

## Messiah Markings

All page and measure references are to the New Novello Choral Edition

### Quick check for choral movements

Movement 4 [Page 11] And the Glory of the Lord  
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Movement 12 [Page 55 ] For Unto Us a Child Is Born  
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Movement 21 [Page 86] His Yoke Is Easy and His Burthen if Light  
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Movement 24 [Page 98] Surely He Hath Borne Our Griefs  
Movement 25 [Page 102 ] And With His Stripes We Are Healed  
Movement 26 [Page 106 ] All We Like Sheep Have Gone Astray  
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Movement 33 [Page 127] Lift Up Your Heads, O Ye Gates  
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Movement 53 [Page 217] Worthy Is the Lamb That Was Slain

### General seating cues

Walk on with music in the hand that is farthest from the audience. Remain standing until a designated front-row singer seats us. When the conductor and soloists enter to applause, *follow the concertmaster*. If the conductor asks the orchestra to rise, the chorus rises as well. Sit when the concertmaster sits. (We remain seated for the first three movements.) Note that this is different from curtain calls at the end of the performance, when the orchestra and chorus are recognized separately with separate standing cues.

#### No. 4 — And the Glory of the Lord

**Seating cue:** Stand on downbeat of m4

| Location | Section | Marking |
|----------|---------|---------|
|----------|---------|---------|

|            |      |  |
|------------|------|--|
| throughout | SATB | <i>and</i> is pronounced <i>ahnd</i> and has a shadow vowel <i>ahn-də</i>  |
| throughout | SATB | <i>glory</i> is three syllables with the first slightly before the beat: <i>gə-LOW-ree</i>   |
| throughout | SATB | <i>Lord</i> is pronounced <i>laud</i> , making the full phrase <i>ahn-də thə gə-LOW-ree of the laud</i>  |
| throughout | SATB | <i>revealed</i> is pronounced <i>rə-VEE-ləd</i>  |
| throughout | SATB | <i>the</i> is pronounced with a schwa when the following word begins with a consonant  |
| throughout | SATB | <i>For the mouth of the Lord</i> is rendered <i>for thə moth of thə laud</i> .   |
| mm14, 32   | STB  | Staccato on first two quarter notes, then lean on downbeat of next measure   |
| m17        | SATB | Make the half note a dotted quarter and add an eighth rest, clearing the deck for the tenor  |
| m29ff      | A    | Focused tone, no vibrato.  |
| letter A   | A    | Present, joyful, and <i>detachéon and the glory</i> .  |
| mm36-37    | SATB | staccato beat 4 ( <i>be</i> ) and beat 1 ( <i>re-</i> ) and taper out of m37   |
| mm42ff     | SATB | Elide <i>and all flesh shall see</i> , making it <i>ahn də'all fleh shall see</i> . Articulate the detached quarter notes. Staccato eighth notes |
| mm50-55    | TB   | Accented and energized   |
| mm56-57    | T    | <i>Decrescendo</i>   |
| m57        | TB   | Lose the dot and add quarter rest: off on beat 3   |
| m67        | T    | <i>crescendo together</i>  |
| m73        | TB   | <i>diminuendo</i> ; taper the phrase   |
| m87        | TB   | <i>p</i> and <i>decrescendo</i>  |
| m92        | TB   | <i>crescendo to f</i>  |
| m116       | TB   | <i>p</i>   |
| mm120, 123 | TB   | <i>crescendo</i>   |
| m124       | TB   | <i>decrescendo</i> so the entrance at 125 is a good <i>f</i>   |
| mm130-134  | T    | Every quarter note is detached   |

**Seating cue:** The conductor will seat us at the end of the movement. This is normally a time for seating latecomers.

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#### No. 7 — And He Shall Purify

