

Georg Friedrich Händel

1685 - 1759

Ausgewählte Klavierwerke

Selected Pieces

für Klavier (Cembalo)

for Piano (Harpsichord)

Herausgegeben von / Edited by
Erich Doflein

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VORWORT

Der vorliegende Band bringt eine Auswahl mittelschwerer Stücke, die dem Klavierspieler zur Einführung in Händels Stil dienen und zugleich die Vielfalt der Kompositionsformen jener Zeit repräsentieren sollen.

Hinzufügungen des Herausgebers wurden in Klammern gesetzt (Tempoangaben, Dynamik, Ornamentik u. a.). In Nr. 2, Takt 14, wurde im 4. Viertel der rechten Hand c statt cis geschrieben; in Nr. 4, S. 6, Takt 6, wurde die letzte Note der linken Hand der Fassung der nachfolgenden Takte in M² die Schreibweise des Taktes 14 der besseren Fassung des Taktes 44 angeglichen. Die Overtüre (Nr. 6) wurde vollgriffig ausgesetzt, das Präludium (Nr. 7) stilgemäß bearbeitet. Die Artikulationsbogen in Nr. 11 wurden eingefügt, die Bogen im 2. Satz von Nr. 12 sind wegen der Autorschaft Händels bei der Fuge (Nr. 10) ist umstritten. Die vorgeschriebenen Fingernummern der d-moll-Suite entstammen einer zeitgenössischen Kopie der Klaviervorgänge, die wir in diesem Band aufgenommen, da sie bemerkenswerte Verbesserungen sind.

PRÉFACE

Ce cahier contient un choix de morceaux de moyenne difficulté destinés à familiariser les pianistes avec le style de Haendel tout en leur montrant la variété et la richesse des formes composables les compositions de cette époque.

Les additions de l'éditeur (indications de tempo, de dynamique, d'ornementation, etc.) sont placées entre parenthèses. À la mesure 14 du no 2, quatre notes de la main gauche ont été corrigées: un do au lieu d'un do dièse; dans le no 4 (page 6, mesure 6), la dernière note de la main gauche a été corrigée par analogie avec la version des mesures suivantes. Dans l'Ouverture, no 6, les accords ont été arrangés et le Prélude (no 7) conformément au style de la période. Les articulations et les arrangements en gravure très fine ont été ajoutés; en revanche, ils ont été supprimés dans le 2nd mouvement du no 5. La paternité de Haendel est contestée pour le 2nd mouvement de la Fugue, no 10. Quant aux changements apportés à la Suite en ré mineur, ils proviennent d'une copie contemporaine des originaux pour clavier de Haendel et, comme ils constituent une amélioration notable, nous les avons adoptés.

Erich Doflein

PREFACE

This book contains a selection of pieces of moderate difficulty which should serve as a good introduction to the style of the great variety of forms which composers used at that period. Additions of the editor, such as tempo, dynamics, ornaments, etc., if added by the editor, appear in brackets. In no. 2, measure 14, the last note in the right hand was written as C instead of C#. In no. 4, page 6, measure 6, the last note in the left hand was adjusted to correspond to the following bars. In the overture, no. 6, the chords were arranged and the prelude, no. 7, was embellished in the style of the period. The articulations and the arrangements in engraving very fine have been added, but those in the 2nd movement of no. 5 are authentic. Whether the 2nd movement of the fugue, no. 10, is the author of the controversy. The alterations in the minor suite originate from a contemporary copy of Handel's keyboard works; we have adopted them as they are a considerable improvement.

Erich Doflein

Ausgewählte Klavierwerke

Herausgegeben
von Erich Doflein

Georg Friedrich Händel
1685-1759

1 Courante

(Allegro)

2 Aria

Presto

The musical score is written for piano and is in the key of G major (one sharp). It is marked 'Presto' and consists of six systems of two staves each (treble and bass clef). The tempo is indicated as 'Presto'. The score is highly technical, featuring rapid sixteenth-note passages, trills, and various fingering and articulation markings such as slurs, accents, and breath marks. A large 'PREVIEW' watermark is overlaid diagonally across the page.

3 Allegro

This image displays a musical score for a piece titled "3 Allegro". The score is presented in a grand staff format, consisting of five systems of two staves each (treble and bass clefs). The music is written in a key signature of one flat (B-flat) and a 3/8 time signature. The tempo is marked "Allegro". The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. A large, semi-transparent watermark reading "PREVIEW" is oriented diagonally across the center of the page, with the words "Low Resolution" written below it.

4 Fantasia

(Allegro)

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First system of musical notation. Treble clef contains a melodic line with triplets of eighth notes and sixteenth notes, and some sixteenth-note runs. Bass clef contains a bass line with triplets and single notes. Fingering numbers 1-5 are present.

Second system of musical notation. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a bass line with eighth notes and chords. Fingering numbers 1-5 are present.

Third system of musical notation. Treble clef contains a melodic line with eighth notes and a trill (tr) over a note. Bass clef contains a bass line with eighth notes and chords. Fingering numbers 1-5 are present.

Fourth system of musical notation. Treble clef contains a melodic line with eighth notes and sixteenth notes. Bass clef contains a bass line with eighth notes and chords. Fingering numbers 1-5 are present.

Fifth system of musical notation. Treble clef contains a melodic line with eighth notes and sixteenth notes. Bass clef contains a bass line with eighth notes and chords. Fingering numbers 1-5 are present.

Sixth system of musical notation. Treble clef contains a melodic line with eighth notes and sixteenth notes. Bass clef contains a bass line with eighth notes and chords. Fingering numbers 1-5 are present.

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First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a sharp sign and a fermata. The bass clef contains a rhythmic accompaniment. Fingering numbers 2, 1, 2, 1 are visible above the treble staff.

Second system of musical notation. The treble clef has a melodic line with a sharp sign and a fermata. The bass clef has a rhythmic accompaniment. Fingering numbers 1, 2, 1, 3, 4, 5 are visible above the treble staff.

Third system of musical notation. The treble clef has a melodic line with a sharp sign and a fermata. The bass clef has a rhythmic accompaniment. Fingering numbers 4, 6, 4, 2, 1 are visible above the treble staff.

Fourth system of musical notation. The treble clef has a melodic line with a sharp sign and a fermata. The bass clef has a rhythmic accompaniment. Fingering numbers 3, 3, 3, 2, 3 are visible above the treble staff.

Fifth system of musical notation. The treble clef has a melodic line with a sharp sign and a fermata. The bass clef has a rhythmic accompaniment. Fingering numbers 2, 1, 3, 4, 3 are visible above the treble staff.

Sixth system of musical notation. The treble clef has a melodic line with a sharp sign and a fermata. The bass clef has a rhythmic accompaniment. Fingering numbers 2, 5, 5, 5, 4, 1 are visible above the treble staff.

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