Concerto Grosso in A minor

Georg Friederich Händel

Number 4 from the 12 Concerti Grossi, op 6

Arranged by Peter Billam

For Recorders and Harpsichord

© Peter J Billam, 1997

This score may be freely photocopied, and redistributed
in paper form. It may be freely performed to live audiences;
performing rights are waived. It may not be redistributed in
electronic form, and all other rights, such as those of recording
and broadcast, remain reserved by the composer, Peter Billam,
GPO Box 669, Hobart TAS 7001, Australia.

This printing 10 April 2009.

http://www.pjb.com.au

Concerto Grosso op 6 no 4 in A minor

by Georg Friederich Händel

In the days when the aristocracy patronised the art of music, the richest and most musical employed their own orchestras and composers. The high point of the musical calendar would occur when travelling virtuosi would visit court, talent-spotting or looking for employment, giving lessons and concerts. For such concerts, concerti grossi were written. They give the orchestra the chance to swap phrases with top class soloists, and to play along with them, perhaps to impress them and so improve their career options.

Bach wrote six concerti grossi, the *Brandenburg Concerti*.

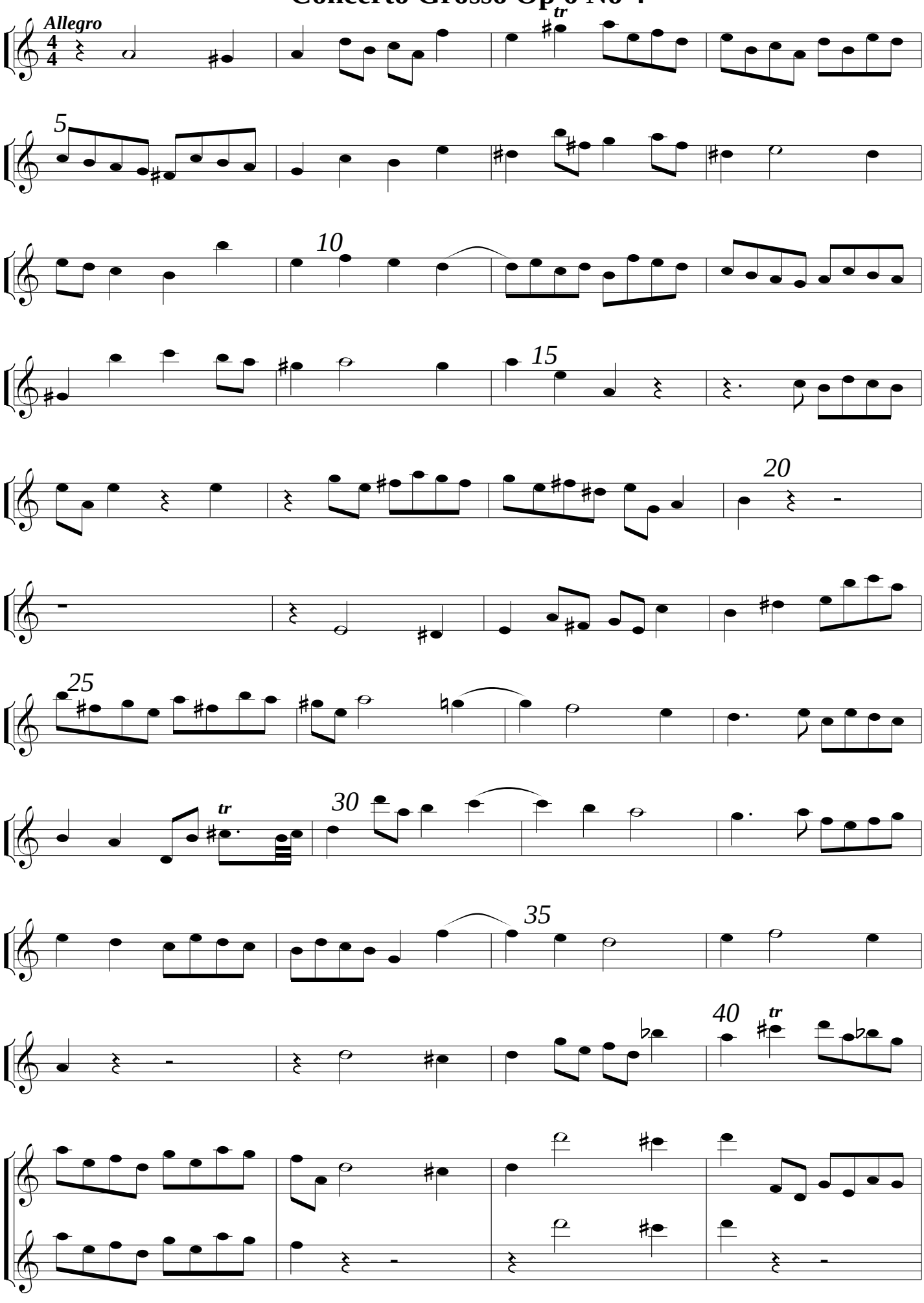
Händel wrote nineteen concerti grossi; six in opus 4 published in 1734, one known as *Alexander's Feast* composed in 1736, and twelve in opus 6 published in 1739.

The original of opus 6 no 4 in A minor is for string orchestra with two violin soloists. This arrangement is for harpsichord and recorders; it is designed to be conducted from the keyboard, as would have been the practice at the time.

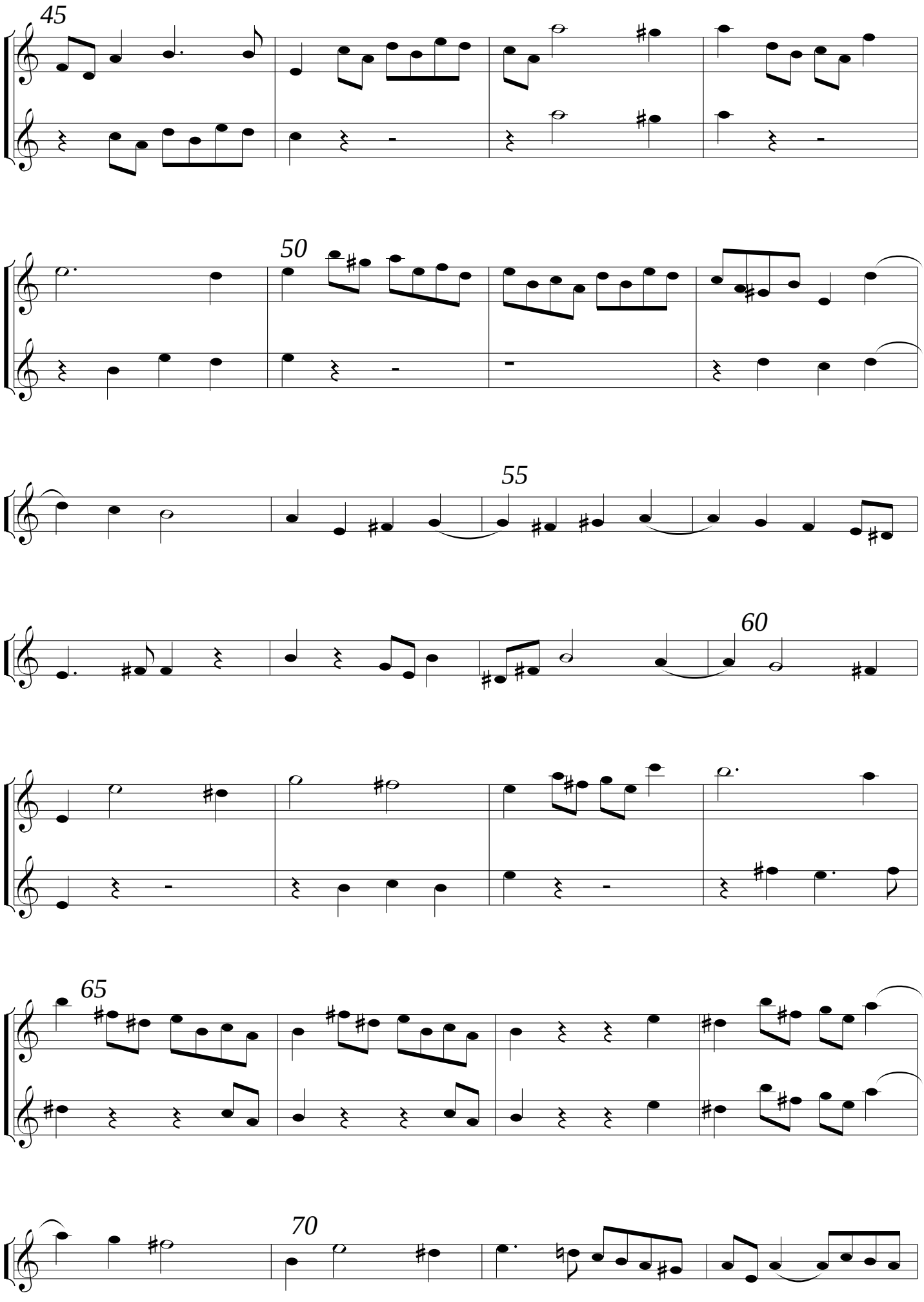
There are four contrasting movements; the first a lyrical solo for Alto recorder (the low E is played by half-shading the end-hole with the knee), the second an dramatic display for multiple soprani, the third serene sustained chords for SAT over a walking bass line, and the fourth an energetic romp.

Peter J Billam

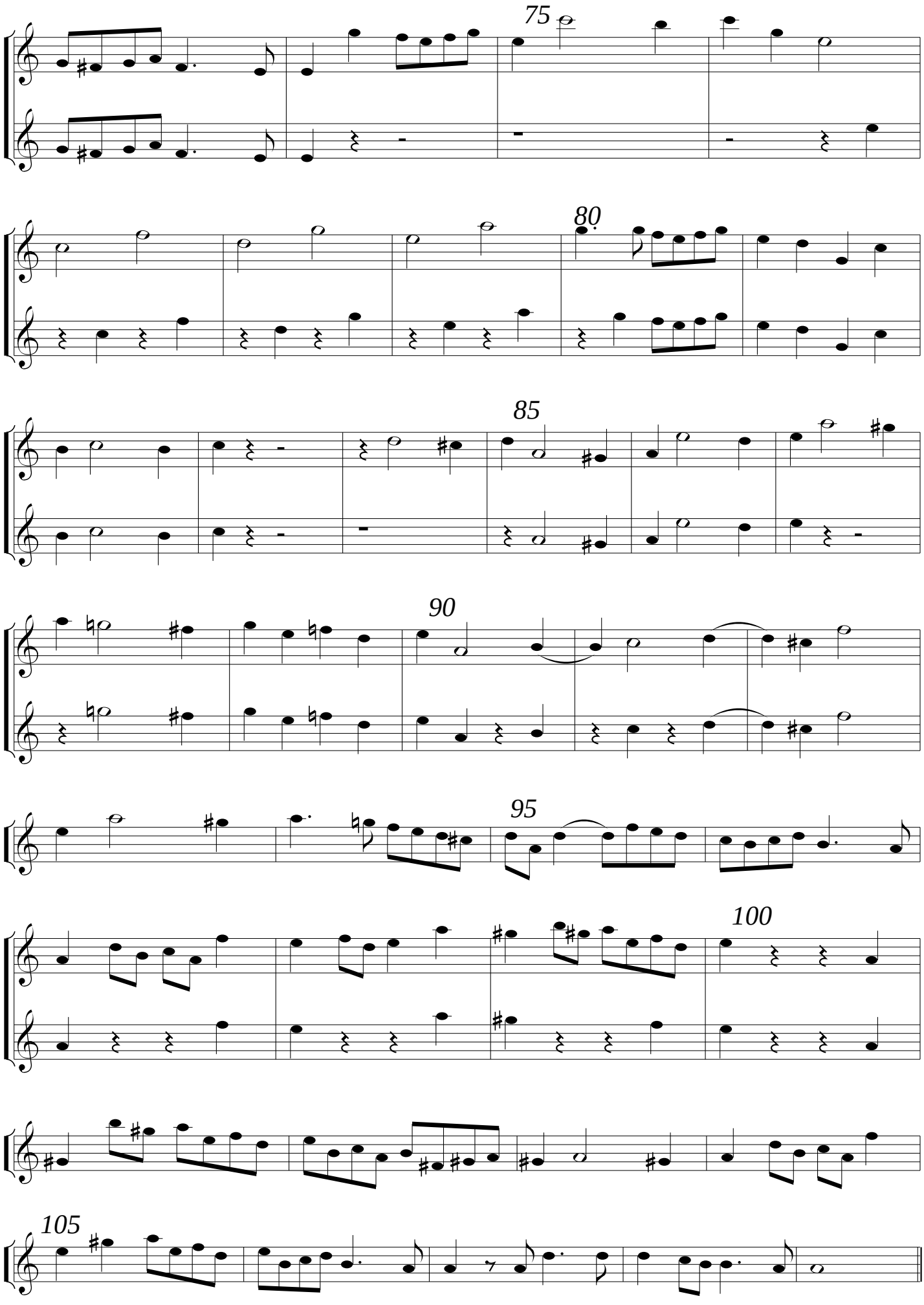
Concerto Grosso Op 6 No 4



Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

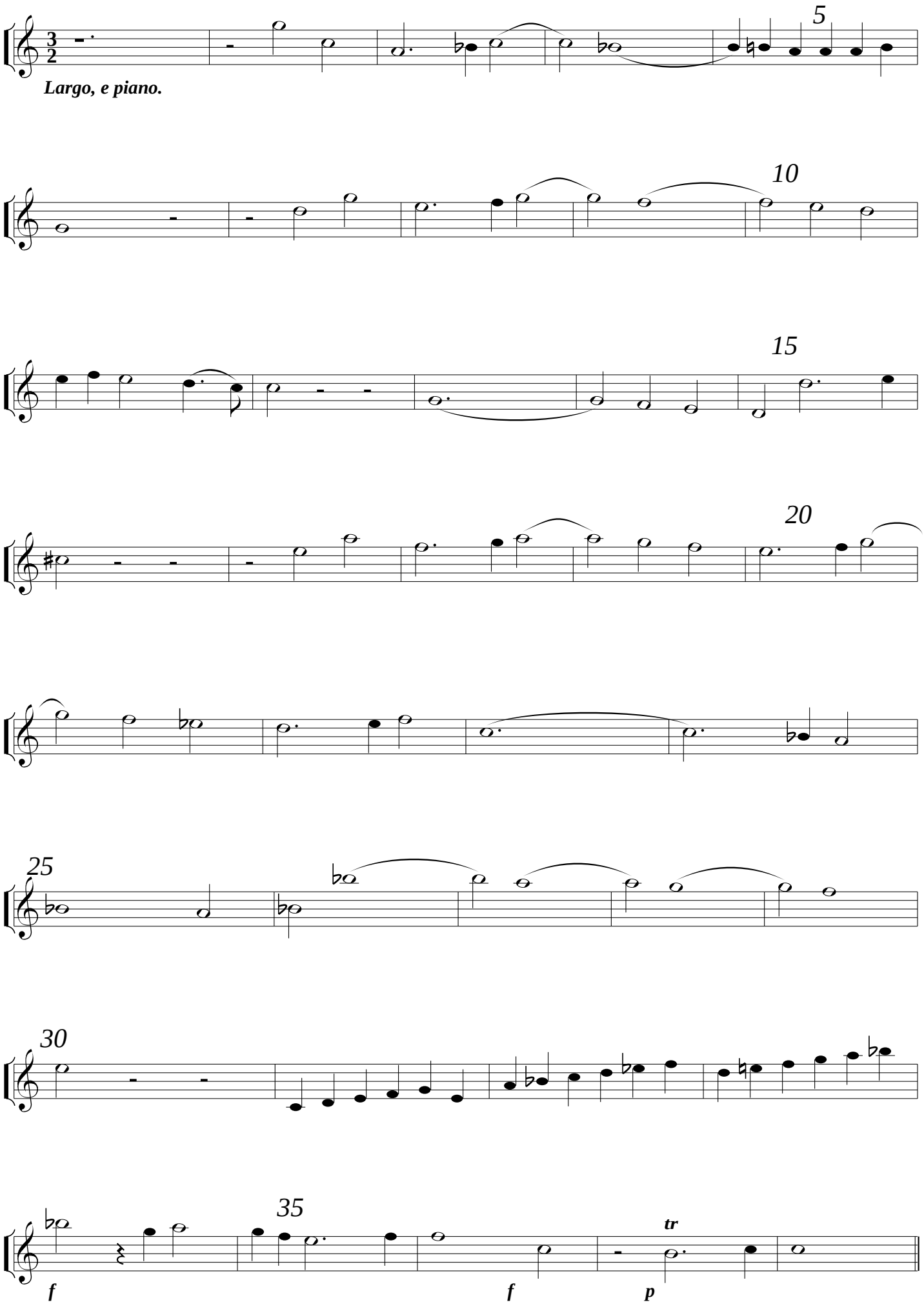


Arrangement and Typesetting (c) 1997 Peter J Billam Free from www.pjb.com.au !



Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

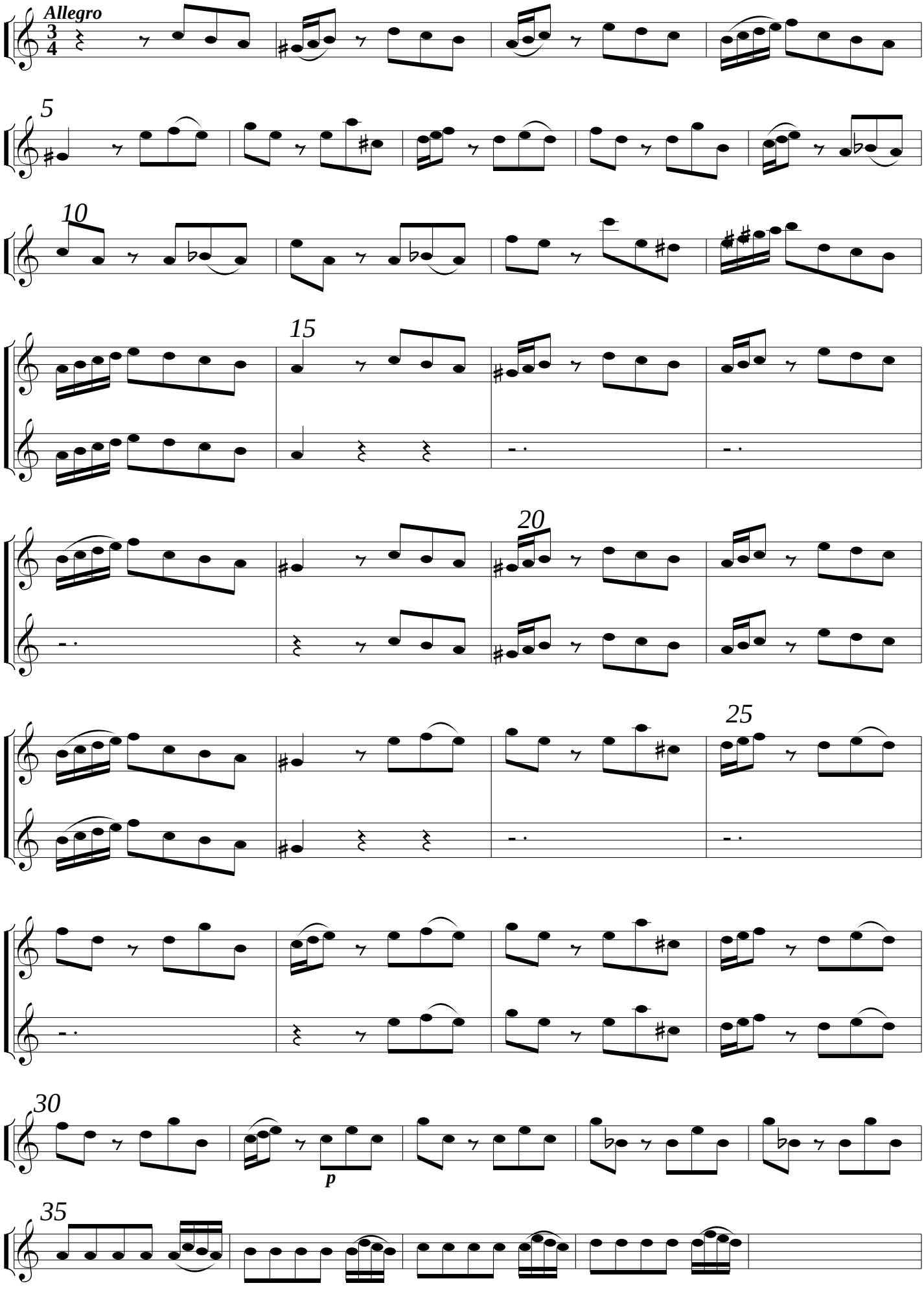
III



Arrangement and Typesetting (c) 1997 Peter J Billam

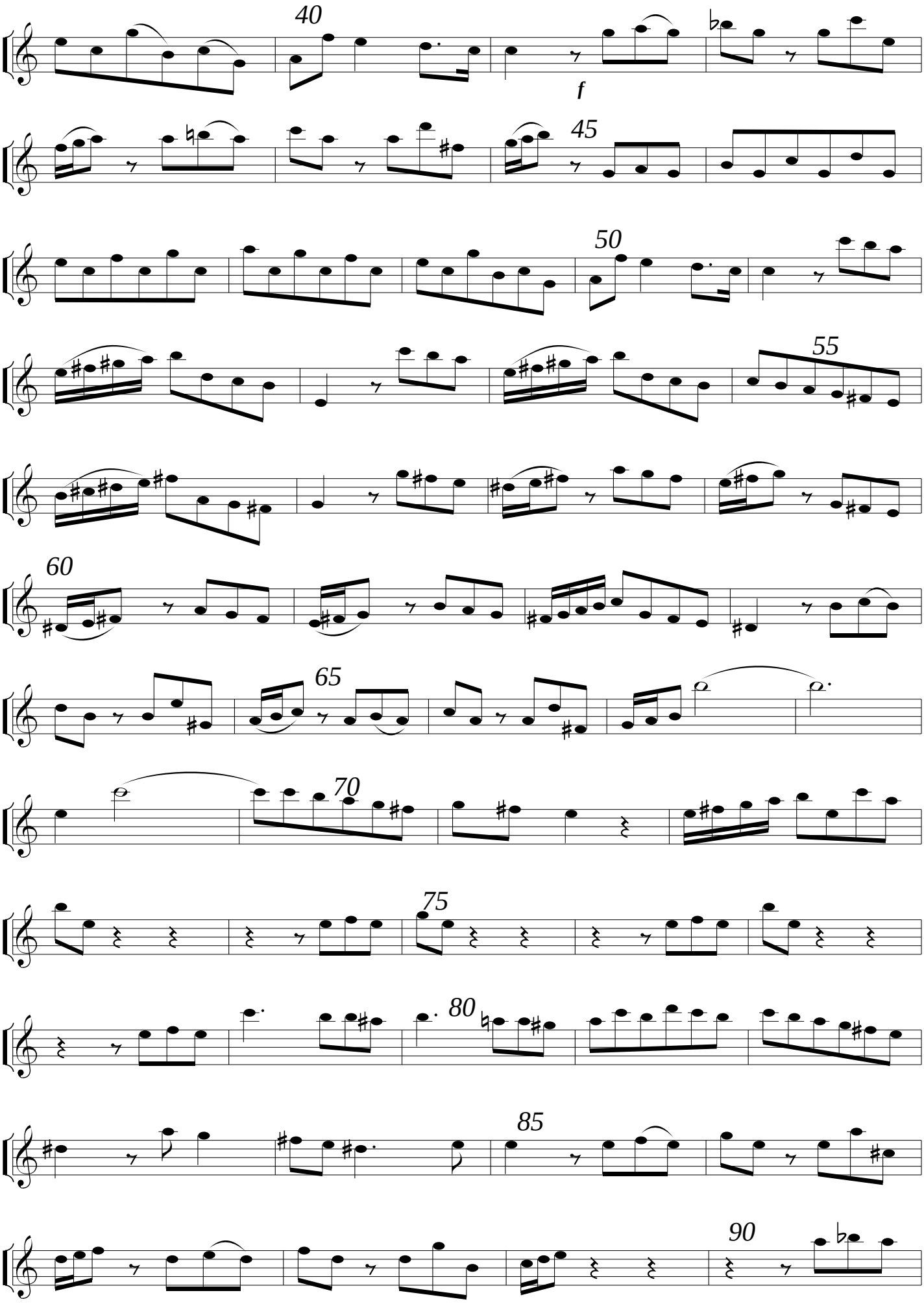
Free from www.pjb.com.au !

IV

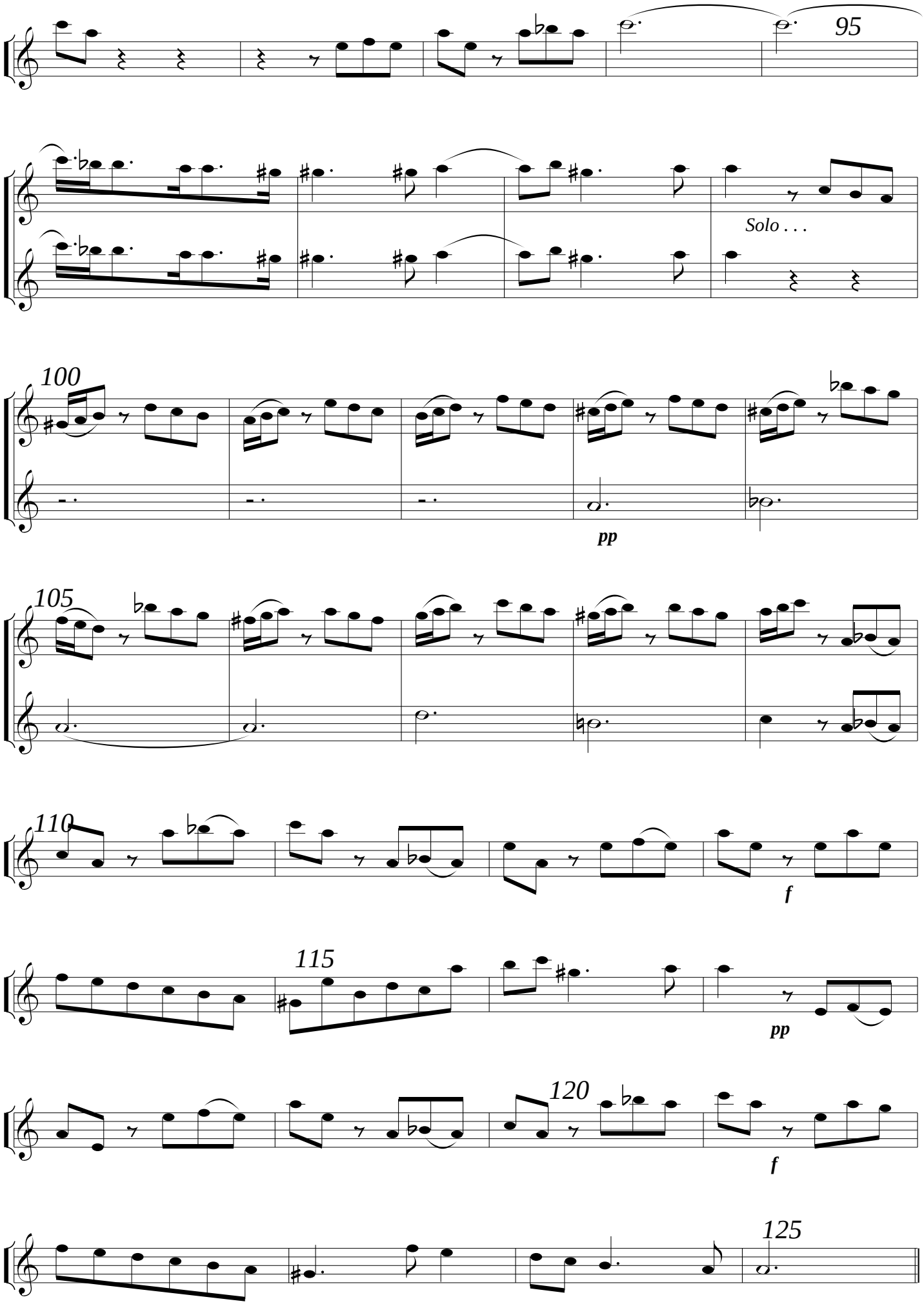


Arrangement and Typesetting (c) 1997 Peter J Billam

Free from www.pjb.com.au !

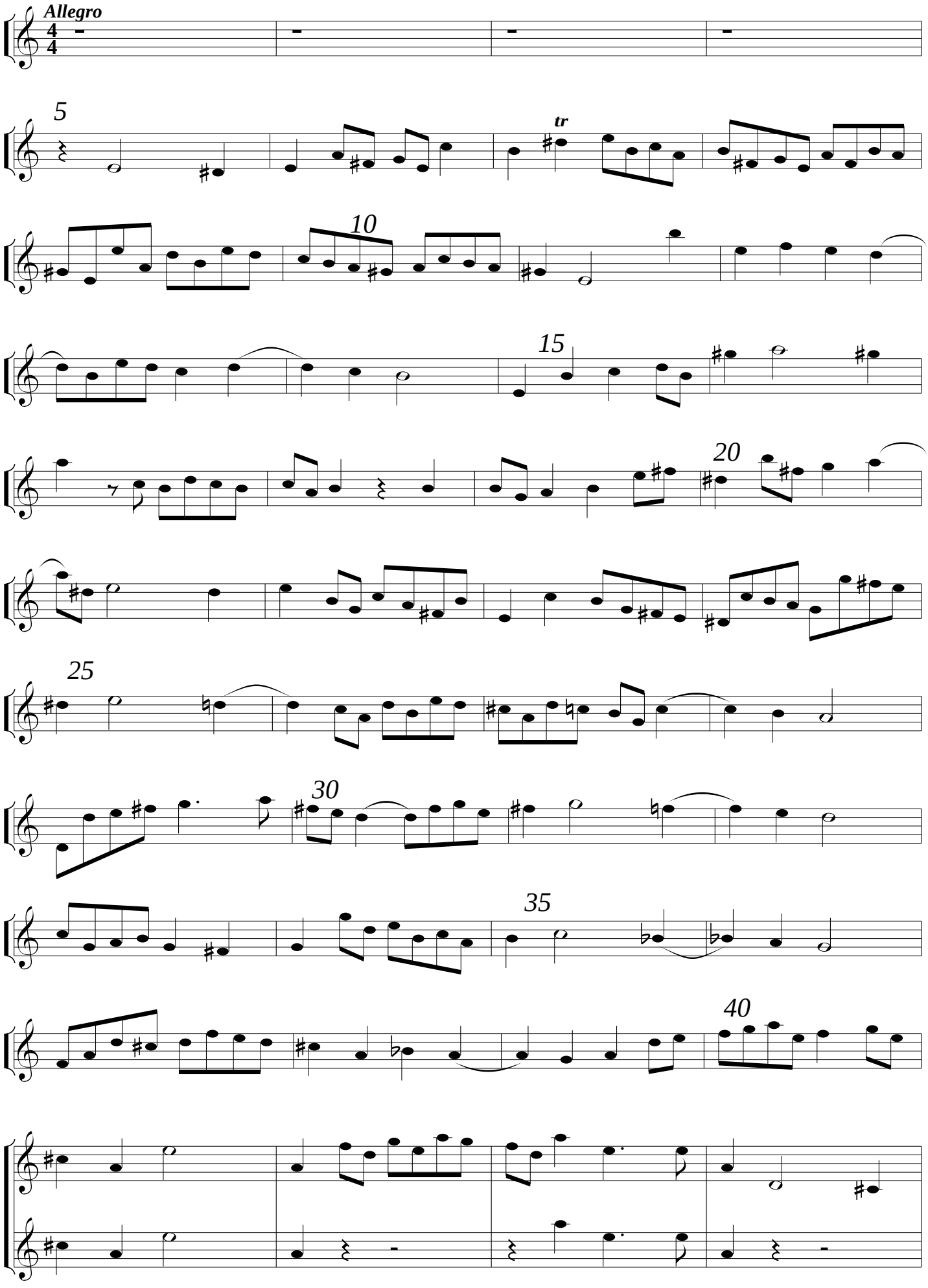


Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

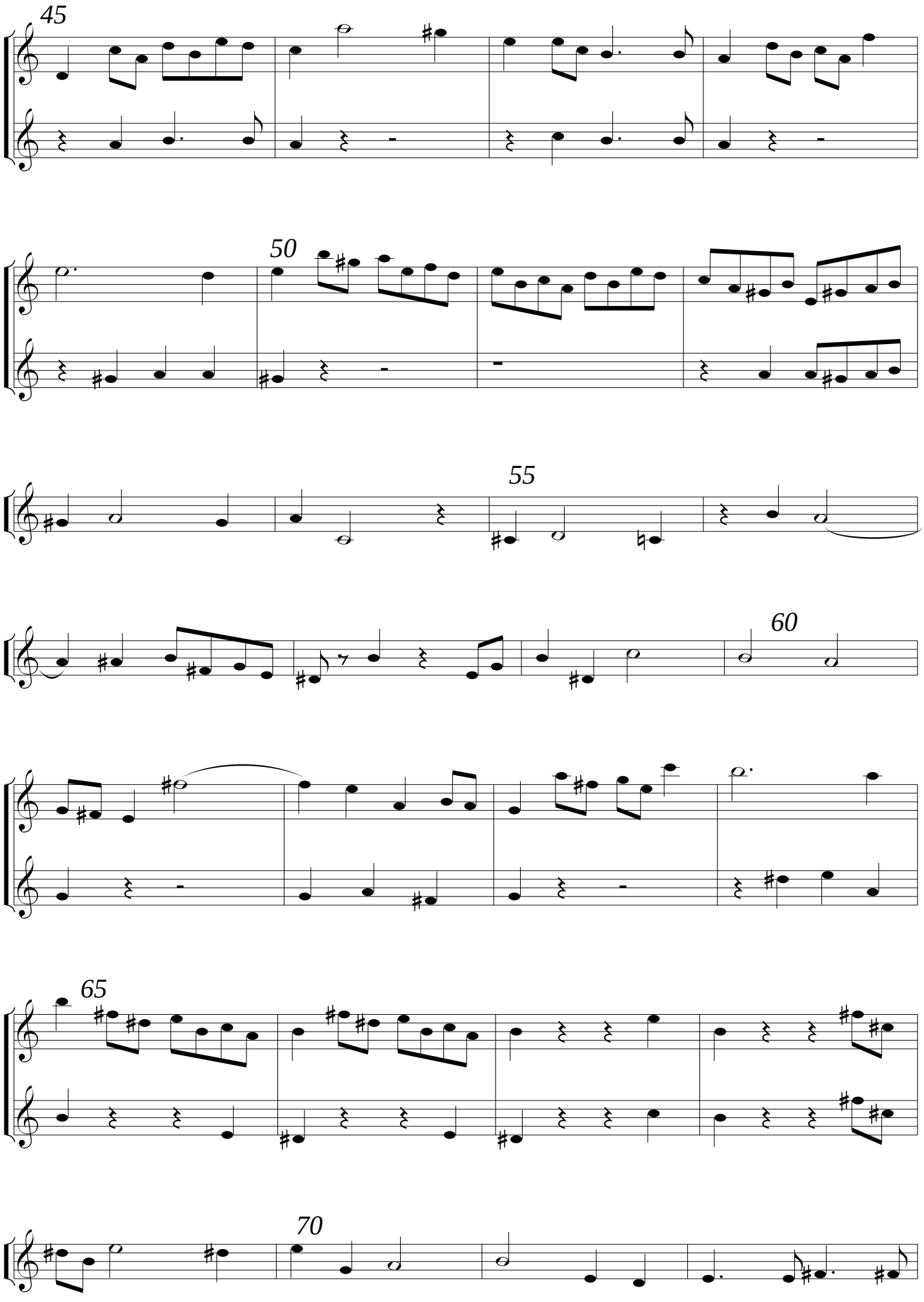


Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

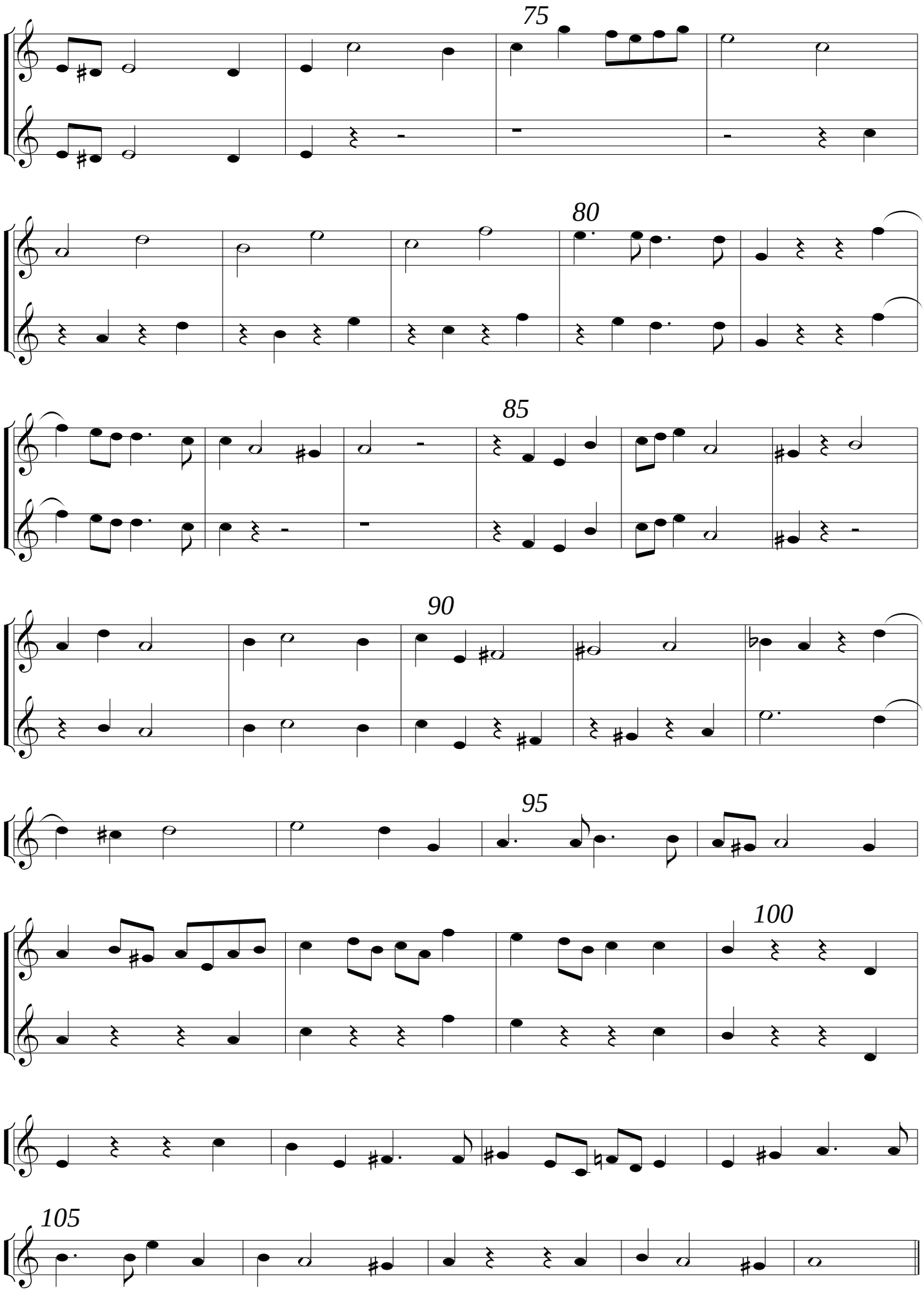
Concerto Grosso Op 6 No 4



Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*



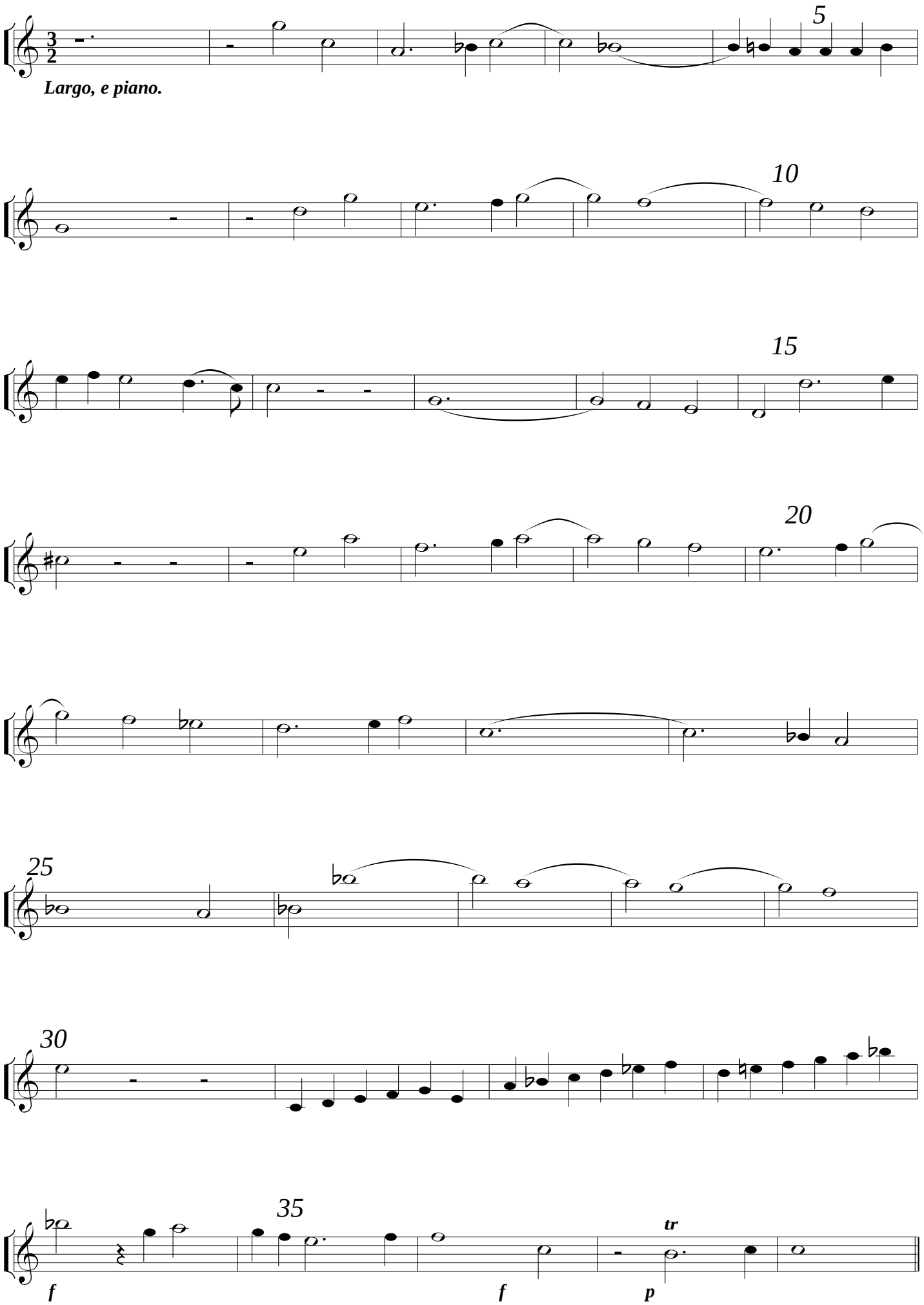
Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*



