

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



für die deutsche Händelgesellschaft  
herausgegeben von  
Friedrich Chrysander.

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Hamburg.

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## Vorwort.

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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, Kassensmeister des genannten Gesangvereins und damals schon seit

## Preface.

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

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

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

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

Die vorhandenen Autographen zum Messias sind folgende.  
 I. 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:  
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phien technisch vortrefflich ausgeführt, wenigstens besser, als jene unsauberer 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 Notenklecks entfernte ich aus dem Londoner Drucke durch Vergleichung mit dem Autograph. Die Sorglosigkeit, mit welcher Bowley's Beauftragte verfuhrten, 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 irrite 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 lehrende und so wichtige Zählung der Bogen des Papiers fort, oder brachte ohne Sinn und Verstand hie und da eine Zahl davon an. Die vielen Bleistift-Bemerkungen des Kom-

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

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

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

In dem Vorworte zum Facsimile des Jephtha (1885)

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

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

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

habe ich die Gesichtspunkte angedeutet, welche für das Verständniß von Händel's Kompositionen-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 reicherens 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. 350) 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 Minuet geschlossen sei, ist völlig grundlos.

TENOIRE. 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 Ufführung am 13. April 1742 in Dublin war der dortige Kirchentonorist James Baily, Bailey oder Baily (s. Culwick, Handel's Messiah: discovery of the original Word-Book, etc. Dublin, 1891, p. 12).

CHORUS. And the glory of the Lord . . . . .	„ 12
BASSO. Recit. accomp. Thus saith the Lord . . . . .	„ 23

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

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

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.

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 Baily, Bailey, or Baily (see Culwick, Handel's Messiah: discovery of the original Word-Book, etc. Dublin, 1891, p. 12).

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

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

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

Die Erhöhung um einen Ton nach E-moll für den Tenoristen Low ist mit Blei angegeben.

Version B für Alt steht S. 263 gedruckt.

It is noted in pencil that the part must be raised a tone higher to E minor for the tenor, Mr. Low.

Version B for alto is printed at p. 263.

CHORUS. And he shall purify the sons of Levi . . . . . „ 31

ALTO. Recit. Behold a Virgin . . . . . „ 39

Aria. O Thou that tellest good tidings to Zion . . . . . „ 40

Als Sängerin ist Mrs. Cibber angegeben.

Mrs. Cibber is noted as singer.

CHORUS. O Thou that tellest good tidings to Zion . . . . . „ 45

BASSO. Recit. accomp. For behold darkness shall cover the earth. . . . . „ 50

Sänger: Mr. Reinhold.

Mr. Reinhold is noted as singer.

Aria. The people that walked in darkness. . . . . „ 52

Sänger: Mr. Reinhold.

Mr. Reinhold is noted as singer.

CHORUS. For unto us a child is born . . . . . „ 55

PIFA . . . . . „ 69

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

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

SOPRANO. Recit. There were shepherds . . . . . „ 70

Sängerin: Mrs. Clive.

Mrs. Clive, noted as singer.

Recit. accomp. And to the angel of the Lord (A.) . . . . . „ 70

Aria. But to the angel of the Lord (B.) . . . . . „ 73

Sängerin: Mrs. Clive.

Mrs. Clive, noted as singer.

Recit. And the angel said unto them . . . . . „ 75

Recit. accomp. And suddenly there was with the angel. . . . . „ 75

CHORUS. Glory to God in the highest . . . . . „ 76

SOPRANO. Aria. Rejoice greatly o daughter of Zion (A.) . . . . . „ 81

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

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

	<i>Recit.</i>	Then shall the eyes of the blind be open'd . . . . .	pag. 86
CHORUS.	<i>Aria.</i>	He shall feed his flock . . . . .	„ 87
		His yoke is ease . . . . .	„ 93

## Part the Second.

(CHORUS.)	<i>Aria.</i>	Behold the Lamb of God . . . . .	,, 101
ALTO.	<i>Aria.</i>	He was despised . . . . .	,, 106
CHORUS.		{ Surely he has born our griefs . . . . . And with his stripes are we healed . . . . .	,, 111 ,, 115
		All we, like sheep, have gone astray . . . . .	,, 122
TENOIRE.	<i>Recit. accomp.</i>	All they that see him . . . . .	,, 134
CHORUS.		He trusted in God . . . . .	,, 135
TENOIRE.	<i>Recit. accomp.</i>	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.	
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	<i>Recit. accomp.</i>	He was cut off . . . . .	,, 147
	Sänger: Mr. Low.		Mr. Low, noted as singer.
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CHORUS a 5.		Lift up your heads, O ye gates . . . . .	,, 150
TENOIRE.	<i>Recit.</i>	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
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		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.	<i>Aria.</i>	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 solo and chorus, see Appendix pp. 285—320.

## — XII —

BASSO.	<i>Aria.</i>	{ Why do the nations so furiously . . . . . The kings of the earth rise up. (A.) . . . . .	pag. 176 ,, 182
Version B der zweiten Hälfte dieser Arie sieht 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.	<i>Recit.</i>	He that dwelleth in Heaven . . . . .	,, 191
	<i>Arioso.</i>	Thou shalt break them . . . . . Hallelujah! for the Lord God omnipotent reigneth . . . . .	,, 192 ,, 195

## Part the Third.

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(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
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	<i>Aria.</i>	The trumpet shall sound . . . . .	,, 218
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ALTO & TEN.	<i>Duetto.</i>	O death, where is thy sting? . . . . .	,, 225
CHORUS.		But thanks be to God . . . . .	,, 228
SOPRANO.	<i>Aria.</i>	If God be for us, who can be against us? . . . . .	,, 236
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## APPENDIX.

ALTO.	<i>Aria.</i>	Unt who may abide. (B. — s. A p. 26.) . . . . .	,, 263
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Autograph in Ouseley's Handegemplar „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”. — „Sigra Recinelli”. — „G flat” (G-moll, für die Sopranistin) „Calori G flat”. Das Stück ist also nach und nach von allen vier Solostimmen gesungen.

SOPRANO. *Aria.* Rejoice greatly, o daughter of Zion.

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

Die Handschrift dieses Stücks 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.

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

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 Handesemplar.

ALTO I & II. *Soli.* { How beautiful are the feet of them }

CHORUS a 5. { Break forth into joy . . . . . } (B.) . . . . .

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 Takte davon benutzt. Den fünfstimmigen Chor leitet das Soloduet 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 vermuten, 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. Mence“ (S. 289) sogar erst am 14. April 1744 (*Cheque-book* p. 55, wo er „Mr. Ben. Mence“ geschrieben wird). Anselm Bayly 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

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“. „Sigra Recinelli“. „G flat“ (for Calori, a soprano singer) „Calori G flat“. This air was therefore sung by all four solo singers one after the other.

(B. — s. A p. 81.) . . . . . pag. 271

Sigra 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.

,, 271

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.

,, 281

,, 285

,, 291

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

The instrumental prelude to this version A begins with the music which opens the anthem „As pants the hart“ (see vol. 34, p. 207 and 239); but only the first 24 bars are employed. The five-part chorus is introduced by a duet of solo tenors. The music is written, differently from the oratorios, on paper of upright quarto form, exactly like Handel's other anthems. It might be conjectured from this fact that version B was produced before *Messiah*, i. e. before 1741. But it cannot have been so; for of the alto-tenors whose names Handel actually inserted during the composition, „Mr. Bayly“ (p. 288) was not accepted as choir singer till Jan. 29th 1741 (see *The old Cheque-book of the Chapel Royal from 1561 to 1744*, edited by Rimbault. London 1872, Camden Society, p. 53), and „Mr. Mence“ (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 Britanniae 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. Die selbe 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.

SOPRANO.	<i>Solo.</i>	{ <i>How beautiful are the feet of them</i> } (O.) . . . . .	pag. 298
CHORUS a 4.		{ <i>Break forth into joy</i> . . . . .	, 301

Version C behandelt den Text von B zu einer abweichenden Musik und ist ebensfalls 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 avverzo“ 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 meist im Anschluß an Stradella gehalten, wird aber deshalb nicht der frühesten 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 Schlüftakten ist zu schließen, daß der Satz wahrscheinlich ungebraucht liegen blieb, worauf er dann umgestaltet in dem Gelegenheits-Oratorium benutzt wurde.

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

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

chapel. But in the English State Calendar for 1745 (*Chamberlayne, Magnæ Britanniae 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.

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 recognizable in an air “Amor sempr' è averzo”, 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 instrumented 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 height with the *Messiah*. But how small this diminution is, is obvious from the fact that while Handel's score measures 9 inches high and 7<sup>3</sup>/<sub>4</sub> inches broad, our impression counts 8<sup>1</sup>/<sub>2</sub> inches in height and 7<sup>1</sup>/<sub>4</sub> inches in breadth, consequently half an inch less.

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 Chor, an dessen Stelle er treten sollte. Er war für den Tenoristen „Mr. Beard“ bestimmt, wie Schmidt beschrieb; später bemerkte Händel mit Bleistift „*Sra Avolio*“.

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

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

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

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

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

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

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).

### *Siechs vierstimmige fugirte Sätze ohne Text.*

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 pen with the words "A Madame".

### *Ein Blatt Skizzen zum *Messias*.*

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 derarie „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 anklängt, 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 Taften, 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.

BSB



BSB

Messiah, or Oratorio, Part the first.

Soprano Grave.

The musical score consists of six staves of handwritten notation. The top staff is for Soprano, the second for Basso Continuo, and the bottom four for Strings. The notation includes various note heads, stems, and bar lines. Dynamic markings such as 'ff' (fortissimo) and 'ff' (fotissimo) are present. Tempo markings include 'allegro moderato' and 'andante'. The score is dated '22 August' at the bottom right.



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  
 cry unto her that her warfare is accomplished that her iniquity is pardoned that her in-

for the

music is pardoned

the voice of him that crieth in the wilderness pre

pare ye the way of the Lord make straight in the desert a highway for our God

invited Mr. Bear)

p.

shalleen exal -

- les / halleens - ed halleens -

A handwritten musical score for four voices (SSAA or SATB) on ten staves. The music consists of mostly eighth-note patterns with occasional sixteenth-note figures. The lyrics are written below the staves.

The lyrics are:

- (in the first staff)
- a very 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

*force*

*force*

*force*

pianissimo

*forte*

Every valley every valley shall be exal-

A handwritten musical score for orchestra and choir. The score consists of eight staves of music, each with a unique key signature and time signature. The vocal parts include soprano, alto, tenor, and bass. The instrumentation includes strings (indicated by a 'String' label), woodwind (indicated by a 'Woodwind' label), and brass (indicated by a 'Brass' label). The vocal parts have lyrics written below them. The lyrics include:

every valley  
shall be exalt - ed at every mountain and

The score is written on a grid of five horizontal lines and four vertical bar lines, with various musical markings such as slurs, grace notes, and dynamic changes.

P

Hil made low, the crooked bright, the crooked bright is the crooked straight and the

rough places plain, - and the rough places plain, and

the

A handwritten musical score for orchestra and piano. The score consists of ten staves. The first five staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The sixth staff is for the piano. The score includes dynamic markings such as *forte*, *pianissimo*, and *legg.*, and tempo markings like *Allegro* and *Adagio*. There are also lyrics written in Italian: "corre straight and through places", "Ritornello", "Adagio", "si scriva", and "final legato". The score is dated "1917" and signed "G. Scornetto".

## Corno allegro

Vi      Vn      Viol      C      A      T      B

truth  
and the glory the  
I

Shall be revealed - led
   
 and the glory the glory of
   
 am the glory the glory of the Lord
   
 shall be revealed - led shall be re
   
 telli

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

and the glory the glory of the Lord shall be



and all flesh shall see it together, for the mouth of the Lord hath broken  
and  
pec it together for  
and  
for the mouth of the Lord hath broken it and all flesh shall see it together

S  
 S  
 A  
 T

and all fell down.  
 and all flesh shall see it when the  
 her

for the mouth of the Lord hath spoken it

In <sup>the</sup>  
 and <sup>the</sup> <sup>and</sup>  
 and <sup>the</sup> <sup>and</sup>  
 and <sup>the</sup> shall see it shall  
 and the glory of the Lord and all flesh shall see it together

the mouth of the Lord hath spoken it  
 and the glory of the Lord shall

68

44 9. 91 6

for the growth of the Lord hath strengthen it up  
and all flesh shall for the mouth of the  
be revealed, and all flesh shall I shall —. for the glory the glory of the Lord shall be re  
and all flesh shall see it together and the glory the

189.

hath - - ken it  
Lord - hath spoken it and all flesh shall  
and the glory and the glory the glory of the Lord  
and the  
and all flesh shall  
and  
and the  
and the

glory of the Lord shall be revealed  
and all flesh shall see it together

4

I shall be re - vealed <sup>to</sup>  
 I shall be re - vealed - ed revealed and all flesh shall see it together so  
 I shall be re - vealed - ed revealed and all flesh shall see it together so  
 I shall be re - vealed - ed revealed and all flesh shall see it together so  
 glory the glo - ry of the Lord • I shall be re - vealed - ed revealed and the glo - ry of the Lord kath.

gather for the mouth  
gather for the mouth  
gather for the mouth  
spoken it for the mouth  
gather for the mouth

~~at tempo ordinario~~  
accord p.

Mr. Reinhold.

Recit.

Thus saith the Lord

Thus saith the Lord of Hosts:

yet once a little while, and I will

shake - the Heavens and the Earth; the dry land and I will shake -

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of ten staves of music. The vocal parts are in common time, while the piano part is in 2/4 time. The vocal parts are mostly in soprano range, with some alto entries. The piano part features sustained notes and chords. The lyrics are written below the vocal staves.

and with grace - all nations shall take the leaves the  
Earth shall see the glory of all nations of the world; and therefore - of all

Song

rations 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 Larghissimo un tempo piano, alto ex E. for Mr. Low in Tenor clef.

The score includes lyrics in both English and Latin:

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

R 6 8      8 6 8      8 6 8 6

The score consists of eight staves of music for four voices: Soprano (S), Alto (A), Bass (B), and Bass (B). The music is written in common time with various key signatures. The lyrics are taken from the King James Version of the Bible, specifically from the book of Daniel chapter 12, verse 3. The lyrics are:
   
 The Sop of His coming?
   
 and who shall know when He appeareth?
   
 When He appeareth, and who shall know when He appeareth?
   
 but who may abide but when may abide the

Joy of His coming! but who may abide the Day of His coming? and who shall stand when He appears? and who shall stand when He appears? for He is like a fire, finer

265

A handwritten musical score consisting of eight staves. The top two staves are soprano and alto voices. The third staff is basso continuo. The fourth staff is tenor. The fifth staff is violin. The sixth staff is cello. The seventh staff is double bass. The eighth staff is bassoon. The score includes lyrics in English. The first section of lyrics is "fire and" followed by a melisma. The second section is "for He is like a re-". The third section is "for He is like a re-". The score is written in black ink on white paper.

