AUGENER'S EDITION
No. 8153

G. F. HANDEL

12
EASY PIECES

Edited and arranged by
HANS von BÜLOW

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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

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

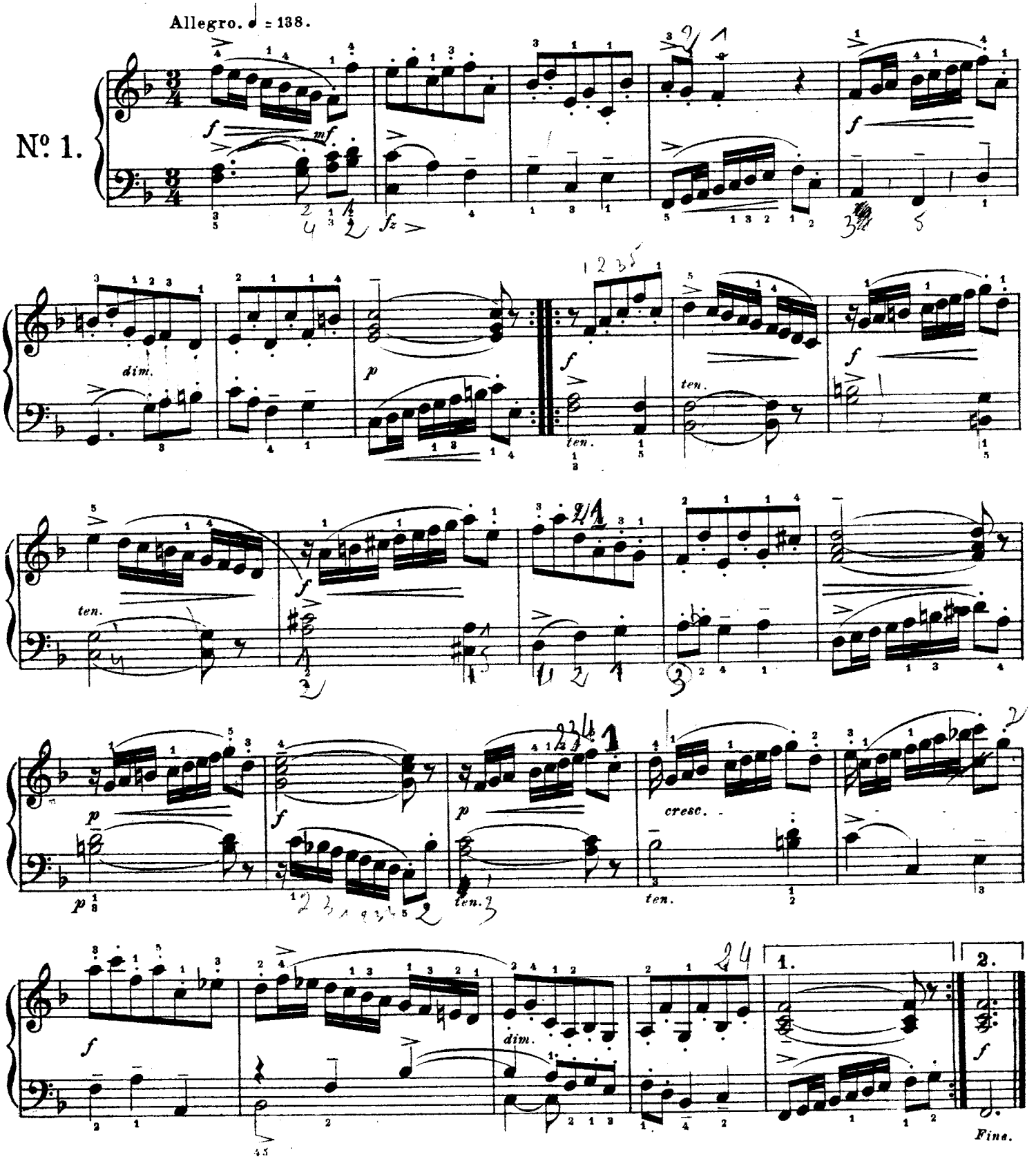
VIII. Gavotta. A form of dance music of French origin ("Gavotte"), a peasant's dance of the "pays du Cap" in the south of France; generally in alla breve $\frac{2}{2}$ time. This is, next to the "Gigue," the most lively of old dance melodies.

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.

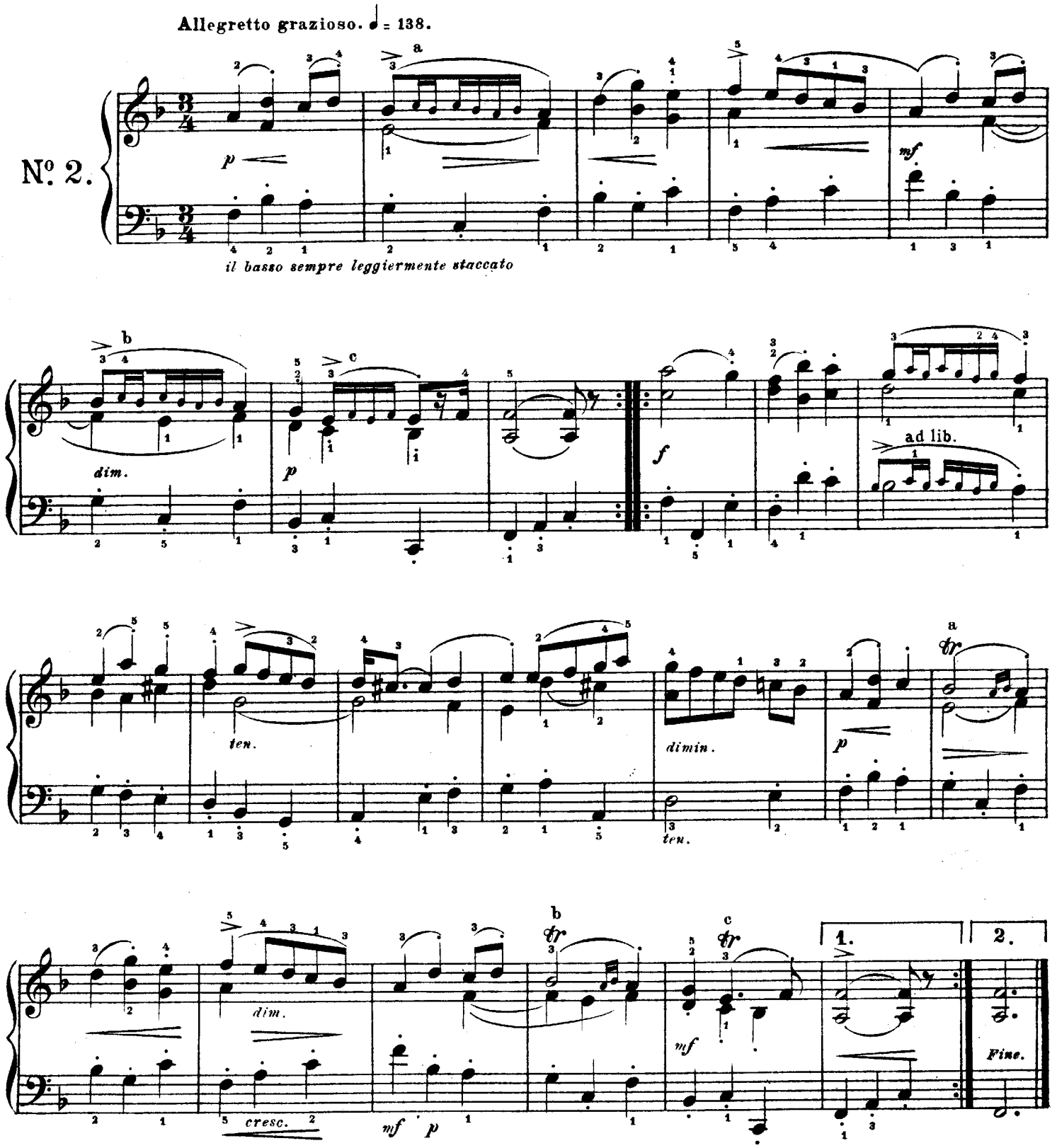
DR. HANS VON BÜLOW.

CORRENTE.



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: Λ .

MINUETTO I.

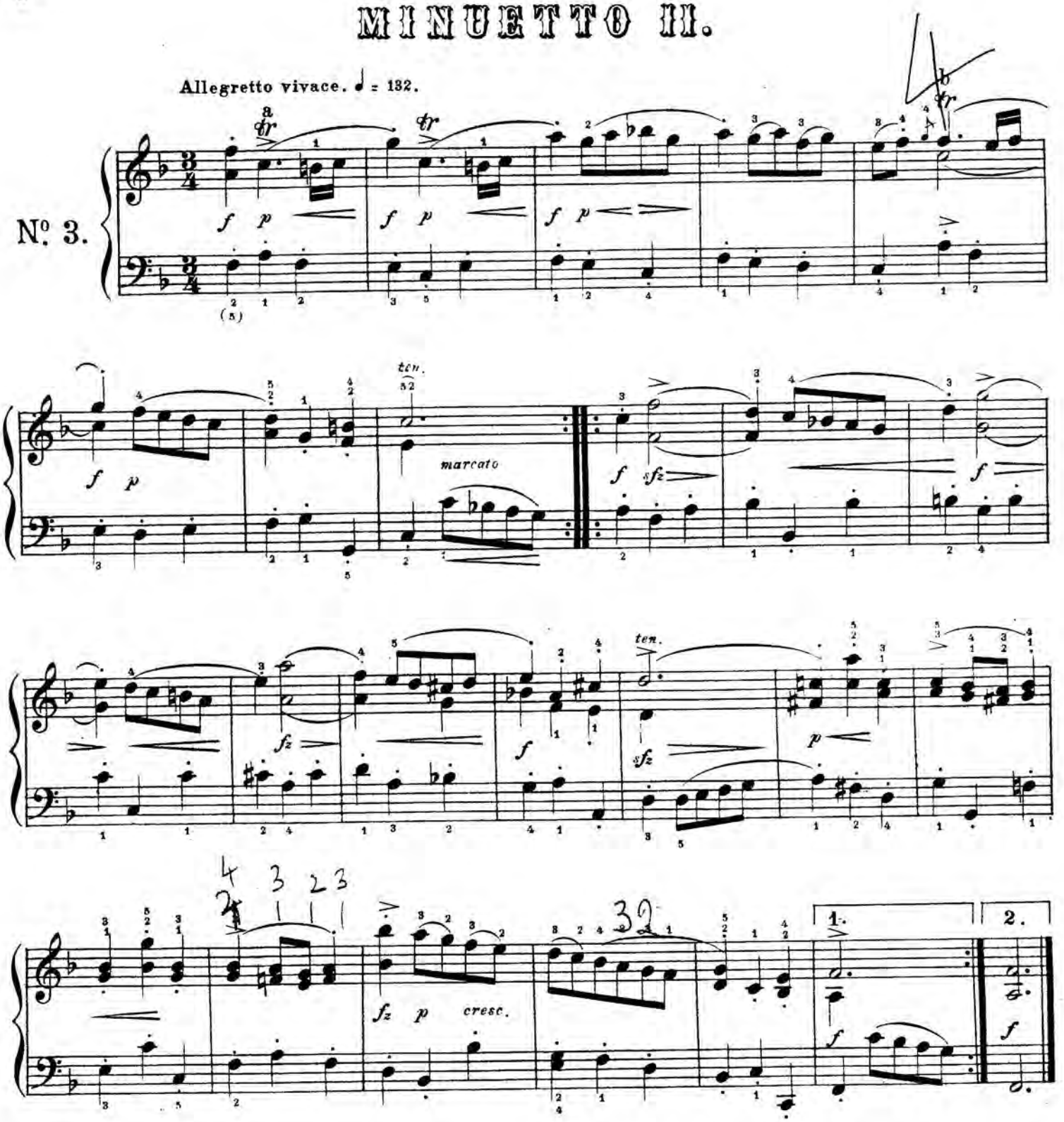


To simplify the method of correctly executing different kinds of shakes they have been written out in full, the first time, and when repeated the customary sign has been given with a reference as a, b, c.

