

VIOLA

Cathedral

George Frideric Handel

Messiah

Edited by

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donated by

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

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Messiah: an Oratorio

Part the First

G. F. HANDEL (1685–1759)

1. Sinfony

Double dotted $\text{♩} = \text{♩}$

Grave

Handwritten musical notation on a single staff, featuring a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *pp* (pianissimo) and *2nd x* (second ending). The piece concludes with a double bar line and a repeat sign.

Allegro moderato

The first staff of music is written in treble clef with a key signature of one sharp (F#). It begins with a whole rest followed by a measure containing four eighth notes: G4, A4, B4, and C5. The next measure contains four eighth notes: D5, E5, F#5, and G5. This is followed by two measures of quarter notes: G4, F#4, E4, and D4. The final measure contains a half note G4 and a half note F#4. Above the staff, there are handwritten annotations: "13 m 2" at the beginning, "8" above the first measure, and "V V" above the fourth measure. Below the staff, there are handwritten numbers: "4" under the first eighth note of the second measure, "1" under the second eighth note of the second measure, and "4" under the first eighth note of the third measure. To the right of the staff, there are handwritten numbers "1" and "4" above a slur covering the last two measures.

[illegible]

41 

48

V V V V

55

55

62

V

1

Handwritten musical notation for measure 62. The staff is in 12/16 time with a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, a quarter note, and a half note. There are handwritten 'V' and '1' above the staff.

69 **B**

77

84

90

2. Comfort ye (*Accompagnato*: Tenor)

3, 4. **Larghetto e piano**
in 4

senza Rip.

A

con Rip.

senza Rip.

con Rip.

sim.

[sim.]

[f]

[sim.]

B

sim.

21

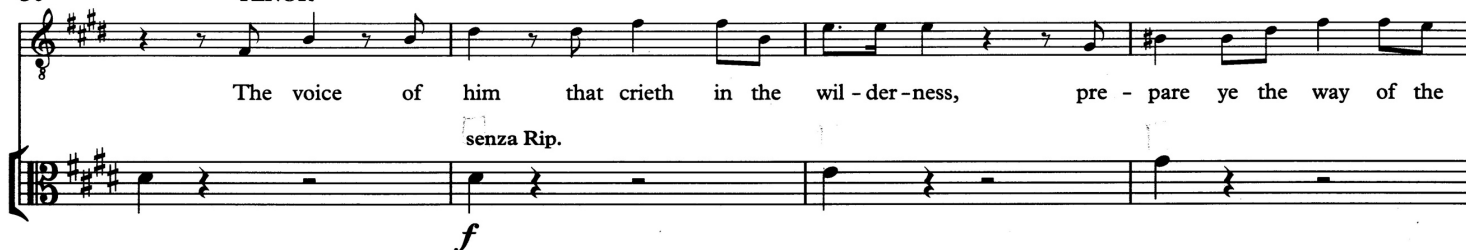
26



30

C

TENOR



34



3. Ev'ry valley (Song: Tenor)

Andante
senza Rip.



6



12



18



24

B

con Rip.

* senza Rip.



30



[illegible]

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

in 3 **Allegro**
senza Rip.

10 1 2 con Rip. per tutto 7 Obs.



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

3, 4, in 4 senza Rip.

"hosts"

7

A

13

(in 4)

19

f

23

B

BASS

The Lord, whom ye 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.

V.S.

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

[Alto solo, 1750]

Vla.  **Larghetto**

94 **F** **Larghetto**

4

5

113 **G** **Prestissimo**

(in 2) *mf*

119

126 **H**

131 3

136 2

p

143 **I** **Adagio**

ALTO

for He is

149 **A Tempo**

[tr]

like a re - fi - - ner's *f*

154

Blank Page

7. And He shall purify (Chorus)

in 4 Andante

senza Rip.

p

p

A

9

con Rip. per tutto

[f]

16

B

21

26

C

33

D

39

lightly, off.

