



Mike Magatagan

États-Unis, SierraVista

"Utrecht Te Deum" in D Major for Winds & Strings (HWV 278 Part 1) Haendel, Georg Friedrich

A propos de l'artiste

Je suis ingénieur programmeur. À l'origine, je suis un geek, qui aime résoudre les problèmes. J'ai développé des logiciels les 25 dernières années, mais mon amour pour la musique a récemment été ravivé.

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A propos de la pièce



Titre :	"Utrecht Te Deum" in D Major for Winds & Strings [HWV 278 Part 1]
Compositeur :	Haendel, Georg Friedrich
Arrangeur :	Magatagan, Mike
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Instrumentation :	Vents & Orchestre Cordes
Style :	Baroque

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12

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

16

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

21

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 21 through 24. It features eight staves: Flute (Fl), Oboe (Ob), Fagot (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The key signature is D major (two sharps). The flute and oboe parts have rests in measure 21. The violin I and II parts play a rhythmic eighth-note pattern. The bassoon and cello parts provide harmonic support with quarter and eighth notes.

25

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 25 through 28. The instrumentation remains the same. In measure 25, the flute and oboe parts begin to play. The violin I and II parts continue their rhythmic pattern. The bassoon and cello parts play quarter notes. The viola part has rests in measures 25 and 26.

29

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

tr

tr

Detailed description: This system of musical notation covers measures 29 through 33. It features seven staves: Flute (Fl), Oboe (Ob), Fagotto (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The key signature is D major (two sharps). The Flute part has a trill (tr) in measure 31. The Oboe part has a trill (tr) in measure 33. The strings play a rhythmic accompaniment with eighth and sixteenth notes.

34

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

Detailed description: This system of musical notation covers measures 34 through 38. It features the same seven staves as the previous system. The key signature remains D major. The Flute part has a trill (tr) in measure 36. The Oboe part has a trill (tr) in measure 38. The strings continue with their rhythmic accompaniment.

39

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

44

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

49

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

54

rit.

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

II. "To Thee all angels cry aloud" (*Poco allegro* = 108)

Musical score for the first system, measures 1-7. The score includes parts for Flute, Oboe, Horn in F, Bassoon, Violin 1, Violin 2, Viola, and Cello. The key signature is D major (two sharps) and the time signature is common time (C). The dynamic marking *mf* is present in the Bassoon, Horn in F, and Cello parts.

Musical score for the second system, measures 8-15. The score includes parts for Flute (Fl), Oboe (Ob), Flute (Fh), Bassoon (Ba), Violin 1 (V1), Violin 2 (V2), Viola (Va), and Cello (Vc). The key signature is D major (two sharps) and the time signature is common time (C). The dynamic marking *mf* is present in the Flute (Fl) and Violin 1 (V1) parts.

15

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 15 through 20. 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 key signature is D major (two sharps). The flute part is highly active with sixteenth-note patterns. The oboe and clarinet parts have more rhythmic variety, including rests and eighth-note figures. The bassoon and strings provide a steady accompaniment with eighth-note patterns and occasional rests.

21

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 21 through 26. It features the same eight staves as the previous system. The flute part continues with melodic lines and rests. The oboe part has a more active role with eighth-note patterns. The clarinet and bassoon parts are primarily accompanimental. The violin and viola parts have a steady eighth-note accompaniment, while the cello part has a more active eighth-note pattern.

26

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

31

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

37 *rit.*

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

III. "To Thee, Cherubim and Seraphim" (*Andante* ♩ = 60)

Flute
Oboe
Horn in F
Bassoon
Violin 1
Violin 2
Viola
Cello

6

Fl

Ob

Fh

Ba

mf

V1

V2

Va

Vc

10

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

15 **Andante** (♩ = 76)

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

mf

tr

20

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

mf

tr

27

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

32

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

IV. "The glorious company of the Apostles" (Andante ♩ = 96)

Musical score for measures 1-8. The score is in 3/4 time and D major. The instruments are Flute, Oboe, Horn in F, Bassoon, Violin 1, Violin 2, Viola, and Cello. The woodwinds and strings are mostly silent, with some activity in the strings starting in measure 7.

Musical score for measures 9-16. The score is in 3/4 time and D major. The instruments are Flute (Fl), Oboe (Ob), Horn in F (Fh), Bassoon (Ba), Violin 1 (V1), Violin 2 (V2), Viola (Va), and Cello (Vc). The woodwinds are mostly silent, with some activity in the strings starting in measure 9. A trill (tr) is marked in measure 10 for the Violin 1 part.

16

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

24

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

32

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

40

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

48

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

56

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

63

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

70

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

78

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

85

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

107 **Allegro** (♩ = 96)

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

114

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

120

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

tr

Detailed description: This system of musical notation covers measures 120 to 127. It features eight staves: Flute (Fl), Oboe (Ob), Horn (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The key signature is one flat (B-flat). The Flute part begins with a trill (tr) in measure 121. The strings provide a rhythmic accompaniment with eighth and sixteenth notes.

128

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

Detailed description: This system of musical notation covers measures 128 to 135. It features the same eight staves as the previous system. The key signature remains one flat. The woodwinds and strings continue their respective parts, with the strings playing a steady eighth-note accompaniment.

134 **Adagio** (♩ = 72)

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

142 **Allegro** (♩ = 108)

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

151

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

rit.

