

Concerto Grosso in G

Op. 6, No. 1

George F. Handel

arranged by
Robert D. McCashin (ASCAP)

1 Full Score

8 Violin 1

8 Violin 2

5 Viola

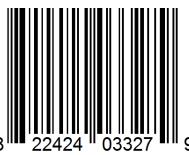
5 Cello

5 Bass

Extra Part - P3035391

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Program Notes

George Frideric Handel was a German-born organist/harpsichordist. At about age 30, his early stage works were being mounted in Hamburg. He later traveled to other locations in Europe, Italy in particular, to study various styles of composing; Italy, England, back to Germany. His early Italian-style operas were well received in England, and his reputation grew such that he was drawing significant audiences for performances of his works.

The popularity of his music led him, in 1739, to write a set of 12 Concerti Grossi. They were completed in September and October of that same year and published by John Walsh in early 1740. They are similar in character and style to Corelli's works in the same form, and each one was originally written for a concertino group consisting of 2 violins and cello, plus tutti strings.

These two movements are drawn from Handel's Op. 6, No. 1 in G major, and provides opportunities for all the players in the ensemble. Following the rhythmically captivating, yet lyrical Giusto movement, comes a boisterous Allegro movement. Paired together, they can be an exciting addition to any concert.

About the Arranger

Robert McCashin, D.M.A., is Director of Orchestras and Professor of conducting at James Madison University. In this position, he serves as music director/conductor for the JMU Symphony, JMU Chamber Orchestra and the select Camerata Strings and teaches orchestral conducting at the graduate level. He earned Bachelor and Master of Music degrees in violin performance from Louisiana State University and a Doctor of Musical Arts degree in conducting from the University of Arizona. Prior to his position at James Madison University, Dr. McCashin served on the faculties of the University of Texas at Arlington and Texas Wesleyan University. During his tenure in Texas he performed with the Fort Worth Symphony, Fort Worth Opera Orchestra, Wichita Falls Symphony, Gallery String Quartet, and the University Piano Trio, and performed extensively as a freelance violinist throughout the North Texas region. He was the founding conductor of the Arlington Youth Symphony, served as conductor for the Trinity Symphony and the Arlington Opera Association, and associate conductor of the Youth Orchestras of Greater Fort Worth. While there, he maintained a substantial private violin studio of students at all levels.

In addition to his publications for Wingert-Jones, he writes for other major publishers and his many compositions and arrangements are best sellers and Editors' Choice selections in the educational music arena. He is co-author of the popular New Directions for Strings and A Scale in Time published by FJH Music. Through his guest conducting and visitations as a clinician and adjudicator, Dr. McCashin has used his pedagogical knowledge to aid young string players from elementary through the high school levels. His guest conducting appearances include regional level professional orchestras as well as district, region, and state honor orchestras. Dr. McCashin was the founding president of the College Orchestra Directors Association, has chaired the ASTA Merle Isaac National Composition competition, and served as a board member for the Virginia state ASTA organization.

Duration 3:50

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Tempo giusto $\text{♩} = 80$

Musical score for Violin I, Violin II, Viola, Cello, and Bass. The score is in 4/4 time with a key signature of one sharp. The tempo is indicated as **Tempo giusto** with $\text{♩} = 80$. The dynamics are marked *f* throughout. Measure numbers 1, 2, 3, and 4 are shown below the staves.

Musical score for Violin I, Violin II, Viola, Cello, and Bass. The score is in 4/4 time with a key signature of one sharp. The tempo is indicated as **Tempo giusto** with $\text{♩} = 80$. The dynamics are marked *mp* in measures 7 and 8. Measure numbers 5, 6, 7, and 8 are shown below the staves. A measure number 4 is also present above the second measure.

Concerto Grosso in G

11

Vln. I
Vln. II
Vla.
Cello
Bass

9 10 11 12

f

16

Vln. I
Vln. II
Vla.
Cello
Bass

13 14 15 16

mp

Concerto Grosso in G

Musical score for measures 17 through 20. The key signature is one sharp. The instrumentation includes Vln. I, Vln. II, Vla., Cello, and Bass.

- Vln. I:** Playing eighth-note patterns with grace notes.
- Vln. II:** Playing eighth-note patterns with grace notes.
- Vla. (Measure 18):** Rests.
- Cello (Measures 19-20):** Playing eighth-note patterns with grace notes, including a dynamic marking *mf*.
- Bass (Measures 19-20):** Playing eighth-note patterns with grace notes.

Measure numbers 17, 18, 19, and 20 are indicated at the bottom, with *mf* marking the beginning of measure 19.

Musical score for measures 21 through 24. The key signature changes to two sharps. The instrumentation includes Vln. I, Vln. II, Vla., Cello, and Bass.

- Vln. I:** Playing eighth-note patterns with grace notes.
- Vln. II:** Playing eighth-note patterns with grace notes.
- Vla. (Measures 21-24):** Playing eighth-note patterns with grace notes.
- Cello (Measures 21-24):** Playing eighth-note patterns with grace notes.
- Bass (Measures 21-24):** Playing eighth-note patterns with grace notes.

A measure number **23** is enclosed in a box above the Vln. I staff. Measure numbers 21, 22, 23, and 24 are indicated at the bottom.

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30

Vln. I

Vln. II

Vla.

Cello

Bass

25 26 *mp*

27 28 29

poco rall.

Vln. I

Vln. II

Vla.

