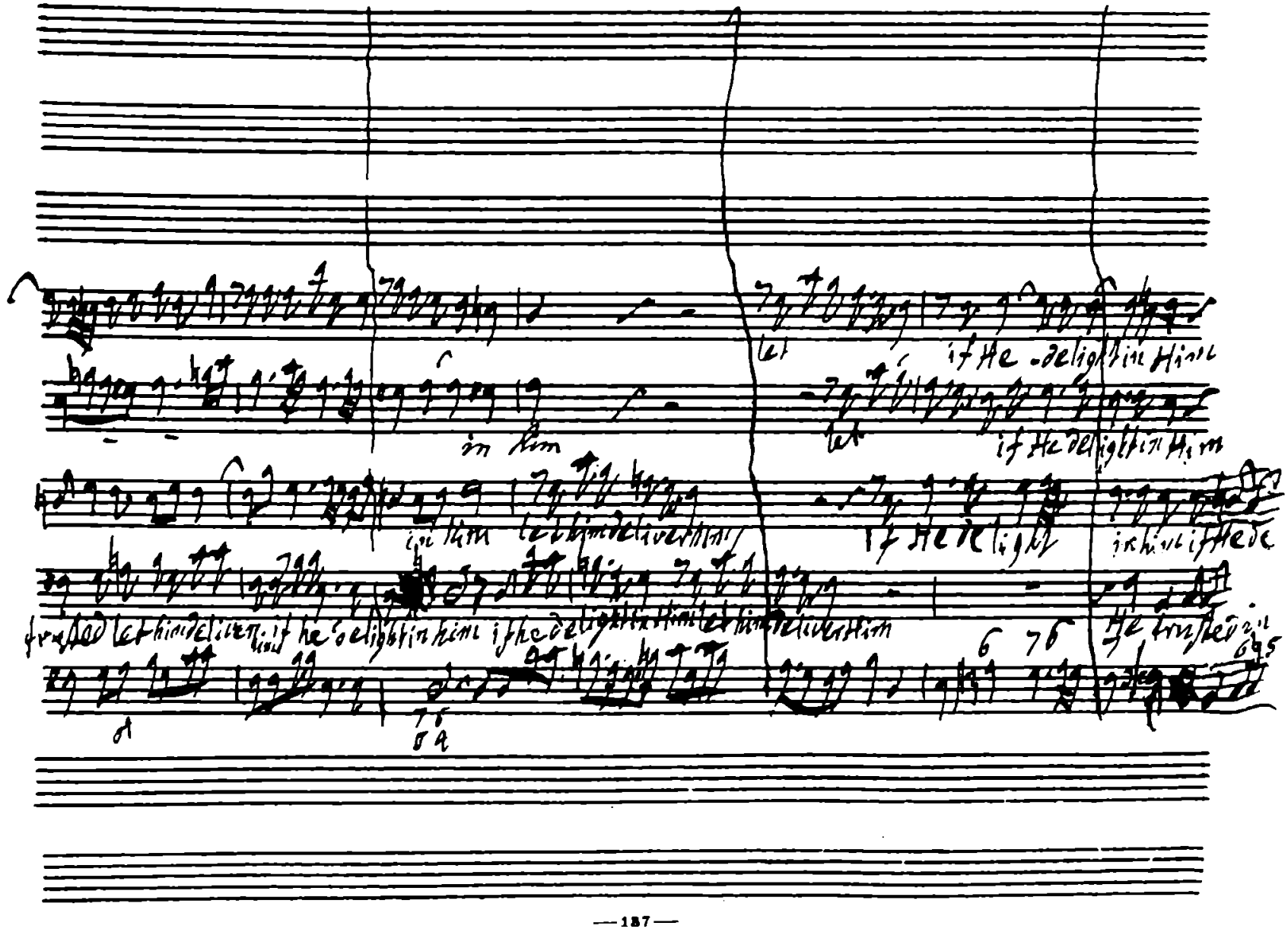

we
every
his
and
and the
and
and
we
every one his own way, we
and the Lord hath laid on Him
adag

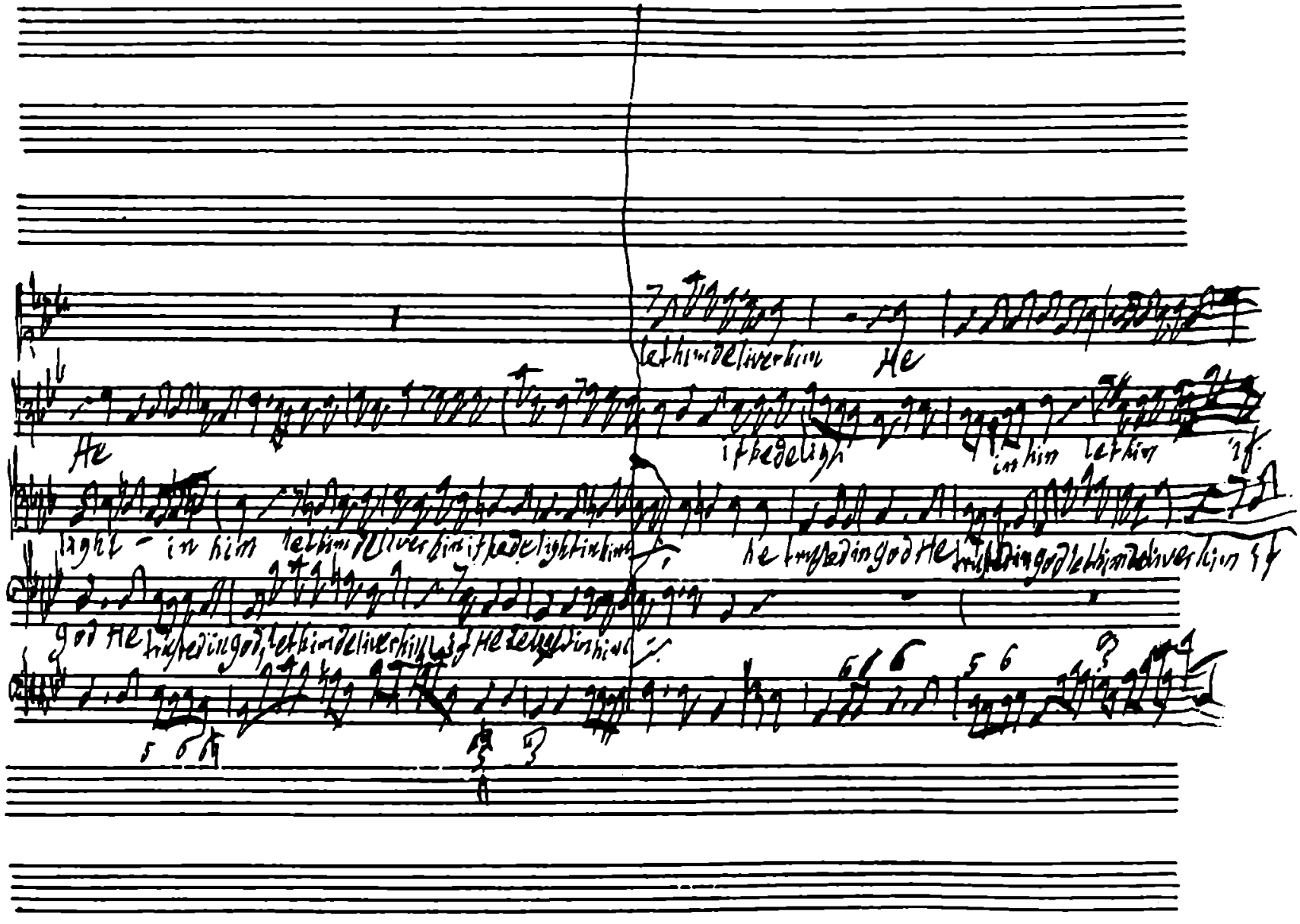

hath laid on
Him on
on
hath laid on Him the in
on Him
hath laid
The hath laid on
His
their iquity
of us all


accomp
Mr Beard
Larghetto
Viol 2
V. 3
Viol.
pian
all they that see him laugh him to
scorns
they shoor out their Lips
and shake their Heads Sayng

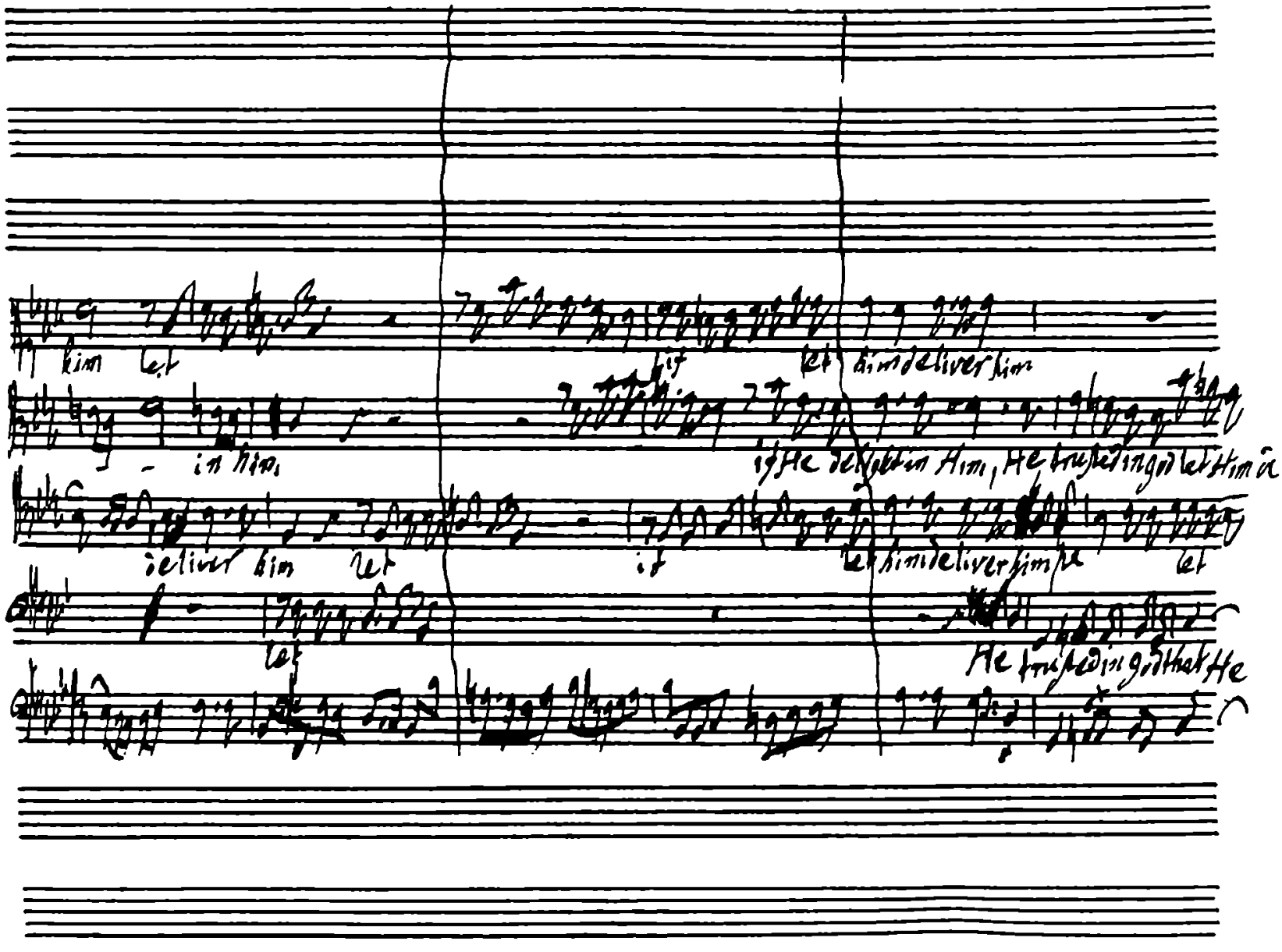

Chorus
allegro
tutti
He trusted in God that He might deliver him: let him deliver Him if he delight in Him
He trusted in God that He might deliver Him
tutti solo


ut Cant:
ut Alt:
ut Tenor
He
He
if he delight
He delight in Him, if He delight in Him, if He delight in Him
He trusted in god in god in god he


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


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

let
if
let
if
let
let Him deliver Him
let
let
if he delight
He



him let

if let him deliver him

in him

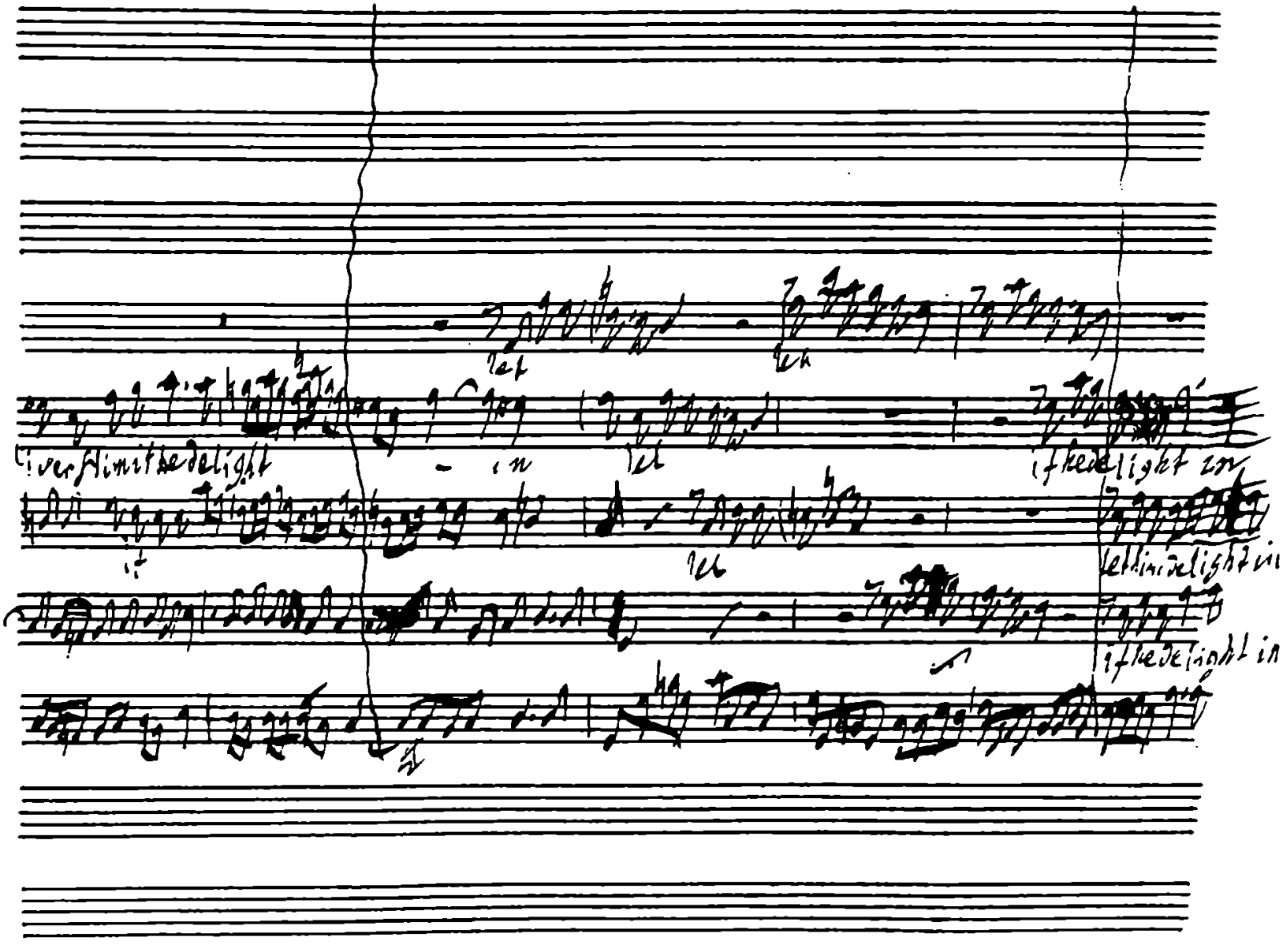
if He delight in Him, He trusted in god let Him &c

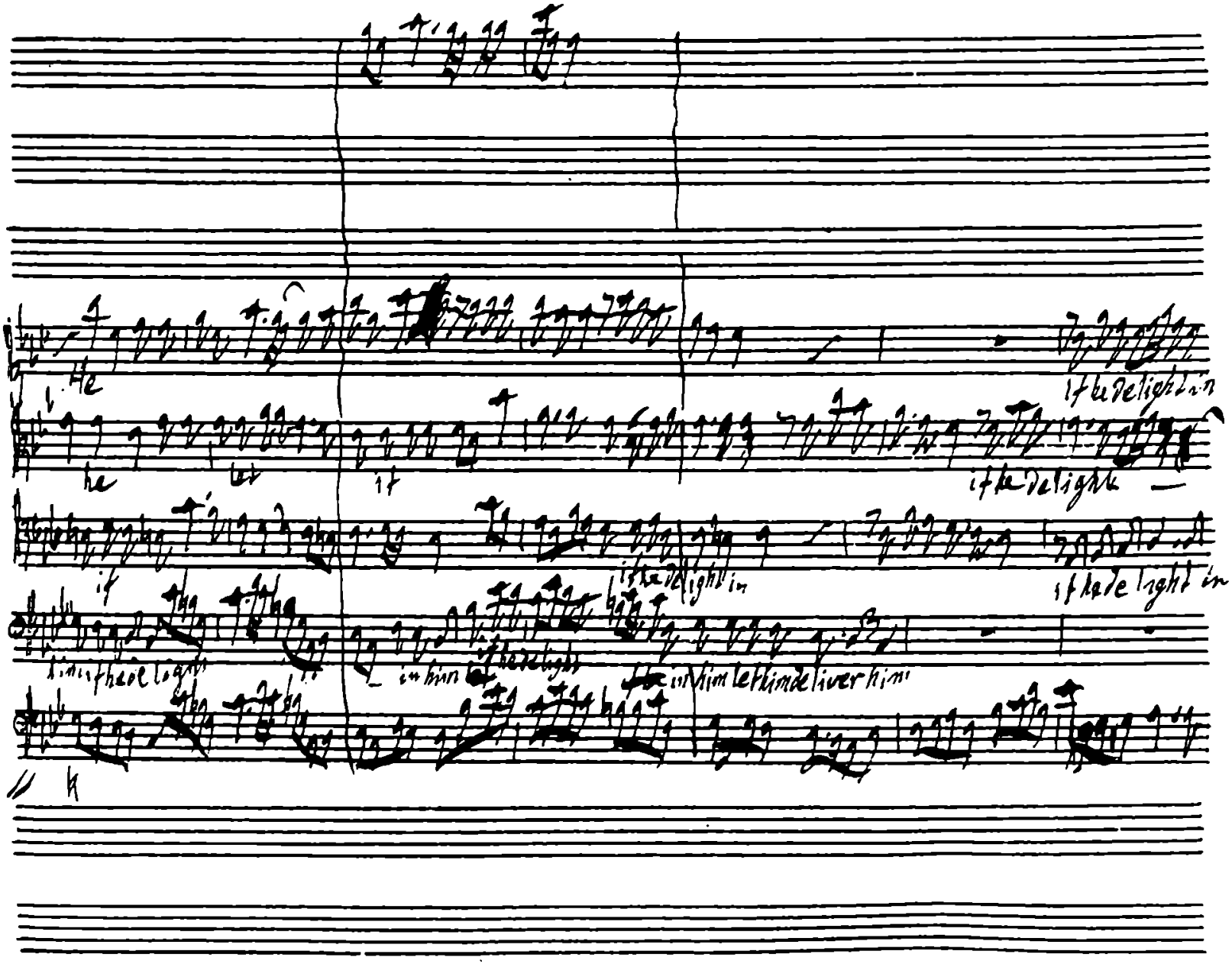
deliver him let

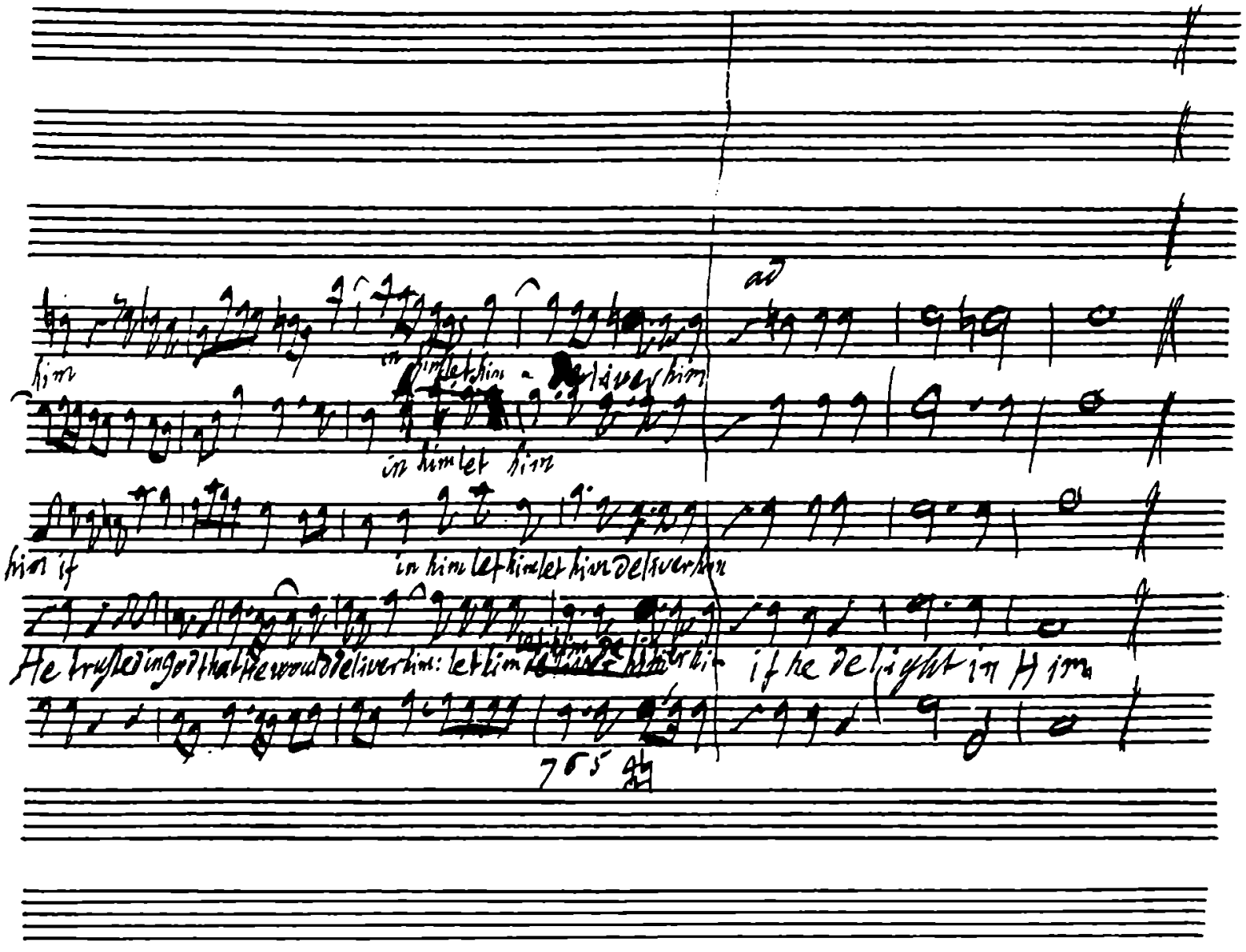
if let him deliver him &c let

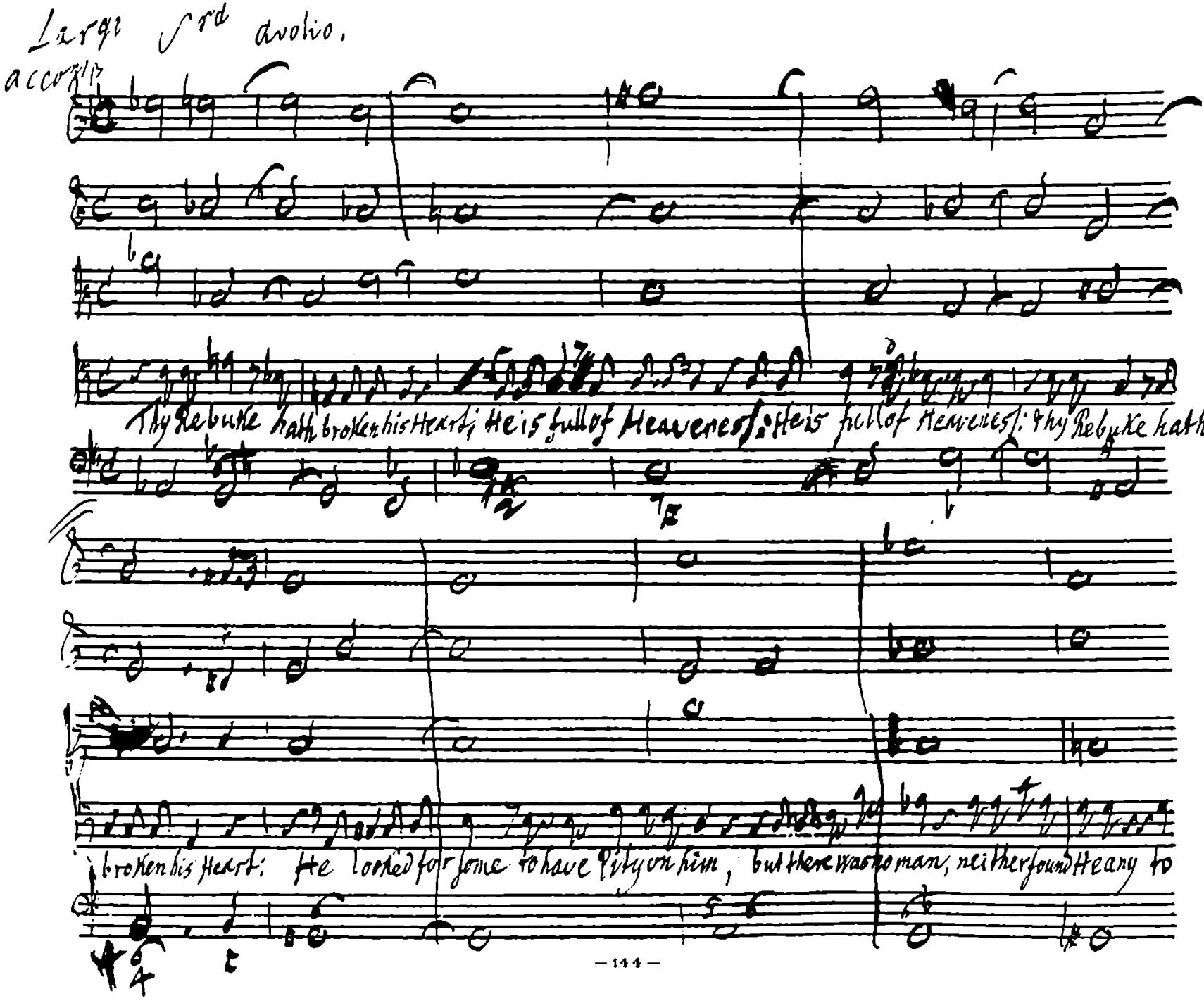
let

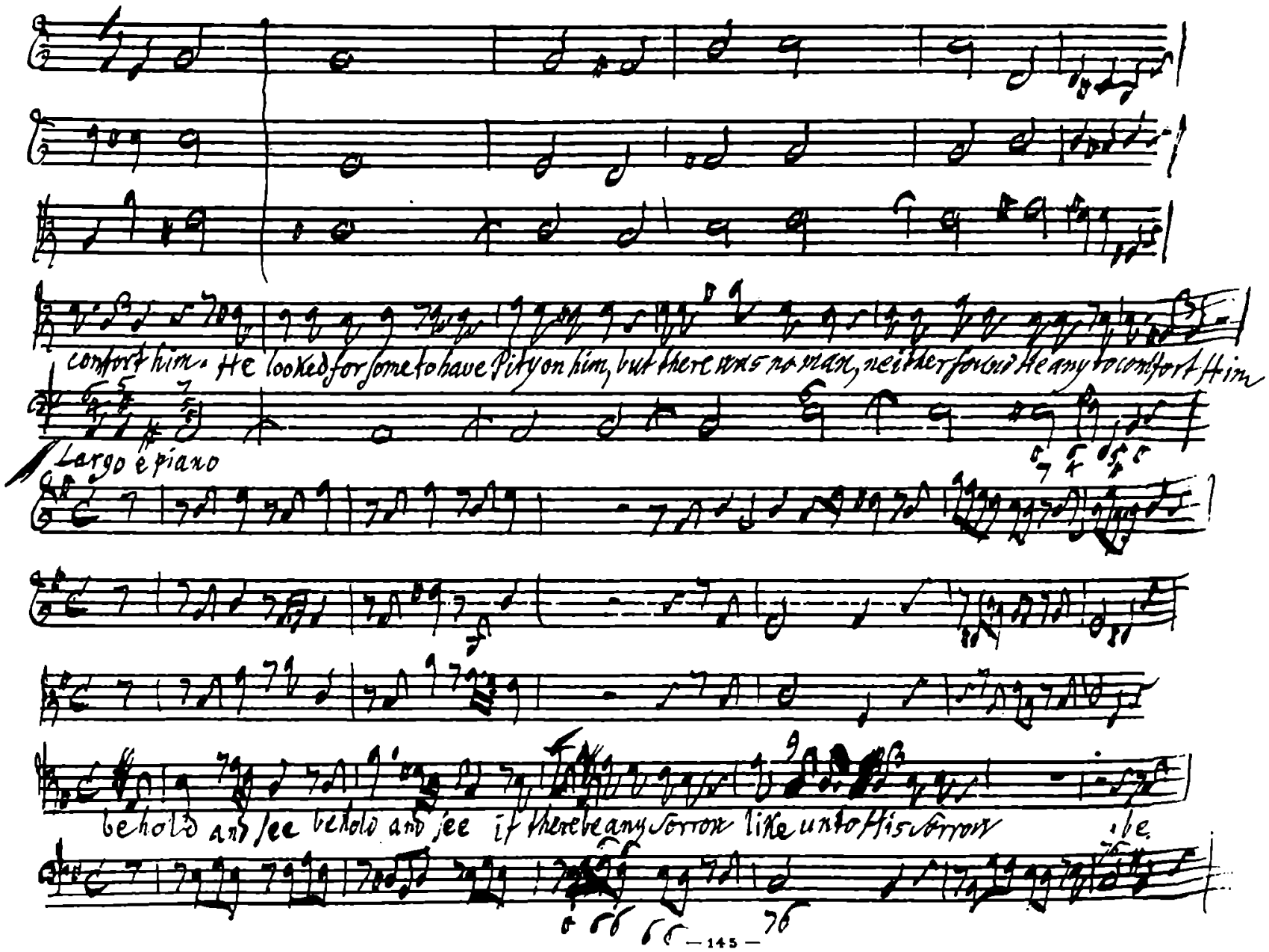
He trusted in god that He

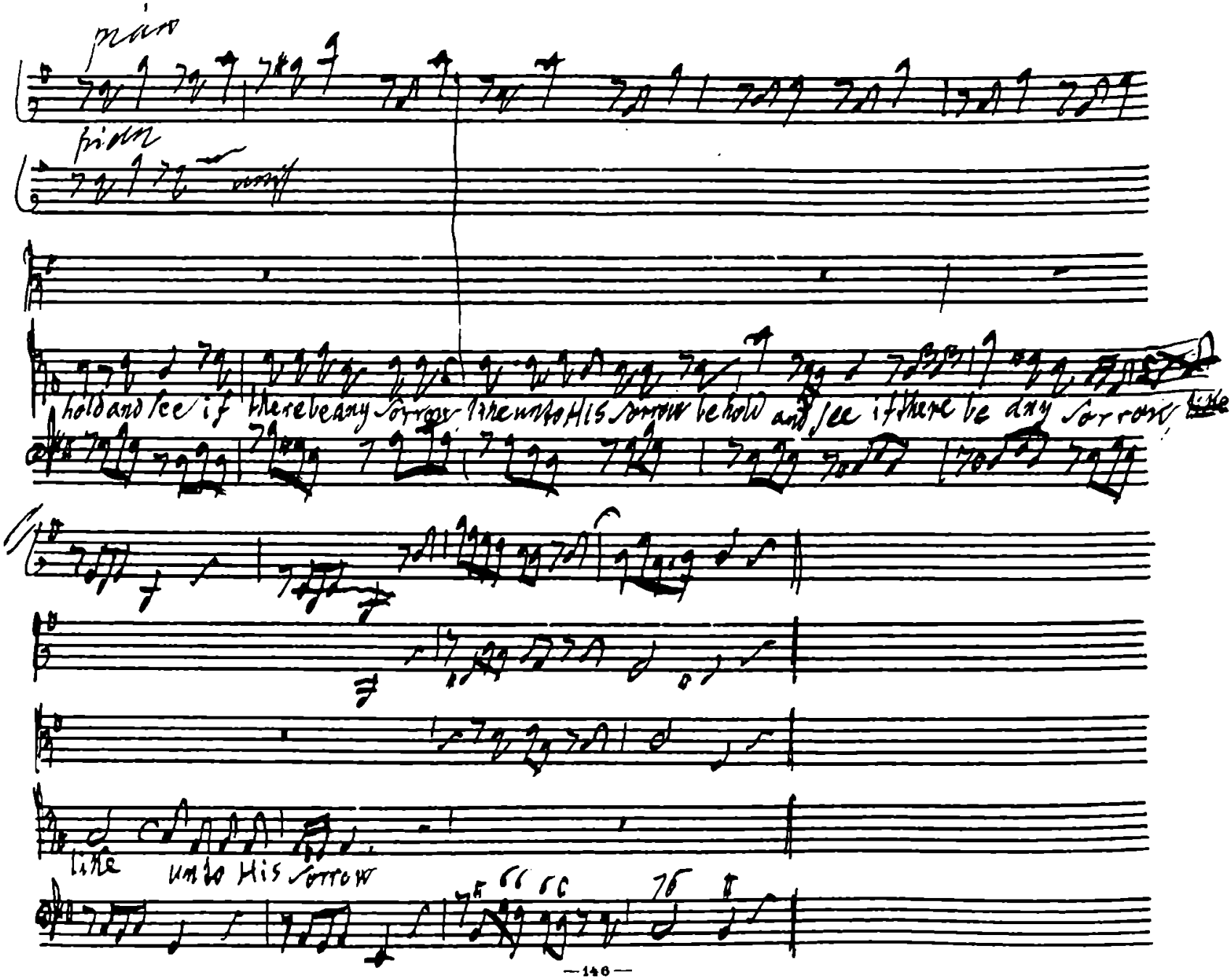

let
let
in
let
if he delight in
let him delight in
if he delight in

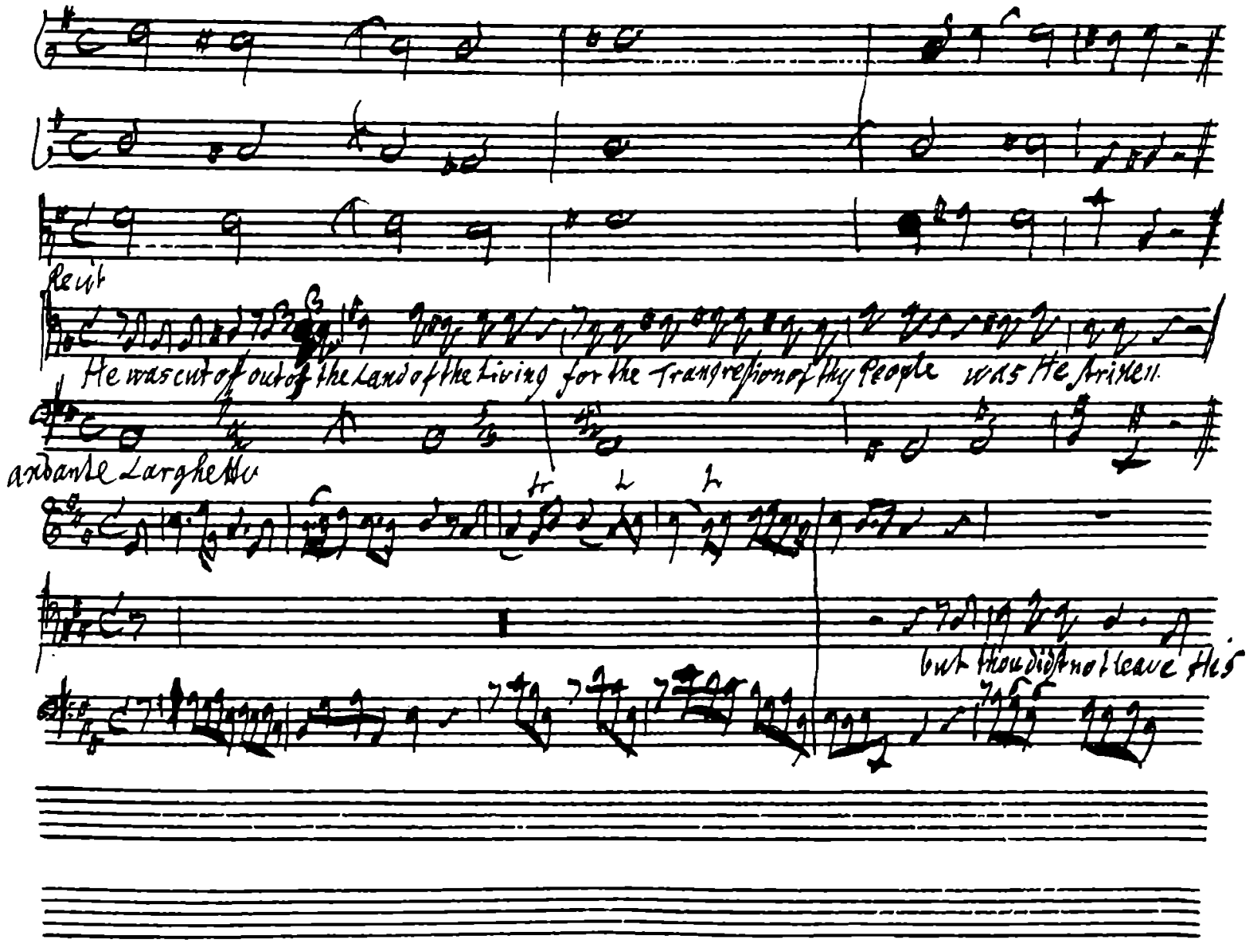

He
he
let
if
if he delight in
if he delight
if he delight in
if he delight in
in him let him deliver him

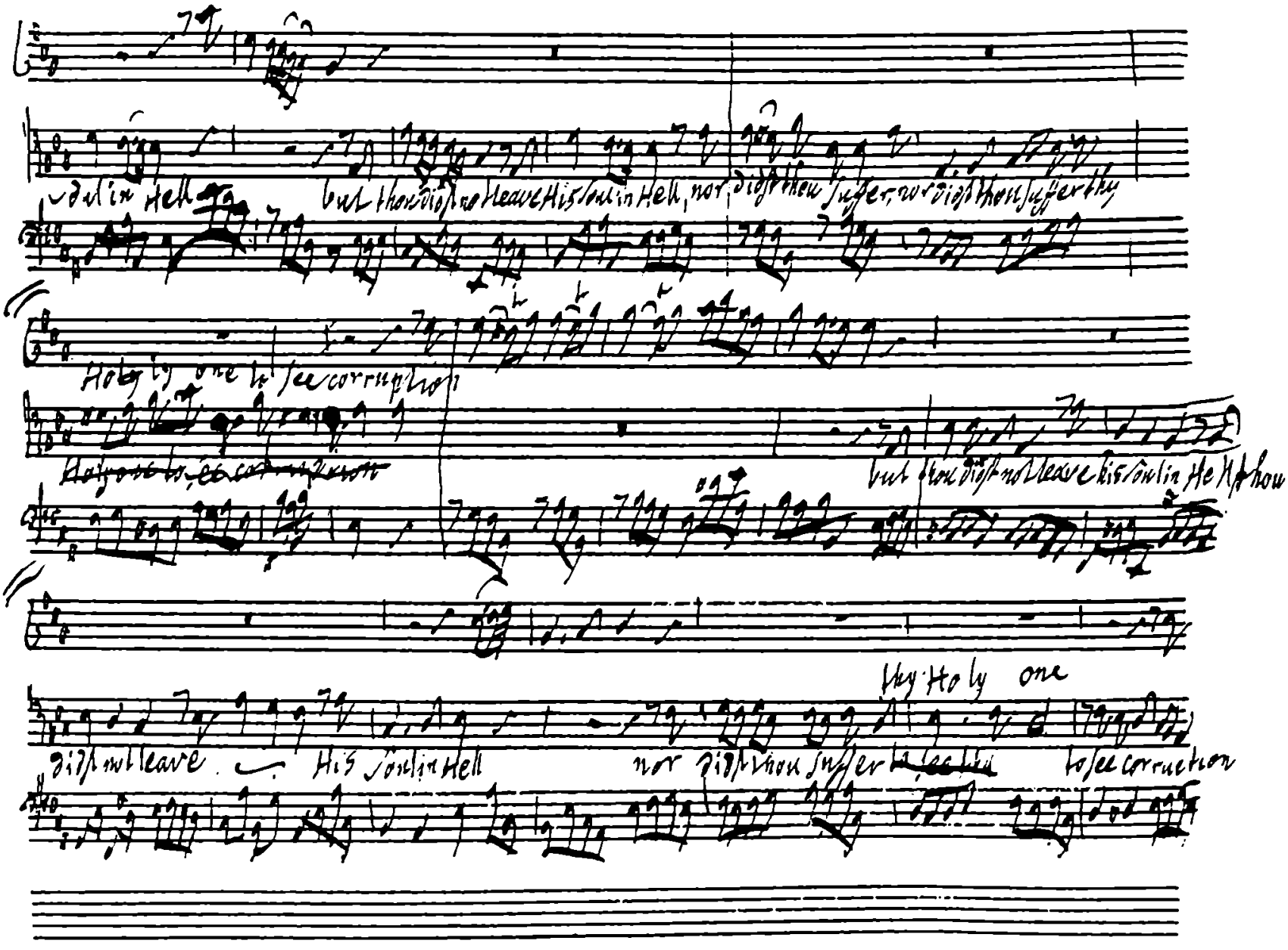

ad
him
in him let him deliver him
in him let him
him if
in him let him let him deliver him
He trusted in God that he would deliver him: let him
if he delight in Him
765

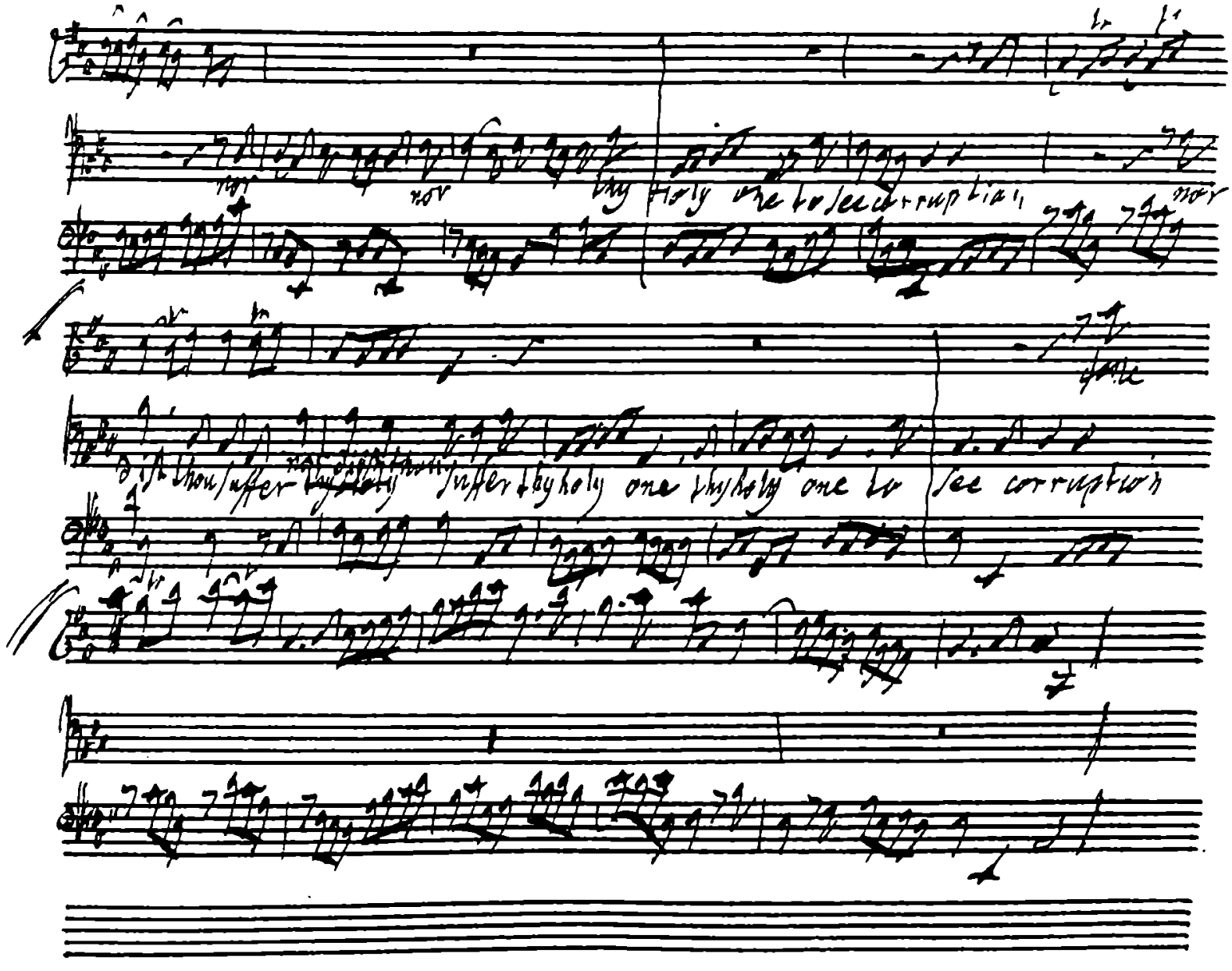

Largo 3rd duolo.
accords
Thy Rebuke hath broken his Heart; He is full of Heaviness: He is full of Heaviness: Thy Rebuke hath
broken his heart: He looked for some to have pity on him, but there was no man, neither found He any to


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


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

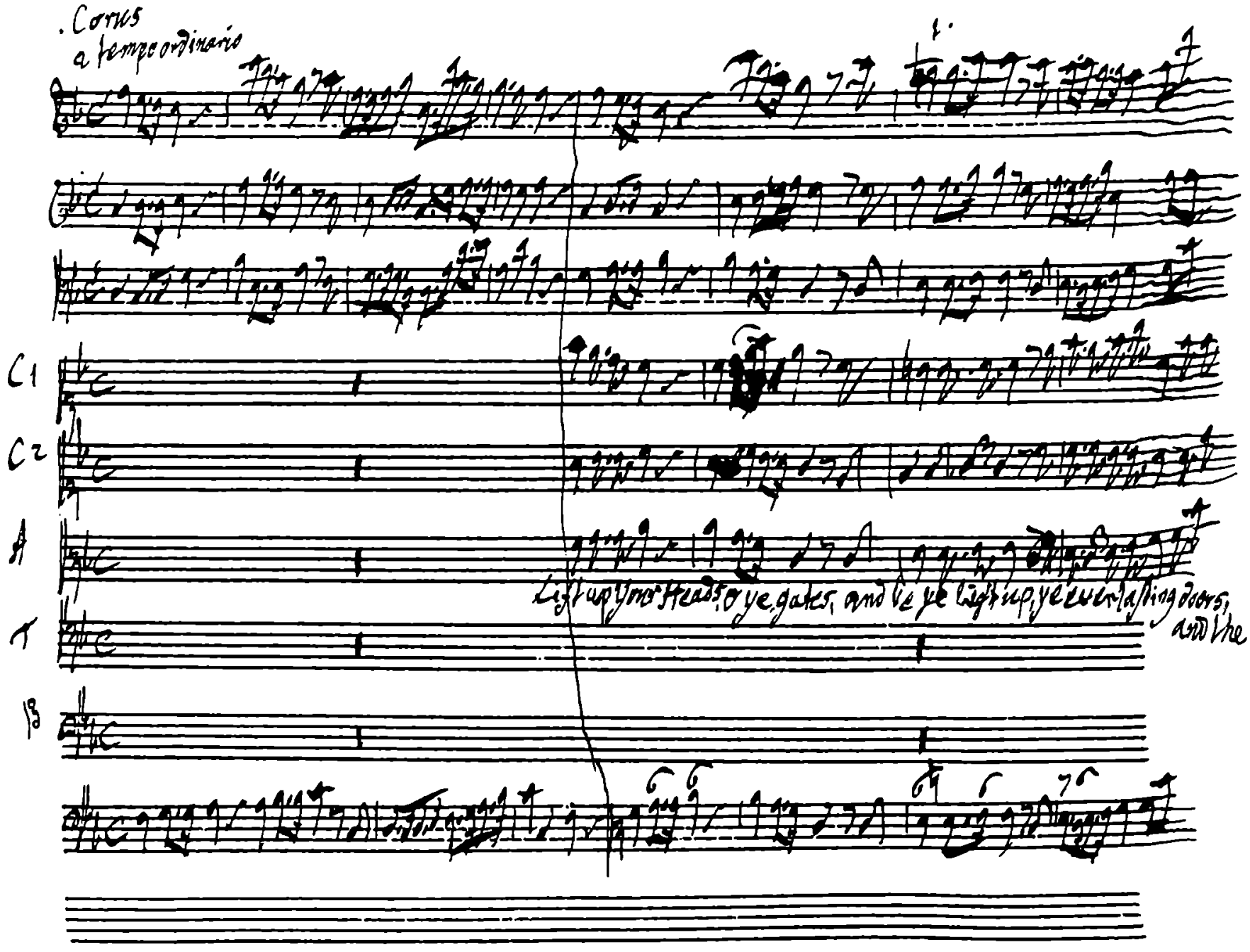

Recit
He was cut off out of the Land of the Living for the Transgression of thy People was He stricken.
Andante Larghetto
but thou didst not leave His

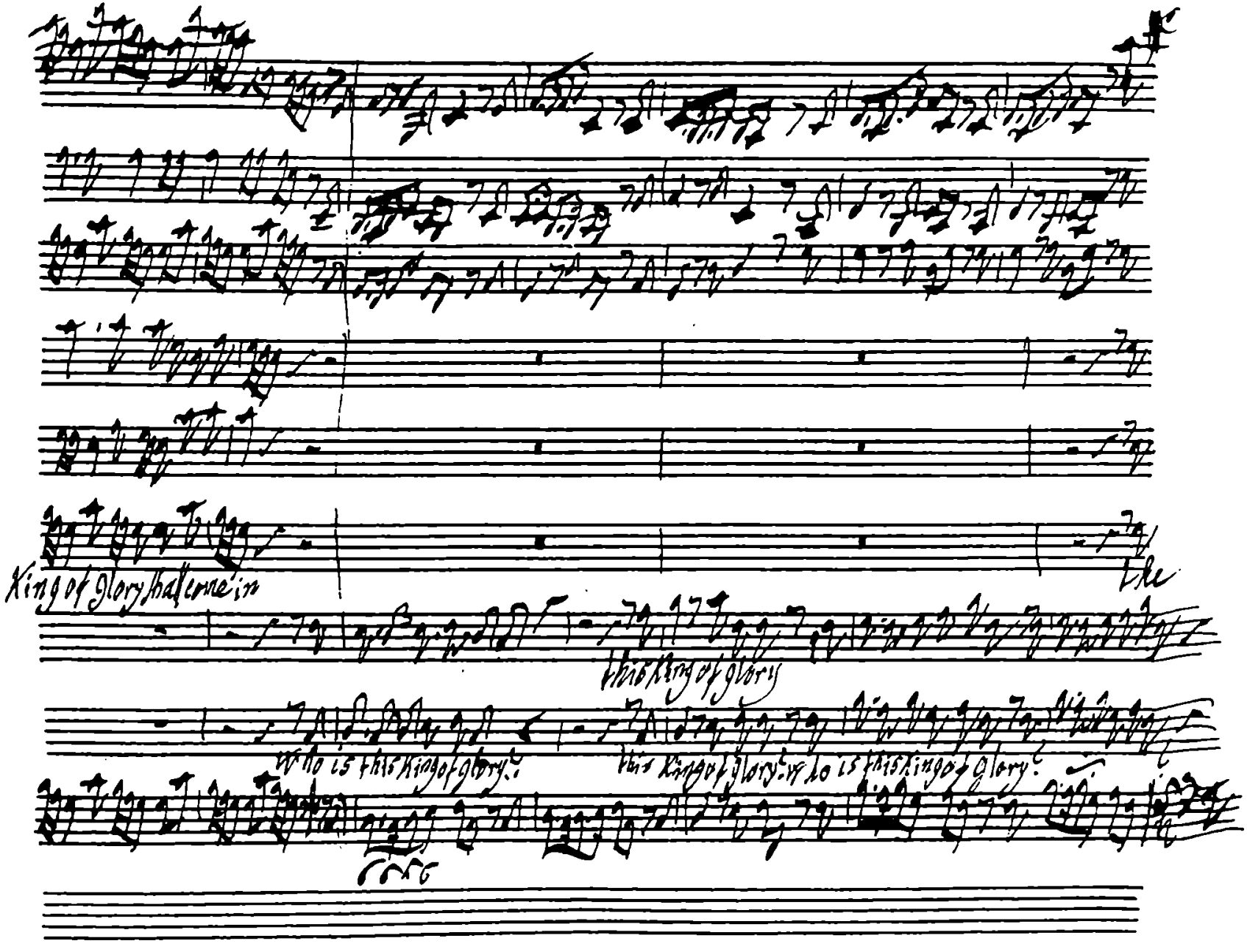

but thou didst not leave His soul in Hell, nor didst thou suffer, nor didst thou suffer thy
Holy one to see corruption
but thou didst not leave his soul in Hell thou
thy Holy one
didst not leave His soul in Hell nor didst thou suffer to see corruction

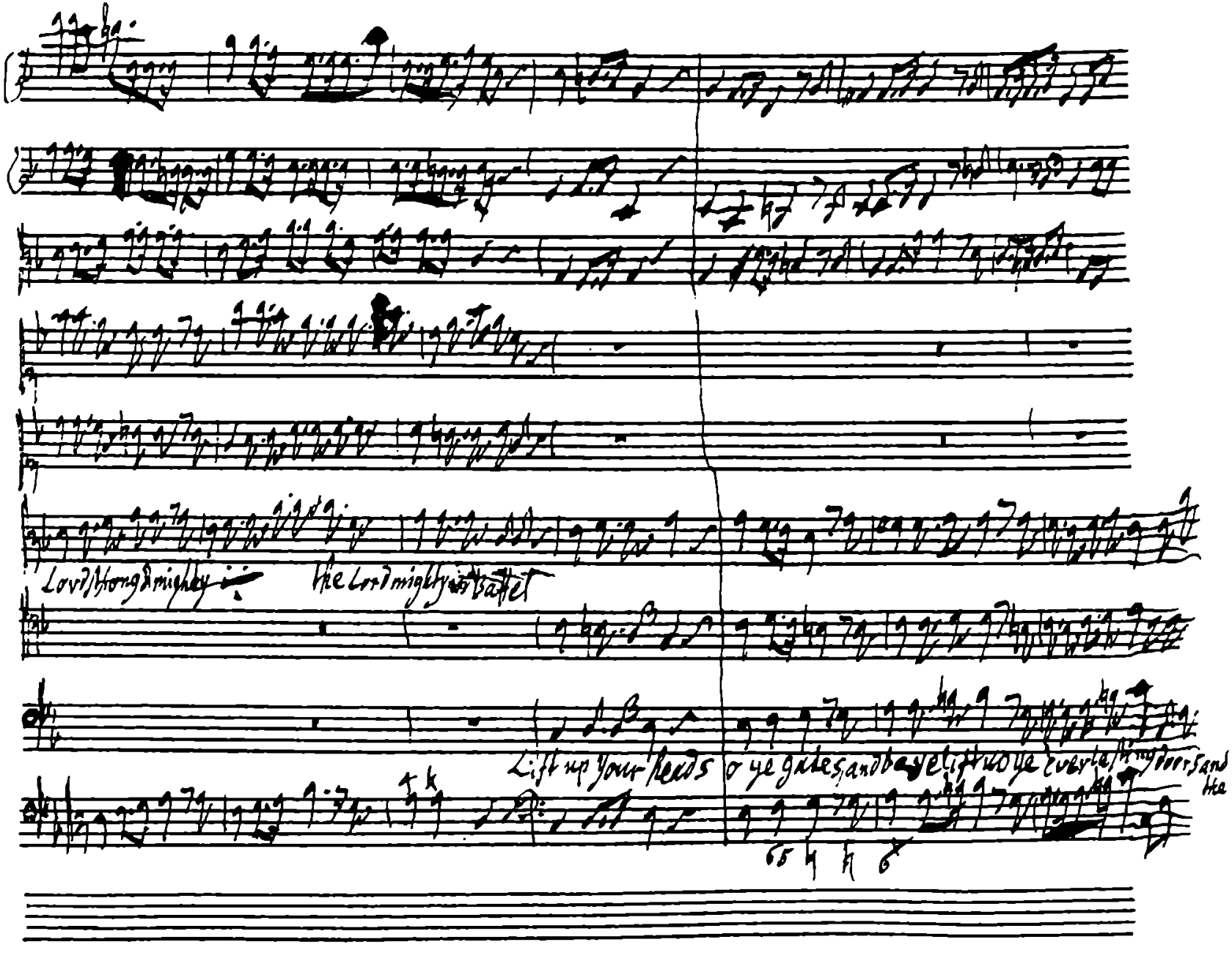


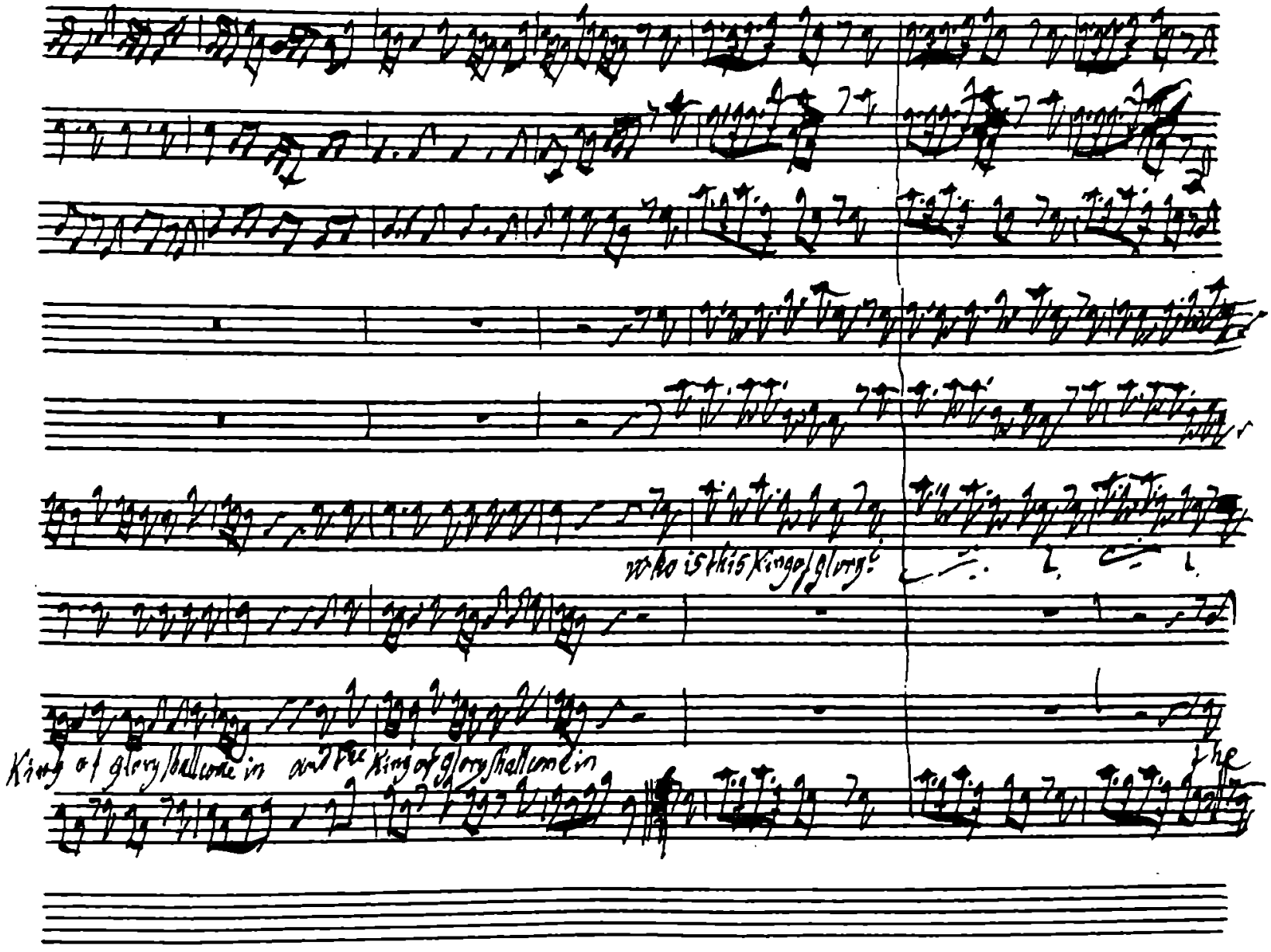
nor nor thy holy one to see corruption nor

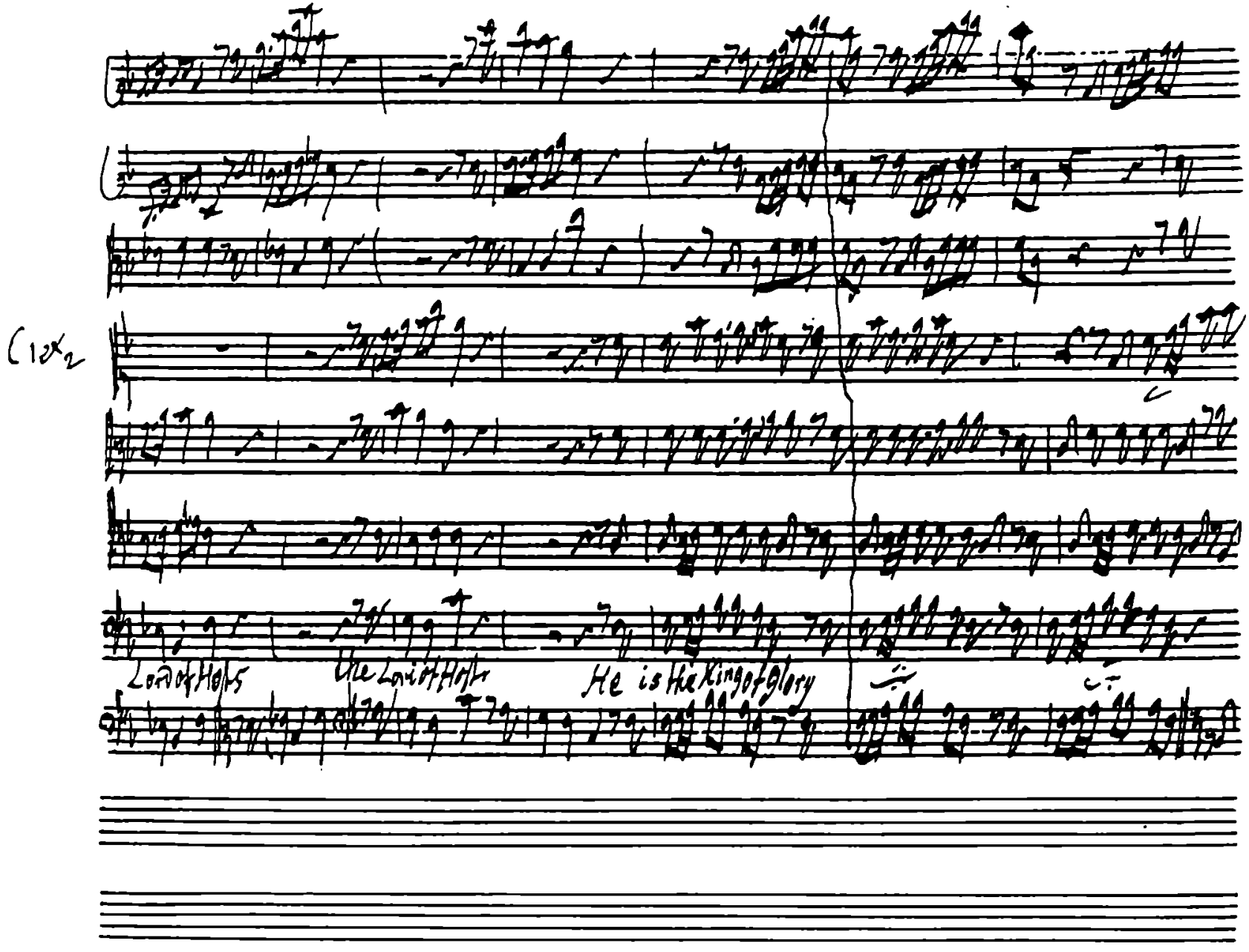
dist thou suffer ~~thy holy~~ suffer thy holy one thy holy one to see corruption

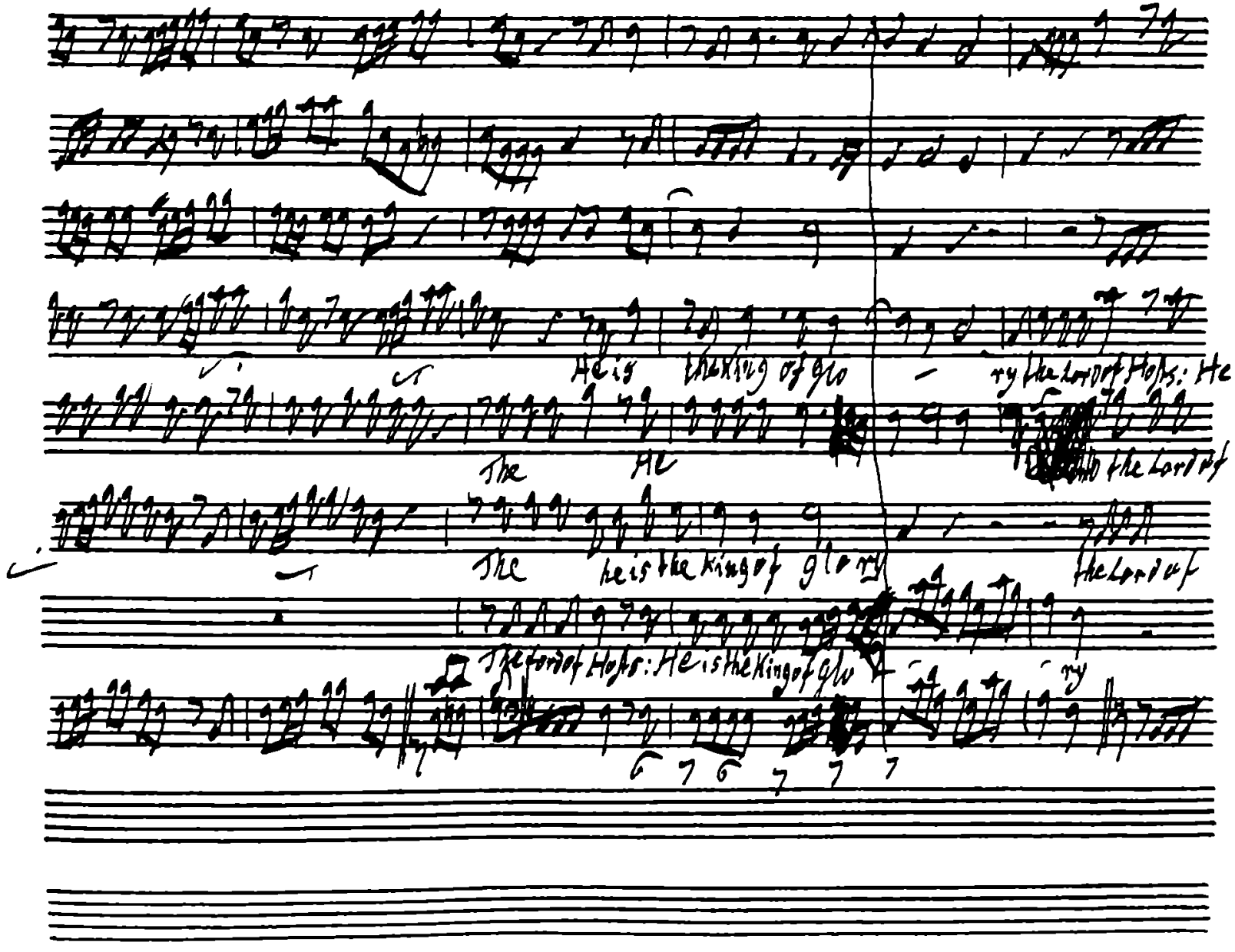

. Chorus
a tempo ordinario
C1
C2
A
T
Bs
Lift up your Heads O ye gates, and be ye lift up, ye everlasting doors,
and the

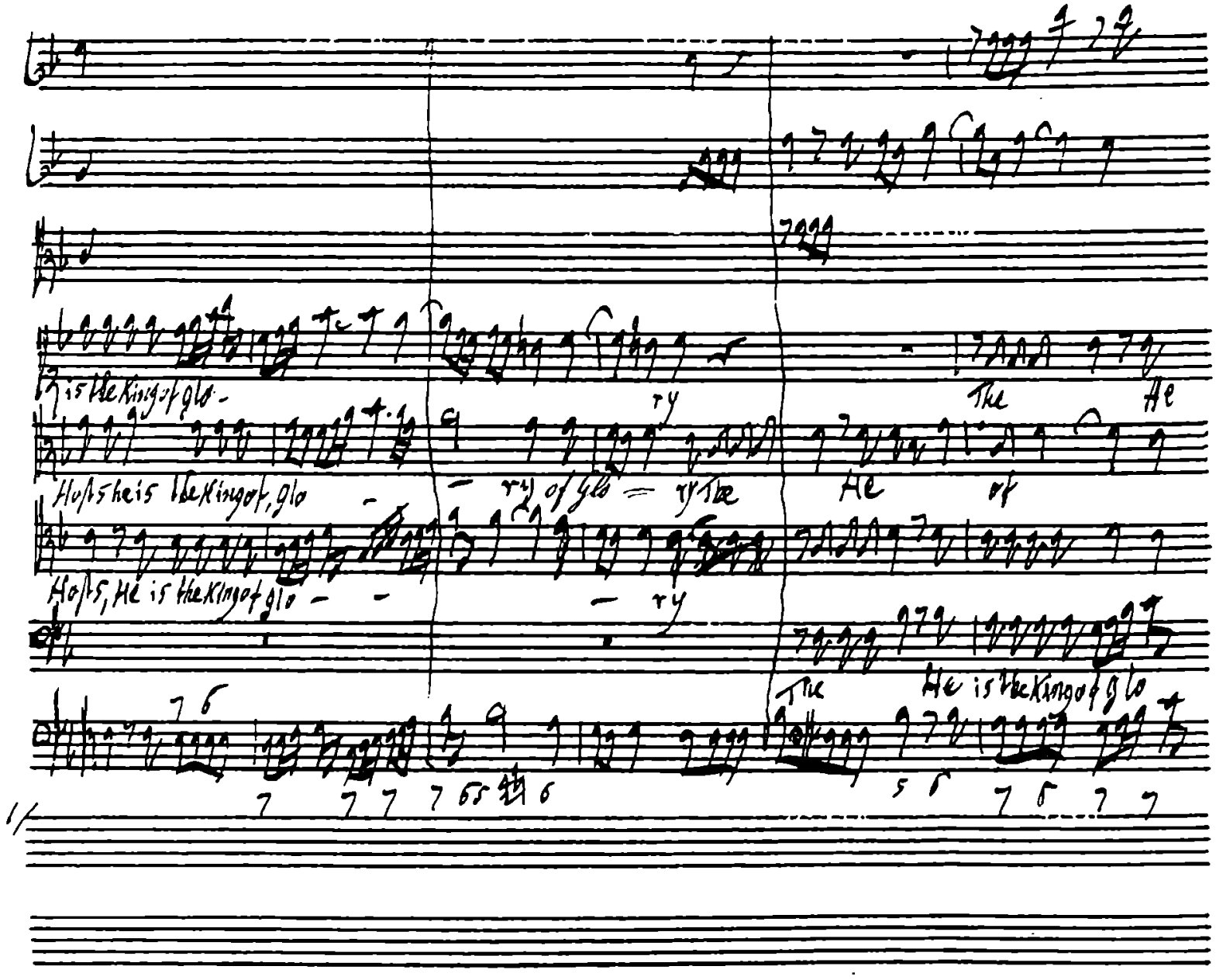

King of Glory shall come in
the
this King of glory
Who is this King of glory?
this King of glory: Who is this King of glory?


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


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


(12)
Lord of Hosts
the Lord of Hosts
He is the King of glory


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

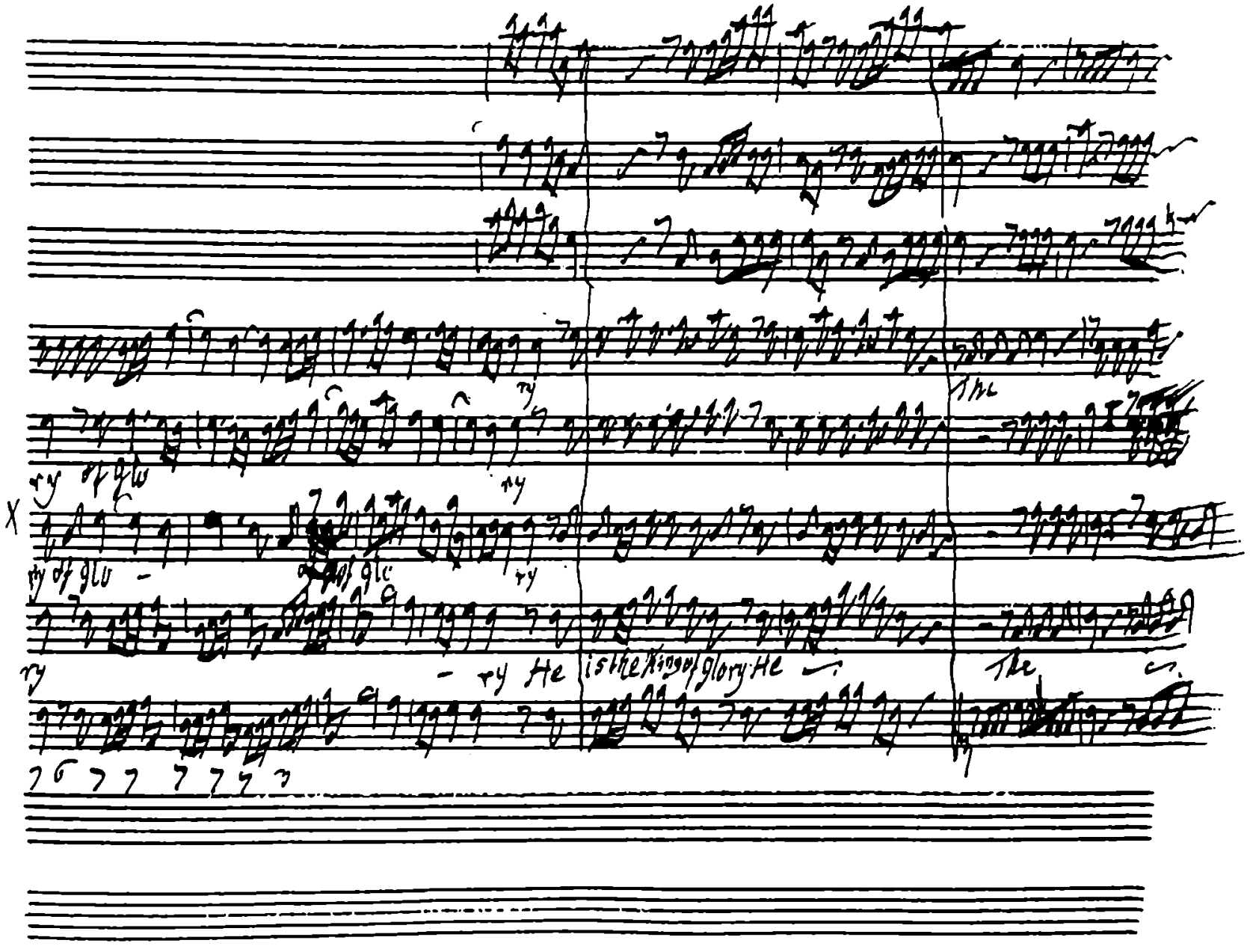


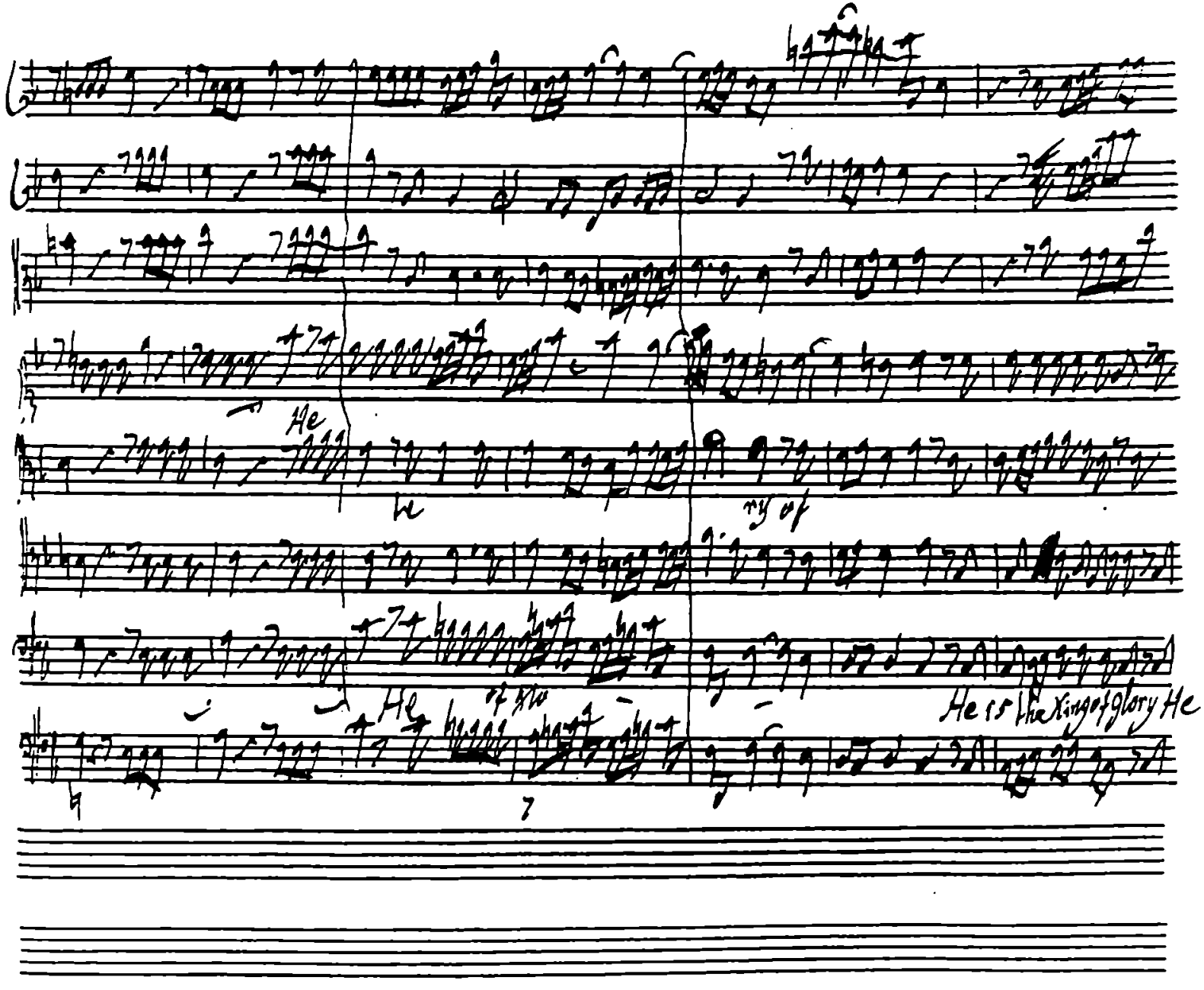
is the King of glo - ry The He

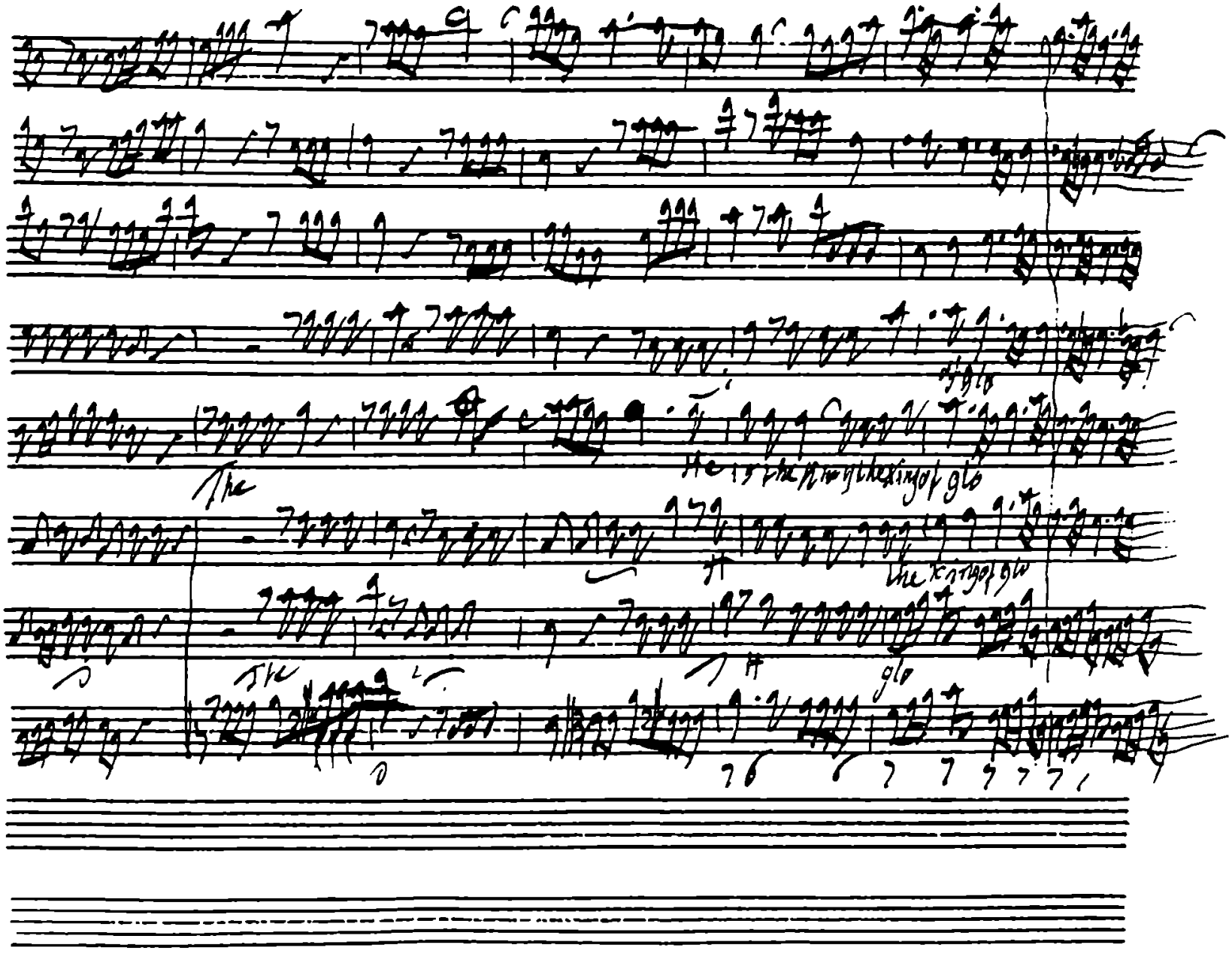
Hosts he is the King of, glo - ry of glo - ry The He of

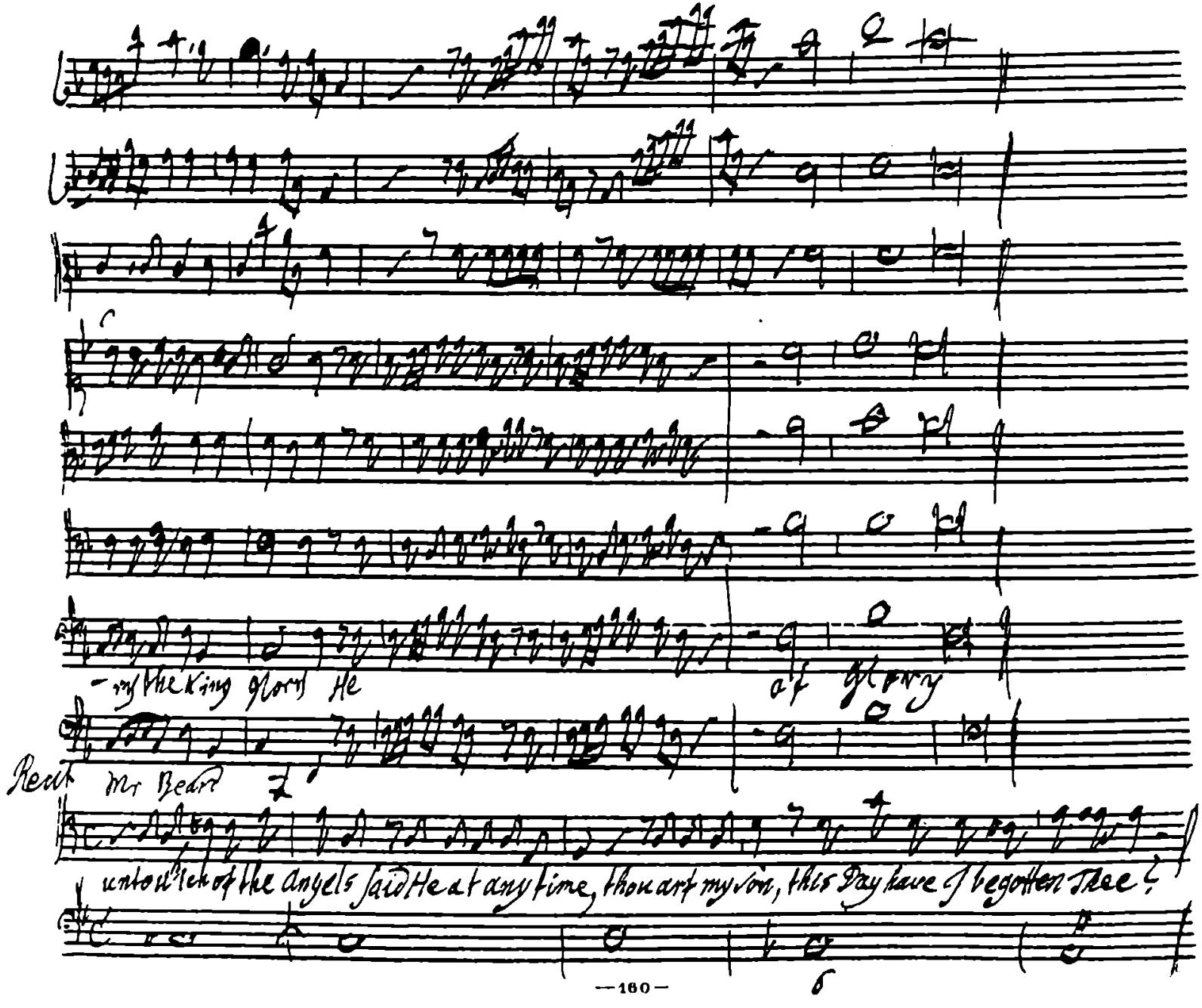
Hosts, He is the King of glo - ry

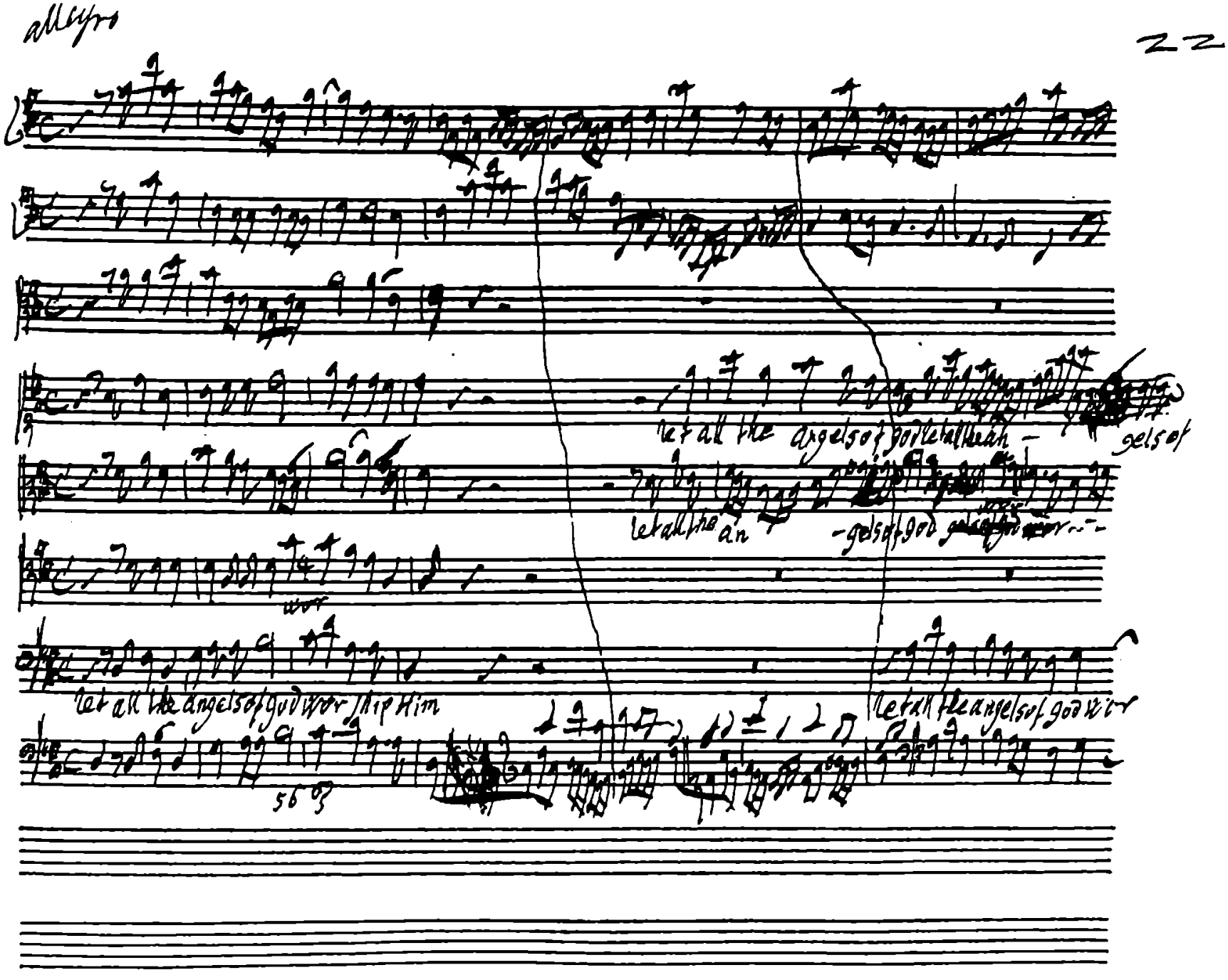
The He is the King of glo

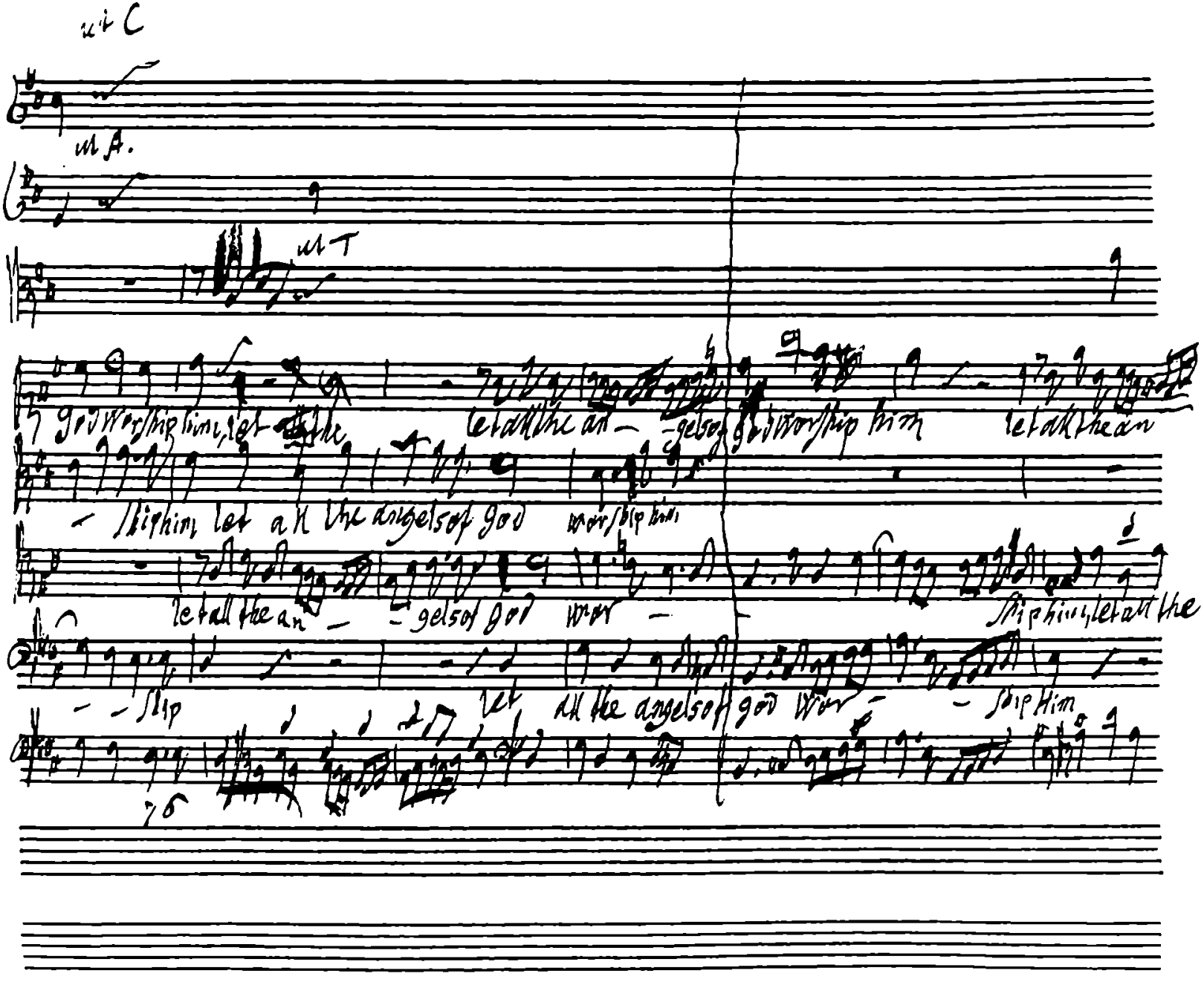

He is the King of glory He
The

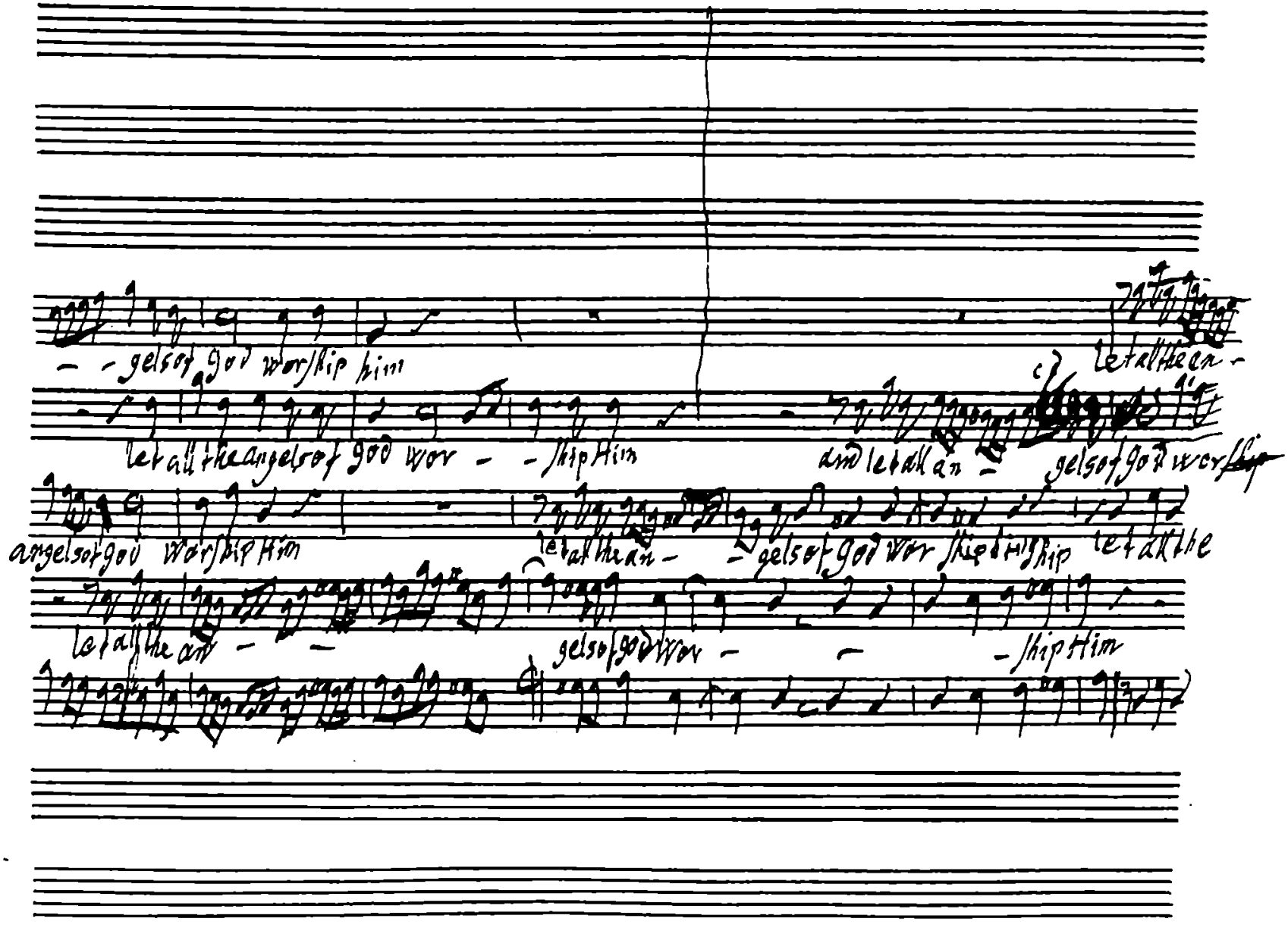

He
He is the King of glory He


The
glo
glo
glo


-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?