V. "When Thou took'st upon Thee to deliver man" (*Adagio* ♩ = 56)

Flute
Oboe
Horn in F
Bassoon
Violin 1
Violin 2
Viola
Cello

mf tr
tr
tr
tr
mf
mf

5

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

Detailed description: This system contains measures 5 through 10 of the score. The Flute (Fl) and Oboe (Ob) parts are mostly silent, indicated by horizontal lines. The Flute (Fh) part has a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter rest. The Bassoon (Ba) part is silent. The Violin I (V1) part has a melodic line with a trill (tr) on the first measure. The Violin II (V2) part has a rhythmic pattern of eighth notes with trills (tr) on the first and third measures. The Viola (Va) part is silent. The Violoncello (Vc) part has a simple bass line with quarter notes and rests.

11

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

Detailed description: This system contains measures 11 through 14. The Flute (Fl) and Oboe (Ob) parts are silent. The Flute (Fh) part has a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter rest. The Bassoon (Ba) part is silent. The Violin I (V1) part has a melodic line with a trill (tr) on the first measure. The Violin II (V2) part has a rhythmic pattern of eighth notes. The Viola (Va) part has a rhythmic pattern of eighth notes with trills (tr) on the first and third measures. The Violoncello (Vc) part has a simple bass line with quarter notes and rests.

15 Allegro (♩ = 96)

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

21 *rit.*

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

26 Allegro (♩ = 108)

42

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 42 through 49. It features eight staves: Flute (Fl), Oboe (Ob), French Horn (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The Flute part is mostly silent, with notes appearing from measure 44. The Oboe and French Horn parts have active melodic lines. The Bassoon part provides a steady accompaniment. The string quartet (V1-Vc) plays a rhythmic and harmonic accompaniment, with the Violin I part featuring some melodic movement.

50

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 50 through 57. The instrumentation remains the same as in the previous system. The Flute part becomes more active, playing a melodic line. The Oboe and French Horn parts continue their melodic development. The Bassoon part maintains its accompaniment role. The string quartet provides a consistent harmonic and rhythmic foundation, with the Violin I part showing more melodic activity.

59 *rit.*

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

VI. "We believe that Thou shalt come to be our judge" (*Adagio* = 48)

Flute
Oboe
Horn in F
Bassoon
Violin 1
Violin 2
Viola
Cello

mf
p *cresc.* *mp*
p *cresc.* *mp*
p *cresc.* *mp*
mp

7

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

mf

13

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

p

mp

p

mp

p

mp

19

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

p

25

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

rit. tr

VII. "Day by day we magnify Thee" (Allegro ♩ = 102)

Flute

Oboe

Horn in F

Bassoon

Violin 1

Violin 2

Viola

Cello

9

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

mf

tr

16

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system contains measures 16 through 20 of the score. It features seven staves: Flute (Fl), Oboe (Ob), Fagotto (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The key signature is D major (two sharps). The music is in a 4/4 time signature. Measures 16-18 show a melodic line in the Flute and Oboe, with the Bassoon and Bassoon playing a rhythmic accompaniment. Measures 19-20 show a more active melodic line in the Flute and Oboe, with the Bassoon and Bassoon playing a rhythmic accompaniment.

21

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system contains measures 21 through 25 of the score. It features seven staves: Flute (Fl), Oboe (Ob), Fagotto (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The key signature is D major (two sharps). The music is in a 4/4 time signature. Measures 21-23 show a melodic line in the Flute and Oboe, with the Bassoon and Bassoon playing a rhythmic accompaniment. Measures 24-25 show a more active melodic line in the Flute and Oboe, with the Bassoon and Bassoon playing a rhythmic accompaniment.

26

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

rit. *Adagio*

VIII. "And we worship thy name ever world" (*Allegro* = 108)

Flute

Oboe

Horn in F

Bassoon

Violin 1

Violin 2

Viola

Cello

mf

7

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system contains measures 7 through 12 of the score. The instruments are Flute (Fl), Oboe (Ob), Flute in C (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The key signature is D major (two sharps). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bassoon part has a prominent melodic line in measures 8 and 9.

13

rit.

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system contains measures 13 through 18. The key signature remains D major. A *rit.* (ritardando) marking is placed above the first measure of this system. The music concludes with a final cadence in measure 18, marked with a fermata. The bassoon part features a long, sustained note in measures 14 and 15.

IX. "Vouchsafe, o Lord" (Largo ♩ = 54)

Flute

Oboe

Horn in F

Bassoon

Violin 1

Violin 2

Viola

Cello

5

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

9

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

13

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

18

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 18 through 21. It includes parts for Flute (Fl), Oboe (Ob), Fagotto (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), Viola (Va), and Cello (Vc). The key signature is D major (two sharps) and the time signature is 3/4. The Flute part begins with a whole rest in measure 18, followed by a melodic line. The Oboe and Fagotto parts play rhythmic patterns of eighth and sixteenth notes. The Bassoon part has a whole rest in measure 18 and then plays a bass line. The Violin I and II parts play similar rhythmic patterns, while the Viola and Cello parts provide harmonic support with eighth and sixteenth notes.

22

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 22 through 25. It includes parts for Flute (Fl), Oboe (Ob), Fagotto (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), Viola (Va), and Cello (Vc). The key signature is D major (two sharps) and the time signature is 3/4. The Flute part plays a melodic line with eighth and sixteenth notes. The Oboe part plays a rhythmic pattern of eighth notes. The Fagotto part has a whole rest in measure 22 and then plays a melodic line. The Bassoon part plays a rhythmic pattern of eighth notes. The Violin I and II parts play similar rhythmic patterns, while the Viola and Cello parts provide harmonic support with eighth and sixteenth notes.

28

rit.

