A COMPREHENSIVE PERFORMANCE PROJECT IN HORN LITERATURE, WITH AN ESSAY: SELECTED HANDEL VOCAL ARIAS REPURPOSED AS HORN REPERTOIRE

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A Thesis
Submitted to the School of Graduate Studies
of the University of Lethbridge
in Partial Fulfillment of the
Requirements for the Degree

MASTER OF MUSIC

Department of Music
University of Lethbridge
LETHBRIDGE, ALBERTA, CANADA

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Date of Defense: June 17, 2015

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ABSTRACT

At present there is a lack of music for the horn player who wishes to advance from beginning study to more difficult repertoire. This collection of fourteen pieces has been created to fit into this gap and to provide the horn player with an opportunity to develop necessary skills for advancing, including finger technique, increased range, ornamentation, and musicality. The pieces in the collection are transcribed from the *da capo* arias of the operas and oratorios of George Frideric Handel, according to specific criteria, and they have been edited in ways that may interest, aid, and motivate the advancing player. There are certain learning outcomes and planned goals for the études, and it is hoped that both teachers and players will find them to be of great value.

ACKNOWLEDGEMENTS

My deepest thanks to Dr. Thomas Staples: teacher, motivator, encourager, and friend; and to Drs. Deanna Oye, Blaine Hendsbee, and Josh Davies for their patient support on the supervisory committee. My enduring appreciation to Kim Hastings and Mark Friesen, who planted my ever-growing love of music. My utmost gratitude to Mom, Dad, Carey, Jeremy, Fiona, Joy, Michael, Ruth, and the endless parade of others, for the strength to carry on.

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PART A: RECITALS

8:00 pm **Friday April 25, 2014** **Recital Hall**

~~ Program ~~

Lecture: Bentzon's Sonata for Horn and Piano, op. 47

~~ Intermission ~~

Sonata for Horn and Piano, Op. 47 — Niels Viggo Bentzon (1919-2000)

Moderato ma non troppo
Quasi menuetto – allegretto
Rondo

Jesse Plessis, piano

8:00 pm **March 26, 2015** **Recital Hall**

~~ Program ~~

Pieces for horn solo: — Vitaly Bujanovsky (1928-1993)
Four Improvisations (from travelling impressions) (1976)
III. España

Concerto for horn and orchestra, Op. 91 (1951) — Reinhold Glière (1875-1956)
Allegro (cadenza by Polekh)
Andante — ed. Valery Polekh
Moderato
Joel Goodfellow, piano

~~ Intermission ~~

Chant Corse (1932) — Henri Tomasi (1901-1973)

Sonatine for horn and piano, Op. 12 (1954) — Heinz Schreiter (1915-2006)
Allegro con brio
Andantino grazioso
Allegro moderato
Joel Goodfellow, piano

Aesop's Fables (1992) — Anthony Plog (b. 1947)
The Tortoise and the Hare
The Mouse and the Lion
The Wind and the Sun
The Dove and the Ant
The Mule
Blaine Hendsbee, narrator
Joel Goodfellow, piano

PART B: ESSAY

INTRODUCTION

At present there are innumerable collections of horn solos and études for both the beginning player and the aspiring professional, but fewer for those players who find themselves in the transitional stage. After making their way through various standard beginning method books, those horn players who wish to continue their studies are presented with only a few intermediate-level options to prepare them for the great range of advanced études and solos. This intermediate preparation phase is of great significance to the advancing horn player, since it is in this stage that good fundamental playing technique must be established, in order to be built upon as the student continues. The relative lack of music for this purpose has inspired this collection of fourteen pieces. This thesis thoroughly discusses the collection, with brief descriptions of certain related points.

Definitions

The style of music transcribed for this project is the *da capo* aria, which contains an A section followed by a shorter, sometimes slower, B section and then an embellished return to the A section, denoted A'. The full form is sometimes indicated as ABA'.

In a paper related to music for a transposing instrument, some confusion may arise when referring to pitches. When pitches and keys are indicated in this

essay, it will be specified whether they refer to concert (sounding) pitch or horn pitch, which is written a perfect fifth above concert pitch. As well, individual notes in horn pitch will be discussed, and they will be specified according to the octave designation system recommended in the *Harvard Concise Dictionary of Music and Musicians* (Randel, 1999, p. vii), illustrated below.

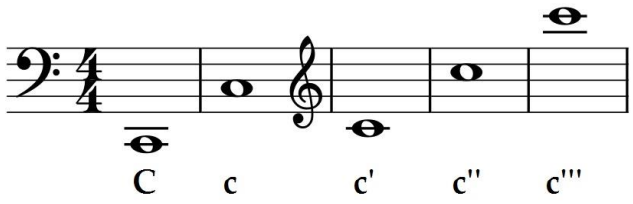


Figure 1: Octave designation

Description of the project

The aim of this venture is to put forward a set of technical and musical études from a common-practice-period (1600-1900) composer that is useful for teaching the advancing horn player. With this purpose in mind, fourteen *Allegro* arias in the *da capo* style have been chosen from the operas and oratorios of George Frideric Handel (1685-1759). These arias have been repurposed for use by horn players, while maintaining sensitivity to their historical context and practice. The études should be equally effective in a variety of situations, from warm-up exercises to practice études to formal solos, performed with or without the provided piano accompaniments.

The decision to adapt some of the vocal music of Handel is a logical one, since this music suits the horn well due to Handel's instrumentally-styled vocal music. Arpeggios, scalar motion, alternating eighth-and-sixteenth-note-rhythms, and lyrical phrases abound, idiomatic to both the voice and the horn. These provide an excellent basis for teaching proper technique to advancing horn players, which is a significant part of this project. Additionally and importantly, Handel's great reputation as a composer renders the collection most useful, since his music is full of attractive melodies, interesting rhythmic passages, and lovely musical moments.

It is hoped that this collection will be a good resource for all students working toward repertoire of an advanced level. The focus of the études is on teaching those skills necessary for the horn player to develop after achieving reasonable competency as a beginning player. These skills include improved finger technique (especially using the third finger), increased flexibility in larger intervals, expanded range (outward from the beginner g to d'', to the more advanced f to b♭''), and facility in a greater variety of keys. Skills may also be obtained in historical performance practice, including the execution of Baroque-style embellishments, and the playing of the *da capo* aria style. Perhaps most significantly, the collection provides a set of pieces that may be used to teach the student an enriched sense of musicality, since effectively performing the

elements of repetition and contrast in Handel's *da capo* aria style necessitate such a development. Additionally, the possibility of performance further increases the usefulness of this collection. Accompanied performance is an excellent learning experience for the student of any level, and may be the ultimate goal for many student musicians.

This collection is aimed at those students who wish to advance their study of horn playing. In particular it may be helpful as a means to an end for those approaching university study, but it should also provide a very good resource as an end in itself for the average school band student. Anecdotally, it can be observed that many horn players leave their school bands after a few years, in part due to the inadequate learning materials available to them. Since horn players are often too rare in school bands, horn parts in ensemble pieces are frequently doubled in other sections, or written to be unchallenging because of the widespread notion that the horn is an especially difficult instrument. It follows that the student horn player has very little exposure to skill-developing music, further enforcing that belief. A collection of études such as this may be of great benefit to horn students who find little interest in their band music alone.

The planned outcomes of the collection are numerous. Students should be able to develop the basic skills in fingering, articulation, dynamics, phrasing, style, and musicality learned from standard beginning study books. Secondly,

they will be presented with new challenges to undertake in the form of ornamentation, increasingly unfamiliar keys, and extended range. A more mature approach to musicality may also occur, especially if a teacher chooses to emphasize that aspect of the études. Ideally, the student will work systematically through the collection, allowing these skills to become cemented in the playing through repetition and continuous study. Equally effective as études and as solos, students should see their abilities improving through the study of these Handel arias.

Efforts thus far to provide music for students at this advancing level have been focused on composing 'brand-new' solos and études that work to teach the skills necessary for the maturing horn player. Many of these have done so successfully, preparing students well for advancing to more difficult standard études. This collection of Handel arias differs from that approach in that it is a set of transcriptions rather than one of newly-composed music, but still with the same goal in mind.

Transcriptions of music from other stylistic periods for the horn are typically of a slow, lyrical character, and present the student with a very good set of challenges related to that style. For this collection however, music has been chosen that is of a lighter, quicker nature, in order to develop a different set of skills. Any horn player may learn a great deal from playing the music of style

periods that pre-date the common use of the horn as a solo instrument. It is hoped that the pieces in this collection will be a good addition to the catalog of music transcribed for the horn.

Certainly there is a variety of great composers whose music would provide suitable source material for the purpose of this project, but the choice of Handel, specifically his arias, was far from arbitrary. In these, the combination of vocal flourish with idioms that adapt well to the horn characterizes them as excellent options for transcription. As well, choosing pieces from a specific genre of the music of Handel means that this collection has a teachable, learnable musical language. Designed not as a progressive collection but a cumulative one, the student may study the pieces in any order. Each étude chosen by the student will incorporate skills used in the previous one studied (regardless of determined order) and build on those skills through repetition and continued emphasis. Thus, although the collection presents the student with unfamiliar keys, complicated rhythmic patterns, and extended range, it all stems from the same genre by one composer and so there is consistency in the challenges.

The music of Handel has been chosen over that of other Baroque composers, most notably Johann Sebastian Bach (1685-1750) because it was Handel who composed the great operas of this period. The tuneful, predictable melodies of Handel may be more accessible to students at the advancing level

than those of Bach, which are deeply profound. Only *da capo* arias were chosen for this project due to their aspects of repetition, contrast, and ornamentation, and in the musical dramas of Handel, the conventional *da capo* aria is very well exemplified. His 'formula' style in the *Allegro* arias fits the mastery-by-repetition idea, and additionally, because of Handel's consistent use of the form, the arias are a joy to listen to and to play. The included oratorio arias are not discernably different.

Search of the literature

A search of the literature reveals that this collection of arias is likely the first to provide such a number of transcriptions for the horn by one composer in a specific style. More than that, the search shows that indeed there is comparatively little music transcribed for the horn at all. Various recordings have been released in which horn players perform music they have transcribed themselves, but no published versions of these pieces are available. Many reputable collections contain one or two transcribed pieces, but those that are in *da capo* form very rarely have suggested embellishment written out as in this collection of arias. Other composers have provided études and solos in the style of Baroque arias to varying degrees of success, but this project has undertaken the task of transcribing a large number of arias with specific teaching goals in mind.

Parameters of the thesis

A project of this type must have parameters, since there is a wealth of music that could be transcribed for horn for the purposes of teaching and learning. This project is confined to the music of Handel, and specifically to the *da capo* arias of his many operas and oratorios. Further, only those arias marked *Allegro* have been chosen for the project. This collection contains fourteen arias, a number that allows for a variety of keys, technical challenges, melodic styles, rhythmic patterns, and learning outcomes. Covering arias from works spanning the years between 1709 (*Agrippina*) and 1743 (*Semele*) also allows the student an interesting perspective on Handel's changing style. The number of arias is low enough that while the student may pick and choose just a few to learn, it is possible also to work systematically through the whole collection as a series of études. The thesis itself is limited to an in-depth discussion of the collection, with only surface-level descriptions of some related topics.

HISTORICAL CONTEXT

Instrumental music by the late seventeenth century enjoyed equal prominence with vocal music, even surpassing it in some instances as the instrumental forms began to be standardized. Later Baroque vocal music, including the arias of Handel, began to imitate the idioms and styles of instrumental music due to its popularity. Because of this, the *da capo* arias are an excellent choice for this project.

Instrumental music in the Baroque period

Before the sixteenth century, instrumental music was mostly functional, used for dancing and dining. Very little written music survives from this time, chiefly because the music was not written out at all, being instead improvised by the players. During the Renaissance period, it became much more common to have instruments accompanying voices, and playing alone in various new contexts including the theatre, public ceremony, and the church. Printed music was more commonly available, typically as written-out versions of the players' highly-ornamented performances. Extant copies show that such ornamentation was an integral part of instrumental music, and although improvised, there were certain rules and conventions governing the use of embellishments. Instrumental musicians often played arrangements of vocal pieces, and similarities began to be seen between vocal and instrumental idioms.

Even as the publication of written instrumental music increased, the aspects of improvisation and ornamentation did not diminish. It was expected that both instrumental and vocal performers ornament the music written for them because Baroque performances were all about the performer, and the written music was viewed as simply the basis for performance (Burkholder, Grout, & Palisca, 2006, p. 304). Ornamentation was sometimes so extensive that the original music could not be discerned through the many small embellishments, cadenzas, and other liberties taken by the performer. When the Baroque period began, highly ornamented music was the norm for all voices and instruments.

The *da capo* aria

As the opera gained prominence during the Baroque period, certain conventions became established within the genre. The aria was the most important musical form within the opera, showing off the talents of the singers. Opera during Handel's lifetime was centered completely around the singers in the principal roles, and so of course the more ornamentation, the better. Embellishment was up to the discretion of the performer, so it fell to opera composers like Handel to provide an excellent basis from which to showcase the singer's ability. Arpeggios, melismas, large leaps, rhythmic fireworks, and ample opportunities for ornamentation fill Handel's arias. The music of the A and B

sections generally contrast very effectively, in many cases simply by moving to the relative minor in the B section. Typically, Handel's full orchestration in his A sections contrasts with sparser accompaniments in the B sections, keeping the listener's interest and showcasing diversity in the performer's voice. Although the *da capo* aria form was standard for Baroque opera, Handel managed to avoid staleness through delightful melodies and interesting contrasts.

The choice to use *da capo* arias for this project is quite appropriate. The elements of repetition and contrast are excellent learning tools for any student of the instrument, since they reinforce learned skills and encourage creativity to maintain interest. The virtuosic nature of these pieces, originally intended as a vehicle through which to display the abilities of opera singers, provides some technical challenges for the horn player. The form also allows the student to develop skill in conventional ornamentation. Finally, since the ABA' style is standard in all types of music, familiarity with its use in the *da capo* aria style will be a great advantage to the student when more complex examples of the form, like sonata and concerto, are undertaken.

SELECTING THE ARIAS

There were a number of criteria decided upon before selecting the fourteen arias for the collection. For reasons already described, the search was first limited to music of a certain style, that is, *da capo* arias marked *Allegro* from Handel's many operas and oratorios. Further limitations related to technical aspects such as key, range, and general difficulty slightly shortened the list of prospective arias, but due to the vastness of Handel's output, many options remained. This allowed the possibility of choosing only the most fitting examples.

Exterior criteria

Each aria in *da capo* style contains the usual two sections followed by an ornamented return to the first. The elements of repetition and contrast inherent in this style are of great value to the student horn player. Repetition reinforces any learned skill, and in this context requires the student to use musicality to maintain interest in repeated motives, passages, and sections. Contrast in music allows the student to become skilled at performing in a variety of styles and characters. As well, the *da capo* style acquaints the student with a set of stock ornaments and embellishments commonly used in Baroque and Classical music.

Originally, no single voice type was required, since *da capo* arias are written for all voice types. As the search continued, it appeared that those arias

for higher voices would be especially valuable, since these are typically very active, highly melismatic, and quite virtuosic in general. The principal roles were typically assigned to the *prima donna* (soprano) and *primo uomo* (castrato, or male soprano), so it follows that these arias would be the most vocally exciting, and thus the most varied and interesting when transcribed for horn. This collection also contains arias for tenor, mezzo-soprano, and bass, but indeed it is those that were originally for high voices that provide some of the biggest technical challenges.

It was decided that only arias marked *Allegro* would be eligible, as these would pose the general challenge of learning to play quickly and accurately in each étude in the collection. The *Allegro* arias are fairly consistent in the musical style employed. The idioms of arpeggio-based phrases, alternating eighth-and-sixteenth rhythmic material, and scalar passages are found throughout. These contribute to the development of finger technique for the horn student, especially when placed in unfamiliar keys. Also important to develop is the skill of 'eye-training,' the ability to read and play what is seen intuitively. In learning music, as with any language, the student will first need to 'translate' each note and rhythm separately. As the student becomes accustomed to idiomatic patterns, aided by the repetitive and sequential nature of Handel's music, fluency in the language of music will begin to develop. Muscle memory should improve, and

the task of performing what is on the page become less labored. These are skills that do not develop in the same way by performing slow, lyrical music, which does not always require the quick 'translation' process needed in these *Allegro* pieces.

The search was also generally limited to those arias in duple time. This choice again narrows the range of possible arias and leaves those that are fairly consistent in rhythmic structure. However, the collection does include three in triple time, since triple meter presents a different set of common rhythmic patterns that the student must be able to recognize and perform with confidence.

Besides narrowing the search for arias, these criteria provided an additional benefit in the form of the appearance of a conventional harmonic structure that is consistent through the entire collection. Almost invariably, the A section of a *da capo* aria begins in the tonic key, moves to the dominant, and returns to the tonic with some version of the opening melodic statement. The B section typically begins in the relative minor, moves to the dominant of that key, and returns to the relative minor before ending up in the tonic again. The final A section is at its core the same as the first, although of course highly ornamented, and sometimes truncated by a shorter version of the opening instrumental passage, especially in the later works of Handel. Each aria in the collection

follows this conventional structure, and the student's ear training can strengthen from hearing these key relationships in each aria.

Interior criteria

Having narrowed the search for arias based on the aspects of tempo, time signature, and form, the arias were ultimately chosen based on the musical material within, such as range, technique, and general playability.

The typical range of each aria is around a tenth, which is well within the range of the horn player, even the less experienced player whose functional range may stretch from g to d'', a twelfth. During the search, no key or voice type was excluded, since the transcription process would involve transposing the aria to fit within the middle register anyway, that is, roughly within the treble clef staff in horn pitches. Extensions of this range were permitted, as long as the more extreme notes were not too numerous, and generally approached through stepwise motion. Any aria whose vocal range is around a tenth could be transcribed and repurposed as a horn étude with a range fitting neatly between f and b♭'', the ideal functional range for the student preparing to advance to more difficult études and literature. That original tenth would then be expanded through the editing process to cover more of the ideal range to prepare the student for further study. It became apparent, however, that transposing the aria too far during transcription would result in such a change in the quality of

accompaniment as to alter the entire feeling of the aria. If moved too far down, the accompaniment takes on a muddiness; if too far up, a brittleness. Thus, it was decided that the arias chosen should be able to fit the horn player's range with only a transposition of a major third in either direction. For example, the concert pitch of "Amante stravagante" was transposed by only a half-step from the original A major to B♭ major (F major for the horn player), well within the chosen boundary.

Each aria was also assessed for the challenges that would be posed by the required technique. Since part of the goal of the project is to develop certain technical skills, pieces with difficult rhythmic passages, large leaps, and melismatic sections were sought. A few arias could be considered to be too difficult for this project, but through editing, some of the more complicated passages were made more approachable. By choosing arias based on their technical requirements, and putting them through the process of transcription and transposition, a series of études has been created that may be used to develop necessary skills in horn playing.

Finally, pieces were chosen based on musical appeal and playability, to keep the player interested and encouraged. There are certain arias in Handel's music that, because of their dramatic place in the opera, their voice type, or tone and emotion, are less interesting, and so less suited to this project. More

appropriate here are pieces whose A and B sections are quite contrasting, holding the attention of both performer and listener throughout the whole. As well, an attempt was made to avoid including arias that have too much similarity of musical material. The music chosen was required not only to be playable in practice, but also in appearance. An aria filled with thirty-second notes and double-dotted rhythms, for example, may cause an intermediate student to lose confidence before even attempting to play it. This collection is designed to be appealing to students in all respects, so where there were arias that look much more difficult than they are, they were either edited to appear more approachable or not included at all.

It was not a simple task to choose just fourteen arias from Handel's repertoire, which even with the limiting criteria presented a great number of possibilities for this collection. Indeed, an exhaustive survey of his output was not necessary, and not undertaken. However, a search of selected operas, with these limiting criteria in mind, yielded a collection of études that are suitable to the horn player while honoring the spirit of the originals.

EDITING THE ARIAS

Once the arias had been chosen, the task of editing began. It was not just a matter of changing the instrumentation, but a fairly involved process beginning with direct transcription and followed by many adjustments to the music to fit the instrument and the purpose.

Transcription

In all cases, the arias were transcribed from the Chrysander orchestral scores (Handel, 1965-6) into notation software. There are separate lines for each of the parts, typically including Violin I and II, Viola, and Bass, as well as the solo vocal line, and the keyboard part where available. Then, the solo voice line and the available Chrysander keyboard parts were copied into a new score and labeled Horn and Piano respectively. The software adjusted the notes of the horn part to be read as written rather than as sounding, since music for the horn must be written a fifth above sounding pitch. Where there was no keyboard part in the orchestral score, these lines were left blank at first, to be filled in at a later point by some other method, whether newly-arranged or copied from another source.

Each aria's key was changed to fit the purpose of the project. This collection covers horn keys from three sharps to three flats (concert pitch keys from four flats to two sharps), in order to familiarize the advancing horn player with a broader range of keys than the one or two flats experienced in beginner

music. These keys should fit the player's register while still pushing the limits of range, and providing challenges of finger technique. It will be noticed that while there are only one or two arias in most of the keys, there are four in concert B♭ major (horn F major), and this has been allowed because those arias provide other challenges besides their key. There are only two arias in minor keys, but there is no lack of minor-key music in the middle sections of each aria in the collection.

For these pieces, it was decided that most of the music should lie within the treble clef staff, which is the common tessitura for the horn. Notes above the staff (that is, above f'') are used sparingly and approached well (in mostly stepwise motion) in order to be possible for a horn player not yet ready for advanced study materials. Likewise, challenging lower notes (below g) are approached by step or third. As a general rule for this collection, the chosen upper limit is the high b♭'' above the staff, while the chosen lower limit is the low f below the staff, and these limits determined what keys were appropriate for each aria. When possible, the concert pitch of the transcribed versions lies within a major third in either direction from the original key, so that the quality of the accompaniment is not adversely affected.

Only arias marked *Allegro* were considered for this collection, and that tempo marking has been retained in the horn versions. No metronome marking

is indicated in the études, but ♩ = 96-104 is suggested for all of those in duple time. This is perhaps slower than the typical *Allegro*, but the student may find a slower *Allegro* to be more attainable. As well, it addresses the tendency for students to gloss over more difficult sections when they can hide behind quick tempos. Conventionally, the B section of the *da capo* aria is performed at a slower tempo, recommended here to be ♩ = 80-92 when *meno mosso* is indicated.

In the horn versions, the *da capo* section was written out rather than using *D. C. al Fine*, giving room to provide written embellishments. All sections are indicated by double bars in the score. All of the markings in the orchestral scores related to style, expression, and tempo, were transcribed with the music. These original scores contain very few articulations, and most of those that exist are present only because of the text. There are fifteen two-note slurs that have remained among the études. Since there are so few, they have not been specially marked, to avoid cluttering the score with unnecessary editorial markings. All other indications regarding articulation have been newly added. Such markings have been used judiciously, to allow for the student's own interpretation. Dynamic indications, style markings, and tempo changes have been added for flow and ease of technique, and where they may contribute to musicality in these pieces.

Ornamentation

The task of ornamenting fourteen arias was an involved process, especially while attempting to remain true to the original character of the music. Many of the embellishments and ornamentation techniques used are meant to be historically accurate, while others are provided according to present taste and style. When performed in Handel's day, musicians chose ornaments based on their audience and the styles of the day, as well as according to their own preferences and abilities (Burkholder et al., 2006, p. 304-6). In this project, efforts were taken to write embellishments that fit the instrument and what can reasonably be assumed to be the abilities of the players, while keeping in mind the late Baroque practices and the specific style of each aria. The skill of ornamenting an aria in the *da capo* was typically an improvised one, but in this collection, complete suggested versions are included for each. This should allow the student to see how ornamentation may be used, and to develop a stock repertoire of ornaments appropriate for music in this style. As well, there is an added technical challenge in performing these ornaments accurately.

Increasing the rhythmic complexity of the music in the *da capo* is one way in which the arias have been ornamented. Often, quarter notes have been changed to sets of two eighth notes, and eighth notes to sixteenth notes. The original note would be paired with a note in the same harmony, or a passing tone

to the next original note. Most of the arias were placed in a middle-high register when transposed into horn keys, so in order to allow for the addition of the middle-low register, certain lines were transposed down an octave, or melodic figures arranged to move downward to lower chord tones instead of upward. This meant that some of the original notes were changed, but always present were chord tones that fit the harmonic structure.

Certain ornaments have also been used with their shorthand symbols, including mordents, grace notes, and trills. While historical usage has been generally followed, some liberties were taken related to current style and taste, and with the knowledge of the limits of the horn. For example, all trills included have very good valve-trill-fingering combinations, since most students of an intermediate level will not have a well-developed lip trill. This limits which notes may be trilled upon, as not all fingering combinations are ideal for valve trills. The use of such ornaments also allows for great rhythmic freedom, especially at cadences. Including these ornaments, and using their symbols rather than writing them out, should acquaint the student with the appearance and execution of them.

Alterations

In various instances, slight changes have been made to the music that are not related to range or ornamentation. Three of the arias ("Qual farfalletta,"

"Prigioniera ho l'alma in pena," and "Nasconde l'usignol in alti rami il nido") contain extended passages of thirty-second notes that are not easily read or played. In the first two, it is because they are written in 3/8 time. To address this, all note lengths were doubled and the time signature changed to 3/4. This eliminates the complicated-looking passages, and so the arias seem far less daunting. In "Nasconde," the difficult passages were changed to a simpler pattern of eighths and sixteenths. The effect of the quick rhythm is not lost entirely, but simplifying the music in this way allows the student to approach the piece with confidence.

Alterations have also been made in certain places to deal with length. In the accompaniment, long interludes, introductions, and endings have been abbreviated, because these pieces are meant as short horn solos, not full dramatic performances. For example, in "Vo'far guerra, e vincer voglio," the extended keyboard solo has been cut out to keep the focus on the horn music.

THE ACCOMPANIMENTS

These pieces are somewhat unique in that piano accompaniment is provided for each, which is rarely (though occasionally) seen in other étude collections. Thus, the pieces may be used either as unaccompanied études or in accompanied performance. In this collection, all but three accompaniments have been transcribed from versions in the public domain. Very few changes were made to these piano parts, and these were limited to the truncation of long introductions, endings, and interludes.

Description

The piano has been chosen as the accompanying instrument because of its universal acceptance as such, and because pianists are widely available. For the same reason that instrumental concertos are also published in piano reductions, piano reductions have been used in this collection – that is, for greater possibility of performance, since it is more likely that a pianist will be available for performance than a full orchestra. In the first transcription process, however, the string parts were copied, and these may be made available to the student in a later edition of the collection. As a matter of fact, the études could be accompanied effectively by many combinations of instruments.

As an alternative to live, acoustic accompaniment, the creation of supplementary sound files is intended to follow. These could be very helpful for

the student's private practice and perhaps even performance. They may take the form of MIDI files with various synthesized instruments, piano recordings, or 'smart' electronic files that can follow the soloist.

Sources

Many of the Chrysander scores, especially the oratorios, have designated keyboard parts included. In these cases, the keyboard parts were transcribed into notation software and their keys simply adjusted to fit the horn, keeping in mind of course that music for the piano must be written a fifth below what is written for the horn. As already noted, the register change and accompanying quality change involved with larger transpositions was avoided in the early step of choosing the new keys for each aria. Figured bass indications in the original keyboard parts had been realized there as well, so no changes were needed beyond transposition and occasional truncation.

For a few of the arias, especially those from the operas, the orchestral scores contain only string parts and no keyboard parts, but subsequent voice-and-piano editions have been published. A small number of complete piano-vocal scores, as well as many collections of selected Handel songs arranged for voice and piano, are available in the public domain. These piano parts have been transcribed in the same way as above, that is, directly from the original versions, then transposed and possibly truncated.

In the three cases ("Abbrugio, avampo e fremo," "Amante stravagante," and "Bel piacere") where a public domain piano part could not be found, one has been created by condensing the string parts. The lower staff of the piano part contains the string bass part, while the upper staff contains the three higher string parts. Compressing the string parts in this way has been quite successful, with a few changes made for ease of playing. The collection, then, consists of eleven pre-existing public domain piano parts, and three that are newly-arranged.

Usefulness

The availability of piano accompaniments in this collection greatly increases its practicality. Not only are the études valuable in lessons and private practice for learning and developing technique on the horn, and understanding style and theory of late Baroque music, but with the accompaniments, they may be used in solo performance, whether formal or informal. This collection provides fourteen new solo pieces for the advancing horn player, all with melodic interest and all quite appropriate for a recital setting.

As well, there are added learning outcomes when the pieces are performed accompanied. With slight alterations, the harmony and style of the original music have been made apparent without the help of accompanying instruments, but accompanied performance may allow for a fuller sense of those

aspects. With the piano accompaniment, the student will be able to hear how the various parts fit together, and gain an improved understanding of the *da capo* aria style.

DISCUSSION OF THE ARIAS

Each aria was transcribed and edited in much the same way, but also with the idea that each may focus on certain challenges and intended learning outcomes. Slight differences, especially in ornamentation, result in a collection of études that are diverse in character, difficulty, and interest. The études have been arranged chronologically so that the student may observe the progression of Handel's style from the 1709 *Agrippina* to 1743's *Semele*. There are a few arias that begin with a similar arpeggiated opening phrase, and even with the choice of chronological arrangement, these have been spread throughout, avoiding the sense of the études becoming too repetitive. The assortment of keys and time signatures is also varied in this ordering. The collection is not ordered by difficulty, whether perceived or actual, since it is intended that all of the études will be equally challenging, albeit in different ways. As well, the collection is not intended to be worked through in any certain order, and the chronological ordering shows the variety and diversity of the études. Regardless of the order in which the player chooses to study the études, each subsequent aria should build on the skills learned in the one before. The collection of arias as a whole will challenge the student in many ways, but each separate piece is meant to focus on only a few of these aspects.

The first étude in the collection is "Bel piacere e godere fido amor," from the opera *Agrippina* of 1709. Although it is sung by the soprano role of Poppea, the original aria is not as overly complicated or acrobatic as most soprano arias tend to be. The greatest challenge here is the alternating time signature that moves between triple and duple time. There will be various ways to approach this task, but the most effective will likely be for the student to mentally subdivide at the eighth-note level. The original aria is in concert G major, and was transcribed to concert E♭ major (horn B♭ major), a more suitable range for the horn player. The horn part rises to the high written b♭'' on a few occasions, and if possible these should be played as written. For the student struggling to reach this note, however, the possibility of dropping the phrase by an octave is indicated. Contrast in the *da capo* was achieved by moving phrases into the middle-low register for the added challenge of learning to play fluidly in this range. No public domain vocal score for *Agrippina* could be found, and so the piano part for this aria was created by condensing the string parts.

Second in the collection is "Abbrugio, avampo e fremo" from 1711's opera *Rinaldo*. Sung by the male soprano (*castrato*) character of Rinaldo, it is fairly melismatic, and quite interesting to play. Originally in concert G major, it was transposed to concert C major. This shift of a fourth, greater than the major third defined as the greatest advisable transposition for this collection, was allowed

because there was no existing piano part to suffer from such a displacement. As in "Bel piacere," the piano part was created by condensing the string parts, but its character is much more active and strongly supportive so that the student must work to be heard over the dense texture. Due to its melismatic nature, only a little ornamentation was needed in the *da capo*, mostly limited to grace notes and passing tones.

Next is "Vo'far guerra," also from *Rinaldo*. This aria is a call to arms sung by Queen Armida, played by a soprano, in the opera's final act. It was transposed up by a mere semitone, from concert G major to concert A♭ major. The indicated keyboard solo in the original score has been removed for length. As well, the very long, held notes have been altered for interest by shortening them and adding some ornaments. The melody in the B section is quite repetitive, and its effectiveness is compromised by the loss of text. To compensate, each repetition has been altered in some way, whether by added dynamics, changed articulation, or ornamentation. The *da capo* contrasts through increased rhythmic activity, with neighbor and passing tones added. The piano part here was taken from the collection *G. F. Handel Opera Songs* (Best, 1880) which at more than 130 years old is in the public domain. The part was transposed and slightly edited to fit the horn version.

The fourth aria listed in the collection is "Amante stravagante" from the opera *Flavio* of 1723. It is sung by the soprano Emilia, and is appropriately florid and showy. Transposed from concert A major to concert B♭ major, the range of the horn part fits very nicely into the advancing player's range. Ornamentation in the *da capo* adds interest by increased rhythmic activity. This is the third and final aria in this collection for which a piano part was created by condensing the string parts. "Amante" marks the first appearance of a rhythmically free cadenza written into the cadence of the B section. It is an added ornament in typical improvised style often seen in sung performances of these arias.

Fifth is "Prigioniera ho l'alma in pena," from *Rodelinda*, an opera composed in 1725. It is sung by the tenor role, Duke Grimoaldo, and has been transposed from concert A major to concert C major. This is the second of three arias in the collection in triple time (the first being "Bel piacere" which alternates between triple and duple). The transcription process here was further complicated by the decision to double all note lengths. In the original score, the many sixteenth-note runs make the aria appear much more complicated than it is. When doubled, these become eighth-note runs, and these seem fully attainable. This étude should be performed in a quick three, or slow one, to avoid too much of a plodding *pesante* feel. Liberties may especially be taken in the final phrase of the B section so that there is a great deal of contrast between it and the

da capo. The piano part here again comes from W. T. Best's 1880 collection of songs, transposed to the appropriate key and with its note lengths likewise doubled.

The sixth étude is also from *Rodelinda* of 1725, entitled "Mio caro bene!" and sung by Queen Rodelinda, a soprano. The original key has been maintained, since its concert G major fits the horn very nicely. The accompaniment here also comes from Best's collection. This aria marks the second appearance of a written-out cadenza at the cadence of the B section. The rhythmic ornaments in the *da capo* provide much more activity and interest to this section.

Next, there is "Qual farfalletta" from the 1730 opera *Partenope*, sung by the soprano Queen Partenope. This is the final of three études in the collection in triple meter. As in the original score of "Prigioniera," the perceived difficulty of the original version of "Qual farfalletta" is higher than actual difficulty due to many sixteenth-note runs, and so the same process of doubling note lengths was applied. The triplets here provide added interest, as well as the issue of alternating between duple and triple rhythms. The piece must be played to feel in a moderate one to make sense musically. It is originally in concert A major, and has been transposed up by a half-step to concert B♭ major, so the accompaniment, the fourth and final one here from Best's collection, is not too far displaced.

The eighth étude is "So Much Beauty, Sweetly Blooming" from the first oratorio used in this collection, *Esther* of 1732. It is sung by the tenor role of Mordecai. Ornamentation has been applied cautiously in the A section as well as more frequently in the *da capo*, for added interest. This aria is originally in concert C major, and has been transposed to concert D major. Its corresponding horn key of A major is a difficult one for horn players, and so while there is little in the way of rhythmic or melodic difficulty for the player, the unfamiliar key provides a challenge. Typically, Handel's oratorios contain music for a keyboard instrument, and so the piano part here is transcribed from the Chrysander score.

Ninth is "Swift Inundation of Desolation," from the 1733 oratorio *Deborah*, and sung by Abinoam, played by a bass. This is the first of the arias that is in a minor key, and has been transposed from concert A minor to concert F minor. The minor key is an interesting new 'flavor' and provides a challenge for the horn player, as will the large octave leaps that frequent the score. The accompaniment again is from the orchestral Chrysander score.

The tenth étude is "My Vengeance Awakes Me," from *Athalia*, also from 1733. It is sung by Queen Athalia, a soprano character, and has been transposed up by a major third from concert B♭ major to concert D major. The difficulty here may be in conveying the anger and energy of the piece despite its major key. It should be played quite forcefully and the student may need to experiment with

articulations to accomplish this. The range in the *da capo* has been extended upward to a high written a♭'' for the horn, which may be difficult for some students, but range extension is necessary for the advancing player. As with the other oratorios, the accompaniment is from the orchestral score.

The next two études are both from *Deidamia*, one of Handel's latest operas, from 1741. Both have been transposed to concert B♭ major from concert A major, since in both cases this key was most optimal for the range of the horn player, given the range of the original music. "Nasconde l'usignol in alti rami il nido" is first, sung by the soprano Deidamia. Similar to "Prigioniera" and "Qual farfalletta," an abundance of small-note runs makes "Nasconde" appear overly complicated, so a solution needed to be devised to deal with these runs. Instead of doubling the note lengths, the difficult passages have been simplified through the editing process. Certain long, held notes have been ornamented for interest, and another written cadenza ends the B section. "Ai Greci questa spada," sung by Achille, a male character in female dress and played by a female soprano, is also quite florid and necessitates quick finger technique for the hornist. An urtext vocal score for Deidamia was located in the public domain (Steglich, ca. 1940), and the accompaniments were transcribed from there.

The final two études are from Handel's 1743 *Semele*, written as an oratorio but more often performed as an opera. The first of these, "Hence, Hence, Iris

Hence Away" is sung by the mezzo-soprano Juno, and is the second of two arias in minor keys. It was transcribed from concert F minor to concert C minor, and the horn player should find this to be an attainable task. In "Hence, Hence," there is the very good possibility of the practice of double-tonguing technique. It may be performed very well at the ♩ = 96-104 tempo recommended above, but could be increased to ♩ = 138 if the student is working on double-tonguing, and at this tempo the aria is quite exciting. The second from *Semele* is "I Must with Speed Amuse Her," sung by the tenor character Jupiter, and transcribed from concert D major to concert E♭ major. The piano accompaniments have been transcribed from the orchestral score. Embellishments add interest in the *da capo* sections of both these arias, ending the collection with two very good examples of Handel's later style.

SUMMARY AND IMPLICATIONS

This collection of études has been put together with the hope that it will be a valuable contribution to the repertoire for students wishing to progress from intermediate music to that of a more difficult level. The students will find their technique pushed in many ways, and they will also be encouraged to develop new skills associated with the late Baroque style of playing. These skills should become established in the playing so that the students may become more proficient as horn-playing musicians.

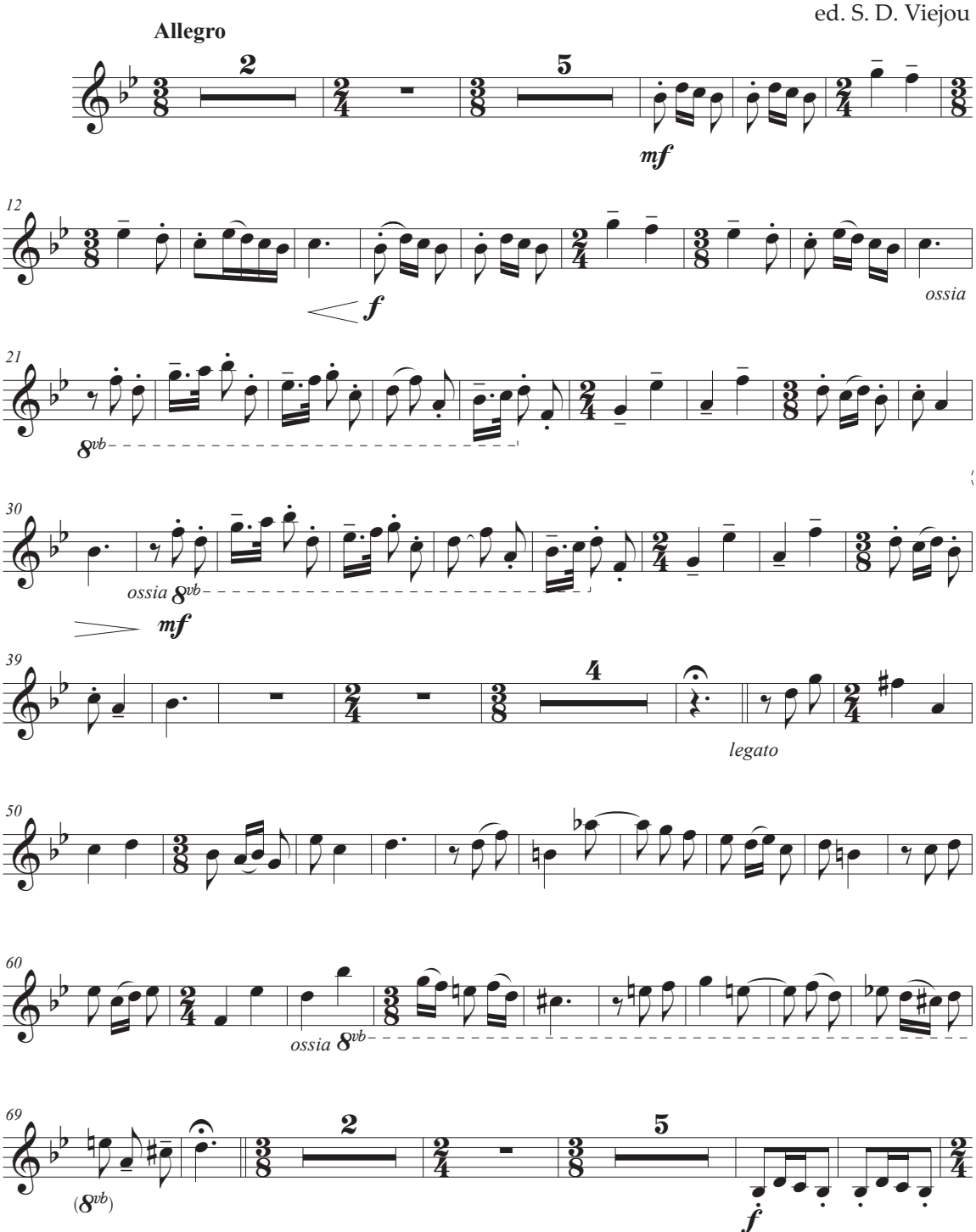
If this collection is successful at achieving the goals outlined, there may be good reason to put together further collections like it. The music of other composers and eras may be considered for a collection like this one, provided the music is appropriate for the horn in technique and idiom, and that there is some consistency of available skills to develop throughout. As well, a professional recording of this Handel collection may follow in due course to further aid the students' progress. It is hoped that this collection will serve as a beneficial tool for the student horn player advancing to a higher level.

PART C: COLLECTION

Bel piacere e godere fido amor

from the opera *Agrippina* (1709)

G. F. Handel
ed. S. D. Viejou



*Pianist may take liberties in following horn's written embellishments in recap, for all arias in the collection

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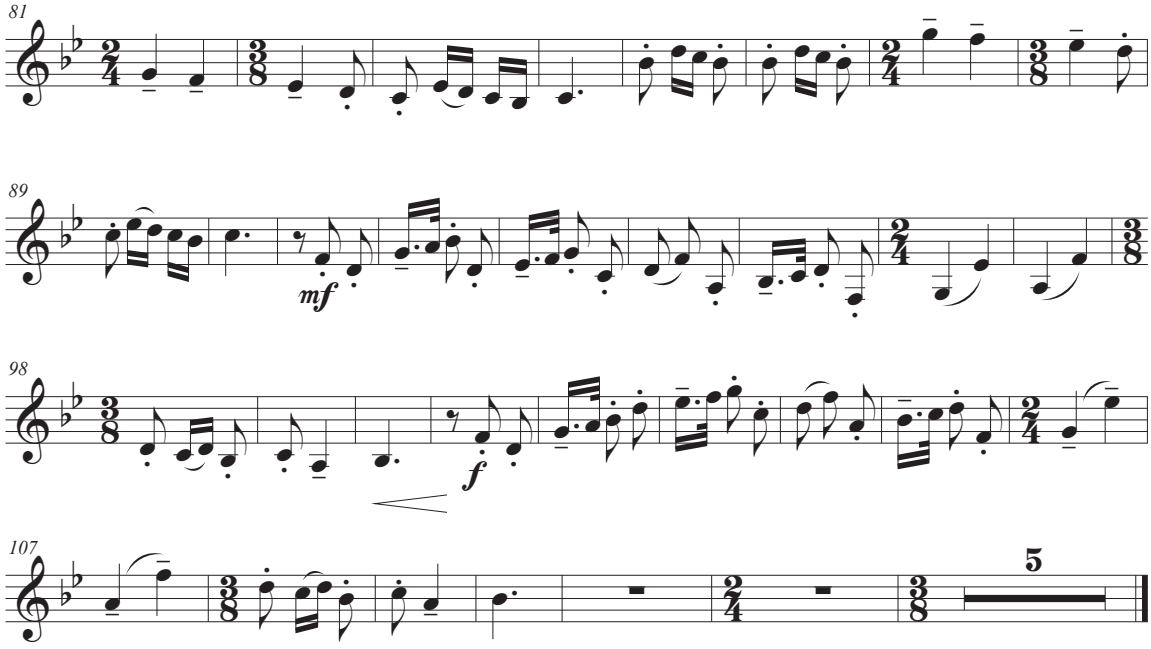
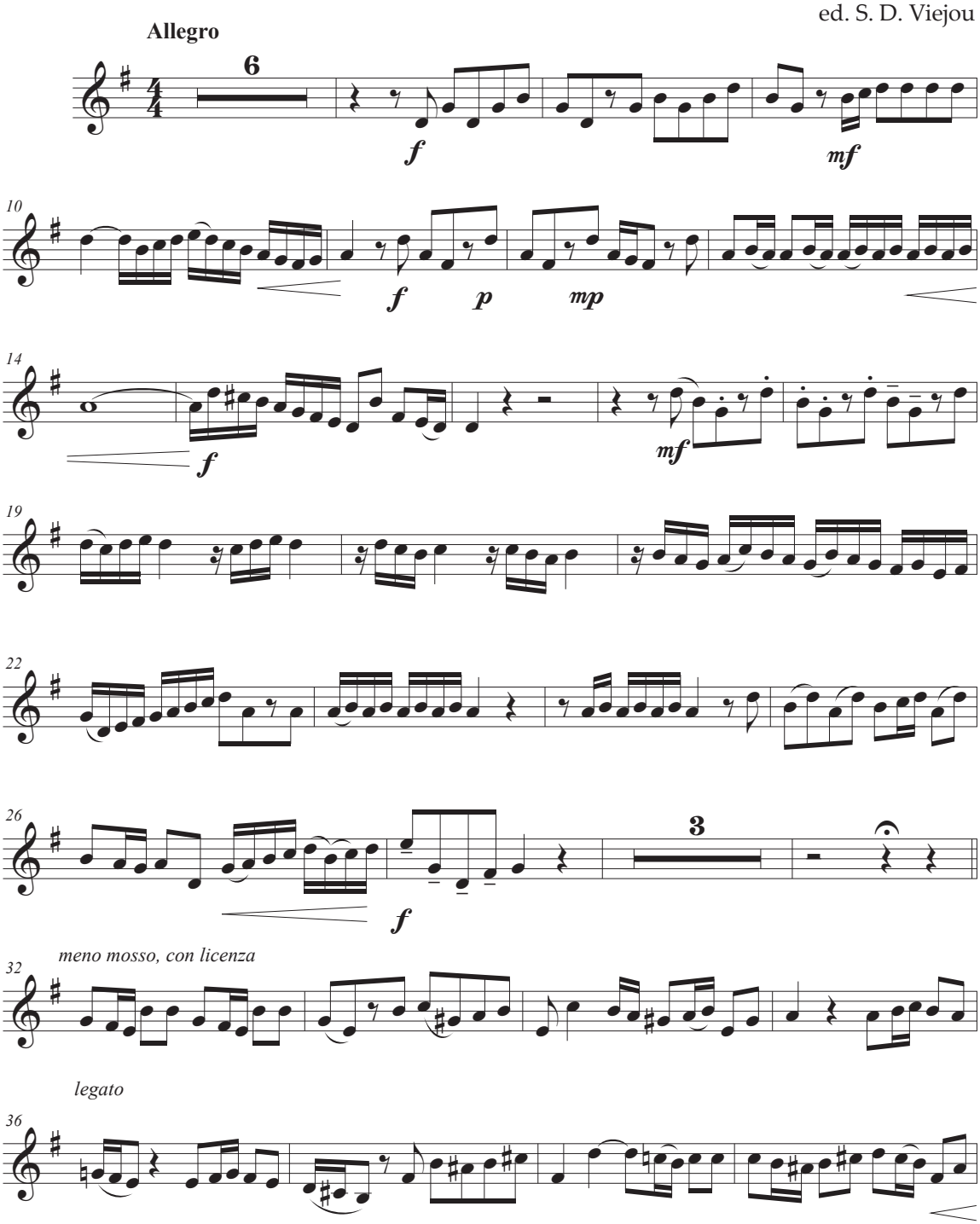
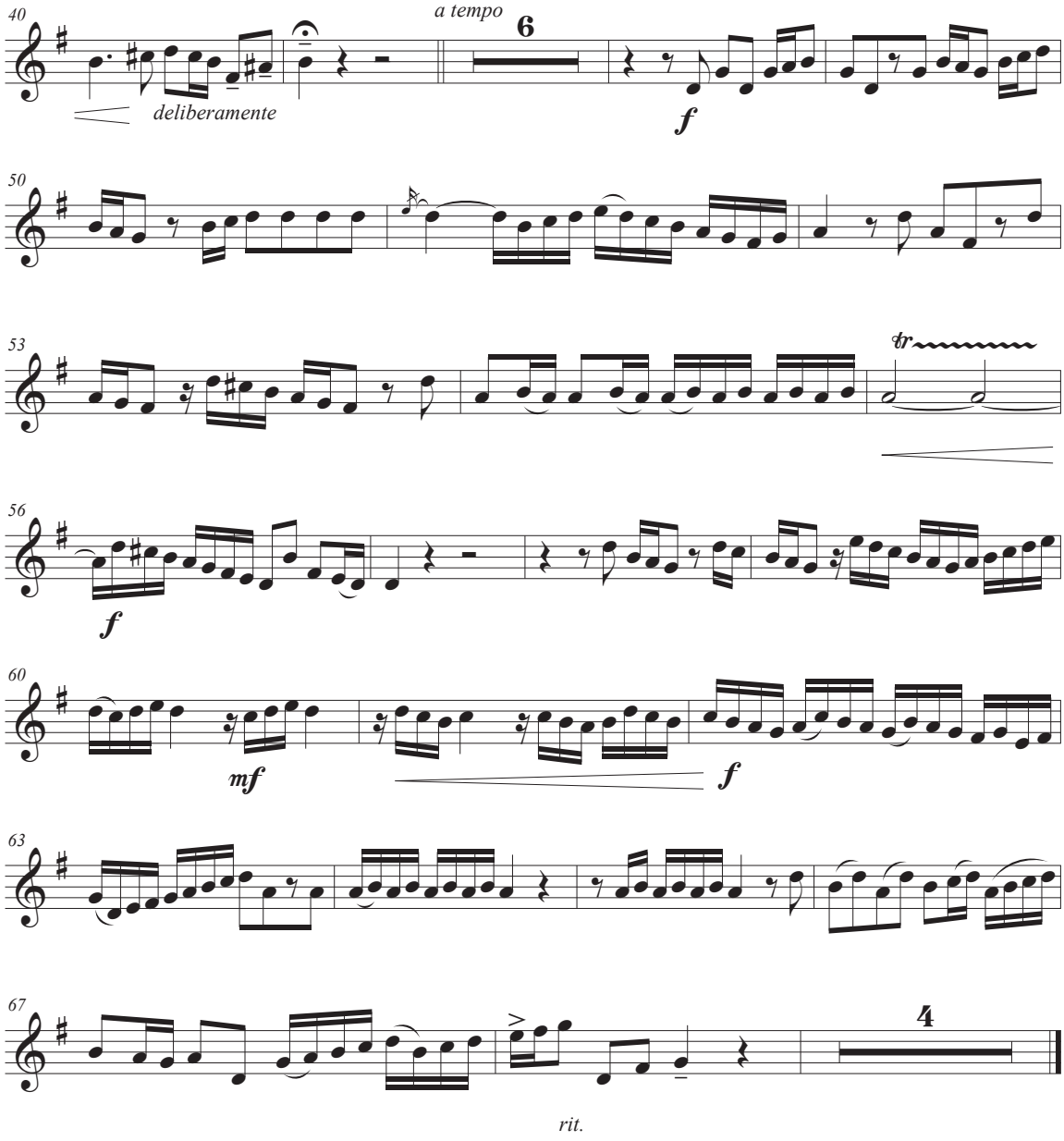

81
89
mf
98
f
107
5

Abbruggio, avampo e fremo

from the opera *Rinaldo* (1711)

G. F. Handel
ed. S. D. Viejou

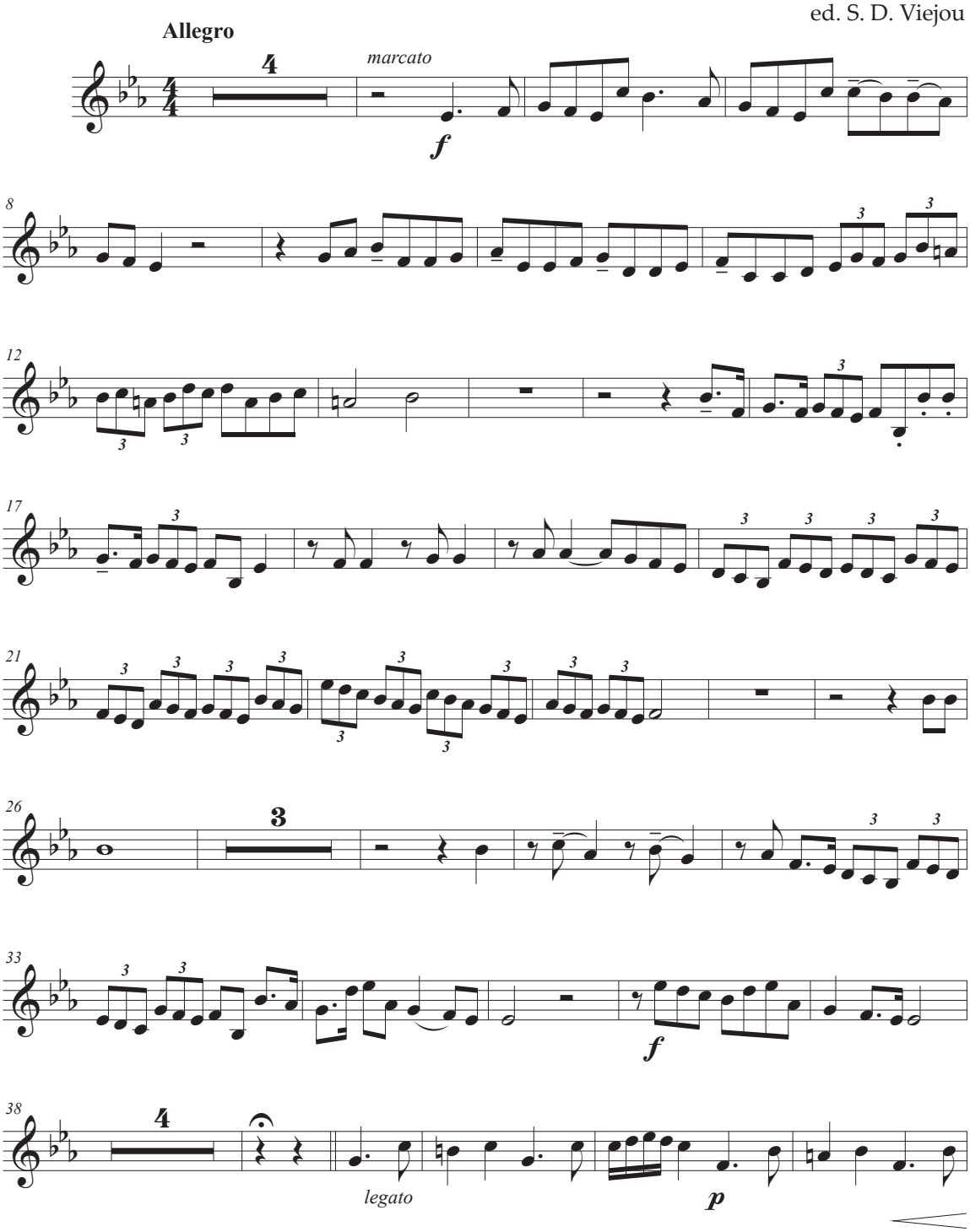


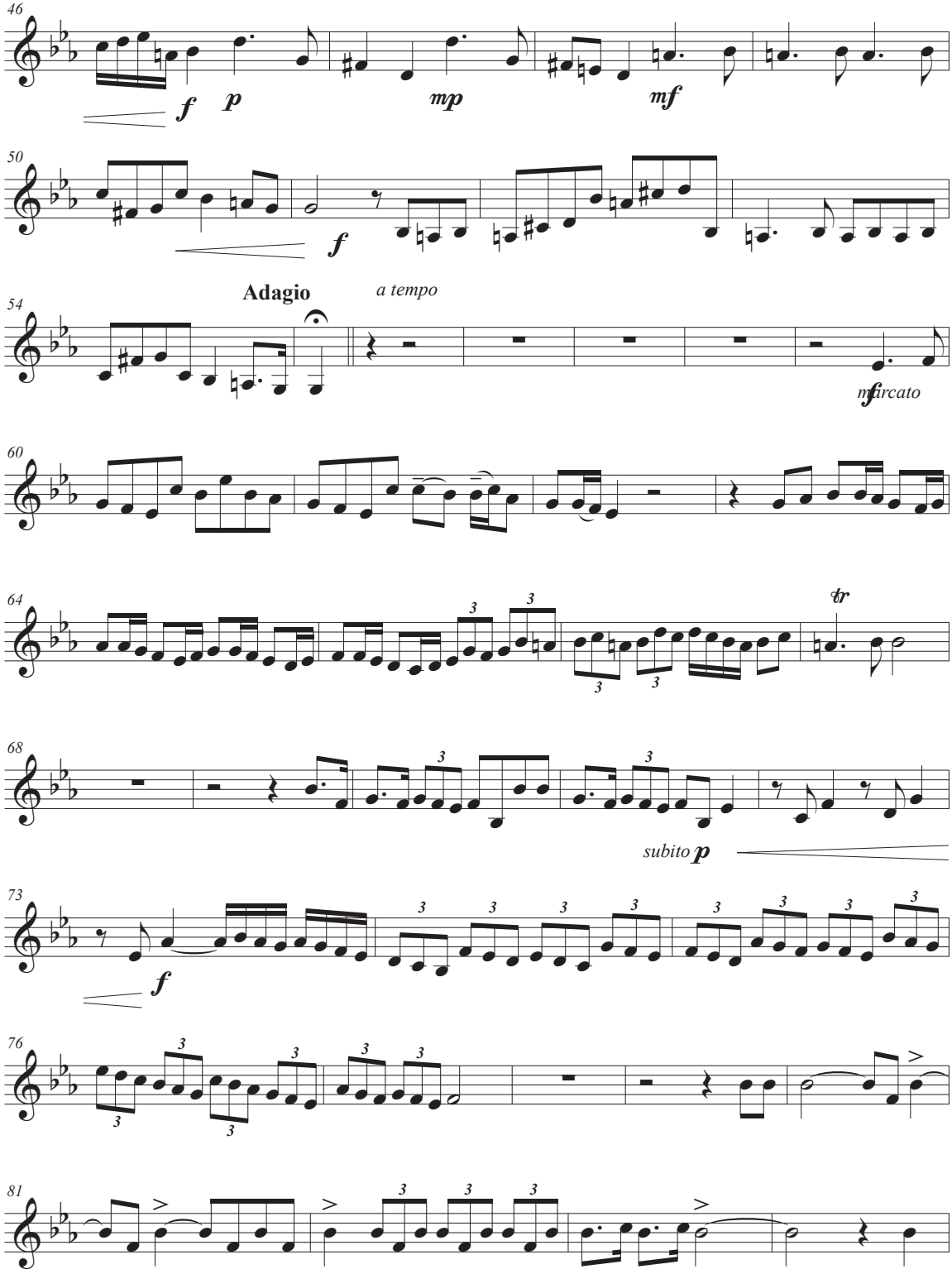

40
a tempo
6
deliberamente
f
50
53
tr
56
f
60
mf
f
63
67
4
rit.

