



MICHAEL MAGATAGAN

United States (USA), SierraVista

"From this dread scene" for Winds & Strings (HWV 63 Mvt. 3) Haendel, Georg Friedrich

About the artist

Im a software engineer. Basically, Im 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:	"From this dread scene" for Winds & Strings [HWV 63 Mvt. 3]
Composer:	Haendel, Georg Friedrich
Arranger:	MAGATAGAN, MICHAEL
Copyright:	Public Domain
Publisher:	MAGATAGAN, MICHAEL
Instrumentation:	Winds & String Orchestra
Style:	Baroque
Comment:	Georg Friedrich Händel (1685 - 1759) was a German, later British, baroque composer who spent the bulk of his career in London, becoming well known for his operas, oratorios, anthems, and organ concertos. Handel received important training in Halle and worked as a composer in Hamburg and Italy before settling in London in 1712; he became a naturalised British subject in 1727. He was strongly influenced both by the great composers of the Itali... (more online)

MICHAEL MAGATAGAN on [free-scores.com](https://www.free-scores.com)



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"From this dread scene" *from "Judas Maccabaeus"*

George Frideric Handel, (HWV 63 Mvt. 3) 1738

Interpretation for Winds & Strings by Mike Magatagan 2023

Andante e staccato ($\text{♩} = 100$)

Flute *mf*

Oboe *mf*

Horn in F *mf*

Bassoon *mf*

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Cello *mf*

8

Fl *mf*

Ob *mf*

Fh *mf*

Ba *mf*

V1 *mf* *tr*

V2 *mf*

Va *mf*

Vc *mf*

16

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

23

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

31

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

39

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

47

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This block contains the musical score for measures 47 through 56. It features eight staves: Flute (Fl), Oboe (Ob), Clarinet in F (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The music is in a minor key with a common time signature. The flute part includes a trill in measure 50. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, with some rests and slurs.

57

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This block contains the musical score for measures 57 through 66. It features the same eight staves as the previous block. The music continues with similar rhythmic patterns. The flute part has a trill in measure 57. The woodwinds and strings maintain their rhythmic accompaniment, with some changes in dynamics and articulation.

67 *rit.* **Adagio** (♩ = 70) *rit.*

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

77 **Tempo I** (♩ = 100) *rit.*

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

Flute

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Andante e staccato (♩ = 100)

10

mf

Musical notation for measures 1-9, starting with a treble clef, key signature of two flats, and 3/4 time signature. The first measure is marked *mf*.

Musical notation for measures 10-16.

17

Musical notation for measures 17-23.

24

Musical notation for measures 24-32.

33

Musical notation for measures 33-40.

41

Musical notation for measures 41-50.

51

tr

Musical notation for measures 51-62, including a trill marking *tr*.

63

rit. **Adagio** (♩ = 70)

Musical notation for measures 63-75, including a *rit.* marking and a tempo change to **Adagio** (♩ = 70).

76

rit. **Tempo I** (♩ = 100) *rit.*

Musical notation for measures 76-84, including *rit.* markings and a tempo change to **Tempo I** (♩ = 100).

Oboe

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Andante e staccato (♩ = 100)

10 *mf*



Musical notation for measures 10-16. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic. The notation includes quarter notes, eighth notes, and sixteenth notes, with some rests.

17



Musical notation for measures 17-24. The notation continues with quarter notes, eighth notes, and sixteenth notes, maintaining the Andante e staccato tempo.

25



Musical notation for measures 25-33. The notation includes quarter notes, eighth notes, and sixteenth notes, with some rests.

34



Musical notation for measures 34-42. The notation includes quarter notes, eighth notes, and sixteenth notes, with some rests.

43




Musical notation for measures 43-51. The notation includes quarter notes, eighth notes, and sixteenth notes, with some rests.

52



Musical notation for measures 52-60. The notation includes quarter notes, eighth notes, and sixteenth notes, with some rests.

61



Musical notation for measures 61-69. The notation includes quarter notes, eighth notes, and sixteenth notes, with some rests.

70

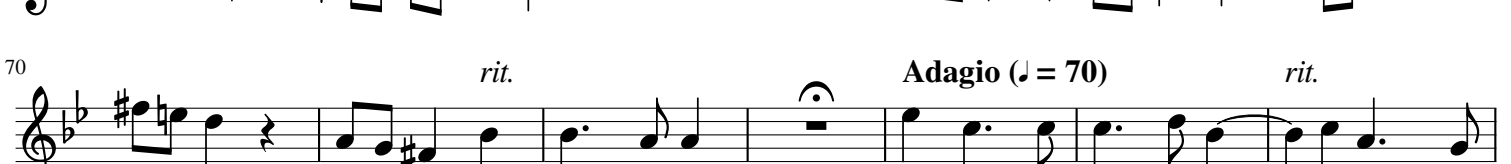
rit. **Adagio** (♩ = 70) *rit.*



Musical notation for measures 70-76. The tempo changes to Adagio (♩ = 70) with a *rit.* (ritardando) marking. The notation includes quarter notes, eighth notes, and sixteenth notes, with some rests.

77

Tempo I (♩ = 100) *rit.*



Musical notation for measures 77-84. The tempo returns to Tempo I (♩ = 100) with a *rit.* marking. The notation includes quarter notes, eighth notes, and sixteenth notes, with some rests.

Horn in F

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Andante e staccato (♩ = 100)

8 *mf*



Musical notation for measures 8-15. The music is in F major, 3/4 time, and begins with a mezzo-forte (*mf*) dynamic. It features a series of eighth and sixteenth notes with staccato articulation.

16



Musical notation for measures 16-22. The music continues with eighth and sixteenth notes, maintaining the staccato character.

