

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



für die deutsche Händelgesellschaft  
herausgegeben von  
Friedrich Chrysander.

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Hamburg.  
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1892.



## Vorwort.

Auf das Facsimile des Oratoriums Jephtha, welches ich 1885 als meinen Beitrag zum Jubiläum Händel's erscheinen ließ, folgt hier das Autograph des Messias in derselben Reproduction. Obwohl dieses Werk, die Krone der oratorischen Musik, liberal und in jeder Gestalt wird willkommen geheißen werden, und obwohl der uralte Nachweis, daß der Messias in vier und zwanzig Tagen komponiert 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.

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

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

mehreren Jahren Director des Kristall-Palastes. Er war es auch, der die großen Händel-Aufführungen in diesem Glass-hause in's Leben gerufen hat. Es ist hier nicht der Ort, aber diesen Mann und die durch ihn geleiteten Institute Ges richt zu halten; aber soviel muß gesagt werden, daß die Ausweitung, welche Händel's Musik durch die gerühmten Massen-Aufführungen erhalten hat, für dieselbe verderblich gewesen ist. Das Verhältniß von Solos und Chorgesang ist verschoben; die feineren Linien sind verwischt, die Individu alitäten verblaßt; als vollständige Werke haben nur einige wenige Stand gehalten, alles Uebrige ist in Bruchstücken vorgeführt und das Ganze dem äußerlichen Effect geopfert. Die 55 Jahre, welche seit dem Beginn dieser kolossal en Con certe verstrichen sind, bedeuten ebenso viele Jahre des Nied erganges der Händel'schen Kunst in unserm öffentlichen Leben. Bezeichnend genug, ist sogar die Sacred Harmonic Society selber dabei zu Grunde gegangen und vom Schaus platz verschwunden, obwohl ihr zeitweilig größere Mittel zu Gebote standen, als irgend einem Gesangverein in irgend einem Lande.

In der langen Reihe verlebtier oder leichtsinnig auss geführter Unternehmungen, welche von dem Genannten aus gingen, ist nun die Facsimile-Ausgabe des Messias eine der leichtsinnigsten. Ohne sich um die Kenntniß des gesammelten Materials zu bemühen, ließ man lediglich das, was als „Messiah“-Autograph im Buckingham-Palast zusammen ges bunden steht, Seite um Seite photographiren. Nach den Proben zu urtheilen, welche ich sah, waren diese Photogra

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

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

phien technisch vortrefflich ausgeführt, wenigstens besser, als jene unsauberen Vorlagen, welche mir für die gegenwärtige Ausgabe zu Gebote standen. Um so befremdlicher ist es, daß die Unternehmer kein vollkommneres Druckwerk daraus herstellen ließen. Händel's Notenpapier gehört durchweg zu dem besten der damaligen Zeit, aber die Tinte ist doch vielfach durchgeschlagen. Diese durchscheinenden Stellen kommen beim photographischen Druck in der Stärke und Schwärze wirklicher Noten zum Vorschein, wenn sie nicht vorher sorgfältig entfernt sind. Im Londoner Facsimile ist nur 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 versuchten, 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 Taktten 6 und 9 die Kürzung anzugeben, wodurch die irrtige Meinung entstehen mußte, es sei wirklich Händel's Absicht gewesen, diese beiden Takte spielen zu lassen; deßgleichen ließ man die für Händel's Art zu arbeiten so beschreibende und so wichtige Zählung der Bogen des Papiers fort, oder brachte ohne Sinn und Verstand hie und da eine Zahl davon an. Die vielen Bleistift-Bemerkungen des Kom-

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

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

Also nur die dringendste Nöthigung, das Autograph des Messias nach einer solchen Verschüpfung 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:  
 1. The volume "Messiah" in Buckingham Palace. This contains firstly the entire work, as written for Dublin, and secondly three later additions or alterations. The Dublin Messiah is here printed on pp. 1—262 in the order observed in the manuscript. But the later additions, commencing with p. 310, are here assigned to the places which agree best with their connexion with the rest.

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

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

In dem Vorworte zum Facsimile des Jephtha (1885)

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

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

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

habe ich die Gesichtspunkte angedeutet, welche für das Verständniß von Händel's Kompositionss-Versfahren 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, Vorbearbeiten und Varianten, welche in den verschiedenen Werken zerstreut oder auf einzelnen Blättern (wie hier S. 330) zufällig erhalten sind, zusammen getragen werden.

Wie weit ich hierin kommen und ob ich diese Arbeit zu einem wünschenswerthen Abschluße bringen kann, muß die Zeit lehren. Einstweilen weiß ich nur, daß die Mühre, 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 gedekt 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.

## M e s s i a h .

### Part the First.

#### SINFONY.

Grave .....

Allegro moderato .....

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

Die spätere Annahme, daß diese "Sinfony" ursprünglich mit einer Element befehligen sei, ist völlig gründlos.

TENORE. Recit. accomp. [Comfort] ye speak ye comfortably to

Aria. Es ist wahr

Um Sänger für diesen Anfang des Oratoriums ist Mr. Beard von Händel S. 5 mit Bleistift angegeben. Dies geschah aber erst 1745 in London, denn der Sänger für die erste Aufführung am 13. April 1742 in Dublin war der dortige Kirchentenorist James Bally, Bally oder Bally (s. Culwick, Händel's Messiah: discovery of the original Word-Book, etc. Dublin, 1891, p. 12).

CHORUS. And the glory of the Lord.

BASSO. Recit. accomp. Thus saith the Lord.

Als Sänger ist Mr. Reinhold von Händel mit Bleistift notiert, 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.

pag. 1

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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 1745. The singer at the first performance in Dublin on April 13th 1742 was the tenor of the Dublin church, James Bally, Bally, or Bally (see Culwick, Handel's Messiah: discovery of the original Word-Book, etc. Dublin, 1891, p. 12).

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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 Tenorstimmen-Satz 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. Law.  
Version B for alto is printed at p. 263.

CHORUS.	<i>Aud He shall purify the sons of Levi</i> . . . . .	31
ALTO.	<i>Recit.</i> Behold a Virgin . . . . .	39
	<i>Aria.</i> O Thou that tellest good tidings to Zion . . . . .	40
	Als Sängerin ist Mrs. Cibber angegeben.	Mrs. Cibber is noted as singer.
CHORUS.	<i>O Thou that tellest good tidings to Zion</i> . . . . .	45
BASSO.	<i>Recit. accomp.</i> For behold darkness shall cover the earth. . . . .	50
	Sänger: Mr. Reinhold.	Mr. Reinhold is noted as singer.
	<i>Aria.</i> The people that walked in darkness. . . . .	52
	Sänger: Mr. Reinhold.	Mr. Reinhold is noted as singer.
CHORUS.	<i>For unto us a child is born</i> . . . . .	55
PIPA		69
	Eine Symphonie zur Einleitung der folgenden Verkündigung des Engels, übertragen „Pipa“ d. i. Piffenari, als Nachahmung der Bläser, mit welcher kollektive Hirten zur Weihnachtszeit in Rom die Geburt des Christus feiern. Dem jüngst Geschilderten (S. 69—70) fügte Händel nachdrücklich 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 announcement by the Angel, marked "Pipa", i. e. Piffenari, in imitation of the music with which at Christmas Colossal shepherds in Rome celebrated the birth of the Saviour. To what had been previously written (pp. 69—70) Händel 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.	<i>Recit.</i> There were shepherds . . . . .	70
	Sängerin: Mrs. Clive.	Mrs. Clive, noted as singer.
	<i>Recit. accomp.</i> And lo the angel of the Lord (A) . . . . .	70
	<i>Aria.</i> But lo the angel of the Lord (B) . . . . .	73
	Sängerin: Mrs. Clive.	Mrs. Clive, noted as singer.
	<i>Recit.</i> And the angel said unto them . . . . .	75
	<i>Recit. accomp.</i> And suddenly there was with the angel . . . . .	75
CHORUS.	<i>Glory to God in the Highest</i> . . . . .	76
SOPRANO.	<i>Aria.</i> Rejoice greatly o daughter of Zion (A) . . . . .	81
	Version B, ebenfalls für Sopran, steht S. 271.	
	Version B, likewise for soprano, is given on p. 271.	

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

## Part the Second.

(CHORUS.)	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 . . . . . All we, like sheep, have gone astray . . . . .	„ 111 „ 115 „ 122
TENORE. <i>Recit. accomp.</i>	All they that see Him . . . . .	„ 134
CHORUS.	He trusted in God . . . . .	„ 135
TENORE. <i>Recit. accomp.</i>	Thy rebuke has broken His heart . . . . .	„ 144
	Hier hat Händel den Namen der Sopranistin Sra. Avello beigegeben.   The name of the soprano Sra. Avello is noted here by Händel.	
	<i>Arioso.</i> Behold and see . . . . .	„ 145
	<i>Recit. accomp.</i> He was cut off . . . . .	„ 147
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	<i>Arioso.</i> But then didst not leave . . . . .	„ 147
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TENORE. <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
BASSO. <i>Arioso.</i> Thou art gone up on high. (A.) . . . . .		„ 166
	Version B für Alt f. 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, | Three other versions to the same words, but for solo and chorus, see  
siehe im App. S. 285—320. | Appendix pp. 285—320.

BASSO.	<i>Aria.</i>	{ Why do the nations so furiously . . . . .	pag. 176
		{ The kings of the earth rise up. (A.) . . . . .	,, 182
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## 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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		{ Blessing and honor, glory and pow'r be unto 'Him' . . . . .	,, 244
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## APPENDIX.

ALTO.	<i>Aria.</i>	Out who may abide. (B. — s. A. p. 26) . . . . .	,, 263
		Autograph in Onslow's Handesymptar „for Guadagni“, wie Händel mit Tinte beigezeichneten hat. Später ist dort von ihm, und zum Theil   The autograph in Onslow's conducting score has the words „for Guadagni“, written in ink in Händel's handwriting. There are also later	

von Schmidt, mit Blei bemerkt „A Note higher E<sup>flat</sup>“ (E-moll, was nach dieser Angabe bei der Bass-Arie S. 26 für den Tenoristen kost gelten sollte). — „Miss Young“. — „Sig<sup>r</sup> Recitell“. — „G<sup>r</sup> flat“ (G-moll, für die Sopranistin „Calori G<sup>r</sup>“). Das Stück ist also nach und nach von allen vier Solostimmen gesungen.

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

Als Sänger sind von Händel Sig<sup>r</sup> Frost und der Tenorist Mr. Beard angesetzt, bemächtigte man die Zwei jüngst auch vom Tenor gesungen sein.

Die Handäkzente dieses Stücks ist darüber mehrheitlich, daß Händel's Strand und Kapit<sup>r</sup> Schmidt den Bass nebst der Vorspielmusik von Version A abgeschrieben hat, worauf der Komponist Singstimme und Violinen aus Version A so gründlich 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 Gaudagul“ in den Alt übertragen und auch später von den Damen Young und Recitell so gesungen. Das Autograph davon befindet sich in Ouseley's handschriftlichem Exemplar.

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

**CHORUS a. s.** { Break forth into joy . . . }

Die Sopran-Arie, welche Händel als Version A schrieb (I. S. 74), ist abweichend an Text und Melodie. 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 *Messiah*, sondern nur für die Königin. Kirchenfeste bestimmt gewesen sein können.

Das instrumentale Vorspiel dieser Version B beginnt mit der Melodie, welche das *Uthlem als pants the hart* eröffnet (I. Band 34 S. 207 und 239), doch werden nur die ersten 24 Takte davon benutzt. Den fünfstimmigen Chor leitet das Solobassett von zwei Tenoristen ein. Die Melodie ist, abweichend von den Oratorien, auf Papier in Hodenart-Format geschrieben, ganz wie die übrigen Anthems von Händel. Man möglicherweise vernehmen, dass Version B sei bereits vor dem *Messiah*, d. h. vor 1741, entstanden. Über solches kann nicht der Fall gewesen sein, denn von den Alt-Tenoristen, deren Namen Händel bezeichnet hat (und zwar bereits während der Komposition), ist „Mr. Bayly“ (S. 288) erst am 29. Januar 1741 als Kapellänger angestellt worden (The old Cheque-book of the Chapel Royal from 1661 to 1744, edited by Rimbault. London 1872, Camden Society, p. 53), und „Mr. Menz“ (S. 289) sogar erst am 9. April 1744 (Cheque-book p. 55, wo er „Mr. Ben. Mence“ geschrieben wird). Wenn Bayly gab zwar nach dem Cheque-book (p. 55) am 13. März 1744, also einem Monat vor dem Eintritt von Mence, seinen Platz unter den Chor-

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

(B. — s. A. p. 81.) . . . . . pag. 271

Sig<sup>r</sup> Frost and the tenor Mr. Beard are mentioned by Händel 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 Händel's friend and copyist Schmidt copied from version A the bass and the signature; after which the composer inserted the voice part and the violins, from version A, but altered into the form in which from that time he had the movement performed.

(B. — s. A. p. 166.) . . . . . 281

The movement is here transposed “for Gaudagul”, the contrabass, and was subsequently sung in alto alto by the ladies Young and Recitell. The autograph of it is in Ouseley's conducting score.

(B.) . . . . . 285

(B.) . . . . . 291

The soprano air, which Händel wrote as version A (see p. 274), 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 Händel'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 Händel 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 1661 to 1744, edited by Rimbault. London 1872, Camden Society, p. 53); and “Mr. Menz” (p. 289) not till April 14th 1744 (Cheque-book, p. 55, where his name is given as “Mr. Ben. Mence”). Now Anselm Bayly, according to the Cheque-book, p. 55, gave up his position in the choir on March 13th 1744 — a month before Mence's appointment — because he took priest's orders in the

auf, weil er in der Kapelle zum Priester avancierte; aber in dem englischen Staatskalender von 1743 (Chamberlayne, Magazin Britannicum Notitia: or, the Present State of Great Britain, London, 8. S. 206) ist er noch als Sänger aufgeführt, und daß dieser intelligente Mann auch nach dem März 1744 in der Kapelle mischte, wird nun durch Händels Komposition bestätigt. Dieselbe mag schon im Jahre 1744 geschrieben sein, aber es ist nicht erschöpflich, ob sie in einem größeren Anten gehörte und ob dieser überhaupt je Stande kam, für den Messias verwertet ist der Satz in Version D.

SOPRANO. Solo. { *How beautiful are the feet of them* } (O.)  
CHORUS a. 4. { *Break forth into joy* }

Version C behandelte den Text von B zu einer abweichenenden Musik und ist ebenfalls für die Kirchenkapelle geschrieben, wo ein Knabe das Sopranosolo sang. Im Messias ist diese Version nicht benutzt, dagegen befindet sich dieselbe Mußt in dem Gelegenheits-Oratorium von 1746 zu den Worten „Be wise“ (Bd. 43 S. 69—75), wenn auch in gleichmäßig abwechselndem Gesetz. Beide zu Grunde liegt die Arie „Amor semp' è avverso“ aus einer Serenade von Stradella, welche ich als original Supplement-Band zu Händels Werken 1888 publiziert habe (§. dasselbst S. 28—31). Der Satz des Gelegenheits-Oratoriums ist von beiden der einfachste und mehr im Ursprung an Stradella gehalten, wird aber deshalb nicht der fröhliche gewesen sein; sondern es ist anzunehmen, daß Händel Version C für die Kapelle (siehe bald nachher er Version B dem Messias incorporated hatte); einige Begleitfiguren des Vorgängers sind hierbei erhalten. Dies mag s. 1. 1745 geschrieben sein. Das den nicht völlig instrumentalen Schlägen 19 zu folgenden, daß der Satz wahrscheinlich ungebraucht liegen blieb, weisen er dann umgesetzt in dem Gelegenheits-Oratorium bewiesen wurde.

Beide Versionen, B und C, mühten hier in der Photographie ein wenig verkleinert werden, um nach der Höhe in das Messias-Format zu passen. Wie geringfügig diese Verkleinerung ist, er sieht man daraus, daß Händels Partitur in der Höhe 231<sup>mm</sup> und in der Breite 197<sup>mm</sup> mit, unter Druck dagegen in der Höhe 216<sup>mm</sup> und in der Breite 183<sup>mm</sup>, also nur 15 + 4<sup>mm</sup> weniger beträgt.

ALTO&TEN.(o)SOPR.). Solo. { *How beautiful are the feet of him* } (D.)  
CHORUS a. 5. { *Break forth into joy* }

Version D ist eine für den Messias vorgenommene Bearbeitung von Version B, deren 151 Takte hier aus 162 gebracht sind. Der erste Alt wurde jetzt von Joann (Miss Young und Mrs. Clibber) gesungen. Der zweite Alt war anfangs dem Tenorischen Bassus zugeordnet, wurde dann aber von Händel mit Bleistift für „S<sup>r</sup> Apollo“ in den Sopran übertragen.

chapell. But in the English State Calendar for 1745 (Chamberlayne, Magazin Britannicum Notitia: or, the Present State of Great Britain, London, 8. p. 206) 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.

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Version D 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 somewhat different form. The foundation of both is recognisable in an air „Amar semp' è avverso“, in a Serenade 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 easier; 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 instrumentalized 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 7½ inches broad, our impression counts 8½ inches in height and 7¼ inches in breadth, consequently half an inch less.

310

312

Version D is a modification for the Messiah of version B, the width of which are here increased to 162. The first alto was now sung by ladies (Miss Young and Mrs. Clibber). The second alto was at first assigned to the tenor Bassus, but afterwards changed into soprano by Handel in pencil for „S<sup>r</sup> Apollo“.

## TENORE(SOPR.). Arioso. Their sound is gone out . . .

Dieser Satz ist von Schmidt geschrieben und steht in dem Autograph des Buckingham-Palastes vor dem folgenden Chor, an dessen Stelle er treten sollte. Er war für den Tenoristen „Mr. Beard“ bestimmt, wie Schmidt beschriftet; später bemerkte Händel mit Bleistift „Sir Apollo“.

## CHORUS.

Their sound is gone out . . .

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

## BASSO.

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

Dem zweiten Theil der Ballade „Why do the nations“ (pp. 182—183) ist durch diese, in Onslow's conducting score erhaltenen Version eine rechtzeitige und ordentliche Fassung gegeben.

## Sechs vierstimmige Sätze ohne Text.

Diese sechs kleinen Stücke (seien sie vierstimmigen Chor gefertigte Responses) zu sieben, von einem unbekannten älteren Componisten, welche Händel mit Auslieferung des Teiles abgeschafft und im Umen des Messias benötigt. Seine Handchrift befindet sich im Fitzwilliam-Museum in Cambridge. Seite 328 hat er den Anfang einer Violinkomme angegeben und Seite 329 mit „A Madame“ die feste probiert.

## Ein Blatt Akzidenz 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 des Air „He was despised“ (S. 106); sobann in zweifacher Wendung ein Thema, welches zuerst für den Chor „Let all the angels“ (S. 161) bestimmt war und dort auch noch anfing, sobann aber verfeindet wurde bis Worte bekam „and cast away their yokes from us“, die jetzt (I. S. 185) eine ganz andere und weit energischere Muß erhalten haben. Die dritte Skizze betrifft den fugierten Eintritt des „Amen“ (S. 252) und ist die wichtigste von allen.

Als ein Curiosum steht dann noch da das „Ballet“ von acht Tafeln, überschrieben „Der arme Irische Jungs“, ein Gesang, welchen von Händel offenbar in Irland aufgeführt wurde und die Urzüge gewesen sein mag, daß uns dieses kostbare Blatt erhalten ist.

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 Händel marked in pencil "Sir Apollo".

pag. 321

322

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

326

In the version B, preserved in Onslow'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).

