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

für die deutsche Händelgesellschaft
herausgegeben von
Friedrich Chrysander.

Hamburg.
Gedruckt bei Strumpfer & Co.
1892.
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 oratorical 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 Musß betreffen, hat man nicht einmal versucht anzu
deuten. Auch ist, wie bereits bemerkt, nur der einzige Band
„Messiah“ im Buckingham-Palaß benutzt; die drei anderen
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 Unkenntnis dessen,
was eine solche Ausgabe erfordert, zu Werke gegangen ist.
Kein Wunder, wenn die Unternehmer mit ihrer verwahr-
losen Edition der allgemeinen Tendenz unserer Zeit, Händel’s
Kunst zu verkennen und zu verdrängen, in die Hände ge-
arbeitet 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-Palaß. Dieser enthält
zunächst das ganze Werk, wie es für Dublin geschrieben
wurde, und sodann drei spätere Zusätze oder Unarbei-
tungen. Der Dublinscher Messias ist hier in der Folge der
Handschrift S. 1—262 gedruckt. Die späteren Nachträge
dagegen sind von S. 510 an so vertheilt, wie sie zu dem
Umbringen der Reihenfolge nach passen.

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the composer’s numerous pencil notes, which mainly
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are in England and, therefore, so much easier to En-
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the whole edition in short visits. From all this it
is evident that the task was undertaken in total igno-
rance of its requirements. No wonder, if those who
undertook this wretched edition contributed towards the
general tendency of our time of misrepresenting and sup-
planting Handel’s art.

Thus it was only a feeling of the urgent need of pre-
senting 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 con-
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secondly three later additions or alterations. The Dublin
Messiah is here printed on pp. 1—262 in the order ob-
erved in the manuscript. But the later additions, com-
encing with p. 310, are here assigned to the places which
agree best with their connexion with the rest.
phien technisch vortrefflich ausgeführt, wenigstens besser, als jene unsauberen Vorlagen, welche mir für die gegenwärtige Ausgabe zu Gebote standen. Um so befremdlicher ist es, daß die Unternehmer kein vollkommeneres Druckwerk daraus herstellen ließen. Händels Notenpapier gehört durchweg zu dem besten der damaligen Zeit, aber die Tinte ist doch vielsach 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 Abruck gebracht ohne irgend welche Reinigung. Das Resultat davon war, daß die durchgeschlagenen Noten mit den geschriebenen gleichen Geltung erlangten und den Druck nicht nur unsauber, sondern in zahlreichen Stellen auch unleserlich machten oder gar falsche Lesarten veranlassten. Mehr als sehnsüchtig folchter Rotenklecke entfernte ich aus dem Londoner Druck durch Vergleichung mit dem Autograph. Die Sorgfältigkeit, mit welcher Bowley's Beauftragte verfuhr, ging aber noch weiter, denn man ließ ganze Seiten aus (die nachträglich geschriebene und dann wieder geschr. Seite 72), vergaß S. 5 bei den beiden Takten 6 und 9 die Kürzung anzugeben, wodurch die irregre Melodie entstehen mußte, es sei wirklich Händels Absicht gewesen, diese beiden Takte spielen zu lassen; desgleichen ließ man die für Händels Art zu arbeiten so belehrende und so wichtige Zählung der Szenen des Papiers fort, oder brachte ohne Sinn und Verstand sie und da eine Zahl davon an. Die vielen Bleistift-Bemerkungen des Kom-
pionisten, welche meistens die Sänger, zum Theil aber auch die Musik betreffen, hat man nicht einmal versucht an- 
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mencing with p. 310, are here assigned to the places which 
agree best with their connexion with the rest.
2. Ein Sammelband Händel'scher Autographen des Buckingham-Palastes im Hochquart-Format enthält die Sätze, welche Seite 285 bis 309 gedruckt sind.


Hiermit ist Alles, was vom Messias an Autographen vorhanden zu sein scheint, oder gegenwärtig noch auffindbar ist, 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 der nunmehr folgende Ausgabe des Messias gehört und dort zur Mittheilung kommen wird.

In dem Vorworte zum Facsimile des Jephtha (1885)


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


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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Part the First.

SINFONY.

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Allegro moderato ........................................ 1


Die spätere Annahme, das diese „Sinfony“ ursprünglich mit einem Menuet beschlossen sei, ist völlig grundlos.

