



# Concerto Grosso

## Opus 6, No. 3

(Polonaise)


GEORGE FREDERICK HANDEL

Arranged by TIM McCARRICK

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### INSTRUMENTATION

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

In memory of Dr. Constantine Johns, teacher and mentor

# 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

Musical score for measures 1-4. The score is for Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is Andante grazioso with a metronome marking of quarter note = 86-96. The dynamics are marked *f* for Violins I and II, *mp* for Viola, Cello, and String Bass. The Viola part includes the instruction *opt. div.* (optional divisi). The score features a large red watermark that reads "Preview Requires Purchase".

Vlns.

Vla.  
(Vln. III)

Cello

Str. Bass

Musical score for measures 5-7. The score is for Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 3/4. The dynamics are marked *p* for Viola, Cello, and String Bass. The score features a large red watermark that reads "Preview Requires Purchase".

9

Vlns.

I  
II

Vla.  
(Vln. III)

Cello

Str. Bass

Musical score for measures 8-11. The score is for five instruments: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). Measure 8 is marked with a 'V' (vibrato) and a dynamic of *f*. Measure 9 is marked with a 'V' and a dynamic of *f*. Measure 10 is marked with a 'V' and a dynamic of *mf*. Measure 11 is marked with a 'V' and a dynamic of *mf*. The bottom of the page shows measure numbers 8, 9, 10, and *p* 11.

Vlns.

I  
II

Vla.  
(Vln. III)

Cello

Str. Bass

Musical score for measures 12-15. The score is for five instruments: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). Measure 12 is marked with a 'V' and a dynamic of *f*. Measure 13 is marked with a 'V' and a dynamic of *f*. Measure 14 is marked with a 'V' and a dynamic of *f*. Measure 15 is marked with a 'V' and a dynamic of *f*. The bottom of the page shows measure numbers 12, 13, 14, and *f* 15.

I Vlns. II Vlns. Vla. (Vln. III) Cello Str. Bass

17 *div.*

16 17 18

I Vlns. II Vlns. Vla. (Vln. III) Cello Str. Bass

21 Solo or First desk *tr*

19 20 21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

22 23 24 25

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Tutti

*f*

Tutti

Soloist

Tutti *f*

26 27 28

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

29 30 31

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

32 33 34 35 36

37

Solo or First desk

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*p* *f* *p* *f*

37 38 39 40

Solo or First desk

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

41 42 43

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

44 45 46 47

Detailed description: This block contains the musical notation for measures 44 through 47. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). Measures 44 and 45 show the Violins I and II playing a melodic line with trills and accents. The Viola and Cello provide harmonic support with sustained notes. The String Bass part is mostly silent in these measures. A large red watermark 'Preview Only' is overlaid on the score.

48 Tutti

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

48 49 50 51

Detailed description: This block contains the musical notation for measures 48 through 51. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). Measure 48 is marked 'Tutti' and 'f'. The Violins I and II play a melodic line with accents. The Viola and Cello play a rhythmic accompaniment. The String Bass provides a steady bass line. A large red watermark 'Preview Only' is overlaid on the score.



Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

52 53 54

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

55 56 57

Solo or First desk

58

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

58 59 60

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

61 62 63

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

*Tutti*  
*f*  
*f*  
*f*  
*Tutti*  
*f*

64 65 66

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

*tr*  
*tr*

67 68 69

70

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

-2 V V *tr*

70 71 72 73

rit. 2nd time only

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

1. 2.

74 75 76 77