

George Friederich Handel
The Messiah
Edited by E. Prout

VIOLA
Nº1. OVERTURE.

Grave.
con Rip.

f 2nd time *p*

Allegro moderato.
VI. II.

4 *f* *mf* *cresc.* *f* *mf* *cresc.* *f* *ff*

A B C D E F

Più lento.

VIOLA.

NO 2. RECIT. COMFORT YE, MY PEOPLE.

Larghetto e piano.

senza Rip. *p* Comfort ye. *fp* Com - - con Rip. *p*

ad lib. **A**
- - fort ye — my people, *fp* senza Rip. Com-fort ye, *p* Com - - fort ye my people, *fp*

saith your God, saith your God; *fp* Speak ye com-fort-a-bly to Je- *mf* *p*

B
- ru - sa-lem, speak ye com-fort-a-bly to Je - ru - sa-lem. *mf* and cry un-to her, that her war - fare, her *p*

war - fare is ac - complish'd, that her i - ni - qui - ty is pardon'd. that her i - ni - qui - ty is par-

C
- don'd. *mf* The voice of him that cri-eth in the *f* senza Rip.

wil - derness, "Pre-pare ye the way of the Lord, make straight in the desert a highway for our God."

VIOLA.

Nº 3. AIR. EV'RY VALLEY SHALL BE EXALTED.

Andante.
senza Rip.

f

f *f* *f* *p*

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

p *p* *f* *p*

p

cresc. *p*

p *f* *f* *p*

p *f* *f* *p*

cresc. *p* *p* *p*

cresc. *f*

Adagio.
ad lib.

Tempo I.
con Rip.

and the rough pla-ces *f*

f *f*

VIOLA.

Nº 4. CHORUS. AND THE GLORY OF THE LORD.

Allegro.
senza Rip.

f

2 *f* con Rip. 10 Alto.
be re - - veal - - -

A *f* ed

2 *f* B 1 *f*

3 Alto.
see it to -

C *f* - ge - ther,

D

1

E

2 *ff* 2

F

Adagio.

VIOLA.

№ 5. RECIT. THUS SAITH THE LORD.

Allegro maestoso.

Thus saith the Lord, the Lord of Hosts: Yet once a lit-tle while, and I will
senza Rip.
f *f* *f*

shake the heav'ns and the earth, the sea and the dry land, and I will shake,
f *f* *f* **A**

and I will shake all na-tions, I'll
p

shake the heav'ns, the earth, the sea the dry land, all nations I'll shake, and the de
f

-sire of all na-tions shall come.
f

B
The Lord, whom ye seek, shall sud-den-ly come to His temple, ev'n the messenger of the cov-en-ant
f

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

VIOLA.

NO. 6. AIR. BUT WHO MAY ABIDE.

Larghetto.

VI. I

senza Rip.

Musical notation for sections A, B, and C. Section A (measures 3-5) starts with a forte (*f*) dynamic. Section B (measures 6-10) features alternating forte (*f*) and piano (*p*) dynamics. Section C (measures 11-13) begins with piano (*p*) and mezzo-forte (*mf*) dynamics. The lyrics "when He ap - pear -" are written below the notes in section C.

D Prestissimo.

Musical notation for sections D, E, and F. Section D (measures 14-18) is marked Prestissimo and includes dynamics *p*, *cresc.*, *f*, and *p*. Section E (measures 19-23) features a forte (*f*) dynamic. Section F (measures 24-28) consists of a rhythmic pattern of alternating forte (*f*) and piano (*p*) dynamics. The lyrics "who shall stand when He ap - pear - eth" are written below the notes in section F.

F Larghetto. (Tempo I.)

Musical notation for section G. Section G (measures 29-33) is marked Larghetto (Tempo I.) and features dynamics *f* and *p*. The lyrics "For He is" are written below the notes.

G Prestissimo.

Musical notation for section H. Section H (measures 34-38) is marked Prestissimo and features dynamics *f*, *p*, *f*, and *p*. The lyrics "For He is" are written below the notes.

VIOLA.

