

George Frideric Handel

MESSIAH

I74I

Violino II



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Edited by Frideric Chrysander

PART I

1-1 Sinfonia

Grave

7

1. 2.

14

Allegro moderato

4

23

28

35

41

46

The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and common time (C). It is divided into two tempo sections. The first section, marked 'Grave', spans measures 1 to 13. Measure 1 starts with a half note D4, followed by quarter notes E4, F#4, and G4. Measure 2 has quarter notes A4, B4, and C5, followed by a half note D5. Measure 3 has quarter notes E5, F#5, and G5, followed by a half note A5. Measure 4 has quarter notes B5, C6, and D6, followed by a half note E6. Measure 5 has quarter notes F#6, G6, and A6, followed by a half note B6. Measure 6 has quarter notes C7, B6, and A6, followed by a half note G6. Measure 7 has quarter notes F#6, E6, and D6, followed by a half note C6. Measure 8 has quarter notes B5, A5, and G5, followed by a half note F#5. Measure 9 has quarter notes E5, D5, and C5, followed by a half note B4. Measure 10 has quarter notes A4, G4, and F#4, followed by a half note E4. Measure 11 has quarter notes D4, C4, and B3, followed by a half note A3. Measure 12 has quarter notes G3, F#3, and E3, followed by a half note D3. Measure 13 has quarter notes C3, B2, and A2, followed by a half note G2. The second section, marked 'Allegro moderato', spans measures 14 to 46. Measure 14 starts with a quarter rest, followed by quarter notes D4, E4, and F#4, followed by a half note G4. Measure 15 has quarter notes A4, B4, and C5, followed by a half note D5. Measure 16 has quarter notes E5, F#5, and G5, followed by a half note A5. Measure 17 has quarter notes B5, C6, and D6, followed by a half note E6. Measure 18 has quarter notes F#6, G6, and A6, followed by a half note B6. Measure 19 has quarter notes C7, B6, and A6, followed by a half note G6. Measure 20 has quarter notes F#6, E6, and D6, followed by a half note C6. Measure 21 has quarter notes B5, A5, and G5, followed by a half note F#5. Measure 22 has quarter notes E5, D5, and C5, followed by a half note B4. Measure 23 has quarter notes A4, G4, and F#4, followed by a half note E4. Measure 24 has quarter notes D4, C4, and B3, followed by a half note A3. Measure 25 has quarter notes G3, F#3, and E3, followed by a half note D3. Measure 26 has quarter notes C3, B2, and A2, followed by a half note G2. Measure 27 has quarter notes F#2, E2, and D2, followed by a half note C2. Measure 28 has quarter notes B1, A1, and G1, followed by a half note F#1. Measure 29 has quarter notes E1, D1, and C1, followed by a half note B0. Measure 30 has quarter notes A0, G0, and F#0, followed by a half note E0. Measure 31 has quarter notes D0, C0, and B-1, followed by a half note A-1. Measure 32 has quarter notes G-1, F#-1, and E-1, followed by a half note D-1. Measure 33 has quarter notes C-1, B-1, and A-1, followed by a half note G-1. Measure 34 has quarter notes F#-1, E-1, and D-1, followed by a half note C-1. Measure 35 has quarter notes B-1, A-1, and G-1, followed by a half note F#-1. Measure 36 has quarter notes E-1, D-1, and C-1, followed by a half note B-1. Measure 37 has quarter notes A-1, G-1, and F#-1, followed by a half note E-1. Measure 38 has quarter notes D-1, C-1, and B-1, followed by a half note A-1. Measure 39 has quarter notes G-1, F#-1, and E-1, followed by a half note D-1. Measure 40 has quarter notes C-1, B-1, and A-1, followed by a half note G-1. Measure 41 has quarter notes F#-1, E-1, and D-1, followed by a half note C-1. Measure 42 has quarter notes B-1, A-1, and G-1, followed by a half note A-1. Measure 43 has quarter notes E-1, D-1, and C-1, followed by a half note B-1. Measure 44 has quarter notes A-1, G-1, and F#-1, followed by a half note A-1. Measure 45 has quarter notes D-1, C-1, and B-1, followed by a half note B-1. Measure 46 has quarter notes G-1, F#-1, and E-1, followed by a half note C-1.