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

X. "O Lord in Thee have I trusted" (Andante ♩ = 72)

Flute
Oboe
Horn in F
Bassoon
Violin 1
Violin 2
Viola
Cello

p *cresc.* *mp*
p *cresc.* *mp*
p *mp*
p *cresc.* *mp*
mf

7

Fl *mf*

Ob *mf*

Fh *mf*

Ba *mf*

V1 *mf*

V2 *mf*

Va *mf*

Vc *mf*

mf

12

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

Flute

Te Deum in D Major

G.F. Händel (HWV 278 Part 1) 1713

Arranged for Winds & Strings by Mike Magatagan 2018

I. "We praise thee, o God" (*Adagio* ♩ = 66)

Allegro (♩ = 96)

mf

24

tr

34

44

4

rit.

II. "To Thee all angels cry aloud" (*Poco allegro* ♩ = 108)

8

mf

16

23

30

36

rit.

III. "To Thee, Cherubim and Seraphim" (*Andante* ♩ = 60)

15

mf

23

31

IV. "The glorious company of the Apostles" (Andante ♩ = 96)

50

63

76

Adagio (♩ = 66)

96

Allegro (♩ = 96)

109

121

Adagio (♩ = 72)

Allegro (♩ = 108)

133

148

rit.

Detailed description: This block contains the musical score for the fourth movement. It consists of ten staves of music. The first staff starts with a measure rest of 50 measures. The tempo is marked Andante (♩ = 96). The second staff begins at measure 63. The third staff starts at measure 76 and includes a trill (tr) and a fermata. The tempo changes to Adagio (♩ = 66). The fourth staff starts at measure 96 and is marked Allegro (♩ = 96). The fifth staff is at measure 109. The sixth staff is at measure 121 and includes markings for Adagio (♩ = 72) and Allegro (♩ = 108). The seventh staff is at measure 133 and includes a fermata and a trill. The eighth staff is at measure 148 and includes a ritardando (rit.) marking. The key signature changes from one sharp (F#) to two flats (Bb, Eb).

V. "When Thou took'st upon Thee to deliver man" (Adagio ♩ = 56)

Allegro (♩ = 96)

14

24

Allegro (♩ = 108)

41

57

rit.

Detailed description: This block contains the musical score for the fifth movement. It consists of five staves of music. The first staff starts with a measure rest of 14 measures. The tempo is marked Adagio (♩ = 56). The second staff begins at measure 24 and is marked Allegro (♩ = 108). The third staff is at measure 41. The fourth staff is at measure 57 and includes a ritardando (rit.) marking. The key signature changes from two flats (Bb, Eb) to one sharp (F#).

VI. "We believe that Thou shalt come to be our judge" (Adagio ♩ = 48)

mf

Detailed description: This block contains the musical score for the sixth movement. It consists of one staff of music. The tempo is marked Adagio (♩ = 48). The dynamic marking is mezzo-forte (mf). The key signature is one sharp (F#).

Oboe

Te Deum in D Major

G.F. Händel (HWV 278 Part 1) 1713

I. "We praise thee, o God" (*Adagio* Allegro $\text{♩} = 96$) Arranged for Winds & Strings by Mike Magatagan 2018

12

mf

24

36

44

rit.

II. "To Thee all angels cry aloud" (*Poco allegro* $\text{♩} = 108$)

5

mf

15

22

35

rit.

III. "To Thee, Cherubim and Seraphim" (*Andante* $\text{♩} = 60$)

2

mf

11

20

30

IV. "The glorious company of the Apostles" (*Andante* ♩ = 96)

51

65 *tr*

80 *Adagio* (♩ = 66)

6

99 *Allegro* (♩ = 96)

113

124

134 *Adagio* (♩ = 72) *Allegro* (♩ = 108)

2

148 *rit.*

V. "When Thou took'st upon Thee to deliver us" (*Allegro* ♩ = 56)

14

5

31

42

54 *rit.*

4

VI. "We believe that Thou shalt come to be our judge" (*Adagio* ♩ = 48)

8

mf

15

Musical staff 15-21. Key signature: one flat (B-flat). Time signature: common time (C). The staff contains a melodic line with various rhythmic values including eighth and sixteenth notes, and rests. A fermata is placed over the final note of the staff.

rit.

22

Musical staff 22. Continuation of the melodic line from the previous staff, ending with a fermata.

VII. "Day by day we magnify Thee" (*Allegro* ♩ = 102)

10

Musical staff 18-24. Key signature: two sharps (D major). Time signature: common time (C). The staff contains a rhythmic accompaniment with eighth and sixteenth notes. A fermata is placed over the final note of the staff.

18

Musical staff 25-31. Continuation of the rhythmic accompaniment. A fermata is placed over the final note of the staff.

rit. Adagio

25

Musical staff 32-38. Continuation of the rhythmic accompaniment. A fermata is placed over the final note of the staff.

VIII. "And we worship thy name ever world" (*Allegro* ♩ = 108)

Musical staff 40-46. Key signature: two sharps (D major). Time signature: common time (C). The staff contains a melodic line. A fermata is placed over the final note of the staff.

mf

rit.

12

Musical staff 47-53. Continuation of the melodic line. A fermata is placed over the final note of the staff.

IX. "Vouchsafe, o Lord" (*Largo* ♩ = 54)

16

Musical staff 55-61. Key signature: two sharps (D major). Time signature: common time (C). The staff contains a rhythmic accompaniment with eighth notes. A fermata is placed over the final note of the staff.

22

Musical staff 62-68. Continuation of the rhythmic accompaniment. A fermata is placed over the final note of the staff.

rit.

29

Musical staff 69-75. Continuation of the rhythmic accompaniment. A fermata is placed over the final note of the staff.

