

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

für die deutsche Händelgesellschaft
herausgegeben von
Friedrich Chrysander.

Hamburg.
Gedruckt bei Strumper & Co.
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 der selben Reproduction. Obwohl dieses Werk, die Krone der oratorischen Musik, überall und in jeder Gestalt wird willkommen geheißen werden, und obwohl der urkundliche Nachweis, daß der Messias in vier und zwanzig Tagen komponirt wurde, sicherlich eine Abbildung des Autographs rechtfertigt: so würde mich solches allein noch nicht dazu veranlaßt haben, wenn nicht ein bereits vorhandenes, aber fehlerhaftes und unwürdiges Facsimile es mir zur Pflicht gemacht hätte, demselben gegenüber Händel's Autograph in seiner wirklichen Gestalt zur Geltung zu bringen.

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

Preface.

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

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

ponisten, welche meistens die Sänger, zum Theil aber auch die Musik betreffen, hat man nicht einmal versucht anzudeuten. Auch ist, wie bereits bemerkt, nur der einzige Band „Messiah“ im Buckingham-Palast benutzt; die drei andern Quellen, welche noch Autographisches zu diesem Oratorium enthalten, sind nicht beachtet, obwohl sie sich sämtlich 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 Unternehmter mit ihrer verwahrlosten Edition der allgemeinen Tendenz unserer Zeit, Händel's Kunst zu verkommen und zu verdrängen, in die Hände gearbeitet haben.

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

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

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

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

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

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

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

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2. Ein Sammelband Händel'scher Autographen des Buckingham-Palastes im Hochquart-Format enthält die Sätze, welche Seite 285 bis 309 gedruckt sind.
3. In das ursprüngliche Handexemplar des Messias fügte Händel später eigenhändig eine Reihe von Sätzen ein, meistens Transpositionen früherer Stücke in andere Lagen oder für andere Sänger. Dieses ursprüngliche Handexemplar des Komponisten muß später aus Schmidt's Sammlung abhanden gekommen sein. Es gelangte vor längerer Zeit in den Besitz des 1889 gestorbenen 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-Verfahren maßgebend sind. Dieselben gelten auch für den Messias und finden hier mehrfach eine willkommene Bestätigung, sollen aber in diesem Vorworte nicht auf's neue erörtert und im Einzelnen weiter geführt werden, da solches erst nach Herbeischaffung eines reicherens Materials mit Nutzen geschehen kann. Zu einem solchen Zwecke müssen die Skizzen, Entwürfe, Vorarbeiten und Varianten, welche in den verschiedenen Werken zerstreut oder auf einzelnen Blättern (wie hier S. 330) zufällig erschalten sind, zusammen getragen werden.

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

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

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

Fr. Chrysander.

Bergedorf bei Hamburg, Aug. 1. 1892.

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Messiah.

Part the First.

SINFONY.

Grave	pag. 1
Allegro moderato	" 1

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

Die spätere Annahme, daß diese „Sinfony“ ursprünglich mit einer Minuet geschlossen sei, ist völlig grundlos.

TENOIRE. Recit. accomp. [Comfort] ye speak ye comfortably to	
Aria. Ev'ry valley	

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

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

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

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

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

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

Jerusalem	3
" 5	

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

And the glory of the Lord	12
Thus saith the Lord	23

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.

<i>Aria.</i>	<i>But who may abide (A.)</i>	
Die Erhöhung um einen Ton nach E-moll für den Tenoristen Low ist mit Blei angegeben.		
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	Mrs. Sängerin ist Mrs. Cibber angegeben.	Mrs. Cibber is noted as singer.
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	Sänger: Mr. Reinhold.	Mr. Reinhold is noted as singer.
	<i>Aria.</i> <i>The people that walked in darkness.</i>	,, 52
	Sänger: Mr. Reinhold.	Mr. Reinhold is noted as singer.
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PIFA.		,, 69
	Eine Symphonie zur Einleitung der folgenden Verkündigung des Engels, überschrieben „Pifa“ d. i. Pifferari, als Nachahmung der Musik, mit welcher kalabrische Hirten zur Weihnachtszeit in Rom die Geburt des Heilands feiern. Dem zuerst Gezeichneten (S. 69—70) fügte Händel nachträglich S. 71—72 hinzu und zwar auf einem Papierstreifen, dessen Größe auf unserem Blatte (S. 71—72) zu erkennen ist.	
SOPRANO.	<i>Recit.</i> <i>There were shepherds</i>	,, 70
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	<i>Recit. accomp.</i> <i>And suddenly there was with the angel.</i>	,, 75
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~ XI ~

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<i>Aria.</i>	He shall feed His flock	87
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— XII —

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APPENDIX.

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

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

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

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

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

ALTO. *Arioso.* Thou art gone up on high. (B. — s. A p. 81.)

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

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

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

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

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

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

(B. — s. A p. 81.) pag. 271

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

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

(B. — s. A p. 166.) , , 281

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

(B.) , , 285

(B.) , , 291

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

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

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

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

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

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

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

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

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

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

The two versions B and C had to be slightly reduced in size by the photographer, so as to agree in height with the *Messiah*. But how small this diminution is, is obvious from the fact that while Handel's score measures 9 inches high and 7³/₄ inches broad, our impression counts 8¹/₂ inches in height and 7¹/₄ inches in breadth, consequently half an inch less.

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

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

pag. 321

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

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

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

,, 322

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

,, 326

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

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

Siechs vierstimmige fugirte Sätze ohne Text.

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

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

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

*Ein Blatt Skizzen zum *Messias*.*

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

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

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

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

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.

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

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

BSB

BSB

Messiah

BSB

Messiah . or Oratorio , Part the first .
Vivendo Grave .

A handwritten musical score for "Messiah" featuring six staves of music. The music is written in common time, with various clefs (G-clef, C-clef, F-clef) and dynamic markings (e.g., ff , f , ffz). The score includes lyrics such as "I was glad" and "and I said". A tempo marking "allegro moderato" is written above the fourth staff, with a note indicating "andante". The score concludes with a final dynamic marking " f " followed by a date "22 August".



*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.

BSB

speak ye comfortably to Jerusalem speak ye am
violone. suspiro
cry unto her that her warfare therefore is deconglish'd that her iniquity is pardoned that her in=

forte

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of eight staves. The vocal parts are in common time, treble clef, and key of G major. The piano part is in common time, bass clef, and key of G major. The vocal parts begin with a forte dynamic. The lyrics are written below the vocal staves:

m'quity is pardoned
the Voice of him that cryeth in the wilderness pre
pare ye the way of the Lord make straight in the desert a highway for our God

divante Mr Bear)

tempo
mezzo-forte
mezzo-piano
mezzo-forte
pianissimo
tempo
pianissimo
pianissimo
pianissimo
pianissimo
pianissimo
pianissimo
pianissimo
pianissimo
every valley
shall be exalted

p.

tralbe ex1 -

tralleer ex1 -

tralbe ex1 -

tralleer ex1 -

-6-

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is written on ten staves. The vocal parts are in common time, with a key signature of one sharp. The piano part is in common time, with a key signature of one sharp. The vocal parts begin with a melodic line, followed by lyrics. The piano part features harmonic patterns and bass lines.

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

-7-

A handwritten musical score for orchestra and choir. The score consists of ten staves, each with a unique rhythmic pattern. The vocal parts include lyrics in italics. The score is in common time, with various key signatures (F major, G major, C major, D major, E major, A major, B major, and C minor). The vocal parts are labeled with dynamic markings like forte, piano, and forte. The lyrics are as follows:

in the high and low places plain
and the rough places
mountains
and the hills
Every valley shall be exalted

— 8 —

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first six staves represent the orchestra, with parts for Violin I, Violin II, Viola, Cello, Double Bass, and Trombones. The last four staves represent the choir. The music is written in common time, with various key signatures (F major, G major, C major, D major, E major, A major, B major, F# minor, G# minor, C# minor) indicated by sharp or flat symbols. The vocal parts contain lyrics in English. The lyrics in the vocal parts are:

every valley
shall be exalt -
and every mountain and
hill

The score is signed "Vivaldi" at the bottom left and includes a page number "—9—" at the bottom center.

He made lowe the crooked straight the crooked straight the crooked straight and the
 rough places plain and the rough places plain, and

— 10 —

forte

sare

ritornello

Ad capo

si scriva.

crossed straight and tie rough places

finale legato

— 11 —

Bornus allegro

A handwritten musical score for orchestra and choir. The score consists of seven staves. From top to bottom: Viola (V. I.), Violin (V. II.), Violoncello (Viol), Bassoon (C), Alto (A), Tenor (T), and Bass (B). The music is in common time, with a key signature of one sharp. The vocal parts (A, T, B) have lyrics written below them. The alto part has "tutti" written above it. The tenor part has "and the glory the" written below it. The bass part has a dynamic marking "ff". The score includes various musical markings such as slurs, grace notes, and fermatas.

120

Shall be revealed - 100

and the glory the glory of

the glory of the Lord full

and the glory the glory of the Lord shall be revealed - 80 shall be re

full

A handwritten musical score for three voices (SSB). The music is written on five staves, each with a different key signature: G major (two sharps), F major (one sharp), C major (no sharps or flats), D major (one sharp), and G major (two sharps). The vocal parts are labeled Soprano (S), Alto (A), and Bass (B). The lyrics are written in a cursive script and include:

and the glory the glory of the Lord
shall be revealed
shall be revealed shall be revealed
Lord shall be revealed
- (le)
and the glory the glory of God shall be

A handwritten musical score on five staves. The music consists of various rhythmic patterns and rests. The lyrics, written in cursive, include "and all flesh shall", "and all flesh shall", and "revealed". The score is divided into measures by vertical bar lines.

and all flesh shall be it together
and all flesh shall
revealed

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

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

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on ten staves. The music is written in common time. The vocal parts are arranged in two groups of two voices each, separated by a vertical bar line. The first group consists of Soprano and Alto, and the second group consists of Tenor and Bass. The vocal parts are primarily composed of eighth-note patterns, with occasional sixteenth-note figures and rests. The lyrics are written below the vocal lines. The lyrics for the first group (Soprano and Alto) are:

awake! arise! have we it no longer

The lyrics for the second group (Tenor and Bass) are:

awake! arise! have we it no longer
for the mouth of the Lord hath broken it

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

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

63

A handwritten musical score for three voices (SSB) on five-line staves. The music consists of two systems. The first system ends with a repeat sign and a double bar line, followed by a section of rests. The second system begins with a bassoon-like instrument part. The lyrics are taken from the King James Version of the Bible:

for the mouth of the Lord hath spaken it thus
and all flesh shall see it together
for the mouth of the Lord hath spaken it thus
and all flesh shall see it together
for the glory of the Lord shall be revealed
and all flesh shall see it together
and the glory of the Lord shall be revealed
and all flesh shall see it together

I have lov - - ken it
and the glory and the glory the glory of the Lord
Lord - - hath broken it and all flesh shall
and the
and
and all flesh shall
and
and the
and all flesh shall see it together
and then

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

shall be re ve - - led
shall be re ve red - led revealed and all flesh shall be cast together to
shall be re ve a - led in with the flesh
glory the glory of the Lord • shall be re ve a - led revealed and in the mouth of the Lord shall be

gather for the night
 forth through of the
 gather for the
 gather
 spoken it forbidding it hath broken it for the night to the last of the day hath failed

at tempo ordinario
Give Mr. Reinhold.

accomp

Recit.

Thus saith the Lord / Thus saith the Lord of Hosts: Yet once a little while, and I will / shake - the Heavens and the Earth; the dry land and I will shake -

A handwritten musical score for a band or orchestra, consisting of ten staves of music. The music is written in common time, with various clefs (G, C, F) and key signatures. The score includes dynamic markings such as forte (f), piano (p), and sforzando (sf). The lyrics, written in cursive, are integrated into the music. The first two staves are as follows:

and their fame - all nations shall leave the
Earth here in the English alterations of R. Hale's
anthems & leave the rest - of all

Soprano

A handwritten musical score for soprano and piano. The score consists of ten staves. The first three staves are for soprano, indicated by a soprano clef. The remaining seven staves are for piano, indicated by a treble clef and a bass clef. The music is in common time. The vocal part begins with a melodic line, followed by lyrics in italics: "nations shall come to the Lord whom ye seek, the Lord suddenly cometh to his temple; even the messenger of the covenant whom we delight in. Behold! He shall come, saith the Lord of hosts." The piano part provides harmonic support throughout the piece.

animante Larghissimo tempo piano alto ex E. for Mr. Low in Tenor clef.

1/1

1/2

Violin 1

Violin 2

Viola

Oboe

Bassoon

Trombone

Horn

Trumpet

Organ

K 6

the sage of His writing?
 and who shall know it? He appeareth when He appeareth?
 When He appeareth, and who shall know it? He appeareth.
 but who may abide but with me? beside the

Joy of His coming! but who may abide the day of His coming? and who shall stand when He appears? And
 Josh
 Who shall stand when He appears?
 for He is like a refiner's fire

769

A handwritten musical score for orchestra and choir, page 5. The score consists of ten staves of music. The first three staves are for woodwind instruments (Flute, Clarinet, Bassoon). The fourth staff is for strings (Violin). The fifth staff is for brass (Trombone). The sixth staff is for strings (Cello). The seventh staff is for brass (Tuba). The eighth staff is for strings (Double Bass). The ninth staff is for woodwind instruments (Oboe, Bassoon). The tenth staff is for brass (Trombone). The score includes lyrics in English:

wood

fire

for He is like a re-

fire

for He is like a re-

Orfeo

This is a handwritten musical score for a piece titled "Orfeo". The score consists of six staves of music, each with a different clef and key signature. The first three staves are for woodwind instruments, likely oboes and bassoons, with markings such as "tr.", "mens. fire", and dynamic indications like "ff". The fourth staff is for a brass instrument, possibly a trumpet or horn. The fifth staff is for a string instrument, likely a cello or double bass. The sixth staff is for another string instrument, possibly a violin or viola. The music is divided into measures by vertical bar lines, and the tempo is indicated by a "J." at the bottom right.

