

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 **A** *mf* **B** *f* **C** *mf* **D** *cresc.* **E** *f* **F** *ff*

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-

- don'd. *mf* **C** 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 4. CHORUS. AND THE GLORY OF THE LORD.

Allegro.
senza Rip.

f

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

A *f*
- - ed

2 2 B 1 *f* *f* *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, **A**
f *f* *f*

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.

Violin I staff with treble clef, 3/8 time signature, and a key signature of one flat. The music begins with a forte (*f*) dynamic. It features several measures of eighth and sixteenth notes, some with slurs. Section markers A, B, and C are placed above the staff. Section A is marked with a '3' and a first ending bracket. Section B is marked with a '1' and a first ending bracket. Section C is marked with an '11' and a first ending bracket. Dynamics include *f*, *p*, and *mf*. The lyrics "when He ap - pear -" are written below the staff at the end of section C.

D Prestissimo.

Violin I staff with treble clef and common time signature. The music is a rapid sixteenth-note passage. Dynamics include *p*, *cresc.*, *f*, and *p*. Section markers E and F are placed above the staff. The lyrics "who shall stand when He ap - pear -" are written below the staff.

F Larghetto. (Tempo I.)

Violin I staff with treble clef and 3/8 time signature. The music returns to a slower tempo. Dynamics include *f* and *p*. Section marker G is placed above the staff.

G Prestissimo.

Violin I staff with treble clef and common time signature. The music is a rapid sixteenth-note passage. Dynamics include *f*, *p*, and *fp*. The lyrics "For He is" are written below the staff.

VIOLA.

cresc. f p cresc. f p **H**

f p

p f p f p f p cresc. f **I Adagio.** for He is

ad lib. Prestissimo. like a re - fi - ner's *f*

NO 7. CHORUS. AND HE SHALL PURIFY.

Allegro. *p* *p* **senza Rip. 1** **2**

Bassi. *p* **A** **2** *f* **con Rip.** **B**

f **1** **C 1** **D**

f **E** *ff*

mf

VIOLA.

Violin and Viola musical notation for the first system. The key signature is one sharp (F#) and the time signature is 3/4. The system consists of five staves. The first staff is marked with a forte (*f*) dynamic and contains a fermata over the first measure. The second staff is marked with piano (*p*) and forte (*f*) dynamics. The third staff is marked with piano (*p*) and includes a 'div.' (divisi) instruction. The fourth staff is marked with piano (*p*) and includes a 'div.' instruction. The fifth staff is marked with piano (*p*) and includes the lyrics 'ri - - sen up - on thee.'.

H CHORUS.
Sop. *con Rip.*
O Thou that tellest good tid-ings to Zi-on, *f*

Violin and Viola musical notation for the second system, consisting of seven staves. The first staff is marked with piano (*p*) and includes a 'div.' instruction. The second staff is marked with piano (*p*) and includes a 'div.' instruction. The third staff is marked with piano (*p*) and includes a 'div.' instruction. The fourth staff is marked with piano (*p*) and includes a 'div.' instruction. The fifth staff is marked with piano (*p*) and includes a 'div.' instruction. The sixth staff is marked with piano (*p*) and includes a 'div.' instruction. The seventh staff is marked with piano (*p*) and includes a 'div.' instruction.

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 first staff contains the initial melody with accents. The second staff continues the melody, marked *p*, and includes section marker **A**. The third staff features a *cresc.* and *f* dynamic, with section marker **B**. The fourth staff is marked *f* and *p*, with section marker **C**. The fifth staff continues the *f* dynamic. The sixth staff is marked *f*. The seventh staff is marked *p*. The eighth staff is marked *p*. The ninth staff is marked *mf* and *p*, with section marker **D**. The tenth staff is marked *mf* and *p*. The eleventh staff is marked *mf* and *p*. The twelfth staff is marked *f*. The score concludes with a final note on the twelfth staff.

VIOLA.

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

Andante Allegro.

senza Rip. *f* *con Rip.*

A *p* *senza Rip.*

B

C *1* *6*

D *con Rip.* *ff* *senza Rip.* *p*

E *con Rip.* *ff* *senza Rip.* *p*

F *con Rip.* *ff* *6*

G *ff* *f*

VIOLA.

