

THE MESSIAH

1

Composed by
G. F. HANDEL.

VIOLINO SECONDO.

Edited by E. PROUT.

NO. 1. OVERTURE.

Grave. con Rip. *Staccato* *f* *2nd time p*

Allegro moderato. *VI. I.* *f* *dr* *1.* *2.*

A *cresc.* *B* *marcato* *C* *D* *cresc.* *E* *marcato* *F* *ff* *Più lento.*

VIOLINO SECONDO.

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

Allegro.
senza Rip.

f

con Rip.

f

A

f

B

f

f

f

Alto.

see it to -

C

ge - ther,

f

D

E

ff

F

Adagio.

VIOLINO SECONDO.

Nº 7. CHORUS. AND HE SHALL PURIFY.

Allegro.

Soprano.

senza Rip. 1

2

And He shall pu - ri - fy.

*p**p*

A

2

con Rip.

*f**f*

B

1

f

1 C 1

f

D

f

E

*ff**mf*

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

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

(1 Desk.)

p

After

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

MESSIAH (PROUT'S EDITION).

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

Andante Allegro.
senza Rip.

Bruch

con Rip.

The musical score is written for Violino Secondo and consists of ten staves. The key signature is G major (one sharp). The tempo is marked 'Andante Allegro.' and the performance instruction is 'senza Rip.' (without repeat). The score includes various dynamics (f, p, ff) and articulation marks (accents, slurs, trills). Key sections are labeled A, B, C, D, and E. The piece concludes with a final measure marked '5'.

Staff 1: **Andante Allegro.** *senza Rip.* *f* *Bruch* *con Rip.*

Staff 2: *tr.* **A**

Staff 3: *senza Rip.* *p*

Staff 4: **B** *1*

Staff 5: **C** *5* *f*

Staff 6: **D** *con Rip.* *ff*

Staff 7: *senza Rip.* *p* *4/4* *n* *✓*

Staff 8: **E** *con Rip.* *f* *ff*

Staff 9: *1* *senza Rip.* *p*

Staff 10: *5*

VIOLINO SECONDO.

F con Rip

f *ff* *f* *f* *f* *f* *f* *f*

Nº 13. PASTORAL SYMPHONY.

Larghetto e mezzo piano.

senza Rip.

mp *in poco cresc.* *dim.* *p* *cresc.* *più* *cresc.* *dim.* *pp* *in poco cresc.* *dim.* *pp*

NO 14. RECIT. THERE WERE SHEPHERDS ABIDING IN THE FIELD.

There were shepherds u - bid - ing in the field, keep - ing watch ov - er 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.

senza Rip

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

(1 Desk)

p

(The small notes 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

NO 16. RECIT. AND SUDDENLY THERE WAS WITH THE ANGEL.

Allegro.

senza Rip.

And sud - den - ly there was with the an - gel a mul - ti - tude

of the heav'n - ly host, prais - ing God, and say - ing,

p

tip - t bow

VIOLINO SECONDO.

Allegro.

con Rip.

Nº 17. CHORUS. GLORY TO GOD.

mp

mf

f

ff

p

pp

dim.

A

B

C

D

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

Allegro.

senza Rip.

f

p

pp

1

1

1

A

B1

p

23

VIOLINO SECONDO.

Handwritten musical score for "The King of the Tabor" by J. S. Bach. The score consists of ten staves of music, each with various annotations and performance instructions. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *cresc.* (crescendo). It also features tempo markings like *a tempo* and *colla voce*. The score is marked with measure numbers in parentheses: (30), (37), (41), (46), (52), (61), (69), (75), (80), (85), (90), (96), (101), and (105). There are also handwritten notes and markings, including "C End", "D", "E", "F", "G", "thee.", and "King cometh un-to". The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks.

VIOLINO SECONDO.

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-stop-ped. 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.

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

Larghetto e piano.

senza Rip.

p *cresc.* *mf* *p*

cresc. *mf* *p*

cresc. *mf* *p*

cresc. *mf* *p*

p *cresc.* *mf* *p*

p *cresc.* *mf* *p*

p *cresc.* *mf* *p*

cresc. *mf* *p*

cresc.

Handwritten musical score for Violino Secondo, measures 1-12. The score is in G major (one sharp) and 4/4 time. It features a melodic line with various dynamics including *mf*, *p*, *cresc.*, and *dim.*. There are also handwritten notes above the staff, possibly indicating fingerings or bowings.

Nº 21. CHORUS. HIS YOKE IS EASY.

