Musette from *Concerto Grosso No. 6*

Opus 6, No. 6

GEORGE FRIDERIC HANDEL
Edited by MICHAEL HOPKINS

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INSTRUMENTATION

1 Conductor
1 Violin I Concertino
1 Violin II Concertino
1 Cello Concertino
8 Violin I Ripieno
8 Violin II Ripieno
5 Viola Ripieno
5 Cello Ripieno
5 String Bass Ripieno
1 Keyboard

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

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.

Belwin ORCHESTRA
a division of Alfred

NOTES TO THE CONDUCTOR

The Handel op. 6 concerti are absolute gems of the Baroque string orchestra literature. While the parts to these concerti are widely available from a number of sources, the parts contain no bowing, fingering, articulation, or phrasing indications. Many orchestra directors do not have the time to prepare the parts that are available for purchase or download with these markings, yet without thorough editing it is extremely difficult to achieve a musically unified high-quality performance of these pieces. It is my hope that this edition will serve the needs of the string education community who are interested in performing these works.

The bowings are designed to keep players from drifting up to and remaining in the upper half of the bow. The bowings also aid in the execution of style and phrasing. It is well known that Handel and other Baroque composers provided minimal information in their scores regarding dynamics and phrasing, and yet we know from the writings of the time and from the research of scholars like Donnington, Hogwood, and others that the performance of Baroque music was filled with expression. Listening to the recordings of the great Baroque performance ensembles like the Academy of Ancient Music, the English Concert, Handel and Haydn Society, and others reveals a beauty and subtlety of phrasing and articulation.

Included in this edition are hairpins to indicate shaping and phrasing, and additional dynamic markings to aid in maintaining the overarching line and direction in the music. These markings are not intended to reinterpret Handel, modernize Handel, romanticize Handel, etc., etc. Rather, the intent is to communicate the musical ideas that are already present in the score in a more explicit manner than was common in the 18th century, by using our modern musical symbols for dynamic contrast, phrasing, and shaping.

Another addition is a separate double bass part that does not go below E1, since most school basses lack extensions or a 5th string. Dynamic indications have been included in the keyboard part since most school groups will perform this on an electronic instrument capable of dynamic contrast.

Throughout the piece, the dot is used to indicate the note should be played 1/2 of its length, the dash to indicate full value, and the dash-dot to indicate 3/4 value—more length than space, but with some separation. In the opening section (mm. 1–80), the *continuo* line in the cello and bass should be played with some separation between notes, yet not overly staccato. This is indicated with the dash-dot articulation. The figure that first occurs in the violins in mm. 3–4 and repeats throughout the movement should be played so the half note in m. 3 carries into the downbeat of the 4th bar. Some orchestras like to put a slight separation between mm. 3 and 4; others prefer to connect the two measures. In mm. 49–50, the violin eighth notes should be tapered to the second note in each group with a little separation between groups, as indicated by the dot on the second note in each group. In m. 126, play beat 1 with a full quarter and allow a large breath between beats 1 and 2 to return to the character of the beginning.

I know that some of my colleagues will have different interpretive ideas than those presented in this edition, and I encourage them and their students to build from it—edit, change, delete, etc.—and become engaged in their own artistic interpretation of these great works of music. I hope you enjoy performing this great piece of Baroque literature.

Sincerely,

Michael Hopkins

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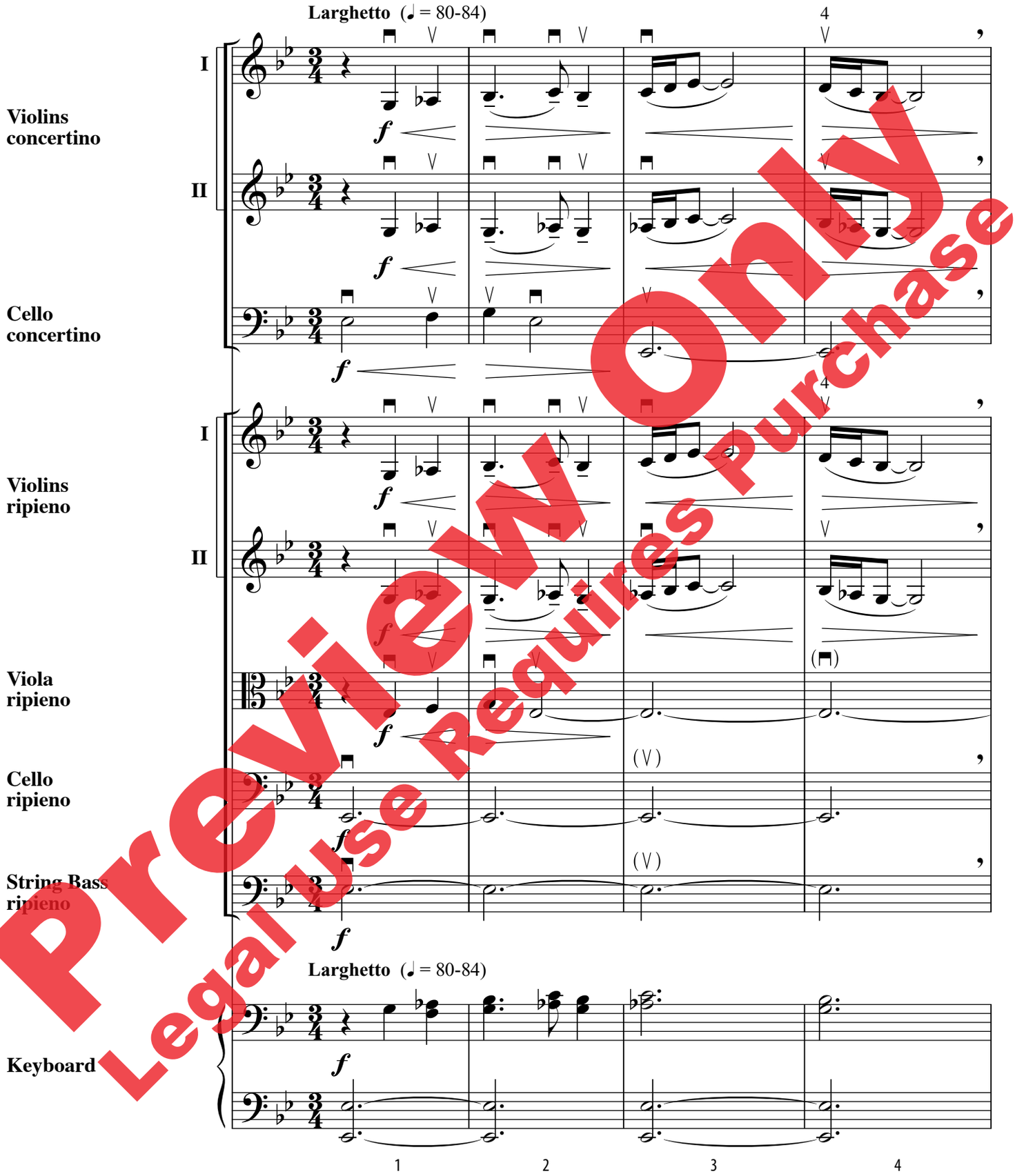
Musette from *Concerto Grosso No. 6*

Opus 6, No. 6

CONDUCTOR SCORE
Duration - 6:00

George Frideric Handel
Edited by Michael Hopkins



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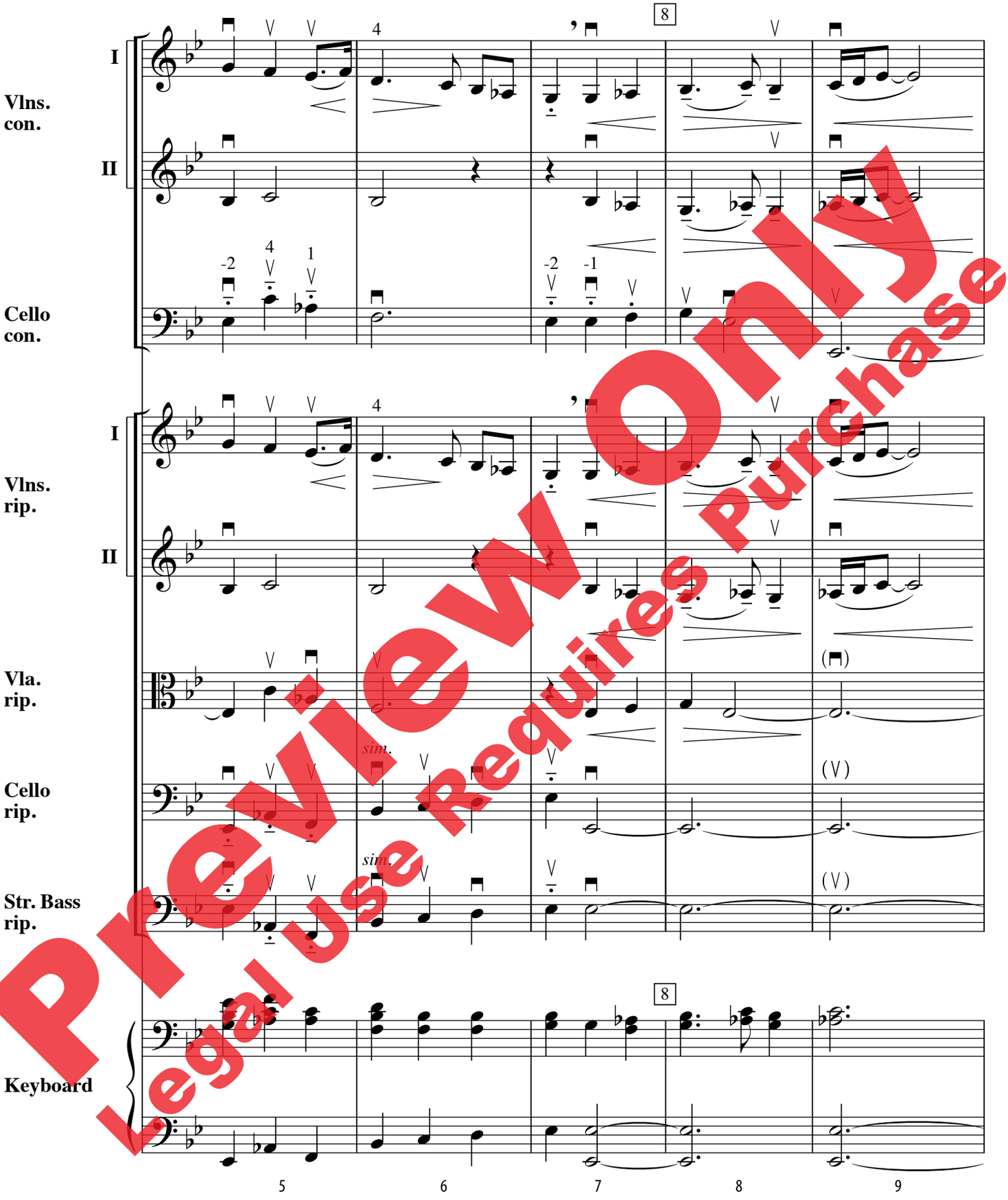

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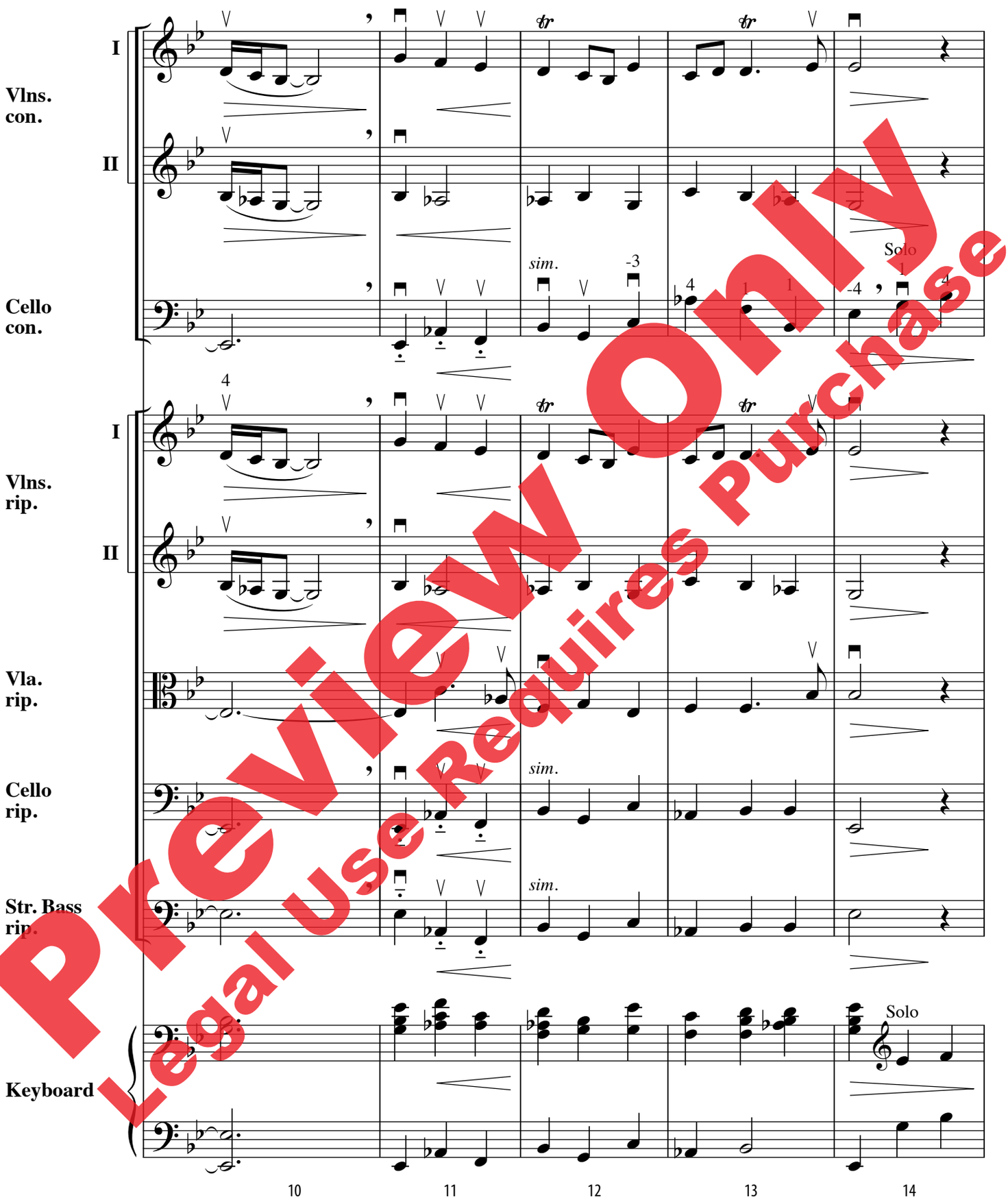

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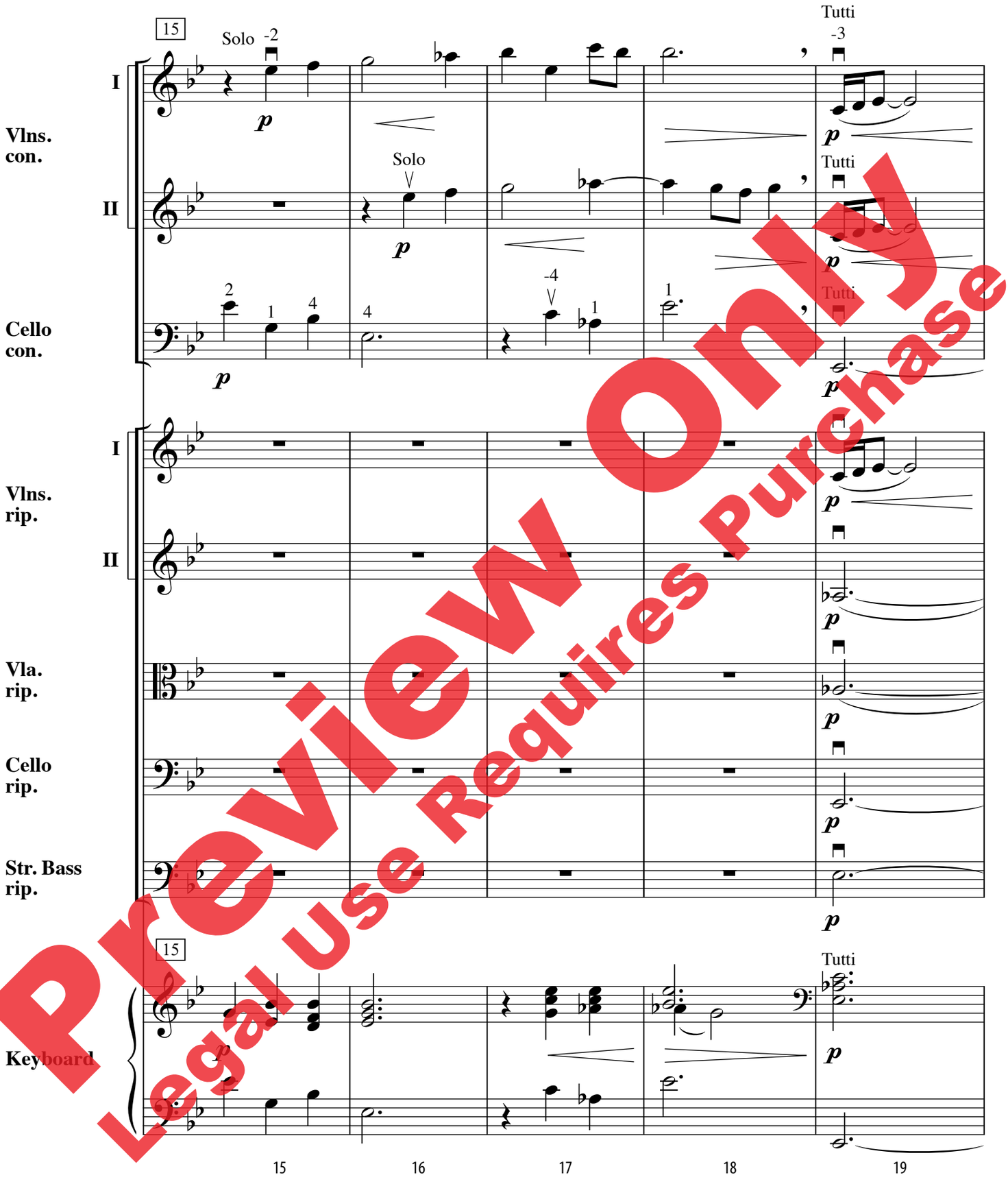

