



Belwin

**INTERMEDIATE ORCHESTRA** **STRING OR FULL****HANDELMANIA**

G. F. HANDEL

Arranged by JOHN WHITNEY (ASCAP)

**INSTRUMENTATION**

1	Conductor	1	1st B $\flat$ Trumpet	1	Piano
2	Flute	1	2nd B $\flat$ Trumpet	8	1st Violin
2	Oboe	3	Trombone	8	2nd Violin
1	1st B $\flat$ Clarinet	1	Tuba	5	3rd Violin (Viola T.C.)
1	2nd B $\flat$ Clarinet	1	Mallet Percussion (Bells)	5	Viola
1	B $\flat$ Bass Clarinet	1	Timpani (G-A-D)	5	Cello
2	Bassoon	1	Percussion (Snare Drum, Suspended Cymbal)	5	String Bass
4	F Horn				

**NOTES TO THE CONDUCTOR**

The great composer George Frideric Handel (1685 – 1759) lived during the same time as Johann Sebastian Bach, and wrote more than 100 works for orchestra. HANDELMANIA incorporates four of his best-known melodies in a musical patchwork quilt that concludes with an excerpt from the famous “Hallelujah” chorus from his epic *Messiah*. The beautiful “Largo,” from his opera *Xerxes*, the famous carol “Joy to the World,” and a chorus from *Judas Maccabaeus* complete the work.

Though the piece is wonderful when played by strings alone, student musicians will enjoy the colorful contrasts in style and interplay between winds (or piano) and strings. A majestic and stirring concert closer!

**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.

Belwin/Pop String Editor

**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. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



# Handelmania

CONDUCTOR SCORE  
Duration - 4:35

Moderato (♩ = 84)

G. F. Handel  
Arr. by John Whitney

Flute

Oboe

B♭ Clarinets

Bassoon  
(B♭ Bass Clarinet)

F Horn

B♭ Trumpets

Trombone

Tuba

Mallet Percussion  
(Bells)

Timpani  
(G-A-D)

Percussion  
(Snare Drum,  
Suspended Cymbal)

Piano

Violins

Viola  
(Violin III)

Cello

String Bass

The score is for a conductor and includes parts for the following instruments: Flute, Oboe, B♭ Clarinets (I and II), Bassoon (B♭ Bass Clarinet), F Horn, B♭ Trumpets (I and II), Trombone, Tuba, Mallet Percussion (Bells), Timpani (G-A-D), Percussion (Snare Drum, Suspended Cymbal), Piano, Violins (I and II), Viola (Violin III), Cello, and String Bass. The music is in 4/4 time, G major, and marked Moderato (♩ = 84). Dynamic markings range from *f* (forte) to *pp* (pianissimo). Performance instructions include 'at tip', 'non div.', and 'Solo 4'. A large red watermark 'Preview Use Requires Purchase' is overlaid on the score.

10 *mf*

Fl.

Ob.

I

Cls.

II

Bsn.  
(Bb B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

I

Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

6 *p* 7 8 9 10 *mp* 11

*pizz.*  
*mp*  
*pizz.*  
*mp*

Solo *mf*

Tutti *p* Solo *mf*

*pizz.*

*mf*

*pizz.*

This page contains the orchestral score for measures 12 through 17. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinets I and II (Cls. I, II), Bassoon and Bass Clarinet (Bsn. (B $\flat$  B. Cl.)), Horns (Hn.), Trumpets I and II (Tpts. I, II), Trombone (Trb.), Tuba, Mallets (Mlts.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Violins I and II (Vlins. I, II), Viola (Vla. (Vln. III)), Cello, and String Bass (Str. Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various dynamics such as *mf*, *f*, *pp*, and *mp*, as well as performance instructions like "Play", "arco", "div.", and "Tutti". A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid on the page.

Fl. *mp* *cresc.* *mf*

Ob. *mp* *cresc.* *mf*

I Cls. *mp* *cresc.* *mf*

II Cls. *mp* *cresc.* *mf*

Bsn. (B♭ B. Cl.) *mp* *cresc.* *mf*

Hn. *mp* *mf*

I Tpts. *mp* *mf*

II Tpts. *mp* *mf*

Trb. *mp* *mf*

Tuba *mp* *mf*

Mlts. *mp* *mf*

Timp. *mp* *mf*

Perc. *p* *cresc.* *p* *mf*  
 S.D. Sus. Cym.

