

Editorial Notes

The Fifth Concerto uses two oboes which usually double the first and second violin parts. In this edition, the oboe parts have been eliminated by incorporating them into the string parts.

The original score contains no solo concertino passages: therefore, this edition presents the Andante and Fugue as a tutti string orchestration.

The original publication has no continuo part. In order to help achieve a Baroque quality in performance, the editor has provided an optional harpsichord/piano part. If a harpsichord is unavailable, an alternative choice might be a synthesizer with a harpsichord patch.

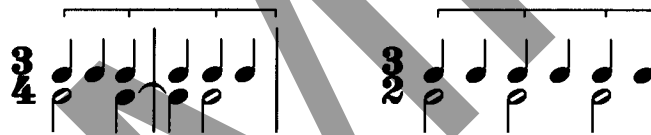
All suggested tempi, dynamics, fingerings, bowings, and phrase markings are editorial.

Andante: In keeping with accepted performance practice for music of the Baroque period, rhythms originally printed as $\underline{\text{♪}}$ $\underline{\text{♪}}$ and $\underline{\text{♪}}$ $\underline{\text{♪}}$ are notated in triplet patterns.

General Performance Suggestions

Trills: Start all trills on the pitch above and on the beat indicated (not before the beat). End the trill with a rhythmic ending stopping the trill on the beat or a particular sub-division of the beat.

Hemiola: A hemiola is a rhythmic device causing a change in accentuation. In Baroque music, hemiolas were mainly used at cadences to give feeling of the music slowing. Two measures of $3/4$ time are united to form one measure of $3/2$ time. The hemiolas in this edition are marked with a bracket as in the example below:



Style: Several fine recordings are available with performances by professional orchestras playing original Baroque instruments. They serve as excellent models for Baroque style.

Instrumentation List (Set C)

- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - Viola
- 5 - Cello
- 5 - String Bass
- 1 - Optional Harpsichord
- 1 - Full Conductor Score

Additional scores and parts are available.

Andante and Fugue

from *Concerto Grosso Op. 3, No. 5 in D Minor*

Full Conductor Score
Approx. total time - 4:30

George Frideric Handel
Arranged and Edited by Gerald Anderson

I. Andante

Andante (♩ = 76)

Violins 1 & 2: *f*, Andante (♩ = 76). Includes triplets and dynamics. Performance instructions: *div.*, *unis.*, *div.*

Viola: *f*, Andante (♩ = 76). Includes triplets and dynamics.

Cello: *f*, Andante (♩ = 76). Includes triplets and dynamics.

String Bass: *f*, Andante (♩ = 76). Includes triplets and dynamics.

Harpsichord: *f*, Andante (♩ = 76). Includes triplets and dynamics.

Measures 5-12: *unis.*, *div.*, *unis.*, *div.*, *unis.*. Includes measure numbers 5, 6, 7, 8, 9, 10, 11, 12.

Vlns. 1 & 2: *f*, Andante (♩ = 76). Includes triplets and dynamics. Performance instructions: *unis.*, *div.*, *unis.*

Vla.: *f*, Andante (♩ = 76). Includes triplets and dynamics.

Cello: *f*, Andante (♩ = 76). Includes triplets and dynamics.

Str. Bass: *f*, Andante (♩ = 76). Includes triplets and dynamics.

Hpscd.: *f*, Andante (♩ = 76). Includes triplets and dynamics.

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10 *div.* **11** *unis.* 12 13 14

Vlns. 1 *p* *mp* *mf*

Vlns. 2 *p* *mp* *mf* *div.*

Vla. *p* *mp* *mf*

Cello *p* *mp* *mf*

Str. Bass *p* *mp* *mf*

Hpscd. *p* *mp* *mf*

15 16 17 18 19

Vlns. 1 *f* *p*

Vlns. 2 *f* *div.* *unis.* *p*

Vla. *f* *p*

Cello *f* *p*

Str. Bass *f* *p*

Hpscd. *f* *p*

20 21 22 23 24

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hpscd.

25 26 27 28 29

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hpscd.

mf

mf

mf

mf

30 31 32 33 34

Vlins. 1 2

Vla.

Cello

Str. Bass

Hpscd.

p *mp*

35 36 37 38 39

Vlins. 1 2

Vla.

Cello

Str. Bass

Hpscd.

mf *f* *poco rit.*

III 2

III V 2

tr V

tr

II. Fugue

Moderato (♩ = 116)

Violins

Viola

Cello

String Bass

Harpisichord

Moderato (♩ = 116)

Vlins.

Vla.

Cello

Str. Bass

Hpscd.

10 11 12 13 14

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hpscd.

15 16 17 18 19

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hpscd.

This musical score page contains two systems of music, measures 20 through 29. The instruments are Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Harpsichord (Hpscd.).

System 1 (Measures 20-24):

- Violins:** Two staves. Measure 20 starts with a $\frac{4}{4}$ time signature. Measure 23 has a $\frac{4}{4}$ time signature. Measure 24 has a 0 (fermata) over the final note.
- Viola:** Single staff. Measure 23 has a $\frac{4}{4}$ time signature.
- Cello:** Single staff. Measure 23 has a $\frac{4}{4}$ time signature.
- String Bass:** Single staff. Measure 23 has a $\frac{1}{2}$ time signature. Measure 24 has a 0 (fermata) over the final note.
- Harpsichord:** Grand staff. Measure 23 has a $\frac{1}{2}$ time signature. Measure 24 has a 0 (fermata) over the final note.

System 2 (Measures 25-29):

- Violins:** Two staves. Measure 25 starts with a $\frac{4}{4}$ time signature. Measure 28 has a $\frac{4}{4}$ time signature.
- Viola:** Single staff. Measure 25 has a $\frac{4}{4}$ time signature. Measure 28 has a $\frac{4}{4}$ time signature.
- Cello:** Single staff. Measure 25 has a $\frac{4}{4}$ time signature. Measure 28 has a $\frac{4}{4}$ time signature.
- String Bass:** Single staff. Measure 25 has a $\frac{4}{4}$ time signature. Measure 26 has a $\frac{1}{2}$ time signature. Measure 27 has a $\frac{1}{2}$ time signature. Measure 28 has a $\frac{4}{4}$ time signature. Measure 29 has a $\frac{4}{4}$ time signature.
- Harpsichord:** Grand staff. Measure 25 has a $\frac{4}{4}$ time signature. Measure 26 has a $\frac{1}{2}$ time signature. Measure 27 has a $\frac{1}{2}$ time signature. Measure 28 has a $\frac{4}{4}$ time signature. Measure 29 has a $\frac{4}{4}$ time signature.

The score includes various musical notations such as slurs, accents, and dynamic markings. A large, semi-transparent watermark is visible across the page.

40 41 V 42 III 3 V 43 I 2 V 44

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hpscd.

45 III 3 46 I 2 47 48 V 49 V

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hpscd.

50 V 51 V 52 V 53 54

Vlns. 1 2

Vla.

Cello

Str. Bass

Hpscd.

55 56 57 58 V 59

Vlns. 1 2

Vla.

Cello

Str. Bass

Hpscd.

1 60 III 2 61 I 2 62 V 63 V 64 V

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hpscd.

1 65 V 66 III 2 67 68 2 69 V I 2

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hpscd.

1 70 V 0 1 3 1 2 III 71 4 72 73 I 74 Solo [3]

Vlns. 1 2

Vla.

Cello

Str. Bass

Hpscd.

75 [quasi cadenza] 3 3 3 3 3 3 76 3 77 Adagio Tutti tr 78 III 2

Vlns. 1 2

Vla.

Cello

Str. Bass

Hpscd.