

(Correlates with *String Explorer*, Book 1, Unit 12) Grade Level: 1 1/2

STRING EXPLORER SERIES

Larghetto

From *Concerto Grosso Op. 6, No. 12*

George Frideric Handel

Arranged by Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

Conductor Score.....	1
Violin I.....	8
Violin II.....	8
Viola.....	5
Violin III (Viola 	3
Cello.....	5
String Bass.....	5
Piano Accompaniment.....	1

Here is an opportunity to perform a familiar piece of music that is superb for practicing foundational string skills. And just as important, beginning and advanced students alike can learn to play with authentic and challenging Baroque style in this carefully edited arrangement. A satisfying centerpiece for any concert!



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.

PROGRAM NOTES

The twelve "Grand Concertos," Opus 6, of George Frederick Handel (1685–1759) are widely considered as pillars of Baroque orchestral music. Known primarily as a composer of operas, the concertos established Handel's reputation as a master of orchestral music. Remarkably, Handel completed the set of concertos in a little over four weeks during the summer of 1739, composing a different, complete concerto about every three days. The *Larghetto* is an arrangement of the third movement from the last *Concerto Grosso, Opus 6, Number 12 in B minor*. The great British music scholar Basil Lam once said that this famous Handel melody is "one of those tunes that speaks to every degree and level of musical experience."

NOTES TO THE CONDUCTOR

Efforts have been made in this arrangement to provide bowings and articulations that will allow even young students an opportunity to play with authentic Baroque style. Playing recordings of the original version of the *Larghetto* is recommended so students can become familiar with Baroque string techniques. To capture Baroque style, the following general principles are suggested and indicated in the music:

1. Instruct students to hold their bows at the balance point of the bow, above the winding/grip, throughout the piece.
2. Emphasis should be placed on the down beat of the measure/phrase and the emphasis should be created using bow length and speed, not pressure (mm. 5–8, and similarly throughout the piece).
3. Individual quarter notes should be separated, but not staccato (m. 1 in all parts).
4. Individual, melodic eighth note patterns should be legato (m. 2, violin 1, violin 2, viola).
5. Repeated eighth note patterns should be brushed off-the-string, or played lightly on the string (mm. 17–28, violin 1).

The piece begins with a four-measure introduction that will be heard again at the end of the piece. In the first half of the theme (mm. 5–16, 1st violins), the steady quarter note figures (viola, cello, bass) should be clear and rhythmic, but not predominant. When the 1st violins play a variation on the melody (mm. 17–28, repeated eighth notes), and in subsequent 1st violin variations, their line should be present but should not overwhelm the main melody.

Larghetto

From *Concerto Grosso Op. 6, No. 12*

George Frideric Handel

CONDUCTOR SCORE

Duration - 2:30

Arranged by Andrew H. Dabczynski (ASCAP)

Stately, larghetto (♩ = 80)

Violins
I
II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

* ♩ = play separate but not staccato
 ** play all moving eighth notes legato

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

Musical score for measures 9-12. The score includes staves for Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. The key signature is one sharp (F#). Measures 9 and 12 feature a four-measure rest for the strings. Measure numbers 9, 10, 11, and 12 are indicated at the bottom.

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

Musical score for measures 13-16. The score includes staves for Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. The key signature is one sharp (F#). Measures 13 and 14 feature a four-measure rest for the strings. Measure numbers 13, 14, 15, and 16 are indicated at the bottom.

17 ***

Vlns. I *mp*

Vlns. II *mp* (melody)

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

Cello *mf* (melody)

Str. Bass *mf*

Pno. Accomp. *mp*

17 18 19 20

Vlns. I *cresc.*
4

Vlns. II *cresc.*

Vla. (Vln. III) *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

Pno. Accomp. *cresc.*

21 22 23 24

*** play repeated eighth notes with brushed stroke off the string if possible, otherwise play lightly on the string

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

25 26 27 28

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

29 (melody) 30 31 32

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

33 34 35 36

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

37 38 39 40

I
Vlns. *mf*

II
Vlns. *mf*

Vla.
(Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mp*

41 42 43 44

I
Vlns. *f*

II
Vlns. *f*

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

Cello *f* (melody)

Str. Bass *f*

Pno. Accomp. *f*

45 46 47 48

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

49 50 51 52

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

53 (melody)

p

p

p

p

p

p

53 54 55 56

I
Vlns. *mf*

II
Vlns. *mf*

Vla.
(Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Pno.
Accomp. *mp*

57 58 59 60

I
Vlns. *f* rit.

II
Vlns. *f*

Vla.
(Vln. III) *f*

Cello *f*

Str. Bass *f*

Pno.
Accomp. *mf* rit.

61 62 63 64

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