## Messiah

## Notes

And the Glory of the Lord	2
And He Shall Purify	12
Oh Thou that Tellest Good Tidings to Zion	18
For Unto Us a Child is Born	23
Glory to God	33
His Yoke is Easy	40
Behold the Lamb of God	45
Surely He Has Born Our Griefs	49
And With His Stripes We Are Healed	53
All We Like Sheep have Gone Astray	57
He Trusted in God	65
We Shall Break their Bonds Asunder	74
Hallelujah!	81
Since by Man Came Death	92
Worthy is the Lamb that Was Slain	97
(Amen 105)	
Errata	111









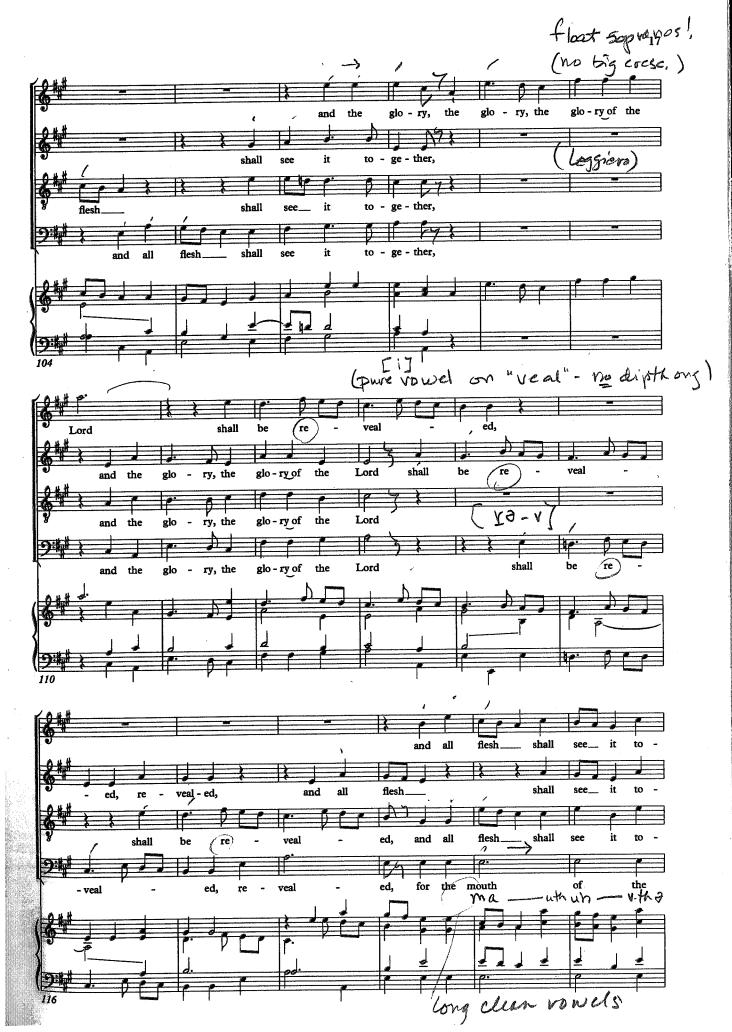












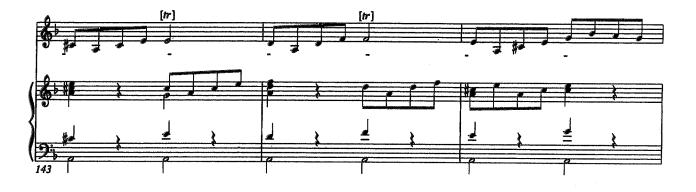




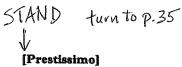




No. 5











<sup>-2</sup>exertes =

(high placed, hight British accent) Chorus AND HE SHALL PURIFY

No. 7





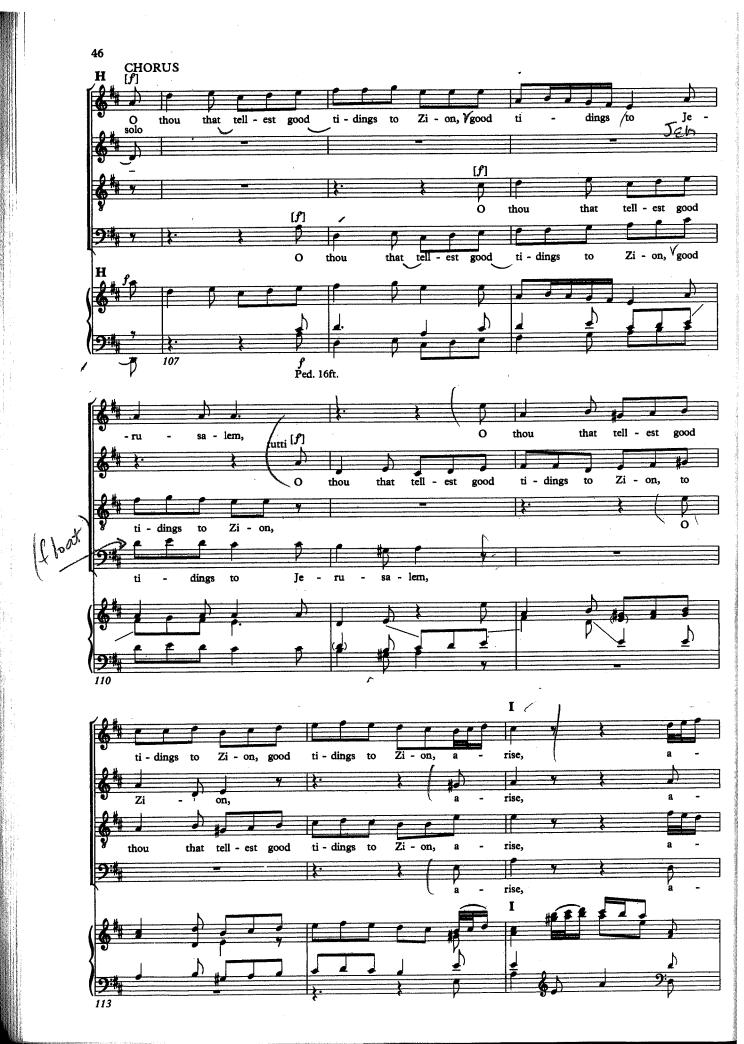






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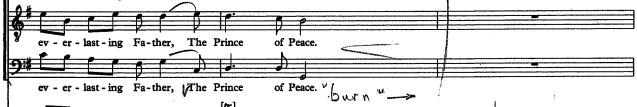








