IOCS Messiah 15/12/25

All page and bar numbers refer to the Watkins Shaw edition by Novello.

Page	Bar No.	
11	1	STAND
18	124	ALTO & TENOR: make this bar a minim + crotchet rest, like the bass part
18	End of chorus	SIT
27	151	STAND and turn to p35 - chorus no. 7 follows immediately
37	24	ALL make '-ness' a quaver with quaver rest.
38	29-30	SOPRANO, ALTO, TENOR ***p***
	32	ALTO, TENOR, BASS ***p***
	34	ALL ***f***
39	41-44	Altos dim. to ***p***, TENOR, BASS and SOPRANO entries ***p***
39-40	46-48	ALL ENTRIES ***f***
40	55	ALL make '-ness' a quaver with quaver rest. SIT at end of movement.
45	102	STAND, ready to sing over the page
47	116-8	ALL Start 'say unto the cities of Judah' ***p*** and make a *cresc.*; ***f*** on 'Behold your God'
48	131-33	ALL dim. to ***p*** on bar 133
49	135-7	ALL cresc. to ***f*** on 'is risen'
49	End of chorus	SIT
55	1	STAND
58	37	'Prince of Peace'; make all three crotchets into quavers followed by quaver rests
60	53	ALL *dim.* from start of bar to ***p*** on 'Peace'
63	79-81	ALL *dim.* in bar 79, 'and the government' entries ***mf***
63	83-85	ALL *cresc.* from b83 to ***f*** at 'Wonderful'
64	90-91	ALL *dim.* from b90 to ***p*** at 'Peace'.
64		REMAIN STANDING at end of chorus
65		Bars 12-22 are CUT: turn over to no. 14 after bar 11
68	5	TENORS and BASSES ***p*** rather than ***f***
68	6-7	TENORS please drop down the octave on 'on earth', like bass part

69	14	TENORS and BASSES ***p,*** like bar 5
69	18 onwards	ALL always emphasise first syllable of ‘goodwill’, not second.
71	29	ALL ***p***
72	End of chorus	SIT
85	End of aria	STAND on signal, ready to sing number 21
91	4 onwards	ALL first entries ***mf.*** Throughout movement, sing any alternative rhythms above the stave (e.g. T and B bar 9). Only exception is b25 - tenors sing first two notes dotted, otherwise written rhythms for everyone.
92	11-12	SOPRANO end of bar 11 delete 'of God' and sing 'behold'
92	15-17	ALL ***f*** from upbeat to bar 16, ***p*** from upbeat to bar 17
93	End of chorus	SIT
94	8	2nd time go to No. 24 page 98
98	1	STAND
98-9	7 and 10	No breath after griefs
99-100	12-13	ALL entries ***p***
100	15-19	ALL gradual cresc. to ***f*** at beginning of bar 19
100	19	'iquities'; make the last note a quaver and then quaver rest
100-101	19-21	Sing 'the cha-stise-ment', rather than 'chas-tisement' (s at start of 2nd syllable)
102	1 onwards	Accent on ‘Stripes’. The main fugue subject (e.g. sops b1-3) should generally be ***f***, the second subject (e.g. sops b4) should be a bit lighter.
104	23-27	(NB some editions have different bar numbers - In my copy, letter A is b7. If letter A is b13, your edition has twice as many bars; double my bar numbers and minus one to get the right place!) diminuendo to ***p*** beginning b24. All entries b24-27 ***p.***
104	28-31	All new entries ***mp.***
104-5	32-35	All new entries ***mf***.
105	39-end	*Molto cresc.* b39, all new entries from b40 ***f*** to end.
105	43-46	SOPRANO; different printings of Watkins Shaw have different underlay here; the orange scores are correct; you should have 'ed' semibreve tied to minim); 'are' on minim Bflat 'heal' for the next two bars; 'ed' on the last note
106-111	1 onwards	Every time the opening phrase comes, please shorten 'we' to a quaver + quaver rest. ‘Like sheep’ are full crotchets every time.
110	47	Please shorten 'one to his own'; each note a quaver followed by a quaver rest
112-113	72-73	Again, please shorten 'one to his own' to quavers