Arke

This is a handwritten musical score for six voices or instruments. The score is divided into two systems by vertical bar lines. The first system consists of six staves, each with a different clef (F, C, C, F, C, C) and key signature. The first three staves feature various rhythmic patterns and dynamic markings such as 'tr.' (trill) and 'mens fire'. The fourth staff contains a single note with a 'tr.' above it. The fifth staff has a single note with a 'T.' below it. The sixth staff ends with a single note. The second system begins with a single staff containing a single note, followed by five blank staves.

Chorus

pian

P.

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

A handwritten musical score for six staves. The music consists of six systems, each starting with a clef (F, C, B-flat, F, C, C) and a key signature. The lyrics are written below the notes in a cursive hand:

- System 1: *he shall purify*
- System 2: *the bones of Levi vi*
- System 3: *He shall purify*
- System 4: *the bones of Levi vi*
- System 5: *he shall purify*
- System 6: *the bones of Levi vi*

Below the first system, there is a marking "st 6".

first

A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The score consists of four systems of music. The vocal parts are labeled 'Soprano', 'Alto', and 'Bass' above their respective staves. The lyrics, written in both Hebrew and English, describe the purification of the Ark, the sons of Levi, and the Levites. The score includes various musical markings such as dynamics (e.g.,  $f$ ,  $p$ ,  $mf$ ), articulation marks, and rehearsal numbers (e.g., 1, 2, 3, 4). The handwriting is in black ink on white paper.

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

326      327

sf      f

A handwritten musical score for three voices (Soprano, Alto, Bass) on ten staves. The music is primarily composed of eighth-note patterns and rests. The lyrics, written in cursive, are as follows:

Soprano: *and He shall purify*

Alto: *and He shall purify*

Bass: *and He shall purify*

The score includes a page number "71" at the bottom.

A handwritten musical score for four voices, likely for soprano, alto, tenor, and bass. The music is written on eight staves, each with a different vocal range. The lyrics are written in Hebrew characters above the music, with some words translated into English. The score includes several休止符 (rests) and various musical markings.

The lyrics, written in Hebrew characters, include:

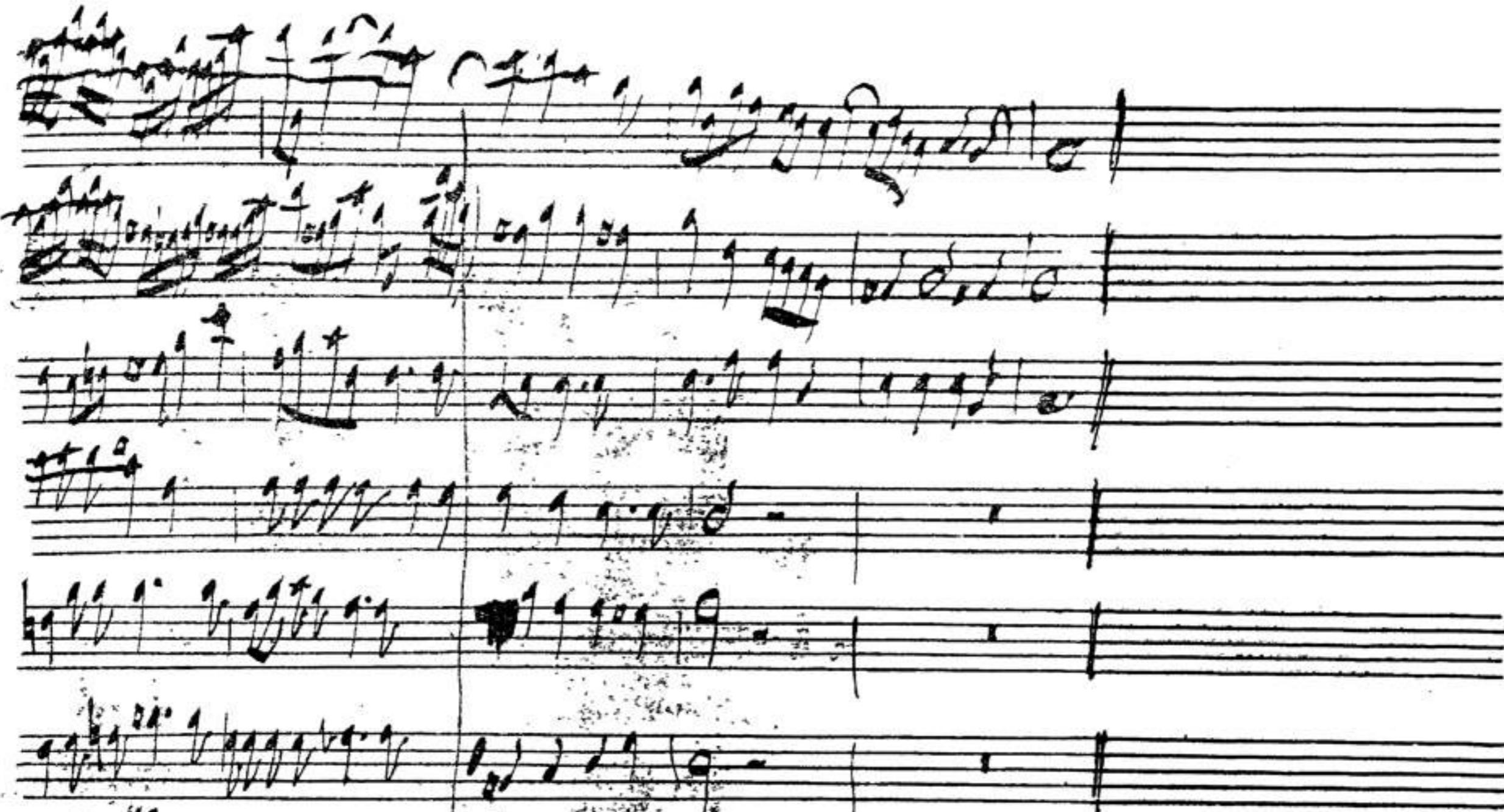
- the sons of Levi
- and He shall purify
- purity
- and
- the sons of Levi
- and He shall

the sons of Levi  
 and  
 Shakpuri  
 - the sons of Levi  
 the sons of Levi  
 - the sons of Levi

70

A handwritten musical score for six voices, likely a setting of the Magnificat. The score consists of six staves, each with a different vocal range indicated by a soprano, alto, tenor, bass, or basso continuo clef. The music is written in common time. The lyrics are written below the staves, corresponding to the vocal parts. The lyrics include:

of Levi.  
shall the fruit of be — vi the sons of Levi,  
and the fruit of Levi that they may offer



unto the Lord an offering in Righteousness in Righteousness

Recit

58

Behold a virgin shall conceive and bear a son and his name shall be called Emmanuel. God with us.

The bottom staff shows a basso continuo part with a cello-like line and a harpsichord-like line, with basso continuo markings (e.g., 3, 4, 2, 2, 1, 1).

andante mif gibber.

V. viol. 9:6+3:6

9:6+3:6

plan

get the up in the high mountain,

O thou that tell good tidings to Zion

The musical score consists of six staves of handwritten notation. The top two staves are for voices, the third is for piano, and the bottom three are for voices. The notation is a mix of square neumes and standard musical notes. The lyrics are written below the notes in a cursive hand. The first section of lyrics is:
   
 get the up into the high mount - - - fair get the
   
 up into the high mount - - - fair
   
 o then shall tell good things to Jerusalem

lift up thy voice, with strength; lift it up, be not afraid
 say unto the cities of
   
 say unto the cities of
   
 be hold - your god - behold - your god, say unto the cities of
   
 be hold - your god - behold - your god, say unto the cities of
   
 be hold - your god - behold - your god, say unto the cities of
   
 in - iah behold - your god be hold your god - - be hold your god
   
 in - iah behold - your god be hold your god - - be hold your god
   
 in - iah behold - your god be hold your god - - be hold your god

A handwritten musical score for five voices (SATB plus bassoon) on ten staves. The music consists of mostly eighth-note patterns with occasional sixteenth-note figures. The lyrics are written below the staves.

The lyrics are:

O Thou that keepest Zion  
rise, shine forth thy light is come  
and make mine gla  
thy light is come and the glo  
ry of the Lord the

p.

glory of the Lord

f.

is risen up

on high the glory of the Lord is risen up

f.

affatato il coro

*forte*

O Shout that tells good tidings to Zion  
good  
on the  
O Zion to Zion  
O Zion to Zion  
O Zion to Zion  
*forte*

String 210m arise  
arise  
arise  
arise → say unto the cities of Judah behold your God behold the

is risen

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

7 x

11615

Behold the glory of the Lord ~ 15

Behold the glory of the Lord is

*il Riffmello Graceo  
si scriva*

150

andante. Larghetto my Reinhold.

accomp.

darkness shall cover the Earth and gross darkness the people and gross darkness the people

p.

— 50 —

at

but the Lord shall arise - upon thee an his glo - ry shall be seen up.  
 on thee and the glo - ry shall be seen up like, and the gentiles shall come to thy light, and kings to the brightness of thy

4 5 7 6 \* 6 \*

Larghetto

all ottava col basso mr. Reinhold pian

V. and c. violoncello

The lyrics are as follows:

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

The light that walked in dark - us the  
 we have seen a great light a great light - - have seen a great light  
 that dwelt in the land of the living  
 and they that dwell in the land of the living

They hat dwelt that dwell in the land of the shadow of death  
upon them batteth light

Shined and they that dwelt that dwelt in the land of the shadow of death up

on them hath the light shined upon them hath the light shined

further

Chorus  
andante allegro

pian.

fortissimo a child is born, unto

andante allegro

pian.

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

for unto us a child is born for unto us a child is born

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

for unto us a child is born for unto us a child is born

A handwritten musical score for four voices (SATB) on ten staves. The music consists of mostly eighth and sixteenth note patterns. The lyrics are written below the staves:

for unto us a child is born      unto us a son is given unto us a son is  
us a son is given      <sup>unto</sup> a  
for unto us a child is born

A handwritten musical score for four voices (SATB) and piano. The music is written on ten staves. The vocal parts are in common time, and the piano part is also in common time. The vocal parts consist of two upper voices (Soprano and Alto) and two lower voices (Tenor and Bass). The piano part is on the far left, and the vocal parts are on the right. The score includes lyrics in some of the vocal parts. The lyrics are:

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

Song

- *set upon his shoulder and His name shall be called*  
 and the government is to  
 and  
 and the government shall be upon His shoulder and His name shall be called wonderfull Counseller the mighty God the

pian

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 Savior

unto us a King

and the name shall be called  
and His name shall be called  
and His name  
and His name shall be called

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

pianissimo  
pian

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of six staves of music with lyrics in German and English.

The lyrics are:

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

A handwritten musical score for three voices (SSB). The score consists of six staves, each with a clef, key signature, and time signature. The lyrics are written below the staves:

and shall be upon his head  
and his shall be called

and shall be upon his shoulder  
and his shall be called

and shall be upon his shoulder  
and his shall be called

Wonderfull Counsellor      the mighty God the Everlasting Father Prince of Peace, unisono secundus tertius

for

6

A handwritten musical score for orchestra and choir. The score consists of six systems of music, each with multiple staves. The instruments include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Drum). The vocal parts are for Soprano, Alto, Tenor, and Bass. The vocal parts in the original score are written in German, with lyrics like "Von uns ein Kind ist geboren" and "ist ein Kind der Herr uns gegeben". Below the vocal parts, English lyrics are written in parentheses: "(A child is born unto us a son is given unto us a son is given, a son was given)". The score is written on five-line staff paper.

A handwritten musical score consisting of six staves of music. The lyrics are written in cursive ink directly beneath the corresponding musical lines. The lyrics are:

on the shoulder and the  
hip. Shoulders and the  
on the shoulder and the  
and the ~~the~~ and his love shall be called wonderfull

Conqueror the mighty God We Everlasting Father We Everlasting Father We Everlasting Father We Everlasting Father

10

*C.A.T.B.*

*Più larghezza e mezzapiano*

*V. 1*

*all'ottava col. V. 2*

*Bass.*

Recit. m/s. Clive

N<sup>o</sup>

There were shepherds abiding in the field, keeping  
to watch over their flock by night

*accord. pian.*

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. ♩

N.B.

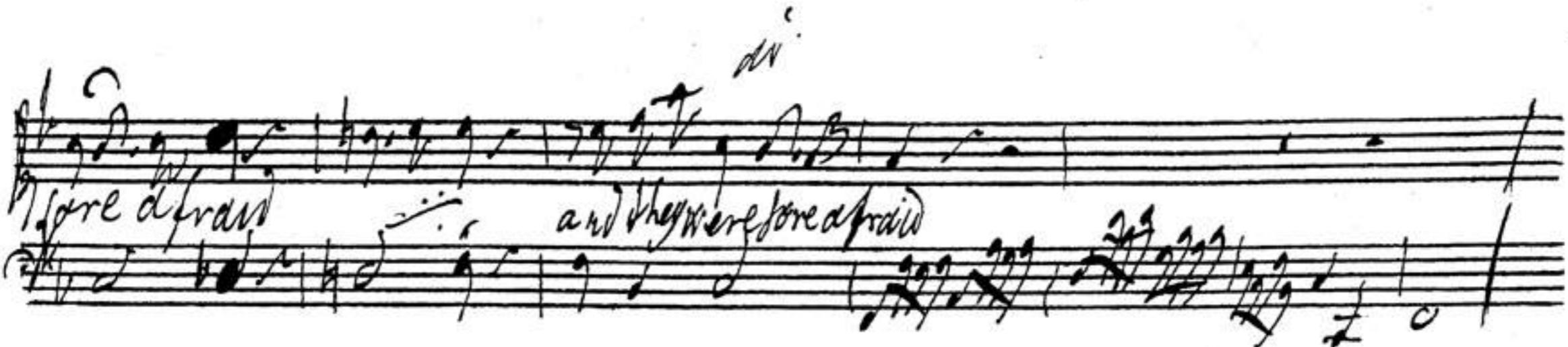




andante

## My Olive

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



## 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:  
 and unto you is born this day in the city of David a Saviour, which is Christ the Lord  
 and suddenly there was with the angel a multitude of the heavenly host, praising and saying

allegro

T.1 ~~mf~~  
diminuendo  
dalontano  
euphorico <sup>mp</sup>

T.2

pian  
pian  
pian

Glory to god in the Highest - ghep and  
and Peace on Earth

Tempo/old  
with

A handwritten musical score for orchestra and choir. The score consists of ten staves of music. The first five staves are for the orchestra, featuring parts for Violin I, Violin II, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trombone, and Percussion. The last five staves are for the choir. The vocal parts are labeled: Soprano, Alto, Tenor, Bass, and Basso. The music includes various dynamics like forte, piano, and sforzando, and performance instructions like "rhythm" and "coda". The lyrics "Glory to God in the Highest, and Peace on Earth" are written below the vocal staves. The score is dated "1988" at the bottom right.

Glory to God in the Highest, and Peace on Earth  
Lapso solo  
L.M.

