

Concerto

B♭ Major

HWV 301

Tenor Saxophone & Piano / Organ

Arr.: Klemens Schnorr

Georg Friedrich Händel

EMR 33461

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Concerto

B $\flat$ Major

Georg Friedrich Händel

Arr.: Klemens Schnorr

Adagio

Tenor Saxophone

Piano /
Organ

5

9

12

15

rit.

p

f

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Allegro

Measures 1-5: The piece begins with a piano introduction. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. A forte (*f*) dynamic is indicated at the start.

Measures 6-10: The main melody enters in the right hand, marked with a forte (*f*) dynamic. The left hand continues its accompaniment, with a mezzo-forte (*mf*) dynamic indicated in measure 8.

Measures 11-14: The melody continues with some chromatic movement. The left hand accompaniment remains consistent, with a forte (*f*) dynamic indicated in measure 13.

Measures 15-19: The melody features a series of sixteenth-note runs. The left hand accompaniment includes some chordal textures. A mezzo-forte (*mf*) dynamic is indicated in measure 17.

Measures 20: The piece concludes with a final chord in the right hand and a sustained bass note in the left hand, both marked with a piano (*p*) dynamic.

Siciliana Largo

Measures 1-4 of the piece. The music is in 6/8 time with a key signature of two flats. The tempo is marked 'Largo'. The first measure starts with a piano (*p*) dynamic. The right hand features chords and moving lines, while the left hand provides a steady bass accompaniment.

Measures 5-8. Measure 5 begins with a treble clef staff containing a whole rest. The piano (*p*) dynamic is indicated at the start of measure 6. The right hand continues with chords, and the left hand maintains the bass line.

Measures 9-12. The right hand features a melodic line with eighth notes and some tied notes. The left hand continues with a steady bass accompaniment.

Measures 13-17. The right hand continues with a melodic line, including some chromatic movement. The left hand provides a consistent bass accompaniment.

Measures 18-21. The right hand features a melodic line with some chromaticism. The left hand continues with a steady bass accompaniment.

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