



# MICHAEL MAGATAGAN

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

### A propos de l'artiste

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.

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_magataganm.htm](https://www.free-scores.com/partitions_gratuites_magataganm.htm)

### A propos de la pièce

**Titre :** "From this dread scenex" for Winds & Strings  
[HWV 63 Mvt. 3]  
**Compositeur :** Haendel, Georg Friedrich  
**Arrangeur :** MAGATAGAN, MICHAEL  
**Droit d'auteur :** Public Domain  
**Editeur :** MAGATAGAN, MICHAEL  
**Instrumentation :** Vents & Orchestre Cordes  
  
**Style :** Baroque

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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*

Detailed description: This is a musical score for a concert band and string ensemble. It features 14 staves. The top four staves are for woodwinds: Flute, Oboe, Horn in F, and Bassoon. The next four staves are for strings: Violin 1, Violin 2, Viola, and Cello. The bottom six staves are for brass and additional strings: Flute (likely Piccolo), Oboe, F Horn, Bassoon, Violin 1, Violin 2, Viola, and Cello. The score is in 3/4 time, B-flat major, and marked 'Andante e staccato' with a tempo of quarter note = 100. The dynamics are consistently marked 'mf' (mezzo-forte). The piece begins with a series of chords and moving lines in the strings and woodwinds, leading to a more active section starting at measure 8. A trill is indicated in the Violin 1 part at measure 10.

16

Fl  
Ob  
Fh  
Ba  
V1  
V2  
Va  
Vc

This block contains the musical score for measures 16 through 22. It features seven staves: Flute (Fl), Oboe (Ob), Horn (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), and Viola (Va). The Bassoon (Ba) and Viola (Va) parts include a double bar line with a repeat sign at the beginning of measure 17. The music is in a key with two flats and a common time signature.

23

Fl  
Ob  
Fh  
Ba  
V1  
V2  
Va  
Vc

This block contains the musical score for measures 23 through 29. It features seven staves: Flute (Fl), Oboe (Ob), Horn (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), and Viola (Va). The music continues in the same key and time signature as the previous block.

31

Fl  
Ob  
Fh  
Ba  
V1  
V2  
Va  
Vc

This block contains the musical score for measures 31 through 38. It features eight staves: Flute (Fl), Oboe (Ob), Fagot (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The music is in a minor key with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and dynamic markings.

39

Fl  
Ob  
Fh  
Ba  
V1  
V2  
Va  
Vc

This block contains the musical score for measures 39 through 46. It features the same eight staves as the previous block: Flute (Fl), Oboe (Ob), Fagot (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The music continues in the same minor key with a key signature of two flats. The notation includes various rhythmic values and dynamic markings.

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 begins with a trill-like figure. The woodwinds and strings provide a rhythmic and harmonic accompaniment.

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 flute part has a trill (tr) above the first measure. The woodwinds and strings continue their accompaniment, with some woodwinds playing more active lines.

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

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

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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*) above measure 58.

63

*rit.* **Adagio** (♩ = 70)

Musical notation for measures 63-75, including a *rit.* marking above measure 68 and a tempo change to **Adagio** (♩ = 70) above measure 72.

76

*rit.* **Tempo I** (♩ = 100) *rit.*

Musical notation for measures 76-84, including *rit.* markings above measures 76 and 83, and a tempo change to **Tempo I** (♩ = 100) above measure 77.

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

Oboe

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Andante e staccato (♩ = 100)

10 *mf*



Musical notation for measures 10-16. The music is in G minor, 3/4 time, and begins with a mezzo-forte (*mf*) dynamic. The melody consists of quarter and eighth notes with some rests.



Musical notation for measures 17-24. The melody continues with eighth and quarter notes, maintaining the staccato character.



Musical notation for measures 25-33. The melody features a mix of quarter and eighth notes with some rests.



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



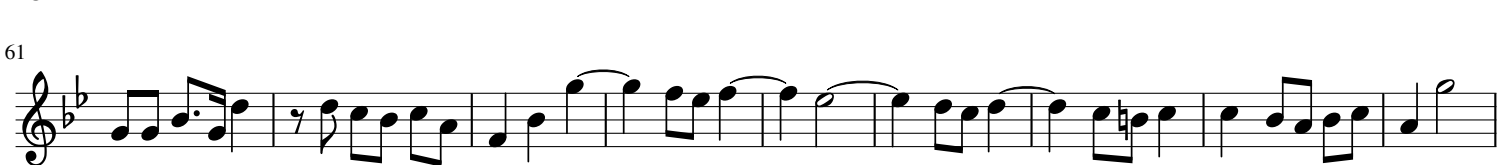
Musical notation for measures 43-51. The melody consists of quarter and eighth notes with some rests.



Musical notation for measures 52-60. The melody features quarter and eighth notes with some rests.