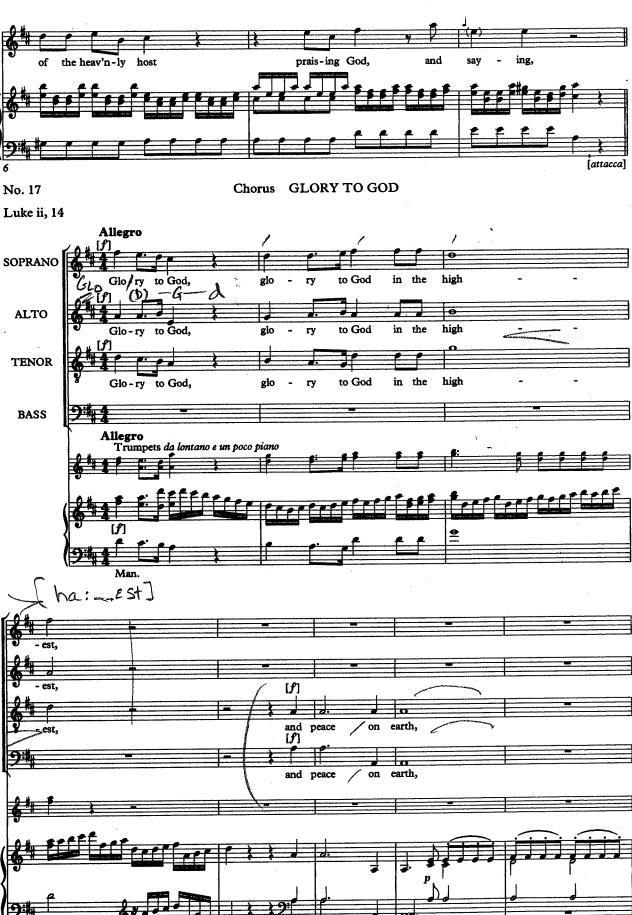












Ped.















## Air REJOICE GREATLY, O DAUGHTER OF ZION

Zechariah ix, 9-10

5

VERSION I (The third Version to be composed)\*







\*Vocal ornaments not in square brackets from 'Matthews' MS. See appendix for  $\frac{12}{3}$  version.



Matthew xi, 30



No. 21





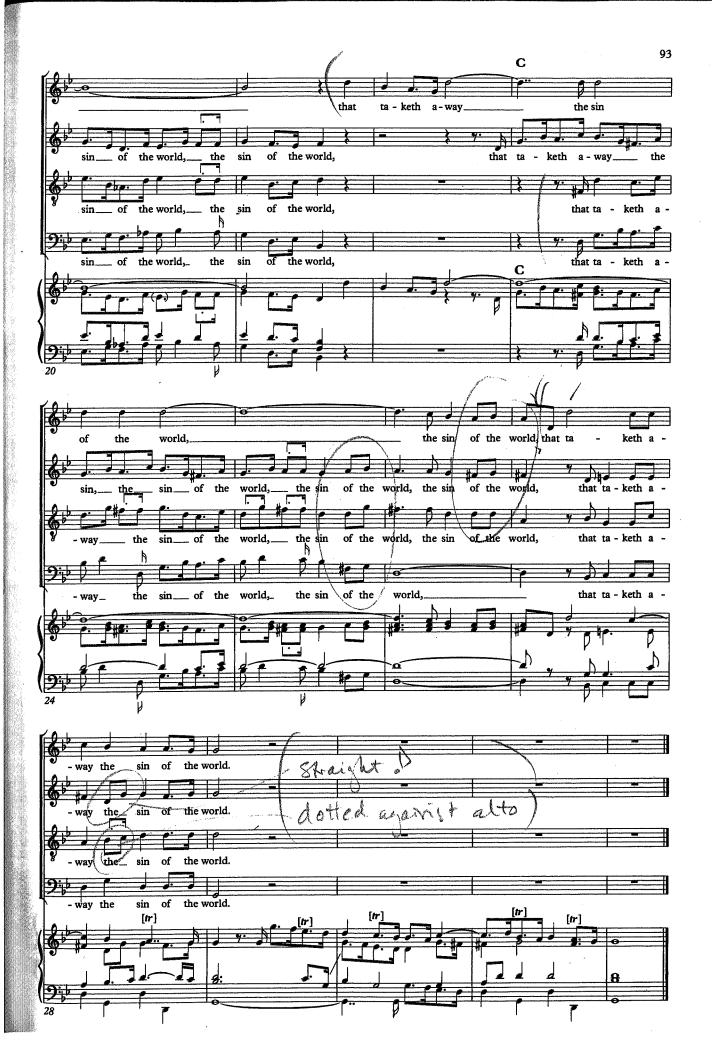




(Accents beats 1 73)