Violins

- 22 -

A handwritten musical score for six voices, likely a setting of the Magnificat. The score consists of six staves, each with a different vocal range (Soprano, Alto, Tenor, Bass, Bass, Bass). The music is written in common time, with various note heads and stems. The lyrics are written in both English and Latin, appearing below the staves. The English lyrics are:

- goodwill towards men

The Latin lyrics are:

- bonum voluntatis eis hominibus

Below the lyrics, there are some numbers: 43, 93, 43, 73, 76, 765, 5, 6, and 6. The page number -28- is at the bottom center.

A handwritten musical score for a multi-part setting of the hymn "Good Will". The score consists of eight staves, each with a unique rhythmic pattern. The vocal parts include soprano, alto, tenor, bass, and three additional voices. The lyrics are written below the music, starting with "Good Will to men towards men, Good Will", followed by "Good Will to men towards men, Good Will", and concluding with "Good Will in the Highest and peace on Earth". The score is written on a grid of five-line staves.



allegro

pianissimo forte!

rejoice ÷ rejoice greatly      rejoice - greatly o daughter of Zion  
 o daughter of Zion rejoice - rejoice

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The music is written on five systems of five-line staves each. The vocal parts have vertical bar lines, while the continuo part has horizontal bar lines. The vocal parts feature various rhythmic patterns, including eighth and sixteenth notes. The continuo part includes basso continuo symbols like dots and vertical strokes. The score includes lyrics in both English and Latin. The English lyrics are:

O daughter of Zion rejoice - greatly; shout & o daughter of Jerusalem be  
*forte*

I hold thy King cometh unto thee behold thy King cometh unto thee - come unto thee

*man forte*

The Latin lyrics are:

et regnus tuum in eternum. Amen.

F P.

rejoice rejoice rejoice - greatly rejoice - o daughter of sion; shout

o daughter of jerusalem: behold thy king cometh unto thee

rejoice - -

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 belov'd King cometh in so free;

HE is the righteous rā - - visour

and He shall speak Peace unto the Heav'n He shall speak peace —

peace He shall speak



Larghetto e piano

He shall feed his flock like a sheep herds and  
gather the lambs with His arm with His arm  
He shall feed his flock like a shepherd and

- 87 -

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 - those 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 in

T. G.

-90-

A handwritten musical score for four voices (SATB) and piano. The music is written on eight staves. The top three staves represent the vocal parts: Soprano (S), Alto (A), and Tenor (T). The bottom three staves represent the bass part (B). The eighth staff from the bottom represents the piano. The vocal parts sing in unison. The piano part has a sustained note on the first beat of each measure. The music consists of measures numbered 1 through 12. The lyrics are as follows:

1. 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

To your souls

Legue it come

His voice is ease

567

allegro

13

His yoke is ea - - / His Burden is light His Burden, His Burden is light  
His yoke - is ea - - / His Burden is light

piano

forte

yoke is ea - je His burthen is light His burthen is light

his burthen is light his burthen is light His burthen is light His burthen is light is

His yoke is ea - je His burthen is light

forte

pian pian

pian pian

pian pian

pian

light His burthen is light . His burthen is light His yoke is ea -

His burthen is light His yoke is

light His burthen is light is light

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

folk  
pianiss  
folk

The lyrics in the score are:

- System 1: - - / e His burthen is light
- System 2: His yoke is ed - - -
- System 3: - - / e His burthen is light
- System 4: His yoke is
- System 5: Burthen His yoke is ed - - -
- System 6: His yoke is / e His burthen is light

pianiss.

forte

p.

forte

forte

His burthen is light His burthen is light His  
burthen is light his burthen his burthen is light

His burthen is light his burthen is

His burthen is light His burthen His burthen His burthen is

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six staves. The top three staves are for the voices, with dynamics like *forte*, *pianissimo*, and *piano*. The bottom three staves are for the piano, featuring complex rhythmic patterns. The lyrics, written in both English and Hebrew, describe a scene of deliverance from a yoke and a light burden.

forse  
pianissimo  
forte  
forte  
piano  
forte

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

A handwritten musical score for three voices (SSB). The music is written on ten staves, each consisting of five horizontal lines. The vocal parts are arranged as follows: Soprano (S) on the top staff, Bass (B) on the bottom staff, and Tenor (T) on the middle staff. The lyrics are written below the staves, corresponding to the vocal parts. The lyrics are:

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

and

- 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

- His yoke is ease His burthen is light, his yoke is ease and His

- le His Burthen is light His yoke is ease His burthen is light, his yoke is ease and His Burthen is light

s1.

August 28 1741. ♀

Messiah an Oratorio. Part γ second.

14

*Largo*

Behold the Lamb of God he behold the Lamb of God  
 Behold the Lamb of God behold the Lamb of God the Lamb of God  
 Behold the Lamb of God behold the Lamb of God

Behold the Lamb of God that taketh away the sin of the world  
 Behold the Lamb of God that taketh away the sin of the world  
 Behold the Lamb of God that taketh away the sin of the world  
 Behold the Lamb of God that taketh away the sin of the world  
 Behold the Lamb of God that taketh away the sin of the world  
 Behold the Lamb of God that taketh away the sin of the world

the world behold is before the Lamb of God stands the sin of the world  
 that taketh away the sin - the  
 take away the sin of the world behold is the Lamb of God that taketh away the  
 that taketh away the

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

A handwritten musical score for four voices (SATB) on five staves. The music consists of mostly eighth-note patterns. The lyrics are written below the staves:

The sin of the world      World has taken a way  
World      be hold behold, the Lamb of God - let us take away the sin of the world

## *Largo*

Pitt

Pitt's Rose

-40-

foot

412

A handwritten musical score on three staves. The top staff starts with a forte dynamic and includes slurs and grace notes. The middle staff begins with a forte dynamic and a 12/8 time signature. The bottom staff starts with a piano dynamic and a 4/4 time signature. All staves feature various note heads, stems, and bar lines.

A photograph of a handwritten musical score for piano. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). Measure 11 starts with a whole rest followed by a half note in the treble clef staff. Measure 12 begins with a half note in the bass clef staff, followed by a quarter note in the treble clef staff.

A handwritten musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 consists of six eighth-note chords. Measure 12 begins with a sixteenth-note rest followed by a sixteenth-note chord. The score concludes with a double bar line and the instruction "fin".

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, each consisting of four measures of music. The notation includes various note heads, stems, and rests, typical of early printed music notation.

A handwritten musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 ends with a fermata over the first note of the bass staff. Measure 12 begins with a dynamic marking 'p' above the treble staff. The score includes various note heads, stems, and rests.

A musical score page showing two measures of music for bassoon. The first measure starts with a bassoon note followed by a rest, then a series of eighth notes. The dynamic marking 'P' is placed above the first note. The second measure begins with a bassoon note followed by a rest, then a series of eighth notes. The dynamic marking 'P' is placed above the first note.

A handwritten musical score page showing measures 11 and 12. The key signature is B-flat major (two flats). Measure 11 starts with a whole note followed by a half note. Measure 12 begins with a half note, followed by a sixteenth-note pattern consisting of a dash, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note. The score continues with a whole note, a half note, and a half note.

Was despised      despised and rejected      rejected of men      a man of sorrows

A handwritten musical score consisting of four systems of music for three voices (Soprano, Alto, Tenor) and piano. The music is written on five-line staves. The vocal parts are in common time, while the piano part is in 2/4 time. The key signature varies throughout the piece. The lyrics are written below the vocal parts in a cursive hand. The first system ends with a repeat sign and a double bar line. The second system begins with a bassoon-like instrument line. The third system starts with a forte dynamic. The fourth system concludes with a final cadence.

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

proin

A handwritten musical score for orchestra and choir. The score consists of ten staves of music. The first three staves are for strings (Violin I, Violin II, Cello), the next three for woodwinds (Oboe, Clarinet, Bassoon), the fifth for brass (Trombone), and the last three for voices (Soprano, Alto, Tenor). The vocal parts have lyrics written below them. The music includes various dynamics like forte, piano, and sforzando, and performance instructions like "repeated notes". The score is on page 108.

me, a man of sorrows and acquainted with grief a man of sorrows and acquainted with grief He was despised  
 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

c.  
and His cheer is to  
beginning

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is written on ten staves. The vocal parts are in common time, with the piano part in 2/4 time. The vocal parts begin with a treble clef, while the piano part uses a bass clef. The vocal parts have lyrics written below them. The piano part features various chords and arpeggiated patterns.

them that plucked off the Hair, and His Check's - : and His -

He hid not His Face from shame and smiting He hid not His Face from shame from shame

B H D F G

- 110 -

Da

Capi  
He was  
despised

*He hid not his face from shame*

*- from shame and suffering*

*Corus 9<sup>th</sup> Large Saccato*

*CCC*

*G.A.T.B.*

A handwritten musical score for orchestra and choir. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by 'C'). The music includes various instruments such as strings, woodwinds, brass, and percussion. The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics are written in cursive script below the vocal parts. The lyrics read:

and carried out sorrow:  
surely He hath born our griefs  
surely we have borne our griefs

The score ends with a large 'A' at the bottom right.

A handwritten musical score for organ, featuring four staves of music. The lyrics are integrated into the score as follows:

- Staff 1: "He was" (above the staff), "He paid the price" (below the staff).
- Staff 2: "He paid the price" (above the staff), "He paid the price" (below the staff).
- Staff 3: "He paid the price" (above the staff), "He paid the price" (below the staff).
- Staff 4: "He paid the price" (above the staff), "He paid the price" (below the staff).

The score includes various musical markings such as dynamics, key changes (e.g., 76, 43, 7, 56, 34, 65), and performance instructions like "He" and "He".

9 9 9 9 9 9 9 9 9 9  
 9 9 9 9 9 9 9 9 9 9  
 9 9 9 9 9 9 9 9 9 9  
 9 9 9 9 9 9 9 9 9 9  
 9 9 9 9 9 9 9 9 9 9  
 9 9 9 9 9 9 9 9 9 9  
 9 9 9 9 9 9 9 9 9 9  
 9 9 9 9 9 9 9 9 9 9  
 9 9 9 9 9 9 9 9 9 9  
 9 9 9 9 9 9 9 9 9 9

peace  
 was  
 He was bruised for our iniquities  
 9 9 9 9 9 9 9 9 9 9

the chastisement  
 9 9 9 9 9 9 9 9 9 9

of our peace  
 9 9 9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 9 9 9

allabreve moderate

A handwritten musical score for three voices (SSB) in allabreve time. The music consists of two systems of four measures each. The vocal parts are written on three staves. The top staff (Soprano) has a basso continuo part below it. The middle staff (Mezzo-Soprano) has a basso continuo part below it. The bottom staff (Bass) has a basso continuo part below it. The vocal parts are mostly sustained notes with occasional eighth-note patterns. The basso continuo parts provide harmonic support with sustained notes and simple chords. The lyrics are written in cursive script, appearing in the middle of the first system and continuing into the second system.

was upon Him  
and with His stripes we are hea - led  
and w

was upon upon Him

wt C.

wt Alt

wt Tenor

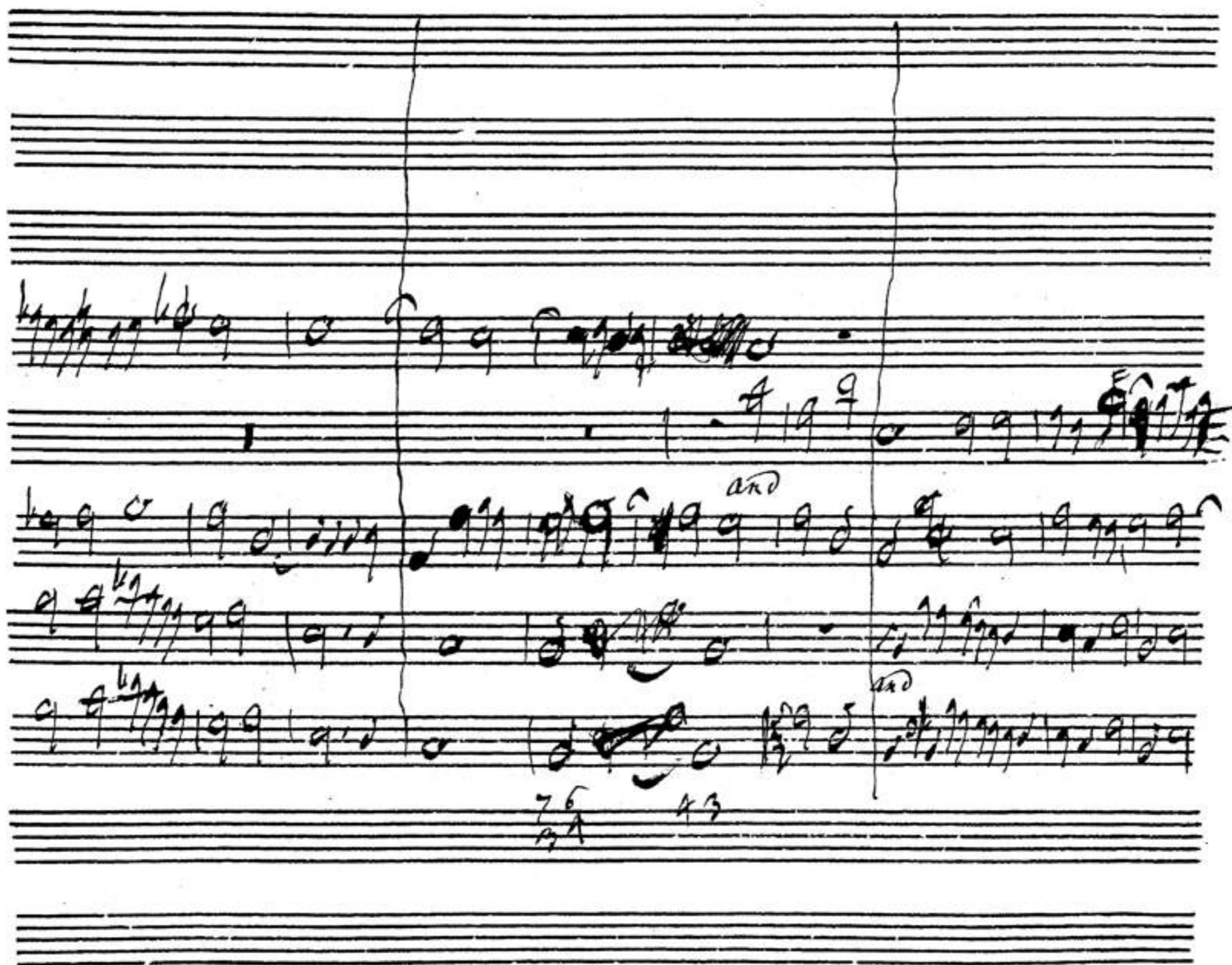
and with His stripes we are led - led were we heavier  
 who like dogs drag us down and many a son of Jesse  
 stripes we are here - led and

and with His stripes we are led - led

and

A handwritten musical score for two voices, likely soprano and alto, on five-line staves. The music consists of two systems separated by a double bar line. The first system begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "we are healed" are written below the notes. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "we are healed" are repeated. The notation includes various note heads, stems, and rests. The score is written on five-line staves with vertical bar lines indicating measures.