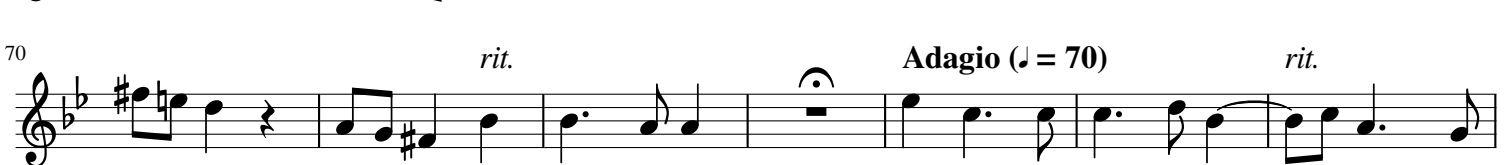


Musical notation for measures 61-69. The melody consists of quarter and eighth notes with some rests.




Musical notation for measures 70-76. The melody includes quarter and eighth notes with some rests.

70 *rit.* Adagio (♩ = 70) *rit.*



Musical notation for measures 77-84. The tempo changes to Adagio (♩ = 70) with a *rit.* (ritardando) marking. The melody features quarter and eighth notes with some rests.

77 Tempo I (♩ = 100) *rit.*



Musical notation for measures 85-92. The tempo returns to Tempo I (♩ = 100) with a *rit.* marking. The melody consists of quarter and eighth notes with some rests.



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

Horn in F

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Andante e staccato (♩ = 100)

8 *mf*

16

23

31

40

50

60

69 *rit.* Adagio (♩ = 70) *rit.*

77 Tempo I (♩ = 100) *rit.*

Bassoon

# "From this dread scene"

from "Judas Maccabaeus"

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Andante e staccato (♩ = 100)

9 *mf*



Musical notation for measures 9-16. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The music is in a bass clef. Measure 9 starts with a mezzo-forte (*mf*) dynamic. The notation includes eighth and sixteenth notes with stems, and rests.

17



Musical notation for measures 17-22. The notation continues with eighth and sixteenth notes and rests.

23



Musical notation for measures 23-30. The key signature changes to one flat (Bb) in measure 23. The notation includes eighth and sixteenth notes and rests.

31



Musical notation for measures 31-37. The notation continues with eighth and sixteenth notes and rests.

38



Musical notation for measures 38-45. The notation continues with eighth and sixteenth notes and rests.

46



Musical notation for measures 46-56. The notation continues with eighth and sixteenth notes and rests.

57



Musical notation for measures 57-66. The notation continues with eighth and sixteenth notes and rests.

67



Musical notation for measures 67-76. The notation includes a fermata over a note in measure 70. The tempo changes to Adagio.

77 **Tempo I** (♩ = 100) *rit.* **Adagio** (♩ = 70) *rit.*



Musical notation for measures 77-84. The tempo returns to Tempo I (♩ = 100) in measure 77. The notation includes a fermata over a note in measure 80. The tempo changes to Adagio (♩ = 70) in measure 81. The notation continues with eighth and sixteenth notes and rests.

77 **Tempo I** (♩ = 100) *rit.*



Musical notation for measures 85-92. The tempo is Tempo I (♩ = 100). The notation continues with eighth and sixteenth notes and rests, ending with a double bar line.

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

Violin 1

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Andante e staccato (♩ = 100)

8 *mf*

14

21

28

37

45

56 *tr*

67 *rit.* Adagio (♩ = 70) *rit.*

77 *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

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

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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 note in measure 74.

77 **Tempo I** (♩ = 100) *rit.*



Musical notation for measures 77-83. The tempo returns to Tempo I (♩ = 100) with a *rit.* marking. The notation includes eighth and sixteenth notes and rests.

# "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 piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is Andante e staccato with a quarter note equal to 100 beats per minute. The dynamic is mezzo-forte (mf). The notation features a mix of eighth and sixteenth notes, often beamed together, with some rests.

16



Musical notation for measures 16-22. The notation continues with similar rhythmic patterns and dynamics.

23



Musical notation for measures 23-30. The notation continues with similar rhythmic patterns and dynamics.

31



Musical notation for measures 31-37. The notation continues with similar rhythmic patterns and dynamics.

38



Musical notation for measures 38-45. The notation continues with similar rhythmic patterns and dynamics.

46



Musical notation for measures 46-56. The notation continues with similar rhythmic patterns and dynamics.

57



Musical notation for measures 57-66. The notation continues with similar rhythmic patterns and dynamics.

67 *rit.* **Adagio** (♩ = 70) *rit.*



Musical notation for measures 67-76. The tempo changes to Adagio (quarter note = 70) with a ritardando (rit.) marking. The notation features longer note values and a more spacious feel.

77 **Tempo I** (♩ = 100) *rit.*



Musical notation for measures 77-84. The tempo returns to Tempo I (quarter note = 100) with a final ritardando (rit.) marking. The notation returns to the original rhythmic patterns.