

AUGENER'S EDITION

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G. F. HANDEL

12

EASY PIECES

Edited and arranged by

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PREFACE.

THE short series of pieces presented in this volume are selected from the second and third parts of Handel's collected pianoforte works, published for the German Handel Society by Breitkopf and Härtel, of Leipzig, in 1859; and, to our knowledge, not hitherto made accessible to the general public in a separate form.

The innumerable errors which appeared in the oldest editions, published at Amsterdam in 1723, and in London in 1733, during the lifetime of the composer, but without his sanction, remained uncorrected in the later Leipzig and London publications. To the present critical revision of these pieces, and careful exclusion of all errors, we do not think anyone can possibly be found to object.

As regards the artistic merits of those we have selected a variety of opinions will doubtless be expressed; and, for our own part, we at once admit that we consider their value chiefly relative; but many of greater beauty and importance amongst the collection present difficulties of execution quite beyond the instructive aim of this series, which is intended less for the improvement of solo-pianists than for that of amateurs and those who are studying other instrumental or vocal music, to enable them to add to their theoretical knowledge, and perfect themselves in the various steps towards the attainment of technical finish in pianoforte-playing; at least sufficient for all the exigencies of accompaniment.

The materials in pianoforte literature suitable for instruction in this particular direction are by no means abundant.

The principal elementary pieces for practice, such, for example, as Clementi's Sonatas, Op: 36 are intended for very young beginners. J. S. Bach's "inventions," even the two-part inventions, (zweistimmige Inventionen), and those more advanced styles of Sonatas by his son, Emanuel, or the still later compositions of Hadyn and Mozart, require not only well-practised fingers, but a considerable amount of matured study and discrimination to master their difficulties of execution.

We trust, therefore, that this small selection from Handel's works may serve to fill up the void between the two extremes, and thus prove a welcome contribution.

It is to Handel's music in particular that we look for the attainment of our object. Its simple purity, natural power and essentially sound construction being most fitted to inculcate habits of strict attention to time and accuracy of rhythm in the musical student; and it is the deficiency in these qualities amongst a great many singers and instrumentalists of the present day which forms the chief obstacle to their attainment of correct and finished execution.

Although a fine and intellectual performance depends mainly upon correct execution, we hold that a certain *freedom of time* should pervade it, judiciously controlled by the player's thoroughly developed sense of *rhythm*; and yet the latter can only be attained by the most careful study and practice of *strict time*.

The present pieces will be found excellent examples for testing the truth of the above-mentioned theory, on account of their grammatical and rhetorical accents (whether in accordance or opposition), being so easily discernible.

With regard to the copiousness of the fingering of these pieces, and the indications for the different forces of expression, we have only to remark that the latter need not be regarded in the first practice. The parts for the right and left hands must at first be practised by each, separately, in the slowest time, without any variation of force and with careful attention to the most minute subdivisions of time in every bar, and by this means the different qualities of touch indicated by the

II.

terms, legato, non legato, staccato, legato and staccato, will be attained at the same time. For the object of the fingering, as marked, will only be understood by noting its connection with each particular quality of touch indicated, and each particular musical phrase and punctuation.

Just as the first mechanical practice in execution, particularly that of the scales, tends to develop the power and agility, not only of both hands, but of each individual finger, so does the fingering of a piece, when intended to produce an expressive rendering, place every individual finger in readiness to exercise its own peculiar power in the expression of every phrase and passage. "Gavotta con variazioni," No. XI., will, we think, best illustrate the force of what we have stated.

Do not let it be imagined that we forbid any logical deviation from any of our printed marks of expression. It is only against those dogmas of the old school telling us that the true "classical" rendering of the beautiful compositions of a Handel or a Bach consists in a spiritless hammering out of the notes like the hammerings at a blacksmith's forge, that we would warn our readers, for these dogmas are founded upon the historical fact that the primitive construction of the pianoforte of a hundred years ago rendered it incapable of producing anything but a hard, monotonous succession of sounds without any of those infinite varieties of light and shadow in tone that our modern instruments afford. On the other hand, a too affected modernised conception would be quite as distasteful to us.

SPECIAL REMARKS.

I. Corrente (French, "courante"). A quick and lively form of dance music of the olden time in $\frac{3}{4}$ or $\frac{3}{8}$ time, generally commencing on the unaccented note of a bar, as shown in the example No. XII, which also serves to illustrate the manner in which the repeated parts are connected with each other. In Joh. Sebastian Bach's Suites, the "Courante" is of a somewhat serious character, and, in its concluding bar, changes from $\frac{3}{4}$ (or $\frac{3}{8}$) to $\frac{2}{4}$ (or $\frac{2}{8}$) time.

