



Allegro Vivo

from Concerto Grosso Opus 6, #5

GEORGE FRIDERIC HANDEL
Arranged by TIM McCARRICK

INSTRUMENTATION

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

PROGRAM NOTES

This vibrant and full-sounding allegro is definitely one of Handel's "greatest hits." It practically sparkles as violins trill in harmony, and vigorous scalewise passages *crescendo* into exciting new sections! Throughout the Baroque Musical Era (1600–1750), it was common to borrow musical themes from your own works (and even, occasionally, from others!). In this case, some of the music in this exciting Allegro comes from an aria in the opera, *Imeneo* (HWV 41), that Handel had written some 17 years earlier. And three of the movements also recycle thematic material from the Overture to the *Ode for St. Cecilia's Day* (HWV 76), causing some scholars to call this "St. Cecilia's Concerto."

NOTES TO THE CONDUCTOR

Synchronizing trills between first and second violins may be a new challenge for your violins, but there are many ways to improve trills. One way is to simply pick a trill, like the first one, and have them play it as 8th notes, then triplets, then four 16ths, and so on. The goal is to always be together and to reach the point where they can do this regularly without sounding like "sneakers in the dryer!" This provides a teaching opportunity to discuss the performance practices of the time; most agree that trills in this era began from the top note. Although, some say that this is only for cadence points—something for you and your group to investigate? And most of all, make sure you and your students enjoy this piece. It is one of the high points of Handel's string writing, and in this arrangement all cellists and violinists get to be "concerti" players.

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

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CONDUCTOR SCORE

Duration - 2:45

George Frideric Handel
Arranged by Tim McCarrick

Allegro vivo (♩ = 120)

Violins

I *f* *tr*

II *f* *tr*

Viola (Violin III)

f

Cello

mf

String Bass

mf 1 2 3 4

Vlns.

I *ff* *mf* *ff* *mf* *ff* *mf*

II *ff* *mf* *ff* *mf* *ff* *mf*

Vla. (Vln. III)

ff *mf* *ff* *mf* *ff* *mf*

Cello

V

Str. Bass

V

5 6 7

I
Vlns. *ff* *mf* *ff*

II
ff *mf* *ff*

Vla. (Vln. III)
ff *mf*

Cello

Str. Bass

8 9

I
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

10 11

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

12 13

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

15

mp *f* *mf*

mp *mf*

mp *mf*

mp *mf*

14 15 16

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

17 18 19 20

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

21 22 23

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

24 25

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

26 27

29

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

28

29

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

30

31

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

32 33

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

34 35

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

36 37 38

This musical score block covers measures 36, 37, and 38. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). The Violin I and II parts play a rhythmic pattern of eighth notes, with accents and slurs. The Viola part includes specific fingerings: Hi 4, Hi 3, Hi 1, and 2. The Cello and String Bass parts play a similar rhythmic pattern with accents. Measure numbers 36, 37, and 38 are printed below the staves.

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

39 40 41 42

This musical score block covers measures 39, 40, 41, and 42. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). The Violin I part has a box around measure 41. The Violin II part has fingerings 1 and 1. The Viola part has a fermata in measure 40. The Cello and String Bass parts play a rhythmic pattern with accents. Measure numbers 39, 40, 41, and 42 are printed below the staves.

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

43 44 45 46

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

47 48 49

51

I
Vlns. *f* *mf* *f*

II
Vlns. *f* *mf* *f*

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

Cello

Str. Bass

50 51 52

I
Vlns.

II
Vlns.

Vla. (Vln. III)

Cello

Str. Bass

53 54

57

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

55 56 *ff* 57

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

58 59 60

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

61 62

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

63 *f* 64

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

65 66 67

This musical score covers measures 65, 66, and 67. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). The music consists of rhythmic patterns with accents (>) and dynamic markings. A large red watermark 'Preview Only' is overlaid on the score.

68
I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

68 69 70

This musical score covers measures 68, 69, and 70. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). The music includes dynamic markings such as *mf* and *ff*. A large red watermark 'Preview Only' is overlaid on the score.

I
Vlns. *ff* *mf* *ff* *mf*

II
Vlns. *ff* *mf* *ff* *mf*

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

Cello
ff *mf*

Str. Bass
ff *mf*

71 72 73

I
Vlns. *cresc.*

II
Vlns. *cresc.*

Vla. (Vln. III)
cresc.

Cello
cresc.

Str. Bass
cresc.

74 75

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

76 77 78

This musical score covers measures 76, 77, and 78. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature has two sharps (F# and C#). Measures 76 and 77 contain dense sixteenth-note passages in the violin parts, with accents (>) and breath marks (V) indicated. Measure 78 shows a continuation of the texture with some notes marked with 'V'.

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

f *f* *f* *f* *f* *f* *f* *f* *f* *f*
tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*
molto rit.
f *f* *f* *f* *f* *f* *f* *f* *f* *f*

79 80 81 82

This musical score covers measures 79, 80, 81, and 82. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature has two sharps (F# and C#). Measures 79 and 80 feature a dynamic marking of *f* and trills (*tr*) in the violin parts. Measure 81 begins with a *molto rit.* marking. The score concludes in measure 82 with a fermata over the final notes in all parts.