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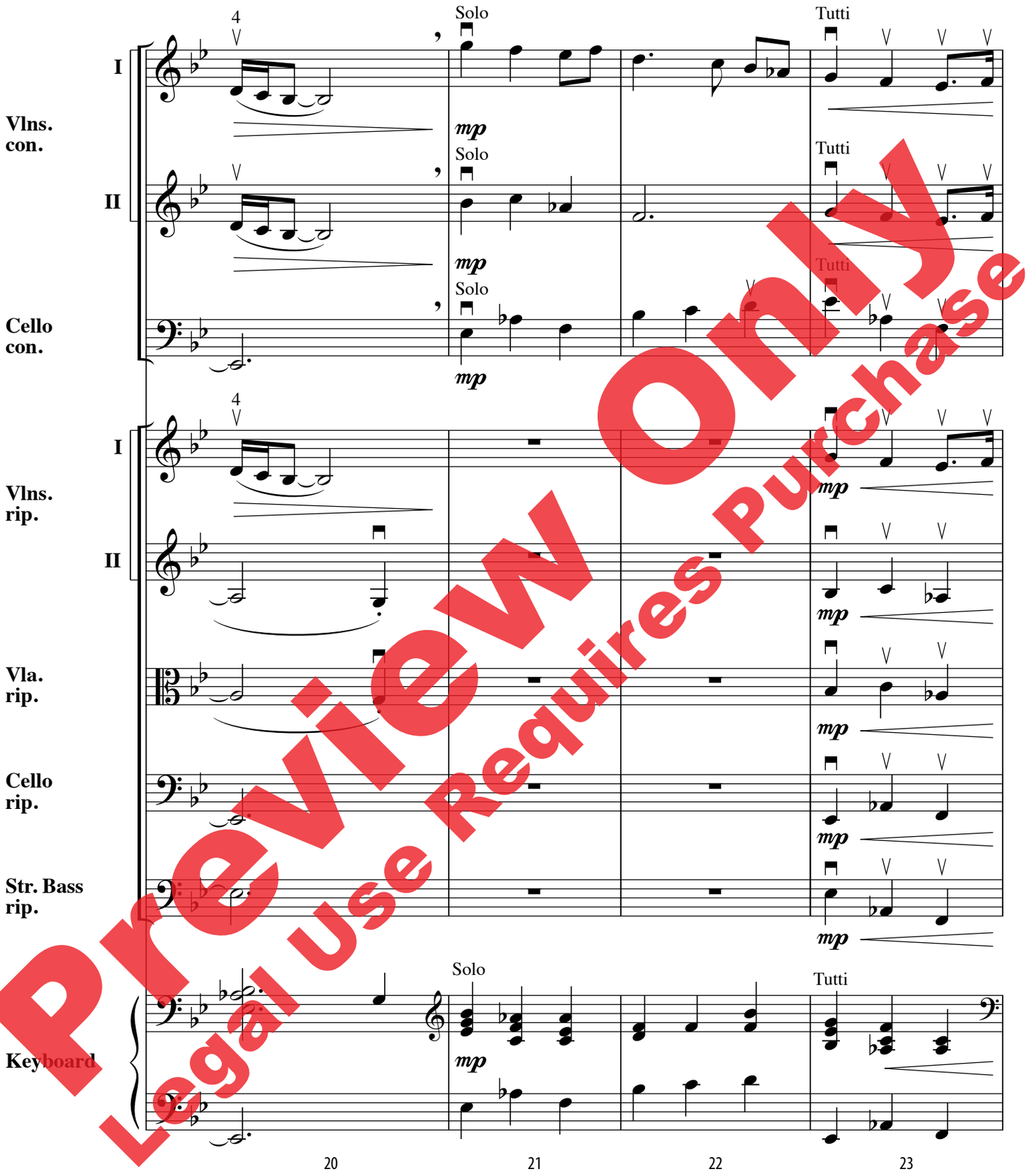

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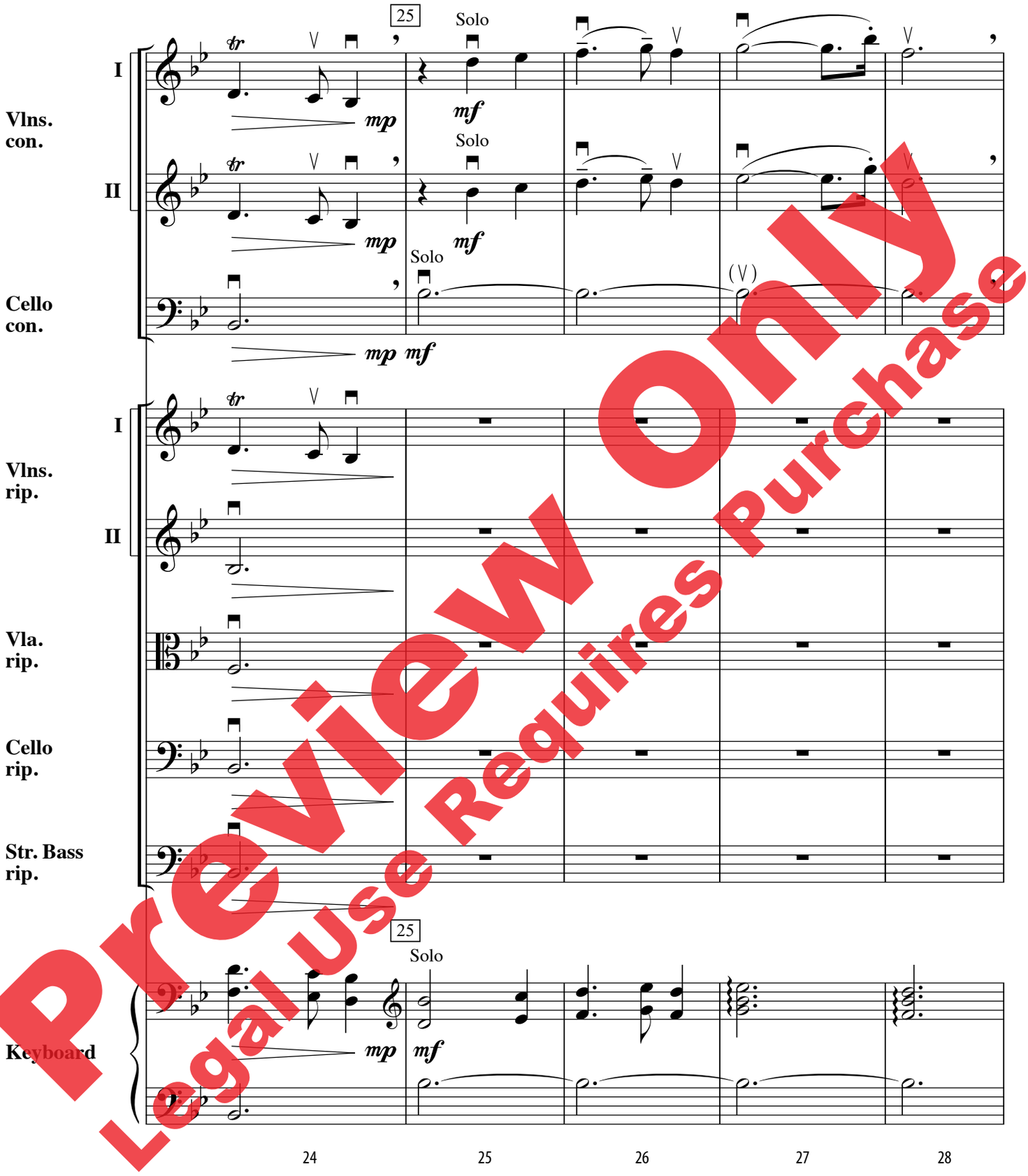

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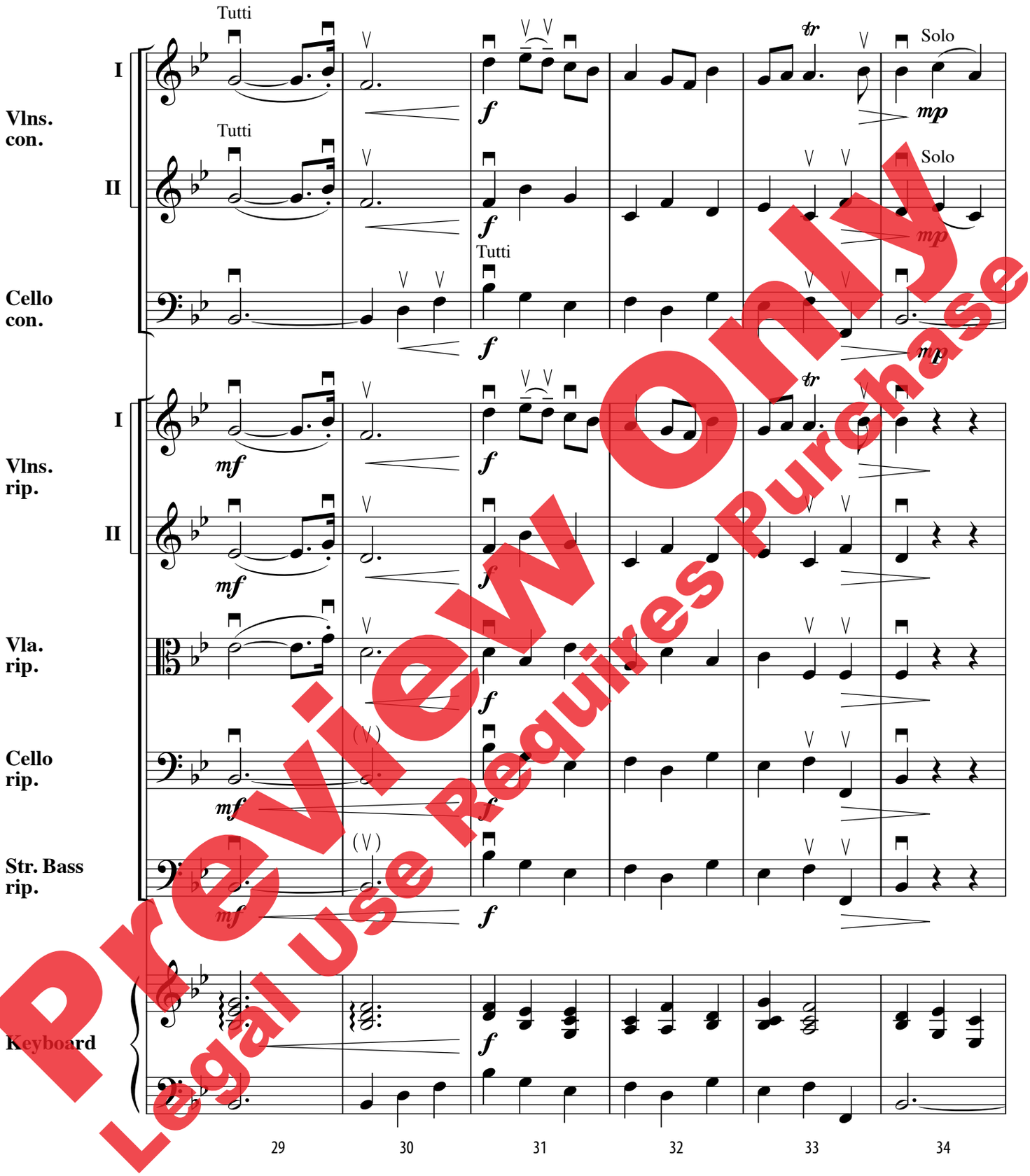

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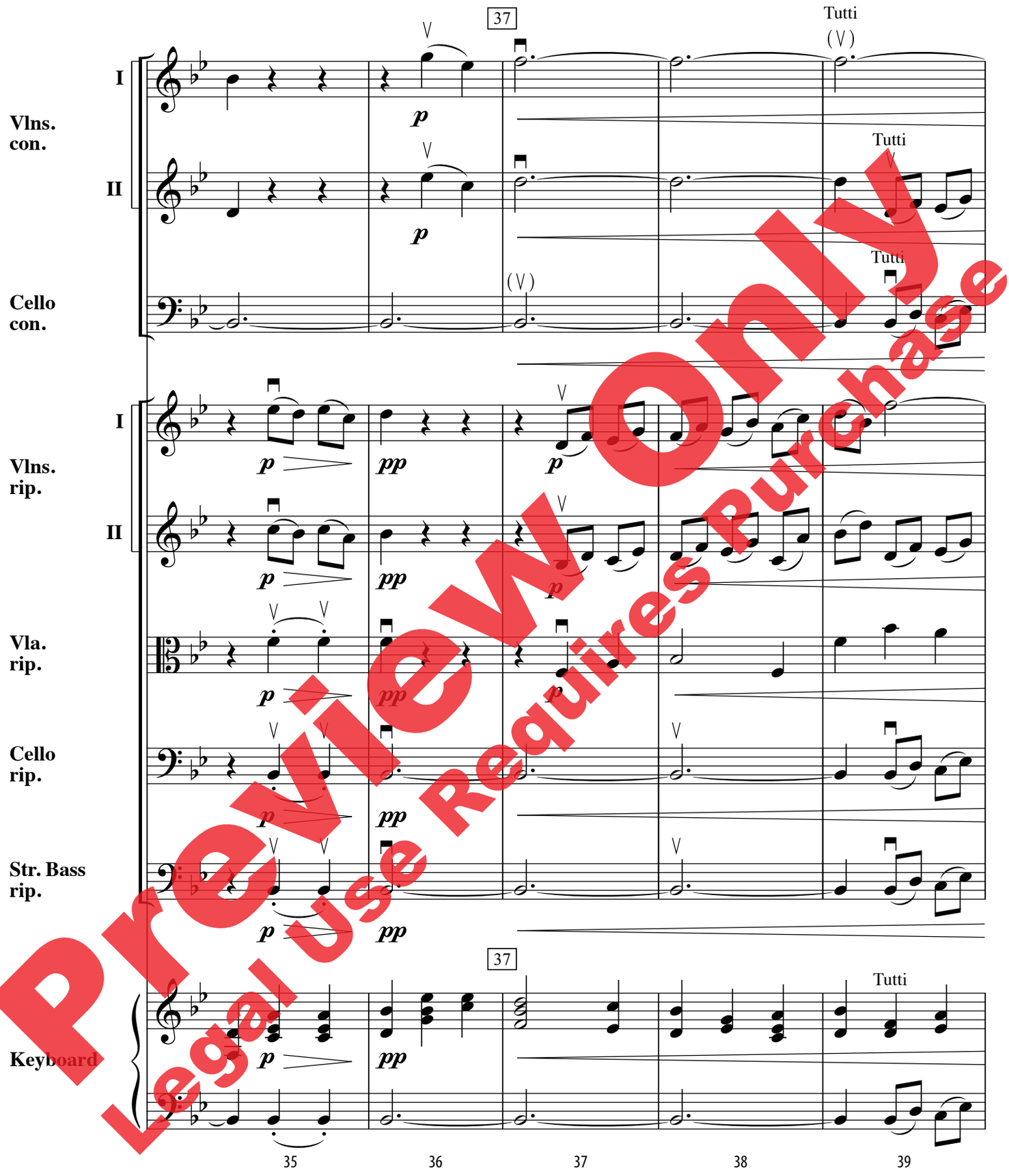

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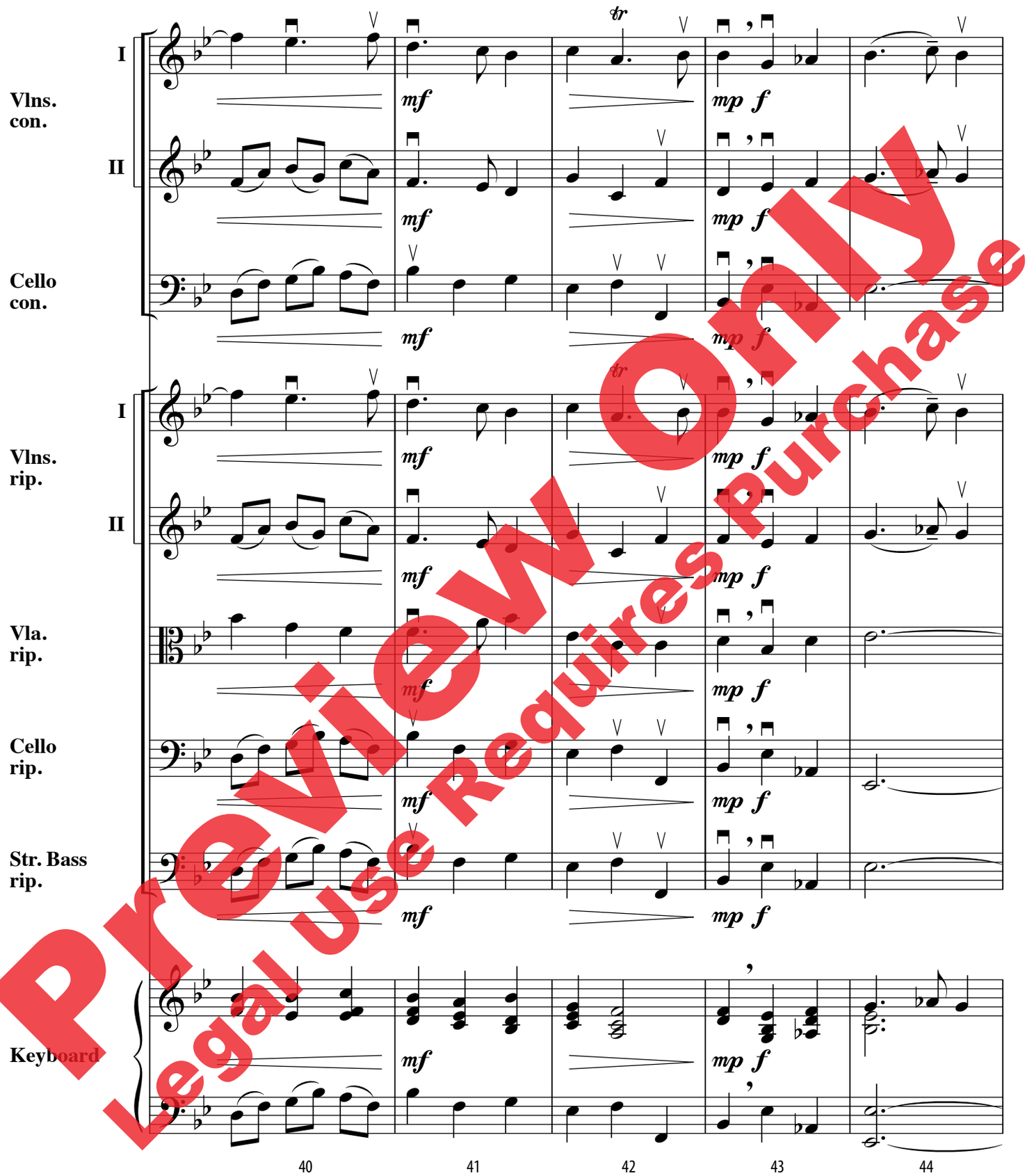

