Grade Level: 3

Belwin

CONCERT FULL ORCHESTRA

VARIATIONS ON A THEME BY HANDEL

MAURICE C. WHITNEY
Revised by JOHN WHITNEY

INSTRUMENTATION

1	Conductor	1	1st F Horn	1	Timpani (A-D)
1	1st Flute	1	2nd F Horn	8	1st Violin
1	2nd Flute	1	3rd F Horn	8	2nd Violin
1	1st Oboe	1	4th F Horn	5	Viola
1	2nd Oboe	1	1st B♭ Trumpet	5	Cello
1	1st B♭ Clarinet	1	2nd B♭ Trumpet	5	String Bass
1	2nd B♭ Clarinet	1	1st Trombone		
1	1st Bassoon	1	2nd Trombone		
1	2nd Bassoon	1	3rd Trombone		
		1	Tuba		

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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

Alfred

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.

NOTES TO THE CONDUCTOR

The prevailing rhythmic feeling of the "Variations" is a smooth two-beat. For safety, it might be best to begin the piece conducting in 4. Switching into 2 will assist the performers in the feeling of the phrases and the horizontal motion of the work. Broad strokes in 4 might be utilized successfully at heavier sections, like 113. The charm of this work lies in the excellent construction and contrast in style and color. Students have always enjoyed playing it, because everyone gets the melody at some point and there are joyous solo passages for the upper woodwinds. I heard of one teacher who sponsored a "funny" poetry contest for the melody of the first 12 measures. The prize was small, but the poems showed creativity previously unknown and probably helped everyone feel the phrasing more easily.

The original version of *Variations on a Theme by Handel* was published by M. Witmark & Sons in 1958. This makes it highly likely that I played the premiere proofs, under my father's direction, while in high school at Glens Falls (NY). The work continues to be among those listed by several states in their graded selections. Maurice C. Whitney (1909–1984) composed over 150 published works for school and church use. He directed the music department at Glens Falls for 25 years and, in 1966, was named "Teacher of the Year" in New York State and received an honorary doctorate from Elmira College. My sister Dale and I each chose Ithaca College as our undergraduate school because of our admiration for our father and his success. This edition has not changed a note from the original. Only a few articulations and some bowings have been added.

John Whitney, Music Director
Southern Tier Symphony

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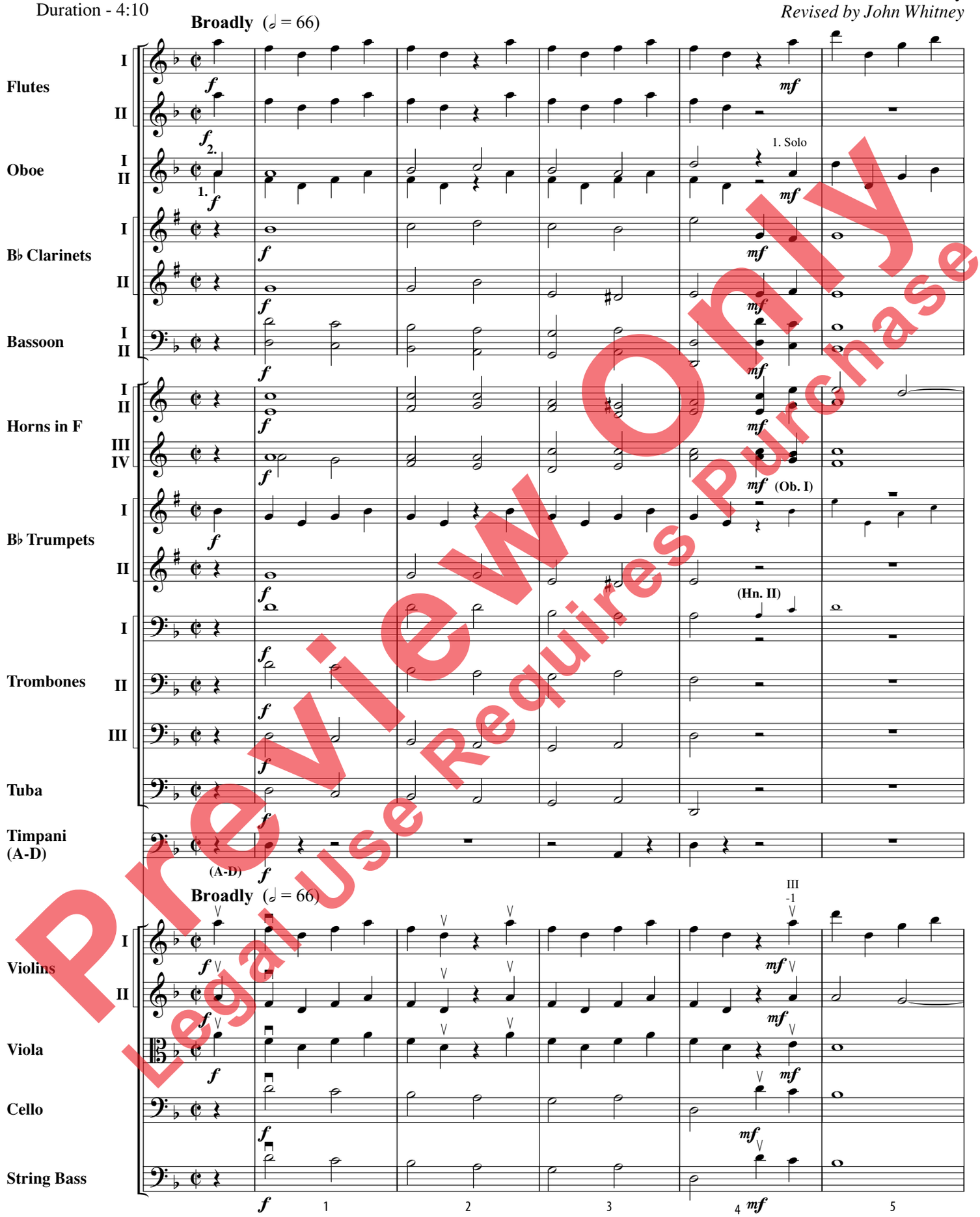
Variations on a Theme by Handel

CONDUCTOR SCORE
Duration - 4:10

Maurice C. Whitney
Revised by John Whitney



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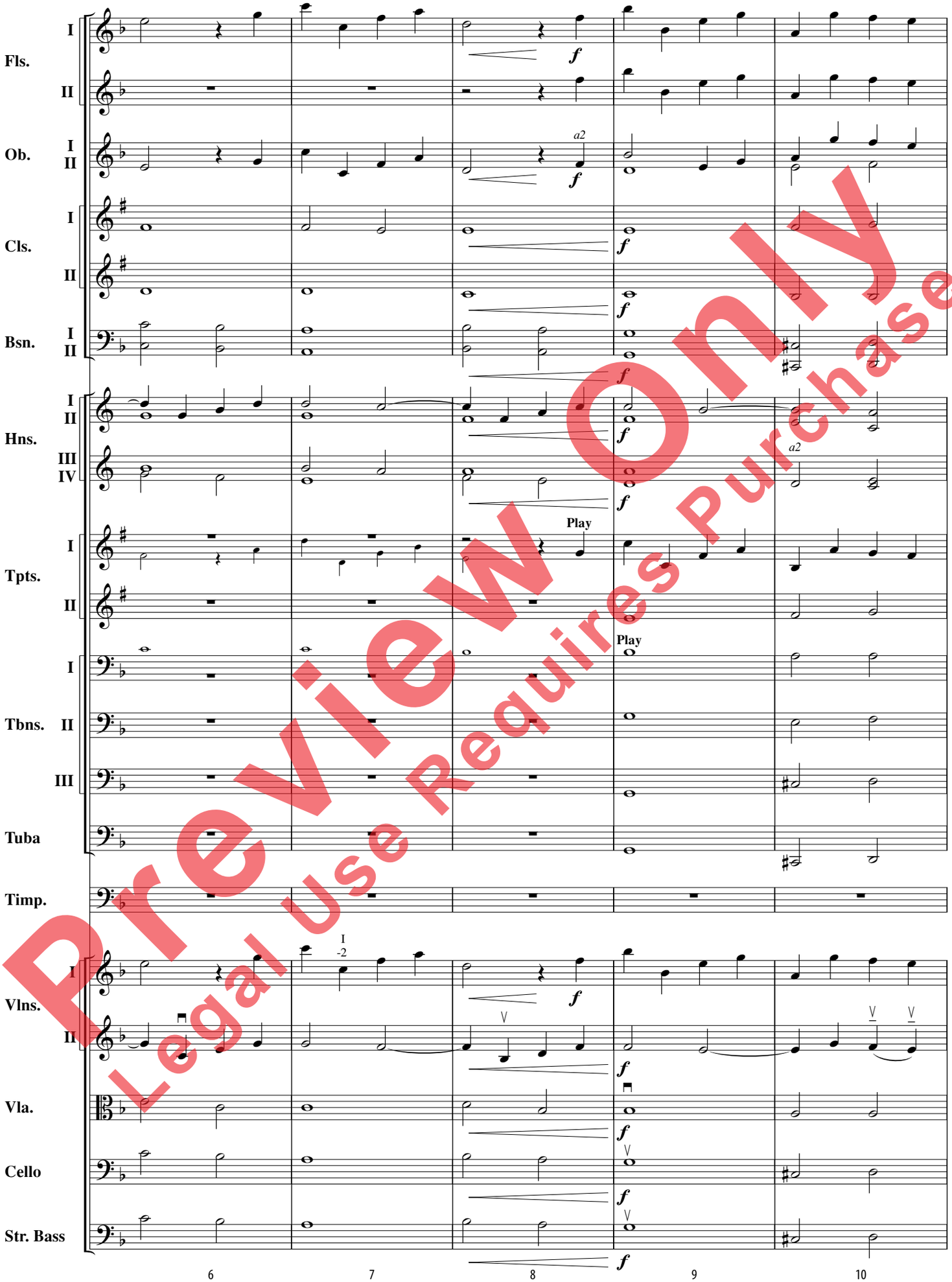

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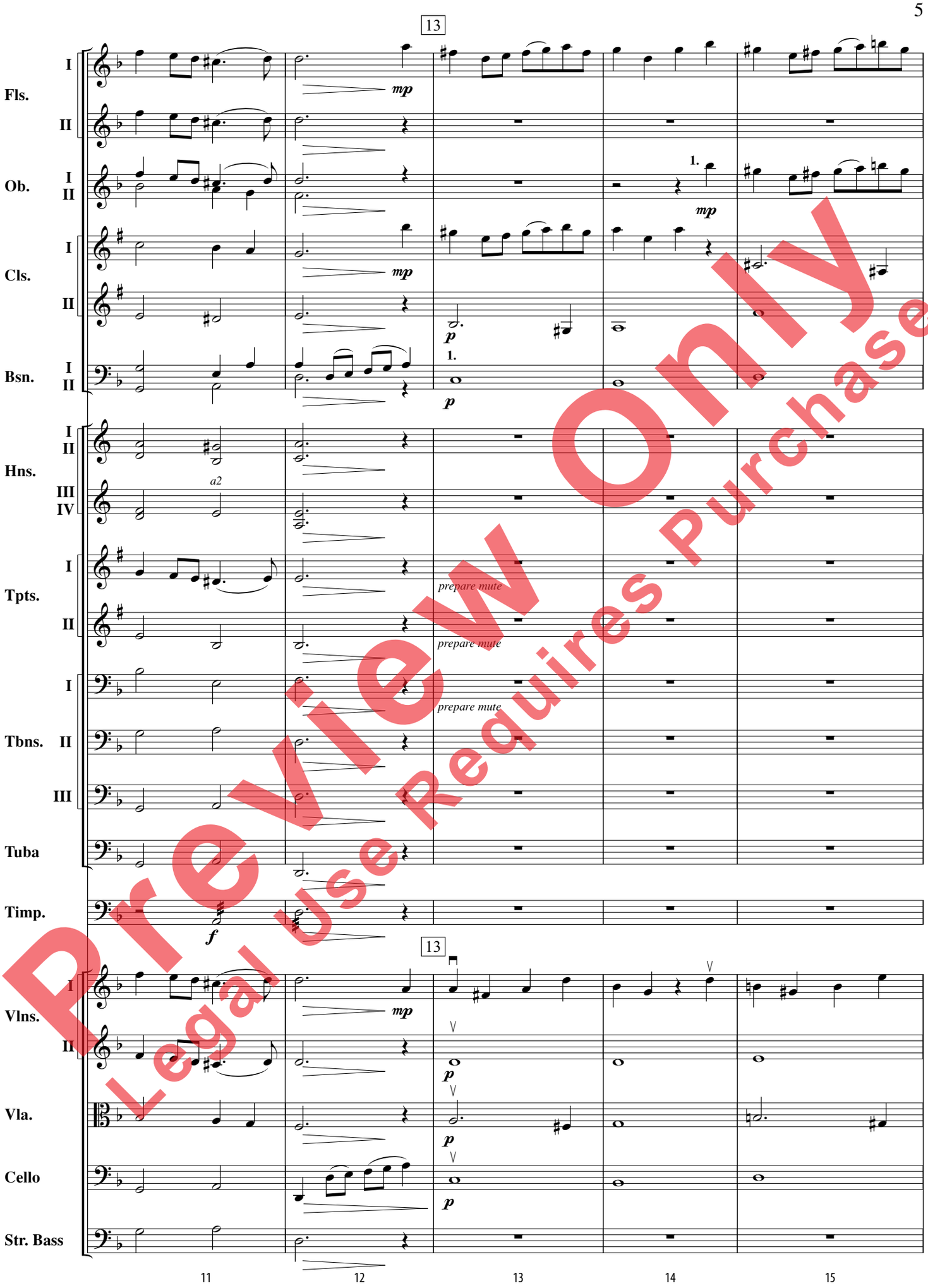

