

## Hallelujah Messiah HWV 56 / Violino

Titolo : **Hallelujah Messiah HWV 56.**

Autore : **George Frideric Handel.**

Spartiti gratuiti per : **Violino.**

Versione : **0.**

Adattamento : **Viesly.**

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Le Messie (Messiah) HWV 56  
Hallelujah

Haendel G.F.

Version 1

The musical score is written on eight staves. The first staff is labeled 'Version 1'. The music is in G major (one sharp) and 3/4 time. The notation includes various note values such as eighth and sixteenth notes, as well as rests. The score ends with a double bar line.

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Hallelujah

Haendel G.F.

Version 2

The musical score is written on eight staves. The first staff is labeled 'Version 2'. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a series of rhythmic patterns and melodic lines. The first staff begins with a quarter note G, followed by an eighth note A, a quarter note B, and a quarter rest. The second staff continues with an eighth note C, a quarter note D, an eighth note E, and a quarter rest. The third staff features a quarter note F#, followed by eighth notes G and A, a quarter note B, and a quarter rest. The fourth staff has a quarter note C, followed by eighth notes D and E, a quarter note F#, and a quarter rest. The fifth staff shows a quarter note G, followed by eighth notes A and B, a quarter note C, and a quarter rest. The sixth staff has a quarter note D, followed by eighth notes E and F#, a quarter note G, and a quarter rest. The seventh staff features a quarter note A, followed by eighth notes B and C, a quarter note D, and a quarter rest. The eighth staff concludes with a quarter note E, followed by eighth notes F# and G, a quarter note A, and a double bar line.

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Le Messie (Messiah) HWV 56  
Hallelujah

Haendel G.F.

Version 3

The musical score is presented in a single system with eight staves. The first staff is labeled 'Version 3'. The music is written in treble clef with a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line on the eighth staff.

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