

Messiah

Sits, Stands and Cuts (Page and bar numbers and letters refer to the New Novello Choral Edition)

We strongly recommend the use of paperclips to clip together the pages between choruses (including cut numbers). This reduces the amount of riffling as you search for the next number and does away with the gale of communal page-turning during solos.

Stand with the orchestra as David enters. David will give the signal to sit again. Have score open at page 11 (No. 4).

PART ONE

Page 10, at letter E (bar 76) of No. 3 – stand.

Page 18, at the end of No. 4 – sit.

Page 27, bar 151, near the end of No. 6 (Version I) – stand, with score ready at page 35 for No. 7.

Remain standing at end of No. 7 for No.s 8 and 9. Turn to page 45. Chorus sings at page 46, letter H of No. 9. Mark score at page 45 to remind yourself to be ready to sing at the top of the next page.

Page 49, bar 147, near the end of No. 9 – sit.

Page 55 – stand for No. 12.

Page 64, bar 96, near the end of No. 12 – sit.

Page 67, bar 4 of No. 16 – stand as the Soprano soloist sings “suddenly”. But please have your score open, ready, at page 68, for No. 17.

Page 72, at the end of No. 17 – sit.

Page 85, bar 53 of No. 20 (Version II – cross through Version I) – stand. Have your score open at page 86, for No. 21.

Interval follows the end of No. 21.

PART TWO

Stand at David's signal, ready for the start of No. 22, page 91.

Page 93, at the end of No. 22 – sit.

Page 98, No. 24 – stand.

Remain standing for No. 27 (Tenor solo).

Page 121, at the end of No. 28 – sit.

No.s 29 – 35 inclusive are cut. No. 36 (Version I) is a solo, so turn to page 141.

Page 141, bar 106 of No. 36 – stand, but have score open at page 146 for the start of No. 37.

Page 148, at the end of No. 37 – sit for No. 38.

No. 39 is cut. No. 40 is a solo.

Page 160, bar 92 of No. 40 (Version I) – stand as the soloist sings 'Lord' (Note: he sings 'Lord' the first time in bar 84; listen out for this, and be ready to rise the next time). At the end of Version I, tenors (shortly followed by sopranos) must be ready to launch into No. 41, which follows on without pause.

Page 166, bar 63 of No. 41 – sit.

Page 171 – stand for No. 44 (*Hallelujah* chorus). But you won't actually have your score open, of course, because we are singing this from memory! You may want to clip together pp. 171-180, incl.

Page 180, at the end of No. 44 – sit. Turn to page 185.

PART THREE

Page 185, 1 bar after letter H of No. 45 – stand.

Page 188, at the end of No. 46 – sit.

Page 194, end of bar 156 of No. 48, where the *Fine* is marked (first time) – stand. (The middle section and DC are cut.) Have score ready at page 199.

Remain standing for No. 49 (recit) and for No. 50 (duet), which runs straight into No. 51 on page 199.

Page 204, at the end of No. 51 – sit.

No. 52 is Version I (soprano soloist), so you can clip together pp. 205-216, incl.

Page 217 – stand for No. 53 (the last number).