## 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 Händel 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".

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

Also in the Fitzwilliam Museum, Cambridge. Such rough sketches by Händel 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.

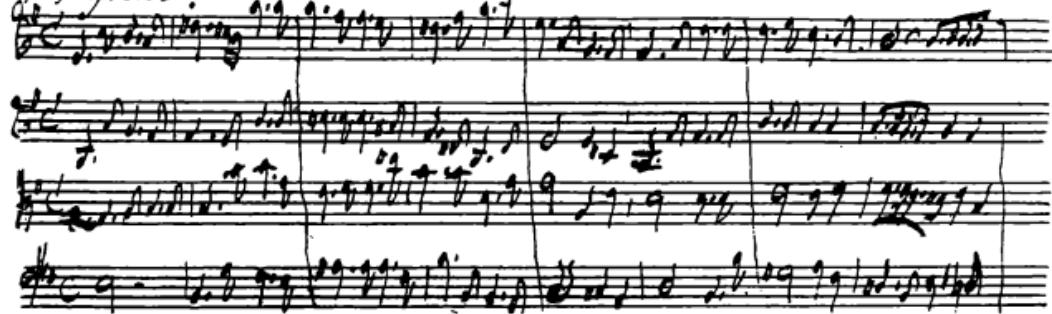
There is also a curiosity, a "Ballet" of eight bars, with the title in German "Der arme Irische Jungs" (The poor Irish Boy), — a song that must clearly have been written down by Händel in Ireland, and may have been the reason for his preserving the precious leaf.



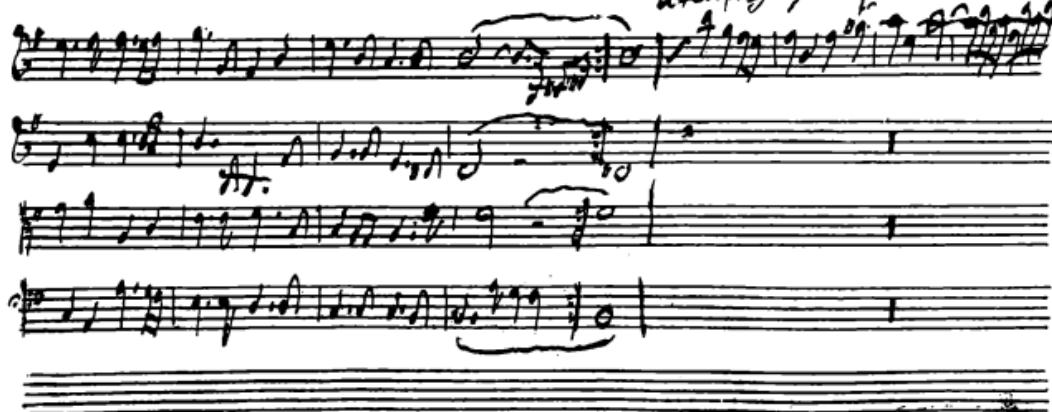
Mariah



Mesiah. or Oratorio, Part the first.  
Singing Grave.



*affesso magistrali*  
~~andante~~





*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  
 violin.  
 sub piano  
 cry unto her barker warfare therefore is accomplished whether iniquity is pardon barker in=

forte

moult is pardon'd  
the Voice of him that cryeth in the wilderness  
pre-

entante Mr Beard

A handwritten musical score for orchestra and piano. The score consists of ten staves. The first four staves are for strings (Violin I, Violin II, Viola, Cello) and woodwind (Oboe). The fifth staff is for the piano. The sixth staff is for the bassoon. The seventh staff is for the double bass. The eighth staff is for the trumpet. The ninth staff is for the tuba. The tenth staff is for the timpani. The score includes various musical markings such as dynamic changes (pianissimo, forte), tempo changes (tempo, allegro), and performance instructions (e.g., "every valley", "she he roared"). The score is written in common time.

p.

shade excl -

- los halbexcl -

-6-

A handwritten musical score for three voices and piano. The score consists of ten staves. The top three staves represent the voices, each with a unique rhythmic pattern of vertical strokes and horizontal dashes. The bottom seven staves represent the piano, featuring various chords, single notes, and rests. The vocal parts begin with a dynamic instruction: "1st voice - 2nd voice - 3rd voice -". The piano part begins with a dynamic instruction: "piano -". The lyrics are integrated into the vocal parts, appearing in three distinct sections:

- The first section includes lyrics such as "the rocky mountain made low", "the crooked straight", and "the rough places".
- The second section includes lyrics such as "the crooked straight", "the crooked straight", and "the crooked straight".
- The third section includes lyrics such as "the crooked straight", "the crooked straight", and "the crooked straight".

The score is written on five-line staff paper with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The vocal parts are in soprano, alto, and bass clef. The piano parts are in bass and treble clef.

Handwritten musical score for a band or orchestra, featuring six staves of music. The score includes various rhythmic patterns, dynamic markings (e.g., forte, piano), and lyrics in English. The lyrics include:

- "bright and bright places plain" (in the middle of the first staff)
- "and the rough places" (in the middle of the second staff)
- "fore" (repeated twice, once above each of the two staves below it)
- "fine" (repeated twice, once above each of the two staves below it)
- "fine" (once above the third staff from the bottom)
- "plain" (once above the bottom staff)
- "Every valley" (twice, once above the bottom staff and once above the last measure of the score)
- "every valley shall be exal-

— 6 —

A handwritten musical score for orchestra, consisting of eight staves. The staves are separated by vertical bar lines and have different key signatures and time signatures. The music includes various rhythmic patterns such as eighth and sixteenth notes, rests, and grace notes. There are also several lyrics written in cursive script, including "every valley", "and every mountain", "Shall break all", and "and every mountaintop". The score is signed "violin" at the bottom left.

every valley

and every mountain

Shall break all

and every mountaintop

violin

P

Hil made lone      the crooked bridge      the crooked bridge      the crooked bridge and the  
 rough places plain      double rough places plain, and      the  
 done

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, brass, and percussion. The sixth staff is for the piano. The music is in common time, with a key signature of three sharps. The score includes dynamic markings such as *forte*, *pianissimo*, and *riten.*. There are also performance instructions like "cross straight and the rough places", "fior di fagiole", and "si scriva". The score concludes with a final instruction "finale" followed by a large, stylized bracket.

cross straight and the rough places

*fior di fagiole*

*si scriva*

*finale*

*Cornus allegro*

A handwritten musical score for orchestra and choir. The score consists of ten staves. From top to bottom: 1. Violin I (V. I.) - playing eighth-note patterns. 2. Violin II (V. II.) - playing eighth-note patterns. 3. Viola (Vcl) - playing eighth-note patterns. 4. C (Cello) - mostly rests. 5. A (Double Bass) - mostly rests. 6. T (Tenor) - mostly rests. 7. S (Soprano) - mostly rests. 8. B (Baritone) - mostly rests. 9. H (Harp) - playing eighth-note patterns. 10. Double basses (represented by six empty staves). The music is in common time, with a key signature of one sharp. The vocal parts (A, T, S, B) have a dynamic marking "tutti" above them, followed by the lyrics "and the glory the". The harp part has a dynamic marking "f" at the end of the measure.

A handwritten musical score for a four-part choir (SATB) on five-line staves. The music consists of two systems. The first system ends with a double bar line and repeat dots above the staff. The second system begins with a repeat sign. The vocal parts are labeled as follows:

- Soprano (S): The top part, starting with a treble clef.
- Alto (A): The second part from the top, starting with a bass clef.
- Tenor (T): The third part from the top, starting with a bass clef.
- Bass (B): The bottom part, starting with a bass clef.

The lyrics are written below the staves. The first system includes the lyrics "Glory of the Lord" and "The glory of the Lord but". The second system includes "Shall be revealed - ed", "and the glory the glory of", "in the glory the glory of the Lord", "Shall be revealed - ed Shall be re", and "vealed". The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Measure numbers 1 through 12 are indicated above the staves.

A handwritten musical score for three voices (SATB) and piano. The score consists of six systems of music, each with a treble clef, a key signature of one sharp, and a common time signature. The vocal parts are on the top three staves, and the piano part is on the bottom staff. The lyrics are written in cursive ink and include the following text:

and the glory the glory of the Lord  
that we re - veal'd  
I shall be reveal'd shall be reveal'd  
Lord shall be reveal'd (ed)  
and the glory the glory of the Lord shall be





Soprano      Alto      Tenor      Bass

and flesh      the      for the mouth of the Lord hath broken it

the mouth of the is not broken/speaking  
and the glory of the Lord / is  
and the glory of the Lord / is  
and the glory of the Lord / is  
and the glory of the Lord / is

A handwritten musical score for three voices (SATB) 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 begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are written below the staff, corresponding to the musical phrases. The lyrics are:

for the mouth of the Lord hath prepared

for the mouth of the

be revealed, and all flesh shall

and all flesh I shall — to the glory the glory of the Lord shall be re

and all flesh I shall see it together and the glory the

Soprano: *hark - - - - -*  
*and the glory of the Lord*  
*Lord - hath spoken it and all flesh shall*  
*and the*  
*vea - - - - -*  
*and all flesh shall*  
*and*  
*glory of the Lord shall be revealed*  
*and all flesh shall see it together*

A handwritten musical score for three voices, 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 staves, corresponding to the notes. The lyrics are:

That besea - - led  
That besea - led revealed and all flesh shall see it together to  
That besea - led revealed and all flesh shall see it together to  
That besea - led revealed and all flesh shall see it together to  
Along the glories of the Lord. That besea - led revealed to the mouth of the Lord hath

gathered for the world  
 gathered for the world  
 gathered for the world  
 gathered for the world  
 broken it for him and it  
 broken it for him and it  
 broken it for him and it  
 broken it for him and it

*grave* *attempo animato*  
Mr. Reinhold.

accomp.

*Ricci*

*thus is in the Lord* *thus shall return the Lord of Hosts:* *Yet once a little while, and I will*

*shake - - the Heavens and the Earth; the* <sup>the</sup> *dry land and* *the* *mill*

- 28 -

A handwritten musical score for orchestra, page 10, featuring ten staves of music. The score includes various instruments such as strings, woodwinds, brass, and percussion. The music consists of measures 1 through 10, with lyrics written below the staff in some sections. The lyrics include:

Earth the in the regions of R. H. H. and the regions

all nations jubilate between the

and their place

verse

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of eight staves. The first seven staves are vocal parts, and the eighth staff is for the piano. The music is written in common time, with various key signatures and rests. The lyrics are written below the vocal staves. The piano part includes dynamic markings like  $\text{f}$  (fortissimo) and  $\text{p}$  (pianissimo), and a tempo marking like  $120$ .

verses  
gladness shall come  
wherever I delight in.  
Behold He shall come, saith the Lord of Hosts.

variable length of unison pin alto ex E. for Mr. Dow in Tenor staff.

A handwritten musical score for orchestra and choir. The score consists of ten staves. The top three staves are for strings: Violin I (V1), Violin II (V2), and Viola (V11). The next two staves are for woodwind instruments: Bassoon (Bass) and Clarinet (Cl.). The bottom five staves are for brass instruments: Trombone (Tr.), Tuba (Tub), Horn (Horn), Trumpet (Trp), and Trombone (Tr.). The score includes various musical markings such as dynamic levels (e.g., f, ff, p), articulation marks, and performance instructions like "but". The vocal parts are written in a cursive script at the bottom of the page.

the sign of His coming?  
 and who shall He make appear when He appeareth?  
 when He appeareth! and who shall He make appear  
 but who may abide but who may abide the



A handwritten musical score consisting of ten staves. The music is written in common time. The first staff uses a treble clef, the second staff uses a bass clef, and the remaining eight staves use a tenor clef. The score includes various musical markings such as slurs, grace notes, and dynamic markings like 'soft' and 'forte'. There are also lyrics in italics: 'and' in the second staff, 'fire' in the fourth staff, 'for He is like a re-' in the eighth and ninth staves, and 'for He is like a re-' again in the tenth staff. The score is divided into measures by vertical bar lines.

*soft*



CANTUS

piano

p.

A handwritten musical score for piano and voices. The score consists of eight staves. The first three staves are for piano, indicated by the label "piano" above them. The fourth staff is for the "CANTUS" voice, indicated by the label "CANTUS" above it. The fifth staff is for the "BASSO" voice, indicated by the label "basso" above it. The sixth staff is for the "ALTO" voice, indicated by the label "alto" above it. The seventh staff is for the "SOPRANO" voice, indicated by the label "soprano" above it. The eighth staff is for the "PIANO" voice, indicated by the label "PIANO" above it. The music is written in common time. The vocal parts have lyrics in italics. The piano parts include various rhythmic patterns and dynamics like forte (f), piano (p), and forte (f).

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

and He shall purify and

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of eight staves. The first three staves are vocal parts, each with a dynamic marking of  $\hat{\text{f}}$ . The fourth staff is for the piano. The fifth staff contains lyrics: "and he shall purify". The sixth staff continues the lyrics: "and he shall purify the world". The seventh staff has lyrics: "he shall purify the world, come vi". The eighth staff ends with a dynamic marking of  $\hat{\text{f}}$ .

$\hat{\text{f}}$

$\hat{\text{f}}$

$\hat{\text{f}}$

$\hat{\text{f}}$

$\hat{\text{f}}$

$\hat{\text{f}}$

$\hat{\text{f}}$

$\hat{\text{f}}$

and he shall purify

and he shall purify the world

he shall purify the world, come vi

forth

and He shall purify - the fount of Leui the fons

of Le - vi and He shall purify

and He shall purify - the fount of Le ui the fons

Soprano: Son of Levi shall also He mark  
of Levi

Alto: The son of Levi that they may offer unto the Lord an offering in Righteousness; i.e. Righteousness!

Bass: 32<sup>nd</sup> 6<sup>th</sup> 4<sup>th</sup> 8<sup>th</sup>

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of eight staves. The first four staves are vocal parts, and the last four staves are for the piano. The vocal parts are written in soprano, alto, tenor, and bass clef. The piano part includes a bass staff and a treble staff. The music is in common time. The vocal parts have lyrics in italics. The lyrics are:

purity  
and  
and  
and  
and  
and

as He had purity  
as He had purity  
as He had purity  
as He had purity  
as He had purity

The piano part has some markings like "7/4" and "7/8". The score is on page 35.

the jones - evi  
 and He shall purity  
 purity  
 there the jones - evi and He shall

6

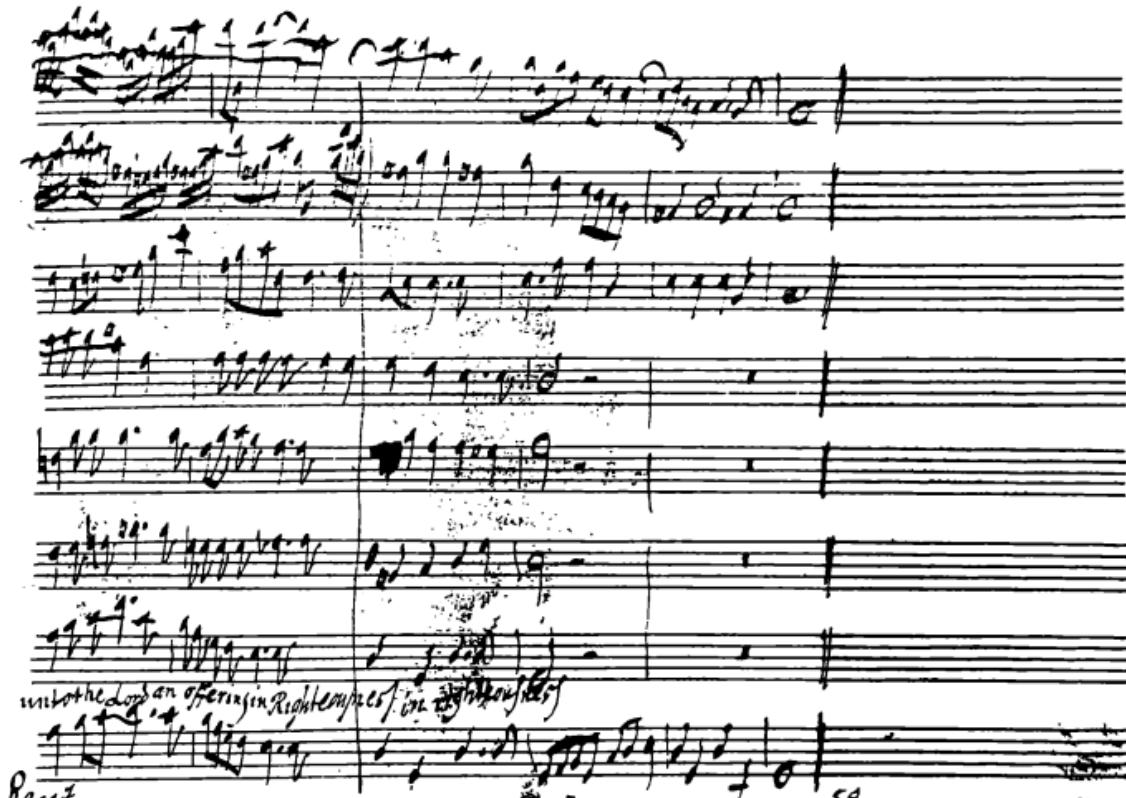
the Sons of Levi  
 Shakpuri  
 Levi  
 Shakpuri the Sons of Levi  
 Ha/mes  
 of Le

7

Handwritten musical score for three voices (Soprano, Alto, Bass) on ten staves. The music consists of dense vertical strokes. Handwritten lyrics are written below the staff lines.

Handwritten lyrics:

- of Levi.
- that
- that the root of be
- vi the morrow,
- and the first day of Levi shall hymn offer



unto the Lord an offering in Righteousness (in the New Testament)

Refrain

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



*andante min. Gitarre*  
 V. vni. 9

O thou that tellst me I sing to Zion  
 get the up into the high mountains

A handwritten musical score on ten staves. The music is in common time. The voices include soprano, alto, tenor, bass, and a bassoon part. The score includes dynamic markings such as forte, piano, and sforzando. There are also performance instructions like "up in the high notes" and "faster". The lyrics, written in cursive, include "get thee up to the high mount", "up in the high mount", and "O thou that talkest to thy people". The score concludes with a final instruction "faster".

get thee up to the high mount  
up in the high mount  
O thou that talkest to thy people

faster

A handwritten musical score for three voices (SATB) on five staves. The music consists of rhythmic patterns indicated by vertical strokes and horizontal dashes. The lyrics are written below each staff.

lift up thy voice, with strength; lift up berael frai  
Jay un to the cities of

Jay - i be hold - your god - behold - your god, Jay un to the cities of

In - oah be hold - your god be hold your god - be hold your god

A handwritten musical score for three voices (Soprano, Alto, and Bass) on five staves. The music consists of mostly eighth-note patterns with occasional sixteenth-note figures. The lyrics are written below the staves.

Soprano lyrics:

- O Thou that tell'st us of thy salvation
- Re, shine forth thy light is come
- The light is come and the glo

Alto lyrics:

- ry of the Lord the

Bass lyrics:

-

p.

