

George Frideric Handel  
**Messiah**  
Mozart Version

FAGOTTO I.  
**Erster Theil.**

**Ouverture.**

Grave.

*f*

*tr* **No. 1. Recit.**  
Allegro. 85  
Larghetto. 29  
7

**No. 2. Aria.**

Andante.

*p cresc. f*

*f p*

*p*

*p cresc. f*

*p*

*f tr*

*p cresc.*

*p cresc. f*

*p tr*

*p cresc. f*

*ten.* Adagio.

[Tempo I.

FAGOTTO I.

Nº 3. Coro.

Allegro.

SOLO.

Adagio.

Nº 4. Recit.

Allegro maestoso.

Nº 5. Aria.

Larghetto.

FAGOTTO I.

The musical score for Bassoon I is divided into several sections:

- Section 1:** Starts with a 3-measure rest, followed by a 5-measure rest, then a 1-measure rest. It includes dynamics *f* and *Prestissimo*. Markers A and B are present.
- Section 2:** Starts with a 14-measure rest, followed by a 2-measure rest, then a 3-measure rest, and a 5-measure rest. It includes dynamics *f* and *Larghetto*. Marker C is present.
- Section 3:** Starts with a 6-measure rest, followed by a 2-measure rest, then a 1-measure rest, and a 2-measure rest. It includes dynamics *f*, *p*, and *Prestissimo*. Marker D is present.
- Section 4:** Starts with a 2-measure rest, followed by a 6-measure rest, then a 2-measure rest, and a 2-measure rest. It includes dynamics *p*, *f*, and *Adagio*. Marker E is present.
- Section 5:** Starts with a 15-measure rest, followed by a 4-measure rest. It includes dynamics *f* and *Tempo I*. Marker F is present.
- Section 6:** Includes dynamics *f* and *mf*. Markers A, B, and C are present.
- Section 7:** Includes dynamics *f* and *mf*. Marker D is present.
- Section 8:** Includes dynamics *f* and *mf*.
- Section 9:** Includes dynamics *f* and *mf*.
- Section 10:** Includes dynamics *f* and *mf*.
- Section 11:** Includes dynamics *f* and *mf*.
- Section 12:** Includes dynamics *f* and *mf*.
- Section 13:** Includes dynamics *f* and *mf*.
- Section 14:** Includes dynamics *f* and *mf*.
- Section 15:** Includes dynamics *f* and *mf*.
- Section 16:** Includes dynamics *f* and *mf*.
- Section 17:** Includes dynamics *f* and *mf*.
- Section 18:** Includes dynamics *f* and *mf*.
- Section 19:** Includes dynamics *f* and *mf*.
- Section 20:** Includes dynamics *f* and *mf*.
- Section 21:** Includes dynamics *f* and *mf*.
- Section 22:** Includes dynamics *f* and *mf*.
- Section 23:** Includes dynamics *f* and *mf*.
- Section 24:** Includes dynamics *f* and *mf*.
- Section 25:** Includes dynamics *f* and *mf*.
- Section 26:** Includes dynamics *f* and *mf*.
- Section 27:** Includes dynamics *f* and *mf*.
- Section 28:** Includes dynamics *f* and *mf*.
- Section 29:** Includes dynamics *f* and *mf*.
- Section 30:** Includes dynamics *f* and *mf*.
- Section 31:** Includes dynamics *f* and *mf*.
- Section 32:** Includes dynamics *f* and *mf*.
- Section 33:** Includes dynamics *f* and *mf*.
- Section 34:** Includes dynamics *f* and *mf*.
- Section 35:** Includes dynamics *f* and *mf*.
- Section 36:** Includes dynamics *f* and *mf*.
- Section 37:** Includes dynamics *f* and *mf*.
- Section 38:** Includes dynamics *f* and *mf*.