Chorus

pian

p'

A handwritten musical score for Chorus and piano. The score consists of ten staves. The first three staves are for the Chorus, indicated by a 'C' with a circle. The fourth staff is for the piano, indicated by a piano icon. The fifth staff is for the bassoon, indicated by a bassoon icon. The sixth staff is for the trumpet, indicated by a trumpet icon. The seventh staff is for the tuba, indicated by a tuba icon. The eighth staff is for the cello, indicated by a cello icon. The ninth staff is for the double bass, indicated by a double bass icon. The tenth staff is for the timpani, indicated by a timpani icon. The vocal parts (Chorus) sing a four-note rhythmic pattern: eighth note followed by two sixteenth notes. The piano part consists of eighth-note chords. The bassoon part has sustained notes. The trumpet part has eighth-note chords. The tuba part has sustained notes. The cello part has eighth-note chords. The double bass part has sustained notes. The timpani part has eighth-note chords. The lyrics "and He shall purify and he shall purifie - - - the Son of Levi" are written below the vocal parts. The score ends with a repeat sign and a section of eighth-note chords for the piano and bassoon.

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 written in common time with a key signature of one sharp. The vocal parts sing in unison. The lyrics are written below the vocal staves. The piano part includes various chords and arpeggiated patterns.

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

— 32 —

forte

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, and brass. The last five staves represent the choir. The music is written in common time. The vocal parts include lyrics in English, such as "and He shall purify - the bones of Levi", "the sons of Levi", and "and He shall purify all His bones". The score is highly detailed with specific note heads, stems, and rests. Measure numbers are present at the beginning of each staff.

sons of Levi shall
 and He shall
 of Levi
 the sons of
 sons of Levi that they may offer unto the Lord an offering in righteousness,
 in righteousness
 ff
 ff
 p

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of ten staves of music. The vocal parts are in common time, while the piano part is in 7/8 time. The vocal parts begin with a forte dynamic. The lyrics are written below the vocal staves, starting with "purity" and continuing with "and He shall purity", "and", "and He shall purity", "and He shall purity", and "and He shall purity". The piano part features eighth-note chords and sixteenth-note patterns. The score is written on five-line staff paper.

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 on the far left, indicated by a treble clef and a bass clef. The vocal parts have lyrics written in cursive script. The lyrics are:

the son of Levi
and He shall purify
and the son of Levi and He shall
purify and the son of Levi and He shall

6

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

A handwritten musical score for orchestra and choir. The score consists of ten staves of music, each with a unique key signature and time signature. The vocal parts include soprano, alto, tenor, and bass. The lyrics are written in cursive script below the vocal staves. The lyrics read:

of Levi.
that
shall the love of be
and the love of Levi
that they may offer

unto the Lord an offering in Righteouness (in Righteousness)

 Behold a virgin
 58
 and shall call his name Emmanuel
 59
 God With Us

V. viol. and piano

andante mol. gibber

o thou that tellst good tidings to Zion

get thee up into the high mountain

A handwritten musical score for orchestra and choir, page 41. The score consists of six staves of music. The top two staves are for strings (Violins I & II, Violas, Cellos, Double Bass). The middle two staves are for woodwinds (Flute, Clarinet, Bassoon, Oboe). The bottom two staves are for brass (Trombones, Trumpets, Horns). The vocal parts are written in the bass clef staff. The music includes various rhythmic patterns, dynamic markings like forte and piano, and performance instructions such as "get the up in the high noon" and "O thou that tellst good things to Jerusalem". The score is written on five-line music staves.

A handwritten musical score for three voices (SATB) on five staves. The music consists of rhythmic patterns and note heads. The lyrics are written below the staves:

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

A handwritten musical score for three voices (SSB). The score consists of six staves of music, each with a different vocal line. The lyrics are written in black ink and are as follows:

o mouth that telk not wisdom & zion
rise, shine forth, light is come and arise mine far
the light is come and the glo ry of the lord the

The music is written in common time, with various note heads and stems. The vocal parts are separated by vertical bar lines.

P.

glory of the Lord is risen up
the glory of the Lord is risen up
the glory of the Lord is risen up
affectionate

forte

forte

fulli

O Shout that tells good tidings to Zion
on the

O Then to Zion

O Then that tells good tidings to Zion

forte

A handwritten musical score for a string quartet (two violins, viola, cello) and two voices (Soprano and Alto). The score consists of ten staves of music, each with a unique rhythmic pattern. The vocal parts are integrated into the musical texture, with lyrics written below the corresponding staves. The lyrics include:

- Soprano: "Sing Zions alle adi'le arise"
- Alto: "arise"
- Soprano: "arise"
- Alto: "arise → say unto the cities of Judah behold your God behold the

The score is written on ten staves, with the vocal parts integrated into the musical texture. The vocal parts are written in a smaller font than the instrumental parts.

is risen

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

1965

1965

Behold the glory of the Lord — 15

Behold the glory of the Lord — 15

In a behold behold the glory of the Lord of the Lord the glory of the Lord is

*il Riffone le Grazie
Si feriva*

150

arrange Langfeld by Mr. Reinhold.

accomp.

A handwritten musical score for piano accompaniment, consisting of eight staves of music. The music is written in common time, with various clefs (F, C, G) and key signatures. The notation includes eighth and sixteenth note patterns, rests, and dynamic markings like 'p.'. The lyrics "for be" are written above the fourth staff, and "darkness shall cover the Earth and gross darkness the people and gross darkness the people" are written below the sixth staff. The score concludes with a final dynamic marking 'p.' at the bottom right.

A handwritten musical score for organ or harpsichord, consisting of eight staves of music. The music is written in common time, with various key signatures (G major, F major, C major, B-flat major, A major, D major) indicated by sharps and flats. The score includes lyrics in English, such as "but the Lord shall arise - upon these an his glo - ry shall be seen up.", and "on the and the glo - ry shall be seen up and the gentiles shall come forth in light and kings to the brightness of the". The score concludes with a page number "- 51 -" and a tempo marking "705".

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

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

- 51 - 705 # 6 *

Larghetto

also have coll Eds. Mr. 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 that that walk in dark - ne the
 for
 have seen a great light a great light - - have seen a great light
 that dwell in the land of the dead - - down of death
 and

They that dwell that dwell in the land of the shadow of death
upon them bathe

Shined and they that dwell that dwell in the land of the sha - - - - - doo death up
further

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

andante allegro Chorus pian.

forte
for unto us a child is born, unto us
pian.

andante allegro

A handwritten musical score for orchestra and choir. The score consists of six systems of music, each with multiple staves. The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts include Flute (Fl), Clarinet (Cl), Bassoon (Bsn), Trombone (Trb), and Percussion (Perc). The vocal parts sing in four-part harmony. The lyrics are written in both English and German. The score includes dynamic markings such as *fortissimo* (ff), *forte* (f), *pianissimo* (p), *piano* (p), *mezzo-forte* (mf), *mezzo-piano* (mp), and *mezzo-forte* (mf). The tempo is indicated as *Adagio*.

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

A handwritten musical score for four voices (SATB) and piano. The score consists of eight staves. The top three staves represent the vocal parts (Soprano, Alto, Tenor) and the bottom staff represents the Bassoon. The piano part is located below the bassoon staff. The music is written in common time. The lyrics are written in cursive script below the vocal staves. The lyrics include:

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

The score includes various musical markings such as fermatas, slurs, and dynamic indications like "forte". The handwriting is somewhat messy, with some notes and stems appearing to be crossed out or modified.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of eight staves of music. The vocal parts are in common time, while the piano part is in 2/4 time. The vocal parts are written in soprano, alto, and tenor clefs. The piano part includes a bass staff and a treble staff. The lyrics are written below the vocal staves. The score is dated "1958" at the bottom right.

1958

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

forth

set upon his shoulder and His name shall be called
and the government shall lie upon His shoulder and His name shall be called wonderfull Conquerer the mighty Prophete

A handwritten musical score for piano, featuring six staves of music. The score includes lyrics in English, likely from a hymn or psalm, written below the corresponding staves. The lyrics are:

- unto us a child is born
- everlasting father, the Prince of peace

The score is marked with "pian" above the first staff and "p" below the sixth staff. Measure numbers 15 and 25 are indicated above the third and fourth staves respectively.

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

given another shout.

A handwritten musical score for a choral piece, likely for SATB voices. The score consists of eight staves of music, each with a unique rhythmic pattern. The vocal parts are divided by vertical bar lines. The lyrics are written below the staves:

for unto us a child is born
unto us a child is born
Wonderfull Counseller the mighty god the everlasting Father the Prince of Peace
for unto

The score includes dynamic markings such as *pianissimo* (pp) and *piano* (p), and various performance instructions like "Tremolo". The manuscript is written on five-line staff paper.

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 mostly eighth-note patterns. The lyrics are written below the vocal parts. The piano part includes bass notes and harmonic chords.

for unto us a child is born
unto us a son is given
unto us a son is given, and the government shall
be upon his shoulders

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 part, which is on a separate staff. The vocal parts are mostly empty, with some rhythmic patterns and rests. The lyrics are written below the vocal staves:

and shall be upon his shoulder
and his shall be added

and he shall be upon his shoulder
and his shall be added

The score ends with a double bar line and repeat dots.

A handwritten musical score for two voices and piano. The score consists of ten staves of music. The first five staves are for the upper voice, the next three for the lower voice, and the last two for the piano. The music is written in common time. The vocal parts feature various rhythmic patterns, including eighth and sixteenth note figures. The piano part includes bass and harmonic chords. The lyrics in the vocal parts are as follows:

Powerfull counsellor the mighty God the everlasting father Prince of Peace univ'rs' acblisgth

for

6

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 vocal parts are labeled "Voc." and "bass". The music is written in common time, with a key signature of one sharp. The vocal part includes lyrics in English: "us a child is born unto us a son is given unto us a son is given, unto us a son is given". The score is divided into two sections by a vertical bar line, with the second section continuing the vocal line.

A handwritten musical score for a string quartet (two violins, viola, and cello/bass). The score consists of ten staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is written in a cursive style with various弓头 (bowed strokes) and vertical dashes indicating plucking or pizzicato. The lyrics, written in a cursive script, are integrated into the music, appearing between the staves. The lyrics are:

wide
hips. Shoulders
and the Shoulders and the
the
and the the and his wave shall be called wonderfull

Conqueror the mighty God the everlasting Father the Prince of Peace the everlasting Father the Prince of Peace

10

Handwritten musical score for orchestra and piano. The score consists of six staves:

- Top staff: Violin 1 (stems up) playing sixteenth-note patterns.
- Second staff: Violin 2 (stems down) playing eighth-note patterns.
- Third staff: Cello (stems up) and Double Bass (stems down) playing eighth-note patterns.
- Fourth staff: Clarinet (stems up), Bassoon (stems down), and Trombone (stems up) playing eighth-note patterns.
- Fifth staff: Viola (stems up) and Piano (stems down) playing eighth-note patterns. The piano part is labeled "Pista Larghetto e mezzapiano".
- Sixth staff: Bassoon (stems up) playing eighth-note patterns.

Below the score, there are two systems of piano music:

- First system: Violin 1 (stems up) and Violin 2 (stems down) playing eighth-note patterns. The violin 1 part is labeled "al. a bass (cresc.) V. 1".
- Second system: Viola (stems up) and Piano (stems down) playing eighth-note patterns. The piano part is labeled "all ottava col. V. 2".

- 69 -

N^o Recit. m/s. Clive

accord. piano

Violin I

Violin II

Viola

Cello

Double Bass

Recit. m/s. Clive

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

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

Violon.

N³



andante *mag. olive*

16
 but lo the angel of the Lord came upon them and the glory of the
 Lord shone round about them and they were sore afraid — and they were sore afraid
 but lo, the angel of the Lord came upon them and the glo-
 ry of the Lord shone round
 about them and they were sore afraid — and they were sore afraid
 but lo the angel of the Lord came upon them and the glo-
 ry of the Lord shone round about them and they were sore afraid — and they were

— 23 —

A handwritten musical score on ten staves. The top staff consists of two vocal parts: soprano and alto. The soprano part has lyrics: "fore afraid" and "and they were fore afraid". The alto part has lyrics: "that he had" and "they were fore afraid". The tempo is marked as "d". The piano part is indicated by a treble clef and a bass clef, with a dynamic instruction "f" (fortissimo) over the piano's first measure. The music is written in common time.

Recit

and the Angel said unto them fear not; for behold, I bring you good tidings of great joy, which shall be to all people:

Adoro *Adoro* *Adoro* *Adoro*

for unto you is born this day in the city of David a Saviour, which is Christ the Lord.

Adoro *Adoro* *Adoro* *Adoro*

Accomp.

Cello & Violin

Adoro

and suddenly there was with the angel a multitude of the heavenly hosts, praising and saying

Adoro

a tempo

1.1 *con sforzando*
dalontaco
euphoric

1.2

pian

pian

pian

pian

pian

Glory to God in the Highest - ghest and
and Peace on Earth

1st solo
2nd solo

Handwritten musical score for orchestra and piano, featuring multiple staves with various instruments and vocal parts. The score includes staves for Violin, Cello, Double Bass, Trombone, Trumpet, Horn, Flute, Clarinet, Bassoon, Oboe, and Piano. The vocal parts include "Glory to God in the Highest" and "and Peace on Earth". The score is written in common time, with some measures in 6/8 and 9/8 indicated. The piano part includes dynamic markings like forte, piano, and sforzando. The score is numbered 22 at the bottom.

Violin

Cello

Double Bass

Trombone

Trumpet

Horn

Flute

Clarinet

Bassoon

Oboe

Piano

Glory to God in the Highest

and Peace on Earth

Largo

- 22 -

Handwritten musical score for five voices (SATB plus bassoon). The score consists of six systems of music, each with a vocal line and a bassoon line below it. The vocal parts are written on five-line staves, and the bassoon parts are on four-line staves.

Lyrics:

- System 1: good will to men towards men
- System 2: good will to - wards men towards men
- System 3: good will to - wards men towards men
- System 4: good will to - wards men towards men
- System 5: good will to - wards men towards men
- System 6: good will to - wards men towards men

Measure Numbers:

- System 1: 43, 93
- System 2: 43, 77
- System 3: 77, 77
- System 4: 77, 77
- System 5: 77, 76
- System 6: 765, 6, 6

A handwritten musical score for organ or harpsichord, consisting of ten staves of music. The music is written in common time, with various note heads and rests. The score includes dynamic markings such as *p.* (piano) and *f.* (forte). The lyrics are written below the music, corresponding to the notes. The lyrics include:

goodwill towards men, goodwill
goodwill towards men, goodwill
goodwill towards men, goodwill
goodwill in the Highest, and peace on Earth, goodwill

good will towards men - good will towards men -

good will towards men - good will towards men

good will towards men - good will towards men

good will towards men - good will towards men

Violoneck

a Negro

pianoforte.

rejoice, rejoice greatly, rejoice - greatly, daughters of Zion
o daughters of Zion rejoice, rejoice

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 begin with a forte dynamic. The lyrics are as follows:

O daughter of Zion rejoice - greatly; shout & O daughter of Jerusalem be
for the King cometh unto thee behold the King cometh unto thee - come unto the
man Jesus.

