

# Messiah 2022 Chorus Selections and Notes

Shorthand: In order to designate specific places, I will use this shorthand to designate:

Page/System/Measure/Beat in the Schirmer Score

54/2/2/2

**Yellow highlighted** indicate note rhythmic values or note changes.

**Red Text** = a reminder or New for 2022

## #4 **And the glory of the Lord** (chorus)

- Strong first entrances.
- All voices release on beat 3; 7 after B (add a ♯ on beat 3)
- And (British- long “a” for the word ‘and’ = Ahnd) the **GLO**-ry

The image shows two staves of musical notation. The top staff is in 3/4 time and contains a sequence of notes: a quarter rest, a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. Below the staff are two slanted lines. The bottom staff is in 3/4 time and contains a quarter rest, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. Below the staff are two slanted lines. The lyrics 'and all flesh' are written below the bottom staff, with 'and' under the first measure, 'all' under the second, and 'flesh' under the third.

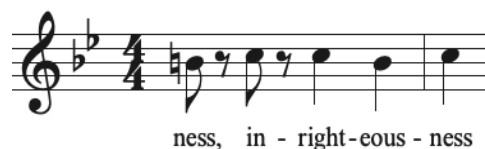
- Don't drop the final “D” of Lord. Hard “D”
- Bass: 21/3/2 – optional octave higher, through the downbeat of 21/3/3
- Soprano & Alto: 23/2/3/3 – change dynamic to ***mf*** (for the mouth...). Back to ***f*** on “hath spoken it.”
- Tenor & Bass – 23/2/3: cut off on 3, “it” = a half-note. (add a ♯ on beat 3)
- Tenors & Bases: 23/2/4 – *cresc.* for 5 measures (for the mouth of the lord, the mouth of the lord)
- Last 3 measures – no breath

## #7 **And he shall purify the sons of Levi** (soloists & chorus)

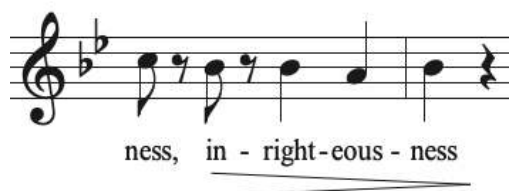
- Always shape the text “and he shall purify” as follows and really back off the “fy”



- Strong Chorus Entrances
- Solo Quartet Begins, Chorus enters @ [B] and sings through the downbeat of 5 after [B]
- 39/3/1: **Lift after the downbeat and make “in” short.** Also in 46/2/1 (last 2 measure of the chorus)



- Chorus enters @ [C] – Sopranos, B4 (Beat 4) – Ends 1M before [D]  
Add *p* dynamic – 3 after [C]  
5 after [C], *mp* (with bass entrance) and grow dynamically till [D]
- Chorus enters @ [E] sings with Quartet to the end.
- 39/3/1/1: breath after *-ness*, **and diminuendo**



- Tune carefully the last two measures of singing.

## #9 **O thou that tellest good tidings to Zion** (alto and chorus)

- Sop- be ready for a solid start, have your note ready by quietly humming the alto part 2 measures before your entrance
- Work to NOT accent the pickup notes, the word stress should be on thou



- Tenors – 54/2/2/b2 add an appoggiatura note on “Zion” so the notes are F-E
- 3 after [I]: change dynamic to *mp* and *cresc* the next 2 measures
- Tutti – 56/1/2/b2: change “thee” to an  $\text{♩}$  and add an  $\text{˘}$  for a breath.
- 58/1/2/2: lift on the tied note

- 58/1/3/2: Release “Lord” early. Add an  $\gamma$  to the end of the measures so we clear the alto entrance.
- 58/2/1: Alto – *dim* “the glory of the Lord”
- All remaining voices enter *p* and *cresc* to the end WITHOUT a ritard.
- Alto: 58/2/2/1 add an appoggiatura on the word Lord



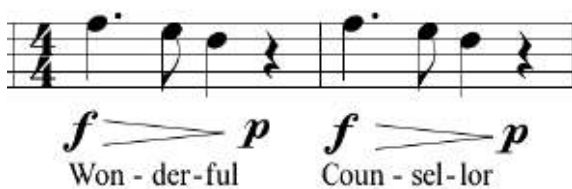
- *Cresc* the last “risen upon thee”
- **Do More with** u-PON thee | should be a strong/weak emphasis.



