

BRANDENBURG CONCERTO, No. 6

(Third Movement — Abridged)

J.S. Bach

Arranged by Vernon Leidig

INSTRUMENTATION

Conductor Score	1
Piano	1
Violin I (Advanced Viola)	8
Violin II (Advanced Viola)	8
Violin III (Viola tr)	3
Viola	5
Cello	5
String Bass	5

TO THE DIRECTOR...

To Continue the series of Brandenburg Concerti, Vernon Leidig has adapted the third movement of *No. 6* for complete string orchestra. The solo parts are now given to the violins and advanced violinists. The key of C major (originally in B-flat) allows for modulations into easier keys throughout the movement (e.g., A minor, G major) and most of the dizzying passage work is avoided or simplified. Young string players can experience firsthand the joyous rhythmic drive of this movement (a syncopated 12/8 meter throughout). This movement is a must for advanced intermediate string players.

This arrangement/composition is designed to give a variety of performance and teaching options to groups of widely differing ability levels and instrumentation. Towards that end, alternate parts have been provided. In addition, each Highland/Etling publication includes bowings and fingerings by James Kjelland, String Editor.

- All bowings and fingerings are in the score and parts.
- Standard fingerings are above the staff when occurring with alternate fingerings, which are put in parentheses. Alternate fingerings are usually for more advanced players.
- Hooked/linked bows are usually marked: $\vee\vee$ or $\sqcap\sqcap$
- KEYS TO SYMBOLS: (Depending on the composition, some symbols may not be applicable.)
 - x = extended hand position (cello)
 - = shift
 - 1-4 = standard fingerings (used as reminders or position indicators)
 - (1-4) = alternate fingerings (usually more advanced)
 - ($\sqcap$)/($\vee$) = staggered bow changes on long notes/slurs or lift/retake over a rest
 - ' = lift/retake
 - $\uparrow/\downarrow$ = high/low finger placement



Brandenburg Concerto #6

3

CONDUCTOR SCORE

Duration - 4:00

(Third Movement-Abridged)

J. S. Bach

Arranged by Vernon Leidig

Moderate in 4-(Detached style)

Violin I (Adv. Viola)

Violin II (Adv. Viola)

Viola (Violin III)

Cello

String Bass

Piano

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

The musical score is written for a conductor and includes parts for Violin I, Violin II, Viola, Cello, String Bass, and Piano. The tempo is Moderate in 4-(Detached style). The score is marked with a large red 'Purchase' watermark. The score is written in 4/8 time and features a variety of musical notations, including notes, rests, and dynamic markings. The score is divided into two systems, with the first system covering measures 1 through 12 and the second system covering measures 13 through 24. The score is written in a clear and legible style, with a focus on the musical notation and the conductor's part.

[illegible]

The image displays a musical score for the song "The Rose Tree." The score is written for a full orchestra, including Violins I and II, Viola/Vln. III, Cello, String Bass, and Piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures 11 through 14. The Violin I part features a melodic line with various ornaments and fingerings. The Violin II part provides a harmonic accompaniment. The Viola/Vln. III part has a steady eighth-note pattern. The Cello and String Bass parts provide a rhythmic foundation with eighth-note patterns. The Piano part features a complex, flowing accompaniment with many sixteenth and thirty-second notes. A large red watermark "Preview" is overlaid diagonally across the entire score.

15

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

16

17

18

19

20

21

22

sim.

(V)

(-1)

4

3

2

-1

0

-4

(-1)

(-4)

(-1)

(-1)

23 24 25 26

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

sim.

sim.

(1)

(3)

(4)

(V)

(V)

(4)

27 28

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

sim.

sim.

sim.

(4)

(4)

(4)

29 4 1 30 4

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

31 32 33 34

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

sim.

(-2) (-1)

(-1) 2 4 2

35

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

36

37

38

(1)

39

40

41

42

V

(1)

sim.

sim.

V

V

V

V

Piano

43

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

44

45

46

47

48

49

5617

50 51 52 53

I Vln.

II Vln.

Vla. (Vln. III)

Cello

Str. Bass

Piano

54 55 56 57

I Vln.

II Vln.

Vla. (Vln. III)

Cello

Str. Bass

Piano

58 59 60 $\frac{V}{4}$

I Vln.

II Vln.

Vla. (Vln. III)

Cello *sim.*

Str. Bass *sim.*

Piano

61 62

I Vln. (4)

II Vln.

Vla. (Vln. III) *sim.*

Cello *sim.*

Str. Bass *sim.*

Piano

69 70 71 72

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

73 74 75 76

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

cresc.

rit.

f

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