The score includes various musical markings such as fermatas, slurs, and dynamic changes. The piano part features a bass line and harmonic support. The manuscript is dated "1900" at the bottom right.

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

greatly

A handwritten musical score consisting of six staves of music for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is written in common time, with various key signatures (G major, C major, F major, B-flat major). The lyrics are in English, with some words underlined. The score includes dynamic markings like 'rejoice!', 'greatly', and 'shout'. The piano part is at the bottom, and the vocal parts are above it.

Behold thy King cometh unto thee rejoice -
rejoice!

and shout shout shout shout rejoice. - greatly

rejoice greatly o daughter of Zion; shout
o daughter of Jerusalem behold the King cometh unto

forte

adag.

The behold thy King cometh unto thee;

for pian

He is the righteous / a - viour

and He shall speak peace unto the heathen He shall speak peace in peace He shall speak

— 85 —

peacem to the Heath - then
He is the Righteous in - vision and he shall
break He shall speak peace peace - He shall speak peace to the Heath
Rec Then shall the eyes of the blind be opened, and the ears of the deaf unstopped then shall the lame man leap as a
Cho Hark and the Tongue of the dumb shall sing
6

forte

11

— 86 —

Larghetto e piano

He shall feed his flock like a shepherd and

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

2 -87-

He shall gather the lambs with His arm, with His arm and carry them in His bosom and gently lead those that are with young and gently lead - and gently lead - those that are with young.

- 88 -

$\frac{4}{3}$

A handwritten musical score for four voices (SSBB) on ten staves. The music consists of eighth-note patterns. The lyrics are as follows:

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

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is written on five-line staves. The vocal parts are in common time, while the piano part is in 2/4 time. The vocal parts begin with a forte dynamic. The lyrics are written below the vocal staves. The piano part features a bass line and harmonic chords.

unto Him that are heavy laden, and He will give you rest
Safethis yoke upon you and
I learn of him for he is meek and lowly of heart and ye shall find rest in

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

A handwritten musical score for orchestra and choir. The score consists of eight staves. The first four staves represent the orchestra, with dynamics like *forte*, *ff*, and *ff*. The fifth staff is for the soprano voice, with lyrics "To your souls". The sixth staff is for the alto voice, with lyrics "d.". The seventh staff is for the tenor voice, with lyrics "d.". The eighth staff is for the bass voice, with lyrics "d.". The score concludes with a section for the choir, starting with "Soprano is conc" and "His voice is safe". The page number "567" is written at the bottom center.

allegro

13

His yoke is ea - - - Je His Burthen is light His Burthen, His Burthen is light
His yoke - is ek - -

piano

forte

his burthen is
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

- 94 -

pian pian

pian pian

pian pian

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

His burthen is light His yoke is 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 -

forte

pianissimo

forte

- - - His burden is light

His yoke is easy - - - His burden is light

Light His burden - - is

Burden His yoke is easy

His burden is light

Yoke His yoke is easy

His burden is light

Yoke His yoke is easy

His burden is light

Yoke His yoke is easy

pianissimo

forte

p

forte

forte

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

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

- 92 -

A handwritten musical score for three voices (SSB) on five-line staves. The music consists of six staves, with the first four containing lyrics. The lyrics are:

burthen is light His back - then is light his yoke is ea -
light His burthen is light His back - then is light his yoke is
is light - His back - is ea - his is ea -
light is light His back - is ea - then is light his yoke is ea/e is ea -

The music features various note heads, stems, and rests, with some notes having vertical dashes through them. The handwriting is cursive and expressive.

Handwritten musical score for three voices (Treble, Alto, Bass) on five-line staves. The music consists of six measures of rhythmic patterns followed by lyrics. The lyrics are repeated twice. The score includes a tempo marking of 100 and a date of August 28, 1741.

and

- His Burthen is light His yoke is ease His burthen is light His yoke is ease and His Burthen is light.

His yoke is ease His burthen is light His yoke is ease

His yoke is ease His burthen is light His yoke is ease and His

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

s1.

August 28
1741.

Largo *Messiah an Oratorio. Part y second.*

14

Behold the Lamb of God
Behold the Lamb of God

Behold the Lamb of God

that takes away the sin of the world

Behold the Lamb of God

that takes away the sin of the world

Behold the Lamb of God

that takes away the sin of the world

Behold the Lamb of God

The world beheld - is the Lamb of God - the sin of the world
that taketh away the sin of the world beheld - is the Lamb of God - that taketh away the

So far so far so far
that takes away - the sin of the world
sin that the sin the sin of the
sin of the world the sin of the world
that takes away the sin of the world the sin of the

A handwritten musical score for three voices (SSB) on five staves. The music consists of various rhythmic patterns and rests. Handwritten lyrics are placed below the staves:

The lamb of the world
World has lost a way

World
be hold be hold, the Lamb of God - that took away the sin of the world

Largo

piano forte

they do wrong
for
the
pianissimo
was despised
dislike and rejected
rejected of men
a man of sorrows

—106—

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

P. 20th

me, a man of sorrows and acquainted with grief a man of sorrows and acquainted with grief He was despised
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 five staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The sixth staff is for the piano. The score includes dynamic markings such as *f.* (forte) and *p.* (piano). There are also performance instructions like "quieted with grief" and "un poco piano". The music is divided into measures by vertical bar lines. The score is dated "15" at the top right and includes lyrics at the bottom: "He gave His back to the smiters and His cheeks to".

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 in common time, with a key signature of one sharp (F#). The piano parts show harmonic progression through various chords. The lyrics are written below the vocal staves:

them 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

The tempo marking $\text{P} \cdot \text{H}$ is at the bottom left, and the dynamic D is at the bottom center. The page number $- 110 -$ is at the bottom center.

Da

Capi

He was despised

He hid not his face from shame

- from shame and suffering

Corus *Largue Saccato*

C.A.T.B.

- 411 -

A handwritten musical score for orchestra and choir. The score consists of ten staves, each with a different instrument or voice part. The instruments include two violins, two cellos, two bassoons, two oboes, two bassoons, two horns, two trumpets, one timpani, and one bassoon. The vocal parts are soprano, alto, tenor, and bass. The music is written in common time, with various dynamics and articulations. The lyrics are written in cursive script below the bass staff. The lyrics read: "and carry our sorrows?" followed by "Surely He hath born our griefs surely he bare our griefs surely it hath born our griefs". There are also markings like "mit" and "A" at the end of the score.

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 in English. The lyrics read:

He was
He was wounded
He was wounded four
out transgressions He was bruised
carried over his sins

The score is written on five-line staff paper, with some notes and rests having vertical stems. Measure numbers are present at the end of each staff.

A handwritten musical score for four voices (SATB) on five staves. The music is in common time, with various key signatures (G major, C major, F major, B-flat major, E major). The lyrics are written below the notes in a cursive hand. The first two staves are mostly blank. The third staff begins with a bass note followed by a soprano entry. The fourth staff starts with a soprano note. The fifth staff begins with a bass note. The lyrics are:

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

9 8 9 7 6 8 4 3 4 6 4 3 9 8

allahreve moderato

A handwritten musical score for voice and piano. The score consists of ten staves of music. The vocal line (top staff) includes lyrics: "was upon Him" and "and with His stripes we are Hea - led". The piano accompaniment features various rhythmic patterns and dynamics. The score is written in common time, with a key signature of one sharp. The tempo is indicated as *allahreve moderato*.

ut C.

ut Alt

ut Tenor

and with His stripes we are healed
and with His stripes we are healed
stripes we are hea -

and with His stripes we are hea -

— 116 —

A handwritten musical score for two voices, likely soprano and alto, on five-line staves. The music consists of two systems separated by a vertical bar line. The first system begins with a soprano vocal line featuring a melodic line and lyrics: "we are healed". The alto line below it has a rhythmic pattern of eighth and sixteenth notes. The second system continues the melodic line and lyrics. The score includes various performance markings such as dynamic levels (e.g., f , mf , p), articulations (e.g., sf , sfz , sfz), and slurs. The lyrics "we are healed" appear twice in the score.



A handwritten musical score consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. It contains six measures of music, ending with a fermata over the last note. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a time signature of 12/8. It contains five measures of music, ending with a fermata over the last note. Measures are separated by vertical bar lines. Measures 1-3 of both staves begin with eighth-note patterns. Measures 4-5 of both staves begin with sixteenth-note patterns.

A handwritten musical score on five-line staves. The top staff consists of a single measure containing a sixteenth-note pattern followed by a fermata. The bottom staff has four measures. Measure 1 starts with a bass clef, a key signature of one sharp, and a tempo marking of Largo . It contains eighth-note patterns and a dynamic instruction *and*. Measure 2 begins with a treble clef, a key signature of one sharp, and a tempo marking of Adagio . It contains eighth-note patterns and a dynamic instruction *and*. Measure 3 begins with a bass clef, a key signature of one sharp, and a tempo marking of Andante . It contains eighth-note patterns and a dynamic instruction *and*. Measure 4 begins with a treble clef, a key signature of one sharp, and a tempo marking of Allegro . It contains eighth-note patterns and a dynamic instruction *and*.

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 treble clef, a common time signature, and a key signature of one sharp. It features a vocal line with eighth-note patterns and a harmonic line below it. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It contains a vocal line with eighth-note patterns and a harmonic line below it. The vocal parts include lyrics in parentheses: "(we are here)" and "(and)." There are vertical bar lines separating measures and a repeat sign with a "2" above it.

2748

A handwritten musical score consisting of five staves. The first three staves are blank. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music with various note heads and stems. The fifth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains four measures of music, with the third measure starting with a repeat sign and the fourth measure ending with a double bar line and the instruction "Rea". There are several ink marks and corrections throughout the score.

allegro moderato

A handwritten musical score consisting of six staves. The key signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. The first five staves begin with eighth-note patterns: the first starts with a single eighth note, the second with a pair of eighth notes, the third with a triplet of eighth notes, the fourth with a pair of eighth notes, and the fifth with a single eighth note. The sixth staff begins with a single eighth note. The music is annotated with lyrics in parentheses: '(have gone astray)' appears above the third and fourth staves, and '(all we, like sheep have gone astray)' appears below the fifth and sixth staves. The score concludes with a series of blank staves.

A handwritten musical score for three voices (SSB) on ten staves. The music consists of six measures. The lyrics are written below the vocal parts:

we have turned - ned everyone to his own way
we have turned - ned everyone to his own way every body to his own
we have turned - everyone to his own way -
almost like sleep



A handwritten musical score for two voices and piano. The score consists of eight staves of music. The vocal parts are in common time. The lyrics are written in cursive script below the vocal staves. The piano part is on the bottom staff.

The lyrics are:

- we have turned we have tur -
- have gone astray
- we have tur - red eye on a His way
- have gone astray

— 125 —

h-ved everyone to His own way - to His own way we have turned
we have turned everyone to His own way everyone to His own way
we have turned everyone to His own way everyone to His own way
we have turned everyone to His own way all we like sheep

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

A handwritten musical score for three voices (SSB). The score consists of six staves, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are labeled Soprano (S), Alto (A), and Bass (B). The lyrics are written below the vocal lines. The music features various note heads, stems, and rests, with some notes having vertical lines extending upwards or downwards.

The lyrics are:

- Soprano: have
- Alto: have
- Bass: have gone and pray
- Soprano: have
- Alto: we have turned every
- Bass: we have turned
- Soprano: have
- Alto: we have turned
- Bass: we have turned
- Soprano: have come
- Alto: we have turned
- Bass: we have turned

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

we have turned we every we
one to his own way we every we - to
we have turned we every we evi-
but - we have turned we every one to his own way we have turned everyone we

SSB

every one to his own may all we like / sleep have gone astray
one to His own may carry one to his own may all we like / sleep have gone astray

A handwritten musical score on ten staves. The top five staves are for voices, with lyrics written below them: "have", "we have", "have", "we have turned", and "city of Johnson". The bottom five staves are for a piano, indicated by a treble clef and bass clef. The music consists of various rhythmic patterns and rests. The score is written in black ink on white paper.

A handwritten musical score for orchestra and choir. The score consists of ten staves of music. The first six staves are for orchestra, featuring various instruments like strings, woodwinds, and brass. The last four staves are for a choir. The vocal parts are labeled 'vocal' and 'we'. The lyrics are written below the vocal staves. The score is on a single page with a light background.

orchestra and we have turned
we have turned and everyone to his own
we have turned and everyone to his own

Soprano: *Glory*
 Alto: *and*
 Bass: *and*
we
every
one
is
in
the
way
we
are
and
the
Lord
hath
led
on
Him
and

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) 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 and a common time signature. The lyrics are written below the notes, with some words underlined or in italics. The vocal parts are as follows:

- Soprano:** *He* - *laid* *on* *Him* *the* *in* *iquity* *of* *us* *all*
- Alto:** *He* - *laid* *on* *Him* *the* *in* *iquity* *of* *us* *all*
- Tenor:** *He* - *laid* *on* *Him* *the* *in* *iquity* *of* *us* *all*
- Bass:** *He* - *laid* *on* *Him* *the* *in* *iquity* *of* *us* *all*

accomp Mr Beard
Larghetto

pian

V.1
V.2
V.3
V.vl.
Cello
Double Bass

all they had see him laugh him to
scorn they throw on their Lips and shake their Head saying

Chorus
allegro

tutti

He trusted in God that he might deliver him.

He trusted in God that he might deliver him; let him deliver him if he delighted in him. If hearken unto him let him deliver him.

solo

Mr Cart:

三

W. A. M.:

wt Tensr

15He

He

if he delight -

He delight in Him; the excellency of the Lord is His delight in them.

~~He trusted in God in God he~~

A handwritten musical score for two voices, likely soprano and alto, on five-line staves. The music consists of two systems separated by a vertical bar line. The first system begins with a melodic line in soprano range, followed by an alto line. The second system continues with the soprano line. The lyrics are written below the notes in a cursive hand. The lyrics read:

if He delight in Him
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 if He delight in him

The score includes various musical markings such as fermatas, slurs, and dynamic signs. The page number 19 is in the top right corner.