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


wit C
wit A.
wit T
God Worship him, let all the
let all the an — gels of God worship him
let all the an
— ship him, let all the angels of god
worship him
let all the an — — gels of god wor —
ship him, let all the
— — ship
let all the angels of god wor —
— ship Him
76



- - gels of God worship him

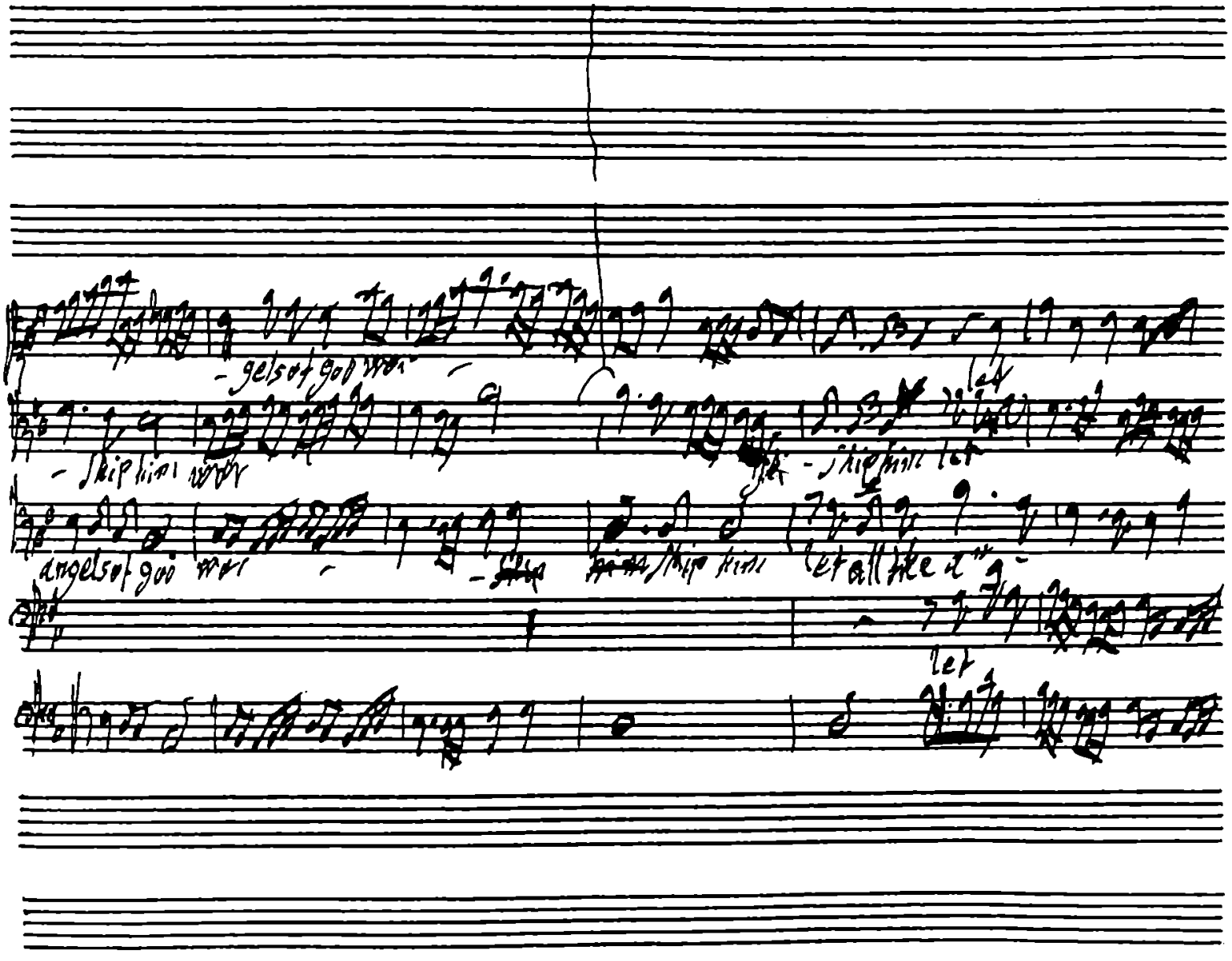
let all the angels of God wor - - ship Him

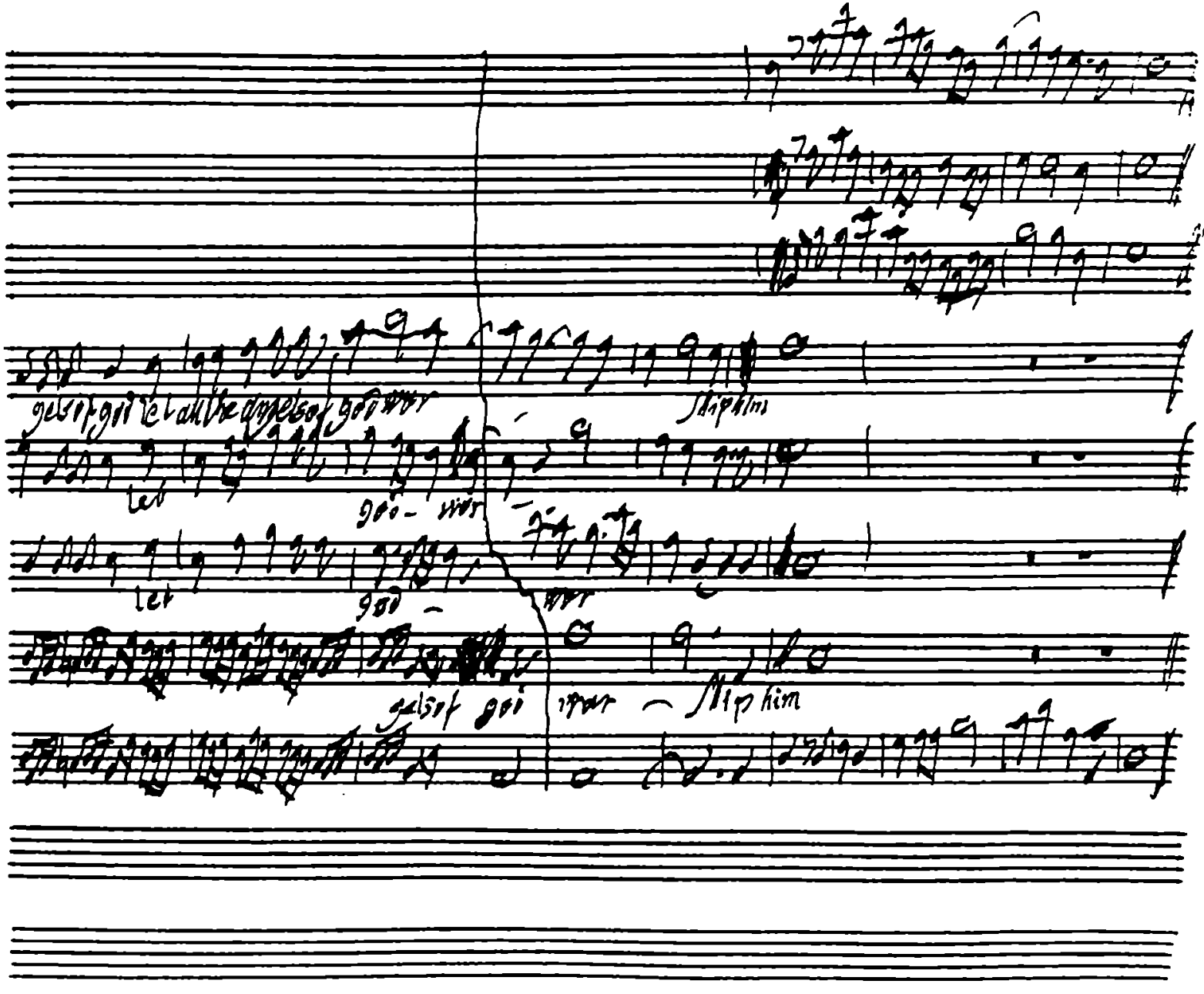
and let all an - gels of God worship

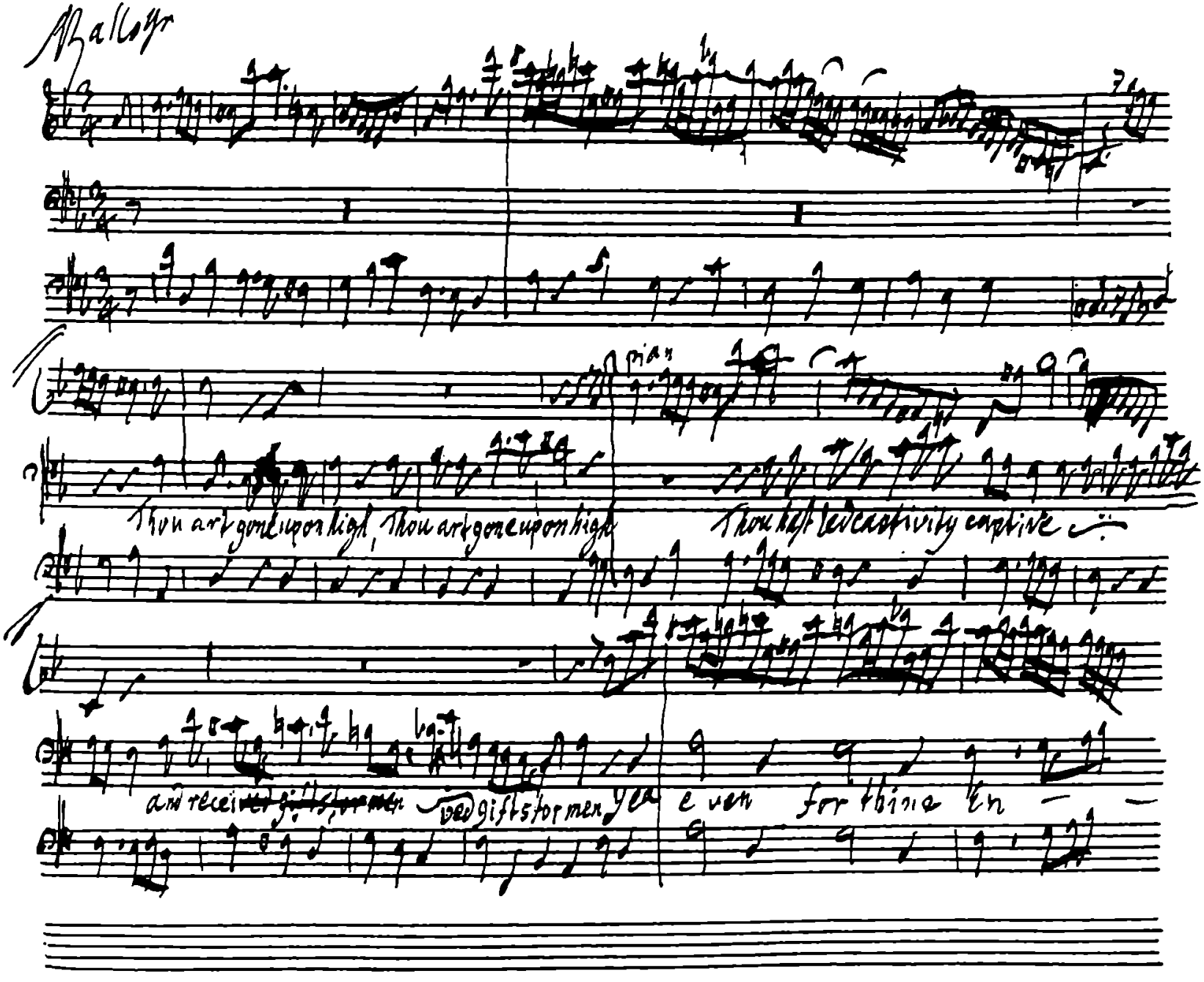
angels of God worship Him

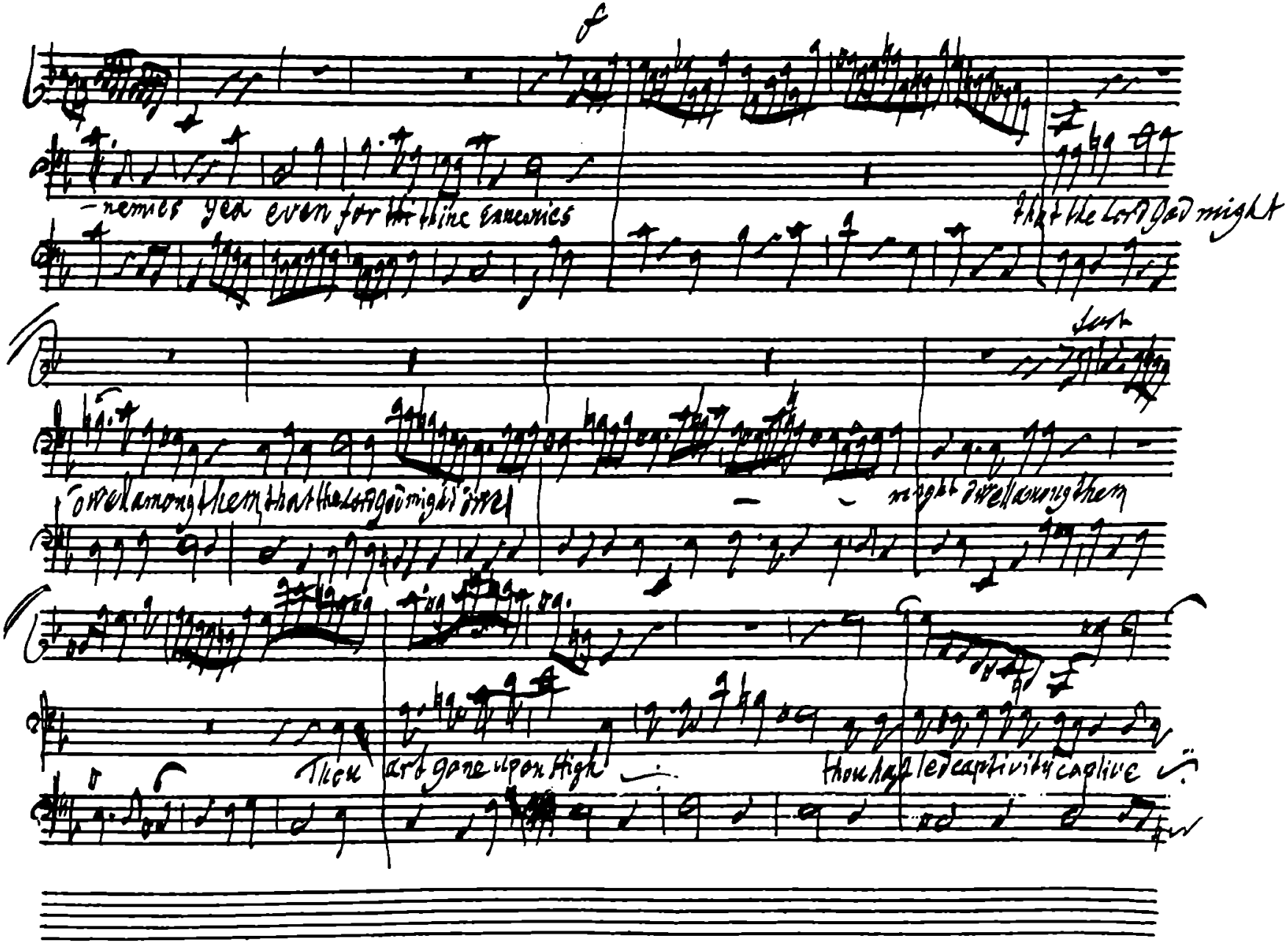
let all the an - - gels of God wor ship ship let all the

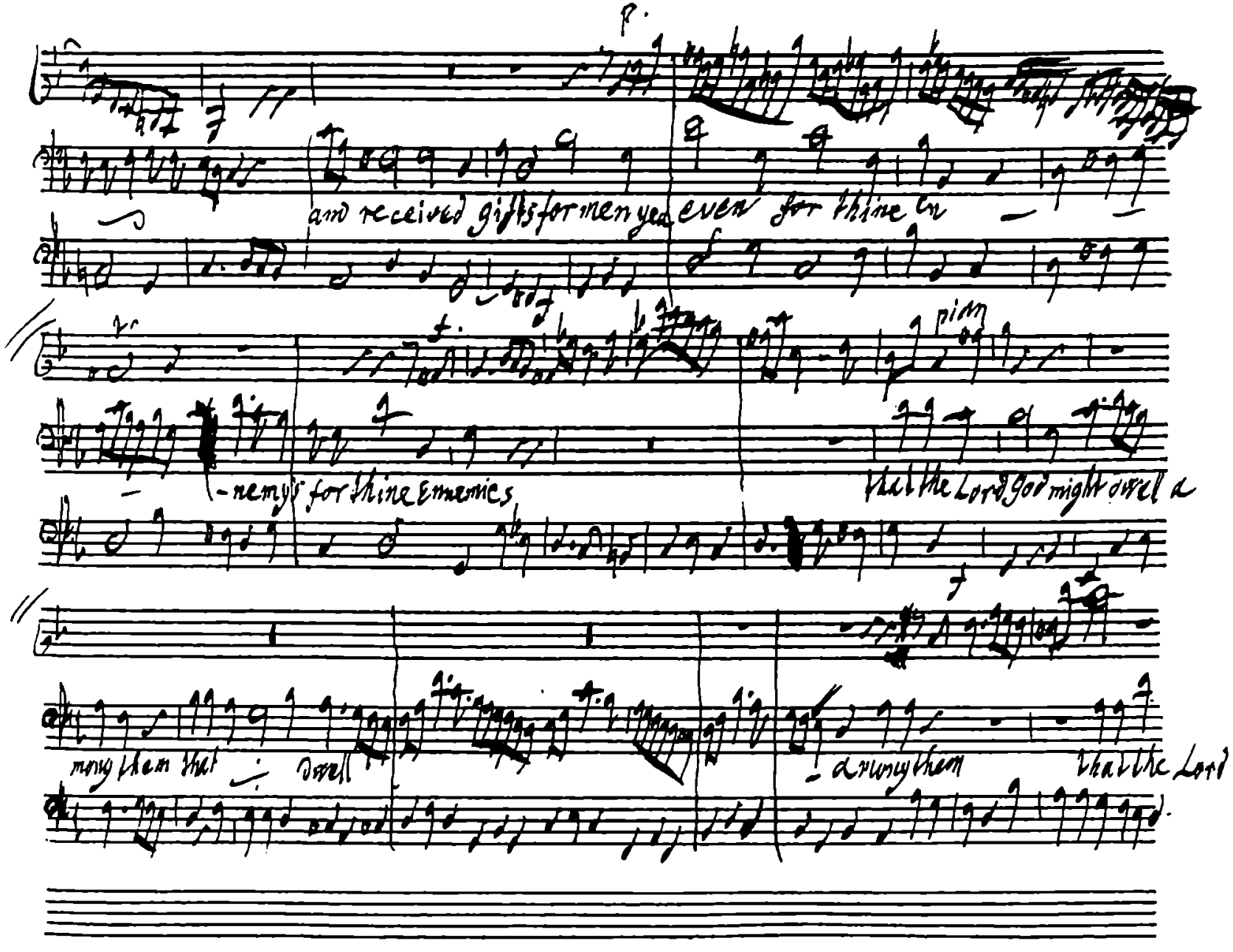
let all the an - - gels of God wor - - - ship Him

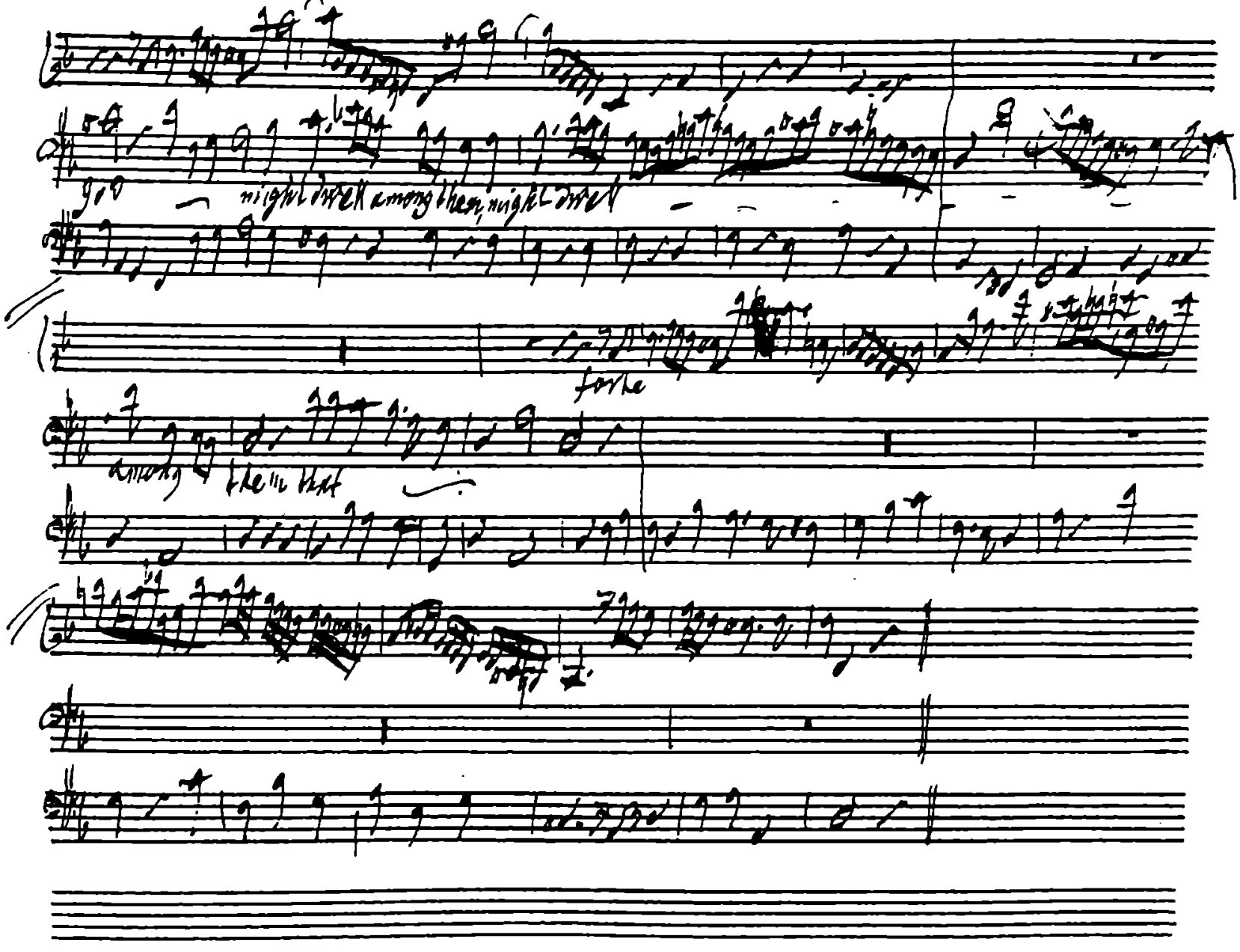

let
let

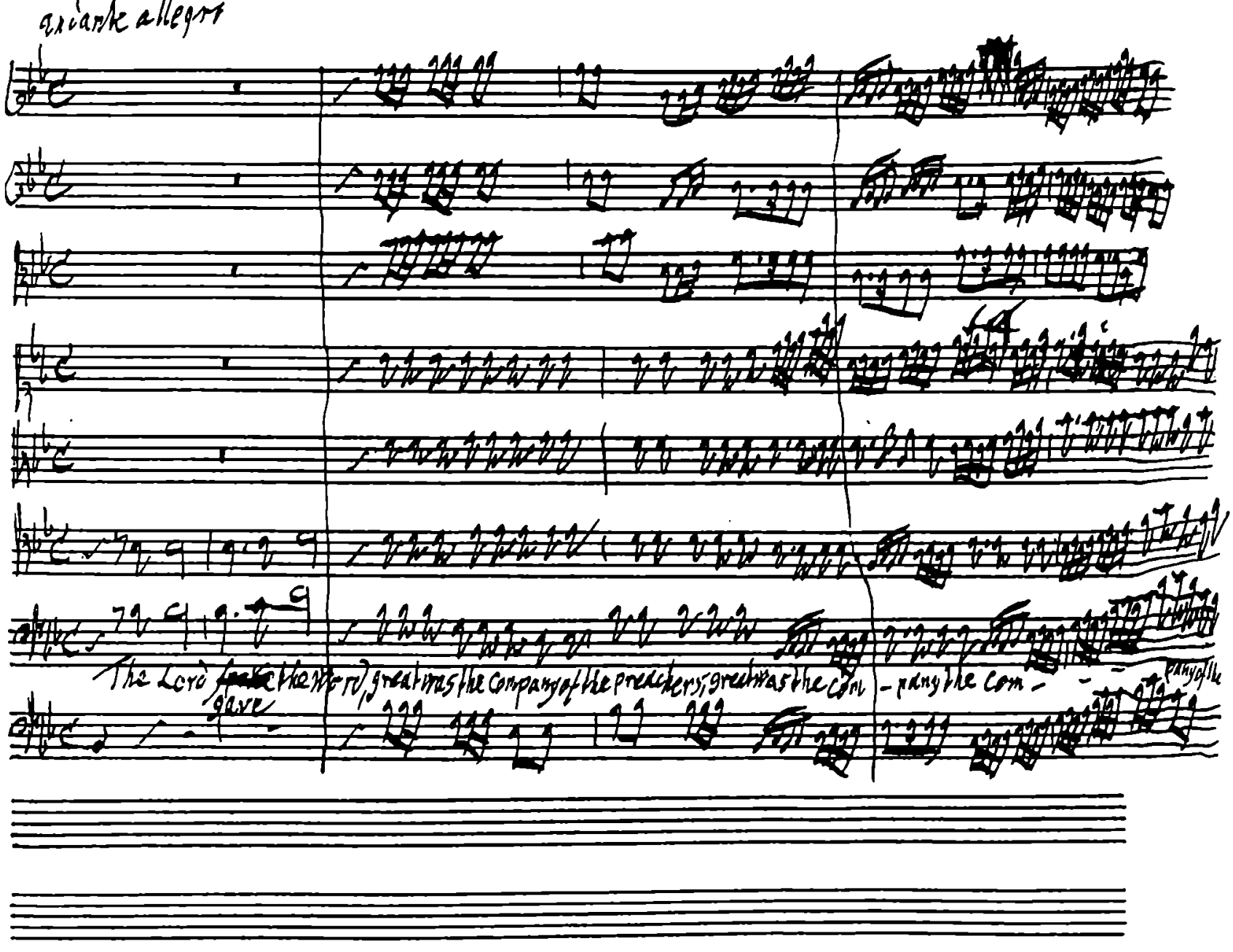



Thou art gone upon high, Thou art gone upon high
Thou hast led captivity captive
and receiv~~ed gifts for men~~ ved gifts for men yea
even for thine en


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

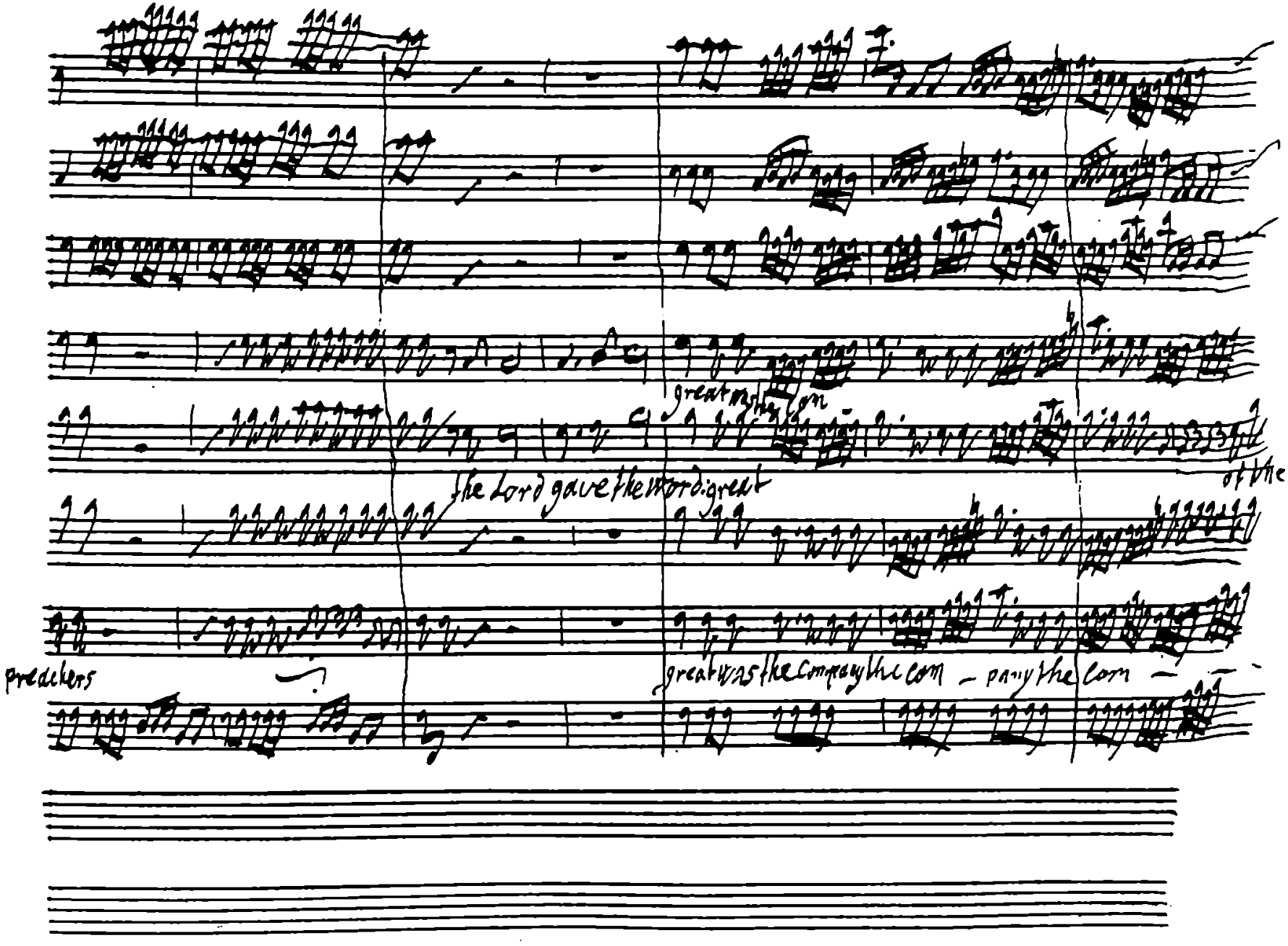

and received gifts for men yea even for thine en
-nemys for thine Enemies
that the Lord God might dwell a
mong them that dwell
among them that the Lord

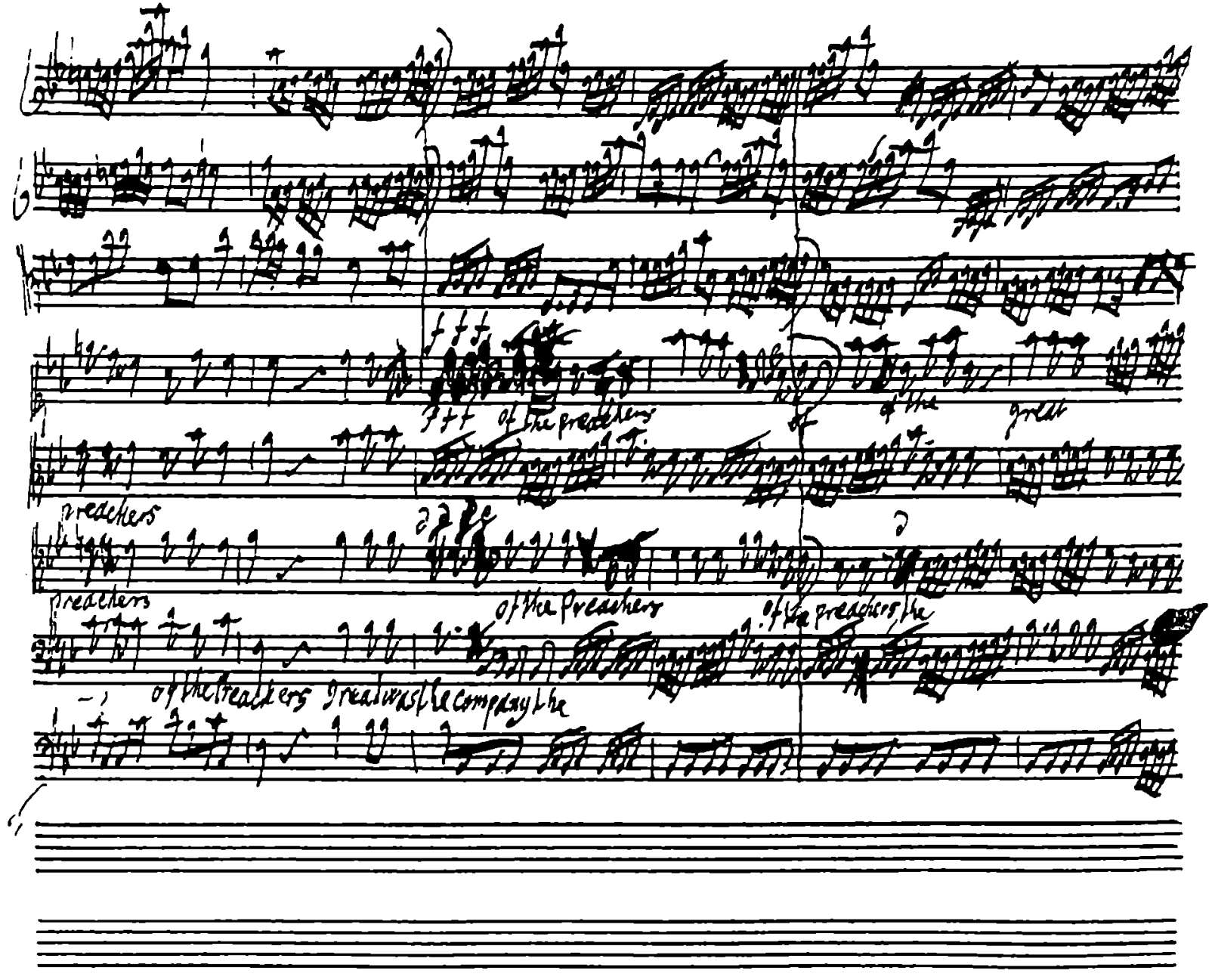

might dwell among them, might dwell
forth
among them that

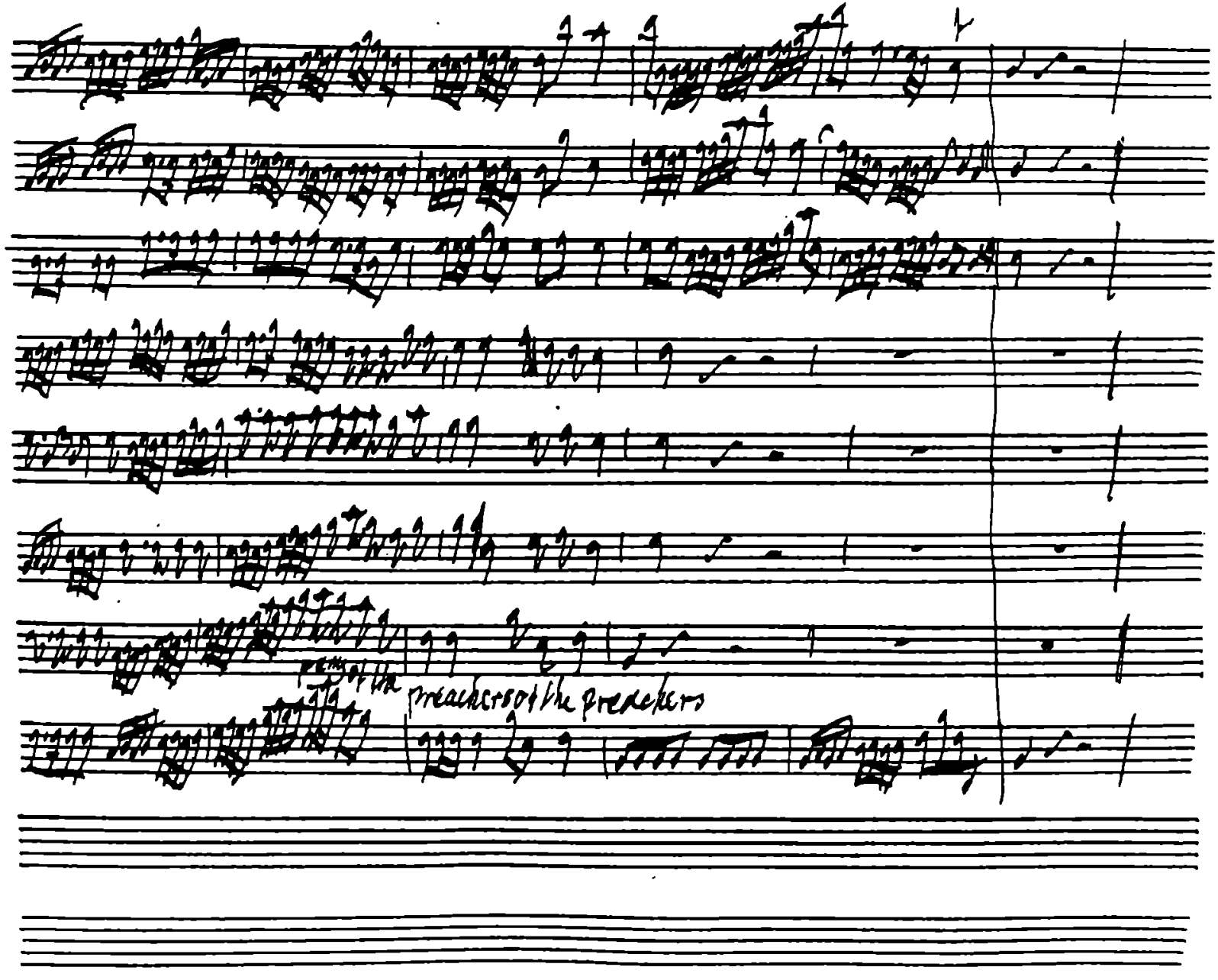


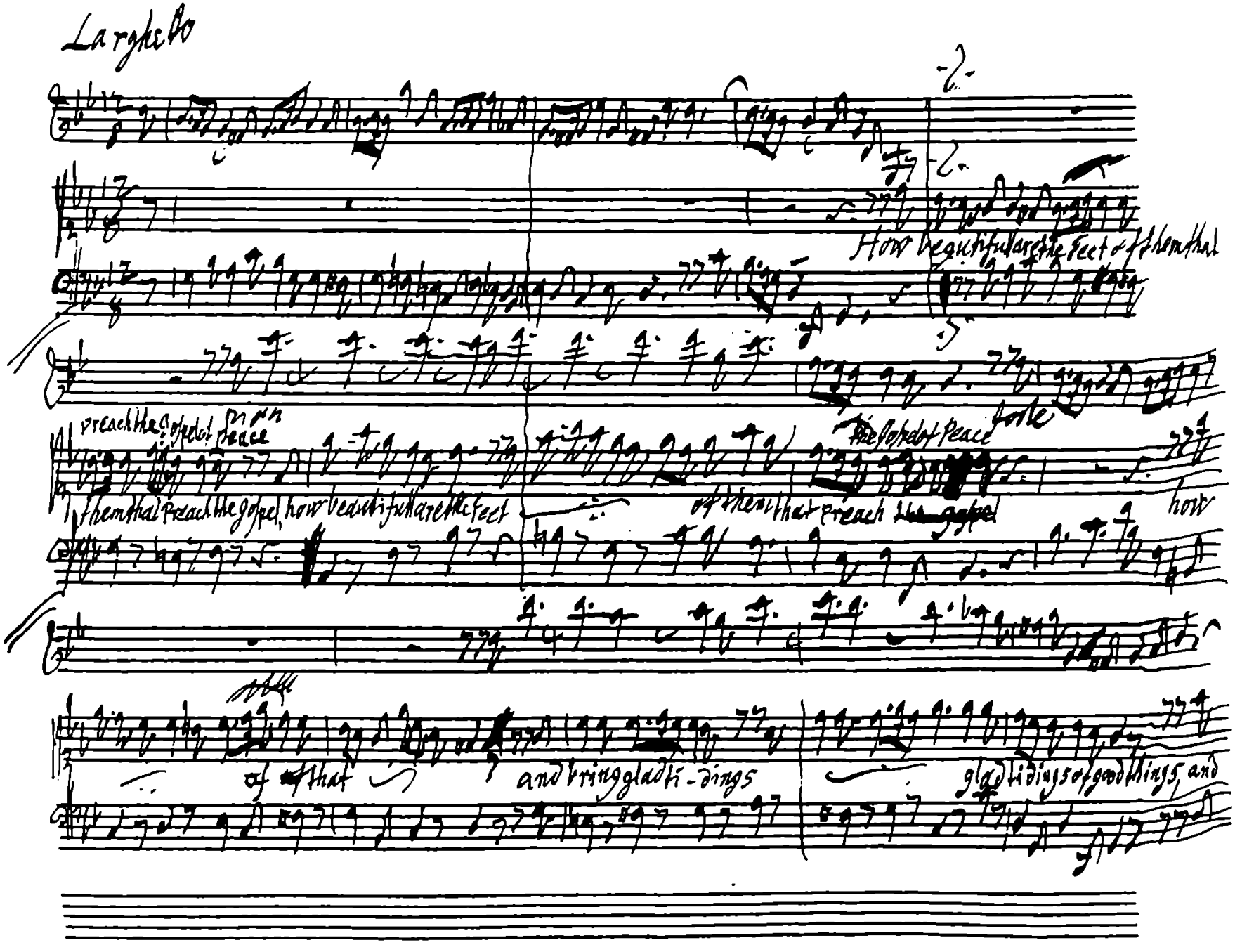
andante allegro

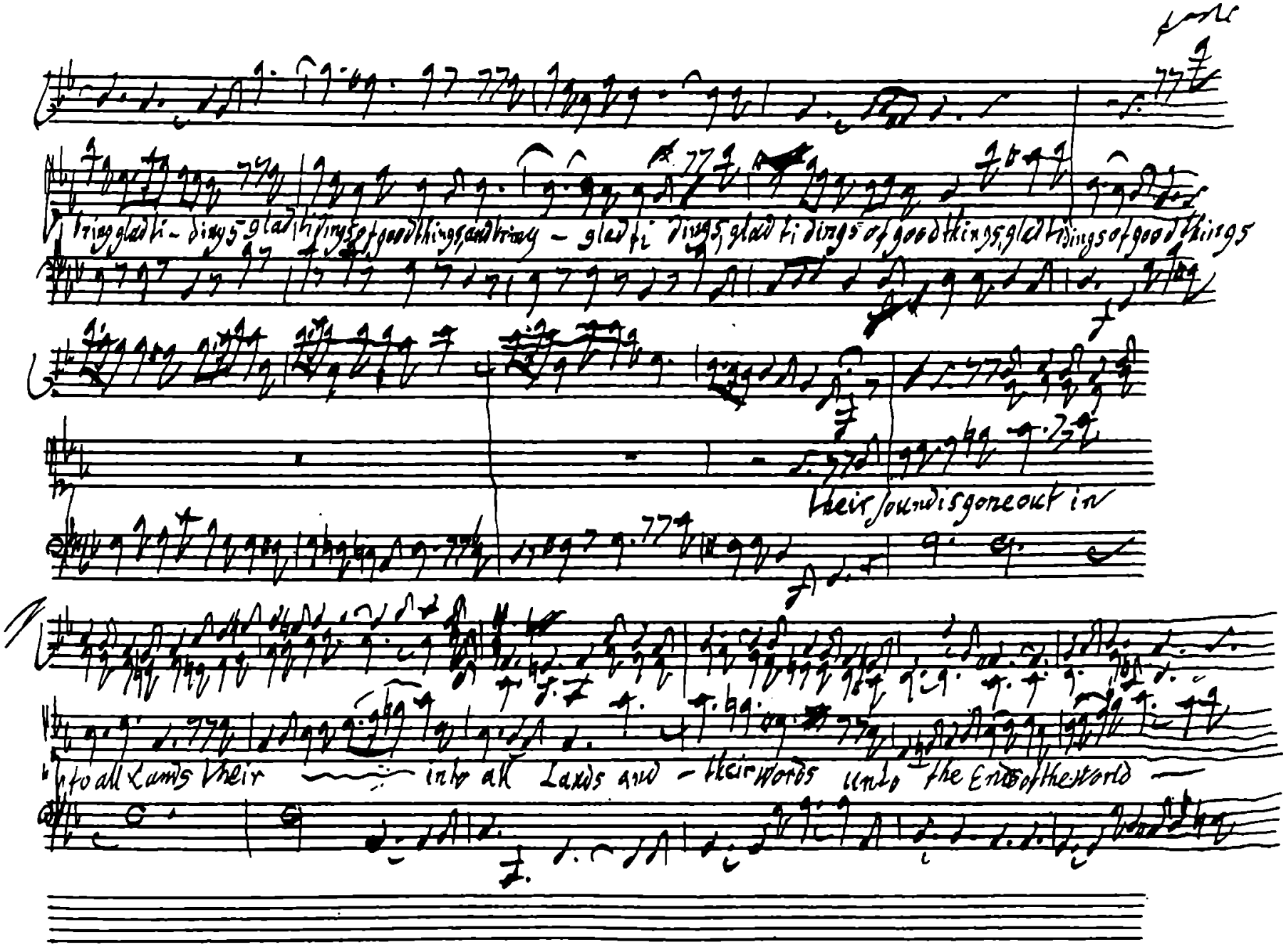
The Lord ~~[illegible]~~ gave the word, great was the company of the preachers; great was the com - pany the com - - - pany of the

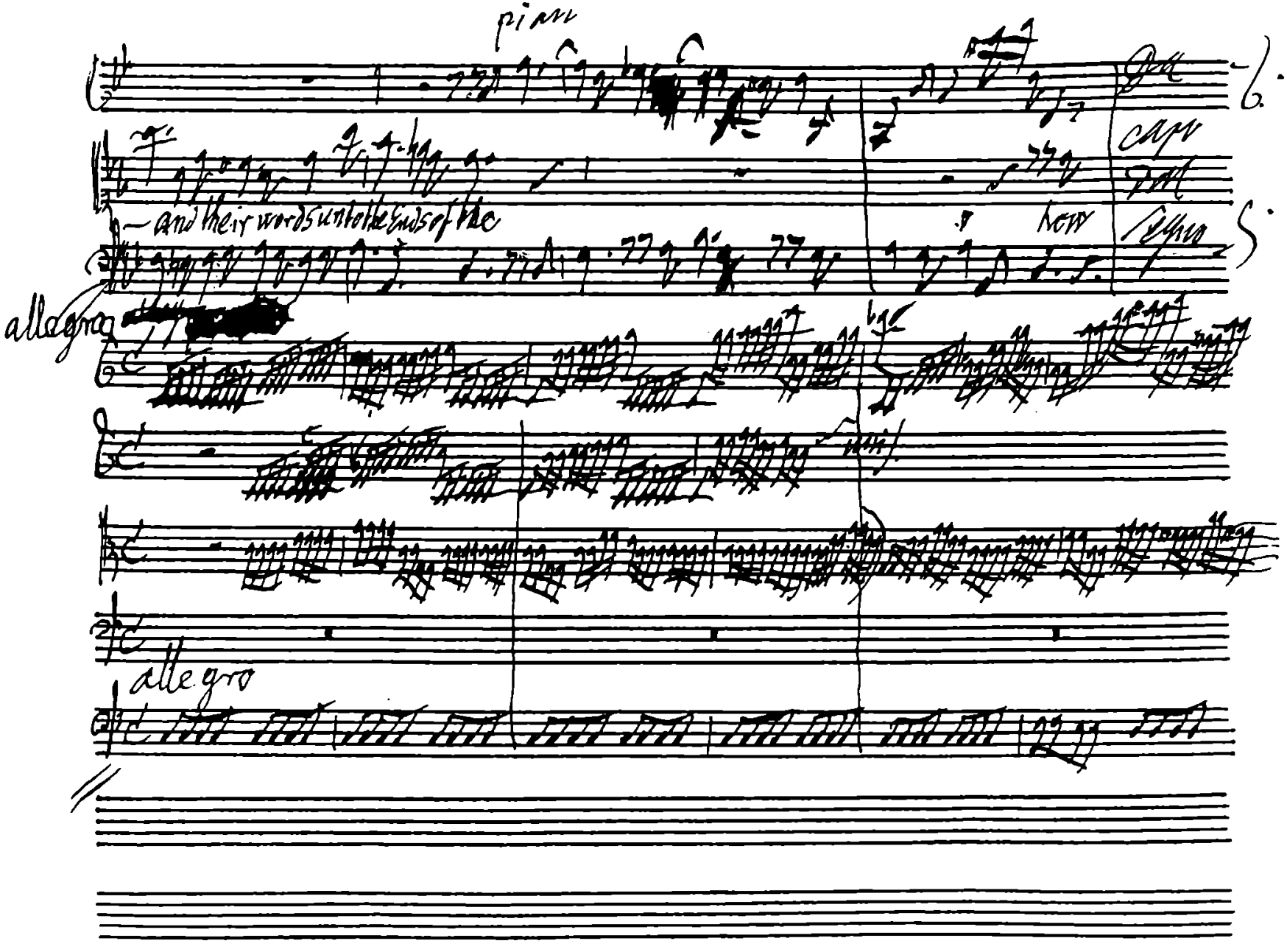

great my lord
the Lord gave the word: great
of the
preachers
great was the company the com - pany the com -

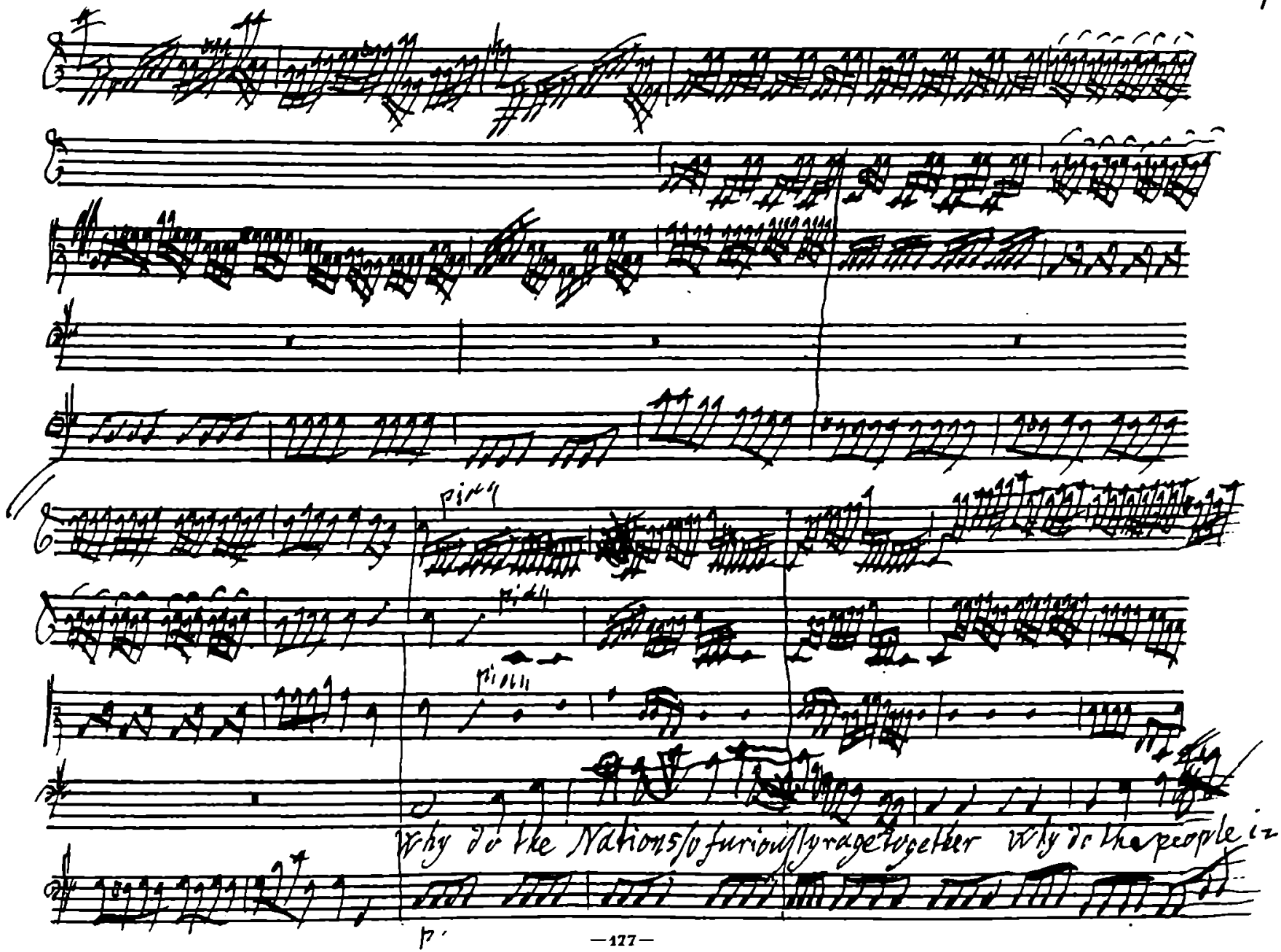

of the preachers
of the
great
preachers
preachers
of the Preachers
of the preachers the
of the preachers great was the company the

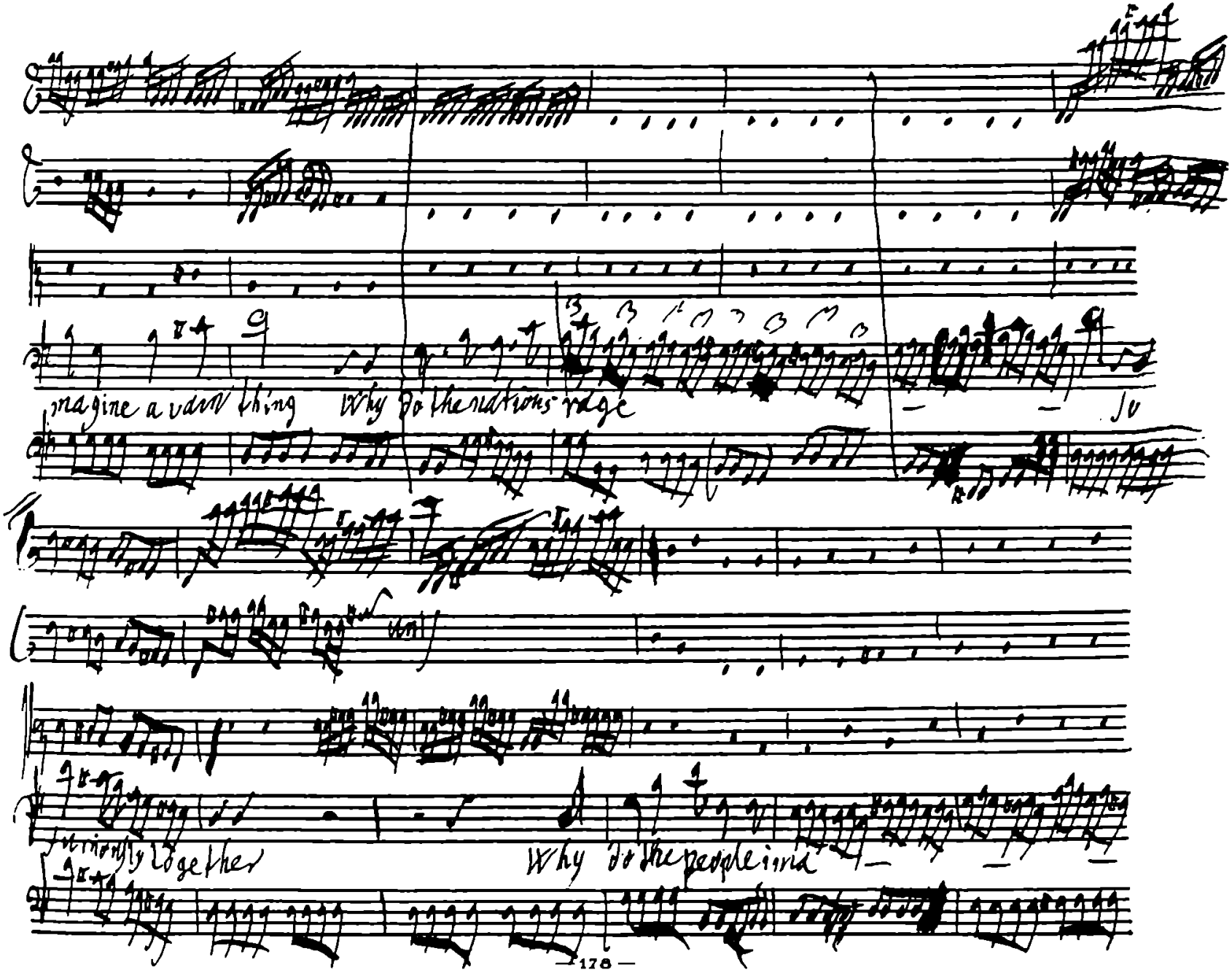

preachers of the preachers

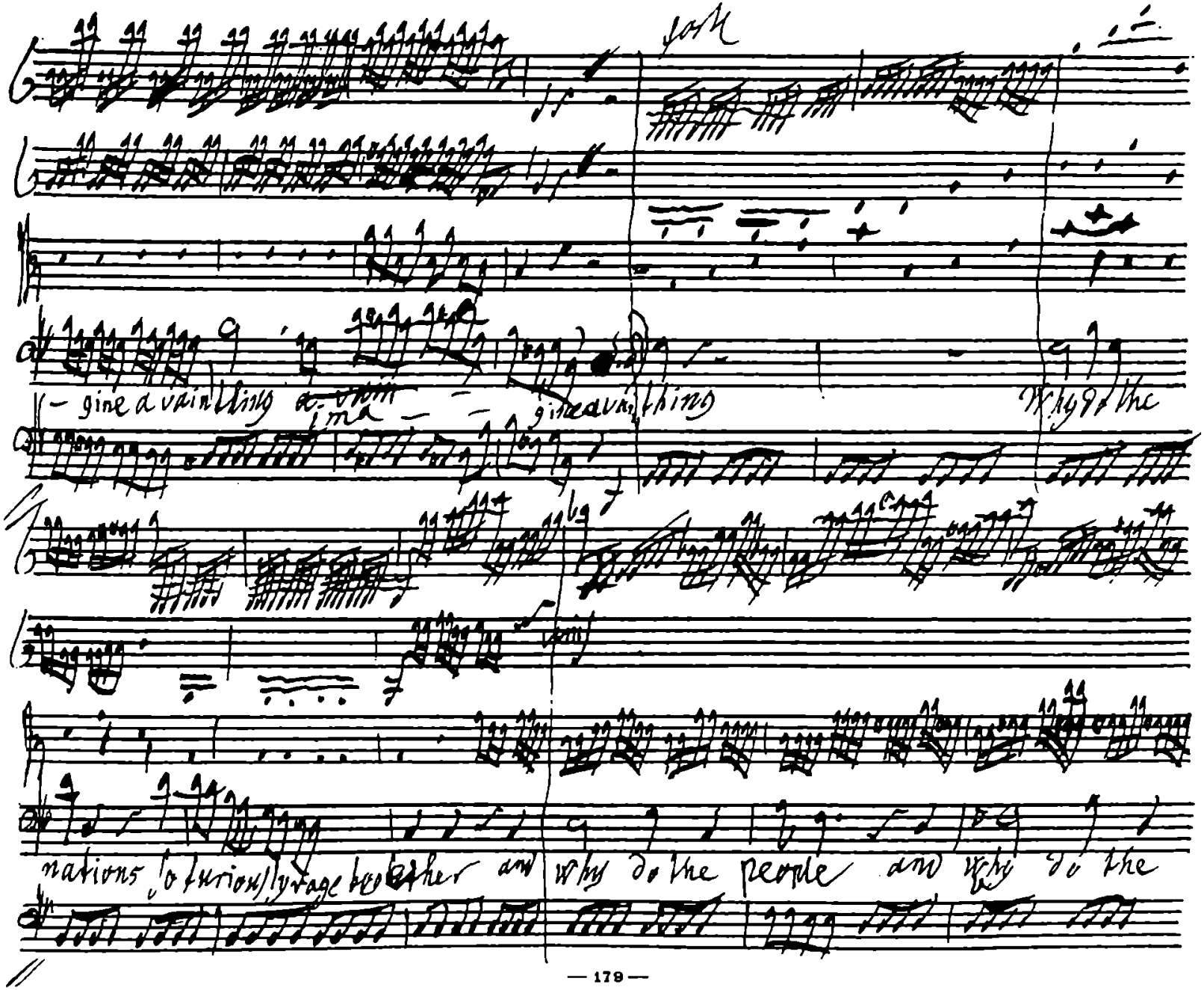

Larghetto
How beautiful are the feet of them that
preach the gospel of peace
them that preach the gospel, how beautiful are the feet
the gospel of peace
of them that preach the gospel
how
of that
and bring glad ti - dings
glad tidings of good things, and

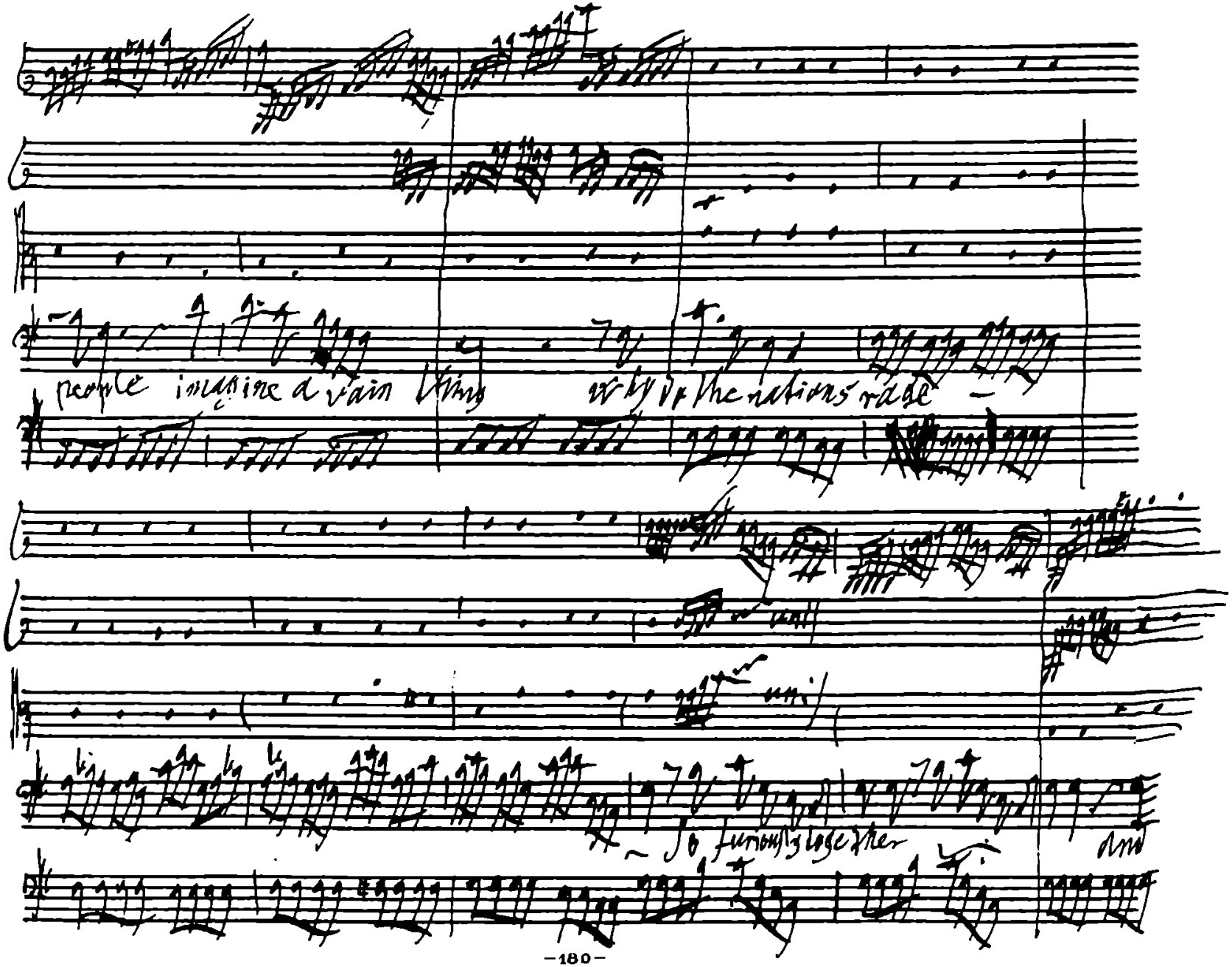

bring glad ti - dings glad tidings of good things and bring - glad ti dings glad ti dings of good things glad tidings of good things
their sound is gone out in
into all lands their into all lands and - their words unto the ends of the world

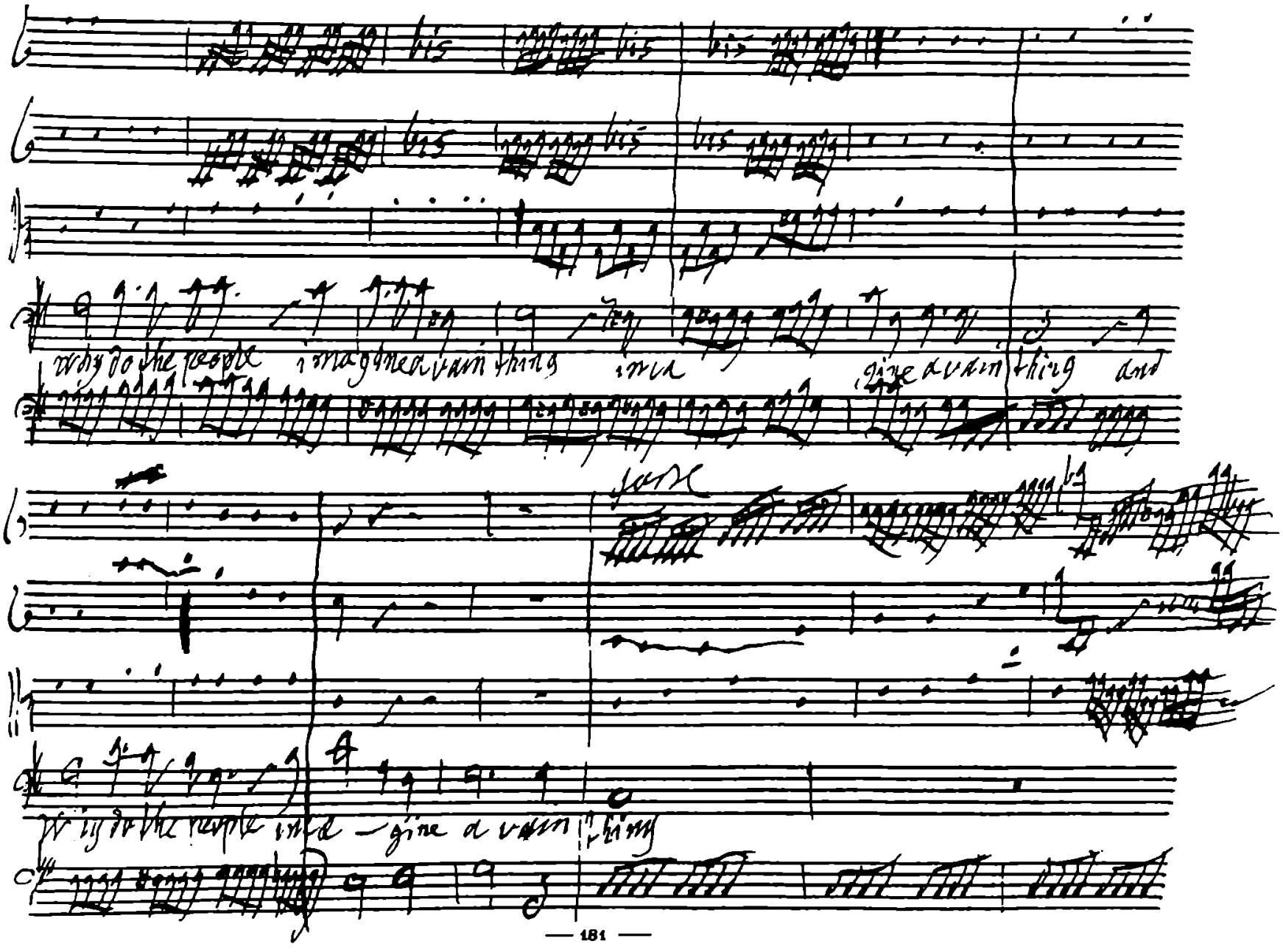

piano
and their words unto the Ends of the
allegro
allegro

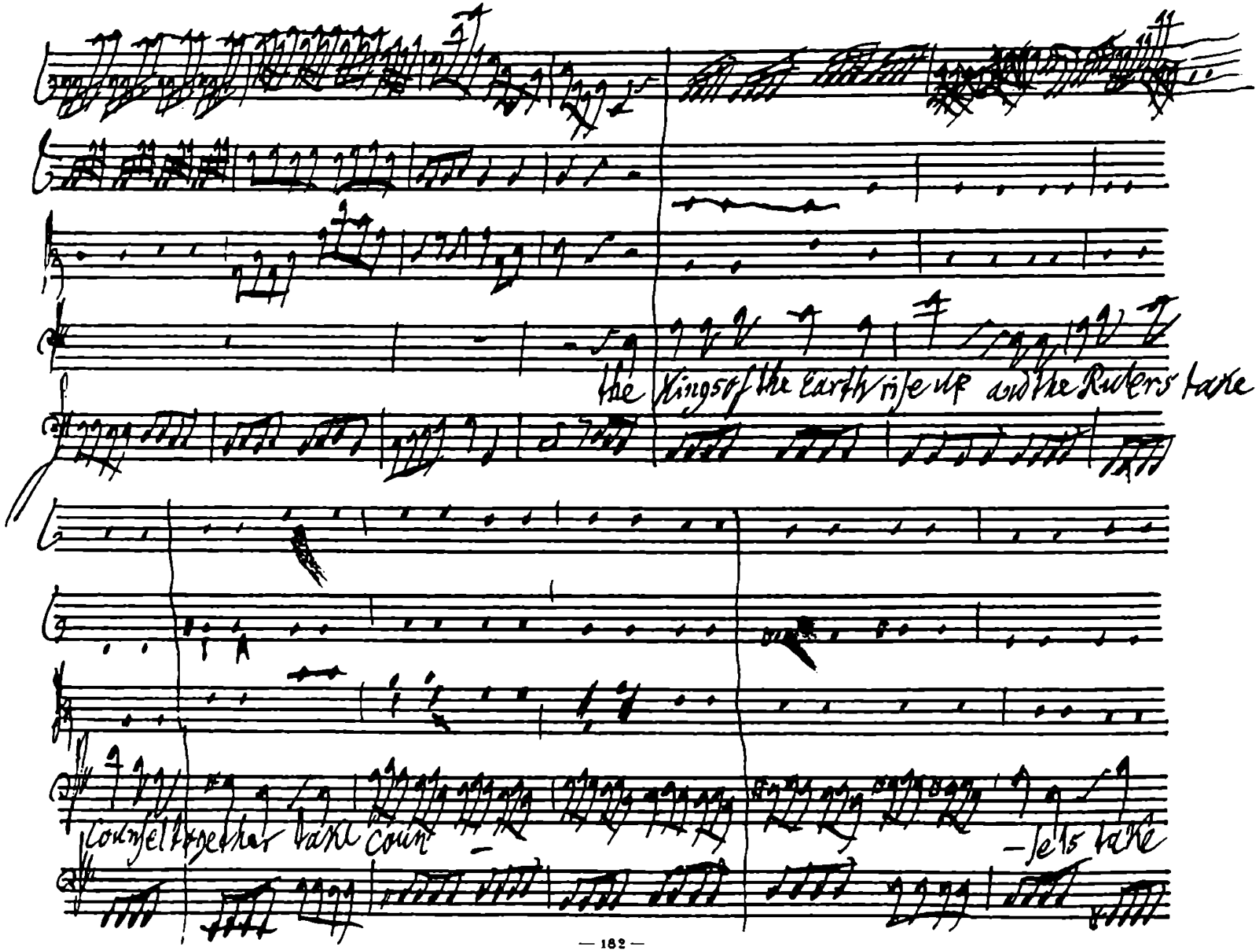

Why do the Nations so furiously rage together Why do the people im

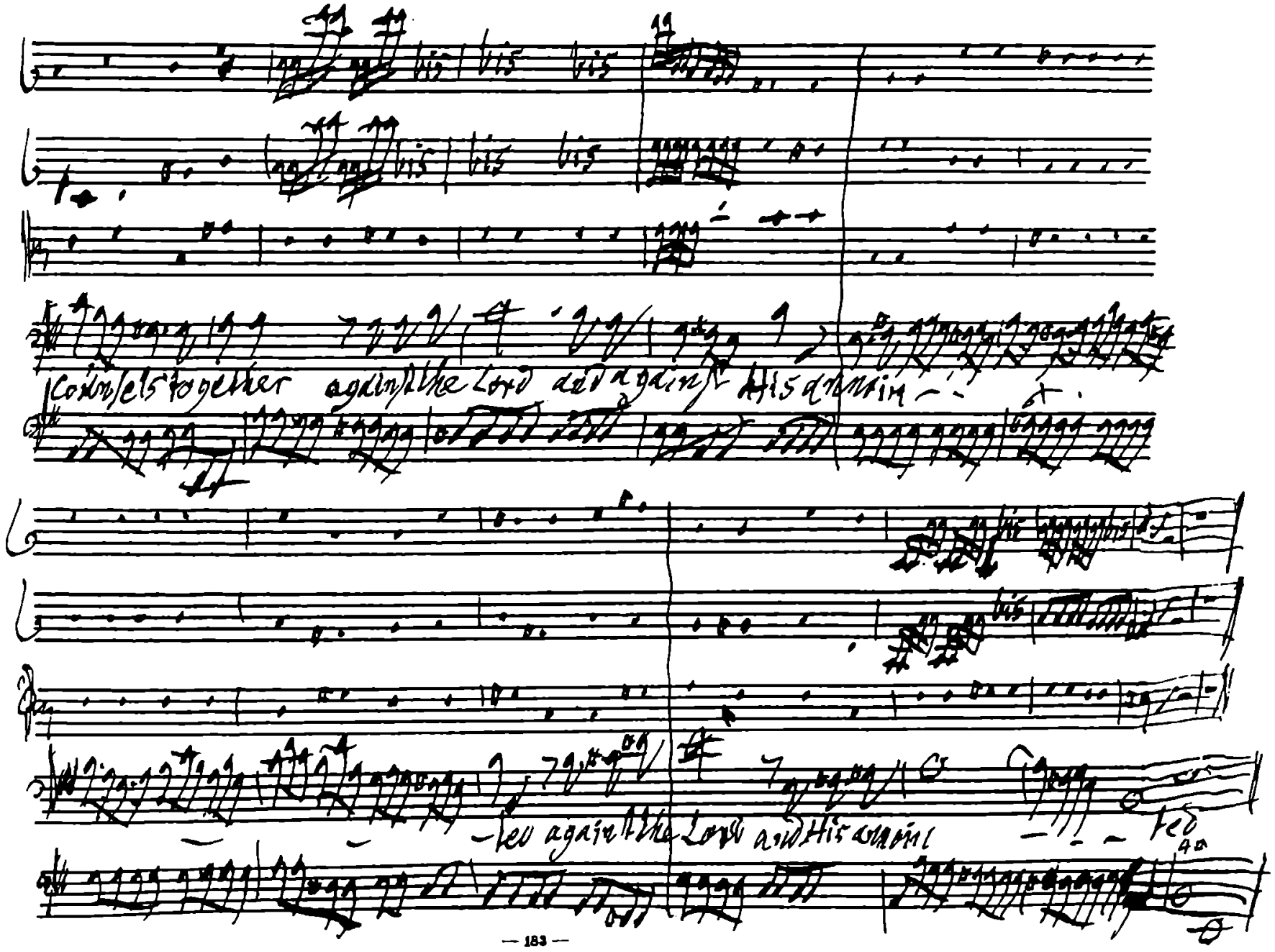

magine a vain thing
Why do the nations rage
Jo
riously together
Why do the people imag

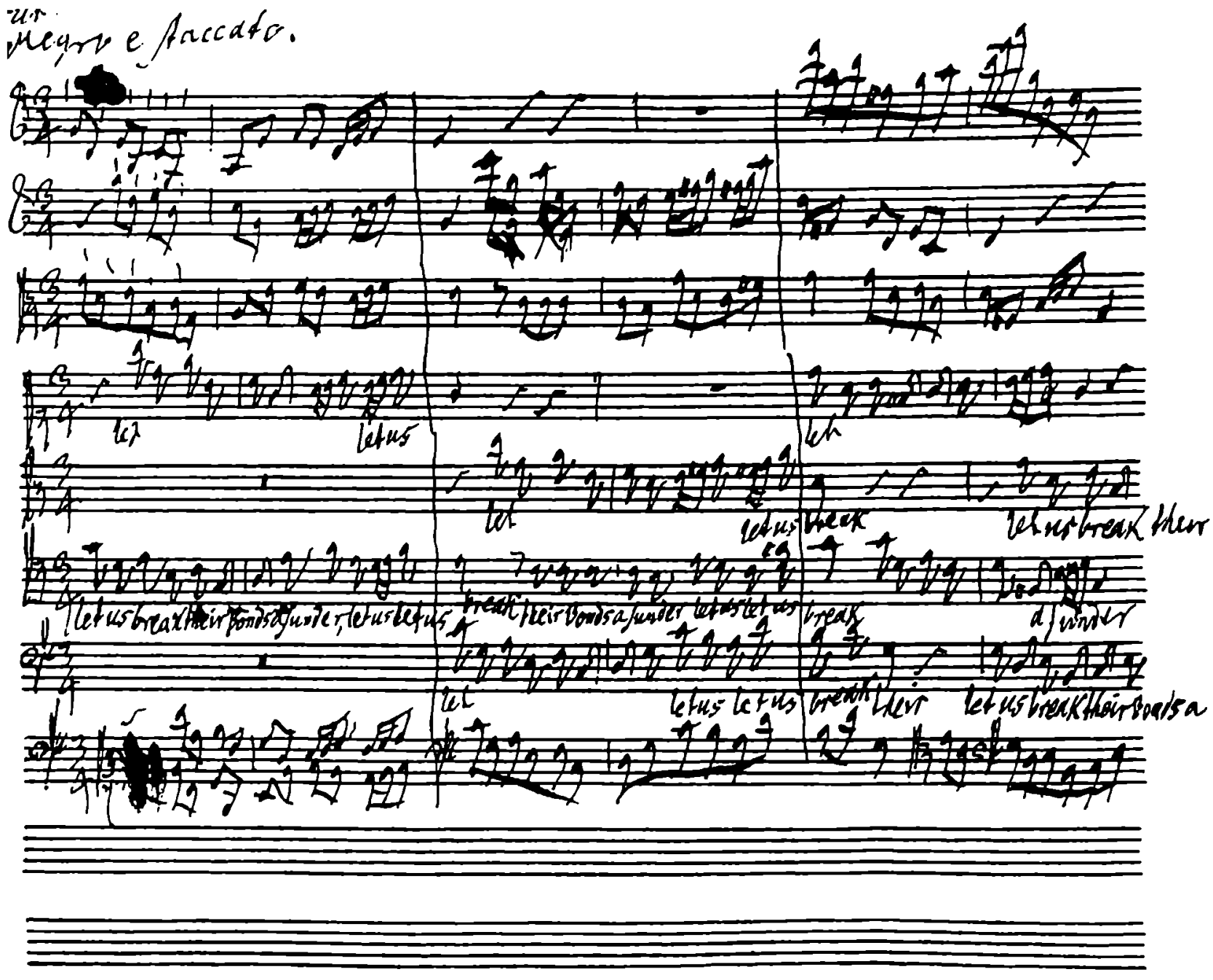

- gine a vain thing
gine a vain thing
Why do the
nations do furiously rage together and
Why do the people and Why do the

