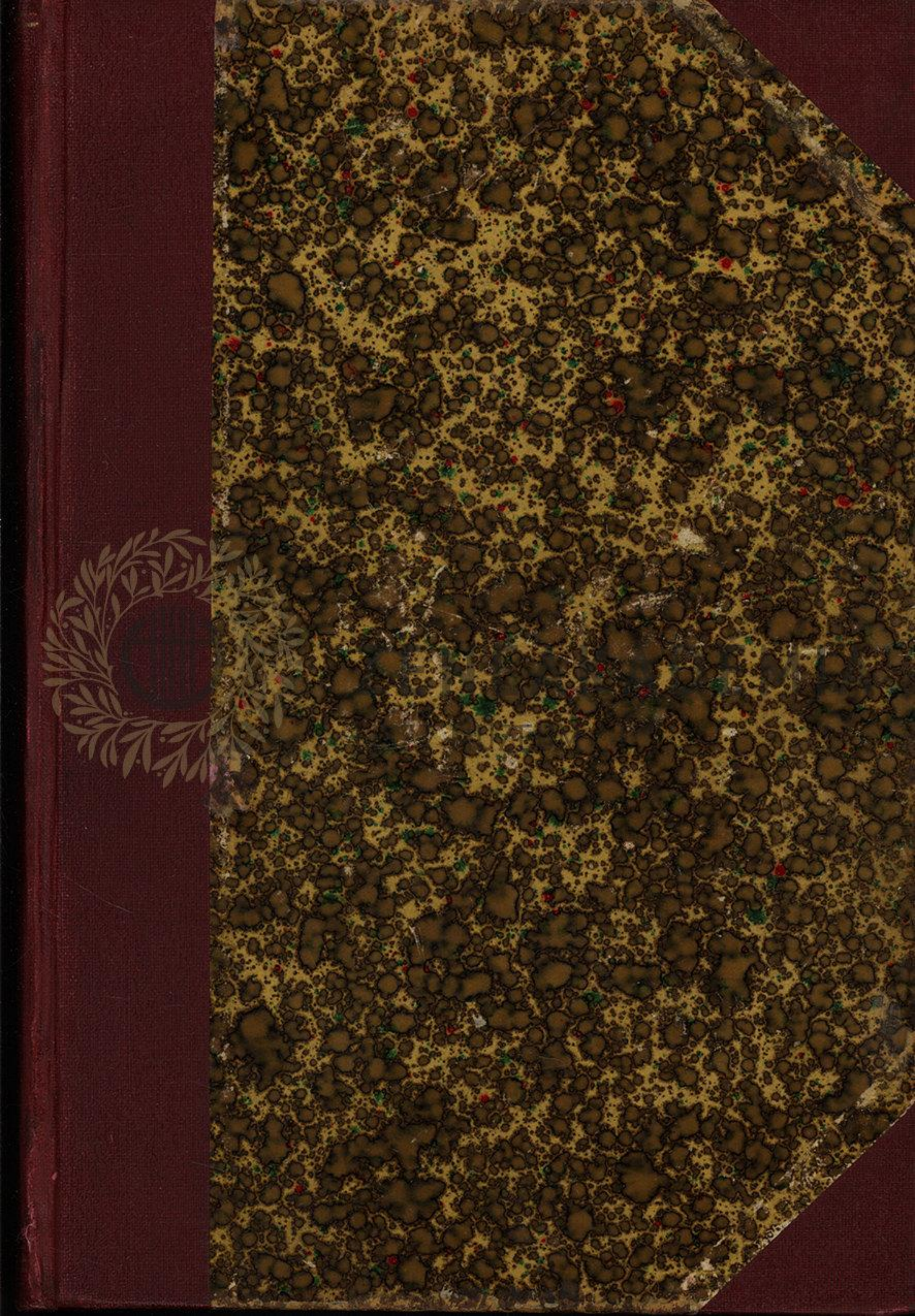








**ZENEAKADÉMIA**  
LISZT MÚZEUM



2603 :



ZENÉAKADÉMIA

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# ZENEAKADÉMIA

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NOVELLO'S POCKET EDITION.

28

HANDEL'S

SACRED ORATORIO,

# "THE MESSIAH,"

(COMPOSED IN THE YEAR 1741.)

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*Handel's Oratorio "The Messiah" (with Mozart's Accompaniments) is published in parts for an Orchestra by J. Alfred Novello, as follows:—*

|                                    |    |   |                            |   |   |
|------------------------------------|----|---|----------------------------|---|---|
| Violino Primo, Principal ...       | 10 | 9 | Clarini ...                | 2 | 4 |
| Do. Do. Ripieno ...                | 6  | 0 | Tromboni, A. T. and B. ... | 0 | 4 |
| Violino Secondo, Principal ...     | 10 | 9 | Tympani ...                | 1 | 0 |
| Do. Do. Ripieno ...                | 6  | 0 | Soprano (Folio) Chorus     | 2 | 6 |
| Viola, Principal ...               | 9  | 6 | Alto in C cleff            | 2 | 6 |
| Do. Ripieno ...                    | 6  | 0 | Alto in G cleff            | 2 | 6 |
| Violoncello e Basso, Principal ... | 10 | 9 | Tenor in C cleff           | 2 | 6 |
| Do. Do. Ripieno ...                | 6  | 3 | Tenor in G cleff           | 2 | 6 |
| Flauti ...                         | 6  | 0 | Bass                       | 2 | 6 |
| Oboi ...                           | 6  | 8 | Soprano (Octavo)           | 1 | 6 |
| Clarineti ...                      | 6  | 0 | Alto in G cleff            | 1 | 6 |
| Fagotti ...                        | 8  | 0 | Tenor in G cleff           | 1 | 6 |
| Corni ...                          | 4  | 4 | Bass                       | 1 | 6 |

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## THE MESSIAH.

### Part the First.

#### No. 1.—OVERTURE.

#### No. 2.—RECIT. *Accompanied.*—(TENOR.)

Comfort ye, comfort ye, my people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness:—Prepare ye the way of the Lord: make straight in the desert a highway for our God.

#### No. 3.—AIR.—(TENOR.)

Every valley shall be exalted, and every mountain and hill made low, the crooked straight and the rough places plain.

#### No. 4.—CHORUS.

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

#### No. 5.—RECIT. *Accompanied.*—(BASS.)

Thus saith the Lord of Hosts:—Yet once a little while and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in; Behold, He shall come, saith the Lord of Hosts.

#### No. 6.—AIR.—(BASS.)

But who may abide the day of his coming? and who shall stand when He appeareth? For He is like a refiner's fire.

#### No. 7.—CHORUS.

And He shall purify the sons of Levi, that they may offer unto the Lord an offering of righteousness.

#### No. 8.—RECIT.—(ALTO.)

Behold! a Virgin shall conceive and bear a Son, and shall call his name EMMANUEL, God with us.

#### No. 9.—AIR (ALTO) AND CHORUS.

O thou that tellest good tidings to Zion, get thee up into the high mountain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God.

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

#### No. 10.—RECIT. *Accompanied.*—(BASS.)

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

#### No. 11.—AIR.—(BASS.)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.



## No. 12.—CHORUS.

For unto us a child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

## No. 13.—PASTORAL SYMPHONY.

## No. 14.—RECIT.—(SOPRANO.)

There were shepherds abiding in the field, keeping watch over their flocks by night.

RECIT. *Accompanied*.—(SOPRANO.)

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.

## No. 15.—RECIT.—(SOPRANO.)

And the Angel said unto them, Fear not; for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the City of David, a Saviour, which is Christ the Lord.

No. 16.—RECIT. *Accompanied*.  
(SOPRANO.)

And suddenly there was with the Angel a multitude of the heavenly host, praising God, and saying:

## No. 17.—CHORUS.

Glory to God in the highest, and peace on earth, goodwill towards men.

## No. 18.—AIR.—(SOPRANO.)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! behold, thy King cometh unto thee!

He is the righteous Saviour, and He shall speak peace unto the heathen.

## No. 19.—RECIT.—(ALTO.)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

## No. 20.—AIR.—(ALTO.)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

## AIR.—(SOPRANO.)

Come unto Him, all ye that labour and are heavy laden, and He shall give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

## No. 21.—CHORUS.

His yoke is easy and His burden is light.

## Part the Second.

## No. 22.—CHORUS.

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

## No. 23.—AIR.—(ALTO.)

He was despised and rejected of men; a man of sorrows, and acquainted with grief.

\*[He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.]

## No. 24.—CHORUS.

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.

## No. 25.—CHORUS.

And with His stripes we are healed.

## No. 26.—CHORUS.

All we like sheep have gone astray; we have turned every one to his own way.

And the Lord hath laid on Him the iniquity of us all.

No. 27.—RECIT. *Accompanied*.—(TENOR.)

All they that see Him, laugh Him to scorn; they shoot out their lips, and shake their heads, saying:—

\* The latter part of this Air is usually omitted.



## No. 28.—CHORUS.

He trusted in God that he would deliver Him; let Him deliver Him, if He delight in Him.

No. 29.—RECIT. *Accompanied*.—(TENOR.)

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

## No. 30.—AIR.—(TENOR.)

Behold, and see if there be any sorrow like unto His sorrow.

No. 31.—RECIT. *Accompanied*.  
(SOPRANO.)

He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

## No. 32.—AIR.—(SOPRANO.)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy one to see corruption.

## No. 33.—CHORUS.

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.

Who is the King of Glory?

The Lord strong and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.

Who is the King of Glory?

The Lord of Hosts, He is the King of Glory.

## No. 34.—RECIT.—(TENOR.)

Unto which of the Angels said He at any time, Thou art My Son, this day have I begotten Thee?

## No. 35.—CHORUS.

Let all the Angels of God worship Him.

## No. 36.—AIR.\*—(BASS.)

[Thou art gone up on high; Thou hast led captivity captive, and received gifts from men, yea, even from Thine enemies, that the Lord God might dwell among them.]

## No. 37.—CHORUS.

The Lord gave the word, great was the company of the preachers.

## No. 38.—AIR.—(SOPRANO.)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things,

## No. 39.—CHORUS.

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

## No. 40.—AIR.—(BASS.)

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

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.

## No. 41.—CHORUS.

Let us break their bonds asunder, and cast away their yokes from us.

## No. 42.—RECIT.—(TENOR.)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

## No. 43.—AIR.—(TENOR.)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

## No. 44.—CHORUS.

HALLELUJAH: for the Lord God Omnipotent reigneth.

The kingdom of this world has become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

KING OF KINGS, AND LORD OF LORDS.  
HALLELUJAH!

\* This Air is usually omitted.



## Part the Third.

### No. 45.—AIR.—(SOPRANO.)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God.

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

### No. 46.—QUARTETT.

Since by man came death,

### No. 47.—CHORUS.

By man came also the resurrection of the dead.

### No. 48.—QUARTETT.

For as in Adam all die,

### No. 49.—CHORUS.

Even so in Christ shall all be made alive.

### No. 50.—RECIT. *Accompanied.*—(BASS.)

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.

### No. 51.—AIR.—(BASS.)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

\*[For this corruptible must put on incorruption, and this mortal must put on immortality.]

\* The latter part of this Air is usually omitted.

### No. 52.—RECIT.†—(ALTO.)

[Then shall be brought to pass the saying that is written: Death is swallowed up in victory!

### No. 53.—DUET.—(ALTO AND TENOR.)

O death! where is thy sting? O grave! where is thy victory? The sting of death is sin, and the strength of sin is the law.

### No. 54.—CHORUS.

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

### No. 55.—AIR.—(SOPRANO.)

If God be for us, who can be against us? who shall lay anything to the charge of God's elect?

It is God that justifieth, who is he that condemneth?

It is Christ that died, yea, rather that is risen again, who is at the right hand of God, who makes intercession for us.]

### No. 56.—CHORUS.

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

### No. 57.—CHORUS.

Amen.

† This and the three following pieces are sometimes omitted.



No. 1. **2603**

OVERTURE.



GRAVE.  
Met. ♩ = 60.



ALLEGRO  
MODERATO.  
♩ = 116.



8ves. ~~~~~



8ves. ~~~~~





Handwritten musical score for Handel's "Messiah," Novello's Edition. The score is written on eight systems of grand staves (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. A blue ink annotation "pp" is visible in the second system. The score is marked with "8ves." (eight measures) at the end of several systems. A large, faint watermark "ZENFUNKADÉMIA LISZT MÚZEUM" is overlaid across the center of the page.



8ves.

*Adagio.*

No. 2. RECIT. (*Accompanied.*)—COMFORT YE, MY PEOPLE.

Isaiah xl., v. 1, 2, 3.

LARGHETTO  
e PIANO.

$\text{♩} = 80.$

Sym. *p*

8ves.

Comfort ye, Com - - - fort ye, my people,

*pf* *p* *pf*

8ves.

*ad lib.* *Tempo.*

Com - fort ye, Com - - fort ye, my people,

*Tempo.* *p* *pf*

8ves.

saith your God, saith your God; Speak ye

*mf* *p*

*Sempre staccato.*

8ves.



comfortably to Je - ru - salem, speak ye comfortably to Je - ru - salem, and

cry un - to her that her war - fare, her war - fare is ac -

*p*

8ves.

- - - - - accomplished, that her i - ni - qui - ty is pardon'd, that her i - ni - qui - ty is par -

- - - - - don'd. The voice of

8ves.

him that cri - eth in the wil - der - ness, "Pre - pare ye the way of the

Lord, make straight in the de - sert a high - way for our God."

8ves.



## No. 3.

## AIR.—EV'RY VALLEY SHALL BE EXALTED.

Isaiah xl., v. 4.

ANDANTE.

♩ = 132.

Sym. *f*

*p* *f* *p* *f*

Ev'ry valley, ev'ry val - ley . shall be ex-alt-ed, shall be .

*f* *p*

8ves.

ex - alt

8ves.

ed, shall be ex-alt - ed, shall be ex-alt

ed, and ev'-ry



moun-tain and hill made low ; the crook-ed straight,

and the rough places plain, . . . . . the crook-ed

straight, the crooked straight, & rough places plain, . . . . .

. and the rough places plain. Ev'ry valley

*f* *p*

ev'ry val-ley shall be exalt-

*f* *p*



ed, Ev'ry valley,

*f* *p* *f*

Ev'ry val - ley shall be ex - alt - - - ed, and ev'ry mountain and

*p*

hill made low, the crooked straight, the crooked straight, the

*p*

crooked straight, and the rough places plain, and the rough places

plain, and the rough places plain the

*pp* *f*

*Ad lib.*

crook - ed straight, and the rough pla - ces plain.

*Tempo.*

*Ad lib.* *f* *f*



Piano introduction for 'And the Glory of the Lord'. The music is in D major (two sharps) and 3/4 time. It features a flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano) and *f* (forte). The piece concludes with a final chord.

No. 4.

## CHORUS.—AND THE GLORY OF THE LORD.

Isaiah, xi., v. 5.

ALLEGRO.

♩ = 116.

Piano accompaniment for the chorus introduction. It follows the same key and time signature as the piano introduction. The melody is in the right hand, and the bass line is in the left hand. Dynamics include *f* (forte) and *8ves* (octaves).

TREBLE.

ALTO, or 2ND TREBLE.

TENOR (Sve. lower).

BASS.

And the glory, the

And the glo-ry, the glo-ry of the Lord, the

And the glo-ry, the

And the glo-ry, the

8ves.

glo-ry of the Lord

shall be re - veal - -

glo-ry of the Lord

glo-ry of the Lord shall be re - veal - - ed,

And the

glo-ry of the Lord

shall be re - veal - - ed,



ed, and the glo - ry, the glo - ry of the Lord  
shall be re - veal - ed, be re - veal - -  
glo - ry, the glo - ry of the Lord shall be re - -  
shall be re - veal - ed,

shall be re - veal'd, and the glo - ry, the glo - ry of the Lord shall be  
ed, and the glo - ry, the glo - ry of the Lord shall be  
veal - ed, and the glo - ry, the glo - ry of the Lord shall be  
and the glo - ry, the glo - ry of the Lord shall be

8ves.

re - veal - ed,  
re - veal - ed, and all flesh shall  
re - veal - ed,  
re - veal - ed,



see it to - ge - ther,

and all flesh shall see it to - ge - ther; For the

For the

8ves.

Pedals in 8ves.

and all flesh shall see it to - ge - ther; For the mouth

and all flesh shall see it to - ge - ther; and all

mouth of the Lord hath spo - ken it; and all

mouth of the Lord hath spo - ken it; and all

8ves.

of the Lord hath spo - ken it;

flesh shall see it to - ge - ther; and all flesh, and all flesh shall

flesh shall see it to - ge - ther; and all flesh shall see it to -

flesh shall see it to - ge - ther;



17

and all flesh shall see it to - ge - ther;  
see it to - ge - ther; and all flesh shall see it to - ge - ther;  
- ge - - ther; the mouth of the Lord hath spo - ken it.  
For the mouth of the Lord hath spo - ken it.

Pedals in 8ves.

And the glo - ry, the glo - ry of the Lord,

And the glo - ry, the glo - ry of the Lord, and all

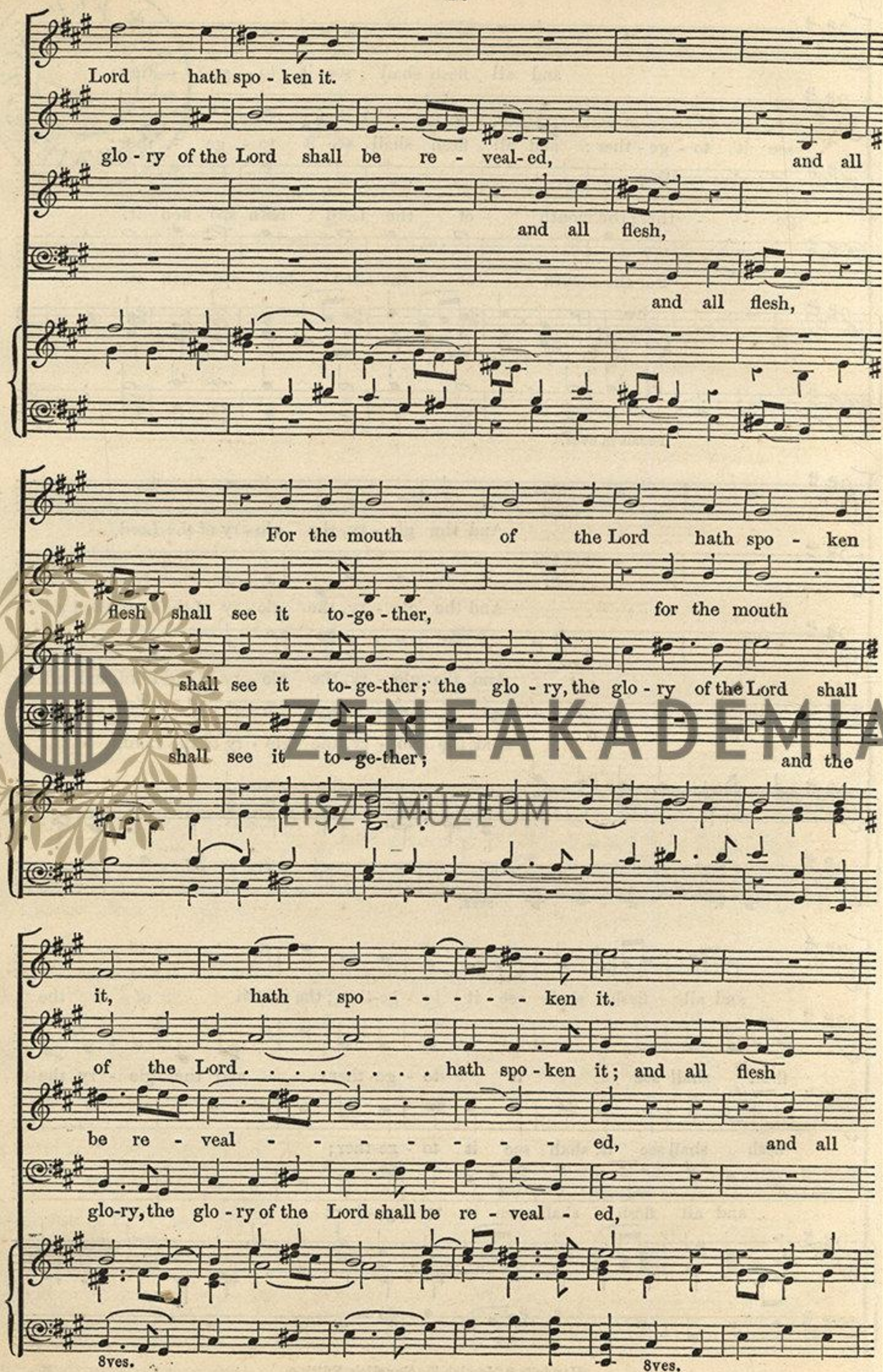
And the glo - ry, the glo - ry of the Lord, and all

And the glo - ry, the glo - ry of the Lord,

8ves.

and all flesh shall see it to - ge-ther; the mouth of the  
flesh shall see it to - ge-ther; and the glo - ry, the  
flesh shall see it, shall see it to - ge-ther;  
and all flesh shall see it to - ge-ther;





Handwritten musical score for Handel's "Messiah". The score is written on five systems of staves, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps). The lyrics are written below the vocal line.

Lord hath spo - ken it.  
 glo - ry of the Lord shall be re - veal - ed, and all  
 and all flesh,  
 and all flesh,  
 For the mouth of the Lord hath spo - ken  
 flesh shall see it to - ge - ther, for the mouth  
 shall see it to - ge - ther; the glo - ry, the glo - ry of the Lord shall  
 shall see it to - ge - ther; and the  
 it, hath spo - - - - ken it.  
 of the Lord . . . . . hath spo - ken it; and all flesh  
 be re - veal - - - - ed, and all  
 glo - ry, the glo - ry of the Lord shall be re - veal - ed,  
 8ves. 8ves.



and the glo - ry, the glo - ry, the glo - ry of the  
 shall see it to - ge - ther;  
 flesh shall see it to - ge - ther;  
 and all flesh shall see it to - ge - ther;

Lord shall be re - veal - - - ed,  
 and the glo - ry, the glo - ry of the Lord shall be re - veal - -  
 and the glo - ry, the glo - ry of the Lord  
 and the glo - ry, the glo - ry of the Lord shall be re -  
 8ves.

and all flesh shall see it to -  
 - ed, re - veal - ed, and all flesh shall see it to -  
 shall be re - veal - - ed, and all flesh shall see it to -  
 - - veal - - - ed, re - veal - - - ed, for the mouth of the



ge-ther, to - ge - ther; For the mouth of the Lord . . .  
 ge-ther, to - ge - ther; For the mouth of the Lord . . .  
 ge-ther, to - ge - ther; For the mouth of the Lord . . .  
 Lord hath spo-ken it, for the mouth of the Lord

hath spo - ken it, for the mouth of the . . .  
 hath spo - ken it, for the mouth of the . . .  
 hath spo - ken it, for the mouth of the Lord, the . . .  
 hath spo - ken it, for the mouth of the Lord, the

*8ves.*

*Adagio.*  
 Lord . . . hath spo - - ken it.  
 Lord . . . hath spo - - ken it.  
*Adagio.*  
 mouth of the Lord . . . hath spo - - ken it.  
 mouth of the Lord . . . hath spo - - ken it.  
*Adagio.*  
 Pedals in 8ves.



No. 5. RECITATIVE (*Accompanied*).—THUS SAITH THE LORD.

Haggai, ii., v. 6, 7.—Malachi, iii., v. 1.

VOICE. *f*

Thus saith the Lord, the Lord of Hosts

Y et once a lit-tle while, and I will shake . . . . . the

heav'ns and the earth, the sea and the dry land, and I will shake . . . .