- Section 39:** Includes dynamics *f* and *mf*.
- Section 40:** Includes dynamics *f* and *mf*.
- Section 41:** Includes dynamics *f* and *mf*.
- Section 42:** Includes dynamics *f* and *mf*.
- Section 43:** Includes dynamics *f* and *mf*.
- Section 44:** Includes dynamics *f* and *mf*.
- Section 45:** Includes dynamics *f* and *mf*.
- Section 46:** Includes dynamics *f* and *mf*.
- Section 47:** Includes dynamics *f* and *mf*.
- Section 48:** Includes dynamics *f* and *mf*.
- Section 49:** Includes dynamics *f* and *mf*.
- Section 50:** Includes dynamics *f* and *mf*.
- Section 51:** Includes dynamics *f* and *mf*.
- Section 52:** Includes dynamics *f* and *mf*.
- Section 53:** Includes dynamics *f* and *mf*.
- Section 54:** Includes dynamics *f* and *mf*.
- Section 55:** Includes dynamics *f* and *mf*.
- Section 56:** Includes dynamics *f* and *mf*.
- Section 57:** Includes dynamics *f* and *mf*.
- Section 58:** Includes dynamics *f* and *mf*.
- Section 59:** Includes dynamics *f* and *mf*.
- Section 60:** Includes dynamics *f* and *mf*.
- Section 61:** Includes dynamics *f* and *mf*.
- Section 62:** Includes dynamics *f* and *mf*.
- Section 63:** Includes dynamics *f* and *mf*.
- Section 64:** Includes dynamics *f* and *mf*.
- Section 65:** Includes dynamics *f* and *mf*.
- Section 66:** Includes dynamics *f* and *mf*.
- Section 67:** Includes dynamics *f* and *mf*.
- Section 68:** Includes dynamics *f* and *mf*.
- Section 69:** Includes dynamics *f* and *mf*.
- Section 70:** Includes dynamics *f* and *mf*.
- Section 71:** Includes dynamics *f* and *mf*.
- Section 72:** Includes dynamics *f* and *mf*.
- Section 73:** Includes dynamics *f* and *mf*.
- Section 74:** Includes dynamics *f* and *mf*.
- Section 75:** Includes dynamics *f* and *mf*.
- Section 76:** Includes dynamics *f* and *mf*.
- Section 77:** Includes dynamics *f* and *mf*.
- Section 78:** Includes dynamics *f* and *mf*.
- Section 79:** Includes dynamics *f* and *mf*.
- Section 80:** Includes dynamics *f* and *mf*.
- Section 81:** Includes dynamics *f* and *mf*.
- Section 82:** Includes dynamics *f* and *mf*.
- Section 83:** Includes dynamics *f* and *mf*.
- Section 84:** Includes dynamics *f* and *mf*.
- Section 85:** Includes dynamics *f* and *mf*.
- Section 86:** Includes dynamics *f* and *mf*.
- Section 87:** Includes dynamics *f* and *mf*.
- Section 88:** Includes dynamics *f* and *mf*.
- Section 89:** Includes dynamics *f* and *mf*.
- Section 90:** Includes dynamics *f* and *mf*.
- Section 91:** Includes dynamics *f* and *mf*.
- Section 92:** Includes dynamics *f* and *mf*.
- Section 93:** Includes dynamics *f* and *mf*.
- Section 94:** Includes dynamics *f* and *mf*.
- Section 95:** Includes dynamics *f* and *mf*.
- Section 96:** Includes dynamics *f* and *mf*.
- Section 97:** Includes dynamics *f* and *mf*.
- Section 98:** Includes dynamics *f* and *mf*.
- Section 99:** Includes dynamics *f* and *mf*.
- Section 100:** Includes dynamics *f* and *mf*.

Nº 6. Coro.  
Allegro.

Nº 7. Recit.  
Alto.

4

Nº 8. Aria.  
Andante.

FAGOTTO I.