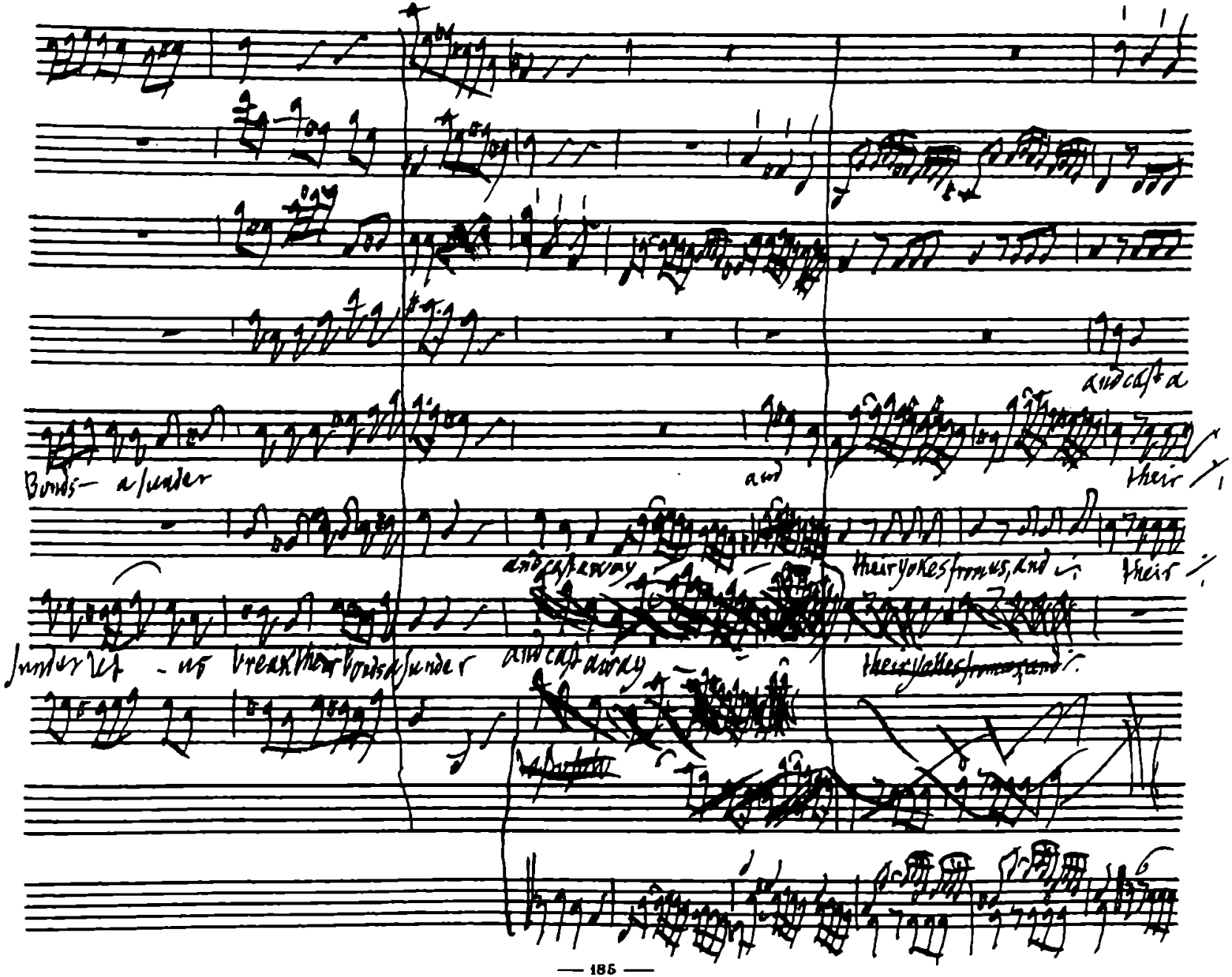

people imagine a vain thing
why do the nations rage
so furiously together
and

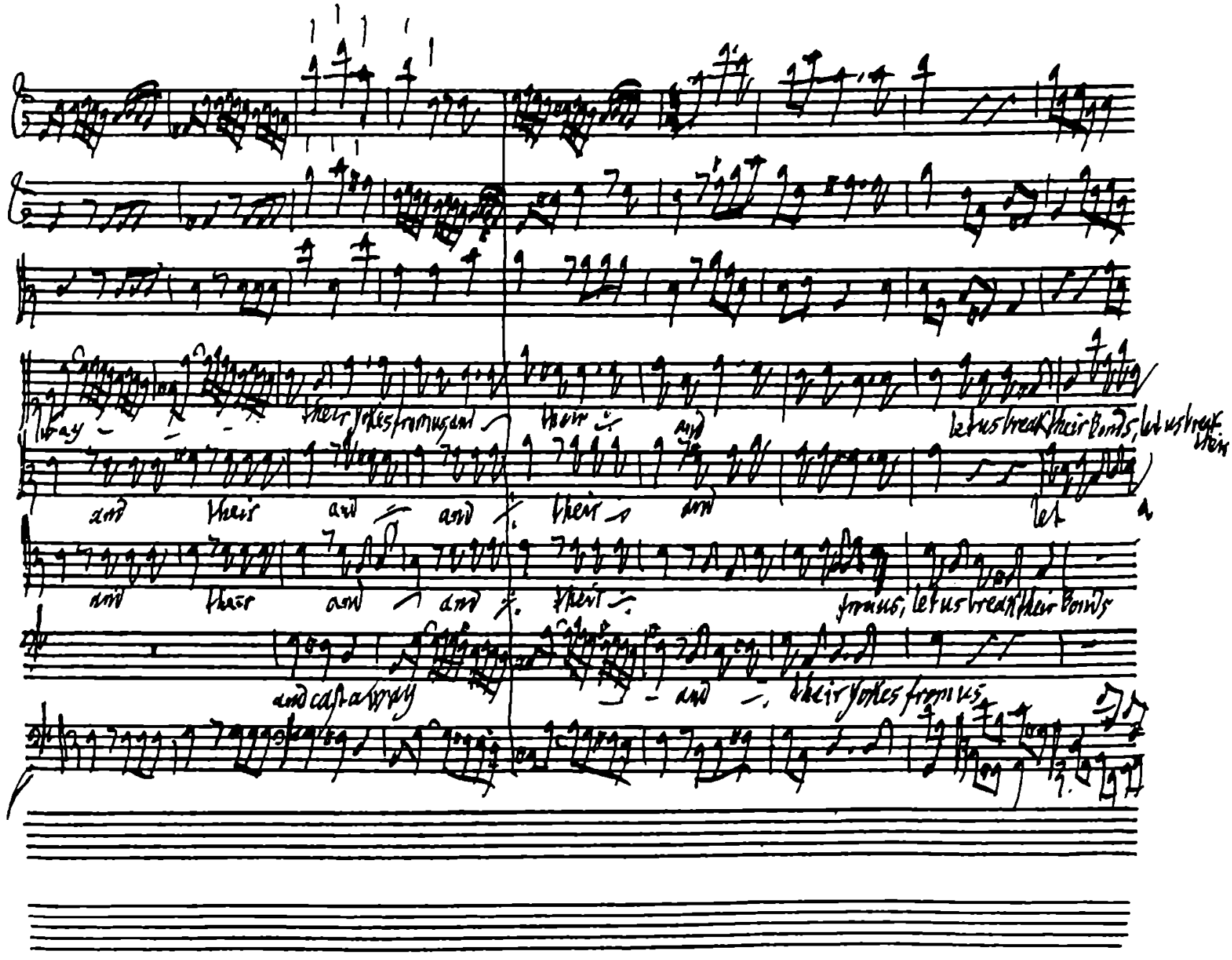

why do the people imagine a vain thing
and imagine a vain thing and
why do the people imagine a vain thing


the Kings of the earth rise up and the Rulers take
counsel together take Coun -
- sel to take


counsels together against the Lord and against His anoint-
-ted against the Lord and His anoint-
-ted


Negro e staccato.
let
let us
let
let us 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
let us let us
break their
let us break their bonds a


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

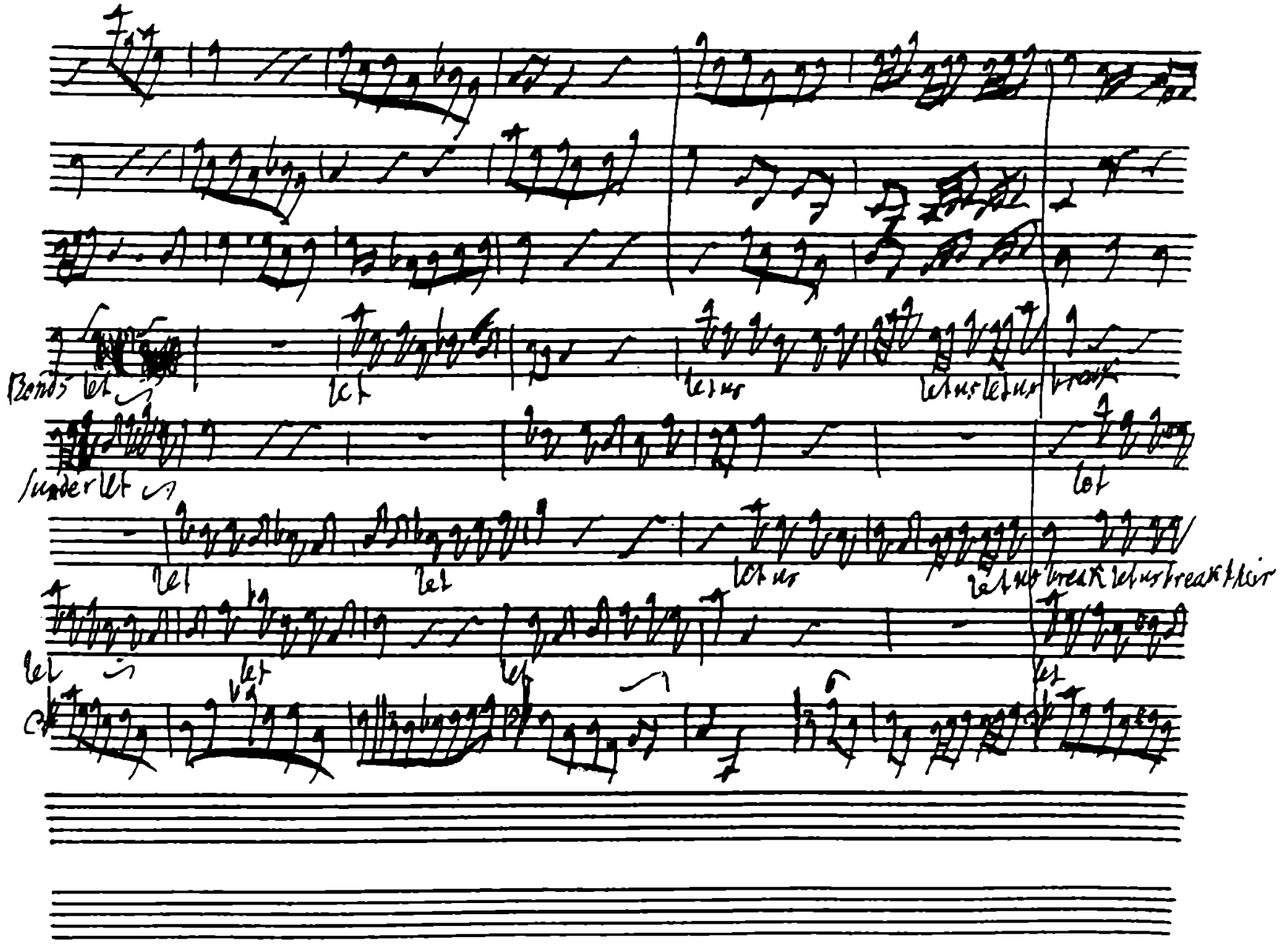


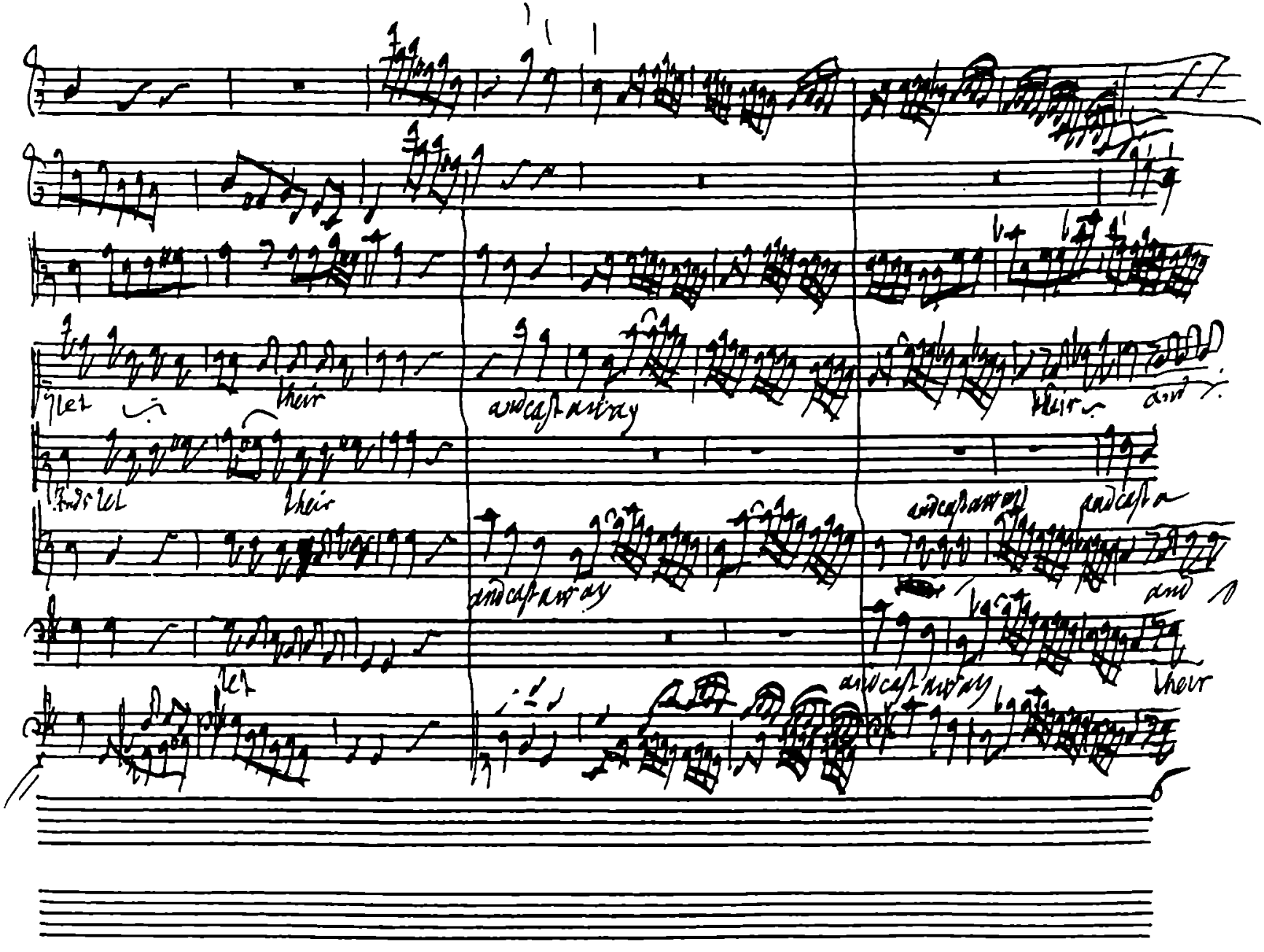
way — — — their yokes from us, and their — and let us break their bonds, let us break their

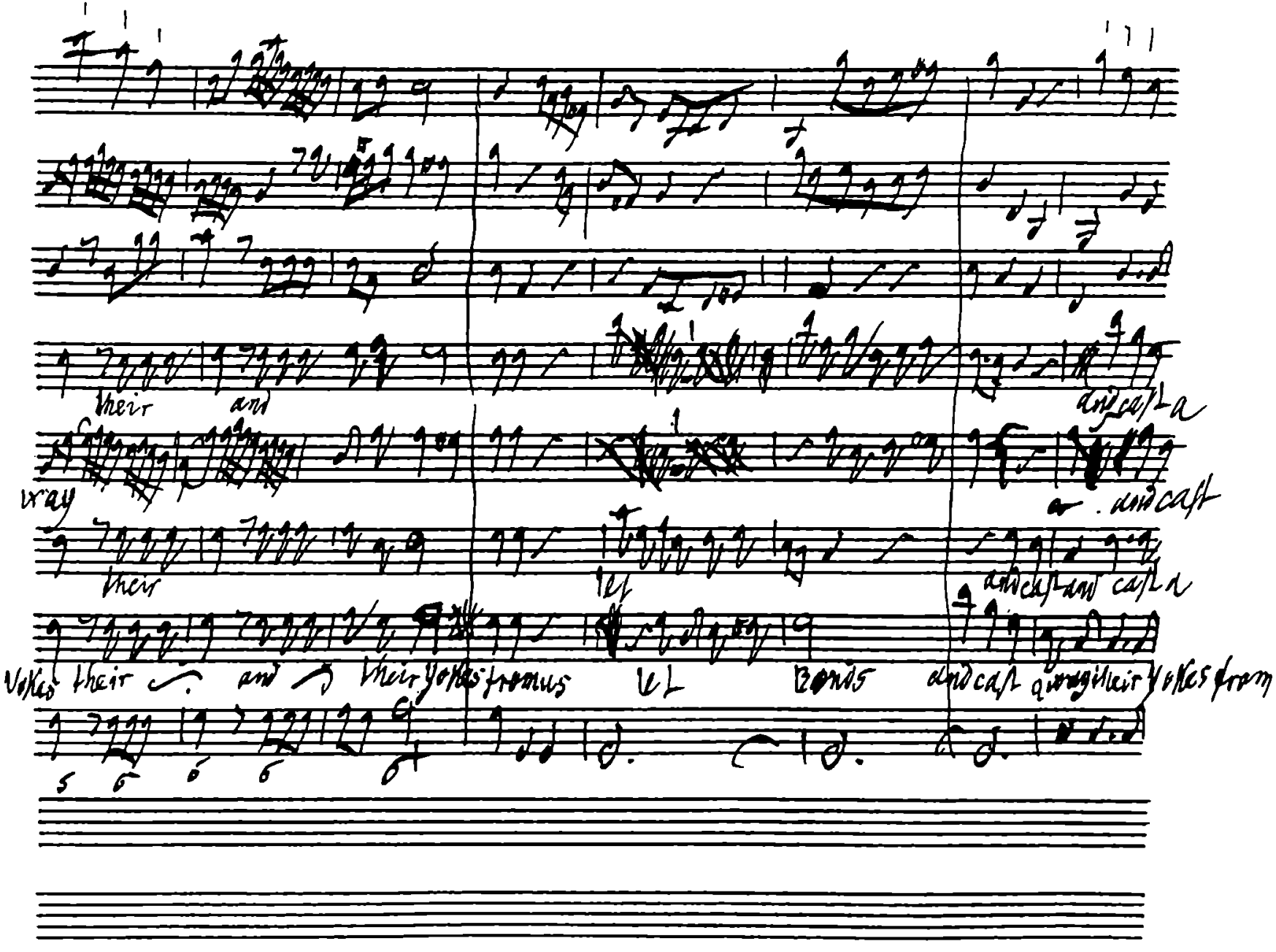
and their and — and — their — and let

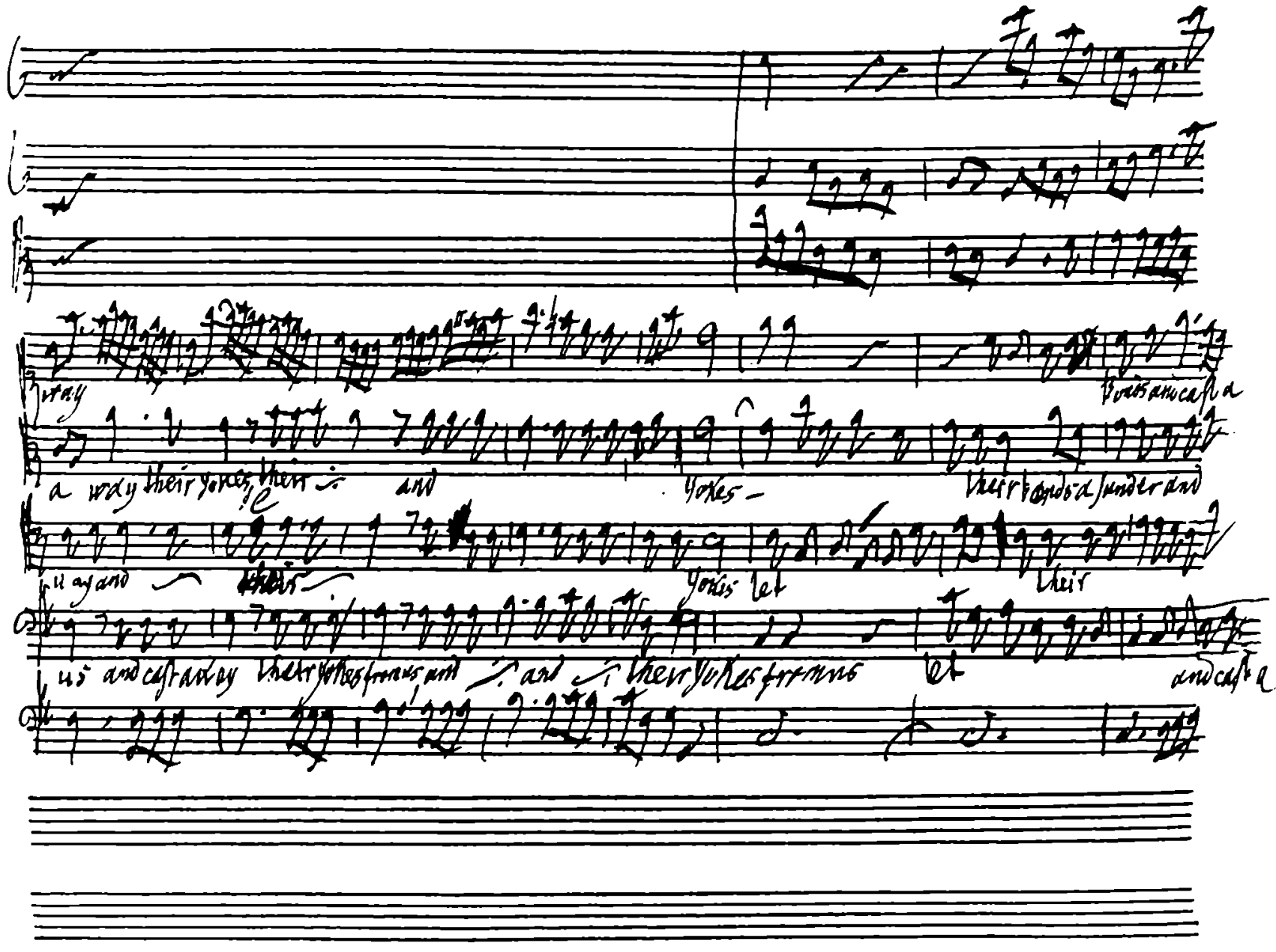
and their and — and — their — from us, let us break their bonds

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


let their
let their
let


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



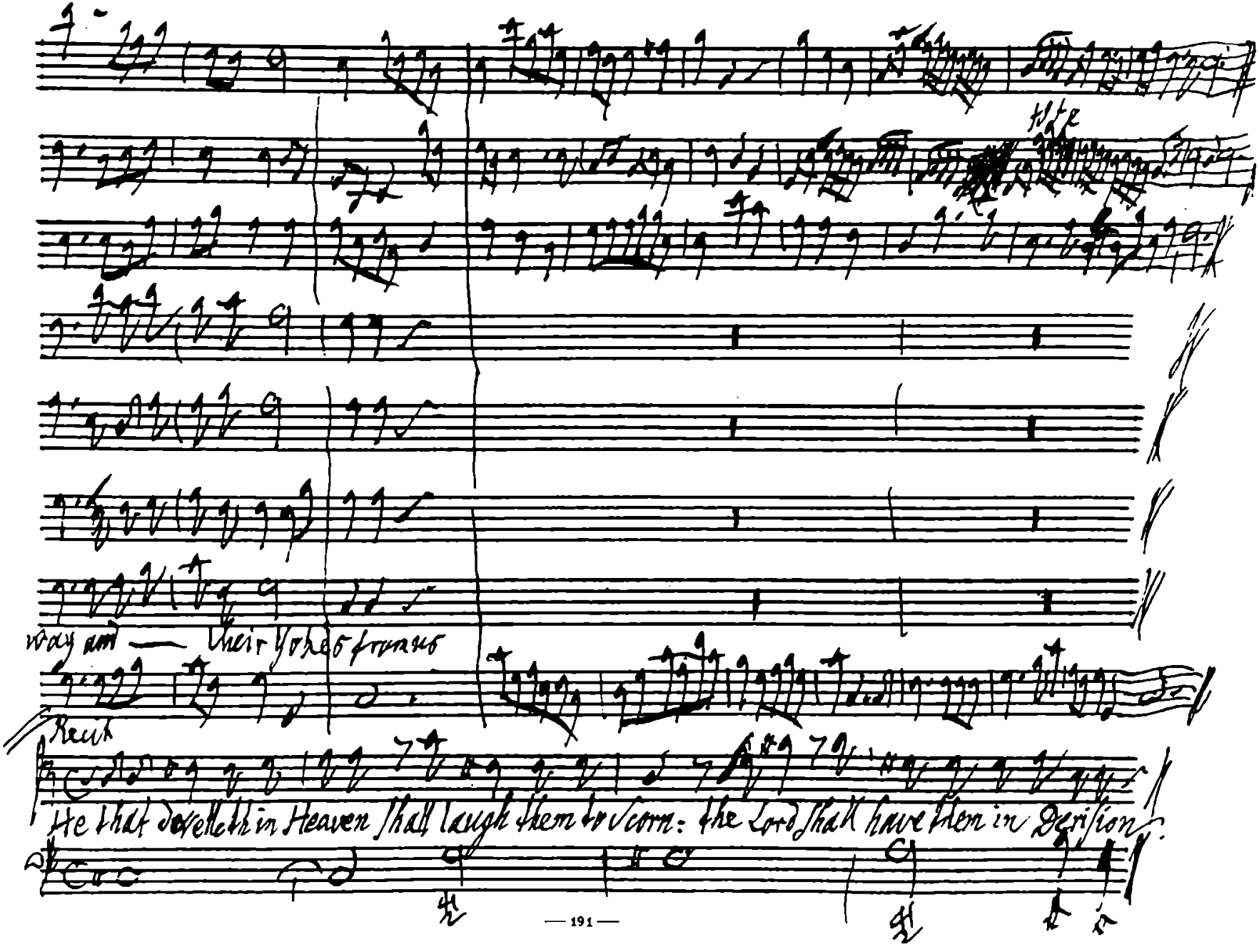
way

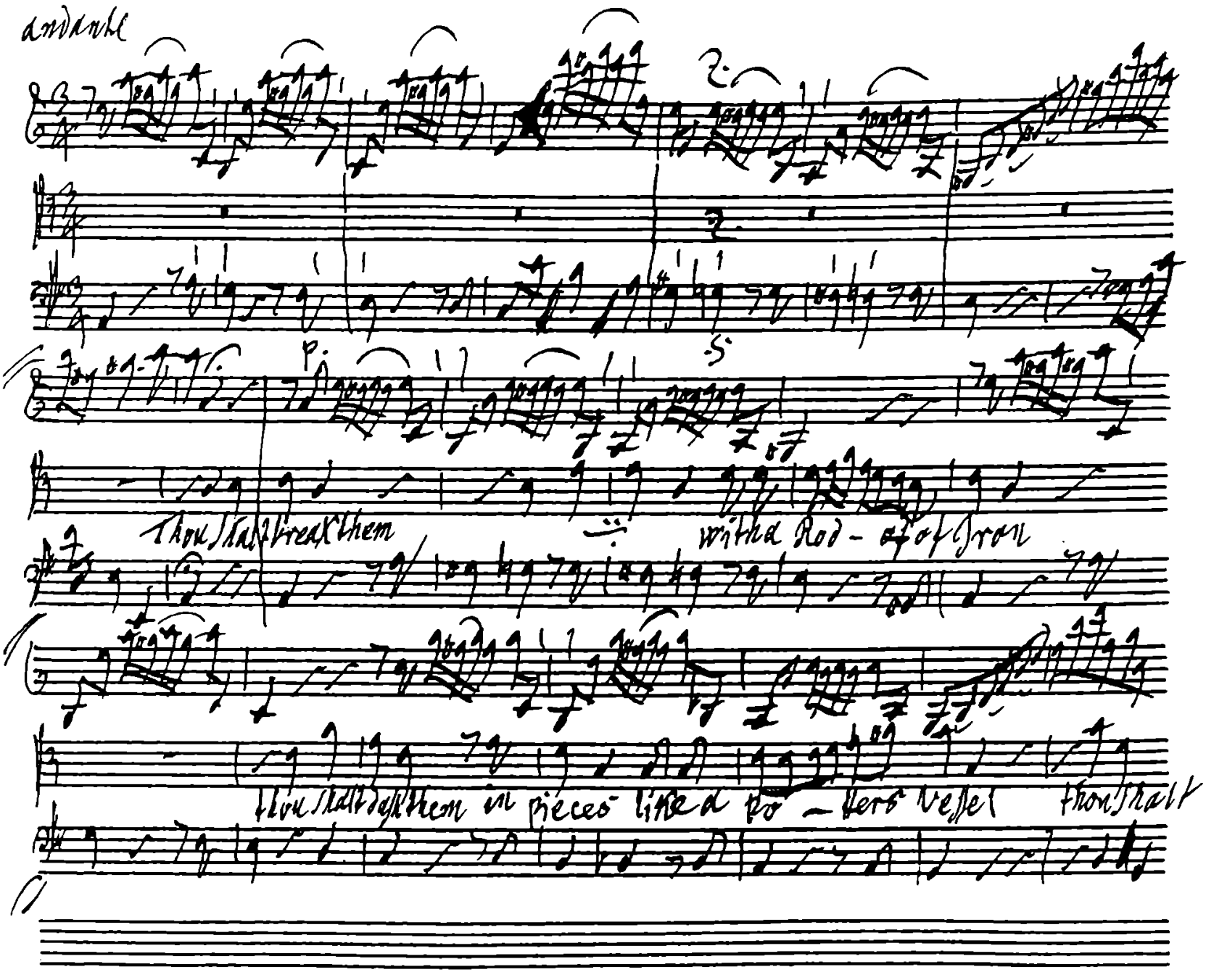
Bonds and cast a

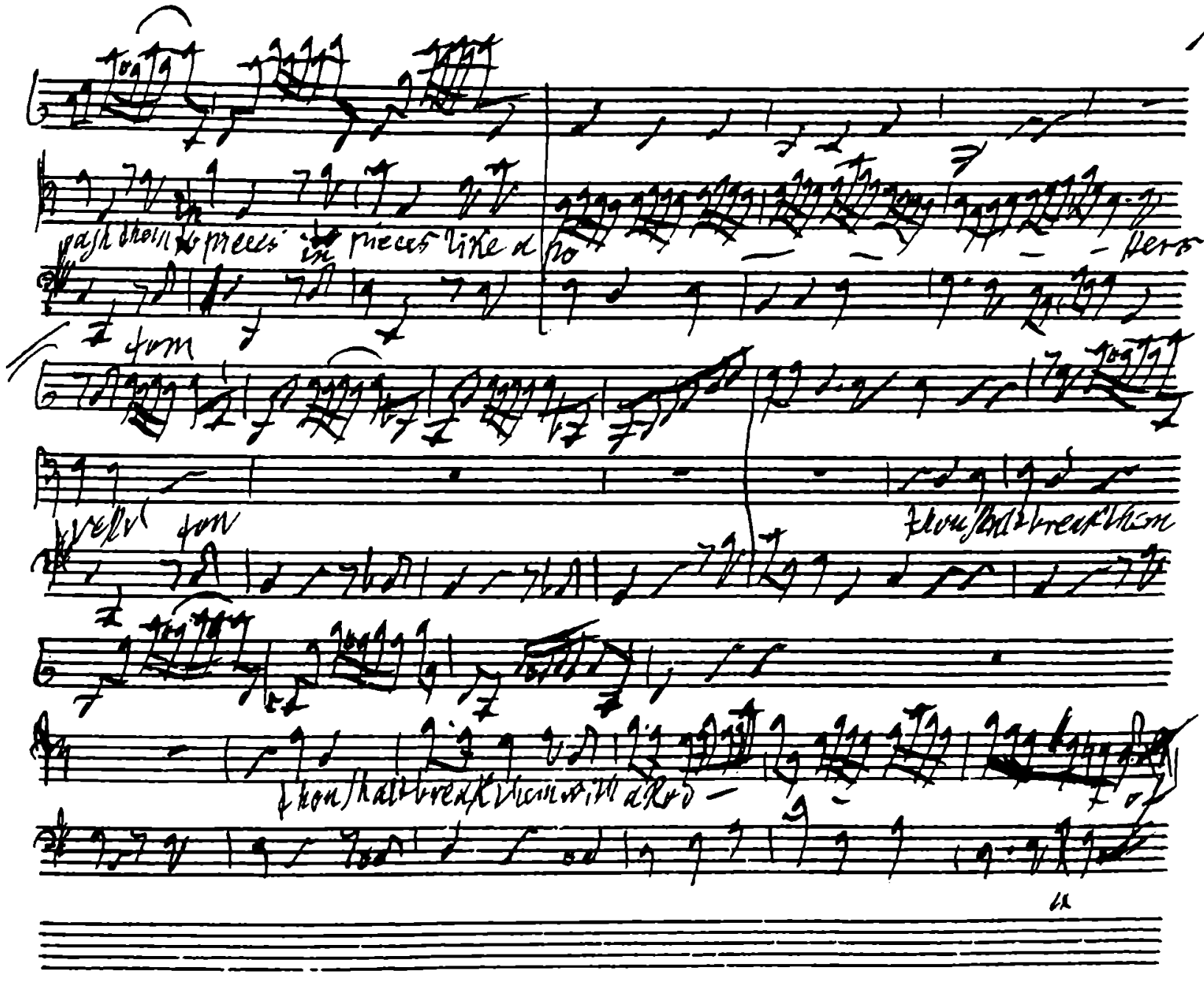
a way their yokes, their and yokes — their bonds a sunder and

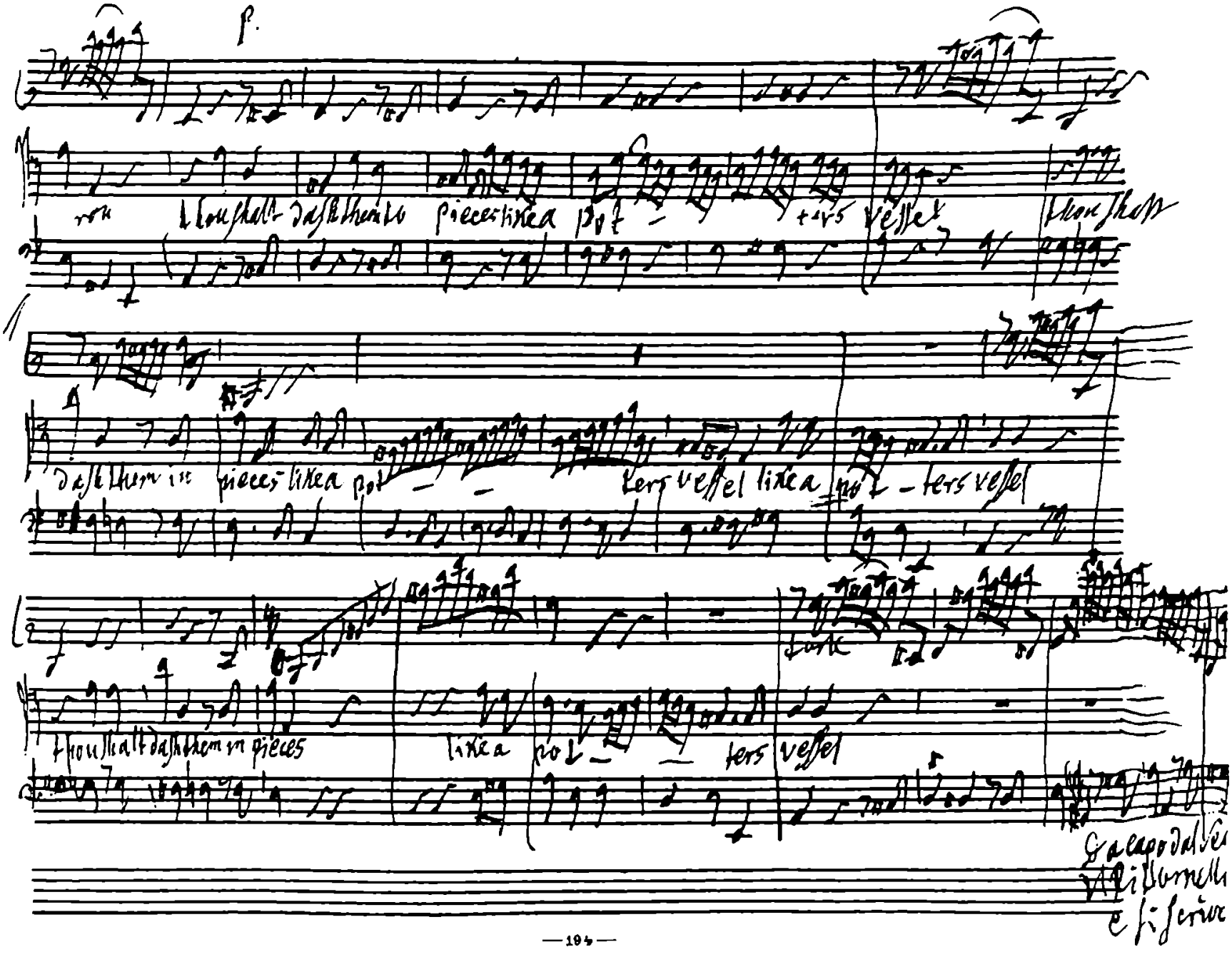
way and their yokes let their

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


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


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


pieces in pieces like a po
ters
fom
fom
thou shalt break them
thou shalt break them with a Rod



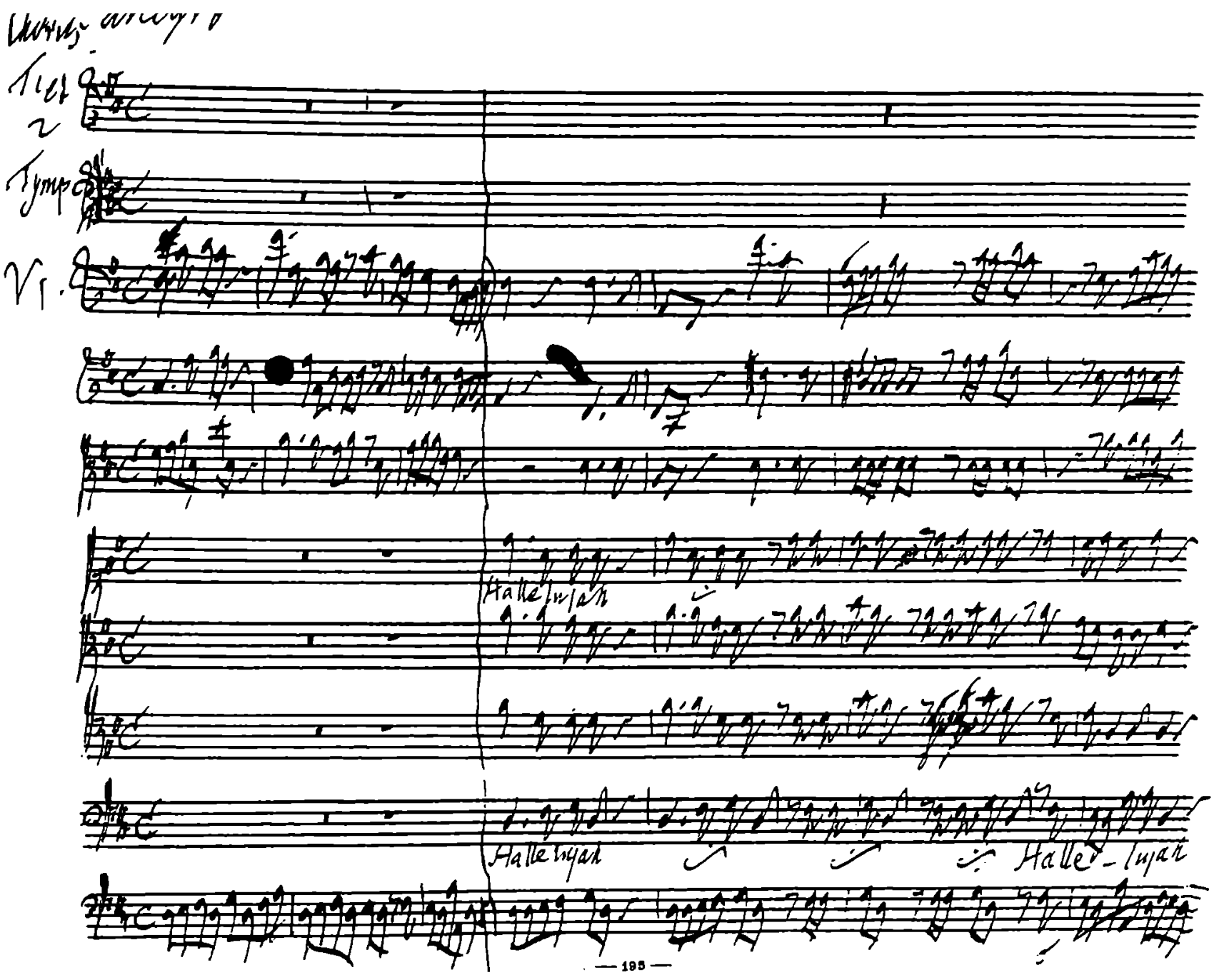
P.

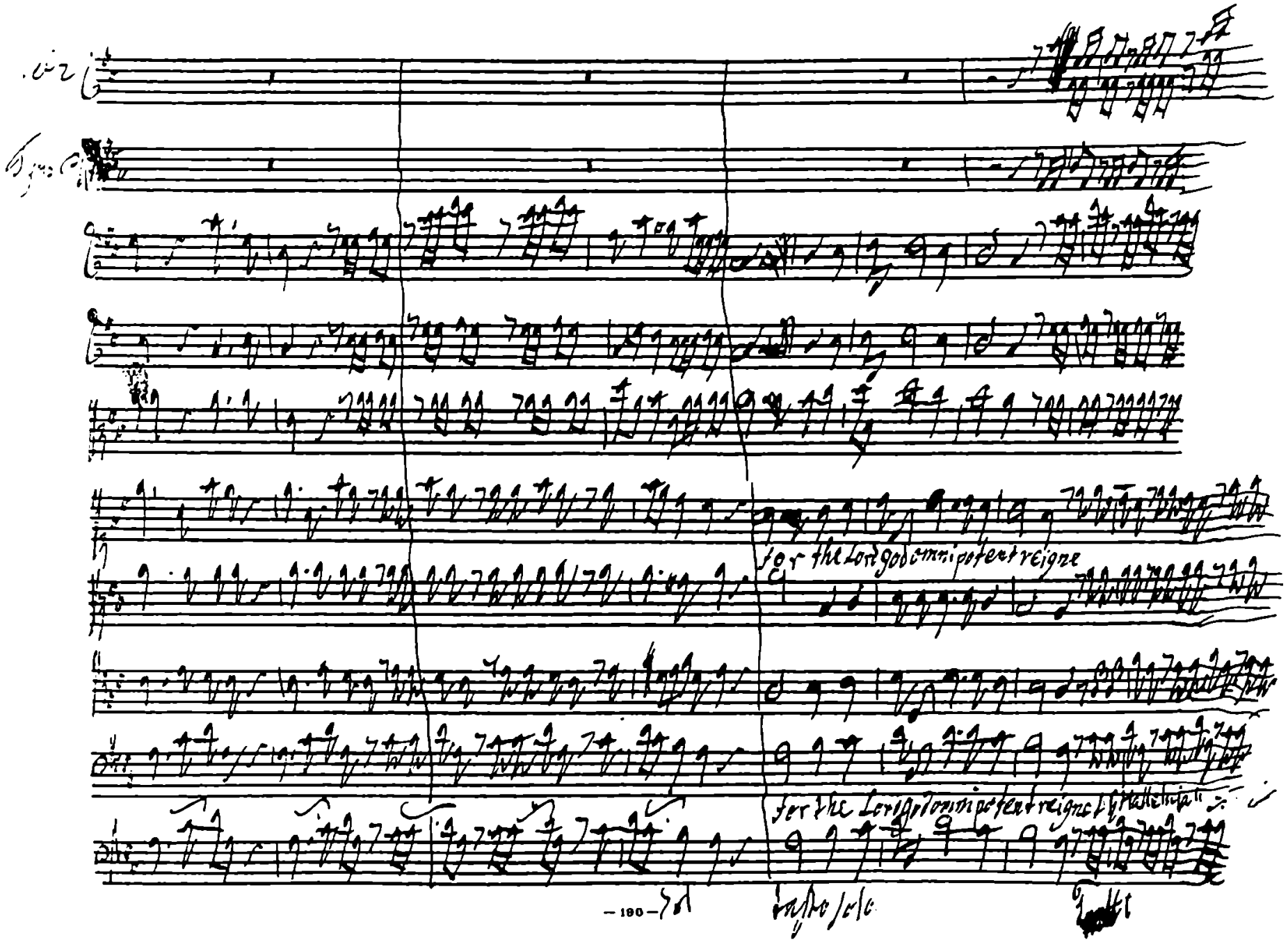
ron thou shalt dash them to pieces like a pot - ters vessel thou shalt

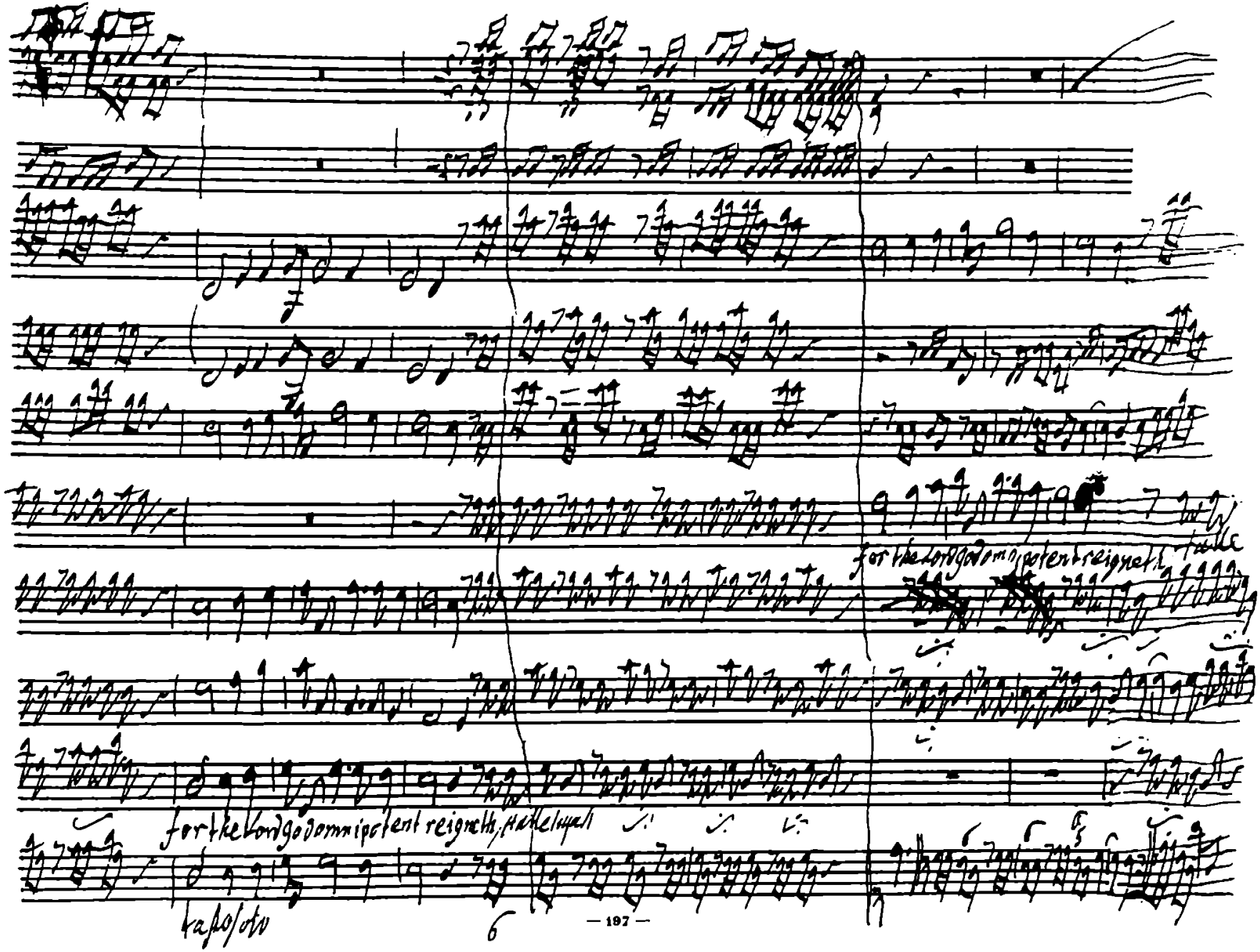
dash them in pieces like a pot - - ters vessel like a pot - ters vessel

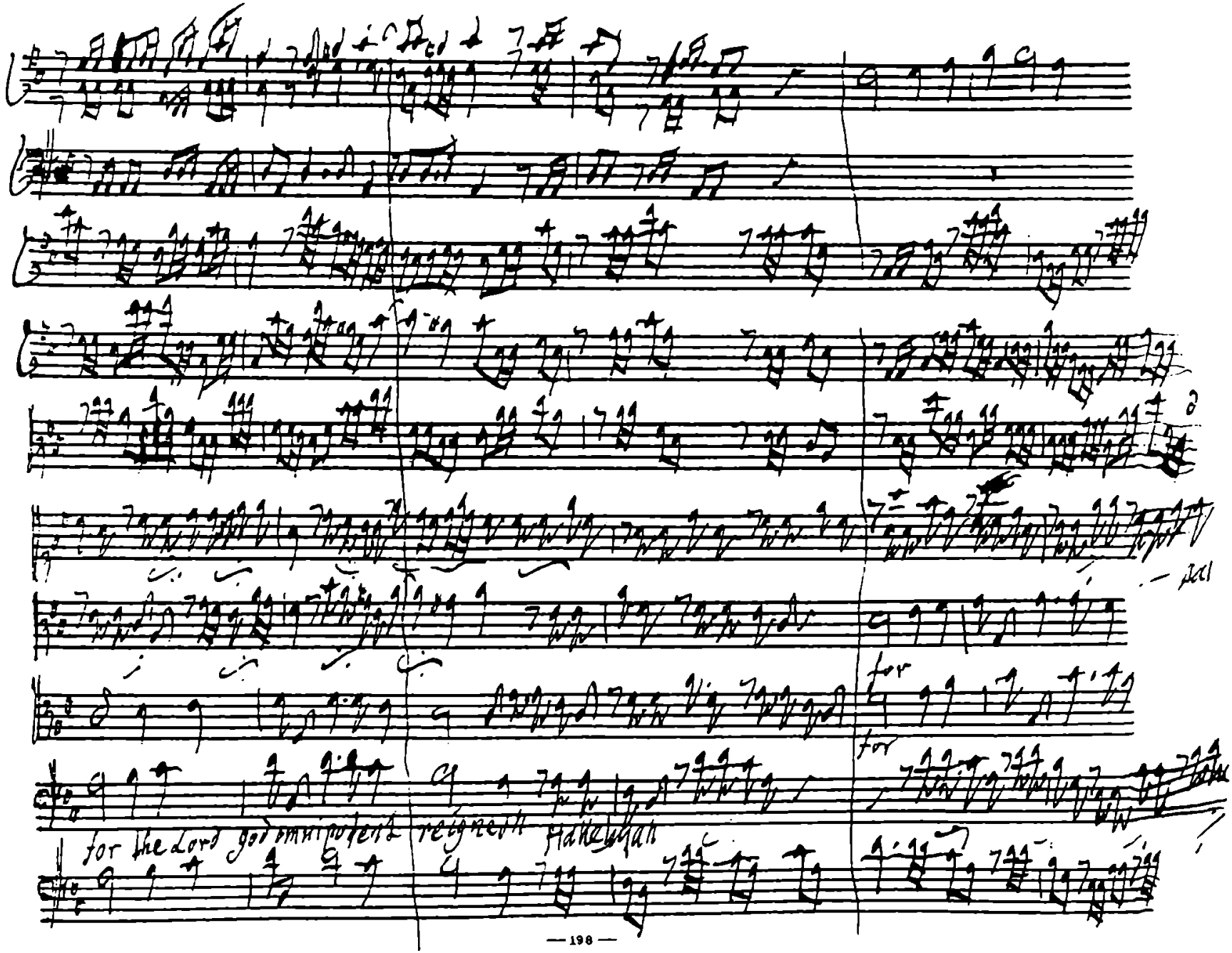
thou shalt dash them in pieces like a pot - - ters vessel

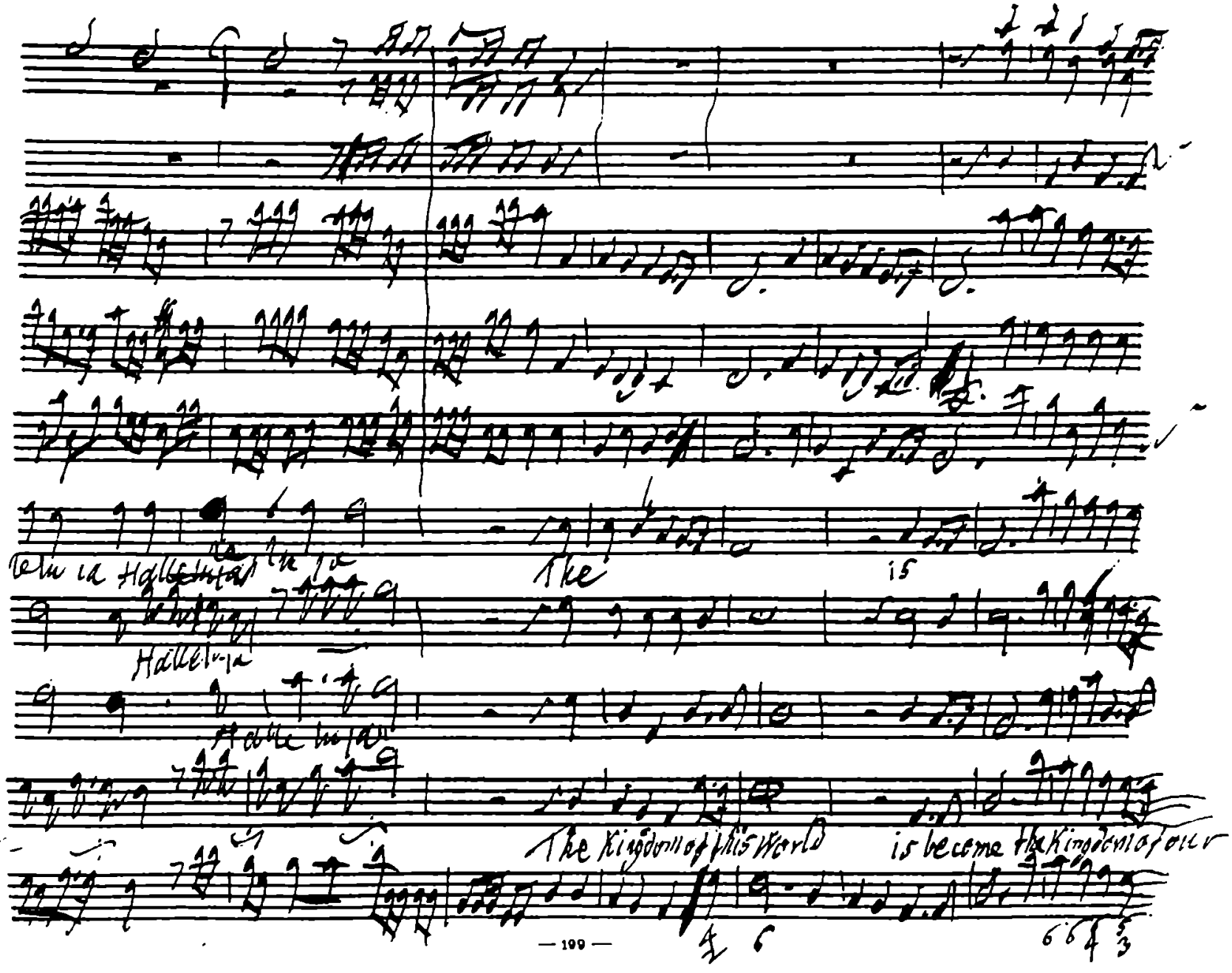
Da capo dal Ve
Ritornelli
e si scrive

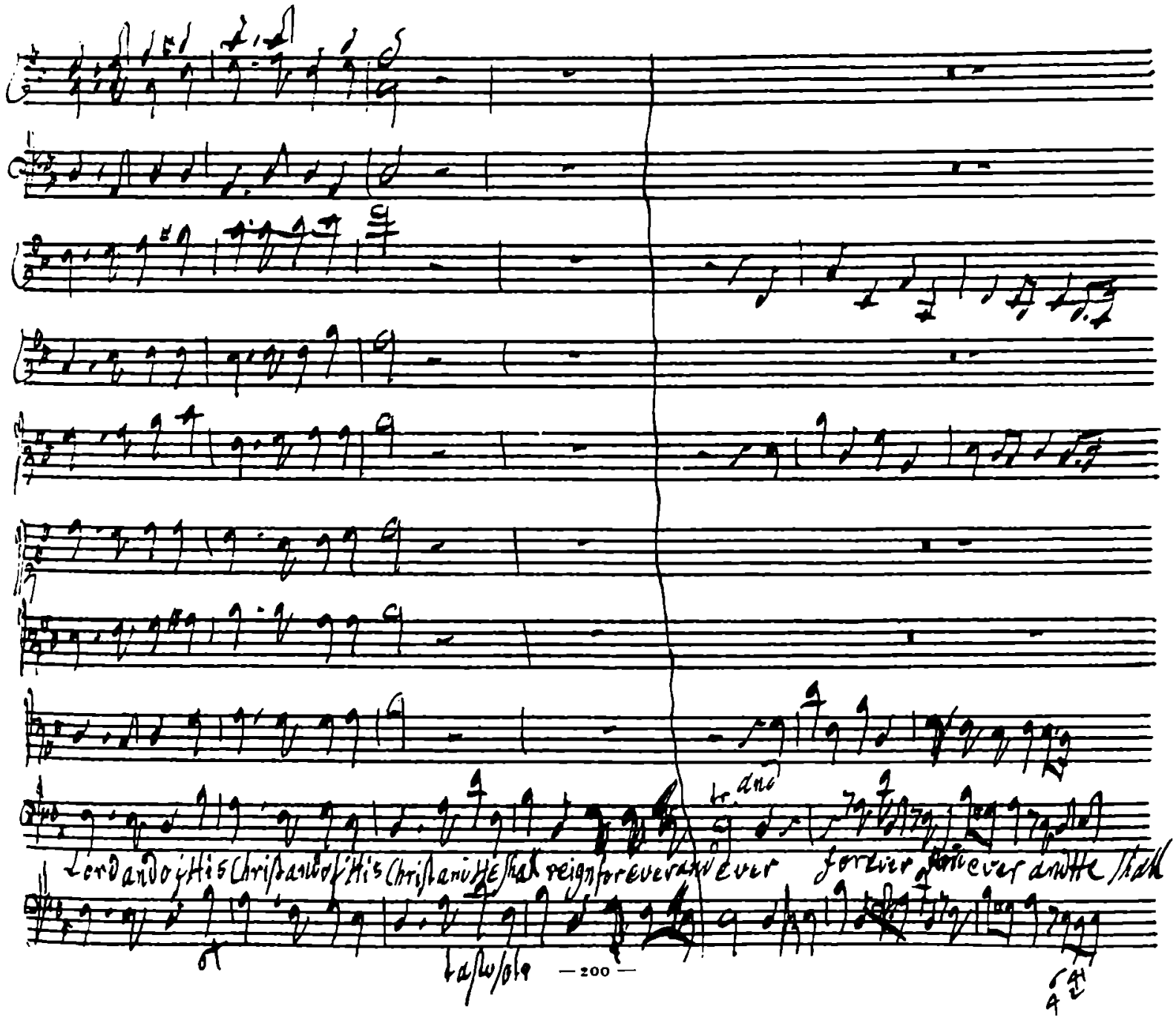

Hallelujah
Hallelujah
Halle-lujah

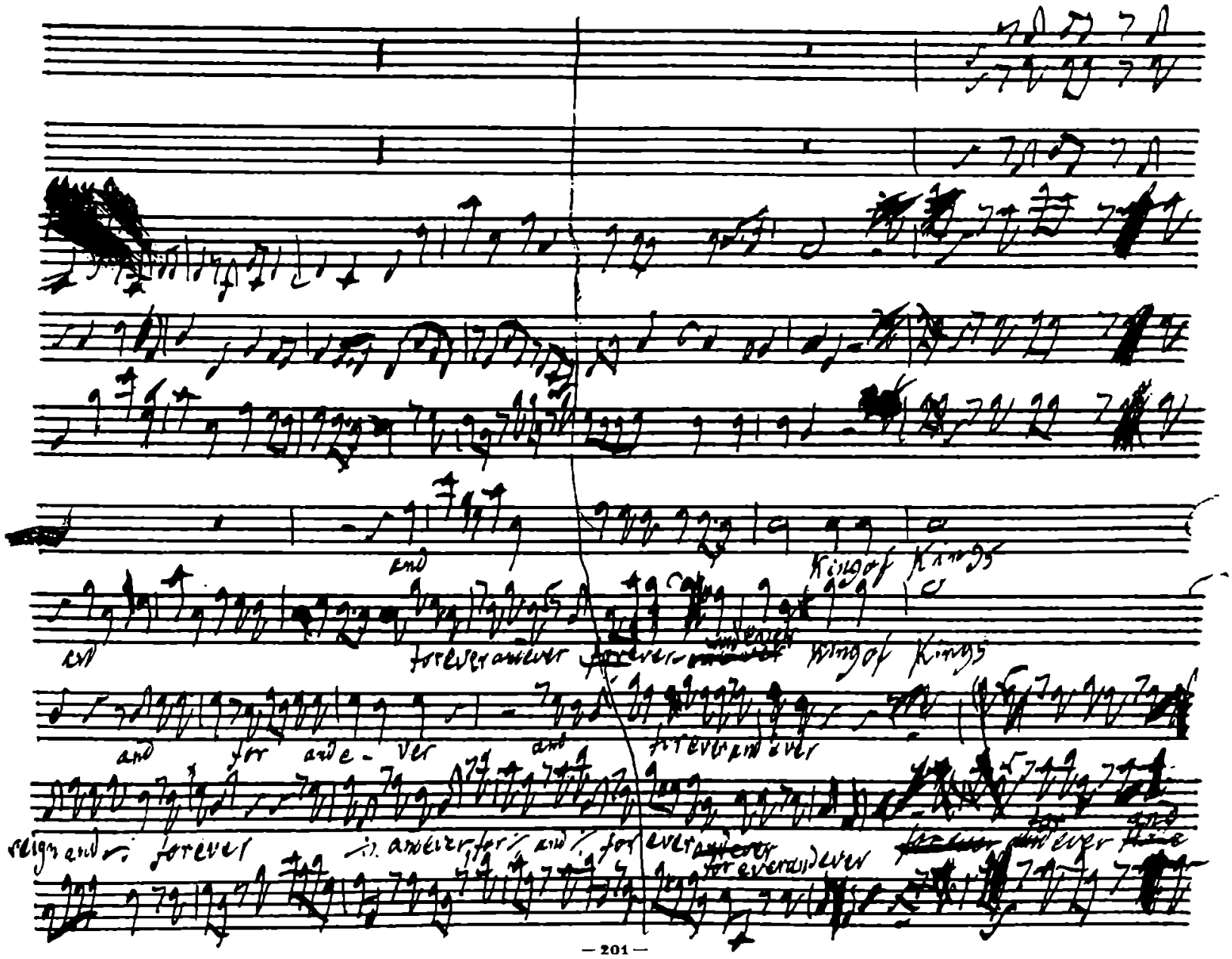

for the Lord God omnipotent reigne
for the Lord God omnipotent reigne Hallelujah

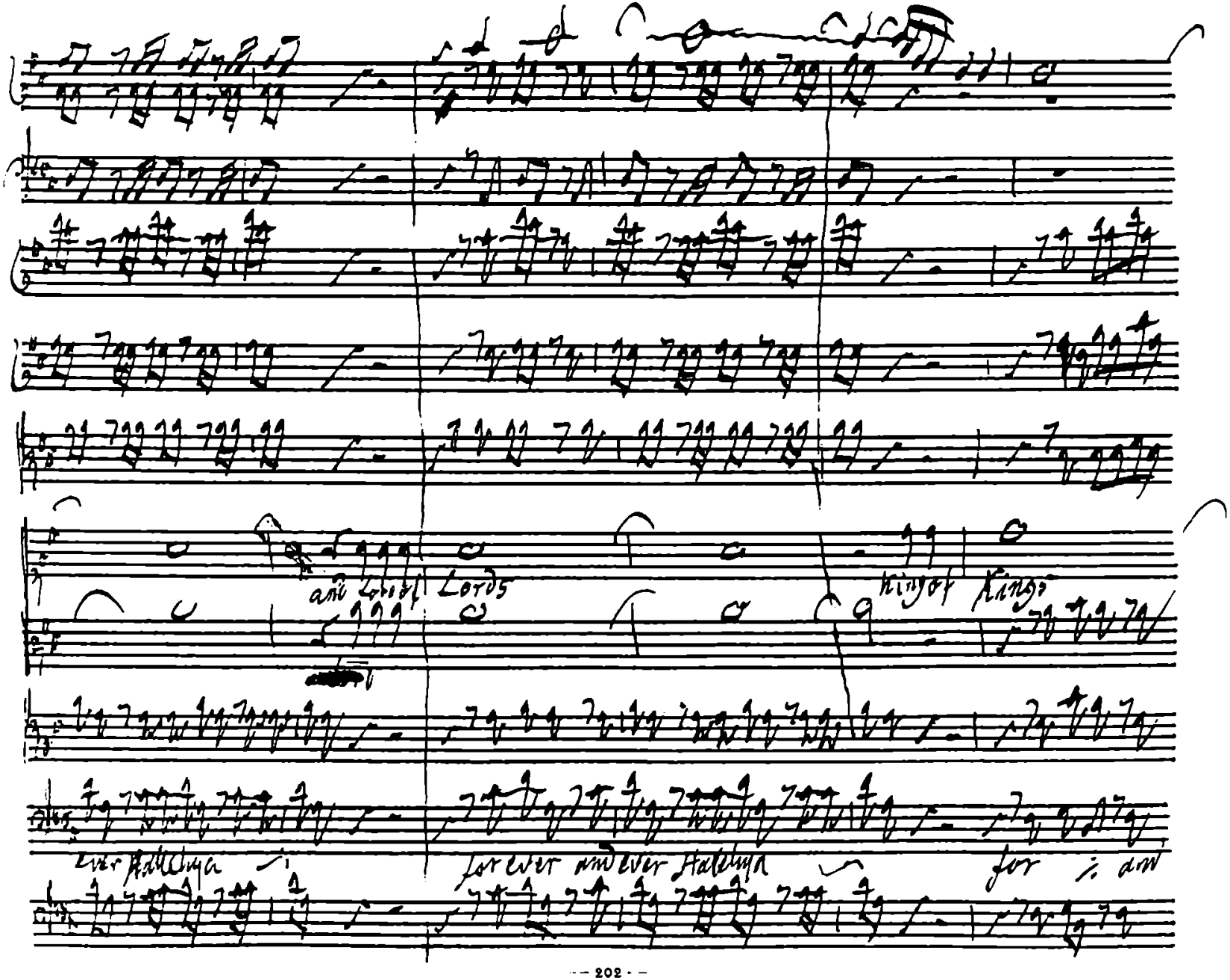

for the Lord God omnipotent reigneth, Hallelujah
for the Lord God omnipotent reigneth, Halle
tasto solo
6

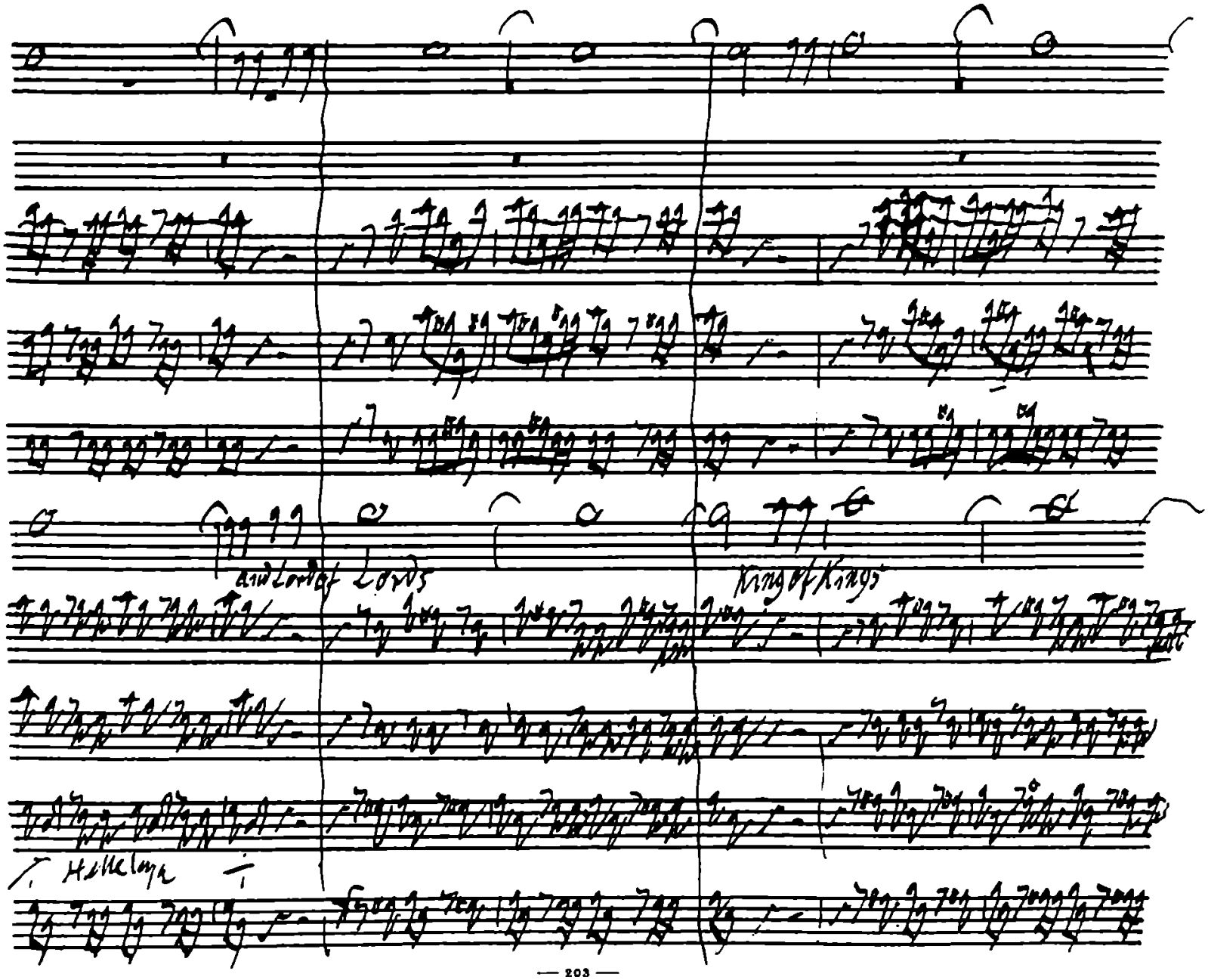

for
for
for the Lord god omnipotent reigneth Hallelujah

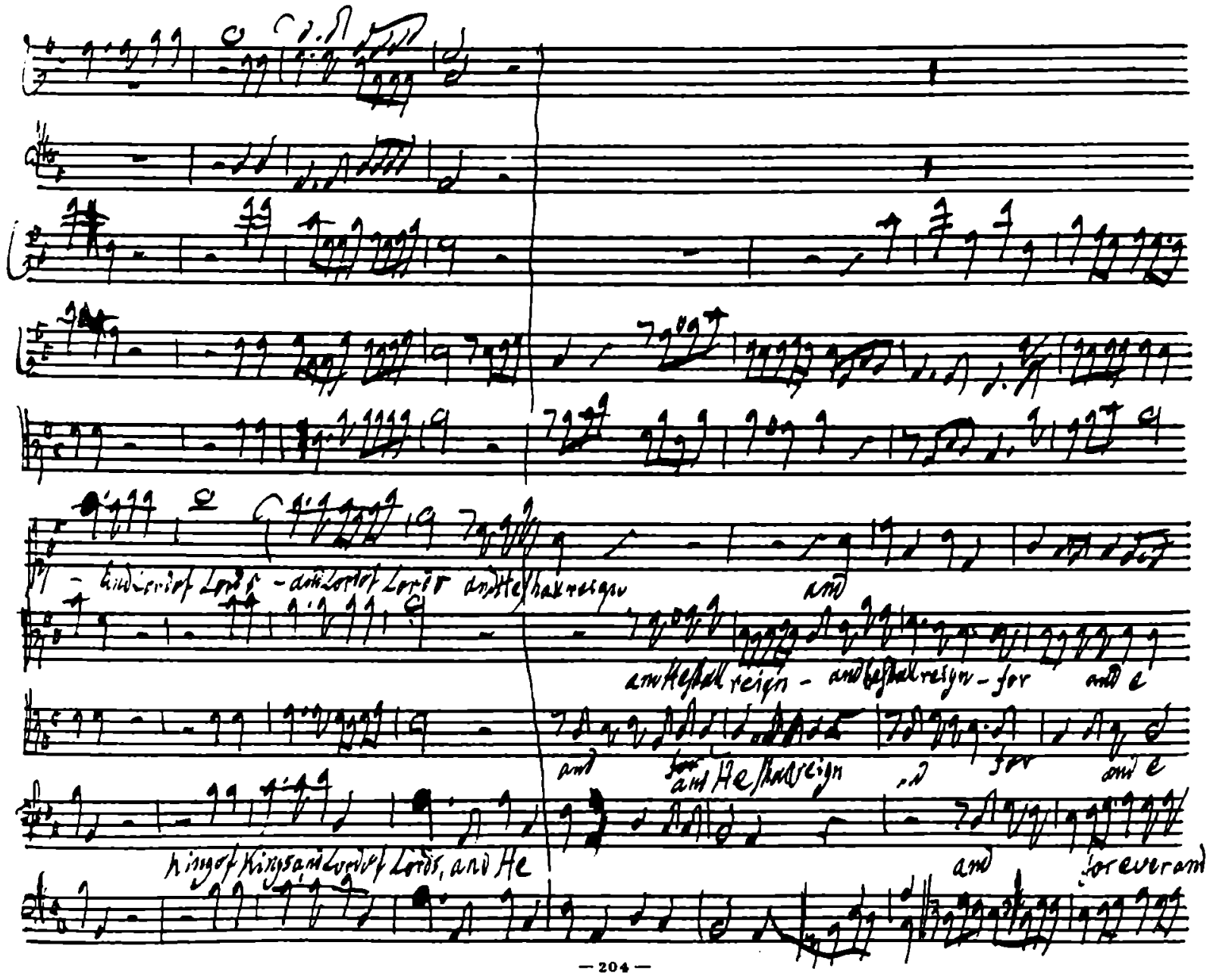

Hallelu-ja
The
is
Hallelu-ja
The Kingdom of this World
is become the Kingdom of our

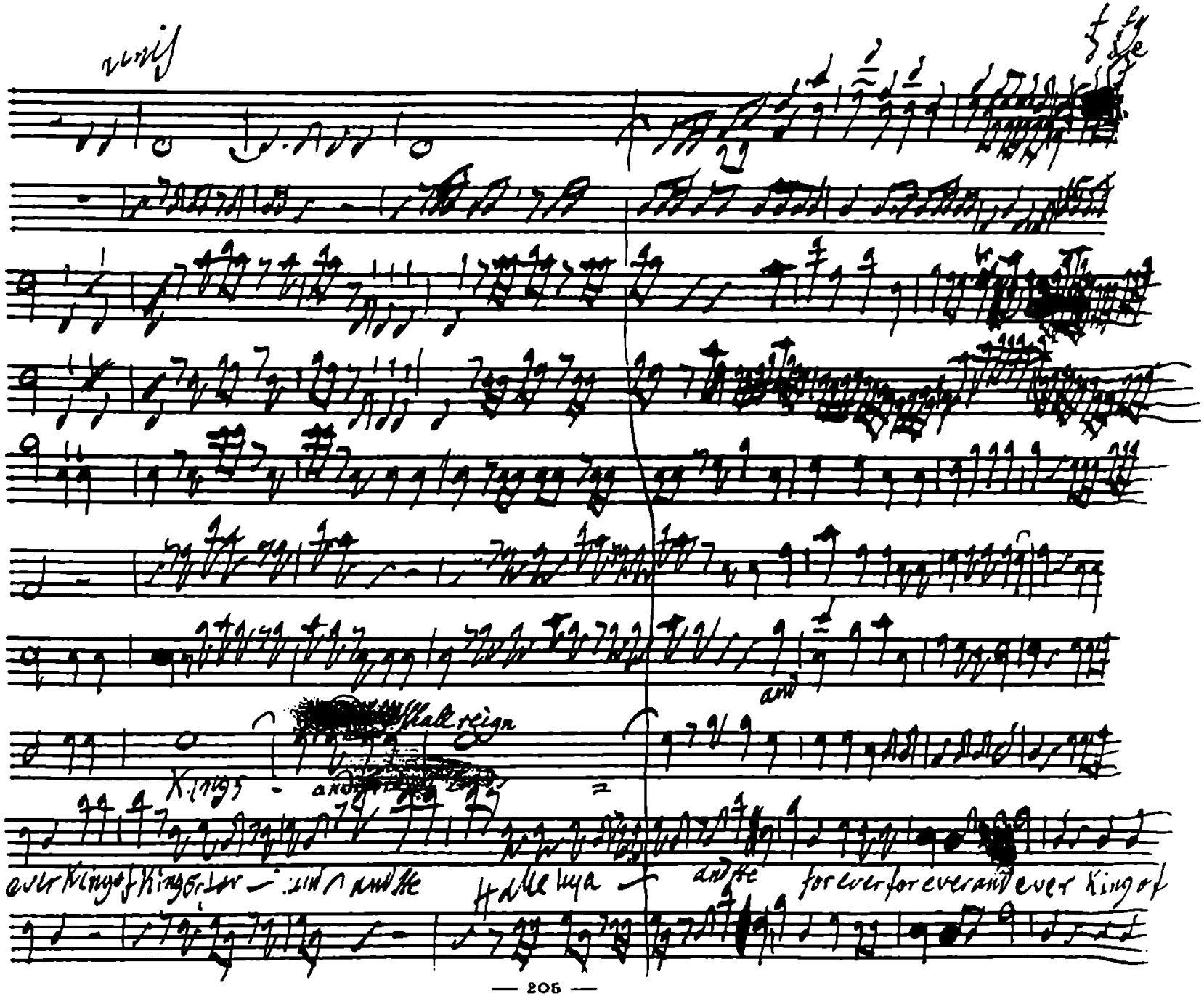

Lord and of His Christ and of His Christ and He shall reign for ever and ever
for ever and ever and He shall
tr. and
tasto solo

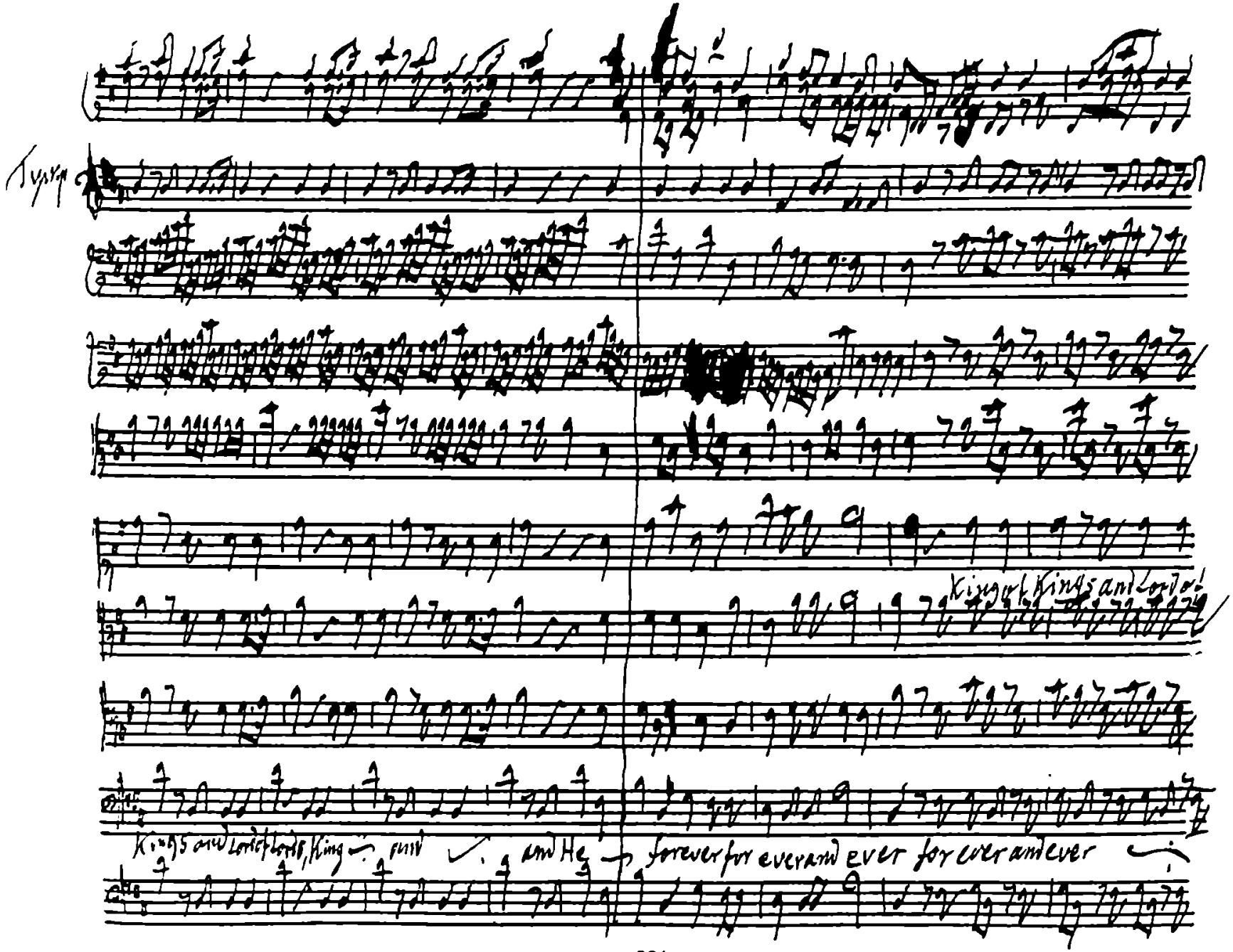

and
Kingof Kings
and
forever and ever
forever and ever
Kingof Kings
and for ande - ver
and
forever and ever
reign and forever
and ever for and for ever
for ever and ever
for ever and ever

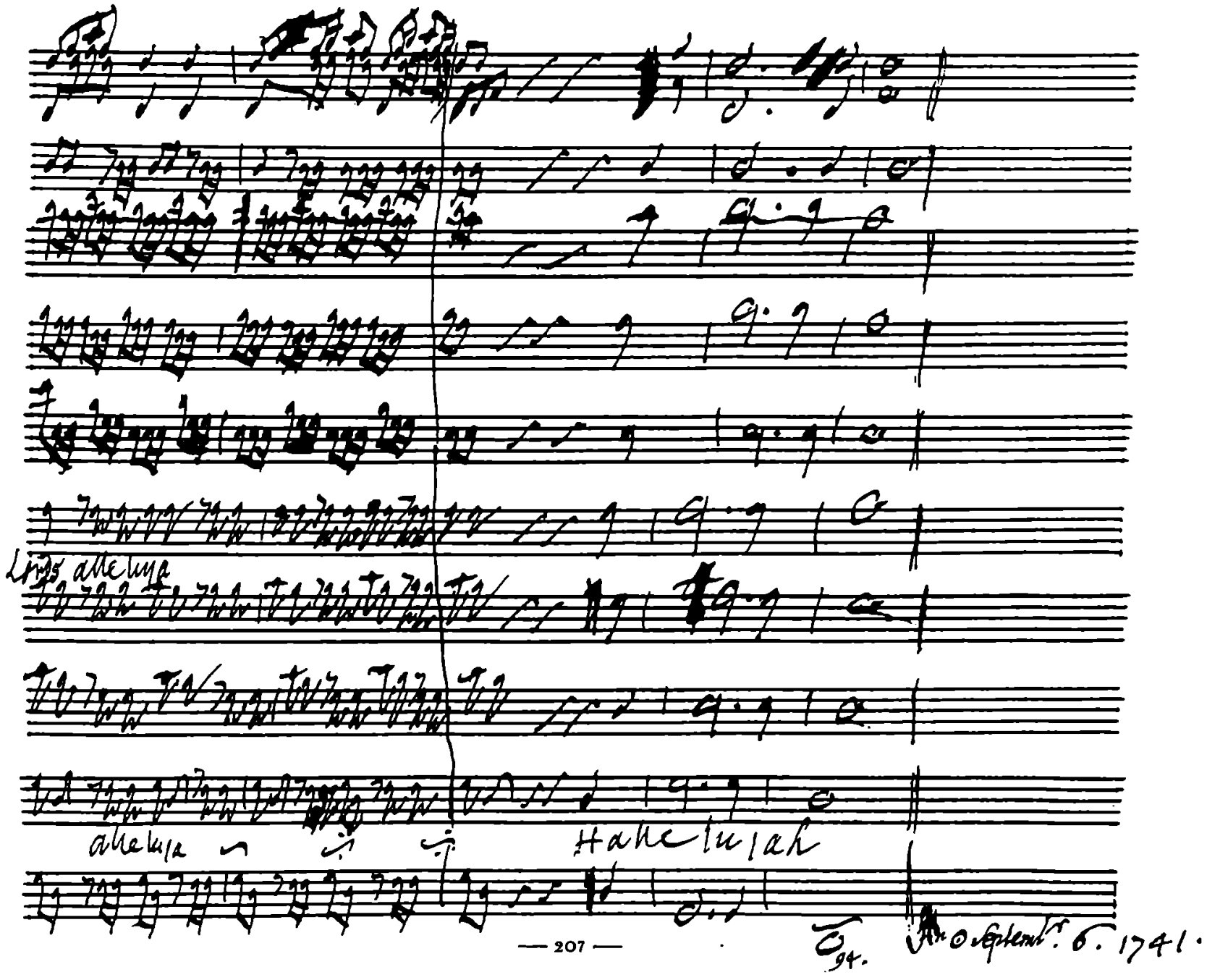

and Lord of Lords
King of Kings
ever Hallelujah
for ever and ever Hallelujah
for ever and

