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G. F. HÄNDEL'S

Präludien, Variationen etc.



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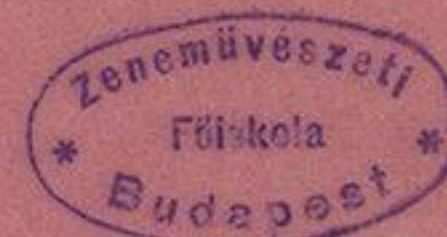
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ZENEAKADÉMIA

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Präludien, Variationen, Phantasie- und Tanzstücke.

Nº 1. Präludium.

Presto. $\text{♩} = 72$.
a capriccio brill.

Zeneművészeti
Főiskola
Budapest

G. F. Händel (Aus Suite III.)

The musical score is written for piano and consists of ten staves. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Presto' with a quarter note equal to 72 beats. The performance style is 'a capriccio brill.'. The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings like 'f' (forte) and 'dim.' (diminuendo). The piece concludes with an 'Adagio' section marked 'ritard.' (ritardando) and 'dim.' (diminuendo). A large watermark 'ZENEMŰVÉSZETI FŐISKOLA LISZT MŰZEUM' is visible across the middle of the page.

Nº 2. Passacaille.

G. F. Händel (Aus Suite VII.)

Allegro. $\text{♩} = 72$.

The musical score for "Nº 2. Passacaille" by G. F. Händel is presented in seven systems. The key signature is G minor (three flats) and the time signature is 3/4. The tempo is marked "Allegro" with a quarter note equal to 72 beats. The score includes various musical notations such as dynamics (f, ff, mf, p, pp, cresc., dim.), articulation (trills, slurs), and fingerings. A watermark "ZENAKADEMIA" and "SZÉCHÉNYI MŰZSÉUM" are visible across the middle of the page.



Allegro. ♩ = 144.

Nº 4.

(7) 113

G. F. Händel.

The musical score is written for piano on a grand staff (treble and bass clefs) and consists of nine systems of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (p, f, cresc., rit.). Fingerings are indicated by numbers 1-5 above or below notes. The score is watermarked with "GENEAKADEMIA" and "LISZT MŰZEUM".

Nº 5. Prelude, a capriccio, brillante.

G. F. Händel.

Arpeggio *)

The musical score is written for a single instrument, likely a harpsichord or spinet, in G major (one sharp) and 3/4 time. It begins with a treble clef and a common time signature. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The title is 'Nº 5. Prelude, a capriccio, brillante.' by G.F. Händel. The score contains 42 measures. The first measure is marked 'Arpeggio *)' and 'brill.'. The piece features a variety of arpeggiated figures, including single notes, dyads, triads, and chords, often with fingerings and accents. The notation includes many 'Ped.' (pedal) markings and 'L.' (left hand) and 'R.' (right hand) labels. A large watermark 'ZENÉAKADÉMIA' is visible across the middle of the page.

*) About the execution of these arpeggios see in the Commentary.

*) Ueber die Ausführung dieser Accordarpeggien siehe im Leit. faden.

This image shows a page of a musical score, likely for a piano. The score is written on ten staves, arranged in five systems of two staves each. The music is in a key signature of one flat (B-flat) and a 3/4 time signature. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings throughout the piece, including 'f' (forte), 'p' (piano), 'cresc.' (crescendo), and 'dim.' (diminuendo). A large, faint watermark reading 'ZENEA KADÉMIA' is visible across the center of the page, with 'LISZT MŰZÉUM' written below it. The page is numbered '1' in the top right corner.

N^o 6. Allemande.

G. F. Händel (Aus Suite VIII.)

Allegro. ♩ = 138.

The musical score is written for piano and consists of seven systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings like *f*, *p*, *mf*, and *dim.*. Pedal points are indicated by a star symbol and the word 'Ped.' below the bass staff in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, and 43. The piece concludes with a final cadence in measure 42.

ARIA con VARIAZIONI.

Nº 7.

(11) 117
G.F. Händel.

Moderato. ♩ = 100.