Nº 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

p

f

Nº 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*

Nº 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 heav - nly host prais - ing God, and say - ing,

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, 3/4 time, and consists of seven staves. The tempo is "Allegro. con Rip.". The dynamics range from *mp* to *ff*. The score includes several marked sections: A, B, C, and D. The first staff begins with *mp*, followed by *mf* and *p*. The second staff has *f*. The third staff has *f*, *p*, and *f*. The fourth staff has *ff*. The fifth staff has *f*, *p*, and *f*. The sixth staff has *ff* and *mf*, with the instruction "senza Rip." above the final measure. The seventh staff has *dim.*, *p*, and *pp*.

№ 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 major, 3/4 time, and consists of five staves. The tempo is "Allegro. senza Rip.". The dynamics range from *f* to *mf*. The score includes several marked sections: A, B1, and a section with a first ending (1) and a third ending (3). The first staff begins with *f* and ends with *p*. The second staff has *f*, *p*, and *f*. The third staff has *p* and *p*. The fourth staff has *f*, *p*, and *p*. The fifth staff has *mf*.

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* *colla voce.* *1* *2* *King cometh unto thee.* *f* *p* *f*

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
(1 Desk.) *p*
(The small notes in absence of Piano only.)
shall the lame man leap as an hart, and the tongue of the dumb shall sing. *f*

VIOLA.

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

Larghetto e piano.

senza Rip.

The musical score is written for the Viola part of George Frideric Handel's Messiah, No. 20, "Air: He shall feed his flock like a shepherd." The score is in 12/8 time and consists of 12 staves of music. The tempo is marked "Larghetto e piano" and the performance instruction is "senza Rip." (without repeat). The key signature has one flat (B-flat). The score includes several dynamic markings: *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *dim.* (diminuendo). There are five marked sections: A, B, C, D, and E. Section A is marked *cresc.* and *mf*. Section B is marked *cresc.* and *mf*. Section C is marked *cresc.*, *mf*, and *p*. Section D is marked *cresc.* and *mf*. Section E is marked *cresc.*, *mf*, and *p*. The score concludes with a *dim.* marking.

VIOLA.

NO 21. CHORUS. HIS YOKE IS EASY.

Allegro.
6 Alto.

His yoke is ea - *p* *senza Rip.*

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

f *con Rip.* *senza Rip.* *p*

f *con Rip.* *senza Rip.* *pp*

f *con Rip.* **B** *senza Rip.* *p* **1**

f *con Rip.* *senza Rip.* *f* **C** **3**

f *senza Rip.* *con Rip.* *f*

D

ff

End of the First Part.

PART THE SECOND.

VIOLA.

No 22. CHORUS. BEHOLD THE LAMB OF GOD.

Largo.
senza Rip. *f* *p* *cresc.* *f*

A

B

C

No 23. AIR. HE WAS DESPISED.

Largo.
senza Rip. *f* *f* *f*

A 4 *f* *p* *pp*

re - ject - ed of men,

B 1 *p* *p* *f*

C 2 *p* *fp*

reject-ed,

D *mf* *f*

and ac-quant-ed with grief.

Fine.

VIOLA.

E

un poco p

F

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

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

Largo e staccato.
senza Rip.

f

con Rip.

f

mf

A

f

Segue № 25.

VIOLA.

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

Alla breve, Moderato.

Segue № 26.

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

Allegro moderato.

VIOLA.

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

Larghetto.
senza Rip.

NO 28. CHORUS. HE TRUSTED IN GOD.

VIOLA.

D
f
mf
E
f
Adagio.
ff

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

Largo. senza Rip.
p
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.

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

Segue № 30.

Largo. senza Rip.
p
div. *unis.*
poco cresc. *p* *A* *p*
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

see corruption.

f

cresc.

f

His

soul in hell. *p*

cresc.

see corruption,

p

see corruption

f

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

A tempo ordinario.

senza Rip.

f

mf

con Rip.

mf

senza Rip.

con Rip.

mf

senza Rip.

con Rip.

VIOLA.

Musical score for Viola, measures 31-36. The score is in 3/8 time and B-flat major. It features a series of sixteenth-note patterns. Measure 31 starts with a forte (*f*) dynamic. Measure 32 has a 'D' chord marking. Measure 33 has an 'E' chord marking. Measure 34 has an 'F' chord marking. Measure 35 includes a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. Measure 36 ends with a double bar line.

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

NO 37. CHORUS. THE LORD GAVE THE WORD.

Musical score for Viola, measures 37-42. The score is in 3/8 time and B-flat major. It begins with the tempo marking 'Andante Allegro.' and the instruction 'con Rip.'. The lyrics 'The Lord gave the word;' are written below the first staff. Measure 37 starts with a forte (*f*) dynamic. Measure 38 has an 'A' chord marking. Measure 39 has a 'B' chord marking. The score continues with sixteenth-note patterns and ends with a double bar line.