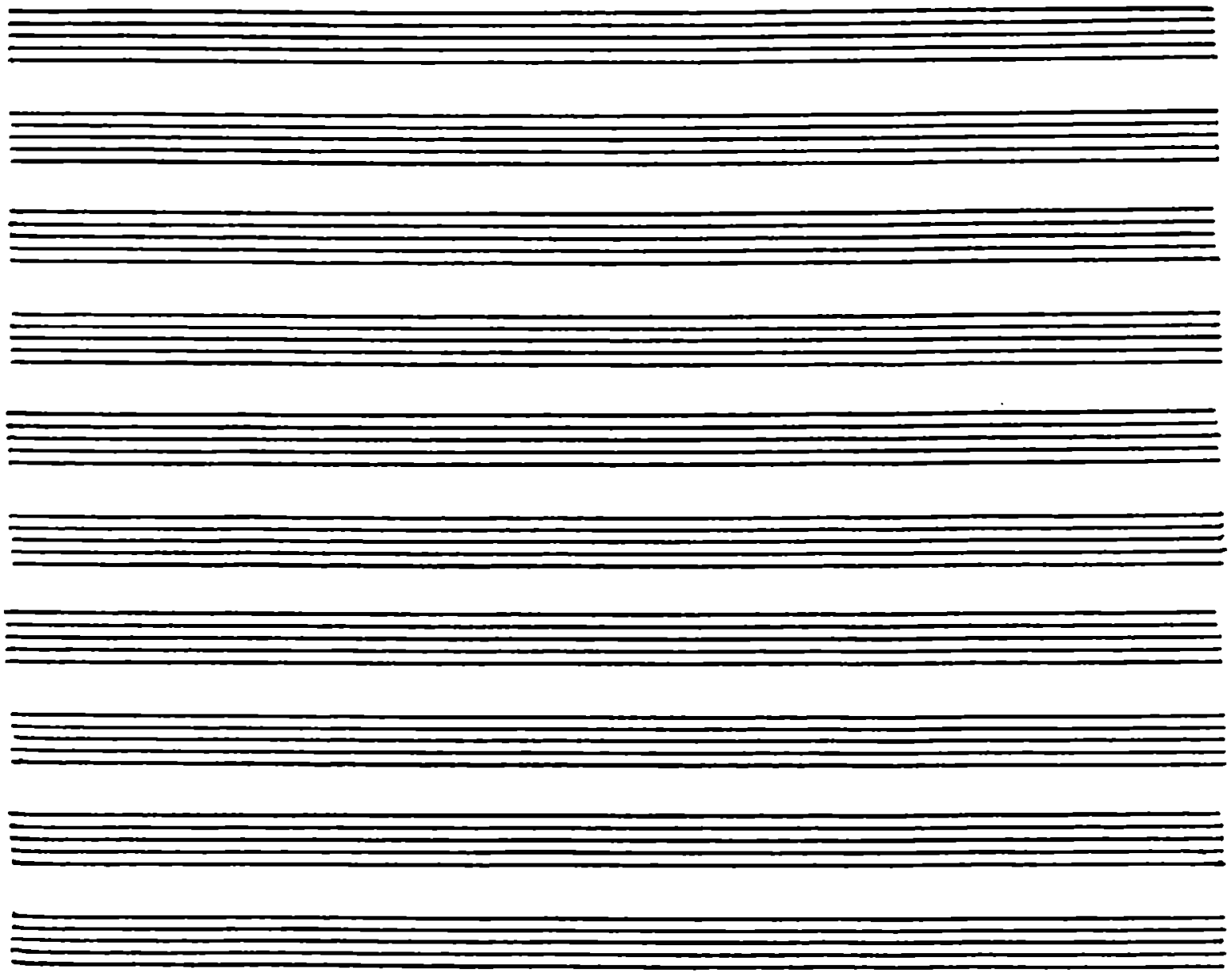

and Lord of Lords
King of Kings
Hallelujah

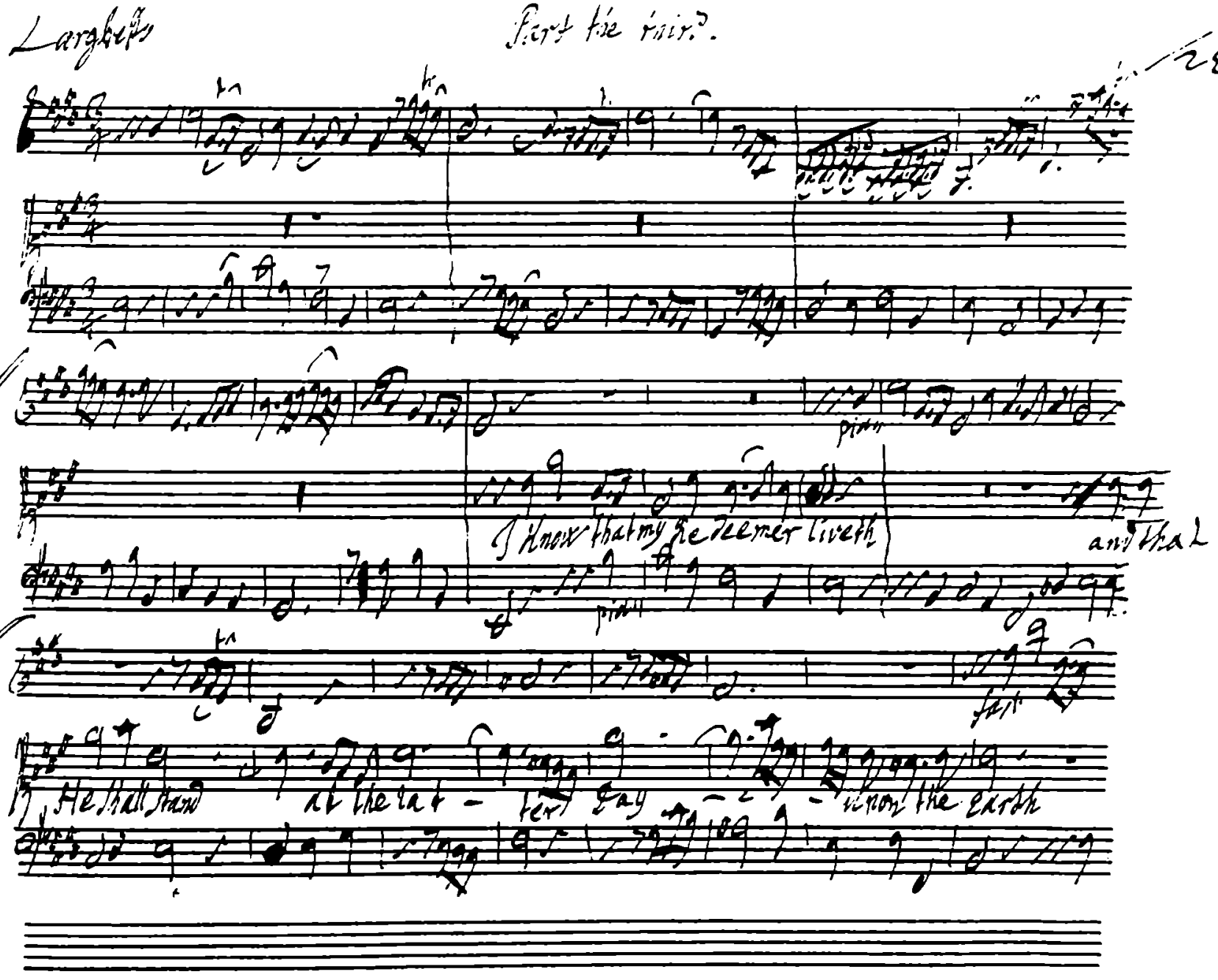

- Lord of Lords - and Lord of Lords and He shall reign
and
and He shall reign - and He shall reign - for
and
and
for
and He shall reign
and
for
and
King of Kings and Lord of Lords, and He
and
for ever and

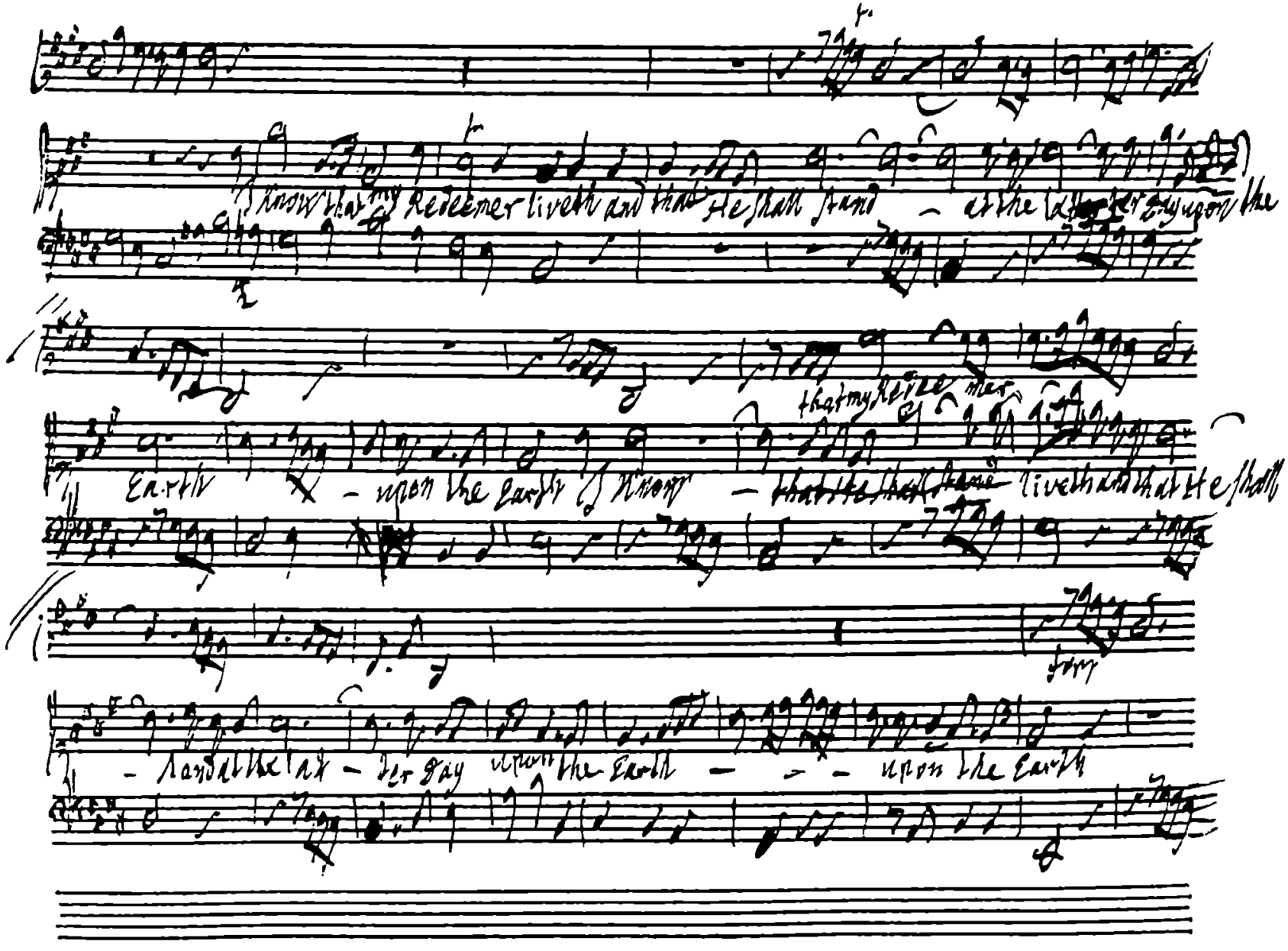

unis
and
Kings
Halle lya
for ever for ever and ever King of


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


Laus alleluja
alleluja
Halleluiah




Larghetto
Part the third.
28
pian
I know that my Redeemer liveth
and that
pian
fast
He shall stand at the lat - ter day - - - upon the earth

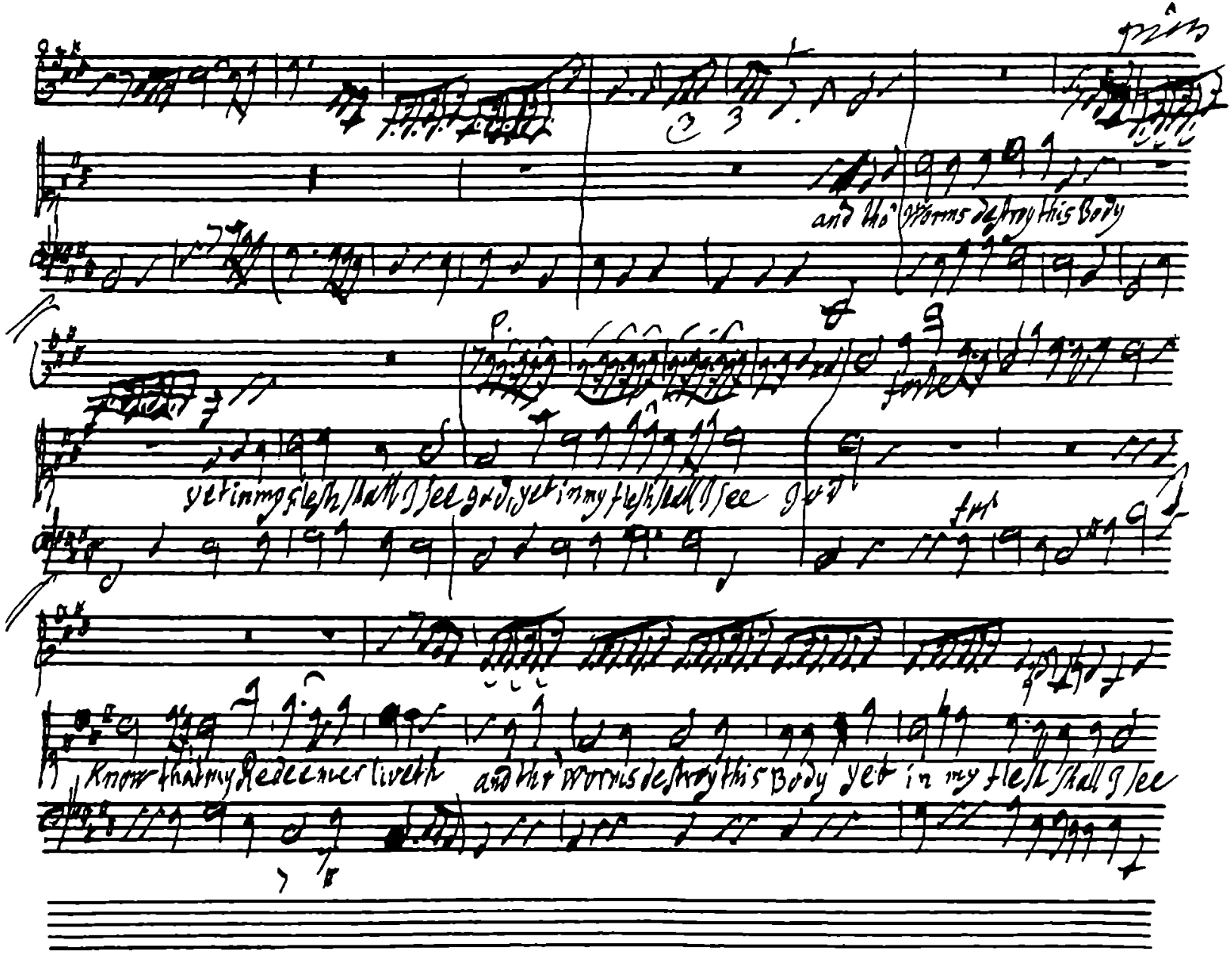


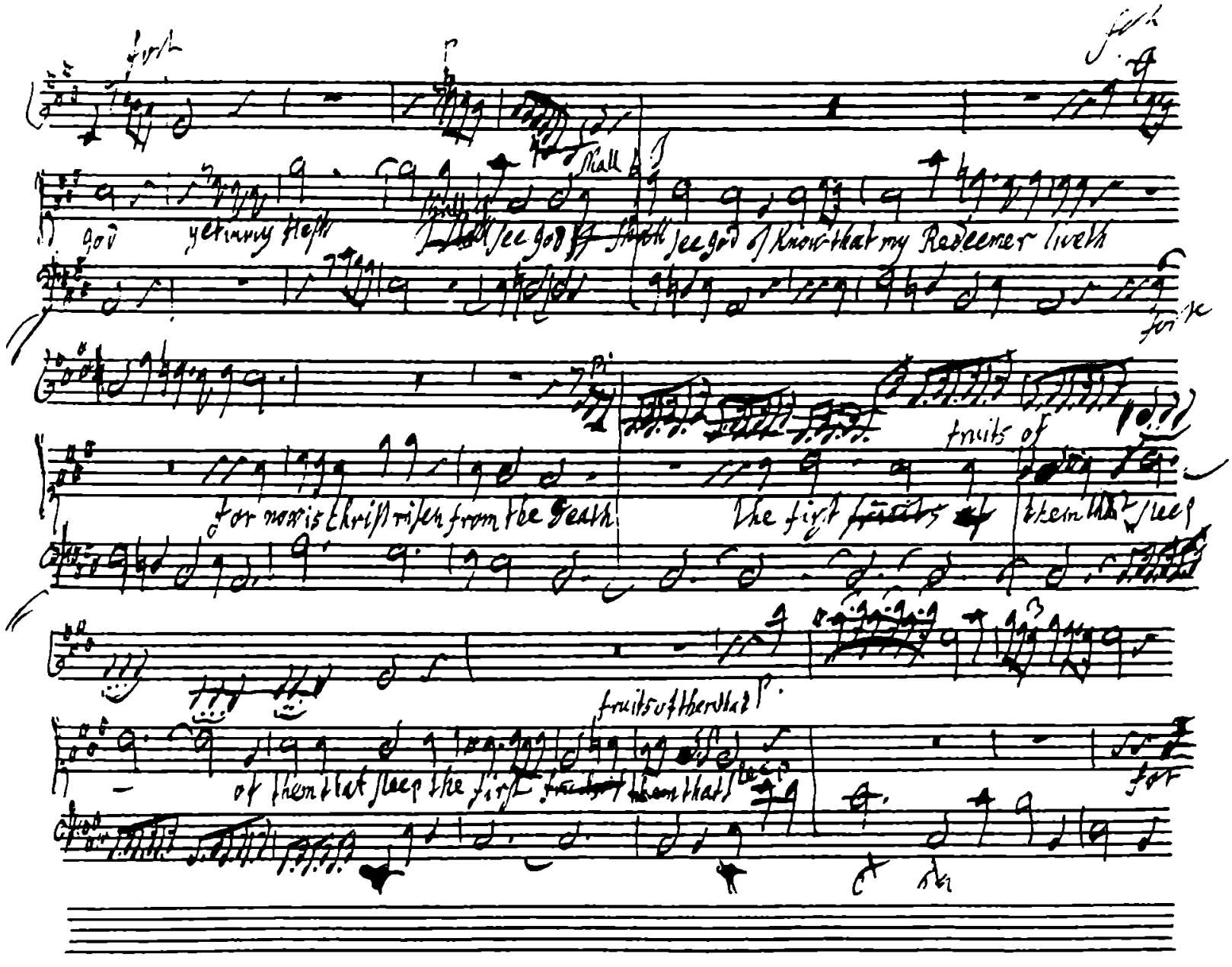
I know that my Redeemer liveth and that He shall stand — at the latter day upon the

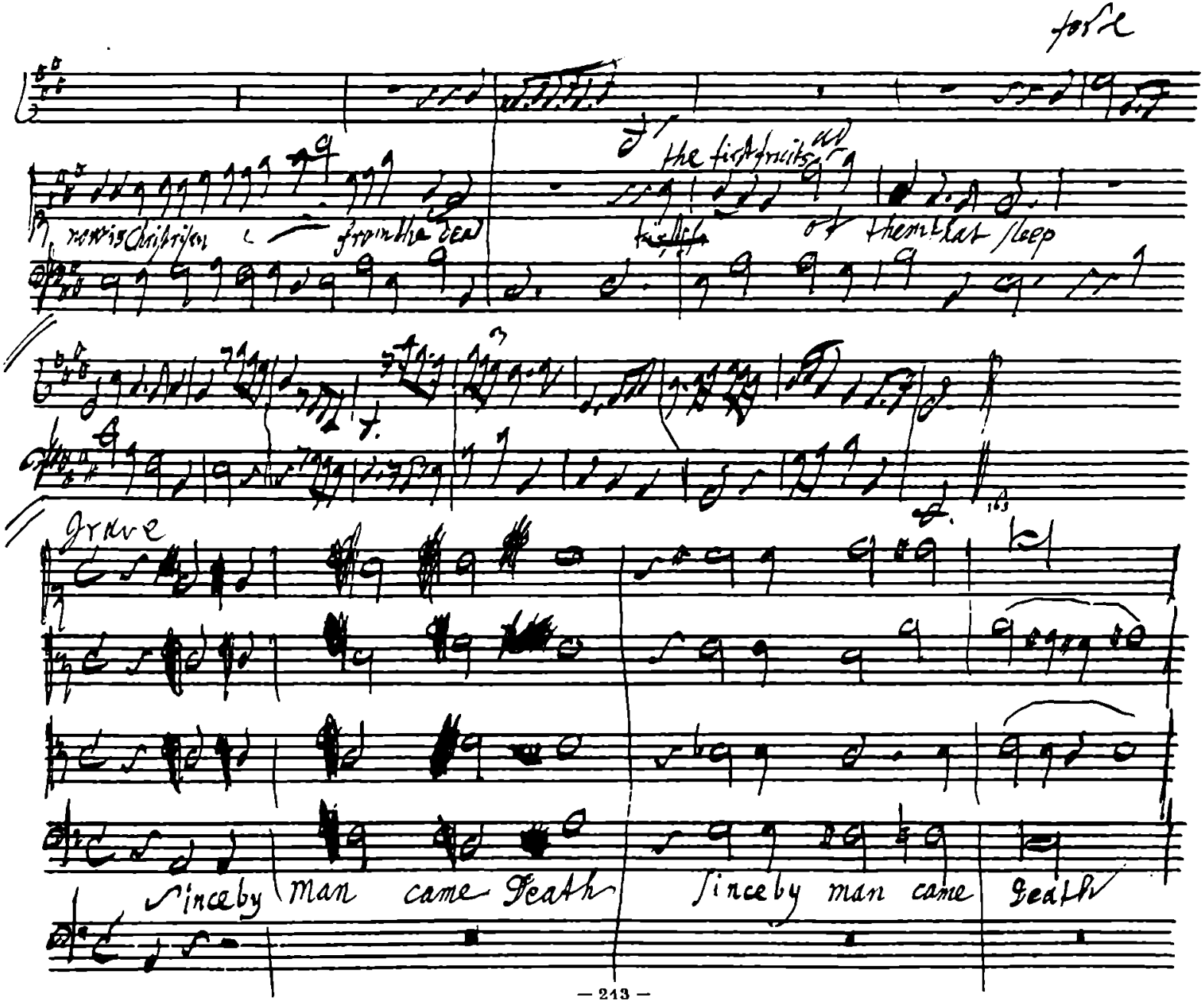
Earth — upon the Earth I know — that my Redeemer ~~that He shall stand~~ liveth and that He shall

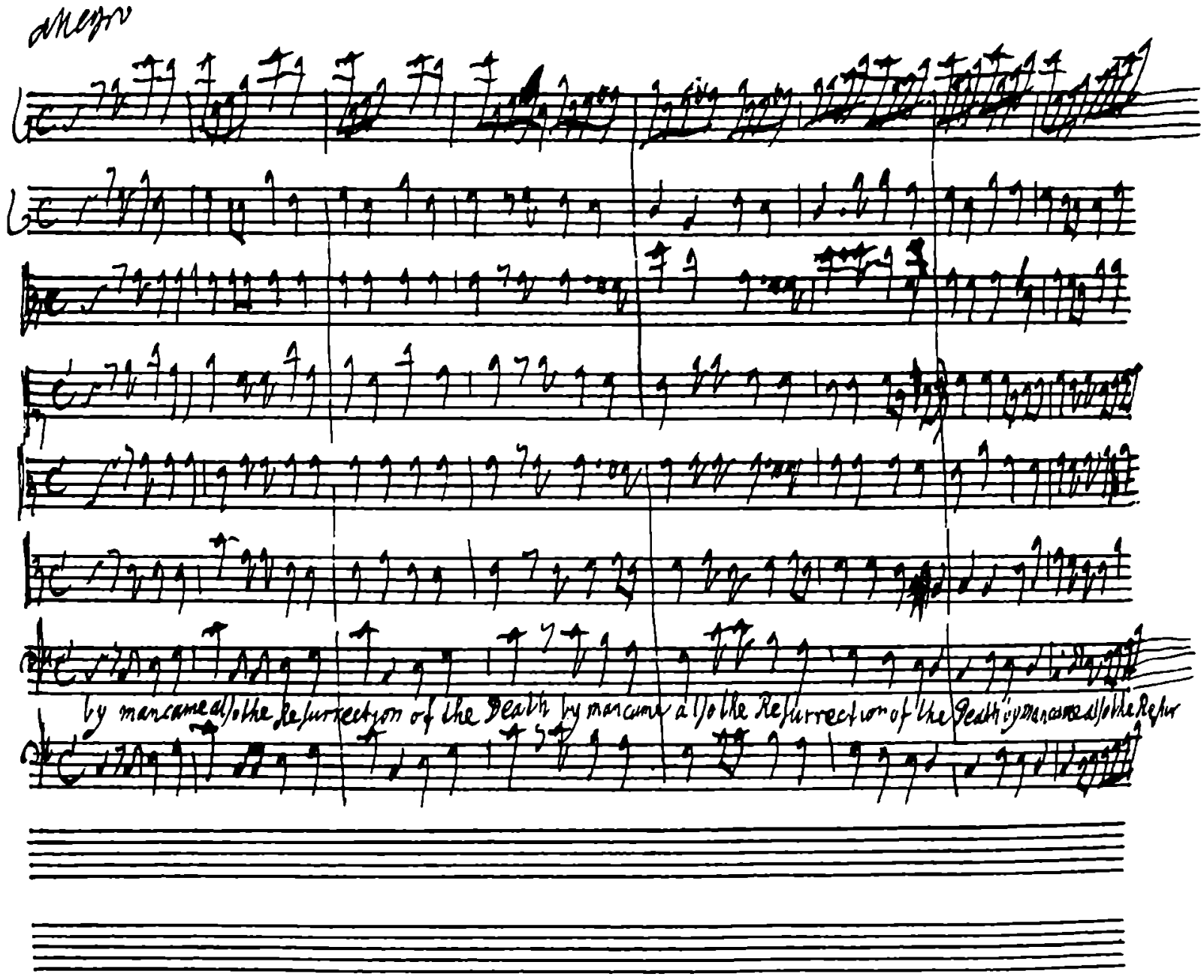
forte

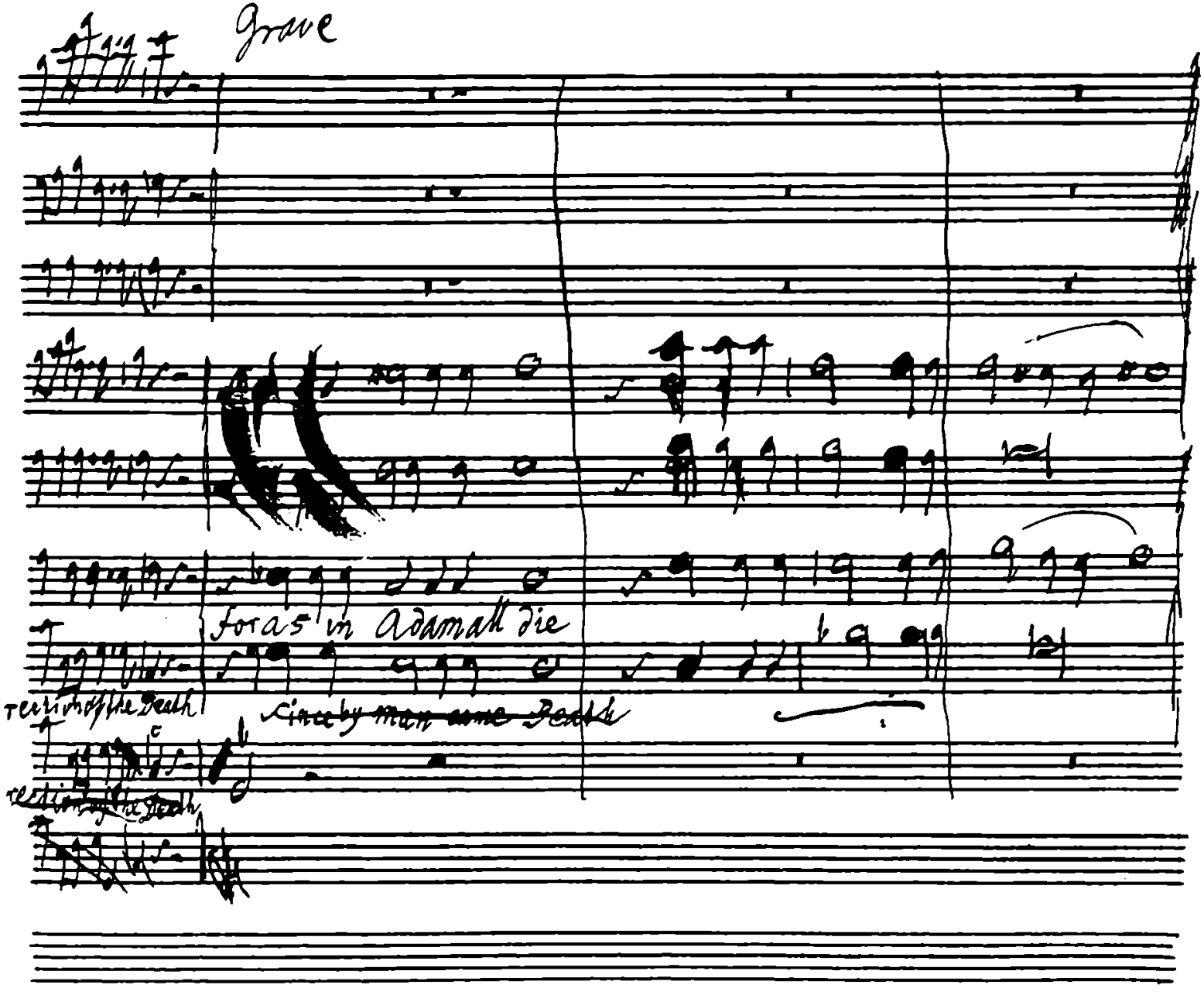
— hand at the lat — ter day upon the Earth — — — upon the Earth

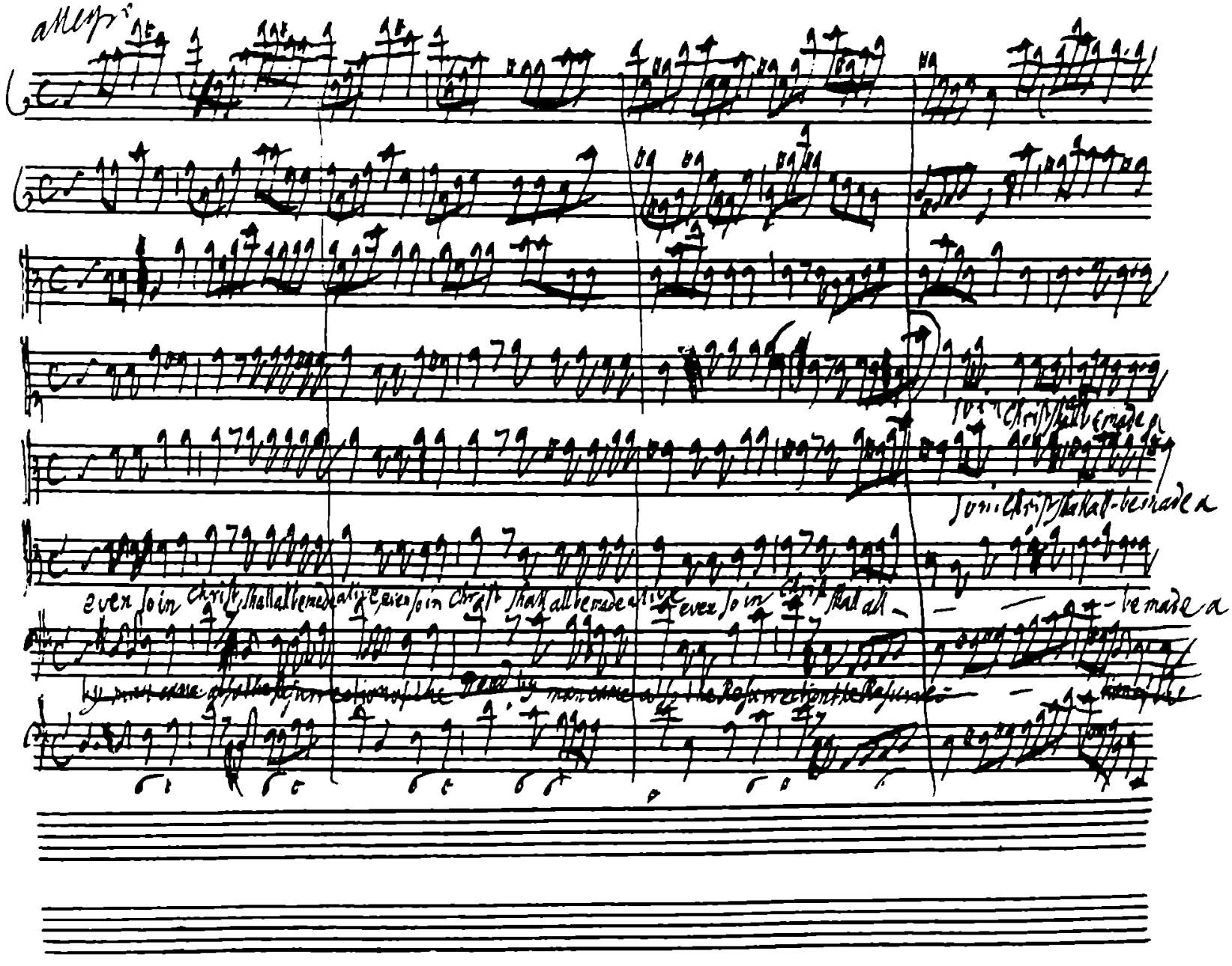

and tho' worms destroy this Body
yet in my flesh shall I see
yet in my flesh shall I see
Know that my Redeemer liveth
and tho' worms destroy this Body yet in my flesh shall I see

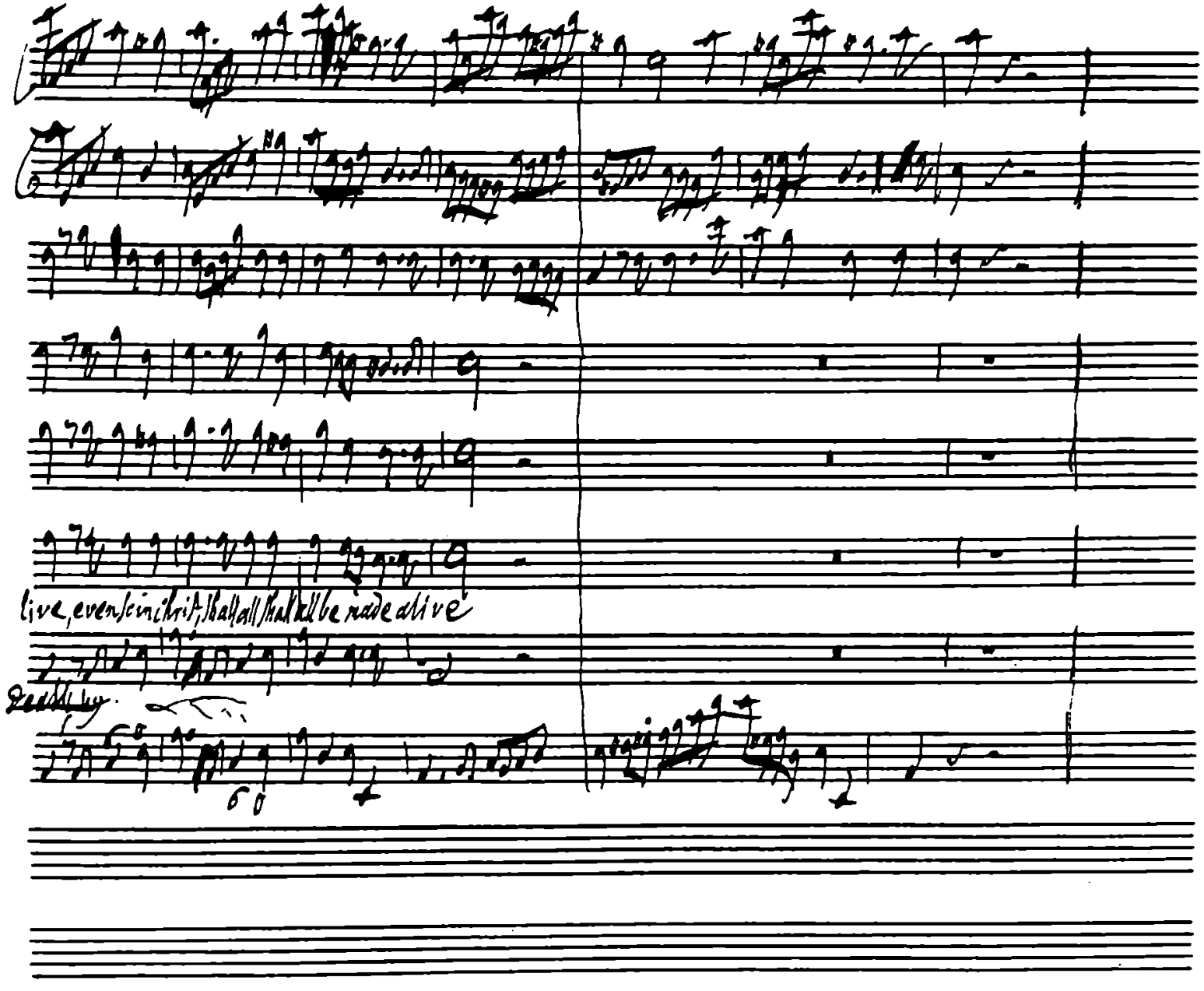

God
yet in my flesh
shall
I shall see God
I shall see God & know that my Redeemer liveth
for
for now is Christ risen from the dead
fruits of
the first fruits of
them that slept
fruits of them that
of them that slept the first fruits of them that
for

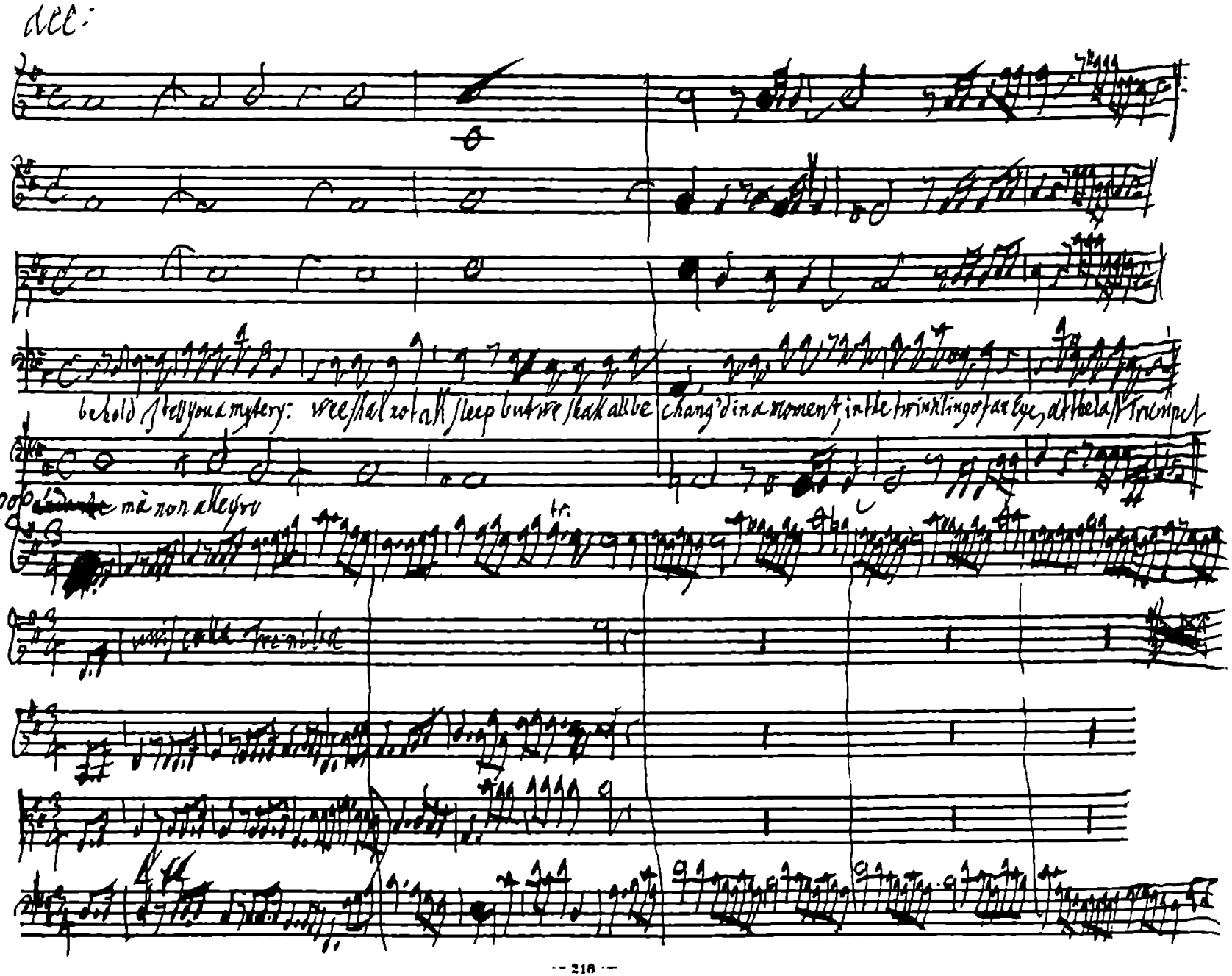

forte
the first fruits
now is Christ risen from the dead
of them that sleep
grave
Since by man came Death
Since by man came Death

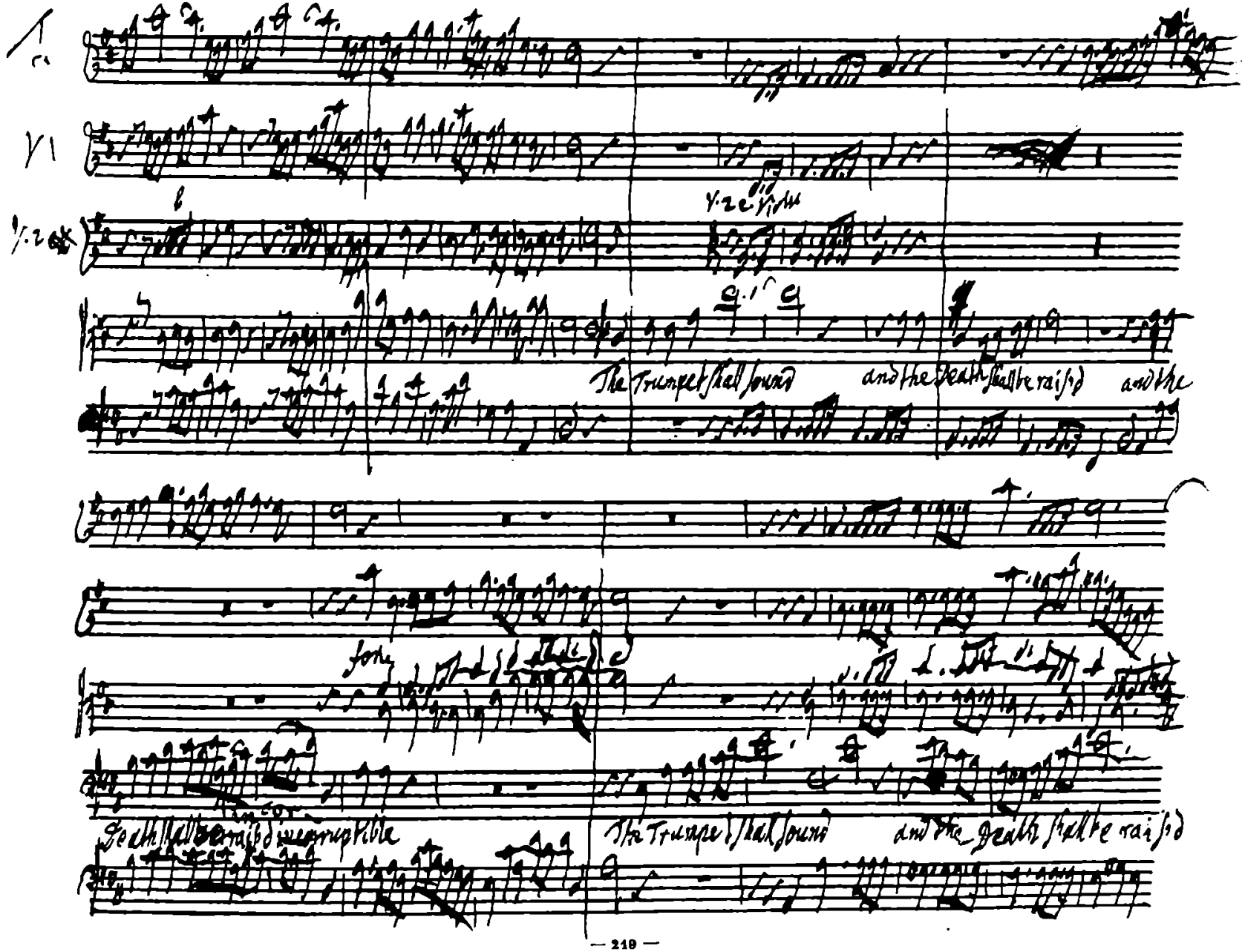

by man came also the Resurrection of the Death by man came also the Resurrection of the Death by man came also the Resur

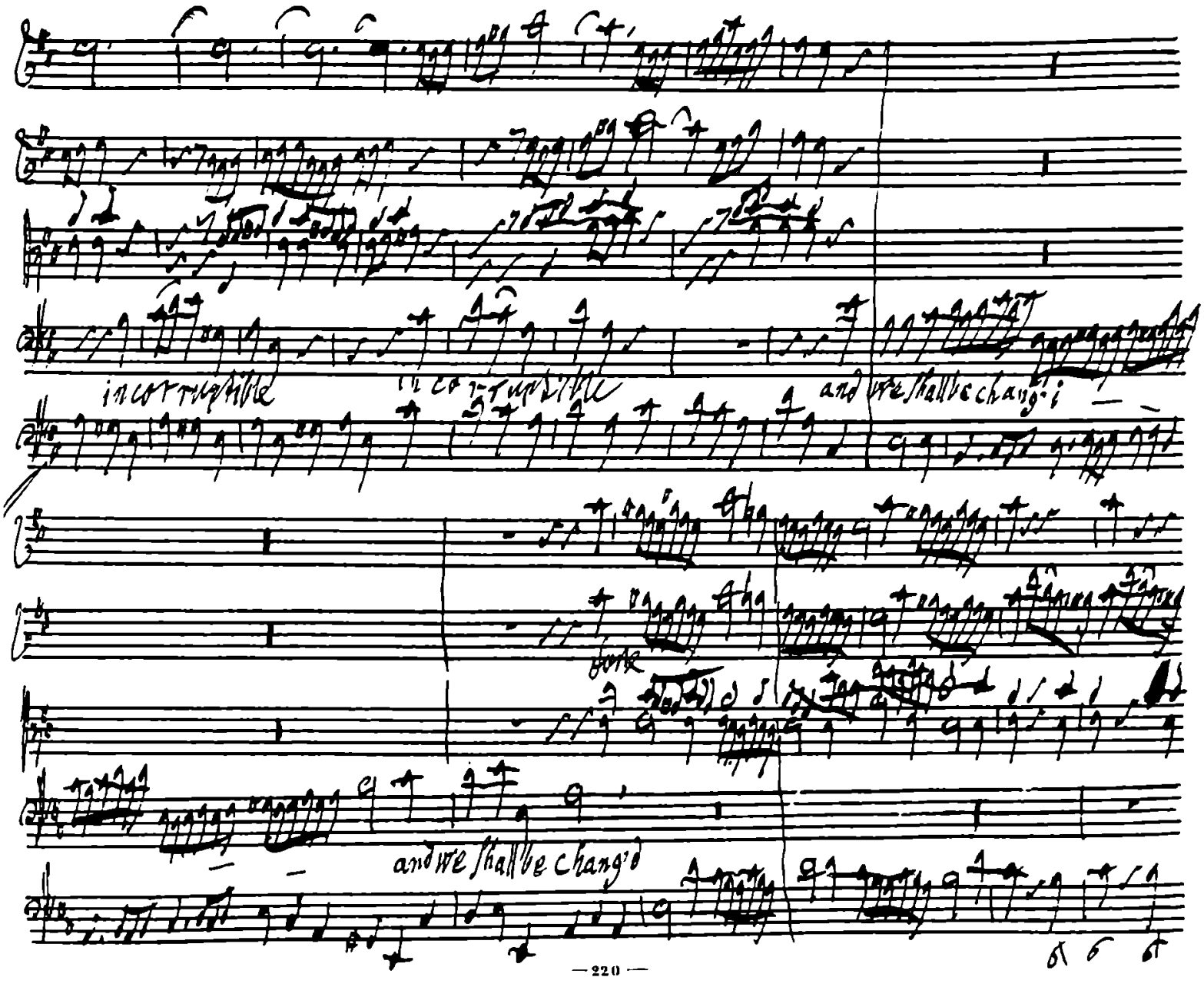

Grave
For as in Adam all die
rection of the Death
Since by man came Death
rection of the Death

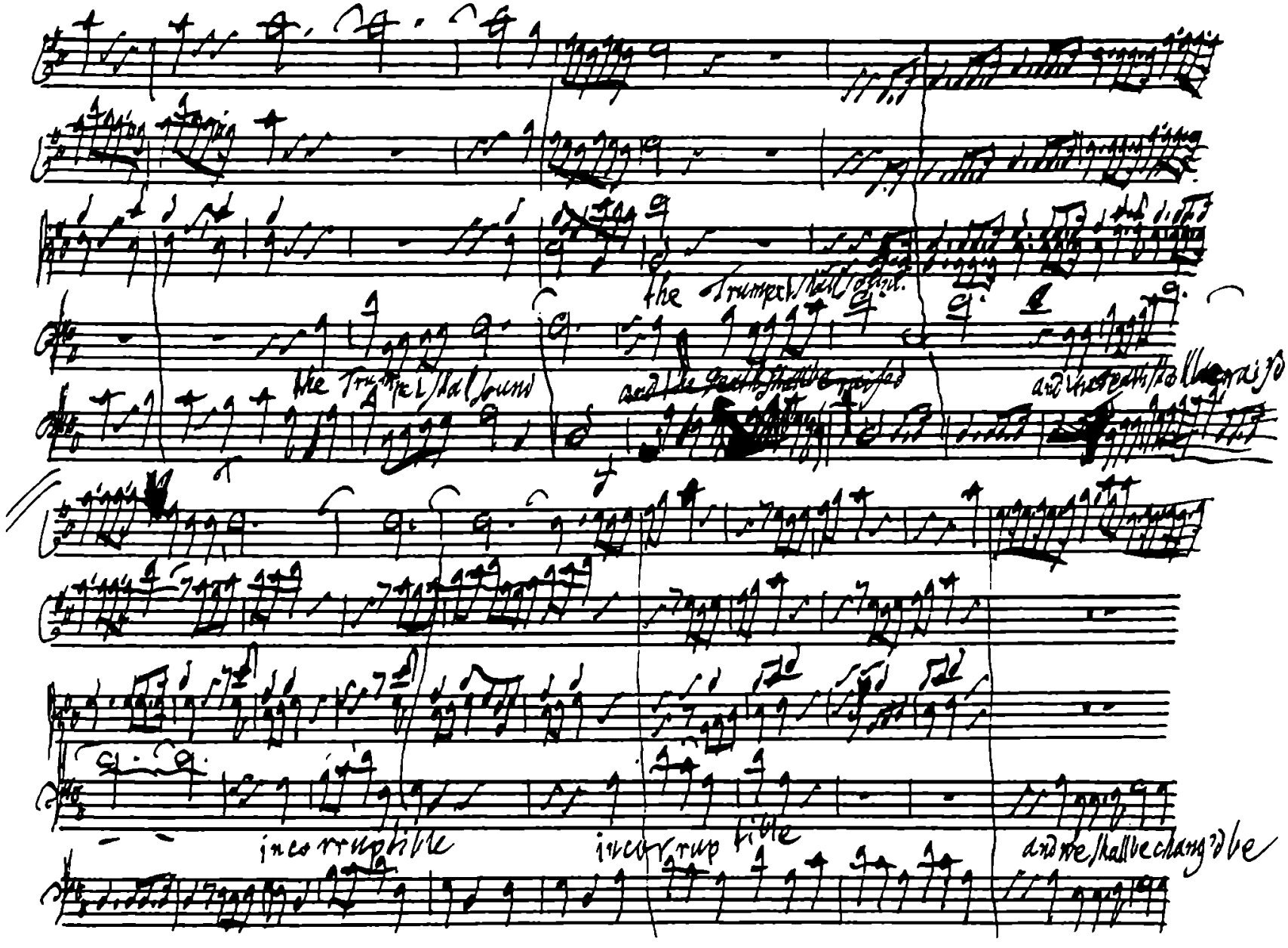

allegro
even so in Christ shall all be made alive even so in Christ shall all be made alive even so in Christ shall all
be made a

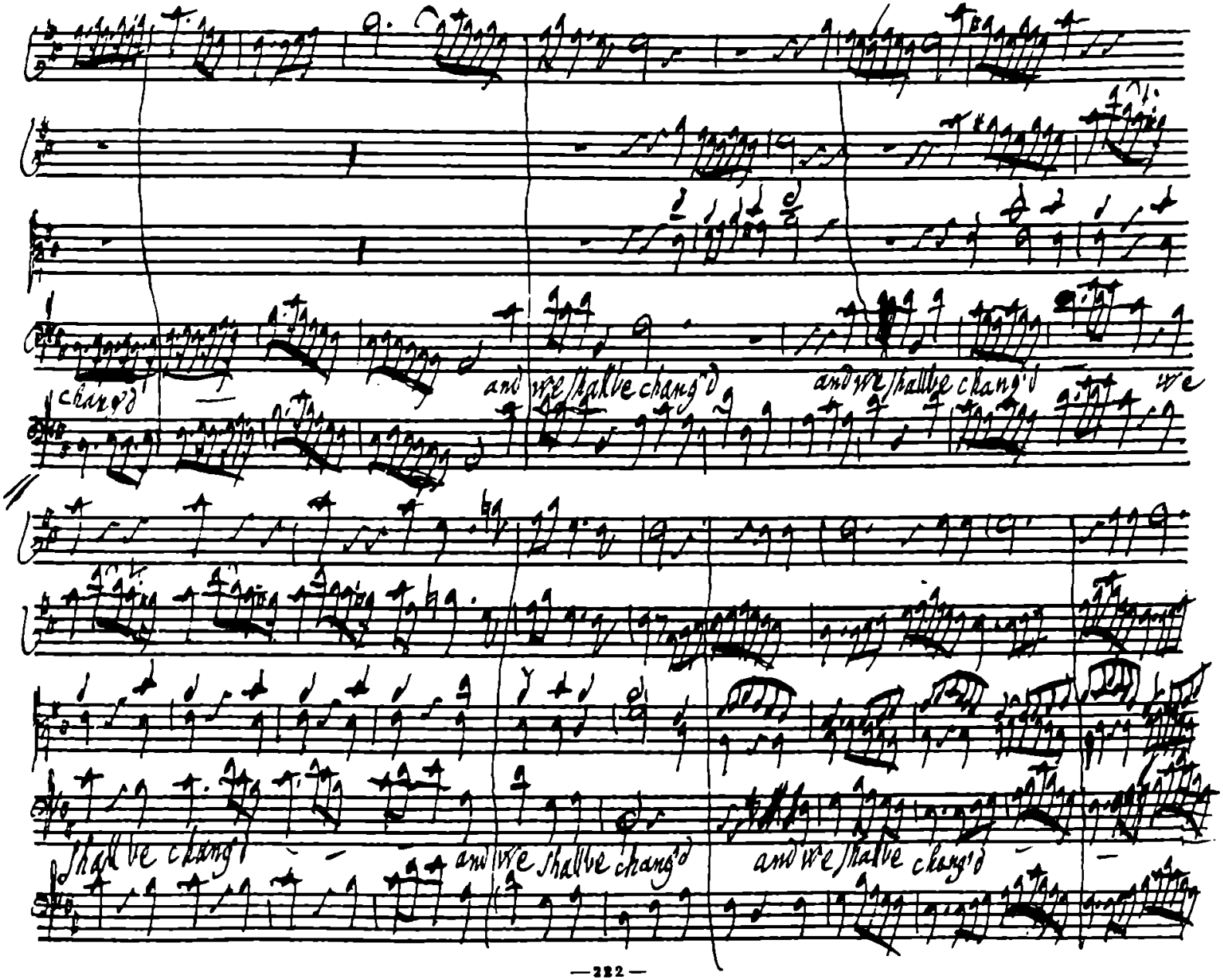

live, even so in Christ shall all shall all be made alive

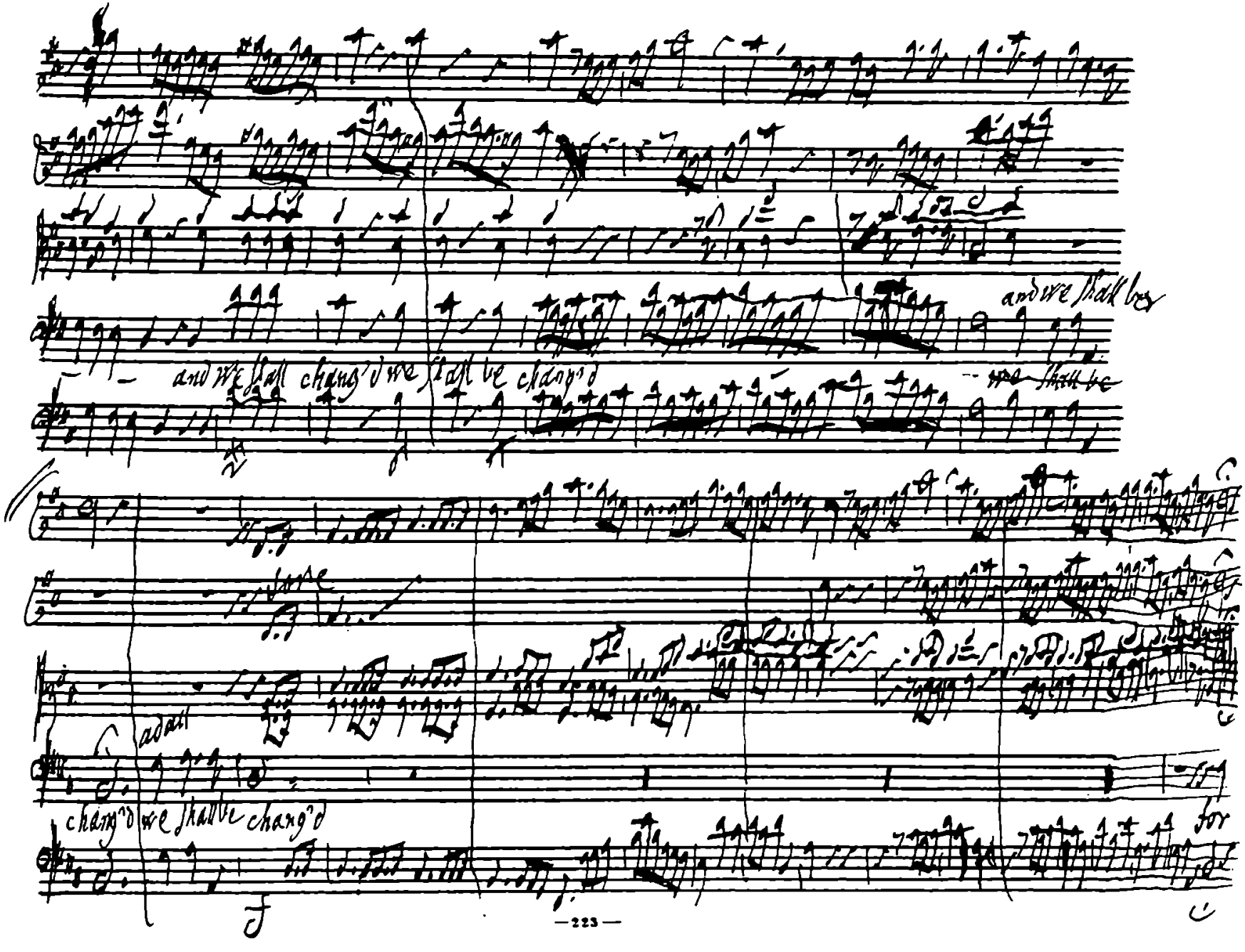

Behold I tell you a mystery: we shall not all sleep but we shall all be
chang'd in a moment, in the twinkling of an eye, at the last Trumpet
Pompo
ma non allegro
tr.

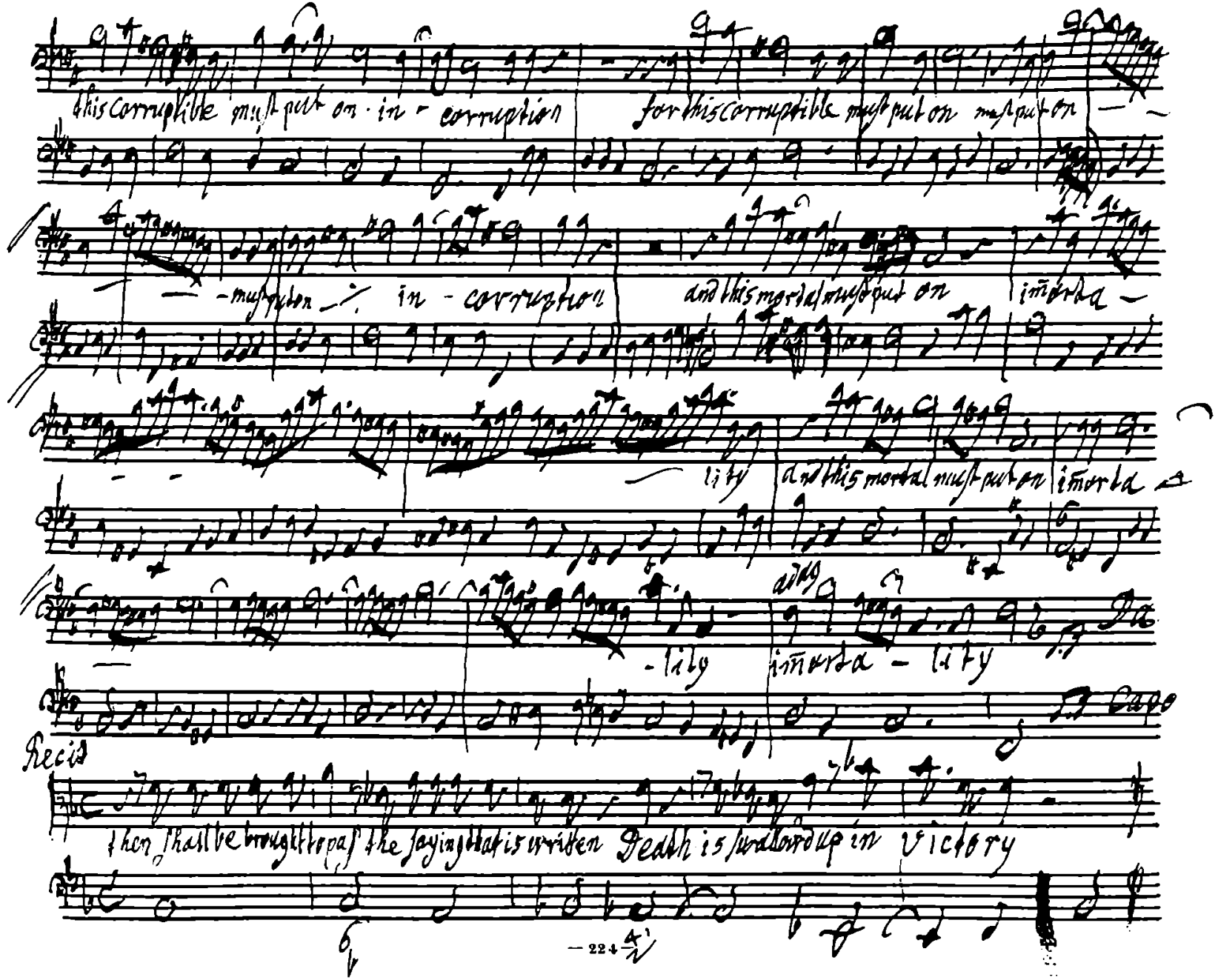

The Trumpet shall sound and the Death shall be raised and the
Death shall be raised incorruptible
The Trumpet shall sound and the Death shall be raised

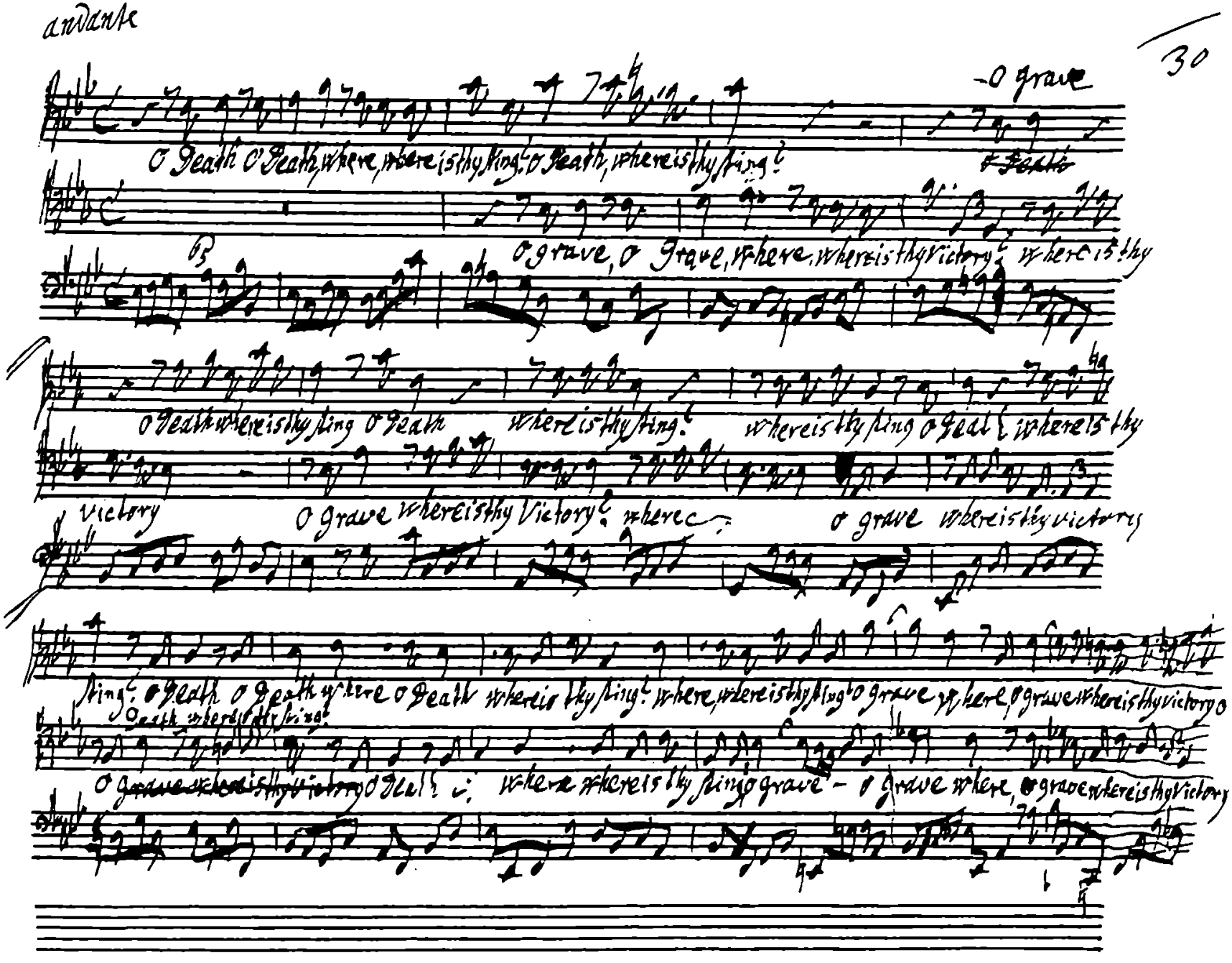

incorruptible
and we shall be chang'd
and we shall be chang'd

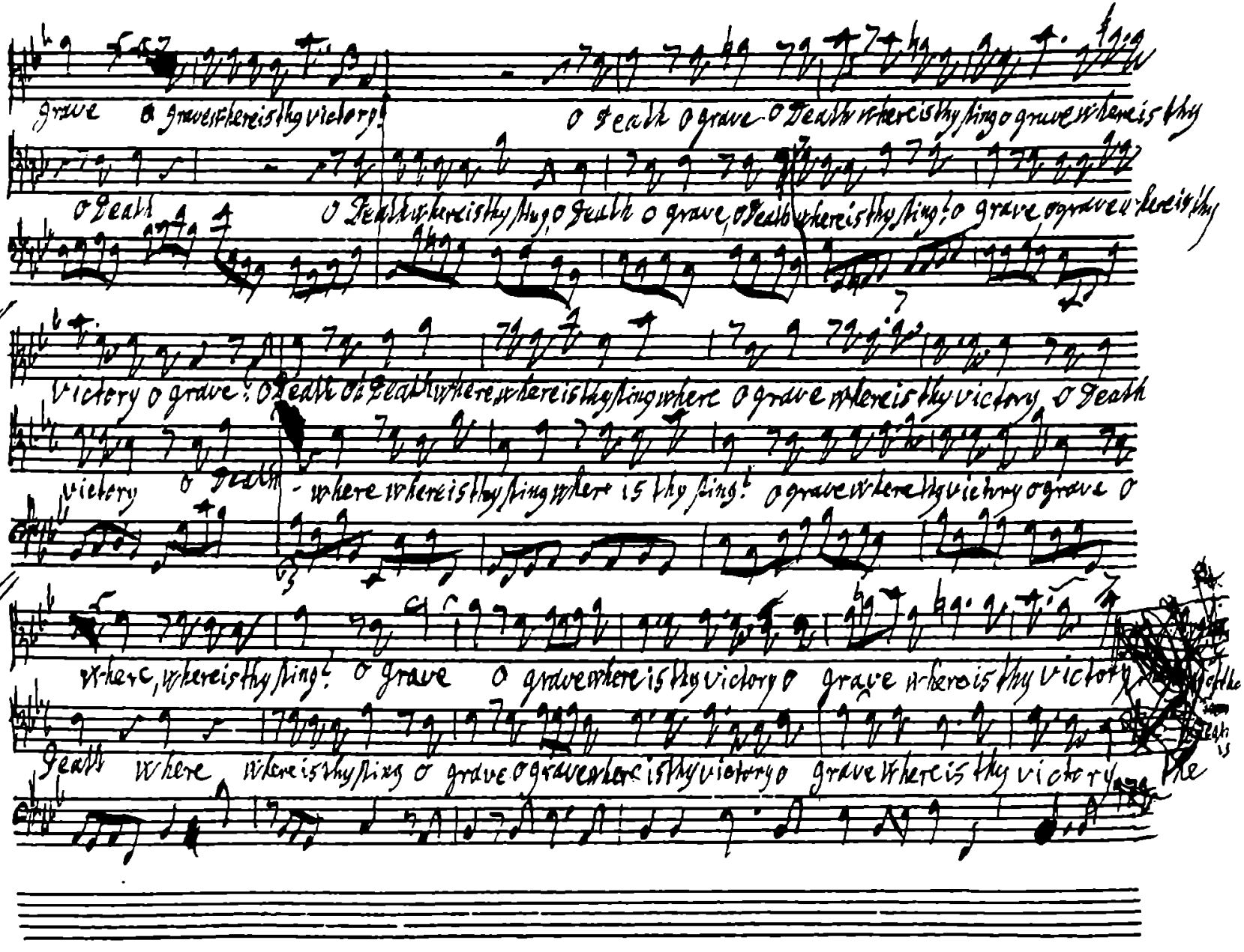

the Trumpet shall sound
and the dead shall be raised
and we shall all be
incorruptible
incorruptible
and we shall be changed

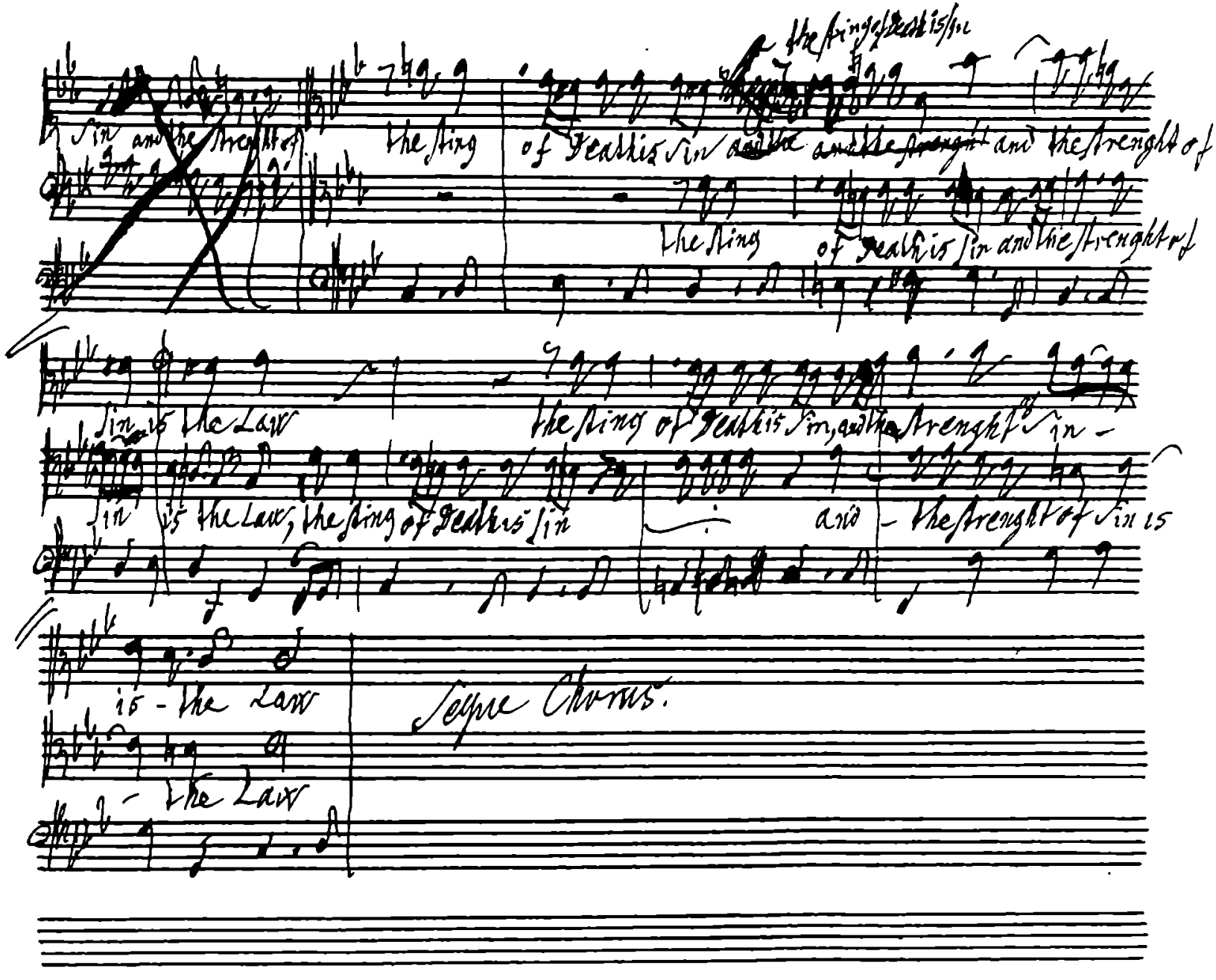

chang'd
and we shall be chang'd
and we shall be chang'd
we
shall be chang'd
and we shall be chang'd
and we shall be chang'd


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

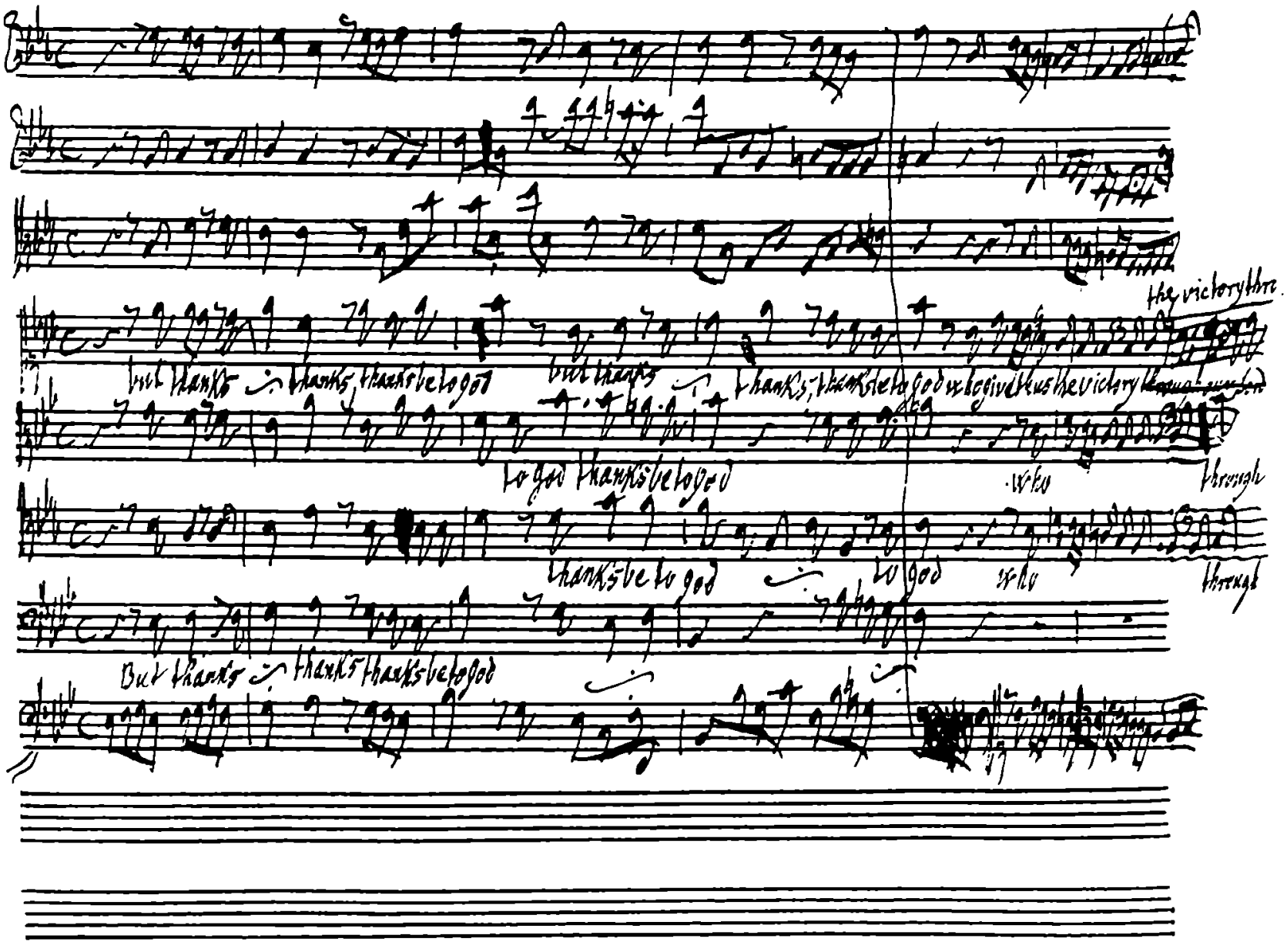

this Corruptible must put on · in - corruption
for this Corruptible must put on must put on
- must put on in - corruption
and this mortal must put on immorta -
- lity
and this mortal must put on immorta
- lity
immorta - lity
Recit
then shall be brought to pass the saying that is written Death is swallowed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

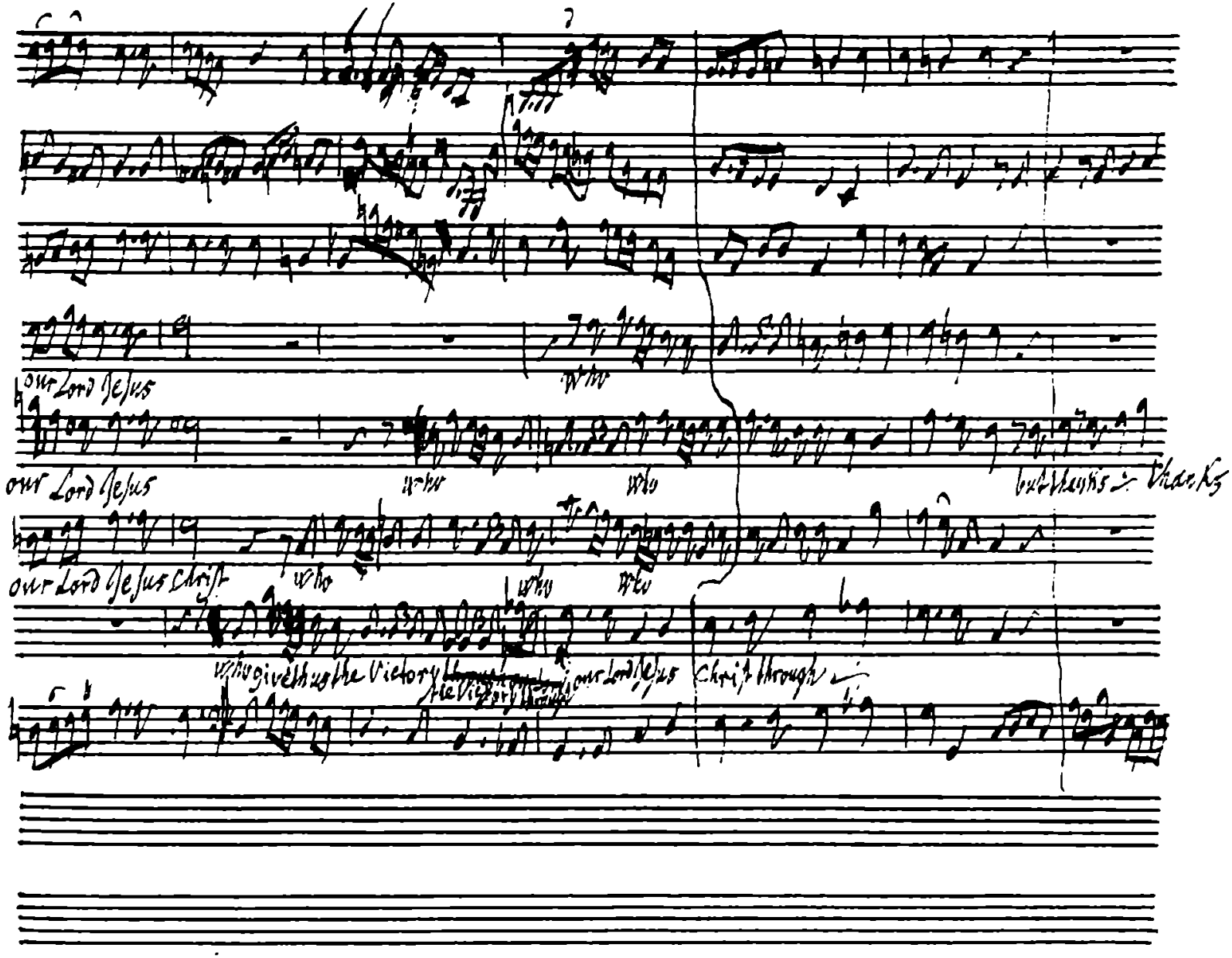

andante
30
O Death O Death, where, where is thy sting? O Death, where is thy sting?
O grave, O Grave, where, where is thy victory? where is thy
O Death where is thy sting O Death where is thy sting? where is thy sting O Death where is thy
victory
O grave where is thy Victory? where
O grave where is thy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

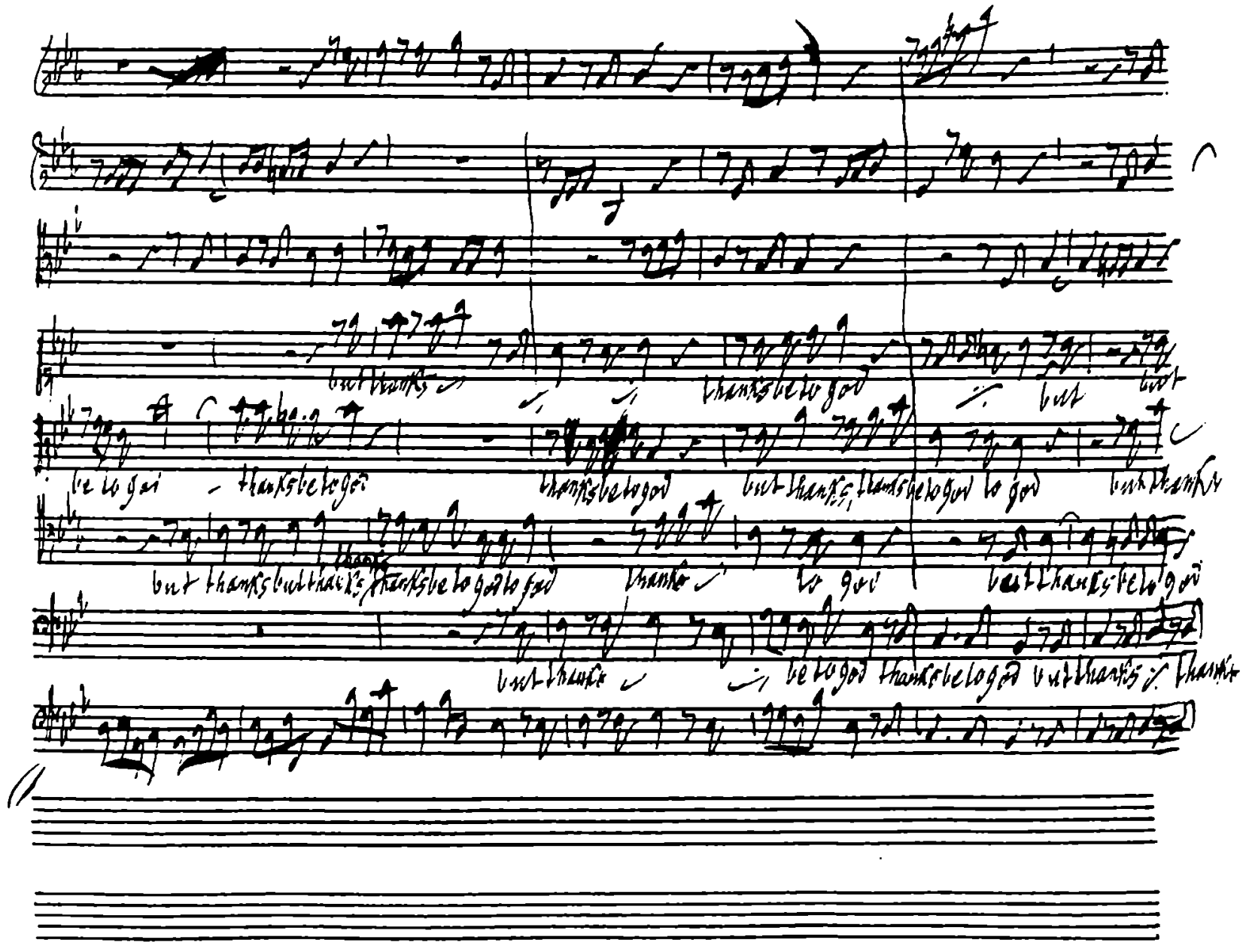

grave O grave where is thy victory?
O death O grave O death where is thy sting O grave where is thy
O death O death where is thy sting, O death O grave, O death where is thy sting? O grave, O grave where is thy
victory O grave? O death O death where where is thy sting where O grave where is thy victory O death
victory O death - where where is thy sting where is thy sting? O grave where thy victory O grave O
where, where is thy sting? O grave O grave where is thy victory O grave where is thy victory
death where where is thy sting O grave O grave where is thy victory O grave where is thy victory

