

George Frideric Handel

'And the glory of the Lord' from Messiah

CD1 • track 1

The performance on the CD is by the Scholars Baroque Ensemble. They have recreated the work as first performed in Dublin on 13 April 1742, using a small string band with no oboes or bassoons. Handel expanded the orchestra for later performances.

**Allegro**

Violin I  
Violin II  
Viola  
Soprano  
Alto  
Tenor  
Bass  
Continuo bass

7  
Vln I  
Vln II  
Vla  
S  
A  
T  
B  
Bass

And the glo - ry, the glo-ry of the

14

Vln I

Vln II

Vla

S

A

T

B

Bass

And the glo - ry, the glo - ry of the Lord shall

Lord, the glo - ry of the Lord

And the glo - ry, the glo - ry of the Lord shall be re - veal - ed,

And the glo - ry, the glo - ry of the Lord shall be re -

[p]

21

Vln I

Vln II

Vla

S

A

T

B

Bass

be re - veal - ed, and the glo - ry, the glo - ry of the

shall be re - veal - ed,

and the glo - ry, the glo - ry of the Lord

-veal - ed, shall be re - veal - ed,

28

Vln I

Vln II

Vla

S

A

T

B

Bass

Lord shall be re - veal d, and the glo - ry, the  
 be re - veal - ed, and the glo - ry, the  
 shall be re - veal - ed, and the glo - ry, the  
 and the glo - ry, the

[f]

35

Vln I

Vln II

Vla

S

A

T

B

Bass

glo-ry\_of the Lord shall be re - veal - ed.  
 glo-ry\_of the Lord shall be re - veal - ed.  
 glo-ry\_of the Lord shall be re - veal - ed.  
 glo-ry\_of the Lord shall be re - veal - ed.

42

Vln I

Vln II

Vla

S

A

T

B

Bass

And all flesh— shall see— it to - ge - ther,

And all flesh— shall

*p* [*f*] [*p*]

49

Vln I

Vln II

Vla

S

A

T

B

Bass

And all flesh— shall see— it to -

and all flesh— shall see— it to -

see— it to - ge - ther, for the mouth of the Lord hath

For the mouth of the Lord hath

*f*

56

Vln I

Vln II

Vla

S

A

T

B

Bass

- ge - ther, for the mouth of the Lord hath spo - ken

- ge - ther, and all flesh shall see it to - ge -

spo-ken it, and all flesh— shall see— it to - ge -

spo - ken it, and all flesh— shall see— it to - ge -

63

Vln I

Vln II

Vla

S

A

T

B

Bass

it, and all

-ther, and all flesh,— and all flesh— shall see it to - ge - ther, and all

-ther, and all flesh— shall see it to - ge - ther, the mouth

-ther, for the mouth

[p] [f]

70

Vln I

Vln II

Vla

S  
flesh shall see it to - ge - ther, and the

A  
flesh shall see it to - ge - ther, and the

T  
of the Lord hath spo - ken it, and the

B  
of the Lord hath spo - ken it, and the

Bass

77

Vln I

Vln II

Vla

S  
glo - ry, the glo-ry\_of the Lord, and all flesh shall see it to -

A  
glo - ry, the glo-ry\_of the Lord, and all flesh shall see it to -

T  
glo - ry, the glo-ry\_of the Lord, and all flesh shall see it, shall see it to -

B  
glo - ry, the glo-ry\_of the Lord, and all flesh shall see it to -

Bass

83

Vln I

Vln II

Vla

S  
- ge - ther, the mouth of the Lord hath spo - ken it,

A  
- ge - ther, and the glo - ry, the glo - ry of the Lord shall be re - veal - led,

T  
- ge - ther, and all

B  
- ge - ther,

Bass

90

Vln I

Vln II

Vla

S  
for the mouth of the Lord hath

A  
and all flesh shall see it to - ge - ther, for the

T  
flesh shall see it to - ge - ther, the glo - ry, the glo - ry of the

B  
and all flesh shall see it to - ge - ther,

Bass

Vc

97

Vln I

Vln II

Vla

S  
spo - ken it, hath — spo ken it,

A  
mouth of the Lord — hath spo - ken it, and all flesh —

T  
8 Lord shall be re - veal ed, and all

B  
and the glo - ry, the glo - ry of the Lord shall be re - veal - ed,

Bass  
tutti

104

Vln I

Vln II

Vla

S  
and the glo - ry, the glo - ry, the glo - ry of the Lord

A  
shall see it to - ge - ther, and the

T  
8 flesh — shall see — it to - ge - ther, and the

B  
and all flesh — shall see it to - ge - ther, and the

Bass



125

Vln I

Vln II

Vla

S  
mouth of the Lord hath spoken it, for the mouth

A  
for the mouth of the Lord hath spoken it, for the mouth

T  
for the mouth of the Lord hath spoken it, for the

B  
for the mouth of the Lord hath spoken it, for the

Bass

131

Adagio

Vln I

Vln II

Vla

S  
of the Lord hath spoken it.

