

George Frideric Handel

Messiah

Edited by

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donated by

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VIOLIN 2

Messiah: an Oratorio

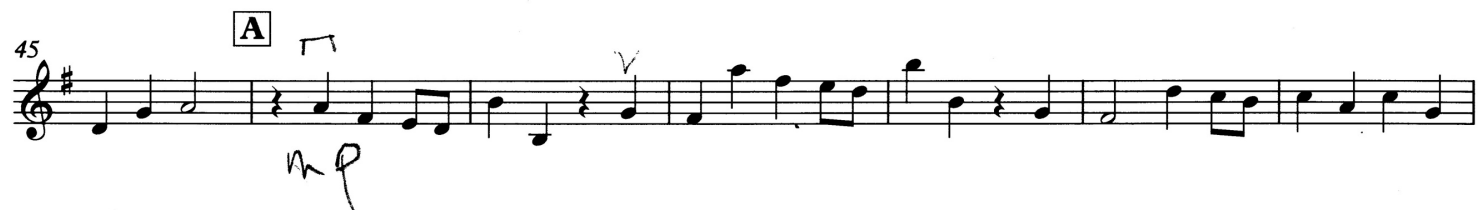
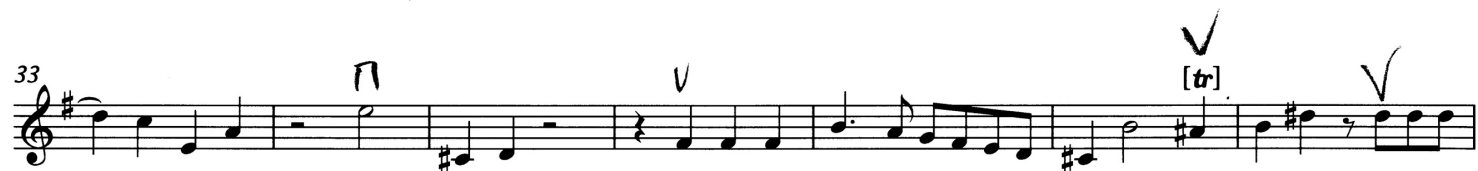
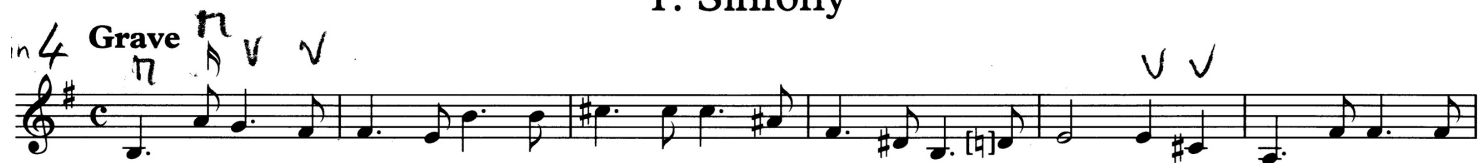
Part the First

Double dotted

Edited by Clifford Bartlett

G. F. HANDEL (1685–1759)

1. Sinfony



58

65

71

79

85

91

B

mp

V

[tr]

V V

FINISH

2. Comfort ye (*Accompagnato*: Tenor)

3.4.
in 4 **Larghetto e piano**

senza Rip.

[sim.]

6

senza Rip.

A

con Rip.

p

[sim.]

11

[f]

[sim.]

p

B

V V

V V

V V

21 *V*

27 *V* **C** TENOR
The voice of

31 him that crieth in the wil - der - ness, pre - pare ye the way of the Lord, make
senza Rip.

f

35 straight in the de - sert a high - way for our God.

V *V*

Attacca

3. Ev'ry valley (Song: Tenor)

in 4 Andante
senza Rip.

6 *f* *p* *f* *f* *con Rip.*

12 *p* *p* *senza Rip.*

18 *con Rip.* *senza Rip.*

24 **B** *con Rip.* *senza Rip.*

30

35

40 *p* *f* *f* **C**

46 *[p]* senza Rip.