52



58



64



70



76



82



87



93



1-2 Recitative: *Comfort ye, my people* (tenor)

Larghetto e piano

Comfort ye!

5

com - - fort ye my people! Com - fort ye,

9

com - - fort ye my people! saith your God,

13

saith your God. Speak ye com-forta-bly to Je-

17

ru - salem, speak ye com-forta-bly to Je - ru - salem, and cry un-to her that her

21

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

25

pardon'd, that her i - ni qui-ty is par - don'd.

29

The voice of him that crieth in the wil-derness. Pre-

33

pare ye the way of the Lord, make straight in the desert a highway for our God.

1-3 Air: *Every valley shall be exalted* (tenor)

Andante

6

14

22

29

35

41

48

56

64

71

2

79

1-4 Chorus: *And the glory of the Lord*

Allegro

12

38

52

63

78

90

102

114

126

1-5 Recitative: *Thus saith the Lord of Hosts* (bass)

Thus saith 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

17

dry lands, all na - tions, I'll shake, and the de -

Measures 17-18: The bass line features a series of eighth and sixteenth notes, while the treble line has a continuous sixteenth-note accompaniment.

19

sire of all

Measures 19-21: The bass line continues with a steady sixteenth-note pattern, and the treble line features a more varied melody with some eighth notes.

22

na - tions shall come. The Lord whom ye seek, shall suddenly come to his

Measures 22-24: Measure 22 has a bass line with a half note and a quarter note, and a treble line with a half note. Measure 23 has a bass line with a quarter note and a half note, and a treble line with a half note. Measure 24 has a bass line with a quarter note and a half note, and a treble line with a half note. A forte (*f*) dynamic marking is present at the start of measure 24.

25

tem-ple; ev'n the messenger of the Co - venant, whom ye de-light in,

Measures 25-27: The bass line has a half note, a quarter note, and a half note. The treble line has a half note, a quarter note, and a half note.

28

be - hold he shall come, saith the Lord of Hosts.

Measures 28-30: The bass line has a half note, a quarter note, and a half note. The treble line has a half note, a quarter note, and a half note.

1-6 Air: *But who may abide the day of His coming* (contr'alto)

