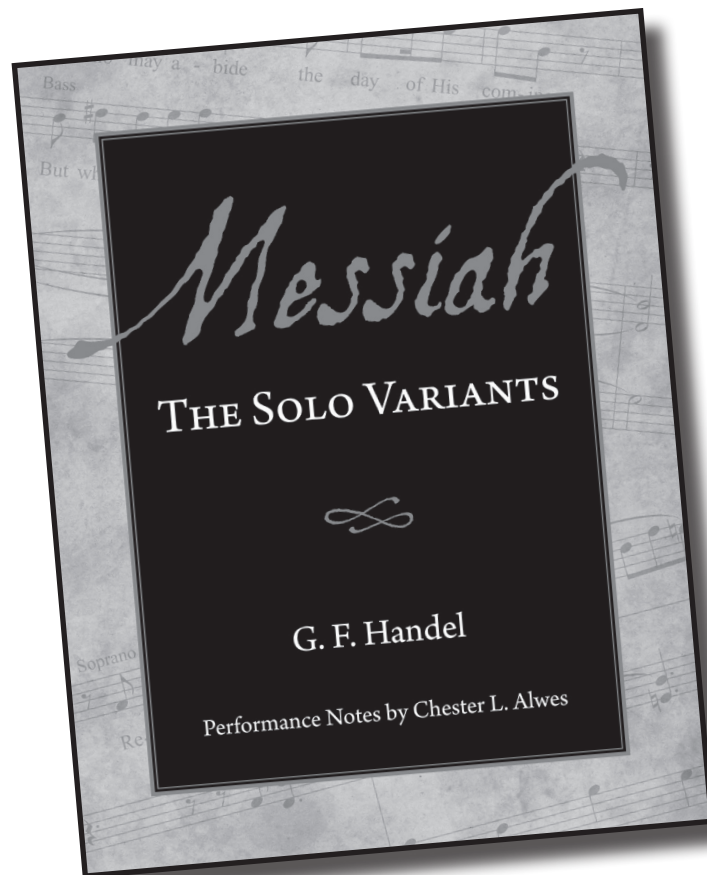


NEW FROM ROGER DEAN PUBLISHING COMPANY



MESSIAH: THE SOLO VARIANTS

G. F. Handel

Performance Notes by Chester L. Alwes

Keyboard Reduction by Christina Lalog

In this new companion to Handel's classic *Messiah*, American music scholar and conductor Dr. Chester L. Alwes has created an essential resource containing all of the recitatives and arias, along with every variant written and authorized by Handel and the rationale behind their potential use. This invaluable addition to the already-popular Leonard Van Camp *Messiah* edition (65/1001) and the resource text *A Practical Guide for Performing, Teaching, and Singing Messiah* (30/1004) will be available in Spring 2009.

FOREWORD

This book had its beginnings on a warm, sunny day in May while I was having lunch with a friend who is both a famous singer and a respected voice teacher. When our conversation turned to Handel's *Messiah*, he told me, "I make all of my students and singers buy the Roger Dean edition—it is by far the best. The only things missing are all of the 'variant' versions of the solos. It is so inconvenient when I have to buy full piano/vocal scores for one variant version of a solo." As we talked, I began to see the problem clearly. Each of the four or five standard editions of *Messiah* includes selected recitative and aria variants, and it always seems to singers that conductors choose the one they don't own. The more we talked, the more I wondered about a solution. With this idea in mind, I called several voice teachers around the country and a few right here in Madison, Wisconsin, and they all agreed that such a resource would be extremely valuable for singers, teachers, conductors, and scholars alike.

The next step was to decide who could do the required research and produce such a book. Of the many talented scholars whose interests and expertise fit the project, Chester L. Alwes from the University of Illinois at Urbana-Champaign was at the top of the list. Dr. Alwes has been producing scholarly choral editions for various publishers—including Roger Dean—for many years. He has been teaching young conductors for an equally long period and recently wrote the definitive *A History of Western Choral Music* for Oxford University Press. In June 2008, I called Dr. Alwes from the Chorus America Conference in Denver and explained my idea. He asked for a little time to think about it.

After we talked, Dr. Alwes called a number of voice teachers and conductors—many of them his former students—around the country to ask if they would find such a publication useful. Without exception, they affirmed its potential value. Unexpectedly excited about the project, Dr. Alwes called me while I was still in Denver to ask what sort of book I had in mind. After considerable discussion, we decided on the format of this volume—a book that will allow singers, teachers, conductors, and scholars to make informed decisions about *Messiah* and its performance options. At the same time, this simple, accessible compendium contains all of the recitatives and arias, along with every variant written and authorized by Handel and the rationale for their potential use. The thoughtful commentary that accompanies the music suggests the wide array of choices regarding ornamentation, style, phrasing, dynamics, and more, making it ideal for scholars and advanced singers. We are confident that this book achieves our goal of creating a thought provoking and practical companion to Handel's masterwork.