Pno. *mp* *cresc.* *mf* (Strings)

I Vlns. *mp* *div.* *cresc.* *mf*

II Vlns. *mp* *cresc.* *mf*

Vla. (Vln. III) *mp* *cresc.* *div.* *mf*

Cello *mp* *cresc.* *mf*

Str. Bass *mp* *cresc.* *mf*



poco rit.

29

Tempo Primo

Play only in absence of piano

Fl.

Ob.

I  
Cls.

II

Bsn.  
(B $\flat$  B. Cl.)

Hn.

I  
Tpts.

II

Trb.

Tuba

Mlts.

Timp.

Perc.

*p*

*p*

*p*

*p*

*p*

*p*

*mf*

*mf*

*p*

*p*

*p*

*p*

*p*

*p*

Pno.

Play Solo

*mf*

poco rit.

29

Tempo Primo

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

*p*

*p*

*p*

*p*

*p*

Fl. *Play*

Ob. *mf Play*

Cl. I *mf Play*

Cl. II *mf Play*

Bsn. (Bb B. Cl.) *mf Play*

Hn. *mp*

Tpts. I *mp*

Tpts. II *mp*

Trb. (Bassoon) *mf*

Tuba *mp*

Mlts.

Timp.

Perc.

Pno.

Vins. I *mp*

Vins. II *mp*

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass *mp*

26645 30 31 32 33 34 35

36

Fl. *mf* *f*

Ob. *mf* *f*

Cl. I *mf* *f*

Cl. II *mf* *f*

Bsn. (Bb B. Cl.) *mf* *f*

Hn. *mf* *f*

Tpts. I *mf* *f*

Tpts. II *mf* *f*

Trb. *mf* *f*

Tuba *mf* *f*

Mlts. *mf*

Timp. *mf*

Perc. *mf* *mp* *mf*

(Strings) *mf* *Play*

Pno. *mf* *mf*

Vlns. I *mf* *f*

Vlns. II *mf* *f*

Vla. (Vln. III) *mf* *f*

Cello *mf* *f* *pizz.*

Str. Bass *mf* *f* *pizz.*

26645

36 37 38 39 40



Fl.

Ob.

Cls. I

Cls. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

arco

arco

41

42

43

44

45

47

Fl.

Ob.

Cls. I

Cls. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

46 47 48 49 50

26645

52 Marcato

Fl. *mp* *f*

Ob. *mp* *f*

I *mp* *f*

Cl. II *mp* *f*

Bsn. (B $\flat$  B. Cl.) *mp* *f*

Hn. *mp* *f*

I *mp* *f*

Tpts. II *mp* *f*

Trb. *mp* *f*

Tuba *mp* *f*

Mlts. *f*

Timp. *mp* *f*

Perc. *mf* *f*

Pno. *f*

52 Marcato

I *mp* *f*

Vlns. II *mp* *f*

Vla. (Vln. III) *mp* *f*

Cello *mp* *f*

Str. Bass *mp* *f*

Fl.

Ob.

I  
Cls.

II

Bsn.  
(B $\flat$  B. Cl.)

Hn.

I  
Tpts.

II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

I  
Vlns.

(Viola)

Play

V

Vla.  
(Vln. III)

Cello

Str. Bass

mf

III  
4

I-2

56 57 58 59 60



Fl.

Ob.

I

Cls.

II

Bsn.  
(Bb B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

I

Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

Fl.

Ob.

I

Cls.

II

Bsn.  
(B $\flat$  B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

I

Vlms.

II

Vla.  
(Vln. III)

Cello

Str. Bass

*simile*

*mf*

71

72

73

74

75

76

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno. *simile*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass





Fl. *staccato*

Ob.

Cls. I

Cls. II

Bsn. (Bb B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlins. I

Vlins. II

Vla. (Vln. III)

Cello

Str. Bass

III -1

3

V V

I -1

2

V V

4

V V

4

III -1

V V

I

V

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

rit. Slowly

Fl. *staccato*

Ob.

Cl. I

Cl. II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

Pno.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*non div.*

*non div.*

rit. I-I

Slowly