First system of musical notation for the ARIA, measures 1-4. The treble staff contains a melodic line with trills (tr) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Fingering numbers (1, 2, 3, 4) are indicated above the treble staff notes.

Second system of musical notation for the ARIA, measures 5-8. Similar to the first system, it features a melodic line with trills and a supporting bass line. Fingering numbers are present.

VAR. 1.

Un poco più mosso. ♩ = 126.

First system of musical notation for Variation 1, measures 1-4. The tempo is marked 'Un poco più mosso' with a tempo of 126. The music is in a more active style with many sixteenth notes. The dynamic marking 'mf' (mezzo-forte) is present.

Second system of musical notation for Variation 1, measures 5-8. Continues the fast-paced melodic and harmonic patterns of the first system.

VAR. 2.

First system of musical notation for Variation 2, measures 1-4. The tempo is slower than Variation 1. The dynamic marking 'f' (forte) is present. The music features a mix of chords and moving lines.

Second system of musical notation for Variation 2, measures 5-8. Continues the slower, more chordal texture of the first system.

Third system of musical notation for Variation 2, measures 9-12. The final system of the variation, ending with a repeat sign and first/second endings.

VAR. 3.

First system of Variation 3. Treble and bass staves in 12/8 time. Treble staff starts with a piano (*p*) and legato marking. Bass staff has fingerings 4, 4, 4, 4. Dynamics include *p*, *cresc.*, and *f*. Fingerings 1, 2, 3, 4 are indicated throughout.

Second system of Variation 3. Treble staff continues with fingerings 4, 3, 3, 4, 1, 4, 1, 4. Bass staff has fingerings 3, 4, 5, 4, 4, 1, 2. Dynamics include *mf*, *cresc.*, and *f*.

VAR. 4.

First system of Variation 4. Treble and bass staves in 12/8 time. Treble staff has fingerings 1, 3, 1, 4. Bass staff has fingerings 1, 3, 4, 3, 1, 4. Dynamics include *mf* and *f*. The system ends with a *Ped.* marking and an asterisk.

Second system of Variation 4. Treble staff has fingerings 2, 3, 1, 4, 5, 1. Bass staff has fingerings 1, 4, 1, 4, 1, 4, 1, 4, 2, 4, 1, 3, 1, 3, 1, 2, 5. Dynamics include *ff* and *f*. The system ends with a *Ped.* marking and an asterisk.

VAR. 5.

First system of Variation 5. Treble and bass staves in common time (C). Treble staff has fingerings 3, 4, 4, 4, 5, 4, 4, 4. Bass staff has fingerings 1, 4, 1, 4, 1, 4, 1, 4. Dynamics include *p*, *mf*, *cresc.*, and *f*.

Second system of Variation 5. Treble staff has fingerings 4, 4, 3, 3, 4, 1, 3, 4. Bass staff has fingerings 2, 4, 4, 4, 4, 4, 3, 4, 1, 4, 1, 4. Dynamics include *ff* and *ritard.*. The system ends with a *Ped.* marking and an asterisk.

Presto. ♩ = 92.

Nº 8.

(13) 119

G. F. Händel (Aus Suite III.)

ff

p cresc. f

p dim. p

cresc. p

p f

dim. p

p poco rit. a tempo f

This page contains ten systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 4/4. The piece is marked with a tempo of 120 (14). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *cresc.* (crescendo), and *dim.* (diminuendo). Articulation marks include accents, staccato, and trills. Fingerings are indicated by numbers 1 through 5. The piece concludes with a *rit.* (ritardando) marking and a final *f* (forte) dynamic.

120 (14)

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

p *cresc.* *f* *dim.* *mf* *p* *mf*

p *f* *cresc.* *f* *dim.* *rit.* *f*

AIR.
THEMA. Andante. ♩ = 81.

Nº 9. Thema mit Variationen.

G. F. Händel (Aus Suite III.)



VAR. I.
Allegro. ♩ = 120.





VAR. 2.



VAR. 3.



First system of musical notation, featuring a treble and bass staff. The treble staff contains complex melodic lines with triplets and slurs. The bass staff provides a harmonic accompaniment. Dynamic markings include *f*, *dim.*, *mf*, and *p*.