In the cases of recitatives and arias for which no variant versions exist, we have included them as they appear in the Leonard Van Camp edition, available from Roger Dean Publishing Company (piano/vocal score 65/1001; full score 30/1026; parts and realized continuo 30/1027). Where variant versions do exist, you will find listings of the exact source of that version and the scores in which it currently appears. The solos included here also feature a new keyboard reduction of the work's orchestral accompaniment by Christina Lalog. Lalog is an accomplished collaborative pianist with a deep and informed understanding of Baroque style, and she has created beautifully pianistic reductions that will be a joy to play.

In keeping with Roger Dean Publishing Company's high musical and scholarly standards, this compendium is a natural and invaluable addition to any *Messiah* performer's library.

Scott Foss
Editor, Roger Dean Publishing Company

TABLE OF CONTENTS

Foreword

Handel's Soloists

The Variants

Summary Assessment of the Variants

Commentary on the Variants

Part One—nos. 2–20

Part Two—nos. 23–43

Part Three—nos. 45–52

General Thoughts about *Messiah* and its Variants

Tonal Scheme

Tempo

Summary

The Recitatives and Arias

PART ONE

No. 2, *Comfort Ye my people*—Accompanied Recitative for Tenor [or Soprano]

No. 3, *Ev'ry valley shall be exalted*—Aria for Tenor

No. 5, *Thus saith the Lord*—Accompanied Recitative for Bass

No. 6, *But who may abide the day of His coming?*

a. Recitative for Bass, in a minor

b. Aria for Bass, in d minor

c. Aria for Alto, in d minor

d. Aria for Soprano, in g minor

e. Aria for Soprano, in a minor

No. 8, *Behold, a virgin shall conceive*—Recitative for Alto

No. 9, *O thou that tellest good tidings to Zion*—Aria for Alto and Chorus

No. 10, *For behold, darkness shall cover the earth*—Accompanied Recitative for Bass

No. 11, *The people that walked in darkness*—Aria for Bass

No. 14

a. *There were shepherds abiding in the field*—Recitative for Soprano

b. *And lo, the angel of the Lord came upon them*—Accompanied Recitative for Soprano

c. *But lo, the angel of the Lord came upon them*—Accompanied Recitative for Soprano

No. 15, *And the angel said unto them*—Recitative for Soprano

No. 16, *And suddenly there was with the angel*—Accompanied Recitative for Soprano

No. 18, *Rejoice greatly, O daughter of Zion*

a. Aria for Soprano [or Tenor] in $\frac{12}{8}$

b. Aria for Soprano [or Tenor] in $\frac{4}{4}$

No. 19, *Then shall the eyes of the blind be open'd*

a. Recitative for Soprano

b. Recitative for Alto

c. Recitative for Alto

No. 20, *He shall feed His flock like a shepherd*

a. Aria for Soprano

b. Aria for Alto and Soprano

c. Aria for Alto

PART TWO

No. 23, *He was despised*—Aria for Alto

No. 27, *All they that see Him, laugh Him to scorn*—Accompanied Recitative for Tenor

No. 29, *Thy rebuke hath broken His heart*—Accompanied Recitative for Tenor [or Soprano]

4 MESSIAH: THE SOLO VARIANTS

- No. 30, *Behold, and see if there be any sorrow*—Arioso for Tenor [or Soprano]
No. 31, *He was cut off out of the land of the living*—Accompanied Recitative for Tenor [or Soprano]
No. 32, *But Thou didst not leave His soul in hell*—Aria for Tenor [or Soprano]
No. 34, *Unto which of the angels said He?* — Recitative for Tenor
No. 36, *Thou art gone up on high*
a. Aria for Bass
b. Aria for Soprano, in d minor
c. Aria for Alto
d. Aria for Soprano, in g minor
No. 38, *How beautiful are the feet*
a. Aria for Soprano, in d minor
b. Aria for Soprano
c. Aria for Soprano, in E-flat major
d. Duet and Chorus
No. 39, *Their sound is gone out into all lands*
a. Aria for Tenor
b. Chorus
No. 40, *Why do the nations so furiously rage together?*
a. Aria for Bass, long version
b. Aria for Bass, shortened version
No. 42, *He that dwelleth in heaven*—Recitative for Tenor
No. 43, *Thou shalt break them*
a. Aria for Tenor
b. Recitative for Tenor