Larghetto



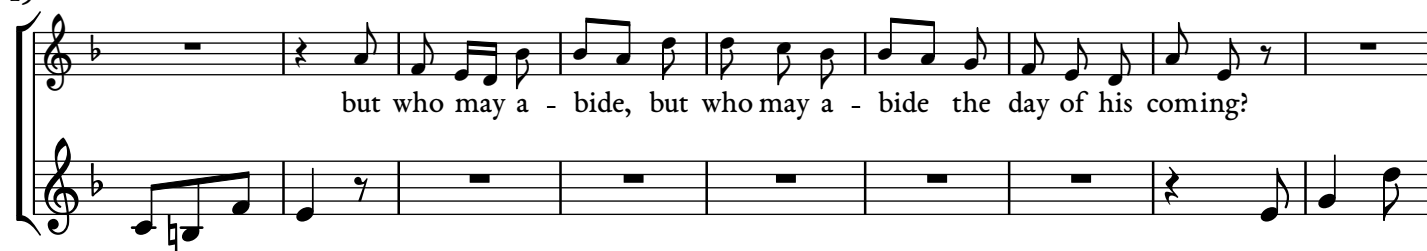
10



20



29



38

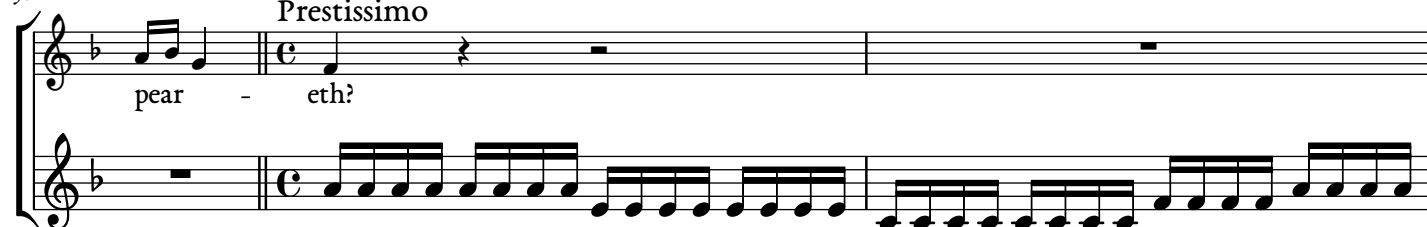


48



58

Prestissimo



61



64



67



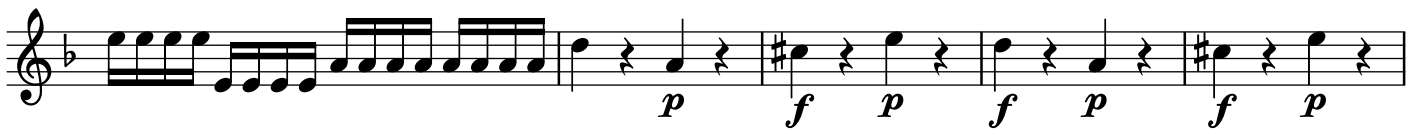
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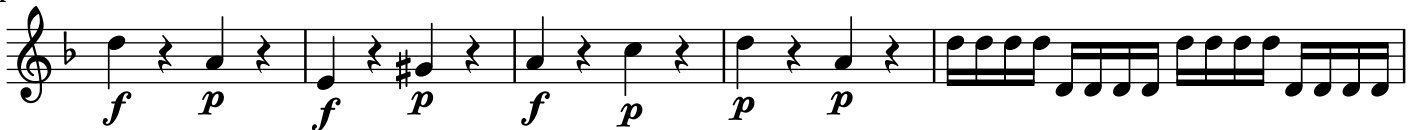
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76