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CHORUS.

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

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

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

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

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

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

Whatever Handel himself and Schmidt wrote in pencil will be easily recognised in this facsimile by the finer character of the writing.
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CHORUS. Recit. He that dwelleth in Heaven.

TENORE. Arioso. Thou shalt break them.

Hallelujah! for the Lord God omnipotent reigneth.

Part the Third.

SOPRANO. Aria. I know that my Redeemer liveth.

(SEMI-CHORUS.) Since by Man came Death.

(CHORUS.) By Man came also the Resurrection.

(SEMI-CHORUS.) For as in Adam all die.

(CHORUS.) Even so in Christ shall all be made alive.

BASSO. Recit. accomp. Schuld, I tell you a mystery.

Aria. The trumpet shall sound.

ALTO. Recit. Then shall be brought to pass.

ALTO & TEN. Duetto. O death, where is thy sting?

CHORUS. But thanks be to God.

SOPRANO. Aria. If God be for us, who can be against us?

Worthy is the Lamb that was slain.

CHORUS. Blessing and honour, glory and pow'ry be unto Him.

Amen.

APPENDIX.


Autograph in Ouseley's Handegmip "for Guadagni", written in ink in Handel's handwriting. There are also later
von Schmidt, with the comment "A Note higher E\" (E-moll, what was not intended for the tenor, Low). "Miss Young\", "Sign\" Recinelli\", "G\" flat (G-moll, for the soprano) \"Calori G3\". This air was therefore sung by all four solo singers one after the other.

**SOPRANO. Aria.**

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

As singers are on the basis of Mr. Beard and the tenor Mr. Beard and the tenor Mr. Beard are mentioned by Handel as singers; which fact shows that the air was occasionally sung by a tenor.

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

**ALTO. Arioso.**

**Thou art gone up on high. (B. - s. A p. 81.)**

The movement is here transposed "for Gualagni", the tenor, and was subsequently sung in alto also by the ladies Young and Recinelli.

The autograph of it is in Ouseley's conducting score.

**ALTO I & II. Soli.**

**How beautiful are the feet of them.**

[Break forth into joy ...]

**CHORUS a 5.**

The soprano air, which Handel wrote as version A (see p. 174), differs both in words and in music. In the versions B and D we find a totally different treatment; and of these, B and D 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 1651 to 1744, edited by Rimbaud. London 1874, Camden Society, p. 53), and "Mr. Mene\" (S. 289) was accepted from April 14th 1744 (Cheque-book, p. 55, where his name is given as "Mr. Ben. Mene\") until Anselm Bayly, according to the Cheque-book, p. 55, gave up his position in the choir on March 13th 1744 — a month before Mene's appointment — because he took priest's orders in the
auf, weil er in der Kapelle zum Priester avancierte; aber in dem englischen Staatskalender von 1745 (Chamberlayne, Magna Britanniae Notitia; or, the Present State of Great Britain. London. 8°. p. 208) ist er noch als Sänger aufgeführt, und dafür dieser intelligente Mann auch nach dem März 1744 in der Kapelle missteh, wird nun durch Händel's Komposition bestätigt. Dieselbe mag schon im Jahre 1744 geschrieben sein, aber es ist nicht sicher, ob sie zu einem größeren Antehm gehört oder ob dieses überhaupt zu Stände fam. Für den Meffis vermerkt er der Satz in Version B.

SOPRANO. Solo. { How beautiful are the feet of them }

CHORUS a 4. { Break forth into joy }


Beide Versionen, B und C, mußten hier in der Photographie ein wenig verkleinert werden, um nach der Höhe im Mezzosaturn zu passen. Wie geringfügig diese Verkleinerung ist, ergibt man daraus, daß Händel's Partitur in der Höhe 253 mm und in der Breite 157 mm misst, unter Druck dagegen in der Höhe 206 mm und in der Breite 83 mm, also nur 15 + 14 mm weniger beträgt.

ALTO & TEN. (Sopr.) Soli. { How beautiful are the feet of him }

CHORUS a 5. { Break forth into joy }


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

Version C has the same words as B, set to different music, and was also written for a church choir, in which a boy sang the solo soprano. This version is not used in the Messiah, but is found in the Occasional Oratorio of 1746 to the words "Be wise" (vol. 43, pp. 69—75), although in a somewhat different form. The foundation of both is recognizable in an air "Amor sempri è avvezzo", in a Serenate 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 7¼ inches broad, our impression counts 8½ inches in height and 7¼ 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 "Sä Avillo".
TENORE (o SOPR.). *Arioso. Their sound is gone out.*

Dieser Satz ist von Schmidt geschrieben und steht in dem Messiah-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 Vorschritt "St. Avelio."