Glory of the Lord  
is ri - Jew is ri - Linen sheets risen up

d.

out the glory the glory the glory of the Lord is ri - lin up

d.

d.

affabili coro

footie

7

Soprano: O Show that tells of your living to Zion  
 Alto: Then bring us to Zion  
 Bass: f. forte

A handwritten musical score on ten staves. The music consists of various rhythmic patterns and rests. The lyrics "arise" appear twice, with "arise" written above the first instance and below the second. The lyrics "say unto sleepers of Jordan behold your God behold the" are written below the second instance of "arise". The score includes markings such as "string section" and "artik". The tempo marking "6" is placed above the second staff.

arise

arise

say unto sleepers of Jordan behold your God behold the

6

A handwritten musical score for two voices and piano. The score consists of ten staves of music. The top four staves are for the upper voice, the bottom four for the lower voice, and the fifth staff is for the piano. The music includes various note heads, stems, and rests, with some notes having vertical lines extending above or below them. There are several fermatas (dots over notes) and a repeat sign with a '7' below it. The lyrics "Gloria of the Lord - is risen up - on high o" are written across the middle of the score, with "risen" written above "up". The piano part has a dynamic marking "f" (fortissimo) at the beginning. The score is written on five-line music staves.

Gloria of the Lord - is risen up - on high o

7 f

No 65

The musical score consists of six staves of handwritten notation. The notation uses vertical stems with horizontal dashes to indicate pitch and rhythm. The lyrics are integrated into the music, appearing in groups of three staves. The first group of lyrics is:

Behold the glory of the Lord - 15

The second group of lyrics is:

Behold the glory of the Lord - 15

The third group of lyrics is:

Behold the glory of the Lord - 15

Below the score, there are four blank staves for continuation.

*il Ritornello segue  
si scrive*

A handwritten musical score for a string quartet (two violins, viola, and cello/bass). The score consists of ten staves of music. The first five staves begin with a treble clef, a common time signature, and a key signature of one sharp. The first four staves feature eighth-note patterns with vertical bar lines and slurs. The fifth staff begins with a bass clef and continues the eighth-note pattern. The next four staves begin with a bass clef, a common time signature, and a key signature of one sharp. The first three staves of this section show eighth-note patterns with vertical bar lines and slurs. The fourth staff begins with a bass clef and a key signature of one sharp, followed by a measure of eighth notes. The final staff shows a bass clef and a key signature of one sharp, ending with a measure of eighth notes.

150

arrange. Composed by Mr. Reinhold.

Accom.

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first four staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The fifth staff is for the basso continuo (b.c.). The sixth staff is for the basso continuo (b.c.). The seventh staff is for the basso continuo (b.c.). The eighth staff is for the basso continuo (b.c.). The ninth staff is for the basso continuo (b.c.). The tenth staff is for the basso continuo (b.c.). The score includes dynamic markings such as *p.* (piano), *f* (forte), and *ff* (double forte). The tempo is indicated as *Adagio*. The key signature changes between staves. The music concludes with a final cadence and a repeat sign with a double bar line.

for the

*Adagio*

*p.*

- 50 -

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

but the Lord shall arise - upon these an his glo - ry shall be seen up.

on the earth and the glo - ry shall be seen up on the earth and the gentiles shall come to the light and kings in the brightness shall fly

— 51 —      705      # 6

*Larghetto*  
*all others cut soft* mvt Reinhold pian  
 V. viola  
 c. viola

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

that dwelleth

and

A handwritten musical score for three voices (Soprano, Alto, and Bass) on five-line staves. The music consists of two systems of measures. The lyrics are written below the staves.

**System 1:**

- Soprano:** They that dwell in the land of the shades of death
- Alto:** upon them falls the
- Bass:** And they that dwell in the land of the shades of death up  
and they that dwell in the land of the shades of death up  
and they that dwell in the land of the shades of death up

**System 2:**

- Soprano:** and upon them falls the light kindled
- Alto:** and upon them falls the light kindled
- Bass:** and upon them falls the light kindled

*andante* Chorus

pian.

f

f

f

for undous a child born

*andante* *allegro*

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six systems of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal parts are written on three staves above the piano staff. The vocal parts begin with eighth-note patterns. The lyrics are written below the vocal staves:

us avon is given who we aint giveis  
for unto us a child is born

riffi

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

The score concludes with a final system of music.

A handwritten musical score for four voices (SATB) and piano. The score consists of eight staves. The top four staves represent the vocal parts (Soprano, Alto, Tenor, Bass) and the bottom four staves represent the piano. The music is in common time. The vocal parts sing in unison. The lyrics are written below the vocal staves. The piano part includes dynamic markings like 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte). The score is divided into sections by vertical bar lines and measures.

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

us a son is given

for unto us a child is born

A handwritten musical score on ten staves. The top five staves are for three voices (Soprano, Alto, and Bass) and the bottom five staves are for piano. The music consists of mostly eighth-note patterns. Handwritten lyrics are present in the vocal parts:

- Staff 1: *and the government, had been upon His soul*
- Staff 2: *first unloose a lion is given*
- Staff 3: *and the government, had been upon His soul*
- Staff 4: *- nothing a lion is given*

forte

- 3.

- 3.

- 3.

- 3.

- 3.

2. upon his shoulder and his name shall be called  
 and the government will be  
 and the government will be before His shoulder and His name shall be called wonderful Counsellor. <sup>the mighty prophet</sup>  
 3.

A handwritten musical score for piano and four voices (SATB). The score consists of eight staves, each with a different rhythmic pattern. The vocal parts are labeled with their respective letters (Soprano, Alto, Tenor, Bass) above the staves. The piano part is at the top. The vocal parts begin singing at measure 10. The lyrics are written below the vocal staves. Measures 10 through 14 are shown, followed by a repeat sign and measures 15 through 19.

pian

Soprano: unto us a child is born

Alto: unto us a son is given

Tenor: for unto us a child is born

Bass: everything's father, the Prince of peace

10

15

1

and His name shall be called  
another shout. give and  
with his name  
given another shout - his and His name shall be called

A handwritten musical score for orchestra and piano. The score consists of eight staves, each with a unique rhythmic pattern. The patterns involve various note heads and stems, some with vertical strokes. The score is divided into sections by vertical bar lines. The lyrics are written in cursive script and include:

- "for unto us a child is born"
- "where a child is born"
- "Wonderfull Compeller the mighty god the everlasting Father the Prince of Peace"
- "for unto us"
- "pian."

Pedal points are indicated by small circles with vertical stems on the bass staves. Measure numbers are present at the top right of the score.

A handwritten musical score on ten staves. The top five staves are for three voices (Soprano, Alto, Tenor) and the bottom five staves are for piano. The music consists of various rhythmic patterns and rests. There are several annotations in the vocal parts:

- Staff 4: "for violins & cello is given"
- Staff 5: "us & chris is born unto us a son is given"
- Staff 6: "unto us a son is given and he governs us all"
- Staff 7: "us & chris is born unto us a son is given"

A handwritten musical score for six voices (Soprano, Alto, Tenor, Bass, Bassoon, and Trombone) on ten staves. The music consists of two systems separated by a double bar line. The vocal parts are in common time, while the instrumental parts (Bassoon and Trombone) are in 2/4 time.

**System 1:**

- Soprano:** The first staff contains mostly rests. There are two slurs: one from measure 1 to 2, and another from measure 3 to 4.
- Alto:** The second staff contains mostly rests. There is one short note in measure 3.
- Tenor:** The third staff contains mostly rests. There is one short note in measure 3.
- Bass:** The fourth staff contains mostly rests. There is one short note in measure 3.
- Bassoon:** The fifth staff starts with a rest in measure 1. Measures 2-4 feature eighth-note patterns: measure 2 has eighth-note pairs, measure 3 has eighth-note triplets, and measure 4 has eighth-note pairs again.
- Trombone:** The sixth staff starts with a rest in measure 1. Measures 2-4 feature eighth-note patterns: measure 2 has eighth-note pairs, measure 3 has eighth-note triplets, and measure 4 has eighth-note pairs again.

**System 2:**

- Soprano:** The first staff contains mostly rests. There are two slurs: one from measure 1 to 2, and another from measure 3 to 4.
- Alto:** The second staff contains mostly rests. There is one short note in measure 3.
- Tenor:** The third staff contains mostly rests. There is one short note in measure 3.
- Bass:** The fourth staff contains mostly rests. There is one short note in measure 3.
- Bassoon:** The fifth staff starts with a rest in measure 1. Measures 2-4 feature eighth-note patterns: measure 2 has eighth-note pairs, measure 3 has eighth-note triplets, and measure 4 has eighth-note pairs again.
- Trombone:** The sixth staff starts with a rest in measure 1. Measures 2-4 feature eighth-note patterns: measure 2 has eighth-note pairs, measure 3 has eighth-note triplets, and measure 4 has eighth-note pairs again.

**Lyrics:**

- Measures 1-2:** "I will be upon his shoulder"
- Measures 3-4:** "and he shall be called
- Measures 5-6:** "be called upon his shoulder"

The score consists of six staves of handwritten musical notation. The lyrics are as follows:
   
 1. O'erfull sounder
   
 2. The mighty god the everlasting father Prince of peace, universe's architect
   
 3. fer
   
 4. 6



A handwritten musical score for a string quartet (two violins, viola, and cello/bass) on ten staves. The music consists of six measures of rhythmic patterns, followed by lyrics in a narrative style. The lyrics are:

With the  
His shoulders broad  
and the brother and the  
the  
and the with his name shall be called wonderful

A handwritten musical score consisting of ten staves. The music is written in common time, with various note heads and stems. The lyrics, written in cursive script, are as follows:

comforter the roughy god the Everlasting father the Prince of peace the everlasting father the Prince of peace

10

C.F.T.B.

Vn *Poco Larghetto e mezzapiano*

Vn

Vc

Violin

Bass

No Recit. m<sup>r</sup>. Clive

There here keeping a watchful eye, keeping  
watch over their flock by night!  
accord. piano  
and Violin  
int lo. the angel of the Lord came in among them, and the glory of the Lord shone round about them, and there was a great cloud  
Violin 2

This is a handwritten musical score for a vocal piece, likely a recitation or solo, with piano accompaniment. The score consists of six staves of music. The top two staves are for the voice, with lyrics written above them. The third staff is for the piano (labeled "accord. piano"). The fourth staff is for the violin. The fifth staff is for the second violin ("Violin 2"). The bottom staff is for the cello. The music is in common time. The vocal parts feature eighth-note patterns and some sixteenth-note figures. The piano part includes eighth-note chords and sixteenth-note patterns. The violin and cello parts provide harmonic support with sustained notes and eighth-note patterns. The lyrics describe a guardian angel watching over a flock at night, and mention the appearance of an angel of the Lord among a group of people, with a great cloud surrounding them.

13





andante mas olive

The musical score consists of four staves of handwritten musical notation. The lyrics are written below the notes in a cursive hand. The lyrics are as follows:

but lo the angel of the Lord came upon them and the glo -  
Lord shone round about them and they were sore afraid — and they were sore afraid  
but lo, the angel of the Lord came upon them and the glo -  
sorrows, and they were sore afraid — and another one — and the glo -  
the glo - of the Lord came upon them with the glo - of the Lord was upon them, and they were

A handwritten musical score for orchestra. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note heads and stems. The lyrics "they were afraid" are written above the staff. The subsequent nine staves are blank, providing additional lines for the musical score.

Recit

and the Angel said unto them fear not; for he said, I bring you good tidings of great joy, which shall be to all people:  
for unto you is born this day in the City of David A Saviour, which is Christ the Lord

According

at Violoncello

and suddenly there was with the angel a multitude of the Heavenly Hosts praising and saying

allegro

1.1  
~~andante~~  
dolente  
cupido

1.2

pian  
pian

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

Tutti

-20-

Tutti

A handwritten musical score for orchestra and piano. The score consists of ten staves of music. The first six staves are for the orchestra, featuring various instruments like strings, woodwinds, brass, and percussion. The seventh staff is for the piano. The eighth staff contains lyrics in three parts: "Glory to god", "as the Highest", and "and Peace on Earth". The ninth staff contains lyrics: "Virtue", "----", and "Liberality". The tenth staff contains lyrics: "Wisdom", "----", and "Truth". The score is written on five-line staves with various rests, note heads, and dynamic markings.

Glory to god  
as the Highest  
and Peace on Earth

Virtue  
----  
Liberality

Wisdom  
----  
Truth

A handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, and a fifth part) on five staves. The music consists of mostly rests and short note patterns. The lyrics are written below the notes in both English and Dutch. Measure numbers 43, 46, 77, 76, 765, and 786 are indicated at the bottom.

The lyrics are as follows:

- Measure 43: good will to wards men
- Measure 46: good will to wards men - to wards
- Measure 77: good will to - wards men - to wards
- Measure 76: good will to - wards men - to wards
- Measure 765: good will to - wards men
- Measure 786: good will - towards men

The score includes various dynamics like  $\times 3$ ,  $\times 6$ , and  $\times 12$ . Measures 77 and 765 have a tempo marking of  $\frac{7}{8}$ .

A handwritten musical score for a four-part choir. The score consists of four staves, each with a unique vocal line. The first three staves begin with a forte dynamic (F) and a common time signature. The fourth staff begins with a forte dynamic (F) and a common time signature. The vocal parts are labeled 'Soprano', 'Alto', 'Tenor', and 'Bass'. The lyrics are written below the staves, corresponding to the vocal parts. The lyrics include 'good will towards men towards men', 'good will in the Highest and Peace on Earth', and 'glory to God in the Highest and Peace on Earth'. The score is written on five-line music staves.

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first six staves are for orchestra, featuring various instruments like strings, woodwinds, and brass. The last four staves are for choir. The music is in common time. The vocal parts include soprano, alto, tenor, and bass. The lyrics are written in both English and Dutch. The score includes dynamic markings such as *pianissimo*, *fortissimo*, and *mezzo-forte*. The tempo is indicated as *65-68*.

Handwritten lyrics:

- Soprano: good will towards men - goed wil totwaarts men.
- Alto: good will towards men - goed wil totwaarts men.
- Tenor: good will towards men - goed wil totwaarts men.
- Bass: good will towards men - goed wil totwaarts men.

Tempo: 65-68

Instrument: Violoncello

*allegro*  
 Xunyi.

*piano* forte.

*rejoice*  $\div$  *rejoice greatly*      *rejoice - greatly o daughter of Zion*  
*o daughter Zion, rejoice - rejoice*

Soprano: O daughter of Zion rejoice - greatly; Nowt  
Alto: O daughter of Zion be  
Bass: I herald thy King cometh unto thee behold thy King cometh unto thee - cometh unto thee  
Bass: Last man verse

F. p.

rejoice rejoice rejoice greatly rejoice

*o daughter of sion; shout*

*daughter of jerusalem: behold thy king cometh unto thee*

*rejoice*

*greatly*

*o daughter of sion; shout, o daughter of jerusalem*

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is written on six staves. The vocal parts are in common time, with various note heads and stems. The piano part is in common time, featuring a bass line and harmonic chords. The lyrics are integrated into the vocal parts, with some words underlined or written above the notes.

behold thy King cometh unto thee rejoyce -  
rejoyce !

and shout shout shout shout rejoyce. - - greatis

rejoyce greatis o daughter of sion; shout o daughter of jerusalem behold the King cometh unto

forte-

adag.

The beholding King cometh unto thee; HE IS THE RIGHTEOUS VISITOR  
 and He shall speak peace unto the heathen He shall speak peace — PEACE HE TELLS THEE

27. A Child shall lead them  
 They shall not fear evil  
 peace unto the Earth - - then  
 He is the Righteous & he  
 viour unto them  
 forte

28. Then shall speak peace peace  
 - He shall speak concord & brotherly love  
 resuscitate

rec  
 Then shall the eyes of the blind be opened and the ears of the deaf unstopped then shall the lame men leap

Chorus  
 Start and the Tongue of the dumb shall sing

Larghetto e piano

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

- 87 -

He shall gather the ends with his arm and carry them in His bosom and  
 gently lead those that are with young and gently lead - and gently lead - that are with young

$\frac{4}{3}$

Come unto Him all ye that labour  
 Are heavy laden and He will give you rest

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of four systems of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal parts are written on five-line staves, and the piano part is on a single staff below the vocal staves. The vocal parts begin with a forte dynamic. The lyrics are in English, with some words underlined. The piano part includes various chords and arpeggiated patterns. The score is dated "1877" at the end of the fourth system.

unto Him that are heavy laden, and He will give you rest  
Unto them that knock upon you and

Learn of him for he is meek and lowly of heart and ye shall find rest am yea not finding rest un

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score consists of eight staves. The first three staves are for the vocal parts, with the fourth staff reserved for the piano. The vocal parts are written in common time, while the piano part is in 2/4 time. The music includes various rhythmic values such as eighth and sixteenth notes, and rests. The lyrics are written below the vocal staves. The piano part features a bass line and harmonic chords.

Soprano: To your soul  
Alto: take His yoke upon you and learn of Him for He is  
Tenor: meek - and  
Bass: lowly of heart and ye shall find Rest and be satisfied Rep un -

*forte*

*to your souls*

*Sighs it come*

*His voice is soft*

*allegro*

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first three staves are for strings (two violins, viola, cello/bass). The fourth staff is for woodwinds (oboe, bassoon). The fifth staff is for brass (trombone). The sixth staff is for percussion (timpani). The seventh staff is for voices. The eighth staff is for strings. The ninth staff is for woodwinds. The tenth staff is for brass. The score includes dynamic markings like *f*, *p*, *ff*, and *mf*. The vocal part contains lyrics in two languages: English and German. The English lyrics are: "His yoke is ea - - / His Burden is light His Burden, His Burden is light". The German lyrics are: "HIS yoke - is ea - -". The score is written on five-line music staves.

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

HIS yoke - is ea - -

piano

forte

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

forte

pianissimo

This is a handwritten musical score for piano, consisting of six staves of music. The score includes lyrics in both German and English. The lyrics are as follows:

His Burthen is light His Burthen is light His yoke is ea -

His Burthen is light His yoke is ea -

His Burthen is light His yoke is ea -

His Burthen is light His yoke is ea -

His Burthen is light His yoke is ea -

His Burthen is light His yoke is ea -

The score is written in common time, with various dynamics and performance instructions like "pianissimo". The lyrics are placed below the staves.

*sforz*                      *pianiss*                      *sforz*  
  
 - - Le His burthen is light      His yoke is - - Le His burthen is light  
 - - His burthen is light      His yoke is - - His burthen is light  
 - - His burthen is light      His yoke is - - His burthen is light  
 - - His burthen is light      His yoke is - - His burthen is light  
 - - His burthen is light      His yoke is - - His burthen is light  
 - - His burthen is light      His yoke is - - His burthen is light

pianiss.

forte

P.

forte

forte

His burthen is light 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 His burthen His burthen His burthen

forte

pian

forte

yoke is ea - - se his burden light

His burden is light

His burden is light, His burden is

His burden is light, His burden is light

His burden is light

His burden is light, His burden is

A handwritten musical score for three voices (Soprano, Alto, and Bass) on five-line staves. The music consists of six measures. The lyrics are written below the staff, corresponding to the notes. The lyrics are:

is light His yoke - - Then is light his yoke is ea -  
is light His yoke is ea - - Then is light his yoke is ea -  
is light His yoke - - Then is light his yoke is ea -

A handwritten musical score for three voices. The top two staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The lyrics are written below the notes. The first section of lyrics is:
   
 His burden is light His yoke is easy His burden is light His yoke is easy
   
 His burden is light His yoke is easy His burden is light His yoke is easy
   
 His burden is light His yoke is easy His burden is light His yoke is easy
   
 His burden is light His yoke is easy His burden is light His yoke is easy
   
 The second section of lyrics is:
   
 - So His burden is light His yoke is easy His burden is light His yoke is easy
   
 - So His burden is light His yoke is easy His burden is light His yoke is easy
   
 - So His burden is light His yoke is easy His burden is light His yoke is easy
   
 - So His burden is light His yoke is easy His burden is light His yoke is easy
   
 The score ends with a final section:
   
 His burden is light His yoke is easy His burden is light His yoke is easy
   
 His burden is light His yoke is easy His burden is light His yoke is easy
   
 His burden is light His yoke is easy His burden is light His yoke is easy
   
 His burden is light His yoke is easy His burden is light His yoke is easy
   
 and
   
 His burden is light His yoke is easy His burden is light His yoke is easy
   
 His burden is light His yoke is easy His burden is light His yoke is easy
   
 His burden is light His yoke is easy His burden is light His yoke is easy
   
 His burden is light His yoke is easy His burden is light His yoke is easy
   
 and His burden is light His yoke is easy and His burden is light

August 28  
 1741.  
 4

Largo

Messiah an Oratorio. Part y second.