II. and III. Minuetto (French "Menuet" from "menu" small, "pas menus," small steps.) The first piece preserves its original solemn style; the second approaches the lively and popular character of the Haydn Minuettes.

V. Sarabanda. An ancient form of Spanish dance music of slower movement and of a melancholy character in $\frac{3}{2}$ and sometimes $\frac{3}{4}$ time. Introduced into Paris from Spain by a Spanish dancer of the name of Sarabanda in the time of Richelieu (the 17th century). The "Variations" with which it concludes would have been styled (by Bach, for instance), "Double," the term "Variation" having been afterwards applied to a form of artistic embellishment undeveloped in Handel's time.

VI. Giga (French, "Gigue"). Another species of dance music in compound triple time shows its two principal styles—the English (and French), and the Italian (and Spanish); the first two being of a somewhat lively, and the latter two of a serious character; this being an example of the first style. The title is taken from that of an ancient Italian stringed instrument called "Giga," nearly related to the German "Geige" (fiddle.)

VII. Sonata. This was originally called "Fantasia." Since, however, Philip Emanuel Bach and Mozart have attached a more correct meaning to that word we have given the title "Sonata" as being more expressive of its particular form ("Sonata," an instrumental piece in contra-distinction to "Cantata," a vocal composition).

VIII. Gavotta. A form of dance music of French origin ("Gavotte"), a peasant's dance of the "pays du Cap" in the south of France; generally in alla breve $\frac{2}{2}$ time. This is, next to the "Gigue," the most lively of old dance melodies.

IX. This piece, in the original editions, has simply the word "Presto" for its heading.

X. Allemande. A form of dance music of German origin, always played "Moderato," and set in common time.

DR. HANS VON BÜLOW.

CORRENTE.

Allegro. ♩ = 138.

N^o 1.

The musical score for "Corrente, N° 1" is presented in five systems. Each system contains a treble and a bass staff. The piece is in 3/4 time and G major. Dynamics include *f*, *mf*, *dim.*, *p*, *ten.*, and *cresc.*. Articulation marks (*>*) are used throughout. Fingerings are indicated by numbers 1-5. The score concludes with two endings, the first ending leading back to the beginning and the second ending leading to *Fina.*

The short horizontal line — placed over a note signifies that it is to be sustained to its full duration; yet without being slurred on to the next note. The duration of a sound on the Piano depends less on the holding down of the finger after striking than on the mode of striking or preparation thereto (the raising of the finger beforehand.) A note marked with the horizontal line should therefore be played somewhat "*marcato*", not so much however as one marked: *>*, or still more emphatically: *▲*.

MINUETTO I.

Allegretto grazioso. $\text{♩} = 138$.N^o 2.

p *mf*

il basso sempre leggermente staccato

dim. *p* *f* *ad lib.*

ten. *dimin.* *p*

dim. *mf* *p* *1.* *2.* *Fine.*

To simplify the method of correctly executing different kinds of shakes they have been written out in full, the first time, and when repeated the customary sign has been given with a reference as a, b, c.

MINUETTO II.

Allegretto vivace. ♩ = 132.

Nº 3.

The execution of the shakes in the first and second bars is the same as already pointed out in the previous piece. The one in the fifth bar begins with the accessory note. Attention must be paid to the difference in the quantity and division of the notes.

Played: or

A skilful player may increase the number of notes, as for instance: -

SONATINA.

Allegro molto moderato. ♩ = 132.

Nº 4.

sempre forte e ben articolato

ad lib.
tenuto sempre

trn.
ten.

† The staccato sign placed over the quaver is to indicate some degree of precision, and not to imply that the notes not so marked are to be played "legato." All the notes not included within the slur must be played with the so called "non legato" touch.

SARABANDA.

Grave $\text{♩} = 100.$

Nº 5.

f non legato ma sempre sostenuto

ten.

sfz dim.

p

cresc.

f

ten.

VARIAZIONE I.

p

ten.

cresc.

First system of musical notation. Treble clef, bass clef. Includes fingerings (e.g., 4, 2, 1, 2, 1, 4, 1, 5, 4, 2, 1, 3), dynamics (*cresc.*, *ten.*, *p*), and articulation marks.

Second system of musical notation. Treble clef, bass clef. Includes fingerings (e.g., 4, 5, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3), dynamics (*ten.*, *cresc.*), and articulation marks.

VARIAZIONE II.