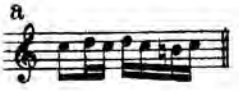
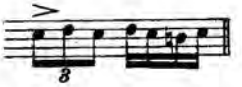
MINUETTO II.

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.

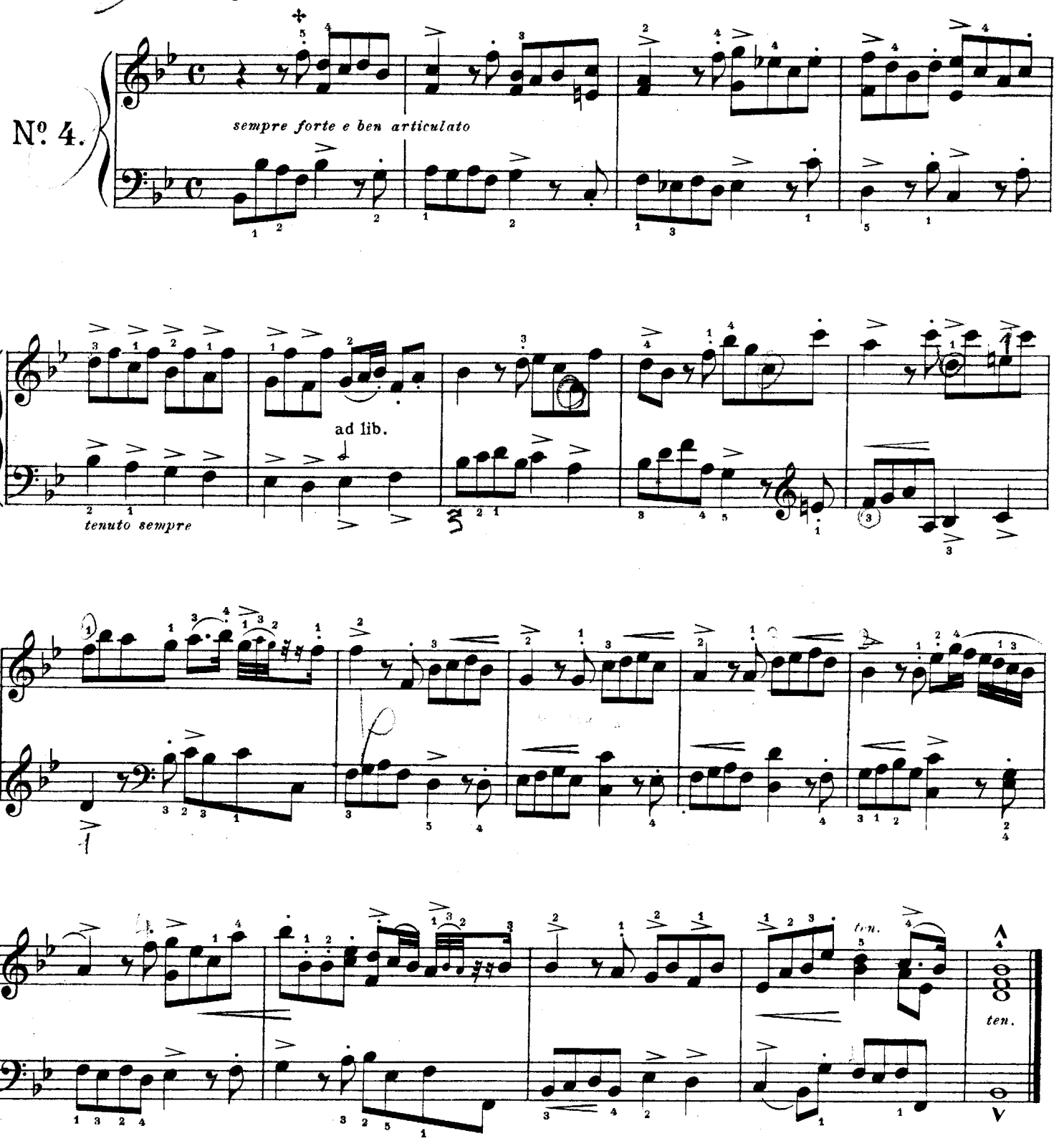
Played:  or 

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

non legato

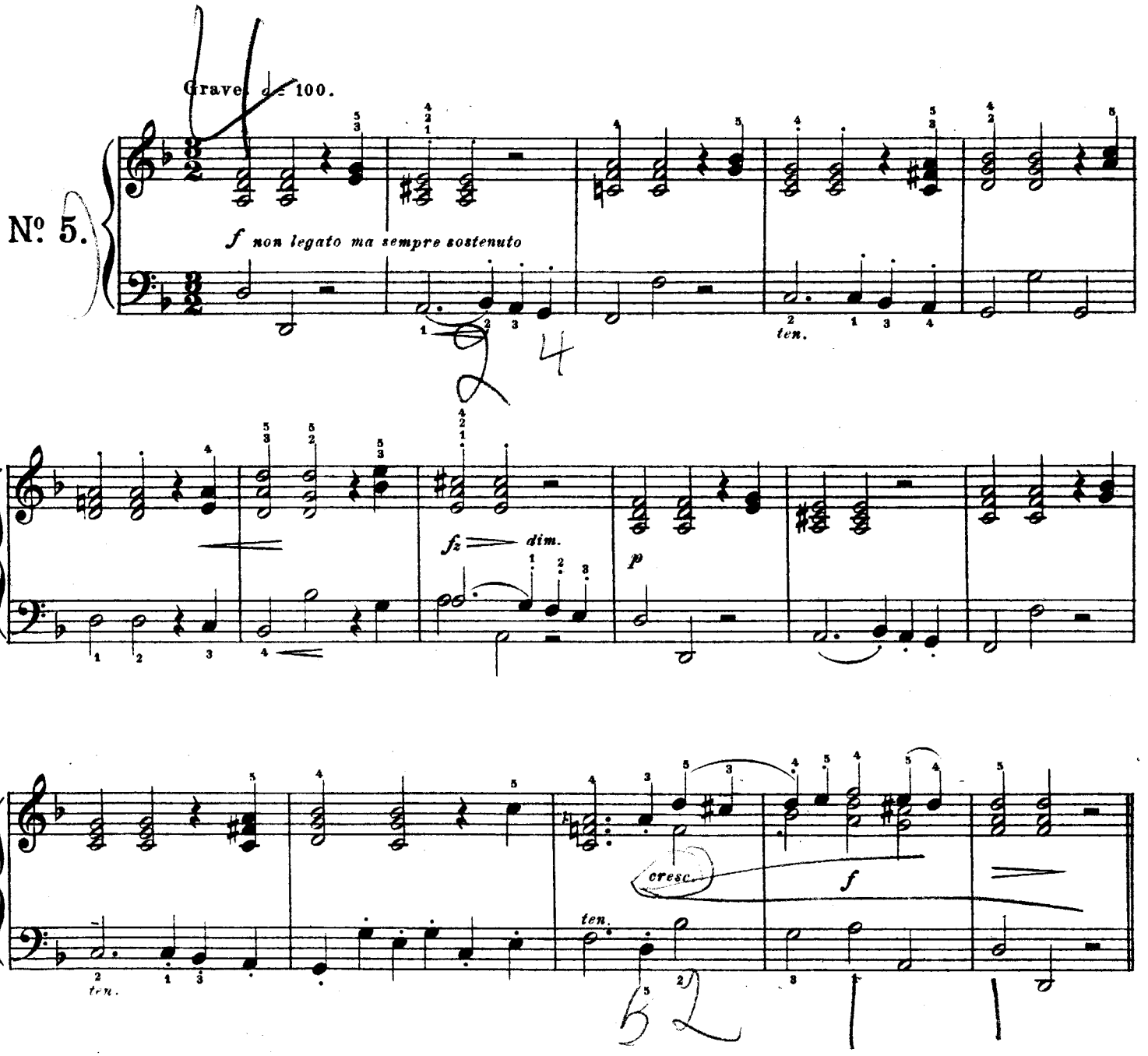
SONATINA.

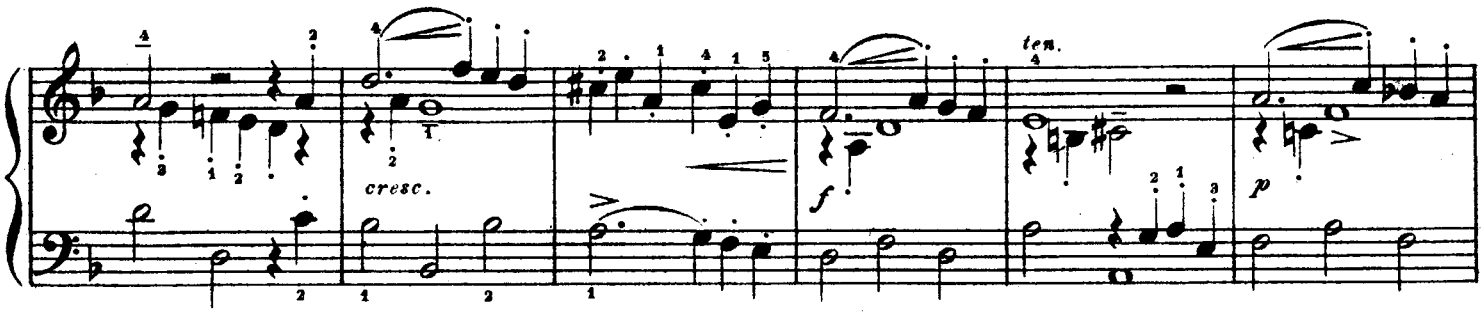
Allegro molto moderato. ♩ = 132.