Handwritten musical score for the Chorus "His Yoke is Easy". The tempo is marked *Allegro. Alto.*. The score is in G major and 4/4 time. It includes vocal parts for Alto, Bass, and Alto, as well as instrumental accompaniment. The lyrics are: "His yoke is ea - - - His bur - then, His bur - then". The score includes various dynamics such as *p*, *pp*, *f*, and *ff*, and performance instructions like *senza Rip.* and *con Rip.*. The piece concludes with the instruction "End of the First Part."

PART THE SECOND.

VIOLINO SECONDO.

Nº 22. CHORUS. BEHOLD THE LAMB OF GOD.

In 8

Largo.
senza Rip.

con Rip.

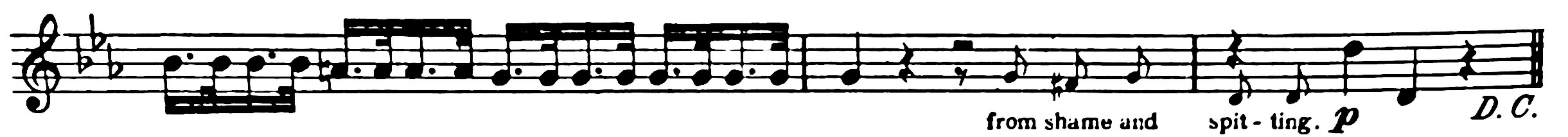
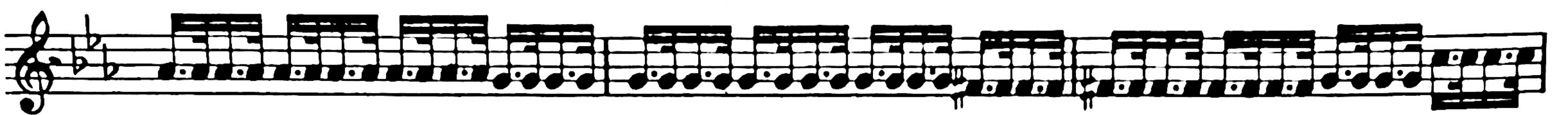
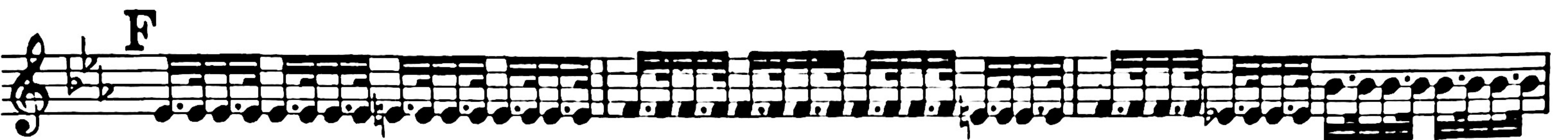
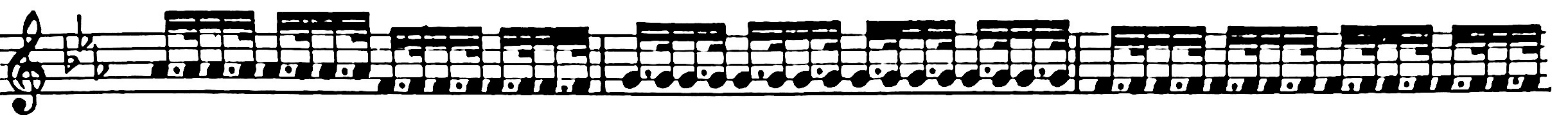
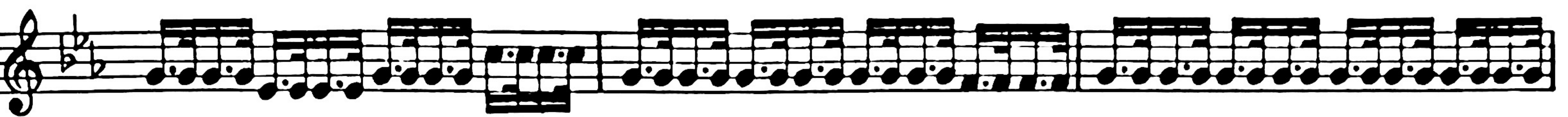
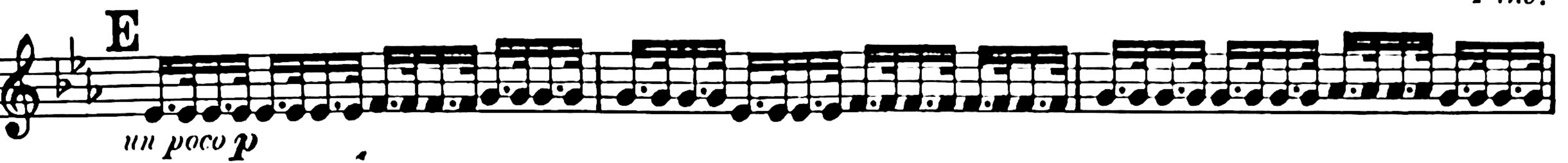
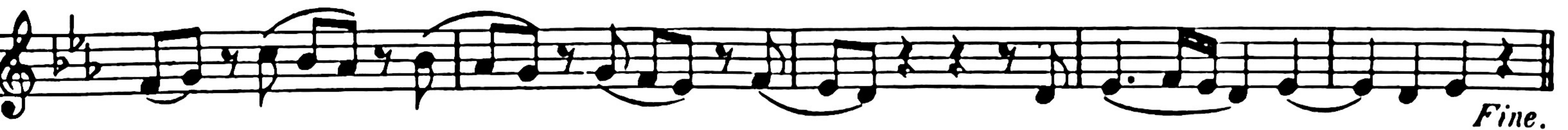
Musical score for Violino Secondo, No. 22, Chorus. Behold the Lamb of God. The score is in 8/8 time, Largo tempo, and consists of six staves of music. It features various musical notations including trills (tr), accents (v), and dynamic markings (f, p, cresc.). Section markers A, B, and C are placed above the staves.