Third system of musical notation, beginning of Variation II. Treble clef, bass clef. Includes fingerings (e.g., 5, 4, 3, 2, 5, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1), dynamics (*p*, *leggiermente sostenuto*, *fz*, *p*), and articulation marks.

Fourth system of musical notation. Treble clef, bass clef. Includes fingerings (e.g., 3, 1, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 2, 1), dynamics (*f*), and articulation marks.

Fifth system of musical notation. Treble clef, bass clef. Includes fingerings (e.g., 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 2, 1), dynamics (*più f*, *ff*), and articulation marks. Ends with *ten.*

GIGA.

Vivace. ♩ = 144.

N^o 6.

The musical score for 'GIGA. N° 6' is presented in four systems. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 12/16. The tempo is marked 'Vivace' with a metronome marking of 144. The piece is divided into two parts by a double bar line. The first part consists of the first two systems. The second part begins with a three-measure rest in the bass line, followed by a complex melodic line in the treble. The score concludes with a final cadence.

The three-bar period at the commencement of the second part demands particular attention.

SONATA.

Allegro con brio. (♩ = 120.)

Nº 7.

forte e marcato

p

fz

sf cresc.

sf

sf

sf

sfz

sfz

cresc.

f

The musical score is arranged in six systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5. Performance instructions include *dimin.*, *cresc. molto*, *f un poco espressivo*, *mf*, *p*, *sf p*, *sf p cresc.*, *f*, *dim.*, *ten.*, *p*, *sf*, *marcato*, *cresc.*, and *dim.*

p non troppo legato

ten.

f

p

ten.

f

p

f

p

f

pp

p

pp

cresc. poco a poco

dim.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (2, 3, 1, 5, 4, 3, 5, 8). The left hand plays a bass line with slurs and fingerings (3, 2, 1, 8, 2, 1). Dynamics include *fz p*, *f p*, and *f p*. The word *ten.* is written below the bass line in three places.

Second system of musical notation. The right hand continues with slurs and fingerings (5, 1, 4, 1, 4, 5, 1, 2, 1, 2, 1, 2). Dynamics include *p*, *f*, *fz*, and *un poco espress.*. The left hand has slurs and fingerings (3, 4, 5, 4, 2, 2, 1).

Third system of musical notation. The right hand features slurs and fingerings (3, 2, 1, 2, 1, 2, 1, 2). Dynamics include *mf*. The left hand has slurs and fingerings (5, 5).

Fourth system of musical notation. The right hand has slurs and fingerings (3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 5, 4, 3, 4, 5, 4, 3). Dynamics include *cresc.*, *dim.*, *cresc.*, and *f*. The left hand has slurs and fingerings (3, 2, 1, 1, 1, 2, 4, 1, 1, 2, 4). There are also slurs and fingerings (3, 3) above the bass line.

Fifth system of musical notation. The right hand has slurs and fingerings (9, 4, 1, 4, 2, 3, 4, 8, 2, 5, 3, 4, 2, 1, 9, 4, 3, 2, 3, 1, 5, 2). Dynamics include *cresc.* and *f p*. The left hand has slurs and fingerings (1, 1, 2, 1, 2, 1, 1, 1, 2, 1, 2, 1, 5, 1, 9, 5).

Sixth system of musical notation. The right hand has slurs and fingerings (3, 1, 2, 1, 3, 1, 2, 4, 3, 2, 5, 2, 1, 2, 1, 2, 1, 3, 4, 2, 1, 4). Dynamics include *fp*, *cresc.*, *f*, and *ten.*. The left hand has slurs and fingerings (4, 3, 5, 3, 4, 3, 2, 1, 2, 4, 1, 2, 4). The system concludes with a double bar line, a fermata, and the dynamic *ff*.

GAVOTTA.

Non troppo presto. $\text{♩} = 92$.

Nº 8.

mp sempre leggero e grazioso

quasi pizzicato

p

p

cresc.

f dim.

p

mfz p

cresc.

mfz p

poco f

dim.

cresc.

dim.

p

cresc.

fz p

cresc.

fz p

cresc.

The passing shake is best played by changing the finger upon the chief note, thus:



PRELUDIO.

Quasi Presto. ♩ = 132.

Nº 9.

