



Mike Magatagan

United States (USA), SierraVista

"We believe that Thou shalt come to be our Judge" for Woodwind Quintet (HWV 278 Part I No. 6) Haendel, Georg Friedrich

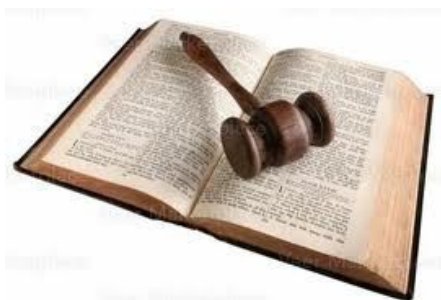
About the artist

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:	"We believe that Thou shalt come to be our Judge" for Woodwind Quintet [HWV 278 Part I No. 6]
Composer:	Haendel, Georg Friedrich
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	Harpichord and Orchestra
Style:	Baroque
Comment:	Utrecht Te Deum and Jubilate is a sacred choral composition in two parts, written by George Frideric Handel to celebrate the Treaty of Utrecht, which established the Peace of Utrecht in 1713, ending the War of the Spanish Succession. The combination of a Te Deum and Jubilate, the Psalm 100, follows earlier models. The official premiere of the work on English texts was on 13 July 1713 in a service in St Paul's Cathedral in London. Handel's compo... (more online)

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



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"We believe that Thou shalt come to be our Judge"

from "Utrecht Te Deum & Jubilate"

(HWV 278 Part I No. 6)

G.F. Händel (HWV 278) 1713

Arranged for Harpsichord & Woodwind Quintet by Mike Magatagan 2013



Largo

Flute *mp*

Oboe

Bb Clarinet

French Horn

Bassoon *p*

Harpsichord *mf*

F

O *mp*

C *mp*

F *mp*

B

H

Detailed description: This is a musical score for a woodwind quintet and harpsichord. The score is in D minor (two flats) and common time (C). The tempo is marked 'Largo'. The instruments are Flute, Oboe, Bb Clarinet, French Horn, Bassoon, and Harpsichord. The Flute part begins with a melodic line in the second measure, marked *mp*. The Harpsichord provides a rhythmic accompaniment with a *mf* dynamic. The woodwinds (Oboe, Clarinet, Horn, Bassoon) enter in the fourth measure with various rhythmic patterns, with the Oboe marked *mp* and the Bassoon *p*. The Flute continues its melodic line throughout. The score is divided into two systems, with the first system covering measures 1-4 and the second system covering measures 5-8.

The first system of the musical score consists of six staves. From top to bottom, they are labeled F, O, C, F, B, and H. The top four staves (F, O, C, F) are for woodwinds: Flute, Oboe, Clarinet, and Bassoon. The fifth staff (B) is for Bassoon. The sixth staff (H) is for Harpsichord, with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music features a rhythmic pattern of eighth and sixteenth notes in the woodwinds, with the harpsichord providing a steady accompaniment of chords and moving lines.

The second system of the musical score continues the piece with six staves labeled F, O, C, F, B, and H. The woodwind parts (F, O, C, F, B) show more complex rhythmic patterns, including some rests and slurs. The harpsichord part (H) continues with its accompaniment, featuring a mix of chords and moving lines in both hands. The overall texture remains consistent with the first system, maintaining the same key signature and time signature.

21

F
 O
 C
 F
 B
 H

This system contains measures 21 through 24. The vocal parts (F, O, C, F) and the bassoon (B) have melodic lines. The harpsichord (H) provides a rhythmic accompaniment with chords and moving lines in both hands. The key signature has two flats (B-flat and E-flat), and the time signature is common time.

25

F
 O
 C
 F
 B
 H

This system contains measures 25 through 28. The vocal parts (F, O, C, F) and the bassoon (B) continue their melodic lines. The harpsichord (H) continues its accompaniment. A fermata is placed over the final note of the vocal line in measure 28. The key signature and time signature remain the same.