VIOLIN 1

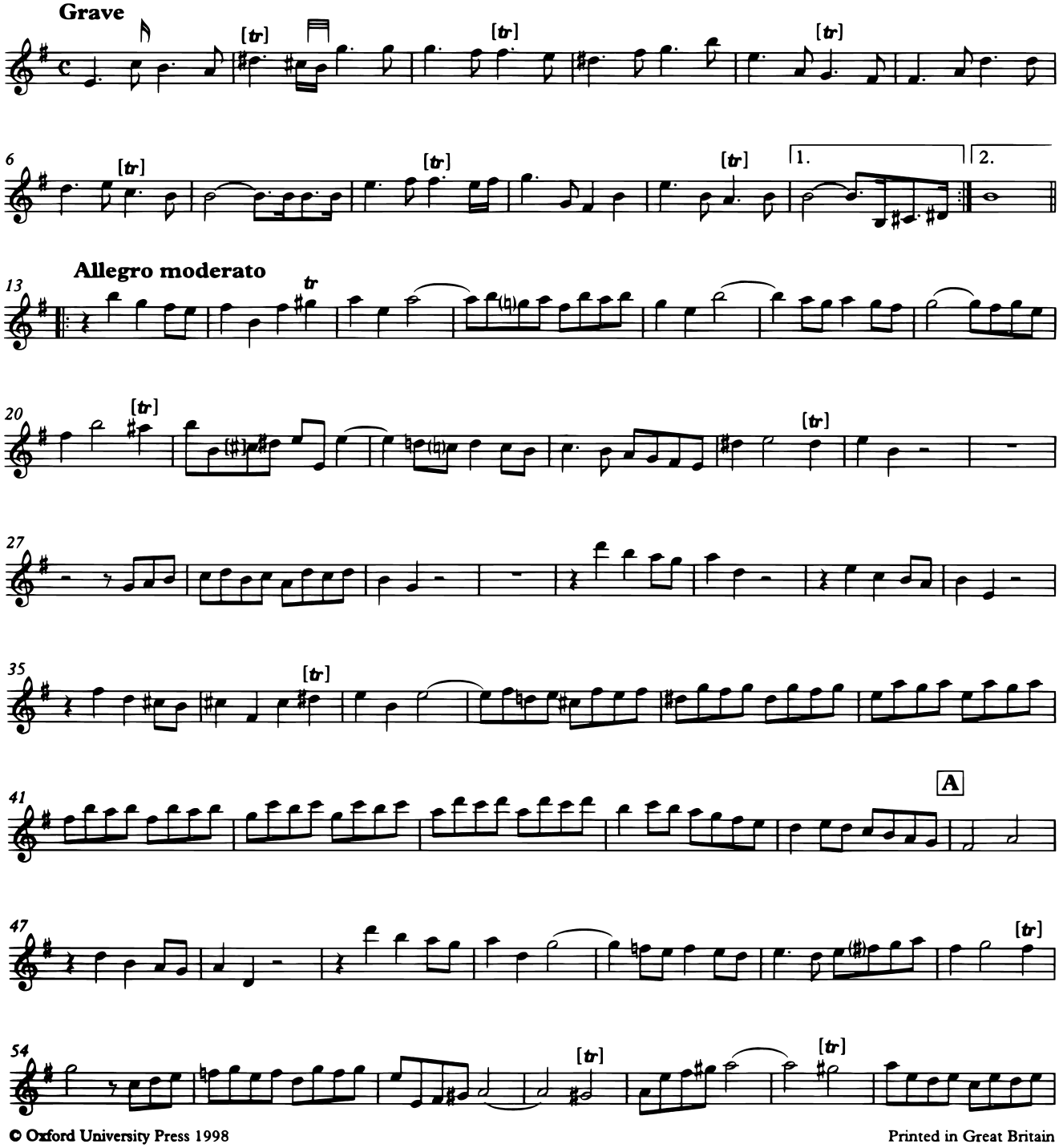
Messiah: an Oratorio

Part the First

Edited by Clifford Bartlett

G. F. HANDEL (1685–1759)

1. Sinfony



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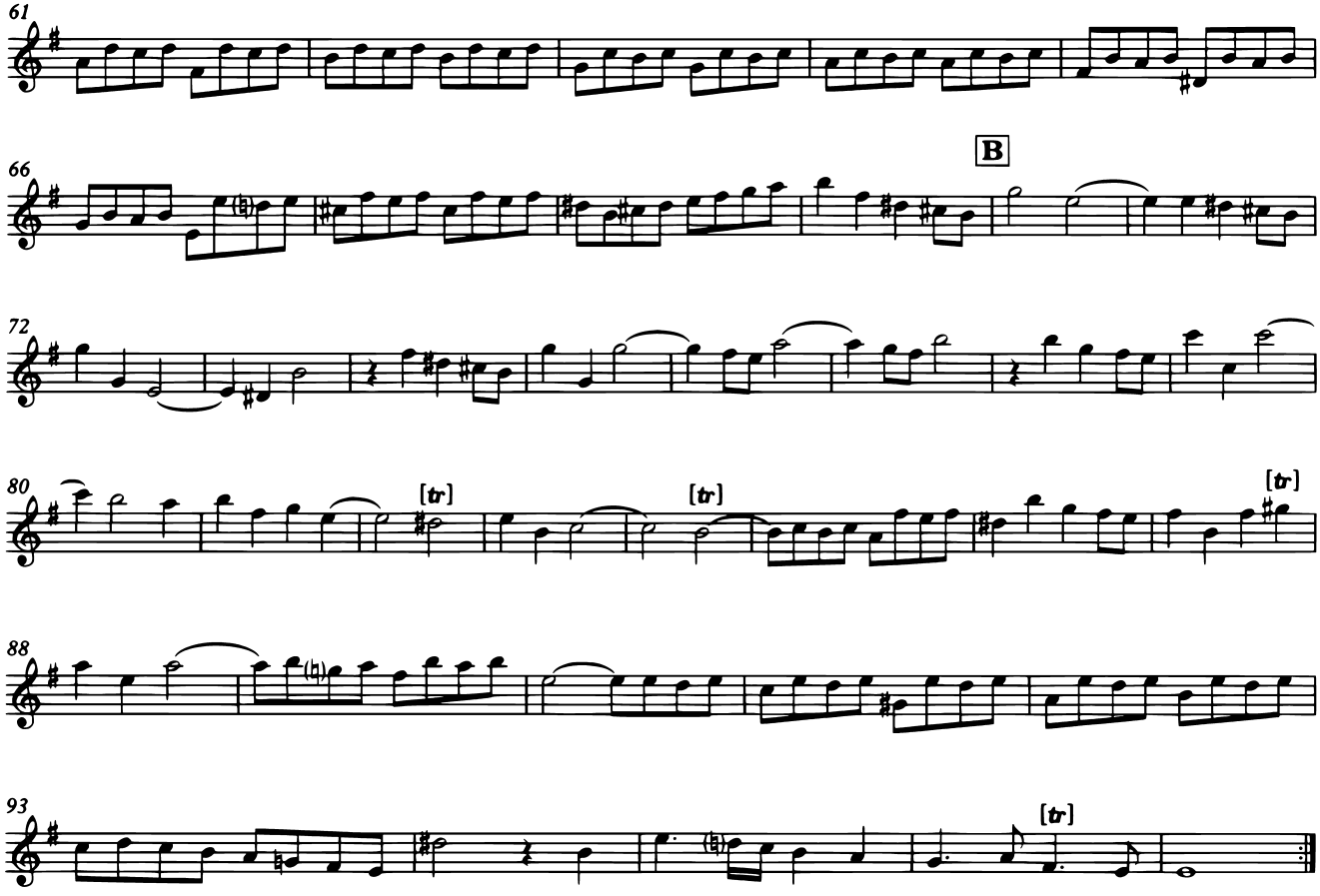
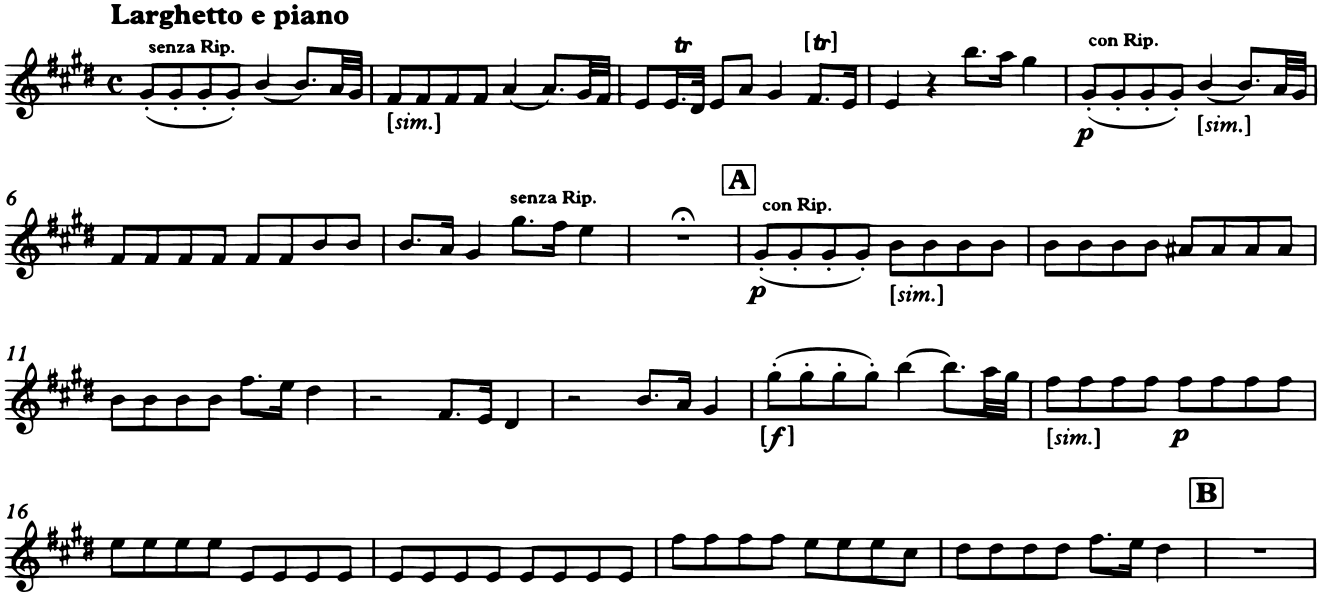
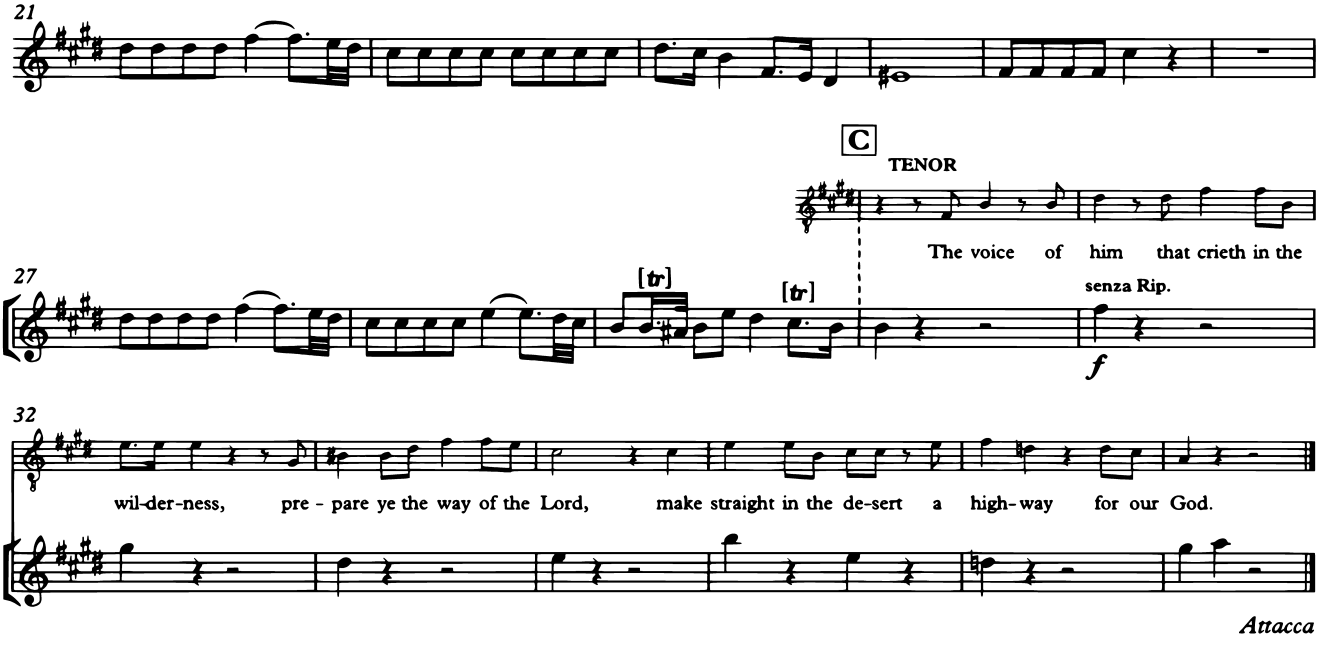


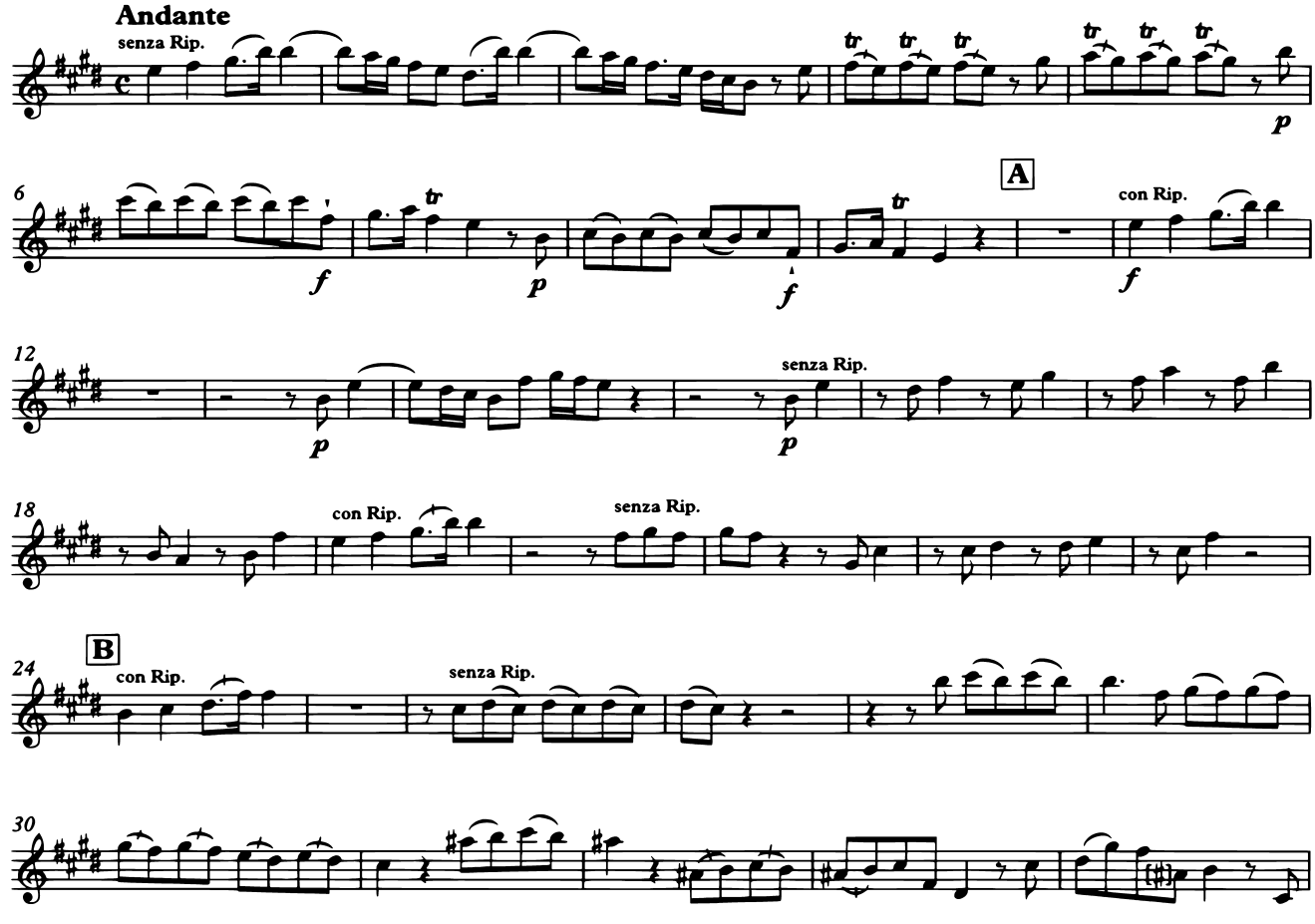
2. Comfort ye (*Accompagnato*: Tenor)

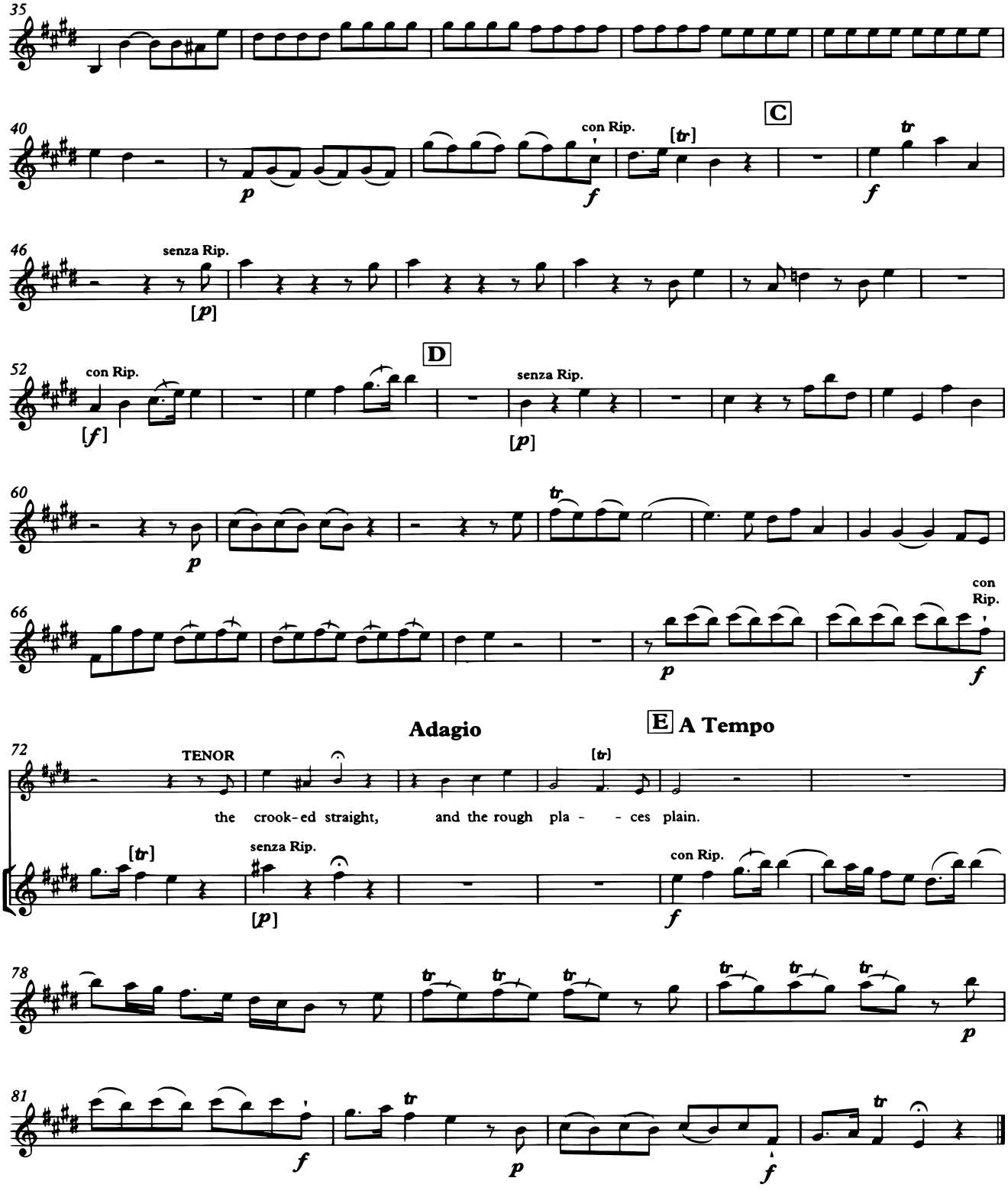




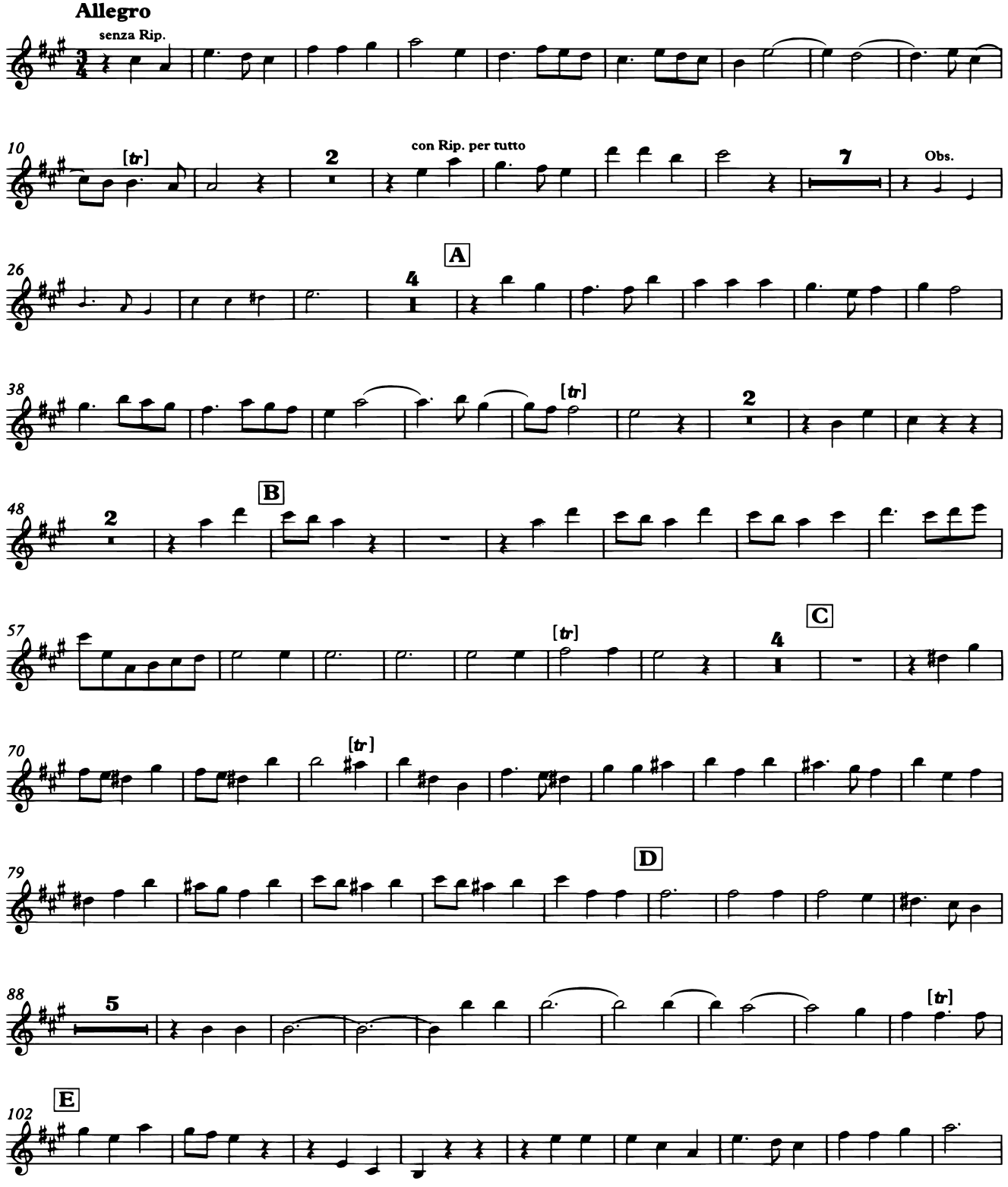
Attacca

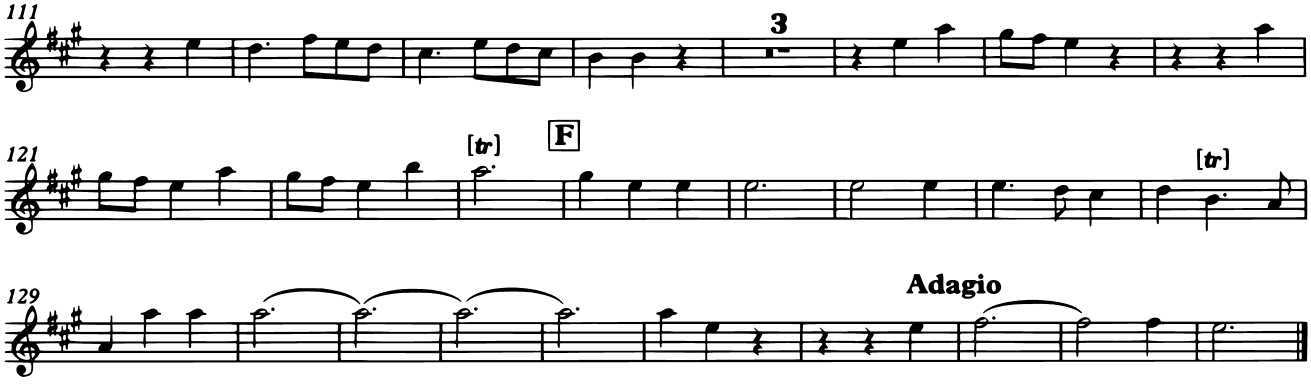
3. Ev'ry valley (*Song*: Tenor)



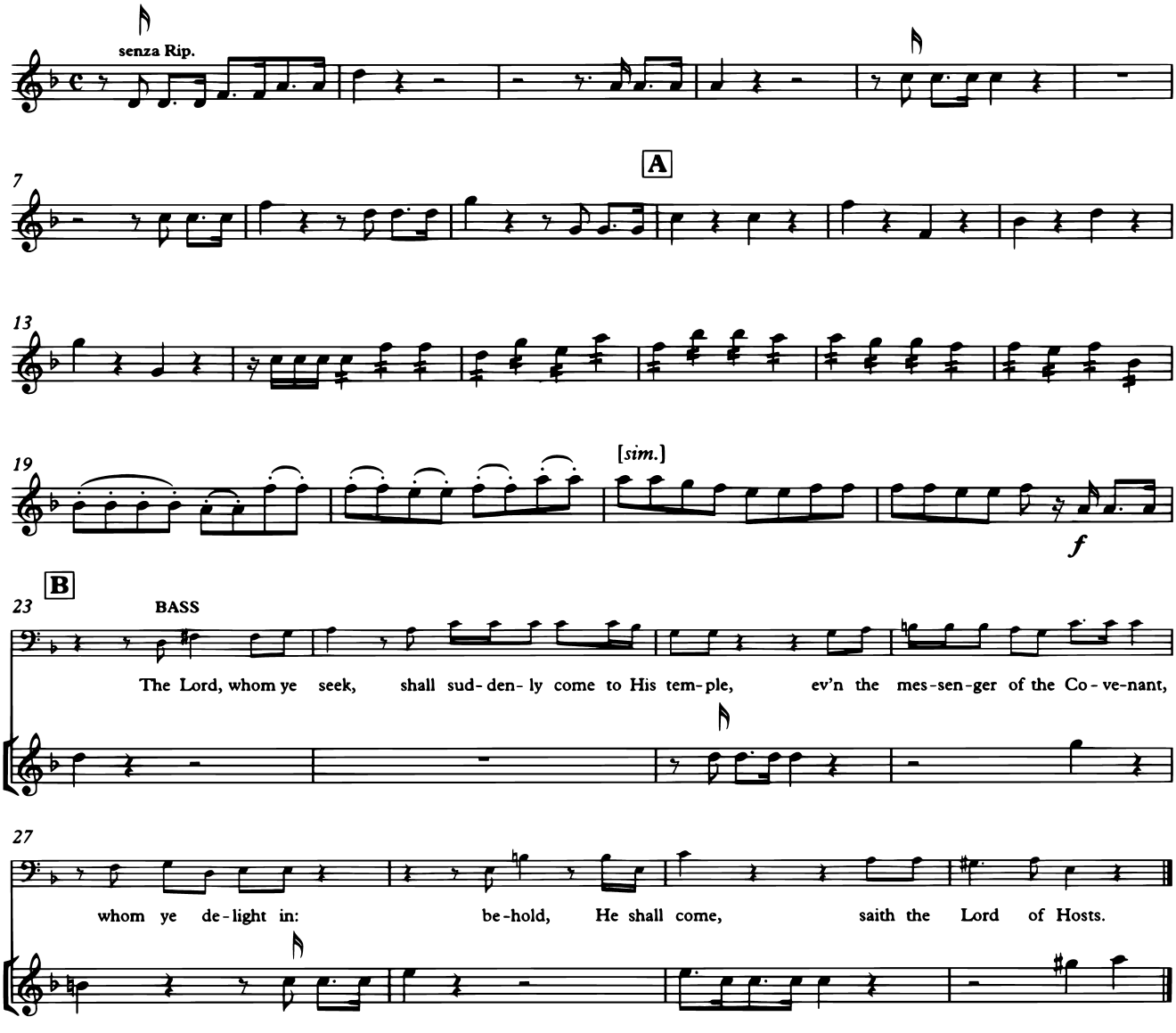

35
40
con Rip.
C
46
senza Rip.
52
con Rip.
D
senza Rip.
60
66
con Rip.
Adagio
E A Tempo
72
TENOR
the crook-ed straight, and the rough pla - - ces plain.
senza Rip.
con Rip.
78
81

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





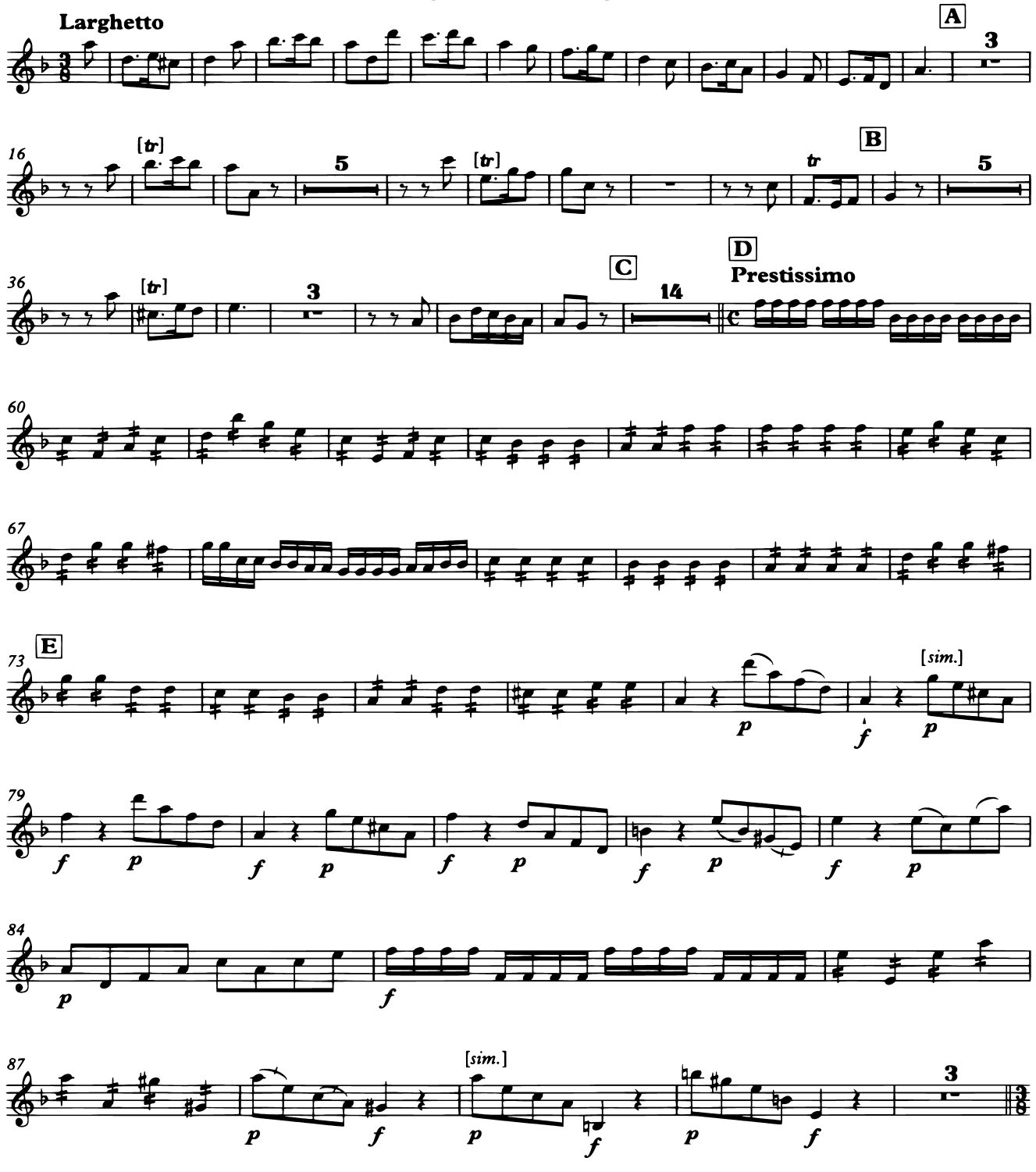
5. Thus saith the Lord (*Accompagnato*: Bass)

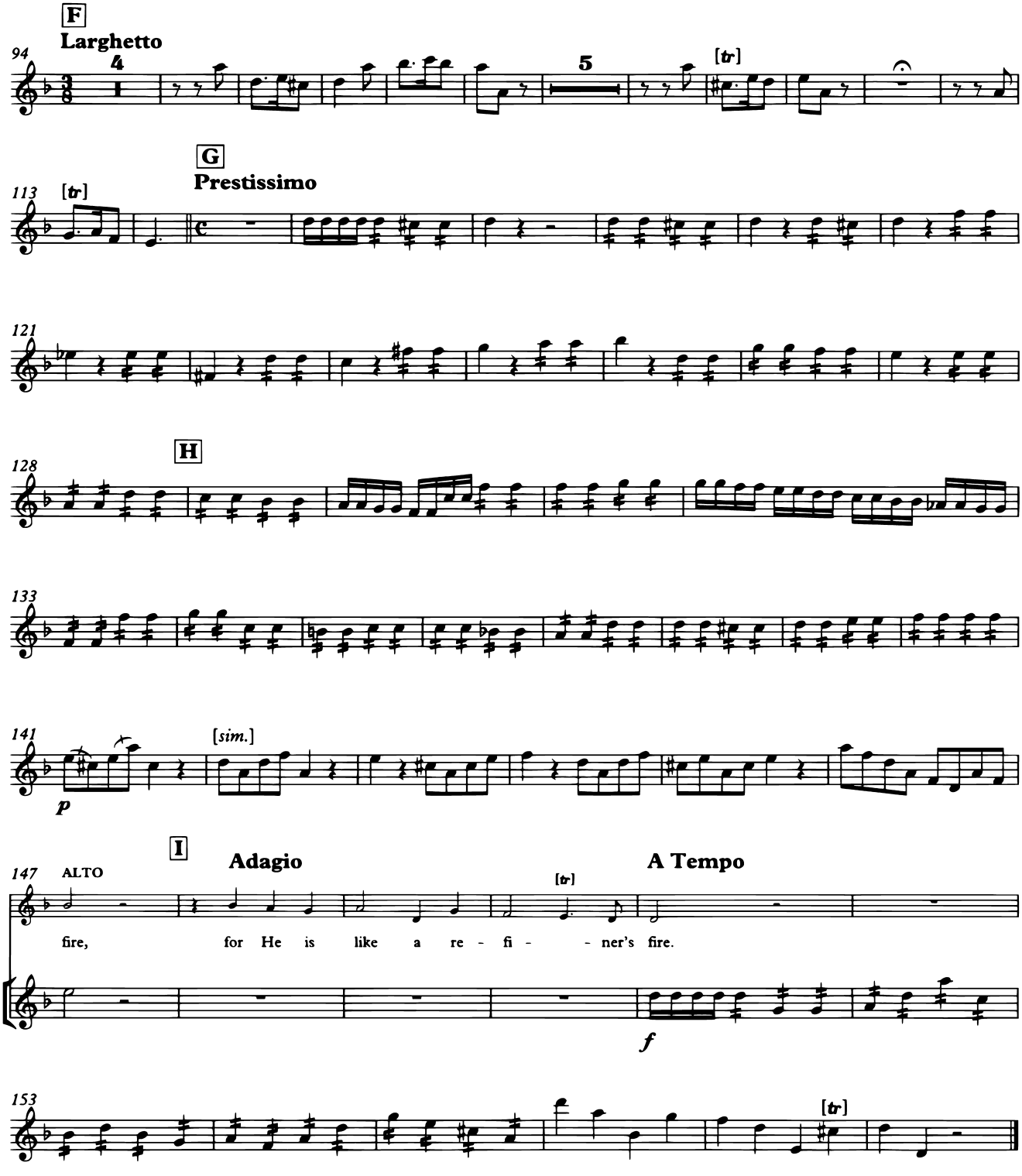


Attacca

6(*a*). But who may abide (*Song*: Alto)

[Alto solo, 1750]

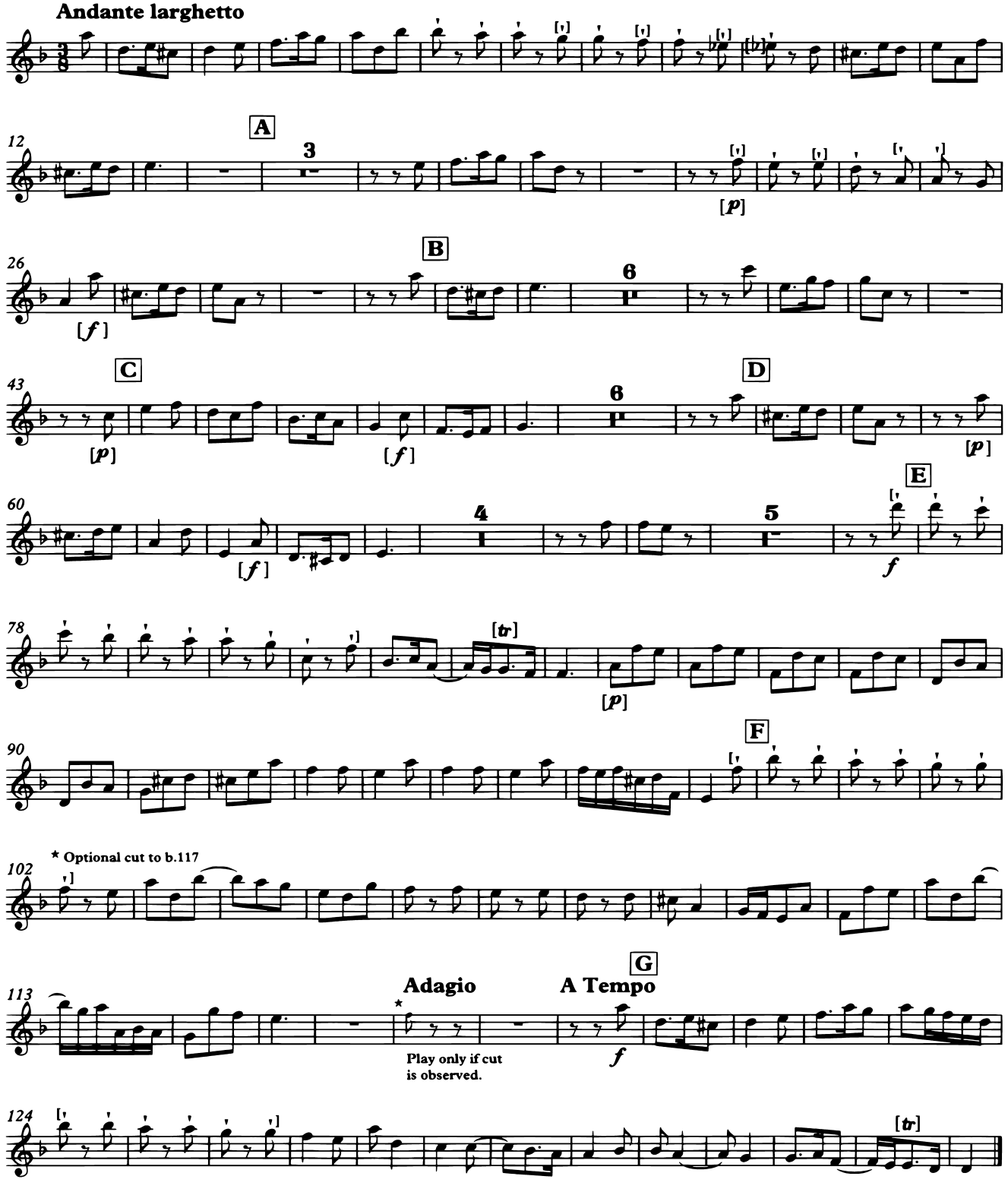



F
Larghetto
94
4
5
[tr]
G
Prestissimo
113
[tr]
121
H
128
133
141
[sim.]
p
I
Adagio
A Tempo
147
ALTO
[tr]
fire, for He is like a re - fi - - ner's fire.
f
153
[tr]

→No.7, page 15

6(*b*). But who may abide (*Song*: Bass)

[Bass solo (original setting)]

