

H A N D E L

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*THE*  
**MESSIAH**

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'CELLO-BASS

# THE MESSIAH

Composed by

G. F. HANDEL.

Edited by E. PROUT.

VIOLONCELLO  
e  
BASSO

Grave.

*con Rip.*

## Nº 1. OVERTURE.

*f* 2<sup>nd</sup> time *p*

*tr.*

Allegro moderato.

*cresc.*

*mf*      *f*

*mf*

*f*

*mf*

*cresc.*

*mf*

*marcato*

*ff*

Più lento.

## VIOLONCELLO e BASSO.

## Nº 2. RECIT. COMFORT YE, MY PEOPLE.

Larghetto e piano.

senza Rip.

Com-fort ye,

*ad lib.* *A* *au tempo*

con Rip. Com - fort ye my people, Com-fort ye, con Rip. Com - fort ye, my

people, saith your God. saith your God: speak ye com-fort-a-bly to Je-

*Tutti.*

*mf* *p*

*B*

- ru - sa - lem, speak ye com - fort-a-bly to Je - ru - salem, and cry un - to her that her war - fare, her

*mf* *p*

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

*mf*

*C*

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

*mf* *f*

wil - der - ness, "Pre - pare ye the way of the Lord, make straight in the desert a high-way for our God!"

## NO. 3. AIR. EV'RY VALLEY SHALL BE EXALTED.

Andante.

senza Rip.

## VIOLONCELLO e BASSO.

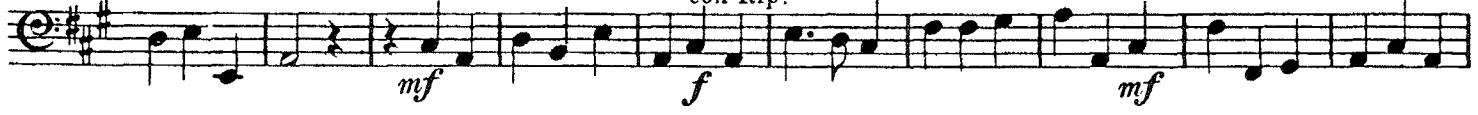
Nº 4. CHORUS. AND THE GLORY OF THE LORD.

*Allegro.*

senza Rip.



con Rip.



A



B



1



2



Celli.



Tutti.



2



F



Adagio.



## Nº 5. RECIT. THUS SAITH THE LORD.

**Allegro maestoso.**

senza Rip.

Thus saith the Lord, the Lord of hosts: Yet once a lit-tle while, and I will

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

and I will shake all nations, I'll

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

- sire of all na - tions shall come.

**B**

The Lord, whom ye seek, shall sudden-ly come to His temple, ev'n the mes-senger of the co-ve-nant

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

## VIOLONCELLO e BASSO.

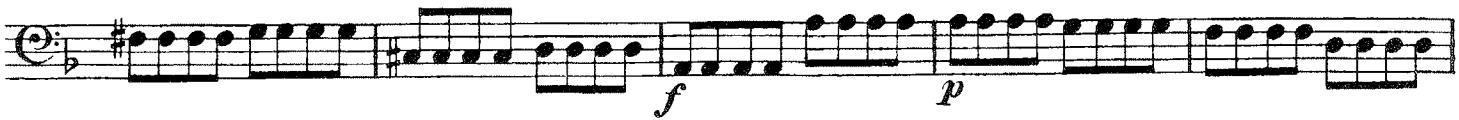
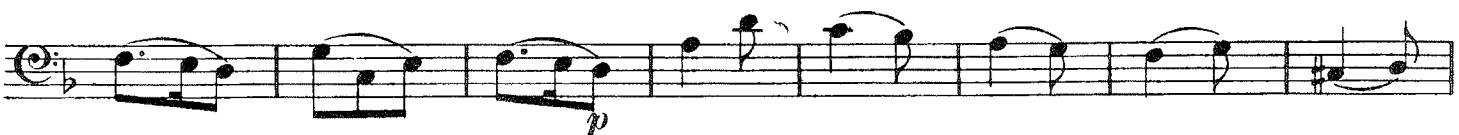
Nº 6. AIR. BUT WHO MAY ABIDE.

