

George Frideric Handel

Messiah

Edited by

CLIFFORD BARTLETT

donated by

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Egypt, Israel, Turkey, Italy, Austria,
Germany, Holland, Belgium, England

NOTE

Cellos, double basses, and bassoons are all assumed to play the basso continuo part. The source for the continuo part does not explicitly mark where cellos and double basses should be tacet but a sensible general rule is that the double basses should play only when the part is written in the bass clef. The cellos play for all passages in bass and tenor clefs but should be tacet for sections written here in treble clef. In this basso continuo part bassoons are cued in and out with the abbreviation '+Fag.' and '-Fag.' respectively. Bassoons are tacet for movements that have neither '+Fag.' nor '-Fag.' above the first note.

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BASSOON

Messiah: an Oratorio

Part the First

Edited by Clifford Bartlett

G. F. HANDEL (1685–1759)

1. Sinfony

Double dotted

Grave

in 4 + Fag.



63

B

71



79



85



91



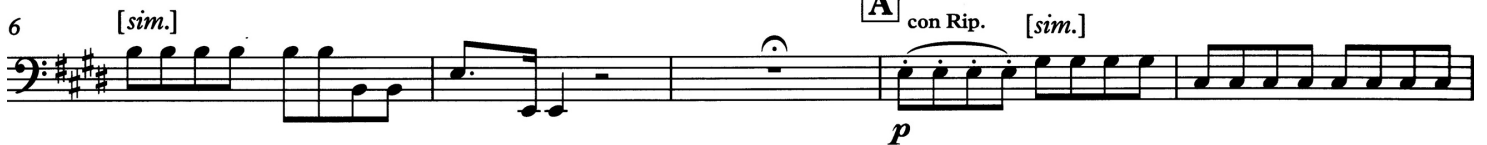
2. Comfort ye (*Accompagnato*: Tenor)

OUT **Larghetto e piano**
senza Rip.



6

[sim.]



11



17

B

TENOR



21



25

**C**

30

TENOR

The voice of him that crieth in the wil - der - ness, pre - pare ye the way of the
senza Rip.

f
4
2

6

4+
2

34

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

6

Attacca

3. Ev'ry valley (Song: Tenor)

Andante

in 4
senza Rip.
+ Fag.



6

A

con Rip.



12

- Fag.

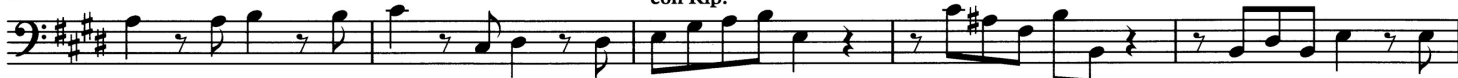
senza Rip.

p

17

con Rip.

senza Rip.

**B**

22

con Rip.



27 *senza Rip.*

32

37 *con Rip. + Fag.*
f

43 **C** [- Fag.] [+ Fag.] [- Fag.] *senza Rip.*
[*p*] *f* [*p*]

49 *con Rip. + Fag.* - Fag.
[*f*] [*p*] [*f*]

55 **D** *senza Rip.*
[*p*]

61 [*p*]

66

Adagio **E** **A Tempo**

TENOR [tr]
and the rough pla - - ces plain.
con Rip. + Fag. [*f*]

71 *con Rip. + Fag.* *senza Rip. - Fag.*
f [*p*] *f*

77

81 [*f*] [*f*]

4. And the glory of the Lord (*Chorus*)

Allegro
in 3
senza Rip.
+ Fag.