. . . . . and I will shake . . . . .

. . . all nations; I'll shake the heav'ns, the earth, the sea, the

ACCOMP. *f*

*p*

8ves. 8ves. 8ves. 8ves. 8ves.

Handel's "Messiah."—Novello's Edition.



dry land, all na-tions I'll shake, and the de -

- - sire . . . . . of all

RECIT.  
na - tions shall come. The Lord whom ye seek, shall sud-denly come to his

8ves.

temple, ev'n the messenger of the co - ve - nant whom ye de-light in,

8ves. 8ves. 8ves.

be - hold, he shall come, saith the Lord of Hosts.

8ve



## No. 6. AIR.—BUT WHO MAY ABIDE THE DAY OF HIS COMING?

Malachi, iii., v. 2.

VOICE.

LARGHETTO.

ACCOMP.

$\text{♩} = 100.$

The first system of the musical score. It features a vocal line (VOICE) and a piano accompaniment (ACCOMP.) in 3/8 time. The tempo is marked 'LARGHETTO' and the tempo indicator shows a quarter note equals 100 beats. The key signature has one flat (B-flat). The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

But who may a - bide the day of his coming, and

The second system of the musical score. The vocal line continues with the lyrics 'But who may a - bide the day of his coming, and'. The piano accompaniment continues with the same flowing pattern. Dynamics markings include *p* (piano) and *mf* (mezzo-forte).

who shall stand when he ap - peareth? who shall stand when he ap -

The third system of the musical score. The vocal line continues with the lyrics 'who shall stand when he ap - peareth? who shall stand when he ap -'. The piano accompaniment continues with the same flowing pattern. Dynamics markings include *mf* and *p*.

- peareth? But who may a - bide, but who may a - bide the day of his

The fourth system of the musical score. The vocal line continues with the lyrics '- peareth? But who may a - bide, but who may a - bide the day of his'. The piano accompaniment continues with the same flowing pattern. Dynamics markings include *mf* and *p*.

coming, and who shall stand when he ap - peareth?

The fifth system of the musical score. The vocal line continues with the lyrics 'coming, and who shall stand when he ap - peareth?'. The piano accompaniment continues with the same flowing pattern. Dynamics markings include *mf*, *p*, and *mp* (mezzo-piano).



and who shall stand when . . he ap - pear -

eth? when . . he ap - pear - eth?

*Prestissimo. ♩ = 138.*

For he is

like . . a re - fi - ner's fire,

For he is like . . a re - fi -

ner's fire. Who shall stand when he ap -



pear - eth? For he is like a re - fi -

ner's fire. For

he is like a re - fi - ner's fire. . . . .

And who shall stand when he ap - peareth?

*Larghetto*  
But who may a - bide the day of his coming,

and who shall stand, and who shall stand when he ap - peareth? when



*Prestissimo.*

he ap - pear - eth? *Larghino* For he is like . . . a re - *Prestissimo.*

*sempre pp*

*Sves.*

fi - - - ner's fire, . . . like a re - fi - - - ner's

fire, . . . and who shall stand when he, . . . when he ap -

pear - eth? and who shall stand when he ap -

pear - eth? For he is like . . . a re -

fi - - - ner's fire, . . . and who shall



stand when he . . . ap - pear - eth, when

he ap - pear - eth? For he is like a re -

- - fi - - -

ner's fire, For he is like a re - fi - - ner's

*Adagio. Ad lib.*

*Adagio.*

fire.

*f Tempo primo.*

Sves.



(cam.)  
No. 7.

28

CHORUS.—AND HE SHALL PURIFY.

Malachi, iii., v 3.

*Allegro.*

TREBLE.

And he shall pu - ri - fy, and he shall pu - ri - fy . . . .

ALTO,  
(or 2nd Treble.)

TENOR.  
(8ve. lower.)

BASS.

ACCOMP.

*Allegro.*

$\text{♩} = 116.$

the sons . . of Le - vi,

And he shall pu - ri - fy, and

And he shall

he shall pu - ri - fy . . . . the sons of



pu - ri - fy, And

And he shall pu - ri - fy the sons . . .

Le - - vi.

8ves.~~~~~

And he shall pu - ri -

he shall pu - ri - fy

of Le - - vi, And

8ves.

fy the sons of Le - -

the sons of Le - - vi,

and he shall pu - ri - fy

he shall pu - ri - fy, . . and he shall pu - ri - fy . . the sons of Le - -

8ves.~~~~~



vi, the sons of Le - vi, that they may of - - fer

the sons . . . of Le - vi, that they may of - - fer

the sons of Le - vi, that they may of - - fer

vi, the sons, the sons of Le - vi, that they may of - - fer

un - to the Lord an of - fer - ing in right - eous - ness, in righteous -

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

ness. And he shall pu - ri - fy,

ness. And he shall pu - ri - fy,

ness. And he shall pu - ri - fy,

ness. And he shall pu - ri - fy, shall pu - ri -



and he shall pu - ri -

and he shall pu - ri - fy,

and he shall pu - ri - fy,

fy . . . the sons of Le - vi,

- - fy, . . . shall pu - ri - fy, and he shall

and he shall pu - ri - fy, and he shall

and he shall pu - ri - fy, and he shall

and he shall pu - ri - fy, and he shall

pu - ri - fy, and he shall pu - ri - fy the sons, the sons of

pu - ri - fy,

pu - ri - fy,

and he shall pu - ri - fy the sons of

pu - ri - fy, and he shall pu - ri - fy the sons of Le - vi, the sons of





Le - vi, and he shall pu - ri - fy,  
 and he shall pu - ri - fy, and he shall pu - ri - fy  
 Le - vi, and he shall pu - ri - fy, and he shall pu - ri -  
 Le - vi, and he shall pu - ri - fy, and

8ves.



and he shall pu - ri - fy,  
 the sons of Le - vi,  
 - fy the sons of  
 he shall pu - ri - fy, shall pu - ri - fy the sons of Le - vi, the



and  
 shall pu - ri - fy,  
 Le - vi, shall pu - ri - fy,  
 sons of Le - vi,  
 8ves. 8ves.





he shall pu-ri - fy . . . the sons  
 . shall pu-ri - fy, . . . shall pu-ri - fy, . . . the  
 . . . the sons . . . of Le - - - vi, the  
 and he shall pu-ri - fy . . . the sons, the

of Le - vi, that they may of - - fer un - to the Lord an  
 sons of Le - vi, that they may of - - fer un - to the Lord an  
 sons of Le - vi, that they may of - - fer un - to the Lord an  
 sons of Le - vi, that they may of - - fer un - to the Lord an

*Sves.*

of-fer-ing in righteous - ness, in righ - teous-ness.  
 of-fer-ing in righ - teous-ness, in righteous - ness.  
 of-fer-ing in righ - teous-ness, in righteous - ness.  
 of-fer-ing in righ - teous-ness, in righ - teous-ness.



## No. 8.

## RECIT.—BEHOLD! A VIRGIN SHALL CONCEIVE.

Isaiah, vii., v. 14.—Matt. i., v. 23.

ALTO  
VOICE.

ACCOMP.

*Halljathab cgy hit*

Be-hold! a vir - gin shall con-ceive, and bear a son,

*draga hata hata*

*8ves.*

and shall call his name Em - man - u - el; God with us.

*nay huyab majel of*

*vekinke*

## No. 9. AIR.—O THOU THAT TELLEST GOOD TIDINGS TO ZION.

Isaiah, xl., v. 9.

ANDANTE.  
♩ = 120.

*to bi rodes*

O thou that tell-est good

*meqveded zint*

tidings to Zi-on,

*veresd oket felu hegyekhe*

get thee up in - to the high moun-tain!

*A pünöpruerek nem any f*



O thou that tel-lest good tidings to Zi-on,

get thee up in-to the high moun-

tain! get thee up in-to the high moun-

tain!

O thou that tell-est good

tidings to Jeru-sa-lem!

lift up thy voice with strength! lift it

Handel's "Messiah."—Novello's Edition.



his hator legyen

es Israel népének mondjad

up, be not a - fraid !

Say un-to the ci-ties of Ju-dah :

es Israel népének mondjad kövessd u-

Say un-to the ci-ties of Ju-dah :

Be - hold your God ! Be - hold your

es Israel népének mondjad kövessd u-

God !

Say un-to the ci-ties of Ju - dah :

Be - hold your

God ! be - hold your God ! . . . be - hold your God !

O thou that tellest good



megvédett front

Remélj új nap virrad reánk

tidings to Zi-on, A - rise, shine, for thy light is come,

*mf p mf*

re mely re mely re

A - rise, A - rise, A -

*p mf p mf p*

mely új nap virrad reánk ment az úr

- rise, shine, for thy light is come, And the glo - - -

*mf p*

LISZT MŰZEUM

ry of the Lord, the

*mf p*

ur mindenhato

glo-ry of the Lord is ri - sen is

*mf*



*mel. hat*

ri - sen up - on . . thee, is ri - sen, is ri - sen up -

*ad var reader ur-rgal mas ar var read*

- on thee, the glo-ry, the glory, the glo-ry of the

*ad var ar ur ar ur ar ura mundenig*

Lord . . . is ri - sen up - on thee.

*ad var ur ur gal mas ar read*

## CHORUS.

O thou that tell - est good ti - dings to Zi - on, good ti - dings to Je -

## CHORUS.

O thou that tell - est good

O thou that tell - est good tidings to Zi - on, good

## CHORUS.

O thou that tell - est good tidings to Zi - on, good



ru - salem, O thou that tellest good tidings to Zi-on, good  
 O thou that tellest good tidings to Zi-on, to Zi - - on,  
 tidings to Zi-on, O thou that tellest good  
 tidings to Je - - ru - sa - lem,

tidings to Zion, A - rise, A - rise, Say un-to the cities of  
 A - rise, A - rise, Say un-to the cities of  
 tidings to Zion, A - rise, A - rise, Say un-to the cities of  
 A - rise, A - rise, Say un-to the cities of

Ju-dah, Behold your God! be - hold, the glo - ry of the  
 Ju dah, Behold your God! be - hold, the glo - ry of the  
 Ju-dah, Behold your God! be - hold, the glo - ry of the  
 Ju-dah, Behold your God! be - hold, the glo - ry of the

8ves.



Lord . . . is ri-sen up - - on thee. O thou that tellest good

Lord . . . is ri-sen up - - on thee. O thou that tellest good

Lord . . . is ri-sen up - - on thee. O thou that tellest good

Lord . . . is ri-sen up - - on thee. O thou that tellest good

tidings to Zi-on, Say un-to the ci-ties of Ju - - dah, be - hold, be -

tidings to Zi-on, Say un-to the ci-ties of Ju - - dah, be - hold, be -

tidings to Zi-on, Say un-to the ci-ties of Ju - - dah, be - hold, be -

tidings to Zi-on, Say un-to the ci-ties of Ju - - dah, be - hold, be -

- hold, the glo - ry of the Lord, of the Lord, . . .

- - hold, the glo - ry of the Lord, of the Lord, . . . the

- hold, the glo - ry of the Lord, of the Lord, . . .

- hold, the glo - ry of the Lord, of the Lord, . . .



the glo - ry of the Lord . . . is ri - - sen up -

*pp* glo - ry of the Lord . . . . . is ri - - sen up -

the glo - ry of the Lord . . . is ri - - sen up -

the glo - ry of the Lord . . . is ri - - sen up -

on thee.

on thee.

on thee.

on thee.

on thee.

8ves.

*p*

*f*



No. 10.

RECIT (*Accompanied*).—FOR, BEHOLD, DARKNESS.

Isaiah, lx., v. 2, 3.

ANDANTE.  
LARGHETTO.

♩ = 80.

*p*

For, behold, dark-ness shall co - ver the earth,

*p*

and gross darkness the people, and gross dark-ness the people: but the Lord shall a -

*pp* *sp*

rise up-on thee, and his glo -

ry shall be seen up - on thee; and his glo - ry shall be seen up-on thee;

and the Gentiles shall come to thy light, and kings to the brightness of thy ri-sing,

*fp*



## No. 11. AIR.—THE PEOPLE THAT WALKED IN DARKNESS.

Isaiah, ix., v. 2.

*Larghetto.*

VOICE.

ACCOMP.

$\text{♩} = 126.$

*mf* *cres.*

The peo - ple that walk - ed in dark - - ness, that walked in dark -

*mf* *p*

ness, The peo - ple that walk-ed, that walk-ed in darkness, have

*mf* *p*

seen a great light, have seen a great light. . . The peo-ple that walked, that

*mf* *p*

walked in darkness, have seen a great light, The

*mf* *p*

8ves.



peo - ple that walk-ed, that walk-ed in darkness, that walk-ed in dark - - ness, The

peo - ple that walk-ed in dark - - - - ness, have seen a great light, have

seen a great light, . . . a great light, . . . . have seen a great light ;

*mf*

*Sves.*

And they that dwell, that

*p*

*Sves.*

*p*

dwell in the land of the sha - - - - dow of death, . . .



And they that dwell, that dwell in the land, that dwell in the land of the

sha-dow of death, . . . up - on them hath the light

shi - ned, And they that dwell, that dwell in the land of the

sha - - - dow of death, up - on them hath the

light . . shi - - - ned, up - on them hath the light shi - ned.



## No. 12. CHORUS.—FOR UNTO US A CHILD IS BORN.

Isaiah, ix., v. 6.

*Andante Allegro.*

TREBLE.

ALTO,  
(or 2nd Treble.)

TENOR,  
(8ve lower.)

BASS.

ACCOMP.

*mf*

$\text{♩} = 138.$

8ves.

For unto us a child is

born, unto us a son is given, unto us a son is given,

For unto



For unto us a child is born,

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

For unto us a child is born, unto

us a son is given, For unto us a child is born,

us a son is given, un-to us a son is

The musical score is written for voice and piano. The piano part features a continuous, flowing accompaniment of eighth and sixteenth notes. The vocal part consists of several lines of lyrics, with some lines being repeated or overlapping. The score is set in G major and 4/4 time. A large, faint watermark reading 'ZENEAKADEMIA LISZT MUZEUM' is visible across the center of the page.



given, unto us, a son is given,  
and the government shall be upon his shoul -  
unto us a son is given,

and the government shall be up-on his shoul -  
and the go-vernment shall  
der,  
and the go-vernment shall  
8ves.

der, up-on his shoulder, and his name shall be call-ed Won - derful!  
be up-on his shoulder, and his name shall be call-ed Won - derful!  
and his name shall be call-ed Won - derful!  
be up-on his shoulder, and his name shall be call-ed Won - derful!



Counsellor! the Mighty God! the Ev-er-last-ing Father, the  
 Counsellor! the Mighty God! the Ev-er-last-ing Father, the  
 Counsellor! the Mighty God! the Ev-er-last-ing Father, the  
 Counsellor! the Mighty God! the Ev-er-last-ing Father! the

Prince of Peace!  
 Prince of Peace! un-to us a child is born, un-to  
 Prince of Peace! For un-to us a child is born,  
 Prince of Peace! un-to us a son is giv'n,  
 us a son is given,  
 un-to us a son is

8ve. 8ve. 8ve.



and the government shall be up-on his shoul

given, and the government shall

and his name shall be call - ed

der, and his name shall be call - ed

and his name shall be call - ed

be up-on his shoul - der, and his name shall be call - ed

Wonderful! Coun-sellor! the Mighty God! the

Wonderful! Coun-sellor! the Mighty God! the

Wonderful! Coun-sellor! the Mighty God! the

Wonderful! Coun-sellor! the Mighty God! the



un-to us a son is

un-to us a son is

us a son is given,



given, and the government shall

given, and the government shall be up-on his shoul - - der;

be up-on his shoul - - der; and his

and the government shall be up-on his shoulder; and his

and his

and the government shall be up-on his shoulder; and his

name shall be called Won - derful! Coun - sel-lor!

name shall be called Won - derful! Coun - sel-lor!

name shall be called Won - derful! Coun - sel-lor!

name shall be called Won - derful! Coun - sel-lor!

Pedals.



the Mighty God! the E-ver-last-ing Fa - ther! Prince of Peace!

the Mighty God! the E-ver-last-ing Fa - ther! Prince of Peace!

the Mighty God! the E-ver-last-ing Fa - ther! Prince of Peace!

the Mighry God! the E-ver-last-ing Fa - ther! Prince of Peace! un-to

For un-to us a child is born,

For un-to us a child is born,

For un-to us a child is born, un-to us a son is

us a child is born, un-to us a child is born, un-to us a son is

un-to us

un-to us

given, un-to us a son is given, un-to us

given, un-to us a son is given, un-to us



a son is given, and the government, the government shall be up-on his shoul -

a son is given, and the government shall be up-on his shoulder;

a son is given, and the

a son is given, and the

8ves.

- der; and the government shall be upon his shoulder, and his name shall be call-ed

and the government shall be upon his shoulder, and his name shall be call-ed

government, the government shall be upon his shoulder, and his name shall be call-ed

government, the government shall be upon his shoulder, and his name shall be call-ed

Won-der-ful! Coun-sel-lor! the Mighty God! the

Won-der-ful! Coun-sel-lor! the Mighty God! the

Won-der-ful! Coun-sel-lor! the Mighty God! the

Won-der-ful! Coun-sel-lor! the Mighty God! the

*ff*

Ped. 8ves.





E-verlast-ing Fa-ther! the Prince of Peace! the E-ver-last-ing Fa-ther! the

E-verlasting Father! the Prince of Peace! the E-ver-last-ing Fa-ther! the

E-verlasting Father! the Prince of Peace! the E-ver-last-ing Fa-ther! the

E-verlasting Father! the Prince of Peace! the E-ver-last-ing Fa-ther! the



Prince of Peace!

Prince of Peace!

Prince of Peace!

Prince of Peace!






## No. 13.

## PASTORAL SYMPHONY.

LARGHETTO.

♩ = 144.

Handwritten musical score for "Pastoral Symphony" by Handel, page 56. The score is in 12/8 time and consists of ten systems of piano and harpsichord parts. The piano part features a continuous eighth-note accompaniment with various ornaments (hr) and dynamic markings (p, pp, espr.). The harpsichord part provides a harmonic foundation with sustained notes and occasional melodic lines. A large watermark "ZENAKADEMIA" is visible across the middle of the page.



## No. 14. RECIT.—THERE WERE SHEPHERDS ABIDING IN THE FIELD.

Luke, ii., v. 8, 9.

TREBLE.  
VOICE.

ACCOMP.

There were shepherds a - biding in the field, keeping watch o-ver their flocks by

8ves.

And lo! the an-gel of the Lord came up-on them,

Andante.  $\text{♩} = 88.$

and the glo-ry of the Lord shone round about them, and they were sore a-fraid.

8ves.

## No. 15. RECIT.—AND THE ANGEL SAID UNTO THEM.

Luke, ii., v. 10

TREBLE.  
VOICE.

ACCOMP.

And the an-gel said unto them, "Fear not, for be-hold I bring you good

8ves.

tidings of great joy, which shall be to all people; for un-to you is born this

day, in the ci - ty of Da - vid, a Sa - viour, which is Christ the Lord."



## No. 16. RECIT.—AND SUDDENLY THERE WAS WITH THE ANGEL.

Luke, ii., v. 13.

TREBLE.  
VOICE.

And

ACCOMP.

♩ = 80.

CELLO. *mf**dim.**p*

sud- den-ly there was with the an- gel a mul- titude of the heav'nly host,

prais- ing God, and say- ing:

## No. 17.

## CHORUS.—GLORY TO GOD.

Luke, ii., v. 14.

TREBLE.

*Allegro.*

Glory to God, Glo- ry to God in the high - - -

ALTO,  
(or 2nd Treble.)

Glory to God, Glo- ry to God in the high - - -

TENOR,  
(3ve. lower.)

Glory to God, Glo- ry to God in the high - - -

BASS.

ACCOMP.

♩ = 80.

*Allegro.*



[illegible]

Glo - ry to God, Glo - ry to God, Glo - ry to God in the

Glo - ry to God, Glo - ry to God, Glo - ry to God in the

Glo - ry to God, Glo - ry to God, Glo - ry to God in the

*p*

ZENEA KADÉN

LISZT MŰZEUM

high - - est,  
 high - - est,  
 high - - est, and peace on earth,  
 and peace on earth,

*p* *p* *p*

Sves.



good will to - wards men, towards men,

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

good will . . to - wards men, to - wards men,

good will to - wards men, good will .

8ves. 8ves.

good will . . to - wards men, . . to - wards men.

men, to - wards men, good will . . to - wards men.

good will to - wards men, good will to - wards men.

. . to - wards men, good will to - wards men.

8ves.

Glo - ry to God, Glo - ry to God in the high - est,

Glo - ry to God, Glo - ry to God in the high - est,

Glo - ry to God, Glo - ry to God in the high - est,

Glo - ry to God, Glo - ry to God in the high - est,



*p*  
and peace on earth,  
and peace on earth,  
and peace on earth,  
and peace on earth,  
*p*  
8ves.

*f*  
good will, good will, good will,  
good will to - wards men, to - wards men, good will, good will, good will,  
good will . . to - wards men, towards men, good will, good will, good will,  
good will, good will, good will,  
8ves. 8ves. 8ves.

good will to - wards men, . . good will to - wards men.  
good will towards men, good will . . to - wards men.  
good will towards men, . . good will to - wards men.  
good will . . to - wards men, . . good will to - wards men.  
*mf*  
8ves.

*hr*  
*p* *pp*



**ALLEGRO.**

$\mathbf{J} = 96.$

TREBLE VOICE.

Rejoice, rejoice, re-joice . . . greatly,

re - jice, . . .

O daughter of Zi-on,

O daughter of

Zi-on ! Re - joice,

re - jice,

re-joyce,



First system of musical notation, featuring a vocal line and a piano accompaniment. The key signature is B-flat major. Dynamics include *mf* and *p*.

Second system of musical notation, featuring a vocal line and a piano accompaniment. The lyrics are: "daugh - ter of Zi - on! Re - joice . . great - ly, shout, O".

Third system of musical notation, featuring a vocal line and a piano accompaniment. The lyrics are: "daughter of Je - ru - sa - lem! Be - hold thy king cometh un - to thee,". Dynamics include *mf* and *p*.

Fourth system of musical notation, featuring a vocal line and a piano accompaniment. The lyrics are: "Be - hold thy king cometh un - to thee, cometh un - to thee." Dynamics include *p* and *mf*.

Fifth system of musical notation, featuring a vocal line and a piano accompaniment.

Sixth system of musical notation, featuring a vocal line and a piano accompaniment. The lyrics are: "He is the". Dynamics include *p* and *mf*.



righteous Sa-viour, and he shall speak

peace un-to the hea - then, he shall speak peace, he shall speak peace,

peace, he shall speak peace un-to the hea - then, he is the

righteous Sa-viour, and he shall speak, he shall speak peace,

peace, he shall speak peace un-to the hea - then. *A tempo.*

Re-joyce, re-joyce, re-joyce . . . greatly,

*mf* *p* *mf*



re - joice

*p*

great - ly,

*mf*

O daugh - ter of Zi - on! shout, O daughter of Je -

*p* *mf* *p*

ru - sa - lem! Be - hold thy king com - eth un - to

*mf* *p*

thee, re - joice, re - joice,

*mf* *p*

and shout, shout, shout,

*mf* *p*



shout; re-joice . . . greatly,

*mf*

Re-joice . greatly, O daughter of Zi-on, shout, . .

*p*

O daughter of Je-ru-sa-lem! Be-hold thy king cometh un - to

thee, be-hold thy king com-eth un - to thee.

*f*

*p* *doless* *f*



## No. 19. RECIT.—THEN SHALL THE EYES OF THE BLIND BE OPEN'D.

Isaiah, xxxv., v. 5, 6.