Isaiah liii, 3; l,6





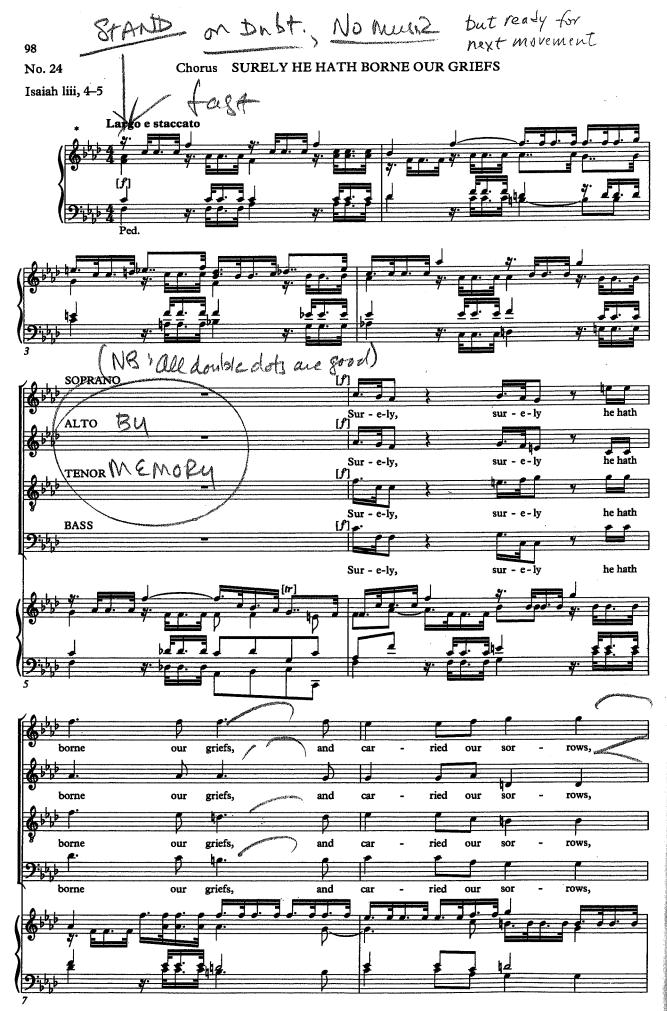




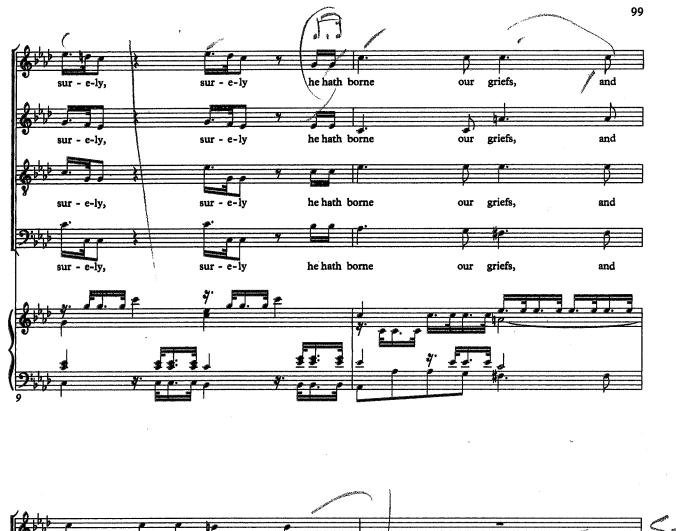


\*Vocal ornaments from 'Goldschmidt' MS except in bars 42 and 67 which are editorial.

94 No. 23



\* Handel's key-signature had three flats only; he used accidentals for D flats.









. 101

(NB: orch has of (3) - Conducted in 2 102 No. 25 Chorus AND WITH HIS STRIPES WE ARE HEALED Isaiah liii, 5 MP Alla breve moderato stripes And with his are heal ed, and with his stripes\_ we are we [**mf**] 10 stripes Ànd with wę are his Alla breve moderato sim Ped. 0 and with his heal ed, heal heal and with his stripes\_ we are heal ¢d, [mf] And heal with his stripes we are 9 A stripes heal heal ed, Ьđ. we are are and with his ed, stripe we are [mf le are his And with stripes we

\*Handel's key-signature had three flats only. His time-signature was ¢ with bars of varying length.

(Ped.)

٥

ength.



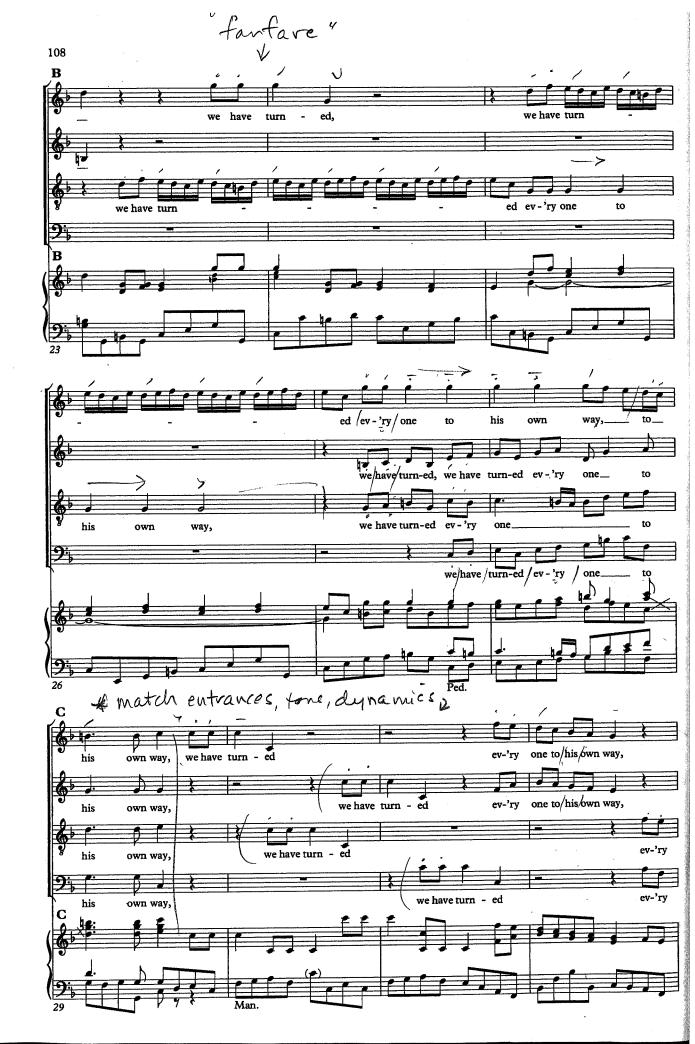




\* Handel himself wrote both notes. \* Note slight change from earlier forms of this edition in the italicized editorially suggested words.



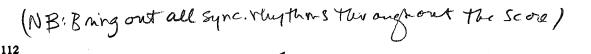














\* Alto: Handel himself wrote both notes.

legato, double dot ? 113 G 🤟 Adagio 1 [mf] . A we have turn-ed ev-'ry one / to his his own and the way, / own way; his own way, we have turn-ed ev-'ry one to his own way; P P his we have turn-ed his own way, ev-'ry one to own way; [mf]2 ... his own way, we have turn-ed ev-'ry one to his way; G and own the Lord hath Adagio 0 10 [mf]d ... V [cresc.] .... Lord hath the Lord laid on him, and hath laid on him, hath laid on [*mf*] [cresc.] ALD ..... 个 [mf] d him, đ the Lord and hath laid on him, [cresc.] Þe ۲ on and the Lord laid him, hath on him, [cresc.] -0 0 60 laid on him, Lord laid hath the on -60 ð J., þ₽ a bd bę 78 N.B. **γ**[p] [dim.] <u>, 10</u> O 20 the set i - qui - ty him. him on the in of. us all. (awc) [dim.] {p] 60 iai the [*p*] hath laid him i - qui - ty of on in us all. [dim.] Ó -0 20 pict ē laid the hath him on in i qui - ty of\_ all. us [dim.] O 0 100 • Ð Θ him the in i - qui - ty of. all. us -90 O 00 **b**8 a bd O P itai

(NB: "dih-light," "dih-li-Yuh") (Drop all tics, articulate b) delight deliver) No. 28 Chorus HE TRUSTED IN GOD Psalm xxii, 8 (Book of Common Prayer and A.V.) Allegro SOPRANO ALTO TENOR BASS Ӊe trust ed in God that he would. de - li - ver him: Allegro let him de (might) Ĥ He trust - ed in God that he would\_ (might\_) de - li - ver him: ver him, if he de - light in him, (muh) if he de-light in him, let him de - li - ver him, if Man. only ad lib. A [f]He trust ed in de - li - ver him, de - light in him,) let him if he de - light in him, (if / he if he de he de - light in if de - light him, he in him, if he de - light in A \* Bracketed words from the Autograph.

