



MICHAEL MAGATAGAN

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"Tears assist me" for Flute, Oboe & Piano (HWV 50a Mvt. 10) 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:	"Tears assist me" for Flute, Oboe & Piano [HWV 50a Mvt. 10]
Composer:	Haendel, Georg Friedrich
Arranger:	MAGATAGAN, MICHAEL
Copyright:	Public Domain
Publisher:	MAGATAGAN, MICHAEL
Instrumentation:	Flute, Oboe, Piano
Style:	Baroque
Comment:	George Frideric (or Frederick) Handel (1685 – 1759) was a German-British Baroque composer well known for his operas, oratorios, anthems, concerti grossi, and organ concertos. Handel received his training in Halle and worked as a composer in Hamburg and Italy before settling in London in 1712, where he spent the bulk of his career and became a naturalised British subject in 1727. He was strongly influenced both by the middle-German polyphoni... (more online)

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





"Tears assist me" from "Esther"

George Frideric Handel, (HWV 50a Mvt. 10) ca. 1718

Interpretation for Flute, Oboe & Piano by Mike Magatagan 2023

Larghetto (♩ = 40)

Flute

Oboe

Piano

11

F

O

P

21

F

O

P

mf

rit. *tr.*

a Tempo

mf

Detailed description: This is a musical score for three instruments: Flute, Oboe, and Piano. The score is divided into three systems. The first system (measures 1-10) is marked 'Larghetto' with a tempo of quarter note = 40. The Flute part begins with a dynamic of mezzo-forte (mf) and features a melodic line with a trill in the final measure. The Oboe part is silent. The Piano part provides harmonic support with a similar dynamic. The second system (measures 11-20) continues the Flute and Piano parts, with the Oboe remaining silent. The third system (measures 21-30) shows the Oboe entering with a melodic line, while the Flute part has a 'rit.' (ritardando) and 'tr.' (trill) marking. The tempo changes to 'a Tempo'. The Piano part continues with a dynamic of mezzo-forte (mf).

31

F

O

P

Musical score for measures 31-40. The Flute (F) and Oboe (O) parts feature melodic lines with trills and slurs. The Piano (P) accompaniment consists of chords and moving bass lines in both hands.

41

F

O

P

Musical score for measures 41-50. The Flute (F) and Oboe (O) parts continue with melodic development. The Piano (P) accompaniment provides harmonic support with chords and bass movement.

51

F

O

P

Musical score for measures 51-60. The Flute (F) and Oboe (O) parts show more complex melodic patterns with trills. The Piano (P) accompaniment remains active with chordal and bass line movement.

60

F

O

P

67

F

O

P

75

F

O

P

83 *rit.*

F
O
P

92 **a Tempo**

F
O
P

100 *rit.*

F
O
P

Flute

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Larghetto (♩ = 40)

mf *tr*

12

rit. tr

23

a Tempo

mf 7

41

tr

54

tr

65

tr

75

tr

87

rit. a Tempo 12 *rit.*

rit. a Tempo 12 *rit.*

Oboe

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Larghetto (♩ = 40) *rit.* **a Tempo**

33 *tr* *tr* 5

49 *tr*

61

71 *tr* *tr*

81 *rit.*

91 *tr* **a Tempo** 11 *rit.*

☺

Piano

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Larghetto (♩ = 40)

Musical notation for measures 1-8. The score is in 3/8 time with a key signature of two flats (B-flat and E-flat). The first staff is marked *mf*. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for measures 9-17. The notation continues with the same melodic and bass lines, showing a continuation of the piece's mood.

Musical notation for measures 18-26. The tempo marking changes from *Larghetto* to *rit.* (ritardando) and then to *a Tempo*. The right hand features more complex chordal textures and rhythmic patterns.

Musical notation for measures 27-35. The piece concludes with a final cadence in the right hand and a steady bass line in the left hand.

36

Musical notation for measures 36-44. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

45

Musical notation for measures 45-53. The right hand continues the melodic development with some chords and rests, while the left hand maintains the eighth-note accompaniment.

54

Musical notation for measures 54-62. The right hand has a more active melodic line with eighth notes, and the left hand continues with eighth-note accompaniment.

63

Musical notation for measures 63-70. The right hand features a melodic line with some accidentals (sharps), and the left hand continues with eighth-note accompaniment.

71

Musical notation for measures 71-78. The right hand has a melodic line with some accidentals (flats), and the left hand continues with eighth-note accompaniment.

80

Musical score for measures 80-88. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with quarter and eighth notes. Measure 80 starts with a treble clef, a key signature of two flats, and a common time signature.

89

rit.

a Tempo

Musical score for measures 89-94. Measure 89 begins with a *rit.* (ritardando) marking. The tempo returns to the original speed at measure 92, marked **a Tempo**. The melodic line in the right hand continues with eighth notes, while the left hand maintains a consistent accompaniment pattern.

95

Musical score for measures 95-100. The right hand features a more active melodic line with sixteenth notes and eighth notes. The left hand continues with a steady accompaniment of quarter notes.

101

rit.

tr

Musical score for measures 101-106. Measure 101 starts with a *rit.* (ritardando) marking. Measure 104 includes a trill (*tr*) on a note in the right hand. The piece concludes with a final cadence in measure 106, marked with a double bar line and repeat dots.