



Mike Magatagan

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Concerto Grosso for Clarinet Quartet & Bass (Opus 6 No. 12 HWV 330) 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:	Concerto Grosso for Clarinet Quartet & Bass [Opus 6 No. 12 HWV 330]
Composer:	Haendel, Georg Friedrich
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	4 clarinets and piano
Style:	Baroque
Comment:	The Concerti Grossi, Op. 6, or Twelve Grand Concertos, HWV 319--330, are 12 concerti grossi by George Frideric Handel for a concertino trio of two violins and violoncello and a ripieno four-part string orchestra with harpsichord continuo. First published by subscription in London by John Walsh in 1739, in the second edition of 1741 they became Handel's Opus 6. Taking the older concerto da chiesa and concerto da camera of Arcangelo Corelli as models... (more online)

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



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Concerto Grosso

(Opus 6 No. 12)

G.F. Händel (HWV 330) 1741

Arranged for Clarinet Quartet & Bass by Mike Magatagan 2022

I. Largo (♩ = 48)

B♭ Clarinets

Bass Clarinet

Bass

mf

C1

C2

C3

Bc

Cb

C1

C2

C3

Bc

Cb

14

C1
C2
C3
Bc
Cb

17

Adagio

C1
C2
C3
Bc
Cb

II. Allegro (♩ = 100)

B♭ Clarinets
Bass Clarinet
Bass

mf
mf
mf pizz.
mf

3

C1

C2

C3

Bc

Cb

tr

mf

6

C1

C2

C3

Bc

Cb

arco.

9

C1

C2

C3

Bc

Cb

mf

12

C1

C2

C3

Bc

Cb

pizz.

15

C1

C2

C3

Bc

Cb

18

C1

C2

C3

Bc

Cb

arco.

21

C1

C2

C3

Bc

Cb

tr

pizz.

This system contains measures 21 through 24. The C1 part features a trill in measure 21 and continues with a fast sixteenth-note passage. The C2 and C3 parts have a more rhythmic, dotted-note pattern. The Bc part plays a steady eighth-note accompaniment. The Cb part starts with a pizzicato marking and provides a bass line with dotted rhythms.

25

C1

C2

C3

Bc

Cb

arco.

This system contains measures 25 through 27. The C1 part continues with the sixteenth-note passage. The C2 and C3 parts have a rhythmic pattern with some eighth-note runs. The Bc part continues with eighth notes. The Cb part has an arco marking in measure 27 and plays a steady bass line.

28

C1

C2

C3

Bc

Cb

This system contains measures 28 through 31. The C1 part continues with the sixteenth-note passage. The C2 and C3 parts have a rhythmic pattern with some eighth-note runs. The Bc part continues with eighth notes. The Cb part continues with a steady bass line.

32

C1
C2
C3
Bc
Cb

pizz.

36

C1
C2
C3
Bc
Cb

arco. *pizz.*

39

C1
C2
C3
Bc
Cb

42 *rit.*

C1
C2
C3
Bc
Cb *arco.*

46 *a Tempo*

C1
C2
C3
Bc
Cb *marcato*

49

C1
C2
C3
Bc
Cb

52

C1
C2
C3
Bc
Cb

This system contains measures 52 and 53. The music is in G major (one sharp). The C1 part features a rapid sixteenth-note pattern. The C2 part has a melodic line with slurs. The C3 part has sparse notes with rests. The Bc part has a melodic line with slurs. The Cb part has a bass line with slurs.

54

C1
C2
C3
Bc
Cb

pizz.

This system contains measures 54, 55, and 56. The C1 and C2 parts have rapid sixteenth-note patterns. The C3 part has a steady eighth-note accompaniment. The Bc part has a melodic line with slurs. The Cb part has a bass line with slurs. The instruction *pizz.* is written below the Cb staff in measure 54.

57

C1
C2
C3
Bc
Cb

arco.

This system contains measures 57, 58, and 59. The C1 part has a melodic line with slurs. The C2 part has a melodic line with slurs. The C3 part has a steady eighth-note accompaniment. The Bc part has a melodic line with slurs. The Cb part has a bass line with slurs. The instruction *arco.* is written below the Cb staff in measure 57.