10 con Rip. per tutto
Tutti

19

28 **A**

37

46 **B**

56

65 **C**

75

84 **D**

92

The musical score is written for Basses in 3/4 time, key of D major (two sharps). It consists of 92 measures. The tempo is marked 'Allegro'. The first measure is marked 'in 3'. The first system (measures 1-9) includes the tempo and instrumentation markings: 'Allegro', 'in 3', 'senza Rip.', and '+ Fag.'. The second system (measures 10-18) includes the marking 'con Rip. per tutto' and 'Tutti'. The score is divided into four sections marked with letters in boxes: 'A' (measures 28-36), 'B' (measures 46-55), 'C' (measures 65-74), and 'D' (measures 84-92). The notation includes various note values, rests, and repeat signs.



5. Thus saith the Lord (*Accompagnato*: Bass)



24

seek, shall sud - den - ly come to His tem - ple, ev'n the mes - sen - ger of the Co - ve - nant,

27

whom ye de-light in: be - hold, He shall come, saith the Lord of Hosts.

Attacca

6(a). But who may abide (Song: Bass)

[Alto solo, 1750]

in 3 **Larghetto** + Fag.

12 **A** - Fag. + Fag. - Fag.

24 + Fag. - Fag. + Fag. **B** - Fag.

36 + Fag. - Fag. **C**

47

58 **D** **Prestissimo** FAST *in 2* + Fag. - Fag.

64

71 **E**

un poco p

79

p

85

f *p*

90 **ALTO** **[tr]**

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

colla voce

F **Larghetto**

[p]

98 + Fag. - Fag. + Fag.

[f] *[p]* *[f]*

110 - Fag. + Fag. **G** **Prestissimo** **m2** - Fag.

[p] *[f]*

119

H

128

137

p

I **Adagio** **[tr]** **A Tempo**

for He is like a re - fi - ner's fire.

f

145 + Fag.

f

152

7. And He shall purify (Chorus)

Andante
[senza Rip.]
+ Fag.

in 4

[p]

6

11 **A**

con Rip. per tutto
il Rip.

16 **B**

22

p

[f]

27

[p]

[f]

[p]

32 **C**

[f]

37 **D**

42

48 **E**

53

8. Behold, a virgin shall conceive (*Recit.: Alto*)

OUT

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

5 7 7 5
3 4 4 3
2 2

4

and shall call His name Em - ma - nu - el, 'God with us.'

♮ [#]

Attacca

9. O thou that tellest (*Song: Alto & Chorus*)

1, 2. **Andante**
senza Rip.
in 2 + Fag.

7

13 **A** - Fag. + Fag. - Fag. + Fag.
p

20 **B** - Fag. + Fag. - Fag.

27 + Fag. - Fag.

34 **C** + Fag.
f

40 Fag. - Fag. + Fag. Fag. - Fag.
[*p*] [*f*] [*p*]



Attacca il coro

(Chorus)

106 H con Rip.
+ Fag. - Fag.

f



113 I + Fag.



120 K



127



134 L



141



146



10. For behold, darkness (*Accompagnato*: Bass)

Andante larghetto
OUT senza Rip.

5 *p*

10 **A**

17

Attacca

11. The people that walked in darkness (*Song*: Bass)

Larghetto
3,4 senza Rip.
in 4 + Fag.

- Fag.

5 *p* **A**

10

15 *f* *p*

20 **B**

24

28 *f*

33 **C** *p*

38

43 *f*

49 **D** *p*

54

59 *f*

12. For unto us a child is born (*Chorus*)

Andante allegro

in 4 + Fag. con Rip.

6 **A** senza Rip. *p* *OUT* [Rip.]

11

16 **B**

22 **C**

28 **D** con Rip. *f*

34 senza Rip. *p*

39

45 **E** con Rip. [*f*]

51 senza Rip. *p*

56

62



68

F con Rip.

74



79



84

G

90



95



13. Pifa

Larghetto e mezzo pianoOUT senza Rip.
+ Fag.

7

**Fine**

12

A [Bars 12-21 ad lib.]

18

**Da capo al Fine**

14(a). There were shepherds (*Recit.: Soprano*)

And there were shep- herds a - bid- ing in the field, keep- ing watch o - ver their flock by night.