VAR. 4.
Più Allegro. ♩ = 138.

Second system of musical notation for Variation 4. The time signature is 12/8. The treble staff features chords and melodic fragments, while the bass staff has a steady eighth-note accompaniment. Dynamic markings include *mf* and *f*.

Third system of musical notation for Variation 4. The treble staff continues with melodic development, and the bass staff maintains the accompaniment. Dynamic markings include *f*, *dim.*, and *mf*.

Fourth system of musical notation for Variation 4. The treble staff shows more complex melodic patterns. Dynamic markings include *ff*, *dim.*, *cresc.*, and *f*.

VAR. 5.

First system of musical notation for Variation 5. The time signature is common time (C). The treble staff has a more active melody. Dynamic markings include *pp*, *f*, *dim.*, and *cresc.*.

Second system of musical notation for Variation 5. The treble staff features a prominent melodic line. Dynamic markings include *ff*, *Ped.* (pedal), and *dim.*.

Third system of musical notation for Variation 5. The treble staff includes a trill and arpeggiated figures. Dynamic markings include *p*, *f*, *ff rit.*, and *Arpeggio (siehe Anleitung)*.

Nº 10. Gigue.

G. F. Händel (Aus Suite VI.)

The musical score is written for a single instrument, likely a harpsichord or spinet, in D major (two sharps) and 12/8 time. The tempo is marked 'Presto' with a metronome indication of 160 beats per minute. The piece is a Gigue, a type of dance. The score is divided into eight systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, trills (tr), and dynamic markings (f, p, mf, ff, cresc.). Fingerings are indicated by numbers 1-5. A large watermark 'ZENAKADÉMIA' is superimposed over the middle of the page.

Nº 11. Gigue.

(19) 125
G. F. Händel (Aus Suite I.)

Presto. $\text{♩} = 84$.

The musical score is written for a single instrument, likely a harpsichord or spinet, using a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 12/8. The tempo is marked 'Presto' with a quarter note equal to 84 beats per minute. The score consists of two systems of music, each with four staves. The first system contains measures 1 through 15, and the second system contains measures 16 through 30. The music is characterized by rapid sixteenth-note passages, triplets, and various fingerings indicated by numbers 1-5. Dynamics include 'p' (piano) and 'cresc.' (crescendo). A watermark for 'ZENAKADEMIA LISZT MÚZEUM' is visible across the middle of the page.

Nº 12. Gigue.

G. F. Händel.

Presto. ♩ = 96.

The musical score for N° 12. Gigue by G. F. Händel is presented in two systems of four staves each. The tempo is Presto, with a metronome marking of ♩ = 96. The key signature is D major (two sharps). The score includes various musical notations such as triplets, sixteenth notes, and ornaments. Dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). The score is divided into two systems of four staves each. A watermark "ZENAKADEMIA LISZT MUZEUM" is visible across the middle of the page.

This page of musical notation contains eight systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). Fingerings are indicated by numbers 1-5. Articulation marks like accents and slurs are present. A double bar line with repeat dots appears in the fourth system. A large watermark "ZENEA KADÉMIA" is visible across the middle of the page.

System 1: Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a rhythmic accompaniment with eighth notes and fingerings 2, 3, 4, 1, 3, 4.

System 2: Treble clef continues the melody. Bass clef has a more complex accompaniment with sixteenth notes and fingerings 4, 3, 2, 1, 4, 2, 5, 4, 3, 2, 5, 4, 1, 2, 3.

System 3: Treble clef has a melodic line. Bass clef has a rhythmic accompaniment with fingerings 4, 1, 4, 1, 4, 2, 4, 2. A *dim.* marking is present in the bass line.

System 4: Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. A *f* marking is present in the bass line. A double bar line with repeat dots is present. A *p* marking is present in the bass line.

System 5: Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. A *cresc.* marking is present in the bass line. A *f* marking is present in the bass line.

System 6: Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. A *p* marking is present in the bass line. A *f* marking is present in the bass line. A *dim.* marking is present in the bass line.

System 7: Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. A *ff* marking is present in the bass line. A *dim.* marking is present in the bass line.