14

Behold the Lamb of God who takes away the sins of the world  
Behold the Lamb of God who takes away the sins of the world  
Behold the Lamb of God who takes away the sins of the world  
Behold the Lamb of God who takes away the sins of the world

Soprano: 
   
that takes away the sin of the world
   
that has a way the sin - of the world
   
that takes away the sin of the world
   
in the center of that takes away the sin of the world

Alto: 
   
- behold the lamb of god
   
- behold the lamb of god
   
- behold the lamb of god
   
- behold the lamb of god

Bass: 
   
the lamb of god
   
the lamb of god
   
the lamb of god
   
the lamb of god

16 7st

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) on five-line staves. The music consists of a single melodic line with various rhythmic values and rests. The lyrics, written in a Gothic script, are placed below the staff. The lyrics describe the Lamb of God and his role in salvation.

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

A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music consists of two systems separated by a vertical bar line. The vocal parts are in common time, indicated by a 'C' at the beginning of each system.

The lyrics are written in cursive script below the bass staff. The first system contains the lyrics:

that taketh away - the sin of the world

The second system continues the lyrics:

sin that 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 with occasional sixteenth-note figures. The lyrics are taken from the Hallelujah Chorus of Handel's Messiah. The vocal parts are labeled as follows:

- Top staff: Alto
- Second staff: Bass
- Third staff: Tenor
- Bottom staff: Soprano

The lyrics are:

The King of kings reigns indeed  
world without end amen  
Behold the Lamb of God  
that takes away the sin of the world

Largo

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first four staves represent the orchestra, featuring violins, violas, cellos, and double basses. The fifth staff represents the soprano voice, the sixth staff represents the alto voice, and the seventh staff represents the basso continuo. The eighth staff is a lyrics staff containing the text "was despised". The ninth staff represents the tenor voice, and the tenth staff represents the bass voice.

The score includes dynamic markings such as *p*, *f*, *forte*, *pianissimo*, and *mezzo*. The tempo is marked as *Largo*.

Below the score, the lyrics are written in a cursive hand:

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

pian

(a man of sorrows, acquainted with grief a man of sorrows, acquainted with grief)

(He was despised, rejected, He was despised and rejected of men)

plus

A handwritten musical score for voice and piano. The score consists of ten staves of music. The top two staves are for the piano, featuring various chords and rests. The remaining eight staves are for the voice, with lyrics written below them. The vocal parts include dynamics such as *mf*, *f*, *ff*, and *p*. The lyrics describe a man's life and experiences, mentioning "a man of sorrows and acquainted with grief," "was despised and rejected," and "a man of sorrows and acquainted with grief." The score is written in common time and includes a page number "108" at the bottom center.

me, a man of sorrows and acquainted with grief a man of sorrows and acquainted with grief He was despised and  
rejected as man of sorrows and acquainted with grief and acquainted with grief a man of sorrows and ac-

- 108 -

*forte*

15

A handwritten musical score for orchestra and piano. The score consists of ten staves. The first six staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The seventh staff is for the piano, with the instruction "un poco piano". The eighth staff contains a single melodic line. The ninth staff has lyrics: "He gave His back to the smiters". The tenth staff continues the melodic line from the eighth staff. The score is divided into two systems by a vertical bar line. The first system ends with a forte dynamic and a fermata over the piano staff. The second system begins with a dynamic marking "f" above the piano staff.

quietly and gently

un poco piano

He gave His back to the smiters

and His cheeks to

A handwritten musical score consisting of six systems of music. The top four systems feature three vocal parts (Soprano, Alto, Tenor) and a piano part, all in common time. The vocal parts are written on three-line staves, and the piano part is on a four-line staff. The bottom two systems show the vocal parts continuing without the piano. The music is primarily composed of eighth and sixteenth note patterns. The lyrics, written below the vocal parts, describe a figure being shamed and hiding his face.

79 79 79 79 79 79 79 79 79 79 79 79 79 79  
Then that plucked off the Hair, and His Cheeks

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 F

- 110 -

A handwritten musical score for orchestra and choir. The score consists of six staves. The top three staves are for the orchestra, featuring violins, violas, cellos, double basses, and woodwind parts (oboe, bassoon, flute). The bottom three staves are for the choir, labeled 'Corus' and 'C.A.T.B.' (Chorus, Alto, Tenor, Bass). The music is in common time, with various dynamics like forte (f), piano (p), and mezzo-forte (mf) indicated. The vocal parts include lyrics in English and French. The score is annotated with several handwritten markings: 'Da' at the beginning of the vocal line; 'Capo Heras despiadado' written vertically next to the vocal part; 'Large Accato' above the vocal line; and 'Largo' with a 'ff' dynamic above the first staff. The vocal line includes lyrics such as 'He hit not his face from shame' and 'from shame and pride'. The score concludes with a final dynamic marking of 'ff'.

A handwritten musical score for multiple voices and piano. The score consists of six systems of music, each with a vocal line and an accompaniment line for the piano. The vocal parts are written on five-line staves, and the piano parts are on four-line staves. The music is in common time, with various key signatures and accidentals. The vocal parts include lyrics in both English and Latin. The lyrics in English begin with "Surely he hath born our griefs" and end with "surely we have grieved him". The lyrics in Latin begin with "CANTICUS XI" and end with "MISERICORDIA". The score is written in ink on white paper.

Surely he hath born our griefs  
and carried our sorrows.  
CANTICUS XI  
MISERICORDIA

A handwritten musical score for two voices and piano. The score consists of ten staves. The top four staves are for the piano, featuring various chords and rhythmic patterns. The bottom six staves are for two voices: soprano (higher line) and alto (lower line). The vocal parts include lyrics such as "He was wounded", "He was wounded", "our transgressions", and "He was wounded". The score is written on five-line music staves with black ink. There are some red ink markings, possibly indicating rehearsal numbers or specific performance instructions.

He was  
He was wounded  
our transgressions  
He was wounded

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of eight staves. The first four staves are for the voices, and the last four staves are for the piano. The music is in common time, with various key signatures (G major, C major, F major, B-flat major, E major, A major, D major, G major). The vocal parts include lyrics in English. The piano part includes dynamic markings like 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte). The score is written on five-line staff paper.

of peace

back of our peace

the clemency

He was unfeared our iniquities the establishment of our peace

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

*alla breve moderate*

A handwritten musical score for two voices and piano. The score consists of ten staves. The top three staves are for the piano, featuring various chords and rests. The bottom seven staves are divided into two vocal parts: a soprano part on the left and an alto part on the right. The vocal parts are primarily composed of eighth-note patterns. The lyrics are written in cursive script above the vocal parts. The first section of lyrics reads: "WEF we bare His", followed by a rest, and then "and with His stripes we are hea - led". The second section of lyrics reads: "and is upon Him", followed by a rest, and then "2 9 9 2". The score concludes with a final piano staff.

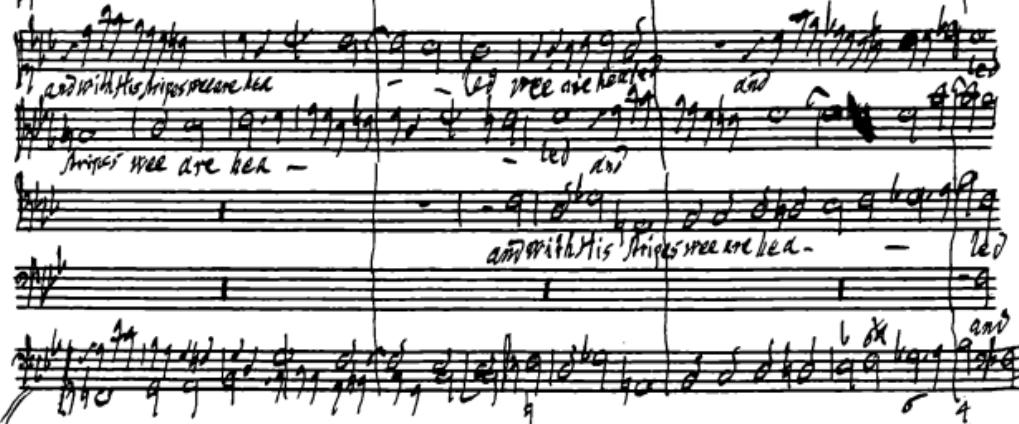
WEF we bare His  
and with His stripes we are hea - led

and is upon Him  
2 9 9 2

wt C.

wt Alt

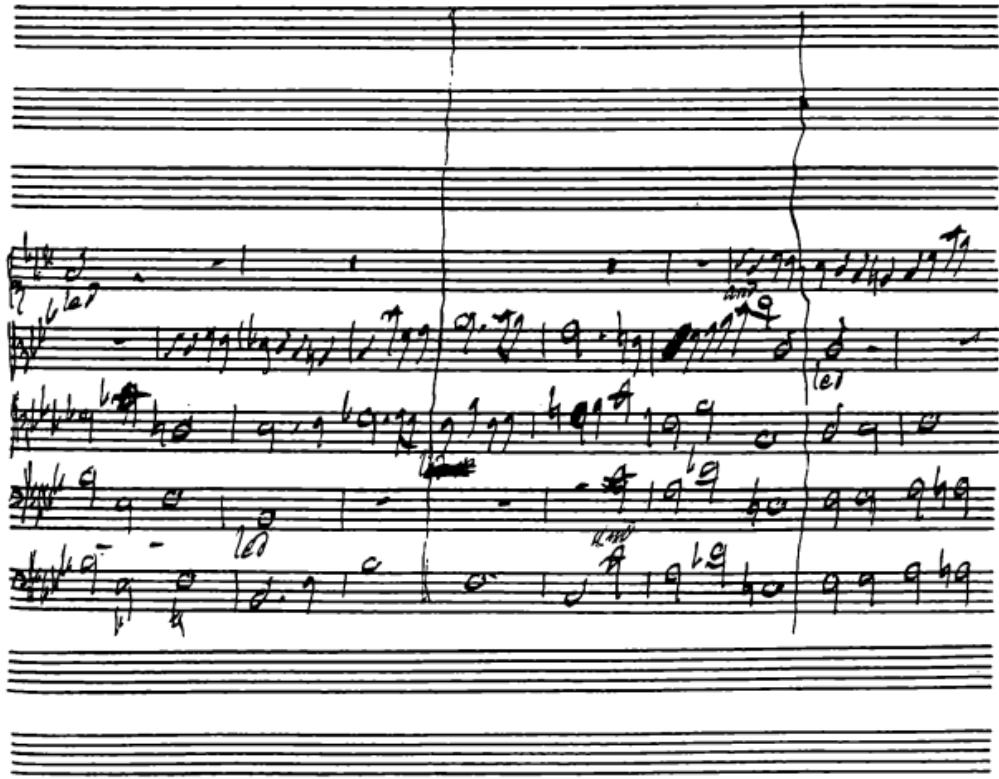
wt Tenor

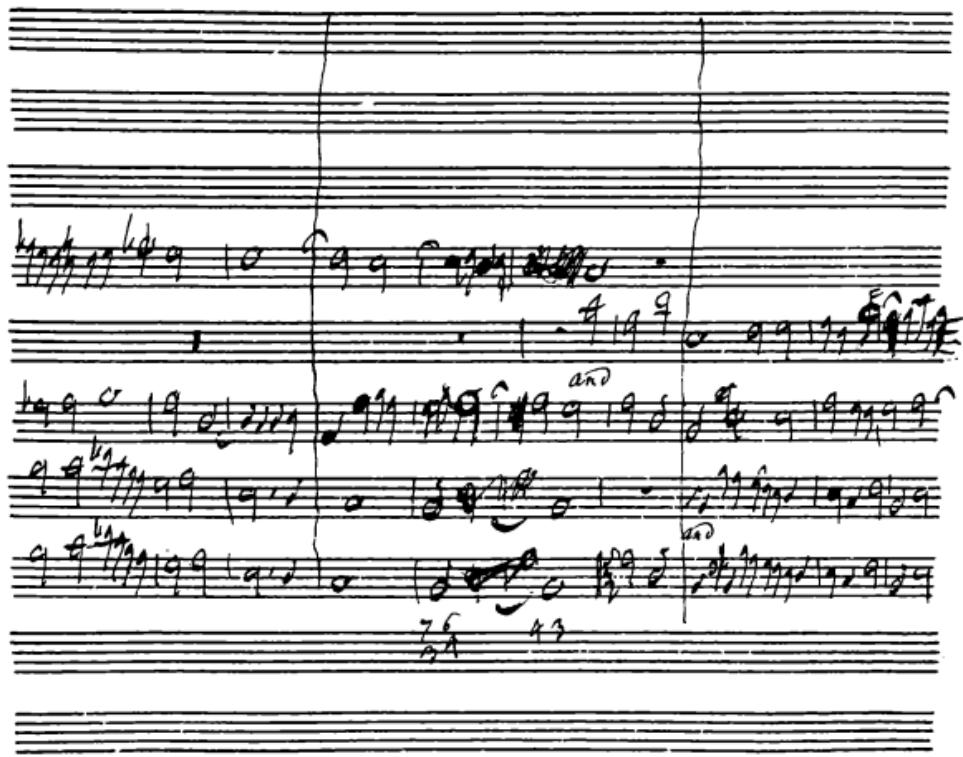


A handwritten musical score for three voices (Soprano, Alto, and Bass) on five-line staves. The music consists of two systems separated by a double bar line. The vocal parts are written in a cursive style with various rhythmic values and rests. The lyrics are written below the notes. The first system starts with a soprano note followed by an alto note, then a bass note. The lyrics "we are healed" are written below the notes. The second system continues with the soprano, alto, and bass parts. The lyrics "with His stripes we are heal - ed" are written below the notes. The score includes several fermatas and grace notes.

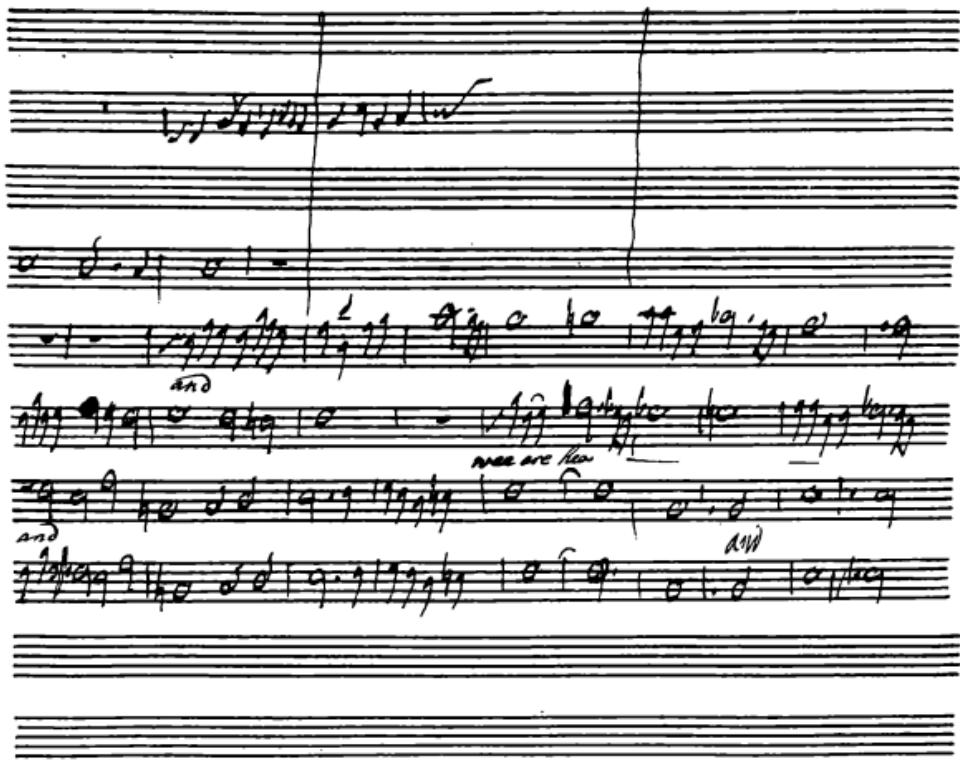
we are healed

with His stripes we are heal - ed









27008

A handwritten musical score consisting of five staves. The music is written in common time (indicated by 'C') and includes various key signatures (F major, C major, G major, D major, A major, E major, B major, F# major, B# major, and G# major). The score features a variety of rhythmic values, including eighth and sixteenth notes, and rests. Several measures are heavily crossed out with a large 'X'. The score concludes with a double bar line (//) and a page number '76'.

*Allegro moderato*

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

A handwritten musical score for three voices (Soprano, Alto, and Bass) on five-line staves. The music consists of mostly eighth-note patterns. The lyrics are written below the staves:

Soprano lyrics:  
we have turned - ne everyone to his own way  
we have turned - ne everyone to his own way

Alto lyrics:  
we have turned - ne everyone to his own way -  
every one to his own way -

Bass lyrics:  
we have turned  
every one to his own way -  
Alone like us

A handwritten musical score for voice and piano. The score is divided into two systems by a vertical bar line. The top system has four staves, and the bottom system has four staves. The vocal line (top staff) contains lyrics in three different places:

- "we have turned" (in the middle of the first system)
- "we have turned" (in the middle of the second system)
- "never once His name may have gone astray" (at the beginning of the second system)

The piano accompaniment consists of eighth-note patterns throughout both systems.

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of eight staves. The top four staves are for the piano, featuring various chords and rests. The bottom four staves are for the vocal parts, with lyrics written below them. The vocal parts are labeled "Soprano" and "Alto". The lyrics describe a call to return to God's ways, mentioning "everyone to His own way - to His own way we have turned", "we have turned away", and "we have turned everyone to His own way". The score is written on a grid of five-line staves.

Soprano  
Alto

- everyone to His own way - to His own way we have turned  
we have turned away  
we have turned everyone to His own way

we have turned everyone to His own way

A page of musical notation on five staves. The lyrics are written below the notes:

- Staff 1: - / - / - / - /
- Staff 2: - / - / - / - /
- Staff 3: - / - / - / - /
- Staff 4: have / have / have / have /
- Staff 5: have gone / have / have / have /

The lyrics continue on the next page:

- Staff 6: have / have / have / have /
- Staff 7: have / have / have / have /
- Staff 8: have / have / have / have /
- Staff 9: have / have / have / have /
- Staff 10: have / have / have / have /

A handwritten musical score for three voices (Soprano, Alto, and Bass) on five-line staves. The music consists of six measures. The lyrics are written below the notes:

We have turned the way we  
one to his own way we every we  
we have turned we every we  
we have turned we every we  
but - we have turned a every one to his own way we have turned everyone

A handwritten musical score for multiple voices. The score consists of ten staves, each with a different vocal line. The lyrics are written below the staves. The first few staves have lyrics in English:

Whisont  
every  
we have turned our backs  
one to His own way  
carrying all  
His own way, all the time, like sheep  
have gone astray



Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The lyrics are written below the notes in each staff.