Handwritten musical score for Viola, first system. It consists of four staves. The first staff has a treble clef and a key signature of one flat. It begins with a *cresc.* marking, followed by *f* and *p* dynamics. A large 'H' is written above the staff. The second staff continues with *f* and *p* dynamics. The third staff has a treble clef and a key signature of one flat, with a *p* dynamic and a *f* dynamic. It includes the instruction 'I Adagio.' and the text 'for He is'. The fourth staff has a treble clef and a key signature of one flat, with a *p* dynamic and a *f* dynamic. It includes the instruction 'ad lib. Prestissimo.' and the text 'like a re - fi - ner's'.

NO 7. CHORUS. AND HE SHALL PURIFY.

Handwritten musical score for Viola, second system. It consists of nine staves. The first staff has a treble clef and a key signature of one flat, with the tempo marking 'Allegro.' and the instruction 'senza Rip. 1'. It includes the text 'Bassi.' and a *p* dynamic. The second staff has a treble clef and a key signature of one flat, with a *p* dynamic and the instruction 'con Rip.'. The third staff has a treble clef and a key signature of one flat, with a *f* dynamic and the letter 'B' above it. The fourth staff has a treble clef and a key signature of one flat, with a *f* dynamic and the number '1' above it. The fifth staff has a treble clef and a key signature of one flat, with a *f* dynamic and the letter 'C' above it. The sixth staff has a treble clef and a key signature of one flat, with a *f* dynamic and the letter 'D' above it. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a treble clef and a key signature of one flat, with a *ff* dynamic and the letter 'E' above it. The ninth staff has a treble clef and a key signature of one flat, with a *mf* dynamic.

VIOLA.

Nº 8. RECIT. BEHOLD, A VIRGIN SHALL CONCEIVE.

Behold, a virgin shall conceive, and bear a son, and shall call His name Em - ma - nu - el. "God with us"

(1 Desk.)

p *f*

The small notes are to be played only when there is no Piano.

Nº 9. AIR and CHORUS. O THOU THAT TELLEST GOOD TIDINGS.

Andante.
senza Rip.

f *p* *mf* *f* *p*

A 1 1

B

C

D

tr *tr*

VIOLA.

Nº10. RECIT. FOR BEHOLD, DARKNESS.

Andante Larghetto.
senza Rip.

VIOLA.

NO. 11. AIR. THE PEOPLE THAT WALKED IN DARKNESS.

Larghetto.
senza Rip.

The musical score for the Viola part of "The People that Walked in Darkness" is written in G major (one sharp) and 3/4 time. It begins with a *mf* dynamic and a *cresc.* marking. The piece is marked *Larghetto* and *senza Rip.* (without repeat). The score is divided into sections A, B, C, and D. Section A starts at the beginning of the second staff. Section B starts at the beginning of the fourth staff. Section C starts at the beginning of the seventh staff. Section D starts at the beginning of the tenth staff. The piece concludes with a *f* dynamic marking at the end of the twelfth staff.

VIOLA.

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

Andante Allegro.
senza Rip. con Rip.

f **A** *p* senza Rip. *con Rip.* **B**

ff *p* **C** **D** *con Rip.* senza Rip. **E** *con Rip.* *ff* senza Rip. **F** *con Rip.* *ff* **G** *f*

VIOLA.

N^o 14. RECIT. THERE WERE SHEPHERDS ABIDING IN THE FIELD.

There were shepherds a - bid-ing in the field, keeping watch o - ver their flocks by night.

(1 Desk.)
p (The small notes in absence of Piano only.)

RECIT. AND LO, THE ANGEL OF THE LORD CAME UPON THEM.

Andante.

And lo, the an-gel of the Lord came up-on them,
 and the glo-ry of the Lord shone round a-bout them, and they were sore a - fraid

senza Rip.
p
f

N^o 15. RECIT. AND THE ANGEL SAID UNTO THEM.

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 people. For un-to you is born this day, in the ci-ty of David, a Saviour, which is Christ the Lord.

(1 Desk.)
p (The small notes in absence of Piano only.)
f *p* *f*

N^o 16. RECIT. AND SUDDENLY THERE WAS WITH THE ANGEL.

Allegro.

And sud-den-ly there was with the
 an-gel a mul - ti-tude of the heavnly host prais-ing God, and say - ing,

senza Rip.
p

VIOLA.

