

Part I

- [Scene 1](#): Isaiah's prophecy of salvation
1. [Sinfony](#) (instrumental)
 2. Comfort ye my people (tenor)
 3. Ev'ry valley shall be exalted (tenor)
 4. And the glory of the Lord (chorus)
- [Scene 2](#): The coming judgment
5. Thus saith the Lord of hosts (bass)
 6. But who may abide the day of His coming (soprano, alto or bass)
 7. And he shall purify the sons of Levi (chorus)
- [Scene 3](#): The prophecy of Christ's birth
8. Behold, a virgin shall conceive (alto)
 9. O thou that tellest good tidings to Zion (alto and chorus)
 10. For behold, darkness shall cover the earth (bass)
 11. The people that walked in darkness have seen a great light (bass)
 12. For unto us a child is born (chorus)
- [Scene 4](#): The annunciation to the shepherds
13. *Pifa* ("pastoral symphony": instrumental)
 - 14a. There were shepherds abiding in the fields (soprano)
 - 14b. And lo, the angel of the Lord (soprano)
 15. And the angel said unto them (soprano)
 16. And suddenly there was with the angel (soprano)
 17. Glory to God in the highest (chorus)
- [Scene 5](#): Christ's healing and redemption
18. Rejoice greatly, O daughter of Zion (soprano)
 19. Then shall the eyes of the blind be opened (soprano or alto)
 20. He shall feed his flock like a shepherd (alto and/or soprano)
 21. His yoke is easy (chorus)

Part II

- [Scene 1](#): Christ's Passion
22. Behold the Lamb of God (chorus)
 23. He was despised and rejected of men (alto)
 24. Surely he has borne our griefs and carried our sorrows (chorus)
 25. And with his stripes we are healed (chorus)
 26. All we like sheep have gone astray (chorus)
 27. All they that see him laugh him to scorn (tenor)
 28. He trusted in God that he would deliver him (chorus)
 29. Thy rebuke hath broken his heart (tenor or soprano)
 30. Behold and see if there be any sorrow (tenor or soprano)
- [Scene 2](#): Christ's Death and Resurrection
31. He was cut off (tenor or soprano)
 32. But thou didst not leave his soul in hell (tenor or soprano)
- [Scene 3](#): Christ's Ascension
33. Lift up your heads, O ye gates (chorus)
- [Scene 4](#): Christ's reception in Heaven
34. Unto which of the angels (tenor)
 35. Let all the angels of God worship Him (chorus)
- [Scene 5](#): The beginnings of Gospel preaching
36. Thou art gone up on high (soprano, alto, or bass)
 37. The Lord gave the word (chorus)
 38. How beautiful are the feet (soprano, alto, or chorus)
 39. Their sound is gone out (tenor or chorus)
- [Scene 6](#): The world's rejection of the Gospel
40. Why do the nations so furiously rage together (bass)
 41. Let us break their bonds asunder (chorus)
 42. He that dwelleth in heaven (tenor)
- [Scene 7](#): God's ultimate victory
43. Thou shalt break them with a rod of iron (tenor)
 44. [Hallelujah](#) (chorus)

Part III

- [Scene 1](#): The promise of eternal life
45. I know that my Redeemer liveth (soprano)
 46. Since by man came death (chorus)
- [Scene 2](#): The Day of Judgment
47. Behold, I tell you a mystery (bass)
 48. The trumpet shall sound (bass)
- [Scene 3](#): The final conquest of sin
49. Then shall be brought to pass (alto)
 50. O death, where is thy sting (alto and tenor)
 51. But thanks be to God (chorus)
 52. If God be for us, who can be against us (soprano)
- [Scene 4](#): The acclamation of the Messiah
53. Worthy is the Lamb (chorus)
 - Amen (chorus)

George Frederic Handel’s *Messiah*, completed September 12/14, 1741, was the popular style of publicly performed music in that era. The work was first performed in Dublin, Ireland.

Words were originally written by Handel’s patron, Charles Jennens, a devout Christian, to specifically refute the popular rise of Deism (that God is an impersonal entity that/who does not intervene in human affairs). 1650s-1780s marks the so called Age of Enlightenment; a period of man doing exactly what God told Adam man was not given & therefore would never be able to do on his own with the natural faculties given him by God, that is to “determine for himself without deference to God’s revelation” (*yoda - the knowledge of*) what is good and what is evil.

Handel shut himself in for 24 days and wrote the music for the entire oratorio. He said the climax, Hallelujah Chorus, came as the result of having a supernatural vision of heaven and hell.

Musical Times announcement of the first performance in Dublin:

“For Relief of the Prisoners in the several Gaols, and for the Support of Mercer’s Hospital in Stephen’s-street, and of the Charitable Infirmary on the Inn’s Quay, on Monday the 12th of April, will be performed at the Musick Hall in Fishamble-street, Mr. Handel’s new Grand Oratorio, called the Messiah, in which the Gentlemen of the Choirs of both Cathedrals will assist, with some Concertos on the Organ, by Mr. Handel. Tickets to be had at the Musick Hall, and at Mr. Neal’s in Christ Churchyard, at half a Guinea each. N.B. No Person will be admitted to the Rehearsal without a Rehearsal Ticket, which will be given gratis with the Ticket for the Performance when paid for.” Immediately after appeared the following announcement:

“On Thursday next, being the 8th Inst., at the Musick Hall in Fishamble-street, will be the Rehearsal of Mr. Handel’s new Grand Sacred Oratorio, called The Messiah, in which the Gentlemen of both Choirs will assist: with some Concertos on the Organ by Mr. Handel. The Doors will be opened at Eleven, and no Person to be admitted without a Rehearsal Ticket, which is given gratis with the Tickets for the Performance, when paid for. Tickets to be had at the Musick Hall, and at Mr. Neal’s in Christ Church-yard, at Half a Guinea each.” This announcement is followed by a repetition of the notice—“For Relief of the Prisoners,” &c.

Note: Deism is a perfect example of man making God over in man’s own image in order to give a reason for how and why things happen in human history. It is a perfectly satanic refutation of the heart of the gospel which is the Incarnation of God in the Man, Christ Jesus (being both the elect or chosen of God and the electing or choosing of man by God in Jesus), as the full revelation of God.