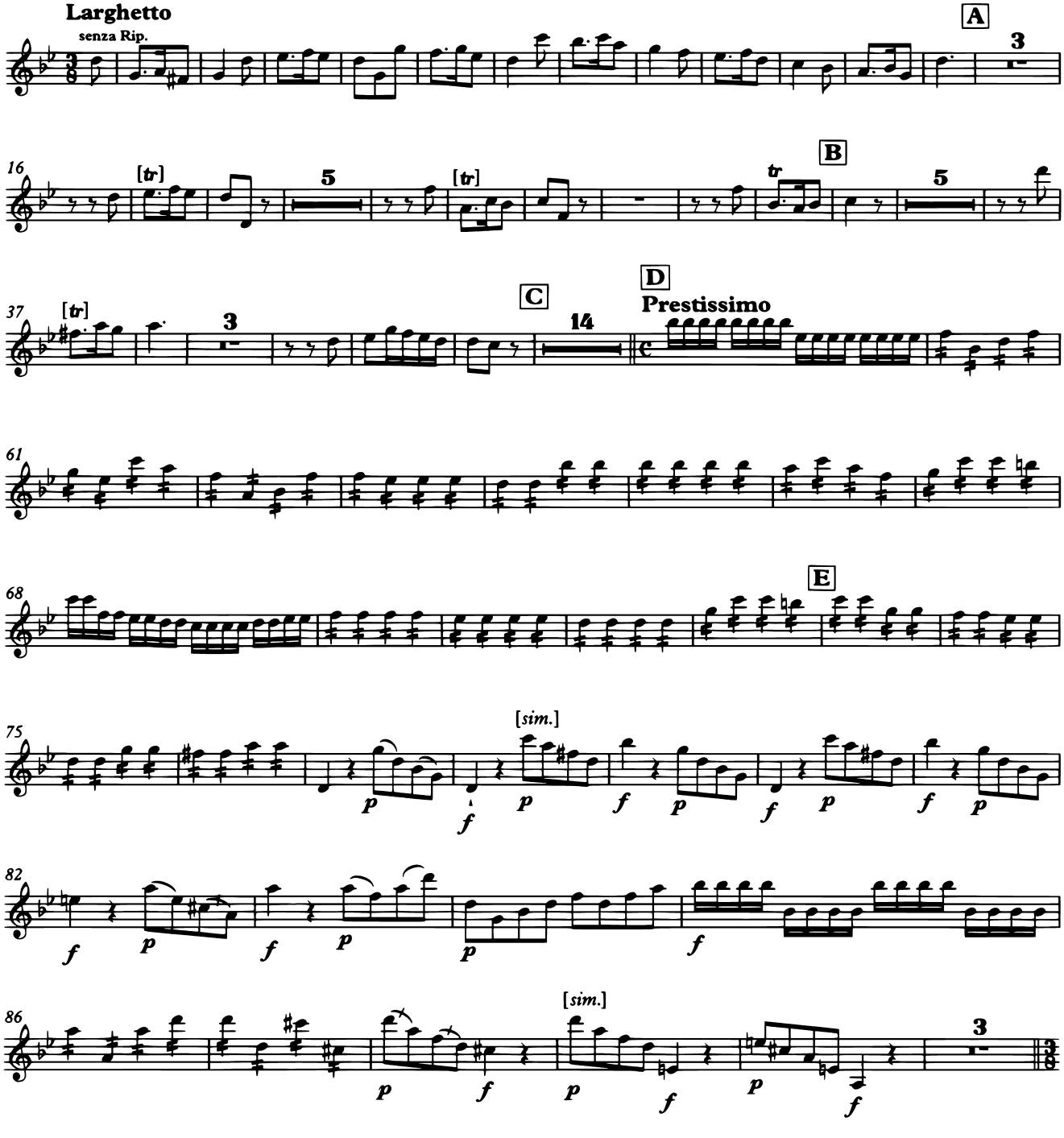


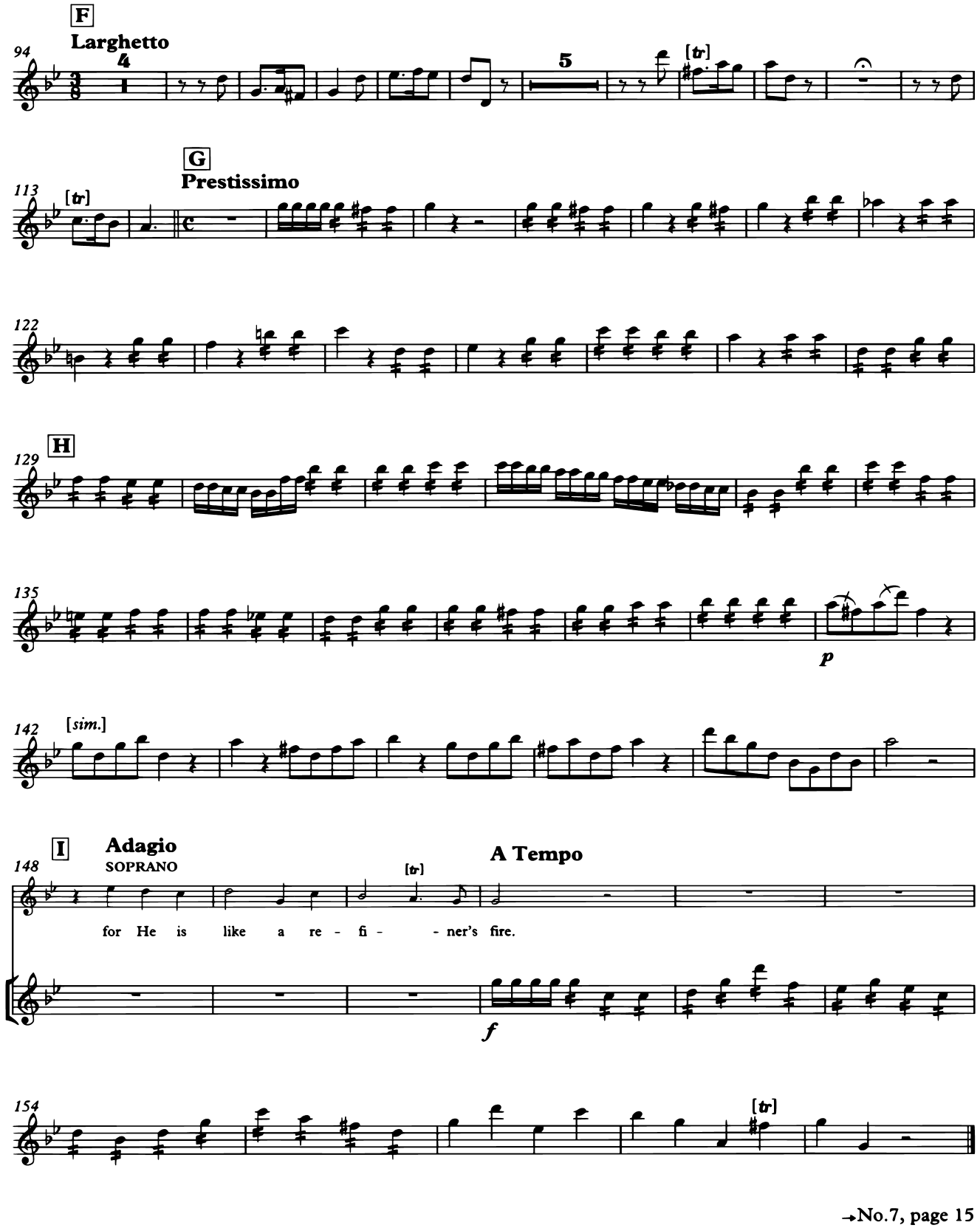
→No.7, page 15

6(*c*). But who may abide (*Recit.*: Bass) – TACET (6 bars)

6(*d*). But who may abide (*Song*: Soprano)

[Soprano solo in G minor]

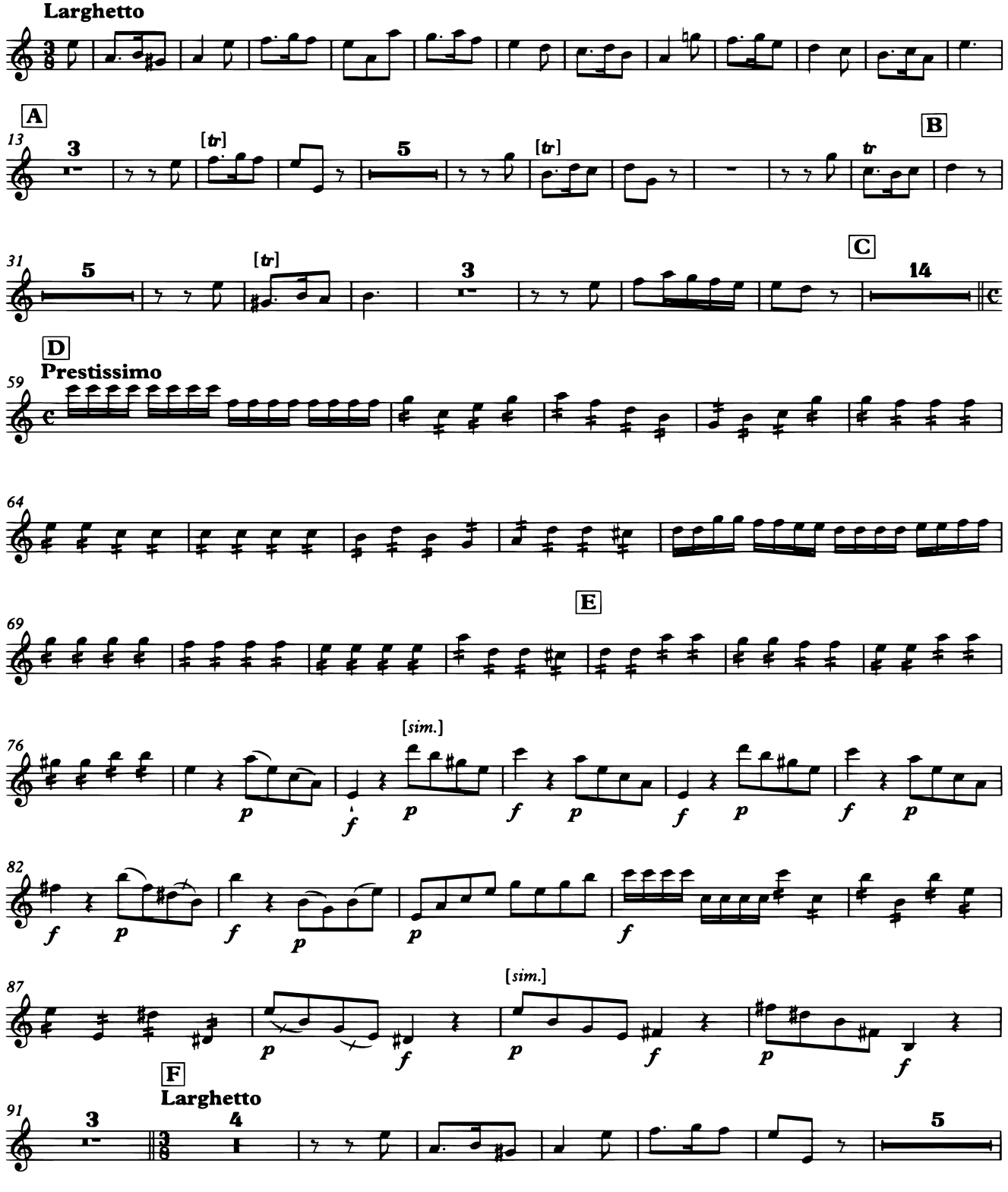


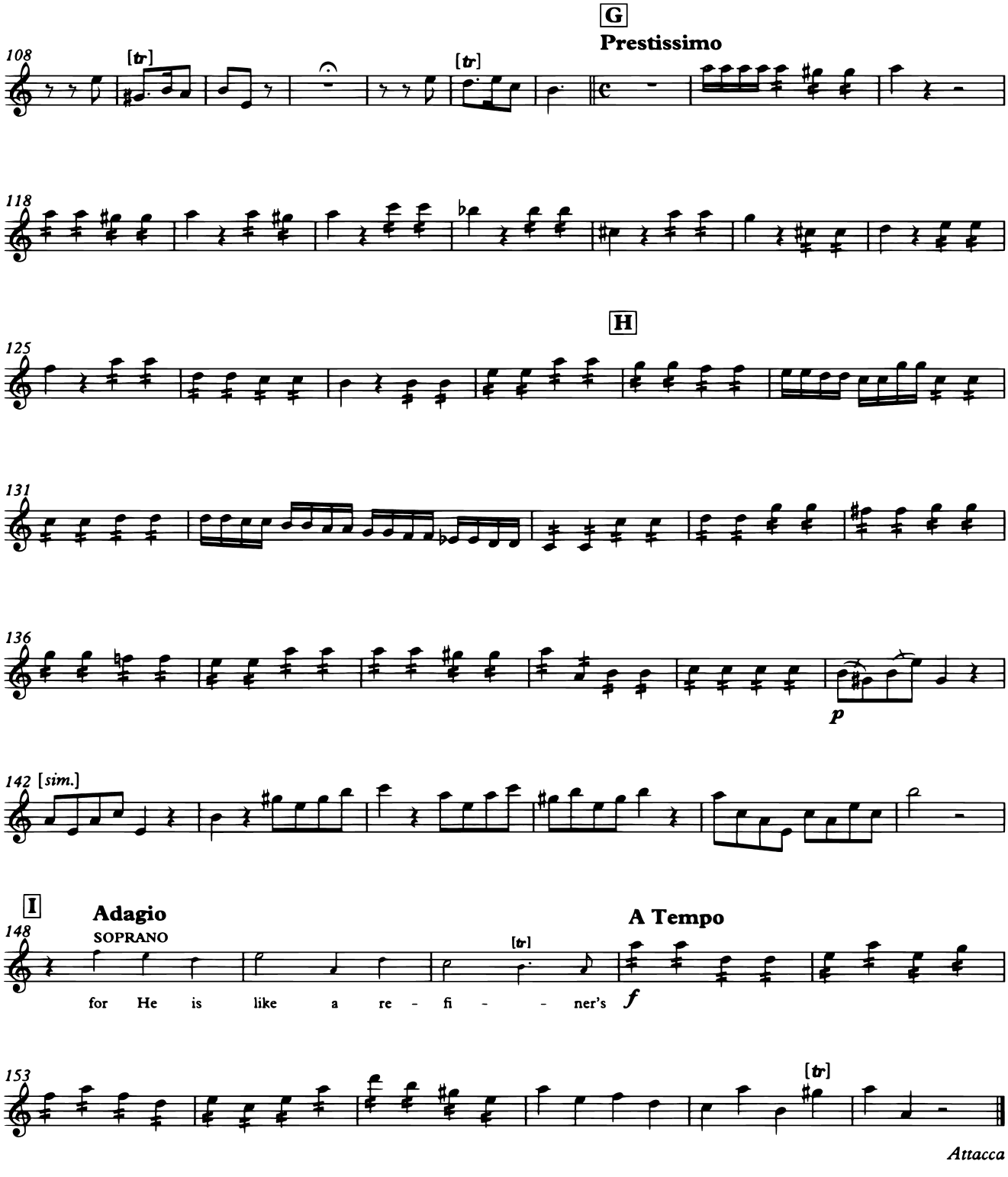

F
Larghetto
94
4
5
[tr]
G
Prestissimo
113
[tr]
122
H
129
135
p
142
[sim.]
I
Adagio
SOPRANO
148
[tr]
A Tempo
for He is like a re - fi - - ner's fire.
f
154
[tr]

→No.7, page 15

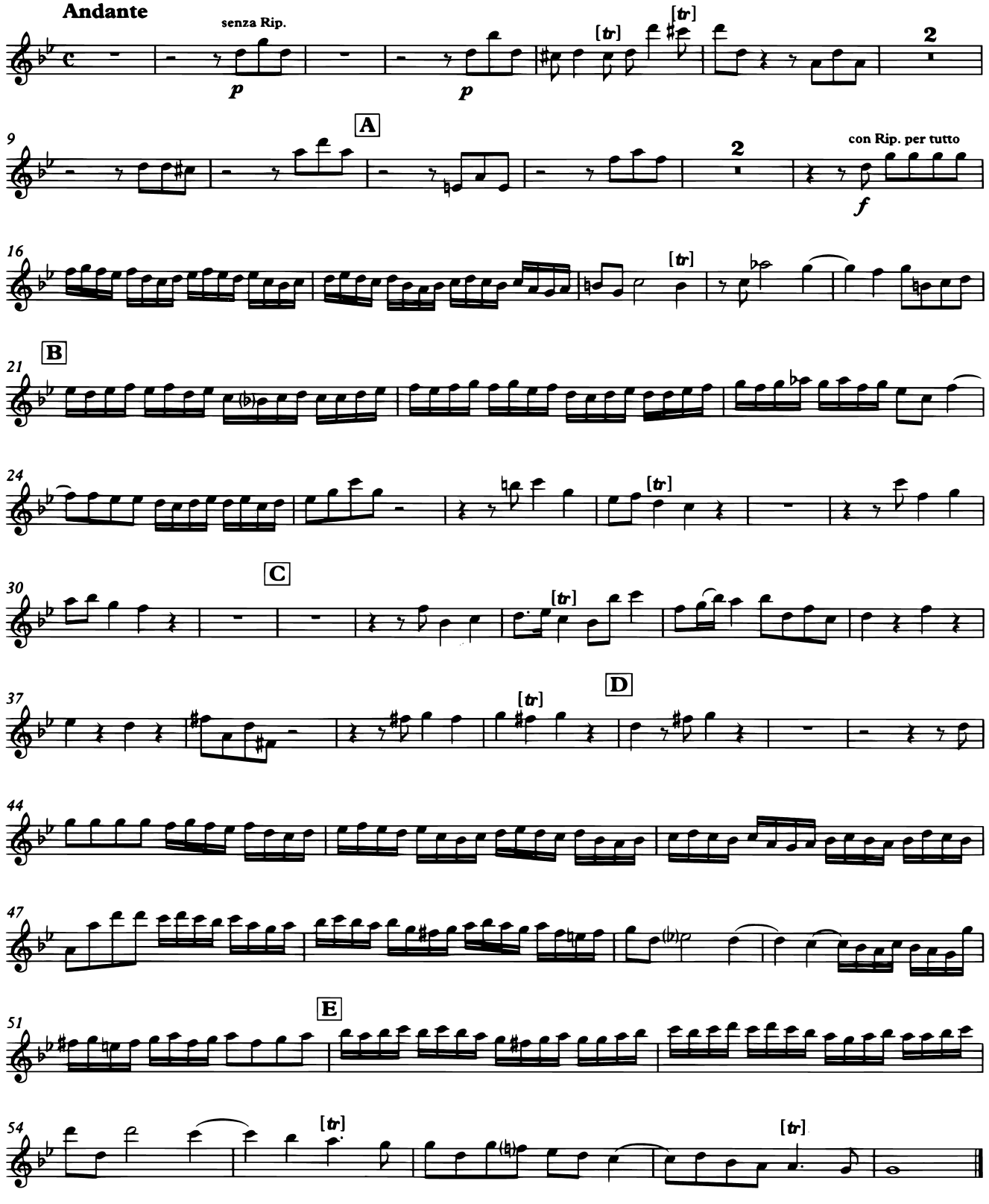
6(*e*). But who may abide (*Song*: Soprano)

[Soprano solo in A minor]



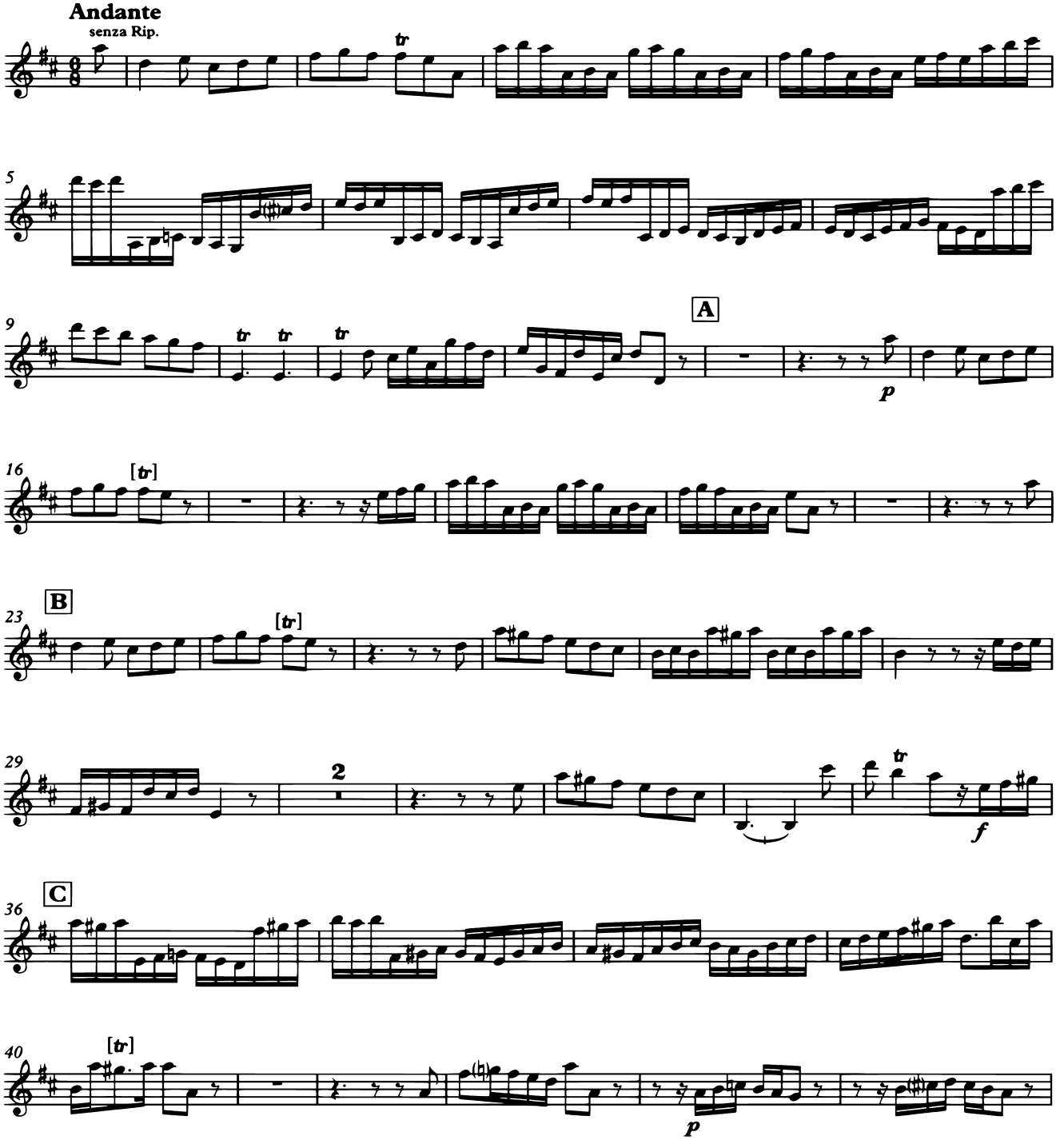

G
Prestissimo
108
[tr]
[tr]
118
H
125
131
136
p
142 [sim.]
I
Adagio
SOPRANO
148
[tr]
A Tempo
f
for He is like a re - fi - - ner's
153
[tr]
Attacca

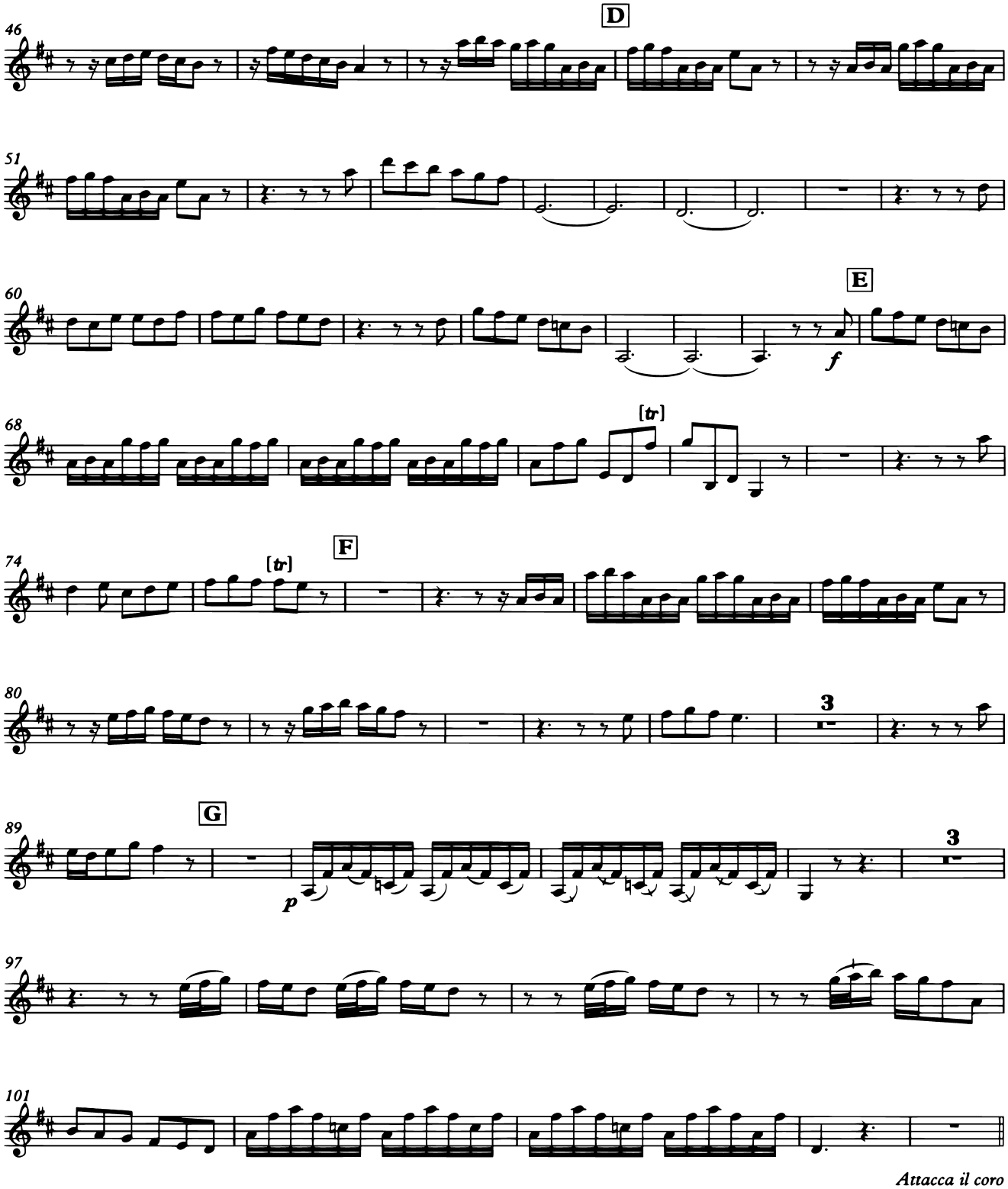
7. And He shall purify (*Chorus*)



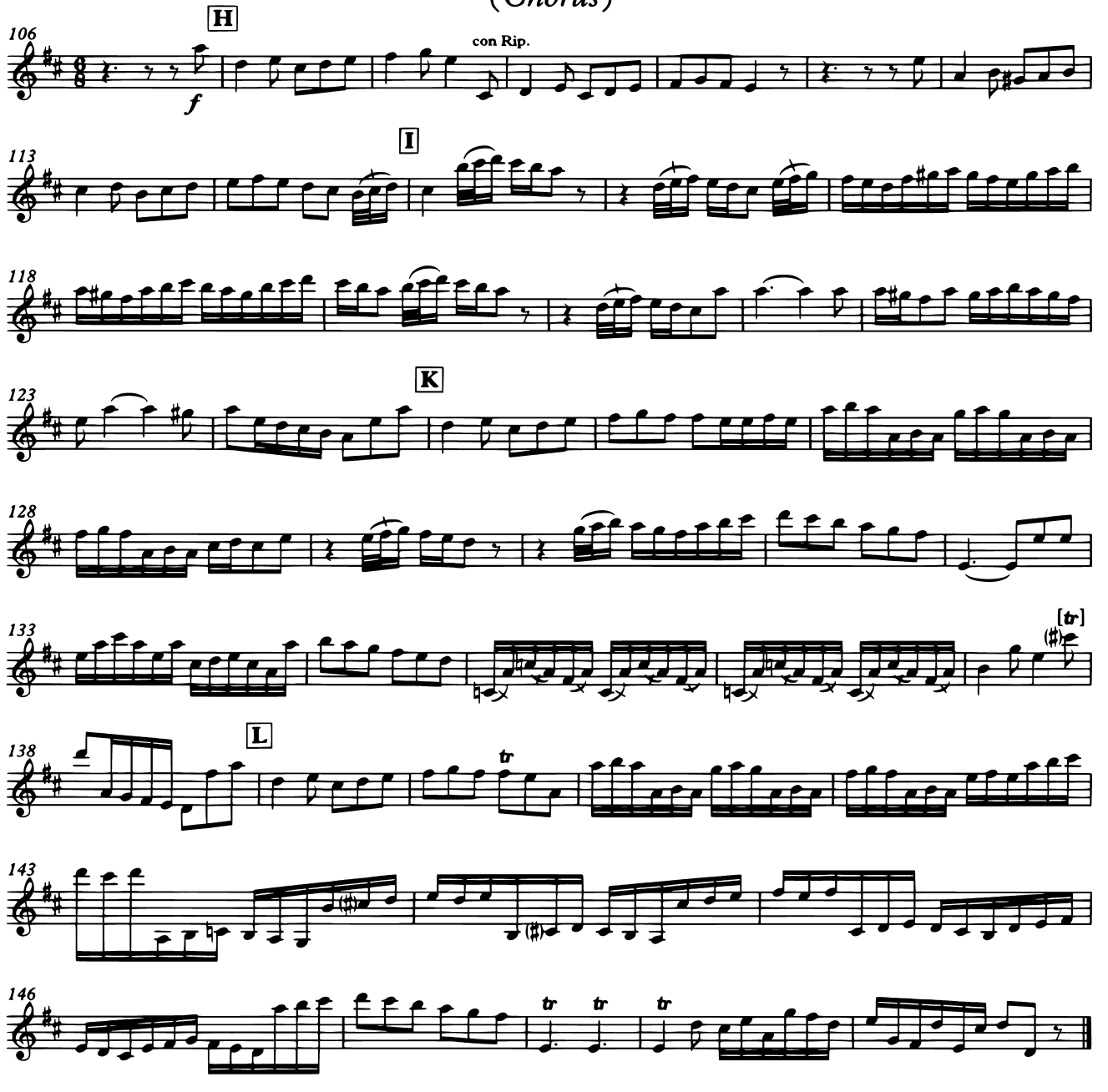
8. Behold, a virgin shall conceive (*Recit.*: Alto) – TACET (6 bars) *Attacca*

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

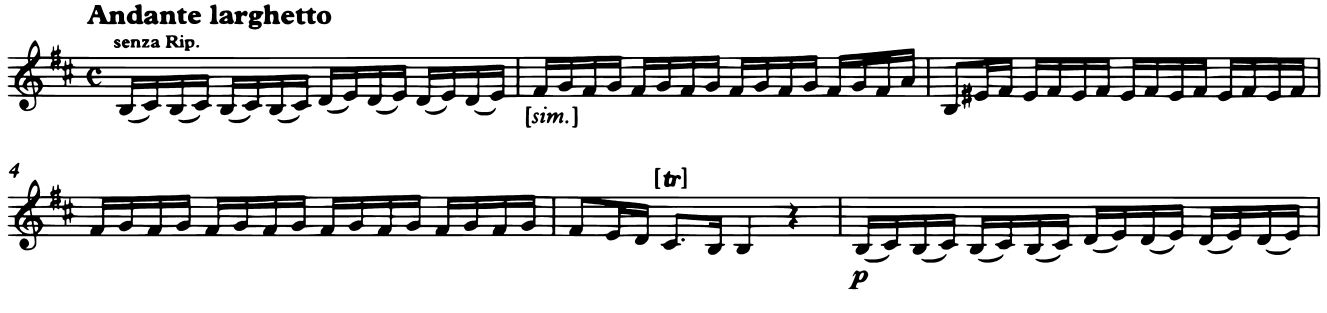


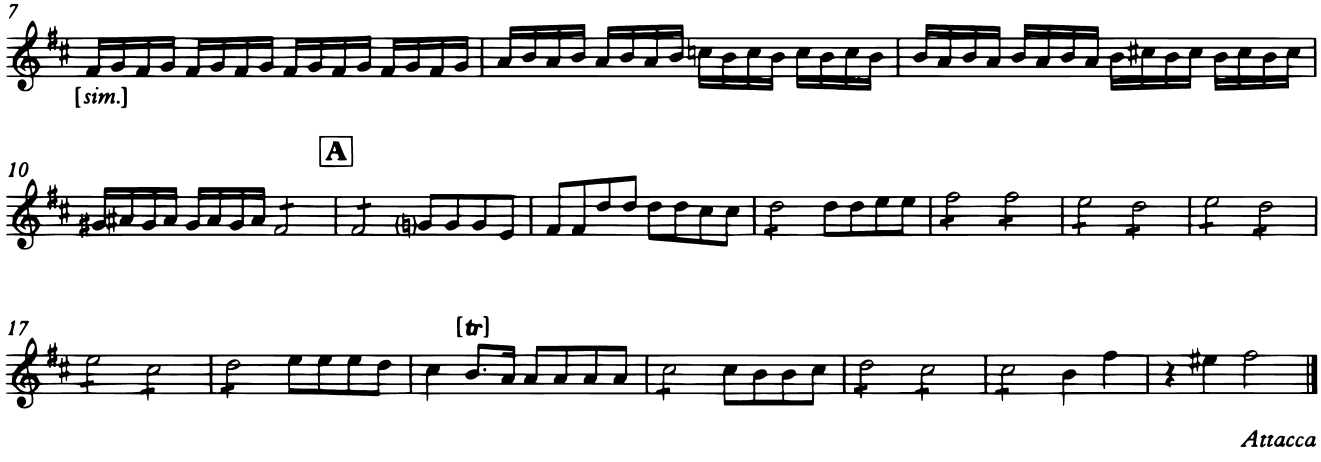

46
D
51
60
E
f
68
[tr]
74
[tr]
F
80
3
89
G
p
3
97
101
Attacca il coro

(*Chorus*)



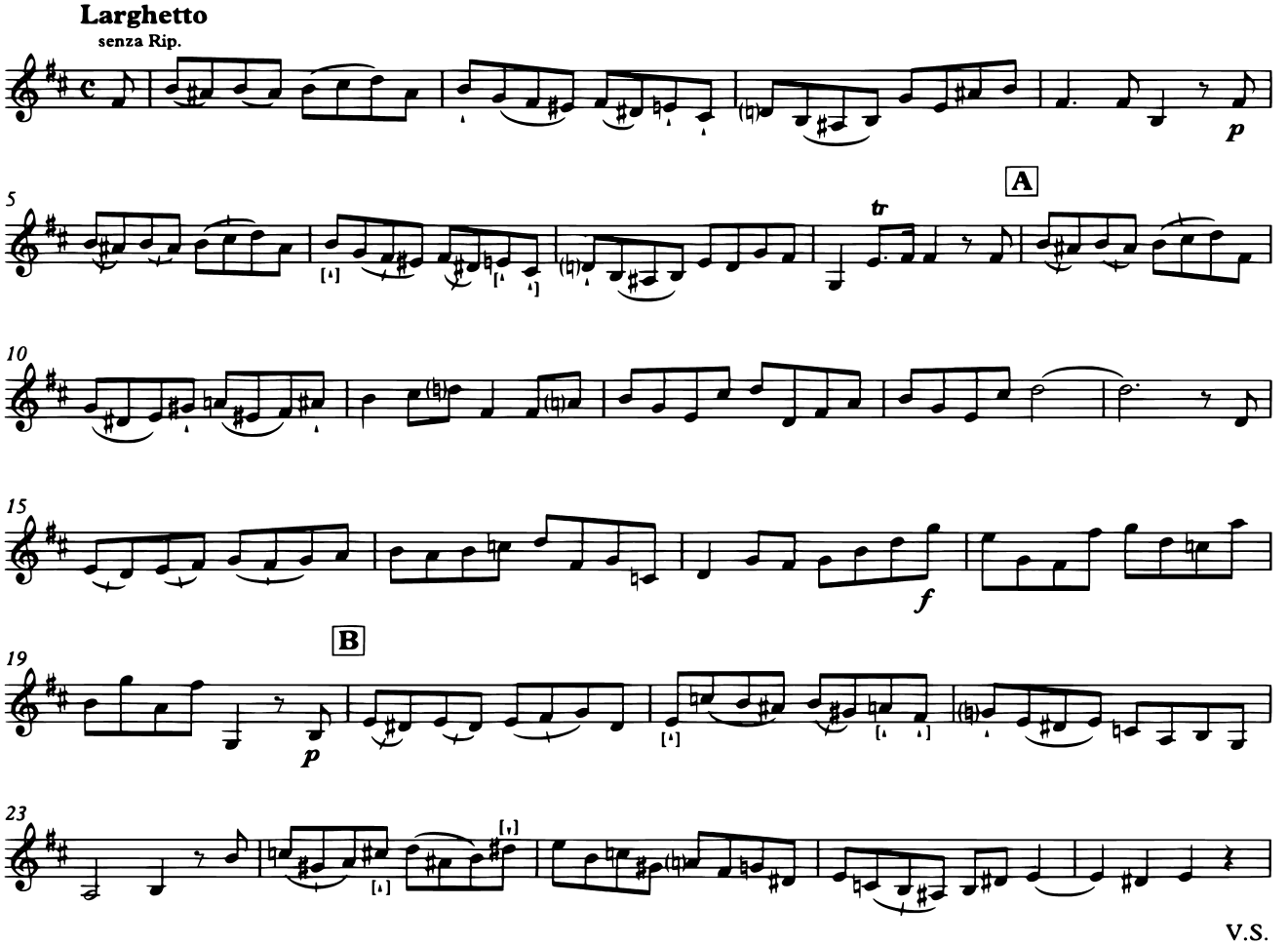
10. For behold, darkness (*Accompagnato*: Bass)



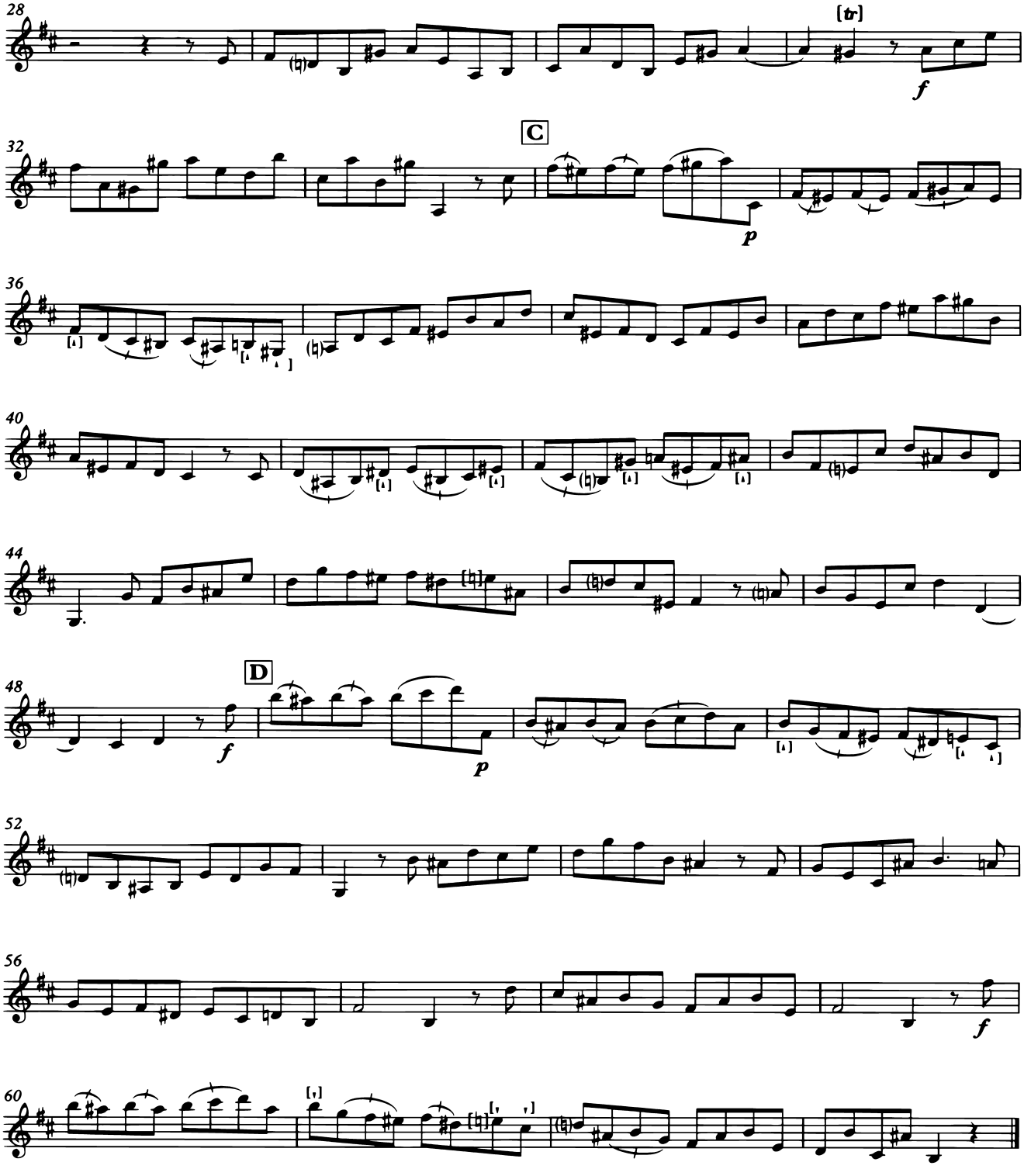


Attacca

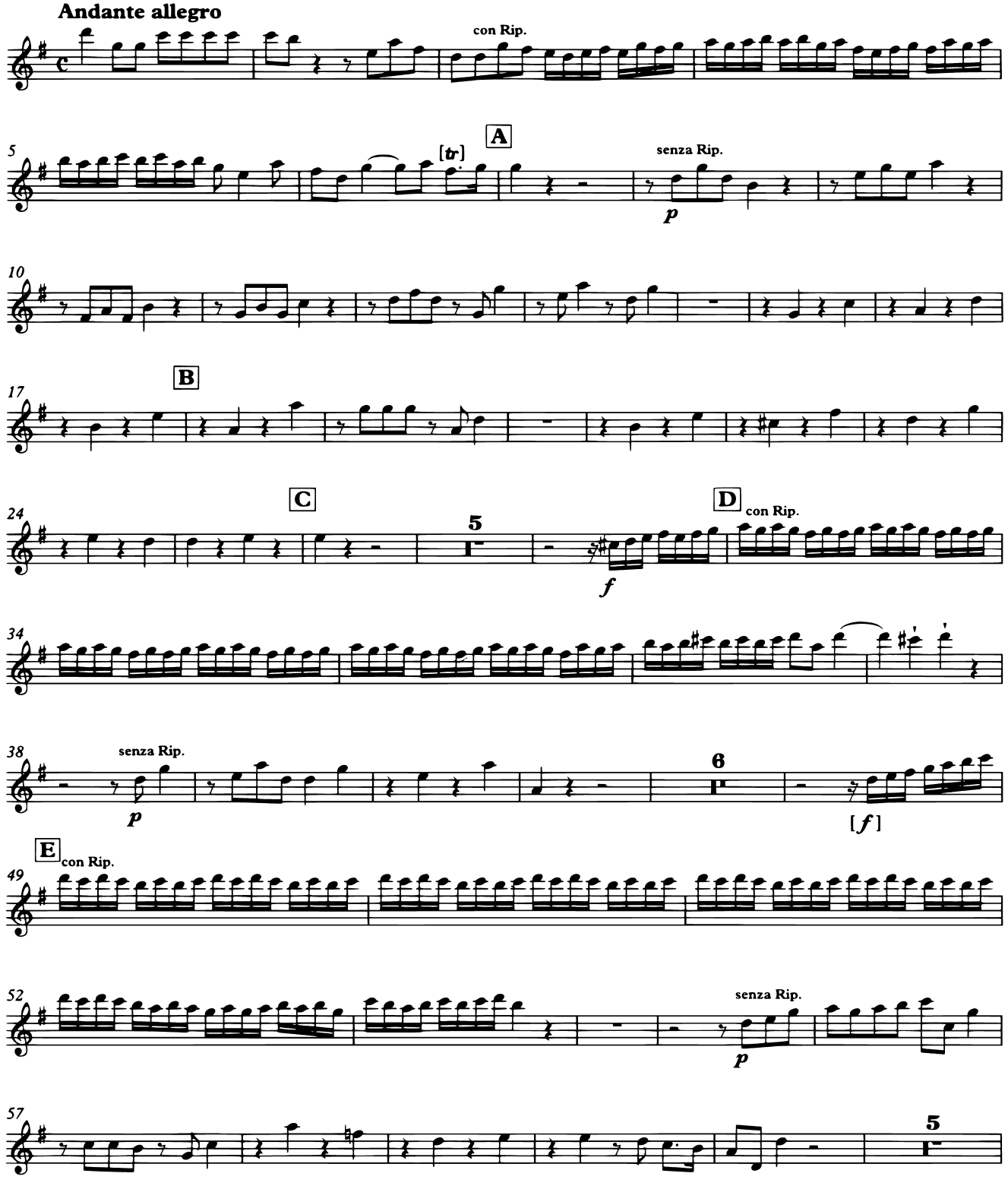
11. The people that walked in darkness (*Song*: Bass)

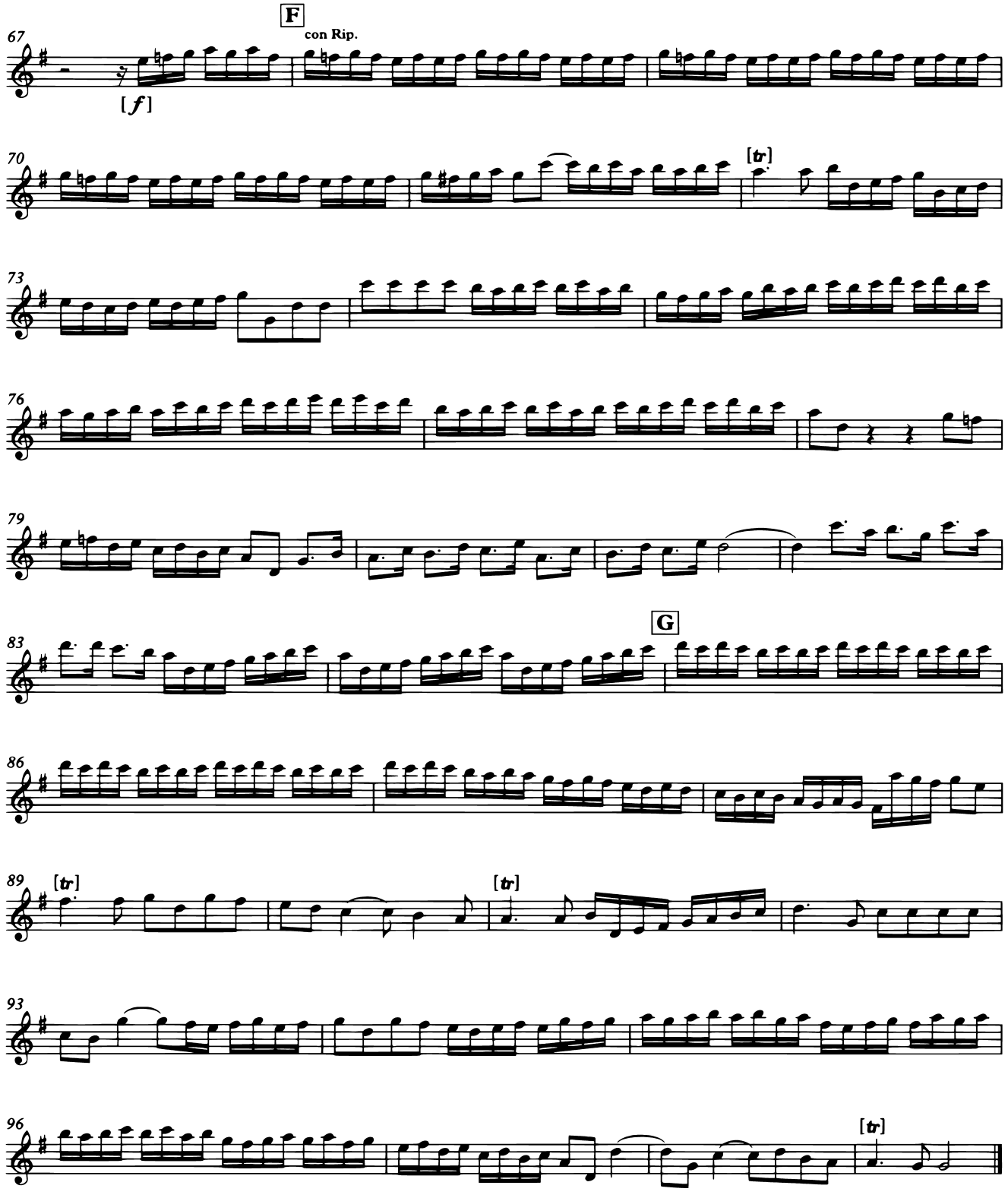


V.S.


