

George Friederich Handel  
The Messiah  
Edited by E. Prout

**VIOLINO PRIMO.**  
Nº 1. OVERTURE.

Grave.  
con Rip.

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

Allegro moderato.

*tr.* *dim.* 1. 2.

A 1 *mf*

1 *cresc.* B *f*

C *marcato*

D *mf*

E *f marcato*

F *ff* Più lento.

**VIOLINO PRIMO.**

**NO 2. RECIT. COMFORT YE, MY PEOPLE.**

*Larghetto e piano.*  
*senza Rip.* *con Rip.*

*p* *fp* *p*

Com-fort ye, Com

fort ye — my peo-ple; *ad lib.* *a tempo* Com-fort ye. Com - fort ye. my people.

*fp* *p* *fp*

*senza Rip.* **A** *con Rip.*

saith your God, saith your God; Speak ye com-fort-a-bly to Je -

*fp* *fp* *mf* *p*

- ru - salem, speak ye com-fortably to Je - ru - salem. and cry un-to her, that her war - fare, her

*mf* *p*

**B**

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

*mf*

- dond. The voice of him that crieth in the

*mf* *f*

**C** *senza Rip.*

wil - derness, "Pre-pare ye the way of the Lord, make straight in the desert a highway for our God"

**VIOLINO PRIMO.**

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

**Andante.**  
*senza Rip.*

*tr* *tr* *tr*

*f* *p* *f* *p* *f*

**A 1**

*con Rip.* **1** *senza Rip.* *p*

*f* *con Rip.* *senza Rip.* *p*

**B** *con Rip.* **1** *senza Rip.* *p*

*f* *p* *cresc.*

*p*

*con Rip.* **C 1**

*senza Rip.* *p* *f*

*p* *con Rip.* **1** *f* **1**

**D 1** *senza Rip.* **1** *cresc.* *p* *p*

*p* *con Rip.* *cresc.*

**E** *con Rip.* **1** *f* *tr* *tr* *tr*

**Adagio.**  
*ad lib.* **Tempo 1.**

and the rough pla - ces *f*

*tr* *tr* *tr* *tr* *tr* *tr*

*p* *f* *p* *f*

# VIOLINO PRIMO.

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

**Allegro.**

*senza Rip.*

*f*

*con Rip.*

*f*

**A**

*f*

**B**

*f*

*f*

**C**

*f*

Alto.  
see it to ge - ther,

**D**

*f*

**E**

*ff*

**F**

**Adagio.**

VI. II.



# VIOLINO PRIMO.

## № 5. RECIT. THUS SAITH THE LORD.

**Allegro maestoso.**  
*senza Rip.*

Thus saith the Lord, the Lord of Hosts: Yet once a little while, and I will

shake the heavns and the earth, the sea and the dry land, and I will shake,

and I will shake all na-tions, Ill

shake the heavns, the earth, the sea, the dry land, all nations Ill shake, and the de-

-sire of all na-tions shall come.

The Lord, whom ye seek, shall suddenly come to His temple, evn the messenger of the cov-en-ant

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

**VIOLINO PRIMO.**

**№ 6. AIR. BUT WHO MAY ABIDE.**

**Larghetto.**

*senza Rip.*

*f*

**A** 3 *f* *p*

*f* *p* *f* *p* **B**

*f* *p*

**C** 11 *mf* *p* **D** **Prestissimo.**

when He ap - pear -

*cresc.* *f*

*p*

*f* *p*

*f* *p* **E** *f* *p*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

**VIOLINO PRIMO.**

Musical staff with dynamics *f* and *p*.

Musical staff with dynamics *p* and *f*. A triplet of eighth notes is marked with a '3' above it.

**F** *Larghetto. (Tempo I.)*

Musical staff with lyrics: "But who may a - bide the day of His com-ing?"

Musical staff with dynamics *p* and *f*.

**G** *Prestissimo.*

Musical staff with lyrics: "For He is".

Musical staff with dynamics *fp* and *p*. A *cresc.* marking is present.

Musical staff with dynamics *cresc f* and *p*.

Musical staff with dynamics *f* and *p*.

Musical staff with dynamics *p* and *f*. A *cresc.* marking is present.

**I** *Adagio.*

*ad lib.*

**Prestissimo.**

Musical staff with lyrics: "For He is like a re - fi - ner's".

Musical staff.

# VIOLINO PRIMO.

## NO 7. CHORUS. AND HE SHALL PURIFY.

**Allegro.**  
Soprano  
And He shall pu-ri-fy. *p* *senza Rip.* 1 *p* 2

*p* **A** *f* *con Rip.* 2

**B** *f*

*f* 1

*f* **C** 1

*f* **D** 1 *f*

*ff* **E**

*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* *f*

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

**VIOLINO PRIMO.**

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

*Andante.*  
*senza Rip.*

*f* *tr* *tr* *tr* **A** 1

*p* *tr* 1 *p*

*mf* **B** *tr* *p*

2 *p*

*tr* **C** *f*

1 *f*

*p*

**D**

*p* *f*

**E** 1

**VIOLINO PRIMO.**

The musical score for Violino Primo consists of 13 staves of music. The first staff begins with a forte (*f*) dynamic and includes an accent (*acc.*) and a fermata over the first measure. The second staff features a piano (*p*) dynamic and a first ending bracket labeled '1'. The third staff includes a G-clef and a first ending bracket labeled '1'. The fourth staff contains a triplet of eighth notes and piano (*p*) dynamics. The fifth staff is marked with piano (*p*) and includes the instruction 'CHORUS. (senza Rip.)' and 'con Rip.' below the staff. The sixth staff begins with a forte (*f*) dynamic. The seventh staff is marked with 'I' above the staff. The eighth staff is marked with 'K' above the staff. The ninth staff is marked with 'L' above the staff and includes a trill (*tr.*) over the first measure. The tenth staff continues the melodic line. The eleventh staff includes a trill (*tr.*) over the first measure. The twelfth staff includes a trill (*tr.*) over the first measure. The thirteenth staff concludes the piece with a fermata over the final measure.

