

**Oratorio Society of New York**  
**MESSIAH**  
**Alto Score Markings**

*Note: "And sim." means and at all similar occurrences.*

*The term "default rest" means the value of the break when you have continuous music, but the text is separated by a comma. You then make a break of an appropriate and measured value.*

**No.4 And the Glory**

The 'default rest' value is an 8<sup>th</sup> note for any place where consecutive notes are articulated by a comma, example ms.116 and ms. 122

Ms.57 Quarter rest on beat 3

Ms. 138 Cut-off is on beat 1 of No.5 "Thus saith.."

**No.7 And He Shall Purify**

Default rest value: 8<sup>th</sup> note

Ms.22 lift after "Lord"

Ms. 49 a lift/16<sup>th</sup> rest at the comma (after downbeat)

Ms 53 lift after "Lord"

**No.9 O Thou That Tellest**

Default rest value: 8<sup>th</sup> note (or 16<sup>th</sup> note between 8<sup>th</sup> notes ex. Ms.126

Detach the pickups slightly

Ms.112 carry through

Ms.118 carry through

Ms.132 off on the tie

Ms.133 note 8<sup>th</sup> rest, bt.5

**No.12 For Unto Us**

Ms.37 bt 3 is 8<sup>th</sup> note, 8<sup>th</sup> rest

Ms.46 cresc

Ms. 53 bt 3= 8<sup>th</sup> note, 8<sup>th</sup> rest

Ms.60 study this bar well!

Ms.71 bt 3 is 8<sup>th</sup> note, 8<sup>th</sup> rest

Ms.77 carry through

**No.17 Glory to God**

Ms. 19 and all occurrences, the word "Good" has a dot on it; ie it is an 8<sup>th</sup> note and 8<sup>th</sup> rest. Default rest is 8<sup>th</sup> note, example ms 20 where it happens twice!

No. 21 His Yoke is Easy

Ms. 7 a partial lift at the tie, with a swell before on the quarter note (and sim)  
Detach slightly 'His/Yoke' and "His/Burthen"  
Connect through "burthen is" ex. Ms.17 and sim.  
Default rest is 8<sup>th</sup> note, ex. Ms.38, ms.46 and sim.  
Ms.42 a dot on bt.2 (ie 16<sup>th</sup> rest at the comma)  
Note that ms.46 bt 4 is full value

No. 22 Behold the Lamb of God

Default rest is 8<sup>th</sup> note after quarter (ms.5) and a 16<sup>th</sup> note (comma in ms.6)  
Elide the T "that taketh"  
Ms.17 bt 3 becomes 8<sup>th</sup> note with 8<sup>th</sup> rest.  
Ms.24 carry through bt.1-2 (this may be new!)  
Ms.28 note there is no break here

No.24 Surely He Hath Borne Our Grievs

Ms. 6 and Ms.9, last figure: the two 16<sup>th</sup> notes at the end of the bar are dotted; that is to say they become a dotted 16<sup>th</sup> and 32<sup>nd</sup> note.  
The default rest is an 8<sup>th</sup> note, example ms.14  
Ms.8 last quarter is an 8<sup>th</sup> with an 8<sup>th</sup> rest.

No.25 And With his Stripes

Ms. 71 take the upper pitch on bt 2  
Ms. 75-79: do not sing this text. Rather, sing as one long melisma from ms.69, on the word "healed"  
Note that the word "healed" ends with a neutral vowel!

No.26 All We, Like Sheep

Default rest is 8<sup>th</sup> rest; example ms. 73, or 16<sup>th</sup> note as in ms16 and ms.27 commas  
Slight lift, not a full breath, at the comma after 'we'  
Slight separation on "one to his own way" quarter notes, example ms.44  
Ms.65 sing the upper pitch bt 4  
Double dot the quarter note ms.79  
Ms.82 quarter rest on bt 2  
Note to carry through ms.88

No.28 He Trusted in God

Break at the ties, example ms.11. Do a rapid crescendo (swell) on the word "He" and break the tied 8<sup>th</sup> note, making it into an 8<sup>th</sup> rest.  
Make all quarters "-light in Him" into staccato quarters, ms.14 and sim.  
Lift after all dotted quarters, example ms.16 and sim  
Ms. 18 swell on the G  
Ms.21 attempt to separate slightly at the comma  
Ms.37 huge swell on the F  
Ms.45 swell on the G  
Ms.59 bt 4= 8<sup>th</sup> rest

No.33 Lift Up Your Heads

The default rest is an 8<sup>th</sup> note, example ms. 8. Note the final consonant of “doors” is [z]!