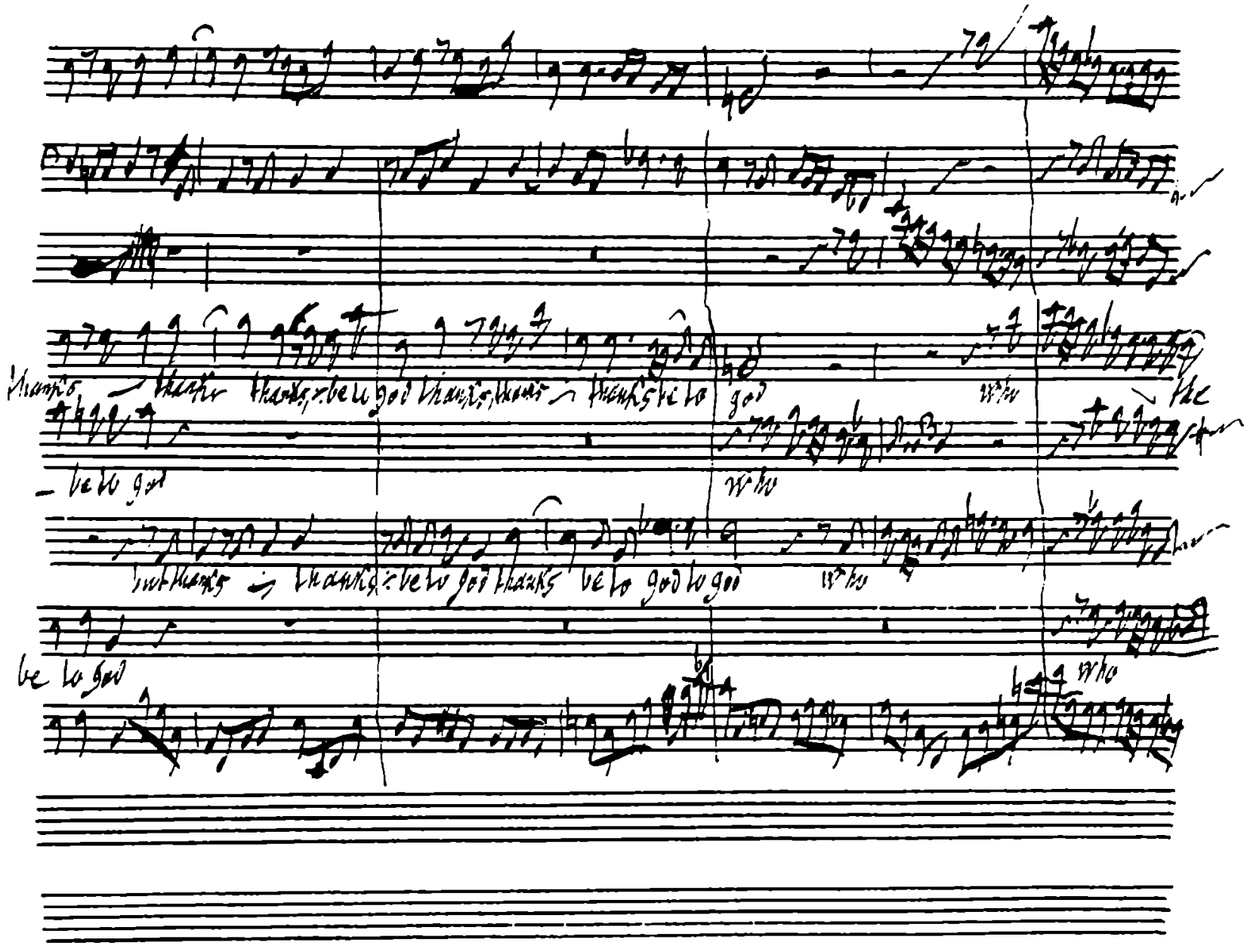

the sting of death is sin
sin and the strength of
the sting
of death is sin and the strength
the sting
of death is sin and the strength of
sin is the Law
the sting of death is sin, and the strength sin -
sin is the Law, the sting of death is sin
and - the strength of sin is
is - the Law
Tempo Chorus.
- the Law

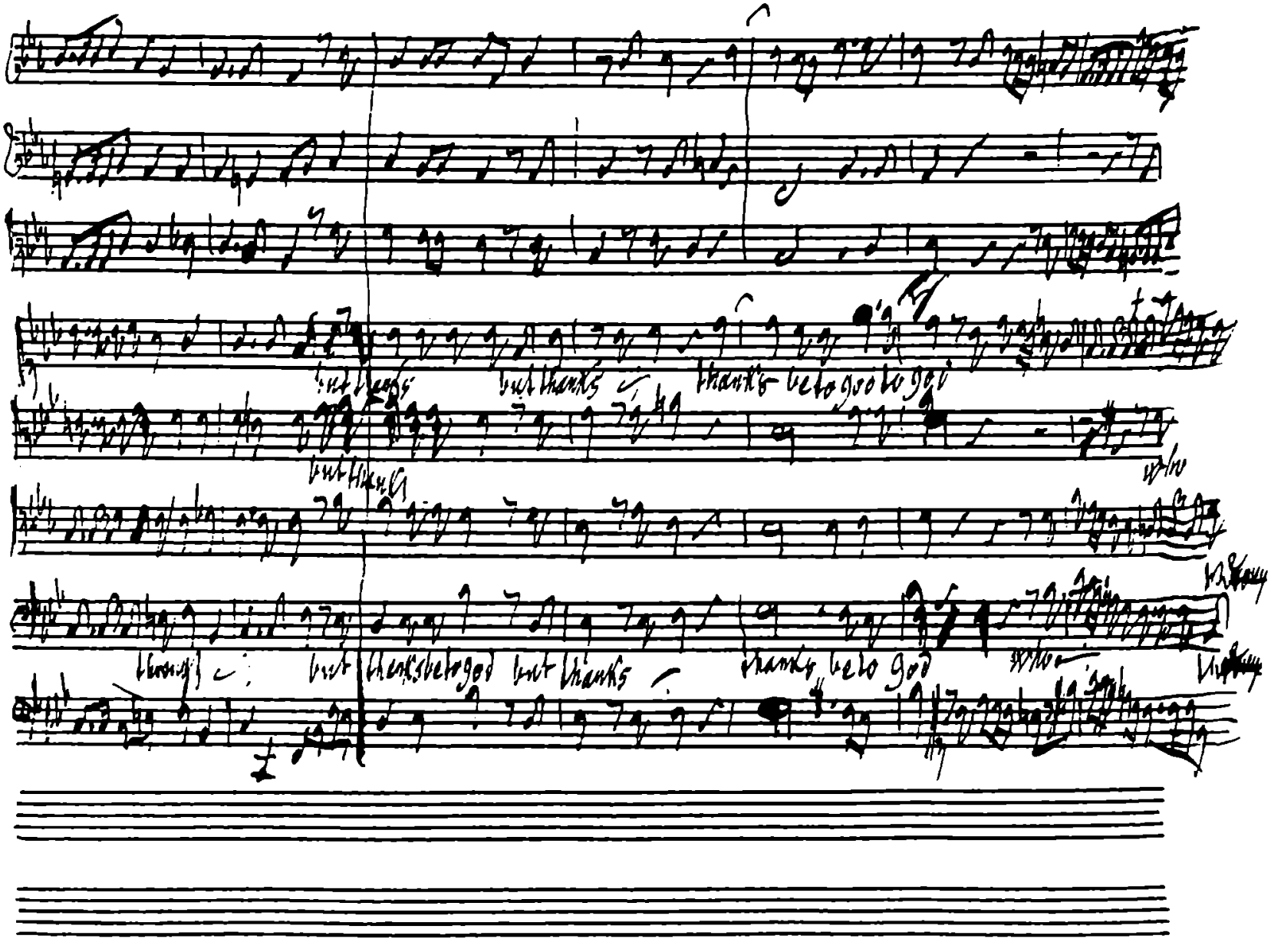
Chorus

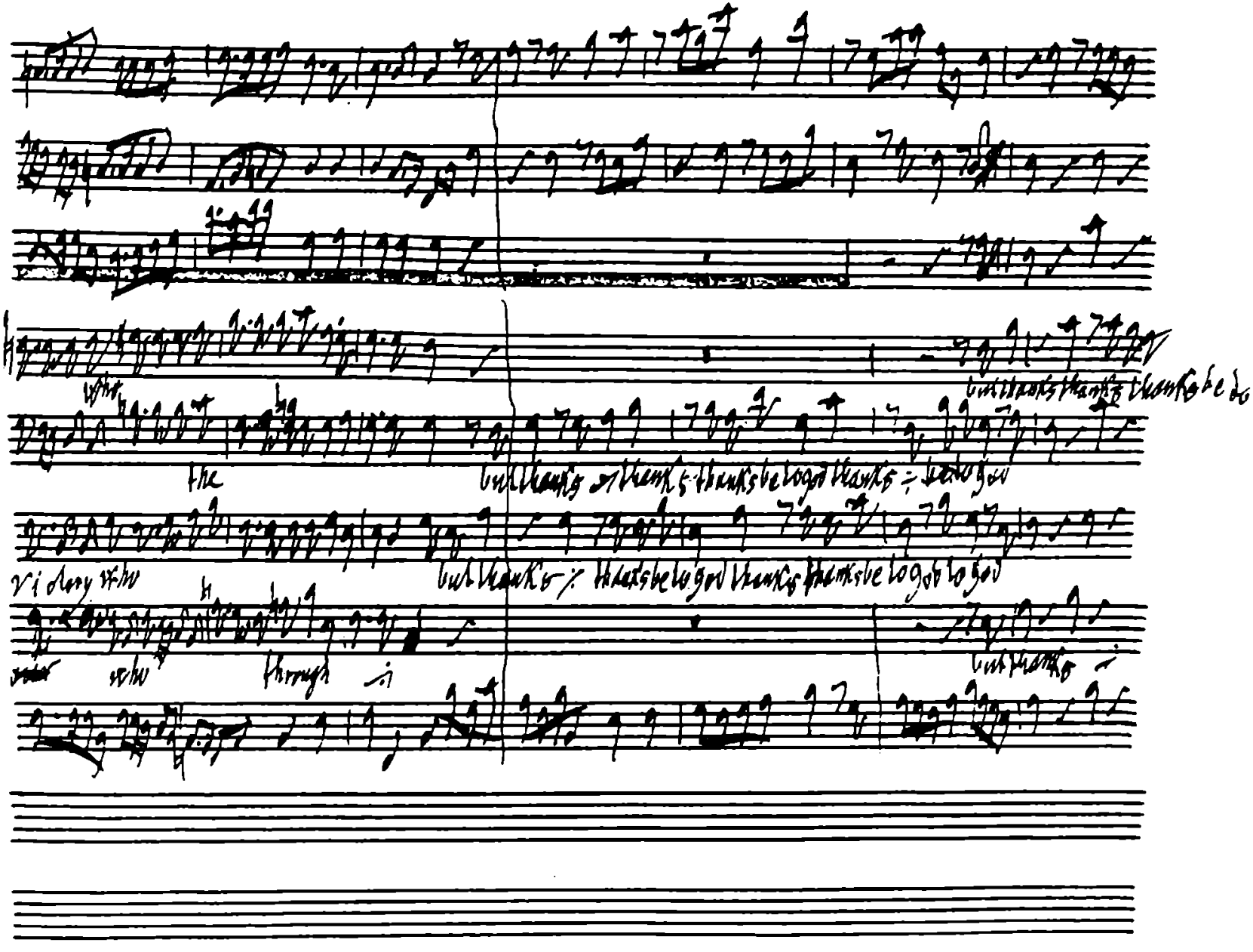

but thanks thanks, thanks be to god
but thanks thanks, thanks be to god who give thus the victory
the victory thro
to god thanks be to god
who
through
thanks be to god
to god
who
through
But thanks thanks thanks be to god


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

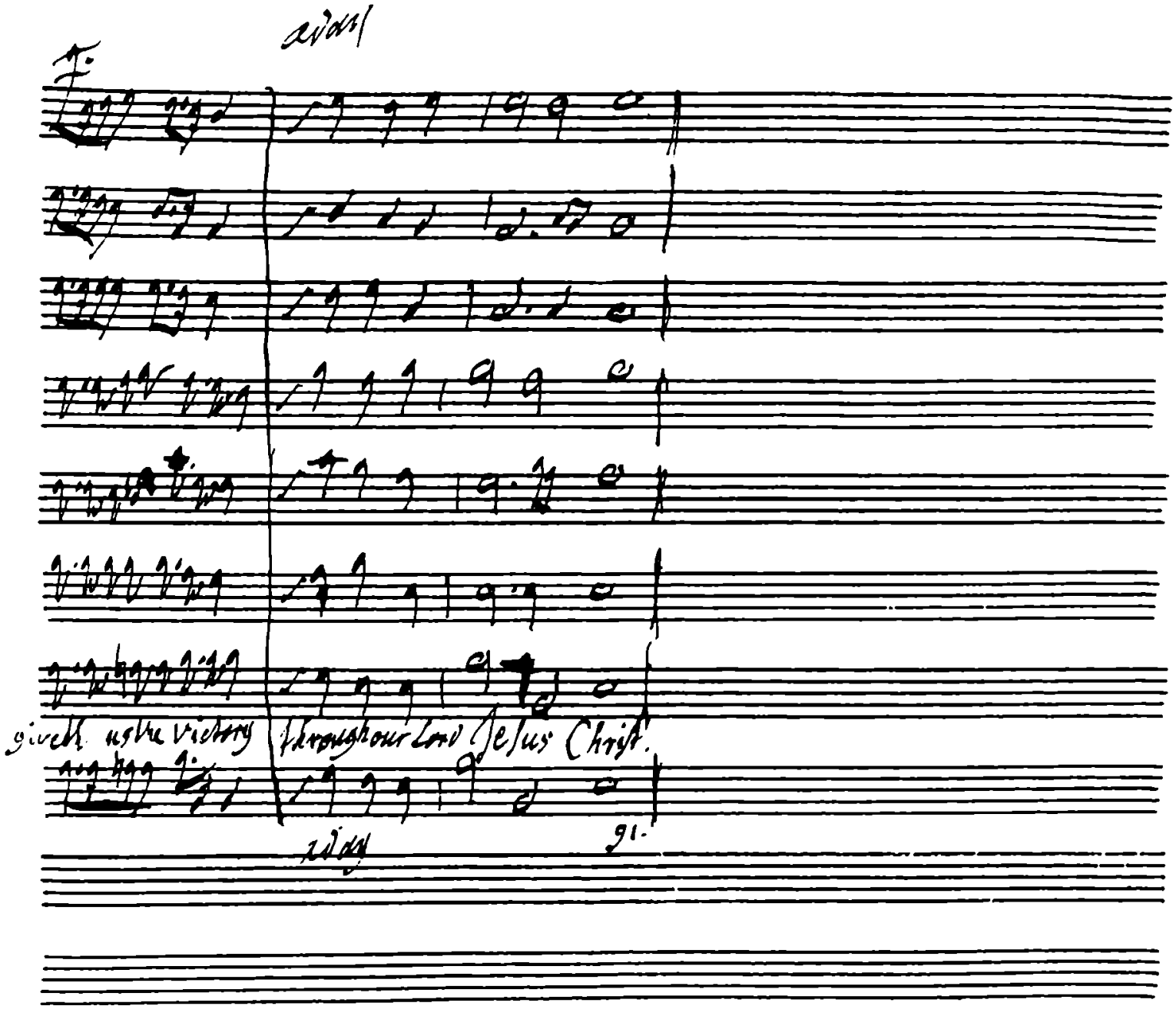

but thanks
thanks be to god
but
be to god
thanks be to god
thanks be to god
but thanks, thanks be to god to god
but thanks
but thanks but thanks thanks be to god to god
thanks
to god
but thanks be to god
but thanks
be to god thanks be to god but thanks
thanks

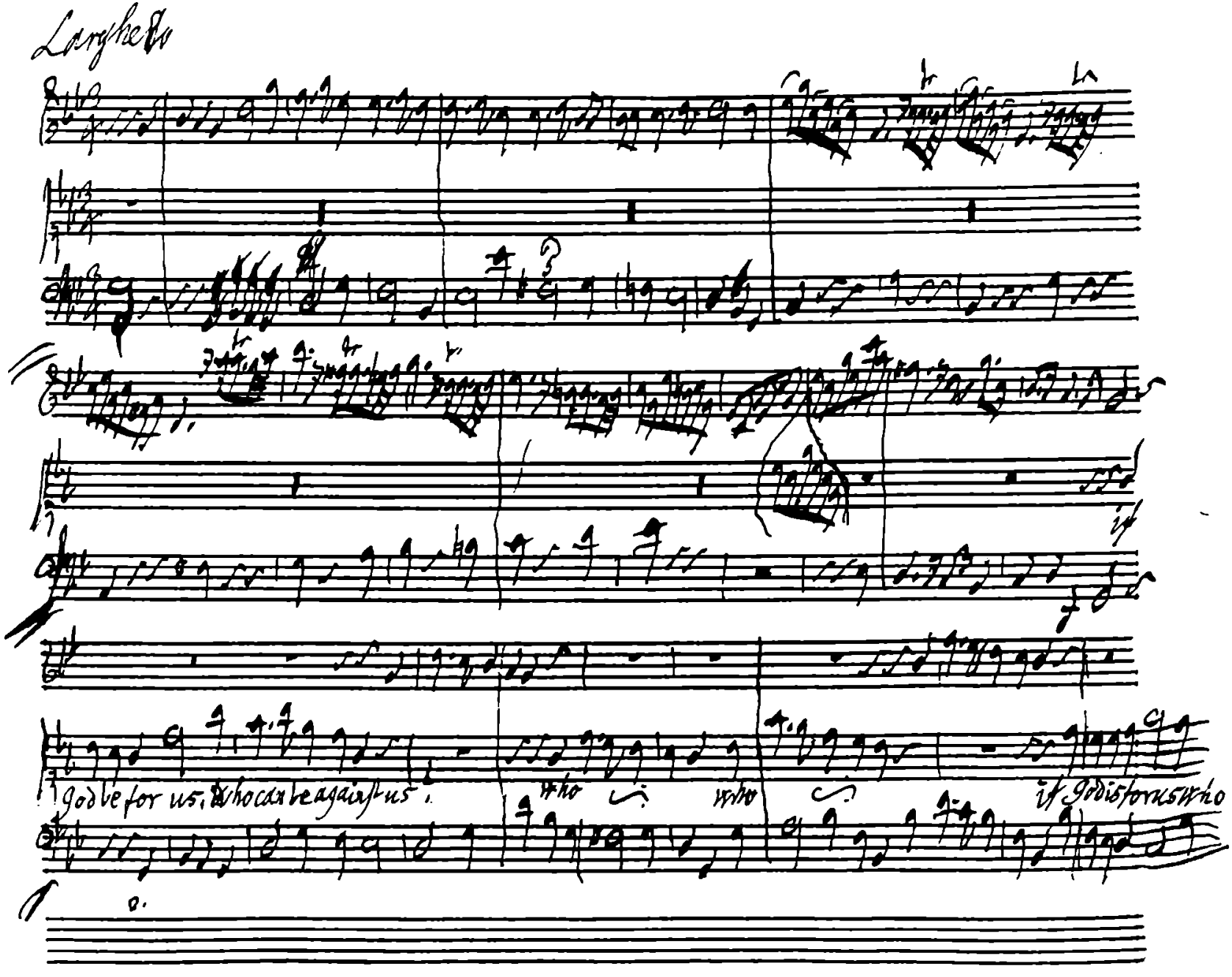

thanks thanks thanks be to god thanks thanks thanks be to god who the
be to god who
but thanks thanks be to god thanks be to god to god who
be to god who

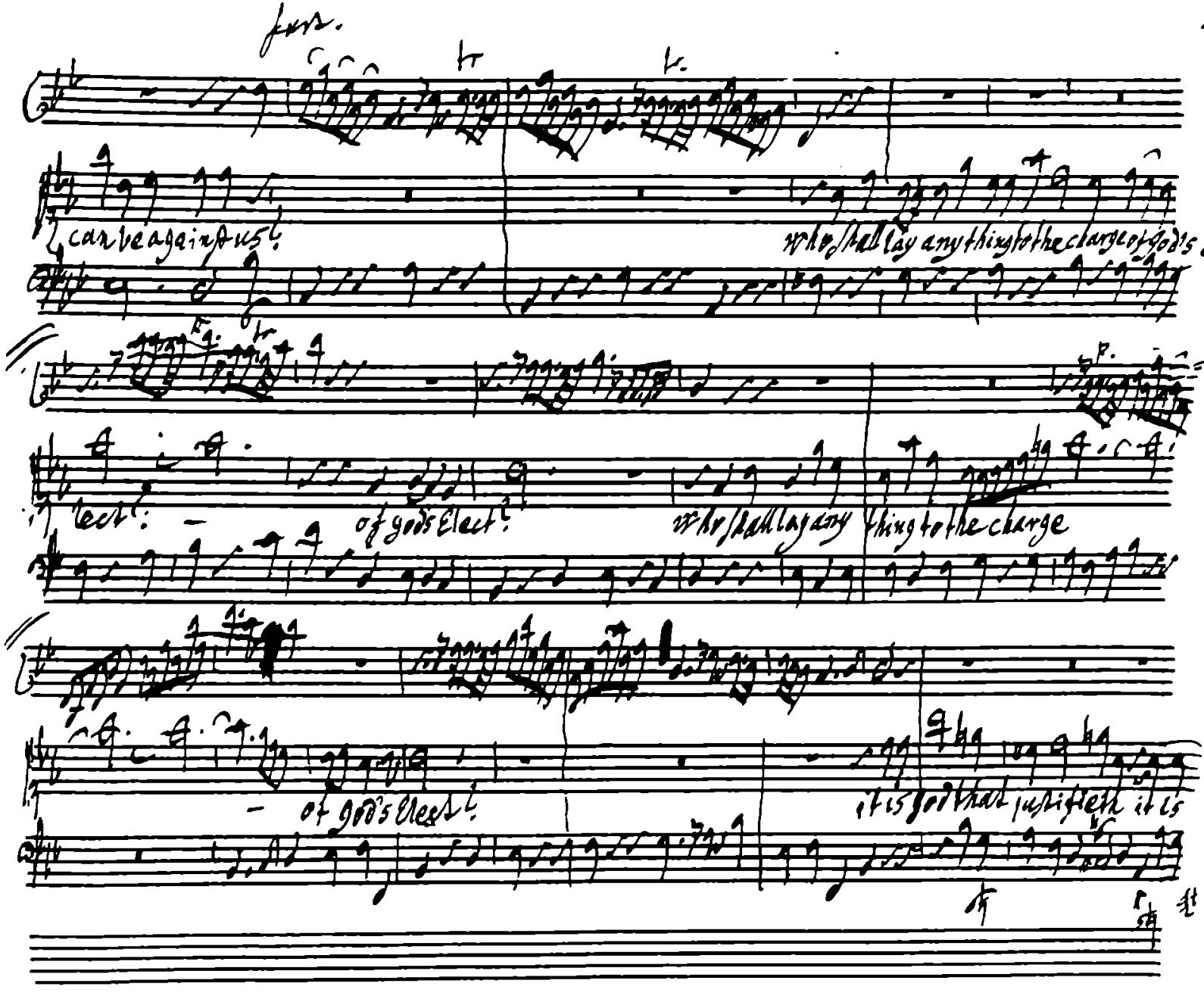

but thanks
but thanks
thanks be to God
but thanks
but thanks be to God
but thanks
but thanks be to God
thanks be to God

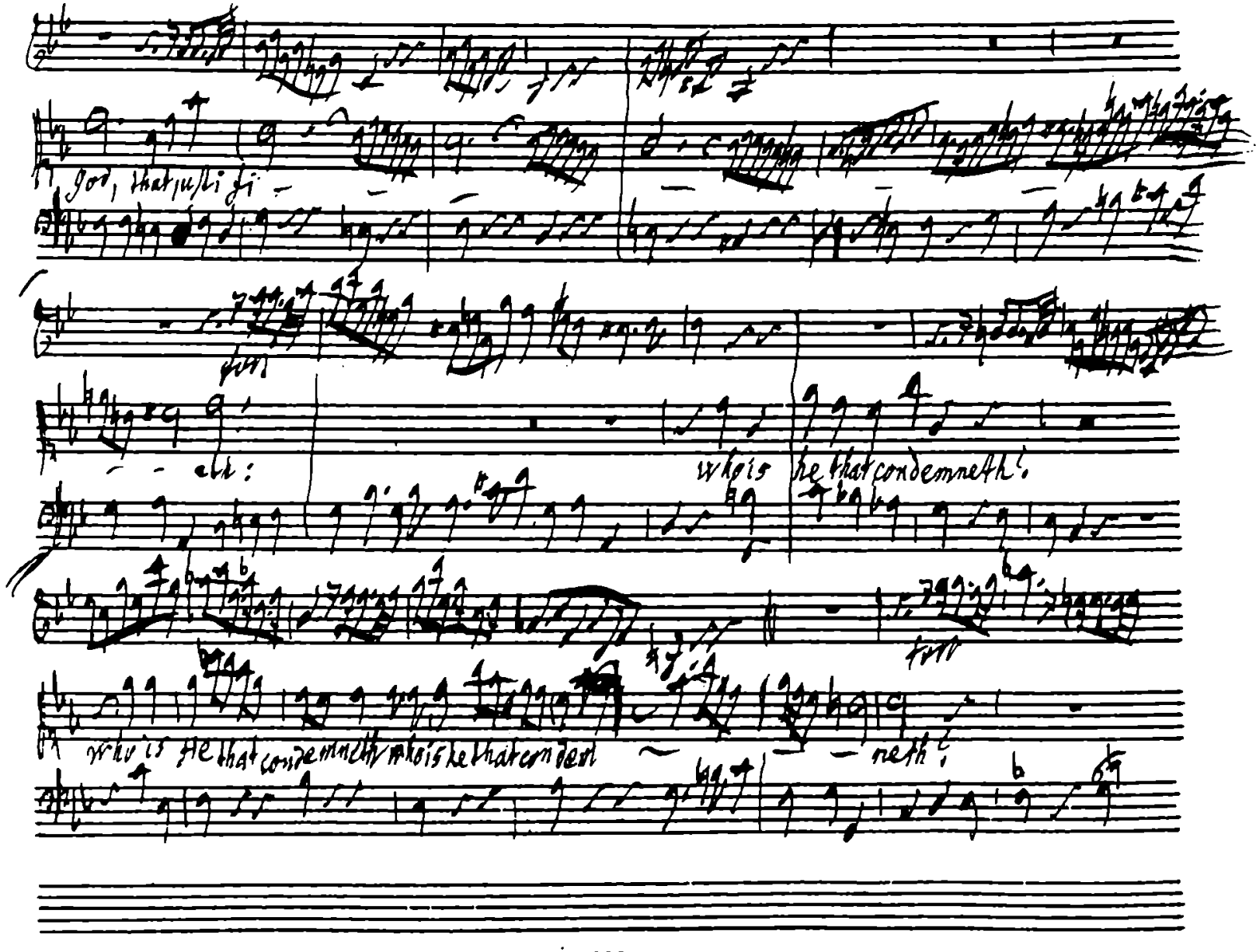

the
through

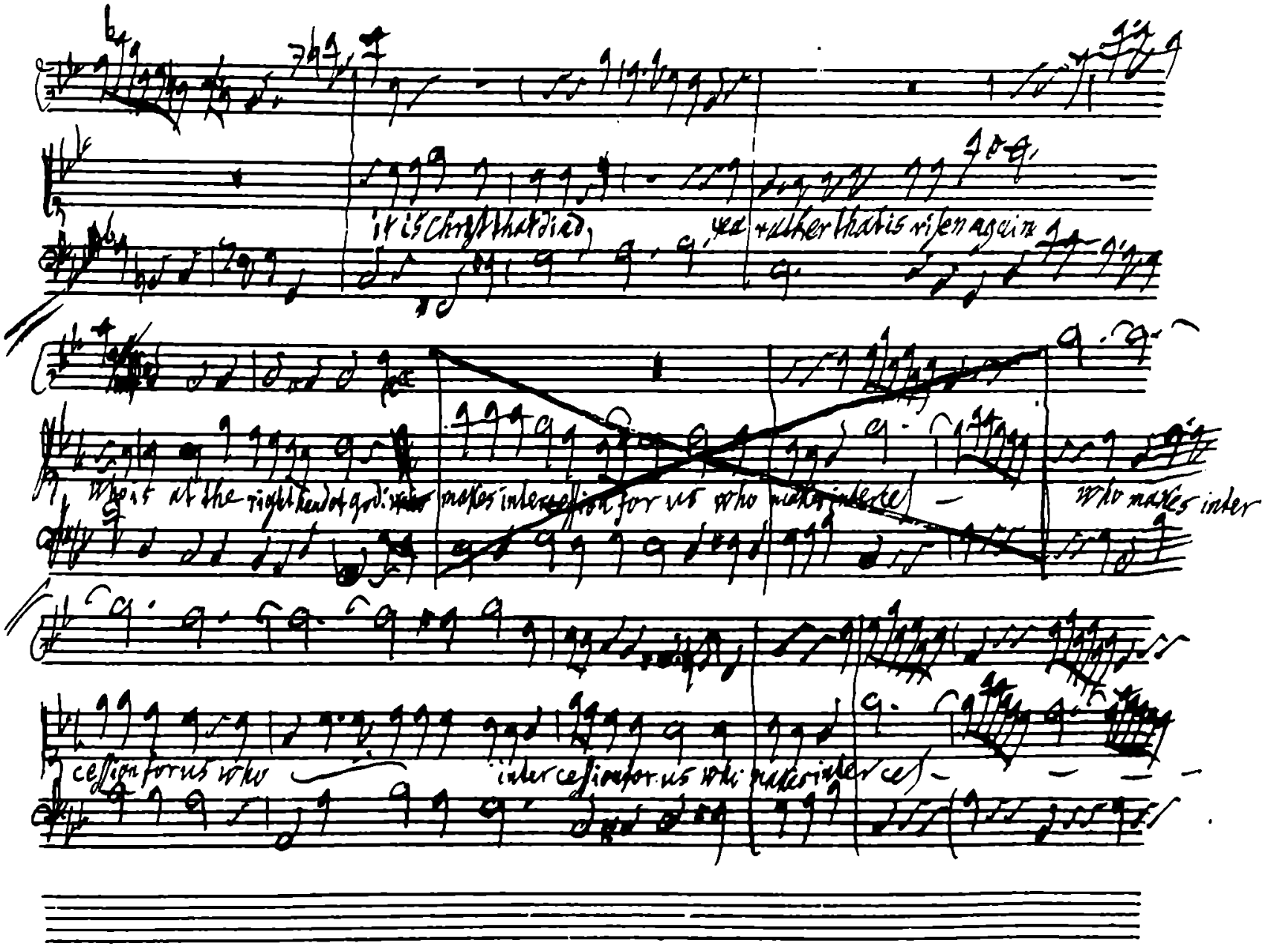
god
who
through our Lord Jesus christ who
thanks
to god
who
who
who

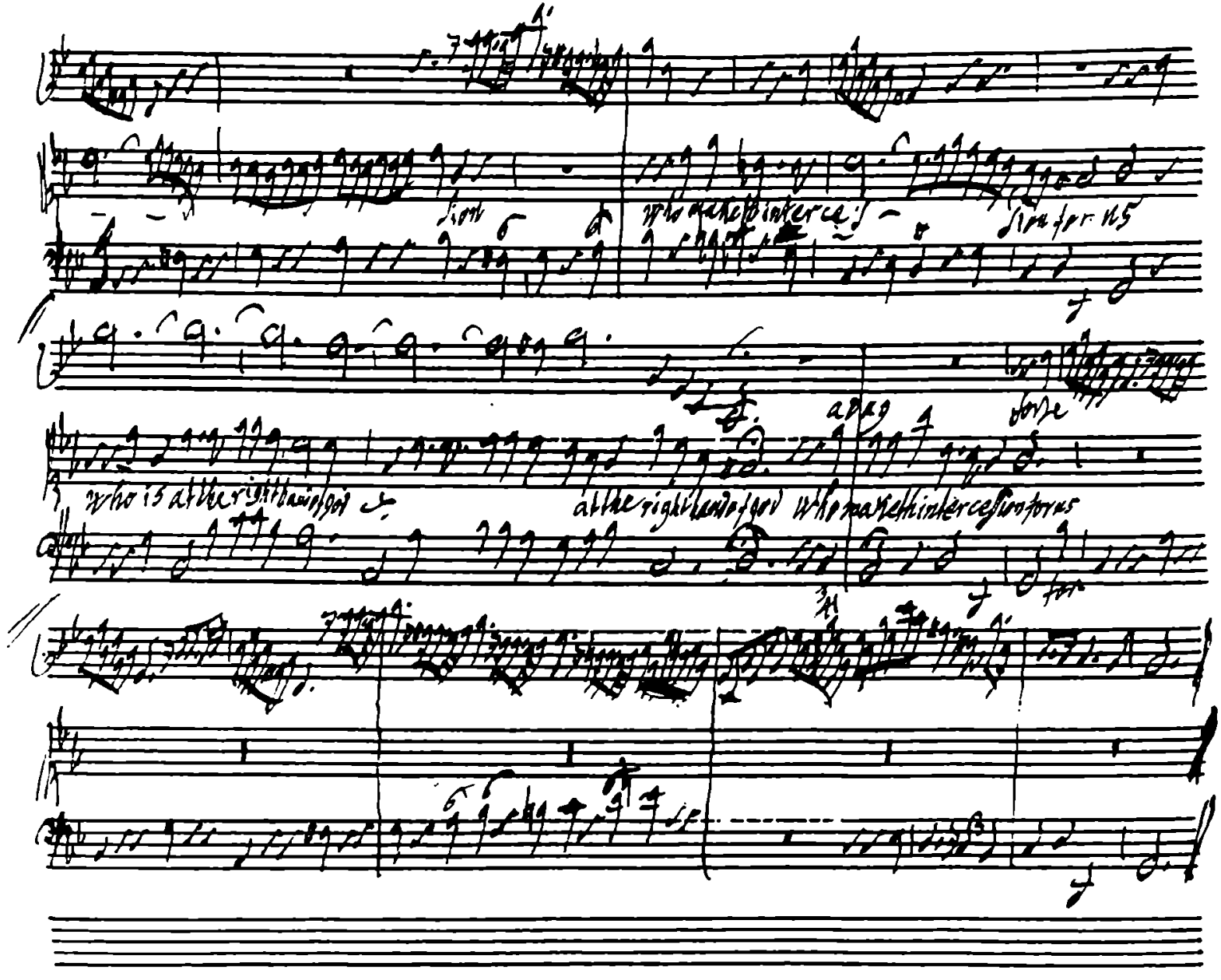

Through our Lord Jesus Christ.

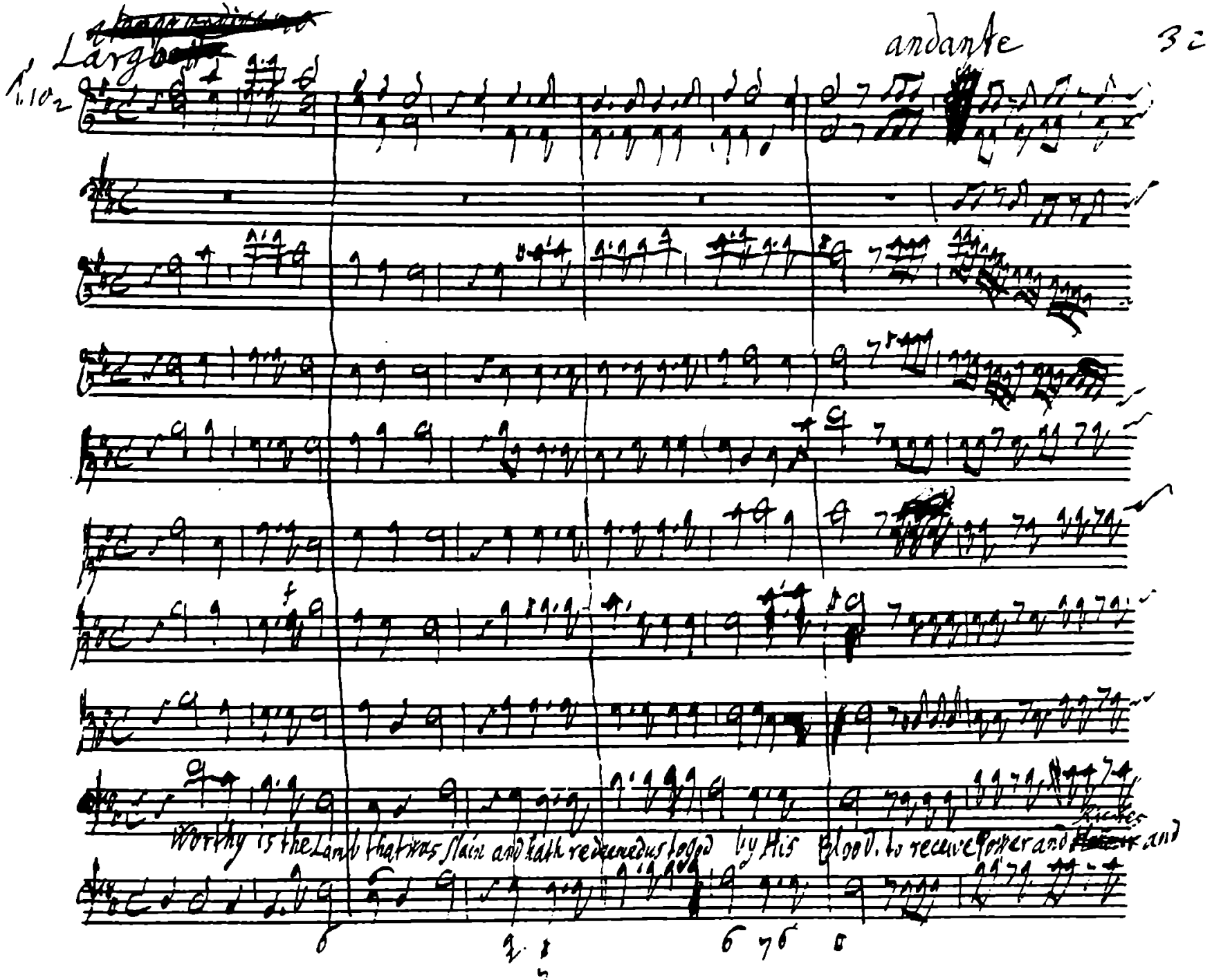

Larghetto
God be for us, who can be against us.
who
who
if God is for us who

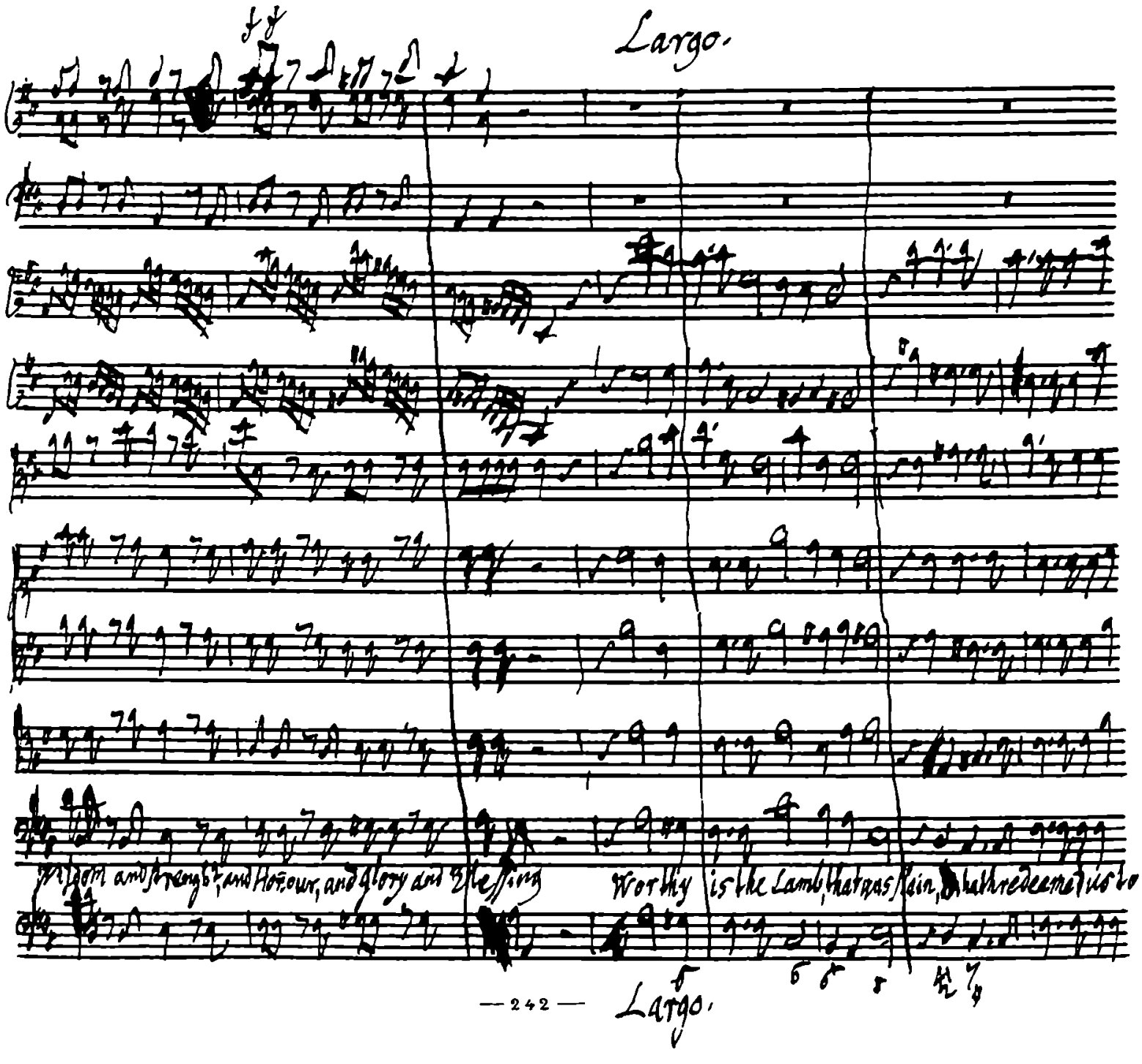

can be against us?
who shall lay any thing to the charge of God's E-
lect? — of gods Elect?
who shall lay any thing to the charge
— of gods Elect?
it is God that justifieth it is

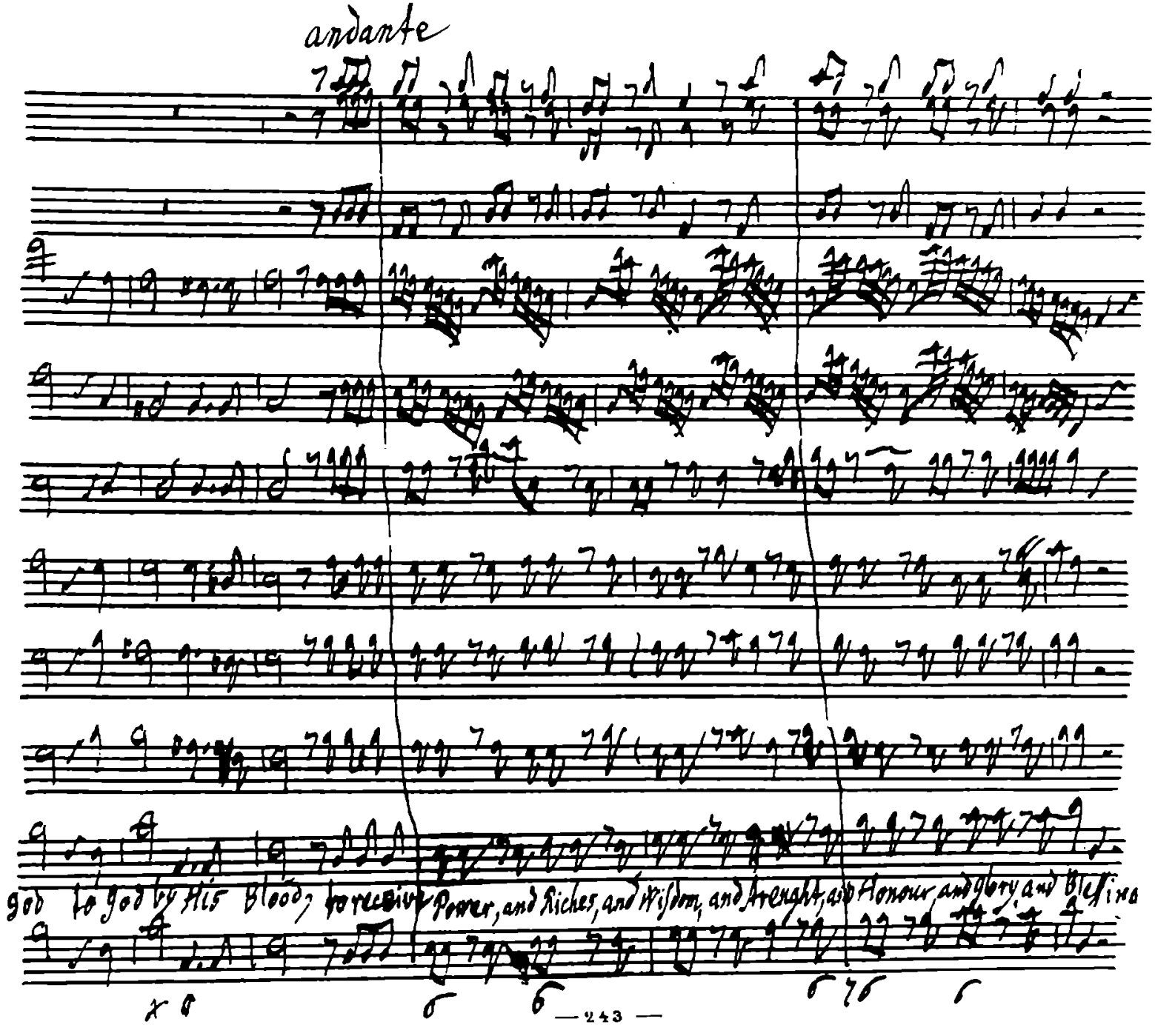

God, that justi fi
eth:
who is he that condemneth?
who is he that condemneth who is he that condem
neth?

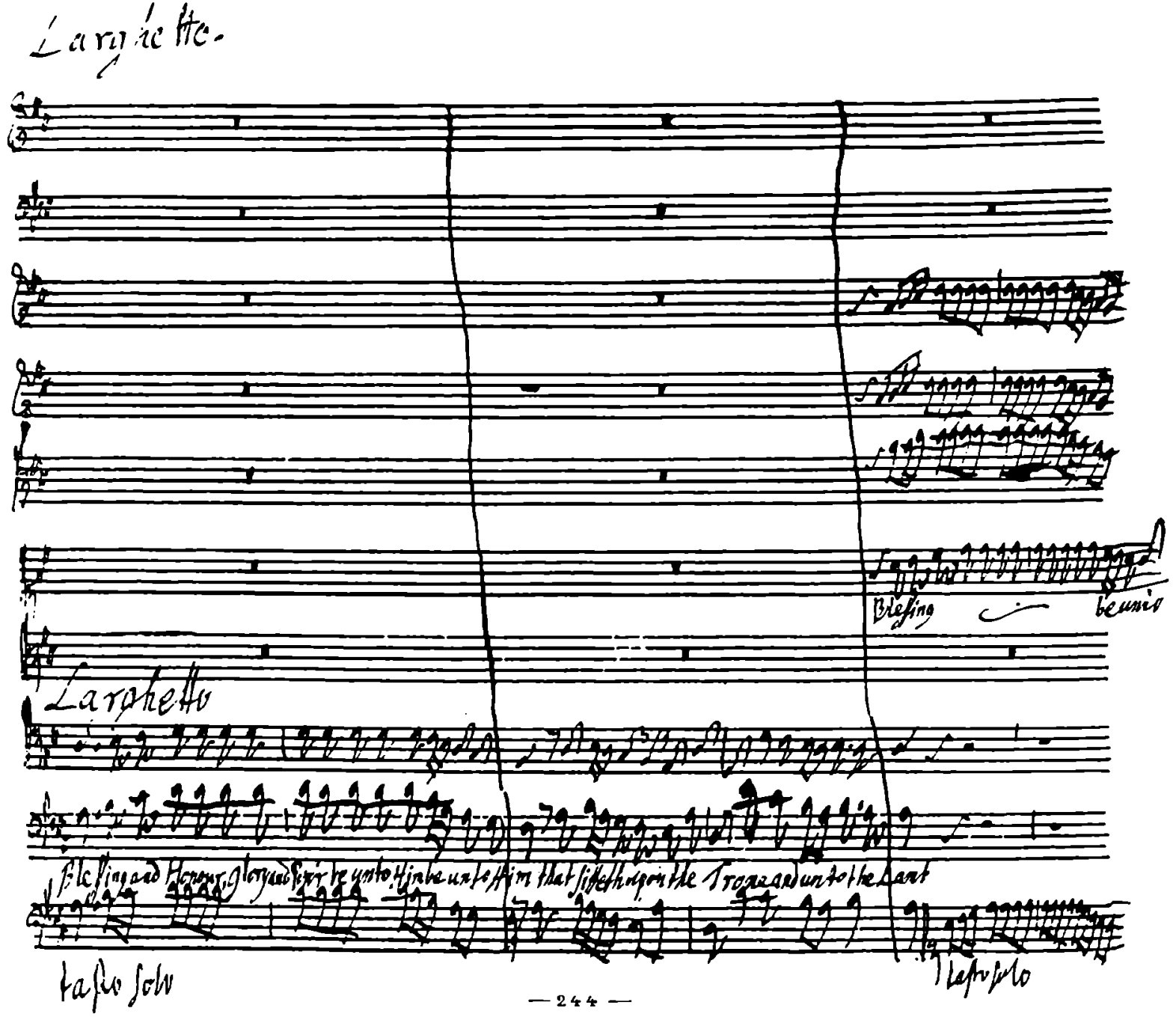

it is Christ that died, yea rather that is risen again
who is at the right hand of god. who makes intercession for us who makes inter
who makes inter
cession for us who
intercession for us who makes inter

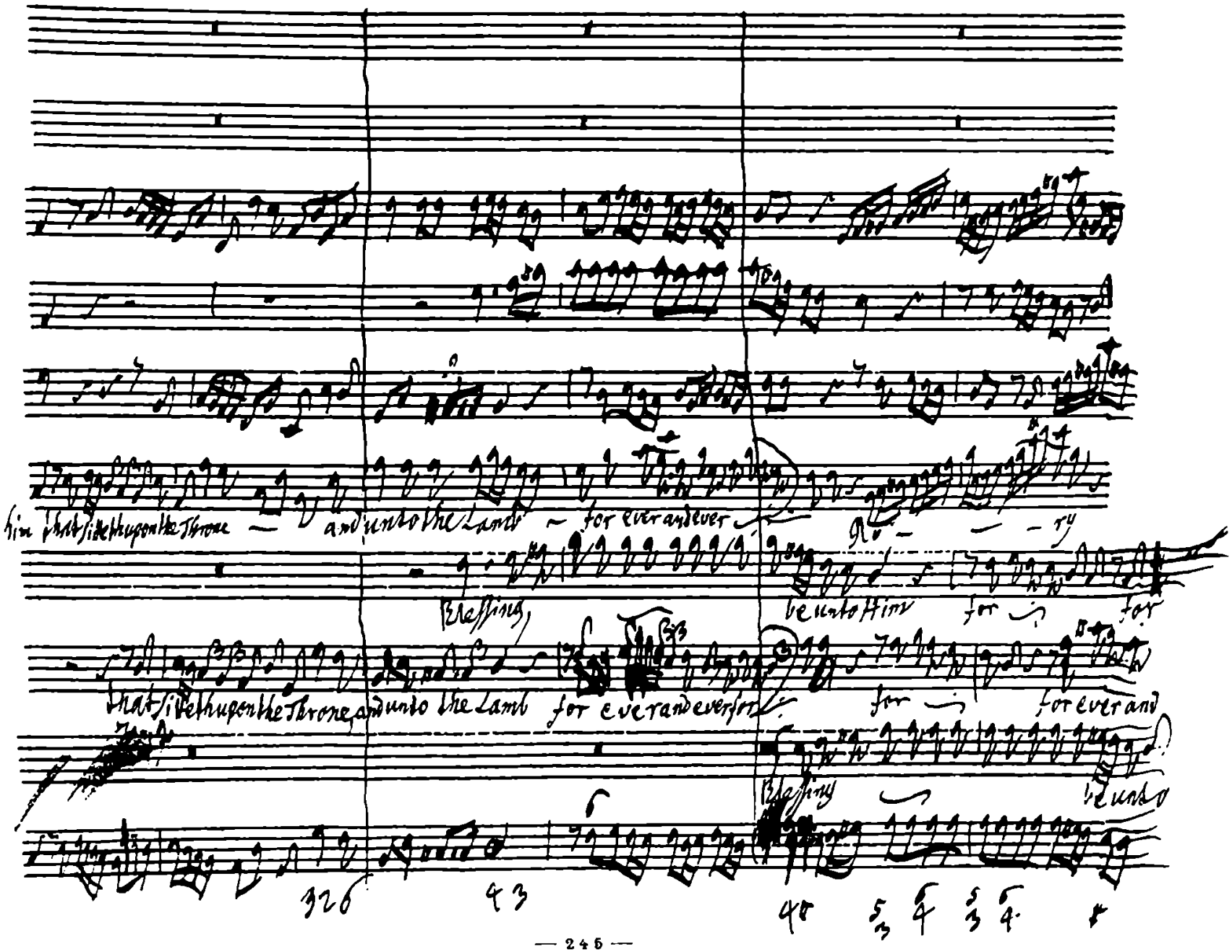

who is at the right hand of god
at the right hand of god who maketh intercession for us
for

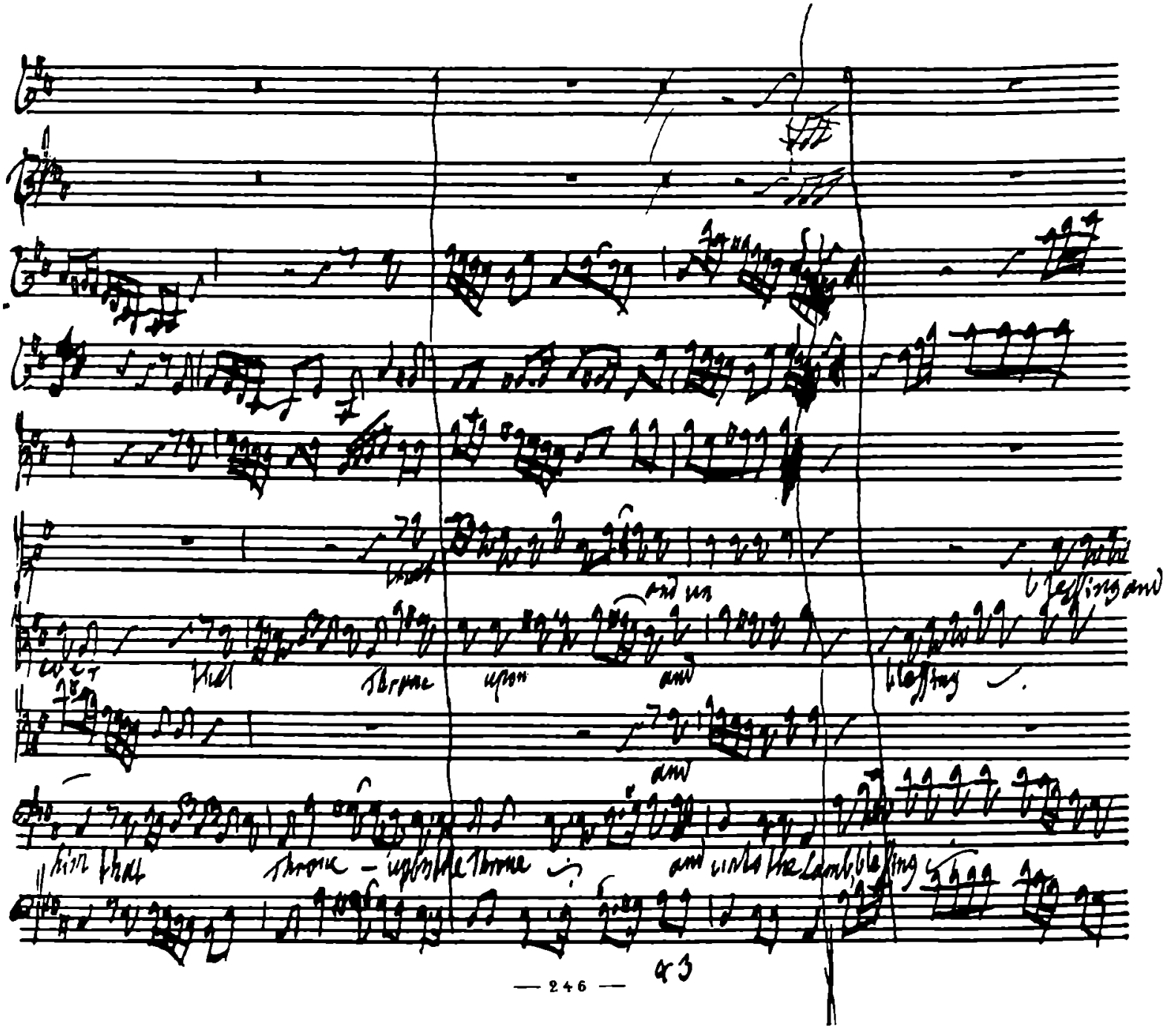

Largo
andante
32
Worthy is the Lamb that was slain and hath redeemed us to God by His blood. To receive power and riches and

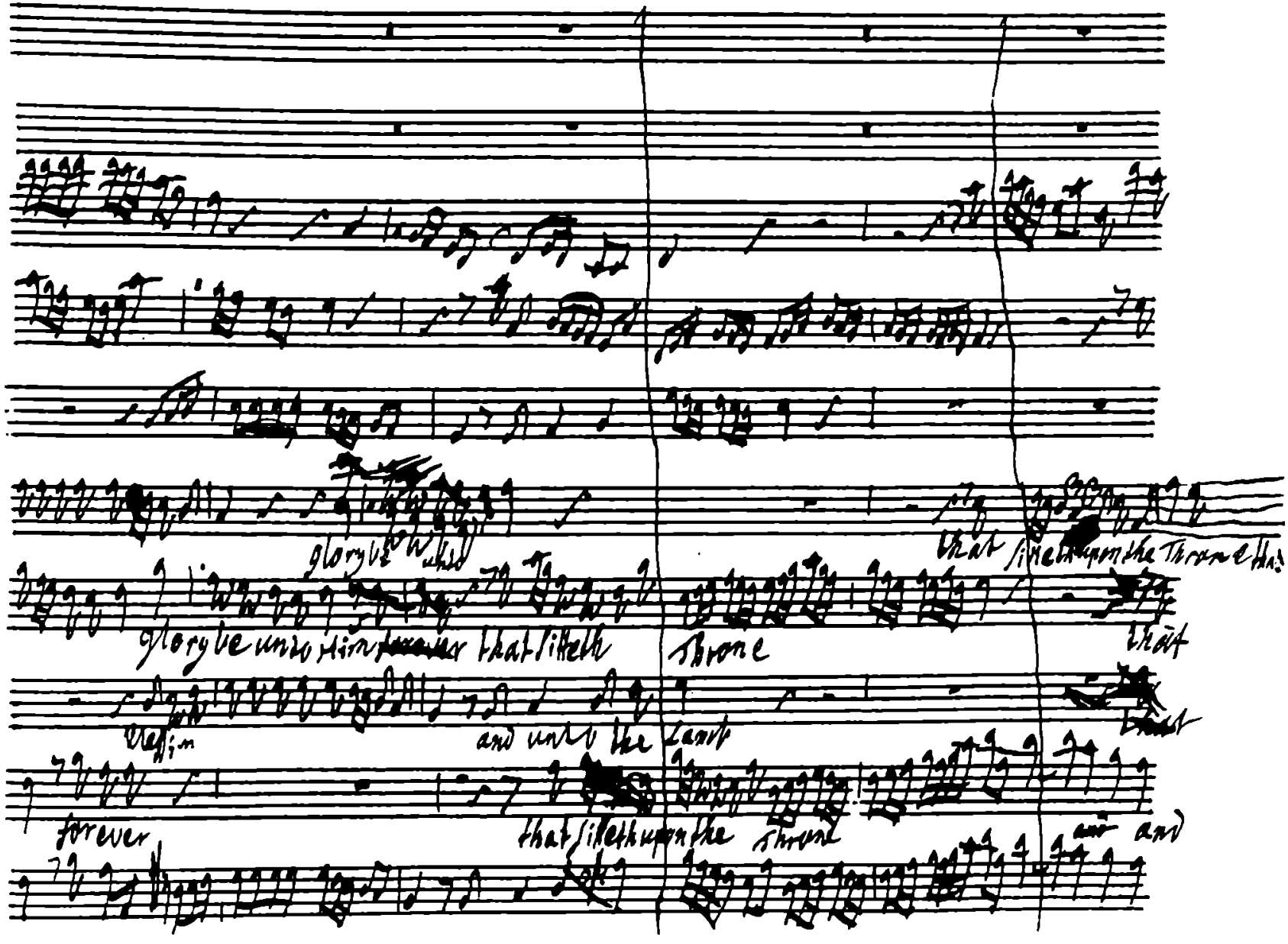

Largo.
Wisdom and strength and Honour, and glory and Blessing
Worthy is the Lamb that was slain, hath redeemed us to
Largo.

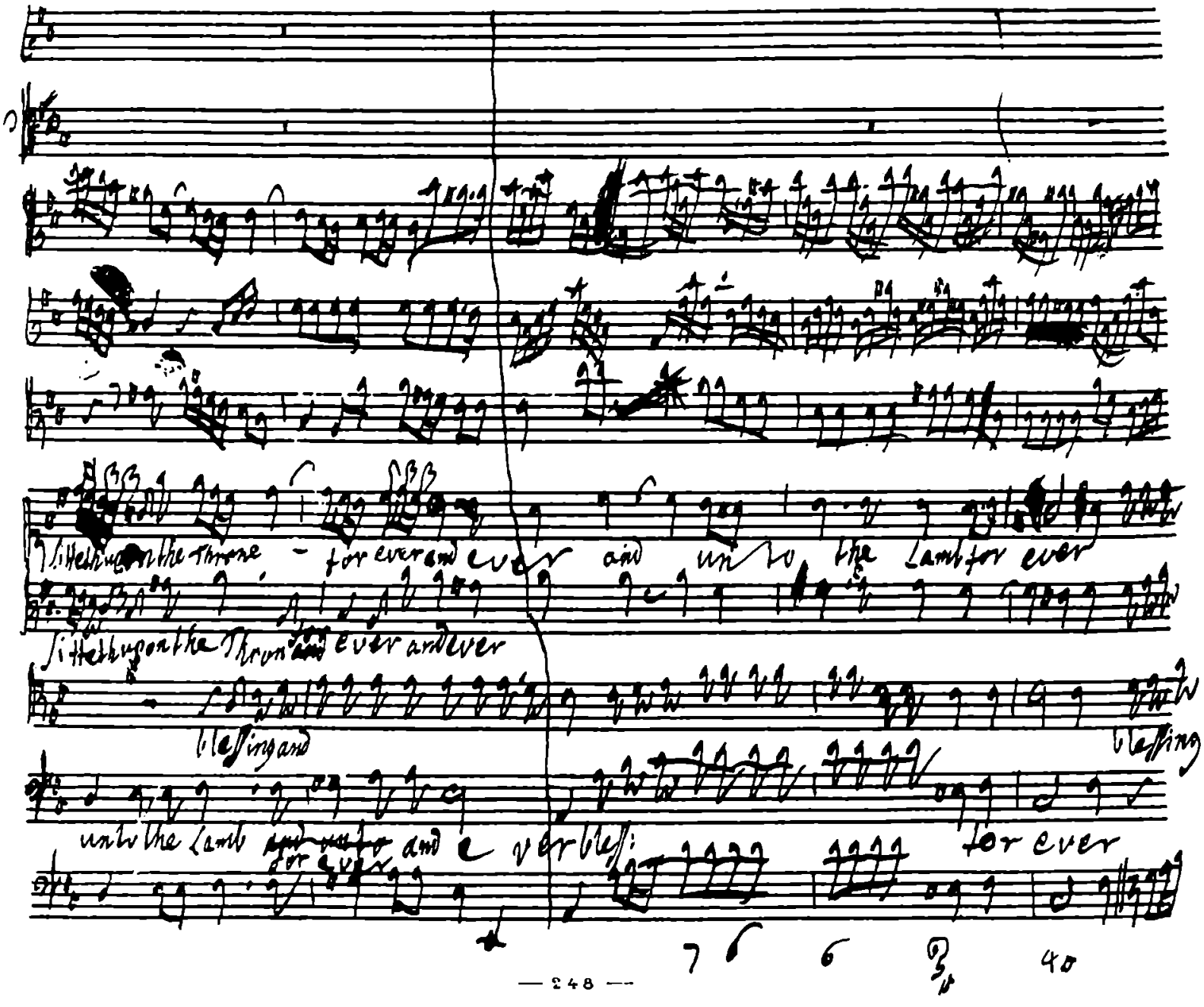

andante
God to God by His Blood; to receive Power, and Riches, and Wisdom, and Strenght, and Honour, and glory, and Blessing

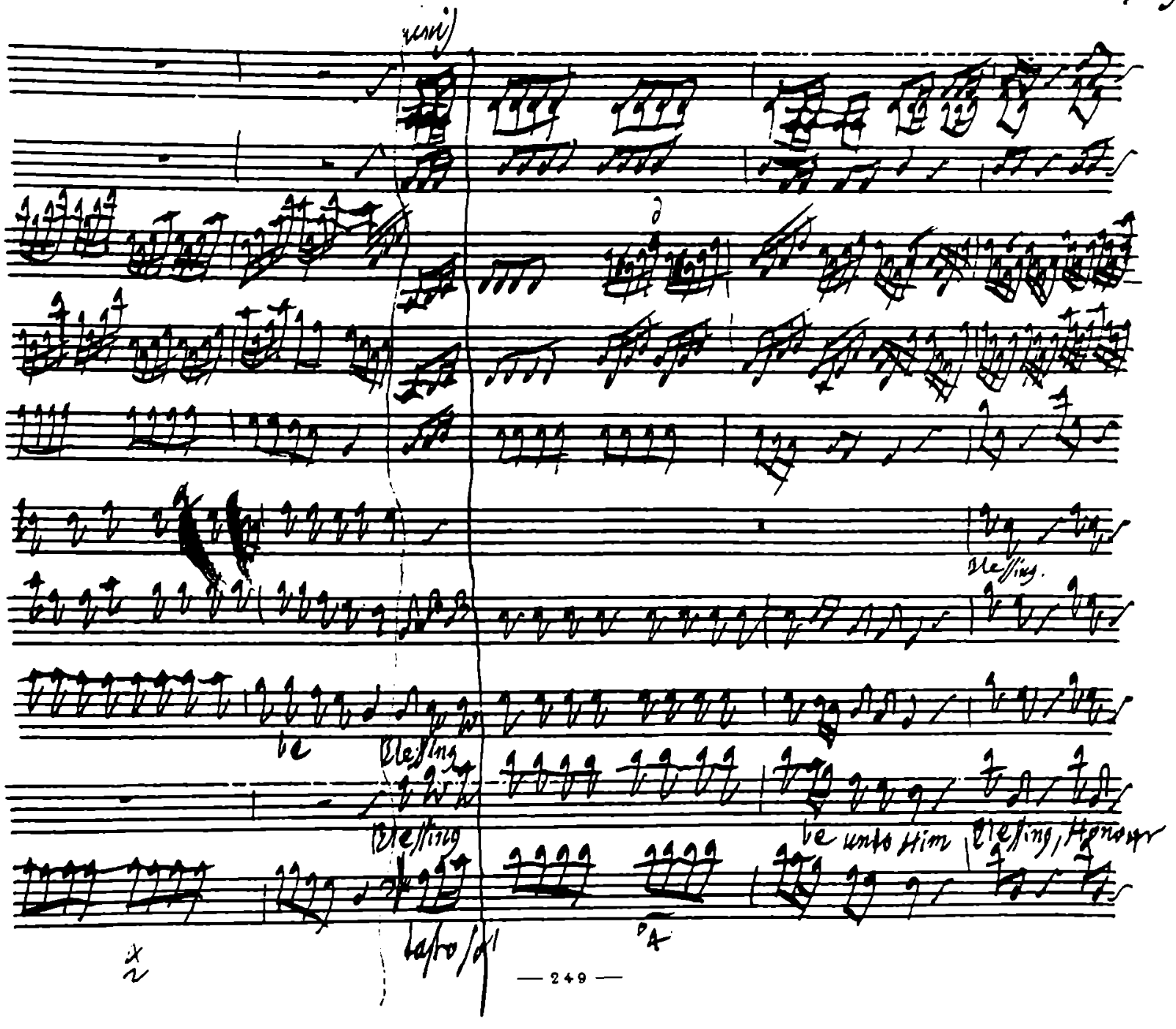

Larghetto.
Blessing
Larghetto
Blessing and Honour, glory and pow'r be unto Him that sitteth upon the Throne and unto the Lamb
Tasto solo
Tasto solo

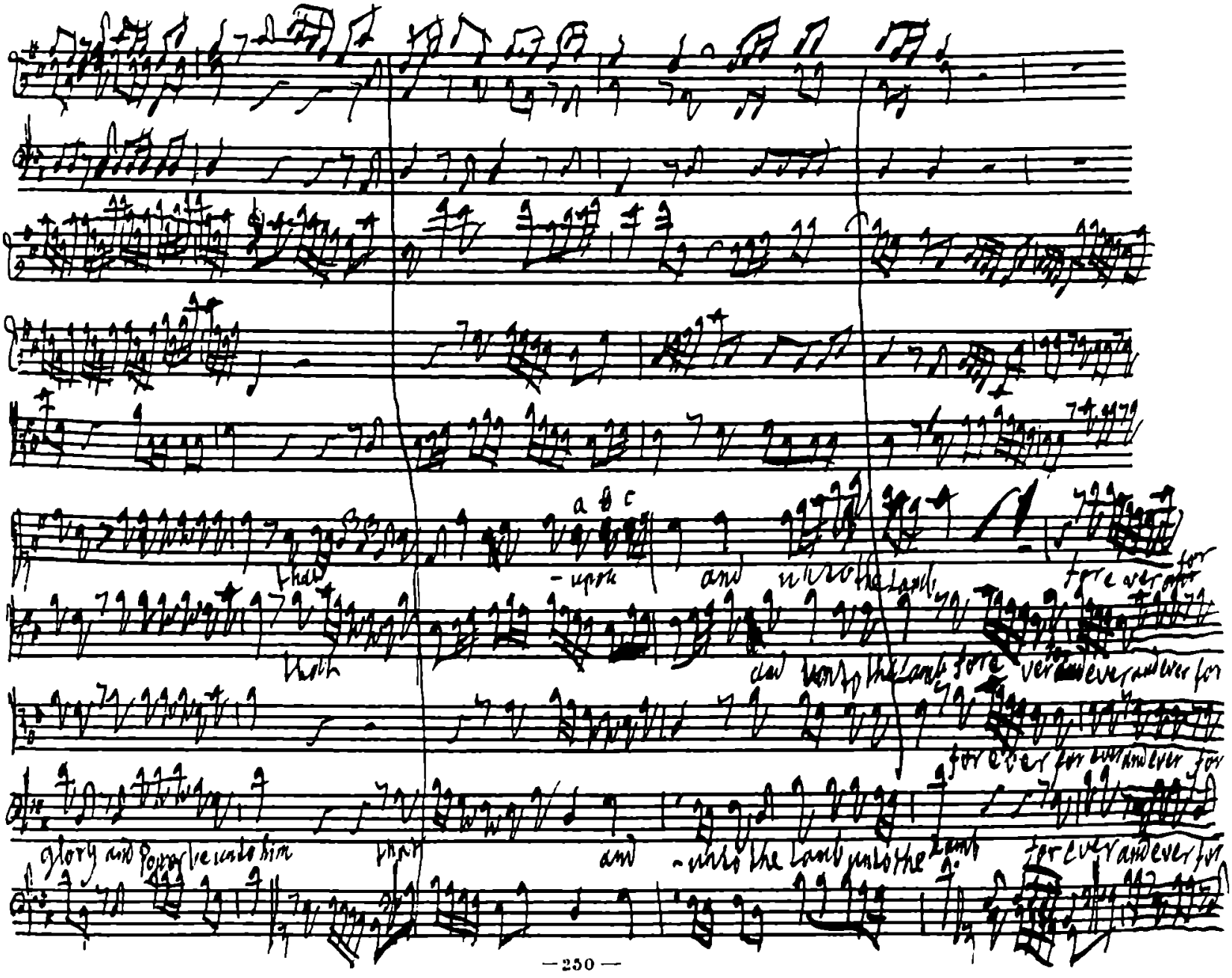

him that sitteth upon the Throne — and unto the Lamb — for ever and ever
Blessing
be unto Him for ever and ever
that sitteth upon the Throne and unto the Lamb for ever and ever
for ever and
Blessing
be unto

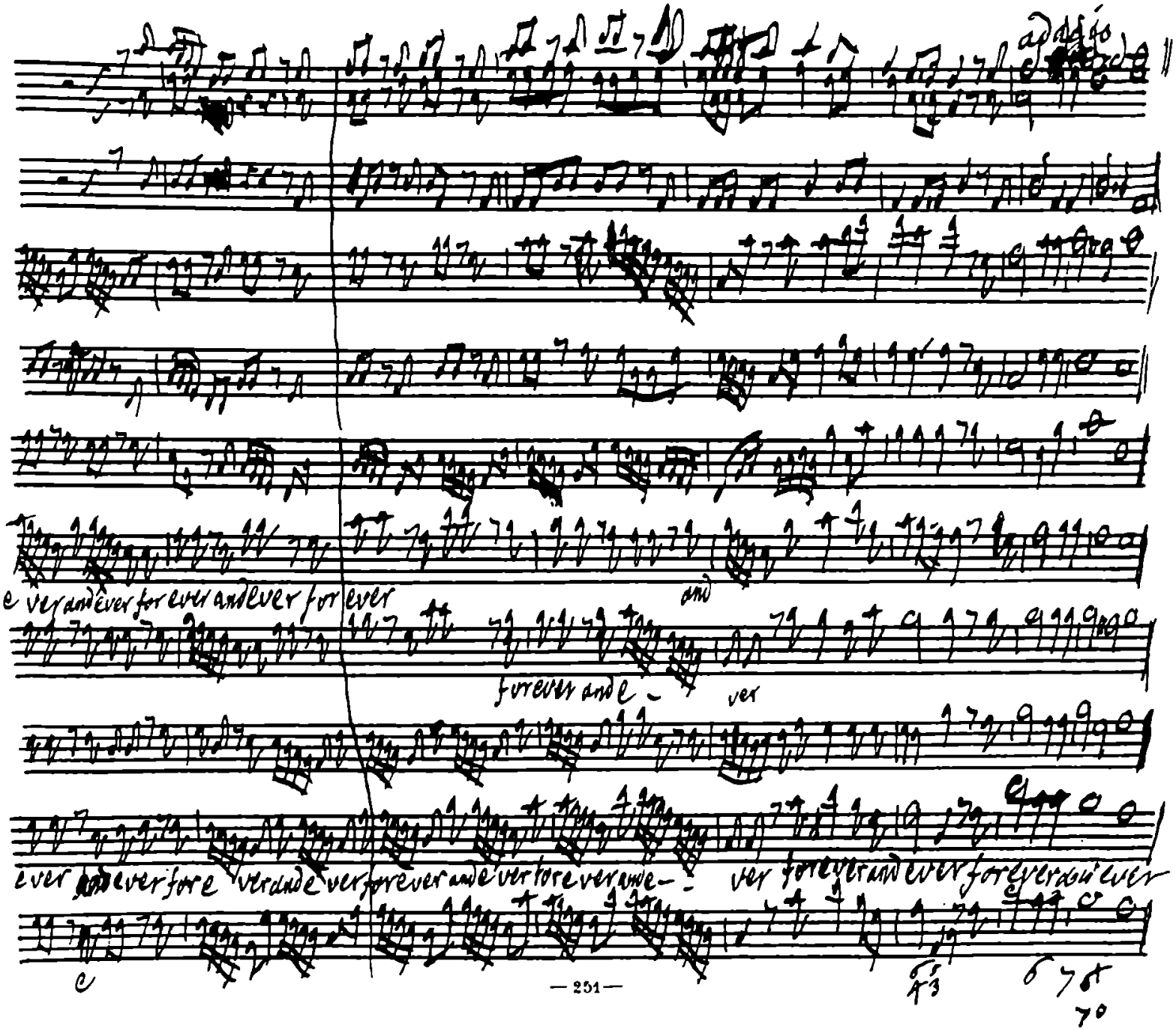

that
and un
blessing and
that
throne
upon
and
blessing
and
him that
throne – upon the throne
and unto the Lamb, blessing


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


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

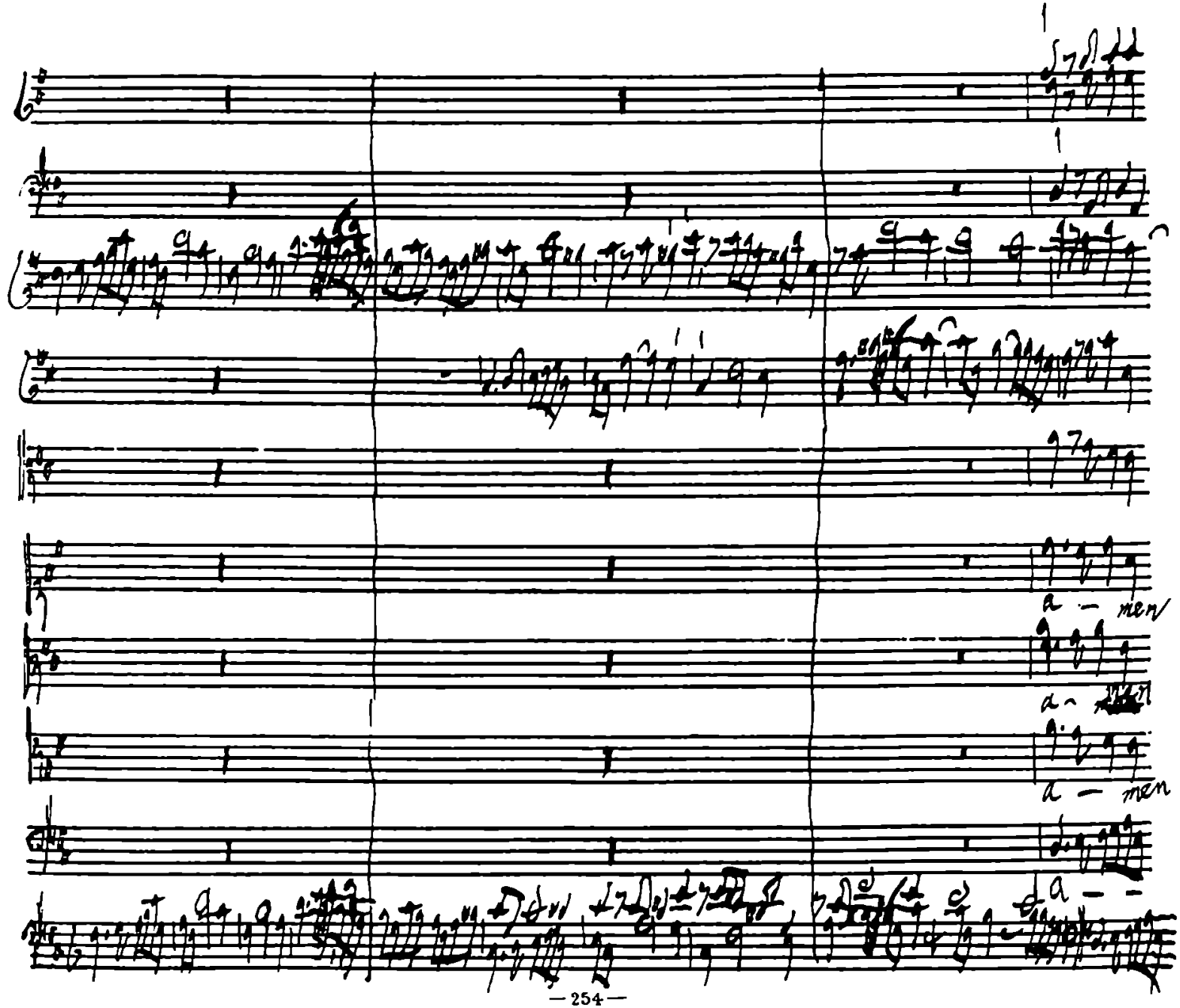

unis
Blessing.
be
Blessing
Blessing
be unto Him
Blessing, Honour
tasto solo


a b c
that
-upon
and
unto the Lamb
for ever
for
that
and unto the Lamb
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

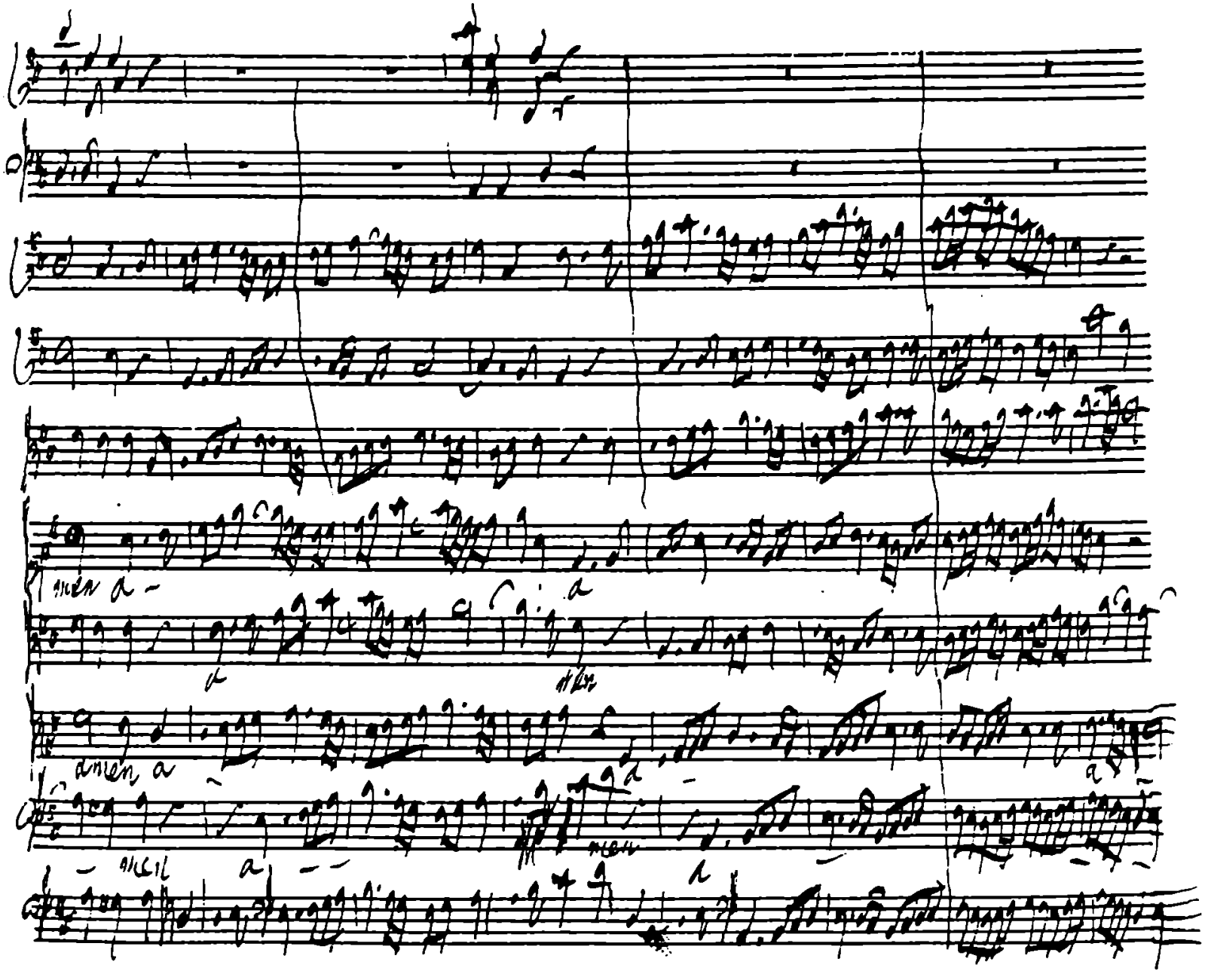

adagio
e ver and ever for ever and ever for ever
and
forever and e - ver
ever and ever fore ver and ever fore ver and e - ver forever and ever forever and ever
e
— 251 —
70

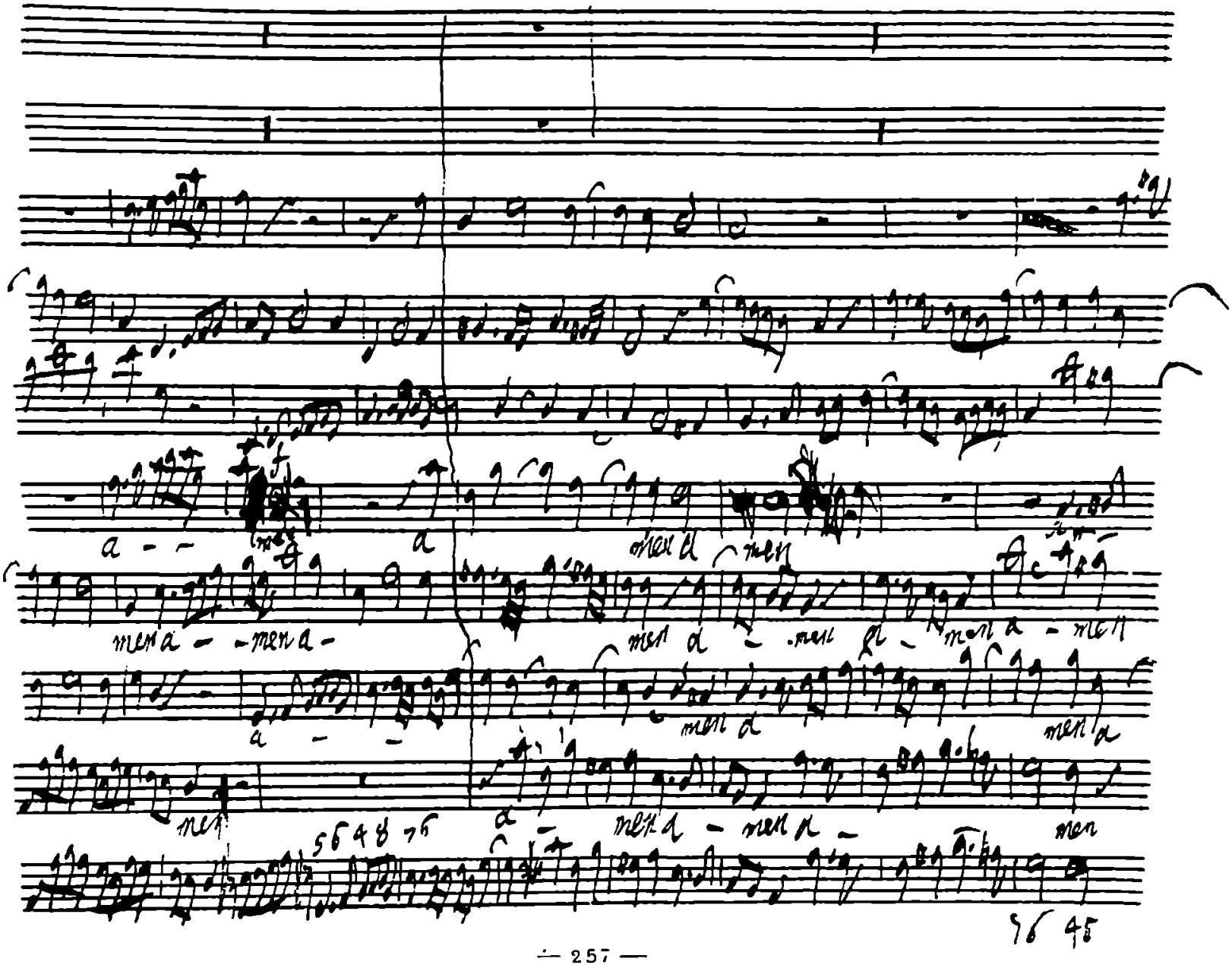
allegro moderato

a - men
a - men
amen


a — men
a — men
a — men
a —

a men a-men a
amen a -
a men a
a men a - men
a men a men men a - men
a - men a - men a

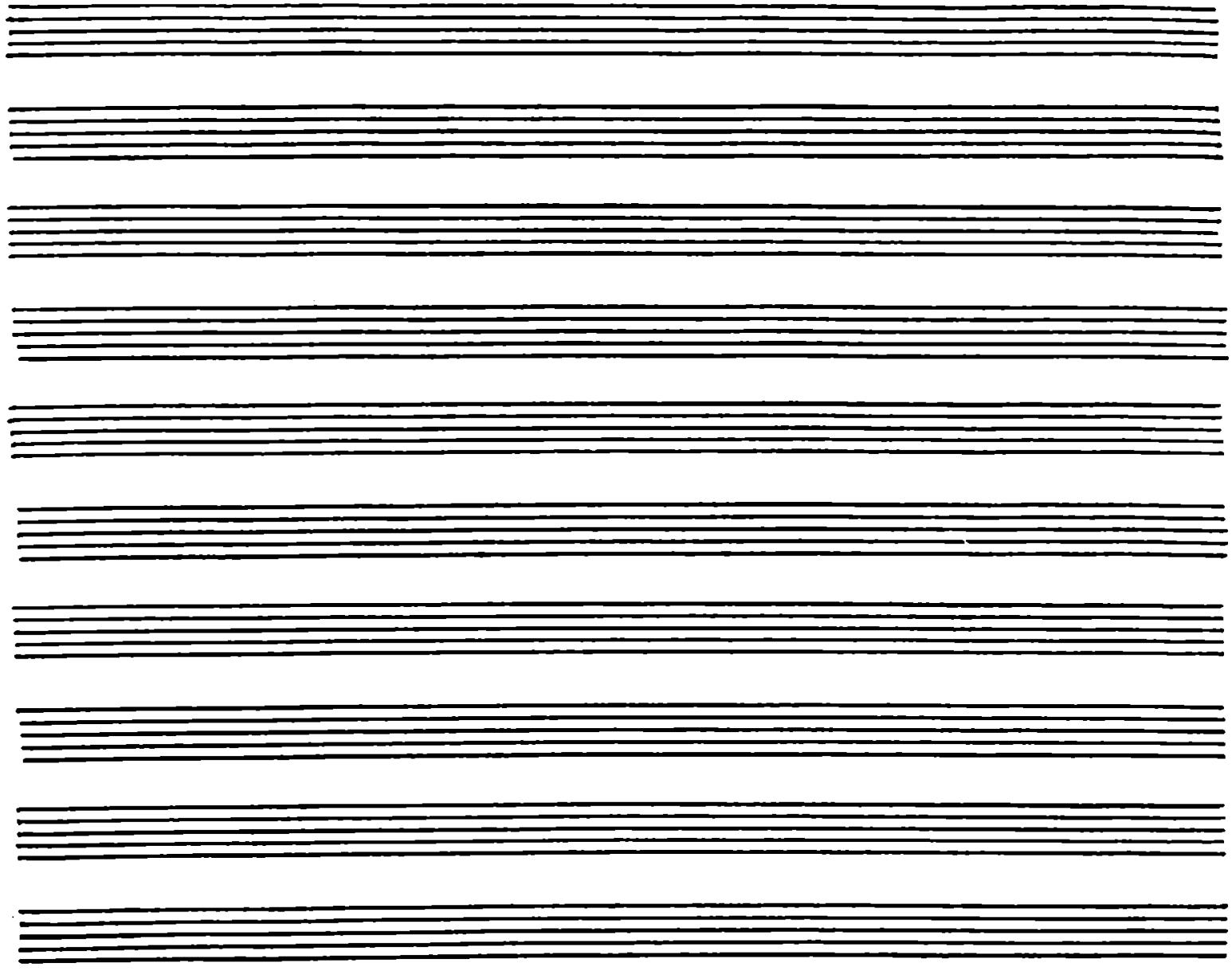


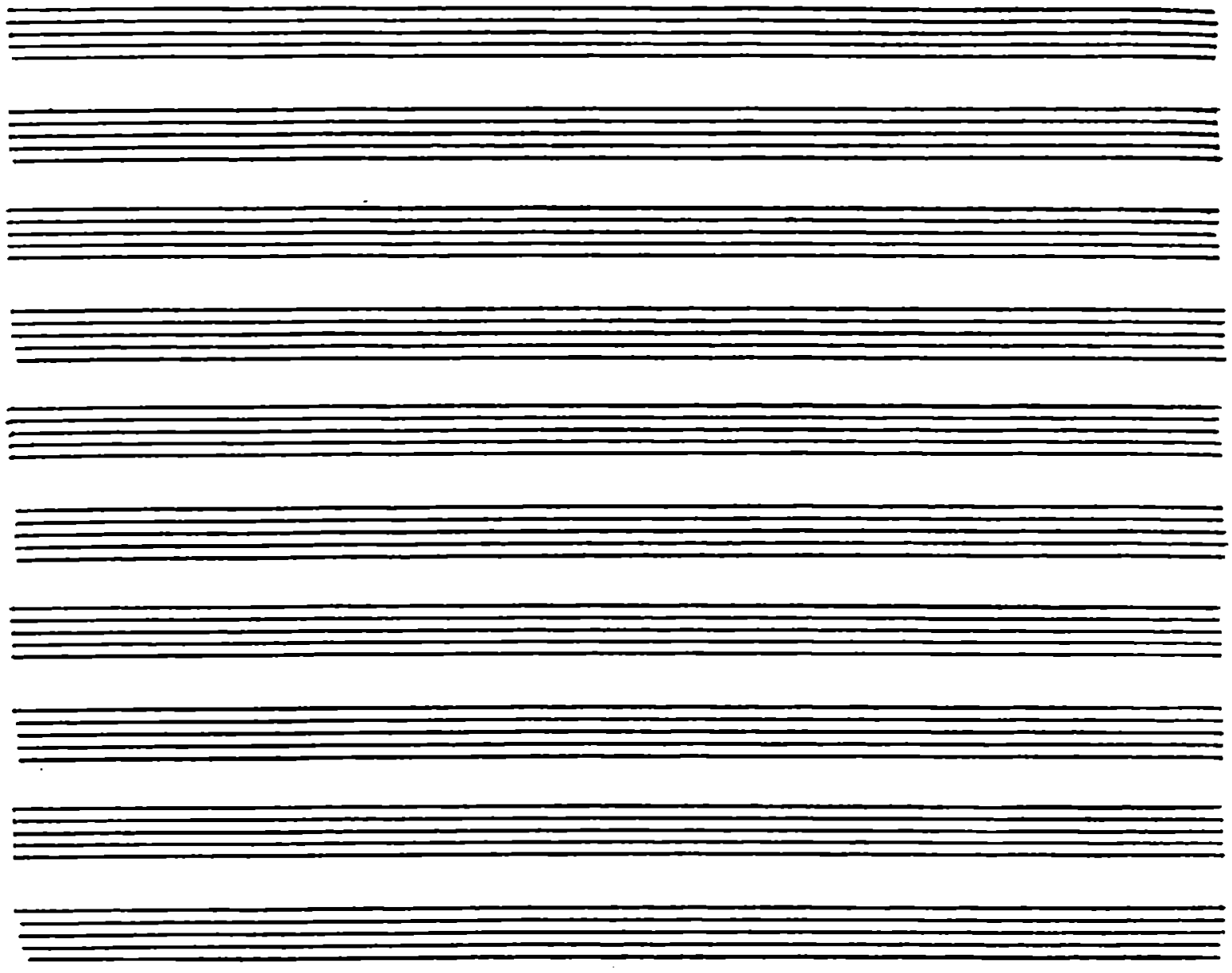

a - - men a men a men
men a - - men a - men a - men a - men a - men
a - - men a men a
men a men a - men a - men
5 6 4 8 7 6
76 45

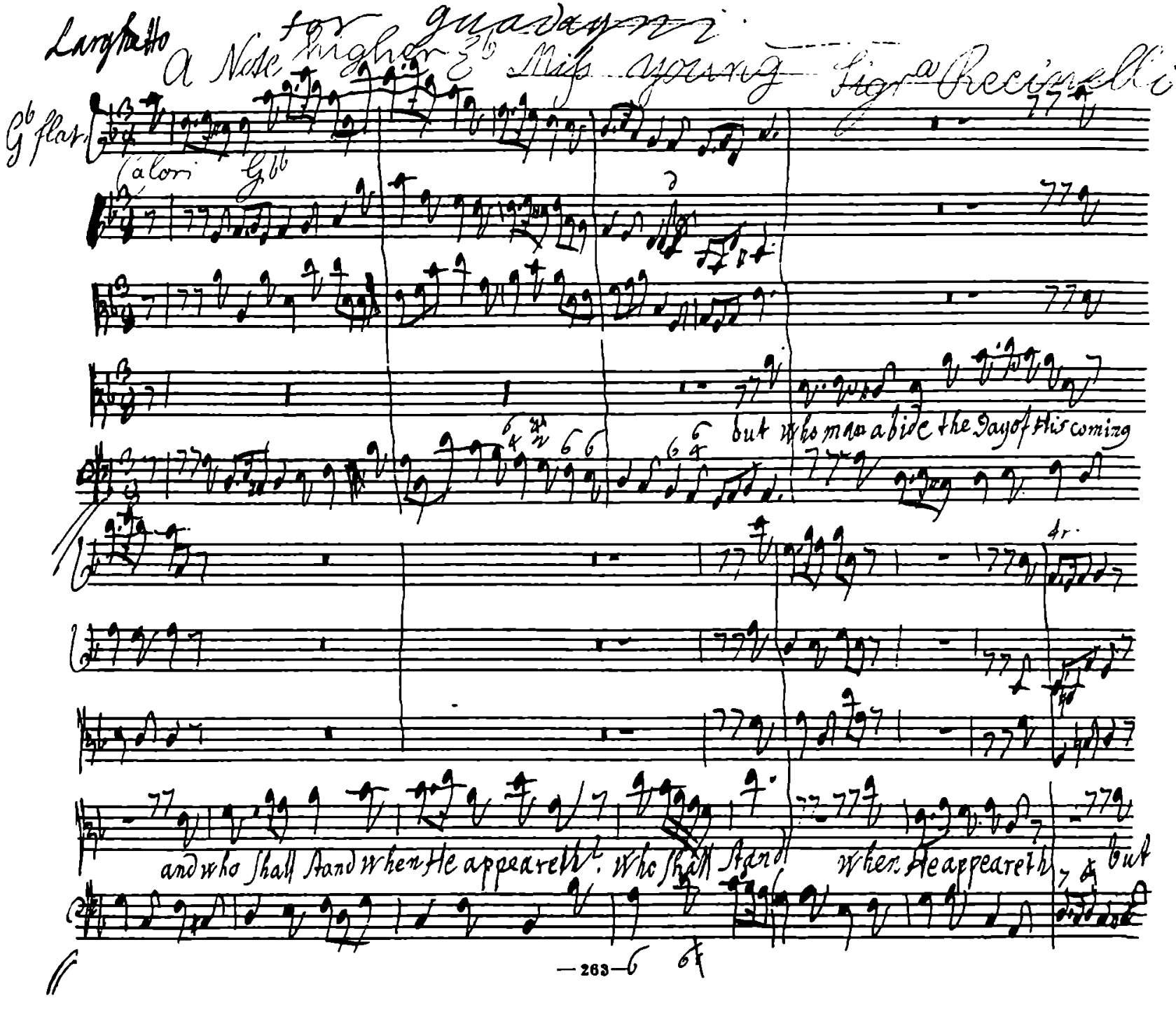
men a
a
men
a
men
men a
men
a - men a
men
a
men
amen

men amen a
men a
men a men
non a men a men a
amen a
men a men a
men a

Fine dell' Oratorio.
G. F. Handel.
Septemb. 12.
1741.