№ 17. CHORUS. GLORY TO GOD.

Allegro.
con Rip.

Musical score for Viola, No. 17, Chorus "GLORY TO GOD". The score is in G major (one sharp) and 3/8 time. It consists of seven staves of music. The first staff begins with a dynamic of *mp* and includes markings for *mf* and *p*. The second staff has a dynamic of *f* and is marked with a letter 'A'. The third staff has dynamics of *f*, *p*, and *f*, and is marked with a letter 'B'. The fourth staff has dynamics of *f* and *ff*, and is marked with a letter 'C'. The fifth staff has dynamics of *f*, *p*, and *f*. The sixth staff has dynamics of *ff* and *mf*, and is marked with a letter 'D' and the instruction "senza Rip.". The seventh staff has dynamics of *dim.*, *p*, and *pp*. The score includes various musical notations such as slurs, accents, and first endings.

№ 18. AIR. REJOICE GREATLY, O DAUGHTER OF ZION.

Allegro.
senza Rip.

Musical score for Viola, No. 18, Air "REJOICE GREATLY, O DAUGHTER OF ZION". The score is in G minor (two flats) and 3/8 time. It consists of five staves of music. The first staff begins with a dynamic of *f* and ends with a dynamic of *p*. The second staff has dynamics of *f* and *p*, and is marked with a letter 'A'. The third staff has dynamics of *p* and *p*, and is marked with a first ending '1'. The fourth staff has dynamics of *f* and *p*, and is marked with a letter 'B1' and a first ending '1'. The fifth staff has a dynamic of *mf* and is marked with a first ending '3'. The score includes various musical notations such as slurs, accents, and first endings.

VIOLA.

f *p* *f* *p* *poco* *cresc.* *p* *p* *pp* *f* *p* *f* *p* *pp* *f* *mf* *p* *cresc.* *p* *p* *p* *f* *G* *p* *1* *2 colla voce.* *f* *a tempo* *f* *p* *f*

C
D1
E
F
G

King cometh unto
thee.

NO 19. RECIT. THEN SHALL THE EYES OF THE BLIND BE OPENED.

Then shall the eyes of the blind be opened, and the ears of the deaf un-stopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

(1 Desk.)
p (The small notes in absence of Piano only.)

VIOLA.

NO 20. AIR. HE SHALL FEED HIS FLOCK LIKE A SHEPHERD.

Larghetto e piano.

senza Rip.

The musical score is written for Viola in G major (one sharp) and 12/8 time. It consists of 12 staves of music. The tempo is marked 'Larghetto e piano' and the performance instruction is 'senza Rip.'. The score includes various dynamics: *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *f* (forte). There are five marked sections: A, B, C, D, and E. Section A is on the third staff, B on the fourth, C on the sixth, D on the eighth, and E on the tenth. The piece concludes with a *dim.* (diminuendo) marking on the final staff.

PART THE SECOND.

VIOLA.

No 22. CHORUS. BEHOLD THE LAMB OF GOD.

Largo.
senza Rip. con Rip.

f *p* *f*

cresc.

B

1 C

f *f*

No 23. AIR. HE WAS DESPISED.

Largo.
senza Rip.

f *f* *f*

A 4

re - ject - ed of men, *p* *pp*

B 1

p *p* *f*

p *fp*

C 2

reject-ed, *p* *fp*

1

mf *f*

and ac-quant-ed with grief. *f*

D

f

Fine.

VIOLA.

E

un poco p

F

from shame and spit-ting. *p* D.C.

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

Largo e staccato.
senza Rip.

f

con Rip.
f

mf

Segue Nº 25.

VIOLA.

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

Alla breve, Moderato.

6 VI. **A** senza Rip.
 con Rip. **B**
 2 **C**
D
 1 **E**
 1 **F**
 1 **Adagio.**

Segue Nº 26.

Nº 26. CHORUS. ALL WE LIKE SHEEP HAVE GONE ASTRAY.

Allegro moderato.

Soprano. con Rip. **f**
 All we like sheep
 1 **A** 5 Alto. **f**
 way, ev'ry one to his own way. All we like sheep
 1 **B** 2
C
 1 **D** 1
E
 1

VIOLA.