Vo'far guerra, e vincer voglio

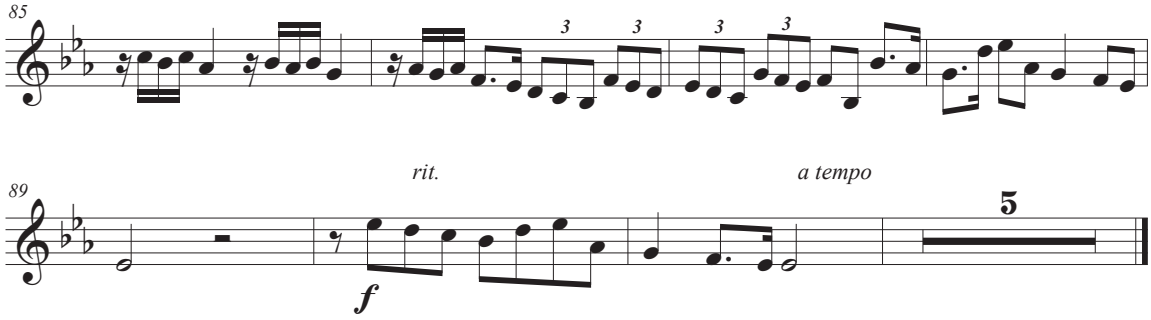
from the opera *Rinaldo* (1711)

G. F. Handel
ed. S. D. Viejou




46
f
p
mp
mf
50
f
Adagio
a tempo
54
mfarcato
60
64
tr
68
subito p
73
f
76
81

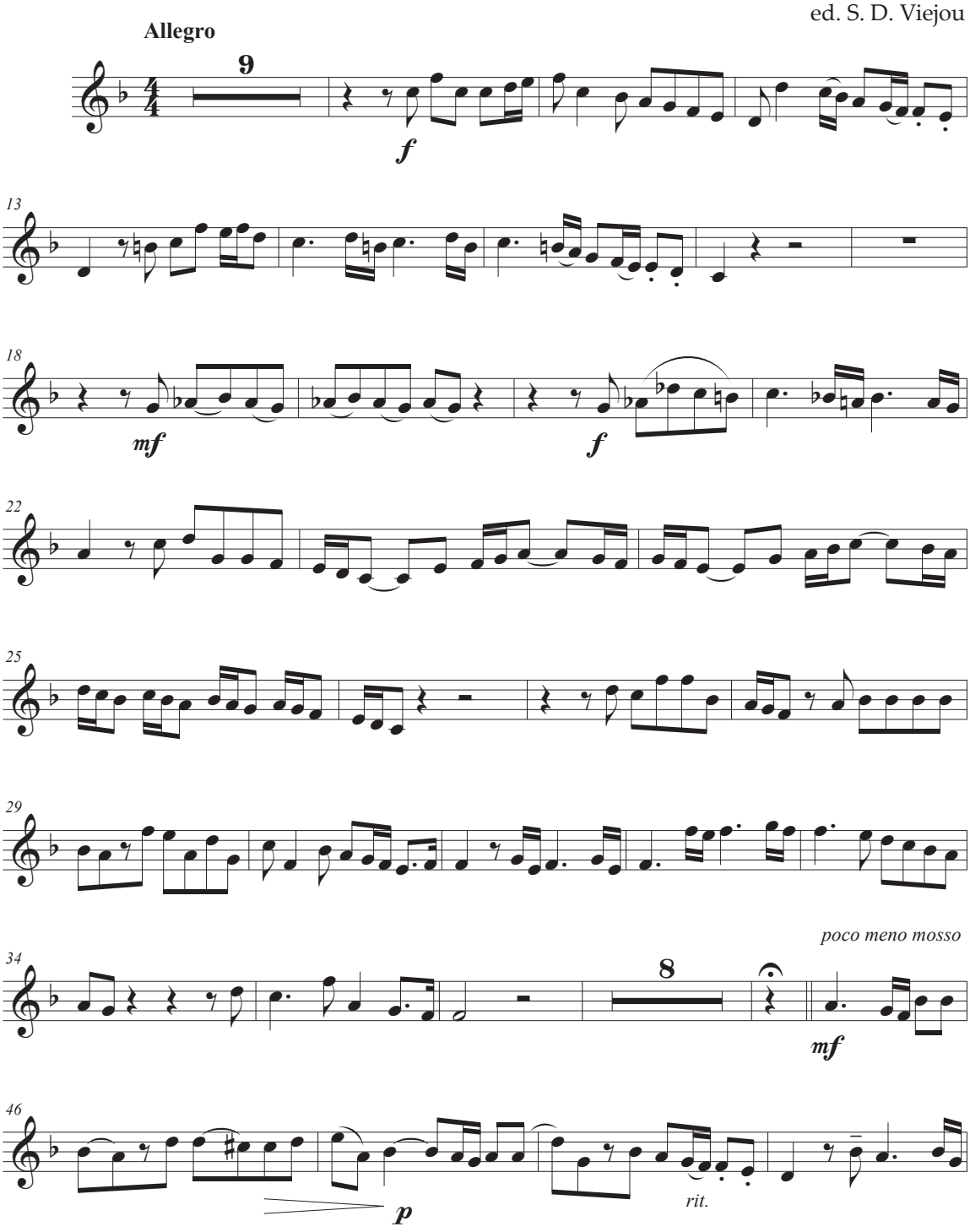
Vo'far guerra, e vincer voglio

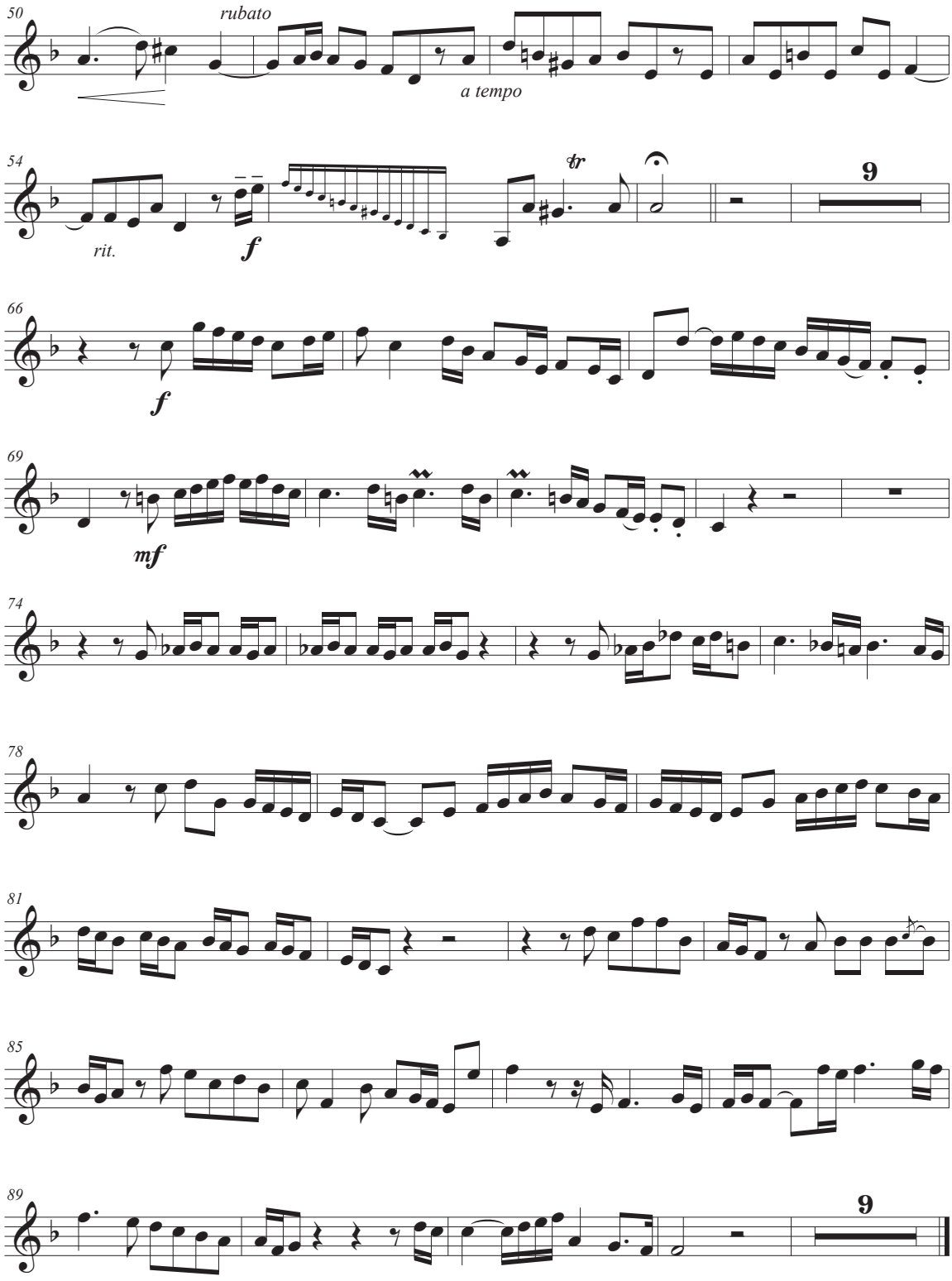


Amante stravagante

from the opera *Flavio* (1723)

G. F. Handel
ed. S. D. Viejou

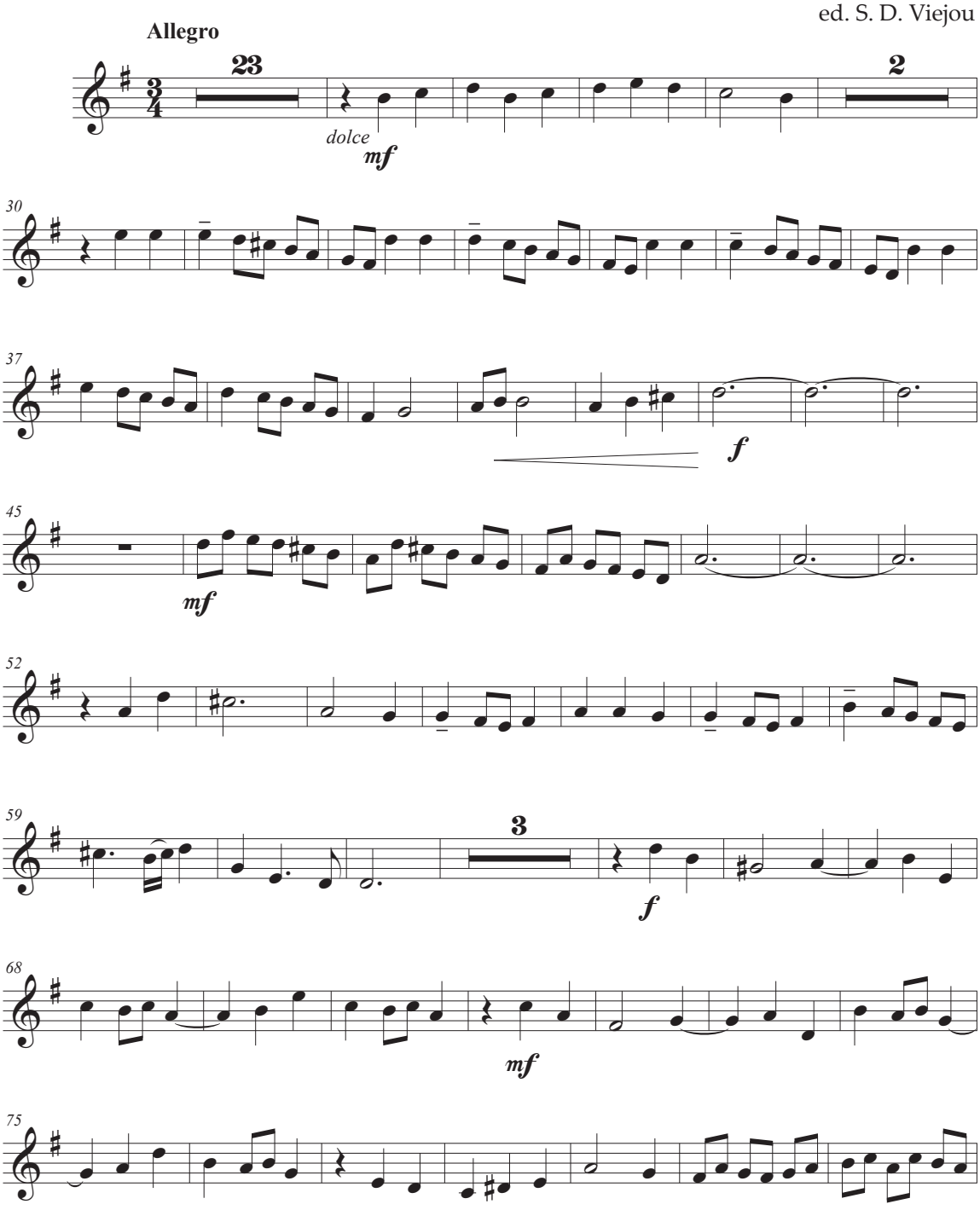


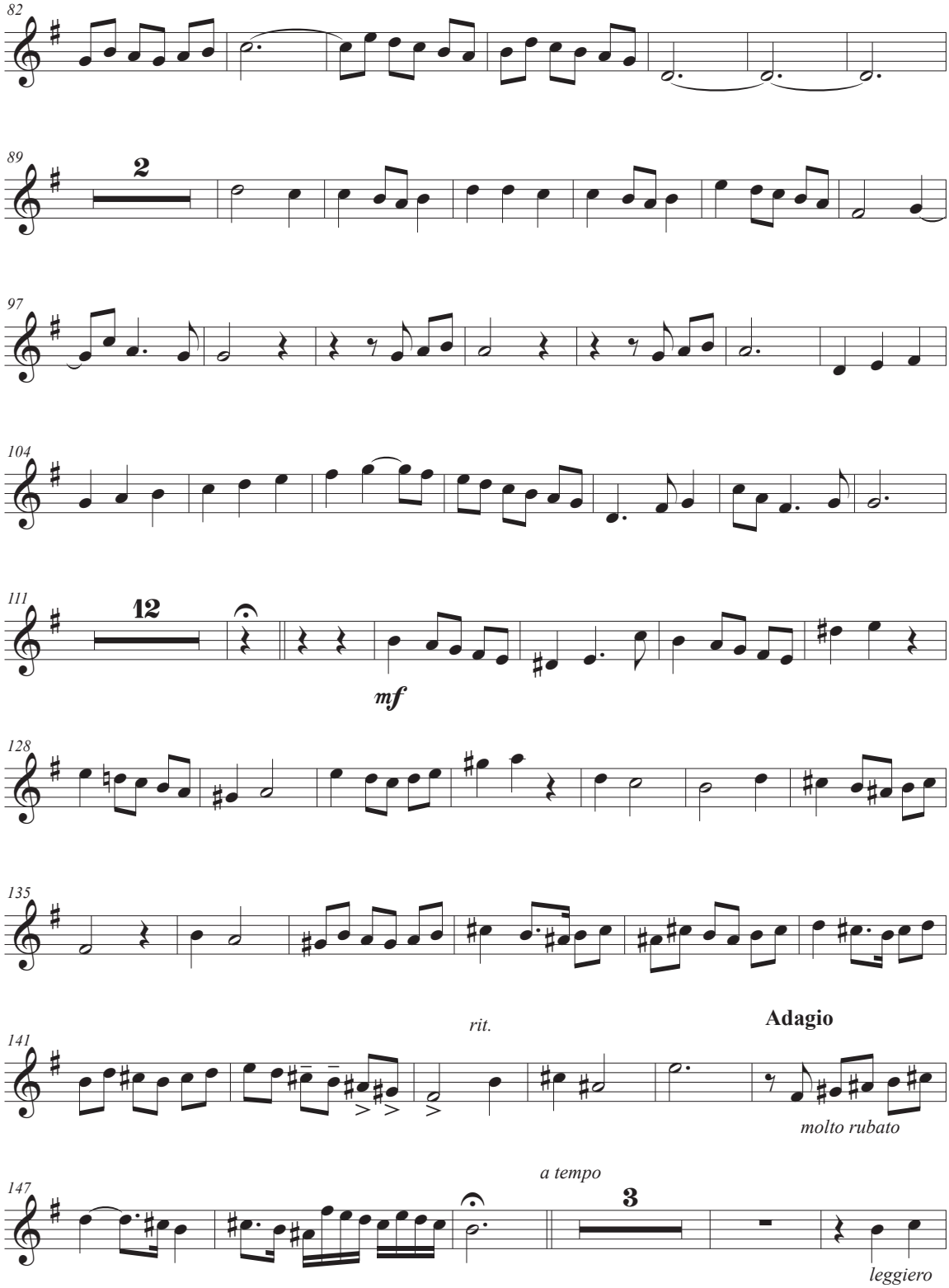

50
rubato
a tempo
54
rit.
f
tr
9
66
f
69
mf
74
78
81
85
89
9

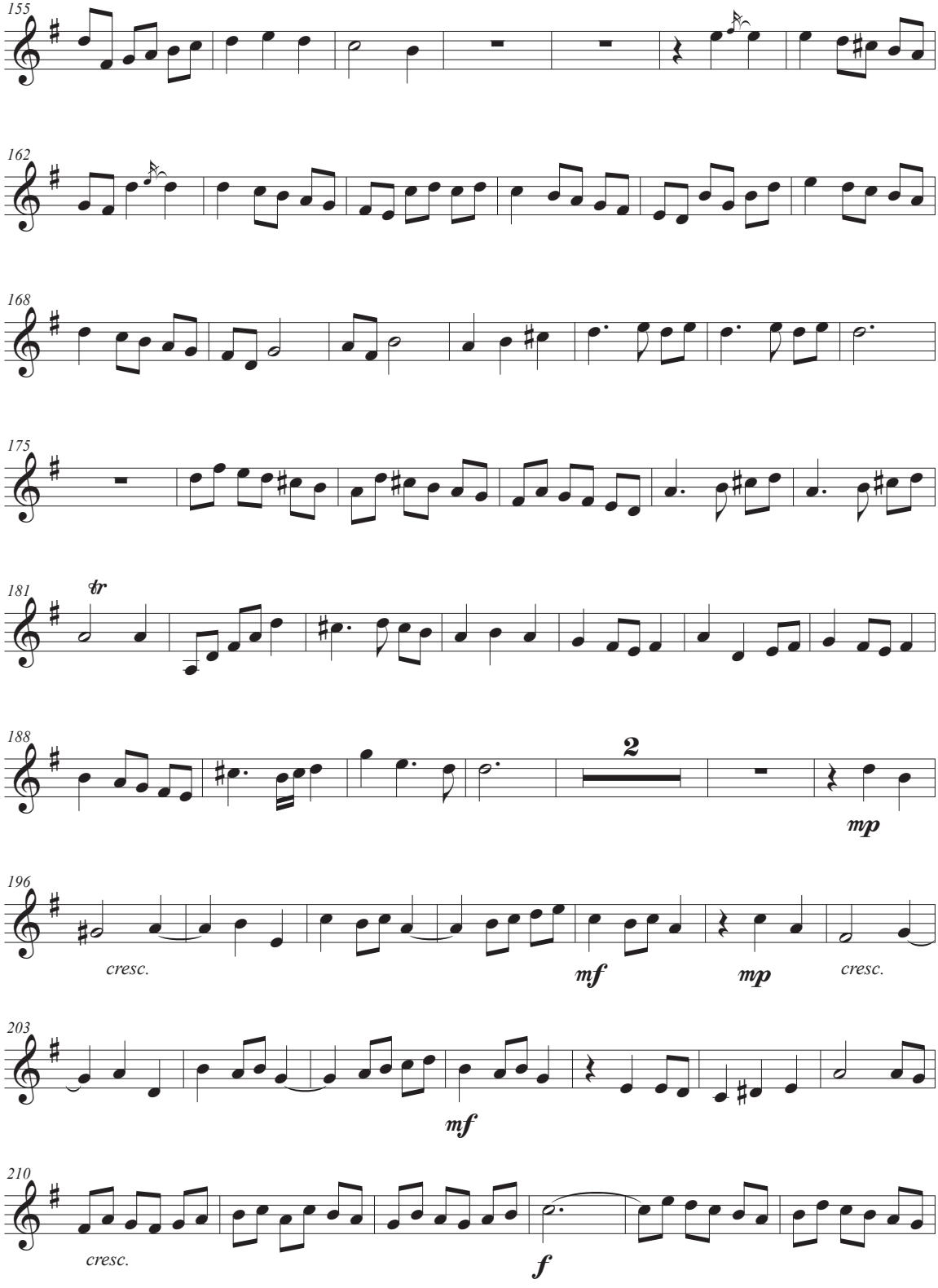
Prigioniera ho l'alma in pena

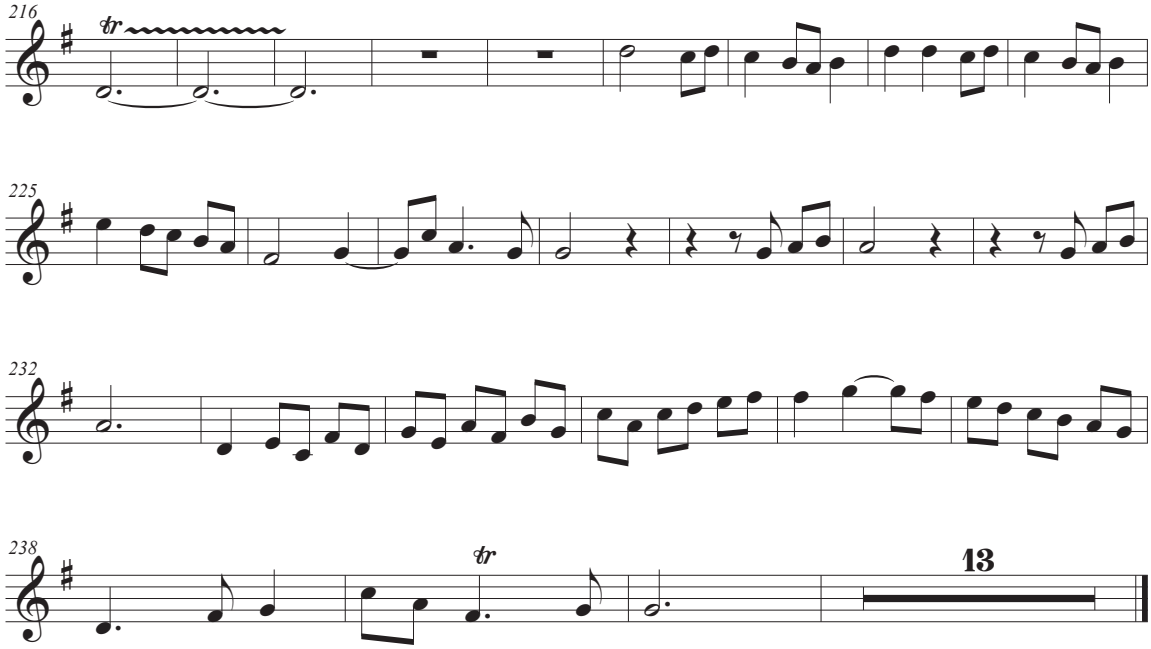
from the opera *Rodelinda* (1725)

G. F. Handel
ed. S. D. Viejou




82
89
2
97
104
111
12
mf
128
135
141
rit.
Adagio
molto rubato
147
a tempo
3
leggiero

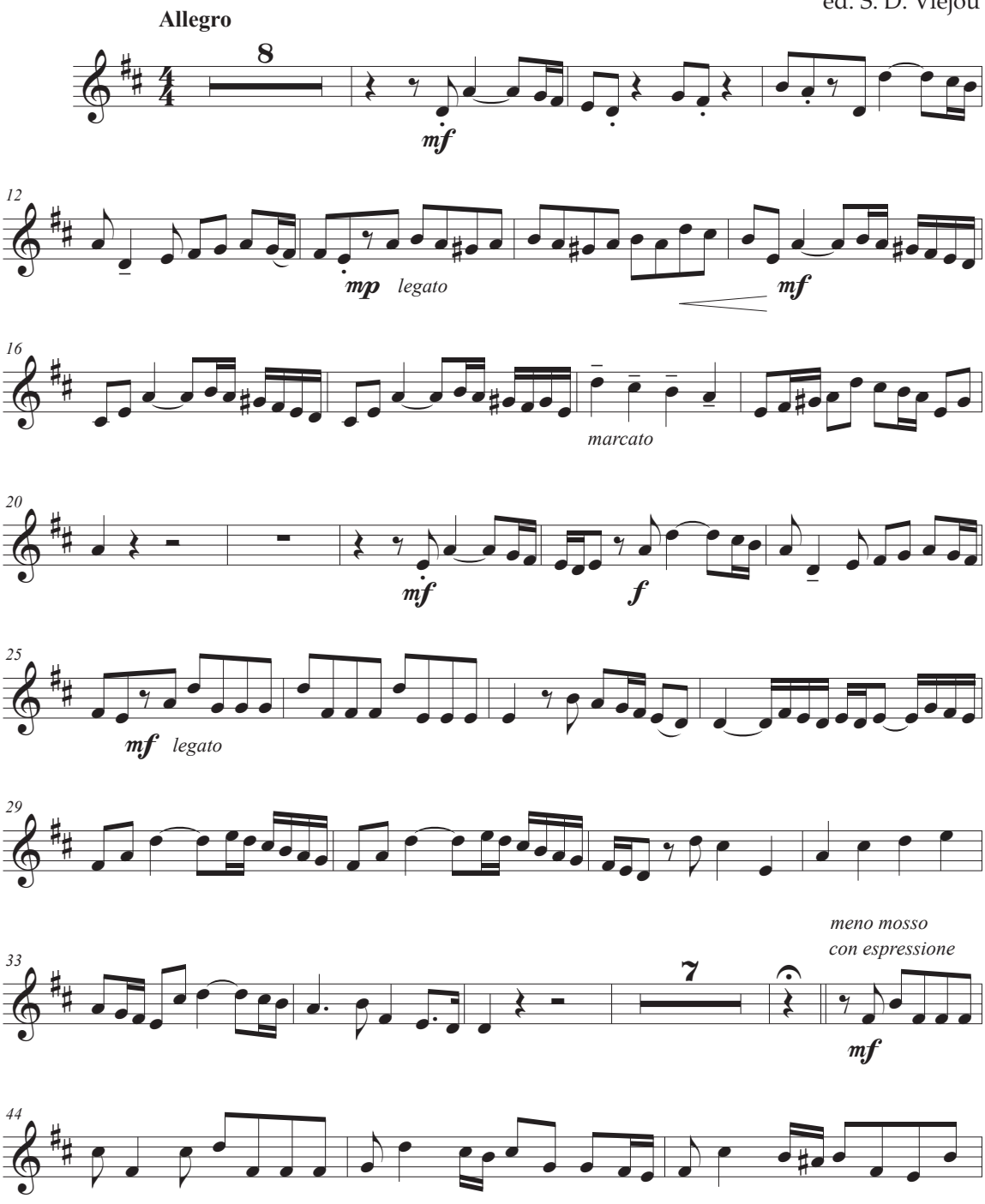

155
162
168
175
181
tr
188
2
mp
196
cresc.
mf
mp
cresc.
203
mf
210
cresc.
f

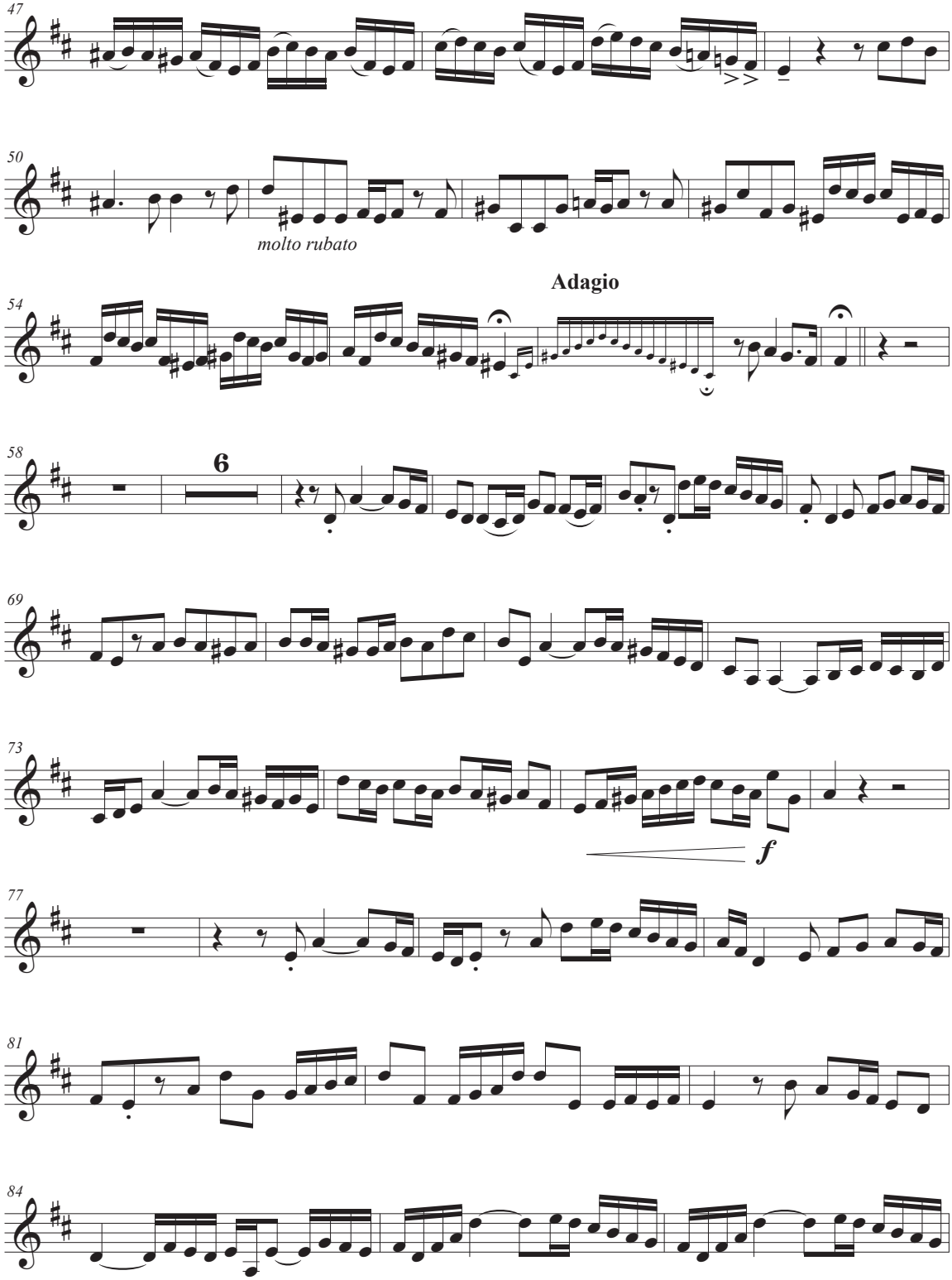

216
tr
225
232
238
tr
13

Mio caro bene!

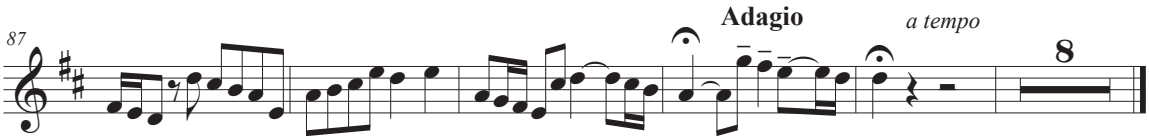
from the opera *Rodelinda* (1725)

G. F. Handel
ed. S. D. Viejou




47
50
molto rubato
Adagio
54
58
6
69
73
f
77
81
84

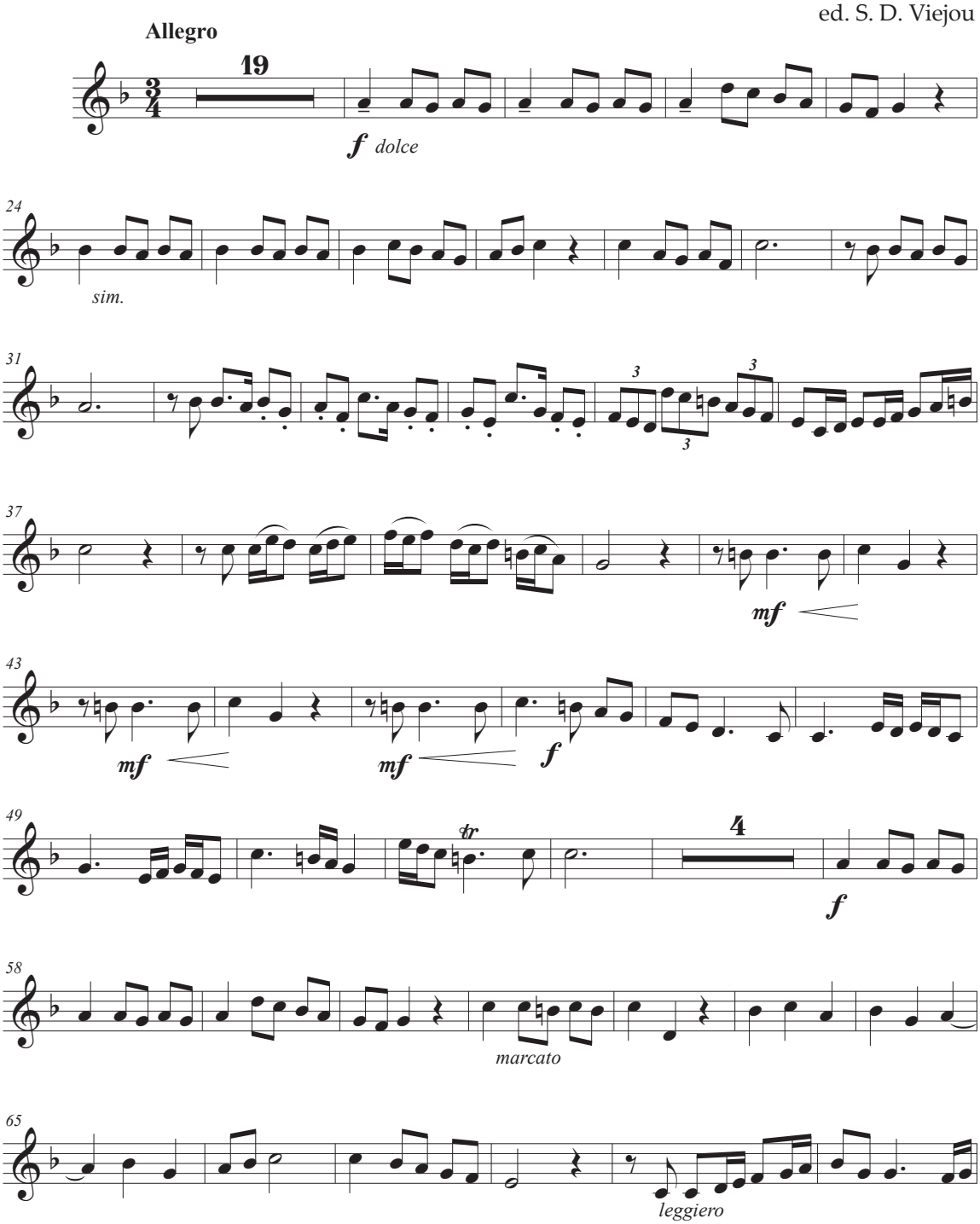
Mio caro bene!

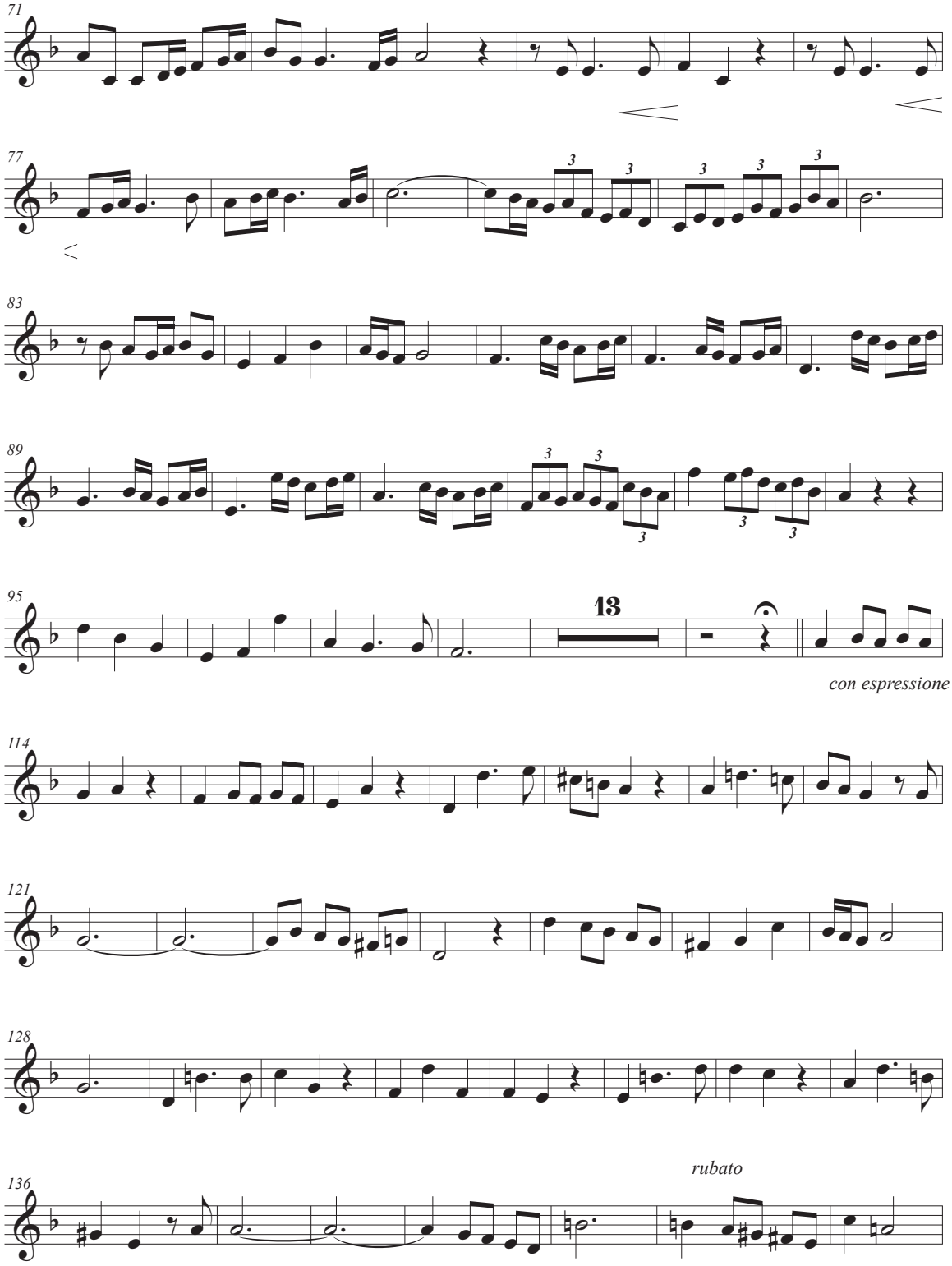


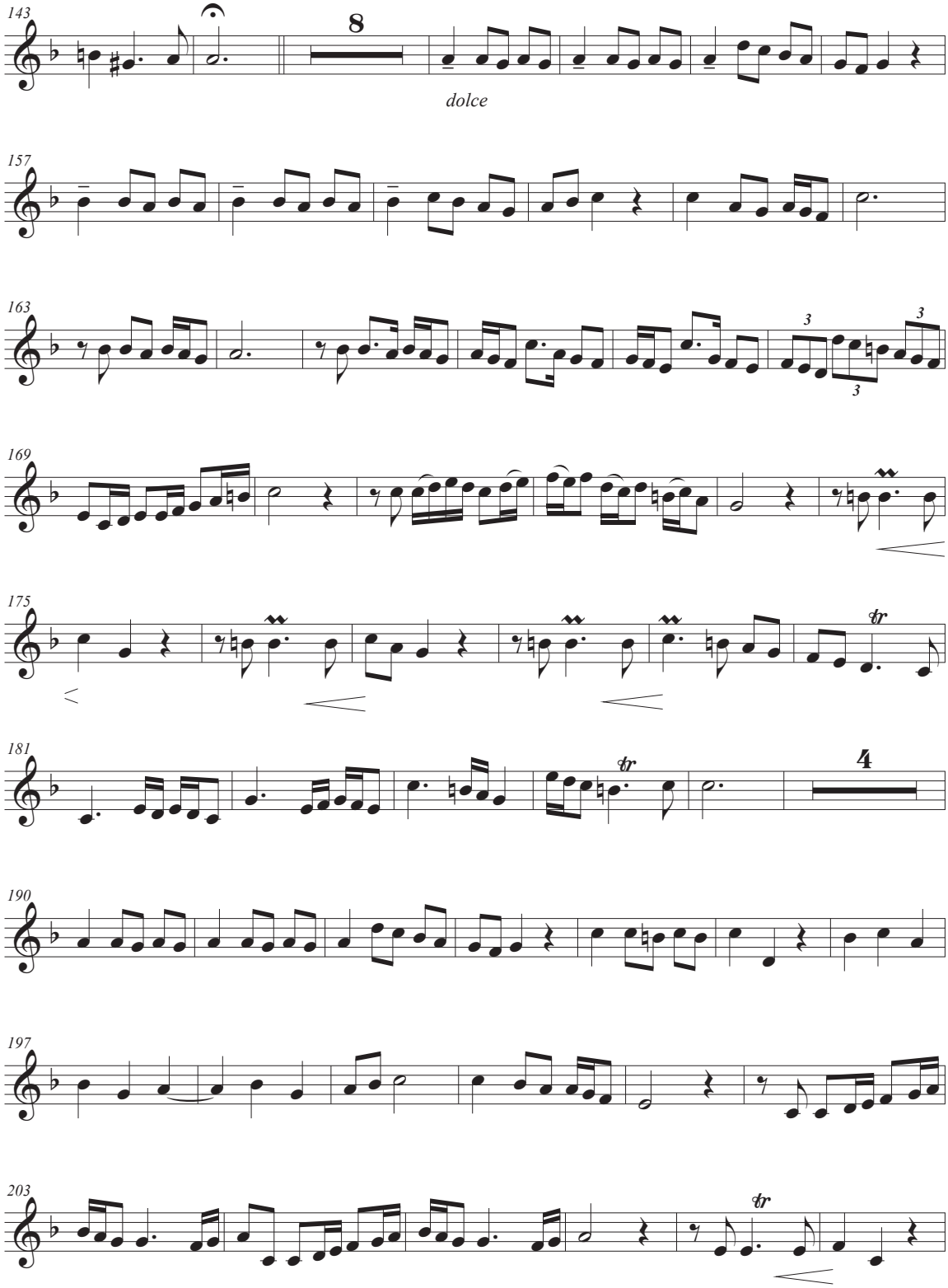
Qual farfalletta

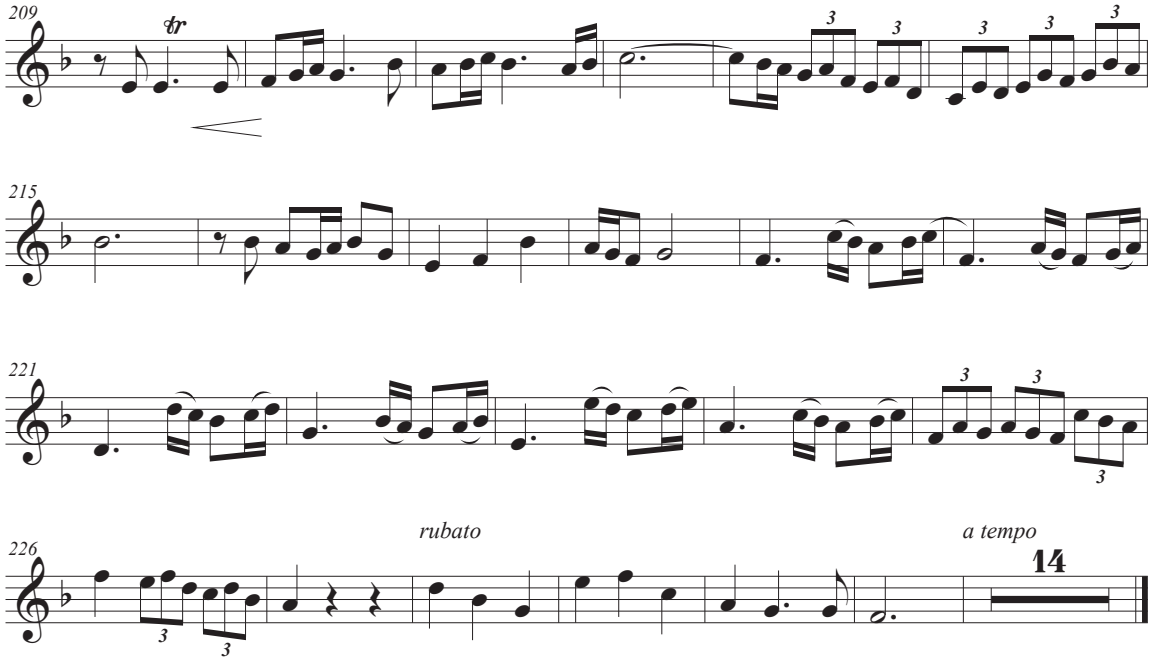
from the opera *Partenope* (1730)

G. F. Handel
ed. S. D. Viejou




71
77
83
89
95
13
con espressione
114
121
128
136
rubato

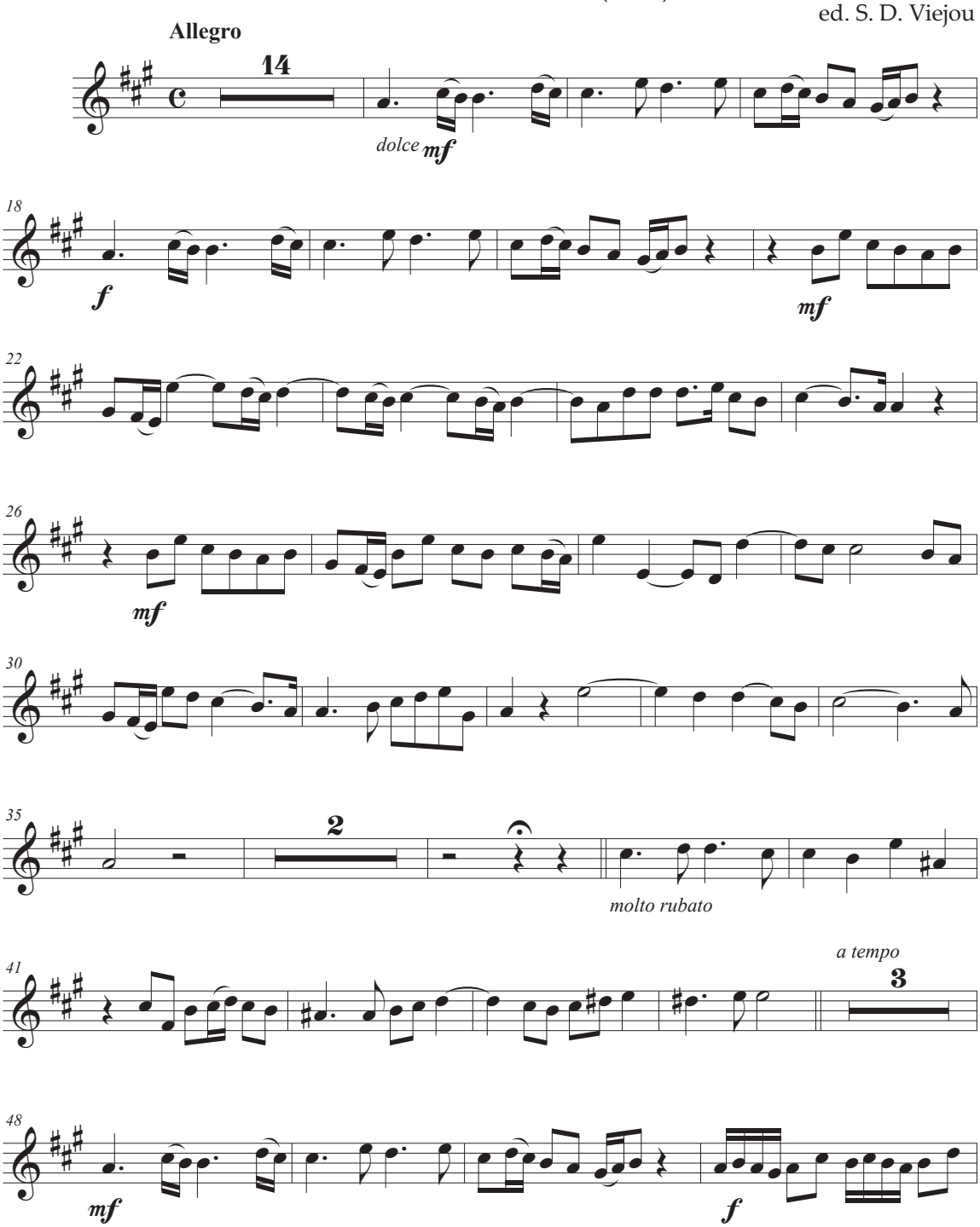

143
8
dolce
157
163
3
3
3
169
175
181
tr
4
190
197
203
tr

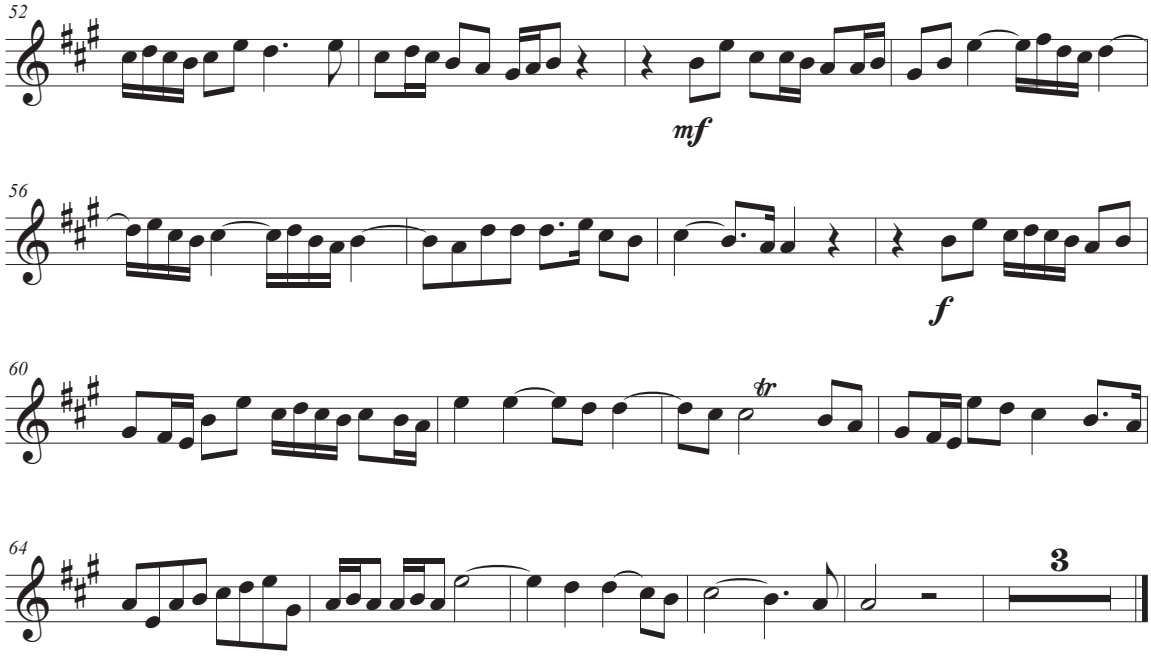

209
tr
215
221
rubato
226
a tempo
14

So Much Beauty, Sweetly Blooming

from the oratorio *Esther* (1732)