**VIOLINO PRIMO.**

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

**Andante Larghetto.**  
senza Rip.



**VIOLINO PRIMO.**

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

**Larghetto.**  
senza Rip.

The musical score is written for Violino Primo and consists of ten staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Larghetto' and the performance instruction is 'senza Rip.' (without repeat). The score begins with a dynamic marking of *mf*. The first staff contains the initial melody, followed by a second staff with a *cresc.* marking and a trill (*tr.*) leading to section 'A'. The third staff continues the melody with a *cresc.* marking and a dynamic of *f*. The fourth staff features section 'B' with a dynamic of *f*. The fifth staff continues the melody. The sixth staff features section 'C' with a dynamic of *f*. The seventh staff continues the melody. The eighth staff features section 'D' with a dynamic of *mf*. The ninth staff continues the melody with a dynamic of *mf*. The final staff concludes the piece with a dynamic of *f*.



**VIOLINO PRIMO.**

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

**Andante Allegro.**

senza Rip.



**VIOLINO PRIMO.**

**F** con Rip.

Musical score for Violino Primo, Messiah, measures 1-12. The score consists of eight staves of music in G major, 3/4 time. It features a complex rhythmic pattern of sixteenth and thirty-second notes. Dynamics include *f*, *ff*, and a trill (*tr*) at the end of the eighth staff.

**№ 13. PASTORAL SYMPHONY.**

Larghetto e mezzo piano.

senza Rip.

Musical score for Violino Primo, Pastoral Symphony, measures 1-12. The score consists of six staves of music in 12/8 time. It features a rhythmic pattern of eighth and sixteenth notes with frequent trills (*tr*). Dynamics include *mp*, *p*, *pp*, *in poco cresc.*, and *dim.* Section markers **A** and **B** are present.

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

RECIT.

There were shep-herds a - bid-ing in the field, keep-ing watch o-ver their flocks by night.

(1 Desk.)

(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-ge! of the Lord came up - on them,

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

**NO 15. RECIT. AND THE ANGEL SAID UNTO THEM.**

(1 Desk.)

And the an-ge! 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.

(The small notes in absence of Piano only.)

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

*Allegro.  
senza Rip.*

And sud - de - ly there was with the an-ge!

a mul - titude of the heavn'ly host, praising God, and say - ing:

**VIOLINO PRIMO.**

**№ 17. CHORUS. GLORY TO GOD.**

**Allegro**  
*con Rip.*

*mp*

*mf* *p*

**A** *f*

*f* *p* **B** *f*

*ff* **C**

*f* *p*

**D** *f* *ff*

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

*senza Rip.* *tr.* *tr.*

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

**Allegro.**  
*senza Rip.*

*f*

*tr.* *tr.* *tr.* *tr.* **A** *p* *f* *p*

*f* *p*

*p* *p*

**B** *f* *p* *p*

**VIOLINO PRIMO.**

The musical score consists of 14 staves of music in G minor, 3/4 time. The score includes various dynamics such as *mf*, *f*, *p*, *pp*, *cresc.*, and *colla voce*. It also features articulations like *tr.* (trills) and performance instructions like *a tempo*. The score is marked with letters C, D, E, F, and G, likely indicating chord changes or specific sections. The lyrics "king comethun-to thee." are written below the 13th staff.

**VIOLINO PRIMO.**

**NO. 19. RECIT. THEN SHALL THE EYES OF THE BLIND BE OPENED.**

Then shall the eyes of the blind be o-pened, and the ears of the deaf un-stopped. Then  
(1 Desk.)

(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*

*cresc.* *mf*

*p*

*cresc.* *mf*

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

*cresc.*

**D**  
*mf* *p*  
*cresc.*  
**E**  
*mf* *p*  
*cresc. f*  
*dim.*

NO 21. CHORUS. HIS YOKE IS EASY.

**Allegro.** *senza Rip.*  
Alto.  
6 His yoke is ea - senza Rip.  
*con Rip.* *f* *p* *pp*  
*con Rip.* *senza Rip.* *p*  
*con Rip.* *senza Rip.* *pp*  
*con Rip.* *senza Rip.* *p*  
**B** *con Rip.* *senza Rip.* *p*  
**C** *con Rip.* *senza Rip.* *p*  
Bass. Alto. *senza Rip.*  
His burthen, his burthen  
**D**  
*f*  
*ff* End of the First Part

PART THE SECOND.

VIOLINO PRIMO.

NO 22. CHORUS. BEHOLD THE LAMB OF GOD.

*Largo.* *senza Rip.* *tr* *tr* *tr* *con Rip.*

*f* *p*

*tr* *tr* *cresc.* *f*

**A**

**B**

**C**

VI. II.

VI. II.

NO 23. AIR. HE WAS DESPISED.

*Largo.* *senza Rip.*

*f* *p* *f* *p* *f*

*p* *f* *p* *p* *f*

*p* *pp* **B** *p* *f*

*p* *fp* **C** *1* *pp* *fp*

*p* *mf* *and acquaint-ed with grief.* *f* **D**

*Fine.*



**VIOLINO PRIMO.**

**E**  
*un poco p*

**F**

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

**NO 24. CHORUS. SURELY HE HATH BORNE OUR GRIEFS.**

**Largo e staccato.**

*senza Rip.*

*f*

*con Rip.*

*mf*

*f*

Segue No 25.

**VIOLINO PRIMO.**

**NO 25. CHORUS. AND WITH HIS STRIPES WE ARE HEALED.**  
**Alla breve, Moderato.**

*senza Rip.*

*mf* **A** **1** *con Rip.* **2**

**B** **3** **C** VI.II.

*f*

**4** **D** VII.I. *p f*

**E** **6** **F** VI.II. *f*

*Adagio.*

Segue No 26.