A  
of the Lord hath spoken it.

T  
mouth of the Lord, the mouth of the Lord hath spoken it.

B  
mouth of the Lord, the mouth of the Lord hath spoken it.

Bass

**Wolfgang Amadeus Mozart**  
**Symphony No. 40 in G minor, K550**  
**Movement I**

© CD1 • track 2

Molto Allegro

Flute

Oboes 1, 2

Clarinets 1, 2 in B flat

Bassoons 1, 2

Horn 1 in B flat alto\*

Horn 2 in G

Violin I

Violin II

Viola

Violoncello/  
Double bass

6

Vln I

Vln II

Vla

Vc/DB

\* A horn in B flat alto sounded a major 2nd lower than written. A horn in B flat basso sounded a major 9th lower.

Musical score for measures 11-15. The score includes parts for Flute (Fl), Clarinet 1 and 2 (Cl 1, 2), Bassoon 1 and 2 (Bsn 1, 2), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello/Double Bass (Vc/DB). The key signature is one flat (B-flat major or E-flat minor). The flute, clarinet, and bassoon parts begin in measure 11 with a *p* dynamic. The violin and viola parts have melodic lines, while the cello/bass part provides a steady accompaniment.

Musical score for measures 16-20. The score includes parts for Flute (Fl), Oboe 1 and 2 (Ob 1, 2), Clarinet 1 and 2 (Cl 1, 2), Bassoon 1 and 2 (Bsn 1, 2), Horn 1, B flat (Hn 1, B flat), Horn 2, G (Hn 2, G), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello/Double Bass (Vc/DB). The key signature is one flat. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line starting in measure 16 with a *f* dynamic. The horn section (Hn 1, Hn 2) plays a sustained harmonic accompaniment, also starting in measure 16 with a *f* dynamic. The string section (Vln I, Vln II, Vla, Vc/DB) plays a rhythmic accompaniment, starting in measure 16 with a *f* dynamic. The flute part ends in measure 20 with a *p* dynamic.

22

Ob 1, 2  
*p*

Bsn 1, 2  
*p*

Vln I

Vln II

Vla  
div.  
*p*

Vc/DB  
*p*

28

Fl  
*f*

Ob 1, 2  
*f*  
a 2

Cl 1, 2  
*f*  
a 2

Bsn 1, 2  
*f*  
a 2

Hn 1, B flat  
*f*

Vln I  
*f*

Vln II  
*f*

Vla  
*f*

Vc/DB  
*f*

33

Fl

Ob 1, 2

Cl 1, 2

Bsn 1, 2

Hn 1, B flat

Hn 2, G

Vln I

Vln II

Vla

Vc/DB

38

Fl

Ob 1, 2

Cl 1, 2

Bsn 1, 2

Hn 1, B flat

Vln I

Vln II

Vla

Vc/DB

*sf*

*a 2*

43

Cl 1, 2

Bsn 1, 2

Vln I

Vln II

Vla

Vc/DB

*p*

49

Fl

Cl 1, 2

Bsn 1, 2

Vln I

Vln II

Vla

Vc/DB

*p*

55

Fl

Cl 1, 2

Bsn 1, 2

Vln I

Vln II

Vla

Vc/DB

61

Fl

Ob 1, 2

Cl 1, 2

Bsn 1, 2

Hn 1, B flat

Hn 2, G

Vln I

Vln II

Vla

Vc/DB

*cresc.*

*f*

*p*

*cresc.*

*f*

*a 2*

*cresc.*

*f*

*p*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*div.*

66

Fl

Ob 1, 2

Cl 1, 2

Bsn 1, 2

Hn 1, B flat

Vln I

Vln II

Vla

Vc/DB

*sf*

*p*

Detailed description: This system of musical notation covers measures 66 to 70. It includes staves for Flute (Fl), Oboe 1 and 2 (Ob 1, 2), Clarinet 1 and 2 (Cl 1, 2), Bassoon 1 and 2 (Bsn 1, 2), Horn 1 in B flat (Hn 1, B flat), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello/Double Bass (Vc/DB). The key signature is one flat (B-flat major or D minor). The Flute and Bassoon parts feature melodic lines with a first ending bracket in measure 70. The Violin I, Violin II, and Viola parts play a rhythmic pattern of eighth notes. The Violoncello/Double Bass part provides a harmonic foundation. Dynamics include *sf* (sforzando) and *p* (piano).

71

Fl

Cl 1, 2

Bsn 1, 2

Vln I

Vln II

Vla

Vc/DB

*p*

Detailed description: This system of musical notation covers measures 71 to 75. It includes staves for Flute (Fl), Clarinet 1 and 2 (Cl 1, 2), Bassoon 1 and 2 (Bsn 1, 2), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello/Double Bass (Vc/DB). The Flute and Bassoon parts have melodic lines with first ending brackets in measures 72 and 73. The Violin I and Violin II parts play a rhythmic pattern of eighth notes with slurs. The Viola and Violoncello/Double Bass parts play sustained notes. Dynamics are consistently *p* (piano).