

# G. F. Handel's Messiah

## THE PRE-GAME SHOW

script and original music  
by Karim Al-Zand  
(2011)

*In the script below, musical excerpts are indicated as MUSIC 1, MUSIC 2, MUSIC 3, etc., with the corresponding measure references indicated. The full score or excerpt is also provided, though in most cases any edition of Messiah will be usable in performance. The text and images on Handel's large paper pad easel are shown in the script as well, and are cued as PAGE 1, PAGE 2, PAGE 3, etc. If a paper pad easel is not available, a power-point presentation (and laser pointer) may be used instead. Three large, hand-held cards are also required. Suggested images and text for the cards is provided at the corresponding place in the script. Members of the chorus should each be provided with a football "penalty flag" to be used in the last number.*

**MUSIC 1: Part II: No. 22 Chorus: Hallelujah (full movement, given over the page)**

*[Following the movement (and applause), Handel is introduced with an offstage voice.]*

OFFSTAGE VOICE: *[very rousing]* Ladies and gentlemen, please join the Houston Chamber Choir and the River Oaks Chamber Orchestra in welcoming Mr. George Frederic Handel!

*[Handel enters, wearing traditional mid-eighteenth century garb: elaborate wig, waistcoat, breeches, stockings, buckle shoes, etc. He also has on a baseball cap with ROCO on it. Numerous flashbulbs go off. He approaches a bank of microphones on a white, cloth-covered table. A pitcher of water and water glass are on the table as is a long wooden pointer. A large paper pad easel is located to the left of the table. The first sheet on the pad is blank.]*

HANDEL: *[addressing the audience]* Thank you!...Thanks very much...Thanks, I really appreciate it. You're very kind. Thank you all for coming.

*[pause for applause to die down; sits down]*

It's always wonderful to have the support of Messiah fans, though it's only the beginning of the season...the Christmas season, that is.

*[beat]*

First off, I'd like to thank God...without Him none of this would be possible...and of course Mary and Joseph...wouldn't want to forget them...

*[beat]*

Folks, let me say this: any performance is really a team effort and—Maestro Simpson, back me up on this—everyone plays their part, if you see what I'm saying. A team effort, no question about it. There's no "I" in "ensemble." Am I right, Maestro?

*[pause]*

Part II: No. 22 Chorus: Hallelujah

**Allegro**

Tromba I II

Timpani

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Hal - le-lu-jah,

Hal - le-lu-jah,

Hal - le-lu-jah,

Hal - le-lu-jah,

5

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah, Hal - le-lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah, Hal - le-lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah, Hal - le-lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu-jah, Hal - le-lu-jah,

6

9

Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah, for the Lord God om-ni - potent

Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lu-jah, for the Lord God om-ni - potent

Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lu-jah, for the Lord God om-ni - potent

Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah, for the Lord God om-ni - potent

7 6 Tasto solo

14

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, for the Lord God om-ni - potent reign-eth, Halle-

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, for the Lord God om-ni - potent reign-eth, Halle-

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, for the Lord God om-ni - potent reign-eth, Halle-

6 *Tutti* Tasto solo *Tutti* 6

20

lujah, Halle-lujah, Halle-lujah, Halle-lujah, for the Lord God om - ni - po - tent  
lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-  
lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lu-jah, Halle-lujah, Halle -  
lujah, Halle-lujah, Halle-lujah, Halle-lujah,

24

6 6 6 5  
reign - - eth, Hal-le - lu-jah, Hal-le-lu-jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal -  
lu-jah, Hal-le - lu - jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu - jah, Hal-le - lu-jah, Hal-le -  
- lu - jah, Hal-le-lu-jah, for the Lord God om - ni - - po - tent  
Hal-le-lu - jah, for the Lord God om - ni - - po - tent

27

le - lu - jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,  
 - lu - jah, Hal-le-lu-jah, Hal-le-lu-jah, for the Lord  
 reign - - eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, for the Lord  
 reign - - eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

30

Hallelujah, Hallelujah, Hal-le - lu - jah, Hal - le - lu - jah! The  
 God om - ni - po - tent reign - - eth, Hallelujah, Hal - le-lujah! The  
 God om - ni - po - tent reign - - eth, Hal - le - lujah! The  
 lu-jah, Hallelujah, Halle-lujah, Halle - lujah, Halle-lujah, Halle-lujah! The

kingdom of this world is be-come the kingdom of our Lord and of his Christ, and of his Christ,

kingdom of this world is be-come the kingdom of our Lord and of his Christ, and of his Christ,

kingdom of this world is be-come the kingdom of our Lord and of his Christ, and of his Christ,

kingdom of this world is become the kingdom of our Lord and of his Christ, and of his Christ, and He shall

$\frac{4}{2}$  6 6 6  $\frac{5}{3}$  6 *Tasto solo*

and He shall

and He shall reign for e - ver and e - ver, and He shall

reign for e - ver and e - ver, for e-ver and e - ver, and He shall reign, and He shall reign for

