

# ANDANTE FROM TRIO SONATA Op. 5, No. 1

George Frideric Handel  
Arranged by Robert Sieving (ASCAP)

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

This trio shines as transcribed for string orchestra and makes possible the inclusion of a viola part, both as an equal player in the primary melodic material and in fulfilling harmonic realizations. All parts are playable in first position with the exception of fourth position required occasionally for cellos. Opportunities abound for students to polish Baroque bowing techniques.

The trio sonata flourished in the late Baroque; the exquisite examples formed in Handel's Op. 2 and Op. 5 are now thought to represent the epitome of the form. Usually intended for two violins, a *basso continuo* instrument, and a keyboard instrument filling in the indicated harmonies, they were usually performed with one instrument to a part.



# Andante from Trio Sonata Op. 5, No. 1

CONDUCTOR SCORE  
Duration - 3:40

George Frideric Handel  
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Andante (♩ = 72)

Violins I

Violins II

Viola

Cello

String Bass

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

9 10 11 12

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

13 14 15 16

19

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mp*

*p*

17 18 19 20

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

21 22 23 24 25

rit. 29 A tempo

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

26 27 28 29

**Vlns.**  
I  
II

**Vla.**

**Cello**  
I  
II

**Str. Bass**

30 31 32

Vlns. I

Vlns. II

Vla.

Cello I

Cello II

Str. Bass

33 34 35 36

Vlns. I

Vlns. II

Vla.

Cello I

Cello II

Str. Bass

37 38 39 40

*p* *cresc.*

*pp* *cresc.*

**Vlns.**  
I  
II

**Vla.**

**Cello**  
I  
II

**Str. Bass**

*rit. tr.*

*mf p*

*mf mp*

*mp p*

*mp p*

41 42 43 44

**Vlns.**  
I  
II

**Vla.**

**Cello**  
I  
II

**Str. Bass**

**45** *A tempo*

*mp*

*tr*

*tr*

*tr*

*tr*

*mp*

*mp*

*mp*

45 46 47 48

Vlns. I

Vlns. II

Vla.

Cello I

Cello II

Str. Bass

52

*tr*

*mp*

*p*

49 50 51 52

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mp*

*p unis.*

53 54 55 56



Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

57 58 59 60

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

61 62 63 64

Più lento  
*div.*

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mf* *mp*

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