A handwritten musical score for organ and choir. The score consists of two systems of music. The top system is for organ, featuring a single staff with five-line notation. The bottom system is for choir, featuring multiple staves with five-line notation. The lyrics are written in cursive script above the music. The first system's lyrics are: "In him deliver him He". The second system's lyrics are: "in him let his light - in him deliver him if he be light in him, he bringeth god He bringeth god in him deliver him if god He bringeth god, let him deliver him if He bringeth him if". The score includes various musical markings such as fermatas, slurs, and dynamic signs.

A handwritten musical score for three voices (SSB) on five-line staves. The score consists of two systems of music. The first system begins with a treble clef, a common time signature, and a key signature of one sharp. The vocal parts are labeled 'Soprano', 'Second Soprano', and 'Bass'. The lyrics include 'if he delight', 'in the light', 'if he', 'there', 'it', 'let', 'let', and 'let him deliver him'. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics continue with 'let him deliver him' and end with a final cadence. The score is written on five-line staves with various rests and note heads.

A handwritten musical score for two voices and piano. The score consists of ten staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom eight staves are divided into two groups by vertical bar lines. The first group contains four staves for two voices: soprano (soprano clef) and alto (alto clef). The second group contains four staves for two voices: tenor (tenor clef) and bass (bass clef). The vocal parts have lyrics written below them. The lyrics include:

- Let him deliver him
- in him
- deliver him let
- let him deliver him let
- let
- He trudged in gloom He

The score is written in common time and includes various musical markings such as dynamic changes (e.g., forte, piano), articulation marks, and rests.

A handwritten musical score for voice and piano. The score consists of two systems of music. The top system is for the voice, featuring a single staff with ten horizontal lines. The bottom system is for the piano, consisting of four staves, each with five horizontal lines. The vocal part begins with a rest followed by a melodic line. The piano part features eighth-note chords. Handwritten lyrics are written below the vocal line, starting with "ver flimt he delight" and continuing with "in the light con", "left him a delight in", and "the delight in". The score is written on a grid of horizontal lines, with vertical lines indicating measure boundaries.

A handwritten musical score for voice and piano. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one sharp, and common time. It features a vocal line with various slurs and grace notes, and a piano accompaniment with eighth-note chords. The bottom system begins with a bass clef, a key signature of one sharp, and common time. It also includes a vocal line with slurs and grace notes, and a piano accompaniment with eighth-note chords. The lyrics are written in cursive script below the vocal parts. The lyrics read:
He if he delight in
he or it if he delight in
if the light in if the light in
in the light in him let him deliver him
in him let him deliver him

A handwritten musical score on five-line staves. The vocal parts are in common time. The lyrics are written below the notes. The piano part is on the bottom staff.

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

765 44 ad

Large \sqrt{rd} avolio.

accord¹⁷

Thy Rebuke hath broken his Heart; He is full of Heavenes; He is full of Heavenes; Thy Rebuke hath

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

comfort him. He looked for some to have pity on him, but there was no man, neither foul nor fair to comfort him.
Largo e piano
 behold and see behold and see if there be any sorrow like unto his sorrow.

— 145 —

piano

piano

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

like unto His sorrow

all my Law

He was cut off out of the Land of the Living for the Transgression of thy People was He stricken

andante Larghetto

but thou did not leave this

Handwritten musical score for three voices (SSB). The score is composed of six staves of music, each with a vocal line and a piano accompaniment. The lyrics are written in English below the vocal parts.

The lyrics are:

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

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 are written in soprano, alto, and tenor clefs. The piano part includes bass and treble staves. The music features various note heads, stems, and rests. Handwritten lyrics are present in the vocal parts, with some words underlined. The lyrics include:

Aggeloyf god goit
nor my holy one to see corruption,
dost thou suffer thy holy one thy holy one to see corruption
dark

The score is written on five-line staff paper.

*Corus
a tempo ordinario*

C1

C2

S

T

B

Light up your Heads, o ye gates, and be ye lighting up, ye everlasting doors,
and the

A handwritten musical score for four voices (SATB) and organ. The score consists of eight staves. The first five staves represent the voices, with the soprano part having a higher range than the others. The sixth staff is for the organ. The lyrics are written below the vocal parts. The music includes various note heads, stems, and rests, with some notes having vertical dashes through them.

King of Glory that came in
the King of glory
Who is this King of glory? His King of glory who is this King of glory?

A handwritten musical score for organ or keyboard instrument, consisting of ten staves of music. The music is written in common time, with various note heads and stems. The lyrics are integrated into the music, appearing in two places:

Lord, how mighty is the Lord mighty is his voice

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

The score includes a tempo marking of 65-70-80 at the bottom.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of eight staves of music. The vocal parts are in common time, while the piano part is in 2/4 time. The vocal parts are written in soprano, alto, and bass clef. The piano part includes a bass staff and a treble staff. The music features various note heads, stems, and rests. The lyrics "who is this King of glory?" appear in the vocal parts, and "King of glory" appears in the piano part. The score is numbered 21 at the top right.

who is this King of glory? 2. 2. 2.

King of glory, welcome in, and the King of glory shall come in.

Handwritten musical score for three voices (SSB) and basso continuo. The score consists of ten staves. The first three staves represent the three voices (Soprano, Alto, Bass). The fourth staff represents the basso continuo. The lyrics "Lord of Hosts" and "the Lord of Hosts" are written on the vocal staves. The score is written in a cursive style with various musical markings and rests.

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

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

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

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

The He is the King of glo-
76

Below the staff, there are numerical markings: 7 7 7 6 5 6, 7 7 7 6 5 6, and 5 5 7 5 7 7.

Handwritten musical score for three voices (SSB) on ten staves. The score includes lyrics in the vocal parts. The lyrics read:

joy of glo - ry of glo - ry He is the King of Glory He is the King of glo - ry

He

is the King of glory He

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 includes lyrics in English, with some words underlined and others in italics. The lyrics describe a king who is the bringer of gloom.

The lyrics are as follows:

He is the bringer of glo
The king of glo
The glo

—159—

Behold my King

- my King of glory He

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 let them -
worship Him

5698

ut C

m.A.

ut T

7 groWorship him, let all the - let all the an - gelsof GodWorship him let all the an -
- Highin, let all the angelsof god worship him
let all the an - angelsof god wor - - ship him, let all the
- ship
76

A handwritten musical score for three voices (SSB) on five-line staves. The lyrics are written below the notes. The score consists of two systems of music.

System 1:

- Top staff: - - gelsof god worship him
- Middle staff: let all the angels of god wor - - ship Him
- Bottom staff: angels of god worship Him

System 2:

- Top staff: let all the an - - gelsof god wor - - ship Him
- Middle staff: let all the an - - gelsof god wor - - ship Him
- Bottom staff: let all the an - - gelsof god wor - - ship Him

Handwritten musical score for three voices (SSB) on five-line staves. The vocal parts are labeled Soprano (S), Alto (A), and Bass (B). The lyrics are written below the notes.

The lyrics are:

- gelsof god was -
- skip him wthr
- angels of god was
- skip him let all the x -
- let

give us grace to all the angels of goodness
let 900 - 1000 Nip him
let 900 - 1000 Nip him
as if 900 1000 ~ Nip him
Nip him

Mallory

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation is a mix of vertical stems and horizontal strokes, typical of early printed music notation. The lyrics are written below the vocal line:

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

enemies yet even for thine enemies
that the Lord God might

dark

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

Thou art gone upon high
though led captivity captive

and received gifts for men even for thine en -

-nemis for thine enemies, that the Lord God might swell a

among them that do swell among them that the Lord

A handwritten musical score for multiple voices and piano. The score consists of eight staves. The first three staves are soprano, alto, and tenor voices, followed by a basso continuo staff, then three more voices, and finally a piano staff at the bottom. The music is written in common time with various key signatures. The vocal parts feature rhythmic patterns primarily consisting of eighth and sixteenth notes. The piano part includes harmonic indications such as 'G' and 'D'. There are several fermatas and rests throughout the piece. Handwritten lyrics are present in the vocal parts: 'night is still among them, night dwelt' in the alto staff, 'for he' in the tenor staff, and 'among the silent' in the basso continuo staff. The score is numbered 23 in the top right corner.

andante allegro

The Lord gave great was the company of the preachers; great was the com - - - - -
panie

A handwritten musical score for four voices (SSBB) on five-line staves. The music consists of six measures of rhythmic patterns followed by lyrics. The lyrics are:

the Lord gave them a great
company of preachers

The lyrics "the Lord gave them a great" appear above the first measure of the vocal line, and "company of preachers" appears below the fourth measure.

A handwritten musical score consisting of six staves of music. The music is written in common time, with various dynamics like *f*, *p*, and *ff*. The lyrics, written in cursive, describe a camp meeting with preachers and a great assembly. The score includes six staves of music and lyrics.

ff of the preachers
of the great
preachers
preachers of the Preachers of the preachers the
- of the preachers great was the company the



Larghetto

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

the gospel of Peace forte

of them that preach the gospel how

glad tidings of good things and

and bring glad tidings

fourth

bring glad tidings of good things comin - glad ti dings of good thin 95, glad ti dings of good thins 95

their sound is gone out in

to all lands their - into all lands and - their words unto the end of the world -

pianissimo

A handwritten musical score for piano and orchestra. The score consists of six staves. The top staff is for the piano, indicated by a treble clef and a dynamic marking of "pianissimo". The second staff is for the strings, with a bass clef and a dynamic marking of "piano". The third staff is for woodwind instruments, with a soprano clef and a dynamic marking of "piano". The fourth staff is for brass instruments, with a bass clef and a dynamic marking of "piano". The fifth staff is for woodwind instruments, with a soprano clef and a dynamic marking of "piano". The sixth staff is for brass instruments, with a bass clef and a dynamic marking of "piano". The score includes lyrics in parentheses: "and their words unto the ends of the earth now echo". The tempo markings "allegro" appear twice, once above the first staff and once above the fifth staff. The key signature is one sharp, and the time signature is common time.

A handwritten musical score for orchestra and choir, page 24. The score consists of ten staves of music. 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 a dense, rhythmic style with many sixteenth-note patterns. The vocal parts include lyrics in both English and Latin. The English lyrics read: "Why do the Nations so furiously rage together? Why do the people in". The Latin lyrics above them read: "Propterea agunt in seculum et non cessant". The score is divided into measures by vertical bar lines and includes rehearsal marks and dynamic markings such as "pianissimo" (pianiss) and "fiddly". The page number "24" is in the top right corner.

A handwritten musical score for orchestra and choir. The score consists of eight staves. The top three staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom five staves represent the choir. The music is in common time. The vocal parts contain lyrics in English. The first vocal entry on page 128 begins with "imagine a vast thing why do the nations rage". The second vocal entry continues with "fiercely together why do the people mind". The score is written in black ink on white paper.

imagine a vast thing why do the nations rage

fiercely together why do the people mind

— 128 —

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, and brass. The last five staves represent the choir. The music is written in common time. The vocal parts include lyrics in English. There are several markings and annotations in the score, including a tempo marking 'Jest' above the first staff, a date '9/1992' near the end of the vocal part, and a rehearsal mark '11' at the bottom left.

- give a valianting a - ma - - give anything
nations so furiously rage together and why do the people and why do the

— 179 —

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 eighth-note patterns, followed by a measure of rests, and then a section where the lyrics are written below the notes. The piano part features eighth-note chords and sixteenth-note patterns. The score concludes with a final section of eighth-note chords.

people imagine a vain thing why is the nations rage -

so furiously together and

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 eighth-note patterns: Soprano has a descending scale, Alto has a descending scale, and Tenor has a descending scale. The piano part features eighth-note chords. The lyrics are written below the vocal staves:

why do the people imagine a vain thing in me
give a vain thing and

wrig in the people and - give a vain thing

— 181 —

A handwritten musical score for multiple voices. The score consists of eight staves, each with a different vocal line. The lyrics are written in cursive script below the staves. The first two lines of lyrics are "the King of the earth rise up and the Riders take". The third line starts with "ourselves together take count" and ends with "- lets take". The music includes various note heads, stems, and rests, with some markings like "f" and "ff" indicating dynamics.

the King of the earth rise up and the Riders take

ourselves together take count - lets take

A handwritten musical score for three voices (SSB). The score consists of six staves of music, each with a different vocal line. The lyrics are written in English below the music. The first two staves have lyrics: "his his his" and "his his his". The third staff has lyrics: "Cordes together again the Lord and again His arm -". The fourth staff has lyrics: "led again the Lord and His arm -". The fifth staff has lyrics: "led". The sixth staff has lyrics: "led". The music includes various note heads, rests, and dynamic markings like "f" (fortissimo) and "ff" (fortississimo).

his his his
his his his
Cordes together again the Lord and again His arm -
led again the Lord and His arm -
led
led

Chorus.
mezzo e paccato.

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation is a mix of rhythmic values (eighth and sixteenth notes) and rests, with various slurs and grace marks. The lyrics are written below the staves, primarily in English, with some Latin words interspersed. The lyrics read:

let us break their bonds of sin, let us break their bonds of sin
let us break their bonds of sin, let us break their bonds of sin
let us break their bonds of sin, let us break their bonds of sin
let us break their bonds of sin, let us break their bonds of sin
let us break their bonds of sin, let us break their bonds of sin
let us break their bonds of sin, let us break their bonds of sin

Below the score, there are two sets of blank five-line staves, one above the other.

25

A handwritten musical score on five-line staves. The music consists of two systems. The first system ends with a double bar line and a repeat sign. The second system begins with a single bar line. The score includes lyrics in italics written below the staff. The lyrics are:

Bonds - a burden
and cast a

and carry
their yokes from us, and in their
burden - no break their bonds under and cast away
their yokes from us, and in

The score features various musical markings such as eighth and sixteenth note patterns, rests, and dynamic markings like forte and piano.

A handwritten musical score for four voices (SATB) on five-line staves. The music consists of two systems separated by a vertical bar line. The lyrics are written below the notes in both English and Latin. The English lyrics are:

their yokes from us and let us break their bonds, let us break their
and their and their and let a
and their and and their -
and captively - and - their yokes from us

The Latin lyrics are:

mag - their yokes from us and let us break their bonds, let us break their
and their and their and let a
and their and and their -
and captively - and - their yokes from us

A handwritten musical score for a band, likely for brass instruments, consisting of six staves of music. The music is written in common time and features various rhythmic patterns, primarily eighth-note figures. The lyrics are integrated into the score, appearing below specific notes or groups of notes. The lyrics include:

- Bonds let
- let
- let us
- let us let us break their
- sunder let
- let
- let
- let us
- let us break their
- let is
- let
- let
- let

The score is written on six staves, with the bottom two staves being blank. The music begins with a forte dynamic.