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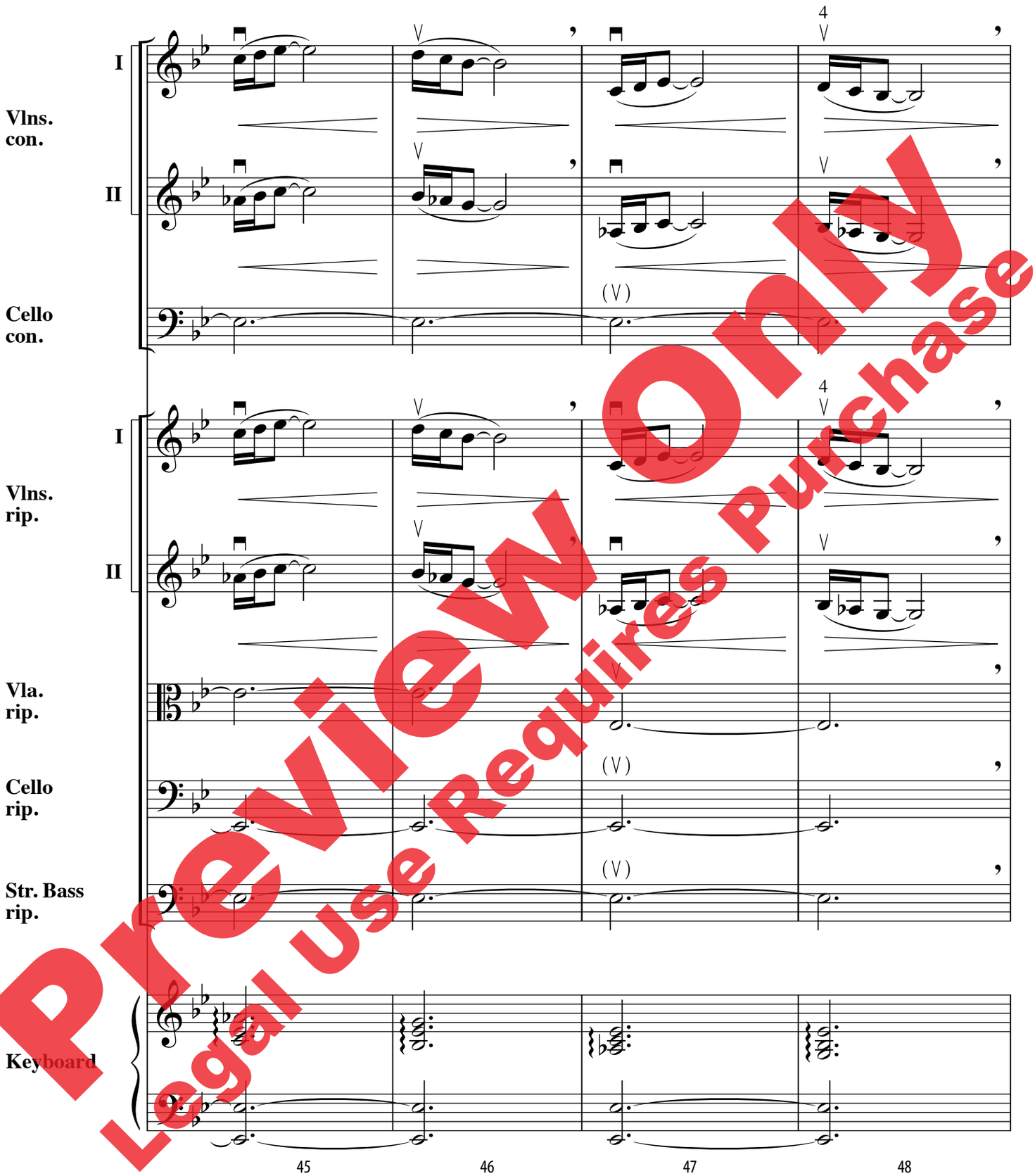

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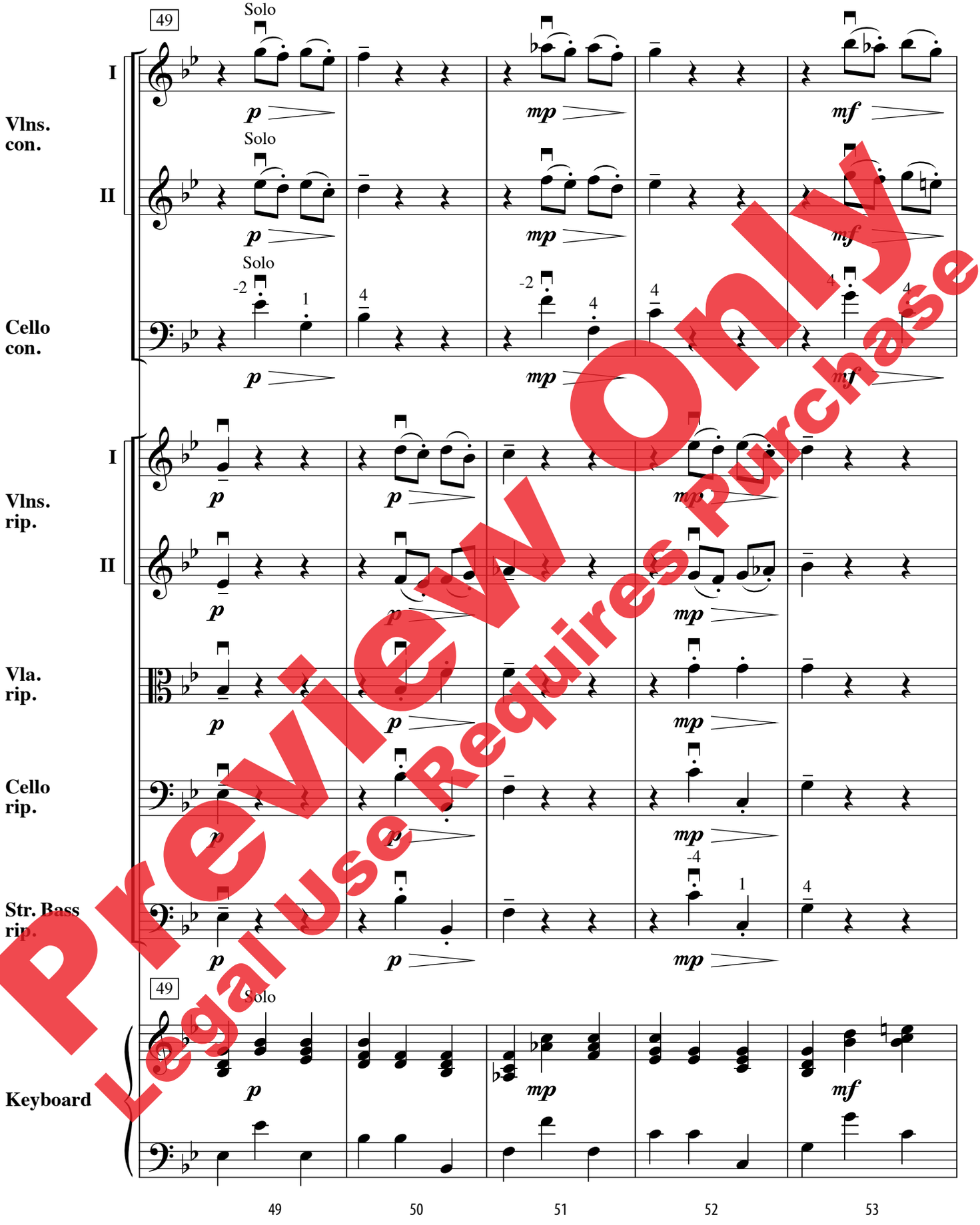

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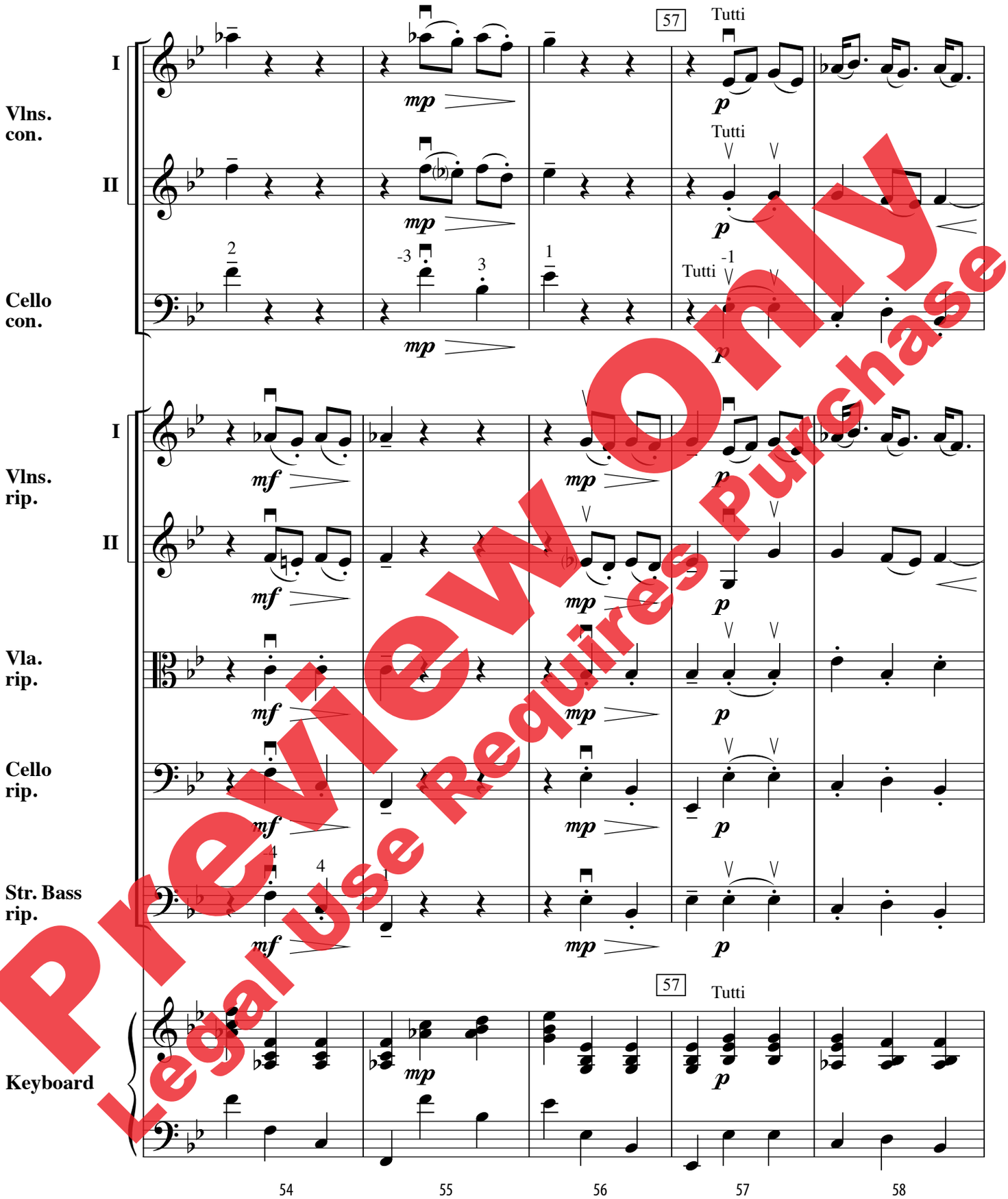

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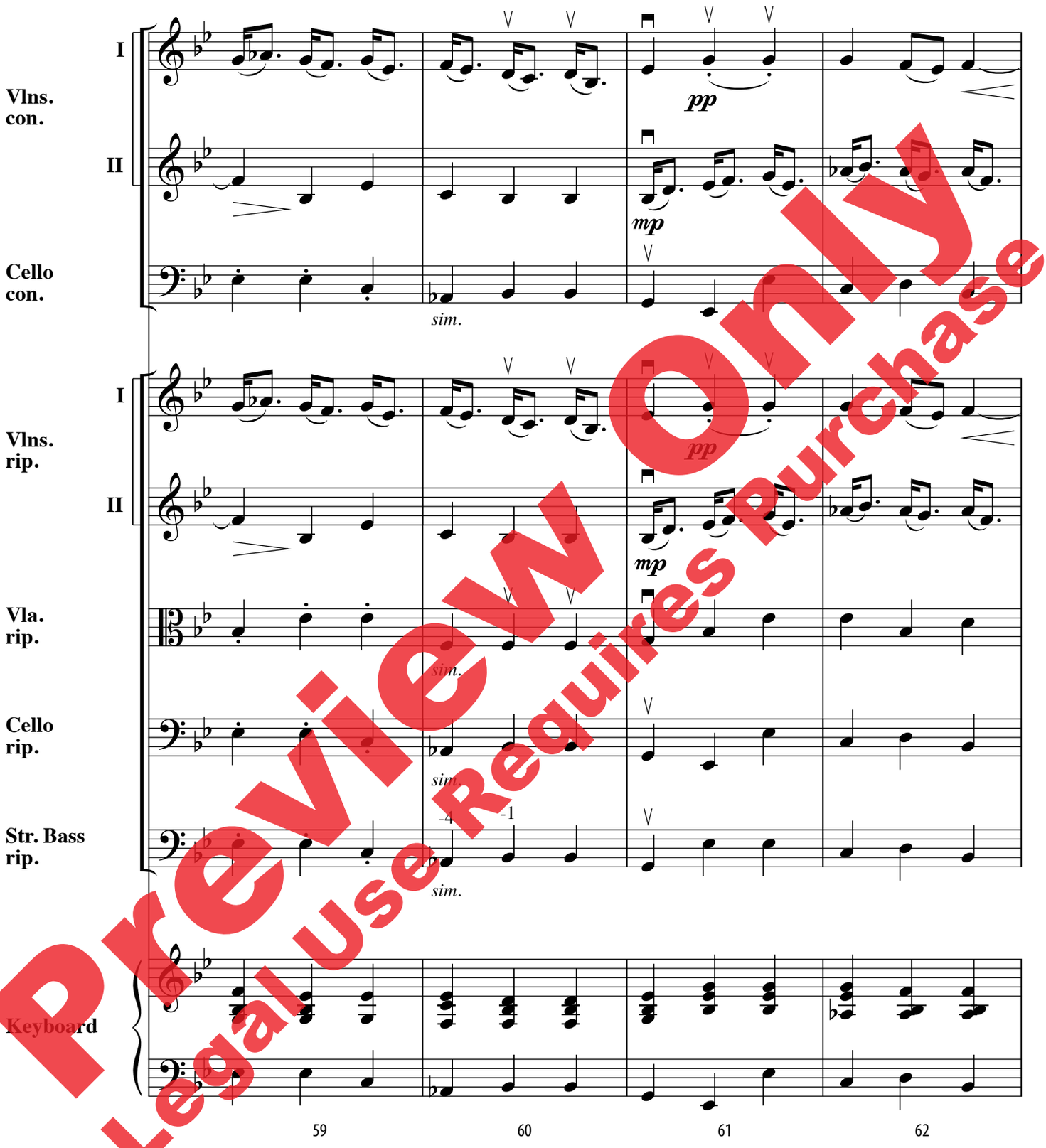

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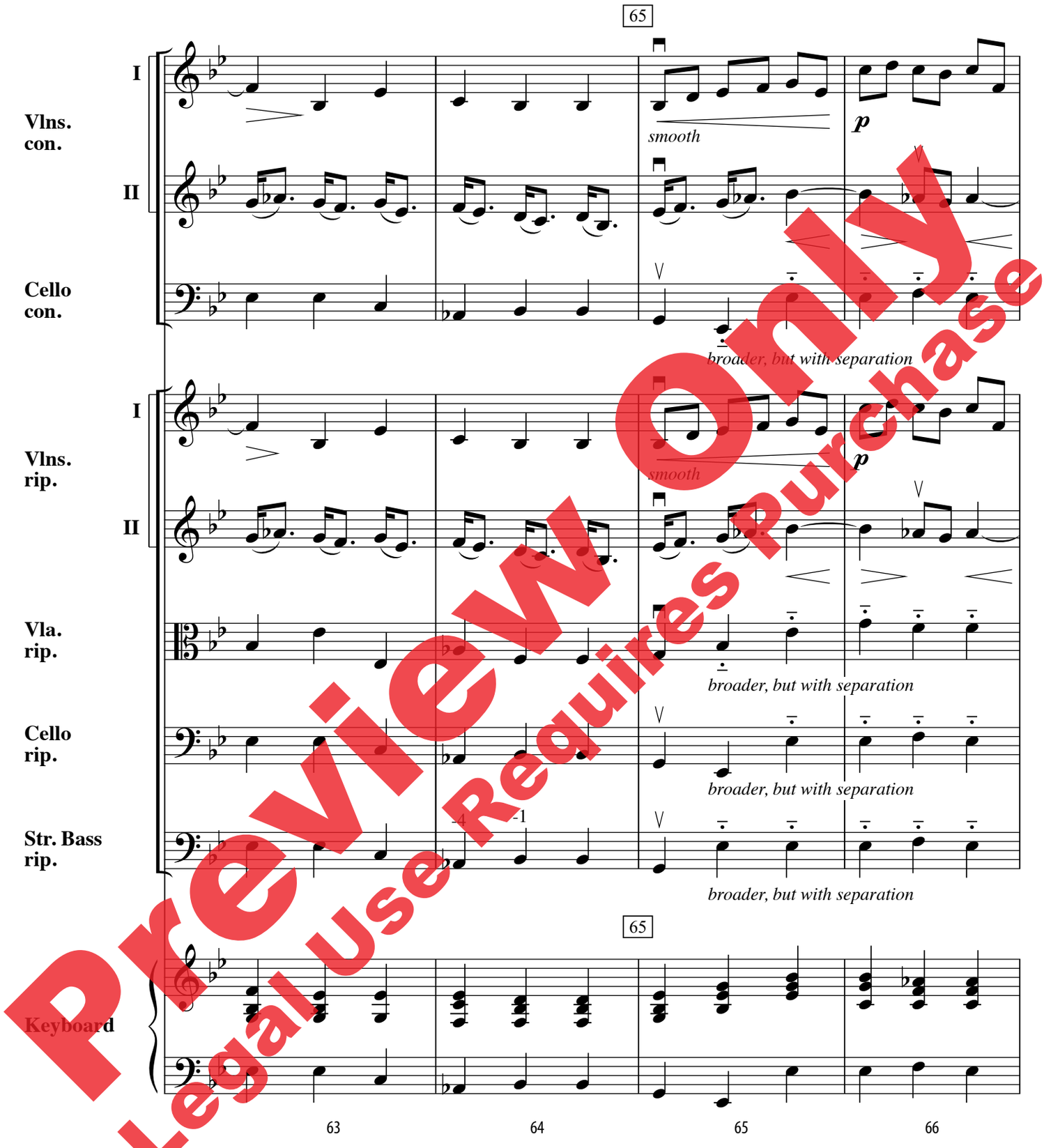