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Fls. I II
Ob. I II
Cls. I II
Bsn. I II
Hns. I II III IV
Tpts. I II
Tbns. I II III
Tuba
Timp.
Vlns. I II
Vla.
Cello
Str. Bass

a2
Solo
+2.
III -1
I -2

16 17 18 19 20

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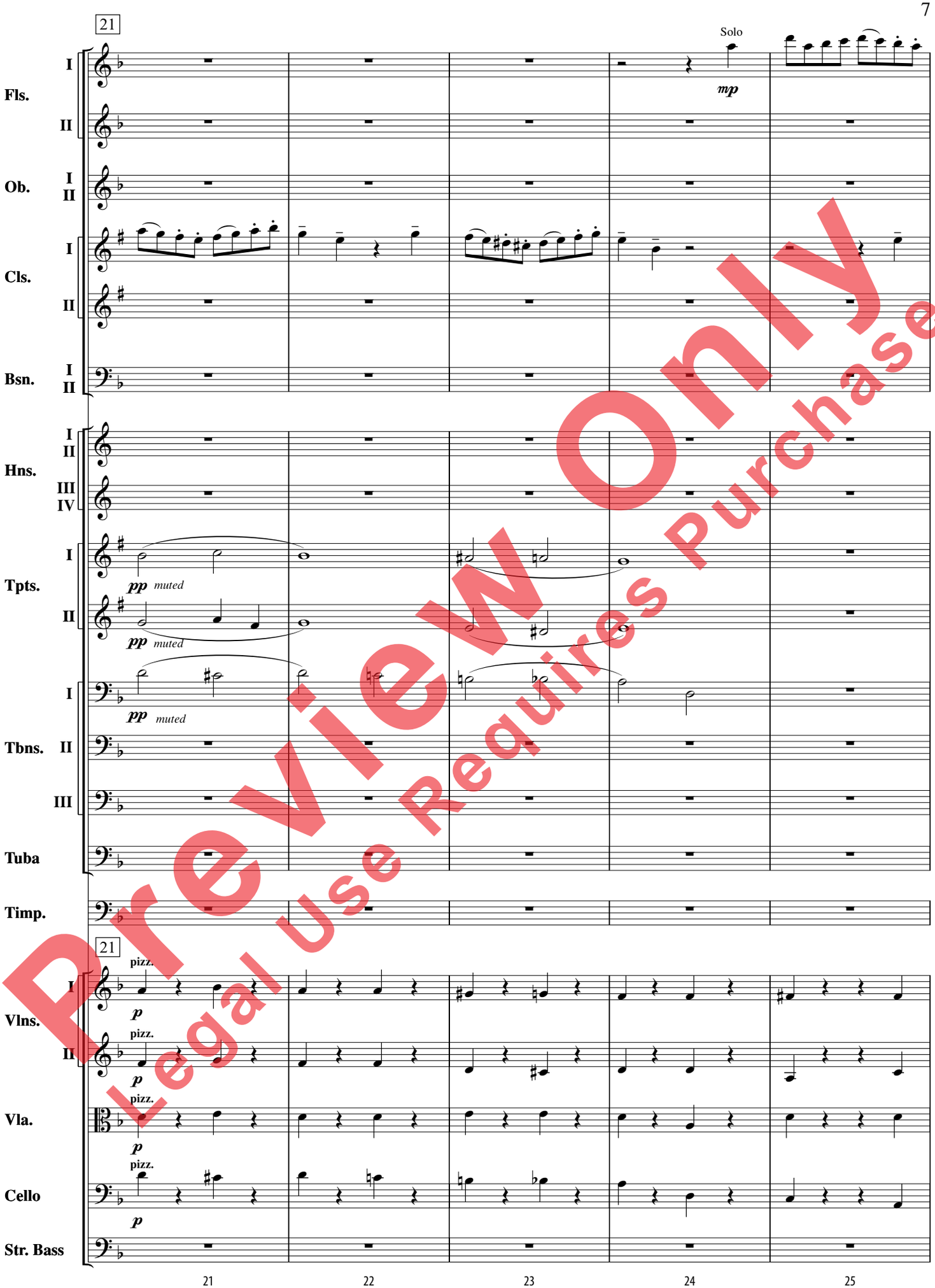

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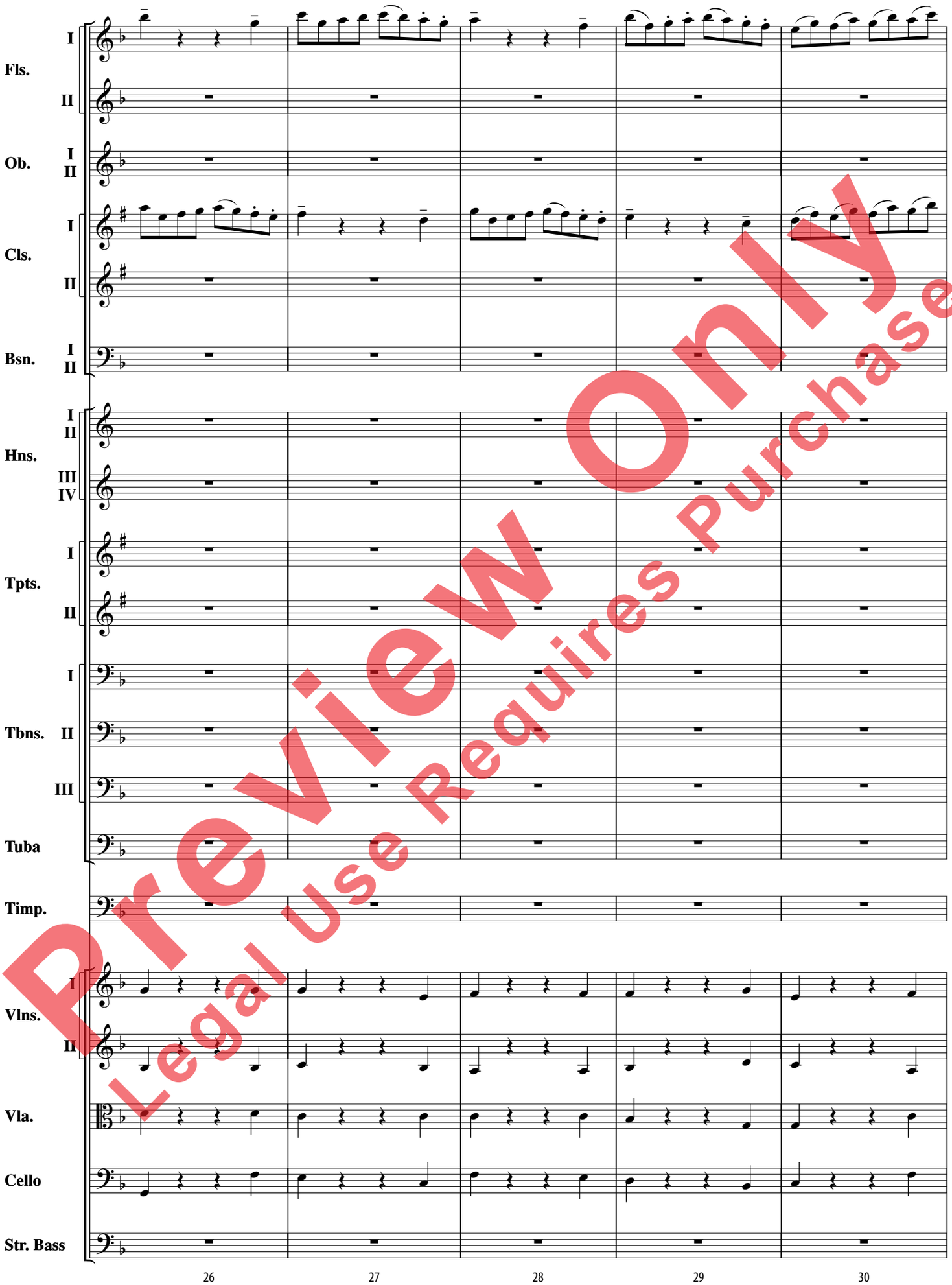

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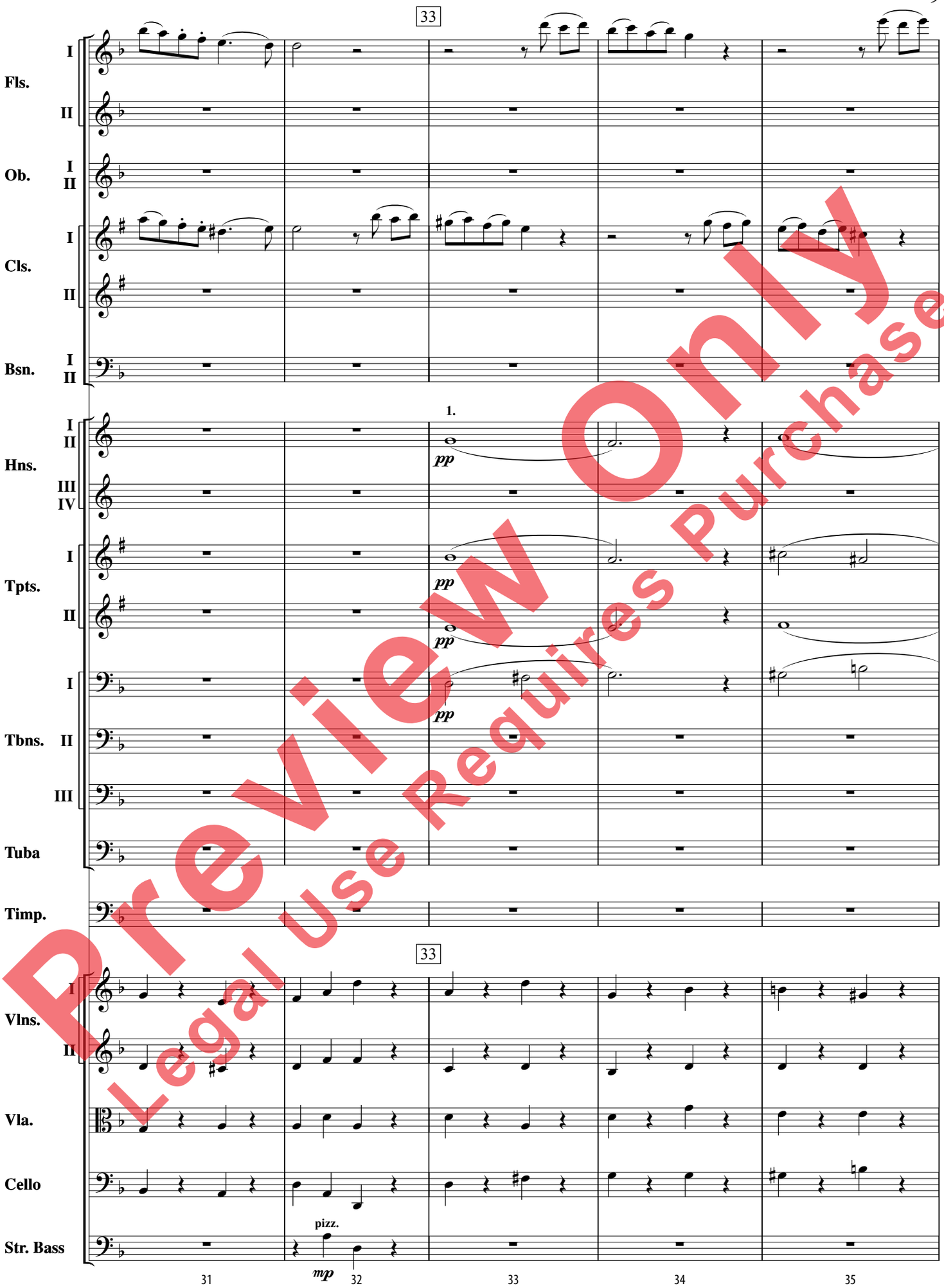