28
[tr]
f
32
C
p
36
40
44
48
D
f
p
52
56
f
60

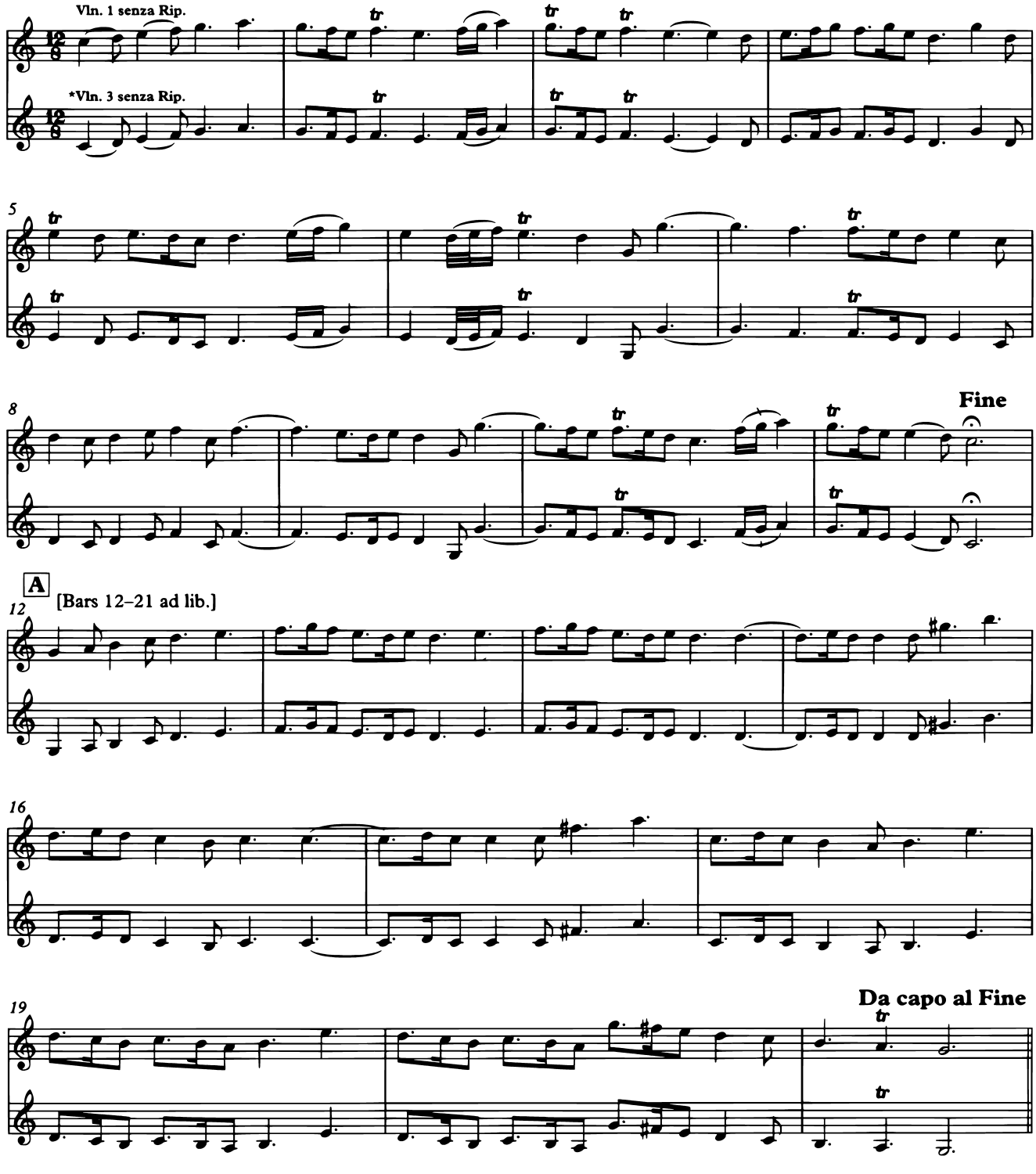
12. For unto us a child is born (*Chorus*)




F
con Rip.
67
[f]
70
[tr]
73
76
79
83
G
86
89
[tr]
[tr]
93
96
[tr]

13. Pifa

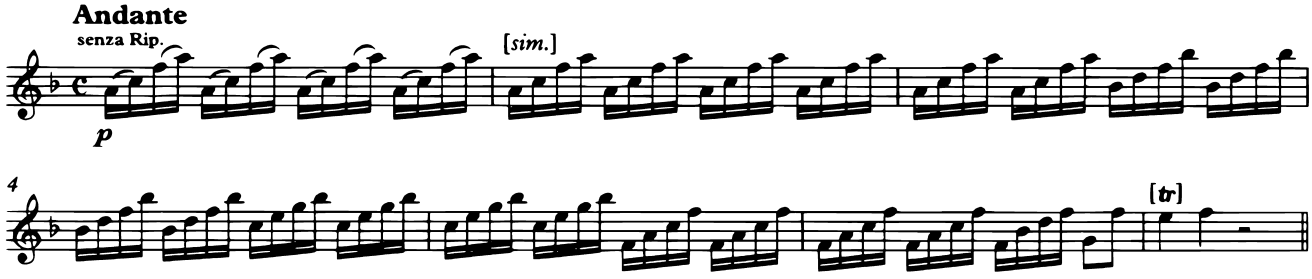
Larghetto e mezzo piano



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

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

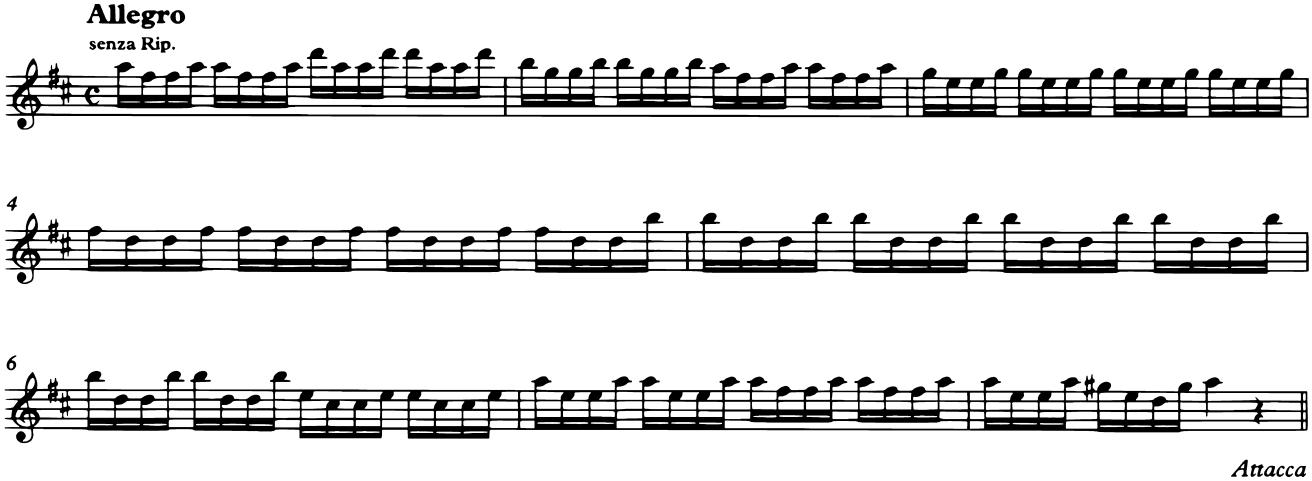
14(*b*). And lo, the angel of the Lord (*Accompagnato*: Soprano)



Attacca No.15

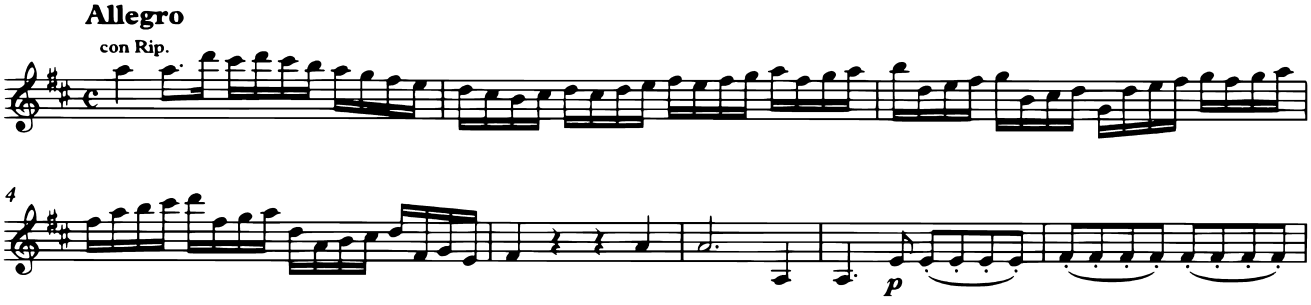
14(*c*). But lo, the angel of the Lord (*Arioso*: Soprano) – TACET (31 bars)
15. And the angel said unto them (*Recit.*: Soprano) – TACET (9 bars) *Attacca*

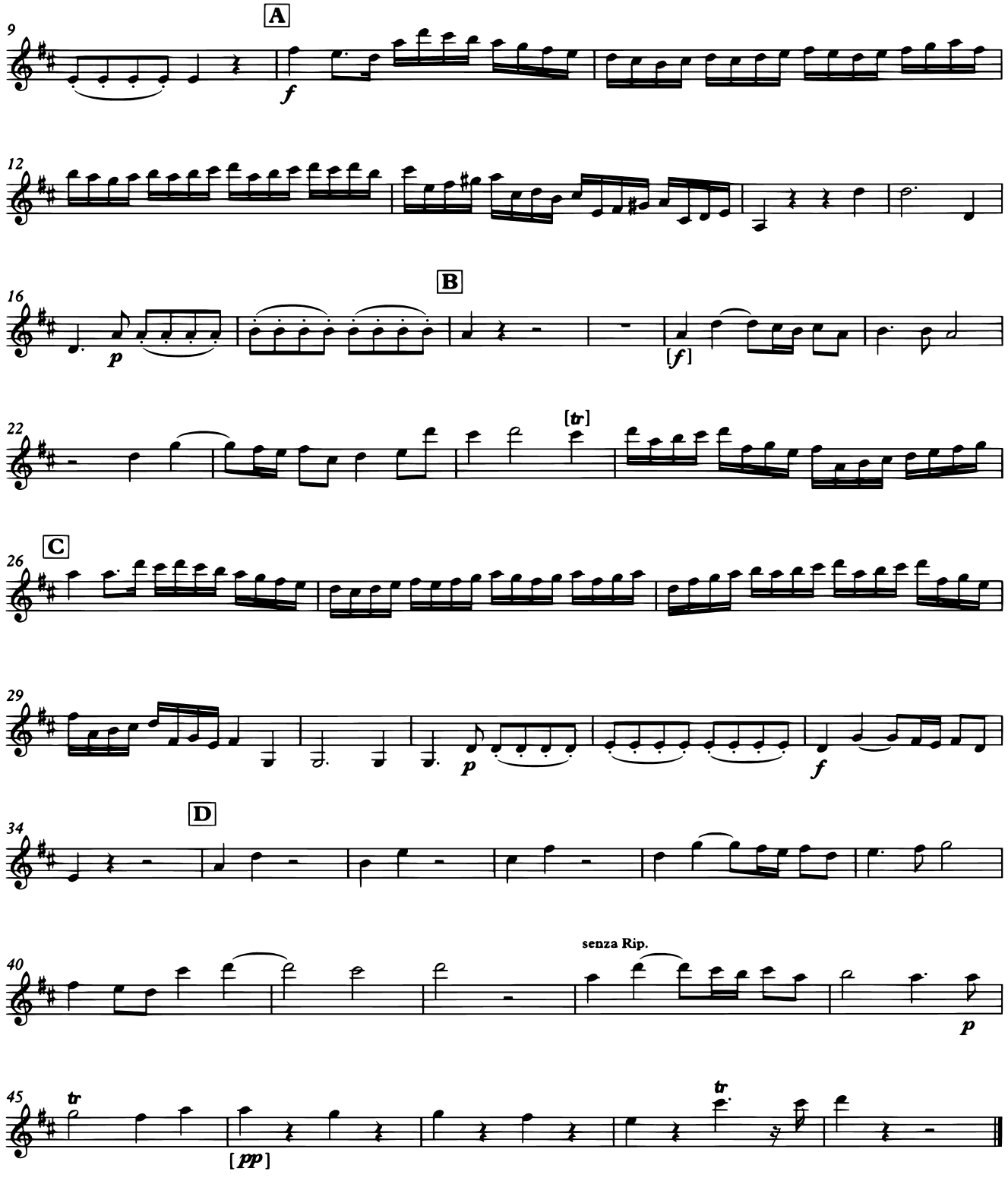
16. And suddenly there was with the angel (*Accompagnato*: Soprano)



Attacca

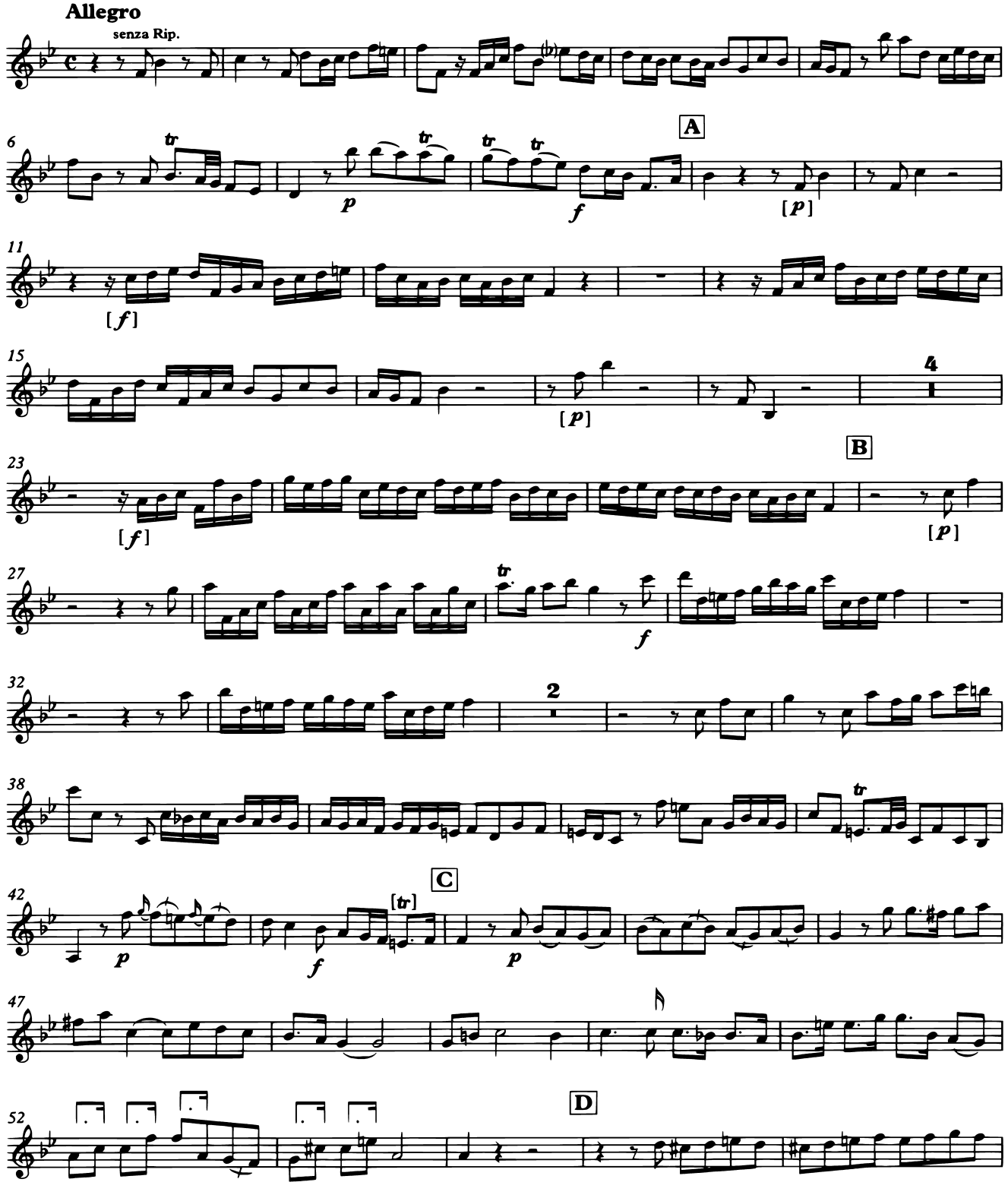
17. Glory to God (*Chorus*)

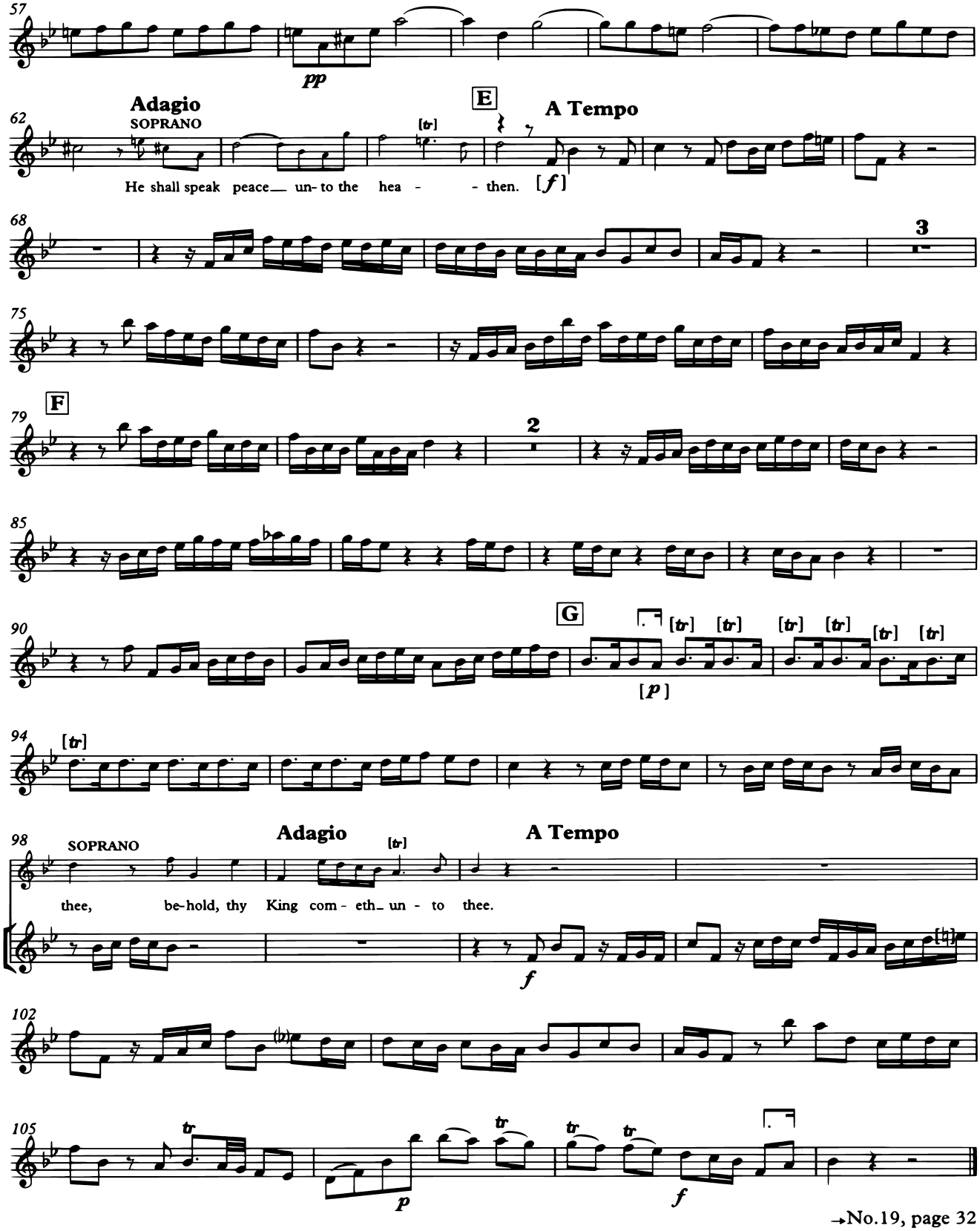



9
A
f
12
16
B
p
[f]
22
[tr]
26
C
29
p
f
34
D
40
senza Rip.
p
45
tr
[pp]
tr

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

[Final version]

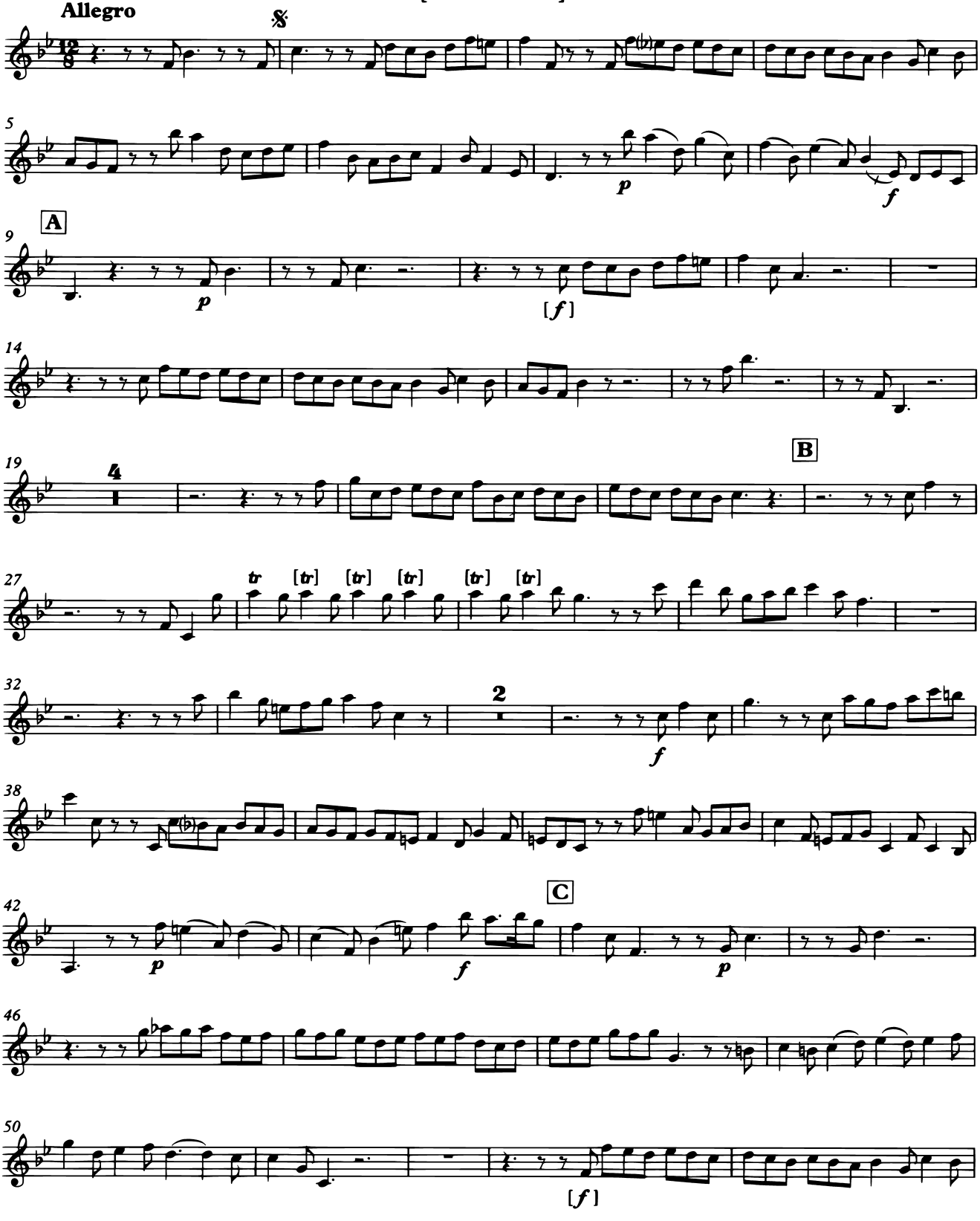


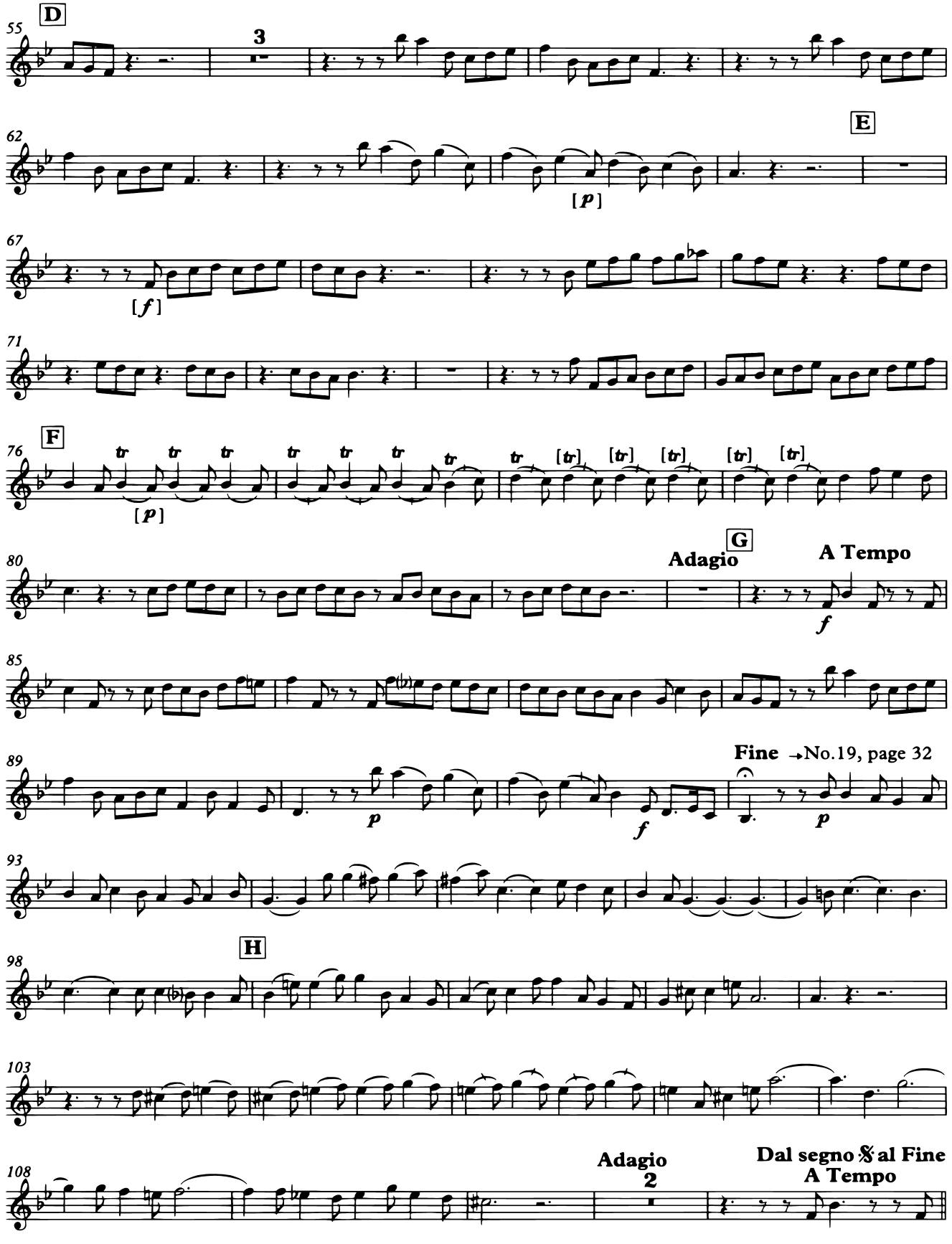

57
pp
Adagio
SOPRANO
62
He shall speak peace— un- to the hea - - then.
E
A Tempo
[f]
68
3
75
F
79
2
85
90
G
[tr]
[p]
94
[tr]
98
SOPRANO
Adagio
A Tempo
thee, be-hold, thy King com - eth- un - to thee.
f
102
105
tr
p
f

→No.19, page 32

18(*b*). Rejoice greatly (*Song*: Soprano)

[First version]

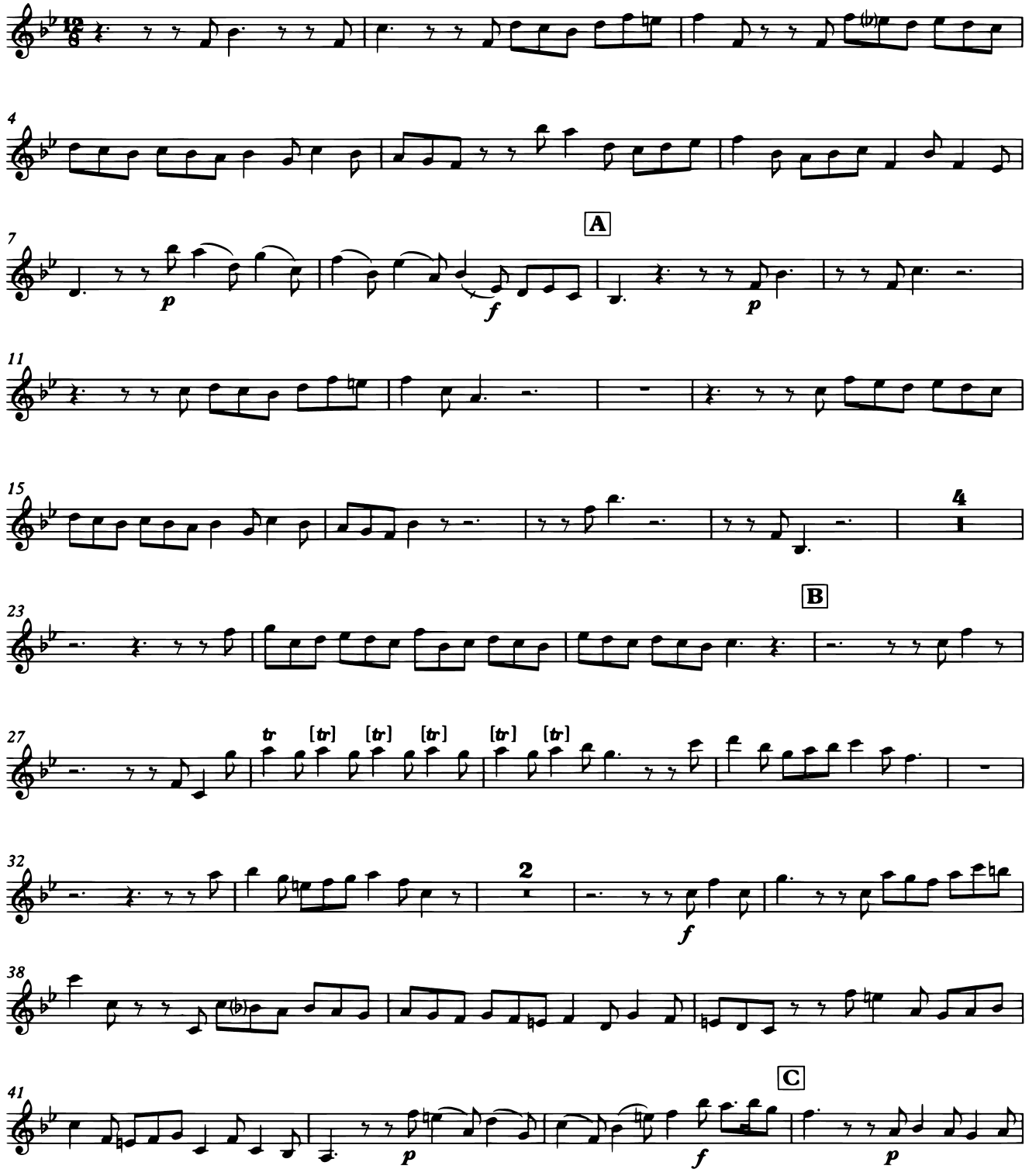


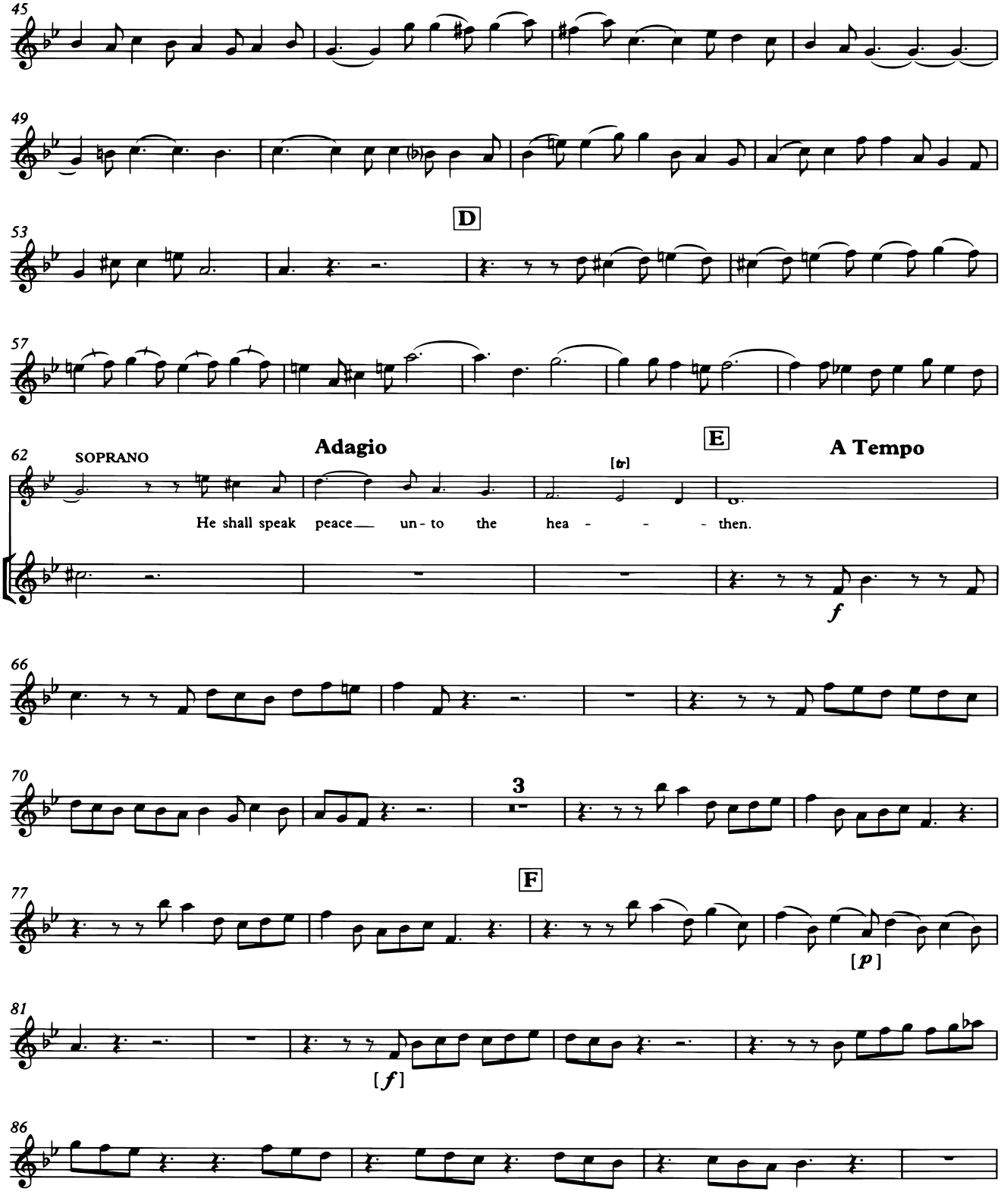

D
55
3
62
E
[p]
67
[f]
71
F
76
[p]
G
80
Adagio
A Tempo
f
85
89
Fine →No.19, page 32
p
f
p
93
H
98
103
108
Adagio
2
Dal segno 𝄋 al Fine
A Tempo

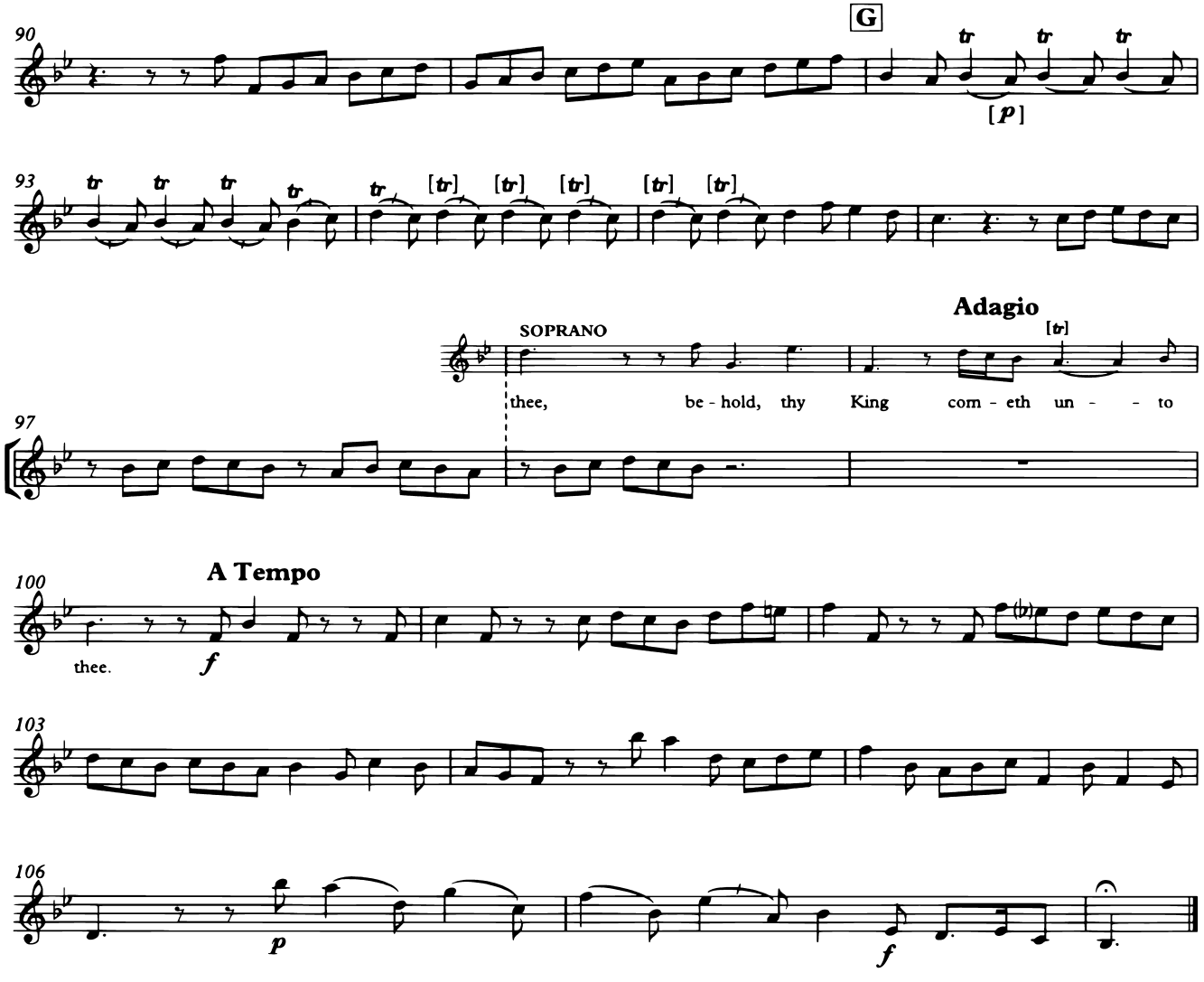
18(*c*). Rejoice greatly (*Song*: Soprano)

[Second version]