G. F. Handel
ed. S. D. Viejou



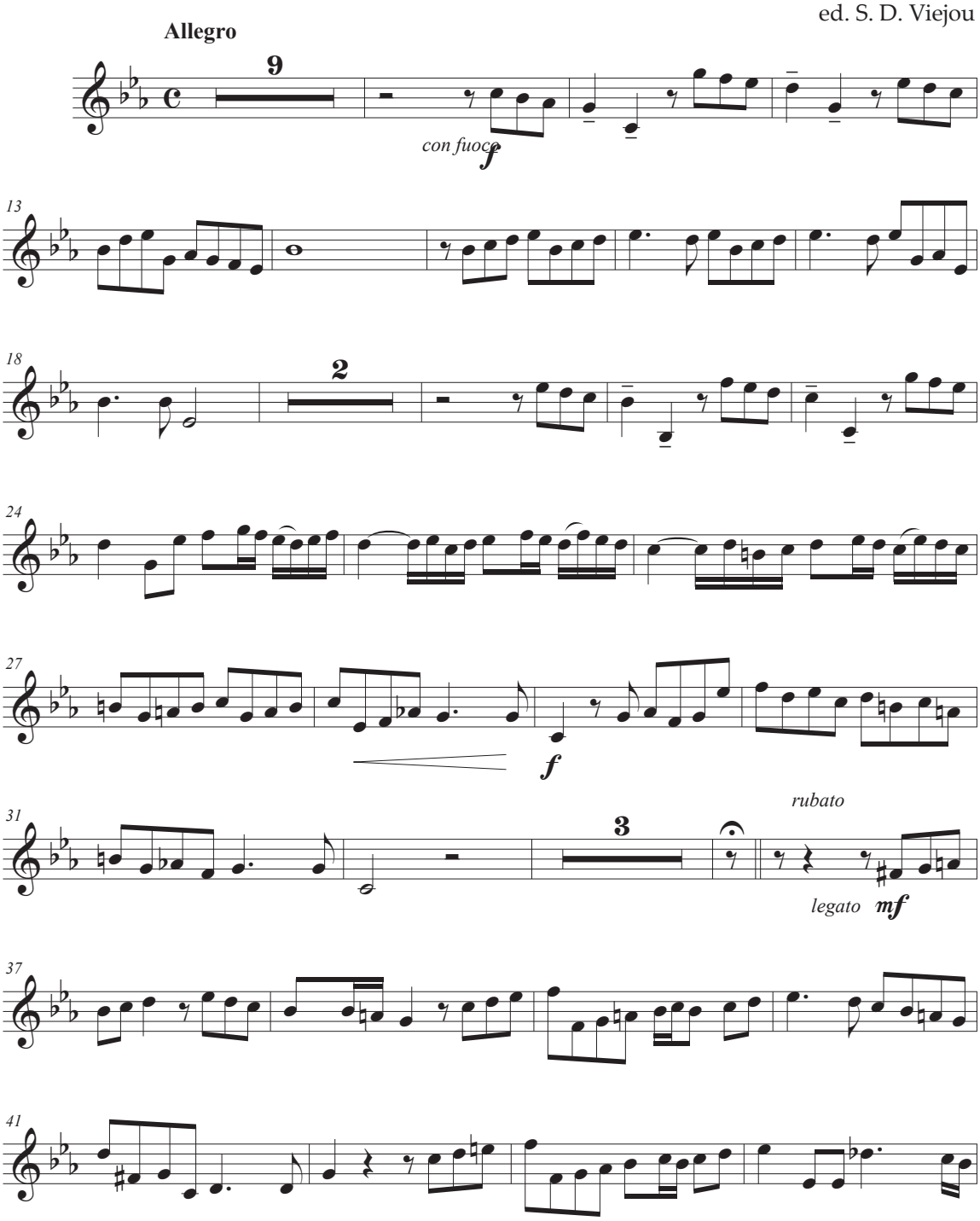

52
mf
56
f
60
tr
64
3

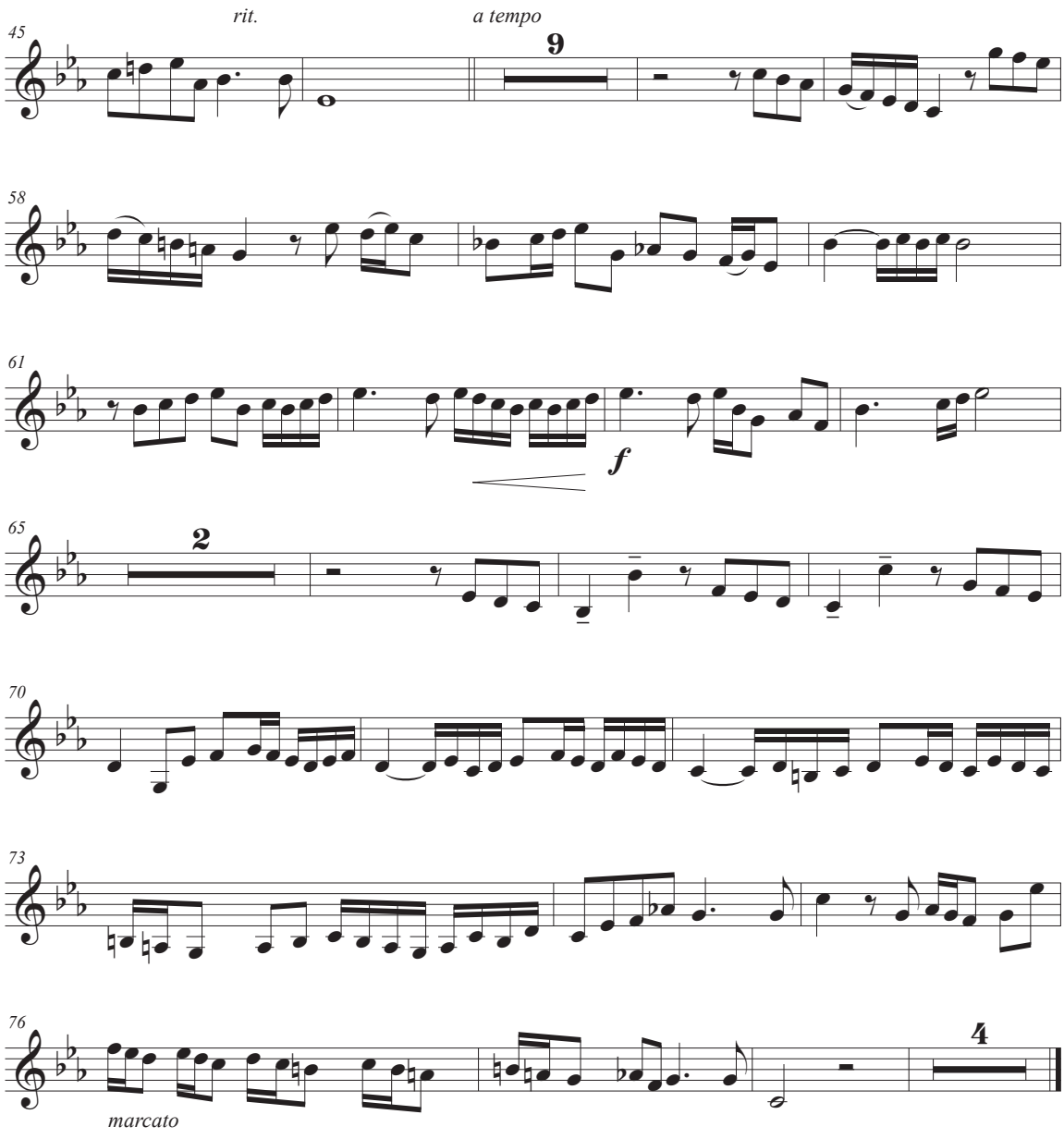
Swift Inundation of Desolation

from the oratorio *Deborah* (1733)

G. F. Handel

ed. S. D. Viejou

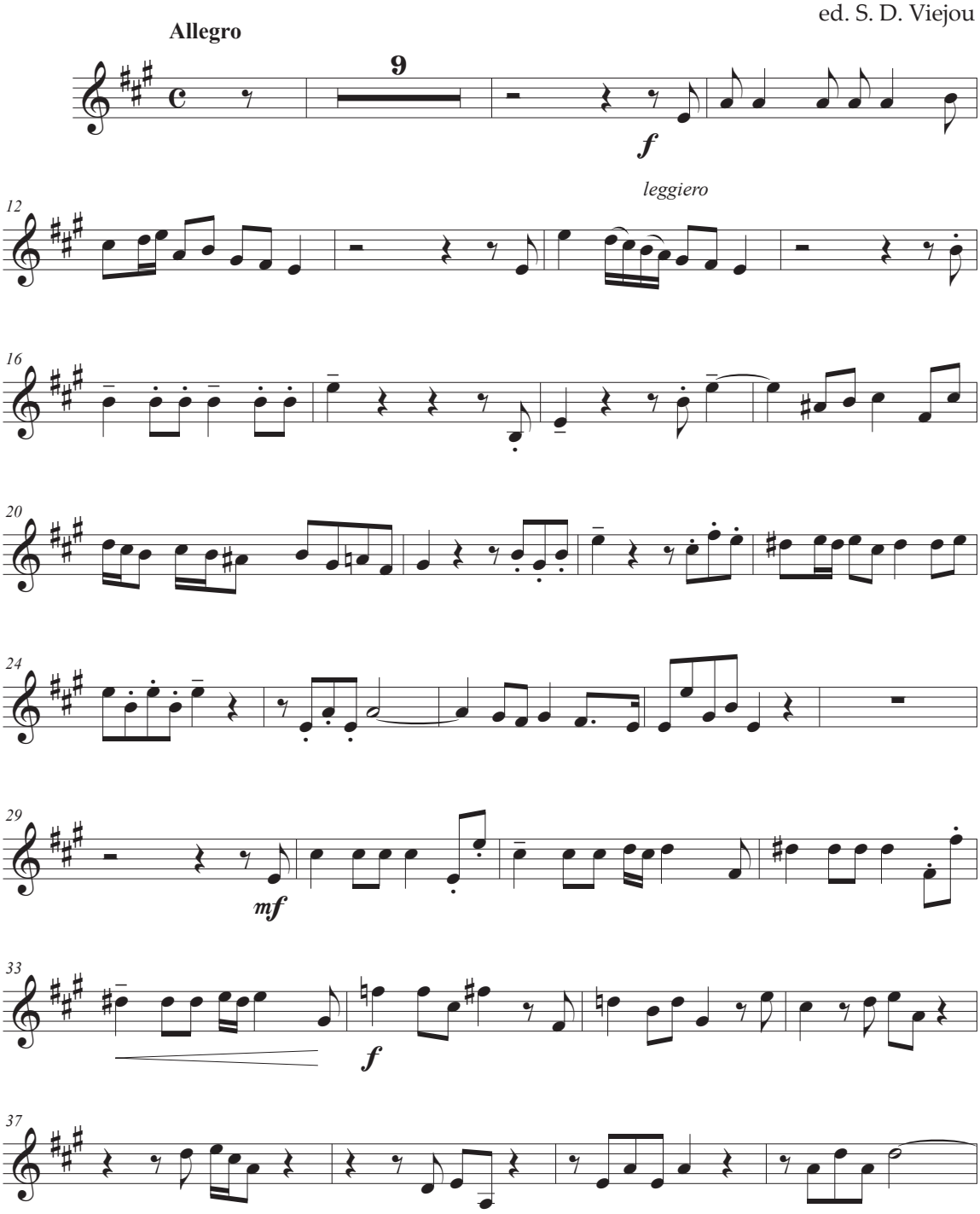


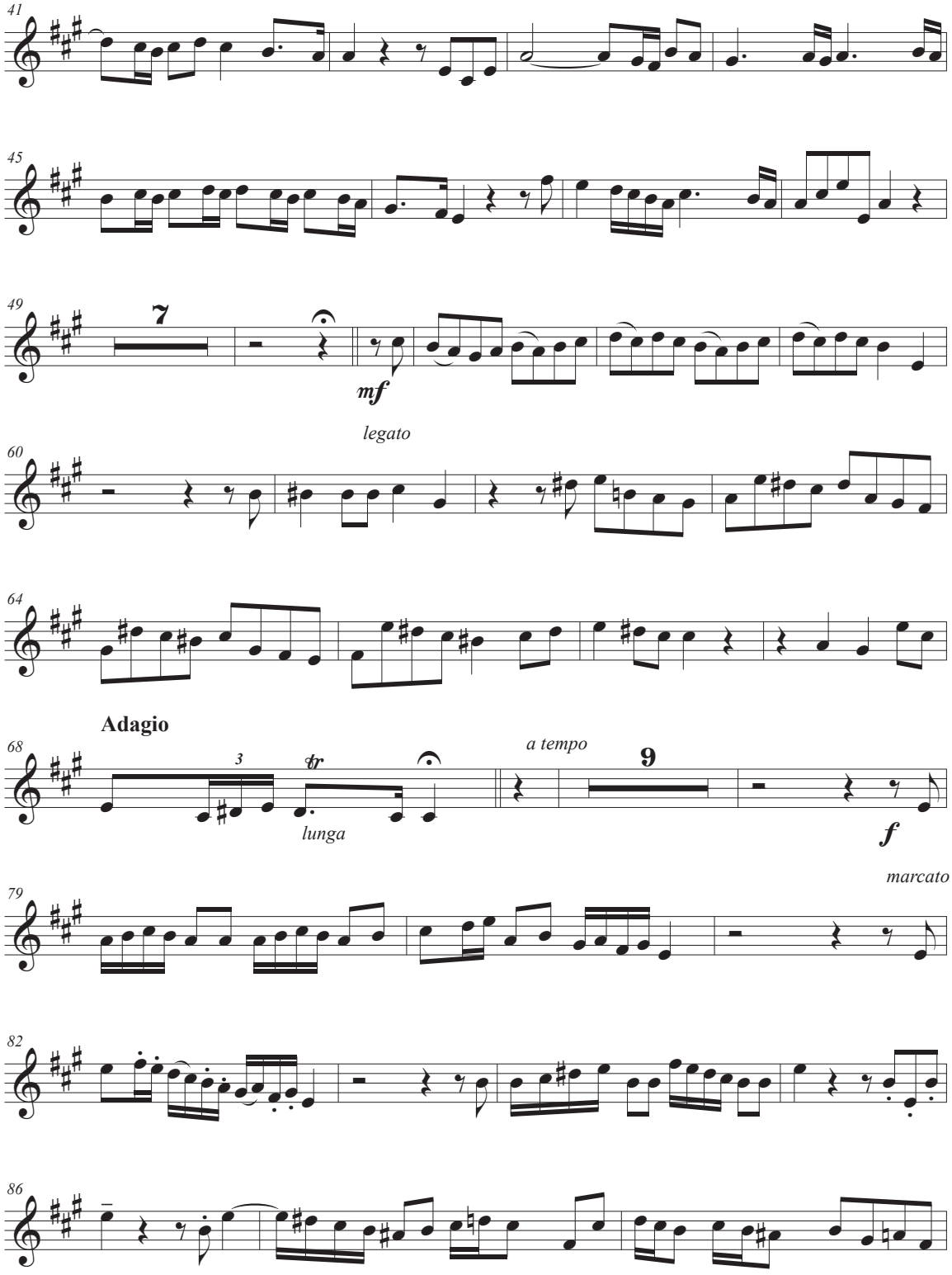

45
rit.
a tempo
9
58
61
f
65
2
70
73
76
4
marcato

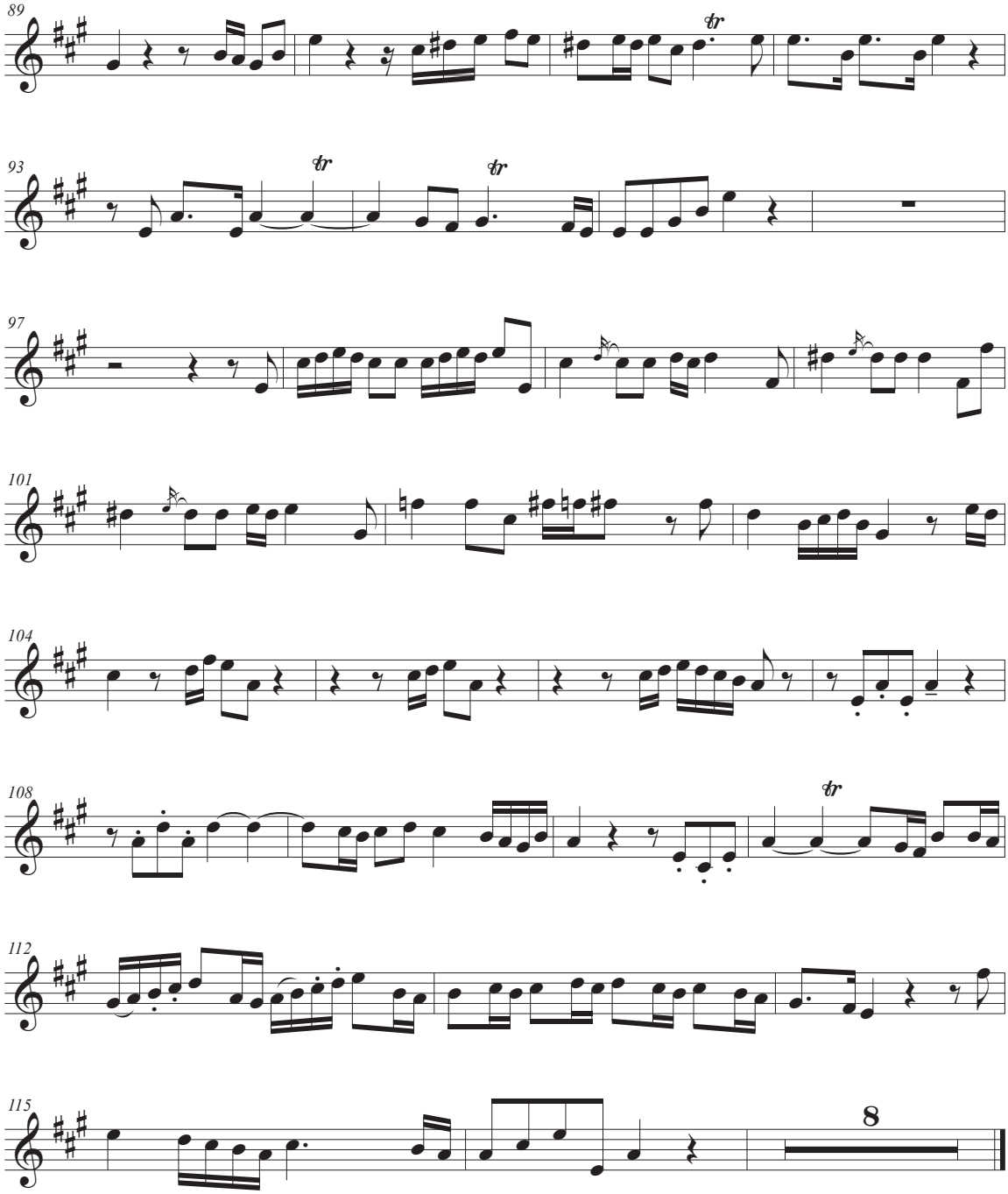
My Vengeance Awakes Me

from the oratorio *Athalia* (1733)

G. F. Handel
ed. S. D. Viejou




41
45
49
7
mf
legato
60
64
Adagio
68
3
tr
lunga
a tempo
9
f
marcato
79
82
86

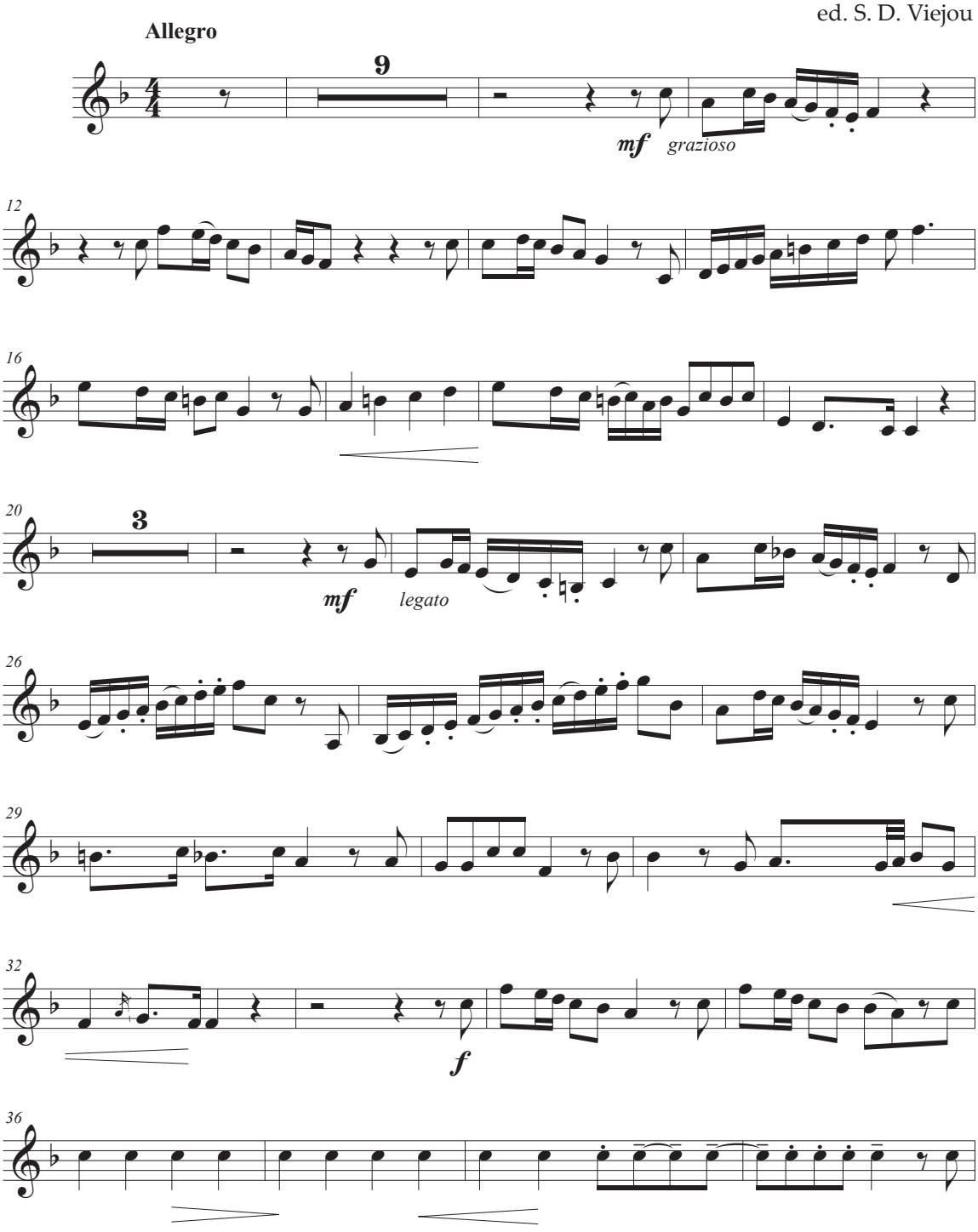

89
93
97
101
104
108
112
115
8

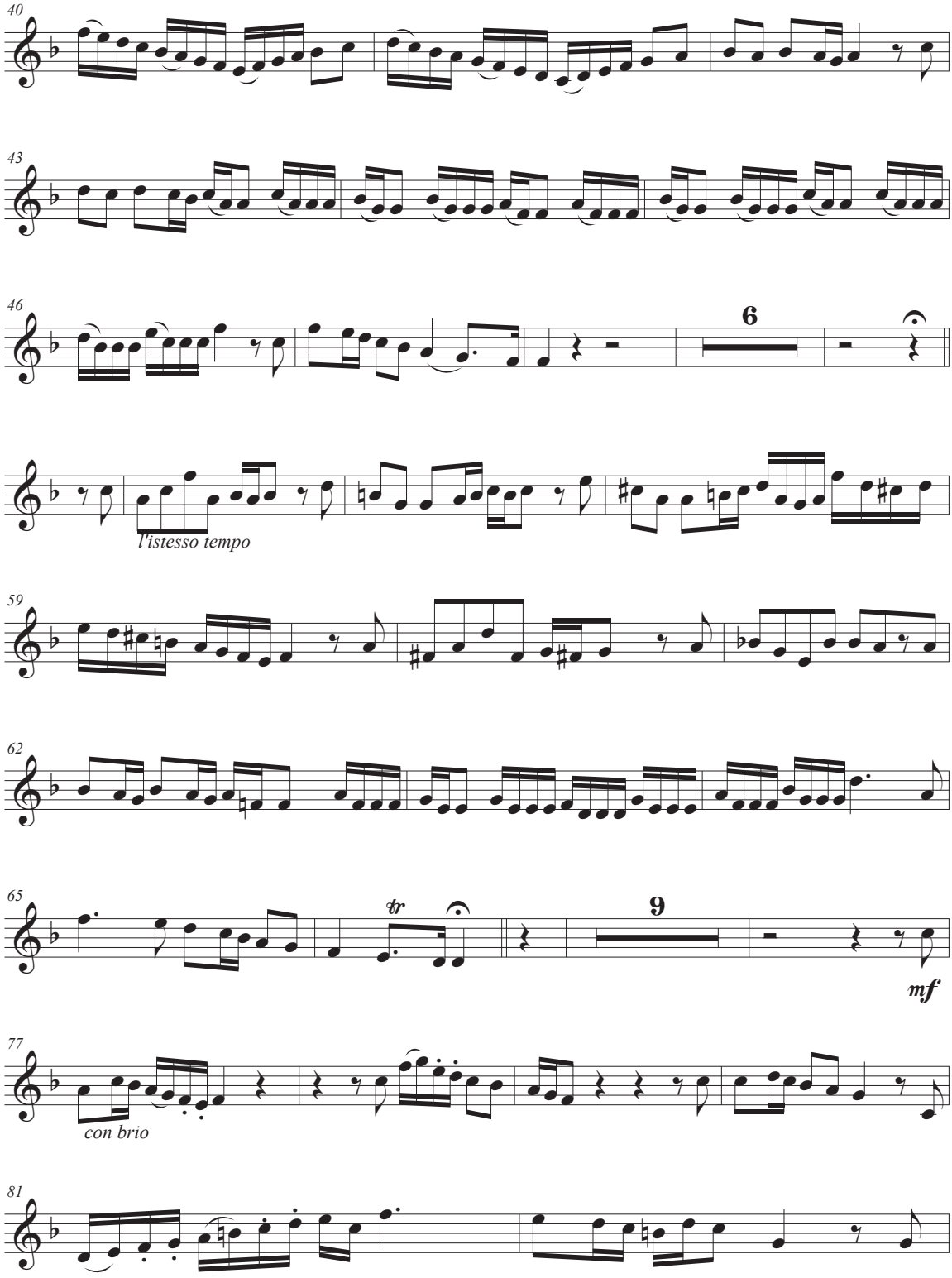
Nasconde l'usignol' in alti rami il nido

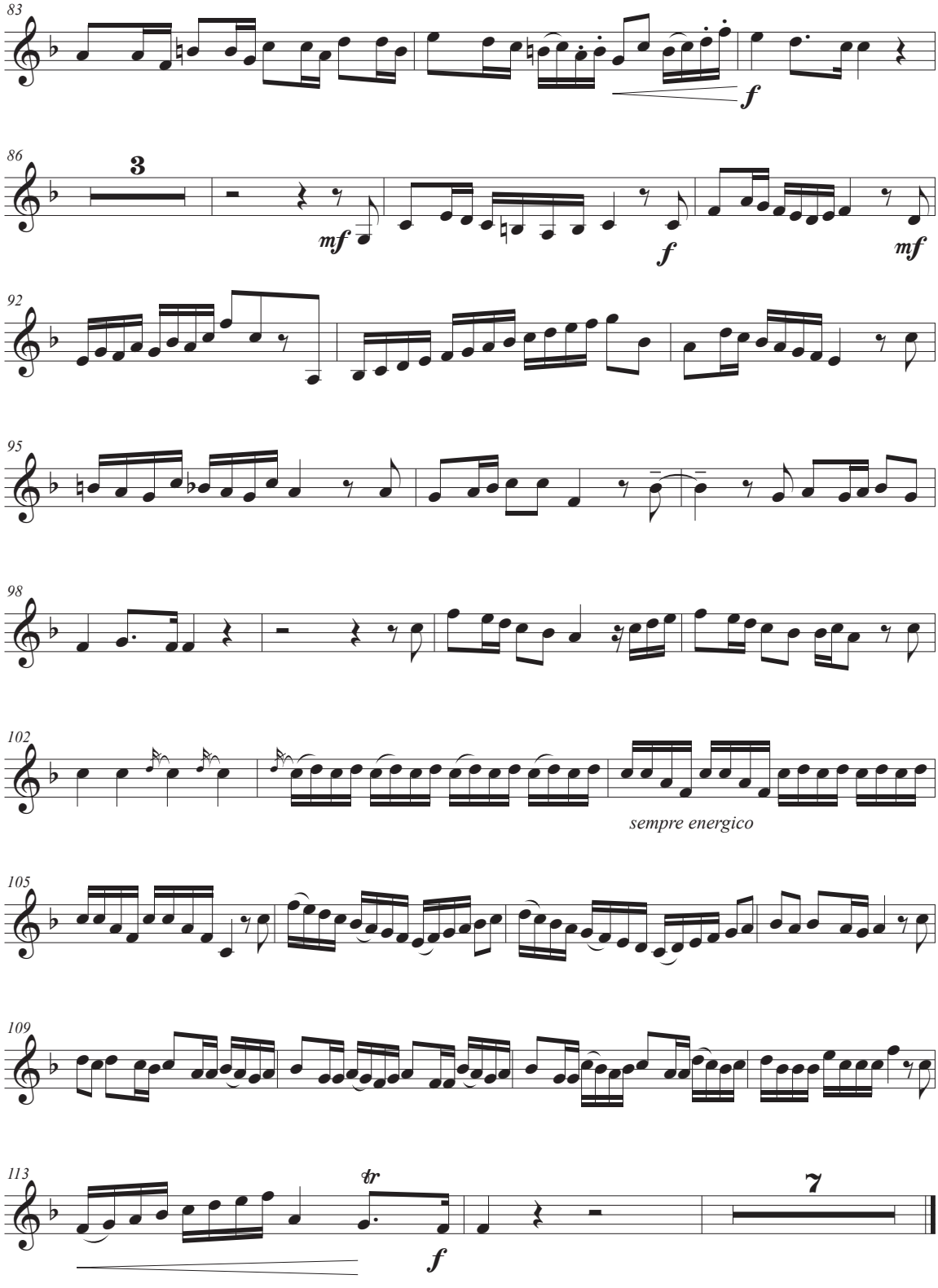
from the opera *Deidamia* (1741)

G. F. Handel

ed. S. D. Viejou



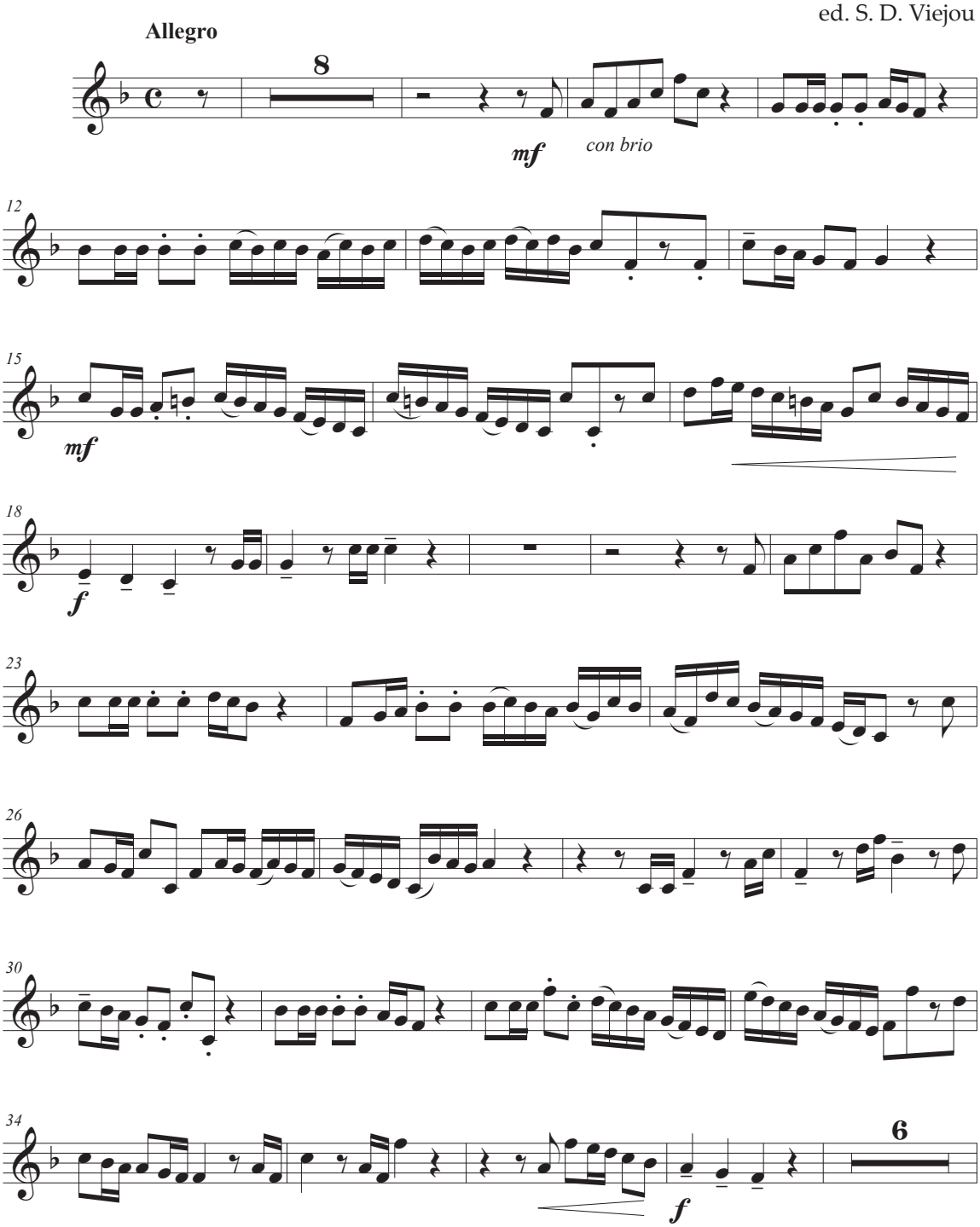

40
43
46
6
l'istesso tempo
59
62
65
tr
9
mf
77
con brio
81

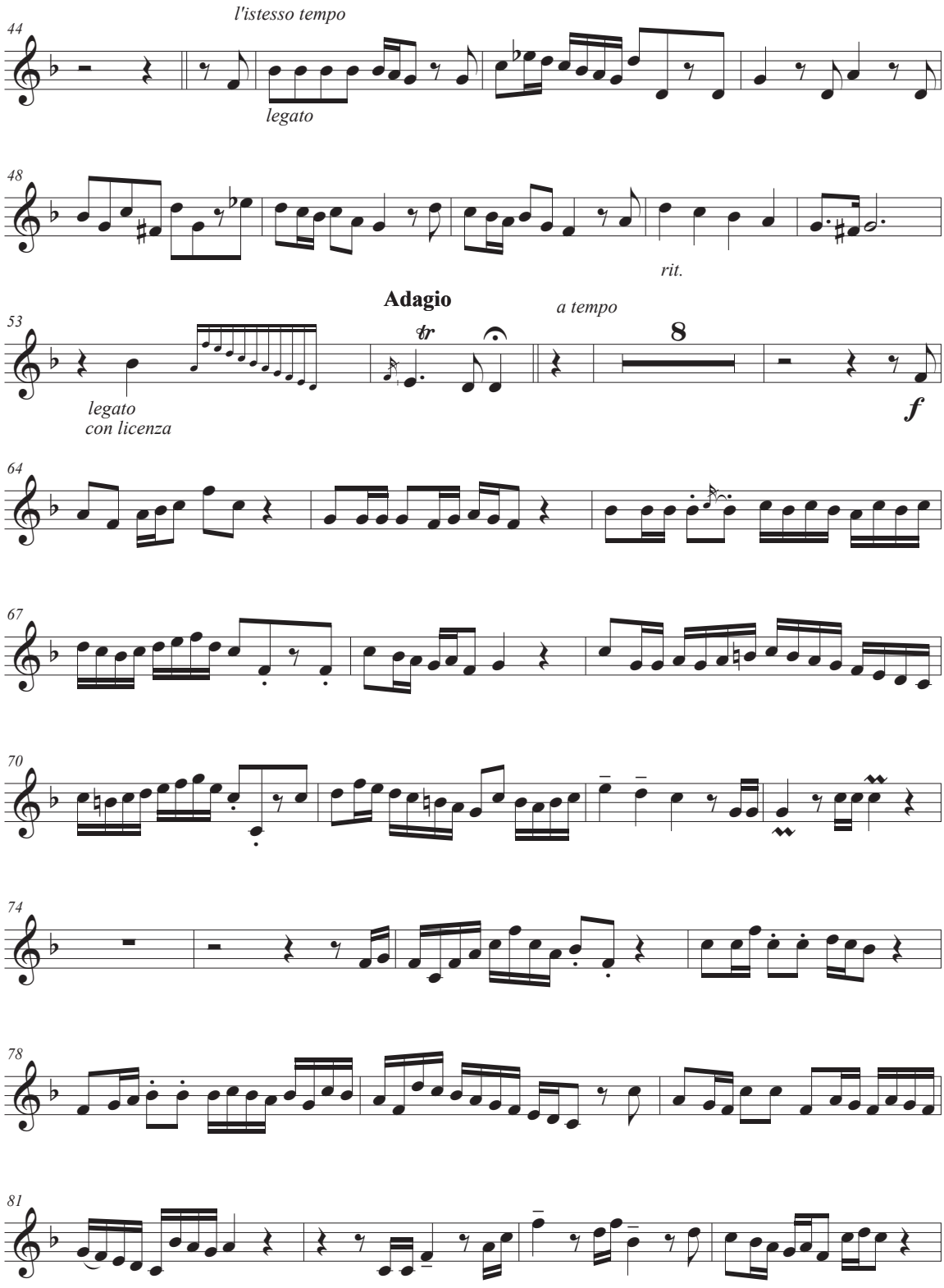

83
f
86
3
mf
f
mf
92
95
98
102
sempre energico
105
109
113
tr
f
7

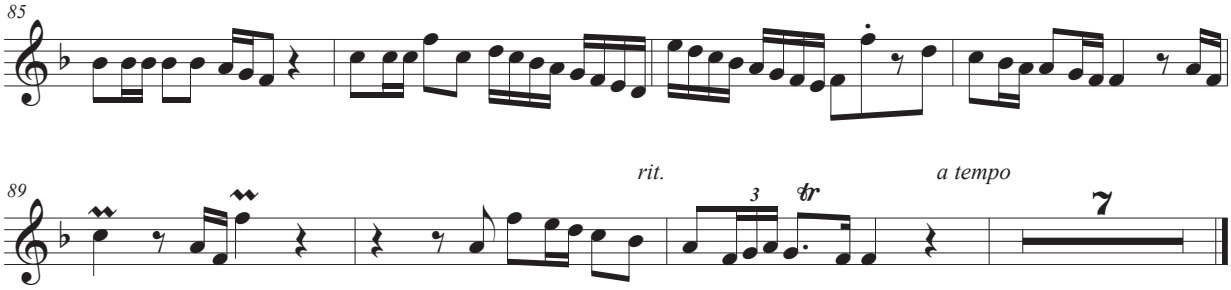
Ai Greci questa spada

from the opera *Deidamia* (1741)

G. F. Handel
ed. S. D. Viejou




l'istesso tempo
44
legato
48
rit.
Adagio
53
a tempo
8
legato
con licenza
f
64
67
70
74
78
81

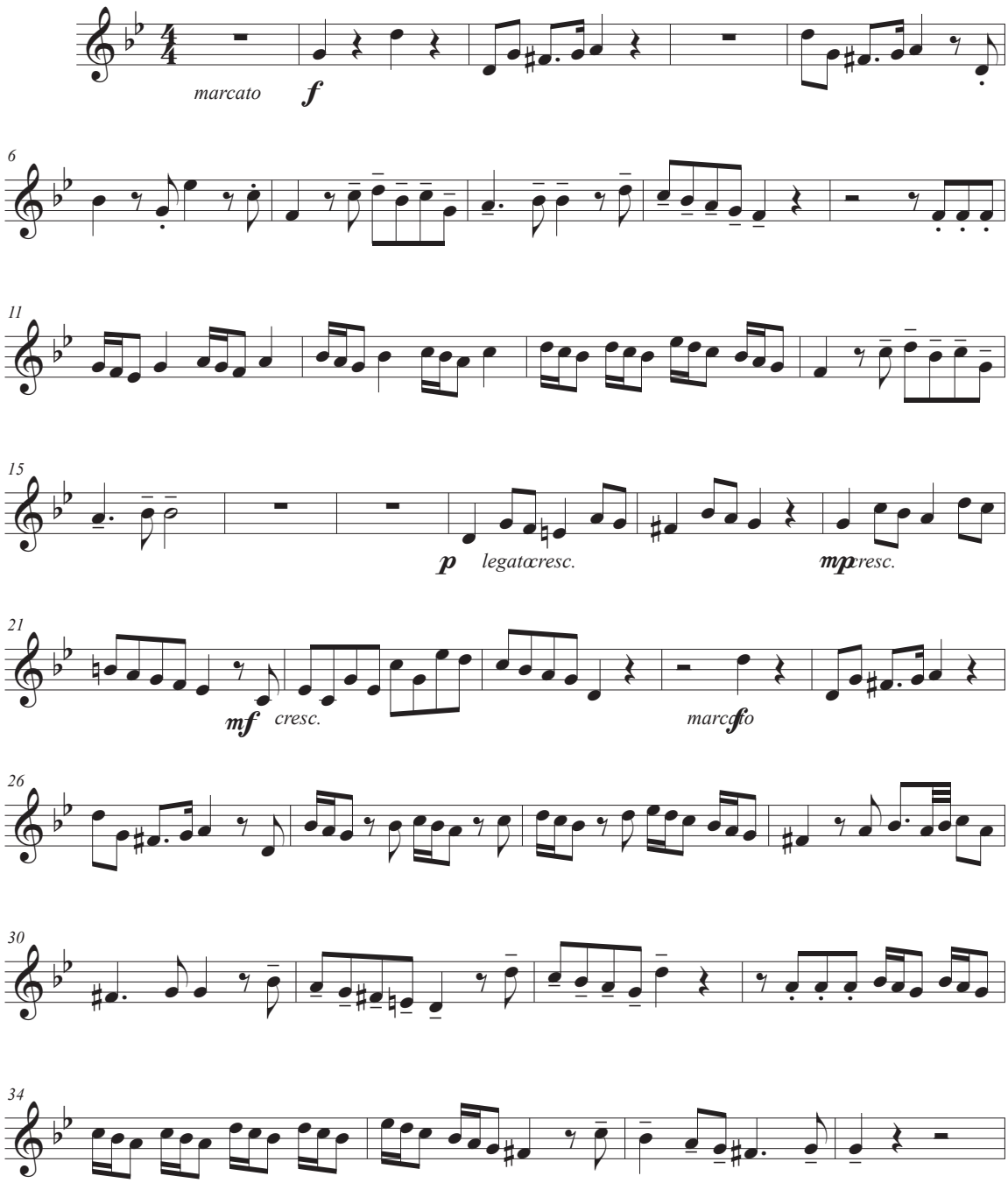

85
89
rit.
3
tr
a tempo
7

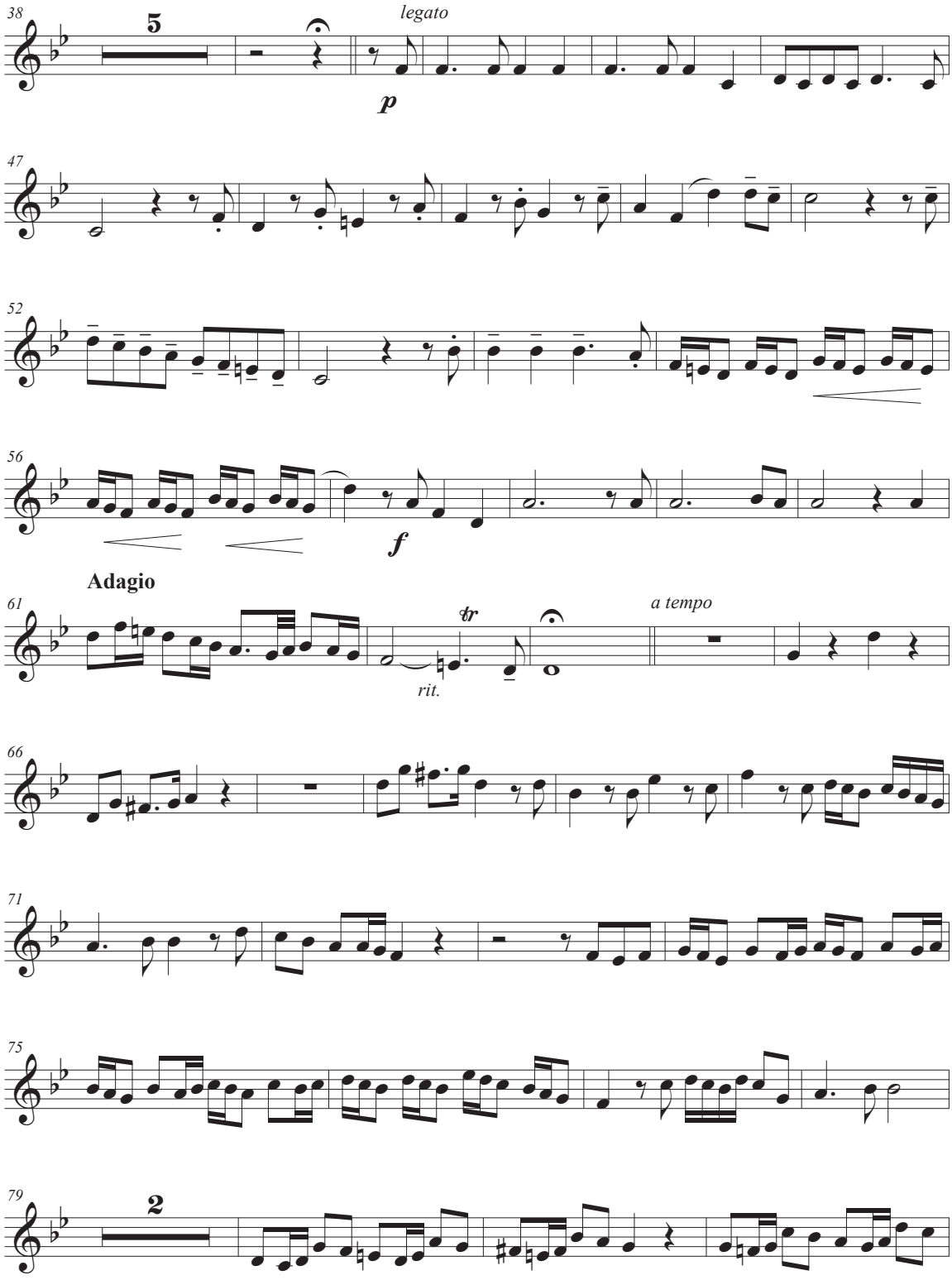
Hence, Hence, Iris Hence Away!