TREBLE VOICE.

Then shall the eyes of the blind be open'd, and the ears of the

ACCOMP.

*p*

deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

## No. 20. AIR.—HE SHALL FEED HIS FLOCK LIKE A SHEPHERD.

Isaiah, xl., v. 11.

TREBLE VOICE.

*Larghetto.*

ACCOMP.

*mp*

*Legato throughout.*

$\text{♩} = 126.$

He shall feed his flock like a shep - - herd, and

*p*

he shall ga-ther the lambs with his arm, with . . his arm, He

*cres.* *p*



shall feed his flock like a shep - herd, and he shall ga-ther the lambs with his arm,

with . his arm, and ear-ry them in his bo-som, and

*cres.* *p*

gent-ly lead those that are . . with young, and gent-ly lead, and

gent-ly lead those that are with young. Come

*cres.* *p*

un-to him, all ye that la-bour, Come un-to him, ye that are heavy la-den, and

he will give you rest. Come un-to him all ye that la-bour, Come

*cres.* *p*



un - to him, ye that are hea - vy la - den, and he will give you rest.

*cres.*

*Legato throughout.* Take his yoke upon you, and learn of him, for he is meek and

*p*

low - ly of heart, and ye shall find rest, and ye shall find rest un - to your souls.

*cres.*

Take his yoke upon you, and learn of him, for he is meek and

*pp*

low - ly of heart, and ye shall find rest, and ye shall find rest un - to your souls.

*mf*

*p*



## No. 21. CHORUS.—HIS YOKE IS EASY AND HIS BURTHEN IS LIGHT.

Matthew, xi., v. 30.

*Allegro. mf*

TREBLE. His yoke is ea - - - - - sy, his burthen is

ALTO,  
(or 2nd Treble.)

TENOR,  
(8ve lower.)

BASS.

ACCOMP. *Allegro. mf*  
♩ = 120.

light, his burthen, his bur - then is light.

*mf* His

*mf* His yoke is ea - - - - -

yoke is ea - - - - - sy, his burthen is light,

- - - sy, his burthen is light, his burthen is light, his

*mf* His yoke is ea - - - - -



his burthen is light, his burthen is  
 his bur - then is light,  
 bur-then, his burthen, his bur - then is light, is light,  
 - - sy, his burthen, his bur - then is light.

bur - then is light, his burthen, his bur - then is light.  
 his bur - then is light,  
 his burthen is light, is light,  
 his burthen, his bur - then is light, His yoke is

His yoke is ea - - - - sy, his  
 his burthen is light, his burthen, his  
 ca - - - - sy, his



bur - then is light, His yoke . . is ea - -

bur - then is light,

His yoke is ea - - sy, his burthen is

bur - then is light,

- - - sy, his bur - then is light,

His yoke is ea - -

light, his burthen, his bur - then is light.

his bur - then is light. His yoke is ea - -

his burthen is light,

sy, his burthen is light, his

his burthen is

sy, his



his burthen, his burthen, his bur - then is light. His  
 burthen, - his bur - then is light, his bur - then is light.  
 light, his burthen, his bur - then is  
 burthen, his burthen, his bur - then, his burthen, his bur - then is

yoke . . is ea - sy, his burthen is light,  
 light, his burthen is  
 light. His yoke is ea - sy, his  
 8ves.

his burthen is light, his burthen, his  
 his burthen is light, his burthen is light, his burthen is  
 light, is light, his bur - then is  
 burthen is light, is light, his bur - then is



burthen, his bur - then, his bur  
 light, his burthen is light, his bur  
 light, is light, his bur  
 light, is light, his bur

then is light. His yoke is ea - sy, his yoke is

8ves.

- sy, and his bur - then is light, his yoke is ea - sy, his bur - then is  
 ea - sy, his burthen is light, his yoke is ea - sy, his bur - then is  
 - sy, his burthen is light, his yoke is ea - sy, his bur - then is  
 - sy, his burthen is light, his yoke is ea - sy, his bur - then is

8ves. ~~~~~



light, his yoke . . is ea - sy, and his bur - - then is light.

light, his yoke . . is ea - sy, and his bur - - then is light.

light, his yoke . . is ea - sy, and his bur - - then is light.

light, his yoke . . is ea - sy, and his bur - - then is light.

## PART THE SECOND.

No. 22.

CHORUS.—BEHOLD THE LAMB OF GOD.

29.  
John, i., v. 92.

LARGO.

♩ = 80.

TREBLE.  
Be-hold the Lamb of God, Behold the Lamb of

ALTO, (or 2nd Treble.)  
Be-hold the Lamb of God, Be - hold the Lamb of God, the Lamb of God,

TENOR, (8ve. lower.)  
Be-hold the Lamb of God, the Lamb of

BASS.  
Be - hold the Lamb of God, Be -



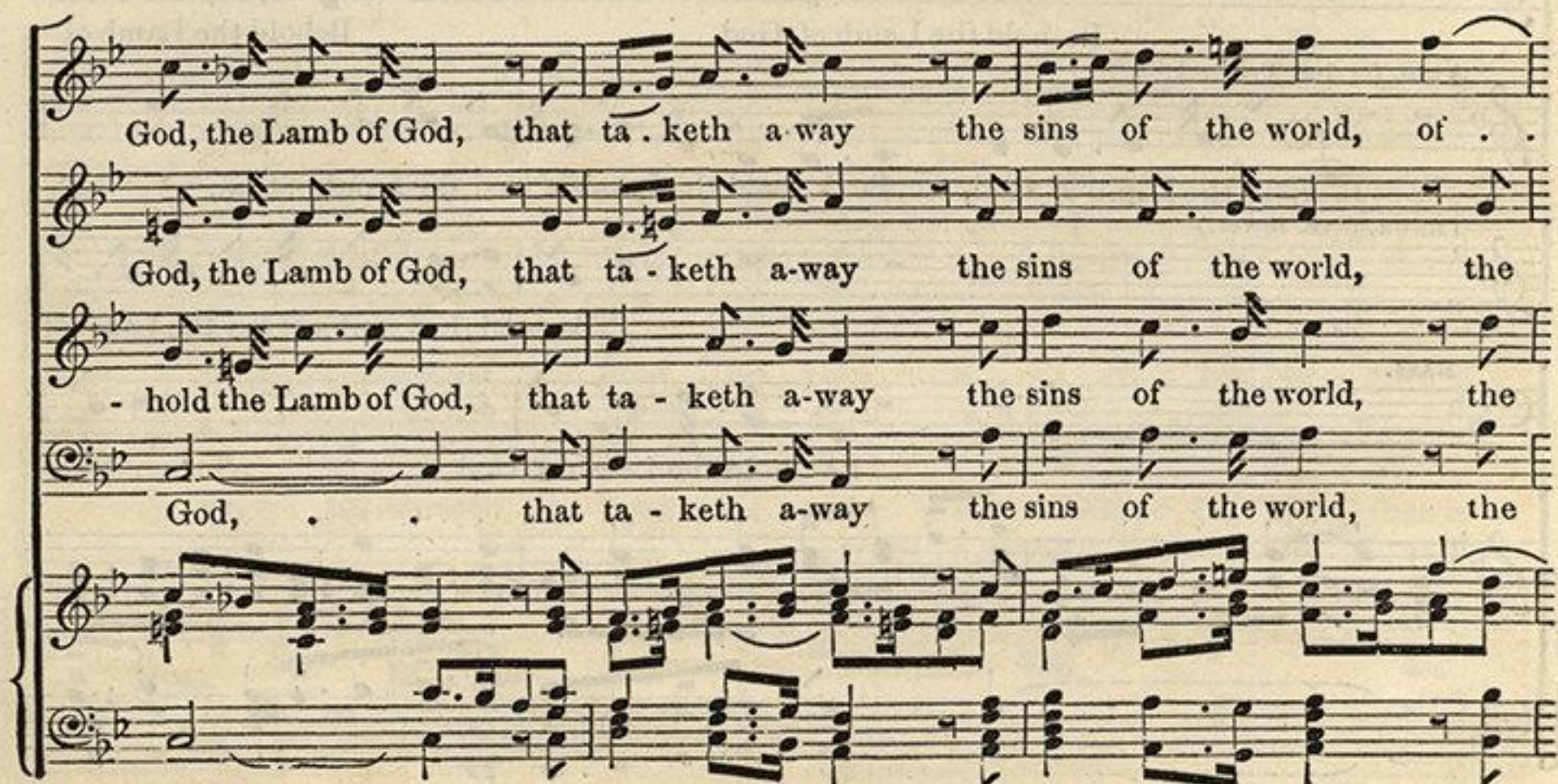


God, that ta-keth a-way, taketh a-way the sins of the world: . . .  
 that ta-keth a-way the sins . . . of the world: Be -  
 God, that ta - keth a-way the sins of the world: Be -  
 - hold the Lamb of God that ta - keth a-way the sins of the world: . . .

Pedals 8ve. below.



Be - hold the Lamb of God, the Lamb of God, of  
 - hold the Lamb of God, the Lamb of God, Be - hold the Lamb of  
 - hold the Lamb of God, Be - hold the Lamb of God, Be -  
 Be - hold the Lamb of



God, the Lamb of God, that ta . keth a-way the sins of the world, of . . .  
 God, the Lamb of God, that ta - keth a-way the sins of the world, the  
 - hold the Lamb of God, that ta - keth a-way the sins of the world, the  
 God, . . . that ta - keth a-way the sins of the world, the



... the world: Be - hold the Lamb of God, be - hold the Lamb of God, that  
 sins of the world: Be - hold the Lamb of God, the Lamb of God,  
 sins of the world: Be - hold the Lamb of God, the Lamb of God,  
 sins of the world: Be - hold the Lamb of God, the Lamb of God,

taketh a-way the sins of the world, that  
 that taketh a - way the sins, the sins of the world: the sins of the world:  
 that ta-keth away the sins of the world: the sins of the world:  
 that ta-keth a-way the sins of the world: the sins of the world:  
 8ves.

*pp*  
 ta - keth a - way . . . the sins of the world: . . .  
 that ta - keth a - way . . . the sins, the sins of the  
 that ta - keth a - way . . . the sins of the  
 that ta - keth a - way the sins of the



the sins of the world: that ta - - keth a -  
 world, the sins of the world, the sins of the world: that ta - keth a -  
 world, the sins of the world, the sins of the world: that ta - keth a -  
 world, the sins of the world: . . . that ta - keth a -

*morendo*

- way the sins of the world.  
 - way the sins of the world.  
 - way the sins of the world.  
 - way the sins of the world.

No. 23.

AIR.—HE WAS DESPISED AND REJECTED.

Isaiah, liii., v. 3.

LARGO.

♩ = 72.

*mp p mp p*

ALTO VOICE.

*mp p grand espr. p*

He



was de-spi-sed, de-spi-sed and reject-ed, re-

- ject-ed of men, a man of sor-rows, a man of

sor-rows, and acquainted with grief, a man of sorrows, and acquainted with

grief. He

was despised, rejected, He was de-spi-sed, and re-ject-ed of

men, a man of sor-rows, and ac-quaint-ed with grief, a

*p*

*mp* *mf* *p*



man of sor-rows, and ac - quaint - ed with grief. He was de - spi - sed,

*pp*

re - ject - ed, a man of sorrows, and ac - quaint - ed with

grief, and acquainted with grief, . . . a man of sor-rows, and ac-

*p*

quaint - ed with grief.

*mf* *mp*

*mf*

He gave his back to the smi - ters,

*un poco piano.*





He gave his back to the smi-ters, and his cheeks to  
them that plucked off the hair, and his cheeks to them that plucked off the  
hair, and his cheeks to them that pluck-ed off the  
hair; he hid not his face from shame and  
spit-ting, he hid not his face from shame,



from shame, . . . he hid not his  
face from shame, . . . from shame and spitting.

No. 24. CHORUS.—SURELY HE HATH BORNE OUR GRIEFS.

Isaiah, liii., v. 4, 5.

LARGO E STACCATO.  
♩ = 72.

8ves.

TREBLE.  
ALTO (or 2nd Treble).  
TENOR, (8ve. lower.)  
BASS.

Sure - ly, sure - ly, he hath  
Sure - ly, sure - ly, he hath  
Sure - ly, sure - ly, he hath  
Sure - ly, sure - ly, he hath



borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

Sure-ly, sure-ly he hath borne our griefs, and

Sure-ly, sure-ly he hath borne our griefs, and

Sure-ly, sure-ly he hath borne our griefs, and

Sure-ly, sure-ly he hath borne our griefs, and

car - ried our sor - rows;

car - ried our sor - rows;

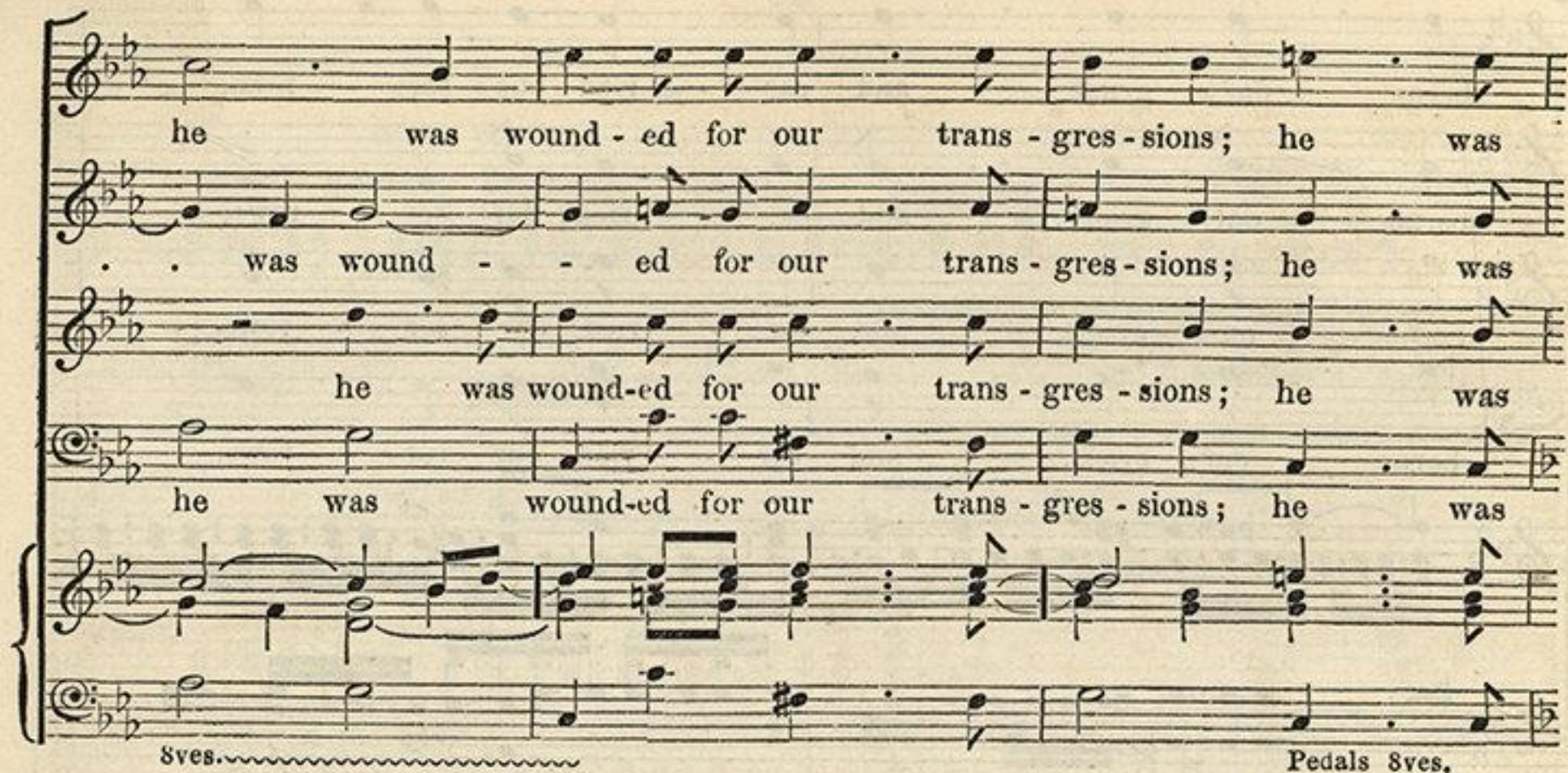
car - ried our sor - rows;

car - ried our sor - rows;

car - ried our sor - rows;

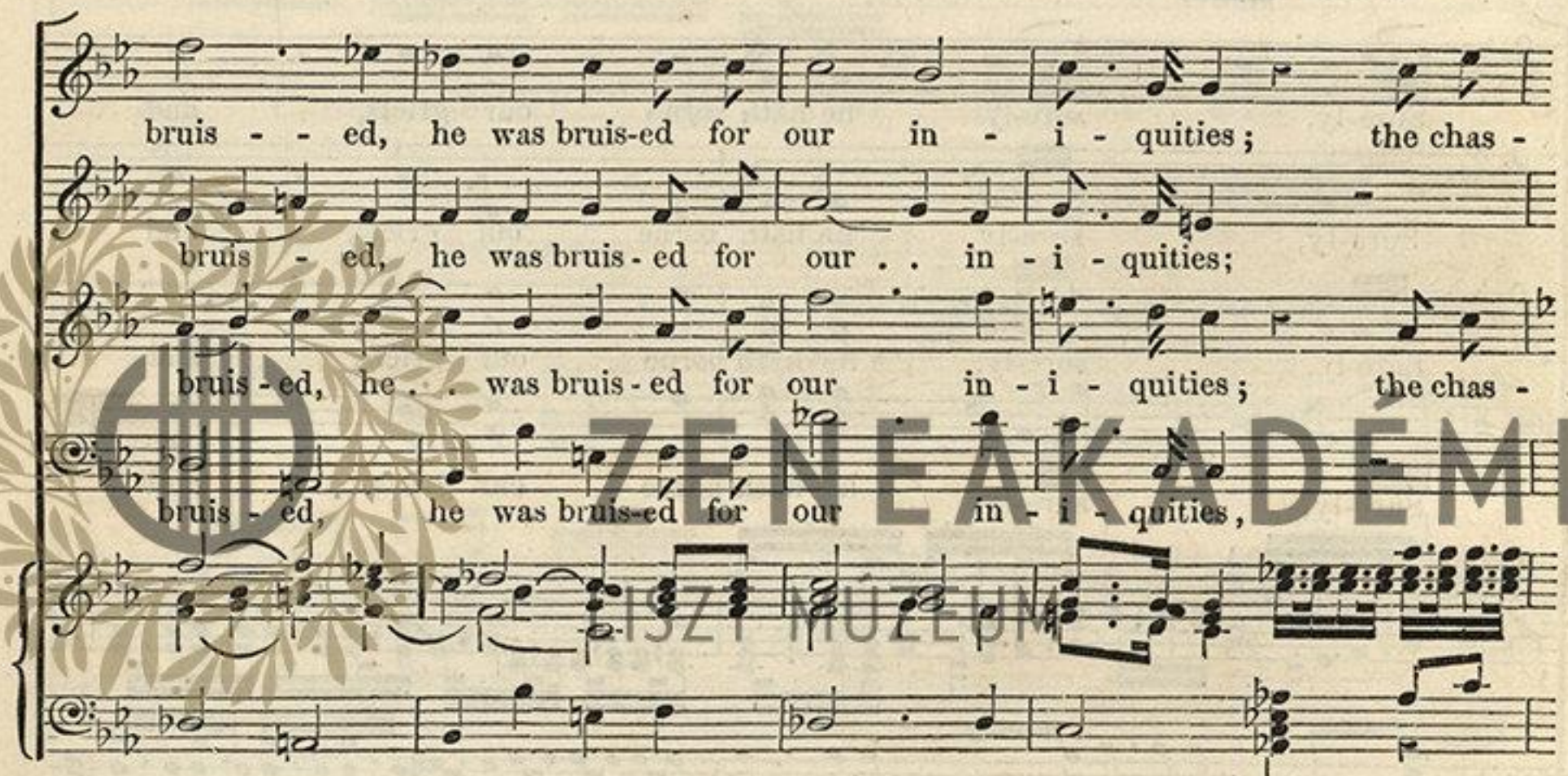
8ves.





he was wound - ed for our trans - gres - sions; he was  
 was wound - - ed for our trans - gres - sions; he was  
 he was wound - ed for our trans - gres - sions; he was  
 he was wound - ed for our trans - gres - sions; he was

Sves. Pedals Sves.



bruis - - ed, he was bruis - ed for our in - i - quities; the chas -  
 bruis - ed, he was bruis - ed for our . . in - i - quities;  
 bruis - ed, he . . was bruis - ed for our in - i - quities; the chas -  
 bruis - ed, he was bruis - ed for our in - i - quities,



- tise - ment, the chas - tise - ment of . . .  
 the chas - tise - ment, the chas - tise - ment  
 - tise - ment, the chas - tise - - - - ment  
 the chas - tise - ment the chas - tise - ment

Sves.



our peace . . . was up -

of our peace was up -

of our peace . . . was up -

of our peace was up -

Pedals 8ves.

on him.

on him.

on him.

on him.

No. 25. CHORUS.—AND WITH HIS STRIPES WE ARE HEALED.

Isaiah, liii., v. 5.

*\* Alla Breve, Moderato.*

TREBLE.

And with his stripes we are heal - ed, And with his

ALTO,  
(or 2nd Treble.)

And with his stripes

TENOR,  
(8ve. lower.)

BASS.

*Alla Breve, Moderato.*

Full.

ACCOMP.

$\text{♩} = 88.$

\* In the original score, this movement is divided into bars of *eight minims* each; but the above division into bars of *two minims* each has been preferred in this Edition, as being easier to read by the generality of performers.



stripes we are heal - - - - - ed, we are

we are heal - - - - - ed,

And with his

heal - ed, And with his stripes we are heal - ed, we are

And with his stripes we are heal

stripes we are heal - - - - - ed,

And with his

8ves.

heal - - - ed, And with his

ed, And with his stripes we are heal - ed,

And with his stripes we are heal - ed, we are heal - - -

stripes we are heal - - - - - ed,



[illegible]



And with his stripes

stripes we are heal - - - ed.

ed, . . . are heal - - - ed. And with his

And with his stripes we are heal - - -

8ves.

we are heal - - - ed. And with his

And with his stripes we are heal -

stripes we are heal - - - ed.

And with his stripes we are heal - - - ed.

8ves.

stripes we are heal - - - ed.

ed.

And with his stripes we are

And with his stripes we are heal

And with his stripes we are

8ves.



heal - - ed. And with his stripes we are

heal - - - - - ed. . . . . are

And with his stripes we are heal - -

ed.

heal - - ed. And with his stripes we are heal -

heal - - ed. And

*Adagio..*

ed.

And with his stripes we are heal ed.

*Adagio.*

ed.

with his stripes we are heal ed.

*Adagio.*



## No. 26. CHORUS.—ALL WE, LIKE SHEEP, HAVE GONE ASTRAY,

Isaiah, liii., v. 6.

*Allegro Moderato.*

TREBLE.

ALTO,  
(or 2nd Treble.)

TENOR,  
(Sve. lower.)

BASS.

ACCOMP.