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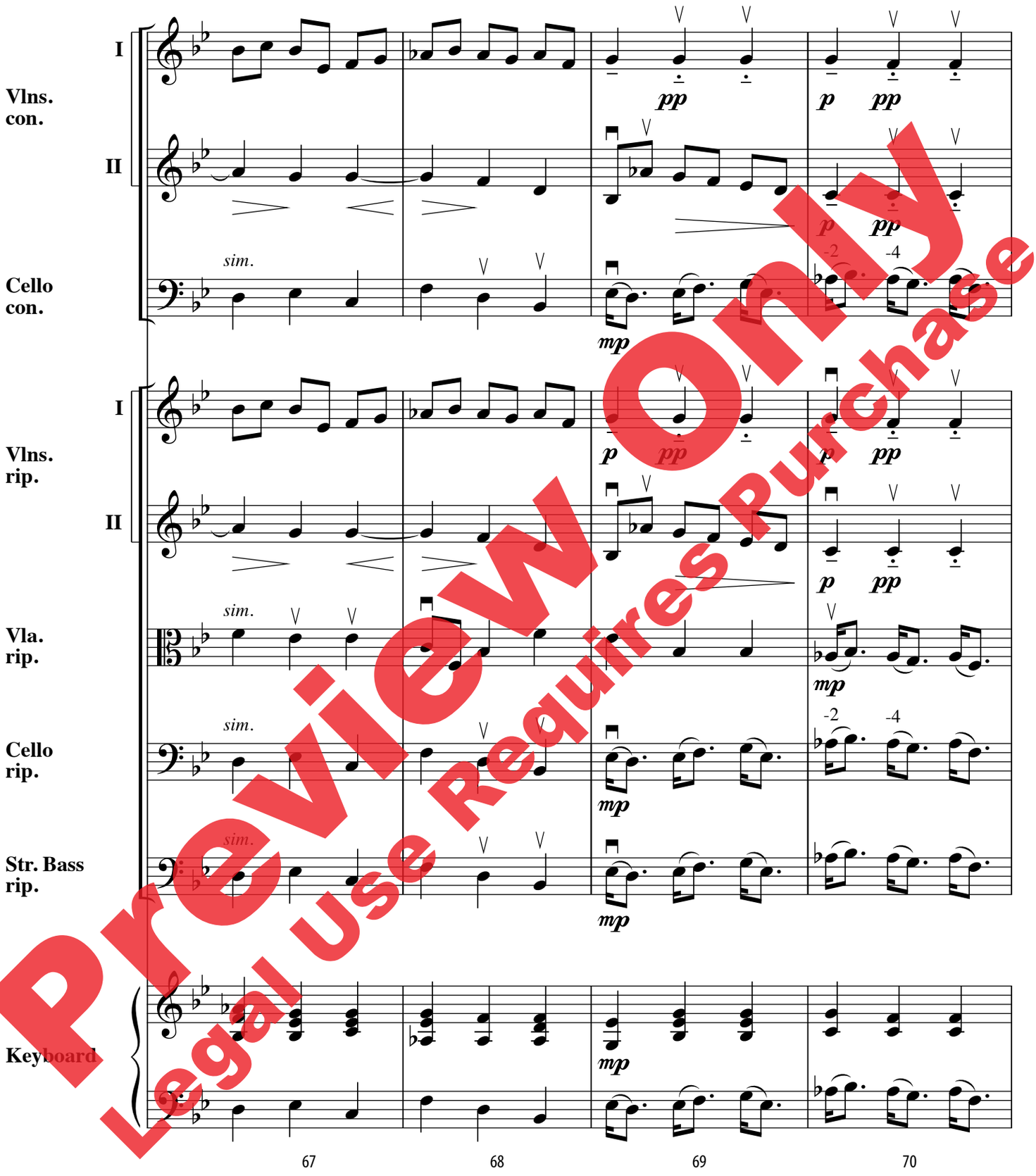

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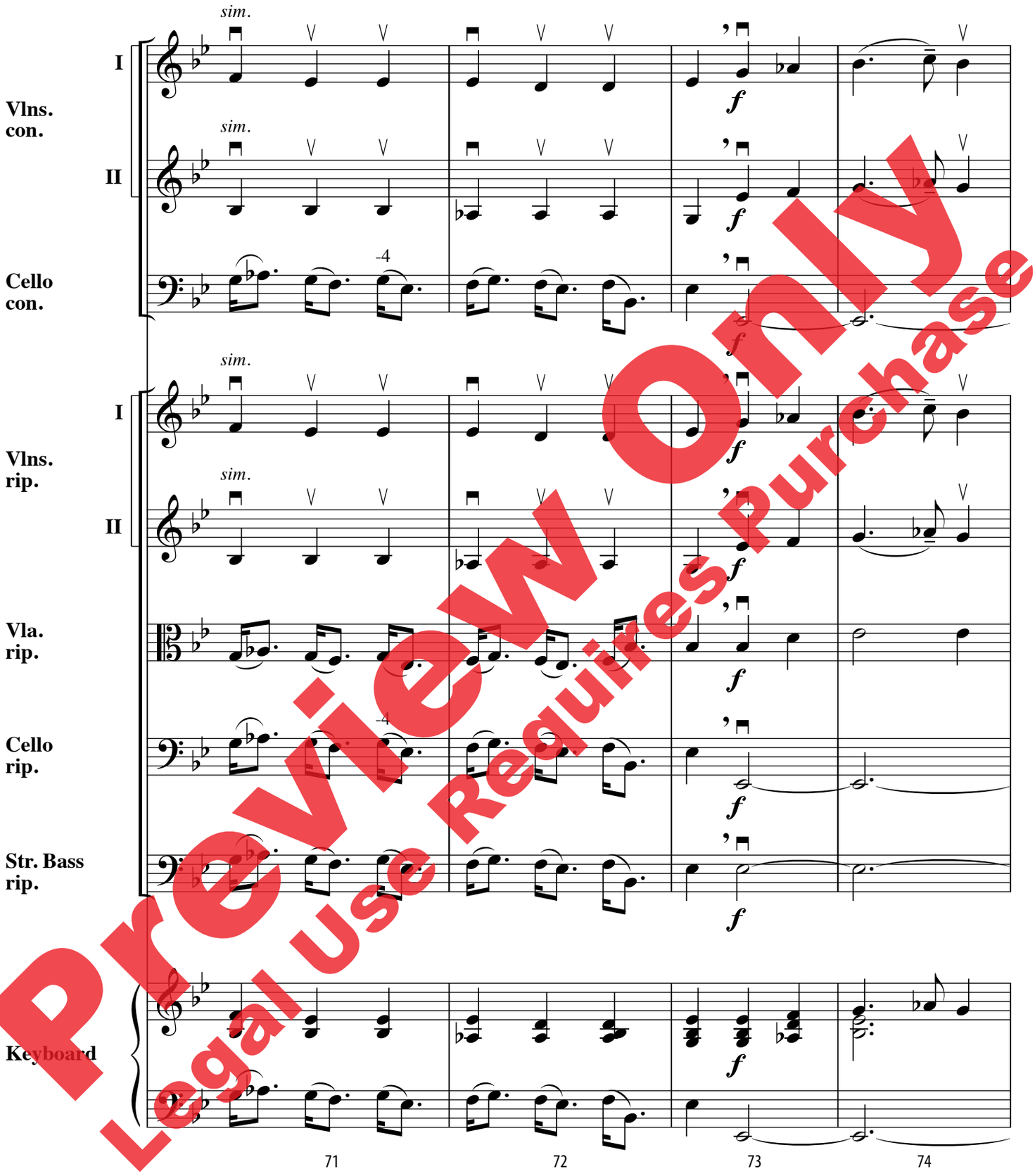

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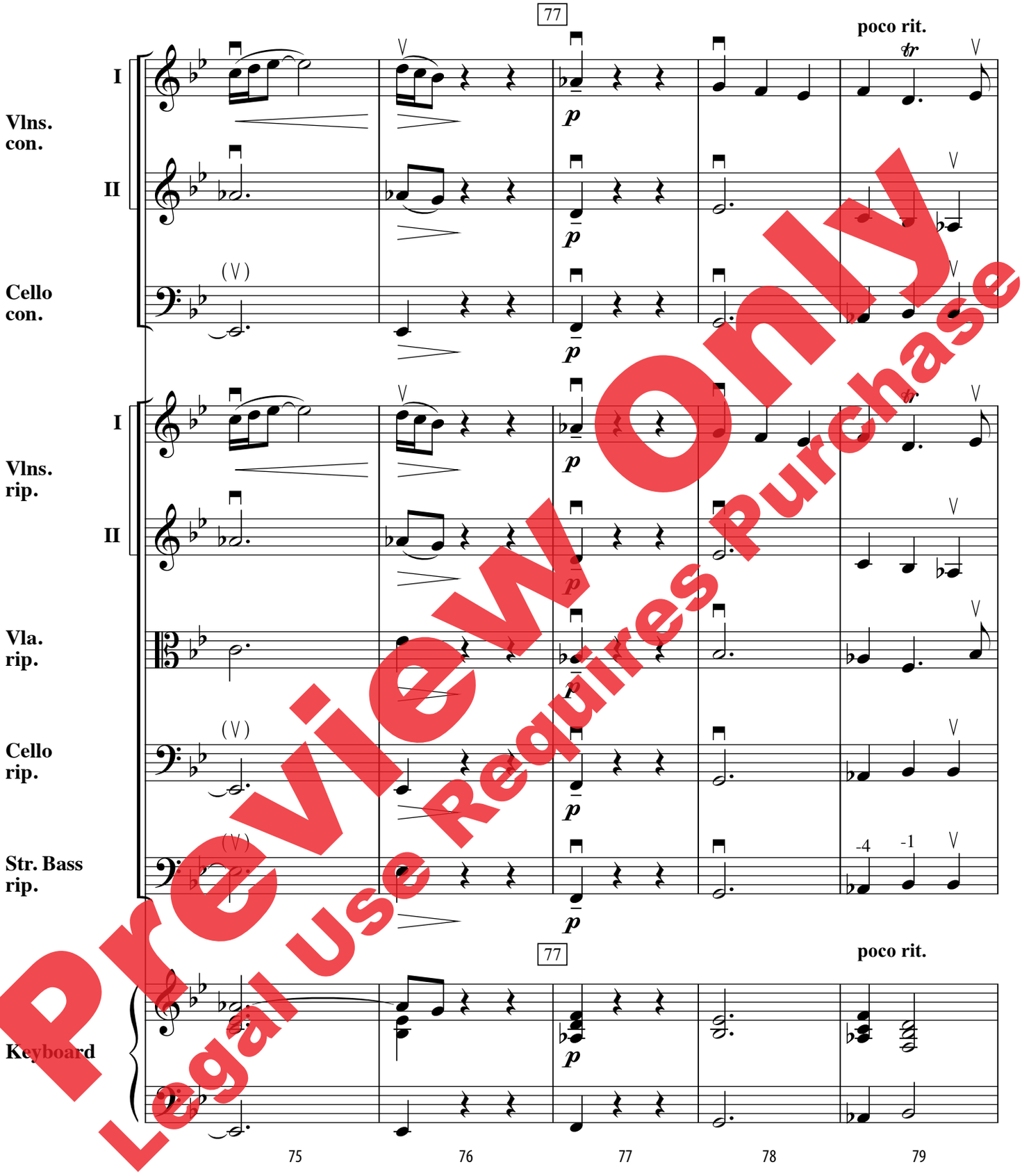

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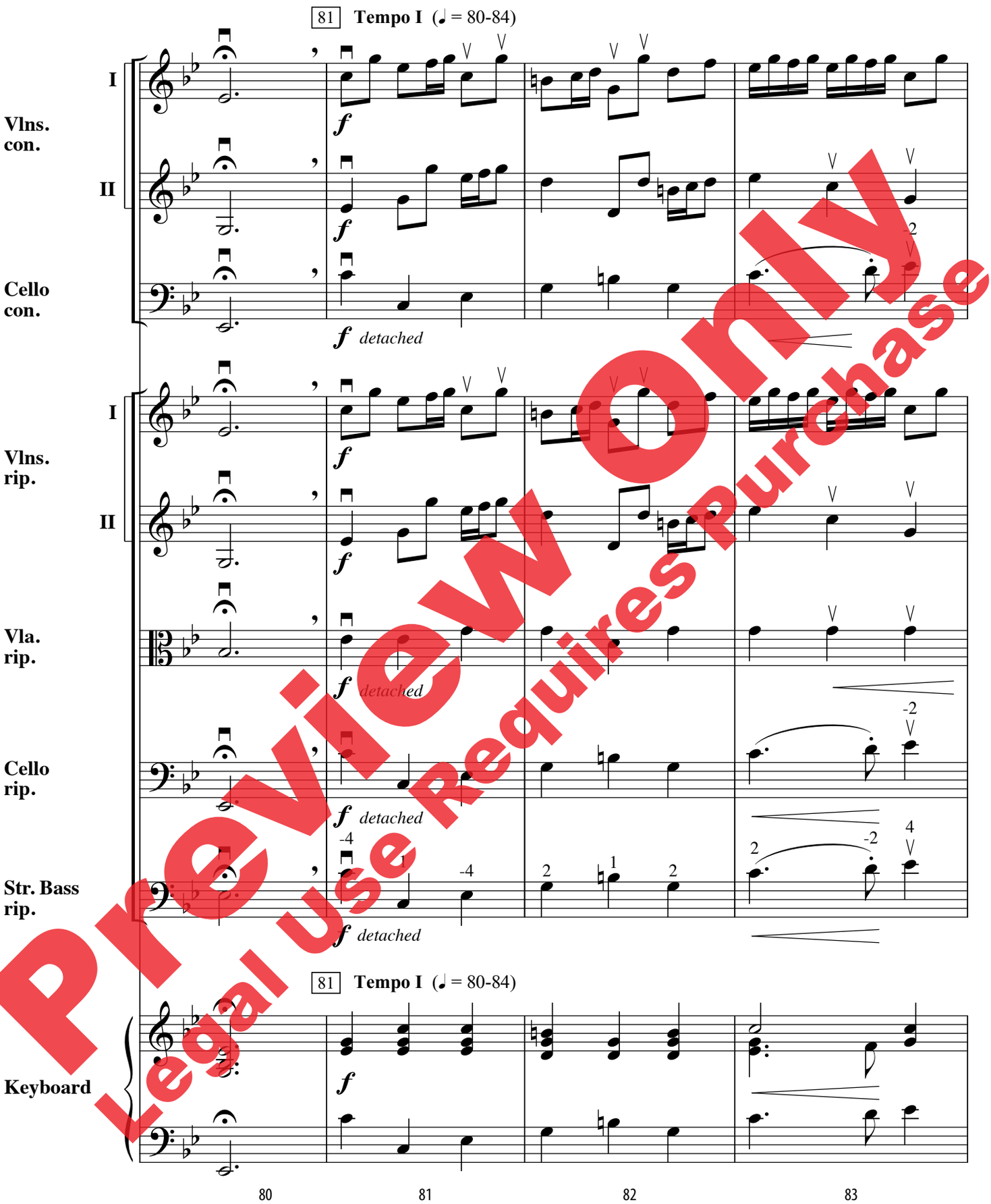

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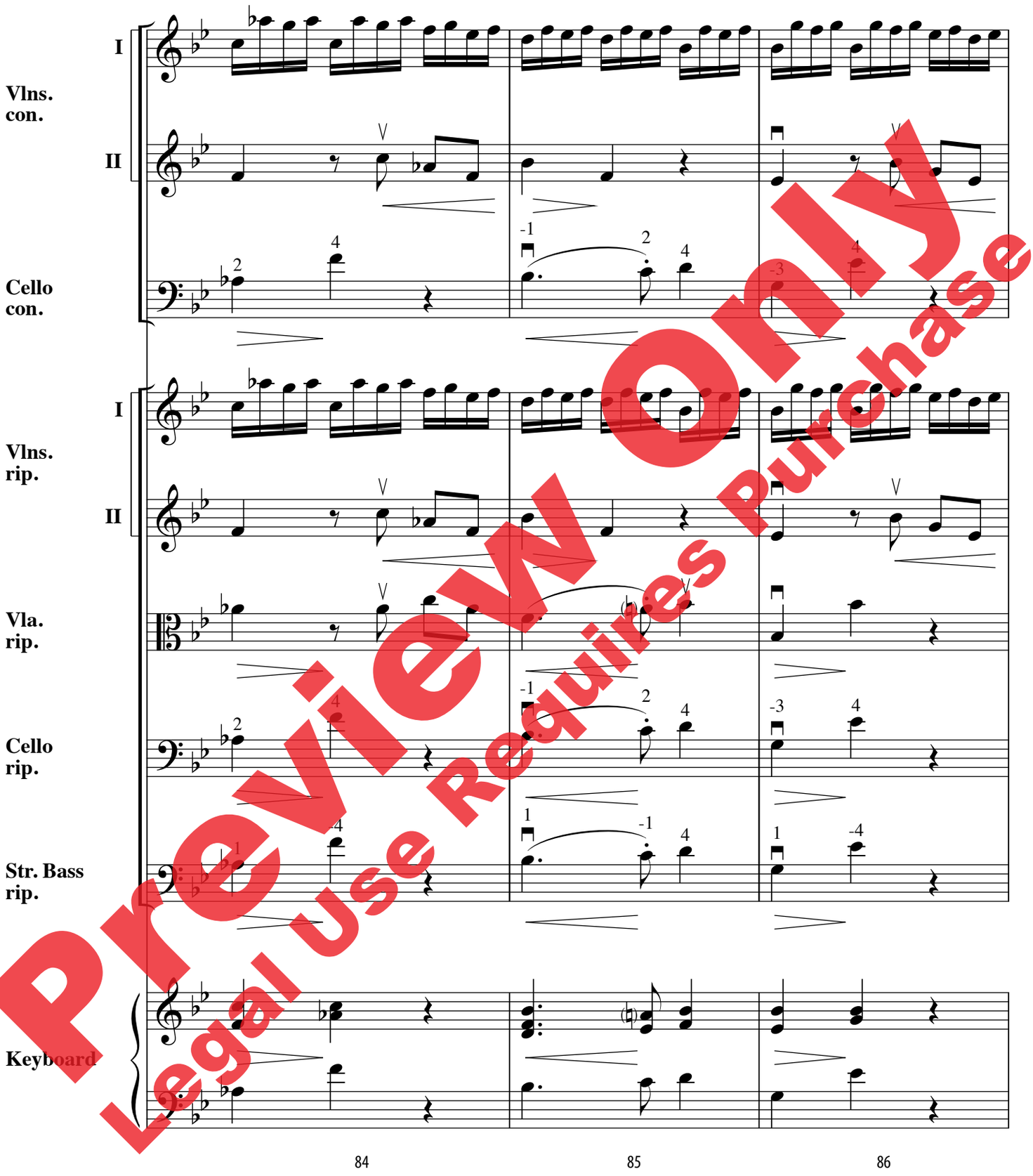

