

*George Frideric Handel*

# MESSIAH

---

1741

Oboe I

Based upon the Deutsche Händelgesellschaft Edition  
Edited by Frideric Chrysander

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# PART I

## 1-1 SINFONIA

Violino

Grave

7

14

Allegro moderato

20

26

34

40

45

51

57

63

68

74

80

1. 2.

tr

87

93

Musical notation for measures 87-98. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

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

Violino **Larghetto e piano**

Musical notation for the Violino part, measures 1-33. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo/mood is **Larghetto e piano**. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. A trill is marked above measure 3. A dynamic marking **f** (forte) appears at the end of measure 29.

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

Andante

Violino

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

Oboe

**Allegro**

13

2

24

2

37

14

63

5

2

80

5

96

3

110

4

125

**Adagio**

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

Violino

5

10

15

18

21

*f*

26

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

Larghetto

Violino



Larghetto

91

3 4 5

Prestissimo

111

118

121

124

127

130

133

136

139

*p*

142

Adagio

146

3 *f*

152

155

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

Oboe **Allegro**

5

9

18

25

33

39

46

51

2

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

5

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

Violino **Andante**

4

7

11

16

21

tr

tr

tr

tr

p

Musical score for Part I, page 11, measures 27-102. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano). Performance instructions include *tr.* (trills) and *2* (second ending). Measure numbers 27, 33, 37, 40, 45, 49, 53, 61, 68, 72, 78, 82, 91, 98, and 102 are indicated at the start of their respective staves.

(attacca il Coro.)

1-10 Chorus: *O thou that tellest good tidings*

Oboe

7

13

20

26

12

1-11 Recitative: *For, behold! darkness shall cover* (bass)

Violino

Andante larghetto

4

8

11

15

19

*p*

1-12 Air: *The people that walked in darkness* (bass)

Violino

Larghetto

*p*

Musical score for Part I, page 13, measures 5-60. The score is written in treble clef with a key signature of two sharps (F# and C#). The music consists of a single melodic line with various dynamics and articulations.

Measures 5-9: *tr* (trill) above the staff.

Measure 16: *f* (forte) below the staff.

Measure 17: *p* (piano) below the staff.

Measure 31: *f* (forte) below the staff.

Measure 32: *p* (piano) below the staff.

Measure 44: *f* (forte) below the staff.

Measure 49: *p* (piano) below the staff.

Measure 59: *f* (forte) below the staff.

1-13 Chorus: *For unto us a child is born*

Andante allegro

Oboe

5

10

15

19

33

41

51

59

65

71

76

80

86

## 1-14 PIFA

Larghetto, e mezzo piano

Violino

4

7

10

13

16

19

*Fine.*

*Da Capo.*

**1-15** Recitative: *There were sheperds abiding* (soprano)

**1-16** Recitative: *And lo! the angel of the Lord* (soprano)

*Andante*

Violino

*p*

3

5

**1-17** Recitative: *And the angel said unto them* (soprano)

**1-18** Recitative: *And suddenly there was with the angel* (soprano)

*Allegro*

Violino

3

6

1-19 Chorus: *Glory to God in the highest*

Oboe **Allegro**

5

10

20

24

29

38

3

7

1-20 Air: *Rejoice greatly, O daughter of Zion* (soprano)

Violino **Allegro**

4

8

13

18

26

31

38

4

2

*p*

*f*

*f*

*tr*



42 *p* *f* *p*

47

51

56 *3*

63

68

72

76 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

80 *f*

85

89 *p* *f* *Fine.* *p*

93

98

103

107 *3*

*Da Capo.*

1-21 Recitative: *Then shall the eyes of the blind* (alto)1-22 Air: *He shall feed His flock* (alto, soprano)

Larghetto, e piano

Violino

Violino

4

8

12

16

20

24

28

32

36

40

44

48

52

*f*

**1-23** Chorus: *His yoke is easy, His burthen*

Oboe **Allegro**

4

5

12

16

20

24

2

30

34

38

42

46

END OF THE FIRST PART

# PART II

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

Violino **Largo**

5

9

13

17

23

29

Detailed description: This is a musical score for a violin part, labeled 'Violino' and 'Largo'. It consists of seven staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features several trills, indicated by 'tr' above notes. The score includes measure numbers 5, 9, 13, 17, 23, and 29. The piece concludes with a double bar line at the end of the seventh staff.