Larghetto.

*D* Prestissimo.

## VIOLONCELLO e BASSO.

7



*I* Adagio. *colla voce* Prestissimo.



## VIOLONCELLO e BASSO.

Nº 7. CHORUS. AND HE SHALL PURIFY.

*Allegro.**senza Rip.*

*A*

*B*

*C*

*D*

*E*

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

Bethold! a virgin shall conceive, and bear a son, and shall call His name Em - ma-nu-el. "God with us"  
(1 Desk.)

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

Andante.

senza Rip.

## VIOLONCELLO e BASSO.

D

E

F

G<sub>1</sub>

H CHORUS. (senza Rip.) con Rip.

I

K

L

MESSIAH (PROUT'S EDITION).  
43782

The musical score consists of ten staves of music for Cello and Basso. The first four staves are labeled D, E, F, and G<sub>1</sub>. Staff G<sub>1</sub> includes markings for 'senza Rip.' and 'con Rip.'. Staves I and K are labeled with Roman numerals. The score concludes with a final staff labeled 'MESSIAH (PROUT'S EDITION)' and the number '43782'.

## Nº 10. RECIT. FOR BEHOLD, DARKNESS.

Andante Larghetto.

senza Rip.



{

For be - hold, dark - ness shall co - ver the earth,

{

A

and gross dark - ness the peo - ple, and gross dark - ness the peo - ple; but the Lord shall a -

{

poco cresc.

{

{

{

{

{

## VIOLONCELLO e BASSO.

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

Larghetto.

senza Rip.

*mf*

cresc.

*f* *p*

A

cresc.

*f* *p*

*f* *p*

B

*f* *p*

C

*f* *p*

D

*mf* *p*

*mf* *p*

*f*

**VIOLONCELLO e BASSO.**

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

Andante Allegro.

senza Rip.



con Rip.



B



C



D con Rip.



senza Rip.



E con Rip.



senza Rip.



F con Rip.



## VIOLONCELLO e BASSO.

## Nº 13. PASTORAL SYMPHONY.

Larghetto e mezzo piano.

senza Rip.

## Nº 14. RECIT. THERE WERE SHEPHERDS ABIDING IN THE FIELDS.

(4 Desk.)

Andante.

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

and the glo-ry of the Lord shone round a-bout them and they were sore a-fraid.

## Nº 15. RECIT. AND THE ANGEL SAID UNTO THEM.

And the Angel said un-to them, Fear not; for, be-hold, I bring you good tidings of great joy, which shall  
(1 Desk.)

*p*

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

*f p f*

## Nº 16. RECIT. AND SUDDENLY THERE WAS WITH THE ANGEL.

*Allegro.*  
senza Rip.

Celli. *p*

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

## Nº 17. CHORUS. GLORY TO GOD.

*Allegro.*  
con Rip.

Celli. *mp*

Tutti. *mf*

2 A Celli.

Tutti. *f*

1 B

C

3 D

*ff*

*f* senza  
Celli. Rip.

*dim.* *p* *ff* *pp* *mf*

## VIOLONCELLO e BASSO.

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

**Allegro.**

senza Rip.

**A**

**B**

**C**

**D**

**E**

**F**

**G**

colla voce      a tempo

## Nº 19. RECIT. THEN SHALL THE EYES OF THE BLIND BE OPENED.

Then shall the eyes of the blind be op - end, and the ears of the  
 (1 Desk.)

deaf un-stop-ped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing

## Nº 20. AIR. HE SHALL FEED HIS FLOCK LIKE A SHEPHERD.

Larghetto e piano.

senza Rip.

**A**

**B**

**C**

**D**

**E**

## VIOLONCELLO e BASSO.

## Nº 21. CHORUS. HIS YOKE IS EASY.

Allegro.

senza Rip.