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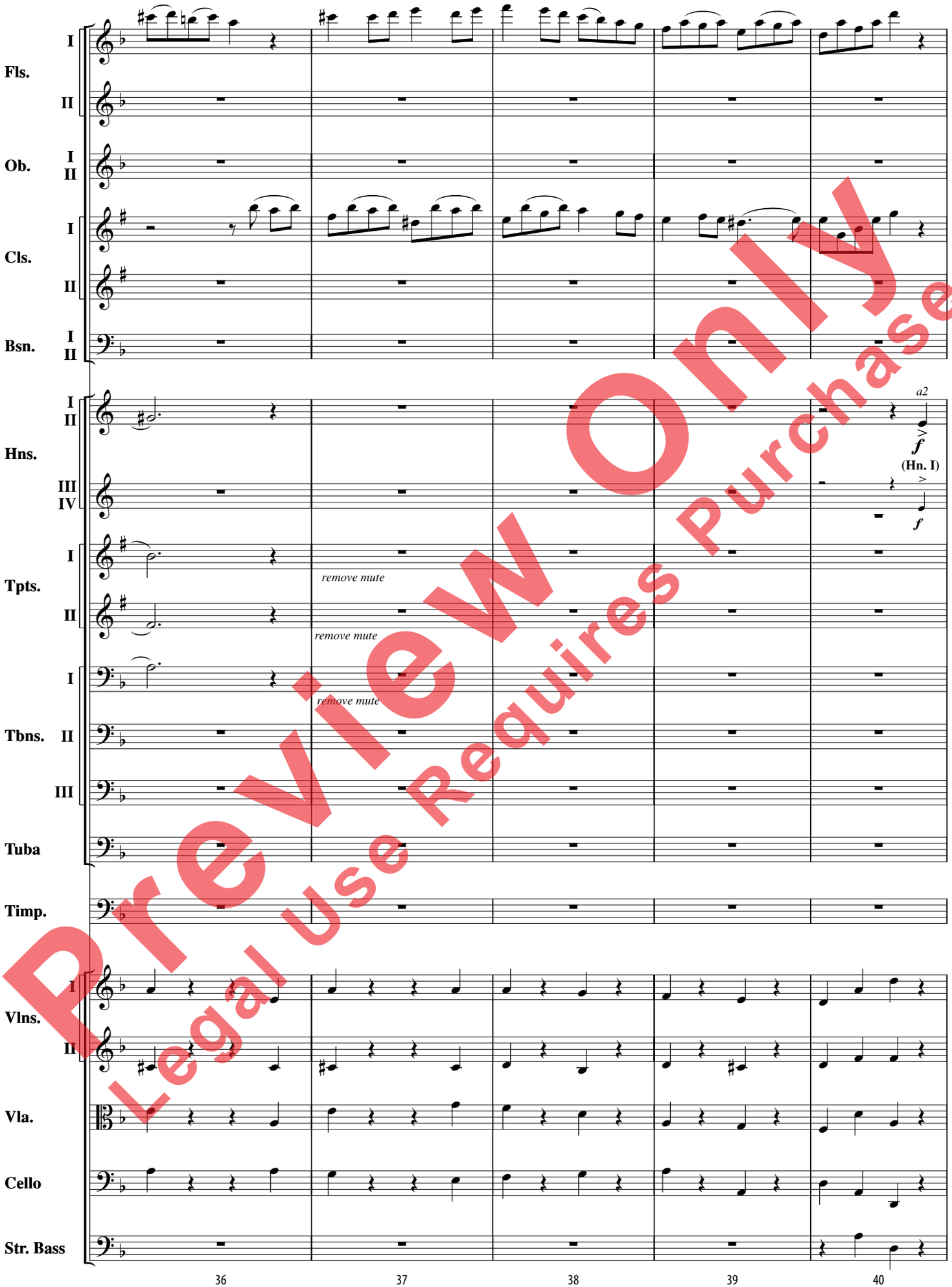

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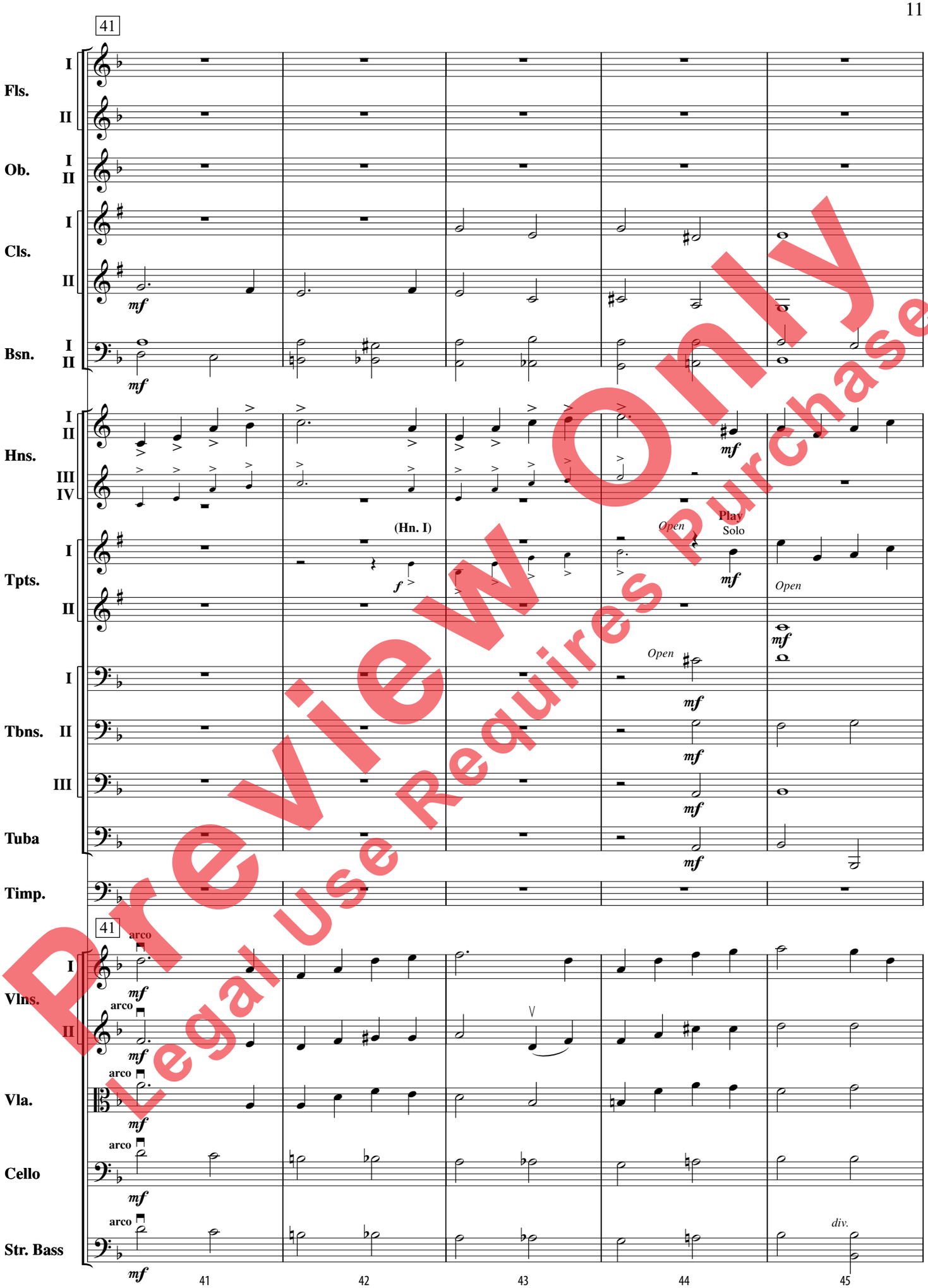

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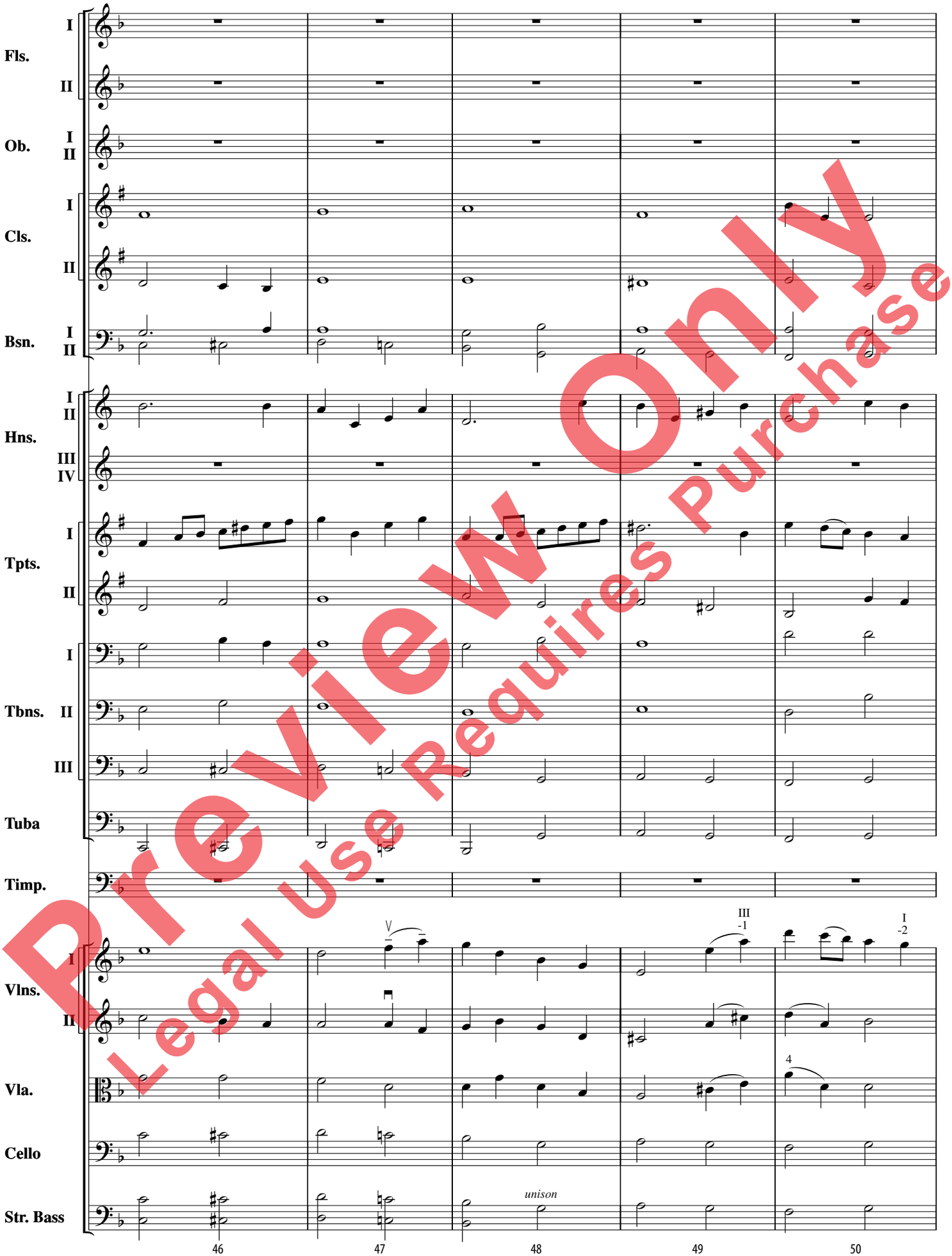