Soprano lyrics:

- we have
- we have turned

Alto lyrics:

- we have turned
- we have turned
- we have turned

Bass lyrics:

- we have turned

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

2.21st

- - - - -

bir am

we every

we everyone before we go, and he looked down on him

Aug

A handwritten musical score for three voices (Soprano, Alto, and Bass) on five-line staves. The music consists of two systems. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are:

Soprano: Alleluia, alleluia, alleluia  
Alto: with His own hands on  
Bass: his hands on Him He is

The second system starts with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are:

Soprano: Alleluia, alleluia, alleluia  
Alto: on Him  
Bass: Alleluia  
The whole world H: Alleluia, the majority of us all

accomp. by Mr Beard  
Larghetto

A handwritten musical score for orchestra and piano. The score consists of ten staves. The top staff is for Violin I, followed by Viola, Cello, Double Bass, and Piano. The next five staves are for the orchestra: two staves for woodwind instruments (likely Flute and Clarinet), one for strings (likely Violin II or Viola), one for brass (likely Trombone or Horn), and one for percussion (likely Timpani). The score includes dynamic markings such as *pianissimo*, *piano*, and *forte*. The vocal parts are written below the instrumental staves. The lyrics are as follows:

all they that see him laugh him to  
scorn they horrorth their Lips  
and shake their Heads saying

The page number  $\frac{1}{2}$  is at the bottom left, and  $-13+$  is at the bottom center.

Chorus  
allegro

A handwritten musical score for orchestra and choir. The score consists of six staves. The first three staves are for strings (Violin 1, Violin 2, Cello) and the fourth staff is for Double Bass. The fifth staff is for Trombones and the sixth staff is for Tuba. The score is in common time, key signature of one sharp (F# major). The vocal parts are written in soprano, alto, tenor, and bass. The vocal parts begin with a forte dynamic. The lyrics are in English:

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

The score includes various dynamics such as forte, piano, and sforzando, as well as performance instructions like "tutti" and "tutti solo".

us Cant:

ut AM;

ut TEAR

HC

He

He light -

if He is light in Him, if He is light in Him,

He is light in Him, if He is light in Him,

He is light in Him, if He is light in Him,

~~He~~

— 136 —

if He - delight in Him  
 in him  
 if He delight in him  
 in him let him delight  
 if He delight in him  
 if He delight in him if he delight in him if he delight in him  
 if He delight in him if he delight in him if he delight in him

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of two systems of music. The first system begins with a soprano vocal line and a piano accompaniment. The lyrics are: "In him was life; and the life was the light of men. The light shineth in darkness; and the darkness comprehendeth it not." The second system begins with an alto vocal line and continues the lyrics: "He was in the world; but the world knew him not. He came unto his own; and his own received him not." The score includes various dynamic markings such as forte, piano, and sforzando, and rests of varying lengths.



SSA vocal parts:

- 1st voice (Soprano): "let him..."
- 2nd voice (Mezzo-Soprano): "in him..."
- 3rd voice (Alto): "deliver him"

Piano accompaniment part:

- Notes: "He... him deliver him... let"
- Notes: "He bring him to life"

Lyrics:

- 1st line: "let him let
- 2nd line: "in him,
- 3rd line: "deliver him let
- 4th line: "let
- 5th line: "let
- 6th line: "He bring him to life"

A handwritten musical score for voice and piano. The score consists of ten staves. The top two staves are blank. The third staff begins with a vocal line and a piano line. The vocal line has lyrics: "ever flint the delight". The piano line has dynamic markings: "f", "ff", and "ff". The fourth staff continues the vocal and piano lines. The fifth staff begins with a vocal line and a piano line. The sixth staff continues the vocal and piano lines. The seventh staff begins with a vocal line and a piano line. The eighth staff continues the vocal and piano lines. The ninth staff is blank. The tenth staff is blank.

U T H H T

A handwritten musical score for a string quartet. The score consists of four staves, each representing a different instrument: Violin I (top), Violin II, Viola, and Cello/Bass (bottom). The music is written in common time. The notation is rhythmic, using vertical stems and horizontal dashes to indicate pitch and duration. Several lyrics are written in cursive script across the staves, primarily in the lower half of the page. The lyrics include:

- "it is a delight"
- "it is a delight"
- "it is a delight in"

The score concludes with a final measure consisting of a single vertical stem with a dash at its end.

765 ab

Large 3rd division.

accord

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of ten staves of music. The vocal parts are in common time, with various key signatures (F major, C major, G major, D major, A major, E major, B-flat major, F-sharp major, C-sharp major, G-sharp major). The basso continuo part is at the bottom, featuring a bassoon and a harpsichord. The vocal parts have dynamic markings like forte, piano, and sforzando. The lyrics are written below the vocal staves, with some lines repeated. The handwriting is cursive and expressive.

accord

Thy Rebuke hath broken his Heart; He is full of Heaven; or, His full of Heaven; Thy Rebuke hath

broken his heart; He looked for some to have pity on him, but there was no man; neither found he any to

comfort him. He looked for some to have pity on him, but there was no man, neither even his friends to comfort him.  
*Largo e piano*  
 behold and see if there be any sorrow like unto His sorrow.

piano

piano

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

like unto His sorrow

- 140 -

He was cut off out of the Land of the Living for the Transgression of My People was He strucken  
 but thou didst not leave His

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is written on five systems of five-line staves each. The vocal parts are in common time, and the basso continuo part is in 6/8 time. The vocal parts consist of single notes and short note groups, primarily eighth and sixteenth notes. The basso continuo part features sustained notes and rhythmic patterns. The lyrics are written below the staves, with some words underlined. The score includes a basso continuo staff at the bottom.

— 148 —

but thou canst not leave this soul in Hell, nor suffer her to see corruption  
but thou canst not leave this soul in Hell, nor suffer her to see corruption  
but thou canst not leave this soul in Hell, nor suffer her to see corruption  
but thou canst not leave this soul in Hell, nor suffer her to see corruption  
but thou canst not leave this soul in Hell, nor suffer her to see corruption

nor thy holy one to see corruption

nor thy holy one to see corruption

and thy holy one to see corruption

and thy holy one to see corruption

and thy holy one to see corruption

. Cornus  
 a temporaria

The score consists of eight staves. The top two staves are for a 'Cornus a temporaria' instrument, featuring complex rhythmic patterns with many eighth and sixteenth notes. Below these are six vocal or instrumental staves labeled C1, C2, A, T, B, and B'. The vocal parts (C1, C2, A, T) have lyrics in English: 'Light up my heart to thy gates, and be ye light up everlasting doors; and the'. The bottom staff (B') has a single note 'A' above it. The music is divided into measures by vertical bar lines and includes various rests and dynamic markings like 'f' (fortissimo).

A handwritten musical score for five voices and organ. The score consists of six systems of music, each with five staves. The top three systems feature complex rhythmic patterns with many eighth and sixteenth notes. The bottom three systems contain lyrics in English. The lyrics are:

King of glory that comest in  
the King of glory  
Who is this King of glory?  
His Kingdom glory! Who is this King of glory?  
Kingdom

A handwritten musical score for three voices (Soprano, Alto, and Bass) on five-line staves. The music consists of two systems separated by a vertical bar line. The first system ends with a double bar line and a repeat sign. The second system begins with a bass clef and a key signature of one sharp. The lyrics are written below the staves:

Laud his might - The Lord mighty is bated

Lift up your heads o ye gates and be glad it is he who cometh to open them

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, while the piano part is in 2/4 time. The vocal parts consist of eighth-note patterns, mostly eighth-note chords. The piano part features eighth-note chords and sixteenth-note patterns. The lyrics "King of glory, hallelujah" are repeated twice in the vocal parts. The score concludes with a final "the". The page number 121 is in the top right corner.

C12x<sub>2</sub>

Loud Hallelujah      He is the King of Glory

He is the King of glo - ry the Lord of

The He is the King of glo - ry the Lord of

The he is the King of glo - ry the Lord of

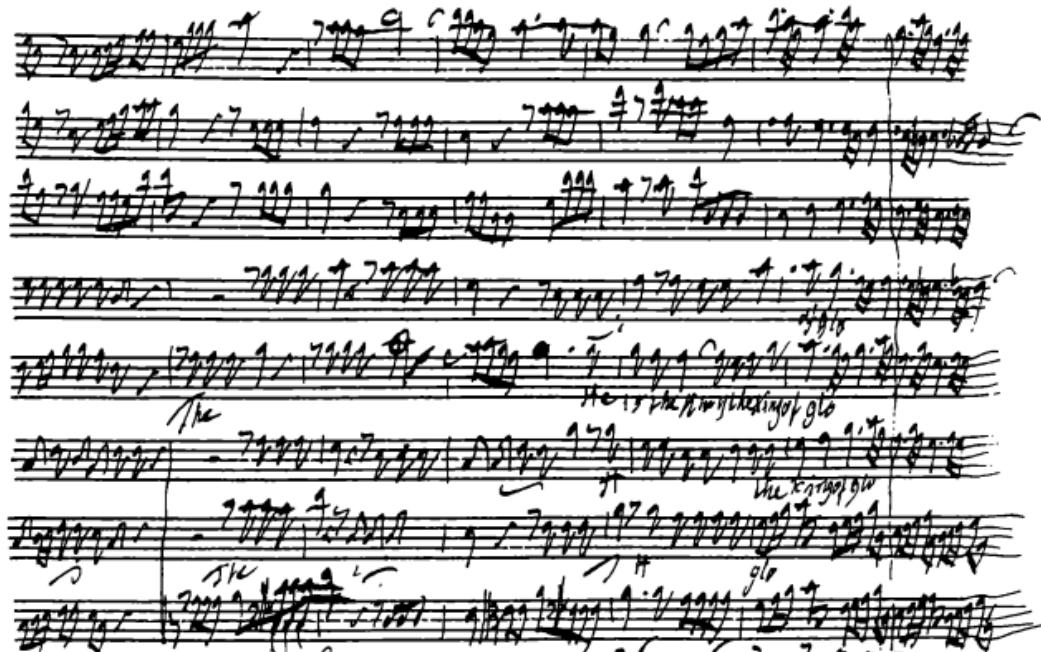
6 7 6 7 7

He is the King of glo - ry The He
   
 He is the King of glo - ry of glo - ry The He
   
 He is the King of glo - - - - - ry

A handwritten musical score for a multi-part arrangement, likely for a brass ensemble. The score consists of eight staves, each with a unique rhythmic pattern. The first two staves begin with eighth-note patterns. The third staff starts with sixteenth-note patterns. The fourth staff begins with eighth-note patterns. The fifth staff features a prominent bassoon part, indicated by a large 'X' and dynamic markings like 'ff ff glo -' and 'ff ff glo ry'. The sixth staff continues the bassoon part with 'ff ff glo ry'. The seventh staff begins with eighth-note patterns. The eighth staff concludes with a series of eighth-note patterns.

— 157 —

He is the King of glory He



A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of eight staves of music. The vocal parts are in common time, while the continuo part is in 6/8 time. The vocal parts begin with a melodic line, followed by harmonic chords. The continuo part features rhythmic patterns like eighth-note pairs and sixteenth-note figures. The lyrics in the vocal parts include "myricking glori He" and "of glory". The score concludes with a repeat sign and the instruction "Repeat Mr Beard". Below the score, a text in parentheses reads: "unto which of the angels said He at any time, thou art my son, this day have I begotten thee?".

myricking glori He      of glory

Repeat Mr Beard

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

allegro

22



let all the angels of god war ship him -  
let all the an - gels of god war -  
wor -

let all the angels of god war ship him  
56 9

let all the angels of god war -

wt C

mf.

wt T

76

Herr Jesu Christ, to thee we sing,  
et allein wir danken dir,  
der du uns geschenktest,  
Jesu Christ, den wir dich danken.

Sighn, let all the angels of god  
wir  
Sighn, let all the

A handwritten musical score for two voices, consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are in German, starting with "gelobt Gott war/kip him". The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are in English, starting with "let all the angels of god wor - - ship Him". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided by a vertical bar line, and there are several fermatas indicated by small circles above the notes.

- gelobt Gott war/kip him

let all the angels of god wor - - ship Him

angels of god war/kip him

let all the an -

gelobt Gott war/kip him

let all the an -

gelobt Gott war - - -

let all the an -

A handwritten musical score on ten staves. The top staff is blank. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a melodic line with various note heads and rests. The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also contains a melodic line with note heads and rests. The fourth staff is blank. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a melodic line with note heads and rests. The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a melodic line with note heads and rests. The seventh staff is blank. The eighth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a melodic line with note heads and rests. The ninth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a melodic line with note heads and rests. The tenth staff is blank.

- gelot god wör -

- spirit wör -

angels of god wör -

- from thy kind let all thee a -

let

gesingt gos

let

gesingt gos

900 -

1900 - Mf

1900 - ff

*Mallory*

Thou art gone upon high, thou art gone upon high  
Thou left led captivity captive  
and received gifts from men even for thine own

A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music consists of two systems. The first system starts with a forte dynamic (f). The lyrics are:

Soprano: nemesis yea even for the fine anomalies  
Alto: That the last bad night  
Bass: soon  
The second system continues the lyrics:

Soprano: overwhelmed them that the long night still  
Alto: night overwhelmed them  
Bass: Then art gone upon high — though led captivity captive

Soprano part:

f  
and received gifts for men even for thine en  
emy's for thine enemies

Alto part:

p  
that the Lord god might over all

Bass part:

f  
among them that dwelt among them that the Lord

A handwritten musical score for multiple voices and piano. The score consists of eight staves. The top two staves are for voices, with the second staff featuring lyrics in cursive script. The third staff is for the piano. The fourth staff is for a voice, with the fifth staff continuing the lyrics. The sixth staff is for the piano. The seventh staff is for a voice, and the eighth staff is for the piano. The score includes various musical markings such as dynamic changes (e.g., forte, piano), tempo changes (e.g., 128, 192), and performance instructions (e.g., "anody the last"). The lyrics in the vocal parts describe a "night filled among them night filled".

— night filled among them night filled —

forte

anody the last

animato allegro

A handwritten musical score consisting of six staves. The key signature varies from staff to staff, starting with one sharp (F#) and changing through no sharps or flats, two sharps (G#), one sharp (F#), and finally two sharps (G#). The time signature is common time throughout. The music is written in a cursive style with various note heads and stems. The lyrics "The Lord gave the word; great was the company of the preachers; great was the com -" are written below the fifth staff, with "gave" underlined and "the" preceding "word" also underlined.

the Lord gave them a great

preachers

preachers

of the Preachers

of the Preachers

of the Preachers

of the Preachers

— 172 —



Larghetto

Handwritten musical score for voice and piano. The score consists of ten staves of music. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The music is set in common time. The lyrics are written below the vocal line, with some words underlined. The score includes dynamic markings such as *pp*, *p*, *f*, and *ff*. The vocal part has several fermatas. The piano part features sustained notes and chords.

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

The feet of them that preach the gospel peace

How beautiful are the feet of them that preach the gospel how  
glad they are goings and

400

trin glad hi - di - ings glad hi - dings of good things and bring - glad hi - dings, glad hi - dings of good things, glad hi - dings of good things  
their sound is gone out in  
to all Lands their —— into all Lands and — their worlds ends — the End of the world —

piano

A handwritten musical score for piano and orchestra. The score consists of six systems of music. The first system starts with a treble clef, a sharp key signature, and common time. It includes lyrics: "and their words unto the ends of the earth now I know". The second system begins with a bass clef and common time. The third system starts with a treble clef and common time. The fourth system starts with a bass clef and common time. The fifth system starts with a treble clef and common time, with the instruction "allegro". The sixth system starts with a bass clef and common time, with the instruction "allegro". The score is written on multiple staves, with some staves having six lines and others having five lines.

A handwritten musical score for orchestra and choir. The score consists of ten staves. The top five staves represent the orchestra, with parts for strings (two staves), woodwinds (two staves), and brass (one staff). The bottom five staves represent the choir. The music is written in common time. The score includes various musical markings such as dynamic changes (e.g., *p*, *f*, *pianissimo*, *fortissimo*), articulation marks, and performance instructions like "pir'" (pirouette) and "rit." (ritardando). The vocal parts feature complex rhythms and sustained notes. The lyrics "why do the Nations so furiously rage together why is the people in" are written in cursive at the bottom of the page.

A handwritten musical score for orchestra and choir. The score consists of eight staves. The top two staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom six staves represent the choir, with parts for soprano, alto, tenor, and bass. The music is written in common time. The vocal parts include lyrics such as "imagine a dear thing why do the nations rage", "(unison)", "firmly together", and "Why do the people in". The score is highly detailed with specific note heads, rests, and dynamic markings.

imagine a dear thing why do the nations rage

(unison)

firmly together

Why do the people in

126

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first five staves represent the orchestra, featuring various instruments like strings, woodwinds, brass, and percussion. The last five staves represent the choir. The music is written in common time, with a mix of quarter and eighth note rhythms. The vocal parts include lyrics in English, such as "giving a vaunting to sin", "the nations to turn", and "why do the people". The score is annotated with various musical markings, including dynamics (e.g., forte, piano), articulations (e.g., accents, slurs), and performance instructions (e.g., "soft"). The title "Psalm" is written above the first staff.

Psalm

-gine a vaunting to sin - the

giving a vaunting to sin - the

the nations to turn why do the people why do the

A handwritten musical score on six staves. The music consists of various rhythmic patterns and rests. The lyrics are written below the third and eighth staves.

people imagine a vain King  
with the nations made

to burningly loose their

and

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score consists of eight staves. The vocal parts are in common time, while the piano part is in 4/4 time. The vocal parts feature rhythmic patterns primarily consisting of eighth-note pairs and sixteenth-note groups. The lyrics are written below the vocal staves, with some words underlined. The piano part includes dynamic markings like 'forte' (f), 'soft' (p), and 'staccato' (stacc). The score concludes with a page number at the bottom center.

his his his his

his his his his

why do the people i straighten their things over give a warm thing and

give a warm thing and

forte

soft

staccato

why is in the people side - give a warm thing

— 181 —

the Kings of the earth rise up and the Rulers have

Loudly together have count - - let's have

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of eight staves. The vocal parts are in common time, while the piano part is in 2/4 time. The vocal parts begin with a rhythmic pattern of eighth and sixteenth notes, followed by sustained notes and eighth-note chords. The piano part features eighth-note chords and sustained notes. The lyrics, written in cursive, include "his his his", "comes together against the Lord and again His arm", and "led". The score is written on a single page.

his his his

comes together against the Lord and again His arm -

led

*ur  
mezzo e paccato.*

Handwritten musical score for multiple voices. The score consists of ten staves, each with a different vocal line. The lyrics are written below the staves, corresponding to the vocal parts. The lyrics include:

- Let us break their bows
- Let us break their bows under us

The score includes various musical markings such as fermatas, slurs, and dynamic changes. The vocal parts are labeled with letters (e.g., A, B, C, D, E) and numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The tempo is indicated as *mezzo e paccato.*



A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six systems of music, each with a treble clef, a key signature of one sharp, and a common time signature. The vocal parts are written on three staves above the piano part, which is on a separate staff. The vocal parts begin with a forte dynamic. The lyrics are written below the vocal staves, corresponding to the musical phrases. The lyrics include:

way - their instruments their is and let us break their bands, let us break their  
and their and and their is and let  
and their and and their - and - their voices, let us break their bands  
and capture them - and - their voices from us.