52 *[f]* con Rip. **D** senza Rip. *[p]*

59 *p*

65 *p*

71 *f* con Rip. senza Rip. **Adagio** TENOR *[tr]*
and the rough pla - - ces

E **Tempo** con Rip. *f* *[tr]* *[tr]* *[tr]* *p*

81 *f* *p* *f* v.s. Atiaca

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

Allegro *non legato* *senza Rip.* *con Rip. per tutto* *Obs.*

A **B** **C** **D** **E**

[tr]

107 *v n v*

115 *n* [tr]

124 **F** [tr]

131 **Adagio**

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

senza Rip. *f* *n v v n*

7 **A**

13

19 *[sim.]* *f* *n v v*

B BASS

The Lord, whom ye

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

85 *colla voce*
f [p] *f* *p* *f* *p* [*f*]

91 ALTO [tr] **F** *Larghetto* 4 5
 who shall stand when He ap - pear - eth?

108 **G** *Prestissimo*
 ~ 2

117

123

H
 129

133

140 *p* *nv*

I *Adagio* ALTO *A Tempo* [tr]
 146 for He is like a re - fi - ner's *f*

153

Blank Page

7. And He shall purify (Chorus)

in 4 Andante

senza Rip.



8. Behold, a virgin shall conceive (*Recit.: Alto*) – TACET (6 bars) *Attacca*9. O thou that tellest (*Song: Alto & Chorus*)

1, 2, **Andante**
senza Rip.

5

9 **A** *p*

16 *f* [tr]

23 **B** [tr]

29 2 *f*

36 **C**

40 [tr] *p*

46 **D**

51

60

68

74

80

89

97

101

E

F

G

f

p

7p

Attacca il coro

Detailed description: This is a musical score for Violin 2, measures 51 to 101. The key signature is D major (two sharps). The score is written on a single staff. Measures 51-59 show a melodic line with some rests. Measure 60 starts with a forte (*f*) dynamic and a boxed 'E' above it. Measures 61-67 continue the melodic line. Measure 68 has a trill (*[tr]*) above it. Measures 69-73 show a more active melodic line. Measure 74 has a boxed 'F' above it and a trill (*[tr]*) above it. Measures 75-79 continue the melodic line. Measure 80 has a triplet (*3*) above it. Measures 81-88 continue the melodic line. Measure 89 has a boxed 'G' above it, a *p* dynamic below it, and a *7p* marking above it. Measures 90-96 show a more active melodic line. Measure 97 has a triplet (*3*) above it. Measures 98-100 continue the melodic line. Measure 101 ends with a *7p* marking below it and the instruction 'Attacca il coro' below the staff.

(Chorus)

106 *f* **H** *con Rip.* *nv* *vv* *vv*

113 **I** *nv* *nv*

118

123 **K** *vn* *v*

128 *vv*

134 *separate* *v*

139 **L** *tr*

143

146 *tr* *tr* *tr*

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

5/8 **Andante larghetto**
senza Rip.

[sim.]

4

7

[sim.]

10

17

[tr]

p

Attacca

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

3/4 **Larghetto**
senza Rip.

p

5

10

15

f

p

20

24

V.S.

28 *f* *tr* *f*

33 *C* *p*

37

41

45 *f*

49 *D* *p*

53

57 *f*

61

Detailed description: This is a musical score for Violin 2, spanning measures 28 to 61. The key signature is D major (two sharps). The score is written on a single staff. Measure 28 begins with a fermata, followed by a series of eighth and sixteenth notes, including a trill marked [tr] and a forte (f) dynamic. Measure 33 features a section marked with a box 'C' and a piano (p) dynamic, with a slur over a group of notes. Measure 37 continues the melodic line. Measure 41 has several slurs and accents. Measure 45 ends with a forte (f) dynamic. Measure 49 is marked with a box 'D' and a piano (p) dynamic. Measure 53 continues the melodic development. Measure 57 features a forte (f) dynamic and a series of slurs. Measure 61 concludes the section with a final note and a double bar line.

12. For unto us a child is born (*Chorus*)3, 4. **Andante allegro**

Handwritten annotations include "con Rip." above measure 3, "A" in a box above measure 7, "[tr]" above measure 7, "senza Rip." above measure 11, "B" in a box above measure 16, "C" in a box above measure 23, "5" above measure 23, "D" in a box above measure 33, "con Rip." above measure 33, "senza Rip." above measure 36, "p" below measure 36, "E" in a box above measure 41, "con Rip." above measure 41, "[f]" below measure 41, "senza Rip." above measure 53, "p" below measure 53, and "5" above measure 58.

Measures 1-58 of the musical score for Violin 2, titled "12. For unto us a child is born (*Chorus*)". The tempo is marked "Andante allegro". The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Handwritten annotations include "con Rip." above measure 3, "A" in a box above measure 7, "[tr]" above measure 7, "senza Rip." above measure 11, "B" in a box above measure 16, "C" in a box above measure 23, "5" above measure 23, "D" in a box above measure 33, "con Rip." above measure 33, "senza Rip." above measure 36, "p" below measure 36, "E" in a box above measure 41, "con Rip." above measure 41, "[f]" below measure 41, "senza Rip." above measure 53, "p" below measure 53, and "5" above measure 58.