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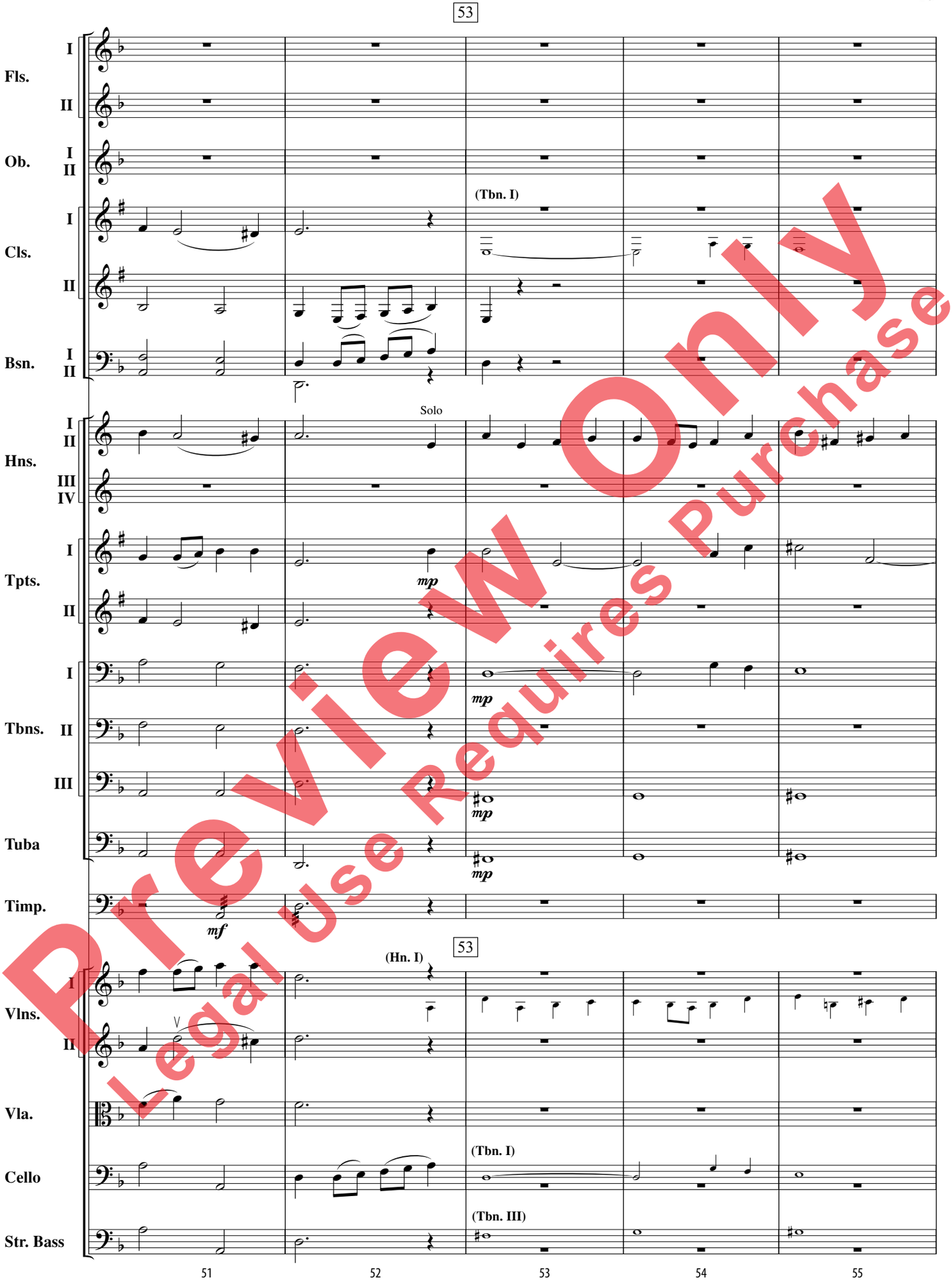

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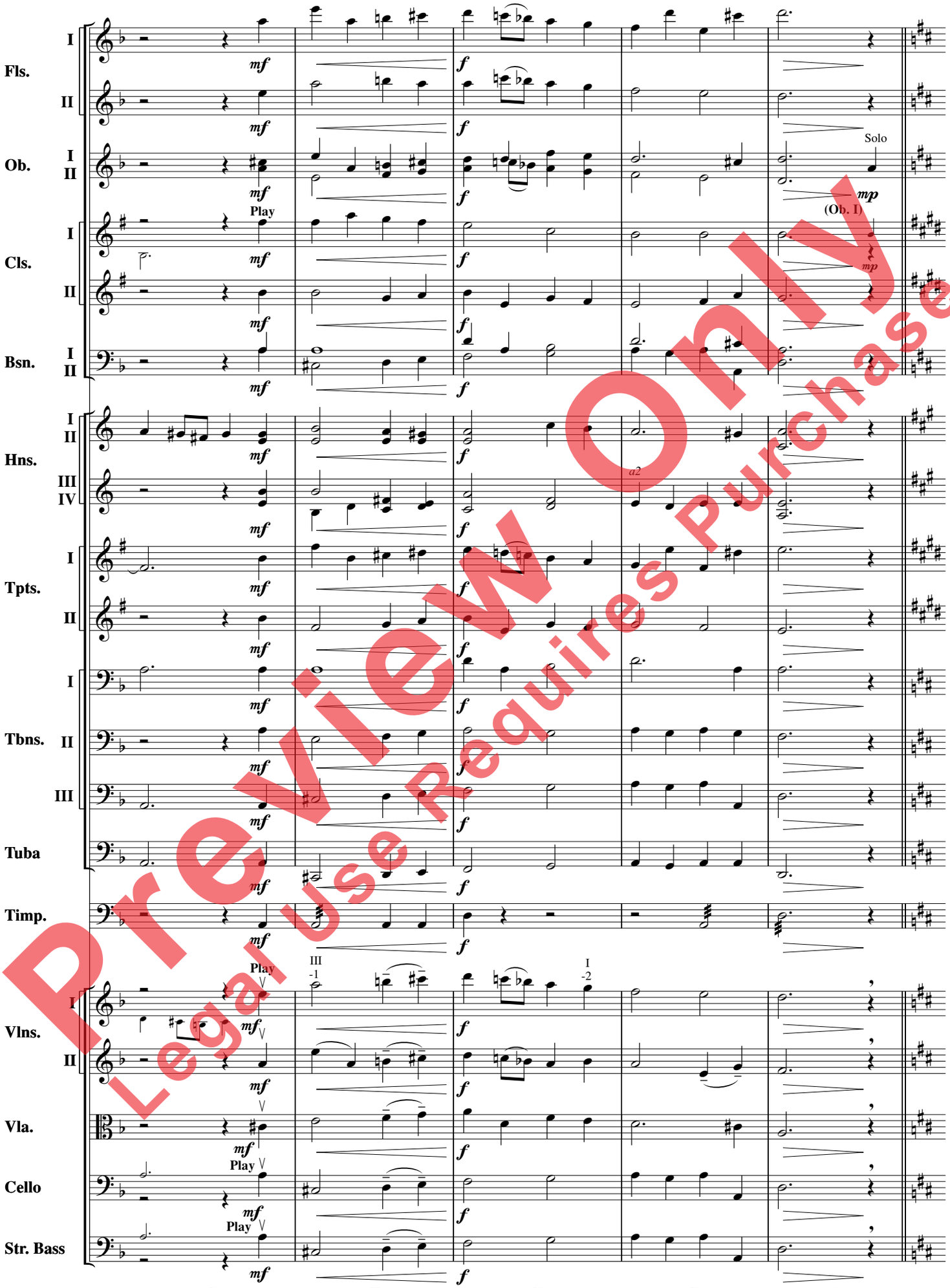

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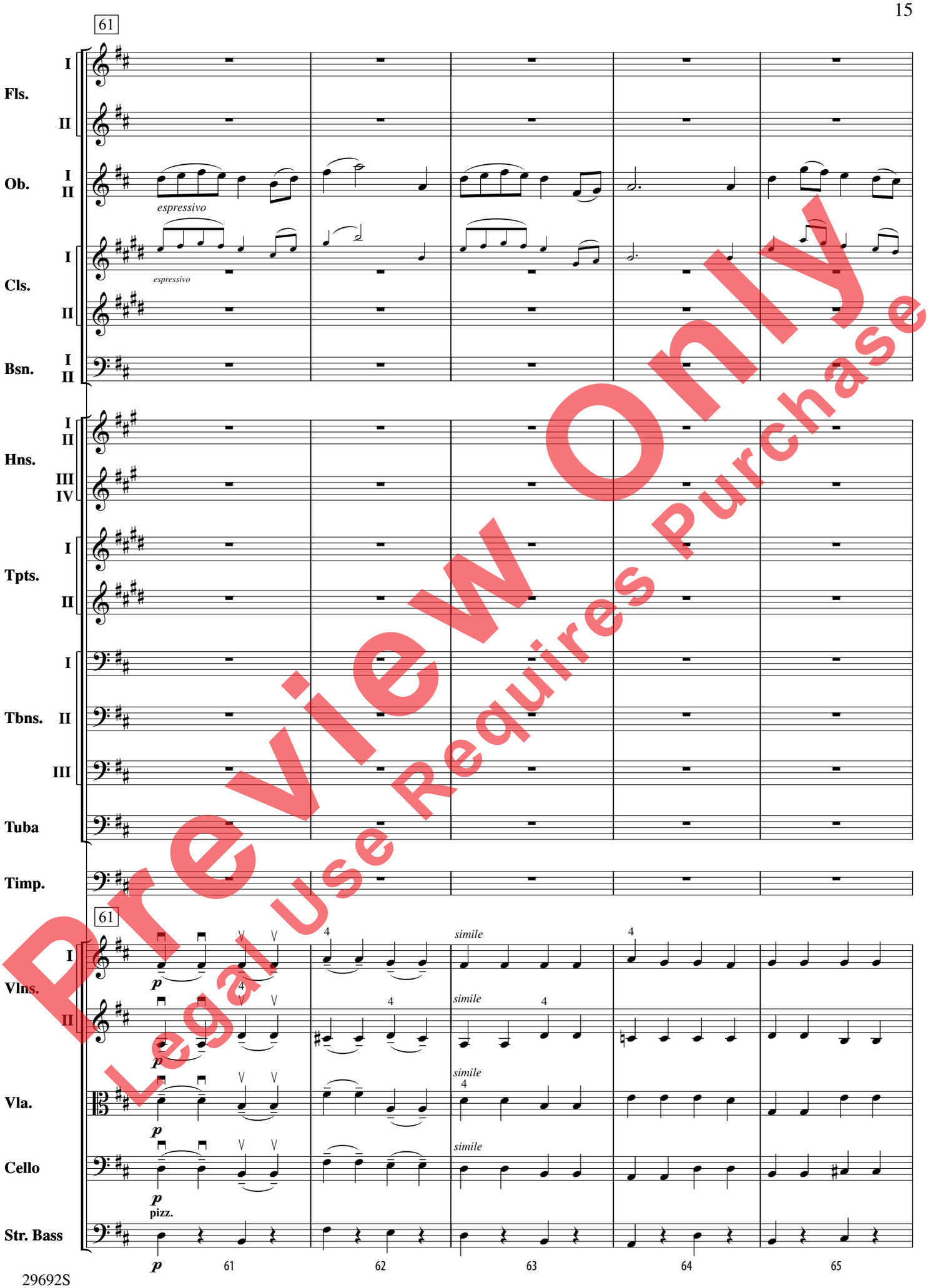