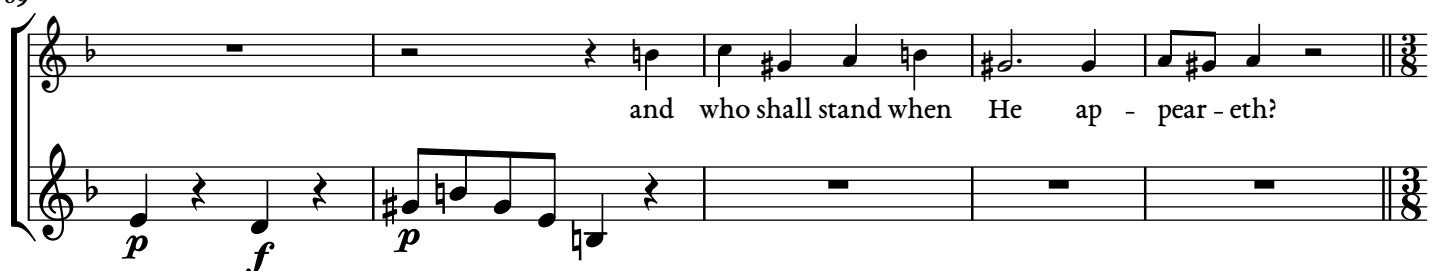
81



86



89



94

Larghetto

But who may a - bide the day of his coming? and

who shall stand, and who shall stand when He ap - pear -

103

who shall stand, and who shall stand when He ap - pear -

112

Prestissimo

pearth? For He is

117

120

123

126

129

131



133



135



137



139



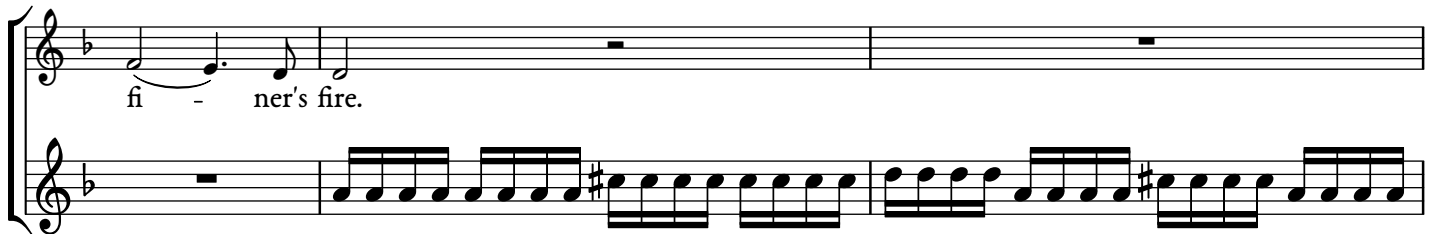
141



145



150

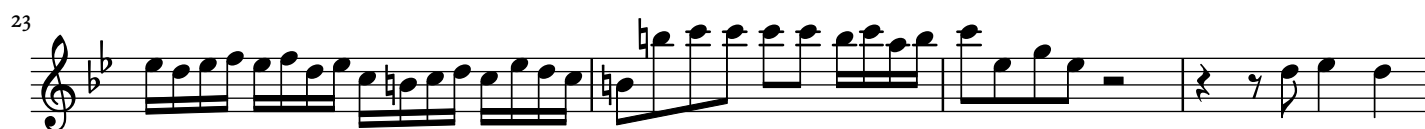


153



155



1-7 Chorus: *And He shall purify the sons of Levi*

34



39



44



48



51



54



1-8 Recitative: *Behold, a virgin shall conceive* (contr'alto)

Behold, a virgin shall conceive, and bear a Son, and shall call his name EMMANUEL, God with us.

1-9 Air, chorus: *O thou that tellest good tidings to Zion* (contr'alto, chorus)

Andante

[illegible]

46

50

55

62

68

72

78

82

91

98

102

f

p

3

3

(attacca il Coro.)

113

118

123

127

132

137

142

146

1-10 Recitative: *For, behold! darkness shall cover the earth* (bass)

Andante larghetto

1 2 3 4 5 6 7 8 9 10

4

For behold! dark - ness shall

p

7

co - ver the earth, and gross dark - ness the peo-ple, and gross

10

dark - ness the people: But the Lord shall a - rise up-

14

on thee, and His glo - - - ry shall be seen up - on thee, and His

18

glo - - - ry shall be seen up - on thee, And the Gentiles shall

21

come to thy light, and kings to the bright - ness of thy ri - sing.

1-11 Air: *The people that walked in darkness* (bass)

Larghetto

1-11 Air: *The people that walked in darkness* (bass)

Larghetto

1-11 Air: *The people that walked in darkness* (bass)

Measures 1-42 are shown across 10 staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked *Larghetto*. The score includes various musical notations such as slurs, ties, and dynamic markings (*p* for piano, *f* for forte). Measure numbers 5, 9, 14, 19, 24, 29, 34, 38, and 42 are indicated at the start of their respective staves.

46

51

55

60

1-12 Chorus: *For unto us a child is born*

Andante allegro

4

7

II

15

19

23

5

24

MESSIAH

32



35



38



48



51



54



58



67



70



73

1-13 Pifa

Larghetto, e mezzo piano

Violino II

Violino III

4

7

10

Fine.