Allegro

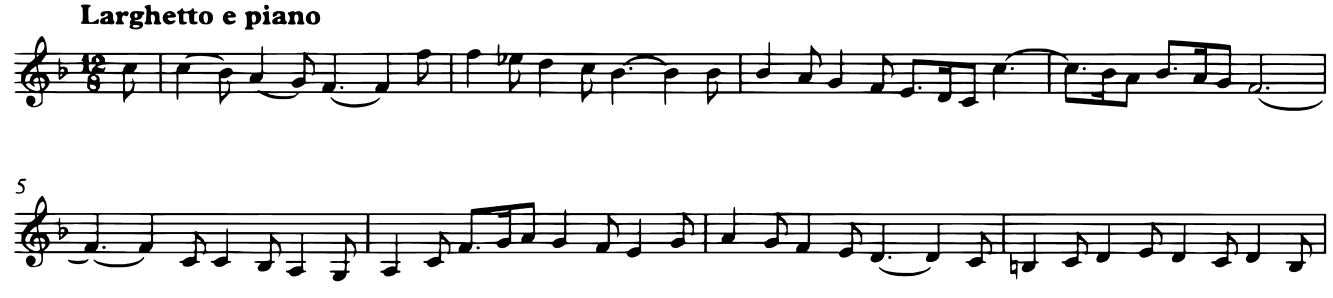


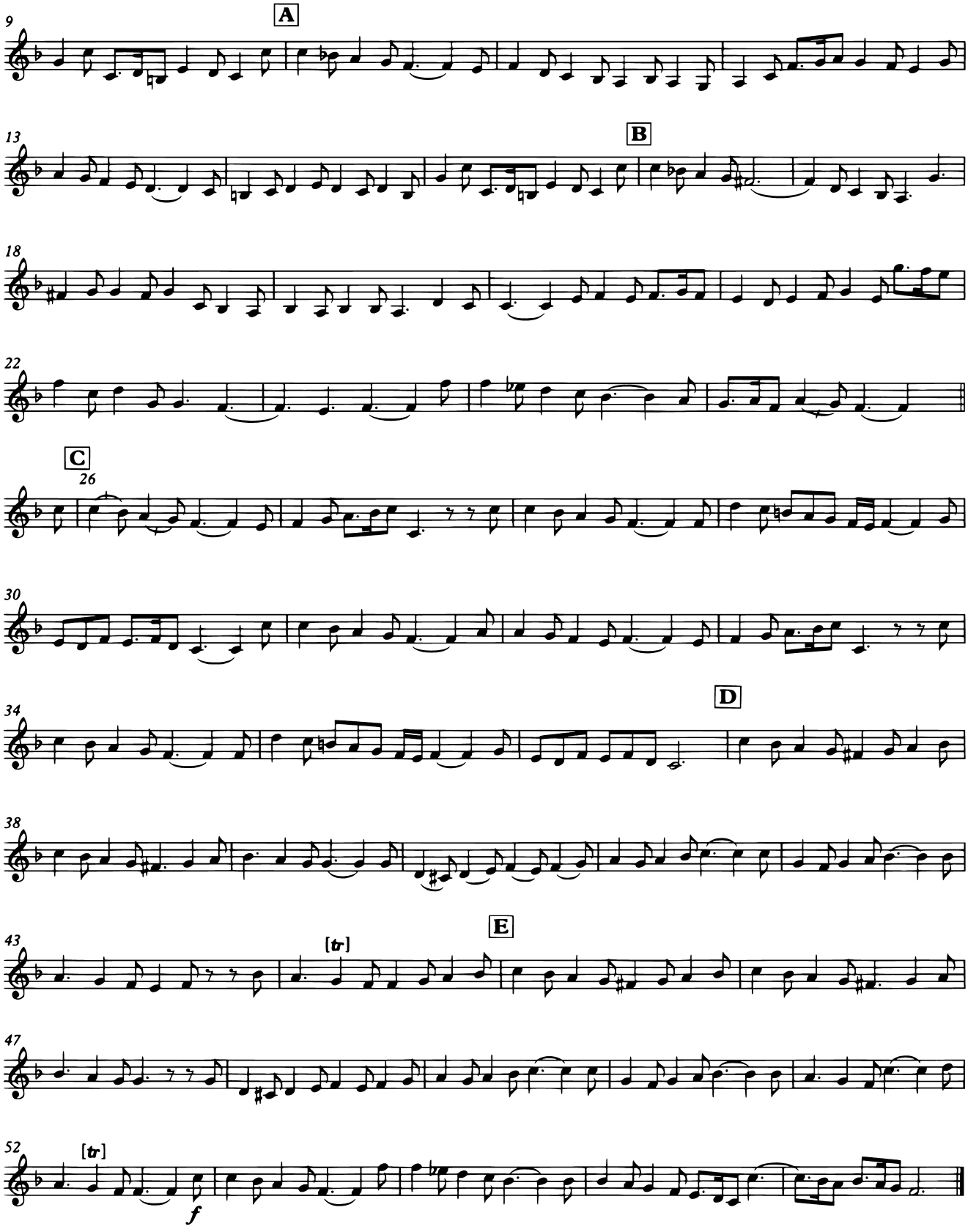

45
49
D
53
57
62
SOPRANO
Adagio
E
A Tempo
[tr]
He shall speak peace un - to the hea - - - then.
f
66
70
3
F
77
[p]
81
[f]
86



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

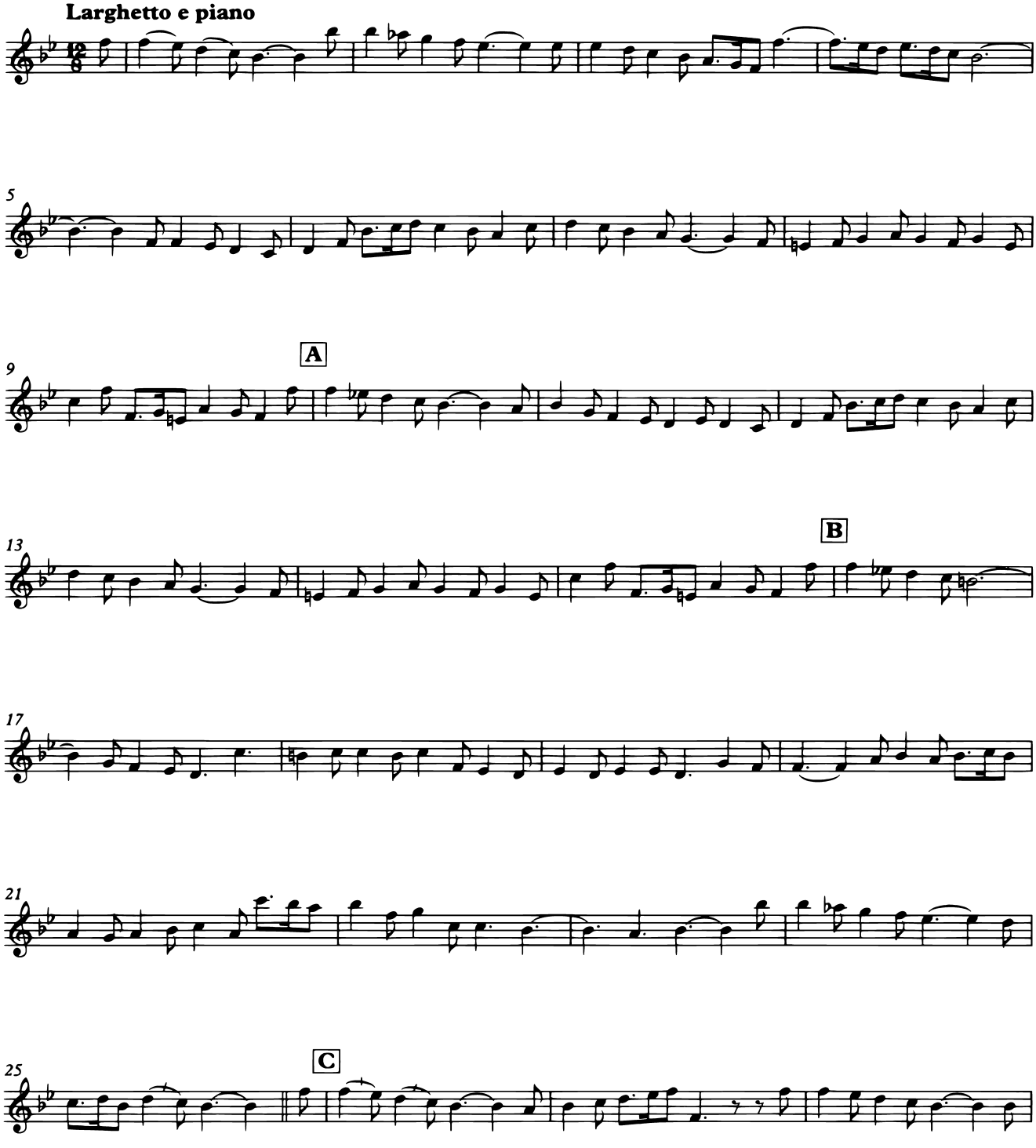
20(*a*). He shall feed his flock (*Song*: Alto)

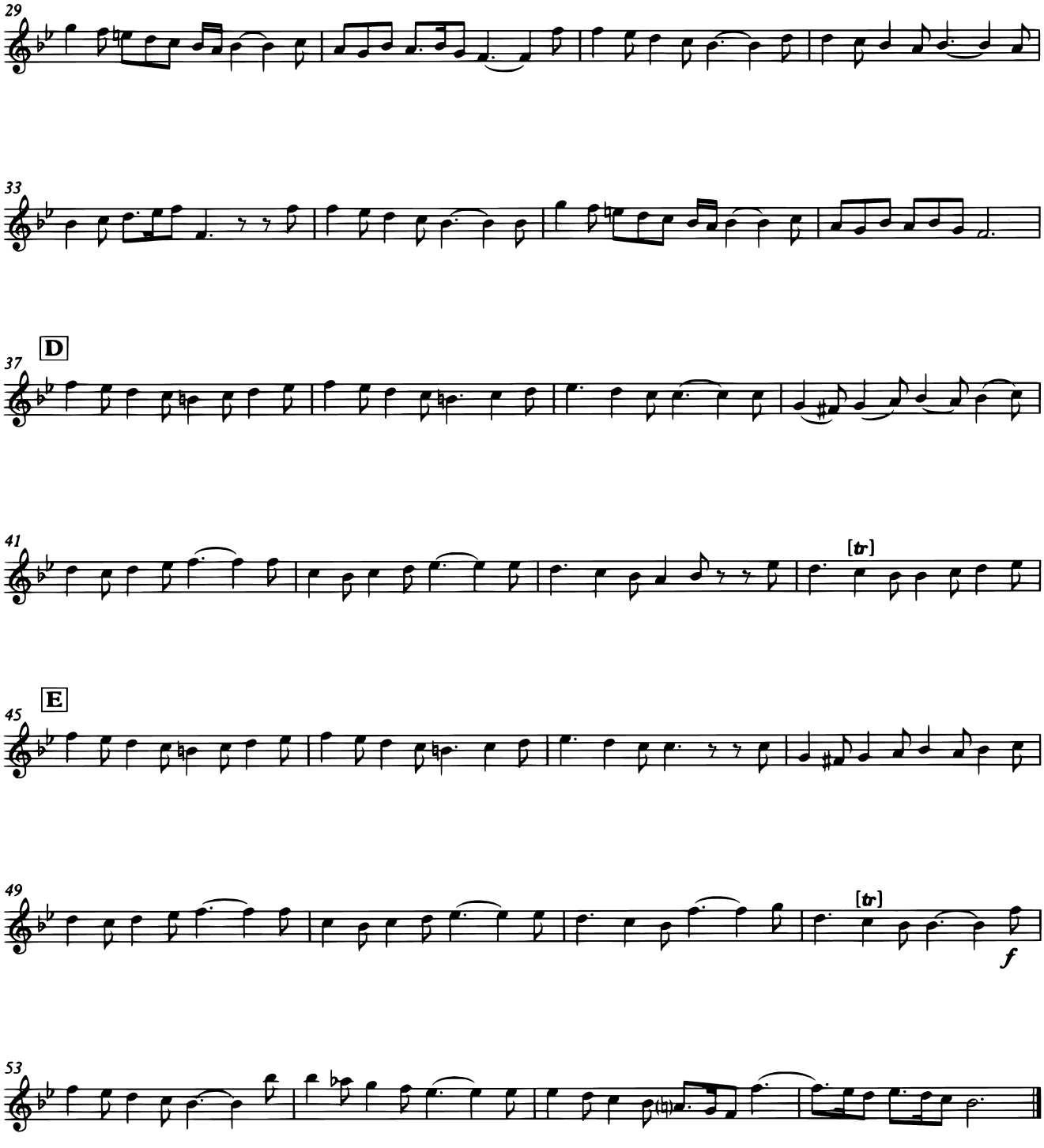




→No.21, page 38

20(*b*). He shall feed his flock (*Song*: Soprano)

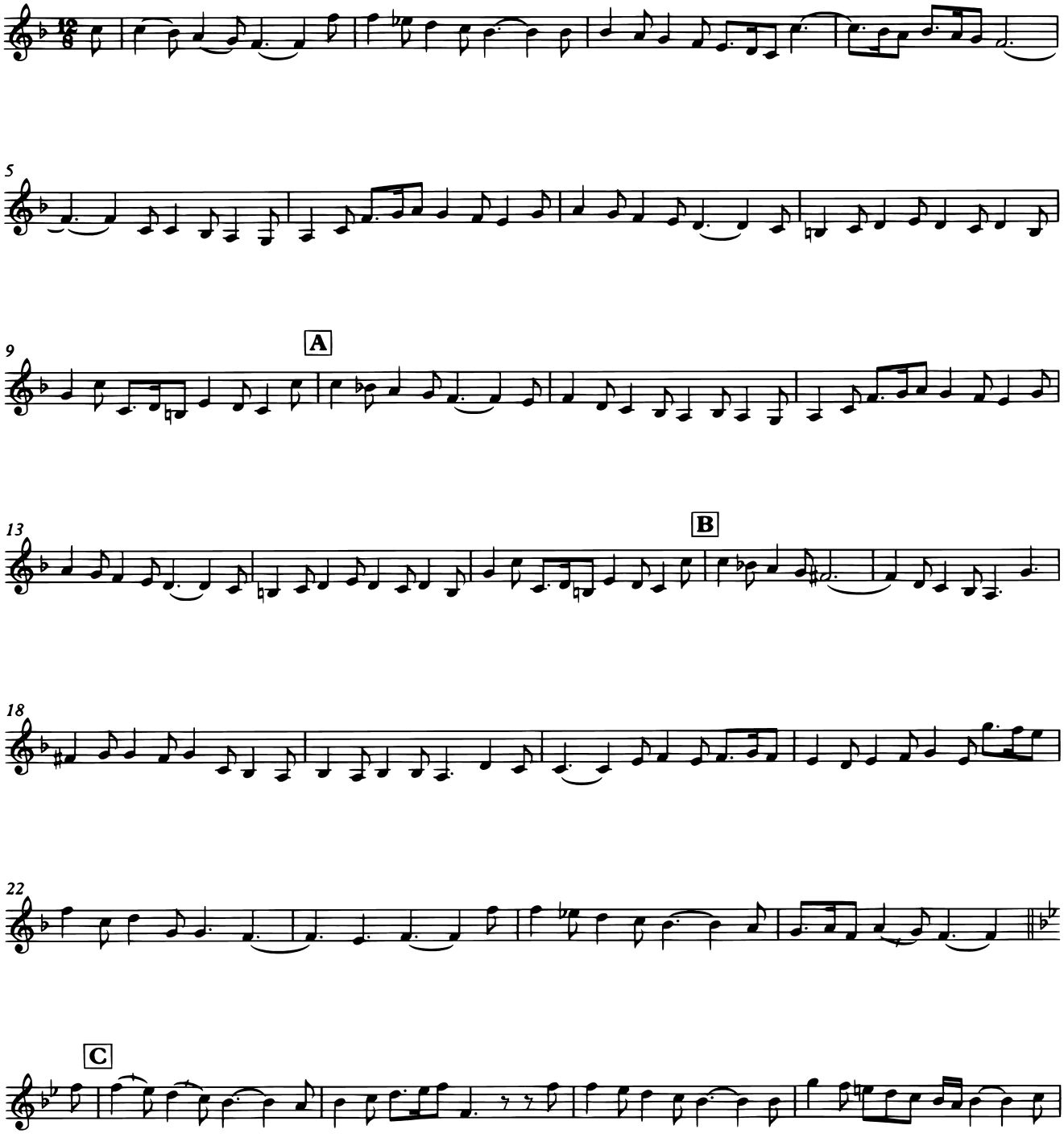


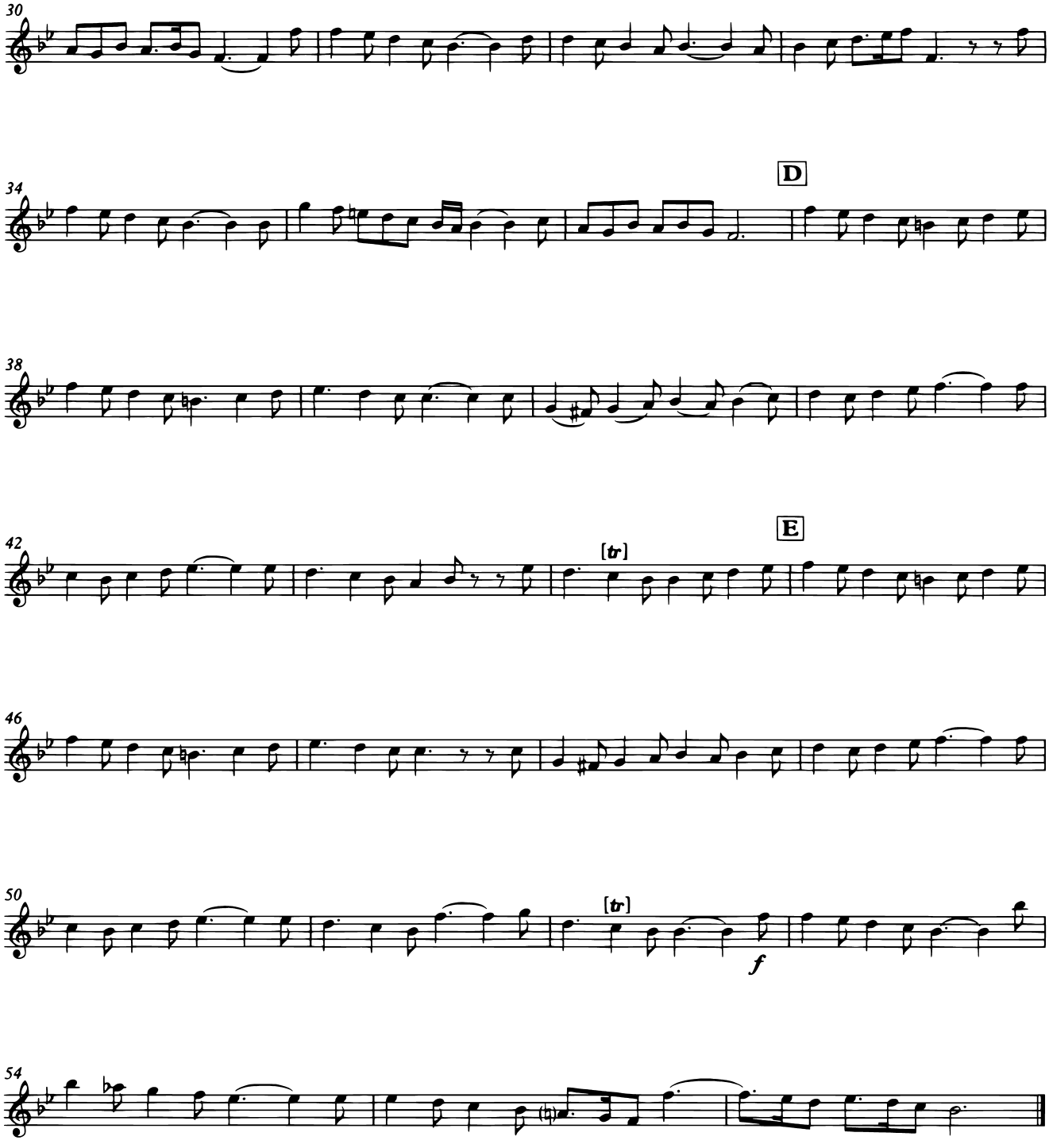


→No.21, page 38

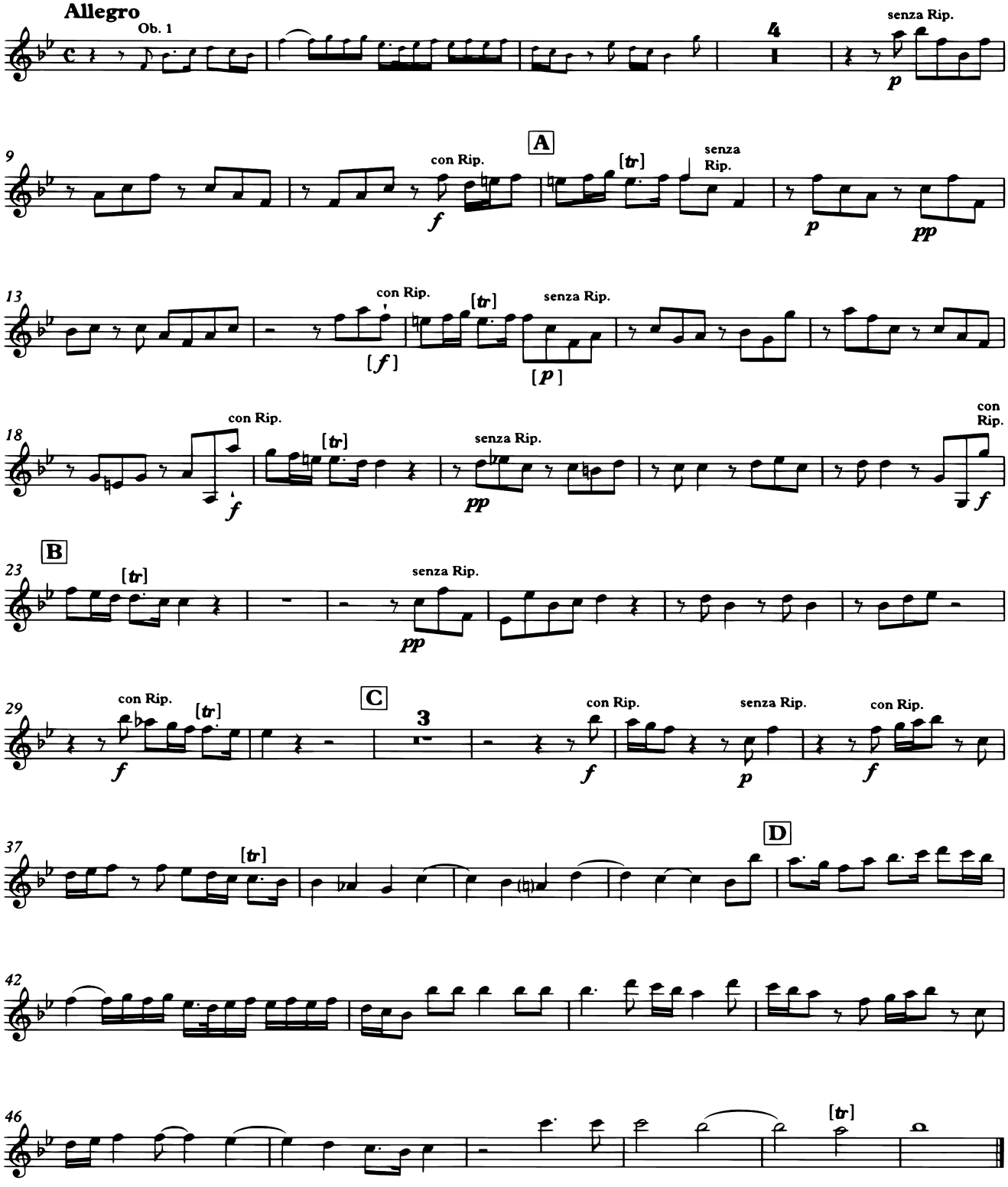
20(*c*). He shall feed his flock (*Duet*: Alto & Soprano)

Larghetto e piano



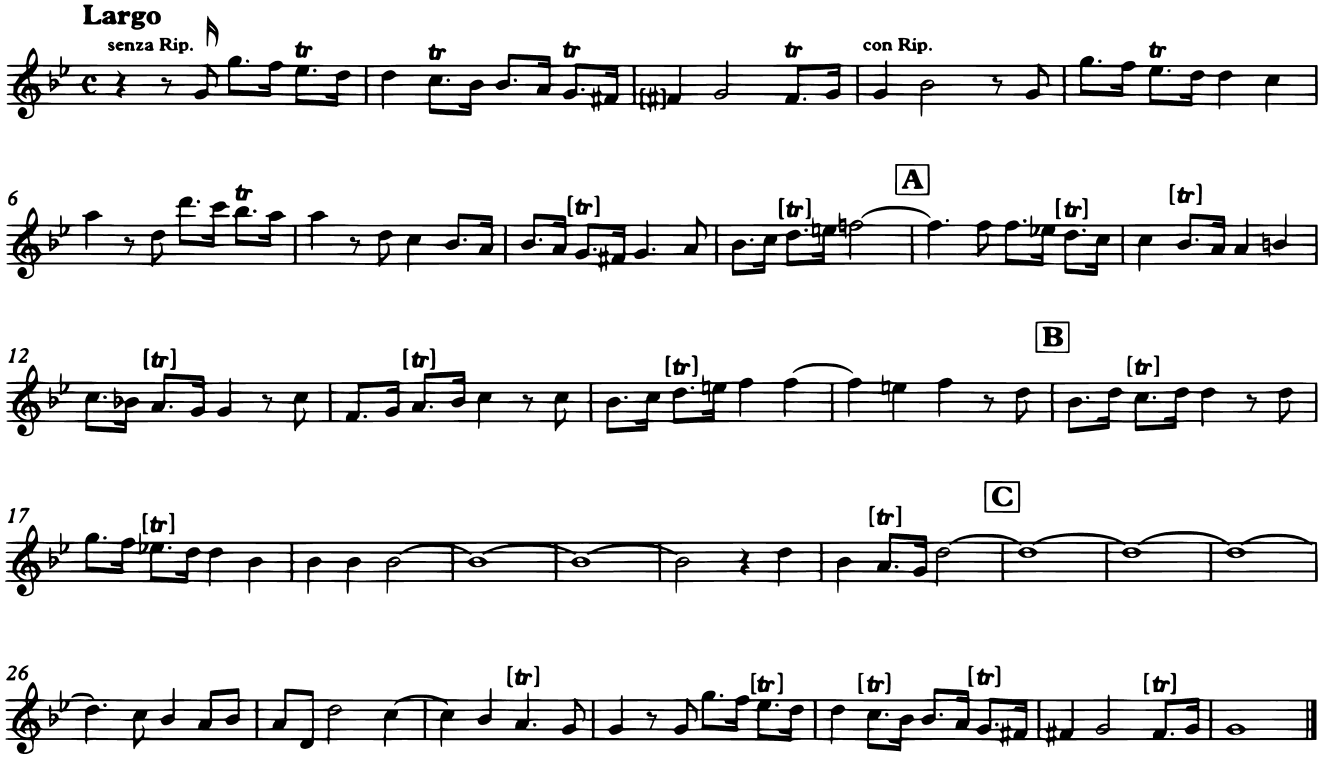

30
34
D
38
42
E
[tr]
46
50
[tr]
f
54

21. His yoke is easy (*Chorus*)

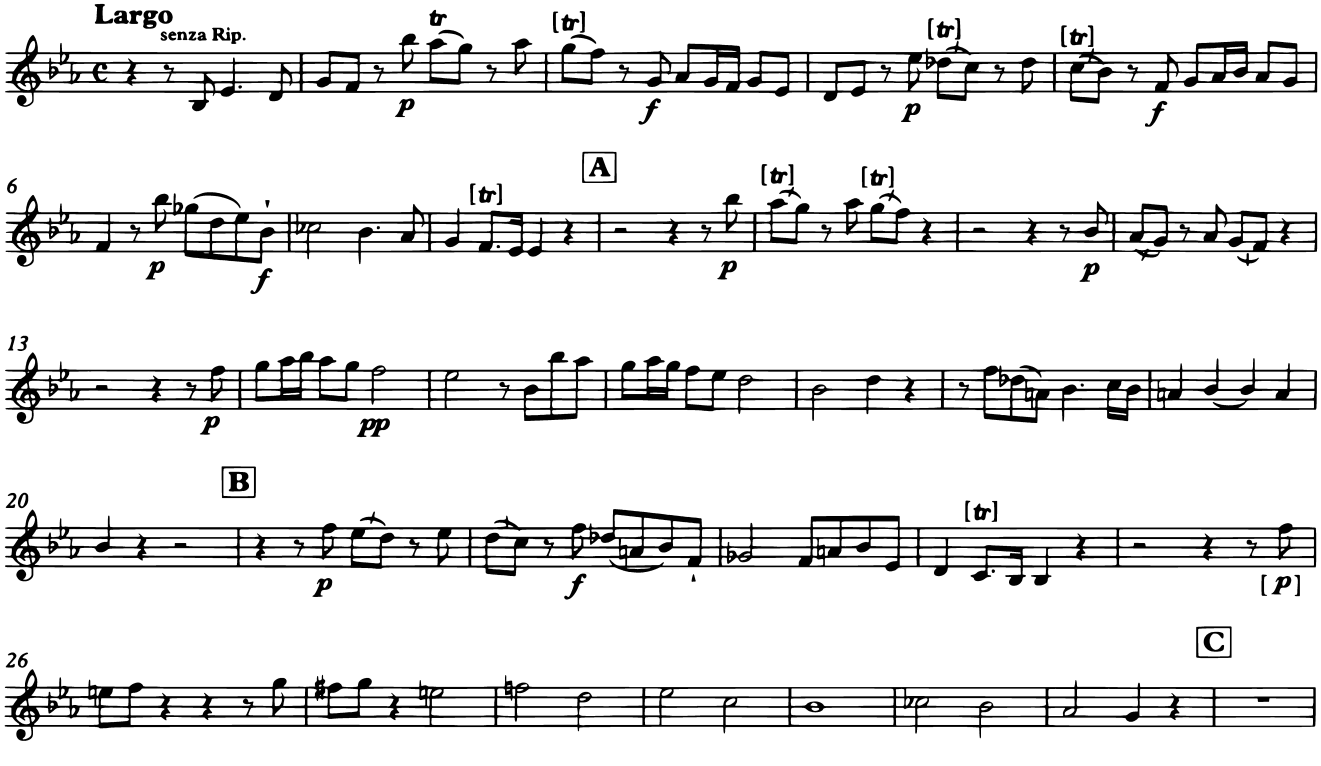


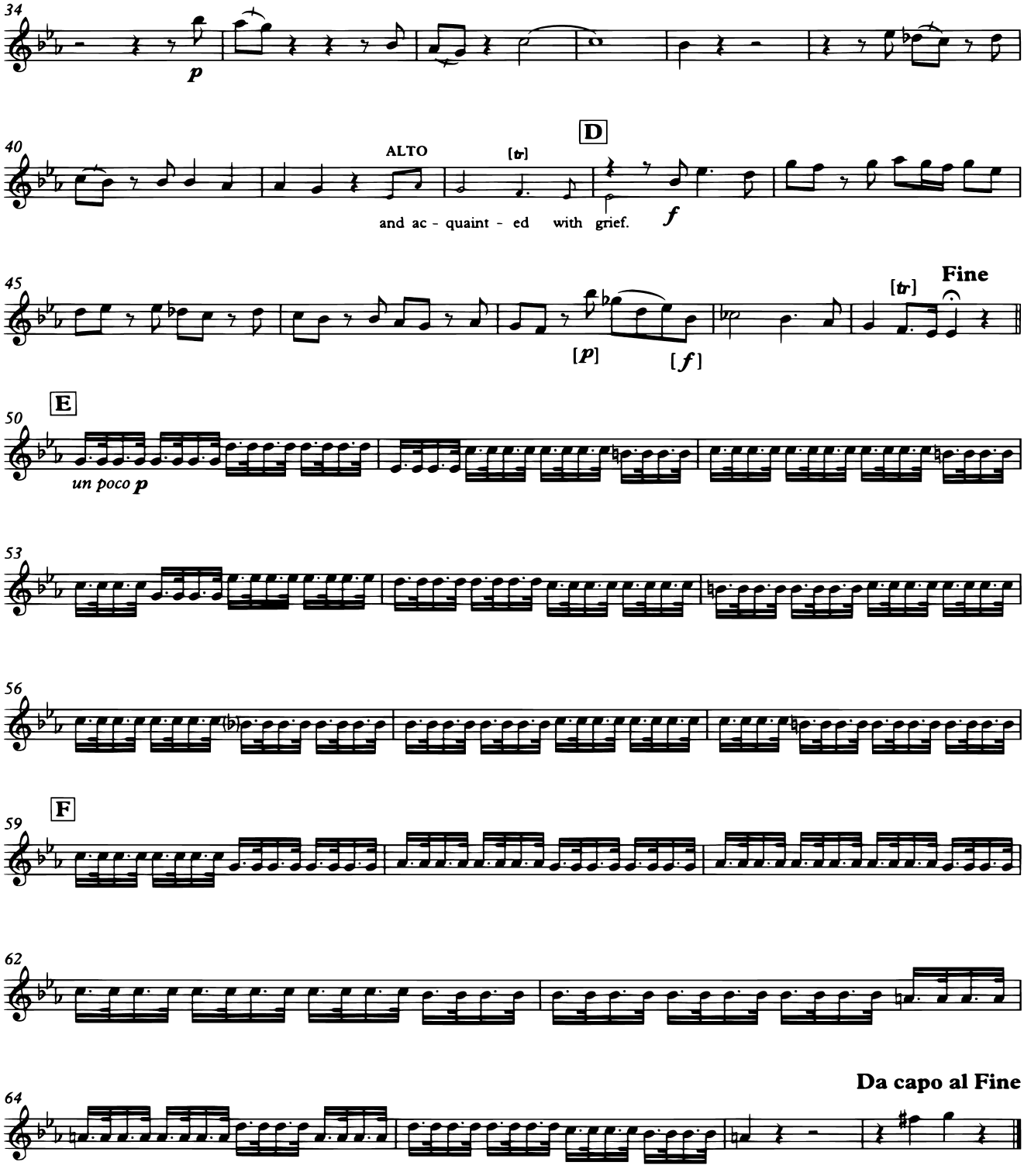
Part the Second

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

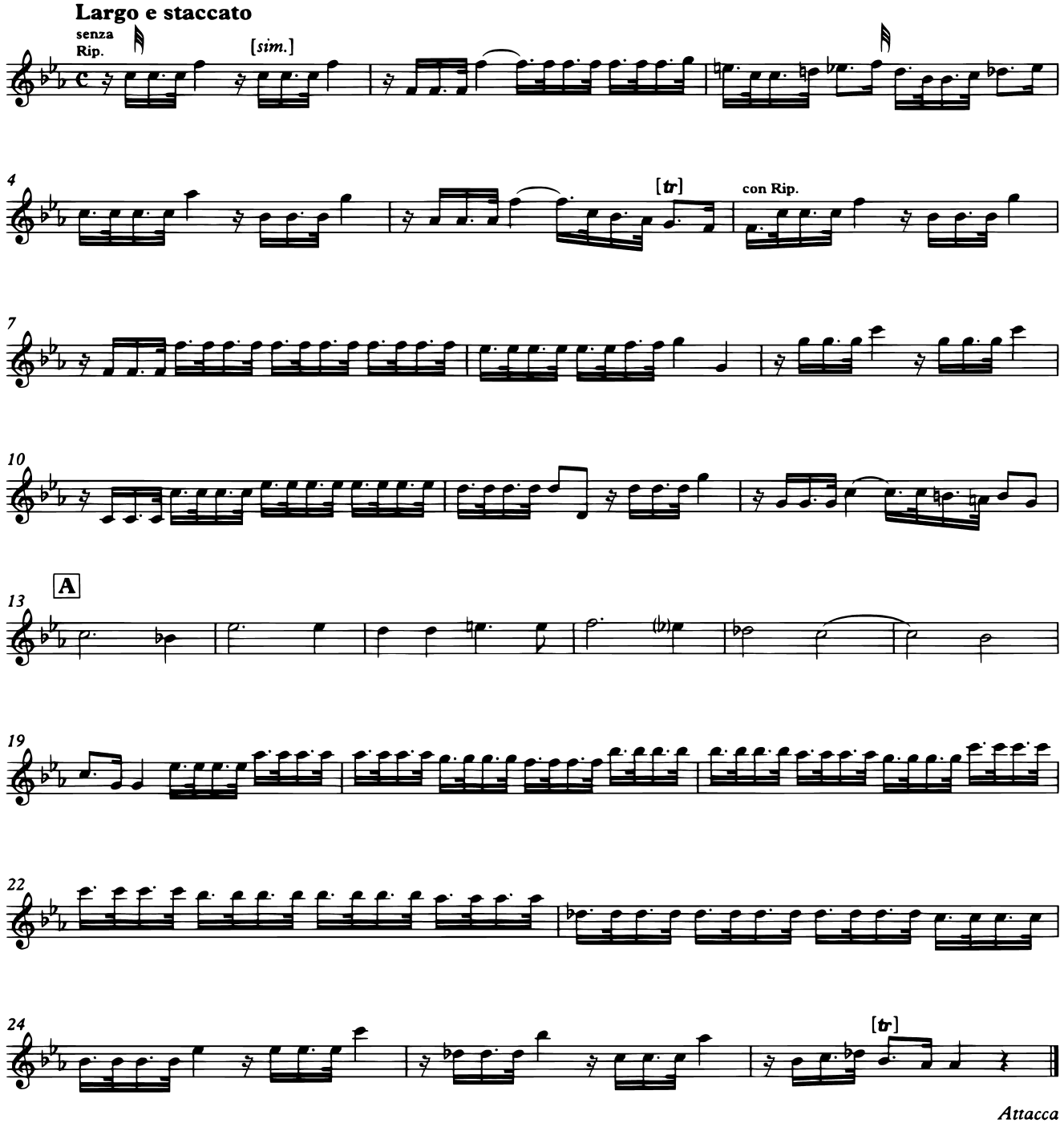


23. He was despised (*Song*: Alto)



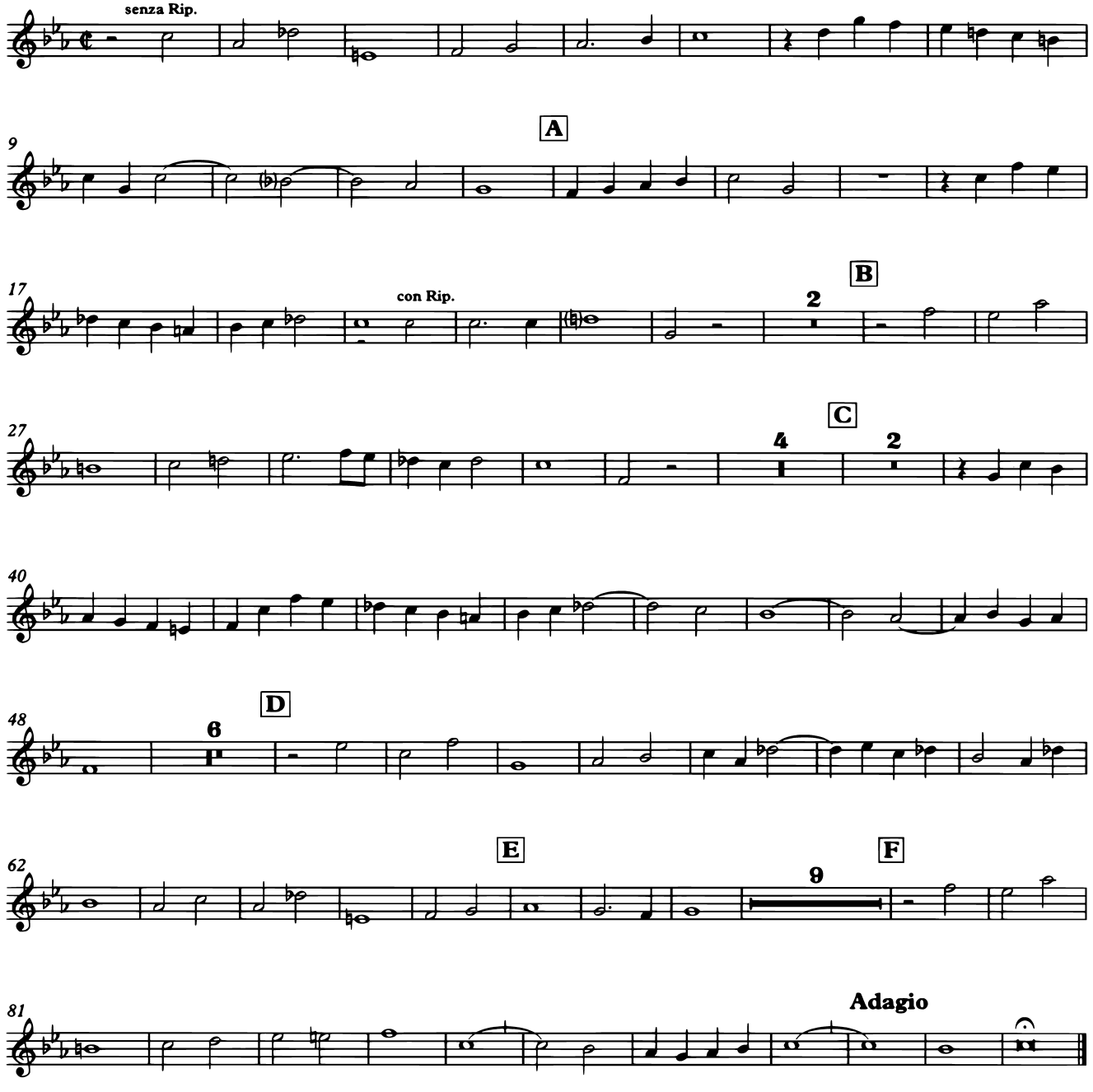

34
p
40
ALTO
[tr]
D
and ac - quaint - ed with grief.
f
45
[p]
[f]
[tr]
Fine
E
50
un poco p
53
56
F
59
62
Da capo al Fine
64