Musical score for Bassoon I, No. 8 Aria. The score is written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of 13 staves of music. The piece is marked 'Andante' and features dynamics of *f* (forte) and *p* (piano). The score includes various musical notations such as slurs, ties, and trills. Key markings include '1', '2', 'B', 'C', '1', 'D', '2', 'E', 'F', '2', 'G', and '1'. The piece concludes with the instruction 'attacca subito il Coro'.

Nº 9. Coro.

Musical score for Bassoon I, No. 9 Coro. The score is written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of two staves of music. The piece is marked 'Andante' and features a dynamic of *f* (forte). The score includes various musical notations such as slurs and ties. Key markings include '1' and 'A'.

FAGOTTO I.

B

Nº 10. Recit.  
Andante Larghetto.

Nº 11. Aria.  
Larghetto.

23 3 f 5 A 3 2

Nº 12. Coro.  
Andante Allegro.

Nº 13. Sinfonia pastorale.  
Larghetto e mezzo piano.

tr tr tr tr tr Fine.

D.C. al Fine.

FAGOTTO I.

Nº 14. Recit.

Andante.

Recit.

Soprano.

Andante  
con moto.

Nº 15. Coro.

Allegro.

4 7 8 8

sal- te der Herr.

2 A

B

C D

1

p pp

Nº 16. 17 und 18 tacet.

Nº 19. Coro.

Andante.

Soprano.

Sein Joch ist sanft. leicht sei - ne Last. und leicht ist sei - ne Last, p

3 A 12 B 1

p

C

D E

f

FAGOTTO I.

Zweiter Theil.

Nº 20. Coro.  
Largo.

Nº 21. Aria.  
Largo.

Nº 22. Coro.  
Largo e staccato.

Nº 23. Coro.  
Alla breve. Moderato. Adagio.

FAGOTTO I.

Nº 24. Coro.  
Allegro moderato.

*f*

1

1 A 6

3 B 6

C

2

6 D 7 E 3

F

8

G

Adagio. 10

*dim.*

Nº 25 bis 28. tacet.

Nº 29. Recit.

Sopr.

Er ist da hin aus dem Lande der Lebenden, und um die Sunde seines Volkes ward er ge - plagt

Nº 30. Aria.  
Andante Larghetto.

A 2

B

C

D

Nº 31. Coro.  
A tempo ordinario.

A

B



FAGOTTO I.

bist Du es!

Nº 33 und 34 bleiben bei der Aufführung fort.

Nº 35. Coro.  
Andante Allegro.

10  
Nº 36. Aria. \*)  
Larghetto.

FAGOTTO I.

Nº 37. Coro.  
A tempo ordinario.

Nº 38. Aria.  
Allegro. 1

Nº 39. Coro.  
Larghetto e staccato.

Nº 40. Recit.  
Tenore.

Aber der im Himmel wohnet, er lachet ih\_rer Wuth, und der Herr, er spot\_tet ih\_rer.

Nº 41. Aria. \*\*)  
Andante.

FAGOTTO I.

Two staves of musical notation in bass clef, 3/4 time. The first staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a dynamic marking of *f*. The second staff continues with similar rhythmic patterns and includes a dynamic marking of *f*.

Nº 42. Coro.

Ten staves of musical notation in bass clef, 3/4 time. The section is marked *f* at the beginning. It includes several dynamic markings: *f*, *ff*, and *tr*. There are also markings for articulation and phrasing: *A*, *B*, *C*, *D* 3, *E*, *F*, and *G*. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The section concludes with the marking *Adagio.*

FAGOTTO I.

Dritter Theil.

Nº 43. Aria.  
Larghetto.

Musical score for Fagotto I, No. 43. Aria, Larghetto. The score consists of ten staves of music in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It includes various musical notations such as trills (tr), dynamics (p, f, cresc.), and section markers (A, B, C, D, E, F, G, I).

Nº 44. Quartetto e Coro.

Quartetto.  
Grave.

Coro.  
Allegro.