**NO 26. CHORUS. ALL WE LIKE SHEEP HAVE GONE ASTRAY.**  
**Allegro moderato. con Rip.**

*Sopr.*  
*All we like sheep.*

**1 A**

**B**

**C**

**1**

**D** **2**

**VIOLINO PRIMO.**

**E**

**F**

**G** Adagio.  
*mf* *cresc.*

*p* *dim.*

**NO 27. RECIT. ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN.**  
**Larghetto.**  
senza Rip.

*f* *dim.*

All they that see Him, laugh Him to  
scorn; they shoot out their lips,  
and shake their heads, say - ing:

**VIOLINO PRIMO.**

**NO 28. CHORUS. HE TRUSTED IN GOD.**

**Allegro.** **8 A** **con Rip.**

**B** **4** **mf**

**C** **mf**

**D** **3** **mf**

**E** **1**

**Adagio.** **ff**

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

**Largo.** **senza Rip.** **p**

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, 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.

Segue No 30.

**VIOLINO PRIMO.**

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

**Largo.** senza Rip.

*p* *poco*  
*cresc.* *p*  
*dim.* *pp* *poco cresc.* *pp* Segue № 31.

**№ 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.

*p* Segue № 32.

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

**Andante Larghetto.** senza Rip.

*mf* *cresc.*  
*f* *p* Ho - ly One to see corrup - tion. *f*  
*p* didst not leave His soul in hell *p*  
*cresc.* see cor - ruption, *p*  
*f* see cor - ruption, *p*

**VIOLINO PRIMO.**

**NO 33. CHORUS. LIFT UP YOUR HEADS, O YE GATES.**

**A** tempo ordinario.

musical score for Violino Primo, No. 33. Chorus. Lift up your heads, O ye gates. The score consists of 12 staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff starts with a dynamic marking of *f* and the instruction "senza Rip.". The second staff has a dynamic marking of *mf* and the instruction "con Rip.". The third staff has a dynamic marking of *f* and the instruction "senza Rip.". The fourth staff has a dynamic marking of *f* and the instruction "con Rip.". The fifth staff has a dynamic marking of *f* and the instruction "senza Rip.". The sixth staff has a dynamic marking of *f* and the instruction "con Rip.". The seventh staff has a dynamic marking of *f* and the instruction "senza Rip.". The eighth staff has a dynamic marking of *f* and the instruction "con Rip.". The ninth staff has a dynamic marking of *f* and the instruction "senza Rip.". The tenth staff has a dynamic marking of *f* and the instruction "con Rip.". The eleventh staff has a dynamic marking of *f* and the instruction "senza Rip.". The twelfth staff has a dynamic marking of *f* and the instruction "con Rip.". The score includes various musical notations such as notes, rests, beams, and slurs. There are also section markers labeled A, B, C, D, E, and F. The piece concludes with a double bar line and a repeat sign.

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

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

**Andante Allegro.**

*con Rip*

Musical score for No. 37, Chorus "The Lord Gave the Word". The score is in G minor, 3/4 time, and consists of six staves. The first staff is for the Tenor voice, with the lyrics "The Lord gave the word;" and a dynamic marking of *f*. The second staff is for the Soprano voice, with the lyrics "The Lord gave the word;" and a dynamic marking of *f*. The third and fourth staves are for the Violino Primo, with section markers **A** and **B**. The fifth and sixth staves are for the Violino Secondo, with a trill marking *tr* in the final measure.

**№ 38. AIR. HOW BEAUTIFUL ARE THE FEET**

**Larghetto.**

*senza Rip.*

Musical score for No. 38, Air "How Beautiful Are the Feet". The score is in G minor, 12/8 time, and consists of five staves. The first staff is for the Violino Primo, with a dynamic marking of *p*. The second and third staves are for the Violino Secondo, with section markers **A** and **B**, and dynamic markings of *pp* and *f*. The fourth and fifth staves are for the Violino Primo, with a dynamic marking of *f*.

**VIOLINO PRIMO.**

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

*A tempo ordinario.*  
*senza Rip.*

*con Rip.*

**Nº 40. AIR. WHY DO THE NATIONS.**

*Allegro.*  
*senza Rip.*



**VIOLINO PRIMO.**

The musical score consists of 13 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Section markers B, C, D, and E are placed above specific staves. The dynamics range from *f* (forte) to *p* (piano), with a *cresc.* (crescendo) marking. A first ending bracket labeled '1' is present at the end of the 10th staff. The score concludes with a double bar line.

**VIOLINO PRIMO.**

**№ 41. CHORUS. LET US BREAK THEIR BONDS ASUNDER.**

*Allegro e staccato.*  
*senza Rip.* *con Rip.*

*f* *A* *4* *f* *B* *1* *C* *ff* *D* *f*

**№ 42. RECIT. HE THAT DWELLETH IN HEAVEN.**

He that dwell-eth in heaven shall laugh them to scorn; the Lord shall have them in de-ri-sion.  
(1 Desk.)

*p*  
(The small notes in absence of Piano only.)

**VIOLINO PRIMO.**

Andante.  
senza Rip.

**NO 43. AIR. THOU SHALT BREAK THEM.**

*f*

*p*

*poco cresc.*

*cresc.*

*p*

*f*

*p*

*mf*

*p*

*f*

*p*

*f*

*f*

*p*

*f*

cre- - scen- - do

like a pot- - ter's

A

1 B

2

C

1 D

**VIOLINO PRIMO.**

**№ 44. CHORUS. HALLELUJAH.**

*Allegro. senza Rip.* *con Rip*

*f* *ff* *f* *ff* *p* *f* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

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

*1* *1* *1* *1* *1* *1* *1*

*dr.* *>>>* *>>>*

End of the Second Part.

PART THE THIRD.

VIOLINO PRIMO.