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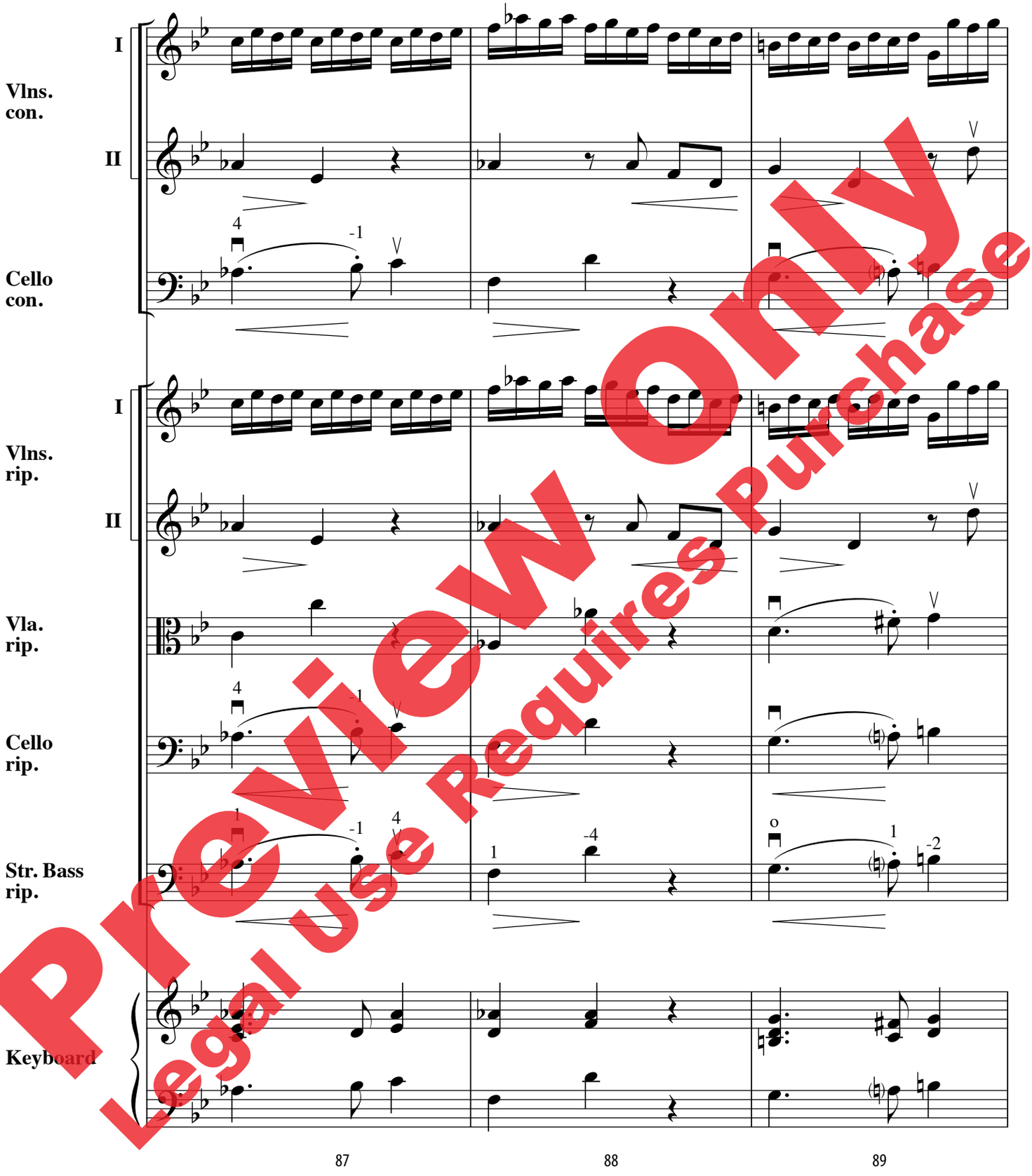

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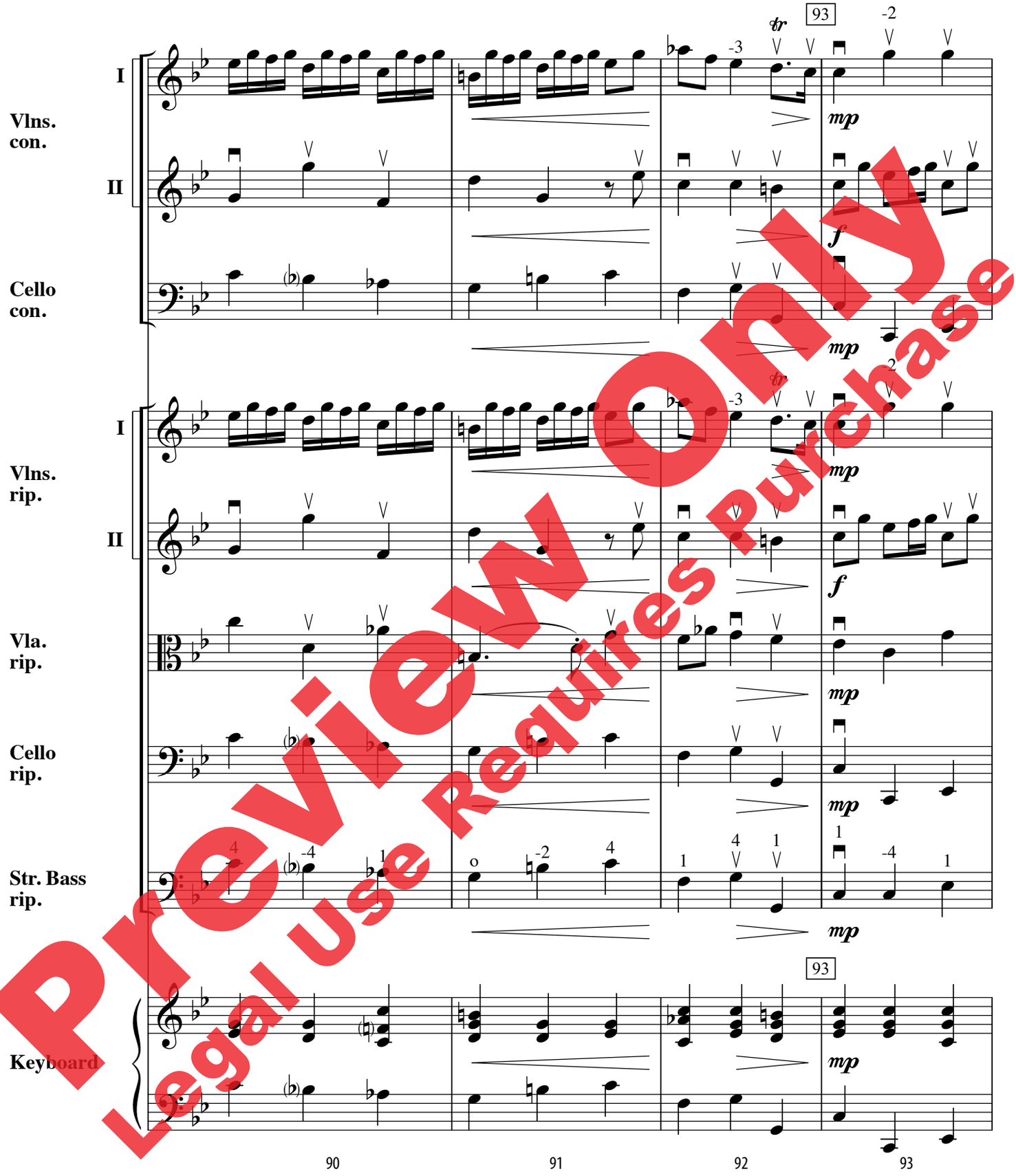

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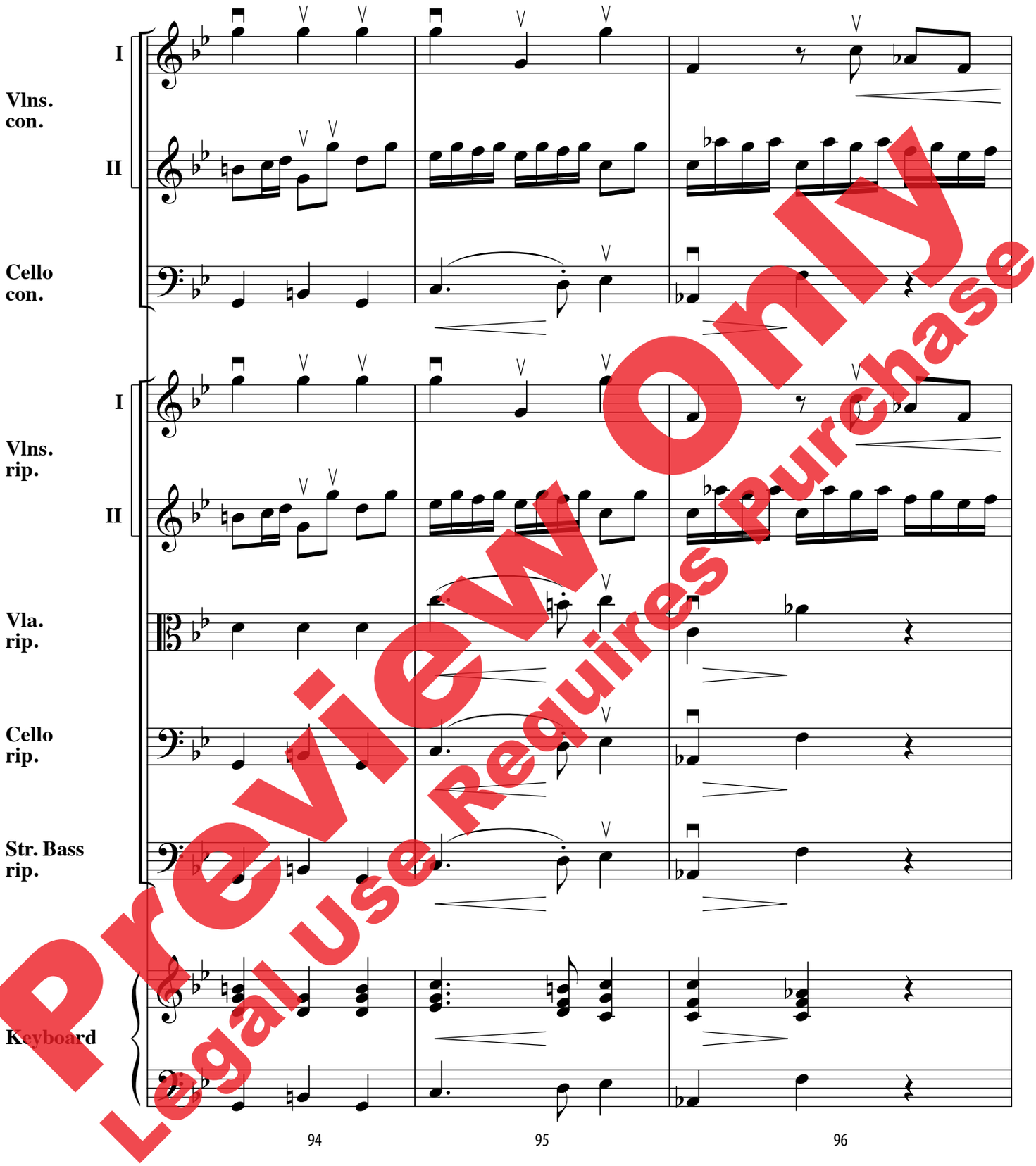

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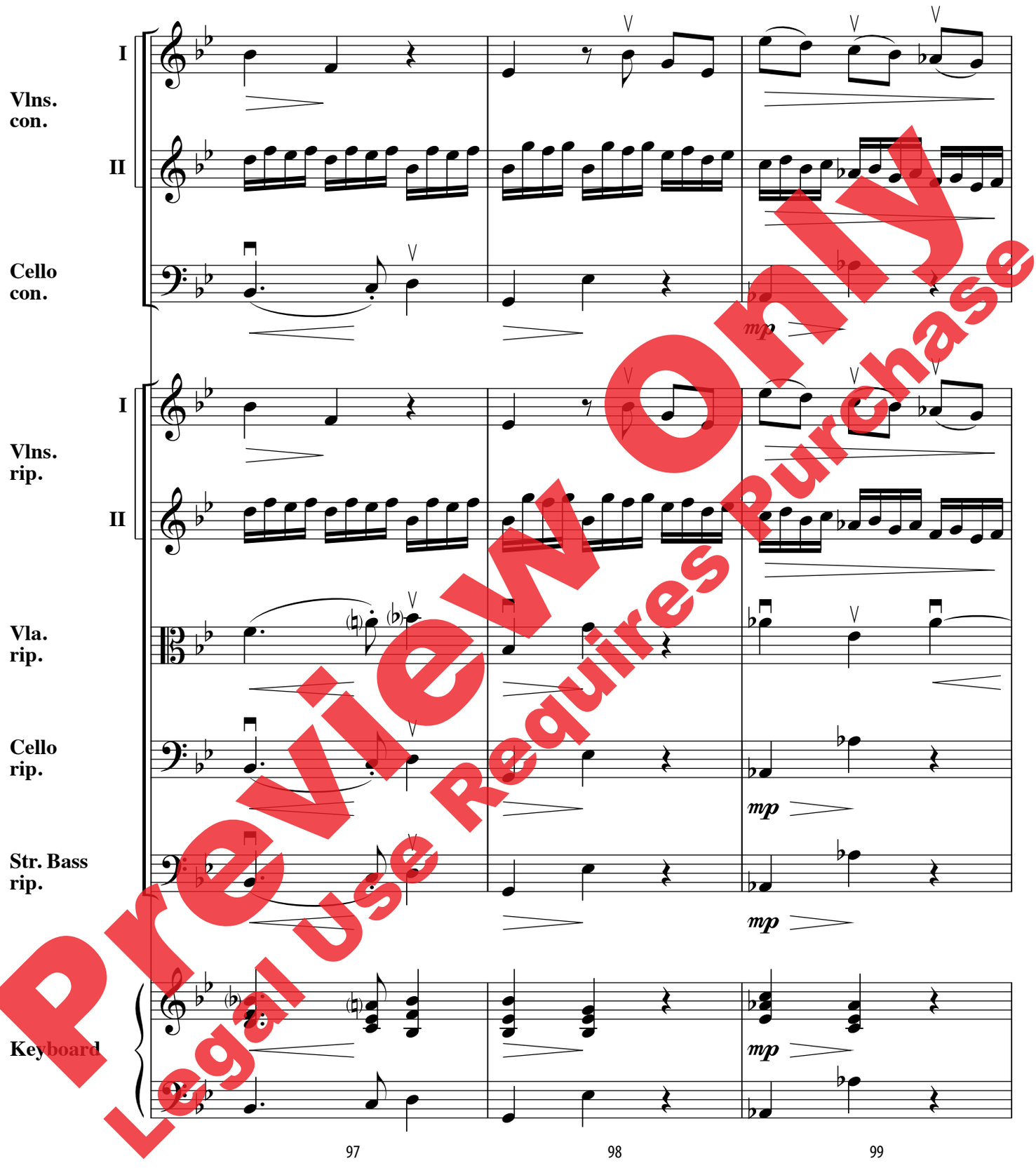

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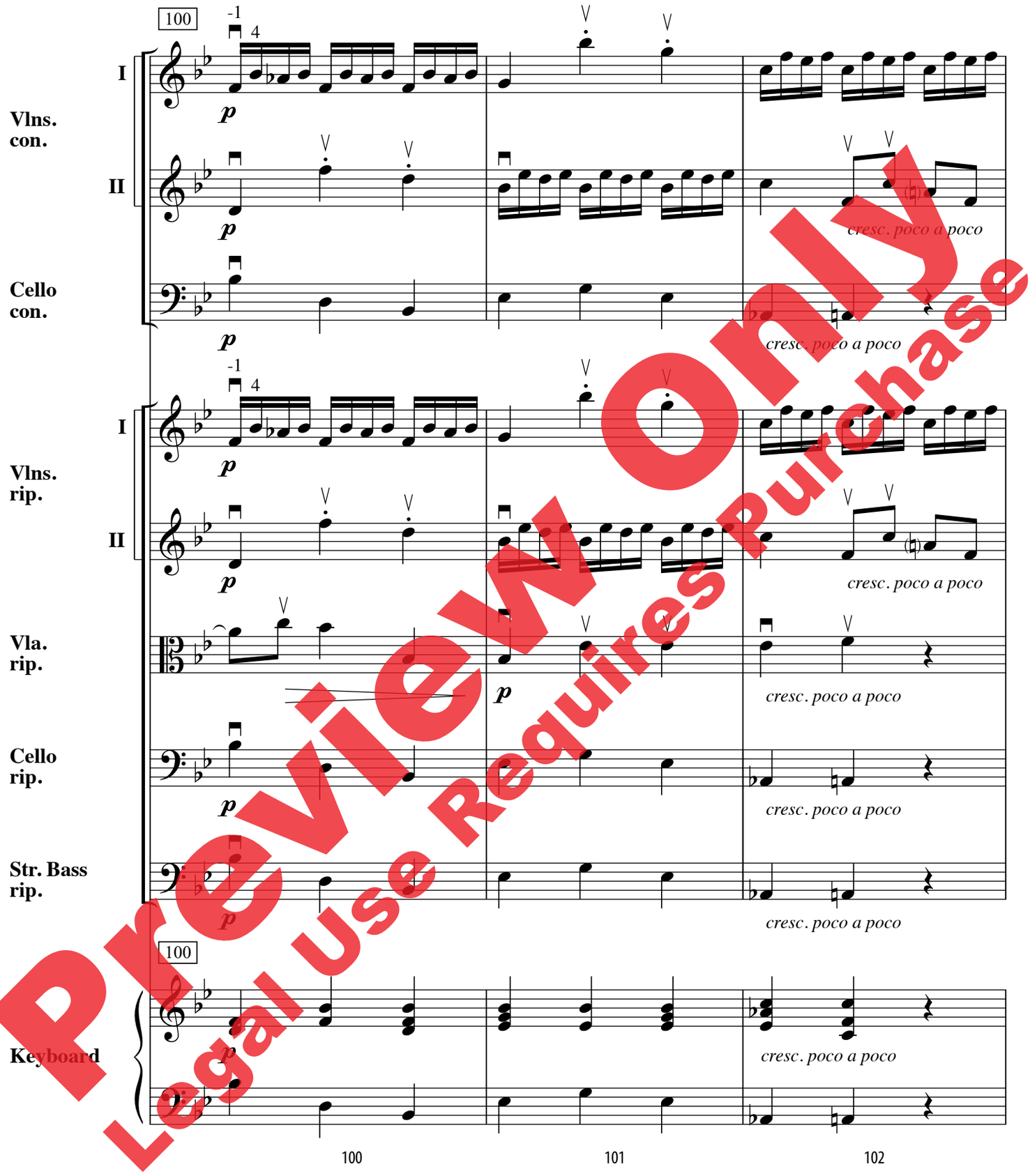

