

George Friederich Handel  
The Messiah  
Edited by E. Prout

TROMBONI I e II.

N<sup>os</sup> 1 to 10. Tacet.

N<sup>o</sup> 11. AIR. THE PEOPLE THAT WALKED IN DARKNESS. Tacet.

N<sup>o</sup> 12. CHORUS. FOR UNTO US A CHILD IS BORN.

*Andante Allegro.*  
Viol. I.

A Chorus. B C Sop. *cresc.*  
-der, up-on His shoul-der; and His

D  
Name shall be call-ed *ff*

E  
*ff*

F  
*ff*

12

TROMBONI I e II.

Musical score for Tromboni I e II, measures 1-8. The score is in G major and 3/4 time. It features a piano accompaniment with a forte (*ff*) dynamic. The first system includes a treble clef with a G note and a bass clef with a forte dynamic. The second system continues the piano accompaniment with a forte dynamic.

Nº 13. PASTORAL SYMPHONY Tacent.

Nº 14. { RECIT. THERE WERE SHEPHERDS ABIDING IN THE FIELD.  
RECIT. AND LO, THE ANGEL OF THE LORD CAME UPON THEM. } Tacent.

Nº 15. RECIT. AND THE ANGEL SAID UNTO THEM. Tacent.

Nº 16. RECIT. AND SUDDENLY THERE WAS WITH THE ANGEL. Tacent.

Nº 17. CHORUS. GLORY TO GOD.

Musical score for Chorus "GLORY TO GOD", measures 1-10. The score is in G major and 3/4 time. It features a piano accompaniment with a forte (*ff*) dynamic. The score includes parts for Tromba I (*Allegro*, *mp*) and Viol. I. The first system includes a treble clef with a G note and a bass clef with a forte dynamic. The second system continues the piano accompaniment with a forte dynamic. The third system continues the piano accompaniment with a forte dynamic.

Nºs 18 to 21. Tacent.

PART 2.

N<sup>os</sup> 22 to 31. Tacent.

TROMBONI I e II.

N<sup>o</sup> 32. AIR. BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL. Tacent.

N<sup>o</sup> 33. CHORUS. LIFT UP YOUR HEADS, O YE GATES.

*A tempo ordinario.*

The musical score is written for Trombone I and II in 3/4 time, with a key signature of one flat (B-flat). It consists of seven systems of music, each with a vocal line and a piano accompaniment. The systems are labeled with letters A through F. System A (measures 6, 8, 13) includes a vocal line for VI. I. and a piano accompaniment. System B (measures 6, 8, 13) includes a vocal line for Sop. and a piano accompaniment. System C (measures 2, 9) includes a vocal line for VI. I. and a piano accompaniment. System D (measures 2, 9) includes a vocal line for Tromboni ad lib. and a piano accompaniment. System E (measures 3, 3) includes a vocal line and a piano accompaniment. System F (measures 6, 6) includes a vocal line and a piano accompaniment. The score includes various dynamics such as *f* and *ff*, and includes a repeat sign at the end of the final system.

N<sup>os</sup> 34 to 36 omitted. See *Appendix*, page 8.

TROMBONI I e II.

Nº 37 to 42 Tacent.

Nº 43. AIR. "THOU SHALT BREAK THEM?" Tacent.

Nº 44. CHORUS. "HALLELUJAH?"

*Allegro.*  
VI.I.

Chorus. A

8 for the Lord God omni-potent reign-eth, *f*

B

2 *f* 1

C

3 *f*

D E

9 1 *f*

TROMBONI I e II.

First system of musical notation for Trombones I and II. It consists of two staves joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 3/8. The music features a rhythmic pattern of eighth and sixteenth notes with rests.

Second system of musical notation for Trombones I and II. It consists of two staves joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 3/8. The music continues with eighth and sixteenth notes. A dynamic marking of *ff* (fortissimo) is present in the second staff. A fermata is placed over the final note of the first staff, with the letter 'F' above it.

Third system of musical notation for Trombones I and II. It consists of two staves joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 3/8. The music continues with eighth and sixteenth notes. A dynamic marking of *ff* (fortissimo) is present in the second staff. A fingering '5' is indicated in the second staff.

Fourth system of musical notation for Trombones I and II. It consists of two staves joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 3/8. The music continues with eighth and sixteenth notes. A fermata is placed over the final note of the first staff, with the letter 'G' above it.

Fifth system of musical notation for Trombones I and II. It consists of two staves joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 3/8. The music continues with eighth and sixteenth notes.

Sixth system of musical notation for Trombones I and II. It consists of two staves joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 3/8. The music continues with eighth and sixteenth notes, ending with a double bar line.

TROMBONI I e II.

PART 3.

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

Nº 46. CHORUS. SINCE BY MAN CAME DEATH: } Tacent.

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

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

ending *Tromba*

NºS 49 to 52 omitted. See Appendix, page 8.

Nº 53. CHORUS. WORTHY IS THE LAMB.