OUT

7
4
2

5
3

14(b). And lo, the angel of the Lord (*Accompagnato: Soprano*)

Andante
Vlc. senza Rip.

OUT

p

4

15. And the angel said unto them (*Recit.: Soprano*)

OUT

And the an - gel said un - to them, Fear not: for be - hold, I bring you good

ti - dings of great joy, which shall be to all peo - ple. For un - to you is born this

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

Attacca

16. And suddenly there was with the angel (*Accompagnato: Soprano*)

OUT **Allegro**
[Vlc.] senza Rip.

Attacca

17. Glory to God (*Chorus*)

Allegro
con Rip.
in 4 [- Fag.]

+ Fag.
(tasto solo)

2

10 **A** - Fag. *f* + Fag.

18 **B** - Fag. + Fag.

25 **C**

33 **D** - Fag. + Fag.

39 *OUT* senza Rip. - Fag.

44 *[p]* *pp*

18(a). Rejoice greatly (Song: Soprano)

[Final version]

3.4 **Allegro**
in 4 + Fag.

7 **A** - Fag. + Fag. - Fag.
[p] *[f]* *p* *[f]* *[p]*

13 + Fag. - Fag.
[f] *[p]*

20 + Fag. - Fag.
[f] *[p]*

26 **B** + Fag. - Fag.
[f] *[p]*

32 + Fag. - Fag. + Fag.
[f] *[p]* *[f]*

39 C - Fag.
 [p] [f] [p]

45 + Fag. - Fag.
 [f] [p]

53 D [pp]

62 **Adagio** E **A Tempo**
 SOPRANO [tr]
 He shall speak peace— un-to the hea - - then.
 + Fag. - Fag.
 [f] [p]

69 + Fag. - Fag. + Fag.
 [f] [p] [f]

76 - Fag. + Fag. - Fag. F + Fag. - Fag.
 [p] [f] [p] [f] [p]

82 + Fag. - Fag. + Fag. - Fag.
 [f] [p] [f] [p]

89 G + Fag. - Fag.
 [f] [p]

95 **Adagio**

100 **A Tempo** + Fag.
 f

105 *p* *f*

20(c). He shall feed his flock (*Duet: Alto & Soprano*)3/4 **Larghetto e piano**

(in 4/4) + Fag.

- Fag.



21. His yoke is easy (*Chorus*)

Allegro
 3/4
 senza Rip.
 in 4 + Fag.



Part the Second

22. Behold the Lamb of God (*Chorus*)

3, 4 **Largo**

in 4 senza Rip.
+ Fag.

Double dotted

con Rip.

in 4 senza Rip. Double dotted + Fag. con Rip.

6

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The notation includes a treble clef, a key signature of one flat, and a series of notes and rests. A bracket labeled 'A' is placed over the final measure, which contains a whole note G2.

[illegible]

17

17

21 

25

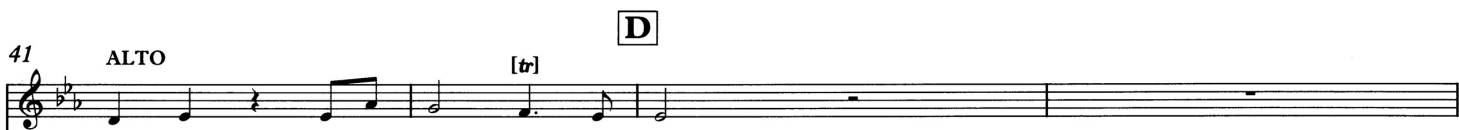
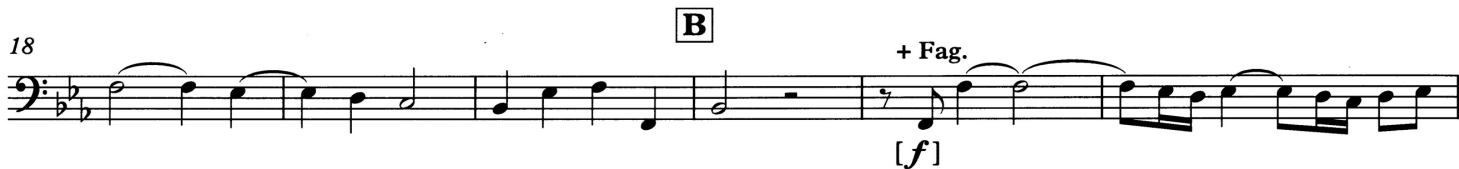


