

AUGENER'S EDITION

No. 8153

G. F. HANDEL

12 EASY PIECES

Edited and arranged by

HANS von BÜLOW

AUGENER Ltd.

68 CONDUIT STREET (Regent Street Corner),
57 HIGH STREET, MARYLEBONE & 18 GREAT MARLBOROUGH STREET,
LONDON, W.1.

P R E F A C E.

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 $\frac{2}{3}$ 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 $\frac{2}{3}$) to $\frac{2}{3}$ (or $\frac{3}{2}$) 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 $\frac{4}{3}$ 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 $\frac{2}{3}$ 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.

Nº 1.

2.

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 II.

Allegretto grazioso. ♩ = 138.

Nº 2.

il basso sempre leggiermente staccato

dim.

ad lib.

ten.

dimin.

p

cresc.

mf

p

mf

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 III.

Allegretto vivace. $\text{♩} = 132$.N^o 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:

a

or

b

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

Mon. *Lagab*

SONATINA.

Allegro molto moderato. ♩ = 132.

Nº 4.

* 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.

Nº 5.

Grave. = 100.

f non legato ma sempre sostenuto

sf dim.

p

cresc.

ten.

tr.

VARIAZIONE I.

tr.

p

ten.

cresc.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 11 starts with a forte dynamic (f) and includes fingerings (1, 2, 3, 4) and slurs. A crescendo instruction ('cresc.') is placed above the notes. Measure 12 begins with a dynamic 'f' and includes fingerings (1, 2, 3, 4) and slurs. The bass staff shows sustained notes throughout both measures.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major. The score consists of five measures. Measure 1 starts with a dynamic of 'ten.' and finger 4. Measure 2 begins with a dynamic of 'cresc.' and finger 4. Measure 3 starts with 'ten.' and finger 4. Measure 4 starts with finger 3 and includes a dynamic of '5'. Measure 5 starts with finger 4. Various other fingerings like 2, 3, 1, 2, 1, 3, 2, 1, 4, 3, and 5 are indicated throughout the piece.

VARIAZIONE II.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The upper staff is in treble clef, B-flat major, and 2/4 time. It features a sustained chord followed by a melodic line with grace notes and dynamic markings *p* and *leggiermente sostenuto*. The lower staff is in bass clef, A major, and 2/4 time. It features a sustained bass note with dynamic *fz* and a melodic line with grace notes and dynamic *p*.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a whole note (G) followed by a half note (E). Measure 12 begins with a half note (D), followed by a quarter note (B), a eighth note (A), and a sixteenth note (G). The score includes dynamic markings like forte (f), piano (p), and sforzando (sf).

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a forte dynamic (f) and includes fingerings: 4 over the first note, 2 over the second, and 1 over the third. Measure 12 begins with a dynamic of ff and includes fingerings: 3 over the first note, 1 over the second, and 5 over the third. The score also features slurs, grace notes, and a tempo marking of ten.

GIGA.

Vivace. $\text{d} = 144$.

N° 6.

The sheet music for Giga, N° 6, is divided into four systems of six measures each. The music is in 12/16 time, with a treble clef and a bass clef. Fingerings (1, 2, 3, 4, 5) are indicated above the notes. Dynamic markings include *f*, *p*, and *mf*. The first system starts with *f* and ends with *f*. The second system starts with *p* and ends with *f*. The third system starts with *p* and ends with *mf*. The fourth system starts with *p* and ends with *f*.

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

SONATA.

Allegro con brio. (♩ = 120.)

Nº 7.

Detailed description: The sheet music consists of four staves of piano music. Staff 1 (Treble) starts with a forte dynamic and marcato articulation. Staff 2 (Bass) provides harmonic support. Staff 3 (Treble) features sixteenth-note patterns with dynamic markings *sf* and *cresc.* Staff 4 (Bass) follows a similar pattern. The music is marked *Allegro con brio. (♩ = 120.)*

Sheet music for piano, page 12, featuring six staves of musical notation. The music includes dynamic markings such as *dimin.*, *cresc. molto*, *f un poco espressivo*, *mf*, *p*, *mf*, *p*, *fz p*, *fz p cresc.*, *f*, *dim.*, *ten.*, *marcato*, *p*, *sf*, *cresc.*, and *dim.*. Fingerings are indicated above the notes in some staves.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The right hand is primarily responsible for the melodic line, while the left hand provides harmonic support. The music includes several dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), and *cresc. poco a poco*. Fingerings are indicated by numbers above or below the notes, such as '1' or '2'. Performance instructions like '*non troppo legato*' and '*ten.*' are also present. The music is divided into measures by vertical bar lines, and the overall style is characteristic of classical piano literature.

Sheet music for piano, page 14, featuring six staves of musical notation. The music includes dynamic markings such as *p*, *fz p*, *s p*, *f p*, *ten.*, *fz*, *un poco express.*, *mf*, *cresc.*, *dim.*, *f*, *p*, *cresc.*, *fr.*, *f*, *ten.*, *trem.*, and *ff*. Fingerings are indicated above the keys, such as 2 3, 1 2, 3 2 1, etc. The music consists of six staves of musical notation, each with a treble clef and a bass clef, separated by brace lines.

GAVOTTA.