$\text{♩} = 152.$

*Allegro Moderato.*

All we, like sheep, All we, like sheep, have gone a - stray,

All we, like sheep, All we, like sheep,

All we, like sheep, All we, like sheep, have gone a - stray,

All we, like sheep, All we, like sheep,

All we, like sheep, All we, like sheep,

All we, like sheep, All we, like sheep, have gone a - stray,

All we, like sheep, All we, like sheep,

All we, like sheep, All we, like sheep, have gone a - stray,

we have turn - ed,



ed ev'-ry one to his own way,  
we have turn - - - ed ev'-ry one to his own  
ev'-ry one to his own way,  
ev'-ry one to his own way. All we, like sheep,  
his own way. All we, like sheep, have gone a - stray,  
All we, like sheep, have gone a - stray,  
have gone a - stray, we have  
have gone a - stray, we have turn



turn - ed, we have turn - ed ev' - ry one to his own way,

- ed ev' - ry one to his own way, to his own way, we have turned

we have turned, we have turned ev'ry one to his own way, we have

we have turned ev'ry one to his own way, we have turned

we have turned ev'ry one to his own way,

8ves.

ev'ry one to his own way; All we, like sheep,

turn-ed ev'ry one to his own way; All we, like sheep,

ev'ry one to his own way; All we, like sheep,

we have turn-ed ev'ry one to his own way; All we, like sheep,



have gone a - stray,

have gone a - stray,

have gone a - stray,

have gone a - stray,

have gone a - stray,

we have turn - ed

we have turn

have gone a-stray,

we have

ev'-ry one to his own way,

ed,

we have

we have turn - ed, we have



turn - ed, we have turn-ed ev'-ry one to his own way,  
 we have turn - ed ev'-ry one to his own way,  
 turn-ed, we have turn - ed ev'-ry one to his own way, we have  
 turned, we have turn-ed ev'-ry one to his own way,

8ves.

we have turned ev'-ry one to his own way,  
 we have turned ev'-ry one to his own way, ev'-ry  
 turned ev'-ry one to his own way, we have turned ev'-ry  
 we have turned ev'-ry one, ev'-ry one to his own way, ev'-ry  
 ev'-ry one to his own way,

8ves. 8ves.

to his own way. All we, like sheep, All we, like sheep,  
 one to his own way. All we, like sheep, All we, like sheep,  
 one to his own way. All we, like sheep, All we, like sheep, have  
 one to his own way. All we, like sheep, All we, like sheep,

8ves. 8ves.



have gone a - stray,

have gone a - stray,

gone a - stray,

have gone a - stray, we have

we have turn - ed, we have turn - ed,

we have turn - ed,

we have turn - ed, we have

turn - ed, we have turn - ed,

ev' - ry one to his own way;

we have turn - ed ev' - ry one to his own way; we have

turn - ed ev' - ry one to his own way;

ev' - ry one to his own way; we have turn



we have turn - ed, we have  
 turn - ed, we have turn - ed, we have turn - ed, we have  
 we have turn - ed  
 - ed, we have turn - ed, we have turn -

turn - ed, we have  
 turn - ed, we have turned  
 ev'-ry one to his own way, we have turned  
 - ed, ev'-ry one to his own way, we have  
 8ves.

turn-ed ev'-ry one to his own way, we have turned ev'-ry one to his own  
 ev'-ry one to his own way, we have turned ev'-ry one to his own  
 ev'-ry one to his own way, we have turned ev'-ry one to his own  
 turn-ed ev'-ry one to his own way, we have turned ev'-ry one to his own  
 8ves. Ped.



*Adagio.*

way; and the Lord hath laid on him, and the Lord hath laid on him, hath  
 way; and the Lord hath laid on him, on him,  
*Adagio.*  
 way; and the Lord hath laid on him, on him,  
 way; and the Lord hath laid on him, . . . . . the Lord hath  
*Adagio.*  
 laid on him, . . on him . . the i - ni-qui-ty of . . us all.  
 hath laid on him the i - ni-qui-ty of us all.  
 hath laid on him the i - ni-qui-ty of . . us all.  
 laid on him. . . the i - ni-qui-ty of . . us all.  
 Ped.

No. 27. RECIT.—ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN.

Psalm xxii., v. 7.

**LARGHETTO.** *mf*  
 ♩ = 80.

**TENOR VOICE.**

All they that



see him, laugh him to scorn; they

shoot out their lips, and shake their

heads, say - ing,

No. 28.

CHORUS.—HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM.

Psalm xxii., v. 8.

*Allegro.*

TREBLE.

ALTO,  
(or 2nd Treble.)

TENOR,  
(8ve lower.)

BASS.

He trust-ed in God that he would de-li-ver him; let him de-

*Allegro.*

ACCOMP.

Full without Reeds.

$\text{♩} = 88.$

Handel's "Messiah."—Novello's Edition.





He trust-ed in God that he . . . would de-li-ver him,  
 - - liver him, if he delight in him, if he delight in him, let him de-li-ver him, if

He trust - ed in  
 let him de - li-ver him, if he de-light in him, if he de -  
 he delight in him, if he de-light in him, if he delight in

8ves.

God that he would de - li-ver him; let him de - li - ver him, if he de -  
 - light in him, let him de - li-ver him, if he de - light in him, if he de -  
 him,

8ve.



He trust - ed in God that he . . . would de-li-ver him,  
 - light in him, if he de-light . . .  
 - light in him, if he de-light . . .  
 He trust - ed in God, in God, in God he trust - ed, let him de-li-ver

Pedals 8ves.

let him de-li-ver him, if he delight in him,  
 in him,  
 in him, let him de-li-ver him,  
 him, if he de-light in him, if he de-light in him, let him de-  
 8ves.

let him de-li-ver him, if he de-light . . . in him,  
 let him de-li-ver him, if he de-light in him,  
 if he de-light . . . in him, if he de-  
 - li-ver him; He trust - ed in

8ves.



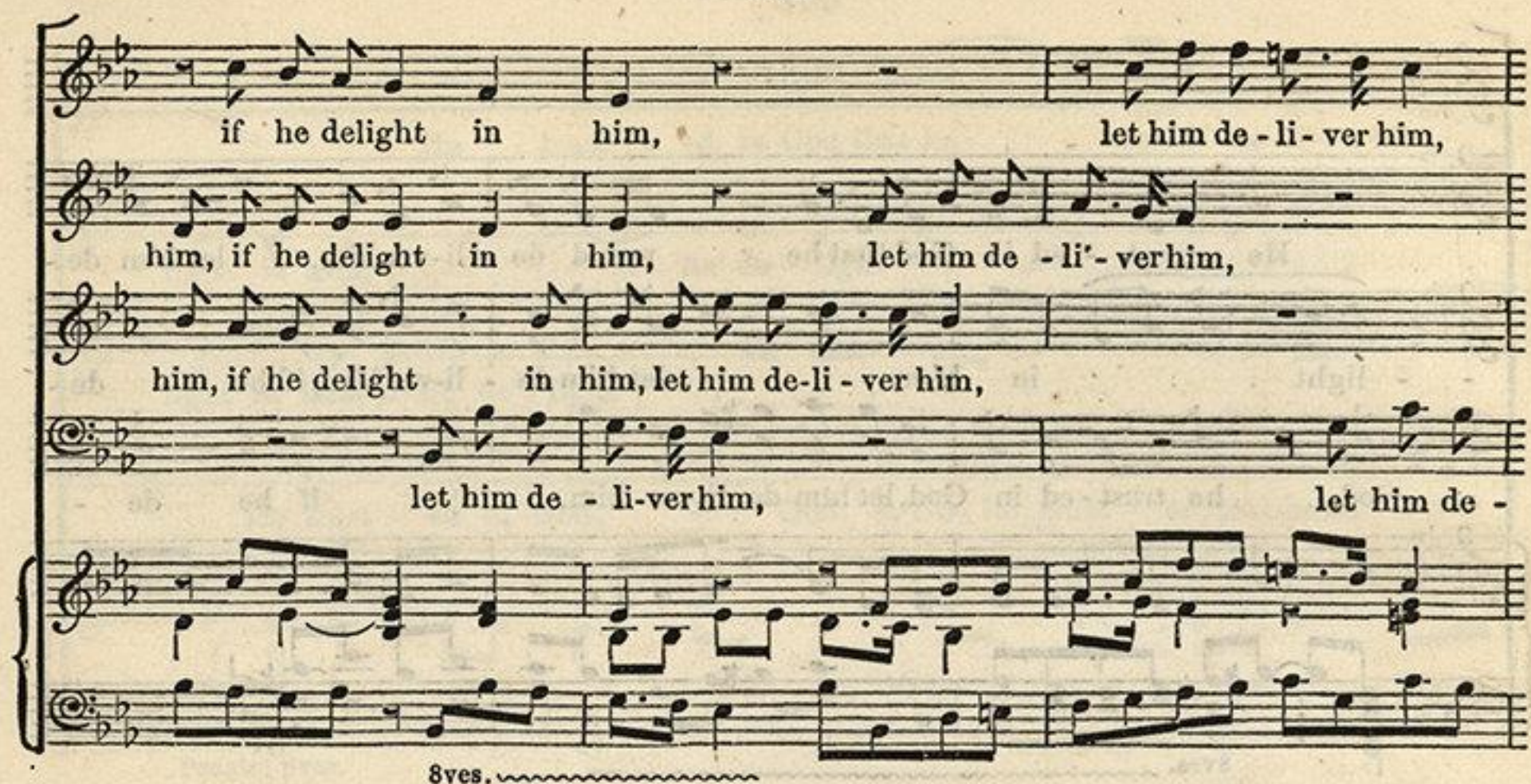
He trust - ed in God that he would de - li-ver him, let him de -  
 - light . . . in him, let him de - li-ver him, if he de -  
 God, he trust - ed in God, let him de-li-ver him, if he de -

8ves.

let him de-li - ver him. He  
 li - ver him, if he de - light in him, if he de - light  
 - light in him, if he de-light in him. He trust - ed in God, he  
 light in him, if he de - light in him,

trust - ed in God that he . . . would de-li-ver him, let him de-li-ver him,  
 in him, let him de - liver him, if he delight in  
 trust - ed in God, let him de - li - ver him, if he de - light in





if he delight in him, let him de - li - ver him,  
 him, if he delight in him, let him de - li - ver him,  
 him, if he delight in him, let him de - li - ver him,  
 let him de - li - ver him, let him de -

8ves.



if he de - light . . . in him, let him de -  
 let him de - li - ver him, if he de - light . . . in  
 He trust - ed in God that he . . . would de - li - ver  
 - li - ver him.



- - light in him, let him de - li - ver him, if he delight in him, let  
 him, let him de - li - ver him, if he de  
 him, let him de - li - ver him, if he delight in him, let  
 let him de - li - ver him.

8ves.



him de - li - ver him,  
 - light in him, He trust - ed in God, let him de - li - ver him, if he de -  
 him de - li - ver him, He trust - ed in God, let him de - li - ver him, if he de - light  
 He trust - ed in God, that he . . . would de - liv - er, him,  
 8ves.

let him de - li - ver him,  
 light in him, let him de - li - ver him,  
 in him, let him de -  
 . . . let him de - li - ver him, . . . if he delight in him,  
 8ves.

let him de - li - ver him, let him de - li - ver him,  
 if he de - light in  
 - li - ver him, if he de - light in  
 let him de - li - ver him, if he de - light in  
 8ves.



[illegible]



*Adagio.*

... in him, let him ... de - li - ver him, if he de - light in him.

... in him, let him de - li - ver him, if he de - light in him.

*Adagio.*

... in him, let him, let him de - li - ver him, if he de - light in him.

li - ver him, . . let him, let him de - li - ver him, if he de - light in him.

*Adagio.*

*Sves.* *Ped.*

No. 29. RECIT.—THY REBUKE HATH BROKEN HIS HEART.

Psalm lxi., v. 20.

TENOR  
VOICE.

*Largo.*

Thy rebuke hath bro - ken his heart: he is full of

ACCOMP.

*Sves.*

hea - vi - ness: he is full of hea - vi - ness. Thy rebuke hath bro - ken his heart;

he looked for some to have pi - ty on him, but there was no man; neither found he



a - ny to com - fort him, He look - ed for some to have pi - ty on him,  
 but there was no man, nei - ther found he a - ny to com - fort him.

No. 30. AIR.—BEHOLD AND SEE IF THERE BE ANY SORROW.

TENOR  
VOICE.

*Largo.*

Lamentations, i., v. 12

ACCOMP.  
♩ = 66.

*Largo. p*

Be-hold and see, be-hold and see if there be a - ny sor-row

like un-to his sor-row.

Be-hold and see if

8ves.

there be a - ny sorrow like un - to his sorrow. Be - hold and see if there

be a - ny sorrow like . un-to his sorrow.

8ves.



## No. 31.

RECIT.—HE WAS CUT OFF OUT OF THE LAND OF THE LIVING.

Isaiah, liii., v. 8.

TREBLE VOICE.

He was cut off out of the land of the liv-ing;

ACCOMP.

*p*

for the transgressions of thy peo-ple was he strick-en.

## No. 32. AIR.—BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL.

Psalm xvi., v. 10.

ANDANTE  
LARGHETTO.  
♩ = 88.

TREBLE VOICE.

But thou didst not leave his

*p*

soul in hell, But thou didst not leave his

*Cres.* *p*

soul in hell, nor didst thou suf-fer, nor didst thou suf-fer thy



Ho - ly One to see cor - rup - tion.

*mf*

But thou didst not leave his soul in hell, thou

*p*

didst not leave, thou didst not leave his soul in hell, nor

*cres.* *p*

didst thou suf - fer thy Ho - ly One to see corruption, nor

didst thou suf - fer, nor didst thou suf - fer thy Ho - ly One to

see cor - rup - tion, nor didst thou suffer, nor

*cres.* *p*



didst thou suf-fer thy Ho - ly One, thy Ho - ly One to

see cor - rup - tion.

*mf*

No. 33. CHORUS.—LIFT UP YOUR HEADS, O YE GATES!

Psalm xxiv., v. 9.

*A tempo ordinario.*

1st & 2nd TREBLE.

ALTO.

TENOR, (8ve. lower.)

BASS.

ACCOMP.

*A tempo ordinario.*

$\text{♩} = 88.$

Lift up your heads,

Lift up your heads,



O ye gates! and be ye lift up, ye e-verlasting doors, and the King of Glory shall come

O ye gates! and be ye lift up, ye e-verlasting doors, and the King of Glo-ry shall come

in.

in.

Who is the King of Glo-ry? the King of Glory? who

Who is the King of Glo-ry? the King of Glory? who

The Lord strong and mighty, the

The Lord strong and mighty, the

is the King of Glo-ry? who is the King of Glo-ry?

is the King of Glo-ry? who is the King of Glo-ry?





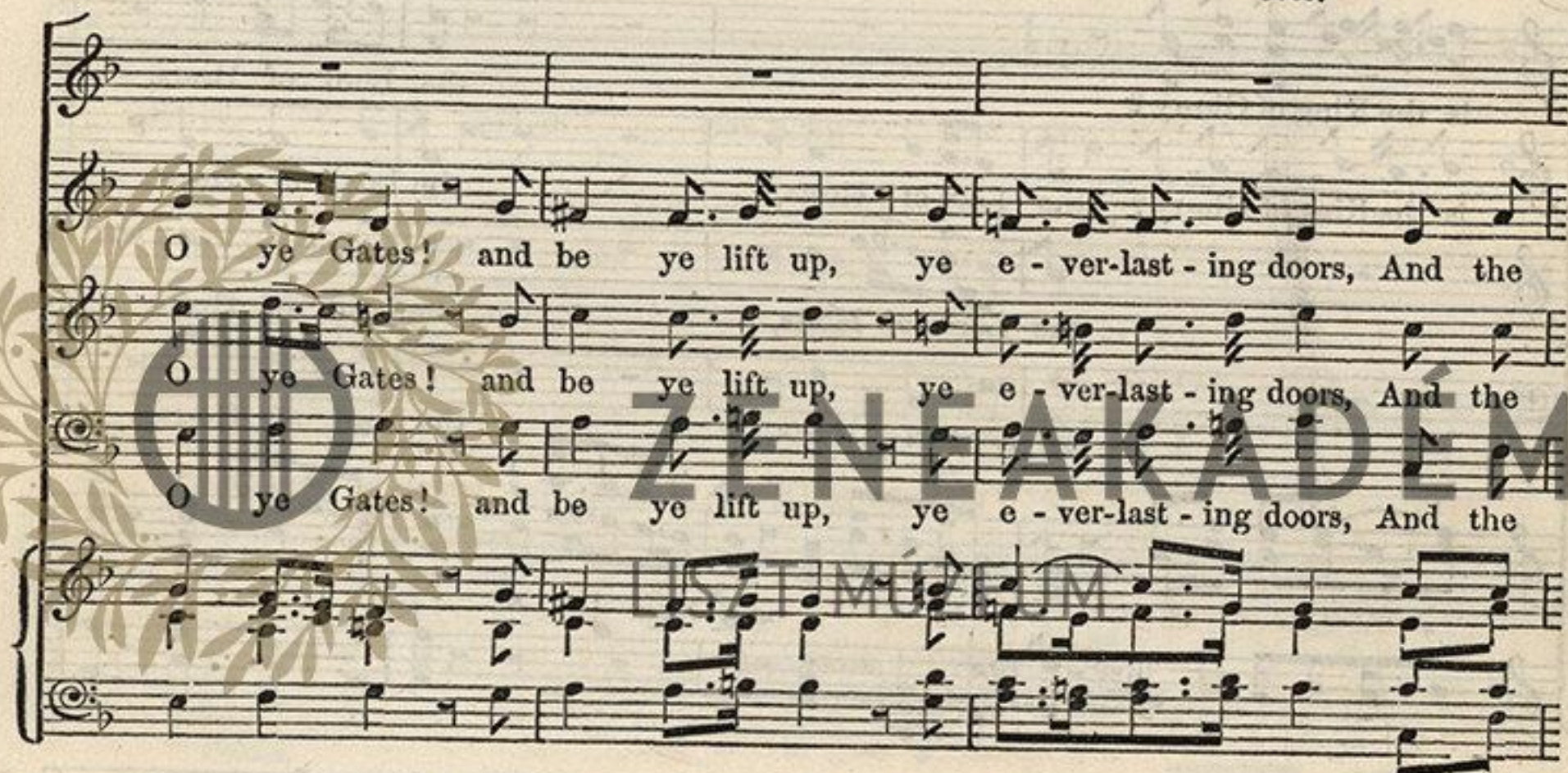
Lord strong and migh-ty, the Lord migh - ty in bat - tle.

Lord strong and migh-ty, the Lord migh - ty in bat - tle. Lift up your heads,

Lift up your heads,

Lift up your heads,

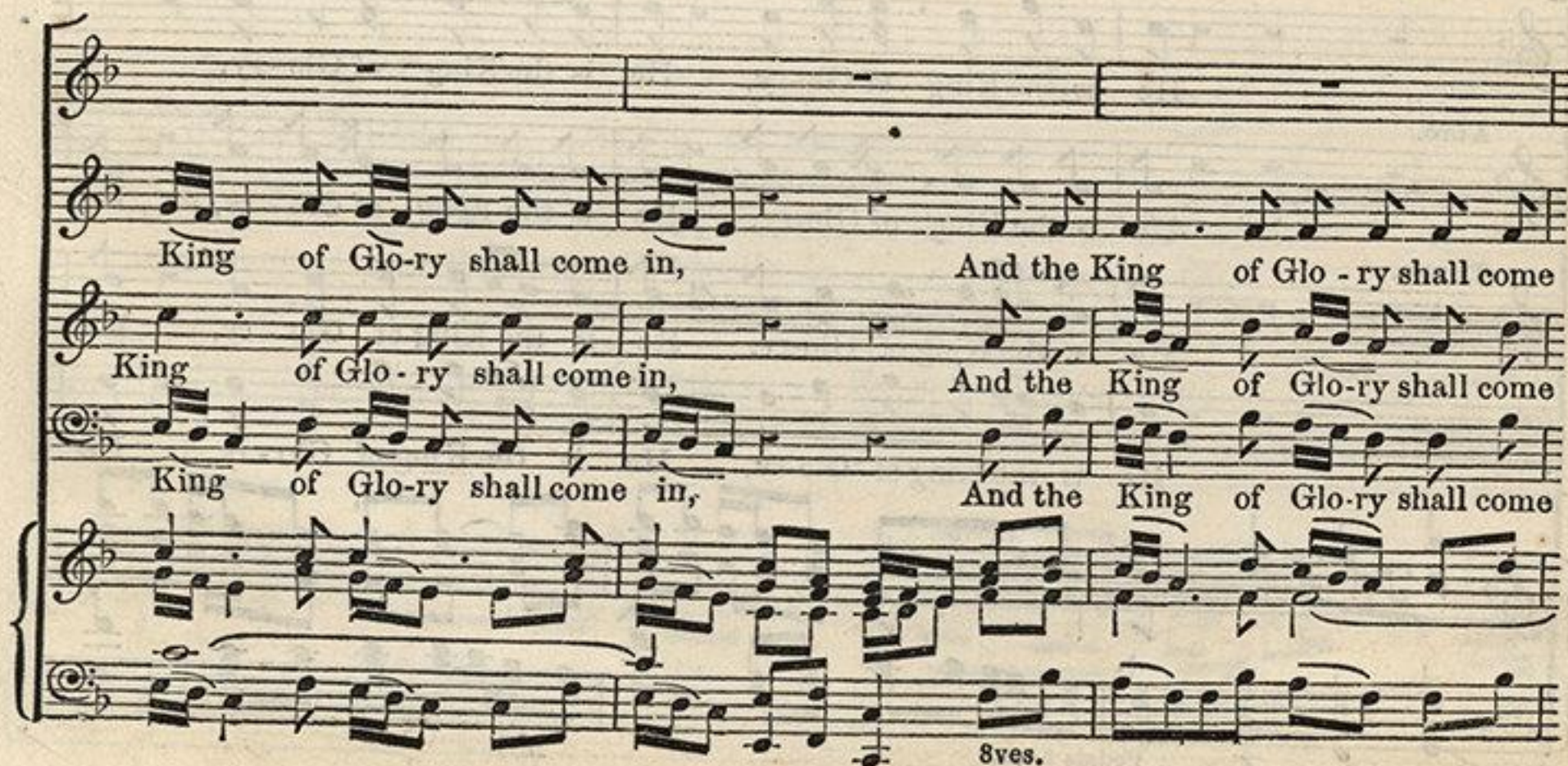
8ves.



O ye Gates! and be ye lift up, ye e - ver - last - ing doors, And the

O ye Gates! and be ye lift up, ye e - ver - last - ing doors, And the

O ye Gates! and be ye lift up, ye e - ver - last - ing doors, And the



King of Glo-ry shall come in, And the King of Glo - ry shall come

King of Glo - ry shall come in, And the King of Glo-ry shall come

King of Glo-ry shall come in, And the King of Glo-ry shall come

8ves.



Who is the King of Glo-ry? who is the King of Glo-ry? who

in. Who is the King of Glo-ry? who is the King of Glo-ry? who

in.

in.

8ves.

is the King of Glo-ry? the Lord of Hosts, the Lord of Hosts,

is the King of Glo-ry? the Lord of Hosts, the Lord of Hosts,

the Lord of Hosts, the Lord of Hosts,

the Lord of Hosts, the Lord of Hosts,

He is the King of Glo-ry, He is the King of Glo-ry,

ALTO. He is the King of Glo-ry, He is the King of Glo-ry, He

TENOR. He is the King of Glo-ry, He is the King of Glo-ry, He

He is the King of Glo-ry, He is the King of Glo-ry, He

Pedals 8ves.





He is the King of Glo-ry, He is the King of Glo-ry, He is the King of  
 is the King of Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry,  
 is the King of Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry,  
 is the King of Glo-ry.