$\frac{6}{4}$   $\frac{+4}{2}$

and He shall reign for e - ver and e - ver, King of  
 reign for e - ver and e - ver, for e-ver and e-ver, for e - ver and e-ver, King of  
 reign for e - ver and e - ver, and He shall reign for e-ver and e-ver,  
 e-ver, for e-ver and e-ver, for e-ver and e-ver, for e - ver, for e-ver and e-ver,

Kings, \_\_\_\_\_ and Lord of Lords, \_\_\_\_\_  
 Kings, \_\_\_\_\_ and Lord of Lords, \_\_\_\_\_  
 for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and e-ver, Halle-lujah, Halle-  
 for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and e-ver, Halle-lujah, Halle-

Musical score for measures 57-61. The system includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line is mostly rests, with some notes in the first measure.

King of Kings, \_\_\_\_\_ and Lord of Lords,

\_\_\_\_\_ for e-ver and e-ver, Halle-lu-jah, Halle-lu-jah, \_\_\_\_\_ for e-ver and

lu-jah, \_\_\_\_\_ for e-ver and e-ver, Halle-lu-jah, Halle-lu-jah, \_\_\_\_\_ for e-ver and

lu-jah, \_\_\_\_\_ for e-ver and e-ver, Halle-lu-jah, Halle-lu-jah, \_\_\_\_\_ for e-ver and

Musical score for measures 62-66. The system includes a vocal line and piano accompaniment. The piano part continues with a rhythmic pattern of eighth and sixteenth notes. The vocal line has some notes in the first measure.

\_\_\_\_\_ King of Kings, \_\_\_\_\_ and Lord of

e-ver, Halle-lu-jah, Halle-lu-jah, \_\_\_\_\_ for e-ver and e-ver, Halle-lu-jah, Halle-lu-jah,

e-ver, Halle-lu-jah, Halle-lu-jah, \_\_\_\_\_ for e-ver and e-ver, Halle-lu-jah, Halle-lu-jah,

e-ver, Halle-lu-jah, Halle-lu-jah, \_\_\_\_\_ for e-ver and e-ver, Halle-lu-jah, Halle-lu-jah,



Musical score for measures 67-71. The system includes a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Lords, \_\_\_\_\_ and Lord of Lords, and He shall reign, and  
 King of Kings, and Lord of Lords, and He shall reign, \_\_\_\_\_ and He shall  
 King of Kings, and Lord of Lords, and He shall reign, and He \_\_\_\_\_ shall reign,  
 King of Kings, and Lord of Lords, and He shall reign for e - ver and e - ver,

Musical score for measures 72-76. This system continues the vocal and piano parts from the previous system. The lyrics are spread across four vocal staves. The piano accompaniment continues with its characteristic rhythmic patterns.

He shall reign for e - ver and e - ver, for e-ver and e-ver,  
 reign \_\_\_\_\_ for e - ver and e - ver, King of Kings, for e-ver and e-ver, and He shall  
 and He shall reign for e - ver and e - ver, King of Kings, \_\_\_\_\_ and Lord of  
 and He shall reign for e - ver and e - ver, King of Kings, for e-ver and e-ver, and He shall

Musical score for measures 77-81. This system concludes the vocal and piano parts. The lyrics are spread across four vocal staves. The piano accompaniment provides a final accompaniment for the vocal lines.

Musical score for measures 77-80, featuring piano accompaniment with treble and bass staves.

Halle-lujah, Halle-lujah, and He shall reign for e - ver, for e - ver and e -  
 reign, Halle-lujah, Halle-lujah, and He shall reign for e - ver and e -  
 Lords, \_\_\_\_\_ and He shall reign for e - ver, for e - ver and e -  
 reign, Halle-lujah, Halle-lujah, and He shall reign for e - ver, for e - ver and e -

Musical score for measures 81-84, featuring piano accompaniment with treble and bass staves.

ver, King of Kings, and Lord of Lords, King of Kings, and Lord of  
 ver, King of Kings, and Lord of Lords, King of Kings, and Lord of  
 ver, King of Kings, and Lord of Lords, King of Kings, and Lord of  
 ver, King of Kings, and Lord of Lords, King of Kings, and Lord of

Musical score for measures 85-88, featuring piano accompaniment with treble and bass staves.

Lords, and He shall reign for e - ver and e - - ver, King of  
 Lords, and He shall reign for e - ver and e - - ver, for e-ver and  
 Lords, and He shall reign for e - ver and e - - ver, for e-ver and  
 Lords, and He shall reign for e - ver and e - ver, and e - - ver, for e-ver and

Vocal staves for measures 85-88 with lyrics.

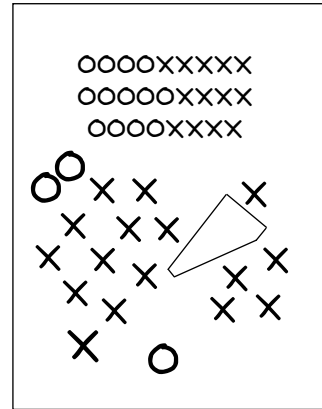
Musical score for measures 89-92, featuring piano accompaniment with treble and bass staves.