113	74-76	Gradual *rit.* and *cresc.* to **Adagio** where it's marked in bar 76.
113	76-87	ALL change rhythm of 'and the Lord' entries to dotted crotchet, full quaver (Handel's original)**.** *Cresc*. where marked to ***f*** b82. Then gradual *dim.* from bar 82 to ***p*** at beginning of bar 87.
113	88	Delete first minim of this bar and replace with minim rest.
113		REMAIN STANDING at end of chorus
115	5 etc.	Every time '(de)- light in him' comes in the fugue subject, please make the last three crotchets into quavers followed by quaver rests. This applies to B bar 5 T & B bar 9, A & T bar 14, S bar 18, A & T bar 27, S & A bar 32, S & T bar 54.
121	End of chorus	SIT
127	1	STAND
127/8	6,7,16	SOPRANO AND ALTO Please make the last note of each of these bars a quaver, not a semiquaver
127	11	BASS sing alternative rhythm here
128	13-15	TENOR and BASS; bar 13 make 'of' a quaver. Sing alternative rhythm in 14/15
128	17	Please change the last two words to 'strong and', rather than 'the Lord'
128	20/21	ALTO, TENOR, BASS Please make the last note of each of these bars a quaver, not a semiquaver
129	26-32	'Who is this King of glory?' First time ***p***, then ***mp***, then ***mf*** ATB ***f*** for 'The Lord of hosts', then tutti ***f*** in bar 32
129	30	ALTO make 'of' two quavers, Bflat and C (to match the keyboard part)
129	30 & 32	TENOR and SOPRANO ignore editorial rhythm above the stave on 'of'
131-2	55-58	ALL gradual *cresc.* From ***mf*** bar 55 to ***f*** at bar 58
132-3	65-68	ALL gradual *cresc.* From ***mf*** bar 65 to ***ff*** where marked in bar 68
133	73-74	ALL ***mf*** from upbeat to bar 73, then ***ff*** from upbeat to bar 74
133	End of chorus	**INTERVAL**
		Nos. 34 and 35 CUT; second half of concert resumes with no. 36 on p138
141	End of aria	STAND and turn to p. 146
147	10	Cut off after 'word'; so a gap before bar 11
148	End of chorus	SIT
150	*21*	*STAND ready to sing no. 39*
154	*End of chorus*	*SIT*
160	94	STAND ready to sing no. 41

163	23-25	New entries ***mf***
164	35 onwards	New entries ***f***
166	60	SIT
171	1	STAND on downbeat
172	18-19	TENORS put '-nipotent reigneth' up the octave to match the alto part.
175	43	BASS change minim E to crotchet F#, dotted quaver E and semiquaver D (like the altos at bar 48)
179	81-83	ALL ***mf*** halfway through bar 81, then ***f*** halfway through bar 83
180	End of chorus	SIT
185	161	STAND

186	5-6	*cresc.* to ***f*** on 'death' and then *dim.*
187	21-22	*cresc.* to ***f*** on 'die' and then *dim.*
188	32	ALL no breath after 'Christ', breathe at comma after 'all'.
188	End of chorus	SIT
194	156	CUT to No. 52 on p205
210	End of solo	STAND after music has finished and turn to p. 217
218	15	ALL ***mp***
218	17	ALL ***p*** on 'to'
218	19-23	Start the Andante ***p***; *cresc* bar 21; ***f*** end of bar 23 'and blessing'
219	24	NB slower than preceding Andante
225-6	72-91	ALL ***mf***
226	102-115	(dynamics as marked)
227	116-7	ALL ***mf***
229	143	***f*** and gradually build to end.