The main score consists of five systems of two staves each. The first system begins with a treble clef and a bass clef, both in one sharp (F#) and common time. The tempo is marked 'Quasi Presto' with a quarter note equal to 132 beats per minute. The piece starts with a piano (*p*) dynamic and a crescendo (*cresc.*). The first system includes fingering numbers like 5, 3, 4, 5, 1, 3, 1, 5, 3, 3. The second system continues with dynamics *f p* and *cresc.*, and includes fingering like 5, 3, 1, 2, 1, 2, 1, 3, 2, 1, 1, 1, 4, 1, 2, 3. The third system features a forte (*f*) dynamic, a tenuto (*ten.*) marking, and dynamics *f p*, with fingering like 4, 5, 4, 1, 2. The fourth system includes a 'poco a poco cresc.' marking and dynamics *f p*, with fingering like 2, 4, 4, 1, 3, 1, 2, 3, 4, 5, 3, 1, 2. The fifth system concludes with a piano (*p*) dynamic and a tenuto (*ten.*) marking, with fingering like 3, 1, 1, 3, 4, 1, 1, 1, 3, 1, 1, 3, 1.

The short shakes, here indicated, may be played in the following manner: -

Diagram a: Treble clef, quarter notes G4, A4, B4, A4, G4. Fingering: 1 3 2, 1 2.

Diagram b: Treble clef, quarter notes G4, A4, B4, A4, G4. Fingering: 2 4 3, 2 1.

Diagram c: Treble clef, quarter notes G4, A4, B4, A4, G4. Fingering: 1 3 2, 1.

ALLEMANDE.

Allegro moderato. ♩ = 104.

N^o 10.

The Mordent written thus ✶ must not be confounded with the passing shake (*Praltriller*) written thus w . The accessory note of the Mordent is the note below the principal note, and is generally distant only a semitone from it, at least more frequently than the accessory note of the passing shake, which is the note above the principal note.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The piece features complex rhythmic patterns and dynamic contrasts.

- System 1:** Starts with a forte (*f*) dynamic. The right hand has a series of eighth-note patterns with slurs and accents. The left hand provides a steady accompaniment. Dynamics range from *f* to *p*. Includes markings like *ten.* and *ten.*.
- System 2:** Continues the rhythmic motifs. Dynamics include *p*, *fz*, and *p espress.*. Includes markings like *ten.* and *f*.
- System 3:** Features a crescendo leading to a mezzo-forte (*mf*) section. Dynamics include *p*, *f*, *ten.*, *espr.*, and *cresc.*. Includes markings like *ten.* and *ten.*.
- System 4:** Continues with intricate patterns. Dynamics include *f* and *ten.*. Includes markings like *ten.* and *ten.*.
- System 5:** Ends with a fortissimo (*ff*) section. Dynamics include *f*, *ten.*, *più f*, and *ff*. Includes markings like *ten.* and *ten.*. The final instruction is *poco allargando e poco rit.*

The shakes in the second half of the 5th and 16th bars require a somewhat different mode of performance to those in the Preludio No 9. on account of the time being slower.

GAVOTTA CON VARIAZIONI.

Allegro. $\text{♩} = 92$.

Nº 11.

First system of musical notation, measures 1-4. Treble and bass staves. Treble clef, key signature of one sharp (F#), common time. Dynamics: *f* (measures 1-2), *p* (measures 3-4). Fingerings and accents are indicated throughout.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *mf* (measure 5), *p* (measure 6), *cresc.* (measure 7), *dim.* (measure 8). Fingerings and accents are indicated throughout.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *f* (measure 9), *p* (measure 10), *fz* (measure 11), *mf* (measure 12). Fingerings and accents are indicated throughout.

VAR. I.

First system of Variation I, measures 13-16. Treble and bass staves. Dynamics: *p* (measure 13), *fz p* (measures 14-16). Fingerings and accents are indicated throughout.

Second system of Variation I, measures 17-20. Treble and bass staves. Dynamics: *fz dim.* (measure 17), *p* (measures 18-20). Fingerings and accents are indicated throughout.

Third system of Variation I, measures 21-24. Treble and bass staves. Dynamics: *f* (measures 21-22), *fz* (measures 23-24). Fingerings and accents are indicated throughout.

The turn must, in this instance, begin on the principal note; otherwise the sequence of the melody would be spoilt.

VAR. II.

dolce

mf p

dim.

poco cresc.

mf

dim.

mf

p

f

p

cresc.

dim.

p

pp e legatissimo

attacca

VAR. III.

mf

f

dim.

non legato

Musical notation system 1, measures 1-4. Treble clef, key signature of one sharp (F#), common time. Fingerings: 3 2 4 2 4 (measures 1-2), 2 2 (measures 3-4). Dynamics: *mf* (measure 3), *cresc.* (measure 4). Bass clef, key signature of one sharp (F#), common time. Fingerings: 2 (measure 1), 5 (measure 2), 1 (measure 3).