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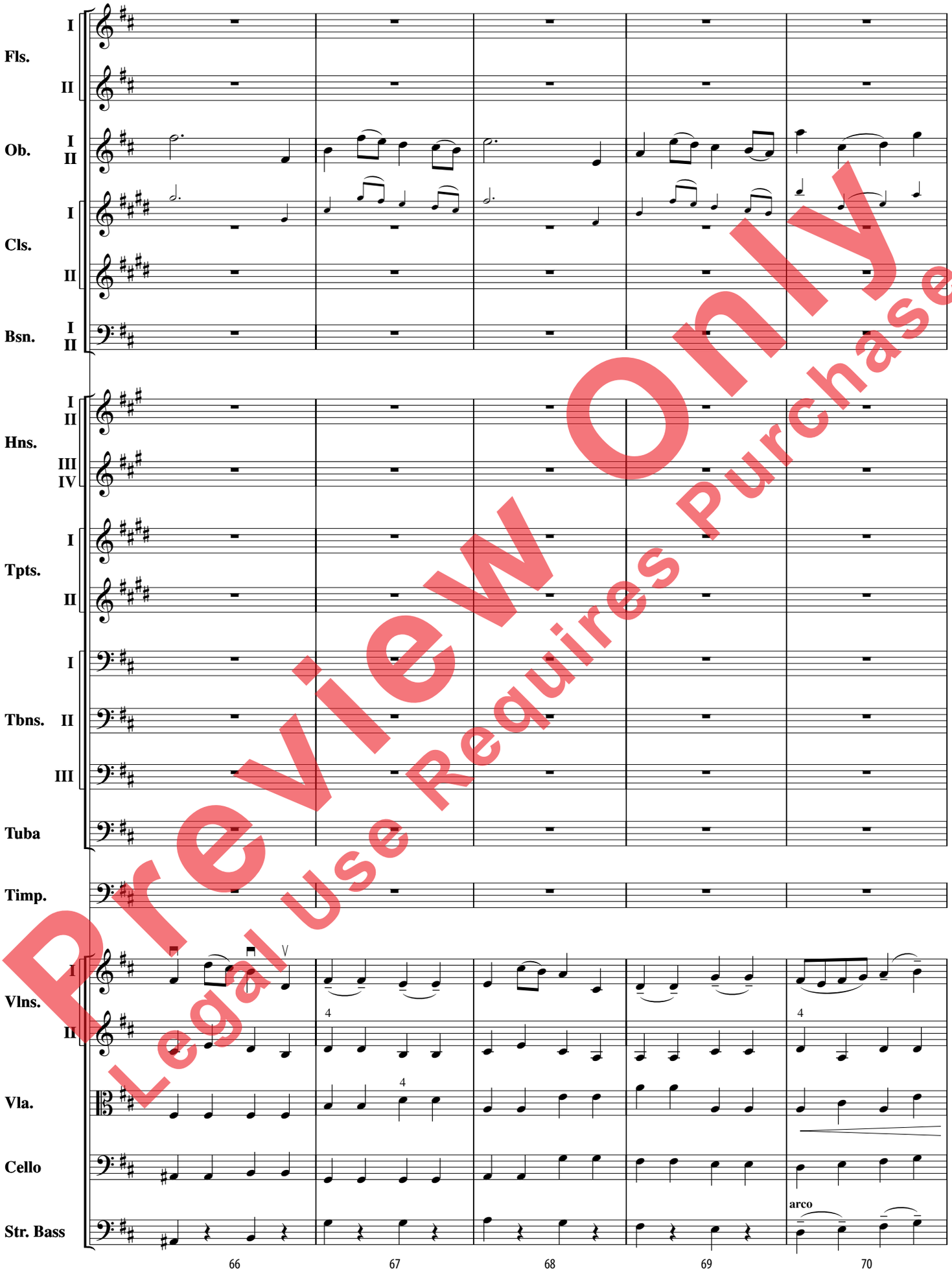

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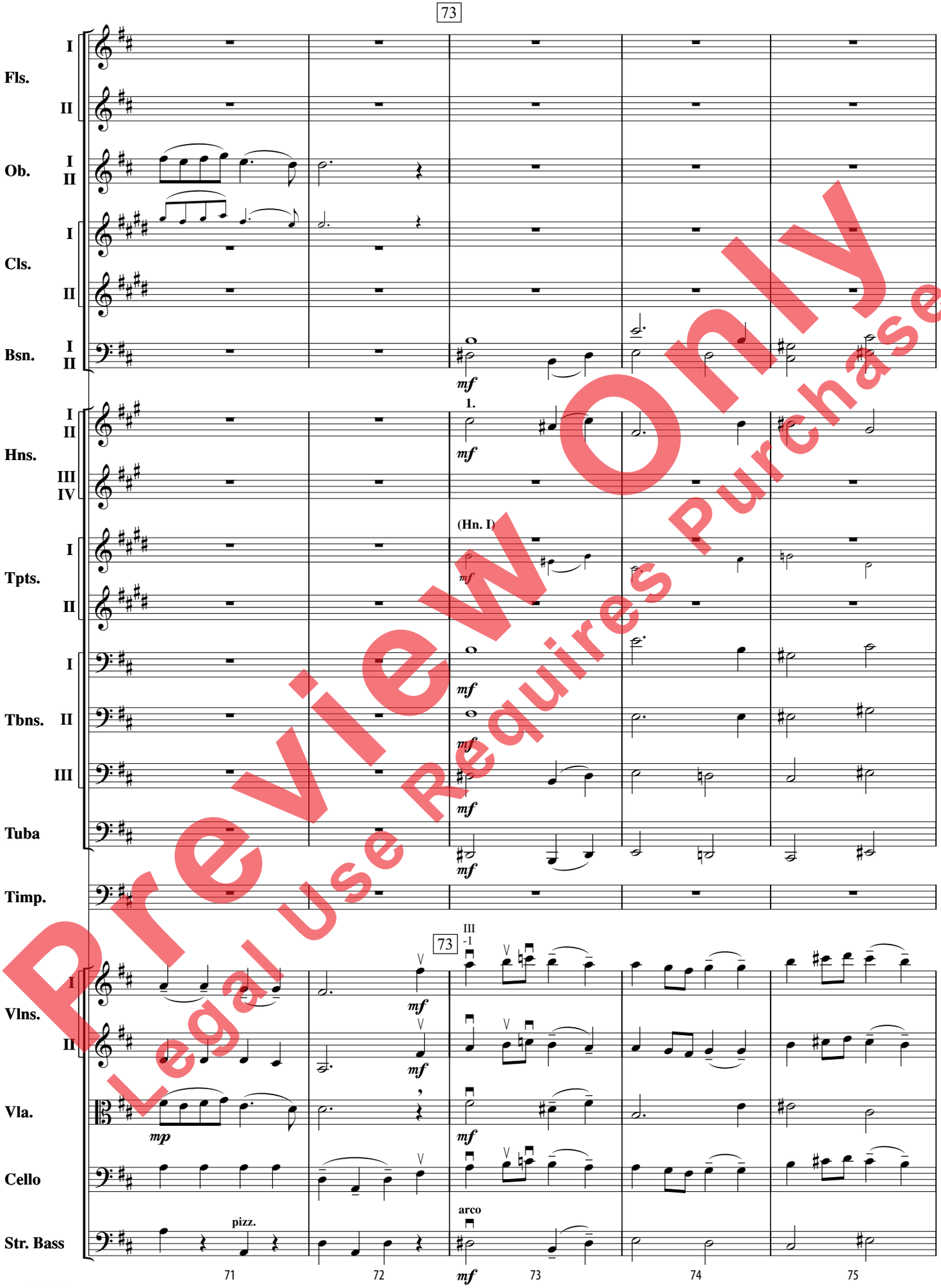

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Fls. I II
Ob. I II
Cls. I II
Bsn. I II
Hns. I II III IV
Tpts. I II
Tbns. I II III
Tuba
Timp.
Vlns. I II
Vla.
Cello
Str. Bass

Solo
(Ob. I)
mp
espressivo
p
mf marcato
f marcato
a2
I
-2
4
simile
mp

76 77 78 79 80

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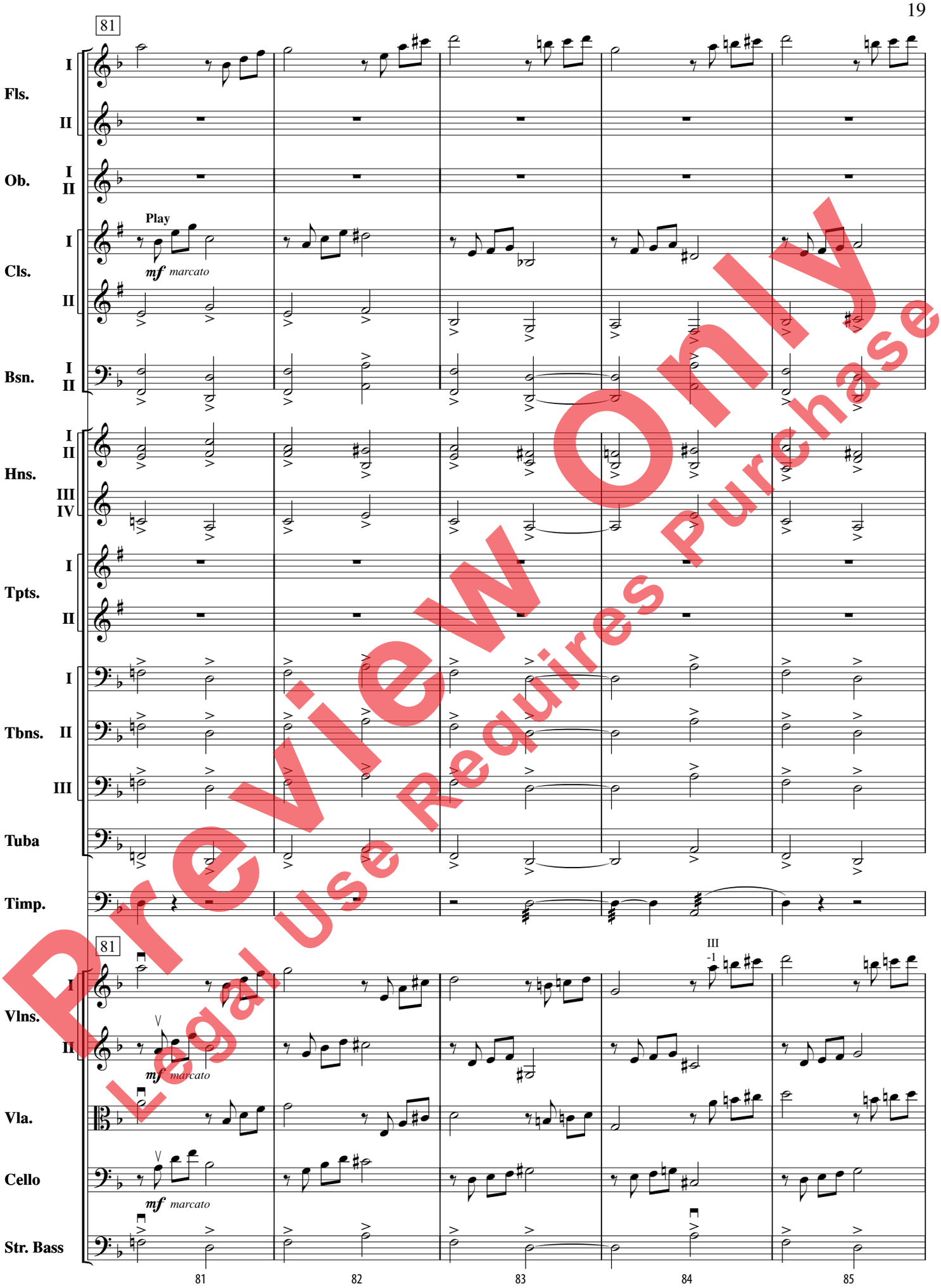