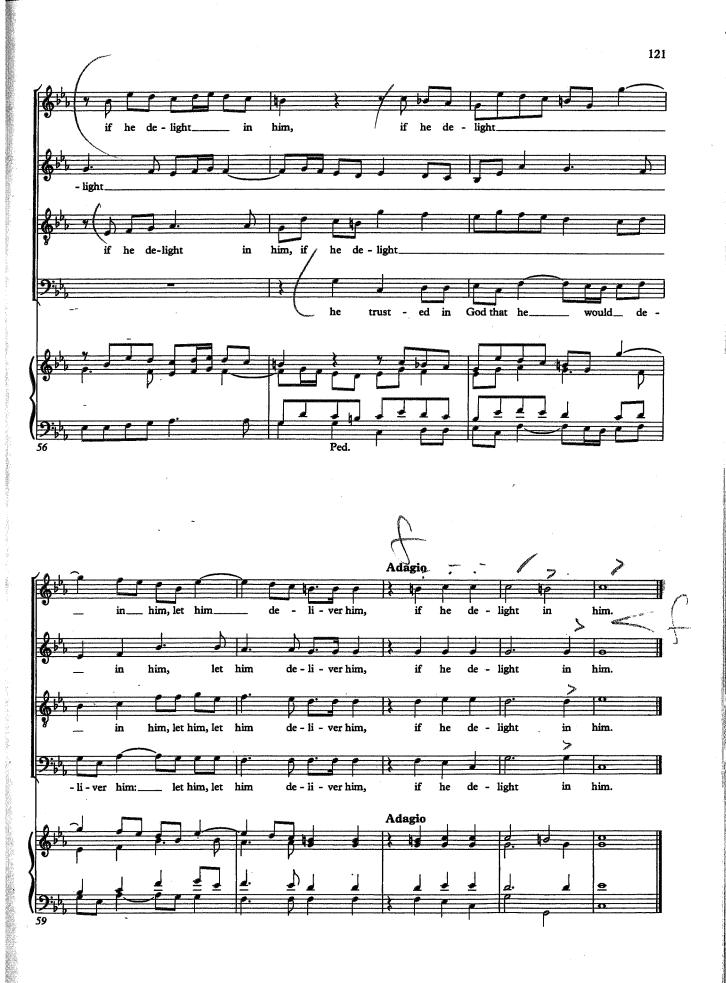












## Recitative THY REBUKE HATH BROKEN HIS HEART

Psalm lxix, 21 (Book of Common Prayer)