A handwritten musical score for orchestra and choir. The score consists of ten staves, each with a unique key signature and time signature. The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics, written in cursive, include "let their way", "and let them", "and let them", "and let them", and "and let them". The score is divided into measures by vertical bar lines.

A handwritten musical score for voices and organ. The score consists of six staves of music. The vocal parts are written on soprano, alto, tenor, and bass staves, with lyrics written below them. The organ part is written on a separate staff. The music includes various note heads, stems, and rests, with some notes having vertical strokes through them. The lyrics are in English and include the following text:

their and angels a
ray a uncast
hair a dedicant
Voiced their and their voices from

The bottom of the page features a series of six numbers: 5, 6, 6, 6, 6, 6.

Handwritten musical score for three voices (SSB) on five-line staves. The lyrics are written below the staff, with some words in English and others in Latin. The score consists of two systems of music.

System 1:

- Top voice: *pray*
- Middle voice: *a wavy their yokes then is and*
- Bottom voice: *to us and under and*

System 2:

- Top voice: *Yokes -*
- Middle voice: *their hands under and*
- Bottom voice: *us and cast away their yokes from us and their yokes from us let*

The lyrics continue across the systems, with some words appearing in both. The notation includes various rhythmic values and rests.

A handwritten musical score consisting of six staves. The music is written in common time. The first five staves are vocal parts, and the sixth staff is a basso continuo part indicated by a bass clef and a 'C' (common time). The vocal parts have various rhythmic patterns, some with vertical bar lines and others with horizontal bar lines. The basso continuo part has a continuous bass line with vertical bar lines. There are several lyrics written in cursive script between the staves. One line reads "way am — their voices franco". Another line starts with "Rebek" and continues with "He that doeth in Heaven shall laugh them to scorn: the Lord shall have them in derision". The score concludes with a basso continuo ending, indicated by a bass clef and a 'G' (common time).

andante

The musical score consists of six staves of handwritten notation. The top three staves represent voices, and the bottom three staves represent a piano. The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm. Handwritten lyrics are placed below the vocal staves. The first two lines of lyrics are: "Thou shall break them with a Rod - of iron". The third line of lyrics is: "Thou shall break them in pieces like a potter's vessel". The score concludes with a single staff for the piano.

126

push them pieces like a no - here

down

up

through them

then shall break him with a rod

a

P.

through dashed rhythm pieces like a pot

like a pot - ters vessel

through dashed rhythm pieces like a pot - ters vessel

through dashed rhythm pieces like a pot - ters vessel

through dashed rhythm pieces like a pot - ters vessel

Gallego del Rio
M. Borselli e figlio

*Chorus anegyr*Tut ~~2~~ ~~2~~Tym ~~2~~ ~~2~~

A handwritten musical score for orchestra and choir. The score consists of eight staves. The first two staves are for the orchestra, featuring Tutti and Tympani parts. The remaining six staves are for the choir, divided into three groups of two parts each. The vocal parts are labeled with 'Hallelujah' and 'Haller-lujah'. The music includes various rhythmic patterns and dynamic markings like 'fif' (fortissimo) and 'ff' (fortississimo). The score is written on five-line staff paper.

Hallelujah
Haller-lujah

— 195 —

vir

Soprano

Alto

Bass

for the Lord god omnipotent reigns

for the Lord god omnipotent reigns Hallelujah

- 196 -

ff

A handwritten musical score for organ or harpsichord, consisting of ten staves of music. The music is written in a dense, rhythmic style, primarily using vertical strokes and diagonal dashes to represent pitch and rhythm. The score is divided into measures by vertical bar lines. In the middle section, there is a text insertion: "for the Lord god omnipotent reigneth, Hallelujah". This text is followed by a melodic line with vertical stems and a bass line below it. The score concludes with a final section labeled "Kapofoto".

for the Lord omnipotent reigneth Hallelujah

— 198 —

Handwritten musical score for organ or piano, featuring eight staves of music. The music consists of various note heads and rests. The lyrics "Hallelujah" and "The Kingdom of this World is become the Kingdom of our" are written in cursive across the staves.

1. *Hallelujah*

2. *The*

3. *15*

4. *Hallelujah*

5. *The Kingdom of this World is become the Kingdom of our*

6. *6*

7. *6643*

Lord and King His Christ and of His Christ and He shall reign forever and ever forever and ever and he shall

Lafwale - 200 -

A handwritten musical score on ten staves. The top two staves show rhythmic patterns of eighth and sixteenth notes. The third staff begins with a bass clef and features a complex rhythmic pattern. The fourth staff starts with a treble clef and continues the pattern. The fifth staff begins with a bass clef and includes lyrics: "King of Kings" and "forever and ever". The sixth staff starts with a treble clef and includes lyrics: "King of Kings" and "forever and ever". The seventh staff begins with a bass clef and includes lyrics: "and for ever and ever" and "forever and ever". The eighth staff starts with a treble clef and includes lyrics: "King of Kings" and "forever and ever". The ninth staff begins with a bass clef and includes lyrics: "King of Kings" and "forever and ever". The tenth staff ends with a bass clef and includes lyrics: "King of Kings" and "forever and ever". The score is signed "end" at the end of the first staff.

A handwritten musical score for a string quartet (two violins, viola, and cello/bass). The score consists of ten staves of music, each with a unique rhythmic pattern. The lyrics are written below the staves:

and lots of Lords
ever falchya — forever and ever Haldyn for I am

— 202 —

A handwritten musical score for two voices, likely for soprano and alto, on five-line staves. The music consists of two systems separated by a double bar line. The first system ends with a repeat sign and a double bar line. The second system begins with a single bar line. The vocal parts are written in black ink on five-line staves. The lyrics are written in cursive script below the staff. The lyrics include "and Lord of Lords", "King of Kings", and "Halleluya". The score is written on a page with a light blue background.

— 203 —

Handwritten musical score for four voices (SATB) on five systems of five-line staves each. The music is written in common time, with various key signatures (C, G, D, A, E major). The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B).

System 1:

- Soprano: - 11 1111 | - 11 1111 | 11 1111 | 11 1111 |
- Alto: - | - 11 1111 | 11 1111 | 11 1111 |
- Tenor: - | - 11 1111 | 11 1111 | 11 1111 |
- Bass: - | - 11 1111 | 11 1111 | 11 1111 |

System 2:

- Soprano: - 11 1111 | - 11 1111 | 11 1111 | 11 1111 |
- Alto: - | - 11 1111 | 11 1111 | 11 1111 |
- Tenor: - | - 11 1111 | 11 1111 | 11 1111 |
- Bass: - | - 11 1111 | 11 1111 | 11 1111 |

System 3:

- Soprano: - 11 1111 | - 11 1111 | 11 1111 | 11 1111 |
- Alto: - | - 11 1111 | 11 1111 | 11 1111 |
- Tenor: - | - 11 1111 | 11 1111 | 11 1111 |
- Bass: - | - 11 1111 | 11 1111 | 11 1111 |

System 4:

- Soprano: - 11 1111 | - 11 1111 | 11 1111 | 11 1111 |
- Alto: - | - 11 1111 | 11 1111 | 11 1111 |
- Tenor: - | - 11 1111 | 11 1111 | 11 1111 |
- Bass: - | - 11 1111 | 11 1111 | 11 1111 |

System 5:

- Soprano: - 11 1111 | - 11 1111 | 11 1111 | 11 1111 |
- Alto: - | - 11 1111 | 11 1111 | 11 1111 |
- Tenor: - | - 11 1111 | 11 1111 | 11 1111 |
- Bass: - | - 11 1111 | 11 1111 | 11 1111 |

Lyrics:

- King of Kings and Lord of Lords, and He
and Lord of lords and He has reign
and ankefall reign - and bestal reign - for and e
and bestal reign - and He has reign - for and e
and bestal reign - and He has reign - for and e
King of Kings and Lord of Lords, and He
and forever and

verses

The score consists of ten staves of handwritten musical notation. The first staff is for the piano, indicated by a treble clef and bass clef. The subsequent staves are for voices, each starting with a soprano clef. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. In the middle section, there is a vocal line with lyrics in English and Latin. The lyrics include "Hallelujah", "and the", "ever King of Kings", and "ever King of". The score concludes with a final staff showing a continuation of the musical pattern.

Hallelujah
and the
ever King of Kings - and the
ever King of

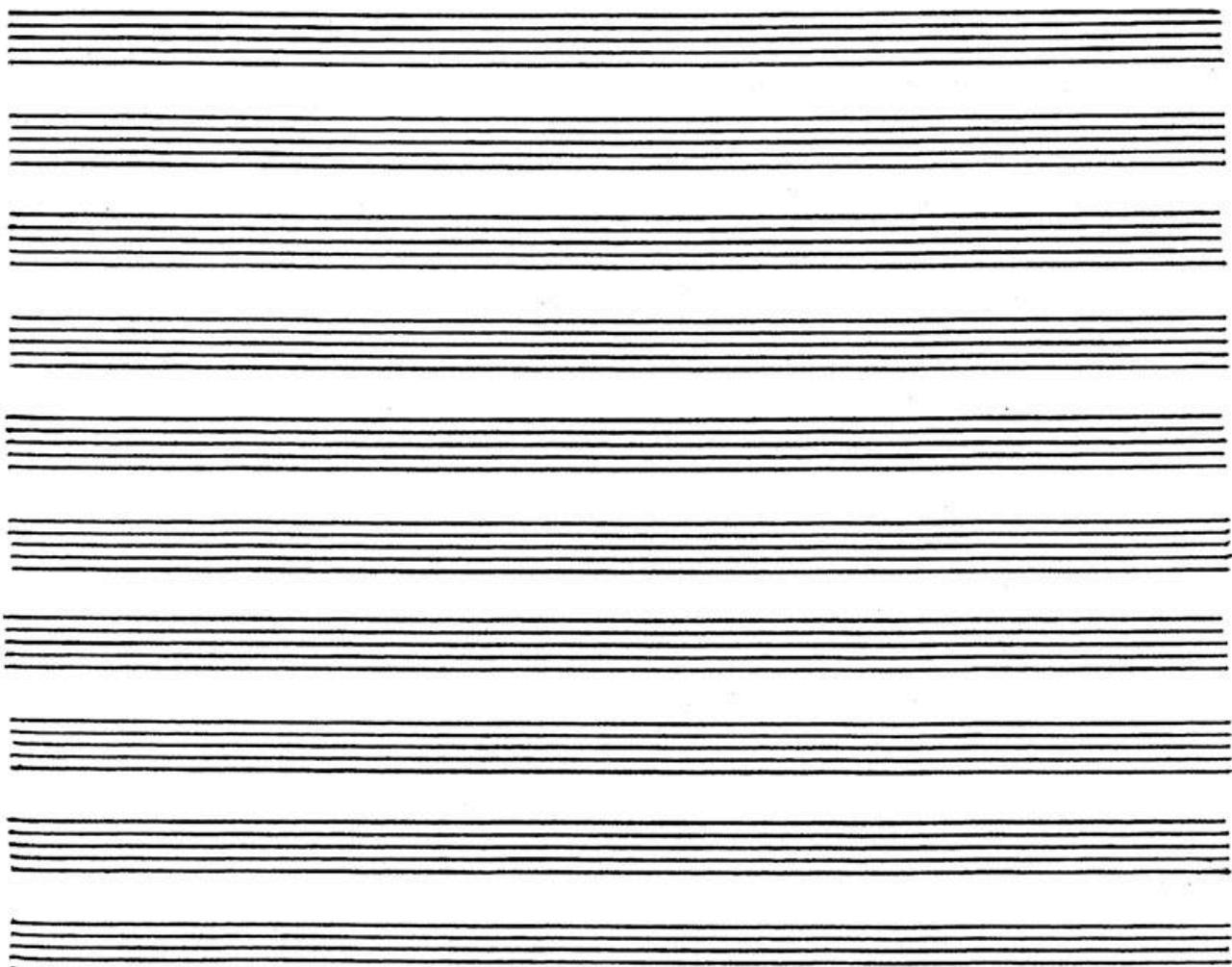
King of Kings and Lord of Lords
King of Kings and Lord of Lords, King of Kings and Lord of Lords
King of Kings and Lord of Lords, King of Kings and Lord of Lords
King of Kings and Lord of Lords, King of Kings and Lord of Lords
King of Kings and Lord of Lords, King of Kings and Lord of Lords
King of Kings and Lord of Lords, King of Kings and Lord of Lords
King of Kings and Lord of Lords, King of Kings and Lord of Lords
King of Kings and Lord of Lords, King of Kings and Lord of Lords
King of Kings and Lord of Lords, King of Kings and Lord of Lords
King of Kings and Lord of Lords, King of Kings and Lord of Lords

Amen alleluia

Hallelujah

— 207 —

94. Septemb'r 6. 1741.



Larghetto

Part the third.