Larghetto

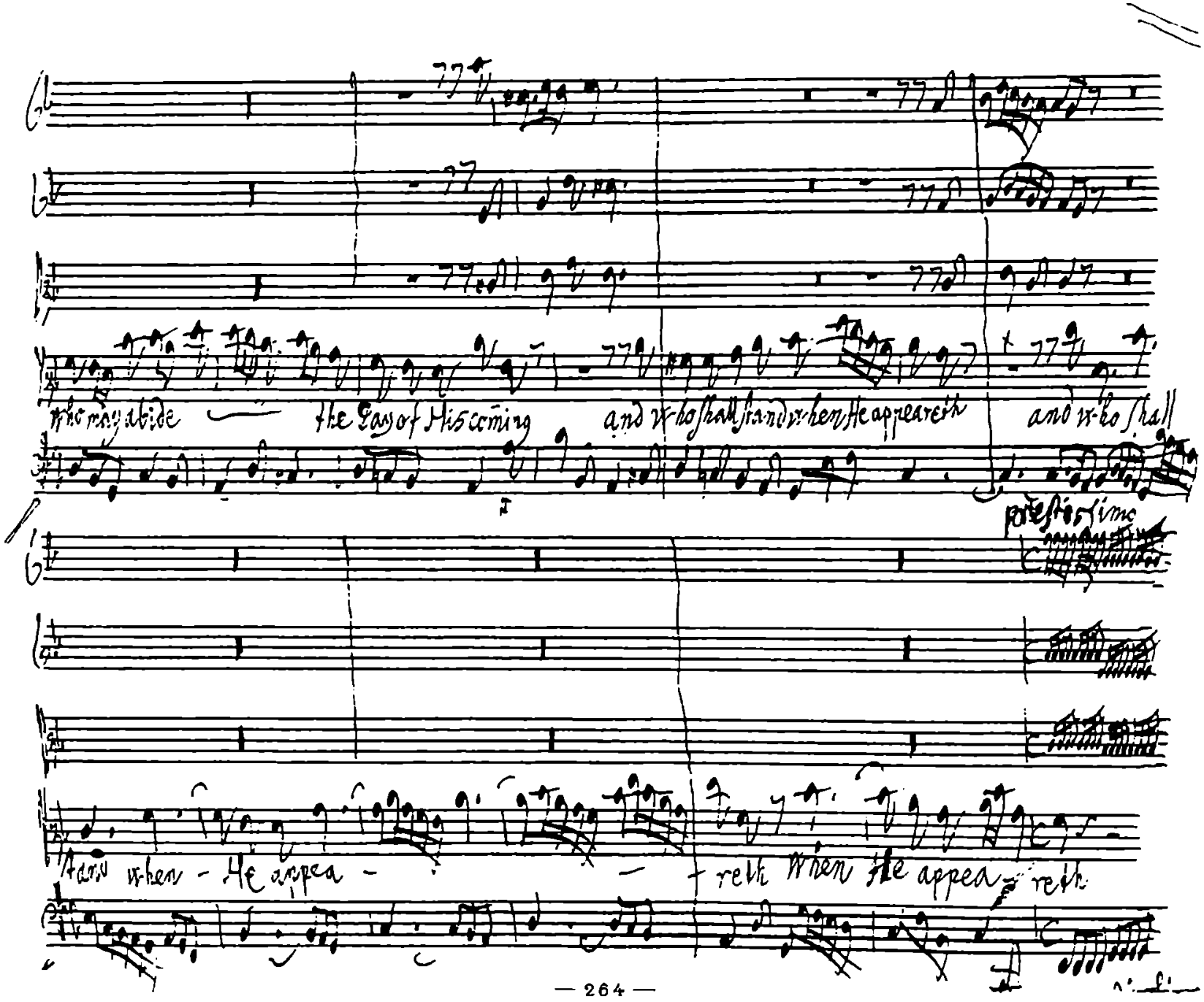
A Note for Guadagni higher E♭ Miss young Sig.ra Recinelli

G♭ flat

Calori G♭♭

but who may abide the Day of His coming

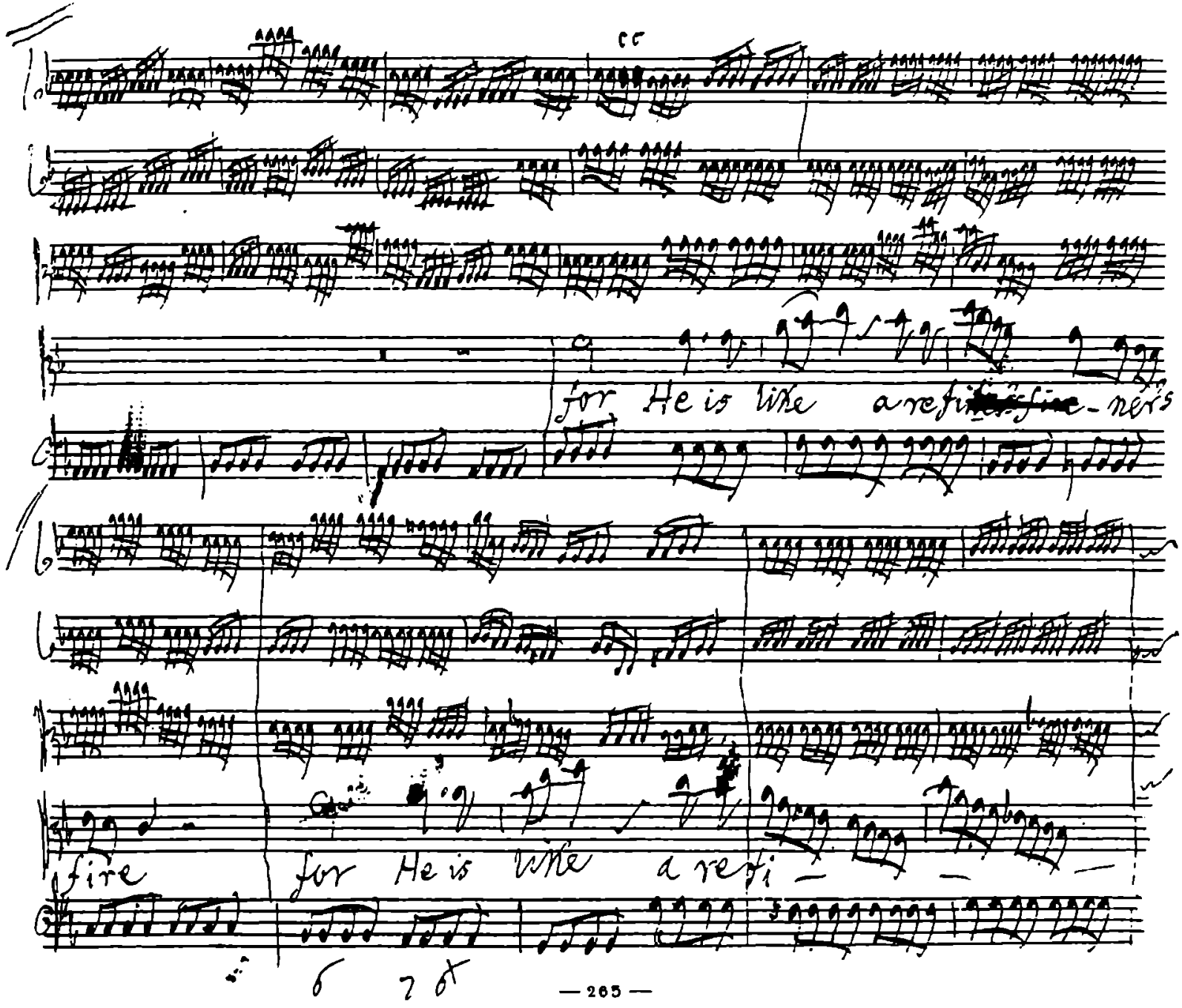
and who shall stand when He appeareth? Who shall stand when He appeareth but

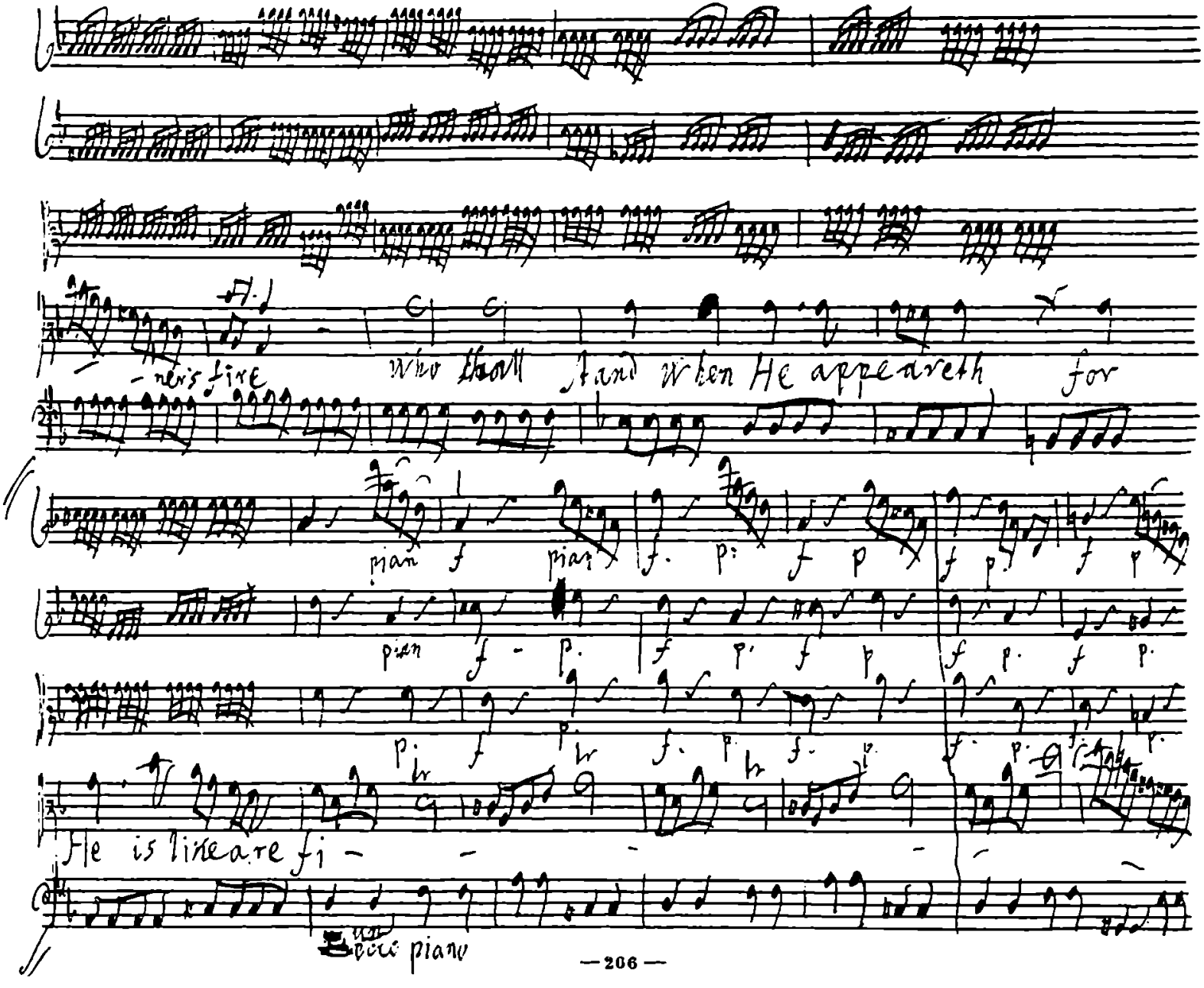


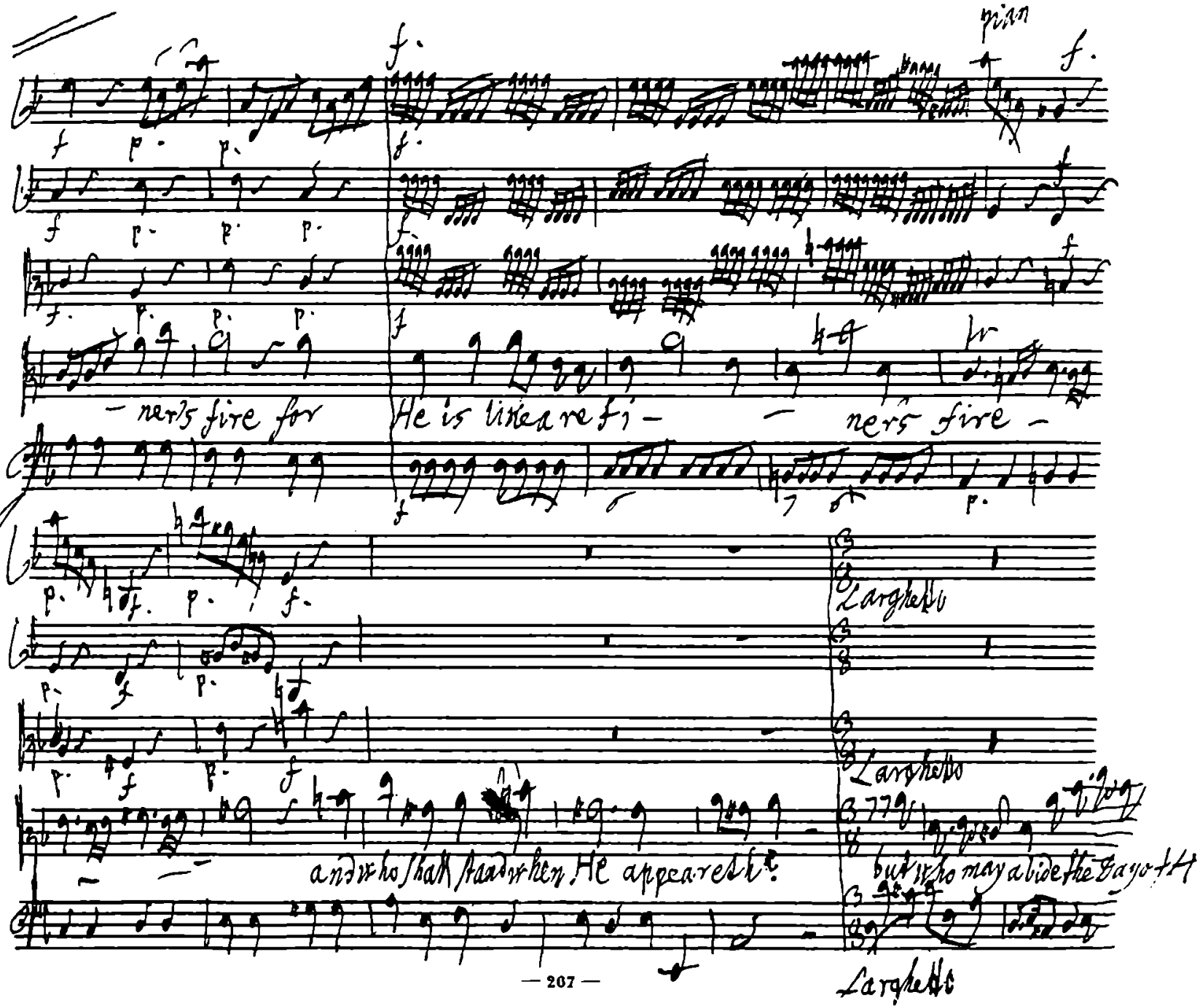
who may abide — the Day of His coming and who shall stand when He appeareth and who shall

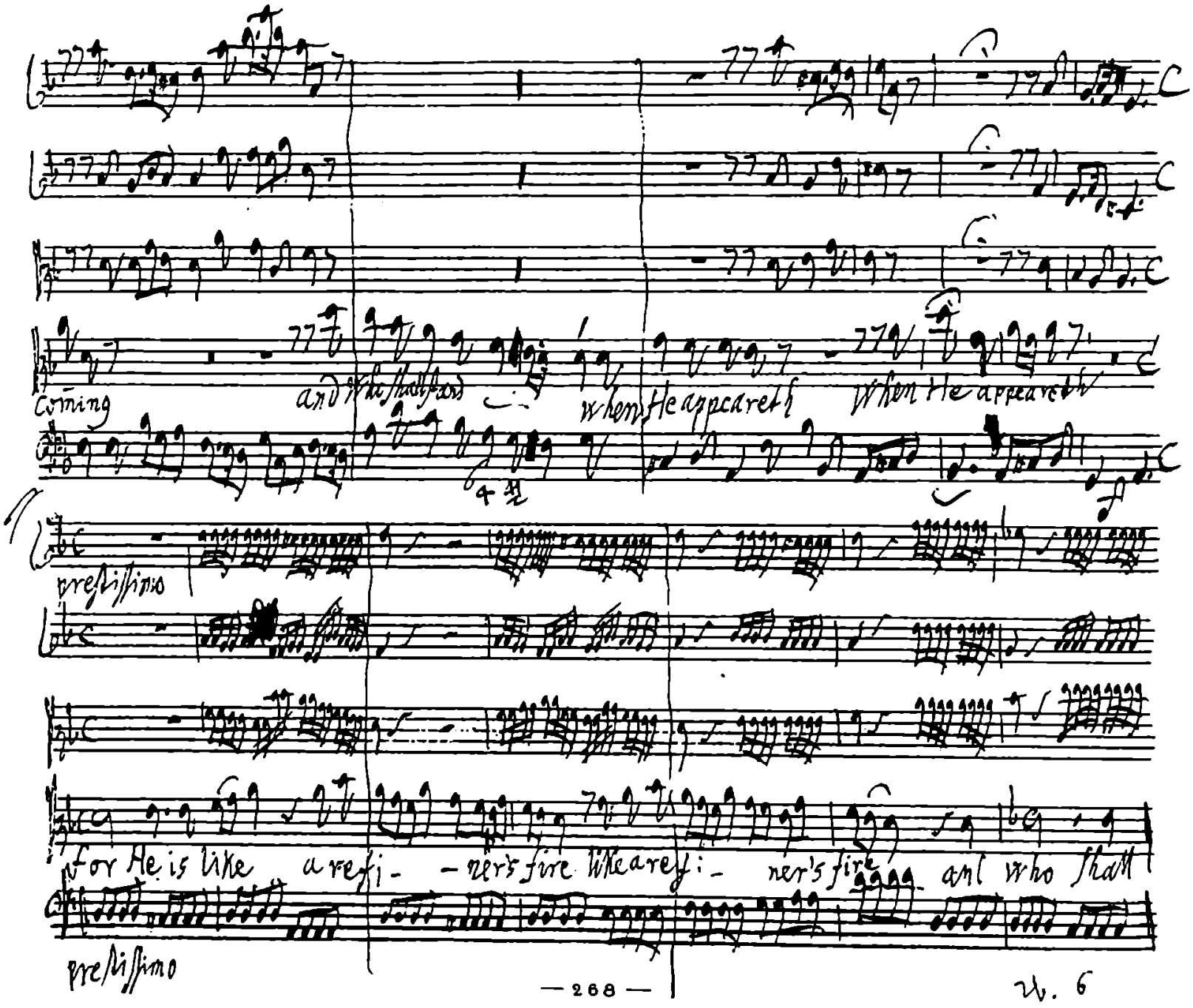
presto ssimo

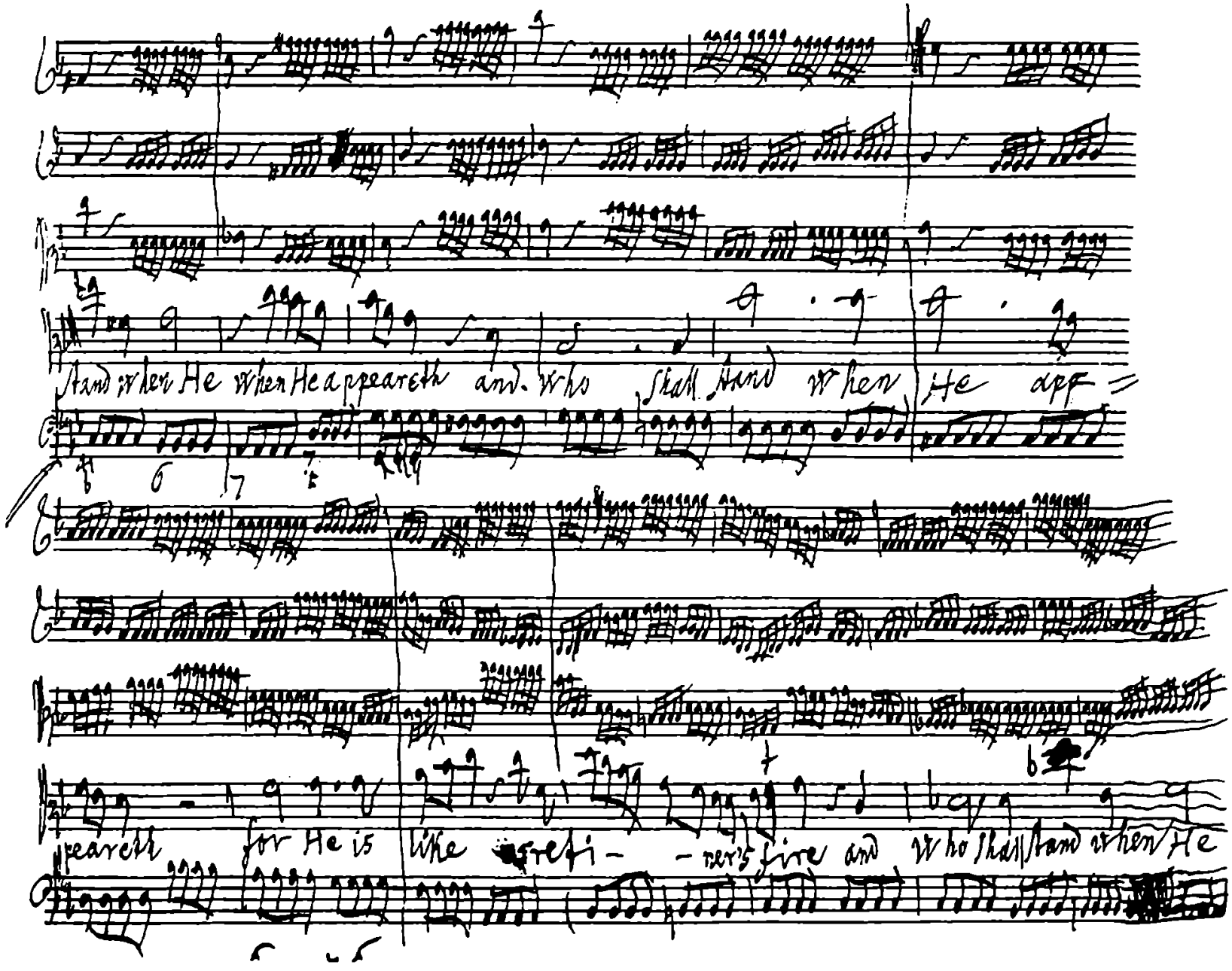
stand when - He appea - - reth when He appea - reth

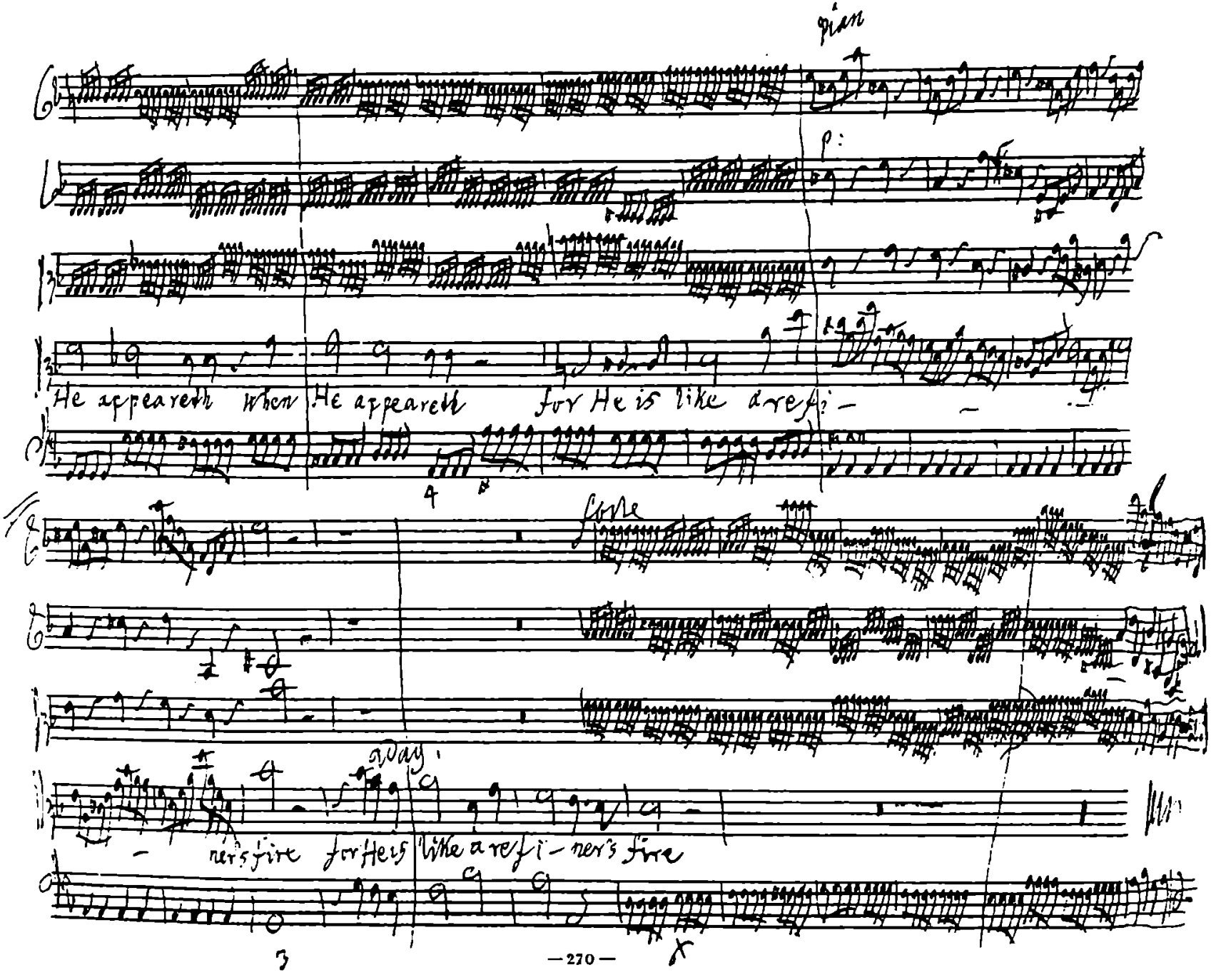

for He is like a refi-ner's
fire
for He is like a refi-

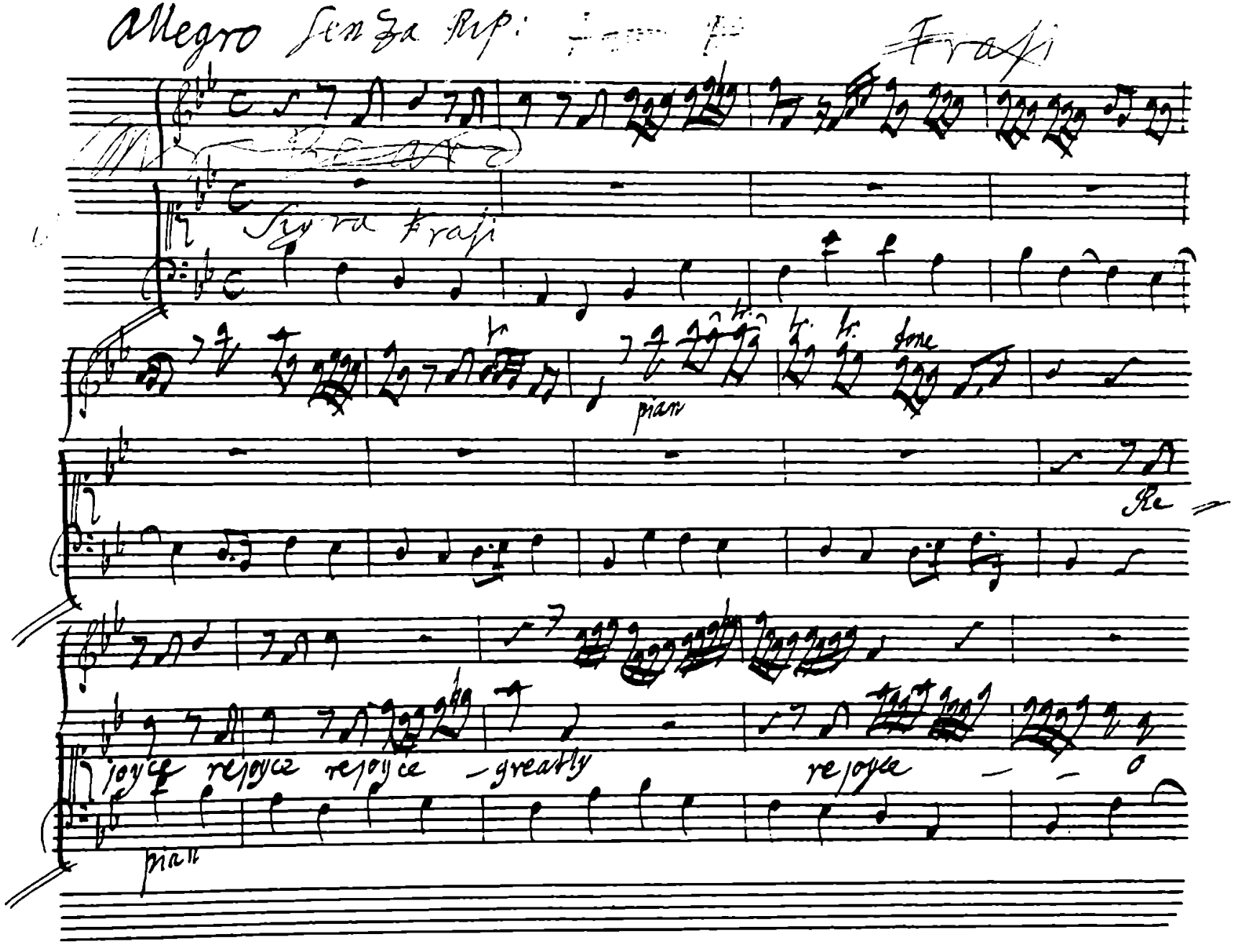

-ner's fire
Who shall stand when He appeareth for
pian f pian f. p. f p f p. f p
pian f - p. f p. f p f p. f p.
p. f p. f. p. f. p. f. p. f p.
He is like a re fi -
un poco piano


ners 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
Larghetto


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


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


He appeareth when He appeareth for He is like a refi-
ner's fire for He is like a refi-ner's fire



Allegro Senza Rip:

Frasi

Sigra Frasi

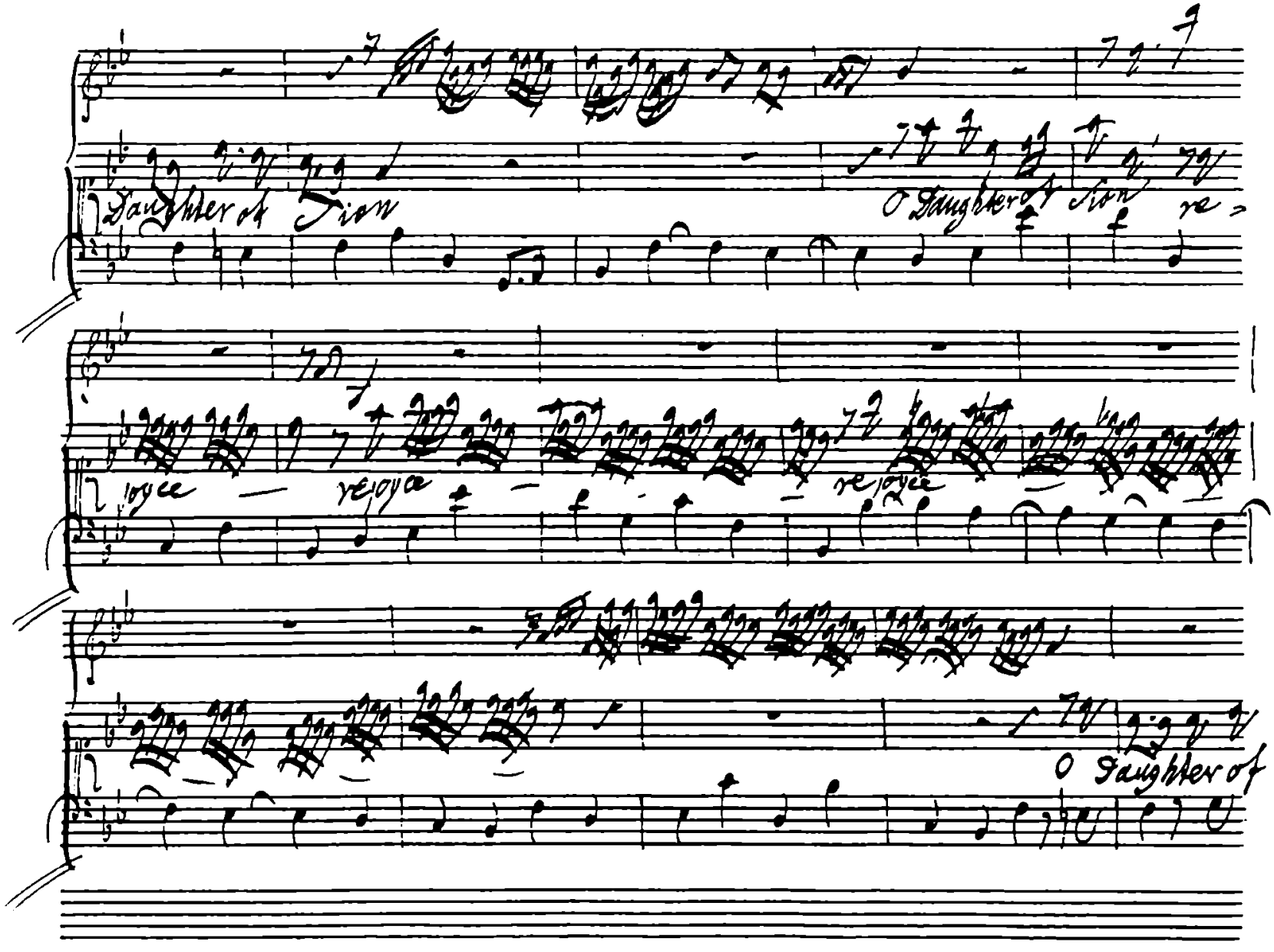
pian

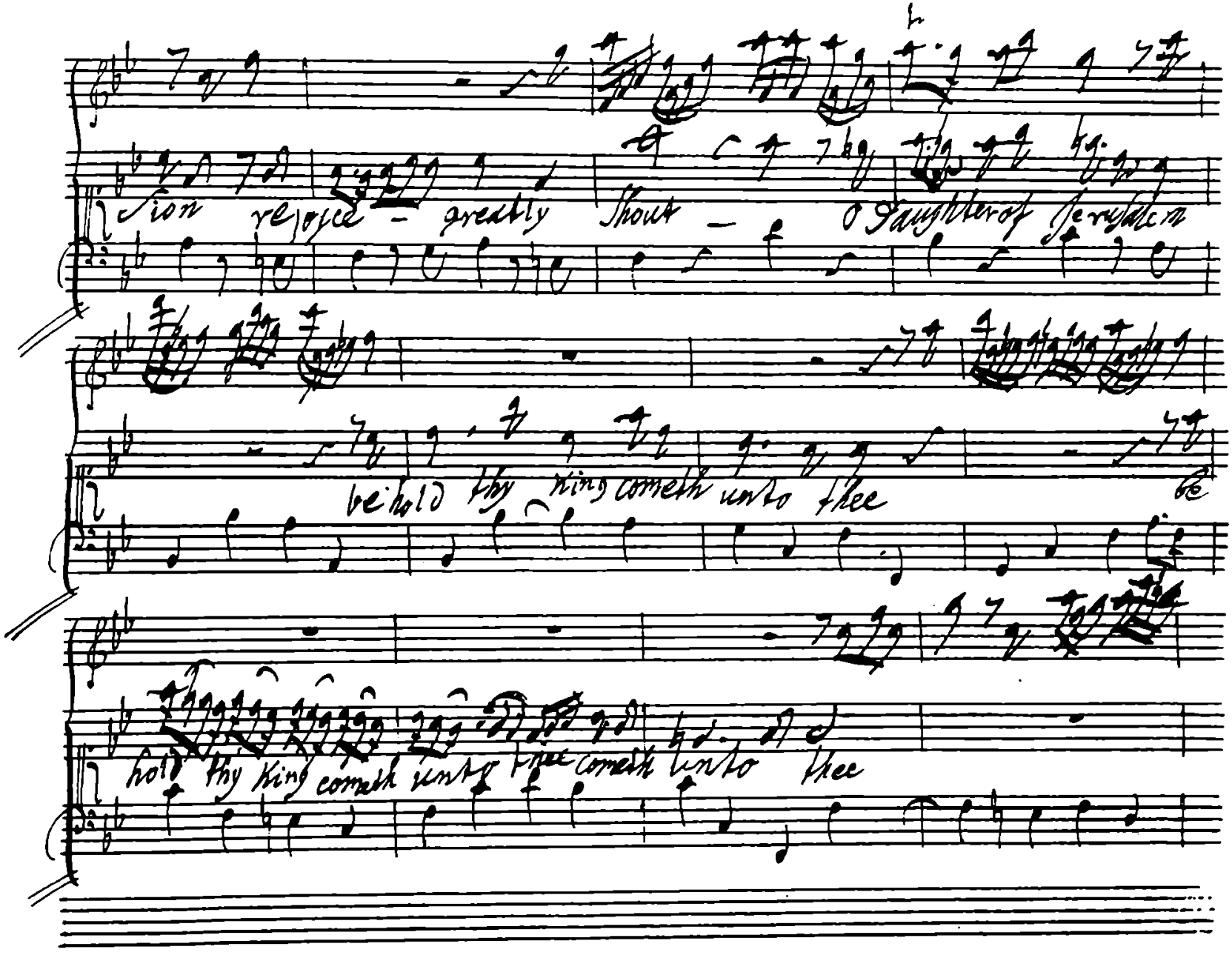
done

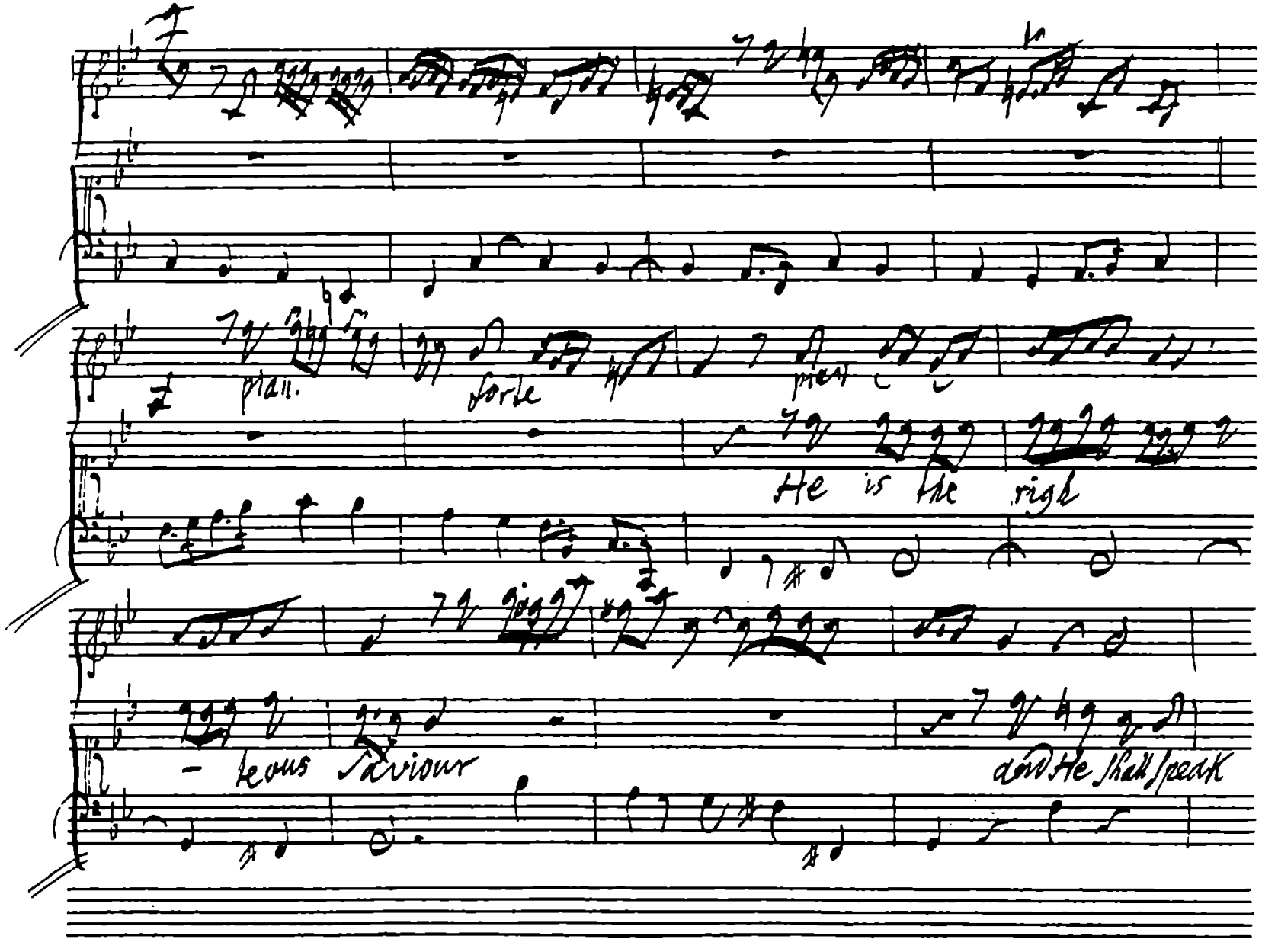
Re

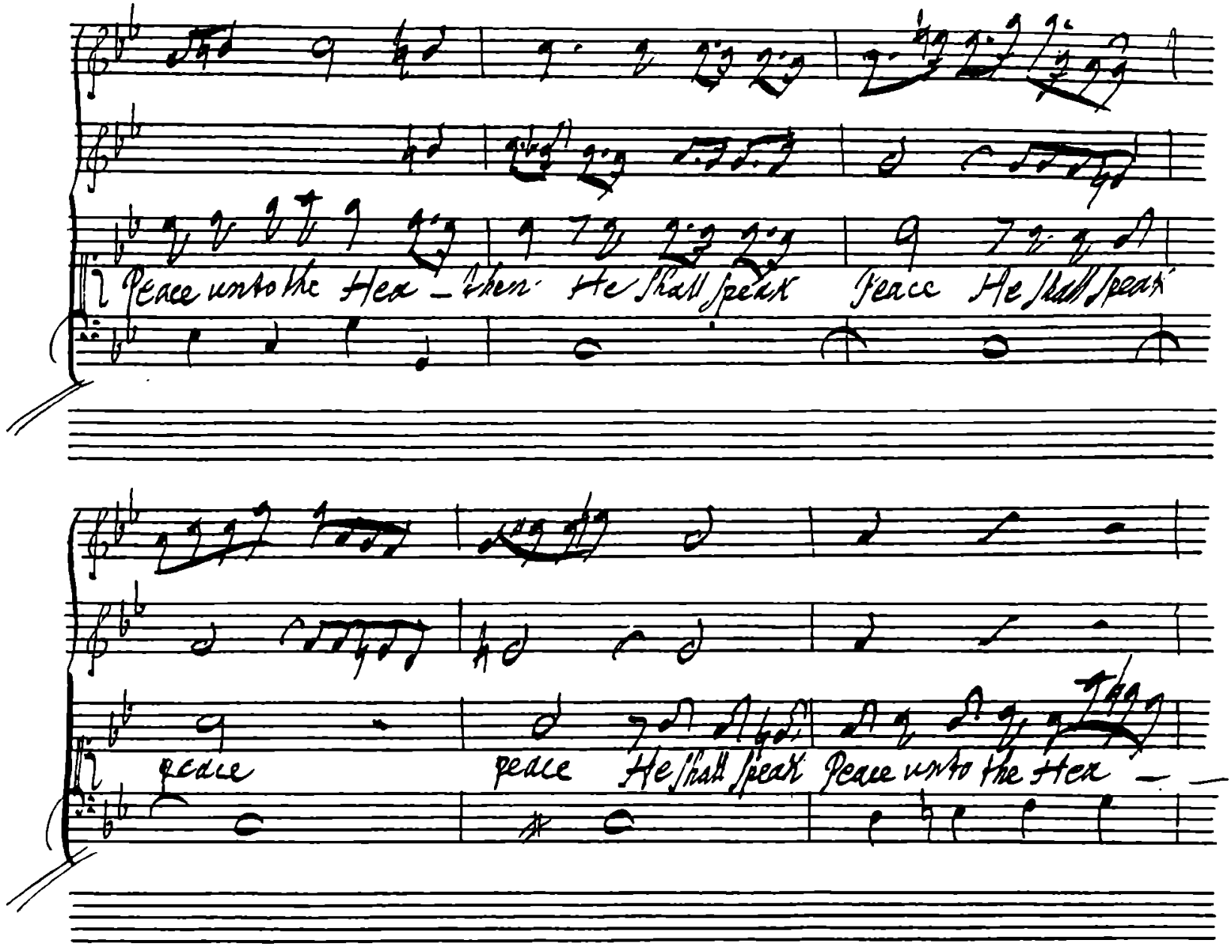
joyce rejoyce rejoyce — greatly rejoyce — — o

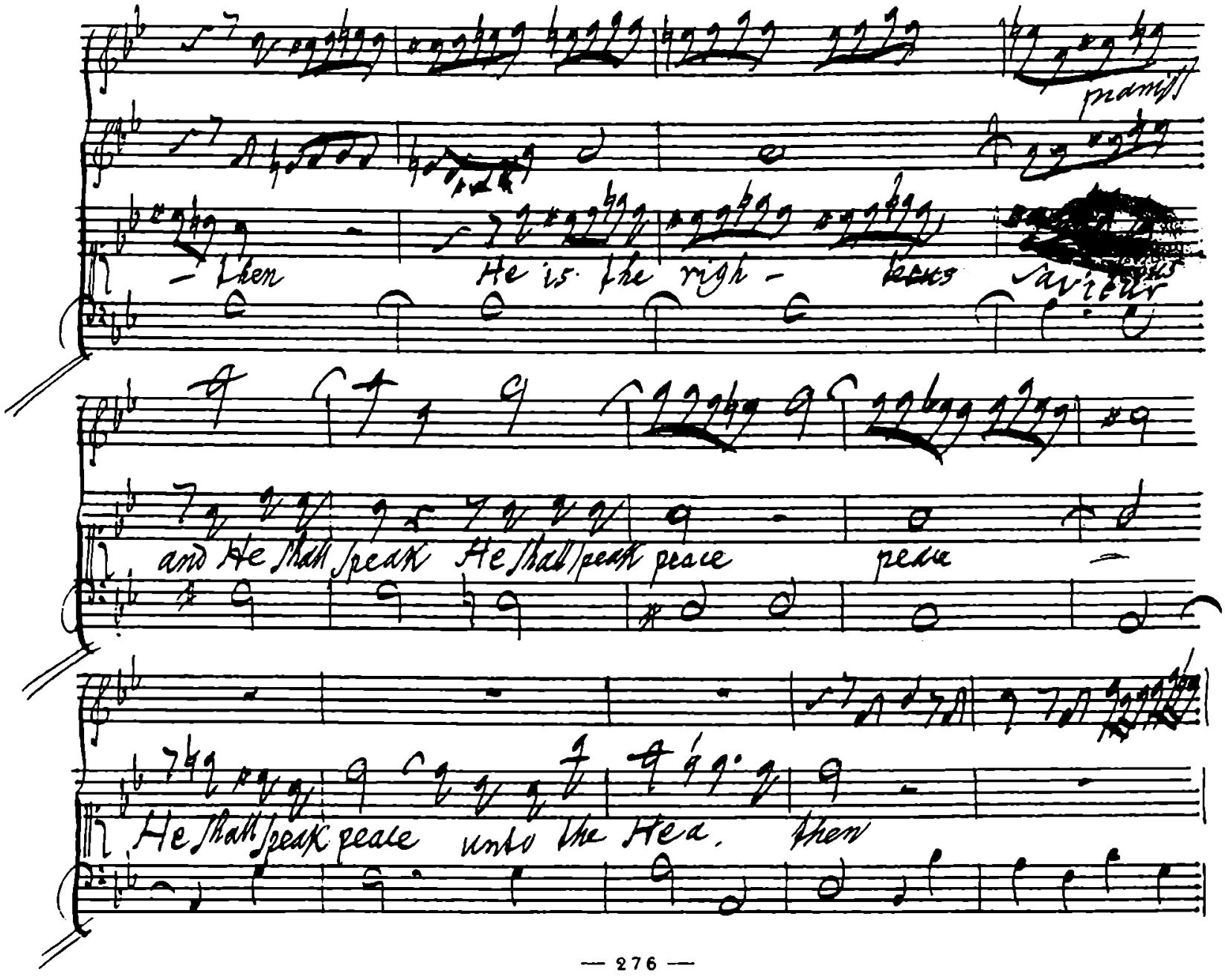
pian

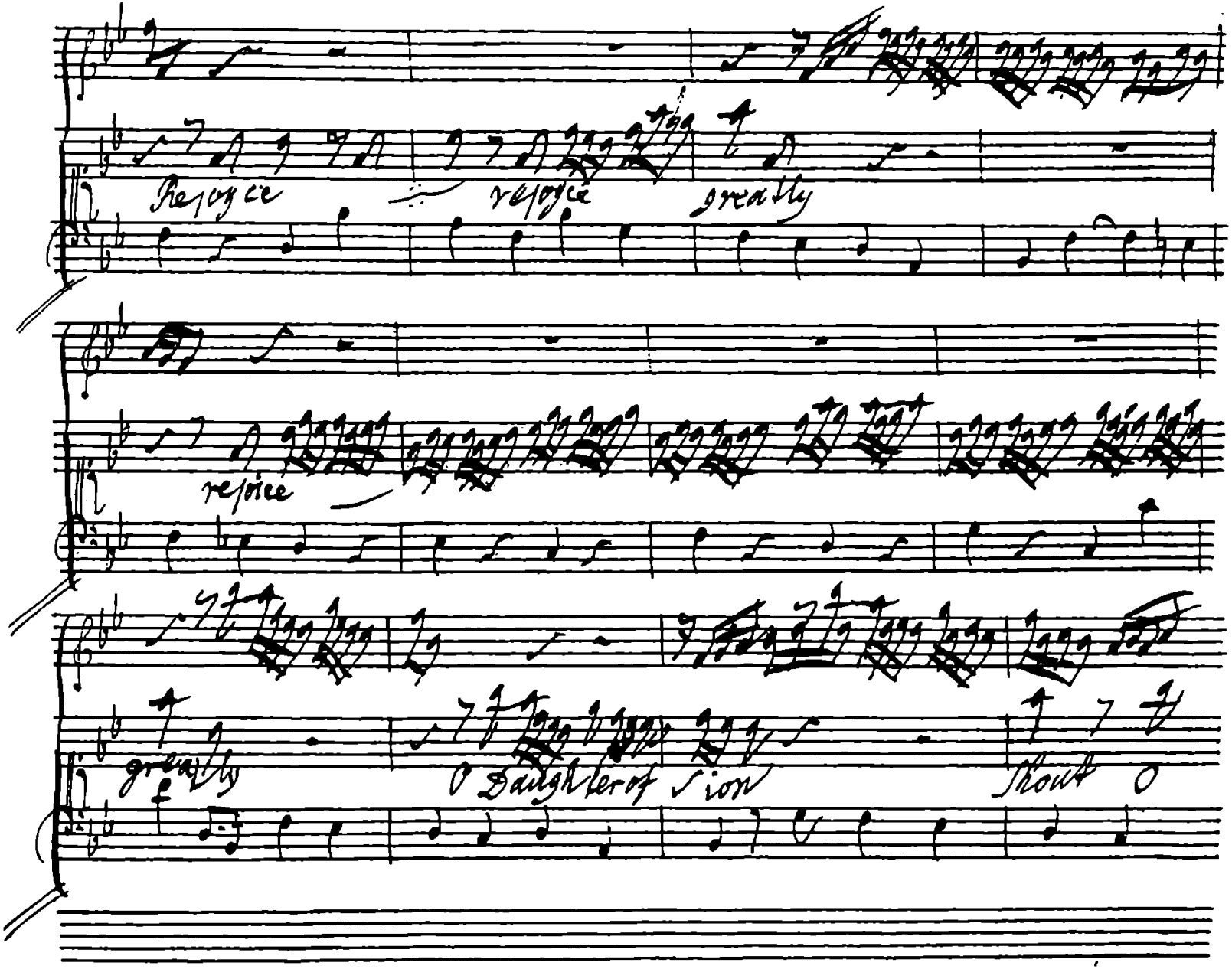

Daughter of Zion
O Daughter of Zion re-
joyce
rejoyce
rejoyce
O Daughter of

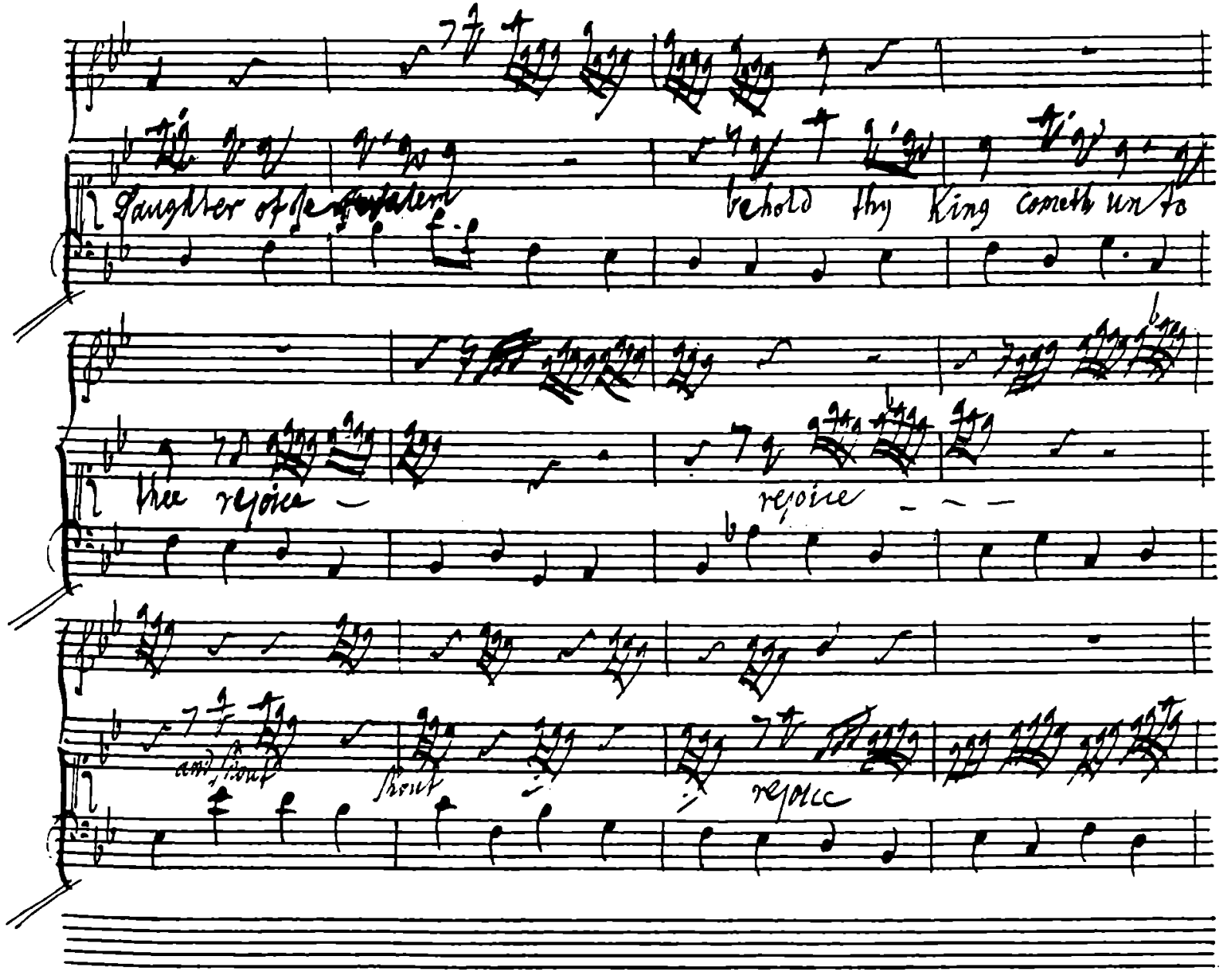

Sion rejoice - greatly Shout - O Daughter of Jerusalem
behold thy King cometh unto thee
behold thy King cometh unto thee cometh unto thee

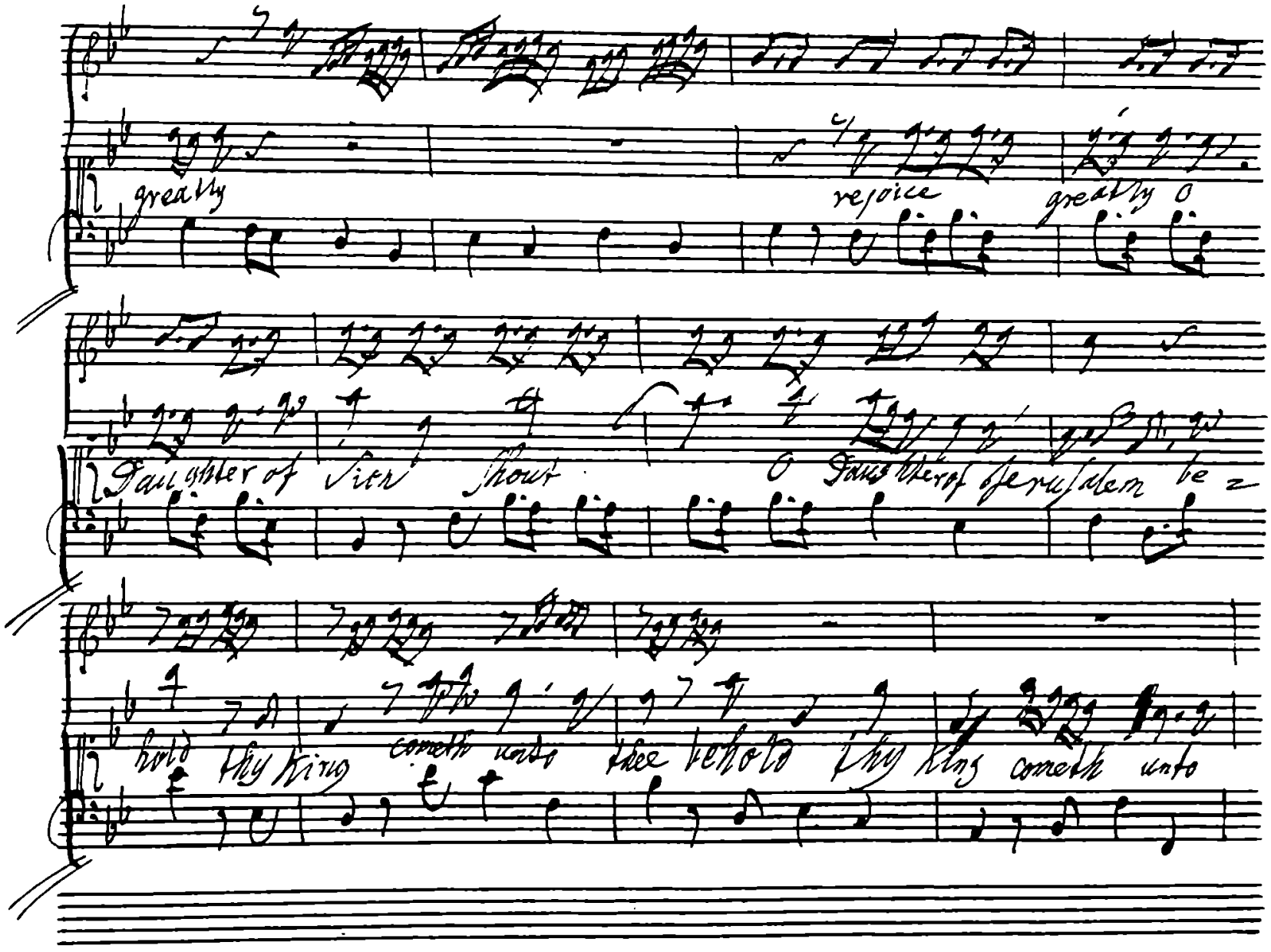

f
plain.
forte
piano
He is the righ
- teous Saviour
and He shall speak

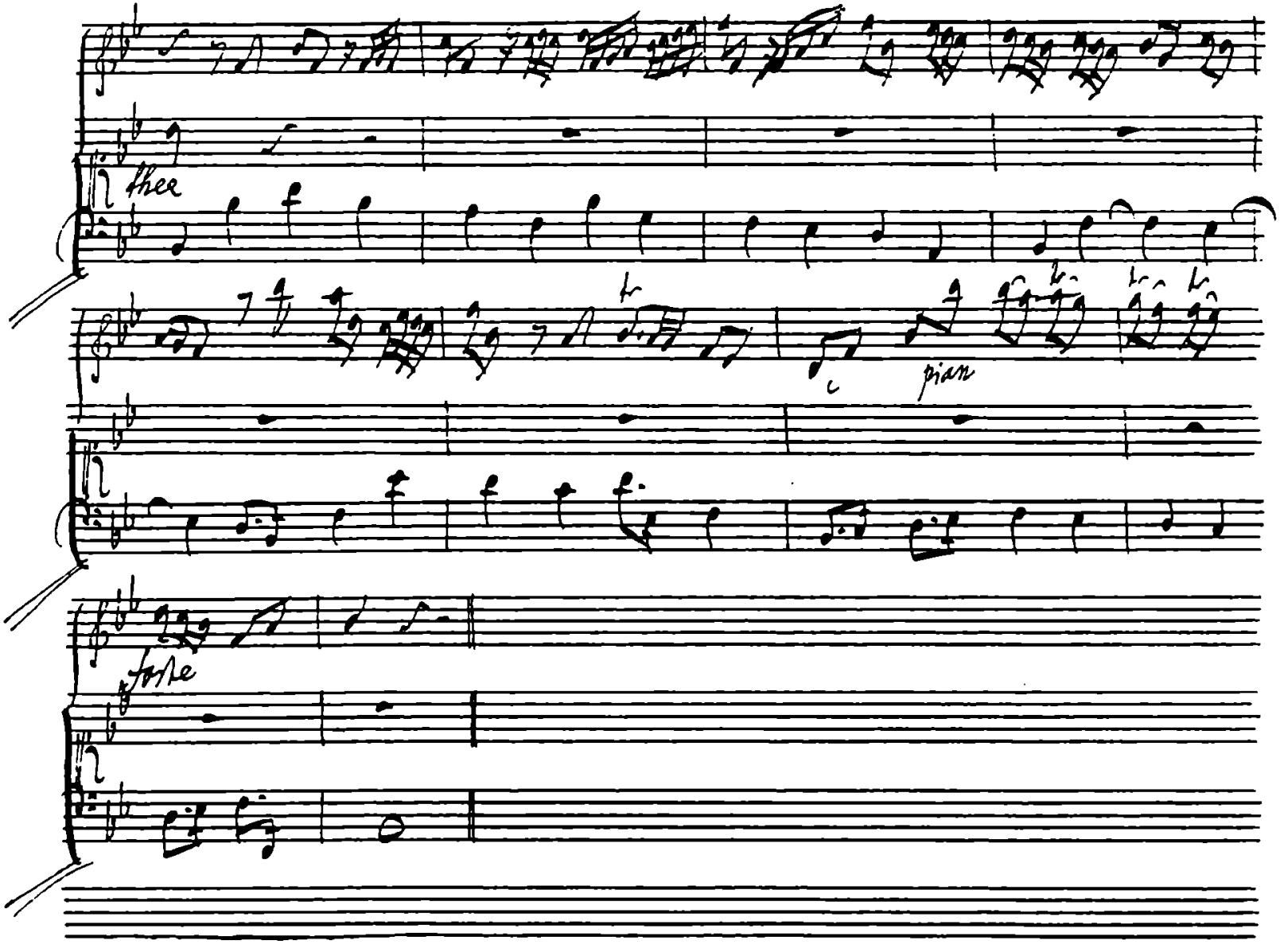

Peace unto the Hea - then He shall speak Peace He shall speak
peace peace He shall speak Peace unto the Hea -

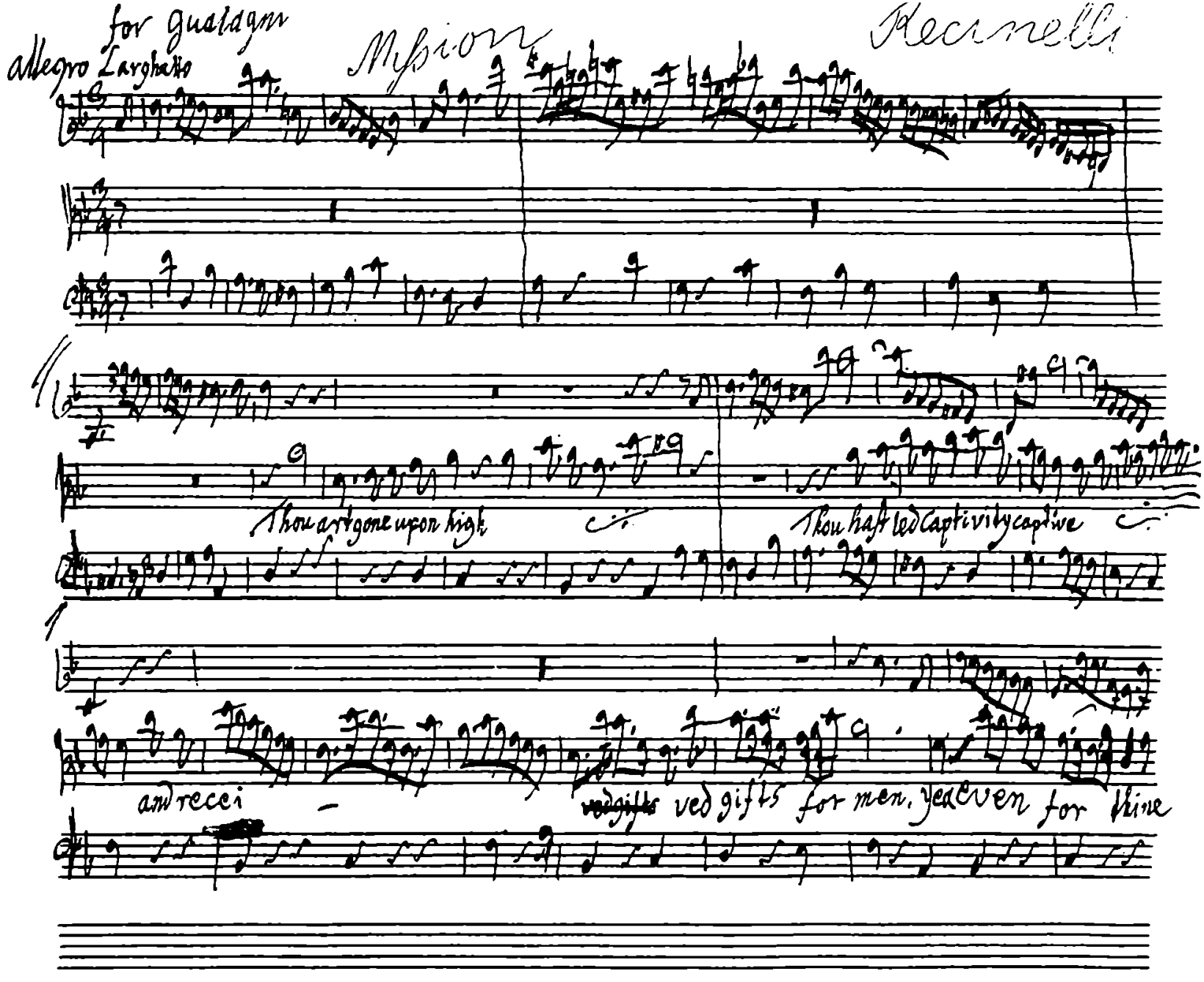

pianiss
- then He is the righ - teous saviour
and He shall speak He shall speak peace peace
He shall speak peace unto the Hea. then

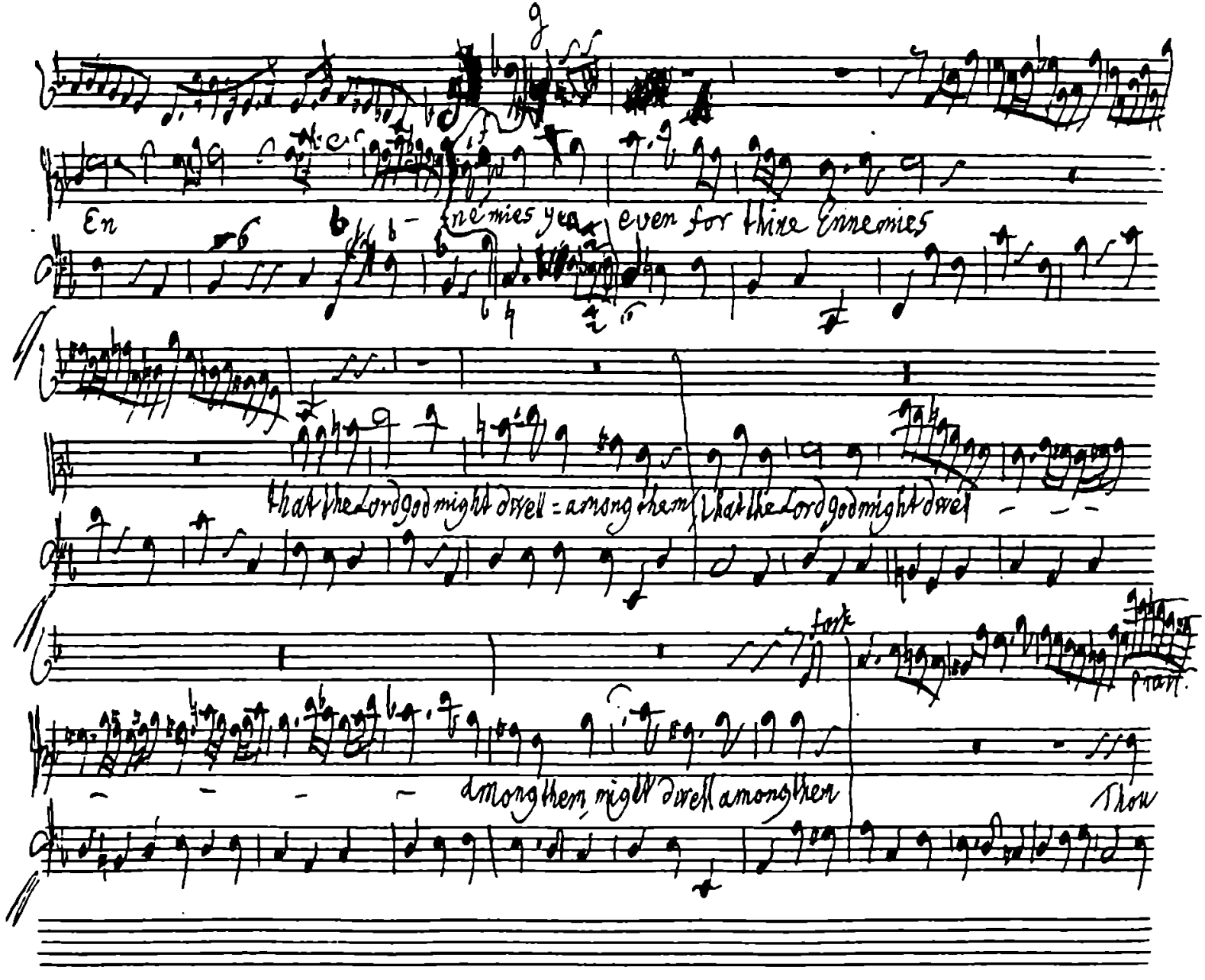

Rejoyce
rejoyce
greatly
rejoice
greatly
O Daughter of Sion
Shout O

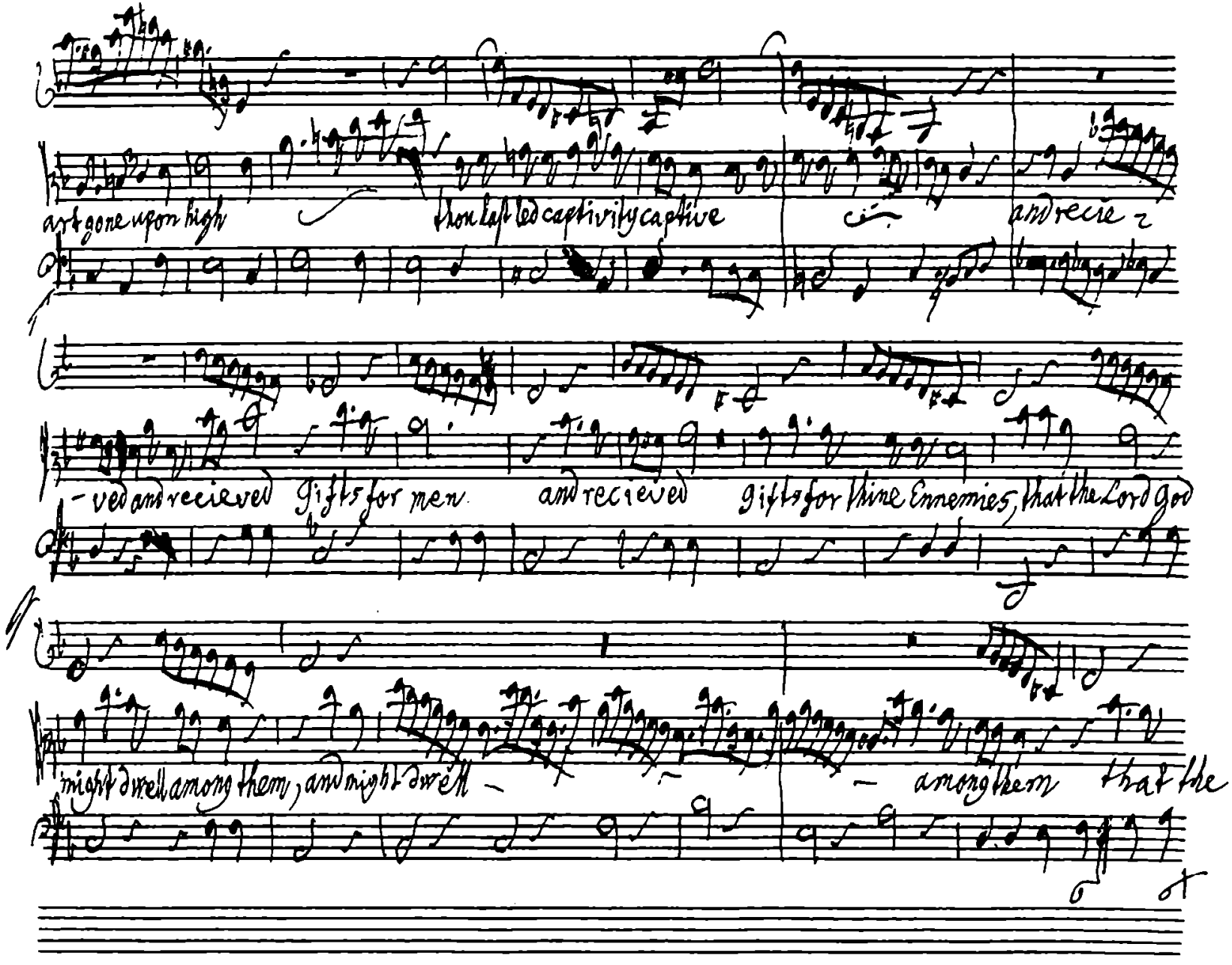

Daughter of Je[rusalem]
behold thy King cometh unto
thee rejoice
rejoice
and shout
shout
rejoice

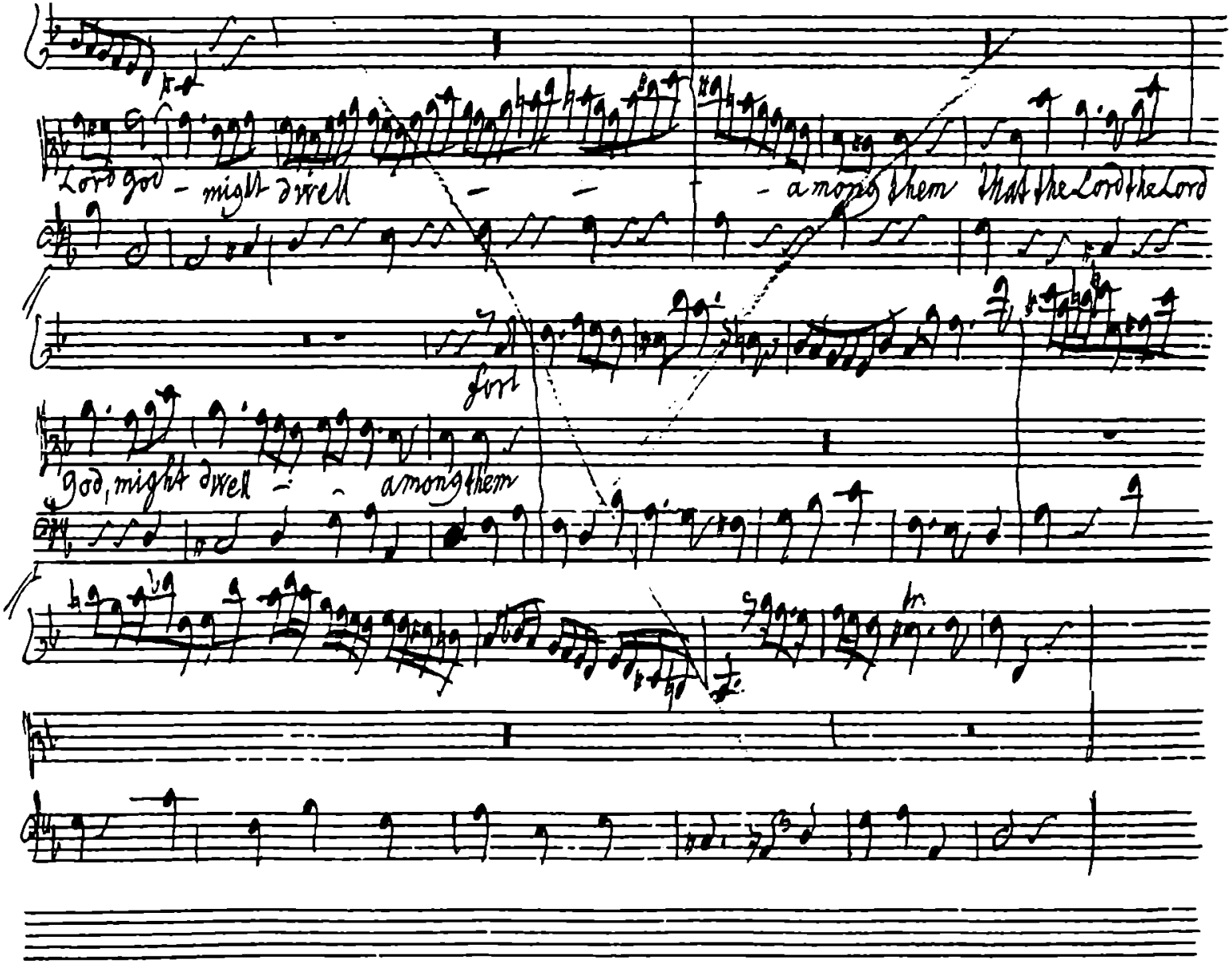

greatly
rejoice
greatly O
Daughter of Sion shout
O Daughter of Jerusalem be
hold thy King
cometh unto
thee behold thy King cometh unto

