

G.F. Handel

SUITE No. 8

in Dmajor

Transcribed for Solo Guitar
by
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Guitar Solo Publications / San Francisco

G.F. Handel - Suite #8 in D major

In his introduction to the 1720 publication of *Suites de Pieces Pour le Clavecin*, George Frederic Handel noted that "I have been obliged to publish some of the following lessons, because surreptitious and incoherent copies of them had got abroad." While it is difficult to exactly fix the date of any specific piece in the collection, the suite presented here was certainly composed within a decade of 1720, and quite possibly written to augment his harpsichord instruction to the Princess of Wales.

Originally cast in G major, the Eighth Suite is comprised primarily of Baroque dance-forms from the French School, and is imbued throughout with Handel's melodic gift. It begins with a stately Allemande in the style of a French Overture, followed by an Allegro "Double" on the Allemande in "stile brise" or "broken-chord" style. The Courante features a seamless melody and some lovely upper-pedal effects, while the spry Aria has a good dose of Handel's light-hearted humor, with cascading sequences interrupted by sudden stops and appoggiaturas. The Gavotte with Variations is typical of Handel's approach to variation sets; instead of exploring a variety of moods and permutations of the theme, the rhythmic values are simply sped up with each succeeding division, increasing the musical excitement and momentum. This catapults into the final Gigue, which features lively interplay between upper and lower voices. All of the movements save the Variations are in a modified binary form, recapitulating the opening material in the second section; like Scarlatti's Sonatas, they point the way to the Classical sonata form.

William Kanengiser

The Recording

William Kanengiser's recording of "Suite #8" is available on his recording, *Rondo Alla Turka*. Also on this recording are "El Decameron Negro" by Leo Brouwer, "Sonata in A major, K. 331" by Mozart and "Sketches for Friends" by Brian Head.

Available from GSP on CD: (GSP 1004CD) or Cassette: (GSP 1004C).

Printed editions of "Sketches for Friends" (GSP-29) and "Sonata in A major" (GSP-18) are available from Guitar Solo Publications.

Performance Suggestions

This delightful suite, while a bit of a challenge at some spots, lies quite comfortably on the guitar in D major. The piece is in two voices virtually throughout, which simplifies contrapuntal difficulties for the guitarist but requires an especially clear delineation of upper and lower parts. Special care must be taken to avoid over-ringing of bass notes, particularly when the harmony changes. As always, fingerings and ornaments are personal ideas and may be altered to taste, and further ornamentation on repeats is encouraged. Regarding overall structure, I have found it acceptable at times to only repeat the "A" section of the binary movements.

The *Allemande* is a French overture, and as such sounds much more noble if "over-dotted," including the pick-ups that begin each section. Also, make sure each voice rings for full value in measure 14. Suggested tempo: ♩ = 46.

The *Allegro* is fairly straightforward and should sound light and scampering. One should avoid accenting the second sixteenth note of each group too much, but rather moving towards the next beat in each four-note group. The echo effects near the end of each section might be enhanced by not only observing the suggested slurring but also by varying color and/or dynamics. Tempo: ♩ = ± 88.

The *Courante* should be as legato as possible, with a "strong bar/weak bar" phrasing. The echoed pedal sections should definitely be varied with color and/or dynamics as the original changed registers at some repeats. Tempo: ♩ = 132.

The *Aria* should be lively and highly articulated, especially when the upper voice is in eighth notes. Tempo: ♩ = 88.

The *Gavotte* has a somewhat complex form that must be carefully followed, although I sometimes omit the repeat in the theme and first variation, in addition to the Da Capo of variation II. While challenging, try to keep the tempo constant throughout the movement (hint: don't start too fast!). Note the cross-string fingering for the scale at the end. Tempo: ♩ = 120.

The final *Gigue* should be joyous and quite rhythmic in character. I would suggest measuring the trills as sixteenth notes; there are also ample opportunities for echo effects in this movement. (Check out the sequence at the end that George almost couldn't escape from!) Tempo: ♩ = 92.