We sing all pickups as written (8<sup>th</sup> note) not the optional shorter value, ex. end of ms.15

Lift after dots example ms.40 and sim.

Ms. 67 add this underlay after the downbeat: The Lord of Hosts, and break both at the downbeat (off on the tie) and also take an 8<sup>th</sup> rest on bt 4. This may be new!

Note that the last syllable of “Glory” is ‘ih’ not “ee”

No.35 Let All the Angels

Default rest value is 8<sup>th</sup> note, ex.ms.10

Take the upper pitch ms.10

Ms.23 bt 4 take a quarter rest

No.37 The Lord Gave the Word

Default rest is 16<sup>th</sup> note, ex.ms. 4 and ms. 5

Ms.9 the pickup “The” is turned into a 16<sup>th</sup> note.

Ms. 10 the half note “Word” is turned into a quarter note, quarter rest.

Ms.14 break an 8<sup>th</sup> rest at the comma. Also at ms.22

No.39 (a) Their Sound is Gone Out

Ms.5 off on the downbeat (quarter rest)

Ms.7 carry through

Ms. 8 break an 8<sup>th</sup> note at the comma

Ms.10 quarter rest at the comma

Ms.21 bt 4 8<sup>th</sup> note rest

Ms.23 8<sup>th</sup> note rest at the comma

Ms.24 quarter rest on bt.3

Ms.26 8<sup>th</sup> rest at the comma

Ms.29 quarter rest on bt.3

Ms.36 8<sup>th</sup> rest on bt.2

No.41 Let Us Break Their Bonds

Take all commas (example ms.4 put a ‘dot’ on “der”, the & of bt.2)

Break all ties, ex.ms.13 and 14.

Ms.32 8<sup>th</sup> rest at the comma

Ms.52 the break is an 8<sup>th</sup> rest

Ms.54 off on the downbeat.

No.44 Hallelujah

Separate at all commas; normally this is an 8<sup>th</sup> rest, ex. Ms.40.

Between 8<sup>th</sup> notes the rest is a 16<sup>th</sup> note, ex. Ms.48

Ms.37 molto crescendo

Ms. 41 change the half note to a quarter note and quarter rest.

Ms.46 take the upper pitch

Ms.57 change half note to quarter note with quarter rest

Ms.68 carry through

Ms 69 downbeat is quarter note and quarter rest.

Ms.74 bt 2 is a quarter rest.

Ms.79 take the upper pitch

No.46 Since By Man Came Death

Default rest value is 8<sup>th</sup> note, ex. Ms13, 25, 27, 28 after the downbeat, and 32

Note to carry through ms32 “Christ shall all” and break at the comma only.

No.51 But Thanks Be To God

Default rest value is 8<sup>th</sup> note, example ms.2 after the downbeat, between “thanks, thanks”

Ms.3 break at the tie an 8<sup>th</sup> note.

Ms.15 break at the tie

Ms.29 carry through “Christ,but thanks” and break after bt.4 an 8<sup>th</sup> rest

Ms.36 note to carry through

Ms.43 break at the comma

Check out carefully the pitches ms.46-47

Ms 47 bt 4 is a long quarter note

No.53 Worthy is the Lamb

Note the long vowels and legato nature of the Largo sections

Ms.34 carry through the comma.

Ms.39 carry through the comma, but make Lamb an 8<sup>th</sup> note and 8<sup>th</sup> rest

Ms.41 comma=8<sup>th</sup> rest

Ms.47 and 49 8<sup>th</sup> rest at the comma.

Ms.50 carry through the comma

Ms. 51 and 53 8<sup>th</sup> rest at the comma

Ms.61-62 note that the ‘for’ of ‘forever’ is staccato and sim

No.54 Amen

Early [m] throughout

Ms.12 lift at the comma (this may change!)

Ms 14 carry through

Ms.15 8<sup>th</sup> note rest at the comma

Ms.19 continue the 'carrots' from the previous ms, which mean to detach lightly

Ms 20 quarter rest at the end of the bar

Ms.32 carrots on the 8ths and quarters, then legato into ms.33

Ms.35 quarter rest at the end.

Ms.41-42 carry through

Ms.51 8<sup>th</sup> rest at the comma

Ms.52 break at the comma (16<sup>th</sup> rest)

Ms58 8<sup>th</sup> rest at the comma and this serves as the default to the end.

*11/18/09*