29

29

23. He was despised (Song: Alto)

7, 8 **Largo**
in 8 senza Rip.
+ Fag.



sor - rows, and ac - quaint - ed with grief.

colla voce



50 **E** - Fag.
un poco p



52



54



56



58 **F**



60

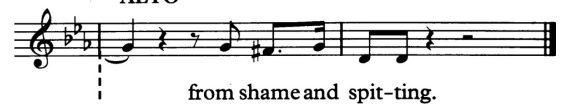


62



Da capo al Fine

ALTO



from shame and spit-ting.

64



24. Surely He hath borne our griefs (Chorus)

3/4 Largo e staccato
in 4
 senza Rip.
 + Fag. [sim.]

5 *con Rip.* [sim.]

8

11 **A**

17

23 [sim.] 3 4 →

Attacca

25. And with His stripes (Chorus)

Alla breve, Moderato
in 2
 senza Rip.
 - Fag.

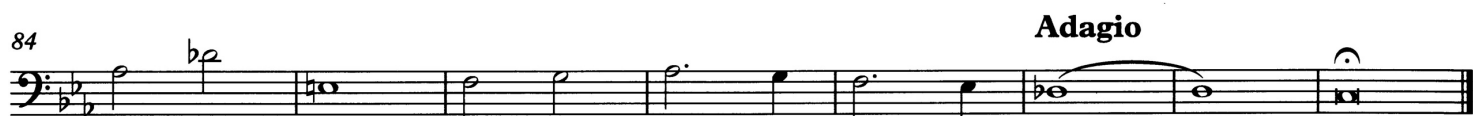
Beat 1

9 **A**

17 *con Rip.*
 + Fag. **B**

26

34 **C**



Attacca

26. All we, like sheep (*Chorus*)

3,4 Allegro moderato



23 **B**

28 **C**

33

38 **D**

43

48 **E**
- Fag. + Fag.

53

58

64 **F**

69

74 G

83

27. All they that see Him (*Accompagnato: Tenor*)

Larghetto
OUT senza Rip.

5

8

Attacca

28. He trusted in God (*Chorus*)

Allegro
con Rip. per tutto
+ Fag.

in 4
Beat 1 (tasto solo)

5

Fag.

[Vlc., Db.]

9 A



29. Thy rebuke hath broken His heart (*Accompagnato*: Tenor or Soprano)

Largo

OUT senza Rip.

Thy re-buke hath bro-ken His heart; He is full of hea-vi-ness, He is full of hea-vi-ness;

Thy re-buke hath bro-ken His heart. 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; 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.

The musical score is written for a single voice part (Tenor or Soprano) and a basso continuo. It is in common time (C) and consists of 15 measures. The melody is written on a treble clef staff, and the basso continuo is on a bass clef staff. The lyrics are written below the melody. The score is divided into four systems, each with a measure number (1, 6, 11, 15) at the beginning. The first system includes the instruction 'OUT' and 'senza Rip.'. The second system includes the instruction 'in 8' and 'senza Rip. + Fag.'. The third system includes the instruction 'A' and '[p]'. The fourth system includes the instruction 'to 33' at the end.

30. Behold and see (*Song*: Tenor or Soprano)

Largo e piano

in 8 senza Rip. + Fag.