28

I know that my redeemer liveth
and that he shall stand at the last day upon the earth

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

primo

and his worms destroy this Body

yet in my flesh shall I see glory

fuu

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

forth

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

fruits of the earth

forte

The musical score consists of four systems of music. The top system starts with a forte dynamic and includes lyrics in both English and Latin. The lyrics in English are: "the firstfruits of them that sleep". The lyrics in Latin are: "moris Christijen from the dead". The middle systems show a transition to a "grave" dynamic, indicated by a cursive "grave" above the staff. The bottom systems continue with the "grave" dynamic. The lyrics "since by man came death" appear twice in the bottom systems.

the firstfruits of them that sleep

moris Christijen from the dead

grave

since by man came death since by man came death

mezzo

by man came all the death by man came all the resurrection of the dead by man came all the resur

Grave

A handwritten musical score for 'Grave'. The score consists of ten staves of music. The first five staves begin with a treble clef, a key signature of one sharp, and common time. The first staff has a tempo marking 'Grave'. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The seventh staff begins with a treble clef. The eighth staff begins with a bass clef. The ninth staff begins with a treble clef. The tenth staff begins with a bass clef. The lyrics are written below the music. The first line of lyrics is 'for as in Adam all die'. The second line of lyrics is 'reaching the death'. The third line of lyrics is 'sincely man come back'. The fourth line of lyrics is 'reaching the death'.

for as in Adam all die
reaching the death
sincely man come back
reaching the death

all

 even join Christ shall all be made a - be made a
 by man's cause of the human nature he died by man's cause of the human nature he died

129

A handwritten musical score for four voices and organ. The score consists of eight staves. The top five staves represent the voices, each with a different vocal range (Soprano, Alto, Tenor, Bass, Bass). The bottom three staves represent the organ, showing bass, middle, and treble clefs with various registrations. The music is written in common time. The score includes lyrics in English: "live, even in Christ, shall all shall be made alive". There is a rehearsal mark "29" in the top right corner. The organ part includes markings like "60" and "♩".

dec:

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first three staves are vocal parts (Soprano, Alto, Tenor) with lyrics in black ink. The lyrics read: "Behold I tell you a mystery: we shall not all sleep but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet". The fourth staff is a bassoon part, and the fifth staff is a cello part, both in black ink. The remaining five staves are for the orchestra, written in black ink. The first orchestra staff has a tempo marking of "Pomposamente ma non allegro". The second staff has a tempo marking of "un poco animata". The third staff has a tempo marking of "lento". The fourth staff has a tempo marking of "molto animato". The fifth staff has a tempo marking of "molto animato". The score is written on five-line music staves with various rests and note heads.

The Trumpet shall sound and the death shall be raised and the
death shall be made impulsive

John

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 vocal parts are written in soprano, alto, tenor, and bass clefs. The instrumental parts include strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and timpani. The vocal parts sing in four-part harmony. The lyrics are written in cursive script below the vocal staves. The first two lines of lyrics are "incorruptible incorruptible". The third line begins with "and we shall be chang-i" followed by a long melodic line. The fourth line begins with "and we shall be chang'd" followed by another melodic line. The score concludes with a final line of lyrics.

incorruptible incorruptible and we shall be chang-i

and we shall be chang'd

A handwritten musical score for orchestra and choir. The score consists of ten staves of music, primarily for strings, with occasional entries from woodwind instruments like oboes and bassoons. The vocal parts are written in soprano, alto, tenor, and bass. The lyrics, written in cursive, include:

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

incorruptible incorruptible and we shall be changed

A page from a handwritten musical score featuring six staves of music for orchestra and choir. The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics "and we shall be chang'd" appear three times in the alto and bass staves. The instrumentation includes strings, woodwinds, brass, and percussion. The score is written on five-line staff paper.

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 key signature of one sharp. The vocal parts include lyrics in both English and Latin. The lyrics in English are: "and we shall be", "and we shall change", "we shall be changed", "we shall be", "and we shall be changed", and "for". The lyrics in Latin are: "ad ali", "ad ali", and "ad ali". The score is signed "J" at the bottom left. The page number "223" is located at the bottom center.

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

- 224 -

andante

30

O Death O Death where, where is thy King? O Death, where is thy King?
 O grave, O grave where, where is thy victory? where is thy
 O Death where is thy King? O Death where is thy King? where is thy King? O Death where is thy
 O grave where is thy Victory? where, O grave where is thy Victory?
 O Death where is thy King? O Death where is thy King? where, O grave where is thy Victory?
 O grave where is thy Victory? O Death where is thy King? where, O grave where is thy Victory?

Chorus

Soprano Alto Tenor Bass

But thanks is thanks, thanks be to god but thanks is thanks; thanks be to god who give us the victory thru
 to god thanks be to god who through
 thanks be to god to god who through
 But thanks is thanks thanks be to god

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

but thanks but thanks but thanks but thanks
but thanks but thanks but thanks but thanks
but thanks but thanks but thanks but thanks
but thanks but thanks but thanks but thanks

A handwritten musical score for three voices (SSB). The score consists of six staves of music, each with a different vocal line. The lyrics are written below the staves, corresponding to the vocal parts. The lyrics are as follows:

Whom
the
victory who
who through
but thanks to whom belongs thanks to whom belongs thanks to whom belongs
but thanks to whom belongs thanks to whom belongs thanks to whom belongs
but thanks to whom belongs

A handwritten musical score for four voices (SATB) and piano. The score is divided into five systems by vertical bar lines. Each system contains two staves: a vocal line (Soprano, Alto, Tenor, Bass) and an accompaniment line (piano). The vocal parts are mostly in common time, while the piano parts show various time signatures like 2/4, 3/4, and 6/8. The lyrics, written in cursive, describe the creation of the world and the role of Jesus Christ:

In the beginning God created the heaven and the earth.
And God said, Let there be light: and there was light.
And God saw that it was good: and he divided the light from the darkness.
And God called the light Day, and the darkness he called Night.
And the evening and the morning were the first day.
And God said, Let there be a firmament in the midst of the waters, and let it divide the water from the water.
And God made the firmament, and divided the water which was under the firmament from the water which was above the firmament: and it was so.
And God called the firmament Heaven. And the second day was evening.
And God said, Let the waters bring forth abundantly the moving creature that hath life, and let fowl fly above the earth in the open firmament of the heaven.
And God created great whales, and every living creature that moveth, which the waters brought forth abundantly after their kind, and every winged fowl after his kind: and God saw that it was good.
And God said, Let the earth bring forth the green herb, and the fruit tree, bearing fruit after his kind, whose seed is in itself, upon the earth: and it was so.
And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

Adm

Give us the Victory through our Lord Jesus Christ.

— 235 —

Larghetto

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 in 8/8 time. The vocal parts include soprano, alto, tenor, and bass. The lyrics in the vocal parts are as follows:

God lie for us, who can be against us? Who is who if God is for us who

The score includes dynamic markings such as f (fortissimo), ff (fortississimo), p (pianissimo), and pp (pianississimo). There are also various slurs, grace notes, and performance instructions.

ferv.

car be against us!

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

of God's Elect!

who shall lay anything to the charge

of God's Elect!

it is God that justifieth it

A handwritten musical score for three voices (SSB). The music is written on six staves, each with a different key signature and time signature. The vocal parts are labeled Soprano (S), Alto (A), and Bass (B). The lyrics are written below the staves, corresponding to the vocal parts. The score includes various musical markings such as dynamics, articulations, and performance instructions.

My God, that justifieth me,
who is he that condemneth?
Who is he that condemneth me?

it is Christ that died, yet is alive who is risen again

 Who is at the right hand of God who makes intercession for us who make intercession for us who

 intercessor for us who make intercession for us who

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 are written in soprano, alto, and tenor clefs. The piano part includes bass and treble staves. The music features various note heads, stems, and rests. Handwritten lyrics are present in the vocal parts, with some words underlined. The lyrics describe God's power and right hand, and mention "the man who intercesses for us". The score is written on a grid of five-line staff paper.

who marcheth intercessor us
at the right hand of god who marcheth intercessor us
for us

~~Adagio~~

Largo

andante 32

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

— 241 —

Largo.

— 242 — *Largo.* $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{3}$

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

andante

god to god by His Blood, to receive power, and riches, and wisdom, and wrought, and Honour and glory and Blessing

r s s 6 6 78 r

— 243 —

Larynette.

Handwritten musical score for two voices (Larynette and Larahetto) and piano. The score consists of five systems of music. The first system shows a vocal line for Larynette with a single note on each staff. The second system shows a vocal line for Larahetto with eighth-note patterns. The third system shows a vocal line for Larynette with sixteenth-note patterns. The fourth system shows a vocal line for Larahetto with sixteenth-note patterns. The fifth system shows a vocal line for Larynette with sixteenth-note patterns, followed by lyrics: "Blessing and Honour, Glory and Praise be unto Him, he who is fit to reign upon the Throne and unto the Lamb". The piano part is indicated by a treble clef and a bass clef, with various dynamics and markings. The score is written on five-line staves.

Larynette

Larahetto

Blessing and Honour, Glory and Praise be unto Him, he who is fit to reign upon the Throne and unto the Lamb.

tasto solo

Leopoldo

— 244 —

A handwritten musical score for three voices (SSB). The score consists of six staves of music, divided by vertical bar lines into measures. The vocal parts are labeled Soprano (S), Alto (A), and Bass (B) at the beginning of their respective staves. The lyrics are written in a Gothic script and include:

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
Blessing ~ be unto

The music includes various note heads, stems, and rests. Measure numbers 326, 43, 40, and 5 are written below the staves. The key signature changes are indicated by "5", "4", "3", and "4". The tempo is marked as "Presto".

A handwritten musical score for orchestra and choir. The score consists of six staves. The top two staves are for woodwind instruments (Flute, Clarinet, Bassoon). The middle staff is for strings (Violin, Viola, Cello). The bottom two staves are for brass instruments (Trombone, Tuba). The vocal parts are written on the bottom two staves. The lyrics are in English and include:

Rejoice and be glad,
for your sins are forgiven you.
Rejoice and be glad,
for your sins are forgiven you.

The score is divided into measures by vertical bar lines. The vocal parts have specific dynamics and performance instructions like "short", "and in", "BLESSING", and "BLESSING". Measure 43 is indicated at the bottom of the page.

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

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

Blessing and ^{Blessing}

until the Lamb ~~and unto~~ and a very little: for ever

— 248 —

7 6 6 40

unij

Blessing.

be

Blessing

Blessing

be unto Him

Blessing, Honour

x

Latro / d'

— 249 —

A handwritten musical score for four voices (SATB) on ten staves. The music consists of eighth-note patterns. The lyrics are written below the notes in a cursive hand. The lyrics are:

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

- 250 -

A handwritten musical score for "The Four Seasons" by Antonio Vivaldi. The score consists of six staves of music, each with a unique rhythmic pattern. The lyrics are written below the staves, alternating between German ("verändere") and English ("ever change"). The score includes dynamic markings such as "adagio", "allegro", and "tempo". The page number "251" is at the bottom center, and the volume "G 3" is at the bottom right.

allegro moderato

Solo

— 252 —

A handwritten musical score for five voices. The score consists of five systems of music, each with five staves. The vocal parts are labeled 'SSB' (Soprano, Soprano, Bass) above the top three staves. The lyrics are written below the notes in each system. The lyrics include 'amen', 'men', and 'amen men'. The score is written in a cursive style with various musical markings like fermatas and dynamic signs.

SSB

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

326 7 — 253 —

a - men

a - men

a - men

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of eight staves of music, divided into two systems by a vertical bar line. The vocal parts are written in soprano and alto clefs, with lyrics underneath. The piano part is written in a bass clef. The music includes various rhythmic values and rests. The lyrics are as follows:

amer a - man
a men a - men
amer a -
amer a
- men a - men a - men
326 32 5 76 3 26

- 255 -



34.

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of ten staves of music. The vocal parts are in common time, with a key signature of one sharp. The piano part is in common time, with a key signature of one sharp. The vocal parts begin with a forte dynamic. The lyrics are written in German, with some words underlined. The score includes various musical markings such as slurs, grace notes, and dynamic changes. The vocal parts are mostly in eighth-note patterns, while the piano part features sustained notes and eighth-note chords.

— 258 —

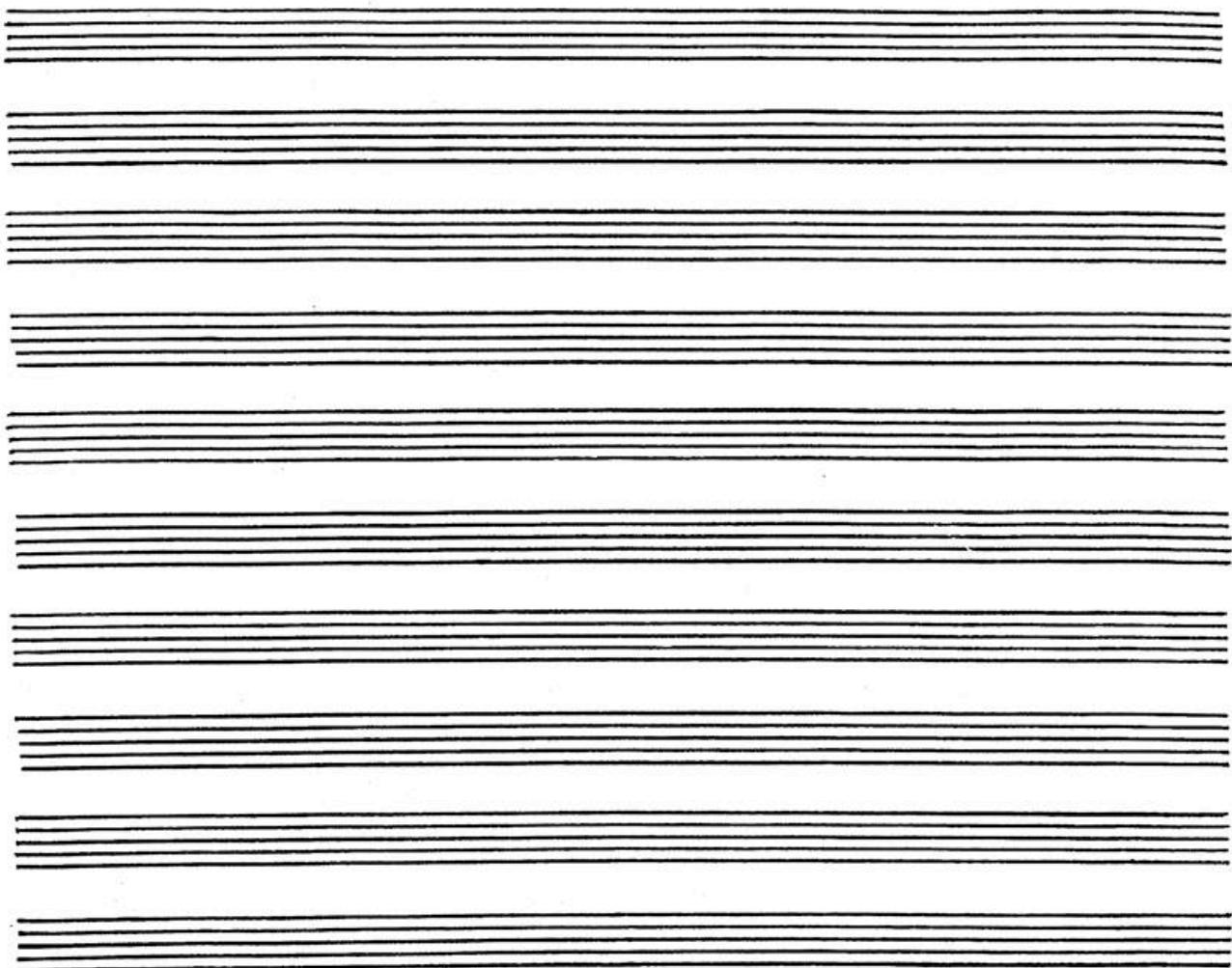
A handwritten musical score for voice and piano. The score consists of ten staves. The top two staves are for the piano, featuring various chords and rhythmic patterns. The remaining eight staves are for the voice, with lyrics written below them. The lyrics are as follows:

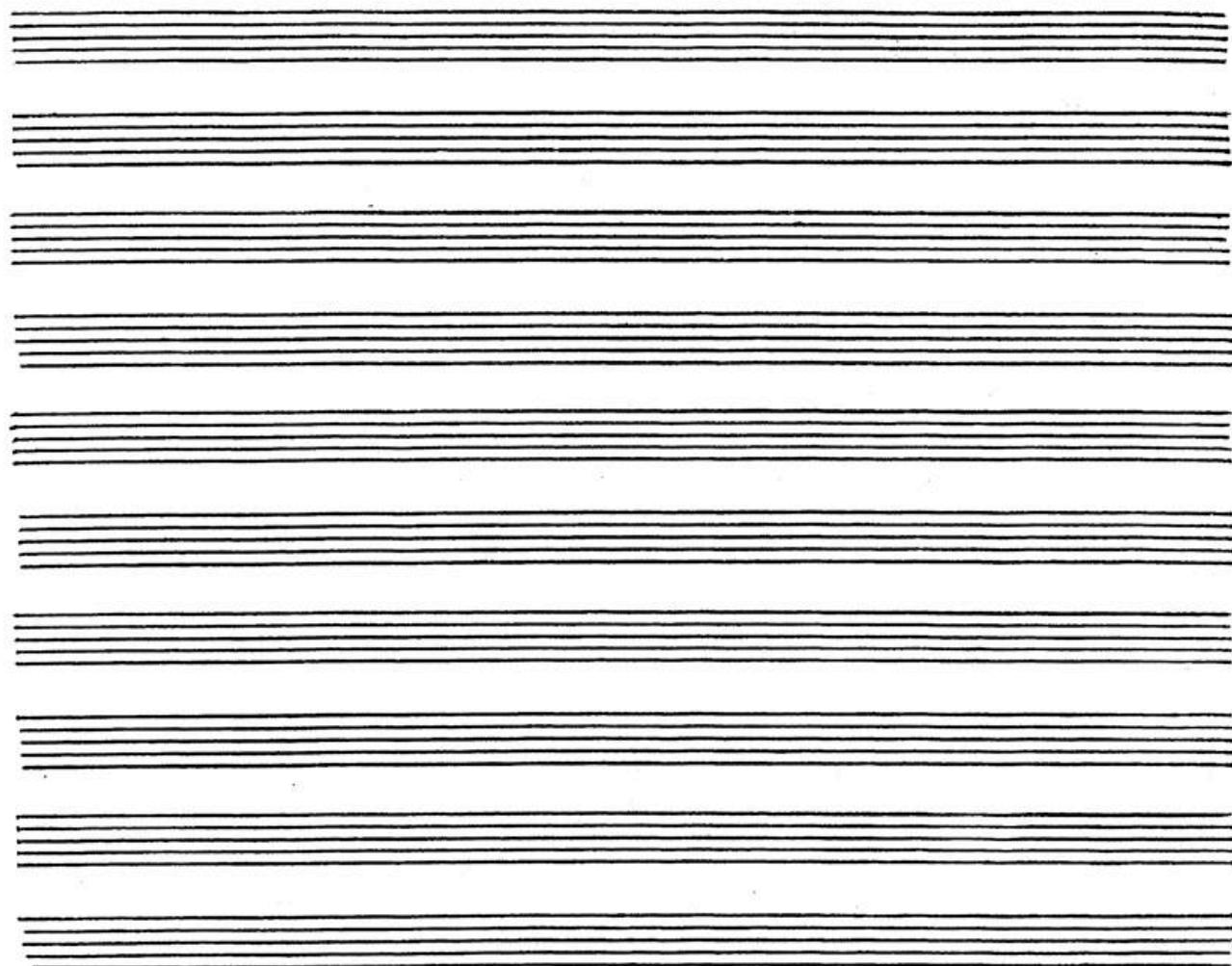
men a - men
men a - men

The score is signed "G. B." at the bottom right.

Handwritten musical score for "Fine Teki oratorio" by G.F. Handel. The score consists of eight staves of music, each with a different instrument or voice part. The music is written in a mix of common time and 2/4 time. Numerous performance markings are present, including dynamics like "f", "ff", "mf", and "p", as well as articulations such as "staccato", "slur", and "acciaccatura". Lyric text is written below the staves, with some words underlined. The lyrics include "men", "amen", "amen amen", and "amen a men". The score is dated "8 Septemb'r 12" and includes a note "aus der handschrift der sächsischen dombibliothek". The page number "1741." is also visible.

Fine Teki oratorio. G.F. Handel. 8 Septemb'r 12. No 67
aus der handschrift der sächsischen dombibliothek. 1741..





Larghetto a Note for *guadagni*
 higher E Miss young Signor Recinelli
 G⁶ flat (alors G⁶) 770
 770 770
 770 770
 770 770 770
 770 770 770 770
 but who man abide the Day of his coming
 770 770 770 770
 770 770 770 770
 770 770 770 770
 and who shall stand when He appeareth? who shall stand when He appeareth? but

— 263 — 6

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 2/4 time. The vocal parts begin with a forte dynamic. The lyrics are written below the vocal staves, starting with "who may abide — the day of His coming". The piano part features eighth-note patterns and a forte dynamic at the end of the page. The score is signed off with a double slash at the end.

11

(a)

(b)

(c)

(d)

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

presto

piano when - He appear - — forte when He appear — forte

— 264 —

A handwritten musical score for three voices (SSB) and piano. The score consists of eight staves. The top four staves represent the three vocal parts (Soprano, Second Soprano, Alto, Bass) and the piano. The bottom four staves represent the three vocal parts (Alto, Bass, Second Bass, Bass) and the piano. The vocal parts are written in common time. The piano parts feature various rhythmic patterns, including sixteenth-note chords and eighth-note patterns. The vocal parts have lyrics in black ink. The lyrics read: "for He is like a refiner's fire" and "for He is like a refi -". The score is dated "1950" at the bottom left. The page number "265" is at the bottom center.

A handwritten musical score for voice and piano. The score consists of ten staves of music. The vocal part (voice) starts with six staves of sixteenth-note patterns, followed by lyrics: "Who shall stand when He appeareth, for". The piano part begins with six staves of sixteenth-note patterns, followed by dynamic markings: pian f, pian f., p: f p, f p, f p, f p. The vocal part continues with "He is fire" and the piano part with f p, f p, f p, f p. The vocal part concludes with "He is fire fi -" and the piano part ends with f p. The score is written on five-line staff paper.

Who shall stand when He appeareth, for

pian f pian f. p: f p f p f p

f p f p f p f p f p

f p f p f p f p f p

He is fire fi -

piano

A handwritten musical score for orchestra and choir. The score consists of six staves. The first four staves are for orchestra, featuring various instruments like strings, woodwinds, and brass. The fifth staff is for soprano voice, and the sixth staff is for basso continuo. The vocal line includes lyrics in English. The score is written in 2/4 time, with dynamic markings such as *f*, *p*, *p.*, *f.*, *pianissimo*, and *Larghetto*. The vocal part starts with "nem's fire for He is like a refi - nem's fire -" and continues with "and who shall stand when He appears? but who may abide the day of His". The basso continuo part ends with "Larghetto". The page number 267 is at the bottom center.

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

Larghetto

and who shall stand when He appears? but who may abide the day of His

Larghetto

— 267 —

coming and He shall said when He appeareth when He appeareth

 forte
 prelissimo

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

— 268 —

v. 6

A handwritten musical score for organ or harpsichord, consisting of six staves of music. The music is written in common time, with various note heads and rests. The lyrics, written below the music, are as follows:

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

pian

He appeareth when He appeareth for He is like a refi-
day.
n-ers fire for He is like a refi-ners fire

forte

-220-

Allegro senza Rip.: *Frazi*

My Beard

Joyra Frazi

pian

done

Re

joyce rejoice rejoice - greatly
rejoice -

pian

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The score consists of three staves. The top staff has lyrics "O Daughter of Zion" repeated. The middle staff has lyrics "Joyce - rejoice - rejoice". The bottom staff has lyrics "O Daughter of". The music features various rhythmic patterns and rests.

ision rejoice - greatly shout - f o Daughter of Jerusalem
behold thy King cometh unto thee
hold thy King cometh unto thee

A handwritten musical score for organ and choir. The score consists of six staves. The top two staves are for the organ, featuring various registrations and pedal markings. The bottom four staves are for the choir, with lyrics written in cursive script. The lyrics are:

He is the right
- eous Saviour and He shall speak

The score includes dynamic markings such as *pian.*, *forte*, and *pian.* The key signature changes between staves, and the time signature is mostly common time.

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

peace He shall speak Peace unto the Hea -

A bo - ne
He is the righ - teous
savior
and He shall speak peace
unto the Hea. then

Rejoice rejoice greatly

rejoice

greatly o Daughter of Zion shout o

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with a key signature of one flat. The vocal parts are written on three staves, and the piano part is on a separate staff at the bottom.

The lyrics are as follows:

Soprano: "Daughter of Jerusalem, behold thy King cometh unto thee rejoice - - - and shout shout rejoice"

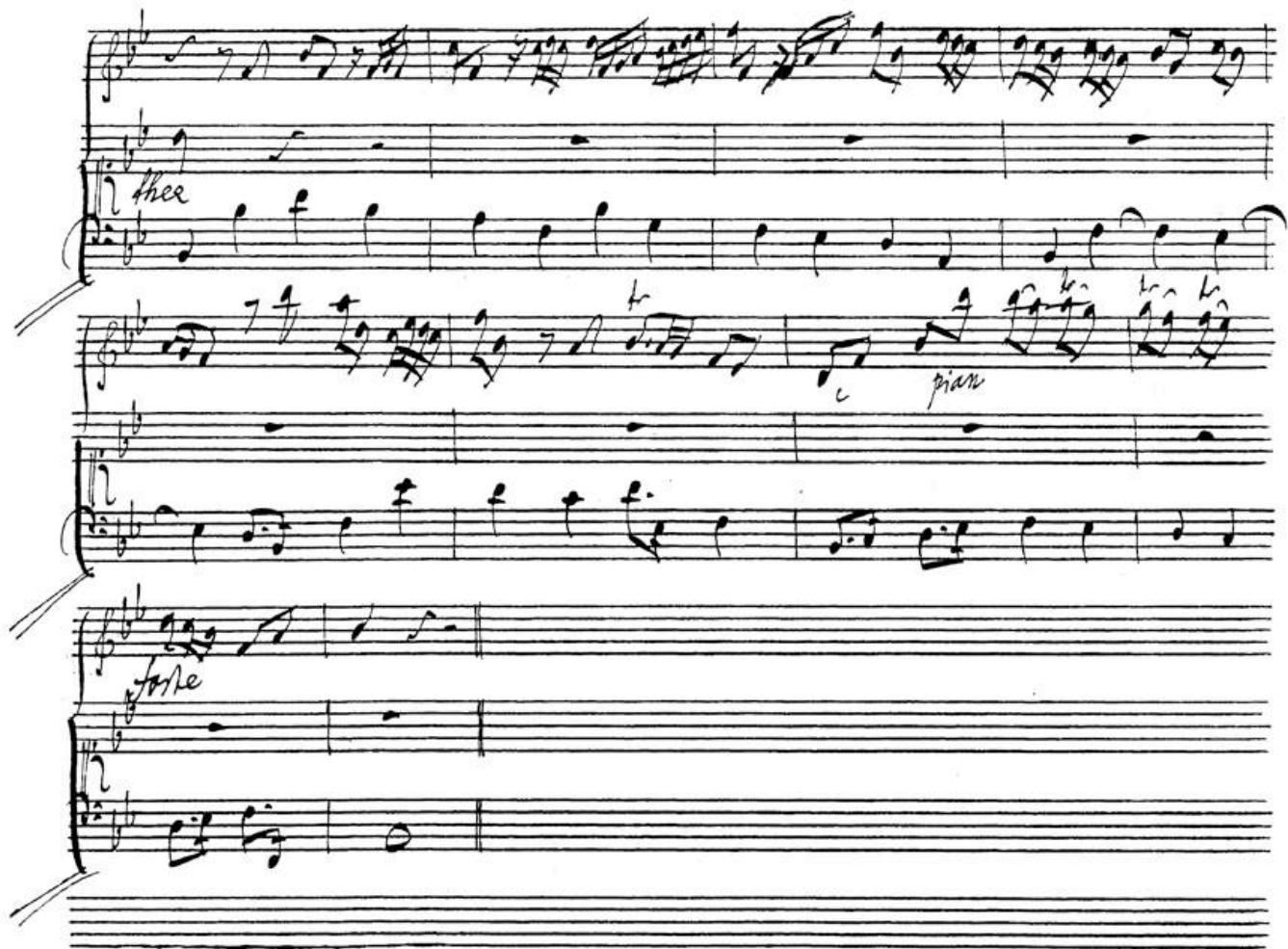
Alto: "Rejoice - - -"

Tenor: "Rejoice - - -"

Piano: "Piano" (indicated by a treble clef and a piano icon)

A handwritten musical score for three voices (SSB). The score consists of three staves, each with a key signature of one flat (F#) and common time. The top staff has a soprano vocal line with dynamic markings like 'greatly' and 'rejoice'. The middle staff has an alto vocal line with lyrics 'Sanctuary of Zion shout'. The bottom staff has a bass vocal line with lyrics 'bold thy King cometh unto'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

greatly rejoice greatly o
Sanctuary of Zion shout O Sanctuary of Jerusalem be =
bold thy King cometh unto



allegro Larghissimo for Guadagnini Recimelli

Mision

Thou art gone upon high Thou hast led captivity captive
and recei - ved gifts for men, ye even for thine

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six staves of music. The vocal parts are in common time, with various key signatures (F major, G major, C major, D major, E major, A major). The piano part is in common time, with a key signature of F major. The vocal parts have lyrics written below them. The lyrics include:

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

The score includes dynamic markings such as forte, piano, and sforzando. Measure numbers are present at the beginning of each staff.