Musical score for No. 44, Quartetto e Coro. The first staff shows the Quartetto section in bass clef, C major, common time, marked Grave and p. The second staff shows the Coro section in bass clef, C major, common time, marked Allegro and f.

Quartetto.  
Grave.

Coro.  
Allegro.

Continuation of the musical score for No. 44, Quartetto e Coro. The third staff shows the Quartetto section in bass clef, C major, common time, marked Grave and p. The fourth staff shows the Coro section in bass clef, C major, common time, marked Allegro and f.

FAGOTTO I.



Nº 47. Recit.

Alto.

Nº 45 und 46 tacet.

Nº 48. Duetto.

Andante.



Dann wird erfüllt das Wort des Wahrhaftigen: der Tod ist in den Sieg verschlungen.

*Attacca subito.*

Nº 49. Coro.

Andante.



Nº 50. Aria.\*)

Risoluto. 7



FAGOTTO I.

Measures 1-14 of the Bassoon I part. The score includes dynamics such as *f* (forte) and *p* (piano), and articulations like *tr.* (trill) and accents. Measure numbers 2, 5, 6, 8, 14, and II are marked. Fingerings 1, 2, 3, and 4 are indicated above notes in measure 14. The piece concludes with a *cresc. f* (crescendo forte) marking.

Nº 51. Coro.  
Largo.

Measures 1-4 of the Coro part. The score begins with a forte (*f*) dynamic and a Largo tempo marking.

Andante.

Measures 5-8 of the Coro part. The score continues with a Largo tempo marking and an Adte. (Andante) tempo marking.

Allegro.

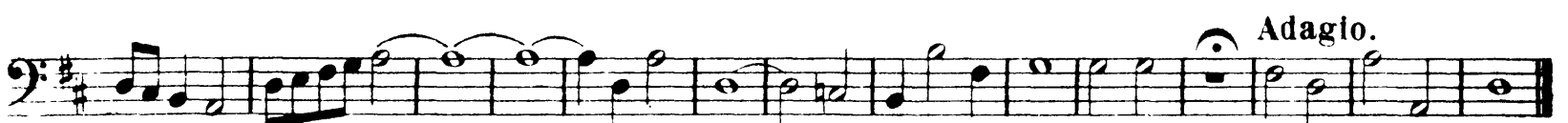
Measures 9-12 of the Coro part. The score continues with an Allegro tempo marking.

Measures 13-16 of the Coro part. The score continues with an Allegro tempo marking and a first ending bracket.

Measures 17-20 of the Coro part. The score continues with an Allegro tempo marking and a section labeled A.

Measures 21-24 of the Coro part. The score continues with an Allegro tempo marking and a section labeled B.

FAGOTTO I.



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Mozart Version

FAGOTTO II.

**Erster Theil.**

**Overture.**

Grave.

*f*

*f* 1. 2. *allacca* 85 **Nº 1. Recit.** *Larghetto.* 7 29

**Nº 2. Aria.**

Andante.

6 *p cresc.* *f* A 1 3

*f* B 1 *p*

*f* C 1 6 D *p*

*p cresc.* *f* E 2 2 *p*

*f* F 1 1 *p*

*f* G *tr.*

*cresc.* *p cresc.* *f* H 1 *tr.* Adagio. *ten.* *p*

I Tempo I.

*p cresc.* *f* I 3

**Nº 3. Coro.**

Allegro.

*f*

SOLO. *mf* *tr.* *f* 7



FAGOTTO II.

**A** 5 **SOLO.**

**B**

**C** 1 5

**D**

**D** 1

**E**

**E** 2

**F**

**Adagio.** **Nº 4. Recit.**  
**Allegro maestoso.**

**Nº 5. Aria.**  
**Larghetto.**

**Larghetto.**

**Larghetto.**

**14 Prestissimo.**

**14 C** **Larghetto.**

FAGOTTO II.

Prestissimo.