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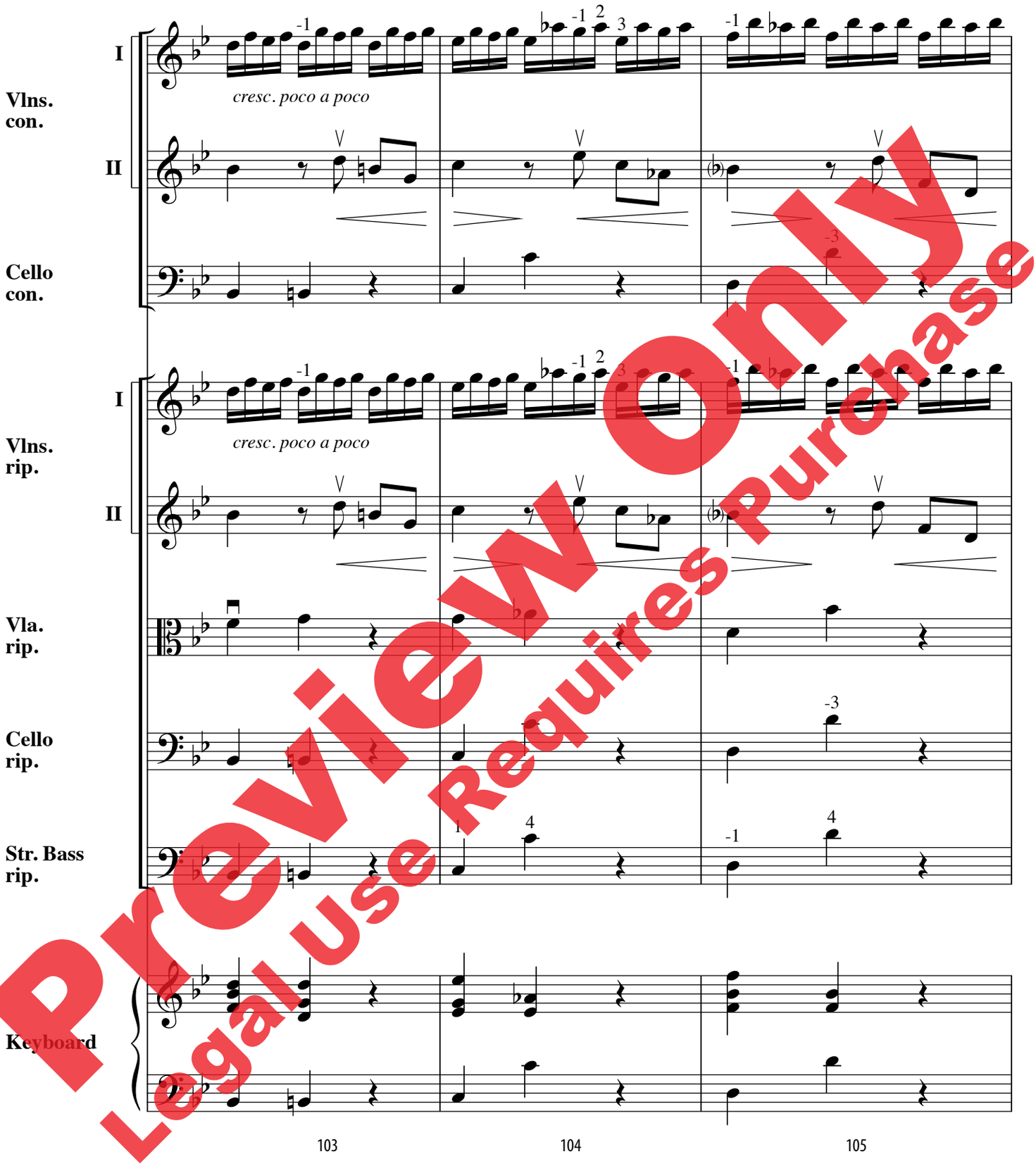

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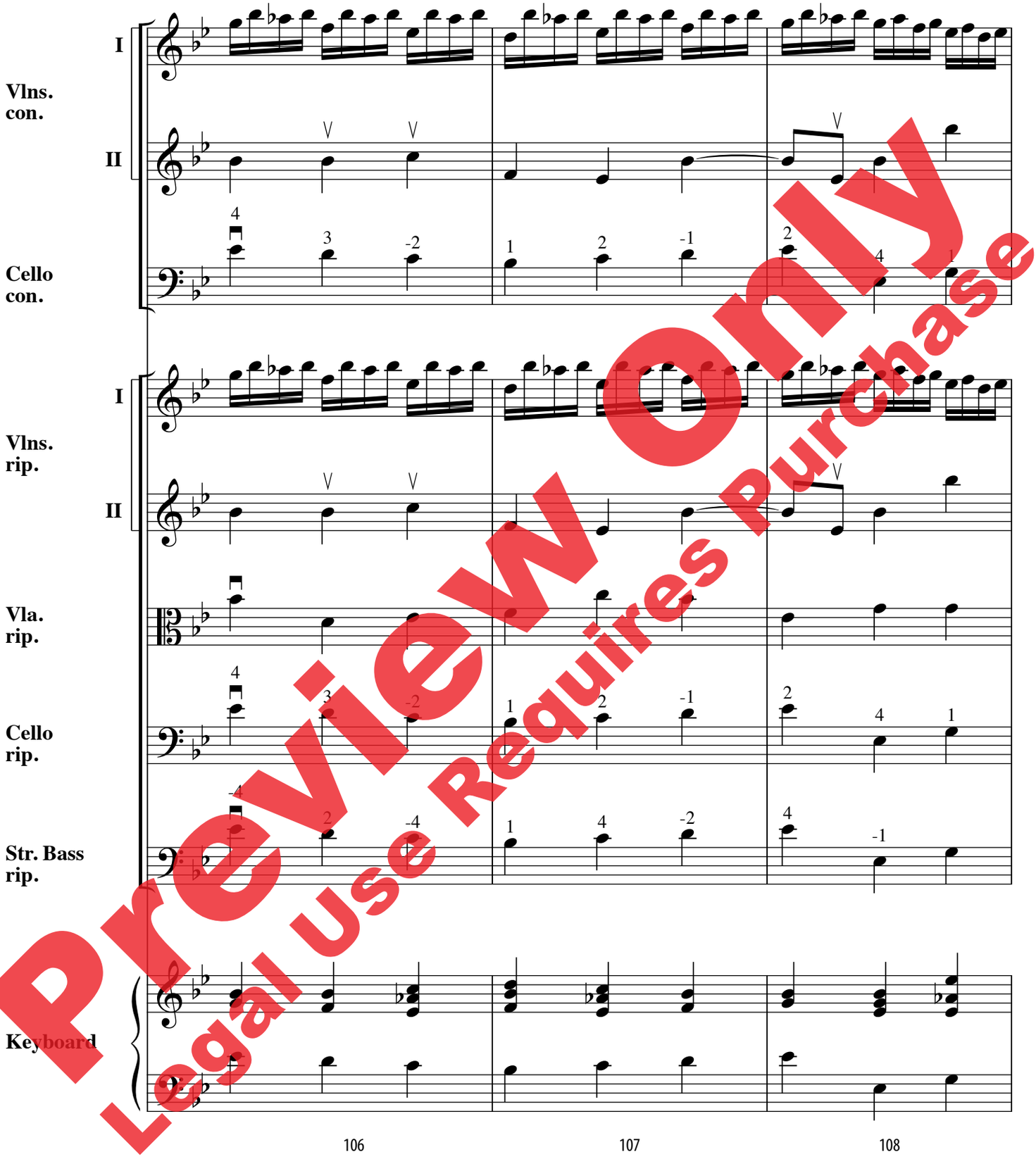

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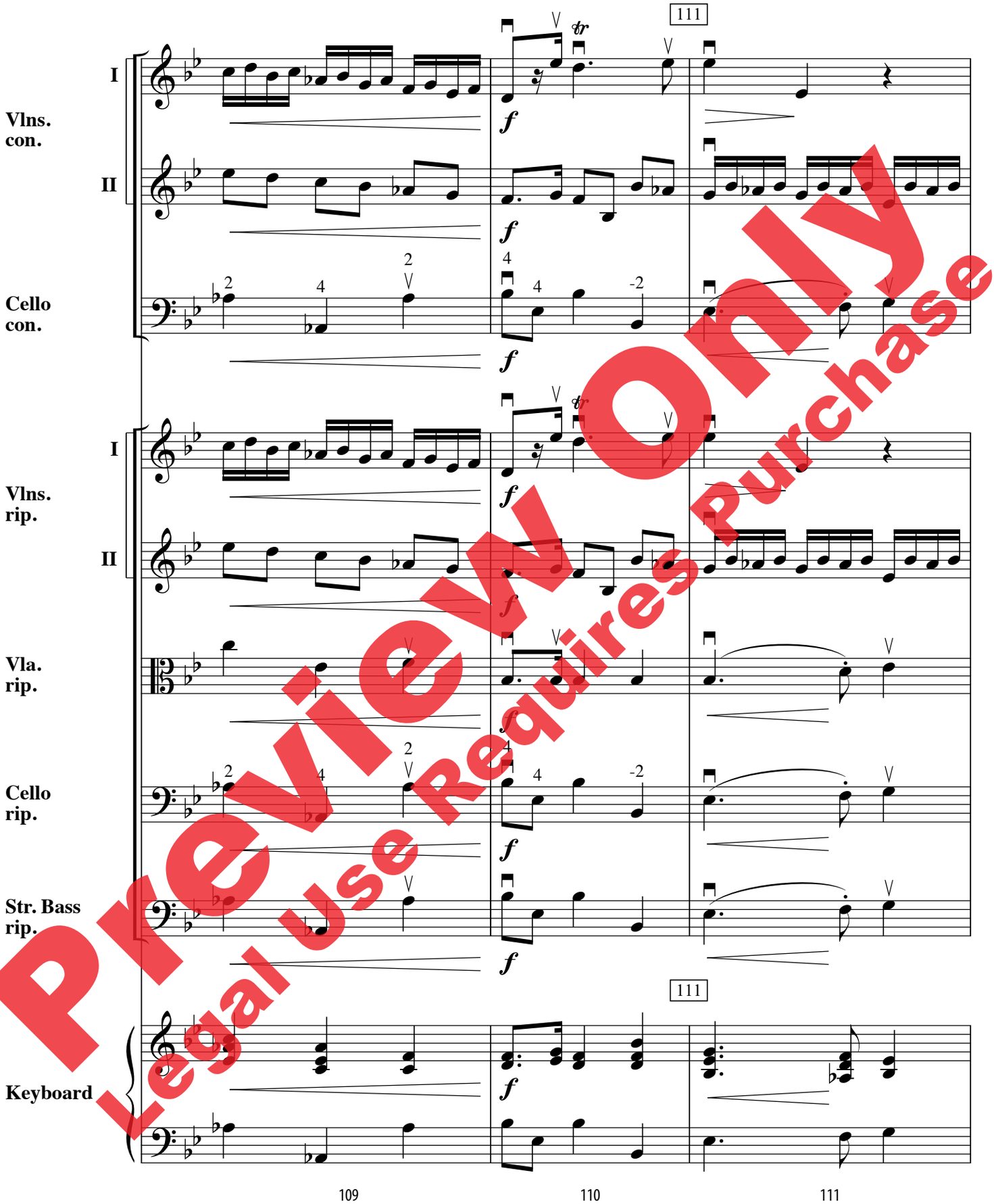

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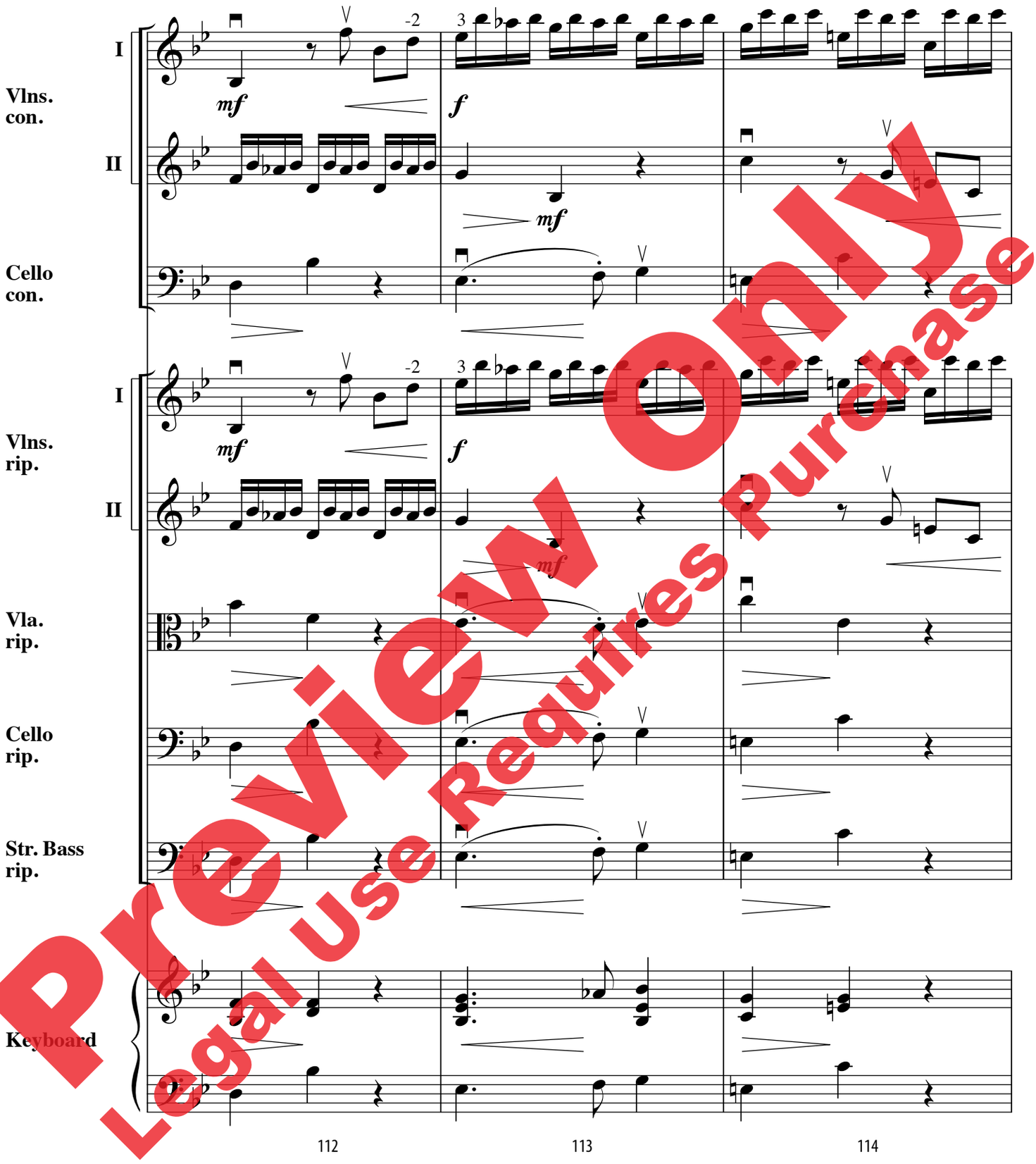

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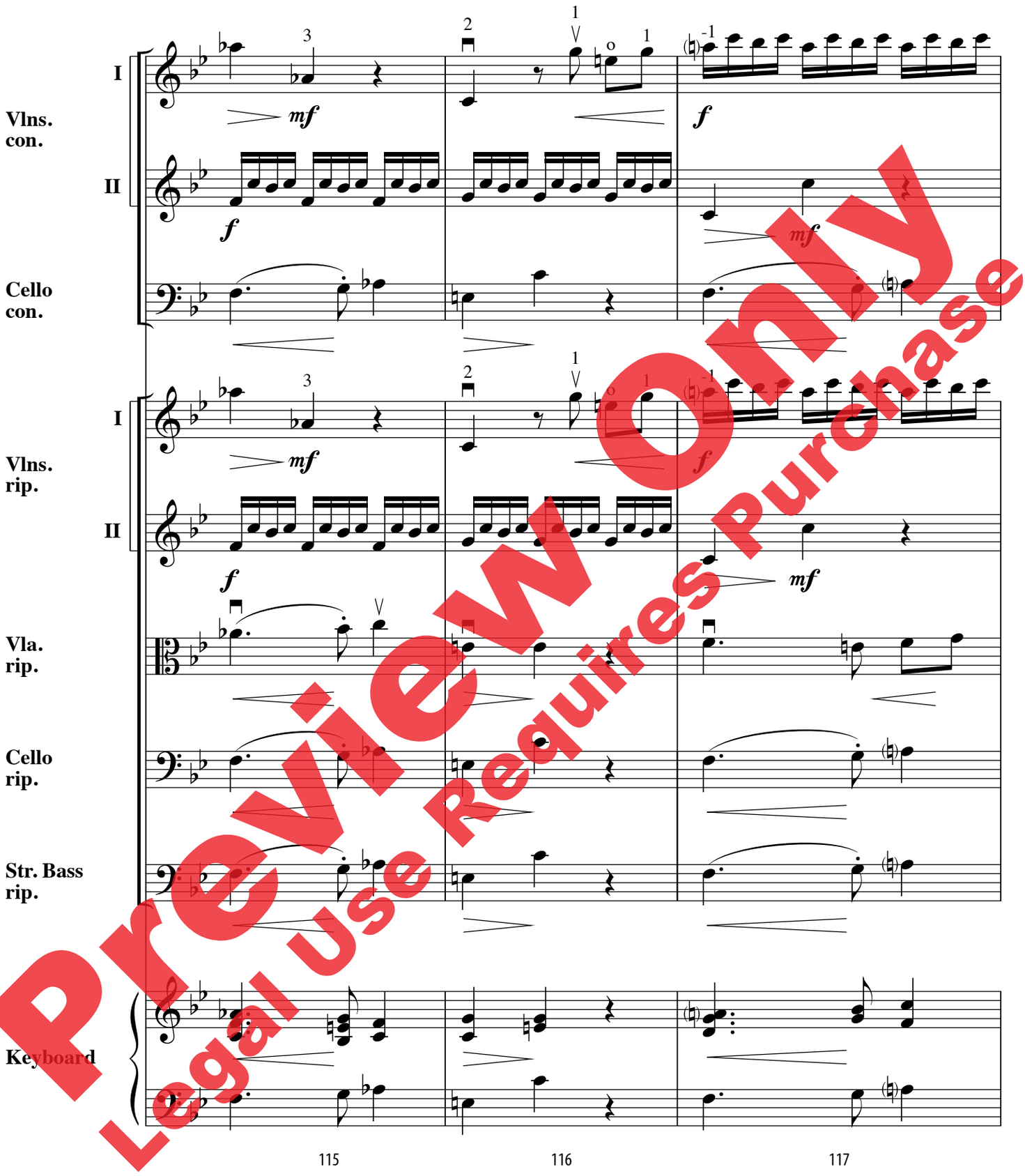