**CHORUS.**

*Their sound is gone out.*

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

**BASSO.**

*Recit. accomp. The kings of the earth rise up.*

Dem zweiten Teil der Basarie "Why do the nations" (pp. 182–183) ist durch diese, in Ouseley's conducting score erhaltene Version einer recitativische und verkürzte Fassung gegeben.

**Sechs vierstimmige fugierte Sätze ohne Text.**


**Ein Blatt Skizzen zum Messiah.**

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

Das vorliegende Blatt enthält zunächst die ersten Gedanken der Arie "He was despised" (S. 166); sodann in zweierlei Wendung ein Thema, welches zuerst für den Chor "Let all the angels" (S. 161) bestimmt war und dort auch noch anfing, sodann aber verfusweise die Worte beinah "and cast away your yokes from us", die jetzt (S. 185) eine ganz andere und weit energischerer Musit erhalten haben. Die dritte Skizze betrifft den fugierten Eintritt des "Amen" (S. 252) und ist die wichtigste von allen.

**Als ein Curiosum steht dann noch das "Ball" von and Tafken, überschrieben "Der arme Irische Junge", ein Gefang, welcher von Händel offenbar in Ireland notirt wurde und die Ursache gewesen sein mag, daß uns dieses sohbare Blatt erhalten ist.**

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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 "St. Avelio."

**CHORUS.**

*Their sound is gone out.*

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

**BASSO.**

*Recit. accomp. The kings of the earth rise up.*

In the version B, preserved in Ouseley's conducting score, an abridged form and the character of a recitative is given to the second part of the bass air "Why do the nations" (pp. 182–183).

**Sechs vierstimmige fugierte Sätze ohne Text.**

Six fugal pieces in four parts without words. 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 Messiah.**

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

The present leaf contains 1) the first idea of the air "He was despised" (p. 166); 2) in two versions a theme intended originally for the chorus "Let all the angels" (p. 161), and here sounds still like it, but afterwards experimentally put to the words "and cast away their yokes from us", which now (see p. 185) have been set to quite different and far more energetic music. 3) The third rough sketch refers to the fugal entrance of the "Amen" (p. 252) and is the most important of all.

There is also a curiosity, a "Ball" of eight bars, with the title in German "Der arme Irische Junge" (The poor Irish Boy), — a song that must clearly have been written down by Handel in Ireland, and may have been the reason for his preserving the precious leaf.
Messiah
Here, part of the Ouverture and the beginning of the Recit: — Comfort ye my People, are waiting.
The voice of him that crieth in the wilderness:

Prepare the way of the Lord, make straight in the desert a highway for our God.
straight and rough places plain and the rough places

Every valley every valley shall be

for the mouth of the Lord hath spoken it.

Be reverent, and all flesh shall know that the Lord is king.
Shall I not fill heaven and earth with my praise?
And the glory of the Lord shall be revealed.
the glory of the Lord shall be revealed and all flesh shall see it together.

and the Lord — hath spoken it and all flesh shall see it together.

and the glory of the Lord shall be revealed and all flesh shall see it together.
...together for the mortal a. q. q. a. of the Lord of...
a tempo diminuendo
accep

Thus saith the Lord: Thus saith the Lord of Hosts: Ye have a little leaven, and I will throw it into you, that it may be eaten up before your eyes. The Heavens and the Earth; the sea and the dry land; and I will bring destruction upon this place, and I will make it desolate, as it was in the days of Uzziah, king of Judah.
Cantate Largo

Mit Grosser Macht

Die Gottesmutter

Durch die Stille

Veni Emmanuel
The day of His coming?

and who shall stand when He appears?

When He appears? and who shall stand when He appears?
Jazzy His coming, but wings divide the day of His coming, and who shall stand when He appears and
who shall stand when He appears
for He is like a fire to the

-28-
and He shall purify and shall purify — the sons of Levi.
and He shall purify the sons of Levi.
liftp up thy voice, with	freight; liftp up be hold fable
Jay unto the cities of
be hold - your god - be hold - your god Jay unto the cities of
be hold your god.
O Now that Tere's no tristation

We shine for Thy light is come

And the glory

Of the Lord the
Glory of the Lord is risen up on thee: And he shall fill the inhabitants of thine house with good things.  