PART THREE

- No. 45, *I know that my Redeemer liveth*—Aria for Soprano
No. 47, *Behold, I tell you a mystery*—Recitative for Bass
No. 48, *The trumpet shall sound*—Aria for Bass
No. 49, *Then shall be brought to pass*—Recitative for Alto
No. 50, *O death, where is thy sting?*—Recitative for Alto and Tenor
No. 52, *If God is for us, who can be against us?*
a. Aria for Soprano
b. Aria for Alto
c. Aria for Soprano

Text and Musical Excerpts from *Messiah: The Solo Variants*

- No. 19, *Then shall the eyes of the blind be open'd*
No. 20, *He shall feed His flock like a shepherd*

The final recitative and aria pairing in Part One is among the most beloved and lyrical pieces in the oratorio. The aria exists in three distinct yet closely related versions. Handel's autograph includes the recitative and B-flat aria for soprano (19a and 20a), as well as the version involving both soprano and alto soloists that is most frequently performed (19b and 20b). A third variant, originally used in Dublin and reprised in several London performances, is transposed to F major and given entirely to the alto soloist (19c and 20c). There are two versions of the *secco* recitative—one for soprano that accommodates the aria key of B-flat and an alto transposition to F used in both the duet and the alto solo variants. The use of an *appoggiatura* in measure 2 and the reiteration of the high f in measure 4 in the recitative have become commonplace, and the final cadence need not be delayed. In many of the modern editions, there is a small textual inaccuracy: Handel set “then shall the lame man leap as an hart,” and the old practice of regarding “hart” as if it began with a vowel, thus requiring the use of “an,” is often modernized. The tempo of the aria/duet is the same as that used in No. 2, *Larghetto e piano*. Again, the performer needs to be careful that the *Larghetto* tempo is applied to the dotted quarter and not the eighth note. The sheer beauty of these lines presents a potentially deadly trap, namely that the eighth note receives the *Larghetto* tempo or simply that the compound duple rhythm tends towards twelve beats per measure instead of four.

19a and 20a: OUP (Bartlett)

19b and 20b: Barenreiter (Schneider), C.F. Peters (Burrows), Roger Dean (VanCamp), OUP (Bartlett)

19c and 20c: Novello (Shaw)

“Then shall the eyes of the blind be open’d”

No. 19a Recitative for Soprano

Isaiah 35:5, 6

G.F. Handel (1685-1759)

blind be op - en'd,

Soprano
Then shall the eyes of the blind be op - en'd,

Piano or Organ
Cont.
Cemb.

deaf un - stop - ped; then shall the lame man leap as an

and the ears of the deaf un - stop - ped; then shall the lame man leap as a

6
hart, and the tongue of the dumb shall sing.

“He shall feed His flock like a shepherd”

No. 20a Aria for Soprano

Isaiah 40:11

G.F. Handel (1685-1759)

Piano or Organ

The piano introduction consists of two staves in a 12/8 time signature with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

3

Soprano

He shall feed His flock like a

The vocal line begins at measure 3 with a rest, followed by the lyrics "He shall feed His flock like a". The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

6

shep - herd and He shall gath - er the lambs with His arm,

The vocal line continues with the lyrics "shep - herd and He shall gath - er the lambs with His arm,". The piano accompaniment maintains its accompanimental role, supporting the vocal melody.

9

with His arm, He shall feed His flock like a

A

The vocal line concludes with the lyrics "with His arm, He shall feed His flock like a". A box labeled 'A' is placed above the vocal staff at the start of measure 9. The piano accompaniment concludes the piece with sustained chords in the right hand and a final bass line in the left hand.

12

shep - herd

shep - herd and He shall gather the lambs with His arm,

15

B

with His arm; and carry them

18

in His bosom, and gently lead those that are with young, and

21

gently lead, and gently lead those that are with young.