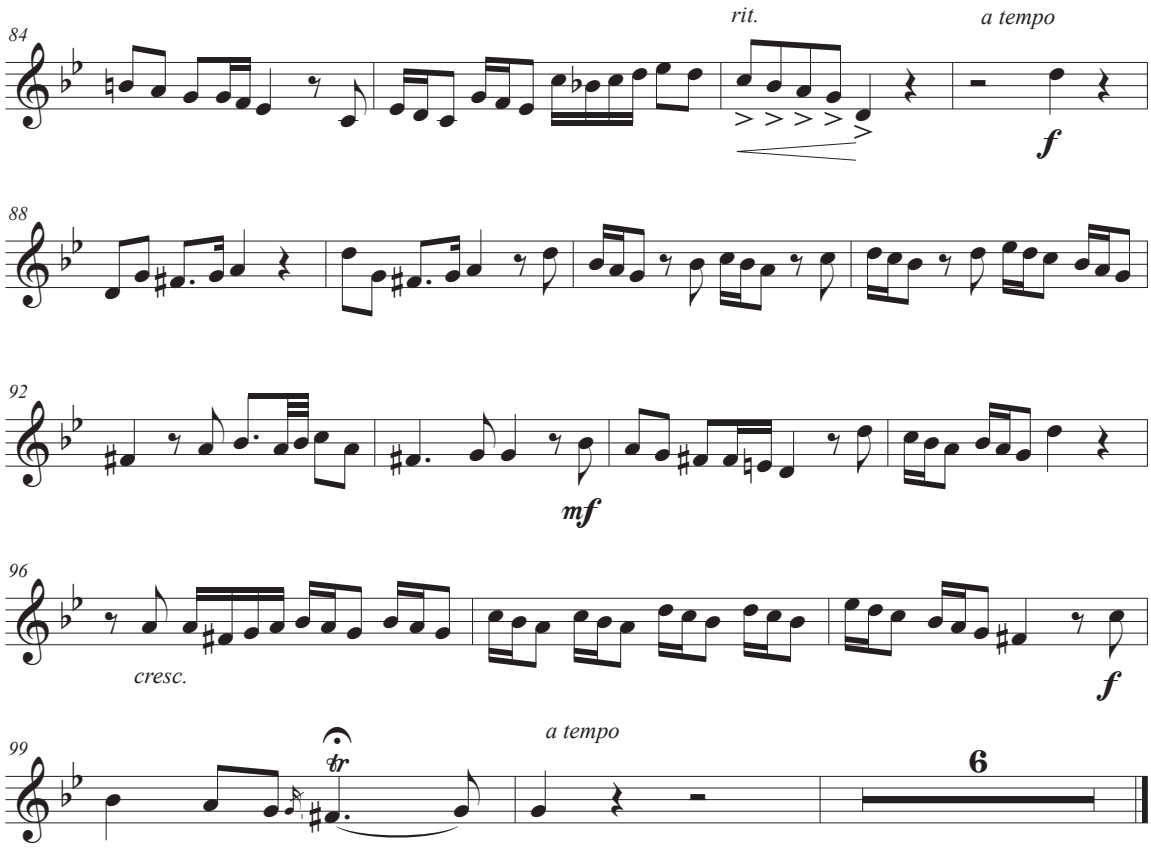
from the oratorio *Semele* (1743)

G. F. Handel
ed. S. D. Viejou

Allegro



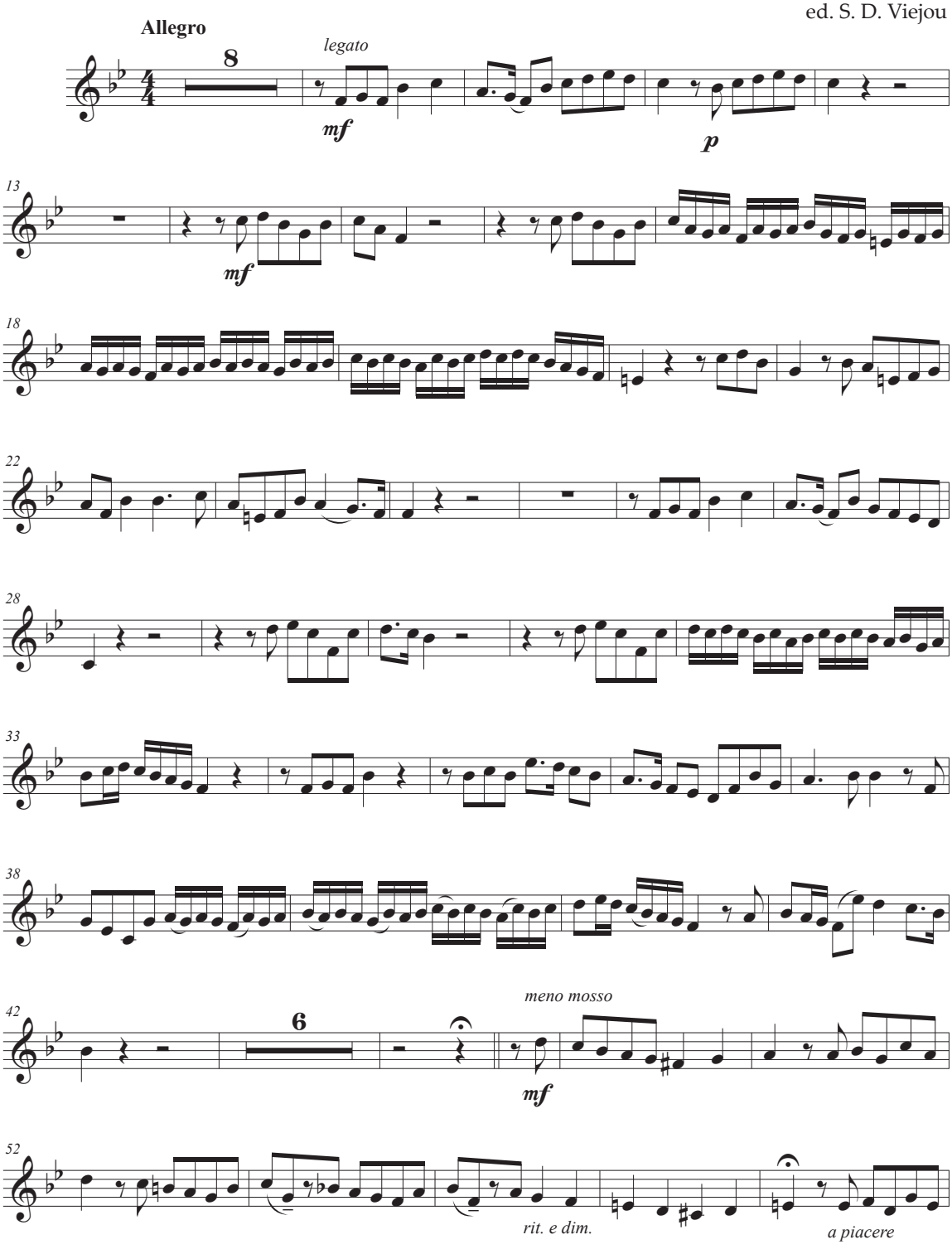

38
5
legato
p
47
52
56
f
Adagio
61
tr
rit.
a tempo
66
71
75
79
2


84
rit.
a tempo
f
88
92
mf
96
cresc.
f
99
tr
a tempo
6

I Must with Speed Amuse Her

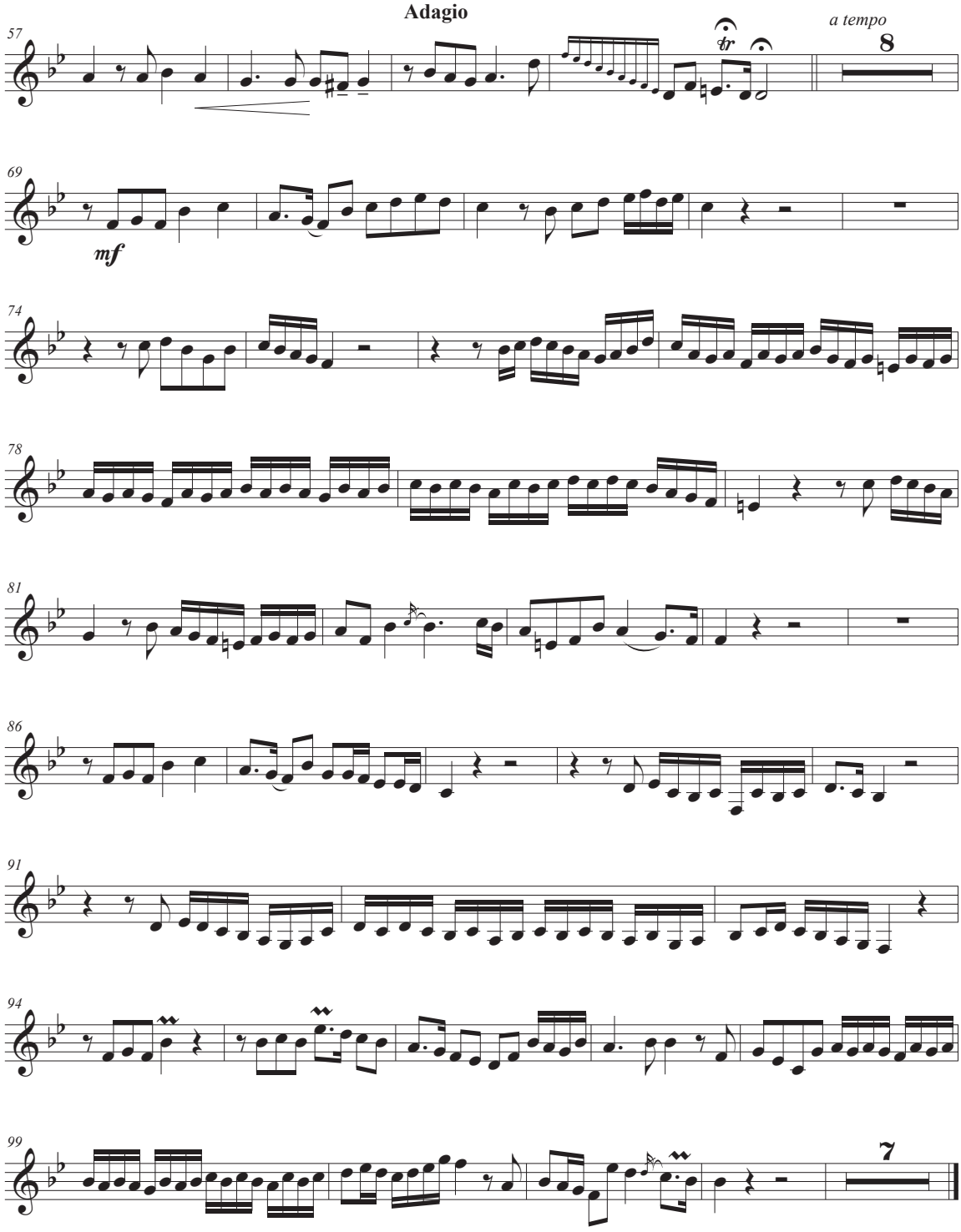
from the oratorio *Semele* (1743)

G. F. Handel
ed. S. D. Viejou



I Must with Speed Amuse Her

Adagio

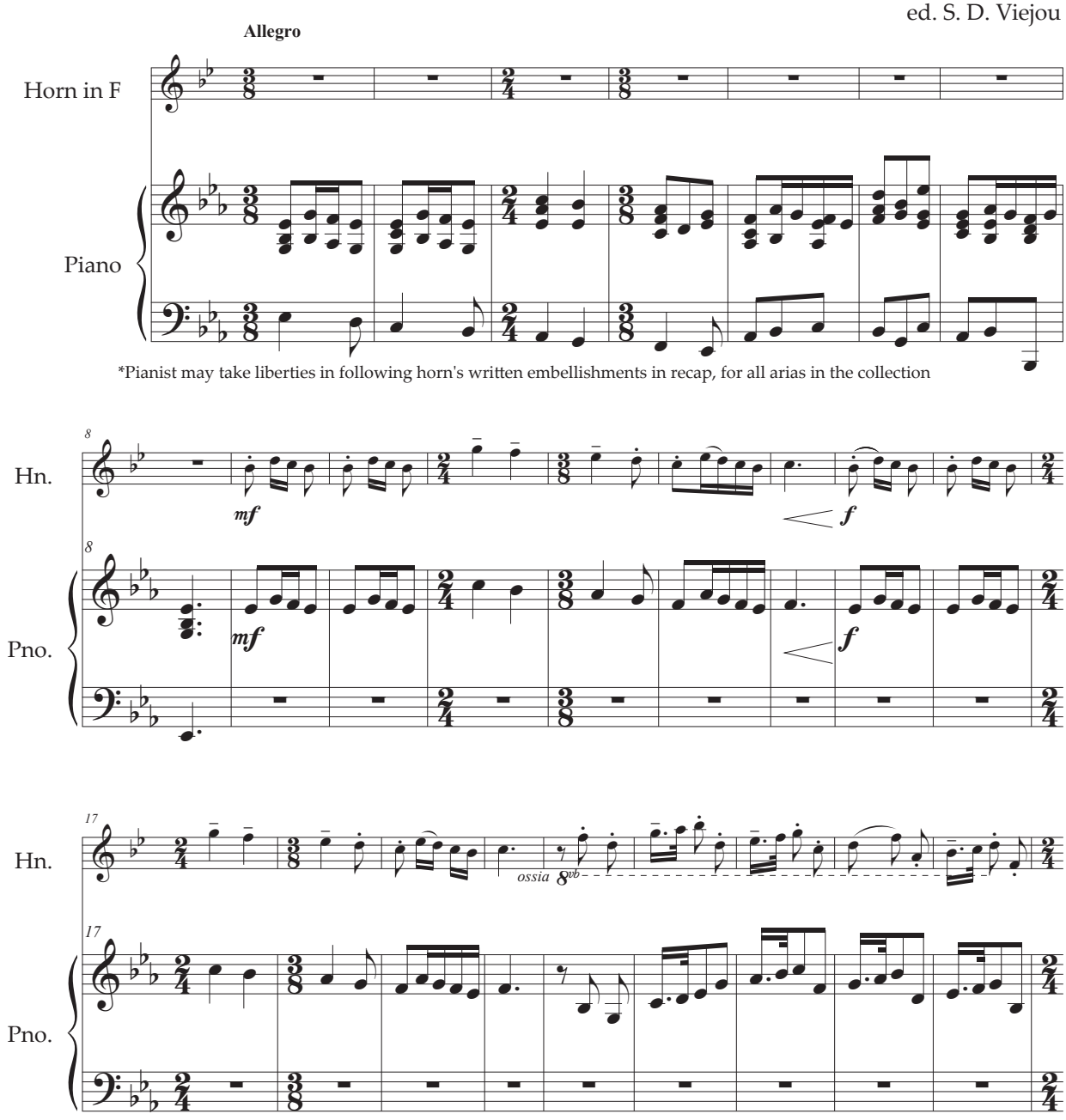


Bel piacere e godere fido amor

from the opera *Agrippina* (1709)

G. F. Handel

ed. S. D. Viejou



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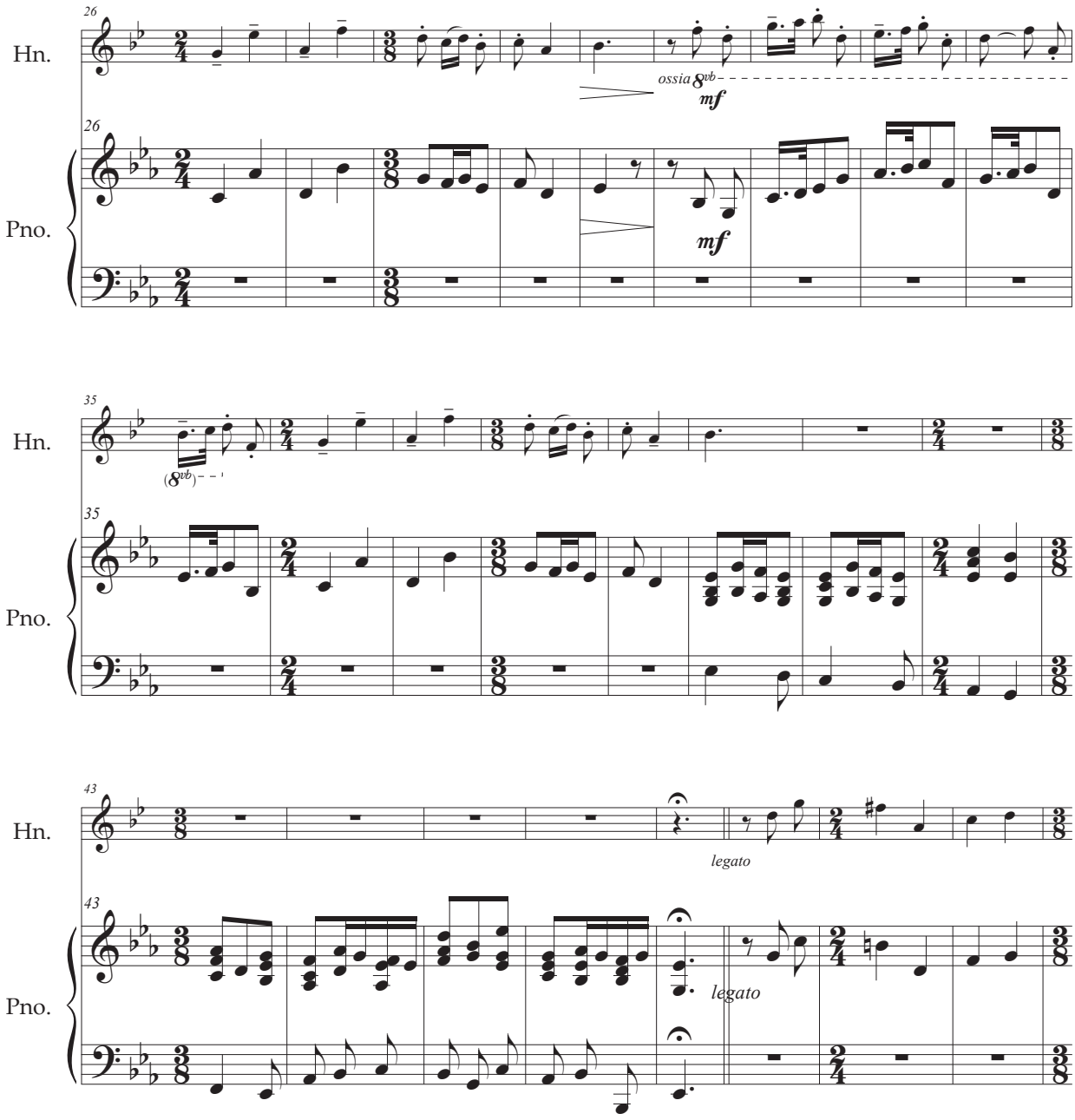
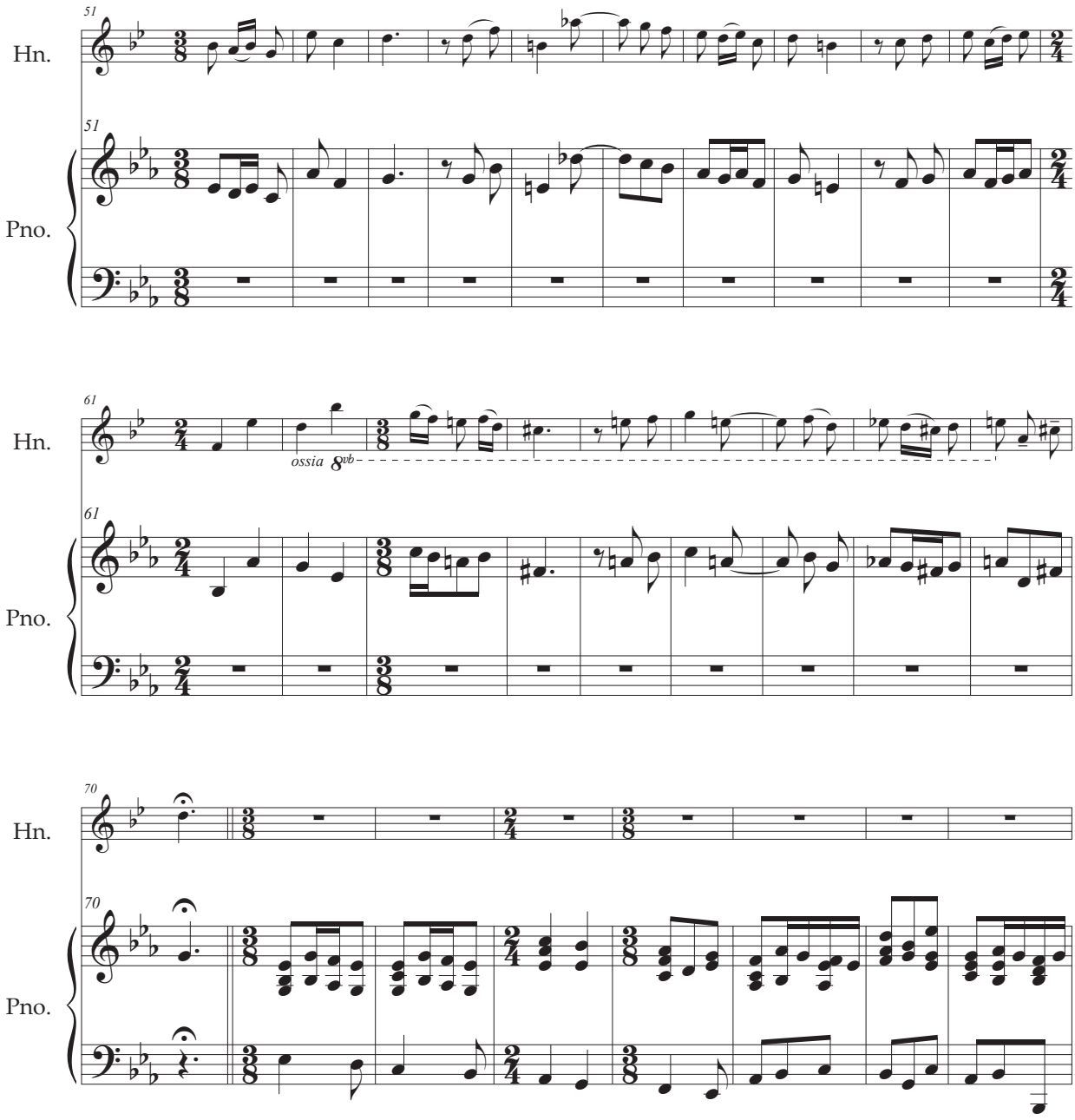
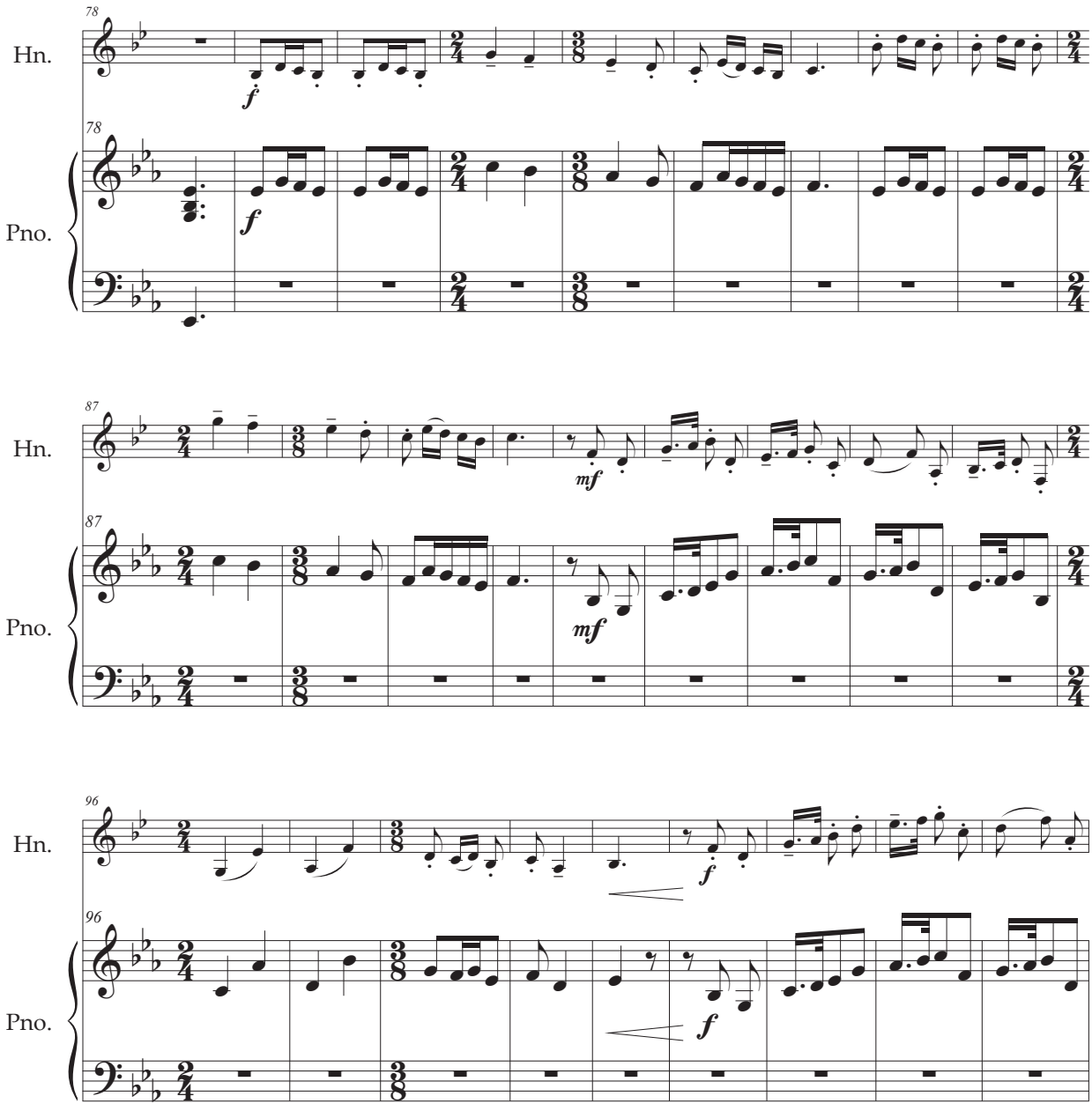
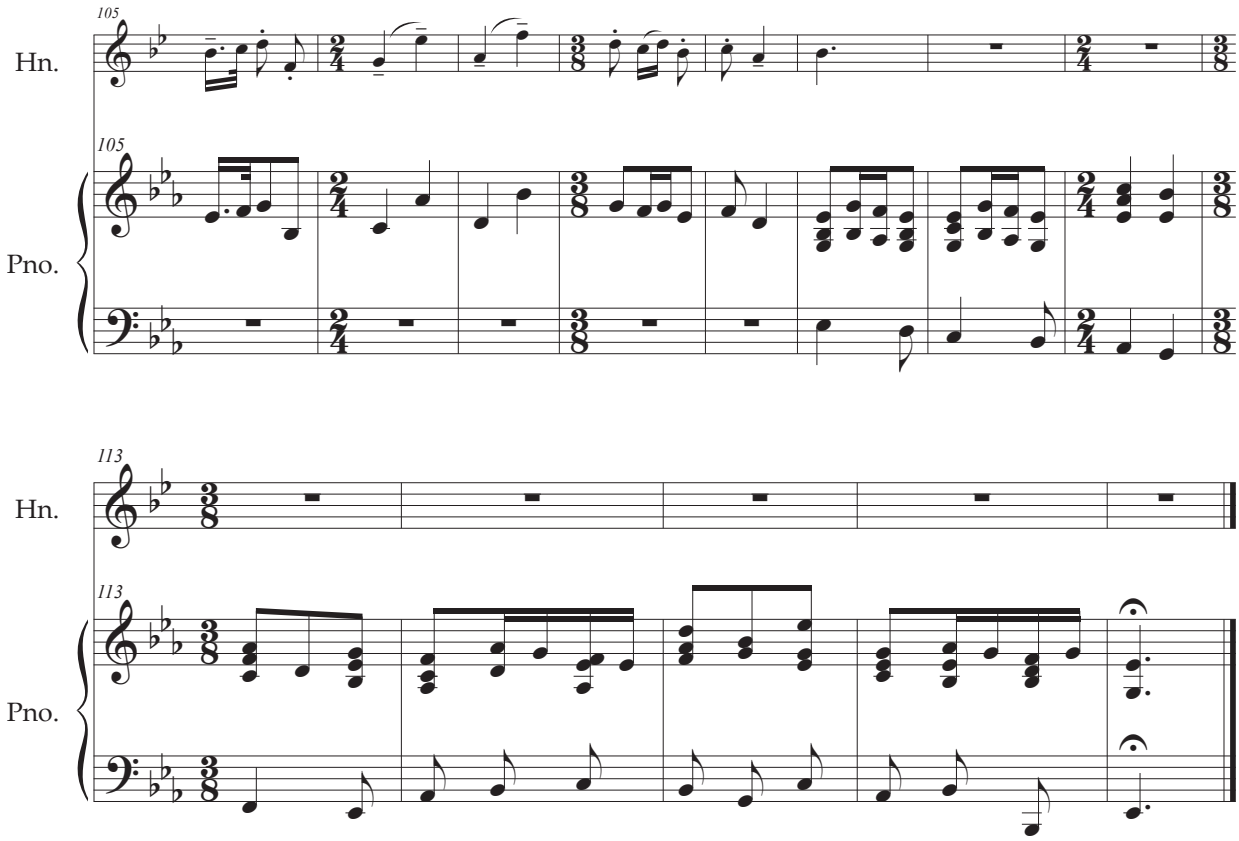

26
Hn.
ossia 8vb
mf
26
Pno.
mf
35
Hn.
(8vb)
35
Pno.
43
Hn.
legato
43
Pno.
legato


51
Hn.
51
Pno.
61
Hn.
ossia 8vb
61
Pno.
70
Hn.
70
Pno.


78
Hn.
78
Pno.
87
Hn.
87
Pno.
96
Hn.
96
Pno.

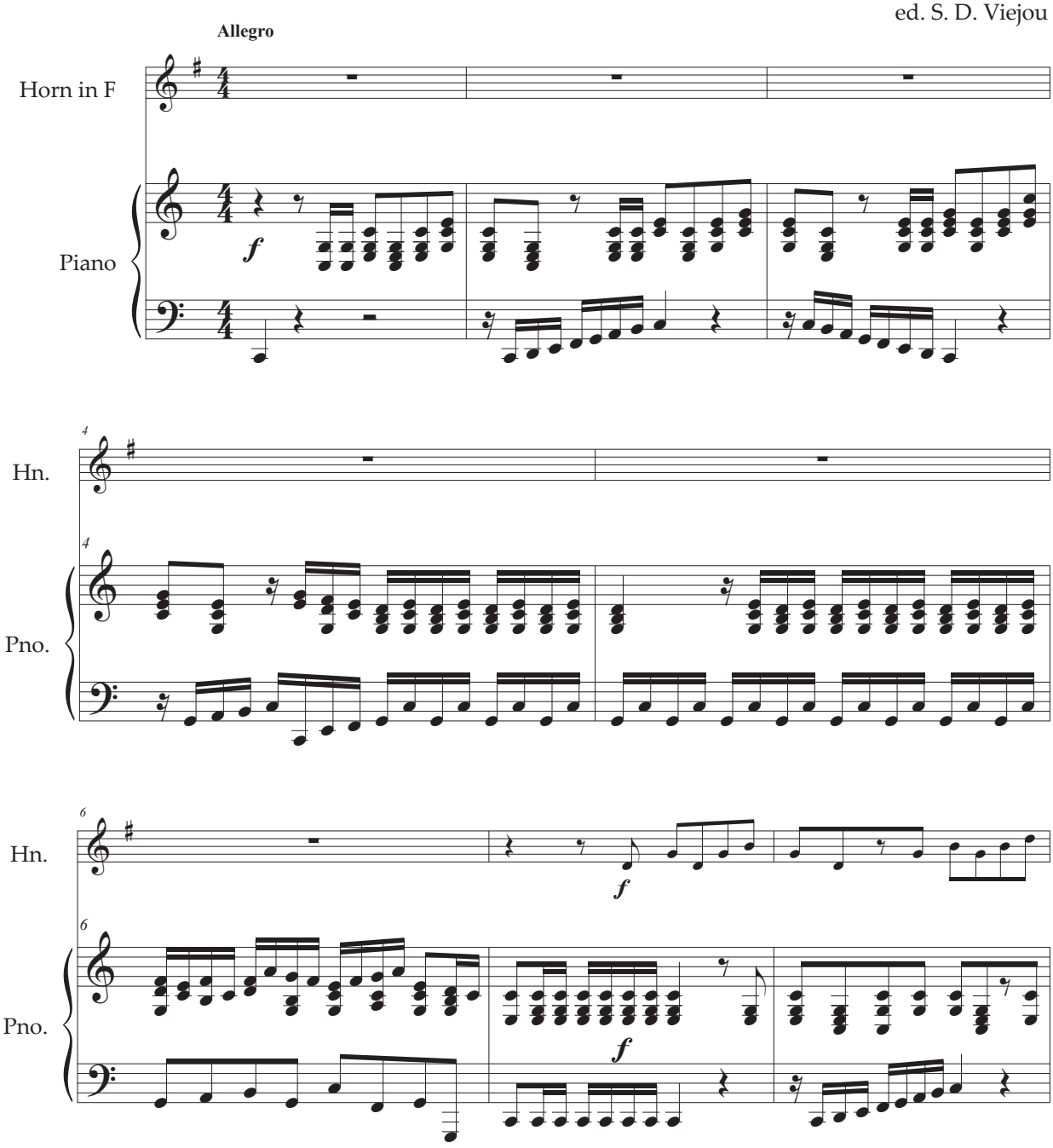

105
Hn.
105
Pno.
113
Hn.
113
Pno.

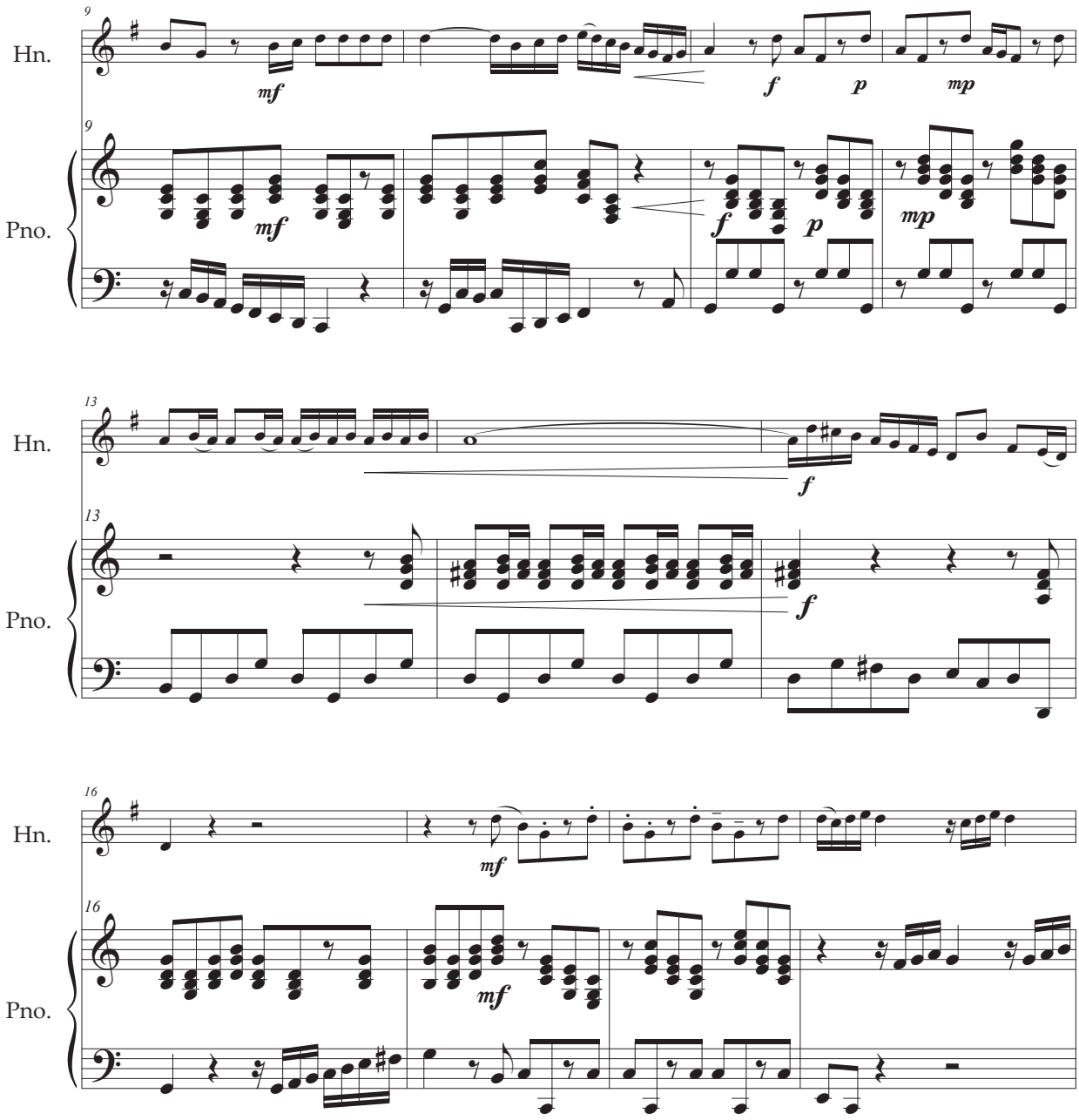
Abbruggio, avampo e fremo

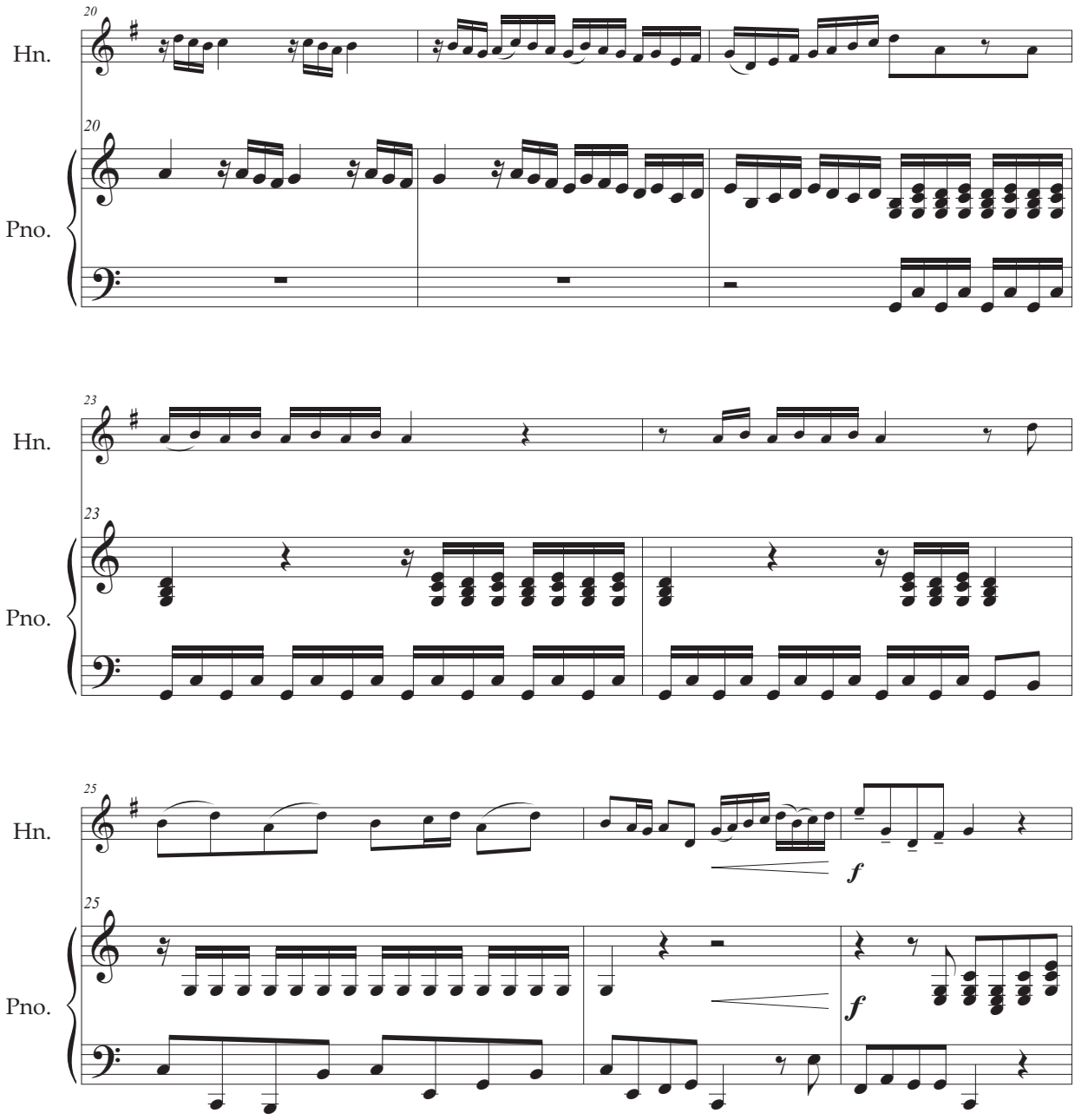
from the opera *Rinaldo* (1711)