**Seating cue:** Stand on the downbeat of m152 of previous movement (second measure of *Prestissimo* section)

| Location | Section | Marking |
|----------|---------|---------|
|----------|---------|---------|

|            |      |  |
|------------|------|--|
| throughout | SATB | <i>and</i> is pronounced <i>ahnd</i> , or with shadow vowel <i>ahn-də</i>  |
| throughout | SATB | <i>purify</i> is pronounced <i>PEW-rə-fy</i> (J-glide with hooty ooh)  |
| throughout | SATB | <i>righteousness</i> has two schwas, <i>RYE-chəs-nəs</i>   |
| throughout | SATB | Keep all melismas light, even weightless, with slight pulse on first note of each four-note group                        |
| m10        | T    | Notes leading to melismas in the pickup to m11 are detached  |
| letter B   | T    | Three words — <i>that they may</i> — are detached, <i>marcato</i>  |
| m23        | T    | Three syllables of <i>offering</i> are detached. Careful with pronunciation of <i>righteousness</i> (two notes as above) |
| m25        | T    | Hold the quarter note for full value   |

**Seating cue:** Remain standing through No. 9.

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### No. 9 — O Thou that Tellest Good Tidings to Zion

| Location | Section | Marking |
|----------|---------|---------|
|----------|---------|---------|

|            |      |  |
|------------|------|--|
| throughout | SATB | <i>Thou</i> is pronounced <i>thah</i> (avoid the diphthong until the last possible moment)                                 |
| throughout | SATB | <i>Behold</i> is pronounced <i>bə-HOLD</i> (beh, not bee) and with shadow vowel <i>bə-HOL-də</i>                           |
| m106ff     | SATB | Emphasis on <i>tidings</i> and a good glottal attack on <i>unto</i> , which has a hooty oooo.                              |
| m118       | SATB | Hooty <i>ooo</i> on <i>Judah</i> then <i>bih-HOLD</i> with a shadow vowel elided with <i>d'your</i>                        |
| m120       | SATB | <i>Bih-hold</i> shadow vowel goes on the eighth rest.  |
| m124       | SATB | <i>thee</i> is an eighth note followed by an eighth rest.  |
| m126       | SATB | <i>subito p</i> on <i>say untoo</i>  |
| m127       | ST   | The 32nd notes on <i>bih-HOLD</i> may be performed as <i>bih-dih-bih-HOLD</i>  |
| m128       | SATB | Place shadow vowel of <i>bih-HOLD</i> on the eighth rest.  |
| m132       | SATB | <i>Lord</i> is a dotted quarter followed by an eighth rest, then <i>subito p</i> . Detach the two eighths on <i>of the</i> |
| m133       | STB  | Drop the dot on <i>Lord</i> , add a quarter rest and put the shadow vowel on it, clearing the de the alto entrance.        |
| m133       | A    | Make <i>Lord</i> a half note, add an eighth rest and put the shadow vowel on it.   |
| m135       | SATB | Accent <i>thee</i> and be sure to give it full value.  |

**Seating cue:** The conductor will seat us at the end of the movement.

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### No.12 — For Unto Us a Child Is Born

**Seating cue:** Stand on the downbeat of m3.

| Location | Section | Marking |
|----------|---------|---------|
|----------|---------|---------|

|            |      |  |
|------------|------|--|
| throughout | SATB | <i>For unto us a child is born</i> is pronounced <i>foe untoo uh sah child is bawn</i> . Cross out the <i>r</i> o Make a clear glottal on <i>us</i> and elide the <i>s</i> . |
| throughout | SATB | Careful with the diphthongs: start the first syllable of <i>counselor</i> on <i>cah</i> and save the <i>oun</i> for the last possible moment                                 |
| letter A   | SATB | When the section enters, stress <i>for</i> , make <i>unto us a child is</i> staccato; <i>bawn</i> , not <i>born</i> , and remember the hooty ooh on <i>unto</i>              |
| m156f      | AT   | Clear attacks on <i>a</i> in the phrase <i>a son is given</i>  |
| m26f       | T    | All notes are detached   |
| m32        | SATB | <i>Detaché</i> on the phrase <i>shall be call-ed</i> .   |
| m35        | SATB | Staccato on the phrase <i>The mighty God</i> with tenuto on <i>God</i> .   |
| m36ff      | SATB | Make it <i>everlasting FAH-thuh</i> throughout.  |
| m37        | SATB | Make beat 3 ( <i>Peace</i> ) an eighth note with an eighth rest  |

