

KENDOR CONCERT STRING ORCHESTRA SERIES

Passacaglia

Composed by • Gustav Mahler (1860-1911)

by George Frederic Handel

(1685-1759)

arranged by Robert S. Frost

Instrumentation

- 1 - Full Score
- 8 - 1st Violin
- 8 - 2nd Violin
- 8 - Viola
- 8 - Violoncello (Cello)
- 8 - Double Bass
- 8 - Flute
- 8 - Clarinet
- 8 - Trumpet
- 8 - Tuba

Score, Stems and Parts Included

To The Director

Although not used extensively during the Baroque period, the passacaglia has the reputation of being a dance due to its preference in developing melodic lines in a specific chord progression. Handel's Passacaglia in D Minor has become known to string players for its technical and musical challenges due to John Haydn's arrangement for violin and viola.

The opening theme (passacaglia) arises from the original then proceeds through a series of new variations made more complex using rhythmic changes in melodic motion and tempo. The variation form is used to present a new melodic subject in the key of D minor, which is then used to develop the theme. The variation form is used to present a new melodic subject in the key of D minor, which is then used to develop the theme. The variation form is used to present a new melodic subject in the key of D minor, which is then used to develop the theme.

Several variations segment musical composition

- Measures 1-16: play the melody with notes lightly off the string.
- Measures 17-24: chords can be played, including but can be changed if necessary.
- Measures 25-32: a light touch on the strings before beginning the section to ensure that all players are prepared for the variation.
- Measures 33-40: the first tempo change is performed to ensure that the first tempo variation can comfortably be played off the string.
- Measures 41-48: playing fast and aggressive has a purpose.
- Measures 49-56: the section is taken from the original opening measures, the change of the change to the first tempo.

A recording of the piece can be downloaded at www.kendorkmusic.com.

Robert S. Frost

Robert S. Frost is a composer and arranger of music for string orchestras. He has composed and arranged music for string orchestras, including the "Passacaglia" and "The Four Seasons" by Vivaldi. He has also composed and arranged music for string orchestras, including the "Passacaglia" and "The Four Seasons" by Vivaldi. He has also composed and arranged music for string orchestras, including the "Passacaglia" and "The Four Seasons" by Vivaldi.



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Passacaglia For Orchestra Op1 In Full Score

Victor M. Corman



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Dictionary Catalog of the Music Collection New York Public Library. Reference Department,1964

Choral-Orchestral Repertoire Jonathan D. Green,David W. Oertel,2019-12-05 Choral Orchestral Repertoire A Conductor's Guide Omnibus Edition offers an expansive compilation of choral orchestral works from 1600 to the present Synthesizing Jonathan D Green's earlier six volumes on this repertoire this edition updates and adds to the over 750 oratorios cantatas choral symphonies masses secular works for large and small ensembles and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations Each entry includes a brief biographical sketch of the composer approximate duration text sources performing forces available editions and locations of manuscript materials as well as descriptive commentary a discography and a bibliography Unique to this edition are practitioner's evaluations of the performance issues presented in each score These include the range tessitura and nature of each solo role and a determination of the difficulty of the choral and orchestral portions of each composition There is also a description of the specific challenges staffing and rehearsal expectations related to the performance of each work Choral Orchestral Repertoire is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles *Arnold Schoenberg Institute Archives Preliminary Catalog* Arnold Schoenberg Institute,Kathryn P. Glennan,Jerry L. McBride,R. Wayne Shoaf,1986 **Music Journal** ,1975 The National Union Catalog, Pre-1956 Imprints Library of Congress,American Library Association. Committee on Resources of American Libraries. National Union Catalog Subcommittee,1968 Alborada del gracioso Maurice Ravel,2004-01-01 The composer's unparalleled flair for orchestration is showcased in his masterful arrangement of his own piano showpiece Alborada del Gracioso paired here with the Pr lude and Danse du Rouet from Ma M re la Oye Dictionary Catalog of the Music Collection Boston Public Library,1972 Conducting and Rehearsing the Instrumental Music Ensemble John F. Colson,2012-08-09 Conducting and Rehearsing the Instrumental Music Ensemble is the most comprehensive guide on the rehearsal process for conducting instrumental music ensembles Ideal for the advanced instrumental music conductor seeking to look beyond basic conducting technique this work breaks the multidimensional activity of working with an ensemble orchestra or band into its constituent components Advanced students of conducting will find within the full range of conducting activities Chapters on the infrastructure of the rehearsal the rehearsal environment 10 rehearsal essentials score study music imagery inner singing and rehearsal procedures with an emphasis on an integrated approach to rehearsing The technical priorities of intonation and tuning rhythm patterns ensemble sonority tone balance blend color and texture and articulation The musical priorities of tempo and ensemble precision phrasing and the musical line style and interpretation dynamics and musical expression Emphasizing the expectations of 21st century conductors the challenges of conducting and rehearsing contemporary music preparing conductor profiles and self evaluations and moving from the rehearsal process to

concert performance Conducting and Rehearsing the Instrumental Music Ensemble is a great resource for teachers and students of conducting as well as current conductors wishing to further hone their skills **Anton Webern** Walter Kolneder,2023-11-15 This book offers a comprehensive study of Webern's life influences and music charting his significance as a pioneering figure in modern music Kolneder a respected musicologist and director of the Badische Hochschule für Musik Karlsruhe presents Webern not only as an avant garde composer but also as a figure deeply rooted in musical tradition This book rooted in Kolneder's lectures and talks covers Webern's complete body of work provides biographical context and examines his stylistic evolution and influence on younger generations of composers Kolneder aims to counteract myths surrounding Webern using personal accounts and Webern's own letters to paint an accurate picture of him as both an artist and individual The book further includes an analysis of Webern's unique twelve tone technique his innovations in musical structure and his distinctive emphasis on concise transparent textures Kolneder also addresses Webern's polarizing reputation contrasting Stravinsky's praise of Webern's dazzling diamonds with critics who saw his work as incomprehensible or overly intellectual Kolneder argues that understanding Webern's music requires an immersive study of his works emphasizing both the analysis of scores and listening to recordings The book advocates for a balanced perspective that acknowledges both Webern's revolutionary techniques and his grounding in musical traditions showing how his legacy as a father of modern music has inspired subsequent generations to explore new realms of musical expression This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1968 **National Union Catalog** ,1983 **Songs of the Second Viennese School** Lorelee Songer,2016-08-22 In Songs of the Second Viennese School A Performer's Guide to Selected Solo Vocal Works scholar Lorelee Songer outlines for singers and voice teachers critical information on selected solo vocal works by three major classical composers active during the first half of the twentieth century Arnold Schoenberg Alban Berg and Anton Webern For too long the remarkable vocal works of these composers have received insufficient attention because too many have assumed their works to be unsingable atonal pieces musically impossible or unrewarding for performers and entirely unsatisfying for listening audiences For each composer Songer provides information about the composer's educational background and compositional style as well as commentary on representative vocal works supported by musical examples The discussion is bolstered by interviews with renowned singers who supply advice for practice and performance A catalog of selected songs featuring information on each work's poet key range and German English translation is also provided Voice teachers and singers of varying levels will benefit from this book's practical content and format and the exposure to under appreciated works will enhance recital performance repertoire substantially **Catalog of Copyright Entries. Fourth Series** Library of Congress. Copyright

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