Kings, and Lord of Lords, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.  
 e-ver, for e-ver and e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.  
 e-ver, for e-ver and e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.  
 e-ver, for e-ver and e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.

Vocal staves for measures 89-92 with lyrics.

Well, let me introduce you to our team here, the River Oaks Chamber Orchestra and Houston Chamber Choir. I thought we might hear a little from our players—our musicians—to give you a sense of their character.

[Handel stands up and moves to easel and reveals **PAGE 1** (seating chart). He picks up the pointer. In the following section, he points to the diagram and to the players of the orchestra as needed to introduce the ensemble.]



As you can see, it takes a big team to play my *Messiah*. You’ve got the orchestra here and the chorus over here [indicating on the diagram]. When you play a game with this many musicians, you need to have some great time keepers, to keep everyone on track. Your time keepers for this game are called the *continuo group*. The continuo group is on the field the *whole* game, from beginning to end, no matter what else happens. When everyone was singing all their “hallelujahs” and “forevers,” the continuo group was playing this:

**MUSIC 2: Part II: No. 22 Chorus: Hallelujah; mm. 4–11 continuo group**

Musical notation for the continuo group, showing two staves with bass clefs and a key signature of one sharp (F#). The notation includes various rhythmic patterns and fingerings (6, 6, 6, 4, 6, 7, 6).

The job of the continuo group is to accompany all the other instruments and singers. For our time keeping officials today we have a harpsichord (which is a kind of cross between a piano and a guitar), and two low, bass instruments: the double bass and the bassoon. [indicating each on the diagram]

[pause]

You probably heard the trumpets very clearly in the Hallelujah chorus—and also the big drums (what we call *timpani*) [pointing to the diagram]. They sounded like this:

**MUSIC 3: Part II: No. 22 Chorus: Hallelujah; mm.12–22; trumpets, timpani, continuo group**

Musical notation for trumpets, timpani, and continuo group. It shows four staves: Trpt. 1, Trpt. 2, Timp., and Cont. The notation includes various rhythmic patterns and dynamics (Tasto solo, Tutti).

Notice the continuo group keeping time as always! I tell you, those guys give 110%.

[pause]

The oboes are called “woodwinds” since they are made of wood and are played by blowing into them. Here’s what two oboes together sound like:

**MUSIC 4: No. 12 Pifa; mm. 1-11; oboes, continuo group**

Larghetto e mezzo piano

Ob. I

Ob. II

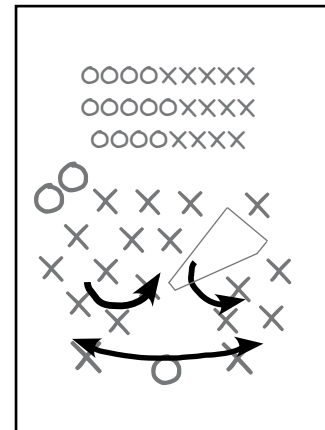
Cont.

Tasto solo

Tasto solo

Now, we have two kinds of high string instruments—*violins* and *violas*—but they play in groups or *sections*. The violins are here and the violas are here [indicating on the orchestra seating chart, counting their number]. Listen to the strings play the opening of the piece, where the instruments come in one at a time, going from the highest to the lowest, and going from one side of the orchestra to the other. Afterwards the high and low strings alternate back and forth. [during this time, Handel might use a pen to draw arrows from section to section in the following way, then use the pointer to demonstrate as the music is played]

**MUSIC 5: No. 1 Sinfony, mm. 13-25; violins, violas, continuo group (next page)**



Allegro moderato

The image displays four systems of musical notation for a string ensemble. Each system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Contrabass (Cont.). The music is in G major (one sharp) and 4/4 time, marked 'Allegro moderato'. The first system shows Vln. I with a trill and a melodic line, while Vln. II, Vla., and Cont. are mostly silent. The second system shows Vln. I with a trill and a melodic line, Vln. II with a rhythmic pattern, Vla. with a melodic line, and Cont. with a melodic line. The third system shows Vln. I with a melodic line, Vln. II with a rhythmic pattern, Vla. with a melodic line, and Cont. with a melodic line. The fourth system shows Vln. I with a melodic line, Vln. II with a rhythmic pattern, Vla. with a melodic line, and Cont. with a melodic line.