**Seating cue:** Remain standing through Movement 17.

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### No. 17 — Glory to God

**Seating cue (2019):** Stand on beat 3 of last measure at top of page after *suddenly* (m8 of No. 16).

| <b>Location</b>   | <b>Section</b> | <b>Marking</b>   |
|---|----------------|--|
| throughout  | SATB           | Place the <i>glə</i> of <i>Glory</i> slightly before the beat; accent the <i>loh</i> r syllable and taper the <i>ree</i> . |
| throughout  | SATB           | Schwa on final syllable: <i>thə high-ast</i>   |
| throughout  | SATB           | Shadow vowel every time: <i>goo-də-will</i> with hooty ooh   |
| throughout  | SATB           | Shadow vowel every time: <i>too-wawə'men</i> with hooty ooh  |
| throughout  | SATB           | <i>the</i> is a schwa: <i>thə</i>  |
| throughout  | SATB           | <i>in thə hi-ast</i>   |
| throughout  | SATB           | Shadow vowel: <i>ahn də'pea-sawn arth</i>  |
| throughout  | TB             | <i>And peace on earth</i> is always <i>mp</i> ; next phrase is always <i>f</i>   |
| throughout  | TB             | Be careful to keep sound light on on any octave leaps to avoid sagging pitch   |
| m35-38  | SATB           | <i>mfat</i> m35, <i>fat</i> m36, <i>f+at</i> m37, <i>ffat</i> m38,   |
| m42   | SATB           | <i>Decrescendo</i> and taper out on <i>mən</i> .   |
| <b>Seating cue:</b> Sit on downbeat of m43 and turn ahead to page 85. |                |  |

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### No. 21 — His Yoke Is Easy and His Burthen Is Light

**Seating cue:** Stand on the downbeat of m54 in previous movement (page 85).

| <b>Location</b>   | <b>Section</b> | <b>Marking</b>   |
|---|----------------|--|
| throughout  | T              | This movement especially should have a more falsetto quality in the upper register.  |
| throughout  | SATB           | Aspirate the <i>h</i> in <i>his</i>  |
| throughout  | SATB           | The <i>th</i> in <i>burthen</i> is like the <i>th</i> in “other” with no <i>r</i> sound and a schwa on the final syllable: <i>thən</i> |
| throughout  | SATB           | Diphthong alert: start <i>light</i> as <i>lah</i> and postpone the <i>eet</i> part as long as possible                                 |
| mm49-51   | T              | We're in 4/4 for the last three measures. Slight ritard and lift before final measure. Watch conductor closely.                        |
| <b>Seating cue:</b> This concludes the first half. Remain standing. Books down as soon as applause begins. Carry book in right hand farthest from the audience as we leave the stage. |                |  |

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### No. 22 — Behold the Lamb of God

**Seating cue:** The orchestra will stand on cue when the conductor and soloists enter for the second half. We stand with the orchestra, but we remain standing when the orchestra sits.

| <b>Location</b> | <b>Section</b> | <b>Marking</b>  |
|-----------------|----------------|---|
| throughout      | SATB           | Overall darker color. <i>Behold</i> is sung with shadow vowel, stress second syllable: <i>bih-HOLD</i>  |
| throughout      | SATB           | Keep schwa in mind: <i>thə lamb, takəth, thə sin, thə world</i>   |
| throughout      | SATB           | Pronounce the <i>a</i> in <i>Lamb</i> as the <i>a</i> in <i>apple</i>   |
| through         | SATB           | Stress the word <i>sin</i> through the end of the movement; hiss the <i>s</i> a bit   |
| throughout      | ATB            | Do not sing the ossia in m20 (final note of the measure is an eighth).  |
| throughout      | T              | Regarding the dotted ossia: YES in m9, NO in mm20, 24, 25, 28.  |
| throughout      | T              | Regarding the pickup notes, MARK YOUR SCORE to produce the following: Sing them as eighth notes going into mm6, 8, 10, 11, 16, 17, and middle of m23. Sing them as eighth notes going into mm9, 13, 14, 15, 19, 20. Otherwise follow the score. |
| m29             | T              | Be very careful to keep the pitch high. Do not allow an <i>r</i> sound to make it sag. Maintain a light quality, <i>senza vibrato</i>   |