GUITAR SOLO PUBLICATIONS

1411 Clement Street San Francisco CA 94118-1029 USA

Suite No. 8

in D major

Transcribed by
William Kanengiser

(original in G major)

G.F. Handel

Allemande

⑥ to D

(tr) 2020

②

(tr)

⑤

(tr)

(7) 1

(tr) 2121

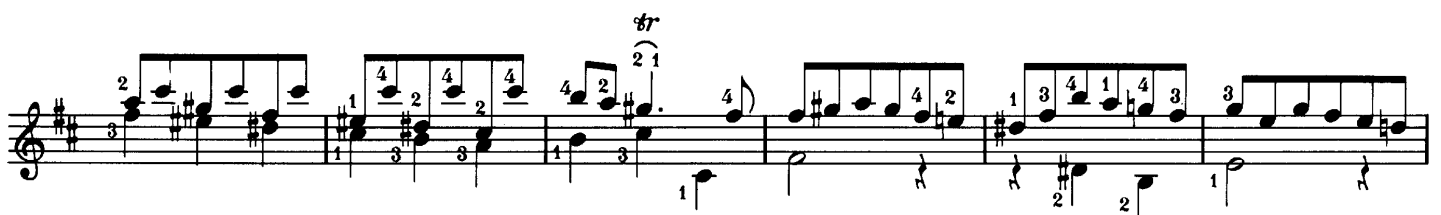
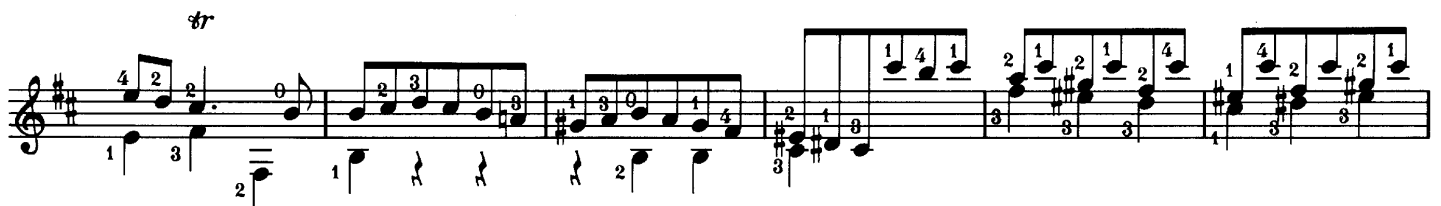
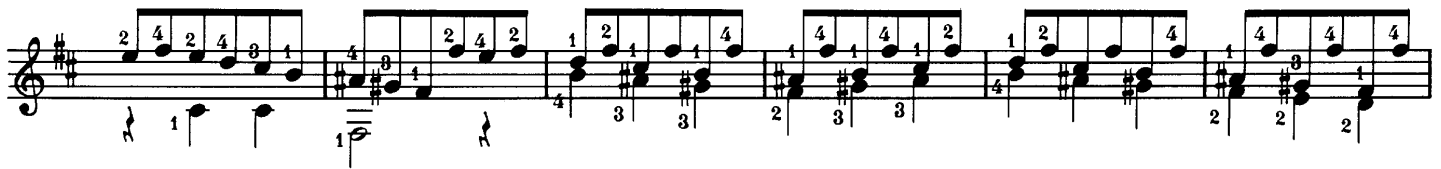
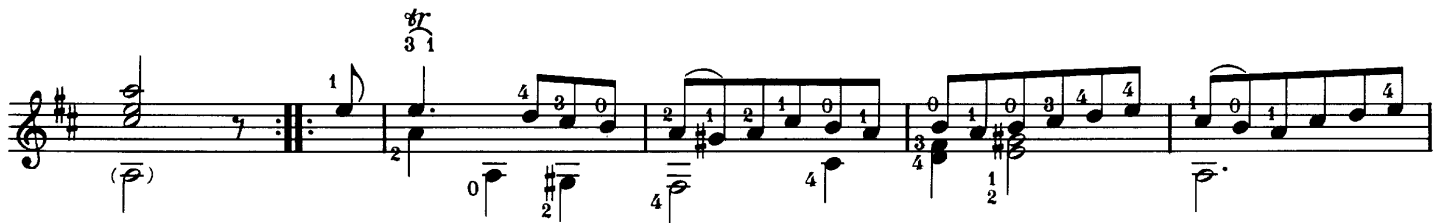
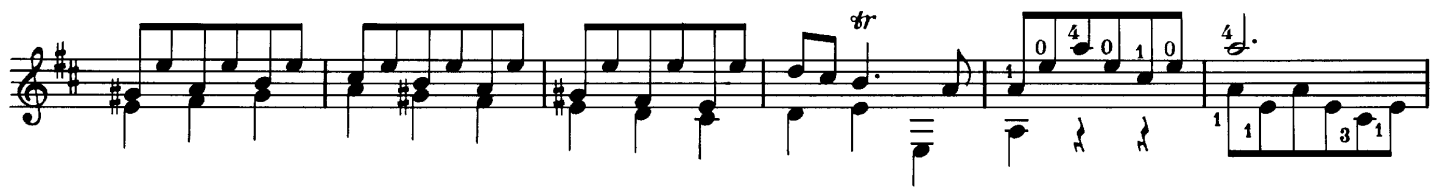
(tr)