- *Cresc* the last 2 measures: “risen upon thee” but still maintaining the u-PON thee emphasis

## #12 For unto us a child is born (soloists & chorus)

- Soloists Start
- Chorus enters @ [D], sing 5 measures
- Shape the opening phrase as follows:



- This holds true for [E], [F], [G],
- 69/2/1: change dynamic to *mf*
- 69/2/3: “Prince of Peace” should be sung as staccato notes (short)



- 693/1: Solo Quartet

- Chorus enters @ [E], sing 5 measures, ending with “Prince of Peace”
- Chorus enters @ [F], sing to the end
- 71/2/2: Soprano - Add a trill on beat 1 (start on the upper note)
- 73/3/1: Soprano - Add a trill on beat 1 (start on the upper note)
- 76/1/3: Soprano - Add a trill on beat 1 (start on the upper note)
- 76/2/1: Soprano - Add a trill on beat 1 (start on the upper note)
- 2 before [G] add a subito *mp* on beat 4 then -
- 1 before [G] add a *cresc.*
- SOPRANO: Add trills to the following places on the word “prince”
  - 71/2/1 (5 after E)
  - 73/3/1 (5 after F)
  - 76/1/3 (5 after (G)
  - 76/2/2 (last measure you sing)
- Slight *rit.* in the last measure of the chorus

### #17 **Glory to God in the highest** (chorus)

- **Hard “G” & hard “D” in opening “Glory to GoD”**
- **Watch the purity of the vowel on “High” – use “ah”**
- **Watch the purity of the vowel on “Earth” – use “eh” -th no “r” in the word whatsoever**
- **82/2/3: Ahnd (British) peace.**
- 83/3/2: Keep this passage soft *mp* (not *f*) for “and peace on earth” dimn. on “



- [B] Bounce off the word “Good” so that “Good-will” comes across as being short-long in terms of emphasis and articulation. Make sure to give a hard “d” on the word “good.” **Goout-will**



Good-will

- 85/2/2: Change dynamic to *mp* for “and peace on earth” dimn. on “earth”
- 85/3/2 (2 before [D]): Change the dynamic to *mf*
- [D]: Keep the “good-will” ♩ ♩ notes short/long and start at the *mf* dynamic and



### Good-will

- *cresc.* for 4 measures
- Slight rit. 7 after [D]

## #21 His yoke is easy (chorus)

- Light & Airy
- “His ‘yoo-kiz’ easy” Always elide the two syllables and keep the vowel open.
- Good final “T” on the word “light” throughout
- Keep things light in general. Tenors, lots of head voice
- ALL VOICES – any ascending line on the word “bur-then” that ends on “then” drop the “then” [don’t enunciate the syllable] such as M8 in the tenors



His bur\_\_ is\_\_ light

- If “burthen” descends, such as M11 in the tenors, sing it as written.
- This modification will keep the vowels open and the sound pure.
- **Tenors: 100/2/2 – lots of head voice (float)**
- [D] keep the printed dynamic *ff*
- Watch for cutoff, 4 measures before the end
- Keep the final 4 measures *ff*

- Tenors – change your last 2 measures to be:



- I will subdivide 4+ at the end of the bar.

