



Mike Magatagan

États-Unis, SierraVista

"He was Despised and Rejected of Men" for Viola & Strings (HWV 56 No. 23) Haendel, Georg Friedrich

A propos de l'artiste

Je suis ingénieur programmeur. À l'origine, je suis un geek, qui aime résoudre les problèmes. J'ai développé des logiciels les 25 dernières années, mais mon amour pour la musique a récemment été ravivé.

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A propos de la pièce



Titre :	"He was Despised and Rejected of Men" for Viola & Strings [HWV 56 No. 23]
Compositeur :	Haendel, Georg Friedrich
Arrangeur :	Magatagan, Mike
Droit d'auteur :	Public Domain
Editeur :	Magatagan, Mike
Instrumentation :	Alto et Cordes
Style :	Baroque

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"He was Despised and Rejected of Men"

From the Messiah Oratorio Part II Scene I

G.F. Händel (HWV 56 No. 23) 1741

Arranged for Viola & Strings by Mike Magatagan 2015

Largo

Solo Viola

Violin 1

Violin 2

Viola

Cello

V

V1

V2

Va

Vc

5

9

mf

tr

12

Violin (V), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc) staves. The music is in G minor (two flats) and 3/4 time. Measure 12 features a rest for the Violin and a quarter note G2 for the Violoncello. Measures 13-15 show a rhythmic pattern of eighth notes in the Violin and Violoncello, with the Violin I and II parts playing sixteenth-note patterns.

16

Violin (V), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc) staves. The music continues in G minor. Measure 16 has a quarter rest for the Violin and a quarter note G2 for the Violoncello. Measures 17-19 show a rhythmic pattern of eighth notes in the Violin and Violoncello, with the Violin I and II parts playing sixteenth-note patterns.

20

Violin (V), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc) staves. The music continues in G minor. Measure 20 has a quarter rest for the Violin and a quarter note G2 for the Violoncello. Measures 21-23 show a rhythmic pattern of eighth notes in the Violin and Violoncello, with the Violin I and II parts playing sixteenth-note patterns.

24

V

V1

V2

Va

Vc

29

V

V1

V2

Va

Vc

34

V

V1

V2

Va

Vc

38

V

V1

V2

Va

Vc

42

V

V1

V2

Va

Vc

46

Fine

V

V1

V2

Va

Vc

50

Violin (V) part starts with a *mf* dynamic. Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc) parts are marked *mp*. The score shows two measures of music in a key signature of two flats and a 3/4 time signature.

52

Violin (V) part continues with a *mf* dynamic. Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc) parts are marked *mp*. The score shows two measures of music in a key signature of two flats and a 3/4 time signature.

54

Violin (V) part continues with a *mf* dynamic. Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc) parts are marked *mp*. The score shows two measures of music in a key signature of two flats and a 3/4 time signature.

56

Violin I (V1) and Violin II (V2) play a rhythmic eighth-note accompaniment. The Viola (Va) and Violoncello (Vc) parts feature a melodic line with eighth notes and rests. The Violoncello (Vc) part has a more active eighth-note accompaniment.

58

Violin I (V1) and Violin II (V2) continue with the eighth-note accompaniment. The Viola (Va) and Violoncello (Vc) parts feature a melodic line with eighth notes and rests. The Violoncello (Vc) part has a more active eighth-note accompaniment.

60

Violin I (V1) and Violin II (V2) continue with the eighth-note accompaniment. The Viola (Va) and Violoncello (Vc) parts feature a melodic line with eighth notes and rests. The Violoncello (Vc) part has a more active eighth-note accompaniment.

62

V

V1

V2

Va

Vc

64

V

V1

V2

Va

Vc

crescendo

crescendo

crescendo

crescendo

66

D.C. al Fine

V

V1

V2

Va

Vc

mf

mf

mf

mf

f

f

f

f