

THE SAYLOR FOUNDATION'S GUIDED LISTENING 2: HANDEL'S *MESSIAH* LIBRETTO AND STUDY GUIDE

Introduction: In 1741, Handel was a leading composer of the most popular kind of entertainment in London—opera. But he was exhausted and demoralized, and his finances were in poor shape. London audiences had stopped coming to Handel's concerts. The English were no longer interested in Italian opera; they wanted to hear music in their own language that reflected their uniquely English taste and sensibilities. So Handel turned to a new project, an oratorio.

Oratorio, basically an opera on a religious subject, is usually performed in a theater or concert hall with chorus, orchestra, and solo singers but no sets or costumes. It sometimes tells a story, like a cantata (church music) or an opera, but the music and the instruments can assume greater importance. No irascible prima donnas (solo singers) or castrati (castrated male sopranos who were expensive and difficult to find) were needed. Add that to the fact that the oratorio in England was sung in English—not Italian—and the potential to reach a much larger audience became obvious. Today, Handel's *Messiah* is one of the most famous compositions in the whole of Western music, and it is sung at Christmas and Easter in hundreds of churches, concert halls, and “*Messiah* Sing-Alongs” around the world.

Unlike opera (and most oratorios), *Messiah* does not have actual characters acting out a biblical story in recitative and arias, although its text is taken from the Bible. Instead, an anonymous group of narrators relate episodes from the life of Jesus in recitative (sung speech). Anonymous commentators respond to each of the episodes by singing recitatives and arias (solo songs). The chorus has a large and varied role to play. On one occasion, it speaks for a group of angels that speak in the Bible. Sometimes, it comments on the story, like the soloists. And often the choristers raise their voices to praise the Lord in Handel's magnificent style, most famously in the “Hallelujah” chorus examined here in detail.

In *Messiah*, the dramatic situations of opera (deaths, sword fights, arguments) are replaced by lyrical mediations and ultimately, celebration. In the fifty-three musical numbers comprising *Messiah*, one finds of four different categories of pieces familiar to English opera fans: arias (airs) or songs, for soloists; recitatives (more laid back, speech-like songs) for soloists; choruses, for the large group of singers, and symphonies, or instrumental pieces (there are only two such pieces in *Messiah*).

The arias, including “Every Valley Shall Be Exalted,” “O Daughter of Zion,” and “The People That Walked in Darkness,” reflect many features of the Baroque operatic style. “Rejoice Greatly” uses triumphant major chords, arpeggios, and runs to express the joy of all true believers at the coming of the *Messiah*. With its agitated, bouncy bass line giving the feeling of “walking in the darkness,” “People” illustrates the Baroque



technique of word painting, or using musical sound or texture to illustrate a specific idea or image. Handel composed his arias in *da capo* (from the head) form. A da capo aria has two musical sections, A and B, with the second illustrating a contrast in key or mood. When the singer reaches the end of B, he or she is instructed by the words da capo to “take it from the top,” and repeat A, note for note. What results is an “ABA” form, a typical Baroque symmetrical form in music.

The true glory of *Messiah* are the choruses. Handel was a man of the theater, and a lifetime of composing for the opera had given him skill in writing for big voices and big groups of singers. Besides the famous “Hallelujah” chorus, “Glory to God!” in which the angels sing in a bright march-like rhythm, is a magnificent example of Handel’s choral style.

Instructions: Please review the following information on different sections of Handel’s *Messiah*, and listen to some sections of the composition via YouTube.

PART ONE: The prophesy and realization of God's plan to redeem mankind by the coming of the Messiah

- **Sinfony (Overture)**

- **Accompagnato (Tenor or Soprano)**

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her Iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God.

(Isaiah 40 : 1-3)

Web Media: YouTube: The London Philharmonic Orchestra and Chorus’s Performance of “Comfort Ye” from Handel’s *Messiah*

Link: YouTube: The London Philharmonic Orchestra and Chorus’s Performance of [“Comfort Ye” from Handel’s *Messiah*](#)

Instructions: Please listen to this brief section from Handel’s *Messiah* on YouTube (3:56 minutes).

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- **Air (Tenor or Soprano)**

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight, and the rough places plain.