System 8: Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. A *cresc.* marking is present in the bass line. A *rit.* marking is present in the bass line. A *f* marking is present in the bass line.

Adagio. ♩ = 78.

Nº 13. Ouverture.

G. F. Händel (Aus Suite VII.)

G. F. Händel (Aus Suite VII.)

[illegible]

A handwritten musical score on aged paper, featuring a treble and bass staff. The key signature is one flat (B-flat). The treble staff begins with a complex sixteenth-note passage, followed by a trill marked 'tr' and a fermata. The bass staff starts with a whole note chord, then moves to a series of eighth notes. The piece concludes with a final trill in the treble staff and a sixteenth-note flourish in the bass staff, also marked with a trill. The handwriting is elegant and characteristic of the 18th or 19th century.

A musical score for Franz Liszt's 'Hungarian Rhapsody No. 1'. The score is written on two staves, treble and bass clef, in G major (one sharp). It features various musical notations including eighth notes, sixteenth notes, and trills (marked 'tr'). The score is overlaid with a large, semi-transparent watermark that reads 'ZENEAKADÉMIA LISZT MŰZEUM' and a circular logo with a stylized 'L' and 'M' inside, surrounded by a laurel wreath.

A musical score for a piano piece titled "The Rose Tree". The score is written on two staves, treble and bass clef, with a key signature of one flat (B-flat). The music is in 3/4 time. The piece begins with a treble staff playing a melody and a bass staff providing accompaniment. The melody features a trill (tr.) in the first measure. The score is divided into three measures, each marked with a number (1, 2, 3) above the treble staff. The first measure is marked "1.", the second "2.", and the third "3.". The piece concludes with a double bar line and repeat dots. The manuscript is on aged, yellowed paper.

2.
Presto. $\text{♩} = 100.$

[illegible]

First system of musical notation, featuring piano and bass staves with complex rhythmic patterns and fingerings. A *cresc.* marking is present.

Second system of musical notation, continuing the piece with various dynamics including *p* and *f*, and detailed fingerings.

Third system of musical notation, featuring a *f* dynamic and complex rhythmic patterns.

Fourth system of musical notation, featuring a *f* dynamic and complex rhythmic patterns.

Fifth system of musical notation, featuring a *p* dynamic, a *cresc.* marking, and a *rit.* marking.

Sixth system of musical notation, marked *1. Adagio.* and *f*, featuring trills and complex rhythmic patterns.

Seventh system of musical notation, marked *Presto.* and *2.*, featuring trills and complex rhythmic patterns.

130 (21)

AIR.

Nº 14. Thema mit Variationen.

G. F. Händel. (Aus Suite V.)

Andante. ♩ = 80.

el languido
nicht
s-clausura
negativo

The first system of the musical score, measures 1-15. It features a treble and bass staff in G major (one sharp). The tempo is Andante with a quarter note equal to 80 beats. The key signature has one sharp (F#). The music begins with a piano (p) dynamic. There are fingerings indicated: 4, 7, 1, 4, 3, 1, 2, 7. A repeat sign is at measure 10. The second ending starts at measure 11 with a mezzo-forte (mf) dynamic and includes fingerings 3, 1, 2, 7. The system ends with a double bar line.

VAR. 1. Allegro non troppo. ♩ = 188.

VAR. 1. Allegro non troppo. ♩ = 188. Measures 16-30. The tempo increases to Allegro non troppo. The music is in the same key and time signature. It starts with a piano (p) dynamic. There are many fingerings and slurs throughout. A repeat sign is at measure 22. The second ending starts at measure 23 with a mezzo-forte (mf) dynamic. The system ends with a double bar line.

VAR. 2. Listesso tempo. ♩ = 108.

VAR. 2. Listesso tempo. ♩ = 108. Measures 31-45. The tempo is Listesso tempo. The music is in the same key and time signature. It starts with a piano (p) dynamic. There are many fingerings and slurs throughout. A repeat sign is at measure 37. The second ending starts at measure 38 with a mezzo-forte (mf) dynamic. The system ends with a double bar line.

VAR. 3. Più moderato. ♩ = 92.