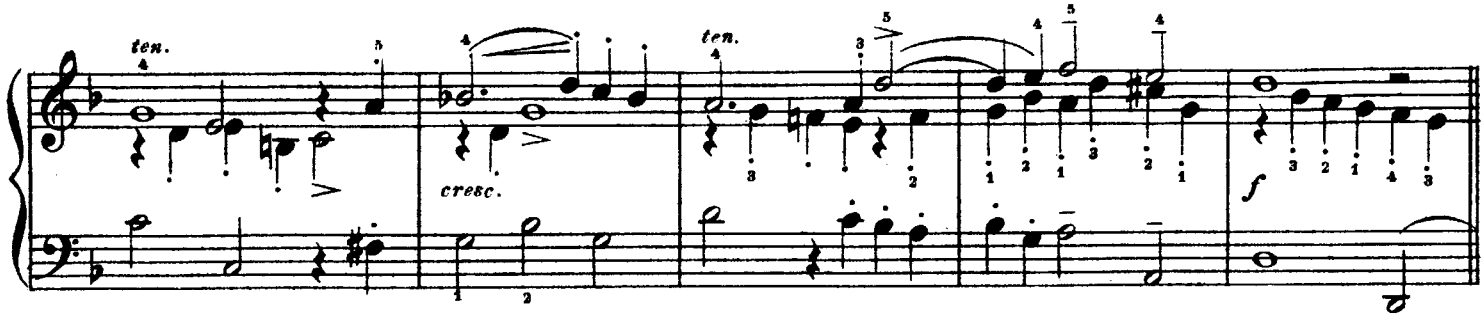


✣ The staccato sign placed over the quaver is to indicate some degree of precision, and not to imply that the notes not so marked are to be played *"legato."* All the notes not included within the slur must be played with the so called "non legato" touch.

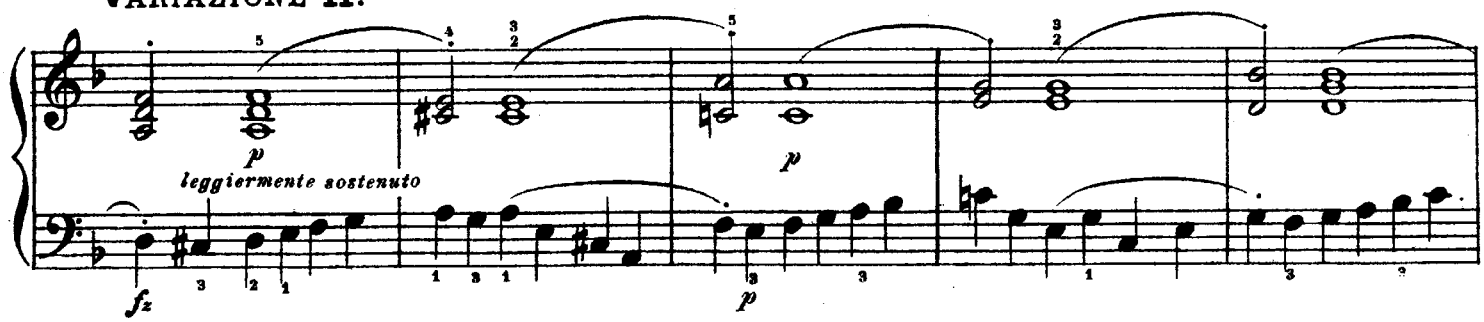
SARABANDA.

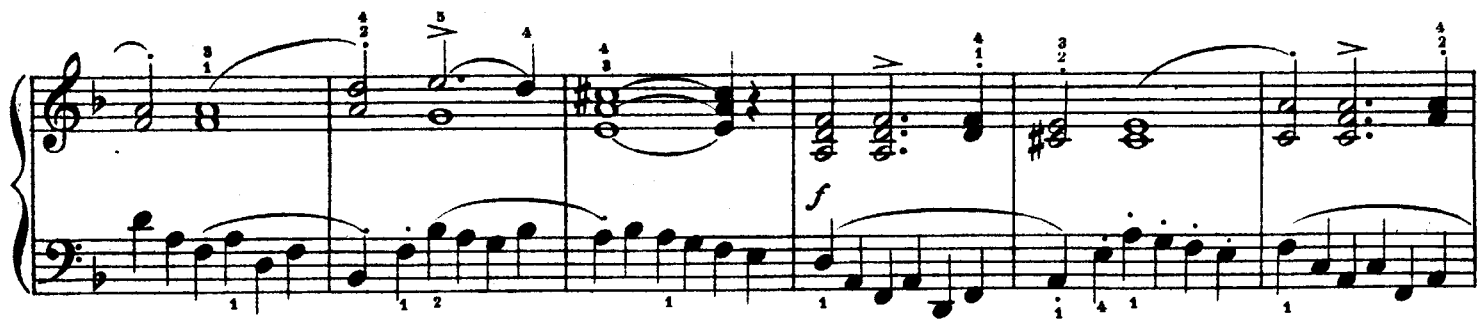

Grave. ♩= 100.
Nº 5.
f non legato ma sempre sostenuto
ten.
fz dim.
p
cresc.
f
ten.
VARIAZIONE I.
ten.
ten.
p
cresc.

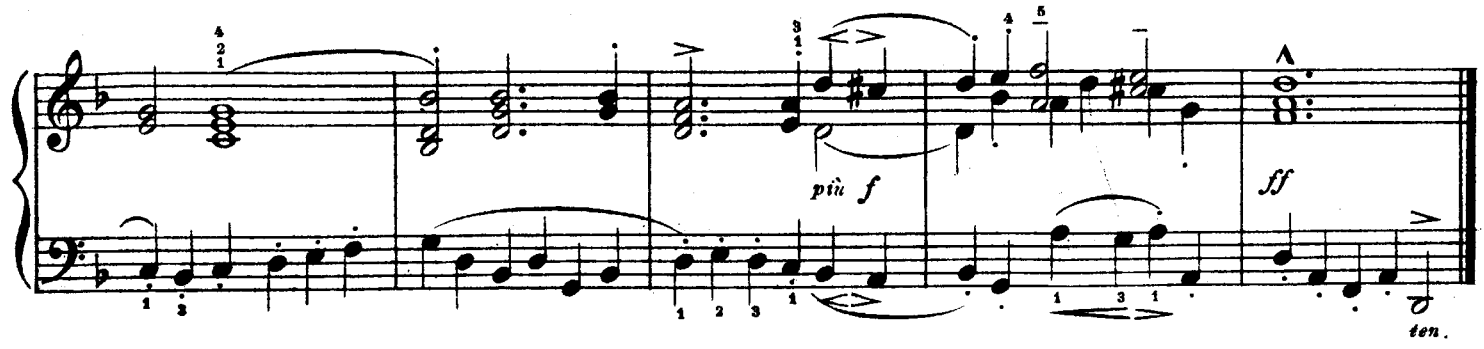




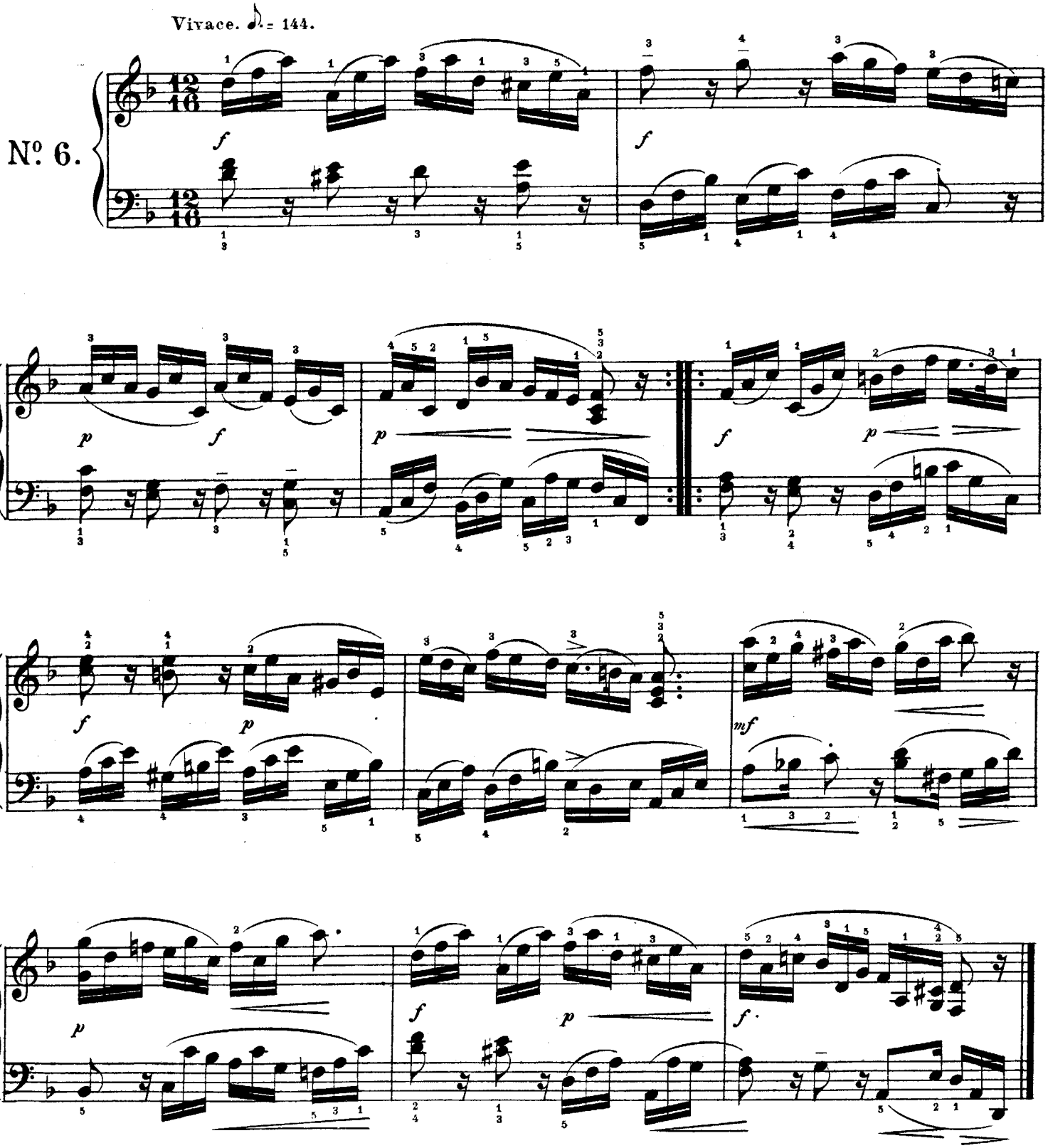
VARIAZIONE II.