A

[p]

to 33

The musical score is written for a single voice part (Tenor or Soprano) and a basso continuo. It is in 8/8 time and consists of 11 measures. The melody is written on a treble clef staff, and the basso continuo is on a bass clef staff. The lyrics are written below the melody. The score is divided into three systems, each with a measure number (1, 6, 11) at the beginning. The first system includes the instruction 'in 8' and 'senza Rip. + Fag.'. The second system includes the instruction 'A' and '[p]'. The third system includes the instruction 'to 33' at the end.

31. He was cut off (*Accompagnato*: Tenor or Soprano)

He was cut off out of the land of the liv- ing; for the trans- gress- ions of Thy peo- ple was he strick- en.

senza Rip.

7 4 2 5 3 4 2

32. But Thou didst not leave (*Song*: Tenor or Soprano)**Andante larghetto**senza Rip.
+ Fag.

6 **A** - Fag. [p] + Fag. [f] - Fag. [p]

11 **B** + Fag. [f]

16 - Fag. p

21 + Fag. [f] - Fag. [p]

26 + Fag. [f] **C** - Fag. [p]

31 [f] [p]

36 D + Fag.
 [f]

40

33. Lift up your heads (*Chorus*)

3.4. A tempo ordinario

in 4 senza Rip.
 + Fag.

6 con Rip.

11 A senza Rip.

16 B [con Rip.]

21

25 [senza Rip.]



37. The Lord gave the word (*Chorus*)

3, 4 **Andante allegro**

in 4 con Rip.
+ Fag.



3/4 **Larghetto**

in 4 + Fag.

5 **§** - Fag.9 **A** + Fag. - Fag.

13

B

17

A Tempo*colla voce*

+ Fag.

**Fine**

21



39 Their sound is gone out (*Chorus*)

3,4 **A tempo ordinario**

in 4 senza Rip.
+ Fag.

con Rip.



2, 1

40

Why do the nations (Song: Bass)

Allegroin 2 ^{senza Rip.}
_{+ Fag.}

8



14

A

21



26



33

B

39  [No.40(b), c]

47

**C**

54



60



66 [Fag.]

D

[+ Fag.]



72



78



85



91



[Fag.]

→ (2 bars rest)

Attacca

41. Let us break their bonds (*Chorus*)

2, 3 **Allegro e staccato**
in 3 senza Rip. IN con Rip. + Fag. - Fag.

6 + Fag. **A**

12 - Fag.

17 + Fag.

B

23 - Fag. + Fag.

29 - Fag. + Fag.

C

35

40

48 (7) **D**

56

62

42. He that dwelleth in heaven (*Recit. : Tenor*)

He that dwell - eth in hea - ven shall laugh them to scorn; the Lord shall have them in de - ri - sion.

OUT

4+ 2 4+ 2 # #

Attacca

43(a). Thou shalt break them (*Song : Tenor*)

3, 1
Andante
senza Rip.
+ Fag.

9 **A** - Fag. + Fag.
[p] [f]

17 - Fag.
[p] **B**

25 + Fag.
f

33 - Fag.
mp p **C**

42 [f] [p]

51

60 **D** A Tempo
colla voce + Fag.
f

68

44. Hallelujah (*Chorus*)

3,4 Allegro
in 4 senza Rip.
+ Fag. con Rip.

6

11

A Tutti

(tasto solo)

Detailed description: This is a musical score for Basses, measures 1 through 11 of the 'Hallelujah (Chorus)' section. The music is written on a single staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo and mood are marked '3,4 Allegro'. The time signature changes from 3/4 to 4/4 at measure 4, indicated by 'in 4'. Performance instructions include 'senza Rip. + Fag.' (without repeat, with Bassoon) and 'con Rip.' (with repeat). Measure numbers 6 and 11 are placed at the start of their respective lines. A section marked 'A' in a box begins at measure 10, followed by the instruction 'Tutti'. The piece concludes at measure 11 with the instruction '(tasto solo)'.