24. Surely He hath borne our griefs (*Chorus*)



25. And with His stripes (*Chorus*)

Alla breve, Moderato

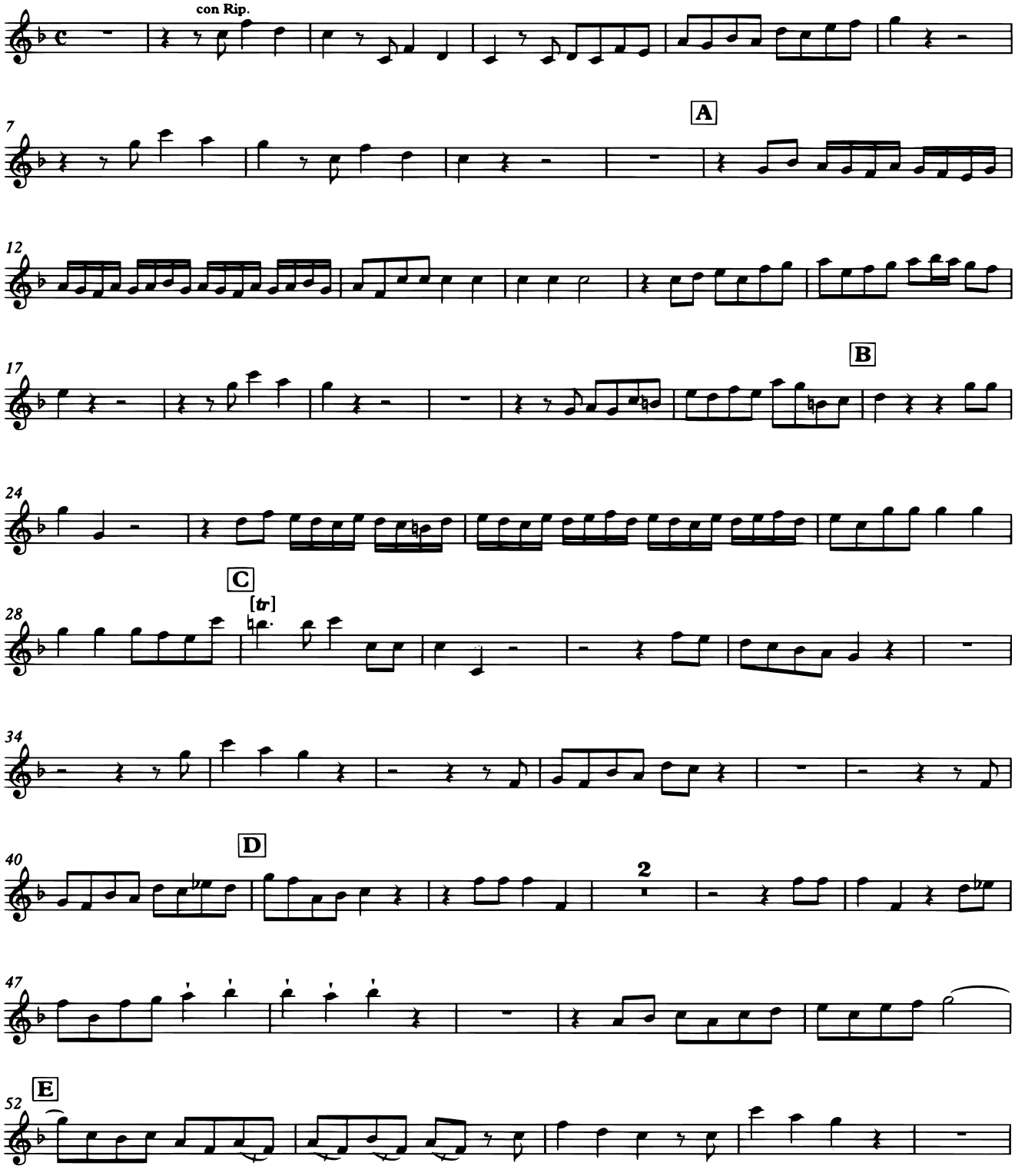


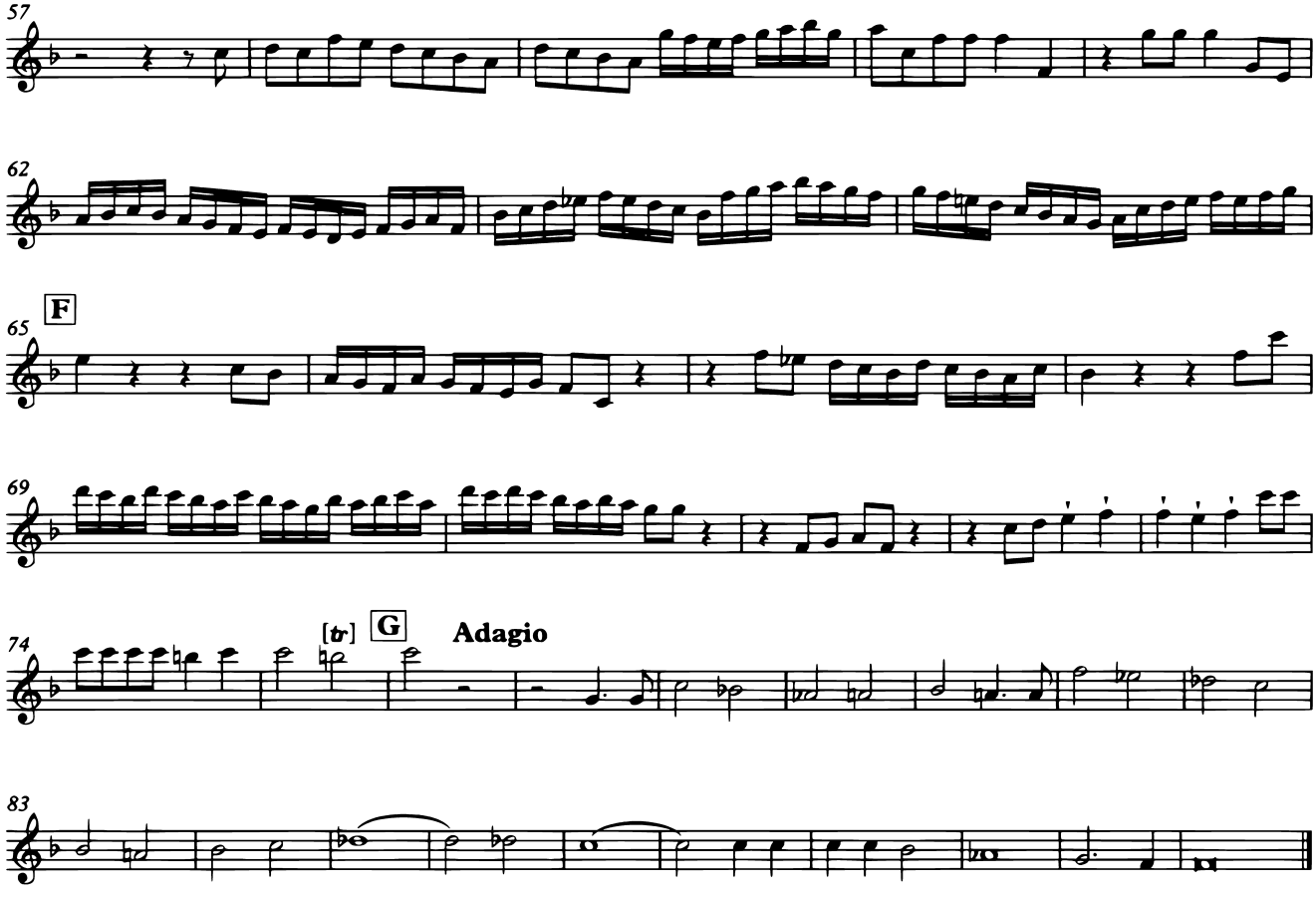
Attacca

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

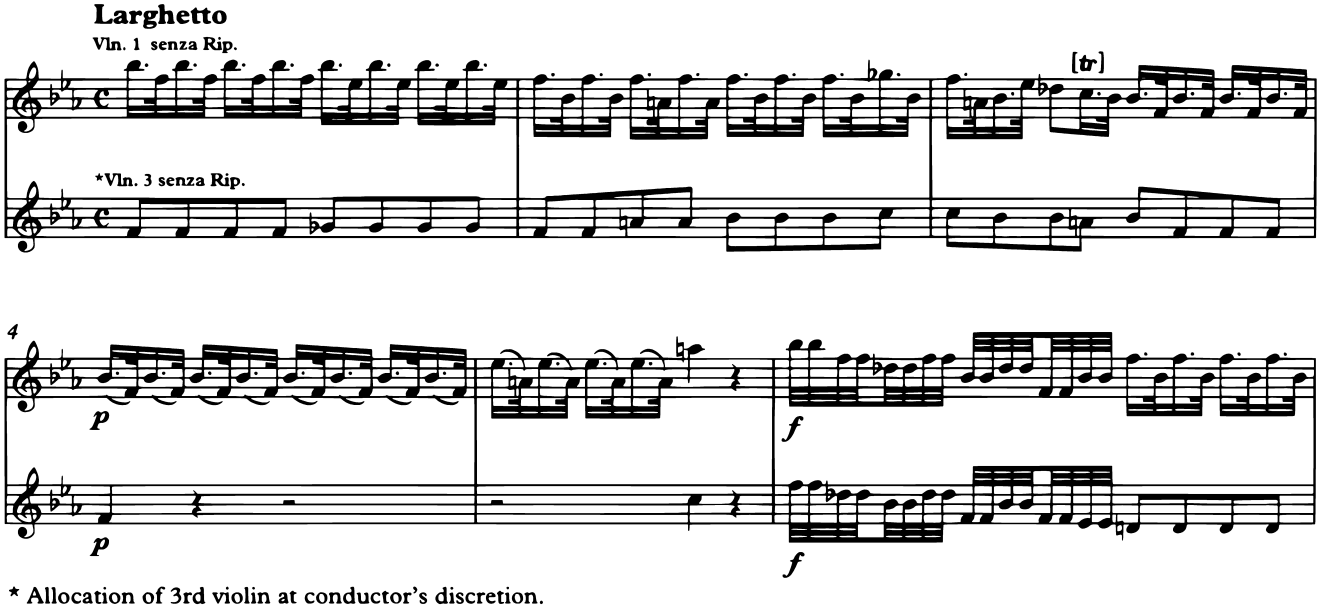
Allegro moderato

con Rip.

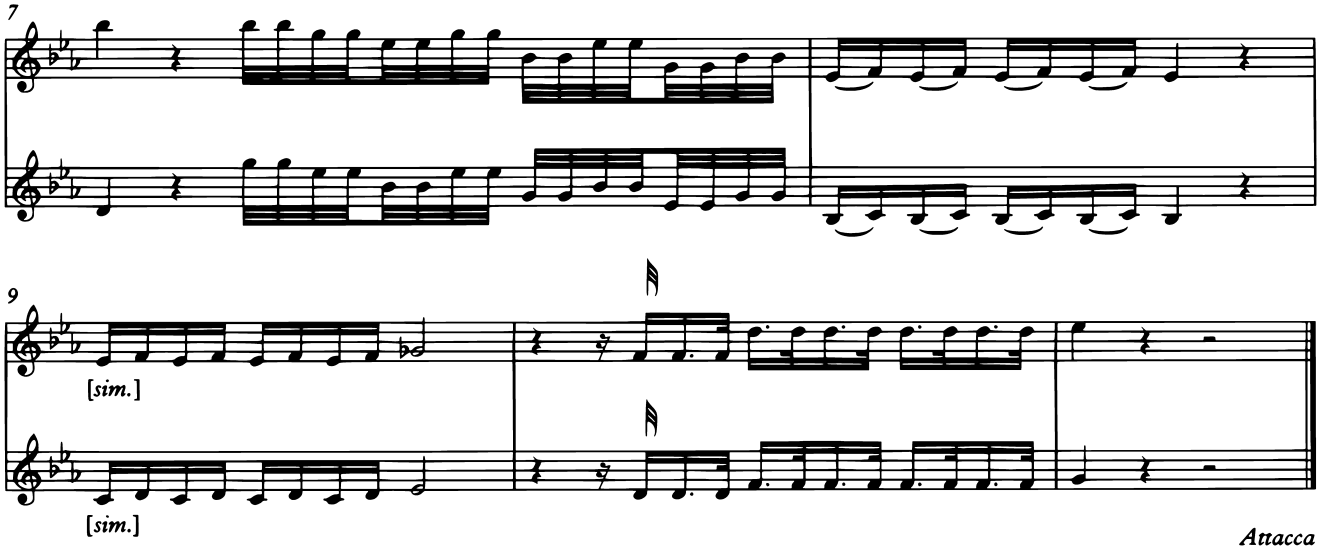




27. All they that see Him (*Accompagnato*: Tenor)

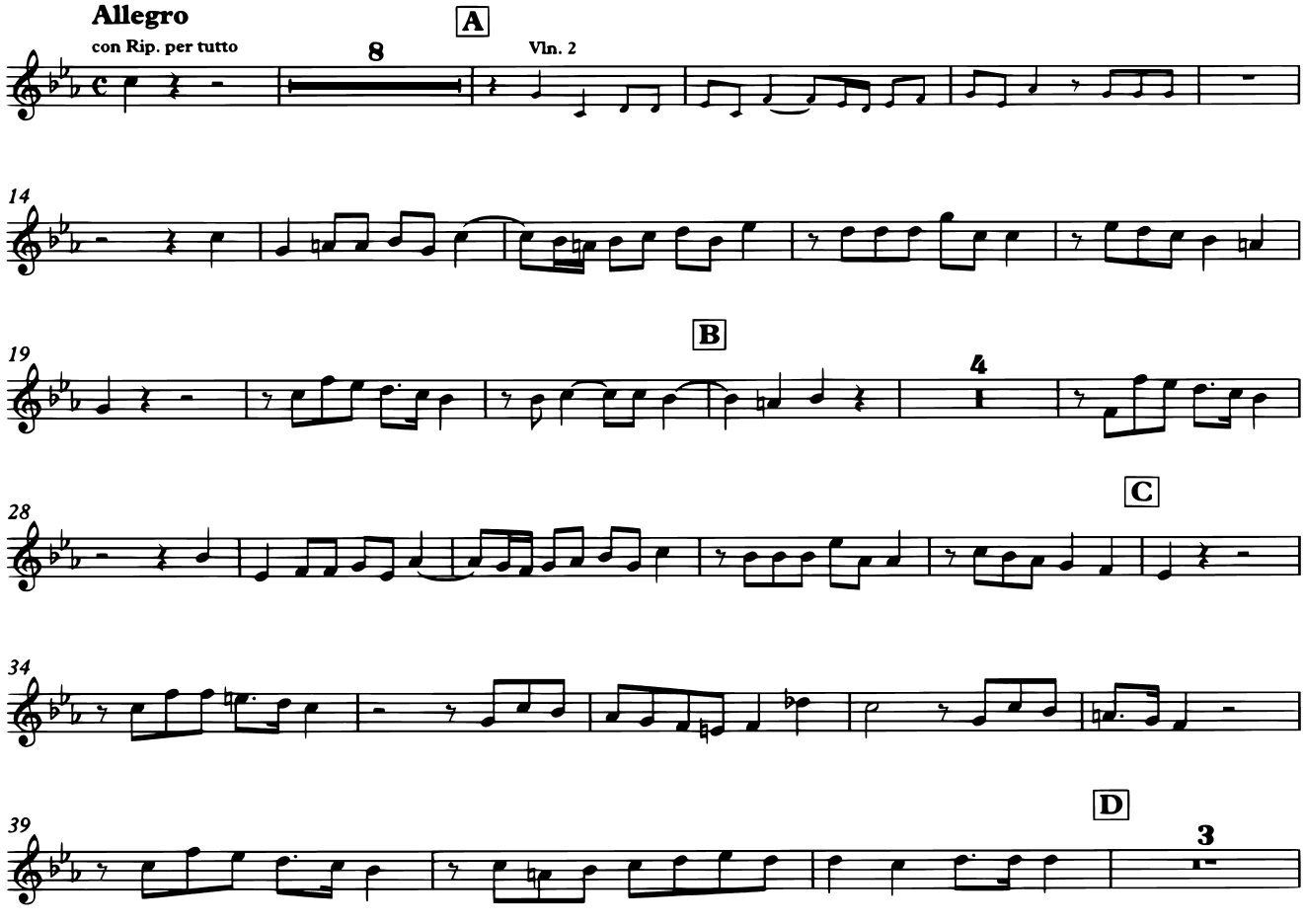


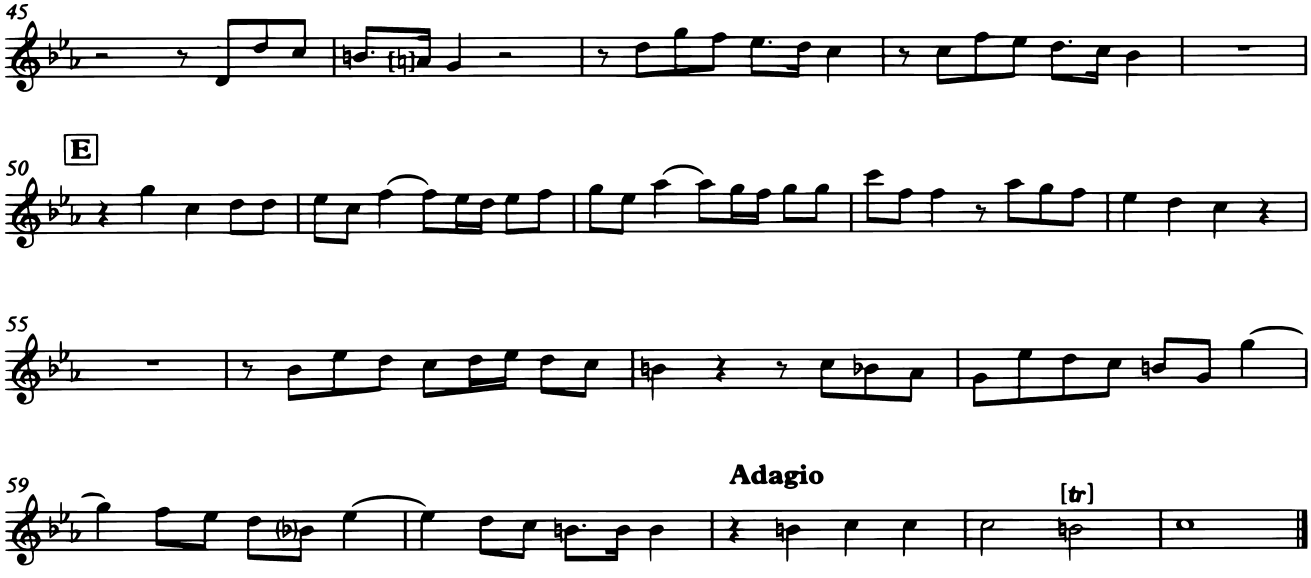
* Allocation of 3rd violin at conductor's discretion.



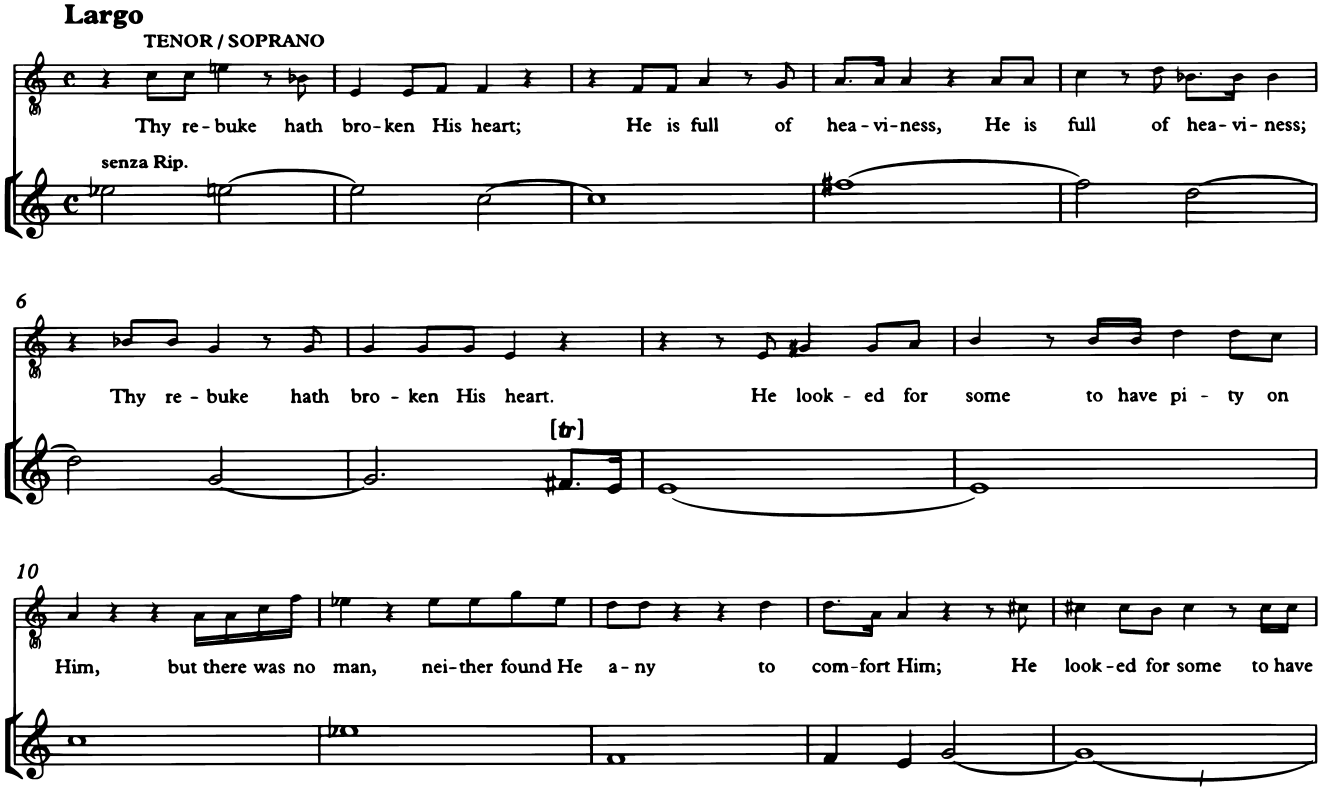
Attacca

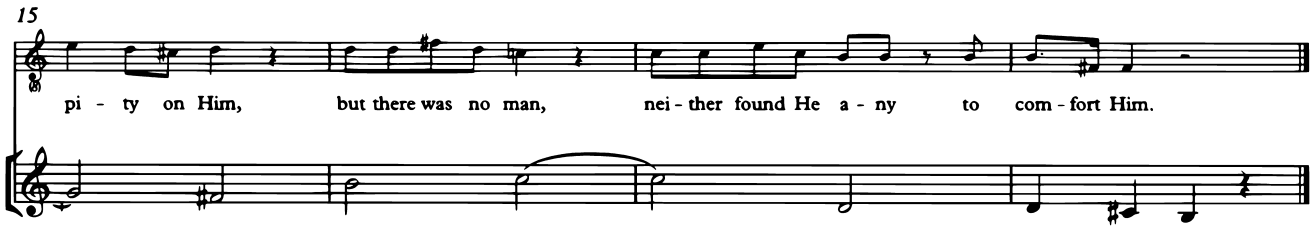
28. He trusted in God (*Chorus*)



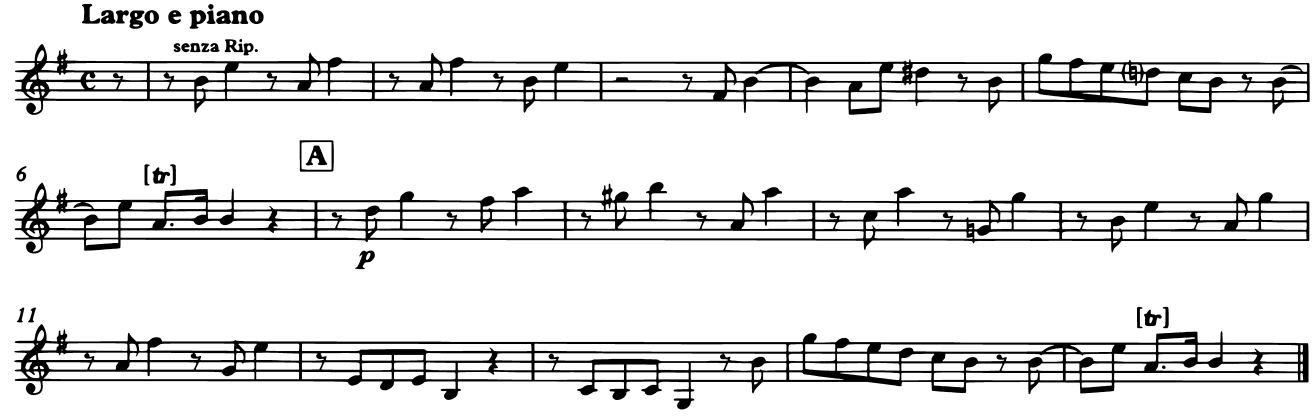


29. Thy rebuke hath broken His heart
(*Accompagnato*: Tenor or Soprano)

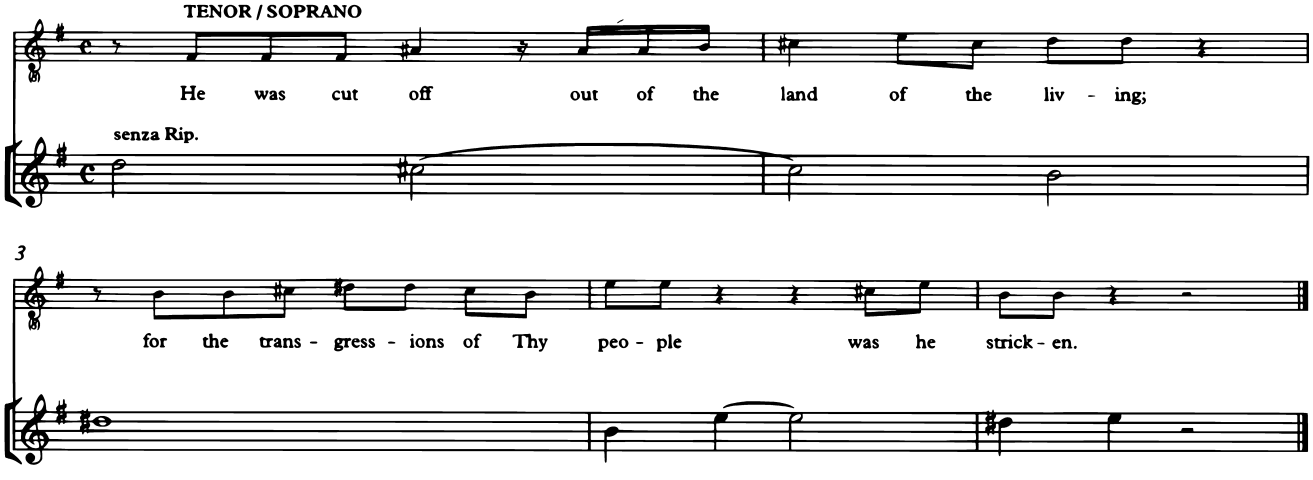




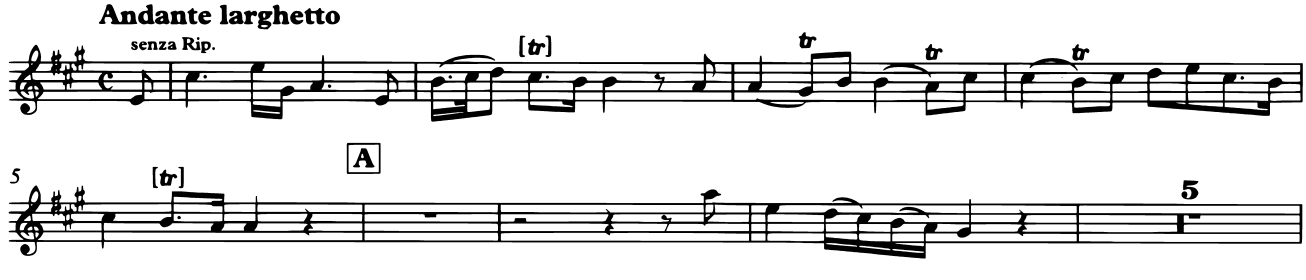
30. Behold and see (*Song*: Tenor or Soprano)

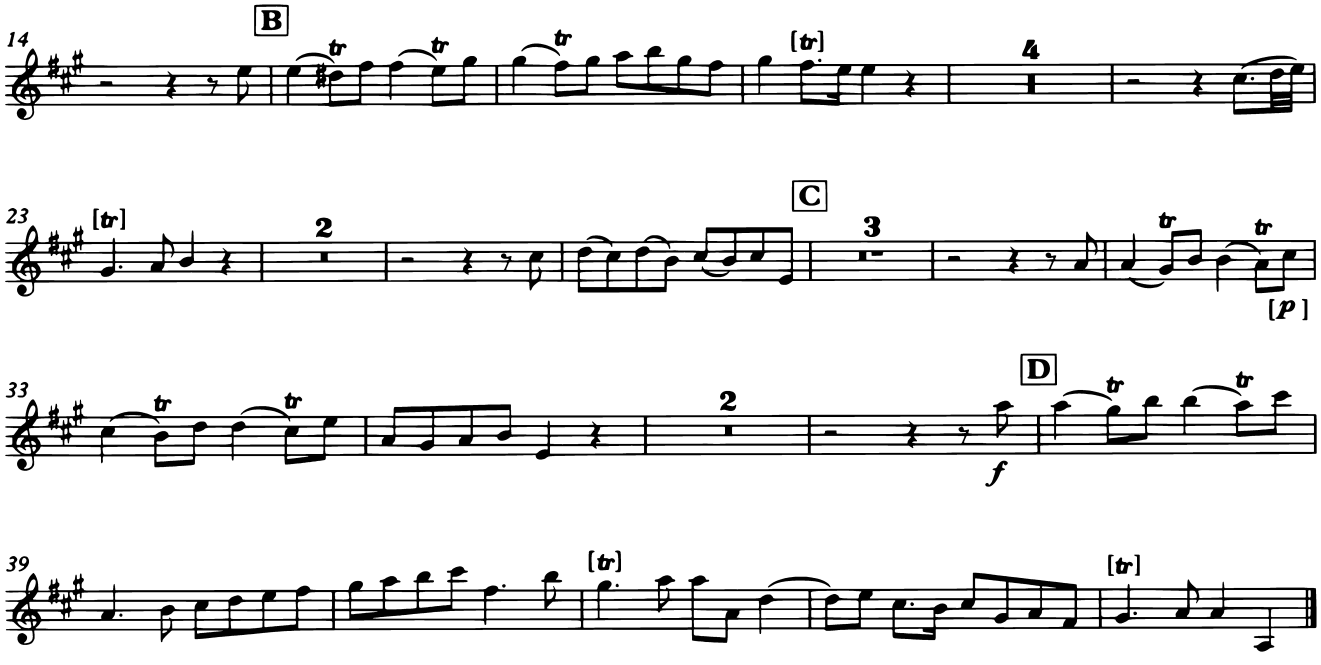


31. He was cut off (*Accompagnato*: Tenor or Soprano)

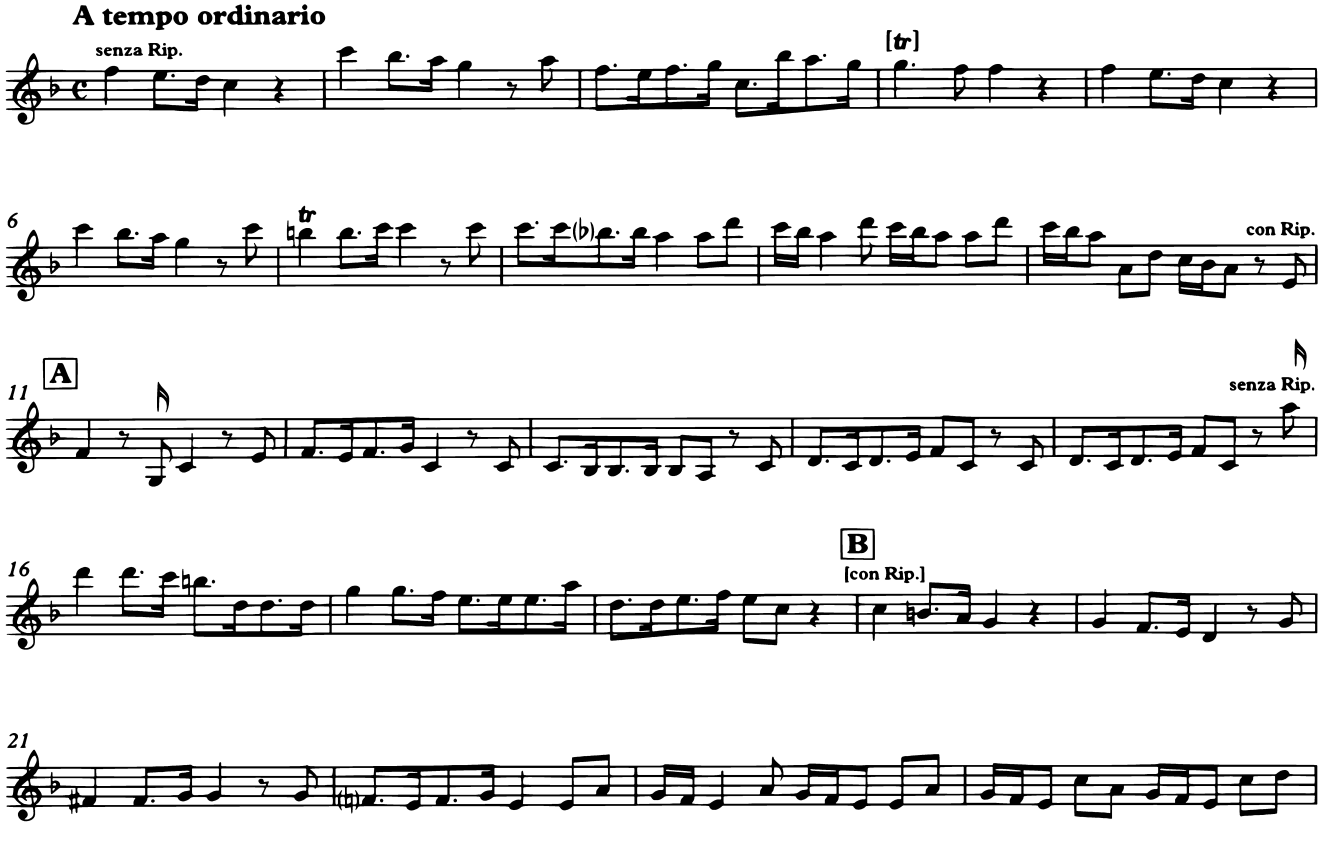


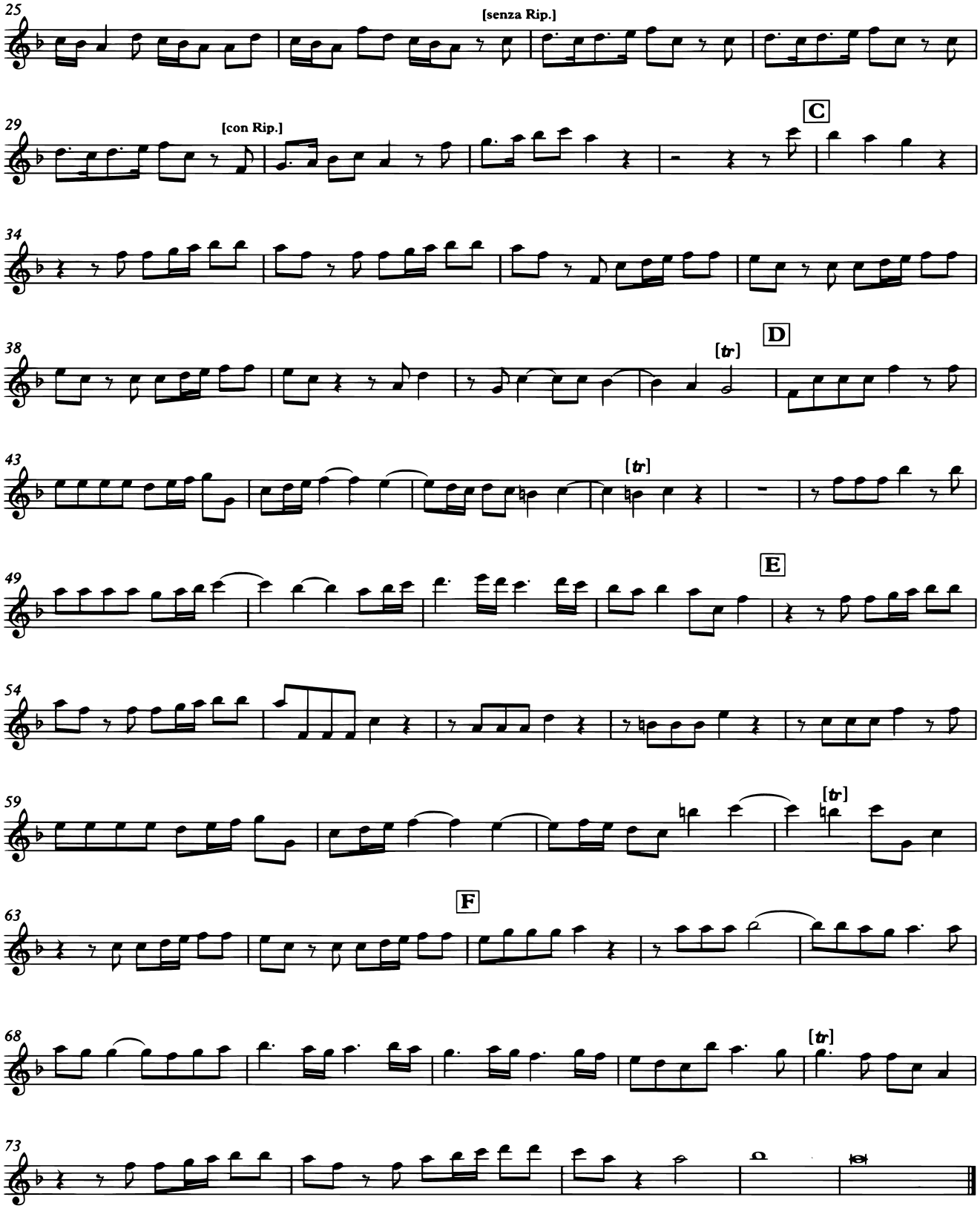
32. But Thou didst not leave (*Song*: Tenor or Soprano)





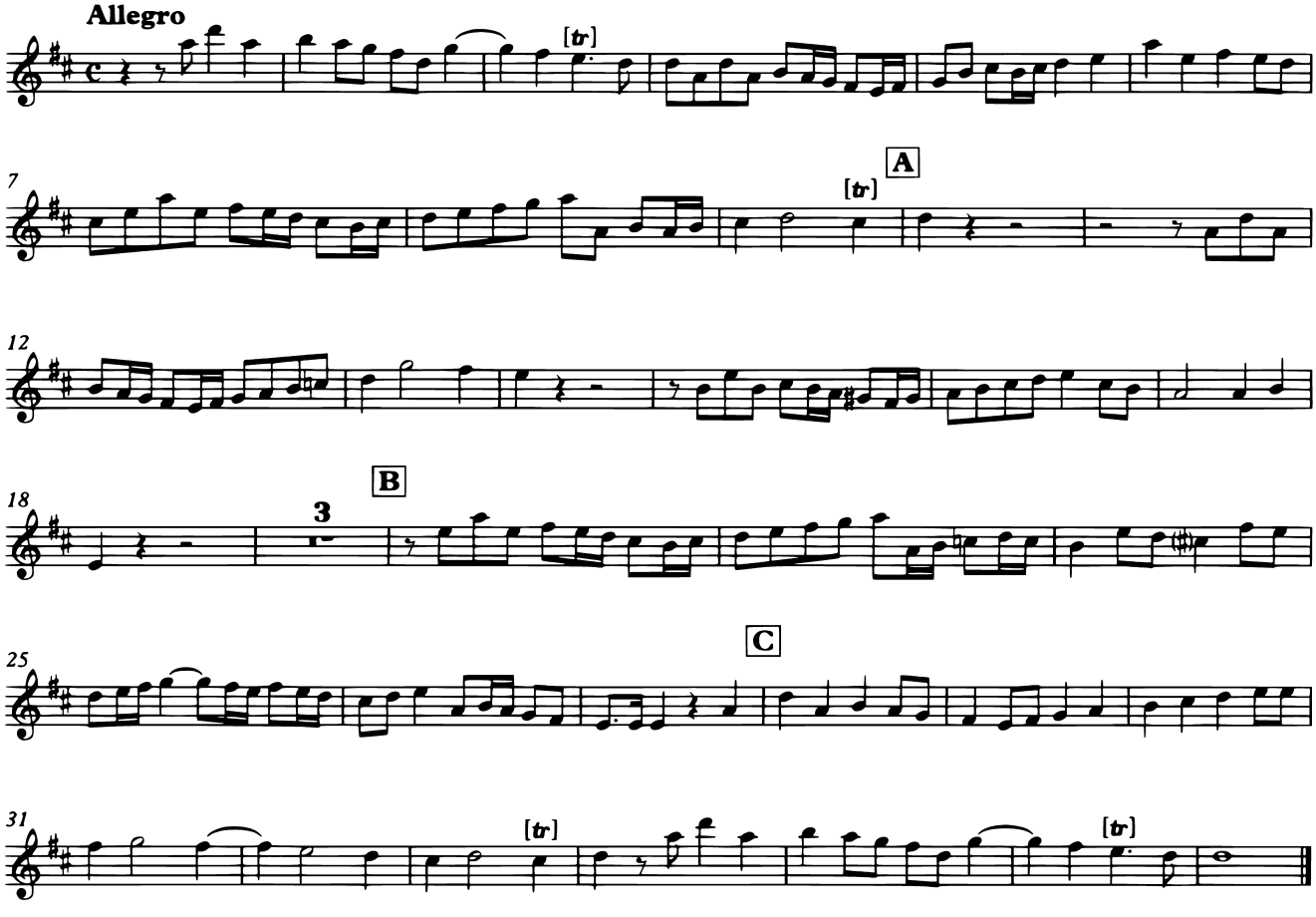
33. Lift up your heads (*Chorus*)




25
[senza Rip.]
29
[con Rip.]
C
34
38
D
[tr]
43
[tr]
49
E
54
59
[tr]
63
F
68
[tr]
73

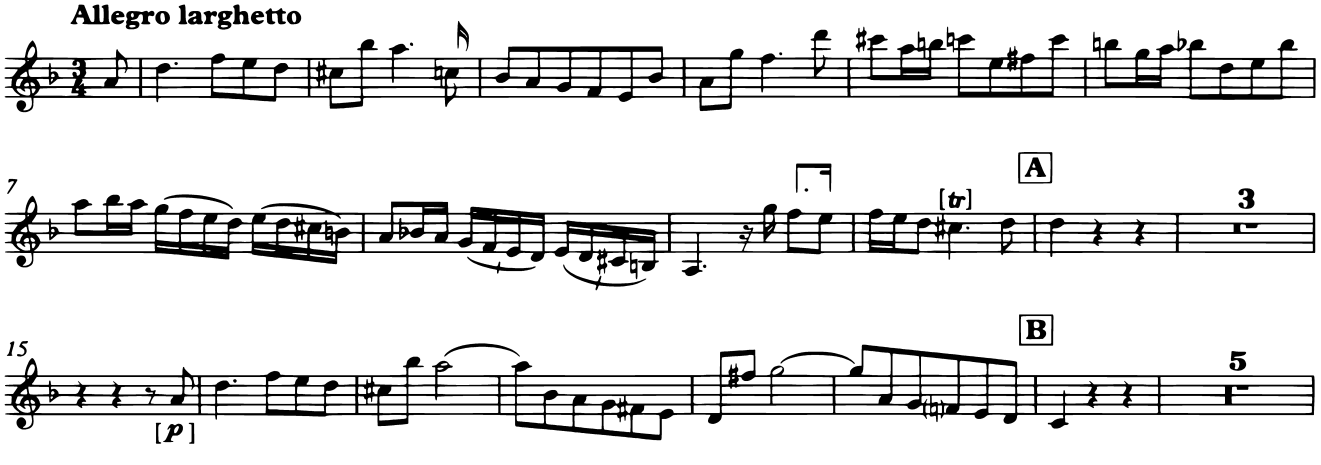
34. Unto which of the angels (*Recit.*: Tenor) – TACET (5 bars) *Attacca*

