

Concerto Grosso op. 3 nr. 6

HWV 317

Georg Friedrich Handel

*arranged by Paul De Bra for
accordion quintet (1, 2, 3, 4, bass)*

Handel composed a series of concerti grossi (concerts for a large ensemble). Number 6 is interesting because it uses an organ as well as harpsichord (whereas many baroque pieces use either an organ or a harpsichord and not both). This concerto consists of two parts. Because many concertos have a slow middle part as well some orchestras performing this composition improvise a middle part themselves. The arrangement for quintet suggests registration to distinguish between fragments where just the violins play, just the oboes, or both. Different alternatives are possible.

The two movements can be played as one concerto or can be performed separately. The second movement has an important role for the organ which is represented by the first and fourth voice. When the arrangement is played by a larger ensemble you can also distinguish between solo and tutti parts.

A recording by Professor P is available on YouTube.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

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Georg Friedrich Händel

1. Vivace $\text{♩} = 100 \text{ a } 110$

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arr. Paul De Bra
micro pauses to help
with large jumps

no tremolo (second choice ⊖ 8va if accordion is large enough, final choice ⊕)

f *leggiero*

no tremolo (second choice ⊖ 8va if accordion is large enough, final choice ⊕)

div. Acc. 1/2 to avoid large jumps

f *leggiero*

f *leggiero*

mp *leggiero*

Bass *f* *leggiero*

5

I *un poco portato*

II *un poco portato*

III

IV

B

9

I *leggiero*

II *leggiero*

III

IV

B

12

I
II
III
IV
B

mf
f
mf

⊙ (or ⊙ 8vb if possible, or else ⊙)

16

I
II
III
IV
B

f
leggiero
f
leggiero

20

I
II
III
IV
B

un poco portato
un poco portato
mf

24

Musical score for measures 24-27, featuring five staves (I, II, III, IV, B) in G major. The score includes various musical notations such as slurs, accents, and dynamic markings. The bass line (B) starts with a forte (*f*) dynamic. The strings (I-IV) have dynamics ranging from *leggiero* to *f*. There are also dynamic markings of *mp* for the strings in measure 26. A circled double-dot symbol is present above the strings in measures 25 and 26.

28

Musical score for measures 28-31. Measures 28 and 29 feature a "repeated notes bellow shake" in the first and second staves. The score includes various musical notations such as slurs, accents, and dynamic markings. The bass line (B) starts with a forte (*f*) dynamic. The strings (I-IV) have dynamics ranging from *leggiero* to *f*. There are also dynamic markings of *mp* for the strings in measure 26. A circled double-dot symbol is present above the strings in measures 25 and 26.

32

Musical score for measures 32-35. Measures 32 and 33 feature a "repeated notes bellow shake" in the first and second staves. The score includes various musical notations such as slurs, accents, and dynamic markings. The bass line (B) starts with a forte (*f*) dynamic. The strings (I-IV) have dynamics ranging from *leggiero* to *f*. There are also dynamic markings of *mp* for the strings in measure 26. A circled double-dot symbol is present above the strings in measures 25 and 26.

35

I
II
III
IV
B

Detailed description: This system of musical notation covers measures 35 to 38. It features five staves: I (Violin I), II (Violin II), III (Viola), IV (Violoncello), and B (Bass). The key signature is one sharp (F#). Measures 35-36 show the strings playing a rhythmic pattern of eighth notes. From measure 37, the strings play a more complex rhythmic pattern involving sixteenth and thirty-second notes. The bass line provides a steady accompaniment.

39

I
II
III
IV
B

Detailed description: This system covers measures 39 to 41. The Violin I and II parts play a dense, continuous sixteenth-note texture. The Viola and Cello parts play a rhythmic accompaniment of eighth notes. The Bass part continues with a steady eighth-note accompaniment.

42

I
II
III
IV
B

un poco portato

Detailed description: This system covers measures 42 to 45. The Violin I and II parts continue with their sixteenth-note texture. The Viola and Cello parts play eighth notes. The Bass part plays eighth notes. The instruction *un poco portato* is written above the Violin II staff and below the Viola staff, indicating a slight change in tempo or articulation. A fermata symbol is placed over the first measure of the Violin II part in measure 43.

46

musical score for measures 46-48, featuring five staves (I, II, III, IV, B) with various musical notations and dynamics like *leggiere* and *mf*.

I *leggiere*

II

III

IV *mf*

B

49

musical score for measures 49-51, featuring five staves (I, II, III, IV, B) with various musical notations.

I

II

III

IV

B

52

musical score for measures 52-54, featuring five staves (I, II, III, IV, B) with various musical notations and dynamics like *leggiere*.

I

II *leggiere*

III

IV

B

56

I

II *un poco portato*

III

IV *f un poco portato*

B *un poco portato*

60

I

II

III

IV *mp leggero*

B *leggero*

64

I

II *leggero*

III

IV

B

68

I

II

III

IV

B

71

I

II

III

IV

B

75

I

II

III

IV

B

Many orchestras play an improvised cadenza between the first and second movement, but Händel has not indicated this, nor provided hints as to what the cadenza should contain.

2. Allegro ♩ = ca. 180

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Tutti no tremolo (second choice 8va if accordion is large enough, final choice)

Acc. 1 *f* *tr*

Acc. 2 *f* *tr*

Acc. 3 *f*

Acc. 4 *mf*

Bass *mf*

10 Solo 8va (loco on small accordions)

I *tr*

II *tr*

III

IV Solo Follow rubato tempo of solo first voice!

B

Play molto rubato, adding ornaments and improvised additional notes as desired (and different each time).

17

I

II

III

IV

B

23

I *f* *p*

II

III

IV *p* *mf* (add ornaments and notes as desired)

B *mf*

29

Tutti

I *f* *tr* *tr* *tr*

II

III

IV Tutti

B

37

Solo

8va

I *mf* Solo 8va

II

III

IV *mf*

B *mf*

44

51

60

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69

I *tr*

II

III

IV *Tutti*

B

Solo
8va

77

I

II

III

IV *Solo*

B

mp

mp

84

I

II

III

IV

B

92

I

II

III

IV

B

mf

mf

Tutti *tr*

Tutti

98

I

II

III

IV

B

1. poco rit.

2. rit.

tr

tr