



Mike Magatagan

United States (USA), SierraVista

"My Song Shall be Always" for Clarinet Quartet (HWV 252 No. 1) 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:	"My Song Shall be Always" for Clarinet Quartet [HWV 252 No. 1]
Composer:	Haendel, Georg Friedrich
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	4 clarinets (quartet)
Style:	Baroque
Comment:	George Frideric Handel (1685 - 1759) was a German-born British Baroque composer, famous for his operas, oratorios, anthems and organ concertos. Handel was born in 1685, in a family indifferent to music. He received critical musical training in Halle, Hamburg and Italy before settling in London (1712) and becoming a naturalised British subject in 1727. By then he was strongly influenced by the great composers of the Italian Baroque and the middle-... (more online)

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



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"My Song Shall be Always"

from Chandos Anthem VII No. 1

G.F. Händel (HWV 252) 1717-18

Arranged for Clarinet Quartet by Mike Magatagan 2013

Moderato

mf

Bb Clarinets

mf

Bass Clarinet

mf

C1

C2

C3

BC

f

sfp

sfp

sfp

sfp

The musical score is arranged for a Clarinet Quartet, featuring four parts: Bb Clarinets (two staves), Bass Clarinet (one staff), and Clarinets in C (C1, C2, C3, and BC, each with one staff). The piece is in 3/4 time and begins with a **Moderato** tempo. The initial dynamics are marked *mf* (mezzo-forte). The score is divided into three systems. The first system shows the initial entries of the instruments. The second system features more complex rhythmic patterns and melodic lines. The third system includes a dynamic shift to *f* (forte) for the C1 part and *sfp* (sforzando piano) for the other parts, indicating a more intense section of the music.

20

C1
C2
C3
BC

21

C1
C2
C3
BC

mf

22

C1
C2
C3
BC

sfp

f

23

C1
C2
C3
BC

mf

mf

33

C1
C2
C3
BC

37

C1
C2
C3
BC

mf

41

C1
C2
C3
BC

p

44

C1
C2
C3
BC

mf *mp*

47

C1 *crescendo* *mf* *tr*

C2

C3

BC

50

C1

C2

C3

BC *p*

53

C1

C2

C3

BC *mf* *mf*

56

C1

C2

C3

BC

Musical score for measures 54-57, featuring four staves: C1, C2, C3, and BC. The music is in a common time signature with a key signature of one flat. The C1 part has a long melodic line with a slur. The C2, C3, and BC parts provide harmonic support with various rhythmic patterns.

Musical score for measures 58-61. The C1 and C3 parts feature a melodic line with a slur and a *mp* dynamic marking. The C2 part has a rhythmic accompaniment. The BC part is mostly silent, with a few notes at the beginning.

Musical score for measures 62-65. The C1 and C3 parts have a melodic line with a slur and a *mf* dynamic marking. The C2 part has a rhythmic accompaniment. The BC part is mostly silent, with a few notes at the end.

Musical score for measures 66-69. The C1 and C3 parts have a melodic line with a slur and a *rit.* dynamic marking. The C2 part has a rhythmic accompaniment. The BC part has a rhythmic accompaniment. The C1 and C2 parts end with a *tr* (trill) marking.