Allegro

The musical score is written for guitar in treble clef, key of D major (two sharps), and common time (C). It consists of five staves of music. The first four staves contain complex, fast-paced passages with many triplets, sixteenth notes, and slurs. The fifth staff begins with a measure marked '(tr)' and '20', followed by more complex notation including slurs and triplets. The piece concludes with a double bar line and repeat dots.

Courante

The musical score for "Courante" is presented in five systems, each consisting of a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and fingerings (numbers 1-4 and 0 for natural). The first system begins with a treble staff starting on a G4 note and a bass staff starting on a G2 note. The second system continues the melody in the treble staff and the bass line in the bass staff. The third system shows a change in the bass line with a new starting note. The fourth system features a more complex bass line with multiple notes. The fifth system concludes the piece with a final note in the treble staff and a final chord in the bass staff. The score is written in a clear, legible style with standard musical notation.



③

tr

7

tr

4

tr

Aria

The musical score for 'Aria' consists of seven staves of music. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is characterized by intricate rhythmic patterns, primarily using eighth and sixteenth notes, with some measures featuring thirty-second notes. Fingerings are indicated by numbers 1-4 above the notes. Breath marks (trills) are placed above certain notes, particularly in the middle and end of the piece. The score includes several measures with complex rhythmic patterns and some measures with repeat signs. The piece concludes with a double bar line and repeat dots.

Gavotte with Variations

VAR. I

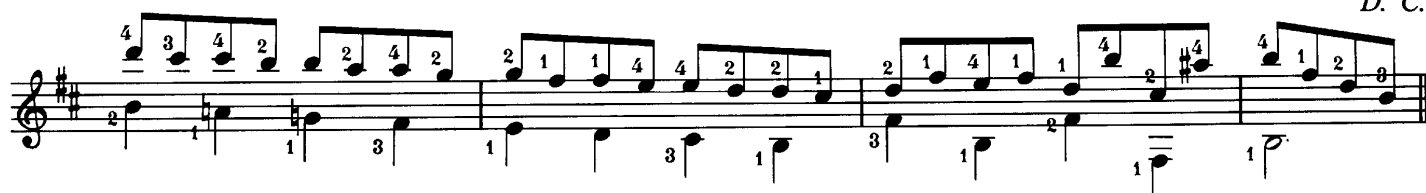
The image displays a musical score for 'The Bird Song' by George F. Root. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). It consists of three systems of music. The first system contains eight measures of music, with fingerings indicated by numbers 1 through 4. The second system begins with a repeat sign and a 'Fine' marking, followed by four measures. The third system contains six measures, ending with a 'D. C.' (Da Capo) instruction. Fingerings are consistently indicated throughout the piece, and there are some trill ornaments (tr) marked above certain notes. The notation includes various note values, rests, and accidentals (sharps and naturals).

VAR. II

Musical score for Variation II, featuring four staves of music. The notation includes various fingerings (1-4) and rests (0). The key signature is one sharp (F#). The score concludes with the marking *D. C.* (Da Capo).