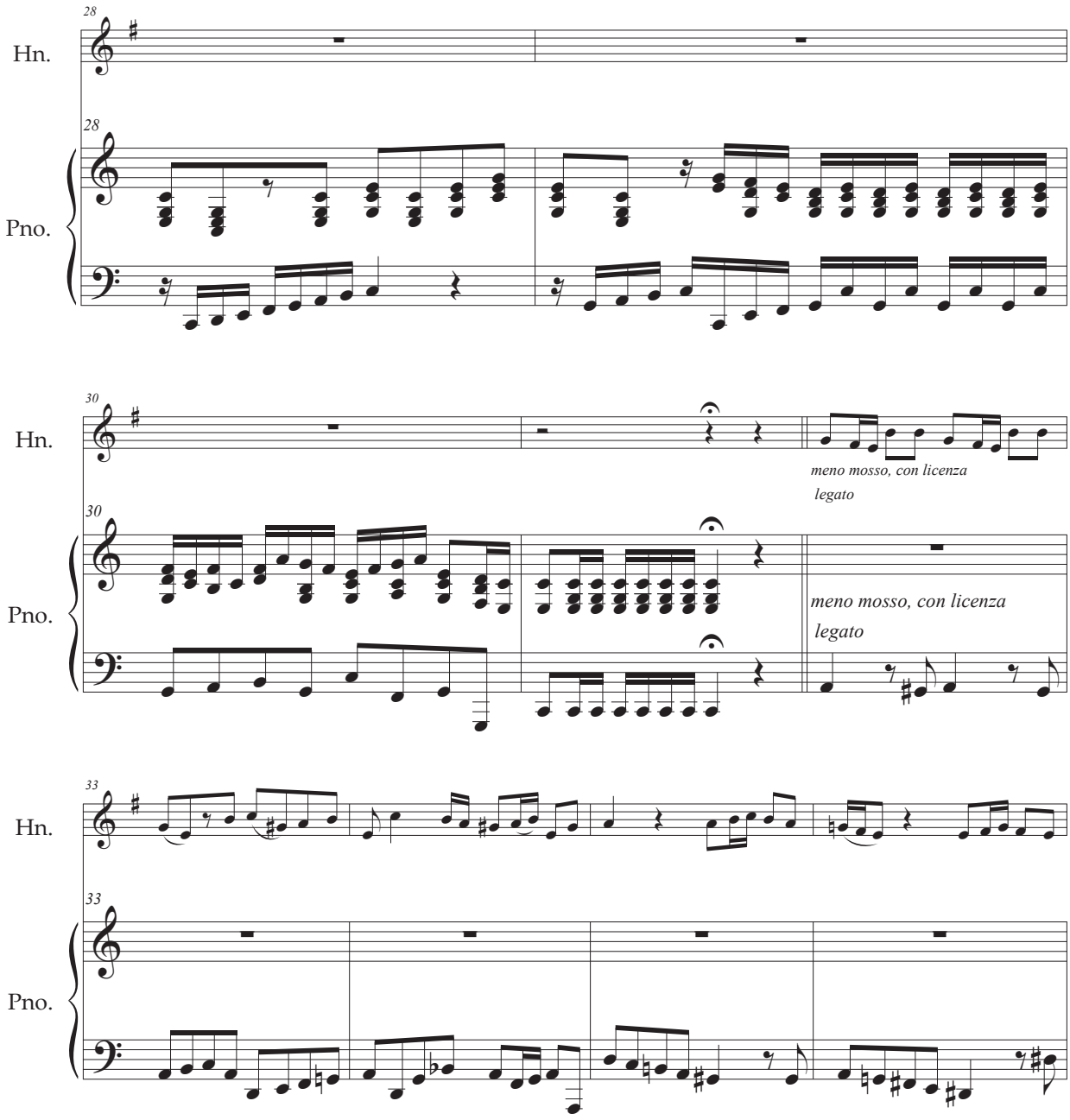
G. F. Handel

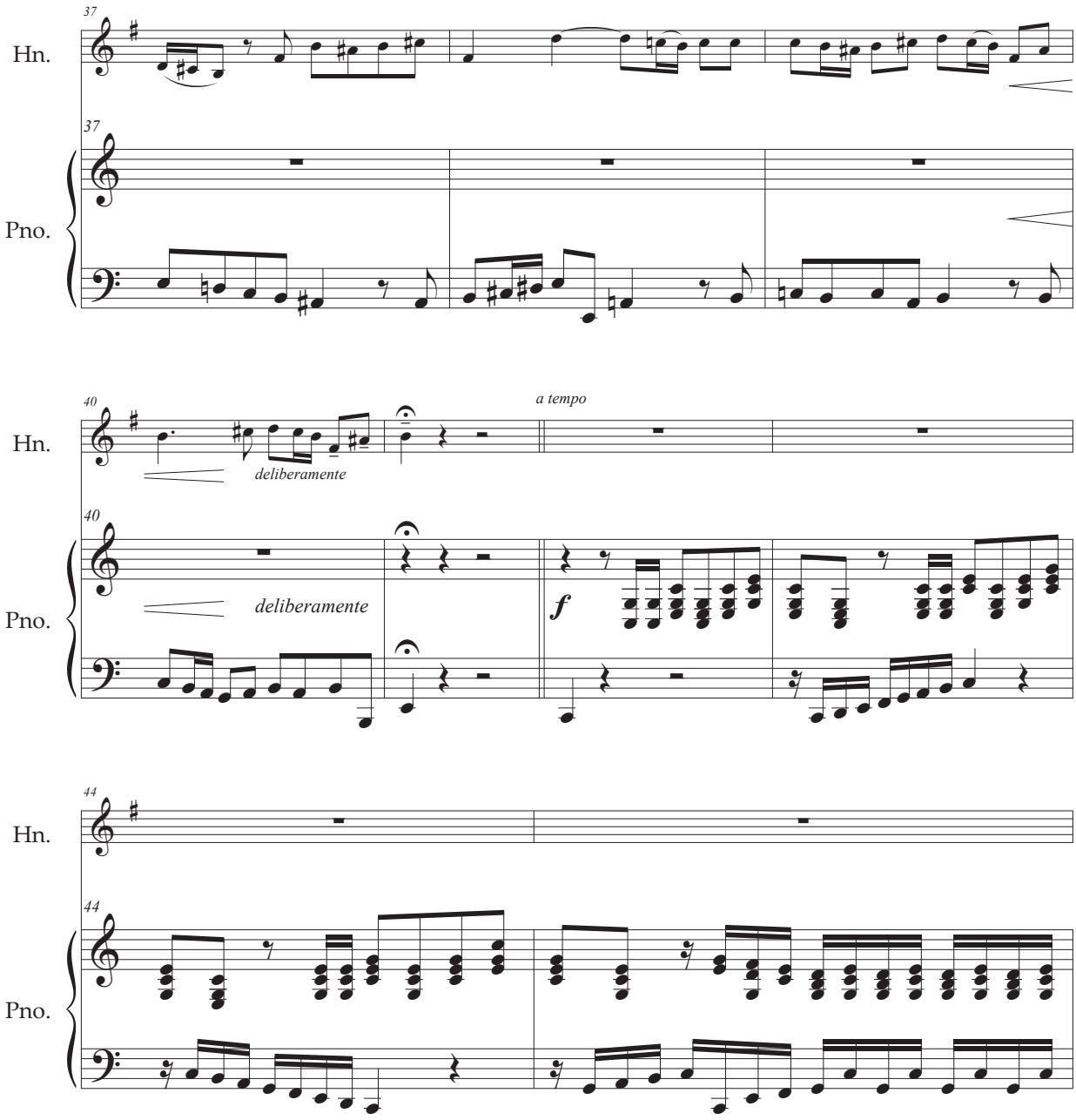
ed. S. D. Viejou

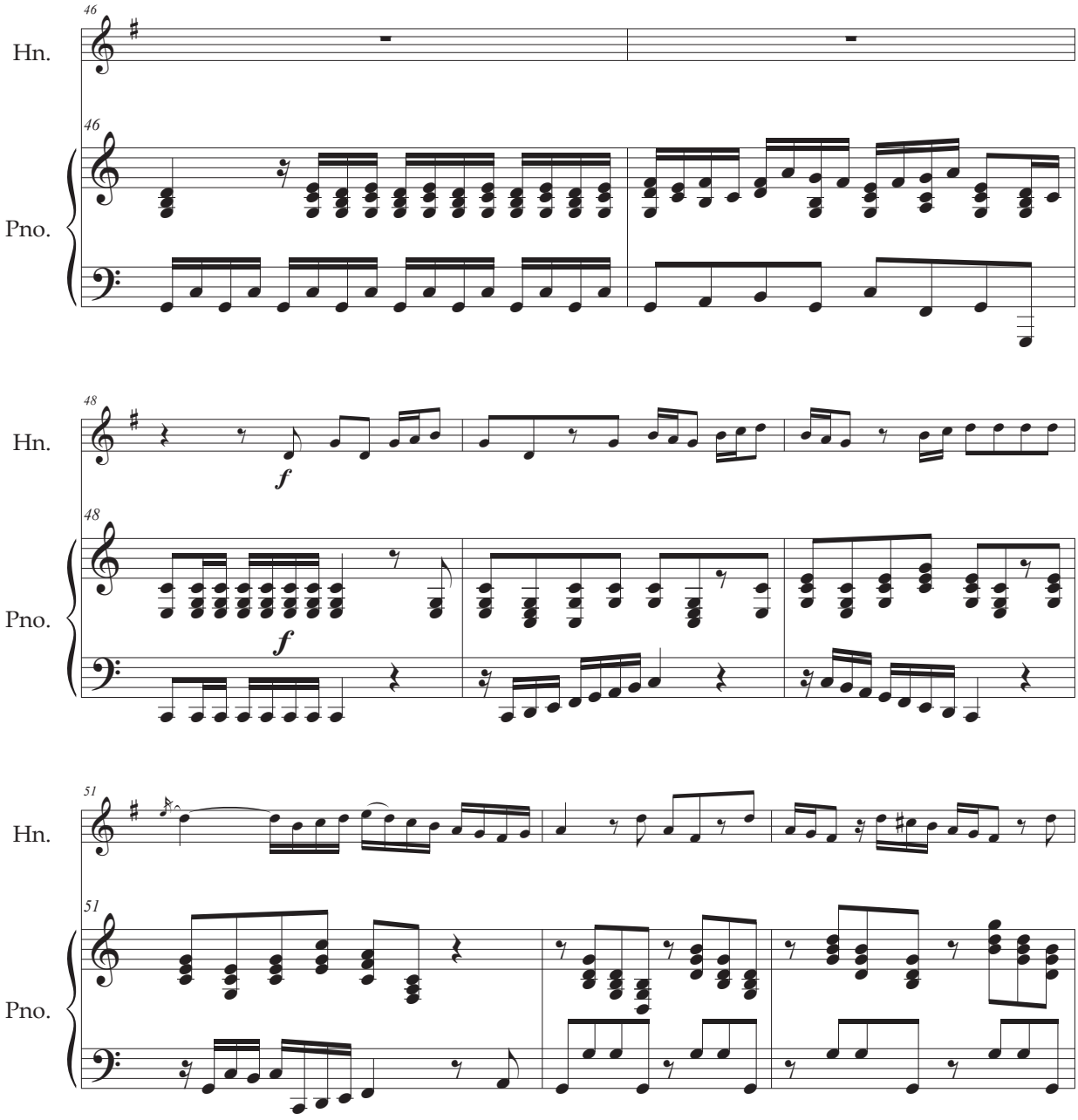


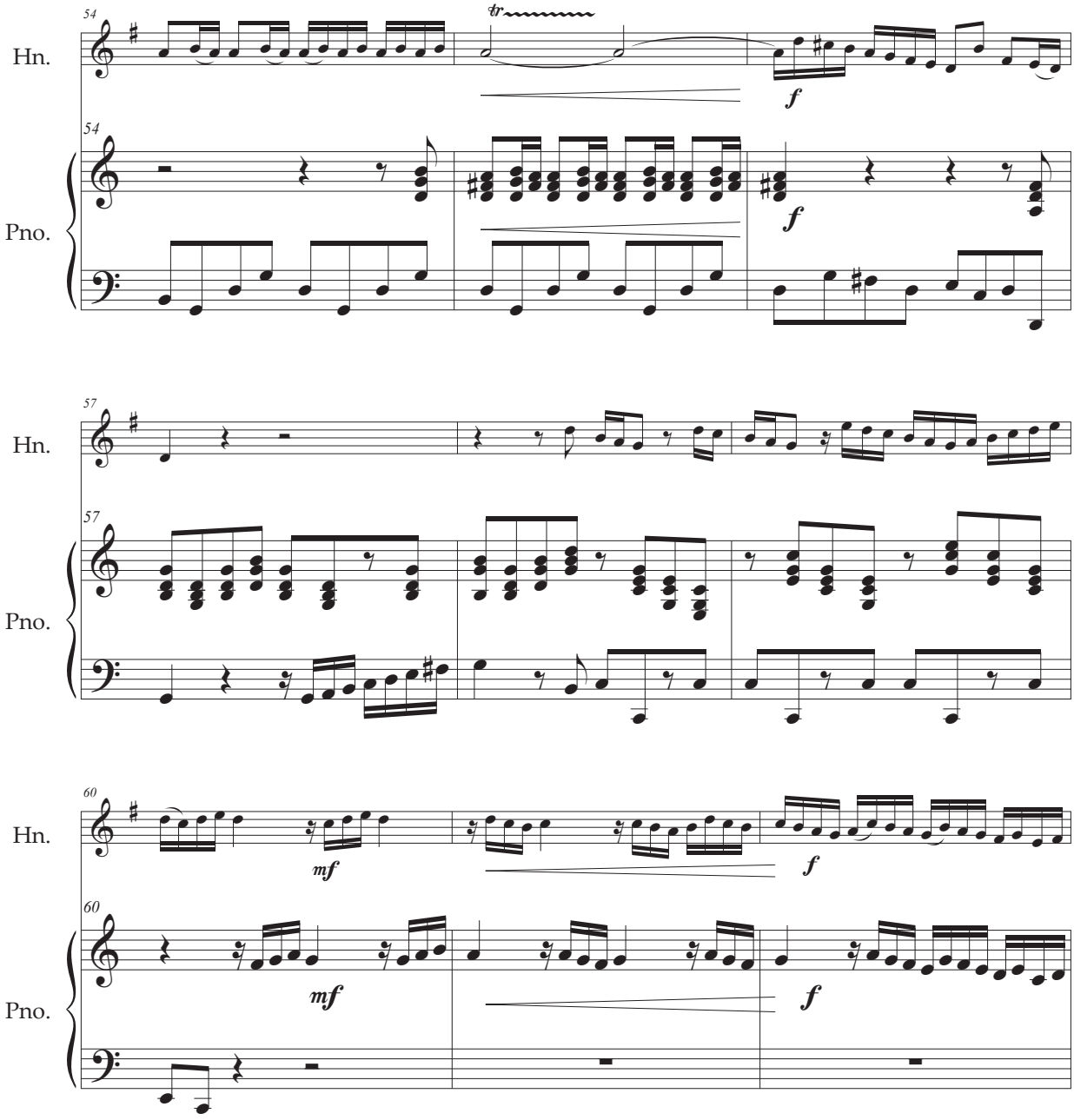

9
Hn.
mf
f
p
mp
9
Pno.
mf
f
p
mp
13
Hn.
f
13
Pno.
f
16
Hn.
mf
16
Pno.
mf

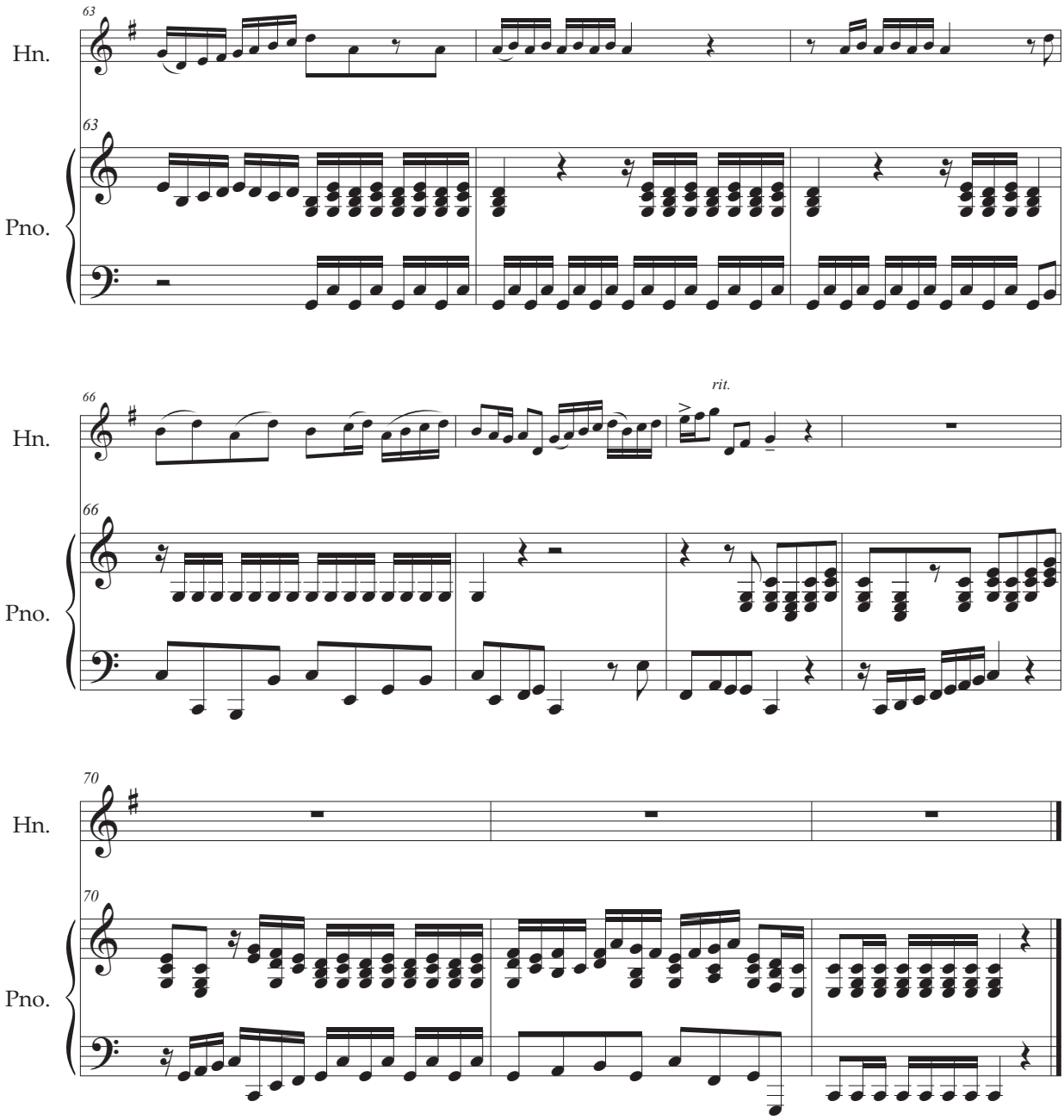

20
Hn.
20
Pno.
23
Hn.
23
Pno.
25
Hn.
f
25
Pno.
f


28
Hn.
28
Pno.
30
Hn.
meno mosso, con licenza
legato
30
Pno.
meno mosso, con licenza
legato
33
Hn.
33
Pno.


37
Hn.
37
Pno.
40
Hn.
deliberamente
a tempo
40
Pno.
deliberamente
f
44
Hn.
44
Pno.


46
Hn.
46
Pno.
48
Hn.
f
48
Pno.
f
51
Hn.
51
Pno.


54
Hn.
tr
f
54
Pno.
f
57
Hn.
57
Pno.
60
Hn.
mf
f
60
Pno.
mf
f

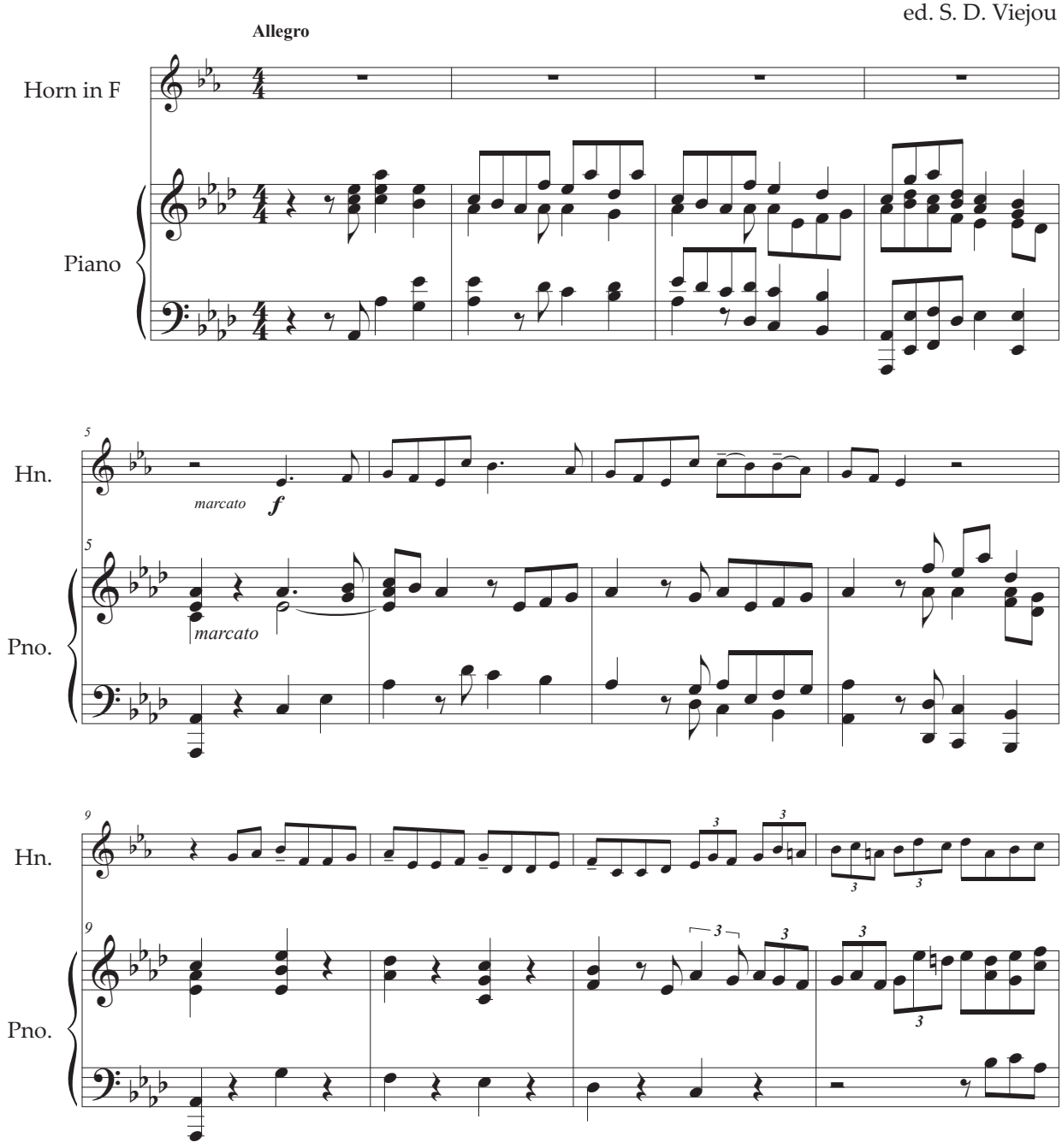

63
Hn.
63
Pno.
66
Hn.
rit.
66
Pno.
70
Hn.
70
Pno.

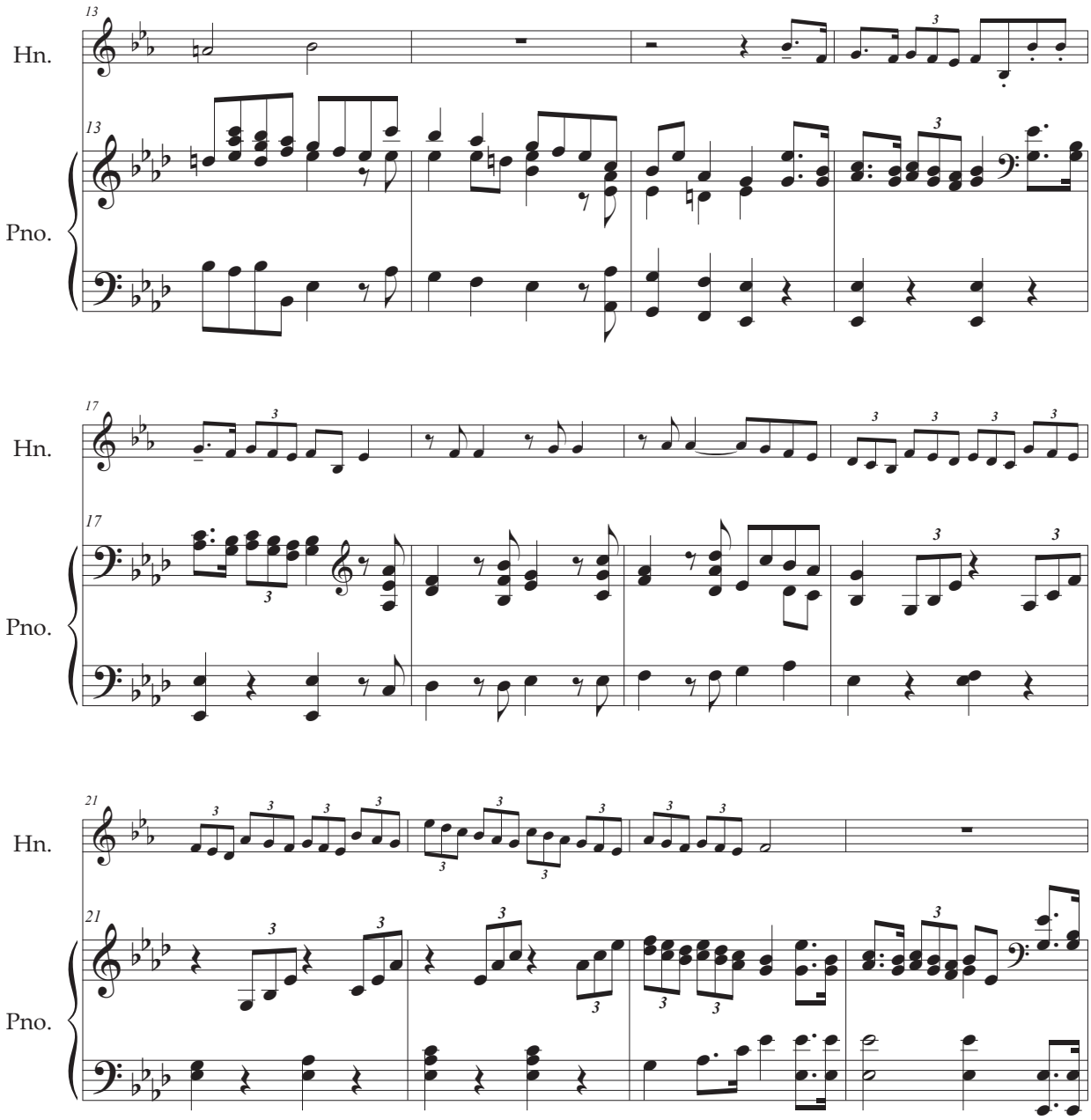
Vo'far guerra, e vincer voglio

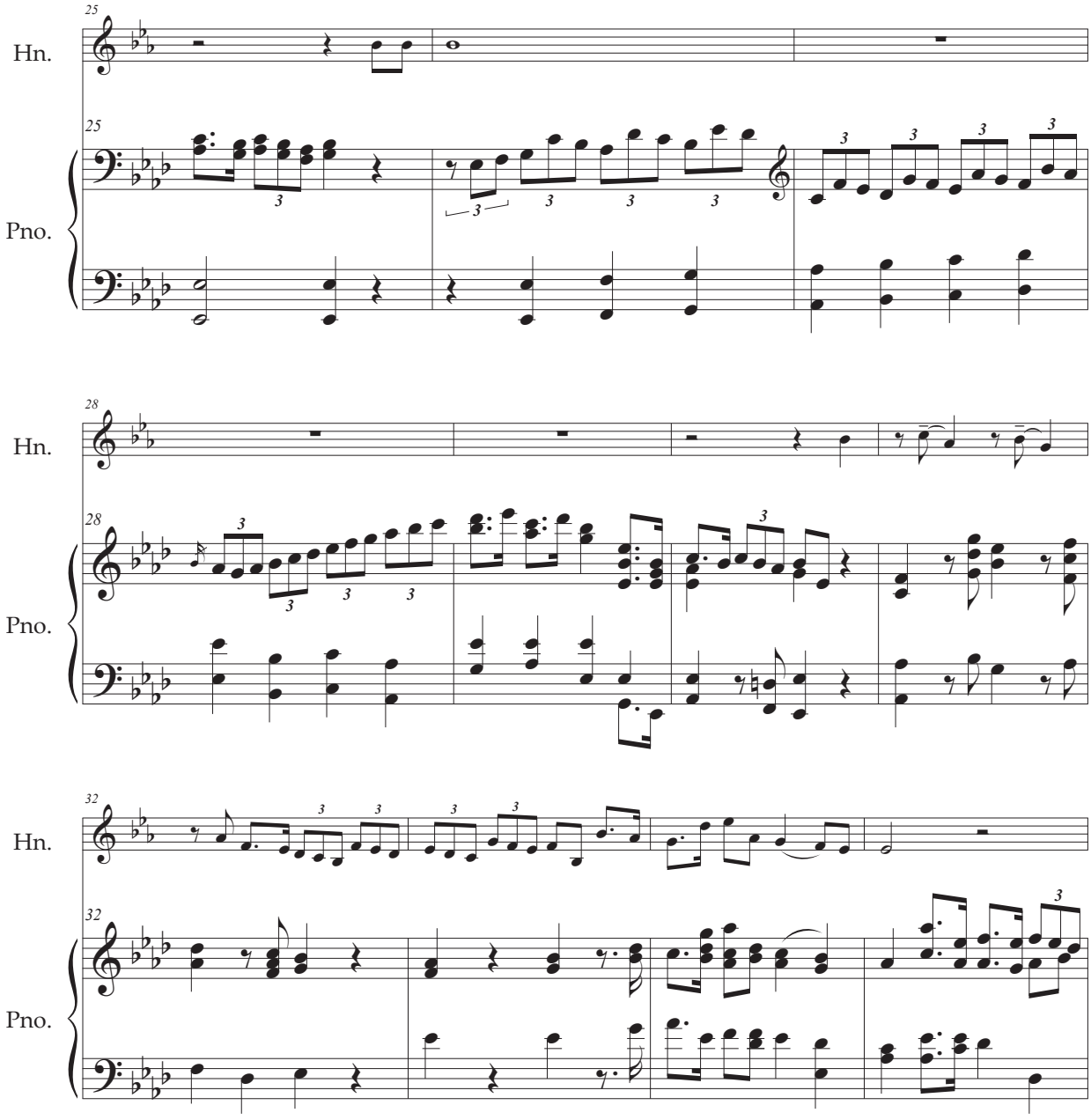
from the opera *Rinaldo* (1711)

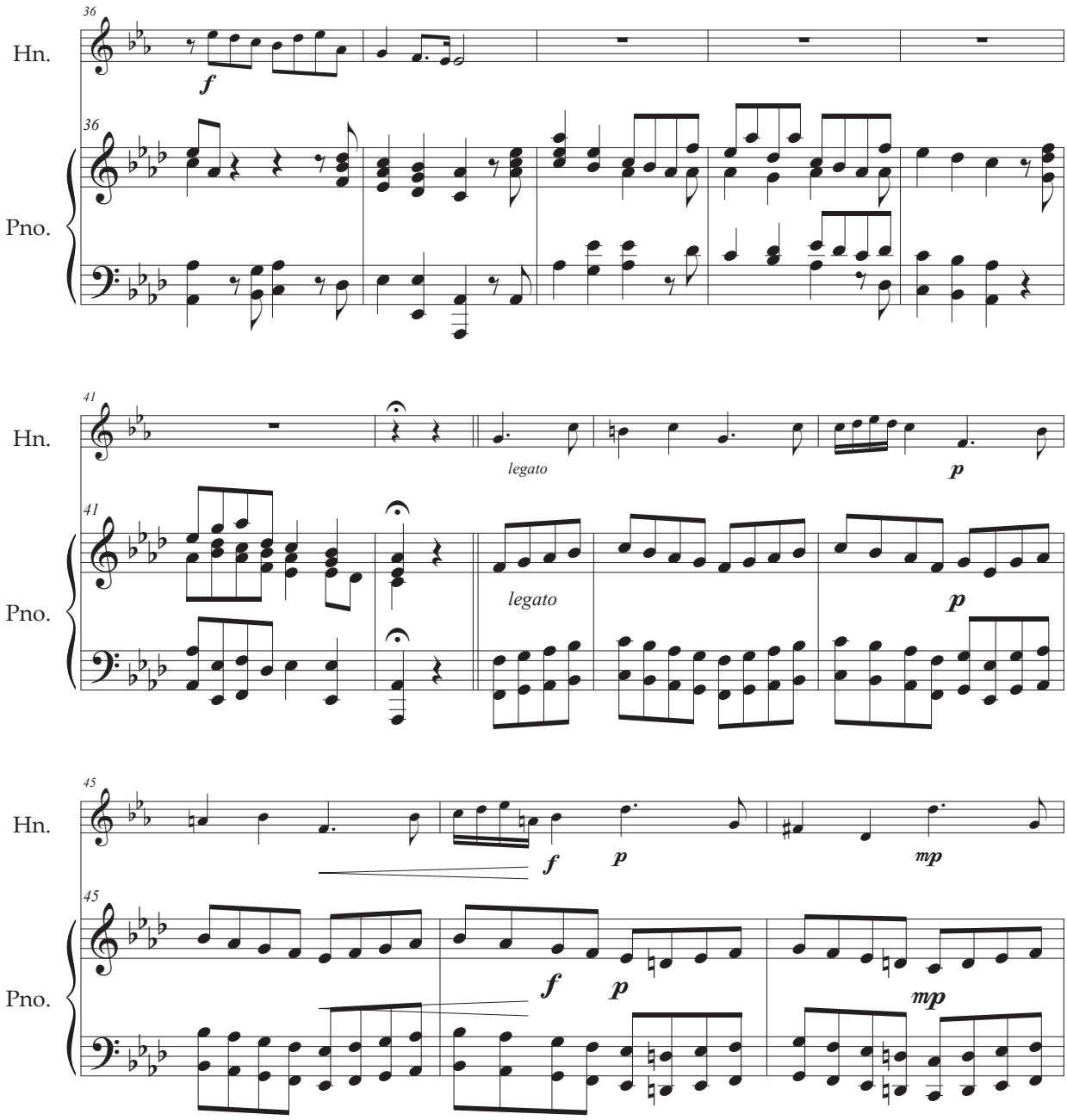
G. F. Handel

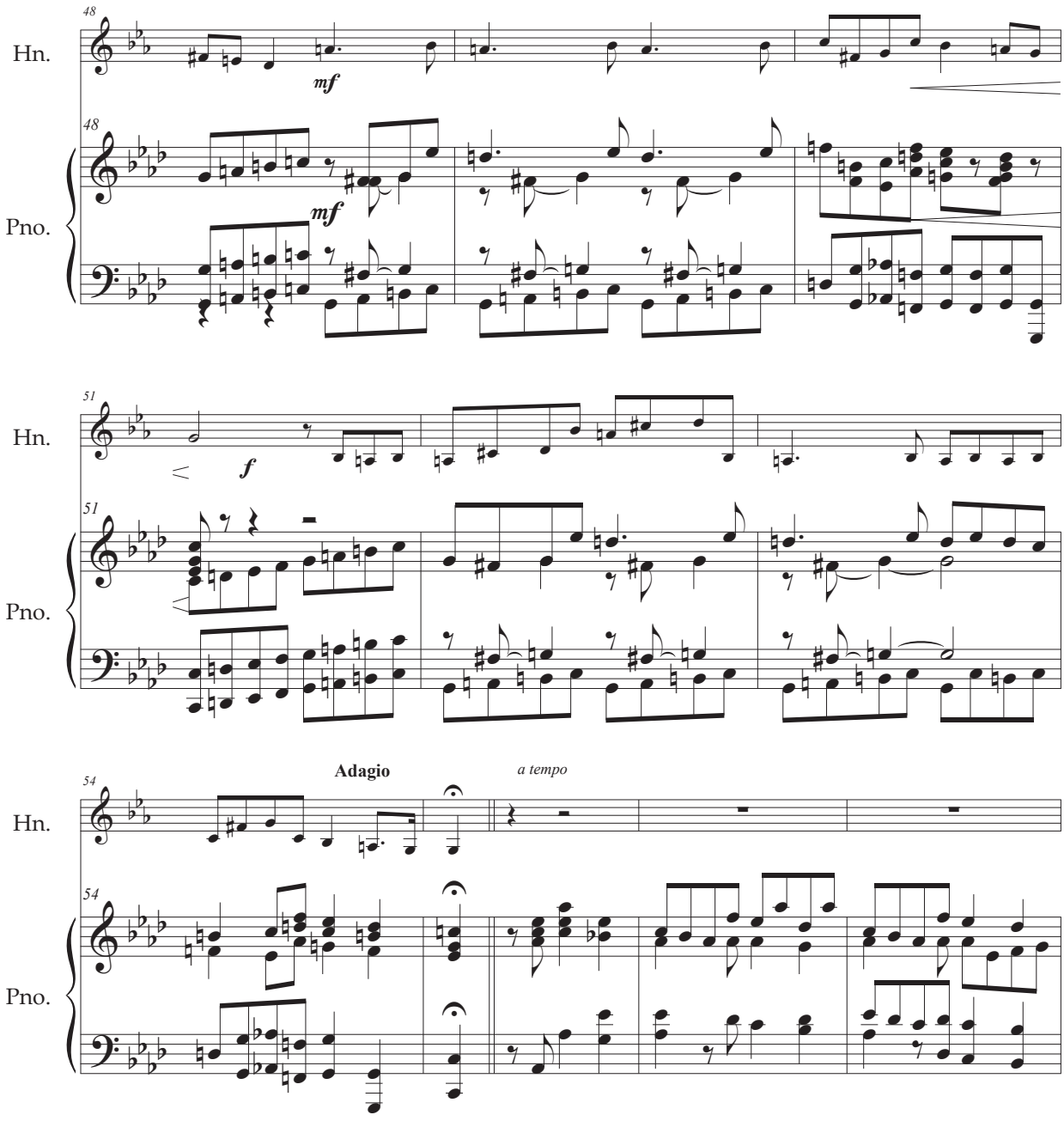
ed. S. D. Viejou

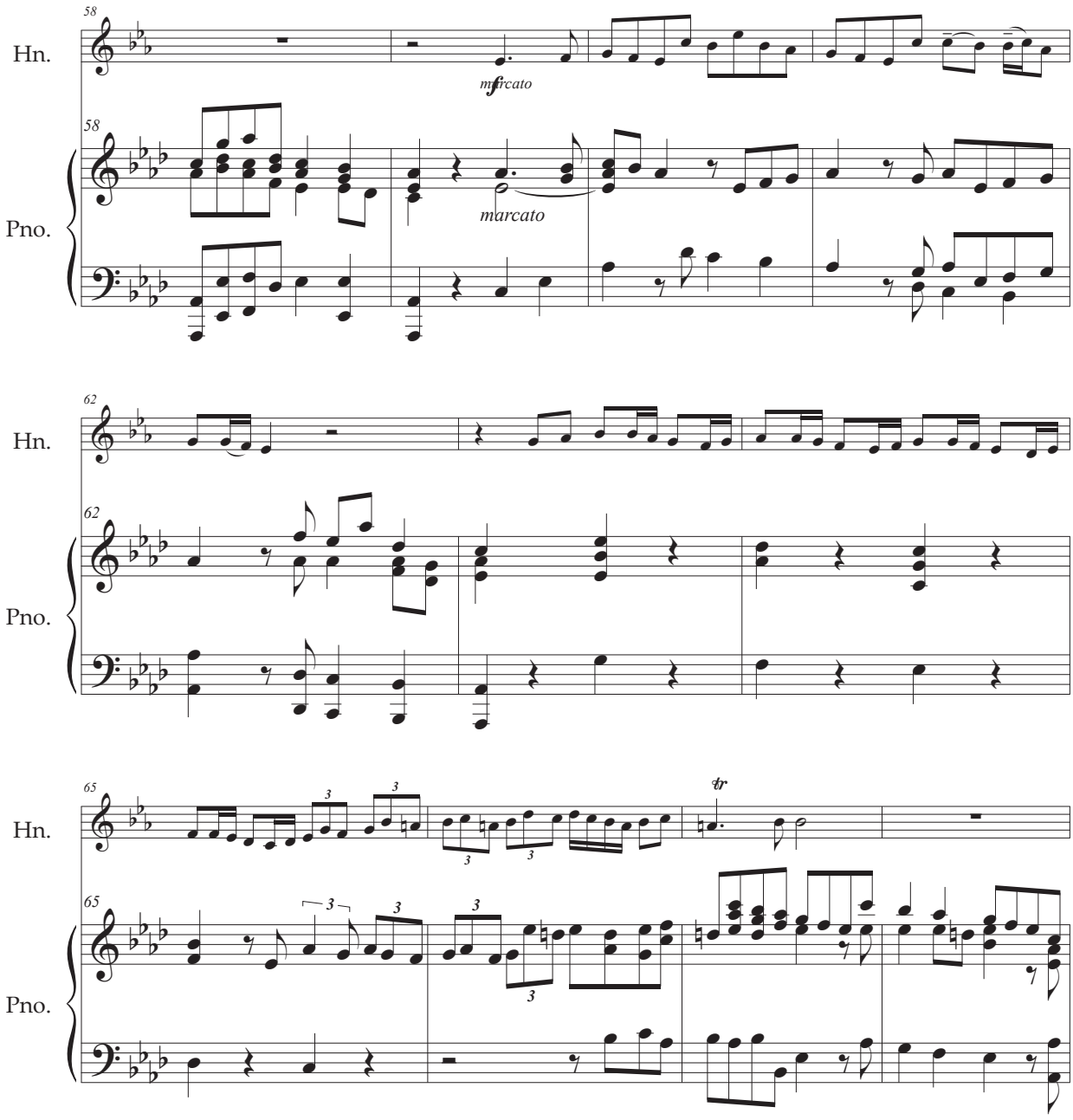


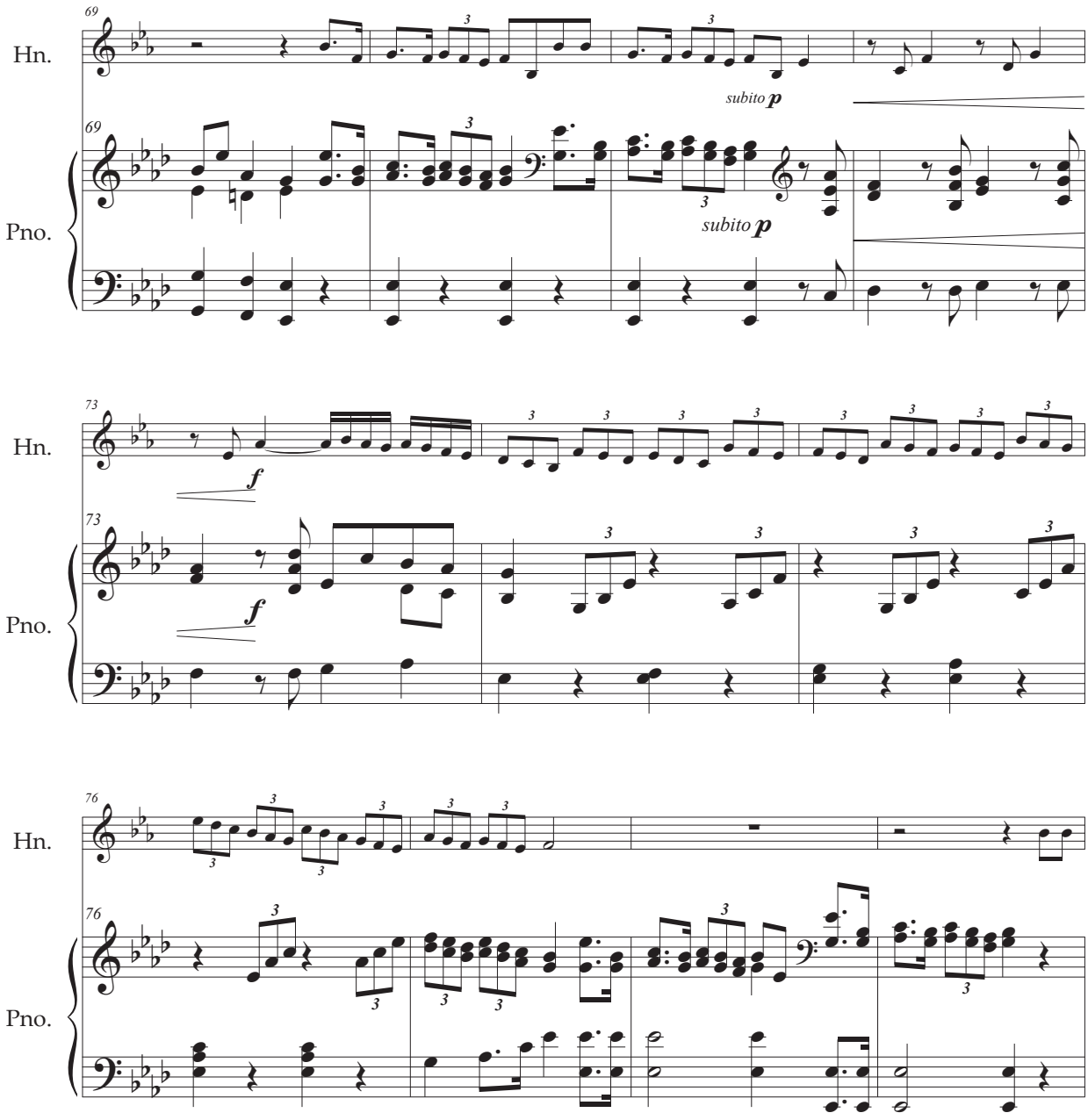

13
Hn.
13
Pno.
17
Hn.
17
Pno.
21
Hn.
21
Pno.

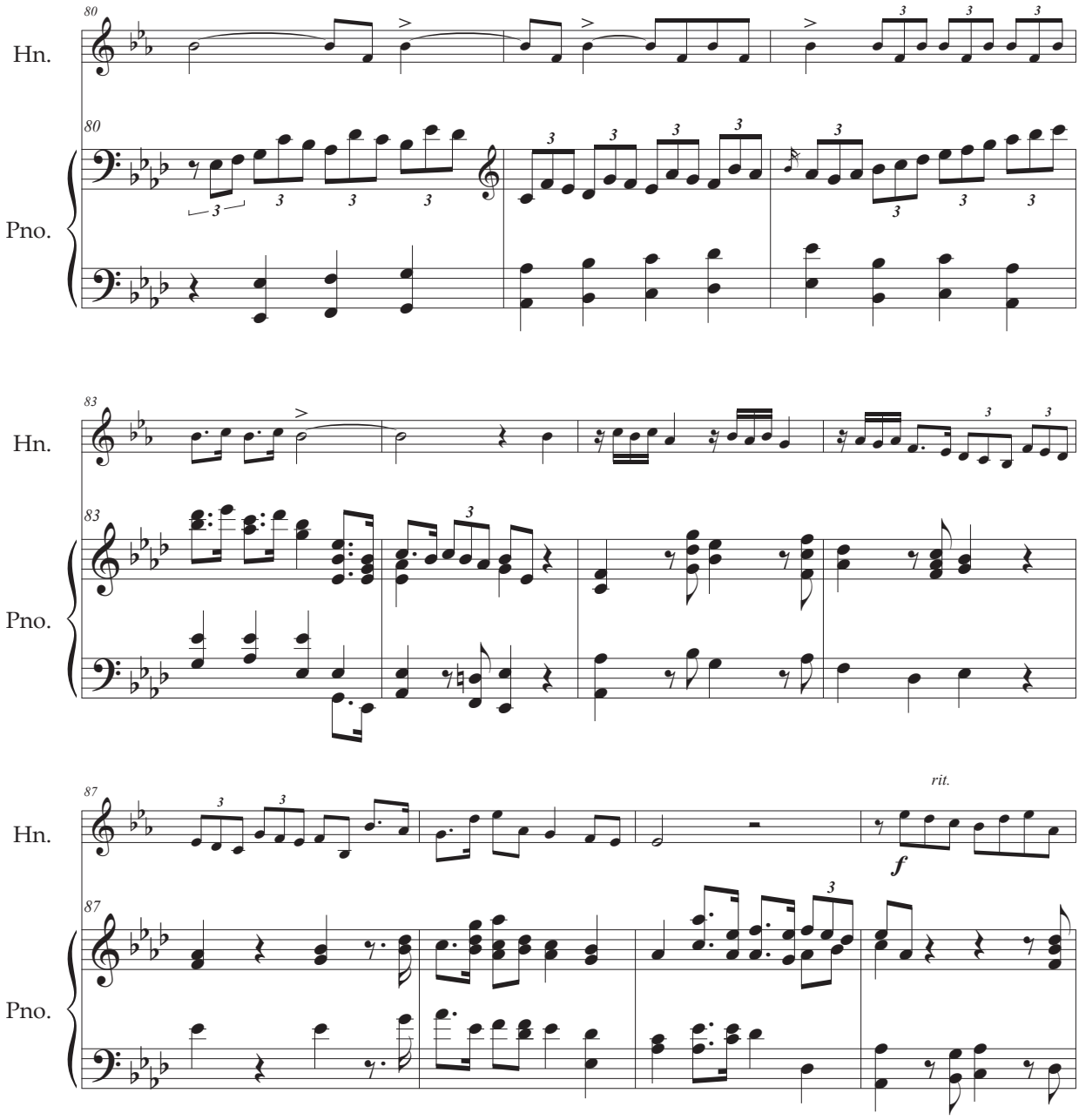

25
Hn.
25
Pno.
28
Hn.
28
Pno.
32
Hn.
32
Pno.


36
Hn.
f
36
Pno.
41
Hn.
legato
p
41
Pno.
legato
p
45
Hn.
f
p
mp
45
Pno.
f
p
mp

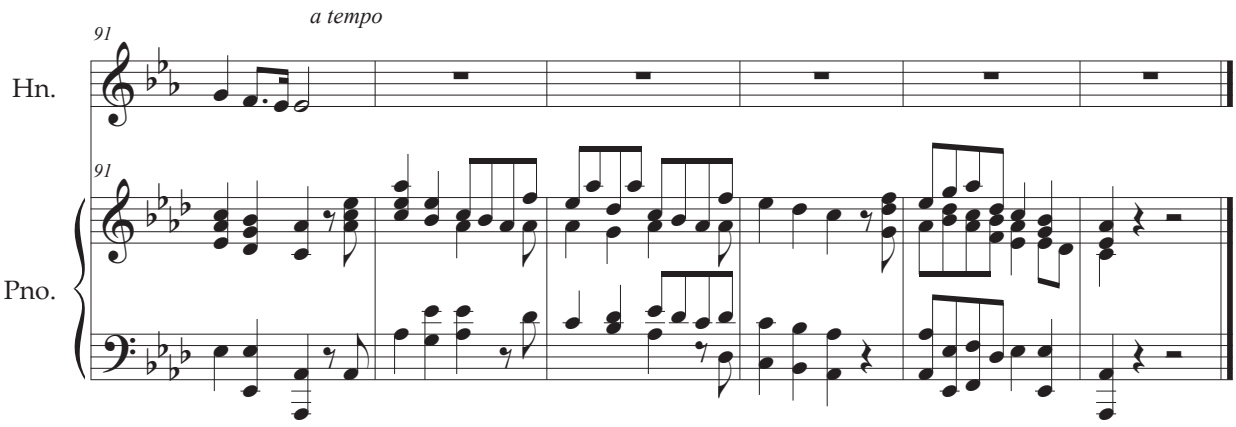

48
Hn.
mf
48
Pno.
mf
51
Hn.
f
51
Pno.
54
Adagio
a tempo
Hn.
54
Pno.


58
Hn.
marcato
58
Pno.
marcato
62
Hn.
62
Pno.
65
Hn.
tr
65
Pno.


69
Hn.
69
Pno.
subito p
subito p
73
Hn.
f
73
Pno.
f
76
Hn.
76
Pno.


80
Hn.
80
Pno.
83
Hn.
83
Pno.
87
Hn.
rit.
f
87
Pno.

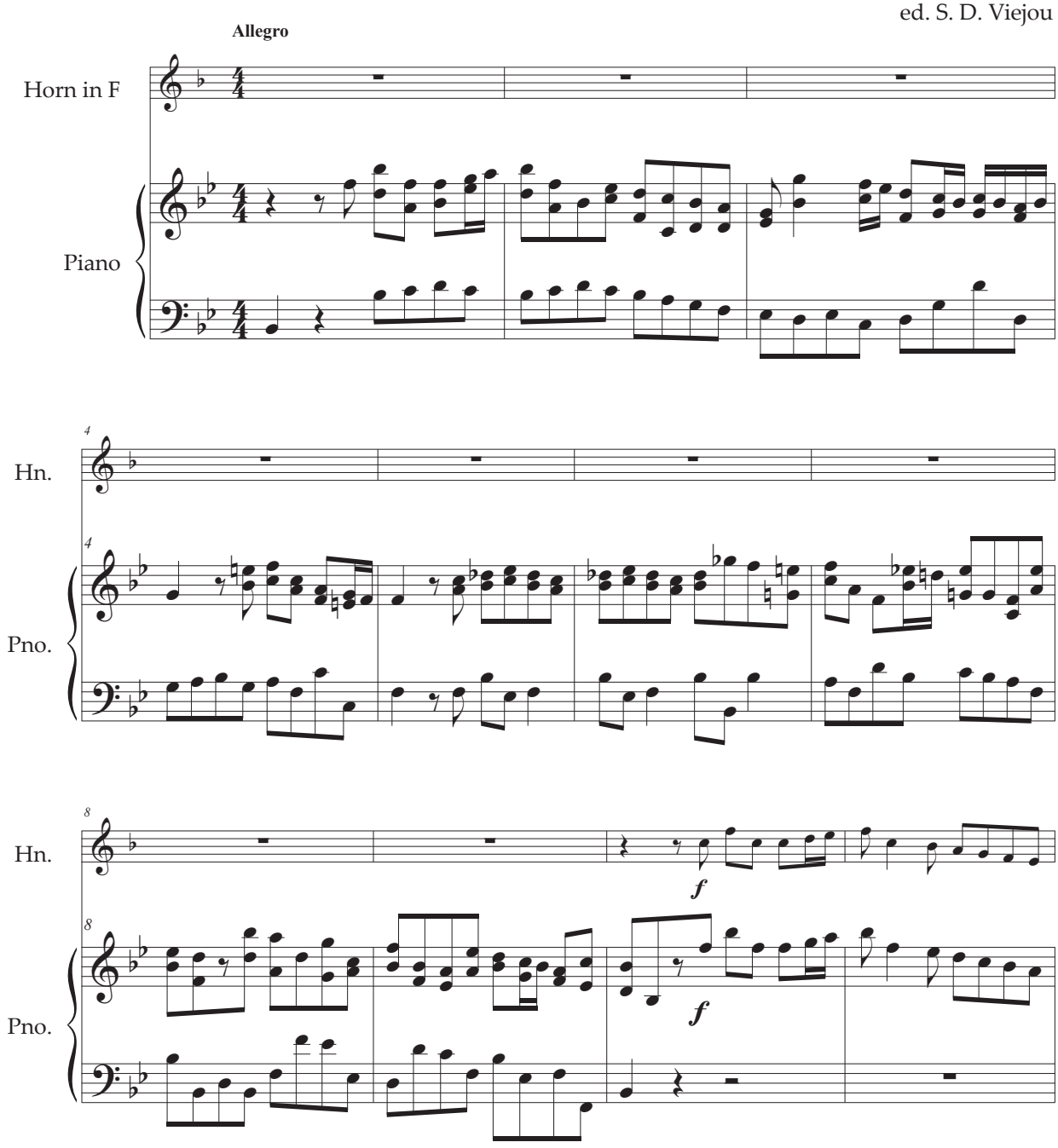
Vo'far guerra, e vincer voglio

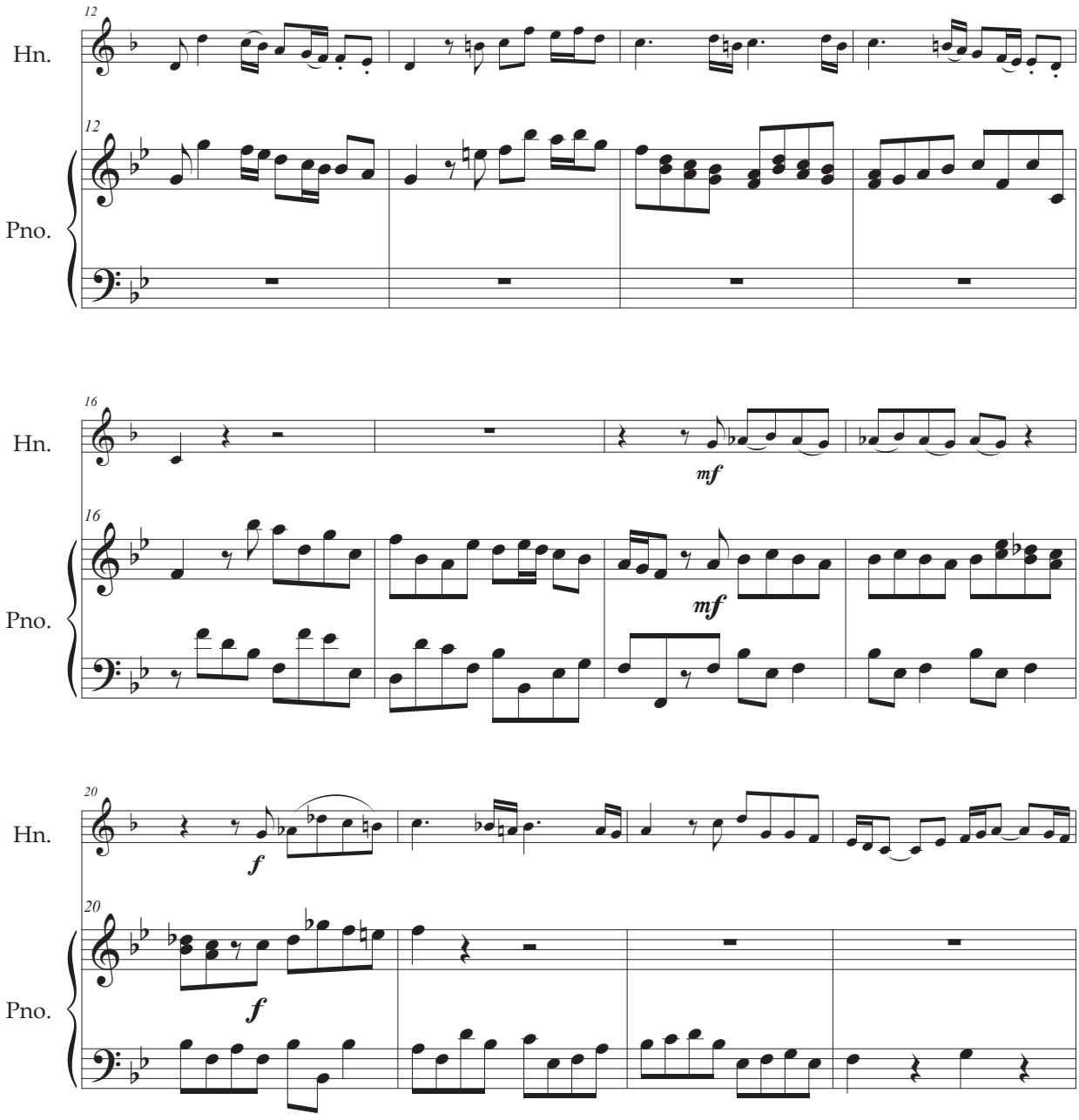


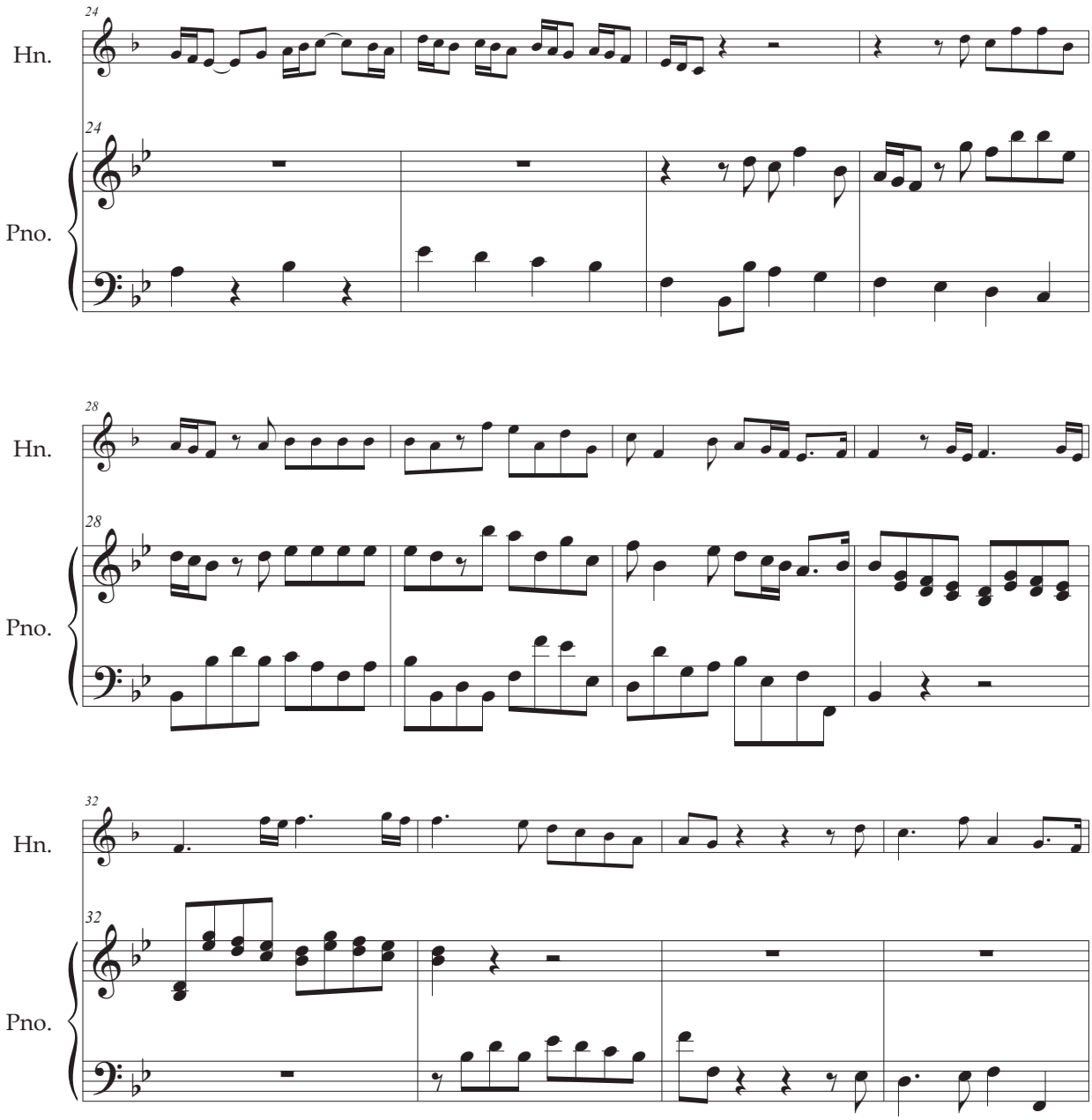
Amante stravagante

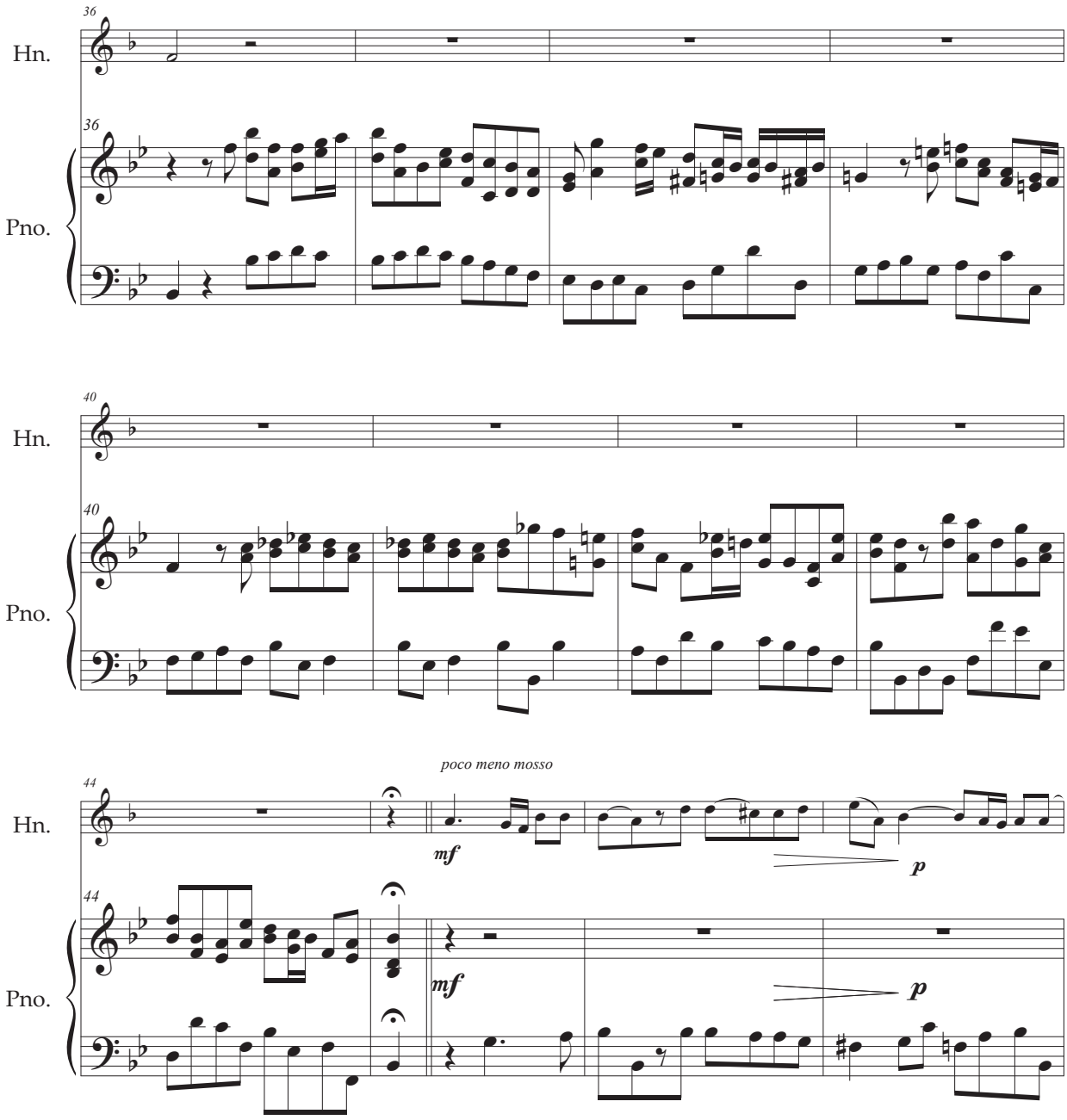
from the opera *Flavio* (1723)