67 **F** *con Rip.*
[f]

70

74

77

81

85 **G**

88 [tr] [tr]

92

96

13. Pifa

Larghetto e mezzo piano

3, 4, Vln. 2 senza Rip.

*Vln. 3 senza Rip.

5

8

A [Bars 12–21 ad lib.]

12

16

19

Da capo al Fine

Fine

* Allocation of 3rd violin at conductor's discretion.

14a There were shepherds (*Recit.: Soprano*) – TACET (4 bars) *Attacca* 14(b) or 1

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

Andante
senza Rip.

p

[sim.]

3

5

(after)
[tr]

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*)

in 4 Allegro
senza Rip.

mp

4

6

Attacca

17. Glory to God (*Chorus*)

Allegro
con Rip. ✓

f

4

9 **A** ✓ *f*

13 *p*

18 **B** *[f]* ✓ ✓

24 **C** ✓ ✓

28 *p*

33 **D** *f*

39 *p* senza Rip. ✓

45 *[pp]* *tr* (FREEZE)

52 **D**

59 **Adagio** **E** **A Tempo** 2

66

71 3

78 **F** 2

83

87

92 **G** [tr] [tr] [tr] [tr] [tr] [tr] [tr] [p]

97 **Adagio** **A Tempo** SOPRANO [tr] King com - eth - un - to thee. f

101

104 p f (to 19 Recit & bass) tacet

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*)

in 4/8 **Larghetto e piano** *mp*

3, 4, *mp*

4

8 *v r v r v* **A**

12 *v r v r v*

16 **B**

20 **[tr]**

24 **C** *

* This note is emended from the original D to E $\flat$ in this part to conform to traditional practice.

27

Musical notation for measure 27. The staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and quarter notes. A slur covers the final two notes of the measure.

30

Musical notation for measure 30. The staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth notes and quarter notes. The notes are: F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.

33

36 D *v m v v*

40

40

43

Musical notation for measure 43. The staff has a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes and quarter notes. A box labeled 'E' is positioned above the staff.

[illegible]

50

54

Handwritten musical notation for measure 54. The staff is in treble clef with a key signature of one flat (Bb). The melody consists of eighth and quarter notes. Above the staff, there are handwritten markings: '7' and 'V' above the 7th and 8th notes, and a slur over the 9th and 10th notes. The measure ends with a double bar line.

21. His yoke is easy (*Chorus*)

Allegro
Ob. 1

4

senza Rip.
p

9

con Rip. **A**
f

senza Rip.
p *pp*

13

con Rip.
[*f*]

senza Rip.
[*p*]

17

con Rip.
f

[tr]

senza Rip.
pp

21

con Rip. **B**
f

[tr]

senza Rip.
p[*p*]

26

con Rip.
f

[tr]

31 **C**
3

con Rip.
f

senza Rip.
p

con Rip.
f

38 **D**

43

47

[tr]

INTERVAL

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

7, 8. All upbeat staccato 23. He was despised (Song: Alto)

in 8 **Largo**
senza Rip.

5

11

16

21 **B** *p* *f* *[tr]* *[p]*

27 **C** *p*

35 *ALTO*
and ac-

42 **D** *[tr]* *f*
-quaint ed with grief.

48 *Fine* **E** *un poco p*

52

55

58 **F**

61

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

24. Surely He hath borne our griefs (Chorus)

Double dotted.

Largo e staccato

in 4 senza Rip.

5 [tr] con Rip.

8

11 [A]

16

21

24 NO RIT,

Attacca

25. And with His stripes (Chorus)

in 2 **Alla breve, Moderato**

Vln. 1

senza Rip.

10 [A]

19 con Rip. [B] 7

33 

41 

62 

72 

81 

Attacca

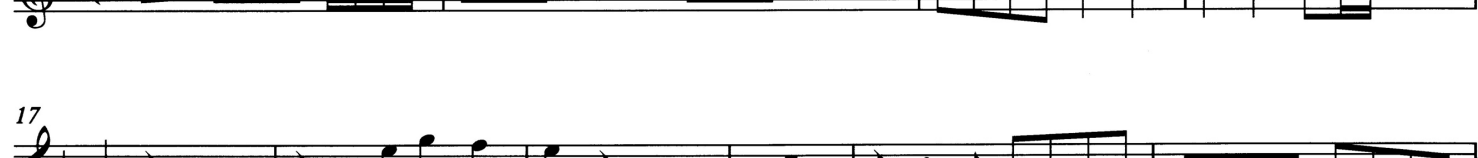
26. All we, like sheep (*Chorus*)

Allegro moderato
3/4, *con Rip.*

7 

13 

17 

23 

27 C [tr]

33 D 4

42

47 E n n

53 2

59

62 F

67

70

75 G 2

84

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

3, 4. Larghetto
Vln. 2 senza Rip.
*Vln. 3 senza Rip.