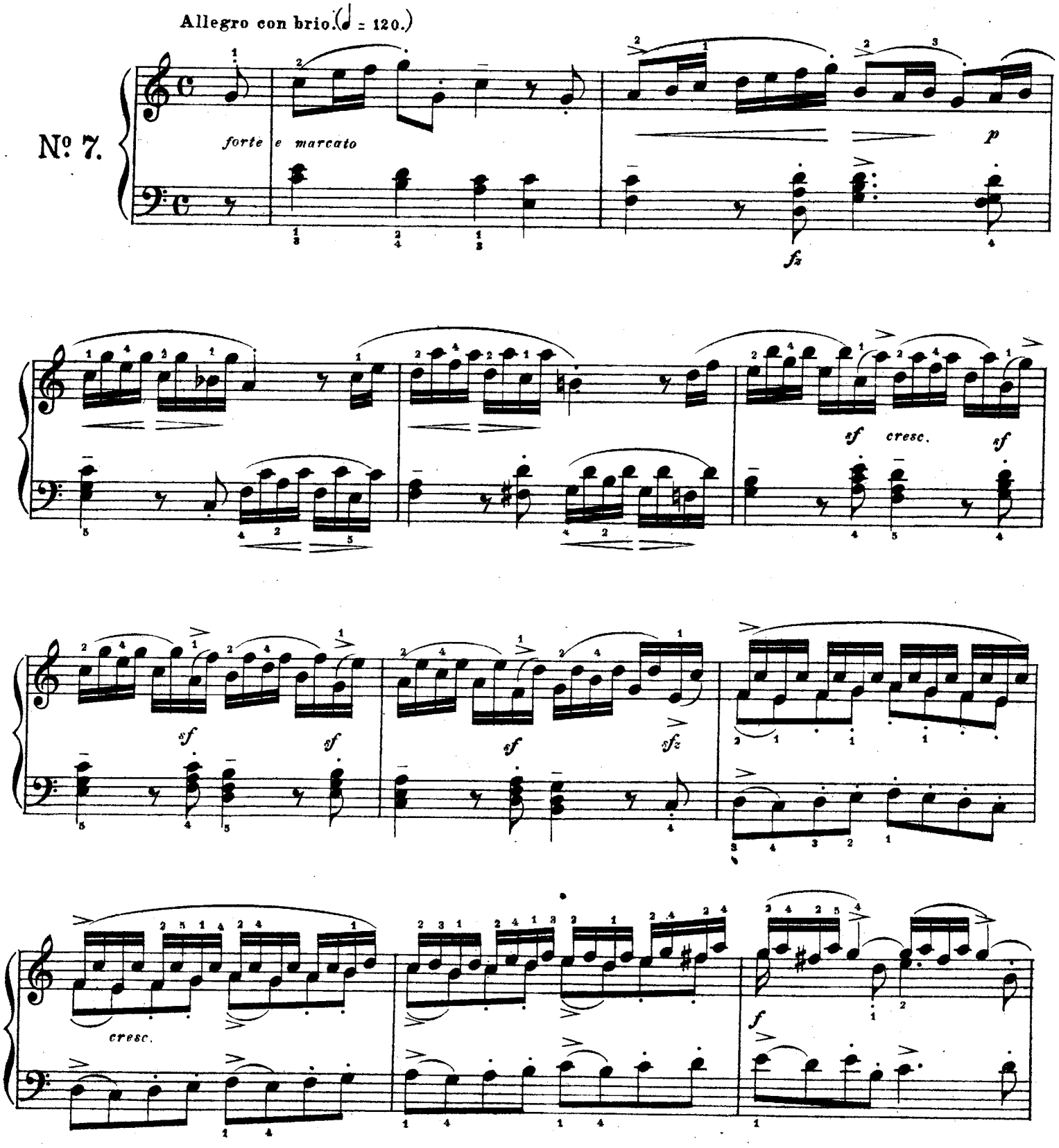


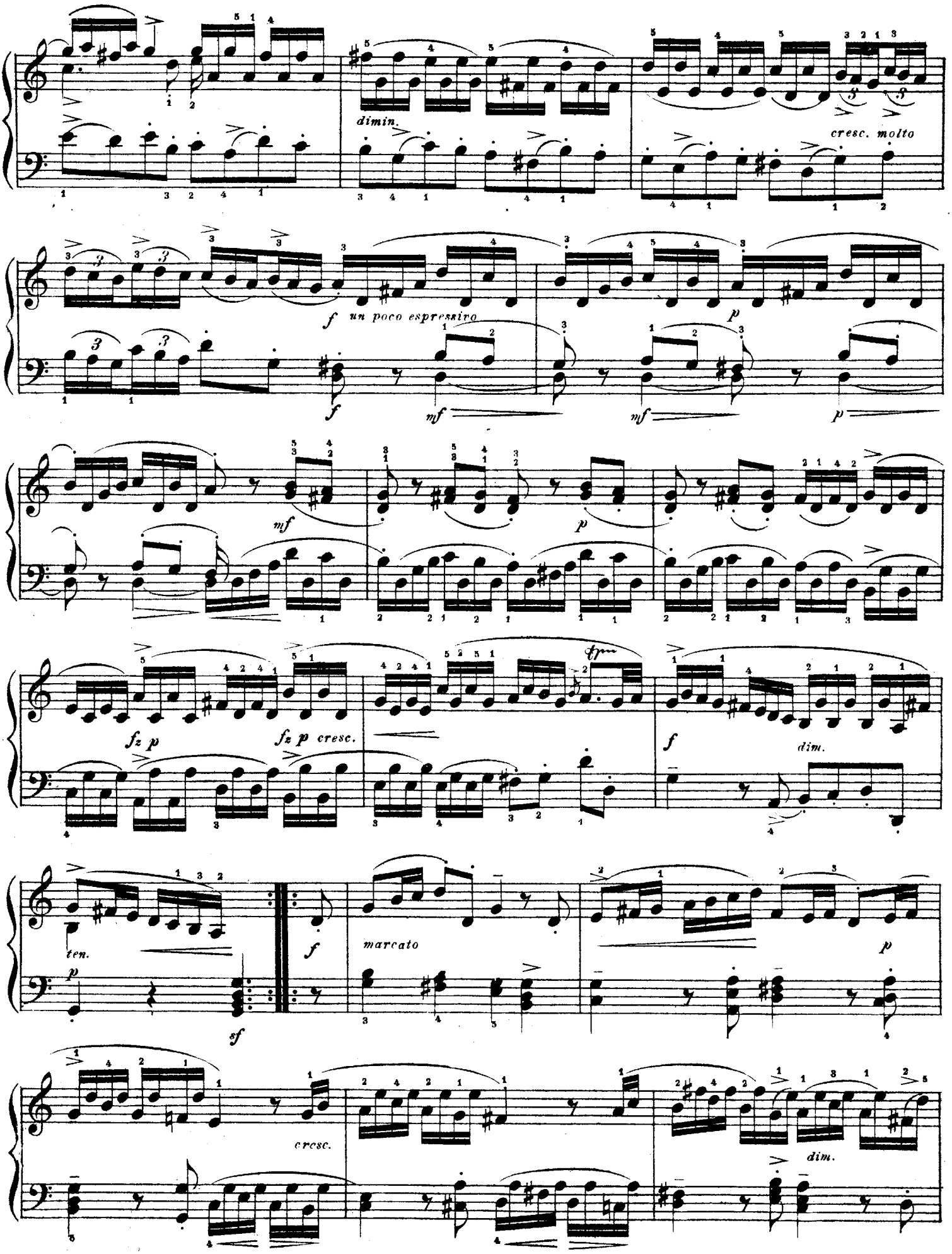
GIGA.