**Seating cue:** The conductor will seat us at the end of the movement.

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### No. 24 — Surely He Hath Borne Our Griefs

**Seating cue:** The conductor will cue us to stand.

| Location | Section | Marking |
|----------|---------|---------|
|----------|---------|---------|

|            |      |  |
|------------|------|--|
| throughout | SATB | <i>surely</i> is sung in three syllables, beginning with a hooty ooh: <i>SHOO-dih-lee</i> . Accent the first syllable and detach the following two words: <i>he   hath</i> |
| throughout | SATB | <i>chastisement</i> ends with a schwa. Write it in wherever it occurs: <i>chastisemənt</i> .   |
| m7         | SATB | No break, no lift in <i>griefs and carried</i>   |
| m8         | SATB | Strong <i>k</i> on <i>carried</i> . Last quarter note becomes an eighth with eighth rest.  |
| m10        | SATB | Bloom on <i>borne</i> and <i>griefs</i> .  |
| m12-13     | SATB | Aspirate and stress <i>he</i> , then crescendo into m15, then <i>subito p</i> on <i>he</i> after <i>transgression</i>  |
| m16        | T    | Place the <i>br</i> of <i>bruised</i> before the beat  |
| m18        | SATB | <i>crescendo</i> followed by <i>decrescendo</i> in m19   |
| m19        | SATB | Do not hammer the second syllable of <i>iniquities</i> but do give the word a shadow vowel: <i>in kwih-tee-sə</i> . Give full value to final quarter note.                 |
| mm19-21    | SATB | Staccato on the first two eighth notes of the phrase <i>thə chastisemənt</i>   |
| m24        | SATB | Shadow vowel for <i>him</i> in final word of movement: <i>hih-mə</i>   |

**Seating cue:** Remain standing through No. 28.

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### No. 25 — And with His Stripes We Are Healed

| Location | Section | Marking |
|----------|---------|---------|
|----------|---------|---------|

|            |      |   |
|------------|------|---|
| throughout | SATB | <i>and with</i> has a strong shadow vowel: <i>ahn də'with</i> |
| throughout | SATB | <i>healed</i> has a strong shadow vowel: <i>hee-ləd</i>       |
| m11        | SA   | Place strong shadow vowel on the rest.                        |
| m46        | SATB | The last syllable is definitely a schwa                       |

**Seating cue:** Remain standing through No. 28.

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### No. 26 — All We Like Sheep Have Gone Astray

| Location | Section | Marking |
|----------|---------|---------|
|----------|---------|---------|

|             |      |   |
|-------------|------|---|
| throughout  | SATB | Stay light on melismas. Pulse the first note of every four-note group of sixteenths to maintain rhythmic consistency. |
| throughout  | SATB | Diphthong alert: <i>like</i> starts with <i>lah</i> ; save the <i>ee</i> until the last possible moment.              |
| throughout  | SATB | Elide <i>like</i> to <i>sheep</i> , making <i>lah k'sheep</i> .   |
| throughout  | SATB | No <i>r</i> in <i>turn-ed</i> , more like <i>tuh-ned</i>  |
| throughout  | SATB | Elide <i>hih zo n'way</i> with tenutos on <i>his own way</i>  |
| m34         | SATB | Make <i>we like sheep</i> eighth notes with eighth rests  |
| m57         | TB   | Taper last two beats of <i>astray</i>   |
| m59         | SA   | Taper last two beats of <i>astray</i>   |
| m81, 82, 83 | SAT  | Make penultimate <i>on him</i> a half note (on) with quarter rest (him) and a quarter rest                            |
| mm88-92     | SATB | <i>subito p</i> for final phrase; break before final measure: watch the conductor carefully.                          |