Glo-ry, He is the King of Glo  
 the Lord of Hosts, He is the King of Glo  
 the Lord of Hosts, He is the King of Glo-ry,  
 the Lord of Hosts, He is the King of Glo

Pedals.

ry, the Lord of Hosts, He is the King of Glo  
 ry, the Lord of Hosts, He is the King of Glo  
 the Lord of Hosts, He is the King of Glo  
 ry,



ry, the Lord of Hosts, he  
 ry, of Glo - ry, the Lord of Hosts; he is the King of Glo -  
 ry, the Lord of Hosts; he is the King of Glo -  
 the Lord of Hosts; he is the King of Glo -  
 8ves.

is the King of Glo - ry, he  
 ry, of Glo - ry, he  
 ry, of Glo - ry, of Glo - ry, he  
 ry, of Glo - ry, he  
 is the King of Glo - ry, he is the King of Glo - ry, the Lord of

is the King of Glo - ry, he is the King of Glo - ry, the Lord of Hosts;  
 is the King of Glo - ry, he is the King of Glo - ry, the Lord of  
 is the King of Glo - ry, he is the King of Glo - ry, the Lord of  
 is the King of Glo - ry, he is the King of Glo - ry, the Lord of



the Lord of Hosts; the Lord of Hosts; the Lord of Hosts; he

Hosts; the Lord of Hosts; the Lord of Hosts; the Lord of

Hosts; the Lord of Hosts; the Lord of Hosts; the Lord of

Hosts; the Lord of Hosts; the Lord of Hosts; the Lord of

is the King of Glo-ry, he is the King of Glo-ry, of Glo-ry, he

Hosts; he is the King of Glo-ry, of Glo-ry, he

Hosts; he is the King of Glo-ry, of Glo-ry, he

Hosts; he is the King of Glo-ry, he

Ped. 8ves. 8ves.

is the King of Glo-ry, he is the King of Glo-ry, the Lord of

is the King of Glo-ry, he is the King of Glo-ry, the Lord of Hosts;

is the King of Glo-ry, he is the King of Glo-ry, the Lord of

is the King of Glo-ry, he is the King of Glo-ry, the Lord of



Hosts; the Lord of Hosts; the Lord of Hosts; he is the King. . .  
 the Lord of Hosts; . . . the Lord of Hosts; he is the King, the King of  
 Hosts; the Lord of Hosts; the Lord of Hosts; he is the King of Glo - ry, the  
 Hosts; the Lord of Hosts; the Lord of Hosts; he is the King of

. . . of Glo - ry, the King of Glo - ry, he  
 Glo - ry, the King of Glo - ry, he  
 King of Glo - ry, the King of Glo - ry, he  
 Glo - ry, the King of Glo - ry, he

is the King of Glo-ry, he is the King of Glo-ry, of Glo - ry.  
 is the King of Glo-ry, he is the King of Glo-ry, of Glo - ry.  
 is the King of Glo-ry, he is the King of Glo-ry, of Glo - ry.  
 is the King of Glo-ry, he is the King of Glo-ry, of Glo - ry.

Ped. Sves.



## No. 34.

RECIT.—UNTO WHICH OF THE ANGELS SAID HE AT ANY TIME.

Hebrews, i., v. 5.

TENOR VOICE.

Un-to which of the Angels said he at a - ny time, Thou art my son, This day have I be - gotten thee.

*p*

## No. 35. CHORUS.—LET ALL THE ANGELS OF GOD WORSHIP HIM.

Hebrews, i., v. 6.

*Allegro.*

TREBLE.

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

ALTO,  
(or 2nd Treble.)

Let all the an - gels of God . . . wor - - ship

TENOR,  
(3rd lower.)

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

BASS.

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

ACCOMP.

*Allegro.*

$\text{♩} = 144.$

him. Let all the an - gels of God, let all the an -

him. Let all the an - - gels of God wor - -

him.

him. Let all the



gels of God wor - ship him,  
 ship him, Let all the  
 Let all the an  
 an - gels of God wor - ship him,

Let all the an - gels of God wor - ship  
 an - gels of God, wor - ship him,  
 gels of God, wor  
 Let all the an - gels of God wor  
 sves.

him. Let all the an - gels of  
 Let  
 ship him, Let all the an - gels of God  
 ship him, Let all the  
 sves.



God wor - ship him,  
 all the an - gels of God wor - ship him,  
 wor - ship him, Let all the an -  
 an - gels of God wor -

Let all the an -  
 Let all the an - gels of God wor -  
 gels of God wor - ship him, Let all the  
 ship him,

gels of God wor -  
 - ship him, wor -  
 an - gels of God wor - ship him,



ship him, Let all the an - gels of God, Let

ship him Let all the an - gels of God, Let

Let all the an - gels of God, Let

Let all the an

8ves.

all the an - gels of God wor

all the an - gels of God wor

all the an - gels of God wor

gels of God wor

ship him.

ship him.

ship him.

ship him.



## No. 36.

## AIR.—THOU ART GONE UP ON HIGH.

Psalm. lxxviii. v. 12.

ALLEGRO.\*  
♩ = 84.

BASS VOICE.

Thou  
art gone up on high, thou art gone up on high, thou hast  
led cap-ti - vi - ty cap-tive, thou hast led cap-ti - vi - ty cap-tive, and re - ceiv -  
ed gifts . . for men, yea, e - ven for thine  
e - ne-mies, yea, e - ven for . .

Handel's "Messiah."—Novello's Edition.

\* The time is marked *Andante* in Walsh's Edition: but as Handel has marked it *Allegro* in his own Manuscript Score, that direction has been retained in this Edition.



thine e - ne-mies, that the Lord

*mf* *p*

God might dwell a-mong them, that the Lord God might dwell,

might dwell a - mong them.

*mf*

Thou art gone up on

*p*

high, thou art gone up on high, thou hast led cap-ti - vi - ty cap - tive, thou hast

led cap-ti - vi - ty cap-tive, and re - ceiv - ed gifts for men, yea,

*p*



e - - ven for thine e - -

- - - - -

nemies, for thine e - ne - mies,

that the Lord God might dwell a - mong them, that the Lord God might

dwell

a - mong them, that the Lord God,

that the Lord God might dwell a - mong them, might dwell . . .

*mf*

*p*

*cres.*

*p*



a - mong

them, that the Lord God might dwell a - mong them.

*mf*

# CHORUS.—THE LORD GAVE THE WORD.

*1xviii, v. 41.*  
Psalm xlviii., v. 41.

No. 37.

*Andante Allegro.*

TREBLE.

great was the com - pa - ny of the

ALTO,  
(or 2nd Treble.)

great was the com - pa - ny of the

TENOR,  
(8ve. lower.)

The Lord gave the word; great was the com - pa - ny of the

BASS.

The Lord gave the word; great was the com - pa - ny of the

ACCOMP.

*Andante Allegro.*

Full without Reeds.

$\text{♩} = 80.$

Org.

8ves.

Handel's "Messiah."—Novello's Edition.



preachers, great was the com - pa - ny, the com - pa - ny, the com - pa - ny, the

8ves.

pa - ny of the preachers, great was the com - pa - ny of the preachers, great was the com - pa - ny of the

8ves.

preach - ers. The Lord gave the word: great was the com - pa - ny, the

8ves.



- pa-ny, the com - pa-ny, the com -  
 - pa-ny, the com - pa-ny, the com - pa-ny of the  
 com - pa-ny, the com - pa-ny of the  
 com - pa-ny, the com -

Sves.

- pa-ny of the preach - ers, great was the  
 preach - ers, of the preach - ers, great was the  
 preach - ers, of the preach - ers, great was the  
 - pa-ny of the preach - ers, great was the

LISZT MUSEUM

com - pa-ny of the preachers, great was the com - pa-ny of the  
 com - pa-ny, the com -  
 com - pa-ny of the preachers, great was the com - pa-ny of the  
 com - pa-ny, the com - pa-ny, the

Sves.



[illegible]

pa - ny of the  
com - pa - ny, the com - pa - ny, the com - pa - ny of the  
com - pa - ny, the com - pa - ny of the  
pa - ny, the com - pa - ny of the  
pa - ny, the com - pa - ny of the

8ves.

preach-ers, of the preachers.

preach-ers, of the preachers.

preach-ers, of the preachers.

preach-ers, of the preachers.

Sves.



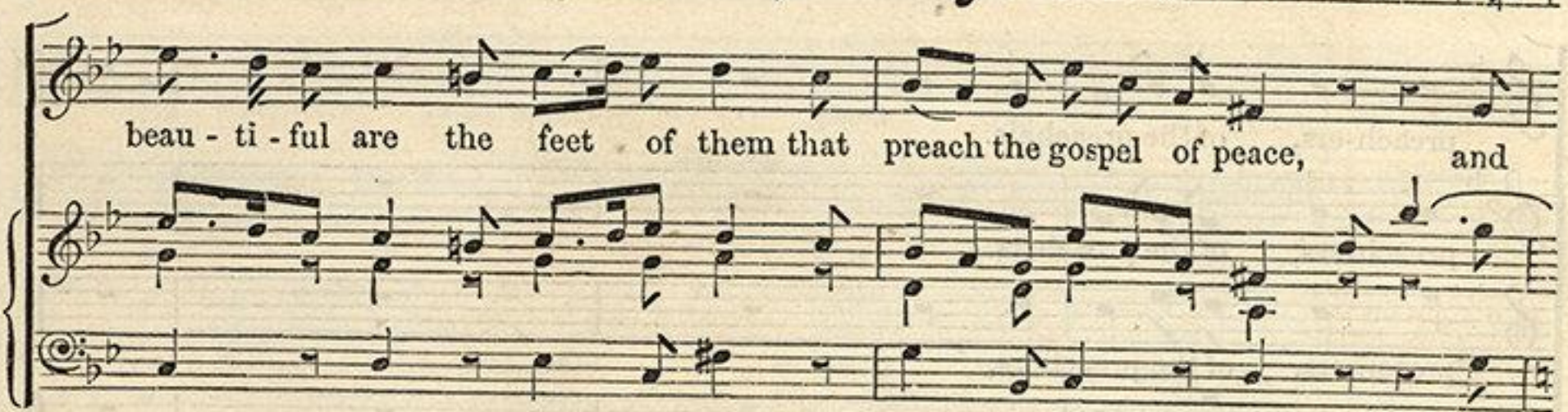
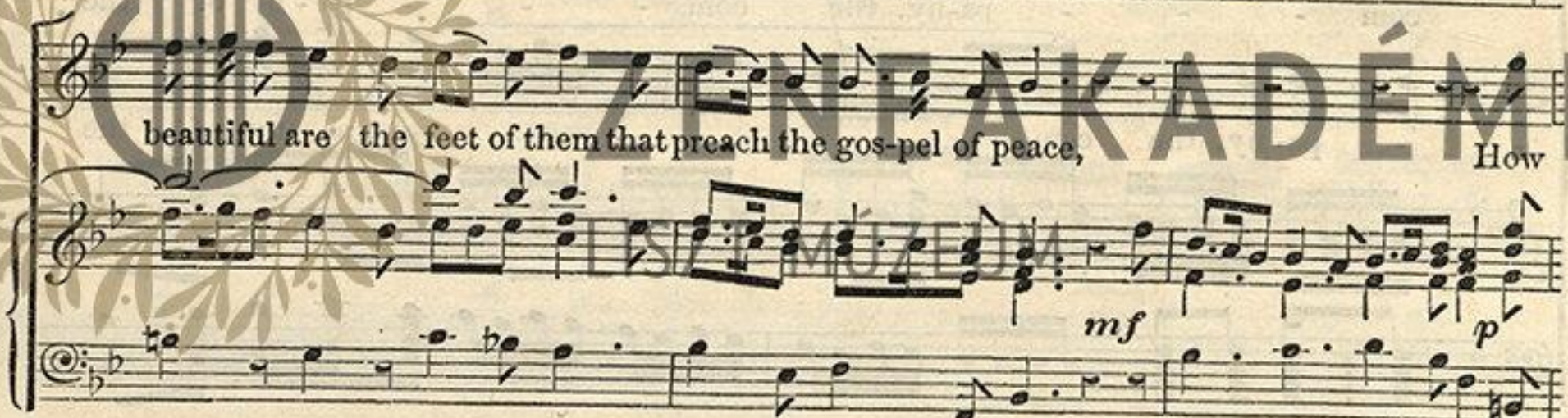
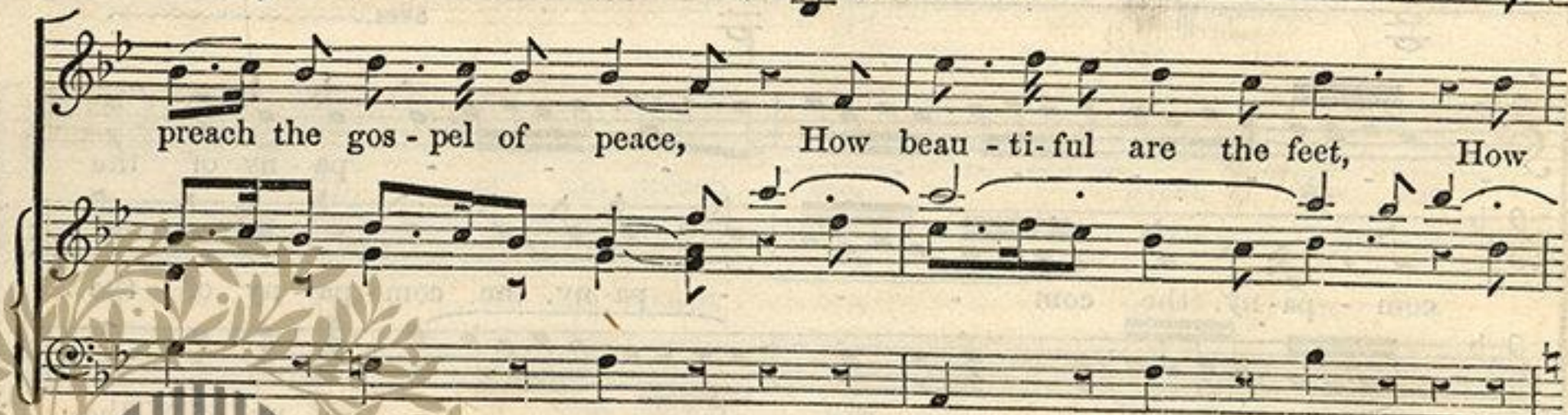
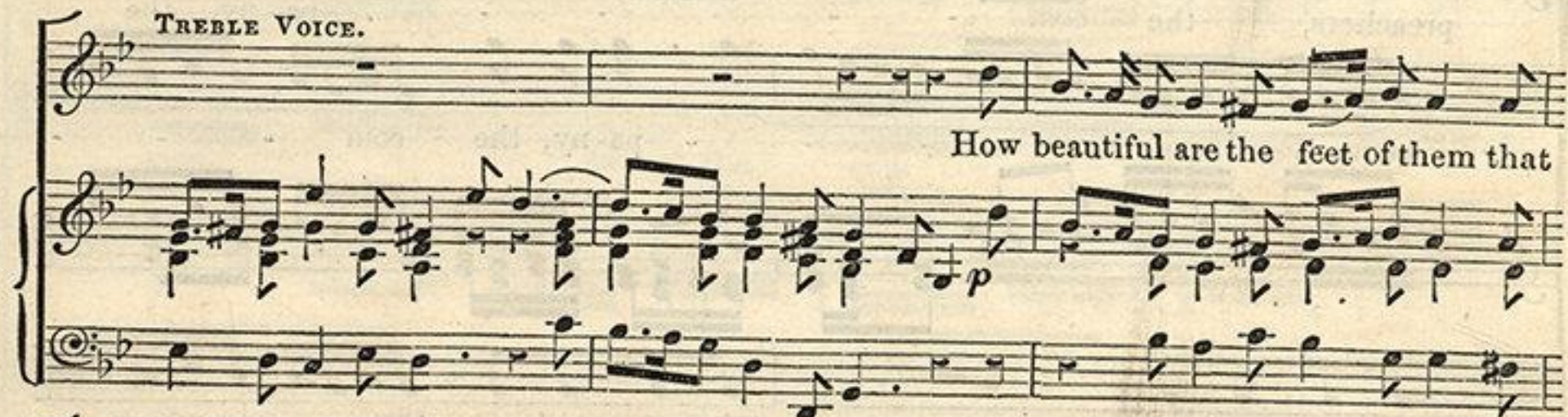
No. 38.

## AIR.—HOW BEAUTIFUL ARE THE FEET.

Romans, x., v. 15.

LARGHETTO.  
♩ = 120.

TREBLE VOICE.





bring glad ti - - dings, glad ti-dings of good things, and bring . . glad ti-dings, glad

ti-dings of good things, glad ti-dings of good things.

*mf*

No. 39. CHORUS.\*—THEIR SOUND IS GONE OUT INTO ALL LANDS.

*A tempo ordinario.* Romans, x., v. 18.

TREBLE. Their sound is gone out in - to all lands, their sound is gone

ALTO,  
(or 2nd Treble.) Their sound is gone out in - to all lands,

TENOR,  
(8ve lower.) Their sound is gone out, their

BASS. Their sound is gone out,

*A tempo ordinario.*

ACCOMP.  $\text{♩} = 144.$

Handel's "Messiah."—Novello's Edition.

I

\* This movement is usually performed as a Quartett, and then repeated in Chorus.



out in - to all lands, in - to all lands, their sound is gone  
in - to all lands, . . . in - to all lands, their sound is gone  
sound is gone out in - to all lands, their sound is gone out . . .  
their sound is gone out in - to all lands, their sound is gone out . . .  
8ves. . . . .  
out in - to all lands, their sound is gone out . . . in - to all  
out, is gone out, their sound is gone out, . . . is gone out in - to all  
in - to all lands, in - to all lands, in - to all  
in - to all lands, their sound is gone out . . . in - to all  
8ves. . . . .  
lands, and their  
lands,  
lands, and their words un-to the ends of the world,  
lands,



words un - to the ends of the world, . . . un - to the

un - to the ends of the world, . . . un - to the

and their words un - to the ends of the

ends of the world, . . . un - to the

and their words un - to the ends of the world, . . . un -

ends of the world, un - to the ends of the

world, . . . and their words, and their words un - to the

ends of the world. Their sound is gone out, is gone out in - to all

- to the ends of the world. Their sound is gone out, is gone out in - to all

world, . . . of the world. Their sound is gone out, in - to all

ends . . . of the world. Their sound is gone out in - to all



lands, . . . and their words un-to the ends of the world, . . .

lands, and their words un - to the ends of the world, . . .

lands, and their words, and their words un-to the ends of the world, of the

lands, and their words un-to the ends of the

Sves.

and their words un-to the ends of the world, and their

and their words un-to the ends of the world, . . .

world, . . . and their words, and their words un-to the ends of the

world, . . . and their words un-to the ends of the

Sves.

words un-to the ends of the world, . . .

and their words un-to the ends of the

world, and their

world, and their words un-to the ends of the world, . . .

Sves.



un - to the ends of the world.

world, un - to the ends of the world.

words un - to the ends of the world, un - to the ends of the world.

un - to the ends, un - to the ends of the world.

No. 40.

AIR.—WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER.

Psalm ii., v. 2.

ALLEGRO.

♩ = 112.

8ves.

Handel's "Messiah."—Novello's Edition.



Why do the na - tions so fu - rious-ly rage to -

*p*

8ves.

- ge - ther, why do the peo - ple i - ma - gine a vain

thing? Why do the na - tions rage . . .

so

fu - rious - ly to - ge - ther, why



do the people i - ma - - - - -

- - gine a vain thing? . . i - - - - - gine a vain

thing? Why do the

na - tions so fu - rious-ly rage to - ge - ther, and

why do the peo-ple, and why do the



people i - ma - gine a vain thing? . . . Why

do the na - tions rage . . . . .

. . . . . so furiously to -

*Sves.* . . . .

- ge - ther, so furiously to - ge - ther, and why do the

*Sves.* . . . .

peo - ple i - ma - gine a vain thing? i -

*cres.*

*Sves.* . . . .



ma - gine a vain thing? and

why do the people i - ma - gine a vain

thing?

The

kings of the earth rise up, and the ru - lers take coun - sel to -

- ge - ther, take coun -

*Fine.* *p*

8ves. . . . .

8ve.

8ves.

3 3



- sel, take coun - sel to -

- ge - ther against the Lord, and a - gainst . . his a - -

noint

- ed, against the Lord and his a -

noint - ed.

*Da Capo.*



## No. 41. CHORUS.—LET US BREAK THEIR BONDS ASUNDER.

*Allegro e staccato.* Psalm ii., v. 3.

TREBLE. Let us break their bonds a - sun - der, let us

ALTO.

TENOR, (8ve. lower.) Let us break their bonds a - sun - der, let us, let us

BASS.

ACCOMP. *Full.*  $\text{♩} = 160.$

break, let us break their bonds a -

Let us break their bonds a - sun - der, let us break,

break their bonds a - sun - der, let us, let us break, let us break their

Let us break their bonds a - sun - der, let us, let us break their bonds,

8ves.

- sun - der, let us break their bonds a - sun - der,

let us break their bonds . . a - sunder, let us break their bonds a - sun - der,

bonds a - sun - der, let us break their bonds a - sun - der,

let us break their bonds a - sunder, let us, let us break their bonds a - sun - der,

8ves.



and cast a - way . . . . . their yokes from us, and cast a -

and cast a - way . . . . . their yokes from us, and cast a -

and cast a - way . . . . . their yokes from

their yokes from us, and cast a - way their yokes from us, and cast a -

- way their yokes from us, and cast a - way their yokes from us, and cast a -

and cast a -

us, and cast a - way their yokes from us, and cast a -

- way, and cast a - way their yokes from us, and cast a -

- way, and cast a - way their yokes from us, and cast a -

- way, and cast a -

8ves.



- way their yokes from us. Let us break their bonds, let us break their

- way their yokes from us. Let us break their bonds a -

- way their yokes from us. Let us break their bonds,

- way their yokes from us.

8ves.

bonds, Let us break their bonds a -

- sun-der, let us break their bonds,

Let us break their bonds a - sun-der, let us break their

Let us break their bonds a - sun-der, let us break their bonds,

8ves.

- sun - der, Let us break their bonds a - sun-der. let us, let us

Let us break their bonds a - sun - der,

bonds. Let us break their bonds a - sun-der, let us

Let us break their bonds a - sun - der,

8ves.



break, Let us break their bonds a - sun - der, their bonds a - sunder,

Let us break their bonds, Let us break their bonds, their bonds a - sunder,

break, Let us break their bonds, Let us break their bonds a - sunder,

Let us break their bonds a - sun - der, Let us break their bonds a - sunder,

8ves. 8ves.

and cast a - way

ann cast a - way, and cast a -

and cast a -

8ves.

