

ALLEGRO

From Concerto Grosso Op. 6, No. 1

George Frideric Handel

Arranged by Deborah Baker Monday

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

Some of the most exuberant music from the Baroque period comes to us from George Frideric Handel, composer of *Messiah*, among many other masterpieces. This exciting movement is a perfect example of his most joyous music and is an excellent choice for concert or festival. The four-measure melodic theme in G major occurs throughout the piece and is passed among all instruments. A half-step figure is also a common motive with easily accessible fingerings provided. This piece features simple quarter- and eighth-note rhythms. The accompanying parts are interrelated, and rhythmic independence is limited.

Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

-
shift

'
bow lift/reset

(b), (#), (b)
high or low fingerings

▮▮ or V V
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!



Chris M. Bernotas
Director of String Publications



Allegro

From Concerto Grosso Op. 6, No. 1

FULL SCORE
Duration - 2:00

By George Frideric Handel
Arranged by Deborah Baker Monday

Allegro (♩ = 92)

Quarter notes should be detached

Violins

Viola

Cello

String Bass

f

1 2 3 4

Vlins.

Vla.

Cello

Str. Bass

mp

f

mp

3 4

5 6 7 8

9

Vlns. I *mp*

Vlns. II *p*

Vla. *p*

Cello *p*

Str. Bass *p*

9 10 11 12

Vlns. I

Vlns. II

Vla. 4

Cello

Str. Bass

13 14 15 16

17

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

4

-1

17 18 19 20

21

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

4

V V

f

21 22 23 24

Score for measures 25-28, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 25-28 show a sequence of notes and rests across the staves. The key signature is one sharp (F#). The tempo/mood is marked *p* (piano).

Measure numbers: 25, 26, 27, 28.

Score for measures 29-32, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 29-32 show a sequence of notes and rests across the staves. The key signature is one sharp (F#). The tempo/mood is marked *p* (piano).

Measure numbers: 29, 30, 31, 32.

Score for measures 33-36, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 33-36 show a sequence of notes across the staves, with fingerings indicated (1, 2) for the Viola and Cello parts.

Measures 33, 34, 35, 36

Score for measures 37-40, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 37-40 show a sequence of notes across the staves, with fingerings indicated (1, 2, 4) for the Viola and Cello parts. The Viola part includes a dynamic marking *f* (forte).

Measures 37, 38, 39, 40

Violins I
Violins II
Viola
Cello
Str. Bass

41 42 43 44

Violins I
Violins II
Viola
Cello
Str. Bass

45 46 47 48

Preview Only
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Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

49 50 51 52

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

53 54 55 56

57

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f*

57 58 59 60

-1 -2

Vlns. I *p*

Vlns. II *mp*

Vla. *mp*

Cello *p*

Str. Bass *p*

61 62 63 64

65 66 67 68

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

69 70 71 72

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

76

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

73 74 75 76

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

77 78 79 80

81 82 83 84

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

81 82 83 84

Broaden ($\text{♩} = 84$)

85 86 87 88

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

85 86 87 88