## #24 Surely he has borne our griefs (chorus)

- In 8
- 113/3/2/4: subito *p* (he hath)
- 114/1/1: *cresc* on “borne” continue to intensify through the phrase to “Surely” 114/2/1/1

- 114/1/1/b3: take the dot off “griefs” and add a ʹ for a breath.
- 114/1/2: carry over “sorrows” into “surely” (don't breath after ‘sorrows’)
- 114/2/1/4: subito *mf* (he hath)
- 114/2/1/1: *cresc* on “borne”
- 114/3/1/1: Dimn. on the word “sor-rows” (strong-weak emphasis)
- 115/2/3: *cresc.* “our in-**I-QUITIES**. The word “iniquities” should be purposeful and exclamatory.
- Word Stress: Stronger pathos for the text.
  - **SOR**-rows
  - **WOUND**-ed
  - Trans-**GRES**-sions
  - **BRUIS**-ed (Roll “r” if you can)
  - Chas-**TISE**-ment
- 115/1/1: In general, more expressiveness (more spin) on appoggiatura notes
- 115/3/1/4: starting here sing the phrase as follows for all voices till beat 4 on p.116

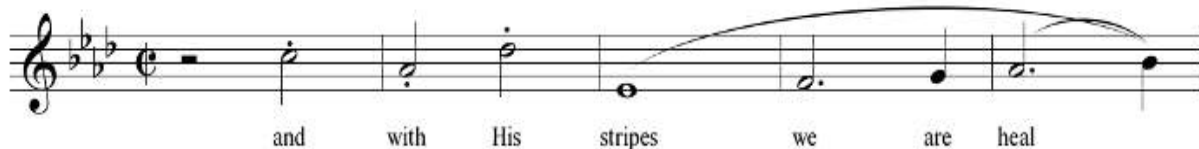


the chas - tise - ment      the chas tise ment

- P116/1/2/4 Don't forget the “C” of “Peace” – elides to “was” = “swahs”

## #25 **And with his stripes we are healed** (chorus)

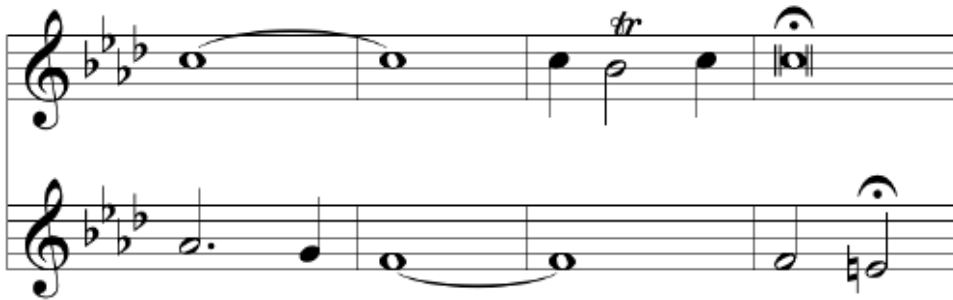
- Bigger contrast between staccato measures and long legato phrases. Expand the sound and spin the phrase through the word “stripes”
- Throughout the movement, we are changing the rhythm under the words “we are” healed to read:



This effects the following measures:

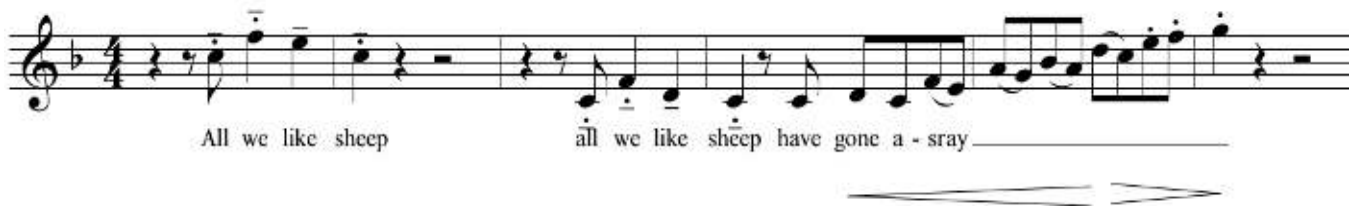
- Soprano:
  - m4
  - 4 after [B]
  - 4 after [D]
  - 4 after [F]

- Alto:
  - 4 before [A]
  - 4 before [D]
- Tenor:
  - 4 after [A]
- Bass:
  - 3 before [B]
  - 4 after [C]
  - 4 after [E]
- In the final cadence of the chorus, sopranos add the following trills and alto the following appoggiatura.