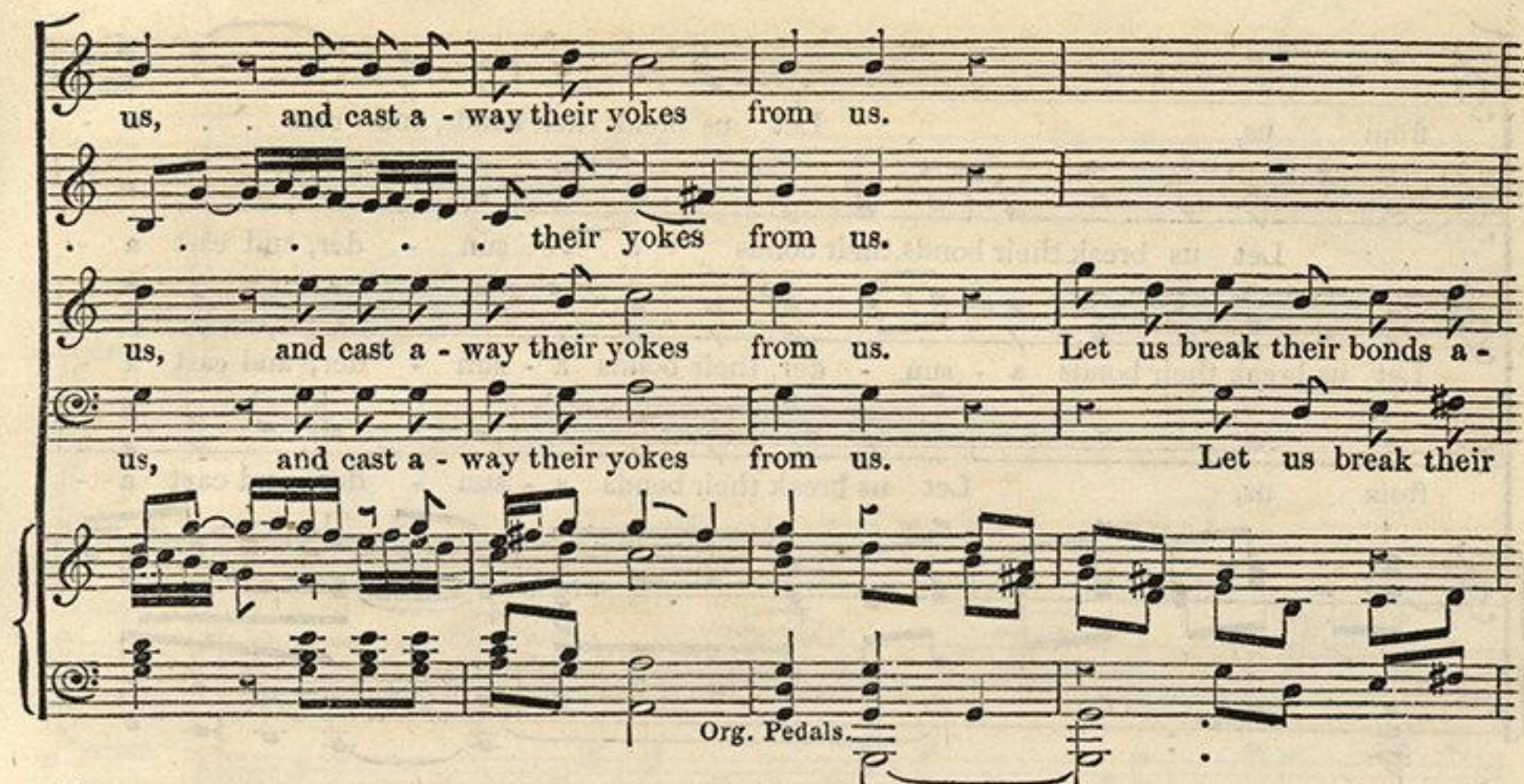
their yokes from us, and cast a - way their yokes from

and cast a - way

way, and cast a - way their yokes from

way their yokes, their yokes from





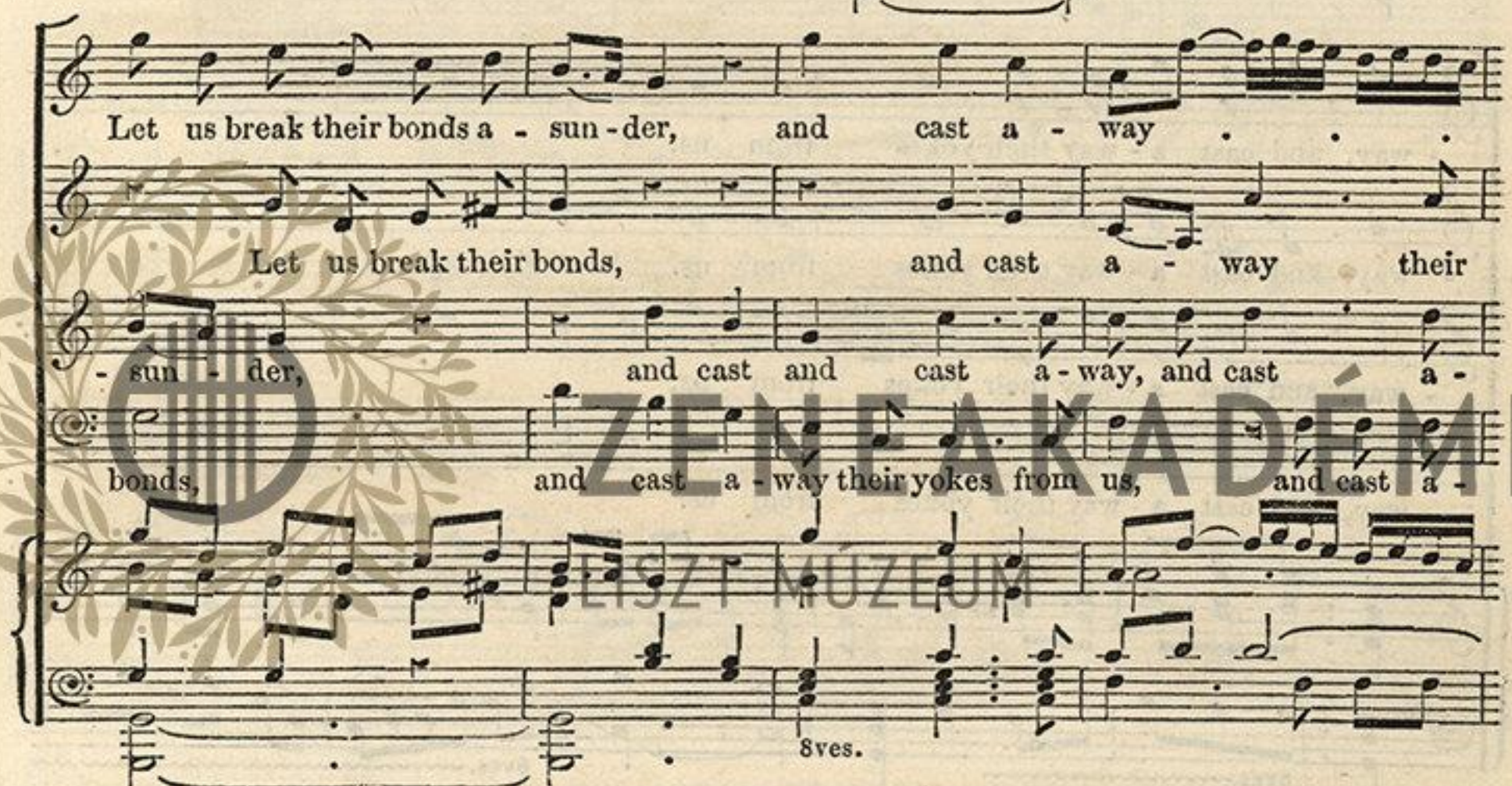
us, and cast a - way their yokes from us.

their yokes from us.

us, and cast a - way their yokes from us. Let us break their bonds a -

us, and cast a - way their yokes from us. Let us break their

Org. Pedals.



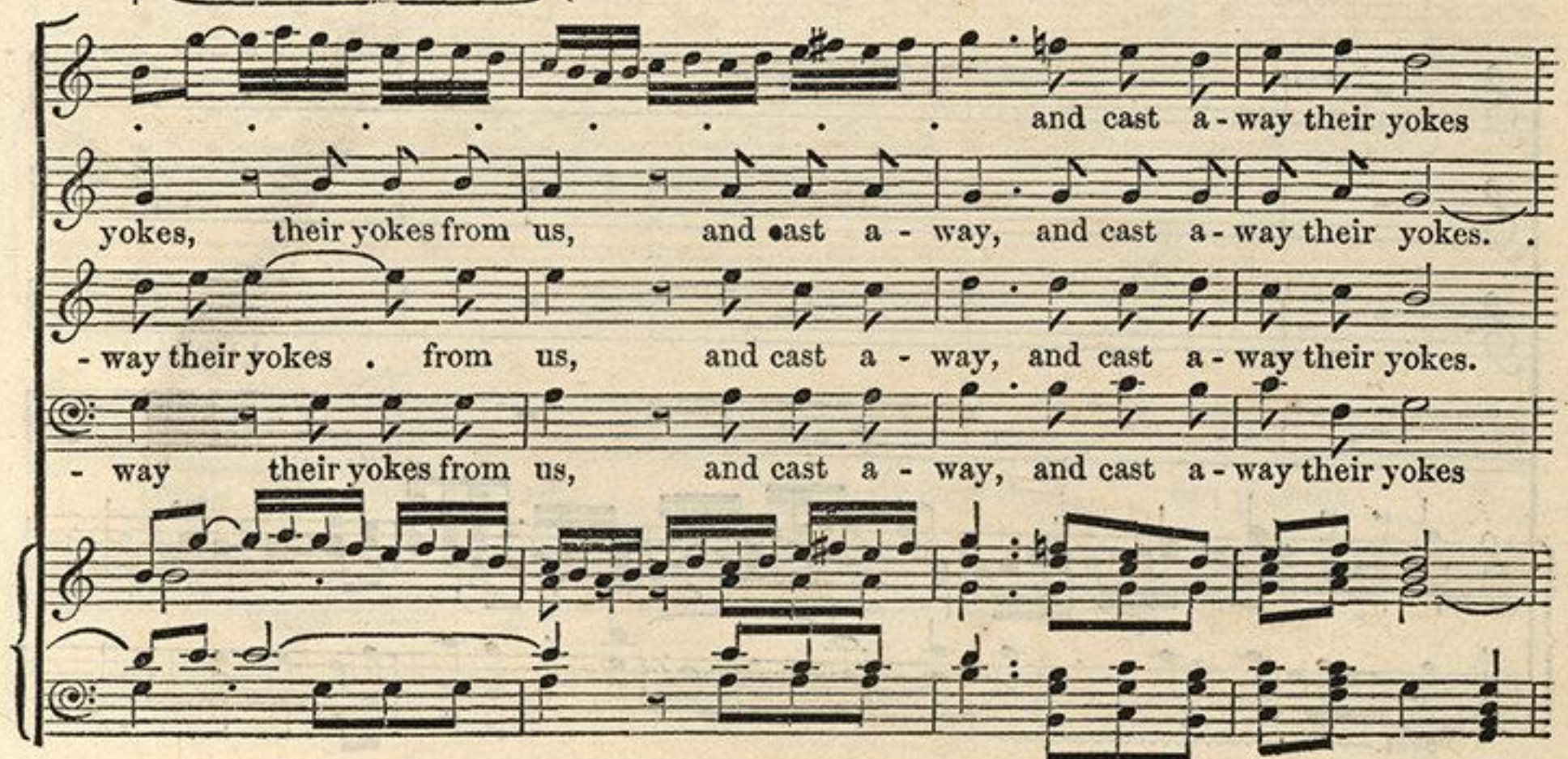
Let us break their bonds a - sun - der, and cast a - way . . .

Let us break their bonds, and cast a - way their

- sun - der, and cast and cast a - way, and cast a -

bonds, and cast a - way their yokes from us, and cast a -

8ves.



and cast a - way their yokes

yokes, their yokes from us, and cast a - way, and cast a - way their yokes.

- way their yokes . from us, and cast a - way, and cast a - way their yokes.

- way their yokes from us, and cast a - way, and cast a - way their yokes



from us, Let us break their bonds, and cast . . . a -

Let us break their bonds, their bonds a - sun - der, and cast a -

Let us break their bonds a - sun - der, their bonds a - sun - der, and cast a -

from us, Let us break their bonds a - sun - der, and cast a -

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

Sves.~~~~~

Sves.~~~~~



## No. 42.

## RECIT.—HE THAT DWELLETH IN HEAVEN.

Psalm ii., v. 4.

TENOR  
VOICE.

He that dwell-eth in heaven shall laugh them to scorn, the Lord shall have them in de-ri-sion.

ACCOMP.

## No. 43.

## AIR.—THOU SHALT BREAK THEM.

Psalm ii., v. 9.

ANDANTE.

♩ = 160.

TENOR VOICE.

Thou shalt break them, thou shalt break them with a rod . . . of

i - ron,

thou shalt dash them in pie - ces like a

pot - ter's ves - sel.

Thou shalt dash them in pie - ces, in



pie - ces, like a pot - ter's

ves - sel.

Thou shalt break them, thou shalt break them with a

rod of i - ron; thou shalt

dash them in pie - ces like a pot - ter's ves - sel. thou shalt

dash them in pie - ces like a pot - ter's



ves - sel, like a pot - ter's ves - sel, thou shalt dash them in

Sves. . . .

pie - ces like a pot - - - - - ter's ves - sel.

*f*

*f*

*f*

No. 44.

CHORUS.—HALLELUJAH!

Rev. ix., v. 6.—xi., v. 15.—xix., v. 16.

TREBLE.

*Allegro.*

Hal - le - lu - jah!

ALTO,  
(or 2nd Treble.)

Hal - le - lu - jah!

TENOR,  
(8ve. lower.)

Hal - le - lu - jah!

BASS.

Hal - le - lu - jah!

ACCOMP.  
♩ = 132.

*Allegro.*

Sves. . . . . Sves. . . . .

Handel's "Messiah,"—Novello's Edition.



Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - - lu - jah!

Sves.

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Ped. Sves.

- le - lu - jah! for the Lord God om - ni - po - tent reign - eth. Hal - le -

- le - - lu - jah! for the Lord God om - ni - po - tent reign - eth. Hal - le -

- le - - lu - jah! for the Lord God om - ni - po - tent reign - eth. Hal - le -

- le - lu - jah! for the Lord God om - ni - po - tent reign - eth. Hal - le -

Ped. Sves.



Hal-le - lu - jah! Hal-le - lu - jah! Hal-le -

God om - ni - potent reign - eth! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le -

God om - ni - potent reign - eth! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le -

God om - ni - potent reign - eth! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le -

Ped.

lu-jah! Hal-le-lu-jah! for the Lord God om-ni - - po-tent

lu-jah! Hal-le-lu-jah! Halle

lu-jah! Hal-le-lu-jah! Halle-lu-jah! Halle-lu-jah! Hallelu-lu-jah!

lu-jah! Hal-le-lu-jah!



reign - - eth. Hal-le - lu - jah! Hal-le - lu - jah! Halle - lu -  
 - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Halle - lu - jah! Hal - le - lu -  
 - le - lu - jah! Hal-le - lu - jah! for the Lord  
 Hal-le - lu - jah! for the Lord

Sves. Pedal 8ves.

- jah! Halle - lu - jah! Hal - le - lu - jah! Hallelujah! Hallelu - jah! Hallelujah!  
 - jah! Hallelu - jah! Hal - le - lu - jah! Halle - lu - jah! Hallelu - jah!  
 God omni - - potent reign - eth! Hallelujah! Hallelujah! Hallelujah!  
 God omni - - potent reign - eth! Halle - lu - jah! Hallelujah!

Sves.

Hallelu - jah! Hallelu - jah! Hallelujah! Hallelujah! Hal - le - lu - jah! Hal -  
 for the Lord God om - ni - po - tent reign - eth. Hallelujah!  
 for the Lord God om - ni - po - tent reign - eth. Hal -  
 Hallelujah! Halle - lu - jah! Hallelu - jah! Hallelujah! Hal - le - lu - jah! Halle -

Sves.



le - lu - jah! The kingdom of this world is be-come the

Hal-le - lu-jah! The kingdom of this world is be-come the

le - lu-jah! The kingdom of this world is be-come the

lu-jah! Hallelujah! The kingdom of this world is be-come the

8ves. Ped. 8ves.

king-dom of our Lord, and of his Christ, and of his Christ;

king-dom of our Lord, and of his Christ, and of his Christ;

king-dom of our Lord, and of his Christ, and of his Christ;

king-dom of our Lord, and of his Christ, and of his Christ; and he shall

and he shall reign for e - ver and e -

reign for e - ver and e - ver, for e - ver and e - ver, and he shall



and

and he shall reign for e - ver and e - - - ver, for e - ver

- - ver, and he shall reign for e - ver and e - - - ver,

reign, and he shall reign for e - ver and e - ver, for e - ver, for

he shall reign for e - ver and e - - - ver, King of Kings . . .

and e - ver, for e - ver and e - ver, King of Kings . . .

and he shall reign for e - ver and e - ver, for e - ver and

e - ver and e - ver, for e - ver, for e - ver and e - ver, for e - ver and

8ves. . . . 8ve.

and Lord of Lords, . . .

and Lord of Lords, . . .

e - ver, Hal-le - lu jah! Hal-le - lu-jah! for e - ver and

e - ver, Hal-le - lu - jah! Hal-le - lu-jah! for e - ver and



King of Kings

for e-ver and  
e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and

and Lord of Lords,

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and

King of Kings

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and



and Lord of Lords, . . . and Lord of  
 e-ver, Hal-le-lu-jah! Hal-le-lu-jah! King of Kings and Lord of  
 e-ver, Hal-le-lu-jah! Hal-le-lu-jah! King of Kings and Lord of  
 e-ver, Hal-le-lu-jah! Hal-le-lu-jah! King of Kings and Lord of

*ff*  
 Ped.

Lords, and he shall reign, and  
 Lords, and he shall reign, . . . and he shall  
 Lords, and he shall reign for e-ver,  
 Lords, and he shall reign for e-ver and e-ver,

8ves.

he shall reign for e-ver and e-ver, for e-ver and  
 reign . . . for e-ver and e-ver, King of Kings, for e-ver and  
 and he shall reign for e-ver and e-ver, King of Kings . . .  
 and he shall reign for e-ver and e-ver, King of Kings, for e-ver and

8ves.



e-ver, Hal-le-lu-jah! Hal-le-lu-jah! and he shall

e-ver, and Lord of Lords, Hal-le-lu-jah! Hal-le-lu-jah! and

and Lord of Lords, and he shall

e-ver, and Lord of Lords, Hal-le-lu-jah! Hal-le-lu-jah! and he shall

reign for e-ver, for e-ver and e-ver, King of

he shall reign, for e-ver and e-ver, King of

reign for e-ver, for e-ver and e-ver, King of

reign for e-ver, for e-ver and e-ver, King of

Ped.

Kings! and Lord of Lords! King of Kings! and Lord of

Kings! and Lord of Lords! King of Kings! and Lord of

Kings! and Lord of Lords! King of Kings! and Lord of

Kings! and Lord of Lords! King of Kings! and Lord of



Lords! and he shall reign for e - ver and e -

Lords! and he shall reign for e - ver and e -

Lords! and he shall reign for e - ver and e -

Lords! and he shall reign for e - ver and e - ver, and e -

- ver, King of Kings! and Lord of Lords! Hal-le-lu-jah! Hal-le -

- ver, for e-ver and e-ver, for e-ver and e-ver, Hal-le-lu-jah! Hal-le -

- ver, for e-ver and e-ver, for e-ver and e-ver, Hal-le-lu-jah! Hal-le -

- ver, for e-ver and e-ver, for e-ver and e-ver, Hal-le-lu-jah! Hal-le -

Ped. 8ves.

- lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

- lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

- lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

- lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!



## PART THE THIRD.

No. 45. AIR.—I KNOW THAT MY REDEEMER LIVETH.

Job, <sup>xix</sup> xix, v. 25, 26.—1 Cor., xvi., v. 20.

LARGHETTO.

♩ = 78.

TREBLE VOICE.

I know that my Re-deem-er liv-eth,

and that he shall stand . . . at the

lat - - - ter day . . . up - on the earth;

I know that my Re-deem - er li - veth, and that



he shall stand . . . at the lat - ter day up-on the

earth, . . . up-on the earth; I know . . . that my Re -

- deem - er liv-eth, and that he shall stand at the lat - ter day

up-on the earth, . . . up-on the earth;

and tho' worms destroy this bo-dy,

*mf*

*3*

*3*



Yet in my flesh shall I see God, yet in my flesh shall I see

God. I know that my Re -

deem - er liveth, and tho' worms de - stroy this bo - dy, yet

in my flesh shall I see God, yet in my flesh . . shall

I see God, shall I see God. I know that my Re - deem - er

liv - eth. For now is Christ ri - sen

*mf* *p*



from the dead, the first - fruits of them that

sleep . . . of them that sleep, the first - fruits of

them that sleep. For now is Christ

*mf* *p*

ri - sen, for now is Christ ri - sen from the dead, the

*Adagio.* first - - fruits of them that sleep.

*Adagio.* *mf*

*Adagio.*



## No. 46.

## QUARTETT.—SINCE BY MAN CAME DEATH.

1 Cor., xv., v. 21.

*Grave.*

TREBLE. Since by man came death, Since by man came death,

ALTO. Since by man came death, Since by man came death, . .

TENOR, (8ve. lower.) Since by man came death, Since by man came death, . .

BASS. Since by man came death, Since by man came death,

ACCOMP. *Grave.*  
Org. P.  
♩ = 60.

## No. 47. CHORUS.—BY MAN CAME ALSO THE RESURRECTION.

1 Cor., xv., v. 21.

*Allegro.*

TREBLE. By man came al - so the re - sur - rec - tion of the

ALTO. By man came al - so the re - sur - rec - tion of the

TENOR, (8ve. lower.) By man came al - so the re - sur - rec - tion of the

BASS. By man came al - so the re - sur - rec - tion of the

ACCOMP. *Allegro.*  
♩ = 84.

dead; by man came al - so the re - sur - rec - tion of the

dead; by man came al - so the re - sur - rec - tion of the

dead; by man came al - so the re - sur - rec - tion of the

dead; by man came al - so the re - sur - rec - tion of the



dead; by man came al - so the re - sur - rec - tion of the dead.

dead; by man came al - so the re - sur - rec - tion of the dead.

dead; by man came al - so the re - sur - rec - tion of the dead.

dead; by man came al - so the re - sur - rec - tion of the dead;

No. 48.

## QUARTETT.—FOR AS IN ADAM ALL DIE.

1 Cor., xv. v. 22.

*Grave.*

TREBLE. For as in A - dam all die, for as in A - dam all die, . .

ALTO. For as in A - dam all die, for as in A - dam all die,

TENOR, (8ve lower.) For as in A - dam all die, for as in A - dam all die, . .

BASS. For as in A - dam all die, for as in A - dam all die,

*Grave.*

ACCOMP. Soft Organ.  $\text{♩} = 60.$

No. 49.

## CHORUS.—EVEN SO IN CHRIST.

1 Cor., xv., v. 22.

*Allegro.*

TREBLE. E - ven so in Christ shall all be made a - live, E - ven so in

ALTO. E - ven so in Christ shall all be made a - live, E - ven so in

TENOR, (8ve lower.) E - ven so in Christ shall all be made a - live, E - ven so in

BASS. E - ven so in Christ shall all be made a - live, E - ven so in

*Allegro.*

ACCOMP. Full to 15.  $\text{♩} = 80.$



Christ shall all be made a - live, e - ven so in Christ shall all, . . . so in Christ shall

Christ shall all be made a - live, e - ven so in Christ shall all, . . . so in Christ shall

Christ shall all be made a - live, e - ven so in Christ shall all, . . . so in Christ shall

Christ shall all be made a - live, e - ven so in Christ shall all, . . . so in Christ shall

8ves.

all . . . be made a - live, ev'n so in Christ shall all, shall all be made a -

all . . . be made a - live, ev'n so in Christ shall all, shall all be made a -

all . . . be made a - live, ev'n so in Christ shall all, shall all be made a -

all . . . be made a - live, ev'n so in Christ shall all, shall all be made a -

- live.

- live.

- live.

- live.

8ves.



No. 50.

## RECIT.—BEHOLD, I TELL YOU A MYSTERY.

1 Cor., xv., v. 51, 52.

BASS  
VOICE.

ACCOMP.

Behold, I tell you a mys-te-ry: We shall not all sleep, but we shall all be

chang'd in a moment, in the twinkling of an eye, at the last trumpet.

*p*

*f*

*Sves.*

No. 51.

## AIR.—THE TRUMPET SHALL SOUND.

1 Cor., xv., v. 52.

BASS  
VOICE.

ACCOMP.