Cello

Bass

30 31 32 33 34

Concerto Grosso in G

35 Allegro $\text{♩} = 108$

Musical score for measures 35-38:

- Vln. I:** Dynamics: **f**, **mp**. Articulation: V.
- Vln. II:** Dynamics: **f**, **mp**. Articulation: V V V V.
- Vla.:** Dynamics: **f**, **mp**.
- Cello:** Dynamics: **f**, **mp**.
- Bass:** Dynamics: **f**, **mp**.

Measure numbers: 35, 36, 37, 38.

Musical score for measures 39-41:

- Vln. I:** Dynamics: **mf**.
- Vln. II:** Dynamics: **mf**. Articulation: (top note preferred).
- Vla.:** Dynamics: **mf**.
- Cello:** Dynamics: **mf**.
- Bass:** Dynamics: -

Measure numbers: 39, 40, 41.

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43

Vln. I
Vln. II
Vla.
Cello
Bass

42 43 ***f*** 44 45

49

Vln. I
Vln. II
Vla.
Cello
Bass

46 47 ***mf*** 48 49

Concerto Grosso in G

Musical score for Concerto Grosso in G, measures 50-52. The score consists of five staves: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp (G major). Measure 50: Vln. I plays eighth-note patterns. Vln. II has grace notes. Vla., Cello, and Bass provide harmonic support. Measure 51: Vln. I continues eighth-note patterns. Vln. II has grace notes. Vla., Cello, and Bass continue harmonic support. Measure 52: Vln. I continues eighth-note patterns. Vln. II has grace notes. Vla., Cello, and Bass continue harmonic support.

Musical score for Concerto Grosso in G, measures 53-55. The score consists of five staves: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp (G major). Measure 53: Vln. I starts with a dynamic of *mp*. Vln. II joins with a dynamic of *mp*. Vla., Cello, and Bass provide harmonic support. Measure 54: All parts continue with eighth-note patterns. Measure 55: All parts continue with eighth-note patterns.

Concerto Grosso in G

58

This musical score excerpt shows five staves for string instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp. Measure 56 starts with eighth-note patterns in Vln. I and Vln. II. Measure 57 begins with a dynamic *f*. Measures 58 and 59 continue with eighth-note patterns, with measure 58 ending with another *f*.

Vln. I
Vln. II
Vla.
Cello
Bass

56 57 *f* 58

This musical score excerpt shows the same five staves for string instruments. The key signature changes to two sharps. Measures 59 and 60 show eighth-note patterns. Measure 61 concludes the section.

Vln. I
Vln. II
Vla.
Cello
Bass

59 60 61

Concerto Grosso in G

63

Vln. I
Vln. II
Vla.
Cello
Bass

62 63 *mp* 64

Vln. I
Vln. II
Vla.
Cello
Bass

65 66 67 *f* 68

Concerto Grosso in G

Musical score for measures 69 to 72:

- Vln. I:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: *mf* at measure 71.
- Vln. II:** Sixteenth-note patterns. Dynamics: *mf* at measure 71.
- Vla. (Bassoon):** Sixteenth-note patterns. Dynamics: *mf* at measure 71.
- Cello:** Sixteenth-note patterns. Dynamics: *mf* at measure 71.
- Bass:** Sixteenth-note patterns. Dynamics: *mf* at measure 71.

Measure numbers: 69, 70, 71, 72.

73

Musical score for measures 73 to 75:

- Vln. I:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: *f* at measure 73, *mp* at measure 74, and *cresc. poco a poco* at measure 75.
- Vln. II:** Sixteenth-note patterns. Dynamics: *f* at measure 73.
- Vla. (Bassoon):** Sixteenth-note patterns. Dynamics: *f* at measure 73, *mp* at measure 74, and *cresc. poco a poco* at measure 75.
- Cello:** Sixteenth-note patterns. Dynamics: *f* at measure 73, *mp* at measure 74, and *cresc. poco a poco* at measure 75.
- Bass:** Sixteenth-note patterns. Dynamics: *f* at measure 73, *mp* at measure 74, and *cresc. poco a poco* at measure 75.

Measure numbers: 73, 74, 75. Dynamics: *f*, *mp*, *cresc. poco a poco*.

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Musical score for measures 76 to 78:

- Vln. I:** Playing sixteenth-note patterns.
- Vln. II:** Playing eighth-note patterns.
- Vla. (Violoncello):** Playing eighth-note patterns with slurs and grace notes.
- Cello:** Playing eighth-note patterns.
- Bass:** Playing eighth-note patterns.

Measure 76: Measures 76-78. Measure 76: Vln. I (4), Vln. II (4). Measure 77: Vln. I (4), Vln. II (4). Measure 78: Vln. I (4), Vln. II (4).

mp cresc. poco a poco

79

Musical score for measures 79 to 81:

- Vln. I:** Playing eighth-note patterns.
- Vln. II:** Playing eighth-note patterns.
- Vla. (Violoncello):** Playing sixteenth-note patterns.
- Cello:** Playing eighth-note patterns.
- Bass:** Playing eighth-note patterns.

Measure 79: Measures 79-81. Measure 79: Vln. I (79), Vln. II (79). Measure 80: Vln. I (79), Vln. II (79). Measure 81: Vln. I (79), Vln. II (79).

H3 L1

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83

Vln. I

Vln. II

Vla.

Cello

Bass

82 83 84

f

rit.

Meno mosso ♩ = 88 poco rall.

Vln. I

Vln. II

Vla.

Cello

Bass

85 86 87 88

ff