

STRING EXPLORER SERIES

Themes from Handel's "Messiah"

George Frideric Handel

Arranged by Andrew H. Dabczynski

INSTRUMENTATION

Conductor Score.....	1
Violin I.....	8
Violin II.....	8
Violin III (Viola 	3
Viola.....	5
Cello.....	5
String Bass.....	5
Piano Accompaniment.....	1

A piece for the beginning orchestra that is guaranteed to bring the audience to its feet! This satisfying arrangement of some of Handel's most beloved melodies from the famous oratorio, *Messiah*, will provide cultural literacy as well as great skill development. The piece begins with the gentle "Pastoral Symphony," then themes from "He Shall Feed His Flock," "Oh Thou That Tellest" and "For Unto Us" are heard. The arrangement ends with a rousing version of the "Hallelujah Chorus."



PROGRAM NOTES

George Frideric Handel's *Messiah* has become his best-loved oratorio (a concert work for voices and orchestra that tells a sacred story). It was first performed in Dublin, Ireland on April 9, 1742, having been composed in an astoundingly brief 24 days when the popular Handel was 57 years old. The work at first stirred up controversy because some believed it was irreverent to present a religious subject in the concert hall. But King George II was so impressed at the London premiere of *Messiah* that he stood up during the "Hallelujah Chorus." Some say that he was merely stretching. Regardless, the rest of the audience was obligated to stand in respect for the king, thus beginning a custom that is still followed today. In this arrangement by Andrew H. Dabczynski, five favorite themes from Handel's masterpiece are heard. First is the gentle melody of the orchestral interlude, "Pastoral Symphony." Next comes the main theme from the aria, "He Shall Feed His Flock," originally for alto soloist. It is followed by another well-known alto aria, "O Thou That Tellest Good Tidings." The opening of the chorus "For Unto Us a Child Is Born" is then performed, and the arrangement concludes with the familiar themes from the great chorus, "Hallelujah."

NOTES TO THE CONDUCTOR

Themes from Handel's "Messiah" is an arrangement of five of what are arguably among the most beloved melodies in Baroque literature. In some cases, the themes have been simplified to 3/4 or 4/4 time signatures for reading ease. But the essence of the melodies remains. The gentle "Pastoral Symphony" begins the arrangement, with the harmonized melody in the upper strings and the pedal accompaniment in cello/bass. Take care not to drag the tempo. After a fermata (m.19), the melody to "He Shall Feed His Flock" is played by the violas and cellos, while the tempo remains the same. Harmonies in the violins and basses should be quite subordinate to the melody in this section. A direct modulation to D Major (m.40) and a quicker tempo marks the beginning of "O Thou That Tellest Good Tidings." The eighth notes in the modified melody are divided between 1st violins and 2nd violins and violas; the effect should be one of seamlessness. Following a ritard, the fugue-like theme to "For Unto Us a Child Is Born" is heard (m.63). It soon merges (m.75) with the "Hallelujah Chorus" theme. The various melodic subjects of this great chorus are juxtaposed in an abbreviated fashion until the final cadence (m.131), which should be suddenly slower in the traditional manner.

Themes from Handel's "Messiah"

CONDUCTOR SCORE

Duration - 3:30

George Frideric Handel

Arranged by Andrew H. Dabczynski (ASCAP)

Larghetto (♩ = 120)

"Pastoral Symphony"

Violins I

Violins II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

1 2 3 4 5 6

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

7 8 9 10 11 12 13

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

14 15 16 17 18 19

Larghetto (♩ = 120)
"He Shall Feed His Flock"

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

20 21 22 23 24 25 26

28

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

cresc.

p

cresc.

p

cresc.

mf

cresc.

mf

cresc.

mf

27 28 29 30 31 32 33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

mf

mf

mf

mf

mf

mf

34 35 36 37 38 39

Andante (♩ = 132)

"Oh Thou that Tellest Good Tidings"

40

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

dim.

dim.

dim.

dim.

dim.

dim.

40 41 42 43 44 45

48

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

p

mp

p

mp

p

mp

p

mp

48

46 47 48 49 50

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.

cresc. *f* *f* *f* *f*

51 52 53 54 55 56

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.

p *cresc.* *rit.* *p* *cresc.* *rit.*

57 58 59 60 61 62

Allegro (♩ = 144)
"For Unto Us a Child Is Born"

63 67

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

f *mp*

Piano Accomp.

f *mp*

63 64 65 66 67

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

Piano Accomp.

cresc. *f*

68 69 70 71 72

Allegro (♩ = 144)

"Hallelujah Chorus"

rall. 75

f

f

f

f

f

f

rall. 75 **Allegro** (♩ = 144)
"Hallelujah Chorus"

73 74 75 76 77 78

83

f

f

f

f

f

f

83

79 80 81 82 83 84

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Piano
Accomp.

85 86 87 88 89 90

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Piano
Accomp.

91 92 93 94 95 96

101

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

97 98 99 100 101 102

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

103 104 105 106 107 108

112

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

mp

mp

mp

mp

mp

109 110 111 112 113 114

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

115 116 117 118 119 120 121

124

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

f *cresc.* *ff*

Piano Accomp.

122 123 124 125 126 127

Adagio

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

ff (V)

Adagio

Piano Accomp.

128 129 130 131 132 133

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