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

Larghetto.

senza Rip. *tr*

*mp*

*cresc.* *dim.* *p*

*f* *p* *tr* *1* *4* *7* *tr*

He shall stand *p*

*1* *C* *p*

*3* - up - on - the earth: *f*

*p* *cresc.* *3*

*f* *tr* *D* *2* *p* *2*

*p* *f* *tr*

*E* *3* *1* *2* *3*

*4* *5* *1* *f* *p*

*4* *5* *F* *3*

Re - deem - er Liv - eth: *f*

**VIOLINO PRIMO.**

*pp*

*p*

*f*

4

Adagio.

from the dead. *p* The first - fruits of them, of

Tempo I.

them that sleep. *f*

*tr*

**№ 46. CHORUS. SINCE BY MAN CAME DEATH.**

Grave. Sop. *f* con Rip. **A** Allegro.

since by man came death,

**B** Grave. Sop. *f* con Rip. **C** Allegro.

A - dam all die,

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

con Rip. *p*

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

chang'd in a moment, in the twink-ling of an eye. At the last trumpet. *f*

**VIOLINO PRIMO.**

**NO. 48. AIR. THE TRUMPET SHALL SOUND.**

**Pomposo ma non Allegro.**

*con Rip.*  
*f*  
*tr.* 10 *Tromba*  
*p* *cresc.*  
*f* *A* 1  
*f*  
5 raised in-cor-rup-ti-ble *f*  
1 *B*  
*f* *p*  
8 *C*  
we shall be changed. *f*  
*tr.*  
1 *f* 1 *f*  
*D*  
*p*  
*f* *p* *f* *Tromba* 6  
*E* 1 *p*  
*f* *tr.*  
*F*  
1

**VIOLINO PRIMO.**

Adagio. **G** Tempo I.

we shall be changed *f*

*p* **52** *f*

*Fine.* For this cor - rup - ti - ble im - mor - ta - - - li - ty. *Dal segno* %

\* The 2<sup>nd</sup> part of this Air is usually omitted

Nos 49 to 52 omitted. See Appendix, page 39.

**NO 53. CHORUS. WORTHY IS THE LAMB.**

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

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

**B** *f* **Larghetto.** *f* **Bassi** **3** *f*

**C** *f*

**D** *ff*



**VIOLINO PRIMO.**

The musical score for Violino Primo consists of 14 staves. The first two staves are marked *ff*. The third staff is marked *Adagio.* The fourth staff is marked **F** *Allegro moderato.* and contains the vocal line for Soprano (Sop.) with the lyrics "A - - - - men, A - - - - men, A - - - - men." and a dynamic marking of *f*. The fifth staff is marked *ff* and contains a section labeled **G**. The sixth staff is marked *ff* and contains a section labeled **H**. The seventh staff is marked *f* and contains a section labeled **I**. The eighth staff is marked *f* and contains a section labeled **K**. The ninth staff is marked *f* and contains a section labeled **L**. The tenth staff is marked *ff* and contains a section labeled *Adagio.* The eleventh staff is marked *ff* and contains a section labeled *Adagio.* The twelfth staff is marked *ff* and contains a section labeled *Adagio.* The thirteenth staff is marked *ff* and contains a section labeled *Adagio.* The fourteenth staff is marked *ff* and contains a section labeled *Adagio.*

APPENDIX.

VIOLINO PRIMO.

Nº 34. RECIT. UNTO WHICH OF THE ANGELS.

Un-to which of the an-gels said He at a-ny time, Thou art my Son this day have I be-got-ten Thee?

Nº 35. CHORUS. LET ALL THE ANGELS OF GOD WORSHIP HIM.

*Allegro.  
con Rip.*

*f*

*f*

*f*

*f*

*f*

Nº 36. AIR. THOU ART GONE UP ON HIGH.

*Allegro.  
senza Rip.*

*f*

*p*

*p*

**VIOLINO PRIMO.**

**B** *f* 11

might dwell a-mong them. *f* *p*

1 *p* 3 *p*

*tr* 1

**D** *f* 10 *p*

**E** 1 *p* *p*

dwell a-mong them,

5 **F** *f*

that the Lord God might dwell among them.

№ 49. RECIT. THEN SHALL BE BROUGHT TO PASS. Tacet.

№ 50. DUET. O DEATH, WHERE IS THY STING? Tacet.

ending

the sting of death is sin, and the strength of sin is the law.

*Segue Chorus № 51.*

### VIOLINO PRIMO.

#### Nº 51. CHORUS. BUT THANKS BE TO GOD.

Andante.  
con Rip.

*f*

*f*

A 2

B *f*

C

D

Adagio.

#### Nº 52. AIR. IF GOD BE FOR US.

Larghetto.  
senza Rip.

*f*

*f*

tr

tr

tr

tr

A 3

*p*

tr

B 4

*f*

**VIOLINO PRIMO.**

The musical score consists of ten staves of music. The first nine staves are in a 3/4 time signature and feature a variety of rhythmic patterns, including sixteenth and thirty-second notes, and trills. Dynamics range from *p* (piano) to *f* (forte), with a *cresc.* (crescendo) marking. Fingerings (1, 2, 3, 4, 5) and trills (*tr*) are indicated throughout. The staves are labeled with letters C, D, E, F, G, and H, likely corresponding to specific chords or positions. The tenth staff begins with the tempo marking **Adagio.** and the instruction **Tempo I.** The lyrics "who makes in-ter-cession for us" are written below the notes in this section. The score concludes with a final trill.

George Friederich Handel  
The Messiah  
Edited by E. Prout

**VIOLINO SECONDO.**

**Nº 1. OVERTURE.**

**Grave.**  
con Rip.

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

*tr*

1. 2.