The sheet music consists of eight staves of musical notation for Violoncello and Basso. The music is divided into four sections labeled A, B, C, and D. Each section contains two staves, one for the Violoncello (C-clef) and one for the Basso (F-clef). The notation includes various note values, rests, and dynamic markings such as *p*, *f*, *p*, *f*, and *ff*. Performance instructions like "con Rip." and "senza Rip." are placed above certain measures. The sections are as follows:

- Section A:** The first two staves. Measure 1 starts with *p*. Measure 2 starts with *f*. Measures 3-4 start with *p*.
- Section B:** The next two staves. Measure 1 starts with *f*. Measures 2-3 start with *p*.
- Section C:** The next two staves. Measure 1 starts with *p*. Measures 2-3 start with *f*.
- Section D:** The final two staves. Measure 1 starts with *p*. Measures 2-3 start with *f*.

# PART THE SECOND.

## VOLONCELLO e BASSO.

### Nº 22. CHORUS. BEHOLD THE LAMB OF GOD.

Largo.

senza Rip.

con Rip.



A



B



C



### Nº 23. AIR. HE WAS DESPISED.

Largo.

senza Rip.



C



re-ject.ed.

Vls.

## VIOLONCELLO e BASSO.

**D**

**E**

**F**

**G**

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

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

Largo e staccato.

senza Rip.

**C**

**f**

**con Rip.**

**C**

**f**

MESSIAH (PROUT'S EDITION).

## VIOLONCELLO e BASSO.



**A**



Segue N° 25.

N° 25. CHORUS. AND WITH HIS STRIPES WE ARE HEALED.

Alla breve, Moderato.

10

**A** Viola.

**B**

**C**

**D**

**E**

**F**

Adagio.

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

Larghetto.

senza Rip.

The musical score consists of four staves of music. The first staff is for the voice, starting with a forte dynamic (f) in common time, with a key signature of two flats. The second staff is for the piano, also in common time and two flats. The third staff is for the voice, starting with a piano dynamic (p) in common time, with a key signature of one flat. The fourth staff is for the piano, continuing in common time and one flat. The lyrics are integrated into the vocal line, with the piano providing harmonic support. The vocal line starts with eighth-note chords, followed by eighth-note patterns, and then sixteenth-note patterns. The piano accompaniment features eighth-note chords and sixteenth-note patterns. The vocal line ends with a forte dynamic (f) in common time, with a key signature of one flat.

All they that see Him, laugh Him to scorn,  
they shoot out their lips,

and shake their heads, say - ing:

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

*Largo.*  
senza Rip.

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

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Segue Nº 30.

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

*Largo.*

senza Rip.

*p*

*poco cresc.* *p*

*dim.* *pp* *poco cresc. pp Segue N° 31.*

## Nº 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 strick-en.

senza Rip.

*p*

*Segue N° 32.*

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

*Andante Larghetto.*

senza Rip.

*mf*

*cresc.* *f*

*p*

*f*

*p*

*cresc.*

*p*

*f*

*D*

## VIOLONCELLO e BASSO.

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

A tempo ordinario.

senza Rip.

VI.I.

The musical score consists of eight staves of music for Violoncello and Basso. Staff A starts with a forte dynamic (f) and ends with a mezzo-forte dynamic (mf). Staff B begins at measure 3 with a mezzo-forte dynamic (mf). Staff C begins at measure 2 with a forte dynamic (f). Staff D begins at measure 4 with a forte dynamic (f). Staff E begins at measure 2. Staff F begins at measure 4 and includes a crescendo instruction (cresc.). Staff G begins at measure 2 and includes a fortissimo dynamic (ff).

A tempo ordinario.

senza Rip.

V.I.

con Rip.

**A**

**B**

**C**

**D**

**E**

**F**

**G**

**H**

## Nº 44. CHORUS. HALLELUJAH.

Allegro.

senza Rip.

con Rip.

The musical score consists of 14 staves of music for Violoncello and Basso. The key signature is common C (no sharps or flats). The time signature varies between common time and 2/4 time. The score begins with an Allegro tempo, indicated by the first two dynamics (f and ff) and the first section label 'A'. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures. Section labels include 'A', 'B2', 'C', 'D', 'E', 'F', and 'G'. The score concludes with a final dynamic marking of ff.