

H A N D E L

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*THE*

MESSIAH

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VIOLA

# THE MESSIAH.

Composed by

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VIOLA

## N<sup>o</sup>1. OVERTURE.

## Grave.

con Rip.

The musical score continues with two staves. The top staff begins with a dynamic *f* and a tempo marking "2nd time p". The bottom staff starts with a dynamic *p*. The music consists of eighth and sixteenth note patterns, with measure numbers 1 and 2 indicated at the end of the staff.

## Allegro moderato.

*Allegro moderato.*  
VI. II.

4

**A**

**B**

*mf*

*cresc.*

**C**

A musical score for bassoon, showing two measures of music. The key signature is one sharp (F# major). Measure 11 starts with a half note, followed by a eighth-note pattern of B, A, C, B, D, C, E, D. Measure 12 starts with a half note, followed by a eighth-note pattern of B, A, C, B, D, C, E, D. The dynamic marking *p* is placed under the first measure, and *mf* is placed under the second measure.

*cresc.*

A musical score for a single melodic line. The key signature changes from G major (one sharp) to E major (no sharps or flats). The melody consists of eighth-note patterns. The first measure starts with a half note followed by an eighth note. The second measure starts with a quarter note followed by an eighth note. The third measure starts with a quarter note followed by an eighth note. The fourth measure starts with a quarter note followed by an eighth note. The fifth measure starts with a quarter note followed by an eighth note. The sixth measure starts with a quarter note followed by an eighth note. The seventh measure starts with a quarter note followed by an eighth note. The eighth measure starts with a quarter note followed by an eighth note. The ninth measure starts with a quarter note followed by an eighth note. The tenth measure starts with a quarter note followed by an eighth note. The eleventh measure starts with a quarter note followed by an eighth note. The twelfth measure starts with a quarter note followed by an eighth note. The thirteenth measure starts with a quarter note followed by an eighth note. The fourteenth measure starts with a quarter note followed by an eighth note. The fifteenth measure starts with a quarter note followed by an eighth note. The sixteenth measure starts with a quarter note followed by an eighth note. The sixteenth measure is labeled 'E' above the staff. The sixteenth measure is labeled 'f' below the staff.

A musical score for a string quartet, featuring four staves of music. The top staff is for the first violin, the second for the second violin, the third for the viola, and the bottom for the cello. The music consists of a series of eighth and sixteenth note patterns, primarily in common time. The key signature changes from C major to G major at the beginning of the section.

A musical score for piano. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic chords with vertical stems. The key signature is B major (two sharps). The tempo is indicated as 'F' (Moderato). The dynamic is 'ff' (fortissimo).

Più lento.

## VIOLA.

N<sup>o</sup>. 2. RECIT. COMFORT YE, MY PEOPLE.

### Larghetto e piano.

## VIOLA.

3

N<sup>o</sup>. 3. AIR. EV'RY VALLEY SHALL BE EXALTED.

*Andante.*  
senza Rip.

The sheet music consists of 12 staves of musical notation for Viola. The key signature is B major (two sharps). The tempo is *Andante*, indicated by a metronome mark of 60. The music is divided into sections labeled A<sub>1</sub>, B, C<sub>1</sub>, D<sub>1</sub>, and E, each with specific dynamic markings like *f* (forte), *p* (piano), *cresc.* (crescendo), and *Tempo I.* The first section, A<sub>1</sub>, starts with *f* and includes the instruction "con Rip.". The second section, B, starts with *p* and includes the instruction "senza Rip.". The third section, C<sub>1</sub>, starts with *p* and includes the instruction "con Rip.". The fourth section, D<sub>1</sub>, starts with *f* and includes the instruction "senza Rip.". The fifth section, E, starts with *p* and includes the instruction "Tempo I. con Rip.". The music concludes with the instruction "and the rough places" followed by *f*.

## VIOLA.

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

Allegro.

senza Rip.

*f*

2

con Rip.

*f*

10

Alto.

be re - - veal - -

A

- - ed *f*

2

2

f

1

*f*

3

Alto.

see it to -

C

- ge-ther,

*f*

D

1

E

2

2

F

Adagio.

*ff*

2

2

*f*

3

## Nº 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*

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 1 senza Rip.



D Prestissimo.

F Larghetto. (*Tempo I.*)

G Prestissimo.



## VIOLA.

7

H

f Adagio.

ad lib. Prestissimo.

for He is

## Nº 7. CHORUS. AND HE SHALL PURIFY.

Allegro.

senza Rip. 1

Bassi.

A 2 con Rip.

B f

f

C 1 f

D

E ff

mf

## 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.)

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.

## VIOLA.

9

E

F

div.

G<sub>1</sub>

3

div.

*ri - - sen up - on thee.*

## H CHORUS.

Sop.

con Rip.

O Thou that tellest good tid-ings to Zi-on,

I

K

L

## VIOLA.

## N°10. RECIT. FOR BEHOLD, DARKNESS.

Andante Larghetto.

senza Rip.