Measures 1-2: Vln. 2 senza Rip. *Vln. 3 senza Rip.

Measures 3-4: [tr]

Measures 5-6: *f*

Measures 7-8: *f*

Measures 9-10: [sim.]

Measures 11-12: 1 2 3 4

Attacca

* Allocation of 3rd violin at conductor's discretion.

28. He trusted in God (*Chorus*)

Allegro
con Rip. per tutto

3 Vla. **2** **A** $\checkmark$ $\checkmark\checkmark$

11 $\checkmark$

16 $\checkmark$ $n\checkmark n\checkmark$

22 **B** $\checkmark$ $\checkmark\checkmark$ $\checkmark\checkmark$

27 $\checkmark$

32 **C**

38 $n\checkmark n\checkmark$ **D** n

44 $\checkmark\checkmark$ n

50 **E** $\checkmark\checkmark$ $\checkmark$

55 $n\checkmark n\checkmark$ $\checkmark$

59 **Adagio** $n\checkmark n$

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

Largo
3.4,

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

senza Rip.

pp

6

Thy re-buke hath bro-ken His heart. He look-ed for some to have pi-ty on Him, but there was no

tr

11

man, nei-ther found He a-ny to com-fort Him; He look-ed for some to have

eb

15

pi-ty on Him, but there was no man, nei-ther found He a-ny to com-fort Him.

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

Largo e piano
in 8 senza Rip. ✓✓

6

A

p

11

✓ ✓

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.

The musical score for 'He was cut off' is written for a vocal part (Tenor or Soprano) and a violin accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line consists of a single phrase with lyrics: '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.' The violin accompaniment is marked 'senza Rip.' and features a long, sustained note in the right hand and a more active line in the left hand.

32. But Thou didst not leave (*Song*: Tenor or Soprano)

3, 6, **Andante larghetto**
senza Rip.

The musical score for 'But Thou didst not leave' is written for a vocal part (Tenor or Soprano) and a violin accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante larghetto'. The score is divided into six systems, each starting with a measure number (3, 7, 17, 27, 34, 40). The vocal line includes various ornaments such as trills ([tr]) and grace notes (tr). The violin accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'f' (forte) and '[p]' (piano). The score concludes with a double bar line.

33. Lift up your heads (*Chorus*)**A tempo ordinario**

(b) senza Rip.

6 con Rip.

11 **A** senza Rip.

16 **B** [con Rip.]

21

26 [senza Rip.] [con Rip.]

31 **C**

36

41 **D**

47

52 **E** ✓✓

57

63 **F** ✓✓

68

73 (watch) 17 to 37 (2 bars rest)

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

in 4 **Andante allegro**  **con Rip.**



Handwritten musical score for "The Lord gave the word (*Chorus*)". The score is written in 4/4 time, key of B-flat major, and tempo of *Andante allegro*. The score includes a *con Rip.* instruction and a boxed *A* marking. The score is divided into measures, with measure numbers 6, 10, 14, 17, 20, and 23 indicated. The score includes various musical notations such as notes, rests, and dynamic markings.

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

3, 4
in **4** **Larghetto**

12
8

4

9

14

18

22

25

29

33

A

B

A Tempo

Fine

Dal segno
(bar 5)

colla voce

p

f

[p]

to 39

Blank Page

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

3, 4, **A tempo ordinario**
senza Rip. con Rip.

mf

7

13 **A**

19 **B**

24

30

34

to 40

This musical score is written for a single melodic line on a treble clef staff. The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4. The piece is marked 'A tempo ordinario'. The first measure is marked 'mf' (mezzo-forte). The score is divided into measures by bar lines. Measures 13, 19, 24, 30, and 34 are marked with their respective measure numbers. Section 'A' begins at measure 13 and ends at measure 19. Section 'B' begins at measure 19 and ends at measure 24. There are several handwritten annotations: a 'V' above measure 13, a 'V' above measure 14, a 'V' above measure 15, a 'V' above measure 16, a 'V' above measure 17, a 'V' above measure 18, a 'V' above measure 19, a 'V' above measure 20, a 'V' above measure 21, a 'V' above measure 22, a 'V' above measure 23, a 'V' above measure 24, a 'V' above measure 25, a 'V' above measure 26, a 'V' above measure 27, a 'V' above measure 28, a 'V' above measure 29, a 'V' above measure 30, a 'V' above measure 31, a 'V' above measure 32, a 'V' above measure 33, a 'V' above measure 34, a 'V' above measure 35, a 'V' above measure 36, a 'V' above measure 37, a 'V' above measure 38, a 'V' above measure 39, and a 'V' above measure 40. The score ends with a double bar line and the instruction 'to 40'.