13

The image displays a musical score for two violins, Violino II and Violino III, for the piece 'Pifa' (measures 1-13). The tempo and dynamics are marked as 'Larghetto, e mezzo piano'. The music is written in 12/8 time. The score is divided into four systems. The first system (measures 1-3) shows the initial entry of the violins. The second system (measures 4-6) continues the melodic and rhythmic development. The third system (measures 7-9) features a 'Fine.' marking at the end of measure 9. The fourth system (measures 10-13) concludes the piece. The notation includes various musical symbols such as notes, rests, trills (tr), and slurs. The key signature is one flat (B-flat), and the time signature is 12/8.

16

19

Da Capo.

1-14 Recitative: *There were shepherds abiding in the fields* (soprano)

There were shepherds abiding in the field, keeping watch over their flocks by night.

5 Andante

And lo! the an - gel of the

7

Lord came up - on them, and the glo - ry of the

9

Lord shone round ab - out them, and they were sore a - fraid.

1-15 Recitative: *And the angel said unto them* (soprano)

And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy,
which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

1-16 Recitative: *And suddenly there was with the angel* (soprano)

Allegro

And sud - denly there was with the an - gel a mul - titude

of the heav'nly host, prais-ing God, and say - ing;

1-17 Chorus: *Glory to God in the highest*

Allegro

Glory to God in the highest

18



24



28



33



41

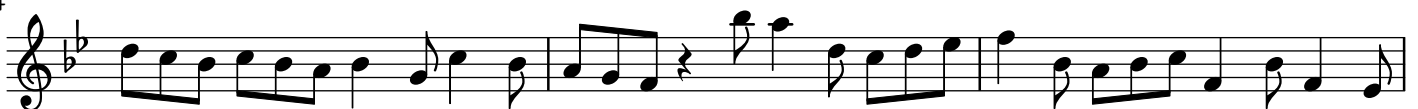


1-18 Air: Rejoice greatly, O daughter of Zion (soprano)

Allegro



4



7



II



15



MESSIAH

30

23



27



31



37



40



44



48



52



59



63



68

72

76

80

85

89

93

97

102

107

tr

p

f

Fine.

p

3

Da Capo.

1-19 Recitative: *Then shall the eyes of the blind* (alto)

Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped.

Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

1-20 Air: *He shall feed His flock like a shepherd* (alto, soprano)

Larghetto, e piano

5

9

13

17

21

25

29

33

37

42



47



52



1-21 Chorus: *His yoke is easy*



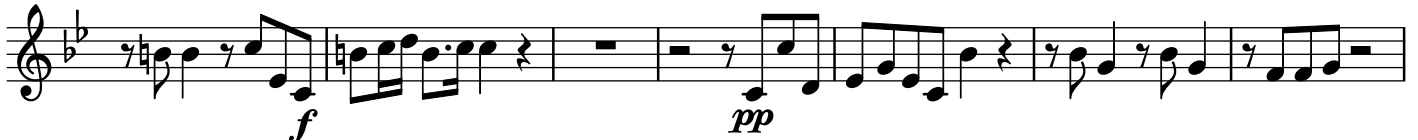
12



17



22



29



38



44



END OF THE FIRST PART

PART II

2-1 Chorus: *Behold the Lamb of God!*

Largo

6

II

16

21

26

This musical score is for a chorus in G major, 4/4 time, marked *Largo*. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature. The tempo marking *Largo* is placed above the first measure. The music features a mix of eighth and sixteenth notes, with several trills marked with a 'tr' symbol. The second staff starts with a measure rest followed by a sixteenth note. The third staff begins with a repeat sign. The fourth staff contains a measure rest. The fifth staff starts with a measure rest. The sixth staff concludes the piece with a final whole note chord.