Nº 23. AIR. HE WAS DESPISED.

Largo.
senza Rip.

Musical score for Violino Secondo, No. 23, Air. He was despised. The score is in 8/8 time, Largo tempo, and consists of seven staves of music. It features various musical notations including trills (tr), accents (v), and dynamic markings (f, p, pp, mf). Section markers A, B, C, and D are placed above the staves.

and ac - quaint - ed with grief.



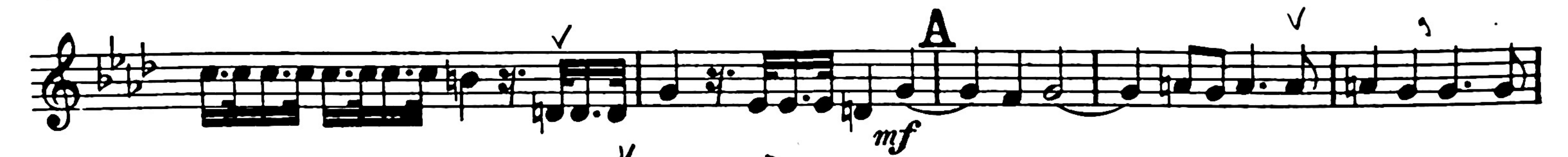
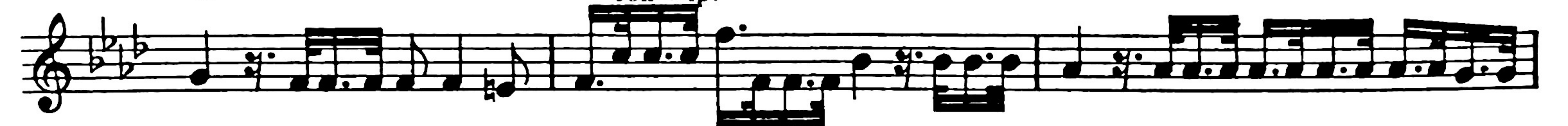
Nº24. CHORUS. SURELY HE HATH BORNE OUR GRIEFS.

Largo è staccato.

senza Rip.



con Rip.



Segue Nº25

VIOLINO SECONDO.

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

Alla breve, Moderato. senza Rip.

mf

A *con Rip.*

B 5 Viola.

C 5 VI.I.

D 4 VI.I.

E 1 2

F 3 *Adagio.*

Segue Nº 26.

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

Allegro moderato. *con Rip.*

Soprano.

All we like sheep. *f*

A

B *v*

C

1 3 VI.I.

D

f

E

F

G Adagio.

2

1

p

mf

cresc.

dim.

Nº27. RECIT. ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN.

Larghetto.

senza Rip.

f

dim.

p

All they that

see Him, laugh Him to scorn;

they shoot out their lips,

and shake their heads,

say - ing:

f

VIOLINO SECONDO.

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

A tempo ordinario.

A tempo ordinario.
senza Rip.

A *mf* con Rip.

B con Rip. *mf*

senza Rip.

C

D

E

F *cresc.* *ff*

NOS 34 to 36 omitted. See Appendix, page 38.

VIOLINO SECONDO.

Nº 44. CHORUS. HALLELUJAH.

Allegro.
senza Rip.

con Rip.

ff

A

f

B

ff

f

C

p

D

f

E

ff

F

ff

G

End of the Second Part.

VIOLINO SECONDO.

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

Larghetto.

VI. I.

senza Rip.