*Pomposo,\* ma non Allegro.*

*Pomposo, ma non Allegro.*

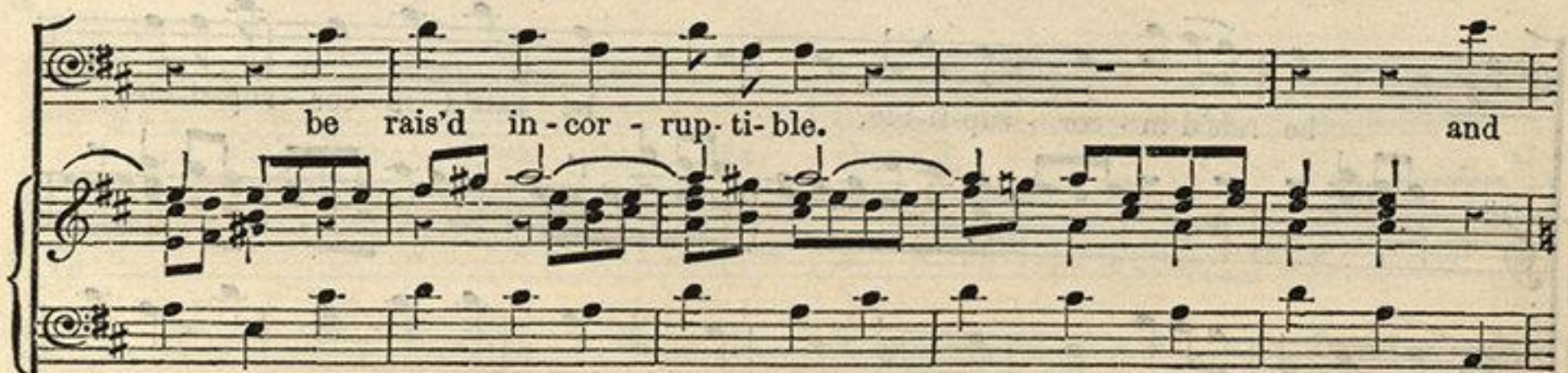
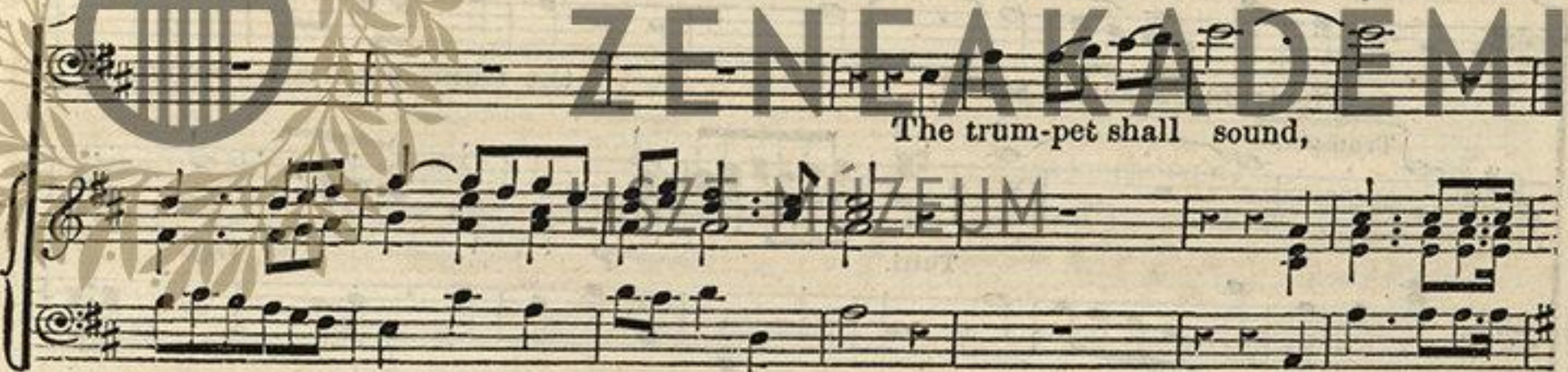
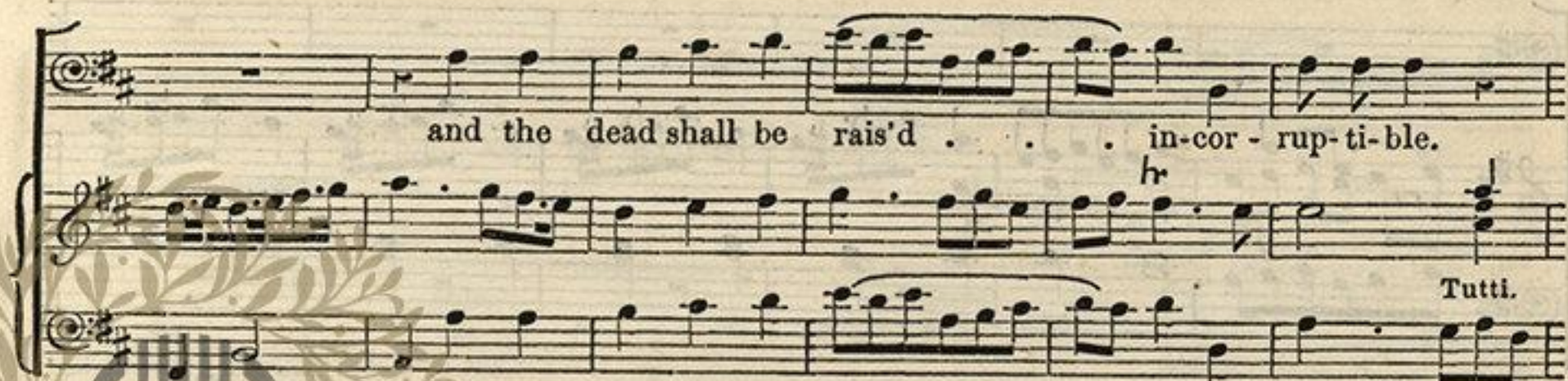
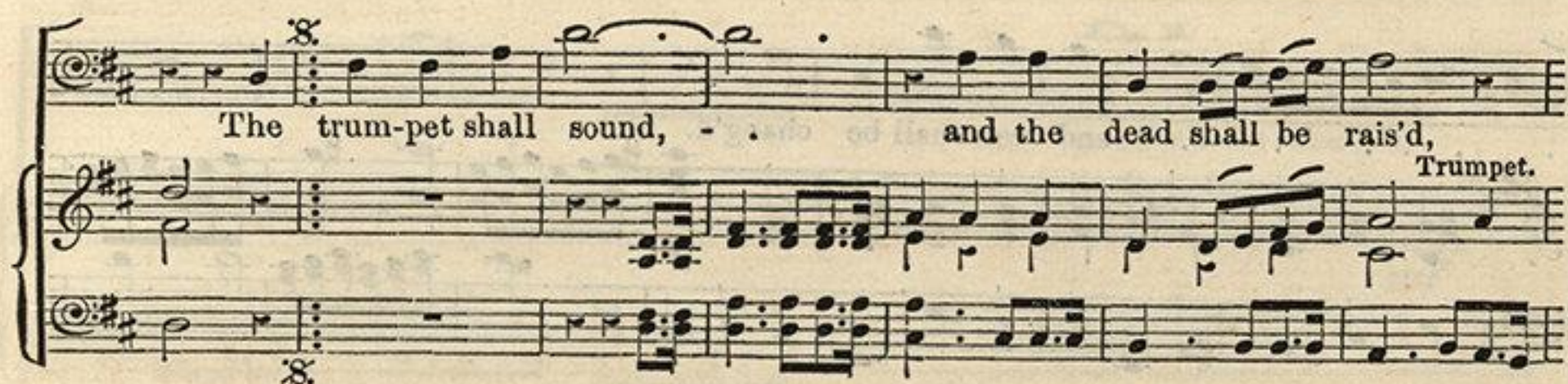
*Solo Trumpet.*

*J = 80.*

Handel's "Messiah."—Novello's Edition.

\* Handel had first written in his own score, *Andante*, which he afterwards erased, and substituted the direction for the time of this movement, exactly as it is now retained in this Edition.—V. N.







we shall be chang'd,

*p*

and we shall be chang'd.

*f*

The trum-pet shall sound, the trum-pet shall sound,

Trumpet.

Tutti.

*p* *mf*

and the dead shall be rais'd,

*p*

be rais'd in-cor-rupti-ble, be rais'd in-cor-rupti-ble,



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

Trumpet.

Solo.

and we shall be chang'd,

*mf*

and we shall be chang'd, we

Solo. Tutti.

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

we shall be chang'd, and

we shall be chang'd, we shall be chang'd,

The musical score is written for a vocal soloist and a full orchestra. It features a variety of musical textures, including a trumpet solo and a tutti section. The lyrics are repeated in a call-and-response pattern between the soloist and the ensemble. The score is set in G major and common time.



*Adagio.*

and we shall be chang'd, we shall be chang'd.

*Tempo.*

For this cor-rup - ti - ble must put on in - cor -

*Fine.* *p*

- - rup-tion, for this cor - rup - ti - ble must put on

must put on, must put on, must put

Handel's "Messiah."—Novello's Edition.

\* This second part of the air is generally omitted when the Oratorio is performed in public.



on in - - cor - ruption; and this mor - tal

must put . . on im-mor - ta - - - - -

li - ty, and this

mor - tal must put on im-mor - ta - - - - -

li - ty; im - mor - ta - - - li - ty. The

*al Segno.*



## No. 52. RECIT.—THEN SHALL BE BROUGHT TO PASS.

1 Cor. xv., v. 54.

VOICE. Then shall be brought to pass the say - ing that is

ACCOMP. *p*

writ - ten, Death is swallow'd up in vic - to - ry.

## No. 53. DUET.—O DEATH, WHERE IS THY STING!

1 Cor., xv., v. 55.

ALTO. *Andante.* O death, O death, where, where is thy sting! O death, where is thy

TENOR, (Sve. lower.) O grave, O

ACCOMP. *Andante.* *p*  $\text{♩} = 88.$

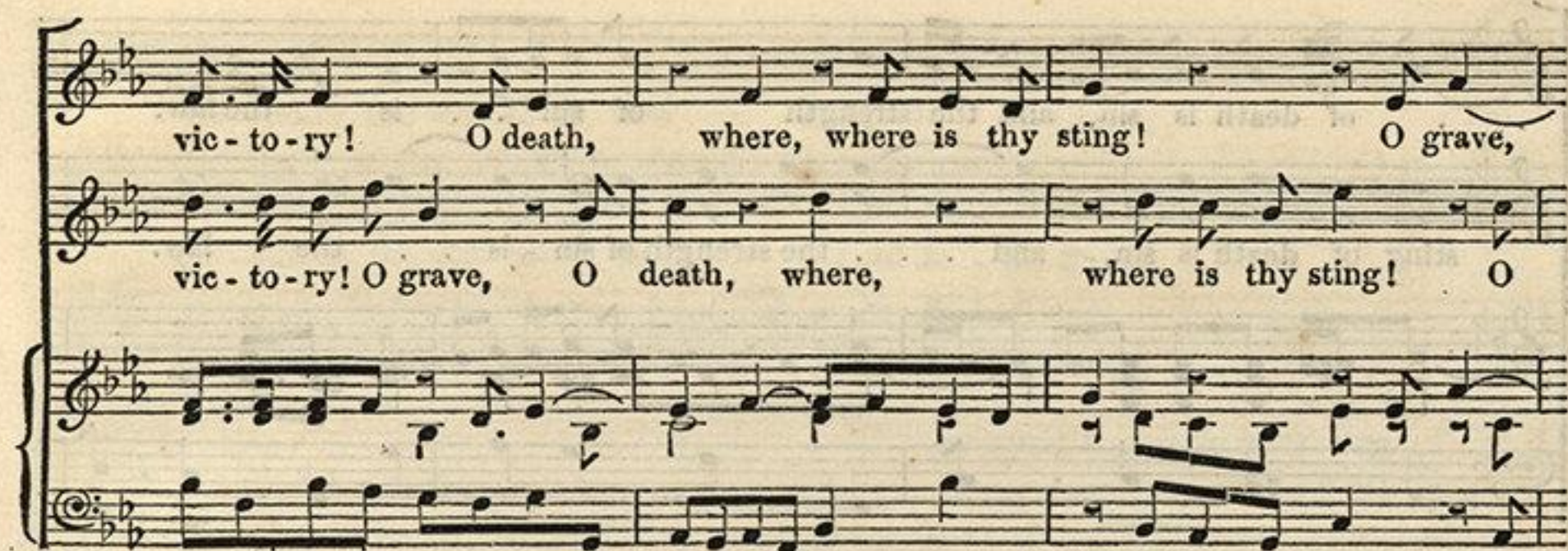
sting! O grave, where is thy vic - to - ry! O grave, O

grave, where, where is thy vic - to - ry! where is thy vic - to - ry! O death,

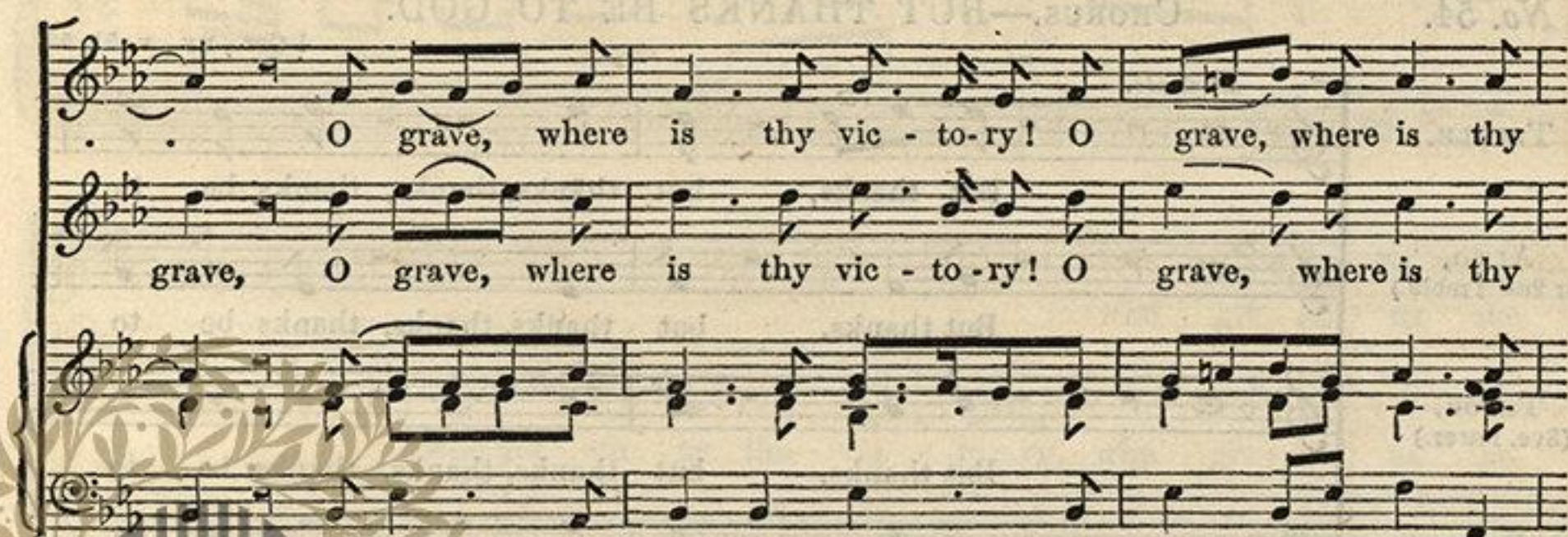
death, O death, where, where is thy sting! where, O grave, where is thy

where, where is thy sting! where, where is thy sting! O grave, where is thy





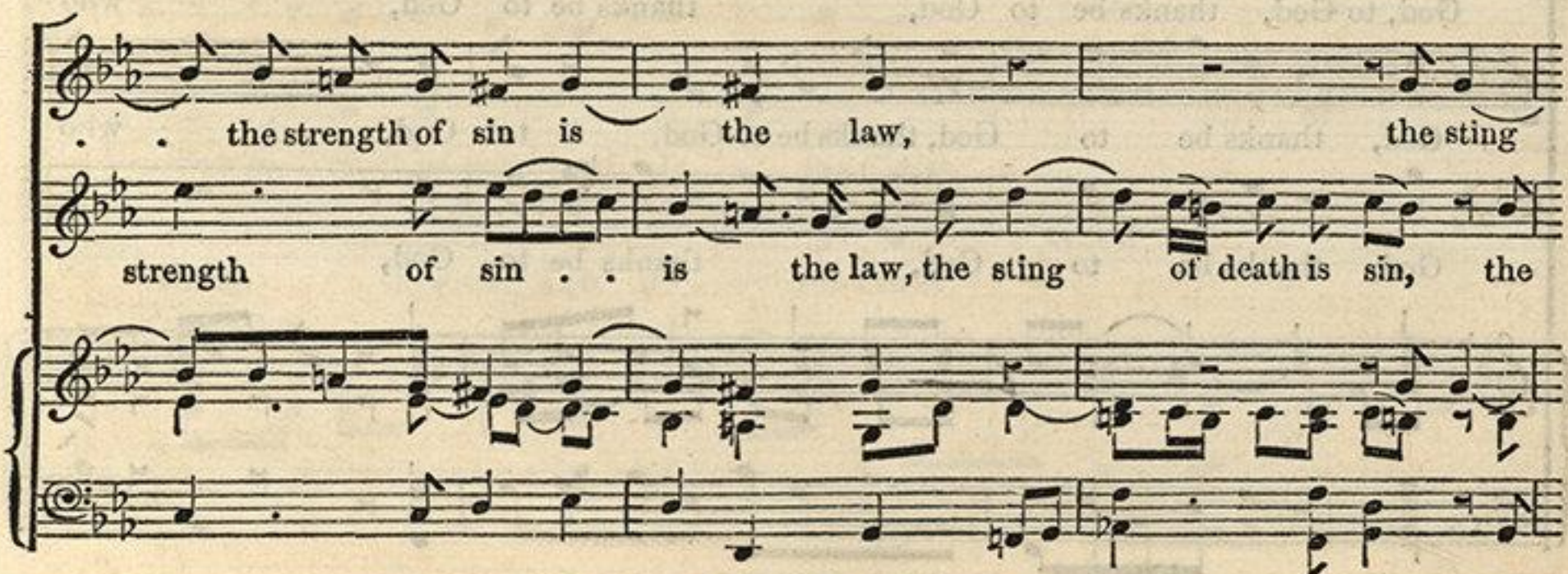
vic - to - ry! O death, where, where is thy sting! O grave,  
vic - to - ry! O grave, O death, where, where is thy sting! O



O grave, where is thy vic - to - ry! O grave, where is thy  
grave, O grave, where is thy vic - to - ry! O grave, where is thy

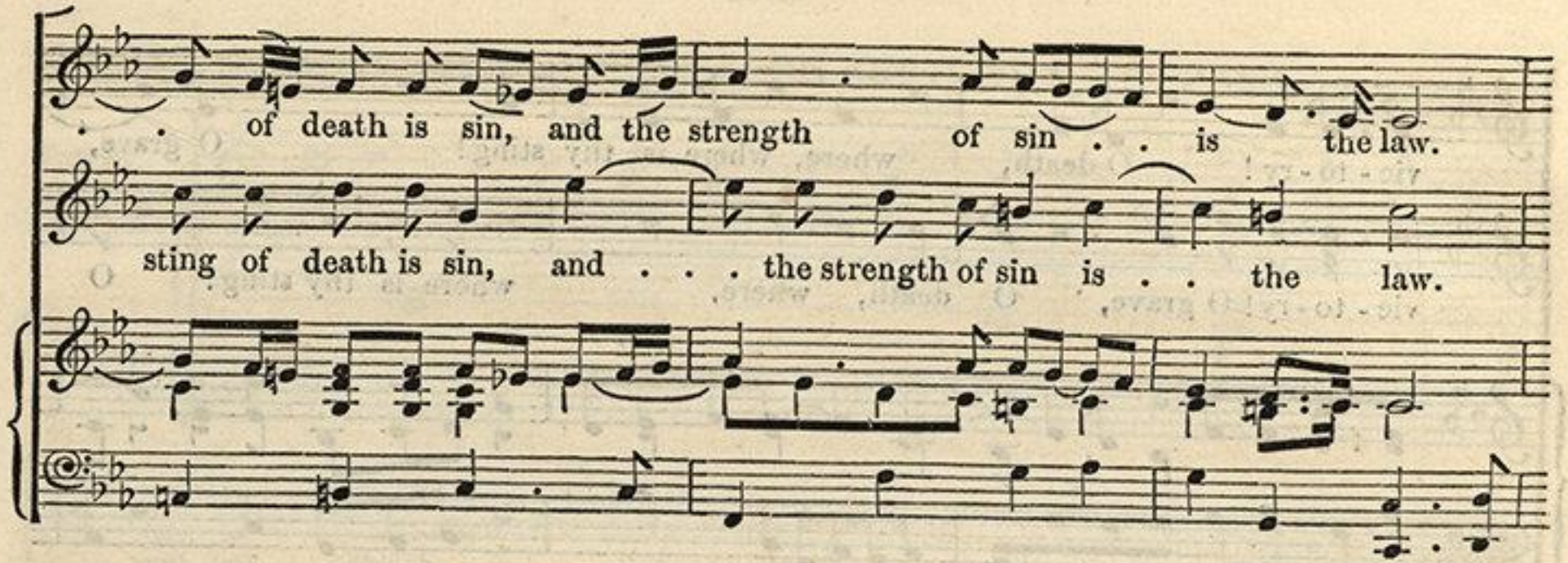


vic - to - ry! The sting of death is sin, the sting of death is sin, and  
vic - to - ry! The sting . . . of death is sin, and the



the strength of sin is the law, the sting  
strength of sin . . . is the law, the sting of death is sin, the

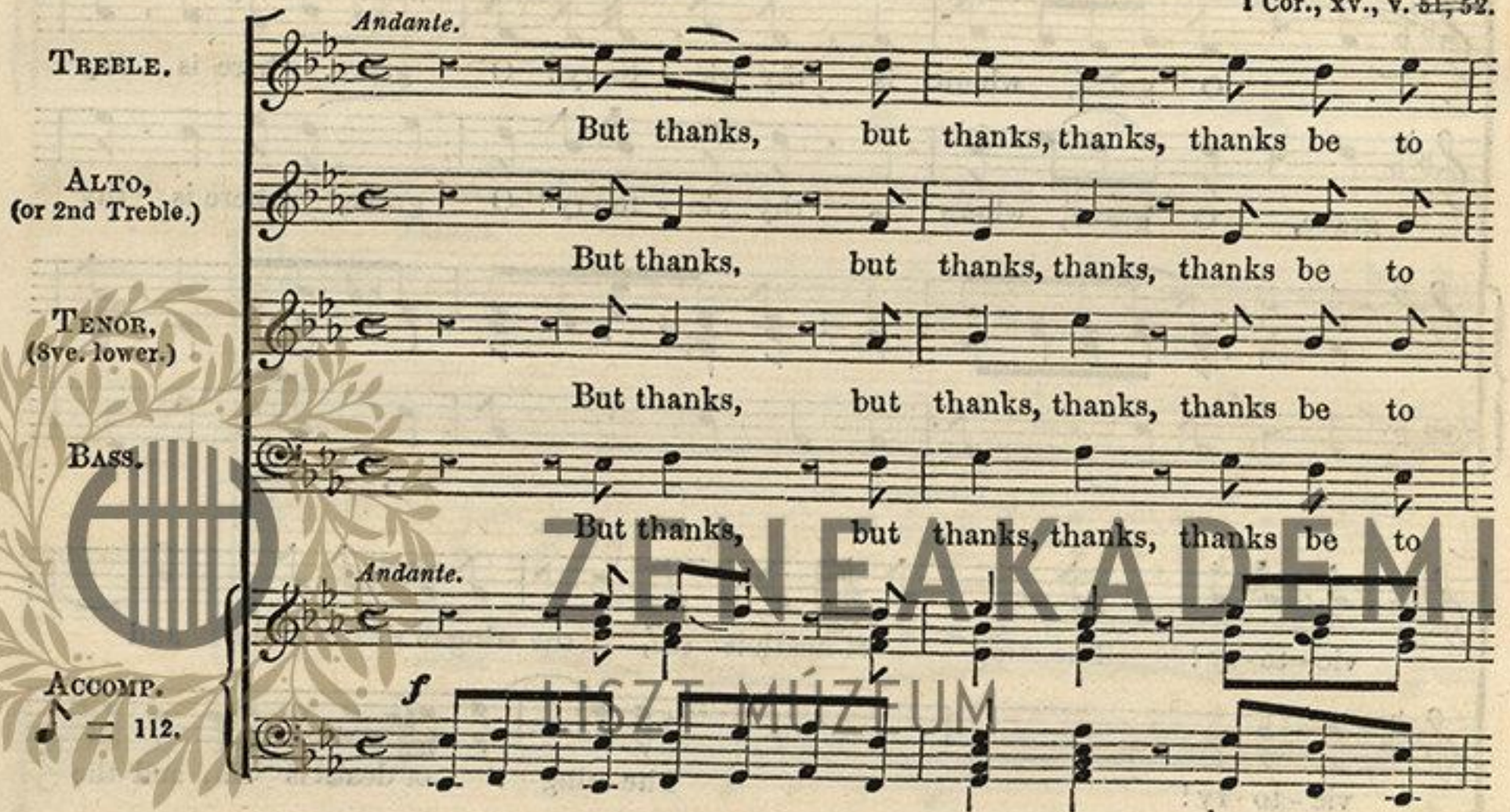




of death is sin, and the strength of sin . . . is the law.  
 sting of death is sin, and . . . the strength of sin is . . . the law.