A handwritten musical score for two voices, likely soprano and alto, on five-line staves. The music consists of two systems. The first system begins with a treble clef, a common time signature, and a key signature of one sharp. It features a vocal line with eighth-note patterns and a piano accompaniment with eighth-note chords. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It includes lyrics in parentheses: "we are here". The vocal line continues with eighth-note patterns, and the piano accompaniment provides harmonic support.

ad lib.

Handwritten musical score for four staves. The score includes various musical markings such as clefs, key signatures, and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). The music is divided into measures by vertical bar lines. The score is written on five-line staff paper.

*allegro moderato*

A handwritten musical score for six voices, likely SATB and three solo parts. The music is in common time and has a key signature of one sharp. The vocal parts are arranged in two staves of three voices each. The lyrics, written in cursive, include "have gone astray" appearing three times above the vocal lines, and "all we, like sheep" appearing twice below the vocal lines. The score consists of eight measures of music.

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

A handwritten musical score for four voices (SATB) on ten staves. The music consists of mostly eighth-note patterns. The lyrics are written in cursive script and include the following text:

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

we have turned we have tur- -  
have gone astray  
we have tur- - ne everyone to His own way  
have gone astray -

-red everyone to His own way ~ to His own way we have turned  
 we have turned everyone to His own way  
 we have turned everyone to His own way  
 we have turned everyone to His own way all we like sheep

A handwritten musical score for three voices (SSB). The music is written on six staves, each with a different vocal range. The lyrics are written below the notes, corresponding to the vocal parts. The score includes a variety of musical markings such as slurs, grace notes, and dynamic changes.

The lyrics visible in the score are:

- have gone a pray
- have
- have gone
- we have runn'd evry
- we have tur - ned
- we have

The score consists of six staves, each with a different vocal range. The lyrics are placed below the notes, corresponding to the vocal parts. The music includes various musical markings such as slurs, grace notes, and dynamic changes.

A handwritten musical score for four voices (SSAA or SATB) on ten staves. The music consists of mostly eighth and sixteenth note patterns. The lyrics, written in cursive, are as follows:

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

A handwritten musical score for four voices (SSAA or SATB) on ten staves. The music consists of mostly eighth-note patterns. The lyrics are written in cursive script below the bass staff. The lyrics read:

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

A handwritten musical score consisting of six staves. The music is written in a rhythmic style using vertical stems and short horizontal dashes. The lyrics are written below the staves:

- Staff 1: (empty)
- Staff 2: (empty)
- Staff 3: (empty)
- Staff 4: have
- Staff 5: have
- Staff 6: we have

The lyrics "we have" appear twice on staff 4, once on staff 5, and once on staff 6. There are several blank staves at the bottom of the page.

A handwritten musical score for voice and piano. The score consists of ten staves of music. The vocal line (top staff) features various rhythmic patterns and rests. The piano accompaniment includes dynamic markings like 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo). The lyrics are written below the vocal line, with some words underlined. The lyrics include:

we have turned now we have turned we  
we have turned now we have turned we  
we have turned - not we have turned we have turned - now everyone to his own

Soprano (S):

Alto (A):

Tenor (T):

Bass (B):

Lyrics:

We every one his own way we go,  
and the Lord hath laid on Him  
a heavy load.

— 132 —

Behold a great and glorious sight,  
with laid on His on

Behold a great and glorious sight,  
with laid on Him we in

Behold a great and glorious sight,  
with laid

Behold a great and glorious sight,  
with laid on H

Behold a great and glorious sight,  
with laid on H

BSB  
accomp. Mr Beard

Larghetto

pianissimo

A handwritten musical score for orchestra and piano. The score consists of six staves. The top staff is for the piano, indicated by a treble clef and a bass clef. The second staff is for violin 1 (V. 1), the third for violin 2 (V. 2), the fourth for cello (Cello), the fifth for double bass (Bass), and the bottom staff for the piano again. The music is in common time. The score includes dynamic markings such as  $\times$  (fortissimo) and  $\ddot{\times}$  (pianissimo). The vocal parts are written in a cursive script. The lyrics are:

all they that see him laugh him to  
scorn they Moor on their Lips } and shake their Heads saying

The page number -134- is at the bottom center.

Chorus  
allegro

He trusted in god that he might deliver him  
He trusted in god that he might deliver him; let him deliver him if he delighted in him if he delighted in him let him deliver him if he delighted in him

basso solo

Mr Cart:

A handwritten musical score for two voices and piano. The score consists of four systems of music. The top system has two staves: soprano and alto. The bottom system has two staves: bass and tenor. The vocal parts are written in common time with various note heads (triangles, circles, squares). The piano part is in common time with eighth-note patterns. The lyrics are written below the vocal parts. The first system ends with a repeat sign and a double bar line. The second system begins with a bass entry. The third system starts with a bass entry. The fourth system concludes with a bass entry.

if He delighteth in him  
if He delighteth in him  
if He delighteth in him  
if He delighteth in him

A handwritten musical score for three voices (SSB). The score consists of three staves. The top staff is for Soprano (S), the middle staff for Alto (A), and the bottom staff for Bass (B). The music is written in common time. The lyrics are written in cursive script below the notes. The lyrics read:

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

The score includes various musical markings such as fermatas, slurs, and dynamic signs. The bass staff has a bass clef, and the alto staff has an alto clef. The page is filled with musical notation and lyrics.

A handwritten musical score on ten staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in black ink. The lyrics read: "let us sing", "if he delight - see", "if", "let", "if he", "it", "let", "he", "let him deliver him". The bottom six staves are for piano, featuring a bass line and right-hand chords in common time. Measure numbers 3, 6, and 15 are written above the staff.

A handwritten musical score for three voices (SSB). The music is written on five-line staves. The vocal parts are arranged in a triangle: Soprano (S) at the top, Alto (A) in the middle, and Bass (B) at the bottom. The lyrics are written below the notes, corresponding to each voice part. The score consists of two systems of music.

**System 1:**

- Soprano (S):** "let him let  
in him"
- Alto (A):** "if he delight in him, He trusting God let him a  
deliver him let
- Bass (B):** "let

**System 2:**

- Soprano (S):** "let him deliver him  
let him deliver him let
- Alto (A):** "if He trusting God that He
- Bass (B):** "let

A handwritten musical score for voice and piano. The score consists of two systems of music. The top system is for the piano, featuring a treble clef, a key signature of one sharp, and common time. It includes six staves of music with various note heads and rests. The bottom system is for the voice, starting with a bass clef, a key signature of one sharp, and common time. It contains five staves of music. The lyrics "ever limit be delight" appear at the beginning of the vocal line, followed by "in" and "let". The vocal line continues with "if the delight is in" and "the delight is in". The score is written on a grid of horizontal lines, with vertical bar lines indicating measures and repeat signs.

A handwritten musical score for voice and piano. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one sharp, and a common time signature. It features a vocal line with lyrics and a piano accompaniment. The lyrics include "He", "let it", "if he delight in", "it", "if he delight in", "in him if he delight in", and "in him let him deliver him". The bottom system begins with a bass clef, a key signature of one sharp, and a common time signature. It also includes a vocal line with lyrics and a piano accompaniment. The lyrics in this system are "if he delight in", "in him if he delight in", and "in him let him deliver him". The score is written on ten staves.

A handwritten musical score for soprano (S) and alto (A) voices. The score consists of two staves separated by a vertical bar. The soprano staff (left) has five lines of music with lyrics written below them. The alto staff (right) has three lines of music. The lyrics are:

him  
in him let him deliver him  
in him let him if  
in him let him deliver him  
He trusted in God that he would deliver him: let him also trust in him if he delight in Him

The score includes a tempo marking "765 A.M." at the bottom of the page.

Largo 3<sup>rd</sup> division.

accord'g

Accord'g

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 Heany 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

+ 18 65 - 76

*pianissimo*

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

*pianissimo*

*with*

*like unto His sorrow*

acc Mr Low

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

A handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, and Basso Continuo) and basso continuo. The music is written on six systems of five-line staves. The vocal parts are in common time, while the continuo part is in 12/8 time. The vocal parts feature various rhythmic patterns, including eighth-note groups and sixteenth-note figures. The continuo part includes basso continuo notation with bass clef, a bass staff, and a treble staff for the organ. The lyrics are written in cursive ink, appearing in pairs of lines above the vocal staves. The first pair of lyrics reads: "nor my holy one to see corruption". The second pair reads: "if thou suffer thyself to suffer thy holy one thy holy one to see corruption". The score concludes with a final system of continuo notation.

*CORUS*  
*a tempo ordinario*

Lift up your Heads, O ye gates; and be ye lift up, ye everlasting doors;  
and the

King of glory, have come in  
the

this King of glory

who is this King of glory? this King of glory, who is this King of glory?

G G G G

A handwritten musical score consisting of five staves of music. The music is written in common time, with various clefs (G, C, F) and key signatures. The lyrics are written in both English and Latin. The first two staves have lyrics: "Laudate dominum in sanctis eius" and "The Lord mighty is bated". The third staff has no lyrics. The fourth and fifth staves also have lyrics: "Lift up your heads o ye gates and be lift up ye everlasting doors and he". The score includes several rests and dynamic markings like "f" (fortissimo). The page number "65" is written at the bottom right.

Laudate dominum in sanctis eius  
The Lord mighty is bated

Lift up your heads o ye gates and be lift up ye everlasting doors and he

65

who is this King of glory? *E. L. C.*

King of glory, be come in and the King of glory shall come in

A handwritten musical score consisting of six staves of music. The music is written in common time, with various note heads and stems. The lyrics are written below the bottom staff:

Land of Hail!      the Land of Hail!      He is the King of Glory

The score is divided into two sections by a vertical line. The first section ends with a double bar line and a repeat sign. The second section begins with a single bar line.

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

He is the King of glo -

He is the King of glo - ry

Handwritten musical score for organ or harpsichord, consisting of six staves of music. The music is written in a style that includes various note heads (triangular, square, etc.) and rests. The lyrics "He is the King of glory He" are written across the fourth staff. The score is organized into measures separated by vertical bar lines.

He  
is the King of glory He

He  
is the King of glory He

A handwritten musical score for two voices and piano. The score consists of eight staves of music. The top four staves are for the upper voice, the bottom four for the lower voice, and the rightmost column is for the piano. The music includes various note heads, stems, and rests, with some notes having vertical arrows indicating pitch movement. There are also several fermatas (dots over notes) and a dynamic marking 'f' (fortissimo). In the middle section, lyrics are written in parentheses above the upper voice staves. The lyrics read: 'He is the King of glo', 'The King of glo', and 'the King of glo'. The score is on lined paper with horizontal and dashed grid lines.

- my the King glori He of glory

Reck Mr Beard

unto which of the angels said He at anytime, thou art my son, this day have I begotten thee?

allegro

22

Handwritten musical score for six staves in common time. The score consists of six staves, each with a different key signature (F major, C major, G major, D major, A major, E major). The music is primarily composed of eighth and sixteenth notes. The lyrics, written in cursive, include:

- let all the angels of god let him - gelosf
- let all the an - gelosf god gelosf
- let all the angels of god worship him
- let all the angels of god worship him

The page number 569 is written near the bottom left of the score.

ut C

m A.

ut T

Let all the an-gels of God worship him  
Let all the an-gels of God worship him

Let all the an-gels of God worship him  
Let all the an-gels of God worship him  
Let all the an-gels of God worship him  
Let all the an-gels of God worship him  
Let all the an-gels of God worship him  
Let all the an-gels of God worship him

Let all the an-gels of God worship him  
Let all the an-gels of God worship him  
Let all the an-gels of God worship him  
Let all the an-gels of God worship him  
Let all the an-gels of God worship him  
Let all the an-gels of God worship him

76

A handwritten musical score for two voices (SSB). The music is written on ten staves. The lyrics are in German, with some words underlined. The vocal parts are separated by a vertical bar.

The lyrics are:

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

A handwritten musical score on two staves. The top staff consists of six five-line staves, with a vertical brace in the center. The bottom staff consists of four five-line staves. The music is written in a rhythmic style with various note heads and stems. Handwritten lyrics are placed below the notes:

- gels of goo war -  
- skip him war - skip him let  
angels of goo war - - skip him let all the "g"  
let

A handwritten musical score for two voices and piano. The score consists of ten staves. The top three staves are for the piano, with the right hand in the treble clef and the left hand in the bass clef. The bottom seven staves are divided into two groups: the first group contains three staves for the soprano voice (treble clef) and the second group contains four staves for the alto voice (bass clef). The vocal parts are written in a cursive style with some musical notation. The lyrics are written below the vocal staves. There are several performance instructions and dynamics written in the music, such as 'skip him' and 'let'. The score is on page 165.

get, give & all the gifts of your heart

skip him

let

900-war

let

900-

get, give war - skip him

*Mallogr*

pianissimo  
fortissimo

Thou art gone upon high, Thou art gone upon high  
Thou leftest captivity captive  
and received gifts from men

*f*

- nemesis yea even for thine enemies  
that the Lord God might

*Just*

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

Thou art gone upon high though hast led captivity captive.

and received gifts for men yea even for thine en  
 -nemys for thine enemies, that the Lord god might over a  
 mong them that do evil among them that the Lord

A handwritten musical score for multiple voices and instruments. The score consists of eight staves. The first three staves are soprano, alto, and tenor voices. The fourth staff is bassoon. The fifth staff is cello. The sixth staff is double bass. The seventh staff is bassoon. The eighth staff is cello. The ninth staff is double bass. The score includes various musical markings such as dynamic signs, rehearsal marks, and rests. There are also lyrics written in cursive script between the staves. The lyrics read: "night-walk among them, night-walk - - - - - for he among them that". The score is numbered 23 at the top right.

ardante allegro

The Lord ~~gave~~<sup>the word</sup>, great was the company of the preachers, great was the con - - - - - pany of the  
gave

A handwritten musical score consisting of six staves of music. The music is written in common time, with various clefs (G, C, F) and key signatures. The lyrics are written in cursive script below the vocal line. The lyrics read:

the Lord gave the word: great  
preachers

*great was the company the com - pany the com -*

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



Larghetto

A handwritten musical score for a three-part setting (Soprano, Alto, Bass) in common time. The vocal parts are written on three staves, each with a unique rhythmic pattern of eighth and sixteenth notes. The lyrics are integrated into the music, appearing above the staves and connected by lines to specific notes. The score includes dynamic markings like 'Largo' and 'forte', and various rests and clef changes.