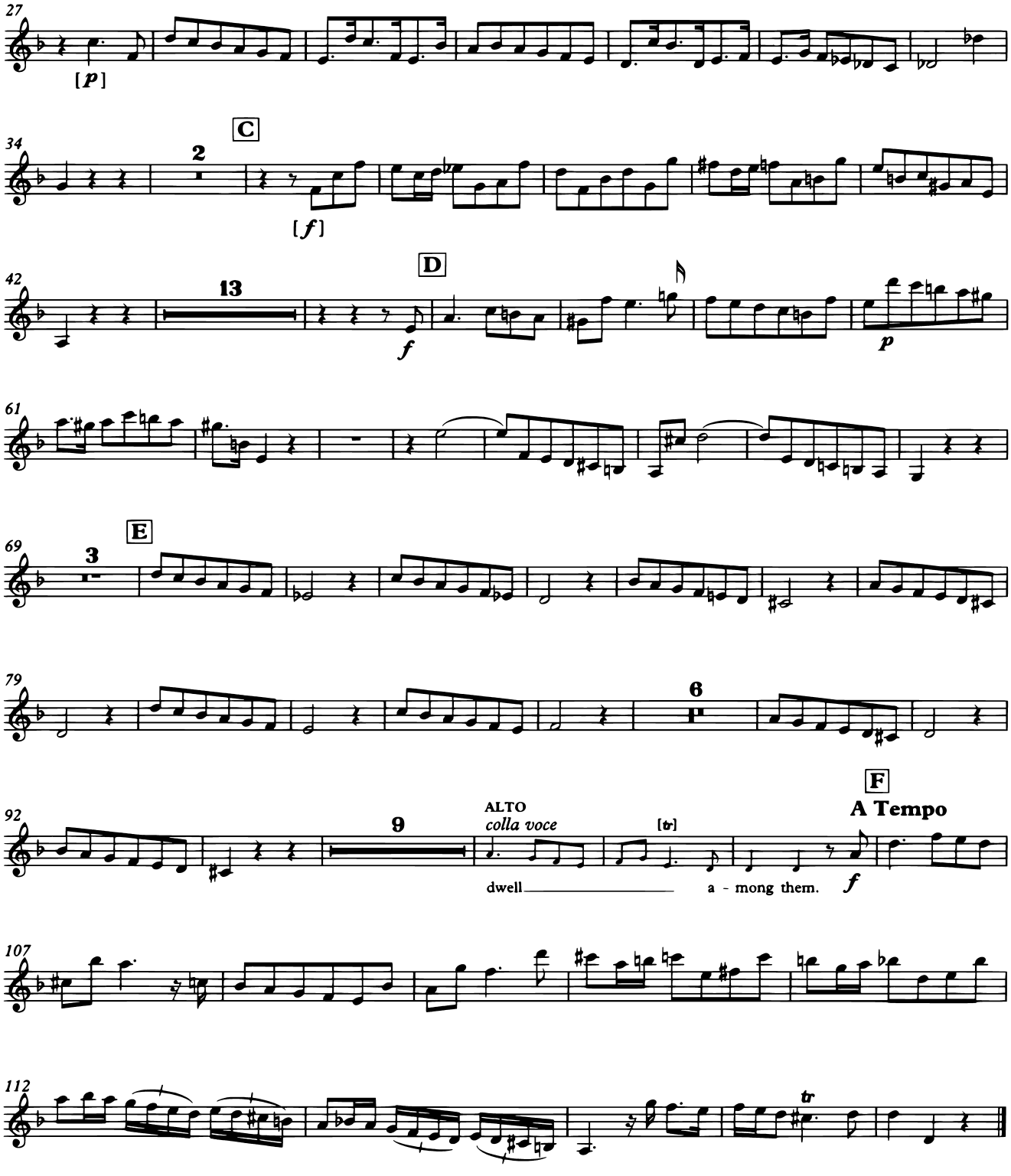
35. Let all the angels (*Chorus*)



36(*a*). Thou art gone up on high (*Song*: Alto)

[Alto solo]

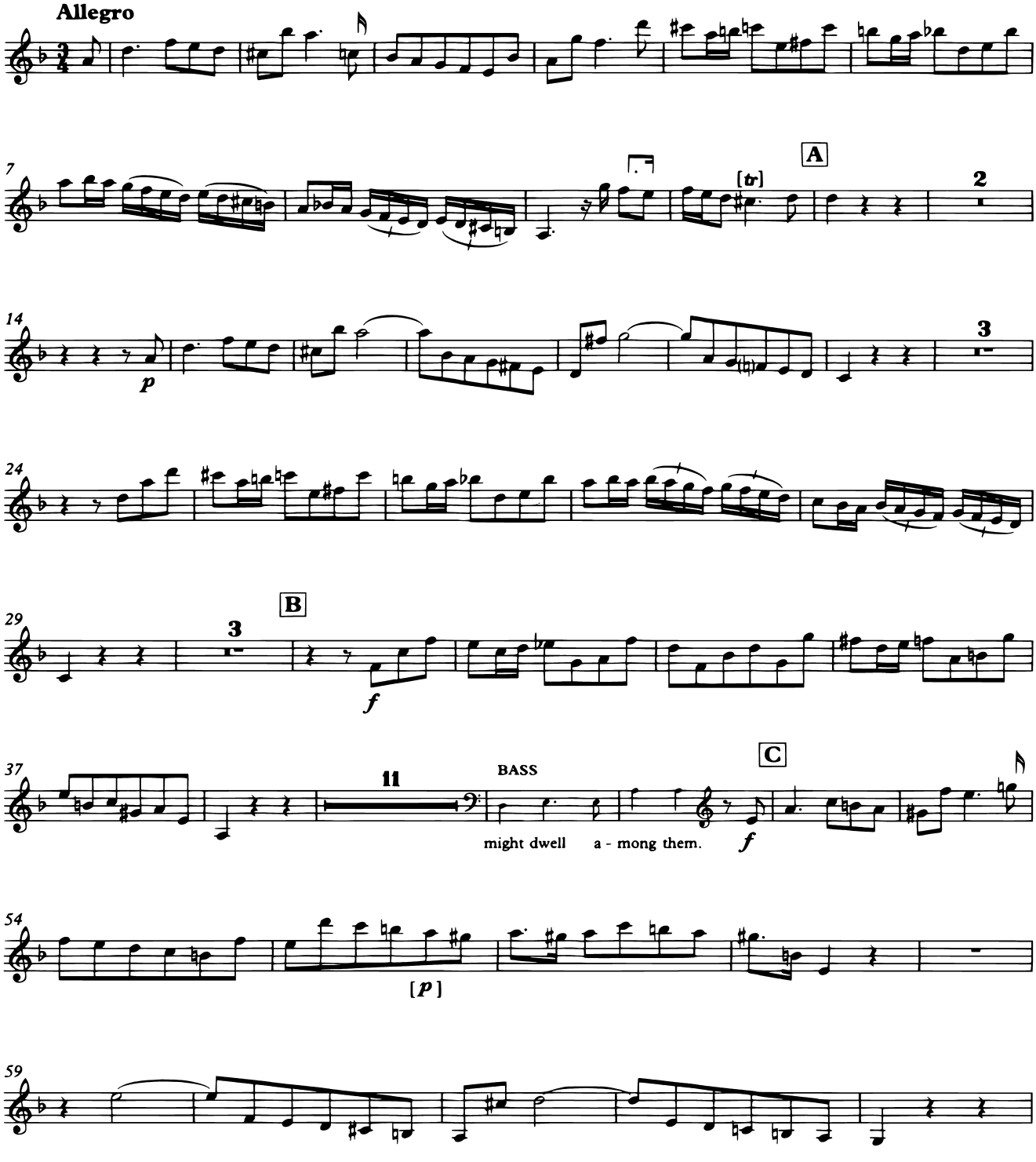


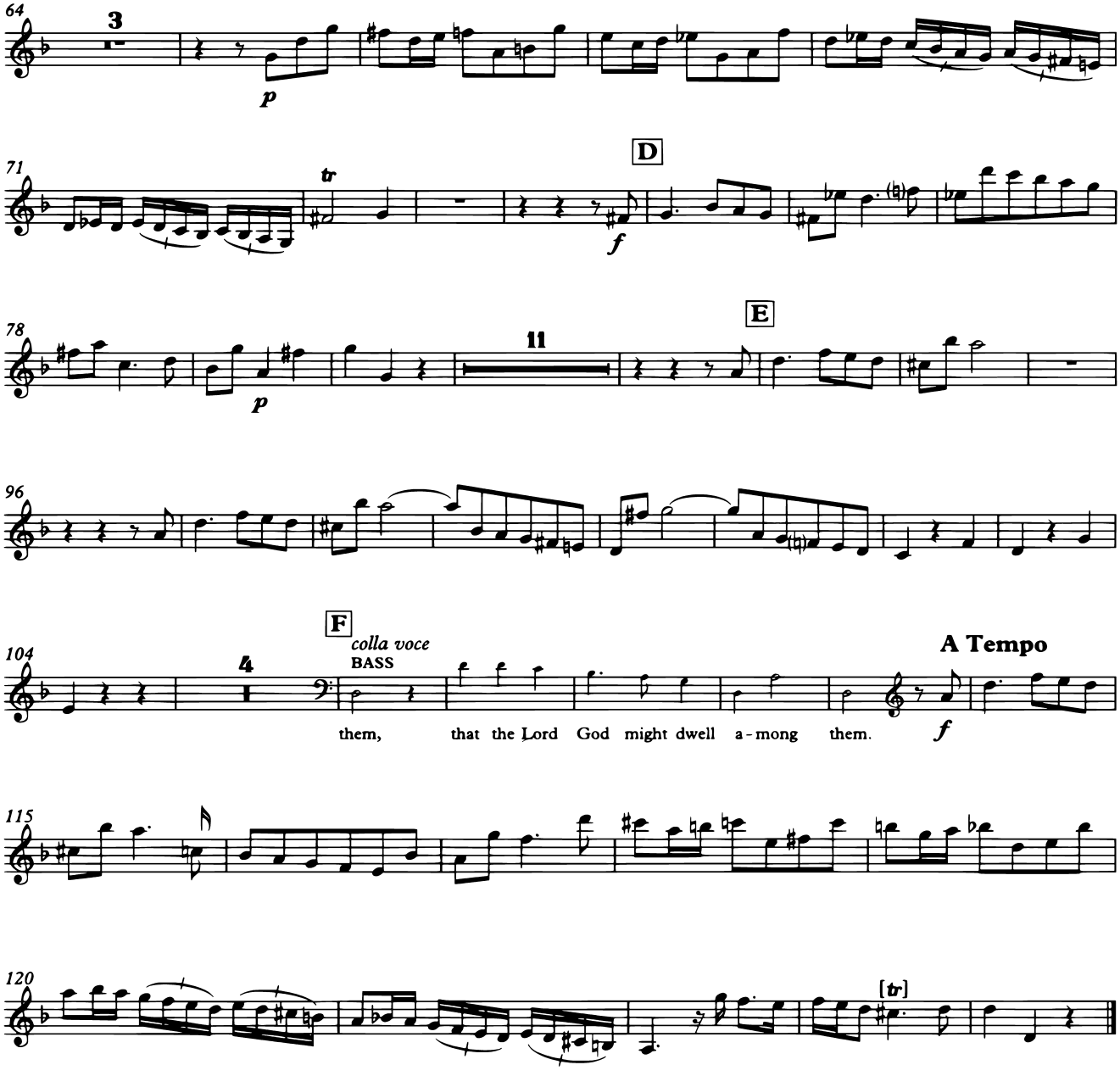

27
[p]
34
C
2
[f]
42
D
13
f
p
61
69
E
3
79
6
92
9
ALTO
colla voce
[tr]
dwell a - mong them.
F
A Tempo
f
107
112
tr

→No.37, page 58

36(*b*). Thou art gone up on high (*Song*: Bass)

[Bass solo]

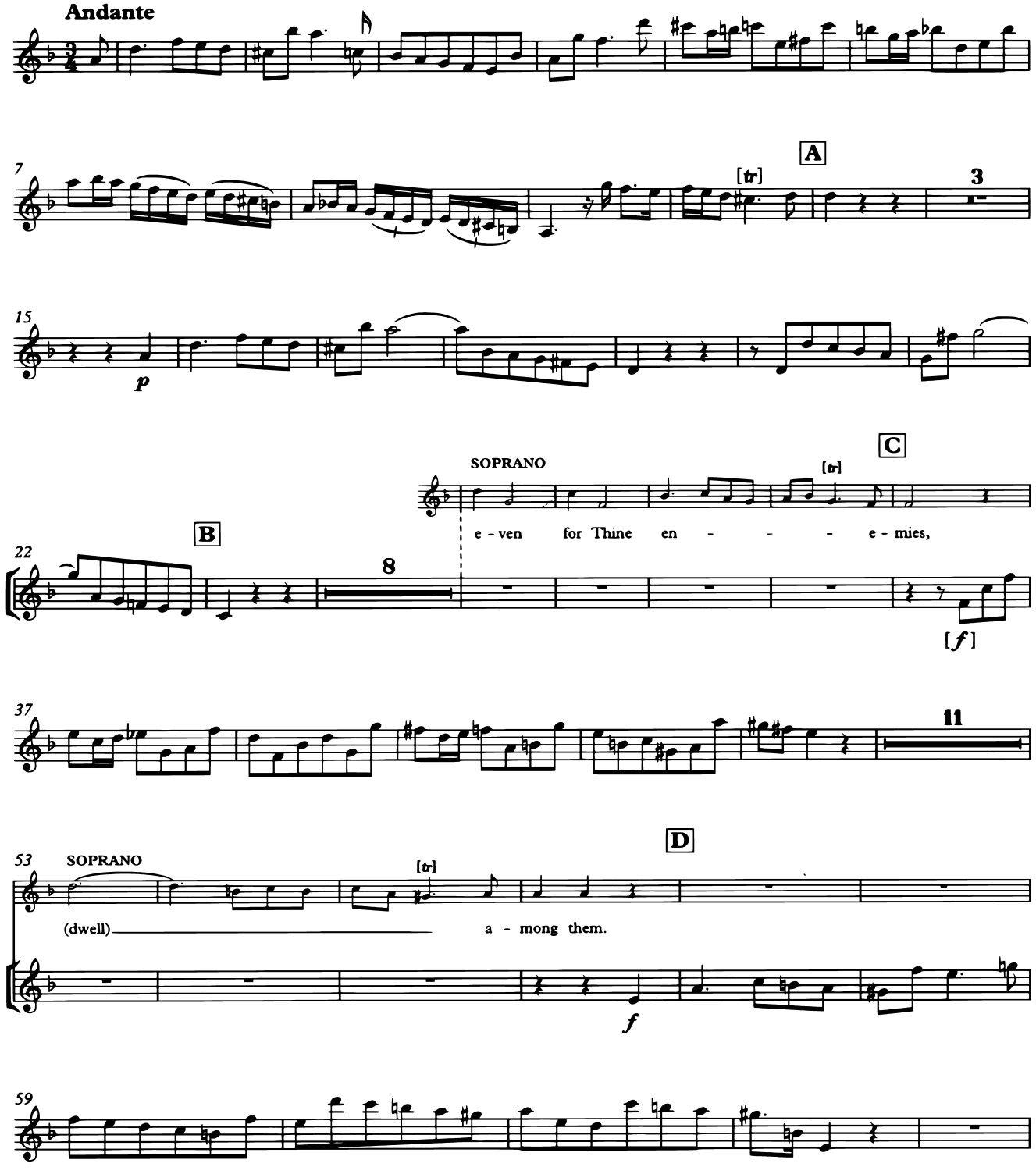


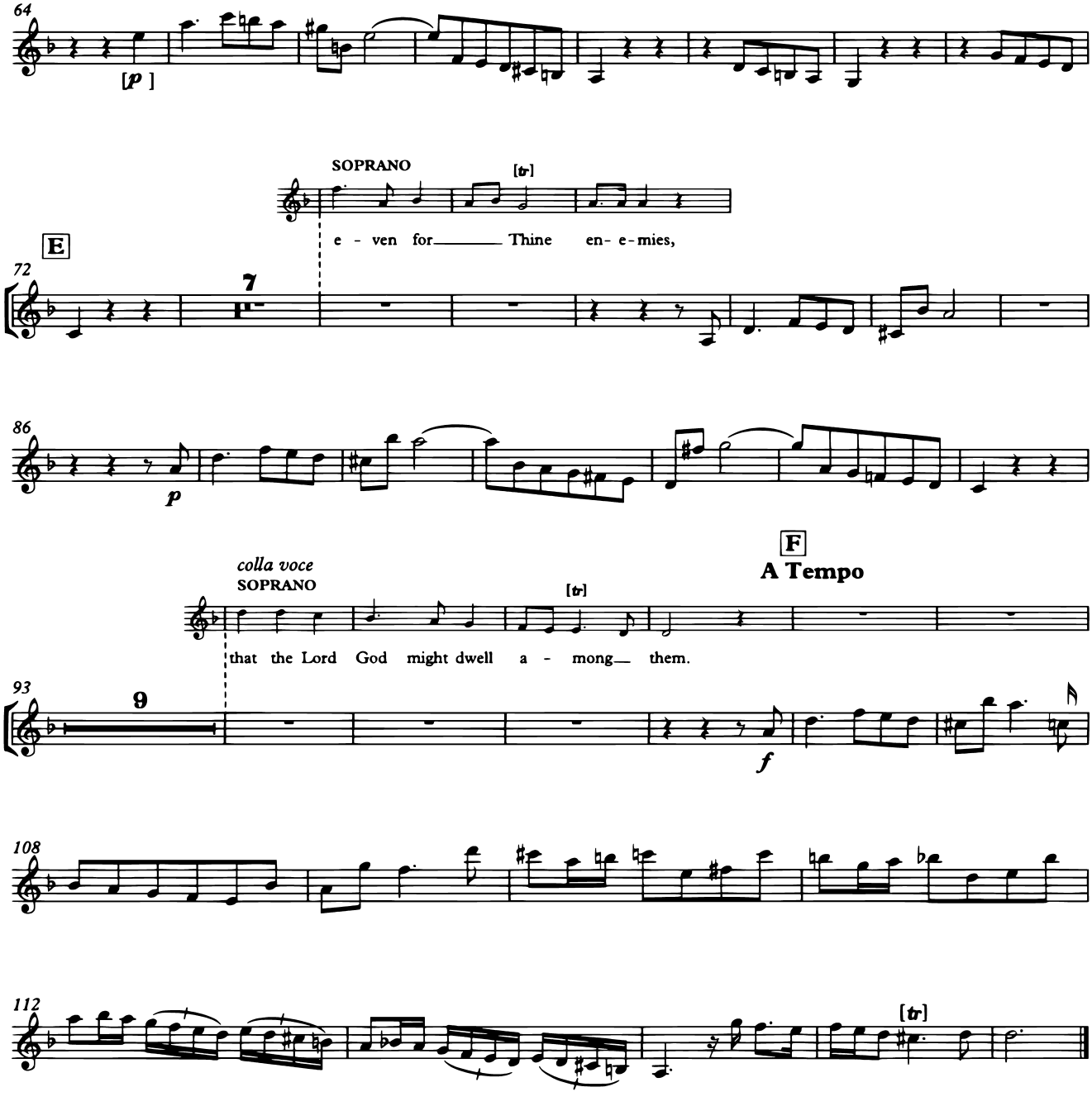

64
3
p
71
tr
D
f
78
11
E
p
96
F
colla voce
BASS
104
4
A Tempo
them, that the Lord God might dwell a-mong them.
f
115
120
[tr]

→No.37, page 58

36(*c*). Thou art gone up on high (*Song*: Soprano)

[Soprano solo in D minor]

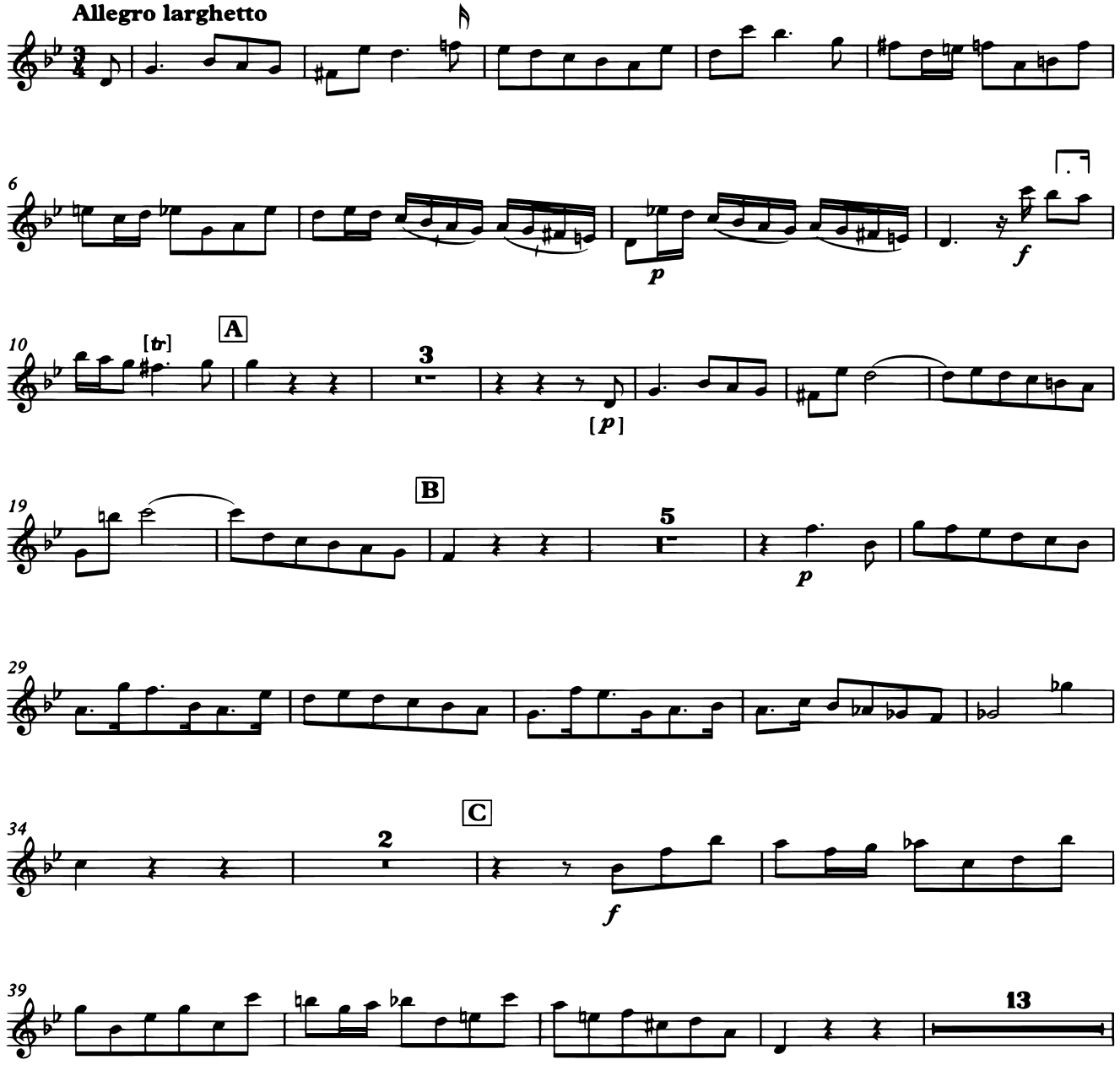


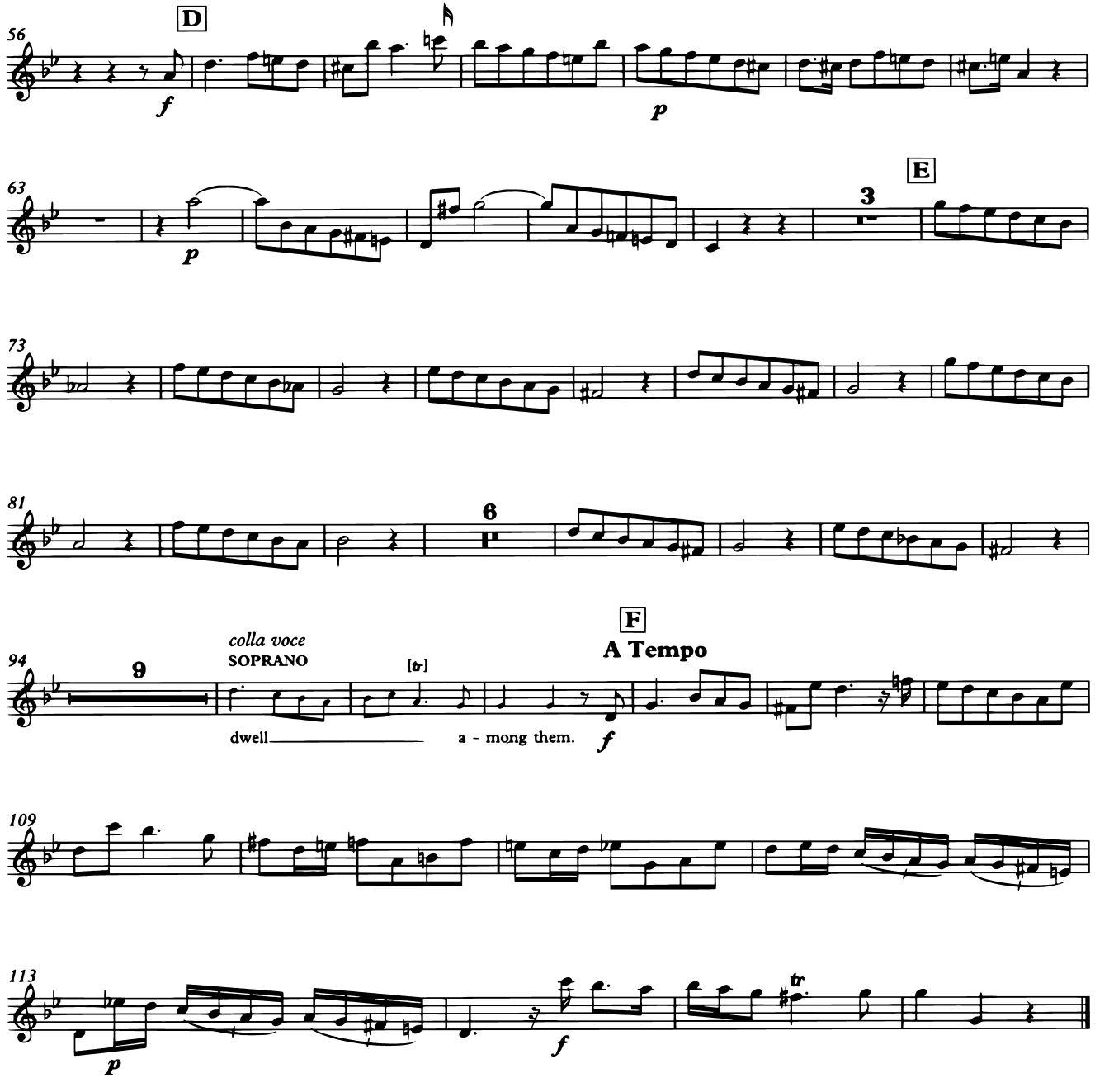

64
[p]
SOPRANO
[tr]
e - ven for Thine en- e-mies,
E
72
7
86
p
F
A Tempo
colla voce
SOPRANO
[tr]
that the Lord God might dwell a - mong them.
93
9
f
108
112
[tr]

→No.37, page 58

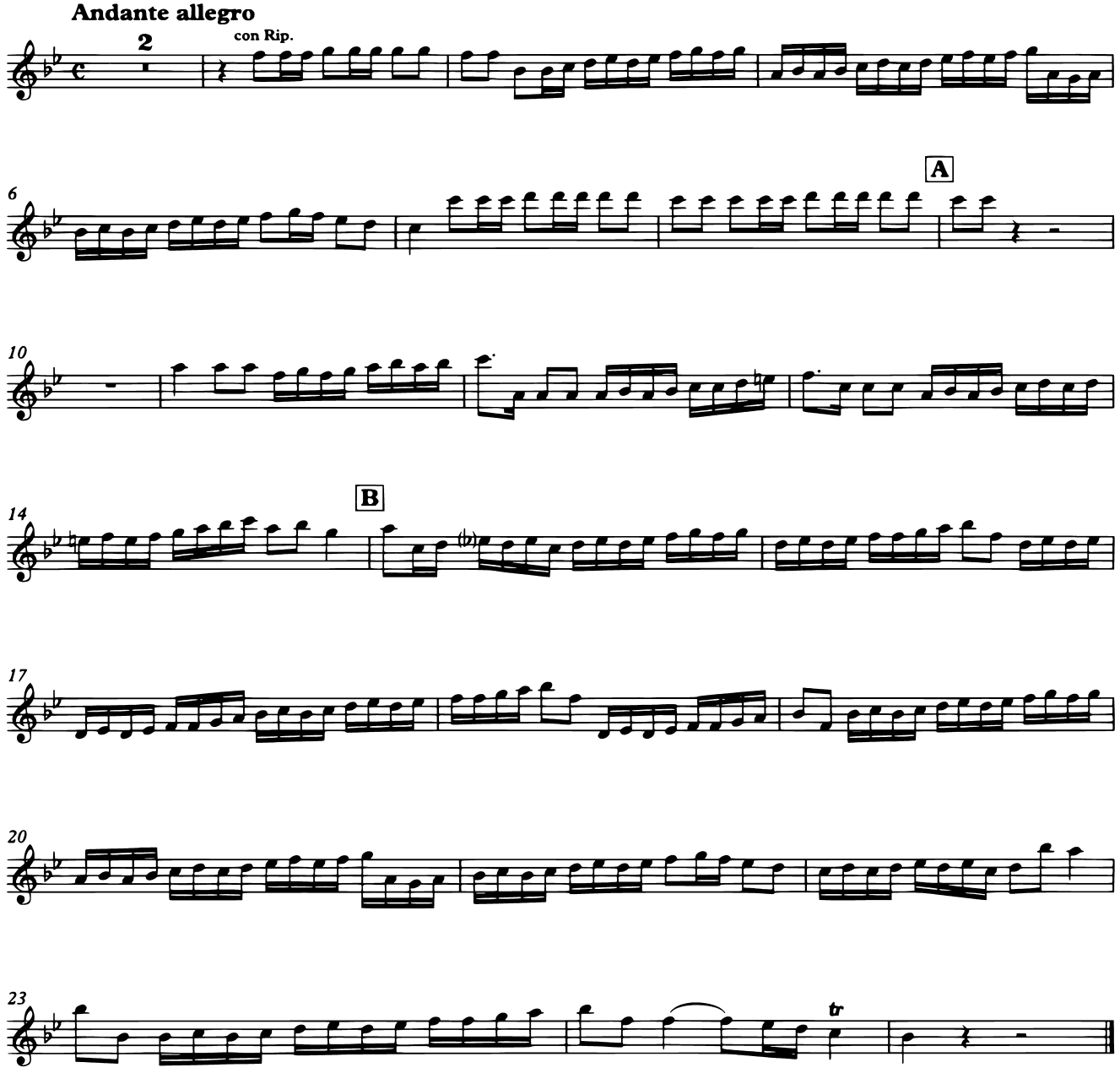
36(*d*). Thou art gone up on high (*Song*: Soprano)

[Soprano solo in G minor]

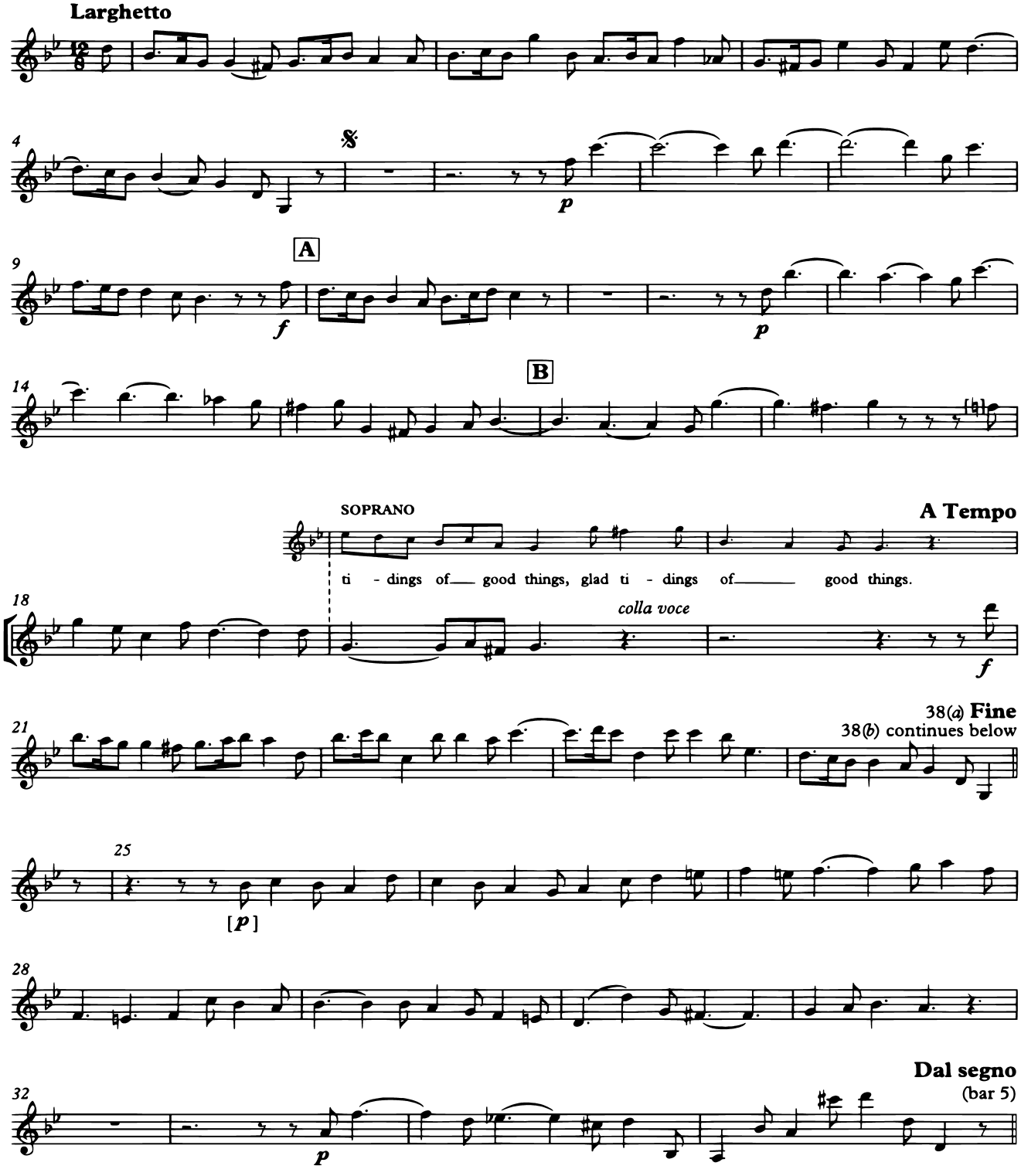



56
D
f
p
63
p
E
3
73
81
6
94
9
colla voce
SOPRANO
[tr]
F
A Tempo
dwell
a - mong them.
f
109
113
p
f
tr

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

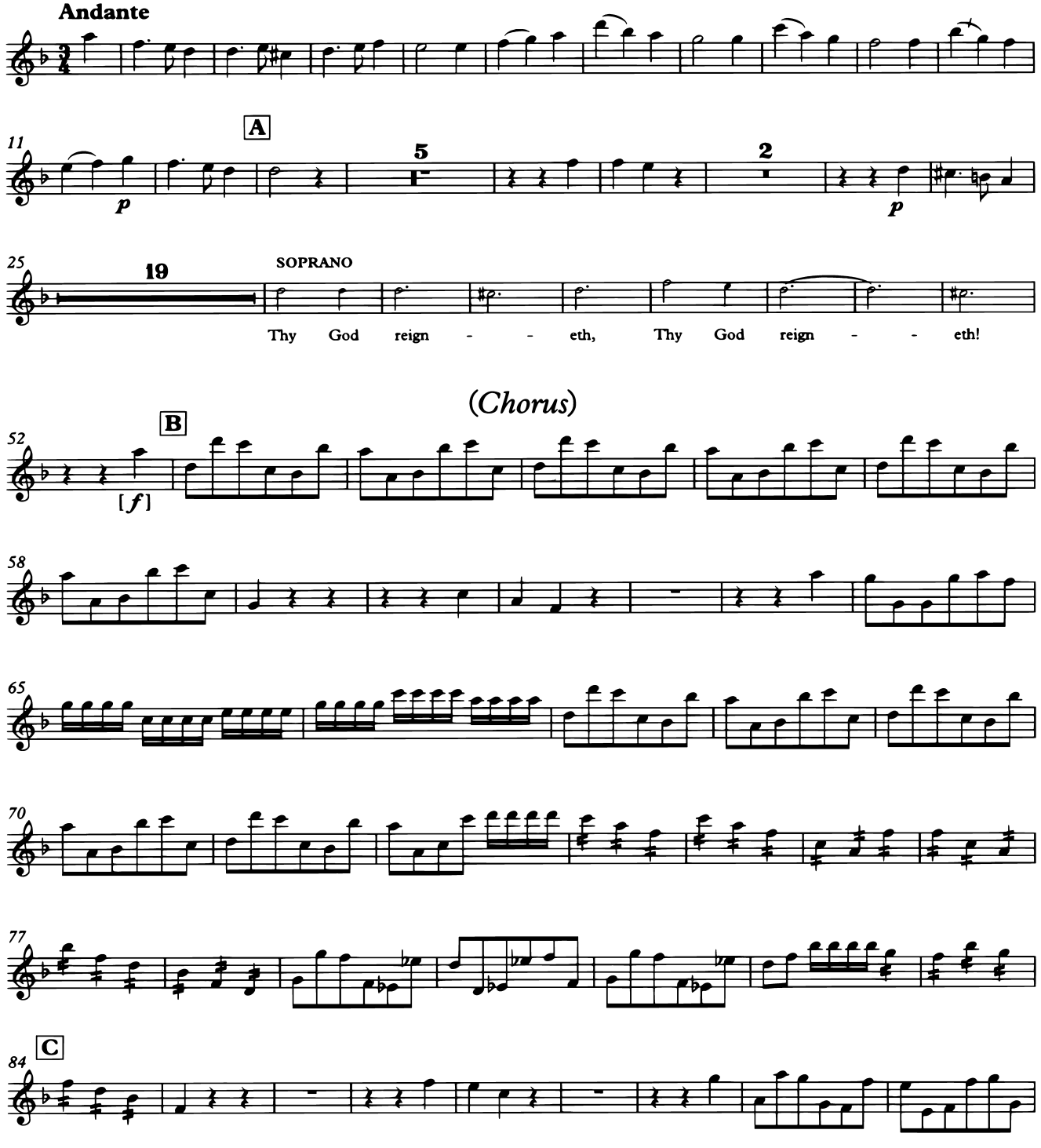


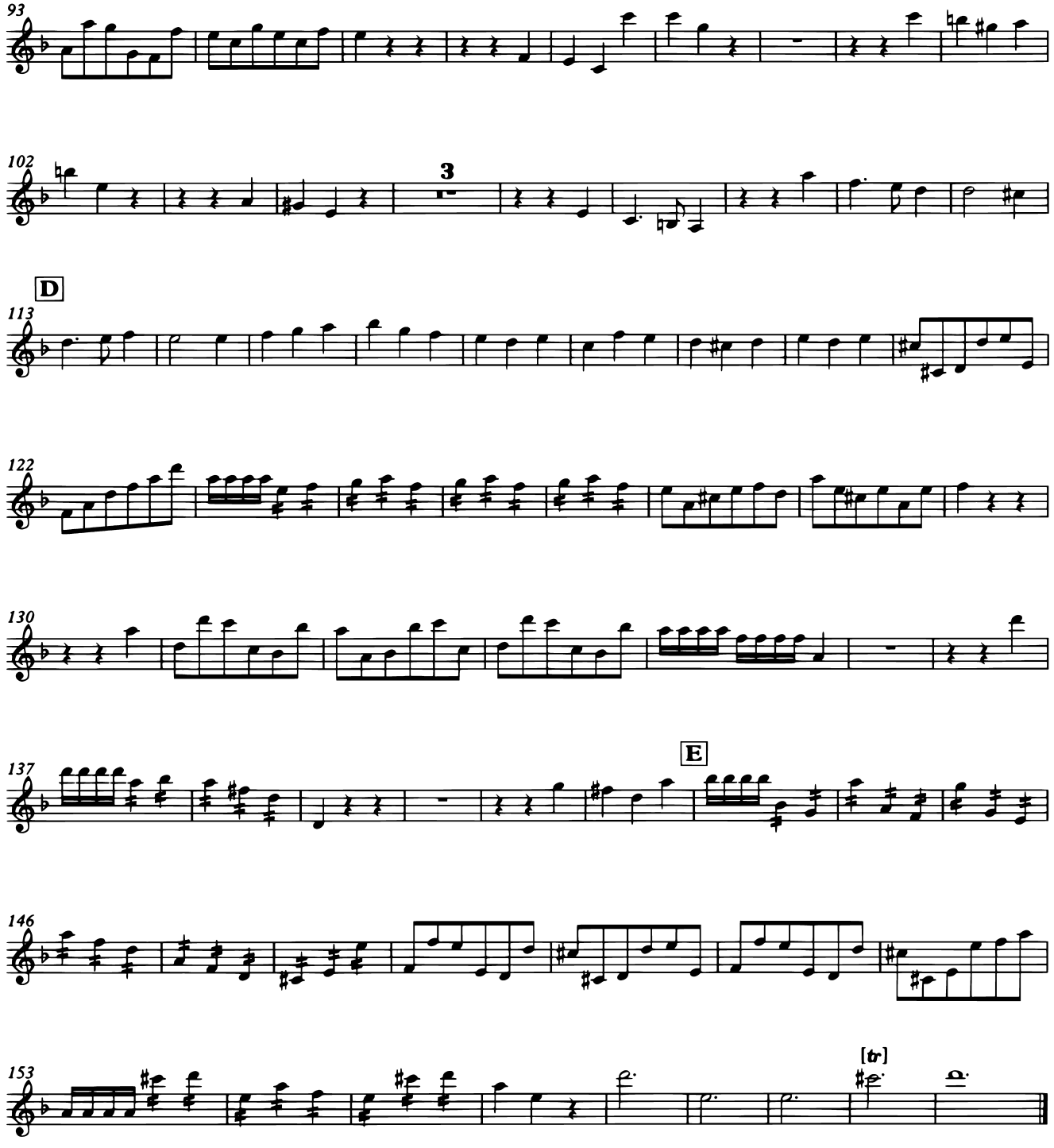
38(*a*) & (*b*). How beautiful are the feet (*Song*: Soprano)



If 38(*a*), →No.39(*a*), page 63
If 38(*b*) 2nd time, →No.40, page 64

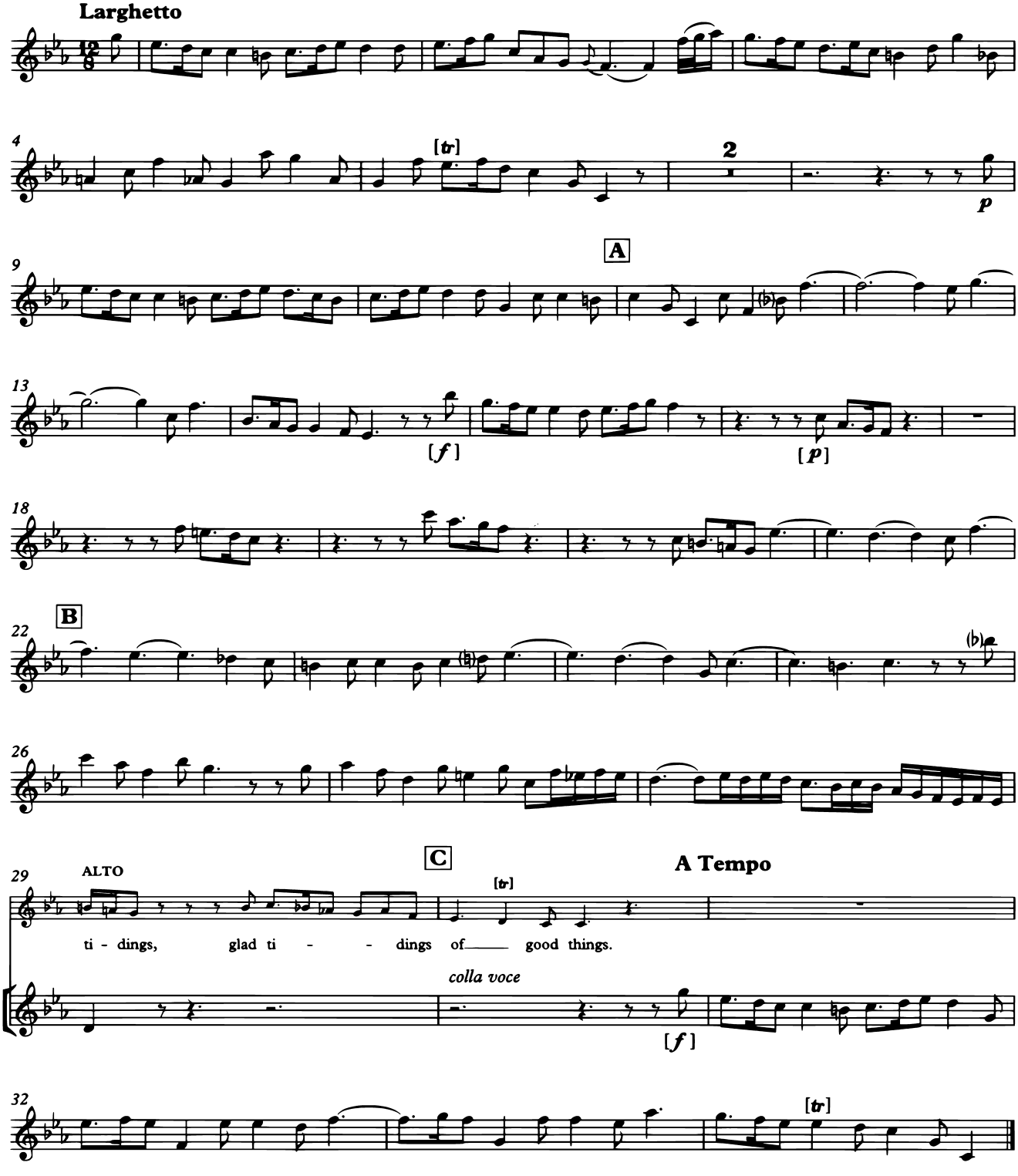
38(*c*). How beautiful are the feet (*Duet*: 2 Altos & *Chorus*)
38(*d*). How beautiful are the feet (*Duet* : Soprano, Alto, & *Chorus*)



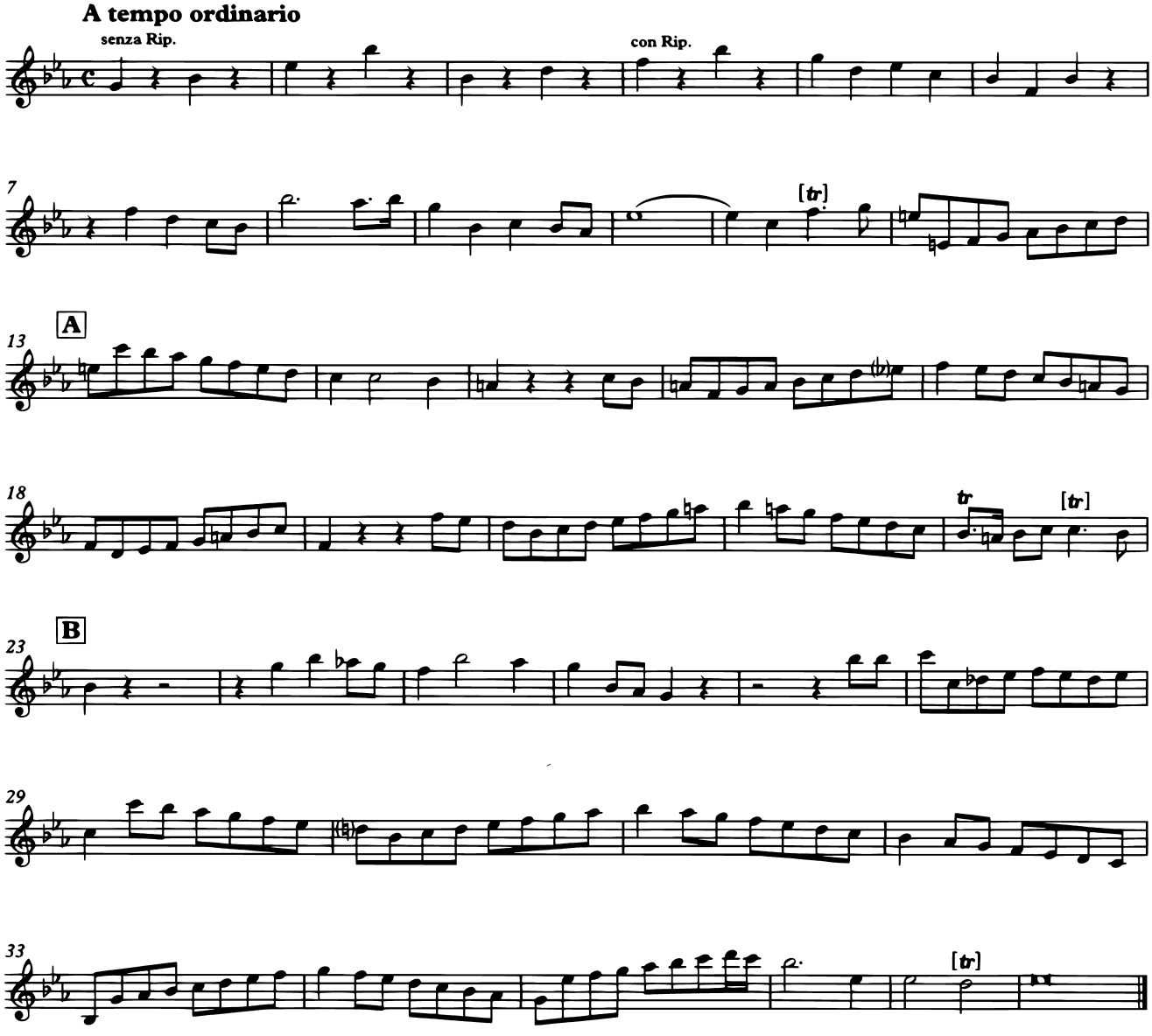


→No.39(*b*), page 63

38(*e*). How beautiful are the feet (*Song*: Alto)



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



39(*b*). Their sound is gone out (*Song*: Tenor or Soprano) – TACET (23 bars)

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

Allegro

senza Rip.