**Seating cue:** Remain standing through No. 28.

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### No. 28 — He Trusted in God

**Location Section Marking**

|                         |      |   |
|-------------------------|------|---|
| throughout              | SATB | We are a sarcastic, mocking crowd in No. 28 with a few tough-guy Roman soldiers mixed in. "Him deliver him" is a wise-guy taunt aimed directly at God. Spitting of consonants is in character and encouraged. |
| throughout              | SATB | <i>dih-LIH-vəh</i>  |
| throughout              | SATB | Diphthong alert: <i>delight</i> begins with <i>dih-LAH</i> ; save final <i>eet</i> until last possible moment.  |
| mm19, 33,<br>39, 47, 55 | T    | Trill on second syllable of <i>deliver</i> . Make it strong and nasty like an angry crowd.  |
| letter C                | SATB | Start hissing the <i>s</i> in <i>he trusted</i> , and make the last syllable a schwa: <i>trussss-təd</i><br><u>Note for Messiah 2019: No hissing this year.</u>   |
| m55                     | T    | <i>crescendo</i> to <i>mp</i> in m56  |
| mm61-63                 | T    | Accent and detach all notes. Don't punch the final measure but do give it a strong shadow at cutoff.  |

**Seating cue:** The conductor will seat us. Turn ahead to page 171

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### No. 33 — Lift Up Your Heads, O Ye Gates

**Seating cue:** Stand on downbeat of second measure.

|            |      |   |
|------------|------|---|
| throughout | SATB | Mark or highlight your part. The lines shift often (and abruptly) between SSA and TB, and between semi-chorus and <i>tutti</i> . Know where you're going and what you're singing. |
| m13        | TB   | Sing as written except for <i>King of Glory</i> , which should be four straight eighth notes with no ornamentation.   |
| mm14-15    | TB   | <i>King of</i> as written (no ossia)  |
| m20        | TB   | <i>and</i> is now an eighth note  |
| m30        | TB   | <i>of</i> as written (no ossia)   |

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### No. 41 — Let Us Break Their Bonds Asunder

**Seating cue:** Stand on m3 of *previous movement* (No. 40, page 155).

**Seating cue:** Stand on downbeat of m3 in the previous movement (No. 40).

|            |      |   |
|------------|------|---|
| throughout | SATB | Shadow vowel: <i>ahn d'cast away ...</i>  |
| throughout | SATB | Be careful with the placement of the <i>ks</i> on <i>yokes</i> , particularly when it occurs on a half-note. <i>from</i> often does. Elide it with <i>from</i> as in <i>yo ks'from us</i> . |
| mm58-59    | SATB | See note on <i>yo ks'from us</i> , above. Crucially important in final measure.   |

**Seating cue:** Sit on downbeat of m61.

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### No. 44 — Hallelujah!

**Seating cue:** Stand on downbeat of second measure.

**Location Section Marking**

|            |   |                                 |
|------------|---|---------------------------------|
| throughout | T | Use falsetto high in your range |
|------------|---|---------------------------------|

|     |   |   |
|-----|---|---|
| m14 | T | Pickup to m15 is <i>mp</i>  |
| m32 | T | <i>decrescendo</i> to <i>p</i>  |
| m36 | T | Sing it <i>bih-come</i> . Drop the dot in m37 and add a quarter rest            |
| m38 | T | Follow the alto rhythm.   |
| m40 | T | Drop the dot and add an eighth rest. In m41, make it a quarter and quarter rest |
| m52 | T | <i>pp+</i>  |
| m55 | T | <i>pp</i>   |
| m58 | T | <i>p</i> , detached staccato  |
| m61 | T | <i>mp</i>   |
| m64 | T | <i>mf+</i>  |
| m66 | T | Ritard; draw eye glasses if necessary; watch the conductor; <i>mf-</i>          |
| m69 | T | <i>a tempo</i> , watch the conductor  |
| m90 | T | Begin <i>mp</i> and increase to <i>ff</i> with each iteration                   |