Largo

How beautiful are the feet of them that  
preach the gospel of peace

the feet of them that preach the gospel of peace

of them that preach the gospel how

of that and bring glad tidings glad tidings of good things and

4

4

Bring glad tidings of good things, and bring - glad tidings of good things, glad tidings of good things

their sound is gone out in

unto all Lands and - their words unto the Ends of the World -

pianissimo

The score consists of six staves. The top staff is for the piano, indicated by a treble clef and a bass clef. It features a dynamic instruction "pianissimo" above the first measure. The second staff is for the strings, indicated by a cello clef. The third staff is for the woodwinds, indicated by a flute clef. The fourth staff is for the brass, indicated by a trumpet clef. The fifth staff is for the drums, indicated by a bass drum clef. The sixth staff is for the piano again, indicated by a treble clef. The music includes various dynamics like "pianissimo" and "fortissimo", and performance instructions like "capo" and "riten." There are also lyrics written in cursive: "and their words unto the ends of the earth now echo". The tempo markings "allegro" and "allegretto" are present.

— and their words unto the ends of the earth now echo —

allegro

allegretto

A handwritten musical score for orchestra and choir, page 24. The score consists of ten staves. The top four staves represent the orchestra, with parts for strings, woodwinds, brass, and percussion. The bottom six staves represent the choir, with parts for soprano, alto, tenor, bass, double bass, and organ. The music is written in common time. Various musical markings are present, including dynamic changes (e.g., ff, f, ff, p, ff, ff), articulations (e.g., accents, slurs, grace notes), and performance instructions (e.g., "pizz"). The vocal parts contain lyrics in English:

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

A handwritten musical score for orchestra and choir. The score consists of eight staves. The top three staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom five staves represent the choir, with parts for soprano, alto, tenor, bass, and double bass. The music is written in common time. The vocal parts include lyrics in both English and German. The English lyrics are:

Imagine a dark thing Why do the nations rage  
In unison together Why do the people mind

The German lyrics correspond to the English ones:

Denkt an ein dunkles Ding Warum ragen die Völker  
In einstimmigem Zusammenklang Warum denken die Menschen

Jazz

A handwritten musical score for a jazz ensemble, likely for a piano-vocal-guitar (PVG) arrangement. The score consists of eight staves of music, each with a different rhythm pattern. The lyrics are written below the staves:

- gine a vanishing drama - - gine a vanishing - why do the  
 nations so furiously rage together and why do the people and why do the

A handwritten musical score for orchestra and choir. The score consists of six staves. The top two staves are for strings (two violins, viola, cello/bass). The third staff is for woodwinds (two oboes, bassoon). The fourth staff is for brass (two horns, two tubas). The fifth staff is for percussion (timpani, snare drum, bass drum, cymbals). The bottom staff is for voices. The vocal part includes lyrics in italics: "people imagine a vain thing why the nations rage -", "and", "united", and "so furiously together". The music features complex rhythmic patterns, including sixteenth-note figures and various rests. The score is written on five-line staves with black ink.

A handwritten musical score for voice and piano. The score consists of six systems of music, each with two staves. The top staff of each system is for the voice and the bottom staff is for the piano. The vocal parts are mostly in soprano range, with some bass entries in the lower systems. The piano parts include various textures such as eighth-note patterns, sixteenth-note chords, and sustained notes. The vocal parts have lyrics written below them. The lyrics in the first system are "his his his". In the second system, they are "his among his his many". In the third system, they are "why do the people imagine a vain thing in me give a vain thing and". In the fourth system, there is a vocal entry with the word "large". In the fifth system, the lyrics are "why do the people imagine a vain thing". In the sixth system, the lyrics are "give a vain thing". The score is written on a five-line staff system.

his his his  
his among his his many  
why do the people imagine a vain thing in me give a vain thing and  
large  
why do the people imagine a vain thing  
give a vain thing

A handwritten musical score for multiple voices and piano. The score consists of ten staves. The top four staves represent the vocal parts, while the bottom six staves represent the piano. The music is written in common time. The vocal parts include soprano, alto, tenor, and bass. The piano parts include the right hand playing melody and the left hand providing harmonic support. The score features various musical markings such as slurs, grace notes, and dynamic indications. Handwritten lyrics are present in the vocal staves. The lyrics read: "the King of the Earth rise up and the Rulers take counseL together take counseL - Je 15 take".

1. *Conspires together against the Lord and against His command.*  
 2. *- leu against the Lord and His command* *- - - - -* *40*

BSB  
Chorus  
mezzo-faccato.

A handwritten musical score for a chorus, consisting of six staves of music. The music is in common time and includes lyrics in English. The lyrics are: "let us break their bonds aunder, let us let us break their bonds aunder let us let us break aunder", repeated twice. The score is written on six staves, with the first three staves being soprano, alto, and tenor, and the last three being bass. The vocal parts are labeled with "let", "letus", "let", "letus break", and "letus break them". The score is written in black ink on white paper.

let us break their bonds aunder, let us let us break their bonds aunder let us let us break aunder

let us break their bonds aunder, let us let us break their bonds aunder let us let us break aunder

— 184 —

Bonds - a / under  
 and cast a / way  
 their /  
 and cast a / way  
 their /  
 their /  
 and cast a / way  
 their /  
 and cast a / way  
 their /  
 and cast a / way



A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of ten staves of music. The vocal parts are in common time, while the piano part is in 2/4 time. The vocal parts are mostly in soprano range, with some alto entries. The piano part provides harmonic support and includes melodic lines. The lyrics, written in cursive, are as follows:

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

A handwritten musical score for four voices (SATB) on five staves. The music consists of mostly eighth-note patterns. The lyrics are written below the notes in each staff.

The lyrics are:

- let us their
- awcast away
- their and
- awcast
- awcast away
- and
- let
- awcast away their

their and *anice*/a  
 way *a. and cast*  
 their *anice*/an cast  
*voked* their *and* *their* *yokes* *from* *us* *UL* *BONIS* *and cast* *away* *their* *yokes* *from*  
 5 6 6 6+ 6 UL BONIS and cast away their yokes from

A handwritten musical score for three voices (SSB) on five-line staves. The music consists of two systems. The first system ends with a double bar line and repeat dots, indicating a repeat of the previous section. The second system concludes with a final cadence. The lyrics, written in Gothic script, are as follows:

way  
 a way their yokes their is and yokes -  
 play and their  
 us and cast away their yokes from us and let their yokes from us let and cast a

The lyrics "Bodos amica pia" are written above the end of the second system, and "her hand so I under and" is written below it.

A handwritten musical score for six voices and basso continuo. The score consists of eight staves. The top five staves represent the voices, each with a different rhythmic pattern of vertical strokes on a four-line staff. The bottom three staves represent the basso continuo, with the first staff showing a continuous bass line and the other two providing harmonic support with vertical strokes. The music is written in common time. The lyrics, written in cursive ink, are as follows:

way and — their yokes from us  
Reck

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

The score includes various musical markings such as fermatas, slurs, and dynamic indications like "fate". The basso continuo staffs include figured bass notation below the staff.

and make

Thou shall break them with a rod - of iron  
 Thou shall dash them in pieces like a - her vessel thou shall

126

P.

Thou shall dash them in pieces like a pot - - - - -

like a pot - - - - -

ter vessel like a no - - - - -

ter vessel like a no - - - - -

Gaapoddsei  
M. Burrelli  
e fiscior

Chorus: anegre

1st 2nd  
2nd 3rd

Tympani

Vl.

Hallelujah

Halle-lujah

vi 2

for the Lord god omnipotent reigneth

for the Lord god omnipotent reigneth

- 196 - 51

Largo / Adagio.

for the Lord god omnipotent reigneth, Hallelujah Amen.

Amen.

6

for the Lord god omnipotent reigneth Hallelujah

Behold the King

15

Moderato

The Kingdom of this World is become the Kingdom of our

664 3

Lord and his Christ and his Christ and his  
reign forever ever ever ever and the Hall

of

to w/ole - 200 -

King of Kings

and for ever and ever and forever and ever

reign and reign forever and ever and ever and ever

— 201 —

A handwritten musical score for a band or orchestra, featuring six staves of music. The music is written in common time and includes various dynamic markings such as forte, piano, and sforzando. The vocal parts include lyrics in English, such as "and Lord's", "king of Kings", "ever falter", "forever and ever stalwyn", and "for ; and". The score is written on five-line staff paper.

Soprano (S)      Alto (A)      Bass (B)

Lord of Lords      King of Kings  
 Halleluya

King of Kings and Lord of Lords, and He  
 and  
 an He shall reign - and be enthroned - for ever and ever  
 and  
 an He shall reign  
 and  
 for ever and ever  
 and  
 an He shall reign  
 and  
 forever and ever

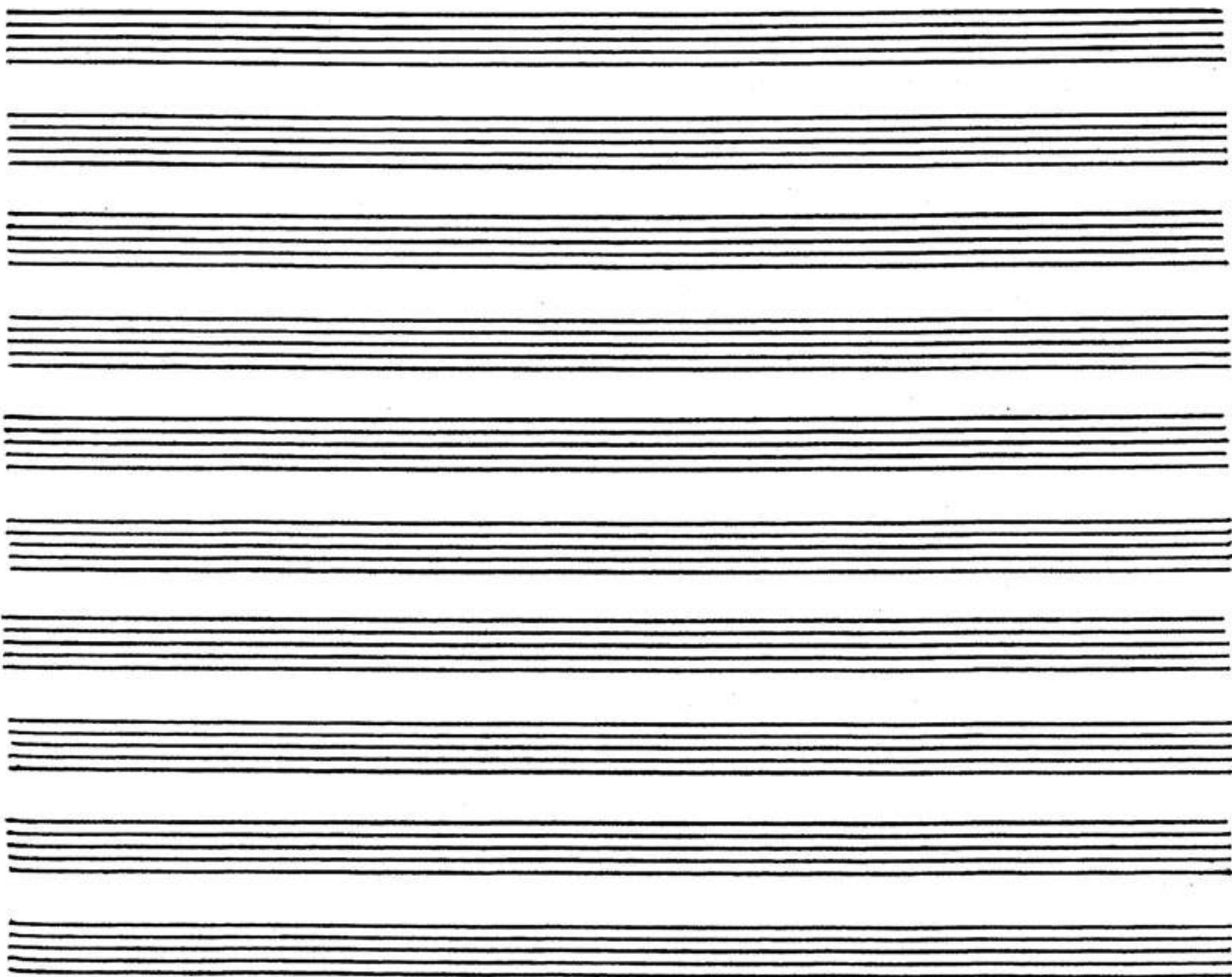


The musical score consists of ten staves of handwritten notation. The staves are organized into two systems separated by a vertical bar line. The first system contains five staves, and the second system contains five staves. The notation uses various clefs (G, F, C), time signatures (common time, 2/4, 3/4, 4/4), and dynamic markings (e.g., forte, piano, sforzando). The lyrics, written in English and German, are placed below the staves. The German lyrics begin with "Kings and Laddies, King and Queen, and He" followed by "forever ever and ever for ever and ever". The score is written on white paper with black ink.

Lauds alleluia

aleluia ~ ~ ~ Hallelujah

Augstent. 6. 1741.



Larghetto

Part the third.

128

*I know that my re - deemer liveth*

*and that*

*He shall stand*

*at the lat - ter day*

*- upon the earth*

Know that my Redeemer liveth and that he shall stand - at the last day upon the  
 Earth - upon the Earth I know - that he shall live and that he shall  
 stand the last day upon the Earth - - - upon the Earth

and His Worms destroy this Body  
 yet in my flesh shall I see  
 yet in my flesh shall I see  
 I know that my Redeemer liveth and His Worms destroy this Body yet in my flesh shall I see

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

forte

the first fruits of them that sleep

grave

Since by man came death Since by man came death

*sketch*

A handwritten musical score consisting of six staves, each with a different clef (C, F, C, C, G, C) and a key signature of one sharp. The music is written in common time. The notes are represented by vertical strokes or short dashes. The lyrics "by man came all the Resurrection of the Dead by man came all the Resur" are written below the bottom staff.

grave

foras in Adamall die  
since by man come death

redim of the death

redim of the death

allegro

join Christ shall all be made a  
even join Christ shall all be made a  
by man come off the figur, actions of the

live, even sin in Christ, shall all shall be made alive  
Death by.

60

dec:

Handwritten musical score for orchestra and choir, page 10. The score consists of ten staves of music. The first three staves are soprano, alto, and basso continuo parts. The fourth staff is a vocal part with lyrics: "Behold, 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". The fifth staff is a soprano part. The sixth staff is a basso continuo part with the instruction "minor allegro". The seventh staff is a soprano part with "with pale treble" written above it. The eighth staff is a basso continuo part. The ninth staff is a soprano part. The tenth staff is a basso continuo part.

1.