17



(tasto solo)

Musical staff 17-21, bass clef, key of D major. Measures 17-21. Measure 17 starts with a whole note D. Measures 18-21 contain eighth and sixteenth note patterns.

22

B - Fag. + Fag.



Musical staff 22-26, bass clef, key of D major. Measure 22 starts with a 3/8 time signature change. Measures 22-26 contain eighth and sixteenth note patterns.

27



Musical staff 27-31, bass clef, key of D major. Measures 27-31 contain eighth and sixteenth note patterns.

32

C



Musical staff 32-37, bass clef, key of D major. Measures 32-37 contain eighth and sixteenth note patterns.

38

D



(tasto solo)

Musical staff 38-43, bass clef, key of D major. Measures 38-43 contain eighth and sixteenth note patterns.

44



Musical staff 44-48, bass clef, key of D major. Measures 44-48 contain eighth and sixteenth note patterns.

49

E



Musical staff 49-53, bass clef, key of D major. Measures 49-53 contain eighth and sixteenth note patterns.

54



Musical staff 54-58, bass clef, key of D major. Measures 54-58 contain eighth and sixteenth note patterns.

59



Musical staff 59-63, bass clef, key of D major. Measures 59-63 contain eighth and sixteenth note patterns.

64 F

70 - Fag. + Fag.

75

80 G

86

90

Part the Third

45. I know that my Redeemer liveth (Song: Soprano)

1, 2, 3 **Larghetto**
 in 3 senza Rip.
 + Fag.

mf

9

18 A - Fag. + Fag. - Fag.

p

28 + Fag.

[f]

37 **B** - Fag. **2**
[p]

116 + Fag. **F** - Fag.
f [*p*]

128 [*sim.*]

136 **G** + Fag. - Fag.
 [*p*]

H
 Adagio A Tempo
 SOPRANO [*tr*]
 fruits— of them that sleep.
 + Fag.
 [*f*]

146

157

46. Since by man came death (*Chorus*)

Grave
 in 4 [Org.] (CUT) 4

A Allegro
 [Tutti + Fag.]

11

B Grave
 [Org.] 4

C Allegro
 con Rip.
 [Tutti + Fag.]

17

27

32 (wait)

47. Behold, I tell you a mystery (*Accompagnato*: Bass)

OUT *con Rip.* Be - hold, I tell you a mys - te - ry: We shall not all sleep, but we shall all be

5

chang'd, in a mo - ment, in the twink - ling of an eye, at the last trum - pet.

Attacca

48. The trumpet shall sound (*Song*: Bass)

1, 2, **Pomposo, ma non allegro**

In 3 *con Rip.*
+ Fag.

8 *Fag.* - *Fag.*

16 *+ Fag.*

23 *A*

32 *[- Fag.]*
[p] *p*

39 *+ Fag.*
f

* From here to bar 20 the trumpet may be accompanied by keyboard alone.

46 **B**

[p]

54 [- Fag.]

63 **C** [+ Fag.]
f

71 [p]

79 [- Fag.] [+ Fag.] **D**

87

95 [- Fag.]
[p]

103 **E** [+ Fag.]
[f] [p]

111

119 **F**

126

134 [- Fag.] *colla voce* **G** **A Tempo** [+ Fag.] *f*

142

150 **Fine** [- Fag.] *p*

159 *f* *p*

169

178 *f* *p*

187

196

Adagio **Dal segno al Fine**
BASS (bar 28) *3*
im - mor - tal - - i - ty.

205

53. Worthy is the Lamb (*Chorus*)

4, 1 **Largo**
in 4 con Rip.
+ Fag.

detached

Andante

8 **A** **Largo**

14 **Andante**

20 **B** **Larghetto**
(tasto solo)

25 (tasto solo)

30 - Fag.

34 + Fag.

38 **C** - Fag.

42 + Fag.

46 - Fag.

52 **D** + Fag.
(tasto solo)



54. Amen (Chorus)