Arrangement and Typesetting (c) 1997 Peter J Billam

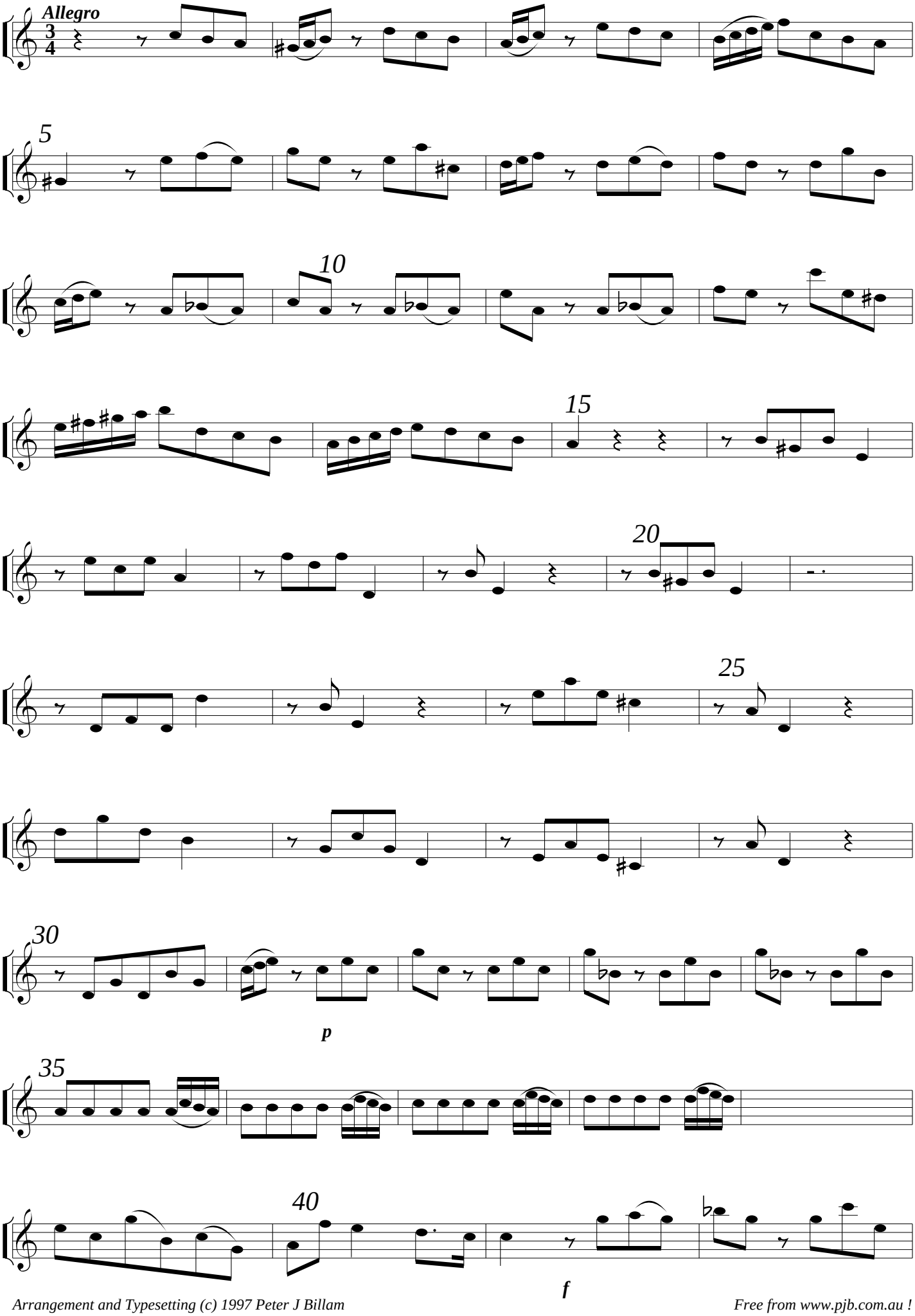
Free from www.pjb.com.au !

III



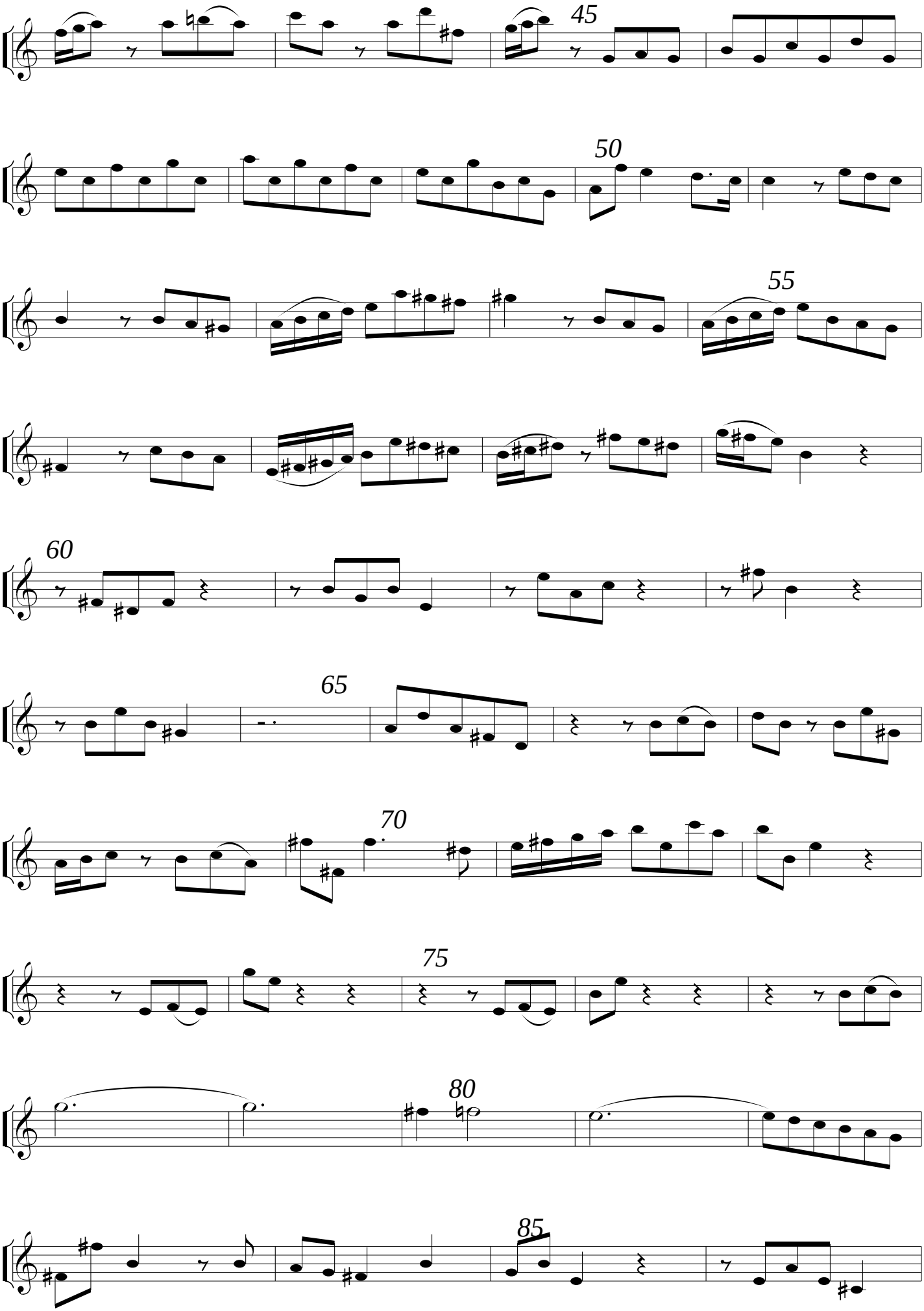
Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

IV

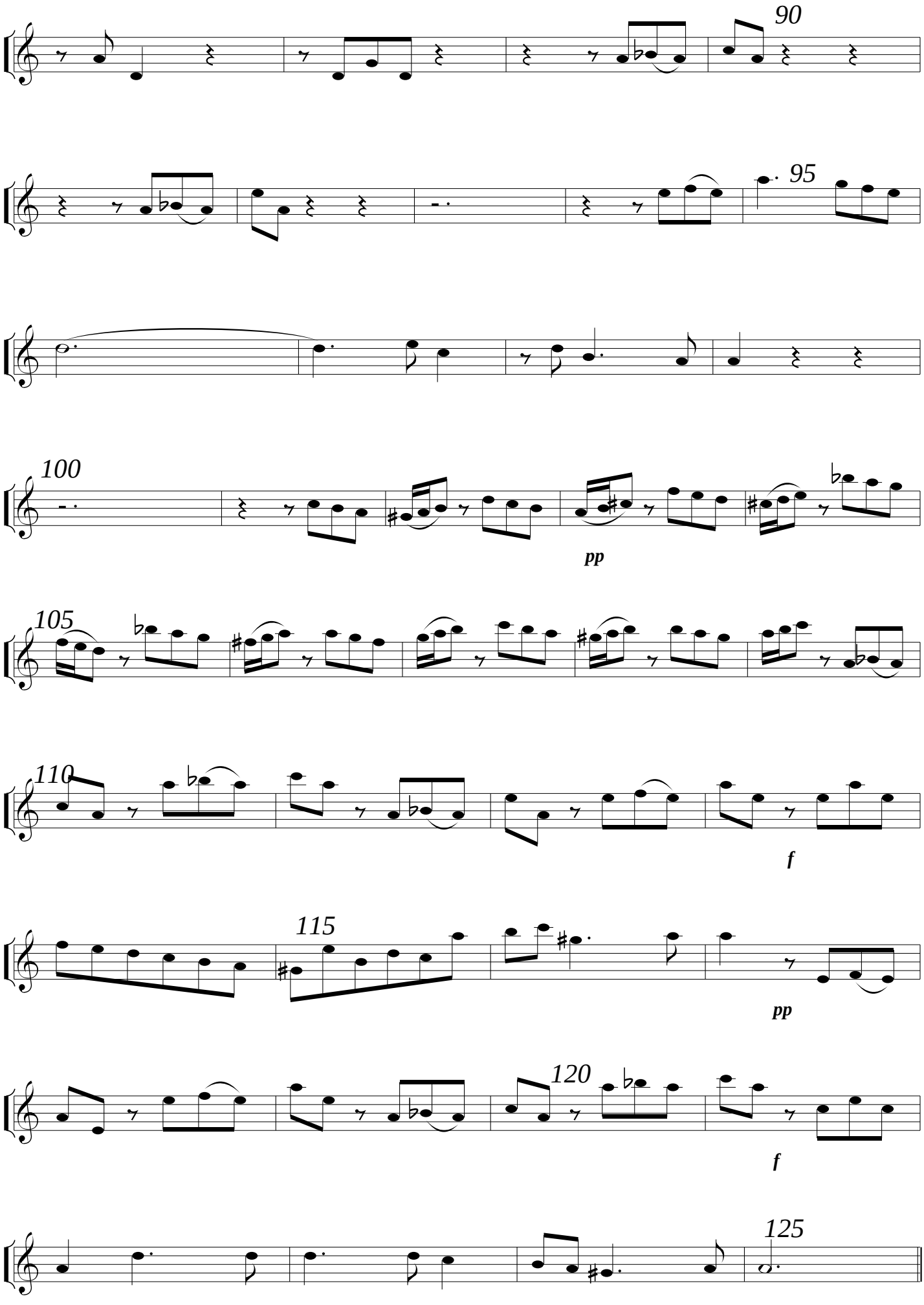


Arrangement and Typesetting (c) 1997 Peter J Billam

Free from www.pjb.com.au !