VAR. 3. Più moderato. ♩ = 92. Measures 46-60. The tempo is Più moderato. The music is in the same key and time signature. It starts with a piano (p) dynamic. There are many fingerings and slurs throughout. A repeat sign is at measure 52. The second ending starts at measure 53 with a mezzo-forte (mf) dynamic. The system ends with a double bar line.



VAR. 4.



VAR. 5. Moderato brillante. ♩ = 84.



Nº 13. Gigue.

Allegro. $\text{♩} = 88$.

G. F. Händel.

The musical score is written for a single instrument, likely a harpsichord or spinet, in G major (one sharp) and 2/4 time. It consists of two systems of staves, each with a treble and bass clef. The tempo is marked 'Allegro' with a quarter note equal to 88 beats per minute. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' and asterisks. The score is divided into measures by bar lines. A large watermark reading 'ZENAKADÉMIA' is visible across the middle of the page.

System 1:

- Measures 1-4: Treble clef has eighth-note patterns; Bass clef has a simple accompaniment. Dynamics: *mf*, *p*.
- Measures 5-8: Treble clef has eighth-note patterns; Bass clef has a simple accompaniment. Dynamics: *f*, *ff*.

System 2:

- Measures 9-12: Treble clef has eighth-note patterns; Bass clef has a simple accompaniment. Dynamics: *p*, *cresc.*, *dim.*, *p*, *cresc.*.
- Measures 13-16: Treble clef has eighth-note patterns; Bass clef has a simple accompaniment. Dynamics: *f*, *cresc.*.

System 3:

- Measures 17-20: Treble clef has eighth-note patterns; Bass clef has a simple accompaniment. Dynamics: *ff*, *p*, *cresc.*, *mf*.
- Measures 21-24: Treble clef has eighth-note patterns; Bass clef has a simple accompaniment. Dynamics: *f*, *mf*.

System 4:

- Measures 25-28: Treble clef has eighth-note patterns; Bass clef has a simple accompaniment. Dynamics: *f*, *mf*, *f*.
- Measures 29-32: Treble clef has eighth-note patterns; Bass clef has a simple accompaniment. Dynamics: *f*, *mf*, *f*.

dim. *ff* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

mf *p* *cresc.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

f *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

p *cresc.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

f *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

for small hands.
für kleine Hände.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

The musical score consists of seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal markings are used throughout the piece.

System 1: Treble and Bass staves. Dynamics: *mf*, *p*, *mf*. Fingerings: 3, 4, 1, 3, 2.

System 2: Treble and Bass staves. Dynamics: *cresc.*, *f*. Pedal markings: *Ped.*, ** Ped.*.

System 3: Treble and Bass staves. Dynamics: *ff*, *mf*, *cresc.*, *f*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.

System 4: Treble and Bass staves. Dynamics: *p*. Pedal markings: *Ped.*, ** Ped.*.

System 5: Treble and Bass staves. Dynamics: *f*, *dim.*, *f*. Pedal markings: *Ped.*, ** Ped.*.

System 6: Treble and Bass staves. Dynamics: *ff*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.

System 7: Treble and Bass staves. Dynamics: *mf*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.

*) The right to be under the left as much as possible near the forepart of the keys, the left far back between the black keys.

*) Die Rechte unter die Linke, möglichst vorn am Tasten-Ende die Linke weit zwischen den Obertasten stehend.