43

48

E

53

Recit follows, tacet

8. Behold, a virgin shall conceive (*Recit.: Alto*) – **TACET** (6 bars) *Attacca*

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

(in 2) Andante

A 12 **B** 10 **C** 13 **D** 13 **E** 18 **F** 14 **G** 7

76 Vlns.

100

Attacca il corò

(Chorus)

H Vlns. con Rip. [f]

106

I

113

K

120

L 12

127

133

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

SLOW

7.8,

Andante larghetto

senza Rip.

Handwritten annotations for measures 1-18:

- Measure 1: *f*
- Measure 5: *p* point, *pp*, *TV*, *A*
- Measure 12: *mp*
- Measure 18: *p*, *V*, *TV*

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

Larghetto

senza Rip.

Handwritten annotations for measures 1-24:

- Measure 1: *3, 4*, *in 4*, *+*
- Measure 5: *p*, *A*, *tr*
- Measure 10: *V*, *V*, *V*
- Measure 15: *f*, *p*
- Measure 20: *B*, *1*, *1*, *1*
- Measure 24: *2*

28

33

38

43

49

54

59

Handwritten annotations: [tr], wait, f, [C], p, [v], VV, 22, [D], p, 2, 3, f.

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

3, 4

in **Andante allegro**

con Rip.

senza Rip.

8

13

Handwritten annotations: [A], [B], pp.

20 C

27 D con Rip. *f*

38 senza Rip. *p* E con Rip. *[f]*

51 senza Rip. *p*

57 *6*

68 F con Rip. *[f]*

73 (off str.) *V V V V*

78

84 G

90

95 *7*

13. Pifa

3/4 **Larghetto e mezzo piano**

14 4 senza Rip.

(short recit)

14a There were shepherds (*Recit.*: Soprano) – **TACET** (4 bars) *Attacca* 14(b) of 1Cue: **14(b)**. And lo, the angel of the Lord (*Accompagnato*: Soprano)
"flocks by night."**Andante**

senza Rip.

[sim.]

Attacca No:15**15.** And the angel said unto them (*Recit.*: Soprano) – **TACET** (9 bars) *Attacca*

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

Cue: "Christ the Lord!"
Allegro
senza Rip. *'suddenly'*

5

Attacca

17. Glory to God (*Chorus*)

Allegro
con Rip.

8

14

20

27

33

40

45

pp *senza Rip.* *(FREEZE!)*

18. Rejoice greatly (*Song*: Soprano) – **TACET** (*very long*)

19. Then shall the eyes of the blind (*Recit.*: Alto or Soprano) – **TACET** (8 bars)

20(c). He shall feed his flock (*Duet: Alto & Soprano*)

3. 6
m 4 **Larghetto e piano** *n*

mp

4 *p*

8 **A**

12

16 **B**

19

23

Handwritten musical score for Viola, measures 26-54. The score is written on a single staff with a key signature of one flat (Bb) and a common time signature (C). The music is in a 12/8 time signature. The score is divided into measures 26, 30, 34, 38, 42, 47, 51, and 54. Chord symbols C, D, and E are written above the staff at measures 26, 34, and 42 respectively. The score includes various musical notations such as notes, rests, and accidentals. Handwritten annotations include a star and the number 26 at measure 26, a circled note at measure 51, and the dynamic markings *mf* and *[f]*. The score ends with a double bar line at measure 54.

* This note is emended from the original Bb to A in this part to conform to traditional practice.

21. His yoke is easy (Chorus)

Allegro Ob. 1

4 *senza Rip.* *p*

9 *con Rip.* **A** *senza Rip.* *f* *p* *pp*

14 *con Rip.* *senza Rip.* *con Rip.*

19 *senza Rip.* *con Rip.* *[pp]* *f*

25 *senza Rip.* *con Rip.* *p[p]* *f*

31 **C** *con Rip.* *senza Rip.* *con Rip.* *f* *p* *f*

38 **D**

43 1 2 1 1

46 *INTERVAL*

Part the Second

Double dotted.
3, 4,
in 4 **Largo**
senza Rip.

22. Behold the Lamb of God (Chorus)

con Rip.