[Music notation]
but the Lord shall arise — upon thee and His glory shall be seen up.
on thee and the glory shall be seen upon thee, and the Gentiles shall come to the light and kings to the brightness of thy
Largo

all o'er

V. solo

Mr. Reinhold on piano

The people that walked in darkness have seen a great light.

The people that walked in darkness have seen a great light.
for upon his shoulder his name shall be called "Wonderful Counsellor, The mighty God the
unto us a Child is born
unto us a Son is given
for unto us a Child is born
Ever since the Prince of Peace
There were shepherds abiding in the field, keeping

watch over 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 sore afraid.

Violin 1

Violin 2
The angel of the Lord came upon them and the glory of the Lord shone upon them, and they were sore afraid—and they were sore afraid.

But to the angel of the Lord came upon them and the glory of the Lord shone upon them, and they were sore afraid—and they were sore afraid.
Recit

and the angel saith to them fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host praising and saying
Glory to God in the Highest!

and

and Peace on Earth
Glorious glory to God in the highest and on earth peace.
a Negro

rejoice - rejoice greatly  

rejoice - rejoice  

O daughter of Zion rejoice - rejoice  

O daughter of Zion rejoice - rejoice  

-81-
Behold thy king cometh unto thee, rejoice.
Rejoice greatly, O daughter of Zion; shout.
O daughter of Jerusalem, behold, the King cometh unto
you, rejoice.
Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap like a hart, and the tongue of the dumb shall sing.
Larghetto e piano

He shall feed his flock like a shepherd and

He shall gather the lambs with His arm with His arm
He shall gather the Lambs with His Arm, and carry them in His bosom and
gently lead those that are with young and gently lead — and gently lead — that are with young.
come unto Him all ye that labour and are heavy laden and He will give you rest.
Jehovah, the voice of God, who is a mighty Redeemer.

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Jehovah, the voice of God, who is a mighty Redeemer.

Jehovah, the voice of God, who is a mighty Redeemer.
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
His yoke is easy.
His burden is light.
His yoke is easy.
His burden is light.
pianv

for de

his burden is

Je his burden is light

His burden is light

Je his burden is light

Je his burden is light

His yoke is ea

Je his burden is light

His yoke is ea

Je his burden is light

for de
Largo

Messiah an Oratorio. Part II Second.

We hold the Lamb of God, behold the Lamb of God
That tooketh away the sin of the world.

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

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

that taketh away the sin of the world.

that taketh away the sin of the world.
a man of sorrows, and acquainted with grief. A man of sorrows, and acquainted with grief.
He was despised, and rejected.
He gave his back to the Smilers
and his cheeks to...
Surely  he hath born our griefs, he hath borne our griefs.

and carried our sorrows.

Surely  he hath borne our griefs, he hath borne our griefs.
Allabreve moderato

...was upon Him...

...and with His stripes we are healed...
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

all we like we
-126-
We have warned one another to his own way.

We have turned everyone everyone...
we have turned by once & have gone astray
every one to his own way all we take sleep
He trusted in God that He might deliver Him.
Let him deliver him.

He delivered that He

in Him.

He delivered him.
He trusting in that he would deliver him: let him delight in him.
Largo e piano

...
hold and see if there be any sorrow there unto His sorrow be how and see if there be any sorrow there unto

line unto His sorrow
All for Low

Reit

He was cut off out of the land of the living for the transgression of his people was he stricken.

andante larghetto

but they did not leave his
He did not leave his soul in Hell, nor did he suffer theoly one to see corruption.

He did not leave his soul in Hell.
Corus a tempo ordinario

Lift up thy Head, and ye gates, and be ye lifted up everlastig doors, and ye
Let all the angels of God worship Him.

Let all the angels of God behold Him.
Let all the angels of God worship Him
and let all the children of God worship Him
Let all the angels of God worship Him
and let all the children of God worship Him

\[ \text{Let all the angels of God worship Him} \]
\[ \text{and let all the children of God worship Him} \]
and received gifts for men ye even for thine en-

emys for thine enemies,

that the Lord God might dwell amon

among them that dwell.

among them, that the Lord
and their words unto the ends of the

---

-allegro---
Why do the Nations in fury rage together Why do the people in
Imagine a vast thing, why do the nations rage?