Ft  
Bends lot  
Under lot  
let  
let us  
lot us  
let us break  
let us break  
let us break  
let us



A handwritten musical score for two voices and piano. The score consists of ten staves of music. The top four staves are for the upper voice, the bottom four for the lower voice, and the bottom two are for the piano. The music includes various rhythmic values and rests. There are several lyrics written in cursive script between the staves. The lyrics include:

- "their and" (in the first system)
- "advise a" (in the second system)
- "a. and cast" (in the third system)
- "advise and cast" (in the fourth system)
- "their and their yellow trousers" (in the fifth system)
- "UL bonds and cast among their robes from" (in the sixth system)

Below the piano staves, there are some numbers: "5 6 6 6 6".

A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music consists of six measures. The lyrics are written below the notes, corresponding to each measure. The lyrics are:

Play  
a wox their yowz their - and Notes -  
their hands under and  
play and their -  
us and capraining their yowz their - and their yowz fitnes - et  
and capraining their yowz their - and their yowz fitnes - et

The score includes dynamic markings such as  $\times$ ,  $\sim$ , and  $\circ$ , and various rests and note heads.

A handwritten musical score for six voices and basso continuo. The score consists of seven systems of music, each with a different vocal line and a basso continuo part at the bottom. The vocal parts are labeled with letters: A, B, C, D, E, and F. The basso continuo part is labeled "Basso". The music is written on five-line staves. The first system starts with a treble clef, the second with an alto clef, the third with a tenor clef, and the fourth with a bass clef. The fifth system starts with a soprano clef, the sixth with an alto clef, and the seventh with a soprano clef. The score includes several fermatas and rests. The lyrics are written below the vocal parts in two columns. The first column contains the lyrics "they are — their yokes from us" and "Rejoice". The second column contains the lyrics "He that dwelleth in Heaven shall laugh them to scorn: the Lord that have been in derision". The score ends with a basso continuo ending.

they are — their yokes from us

Rejoice

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

andante

A handwritten musical score for multiple voices and piano. The score consists of ten staves. The top five staves are for voices, with the first four being soprano and the fifth being bass. The bottom five staves are for the piano. The music is written in common time. The vocal parts feature complex rhythmic patterns with many eighth and sixteenth notes. The piano part includes bass and treble clef staves with various dynamics and markings. In the middle section, there are lyrics written below the staves:

Thou shall break them with a rod - of iron  
Break them in pieces like a pot - very vessel thou shall

Handwritten musical score for orchestra, page 126. The score consists of eight staves, each with a unique rhythmic pattern. The first staff features a bassoon-like pattern with sixteenth-note heads. The second staff has a similar pattern with eighth-note heads. The third staff includes lyrics: "right about pieces in pieces like a no" and "perc". The fourth staff has a "2 tom" marking. The fifth staff contains a "cello son" marking. The sixth staff has a "flute/bassoon" marking. The seventh staff includes lyrics: "from hairbreak them" and "hairbreak them will also". The eighth staff ends with a "xx" marking.

P.

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

longholt  
dash them in pieces like a pot  
ters vessel

longholt  
dash them in pieces like a pot  
ters vessel

longholt  
dash them in pieces like a pot  
ters vessel

longholt  
dash them in pieces like a pot  
ters vessel

Galloppo delle  
M. Burnelli  
e

*Heavy arpeggio*

A handwritten musical score for orchestra, page 105. The score consists of ten staves. The first two staves are for strings: '1st & 2nd' and '3rd'. The third staff is for 'Tympani'. The fourth staff is for 'Vcl.' (Violoncello). The fifth staff is for 'Vcl.' (Violoncello). The sixth staff is for 'Vcl.' (Violoncello). The seventh staff is for 'Vcl.' (Violoncello). The eighth staff is for 'Vcl.' (Violoncello). The ninth staff is for 'Vcl.' (Violoncello). The tenth staff is for 'Vcl.' (Violoncello). The score features various musical markings such as slurs, grace notes, and dynamic changes. There are also specific instructions like 'Hallelujah' written above certain measures.

.02

.03

.04

.05

.06

(for the Long government reprise)

(for the Long government reprise by Melchior)

- 100 -

tempo / s/c

for the King of omnipotent reigneth

for the King of omnipotent reigneth, Heale us

takto/oto

A handwritten musical score for a string quartet, consisting of four staves. The music is written in common time and includes various dynamics such as forte, piano, and forte, and measures with sixteenth-note patterns. The score is divided into sections by vertical bar lines and includes a section break indicated by a double bar line with repeat dots. The bottom staff contains lyrics in English:

for the Lord giveth me rest  
regards Hakeemah

A handwritten musical score for a hymn tune, featuring ten staves of music. The music is written in common time (indicated by 'C') and consists of eighth and sixteenth note patterns. The lyrics are integrated into the score, appearing below the staves. The lyrics include:

- Behold a gladdening sight
- The King is come
- Hallelujah
- How joyful
- The Kingdom of His World is become the Kingdom of our

The score includes various dynamics such as forte (f), piano (p), and accents. Measure numbers 1 through 15 are indicated above the staff. The page number 199 is at the bottom center, and the page number 664 is at the bottom right.

A handwritten musical score for six voices, likely a hymn or church anthem. The score consists of six staves, each with a different vocal range indicated by a soprano, alto, tenor, bass, and two basso continuo staves. The music is written in common time, with various key signatures (G major, C major, F major, D major) and rests. The lyrics are written below the basso continuo staves:

Lord and God of His Christ and of His Christ and He shall reign forever and ever  
forever, forever, forever and He shall

at 164/168 - 200

A handwritten musical score for two voices and piano. The score consists of ten staves of music. The top two staves are for the piano, featuring a treble clef, a bass clef, and a common time signature. The bottom eight staves are for two voices, each with a soprano clef and a common time signature. The vocal parts are connected by a vertical brace. The lyrics are written below the vocal staves. The score includes several markings: 'end' at the beginning of the vocal section, 'Kings of Kings' above the first vocal entry, 'and for ever and ever' repeated twice, and 'reigns and reigns forever' followed by 'in answer for and for ever and ever' and 'ever and ever'. The handwriting is in black ink on white paper.

end

Kings of Kings

and for ever and ever

and for ever and ever

reigns and reigns forever in answer for and for ever and ever ever and ever

A handwritten musical score for a multi-instrument ensemble, likely a band or orchestra. The score consists of six staves, each with a unique rhythmic pattern indicated by vertical strokes of varying lengths. The music is written on five-line staff paper. The lyrics, written below the staves, are in a cursive script and include:

and loyally  
Lords  
King of Kings

ever alway  
forever and ever Hail him  
for i am

A handwritten musical score for two voices, likely for soprano and alto, on five-line staves. The music consists of two systems. The first system begins with a bass clef, followed by a treble clef, and concludes with a bass clef. The second system begins with a treble clef. The vocal parts are separated by a vertical bar line. The lyrics are written below the notes in cursive script. The first system's lyrics are: "Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis". The second system's lyrics are: "Ite missa est omnes in pace". The score includes several fermatas and a repeat sign with endings. The lyrics "and let us sing" appear above the first system, and "Hallelujah" appears above the second system.

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis

Ite missa est omnes in pace

and let us sing

Hallelujah

1 - kinder nicht Lieder - am besten Lieder nicht kann reichen  
 and  
 unfehlreign - unfehlreign - for and e  
 and  
 and the Andereign - for and e  
 and  
 King of Kings am Lieder, and He  
 and forever and

*mf*  

all reign

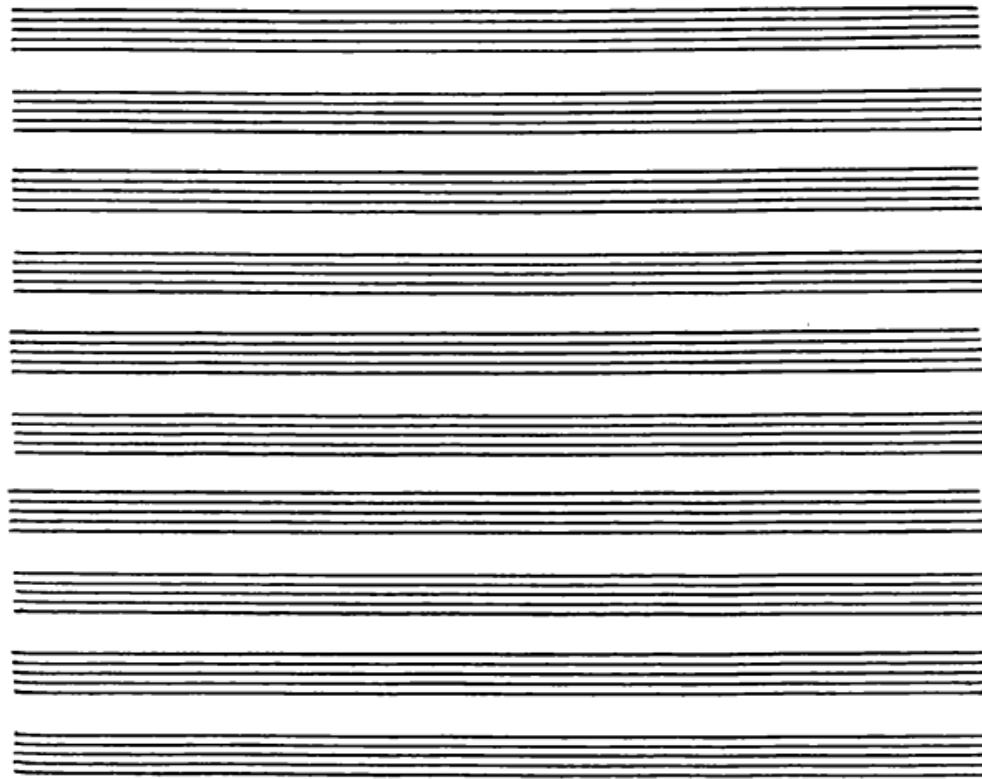
X.1195 - another

ever king of King of ever - and he will be a King - and he forever forever and ever King of

King and Country

King and Country, King and Country  
King and Country, King and Country  
King and Country, King and Country  
King and Country, King and Country  
King and Country, King and Country  
King and Country, King and Country  
King and Country, King and Country  
King and Country, King and Country  
King and Country, King and Country  
King and Country, King and Country

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first six staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The last four staves represent the choir. The music is written in common time. The score includes several rehearsal marks (e.g., 1, 2, 3, 4, 5, 6, 7, 8) and dynamic markings (e.g., ff, f, ff, ff). The vocal parts include lyrics in Hebrew, such as "L'Yos alenu ya" and "ah lelu ia ~ Hallelu ia". The score concludes with a final dynamic marking of ff.



Larghetto

First tie first.

28

I know that my redeemer liveth  
and that

He liveth now at the lat - fer say - know the earth

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

A handwritten musical score for piano, featuring five staves of music. The score includes lyrics in English, likely from a hymn or spiritual song. The lyrics are as follows:

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

The score is written in common time, with various dynamics and performance instructions like "pianissimo" (p) and "fortissimo" (ff). The piano part consists of two staves, one for the right hand and one for the left hand.

f  
 f  
 f  
 god yet my hope still see god I know that my Redeemer liveth  
 for me is Christ risen from the death the first fruits of them that sleep  
 fruits of the spirit P.  
 of them that sleep the first fruits of them that sleep for

*forte*

the lightning ad  
from the sea  
knew of them let sleep

grave

Since by man came death Since by man came death

*Missa*



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

*grave*

foras in Adamah die  
resting of the death

Cinchy man come back

*at last*  

even so in Christ shall all men be made like unto him  
 even so in Christ shall all men be made like unto him  
 by him who shall be glorified by me and by the Spirit which he giveth

129

live, even in spirit, shall all shall be made alive  
2nd by.

f

dec:

Handwritten musical score for orchestra and piano. The score consists of ten staves. The first three staves are for strings (Violin I, Violin II, Cello). The fourth staff is for Double Bass. The fifth staff is for Piano. The sixth staff is for Trombones. The seventh staff is for Horns. The eighth staff is for Trombones. The ninth staff is for Trombones. The tenth staff is for Trombones.

Text in the middle of the page:

behold / tell your mystery: wee / tel zor all / sleep but we / had alive chang'd in a moment & in the twinkling of an eye, at the last trumpet

Pomposo, ma non allegro

1. 
  
 2. 
  
 3. 
  
 The Trumpet shall sound and the death-shade raised and the

4. 
  
 5. 
  
 6. 
  
 So shall all men be resurrected

The Trumpet shall sound and the death-shade raised

A handwritten musical score for voice and piano. The score consists of ten staves. The top two staves are for the piano, featuring complex rhythmic patterns with many eighth and sixteenth notes. The subsequent eight staves are for the voice, each containing lyrics. The lyrics are as follows:

incorruptible incorruptible and we shall be chang'd -  
- apply the remedy - apply the remedy  
- apply the remedy - apply the remedy  
and we shall be chang'd

The score is written on five-line music staves. The vocal parts include dynamic markings like  $f$  (fortissimo) and  $p$  (pianissimo). The piano parts feature various hand positions and dynamics. The score is dated "1875" at the bottom right.

A handwritten musical score for trumpet and piano. The score consists of ten staves of music. The top two staves are for the trumpet, featuring various rhythmic patterns and dynamics. The bottom eight staves are for the piano, with one staff per hand. The piano part includes bass clef, common time, and a dynamic marking of  $f$ . Handwritten lyrics are integrated into the piano part, appearing in parentheses and below the staff. The lyrics are:

the trumpet shall sound  
and the dead shall be raised  
and the hills shall change  
incorruptible incorruptible and the hills shall change

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

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first five staves are for the orchestra, featuring various instruments like strings, woodwinds, brass, and percussion. The last five staves are for the choir. The music is in common time, with a key signature of one sharp. The vocal parts include soprano, alto, tenor, and bass. The lyrics are written in cursive script and include the following text:

and we shall by  
and we shall change our fast be changed  
we shall be  
and we shall change  
for

The score includes dynamic markings such as  $f$  (fortissimo),  $p$  (pianissimo), and  $\text{---}$  (forte). The vocal parts are labeled with their respective ranges: soprano, alto, tenor, and bass.

the corruptible must put on in - corruption for this corruptible must put on incorruption —

— corruptible in - corruption and this mortal must put on immorality —

— lity and this mortal must put on immorality —

— lity immorality

Recd.

Then shall he bring to pass the saying that is written Death is swallowed up in victory

— 224 —

andante

-o grave

30

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

O Death

O grave, O grave, where is thy victory? Where is thy victory?

B

O grave, O grave, where is thy victory? Where is thy victory?

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

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

victory O grave where is thy victory? where is thy victory?

O grave where is thy victory? where is thy victory?

O grave where is thy victory? where is thy victory?

King O Death O Death where is thy sting? O Death where is thy sting? where is thy sting?

King O Death where is thy sting? O Death where is thy sting?

O grave where is thy victory? O grave where is thy victory?

O grave where is thy victory? O grave where is thy victory?

grave o grave where is thy victory  
 - o death o grave o death where is thy victory sing o grave where is thy  
 o death o death where is thy victory sing o grave, o death where is thy victory sing o grave where is thy  
 victory o grave o death o death where is thy victory sing o grave where is thy victory sing o grave o  
 death where is thy victory sing o grave where is thy victory sing o grave where is thy victory  
 where is thy victory sing o grave o grave where is thy victory o grave where is thy victory  
 death where is thy victory sing o grave o grave where is thy victory o grave where is thy victory

The first eight staves

Sin and the strength  
the King of Death is sin and the strength and the strength of  
the King of Death is in another strength of

Jesu is the Law  
the King of Death is in and the strength in -  
in is the Law; the King of Death is in and - the strength of Jesu is

is - the Law Seign Chorus.

- The Law

Chorus

A handwritten musical score for a four-part chorus. The score consists of four staves, each with a different vocal range: soprano, alto, tenor, and bass. The music is written in common time with a key signature of one sharp (F#). The lyrics are written below the notes, corresponding to the vocal parts. The lyrics include:

- Soprano: "But thanks is thanks thanks be to god" (repeated twice)
- Alto: "With hearty thanks; thank; thanks; thanks be to god"
- Tenor: "To god thanks be to god" (repeated twice)
- Bass: "Who through his victory has us won."

The score concludes with a final section of lyrics:

- Soprano: "But thanks is thanks thanks be to god" (repeated twice)
- Alto: "With hearty thanks; thank; thanks; thanks be to god"
- Tenor: "To god who through his victory has us won."
- Bass: "Who through his victory has us won."

our Lord Jesus  
our Lord Jesus  
over Lord Jesus Christ  
who  
who give us the Victory  
the Victory  
our Lord Jesus Christ  
Christ through

A handwritten musical score for two voices, likely for soprano and alto, consisting of eight staves of music. The music is written in common time with various key signatures (G major, C major, F major, B-flat major). The vocal parts are separated by a vertical bar. The lyrics, written in cursive, include:

- Staff 1: - / 7 2 1 7 2 1 7 2 1 7 2 1 7 2 1
- Staff 2: 7 2 1 7 2 1 7 2 1 7 2 1 7 2 1
- Staff 3: - / 7 2 1 7 2 1 7 2 1 7 2 1 7 2 1
- Staff 4: - / 7 2 1 7 2 1 7 2 1 7 2 1 7 2 1
- Staff 5: - / 7 2 1 7 2 1 7 2 1 7 2 1 7 2 1  
but thanks / thanks to god / but thanks / but thanks  
be to god - thanks to god thanks to god but thanks  
but thanks but thanks thanks to god to god but thanks
- Staff 6: - / 7 2 1 7 2 1 7 2 1 7 2 1 7 2 1  
but thanks / thanks to god to god but thanks  
but thanks but thanks thanks to god to god but thanks
- Staff 7: - / 7 2 1 7 2 1 7 2 1 7 2 1 7 2 1  
but thanks / be to god thanks to god but thanks / thanks
- Staff 8: 7 2 1 7 2 1 7 2 1 7 2 1 7 2 1

Soprano  
Alto  
Bass

Handwritten lyrics:

Worship - thanksgiving - be to god  
Worship - thanksgiving - be to god

A handwritten musical score for two voices and piano. The score consists of eight staves. The top four staves are for the upper voice, and the bottom four staves are for the lower voice. The piano part is indicated by a treble clef and bass clef over a staff with a double bar line. The music is written in common time. The lyrics, written in cursive, include "but hearts ~ thank's be to god for", "but thanks ~", "thank's be to god who", and "but thank's be to god". The score is on page 232.

but hearts ~ thank's be to god for  
but thanks ~  
thank's be to god who

A handwritten musical score for two voices and piano. The score consists of ten staves. The top three staves are for the piano, featuring various rhythmic patterns and rests. The bottom seven staves are for two voices, with lyrics written in cursive script. The lyrics are as follows:

but thanks or them's thanks belongs to god thanks - be to god  
the but thanks or them's thanks belongs to god thanks - be to god  
victory now but thanks or them's thanks belongs to god thanks - be to god  
who through is but thanks or them's thanks belongs to god

The score is written on ten five-line staves.

through our Lord Jesus Christ who  
 who  
 who  
 who  
 the living who  
 who  
 who  
 who

*christologen*

Admiral

A handwritten musical score for a six-part choir. The score consists of six staves, each with a different vocal range: soprano, alto, tenor, bass, and two basses. The music is written in common time with a key signature of one sharp. The vocal parts are separated by vertical bar lines, and the instrumental parts (two basses) are grouped together by a vertical line. The lyrics are written below the instrumental parts. The score includes a tempo marking "Admiral" at the top, and the lyrics "give us the victory through our Lord Jesus Christ." at the bottom.

Admiral

give us the victory through our Lord Jesus Christ.