**Seating cue:** The conductor will seat us. Flip ahead to page 186.

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#### No. 46 — Since by Man Came Death

**Seating cue:** The conductor will cue us to stand.

##### Location Section Marking

|            |      |   |
|------------|------|---|
| throughout | SATB | Follow dynamic markings: <i>p</i> in <i>grave</i> sections, <i>f</i> in <i>allegro</i>                    |
| throughout | SATB | Diphthong alert: <i>Christ</i> begins with <i>krah</i> ; add the <i>eest</i> at the last possible moment. |
| m18        | SATB | Lift after <i>Adam</i>  |
| m29, 32    | SATB | Elide the <i>t</i> of <i>Christ</i> , making it <i>t'shall</i>  |
| m30        | SATB | Bloom on <i>made</i>  |

**Seating cue:** The conductor will seat us. Flip ahead to page 194.

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#### No. 53 — Worthy Is the Lamb That Was Slain

**Seating cue:** Make certain on this one. We stand on the downbeat of m143, page 194, with trumpet flourish

##### Location Section Marking

|            |      |  |
|------------|------|--|
| throughout | SATB | <i>worthy</i> is pronounced <i>wuh-thee</i> , no <i>r</i>  |
| m11        | SATB | Taper <i>blessing</i>  |
| letter A   | SATB | The <i>largo</i> is <i>pp</i> , immediately on the page turn   |
| m15        | SATB | <i>crescendo</i> to <i>mf-</i>   |
| m21        | SATB | From <i>p</i> for honor, to <i>mp</i> for glory, to <i>mf</i> for blessing, then taper phrases   |
| letter B   | T    | Be careful not to weight down the descending notes. Maintain a light tone quality as if in a higher register.  |
| m35        | T    | Falsetto entrance please   |
| mm36-39    | B    | G.F. Handel surely intended these four measures as a memorial to the performance care of David Parker, bass emeritus, who sang them with unmatched gusto for 45 seasons with the Providence Singers. |
| m51        | T    | Enter <i>p</i> and taper the phrase  |
| m55        | T    | Enter forte and decay phrase ending; keep pitch up on descending run   |
| m77        | T    | Dynamic is <i>p</i>  |

|           |      |  |
|-----------|------|--|
| m78       | T    | Quarter notes stacato/detached   |
| letter H  | T    | <i>non legato</i> ; do not drag  |
| m113      | T    | Pickup to m114 is <i>mp</i> not <i>f</i> as published                                |
| m117      | T    | <i>p</i> and tenuto over first note; <i>crescendo</i> to reach <i>mf</i> at letter I |
| mm123     | T    | Tenuto over first note (also in mm127, 132, 134, and 137)                            |
| m128      | T    | <i>decrescendo</i> to reach <i>mp</i> at 130   |
| m136      | T    | <i>decrescendo</i>   |
| m139-148  | T    | Begin <i>crescendo</i> from <i>p</i> to <i>f</i> at m143 and <i>ff</i> at m148       |
| mm148-159 | T    | Maintain strong <i>ff</i> to the end of the work                                     |
| m150      | T    | Stacatto quarter notes.  |
| m155      | SATB | Do not overlook in the excitement: <i>amen</i> always has a schwa. <i>Amən</i>       |

**Seating cue:** Books down when applause begins. Remain standing; orchestra will rise on the conductor's cue. The conductor and soloists make their first exit, sit when the concertmaster sits. Thereafter on curtain calls: Rise only when the conductor clearly cues us to rise (he or she may recognize the orchestra separately). When we rise, remain standing and sit when the concertmaster sits.