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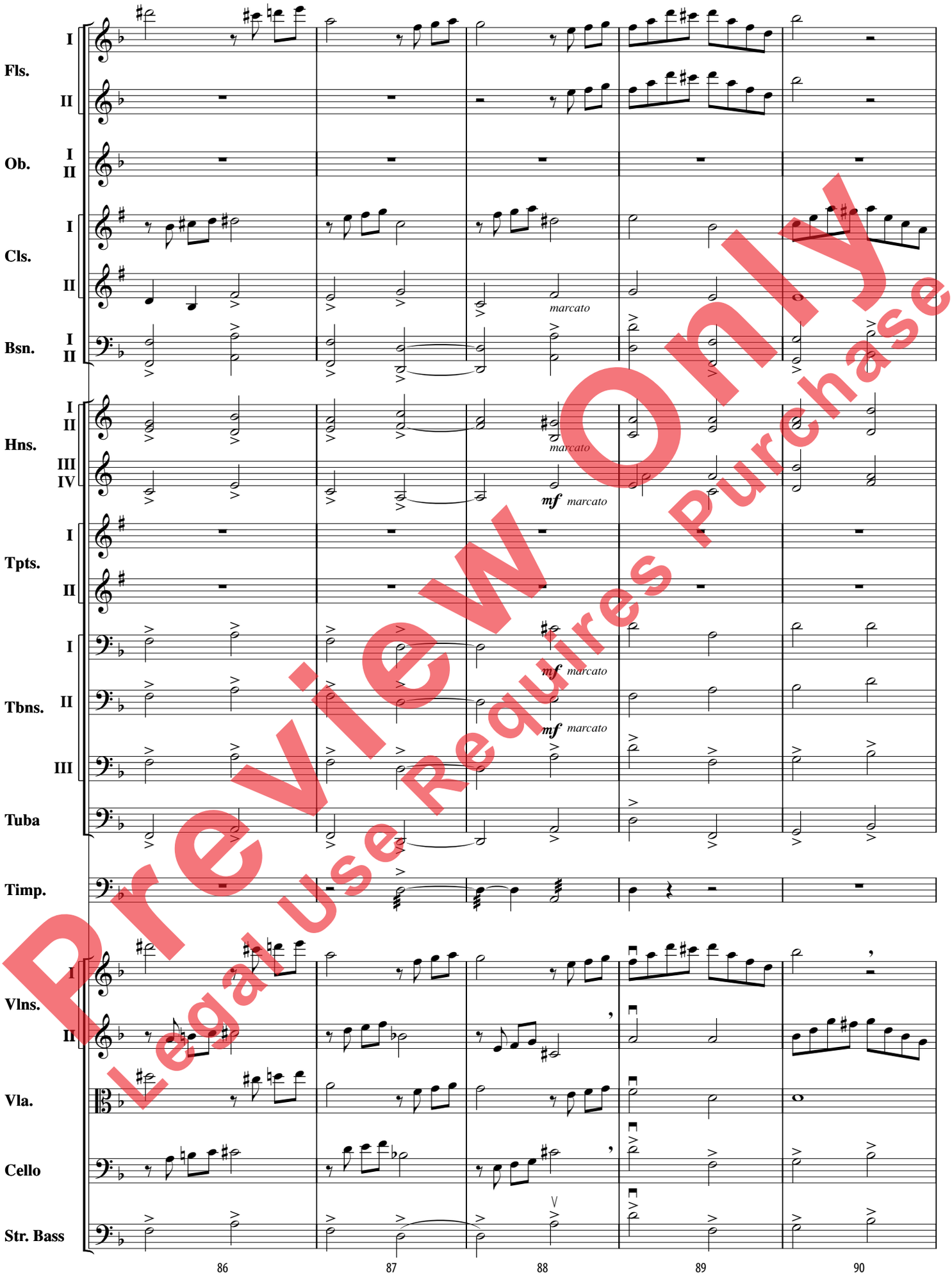

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Fls. I II

Ob. I II

mf *marcato*

Cls. I II

Bsn. I II

Hns. I II III IV

a2

Tpts. I II

mf *marcato*

mf *marcato*

Tbns. I II III

Tuba

Timp.

Vlns. I II

Vla.

Cello

Str. Bass

91 92 93 94 95

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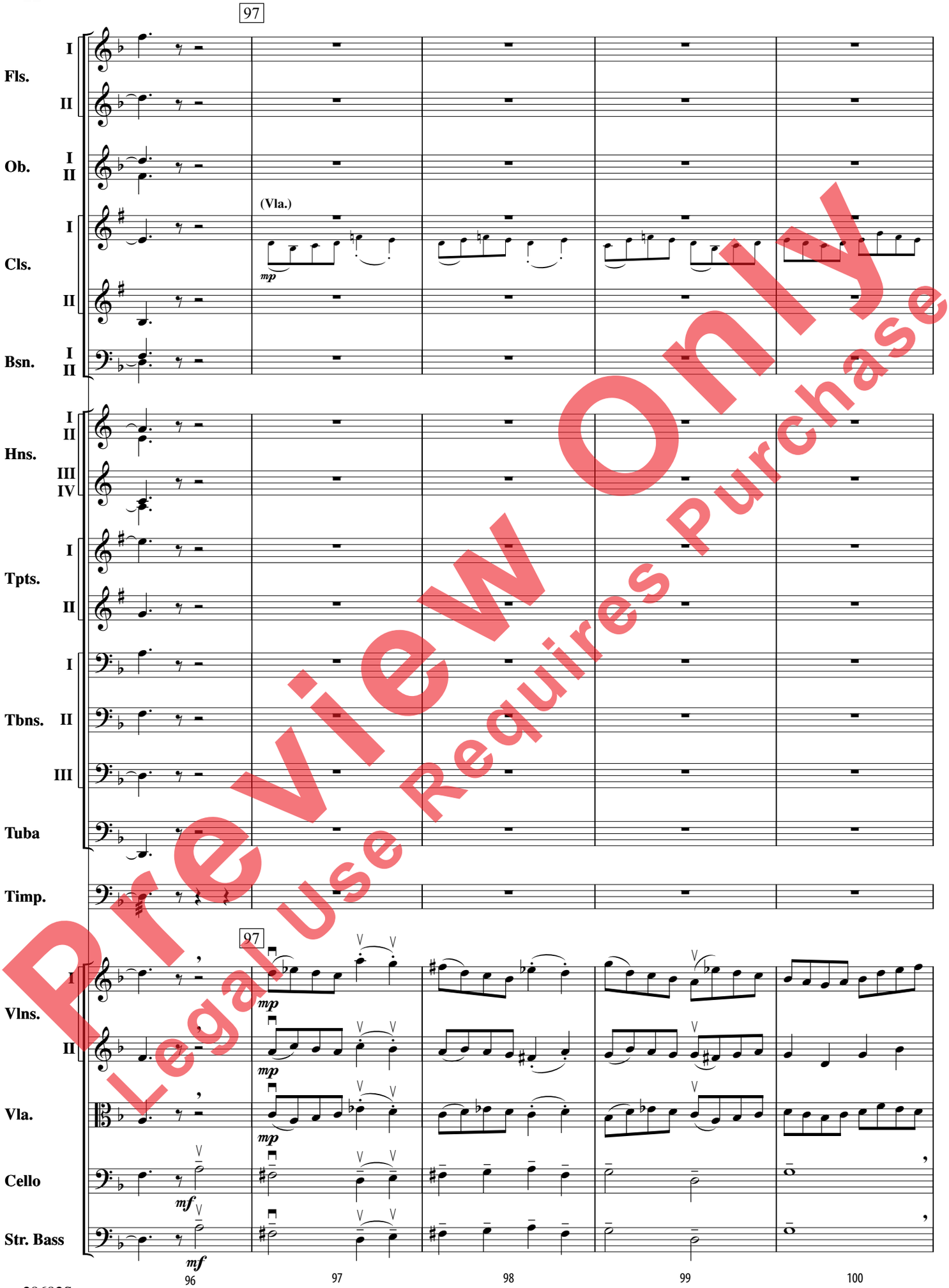

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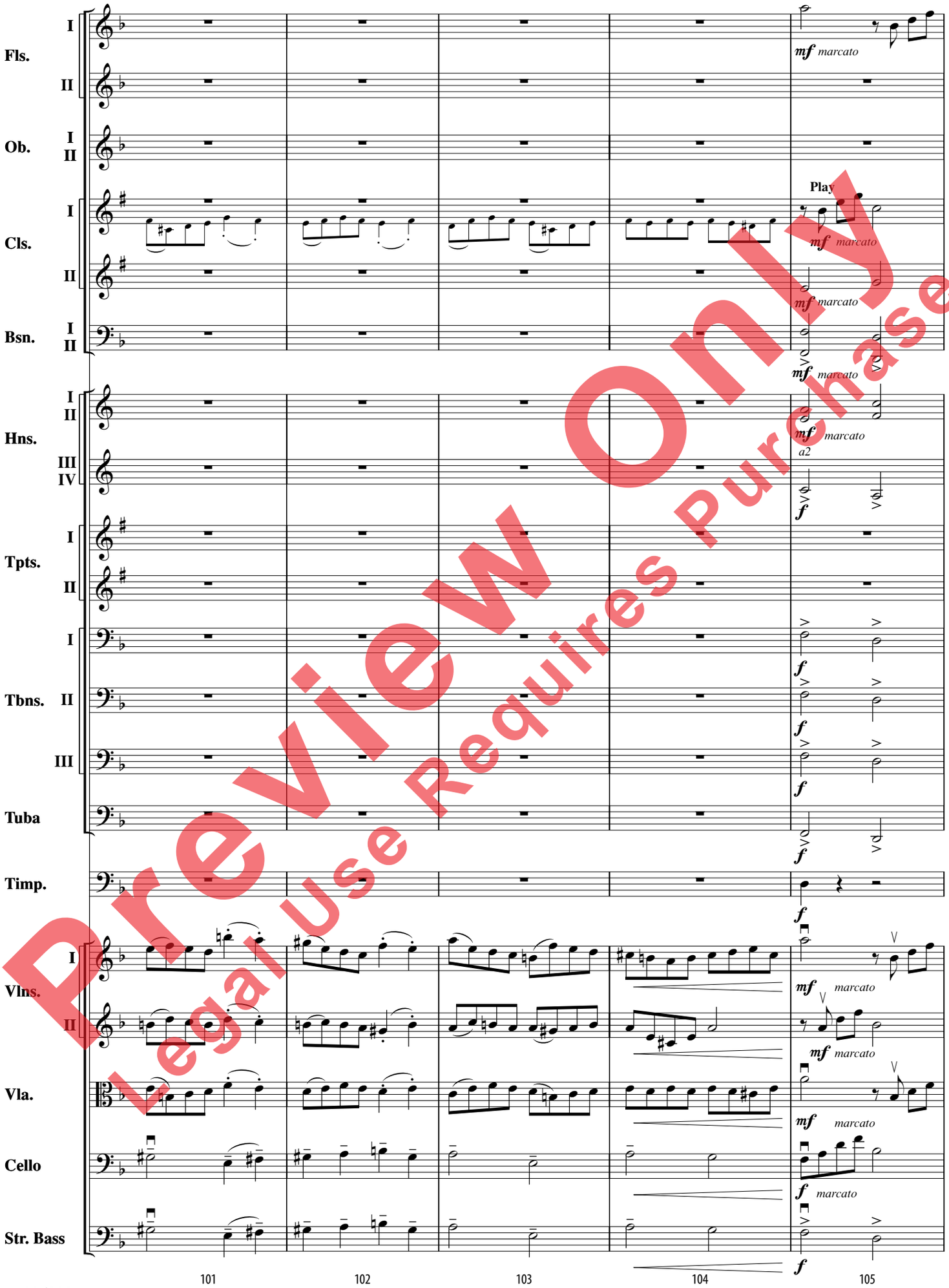

