

George Friederich Handel  
The Messiah  
Edited by E. Prout

**VIOLINO SECONDO.**

**NO 1. OVERTURE.**

*10ft!*

*n' v n' v*

**Grave.**  
con Rip.

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

*v n v*

**Allegro moderato.**

*VI. I. f*

*f*

*v A*

*mf*

**B**

*cresc.*

*f*

*v*

**C**

*mf*

**D**

*cresc.*

**E**

*f*

*mf*

**F**

*ff*

**Più lento**

*v n v*

The musical score is written for the second violin part of the Messiah Overture. It begins with a 'Grave' tempo and 'con Rip.' (con sordina) instruction. The first staff contains the initial melodic line with dynamics *f* and *p*. The second staff marks the beginning of the 'Allegro moderato' section. The score is divided into sections labeled A through F, each with specific dynamics and articulations. Section A starts with *f* and *mf*. Section B features a *cresc.* (crescendo) and *f* dynamic. Section C is marked *mf* and *marcato*. Section D has a *cresc.* and *mf* dynamic. Section E is marked *f* and *marcato*. Section F begins with *ff* (fortissimo). The piece concludes with a 'Più lento' section. Handwritten annotations include '10ft!' at the top left and various 'v' and 'n' markings above the notes, likely indicating vibrato and natural signs.

**VIOLINO SECONDO.**

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

*Allegro.*  
*senza Rip.*

*f* *con Rip.* *f* *f* *f* *f* *f* *f* *ff* *f* *f* *Adagio.*

*Clar.* *Alto.*

see it to -  
ge - ther,

**A** **B** **C** **D** **E** **F**

**VIOLINO SECONDO.**

**№ 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*  
*B* *f*  
*C* 1 *f*  
*D* *f*  
*E* *ff*  
*mf*

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

Behold, a vir-gin shall conceive, and bear a son, and shall call His name Em-man-u-el. "God with us."  
(1 Desk.) *p* *f*

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

**VIOLINO SECONDO.**

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

*Andante.*  
*senza Rip.*

The musical score consists of ten staves of music. The first staff begins with the tempo and performance instructions: "Andante. senza Rip." followed by a dynamic marking of *f*. The music is written in treble clef with a key signature of one sharp (F#). The score is heavily annotated with performance directions: slurs, accents, and dynamic markings (*f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*). Specific markings include "V", "tr", "A 1", "B", "C", "D", and "E", which likely refer to different sections or ornaments. The piece concludes with a final dynamic marking of *f* and a first ending bracket labeled "1".

**VIOLINO SECONDO.**

The musical score for Violino Secondo consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains several measures of music with annotations including 'F', 'tr', and 'V'. The second staff continues the piece with 'f', 'p', and 'V' markings. The third staff features a '3' above a triplet and a 'G1' marking. The fourth staff has a '3' above another triplet and 'p' markings. The fifth staff is the start of the chorus, marked 'H CHORUS. (senza Rip.)' and 'f'. The sixth staff includes 'I' and 'Rip.' markings. The seventh staff has 'Rip.' and 'V' markings. The eighth staff has 'V' and 'tr' markings. The ninth staff has 'V' and 'tr' markings. The tenth staff concludes with 'tr' and 'V' markings. The score is heavily annotated with 'V' (accents) and 'tr' (trills) throughout.

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**VIOLINO SECONDO.**

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

**Andante Allegro.**  
senza Rip.

*f*

V V

con Rip.

V A

senza Rip.

*p*

1 B V 1

C 5 V

*f*

D con Rip.

*ff*

senza Rip.

*p*

6 V E con Rip.

*f* *ff*

V senza Rip.

*p*

1

V V

5

*cresc*

**VIOLINO SECONDO.**

**F con Rip**  
*f* *ff*

**G**  
*ff*

*f*

**№ 13. PASTORAL SYMPHONY.**

**Larghetto e mezzo piano.**  
senza Rip.

*mp*

*in poco cresc.*

**A**  
*p* *cresc.* *dim.* *più*

**B**  
*pp* *in poco cresc.* *dim.* *pp*

## VIOLINO SECONDO.

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

There were shepherds a - 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 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.)

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

*Allegro.*

senza Rip.

*p*

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



**VIOLINO SECONDO.**

**Allegro.**  
*con Rip.* *v*

**Nº 17. CHORUS. GLORY TO GOD.**

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

**Allegro.**  
*senza Rip.*

**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

(tweak)

*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* *mf*

*p* *mf* *p*

*cresc.* *mf* *p*

*cresc.*

**VIOLINO SECONDO.**

Musical score for Violino Secondo, measures 1-10. The score is in G minor (two flats) and 3/4 time. It features two systems of two staves each. The first system is marked with a **D** and *mf*, followed by *p*. The second system is marked with an **E** and *mf*, followed by *p*. The piece concludes with a *dim.* marking.

**№ 21. CHORUS. HIS YOKE IS EASY.**

Musical score for the Chorus "His Yoke is Easy", measures 1-16. The tempo is marked **Allegro** and the part is for **Alto**. The score is in G minor and 3/4 time. It features two systems of two staves each. The lyrics are: "His yoke is ea - - - senza Rip. con Rip. 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 ends with a **ff** marking and the text "End of the First Part."