**Allegro moderato.**

VI. I. *f*

*f*

**A**

*mf*

**B**

*cresc.*

*f*

**C**

*marcato*

*mf*

**D**

*cresc.*

**E**

*f* *marcato*

**F**

*ff* **Più lento.**

**VIOLINO SECONDO.**

**NO 2. RECIT. COMFORT YE, MY PEOPLE.**

*Larghetto e piano.*

Com-fort ye, com -

*senza Rip.* *p.* *fp* *p.* *con Rip.*

*ad lib.* **A** *a tempo*

- fort ye - my people, com- fort ye, com - fort ye my people,

*senza Rip.* *fp* *con Rip.* *p.* *fp*

saith your God, saith your God; speak ye com-fort-a - bly to Je -

*fp* *fp* *mf* *p.*

**B**

-ru - sa-lem. speak ye com-fort-a - bly to Je - ru - sa-lem, 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

*mf* *f.* *senza Rip.*

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

**VIOLINO SECONDO.**

**№ 3. AIR. EV'RY VALLEY SHALL BE EXALTED.**

**Andante.**  
*senza Rip.*

**A 1** *con Rip.* 1

*senza Rip.*

**B** *con Rip.* 1

*senza Rip.*

*cresc.* *p*

**C 1** *con Rip.* 1

*senza Rip.*

**D 1** *senza Rip.* 1

*cresc.* *p*

*cresc.* *p* *con Rip.* 1

**E** **Tempo I.** *con Rip.* 1

**Adagio.**  
*ad lib.*

and the rough pla - ces

*p* *f* *p* *f*



### VIOLINO SECONDO.

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

**Allegro.**  
*senza Rip.*

*f*

*2* **con Rip.** *f* **11** Clar.

**A** *f*

*2* *f* *2* **B** *f* *1* *f*

*3* Alto. see it to -

**C** ge - ther, *f*

**D**

*1* *f*

**E** *ff*

*1*

**F**

**Adagio.**

**VIOLINO SECONDO.**

**№ 5. RECIT. THUS SAITH THE LORD.**

**Allegro maestoso.**

*senza Rip.*

*f* Thussaith 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 na - tions, I'll

shake the heav'ns. the earth, the sea, the dry land, all na-tions 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 messen-ger of the co-venant

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

### VIOLINO SECONDO.

#### NO. 6. AIR. BUT WHO MAY ABIDE.

Larghetto. senza Rip.



**VIOLINO SECONDO.**

**F** **Larghetto.** (Tempo I.)  
Voice.  
But who may a - bide the day of His coming? *f*

**G** **Prestissimo.**  
For He is *f* *p*

**H**  
*p* *f* *p*

**I** **Adagio** *ad lib.* **Prestissimo.**  
*cresc.* *f* For He is like a re - fi - ners *f*

### VIOLINO SECONDO.

#### № 7. CHORUS. AND HE SHALL PURIFY.

**Allegro.**

Soprano.

senza Rip. 1

2

And He shall pu - ri - fy.

*p*

*p*

con Rip.

2

*f*

*f*

**B**

1

*f*

1 C 1

*f*

**D**

1

*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 is written for the Violino Secondo part of George Friederich Handel's Messiah, No. 9. It is in G major and 6/8 time. The tempo is Andante, and it is marked "senza Rip." (without repeat). The score consists of 12 staves of music. The first staff begins with a forte (f) dynamic. The music features various ornaments, including trills (tr) and first endings (1). The score is divided into sections marked A, B, C, D, and E. Dynamics vary throughout, including piano (p), mezzo-forte (mf), and forte (f). The piece concludes with a first ending (1) on the final staff.

**VIOLINO SECONDO.**

The musical score for Violino Secondo consists of 14 staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *f* (forte), *p* (piano), and *tr* (trill). Articulations include slurs, accents, and trills. Performance markings include *con Rip.* (con ripieno) and *CHORUS. (senza Rip.)*. The lyrics "ri - - sen up - on thee." are written under the sixth staff. The score is marked with letters F, G 1, I, K, L, and 3, which likely correspond to specific measures or sections. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests.


**VIOLINO SECONDO.**

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

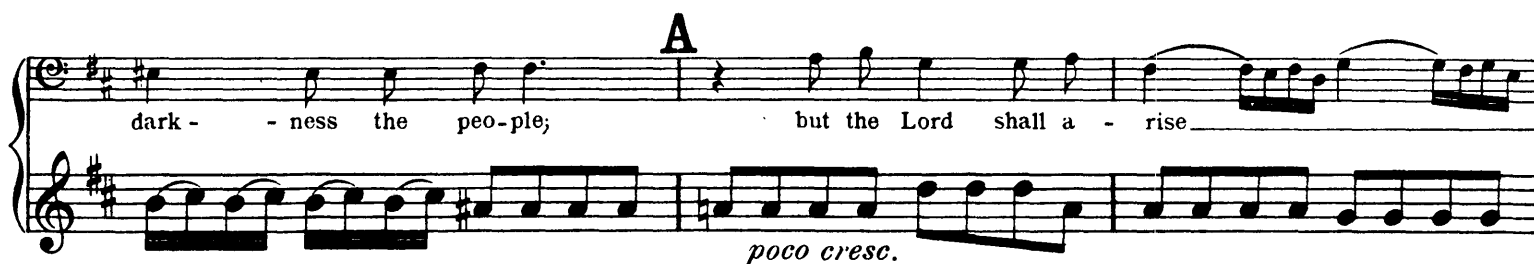
*Andante Larghetto,*  
VI. I. *senza Rip.*



For be - hold, dark - - ness shall



cov - er the earth, and gross dark - ness the peo - ple, and gross



dark - - ness the peo - ple; 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 ri - sing.