*Largo.* *Andante.*

*Larghetto.* *Sop.*

Bassi 14 12 ever, blessing and honour, glory and pow'r be un-to

*ff* *ff*

*Adagio.*

TROMBONI I e II.

*Allegro moderato.*

**F** VI. II.

25

**G**

*ff* 2

**H**

*ff* 8

**I K L**

12 9 *f* 9

*ff* *ff*

*Adagio.*

*ff* *ff*

George Friederich Handel (E. Prout) — Messiah

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TROMBONI I & II.

## APPENDIX.

Nº 34. RECIT. UNTO WHICH OF THE ANGELS. Tacent.

Nº 35. CHORUS. LET ALL THE ANGELS OF GOD. Tacent.

Nº 36. AIR. THOU ART GONE UP ON HIGH. Tacent.



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

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

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

Nº 52. AIR. IF GOD BE FOR US. Tacent.





George Friederich Handel  
The Messiah  
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TROMBONE BASSO.

N<sup>os</sup> 1 to 10. Tacet.

N<sup>o</sup> 11. AIR. THE PEOPLE THAT WALKED IN DARKNESS. Tacet.

N<sup>o</sup> 12. CHORUS. FOR UNTO US A CHILD IS BORN.

*Andante Allegro.*

Viol. I. *f* 4 A Chorus. B 8 C 5 Sop. *cresc.*  
11 der, upon His shoulder, and His  
D *ff*  
Name shall be call-ed 11 E  
14 F  
12 G *ff*  
5

N<sup>o</sup> 13. PASTORAL SYMPHONY Tacet.

N<sup>o</sup> 14. { RECIT. THERE WERE SHEPHERDS ABIDING IN THE FIELD.  
RECIT. AND LO, THE ANGEL OF THE LORD CAME UPON THEM. } Tacet.

N<sup>o</sup> 15. RECIT. AND THE ANGEL SAID UNTO THEM. Tacet.

N<sup>o</sup> 16. RECIT. AND SUDDENLY THERE WAS WITH THE ANGEL. Tacet.

N<sup>o</sup> 17. CHORUS: GLORY TO GOD.

*Allegro.*  
Tromba I. *mp* 7 A 8 B 5 Viol. I.  
6 D  
7

N<sup>os</sup> 18 to 21. Tacet.

# PART 2.

TROMBONE BASSO.

N<sup>os</sup> 22 to 31. Tacet.

N<sup>o</sup> 32. AIR. BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL. Tacet.

N<sup>o</sup> 33. CHORUS. LIFT UP YOUR HEADS, O YE GATES.

*A tempo ordinario.*

VI.I.

Chorus. A 8 B 13 Sop. VI.I.  
6 Lord of Hosts,

C Trombone ad lib. f

D 9 E f

3 f

F 6 ff

VI.I.

Detailed description: This is a musical score for the Trombone Bass part of the chorus 'Lift up your heads, O ye gates' from Handel's Messiah. The score is written on a single staff in C major, 3/4 time. It begins with a treble clef and a common time signature. The tempo is marked 'A tempo ordinario'. The score is divided into sections labeled A, B, C, D, E, and F, with measures 6, 8, 9, 13, and 6 indicated. A soprano part is also shown, with the lyrics 'Lord of Hosts,'. The score includes various musical notations such as notes, rests, and dynamics like 'f' and 'ff'. The piece concludes with a double bar line.

N<sup>os</sup> 34 to 36 omitted. See Appendix, page 5.

N<sup>os</sup> 37 to 42. Tacet.

TROMBONE BASSO.

Nº 43. AIR. THOU SHALT BREAK THEM. Tacet

Nº 44. CHORUS. HALLELUJAH.

*Allegro.*  
VI. I.

Chorus.

8 for the Lord God Om-ni-po-tent

A reign-eth, *f*

B *f*

C 3 *f*

D 9 E 1 *f*

F *ff* 5 *ff*

G

# PART 3.

## TROMBONE BASSO.

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

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

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

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

Nºs 49 to 52 omitted. See Appendix, page 5.

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

*Largo.* *f* *Andante.*

*A Largo.* 7

*Andante.* *f*

*Larghetto.* B 14 C 13 Sop. Bassi. blessing and hon-our, glory and pow'r, be un-to

D Him, be un-to Him, *ff* *ff*

2 E *f*

*Adagio.* *ff*

F *Allegro moderato.* VI. II. 25 G *ff*

H 8 I 12 K 9 L *ff* *f*

*Adagio.* *ff*

**TROMBONE BASSO.**

**APPENDIX.**

**Nº 34. RECIT. UNTO WHICH OF THE ANGELS. Tacet.**

**Nº 35. CHORUS. LET ALL THE ANGELS OF GOD. Tacet.**

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

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

**Nº 51. CHORUS. BUT THANKS BE TO GOD. Tacet.**

**Nº 52. AIR. IF GOD BE FOR US. Tacet.**