And lastly, our singers. The big group is called the *chorus*, which is divided up into sections: *soprano* and *alto* (which are sung by women)—hands up sopranos and altos!—and *tenor* and *bass* (which are sung by men)—hands up tenors and basses! So when the chorus sings “hallelujah,” each section has a different tune according to their voice type. The sopranos have:

MUSIC 6: Part II: No. 22 Chorus: Hallelujah; mm. 4–7 sopranos only (no continuo group)

Sop.   
Hal - le-lu-ja, hal - le-lu-ja, hal-le - luja, hal-le-lu - ja, hal - le - lu-ja.

the altos sing:

MUSIC 7: Part II: No. 22 Chorus: Hallelujah; mm. 4–7 altos only (no continuo group)

Alto   
Hal - le-lu-ja, hal - lel-lu ja, hal-le - lu-ja, hal-le-lu - ja, hal - le - lu-ja,

the tenors sing:

MUSIC 8: Part II: No. 22 Chorus: Hallelujah; mm. 4–7 tenors only (no continuo group)

Ten.   
Hal - le-lu-ja, hal - le-lu-ja, hal-le - lu-ja, hal-le-lu - ja, hal - le - lu-ja,

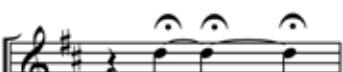
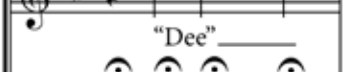
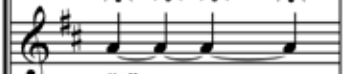
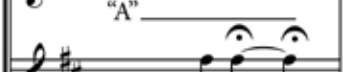


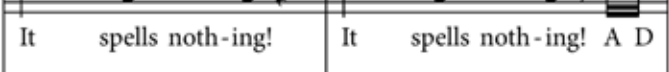

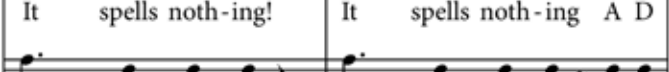
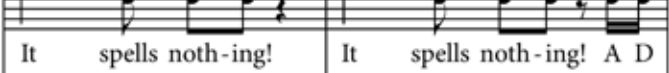
and the basses sing:

MUSIC 9: Part II: No. 22 Chorus: Hallelujah; mm. 4–7 basses only (no continuo group)

Bass   
Hal - le-lu-ja, hal - le-lu-ja, hal-le - lu-ja hal-le-lu - ja, hal - le - lu-ja,

OK, now let's combine the parts together. Gimme an "A"! [*said in cheerleader style; altos sing "A"*] Gimme a "D"! [*sopranos sing D*] Gimme an F-sharp! [*tenors sing F#*] Gimme...one more "D"! [*basses sing D*] Put it all together and what does it spell?!

MUSIC 10: Part II: No. 22 Chorus: Hallelujah; mm. 4–7 full chorus with continuo group

<p>Sop.  "Dee"——</p> <p>Alto  "A"——</p> <p>Ten.  F - sharp</p> <p>Bass  "Dee"</p> <p>Cont. </p>	<p>[Put it all together and what does it spell?!]</p>	<p> It spells noth-ing! It spells noth-ing! A D</p> <p> It spells noth-ing! It spells noth-ing! A D</p> <p> It spells noth-ing! It spells noth-ing! A D</p> <p> It spells noth-ing! It spells noth-ing! A D</p> <p></p>
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Sop. F-sharp and one more D. It does'-nt spell a thing!

Alto F-sharp and one more D. It does'-nt spell a thing!

Ten. F-sharp and one more D. It does'-nt spell a thing!

Bass F-sharp and one more D. It does'-nt spell a thing!

Cont. F-sharp and one more D. It does'-nt spell a thing!

6 6 4

Well, you get the idea... This morning we have two other singers who sing on their own, outside of the chorus, a bass and a tenor—called “soloists.” These are our MVPs, our most valuable performers—and we’ll hear from each of them later.

[pause]

You know what? I almost forgot our Maestro, the conductor, the coach of our team. He calls all the plays. Since everyone needs to be able to see him, the conductor is traditionally the tallest person in the room. Ha!

[pause]

Well, now that you’ve met the team, I’ve been asked to say a few words about my Messiah, to tell you a little about the piece. In fact, someone just asked me backstage, “George, what’s the key to your Messiah” I told him “D major.”

[beat]

Thank you very much. I’ll be here all advent...

[pause]

Seriously though, I wanted to talk to you all today about something very special that I’ve done in Messiah. It’s a technique I think you’ll appreciate, called “text painting.” Anyone ever heard of “text painting”? [looking to audience] Alright, well let me try to explain it a little bit. To start off a piece like Messiah, first you have to have the words for the music. We in the business call the words the *libretto*. That’s like the book or poem which a composer uses for the lyrics. “Libretto” comes from the Latin “liber” which means “book.” And the book for Messiah is the Bible.

[pause]

So, for instance, in the music the choir sang at the beginning, the text was this: [turns to PAGE 2] “Hallelujah! For the lord god omnipotent reigneth. The kingdom of this world is become the kingdom of our lord, and of his Christ. And He shall reign for ever and ever, king of kings, and lord of lords.” Now, in the piece, I used those words many times and repeated them in different orders, and so on, but those were the only words I used.