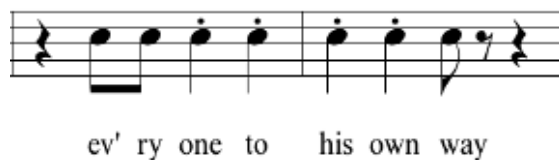


#26 **All we like sheep have gone astray** (soloists & chorus)

- Strong “**SHE**-ep”
- Articulate the opening phrases as below:
- **More Space between the opening 2 syllables (All we)**



- Echo the 2 statements of “All we like sheep.” The 1<sup>st</sup> statement *f* the other *p*. throughout.
  - M1-4
  - M6-8
  - After [E], 2-4M
- From [A] – [C] Staccato the melodic phrase: Ev’ry one to his own way.



- 123/2/3: Soprano - “Way” should be a stacc ♪ ♯ not ♪

- 125/2: Add hairpin at these two spots for all voices (Sop/Alto) then (Ten/Bass). Make sure to start softer than the previous passage to get the proper effect.

3 measures after [C]                      1 measure before [F]

ev'-ry one to his own way              ev'-ry one to his own way

- In general, more crescendo and word stress for “Everyone to his own way.”
- 129/3/2: make beat 3 short = ♪ (way)
- 129/3/2 – Breath after “way.” make beat 3 short = ♪ (way)
- There is a slight rit. into [G]
- After [G] – Sotto voce (soft, piano dynamic and color)

- double dot this pattern:

“and the Lord” so that it is sung “and the Lord” for the next 5 measures

Use a long “a” for “and” - “Ahnd”

- Sopranos: I want you to add two expressive half-note appoggiaturas:
  - 130/2/6/1- is a lower app.
  - 130/3/2/1 – is an upper app.

laid on Him on Him

- Final 4 measures:
  - NO “S” on “iniquity”
  - Elide the “s” of “us” to “all” = “Saul”  
sounding overall like “the iniquity of ahhhh-Saul”

## #28 He Trusted in God (chorus)

- He Trus-ted in God..... Add a little lift after ‘Trus’ each time you say

“Trusted”



- Add a crescendo to the words: “let him deliver” with a clear “t” at the end of the word “delight”
- But more space between notes that have staccato marks or are followed by eighth rests.
- Exaggerate more the phrasing shaping for the following:

let Him de - li - ver Him, if He de - light in Him

let Him de - li - ver Him, if He de - light in Him

- Alter the length of the notes as follows at [B]

**B**

if He de - light in Him

li - ver Him, if He de - light in Him

He de - light in Him if He

Alto – Add an appoggiatura in 137/2/3 (1 before E)

**E**

light in Him

And 138/2/1

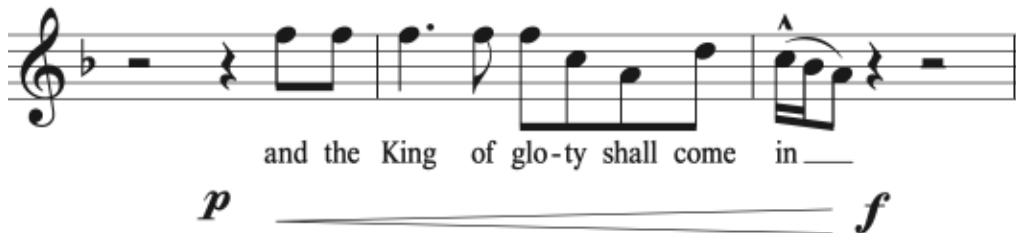
light

- [E] – change *f* to *ff* – strong push to the final cadence
- **Soprano – no high C at 138/1/1**
- Sopranos – add an anticipation to the final cadence.