Non troppo presto. $\text{d} = 92.$

Nº 8.

mp sempre leggiero 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. $\text{d} = 132$.

Nº 9.

a 132 *ten.*

b 243 *poco a poco cresc.*

c 132 *tr. 5 ten.*

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



ALLEMANDE.

Allegro moderato. ♩ = 104.

Nº 10.

The Mordent written thus must not be confounded with the passing shake (*Pralltriller*) written thus . 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 sheet music consists of six staves of musical notation for a single performer. The notation includes various dynamics such as *f*, *p*, *fz*, *p*, *espress.*, *mf*, *cresc.*, *ff*, and *poco alargando e poco rit.*. Fingerings are indicated by numbers above or below the fingers. Performance instructions like *ten.* (tenuto) and *più f.* (more forte) are also present. The music is written in common time, with a mix of treble and bass clefs.

The shakes in the second half of the 5th and 16th bars require a somewhat different mode of performance to those in the Preludio N° 9. on account of the time being slower.

20. *Allegro* tempo di *Min. Cis.*
GAVOTTA CON VARIAZIONI.

Nº 11.

Allegro $\text{♩} = 92.$ *in 6/8 time*

Adela du final

VAR. I.

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

VAR. II.

VAR. III.

Sheet music for piano, page 21, featuring six staves of musical notation. The music is in common time, with a key signature of one sharp (F#). The notation includes various dynamics such as *mf*, *cresc.*, *dim.*, *p*, *f*, *dolce.*, *leggiermente staccato*, and *non legato*. Fingerings are indicated above the notes, and performance instructions like "leisurely" and "gracefully" are written in cursive. The music consists of six staves, each with a treble clef and a bass clef, separated by vertical bar lines.

VAR. IV.

Sheet music for Variations IV, featuring three staves of piano music. The first staff uses treble clef, the second staff bass clef, and the third staff bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff rests. Measure 2: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff rests. Measure 3: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff rests. Measure 4: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff rests. Measure 5: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff rests. Measure 6: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff rests.

p *cresc.* *sfz dim.* *sfz p* *sfz p*

VAR. V.

Sheet music for Variations V, featuring three staves of piano music. The first staff uses treble clef, the second staff bass clef, and the third staff bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff rests. Measure 2: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff rests. Measure 3: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff rests. Measure 4: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff rests. Measure 5: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff rests. Measure 6: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff rests.

p *cresc.* *sfz* *non legato ma tenuto*

p *cresc.*

sfz *molto cresc.* *ff*

CORRENTE.

Allegro. $\text{d.} = 72.$

Nº 12.

538

143

dim.

cresc.

f

13132

ten.

meno forte

mf

fz p

mf

ten.

cresc.

sf

sp

sp

p

tr.

cresc.

mf

f

p

ten.

Sheet music for piano, page 24, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature changes between G major and A major throughout the piece.

Measure 1: Treble clef, G major. Dynamics: f, p. Fingerings: 4, 2 1 3, 3 2 1 3, 3 2 1 3, 3 2 1 3, 2 1 3. Performance instruction: 535.

Measure 2: Bass clef, G major. Dynamics: f, p. Fingerings: 15 4, 3, 3, 3, 1, 2 1 3, 3 2 1 3, 3 2 1 3, 3 2 1 3, 2 1 3.

Measure 3: Treble clef, G major. Dynamics: mf, mf, p. Fingerings: 4 3 2 1 3, 3 2 1 3, 3 2 1 3, 3 2 1 3, 2 1 3. Performance instruction: ten.

Measure 4: Bass clef, G major. Dynamics: p. Fingerings: 1, 2 1 3, 1, 2 1 3, 1, 2 1 3, 1, 2 1 3, 1, 2 1 3.

Measure 5: Treble clef, G major. Dynamics: f, p. Fingerings: 1, 2 1 3, 1, 2 1 3, 1, 2 1 3, 1, 2 1 3, 1, 2 1 3.

Measure 6: Bass clef, G major. Dynamics: cresc., f, p. Fingerings: 1, 2 1 3, 1, 2 1 3, 1, 2 1 3, 1, 2 1 3, 1, 2 1 3.

Measure 7: Treble clef, G major. Dynamics: cresc., f. Fingerings: 2 1 3, 1, 2 1 3, 1, 2 1 3, 1, 2 1 3, 1, 2 1 3.

Measure 8: Bass clef, G major. Dynamics: cresc., f. Fingerings: 1, 2 1 3, 1, 2 1 3, 1, 2 1 3, 1, 2 1 3.

Measure 9: Treble clef, G major. Dynamics: cresc., f. Fingerings: 3 1 4, 2 1 3, 2 1 3, 2 1 3, 2 1 3.

Measure 10: Bass clef, G major. Dynamics: cresc., f. Fingerings: 1, 2 1 3, 1, 2 1 3, 1, 2 1 3.

This page contains six staves of musical notation for piano, arranged in two columns. The top row consists of a treble staff and a bass staff. The bottom row also consists of a treble staff and a bass staff. The notation includes various dynamics such as *ff*, *f*, *p*, *cresc.*, *tr*, and *ten.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *marc.* and *trill.* are also present. Measure numbers 535 and 536 are visible at the top right of the first staff. The music is in common time, with some measures showing different time signatures like 2/4 and 3/4.