**VIOLINO SECONDO.**

**NO 11. AIR. THE PEOPLE THAT WALKED IN DARKNESS.**

**Larghetto.**  
senza Rip.

The musical score is written for the Violino Secondo part of Handel's Messiah, No. 11. It is an Air in G major, 3/4 time, marked **Larghetto** and **senza Rip.** The score consists of 12 staves of music. The first staff begins with a **mf** dynamic and includes a **cresc.** marking. The second staff has a **p** dynamic and is marked with a section letter **A**. The third staff has a **f** dynamic and a **p** dynamic, with a **cresc.** marking. The fourth staff has a **f** dynamic and a **p** dynamic, marked with a section letter **B**. The fifth staff has a **f** dynamic. The sixth staff has a **f** dynamic and a **p** dynamic, marked with a section letter **C**. The seventh staff has a **f** dynamic. The eighth staff has a **mf** dynamic and a **p** dynamic, marked with a section letter **D**. The ninth staff has a **mf** dynamic and a **p** dynamic. The tenth staff has a **mf** dynamic and a **p** dynamic. The eleventh staff has a **f** dynamic. The twelfth staff has a **f** dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

**VIOLINO SECONDO.**

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

**Andante Allegro.**

*f* senza Rip. con Rip.

*p* senza Rip.

1 B 1

C 5 *f*

D con Rip. *ff*

senza Rip. *p*

E con Rip. *f* *ff*

1 senza Rip. *p*

5

**VIOLINO SECONDO.**

**F** con Rip

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

**№ 13. PASTORAL SYMPHONY.**

Larghetto e mezzo piano.

senza Rip.

*mp* *tr* *tr* *tr* *tr* *tr*

*in poco cresc.* *dim.*

**A** *p* *cresc.* *più*

*cresc.* *dim.*

**B** *pp* *tr* *tr* *tr* *tr* *tr*

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

**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.

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*

**Allegro.**  
con Rip.

**№ 17. CHORUS. GLORY TO GOD.**

*mp*

*mf*

*p*

**A**

*f*

*f*

*p*

**B**

*f*

**C**

*ff*

*f*

*p*

*f*

**D**

*dim.*

*p*

*pp*

*tr.*

*senza Rip.*

*mf*

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

**Allegro.**  
senza Rip.

*f*

*tr.*

*p*

*f*

*p*

**A**

*f*

*p*

*1*

*p*

*p*

*1*

**B1**

*1*

*p*

*p* *mf* *p* *f* *tr* *C* *p* *f* *p* *poco cresc.* *p* *D* *p* *pp* *2 E* *f* *p* *f* *p* *pp* *mf* *p* *F* *cresc.* *p* *p* *p* *1* *f* *G* *colla voce* *a tempo* *thee. f* *tr* *p* *f*

The musical score for Violino Secondo, page 17, consists of 14 staves of music. The key signature is one flat (B-flat major or D minor). The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), *poco cresc.* (poco crescendo), *colla voce* (with voice), and *a tempo*. Articulations like *tr* (trill) and *dr* (dotted rhythm) are present. Chordal figures are labeled with letters: *C*, *D*, *E*, and *F*. Fingerings are indicated by numbers 1, 2, and 3. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score concludes with a final *f* dynamic.

**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

(trusk)

*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.

*f*

**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*

*cresc.*

**VIOLINO SECONDO.**

**D**  
*mf* *p* *cresc.*

**E**  
*mf* *p* *cresc.* *f* *dim.*

**NO 21. CHORUS. HIS YOKE IS EASY.**

**A** *Allegro. Alto.* *senza Rip.* *con Rip.*  
6 His yoke — is ea — — — — — *p* *f*

*senza Rip.* *con Rip.*  
*p* *pp* *f*

*senza Rip.* *con Rip.*  
*p* *f*

*senza Rip.* *con Rip.*  
*pp* *f*

**B** *senza Rip.*  
1 *p*

*con Rip.* **C** *senza Rip.*  
3 *f* Bass. Alto. *f* *p*

*con Rip.* **D**  
*f* His bur-then, His bur-then *f*

*ff* End of the First Part.



# PART THE SECOND.

## VIOLINO SECONDO.

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

**Largo.**  
senza Rip.

*f* *tr* *tr* *tr* *con Rip.* *p*

*cresc.* *f*

**B**

**C** *f*

*tr* *tr* *f*

### Nº 23. AIR. HE WAS DESPISED.

**Largo.**  
senza Rip.

*f* *p* *f* *p*

*f* *f* *p*

*p* *p* *pp*

*p* *p* *f*

*p* *fp*

*pp* *fp*

*p* *mf* *f*

and ac - quaint - ed with grief.

Musical score for Violino Secondo, measures 1-10. The score consists of seven staves. The first staff contains a melodic line with a *Fine.* marking at the end. The second staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a rhythmic pattern of eighth notes, marked *un poco p*. The third and fourth staves continue this rhythmic pattern. The fifth staff begins with a treble clef, a key signature of two flats, and a common time signature, marked *F*. The sixth and seventh staves continue the rhythmic pattern. The seventh staff ends with the lyrics "from shame and spit-ting." and a *p* dynamic marking, followed by the initials *D. C.*

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

Musical score for Violino Secondo, measures 11-20. The score consists of eight staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It is marked *Largo e staccato.* and *senza Rip.* with a *f* dynamic marking. The second staff is marked *con Rip.*. The third and fourth staves continue the rhythmic pattern. The fifth staff begins with a treble clef, a key signature of two flats, and a common time signature, marked *A* and *mf*. The sixth and seventh staves continue the rhythmic pattern. The eighth staff continues the rhythmic pattern. The score ends with the text *Segue №25*.

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

*Alla breve, Moderato.* senza Rip.

*mf*

**A** con Rip.

**B** 5 Viola. *f*

**C** 5 VI.I. *f*

**D** 4 VI.I. *f*

**E** 1 2

**F** 3 *Adagio.*

Segue No 26.

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

*Allegro moderato.* con Rip.

Soprano. *f*

All we like sheep, *f*

**A**

**B**

**C**

1 3 VI.I. *f*

Violino Secondo musical score for the first part of the page. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music starts with a dynamic marking of *f* (forte). The second staff has a dynamic marking of *f* and a fermata over the final note. The third staff has a dynamic marking of *f* and a fermata over the final note. The fourth staff has a dynamic marking of *f* and a fermata over the final note. The fifth staff has a dynamic marking of *f* and a fermata over the final note. The sixth staff has a dynamic marking of *f* and a fermata over the final note. The seventh staff has a dynamic marking of *f* and a fermata over the final note. The music concludes with a double bar line.