(*Isaiah 40 : 4*)

Web Media: YouTube: The London Symphony Orchestra's Performance of "Ev'ry Valley Shall Be Exalted" from Handel's *Messiah*

Link: YouTube: The London Symphony Orchestra's Performance of "[Ev'ry Valley](#)" from [Handel's Messiah](#)

Instructions: Please listen to this brief section from Handel's *Messiah* on YouTube (3:44 minutes).

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- **Chorus**

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

(*Isaiah 40 : 5*)

Web Media: YouTube: The Atlanta Symphony and Choir's Performance of "And the Glory of the Lord" from Handel's *Messiah*

Link: YouTube: The Atlanta Symphony and Choir's Performance of "[And the Glory of the Lord](#)" from [Handel's Messiah](#)

Instructions: Please listen to this brief section from Handel's *Messiah* on YouTube (3:17 minutes). This performance was conducted by Robert Shaw.

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- **Accompagnato (Bass)**

Thus saith the Lord, the Lord of Hosts; Yet once a little while and I will shake the heav'ns and the earth, the sea and the dry land: And I will shake all nations; and the desire of all nations shall come.

(*Haggai 2 : 6-7*)

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts.



(*Malachi 3 : 1*)

- **Air (Alto)**

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

(*Malachi 3 : 2*)

Web Media: YouTube: The Atlanta Symphony's Performance of "But Who May Abide the Day of His Coming?" from Handel's *Messiah*

Link: YouTube: The Atlanta Symphony's Performance of ["But Who May Abide the Day of His Coming?" from Handel's *Messiah*](#)

Instructions: Please listen to this brief section from Handel's *Messiah* on YouTube (4:36 minutes). This performance was conducted by Robert Shaw and featured Marietta Simpson, alto.

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- **Chorus**

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

(*Malachi 3 : 3*)

Web Media: YouTube: The London Philharmonic Orchestra and Chorus's Performance of "And He Shall Purify"

Link: YouTube: The London Philharmonic Orchestra and Chorus's Performance of ["And He Shall Purify"](#)

Instructions: Please listen to this brief section from Handel's *Messiah* on YouTube (2:34 minutes).

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- **Recitative (Alto)**

Behold, a virgin shall conceive and bear a Son, and shall call his name Emmanuel, GOD WITH US.

(*Isaiah 7 : 14; Matthew 1 : 23*)



- **Air (Alto) & Chorus**

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God! O thou that tellest good tidings to Zion, Arise, shine, for thy Light is come, and the glory of the Lord is risen upon thee.

(*Isaiah 40 : 9; Isaiah 60 : 1*)

Web Media: YouTube: The Academy of Ancient Music and the King's College Choir's Performance of "Behold, a Virgin Shall Conceive...O Thou That Tellest Good Tidings" from Handel's *Messiah*

Link: YouTube: The Academy of Ancient Music and the King's College Choir's Performance of "[Behold, a Virgin Shall Conceive...O Thou That Tellest Good Tidings](#)" from Handel's *Messiah*

Instructions: Please listen to this brief section from Handel's *Messiah* on YouTube (5:46 minutes). This performance was conducted by Stephen Cleobury and featured Alice Coote, contralto.

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- **Accompagnato (Bass)**

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

(*Isaiah 60 : 2-3*)

- **Air (Bass)**

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

(*Isaiah 9 : 2*)

Web Media: YouTube: The London Symphony Orchestra's Performance of "The People That Walked in Darkness Have Seen a Great Light" from Handel's *Messiah*

Link: YouTube: The London Philharmonic Orchestra and Chorus's Performance of "[The People That Walked in Darkness Have Seen a Great Light](#)" from Handel's *Messiah*

Instructions: Please listen to this brief section from Handel's *Messiah* on YouTube (4:23 minutes).

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above.

- **Chorus**

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counselor, the Mighty God, the Everlasting Father, the Prince of Peace.
(*Isaiah 9 : 6*)

Web Media: YouTube: The London Philharmonic Orchestra and Chorus's Performance of "For Unto Us a Child is Born" from Handel's *Messiah*

Link: YouTube: The London Philharmonic Orchestra and Chorus's Performance of ["For Unto Us a Child is Born" from Handel's *Messiah*](#)

Instructions: Please listen to this brief section from Handel's *Messiah* on YouTube (4:15 minutes).