8 MESSIAH: THE SOLO VARIANTS

24

C

Come un - to Him all

un - to Him ye that

27

ye that la - bour, come un - to Him all ye that are heav - y la - den, and

30

He will give you rest,
He will give you rest, come

32

un - to Him all ye that la - bour, come
un - to Him all ye that la - bour, come

“Then shall the eyes of the blind be open’d”

No. 19b *Recitative for Alto*

Isaiah 35:5, 6

G.F. Handel (1685-1759)

The musical score is written for Alto and Piano or Organ. It is in 4/4 time and consists of three systems of music. The Alto part is written in a single treble clef line. The Piano or Organ part is written in two staves (treble and bass clefs). The lyrics are: "Then shall the eyes of the blind be open'd, blind be open'd, deaf un-stop-ped. Then shall the lame man leap as an and the ears of the deaf un-stop-ped. Then shall the lame man leap as a hart, and the tongue of the dumb shall sing." The score includes a key signature of one sharp (F#) and a common time signature (C). The Alto part begins with a recitative-like melody. The Piano or Organ part provides harmonic support with sustained chords and moving bass lines. The score is divided into measures, with measure numbers 3 and 6 indicated at the beginning of their respective systems.

Alto

Then shall the eyes of the blind be open'd,
blind be open'd,

Piano or Organ

3 deaf un-stop-ped. Then shall the lame man leap as an
and the ears of the deaf un-stop-ped. Then shall the lame man leap as a

6 hart, and the tongue of the dumb shall sing.

“He shall feed His flock like a shepherd”

No. 20b Aria for Alto and Soprano

Isaiah 40:11; Matthew 11:28, 29

G.F. Handel (1685-1759)

Larghetto e piano

Piano or Organ

The piano introduction consists of two staves in 12/8 time. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line with some melodic movement.

3

Alto

He shall feed His flock like a

Measures 3-5 of the vocal line and piano accompaniment. The vocal line begins with a rest, then enters with the lyrics. The piano accompaniment continues with its established texture.

6

shep - herd and He shall gath - er the lambs with His arm,

Measures 6-8 of the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features some chordal changes.

9

A

with His arm, He shall feed His flock like a

Measures 9-11 of the vocal line and piano accompaniment. A repeat sign 'A' is placed above measure 9. The vocal line continues with the lyrics. The piano accompaniment concludes with sustained chords.

12

shep - herd,

shep - herd, and He shall gath - er the lambs with His arm,

15

B

with His arm, and carry them

18

in His bos - om, and gen - tly lead those that are with young, and

21

gen - tly lead, [those] and

gen - tly lead, and gen - tly lead those that are with young.

12 MESSIAH: THE SOLO VARIANTS

24

Soprano

C

Come un - to Him all

un - to Him ye that

27

ye that la - bour, come un - to Him all ye that are heav - y la - den, and

30

He will give you rest.

He will give you rest. Come

32

un - to Him all ye that la - bour, come

un - to Him all ye that la - bour, come

“Then shall the eyes of the blind be open’d”

No. 19c *Recitative for Alto*

Isaiah 35:5, 6

G.F. Handel (1685-1759)

blind be op - en'd,

Alto
Then shall the eyes of the blind be op - en'd,

Piano or Organ
Cont.
Cemb.

3
deaf un - stop - ped; then shall the lame man leap as an
and the ears of the deaf un - stop - ped; then shall the lame man leap as a

6
hart, and the tongue of the dumb shall sing.

“He shall feed His flock like a shepherd”

No. 20c *Aria for Alto*

Isaiah 40:11

G.F. Handel (1685-1759)

Larghetto e piano

Piano or Organ

The piano introduction consists of two staves in 12/8 time. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line with long notes and some rhythmic patterns.

3

Alto

He shall — feed His flock like a

The vocal line begins at measure 3 with a rest, then enters with the lyrics "He shall — feed His flock like a". The piano accompaniment continues with a similar texture to the introduction.

6

shep - herd and He — shall — gath - er the lambs — with — His arm,

The vocal line continues with the lyrics "shep - herd and He — shall — gath - er the lambs — with — His arm,". The piano accompaniment provides harmonic support.

9

A

with — His — arm, He shall — feed His flock like a

The vocal line concludes with the lyrics "with — His — arm, He shall — feed His flock like a". A first ending bracket labeled 'A' spans measures 9 and 10. The piano accompaniment concludes with a final chord.

12

shep - herd

shep - herd and He shall gath - er the lambs with His arm,

15

B

with His arm; and carry them

18

in His bos - om, and gen - tly lead those that are with young, and

21

gen - tly lead, and gen - tly lead those that are with young.

mezzo forte

16 MESSIAH: THE SOLO VARIANTS

24

C

Come un - to Him all

piano

un - to Him ye that

27

ye that la - bour, come un - to Him all ye that are heav - y la - den, and

30

He will give you rest.

He will give you rest. Come

mezzo forte *piano*

32

un - to Him all ye that la - bour, come

un - to Him all ye that la - bour, come