No. 54.

## CHORUS.—BUT THANKS BE TO GOD.

57.  
1 Cor., xv., v. 51, 52.


*Andante.*  
 TREBLE.  
 But thanks, but thanks, thanks, thanks be to  
 ALTO,  
 (or 2nd Treble.)  
 But thanks, but thanks, thanks, thanks be to  
 TENOR,  
 (8ve. lower.)  
 But thanks, but thanks, thanks, thanks be to  
 BASS.  
 But thanks, but thanks, thanks, thanks be to  
 ACCOMP.  
 ♩ = 112.  
*Andante.*



God, but thanks, but thanks, thanks, thanks be to God, who giveth us the  
 God, to God, thanks be to God, thanks be to God, who  
 God, thanks be to God, thanks be to God, to God, who  
 God, thanks be to God, thanks be to God,

8ves. . . . .

Handel's "Messiah."—Novello's Edition.



vic - to-ry, the vic - to-ry thro' our Lord Je - sus Christ,  
 giv - eth us the vic - to-ry thro' our Lord Je - sus Christ,  
 giv - eth us the vic - to-ry thro' our Lord Je - sus Christ, who  
 who giv - eth us the

8ves.

who giv - eth us the  
 who giv - eth us the vic - to - ry, who giv - eth us the  
 giv - eth us the vic - to - ry, who giv - eth us, who giv - eth us the  
 vic - to - ry, the vic - to - ry thro' our Lord Je - sus

vic - to-ry thro' our Lord Je - sus Christ.  
 vic - to-ry thro' our Lord Je - sus Christ. But thanks, but thanks, thanks,  
 vic - to - ry thro' our Lord Je - sus Christ.  
 Christ, thro' our Lord Je - sus Christ.



But thanks, but thanks, but  
 thanks be to God, . . . thanks be to God,  
 But thanks, but thanks, thanks thanks be to God, to God,  
 But

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

but thanks, but thanks, thanks, thanks, thanks be to  
 but thanks be to God,  
 be to God, but thanks, but thanks, thanks,  
 thanks, but thanks, thanks be to God,  
 8ves.



God, thanks, thanks be to God, thanks be to God,  
 who giveth us the  
 thanks be to God, thanks be to God, to God, who

who giveth us the vic - to - ry, the vic - to - ry thro' our Lord  
 vic - to - ry, who giveth us the vic - to - ry thro' our Lord  
 giv - eth us the vic - to - ry, who giveth us the vic - to - ry thro' our Lord  
 who giveth us the vic - to - ry thro' our Lord

8ves.

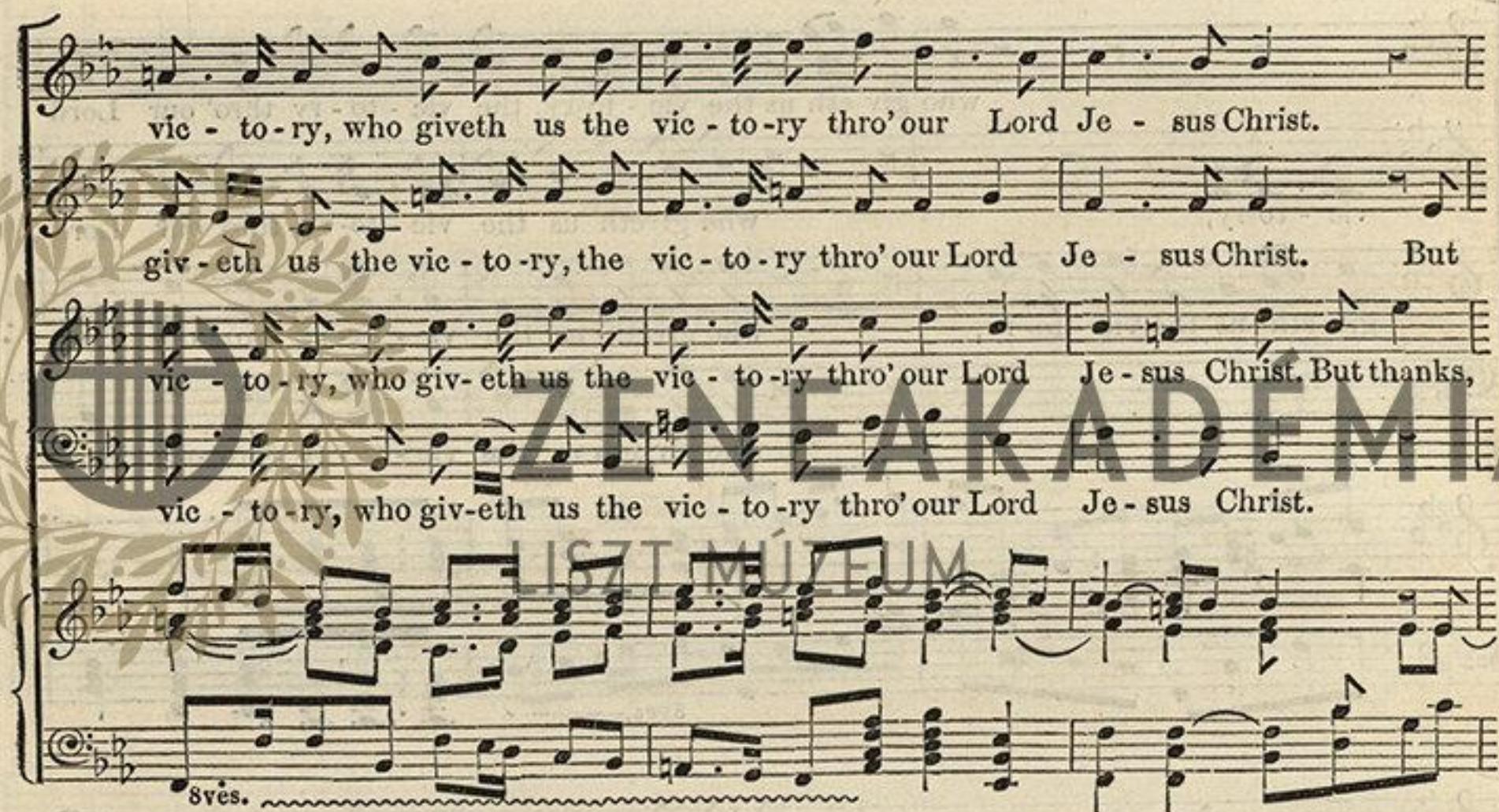
Je - sus Christ. But thanks be to God, but thanks, but thanks, thanks  
 Je - sus Christ. But thanks, thanks be to God, but thanks, but thanks,  
 Je - sus Christ. But thanks be to God, but thanks, but thanks,  
 Je - sus Christ. But thanks be to God, but thanks, but thanks,





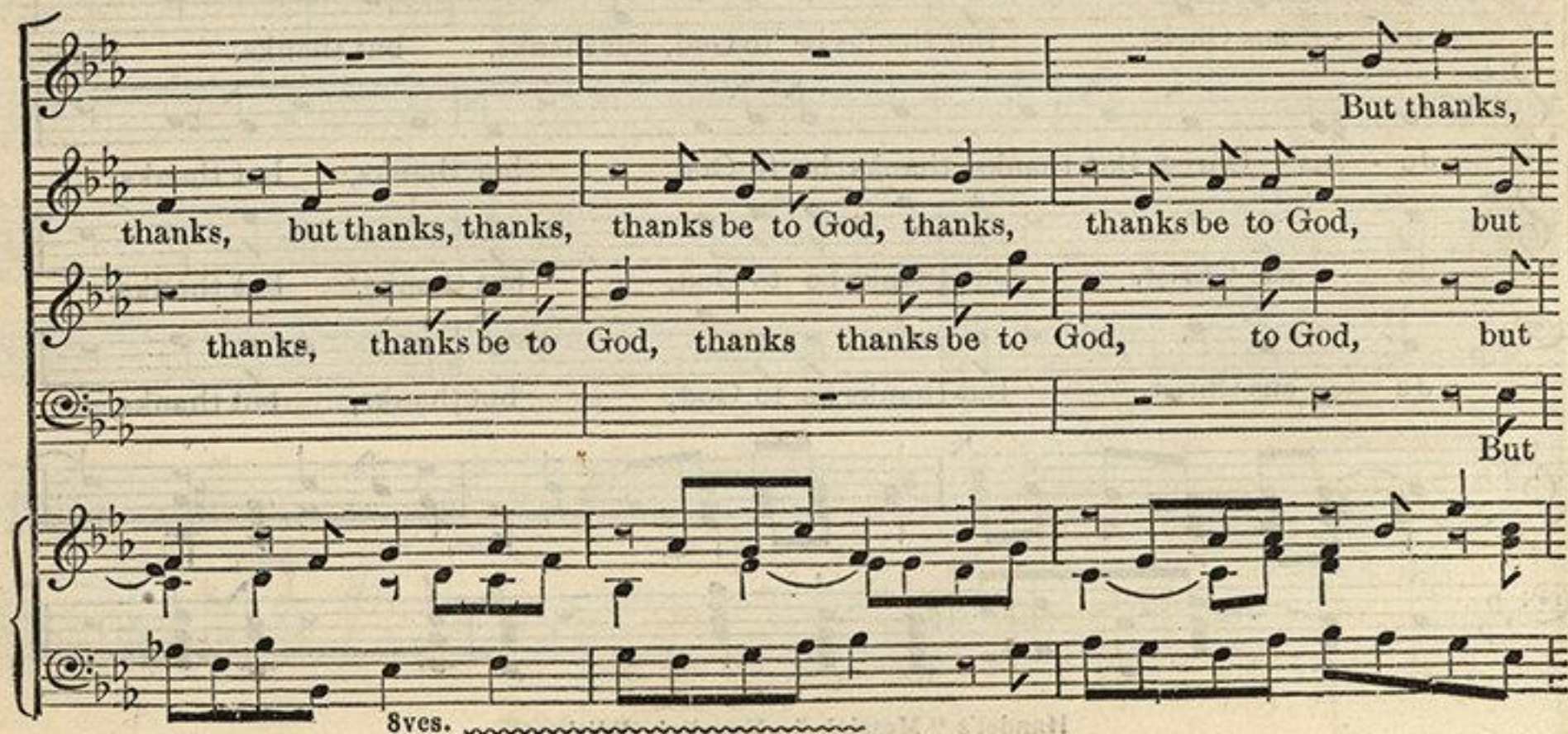
... be to God, to God, who giv-eth us the vic - to - ry, who giv-eth us the  
 thanks be to God, who  
 thanks be to God, who giv-eth us the vic - to - ry, the  
 thanks . . . be to God, who giv-eth us the vic - to - ry, the

Sves.



vic - to - ry, who giveth us the vic - to - ry thro' our Lord Je - sus Christ.  
 giv-eth us the vic - to - ry, the vic - to - ry thro' our Lord Je - sus Christ. But  
 vic - to - ry, who giv-eth us the vic - to - ry thro' our Lord Je - sus Christ. But thanks,  
 vic - to - ry, who giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.

Sves.



But thanks,  
 thanks, but thanks, thanks, thanks be to God, thanks, thanks be to God, but  
 thanks, thanks be to God, thanks thanks be to God, to God, but  
 But

Sves.



thanks, thanks be to God, thanks be to God, who

thanks, thanks, thanks be to God, to God,

thanks, thanks, thanks be to God, thanks be to God,

thanks, thanks, thanks be to God, thanks be to God,

giv-eth us the vic - to - ry, through our Lord Je - sus Christ, who

who giv-eth us the vic - to-ry, who giv - eth us the vic-to-ry, who

who giveth us the vic - to-ry, who giv-eth us the vic - to-ry, the vic-to-ry, who

who giv-eth us the vic - to-ry, who giv-eth us the vic-to-ry, who

sves.

*Adagio.*

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

*Adagio.*



## No. 55. AIR.—IF GOD IS FOR US, WHO CAN BE AGAINST US?

Romans, viii., v. 31, 33.

TREBLE VOICE.

Accomp.  $\text{♩} = 88.$

*Larghetto.*

*mf*

God is for us, who can be a - gainst us? who

*mf* *p*

can be a - gainst us? who can be a - gainst us? If

*mf* *p*



God is for us, who can be a - gainst us?

Whoshall lay a - ny thing to the

charge of God's e - lect? of God's e -

- lect? Who shall lay a - ny thing to the charge .

of God's e -

- lect? It is

*mf* *p* *hr* *p*



God that jus - ti - - fi - eth, it is God that jus - ti -

- - fi - - - - -

eth,

Who is he that con-demneth?

Who is he that con-demneth? Who is he that con - demn -

- eth?

*mf*

*p*

*cres.*

*hr*

*mf*



It is Christ that di-ed, yea, rather, that is ri-sen a -

- gain; who is at the right hand of God, who

makes in-ter-ces-sion for us, who makes in-ter-ces-sion for us, in-ter-ces-sion for

us, who makes in-ter-ces

- sion, who

makes in-ter-ces-sion for us, who is at the



right hand of God, who is at the right hand of God, at the right hand of God,

*Adagio.*  
who makes in - ter - ces - sion for us.

*ad lib.*  
*Adagio.* *mf*

*hr*

*hr*

No. 56. CHORUS.—WORTHY IS THE LAMB THAT WAS SLAIN.

Rev., v., v. 12.

*Largo.* *f*

TREBLE.  
Wor - thy is the Lamb that was slain, and hath re -

ALTO.  
Wor - thy is the Lamb that was slain, and hath re -

TENOR,  
(8ve. lower.)  
Wor - thy is the Lamb that was slain, and hath re -

BASS.  
Wor - thy is the Lamb that was slain, and hath re -

ACCOMP.  
*Largo.* *f*  
♩ = 60.  
Pedals.



*Andante.* ♩ = 100.

deem - ed us to God by his blood, to re - ceive power, and riches, and

deem - ed us to God by his blood, to re - ceive power, and riches, and

deem - ed us to God by his blood, to re - ceive power, and riches, and

deem - ed us to God by his blood, to re - ceive power, and riches, and

*Andante.*  
Ped. 8ves.

wisdom, and strength, and honour, and glo - ry, and bless - ing.

wisdom, and strength, and honour, and glo - ry, and bless - ing.

wisdom, and strength, and honour, and glo - ry, and bless - ing.

wisdom, and strength, and honour, and glo - ry, and bless - ing.

*Largo.*

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

*Largo.*  
8ves.



*Andante.*

God, to God by his blood, to receive power, and wisdom, and  
 God, to God by his blood, to receive power, and wisdom, and  
 God, to God by his blood, to receive power, and wisdom, and  
 God, to God by his blood, to receive power, and wisdom, and

*Andante.*

rich-es, and strength, and honour, and glory, and bless - ing.  
 rich-es, and strength, and honour, and glory, and bless - ing.  
 riches, and strength, and honour, and glory, and bless - ing.  
 riches, and strength, and honour, and glory, and bless - ing.

*Andante.*

Ped. 8ves.

*Larghetto.*  $\text{♩} = 120.$ 

Blessing and honour, glory and pow'r, be un-to him, be un-to him that sit-teth up-on the  
 Blessing and honour, glory, and pow'r be un-to him, be un-to him that sit-teth up-on the

*Larghetto.*

8ves.



Blessing and honour, glory and pow'r, be un-to him, be un-to

throne, and un - to the Lamb,

throne, and un - to the Lamb,

him that sit-teth up-on the throne, . . . and un - to the Lamb, . . .

Bless - ing and

that sitteth up-on the throne, and un - to the Lamb,

. . . for e - ver and e - ver, for e - ver and e - ver, glo -

ho-nour, glo - ry and pow'r, be un - to him, be un - to him,

for e - ver and e - ver, for e - ver and e - ver, for e - ver and

Blessing and honour, glo - ry and



ry,  
for e - ver and e - ver, for e - ver, that  
e - ver, for e - ver and e - ver,  
pow'r, be un - to him, be un - to him that sit - teth up-on the

that sit - teth up-on the throne, and  
sit - teth up-on the throne, . . . up - on the throne, . . . and  
throne, . . . up - on the throne, up - on the throne, . . . and

un - - to the Lamb. Blessing and  
un - - to the Lamb. Blessing and honour, glo - ry and  
un - to the Lamb.  
un - - to the Lamb. Bless - ing and ho - nour, glo - ry and pow'r, be un - to

8ves.



ho-nour, glo - ry and pow'r, be un - to him, glo - -  
 pow'r, be un - to him, glo - - ry be un - to him,  
 Blessing and ho-nour, glo - ry and pow'r, be un - to  
 him for e - ver,

- - ry be un-to him that  
 that sit-teth upon the throne,  
 him, and un - - to the Lamb,  
 that sitteth up-on the throne,  
 8ves.

sit - teth up-on the throne, that sit - teth up - on the throne,  
 that sit - teth up - on the throne, for  
 Blessing and  
 and un - - to the Lamb, for  
 8ve.



for e - ver and e - - - ver, and un - -

e - - ver and e - - - ver, and un - -

ho-nour, glo - ry and pow'r, be un - to him. Blessing and ho-nour, glo - ry and

e - - ver and e - - - ver, Blessing and ho-nour, glo - ry and

8ves. - - - -

- to the Lamb, for e - ver. Blessing and honour, glory and pow'r, be un - to

to the Lamb, for . . e - ver. Blessing and honour, glory and pow'r, be un - to

pow'r, be un - to him for e - ver. Bless - ing and honour, glory and pow'r, be un - to

pow'r, be un - to him for e - ver.

8ves. - - - -

him, be un - to him.

him, be un - to him. Blessing and ho - nour, glo - ry and pow'r, be un - to

him, be un - to him. Blessing and ho - nour, glo - ry and pow'r, be un - to

Blessing and ho - nour, glo - ry and pow'r, be un - to

8ves. - - - -



him, be un - to him, bless-ing, ho-nour,  
 him, be un - to him, bless-ing, ho-nour,  
 him, be un - to him, bless-ing, ho-nour,  
 him, be un - to him, bless-ing, ho-nour,

glo-ry, and pow-er, be un - to him that sit - teth up - on the  
 glo-ry, and pow-er, be un - to him that sit - teth up - on the  
 glo-ry, and pow-er, be un - to him, That  
 glo-ry, and pow-er, be un - to him, That

throne, up - on the throne, and un - to the  
 throne, and un - - to the  
 that sit - teth up - on the throne, and un - to the  
 sit - teth up - on the throne, and un - to the Lamb, un - to the



Lamb, for e - ver, for e - ver and e - ver, for

Lamb, for e - ver, for e - ver, for e - ver, for e - ver and e - ver, for

Lamb, for e - ver, for e - ver, for e - ver, for e - ver and e - ver, for

Lamb, for e - ver, for e - ver, for e - ver and e - ver, for

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

8ves.

e - ver, for e - ver and e - - ver, for e - ver and e - - ver.

- ver, for e - ver and e - - ver, for e - ver and e - - ver.

e - ver, for e - ver and e - - ver, for e - ver and e - - ver.

- ver, for e - ver and e - - ver, for e - ver and e - - ver.

Adagio.

8ves.



## No. 57.

## CHORUS.—AMEN.

TREBLE.

ALTO,  
(or 2nd Treble.)TENOR,  
(8ve lower.)

BASS.

ACCOMP.  
♩ = 84.*Allegro Moderato.**Allegro Moderato.**Full.*

8ves.

8ves.

8ves.

8ves.

8ves.

8ves.

Handel's "Messiah."—Novello's Edition



men, A - - - men, A - - - men.

men, A - men, A - men, A - men.

A - men. A - men, A - men.

A - men, A - men.

Violins.

ZENEAKADÉMIA  
LISZT MŰZEUM

A - - men, Amen, A - men, A - -

A - - men, Amen, A - -

A - - men, A - men, A - - men,

A - - - men, A - - -

*ff*

8ves. 8ves.



men, A - - -

men, A - - -

A - - - men, A - - -

men, A - - - men. A - - -

*f* 8ves.

men, A - men, A - - - men, A - -

men, A - - - men, A - men,

men, A - - - men, A - men, A - men, A -

men, A - - - men, A - men,

men, A - - -

A - - - men, A - - -

men, A - - -

A - - - men, A - - -







[illegible][illegible]

men, A - men, A -

men, A - men, A -

men, A -

men, A -

men, A - men, A -



men,  
men, A - men,  
men, A - men, A -  
men, A -

Pedais.

The image shows a page from a musical score for the piece 'Amen' by Franz Liszt. The score is written for voice and piano. The vocal part consists of five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics 'A - - - men, A - - - men, A - - - men, A - - - men, A - - - men,' are written below the vocal staves. The piano accompaniment is written on two staves at the bottom, with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and slurs. A large, stylized watermark 'ZENEA KADÉM' is visible across the center of the page. At the bottom left, there is a wavy line indicating the end of the piece, labeled 'Sves.'. At the bottom right, there is a label 'Pedal Sves.'.

A - - - - - men, A - men, A - men.  
 A - men, A - - men, A - men, A - men, A - - men.  
 A - men, A - - men, A - men, A - men, A - - men.  
 A - men, A - - men, A - men, A - men, A - - men.  
 Adagio.  
 Adagio.  
 END.



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NOVELLO'S POCKET EDITION.



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NOTE.—In the first page of the original Score, Handel has made a memorandum that it was begun on the 22nd of August, 1741; and in the last page he has recorded that it was finished on the 12th of September, 1741.



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NOVEMBER 1907 EDITION



PART THE FIRST



# ZENEAKADÉMIA

## LISZT MÚZEUM

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| 13 Sonata, in C (Posthumous)       | ...             | ...        | 2 3   |
| 25 { Part 1, Tema, in G minor      | ...             | ...        | 1 6   |
| " 2, La Pastorella Silvana, in G   | ...             | ...        | 1 9   |

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\*\*\* An Analytical and Thematic Index of the above Works, written by EDWARD HOLMES, Author of  
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