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ZENEAKADÉMIA

LISZT MÚZEUM

Georg Friedrich Händel,

was born at Halle on the 23d. of February 1685 (a few weeks before the birth of *Bach*) and died on the 14th. of August 1759. His father, surgeon and chamberlain to the duke of Saxony and elector of Brandenburg, was 62 years old at the time of his sons birth. At a very early age, without having had any instruction, he played the Clavichord with uncommon facility, which determined his father, at the suggestion of the duke of Weissenfels, to let him receive instruction from *Zachau*, organist at the cathedral in Halle, and afterwards (1698) from *Attilio* in Berlin, with a view to making music a profession. While yet very young, about the year 1699, *Händel* entered the Hamburg orchestra, became its director and composed at the age of 15, operas, of which he continued till his old age to produce a great number, which however, have not outlived their time. After five years of activity in Hamburg, *Händel* travelled to Italy, then and long after the classical-land par excellence of music, to make further studies. In Florence, Venice, Rome, Naples, his operas found favor with the people and the Nobility while he also as piano-player won the greatest admiration even of the first artists, as for instance *Domenico Scarlatti*. Returning to his native land, *Händel* became Kapellmeister to the Elector of Hanover, from which city he went in 1710 to spend a year in England. In 1712 he was drawn that way again and took up his permanent abode in London. Here *Händel* reaped honors and successes alike with the grandees of the kingdom, and with those of the art and sciences. He also became teacher to the royal Princesses, for whom he wrote many of his freer piano-compositions, especially the „Suites“ (See High School *Händel* Liv. I.). When fortune turned from him, in the field of Opera, *Händel* conceived the idea of quitting the theatre and devoting himself exclusively to Concerts; to which end he essentially developed the Oratorio and raised this form of Art to the highest perfection. If *Händel's* operas and many other works have become obsolete, because they served the fashion of the day, yet in the best of his Oratorios (as the „Messiah“, „Israel in Egypt“, „Alexander's feast“, „Samson“, „Judas Maccabäus“, „Joshua“, „Jephtah“, his „Te Deum“ etc.), the master has made himself immortal. The same is true also of his Organ and Piano-forte compositions, which are pervaded by a large, free art of imagination and a fiery impetus; which furnish for all time an excellent treasure for high artistic enjoyment and for study. *Händel* and *Bach* lived at the same time, without ever meeting one another personally, although they both desired to make the acquaintance. They stood as related opposites to one another: *Bach* was altogether

wurde dem bereits 62jährigen herzogl. sächsischen und kurfürstl. brandenburgischen Leibchirurgen und Kammerdiener *Händel* zu Halle am 23. Febr. 1685 geboren (einige Wochen vor *Bach's* Geburt) und starb am 14. Aug. 1759. Er spielte schon in früher Jugend ohne Unterricht gehabt zu haben ungewöhnlich fertig Clavier, was seinen Vater auf das Zureden des Herzogs von Weissenfels bestimmte, ihn bei dem Organisten an der Domkirche zu Halle, *Zachau*, später 1698 in Berlin bei *Attilio* Musikunterricht zum Zweck eines Lebensberufes nehmen zu lassen. Noch sehr jung, etwa 1699, trat *Händel* in das Hamburger Orchester, wurde dessen Dirigent und componirte (15 Jahre alt) Opern, deren er bis in sein Alter eine grosse Anzahl schuf, die aber ihre Zeit nicht überlebten. Nach fünfjähriger Thätigkeit in Hamburg reiste *Händel* nach Italien, das damals und noch lange Zeit nachher das eigentliche classische Musikland war, um fernere Studien zu machen. In Florenz, Venedig, Rom, Neapel wurde ihm die Gunst des Volkes und der Grossen für seine Opern zu Theil, während er auch als Clavier-Spieler die grösste Bewunderung selbst der ersten Künstler (wie z. B. *Domenico Scarlatti's*) errang. In sein Vaterland zurückgekehrt wurde *Händel* kurfürstl. Capellmeister in Hannover, von wo er 1710 auf ein Jahr nach England ging. Es zog ihn 1712 auf's neue dahin, um in London seinen bleibenden Aufenthalt zu nehmen. Hier wurde *Händel* bei den Grossen des Reichs, wie auch bei denen der Künste und Wissenschaften, Ehren und Erfolge zu Theil; auch wurde er Lehrer der königl. Prinzessinnen, für welche er viele seiner freieren Claviercompositionen, namentlich die Suiten schrieb. (Siehe „Hochschule“ *Händel* Abth. I.) Als sich das Glück auf dem Operngebiete von ihm wandte, kam *Händel* auf die Idee, sich von dem Theater ab- und ausschliesslich dem Concert zuzuwenden, zu welchem Zweck er das Oratorium wesentlich ausbildete und diese Art von Kunstwerk zur höchsten Vollkommenheit erhob. Sind die Opern *Händel's* und viele sonstige Werke verschollen, weil sie nur dem Modebedürfniss des Tages huldigten, so hat sich der Meister in den besten seiner Oratorien und anderer grossen Chorstücke (wie z. B. der „Messias“, „Israel“, „Alexanderfest“, „Samson“, „Judas Makkabäus“, „Josua“, „Jephta“, in seinem Tedeum etc.) unsterblich gemacht; dasselbe gilt aber auch für seine Orgel- und Claviercompositionen, in denen eine grossartig freie Formkunst, Phantasie und feuriger Zug walten, die auf ewige Zeiten einen vorzüglichen Schatz für den hochkünstlerischen Genuss und für das Studium bieten. *Händel* und *Bach* lebten in derselben Zeit, ohne jemals persönlich bei einander gewesen zu sein, obwohl sie Beide wünschten sich kennen zu lernen; sie stehen auch als verwandte Gegensätze zu einander: *Bach* versenkte sich ganz