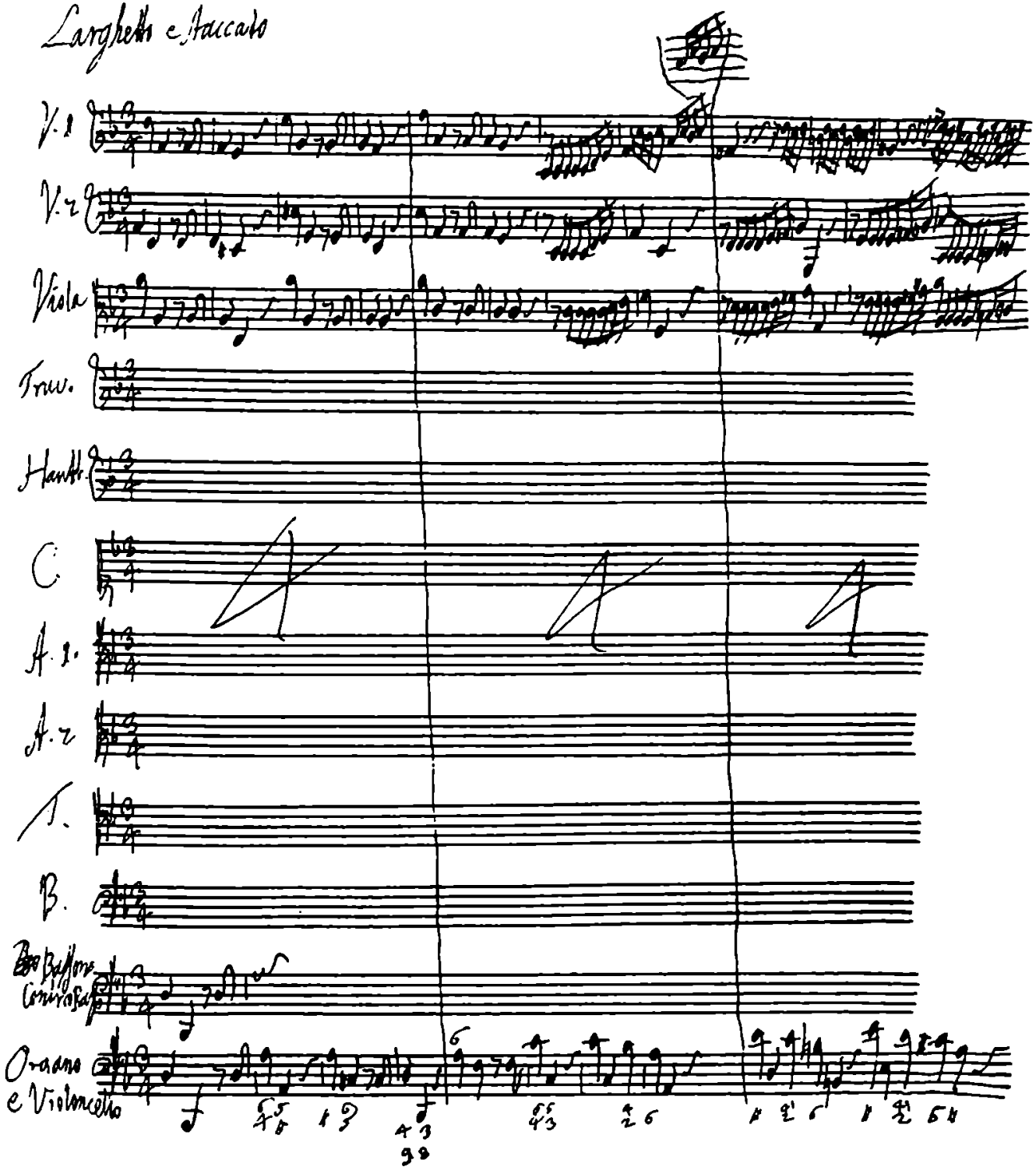

thee
pian
forte

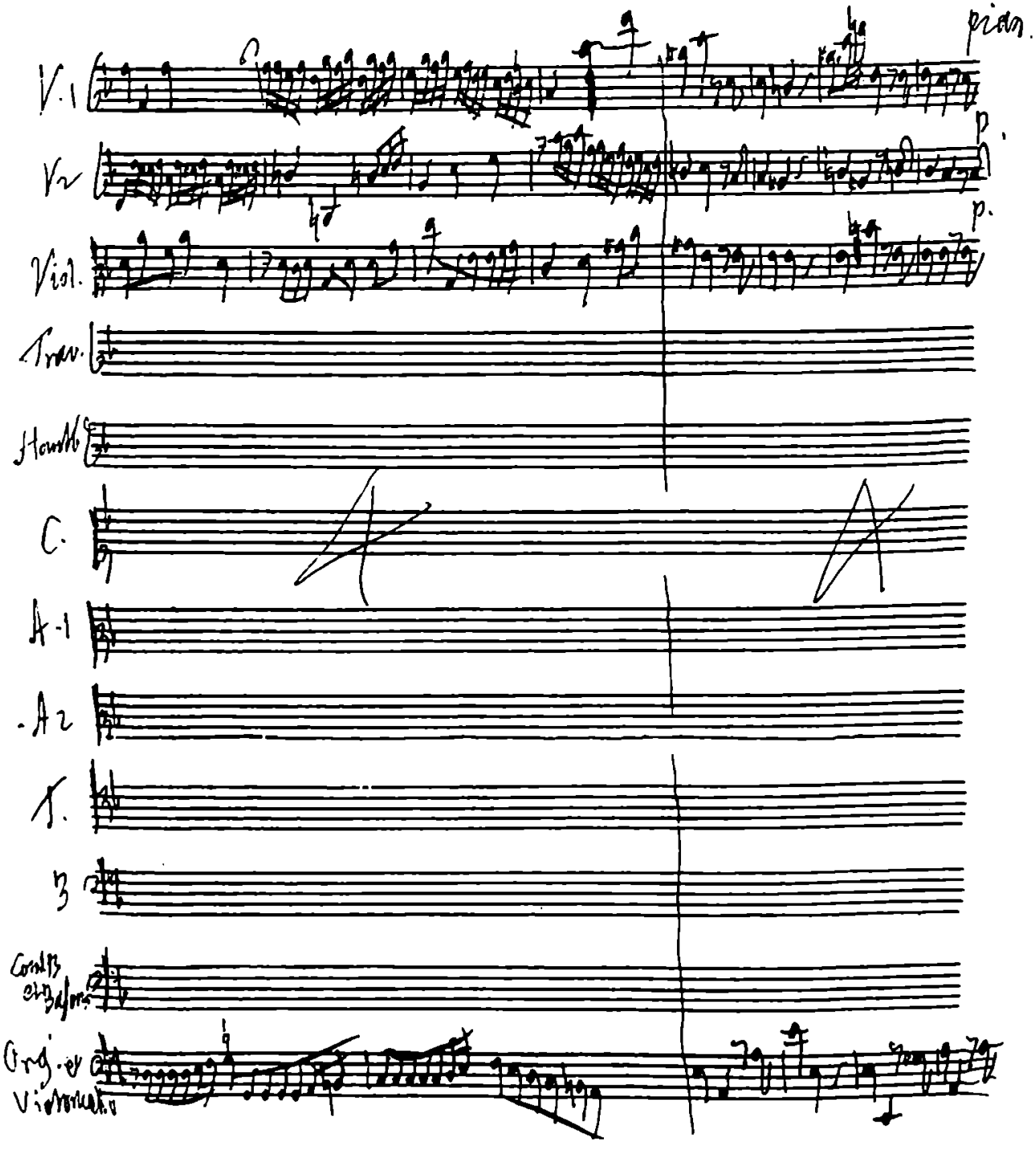

for gualagni
allegro Larghetto
Mysion
Recinelli
Thou art gone upon high
Thou hast led Captivity captive
and recei
redgifts
ved gifts for men, yea even for thine

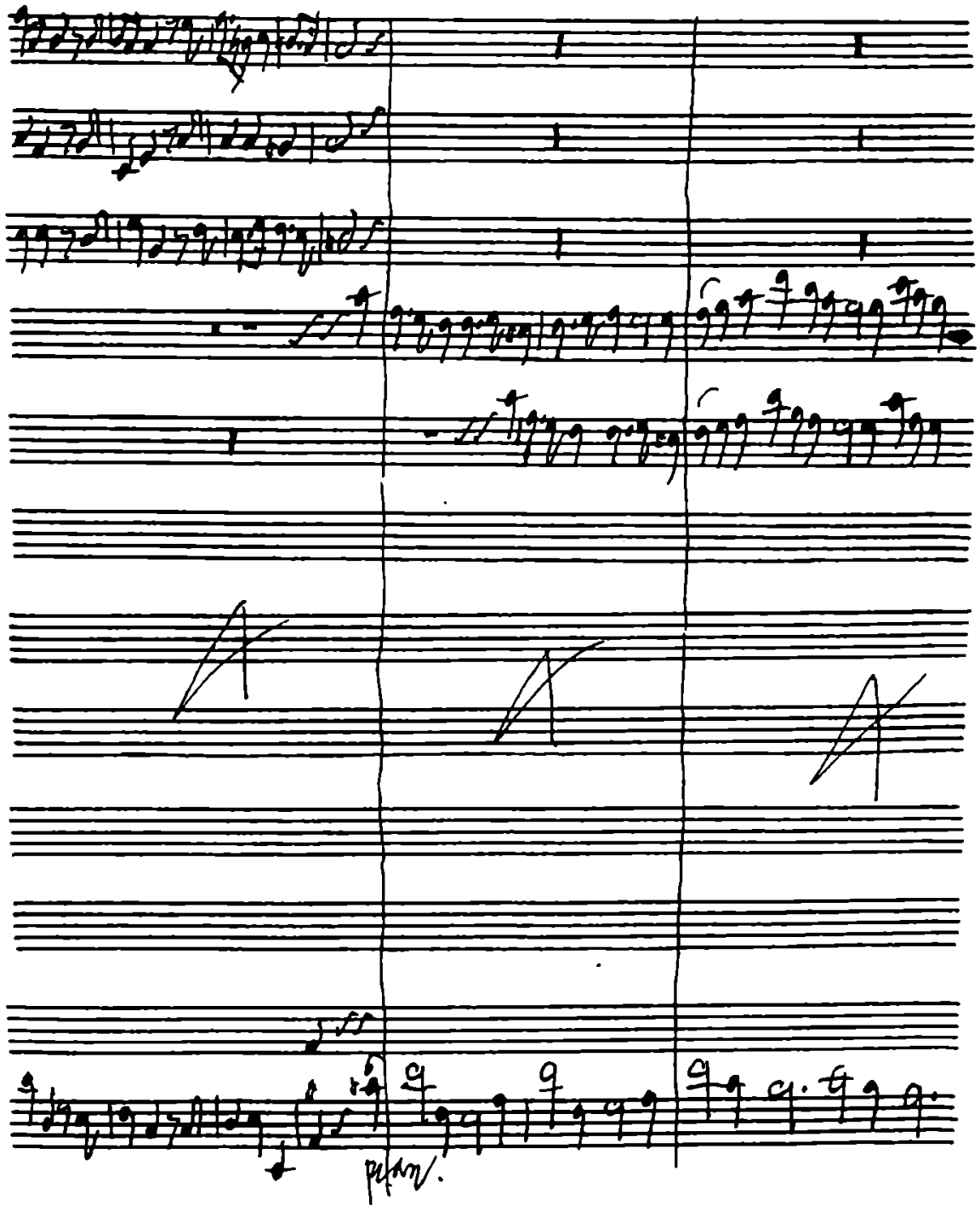

En
nemies yea even for thine Ennemies
that the Lord god might dwell = among them
that the Lord god might dwell
among them might dwell among them
Thou


art gone upon high
thou 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


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


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


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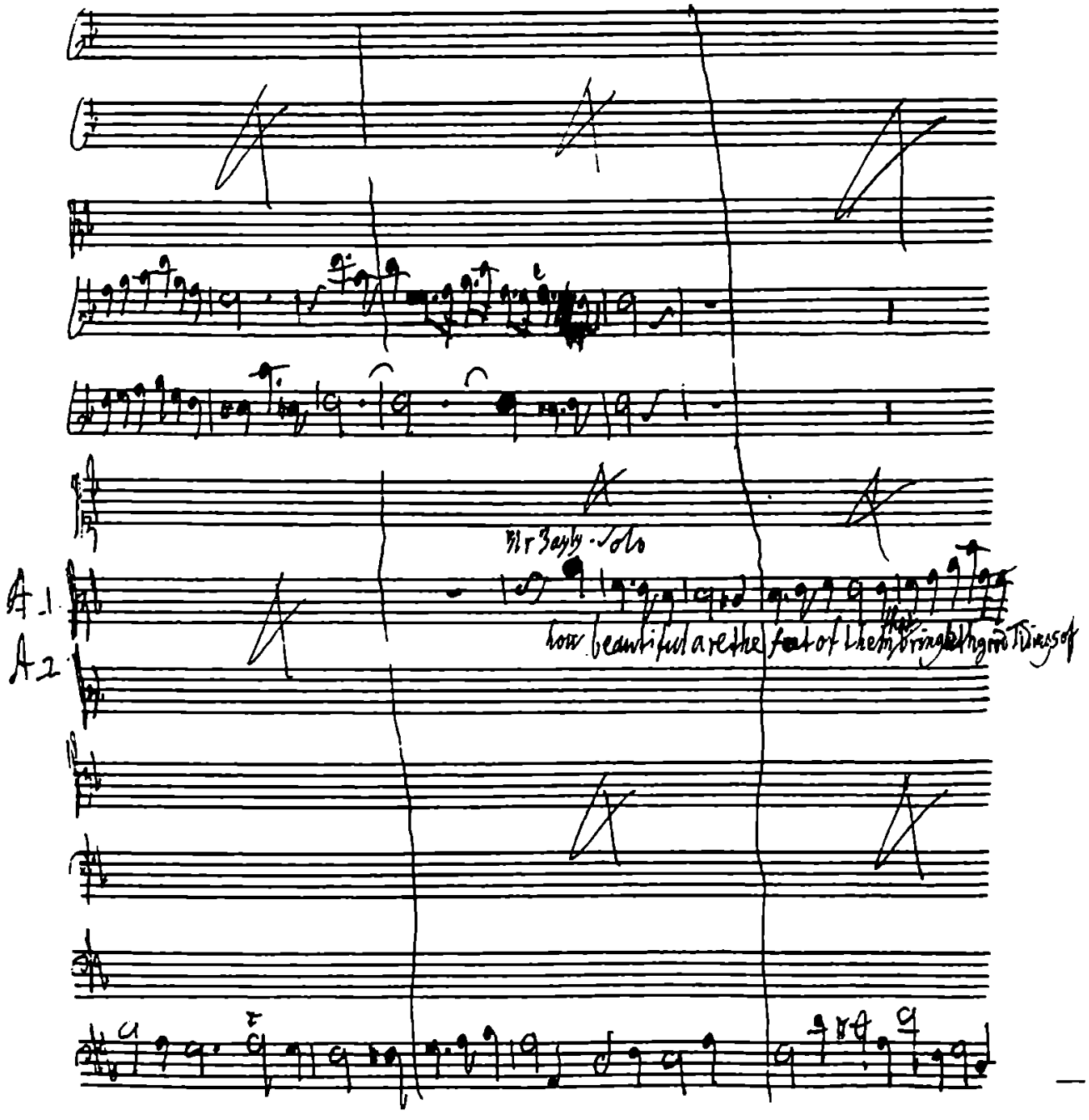
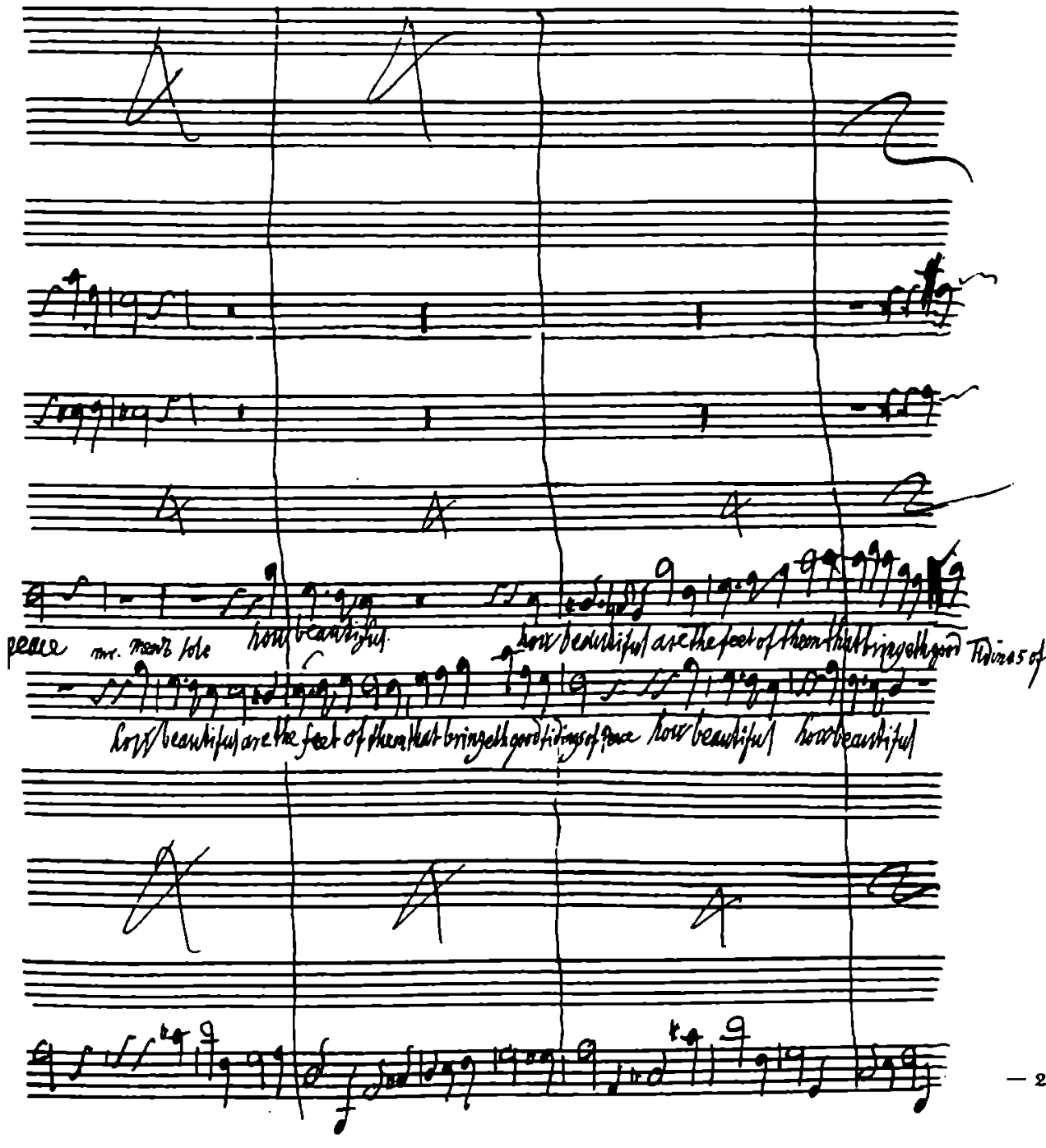
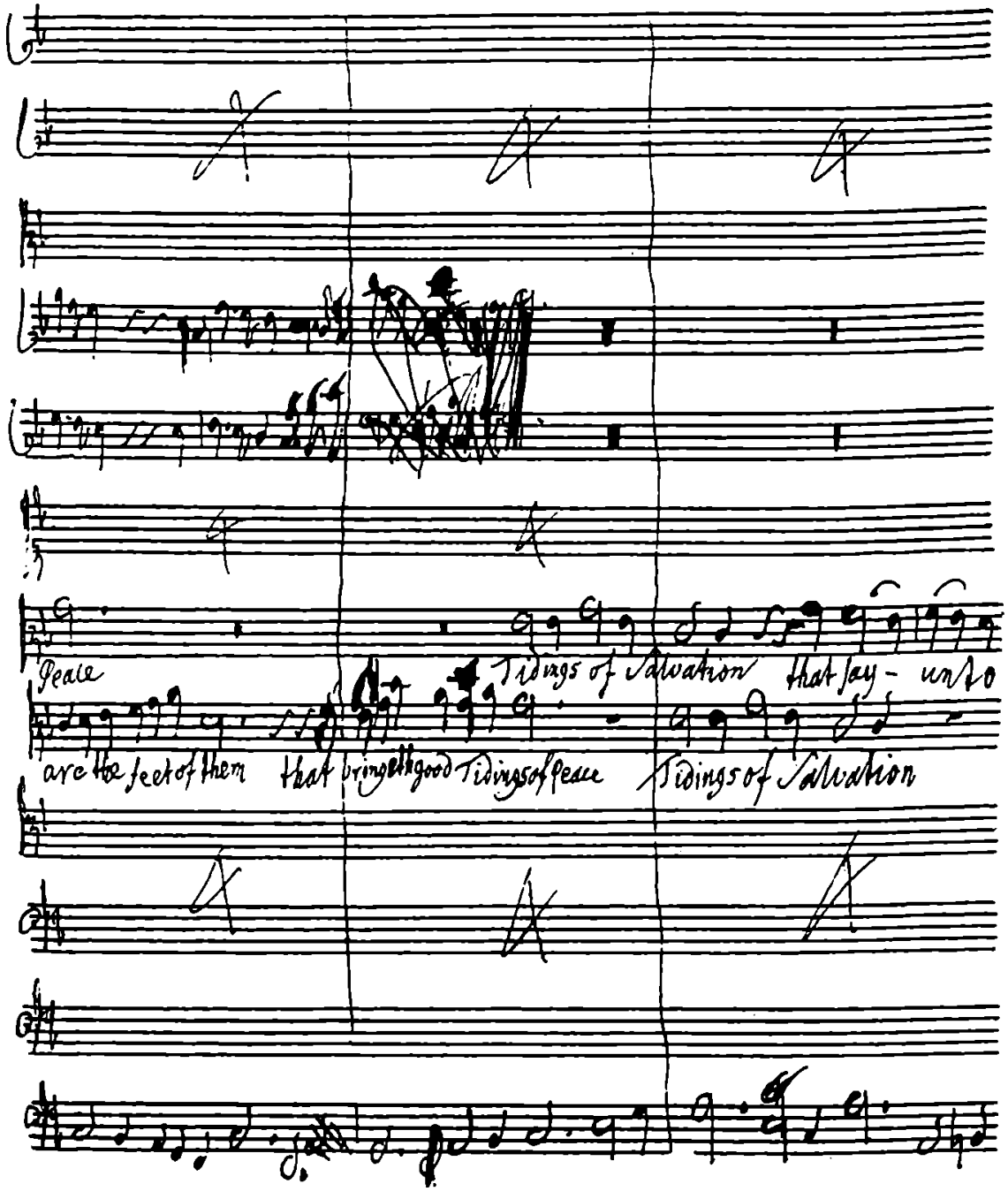
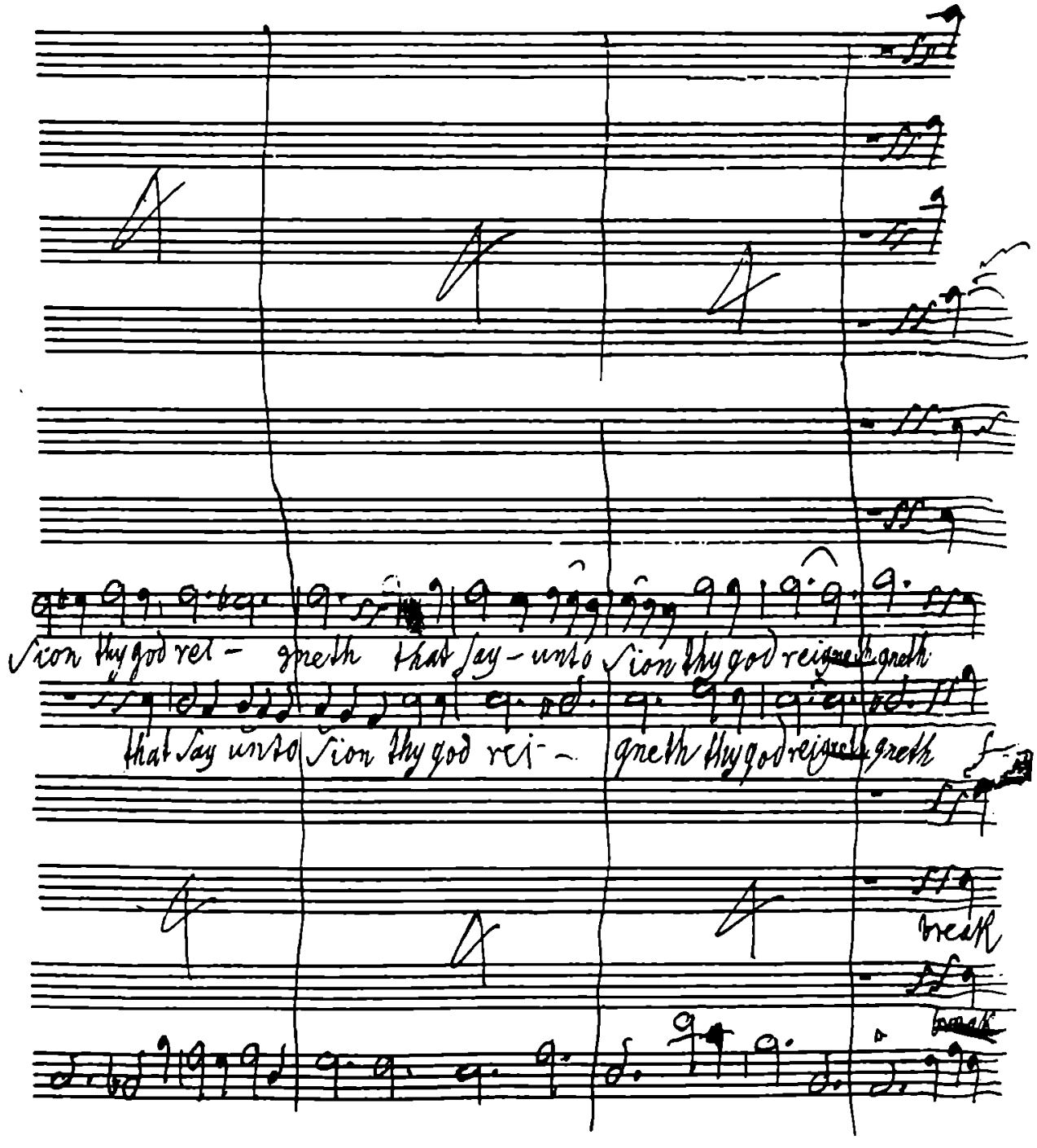
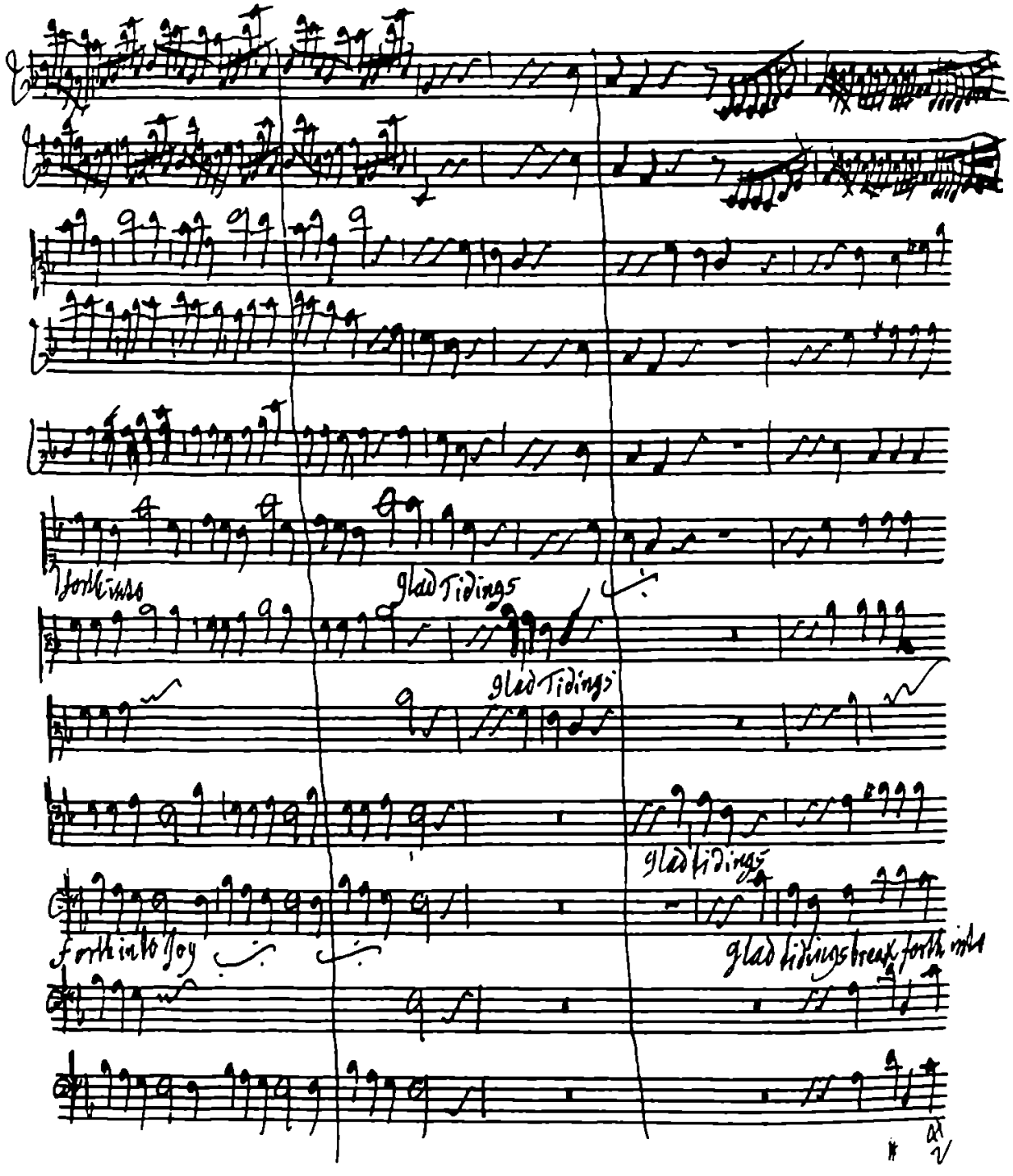
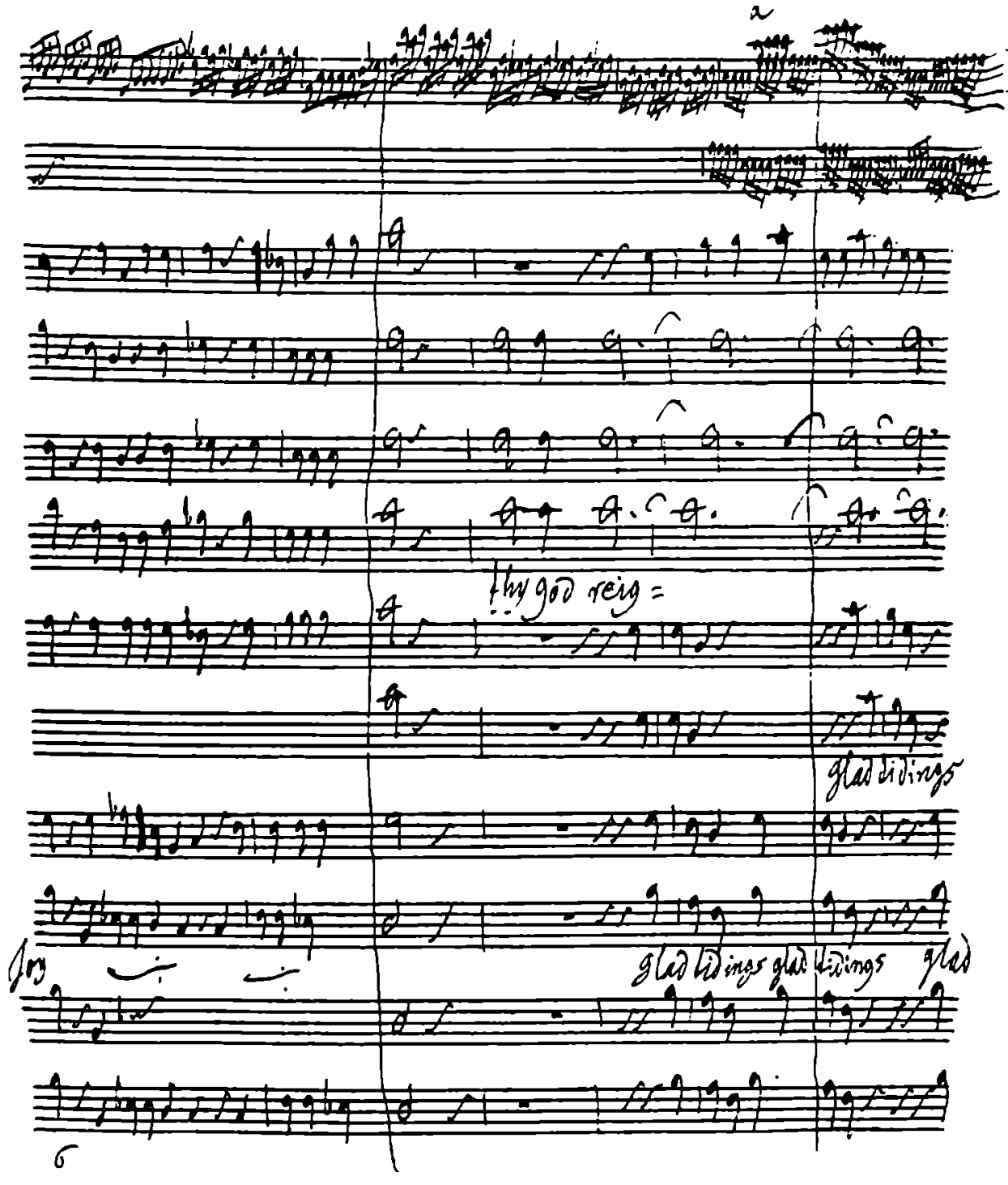

Mr Bayly - Solo
A 1
A 2
how beautiful are the feet of them that bring glad tidings of

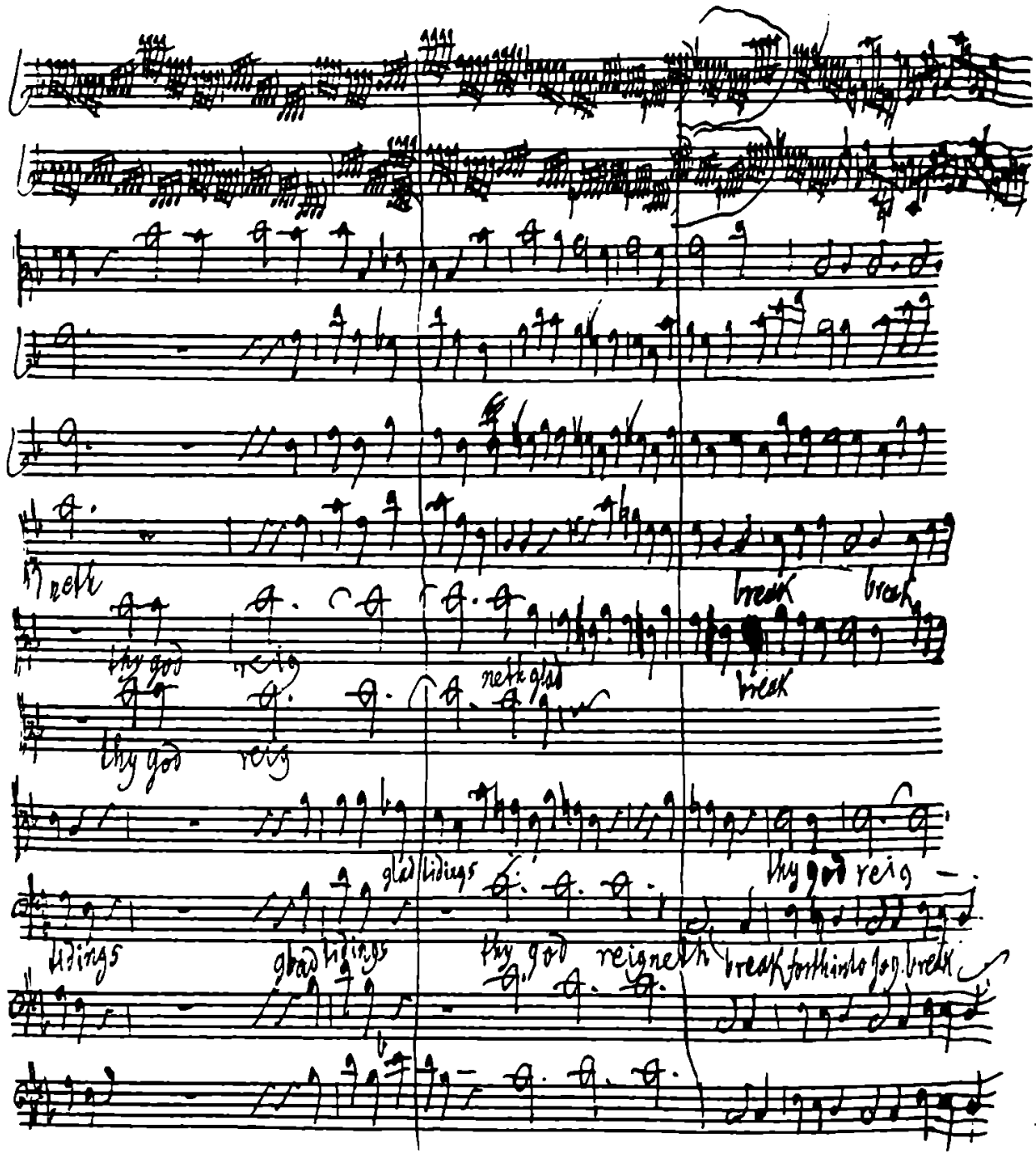

peace
how beautiful
how beautiful are the feet of them that bring glad tidings of
how beautiful are the feet of them that bring glad tidings of peace how beautiful how beautiful

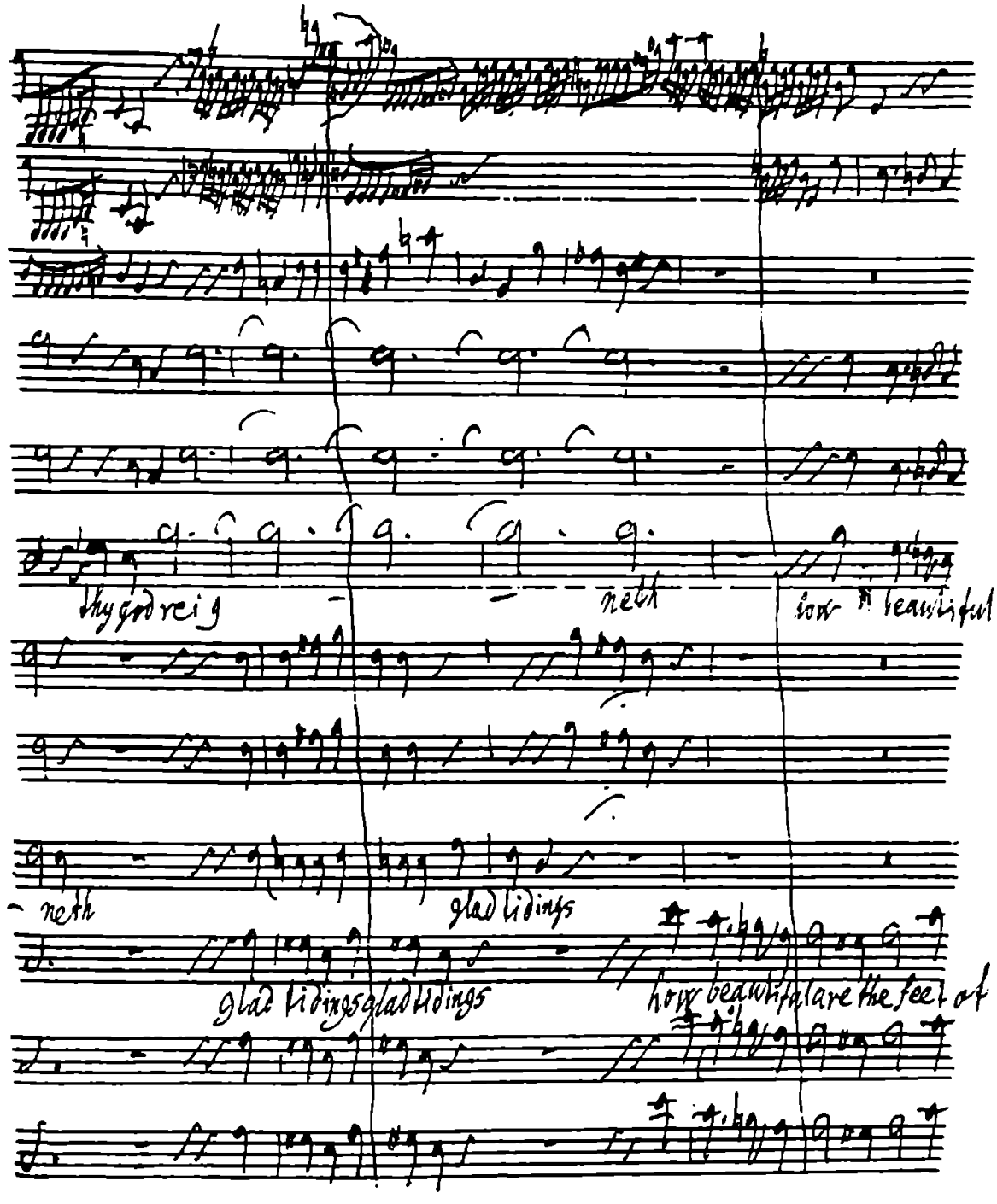

Peace
Tidings of Salvation
that say - unto
are the feet of them
that bringeth good Tidings of peace
Tidings of Salvation

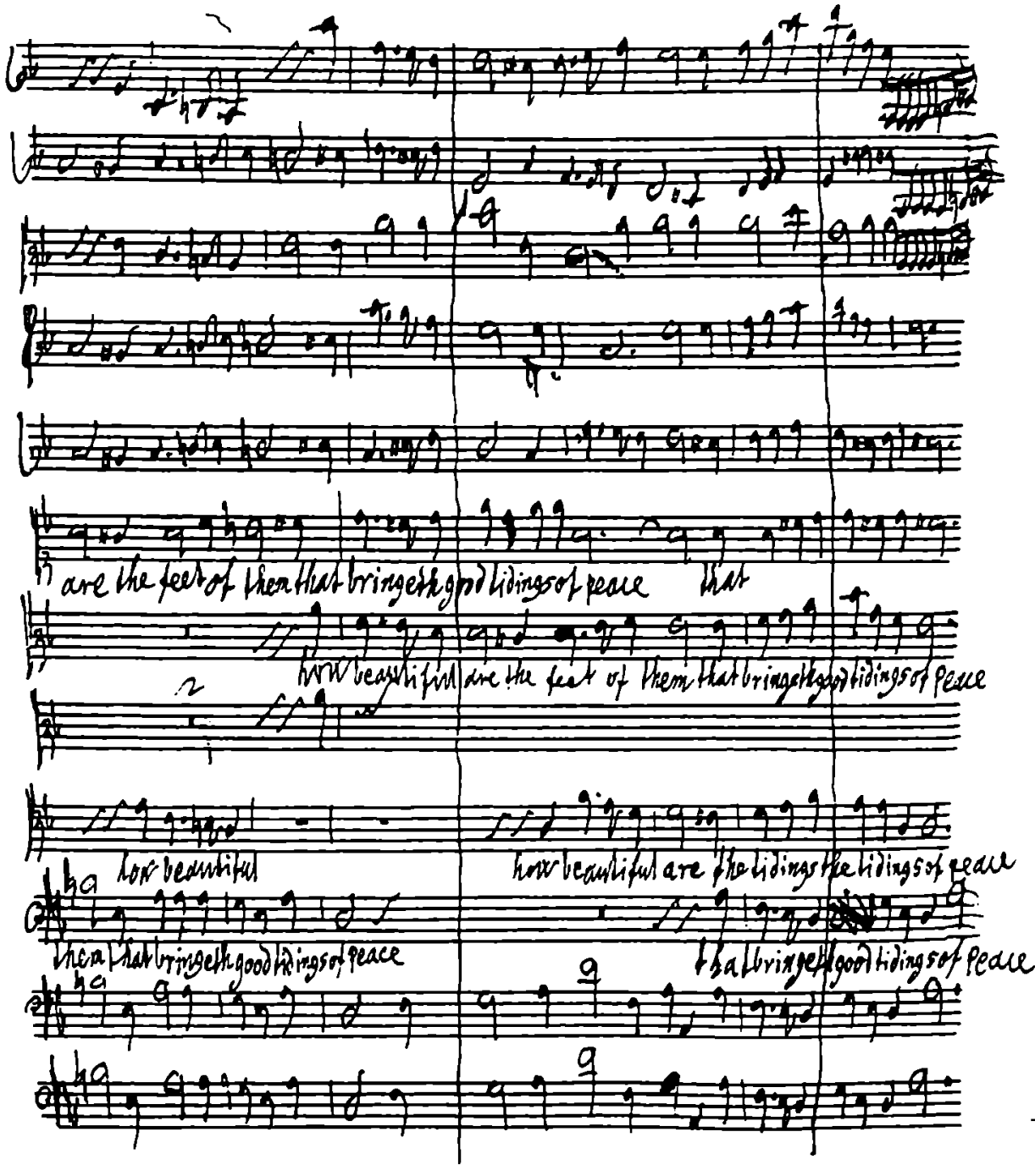

Sion thy god rei- gneth that say-unto Sion thy god reigneth
that say unto Sion thy god rei- gneth thy god reigneth

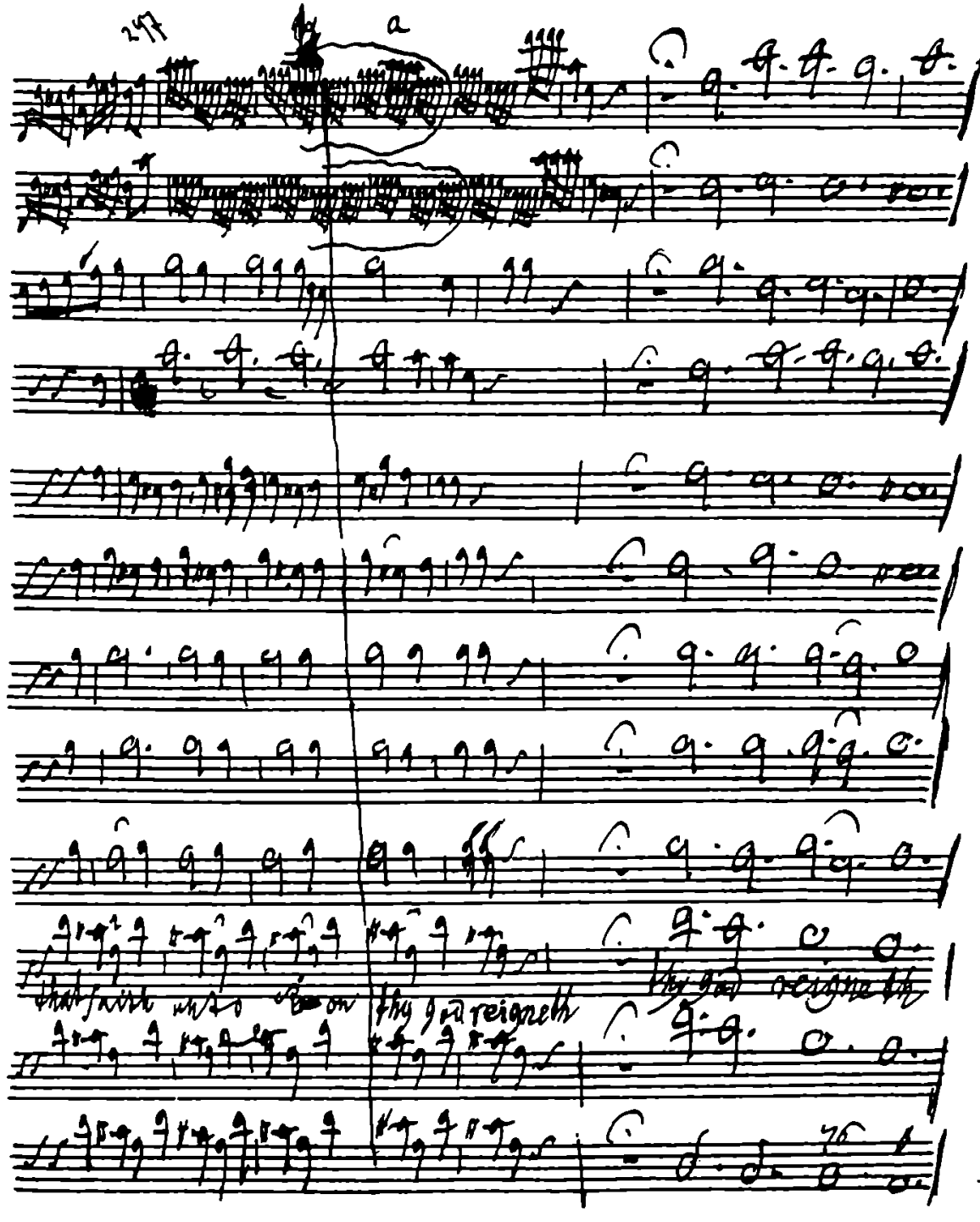

glad Tidings
glad Tidings
glad Tidings
glad tidings
glad tidings break forth into

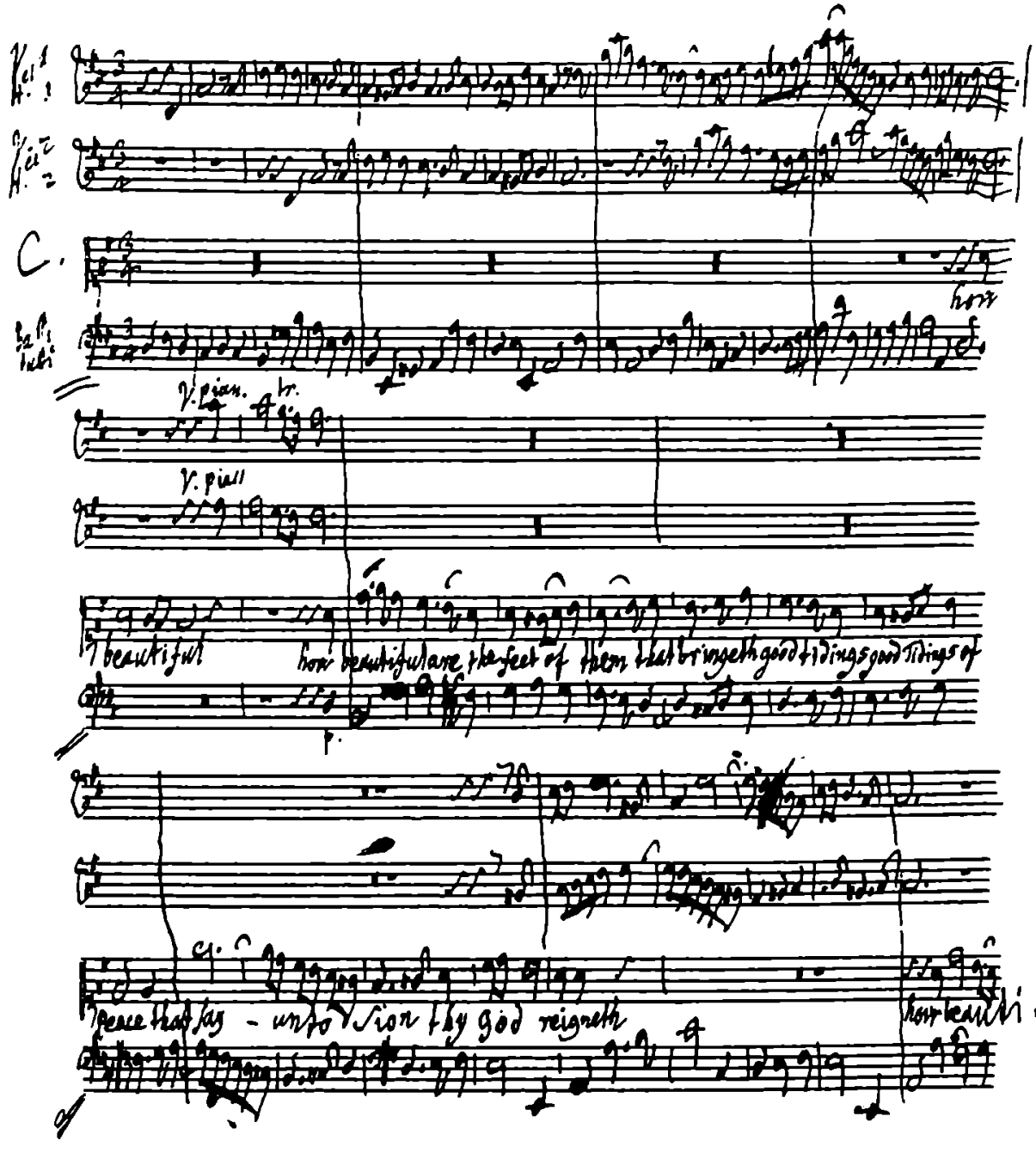

thy god reig =
glad tidings
Joy
glad tidings glad tidings glad

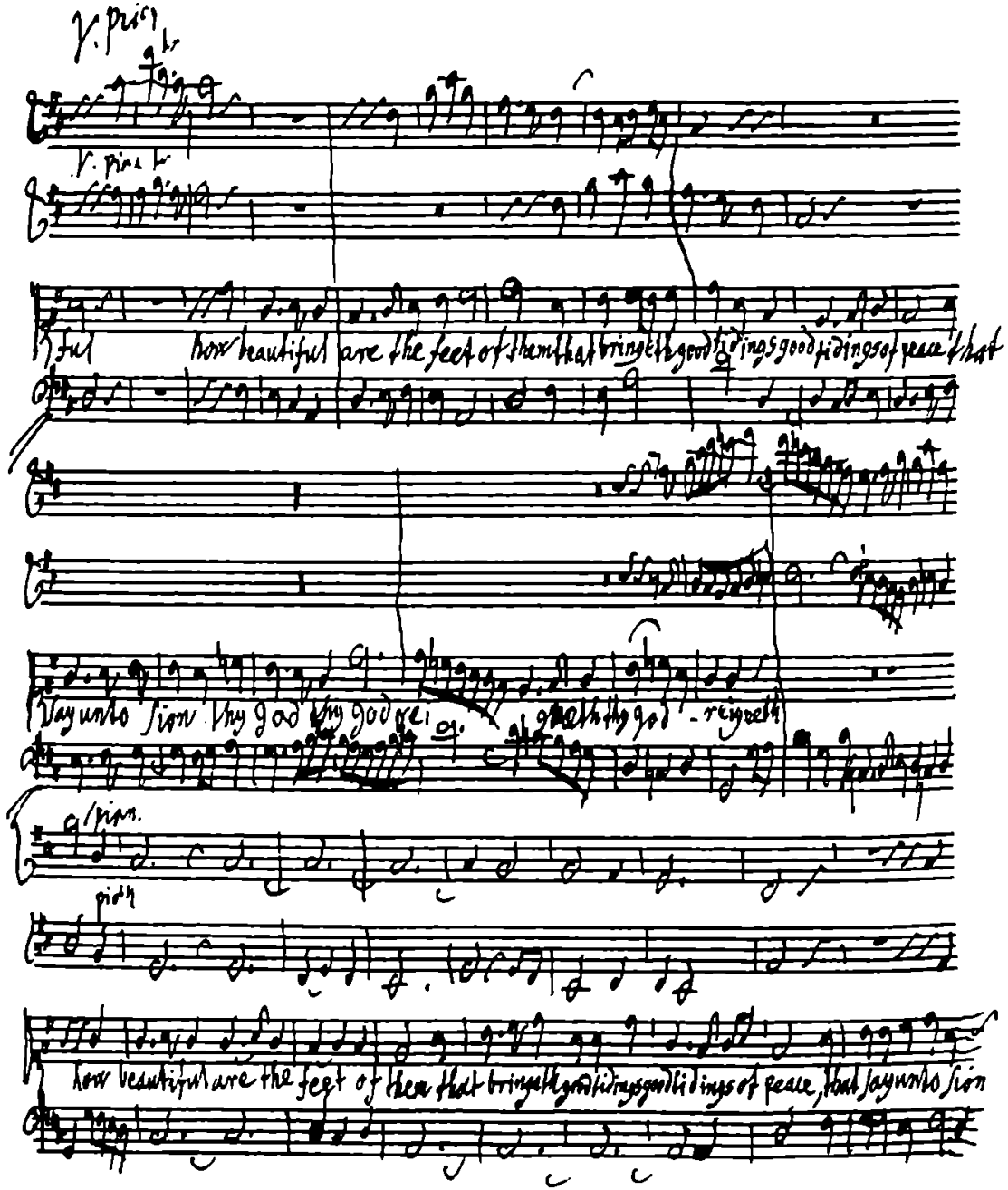

reth
break
break
thy god reig
reth glad
break
thy god reig
glad tidings
thy god reig —
tidings
glad tidings
thy god reigneth
break forth into joy break

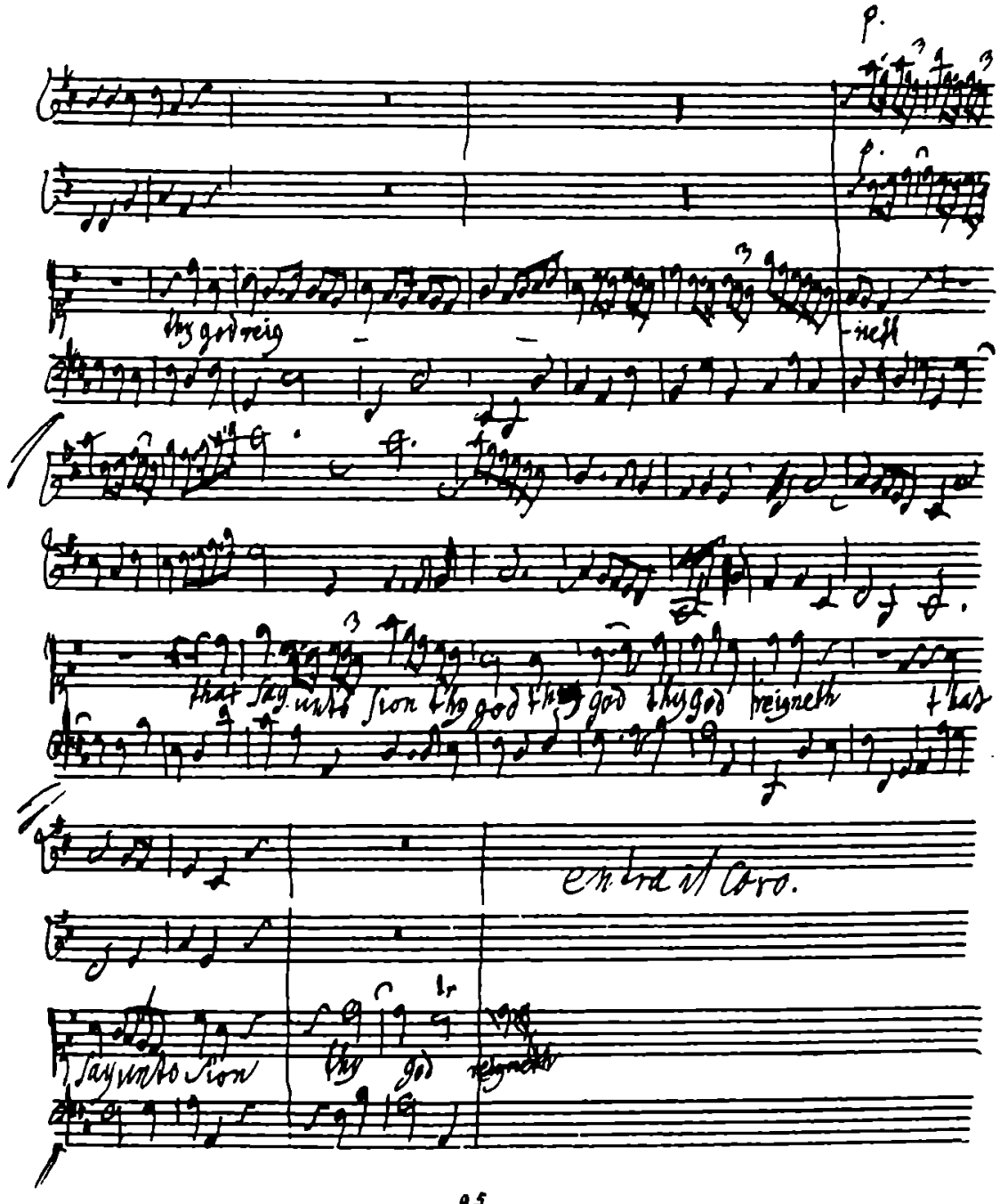

thy God reig
neth
how beautiful
neth
glad tidings
glad tidings glad tidings
how beautiful are the feet of

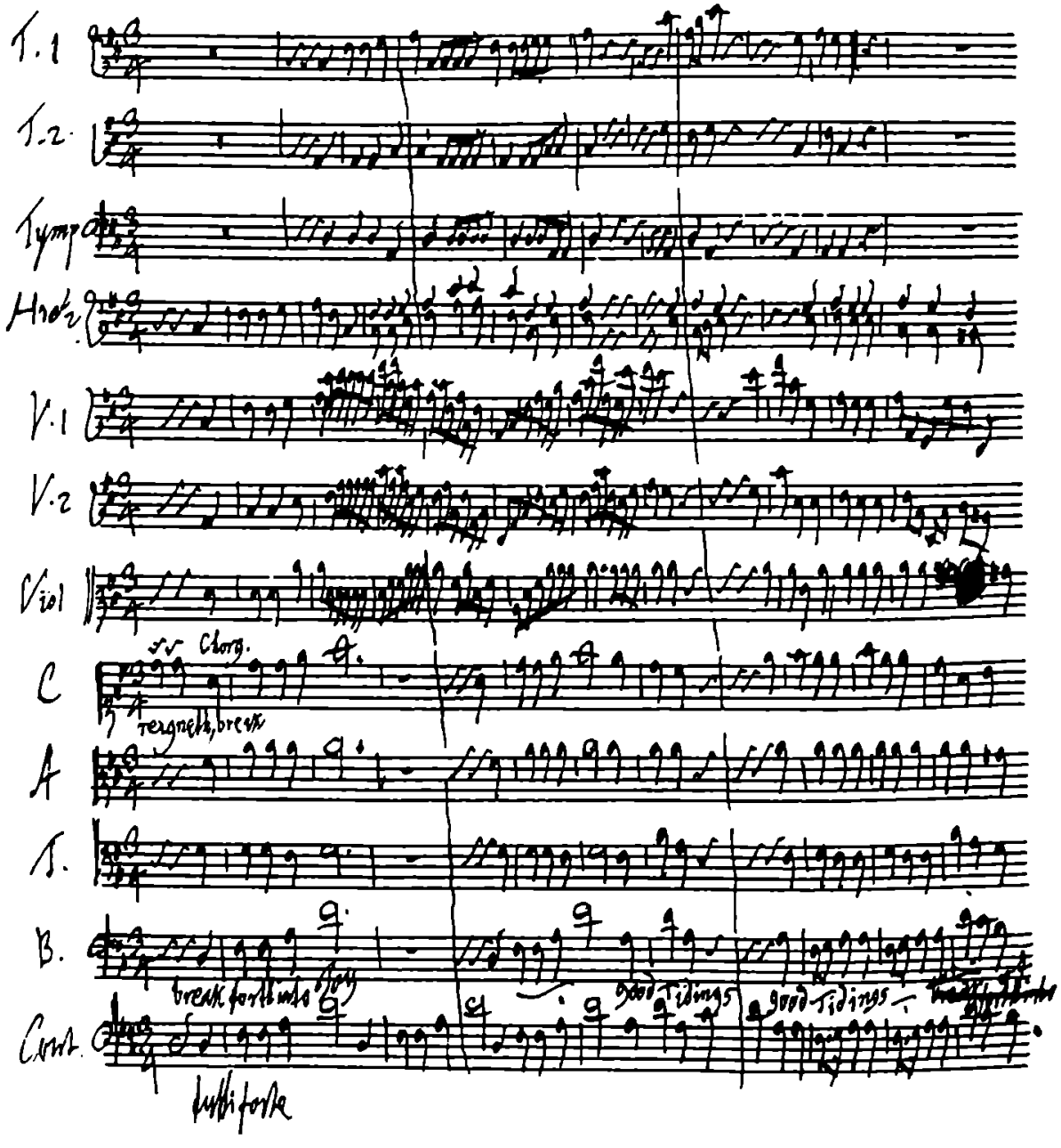

are the feet of them that bringeth good tidings of peace that
how beautiful are the feet of them that bringeth good tidings of peace
how beautiful
how beautiful are the tidings the tidings of peace
them that bringeth good tidings of peace
that bringeth good tidings of peace

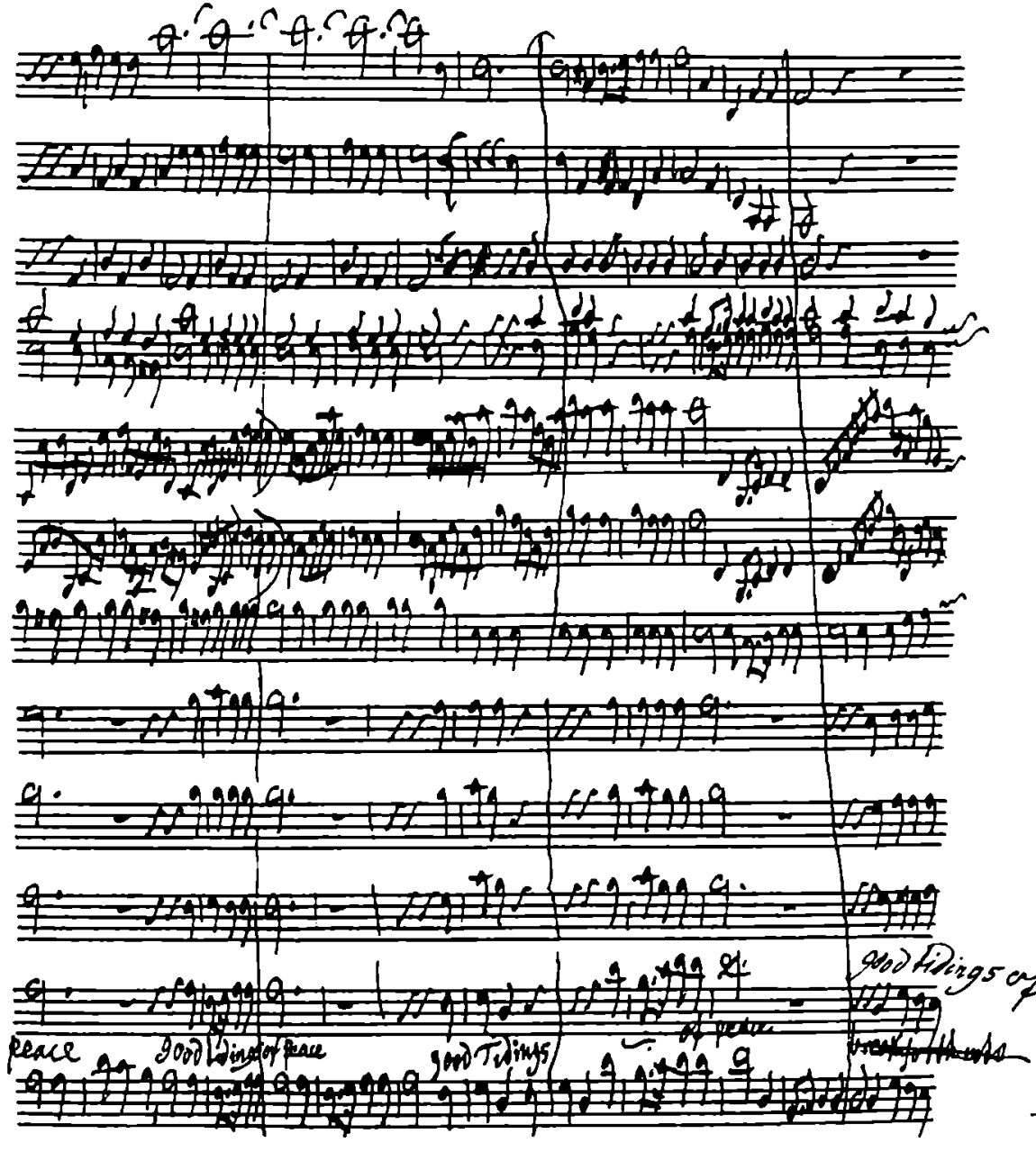

a
that saith unto Zion thy god reigneth
thy god reigneth

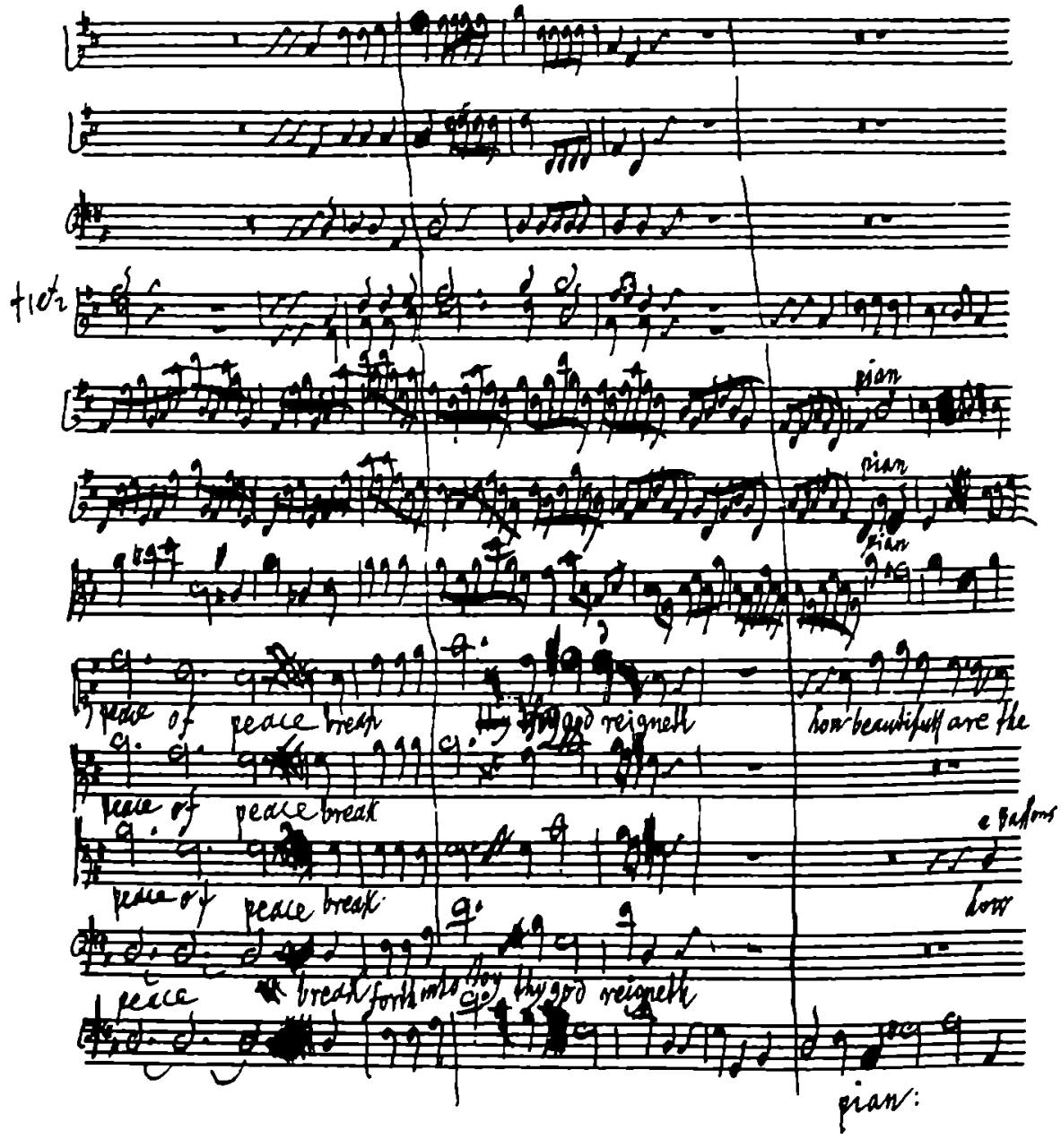

C.
V. pian.
V. piall
beautiful
how beautiful are the feet of them that bringeth good tidings good tidings of
peace that say - unto Sion thy god reigneth
how beauti-

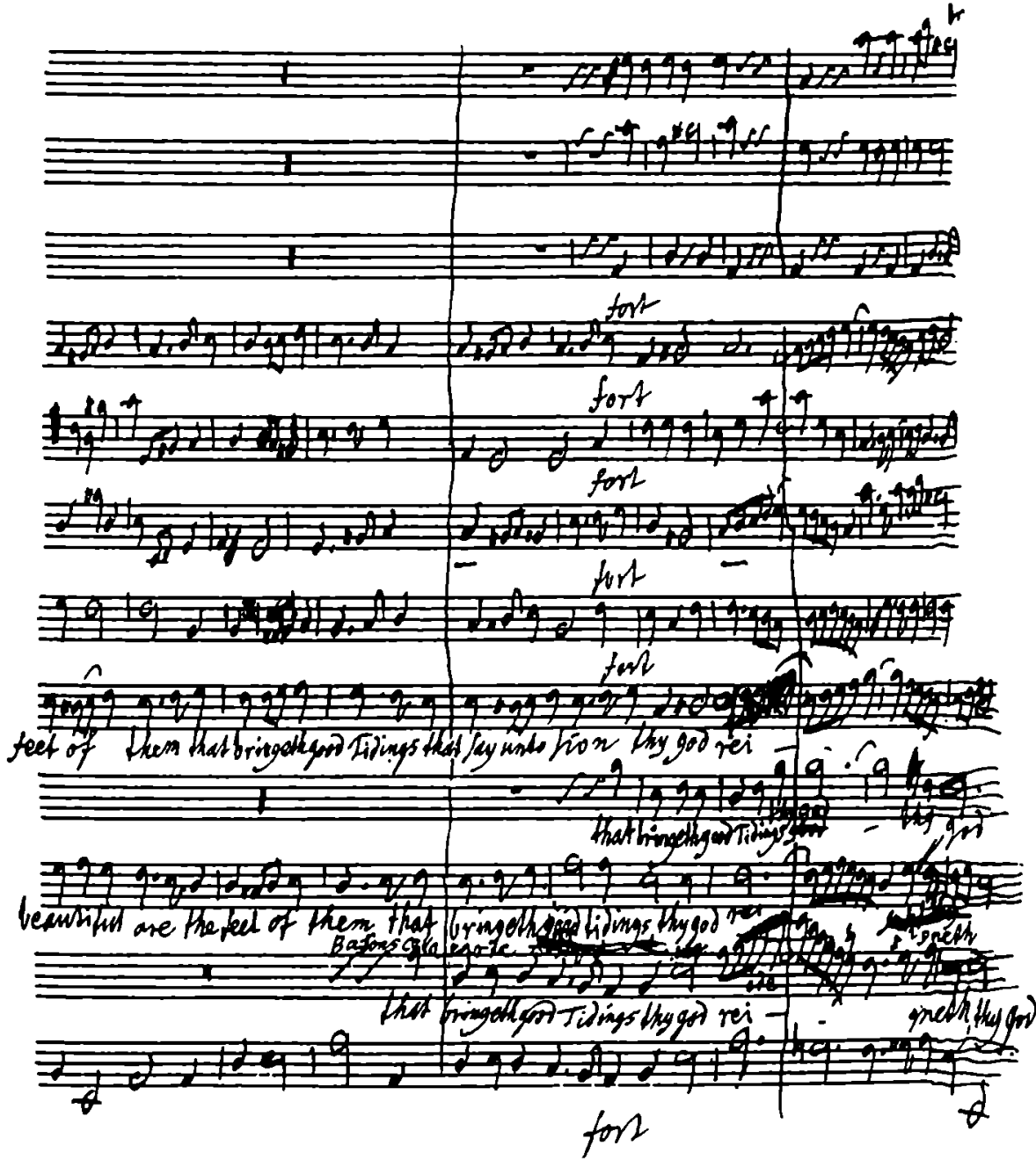

V. pria
V. pria
ful how beautiful are the feet of them that bringeth good tidings good tidings of peace that
say unto sion thy god thy god rei gneth thy god - reigneth
pian.
pioth
how beautiful are the feet of them that bringeth good tidings good tidings of peace, that say unto sion

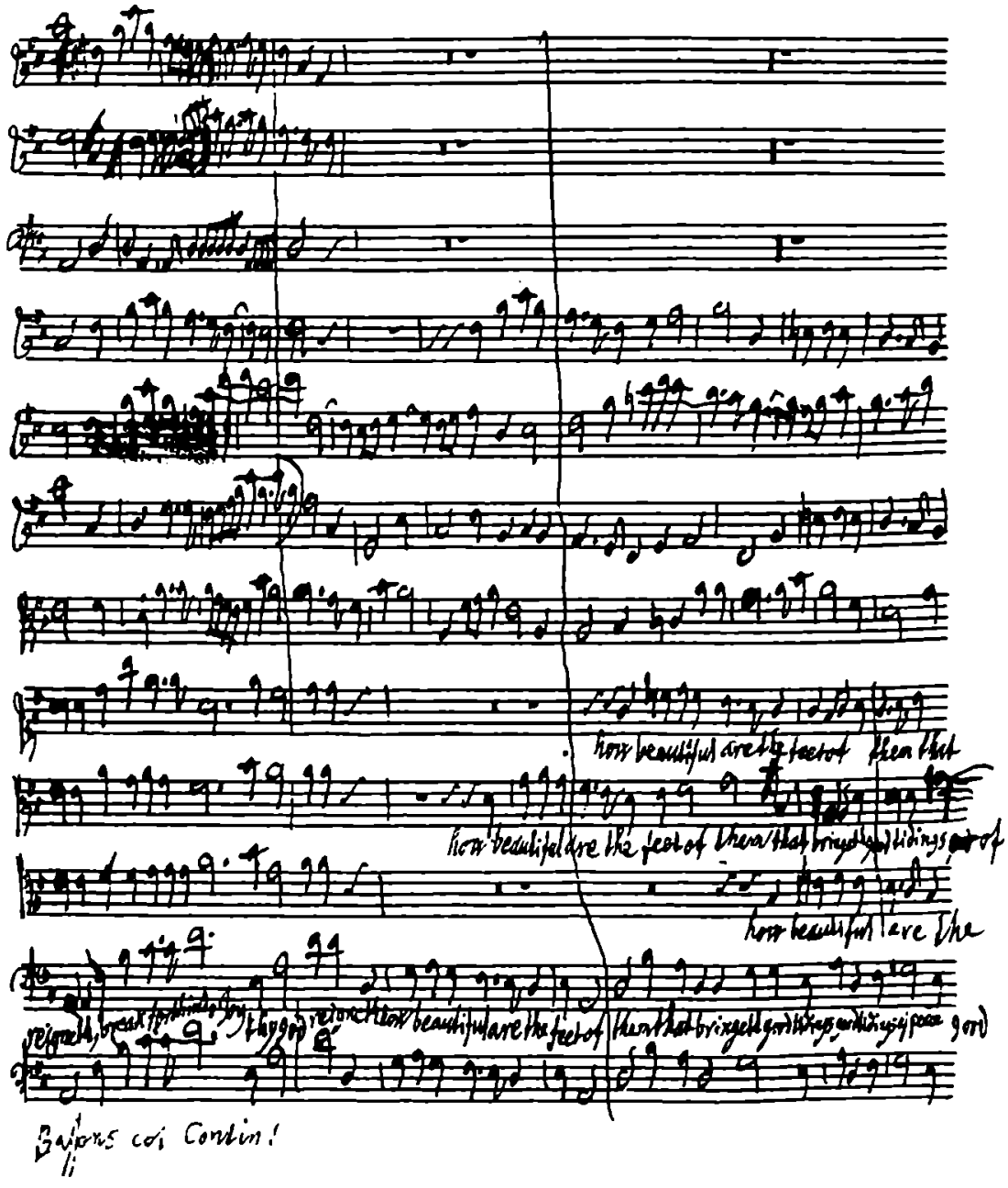

p.
thy god reig - - neth
that say unto sion thy god thy god thy god reigneth that
entra il Coro.
say unto sion thy god reigneth

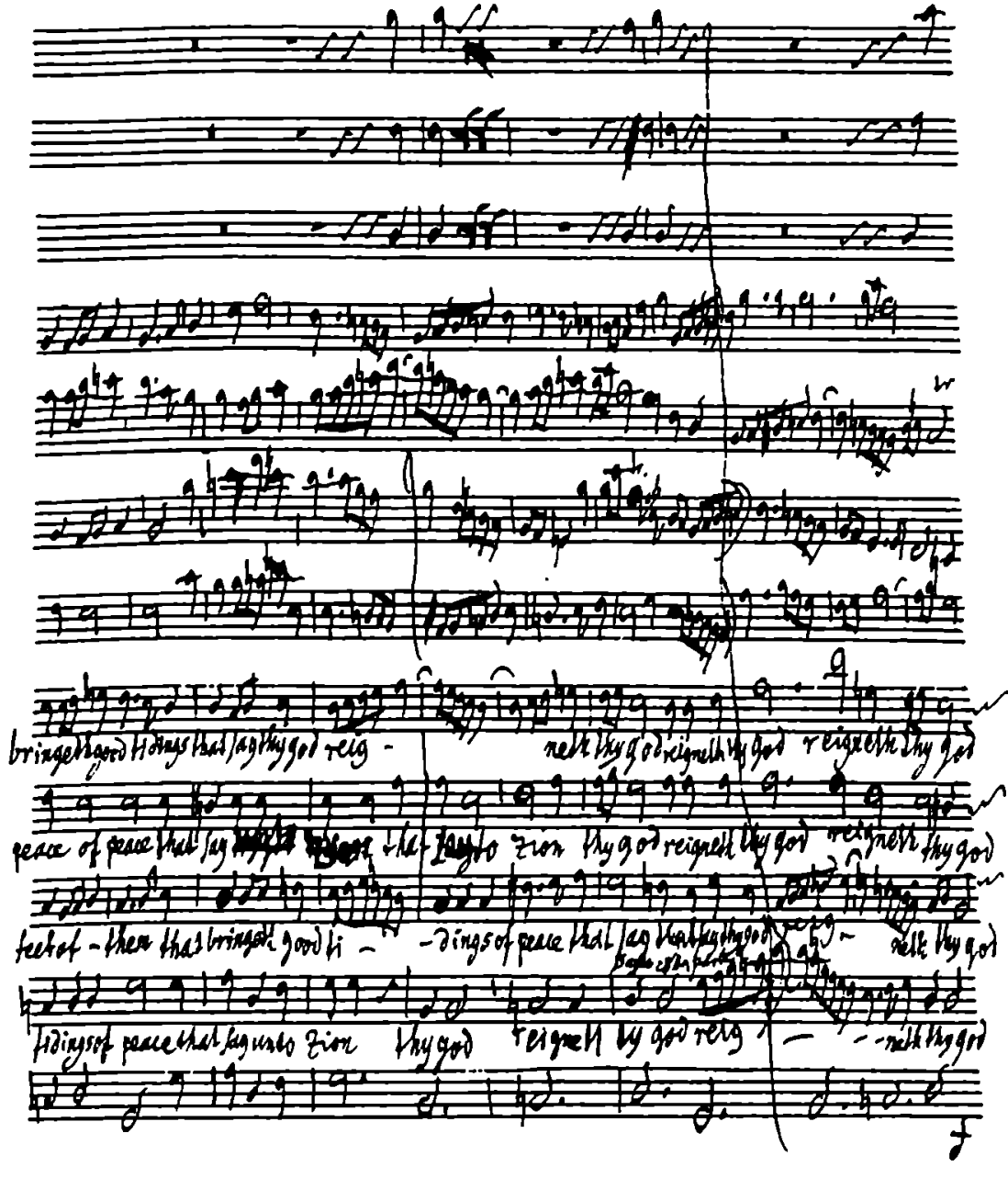

T.1
T.2
Tymp
Hrd 2
V.1
V.2
Viol
Chorg.
C
A
T.
B.
Cont.
good Tidings
good Tidings
tutti forte

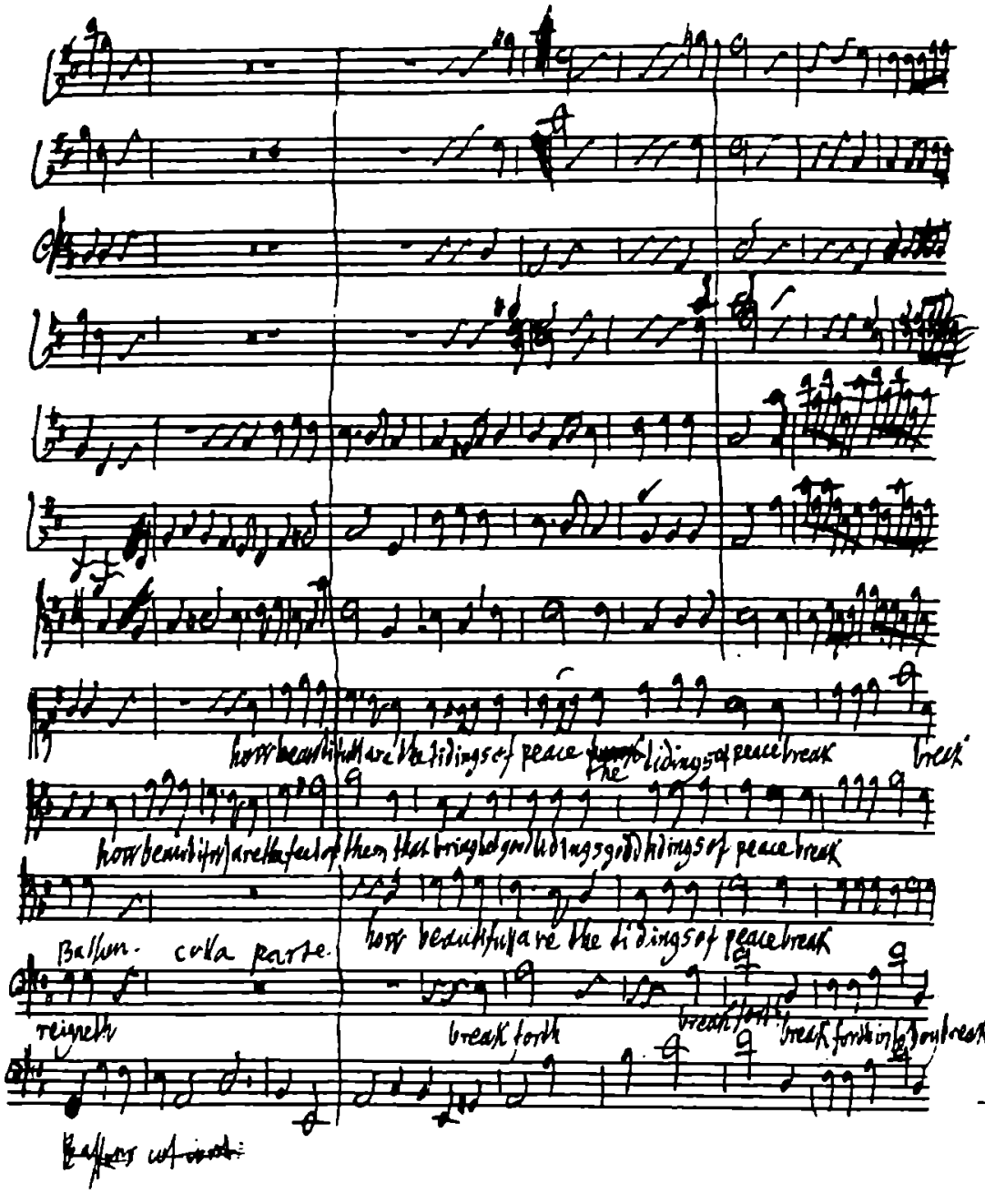

peace
good Tidings of peace
good Tidings
of peace
good Tidings of

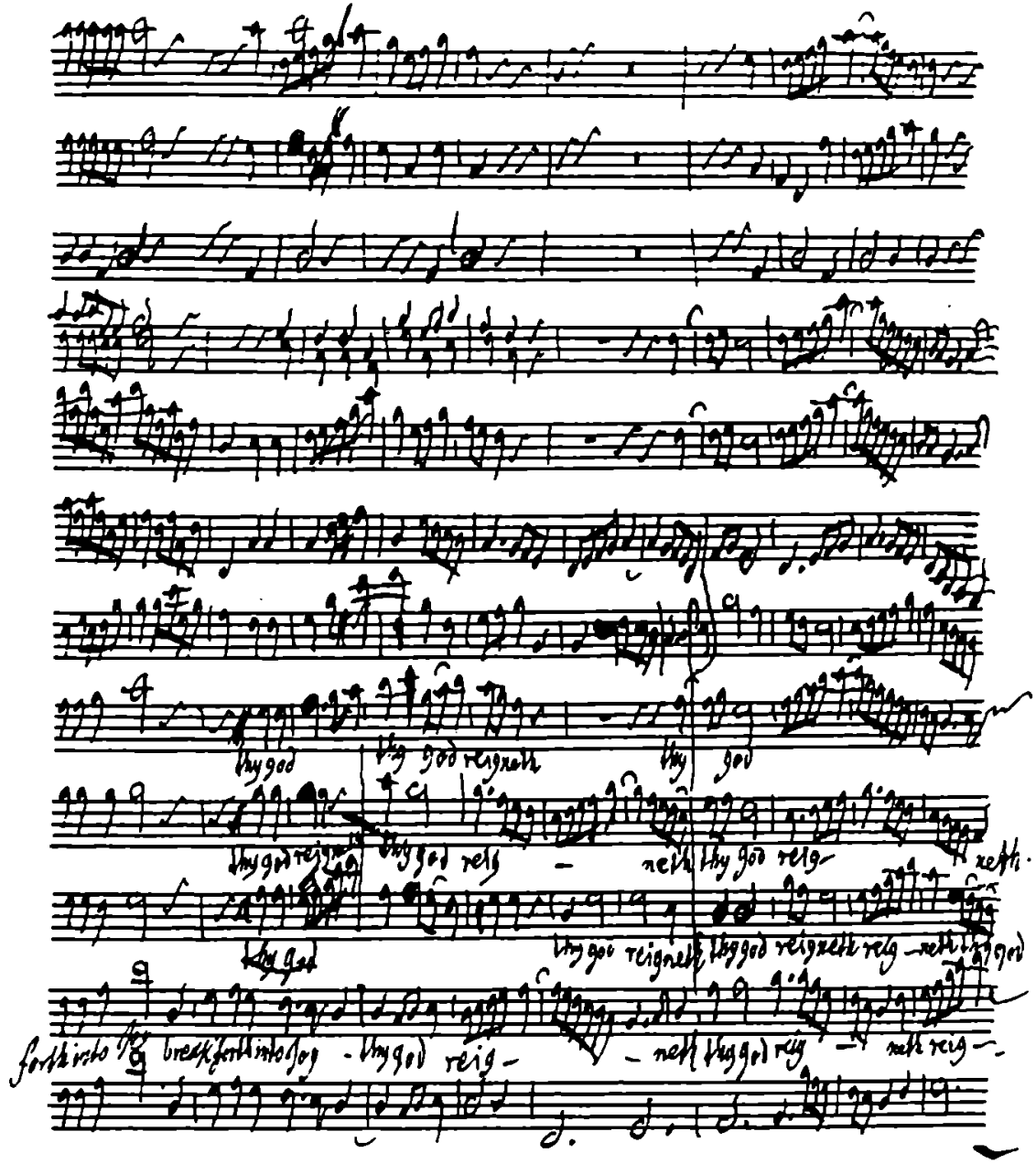

pian
pian
pian
peace of peace break
thy god reigneth
how beautifull are the
peace of peace break
peace of peace break
how
peace break forth into joy thy god reigneth
pian:


fort
fort
fort
fort
fort
feet of them that bringeth good Tidings that say unto sion thy god rei
that bringeth good Tidings thy god
beautiful are the feet of them that bringeth good tidings thy god rei
Basons Glaeare
that bringeth good Tidings thy god rei
gneth thy god
fort

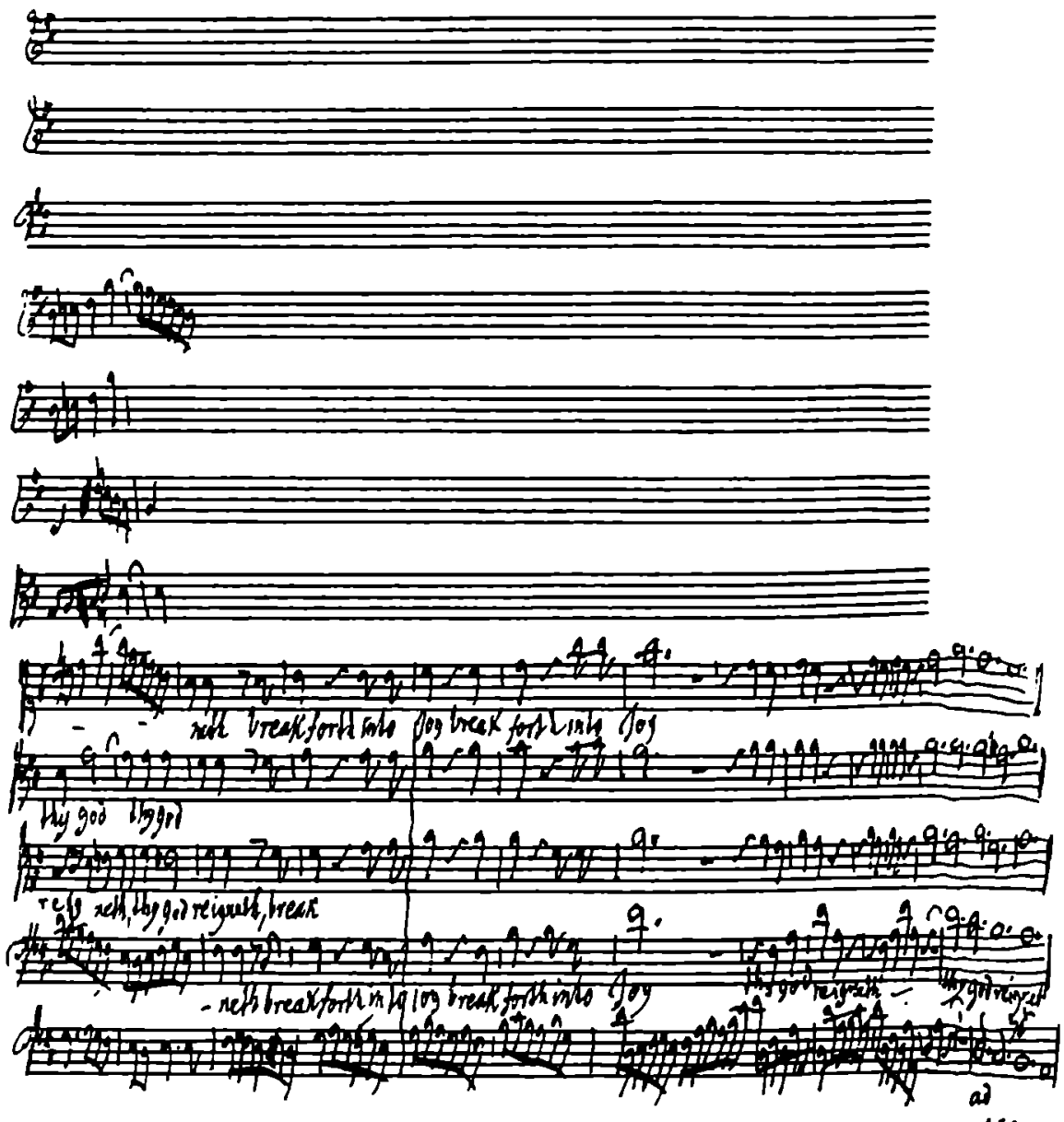

how beautiful are the feet of them that
how beautiful are the feet of them that bringeth good tidings of
how beautiful are the
reigneth, break forth into joy thy god reigneth how beautiful are the feet of them that bringeth good tidings, good tidings of peace good
Bassons coi Contin!