2-2 Air: *He was despised and rejected* (alto)

Largo

6

13

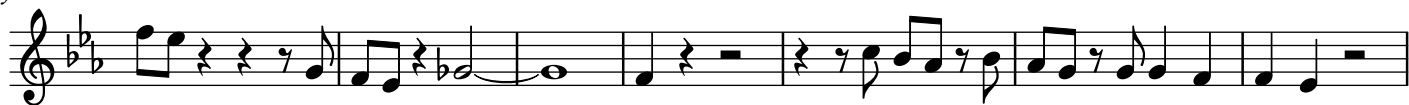
21

This musical score is for an air in G major, 4/4 time, marked *Largo*. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature. The tempo marking *Largo* is placed above the first measure. The music features a mix of eighth and sixteenth notes, with several trills marked with a 'tr' symbol. Dynamic markings include *p* (piano), *f* (forte), and *pp* (pianissimo). The second staff starts with a measure rest followed by a sixteenth note. The third staff begins with a repeat sign. The fourth staff contains a measure rest. The fifth staff starts with a measure rest. The sixth staff concludes the piece with a final whole note chord.

27



35



42



48



52



54



56



58



60



62



64

*Da Capo.*

2-3 Chorus: *Surely He hath borne our griefs*

Largo e staccato

4

7

9

11

15

20

22

24

Alla breve, moderato

27

40

50

64

80

96

106

Adagio

2-4 Chorus: *All we like sheep have gone astray*

Allegro moderato A tempo ordinario

8

14

20

25

31

4

41

45

51

56

61

66

70

75

85

Adagio 2

2-5 Recitative: *All they that see Him laugh him to scorn* (tenor)

Larghetto

Violino I II

Violino III

3

All they that

5

see him, laugh him to scorn; they

7

shoot out their lips, and shake their

9

heads, say - ing,

2-6 Chorus: *He trusted in God*

Allegro 8

14

20

26

32

38

44

51

57 Adagio

2-7 Recitative: *Thy rebuke hath broken His heart* (tenor)

Largo

Thy rebuke hath broken his heart; he is full of hea-viness, he is full of hea-viness;

6

thy rebuke hath broken his heart. He looked for some to have pi-ty on him, but there was no

II

man; neither found he a-ny to com-fort him. He loo-ked for some to have

15

pi-ty on him, but there was no man; neither found he a-ny to com fort him.

2-8 Air: Behold, and see if there be any sorrow (tenor)

Largo e piano

6

II

2-9 Recitative: He was cut off out of the land of the living (tenor)

He was cut off out of the land of the living: for the transgressions of thy people was he stricken.

2-10 Air: *But thou didst not leave His soul in hell* (tenor)

Andante larghetto

6

17

28

38

f

2-11 Chorus: *Lift up your heads, O ye gates*

A tempo ordinario

5

9

13

17

21

25

29

34

38

43

48

53

57

61

65

69

73

2-12 Recitative: *Unto which of the angels said He at any time* (tenor)

For unto which of the angels said He at any time, Thou art my Son, this day have I begotten thee?

2-13 Chorus: *Let all the angels of God worship Him*

Allegro

2-14 Air: *Thou art gone up on high* (alto)

Allegro larghetto

II

3

21

5

32

2

40

13

59

p

66

3

76

83

6

11

f

106

II2

tr

2-15 Chorus: *The Lord gave the word*

Andante allegro

2

Musical score for Chorus: *The Lord gave the word*. The score is written in G major (one sharp) and common time (C). It consists of 22 measures across six staves. The tempo is marked 'Andante allegro'. The first staff begins with a '2' above the first measure, indicating a second ending or a specific articulation. The melody is characterized by frequent eighth and sixteenth note patterns, creating a rhythmic and melodic flow. The key signature remains consistent throughout the section.

2-16 Air: *How beautiful are the feet* (soprano)

Larghetto

Musical score for Air: *How beautiful are the feet* (soprano). The score is written in G major (one sharp) and 12/8 time. It consists of 9 measures across three staves. The tempo is marked 'Larghetto'. The melody is more spacious and lyrical than the previous section, featuring dotted rhythms and longer note values. Dynamics are indicated with 'p' (piano) at measure 4 and 'f' (forte) at measure 9. The key signature remains consistent throughout the section.