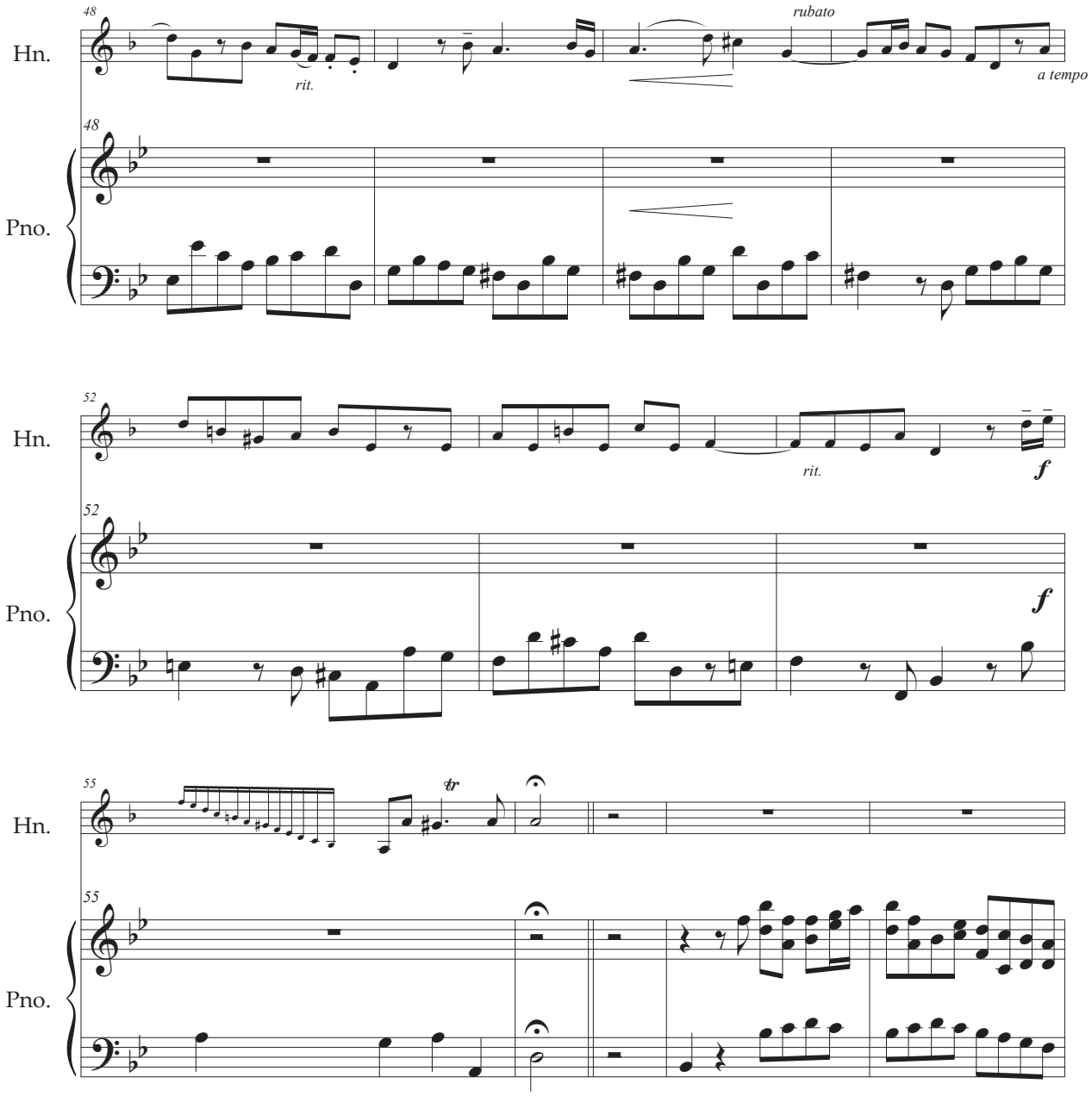
G. F. Handel
ed. S. D. Viejou

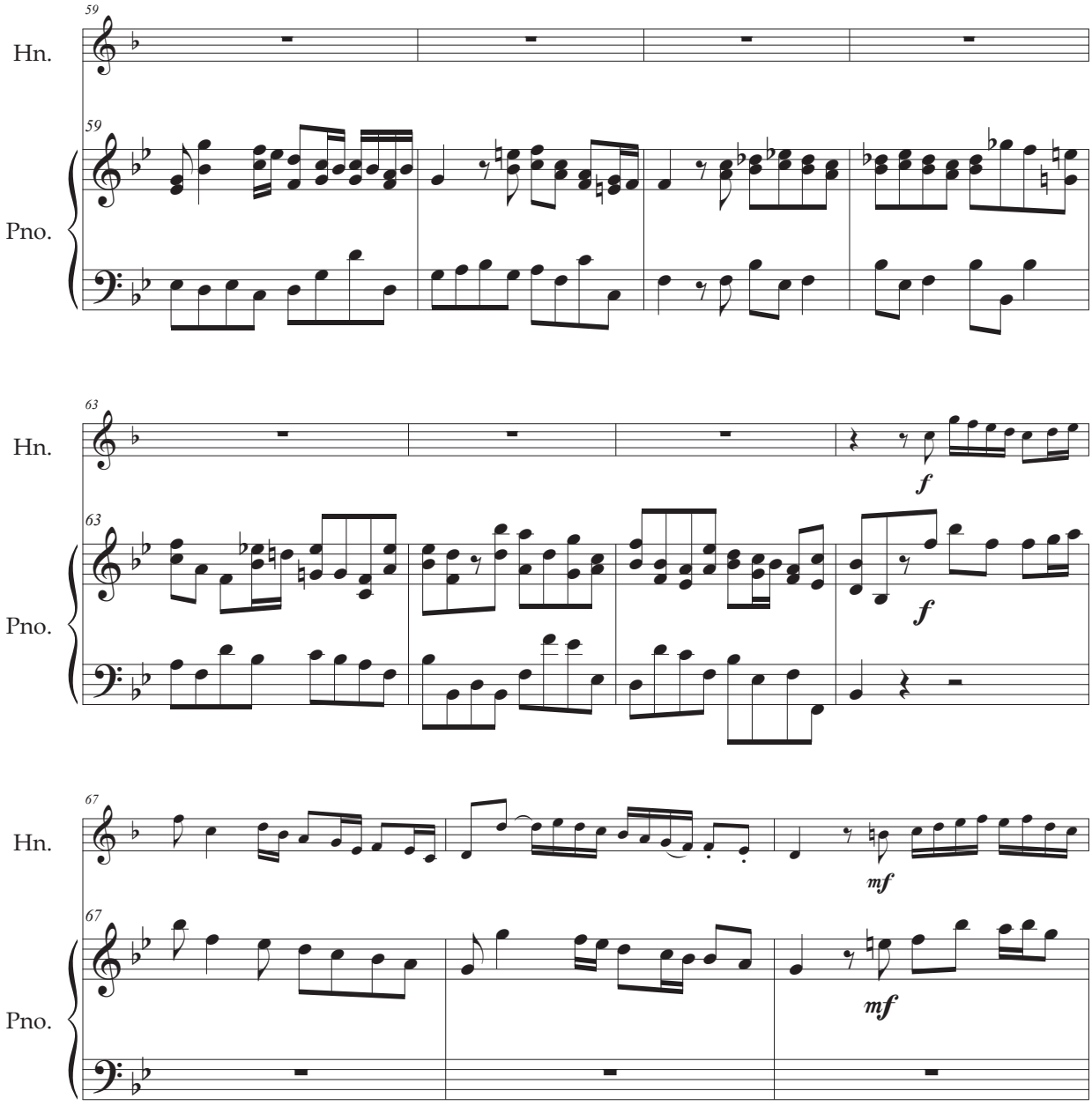


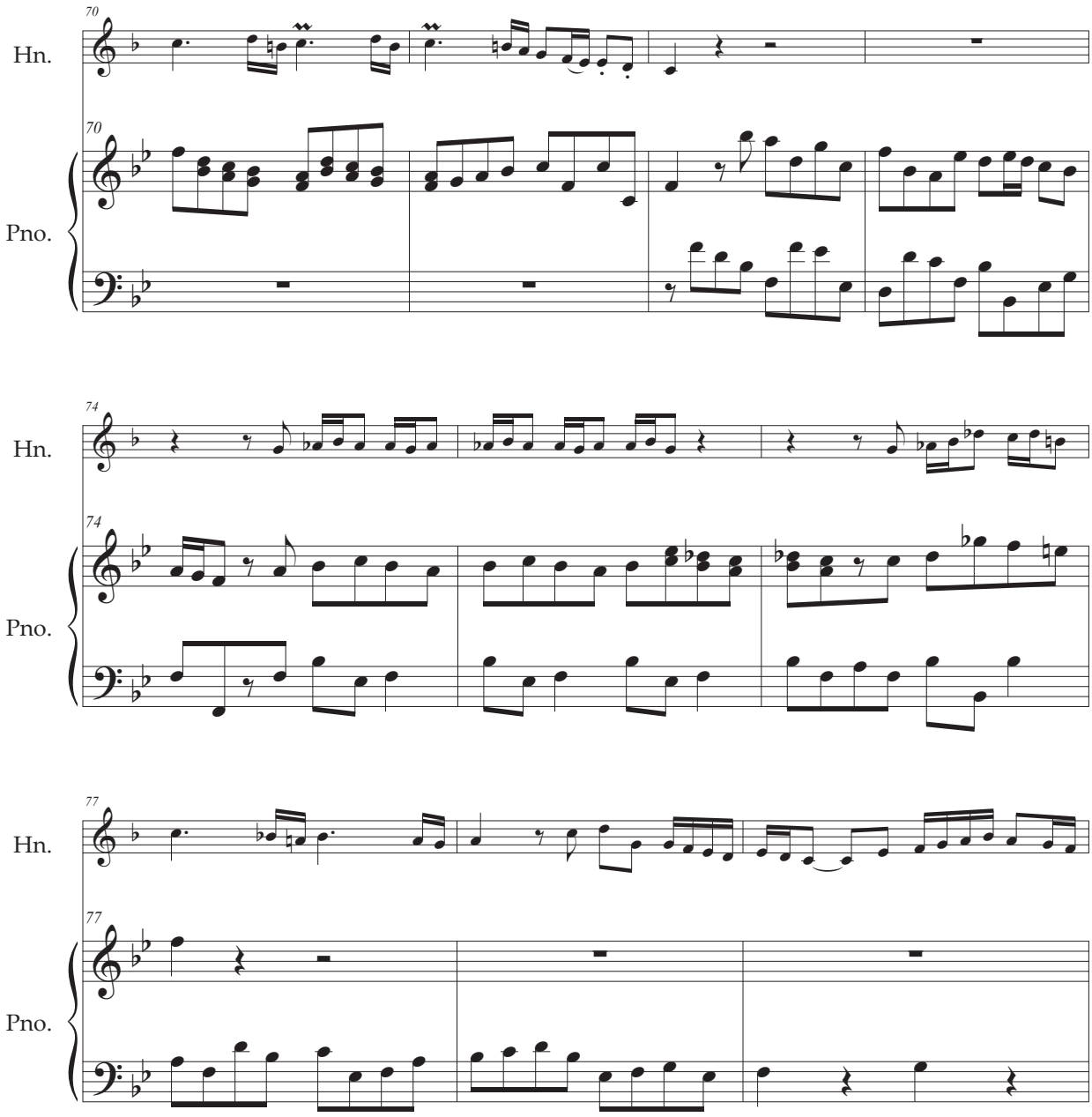

12
Hn.
12
Pno.
16
Hn.
mf
16
Pno.
mf
20
Hn.
f
20
Pno.
f

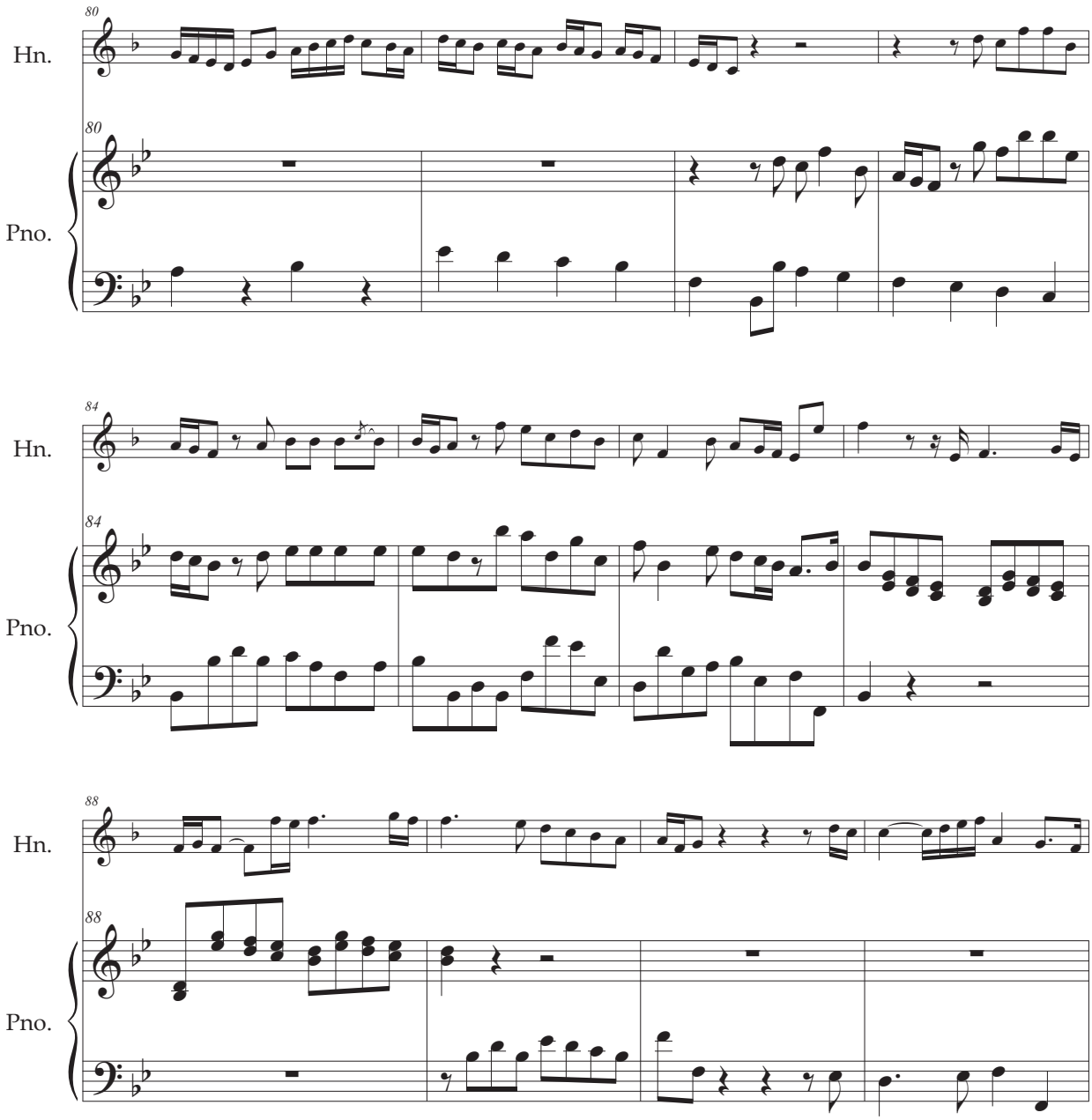

24
Hn.
24
Pno.
28
Hn.
28
Pno.
32
Hn.
32
Pno.

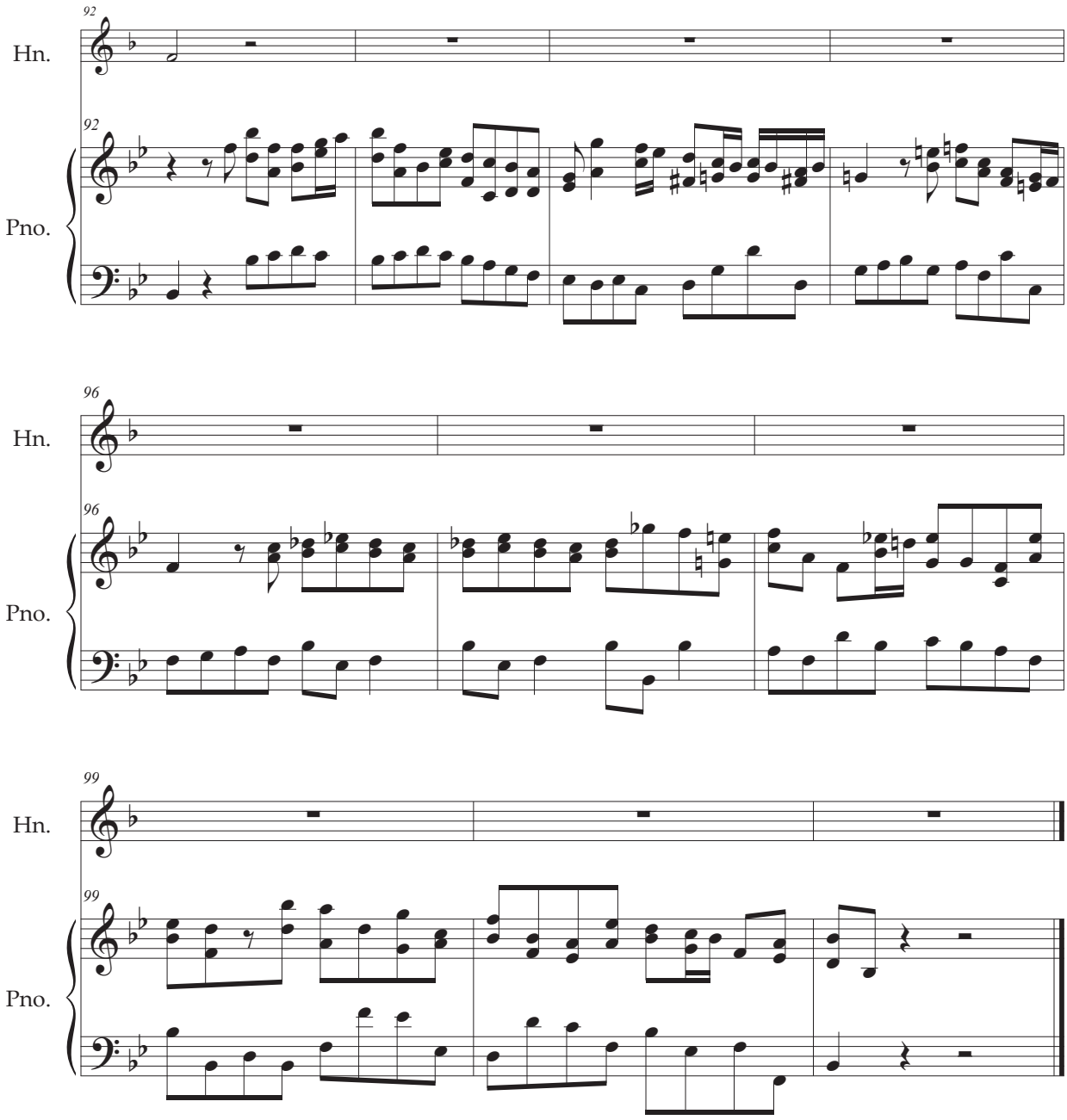

36
Hn.
36
Pno.
40
Hn.
40
Pno.
poco meno mosso
44
Hn.
mf
p
44
Pno.
mf
p


48
Hn.
rit.
rubato
a tempo
48
Pno.
52
Hn.
rit.
f
52
Pno.
f
55
Hn.
tr
55
Pno.


59
Hn.
59
Pno.
63
Hn.
f
63
Pno.
f
67
Hn.
mf
67
Pno.
mf


70
Hn.
70
Pno.
74
Hn.
74
Pno.
77
Hn.
77
Pno.


80
Hn.
80
Pno.
84
Hn.
84
Pno.
88
Hn.
88
Pno.

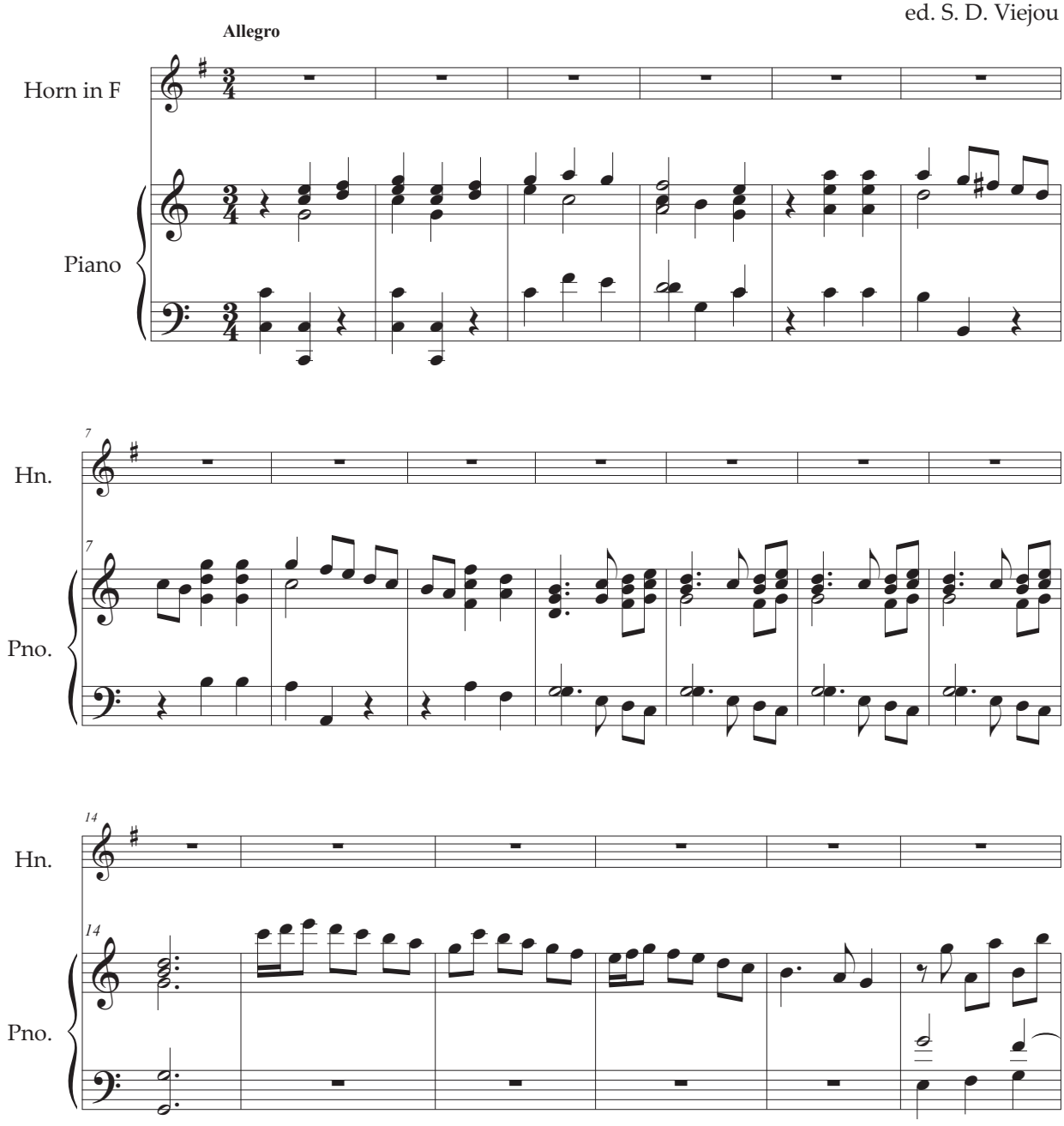

92
Hn.
92
Pno.
96
Hn.
96
Pno.
99
Hn.
99
Pno.

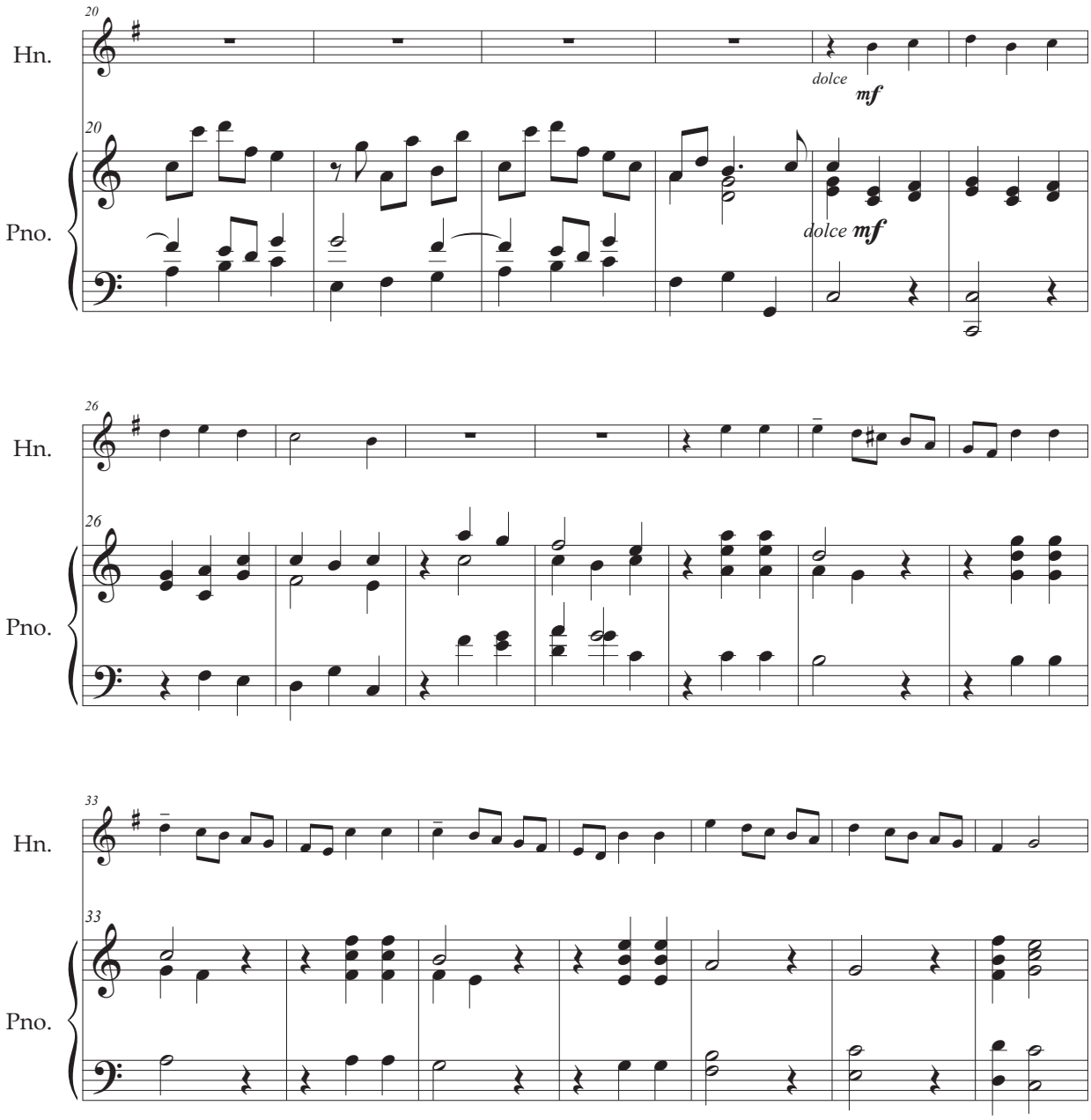
Prigioniera ho l'alma in pena

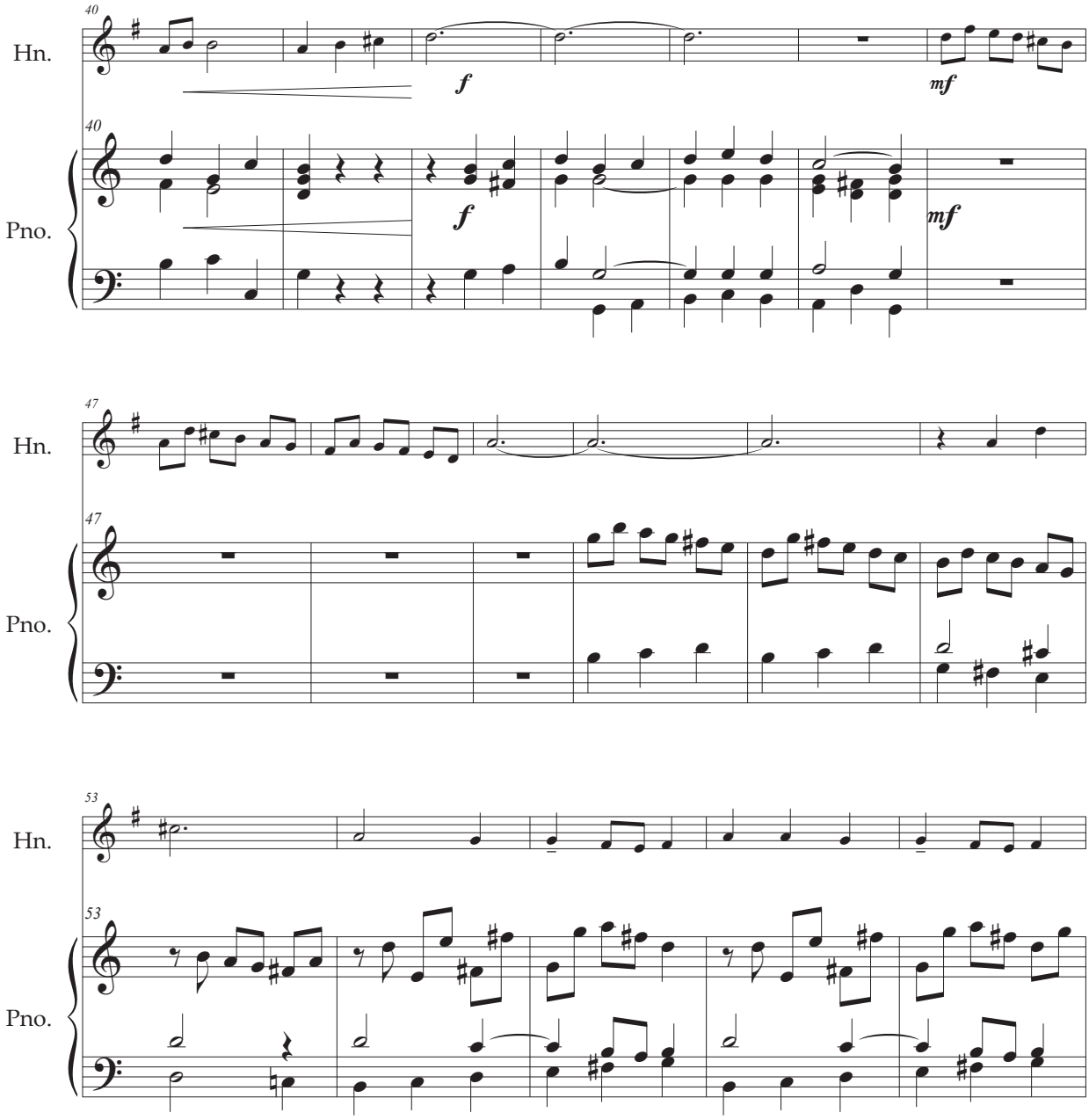
from the opera *Rodelinda* (1725)