23



Musical notation for measures 23-29. The music continues with eighth and sixteenth notes, maintaining the staccato character.

31



Musical notation for measures 31-37. The music continues with eighth and sixteenth notes, maintaining the staccato character.

40



Musical notation for measures 40-46. The music continues with eighth and sixteenth notes, maintaining the staccato character.

50



Musical notation for measures 50-56. The music continues with eighth and sixteenth notes, maintaining the staccato character.

60



Musical notation for measures 60-66. The music continues with eighth and sixteenth notes, maintaining the staccato character.

69



Musical notation for measures 69-76. The music continues with eighth and sixteenth notes, maintaining the staccato character.

77 *rit.* Adagio (♩ = 70) *rit.*



Musical notation for measures 77-84. The tempo changes to Adagio (♩ = 70) with a *rit.* (ritardando) marking. The music features a half note followed by eighth notes.

85 **Tempo I** (♩ = 100) *rit.*



Musical notation for measures 85-92. The tempo returns to Tempo I (♩ = 100) with a *rit.* marking. The music features eighth and sixteenth notes.

Bassoon

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Andante e staccato (♩ = 100)

9 *mf*



Musical notation for measures 9-16, starting with a dynamic marking of *mf*. The notation is in bass clef, 3/4 time, and B-flat major.

17



Musical notation for measures 17-22.

23



Musical notation for measures 23-30.

31



Musical notation for measures 31-37.

38



Musical notation for measures 38-45.

46



Musical notation for measures 46-56.

57



Musical notation for measures 57-66.

67



Musical notation for measures 67-76.

77 *rit.* **Adagio** (♩ = 70) *rit.*



Musical notation for measures 77-86, including a *rit.* marking and a tempo change to **Adagio** (♩ = 70).

77 **Tempo I** (♩ = 100) *rit.*



Musical notation for measures 87-96, including a **Tempo I** (♩ = 100) marking and a *rit.* marking.

"From this dread scene" from "Judas Maccabaeus"

Violin 1

George Frideric Handel, (HWV 63 Mvt. 3) 1738

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Andante e staccato (♩ = 100)

8

14

21

28

37

45

56

67

77

mf

tr

tr

rit.

Adagio (♩ = 70)

rit.

Tempo I (♩ = 100)

rit.

tr

"From this dread scene" from "Judas Maccabaeus"

Violin 2

George Frideric Handel, (HWV 63 Mvt. 3) 1738

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Andante e staccato (♩ = 100)

8

14

21

27

36

45

55

67 *rit.* Adagio (♩ = 70) *rit.*

77 Tempo I (♩ = 100) *rit.* *sf*

"From this dread scene" from "Judas Maccabaeus"

Viola

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Andante e staccato (♩ = 100)

8 *mf*



Musical notation for measures 8-14. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is in a staccato style. Measure 8 starts with a mezzo-forte (*mf*) dynamic. The notation includes eighth and sixteenth notes with stems, and rests.

15



Musical notation for measures 15-21. The notation continues with eighth and sixteenth notes and rests.

22



Musical notation for measures 22-28. The notation continues with eighth and sixteenth notes and rests.

29



Musical notation for measures 29-35. The notation continues with eighth and sixteenth notes and rests.

38



Musical notation for measures 38-44. The notation continues with eighth and sixteenth notes and rests.

45



Musical notation for measures 45-51. The notation continues with eighth and sixteenth notes and rests.

55



Musical notation for measures 55-61. The notation continues with eighth and sixteenth notes and rests.

65



Musical notation for measures 65-71. The notation continues with eighth and sixteenth notes and rests.

rit. Adagio (♩ = 70) *rit.*



Musical notation for measures 72-76. The tempo changes to Adagio (♩ = 70) with a *rit.* (ritardando) marking. The notation includes a fermata over a measure.

77 **Tempo I** (♩ = 100) *rit.*



Musical notation for measures 77-83. The tempo returns to Tempo I (♩ = 100) with a *rit.* marking. The notation ends with a double bar line.

"From this dread scene" from "Judas Maccabaeus"

Cello

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Andante e staccato (♩ = 100)

8 *mf*



Musical notation for measures 8-15. The key signature is one flat (B-flat), and the time signature is 3/4. The music is in a bass clef. Measure 8 starts with a mezzo-forte (*mf*) dynamic. The notation consists of eighth and sixteenth notes with stems pointing down, often beamed together.

16



Musical notation for measures 16-22. The notation continues with eighth and sixteenth notes, maintaining the same rhythmic pattern as the previous section.

23



Musical notation for measures 23-30. The notation continues with eighth and sixteenth notes, maintaining the same rhythmic pattern as the previous section.

31



Musical notation for measures 31-37. The notation continues with eighth and sixteenth notes, maintaining the same rhythmic pattern as the previous section.

38



Musical notation for measures 38-45. The notation continues with eighth and sixteenth notes, maintaining the same rhythmic pattern as the previous section.

46



Musical notation for measures 46-56. The notation continues with eighth and sixteenth notes, maintaining the same rhythmic pattern as the previous section.

57



Musical notation for measures 57-66. The notation continues with eighth and sixteenth notes, maintaining the same rhythmic pattern as the previous section.

67 *rit.* **Adagio** (♩ = 70) *rit.*



Musical notation for measures 67-76. The tempo changes to Adagio (♩ = 70) with a *rit.* (ritardando) marking. The notation includes a fermata over a whole note in measure 72.

77 **Tempo I** (♩ = 100) *rit.*



Musical notation for measures 77-84. The tempo returns to Tempo I (♩ = 100) with a *rit.* (ritardando) marking. The notation continues with eighth and sixteenth notes, maintaining the same rhythmic pattern as the previous section.