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

Violino **Largo**

5

11

Detailed description: This is a musical score for a violin part, labeled 'Violino' and 'Largo'. It consists of three staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music includes dynamic markings: *p* (piano), *f* (forte), and *pp* (pianissimo). A trill is marked with 'tr' above a note in the first staff. The score includes measure numbers 5 and 11. The piece concludes with a double bar line at the end of the third staff.

17

23

29

36

43

48

52

55

58

61

64

*p*

*f*

*p*

*f*

*Fine.* *mp*

*Da Capo.*

Detailed description: This is a musical score for a single melodic line in treble clef, spanning measures 17 to 64. The key signature is B-flat major (two flats). The score is divided into systems of five measures each. Measure 17 starts with a half note G4, followed by a quarter rest, then an eighth note G4, a quarter note F4, and a quarter note E4. Measure 23 begins with a half note G4, followed by eighth notes A4, B4, and C5. Measure 29 features a half note G4, a whole note G4, and a half note F4. Measure 36 starts with an eighth note G4, a quarter note F4, and a quarter note E4. Measure 43 begins with a quarter rest, followed by eighth notes G4, F4, and E4. Measure 48 contains a half note G4, a quarter note F4, and a quarter note E4, followed by a double bar line and a series of sixteenth notes. Measure 52 continues the sixteenth-note pattern. Measure 55 shows a change in the sixteenth-note pattern. Measure 58 continues the sixteenth-note pattern. Measure 61 shows a change in the sixteenth-note pattern. Measure 64 ends with a half note G4, a quarter rest, and a quarter note G4 with a sharp sign, followed by a double bar line.

2-3 Chorus: Surely He hath borne our griefs

Largo e staccato

Violino

3

5

7

9

11

14

19

21

23

25

Alla breve, moderato

Violino

10

20

32

47

63  Musical notation for measures 63-81. The key signature has two flats (B-flat and E-flat). Measure 63 starts with a treble clef and a common time signature. A fermata is placed over measure 70, with the number '9' written above it. The piece concludes with a double bar line and a key signature change to one flat (B-flat) and common time.

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

**Allegro moderato**  
**A tempo ordinario**

Violino  Violino part for measures 7-82. The key signature has two flats (B-flat and E-flat) and the time signature is common time. The piece begins with a treble clef. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over measure 41, with the number '2' written above it. The piece concludes with a double bar line and a key signature change to one flat (B-flat) and common time.

2-5 Recitative: *All they that see Him* (tenor)

Larghetto

Violino

3

5

7

9

2-6 Chorus: *He trusted in God that He would*

Allegro

12

Violino

17

23

32

38

46

52

58



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

Violino

Largo

10

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

Violino

Largo e piano

6

11

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

Violino

2-10 Air: *But thou didst not leave* (tenor)

Violino

Andante larghetto

5

16

27

38

*f*

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

A tempo ordinario

Violino

53

57

61

65

69

73

**2-12** Recitative: *Unto which of the angels* (tenor)

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

**Allegro**

Violino

6

12

18

26

32

*f*

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

**Allegro larghetto**

Violino

6

12

27

34

42

62

73

81

94

111

*p*

*f*

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

**Andante allegro**

Violino

5

8

13

16

19

22

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

**Larghetto**

Violino

4

10

16

21

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

**A tempo ordinario**

Oboe

6

16

21

28

33

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

Allegro

Violino

The musical score is written for a violin in treble clef with a common time signature. It begins with the tempo marking 'Allegro'. The score is divided into measures, with measure numbers 3, 6, 9, 12, 15, 18, 21, 24, 27, 30, 33, 37, 40, and 43 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *f* (forte) are used throughout. There are also some accidentals, including flats and sharps, and a fermata at the end of the piece.

This musical score, labeled 'PART II' and page '31', consists of 12 staves of music. The notation is primarily in treble clef. The first staff (46) begins with a melodic line featuring a sharp sign (F#) and includes a double bar line. The second staff (49) contains a continuous eighth-note accompaniment. The third staff (52) continues this accompaniment with some melodic variation. The fourth staff (55) features a melodic line with a sharp sign (F#) and a double bar line. The fifth staff (58) continues the eighth-note accompaniment. The sixth staff (61) continues the eighth-note accompaniment. The seventh staff (64) continues the eighth-note accompaniment and ends with a fermata. The eighth staff (68) begins with a dynamic marking of *f* (forte) and includes a flat sign (Bb) and a double bar line. The ninth staff (71) continues the melodic line with a fermata. The tenth staff (75) begins with a dynamic marking of *p* (piano) and continues the melodic line. The eleventh staff (78) continues the eighth-note accompaniment. The twelfth staff (81) continues the eighth-note accompaniment. The thirteenth staff (84) continues the eighth-note accompaniment with a sharp sign (F#). The fourteenth staff (87) continues the eighth-note accompaniment with a sharp sign (F#). The fifteenth staff (90) continues the eighth-note accompaniment with a sharp sign (F#). The sixteenth staff (93) continues the eighth-note accompaniment and ends with a fermata and a double bar line.