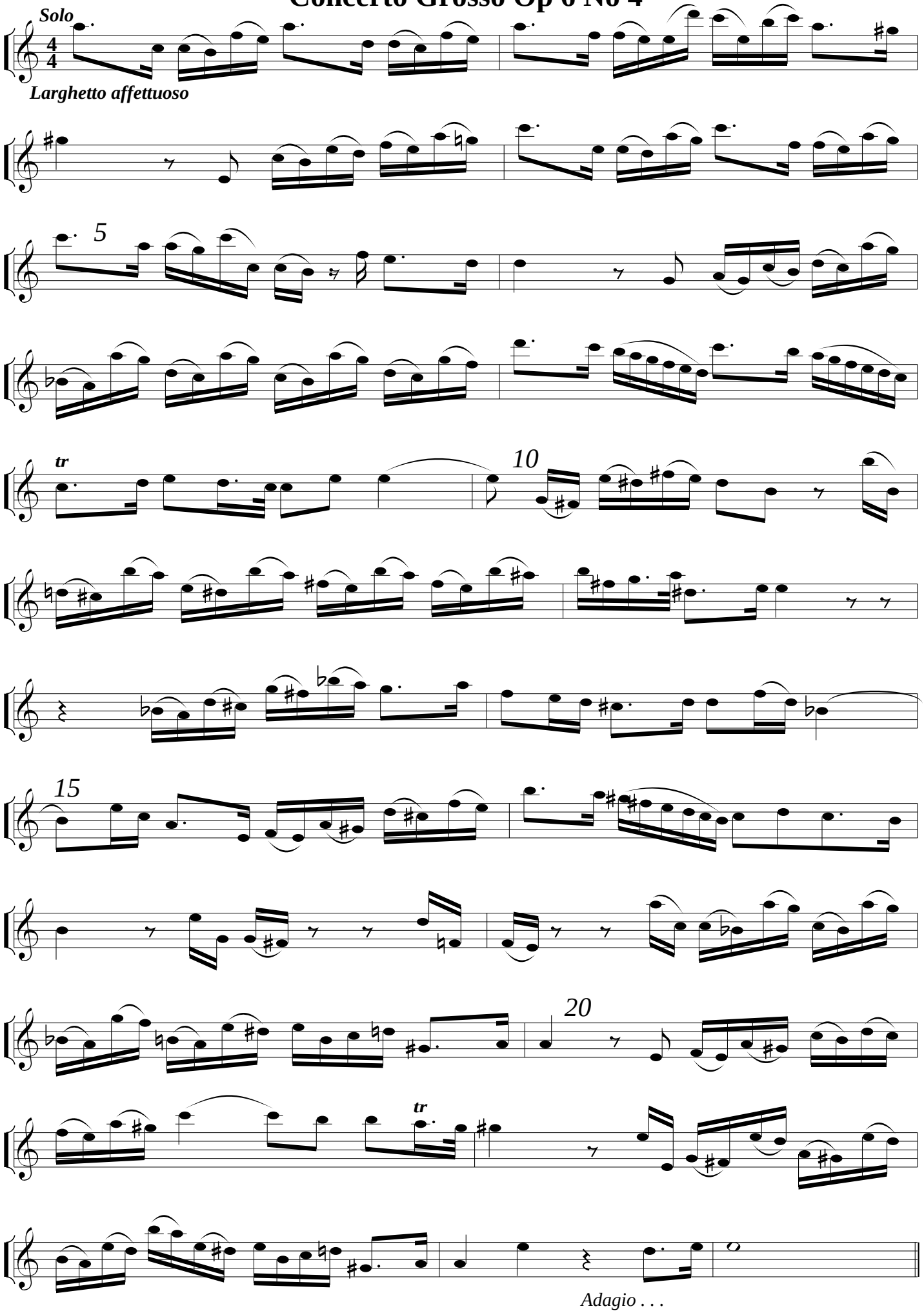


Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*



Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

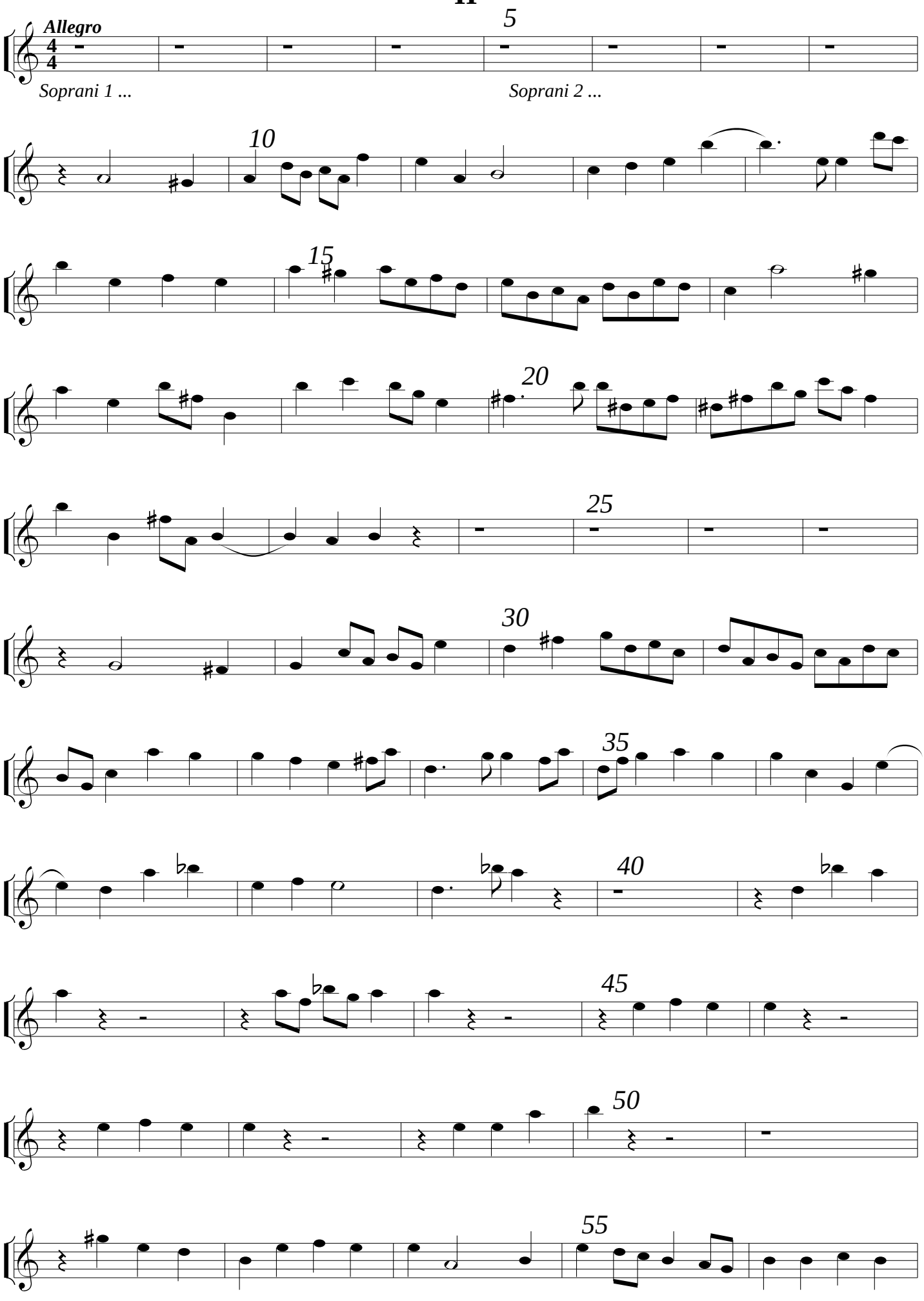
Concerto Grosso Op 6 No 4



Arrangement and Typesetting (c) 1997 Peter J Billam

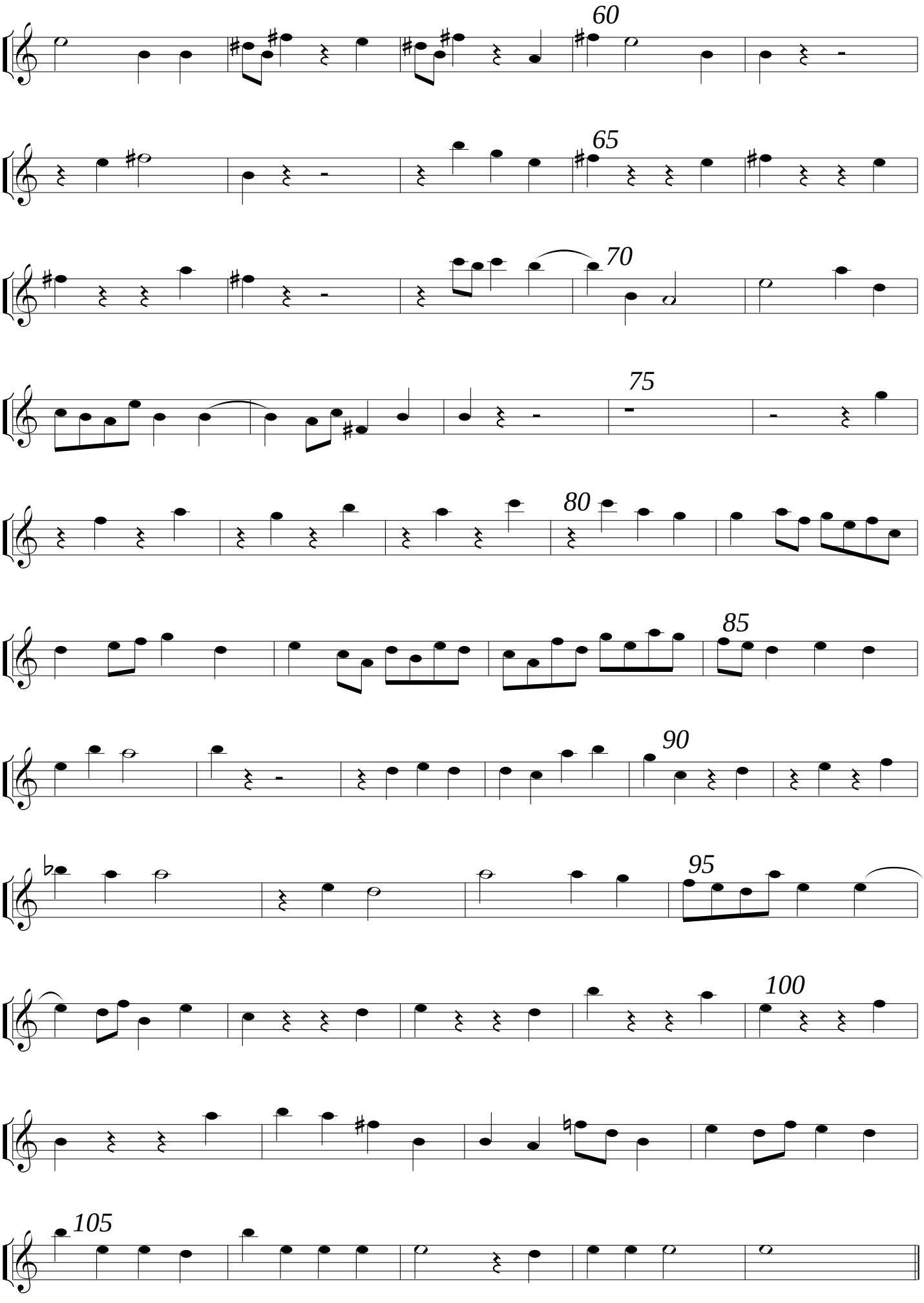
Free from www.pjb.com.au !

II



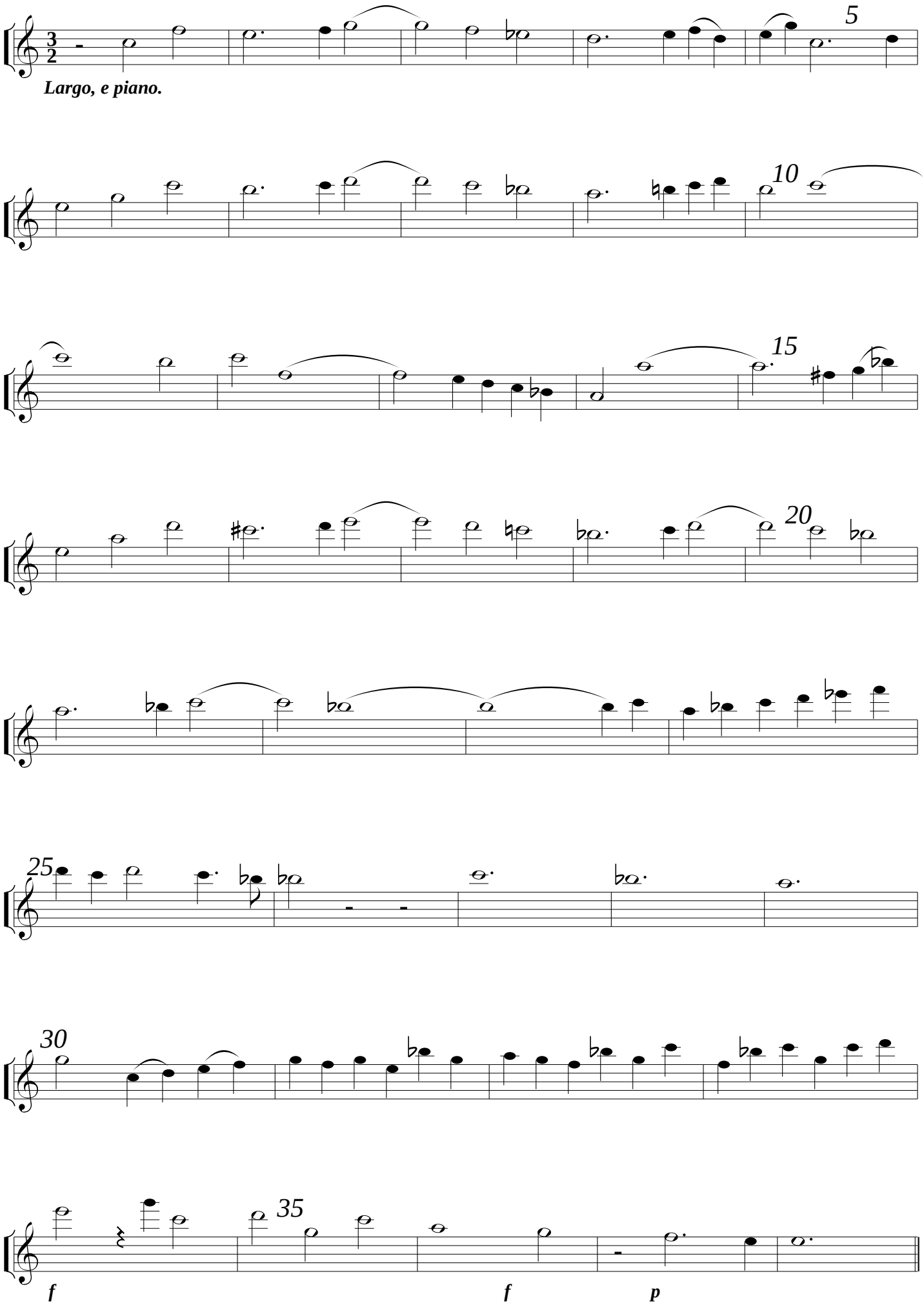
Arrangement and Typesetting (c) 1997 Peter J Billam

Free from www.pjb.com.au !



Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

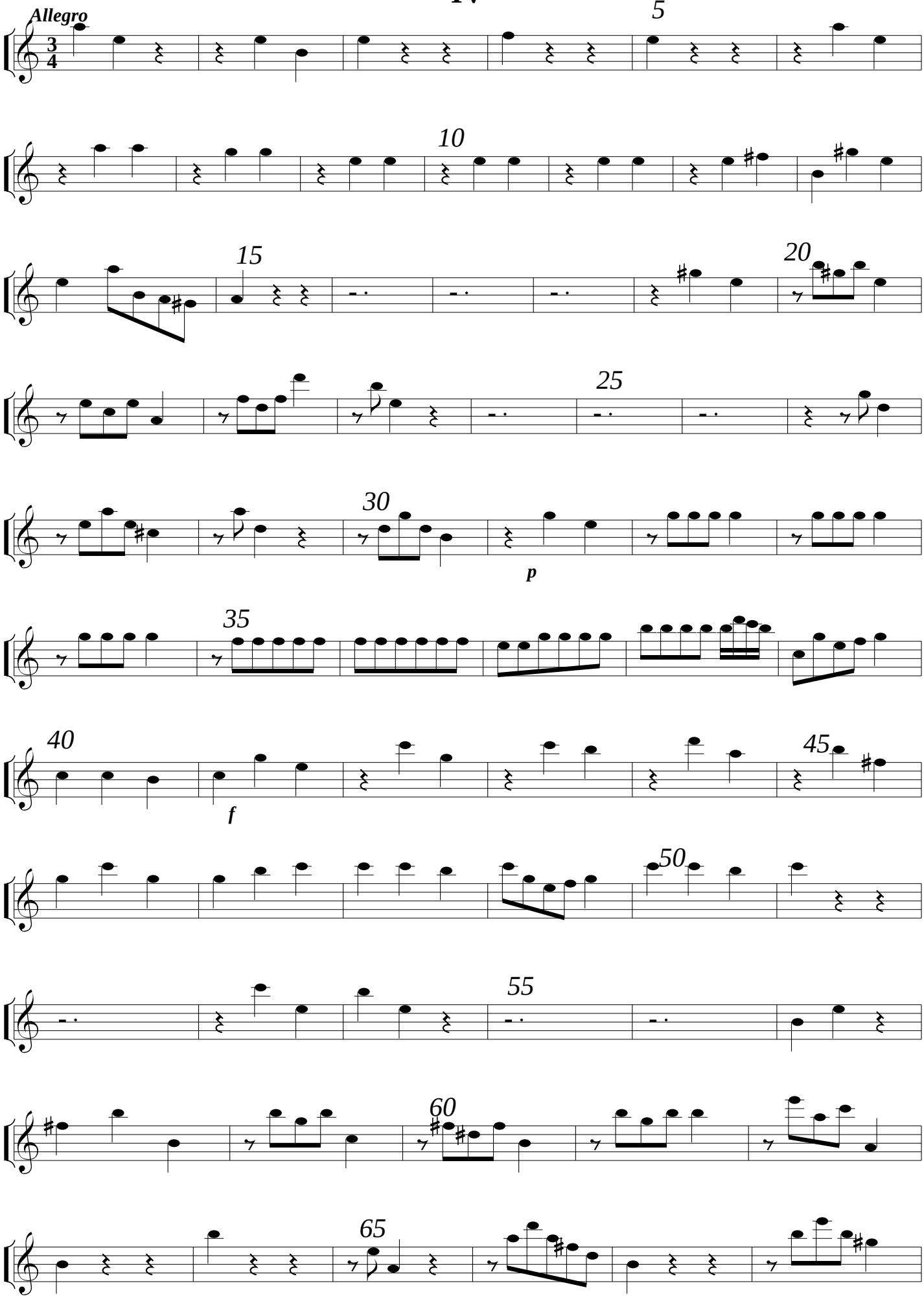
III



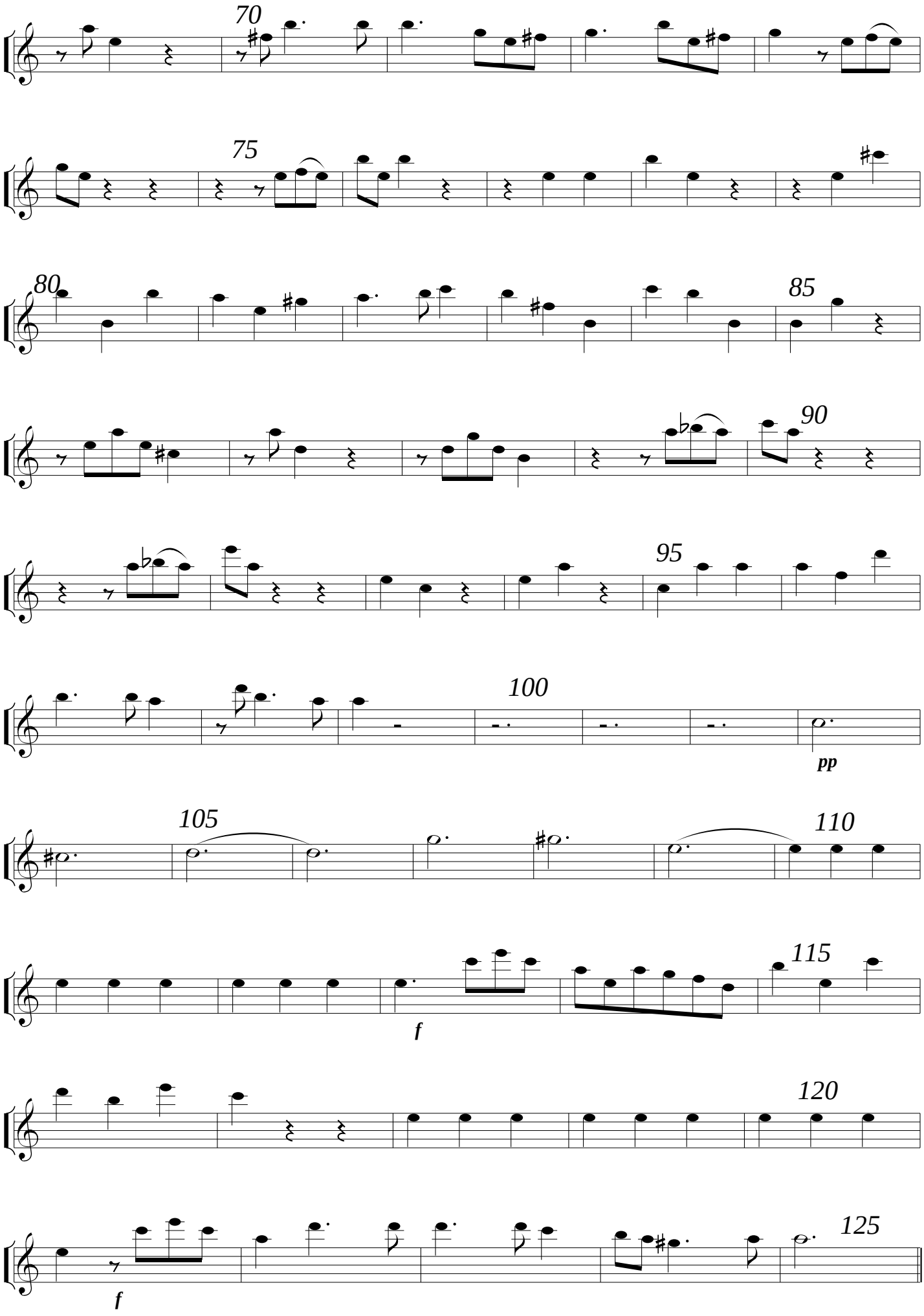
Arrangement and Typesetting (c) 1997 Peter J Billam

Free from www.pjb.com.au !

IV



Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

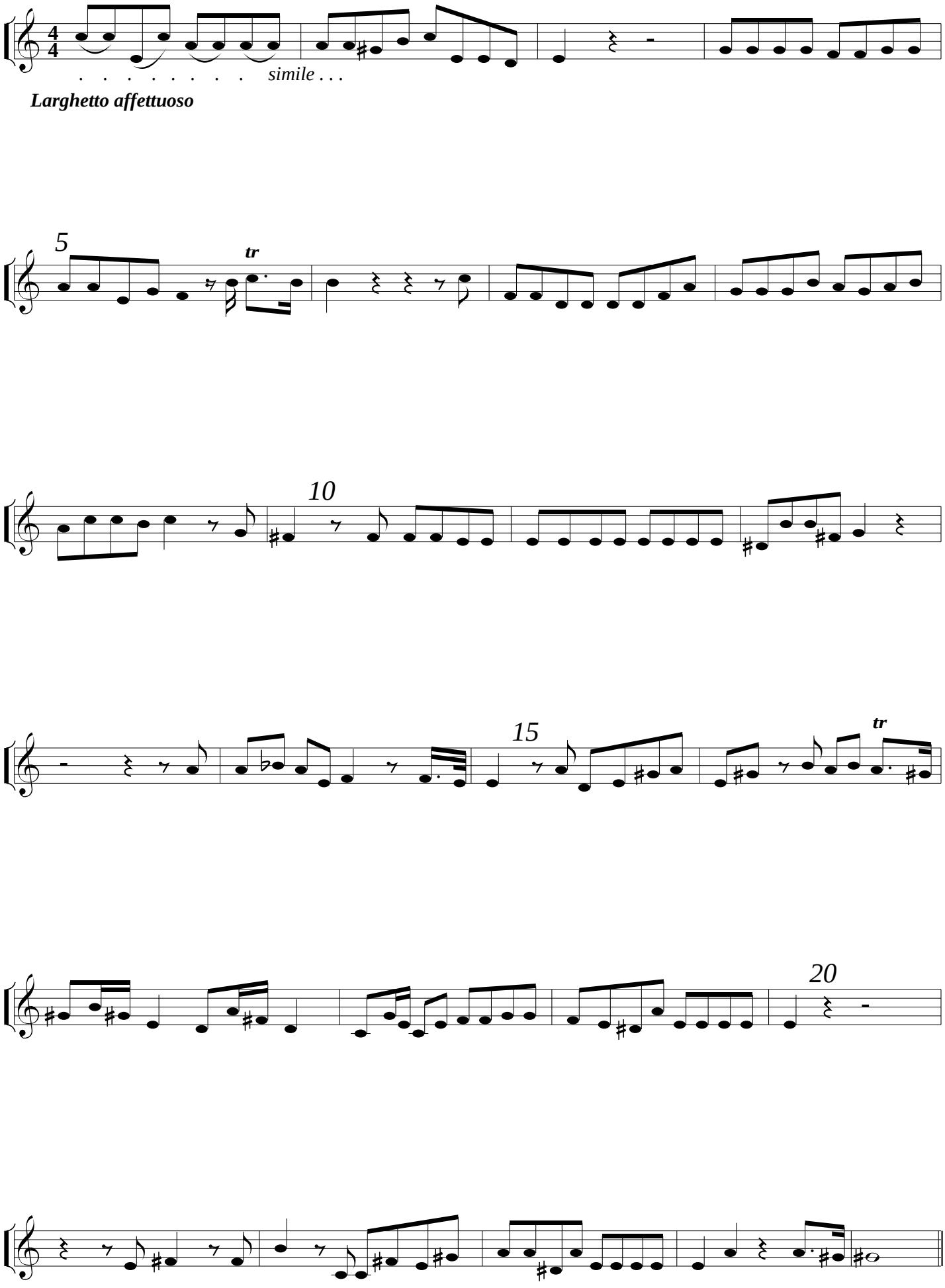


Arrangement and Typesetting (c) 1997 Peter J Billam Free from www.pjb.com.au !

