

This version steps outside the fixed boundaries which otherwise enclose the work. Both the broad depiction of the shepherds' fear, the breach in the natural coherence of the recitative group caused by the arioso, and the increased use of the soprano soloist, who has almost too much to do in the coming section; these show the arioso to be an addition lacking any organic connexion with the rest. We must regard the piece merely as a special concession to a particular soloist; as mentioned later it was fairly soon set aside in favour of the original version.

As in the Roman Catholic Mass, Preface and Sanctus are knit together by the unchangeable ending of the Preface, leading directly to the beginning of the Sanctus – "*sine fine dicentes: Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth*" – so here the recitative and the ensuing chorus are directly linked together in a very similar fashion: "And suddenly there was with the angel a multitude of the heavenly host praising God, and saying: Glory to God in the highest, and peace on earth, good will towards men."

The chorus "Glory to God" is again one of those where the effect is based primarily on simple impressive contrasts. Each of the three textual motives has a corresponding musical motive, and these three main motives are set one against the other with great clearness: "Glory to God in the highest" with the calm, firm, chordal declamation of the chorus, the first and second times in the three upper parts, and the third time in all parts, always accompanied by orchestral figuration to emphasize the *Gloria* exultation; "and peace on earth" sung by the male voices in a broad unison, the last time in a compact chordal setting, and always ending in the quiet eighth-note chords of the orchestra over a pedal point; "good will towards men", a short imitative opening over a typical *stretto* motive, succeeded the first time by sixteenth-note orchestral figurations leading to the last repetition of the opening motive, and the second time ebbing out into the very characteristic dying-away conclusion with the peculiar notation of piano and pianissimo ("Pian.

"*Aus tiefer Not*" as *cantus firmus* (slightly abbreviated). Another quotation (from *Samson*, contemporaneous with *Messiah*) which Schering also mentions in his article "Händel und der protestantische Choral" (*H-Jb.* 1928, p. 38 et seq.) is – like our example, which Schering has not included – so brief that it may well be argued there are no grounds for calling it an actual quotation.