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- **Pifa (Sinfonia pastorale)**

- **Recitative (Soprano)**

There were shepherds abiding in the field, keeping watch over their flocks by night.
(*Luke 2 : 8*)

- **Accompagnato (Soprano)**

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.
(*Luke 2 : 9*)

- **Recitative (Soprano)**

And the angel said unto them: Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Savior, which is Christ the Lord.
(*Luke 2 : 10-11*)

- **Accompagnato (Soprano)**

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:
(*Luke 2 : 13*)



- **Chorus**

Glory to God in the highest, and peace on earth, good will towards men.
(*Luke 2 : 14*)

Web Media: YouTube: The English Concert & Choir's Performance of "Glory to God in the Highest" from Handel's *Messiah*

Link: YouTube: The English Concert & Choir's Performance of ["Glory to God in the Highest" from Handel's *Messiah*](#)

Instructions: Please listen to this brief section from Handel's *Messiah* on YouTube (2:00 minutes). The English Concert & Choir used authentic eighteenth-century period instruments to perform "Glory to God in the Highest." This performance was conducted by Trevor Pinnock from the harpsichord.

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- **Air (Soprano or Tenor)**

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Savior, and He shall speak peace unto the heathen.
(*Zechariah 9 : 9-10*)

Web Media: YouTube: Edita Gruberova's Performance of "Rejoice Greatly, O daughter of Zion," from Handel's *Messiah*

Link: YouTube: Edita Gruberova's Performance of ["Rejoice Greatly, O daughter of Zion," from Handel's *Messiah*](#)

Instructions: Please listen to this brief section from Handel's *Messiah* on YouTube (4:34 minutes).

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- **Recitative (Soprano)**

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as a hart, and the tongue of the dumb shall sing.
(*Isaiah 35 : 5-6*)

- **Aria (Soprano)**

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry



them in His bosom, and gently lead those that are with young.

(Isaiah 40 : 11)

Come unto Him, all ye that labor, come unto Him that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

(Matthew 11 : 28-29)

Web Media: YouTube: The London Philharmonic Orchestra and Chorus's Performance of "He Shall Feed His Flock Like a Shepherd" from Handel's *Messiah*

Link: YouTube: The London Philharmonic Orchestra and Chorus's Performance of ["He Shall Feed His Flock Like a Shepherd" from Handel's Messiah](#)

Instructions: Please listen to this brief section from Handel's *Messiah* on YouTube (7:24 minutes). This performance was conducted by Walter Susskind and featured soprano Helen Watts.

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- **Chorus**

His yoke is easy, and his burden is light.

(Matthew 11 : 30)

Web Media: YouTube: The London Philharmonic Orchestra and Chorus's Performance of "His Yoke Is Easy and His Burden is Light" from Handel's *Messiah*

Link: YouTube: The London Philharmonic Orchestra and Chorus's Performance of ["His Yoke is Easy and His Burden is Light" from Handel's Messiah](#)

Instructions: Please listen to this brief section from Handel's *Messiah* on YouTube (2:41 minutes). This performance is conducted by Walter Susskind.

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PART TWO: The accomplishment of redemption by the sacrifice of Jesus, mankind's rejection of God's offer, and mankind's utter defeat when trying to oppose the power of the Almighty

- **Chorus**

Behold the Lamb of God, that taketh away the sin of the world.



(John 1 : 29)

Web Media: YouTube: The London Philharmonic Orchestra and Chorus's Performance of "Behold the Lamb of God" from Handel's *Messiah*

Link: YouTube: The London Philharmonic Orchestra and Chorus's Performance of ["Behold the Lamb of God" from Handel's *Messiah*](#)

Instructions: Please listen to this brief section from Handel's *Messiah* on YouTube (3:38 minutes). This performance was conducted by Walter Susskind.

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- **Air (Alto)**

He was despised and rejected of men, a man of sorrows and acquainted with grief.

(Isaiah 53 : 3)

He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

(Isaiah 50 : 6)

Web Media: YouTube: The Melbourne Symphony and Chorus's Performance of "He Was Despised" from Handel's *Messiah*

Link: YouTube: The Melbourne Symphony and Chorus's Performance of ["He Was Despised" from Handel's *Messiah*](#)

Instructions: Please listen to this brief section from Handel's *Messiah* on YouTube (10:18 minutes). This performance was conducted by Graham Abbott and featured David Hansen, countertenor.

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- **Chorus**

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.

(Isaiah 53 : 4-5)

- **Chorus**

And with His stripes we are healed.



(Isaiah 53 : 5)

- **Chorus**

All we, like sheep, have gone astray; we have turned every one to his own way, and the Lord hath laid on Him the iniquity of us all.