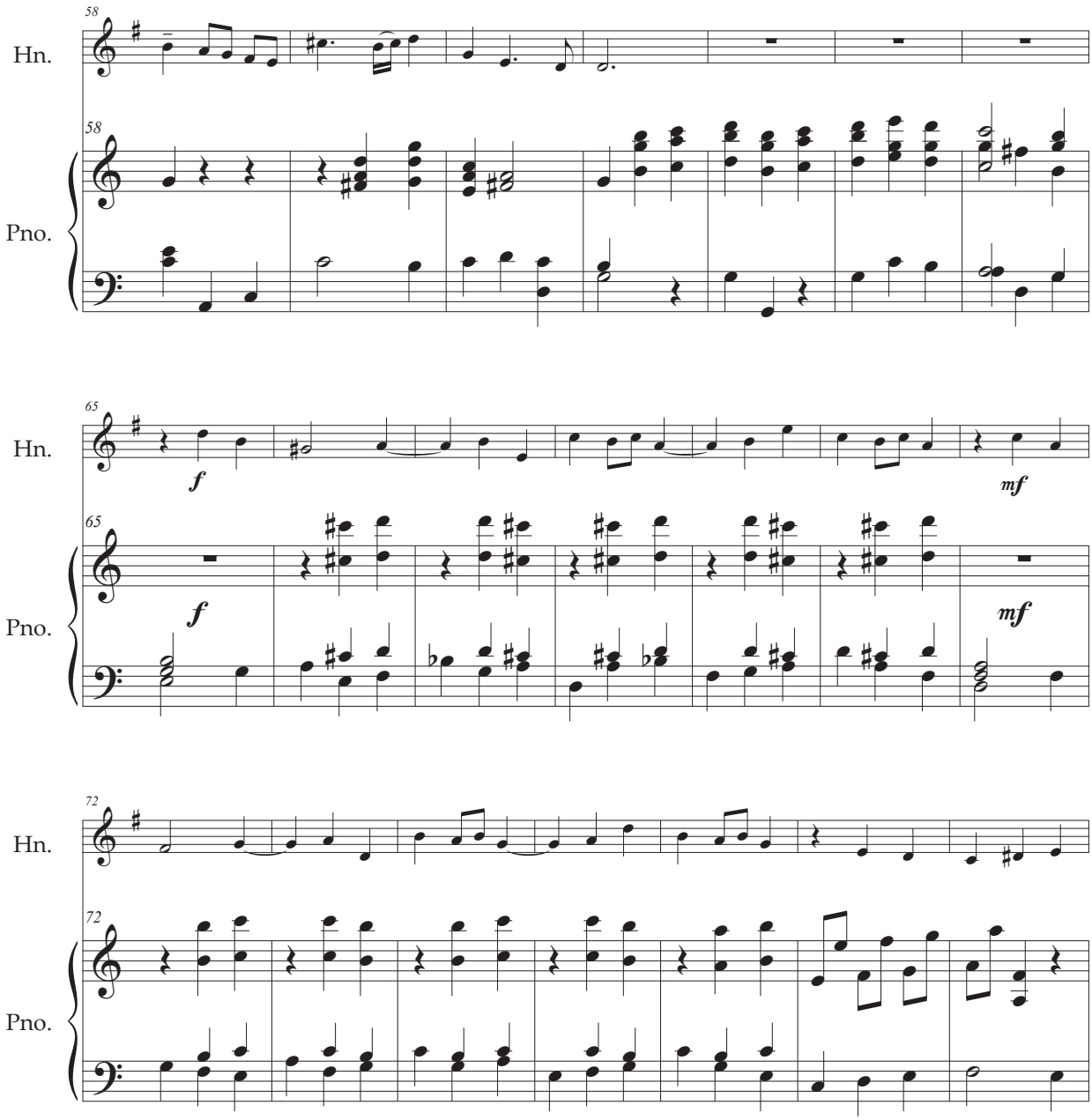
G. F. Handel

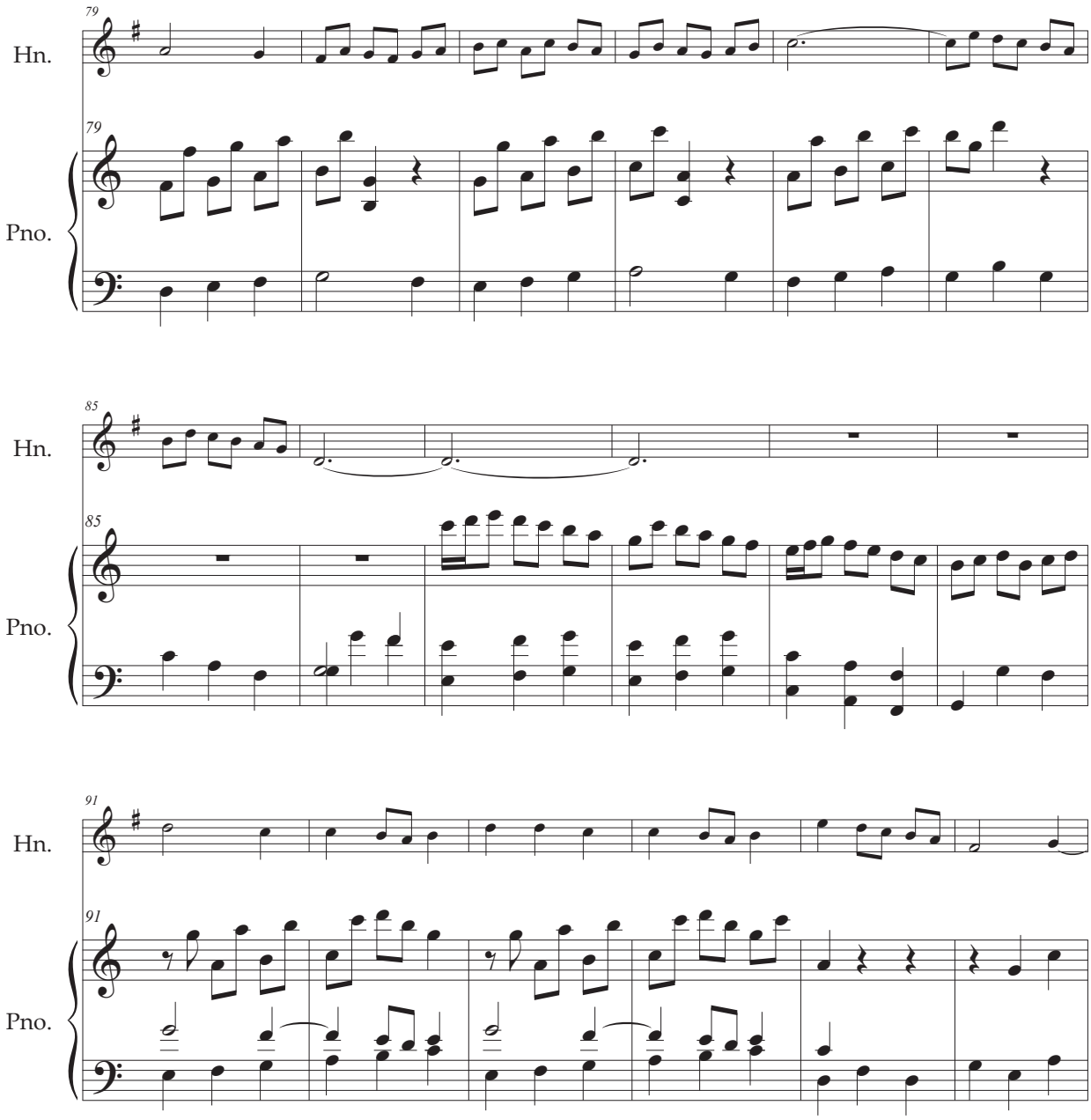
ed. S. D. Viejou

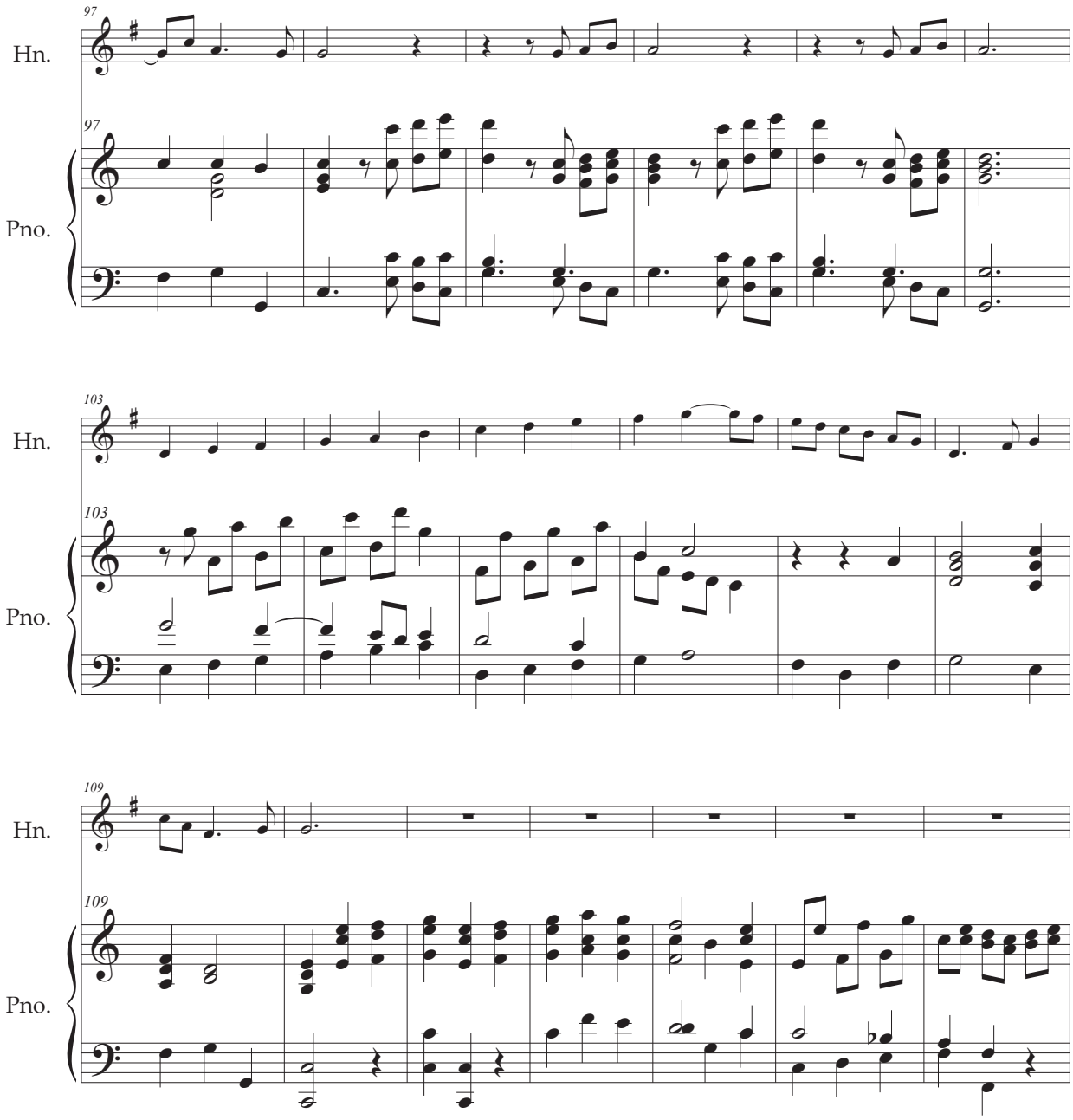


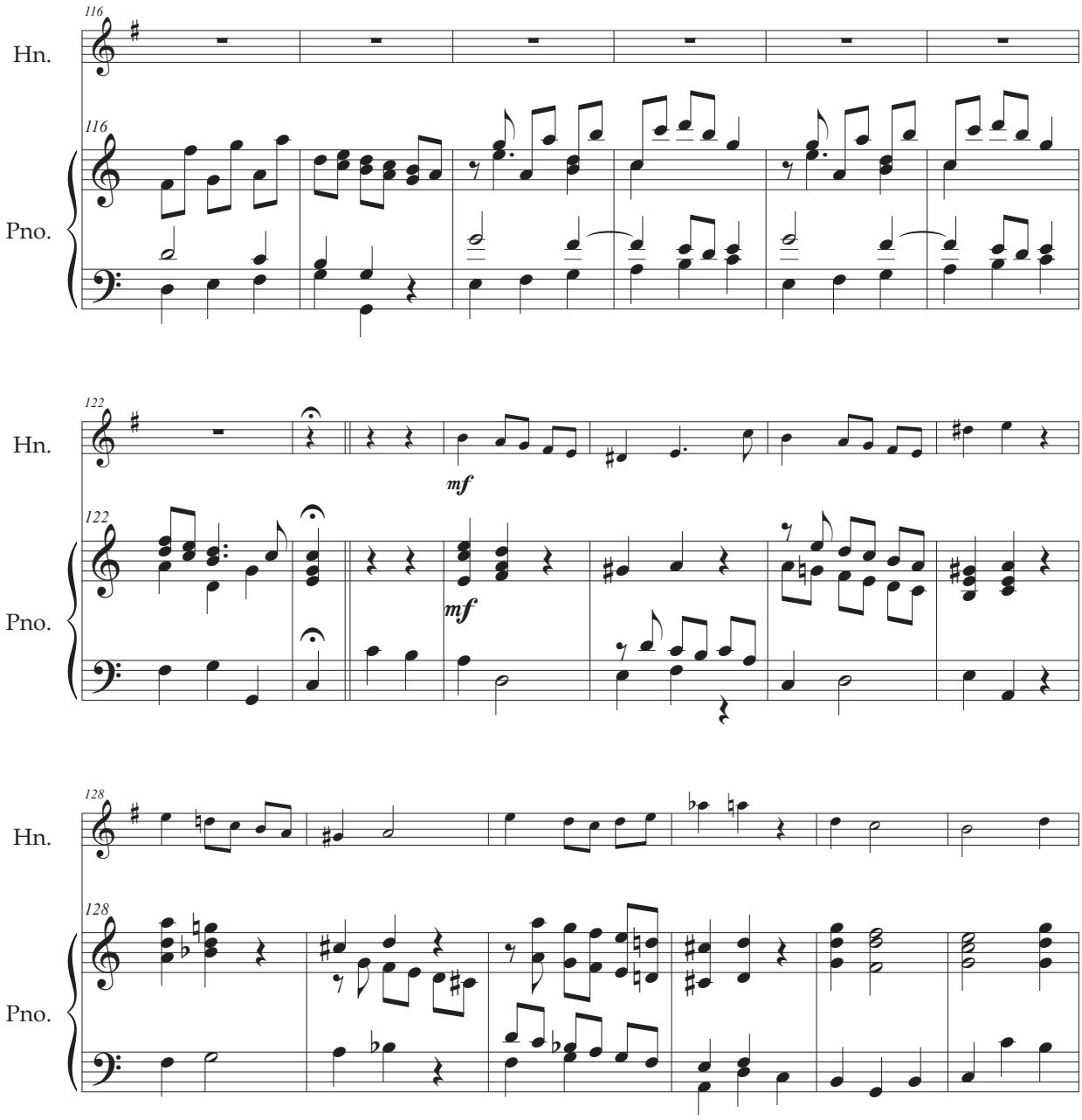

20
Hn.
dolce
mf
20
Pno.
dolce mf
26
Hn.
26
Pno.
33
Hn.
33
Pno.

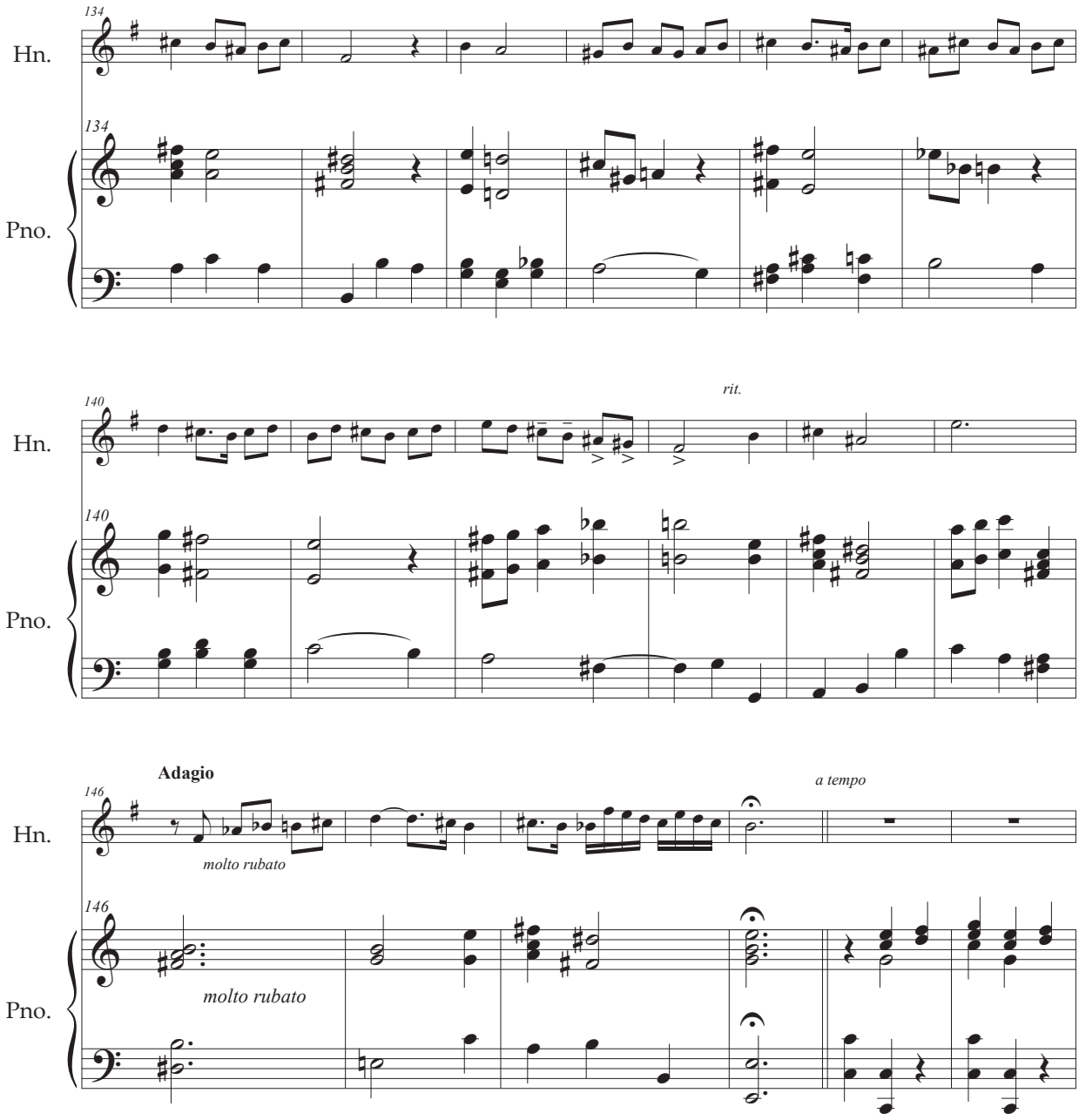

40
Hn.
f
mf
40
Pno.
f
mf
47
Hn.
47
Pno.
53
Hn.
53
Pno.

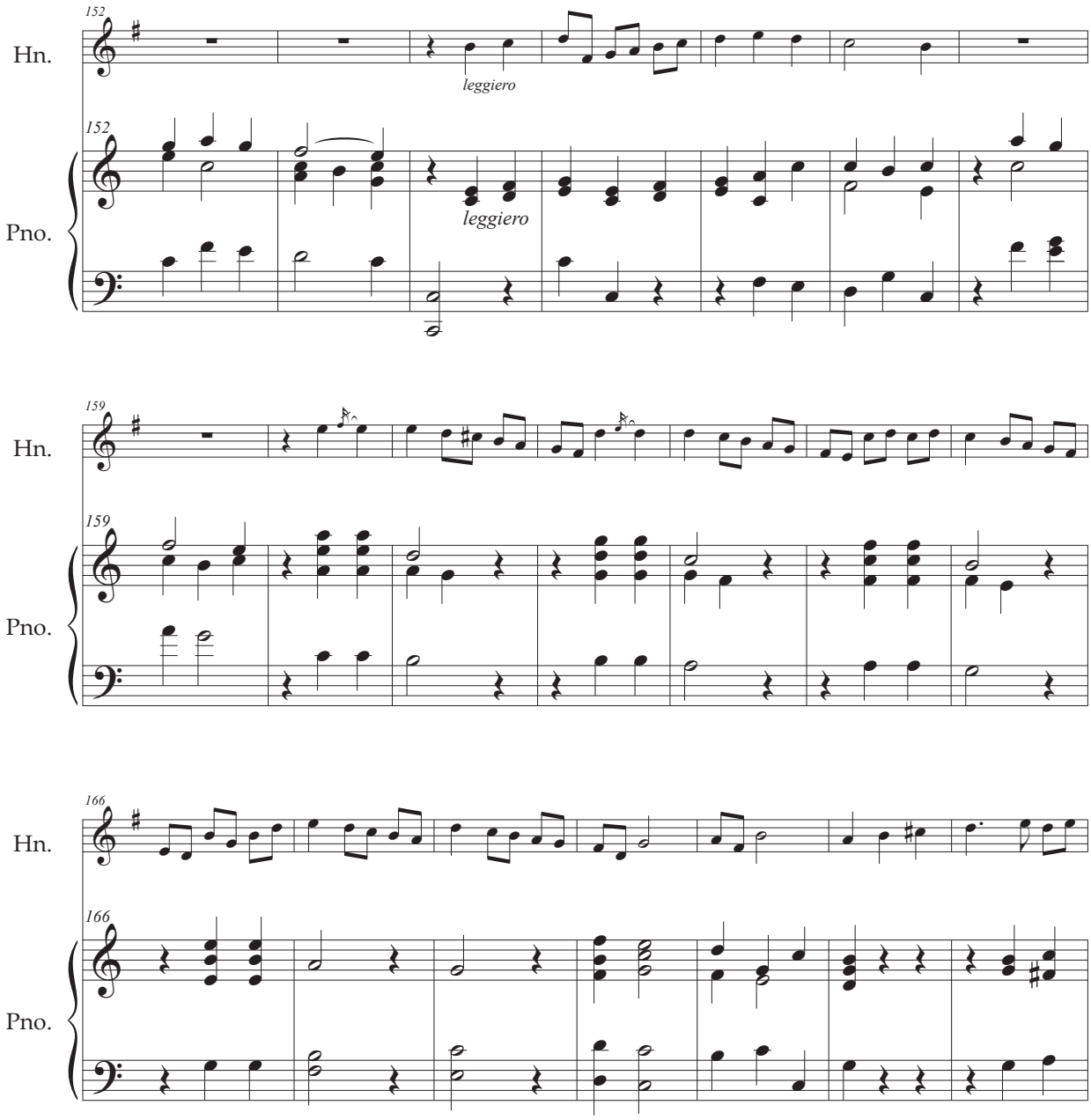

58
Hn.
58
Pno.
65
Hn.
f
mf
65
Pno.
f
mf
72
Hn.
72
Pno.

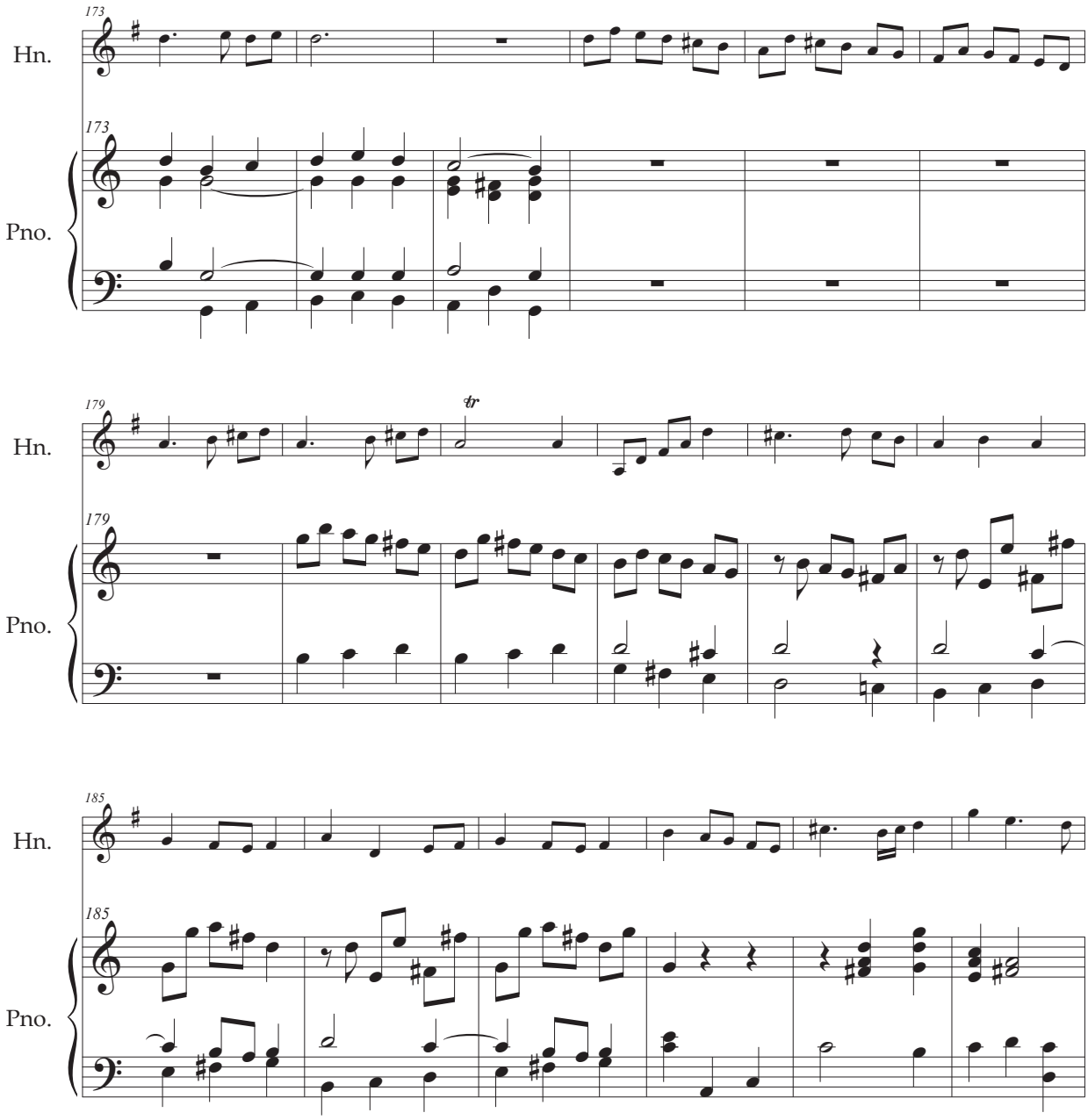

79
Hn.
79
Pno.
85
Hn.
85
Pno.
91
Hn.
91
Pno.

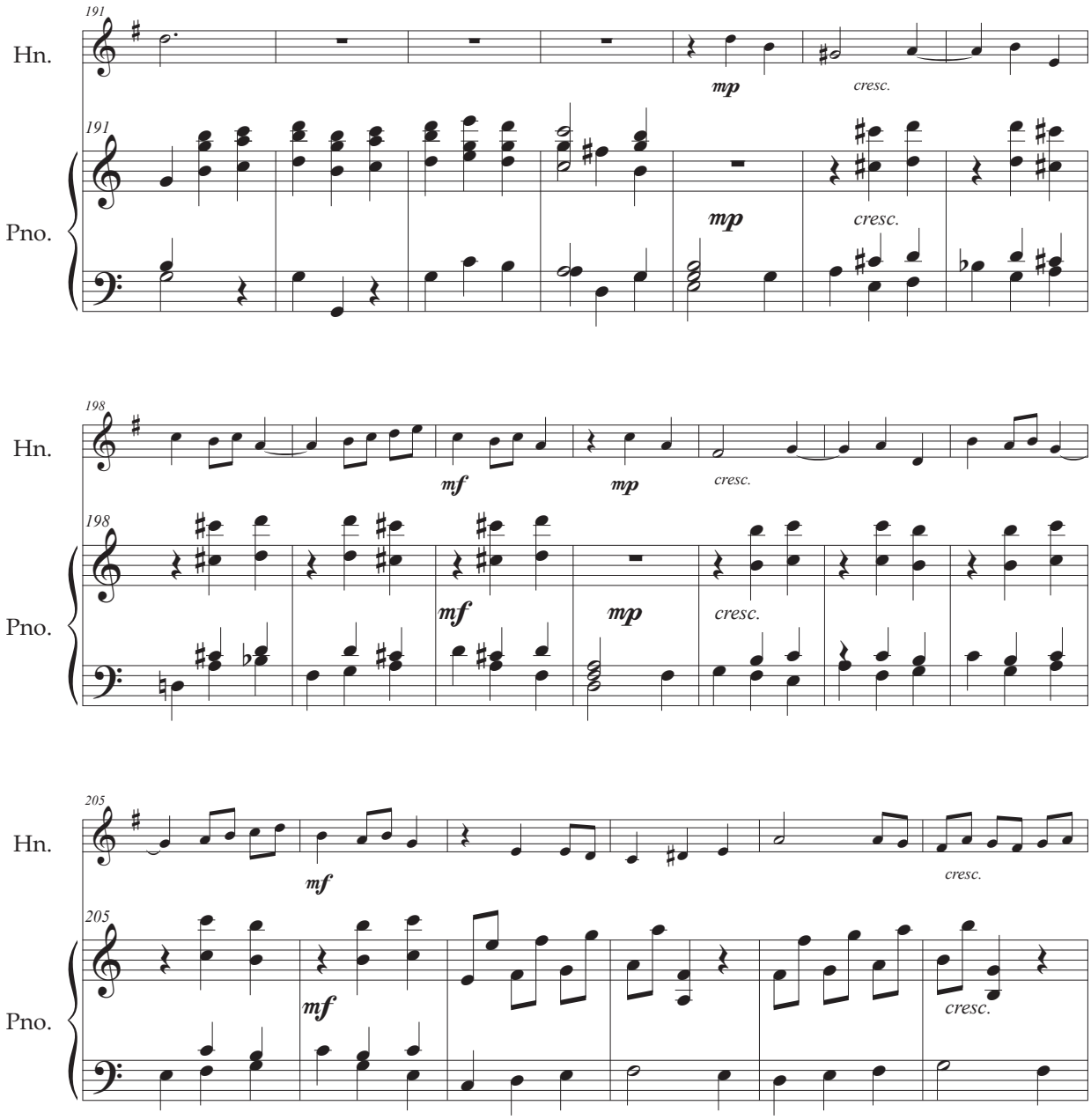

97
Hn.
97
Pno.
103
Hn.
103
Pno.
109
Hn.
109
Pno.

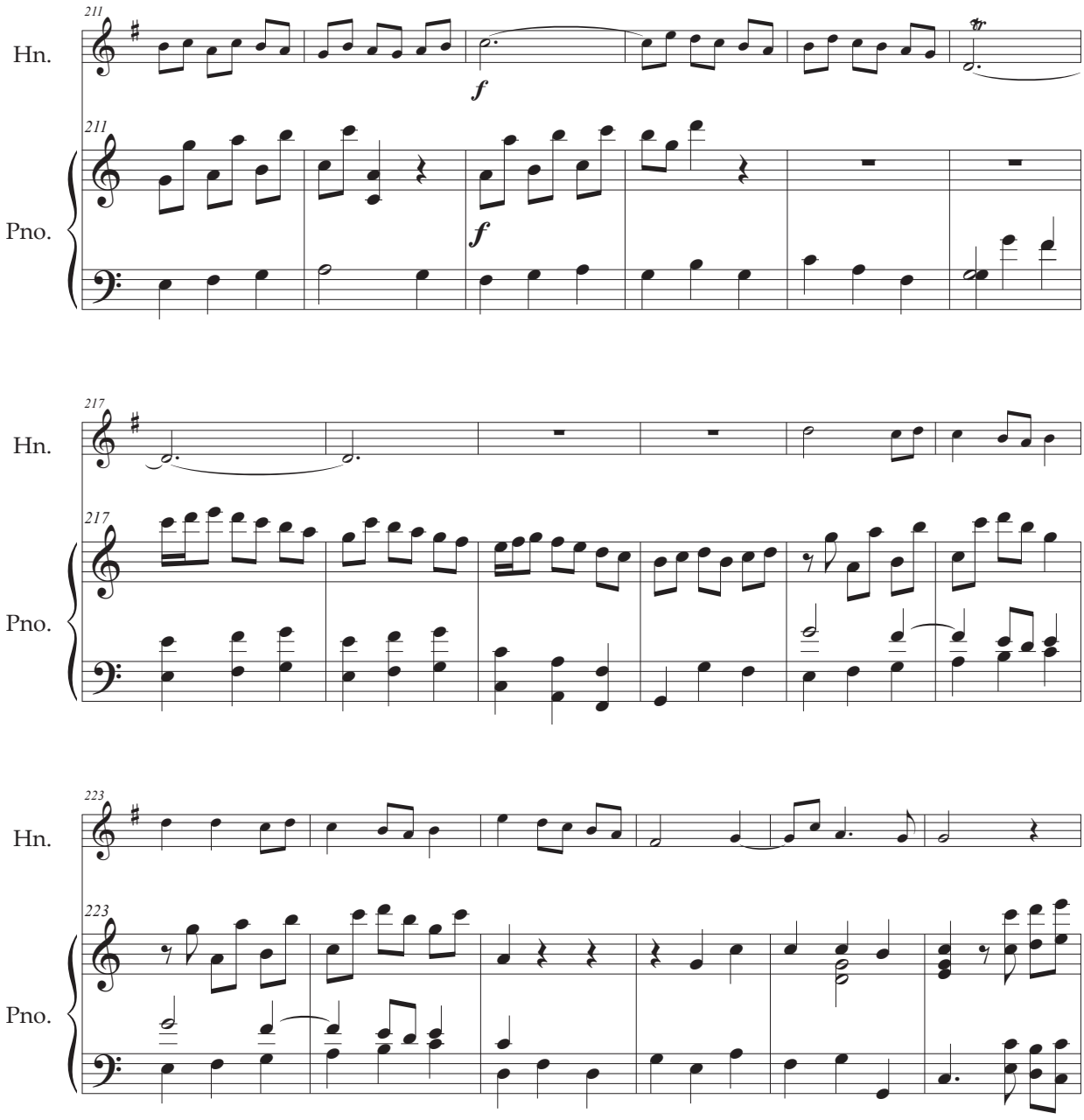

116
Hn.
116
Pno.
122
Hn.
mf
122
Pno.
mf
128
Hn.
128
Pno.

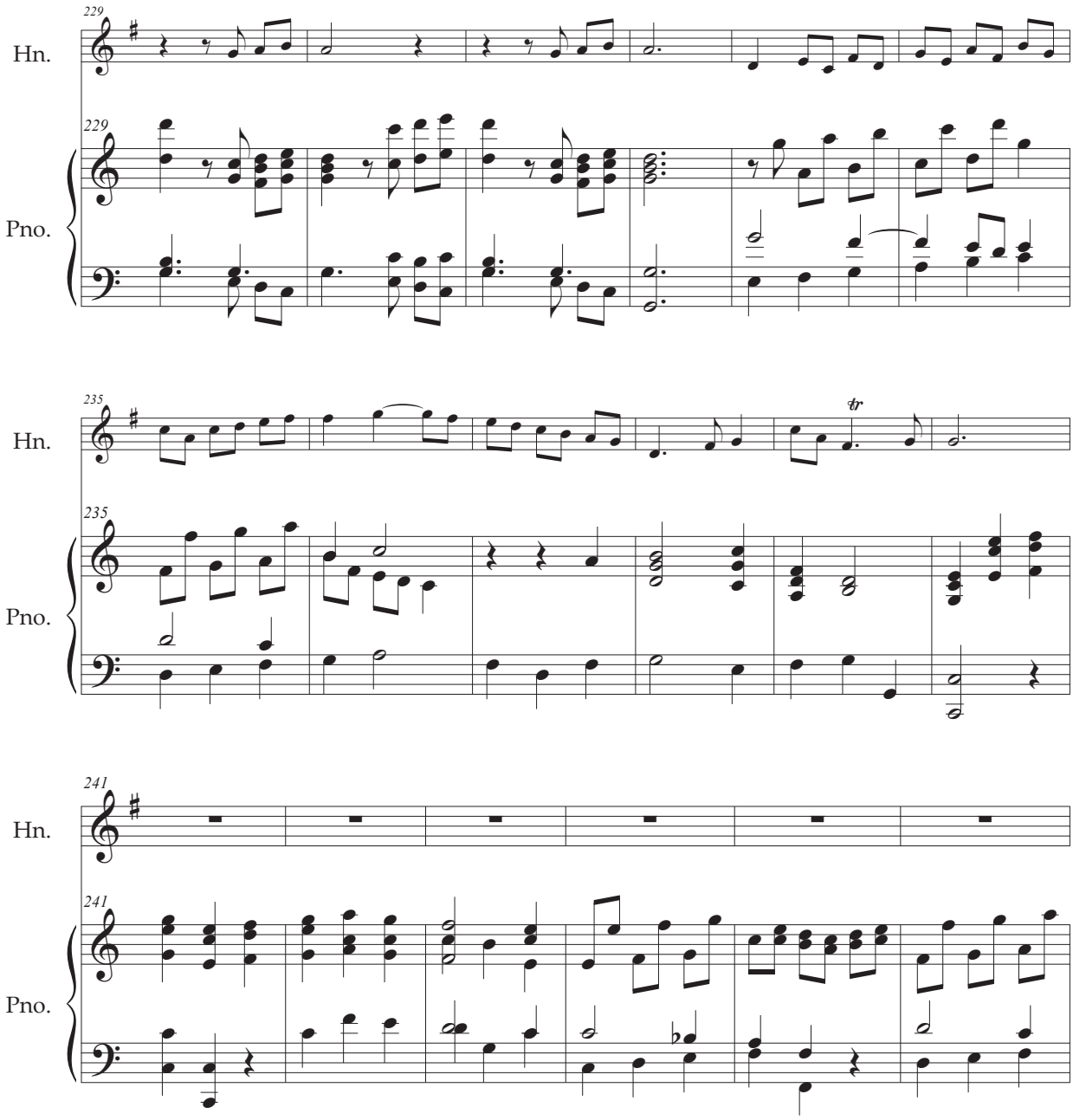

134
Hn.
134
Pno.
140
rit.
Hn.
140
Pno.
Adagio
146
a tempo
Hn.
molto rubato
146
molto rubato
Pno.

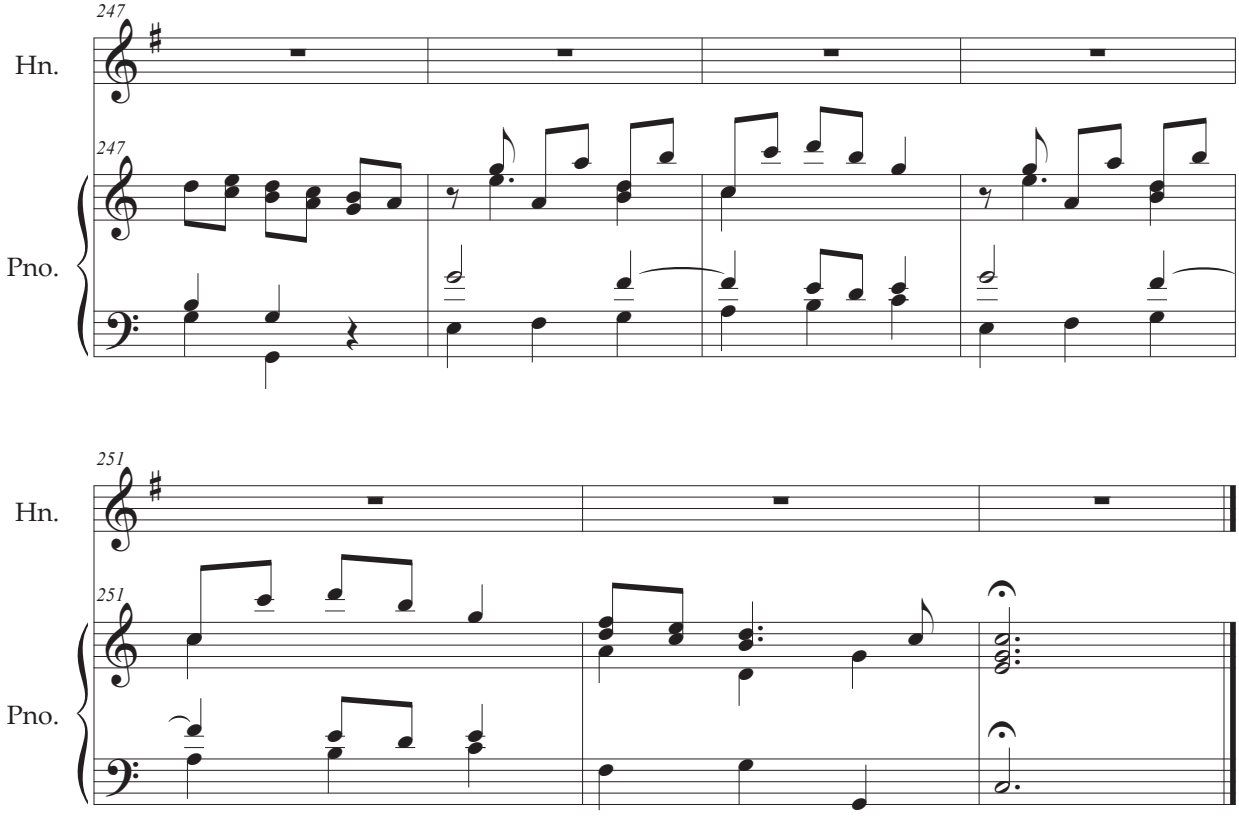

152
Hn.
leggiero
152
Pno.
leggiero
159
Hn.
159
Pno.
166
Hn.
166
Pno.


173
Hn.
173
Pno.
179
tr
Hn.
179
Pno.
185
Hn.
185
Pno.


191
Hn.
mp
cresc.
191
Pno.
mp
cresc.
198
Hn.
mf
mp
cresc.
198
Pno.
mf
mp
cresc.
205
Hn.
mf
cresc.
205
Pno.
mf
cresc.


211
Hn.
f
211
Pno.
f
217
Hn.
217
Pno.
223
Hn.
223
Pno.

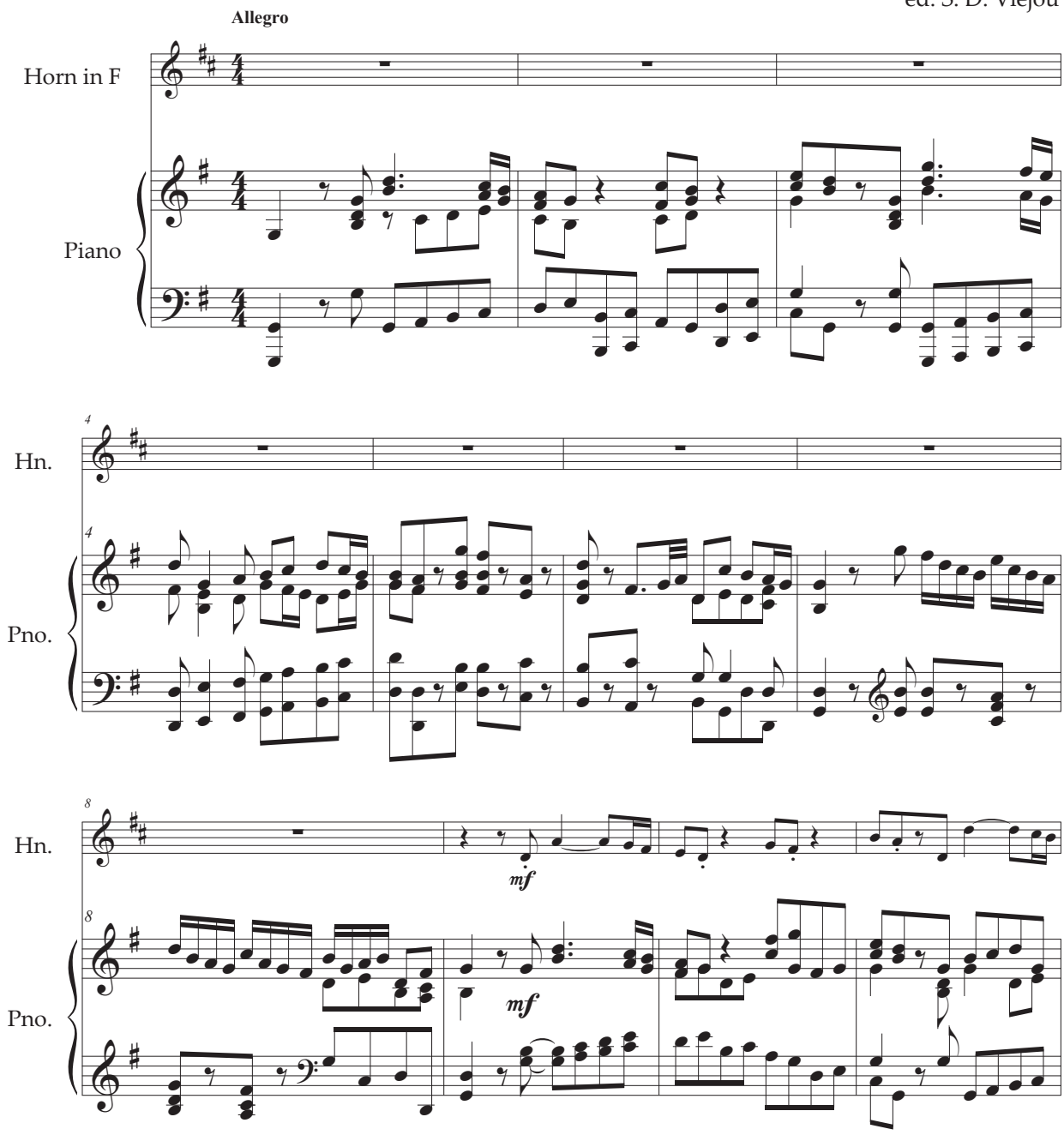

229
Hn.
229
Pno.
235
Hn.
tr
235
Pno.
241
Hn.
241
Pno.

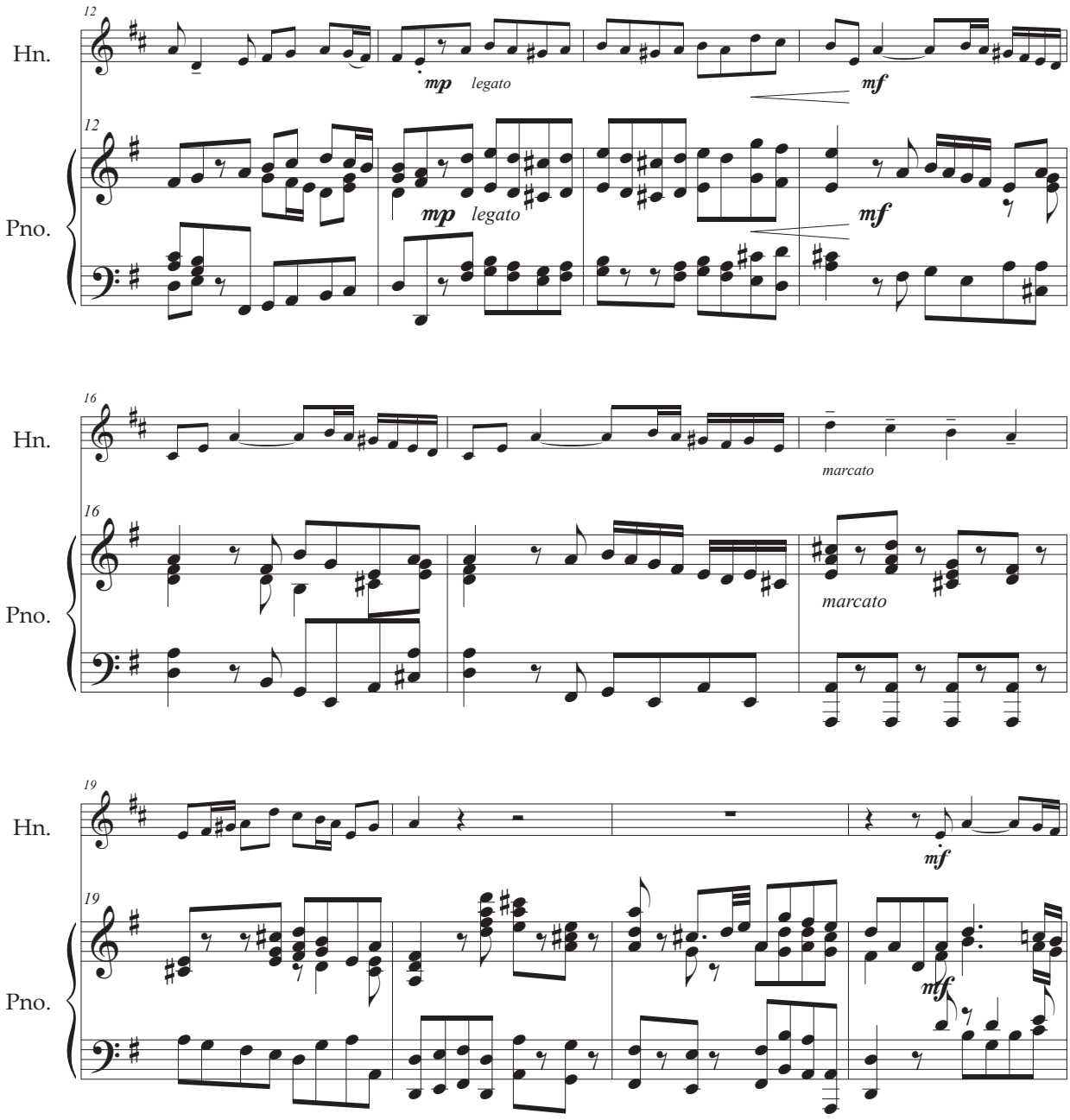

247
Hn.
247
Pno.
251
Hn.
251
Pno.

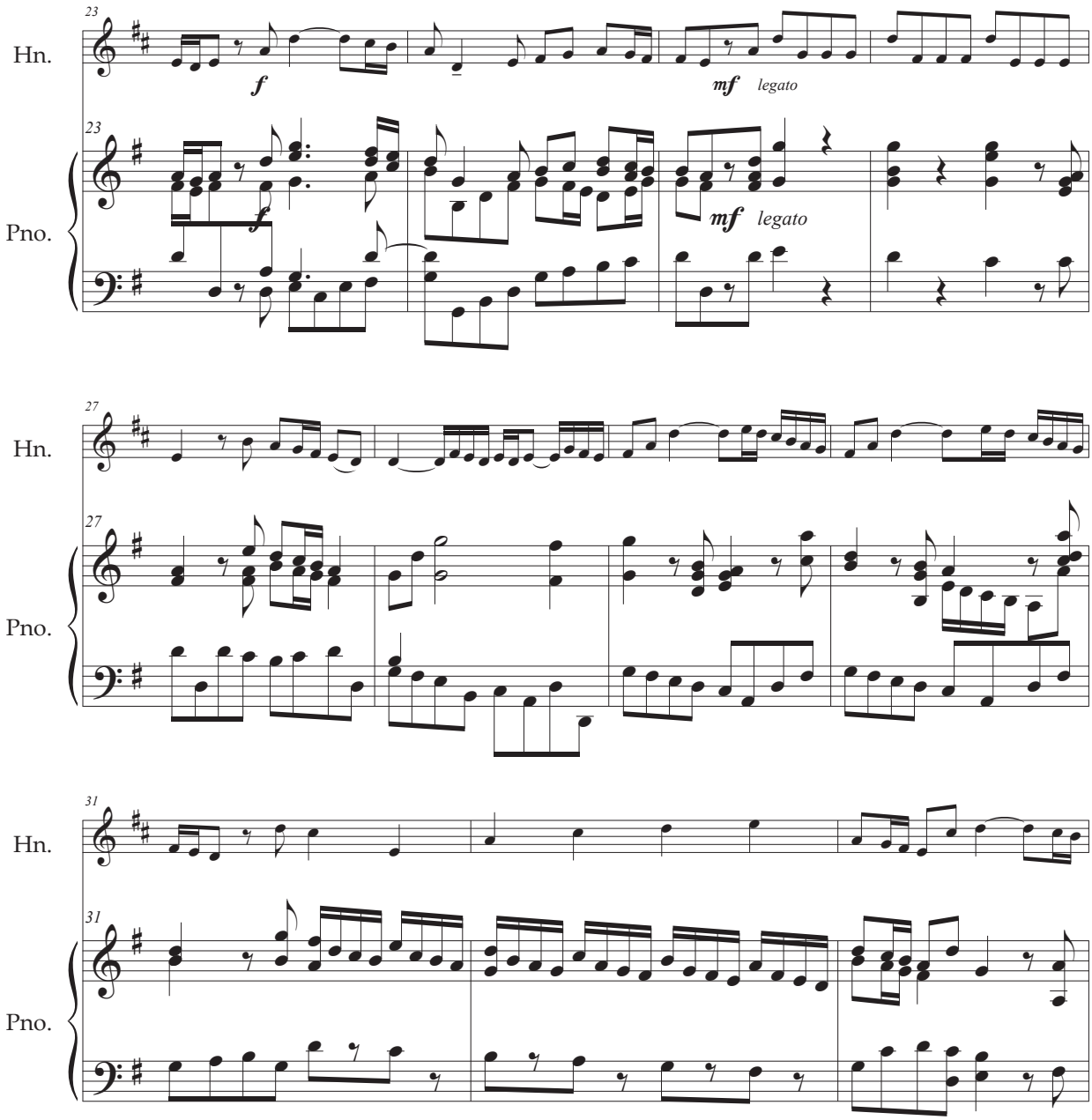
Mio caro bene!

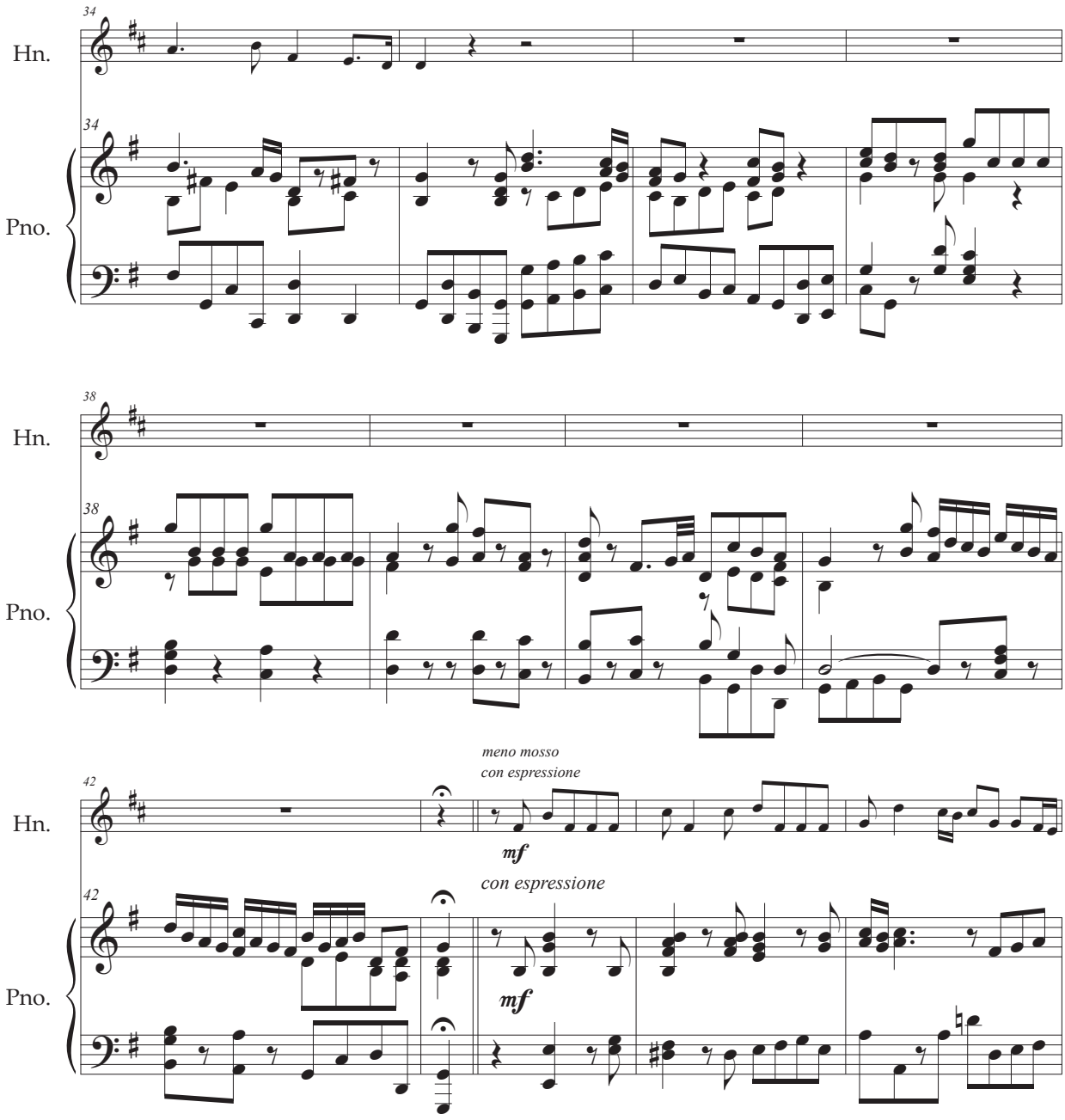
from the opera *Rodelinda* (1725)

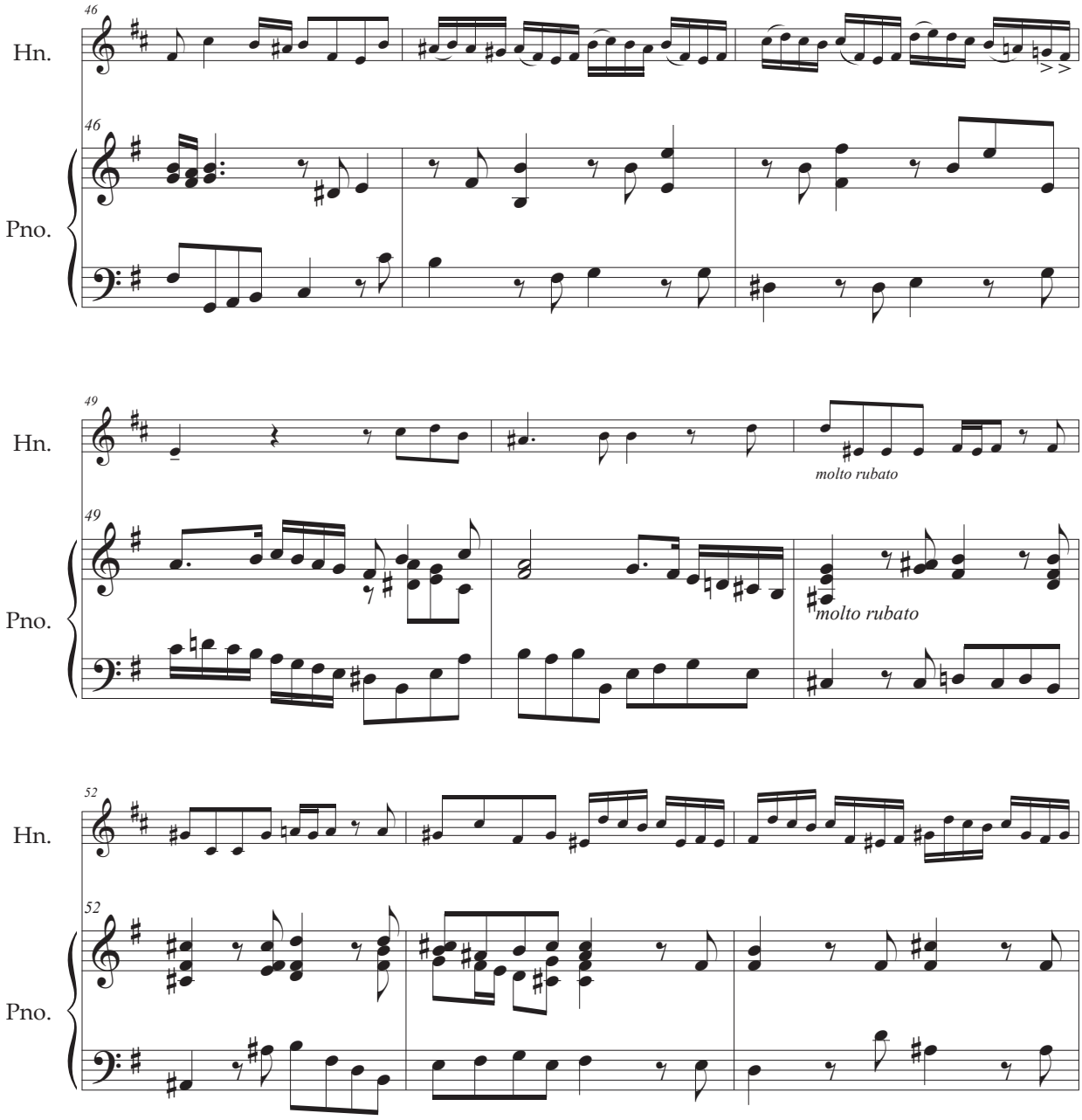
G. F. Handel
ed. S. D. Viejou

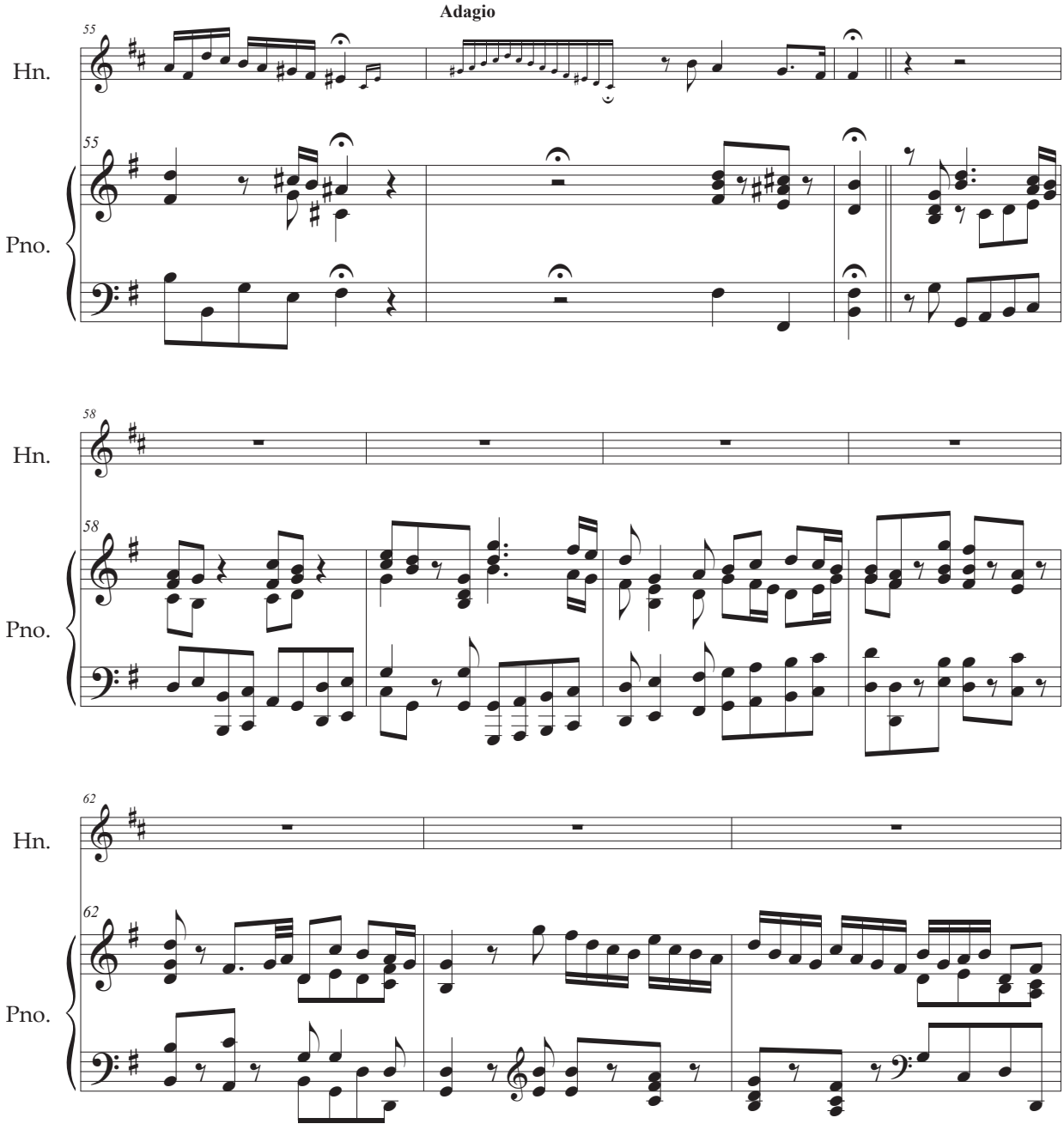


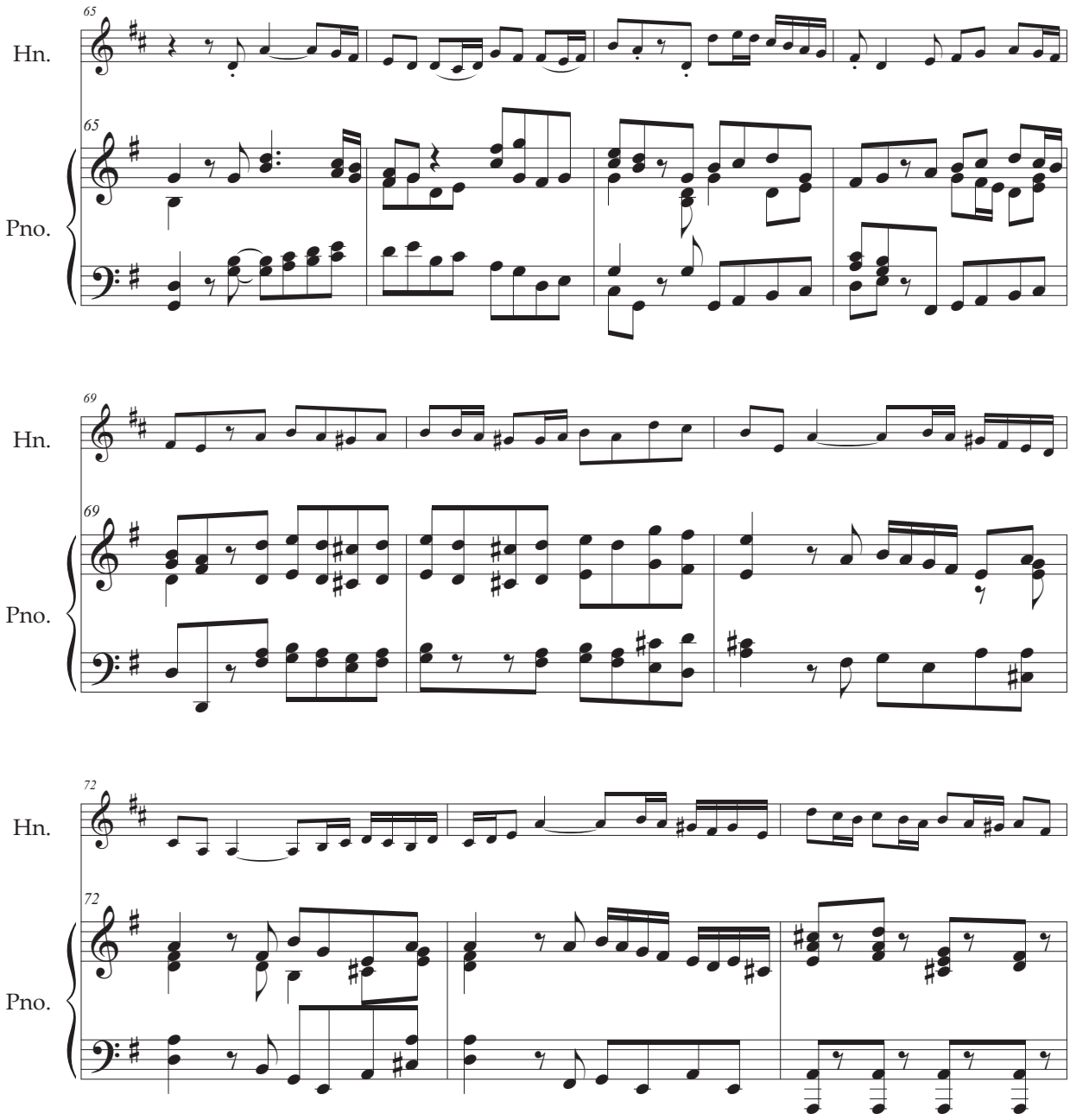

12
Hn.
mp legato
mf
12
Pno.
mp legato
mf
16
Hn.
marcato
16
Pno.
marcato
19
Hn.
mf
19
Pno.
mf

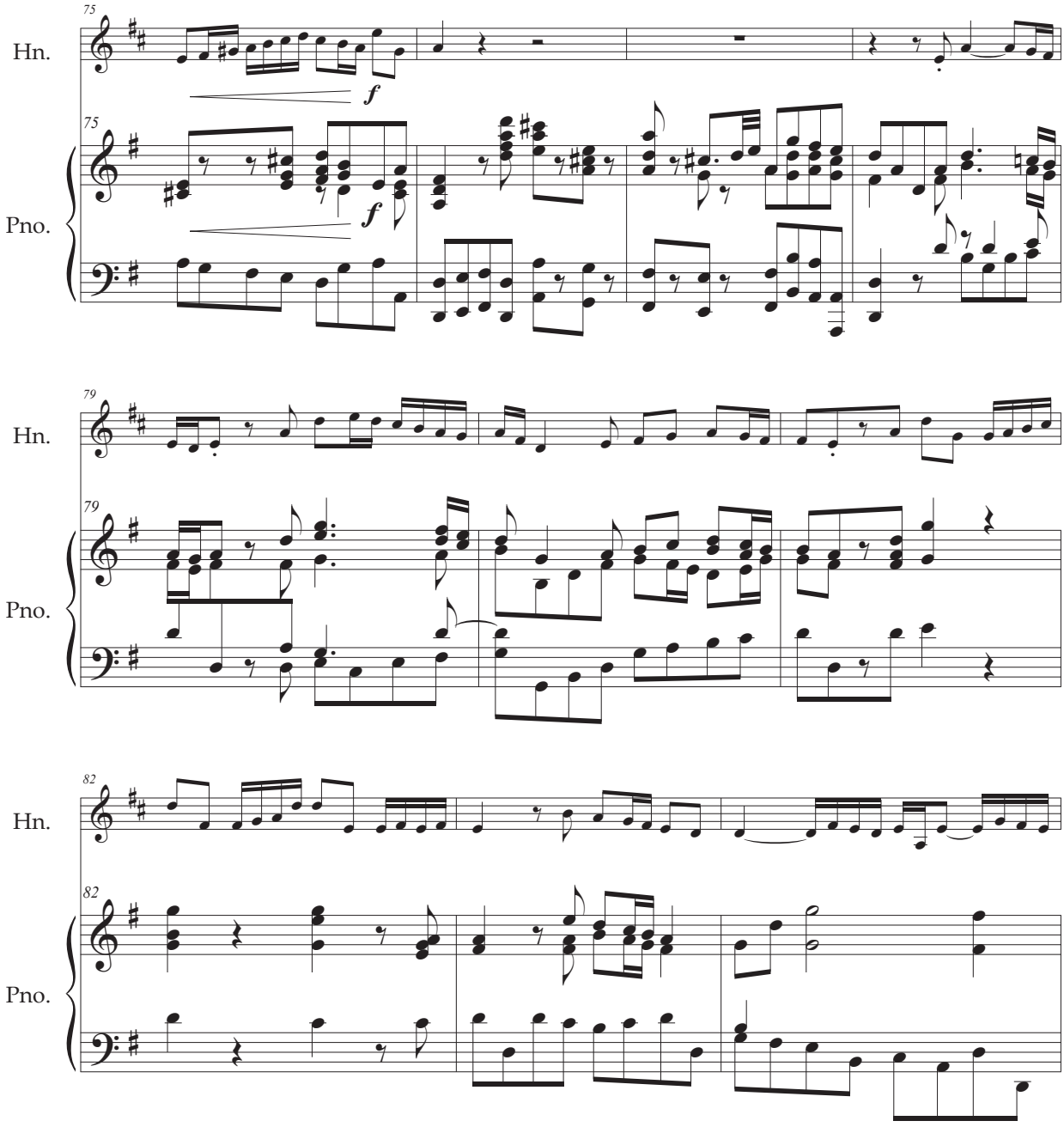

23
Hn.
f
mf legato
23
Pno.
f
mf legato
27
Hn.
27
Pno.
31
Hn.
31
Pno.

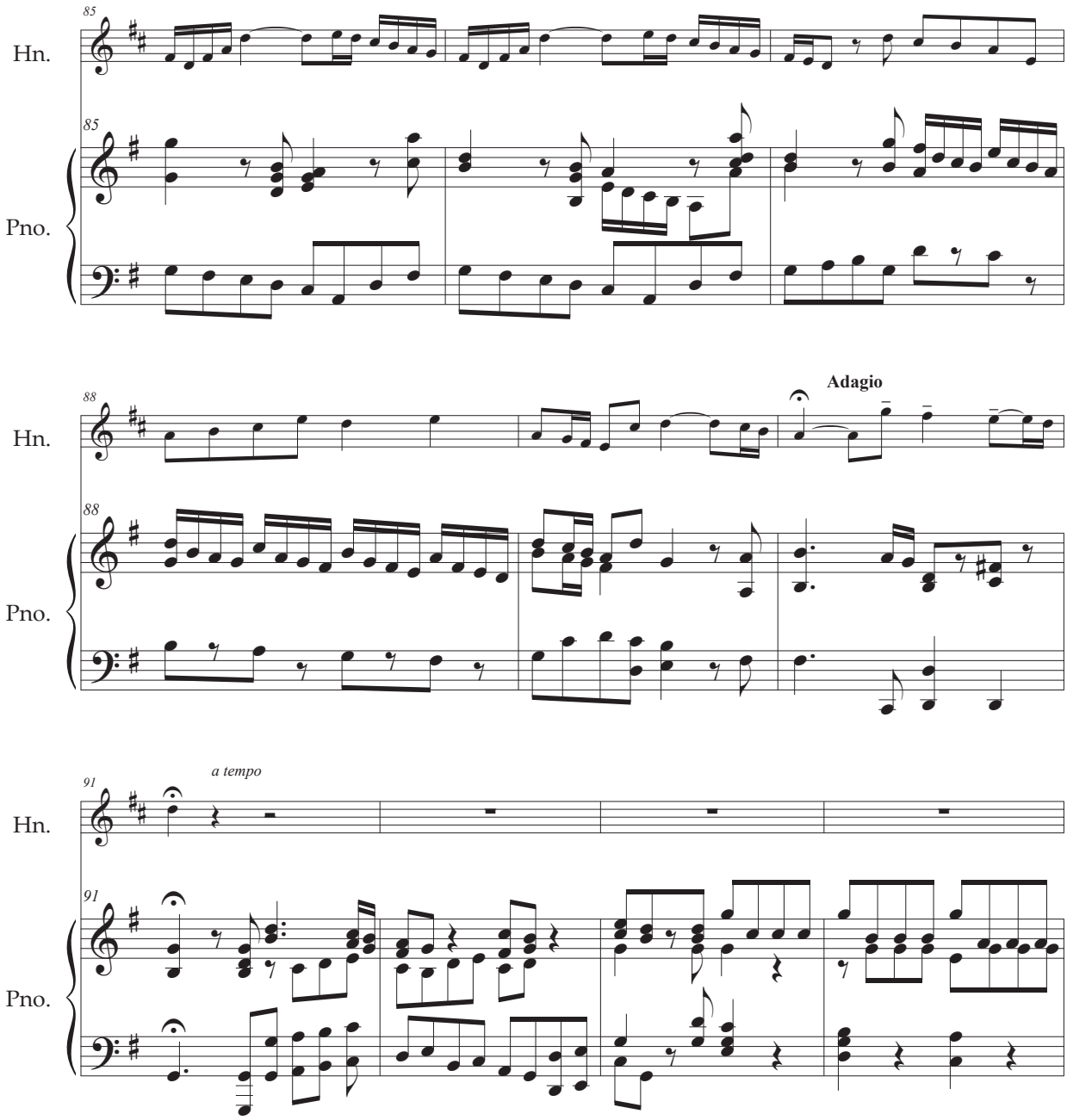

34
Hn.
34
Pno.
38
Hn.
38
Pno.
meno mosso
con espressione
42
Hn.
mf
con espressione
42
Pno.
mf

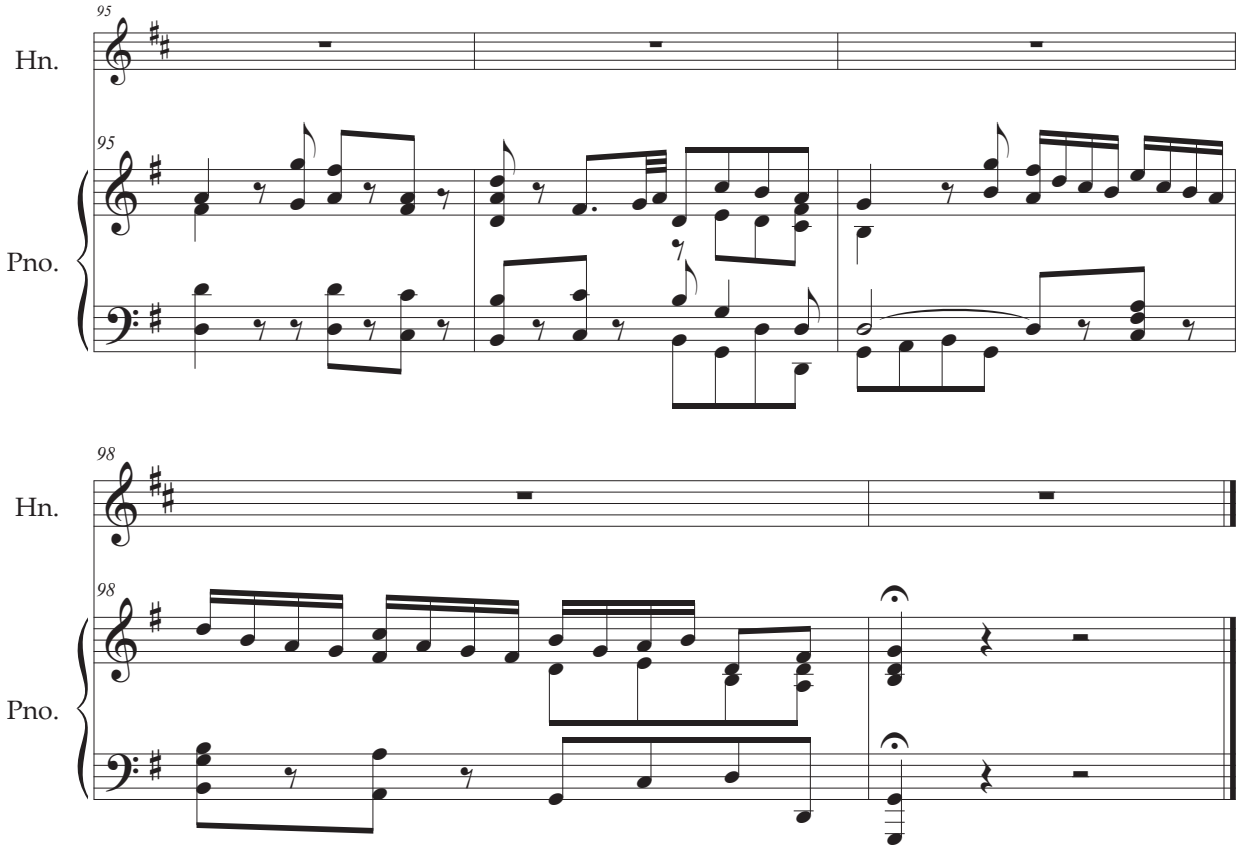

Hn.
Pno.
46
molto rubato
49
52


Adagio
55
Hn.
55
Pno.
58
Hn.
58
Pno.
62
Hn.
62
Pno.