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

*p*

people, and gross dark - ness the people: But the Lord shall a - rise \_\_\_\_\_

*poco cresc.*

up - on thee, and His glo - - - ry shall be seen up -

- on thee, and His glo - - - ry shall be seen up - on thee.

And the Gen-tiles shall come to Thy light, and kings to the bright-ness of Thy ris-ing.

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

Larghetto.  
senza Rip.

B *mf* cresc. A *p*  
cresc. f p  
B f p  
f p  
C p  
f p  
D *mf* p  
mf p  
f

## VIOLA.

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

Andante Allegro.

senza Rip.

**A** senza Rip.

**B**

**C** 6

**D** con Rip. senza Rip.

**E** con Rip.

**F** con Rip. 6 ff

**G** ff

**f**

**Nº 13. PASTORAL SYMPHONY.**

### Larghetto e mezzo piano.

## 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.)  
 (The smallnotes 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,  
 senza Rip.  
 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  
 (1 Desk.)  
 (The smallnotes in absence of Piano only.)

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. And sud-den-ly there was with the  
 (p)  
 an-gel a mul - ti-tude of the heav-ny host prais-ing God, and say - ing;

## Nº 17. CHORUS. GLORY TO GOD.

**Allegro.**

con Rip.

**A**

**B**

**C**

**D**

senza Rip.

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

**Allegro.**

senza Rip.

**A**

**B<sub>1</sub>**

**B<sub>2</sub>**

3

## VIOLA.

C

D<sub>1</sub>

2 E

F

G

2 collavoce.  
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

(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.

## VIOLA.

17

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

### Larghetto e piano.

senza Rip.

senza rip.

*p*    *cresc.*    *mf*    *=p*

*cresc.*    *mf*

*A*

*B*

*p*

*cresc.*    *mf*

*C*

*D*

*p*

*cresc.*    *mf*

*E*

*cresc.*    *mf*    *=p*

*cresc.*    *f*

*cresc.*    *dim.*

## VIOLA.

## Nº 21. CHORUS. HIS YOKE IS EASY.

**Allegro.**

6 Alto.

His yoke is ea - senza Rip.

*f* con Rip. A senza Rip.

con Rip. senza Rip.

*f* con Rip. senza Rip.

*f* B con Rip. 1 senza Rip.

con Rip. C 3

*f* senza Rip. con Rip.

D

*ff*

# PART THE SECOND.

19

**VIOLA.**

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

**Largo.**

senza Rip.

## Nº 23. AIR. HE WAS DESPISED.

**Largo.**

senza Rip.

## VIOLA.

**E****F**

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

**Largo e staccato.**

senza Rip.



con Rip.

**A**

Segue Nº 25.

**VIOLA.**

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

21

Alla breve, Moderato.

6 VI.

A senza Rip.

con Rip.

mf

B

C

D

E

F

Adagio.

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

## Larghetto. senza Rip.

senza Rip.

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

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

*Largo. senza Rip.*

Thy rebuke hath broken His heart; He is full of heaviness, He is  
full of heaviness, Thy rebuke hath broken His heart; He looked for some to have pity on  
Him, but there was no man, neither found He any to comfort Him. He looked for some to have  
pity on Him, but there was no man, neither found He any to comfort Him.

Segue Nº 30.

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

*Largo. senza Rip.*

div. unis.  
A  
dim.  
pp  
poco cresc. pp

Segue Nº 31.

## VIOLA.

## 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 stricken.  
senza Rip.

Segue Nº 32.

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

## Andante Larghetto.

senza Rip.

A 2  
But thou didst not leave his soul in hell.  
see corruption His soul in hell. 2  
cresc. 3  
see corruption, 2  
see corruption f

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

## A tempo ordinario.

senza Rip.

A con Rip.  
B senza Rip. B con Rip.  
C senza Rip. C con Rip. C senza Rip.

VIOLA.

25

The musical score consists of six staves of Viola music. Staff A starts with a dynamic *f*. Staff B begins with a melodic line followed by a rest. Staff C features eighth-note patterns. Staff D contains sixteenth-note patterns. Staff E includes eighth-note patterns with a sharp key signature. Staff F starts with a dynamic *cresc.* and ends with a dynamic *ff*.

A

B

C

D

E

F  
*cresc.*

*ff*

## VIOLA.

**Allegro.**

Nº 44. CHORUS. HALLELUJAH.

senza Rip.

con Rip.

The musical score consists of 12 staves of Viola music. The key signature is B major (two sharps). The tempo is Allegro. The score begins with a dynamic *f* and a section labeled 'senza Rip.'. It then transitions to 'con Rip.' at the end of the first section. The music is divided into sections labeled A, B, C, D, E, F, and G, each with its own unique rhythmic patterns and dynamics. The score concludes with a final dynamic marking of *ff*.

End of the Second Part.