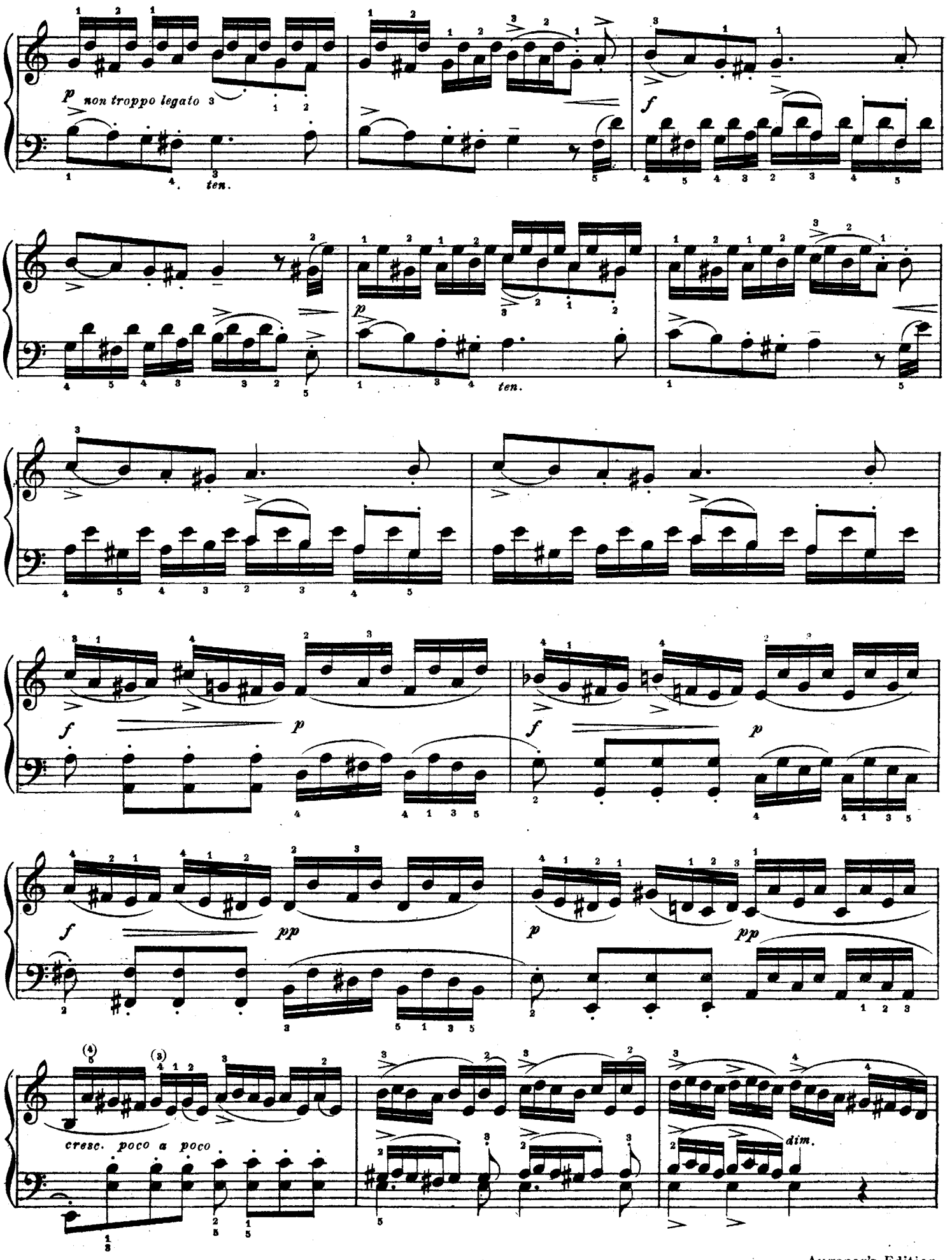


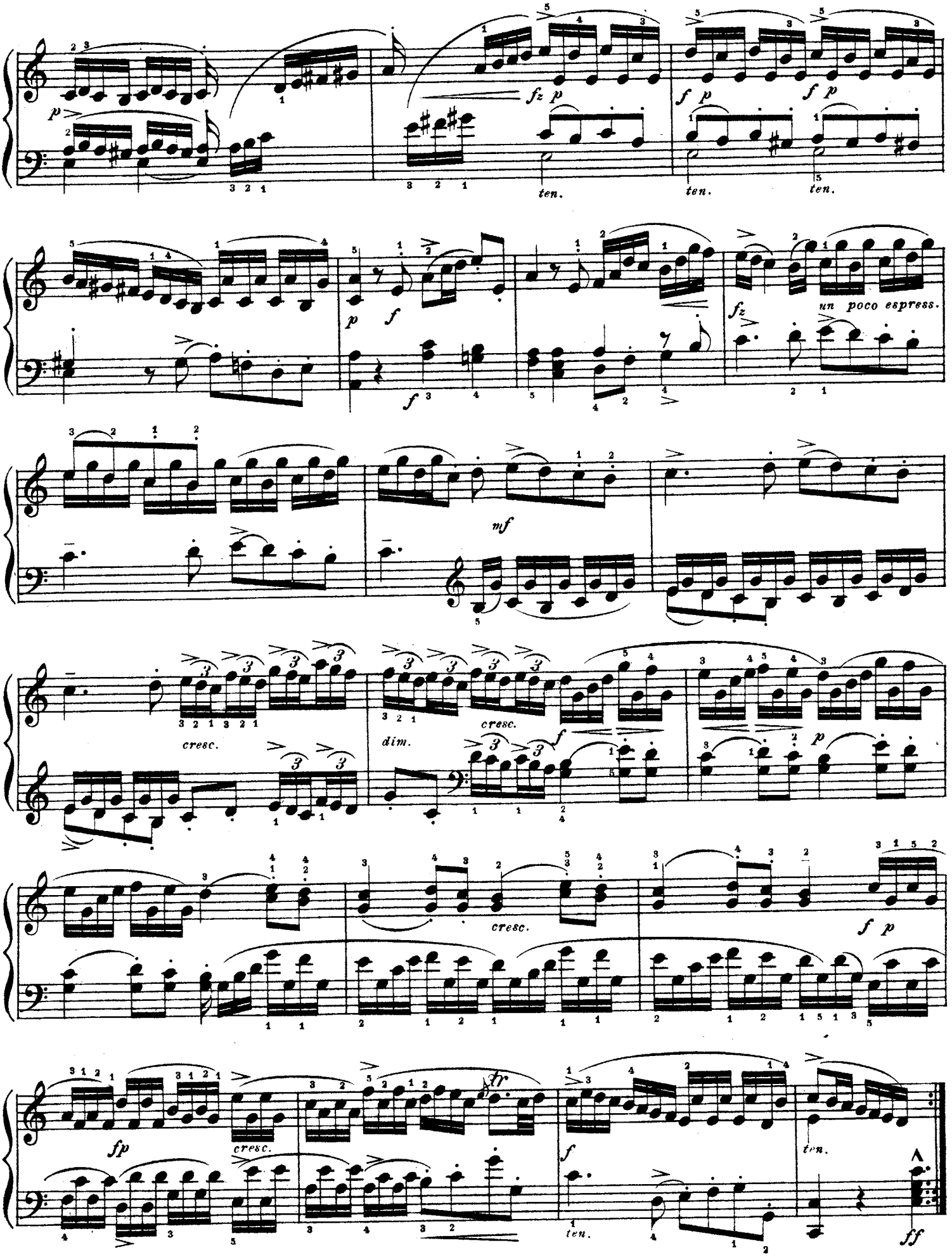
The three-bar period at the commencement of the second part demands particular attention.

SONATA.


Allegro con brio. (♩ = 120.)
No. 7.
forte e marcato
p
fz
sf
cresc.
sf
sf
sf
sf
sfz
cresc.
f


dimin.
cresc. molto
f un poco espressivo
p
mf
fz p
fz p cresc.
f
dim.
ten.
p
sf
f
marcato
p
cresc.
dim.


p non troppo legato
ten.
f
p
ten.
f
p
f
p
f
pp
p
pp
cresc. poco a poco
dim.


p
fz p
f p
f p
ten.
ten.
ten.
p f
f
fz
un poco espress.
mf
cresc.
dim.
cresc.
f
p
cresc.
f p
fp
cresc.
tr
f
ten.
ten.
ff

GAVOTTA.

Non troppo presto. ♩ = 92.

No. 8.

mp sempre leggiero e grazioso

quasi pizzicato

p

1. 2.

p *cresc.*

f dim. *p* *mfz p* *cresc.* *mfz p* *fz* *p*

poco f *dim.* *cresc.* *dim.* *p*

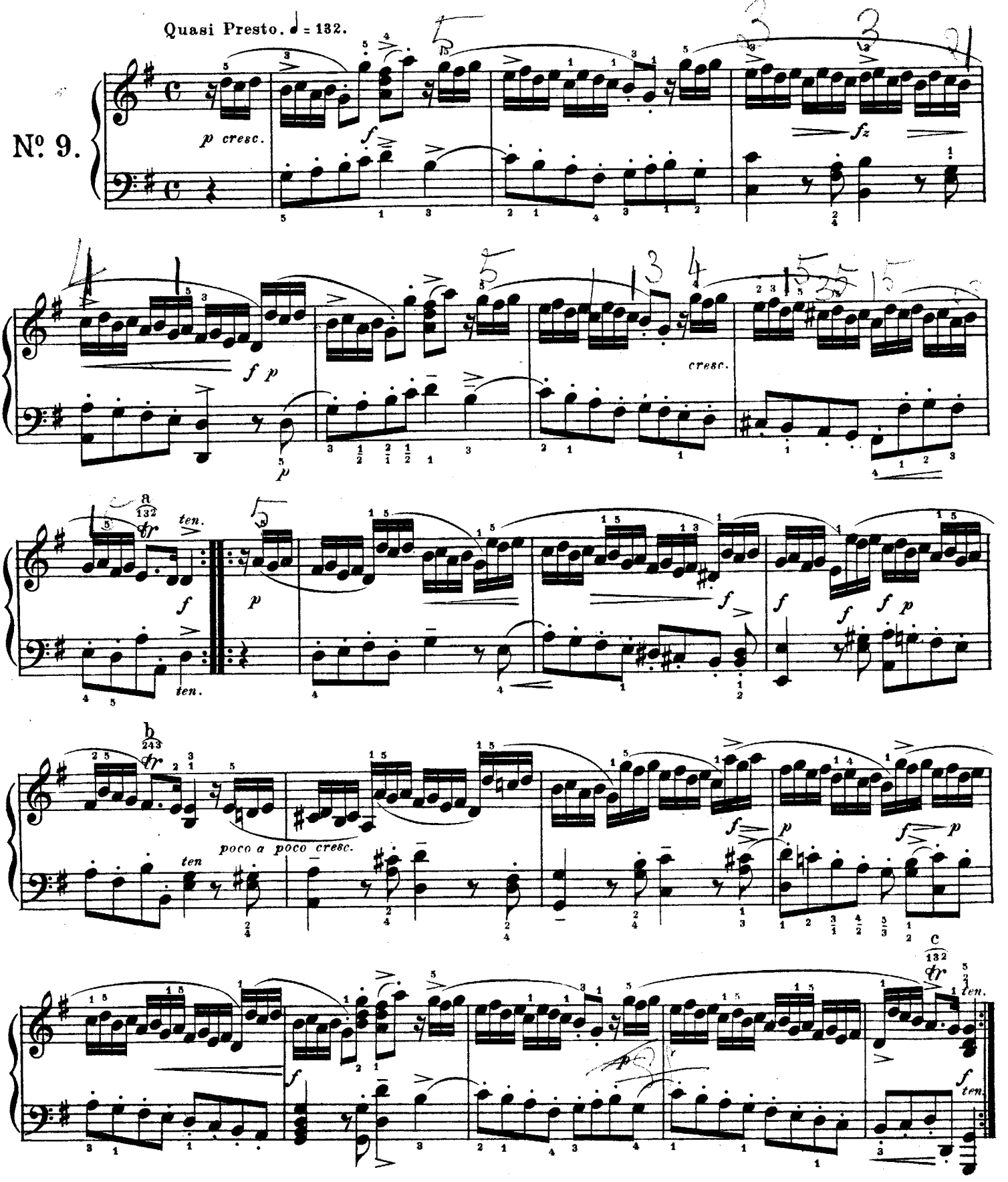
cresc. *fz p* *cresc.* *fz p* *cresc.*

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

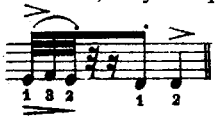
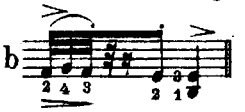
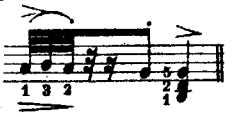
PRELUDIO.

Quasi Presto. ♩ = 132.

No. 9.