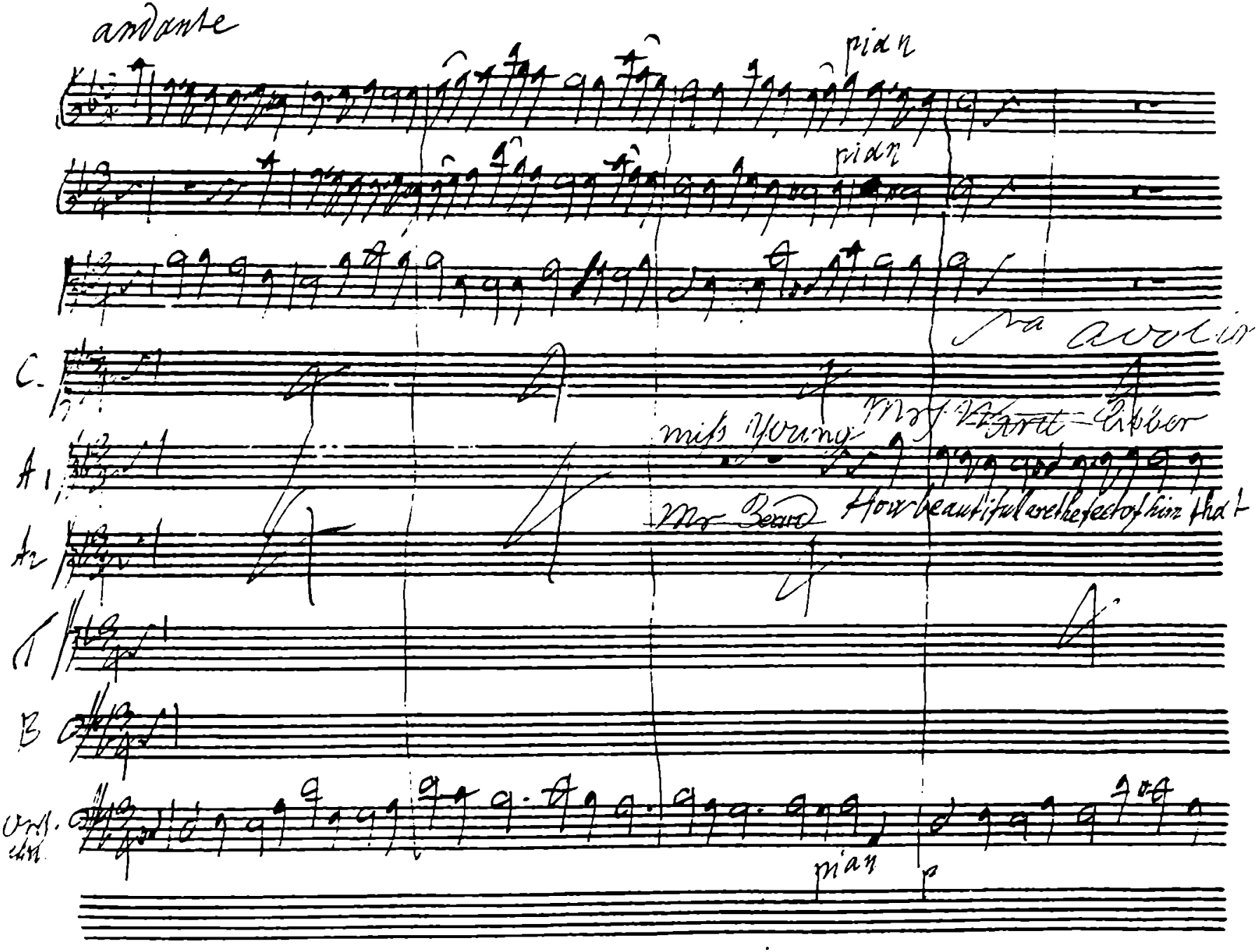

bringeth good tidings that say thy god reig - neth thy god reigneth thy god reigneth thy god
peace of peace that say that say to Zion thy god reigneth thy god reigneth thy god
feet of - them that bringeth good ti - - dings of peace that say that thy god reig - neth thy god
tidings of peace that say unto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

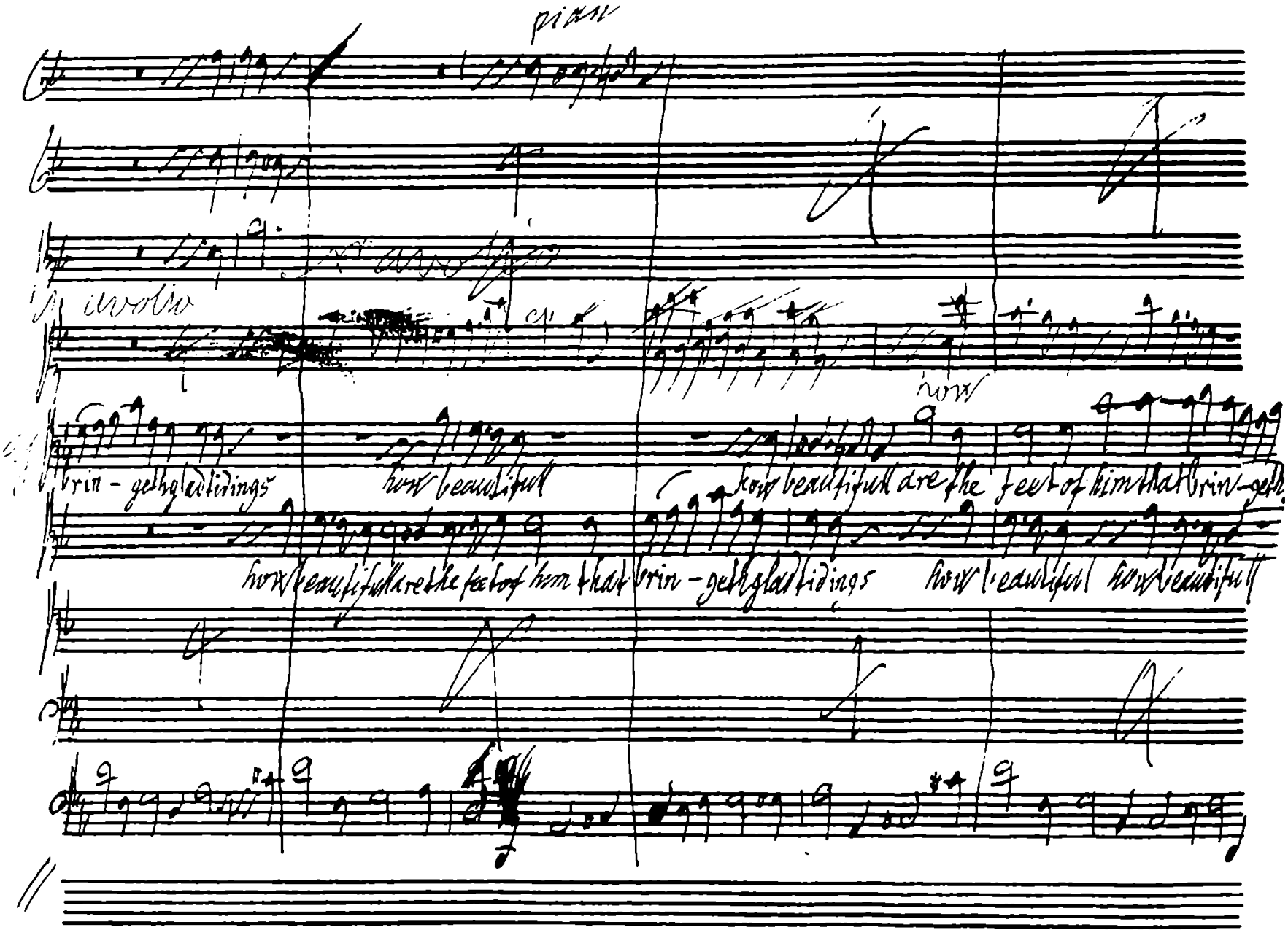

how beautiful are the tidings of peace
how beautiful are the feet of them that bring glad tidings of good things of peace break
how beautiful are the tidings of peace break
Bassum. cella parte.
reigneth
break forth
break forth
break forth in joy break

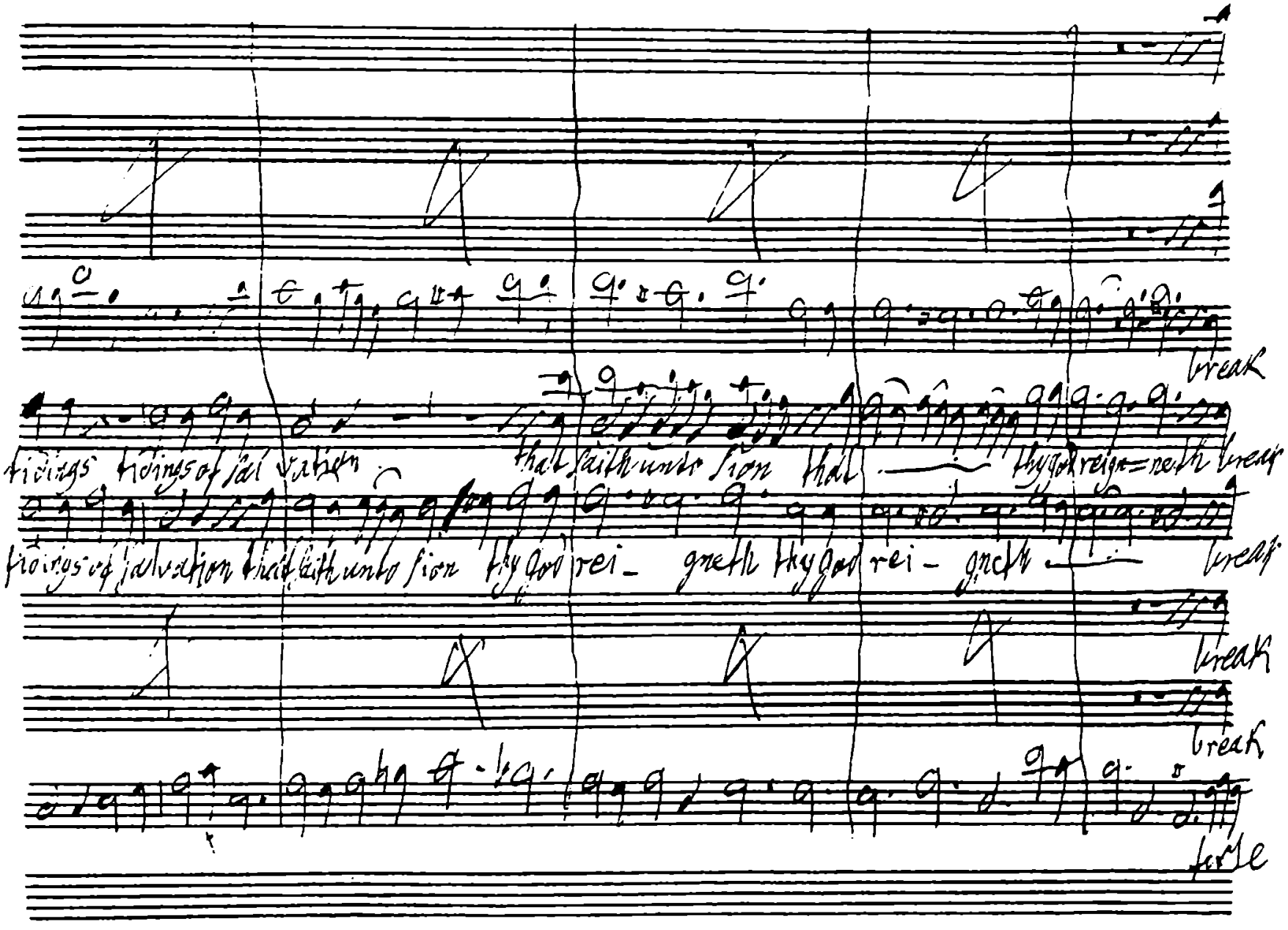

thy god
thy god reigneth
thy god
thy god reigneth
thy god reig - neth thy god reig - neth.
thy god
thy god reigneth thy god reigneth reig - neth thy god
forth into thy break forth into joy - thy god reig - neth thy god reig - neth reig -

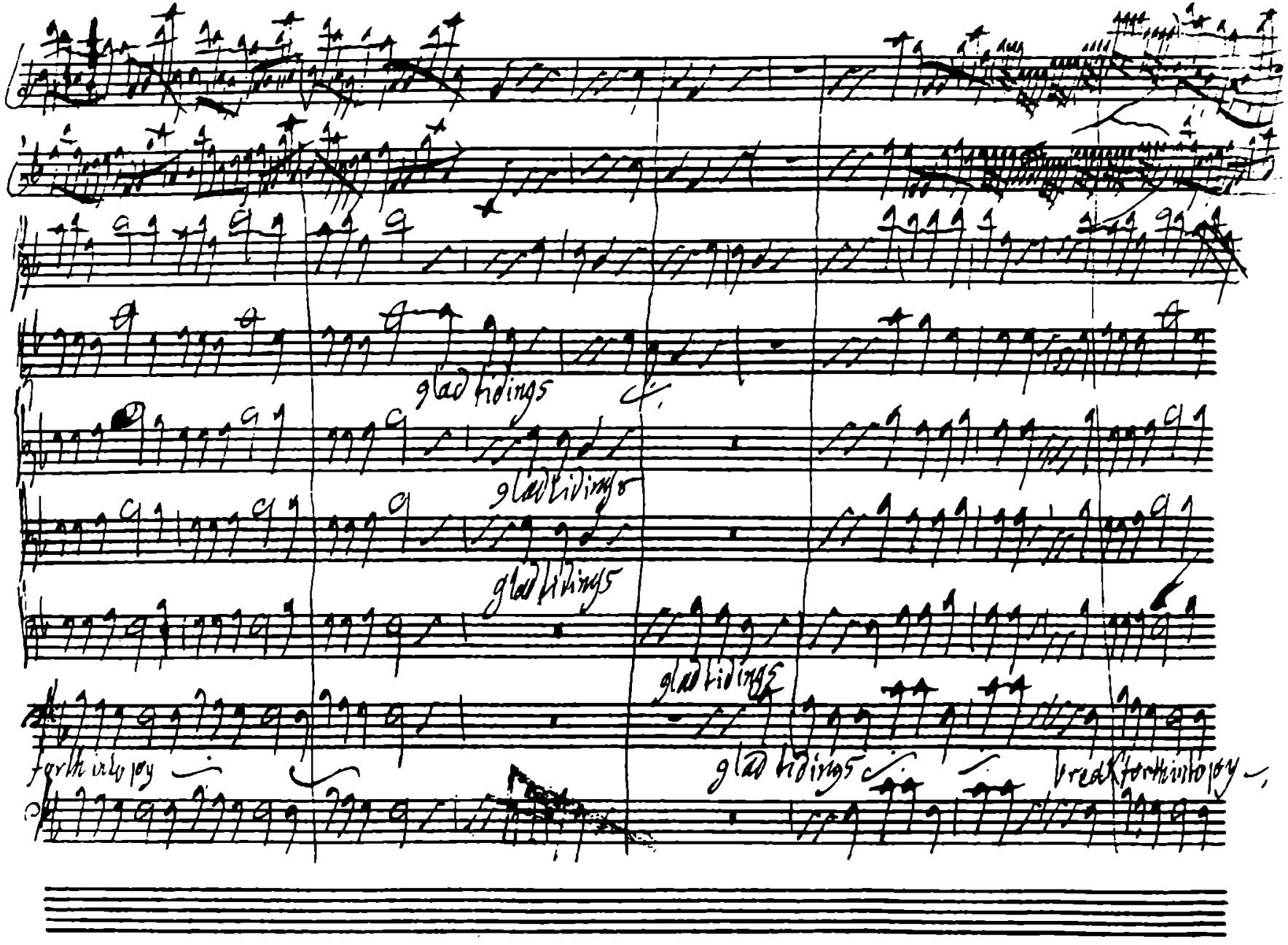
95

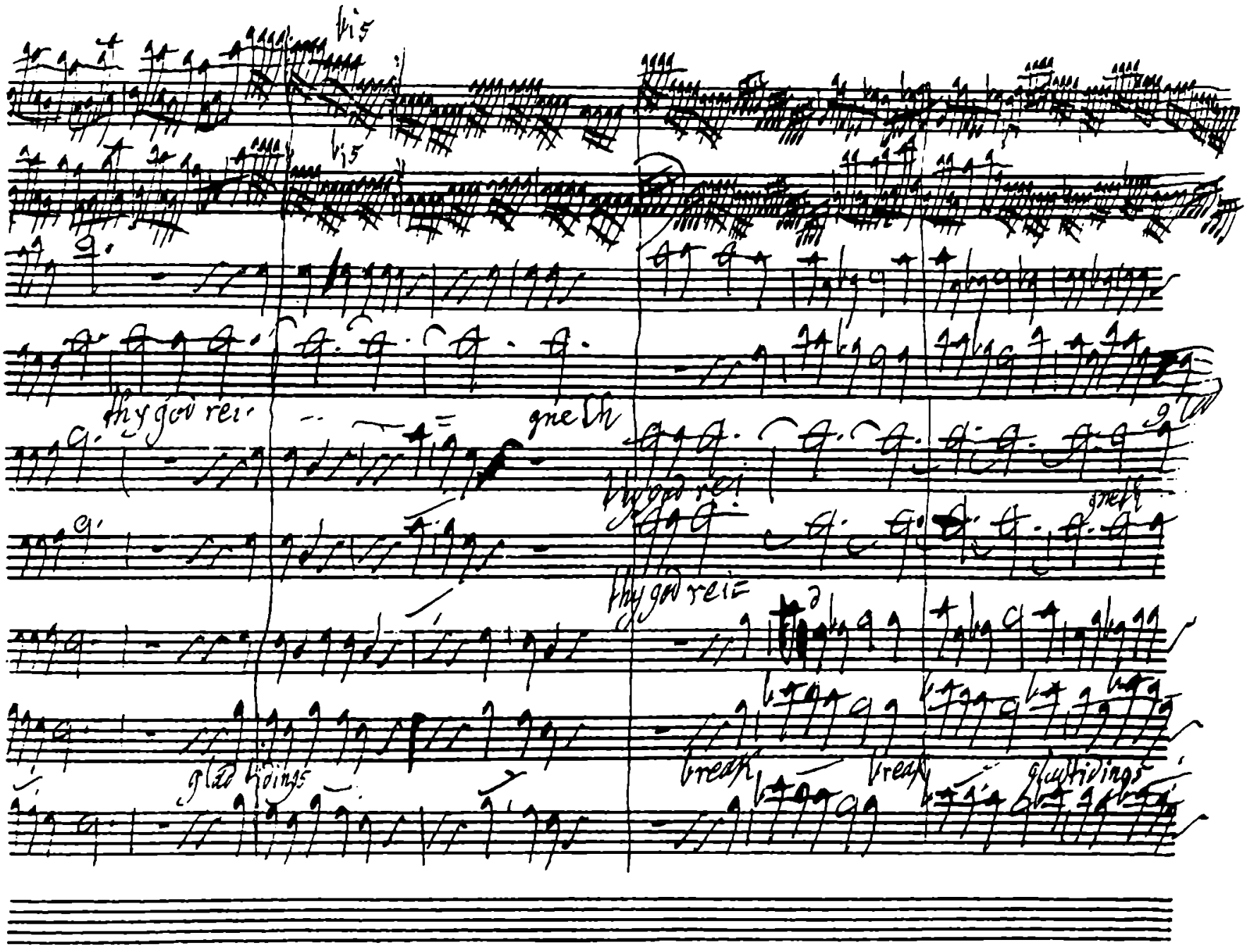

reth break forth into joy break forth into joy
thy god reigneth
reth reth, thy god reigneth, break
- reth break forth into joy break forth into joy
thy god reigneth -
ad
104.

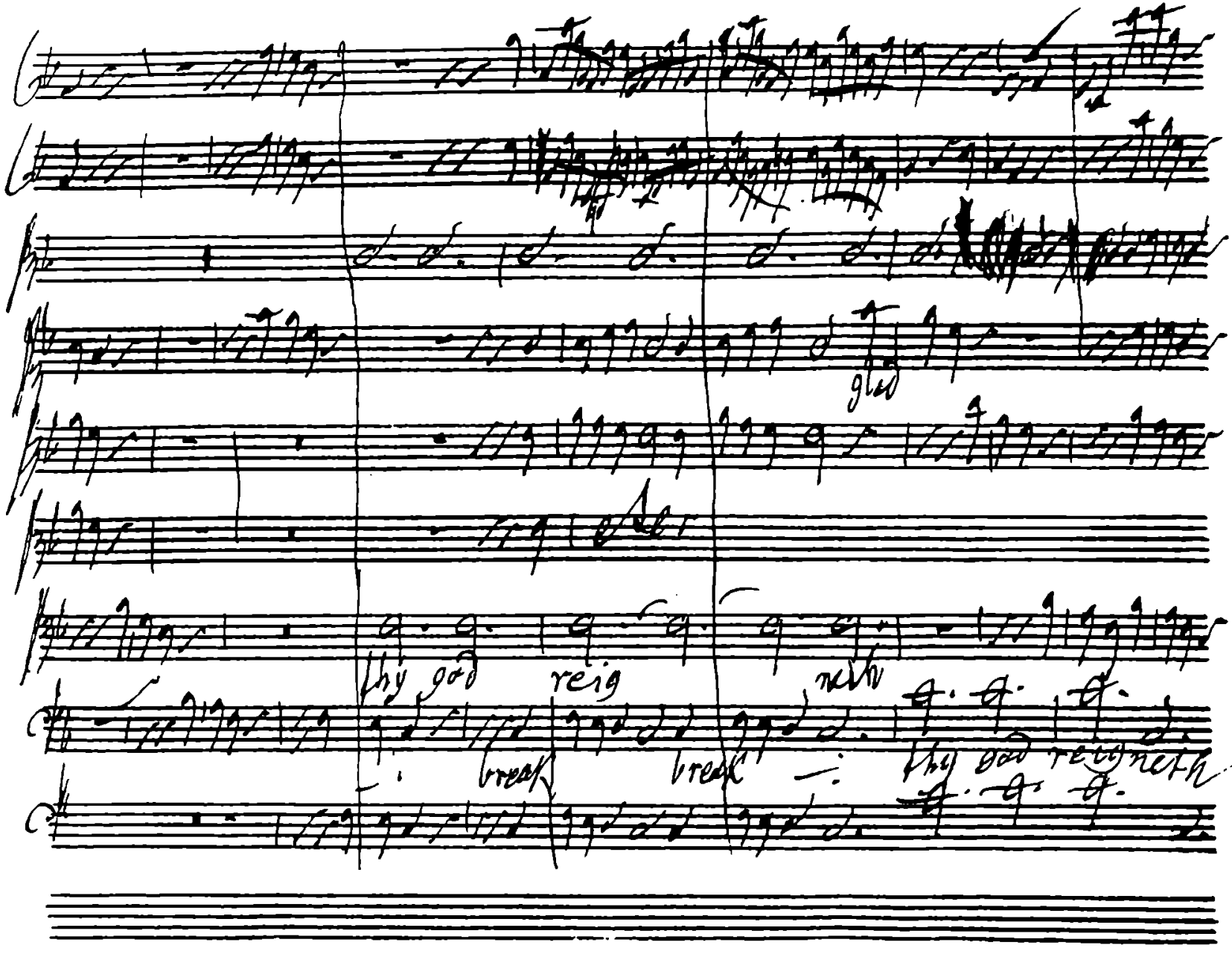

andante
pian
pian
C.
A1
A2
T
B
Ord. ch.
miss Young
Mr Beard
How beautiful are the feet of him that
pian
p

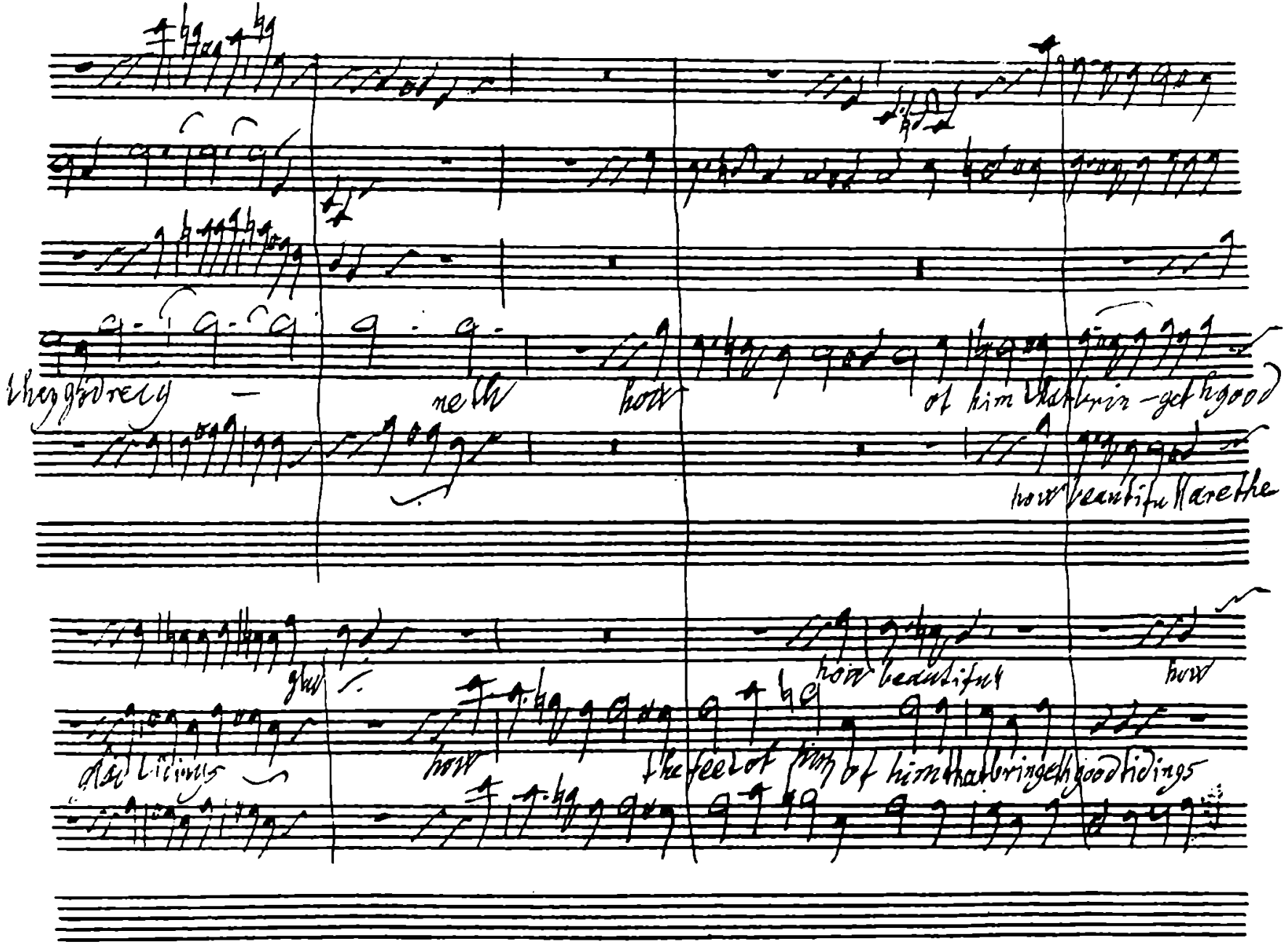

pian
avolto
how
brin - gethgladtidings how beautifull how beautifull are the feet of him that brin - geth
how beautifull are the feet of him that brin - gethgladtidings how beautiful how beautifull


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

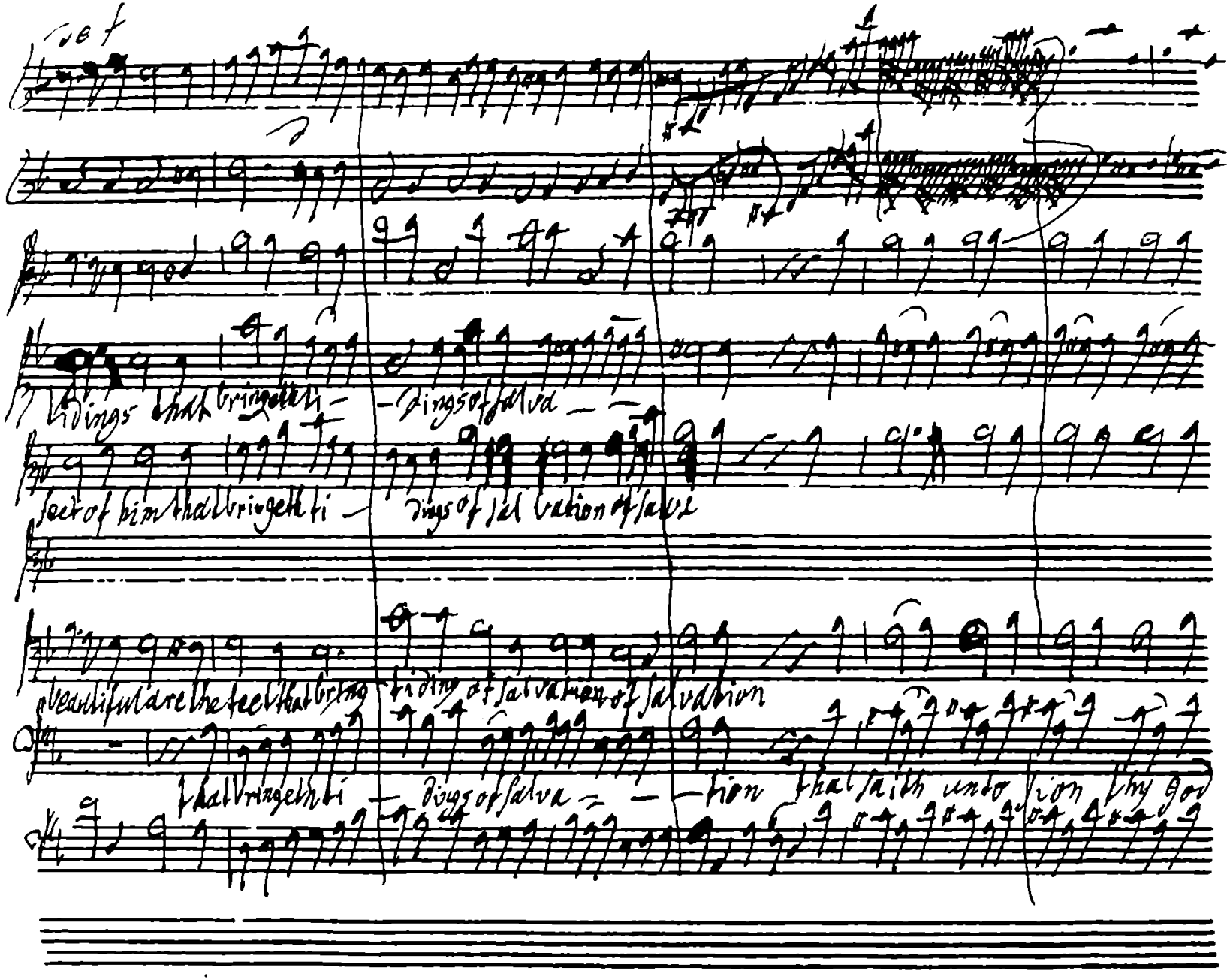

glad tidings
glad tidings
glad tidings
glad tidings
forth into joy
glad tidings
break forth into joy

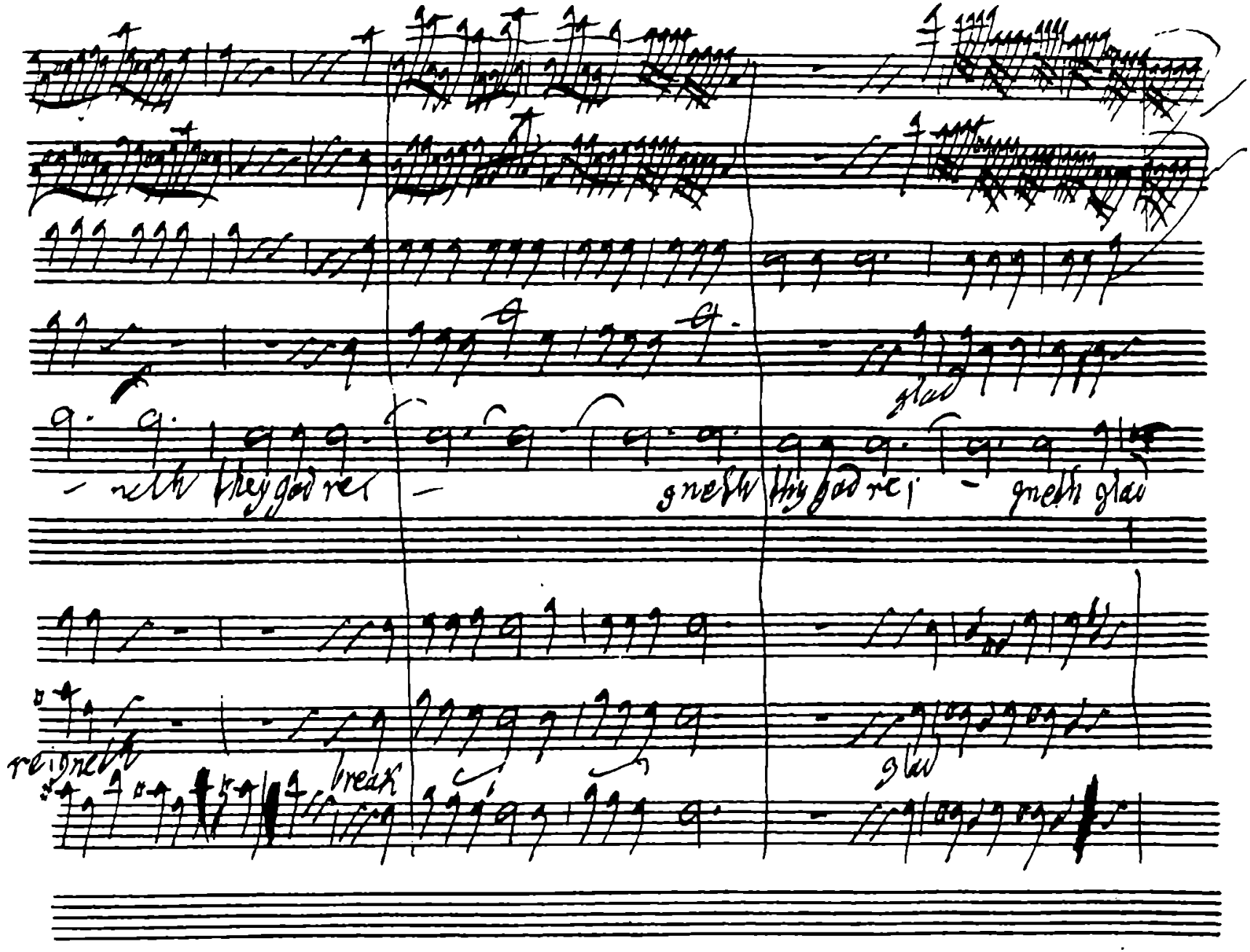

bis
bis
thy god rei
gneth
thy god rei
gneth
thy god rei
glad tidings
break
break
glad tidings

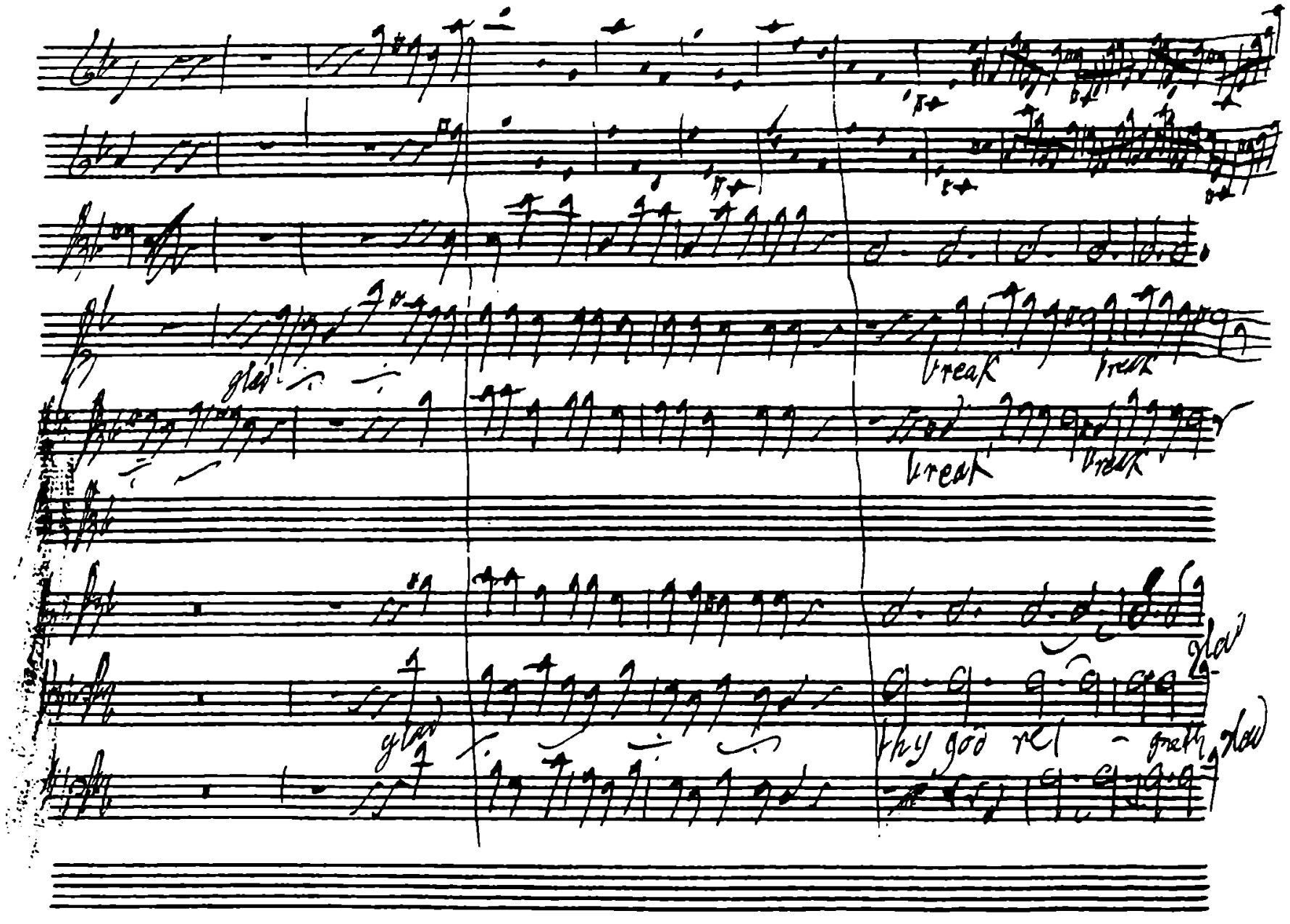

glo
thy god reig neth
break break
thy god reigneth

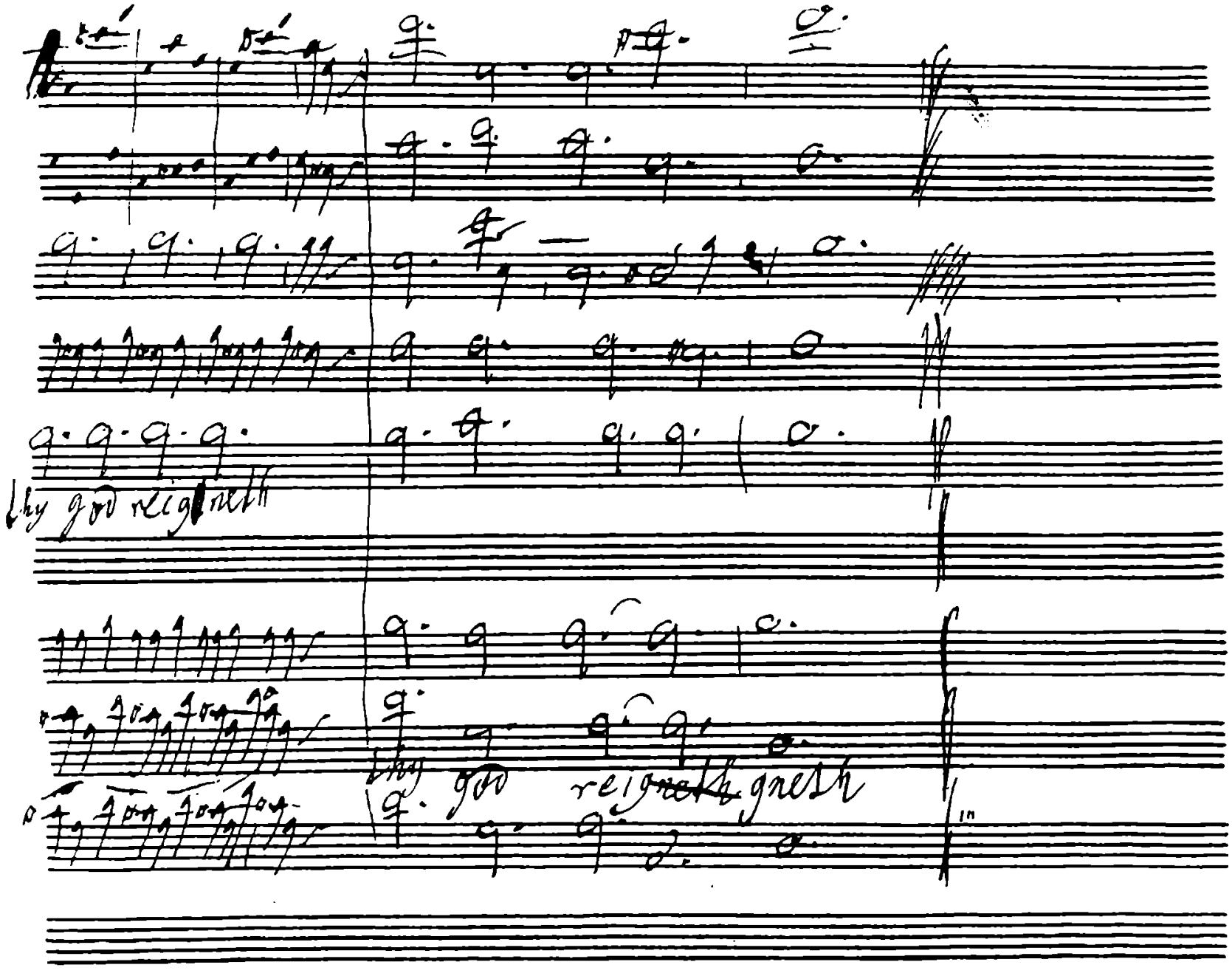


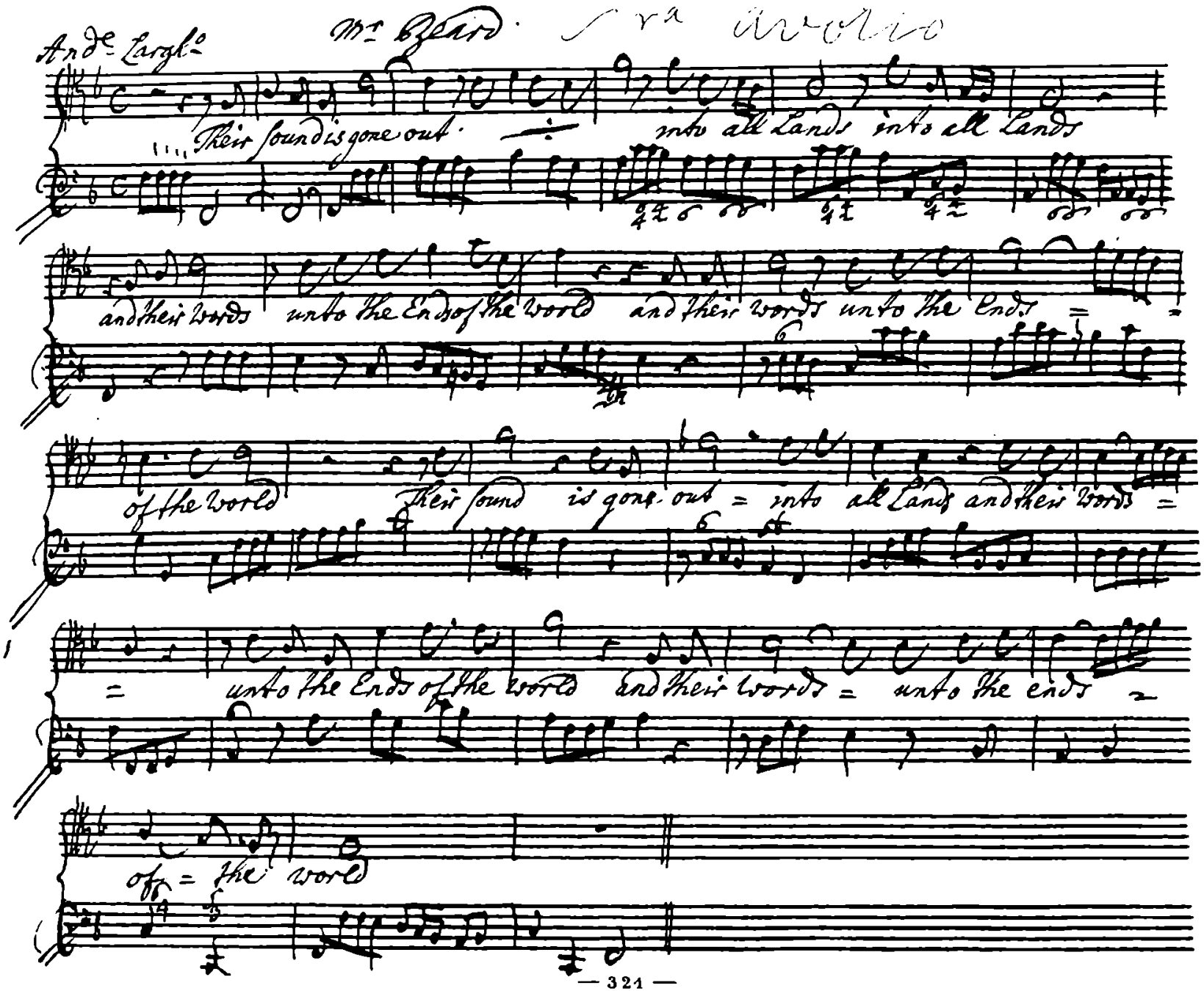
they godrely — neth how of him that brin-geth good
how beautifull are the
glad
how beautiful how
glad tidings how the feet of him of him that bringeth good tidings

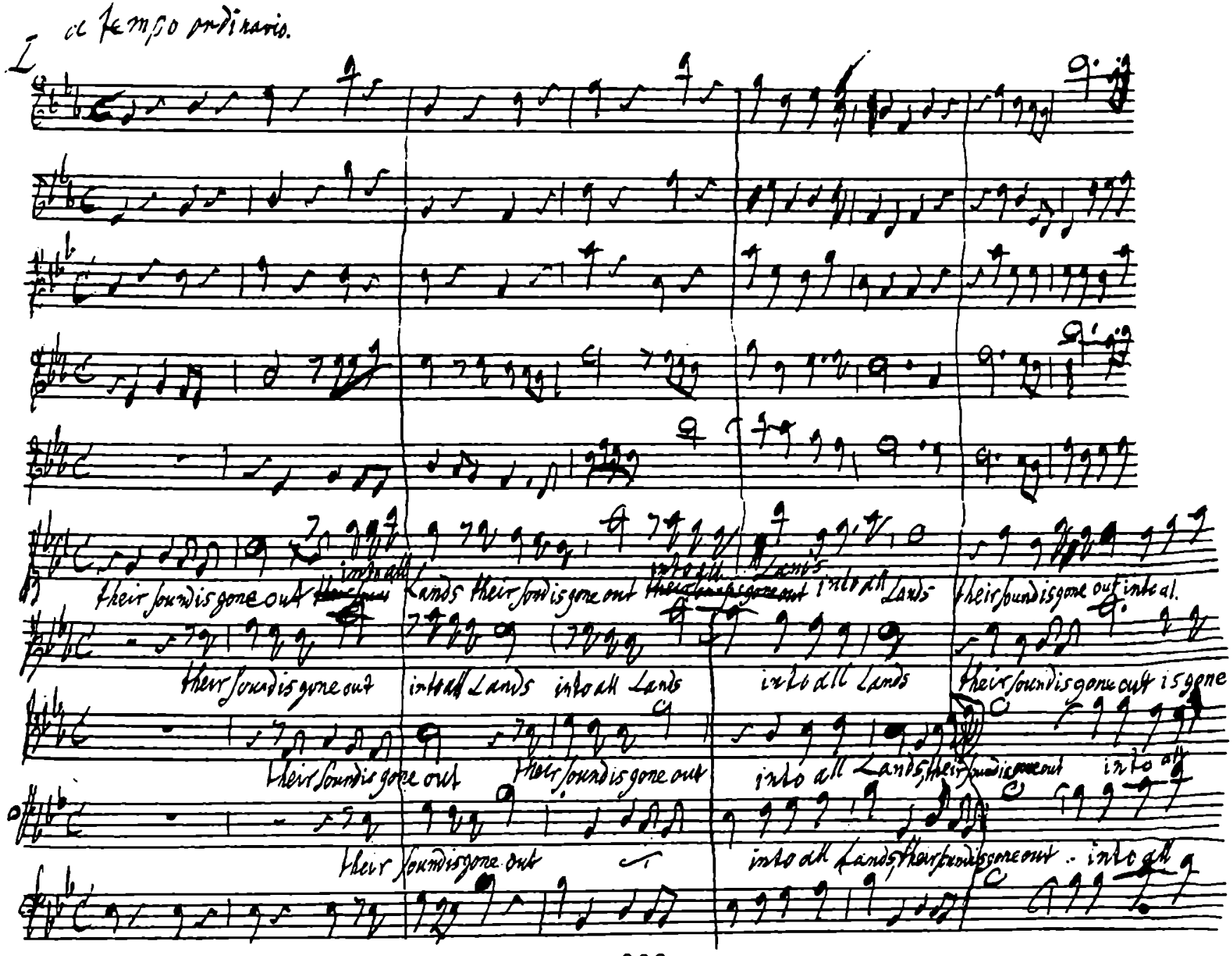

tidings that bringeth
tidings of salva
feet of him that bringeth ti
tidings of sal vation of salva
how beautiful are the feet that bring
tiding of salvation of salvation
that bringeth ti
tidings of salva
tion that saith unto Zion thy God

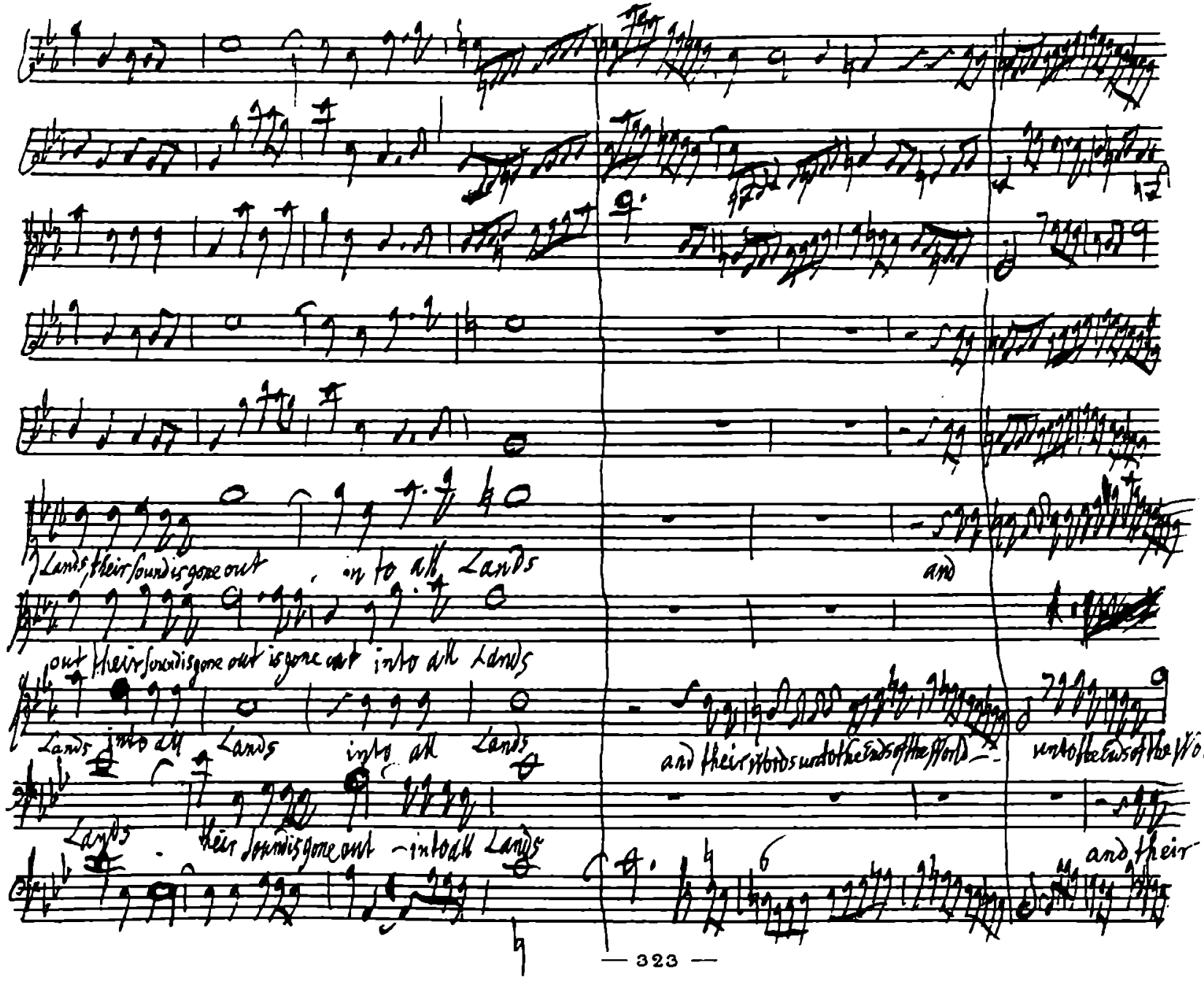

glad
- neth thy god re
gneth thy god re
gneth glad
reigneth
break
glad

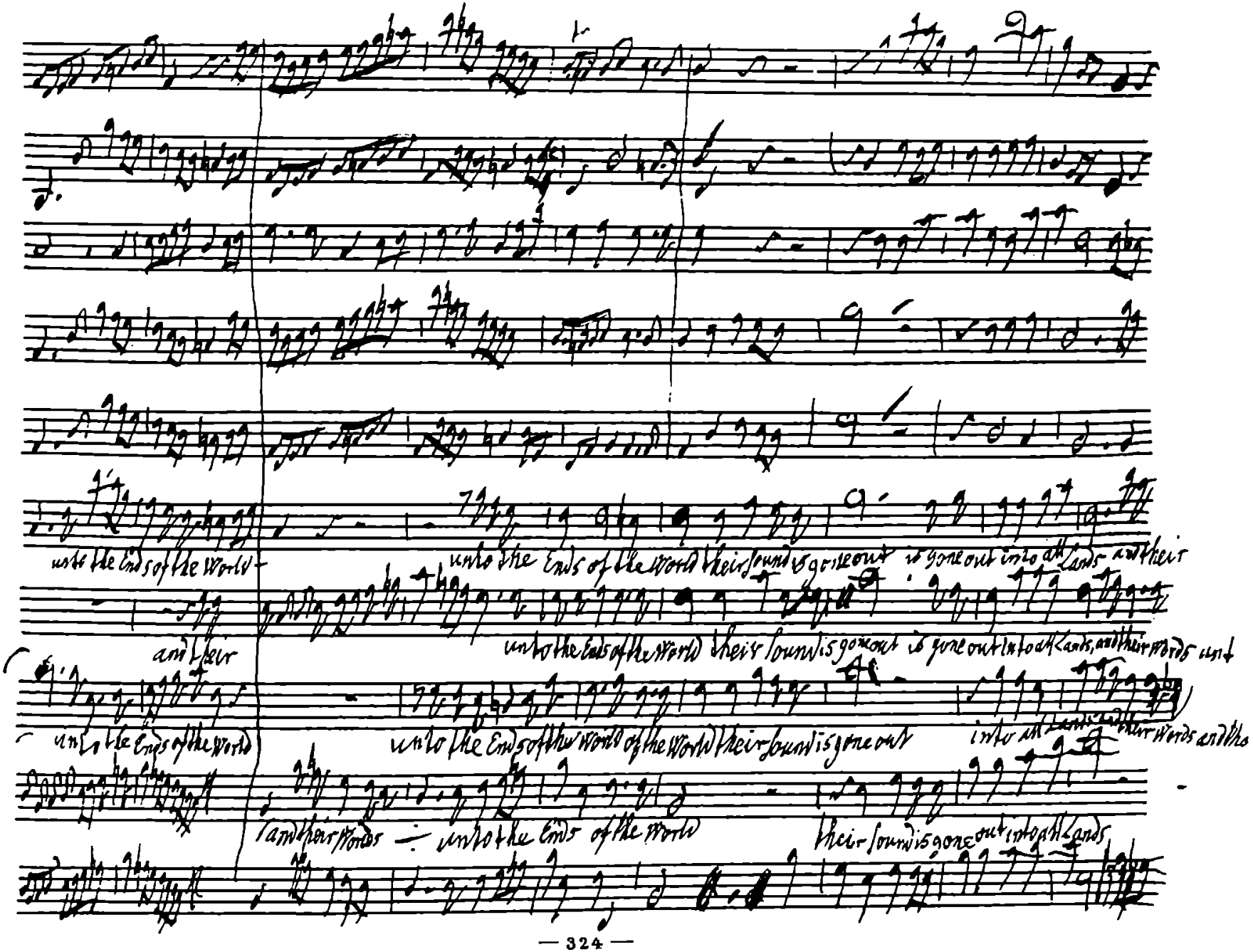

glad
break
break
break
break
glad
glad
thy god re - gneth
glad

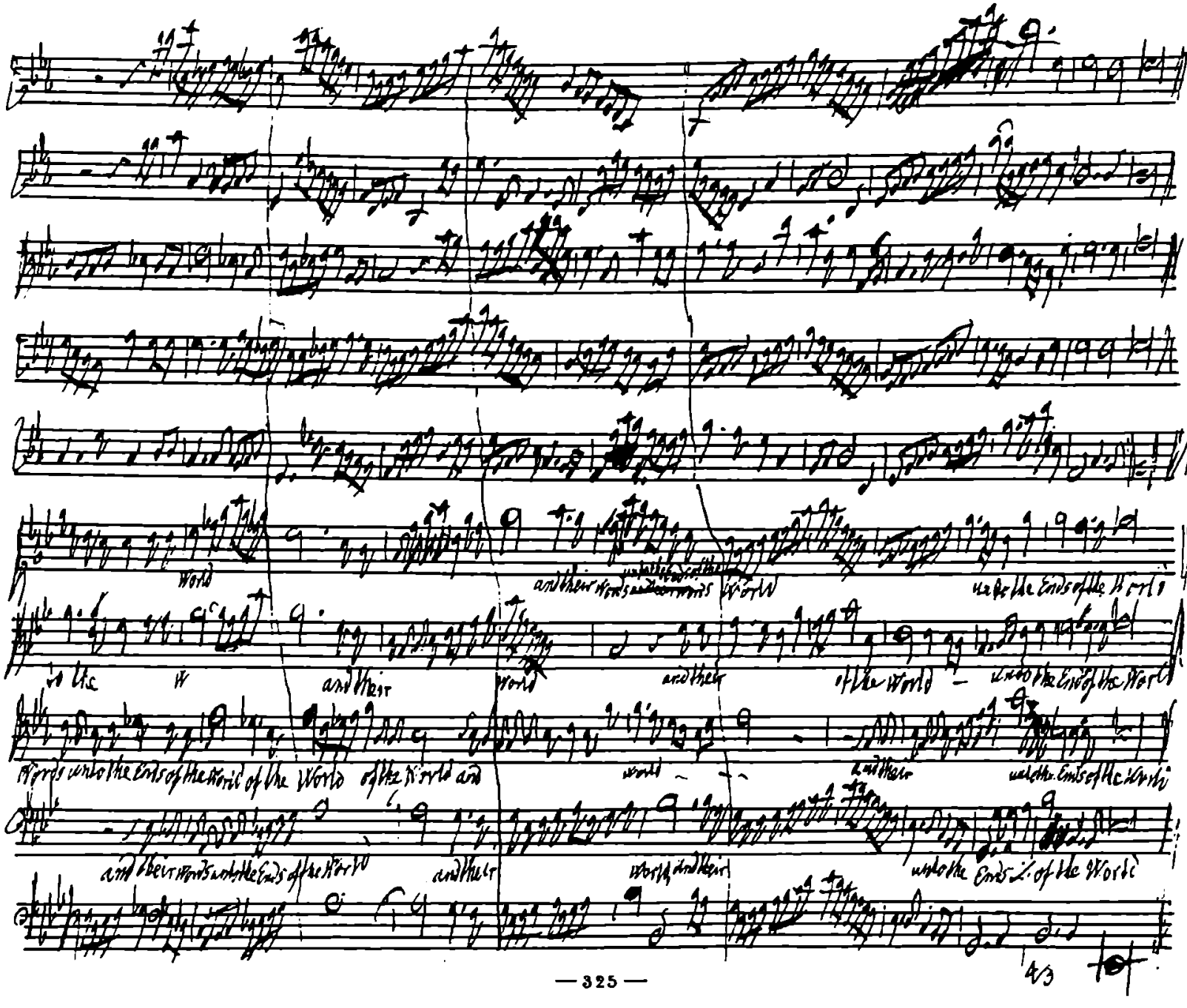

thy god reigneth
thy god reigneth


And.e Largh.o
Mr Beard
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


a tempo ordinario.
L
their sound is gone out into all Lands their sound is gone out into all Lands their sound is gone out into al.
their sound is gone out into all Lands into all Lands into all Lands their sound is gone out is gone
their sound is gone out their sound is gone out into all Lands, their sound is gone out into all
their sound is gone out into all Lands, their sound is gone out . into all


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


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


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
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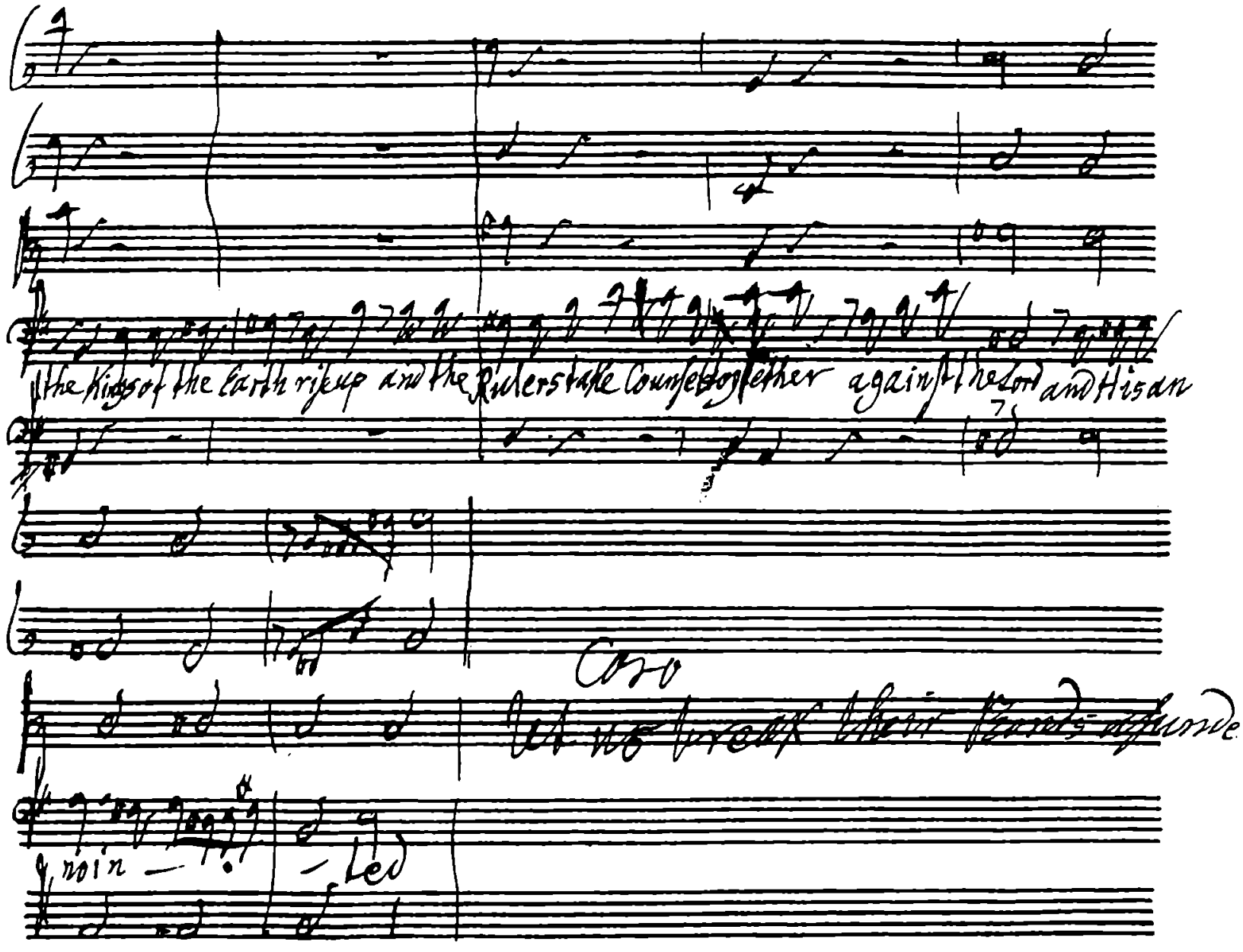
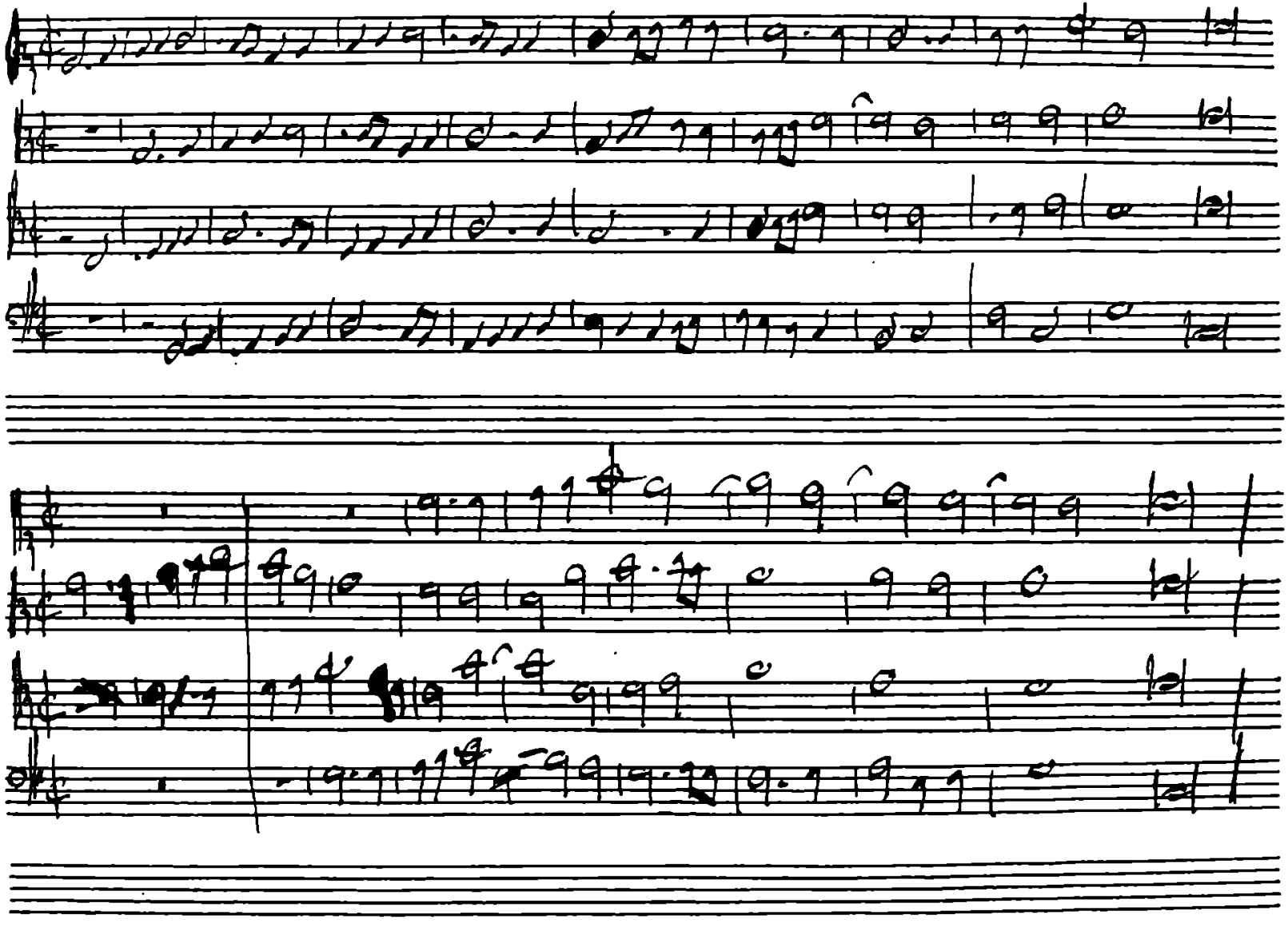
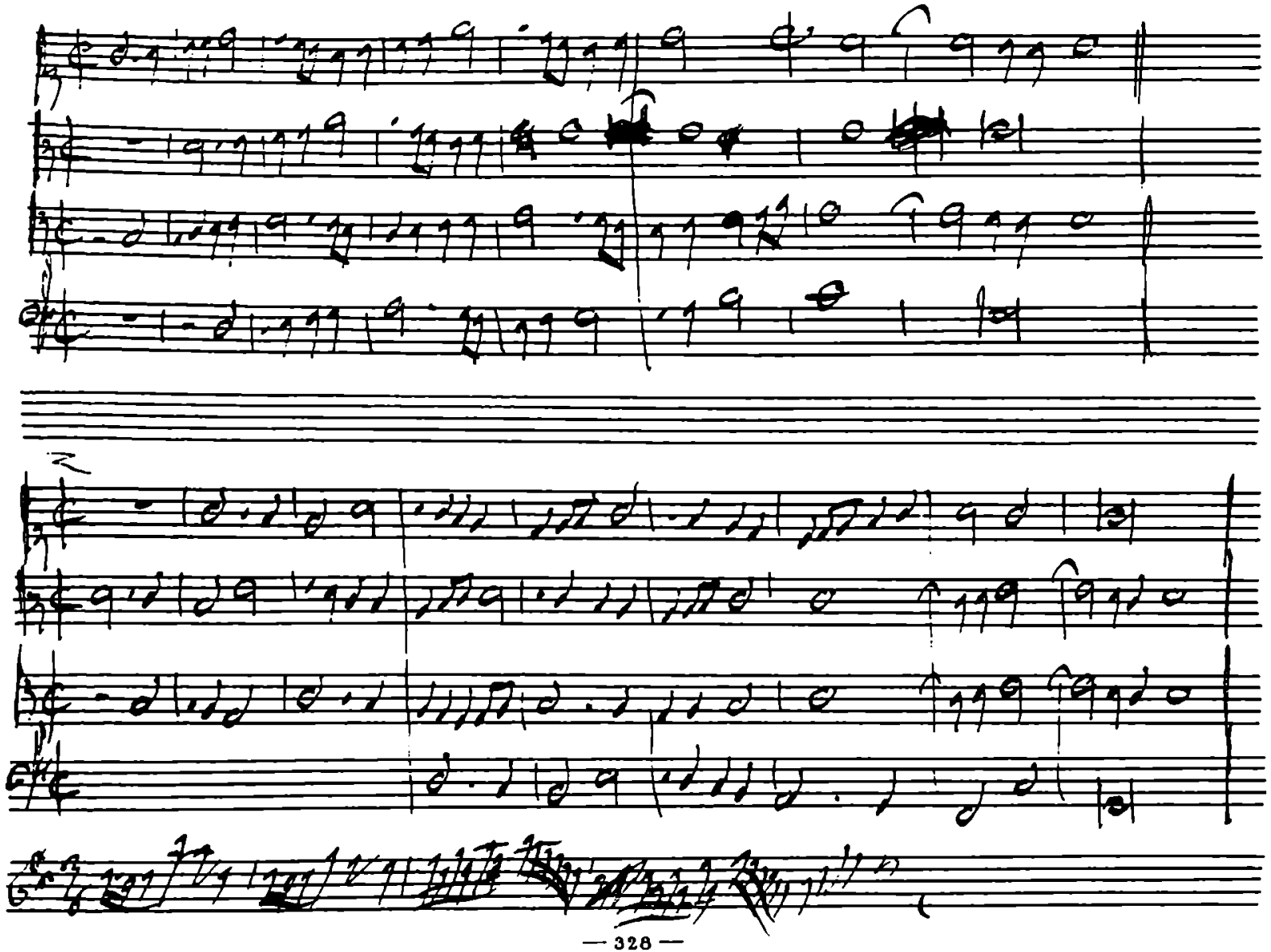
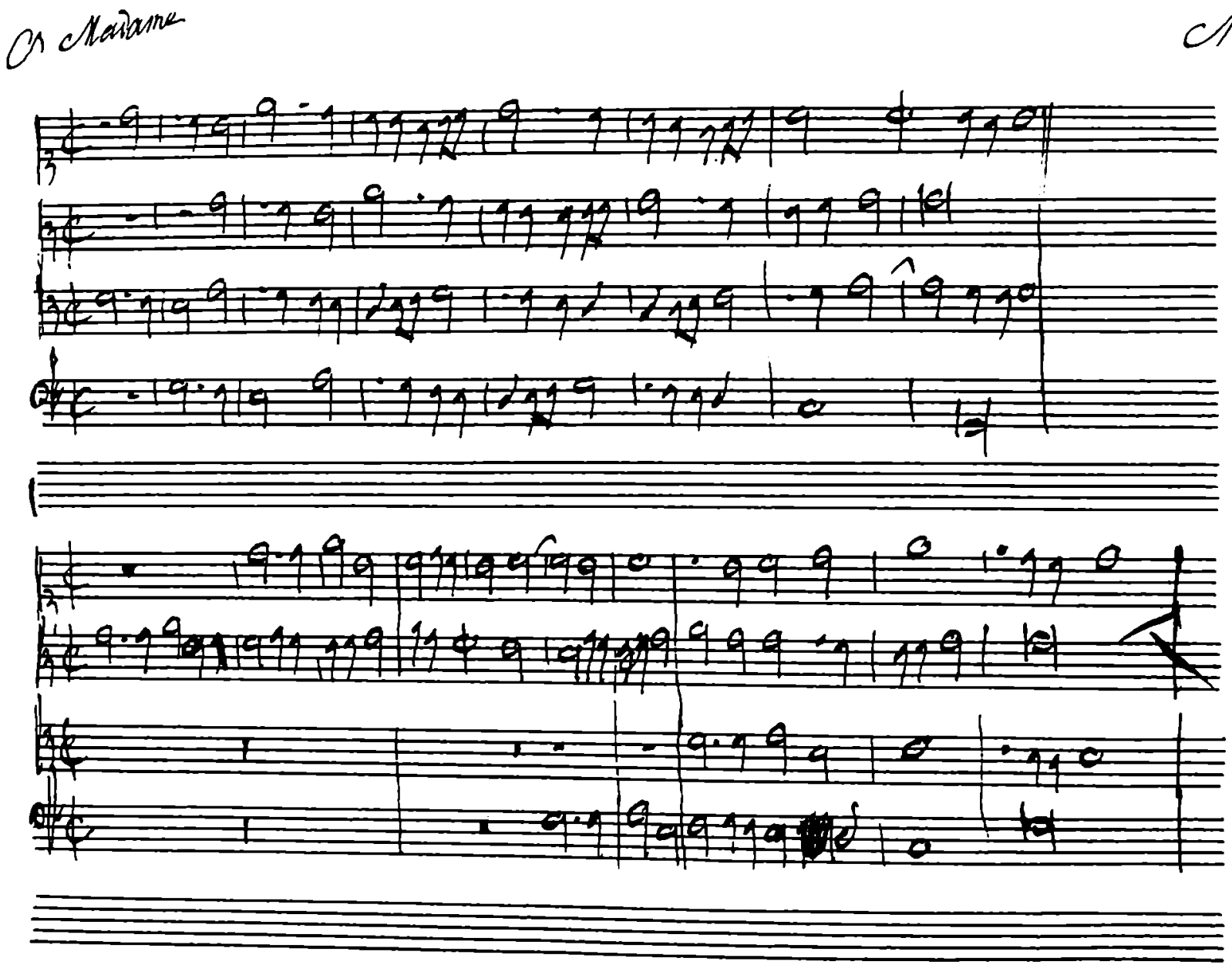
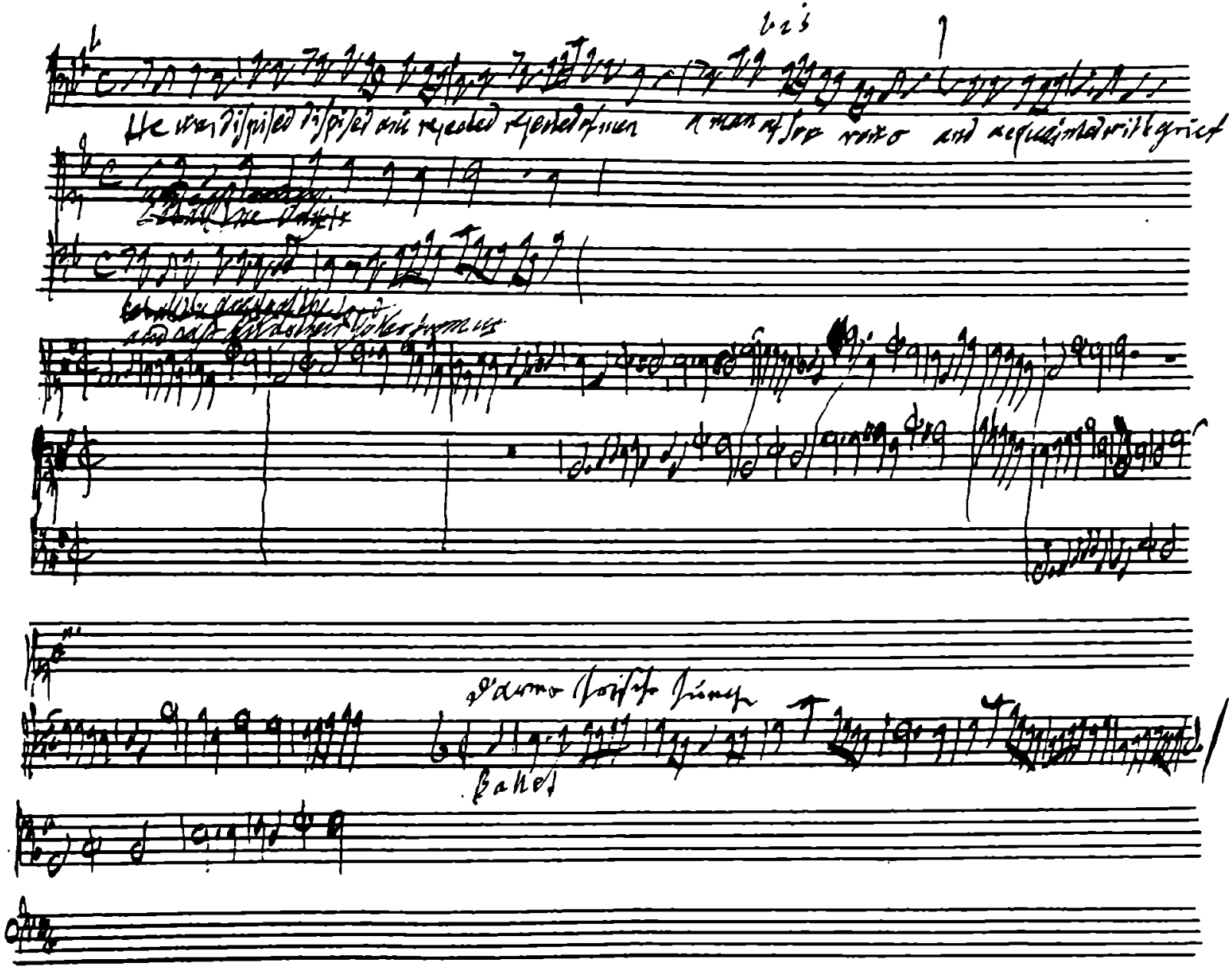
and their Words unto the Ends of the World
and their
World and their
unto the Ends of the World
4/3


the Kings of the Earth rise up and the Rulers take Counsel together against the Lord and His an
Let us break their Bonds asunde
rain — led






Or Madame