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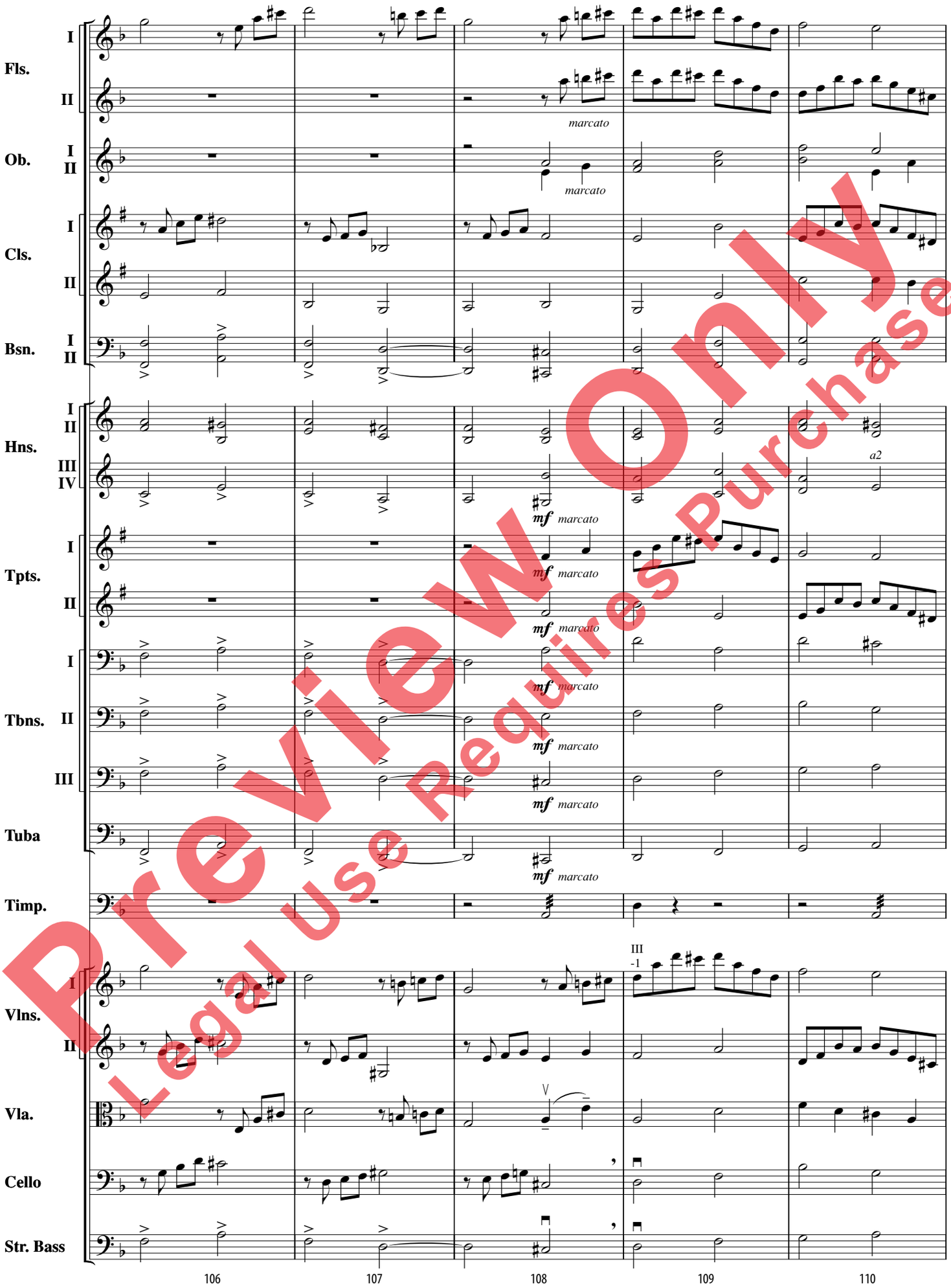

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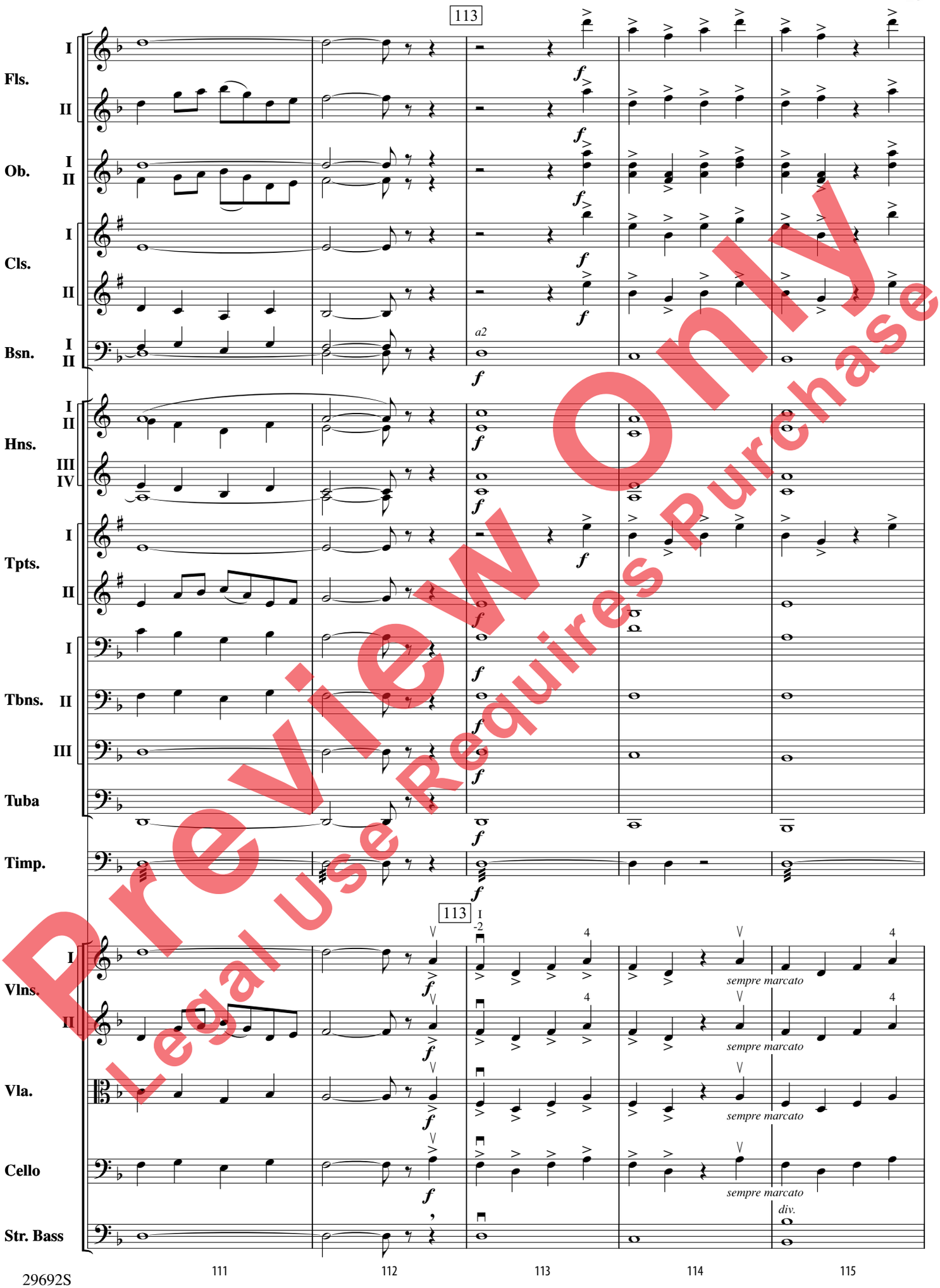

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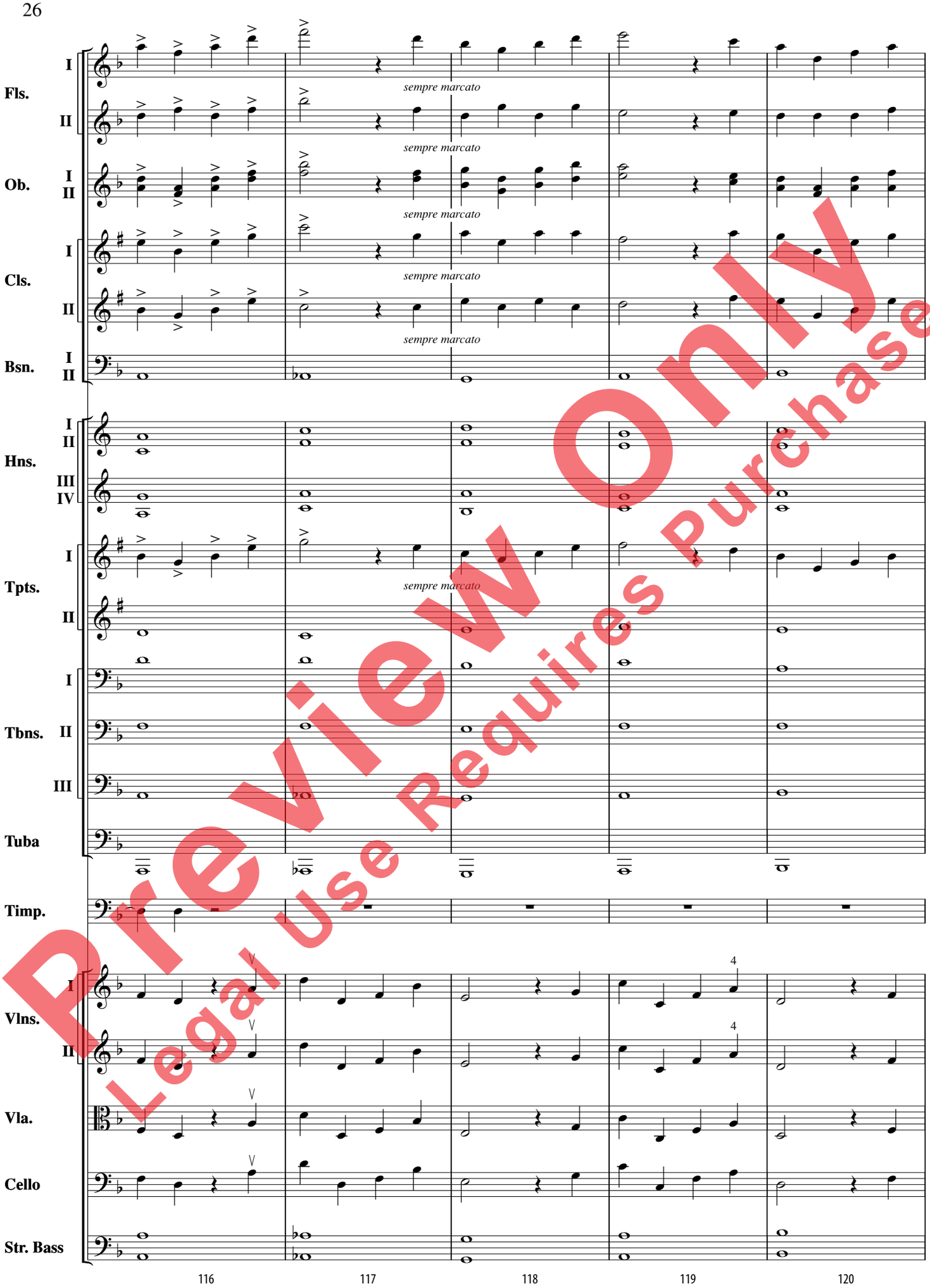