Musical notation system 2, measures 5-8. Treble clef, key signature of one sharp (F#), common time. Fingerings: 5 2 (measure 5), 4 1 (measure 6), 3 3 (measure 7), 2 (measure 8). Dynamics: *f* (measure 5), *dim.* (measure 6), *p* (measure 8). Bass clef, key signature of one sharp (F#), common time. Fingerings: 5 (measure 5), 2 4 1 (measures 6-8).

Musical notation system 3, measures 9-12. Treble clef, key signature of one sharp (F#), common time. Fingerings: 3 2 (measure 9), 2 4 1 2 1 4 2 1 4 (measures 10-11), 5 4 3 1 (measure 12). Dynamics: *p* (measures 9-10), *cresc.* (measure 12). Bass clef, key signature of one sharp (F#), common time. Fingerings: 1 3 2 1 3 2 (measures 9-12).

Musical notation system 4, measures 13-16. Treble clef, key signature of one sharp (F#), common time. Fingerings: 3 2 3 2 (measure 13), 3 2 1 4 2 1 4 (measures 14-15), 3 1 3 (measure 16). Dynamics: *mf* (measure 13), *cresc.* (measure 14), *dim.* (measure 15), *p* (measure 16), *dolce.* (measure 16). Bass clef, key signature of one sharp (F#), common time. Fingerings: 1 (measure 13), 1 (measure 14), 3 1 3 (measures 15-16). *non legato* (measure 13).

Musical notation system 5, measures 17-20. Treble clef, key signature of one sharp (F#), common time. Fingerings: 2 2 (measure 17), 3 5 4 3 2 4 2 4 2 4 (measures 18-20). Dynamics: *f* *leggiermente staccato* (measure 17), *fz* (measure 18), *p* (measure 19), *dim.* (measure 20). Bass clef, key signature of one sharp (F#), common time. Fingerings: 1 2 1 4 (measures 17-20).

Musical notation system 6, measures 21-24. Treble clef, key signature of one sharp (F#), common time. Fingerings: 2 1 3 2 2 (measure 21), 3 5 4 3 2 4 2 4 2 4 (measures 22-23), 3 2 5 2 3 3 (measure 24). Dynamics: *pp* (measure 21), *cresc.* (measure 22), *f* (measure 23). Bass clef, key signature of one sharp (F#), common time. Fingerings: 5 (measure 21), 2 1 3 (measures 22-24).

VAR. IV.

Musical score for Variation IV, consisting of three systems of piano and bass staves. The first system includes dynamics *p*, *cresc.*, *sfz dim.*, *sfz p*, and *sfz p*. The second system includes *f*, *p*, and *sfz p*. The third system includes *cresc.*, *mf*, *f*, *sempre f*, and *sfz*. The piece concludes with a *ten.* (trill) and *sfz* dynamic.

VAR. V.

Musical score for Variation V, consisting of three systems of piano and bass staves. The first system includes dynamics *p*, *cresc.*, and *sfz*, with the instruction *non legato ma tenuto* below the bass staff. The second system includes *p* and *cresc.*. The third system includes *sfz*, *molto cresc.*, and *ff*. The piece concludes with a *ff* dynamic.

CORRENTE.

Allegro. $\text{♩} = 72$.

Nº 12.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Allegro' with a tempo of 72 beats per minute. The score includes various dynamic markings such as *f*, *dim.*, *p*, *cresc.*, *meno forte*, *mf*, *fz*, *sp*, and *ten.*. It also features numerous fingering numbers (1-5) and slurs. The piece concludes with a double bar line and a repeat sign.

535

4

143

2 1 4 3 1 3 2 1 3

f

15 4 3 3 3 1 2

4 3 2 1 3

mf *mf* *p* *cresc.*

ten. *ten.* *ten.*

2 1 3 1

f *p*

2 1 3 1 2

4 3 2 1 3 2 1 3

cresc. *p*

4 3 2 1 3

2 1 3

cresc. *f*

3 1 4 2 1 3

cresc.

1 2

535
143
2 1 4 8 1
3 2 1 3
1 2
ten.
ff
f
marc.

2
4 1 3 4
5 2
3 2 3 1
p

2 4 3
1
2 1 3
2 5 4
3 5
3 1 3
fz
p

2 1
2 1
4
cresc.
pizz.
4 3 1 3 2 1

4 3 1
3
3
2 1
fz
p
mfz
p

535
fz
tr
sfz
1. 2.
fz
ten.