60

C1

C2

C3

Bc

Cb

64

C1

C2

C3

Bc

Cb

marcato

67

C1

C2

C3

Bc

Cb

tr

tr

71

C1

C2

C3

Bc

Cb

74

C1

C2

C3

Bc

Cb

pizz.

77

C1

C2

C3

Bc

Cb

tr

rit.

arco.

81

tr **Adagio** *tr*

C1

C2

C3

Bc

Cb

III. Larghetto, e piano (♩ = 60)

mf

B♭ Clarinets

mf

Bass Clarinet

mf

Bass

6

tr

C1

C2

C3

Bc

Cb

12

C1
C2
C3
Bc
Cb

This system contains measures 12 through 19. It features five staves: C1 (Clarinet 1), C2 (Clarinet 2), C3 (Clarinet 3), Bc (Bassoon), and Cb (Cello/Double Bass). The key signature is three sharps (F#, C#, G#). The music includes various note values, rests, and trills marked with 'tr'.

20

C1
C2
C3
Bc
Cb

This system contains measures 20 through 27. It features the same five staves as the previous system. The music continues with similar rhythmic patterns and includes trills marked with 'tr'.

28 *Variation*

C1
C2
C3
Bc
Cb

This system contains measures 28 through 35, labeled as a 'Variation'. It features the same five staves. The music is characterized by more active eighth-note patterns in the C1, C2, and C3 staves, while the Bc and Cb staves play a steady eighth-note accompaniment.

36

Tr

C1

C2

C3

Bc

Cb

Detailed description: This system of music covers measures 36 to 43. It features five staves: C1 (Clarinet 1), C2 (Clarinet 2), C3 (Clarinet 3), Bc (Bassoon), and Cb (Cello/Double Bass). The key signature is three sharps (F#, C#, G#). Measures 36-37 show trills (tr) in C1 and C2. The C3 part has rests in measures 36-37 and 40-41. The Bc and Cb parts provide harmonic support with eighth and sixteenth notes.

44

Tr

C1

C2

C3

Bc

Cb

Detailed description: This system covers measures 44 to 51. The C1 and C2 parts have trills (tr) in measure 44. The C3 part has a rest in measure 44. The Bc and Cb parts continue with rhythmic accompaniment. The key signature remains three sharps.

52

Tr

C1

C2

C3

Bc

Cb

Detailed description: This system covers measures 52 to 59. Trills (tr) are present in C1 (measure 58) and C2 (measure 53). The C3 part has a rest in measure 52. The Bc and Cb parts continue with rhythmic accompaniment. The key signature remains three sharps.

60

C1

C2

C3

Bc

Cb

68

C1

C2

C3

Bc

Cb

76

C1

C2

C3

Bc

Cb

5

C1

C2

C3

Bc

Cb

tr

mf

mf

10

C1

C2

C3

Bc

Cb

mf

15

C1

C2

C3

Bc

Cb

tr

mf

20

C1

C2

C3

Bc

Cb

26

C1

C2

C3

Bc

Cb

32

C1

C2

C3

Bc

Cb

37

C1

C2

C3

Bc

Cb

tr

42

C1

C2

C3

Bc

Cb

47

C1

C2

C3

Bc

Cb

52

C1

C2

C3

Bc

Cb

56

C1

C2

C3

Bc

Cb

61

Adagio (♩ = 50) tr

C1

C2

C3

Bc

Cb

B \flat Clarinet 1

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I. Largo (♩ = 48)

mf

tr

tr

tr

Adagio

II. Allegro (♩ = 100)

mf

2

tr

tr

tr

tr

26

29

34

39

43 rit. a Tempo

47

50

52

54

58

61

65 tr tr

71

74

79 *rit.* *Adagio*

III. Larghetto, e piano (♩ = 60)

mf

12

28 *Variation*

41

48

58 *tr*

69

76

IV. Largo (♩ = 48)

mf

3

V. Allegro (Fugue)

mf

5

11

16

24

30

35

40

45

51

56

61

Adagio (♩ = 50)

B \flat Clarinet 2

Concerto Grosso

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G.F. Händel (HWV 330) 1741

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I. Largo ($\text{♩} = 48$)

mf

mf

mf

mf

Adagio

II. Allegro ($\text{♩} = 100$)

mf

mf

mf

mf

mf

mf

36



Musical staff 36-40, treble clef, key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes with some rests.