*Larghetto*

goodbye for us, who can be against us?  
who is with us? if God is for us

ferv.

carriage of us  
who shall lay anything to the charge of God's

look! - of God's clear!  
who shall lay any thing to the charge

- of God's clear!  
it is for that justifieth it is

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six staves. The top two staves are soprano, the middle staff is alto, and the bottom two staves are tenor. The piano part is on the bottom staff. The music is in common time, with various key signatures. The vocal parts have lyrics in italics. The piano part has some dynamic markings like forte (f).

Soprano lyrics:

- 1. *God, that judg'd*
- 2. *who is he that condemneth?*
- 3. *Jesus is he that condemneth who is he that confesseth*

Alto lyrics:

- 1. *not*
- 2. *not*

Tenor lyrics:

- 1. *not*
- 2. *not*

it is Christ that died,  
 we rather than he is risen again  
 Who makes intercession for us who make intercession -  
 Who makes intercession for us who make intercession -  
 celion for us who make intercession for us who make intercession -  
 celion for us who make intercession for us who make intercession -

A handwritten musical score for voice and piano. The score consists of six systems of music, each with two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The vocal line features various rhythmic patterns, including eighth-note groups and sixteenth-note figures. The piano accompaniment includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo), as well as performance instructions such as 'at the right hand for 1st movement in forte' and 'at the left hand for 2nd movement in forte'. The score is written on five-line staves with a mix of common time and measures indicated by a 'C' symbol.

— 240 —

~~Larghetto~~

1.102 Largo

ardante 32

Worthy is the Lamb that was slain and hath redemed us from our sins by His Blood to receive ~~glory and honor and~~ and

*Largo.*

Worthy is the Lamb that has slain,  
Whom no man can buy or sell.  
Worthy is the Lamb that has slain,  
Whom no man can buy or sell.

— 242 —

*Largo.*

*andante*

A handwritten musical score for a string quartet, consisting of four staves. The music is written in common time. The first three staves use a soprano C-clef, while the fourth staff uses an alto F-clef. The score begins with a dynamic of  $\frac{3}{4}$ , followed by a repeat sign and a dynamic of  $\frac{2}{4}$ . The music consists of continuous eighth-note patterns with various rests and grace notes. The score concludes with a final dynamic of  $\frac{2}{4}$ .

god to god by His Blood; to receive Power, and Riches, and Wisdom, and wrought, and Honour and Glory and Blessing.

$\times \theta$        $\sigma$        $\theta$        $\theta 2\sigma$        $\sigma$

## Laryngeal

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 ever

326 43 48 5, 4, 3, 4, 1

A handwritten musical score for orchestra and choir. The score consists of ten staves, each with a key signature of one sharp (F#) and a time signature of common time (C). The music is divided into measures by vertical bar lines. The vocal parts are written in soprano, alto, tenor, and bass clefs. The instrumental parts include strings (indicated by a large 'G' with a diagonal line), woodwinds (indicated by a large 'F'), and brass (indicated by a large 'B'). The score features various musical markings such as slurs, grace notes, and dynamic changes. Handwritten lyrics are provided for the vocal parts in some staves, with annotations like 'and us' and 'beginning'. The score concludes with a page number '— 246 — 43' at the bottom center.

first part      theme - upon the theme <sup>and</sup> and into the Lamb's <sup>beginning</sup>

— 246 — 43

A handwritten musical score for three voices, 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 staves, corresponding to the notes. The lyrics are:

glory be unto  
that sitteth  
upon the throne  
glory be unto him forever  
that sitteth  
upon the throne  
and unto the earth  
forever  
that sitteth upon the throne

Sitting on the throne - forever and ever and unto the Lamb for ever

Sitting on the Throne and ever and ever

Hallelujah (Leaping and)

Hallelujah (Blazing)

until the Lamb appears and e'er blest for ever

\*      7      6      3      40

33

(cont)

2

249

that - upon and unto the Lamb  
With and unto the Lamb forever and ever for  
glory and power be unto him and unto the Lamb unto the Lamb for ever and ever for

A handwritten musical score for 'The Four Ever' by Edward Elgar. The score consists of ten staves of music, each with a unique rhythmic pattern. The vocal parts are written in cursive script below the staves. The lyrics are as follows:

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

The score includes various dynamics and performance instructions, such as 'and' above the vocal line and 'forever and e - ver' below it.

*allegro moderato*

A handwritten musical score for six voices and piano. The top five staves are for voices, each with a dynamic marking like 'forte' or 'piano'. The bottom staff is for the piano, featuring a bass clef and a treble clef. The score includes lyrics in German, such as 'Sie ist' and 'Kleider kleider', with some words underlined. The music consists of measures separated by vertical bar lines, with some measures containing multiple notes per beat.



a - men

a - men

a - men

a -

Handwritten musical score for two voices and piano. The score consists of four systems of music, each with a treble clef, a bass clef, and a common time signature. The vocal parts are written in a cursive style, with lyrics appearing below the notes. The piano part is indicated by a piano icon and includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). Measure 326 starts with a forte dynamic. Measure 327 begins with a piano dynamic. The lyrics 'amen a-men' are repeated throughout the piece.

326    327

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

326    327



34.

A handwritten musical score for two voices and piano. The score consists of eight staves. The top two staves are blank. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a single measure consisting of a dotted half note followed by a fermata. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a single measure consisting of a dotted half note followed by a fermata. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a single measure consisting of a dotted half note followed by a fermata. The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a single measure consisting of a dotted half note followed by a fermata. The seventh staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a single measure consisting of a dotted half note followed by a fermata. The eighth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a single measure consisting of a dotted half note followed by a fermata. The vocal parts are labeled with 'men' and 'mena'. The piano part is labeled with 'piano' and 'pianoforte'. The score is written on five-line music staves.

A handwritten musical score for two staves. The top staff consists of five lines with a clef, key signature, and time signature of 7/4. The bottom staff also has five lines with a clef. The music includes various note heads, stems, and rests. There are several markings in the right margin of the bottom staff, including "non", "non", "non", "non", "non", "non", and "non". The score ends with a double bar line and repeat signs.

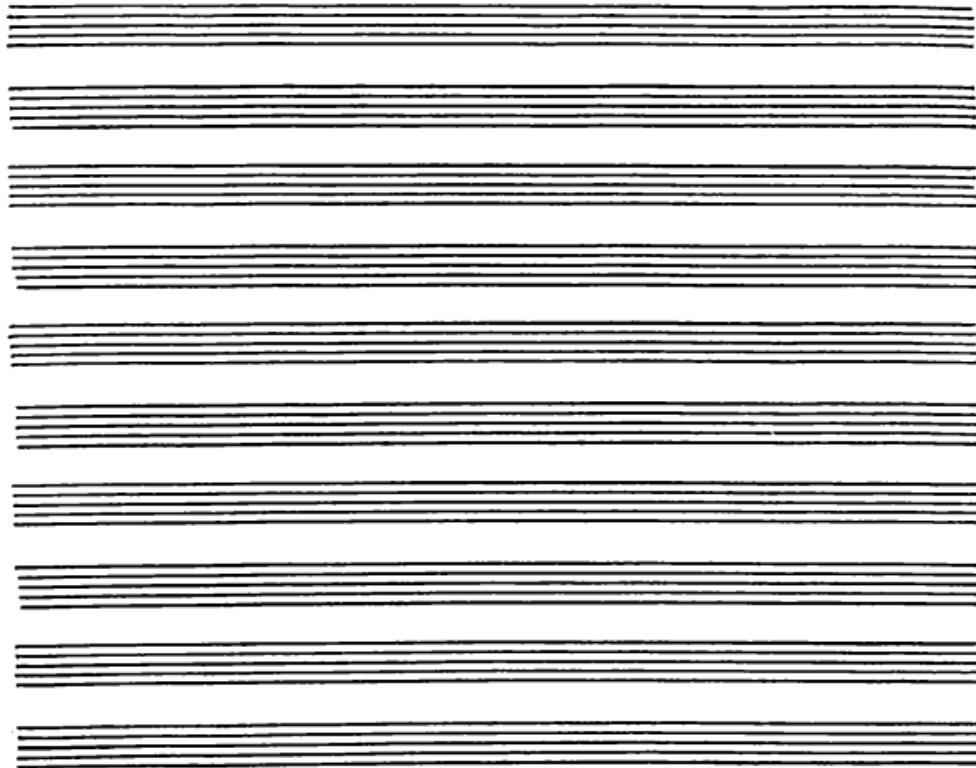
7/4

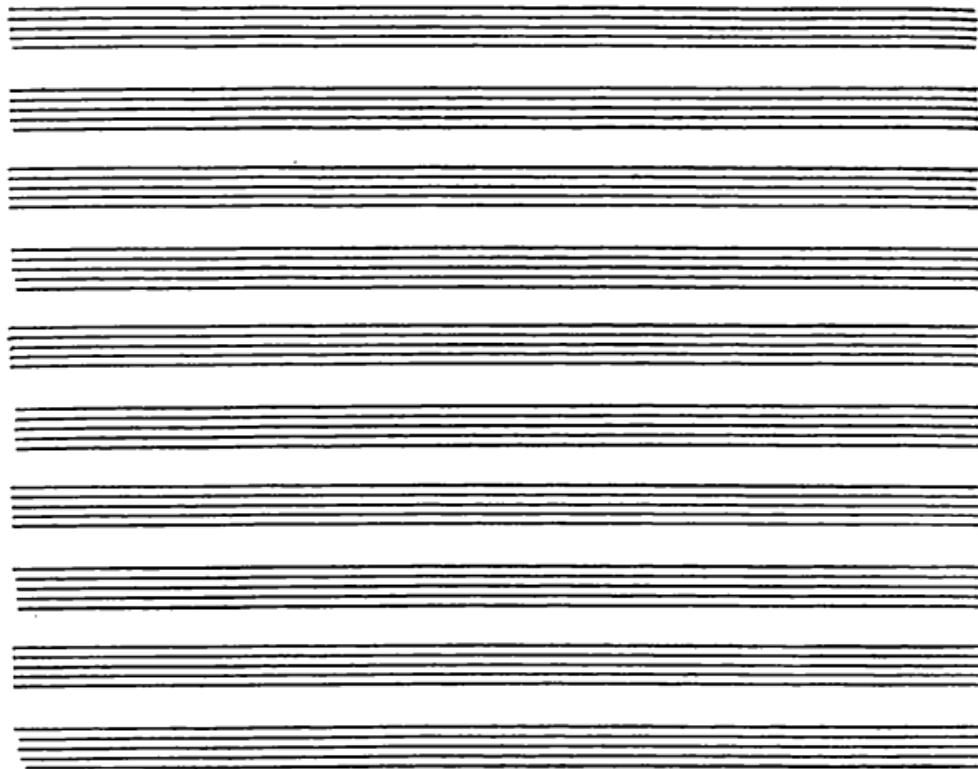
— 258 —

A handwritten musical score on ten staves. The top two staves are blank. The third staff begins with a treble clef, a key signature of one sharp, and common time. It contains a melodic line with various note heads and stems. The fourth staff starts with a bass clef, a key signature of one sharp, and common time. It features a rhythmic pattern of eighth and sixteenth notes. The fifth staff begins with a treble clef, a key signature of one sharp, and common time. The sixth staff begins with a bass clef, a key signature of one sharp, and common time. The seventh staff begins with a treble clef, a key signature of one sharp, and common time. The eighth staff begins with a bass clef, a key signature of one sharp, and common time. The ninth staff begins with a treble clef, a key signature of one sharp, and common time. The tenth staff begins with a bass clef, a key signature of one sharp, and common time. The lyrics "men a men" appear above the eighth staff, "now a men a men a" above the ninth staff, and "men a men d" above the tenth staff. The score concludes with a page number "250" and a signature "85".



Fine felli oratorio. G. F. Handel. 8 September 1712. No. 67  
autograph by the author. 1741.





*Larghetto*  
 A Nod<sup>high</sup> for guadagni.  
 Miss Young Sign a Recchinelli  
 G<sup>b</sup> flat. (aloni) 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?  
 - 263 - 6



for He is like a refi- fire

fire for He is like a refi-

A handwritten musical score for organ and piano. The score consists of ten staves. The top three staves are for the organ, featuring sixteenth-note patterns. The bottom seven staves are for the piano, with dynamics like forte (f), piano (p), and forte-piano (fp). The lyrics "Who shall find when He appeareth for me is fire" are written in the middle of the piano part. The score concludes with a double bar line and repeat signs.

Who shall find when He appeareth for  
me is fire

pian f pian f. p: f p X f p f p  
pian f - p. f p f p f p f p  
pian f. f. pian f. f. f. f.  
He is fire are fi -

**piano**

near's fire for  
 He is like a refi -  
 near's fire -  
*Larghetto*  
 and who shall not when He appears etc.  
 but who may abide the day of His  
*Larghetto*

— 207 —

Coming and Wheth' - when He appeareth when He appeareth  
 presiflino presiflino

for He is like a reji - ver's fire wearey: - ner's fire anl who shall

presiflino

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, while the piano part is in 6/8 time. The vocal parts consist of three staves: Soprano (top), Alto (middle), and Tenor (bottom). The piano part is on the bottom staff, indicated by a treble clef and a bass clef. The music includes various note heads, stems, and rests. The lyrics are written below the vocal parts. The first section of lyrics reads: "And when He appeareth and who shall stand when He app-". The second section of lyrics reads: "peareth for He is like refi- -ers fire and Who shall stand when He".

And when He appeareth and who shall stand when He app-

peareth for He is like refi- -ers fire and Who shall stand when He

pian

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

- n's fire forthes like a refi - n's fire

1 2 3 4 5 6 7 8 9 10

p

forte

avag.

- 270 -

*Allegro senza rip.: from F* Fraxi

A handwritten musical score for voice and piano. The score consists of ten staves. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and a tempo marking of  $\frac{4}{4}$ . The vocal line includes several slurs and grace notes. The second staff is for the piano, featuring a bass clef and a key signature of one flat. The third staff is also for the piano. Subsequent staves alternate between voice and piano, with the piano parts often containing eighth-note patterns. The vocal line includes lyrics: "Joyce rejoice rejoice - greatly" in the eighth staff, and "rejoice" in the ninth staff. The piano parts include dynamics like "pianissimo" and "piano". The score concludes with a final piano staff.

A handwritten musical score consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth-note patterns followed by a sixteenth-note pattern. The lyrics "Daughter of Zion" are written below the staff. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains a continuous eighth-note pattern. The lyrics "Joyce" are written below the staff. The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a sixteenth-note pattern. The fourth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains a continuous eighth-note pattern. The lyrics "O Daughter of Zion" are written below the staff.

zion rejoic'd greatly shout - o daughter of jerusalem

behold thy king cometh unto thee

behold thy king cometh unto thee

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano/fork. The score consists of six staves. The first three staves are for the piano/fork, with markings for 'pian.' and 'fork' below the staves. The fourth staff is for Soprano, the fifth for Alto, and the sixth for Tenor. The vocal parts include lyrics in parentheses: 'He is the right' (Alto), 'He is the right' (Tenor), 'teous Saviour' (Tenor), and 'and He shall speak' (Tenor). The music includes various rhythmic patterns and rests.

Handwritten musical score for two voices. The music is in common time, with a key signature of one sharp (F#). The top voice starts with a melodic line and lyrics: "Peace unto the Heav - then He shall speak". The bottom voice enters with a simple harmonic pattern and lyrics: "peace". The top voice continues with "Peace unto the Heav -".

Music for two voices:

Top Voice:

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

Bottom Voice:

peace  
Peace unto the Heav -

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is written on five systems of five-line staves each. The vocal parts are in common time, while the piano part is in 2/4 time. The vocal parts are mostly in bass clef, except for some soprano and alto entries. The piano part uses a treble clef. The score includes lyrics in English, such as "He is the right", "Lion", "saviour", "and He shall speak", "He shall speak peace", and "unto the Heav. then". The piano part includes dynamic markings like "pianiss.", "piano", and "forte". The score is written in black ink on white paper.

1. He is the right - Lion saviour  
2. and He shall speak He shall speak peace -  
3. He shall speak peace unto the Heav. then

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The score consists of five systems of music, each with three staves. The top staff of each system is for Soprano, the middle for Alto, and the bottom for Bass. The vocal parts are primarily in soprano range, with some bass notes appearing in the bass staff.

The lyrics are written below the vocal lines:

- System 1: "Rejoice rejoice greatly"
- System 2: "rejoice"
- System 3: "greatly O Daughter of Zion shout o

The music features various rhythmic patterns, including eighth and sixteenth note figures, and rests. The notation is in black ink on white paper, with some horizontal lines drawn through the staves to indicate specific notes or rests.

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of three staves. The top staff is for Soprano, the middle for Alto, and the bottom for Bass. The vocal parts are written in soprano, alto, and bass clefs respectively. The piano accompaniment is indicated by a treble clef and a bass clef with a 'P' (piano) below it. The score includes lyrics in parentheses above the vocal parts. The lyrics are:

(Soprano) Daughter of Jerusalem  
(Alto) behold thy King cometh unto  
(Bass) thee rejoice - -  
(Alto) am I now  
(Bass) before  
(Bass) replace

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is written on six staves. 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 eighth-note patterns and sustained notes.

The lyrics are as follows:

Soprano: "greatly rejoice greatly o  
Daughter of Zion shout O Zion sing Jerusalem be =  
hold thy King cometh unto thee behold thy King cometh unto

A handwritten musical score for voice and piano. The score consists of six staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note heads and rests. The second staff is for the piano, indicated by a treble clef and a bass clef, with a dynamic marking of *f*. The third staff is for the piano, also marked with *f*. The fourth staff is for the voice, marked with *pian*. The fifth staff is for the piano. The sixth staff is for the voice, marked with *f*. The music concludes with a final piano staff.

for guelagun  
allegro larghetto

Mibion

Recanelli

The musical score consists of three staves of handwritten notation on five-line staff paper. The notation is rhythmic, using vertical stems and horizontal dashes to indicate pitch and duration. The lyrics are written below the notes in English. The first two staves begin with a forte dynamic (F) and a tempo marking of 'allegro larghetto'. The third staff begins with a piano dynamic (P). The lyrics are:

Thou art gone upon high  
Thou hast led Captivity captive  
and reccei -  
magis ved gifts for men, ye even, for mine

A handwritten musical score for four voices (SATB) on five staves. The music consists of dense, rhythmic patterns primarily using eighth and sixteenth notes. The lyrics are integrated into the music, appearing below the staves. The first two staves begin with a treble clef, while the third, fourth, and fifth staves begin with a bass clef. The key signature changes frequently, indicated by various sharps and flats. The tempo is marked as *Adagio*. The lyrics are as follows:

Even b - enemies 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

A handwritten musical score for three voices (SATB) on five-line staves. The music consists of two systems. The first system begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are:

art gone upon high  
should be captive captive  
and receive

The second system begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are:

- ved and received gifts for men and received gifts for thine enemies, that the Lord God  
might dwell among them, and might dwell - among them that he

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is written on six staves. The vocal parts are in common time, while the piano part is in 2/4 time. The vocal parts consist of soprano, alto, and tenor voices. The piano part includes bass and treble clefs. The vocal parts sing in unison. The lyrics are written in cursive script and include:

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

*Larghetto e Taccato*

A handwritten musical score page featuring ten staves. The staves are labeled from top to bottom: V.1, V.2, Viola, Trom., Harp, C, A.1, A.2, T., and B. The score includes dynamic markings such as  $f$ ,  $\text{ff}$ ,  $\text{fz}$ ,  $\text{ffz}$ ,  $\text{ff}$ ,  $\text{ffz}$ ,  $\text{ff}$ , and  $\text{ffz}$ . The bass clef is used throughout. Measures 19 through 26 are indicated at the bottom. The page number 39 is at the very bottom center.