[pause]

Now, text *painting* is when music is used to *illustrate the meaning of the words*. It’s like coloring the words with music, to make them more expressive. Let me show you an example. In another section of Messiah, the libretto has these words: [reveals PAGE 3] “For behold, darkness shall cover the earth, and gross

<p>Hallelujah! For the lord god omnipotent reigneth. The kingdom of this world is become the kingdom of our lord, and of his Christ. And He shall reign for ever and ever, king of kings, and lord of lords.</p>	<p>For behold, darkness shall cover the earth, and gross darkness the people</p>
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darkness the people.” Now, the most important word here is what? ...probably *darkness* [*he indicates with pointer*] But this isn’t just any old darkness, like when you turn the lights out. This kind of darkness covers the entire earth and all its people [*with pointer again*]. It’s a pretty serious and frightening sort of darkness, right? Here is how I use the music to convey this kind of darkness:

MUSIC 11: No. 10 Accompanied Recitative mm. 1–5

Andante larghetto

Did I give you the shivers? The music moves very slowly, like maybe a fog gradually enveloping the earth; and it’s quiet, like a silence at the dead of night; and with a sort of quivering and pulsing sound like a nervous doubt in your mind. So the music helps to illustrate the idea of a covering darkness even before you hear any words! Let’s listen again, and this time you’ll hear the bass soloist, Mr. Paul Busselberg right here, sing the words.

Andante larghetto

Vln. I

Vln. II

Vla.

S. Bass

Cont.

Vln. I

Vln. II

Vla.

S. Bass

Cont.

For be-hold, dark - ness shall

Vln. I

Vln. II

Vla.

S. Bass

Cont.

cov - er the earth, and gross dark - ness the peo-ple, and gross

MUSIC 12: No. 10 Accompanied Recitative mm. 1—10

Vln. I

Vln. II

Vla.

S. Bass  
dark - ness the peo-ple

Cont.

But the Lord shall arise upon thee.

Pretty scary, huh? But then the words which come next are more optimistic. [reveals PAGE 4 with text] "But the Lord shall arise upon thee." Now, suddenly, the shivering in the strings will disappear and the mood will change entirely to something sunny. Listen to the clouds part.

MUSIC 13: No. 10 Accompanied Recitative mm. second half of 10 (no voice)—14

Vln. I

Vln. II

Vla.

S. Bass  
but the Lord shall a - rise

Cont.

Vln. I

Vln. II

Vla.

S. Bass  
up - on thee,

Cont.

And did you hear what I did with the words “arise”? [*Looks to audience for answer as music starts*]

**MUSIC 14: Music starts again from m. 11 No. 10 Accompanied Recitative mm. second half of 10 (no voice)—14**

The musical score consists of five staves. The top two staves are for Violin I and Violin II. The third staff is for Viola. The fourth staff is for Soprano Bass, with lyrics: "but the Lord shall a - rise" and "up - on thee,". The bottom staff is for Continuo. The music is in D major and 4/4 time. The Soprano Bass part has a rising melodic line that corresponds to the lyrics. The string parts provide a rhythmic accompaniment.

[*talking over the music*] Yes—in the phrase “the Lord shall arise upon thee,” the word “arise” has the bass going higher and higher...the music rising and rising like the word.

[*after the music ends*]

So that’s called “text painting”—when you use the music to help illustrate something in the libretto.

[*pause*]

Here is a new example I’ve composed for you. This one’s not from Messiah.

Say I wanted to set this text [*reveals PAGE 5*]. “I throw the ball up in the air.”

And I wanted to show the ball going up and up and up in the air. I might write something like this:

I throw the ball up in  
the air;

MUSIC 15: subject 1; sopranos and continuo group

Sop. I throw the ball I throw the ball up

Cont. 6/4 6 4/2 6

Sop. in the air, the ball up in the air;

Cont. 6/4 4

Did you hear how the music gradually went up on the word “up,” and even leapt up at the end? Let’s hear it again, now with the tenors singing.

MUSIC 16: subject 1; tenors and continuo group

Ten. I throw the ball, I throw the ball up

Cont. 6/4 6 4/2 6

Ten. in the air, the ball up in the air.

Cont. 6/4 4

Now, what if the next words were this [reveals PAGE 6]: “You catch the ball and fall down to the ground”? How do you think that might be shown in the music? [listens to answer from the audience] Let’s see...

You catch the ball  
and fall down to the  
ground.

MUSIC 17: subject 2; basses and continuo group

Bass

Cont.

Bass

Cont.

Now, how about a whole piece based on this libretto? [reveals PAGE 7]. Listen for all of the text painting in this piece. First you'll hear "I throw the ball up in the air" then you'll hear "You catch the ball and fall down to the ground." And then the two will be combined together: both up and down!

I throw the ball up in the air; you catch the ball and fall down to the ground.

MUSIC 18: complete piece

Allegro

Oboe I, II

Violino I *con ripieno*

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso Continuo *con ripieno*

6 4 6

Ob. I, II

Vln. I *tr* *senza ripieno*

Vln. II

Vla.