41

rit. *tr* a Tempo



Musical staff 41-45, treble clef, key signature of two sharps. Includes a trill (*tr*) and tempo markings *rit.* and *a Tempo*.

48



Musical staff 48-53, treble clef, key signature of two sharps. Features sixteenth-note patterns and slurs.

54



Musical staff 54-57, treble clef, key signature of two sharps. Features sixteenth-note patterns and slurs.

58



Musical staff 58-63, treble clef, key signature of two sharps. Features sixteenth-note patterns and rests.

64



Musical staff 64-68, treble clef, key signature of two sharps. Features sixteenth-note patterns and rests.

69



Musical staff 69-73, treble clef, key signature of two sharps. Features sixteenth-note patterns and rests.

74



Musical staff 74-79, treble clef, key signature of two sharps. Features sixteenth-note patterns and rests.

80

rit. Adagio



Musical staff 80-84, treble clef, key signature of two sharps. Includes a trill (*tr*) and tempo markings *rit.* and *Adagio*.

III. Larghetto, e piano (♩ = 60)

mf



Musical staff 85-90, treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Includes dynamic marking *mf*.

12

tr



Musical staff 91-100, treble clef, key signature of three sharps, 3/4 time signature. Includes a trill (*tr*).

20



Musical staff 101-110, treble clef, key signature of three sharps, 3/4 time signature.

28



Musical staff 28-39, treble clef, key signature of three sharps (F#, C#, G#). The staff contains a series of notes with some trills (tr) and slurs.

40



Musical staff 40-47, treble clef, key signature of three sharps. The staff contains a series of notes with some trills (tr) and slurs.

48



Musical staff 48-57, treble clef, key signature of three sharps. The staff contains a series of notes with some trills (tr) and slurs.

58



Musical staff 58-69, treble clef, key signature of three sharps. The staff contains a series of notes with some trills (tr) and slurs.

70



Musical staff 70-76, treble clef, key signature of three sharps. The staff contains a series of notes with some trills (tr) and slurs.

77



Musical staff 77-86, treble clef, key signature of three sharps. The staff contains a series of notes with some trills (tr) and slurs.

IV. Largo (♩ = 48)



Musical staff 87-92, treble clef, key signature of three sharps, common time signature (C). The staff contains a series of notes with some trills (tr) and slurs. The dynamic marking *mf* is present.

3



Musical staff 93-96, treble clef, key signature of three sharps. The staff contains a series of notes with some trills (tr) and slurs.

V. Allegro (Fugue)



Musical staff 97-102, treble clef, key signature of three sharps. The staff contains a series of notes with some trills (tr) and slurs. The dynamic marking *mf* is present.

8



Musical staff 103-112, treble clef, key signature of three sharps. The staff contains a series of notes with some trills (tr) and slurs.

13



Musical staff 113-117, treble clef, key signature of three sharps. The staff contains a series of notes with some trills (tr) and slurs.

18



Musical staff 118-122, treble clef, key signature of three sharps. The staff contains a series of notes with some trills (tr) and slurs.

24

29

33

37

42

46

51

56

61

Adagio (♩ = 50)

B \flat Clarinet 3

Concerto Grosso

(Opus 6 No. 12)

G.F. Händel (HWV 330) 1741

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I. Largo ($\text{♩} = 48$)

8

Adagio

15

II. Allegro ($\text{♩} = 100$)

9

rit.

a Tempo

54

57

62

68

73

76

rit.

Adagio

80

III. Larghetto, e piano (♩ = 60)

mf

12

20

28

43

53

63



76



IV. Largo (♩ = 48)



V. Allegro (Fugue)



12



16



25



39



49



55



Adagio (♩ = 50)

60



Bass Clarinet

Concerto Grosso

(Opus 6 No. 12)

G.F. Händel (HWV 330) 1741

Arranged for Clarinet Quartet & Bass by Mike Magatagan 2022

I. Largo (♩ = 48)

Musical staff 1-6 of the first movement, starting with a *mf* dynamic. The key signature is one sharp (F#) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes with some rests.

Musical staff 7-11 of the first movement, continuing the melodic and rhythmic patterns from the previous staff.