Concerto Grosso Op 6 No 4

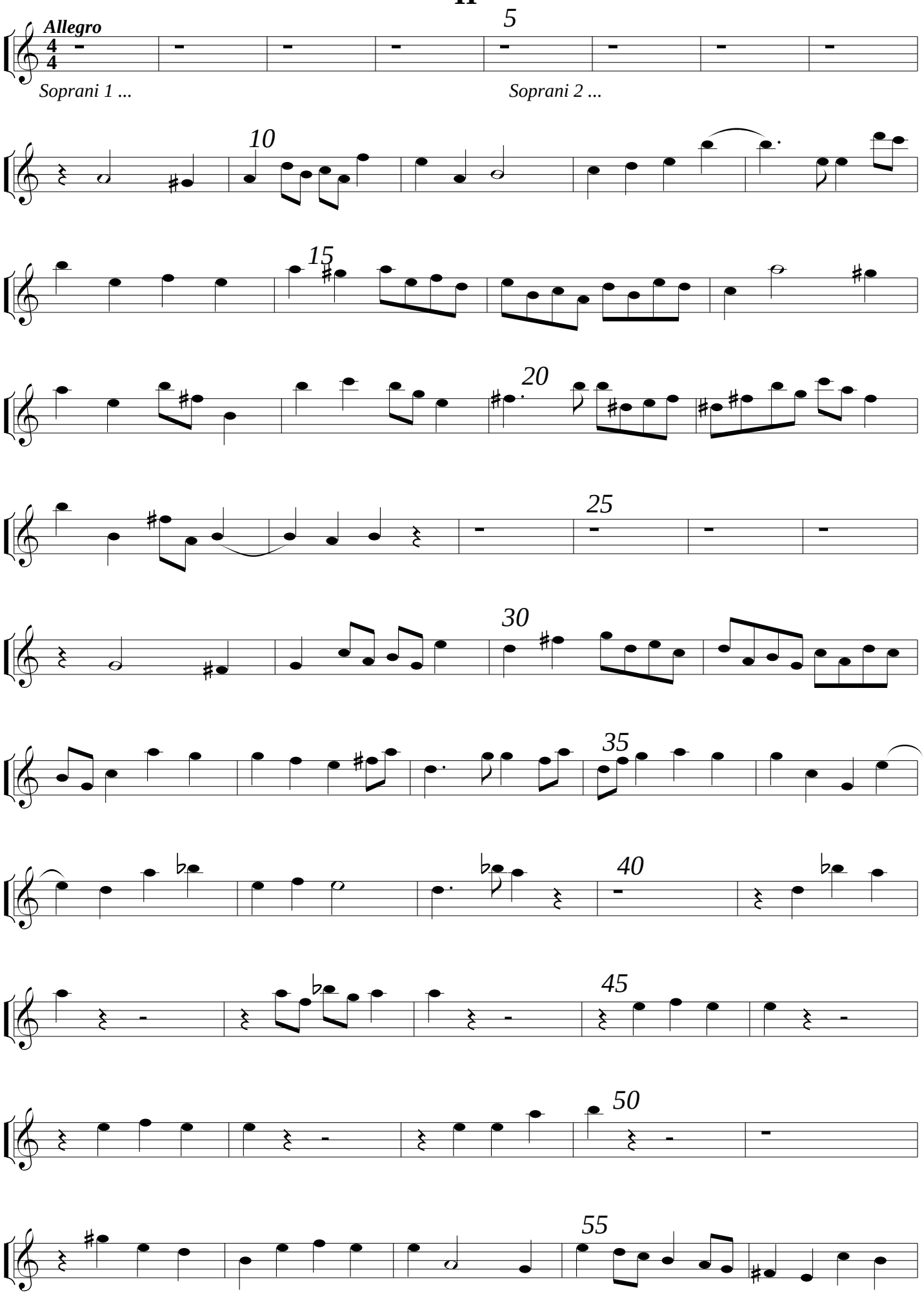
. . . . . *simile . . .*

Larghetto affettuoso



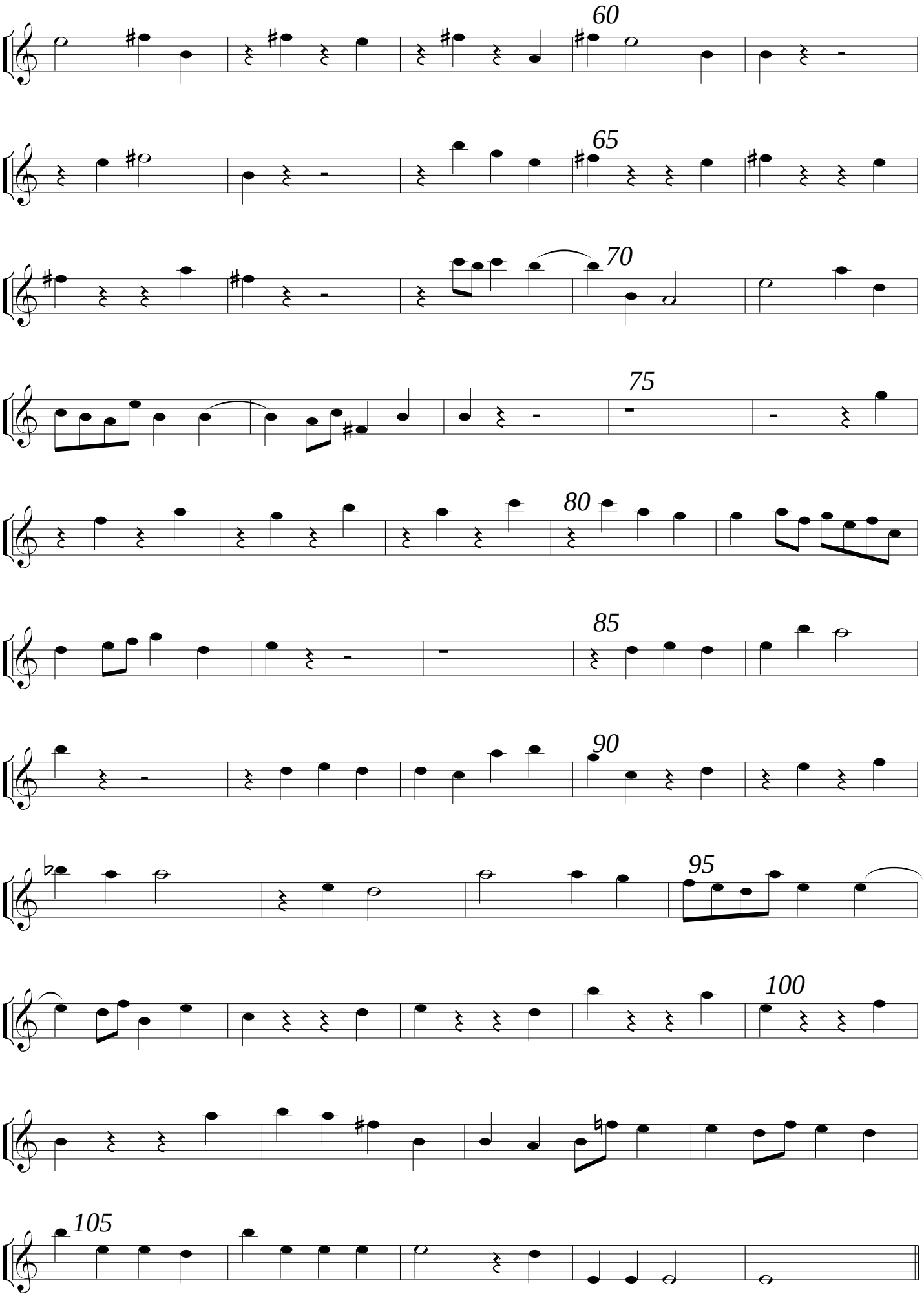
Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

II



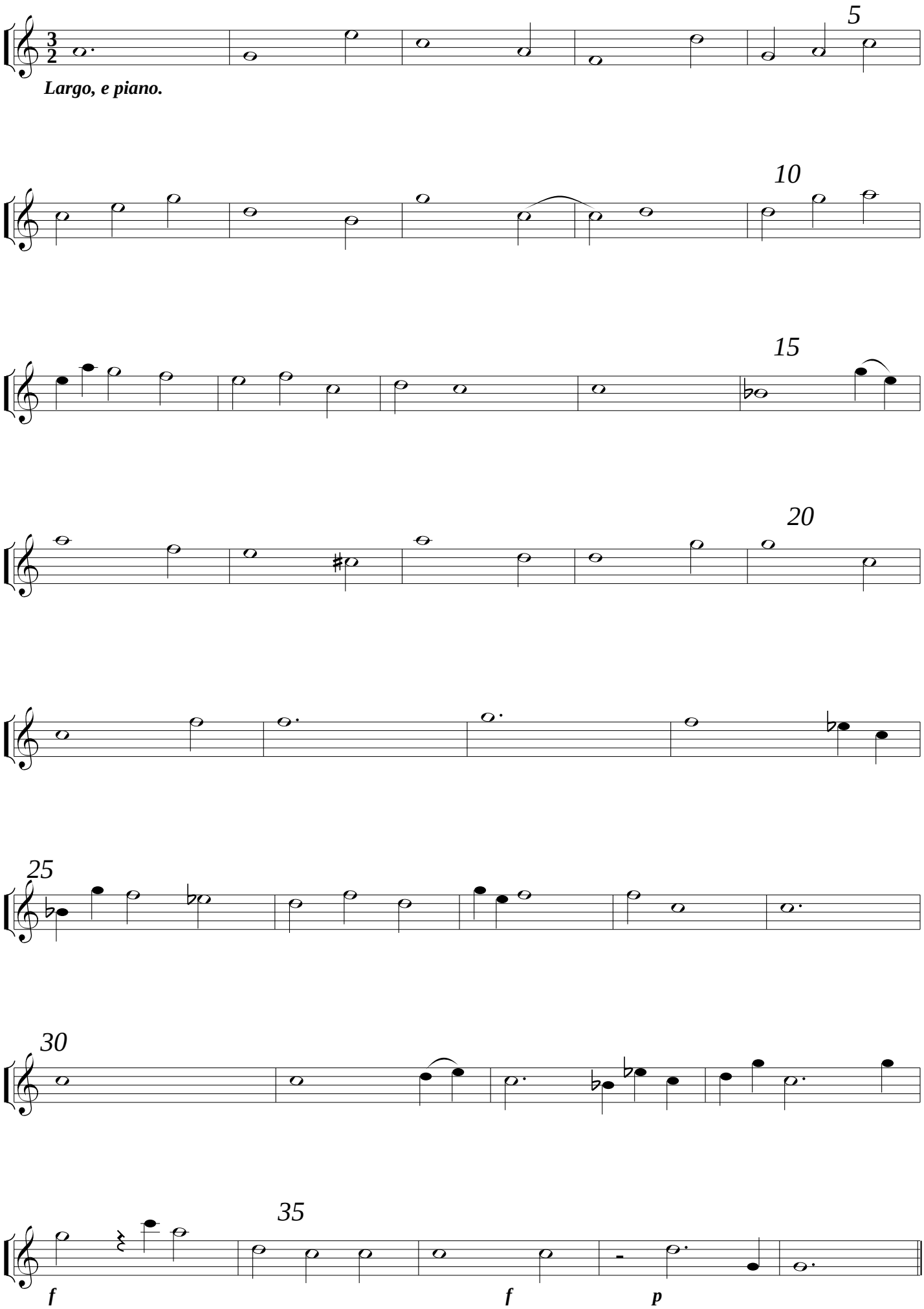
Arrangement and Typesetting (c) 1997 Peter J Billam

Free from www.pjb.com.au !



Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

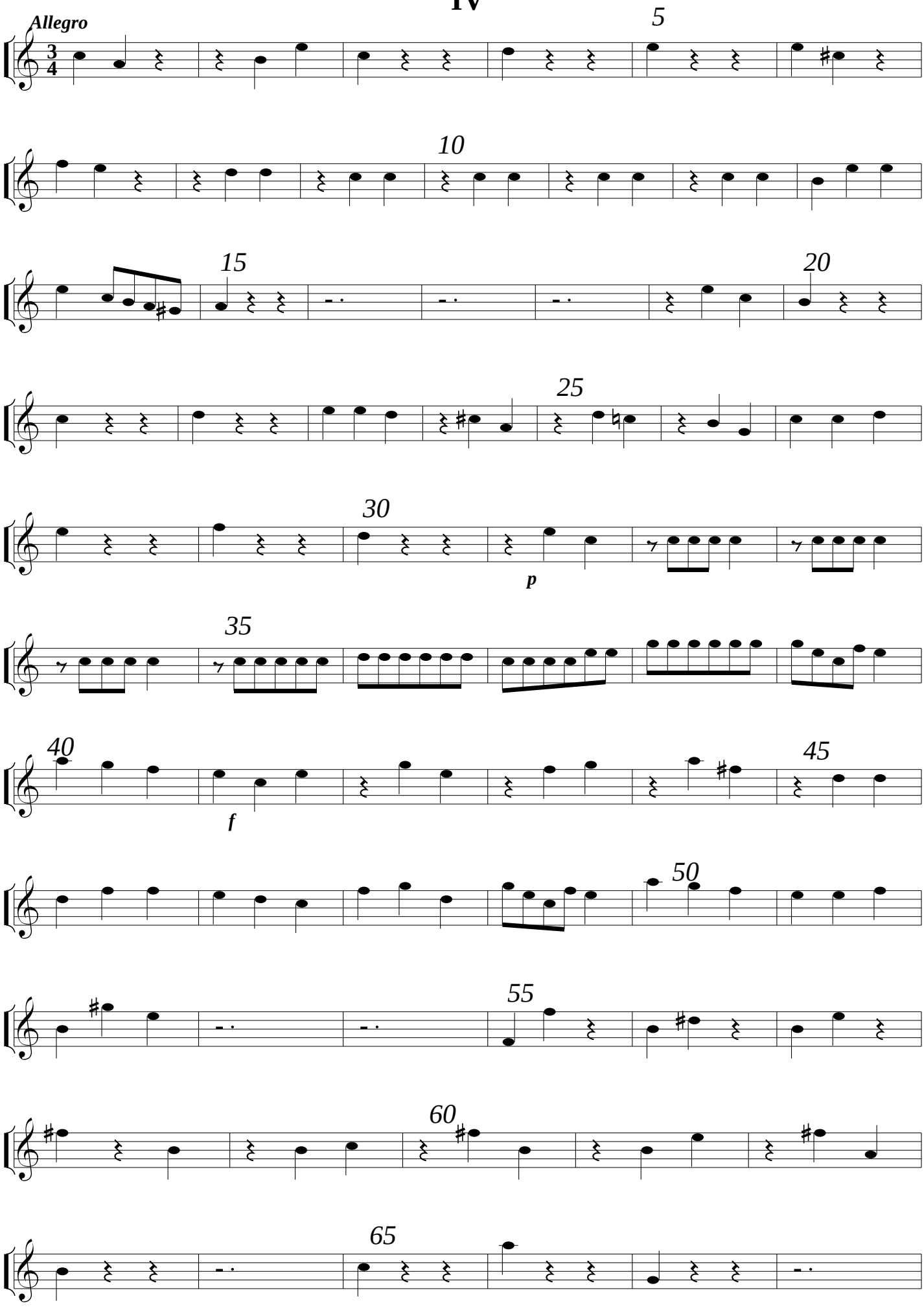
III



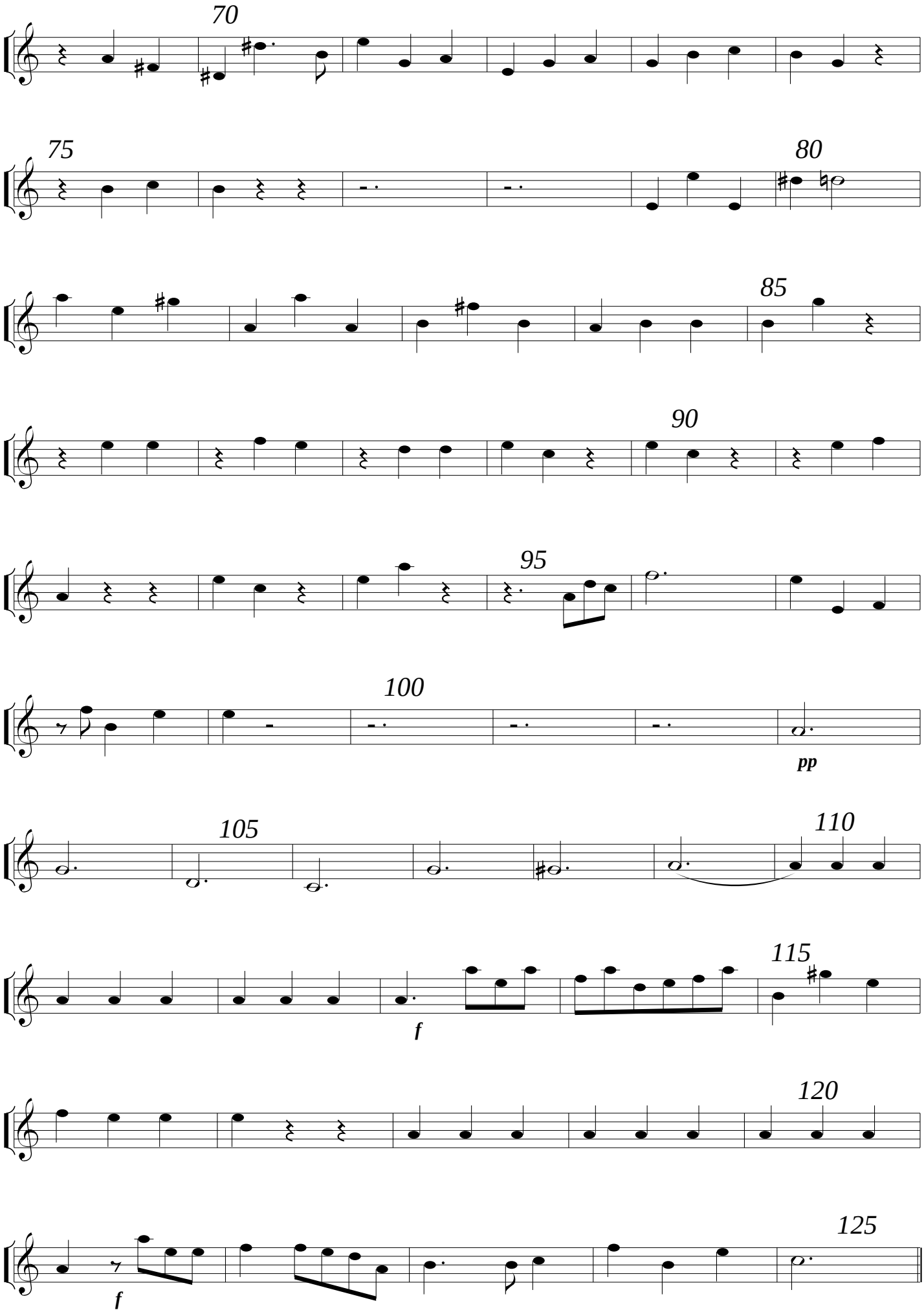
Arrangement and Typesetting (c) 1997 Peter J Billam

Free from www.pjb.com.au !

IV



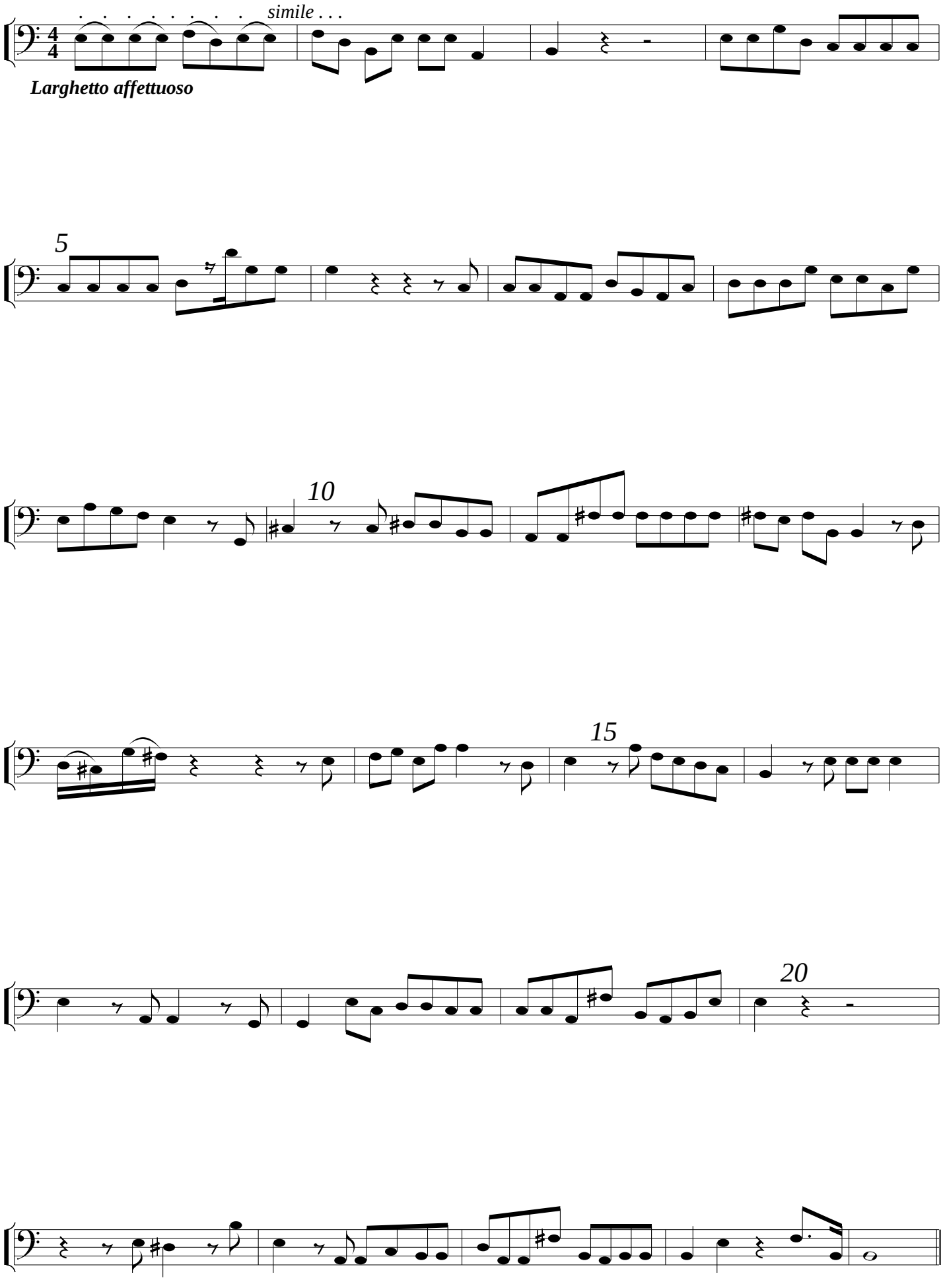
Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*



Arrangement and Typesetting (c) 1997 Peter J Billam

Free from www.pjb.com.au !