(Isaiah 53 : 6)

- **Accompagnato (Tenor or Soprano)**

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

(Psalms 22 : 7)

Web Media: YouTube: The Evanston Civic Orchestra's "Surely He Hath Borne Our Griefs, And with His Stripes, and All We Like Sheep" from Handel's *Messiah*

Link: YouTube: The Evanston Civic Orchestra's "[Surely He Hath Borne Our Griefs, And with His Stripes, and All We Like Sheep](#)" from Handel's *Messiah*

Instructions: Please listen to this brief section from Handel's *Messiah* on YouTube (8:24 minutes). This performance was conducted by Ryan North.

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- **Chorus**

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.

(Psalms 22 : 8)

- **Accompagnato (Tenor or Soprano)**

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

(Psalms 69 : 20)

- **Arioso (Tenor or Soprano)**

Behold, and see if there be any sorrow like unto His sorrow.

(Lamentations 1 : 12)

- **Accompagnato (Tenor or Soprano)**

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken.

(Isaiah 53 : 8)



- **Air (Tenor or Soprano)**
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.
(*Psalms 16 : 10*)
- **Chorus**
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts, He is the King of Glory.
(*Psalms 24 : 7-10*)
- **Recitative (Tenor or Soprano)**
Unto which of the angels said He at any time: Thou art My Son, this day have I begotten Thee?
(*Hebrews 1 : 5*)
- **Chorus**
Let all the angels of God worship Him.
(*Hebrews 1 : 6*)
- **Air (Alto)**
Thou art gone up on high; Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them.
(*Psalms 68 : 18*)
- **Chorus**
The Lord gave the word; great was the company of the preachers.
(*Psalms 68 : 11*)
- **Air (Soprano)**
How beautiful are the feet of them: that preach the gospel of peace, and bring glad tidings of good things.
(*Romans 10 : 15*)
- **Chorus**
Their sound is gone out into all lands, and their words unto the ends of the world.
(*Romans 10 : 18 / Psalms 19 : 4*)
- **Air (Bass)**
Why do the nations so furiously rage together, and why do the people imagine a vain thing?



The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.

(Psalms 2 : 1-2)

Web Media: YouTube: The Cantillation Choir's Performance of "Why Do the Nations so Furiously Rage Together" from Handel's *Messiah*

Link: YouTube: The Cantillation Choir's Performance of ["Why Do the Nations so Furiously Rage Together" from Handel's *Messiah*](#)

Instructions: Please view this brief video via YouTube (3:57 minutes). This performance was conducted by Anthony Walker and featured Teddy Tahu Rhodes, bass.

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- **Chorus**

Let us break their bonds asunder, and cast away their yokes from us.

(Psalms 2 : 3)

- **Recitative (Tenor)**

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

(Psalms 2 : 4)

- **Air (Tenor)**

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

(Psalms 2 : 9)

- **Chorus**

Hallelujah! for the Lord God Omnipotent reigneth.

(Revelation 19 : 6)

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

(Revelation 11 : 15)

King of Kings, and Lord of Lords.

(Revelation 19 : 16)

Hallelujah!

Web Media: YouTube: The English Concert & Choir's Performance of "Hallelujah!" from Handel's *Messiah*



Link: YouTube: The English Concert & Choir's Performance of ["Hallelujah!" from Handel's Messiah](#)

Instructions: Please view this brief video via YouTube (about 4 minutes).

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Notes on the Performance of the "Hallelujah!" Chorus: In the famous "Hallelujah" chorus concluding Part II, Handel displays his mastery of all of the styles and combinations of singers he liked to use in opera: chorales, unison, and fugue.

The opening word "Hallelujah" repeats many times, but each new entrance brings a new musical idea. The vivid phrases speak in rather plain language and make the audience feel "overwhelmed" or at least "involved" in the drama. At the second performance of *Messiah* in London, King George II was said to have been so moved when he heard the opening chords of this that he rose to his feet, thereby establishing the tradition of the audience standing for the "Hallelujah" chorus, because no one could remain seated while the King stood. Perhaps George was used to hearing this kind of music at royal ceremonies and coronations, though in the *Messiah*, it is Christ the King, not the King of England who is being crowned.

Use the "Aural Map" below to listen for the structure of the "Hallelujah" chorus, and note its emotional high points.