Musical staff 12-15 of the first movement, showing a continuation of the musical theme.

Musical staff 16-17 of the first movement, ending with a fermata. The tempo marking **Adagio** is placed above the staff.

II. Allegro (♩ = 100)

Musical staff 18-21 of the second movement, starting with a *mf* dynamic. The key signature is one sharp (F#) and the time signature is common time (C). The music is characterized by a fast, rhythmic eighth-note pattern.

Musical staff 22-25 of the second movement, continuing the eighth-note rhythmic pattern.

Musical staff 26-29 of the second movement, showing variations in the eighth-note pattern.

Musical staff 30-33 of the second movement, continuing the rhythmic development.

Musical staff 34-37 of the second movement, featuring a mix of eighth and sixteenth notes.

Musical staff 38-41 of the second movement, continuing the eighth-note rhythmic pattern.

Musical staff 42-45 of the second movement, concluding the piece with a final melodic phrase.

30

34

38

41 rit.

46 a Tempo

52

56

60

65

68

73

76 rit.

80 Adagio

III. Larghetto, e piano (♩ = 60)

mf

12

20

28

35

43

53

60

67

77

Bass

Concerto Grosso

(Opus 6 No. 12)

G.F. Händel (HWV 330) 1741

Arranged for Clarinet Quartet & Bass by Mike Magatagan 2022

I. Largo (♩ = 48)

mf

9

15

Adagio

II. Allegro (♩ = 100)

pizz.

mf

arco.

9

16

25

32

42

49

56

rit.

arco.

a Tempo

marcato

pizz.

arco.

64 *marcato*



Musical notation for measures 64-71. The bass clef is used. The key signature has two sharps (F# and C#). The tempo/mood is *marcato*. The notation includes eighth and sixteenth notes, with some measures containing a fermata.

72 *pizz.* *arco.* *rit.*



Musical notation for measures 72-80. The bass clef is used. The key signature has two sharps. The tempo/mood is *rit.*. The notation includes sixteenth notes and a fermata. Performance instructions *pizz.* and *arco.* are present.

81 **Adagio**



Musical notation for measures 81-87. The bass clef is used. The key signature has two sharps. The tempo is **Adagio**. The notation includes quarter and eighth notes, with a fermata at the end.

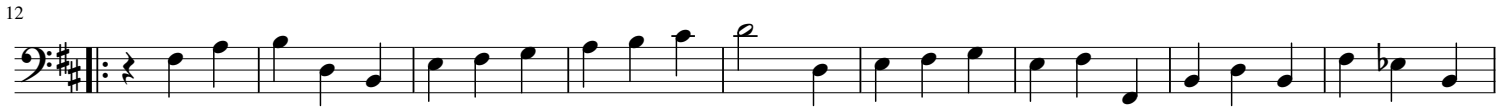
III. Larghetto, e piano (♩ = 60)

mf



Musical notation for measures 88-117. The bass clef is used. The key signature has two sharps. The tempo is **Larghetto, e piano**. The notation includes quarter and eighth notes. The dynamic marking *mf* is present.

12



Musical notation for measures 12-20. The bass clef is used. The key signature has two sharps. The notation includes quarter and eighth notes, with a fermata at the end.

21



Musical notation for measures 21-27. The bass clef is used. The key signature has two sharps. The notation includes quarter and eighth notes, with a fermata at the end.

28



Musical notation for measures 28-34. The bass clef is used. The key signature has two sharps. The notation includes quarter and eighth notes.

35



Musical notation for measures 35-44. The bass clef is used. The key signature has two sharps. The notation includes quarter and eighth notes.

45



Musical notation for measures 45-54. The bass clef is used. The key signature has two sharps. The notation includes quarter and eighth notes.

55



Musical notation for measures 55-62. The bass clef is used. The key signature has two sharps. The notation includes quarter and eighth notes.

63



Musical notation for measures 63-72. The bass clef is used. The key signature has two sharps. The notation includes quarter and eighth notes.

73



Musical notation for measures 73-87. The bass clef is used. The key signature has two sharps. The notation includes quarter and eighth notes, with a fermata at the end.

IV. Largo (♩ = 48)

V. Allegro (Fugue)

24

42

54

60

Adagio (♩ = 50)