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

**Allegro e staccato**

Violino

8

19

27

35

40

47

53

61

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

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

**Andante**

Violino

4

4



Musical score for Part II, page 33, measures 8-70. The score is written in treble clef with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line at measure 70.

8 *p*

13 *f*

18 *p*

22

26 *f*

32

37 2

43 *p*

49 5

59 *f*

66

70

2-22 Chorus: *Hallelujah*

**Allegro**

Violino

4

8

12

16

20

24

27

30

33

38

43

Musical score for Part II, measures 47-90. The score is written in treble clef with a key signature of two sharps (F# and C#). The music consists of a single melodic line. Measure 47 begins with a quarter rest followed by a quarter note G4, then eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 51 starts with a quarter rest, followed by a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 55 begins with a quarter rest, followed by a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 59 starts with a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 63 begins with a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 67 starts with a quarter rest, followed by a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 72 begins with a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 76 starts with a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 80 begins with a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, followed by a trill on G4. Measure 83 starts with a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 86 begins with a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 90 starts with a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, followed by a quarter rest, a quarter note G4, a half note G4, and a whole note G4.

END OF THE SECOND PART

# PART III

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

Violino **Larghetto**

7

12

17

26

32

39

50

56

62

71

76

82 *p* 2

88 *f* 3

97

101 *f*

106 *p* 5

115 *f* 3 *p*

124

128

133 *p* 3

141 *f* Adagio 3

154

160 3

Detailed description: This page of a musical score, labeled 'PART III' and page number '37', contains ten staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The music is written in a 3/4 time signature. The first staff (measure 82) begins with a fermata over a quarter rest, followed by a dynamic marking of *p* and a second-measure rest. The subsequent staves feature various rhythmic patterns, including eighth-note runs, quarter-note passages, and rests. Dynamic markings include *f* (forte) and *p* (piano). Fingerings are indicated by numbers 2, 3, 5, and 3. A tempo change to 'Adagio' is marked above the eighth staff (measure 141), accompanied by a three-measure rest. The score concludes with a fermata over a half note in the final measure (160).

**3-2** Chorus and soli: *Since by man came death*

Violino

Grave 6 Allegro

11

16 Grave 6 Allegro

27

32

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

Violino

6

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

Violino

Pomposo, ma non allegro

7

12

26

41

49

56

*f*

*f*

72

79

88

95

112

119

126

133

142

150

9

2 Adagio

*f*

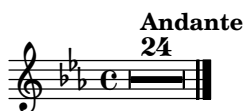
57

*Fine.*  
*Dal Segno.*

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



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



(attacca il Coro.)

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

Violino

6

12

20

27

33

38

44 *Adagio*

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

Violino

*Larghetto*

9

16

22

35

45



56 *tr.* *tr.* 3 *tr.* *p*

65

72 5 *tr.*

84 5 *tr.* *f*

95 *tr.*

102 *tr.* *f* *tr.* *tr.*

109 2

119

129

137 2 *tr.*

146

156 *Adagio* 3 *f* *tr.*

166 *tr.* *tr.*

172

Detailed description: This page of a musical score, labeled 'PART III' and page number '41', contains measures 56 through 172. The music is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The score features various musical notations including eighth and sixteenth notes, rests, and trills (marked 'tr.'). Dynamic markings include 'p' (piano) at measure 56, 'f' (forte) at measures 84 and 102, and 'Adagio' at measure 156. There are also numerical markings: '3' above measure 56, '5' above measures 72 and 84, and '2' above measures 109 and 137. The piece concludes with a double bar line at measure 172.

3-9 Chorus: Worthy is the Lamb

Violino

**Largo**

5 **Andante**

9

12 **Largo**

18 **Andante**

22 **Larghetto**  
4

29

33

36

40

44

48

51

54

57

60

63

66 *Adagio*

### 3-10 Chorus: Amen

*Allegro moderato*  
20

Violino

26

33

40

47

54

62

68

74

81 *Adagio*

## END OF THE ORATORIO

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