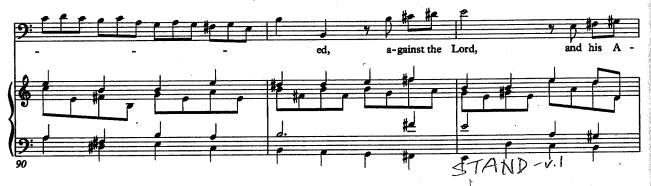
SIT



122 No. 29





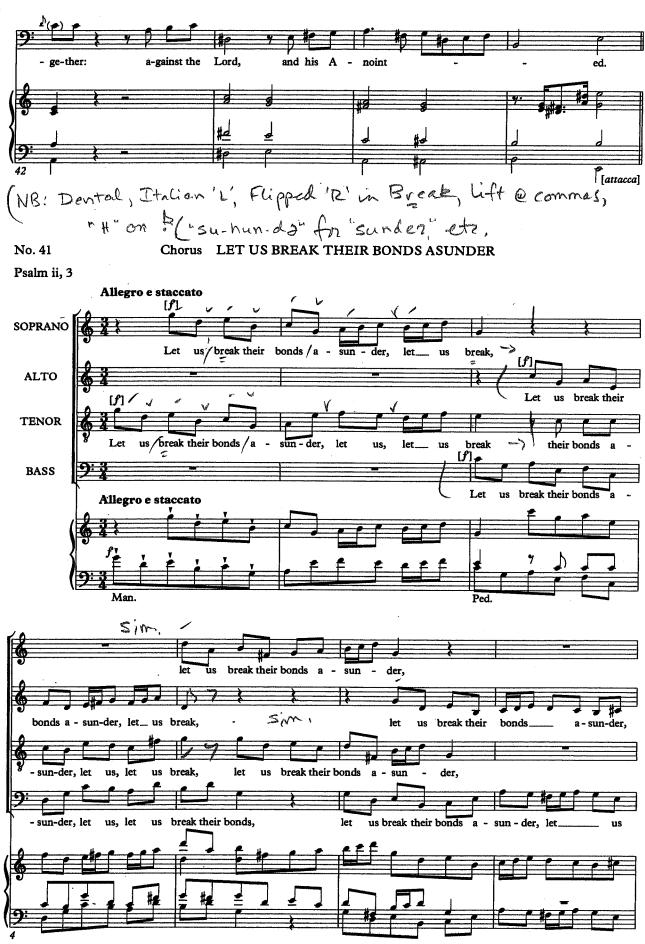




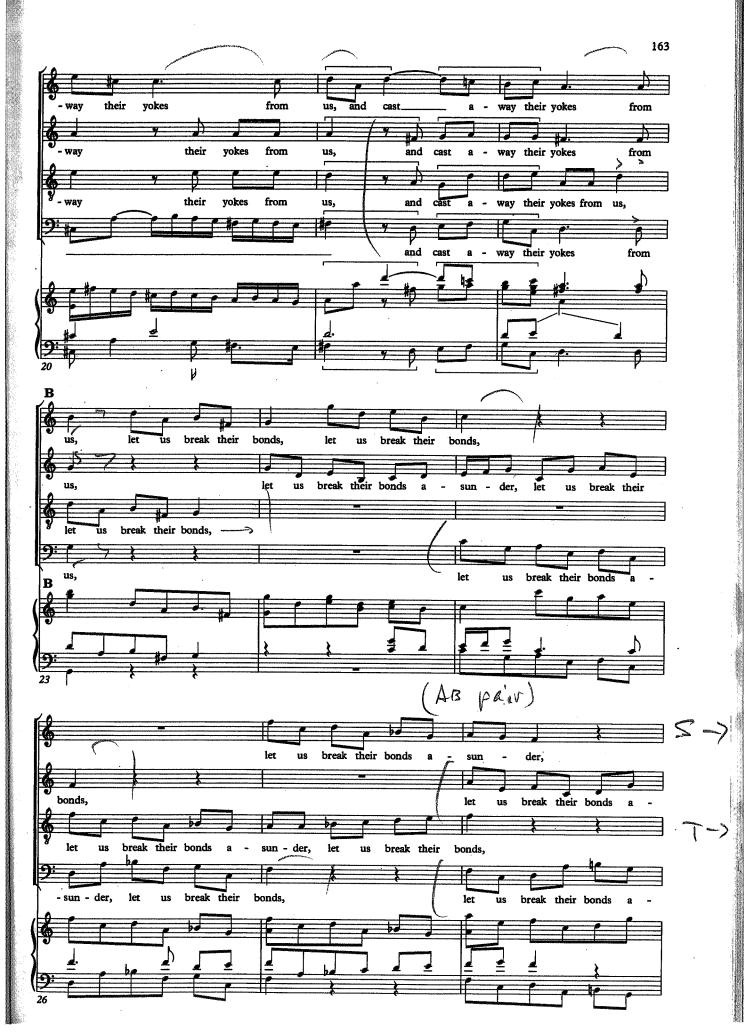
STAND- V.2

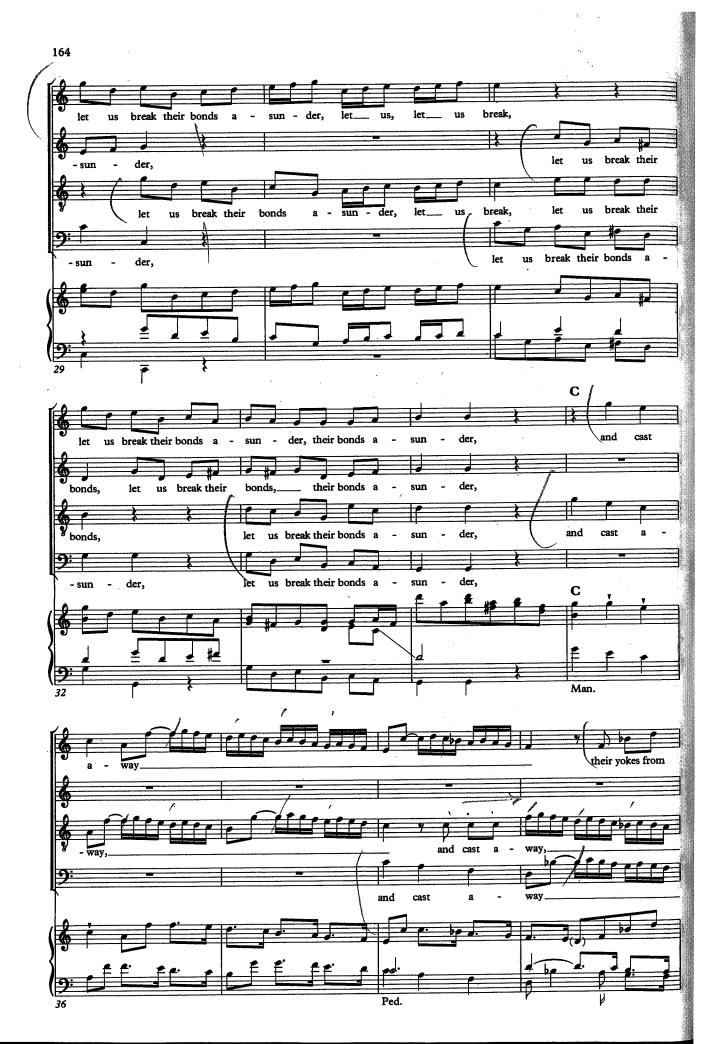


\* This is not to be thought of as a makeshift ending, but an alternative with authority from Handel's own time. It leads dramatically to the following chorus.

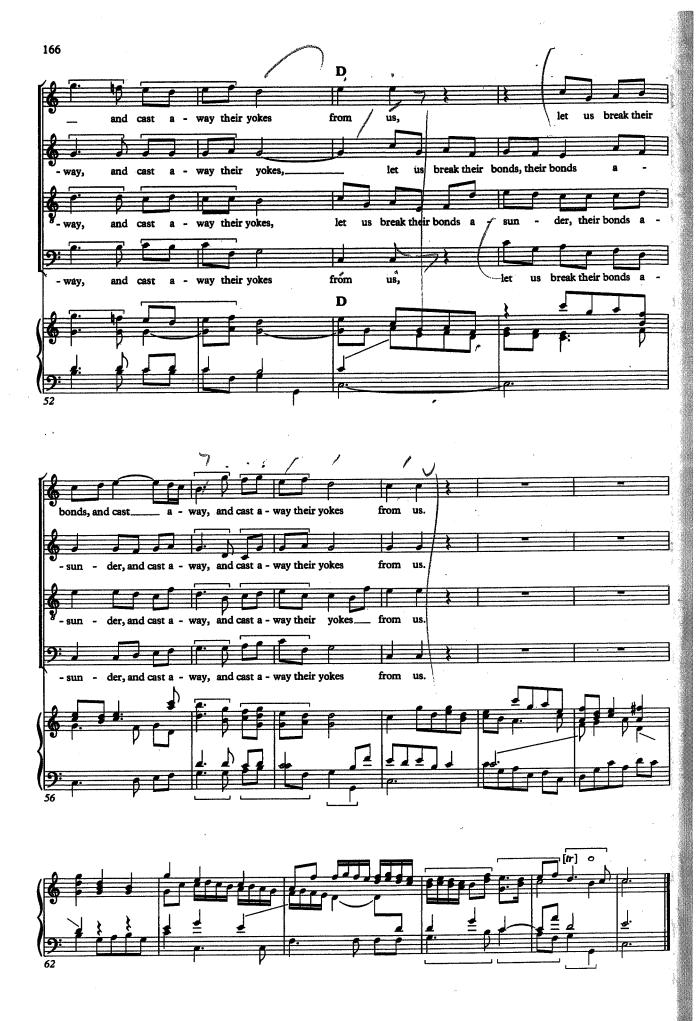










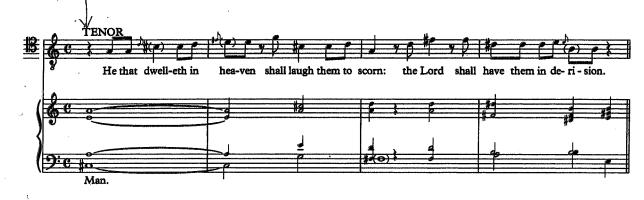




Recitative HE THAT DWELLETH IN HEAVEN

Psalm ii, 4 (Book of Common Prayer)