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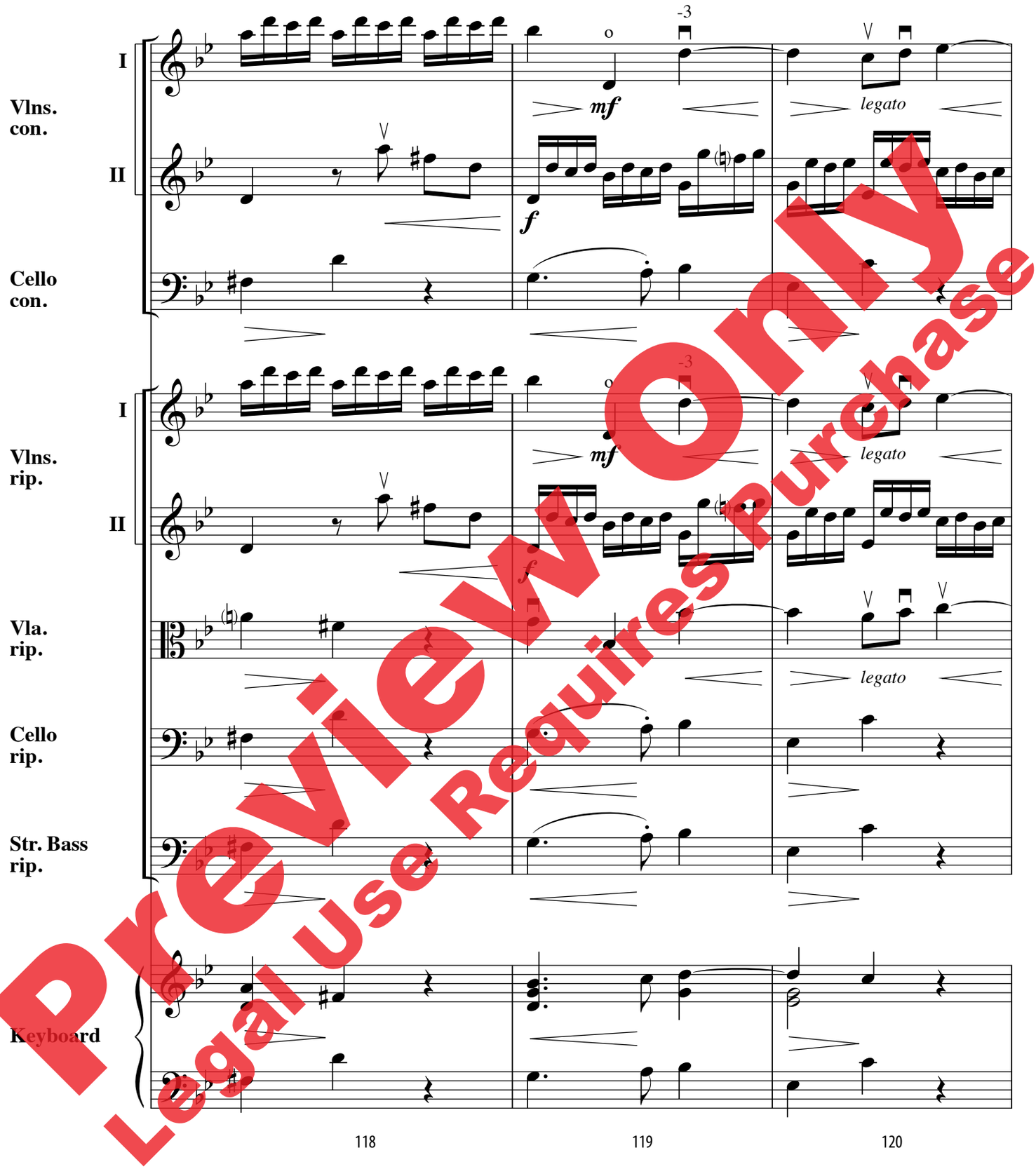

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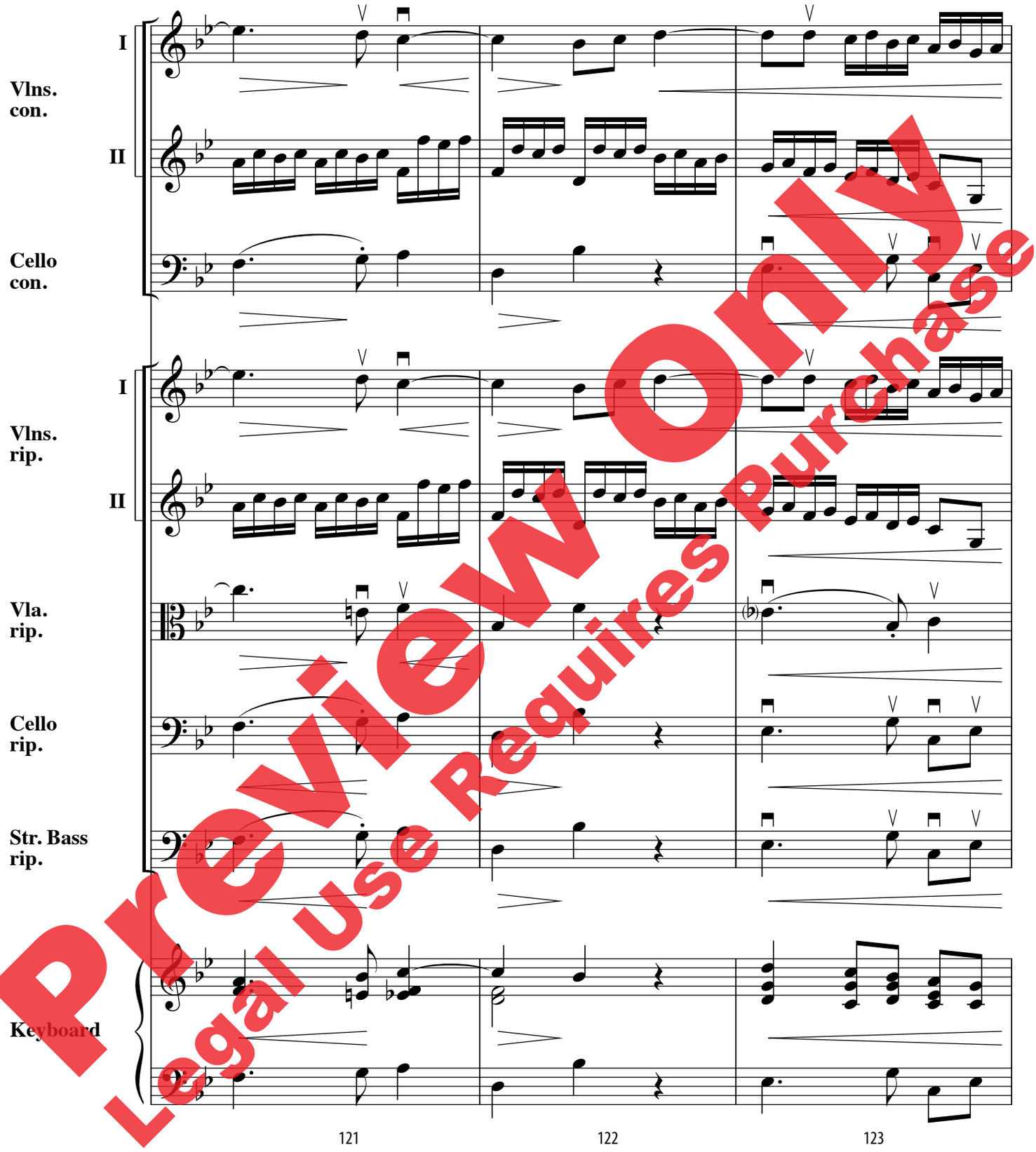

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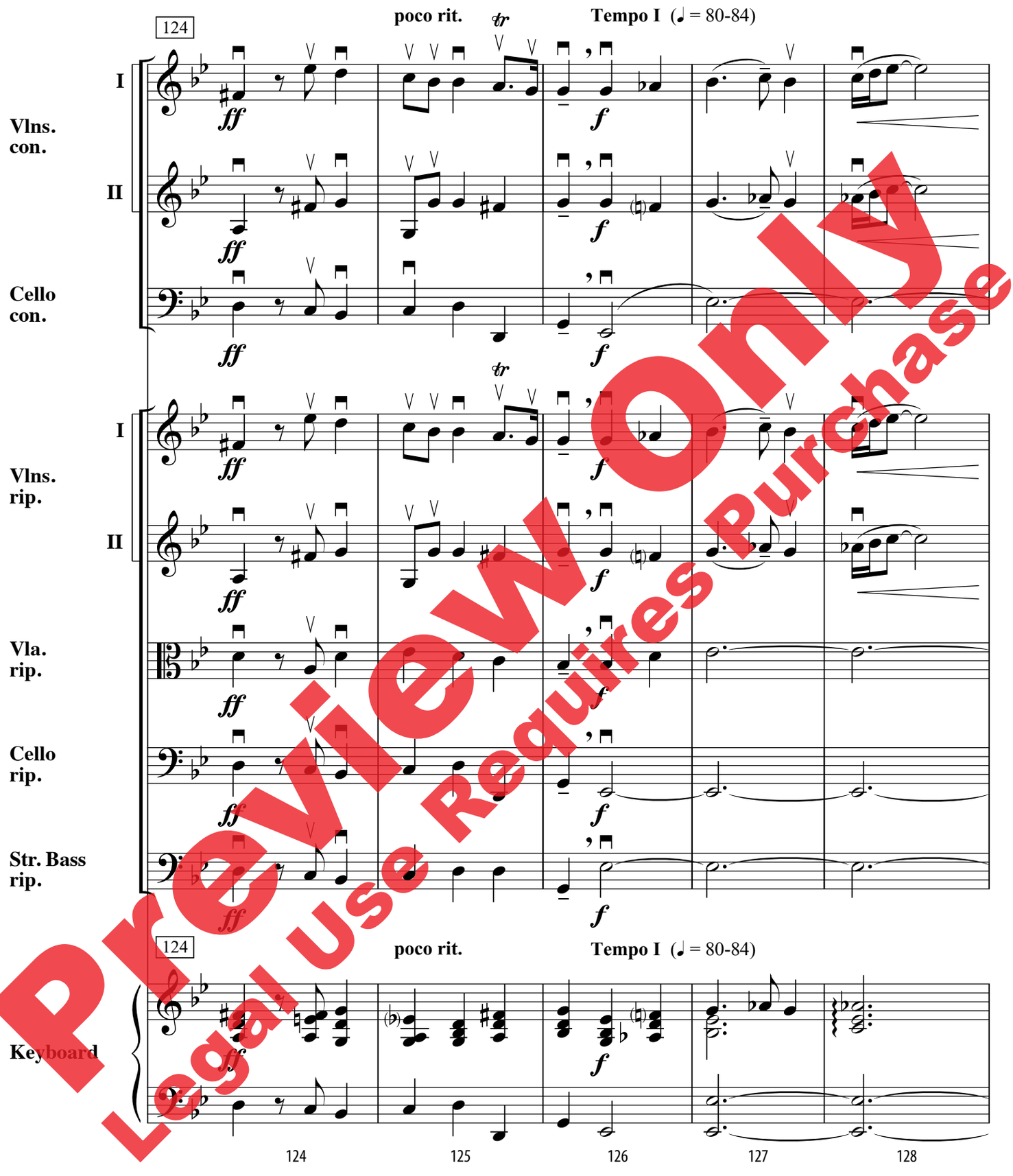

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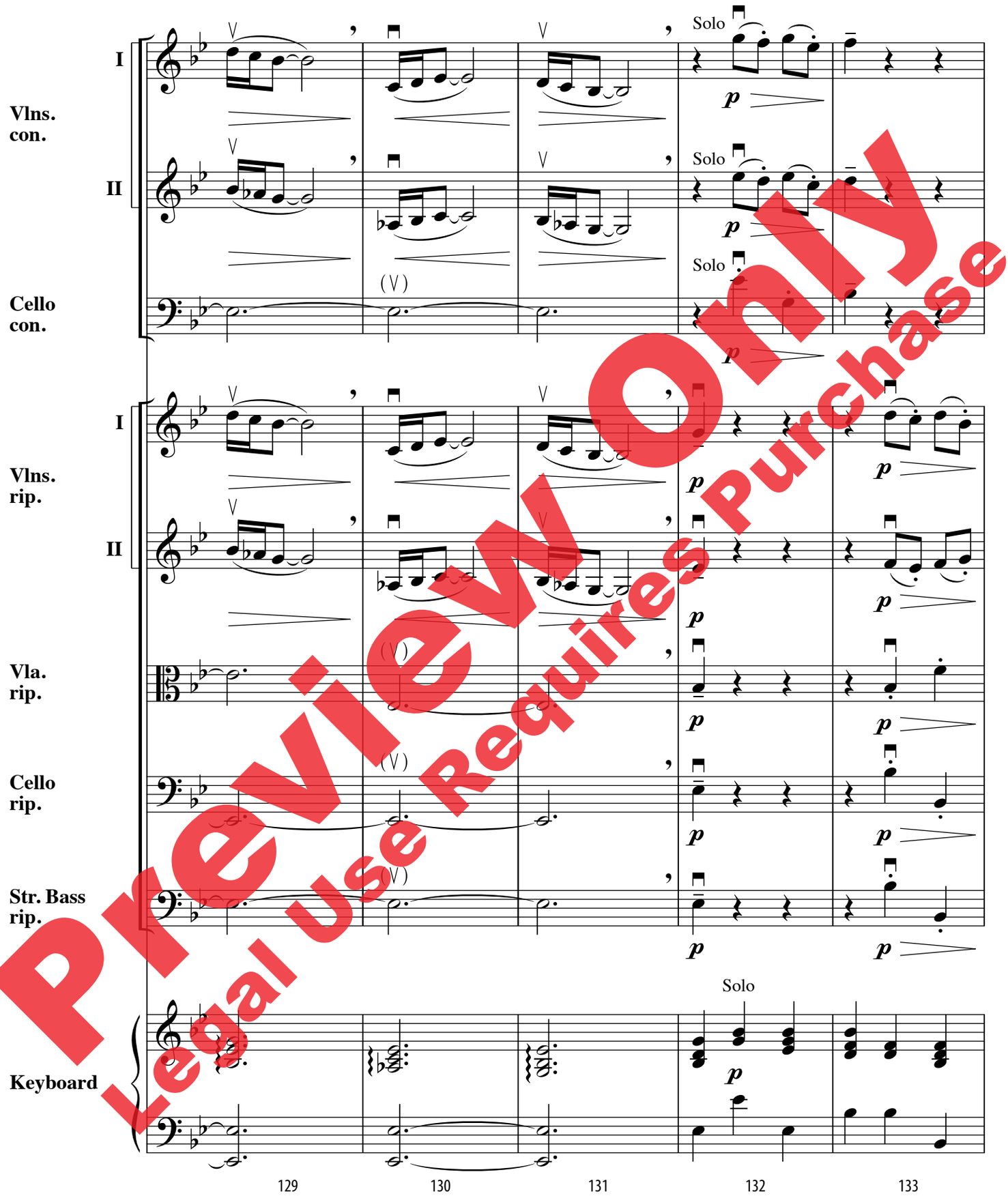

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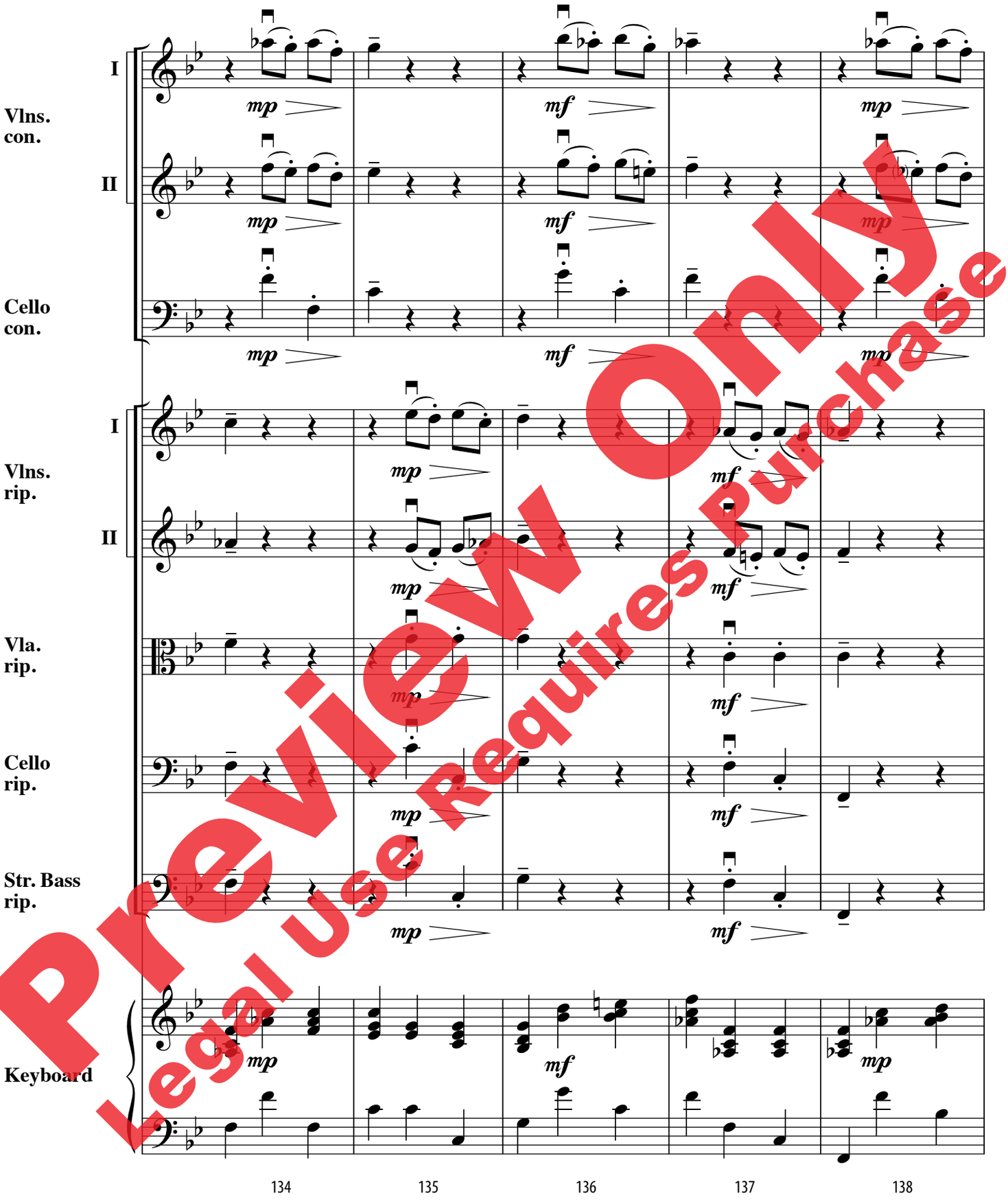