6 2 1 2 #5 2 #5

8 D 10 E 7 Adagio.

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

*f* *p*

**F** Tempo I.

Nº6. Coro.

Allegro. A 4

15

*f* *mf* *f* *mf*

**B** **C** **D**

Nº7. Recit.

5 Alto.

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

Gott mit uns.

Nº8. Aria.

Andante.

1 1 2 A 1 1 1 1 7

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

**A** **B** **C**

FAGOTTO II.

Musical notation for Fagotto II, measures 1-16. The piece is in D major, 2/4 time. The notation includes dynamic markings *p* and *f*, and articulation marks such as *tr* (trill) and *acc* (accents). Measure numbers 2, 3, 2, 3, 1, 4 are indicated above the staff. A section marked **H** begins at measure 11. The instruction *attacca subito il Coro* appears at the end of the section.

Nº9. Coro.

Musical notation for Coro, measures 17-28. The piece is in D major, 6/8 time. The notation includes dynamic markings *f* and *p*. Measure numbers 1, 1, 2, 3, 4 are indicated above the staff. Sections marked **A** and **B** are present. The instruction *attacca subito il Coro* is repeated at the end of the section.

Nº10. Recit.

Andante Larghetto.

Nº11. Aria.

Larghetto.

Musical notation for Recitativo and Aria, measures 29-40. The piece is in D major, common time. The notation includes dynamic markings *f* and *p*. Measure numbers 23, 3, 5, 3, 1, 1, 4, 1, 3, 2 are indicated above the staff. Sections marked **B**, **C**, and **D** are present.

FAGOTTO II.

Musical notation for Fagotto II, measures 1-12. The first staff begins with a dynamic marking *p* and a section marker **E**. The second staff continues with a dynamic marking *f*.

Nº 12. Coro. Nº 13. Sinfonia pastorale.  
Andante Allegro. Larghetto e mezzo piano.

Musical notation for Coro and Sinfonia pastorale, measures 13-30. The first staff includes a measure rest of 99, a dynamic marking *p*, and a trill (*tr*). The second staff has a section marker **A**. The third staff ends with *Fine.* The fourth staff continues with trills (*tr*).

Nº 14. Recit. Recit. Soprano Andante con moto.

Musical notation for Recitativo and Soprano, measures 31-38. The first staff includes a dynamic marking *D.C. al Fine.* and a measure rest of 7. The second staff includes a section marker **8** and the lyrics "salv... der Herr." The third staff includes a section marker **8**.

Nº 15. Coro.  
Allegro.

Musical notation for Coro, measures 39-48. The first staff includes a dynamic marking *f* and a section marker **A**. The second staff includes a dynamic marking *f p* and a section marker **B**. The third staff includes a dynamic marking *f* and a section marker **C**. The fourth staff includes a dynamic marking *f p* and a section marker **D**. The fifth staff includes a dynamic marking *pp*.

Nº 16, 17 und 18 tacet.

**6** N<sup>o</sup>19. Coro.  
Allegro.

FAGOTTO II.

Soprano.

Sein Joch\_ ist sanft, \_\_\_\_\_ leicht sei - ne Last, und leicht ist sei - ne Last.

Fagotto.

3 A 12 B<sub>1</sub>

*p* *p*

C

1

D

2 E

*f*

Zweiter Theil.

N<sup>o</sup>20 Coro.  
Largo.

1

*f* *p*

*ppsc.* *f*

A

B

*p* *f* *p*

C

1

*f*

#2

*p* *f* *tr*

N<sup>o</sup>21. Aria.  
Largo.

2

2 A 6 B

6 *f* *p* *p* *f*

3 C 5

D 2

*p* *p*

FAGOTTO II.