S

A

T

B

BC *senza ripieno*

I throw the ball I throw the ball up

6 4 6 4 6 4 6

10

Ob. I, II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

in the air, the ball up in the air. I\_ throw,

I\_ throw the ball I\_

I\_ throw the ball, I\_ throw the

6 4 6 6

13

Ob. I, II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

I\_ throw the ball I\_ throw the ball up in the air. I\_ throw,

throw the ball in the air I\_ throw I\_ throw the

ball up in the air. I\_ throw the

I\_ throw the ball I\_ throw the ball in the air. con rip.

6 4 6 6 6 4 6



16

Ob. I, II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

*tr*

*senza rip.*

ball up in the air I throw the ball I throw the ball I

ball up in the air.

I throw the ball I throw the ball up

*senza rip.*

4 4 4

4 2 6

19

Ob. I, II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

*con rip.*

*tr*

*tr*

I throw in the air the ball up in the

throw the ball I throw the ball the ball up in the air, in the air, the ball up in the

throw the ball up in the

in the air the ball up in the air. the ball up in the

*con rip.*

4 6 6 4 3

22

Ob. I, II

Vln. I *senza rip.*

Vln. II

Vla.

S  
air, in the air \_\_\_\_\_ in the air \_\_\_\_\_ in the air \_\_\_\_\_ I \_\_\_\_\_ throw the

A  
air. in the air \_\_\_\_\_ in the air \_\_\_\_\_ in the air I \_\_\_\_\_ throw the ball throw the

T  
air. \_\_\_\_\_ in the air, \_\_\_\_\_ in the air \_\_\_\_\_ I throw the

B  
air. \_\_\_\_\_ in the air I \_\_\_\_\_ throw the

BC *tasto solo*

25

Ob. I, II

Vln. I *senza rip.*

Vln. II

Vla.

S  
ball I \_\_\_\_\_ throw the ball up in the air.

A  
ball I \_\_\_\_\_ throw the ball up in the air.

T  
ball

B  
ball

BC *senza rip.*

You catch the ball, you catch the ball and

28

Ob. I, II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

*con rip.*

You

fall down, fall down, fall down, fall down, fall down, fall down to the

*con rip.*

6 5  $\frac{4}{2}$  6 6 4 4

31

Ob. I, II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

*senza rip.*

catch the ball, you catch the ball and fall down, fall down, fall down,

You catch the ball, the ball and fall

ground.

*senza rip.*

6  $\frac{4}{2}$  6 6

34

Ob. I, II

Vln. I

Vln. II

Vla.

S  
fall down, fall down, fall down to the ground, down to the ground. fall

A  
fall to the ground. fall down to the

T  
down, fall down, fall down to the ground, and fall down to the ground. fall

B  
fall down to the ground

BC  
*con rip.* *senza rip.*

6 5 #4 2 6 6 # #4 2 6 4 6 5 #

37

Ob. I, II

Vln. I

Vln. II

Vla.

S  
down to the ground. You catch the ball and fall

A  
ground, fall down to the ground, down to the ground. You catch the ball and fall

T  
down, fall down, You catch and fall down,

B  
fall down to the ground You catch the ball, you catch the ball and fall down,

BC

# #4 2 6 6 # #4 2 6 4

40

Ob. I, II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

*senza rip.*

*con rip.*

*tr*

down fall down fall down fall down to I

down you fall, fall down to, down to the

fall down, fall down, fall, fall down, down to the

fall down, fall down, fall down, fall down, fall down to the ground, the ground, I

6 5  $\frac{\sharp 4}{2}$  6  $\sharp$  6

*con rip.*

43

Ob. I, II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

throw the ball, I throw the ball up

ground. You catch the ball, catch the ball and fall down, fall down, fall

ground. You catch the ball, you catch the ball and fall down, fall down, fall

throw the ball, up

46

Ob. I, II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

and fall down, fall down, fall down to the  
 down, fall down to the ground, the ball up in the air.  
 down, fall down to the ground, the ball up in the air. fall down to the  
 fall down, fall down, down to the

6 4 6 6 7 4 6 6

49

Ob. I, II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

ground, down to the ground. in the air, on the ground, in the air, on the ground,  
 down to the ground. on the ground, in the air, on the ground, in the air, the  
 ground, down to the ground. I throw, you catch, I throw, you catch the  
 ground, down to the ground. you catch, I throw, you catch,

*tasto solo*

5

Adagio

52

Ob. I, II

Vln. I

Vln. II

Vla.

S  
the ball, the ball, the ball, the ball, the ball. Touch - - - down!

A  
ball the ball, the ball, the ball, the ball. Touch - - - down!

T  
ball, the ball, the ball, the ball, the ball. Touch - - - down!

B  
the ball, the ball, the ball, the ball, the ball. Touch - - - down!

BC

7 4 3 7

Alright, let's see how well you can hear text painting. Have a look at this text. [reveals PAGE 8] "Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain." Which of these words do you think would be good for the text painting we've been talking about?

[interacts with audience, pointing out various words and asking, "what do you think that would sound like in the music?" "What does "exalted" mean?" etc.]