Why do the people indiscreetly seize?
people imagine a rain. Why the natives made
why do the people imagine a vain thing and give a vain thing and
the Kings of the Earth rise up and the Rulers take counsel together above Count — let's take
...
Part the third.

I know that my Redeemer liveth, and that
He shall stand at the latter day upon the earth.
I know that my Redeemer liveth and that he shall stand at the latter day upon the earth. I have set my mind to know wisdom and to see the business that is done upon the earth; and to know that my experience is great. That my experience is great, even to the knowledge of the wickedness of the sin of the wicked man upon the earth. I have looked upon the earth, and seen the wickedness of man. And I have said, It is not for the wicked that God will cause the earth to stand. For the wicked shall not inherit the earth.
I love the Lord, I will sing to him; I will tell stories of all the wonderful things he has done.

I know that my Redeemer lives,

And though he be dead, yet shall I seek him again in the days of his visitation.

For now is Christ risen from the dead, the first fruits of them that sleep.

Fruits of the earth, they are the first fruits of them that sleep.
Since by man came Death, since by man came Death

The lightning

from the sea

of them that sleep

Grave
by maranatha the resurrection of the death by maranatha the resurrection of the death by maranatha
behind the veil, 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 Trumpet shall sound and the dead shall be raised
in corruptible

and we shall be changed

and we shall be changed
This corruptible must put on incorruption for this corruptible must put on incorruption.

- This corruptible must put on incorruption
- This mortal must put on incorruption

Recit.

Then shall be brought the saying that is written: Death is swallowed up in victory.
O death where is thy sting? O grave, where is thy victory?

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

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

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

O death where is thy sting? O grave, where is thy victory?
...
Carve again just:

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 not that justifileth it is
It is Christ that die, yet rather that is risen again.

Who makes intercession for us who make intercession.
Glory be unto Him that siteth upon the Throne forever and unto the Lamb that siteth upon the Throne.
A Note Higher Gb

But who shall abide the Day of His coming

And who shall stand when He appeareth? Who shall stand when He appeareth?
who may abide — the Day of His coming and who shall stand when He appeareth and who shall stand when He appeareth
for He is like a refining fire.
-ner's fire for He is like a fire -ner's fire -


and who shall stand when He appeared? but who may abide the day of H
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And He shall feed His flock in the strength of the Lord Jacob.
Stand when He when He appeareth and who shall stand when He appeareth for He is like unto fire and Who shall stand when He
He appeareth, for He is like a fire.
Sion rejoice greatly. Shout, o daughter of Jerusalem.

Behold thy king cometh unto thee.

Hold thy king cometh unto thee.
He is the right

Jesus Christ our Saviour and He shall speak
Peace unto the Hea—then He Shall speak Peace He Shall speak
Daughter of the Gentile, behold thy King cometh unto thee rejoice and shout, rejoice.
for guadian

Mission

Recinelli

Thou art gone upon high

Thou hast led captivity captive

and received gifts for men, yea even for thine
Enemies year even for three Enemies

that the Lord God might dwell among them, that the Lord God might dwell among them, might dwell among them.
peace

how beautiful are the feet of them that bring good tidings of peace. how beautiful, how beautiful.
Peace, tidings of salvation, that say unto
are the feet of them that bring good tidings of peace, tidings of salvation.
Vion thy god reigned that say unto Vion thy god reigned that say unto Vion thy god reigned that say unto Vion thy god reigned
thy feet reigh, meth low beautiful
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

then that bringeth good tidings of peace
How beautiful are the feet of them that bring good tidings of peace that shall
be published to the end of the earth.
How beautiful are the feet of them that bridle lions of the flock.

Before we continue.
Their sound is gone out: their sound is gone out
unto all lands: unto all lands
unto the End of the world: and their words unto the End of the world.

of the world: their sound is gone out: unto all lands: and their words: unto the End of the world: and their words: unto the End of the world.
The kings of the earth rise up
And the rulers take counsel together
Against the Lord and His anointed
They say among themselves:

Let us break their bands asunder
And cast away their cords from us.
He was educated in Paris and studied composition under the guidance of various music teachers.