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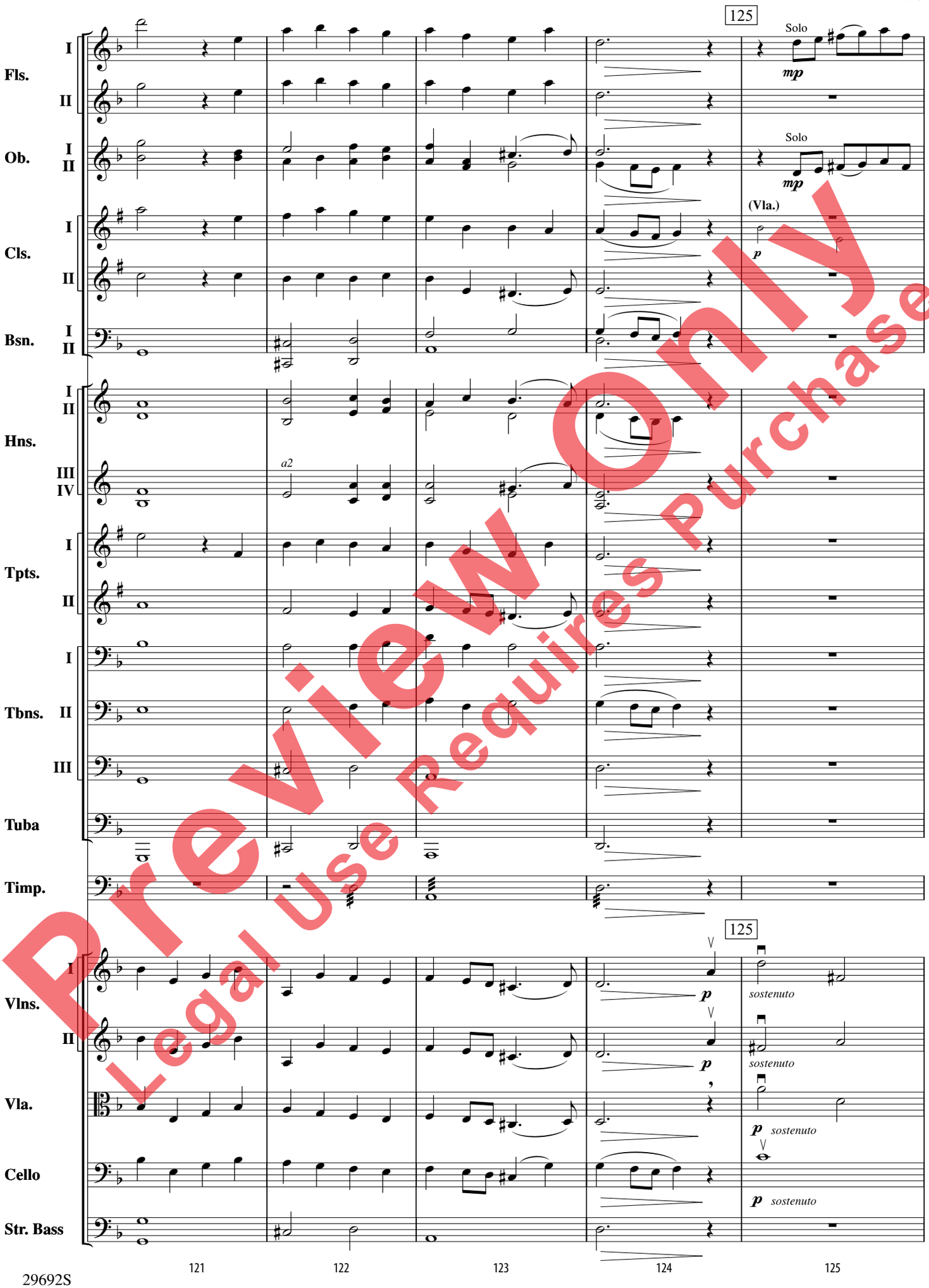

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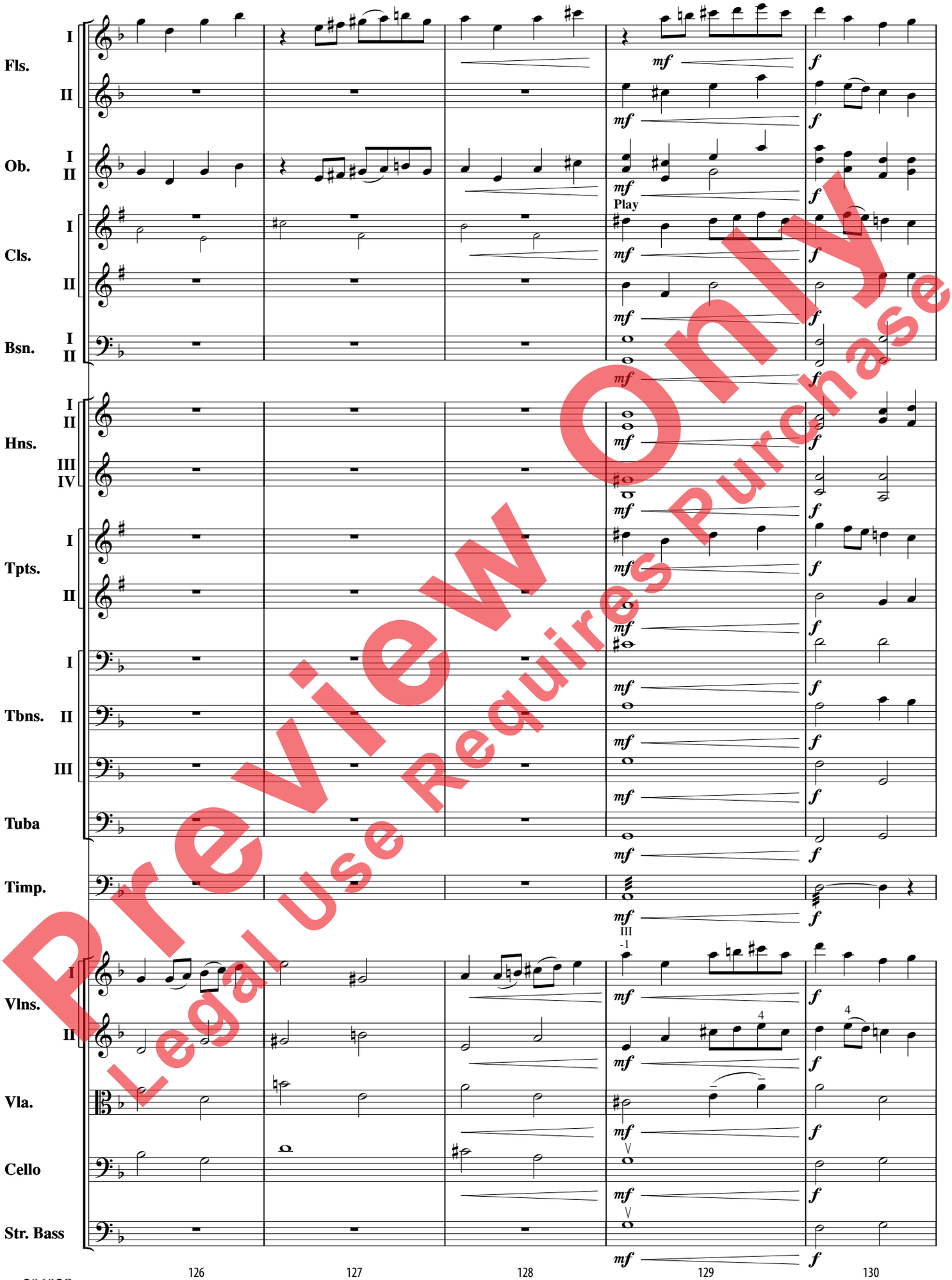

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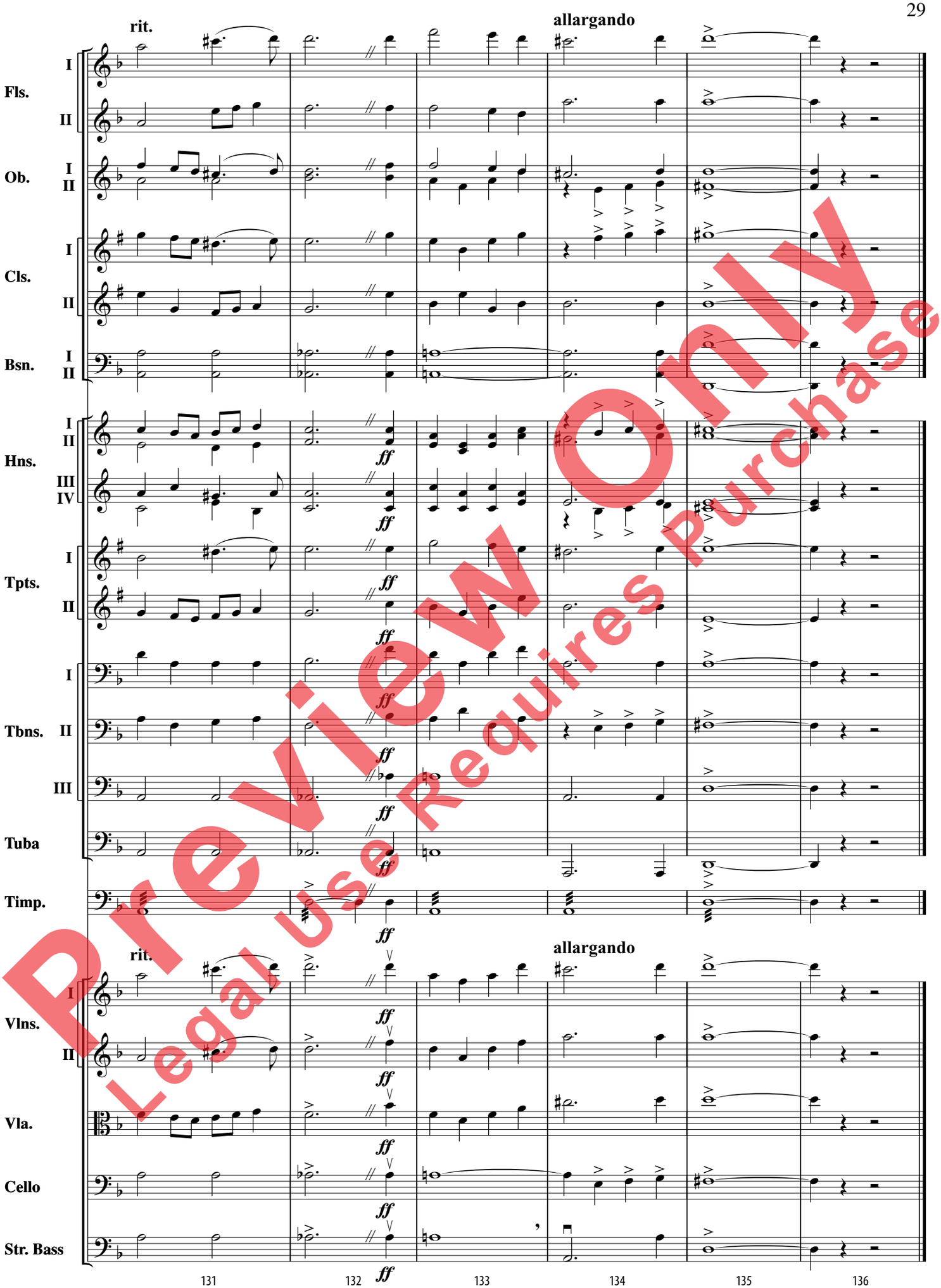

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