VIOLA.

№ 38. AIR. HOW BEAUTIFUL ARE THE FEET.

Larghetto.
senza Rip.

p

4 A 5 B 4

preach the gospel of peace, *f* of good things. *f*

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

A tempo ordinario.

con Rip.

f

A

B

№ 40. AIR. WHY DO THE NATIONS

Allegro.
senza Rip.

f

VIOLA.

A

B

C

D

E

VIOLA.

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

Allegro e staccato.
senza Rip.

con Rip.

f

1

f

f

f

f

f

ff

f

VIOLA.

№ 42. RECIT. HE THAT DWELLETH IN HEAVEN.

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in de-ri-sion.

(1 Desk.)

(The small notes in absence of Piano only.)

№ 43. AIR. THOU SHALT BREAK THEM.

Andante.
senza Rip.

f

p

poco cresc.

p

cresc.

p

f

p

mf

p

f

f

p

f

f

p

f

f

p

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 begins with a forte (*f*) dynamic and a tempo marking of **Allegro**. The score is divided into sections marked with letters A through G. The dynamics vary throughout, including fortissimo (*ff*) and piano (*p*). The piece concludes with the instruction "End of the Second Part."

End of the Second Part.

PART THE THIRD.

VIOLA.

NO 45. AIR. I KNOW THAT MY REDEEMER LIVETH.

Larghetto. *senza Rip.*

The musical score is written for the Viola part of the Air 'I Know That My Redeemer Liveth'. It consists of 12 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Larghetto' and 'senza Rip.'. The score includes various dynamics such as *mp*, *p*, *f*, *cresc.*, *dim.*, and *pp*. There are several first endings marked 'VI. I.' and first endings numbered 1 through 6. The lyrics are: 'stand at the lat-', 'I see God.', '-stroy this body, yet', 'deem - er liveth.', 'from the dead,', and 'first-fruits of them.of themthat sleep.' The score is divided into sections labeled A, B, C, D, E, F, and G. The first ending is marked '1' and the second ending is marked '2'. The third ending is marked '3' and the fourth ending is marked '4'. The fifth ending is marked '5' and the sixth ending is marked '6'. The score ends with a double bar line.

1 *mp*

cresc. *dim.* A 3 VI. I.

2 *p* stand at the lat- *p*

2 *f* B 5 VI. I. *p*

1 C 1 *p*

4 VI. I. *f*

cresc. D 2 *p*

5 VI. I. E 6 *f*

I see God. *f*

1 *p* 6 *p*

-stroy this body, yet *p*

VI. I. F 3 *f* *pp*

deem - er liveth. *f*

3 G *p*

4 *p* **Adagio. H** Tempo I. VI. I. *f*

from the dead, *p* first-fruits of them.of themthat sleep.

VIOLA.

No 46. CHORUS. SINCE BY MAN CAME DEATH.

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

since by man came death,

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

A-dam all die.

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

Con Rip. *p*

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

p

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

f

No 48. AIR. THE TRUMPET SHALL SOUND.

Pomposo ma non Allegro. con Rip. *f*

f

9 Tromba. *p*

cresc. *f*

VIOLA.

№ 53. CHORUS. WORTHY IS THE LAMB.

Largo, con Rip. *f* *Andante.*

A Largo.

Andante.

B Larghetto.
2 *Bassi.*

f

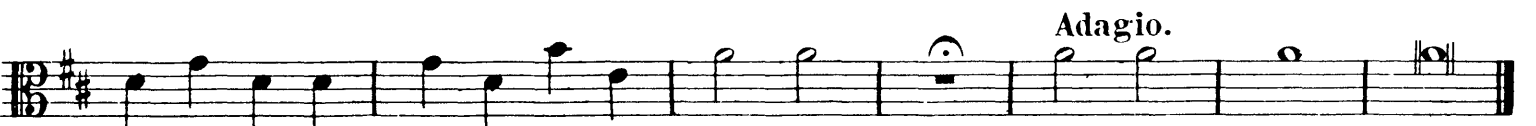
C 1 *f*

2

D *ff* *ff*

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.*

A

B

C

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

ending

V.I.

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.

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

Andante.

p sempre legato

Viola I.

Viola II.

*)

***)

A

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

VIOLA.

№ 51. CHORUS. BUT THANKS BE TO GOD.

Andante.

con Rip.

f

A

1

f

1 B 3

f

C

D

2

f

Adagio.

№ 52. AIR. IF GOD BE FOR US. Tacet.

ending

VI. I.