The „*Händelian Arpeggio*“ was executed in his time in the manner here indicated — or something similar to this, the player arranging the tones in such order as suits his, own taste and pleasure — a free improvisation on the first note as in No. 1.

No. 6. *Allemande*. With a marrowy touch, distinct, rapid, brilliant.

No. 7. *Aria con Variazioni*. To be rendered in a free humor, popular and homely, but with technical facility and finish.

No. 8. *Presto*. The thème very decided, fiery and marked; the passages flowing and well shaded.

No. 9. *Thema with Variations*. This *Aria* (the Thème) of antiquated ornamental form, had to be accepted here as the thème to the unantiquated Variations which belong to it. In order to recognize the melodic idea, which forms the kernel of the ornamental passages, examine the right hand part in *Var. II*: it plays the simple thème. The *Aria* is very well fitted to be given in modern taste, provided it be done with inward feeling and outward decency; thus for example, the practised player, while he thinks to himself of eight equal eighths can regard the passages, which are to be tenderly treated here and there as small notes, uniform in kind; and can also leave out or multiply, according to his own free cultivated taste, the trills and still more frequent ornaments in the original. At all events, this *Aria* is a unique study for self creative and finely conceived delivery, after it has first been studied in strictly divided time (with accurate counting of the eighths).

The Variations are particularly beautiful, un-antiquated and rich in plastic material for practice. They would always have an especial claim to be played, even if the antiquated Thème were laid aside.

The *Arpeggio* in *Var. V*. (the two last measures) in *Händel's* time was made upwards and downwards, in this way (letting the fingers down):



Das „*Händelsche-Arpeggio*“ wurde zu seiner Zeit etwa in dieser Weise wie es hier oben angedeutet worden ist, ausgeführt (oder ähnlich so — nach beliebiger, doch geschmackvoller Anordnung des Spielers) der Vorschlag frei improvisierend, wie in Nr. 1.

Nr. 6. *Allemande*. Mit kernigem Anschlag, deutlich rasch und glänzend.

Nr. 7. *Aria con Variazioni*. Der Vortrag in freier Stimmung, populär und schlicht, doch fertig in der Technik.

Nr. 8. *Presto*. Das Thema sehr entschlossen, feurig und markirt, die Passagen flüssig laufend und gut schattirt.

Nr. 9. *Thema mit Variationen*. Diese *Arie* (das Thema) von veralteter Zierform musste hier als das Thema der dazu gehörigen unveralteten Variationen mit aufgenommen werden. Um die melodische Idee, welche den Kern der Coleraturpassagen bildet, zu erkennen, betrachte man in *Var. II*. die Partie der rechten Hand: sie spielt das einfache Thema. Der Vortrag der *Arie* ist im modernen Geschmacke zu geben sehr wohl gestattet wenn es mit innerm Sinn und äusserer Decenz geschieht: so z. B. kann der geübte Spieler, während er sich gleichmässige acht Achtel denkt, die zart zu behandelnden Passagen hier und da als kleine Noten, von einerlei Gattung ansehen und auch die Triller und dergl. (die im Original noch angehäufter sind) nach freiem und gebildeten Geschmacke weglassen oder mehrfältig anbringen. Jedenfalls ist diese *Arie* eine eigenartige Studie für selbstschöpferischen und feinsinnigen Vortrag, nachdem sie zuvor bei genauer Achtelzählung) in strengen Taktverhältnissen studirt worden ist.