[tr] [tr]

6 [tr] [tr] [tr]

11 [tr] [tr] [tr]

16 [B]

22 [C]

27

The musical score is for the Viola part of the Chorus 'Behold the Lamb of God'. It is written in 3/4 time, marked Largo, and includes various performance instructions and musical notations. The score is divided into measures, with measure numbers 6, 11, 16, 22, and 27 indicated. The key signature is one flat (B-flat). The score includes trills (tr), triplets (triple lines), and other musical symbols. The tempo is marked 'Largo' and 'senza Rip.' (without repeat). The score is for the Viola part, as indicated by the 'Vla.' in the page header.

23: He was despised (Song: Alto)

7.8.
in 8 **Largo** all upbeats staccato
senza Rip.



50 **E**
un poco p

52

54

56

58 **F**

60

62

65 ALTO **Da capo al Fine**
from shame and spit-ting.

Double dotted.
24. Surely He hath borne our griefs (Chorus)
Largo e staccato

in 4 senza Rip. mf.

5 con Rip.

8 1 3 3 2

11 [b] V A

16

20

22

24 (→)

Attacca

25. And with His stripes (Chorus)

in 2 Alla breve, Moderato

4 Vln. 2

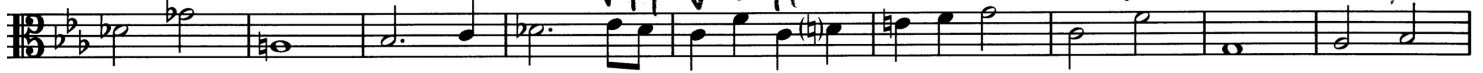
(cello)

14 con Rip.

22 B 2 V

senza Rip. A

32



41



50



58



67



76



84

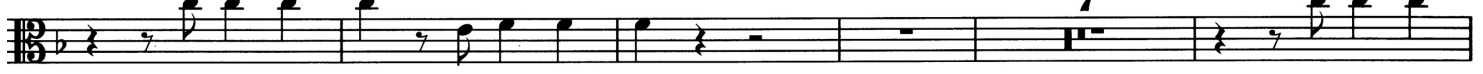


26. All we, like sheep (Chorus)

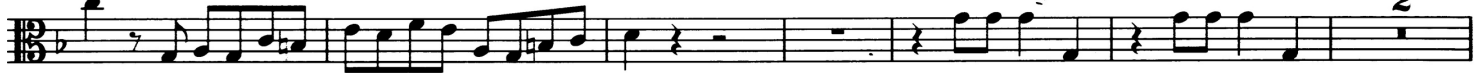
3, 4
in 4 Allegro moderato
con Rip.



7



19



27 C

33

39 D *off*

45

50 E 3 1 4

55

61 F 2

66 1 1

72 G **Adagio** $\sqrt{\quad}$

81 2 (7)

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

3, 4 in 4 **Larghetto**
senza Rip.

The score for 'All they that see Him' is written for a single staff in 3/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Larghetto'. The piece begins with a forte (*f*) dynamic and a 'senza Rip.' (without repeat) instruction. The first line of music (measures 1-5) features a series of eighth notes, followed by a half note and a quarter note. The second line (measures 6-10) continues with eighth notes and includes a triplet of eighth notes. The third line (measures 11-15) features a series of eighth notes, with a 'p' (piano) dynamic marking at the end. The piece concludes with a final measure. The word 'Anacoda' is written at the bottom right of the score.

28. He trusted in God (*Chorus*)

Allegro
con Rip. per tutto

The score for 'He trusted in God' is written for a single staff in 3/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The piece begins with a 'con Rip. per tutto' (with repeat for all) instruction. The first line of music (measures 1-5) features a series of eighth notes, followed by a half note and a quarter note. The second line (measures 6-10) continues with eighth notes and includes a triplet of eighth notes. The third line (measures 11-15) features a series of eighth notes, with a 'p' (piano) dynamic marking at the end. The piece concludes with a final measure. The word 'Anacoda' is written at the bottom right of the score.

35



40



44



49



53



58



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

Largo
3, 4, 5
TENOR / SOPRANO

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.

senza Rip.
pp

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

Largo e piano
8
senza Rip.

A

7

to 33
allora

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

TENOR / 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.

cut after

32. But Thou didst not leave (*Song*: Tenor or Soprano) – TACET (43 bars)

33. Lift up your heads (*Chorus*)

A tempo ordinario

senza Rip.