T  
B  
A  
S

The Trumpet shall sound and the death shall be raised and the  
dead shall be made incorruptible

for

The Trumpet shall sound and the death shall be raised

incorruptible      incorruptible      and we shall be chang'd

— 220 —

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

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

Handwritten musical score for a four-part choir (Soprano, Alto, Tenor, Bass) and piano. The score consists of eight staves. The top four staves represent the vocal parts: Soprano (highest), Alto, Tenor, and Bass (lowest). The bottom four staves represent the piano. The music is in common time. The vocal parts feature complex rhythms with many eighth and sixteenth notes. The lyrics, written in cursive, describe a transformation or change, with phrases like "and we shall be chang'd" appearing in multiple voices. The piano part includes bass and harmonic lines. The score is dated "1870" at the bottom right.

this corruptible must put on - in - corruption      for this corruptible must put on incorruption -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 Recit  
 Then shall be brought to pass the saying that is written Death is swallowed up in victory  
 - 224 -

andante

30

1. *O death, O death, where art thou king? O death, where art thou king?*

2. *O grave, O grave, where art thou victory? Where art thou victory?*

3. *O death where art thou king? O death where art thou king? Where art thou king? O grave where art thou victory? Where art thou victory? O grave where art thou victory?*

4. *King, O death, O death, where art thou king? Where art thou king? O grave, O grave, where art thou victory? Where art thou victory?*

5. *O grave, where art thou victory? O grave, where art thou victory? O grave, where art thou victory?*

grave o grave where is thy victory! o death o grave o death where is thy  
 o death o death where is thy king, o death o grave, o death where is thy king, o grave o grave where is thy  
 victory o grave, o death o death where is thy king where o grave where is thy victory, o death  
 victory o death - where where is thy king where is thy king! o grave where is thy victory o grave o  
 where, where is thy king! o grave o grave where is thy victory o grave where is thy victory  
 death where where is thy king o grave o grave where is thy victory o grave where is thy victory

~~the King of death is sin~~

Sin and the strength of the King of death is sin and the strength and the strength of  
~~the King of death is sin and the strength and the strength of~~

~~the King of death is sin and the strength of~~

Sin is the Law  
the King of death is sin, and the strength of sin -  
sin is the Law; the King of death is sin and - the strength of sin is  
is - the Law  
- the Law

Seven Chorus.

## Chorus

But thanks is thanks, thanks be to god  
but thanks is thanks, thanks be to god who begins the victory thru.  
to god thanks be to god who through  
thanks be to god to god who through  
But thanks is thanks, thanks be to god

our Lord Jesus  
our Lord Jesus Christ who who who but hastis thanks  
who give us the victory our Lord Jesus Christ through



This is a handwritten musical score for three voices: Soprano (S), Alto (A), and Bass (B). The music is written on five staves, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are labeled Soprano, Alto, and Bass at the beginning of their respective staves. The lyrics are written in German, with some words underlined for emphasis. The score includes various musical markings such as fermatas, slurs, and dynamic changes. The lyrics are as follows:
   
 Soprano: *Wahrlich dank dir, Gott, daß du mir in Freuden siehst so  
viel*
  
 Alto: *Wahrlich dank dir, Gott, daß du mir in Freuden siehst so  
viel*
  
 Bass: *Wahrlich dank dir, Gott, daß du mir in Freuden siehst so  
viel*
  
 The score concludes with a final section for all voices:
   
 Soprano: *Wahrlich dank dir, Gott, daß du mir in Freuden siehst so  
viel*
  
 Alto: *Wahrlich dank dir, Gott, daß du mir in Freuden siehst so  
viel*
  
 Bass: *Wahrlich dank dir, Gott, daß du mir in Freuden siehst so  
viel*



Soprano:   
 the building of thanksgiving belongs to God  
 Alto:   
 victory will be through him  
 Bass:   
 but thanksgiving belongs to God

Soprano:   
 but thanks belongs to God

Alto:   
 but thanks belongs to God

Bass:   
 but thanks belongs to God

A handwritten musical score for four voices (SATB) on ten staves. The music consists of mostly eighth-note patterns with occasional sixteenth-note figures. The lyrics, written below the notes, are:

god who through our Lord Jesus Christ who  
thanks be to God who who who  
who who the living who  
thanketh god who who who who

x1000

given us the victory through our Lord Jesus Christ.

— 235 —

Larghetto

8/12

11/13

if

God be for us, who can be against us.

Who in who if God is for us who

0.

*ferv.*

car be against us!

who shall lay anything to the charge of God's Elect?

test: - of god's Elect? who shall lay anything to the charge

- of god's Elect! it is for that justifieth it is

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The music is written on five systems of five-line staves each. The vocal parts are in common time, while the continuo part is in 6/8 time. The vocal parts feature various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. The continuo part includes basso continuo notation with bass clef, a bass staff, and a separate basso continuo staff with a cello-like bass staff below it. The score includes lyrics in English, such as "god, that justifieth", "who is he that condemneth?", and "who is he that condemneth who is he that condemneth". The manuscript is written in black ink on white paper.

it is Christ that died,  
yea & whether that is risen again  
it is Christ that died,  
who is at the right hand of God who makes intercession for us who make intercessions - who makes intercessions -

celion for us who make intercessions -

A handwritten musical score for four voices (SATB) and piano. The score consists of eight staves. The top three staves represent the vocal parts: Soprano (S), Alto (A), and Tenor (T). The bottom staff represents the Bass (B) and the piano. The music is written in common time, with various key signatures (G major, C major, F major, B-flat major, E major, A major, D major, G major) indicated by sharp or flat symbols. The vocal parts sing in unison throughout the piece. The lyrics are written in black ink and are as follows:

who maketh intercessions - sin for us  
at the right hand of god who maketh intercession for us  
at the right hand of god who maketh intercession for us

Lärgbok

*andante*

32

Largo

1.102

Worthy is the Lamb that was slain and hath redeemed us by His Blood, to receive power and riches and

Worthy is the Lamb that was slain and hath redeemed us to God by His Blood, to receive power and wealth and

Largo.

Worthy is the Lamb that was slain,  
that hath redeemed us to  
glory and strength; and Honour, and glory and blessing

Worthy is the Lamb that was slain,  
that hath redeemed us to

— 242 —

Largo.

5      6      5      4 7

*andante*

Handwritten musical score for organ or harpsichord, featuring six staves of music with various note heads and rests. The music is in common time and includes a basso continuo staff at the bottom.

*god to god by His Blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing*

8 6 6 6 6

Larghetto.

Blessing      Honour      and Glory be unto him that sitteth upon the Throne and unto the Lamb.

Largo solo      Lento

him that sitteth upon the Throne ~ and unto the Lamb ~ for ever and ever  
 Blessing, be unto him for ~ for  
 that sitteth upon the Throne, and unto the Lamb for ever and ever for ~ for ever and  
 926 93 94 5 4 3 4

A handwritten musical score for eight voices, likely for a choir. The score consists of eight staves, each representing a different voice part. The music is written in common time, with various note heads and stems. The lyrics, written in a Gothic script, are integrated into the music, appearing below the staves. The lyrics include:

that upon and us blessing and  
ever had throne upon and blessing.  
and unto the Lamb, blessing.  
him that shone - upon the Throne is, and unto the Lamb, blessing.

— 246 — 43

A handwritten musical score for three voices (SSB). The music is written on ten staves, divided into two systems by vertical bar lines. The top system consists of five staves, and the bottom system consists of five staves. The vocal parts are labeled Soprano (S), Alto (A), Bass (B), Tenor (T), and Bass (B). The lyrics are written in a Gothic script and are as follows:

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

Sitteth on the throne, - for ever and ever and unto the Lamb for ever  
 Sitteth upon the Throne and ever and ever  
 blessing and  
 unto the Lamb and verily forever

7 6 6 3 40

(iii)

6  
ff  
ff

Soprano Alto Tenor Bass

Blessing.  
be unto Him Blessing, Honour

*Largo*

— 249 —

That - upon and unto the Lamb fore ver a  
 cloth draw nigh unto the Lamb fore ver a  
 forever for ever and ever for  
 glory and power be unto him and unto the Lamb unto the Lamb fore ever and ever for

a 8 c

— 250 —

e verandever for ever and ever for ever  
 and  
 forever and - ver  
 ever and ever

— 251 —

43 678 70

allegro moderato

Saint

*Adagio*

5

三

1

11

17

11

17

1

11

A handwritten musical score for four voices, likely a setting of the hymn "Amen". The score consists of eight staves of music, each with a vocal line. The lyrics "amen" are repeated frequently across all voices. The music includes various rhythmic patterns, such as eighth-note chords and sixteenth-note figures. The score is written on a grid of five-line staves, with some staves having vertical bar lines and others not. The handwriting is in black ink on white paper.

a - men

a - men

a - men

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

326 32 5 76 3 26

-255-



34.

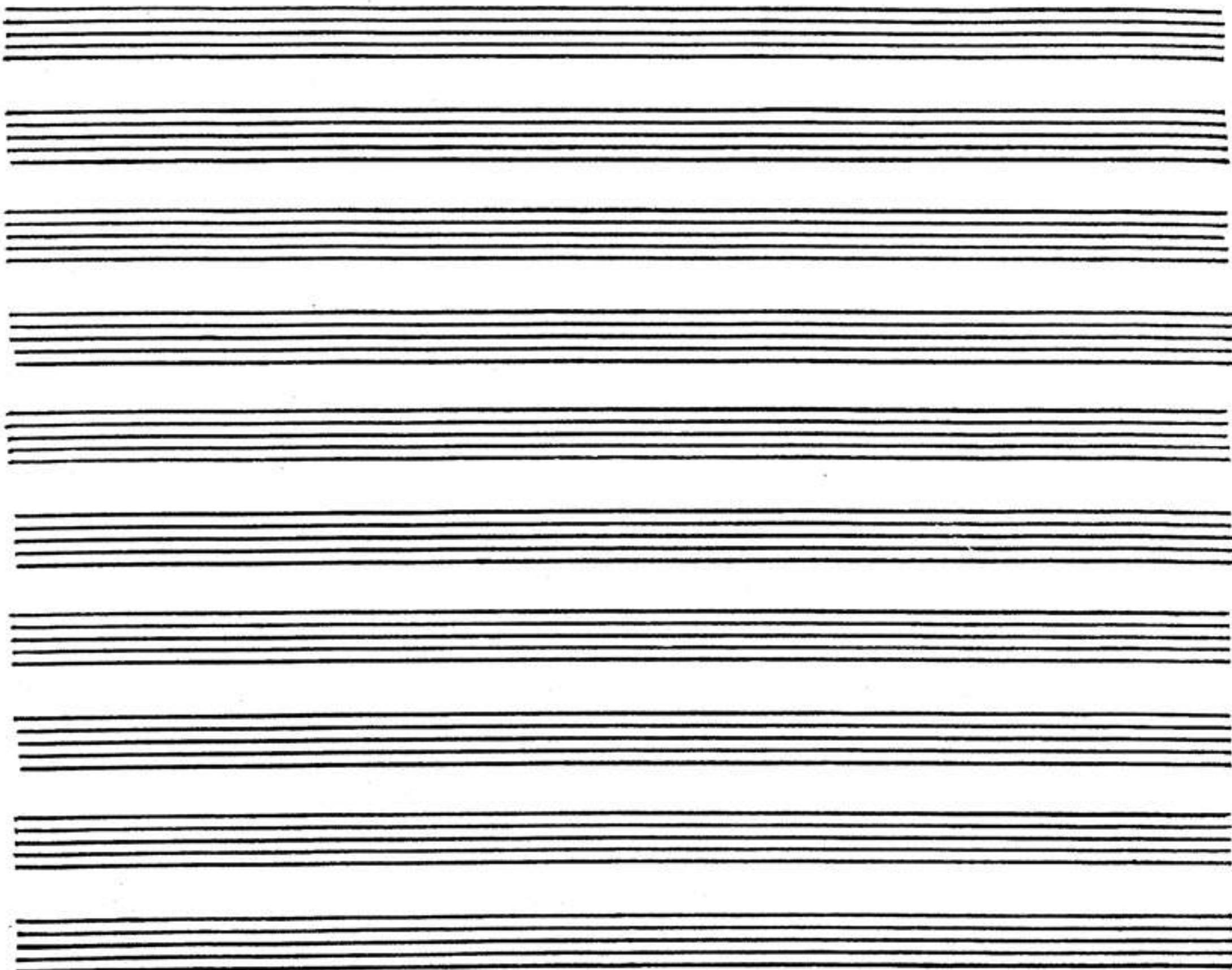
A handwritten musical score for voice and piano. The score consists of six systems of music, each with two staves: a soprano staff above a bass staff. The vocal line includes lyrics in German, such as "mend-a-men-a-", "sherd-men", "men a - men ql - men a - men", "men a", "men", "mend - men a - men", and "men". The piano accompaniment features various rhythmic patterns and dynamics. The score is dated "96 45" at the bottom right.

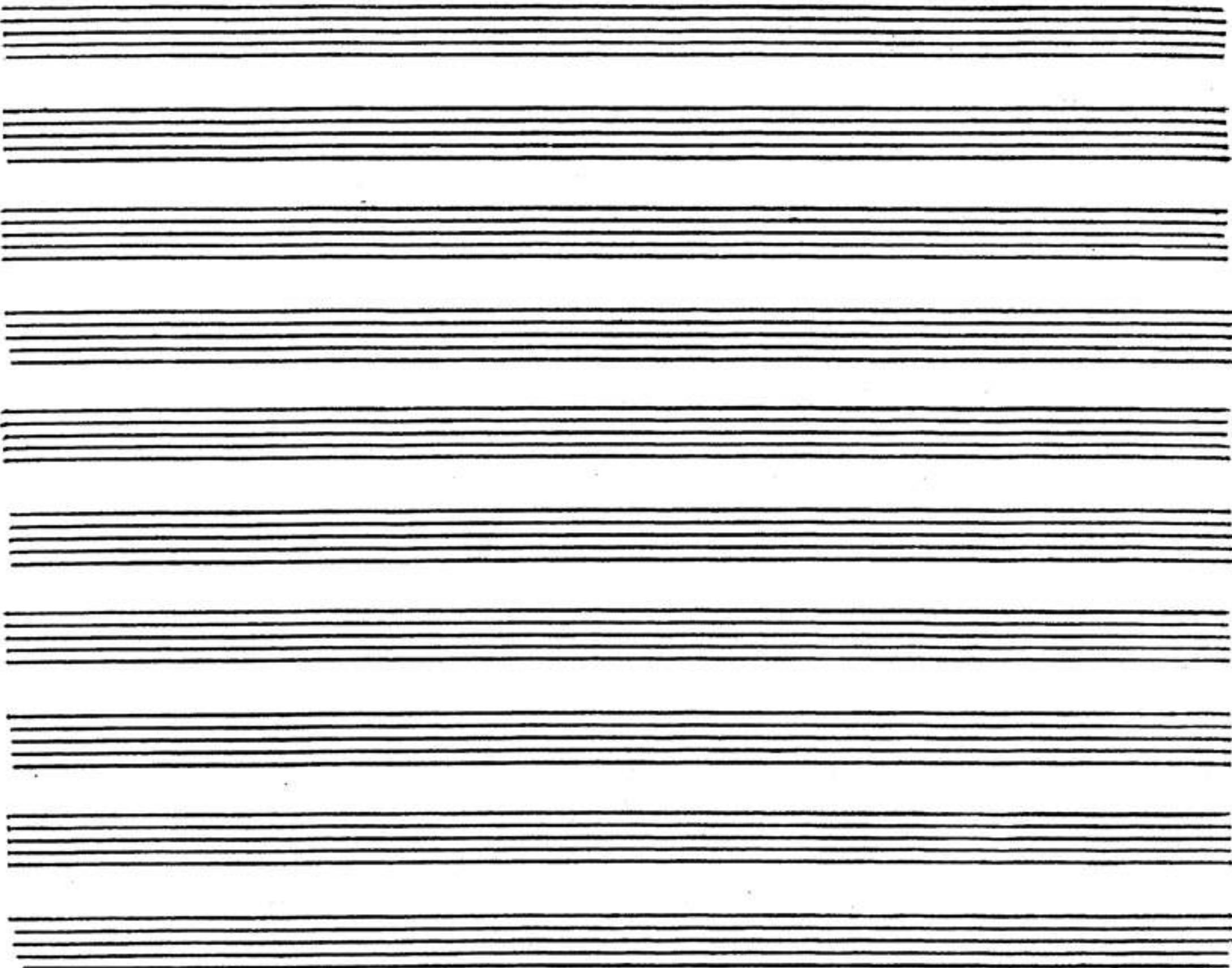
A page of handwritten musical notation on eleven staves. The notation is in common time, featuring various note heads and stems. The lyrics are written below the notes, including "mehr men", "men a", "men a", "maria", "men", "men a", "men a", and "men". The page number -258- is at the bottom center.

men a - men  
men a - men



Fine deli oratorio. G.-F. Handel. 8 Septembris 12. A.B. 87  
ausgeführt von der Kirch. 1741.