VI. I. senza Rip.

mp

cresc.

dim. **A** 3 VI. I. 4

p lat-ter day *p*

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

C 1 1 *p*

D 1 11 VI. I. *f*

E 3 *mf cresc.* *f* I see God. *f*

F 6 7 VI. I. *p* *f* Re-deem-er liv-eth. *f* -fruits of

G 3 *p*

them that *pp*

H 4 *p* from the dead, *p* the first-fruits of them, of them that sleep. *f*

Tempo I. VI. I.

VIOLINO SECONDO.

Nº 46. CHORUS. SINCE BY MAN CAME DEATH.

Grave. 3 Sop. **A Allegro.** con Rip **B Grave.** 4 Sop.

since by man 'came death, *f* *tr* *v* A - dam all die, —

C Allegro. con Rip *f* *v* *tr* *v* *7*

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

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

chang'd in a moment, in the twinkling of an eye, at the last trumpet.

con Rip *p* *f*

Nº 48. AIR. THE TRUMPET SHALL SOUND.

Pomposo ma non Allegro. *con Rip* *f* *9* **Tromba.** *p* *cresc.* *f*

A 1 5

raised in-cor-rupti-blo. *f*

p

8 *f* C

we shall be changed. *f*

f

D *p*

f *p* *f* Tromba. 6

E *f* *p* 2

F

Adagio. G *f* Tempo I *legato*

we shall be changed. *f*

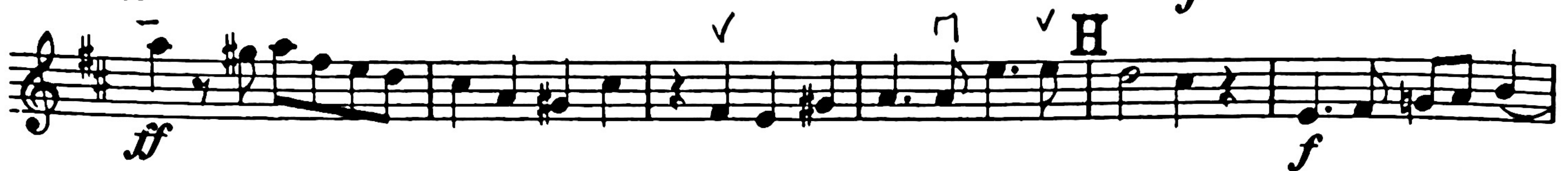
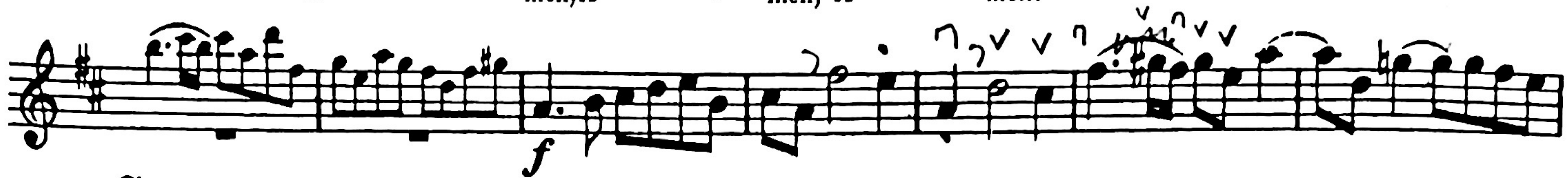
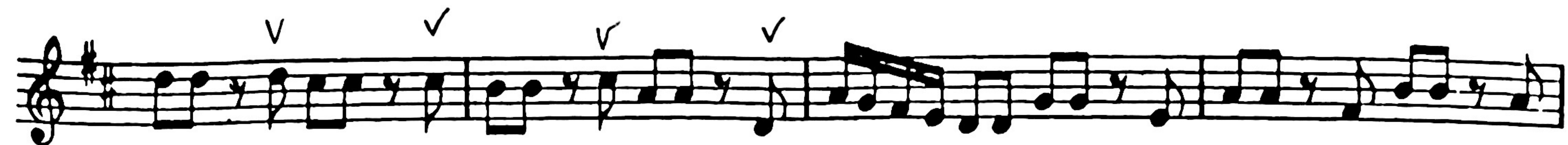
p *f*

52

Fine. For this cor-rupti-ble im-mor-ta-li-ty.

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

N^{os} 49 to 52 omitted. See Appendix page 39.



VIOLINO SECONDO.

Nº 53. CHORUS. WORTHY IS THE LAMB.

Largo. con Rip. **Andante.**

A Largo. **Andante.**

B Larghetto. **B 3 Bassi.** **1**

C **D** **E**

f **ff**