



"Love sounds the alarm"

from "Acis & Galatea"

George Frideric Handel, (HWV 49 Mvt. 15) 1718

Interpretation for Winds & Strings by Mike Magatagan 2023

Allegro (♩ = 38)

Flute *mf* *tr*

Oboe *mf*

Horn in F

Bassoon *mf*

Violin 1 *mf* *tr*

Violin 2 *mf*

Viola *mf*

Cello *mf*

10

Fl *mf*

Ob

Fh

Ba

V1

V2

Va

Vc

Detailed description: This is a page of a musical score for a concert band and string ensemble. The score is for the piece "Love sounds the alarm" from "Acis & Galatea" by George Frideric Handel, arranged by Mike Magatagan in 2023. The tempo is marked "Allegro" with a quarter note equal to 38 beats per minute. The music is in 3/8 time and begins with a dynamic marking of *mf* (mezzo-forte). The score is divided into two systems. The first system includes parts for Flute, Oboe, Horn in F, Bassoon, Violin 1, Violin 2, Viola, and Cello. The second system, starting at measure 10, includes parts for Flute, Oboe, F Horn, Bassoon, Violin 1, Violin 2, Viola, and Cello. The Flute and Violin 1 parts feature trills (*tr*) in measures 7 and 8. The Horn, Bassoon, and Cello parts have rests in measures 7 and 8. The score is written in treble clef for the upper instruments and bass clef for the lower instruments. The key signature has one sharp (F#).

19

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

tr

mp

mp

mp

mp

28

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

mf

mf

mf

mf

37

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 37 through 45. It features eight staves: Flute (Fl), Oboe (Ob), Flute in C (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The Flute and Oboe parts are mostly silent, with some activity in the final measure. The Flute in C, Bassoon, Violin I, Violin II, and Viola parts play a rhythmic pattern of eighth notes. The Bassoon and Violoncello parts play a similar pattern but with some chromatic movement. The music is in a key with one sharp (F#) and a common time signature.

46

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 46 through 54. It features the same eight staves as the previous system. The Flute and Oboe parts are silent until measure 49, where they enter with a melodic line. The Flute in C, Bassoon, Violin I, Violin II, and Viola parts continue with their rhythmic patterns. The Bassoon and Violoncello parts continue with their chromatic patterns. The music is in a key with one sharp (F#) and a common time signature.

54

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

62

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

dim.

dim.

71

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

(dim.)

mp

(dim.)

mp

79

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

mf

mf

88

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 88 to 96. It features a woodwind section with Flute (Fl), Oboe (Ob), and Bassoon (Fh) in the upper staves, and a string section with Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc) in the lower staves. The woodwinds play melodic lines with some rests, while the strings provide a rhythmic accompaniment with eighth-note patterns. The key signature has one sharp (F#).

97

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

mp

mp

mp

mp

This system of musical notation covers measures 97 to 105. The instrumentation remains the same as in the previous system. The woodwinds continue their melodic lines, and the strings maintain their accompaniment. Dynamic markings of *mp* (mezzo-piano) are present in measures 102, 103, 104, and 105. A hairpin symbol is used in measure 105 to indicate a crescendo.

107

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

mf

mf

mf

mf

117

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

stacc

126

Flute (Fl) and Oboe (Ob) parts feature accents and *mp* dynamics. The Fagotto (Fh) part has a melodic line with a *mp* dynamic. The Bassoon (Ba) part provides a steady accompaniment. The string section (V1, V2, Va, Vc) enters in measure 128 with a *mp* dynamic.

135

Measures 135-143 show a more active texture. The Flute (Fl) and Oboe (Ob) parts play a rhythmic pattern with *mf* dynamics. The Fagotto (Fh) part includes a trill (*tr*) in measure 135. The Bassoon (Ba) part has a trill (*tr*) in measure 143. The string section (V1, V2, Va, Vc) continues with a *mf* dynamic accompaniment.

145

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

mf

mf

154

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

mp

mp

mp

mp

mp

mp

163

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

mf

172

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

181

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

189

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

197

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

206

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

214

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

224

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

234

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

245

rit.

Fl
Ob
Fh
Ba
V1
V2
Va
Vc