13

17

21

f

2-17 Chorus: *Their sound is gone out into all lands*

A tempo ordinario

6

12

17

22

28

33

2-18 Air: *Why do the nations so furiously rage together* (bass)

Allegro

This musical score is for the Air 'Why do the nations so furiously rage together' for bass, measures 1 through 31. The tempo is marked 'Allegro'. The score is written on a single staff in treble clef with a common time signature (C). The key signature changes from C major to B minor at measure 4, indicated by a flat sign on the B line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. There are several slurs over the notes, and a dynamic marking of 'p' (piano) appears at measure 13. The score is divided into systems, with measure numbers 4, 7, 10, 13, 16, 19, 22, 25, 28, and 31 marked at the beginning of their respective lines.

Musical score for Part II, measures 34 to 64. The score is written on a single staff in treble clef. The key signature is one sharp (F#). The tempo is marked 'p' (piano). The score consists of 31 measures, grouped into 10 systems of 3 measures each. The first system (measures 34-36) includes a key signature change to one sharp. The second system (measures 37-39) includes a dynamic marking 'f' (forte). The third system (measures 40-42) includes a dynamic marking 'p' (piano). The fourth system (measures 43-45) includes a key signature change to one flat (Bb). The fifth system (measures 46-48) includes a key signature change to one sharp (F#). The sixth system (measures 49-51) includes a key signature change to one flat (Bb). The seventh system (measures 52-54) includes a key signature change to one sharp (F#). The eighth system (measures 55-57) includes a key signature change to one flat (Bb). The ninth system (measures 58-60) includes a key signature change to one sharp (F#). The tenth system (measures 61-63) includes a key signature change to one flat (Bb). The final measure (64) is a whole rest.

34

37

40

43

46

49

52

55

58

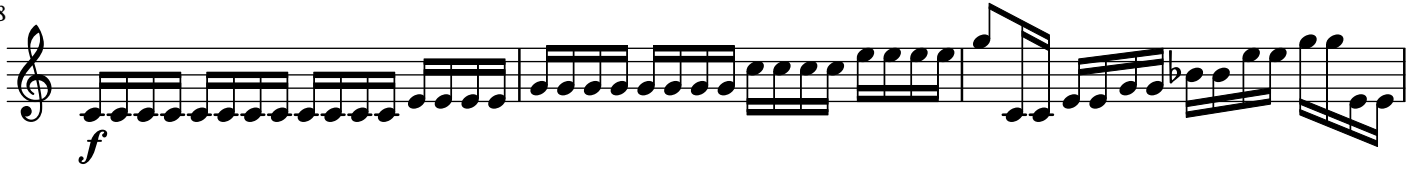
61

64

50

MESSIAH

68



71



74



77



79



81



83



85



87



89



91



93



2-19 Chorus: *Let us break their bonds asunder*

Allegro e staccato



7



14



20



28



35



45



53



61



2-20 Recitative: *He that dwelleth in heaven* (tenor)

He that dwelleth in the heavens shall laugh them to scorn; the Lord shall have them in derision.

2-21 Air: *Thou shalt break them with a rod of iron* (tenor)

