



MICHAEL MAGATAGAN

United States (USA), SierraVista

"They loathed to drink of the river" for Winds & Strings (HWV 54 Mvt. 99) 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:	"They loathed to drink of the river" for Winds & Strings [HWV 54 Mvt. 99]
Composer:	Haendel, Georg Friedrich
Arranger:	MAGATAGAN, MICHAEL
Copyright:	Public Domain
Publisher:	MAGATAGAN, MICHAEL
Instrumentation:	Winds & String Orchestra
Style:	Baroque
Comment:	Georg Friedrich Händel (1685 - 1759) was a German, later British, baroque composer who spent the bulk of his career in London, becoming well known for his operas, oratorios, anthems, and organ concertos. Handel received important training in Halle and worked as a composer in Hamburg and Italy before settling in London in 1712; he became a naturalised British subject in 1727. He was strongly influenced both by the great composers of the Itali... (more online)

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"They loathed to drink of the river" from "Israel in Egypt"

George Frideric Handel, (HWV 54 Mvt. 2) 1738

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Largo assai (♩ = 60)

Flute

Oboe

Horn in F

Bassoon

Violin 1

Violin 2

Viola

Cello

mf

mf

mf

mf

7

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

mf

mf

mf

12

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 12 through 16. 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 music is in a key signature of two flats (B-flat and E-flat) and a common time signature. The flute part begins with a rest in measure 12, followed by a melodic line. The oboe and violin parts have active lines throughout. The bassoon and cello parts provide harmonic support with sustained notes and rhythmic patterns.

17

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 17 through 21. It features the same eight staves as the previous system. The music continues with more complex melodic lines for the flute and oboe, and sustained harmonic lines for the bassoon and cello. The violin parts continue their active roles. The key signature and time signature remain consistent with the previous system.

22

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 22 through 26. 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 written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like 'p' (piano).

27

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This system of musical notation covers measures 27 through 31. It continues with the same eight instruments as the previous system. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like 'p' (piano).

31

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

This block contains the musical score for measures 31 through 35. 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 key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and dynamic markings.

36

Fl
Ob
Fh
Ba
V1
V2
Va
Vc

rit.

This block contains the musical score for measures 36 through 40. It features the same eight staves as the previous block. The music continues in the same key signature and time signature. A *rit.* (ritardando) marking is present above the Flute staff in measure 39. The score concludes with a double bar line and repeat dots at the end of measure 40.

Flute

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Largo assai (♩ = 60)

The musical score is written for a single flute part in G minor (one flat) and common time (C). The tempo is marked 'Largo assai' with a quarter note equal to 60 beats per minute. The score consists of nine staves of music, with measure numbers 11, 17, 20, 23, 27, 30, 34, and 38 indicated at the beginning of their respective staves. The first staff begins with a whole rest, followed by a series of eighth and sixteenth notes. A dynamic marking of *mf* is placed below the first staff. The piece concludes with a *rit.* (ritardando) marking above the final staff, which ends with a fermata over a whole note G.

Oboe

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Largo assai (♩ = $\frac{60}{3}$)

8

12

17

21

25

29

33

37

Horn in F

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Largo assai (♩ = 60)

mf

5

9

14

19

24

29

33

38

Bassoon

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Largo assai (♩ = 60)

8

Musical notation for measures 1-8. The piece is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measure 1 starts with a mezzo-forte (*mf*) dynamic. Measure 8 contains a fermata over the final note.

13

Musical notation for measures 9-13. Measure 13 ends with a fermata over the final note.

18

Musical notation for measures 14-18.

22

Musical notation for measures 19-22.

26

Musical notation for measures 23-26.

30

Musical notation for measures 27-30. Measure 30 ends with a fermata over the final note.

34

Musical notation for measures 31-34.

39

Musical notation for measures 35-39. Measure 39 ends with a fermata over the final note.

Violin 1

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Largo assai (♩ = 60)

Musical notation for measures 1-10. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a whole rest, followed by a series of eighth and quarter notes. A dynamic marking of *mf* is placed below the staff.

11

Musical notation for measures 11-16. The melody continues with eighth and quarter notes, including some rests.

17

Musical notation for measures 17-23. The melody features a mix of eighth and quarter notes with some slurs.

20

Musical notation for measures 24-27. The melody continues with eighth and quarter notes, including a sharp sign in measure 26.

24

Musical notation for measures 28-32. The melody features eighth and quarter notes with some slurs.

28

Musical notation for measures 33-37. The melody continues with eighth and quarter notes, including a sharp sign in measure 34.