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

Larghetto.
senza Rip.

No 28. CHORUS. HE TRUSTED IN GOD.

Allegro.

VIOLA.

D
f

mf

E

ff **Adagio.**

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

Largo. *senza Rip.*

Thy re-buke hath bro - ken His heart; He is full of hea - viness, He is full of hea - viness, Thy re-buke hath bro - ken His heart: He look - ed for some to have pi - ty on Him, but there was no man, neither found He a - ny to comfort 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.

p

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

Segue № 30.

Largo. *senza Rip.*

p

poco cresc. *p*

A

pp

dim. *pp* *poco cresc.* *pp*

Segue № 31.

VIOLA.

№ 31. RECIT. HE WAS CUT OFF.

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

senza Rip.

p

Segue № 32.

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

Andante Larghetto.

senza Rip.

mf

p

cresc.

f

p

cresc.

f

p

f

His soul in hell.

see corruption.

see corruption,

see corruption

A 2

B 5

C 3

D 2

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

A tempo ordinario.

senza Rip.

f

mf

mf

mf

mf

mf

A con Rip.

senza Rip.

B con Rip.

senza Rip.

con Rip.

C

LIFT UP YOUR HEADS, O YE GATES.

VIOLA.

NOS 34 to 36 omitted. See Appendix, page 36.

Nº 37. CHORUS. THE LORD GAVE THE WORD.

Andante Allegro.

con Rip.

VIOLA.

Nº 38. AIR. HOW BEAUTIFUL ARE THE FEET.

Larghetto.
senza Rip.

preach the gospel of peace, of good things.

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

A tempo ordinario.

con Rip.

Nº 40. AIR. WHY DO THE NATIONS

Allegro.
senza Rip.

VIOLA.



VIOLA.

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

Allegro e staccato.
senza Rip.

con Rip.

The musical score is written for Viola in 3/4 time. It consists of 11 staves of music. The first staff begins with a dynamic marking of *f* and includes the instruction "senza Rip." above the first few notes. The second staff has a first ending bracket labeled "1" and a section labeled "A" with a dynamic marking of *f*. The third staff continues the melodic line. The fourth staff has a section labeled "B". The fifth staff has a section labeled "C". The sixth staff has a section labeled "D" with a dynamic marking of *ff*. The seventh staff continues the melodic line. The eighth staff has a dynamic marking of *f*. The ninth staff continues the melodic line. The tenth staff continues the melodic line. The eleventh staff concludes the piece with a double bar line.

VIOLA.

Nº 44. CHORUS. HALLELUJAH.

Allegro.
senza Rip.

con Rip.

The musical score for the Viola part of the Hallelujah Chorus is written in G major and 3/4 time. It consists of 14 staves of music. The tempo is marked 'Allegro' and 'senza Rip.' (without repeat). The score includes various dynamics: *f* (forte), *ff* (fortissimo), and *p* (piano). The piece is divided into sections marked with letters A through G. The first staff begins with a *f* dynamic and ends with a *f* dynamic. The second staff begins with a *ff* dynamic and ends with a *ff* dynamic. The third staff begins with a *ff* dynamic and ends with a *ff* dynamic. The fourth staff begins with a *f* dynamic and ends with a *ff* dynamic. The fifth staff begins with a *f* dynamic and ends with a *p* dynamic. The sixth staff begins with a *f* dynamic and ends with a *f* dynamic. The seventh staff begins with a *f* dynamic and ends with a *f* dynamic. The eighth staff begins with a *f* dynamic and ends with a *f* dynamic. The ninth staff begins with a *f* dynamic and ends with a *f* dynamic. The tenth staff begins with a *f* dynamic and ends with a *ff* dynamic. The eleventh staff begins with a *f* dynamic and ends with a *ff* dynamic. The twelfth staff begins with a *f* dynamic and ends with a *ff* dynamic. The thirteenth staff begins with a *f* dynamic and ends with a *ff* dynamic. The fourteenth staff begins with a *f* dynamic and ends with a *ff* dynamic. The piece concludes with 'End of the Second Part.'

End of the Second Part.

VIOLA.

