

George Friederich Handel  
The Messiah  
Edited by E. Prout

**VIOLA**  
Nº1. OVERTURE.

*10ft!*  
*p* / *v* *n* *v*  
Grave.  
con Rip.

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

Allegro moderato.  
vii. II.

*mf* *v* *B* *n* *v*

*cresc.* *f* *v* *C* *n*

*mf* *D* *cresc.*

*f* *E*

*ff* *F* *v*

*Piu lento.*



**VIOLA.**

**№ 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.)

*p* *f*

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

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

*Andante!*  
*senza Rip.*

*mf* *p* *f*

A 1 B C D

VIOLA.

Violin and Viola musical notation for the first system. The music is in G major and 3/4 time. The first staff (Violin) begins with a forte (*f*) dynamic and features a melodic line with various ornaments and slurs. The second staff (Viola) starts with a piano (*p*) dynamic and provides harmonic support. The system includes performance markings such as 'E', 'F', 'G1', and 'div.' (divisi). Dynamics range from *f* to *p*.

CHORUS.

Soprano vocal line and Viola accompaniment for the chorus section. The vocal line begins with the lyrics "O Thou that tellest good tid-ings to Zi-on," and is marked "con Rip." (con Ripieno). The Viola accompaniment provides harmonic support with various ornaments and slurs. Dynamics range from *f* to *p*. Performance markings include 'L', 'V', 'I', 'K', and 'P'. The lyrics "ri - - sen up - on thee." are written below the vocal line.



VIOLA.

№ 13. PASTORAL SYMPHONY.

Larghetto e mezzo piano.

The musical score is written for the Viola part of the Pastoral Symphony. It consists of seven systems of music, each with a treble and bass clef staff. The tempo and dynamics are indicated as 'Larghetto e mezzo piano'. The score includes various musical notations such as slurs, accents, and dynamic markings. Handwritten annotations in blue ink are present throughout the score, including 'tr' (trills) and 'soft'.

Key markings and annotations include:

- mp senza Rip.* (mezzo piano, without repeat)
- un poco cresc.* (a little crescendo)
- dim.* (diminuendo)
- p* (piano)
- pp* (pianissimo)
- più cresc.* (more crescendo)
- dim.* (diminuendo)
- un poco cresc.* (a little crescendo)
- dim.* (diminuendo)
- pp* (pianissimo)

## 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

(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* *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.

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

A B C D senza Rip.

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

Allegro.  
senza Rip.

*f* *p* *f* *p* *f* *p* *mf*

A B1



VIOLA.

*f*  
*p*  
*f*  
*poco*  
*cresc.*  
*p*  
*D1*  
*p*  
*pp*  
*2*  
*E*  
*f*  
*p*  
*f*  
*p*  
*mf*  
*p*  
*pp*  
*F*  
*cresc.*  
*p*  
*1*  
*f*  
*2*  
*G*  
*p*  
*colla voce.*  
*King cometh unto*  
*a tempo*  
*thee.*  
*f*  
*p*  
*f*

№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.

**E**  
*un poco p*

**F**

from shame and spitting. *p* *D.C.*

**7** **Nº 24. CHORUS. SURELY HE HATH BORNE OUR GRIEFS.**  
**Largo e staccato.**  
*senza Rip.*

*f* *con Rip.* *f* *mf*

**A**

*f*

Segue Nº 25.

VIOLA.

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

Alla breve, Moderato.

6 vi. A senza Rip. V V

con Rip. V V mf B

2 V V C

V V D

V 1 E

1 V V V F

1 V Adagio.

Segue No 26.

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

Allegro moderato.

Soprano.

con Rip.

All we like sheep f

1 A 5 Alto. way, ev'ry one to his own way. All we like sheep f

1 B 7 2

C 7 7

1 V 1 D 1

E 7

1

VIOLA.

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

Larghetto.  
senza Rip.

No 28. CHORUS. HE TRUSTED IN GOD.

Allegro. con Rip.

VIOLA.

Violin and Viola musical notation for measures 21-23. The music is in G major, 2/4 time. It features a melodic line in the upper voice and a supporting bass line. Dynamics include *f*, *mf*, and *ff*. Performance markings include *D*, *E*, and *Adagio.*

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

Piano accompaniment for No. 29. The music is in G major, 4/4 time. It features a slow, expressive melody in the right hand and a simple bass line in the left hand. Dynamics include *p* and *pp*. Performance markings include *Largo. senza Rip.*

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. nei-ther 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.

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

Segue No 30.

Piano accompaniment for No. 30. The music is in G major, 4/4 time. It features a slow, expressive melody in the right hand and a simple bass line in the left hand. Dynamics include *p*, *pp*, and *poco cresc.* Performance markings include *Largo. senza Rip.*, *div.*, and *unis.*

*poco cresc. p* *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.

But thou didst not leave his soul in hell.  
senza Rip.

*mf* *p* *cresc.* *f*

A 2 B C 3 D

see corruption. see corruption.

His

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

A tempo ordinario.

Lift up your heads, O ye gates.  
senza Rip.

*f* *mf*

A B C

con Rip. senza Rip. con Rip.

VIOLA.

No 38. AIR. HOW BEAUTIFUL ARE THE FEET.

*Larghetto.*  
senza Rip. *Sim.*

preach the gospel of peace, of good things.

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

*A tempo ordinario.*  
senza Rip. *con Rip.*

A B

No 40. AIR. WHY DO THE NATIONS

*Allegro.*  
senza Rip.

f



VIOLA.

Nº 44. CHORUS. HALLELUJAH.

Allegro.

senza Rip.

con Rip.

The musical score for the Viola part of the Hallelujah Chorus (No. 44) from Handel's Messiah. It is written in G major and 3/4 time. The score consists of 14 staves of music. The first staff begins with the tempo marking "Allegro." and the instruction "senza Rip." (without repeat). The score includes various dynamics such as *f* (forte), *ff* (fortissimo), and *p* (piano). There are also articulation marks like accents and slurs. The score is divided into sections labeled A through G. The first staff ends with the instruction "con Rip." (with repeat). The score concludes with the text "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.

1 *mp*

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

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

2 5 VI. I. *p*

*f* *p* 1 C 1 *p* *f* *p*

4 VI. I. *f* *p*

*p* *cresc.* *f* *p* D 2 *p*

5 VI. I. *f* *p* 6

I see God. *f* 1 6

-stroy this body, yet *p*

VI. I. *f* 3 *p* *pp*

3 G *p*

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

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

VIOLA.

№ 53. CHORUS. WORTHY IS THE LAMB.

The musical score is written for Viola in G major (one sharp) and common time. It consists of ten staves of music. The tempo and dynamics are as follows:

- Staff 1: *Largo con Rip.* (with fermatas), *f*, *Andante.*
- Staff 2: *Largo.*
- Staff 3: *Andante.*
- Staff 4: *Larghetto.* (marked **B 2**), *Bassi.*
- Staff 5: *f*
- Staff 6: *f*
- Staff 7: *f*
- Staff 8: *f*
- Staff 9: *ff*, *ff*
- Staff 10: *ff*

Section markers A, B, C, D, and E are placed above the staves. The score includes various musical notations such as fermatas, slurs, and dynamic markings.