Concerto Grosso Op 6 No 4



Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

II

Allegro

5

Soprani 1 . . .

Soprani 2 . . .

10

Tenor . . .

15

20

25

30

35

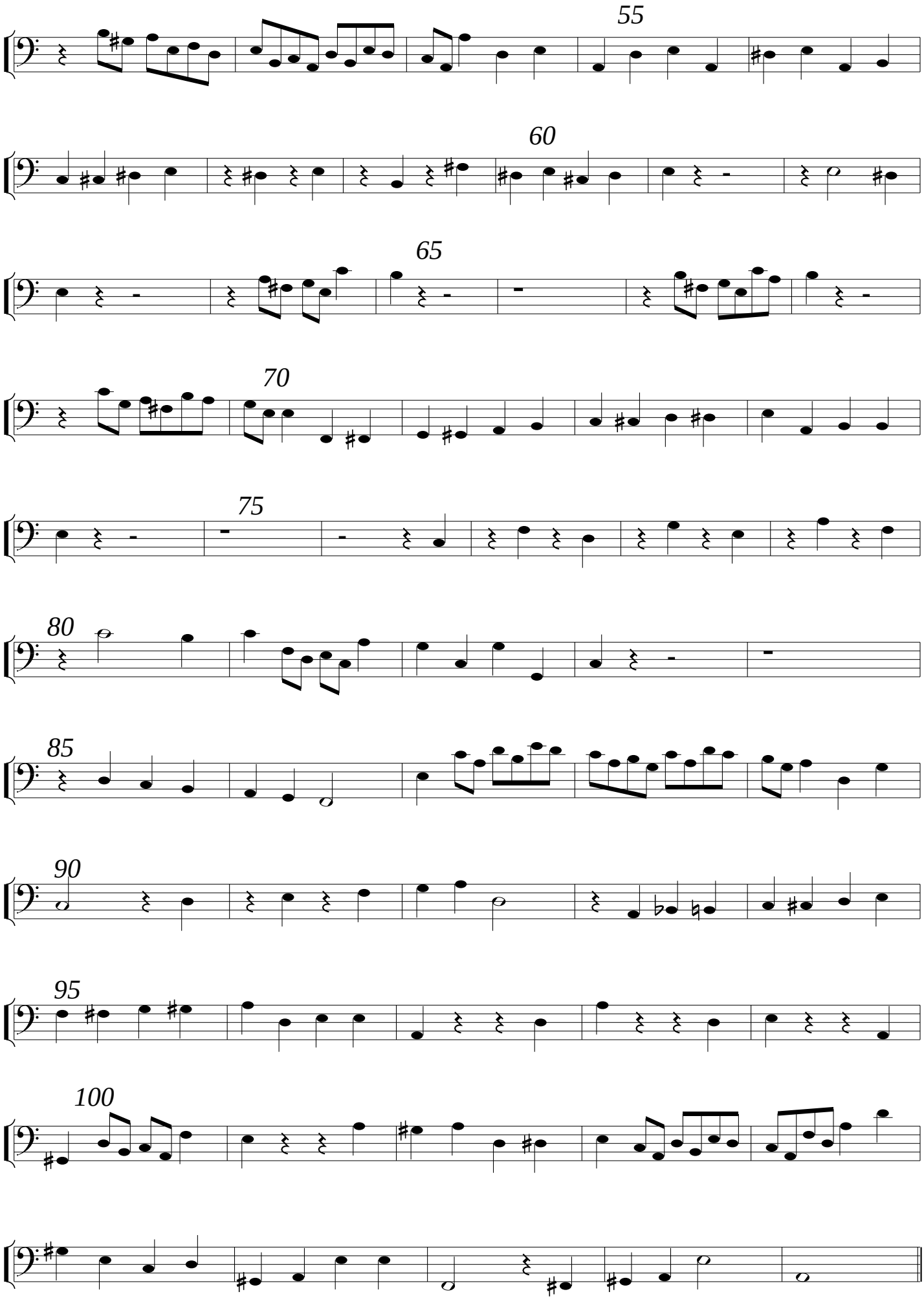
40

45

50

Arrangement and Typesetting (c) 1997 Peter J Billam

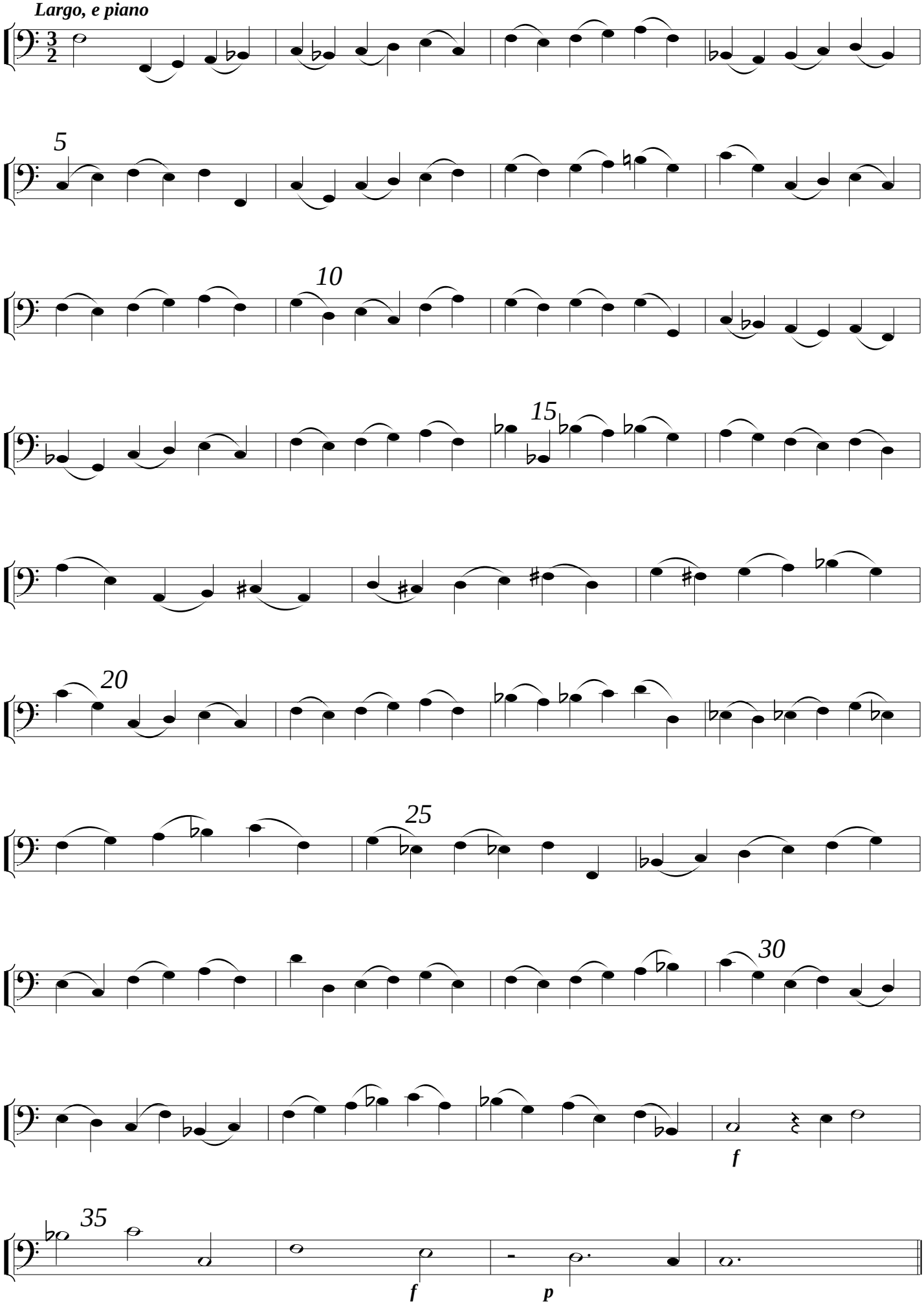
Free from www.pjb.com.au !



Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

III

Largo, e piano

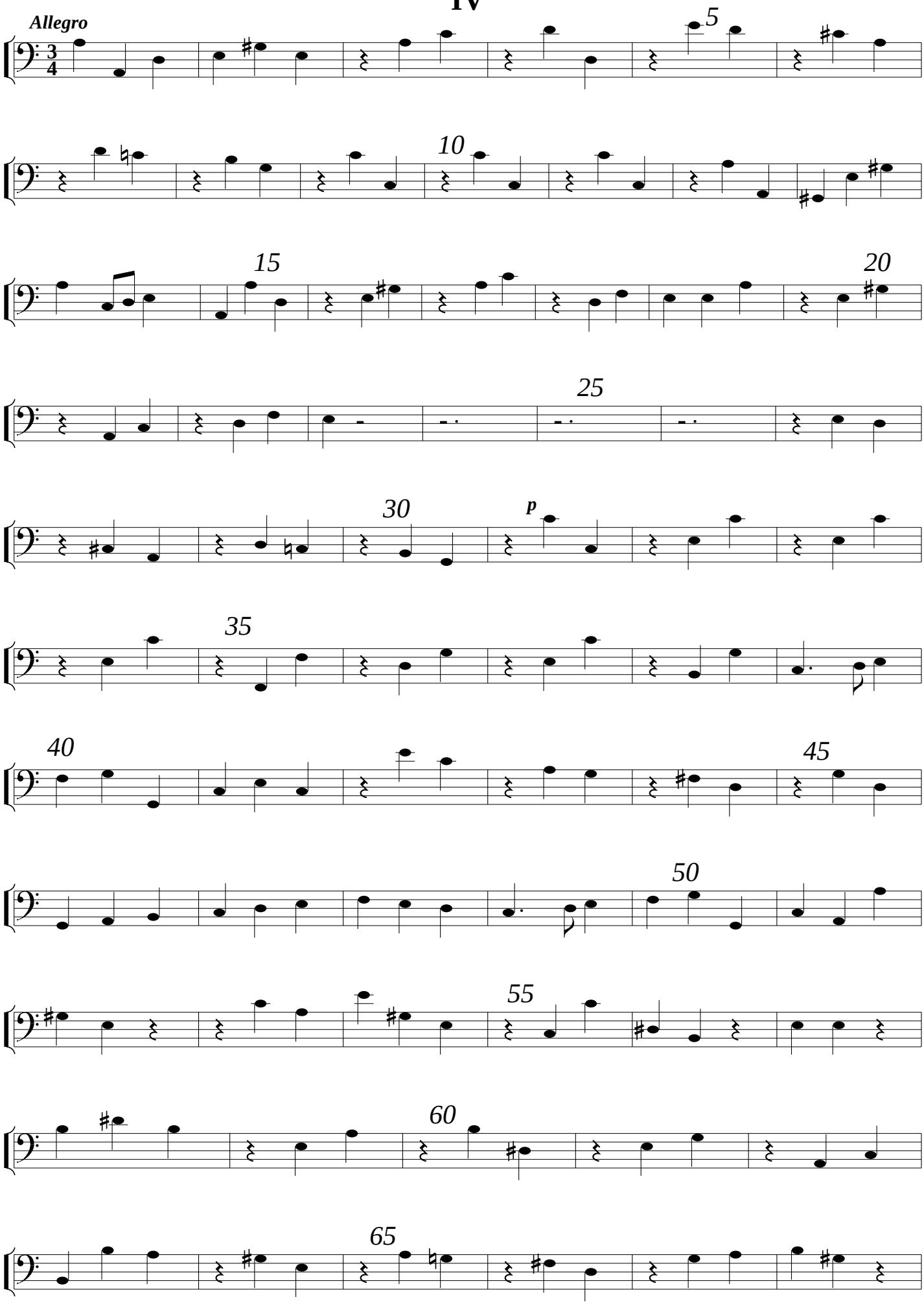


Arrangement and Typesetting (c) 1997 Peter J Billam

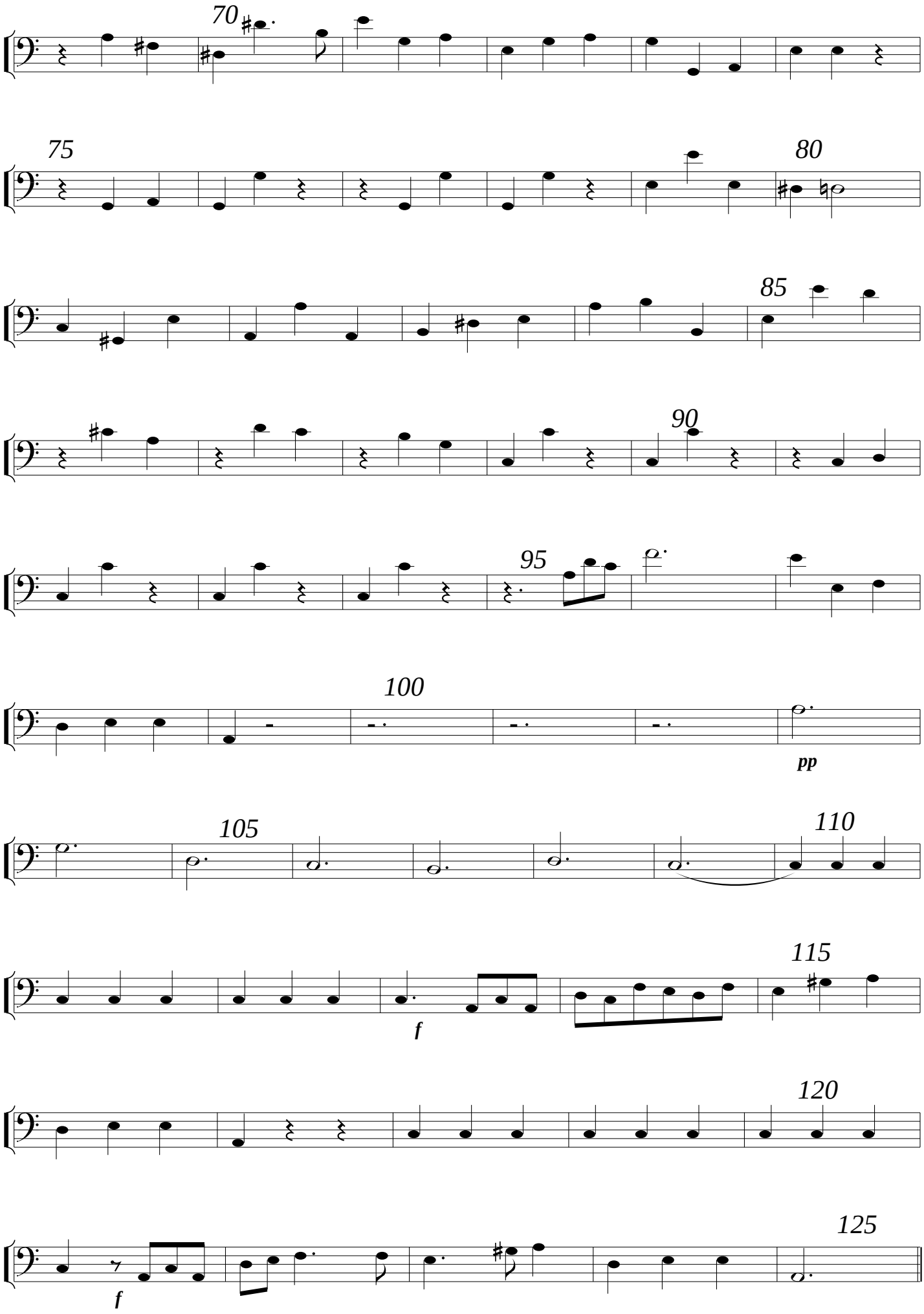
Free from www.pjb.com.au !