V.1

V.2

Viol.

Tenor.

Harps

C.

A.1

A.2

I.

II.

Griff.

Org. & V. 1

pian.

p.

This is a handwritten musical score page, likely for a symphony or large ensemble. It features ten staves of music. The first five staves represent string instruments: Violin 1 (V.1), Violin 2 (V.2), Viola (Viol.), Tenor (Tenor.), and Harps. The next four staves represent woodwind instruments: Clarinet (C.), Alto 1 (A.1), Alto 2 (A.2), and Bassoon (I.). The final staff is for Organ and Violin (Org. & V. 1). Dynamic markings include 'pian.' (piano) and 'p.' (pianissimo). There are also two handwritten marks: an 'X' on the C. staff and an 'A' on the A.1 staff. The score is divided into measures by vertical bar lines, and the overall style is that of a classical or romantic era composition.

A handwritten musical score consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, ending with a repeat sign and a double bar line. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music, ending with a repeat sign and a double bar line. The music is written in a rhythmic style using vertical stems and horizontal strokes. There are three large, hand-drawn 'X' marks on the blank lines below the staves. The page number 287 is located at the bottom right.

A handwritten musical score on ten staves. The top four staves are blank. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a melodic line with various note heads and stems. The sixth staff starts with a bass clef, a key signature of one sharp, and common time. It features a rhythmic pattern of eighth and sixteenth notes. The seventh staff continues the bass line. The eighth staff has a treble clef, a key signature of one sharp, and common time. The ninth staff has a bass clef, a key signature of one sharp, and common time. The tenth staff concludes with a treble clef, a key signature of one sharp, and common time.

A1

A2

Mr. Bayly solo

how beautiful are the feet of them that bring good news of

A                    A                    C  
 Solfège F            -                    -  
 A                    A                    C  
 persian mazloum sole how beautiful      how beautiful are the feet of them that bring good news of  
 -  
 how beautiful are the feet of them that bring good things of peace how beautiful how beautiful

Soprano Alto Tenor Bass Double Bass

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

A handwritten musical score for three voices (Soprano, Alto, and Bass) on five-line staves. The music consists of two systems. The first system begins with a soprano vocal line, followed by an alto line, and a bass line. The second system begins with an alto vocal line, followed by a soprano line, and a bass line. The vocal parts are written in common time, with various note heads and stems. The accompaniment consists of a single bass line with sustained notes and rhythmic patterns. The score includes several fermatas and dynamic markings such as  $\text{f}$  (fortissimo),  $\text{ff}$  (fortississimo), and  $\text{mf}$  (mezzo-forte). The lyrics are written below the vocal parts in a cursive hand.

Soprano: *icon thy god rei - greteth that say unto icon thy god rei - greteth*

Alto: *icon thy god rei - greteth that say unto icon thy god rei - greteth*

Bass: *icon thy god rei - greteth that say unto icon thy god rei - greteth*

A handwritten musical score for "Glad Tidings" on ten staves. The score consists of ten staves, each with a unique rhythmic pattern. The lyrics "Glad Tidings" appear three times across the staves, with "forth into" added to the third instance. The first staff has a tempo marking of 120 BPM. The score includes various dynamic markings such as forte, piano, and sforzando. The handwriting is in black ink on white paper.

thy god reigns

glad tidings

glad tidings glad tidings glad

6

A handwritten musical score for multiple voices and piano. The score consists of ten staves. The top two staves are for the piano, indicated by a treble clef and bass clef over the keys. The remaining eight staves are for voices, each with a soprano (S), alto (A), tenor (T), and bass (B) clef. The vocal parts are primarily in common time, with some measures featuring a 9/8 time signature. The music includes various dynamics such as forte (f), piano (p), and sforzando (sf). The lyrics, written below the vocal staves, include "break", "break", "thy god reign", "gloriou", "thy god reign", "thy god reigneth", "break forth into", and "thy god reigneth". The score is highly detailed, showing complex harmonic progressions and rhythmic patterns.



A handwritten musical score for four voices (SATB) on five staves. The music consists of rhythmic patterns using vertical strokes and horizontal dashes. The lyrics are written below the staves.

are the feet of them that bringeth good tidings of peace that  
now beautify all the feet of them that bringeth good tidings of peace

how beautiful are the tidings the tidings of peace  
thea that bringeth good tidings of peace  
how beautiful are the tidings the tidings of peace

25

a

— q. q. q. q. —

— q. q. o. o. —

— q. q. q. q. —

— q. q. o. o. —

— q. q. o. o. —

— q. q. q. q. o. —

— q. q. q. q. o. —

— q. q. q. q. o. —

— q. q. o. o. —

— q. q. o. o. —

— q. q. o. o. —

— d. d. o. o. —

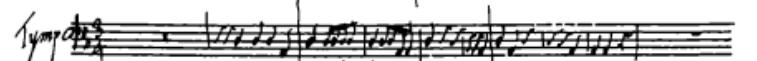
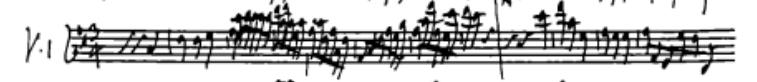
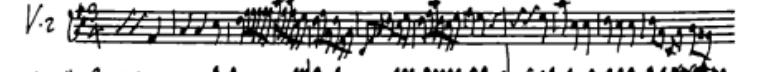
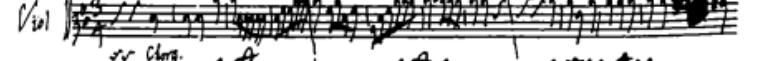
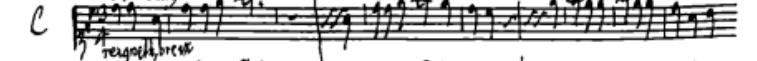
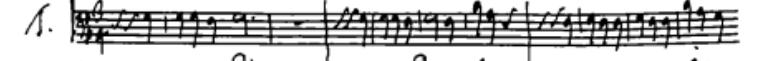
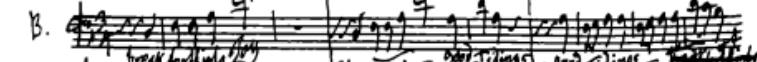
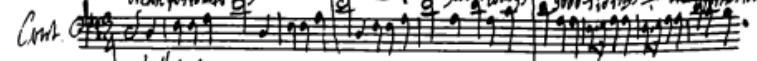
*thy great reigneth*



*V. piano*  
  
*p*  
*piano*  
*piano*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*

How beautiful are the feet of them that bring good tidings of peace, that  
 say unto Zion, Thy God liveth forever.  
 bring good tidings of peace, and say unto Zion,  
 How beautiful are the feet of them that bring good tidings of peace, that  
 say unto Zion, Thy God liveth forever.



1.1 
  
 1.2 
  
 Tympani 
  
 Hrbs. 
  
 V.1 
  
 V.2 
  
 Viol. 
  
 C Chor. 
  
*regards,breath*
  
 A 
  
 S. 
  
 B. 
  
 Contr. 
  
*break for birds* 
  
*buffet forte*

Good King Wenceslas  
no Tidings of peace  
breaks through

-302-



A handwritten musical score for three voices (SATB) on five-line staves. The music consists of two systems separated by a vertical bar line. The first system ends with a fermata over the bass line. The second system begins with a forte dynamic. The lyrics are written in a Gothic script below the staff lines. The first system's lyrics are: "feet of them that bringeth good tidings that say unto Zion thy god rei". The second system's lyrics are: "that bringeth good tidings that say unto Zion thy god rei". The score concludes with a forte dynamic at the end of the second system.

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

that bringeth good tidings that say unto Zion thy god rei

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

that bringeth good tidings thy god rei

A handwritten musical score for six voices. The score consists of six staves, each with a different vocal range indicated by a soprano-like note head. The music is written in common time. The lyrics, written in English, are placed below the staves. The lyrics are:

How beautiful are the feet of them that bring good tidings  
How beautiful are the feet of them that bring good tidings  
How beautiful are the feet of them that bring good tidings

Below the score, the text "Basses continue!" is written twice.

A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music consists of six systems of notes, primarily eighth and sixteenth notes, with rests and various dynamics indicated by markings like 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo). The lyrics, written below the staves, are in Hebrew and English. The English lyrics are:

bringeth his peace that thy god reign - next thy god reign thy god reign thy god  
peace of peace that thy god reign - next thy god reign thy god reign thy god  
feast - then that bringeth good - - rings of peace that thy god reign thy god  
bringeth peace that thy god reign thy god reign thy god reign - - next thy god

— 306 —

how beautiful are they living set peacebreak  
 how beautiful are they feeling them the bright sun it is going to bring us of peace break  
 Ballon-cuca parte how beautiful are they living set peacebreak  
 reyneta break forth break forth break forth in go break  
 Ballon cuca parte

Baffles without

Thy god reigns  
 thy god reigns - and thy god reigns.  
 thy god reigns, thy god reigns reg - and thy god  
 thy god, thy god reigns, thy god reigns reg - and thy god  
 forth into thy kingdom, thy god reigns - and thy god reigns - and thy god

- 308 -

A handwritten musical score page featuring ten staves of music. The first six staves are blank. The next four staves contain rhythmic patterns consisting of vertical stems with horizontal dashes. The bottom staff contains a complex rhythmic pattern with vertical stems and horizontal dashes, followed by a dynamic instruction 'a2' and the page number '209.'.

- nell break/fork take off break fork like dog

the god dog

- nell the god reigns, break

- nell break/fork in 1013 break/fork take off

a2  
209.

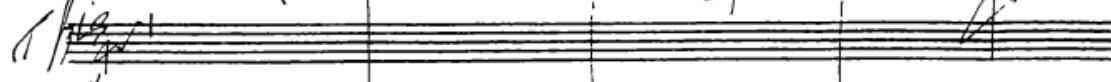
andante



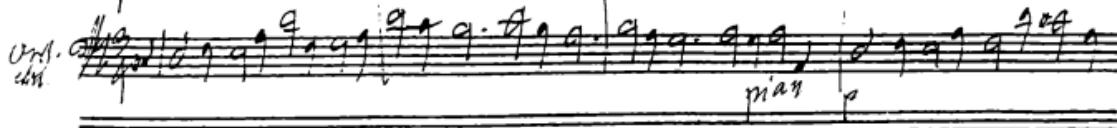
C. *la avolir*

miss young my fort gibor

mr. 3 and how beautiful one he is that



B *la avolir*



pian

A handwritten musical score for orchestra and choir. The score consists of five staves. The top three staves represent the orchestra, with the first staff for strings, the second for woodwinds, and the third for brass. The bottom two staves represent the choir. The vocal parts are labeled "chorus" and "solo". The vocal parts contain lyrics in German: "how - geliebte Tidings", "how beautiful", "how beautiful are the feet of him that", "how beautiful are the feet of him that bring - geliebte Tidings", "how beautiful how beautiful", and "how beautiful are the feet of him that bring - geliebte Tidings". The score includes various musical markings such as dynamics (e.g.,  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ ,  $\text{ff}$ ), articulations (e.g.,  $\text{sf}$ ,  $\text{sfz}$ ,  $\text{sf}$ ,  $\text{sfz}$ ), and performance instructions (e.g., "invito", "now"). The manuscript is written on five-line music staves.

strings of salvation break  
 that faith unto sion had break  
 thy reign - break  
 break



fig. 15

A handwritten musical score for multiple staves. The score consists of ten staves, each with a different clef (mostly G-clefs) and a 2/4 time signature. The music is primarily composed of eighth-note patterns, with some sixteenth-note figures and rests. Several lyrics are integrated into the score:

- "thy god rei" appears twice, once on the fourth staff and once on the sixth staff.
- "grecian" appears once on the fifth staff.
- "thy god rei" appears again on the seventh staff.
- "glad spring" appears once on the eighth staff.
- "breath break" appears once on the ninth staff.
- "sluttish" appears once on the tenth staff.

The score concludes with a series of blank staves at the bottom.

A handwritten musical score for two voices and piano. The score consists of ten staves. The top four staves represent the vocal parts, with the first three being soprano and the fourth being bass. The bottom six staves represent the piano parts, including bass and harmonic textures. The vocal parts are primarily composed of eighth-note patterns, while the piano parts feature sixteenth-note chords and sustained notes. The lyrics are written below the vocal staves:

thy god reign with  
break break thy god recogniz

A handwritten musical score for two voices, featuring two staves of five-line music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef and a common time signature. The lyrics are written below the notes in a cursive hand. The first section of lyrics reads: "bring good bring good", "now both of him", "bring good bring good", "of him bring good", "how beautiful are the". The second section continues with: "good now", "how beautiful now", "the feel of him", "the feel of him that brings good tidings". The score concludes with a final section of notes.

bring good bring good  
now both of him bring good  
bring good bring good  
of him bring good  
how beautiful are the

good now  
how beautiful now  
the feel of him  
the feel of him that brings good tidings

*soft*

Loving's that bringeth - Days of salvation -  
feet of him that bringeth hi - Days of salvation of salva

beautiful are the feet that bring - bring of salvation of salvation

that bringeth hi - Days of salva - - tion that faith unto ion my god

A handwritten musical score for two voices, consisting of ten staves of music. The music is written in common time, with various note heads and stems. The lyrics are written below the notes in each staff. The first staff has lyrics: "with they gather - gneßt thy gather - gneßt glau". The second staff has lyrics: "reisend break" and "glau". The third staff has lyrics: "break". The fourth staff has lyrics: "glau". The fifth staff has lyrics: "glau". The sixth staff has lyrics: "glau". The seventh staff has lyrics: "glau". The eighth staff has lyrics: "glau". The ninth staff has lyrics: "glau". The tenth staff has lyrics: "glau".

A handwritten musical score consisting of three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music is in common time. The score features a variety of performance markings, including grace notes, slurs, and several types of vertical strokes. Some of these strokes are annotated with words such as "gliss", "break", and "grat". The score concludes with a series of horizontal lines at the bottom.

A handwritten musical score for two voices, consisting of ten staves of music. The music is written in common time, with various note heads and stems. The top staff has lyrics: 'by god reight' followed by a repeat sign, then 'by god reight gresh'. The bottom staff has lyrics: 'reight' followed by a repeat sign, then 'gresh'. The notation includes vertical bar lines and a final double bar line with repeat dots at the end of each section.

Ande Lang<sup>2</sup>      m<sup>r</sup> Beard.      1<sup>ra</sup> avolto

Their sound is gone out.      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 =  
 off = the world

*al tempo antico.*

*I*

their flocks are gone out into all Lands  
their flocks are gone out into all Lands their flocks are gone out into all Lands their flocks are gone out into all Lands their flocks are gone out into all Lands  
their flocks are gone out into all Lands their flocks are gone out into all Lands their flocks are gone out into all Lands their flocks are gone out into all Lands  
their flocks are gone out into all Lands their flocks are gone out into all Lands their flocks are gone out into all Lands their flocks are gone out into all Lands

A handwritten musical score for orchestra and choir, page 323. The score consists of ten staves of music, mostly for strings, with vocal parts for soprano, alto, tenor, and bass. The vocal parts enter at measure 10, singing in unison. The lyrics describe a divine judgment: "Lands their found is gone out into all Lands" (measures 10-11), followed by a repeat sign and "and their found is gone out into all Lands" (measures 12-13). The vocal parts then sing "Lands into all Lands into all Lands" (measures 14-15), followed by another repeat sign and "and their found is gone out into all Lands" (measures 16-17). The vocal parts then sing "Lands their found is gone out into all Lands" (measures 18-19), followed by a final repeat sign and "and their found is gone out into all Lands" (measures 20-21). The score concludes with a final section starting at measure 22.

Lands their found is gone out into all Lands  
and  
out their found is gone out into all Lands  
Lands into all Lands into all Lands  
and their found is gone out into all Lands  
Lands their found is gone out into all Lands  
and their

A handwritten musical score for six voices (SATB and three solo parts) on six staves. The music consists of rhythmic patterns using vertical strokes and horizontal dashes. The lyrics, written in English, are as follows:
   
 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
   
 and their
   
 unto the ends of the world their sound is gone out into all lands and their hands went
   
 unto the ends of the world their sound is gone out into all lands and their hands went
   
 into all lands and their hands went

The image shows a handwritten musical score consisting of six staves. The music is written in common time, with various note heads and stems. The lyrics, written in German, are placed below the staves. The lyrics are:
   
 "in the world and heart world world another world - under the end of the world"
   
 "under the end of the world after the world and world - another world under the end of the world"
   
 "and their ends and hearts after the world another world and heart under the end of the world"

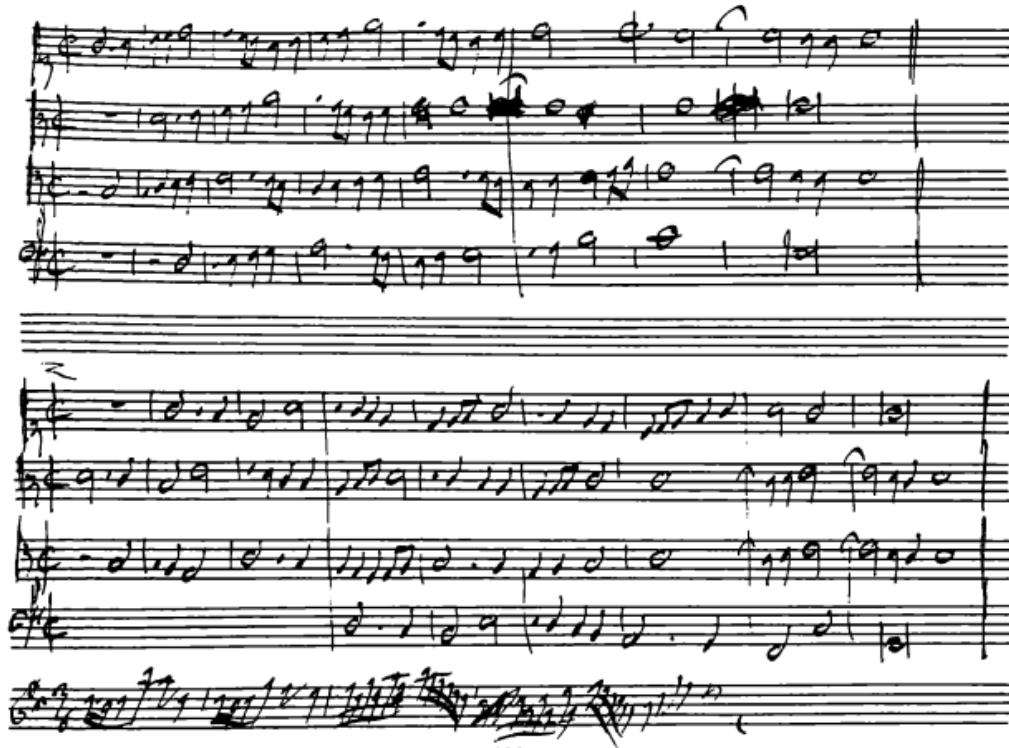
Canto

the King of the earth rouse up and the ride straight countenance either against the one and His an

let us break their bands afon

no in  
led





On Marine

M

A handwritten musical score consisting of two staves. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a series of sixteenth-note patterns, including groups of four and five notes, followed by a measure of rests. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also contains sixteenth-note patterns and rests, with a prominent eighth-note rest in the middle of the staff. Both staves end with a final measure consisting of a single note followed by a rest.

The music is played 7/8/8/8 and repeated frequently. A man of the mato and a guanabara tree.

*Soprano (soft to piano)*  
*Bassoon*