X. "O Lord in Thee have I trusted" (*Andante* ♩ = 72)

2

Musical staff 77-83. Key signature: two sharps (D major). Time signature: common time (C). The staff contains a rhythmic accompaniment with eighth notes. A fermata is placed over the final note of the staff.

p cresc. - - - mp mf

13

Musical staff 84-90. Continuation of the rhythmic accompaniment. A fermata is placed over the final note of the staff.

rit.

22

Musical staff 91-97. Continuation of the rhythmic accompaniment. A fermata is placed over the final note of the staff.

f f

Horn in F

Te Deum in D Major

G.F. Händel (HWV 278 Part 1) 1713

I. "We praise thee, o God" (*Adagio* $\text{♩} = 66$) Arranged for Winds & Strings by Mike Magatagan 2018

12

mf

24

34

44

rit.

4

Detailed description: This block contains the first section of the score, 'We praise thee, o God'. It is in D major (two sharps) and common time. The tempo is Adagio with a quarter note equal to 66 beats. The music starts with a dynamic of mezzo-forte (mf). The first staff begins with a 12-measure rest. The score consists of four staves of music. The first staff ends with a 4-measure rest. The second staff ends with a 4-measure rest. The third staff ends with a 4-measure rest. The fourth staff ends with a 4-measure rest. The section concludes with a ritardando (rit.) and a fermata over the final note.

II. "To Thee all angels cry aloud" (*Poco allegro* $\text{♩} = 108$)

3

mf

12

24

33

rit.

Detailed description: This block contains the second section of the score, 'To Thee all angels cry aloud'. It is in D major and common time. The tempo is Poco allegro with a quarter note equal to 108 beats. The music starts with a dynamic of mezzo-forte (mf). The first staff begins with a 3-measure rest. The score consists of four staves of music. The first staff ends with a 3-measure rest. The second staff ends with a 3-measure rest. The third staff ends with a 3-measure rest. The fourth staff ends with a 3-measure rest. The section concludes with a ritardando (rit.) and a fermata over the final note.

III. "To Thee, Cherubim and Seraphim" (*Andante* $\text{♩} = 60$)

2

mf

9

24

32

8

Detailed description: This block contains the third section of the score, 'To Thee, Cherubim and Seraphim'. It is in D major and common time. The tempo is Andante with a quarter note equal to 60 beats. The music starts with a dynamic of mezzo-forte (mf). The first staff begins with a 2-measure rest. The score consists of four staves of music. The first staff ends with a 2-measure rest. The second staff ends with a 2-measure rest. The third staff ends with a 2-measure rest. The fourth staff ends with a 2-measure rest. The section concludes with a fermata over the final note.

IV. "The glorious company of the Apostles" (*Andante* ♩ = 96)

13

25

34

69

Adagio (♩ = 66)

84

6

Allegro (♩ = 96)

101

112

122

Adagio (♩ = 72) Allegro (♩ = 108)

132

2

148

rit.

V. "When Thou took'st upon Thee to deliver man" (*Adagio* ♩ = 56)

4

12

Allegro (♩ = 96) *rit.* Allegro (♩ = 108)

20

32

2

45



59



VI. "We believe that Thou shalt come to be our judge" (*Adagio* ♩ = 48)



12



21



VII. "Day by day we magnify Thee" (*Allegro* ♩ = 102)



18



25



VIII. "And we worship thy name ever world" (*Allegro* ♩ = 108)



10



IX. "Vouchsafe, o Lord" (*Largo* ♩ = 54)



11



18



25

rit.

Musical staff for measures 25-31. The staff is in treble clef with a key signature of two sharps (F# and C#). Measure 25 starts with a whole rest. The melody begins in measure 26 with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. Measure 31 ends with a whole note G3 with a fermata.

X. "O Lord in Thee have I trusted" (*Andante* ♩ = 72)

Musical staff for measures 1-14. The staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). Measure 1 has a whole note G3 with a fermata and a dynamic marking of *p*. Measure 2 has a whole note A3 with a dynamic marking of *p*. Measure 3 has a whole note B3 with a dynamic marking of *p*. Measure 4 has a whole note C4 with a dynamic marking of *p*. Measure 5 has a whole note D4 with a dynamic marking of *p*. Measure 6 has a whole note E4 with a dynamic marking of *p*. Measure 7 has a whole note F#4 with a dynamic marking of *p*. Measure 8 has a whole note G4 with a dynamic marking of *p*. Measure 9 has a whole note A4 with a dynamic marking of *p*. Measure 10 has a whole note B4 with a dynamic marking of *p*. Measure 11 has a whole note C5 with a dynamic marking of *p*. Measure 12 has a whole note B4 with a dynamic marking of *p*. Measure 13 has a whole note A4 with a dynamic marking of *p*. Measure 14 has a whole note G4 with a dynamic marking of *p*. A dynamic marking of *mp* is placed below measures 11-12, and *mf* is placed below measure 13.

15

Musical staff for measures 15-21. The staff is in treble clef with a key signature of two sharps (F# and C#). Measure 15 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5. Measure 16 starts with a quarter rest, followed by eighth notes D5, C5, B4, A4. Measure 17 starts with a quarter rest, followed by eighth notes G4, F#4, E4, D4. Measure 18 starts with a quarter rest, followed by eighth notes C4, B3, A3, G3. Measure 19 starts with a quarter rest, followed by eighth notes F#3, E3, D3, C3. Measure 20 starts with a quarter rest, followed by eighth notes B2, A2, G2, F#2. Measure 21 starts with a quarter rest, followed by eighth notes E2, D2, C2, B1.

22

rit.