**E** 18

**Nº 22. Coro.**  
Largo e staccato.

*p* *f* *Fine.* *Da Capo.*

*f*

**A** B

**Nº 23. Coro.**  
Alla breve. Moderato. Adagio.

*f* 88 3

**Nº 24. Coro.**  
Allegro moderato.

*f* 1

*f* 1 A 6

*f* 3 B 6 C 2

*f* 6 D 7 E 3

*f* F 8 G

*f* 4

**Nº 31. Coro.**  
A tempo ordinario.

Violino I.

*p* 5

*p* 3 B

*p* C 2

Nº 25 bis 30 tacet.

Hoch thut euch auf,

*dim.*

FAGOTTO II.

D

E

F

G

H

No. 32. Recit.

6 staves

No. 35. Coro.

No. 33 und 34 bleiben bei der Aufführung fort.

Andante Allegro.

A

B

No. 37. Coro.

A tempo ordinario.

No. 38. Aria.

Allegro.

38

1 2 3 4 5

FAGOTTO II.

Musical score for Fagotto II, measures 1-11. The score is written in bass clef with a key signature of one sharp (F#). It features several dynamic markings: *f* (forte) and *p* (piano). The music is divided into sections labeled A, B, C, and D. Measure numbers 10 and 11 are indicated above the staff.

**Nº 39. Coro.** *Larghetto e staccato.* **Nº 40. Recit.** Tenor.

*Fine. D.C. al Fine.* 67

Aber der im Himmel wohnet; er lachet ihrer Wuth und der Herr, er spottet ihrer.

**Nº 41. Aria.\*)**  
*Andante.*

Musical score for Fagotto II, measures 1-11. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It features several dynamic markings: *f* (forte) and *p* (piano). The music is divided into sections labeled A, B, C, D, and E. Measure numbers 2, 4, 7, and 5 are indicated above the staff.

**Nº 42. Coro.**

Musical score for Fagotto II, measures 1-11. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features several dynamic markings: *ff* (fortissimo) and *f* (forte). The music is divided into sections labeled A, B, C, and D. Measure numbers 2, 3, and 3 are indicated above the staff.



FAGOTTO II.

E

F

G

H

Adagio.

Dritter Theil.

Nº 44. Quartetto e Coro.

Nº 43. Aria.

Larghetto.

Quartetto.

Grave.

Coro.

Allegro.

164

*p*

*f* Quartetto.  
Grave.

Coro.  
Allegro.

Nº 45, 46 und 47 tacet.

FAGOTTO II.

Nº 48. Duetto.

Andante.

Nº 49. Coro.

Andante.

22

*Vcello.* *attacca subito:* *f*

A

B 1

C

D

E

This block contains the musical notation for measures 22 through 164. It features two main sections: a Duetto (Nº 48) and a Coro (Nº 49). The Duetto section begins at measure 22 with the instruction 'Andante.' and includes the marking 'Vcello.' and 'attacca subito:'. The Coro section follows, also marked 'Andante.', and includes dynamic markings such as 'f'. The score is written in bass clef with a key signature of one flat. Various performance markings are present, including 'A', 'B 1', 'C', 'D', and 'E', which likely refer to specific passages or techniques. The notation includes a variety of note values, rests, and articulation marks.

Nº 50. Aria.

Risoluto.

Adagio.

164

This block contains the musical notation for measure 164, which is the end of the Aria section (Nº 50). The notation is in bass clef with a key signature of one flat. It features a 'Risoluto.' marking and a '3/4' time signature. The measure concludes with a double bar line.

Nº 51. Coro.

Largo.

Andante.

*f*

Largo.

Andante.

Allegro.

1

This block contains the musical notation for measure 165, which is the beginning of the Coro section (Nº 51). The notation is in bass clef with a key signature of one flat. It features a 'Largo.' marking, a '1' marking, and a '1' marking at the end of the measure. The notation includes a variety of note values, rests, and articulation marks.

FAGOTTO II.

1<sup>o</sup>

A B C D E Adagio.

Nº 52. Coro.  
Allegro moderato.

10 A B C D E Adagio.