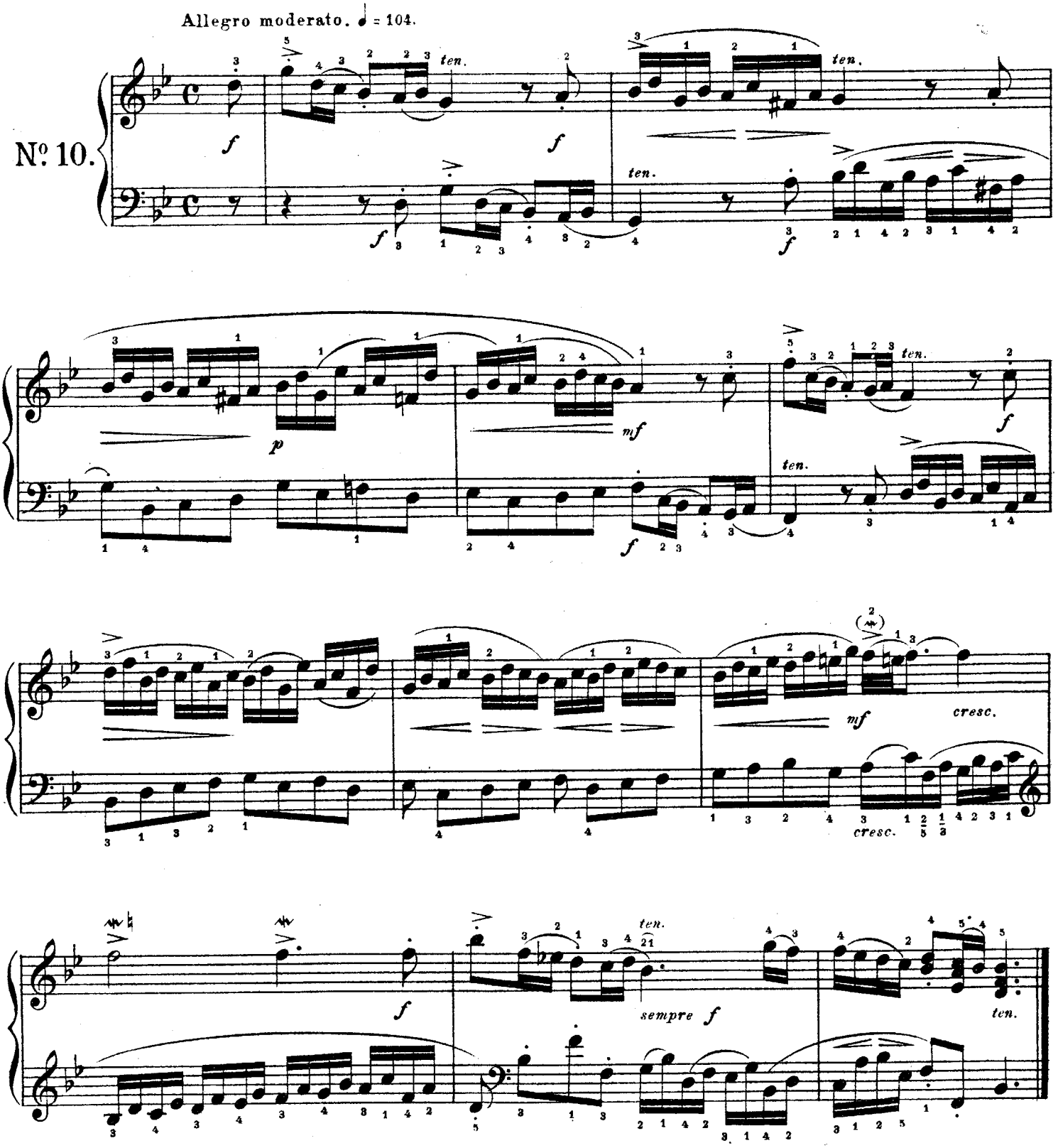


The short shakes, here indicated, may be played in the following manner:—

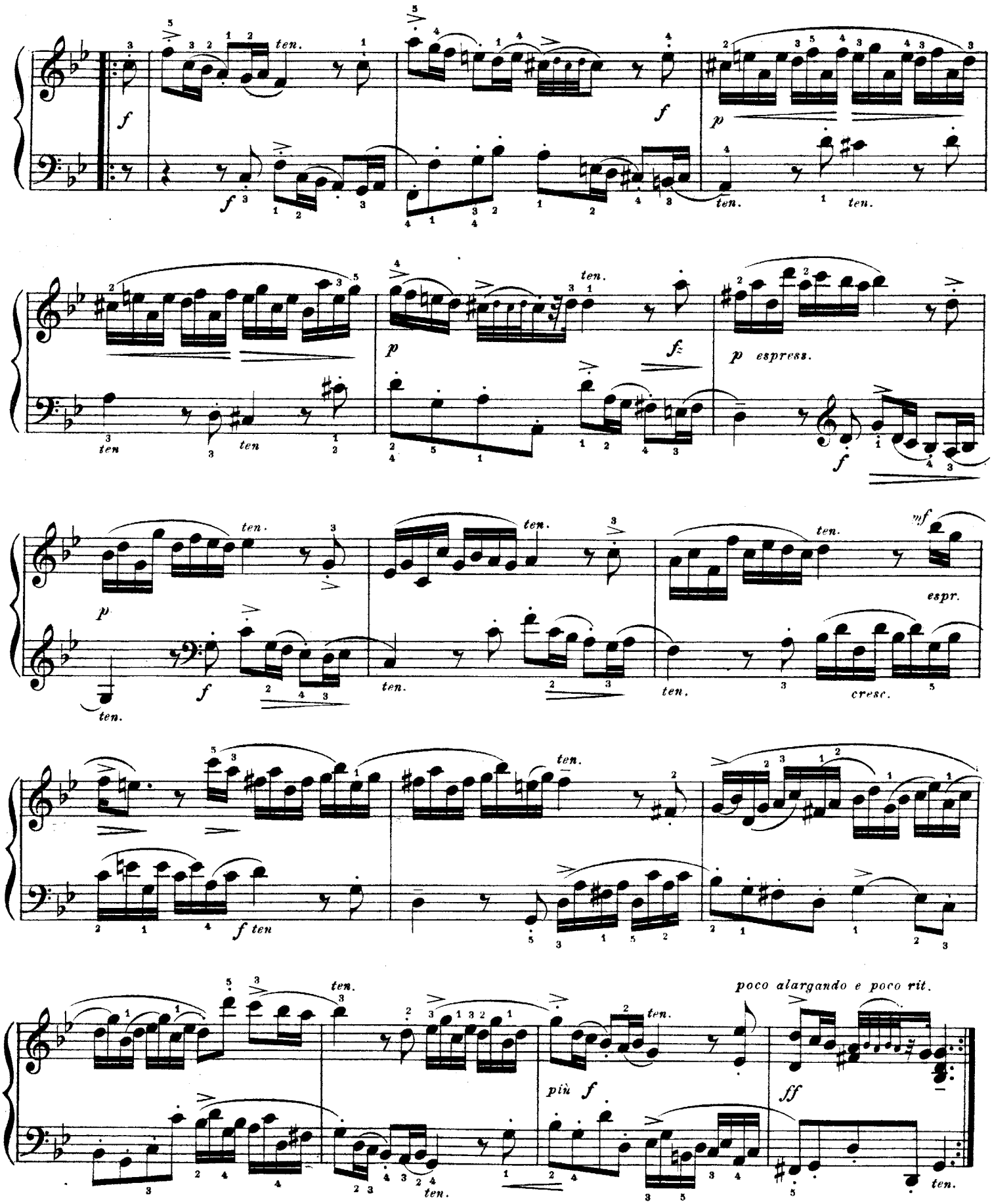
a  b  c 

ALLEMANDE.

Allegro moderato. ♩ = 104.

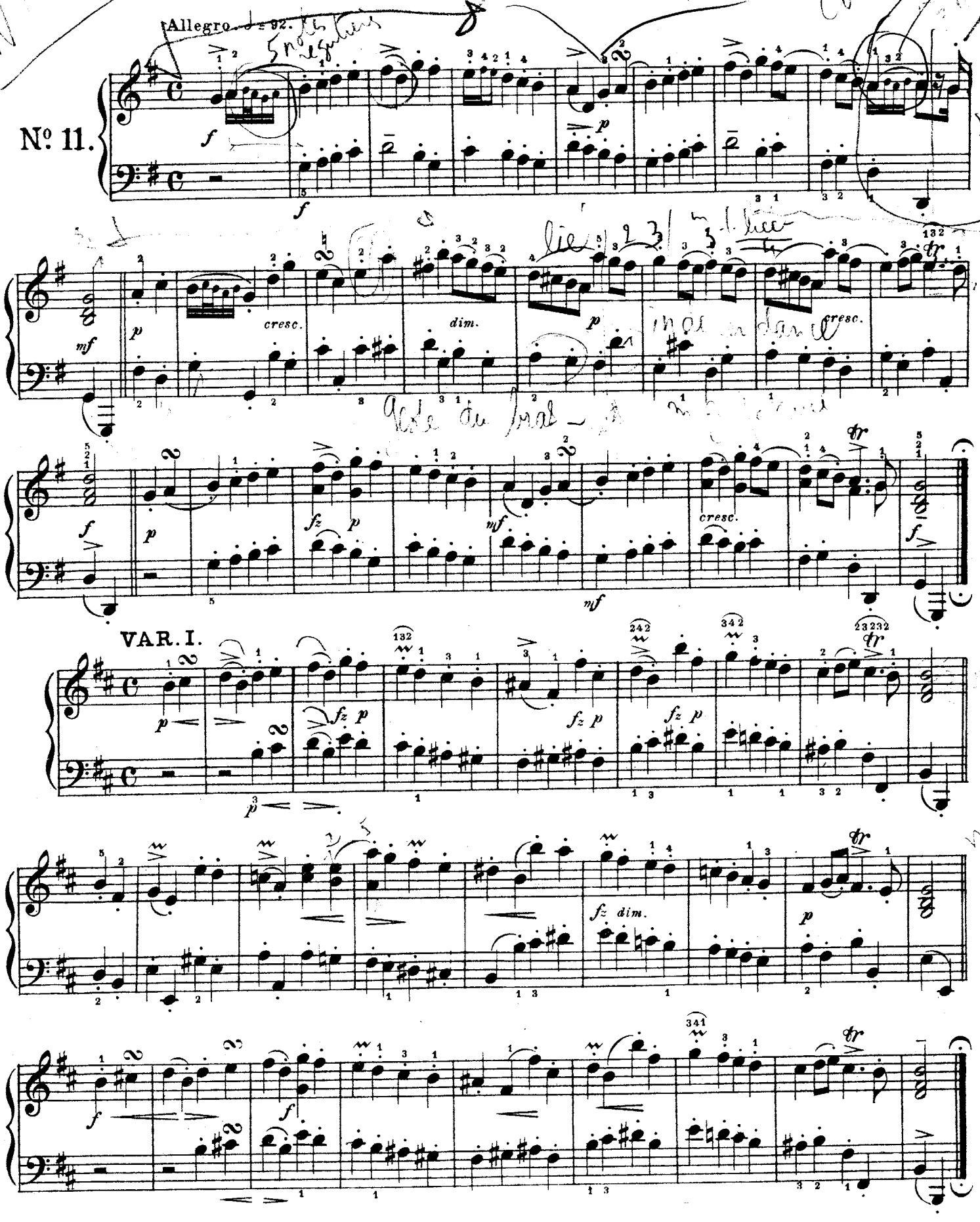


The Mordent written thus 𝆔 must not be confounded with the passing shake *(Pralltriller)* written thus 𝆕. The accessory note of the Mordent is the note below the principal note, and is generally distant only a semitone from it, at least more frequently than the accessory note of the passing shake, which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



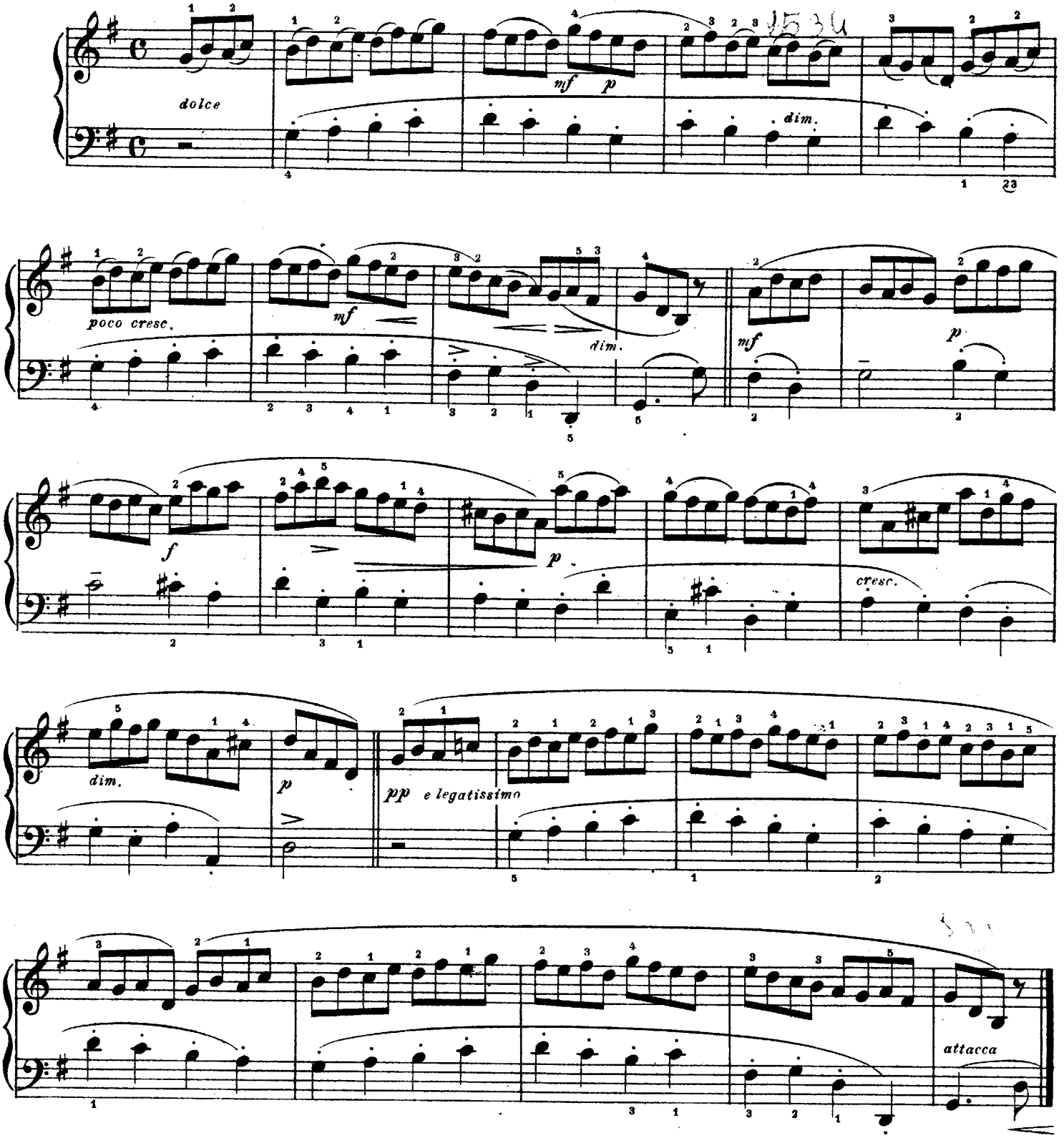
The shakes in the second half of the 5th and 16th bars require a somewhat different mode of performance to those in the Preludio Nº 9. on account of the time being slower.