Musical staff for measures 22-28. The staff is in treble clef with a key signature of two sharps (F# and C#). Measure 22 starts with a quarter note G4, followed by eighth notes A4, B4, C5. Measure 23 starts with a quarter note D5, followed by eighth notes C5, B4, A4. Measure 24 starts with a quarter note G4, followed by eighth notes F#4, E4, D4. Measure 25 starts with a quarter note C4, followed by eighth notes B3, A3, G3. Measure 26 starts with a quarter note F#3, followed by eighth notes E3, D3, C3. Measure 27 starts with a quarter note B2, followed by eighth notes A2, G2, F#2. Measure 28 starts with a quarter note E2, followed by eighth notes D2, C2, B1. A dynamic marking of *f* is placed below measure 27. Measure 28 ends with a whole note G3 with a fermata.

Bassoon

Te Deum in D Major

G.F. Händel (HWV 278 Part 1) 1713

I. "We praise thee, o God" (*Adagio* $\text{♩} = 96$) Arranged for Winds & Strings by Mike Magatagan 2018

12

mf

25

35

47

II. "To Thee all angels cry aloud" (*Poco allegro* $\text{♩} = 108$)

mf

9

17

24

35

III. "To Thee, Cherubim and Seraphim" (*Andante* $\text{♩} = 60$)

5

mf

16

31

IV. "The glorious company of the Apostles" (Andante ♩ = 96)

35

47

16

2

76

Adagio (♩ = 66)

6

94

105

6

118

127

Adagio (♩ = 72)

Allegro (♩ = 108)

134

2

4

149

rit.

Detailed description: This block contains the musical score for the fourth movement. It consists of ten staves of music in bass clef. The first staff starts with a 3/4 time signature and a tempo marking of Andante (♩ = 96). There are several measures of music with bar lines and repeat signs. The second staff has a measure rest of 16 measures. The third staff has a measure rest of 6 measures and a tempo change to Adagio (♩ = 66). The fourth staff has a measure rest of 6 measures. The fifth staff has a measure rest of 6 measures. The sixth staff has a measure rest of 6 measures. The seventh staff has a measure rest of 6 measures. The eighth staff has a measure rest of 6 measures. The ninth staff has a measure rest of 6 measures. The tenth staff has a measure rest of 6 measures. The score ends with a fermata.

V. "When Thou took'st upon Thee to deliver man" (Adagio ♩ = 56)

Allegro (♩ = 96)

14

23

rit.

Allegro (♩ = 108)

4

39

5

55

rit.

Detailed description: This block contains the musical score for the fifth movement. It consists of five staves of music in bass clef. The first staff starts with a common time signature and a tempo marking of Adagio (♩ = 56). There are several measures of music with bar lines and repeat signs. The second staff has a measure rest of 14 measures. The third staff has a measure rest of 14 measures. The fourth staff has a measure rest of 14 measures. The fifth staff has a measure rest of 14 measures. The score ends with a fermata.

VI. "We believe that Thou shalt come to be our judge" (*Adagio* ♩ = 48)

Musical score for VI. "We believe that Thou shalt come to be our judge" (*Adagio* ♩ = 48). The score is in bass clef with a key signature of one flat (B-flat major). It consists of three staves. The first staff begins with a 4-measure rest, followed by a melodic line starting on G2. The second staff continues the melody, marked *mf*, and includes a 3-measure rest. The third staff concludes the piece, marked *rit.*

VII. "Day by day we magnify Thee" (*Allegro* ♩ = 102)

Musical score for VII. "Day by day we magnify Thee" (*Allegro* ♩ = 102). The score is in bass clef with a key signature of two sharps (D major). It consists of three staves. The first staff begins with a 10-measure rest, followed by a melodic line starting on G2. The second staff continues the melody, marked *rit.* and *Adagio*. The third staff concludes the piece, marked *rit.*

VIII. "And we worship thy name ever world" (*Allegro* ♩ = 108)

Musical score for VIII. "And we worship thy name ever world" (*Allegro* ♩ = 108). The score is in bass clef with a key signature of two sharps (D major). It consists of two staves. The first staff begins with a 10-measure rest, followed by a melodic line starting on G2. The second staff continues the melody, marked *mf* and *rit.*

IX. "Vouchsafe, o Lord" (*Largo* ♩ = 54)

Musical score for IX. "Vouchsafe, o Lord" (*Largo* ♩ = 54). The score is in bass clef with a key signature of two sharps (D major). It consists of three staves. The first staff begins with a 4-measure rest, followed by a melodic line starting on G2. The second staff continues the melody, marked *mf*. The third staff concludes the piece, marked *rit.*

X. "O Lord in Thee have I trusted" (*Andante* ♩ = 72)

Musical score for X. "O Lord in Thee have I trusted" (*Andante* ♩ = 72). The score is in bass clef with a key signature of two sharps (D major). It consists of two staves. The first staff begins with a 3-measure rest, followed by a melodic line starting on G2. The second staff continues the melody, marked *p* and *mf*.

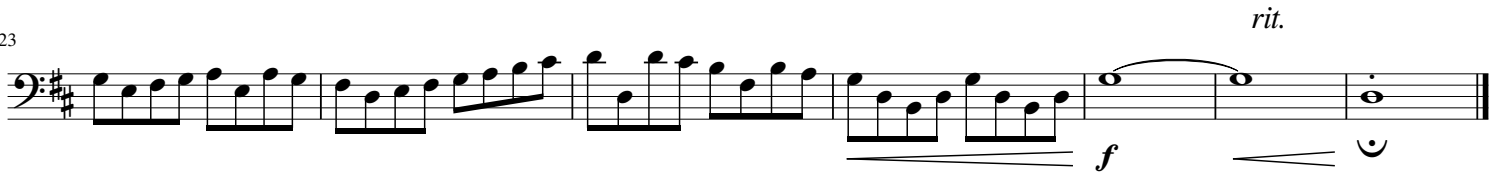
11



15



23



Violin 1

Te Deum in D Major

G.F. Händel (HWV 278 Part 1) 1713

Arranged for Winds & Strings by Mike Magatagan 2018

I. "We praise thee, o God" (*Allegro* ♩ = 66)

4

mf

11

17

22

28

34

41

46

53

rit.

tr

mf

II. "To Thee all angels cry aloud" (*Poco allegro* ♩ = 108)

8

mf

19

27

34

rit.