IV

Allegro

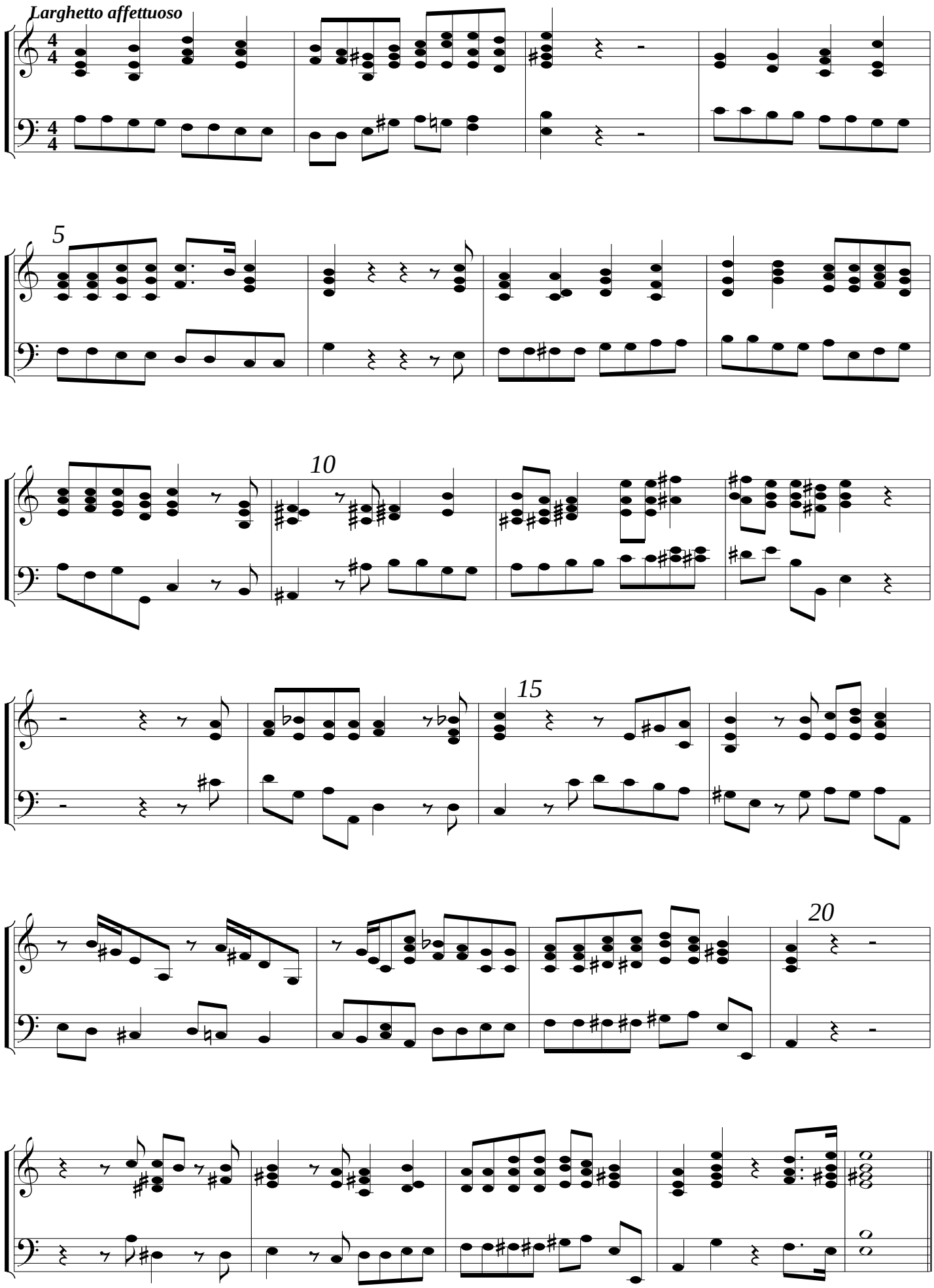


Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*



Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

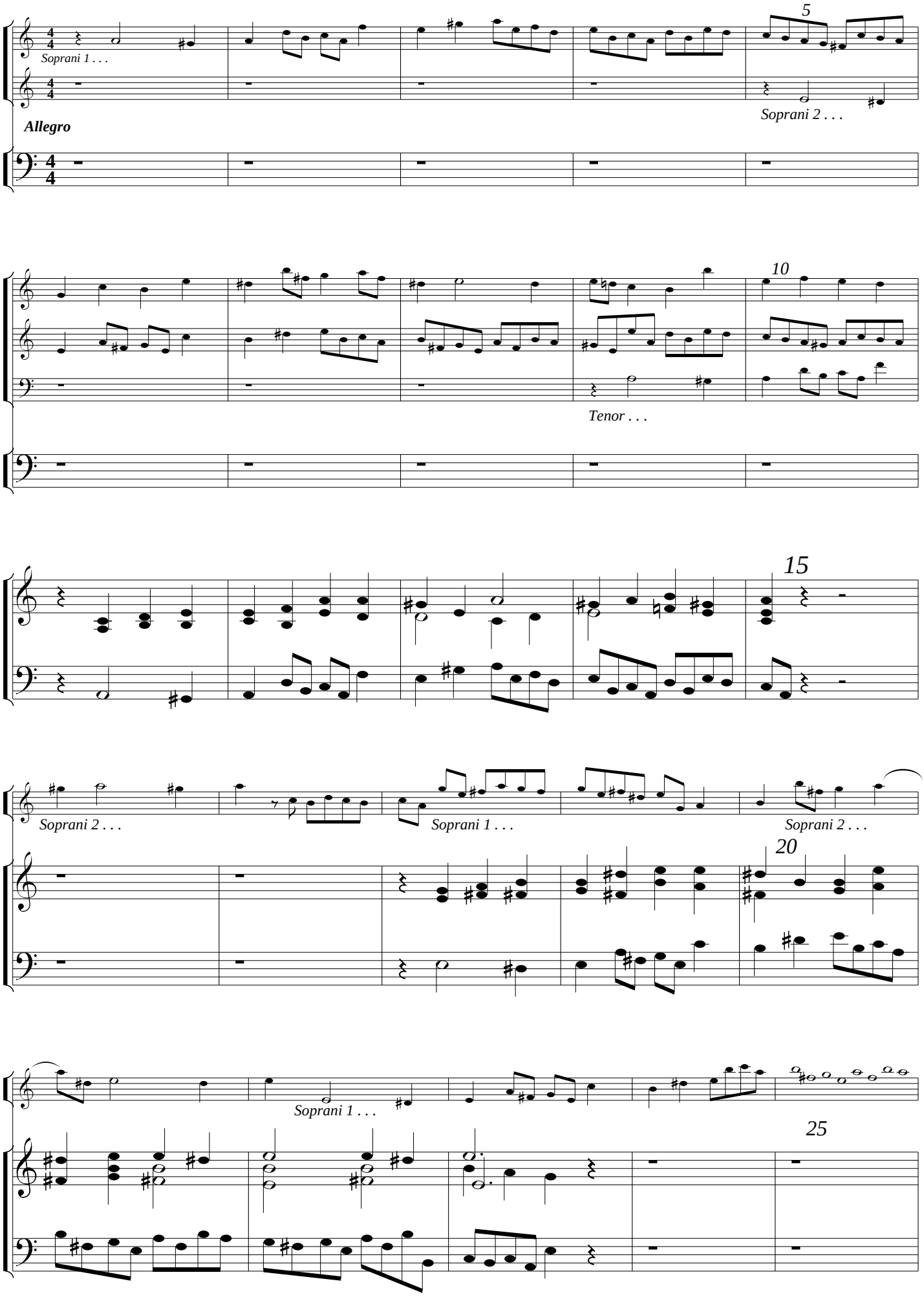
Concerto Grosso Op 6 No 4



Arrangement and Typesetting (c) 1997 Peter J Billam

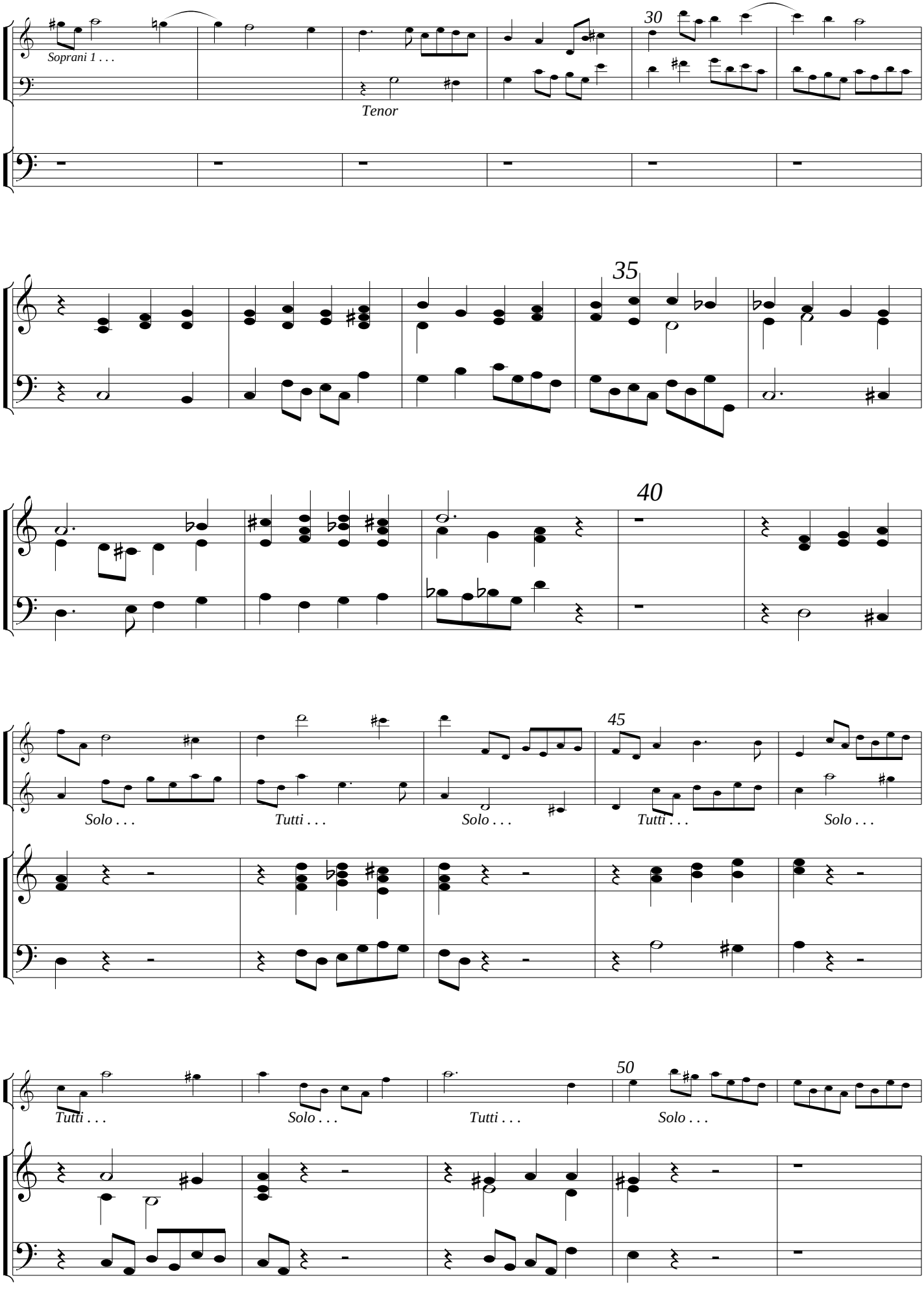
Free from www.pjb.com.au !

II

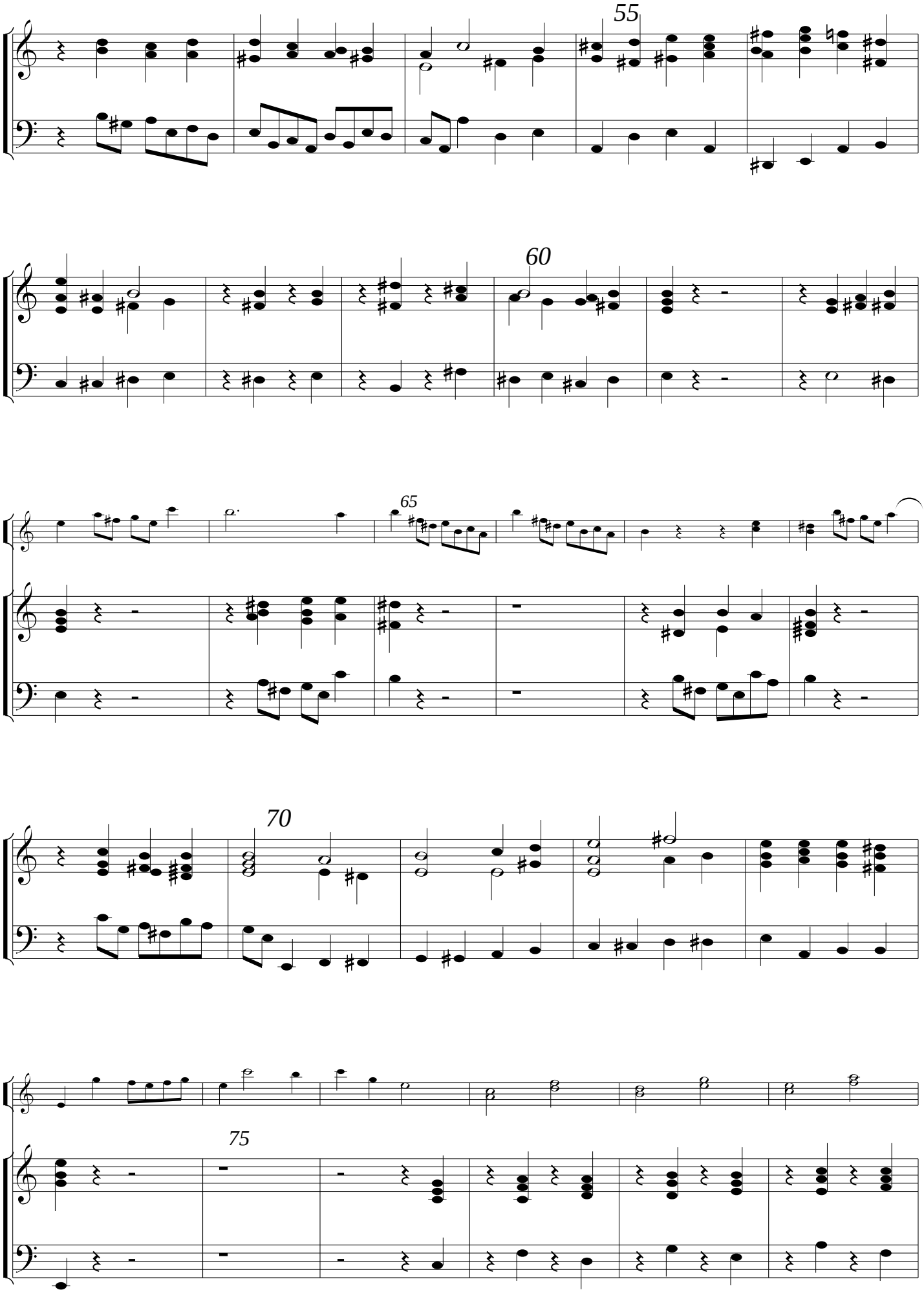


Arrangement and Typesetting (c) 1997 Peter J Billam

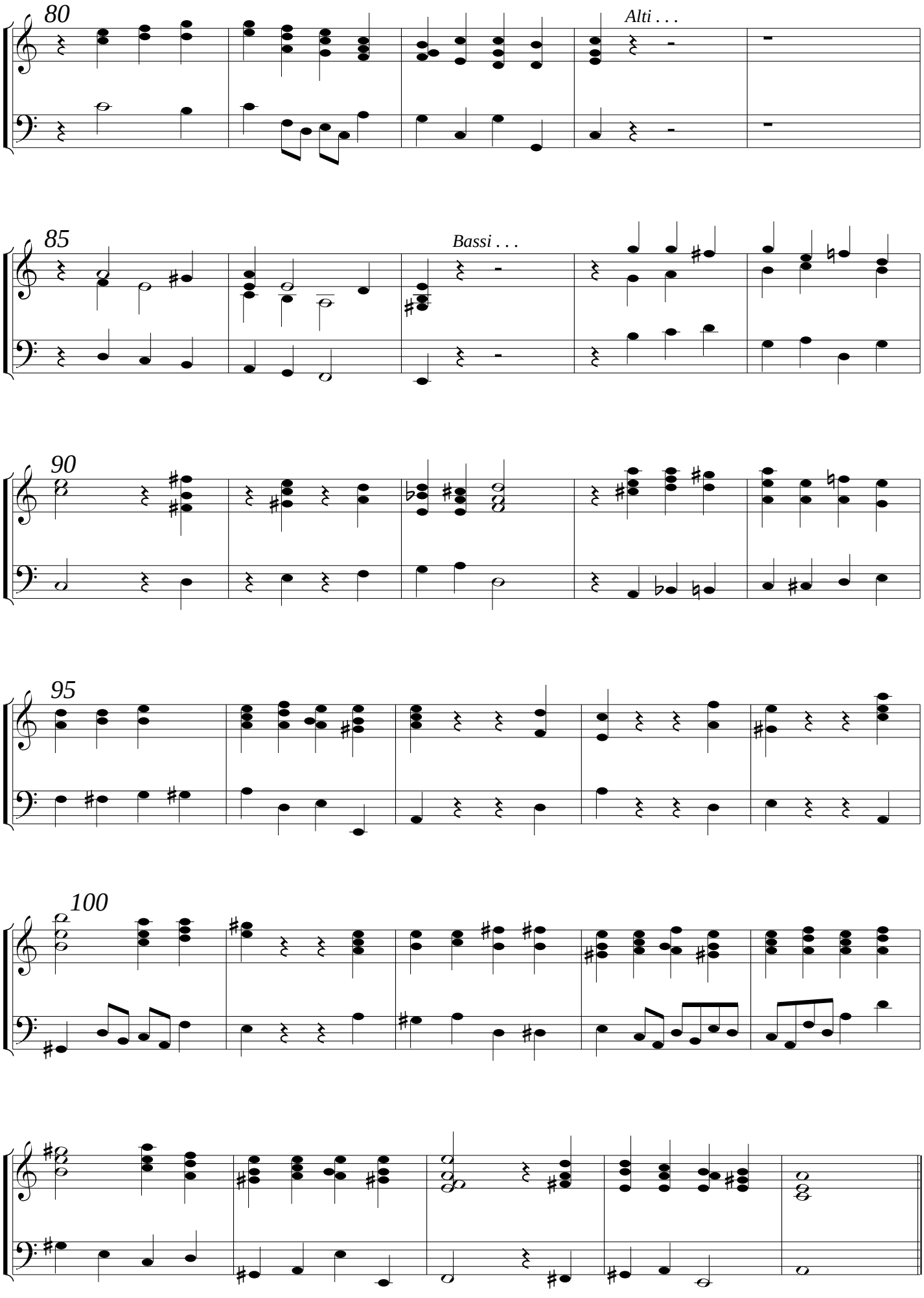
Free from www.pjb.com.au !



Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

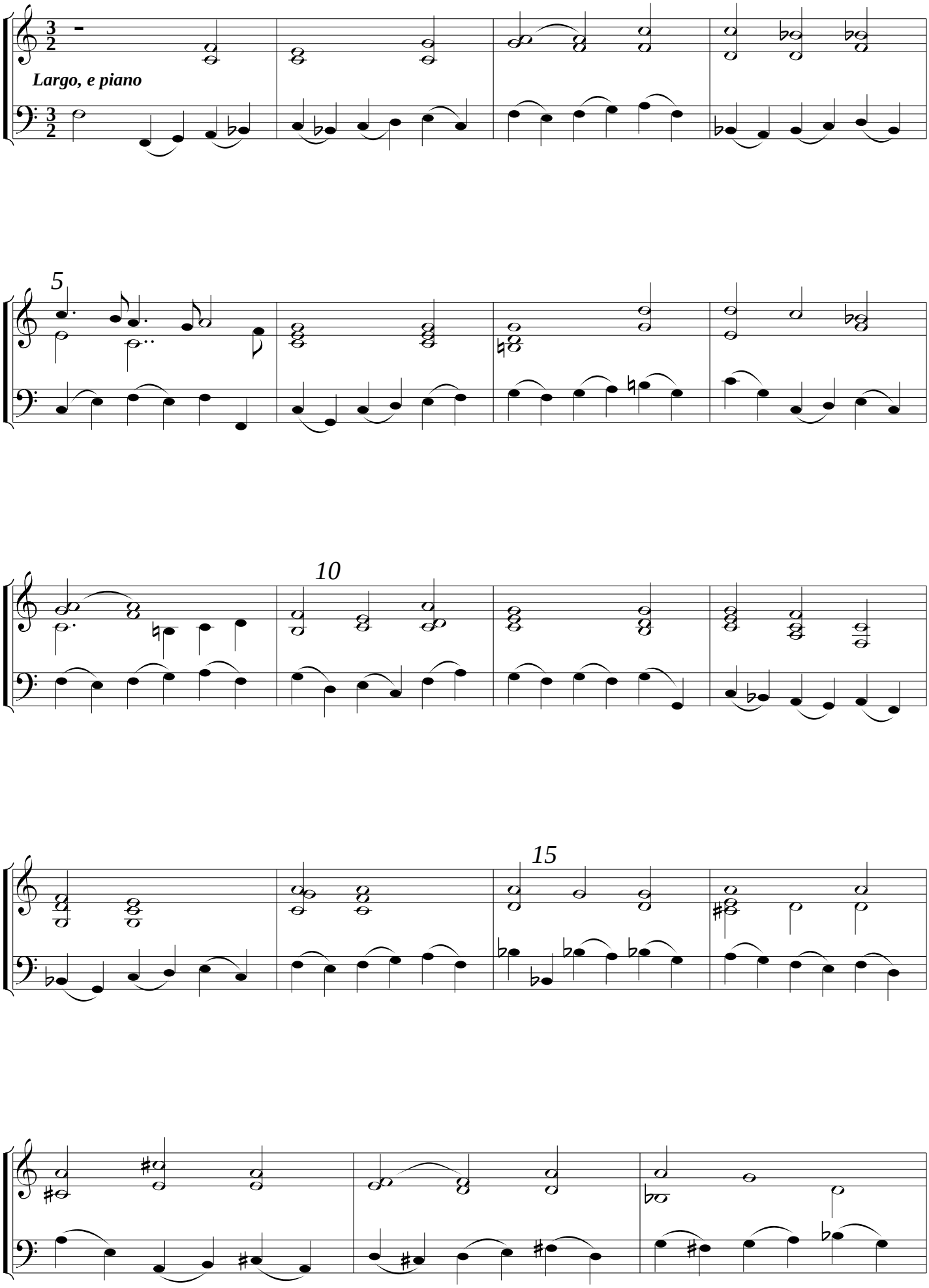


Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*



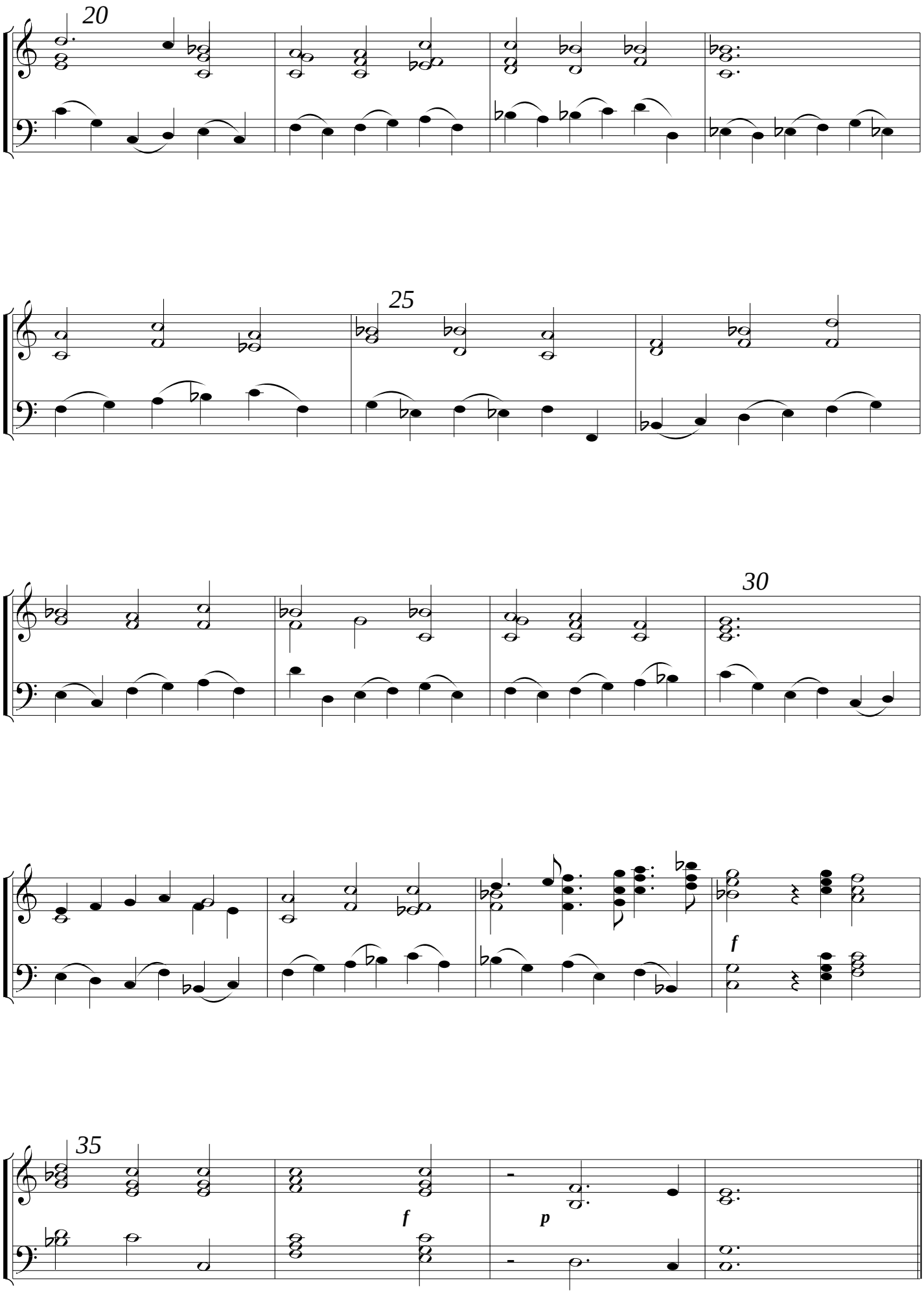
Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