GAVOTTA CON VARIAZIONI.

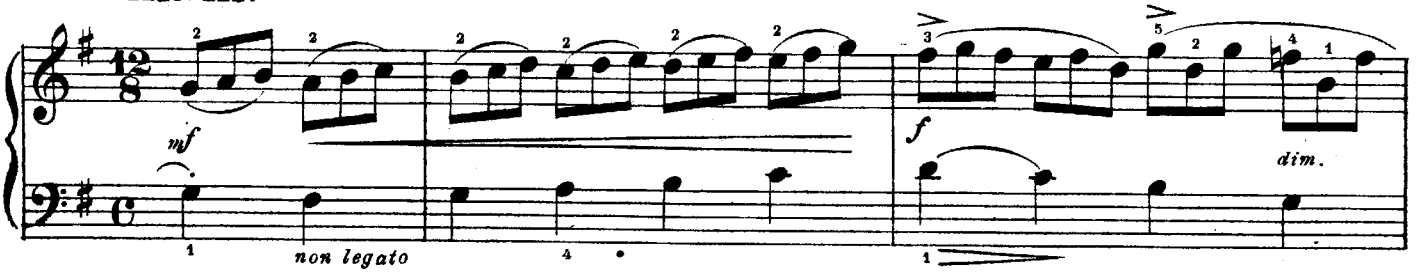


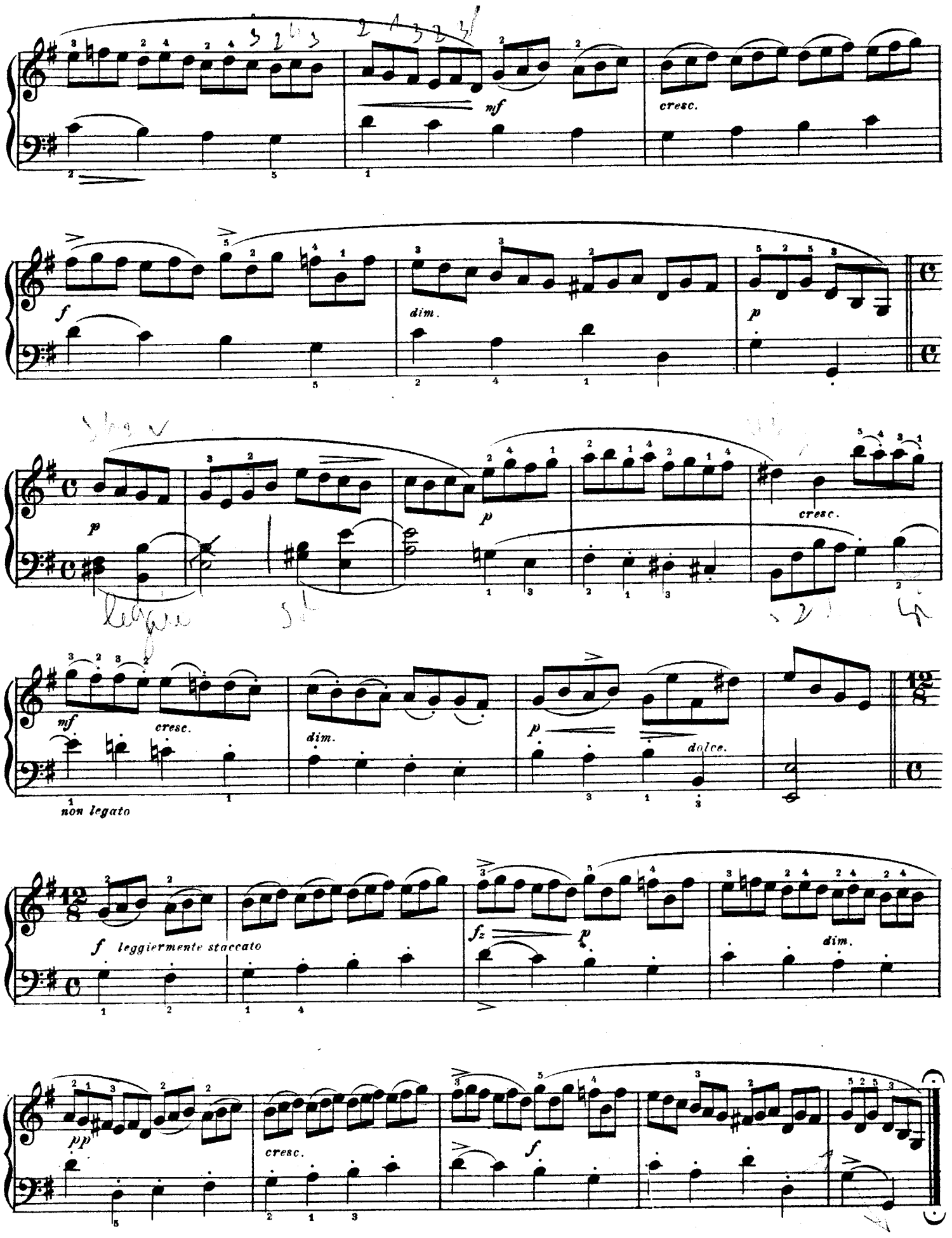
The turn must, in this instance, begin on the principal note; otherwise the sequence of the melody would be spoilt.

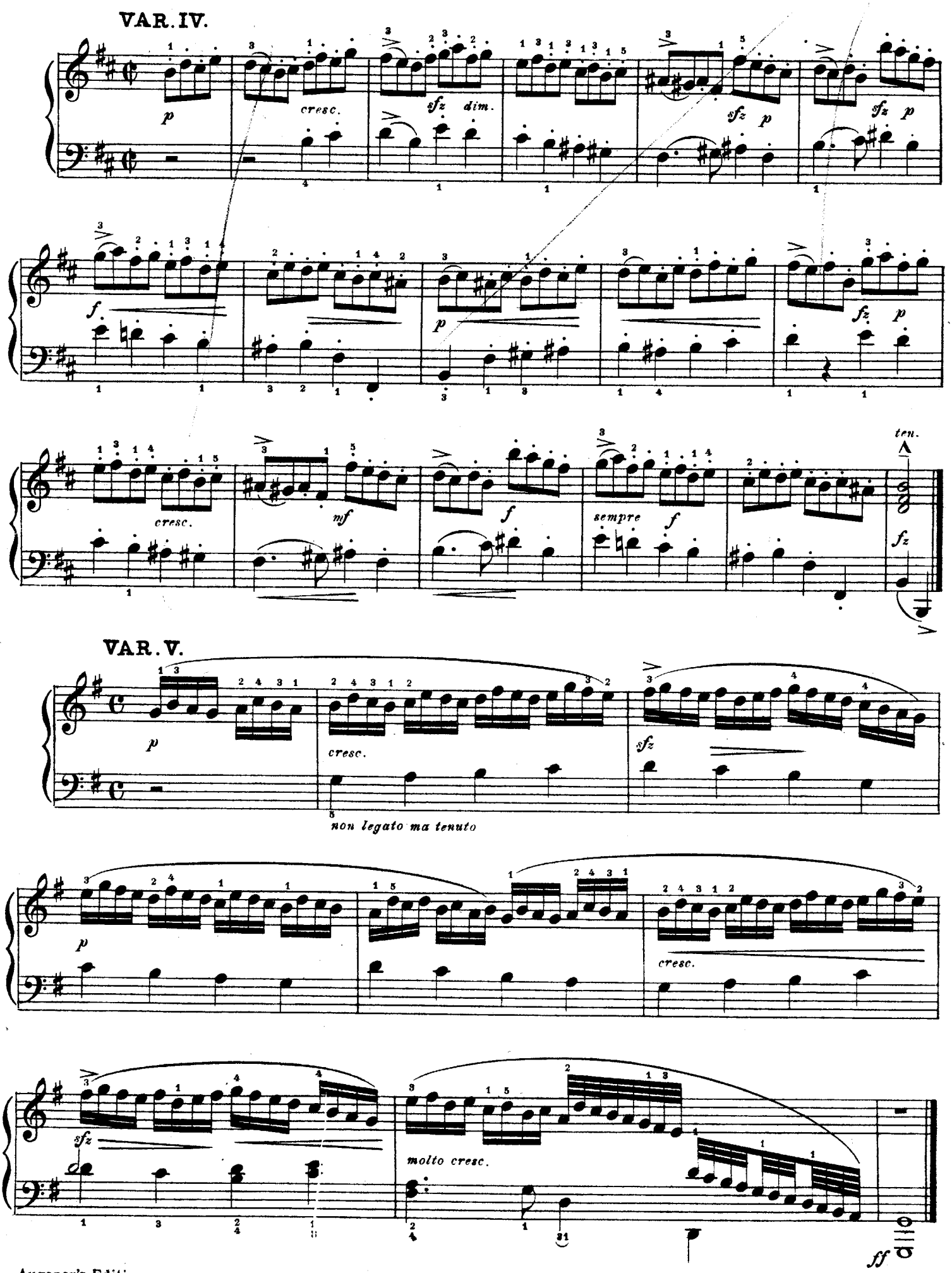
VAR. II.



VAR. III.