No 46. CHORUS. SINCE BY MAN CAME DEATH.

Grave. Sop. **A** Allegro. con Rip.

since by man came death,

B Grave. Sop. **C** Allegro. con Rip.

A-dam all die.

No 47. RECIT. BEHOLD, I TELL YOU A MYSTERY.

Con Rip.

Behold, I tell you a mys- te- ry; we shall not all sleep, but we shall all be

chang'd in a mo-ment, in the twinkling of an eye, at the last trumpet.

No 48. AIR. THE TRUMPET SHALL SOUND.

Pomposo ma non Allegro. con Rip.

The trumpet shall sound

9 Tromba.

cresc. f p

VIOLA.

A ♩ 1 ♩ 5 raised in-cor-rupti-ble. *f*

B *f* *p*

C we shall be changed. *f*

D *p* *f*

E we shall be changed, *f*

F

G *Adagio.* ♩ 1 ♩ *Tempo I.* we shall be changed *f*

p *f*

52 *Fine.* For this cor-rupti-ble im-mor-ta - - li - ty. *Dal segno.* ♩

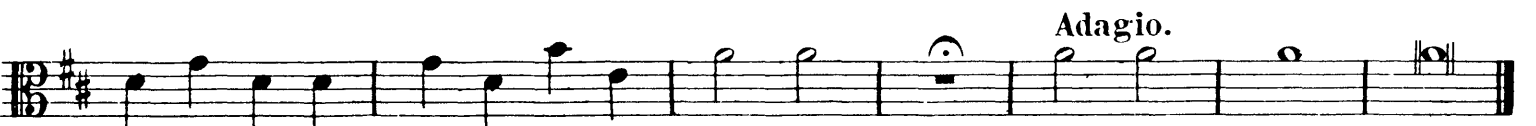
* The 2nd part of this Air is usually omitted.

VIOLA.

No 53. CHORUS. WORTHY IS THE LAMB.

The musical score is written for Viola in G major (one sharp) and 3/8 time. It consists of ten staves of music. The first staff begins with the tempo marking *Largo con Rip.* and a dynamic marking *f*. The second staff has a section marked *A Largo.* The third staff is marked *Andante.* The fourth staff has a section marked *B Larghetto.* with a '2' below it and the word 'Bassi.' underneath. The fifth staff begins with a dynamic marking *f*. The sixth staff has a section marked *C*. The seventh staff has a section marked *1* and a dynamic marking *f*. The eighth staff has a section marked *2*. The ninth staff has a section marked *D* and dynamic markings *ff*. The tenth staff has a section marked *E*.

VIOLA.



APPENDIX.

VIOLA.

NO 34. RECIT. UNTO WHICH OF THE ANGELS.



Un-to which of the an-gels said He at a-ny time, Thou art my Son, this day have I be-got-ten Thee?

NO 35. CHORUS. LET ALL THE ANGELS OF GOD WORSHIP HIM.

Allegro moderato.

con Rip.



f 5

A



f



1 *f*

B



C



f

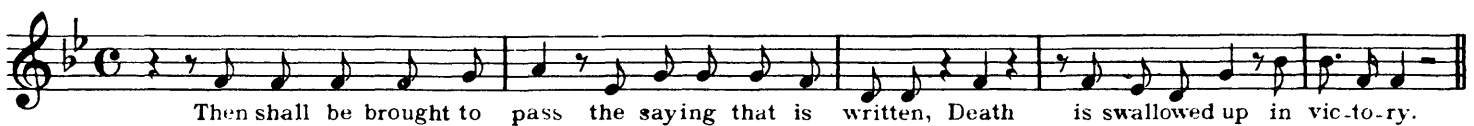
NO 36. AIR. THOU ART GONE UP ON HIGH. Tacet.

VI. I.



ending

NO 49. RECIT. THEN SHALL BE BROUGHT TO PASS.



Then shall be brought to pass the saying that is written, Death is swallowed up in vic-to-ry.

VIOLA.

Nº 50. DUET. O DEATH, WHERE IS THY STING?

Andante.

Viola I. *p sempre legato*

Viola II.

A

* The bars between *) and **) may be omitted at the discretion of the Conductor.