5

9

13

[tr]

A

p

17

21

27

32

Recit. (40(*a*))

BASS

The kings of the earth rise up, and the

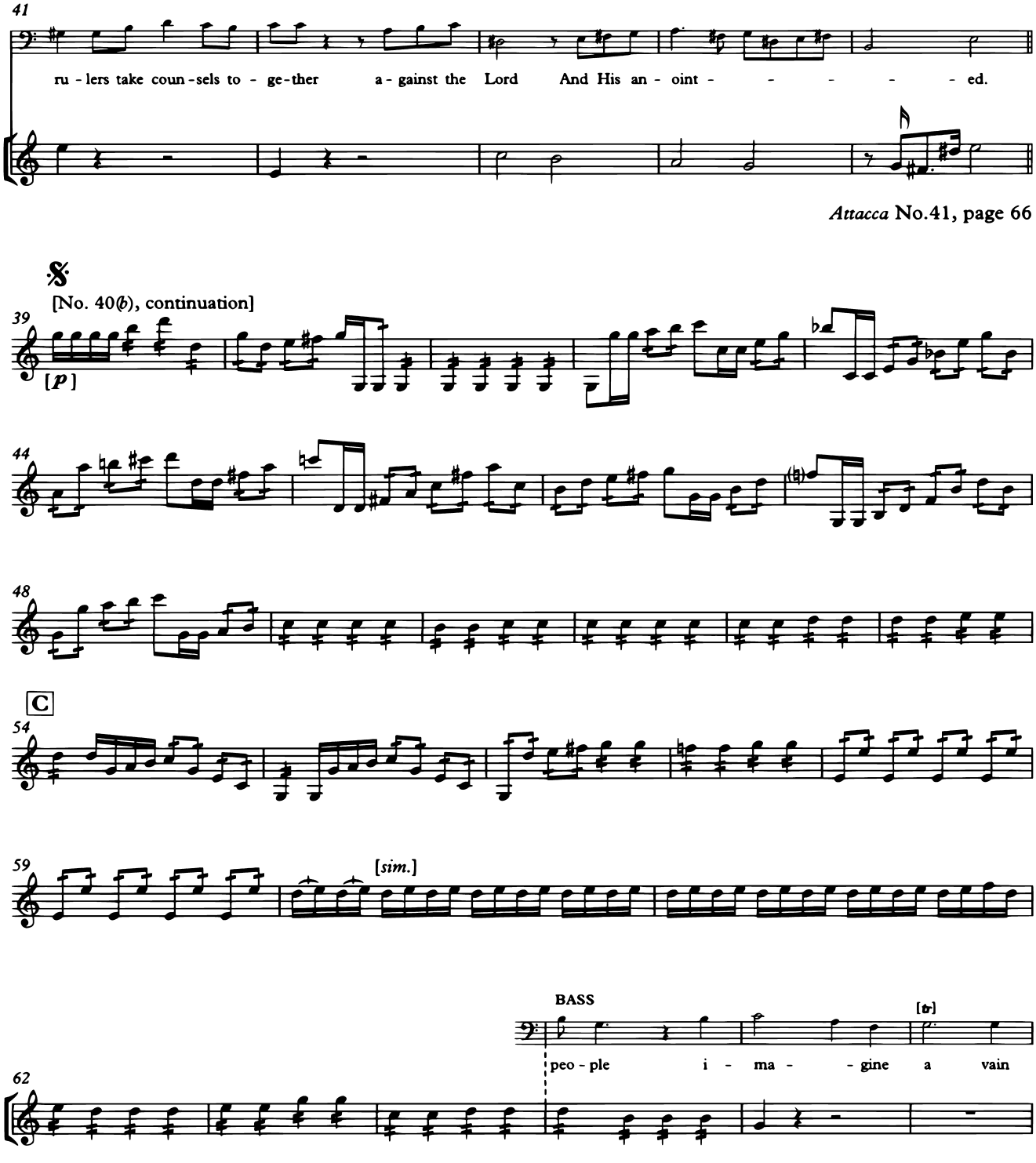
B

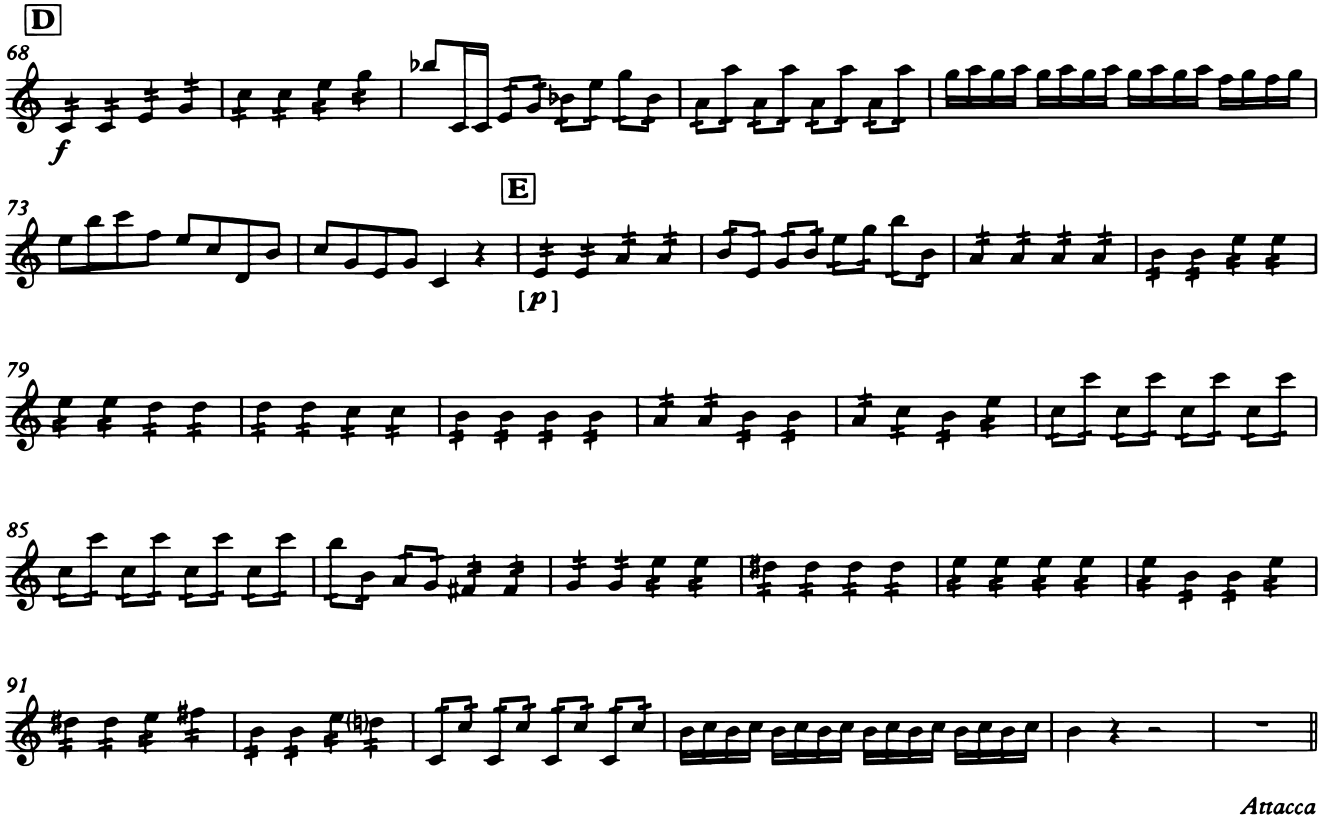
37

f

40(*a*) Continues here

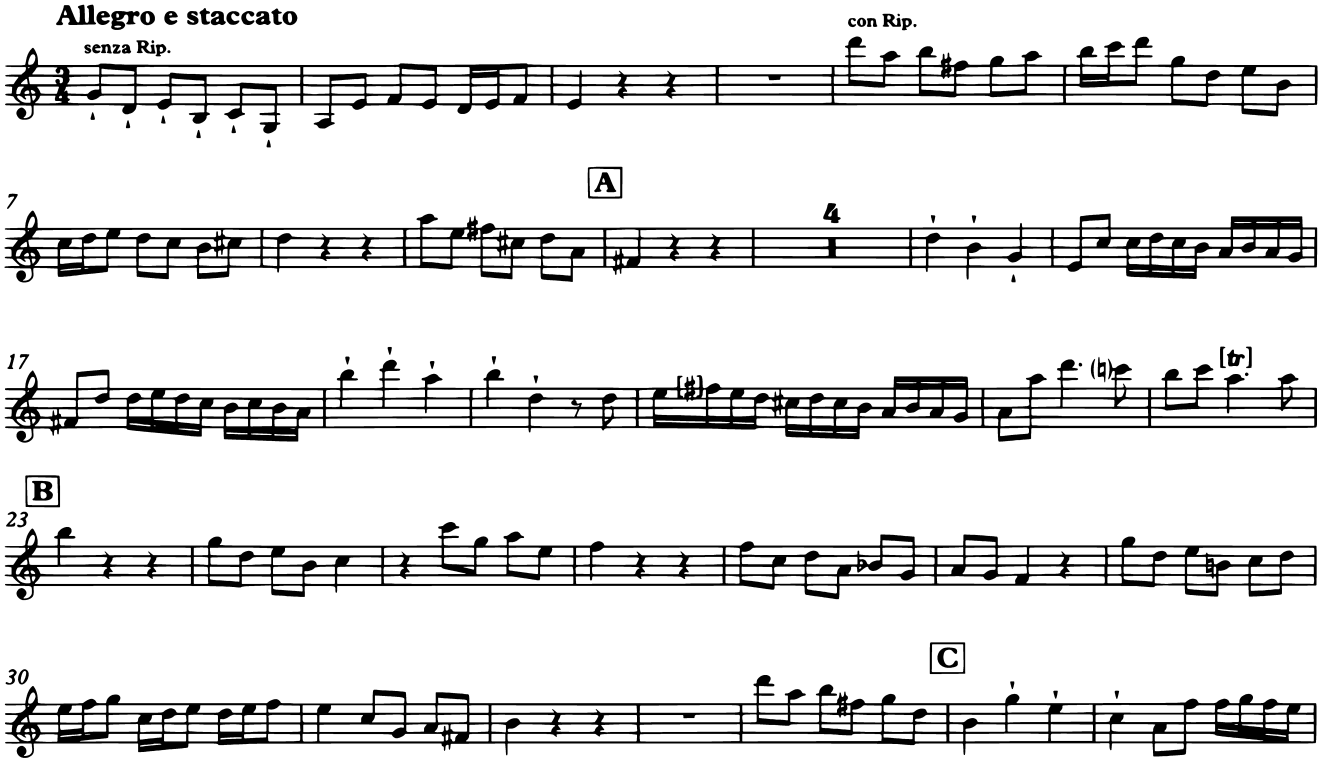
40(*b*) Go to 𝄋 (opposite page)

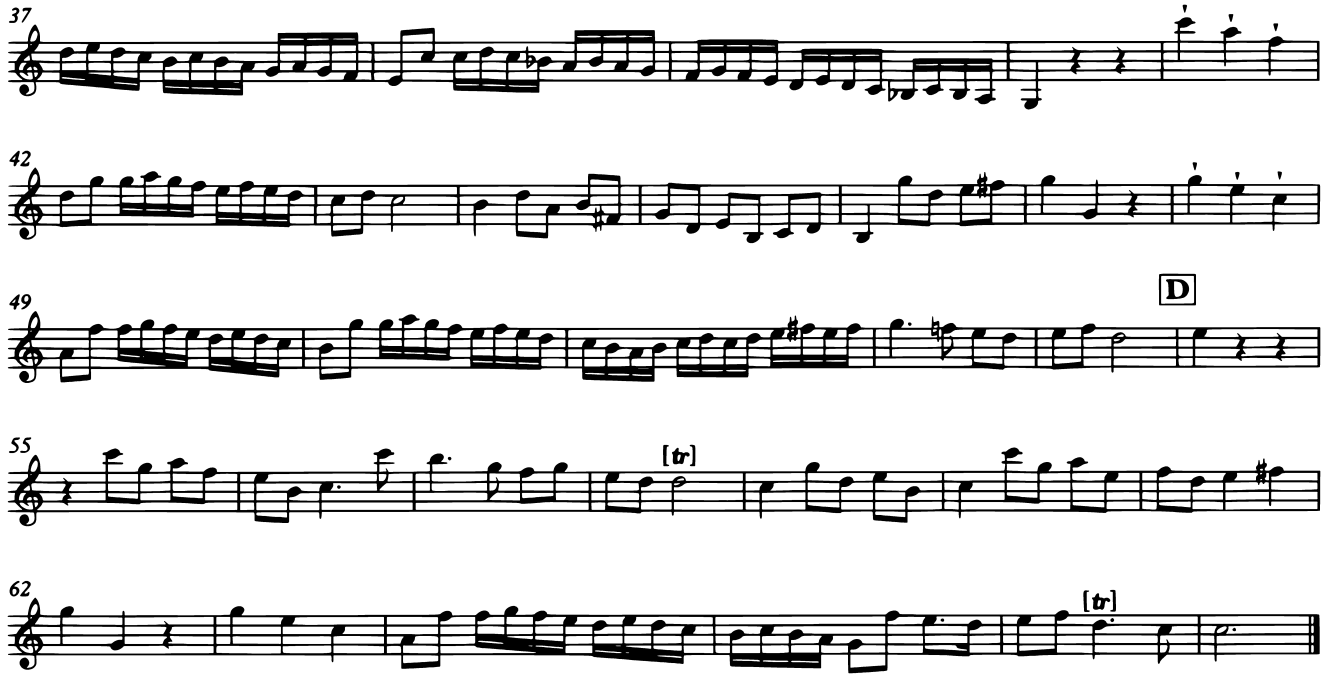

41
ru - lers take coun - sels to - ge - ther a - gainst the Lord And His an - oint - - - - - ed.
Attacca No.41, page 66
[No. 40(b), continuation]
39
[p]
44
48
C
54
59
[sim.]
BASS
[tr]
62
peo - ple i - ma - - gine a vain



Attacca

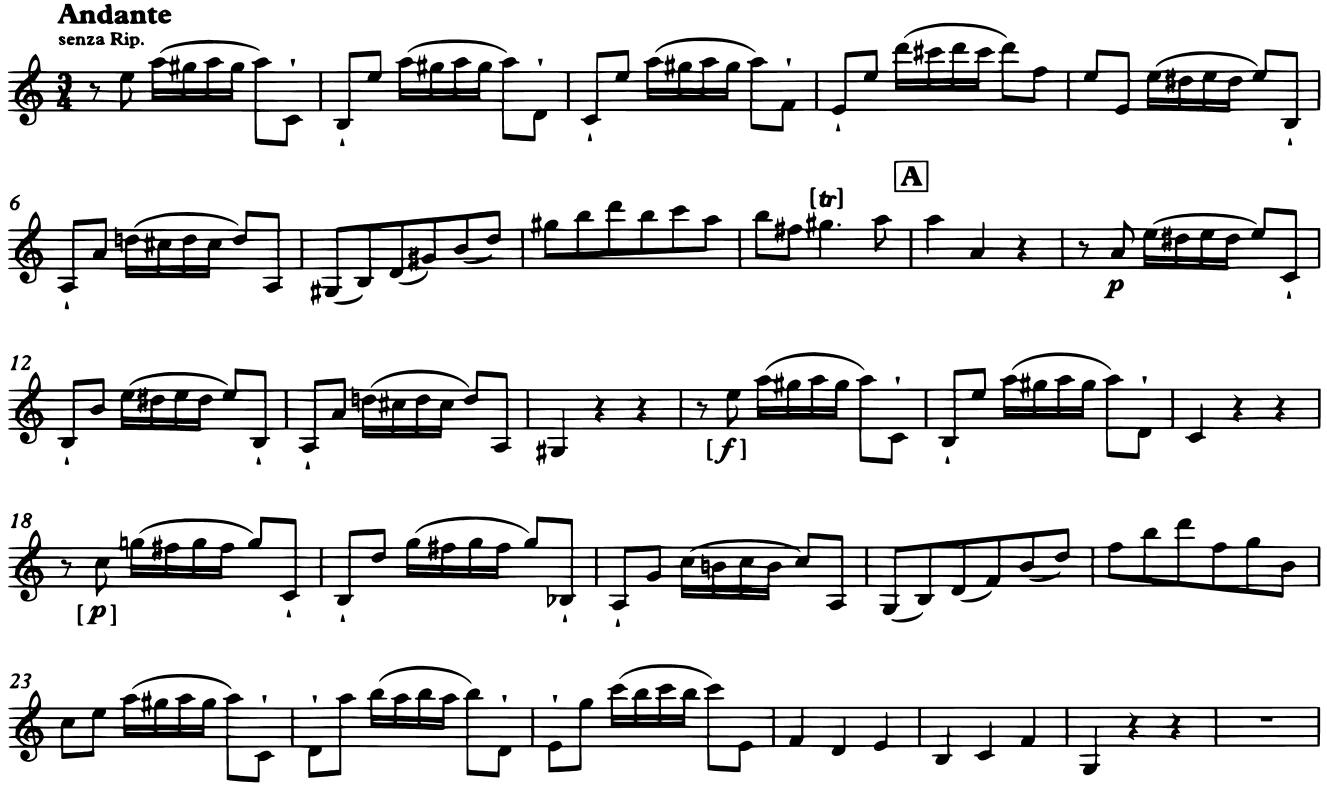
41. Let us break their bonds (*Chorus*)

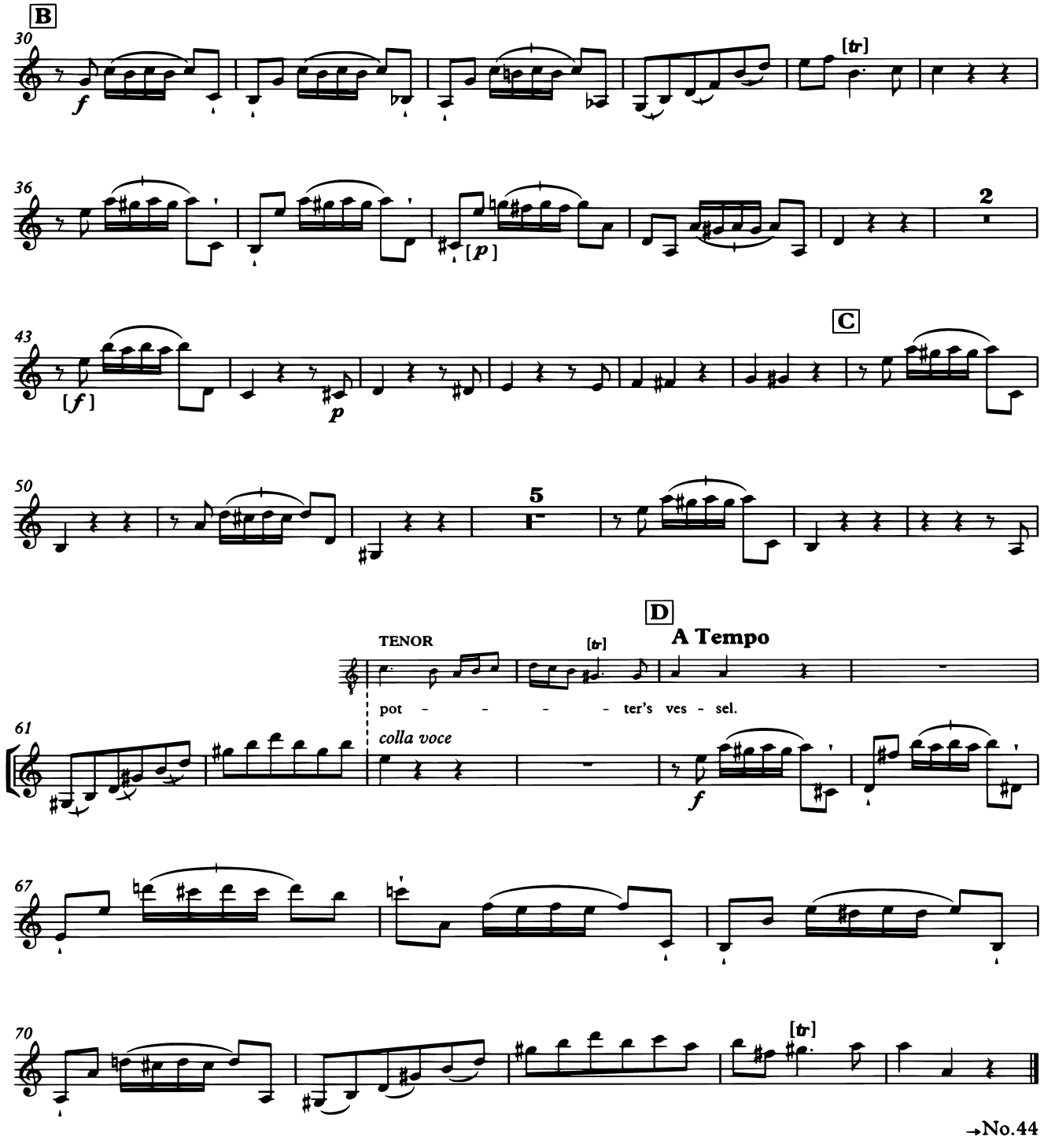




42. He that dwelleth in heaven (*Recit.*: Tenor) – TACET (4 bars) *Attacca*

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

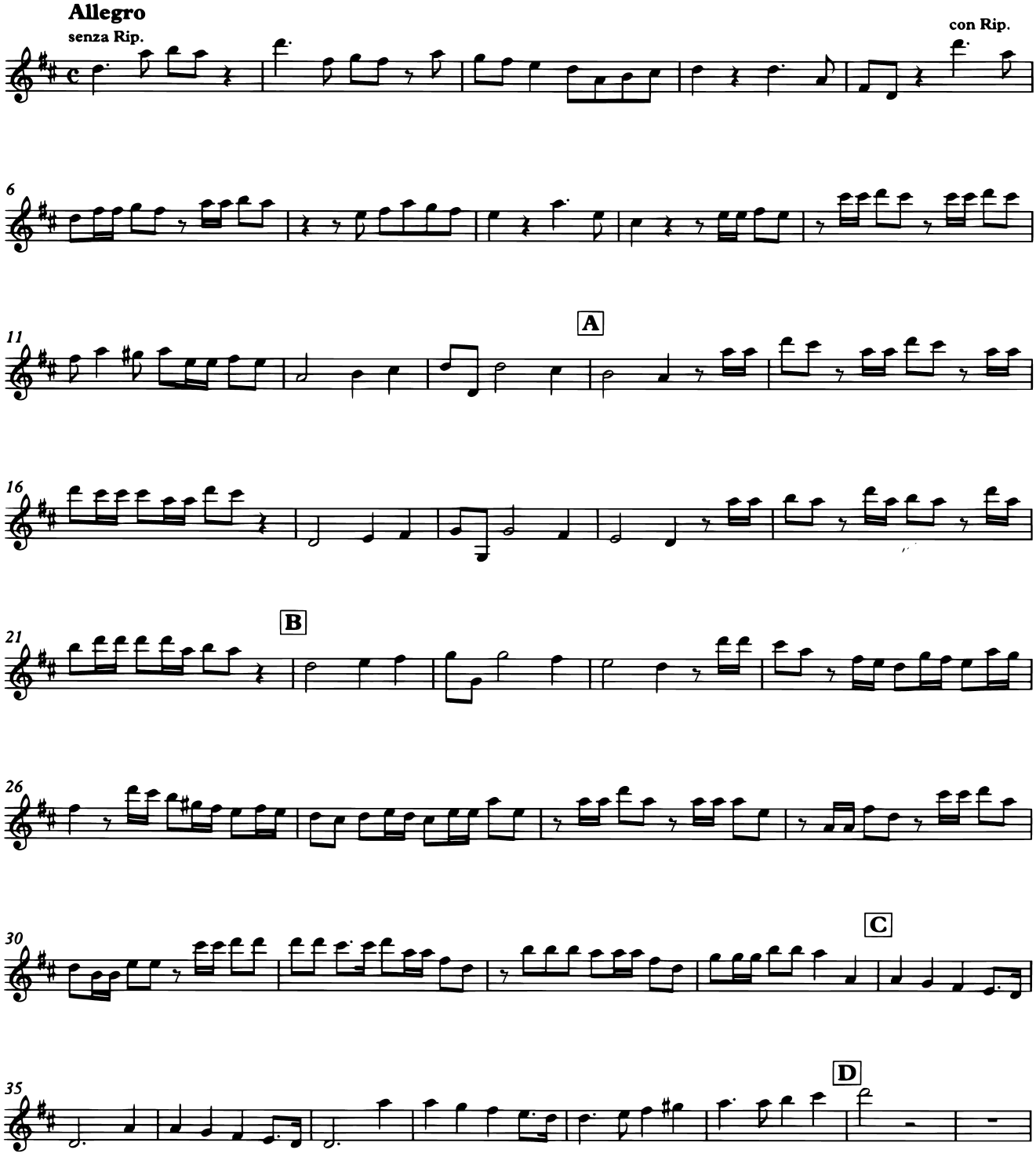


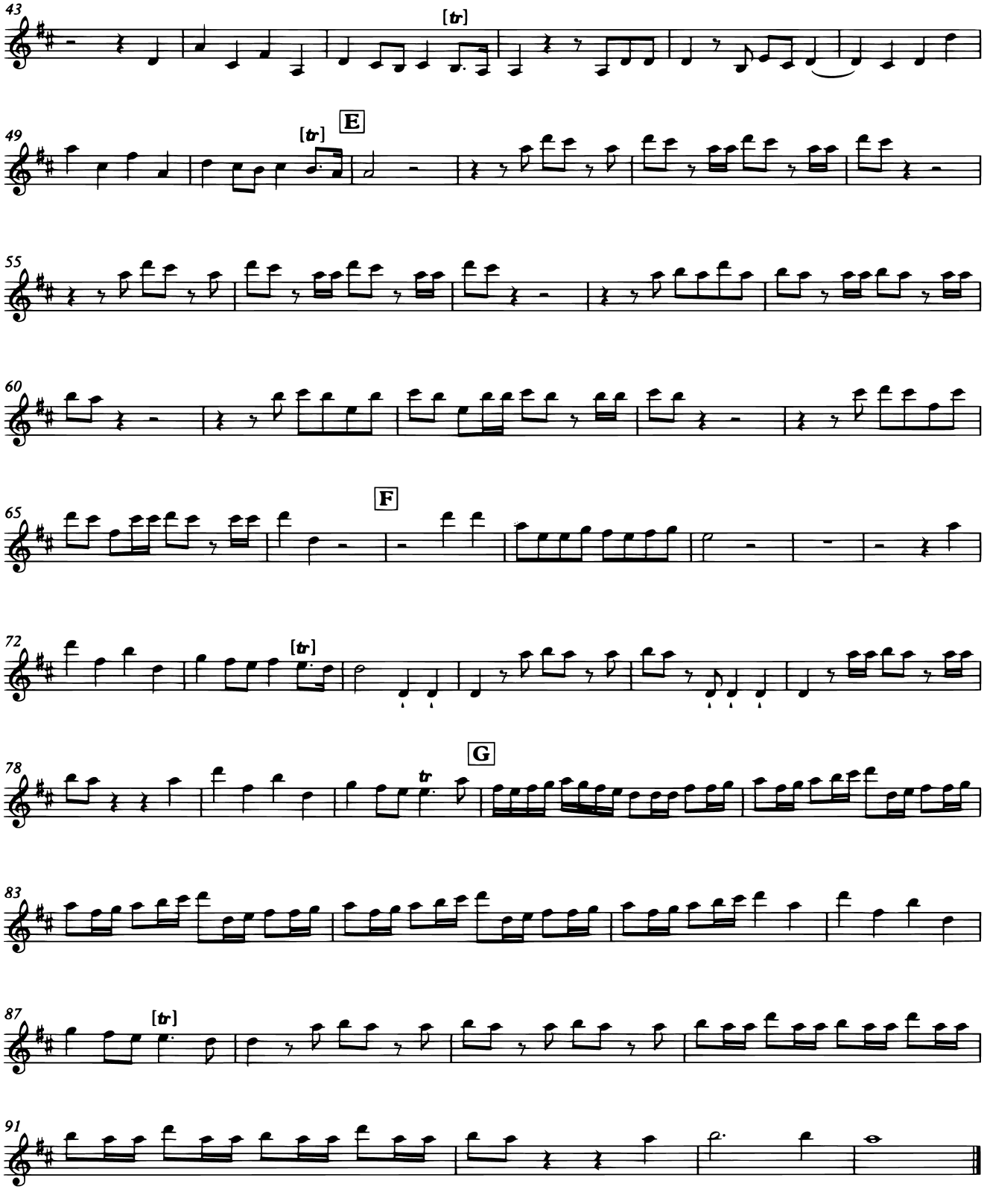


→No.44

43(*b*). Thou shalt break them (*Recit.*: Tenor) – TACET (4 bars) *Attacca*

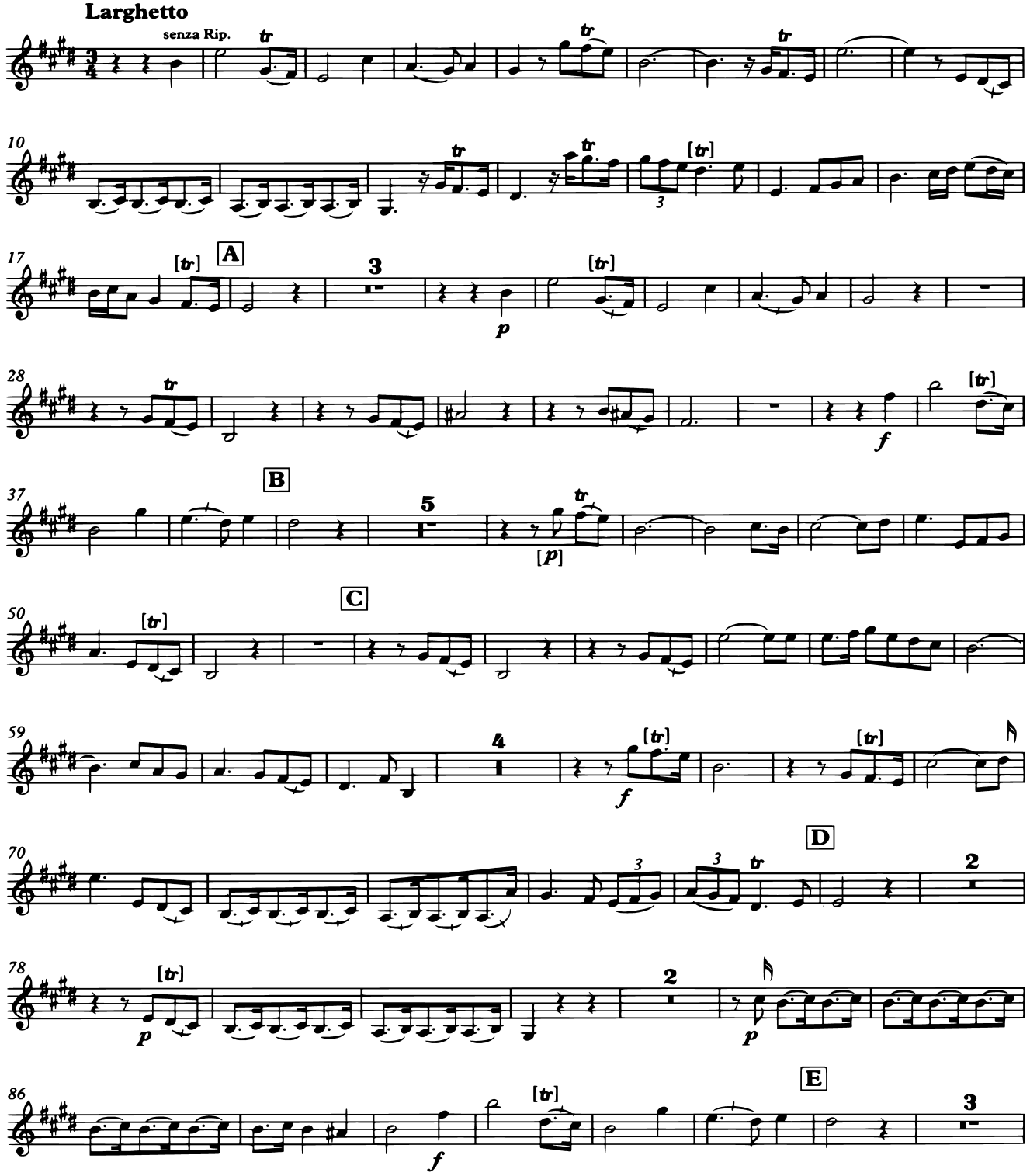
44. Hallelujah (*Chorus*)

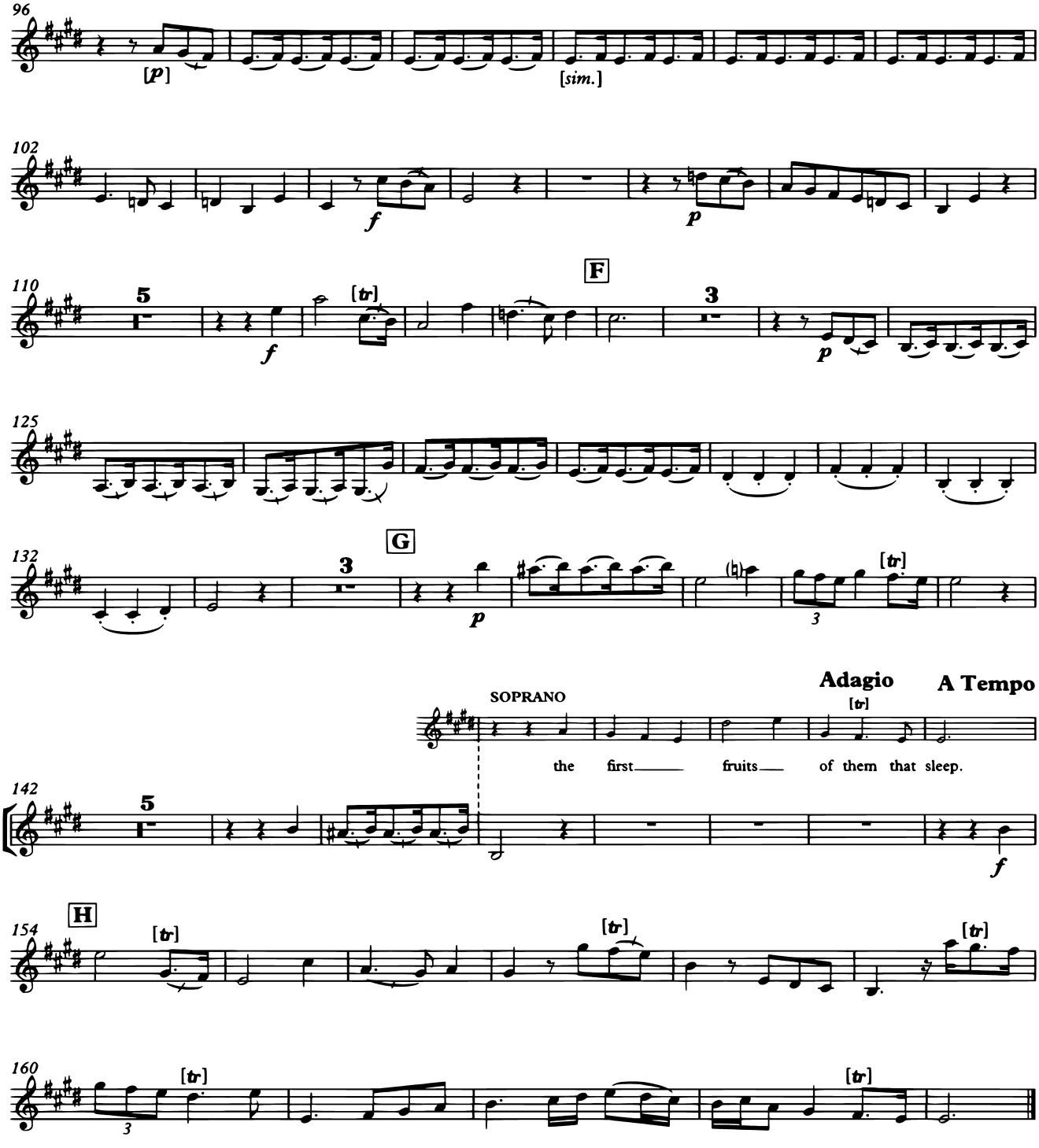



43
[tr]
49
[tr]
E
55
60
65
F
72
[tr]
78
tr
G
83
87
[tr]
91

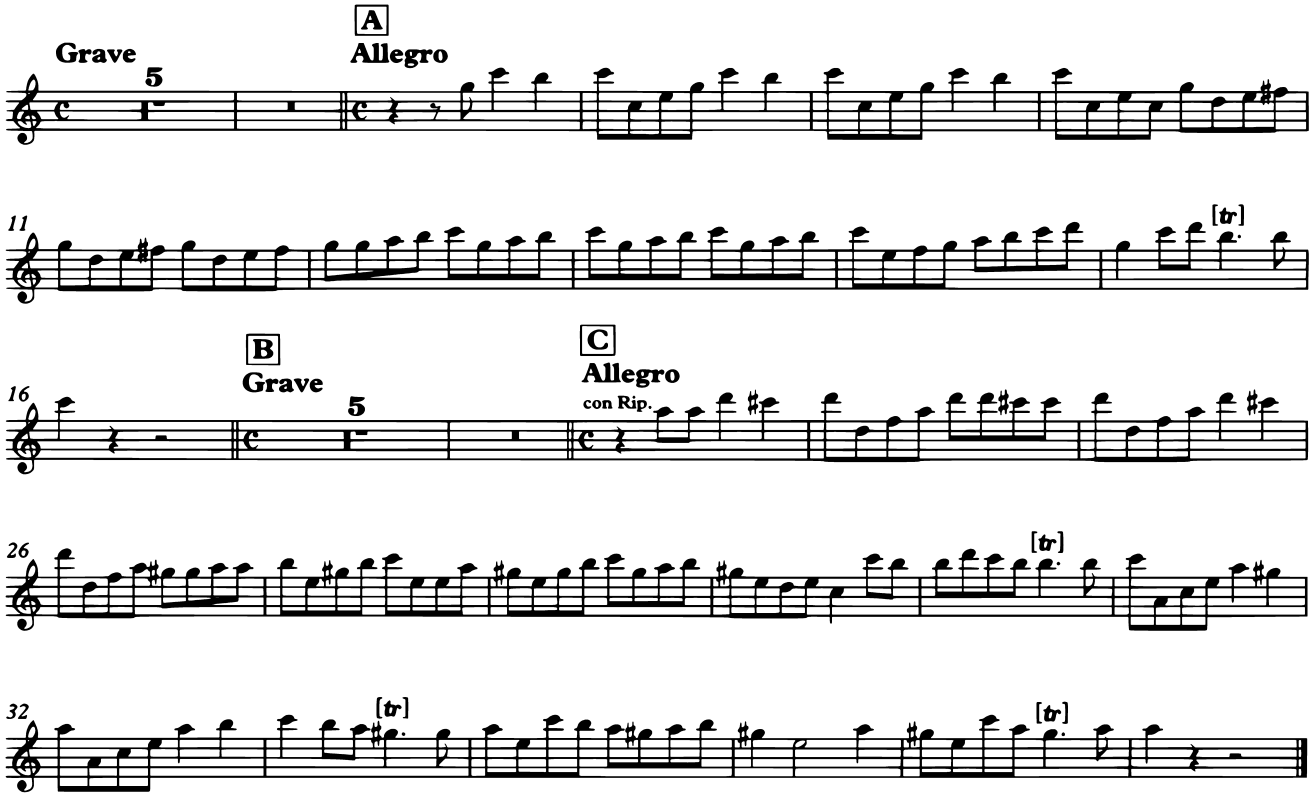
Part the Third

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

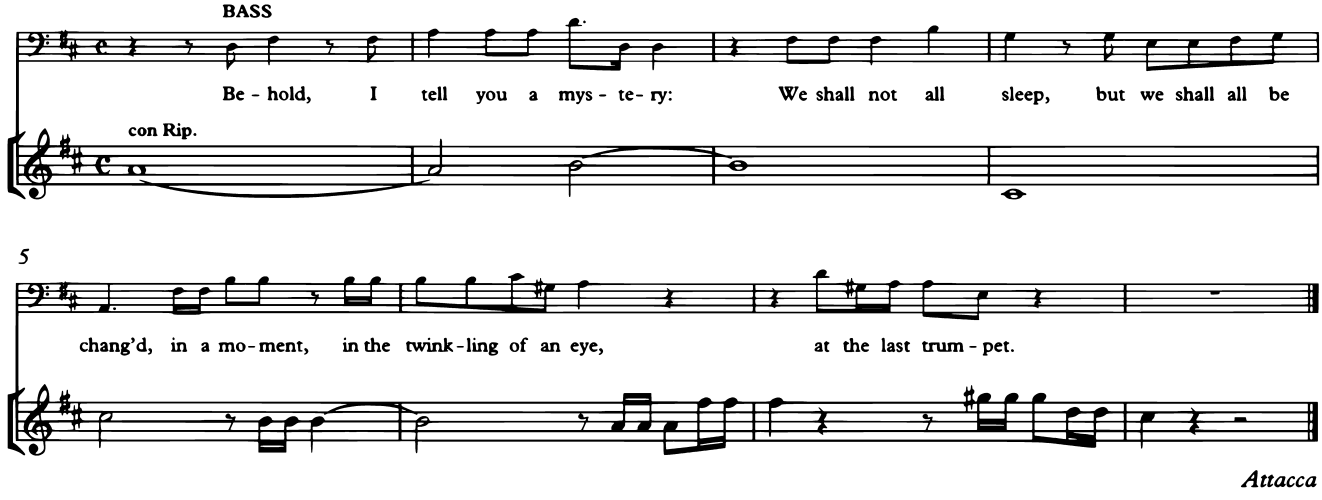



96
[p]
[sim.]
102
f
p
110
5
f
[tr]
F
3
p
125
132
G
3
p
[tr]
3
Adagio
A Tempo
SOPRANO
[tr]
the first fruits of them that sleep.
142
5
f
154
H
[tr]
[tr]
[tr]
160
3
[tr]
[tr]