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

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 the piano part in 2/4 time. The vocal parts consist of three staves: Soprano (top), Alto (middle), and Tenor (bottom). The piano part is on the bottom staff. The vocal parts begin with a melodic line, followed by lyrics in italics. The lyrics are:

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

The score includes various musical markings such as dynamic changes (e.g., f , ff , p , mf), articulation marks, and rehearsal numbers.

Larghetto e Staccato

Handwritten musical score for orchestra and organ. The score includes parts for Violin 1, Violin 2, Viola, Cello, Double Bass, Trombones, Organ, and Organum. The score is in common time, with various key signatures (F major, G major, A major, B major) indicated by the letter 'G' with a superscript. The vocal parts (Organum and Organ) have melodic lines with accompanying chords. The score concludes with a section for Trombones and Organ.

Violin 1

Violin 2

Viola

Cello

Tromb.

Organum

Organ

Bassoon

Double Bass

Organ

Organum

— 285 —

pian.

V.1

V.2

Viol.

Tenor.

Horn

C.

A.1

A.2

F.

B.

Concert
et before

Org. et
Violoncello

- 286 -

A handwritten musical score on five-line staff paper. The top four staves contain rhythmic patterns consisting of eighth and sixteenth notes, primarily in common time. The bottom staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic marking "pianiss." at the end of the measure.

A handwritten musical score on ten staves. The top two staves are for strings (Violin I, Violin II, Cello, Double Bass). The next three staves are for woodwinds (Flute, Clarinet, Bassoon). The bottom five staves are for brass (Trombone, Trombone, Trombone, Trombone, Trombone). The vocal part is written on the fourth staff from the top, with lyrics in English. The vocal line includes a melodic line and harmonic chords. The vocal part begins with a dynamic instruction 'Mr Early Solo' and lyrics 'how beautiful are the feet of them singing hymns of'. The score uses various musical markings such as slurs, grace notes, and dynamic changes like 'ff' (fortissimo) and 'p' (pianissimo). Measures are separated by vertical bar lines.

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

peace merr men solo how beautiful how beautiful are the feet of them that bring good things of
how beautiful are the feet of them that bring good things of peace how beautiful how beautiful

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

— 289 —

A handwritten musical score on ten staves. The top three staves are soprano, alto, and tenor voices. The bottom seven staves include basso continuo (bassoon and harpsichord) and four more voices. The music is divided into measures by vertical bar lines. The vocal parts have lyrics written below them. The score is written in black ink on white paper.

Peace
are the feet of them that bringeth good Tidings of Peace Tidings of Salvation

Tidings of Salvation that say - unto

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 soprano vocal line, followed by an alto line, and then a bass line. The lyrics are:

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

The second system begins with a soprano vocal line, followed by an alto line, and then a bass line. The lyrics are:

weak
weak

Below the score, there is a page number:

- 291 -

A handwritten musical score for four voices (SATB) and piano. The score consists of ten staves. The first six staves are for the voices, with the soprano part on the top staff and the basso part on the bottom staff. The piano part is on the seventh staff. The eighth staff contains lyrics in three parts: "forth into", "glad Tidings", and "break forth into". The ninth staff contains lyrics: "joy", "glad tidings", and "glad tidings break forth into". The tenth staff contains lyrics: "glad tidings", "break forth into", and "joy". The score includes various musical markings such as fermatas, slurs, and dynamic signs.

A handwritten musical score consisting of six staves. The music is written in common time. The first three staves begin with a treble clef, while the last three staves begin with a bass clef. The notation includes various note heads and stems, some with vertical strokes indicating pitch. The lyrics are written in cursive script below the staff lines. The first two lines of lyrics are "thy god reigns". The third line begins with "glad tidings" followed by three repetitions of "glad tidings". The score concludes with a page number "6" at the bottom left.

thy god reigns

glad tidings glad tidings glad

6

A handwritten musical score for a multi-part setting, likely a choral or organ piece. The score consists of eight staves, each with a unique rhythmic pattern indicated by vertical strokes. The lyrics, written below the staves, are:

break break
thy god thy god
thy god reign
glad tidings glad tidings
thy god reigneth break forth into joy break
thy god reign

A handwritten musical score for a multi-part setting. The score consists of ten staves, each with a unique rhythmic pattern. The vocal parts include "Hymnus" (top), "neth", "low", "beautiful", "neth", "glad tidings", "glad tidings/glad tidings", and "how beautiful are the feet of". The score is written on five-line staff paper.

Handwritten lyrics:

- Hymnus
- neth
- low beautiful
- neth
- glad tidings
- glad tidings/glad tidings
- how beautiful are the feet of

A handwritten musical score for four voices (SSBB) 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
how beautiful are the feet of them that bringeth good tidings of peace
how beautiful are the feet of them that bringeth good tidings of peace
they bring good tidings of peace

— 296 —

C

a

297

q. q. q. q. f.

q. q. o. o. o. o.

q. q. q. q. o. o.

q. q. o. o. o. o.

q. q. o. o. o. o.

q. q. q. q. o. o.

q. q. q. q. o. o.

q. q. q. q. o. o.

that faith unto thee on thy reigneth thy reigneth
q. q. o. o. o. o.

d. d. o. o.

— 297 —

Larghetto

Handwritten musical score for orchestra and choir, labeled C. The score includes parts for Flute 1, Flute 2, Clarinet, Bassoon, Horn, Piano, and Violin. The vocal part consists of three staves of lyrics. The lyrics are:

beautiful how beautiful are the feet of them that bringeth good tidings good tidings of
peace that say - unto sion thy god reigneth horn lead with

The score is in common time, with various dynamics and performance instructions like "pianissimo" and "fortissimo". The vocal parts have melodic lines with eighth and sixteenth note patterns.

V. priso
V. piano

How beautiful are the feet of them that bringeth good tidings, good tidings of peace, that
say unto Sion Thy God is thy God, rei - o, almighty god - reigneth.

pianissimo
pianissimo

How beautiful are the feet of them that bringeth good tidings, good tidings of peace, that say unto Sion

p.

thy god reigneth

that say unto sion thy god the god thy god reigneth

entreat coro.

say unto sion thy god reigneth

1.1

1.2

Tympani

Hörz.

V.1

V.2

C. *Chor.*
reigneth, break

A.

S.

B. *break forth into*
good ridings;

Cont. *good ridings;*
with force

A handwritten musical score on ten staves. The music consists of mostly eighth-note patterns. The lyrics begin in the eighth staff: "peace good tidings of peace good tidings of peace". The ninth staff continues with "good tidings of peace good tidings of peace". The tenth staff concludes with "good tidings of peace good tidings of peace". The score is divided into measures by vertical bar lines.

A handwritten musical score for voice and piano. The score consists of ten staves. The first five staves are for the piano, featuring various rhythmic patterns and dynamics like forte (f), piano (p), and sforzando (sf). The next four staves are for the voice, with lyrics written below them. The lyrics are:

peace of peace break
and reigneth how beautiful are the
peace of peace break
break forth into bow thy god reigneth

The score concludes with a piano part.

A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music consists of two systems. The first system ends with a repeat sign and a double bar line, followed by a bassoon part. The lyrics are:

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

The second system begins with a bassoon part. The lyrics are:

beautiful are the feet of them that bringeth good Tidings thy god rei
Bassoon solo ending
that bringeth good Tidings thy god rei - great thy god

Accompaniment parts include a bassoon and a cello. The score is marked with dynamics such as *fort* and *ff*.

A handwritten musical score for three voices (SSB). The score consists of ten staves of music, each with a different vocal line. The lyrics are written in English and are as follows:

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
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
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
how beautiful are the feet of them that bring good tidings

Below the score, the text "Baritone cor Contin." is written.

A handwritten musical score for three voices (SSB) on five-line staves. The music consists of two systems. The first system ends with a double bar line and repeat dots, indicating a repeat of the previous section. The second system begins with a bass clef and a common time signature. The lyrics are written below the staves in a cursive hand, corresponding to the musical notes. The lyrics are:

bringeth good tidings that say thy god reigneth
reigneth thy god reigneth thy god
peace of peace that say ~~thy god~~ let ^{the} people Zion thy god reigneth thy god reigneth thy god
feet of them that bringeth good tidings of peace that say ~~thy god~~ let ^{the} people Zion thy god reigneth thy god
tidings of peace that say unto Zion thy god reigneth thy god reigneth thy god reigneth thy god

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how beautiful are the tiding of peace break
 how beautiful are the tiding of peace break
 how beautiful are the tiding of peace break
 Brillen - cuka parte
 reigneth
 break forth
 break forth
 break forth
 break forth

thy god
thy god reigneth
thy god reigneth reig - neith thy god reigneth
thy god
thy god reigneth thy god reigneth reig - neith thy god
forth into thy break forth into thy - thy god reigneth - neith thy god reigneth - neith thy god reigneth

A handwritten musical score for organ or keyboard, consisting of six staves. The music is in common time and includes lyrics in English. The lyrics are:

With break forth into joy break forth into joy
Thy god reigneth, break
With break forth into joy break forth into joy
Thy god reigneth, break

The score includes various musical markings such as fermatas, slurs, and dynamic signs. The page number 104 is written at the bottom right.

andante

andante

miss Young may have a copper
 mr Beard How beautiful are the feet of him that

pian

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

A handwritten musical score for three voices (SSB) on five-line staves. The music consists of two systems. The first system begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are written in a Gothic script and include the words "tidings tidings of sal vation" and "that saith unto sion that thy god reigneth". The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics continue with "tidings of sal vation that saith unto sion thy god rei- gretth thy god rei- gretth". The score includes several fermatas and rests, and the word "break" appears twice, indicating performance instructions.

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 primarily composed of eighth-note patterns. Several staves contain lyrics in parentheses: 'glad tidings' appears three times, 'forth into joy' once, and 'break forth into joy' once. The score is written on five-line staff paper.

thy god rei. — gnewch
thy god rei! — neff
thy god rei!
glad hoings
break break gladtidings

A handwritten musical score consisting of five staves. The music is written in common time. The lyrics are written below the staff lines. The lyrics are:

thy god reigneth
thy god reigneth
thy god reigneth
thy god reigneth

They say he bringeth good ridings

How beautiful is the

the feel of him that bringeth good ridings

A handwritten musical score for three voices (SSB). The music is written on five staves, each with a different vocal range. The lyrics are written below the staves, alternating between English and Latin. The score includes dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *mf* (mezzo-forte). The lyrics are as follows:

f
Hallelujah! Hallelujah! Hallelujah!
Hallelujah! Hallelujah! Hallelujah!
Hallelujah! Hallelujah! Hallelujah!
Hallelujah! Hallelujah! Hallelujah!

Hallelujah! Hallelujah! Hallelujah!
Hallelujah! Hallelujah! Hallelujah!
Hallelujah! Hallelujah! Hallelujah!

Hallelujah! Hallelujah! Hallelujah!
Hallelujah! Hallelujah! Hallelujah!

tidings which bringeth life - - - - -
feet of him that bringeth life - - - - -
tidings of salvation of salvation

tidings which bringeth life - - - - -
feet of him that bringeth life - - - - -
tidings of salvation of salvation

tidings which bringeth life - - - - -
feet of him that bringeth life - - - - -
tidings of salvation of salvation

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 first system ends with a repeat sign and a bassoon part. The lyrics are written below the staves:

- with they glad red - gneßt thy gladnes; - gneßt glad

reigned - break

The second system begins with a bassoon part. The lyrics continue:

glaß

A handwritten musical score on ten staves. The music consists of eighth-note patterns. The lyrics are written below the notes. The first section ends with a vertical bar line and a repeat sign. The second section begins with a bass note followed by eighth-note patterns. The lyrics include "d. d. d. d. d.", "break break", "break break", "glad", "thy god rel - gath glad", and "glad". The score concludes with a final section of eighth-note patterns.

A handwritten musical score for two voices and piano. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one sharp, and common time. It features two vocal parts with lyrics: "thy god reigneth" and "thy god reigneth". The piano part is indicated by vertical stems and rests. The bottom system begins with a bass clef, a key signature of one sharp, and common time. It also features two vocal parts with lyrics: "thy god reigneth" and "thy god reigneth". The piano part is indicated by vertical stems and rests. The score is written on ten staves.

And Largh' M. Beauf. Sra Awojo

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

and their words unto the ends of the world and their words unto the ends

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

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

of = the word

I *al tempo ordinario.*

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

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

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

word
 another world another world of the world - unto the End of the World
 to the " and this world another of the world - unto the End of the World
 unto the End of the World of the World and another world - another world of the world - unto the End of the World
 and their ends after the world another world and their world and their world of the world - unto the End of the World

43 tot

A handwritten musical score for a four-part choir (SATB) and basso continuo. The score consists of eight staves. The top three staves represent the vocal parts: Soprano (S), Alto (A), and Tenor (T). The bottom staff represents the basso continuo (B.C.). The music is written in common time. The vocal parts have vertical stems pointing upwards, while the continuo staff has vertical stems pointing downwards. The vocal parts begin with quarter notes, followed by a measure of rests, then eighth notes, sixteenth notes, and finally quarter notes. The continuo part begins with eighth notes, followed by rests, then eighth notes, and finally quarter notes. The lyrics are written in cursive script below the staves. The first two lines of lyrics are: "The Kings of the Earth rise up and the Ruler stand confederate against the Lord and His an". The third line starts with "Let us break their bonds af". The fourth line starts with "join -". The continuo part ends with "led". The score is signed "C. M. D." at the bottom right.



A handwritten musical score consisting of four staves. The first three staves are in common time (indicated by 'C') and the fourth staff is in 6/8 time (indicated by '6/8'). The music is written in a rhythmic notation using vertical strokes of varying lengths to represent different note values. Measures are separated by vertical bar lines. The score includes rests and a repeat sign with a '1' above it. The fourth staff begins with a measure starting with a 'D' and ends with a measure ending with a 'D'. The page number '— 328 —' is located at the bottom center of the page.

*O Madame**M*

A handwritten musical score for two voices, consisting of two staves. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It contains six measures of music, ending with a fermata over the final note. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. It contains five measures of music, ending with a fermata over the final note. The vocal parts are separated by a blank space.

*He was inspired by his own repeated performances of many jazz pieces and acquainted with great
music of the past.*
*to call up old feelings
and get lost in old times*