III. "To Thee, Cherubim and Seraphim" (*Andante* ♩ = 60)



mf



11



Andante (♩ = 76)

15



22



31



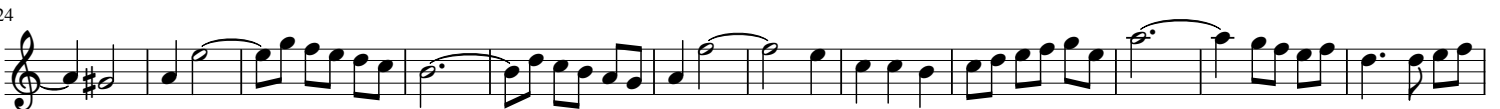
IV. "The glorious company of the Apostles" (*Andante* ♩ = 96)



13



24



36



50



58



66



78



Adagio (♩ = 66)

89



Allegro (♩ = 96)

101



113



121



130



Adagio (♩ = 72)

Allegro (♩ = 108)

138



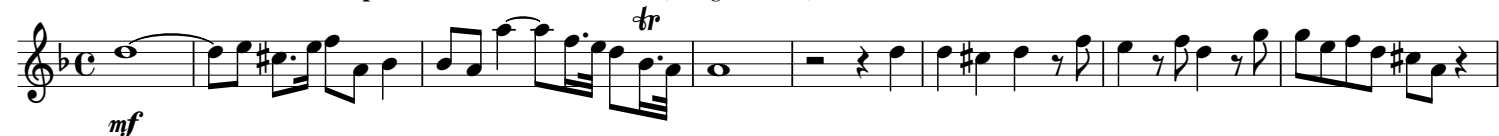
151



rit.

V. "When Thou took'st upon Thee to deliver man" (Adagio ♩ = 56)

mf



9



Allegro (♩ = 96)

rit.

Allegro (♩ = 108)

20



28



39



51



61



VI. "We believe that Thou shalt come to be our judge" (*Adagio* ♩ = 48)



6



12



18



25



VII. "Day by day we magnify Thee" (*Allegro* ♩ = 102)



9



16



22



28



VIII. "And we worship thy name ever world" (*Allegro* ♩ = 108)

Musical notation for VIII. "And we worship thy name ever world" (*Allegro* ♩ = 108). The piece is in D major and common time. It begins with a *mf* dynamic. The melody consists of eighth and quarter notes. A *rit.* marking appears above the staff at measure 10. The piece concludes with a fermata over a whole note.

IX. "Vouchsafe, o Lord" (*Largo* ♩ = 54)

Musical notation for IX. "Vouchsafe, o Lord" (*Largo* ♩ = 54). The piece is in D major and common time. It begins with a *mf* dynamic. The first measure contains a fermata with the number 5 above it. The melody features dotted rhythms and eighth notes. A *rit.* marking appears above the staff at measure 25. The piece concludes with a fermata over a whole note.

X. "O Lord in Thee have I trusted" (*Andante* ♩ = 72)

Musical notation for X. "O Lord in Thee have I trusted" (*Andante* ♩ = 72). The piece is in D major and common time. It begins with a *p* dynamic, followed by a *cresc.* marking. The dynamics progress to *mp* and *mf*. The melody is primarily composed of quarter and eighth notes. A *rit.* marking appears above the staff at measure 24. The piece concludes with a fermata over a whole note, with a *f* dynamic marking below the staff.

Violin 2

Te Deum in D Major

G.F. Händel (HWV 278 Part 1) 1713

Arranged for Winds & Strings by Mike Magatagan 2018

I. "We praise thee, o God" (*Allegro* = 96)

Musical score for Violin 2, Part I: "We praise thee, o God" (*Allegro* = 96). The score is in D major (two sharps) and common time (C). It begins with a 4-measure rest followed by a *mf* dynamic marking. The piece consists of 66 measures, with measure numbers 11, 18, 23, 28, 35, 45, and 53 indicated. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A *rit.* marking is present at measure 53. The piece concludes with a fermata over the final note.

II. "To Thee all angels cry aloud" (*Poco allegro* = 108)

Musical score for Violin 2, Part II: "To Thee all angels cry aloud" (*Poco allegro* = 108). The score is in D major (two sharps) and common time (C). It begins with a 3-measure rest followed by a *mf* dynamic marking. The piece consists of 29 measures, with measure numbers 11, 20, and 29 indicated. The score features a mix of eighth and sixteenth notes, often beamed together, and includes several rests.

120



Musical staff 120-129, starting with a treble clef and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, with some rests.

Adagio (♩ = 72)

130



Musical staff 130-138, continuing the previous staff with similar rhythmic patterns.

Allegro (♩ = 108)

139



Musical staff 139-150, featuring a double bar line and a key signature change to two flats. The tempo is marked *rit.*

rit.

151



Musical staff 151-158, continuing the piece with a key signature of two flats.

V. "When Thou tookst upon Thee to deliver man" (Adagio ♩ = 56)



Musical staff 159-168, starting with a treble clef and a key signature of two flats. The music features a series of eighth notes and rests, with trills marked *tr*.