Larghetto for guadagni  
a Note higher Nils Young Signa Recinelli

G<sup>b</sup> flat (alori G<sup>b</sup>)

but who man abide the day of his coming

and who shall stand when he appeareth? Who shall stand when he appeareth, but

11

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The score includes lyrics in the bass line.

The lyrics in the bass line are:

who may abide — the day of His coming and who shall stand when He appeareth and who shall  
*prestissimo*  
 stand when He appeareth when He appeareth

— 264 —

A handwritten musical score consisting of six staves. The music is written in common time. The first five staves are treble clef, and the sixth staff is bass clef. The score includes various musical markings such as dynamic signs, rehearsal numbers (6, 70), and a tempo marking "cc". The lyrics, written in cursive, are:

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

A handwritten musical score for organ and piano. The score consists of ten staves of music. The top four staves are for the organ, featuring various note heads and rests. The bottom six staves are for the piano, with dynamics such as *pianissimo* (*p*), *piano* (*pian*), *forte* (*f*), and *fortissimo* (*f.*). The vocal line begins with "Who shall stand when He appeareth for". The lyrics continue with "n'er's fire", "He is like a re - fi -", and end with "He is like a re - fi -". The piano part includes a section labeled "accomp piano".

*- ner's fire for He is like a refi -*  
*- ner's fire -*  
*and who shall stand when He appears?*  
*but who may abide the day of His*

*Larghetto*  
*Larghetto*  
*Larghetto*  
*Larghetto*

— 267 —

*Larghetto*

coming and who shall stand when He appeareth When He appeareth  
 prestissimo

for He is like a refiner's fire we are fit for His fire and who shall  
 prestissimo

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is written on ten staves, divided into two systems by a vertical bar line. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts consist of three staves: Soprano (C-clef), Alto (C-clef), and Tenor (F-clef). The piano part is on a single staff with a treble clef. The score features complex rhythmic patterns, primarily sixteenth-note figures. The lyrics, written below the vocal parts, describe the Day of Judgment:

And when He when He appeareth and who shall stand when He app =  
peareth for He is like a refi - - ter's fire and who shall stand when He

pian

He appeareth when He appeareth for He is like a refi-

fire

ner's fire for He is like a refi-<sup>day</sup> - ner's fire

*Allegro senza Rip.: f*

*Franz*

*Mein Beerd*

*Syra Franz*

*pianissimo*

*piano*

*done*

*Re -*

*joy & rejoice rejoice - greatly*

*rejoice -- o*

*pianissimo*

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The score consists of four systems of music, each with a key signature of one flat. The vocal parts are written on five-line staves, and the music includes various note heads, stems, and rests. The lyrics, written in cursive ink, are as follows:

Soprano: O Daughter of Zion  
Alto: O Daughter of Zion  
Bass: Rejoice — rejoice — rejoice

ision rejoice - greatly shout - o daughter of Jerusalem

Behold thy King cometh unto thee

Behold thy King cometh unto thee

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The music is in common time, with a key signature of one flat. The vocal parts are written on four staves, and the piano part is on a fifth staff at the bottom. The vocal parts include lyrics in italics. The piano part includes dynamic markings like 'pianiss.', 'forte', and 'piano'. The score consists of six systems of music.

1st system: Soprano and Alto sing eighth-note patterns. Bass rests. Piano provides harmonic support.

2nd system: Alto and Bass sing eighth-note patterns. Soprano rests. Piano provides harmonic support.

3rd system: Soprano and Alto sing eighth-note patterns. Bass rests. Piano provides harmonic support. Dynamics: pianiss., forte, piano.

4th system: Soprano and Alto sing eighth-note patterns. Bass rests. Piano provides harmonic support. Dynamics: pianiss., forte, piano.

5th system: Tenor and Bass sing eighth-note patterns. Soprano rests. Alto sings eighth-note patterns. Piano provides harmonic support.

6th system: Tenor and Bass sing eighth-note patterns. Alto rests. Soprano sings eighth-note patterns. Piano provides harmonic support.

Lyrics:

- He is the right
- leous Saviour
- and He shall speak

Handwritten musical score for two voices (SSB) and piano. The score consists of three staves:

- Top Staff:** Treble clef, key signature of one flat (F major), common time. It features a melodic line with various note heads and rests.
- Middle Staff:** Bass clef, key signature of one flat (F major), common time. It provides harmonic support with sustained notes and bassoon-like entries.
- Piano Staff:** Treble clef, key signature of one flat (F major), common time. It includes dynamic markings like  $\text{ff}$  (fortissimo) and  $\text{p}$  (pianissimo), and a bassoon part.

The lyrics are written below the vocal parts:

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

The score consists of six staves of handwritten musical notation for three voices (SSB) and basso continuo. The vocal parts are soprano (S), alto (A), and bass (B). The bass part includes a basso continuo staff with a harpsichord-like texture. The music is in common time and features various dynamics and articulations. The lyrics, written in black ink, describe a prophetic vision of peace and salvation, with some words underlined for emphasis. The score is a single page with no page numbers or titles.

**Lyrics:**
  
 Then He is the right - eeks savior

and He shall speak He shall speak peace

He shall speak peace unto the Hea. then

A handwritten musical score for three voices (Soprano, Alto, and Bass) in G major, common time. The score consists of six staves of music. The vocal parts are written in soprano, alto, and bass clef. The lyrics are written in cursive script below the notes. The first two staves begin with a forte dynamic (F) and a common time signature. The lyrics are "Rejoice rejoice greatly". The third staff begins with a forte dynamic (F) and a common time signature. The lyrics are "rejoice". The fourth staff begins with a forte dynamic (F) and a common time signature. The lyrics are "greatly". The fifth staff begins with a forte dynamic (F) and a common time signature. The lyrics are "O Daughter of Zion". The sixth staff begins with a forte dynamic (F) and a common time signature. The lyrics are "Shout o". The music features various note values including eighth and sixteenth notes, and rests. The score is written on five-line staff paper.

ff  
f  
ff

Soprano (S):  
Till thy King cometh unto  
thee rejoice - - -

Alto (A):  
daughter of Jerusalem  
rejoice

Bass (B):  
and shout rejoice

Handwritten musical score for three voices (SSB) in common time. The score consists of three staves, each with a key signature of one flat (F major). The vocal parts are labeled Soprano (S), Alto (A), and Bass (B). The lyrics are written in Gothic script and include:

greatly rejoice greatly o  
Daughter of Zion shout o Daughter of Jerusalem be =  
in hold thy King cometh unto thee behold thy King cometh unto

A handwritten musical score for voice and piano. The score consists of six systems of music, each with two staves. The top staff of each system is for the voice (soprano C-clef) and the bottom staff is for the piano (bass F-clef). The key signature is mostly B-flat major (two flats), indicated by a 'B' with a flat sign. The time signature varies between common time and 6/8.

The vocal line features various note heads, some with vertical stems and others with horizontal stems. The piano part includes eighth-note patterns and rests. There are several dynamics and performance instructions:

- In the first system, the vocal line has a dynamic marking 'f' (forte).
- In the second system, the vocal line has a dynamic marking 'f' (forte) and the piano line has a dynamic marking 'pian' (piano).
- In the third system, the vocal line has a dynamic marking 'f' (forte) and the piano line has a dynamic marking 'pian' (piano).
- In the fourth system, the vocal line has a dynamic marking 'f' (forte) and the piano line has a dynamic marking 'pian' (piano).
- In the fifth system, the vocal line has a dynamic marking 'f' (forte) and the piano line has a dynamic marking 'pian' (piano).
- In the sixth system, the vocal line has a dynamic marking 'f' (forte) and the piano line has a dynamic marking 'pian' (piano).

Textual markings include 'thee' in the first system and 'for he' in the fifth system, likely referring to lyrics.

for guadagn  
allegro Larghiss 97 Recinelli

Mision

Thou art gone upon high c. i.

Thou hast led captivity captive c. i.

and recei -

~~ve gifts~~ ve gifts for men, ye even for thine

En - nies year even for thine Enemies
   
 that the Lord god might dwell = among them, that the Lord god might dwell - - -
   
 - - - among them, might dwell among them Show

art gone upon high      from left led captivity captive      and recie -  
 - ved and received gifts for men. and received gifts for nine Ennemis, that the Lord God  
 might dwell among them, and might dwell -      - among them that the

A handwritten musical score for four voices (SATB) on five staves. The music consists of mostly eighth-note patterns. The lyrics are written in cursive script and include:

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

The score includes dynamic markings like **f** (fortissimo) and **p** (pianissimo), and various rests and note heads.

*Larghetto e Staccato*

V.1

V.2

Violin

Trom.

Harp

C

A.1

A.2

T.

B.

Bassoon  
Contrabassoon

Organ  
e Violoncello

1 2 3 4 5 6 7 8 9 10 | 1 2 3 4 5 6 7 8 9 10 | 1 2 3 4 5 6 7 8 9 10 | 1 2 3 4 5 6 7 8 9 10 |

— 285 —

A handwritten musical score page featuring ten staves. The top staff is for Violin 1 (V.1), followed by Violin 2 (V.2), Violoncello (Viol.), Bassoon (Bass.), Clarinet (C.), Bassoon 1 (K.1), Bassoon 2 (K.2), Trombone (T.), Bassoon 3 (B.), and Double Bass (Contra Bass, Cello). The score includes dynamic markings like *pian.* and *p.*. The bottom staff is for Oboe (Oboe) and Bassoon (Bassoon). The page is numbered *- 286 -*.

V.1

V.2

Viol.

Bass.

C.

K.1

K.2

T.

B.

Oboe

Bassoon

pian.

p.

- 286 -



A handwritten musical score for orchestra and choir. The score consists of ten staves. The top four staves represent the orchestra, with the first three being treble clef and the fourth being bass clef. The bottom six staves represent the choir, with the first two being soprano (A<sub>1</sub>, A<sub>2</sub>), the next two alto (A<sub>3</sub>, A<sub>4</sub>), and the last two bass (B<sub>1</sub>, B<sub>2</sub>). The music is divided into measures by vertical bar lines. Several measures are crossed out with large, diagonal 'X' marks. In the middle section, there is a vocal solo for 'Mr Bayly-Solo'. The lyrics 'how beautiful are the feet of them bringing good things of' are written below the vocal line. The score concludes with a final section of music.

Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The score consists of four systems of music. The first system starts with a bass note followed by a soprano note. The second system starts with an alto note followed by a soprano note. The third system starts with a bass note followed by an alto note. The fourth system starts with a bass note followed by a soprano note. The lyrics in the bass part are:

peace m. menz solo how beautiful  
how beautiful are the feet of them that bringeth good tidings of  
how beautiful are the feet of them that bringeth good tidings of peace how beautiful how beautiful

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of ten staves. The first six staves are for the three voices, each with a clef (Soprano: F, Alto: C, Tenor: C), key signature, and time signature (common time). The vocal parts are mostly silent, indicated by large 'X' marks. The piano part is active, featuring eighth-note patterns and chords. The lyrics begin on the seventh staff:

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

The score concludes with four staves for the three voices and piano.

A handwritten musical score for four voices (SATB) on five-line staves. The music consists of two systems. The first system ends with a double bar line and a repeat sign, indicating a repeat of the previous section. The lyrics in Latin are:

sion thy god rei - gneith that say - unto sion thy god reigneth  
that say unto sion thy god rei - gneith thy god reigneth gneith

The second system begins with a repeat sign and continues the lyrics. The music includes various dynamics such as *f*, *p*, *mf*, and *mp*, and performance instructions like *weak* and *back*. The score is written in black ink on white paper.

A handwritten musical score for a four-part ensemble, likely SATB, consisting of eight staves. The music is written in common time with various key signatures. The vocal parts are labeled with lyrics in blue ink:

- Top staff: "Glorious" (first two measures), "glad Tidings" (third measure), "forth into joy" (fifth measure).
- Middle staff: "glad Tidings" (second measure), "glad Tidings" (fourth measure).
- Bottom staff: "glad Tidings" (fifth measure), "glad tidings break forth into" (sixth measure).

The score includes dynamic markings such as  $\times$ ,  $\sim$ , and  $\circ$ , and rehearsal marks like "9". The manuscript is dated "1970" at the bottom right.

thy god reigns

glad tidings

joy

— 293 —

A handwritten musical score for five voices (SATB plus bassoon). The music is written on ten staves, each with a different key signature. The lyrics are written below the staves, corresponding to the vocal parts. The vocal parts are labeled with letters above the staff: Bassoon (B), Alto (A), Tenor (T), Soprano (S), and Bass (Bassoon). The lyrics include:

- Part B: "break break"
- Part A: "thy god reigneth break forth into joy break"
- Part T: "glad tidings thy god reigneth break forth into joy break"
- Part S: "thy god reigneth break forth into joy break"
- Part B: "thy god reigneth break forth into joy break"

The score includes various musical markings such as fermatas, slurs, and dynamic changes.

A handwritten musical score for four voices (SATB) on ten staves. The music consists of mostly eighth-note patterns with occasional sixteenth-note figures. The lyrics are written below the notes in two columns per staff. The first column contains "thy godreig", "neth", and "how beautiful". The second column contains "glad tidings", "glad tidings", and "how beautiful are the feet of". The music concludes with a final section of "glad tidings" on the bottom two staves.

thy godreig      -      neth      how beautiful

- neth      glad tidings

glad tidings      glad tidings      how beautiful are the feet of

A handwritten musical score for four voices (SATB) on ten staves. The music consists of eighth-note patterns with various rests and dynamic markings like forte and piano. The lyrics are written in cursive script below the staves.

