



Mike Magatagan

United States (USA), SierraVista

"Every Valley Shall Be Exalted" for Steel Orchestra (HWV 56) Haendel, Georg Friedrich

About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

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

About the piece



Title: "Every Valley Shall Be Exalted" for Steel Orchestra [HWV 56]

Composer: Haendel, Georg Friedrich

Arranger: Magatagan, Mike

Copyright: Public Domain

Publisher: Magatagan, Mike

Instrumentation: Percussion Ensemble

Style: Baroque

Comment: The Messiah (HWV 56) is an English-language oratorio composed in 1741 by George Frideric Handel, with a scriptural text compiled by Charles Jennens from the King James Bible, and from the Psalms included with the Book of Common Prayer (which are worded slightly differently from their King James counterparts). It was first performed in Dublin on 13 April 1742, and received its London premiere nearly a year later. After an initially modest public... (more online)

Mike Magatagan on [free-scores.com](https://www.free-scores.com)



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- contact the artist



"Every Valley Shall Be Exalted"

(Aria from "Messiah" Part I)

G.F. Händel (HWV 56) 1741

Arranged for the West Point School of Music by Mike Magatagan 2014

Andante

Lead Pan

Double Lead

Alto Pan

Cello Pan

Bass Pan

LP

DL

AP

CP

BP

LP

DL

AP

CP

BP

LP

DL

AP

CP

BP

LP

DL

AP

CP

BP

This system contains measures 21 through 24 of the piece. The music is in G major (one sharp) and 4/4 time. Measures 21-23 feature a complex texture with many rests in the upper parts (LP, DL, AP) and active lines in the lower parts (CP, BP). Measure 24 shows a more unified texture with all parts having notes.

LP

DL

AP

CP

BP

This system contains measures 25 through 29. Measures 25-27 have significant rests in the LP, DL, and AP parts, while the CP and BP parts continue with active melodic and harmonic lines. Measures 28 and 29 show the upper parts rejoining with notes.

LP

DL

AP

CP

BP

This system contains measures 30 through 35. All parts (LP, DL, AP, CP, BP) are active throughout this section, featuring a variety of note values and rests, creating a rich harmonic texture.

LP

DL

AP

CP

BP

This system contains measures 36 through 40. The music continues with active participation from all parts, including some sustained notes in the upper parts and more rhythmic activity in the lower parts.

LP

DL

AP

CP

BP

This system contains measures 42 through 47. The music is in G major (one sharp). The LP and DL parts feature melodic lines with trills in measures 43 and 44. The AP part has a steady eighth-note accompaniment. The CP and BP parts provide a rhythmic foundation with eighth and sixteenth notes.

LP

DL

AP

CP

BP

This system contains measures 48 through 51. The LP and DL parts continue their melodic development. The AP part maintains its accompaniment. The CP part features a more active line with sixteenth-note runs in measures 49 and 50. The BP part continues with a steady eighth-note pattern.

LP

DL

AP

CP

BP

This system contains measures 52 through 57. The LP and DL parts have melodic phrases. The AP part has a more active line with sixteenth-note runs in measures 53 and 54. The CP and BP parts continue with their respective rhythmic patterns.

LP

DL

AP

CP

BP

This system contains measures 58 through 63. The LP and DL parts feature melodic lines with trills in measures 59 and 60. The AP part has a steady eighth-note accompaniment. The CP and BP parts provide a rhythmic foundation with eighth and sixteenth notes.

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Mike Magatagan (magataganm@cox.net or MMagatagan on <http://www.MuseScore.com>)