Die Variationen sind besonders schön, ungealtert und reich an bildendem Uebungsstoff: sie würden immer hauptsächlich zu spielen sein, auch wenn man das veraltete Thema bei Seite lassen wollte.

Das *Arpeggio* in der *Var. V*. (die zwei letzten Takte) wurde zu *Händel's* Zeit auf- und abwärts gemacht, also in dieser Weise (jedoch mit Liegenbleiben der Finger):

The player has the liberty also to clothe such passages with any other good sort of dress, (See, in the „*High-School*“ *Bach Chromatic Fantasia*).

No. 10. *Gigue*. Cheerfully animated and distinctly graduated in the rapid play of triplets.

No. 11. *Gigue*. Fiery and light in the rendering, the tempo swiftly flying; at the same time great distinctness, with a somewhat elastic, marrowy touch.

No. 12. *Gigue*. In a flying tempo, at the same time full of soul and life, purling and clear.

No. 13. *Adagio*. Pathétique and weighty, giving the sixteenths their full value; the runs with a rolling movement. The Presto marked, light and full of impetus; every dotted eighth to be cut somewhat short



except where marked with a slur.

No. 14. *Thema with Variations*. The theme should be sonorous and at the same time gentle; with an almost churchlike dignity and holiness of expression; every tone well sustained, but not dragging. Every variation is played somewhat more than double as fast as the thème, which should be given in calm $\frac{8}{8}$ time with singing melody. It is necessary that each part be repeated according to the directions. At the end of every Variation the movement is retarded. In Variation II. (last measures left) the old embellishment



is now most practicable in the form of a turn. According to other editions this figure can be omitted in the bass, and instead of it a trill be made on *E* in the treble:



No. 15. *Gigue*. Not flying, to be sure, but very brisk and animated, the forms must stand out well; both hands must first practice much alone, especially in the figures where the fingers alternate, which must be learned very perfectly.

Der Spieler hat dabei auch Freiheit zu jeder anderartigen guten Einkleidung solcher Stellen. (Siehe in der „*Hochschule*“ *Bach, Chromatische Phantasie*).

Nr. 10. *Gigue*. Munter angeregt und deutlich abgestuft im schnellen Triolenspiel.

Nr. 11. *Gigue*. Feurig und leicht im Vortrag, das Tempo flüchtigschnell, dabei grosse Deutlichkeit mit etwas elastischem kernigen Anschlag.

Nr. 12. *Gigue*. Flüchtig bewegt im Tempo, dabei geistig-lebendig, perlend und klar.

Nr. 13. *Ouverture*. Das *Adagio* pathetisch und gewichtig mit vollgültigen Sechzehnteln, die Läufe rollend, Das *Presto* markirt, leicht und eifrig; jedes punktirte Achtel etwas abgestossen  gespielt, ausser da, wo Bogen stehen.

Nr. 14. *Thema mit Variationen*. Das Thema wohlklingend und dabei weich; im Ausdruck fast kirchlich würdig und wehevoll; jeden Ton wohl ausgehalten, doch nicht schleppend. Jede Variation wird etwas mehr als doppelt so schnell als das Thema gespielt, welches im ruhigen $\frac{8}{8}$ Takt mit gesangvoller Melodie zu geben ist. Jeder Theil ist nach Vorschrift zu wiederholen. Am Ende jeder Variation wird ritardirt. In *Variat II.* (den beiden letzten Takten links) ist die

alte Zierfigur



jetzt am prak-

tischsten Doppelschlag-artig zu gestalten. Andern Ausgaben zufolge kann man diese Figur im Bass weglassen und auf *E* im Discant dafür einen Triller schlagen:



Nr. 15. *Gigue*. Nicht flüchtig zwar, doch sehr belebt und rüstig; die Formen müssen gut herantreten; beide Hände viel allein vorzüben und besonders Figuren mit wechselnden Fingern sehr fertig zu lernen.





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