SIT



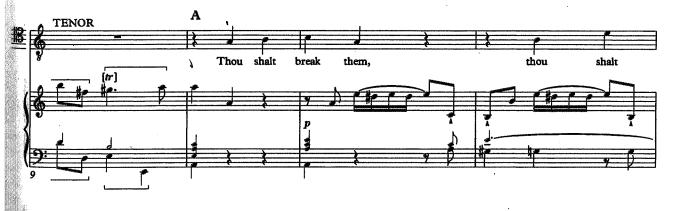
No. 43

#### Air THOU SHALT BREAK THEM

Psalm ii, 9









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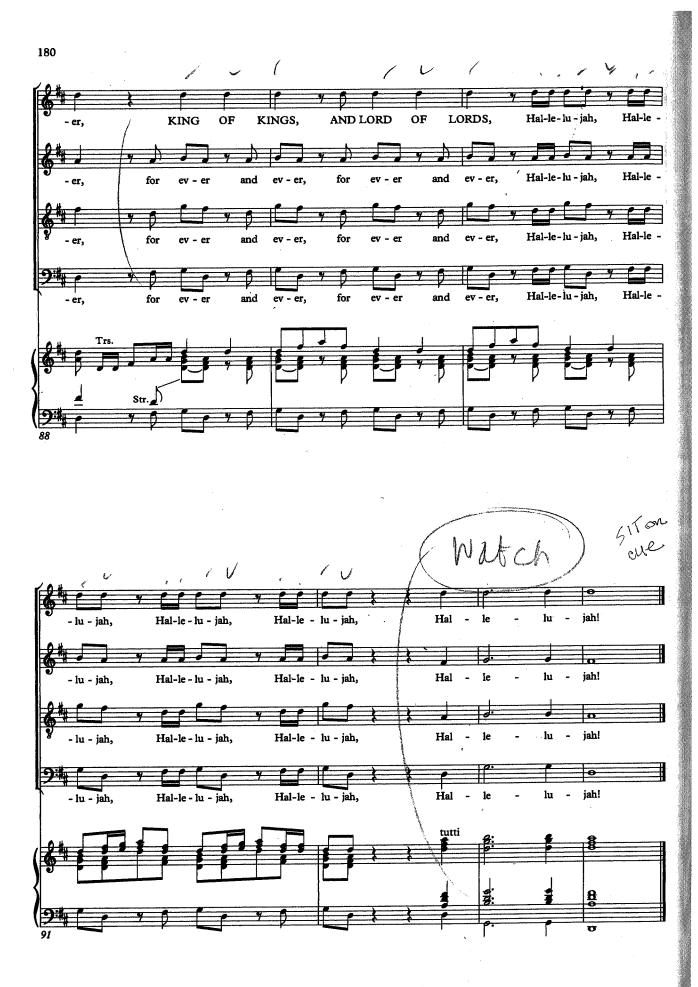






179 G/ 0株 OF er, KING er, for and reign for ev. er ev ev KING OF shall reign for er and ev er, ev he KING OF. er, for er and ev er, for ev reign ev ÓF er Gelle KING reign for er, for ev er and ev Str. 8ve Trs. f OF ÓF KING OF KINGS, AND LORD AND LORD LORDS, KINGS, KING OF KINGS, AND LORD OF KINGS, OF. LORDS, AND LORD ē 7 1 KINGS, LORDS, KING OF KINGS, AND LORD OF AND LORD OF **9**編 OF OF ÓF KINGS, AND LORD KINGS, LORDS, KING AND LORD 8ve \$ \$ **£**: l for LORDS, shall er and ev and he reign ev -LORDS, and he shall reign for ev er and ev 🖁 lords, and he shall for ev - er and ev reign er and ev he shall reign ev -LORDS, and for er, for 8va 85

\* Alto: Handel himself wrote both notes.





The present Editor ventures a reading of his own, close to that in Add. MS 5062.

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Chorus SINCE BY MAN CAME DEATH

I Cor. xv, 21-22



186 No. 46

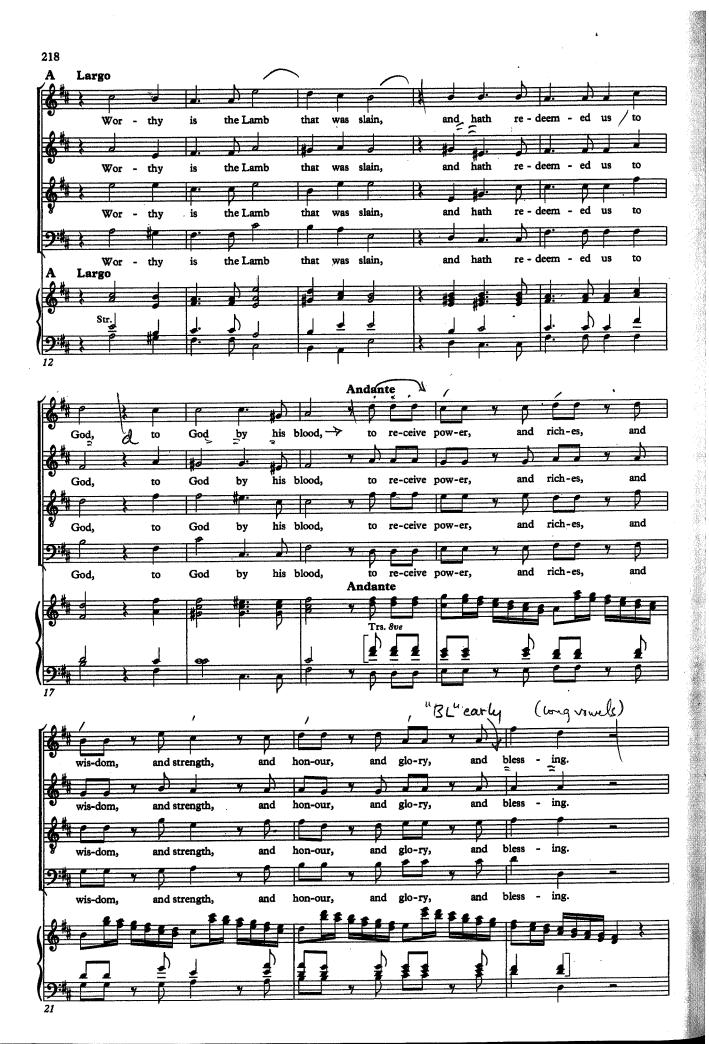
NB: Gonly, Nochord) B Grave £ 187 6 die, Poco Ad - am Vall For as [p] for as in die, Ad all am in 2 ii di die, all die, Ad - am all Ad - am for in For as in as [**p**] P Ħ -60 0 For as [p] Ad - am all die, for in Ad - am all die, in 88 0 <del>ioii</del> p Ð A. die, Ad - am all die, For as Ad - am all for as in in B Grave 0 Ş [p] 17 С Allegro [**f**] V 1 -1 1 ‡≠ e - ven [f] shall Christ all live, 80 in be made a e ven so in ¥. 1 shall in Christ all made so e -[f] 80 in be a live, e - ven ven ÷. Ŧ ÿ Christ shall be made live, in all e -[f] in ven a e ven SO so 9: shall Christ all be made in e - ven in a \_ live, e - ven so SO C Allegro 輕 f] 1 P----> shall all, shall all be made a Christ live, e - ven in Christ so \_ Christ shall all be made a live, so in Christ shall all, e ven Ð ß live, Christ shall all, Christ shall all be made a in e - ven so <u>9</u>:É y D . Ð BASS Christ shall all shall all be made a live, Christ in e - ven SO Lends ## 1 Ŧ

