



Concerto Grosso


Opus 6, No. 3

(Polonaise)

GEORGE FREDERICK HANDEL

Arranged by TIM McCARRICK

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 8 2nd Violin
 - 5 3rd Violin (Viola )
 - 5 Viola
 - 5 Cello
 - 5 String Bass
-

NOTES TO THE CONDUCTOR

The landmark collection of concertos that is Handel's Opus 6 produced some of the finest string playing in the entire Baroque period. This enchanting polonaise in the key of G Major is a rarity; it is one of the only times Handel specifically placed and named a dance form movement into a concerto grosso. (Instead he chose purely instrumental music with only tempo markings such as *Allegro* or *Andante*.) In keeping with the style, your soloists or first desk players get a few "concertino" passages while your "ripieno" players rejoin them at the tutti. This is solid Baroque literature and very true to the original. Many people know the somber polonaises from Chopin in the romantic era, but historically they were elegant and upbeat. The word "polonaise" simply means "from Poland" and is used as the name of this elegant dance, usually a promenade of couples. So the tempo of this piece must never be too fast. Also the phrasing is unusual with the second beat being the *beginning* of the musical phrase that leads to the downbeat. I hope you enjoy this unusual work from G.F. Handel!

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Concerto Grosso, Opus 6, No. 3

(Polonaise)

CONDUCTOR SCORE

Duration - 5:10

George Frederick Handel
Arranged by Tim McCarrick**Andante grazioso** (♩ = 86-96)

Violins

Viola
(Violin III)

Cello

String Bass

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

mp

1

2

3

4

5

6

7

9

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

mf

f

mf

f

mf

p

8 9 10 *p* 11

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

f

f

f

12 13 14 *f* 15

17 *div.*

V

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

16 17 18

21 Solo or First desk *tr*

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

19 20 21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

22 23 24 25

ff

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

26 27 28

f Tutti

f Tutti

Soloist

f Tutti

The musical score for measures 29-31 is as follows:

- Violins I (Vlns. I):** Treble clef, key of D major. Measure 29: Quarter notes D4, E4, F#4, G4. Measure 30: Quarter notes A4, B4, C#5, D5. Measure 31: Quarter notes E5, D5, C#5, B4.
- Violins II (Vlns. II):** Treble clef, key of D major. Measure 29: Quarter note D4, half note E4. Measure 30: Quarter note F#4, half note G4. Measure 31: Quarter note A4, half note B4.
- Viola (Vln. III):** Alto clef, key of D major. Measure 29: Quarter note D4, half note E4. Measure 30: Quarter note F#4, half note G4. Measure 31: Quarter note A4, half note B4.
- Cello:** Bass clef, key of D major. Measure 29: Quarter note D3, half note E3. Measure 30: Quarter note F#3, half note G3. Measure 31: Quarter note A3, half note B3.
- String Bass (Str. Bass):** Bass clef, key of D major. Measure 29: Quarter note D3, half note E3. Measure 30: Quarter note F#3, half note G3. Measure 31: Quarter note A3, half note B3.

Violins I and II, Viola (Violin III), Cello, and String Bass. Measures 32-36. The score shows a sequence of notes and rests, with a repeat sign and first/second endings in measures 35 and 36. A large red watermark 'Legal User Required' is overlaid on the score.

37

Solo or First desk

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p

f

p

f

p

f

37

p 38

39

40

Solo or First desk

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p

f

p

f

41

42

43

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

44 45 46 47

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

48 49 50 51

Tutti

f

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

52 53 54

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

55 56 57

Solo or First desk

-4

58

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

58

59

60

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

61

62

63

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

Tutti

f

V

-1

64 65 66

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

tr

tr

67 68 69

70

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

-2

V

70 71 72 73

rit. 2nd time only

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

1.

2.

74 75 76 77