### #33 Lift up your heads, O ye gates (chorus)

- ♩ = 112 A light buoyant approach.
- Sop & Alto - 144/2/4/ add subito *p* on the word “and” and cresc the remaining phrase,



- When echoing phrases, start softer to create more room to grow.
- We will use “who is **the** King of Glory”
- ALWAYS “**GLO** – (ry)” Strong – weak word emphasis
- Change the following pickup notes to sixteenths ( ♪ ) rather than eighth-notes:

In other words, the last note of the measure is changed to a ( ♪ )

- 144/2/2
- 144/2/3
- 145/2/2
- 146/1/3 (2 after B)
- 146/1/4
- Men – 145/1/2 – “of glory” “of” should be a ♪
- Tenors – Change to 147/1/4 rhythm to: ♪♪ on the word “of” (3 before [C])
- Sopranos – Change 148/1/2/2 rhythm to ♪♪ on the word “of” (2 before [C])
- 3M before the end, beat 2: put a fermata on the rest.

## DYNAMIC CHANGES

- 145/1/2/4 “who” on the last eighth-note, change to *p*
- 145/1/3/4 “who” on the last eighth-note, change to *mf*  
i.e. first phrase of “who is the King of Glory = *p*  
second phrase of “who is the King of Glory = *mf*
- 146/2/1/4 “and the King” starts *p*
- 146/2/3/4 “and the King” starts *mf*
- 147/1/2/4: Each phrase gets stronger, starting with *mf*  
who is the King of Glory = *mf*  
who is the King of Glory = *f*  
who is the King of Glory = *ff*
- 147/2/2/4 “The Lord of Hosts” starts *mf*
- [C] – [D] Keep the general texture light
- [E] - Echo the phrases “He is the King of Glory,” the 2<sup>nd</sup> is *piano*
- 1 before [F] - Echo the phrases “He is the King of Glory,” the 2<sup>nd</sup> is *piano*
- [F] is *mp*
- “The Lord of Hosts” - harder “ts” at the end of the word throughout.
- 148 [C] – End: Sing with a smile and proudly proclaiming “He is the King of Glory”  
And don’t get tired of doing it! Delivering a strong finish.

### #41 Let Us Break their Bonds Asunder (chorus)

- Pronounce the word “Asunder” – “A-sun-dah” Drop of “R”
- British “and” = ahnd (long ‘a’)
- Word stress:  
Asunder = a-**SUN**-dah, (1 before [C])  
**FROM** (us)  
(186/3/2/1)  
[D]  
6 after [D]
- [A] - Articulate “and cast away” with space between each syllable:  
♪♪ ♪♪ ♪♪
- Aunt | cast | a | way\_\_\_\_\_

### #44 Hallelujah (chorus)

- Start with strong energy
- Consistent and persistent word stress:  
**Hal**-le-lu-jah

— — — — —

or

Hal-le-**lu**-jah

— — — — —

Very rarely, and only when the “jah” lands on a downbeat should there be Hal-le-lu-**jah**

- Pickup to [C] *piano* dynamic
- 4 after [C] *cresc. to forte*
- 6 after [C] double dot the rhythm of beats 1 & 2 so it is: ♩. ♩ ♩ ♩
- Same thing 1 before [D] double dot
- [D] – Entire chorus release with the Bases, so “Christ” = ♩. 7
- [E] – Entire chorus release with the Alto line. Sop. = ♩. 7 ,  
Alto/Ten/Bass make “ev-er” ♩ ♩ 7
- 6 after [E]: Alto – end “Lords” in this measure, do not sing the next half-note 7 after [E]
- 200/1/1/1 – Sop., change ♩ to ♩ 7 take a breath on the rest.
- NO big ritard before [F], just a slight tenuto on the 2 quarter-notes
- 2 after [G] change the rhythm of “and” to a ♩, so “Kings, and Lord” = ♩ 7. ♩
- 4 after [G] the same as above

#### #46 Since by man came death (chorus)

- Sop – add 2 expressive appoggiaturas. 1 in m3 the other in m5.