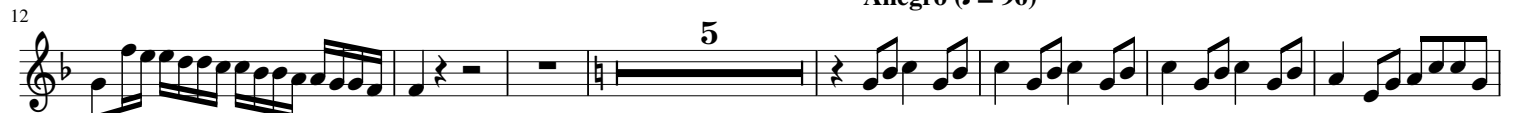
5



Musical staff 169-178, continuing the previous staff with a key signature of two flats. The music features a series of eighth notes and rests, with trills marked *tr* and a dynamic marking of *mf*.

Allegro (♩ = 96)

12



Musical staff 179-188, continuing the previous staff with a key signature of two flats. The music features a series of eighth notes and rests, with a dynamic marking of *rit.* and a measure with a fermata and a '5' above it.

rit.

Allegro (♩ = 108)

24



Musical staff 189-198, continuing the previous staff with a key signature of two flats. The music features a series of eighth notes and rests, with a dynamic marking of *rit.* and a measure with a fermata and a '4' above it.

36



Musical staff 199-208, continuing the previous staff with a key signature of two flats.

46



Musical staff 209-218, continuing the previous staff with a key signature of two flats.

60



Musical staff 219-228, continuing the previous staff with a key signature of two flats. The music features a series of eighth notes and rests, with a dynamic marking of *rit.*

rit.

VI. "We believe that Thou shalt come to be our judge" (Adagio ♩ = 48)



Musical staff 229-238, starting with a treble clef and a key signature of two flats. The music features a series of eighth notes and rests, with a dynamic marking of *p cresc.* and *mp*.

p cresc. - - - - - *mp*

7



Musical staff 239-248, continuing the previous staff with a key signature of two flats.

13 *p* *mp*

19 *p* *rit.*

25

VII. "Day by day we magnify Thee" (*Allegro* ♩ = 102)

mf

10

17 *rit.* *Adagio*

24

VIII. "And we worship thy name ever world" (*Allegro* ♩ = 108)

mf *rit.*

11

IX. "Vouchsafe, o Lord" (*Largo* ♩ = 54)

mf *tr*

9

17 *rit.*

24

X. "O Lord in Thee have I trusted" (Andante ♩ = 72)

Musical notation for measures 1-10. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes dynamic markings *p*, *mp*, and *mf*.

11

Musical notation for measures 11-16.

17

Musical notation for measures 17-24.

25

Musical notation for measures 25-30. The notation includes dynamic markings *rit.* and *f*.

Viola

Te Deum in D Major

G.F. Händel (HWV 278 Part 1) 1713

I. "We praise thee, o God" (*Allegro* ♩ = 66)

Arranged for Winds & Strings by Mike Magatagan 2018

Musical score for Viola, Part I: "We praise thee, o God" (*Allegro* ♩ = 66). The score is in D major and common time. It consists of five staves of music. The first staff begins with a 4-measure rest, followed by a melodic line starting on G4. The second staff has a 2-measure rest. The third staff has a 3-measure rest. The fourth staff has a 2-measure rest. The fifth staff has a 2-measure rest. The piece concludes with a fermata on a whole note G4. Dynamics include *mf* and *rit.*

II. "To Thee all angels cry aloud" (*Poco allegro* ♩ = 108)

Musical score for Viola, Part II: "To Thee all angels cry aloud" (*Poco allegro* ♩ = 108). The score is in D major and common time. It consists of four staves of music. The first staff begins with a 3-measure rest, followed by a melodic line starting on G4. The second staff has a 2-measure rest. The third staff has a 2-measure rest. The fourth staff has a 2-measure rest. The piece concludes with a fermata on a whole note G4. Dynamics include *mf* and *rit.*

III. "To Thee, Cherubim and Seraphim" (*Andante* ♩ = 60)

Musical score for Viola, Part III: "To Thee, Cherubim and Seraphim" (*Andante* ♩ = 60). The score is in D major and common time. It consists of two staves of music. The first staff begins with a melodic line starting on G4. The second staff continues the melodic line. Dynamics include *mf*.

11



Andante (♩ = 76)

16



26



33



IV. "The glorious company of the Apostles" (Andante ♩ = 96)

35

13

9



70



Adagio (♩ = 66)

85

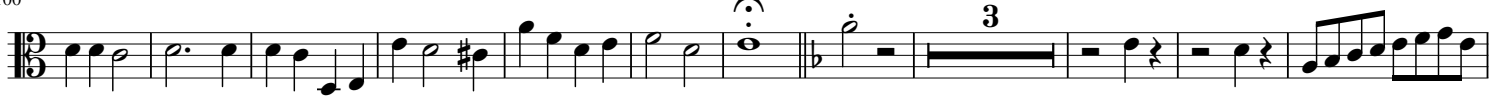
3



Allegro (♩ = 96)

100

3



114



120

3



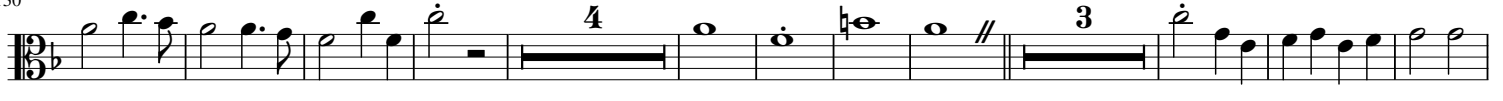
Adagio (♩ = 72)

Allegro (♩ = 108)

130

4

3



rit.

