

George Frideric Handel
(1685-1759)

“Hallelujah”

Chorus

from

The Messiah

Reduction for Organ Accompaniment

Fruhauf Music Publication^{ns}

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Hallelujah Chorus *from*
The Messiah

George Frideric Handel
(1685-1759)

Keyboard Reduction for Organ

Notes

The Hallelujah Chorus from Handel's beloved Messiah is one of the staples of Baroque choral repertoire; it has appeared in countless editions, transcriptions, and guises since its original composition and earliest performances. It found new life in the Classical period when Mozart rescored it for the 'modern' orchestra of his time. Since then, the "Hallelujah" chorus has reappeared perennially in churches and concert halls, accompanied by instrumental ensembles of numerous descriptions and sizes.

This keyboard reduction is notated for a three-manual organ (with pedal), and registration is suggested for terraced dynamics of *mp*, *mf*, and *f*. The recommended composition for the *mp* manual would include flues at 8', 4', and 2', (with light mixtures if desired). For the *mf* division, flues at 8', 4', and 2' are suggested, with mixtures as appropriate. For the *f* manual, add flues at 16', 8', 4', 2', with the subsequent addition of reeds; pedal registration could include 16', 8', and 4' flues, with the eventual addition of 16' and/or 8' reeds (and a 32' flue); intramanual and manual-to-pedal couplers could be added to balance the ensemble.

The above registration scheme can easily be adapted to a two-manual instrument. For piano use, the bass line will be effectively enhanced if played in octaves with the left hand, where. The tempo notation of Allegro is not necessarily compatible with modern metronomic parameters or equivalents; a more conservative quarter-note equivalent might be found in the range between *adagio* and *andante*. The addition of the interpretive marking *leggiero* is editorial and will allow the chorus to be heard with a clarity and transparency that is often characteristic of Baroque performance practices.

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THE MESSIAH

Chorus: "Hallelujah"

Organ Score

(for accompaniment)

George Frideric Handel

(1685-1759)

Allegro

(*leggiero*)

Transcription for Keyboards by

Ennis Fruhauf

Musical notation for measures 1-4. The score is in G major (one sharp) and 4/4 time. The tempo is Allegro (*leggiero*). The first system shows the right hand (treble clef) and left hand (bass clef). The right hand starts with a *mf* dynamic. The left hand is marked [Man.] and *mf*. The piece concludes with the instruction [sim. ad lib. or Man. with 16'].

Musical notation for measures 5-8. The right hand continues with chords and moving lines, while the left hand provides a steady accompaniment. The piece concludes with the instruction [Man. with 16'].

Musical notation for measures 9-13. The right hand features more complex rhythmic patterns and chords. The left hand continues with a consistent accompaniment. The piece concludes with the instruction [Man. with 16'].

Musical notation for measures 14-17. The right hand begins with a *f* dynamic, then moves to *mf*. The left hand continues with a steady accompaniment. The piece concludes with the instruction [Man. with 16'].

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19 *f* *mp* [Man. 8' +]

[Man. & Ped. ad lib.] [Man. 8' +]

23 *f* [Ped.]

[Ped.]

27 *mf* [Man. with 16']

[Man. with 16']

31 *f* *mp* [Sempre Man. with 16'] [Sempre Man. with 16']

[Sempre Man. with 16'] [Sempre Man. with 16']

35 *f* [Man. & Ped. ad lib.]

[Man. & Ped. ad lib.]

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40

mp mp

[Man. 8' +]

Detailed description: This system contains measures 40 through 45. The music is in D major and 3/4 time. It features a piano accompaniment with chords in the right hand and a melodic line in the left hand. The dynamic markings are mezzo-piano (mp). A bracket under the first two measures indicates a first ending for measures 8' and onwards.

46

Detailed description: This system contains measures 46 through 49. The piano accompaniment continues with a steady rhythmic pattern. The right hand has chords, and the left hand has a moving bass line.

50

[Voices] mp f

[Man. & Ped. ad lib.]

Detailed description: This system contains measures 50 through 53. Measure 50 has a vocal entry marked [Voices] mp. The piano accompaniment becomes more active, with a forte (f) dynamic in measure 51. A bracket under measures 52 and 53 indicates a first ending for the manual and pedal, marked ad libitum.

54

[Voices] mp f mp [Trumpet] mf [Voices] mp

Detailed description: This system contains measures 54 through 57. Measure 54 has a vocal entry marked [Voices] mp. Measure 55 has a forte (f) dynamic. Measure 56 has a mezzo-forte (mf) dynamic for the trumpet. Measure 57 has a vocal entry marked [Voices] mp.

58

f mf [Voices] f

Detailed description: This system contains measures 58 through 61. Measure 58 has a forte (f) dynamic. Measure 59 has a mezzo-forte (mf) dynamic for the voices. Measure 60 has a forte (f) dynamic. Measure 61 has a forte (f) dynamic.

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62

mf [Voices] *f*

66

mf [Voices] [Add] *mp*

[Man. & Ped. *ad lib.*] [*mp* [Man. at 8']]

71

mf

[Add Man. 16']

75

f *mf* *f*

[Man. with 16'] [Ped.]

79

[Add reeds] [l.h.]

[Ped. *ad lib.*] *f*

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82

85

[r.h]

[Ped.] *f*

88

[Add] *f*

[Man. & Ped. *ad lib.*]

91

largamente

[Add] *f*

[Ped.]