VAR. III

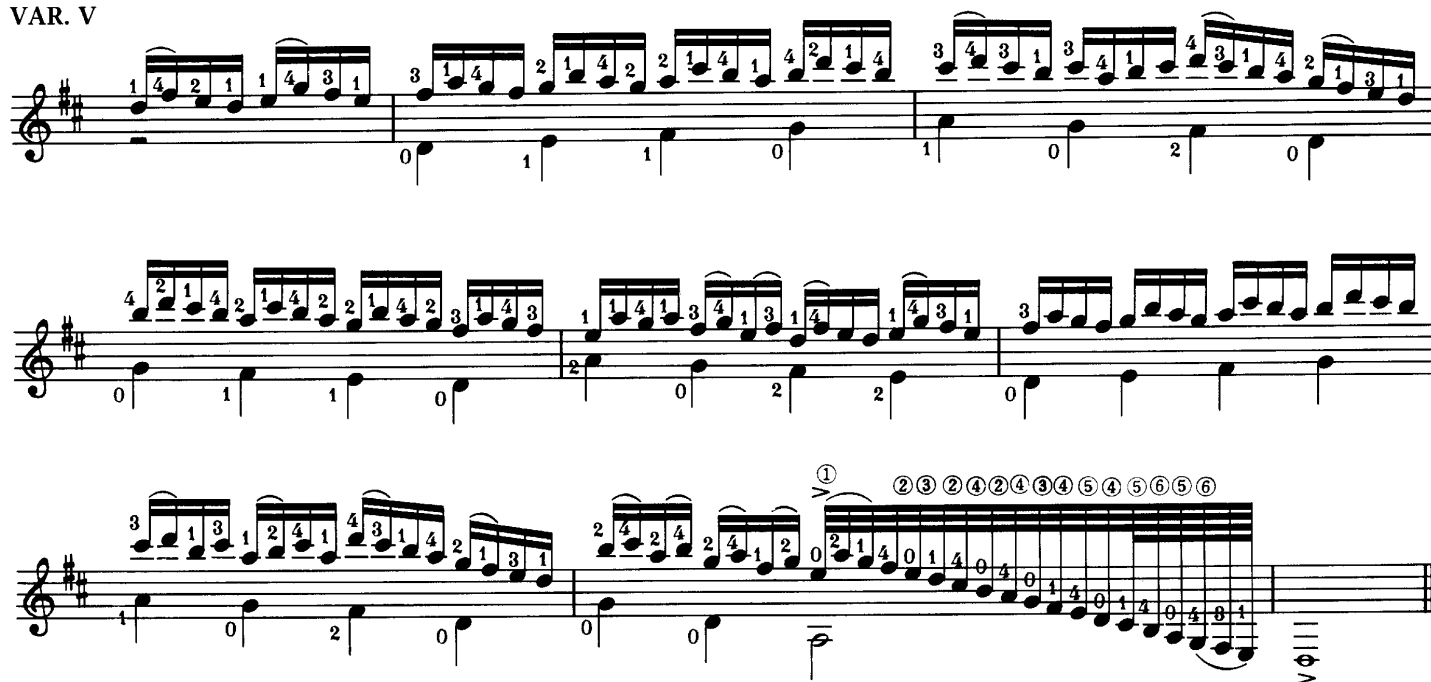
Musical score for Variation III, featuring four staves of music. The notation includes various fingerings (1-4) and rests (0). The key signature is one sharp (F#). The score concludes with the marking *Fine*.

D. C.

VAR. IV



VAR. V



Gigue

The musical score for the Gigue is written for a single melodic line on a treble clef staff. The key signature consists of two sharps (F# and C#), and the time signature is 12/8. The piece is characterized by its lively, dance-like quality, featuring a variety of rhythmic patterns and technical challenges. The notation includes numerous fingerings (1-4) and trills (tr) to guide the performer. The score is organized into seven staves, each containing a measure or two of music. The first staff begins with a trill on the third finger, followed by a series of eighth and sixteenth notes. The second staff continues the melodic line with more complex rhythmic figures. The third staff introduces a new rhythmic pattern with a trill on the fourth finger. The fourth staff features a trill on the first finger and a series of eighth notes. The fifth staff includes a trill on the second finger and a series of eighth notes. The sixth staff begins with a trill on the third finger and a series of eighth notes. The seventh staff concludes the piece with a trill on the first finger and a series of eighth notes. The score is a technical exercise for the right hand, focusing on finger dexterity and rhythmic precision.

The musical score is written for guitar in G major (one sharp). It consists of seven staves of music. The notation includes various guitar-specific techniques such as triplets, slurs, and trills, along with fret numbers (0-4) and fingering indicators (1-4). The music is written in a single system across seven staves.