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

**Larghetto.**

Larghetto musical score for the recitative section. It consists of three systems of music. The first system has a treble clef, a key signature of one flat (B-flat), and a common time signature. The music starts with a dynamic marking of *f* (forte) and a fermata over the final note. The second system has a dynamic marking of *f* and a fermata over the final note. The third system has a dynamic marking of *f* and a fermata over the final note. The music concludes with a double bar line.

senza Rip. All they that  
*f* *dim.* *p*  
see Him, laugh Him to scorn; they shoot out their lips,  
*f* *f*  
and shake their heads, say - ing:  
*f*

### VIOLINO SECONDO.

#### № 28. CHORUS. HE TRUSTED IN GOD.

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



**Adagio.** *ff*

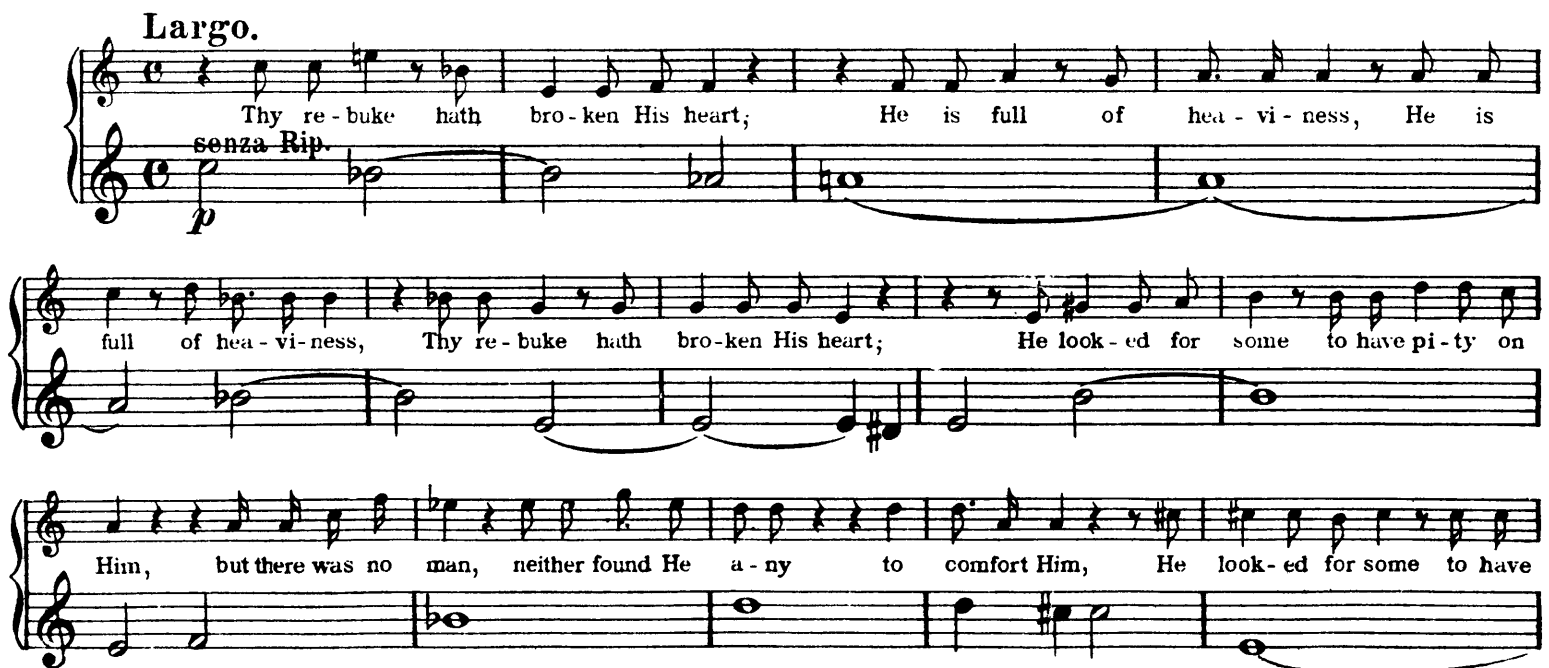
#### № 29. RECIT. THY REBUKE HATH BROKEN HIS HEART.

**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 comfort Him, He look-ed for some to have



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

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

Segue No 30.

**Largo.** senza Rip.  
*p* *poco cresc.* *p*  
**A**  
*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.* *p*  
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* **A 2**  
*p* **B** see corruption.  
*4* *2* *f* **C 3**  
His soul in hel. *p* *cresc.* see cor - ruption,  
*p* *2* **D** *tr* *tr* *f*

**VIOLINO SECONDO.**

**NO 33. CHORUS. LIFT UP YOUR HEADS, O YE GATES.**

**A tempo ordinario.**

*senza Rip.*

*f* *mf* **A** *con Rip.* *mf* *senza Rip.* **B** *con Rip.* *mf* *senza Rip.* *con Rip.* **C** **D** **E** *cresc.* *ff* **F**

**NOs 34 to 36 omitted. See Appendix, page 38.**

**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*



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

**A tempo ordinario.**

*senza Rip.*

*con Rip.*

**Nº 40. AIR. WHY DO THE NATIONS.**

**Allegro.**

*senza Rip.*

The musical score for Violino Secondo consists of ten staves of music. The first staff begins with a dynamic marking of *f*. The second staff begins with *p*. The third staff is marked with a section letter **B** and contains dynamics of *f* and *p*. The fourth staff begins with *f* and contains a *p* marking. The fifth staff continues the melodic line. The sixth staff is marked with a section letter **C**. The seventh staff contains a *cresc.* marking. The eighth staff is marked with a section letter **D** and contains dynamics of *f*, *p*, and *f*. The ninth staff is marked with a section letter **E** and contains a *p* marking. The tenth staff concludes the page with a final note.