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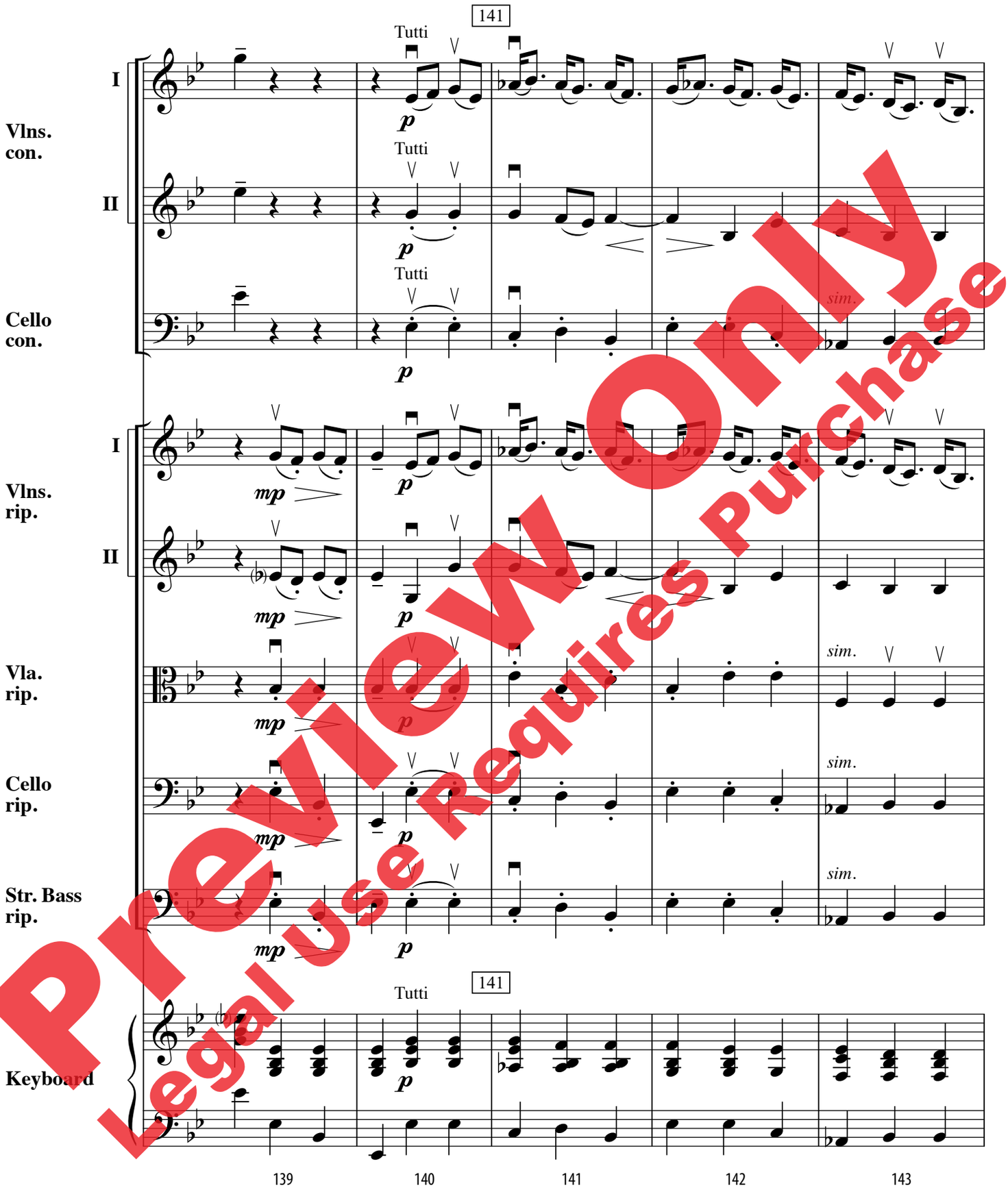

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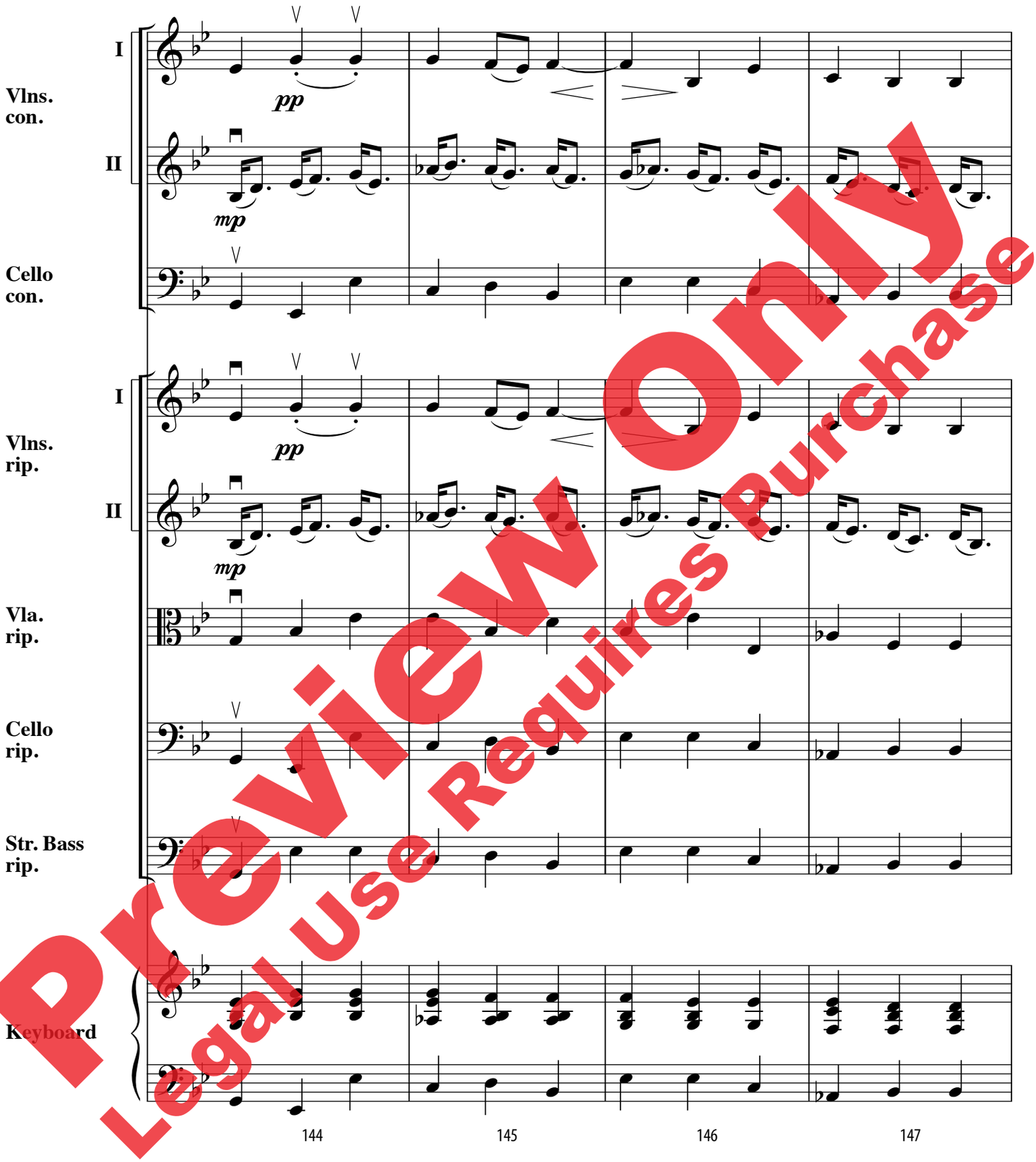

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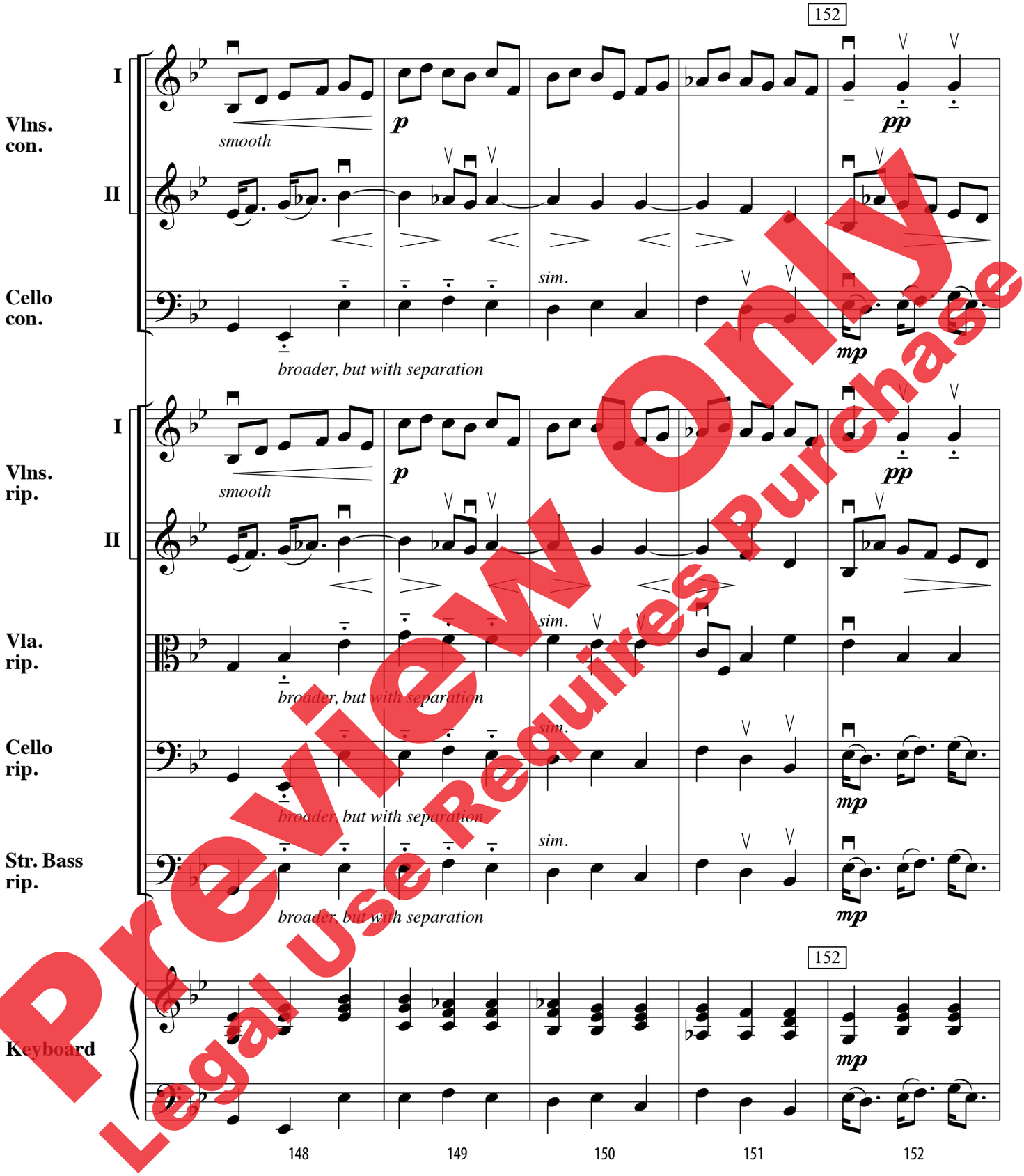

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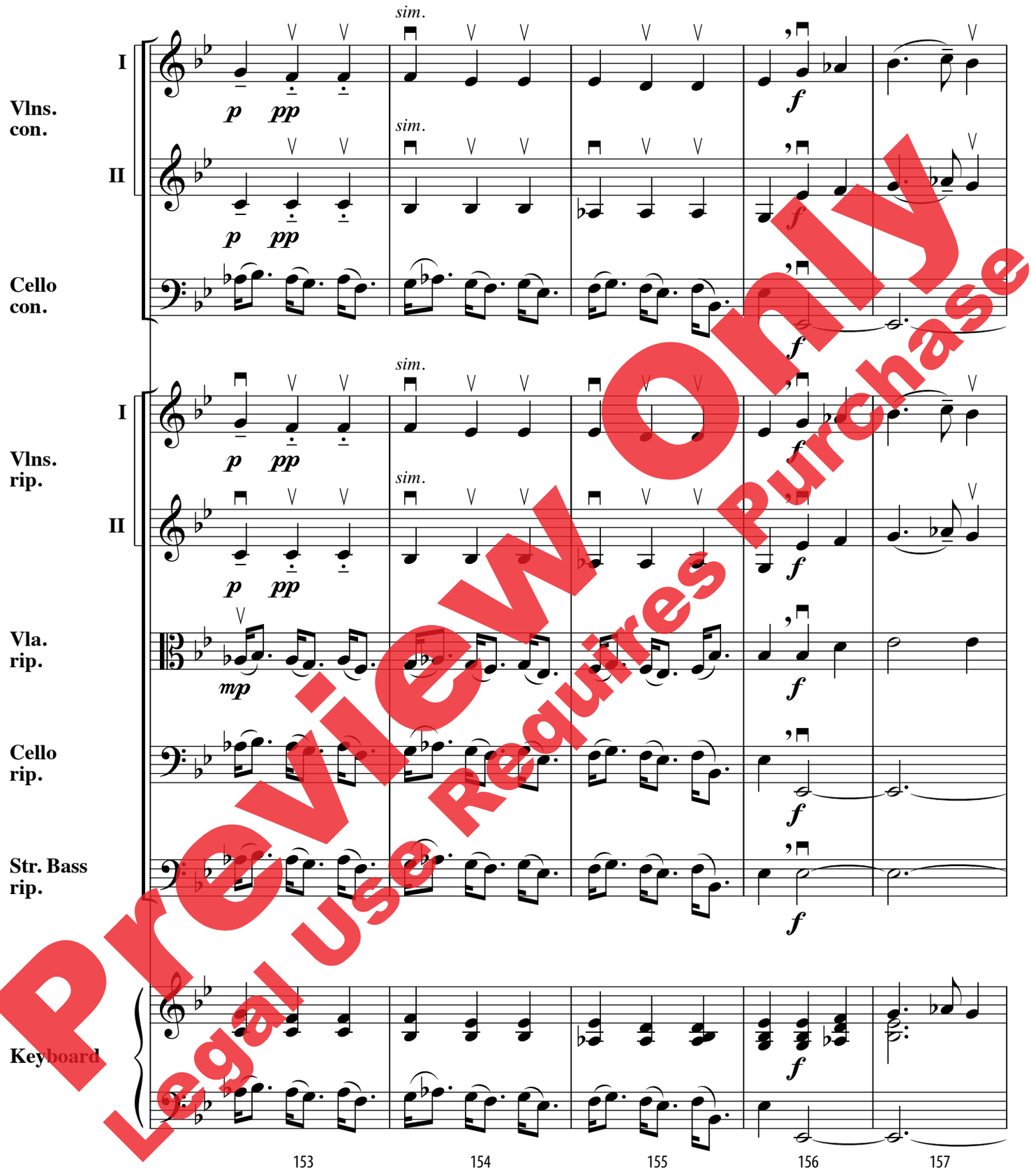

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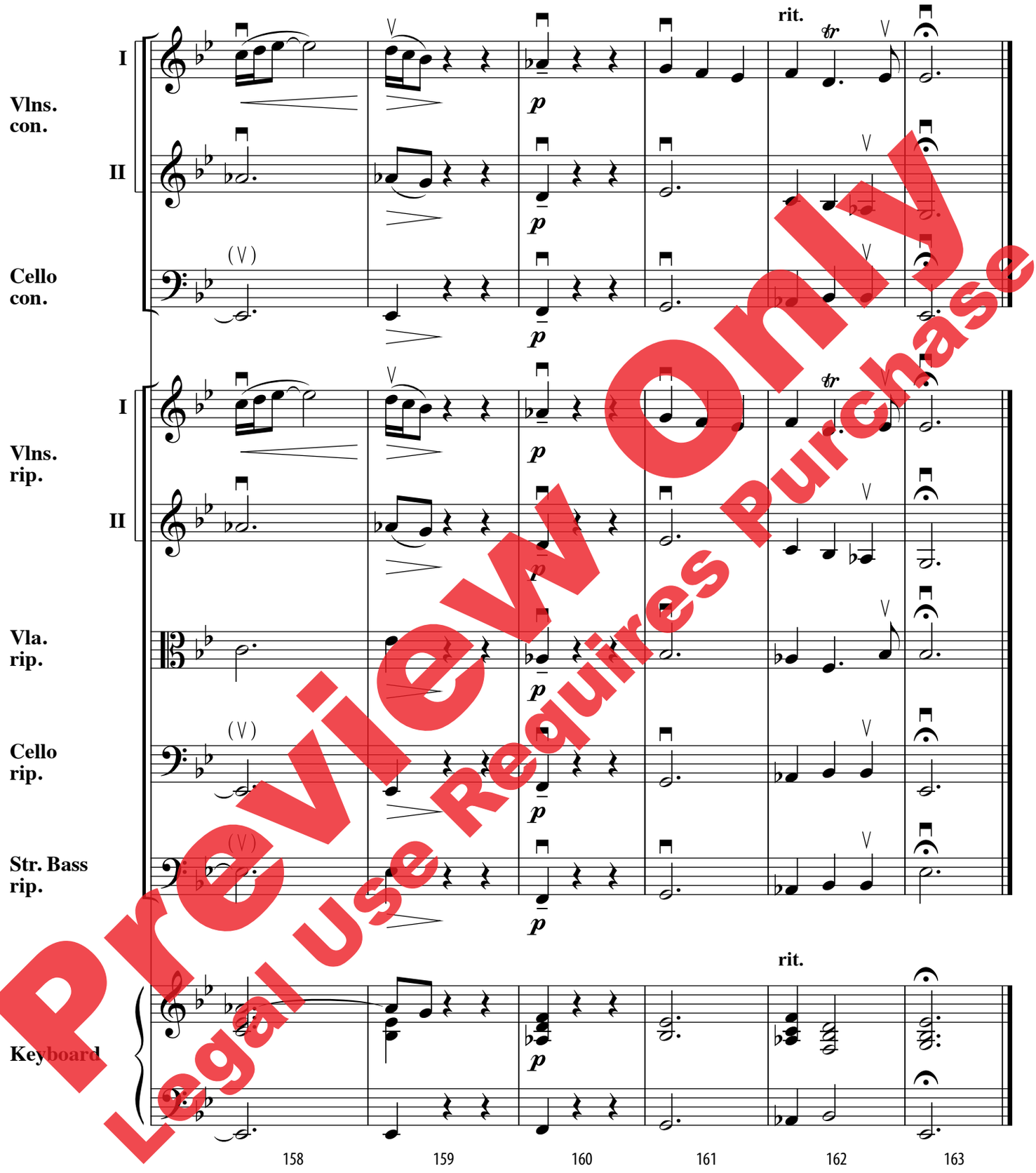

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