Since by man came death — since by man — came death,

- 211/2/1/1 – Breath after dead, change the downbeat to ♩ 7
- 211/2/4/1 – enunciate the last “d” of ‘dead’
- Sop – add 2 expressive appoggiaturas in m3 the other in m5 after [B].  
(Corrected Example)

For as in Ad - am all die — for as in Ad - am all die.

- 5 after [B], everyone breath after “Adam”
- 212/2/3/1 – breath after “live,” change the downbeat to ♩ 7
- 212/3/3/2 – Same as above, breath after “live,” change the downbeat to ♩ 7

- 213/2/1/3 – lift after “all” no breath is necessary.
- **Enunciate better throughout.**

### #51 But thanks be to God (chorus)

- Start *mf*
- **God = Add more “Awe” to the vowel, = Open up the vowel**
- Be careful to not accent the pickup notes “But” the emphasis should be on “Thanks” – “But **THANKS**” (weak-strong)
- The same thing for “who **GIVETH**” (weak-strong). Add a little accent on the “g” of “giveth”
- Shape the diminuendo more on the work “**Je**(sus)” in spots like this:

- Same things 2 before [D]
- [D] back to *mp* dynamic
- Throughout this chorus, more explosive “G” – **G**iveth and the “V” of “**V**ictory”

### #53 Worthy is the Lamb (chorus)

- In the first 5 measures, all dotted rhythms are double dotted:

- 237/2/3/1 – Alto – add an upper appoggiatura to “blood” as in

- 237/2/3 - Andante should start at *mf* then *cresc.*
- **Watch for new tempo and cutoff.**
- **Word stress: rich – es; wis – dom; hon – or; glo – ry; bles - ing**
- [A] - In the first 5 measures, all dotted rhythms are double dotted:

- 238/3/3/1 – Sop. Add a lower appoggiatura to “God” as in:

- 239/1/1/1 – Alto – add a lower appoggiatura to “blood” as in:



- [B]: Shape the lines so repeated notes grow. As in:  
**MEN**



**Sopranos and other entrances** that don't start on with a ♩. ♪♪ rhythm



- Add a Cut: At [C] sing beats 1,2,3 (“unto the Lamb”) - then cut to beat 4 of [D] (“blessing and”)

### Amen (soloists & chorus)

- [F] – will be sung by the soloists alone
- Chorus enters at [G] with soloists to the end.
- 251/1/1 or 2 before [K] add little accents on the “A” of “Amen” as outlined below.

# Amen

## 3 before K

Accents and breath marks

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems, each containing four staves. The lyrics are 'men A - - - - - men A - - - - -' repeated in each system. The first system starts at measure 65. The second system starts at measure 70 and includes a 'L' (Lento) marking in a box. The third system starts at measure 75. The score includes various musical notations such as accents (^) and breath marks (Λ) above notes. The lyrics are placed below the corresponding notes in each staff.

Soprano  
Alto  
Tenor  
Bass

men. A - - - - - men A - - - - -

65  
S  
A  
T  
B  
men A - - - - - men A - - - - -  
men A - - - - - men A - - - - -  
men A - - - - - men A - - - - -  
men A - - - - - men A - - - - -

70  
S  
A  
T  
B  
men A - - - - - men A - - - - -  
men A - - - - - men A - - - - -  
men A - - - - - men A - - - - -  
men A - - - - - men A - - - - -

L

75

S  
men A

A  
men A - men A - men A

T  
A - men A - men A

B

- 252/2/3 - SLIGHT meno mosso in this measure to bring out the entrance of the Soprano and then tenor lines on high "A."
- Soprano: 5 measures from the end add an appoggiatura:

men,