



Bernard Dewagtere

France, SIN LE NOBLE

Hallelujah (Messiah) Haendel, Georg Friedrich

About the artist

Doctor in musicology, conductor and composer.

Compositions and arrangements from all eras, in all styles or musical genres and for any instrument or vocal training.

Qualification: PhD Musicology

Associate: SACEM - IPI code of the artist : 342990

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-bernard-dewagtere.htm>

About the piece



Title: Hallelujah [Messiah]

Composer: Haendel, Georg Friedrich

Arranger: Dewagtere, Bernard

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Instrumentation: tenor saxophone, piano or organ

Style: Baroque

Comment: The Hallelujah Chorus of Handel's Messiah is one of the most well known choruses in modern times ? though mostly for the opening motif which permeates the entire chorus. It comes at the end of the second part of the Messiah, when there is a large-scale realisation of the coming of the Lord, to which all the population, which are always spoken for by Chorus numbers, who declare: 'Hallelujah, for the Lord God omnipotens reigneth: The Kingdom...' (more online)

Bernard Dewagtere on [free-scores.com](https://www.free-scores.com)

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Hallelujah

Messiah

G. F. Haendel (1741)

Transc. : Bernard Dewagtere

Allegro moderato

Tenor Saxophone

First system of the musical score. The Tenor Saxophone part begins with a whole rest in measures 1-3, followed by a half note G4 in measure 4. The Piano part features a complex accompaniment with chords and moving lines in both staves, marked with a forte (f) dynamic.

Ten. Sax.

Second system of the musical score. The Tenor Saxophone part has a melodic line starting in measure 5. The Piano part continues with dense harmonic support, including a trill (tr) in the right hand in measure 6.

Ten. Sax.

Third system of the musical score. The Tenor Saxophone part continues its melodic development. The Piano part features a series of chords in the right hand and a steady bass line in the left hand.

Ten. Sax.

Fourth system of the musical score. The Tenor Saxophone part has a melodic line with a slur over measures 13-14. The Piano part continues with complex chordal textures and a moving bass line.

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Hallelujah

2
17

Ten. Sax.

Pno

f

21

Ten. Sax.

Pno

f

25

Ten. Sax.

Pno

29

Ten. Sax.

Pno

Ten. Sax. 33

Pno 33

p

Ten. Sax. 37

Pno 37

ff

Ten. Sax. 41

Pno 41

f

Ten. Sax. 45

Pno 45

f

Hallelujah

4
49

Ten. Sax.

Pno

tr

f *fp*

53

Ten. Sax.

Pno

f *fp*

57

Ten. Sax.

Pno

f *fp* *f*

61

Ten. Sax.

Pno

fp *f* *fp*

Ten. Sax. 65

Pno 65

f

Ten. Sax. 69

Pno 69

mf *ff*

Ten. Sax. 73

Pno 73

tr *f*

Ten. Sax. 77

Pno 77

Hallelujah

6
81

Ten. Sax.

Pno