Aural Map: George Frideric Handel, "Hallelujah" Chorus from *Messiah* (1741)

• Timing (approx.)	• What to Listen for	• Why This Is Significant
• 0:00	• Brief string introduction	• Most Baroque music was vocal and string-dominated, with brass added for special effects.
• 0:06	• Chorus enters with its themes: Hallelujah! (2x)	•
• 0:16	• Four more statements of this, in chords, at a higher pitch level	• Excitement, joy
• 0:25	• Chorus sings new theme in unison ("For the Lord God	• We are familiar with the effects of "call-and-response" in gospel and other kinds of



	Omnipotent Reigneth!) answered by choral cries of "Hallelujah"	music today
• 0:35	• Music repeated, but at a lower pitch	•
• 0:47	• Fugue-like imitation.	• Fugues were rarely heard in opera, or known outside of church music. However, fugues were ideal for representing crowd scenes or any dramatic situation in choral music.
• 1:31	• "The kingdom of this world is become the Kingdom of our Lord." Quiet, then loud; set in Lutheran chorale style	•
• 1:53	• Altos and sopranos (women's voices) begin long ascent in long notes: "King of Kings"	•
• 2:33	• Basses and sopranos reenter with "And He Shall Reign!"	•
• 2:44	• Tenors and basses sing in long notes	•
• 3:00	• Incessant major chord	• Major scales were associated with celebration and joy in Baroque music (and many other styles). Major and minor passages were used to represent opposing emotions in Baroque music, much the way "good and evil" metaphors functioned in literature and "dark and light" in visual art.
• 3:26	• Grand final ending and statement of Amen	• End of the "Hallelujah" chorus-but not the end of <i>Messiah</i> . Another 40 minutes of music to follow in Part III.



PART THREE: A Hymn of Thanksgiving for the final overthrow of Death

- **Air (Soprano)**

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God.

(Job 19 : 25-26)

For now is Christ risen from the dead, the first fruits of them that sleep.

(I Corinthians 15 : 20)

Web Media: VEVO: The Academy of St. Martin in the Fields Performance of “I Know that my Redeemer Liveth” from Handel’s *Messiah*

Link: VEVO: The Academy of St. Martin in the Fields Performance of [“I Know that my Redeemer Liveth” from Handel’s *Messiah*](#)

Instructions: Please view this brief video via Vevo (5:22 minutes). This performance was conducted by Sir Neville Marriner and featured soprano Sylvia McNair.

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- **Chorus**

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

(I Corinthians 15 : 21-22)

- **Accompagnato (Bass)**

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

(I Corinthians 15 : 51-52)

- **Air (Bass)**

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption and this mortal must put on immortality.

(I Corinthians 15 : 52-53)

- **Recitative (Alto)**

Then shall be brought to pass the saying that is written: Death is swallowed up in victory.

(I Corinthians 15 : 54)



- **Duet (Alto/Tenor)**

O death, where is thy sting? O grave, where is thy victory The sting of death is sin, and the strength of sin is the law.

(I Corinthians 15 : 55-56)

- **Chorus**

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

(I Corinthians 15 : 57)

- **Air (Soprano)**

If God be for us, who can be against us?

(Romans 8 : 31)

Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

(Romans 8 : 33-34)

- **Chorus**

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

(Revelation 5 : 12-13)

Web Media: YouTube: The Atlanta Symphony and Choir's Performance of "Worthy is the Lamb" and "Amen" from Handel's *Messiah*

Link: YouTube: The Atlanta Symphony and Choir's Performance of ["Worthy is the Lamb" and "Amen" from Handel's Messiah](#)

Instructions: Please view this brief video via YouTube (6:44 minutes). This performance was conducted by Robert Shaw.

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Optional Further Reading and Research:



If you are interested in Handel's *Messiah*, you may also want to check out these resources from your local library, if available.



Bullard, Roger A. *Messiah. The Gospel according to Handel's Oratorio*. William B. Eerdmans Publishing Co., 1993.

Burrows, Donald. *Handel: Messiah*. Cambridge Music Handbooks. Cambridge University Press, 1991.

Hogwood, Christopher. *Handel*. London: Thames & Hudson, 1985.

Kelly, Thomas Forrest. *First Nights: Five Musical Premieres*. Yale University Press, 2000.

Landon, H.C. Robbins, *Handel and his World*. Little, Brown & Co., 1984.