- live, ev'n so in all. be made a in Christ shall so H. in be made live, ev'n so shall all. in Christ a so in ev'n so - live, in Christ all be made a shall so <del>၅</del>։ live, ev'n 80 in be made 29 LLUZ [shull, ah] ι, Italian Cresc, er shall all, all made live. Christ shall be. a -Ð 6 - live. all made shall all, shall a Christ be 1 K all be. made - live. shall Christ shall all, я . **9**∺ [ a – live. all shall all, shall be made Christ 5.1Ton ove [tr]









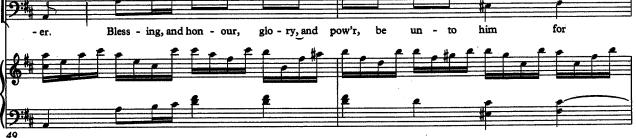




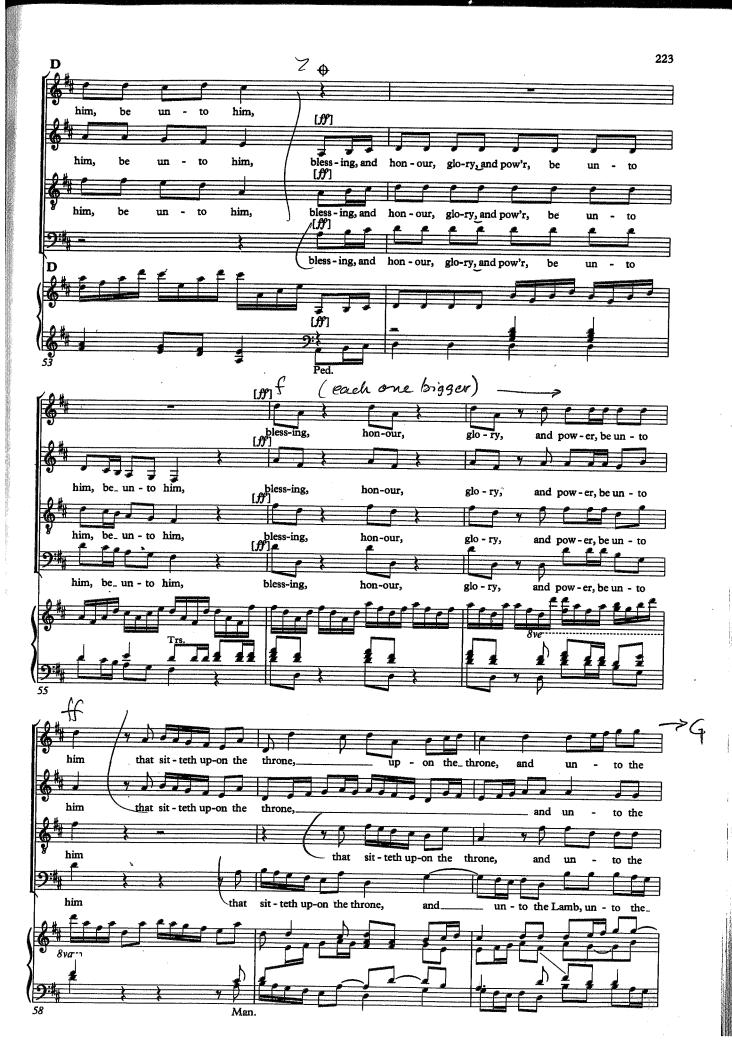


\* Bar 39. It has been shown by Donald Burrows that this 'cut' relates to Handel's performance of 1743.