III



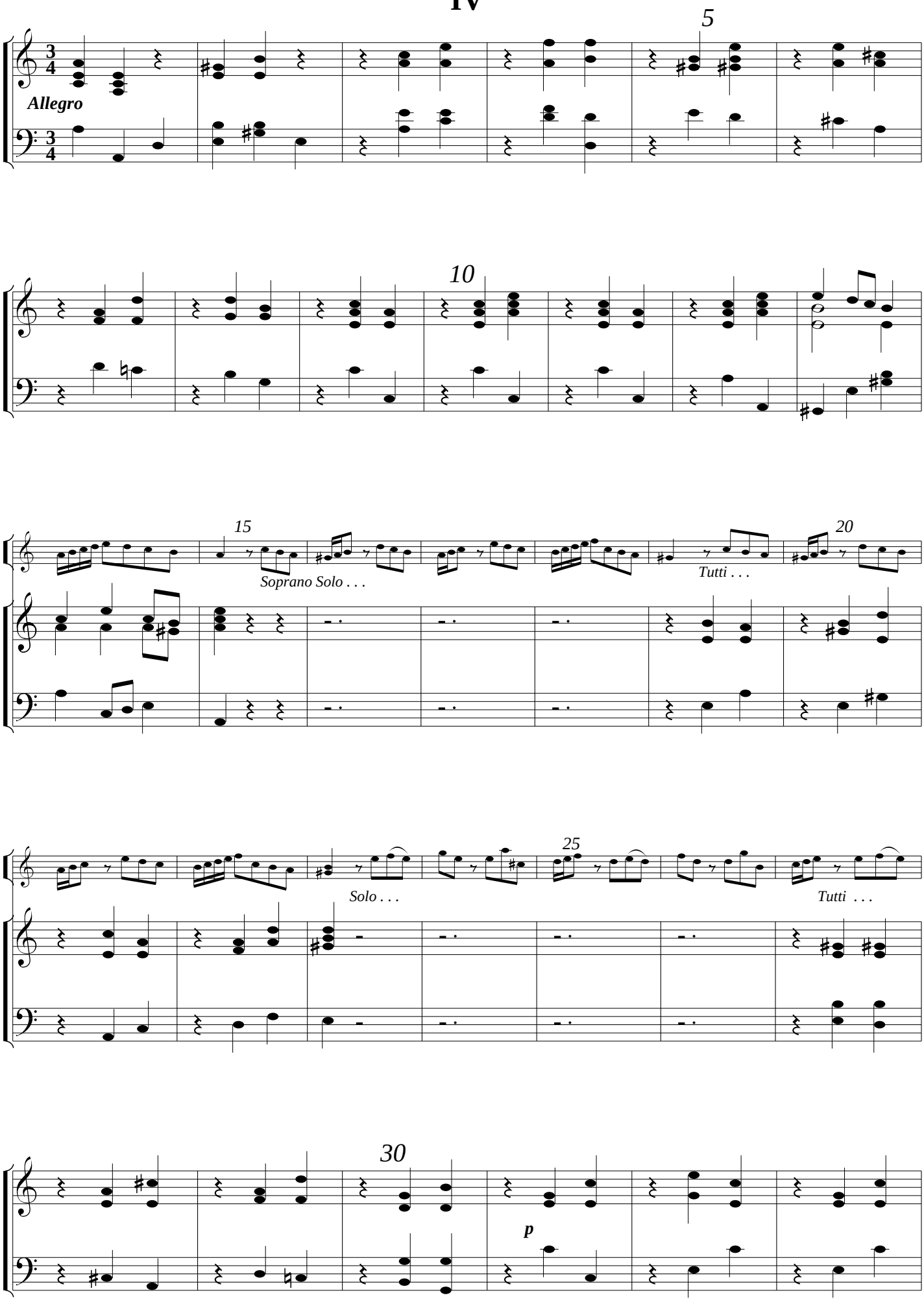
Arrangement and Typesetting (c) 1997 Peter J Billam

Free from www.pjb.com.au !



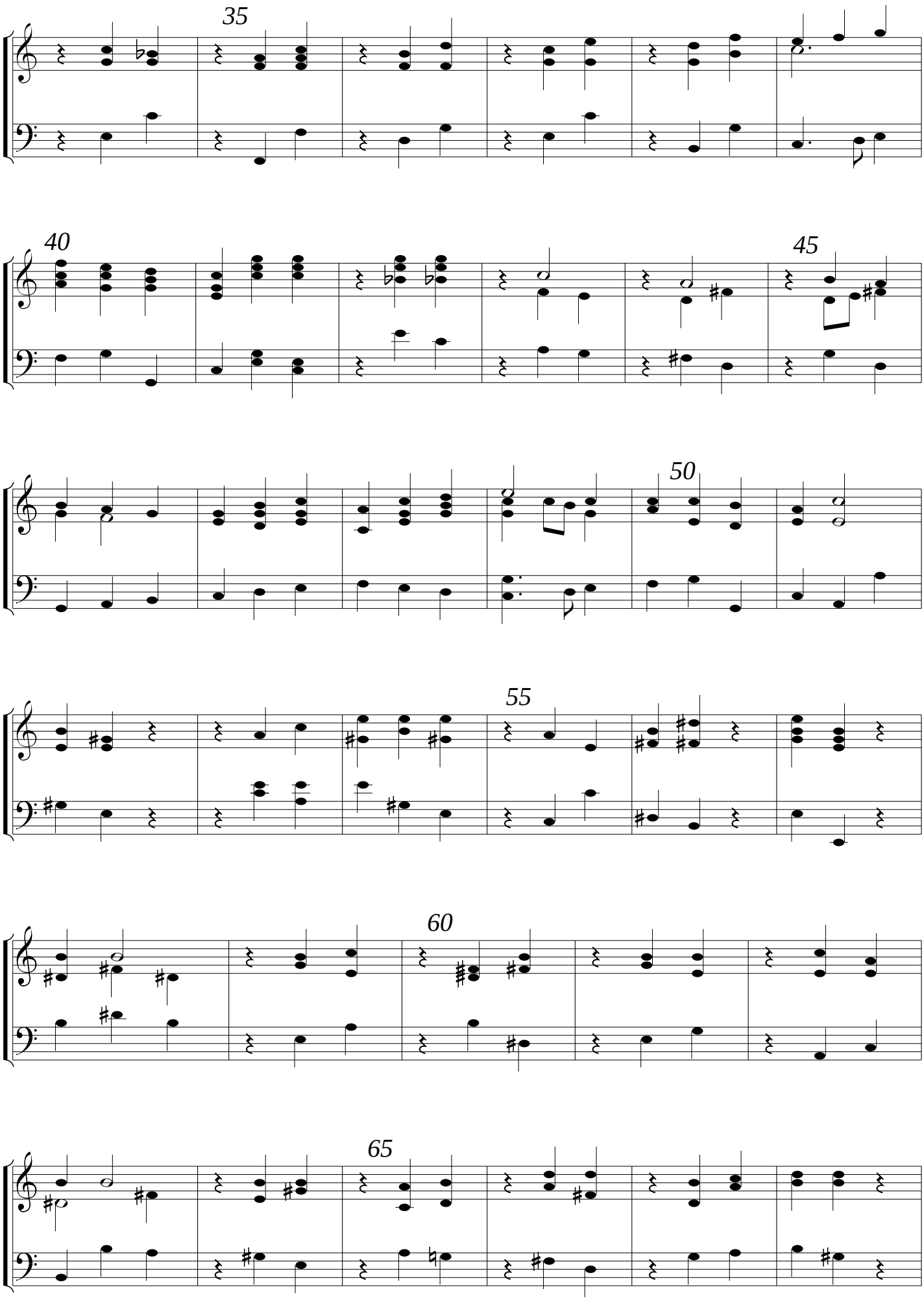
Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

IV

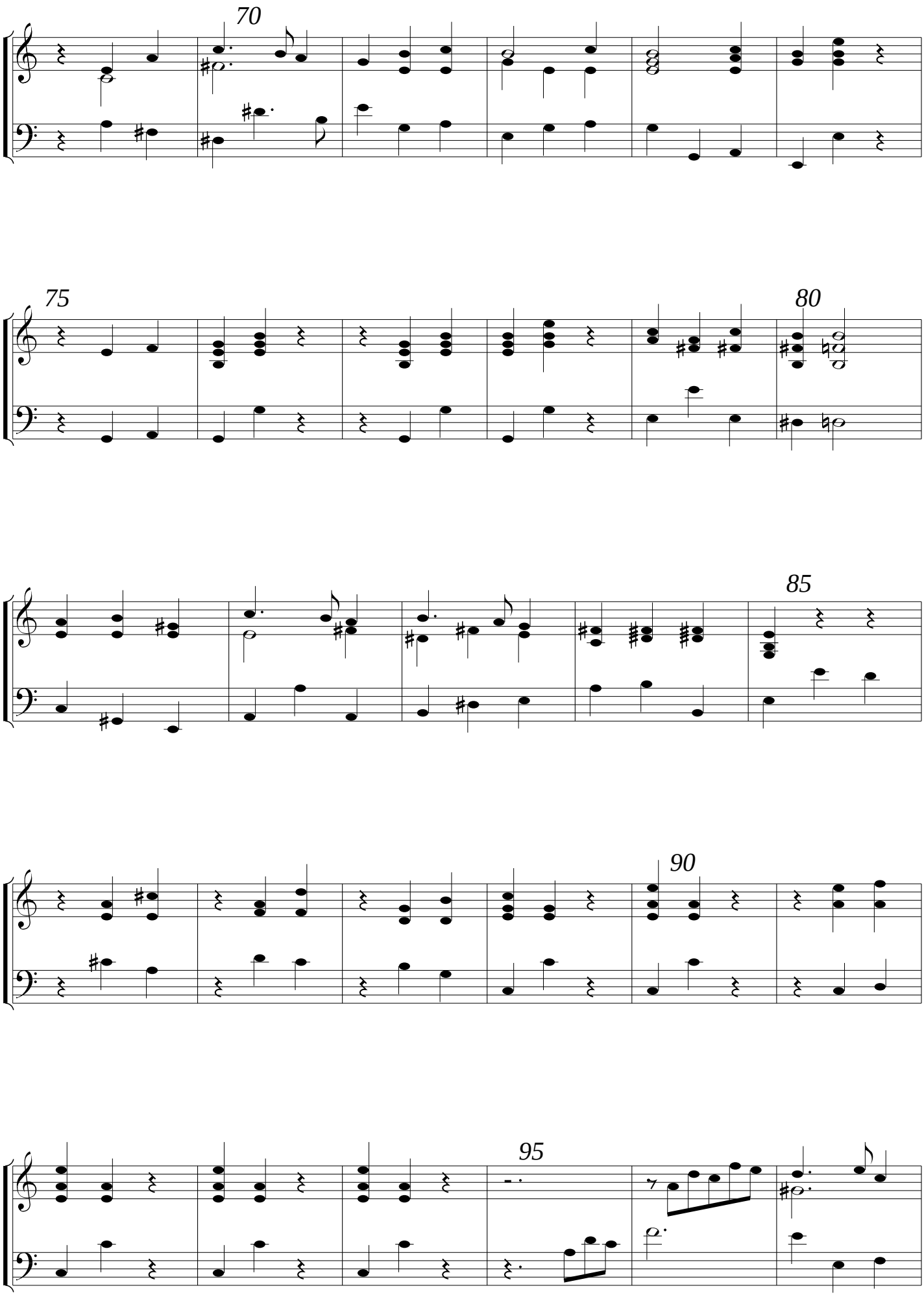


Arrangement and Typesetting (c) 1997 Peter J Billam

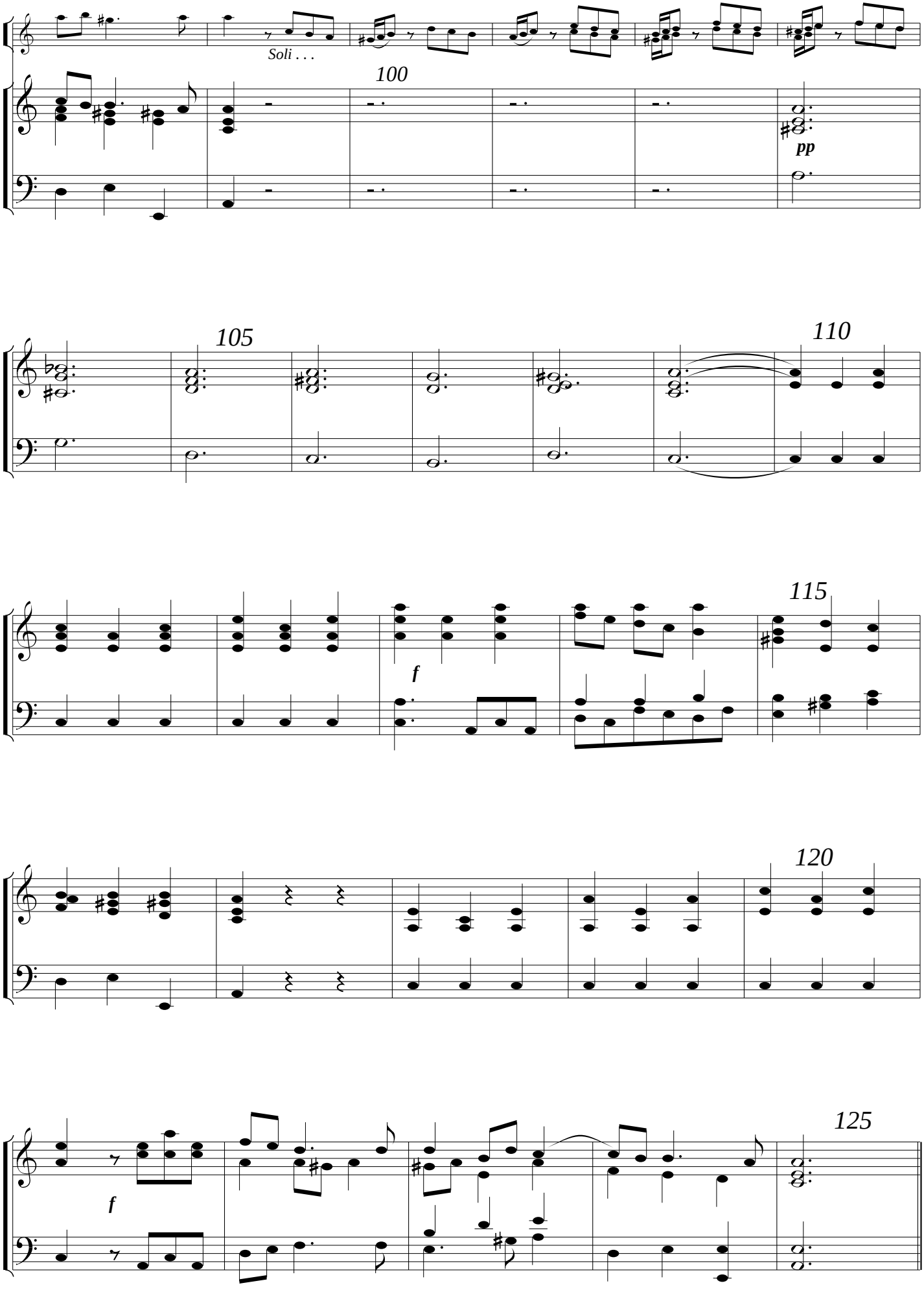
Free from www.pjb.com.au !



Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*



Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*



Arrangement and Typesetting (c) 1997 Peter J Billam *Free from www.pjb.com.au !*

Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and harpsichord. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, with on-line delivery, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

Compositions at *www.pjb.com.au* include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATTB recorders, 1988; *A Suite of Curves*, trombone (or horn) and piano, 1990; *Two Recorder Duets*, alto recorders, or other melody instruments, 1991; *Trombone Quintet*, trombone, flute, piano, bass, and percussion, 1994; *Three Songs*, on poems by Jack Kerouac, Vikram Seth and Dylan Thomas, voice and piano (only the first and third of these are available), 1994; *Piano Study*, piano, 1994; *Four Dances*, various ensembles including recorder quartet, string quartet, 1995; *The Poet in the Clouds*, on a poem by S. T. Coleridge, SATB choir, 1995; *Tres Casidas del Diván del Tamarit*, on poems by Federico García Lorca, voice and piano, 1997; *Three Suites*, for the solo line, piano, and piano and a solo line, 2000; *Die Zeiten*, on poems by Kästner, Bachman and Jünger, choir (only the second and third of these are available), 2000; *Three Duets* for flutes, 2001; *For Four Hands* for piano four hands, 2002; *Three Preludes* for piano, 2003; *Second Solo Suite* for flute, violin, viola or cello, 2003; *Guitar Duet* for two guitars, 2006; *We Who Mourn* for choir, 2007; *Trio With Guitar* for guitar and two clarinets or two recorders or two violas, 2008.

Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Flute Sonata BWV 1031* transposed into G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3, from the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; *Fuga Canonica in Epidiapente* for keyboard and melody instrument; from the *Art of Fugue*: *Contrapuncti 1* and *4* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I*, *II* and *III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Johannes Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. By G. F. Händel: *Concerto Grosso in A minor* op 6 no 4, harpsichord and recorders; *Recorder Sonata in Bb* no 5, in G for tenor recorder and keyboard. By other composers: *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATTB recorders, and for flute choir; *Telemann, Twelve Flute Fantasias*, recorder; *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Easy Classical Pieces*, Bb trumpet and piano.

Www.pjb.com.au offers innovative and unusually **generous and useful licensing conditions**:

- You may not redistribute the piece in electronic form
- You may print out or photocopy as many copies as you wish
- You may give these copies to whoever you want
- You may freely perform the piece to live audiences; performing rights are waived

These are extremely practical and generous copyright conditions, and have been devised so as to be as useful to you as possible. Feel free to visit . . .

www.pjb.com.au