Andante

4

8

13

17

21

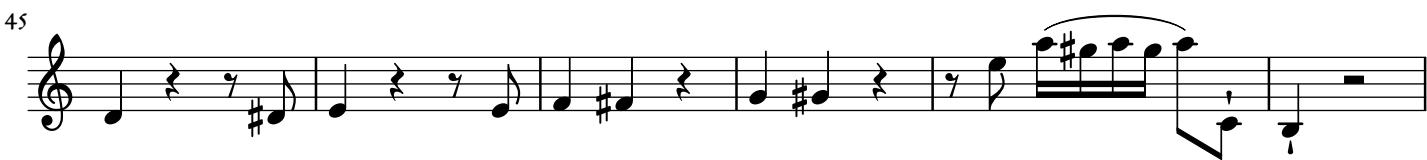
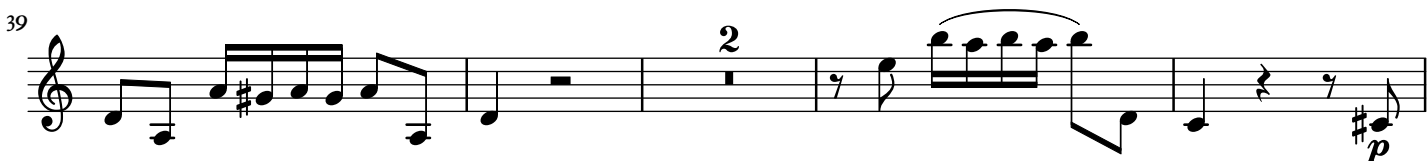
25

p

f

p

f



2-22 Chorus: *Hallelujah*

Allegro

5

9

13

17

21

25

28

31

35

42

4

The musical score is written for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Allegro'. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 28, 31, 35, and 42 indicated at the start of their respective lines. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. A repeat sign is present at the beginning of measure 42.

50

55

59

63

68

72

77

80

83

86

90

This musical score is written for a single melodic line in treble clef, featuring a key signature of two sharps (F# and C#). The time signature is not explicitly shown but is implied to be 4/4 based on the note values. The score consists of ten staves, each containing four measures of music. The notation includes a variety of note values: quarter notes, eighth notes, and sixteenth notes, often beamed together in groups. There are also rests and ties used throughout. The piece concludes with a double bar line at the end of the final measure (measure 90).

END OF THE SECOND PART

PART III

3-1 Air: *I know that my Redeemer liveth* (soprano)

Larghetto

7

12

17

25

31

37

47

53

58

67

72

78

84

89

97

101

106

5

28

33

3-3 Recitative: *Behold, I tell you a mystery* (bass)

Behold, I tell you a my-tery! We shall not all sleep, but we shall all be

5

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

3-4 Air: *The trumpet shall sound* (bass)

Pomposo, ma non allegro

8

12

28

7

43

52

9

68

77

87

96

114

123

131

142

150

9

2

2

Adagio

57

Fine. *Dal Segno.*

3-5 Recitative: *Then shall be brought to pass* (contr'alto)

Then shall be brought to pass the saying that is written, 'Death is swallowed up in victory.'

3-6 Duet: *O death! where is thy sting?* (contr'alto and tenor)

O death, where is thy sting? O grave where is thy victory?
The sting of death is sin; and the strength of sin is the law.

3-7 Chorus: *But thanks be to God*

6

10

15

21

27

33

39

45

Adagio

3-8 Air: *If God be for us* (soprano)

Larghetto

9

15

21

30

42

48

58

67

74

f

p

85

5

f

tr.

97

tr.

103

f

tr.

110

2

120

130

138

2

tr.

146

156

Adagio

3

f

tr.

166

tr.

172

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3-9 Chorus: *Worthy is the Lamb*

Largo

7 Andante

10 Largo

14

19 Andante

22 Larghetto
4

29

33

36

This musical score is for the Chorus 'Worthy is the Lamb' from Handel's Messiah, measures 64 to 99. It is written for a single melodic line in treble clef with a key signature of two sharps (F# and C#). The score is divided into measures 64 through 99, with measure numbers 7, 10, 14, 19, 22, 29, 33, and 36 indicating the start of new phrases or sections. The tempo markings are Largo (measures 64-73), Andante (measures 74-83), Largo (measures 84-93), and Larghetto (measures 94-99). The time signature is common time (C). The notation includes various note values, rests, and accidentals, with some measures featuring complex rhythmic patterns like sixteenth and thirty-second notes.

39

42

45

49

52

55

58

61

64

67

Adagio

3-10 Chorus: *Amen*

Allegro moderato

25

66

71

76

81

86

Adagio

END OF THE ORATORIO