**VIOLINO SECONDO.**

*Fine.*

**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.*

**A**  
*mf*

*f*

Segue № 25

**VIOLINO SECONDO.**

Musical score for Violino Secondo, measures 25-32. The score is in G major and 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f*, *mf*, and *cresc.*. Performance instructions include *Adagio.* and *dim.*. Chord symbols D, E, F, and G are indicated above the staff. Fingerings and bowings are also marked.

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

**Larghetto.**

Piano accompaniment for the recitative section, measures 33-36. The tempo is *Larghetto*. The score is in G major and 3/4 time. It includes the instruction *senza Rip.* and dynamic markings *f*, *dim.*, and *p*. The lyrics are: "All they that see Him, laugh Him to scorn, they shoot out their lips, and shake their heads, say - ing:".

**VIOLINO SECONDO.**

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

*Alla breve, Moderato.* *senza Rip.* *con Rip.*

*mf* *f* *f* *f* *f* *f*

*Viola.* *VI.I.* *VI.I.*

**A** **B** **C** **D** **E** **F**

*Adagio.*

Segue № 26.

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

*Allegro moderato.* *con Rip.*

*Soprano.*

All we like sheep. *f*

**A** **B** **C**

**VIOLINO SECONDO.**

**№ 28. CHORUS. HE TRUSTED IN GOD.**

**Allegro.** 6 *Viola.* **A** *con Rip.*

**B**

**C**

**D**

**E**

**Adagio.** *ff*

**№ 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

**VIOLINO SECONDO.**

pi - ty on Him, but there was no man, rei-ther found He a - ny to com - fort Him.

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 No 31.

**No 31. RECIT. HE WAS CUT OFF.**

He was cut off out of the land of the liv - ing:

senza Rip.

for the trans-gres - sion of Thy peo - ple was He strick - en.

Segue No 32.

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

**Andante Larghetto.** senza Rip.

*mf* *cresc.* *f*

see corruption.

His soul in hel. *p* *cresc.* see corruption,



**VIOLINO SECONDO.**

**Nº 37. CHORUS. THE LORD GAVE THE WORD.**

**Andante Allegro.**  
Tenor. *con Rip.*  
The Lord gave the word; *f*

**A** Sop.  
The Lord gave the word; *f*

**B**

**Nº 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*

George Friederich Handel (E. Prout) — Messiah  
VIOLINO SECONDO.

NO 44. CHORUS. HALLELUJAH.

**Allegro.**  
*senza Rip.*

*f*

*con Rip.*

*f*

*ff*

**A**

*f*

*ff*

*f*

**B**

*f*

*ff*

**C**

*p*

**D**

*f*

*f*

**E**

*f*

**F**

*f*

**G**

*f*

End of the Second Part.

PART THE THIRD.

VIOLENO SECONDO.

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

**Larghetto.**  
VI. I. senza Rip.

*mp* *dim.* *p* *f* *mf* *cresc.* *f* *p* *pp* *f*

*A* *B* *C* *D* *E* *F* *G*

1 2 3 4 5 6 7

lat-ter day  
I see God.  
Re-deem-er liv-eth. -fruits of  
them that  
from the dead, the first-fruits of them, of them that sleep.

**Adagio.** **Tempo I.**

**VIOLINO SECONDO.**

**№ 53. CHORUS. WORTHY IS THE LAMB.**

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

*A Largo.*

*Andante.*

*B Larghetto.* *Bassi.* *f* *1*

*C*

*D* *ff*

*E* *ff*

The musical score is written for the Violino Secondo part of the Messiah Chorus 'Worthy is the Lamb'. It consists of 12 staves of music in G major (one sharp). The tempo and dynamics are marked as follows: *Largo. con Rip.* (first staff), *f* (first staff), *Andante.* (first staff), *A Largo.* (third staff), *Andante.* (fourth staff), *B Larghetto.* (fifth staff), *Bassi.* (fifth staff), *f* (fifth staff), *1* (fifth staff), *C* (seventh staff), *D* (ninth staff), *ff* (ninth staff), and *E* (eleventh staff), *ff* (eleventh staff). The score includes various musical notations such as slurs, accents, and dynamic markings.

**VIOLINO SECONDO.**

Two staves of musical notation in G major. The first staff contains a series of eighth and sixteenth notes with accents (V) above them. The second staff continues the melody and includes the tempo marking **Adagio.** with a large 'V' above the final measure.

Two staves of musical notation. The first staff begins with a dynamic marking of **f** and a tempo marking of **Allegro moderato.** with the number **15** below it. The second staff contains the lyrics **A - - men, A - - men, A - - men.** and is marked **VI. I.** above the final measure.

Two staves of musical notation. The first staff features a dynamic marking of **f** and a fermata over a measure. The second staff continues the melodic line with various articulations.

Two staves of musical notation. The first staff starts with a dynamic marking of **ff** and a fermata. The second staff continues the melody with a dynamic marking of **f** at the end.

Two staves of musical notation. The first staff has a dynamic marking of **ff**. The second staff includes a fermata and a dynamic marking of **f**.

Two staves of musical notation. The first staff has a dynamic marking of **f**. The second staff includes a fermata and a dynamic marking of **f**.

Two staves of musical notation. The first staff has a dynamic marking of **f**. The second staff includes a fermata and a dynamic marking of **f**.

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Two staves of musical notation. The first staff has a dynamic marking of **f**. The second staff includes a fermata and a dynamic marking of **f**.

Two staves of musical notation. The first staff has a dynamic marking of **f**. The second staff includes a fermata and a dynamic marking of **f**. The system concludes with the tempo marking **Adagio.** and a large 'V' above the final measure.