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



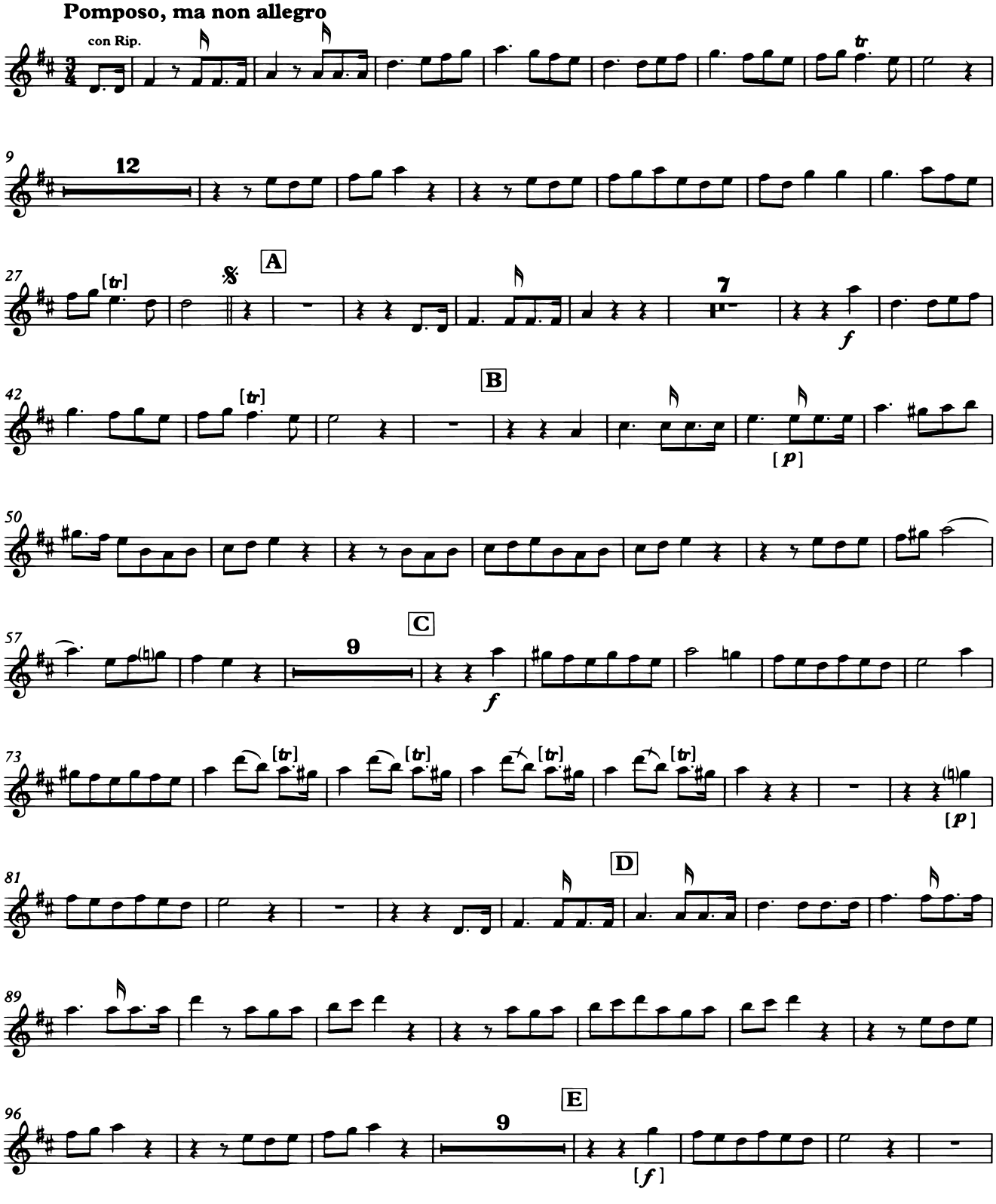
47. Behold, I tell you a mystery (*Accompagnato*: Bass)

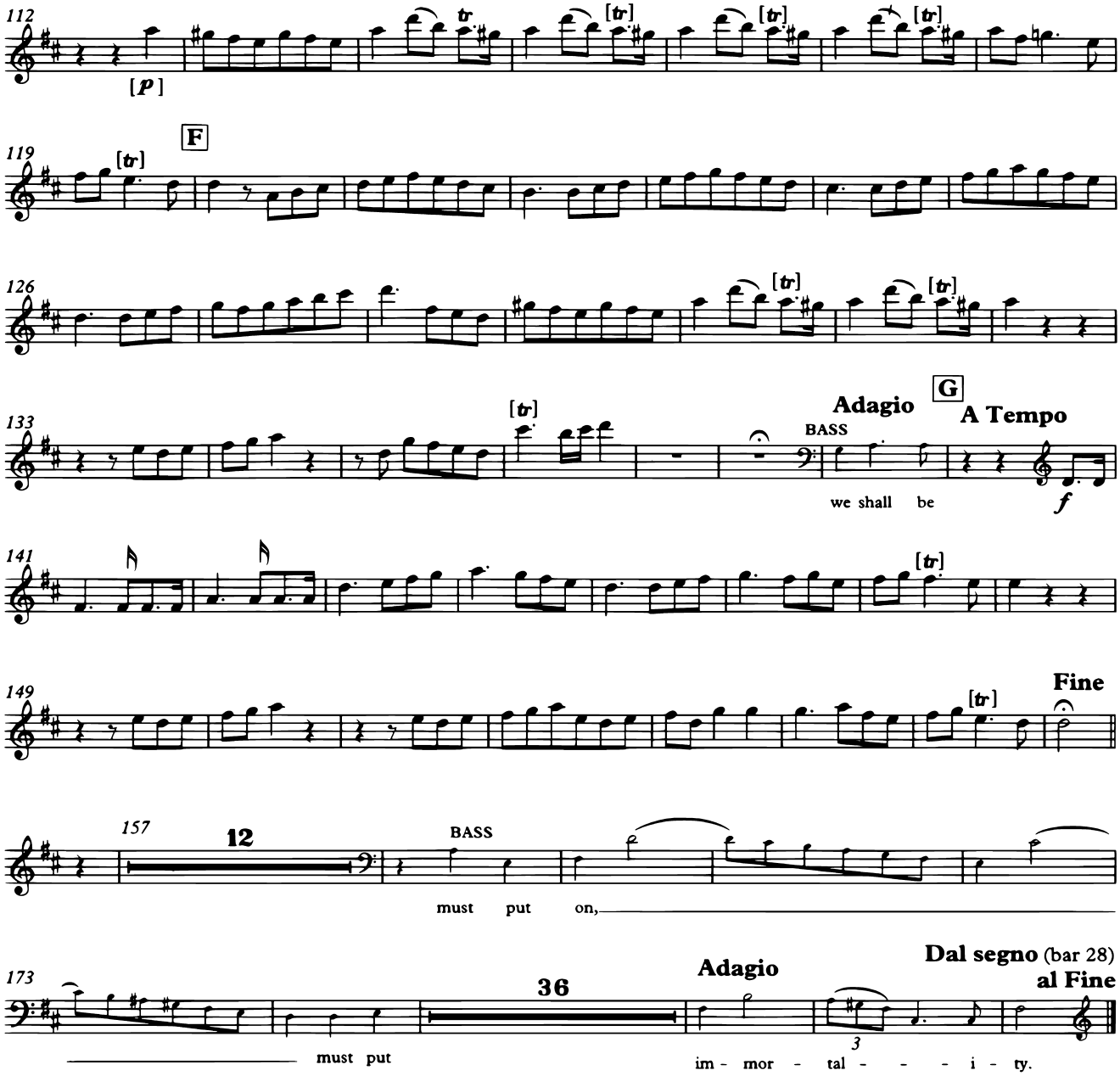


Attacca

V.S.

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

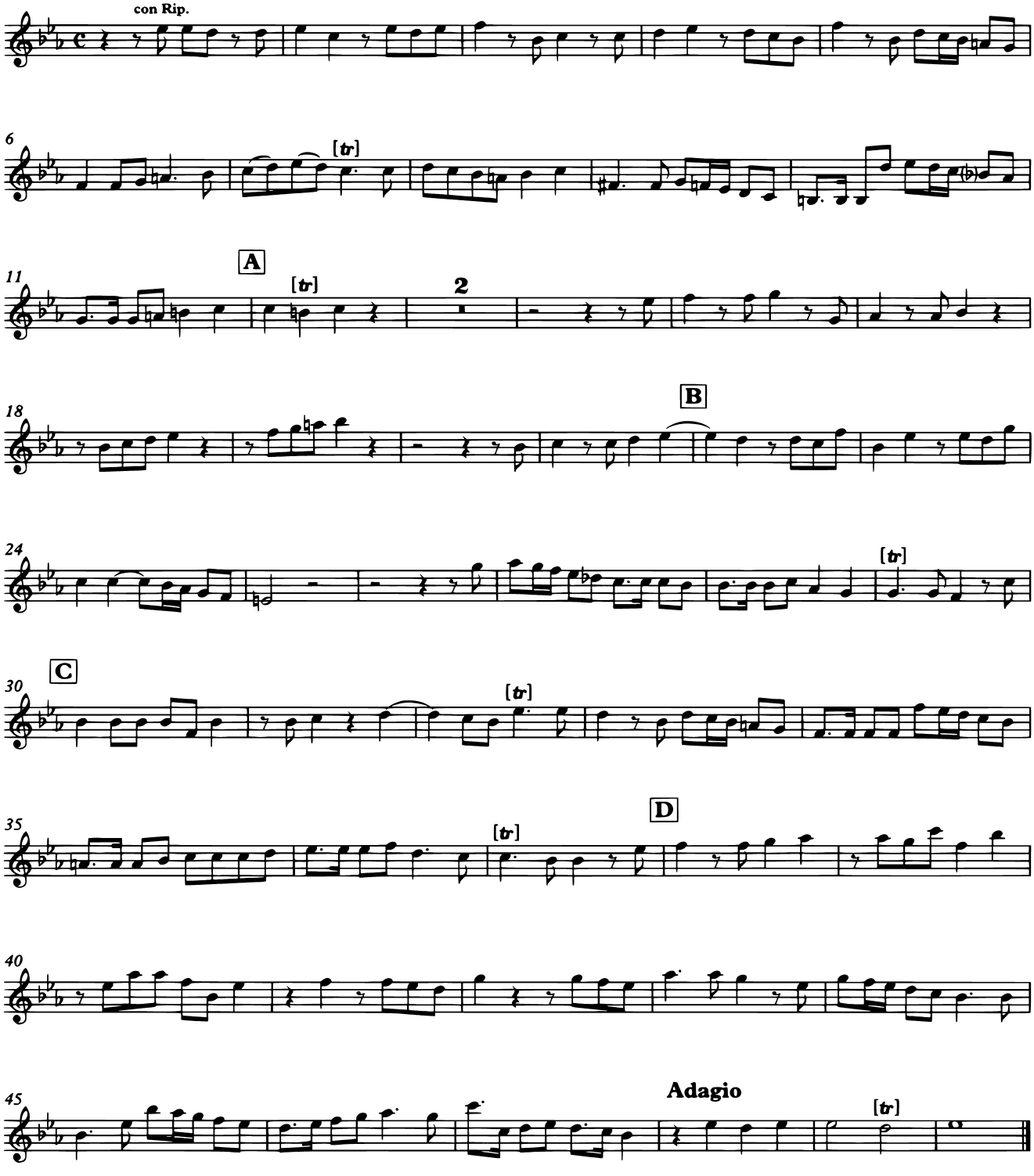




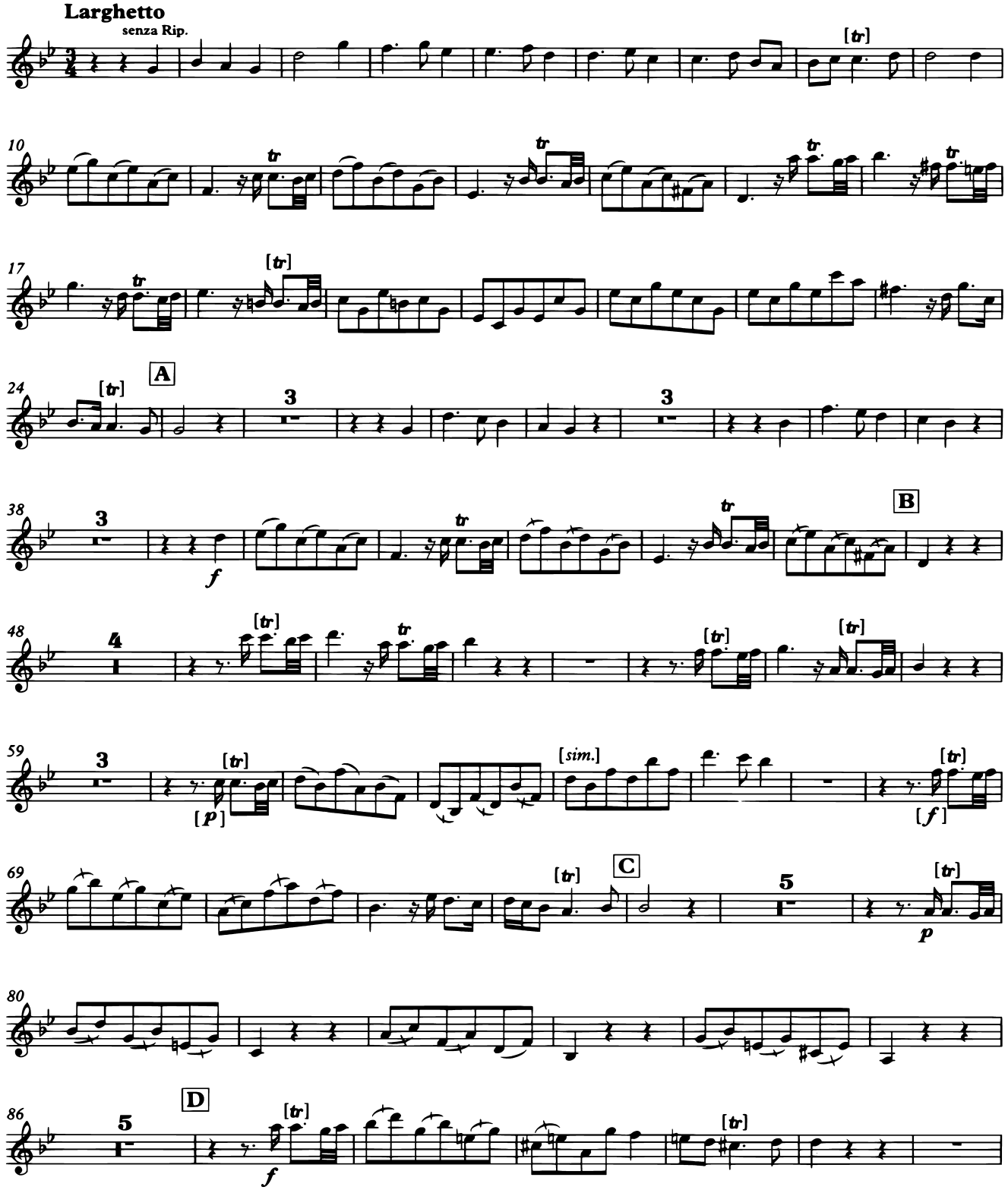
49. Then shall be brought to pass (*Recit.*: Alto) – TACET (5 bars)
50(*a*). O death, where is thy sting? (*Duet*: Alto & Tenor) – TACET (24 bars) *or*
50(*b*). O death, where is thy sting? (*Duet*: Alto & Tenor) – TACET (41 bars) *Attacca*

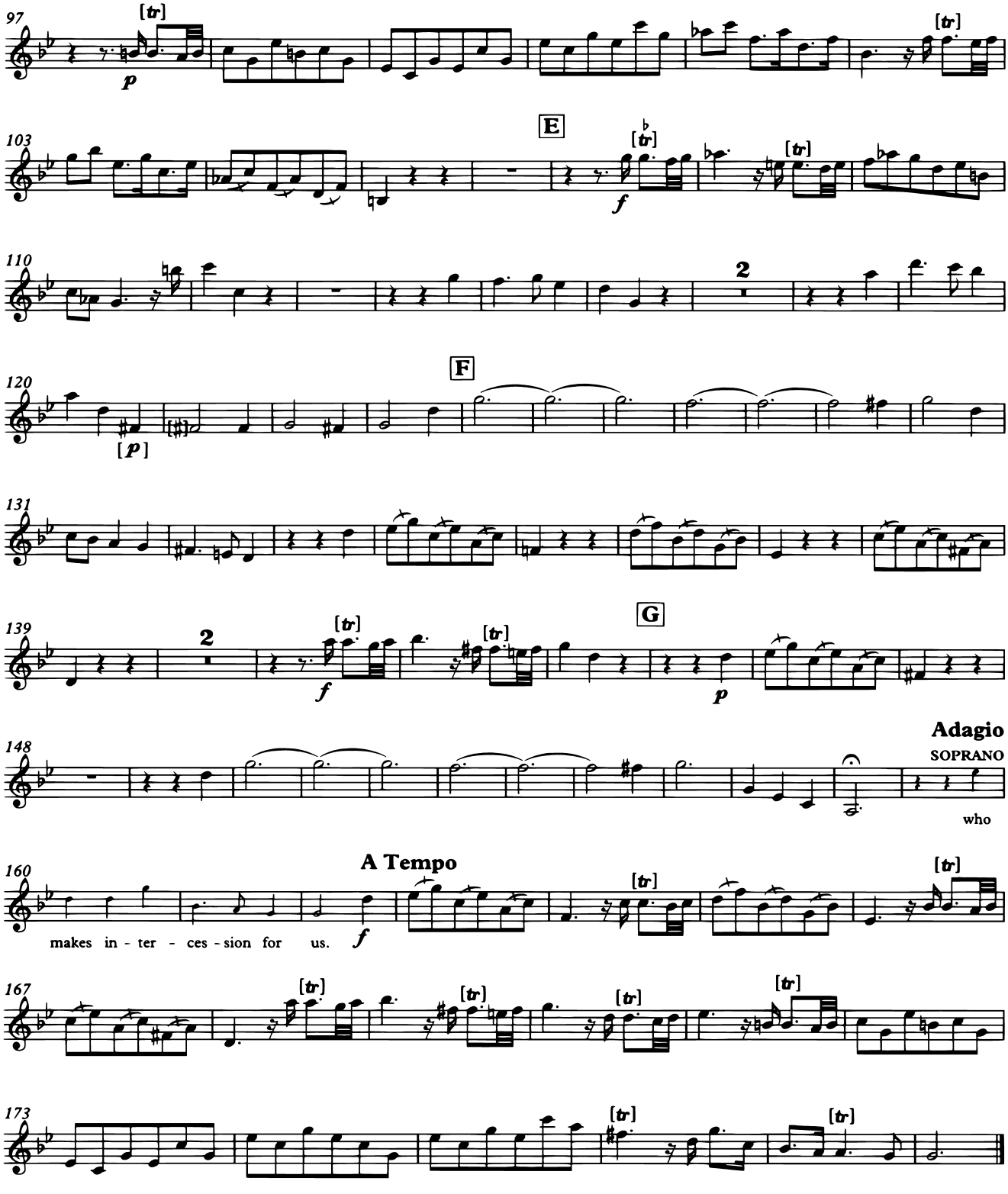
NB Continuo leads into No.51 without a break.

51. But thanks be to God (*Chorus*)



52(*a*). If God be for us (*Song*: Soprano)

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148
Adagio
SOPRANO
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makes in - ter - ces - sion for us.
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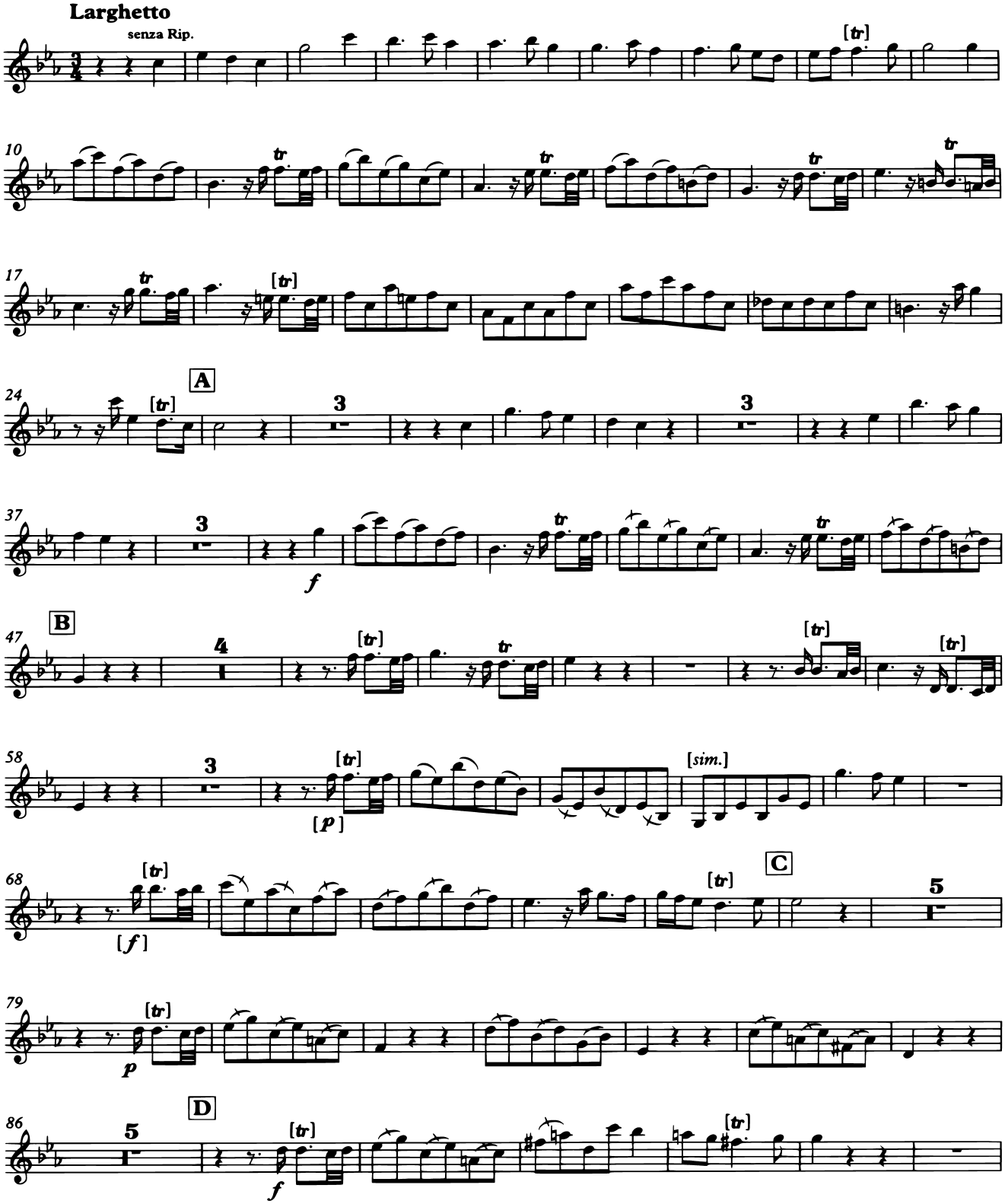
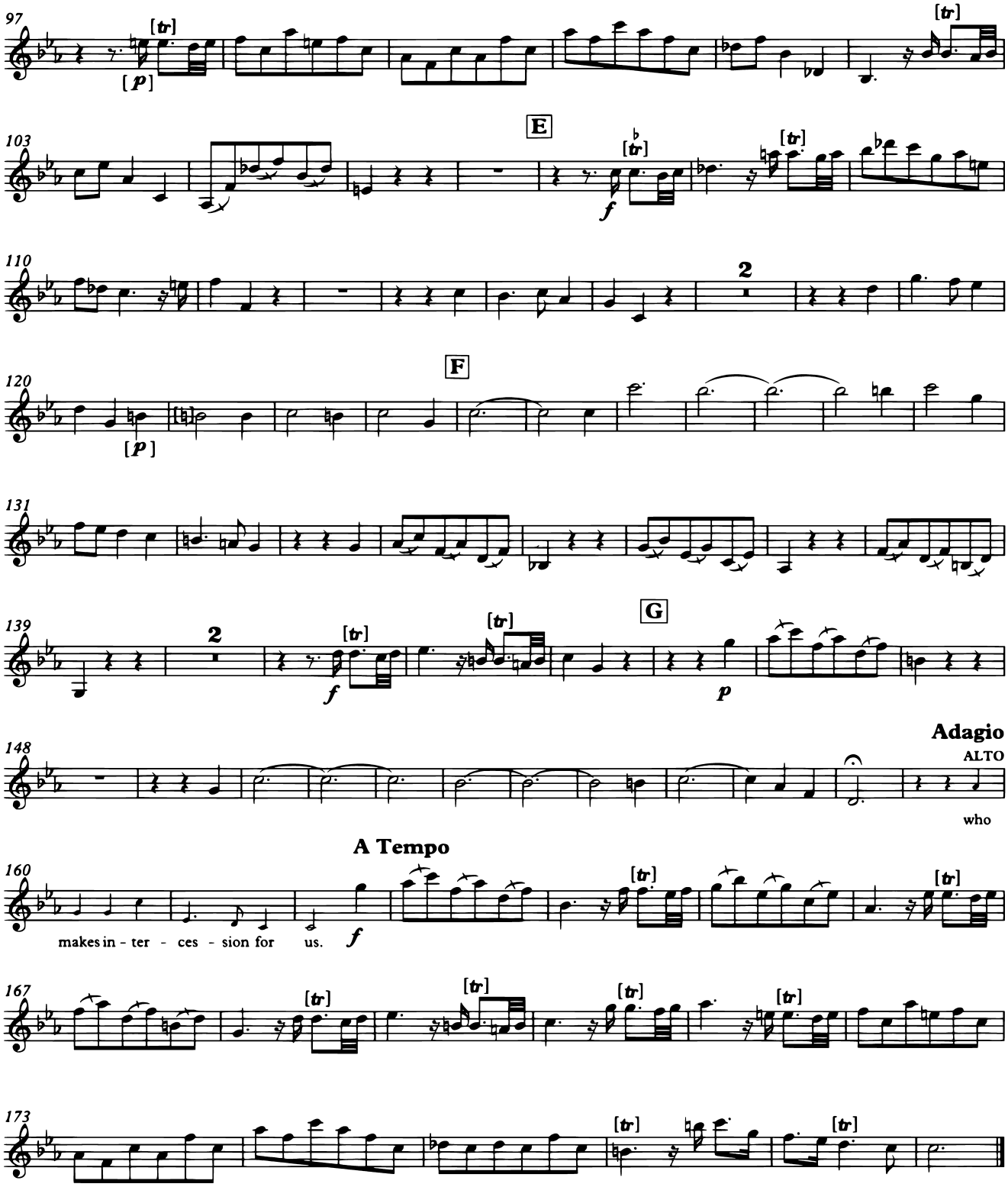
→No.53, page 81

52(*b*). If God be for us (*Song*: Alto)

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Adagio
ALTO
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makes in - ter - ces - sion for us.
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167
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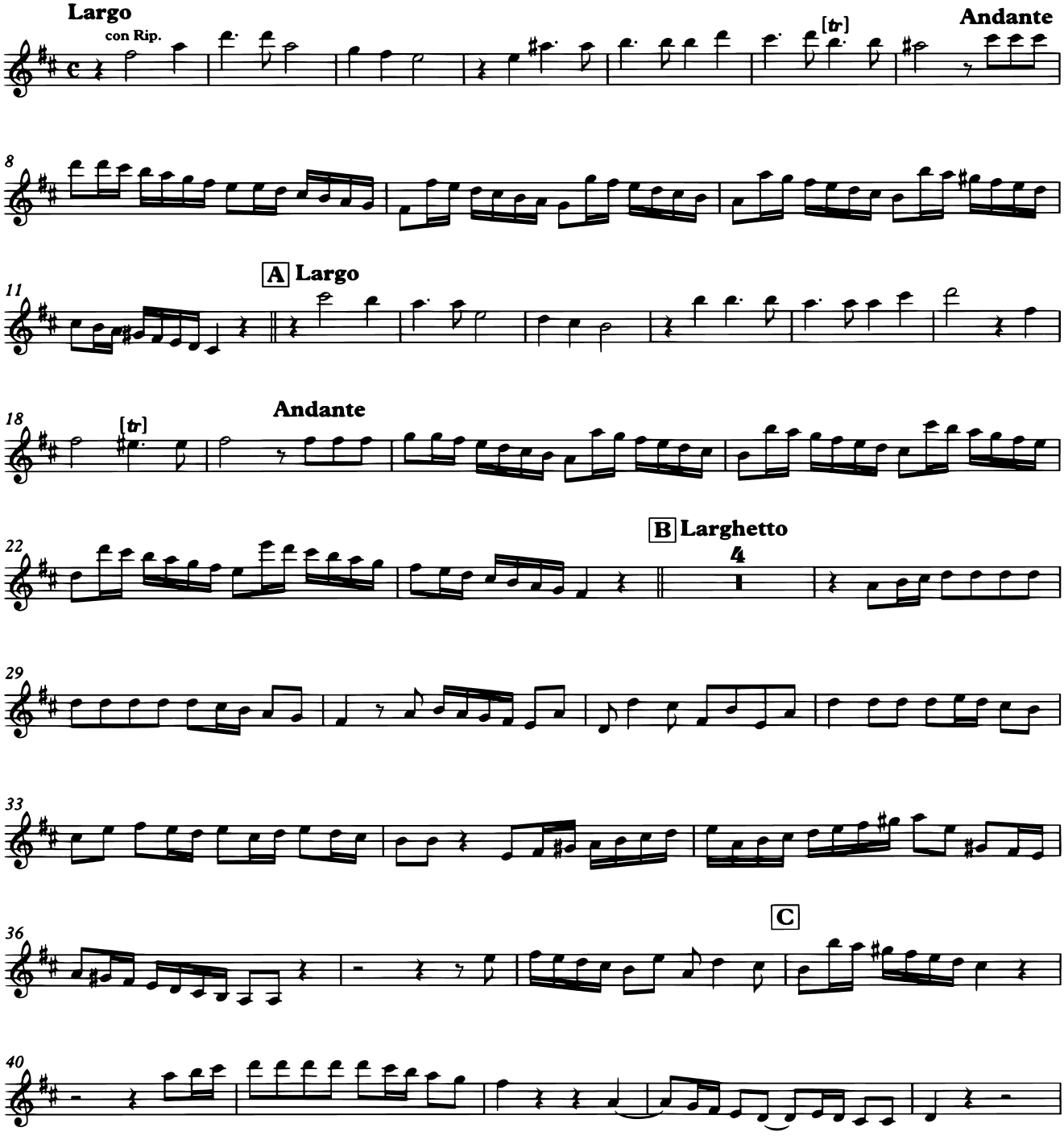
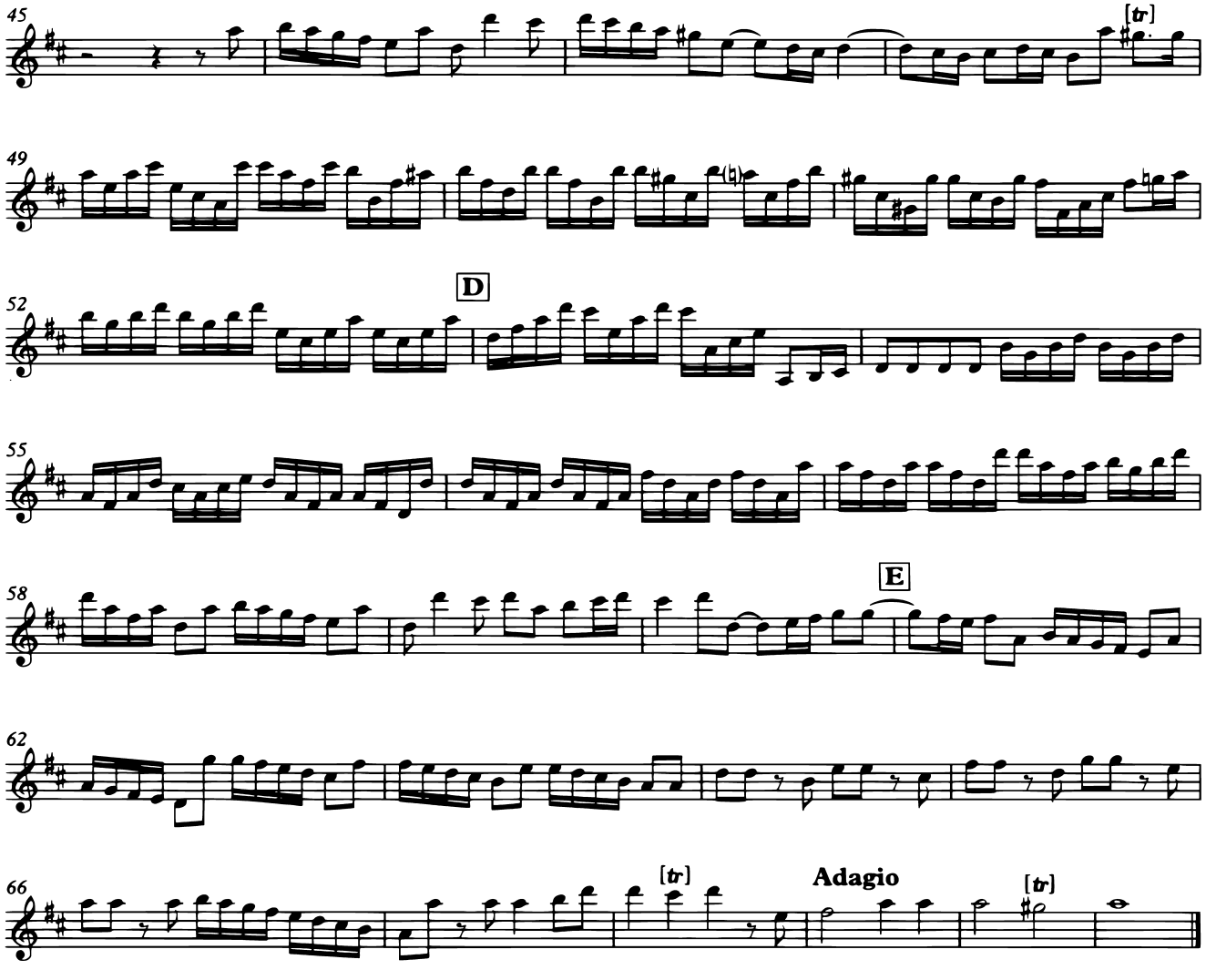
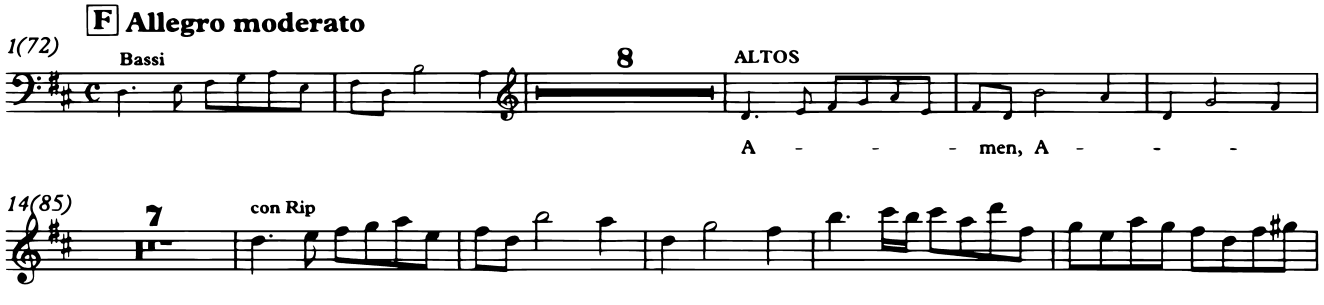
53. Worthy is the Lamb (*Chorus*)

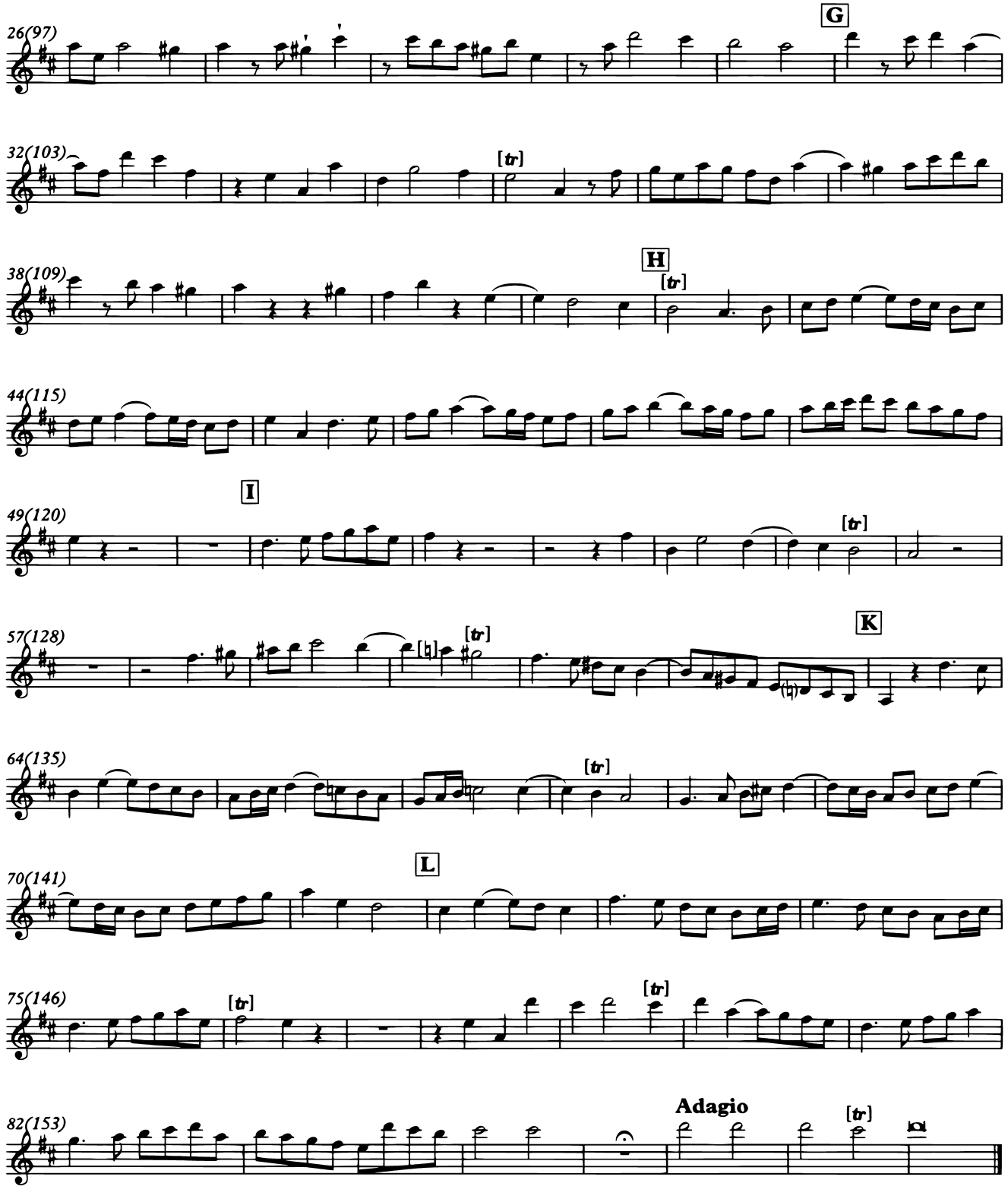


V.S.



54. Amen (*Chorus*)




26(97)
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32(103)
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K
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82(153)
Adagio
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