The lyrics are:

- 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 are the feet of them that bringeth good tidings of peace
- that bringeth good tidings of peace

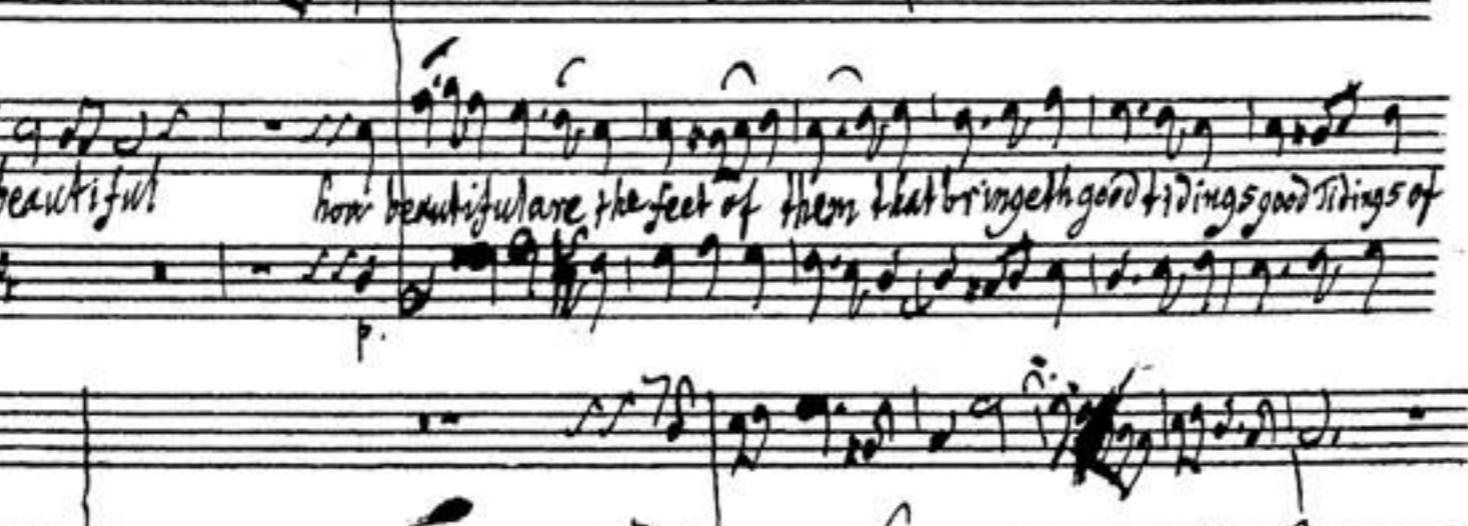
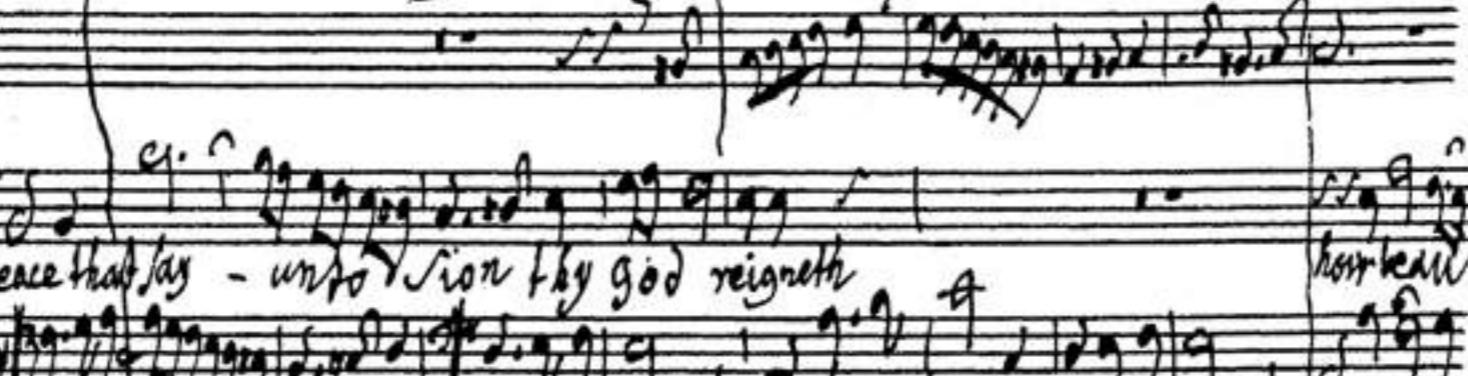
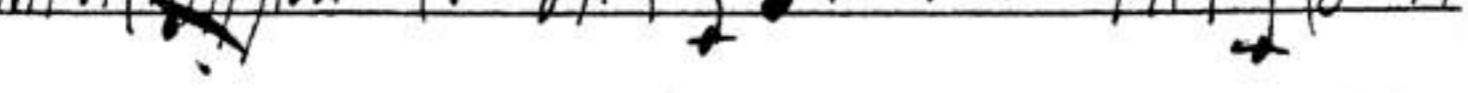
e

257

a

that faith unto on thy reigneth

Larghetto

Vcl<sup>1</sup>: 
  
 Vcl<sup>2</sup>: 
  
 C.: 
  
 Bass: 
  
 V. pian. 
  
 V. viol. 
  
*beautiful how beautiful are the feet of them that bringeth good tidings good tidings of peace that say - unto sion thy god reigneth* 
  
 horn 

V. priez  


How beautiful are the feet of them that bringeth good tidings good tidings of peace that  
 say unto sion thy god thy god reigneth  
 how beautiful are the feet of them that bringeth good tidings good tidings of peace, that say unto sion



1.1

1.2

Tympani

Horn

V.1

V.2

Viol

C  
regneth, break

A

S.

B.  
break for tidings

Cont. Chor.  
full forte

good Tidings  
good Tidings

A handwritten musical score for a multi-part setting. The score consists of ten staves, each with a unique rhythmic pattern indicated by vertical strokes. The vocal parts are labeled with letters: A, B, C, D, E, F, G, H, I, and J. The lyrics are written below the staves, corresponding to the vocal parts. The lyrics include "Good Tidings of", "Good Tidings of peace", "Good Tidings", "Good Tidings", and "Good Tidings". The score is written on a grid of five horizontal lines and four vertical bar lines, creating a 5x4 grid for each measure.

A handwritten musical score for voice and piano. The score consists of ten staves. The top five staves are for the piano, showing various chords and bass notes. The bottom five staves are for the voice, with lyrics written below them. The lyrics are:

peace of peace break and reigneth how beautiful are the  
peace of peace break e folios  
peace of peace break low  
peace break forth into thy god reigneth  
pian:

The score includes several markings: 'pian' above the piano staves, 'e folios' above the fourth vocal staff, and 'low' above the fifth vocal staff.

feet of them that bringeth good Tidings that say unto Zion thy god rei  
 beautiful are the feet of them that bringeth good tidings thy god rei  
Basons gla egle  
 that bringeth good Tidings - thy god  
 that bringeth good Tidings thy god rei - mesh thy god  
 fort

how beautiful are the feet of them that bring good tidings of peace and  
how beautiful are the feet of them that bring good tidings of peace and  
how beautiful are the feet of them that bring good tidings of peace and  
regards break for thine joy thy good refection how beautiful are the feet of them that bring good tidings of peace and

Balcons cor Corlin!

bringeth good tidings that say thy god reigneth  
 nek thy god reigneth thy god reigneth thy god  
 peace of peace that say ~~nekk~~ ~~nekk~~ that say unto Zion thy god reigneth thy god reigneth thy god  
 feet of them that bringeth good ti - - dings of peace that say ~~nekk~~ ~~nekk~~ ~~nekk~~ ~~nekk~~ ~~nekk~~ ~~nekk~~ ~~nekk~~ ~~nekk~~ ~~nekk~~  
 tidings of peace that say unto Zion thy god reigneth thy god reigneth thy god reigneth thy god

how beautiful are the tiding of peacebreak  
the tiding of peacebreak  
how beautiful are the feet of them that bring good tidings of peacebreak  
Ballon- coka parte how beautiful are the tiding of peacebreak  
reigneth break forth break forth in joybreak  
Reaffers cut into

Thy god  
 thy god reigneth  
 thy god  
 thy god reigneth  
 thy god reigneth  
 thy god reigneth  
 thy god  
 thy god reigneth  
 thy god reigneth  
 thy god  
 forth into thy break forth into thy

- ne! break forth into joy break forth into joy  
 thy god reigns  
 - ne! thy god reigns, break  
 - ne! break forth into joy break forth into joy  
 thy god reigns - thy god reigns

ad

104.

andante

pian

pian

na avolio.

miss Young Mr. Ward Cipper

Mr. Beard How beautiful are the feet of him that

are

ang. pian

piano

how  
how beautiful are the feet of him that bringeth  
how beautiful are the feet of him that bringeth glad tidings how beautiful how beautiful

S: *tidings tidings of sal-vation*  
 A: *that saith unto Zion that thy God reigneth break*  
 S: *tidings of sal-vation that saith unto Zion thy God reigneth break*  
 A: *greet thy God rei-gneth break*  
  
 S: *tidings tidings of sal-vation*  
 A: *that saith unto Zion thy God reigneth break*  
 S: *tidings of sal-vation that saith unto Zion thy God reigneth break*  
 A: *greet thy God rei-gneth break*  
  
 S: *tidings tidings of sal-vation*  
 A: *that saith unto Zion thy God reigneth break*  
 S: *tidings of sal-vation that saith unto Zion thy God reigneth break*  
 A: *greet thy God rei-gneth break*

A handwritten musical score for "Gloria" on ten staves. The score consists of ten staves, each with a unique rhythmic pattern. The lyrics are integrated into the music as follows:

- Staff 1: *glad tidings*
- Staff 2: *glad tidings*
- Staff 3: *glad tidings*
- Staff 4: *glad tidings*
- Staff 5: *forthwith joy*
- Staff 6: *glad tidings*
- Staff 7: *glad tidings*
- Staff 8: *break forth with joy*

The score is written on ten staves, with each staff containing a different rhythmic pattern. The lyrics are placed between the staves to indicate where they should be sung.

Handwritten musical score for organ or harpsichord, featuring six staves of music. The lyrics are written below the staves.

1. *thy god rei*

2. *griech*

3. *wied hei*

4. *mett*

5. *thy god reie*

6. *glad tidings*

7. *break*

8. *break*

9. *glad tidings*

A handwritten musical score consisting of six staves. The top four staves are mostly blank or contain short, isolated notes. The fifth staff (bass) contains lyrics: "thy god reigneth", "thy god reigneth", "thy god reigneth", "thy god reigneth". The sixth staff (bass) contains lyrics: "break", "break", "thy god recogneth", "thy god recogneth". The music is written in common time, with various note heads and stems. The lyrics are written in a cursive hand below the staff.

They say he is - neath the boughs of him that bringeth good  
 tidings

How beautiful are the dwellings now the feel of him that bringeth good tidings



- with they god res -  
 gnewt thy god res; - gnewt glau  
 reigned  
 break

A handwritten musical score on ten staves. The music is written in common time. The voices include soprano, alto, tenor, bass, and three parts for organ. The lyrics are in Old English and include "d. d. d. d. lord.", "break break", "break break", "glad", "thy god re - gret", and "glad". The score also includes dynamic markings like "f", "ff", and "p", and performance instructions like "gliss" and "trill".

Handwritten musical score for two voices and piano. The score consists of two systems of music.

**System 1:**

- Piano (Top Staff):** Features a continuous eighth-note pattern on the first three staves, followed by a series of quarter notes and rests.
- Voice 1 (Second Staff):** Contains a rhythmic pattern of eighth and sixteenth notes.
- Voice 2 (Third Staff):** Contains a rhythmic pattern of eighth and sixteenth notes.
- Lyrics:** "My god reigneth".

**System 2:**

- Piano (Top Staff):** Features a continuous eighth-note pattern on the first three staves, followed by a series of quarter notes and rests.
- Voice 1 (Second Staff):** Contains a rhythmic pattern of eighth and sixteenth notes.
- Voice 2 (Third Staff):** Contains a rhythmic pattern of eighth and sixteenth notes.
- Lyrics:** "My god reigneth gresh".

Mr. Beard's Sra Averio

Ande Largh<sup>o</sup>

Their sound is gone out.  $\div$  into all lands into all lands

and their words unto the End of the world and their words unto the End =

of the world Their sound is gone out = into all lands and their words =

= unto the End of the world and their words = unto the end =

of = the word

I *al tempo ordinario.*

Their sound is gone out into all lands  
 their sound is gone out into all lands into all lands into all lands into all lands their sound is gone out into all lands  
 their sound is gone out into all lands their sound is gone out into all lands their sound is gone out into all lands  
 their sound is gone out into all lands their sound is gone out into all lands their sound is gone out into all lands

A handwritten musical score for four voices (SSAA). The music is written on ten staves, each with a different vocal line. The vocal parts are: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). The score includes lyrics in English, some of which are written over the music. The lyrics describe a sound or voice that has gone out into all lands and reached the ends of the world. The score uses various musical markings such as slurs, grace notes, and dynamic changes. The vocal parts are often combined, creating a rich harmonic texture.

Land, their sound is gone out, into all Lands  
 and  
 out their sound is gone out into all Lands  
 into all Lands into all Lands  
 and their words unto the ends of the World — unto the ends of the World  
 and their

unto the ends of the world their sound is gone out  
 into all lands and their words unto the ends of the world their sound is gone out  
 unto the ends of the world their sound is gone out  
 into all lands and their words unto the ends of the world their sound is gone out  
 and their words unto the ends of the world  
 unto the ends of the world their sound is gone out  
 into all lands and their words unto the ends of the world their sound is gone out  
 and their words unto the ends of the world

Word  
 and their world  
 another world  
 of the world - into the End of the World  
 Words unto the End of the World of the World and  
 another world - another world  
 and their world unto the End of the World  
 another world  
 into the End. of the World

43 tot

(7)

the Kings of the Earth rise up and the Rulerstake Counseled together against the Lord and His an  
Coso  
Let us break their bands afunde  
String - led

A handwritten musical score consisting of four staves. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The music is written in a rhythmic notation using vertical strokes of varying lengths to represent different note values. Measures are separated by vertical bar lines. The score includes rests and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The handwriting is in black ink on white paper.

A handwritten musical score consisting of four staves. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 6/8 time (indicated by a '6/8'). The music is written in a cursive style with vertical stems and some horizontal strokes. Measures 1-4 are identical across all staves. Measures 5-6 show a transition, with the bottom staff showing a different pattern. Measures 7-8 are identical across all staves again. Measures 9-10 show another transition, with the bottom staff showing a different pattern. Measures 11-12 are identical across all staves. Measures 13-14 show a final transition, with the bottom staff showing a different pattern. Measures 15-16 are identical across all staves. Measures 17-18 show a final transition, with the bottom staff showing a different pattern. Measures 19-20 are identical across all staves.

On Madame

M

The musical score is handwritten on five-line staff paper. It features two systems of music, each with four staves. The top system begins with a treble clef, common time, and a forte dynamic. The bottom system begins with a bass clef, common time, and a forte dynamic. The music consists primarily of sixteenth-note patterns, with some eighth-note patterns interspersed. The notation includes various rests and dynamic markings.

