

STRING EXPLORER SERIES

Pastorale

From "The Christmas Concerto"

Arcangelo Corelli

Arranged by Andrew H. Dabczynski

INSTRUMENTATION

Conductor Score.....	1
Violin I	8
Violin II	8
Viola	5
Violin III (Viola 	3
Cello.....	5
String Bass.....	5
Piano Accompaniment.....	1

HIGHLAND/ETLING

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Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

PROGRAM NOTES

While it is not known exactly when Arcangelo Corelli (1653–1713) composed each of his *Twelve Concerto Grossi*, *Opus 6*, it is clear that the pieces were commissioned by Cardinal Pietro Ottoboni and published in 1714 after the composer's death. The "Concerto Grosso in G minor, Op. 6, No. 8" bears the inscription *Fatto per la notte di Natale* ("Made for the night of Christmas"), and has since become known simply as Corelli's "Christmas Concerto." There is evidence that it was composed around 1690, because records exist of the composer having performed "a Christmas concerto" that year for the pleasure of his patron, the Cardinal. While Corelli did not originate the *concerto grosso* form, he became a master of the style, and the "Christmas Concerto" is quite typical. It was originally scored for an ensemble consisting of two solo concertino violins and one solo cello, a full accompanying *ripieno* string orchestra, and harpsichord continuo. Corelli is still recognized as one of the first true masters of both violin playing and teaching, and was known in his day for his rich tone and lyrical performing style. This is reflected in the last movement of the "Christmas Concerto," the "Pastorale" movement, with its elegant melodies and quiet ending that convey the peace of Christmas Eve.

NOTES TO THE CONDUCTOR

This arrangement maintains the gentle essence of the *concerto grosso* movement of this well known work while all sections have an opportunity to play the rich melodies and counterpoint. The lyricism and musicality of this piece is incredibly touching, yet it is remarkably uncomplicated to rehearse and perform.

The peace and beauty of the work lie in the elegance of the primary melody, accompanied by a simple parallel harmony and sustained pedal point. Originally in 12/8 meter, this arrangement is simplified to 3/4. It begins with the melody in the first violins while accompanied by seconds and violas in parallel thirds, all over pedal tones in the cello/bass (mm. 1–20). The violas and celli then repeat the melody with harmony in the celli, while an upper pedal is played in the first violins and a lower pedal in the bass (mm. 21–30). The orchestra takes over the original solo *concertino* lines (mm. 31–42), with important suspensions in the celli, as the bass momentarily disappears. A return to the orchestral *ripieno* follows (mm. 42–45), leading to an extended secondary theme (mm. 46–62) that balances the opening section. A *da capo* return to the opening section (mm. 1–30) leads to a calm, fading coda (mm. 63–82). While the piece maintains a gentle lilting rhythm throughout, legato bowing should be emphasized to avoid an over-emphasized, "sing-song" rhythmic feeling of 3. Emphasizing the printed contrasting dynamics will help emulate the *concertino/ripieno* contrasts of the original *concerto grosso*.

Pastorale

3

CONDUCTOR SCORE

Duration - 2:30

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Moderato (♩ = 140)

Violins
I *mf*
II *mf*

Viola (Violin III)
mf

Cello
mp

String Bass
mp

Piano Accompaniment
mf

1 2 3 4 5

Vlins.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

6 7 8 9 10 11

4

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Piano Accomp.

12 13 14 15 16 17

mf

21

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Piano Accomp.

18 19 20 21 22 23

mp

To Coda ☐

Score for measures 24-29. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Piano Accomp. The key signature is one sharp (F#). The tempo is marked *p* (piano). The score ends with a Coda symbol.

Measures 24, 25, 26, 27, 28, 29.

Score for measures 30-35. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Piano Accomp. The key signature is one sharp (F#). The tempo is marked *mp* (mezzo-piano). The score ends with a Coda symbol.

Measures 30, 31, 32, 33, 34, 35.

4

V

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

mp

Piano Accomp.

36 37 38 39 40 41

V

mf

I

Vlns.

II

mf

Vla.
(Vln. III)

mf

Cello

Str. Bass

mf

Piano Accomp.

42 43 44 45 46 47

47

4 4 4

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

48 49 50 51 52 53

p

55

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

54 55 56 57 58 59

mf

D.C. al Coda

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

p

D.C. al Coda

Θ Coda

mf

60 61 62 63 64

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

p

p

p

p

p

65 66 67 68 69 70

72

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

mf

71 72 73 74 75 76

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

mp

p

pp

77 78 79 80 81 82

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