33

Musical notation for measures 38-42. The melody features eighth and quarter notes with some slurs.

38

Musical notation for measures 43-48. The melody continues with eighth and quarter notes, ending with a whole note and a double bar line.

Violin 2

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Largo assai $\frac{3}{4}$ ($\text{♩} = 60$)

Musical notation for measures 1-8. The piece begins with a whole rest in measure 1, followed by a series of eighth and sixteenth notes in measures 2-8. A dynamic marking of *mf* is placed below the first note of measure 2.

9

Musical notation for measures 9-13. The melody continues with a mix of eighth and sixteenth notes.

14

Musical notation for measures 14-19. The melody features a variety of rhythmic patterns, including eighth and sixteenth notes.

20

Musical notation for measures 20-24. The melody continues with eighth and sixteenth notes.

25

Musical notation for measures 25-30. The melody continues with eighth and sixteenth notes.

31

Musical notation for measures 31-36. The melody continues with eighth and sixteenth notes.

37

Musical notation for measures 37-42. The melody concludes with a long note in measure 42, followed by a double bar line.

Viola

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Largo assai (♩ = 60)

Musical notation for measures 1-6. The piece begins with a whole rest in measure 1, followed by a series of eighth and sixteenth notes. A dynamic marking of *mf* is placed below the staff in measure 4.

7

Musical notation for measures 7-11, continuing the melodic line with various rhythmic values and accidentals.

12

Musical notation for measures 12-20. Measure 12 features a triplet of eighth notes, indicated by a '3' above the staff.

21

Musical notation for measures 21-26, showing a continuation of the melodic development.

27

Musical notation for measures 27-31, featuring a series of eighth notes and a half note.

32

Musical notation for measures 32-36, including a half note and a quarter note.

37

Musical notation for measures 37-40, concluding the piece with a half note and a whole note.

Cello

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Largo assai (♩ = 60) 9

Musical notation for measures 1-13. The piece is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a whole rest for 9 measures, followed by a melodic line starting on a quarter rest. The dynamic marking *mf* is placed below the first note.

14

Musical notation for measures 14-22. Measure 14 contains a quarter note, a dotted quarter note, and an eighth note. Measure 15 contains a quarter note, a dotted quarter note, and an eighth note. Measure 16 contains a quarter note, a dotted quarter note, and an eighth note. Measure 17 contains a quarter note, a dotted quarter note, and an eighth note. Measure 18 contains a quarter note, a dotted quarter note, and an eighth note. Measure 19 contains a quarter note, a dotted quarter note, and an eighth note. Measure 20 contains a quarter note, a dotted quarter note, and an eighth note. Measure 21 contains a quarter note, a dotted quarter note, and an eighth note. Measure 22 contains a quarter note, a dotted quarter note, and an eighth note. A fermata is placed over measure 20.

23

Musical notation for measures 23-27. Measure 23 contains a quarter note, a dotted quarter note, and an eighth note. Measure 24 contains a quarter note, a dotted quarter note, and an eighth note. Measure 25 contains a quarter note, a dotted quarter note, and an eighth note. Measure 26 contains a quarter note, a dotted quarter note, and an eighth note. Measure 27 contains a quarter note, a dotted quarter note, and an eighth note.

28

Musical notation for measures 28-32. Measure 28 contains a quarter note, a dotted quarter note, and an eighth note. Measure 29 contains a quarter note, a dotted quarter note, and an eighth note. Measure 30 contains a quarter note, a dotted quarter note, and an eighth note. Measure 31 contains a quarter note, a dotted quarter note, and an eighth note. Measure 32 contains a quarter note, a dotted quarter note, and an eighth note.

33

Musical notation for measures 33-37. Measure 33 contains a quarter note, a dotted quarter note, and an eighth note. Measure 34 contains a quarter note, a dotted quarter note, and an eighth note. Measure 35 contains a quarter note, a dotted quarter note, and an eighth note. Measure 36 contains a quarter note, a dotted quarter note, and an eighth note. Measure 37 contains a quarter note, a dotted quarter note, and an eighth note.

38

Musical notation for measures 38-42. Measure 38 contains a quarter note, a dotted quarter note, and an eighth note. Measure 39 contains a quarter note, a dotted quarter note, and an eighth note. Measure 40 contains a quarter note, a dotted quarter note, and an eighth note. Measure 41 contains a quarter note, a dotted quarter note, and an eighth note. Measure 42 contains a quarter note, a dotted quarter note, and an eighth note. The piece ends with a double bar line.