**Nº 41. CHORUS. LET US BREAK THEIR BONDS ASUNDER.**

**Allegro e staccato.**  
senza Rip.

con Rip.

The musical score is written for Violino Secondo in 3/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes the instruction "senza Rip." above it. The second staff has a first ending bracket labeled "1" and a dynamic marking of *f*. The third staff contains a first ending bracket labeled "A". The fourth staff contains a first ending bracket labeled "B". The fifth staff contains a first ending bracket labeled "C" and a dynamic marking of *f*. The sixth staff contains a first ending bracket labeled "D" and a dynamic marking of *ff*. The seventh staff contains a first ending bracket labeled "1" and a dynamic marking of *f*. The eighth staff contains a first ending bracket labeled "1" and a dynamic marking of *f*. The ninth staff contains a first ending bracket labeled "1" and a dynamic marking of *f*. The tenth staff ends with a double bar line.

**Nº 42. RECIT. HE THAT DWELLETH IN HEAVEN.**

He that dwelleth in hea-ven shall laugh them to scorn; the Lord shall have them in de-ri-sion.

(1 Desk)

*p* *f*

(The small notes in absence of Piano only.)

**Nº 43. AIR. THOU SHALT BREAK THEM.**

**Andante.**  
*senza Rip.*

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

A 3 rod of pot-ter's

7 in pie-ces *p* 1 B *f*

6 cre-scen-do

C 6 4 pot-ter's *f*

D pot-ter's *f*

**NO 44. CHORUS. HALLELUJAH.**

**Allegro.**  
senza Rip.

con Rip.

The musical score is written for the second violin part. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro' and 'senza Rip.' (without repeat). The first staff starts with a forte (*f*) dynamic. The second staff ends with a fortissimo (*ff*) dynamic. The third staff contains a section marked 'A' with a forte (*f*) dynamic. The fourth staff contains a section marked 'B' with a fortissimo (*ff*) dynamic. The fifth staff contains a section marked 'C' with a piano (*p*) dynamic. The sixth staff contains a section marked 'D' with a forte (*f*) dynamic and a '4' marking above the staff. The seventh staff contains a section marked 'E' with a forte (*f*) dynamic. The eighth staff contains a section marked 'F' with a fortissimo (*ff*) dynamic. The ninth staff contains a section marked 'G' with a fortissimo (*ff*) dynamic. The piece concludes with 'End of the Second Part.'

End of the Second Part.

PART THE THIRD.

VIOLINO SECONDO.

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

Larghetto.

VI. I. senza Rip.

*mp*

*cresc.*

*dim.* **A** **3** VI. I. **4** *p* lat-ter day *p*

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

**1 C 1** *p*

**6** VI. I. *f*

**1** **D** **11** VI. I. *f* I see God. *f*

**E** **3** *mf cresc.* *f* **3** *p* **1**

**6** VI. I. **F** **7** *p* *f* *f* -fruits of

them that *p* **3 G**

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

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

**1**

**VIOLINO SECONDO.**

**№ 46. CHORUS. SINCE BY MAN CAME DEATH.**

Grave. **3** Sop. **A** Allegro. con Rip **f**

since by man'came death, **f**

**B** Grave. **4** Sop. A - dam all die, \_\_\_\_\_

**C** Allegro. con Rip **f**

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

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

con Rip **p**

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

**f**

**№ 48. AIR. THE TRUMPET SHALL SOUND.**

Pomposo ma non Allegro. con Rip **f**

**9** Tromba. **p** *cresc.* **f**

**A** **1** **5**

**VIOLINO SECONDO.**

raised \_\_\_\_\_ in-cor-rupti-ble. *f* **1 B** *f*

*p*

**8** **C** we shall be changed. *f*

*f* **1** *f* **1**

**D** *f* *p*

*f* *p* *f* **6** Tromba.

**E** *f* *p* **2**

**F**

**Adagio G** **Tempo I** **1**

ve shall be changed. *f*

*p* *f*

**52**

*Fine.* For this cor - rup - ti - ole im - mor - ta - - li - ty.

\* The 2<sup>nd</sup> part of this Air is usually omitted.

NOS 49 to 52 omitted. See Appendix page 39.

*Dal Segno* %



**VIOLINO SECONDO.**

**Nº 53. CHORUS. WORTHY IS THE LAMB.**

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

**A Largo.**

**Andante.**

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

**f**

**C**

**D**

**ff**

**ff** **E**

The musical score is written for Violino Secondo in D major, 3/4 time. It consists of 11 staves of music. The tempo and dynamics are indicated by various markings: 'Largo. con Rip.' with a forte 'f' dynamic, 'Andante.', 'Largo.', 'Larghetto.' with a '3 Bassi' marking, and 'ff' (fortissimo). Section markers A, B, C, D, and E are placed above the staves. The score includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.



# VIOLINO SECONDO.

## Nº 51. CHORUS. BUT THANKS BE TO GOD.

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

**A** **1**

**B**

**C**

**D** **Adagio.**

## Nº 52. AIR. IF GOD BE FOR US.

*Larghetto.*  
*senza Rip.*  
*f*

**A** **3** **p**

**B** **4**

**VIOLINO SECONDO.**

Musical score for Violino Secondo, measures 1-12. The score is in G minor (one flat) and 3/4 time. It features various dynamics including *p* (piano), *cresc.* (crescendo), and *f* (forte). Trills (*tr.*) are indicated above several notes. Fingerings (1, 2, 3, 4, 5) are shown above notes. Chord symbols C, D, E, F, and G are placed above the staff. The piece concludes with a fermata over the final note.

**Tempo I.**

Musical score for Violino Secondo, measures 13-15, including a vocal line. The tempo is **Adagio.** The vocal line includes the lyrics "who makes in-ter-ces-sion for us". The violin part continues with measures 13-15, featuring trills (*tr.*) and a dynamic of *f* (forte). Chord symbols H and G are present. The piece concludes with a fermata over the final note.