148



V. "When Thou took'st upon Thee to deliver man" (Adagio ♩ = 56)

Allegro (♩ = 96)

12

4

4



23

rit.

Allegro (♩ = 108)

35

47

58

VI. "We believe that Thou shalt come to be our judge" (Adagio ♩ = 48)

p *cresc.* - - - - - *mp*

7

13

p

18

mp

p rit.

23

VII. "Day by day we magnify Thee" (Allegro ♩ = 102)

mf

6

13

18

rit. *Adagio*

25

VIII. "And we worship thy name ever world" (*Allegro* ♩ = 108)

Musical score for VIII. "And we worship thy name ever world" (*Allegro* ♩ = 108). The score is in 3/4 time and D major. It consists of two staves. The first staff begins with a *mf* dynamic marking. The second staff begins with a *rit.* marking. The piece concludes with a fermata over the final note.

IX. "Vouchsafe, o Lord" (*Largo* ♩ = 54)

Musical score for IX. "Vouchsafe, o Lord" (*Largo* ♩ = 54). The score is in 3/4 time and D major. It consists of two staves. The first staff begins with a *mf* dynamic marking. The second staff begins with a *rit.* marking. The piece concludes with a fermata over the final note.

X. "O Lord in Thee have I trusted" (*Andante* ♩ = 72)

Musical score for X. "O Lord in Thee have I trusted" (*Andante* ♩ = 72). The score is in 3/4 time and D major. It consists of two staves. The first staff begins with a *p* dynamic marking, followed by a *cresc.* marking, and then *mp* and *mf* markings. The second staff begins with a *rit.* marking. The piece concludes with a fermata over the final note.

Cello

Te Deum in D Major

G.F. Händel (HWV 278 Part 1) 1713

I. "We praise thee, o God" *Allégreto* (♩ = 96)

Arranged for Winds & Strings by Mike Magatagan 2018

2 3

mf

14 2

25

35 2 3

49 2 *rit.*

II. "To Thee all angels cry aloud" (*Poco allegro* ♩ = 108)

mf

12

22 5

35 *rit.*

III. "To Thee, Cherubim and Seraphim" (*Andante* ♩ = 60)

mf

7

14 *Andante* (♩ = 76)

21



30



IV. "The glorious company of the Apostles" (*Andante* ♩ = 96)



14



23



32



41



49



65



74



82



Adagio (♩ = 66)

92



Allegro (♩ = 96)

104



124

Musical staff 124-135 in bass clef, D major, 4/4 time. It begins with a series of eighth and sixteenth notes, followed by a rest, and then continues with a melodic line of eighth notes.

Adagio (♩ = 72)

Allegro (♩ = 108)

136

Musical staff 136-149 in bass clef, D major, 4/4 time. It starts with a double bar line and a fermata over a whole note, then continues with a melodic line of eighth notes. A fermata is placed over the final note.

rit.

150

Musical staff 150-156 in bass clef, D major, 4/4 time. It begins with a double bar line and a fermata over a whole note, followed by a melodic line of eighth notes. A fermata is placed over the final note.

V. "When Thou took'st upon Thee to deliver man" (*Adagio* ♩ = 56)

Musical staff 157-170 in bass clef, D major, 4/4 time. It starts with a melodic line of eighth notes, followed by a rest, and then continues with a melodic line of eighth notes. A fermata is placed over the final note.

mf

Allegro (♩ = 96)

12

Musical staff 171-184 in bass clef, D major, 4/4 time. It begins with a melodic line of eighth notes, followed by a rest, and then continues with a melodic line of eighth notes. A fermata is placed over the final note.

rit.

Allegro (♩ = 108)

24

Musical staff 185-198 in bass clef, D major, 4/4 time. It starts with a double bar line and a fermata over a whole note, followed by a melodic line of eighth notes. A fermata is placed over the final note.

43

Musical staff 199-212 in bass clef, D major, 4/4 time. It begins with a melodic line of eighth notes, followed by a rest, and then continues with a melodic line of eighth notes. A fermata is placed over the final note.

rit.

56

Musical staff 213-226 in bass clef, D major, 4/4 time. It starts with a melodic line of eighth notes, followed by a rest, and then continues with a melodic line of eighth notes. A fermata is placed over the final note.

VI. "We believe that Thou shalt come to be our judge" (*Adagio* ♩ = 48)

Musical staff 227-240 in bass clef, D major, 4/4 time. It begins with a double bar line and a fermata over a whole note, followed by a melodic line of eighth notes. A fermata is placed over the final note.

mp

11

Musical staff 241-254 in bass clef, D major, 4/4 time. It starts with a melodic line of eighth notes, followed by a rest, and then continues with a melodic line of eighth notes. A fermata is placed over the final note.

p

18

Musical staff 255-268 in bass clef, D major, 4/4 time. It begins with a melodic line of eighth notes, followed by a rest, and then continues with a melodic line of eighth notes. A fermata is placed over the final note.

mp

rit. p

25

Musical staff 269-282 in bass clef, D major, 4/4 time. It starts with a double bar line and a fermata over a whole note, followed by a melodic line of eighth notes. A fermata is placed over the final note.

VII. "Day by day we magnify Thee" (*Allegro* ♩ = 102)

Musical staff 283-296 in bass clef, D major, 4/4 time. It begins with a melodic line of eighth notes, followed by a rest, and then continues with a melodic line of eighth notes. A fermata is placed over the final note.

mf