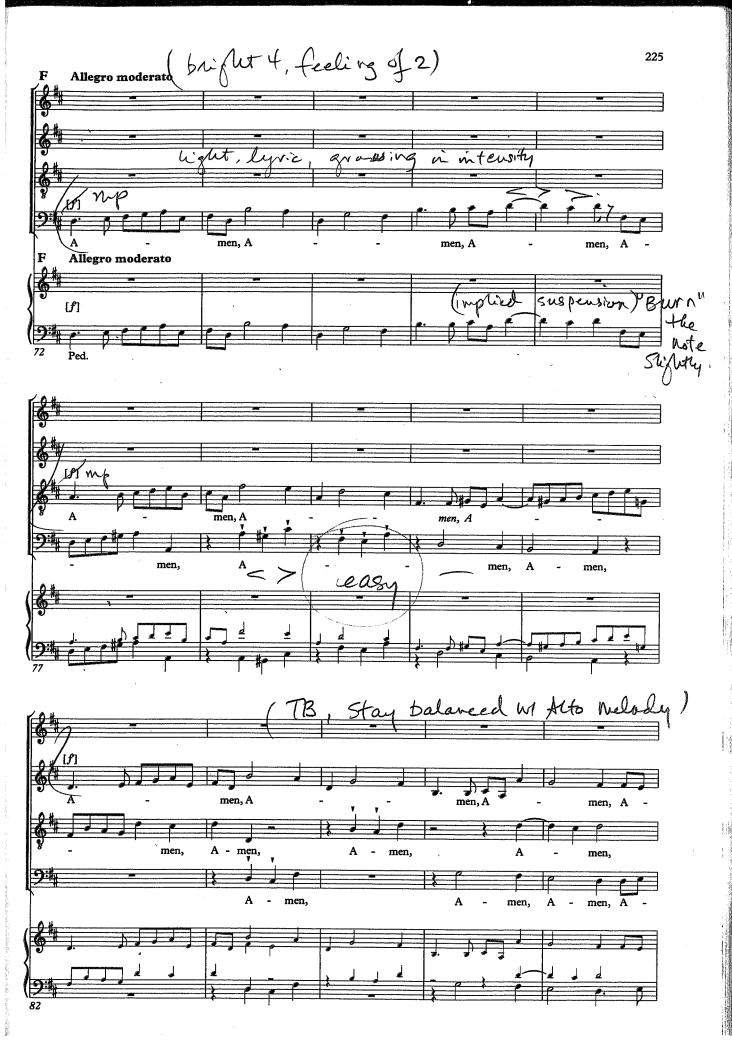








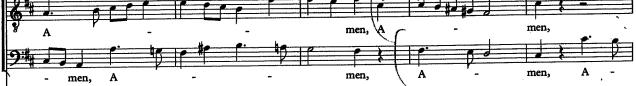




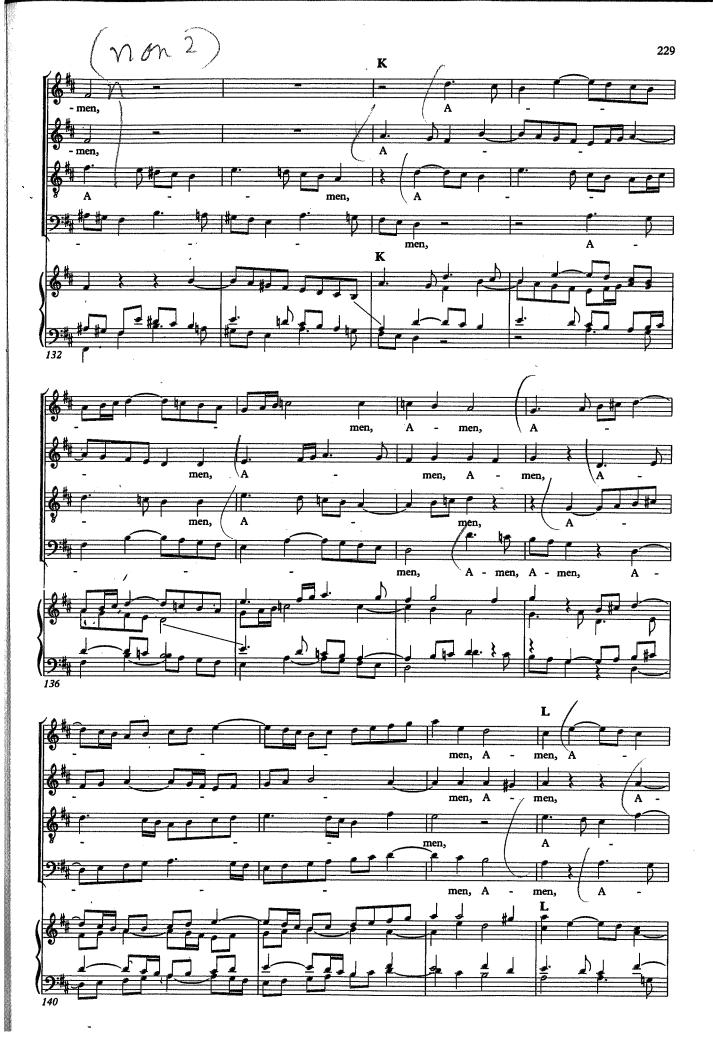














National Philharmonic Chorale 2012 Messiah Master Score Errata and Memorization Plan

## Errata 10/24/2012

- On page 19, the sit cue should be on the db of m.2 of #5, not the db of m.1 of #5.
- In For Unto Us, p. 58, m.41 Altos DO NOT have an appoggiatura in that measure. Sing as written.
- The markings on p. 71, mm. 33-34 (esp. take off the second of the two tied notes) should be applied wherever this pattern occurs (starting with page 69, m. 18).
- On page 98, m. 6, last beat and on page 99, m. 9, last beat ("he hath") should be marked as dotted 16<sup>th</sup> and 32<sup>nd</sup> note.
- On page 162, m. 9, first beat Tenor and Bass sing same rhythm as Soprano and Alto.
- Throughout #41 Let Us Break Their Bonds Asunder All parts take off the tie and reattack all first of each set of 16<sup>th</sup> notes.
- On page 166, at D Altos cut on the db of m. 53.
- On p. 189 The instructions should read: Turn to p. 194, movement ends at m. 156. NB: Stand on db of m. 141.

## Errata 11/13/2012

- On page 92, m. 17, 3<sup>rd</sup> beat is 1/8 note, 1/8 rest for all parts.
- On page 99, m. 12, dynamic for altos changed from mf to pp.
- On page 100, m. 13, dynamic for all changed from mf to p.
- On page 105, m. 41 and 42, A2s sing T line. A2s back on A line in m. 43.
- On page 115, m.5-9, A2s sing T line. A2s back on A line at A entrance in m.10.
- On page 161, m.1-2, A2s sing T line. A2s back on A line at A entrance in m. 3.
- On page 162, m. 10-11, A2s sing T line. A2s back on A line at A entrance in m. 12.
- On page 163, m.22, beat 2, Altos trill from above (G, F#, G, F#).
- On page 164, m. 35-39, A2s sing T line. A2s back on A line at A entrance in m. 40.
- On page 225, m. 77- m.80 beat 2, A2s sing T line. A2s stop singing T line at m. 80 beat 3.

### Errata 12/11/2012

- On page 69, m. 18 (Rehearsal B) and going on All add a breath aspirate on the sixteenth notes and take the "w" and "r" out of "ward". Should be pronounced "to-hoo-hoo-ard",
- On page 70, m. 22, Altos add a quick lift before beat 3.
- On page 101, scores should come up on db of m. 25, no later.
- On page 115, Basses DO NOT RUSH!
- On page 160, move stand cues for Version I and Version II to page 159, db of m. 68 (Rehearsal D).

- On page 161-163, All DO NOT RUSH, especially Tenors!
- On page 185, move stand cue from db of m. 154 (Rehearsal H) to db of m. 157 (3 after H).
- On page 189, sit on db if not cued by Stan.

# Movements to Memorize

For Messiah 2013, we will again perform Surely, Hallelujah, and Since By Man by memory (no scores). We will also add the following movements by memory (no scores): And the Glory, Behold the Lamb of God, and the end of the Amen section of Worthy is the Lamb (page 230, m. 148 to the end). In order to accomplish this, especially with any new folks joining us, we will take some time during the fall to run various movements within the regular rehearsal each week so that you will all be more comfortable with the process. Also, use recordings to augment your learning process – John Elliott Gardiner has a good Messiah recording that is similar to our tempi, so listen to that often and sing along while in your daily routine, commute, and so on.

Thank you, I know memorization is difficult for all of us when we have full-time careers in addition to being a chorister, but the difference in the hall is truly amazing. You literally are a different chorus when you sing by memory! I have received great comments from our staff and also friends at Chorus America, Elizabeth Daniels (Danielle T's voice teacher), and many other professionals who all commented on how excellent your portrayal of the movements were in terms of text, musicality, and passion. Congratulations! Stan