OK, I need some brave volunteers to help me demonstrate this next piece. [get 3 volunteers standing in front of the ensemble/soloist, facing the audience]

To help everyone follow the text painting in this piece I've made three different signs, and I want our volunteers to help hold up the signs when we get to certain places in the music. [showing the signs one by one in the next passage]

Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain.

rough	plain
crooked	straight

valley, mountain, hill

exalted

The first sign has the words “rough” and “plain” and also the words “crooked” and “straight.” *[showing the sign]* You’ll hear in the music how “rough” and “crooked” use jagged, uneven and bumpy music in the solo part *[indicating the tenor soloist]*. And you’ll hear how the words “plain” and “straight” use smooth-sounding music which is flattened out a little bit.

The second sign has the words “valley,” “mountain” and “hill” on it, and also “high” and “low.” When you hear those words, the music will go up and down sort of in slow waves of motion, like climbing a hill or descending into a valley.

The third sign has just one word, “exalted.” As we discussed, this is a very special word, and since I wanted it highlighted, “exalted” gets really fancy music. Every time you hear it, the soloist sings it on many fast and lively notes. Speaking of soloists, let’s hear this piece sung by our tenor soloist, Mr. Randy Lacy. Get ready with your signs!



MUSIC 19: No. 3 Air; Ev'ry Valley Shall Be Exalted (complete piece)

[Handel cues the signs while the piece is played]

Violino I

Violino II

Viola

TENORE

Bassi

Andante

4

8

13

valley, mountain, hill  
high low

Ev' - ry val - ley, ev' - ry val - ley

exalted

- shall be ex - al - ted, shall be ex - al

The musical score is written for five parts: Violino I, Violino II, Viola, Tenore, and Bassi. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Andante'. The score is divided into systems, with measures 4, 8, and 13 marked. Dynamics include p (piano), f (forte), and tr (trill). A diagram shows a wave with 'high' and 'low' labels, and a starburst labeled 'exalted'.

17

ted, shall be ex - al - ted,

21

shall be ex - al - ted, and ev - ry

25

valley, mountain, hill  
high low

rough plain  
crooked straight

moun - tain and hill made low, the croo - ked straight,

29

and the rough places plain,

33

the croo - ked straight, the croo - ked straight, and the rough pla-ces plain,

37

and the rough pla-ces

41

plain. Ev - ry val - ley,

46

ev - ry val - ley shall be ex - al

50

valley, mountain, hill  
high low

ted, ev-ry val-ley,

Violone

55

ev-ry val-ley shall be ex- al - - - - - ted,

Tutti

59

valley, mountain, hill  
high low

rough plain  
crooked straight

and ev-ry moun- tain and hill made low, the croo- ked straight,

63

the croo- ked straight, the croo- ked straight, and the rough pla-ces plain,

67

and the rough pla-ces plain, and the rough pla-ces plain,

71

the croo-ked straight, and the rough pla - ces

76

plain.

80

plain.

*[Handel thanks the volunteers; they return to their seats]*

Well, you've all worked very hard learning about text painting. We'll have the chorus and orchestra perform just one more piece before I have to leave—I told Phil Telemann I'd meet him at Starbucks at noon and I don't want to keep him waiting. That man has a very short temper and a very long sword.... Right, the final piece has these words. *[reveals PAGE 9]* "And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it." For the last part of this text, I imagined what it might be like to hear the Lord speak. I figure when the Lord speaks, it'll be a tremendous sound. When the chorus has the text "for the mouth of the Lord," I wanted them to sing in a powerful voice. So I gave them big, long notes. Let's have the tenors and basses sing just that text and listen to the dramatic sound coming from their mouths when they do it.

And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it

**MUSIC 20: No. 4: Chorus: And the glory of the Lord; m. 51–57; basses and tenors with continuo group**

Ten. *[Musical notation: Treble clef, 3/4 time, F# key signature]*  
Bass *[Musical notation: Bass clef, 3/4 time, F# key signature]*  
Cont. *[Musical notation: Bass clef, 3/4 time, F# key signature]*

for the mouth of the Lord hath spo - ken it.  
for the mouth of the Lord hath spo - ken it.  
for the mouth of the Lord hath spo - ken it.

Can you imagine this extraordinary sound from the mouth of the Lord? Do you think we can sing this with the chorus? We'll hear it one more time. *[they repeat MUSIC 20]*

**MUSIC 20: No. 4: Chorus: And the glory of the Lord; m. 51–57; (REPEAT, as above)**

OK, everyone stand up. While we sing with this powerful sound, let's make a really big "O" with our arms above our heads, to represent the mouth of the Lord. Just like this! Imagine you are the referee making a penalty call. *[in a official-sounding voice, while making the arms gesture]* "Tenors, measure 54, excessive text painting, 10 bars!" *[gets the audience to make the arm gesture]* Ready to sing with the choir? Here we go! *[Handel leads them in making the gesture and singing with the choir, perhaps two times]*

**MUSIC 20: No. 4: Chorus: And the glory of the Lord; m. 51–57; (REPEAT, as above)**

Great! Now put your arms down, but stay standing! The chorus is going to sing the whole piece, and each time you hear the part about the mouth of the Lord, let's make the call—with our arms! *[demonstrating]* Watch out for any flags on the play! *[Handel leads the audience, aided by the chorus: individual sections in the chorus hold up their penalty flags and the audience makes the "O" arm gesture, as indicated in the score]*

MUSIC 21: No. 4: Chorus: And the glory of the Lord (complete piece)

Allegro

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

11

c. Oboe I & II unis.