40(a) & (b). Why do the nations (Song: Bass)

in 2 **Allegro**
senza Rip.

5

8

11

14 **A**

18

22

27

31

34

p



58

60 *[sim.]*

63 **D**

69 *f*

72 **E**

77 *[p]*

82

85

89

93

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

senza Rip.

con Rip.

musical score for Violin 2, measures 1-63. The score is written in treble clef with a key signature of one sharp (F#). The tempo and style are marked "2,3, Allegro e staccato". The first measure is marked "senza Rip." and the second measure is marked "con Rip.". The score includes several measures of rests, indicated by "4" and "8" below the staff. The score is divided into sections labeled A, B, C, and D. Section A starts at measure 8 and ends at measure 13. Section B starts at measure 20 and ends at measure 26. Section C starts at measure 34 and ends at measure 43. Section D starts at measure 51 and ends at measure 63. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some markings above the staff, including "V" and "[tr]".

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

3. **Andante**
senza Rip.

The musical score for the third variation of 'Andante' is written in 2/4 time and consists of 58 measures. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante' and the instruction 'senza Rip.' is present. The score is divided into three sections: Section A (measures 1-22), Section B (measures 23-35), and Section C (measures 36-58). Section A features a melodic line with eighth-note patterns and a bass line with a steady eighth-note accompaniment. Section B continues the melodic development with some rests in the bass line. Section C concludes the piece with a final melodic flourish and a 'colla voce' instruction. Dynamics include *p* (piano), *f* (forte), and *colla voce*. Performance markings include accents, slurs, and a 'TURN' instruction at the end.

6

12

18

23

A

30

36

41

B

49

58

C

p

f

colla voce

TURN

D A Tempo

65 *f*

69 *[tr]*

→No.44

44. Hallelujah (*Chorus*)

Allegro
senza Rip.

f

con Rip.

A

B

C

6

11

16

21

25

29

33

40 **D** 4 **[tr]**

49 **E**

54

59

64 **F**

69

75

79 **G**

83

86

90

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

[illegible]

10

17

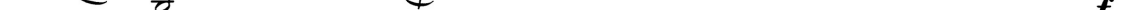
Handwritten notes above the staff: $\nabla \nabla \nabla \nabla$ and $\nabla \nabla$. A box labeled **A** is above the first measure.

Handwritten annotation **[tr]** is above the first measure.

Handwritten annotation **3** is above the triplet.

Handwritten annotation **[tr]** is above the trill.

Handwritten annotation *p* is below the first measure of the triplet.

28 

37 

[illegible]

70

[illegible]

86 E *f* [tr] 3

96 *[p]* [sim.]

102 *f* *p*

110 *f* F 3 *p*

124

131 G 3 *p* [tr]

141 *5* **SOPRANO** **Adagio** [tr]
the first _____ fruits _____ of them that

153 H **A Tempo** [tr] *f* [tr] sleep.

159 [tr] 3 [tr] [tr]

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

Grave 5

A
Allegro

B
Grave 5

C
Allegro
con Rip.

12

23

28

33

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

Attacca

48. The trumpet shall sound (Song: Bass)

Double dotted
Pomposo, ma non allegro
con Rip.

8 12

27 [tr] A 7 f

42 [tr] B [p]

50 V V

57 C 9 f

72

80 D [p]

88 V V V

94 9

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

117 **F**

125

133 **G** **Adagio** **A Tempo**

BASS

we shall be chang'd, we shall be chang'd.

f

141 *[tr]*

148

154 *[tr]* → **Fine** **Adagio** **Dal segno** **al Fine** (bar 28)

211 **54** **2**

Blank Page

46

50

53 **D**

56

59 **E**

63

67 **V** **[tr]** **Adagio** **V** **V**

54. Amen (Chorus)

F

1(72) **Allegro moderato**
Bassi

8 ALTO
A - - - -

12(83) **7** Vln. 1
- men, A - - - -