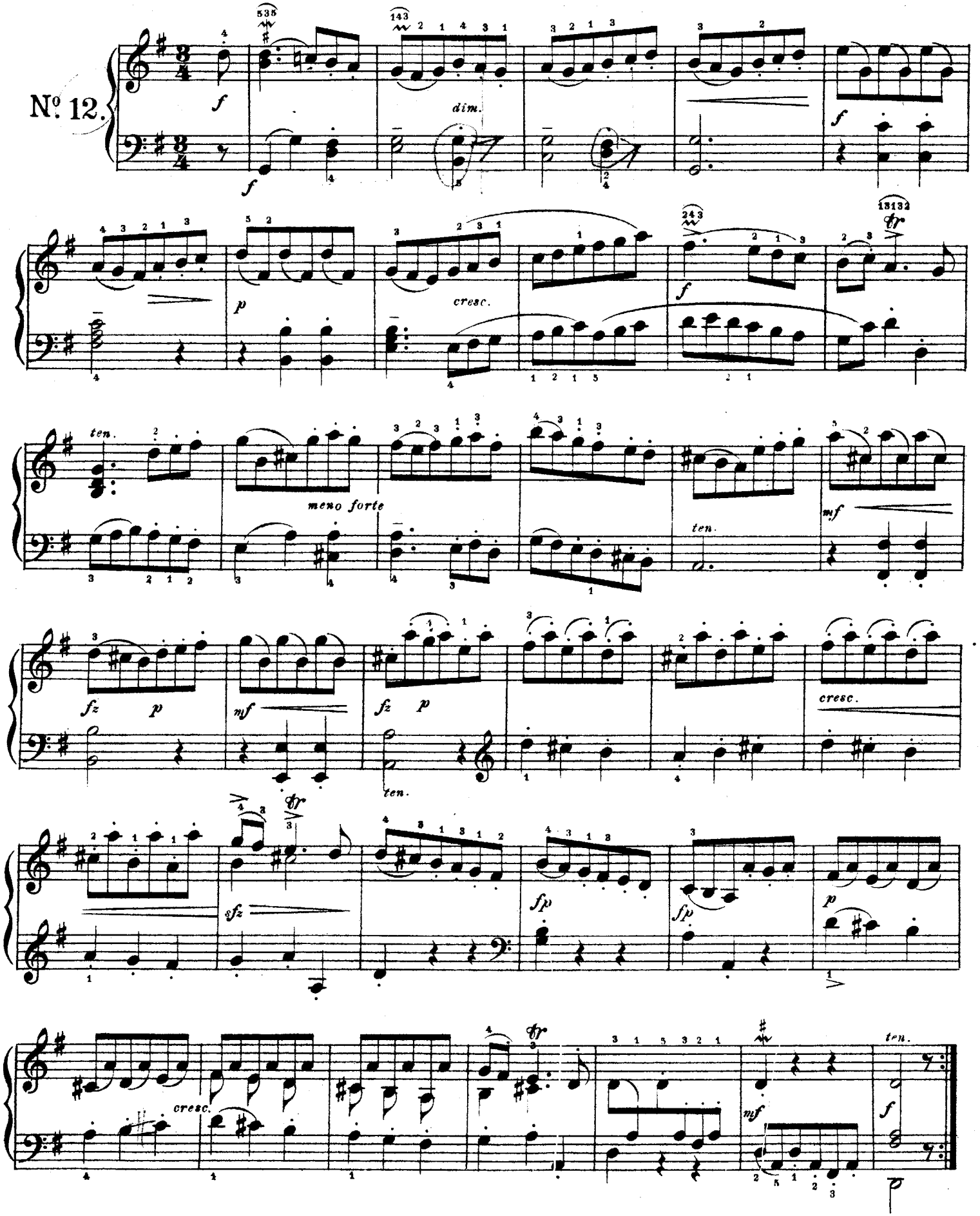


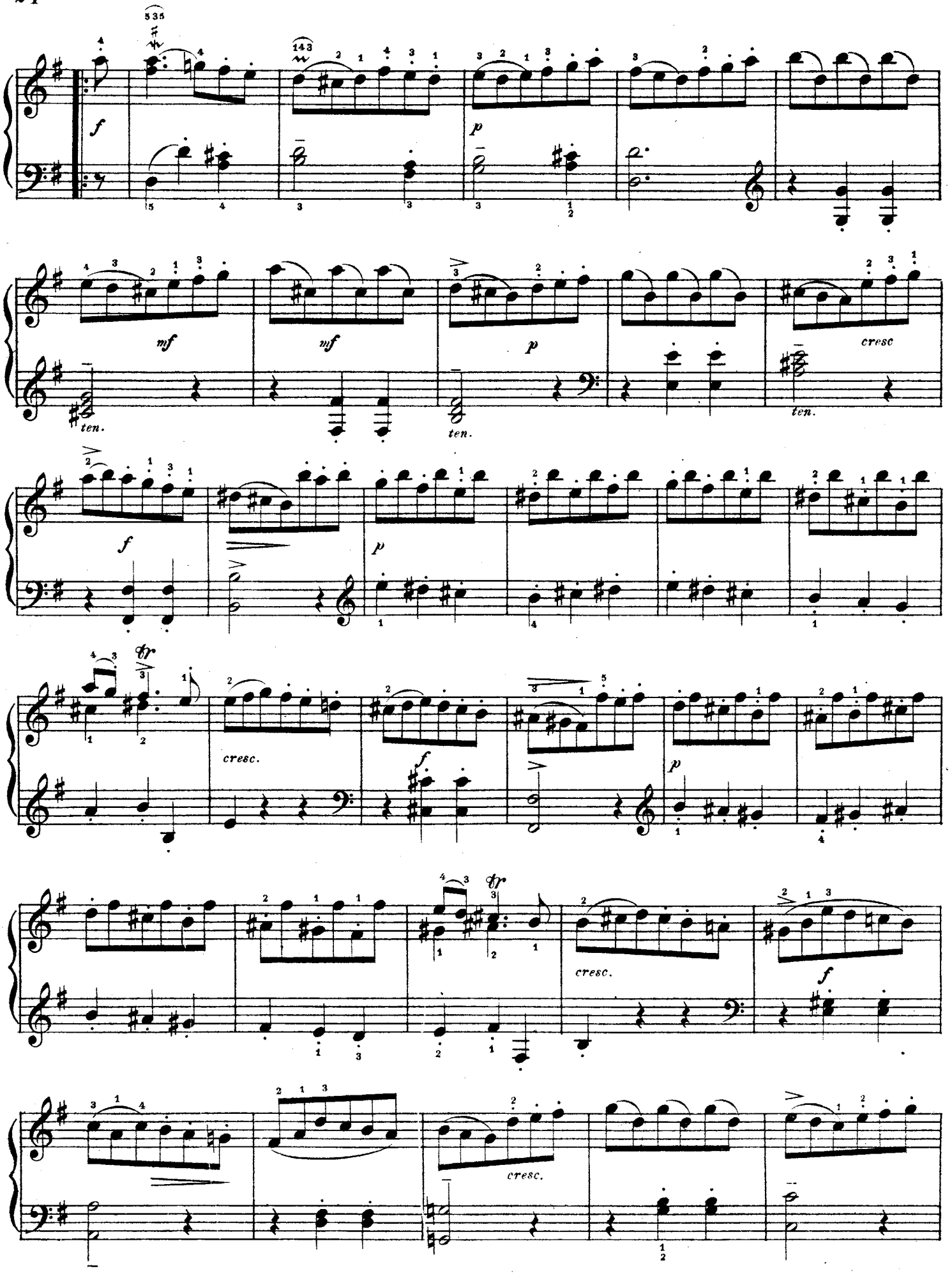

mf
cresc.
f
dim.
p
p
cresc.
mf
cresc.
dim.
p
dolce.
non legato
f leggiermente staccato
f2
p
dim.
pp
cresc.
f

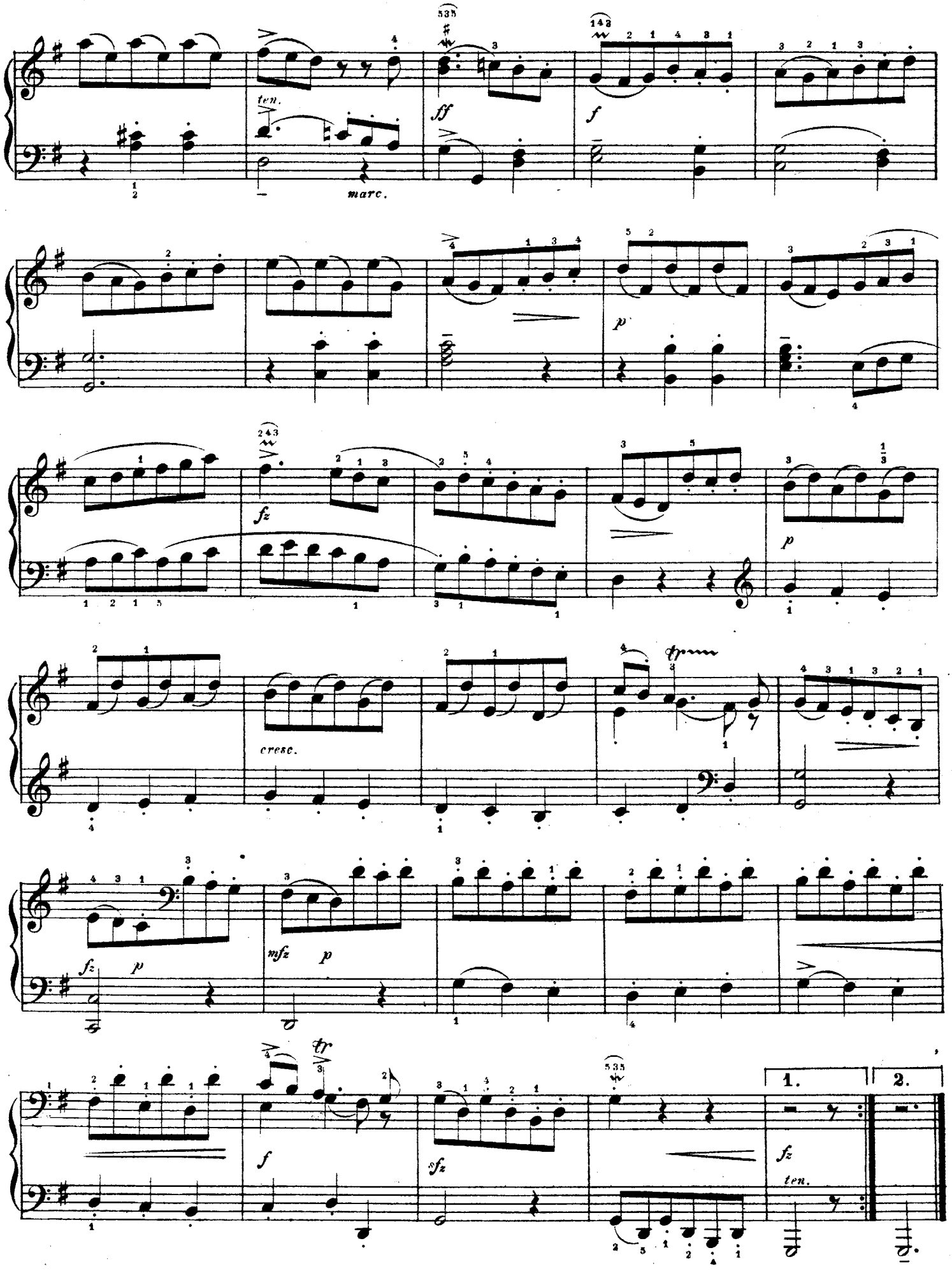

VAR. IV.
p
cresc.
sfz dim.
sfz p
sfz p
f
p
fz p
cresc.
mf
f
sempre f
ten.
fz
VAR. V.
p
cresc.
sfz
non legato ma tenuto
p
cresc.
sfz
molto cresc.
ff

CORRENTE.

Allegro. ♩.= 72.




f
p
mf
mf
p
cresc
ten.
ten.
ten.
f
p
cresc.
f
p
cresc.
f
cresc.


ten.
marc.
ff
f
p
fz
cresc.
mfz
1.
2.