6

con Rip.

11 [A]

senza Rip.

16 [B]

[con Rip.]

21

26 [senza Rip.]

[con Rip.]

31 [C]



to 37
(2 bars rest)

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

Andante allegro
in 4 2 con Rip.

Handwritten annotations include 'V', 'r', and 'V' above the staff. A boxed 'A' is placed above the staff at measure 7. A boxed 'B' with a checkmark is placed above the staff at measure 12. The score is written in 4/4 time with a key signature of one flat (Bb).

38 How beautiful are the feet (*Song: Soprano*) TACET

39(a). Their sound is gone out (*Chorus*)

A tempo ordinario
in 4 senza Rip. con Rip.

Handwritten annotations include 'V' and 'YV' above the staff. A boxed 'A' is placed above the staff at measure 8. A boxed 'B' is placed above the staff at measure 20. The score is written in 4/4 time with a key signature of one flat (Bb).

Why do the nations (Song: Bass)

in 2 Allegro
senza Rip.



4



8



12



17



22



28



33



B

37 *f* *p*

39 [*p*]

44

49 **C**

55

60

66 **D** *f*

72 **E** [*p*]

78

85

91

41. Let us break their bonds (*Chorus*)2,3, **Allegro e staccato**

in 3 senza Rip.

con Rip.

The musical score is written for a single melodic line in 3/4 time, marked **Allegro e staccato**. It begins with a key signature of one sharp (F#) and a common time signature of 3/4. The score is divided into measures by bar lines, with measure numbers 8, 14, 22, 29, 36, 41, 49, 56, and 61 indicated at the start of their respective staves. The notation includes eighth and sixteenth notes, rests, and accidentals. Several measures are marked with a box letter (A, B, C, D) and a measure number. Handwritten annotations include 'V' (accents), 'mf' (mezzo-forte), 'short!', 'n' (possibly 'no'), and 'D' (possibly 'do'). The score ends with a double bar line at measure 61.

8 **A** *mf* *short!*

14

22 **B**

29 **C**

36

41 **D**

49 **D**

56

61

42. He that dwelleth in heaven (*Recit.: Tenor*) – **TACET** (4 bars)

43(a). Thou shalt break them (*Song: Tenor*) – **TACET** (74 bars)

44. Hallelujah (*Chorus*)

Allegro (*on string, shrut*)
in 4 senza Rip.
f
con Rip.

6

11

16

21

25

29

33



Part the Third

45. I know that my Redeemer liveth (*Song: Soprano*) – **TACET** (164 bars)

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

A
Grave 5
Allegro
cello

B
Grave 5

C
Allegro
con Rip.

12

23

28

33

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

BASS

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

con Rip.

5

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

Double dotted. 48. The trumpet shall sound (Song: Bass)

1, 2, Pomposo, ma non allegro

In 3 con Rip.



108 **E** *[f]* *[p]*

117 **F** *p*

125

133 **BASS** **Adagio** **G** **A Tempo**
we shall be chang'd, we shall be chang'd. *f*

141

148 *p*

153 **Fine** 157 54 211 8
Dal segno al Fine
(Bar 28) **Adagio**

The image shows a musical score for the Viola (Vla.) part. It consists of six staves of music in 3/8 time, with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include checkmarks, a 'q' marking, and a large 'p' marking. The score is divided into measures, with measure numbers 108, 117, 125, 133, 141, 148, 153, 157, and 211 indicated. The piece concludes with a 'Fine' marking and a 'Dal segno al Fine' instruction, with a '54' marking above the final measure. The tempo markings 'Adagio' and 'A Tempo' are also present.

Blank Page

53. Worthy is the Lamb (*Chorus*)

Largo
con Rip. *f*

Andante

8 **A** **Largo**

14 **Andante**

20 **B** **Larghetto** *Cello* 4

28

33

37 **C**



54. Amen (Chorus)

in 4 **F** Allegro moderato

G
31(102) con Rip.



38(109)



44(115)



49(120)



56(127)



62(133)



68(139)



74(145)



81(152)