Tutti

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

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

And the glo-ry, the glory of the Lord shall be re - vea - led,

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

6

Tutti

22

vea - led, and the glo-ry, the glory of the Lord shall

shall be re - vealed, be re - vea -

and the glo-ry, the glory of the Lord shall be re - vea - led.

- led, shall be re - vealed,

be re - veal'd, and the glo-ry, the glory of the Lord shall be re - vea - led.

- led, and the glo-ry, the glory of the Lord shall be revea - led.

and the glo-ry, the glory of the Lord shall be revea - led.

and the glo-ry, the glory of the Lord shall be revea - led.

And all flesh shall

And all flesh shall see it to - gether.



And all flesh shall

And all flesh shall see it to - gether, for the mouth of the

for the mouth of the





see it to - ge - ther, for the mouth of the Lord hath spo - ken it.

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

Lord hath spoken it, and all flesh shall see it to - ge - ther, and all

Lord hath spo - ken it, and all flesh shall see it to - ge - ther,

And all flesh shall see it to - ge - ther.

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

flesh shall see it to - ge - ther, the mouth of the Lord hath spo - ken it.

for the mouth of the Lord hath spo - ken it.

And the glo-ry, the glory of the Lord, and all flesh shall see it to - gether, the mouth of the

And the glo-ry, the glory of the Lord, and all flesh shall see it to - gether, and the glo-ry, the

And the glo-ry, the glory of the Lord, and all flesh shall see it, shall see it to - gether,

And the glo-ry, the glory of the Lord, and all flesh shall see it to - gether,

6 6 6

Lord hath spo-ken it, for the mouth of the

glory of the Lord shall be re - vealed, and all flesh shall see it to - gether,

and all flesh shall see it to - gether, the glo - ry, the

and all flesh shall see it to - gether,

6

Musical score for measures 96-105. The score includes vocal lines and piano accompaniment. The key signature is G major (one sharp). The music features a mix of eighth and quarter notes, with some rests.

Musical score for measures 106-115. The score includes vocal lines with lyrics and piano accompaniment. The key signature is G major. A small icon of a person with arms raised is placed above the first vocal line.

Lord - ken it, hath spo - - ken it,  
 for the mouth of the Lord hath spo-ken it, and all flesh shall  
 glory of the Lord shall be re - vea - - - led, and all flesh shall  
 and the glo-ry, the glory of the Lord shall be re - vea - led, and all flesh shall

Musical score for measures 116-125. The score includes vocal lines and piano accompaniment. The key signature is G major. The music continues with vocal lines and piano accompaniment.

Musical score for measures 126-135. The score includes vocal lines with lyrics and piano accompaniment. The key signature is G major.

and the glo-ry, the glo-ry, the glory of the Lord shall be re - vea - led,  
 see it to-gether, and the glo-ry, the glory of the Lord shall be re - vea -  
 see it to-gether, and the glo-ry, the glory of the Lord  
 see it to-gether, and the glo-ry, the glory of the Lord shall be re -

and all flesh shall see it together, together, for the mouth of the  
 - led, revealed, and all flesh shall see it together, together, for the mouth of the  
 shall be re - vea - led, and all flesh shall see it to - ge - ther, to - ge - ther, for the mouth of the  
 vea - led, re - vea - led, for the mouth of the Lord hath spoken it, for the mouth of the

all voices to end

**Adagio**

slowly lower arms;  
chorus waves flags

Lord hath spo - ken it, for the mouth of the Lord \_\_\_\_\_ hath spo - ken it.  
 Lord hath spo - ken it, for the mouth of the Lord \_\_\_\_\_ hath spo - ken it.  
 Lord\_ hath spoken it, for the mouth of the Lord, for the mouth of the Lord hath spo - ken it.  
 Lord hath spo - ken it, for the mouth of the Lord, for the mouth of the Lord hath spo - ken it.

Bravo! Bravo!! Well done everyone!

Now that you're all warmed up, I want to invite you back for the big game tonight. Come hear my *Messiah* again right here, with this same all-star roster. Kick off is at 7:30. You're welcome to bring your parents as well, if you think they can sit still. You might even teach them all we learned about text painting. Remember, text painting is when a composer uses music to illustrate the meaning of the words—like coloring the words with music. Thank you all!

OFFSTAGE VOICE: Ladies and gentlemen, please join the River Oaks Chamber Orchestra and the Houston Chamber Choir in thanking Mr. George Frederic Handel!

*[Handel exits to great fanfare; ensemble plays him out from m. 124—see arrow in score]*