65
Hn.
65
Pno.
69
Hn.
69
Pno.
72
Hn.
72
Pno.


75
Hn.
f
75
Pno.
f
79
Hn.
79
Pno.
82
Hn.
82
Pno.


85
Hn.
85
Pno.
88
Adagio
Hn.
88
Pno.
91
a tempo
Hn.
91
Pno.

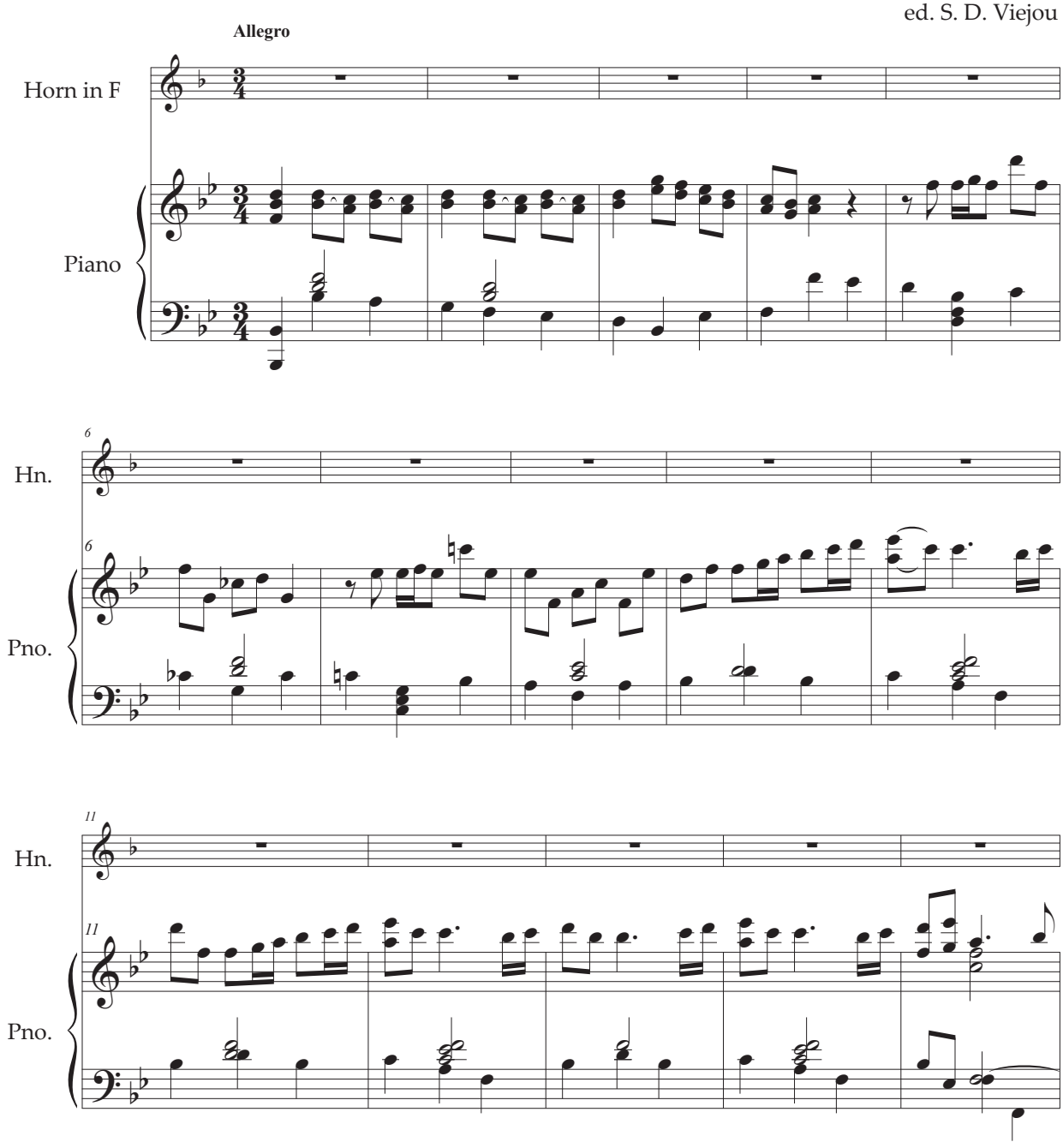

95
Hn.
95
Pno.
98
Hn.
98
Pno.

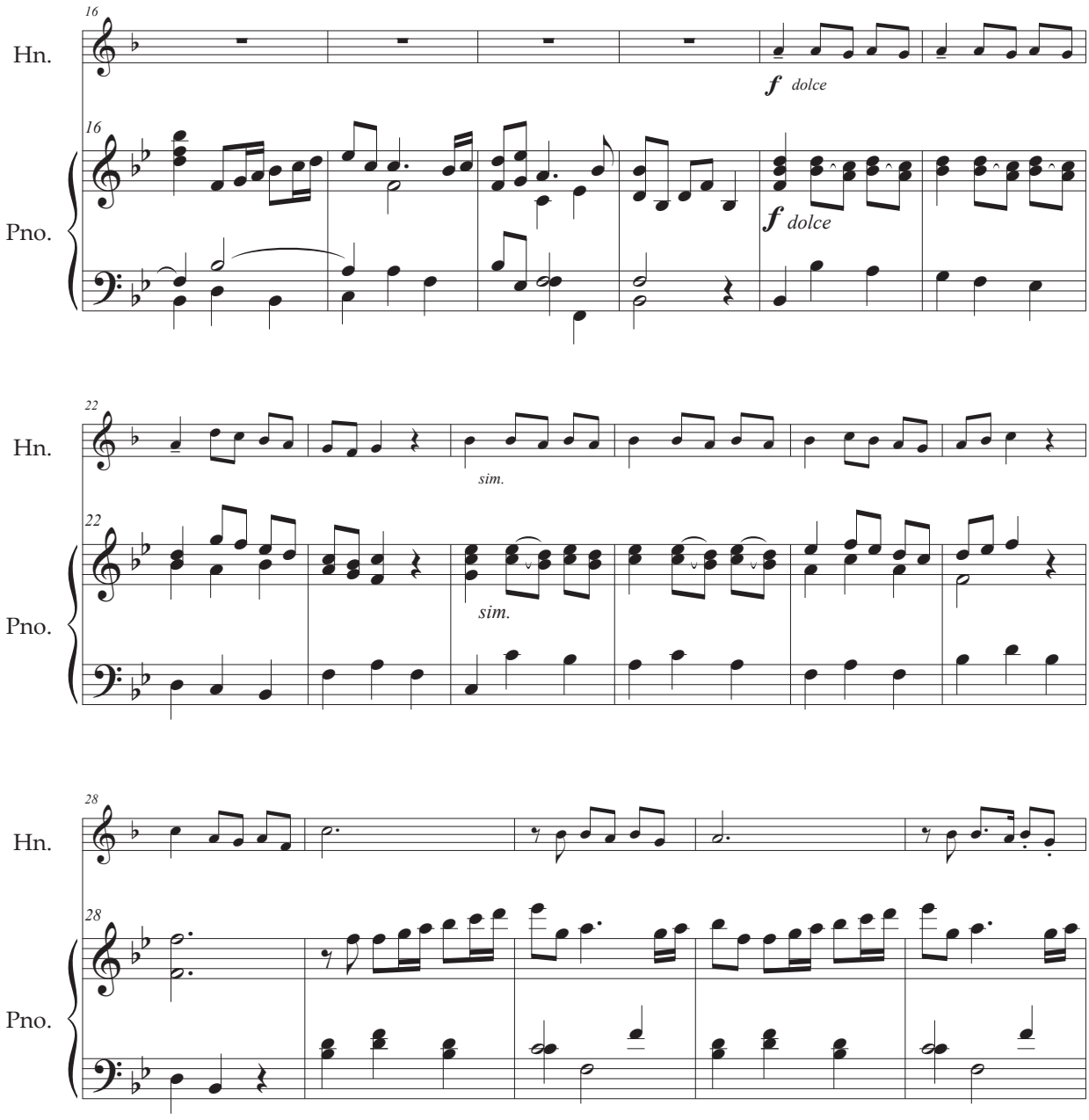
Qual farfalletta

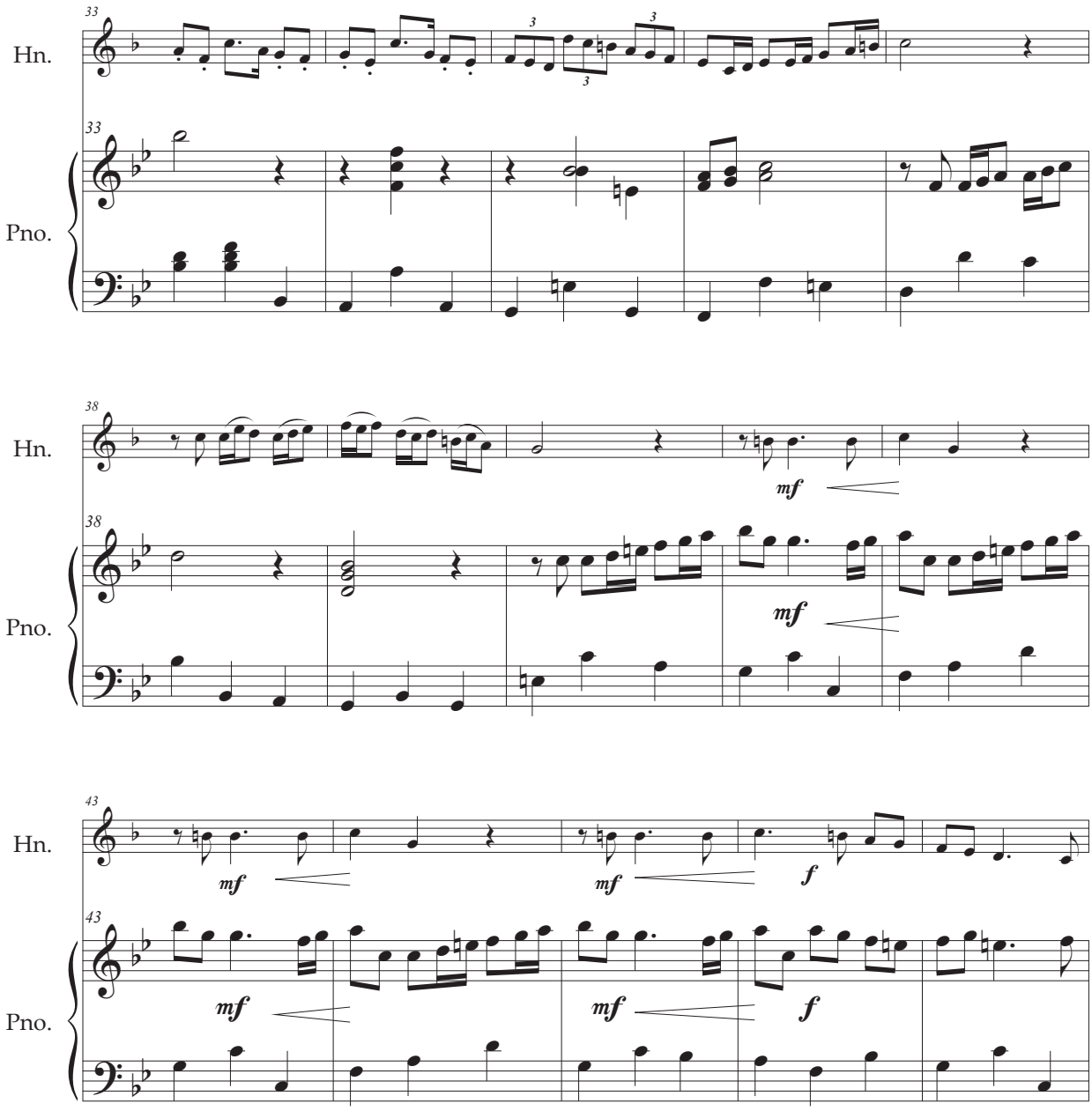
from the opera *Partenope* (1730)

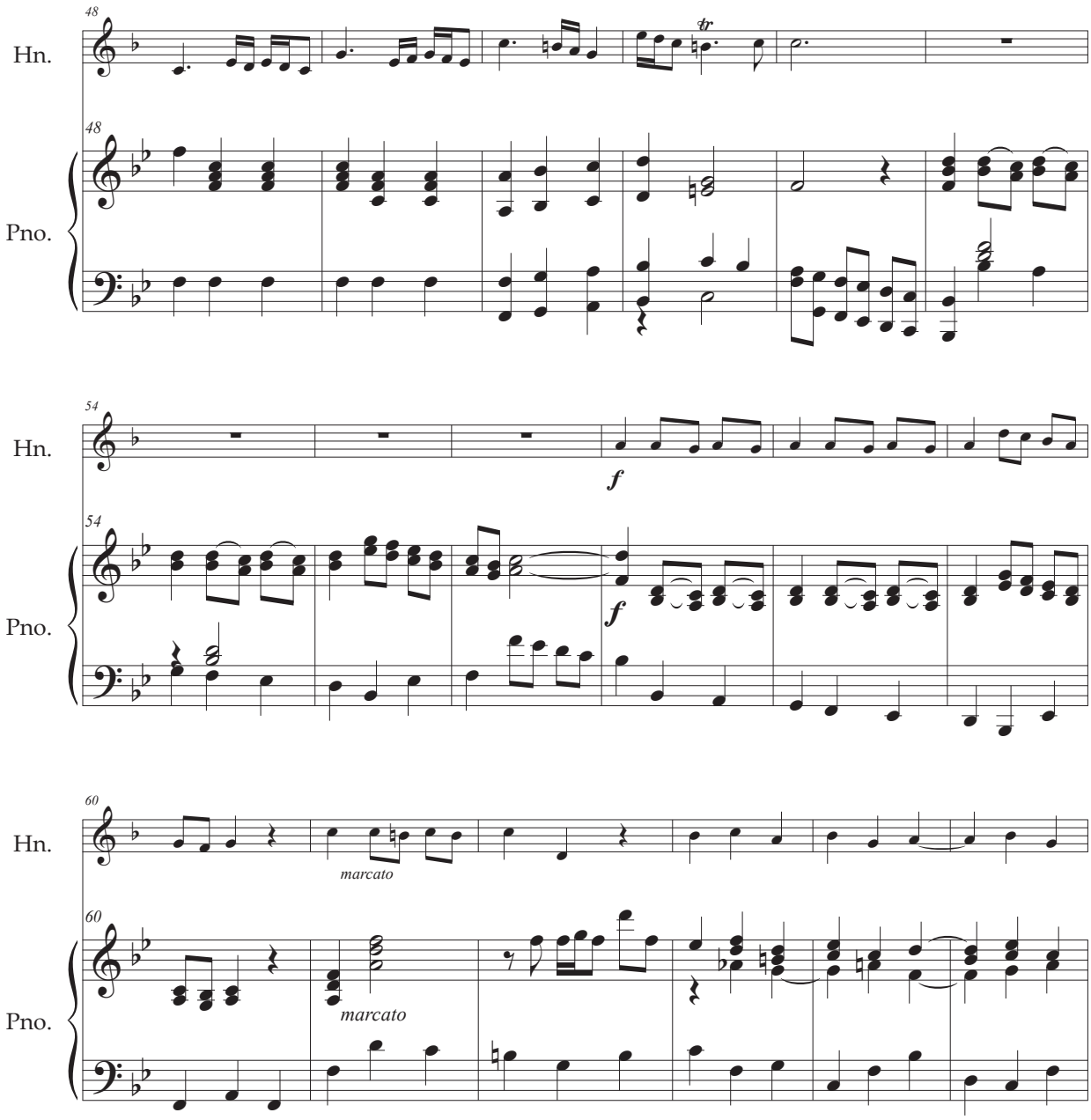
G. F. Handel

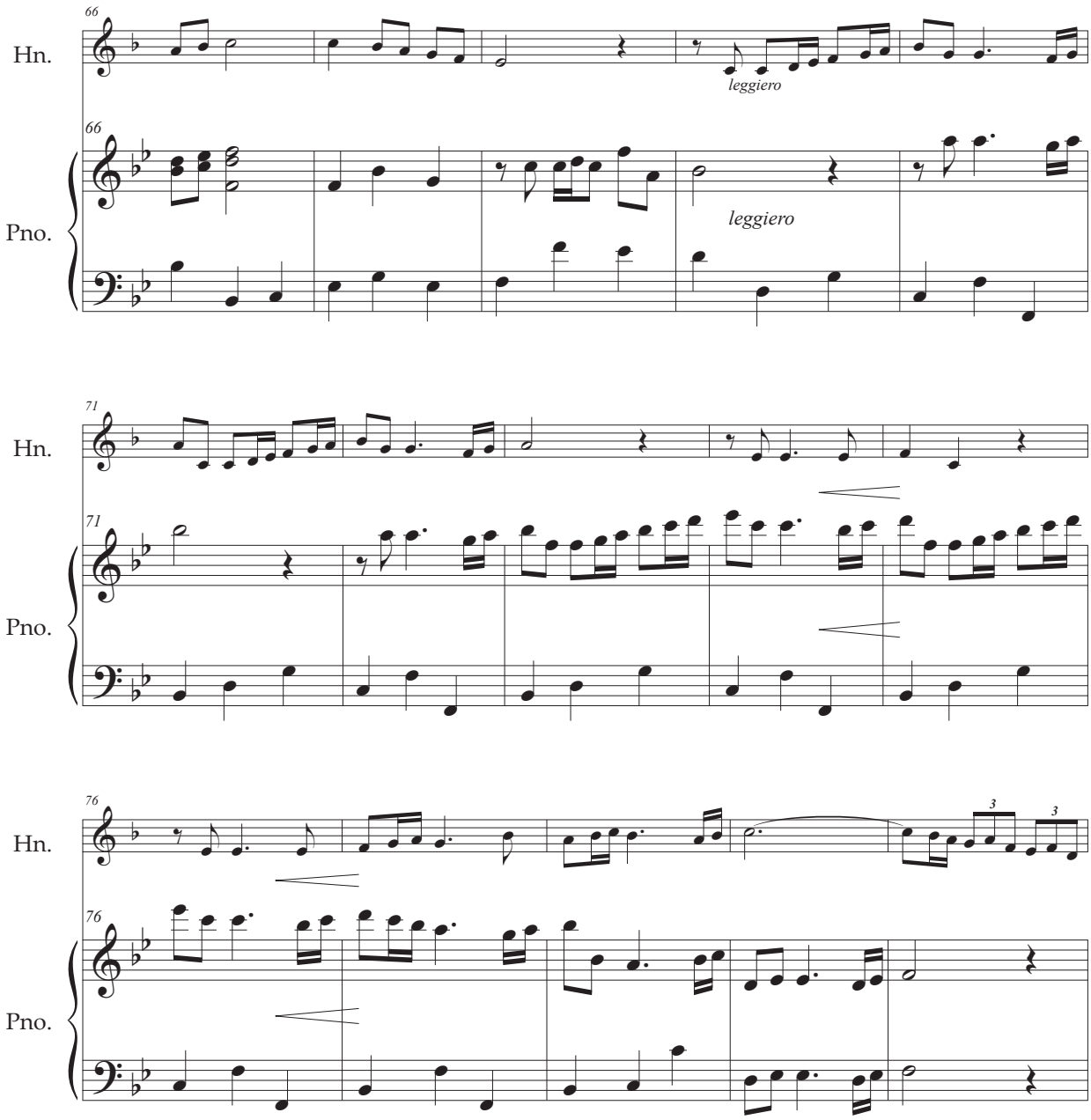
ed. S. D. Viejou

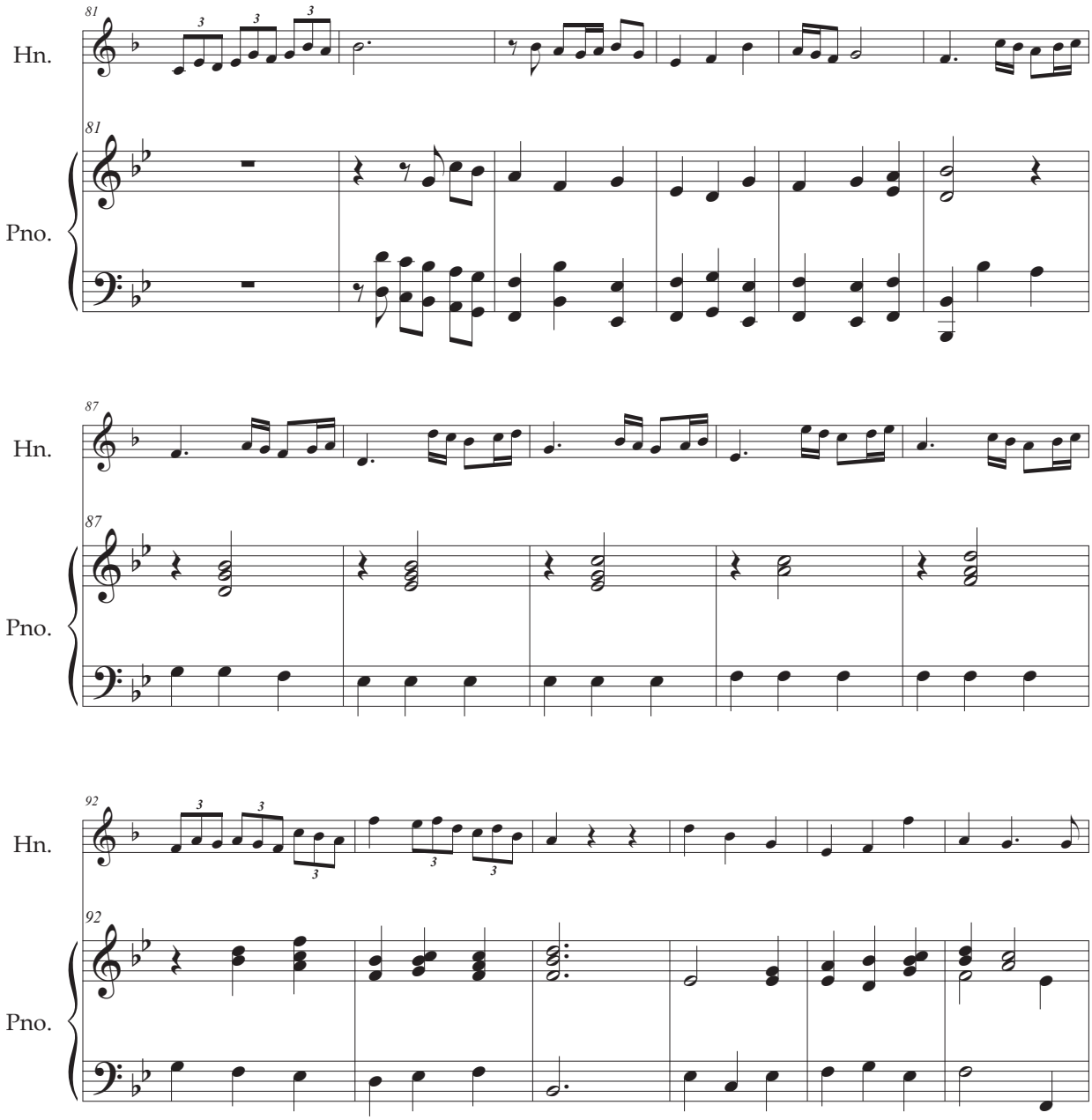


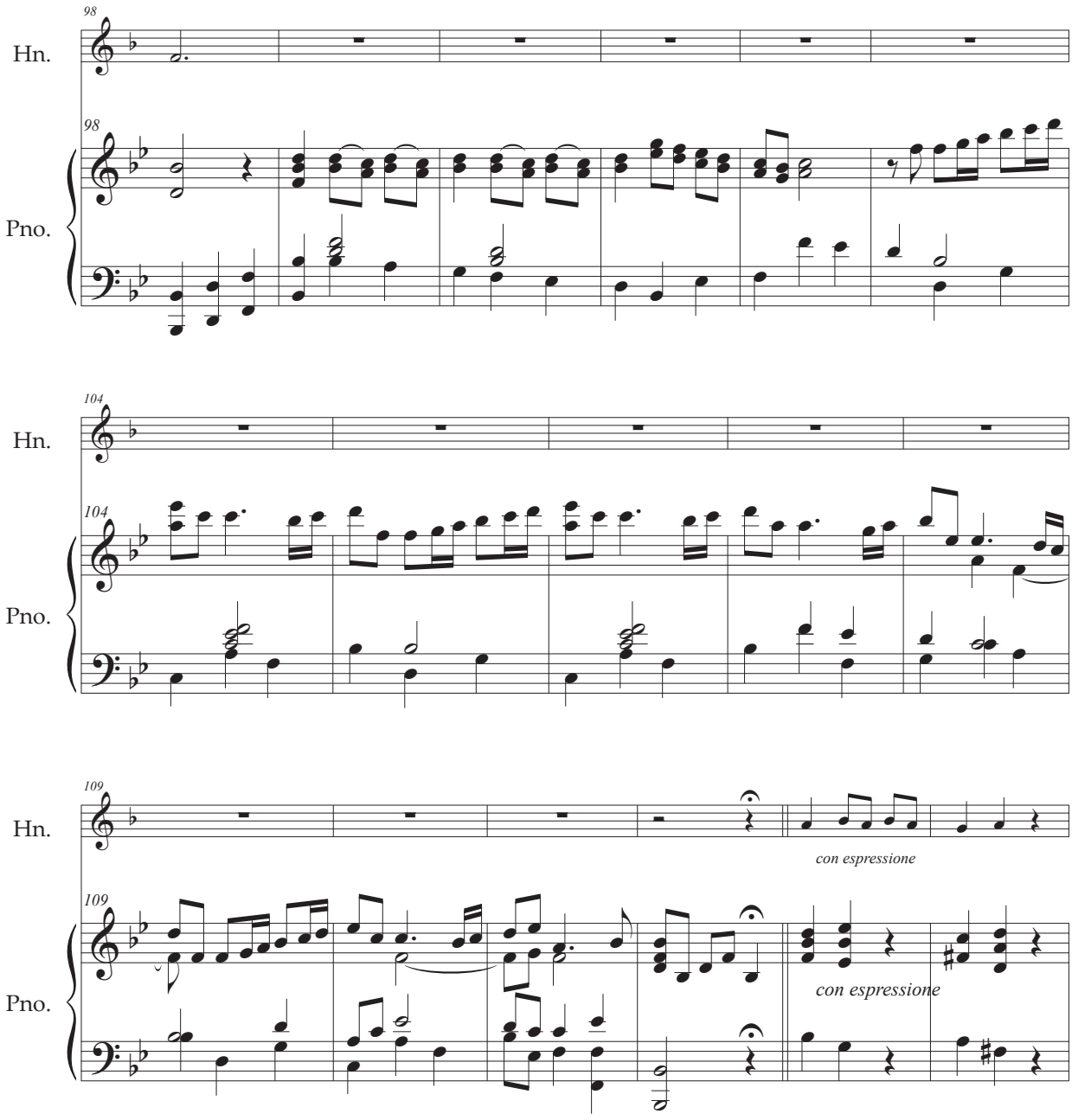

16
Hn.
f dolce
16
Pno.
f dolce
22
Hn.
sim.
22
Pno.
sim.
28
Hn.
28
Pno.

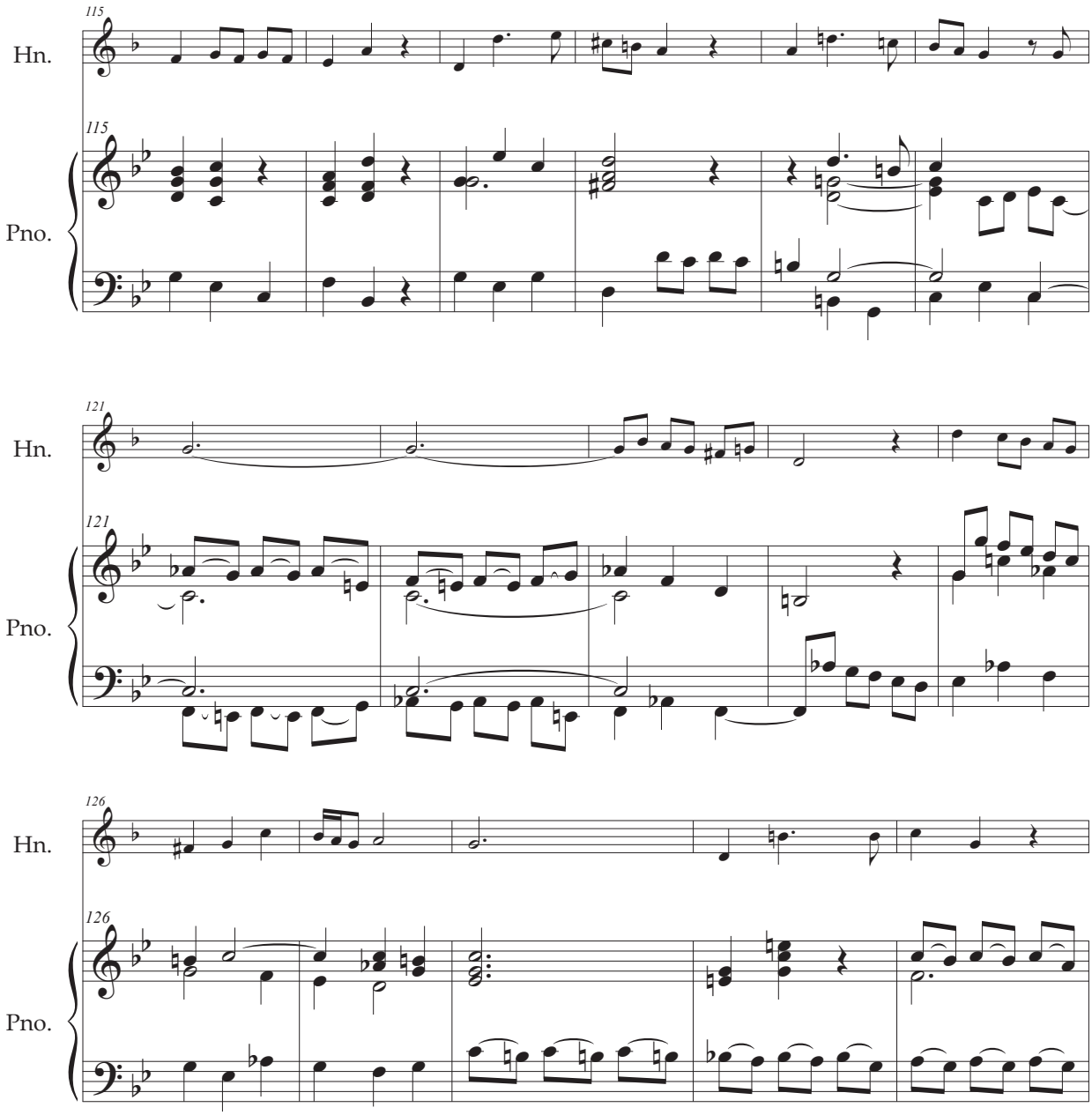

33
Hn.
33
Pno.
38
Hn.
mf
38
Pno.
mf
43
Hn.
mf
mf
f
43
Pno.
mf
mf
f

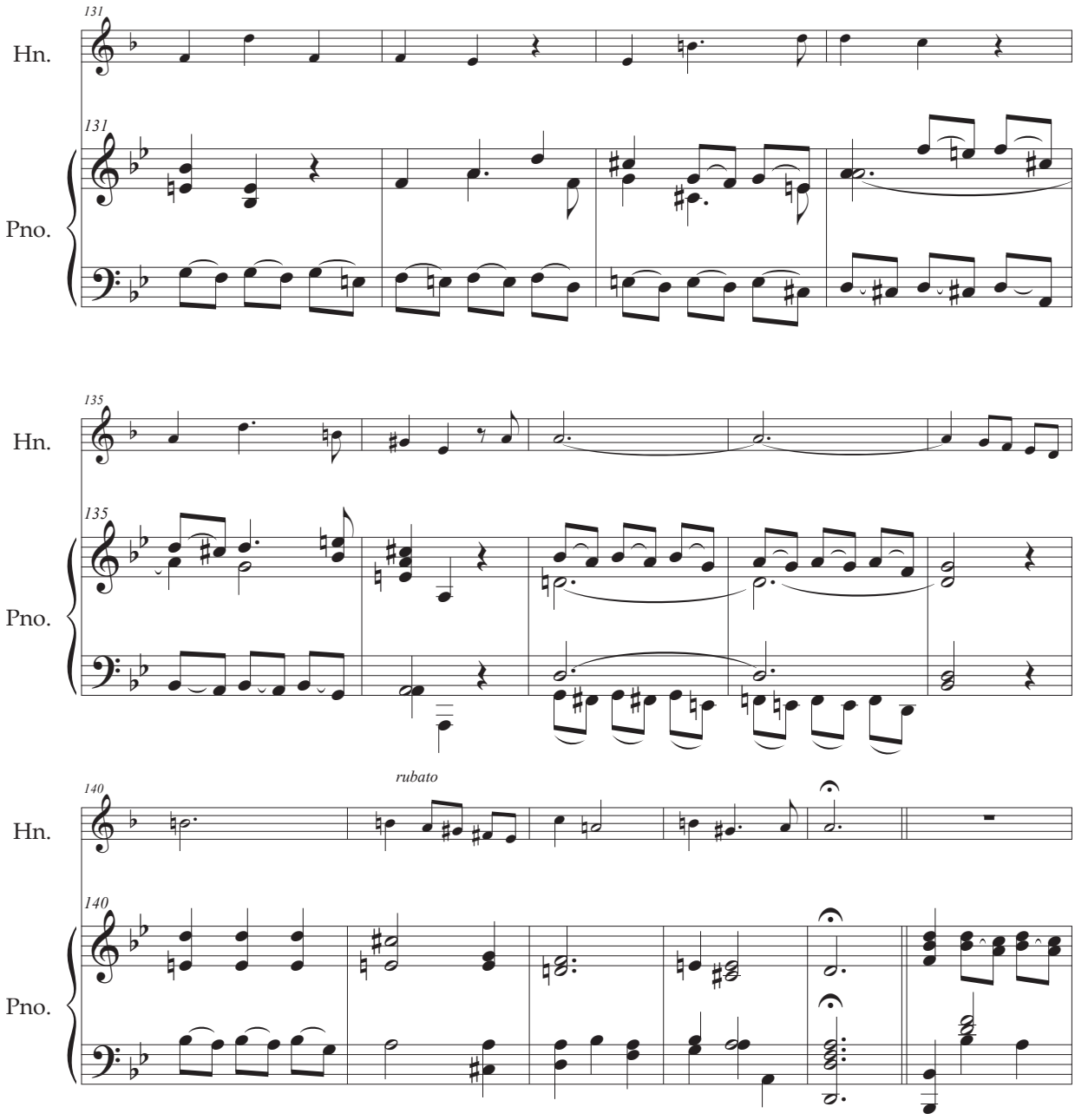

48
Hn.
48
Pno.
54
Hn.
f
54
Pno.
f
60
Hn.
marcato
60
Pno.
marcato

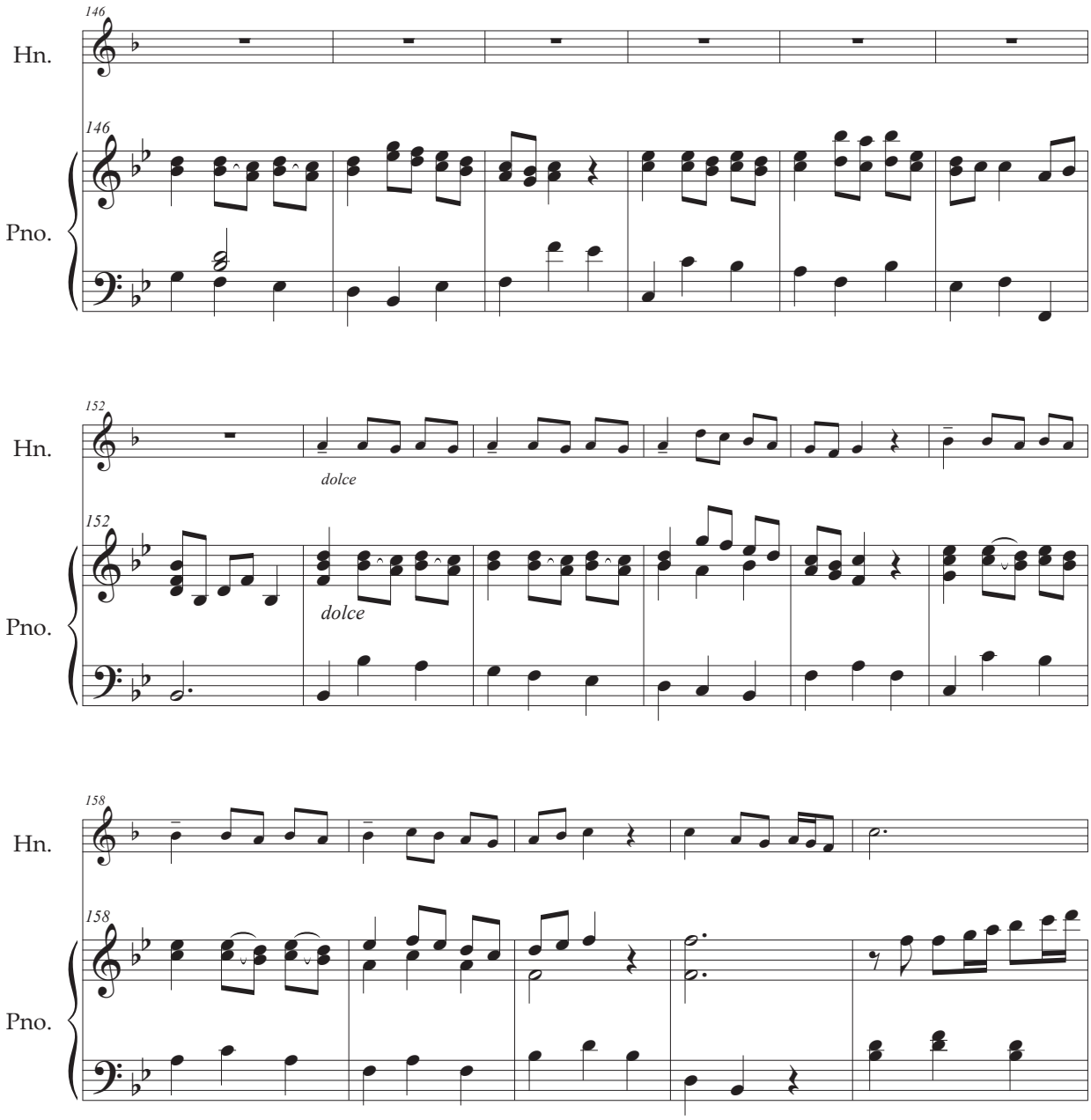

66
Hn.
leggiero
66
Pno.
leggiero
71
Hn.
71
Pno.
76
Hn.
3
3
76
Pno.

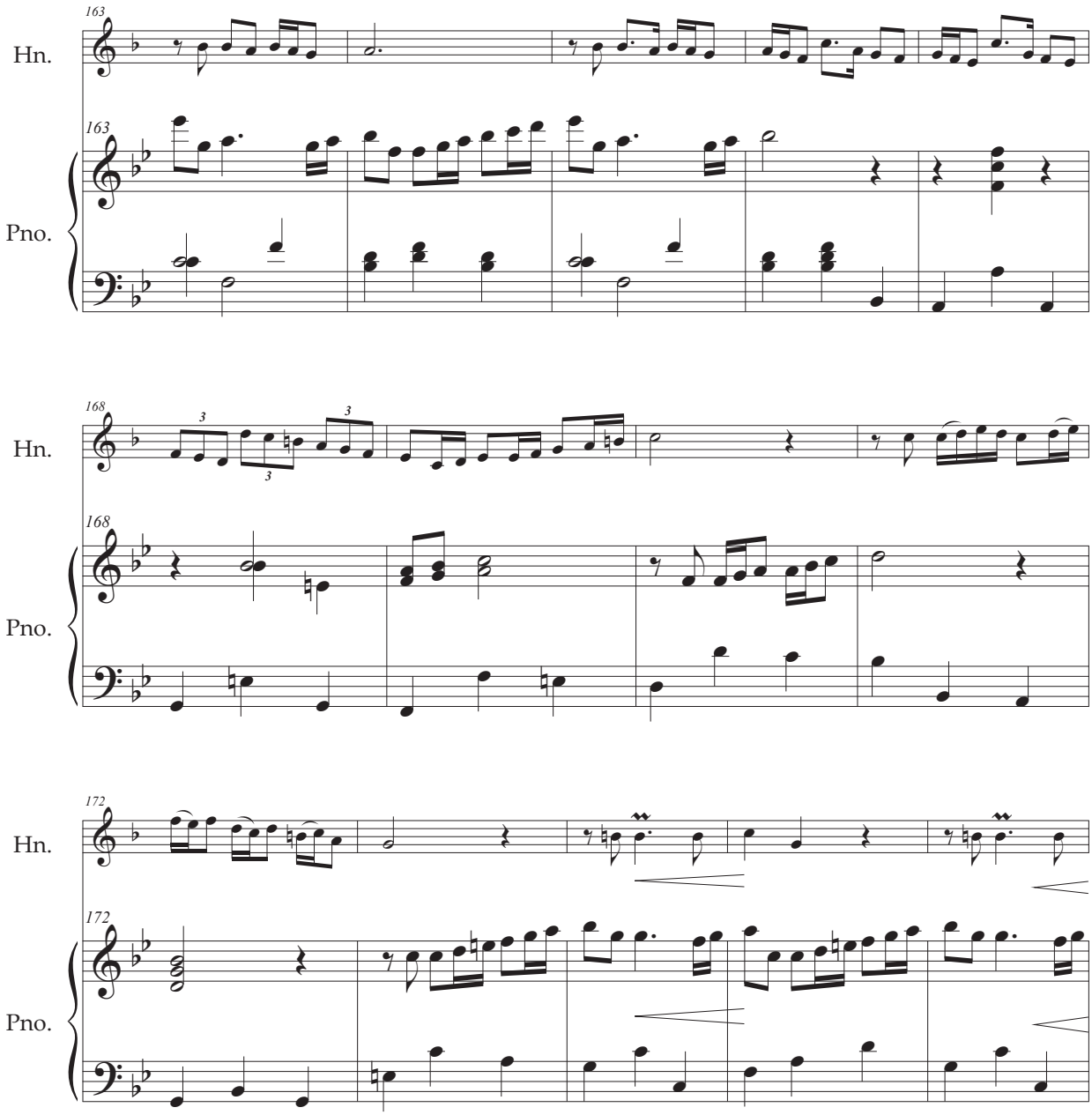

81
Hn.
81
Pno.
87
Hn.
87
Pno.
92
Hn.
92
Pno.

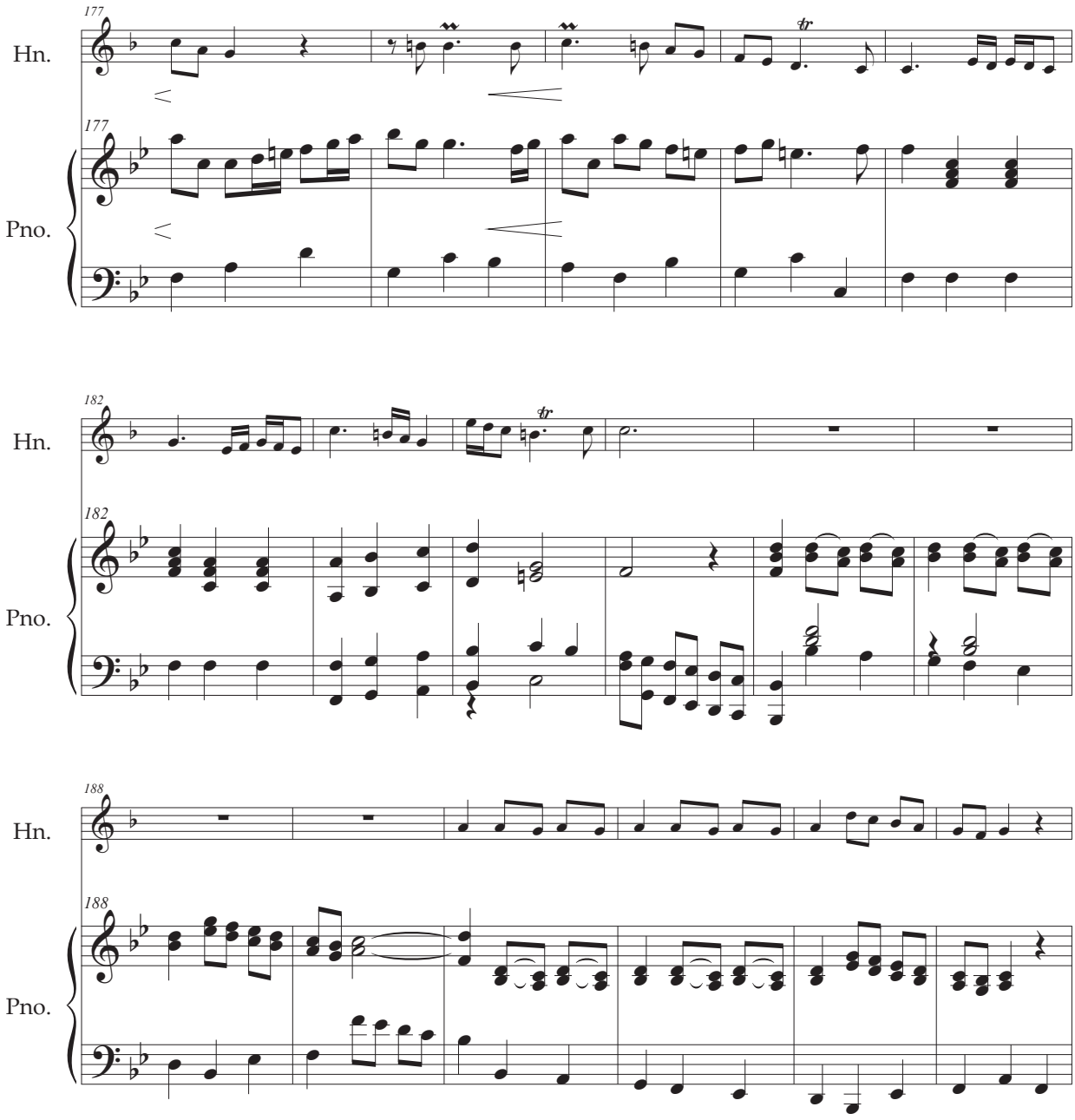

98
Hn.
98
Pno.
104
Hn.
104
Pno.
109
Hn.
con espressione
109
Pno.
con espressione

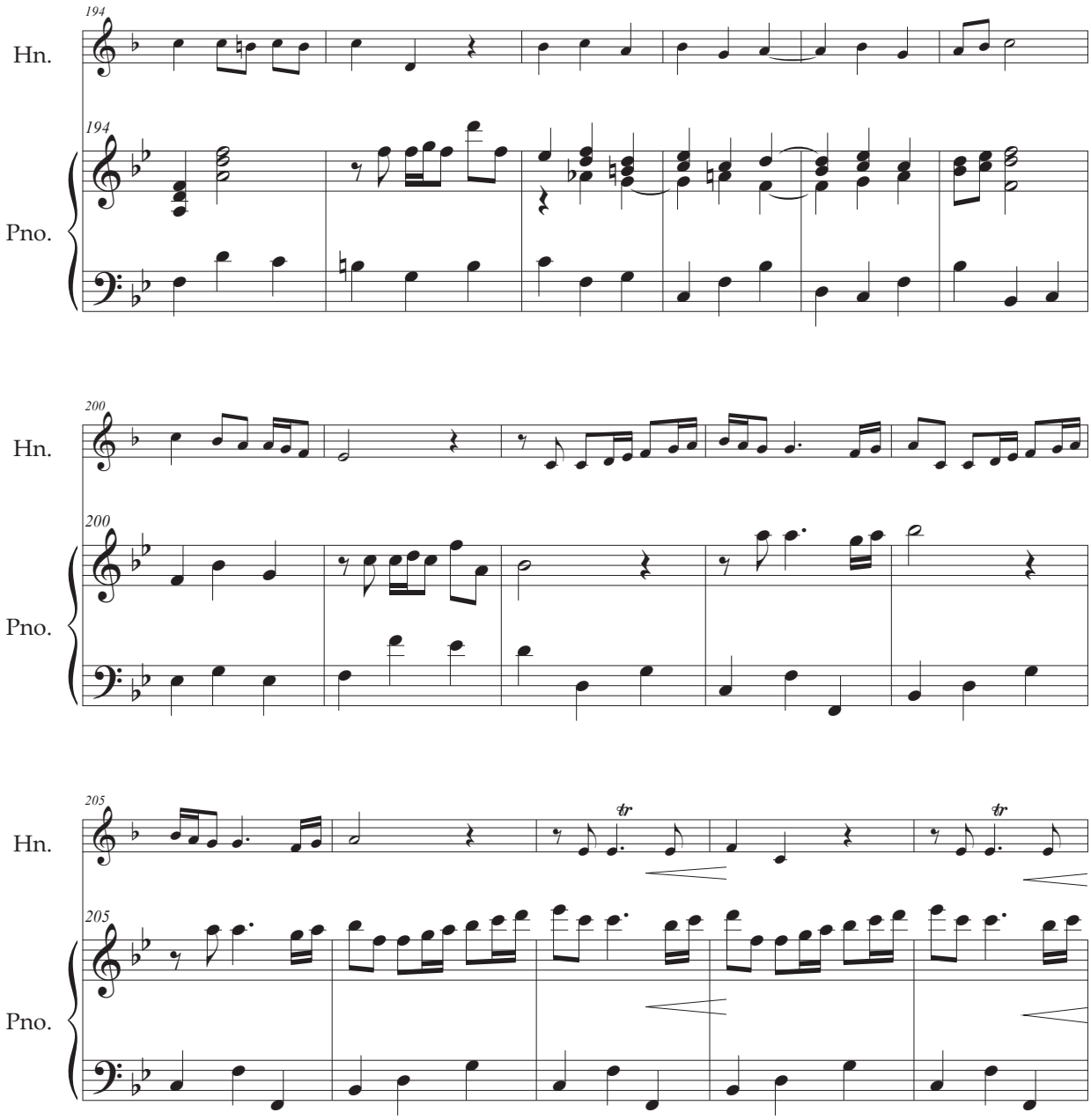

115
Hn.
115
Pno.
121
Hn.
121
Pno.
126
Hn.
126
Pno.

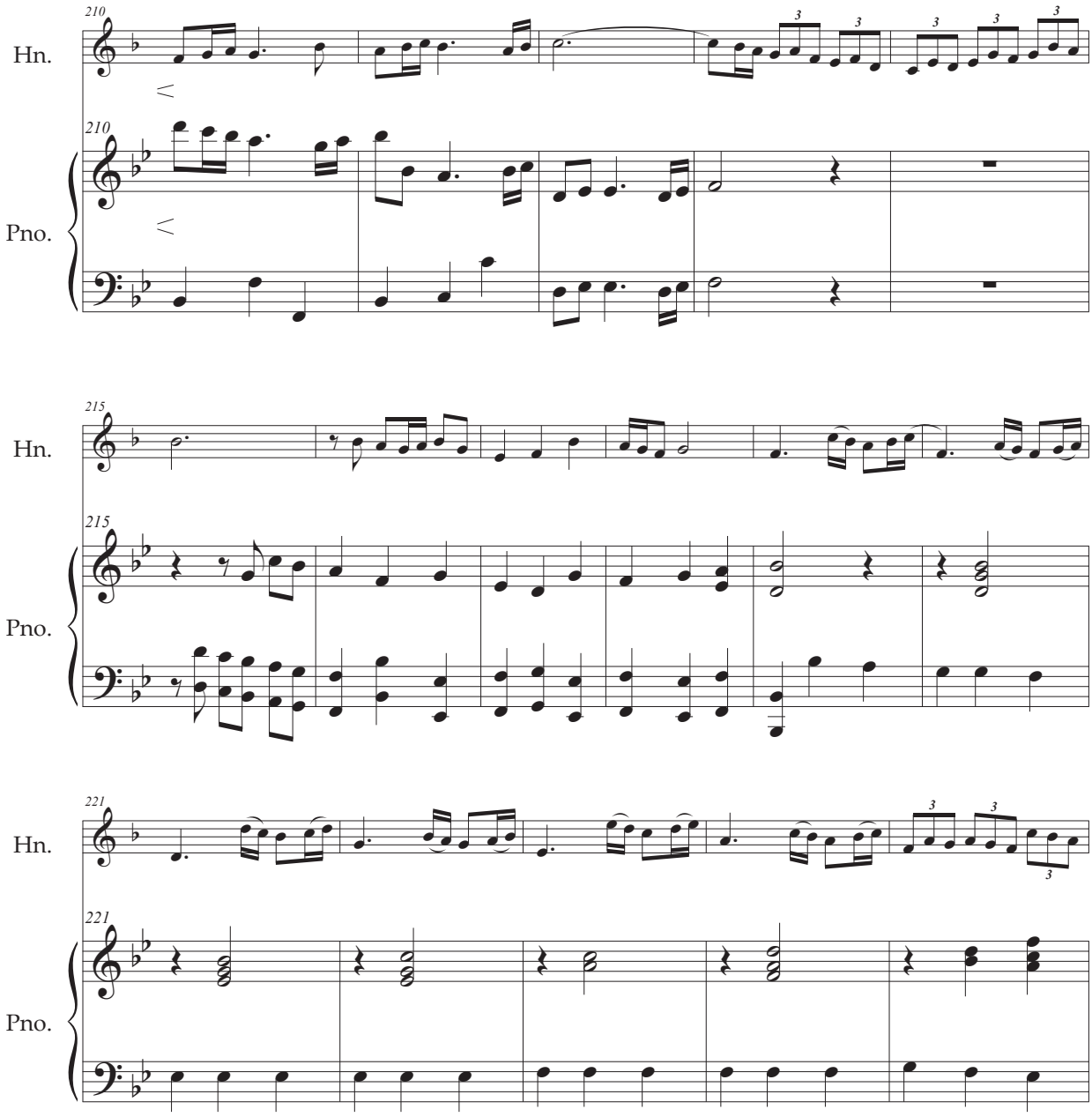

131
Hn.
131
Pno.
135
Hn.
135
Pno.
rubato
140
Hn.
140
Pno.

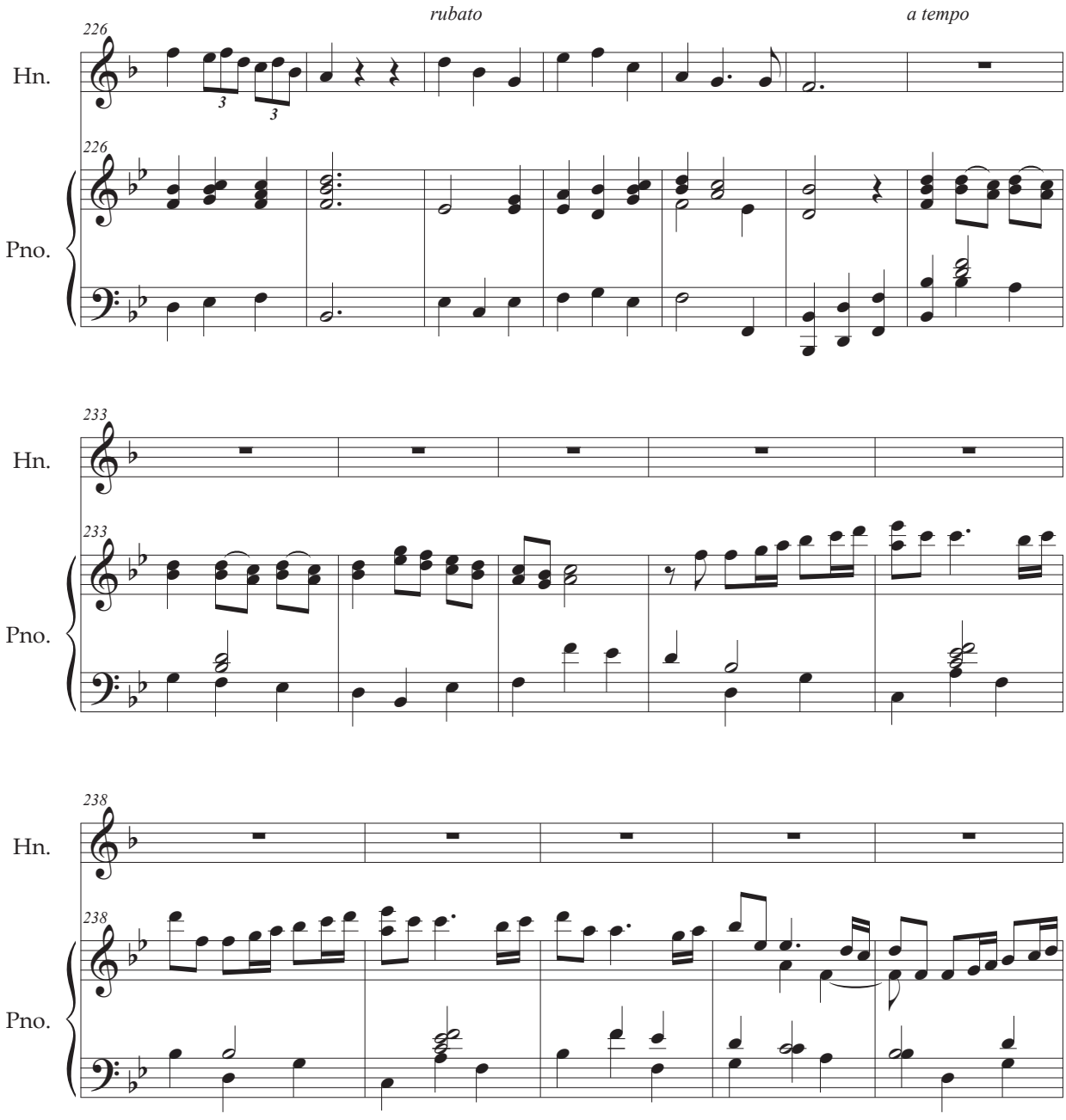

146
Hn.
146
Pno.
152
Hn.
dolce
152
Pno.
dolce
158
Hn.
158
Pno.

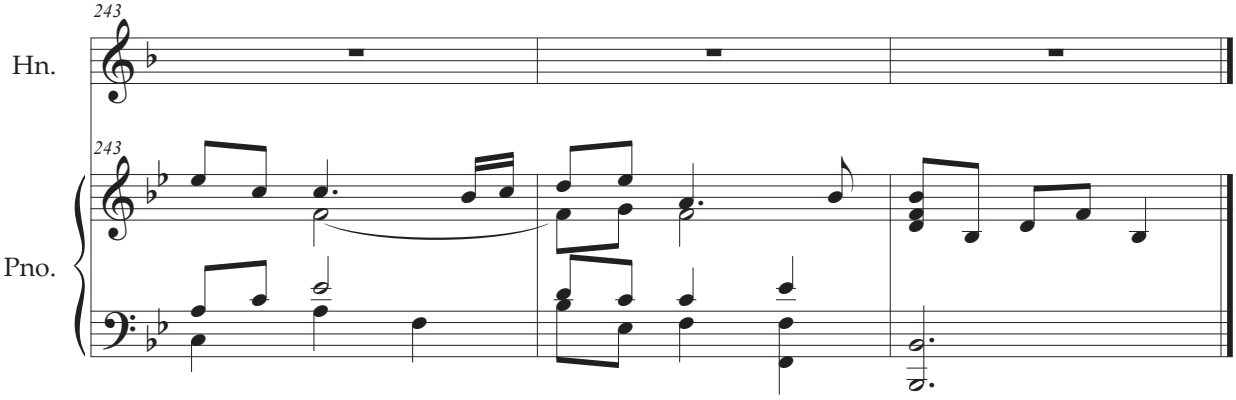

163
Hn.
163
Pno.
168
Hn.
168
Pno.
172
Hn.
172
Pno.


177
Hn.
177
Pno.
182
Hn.
182
Pno.
188
Hn.
188
Pno.


194
Hn.
194
Pno.
200
Hn.
200
Pno.
205
Hn.
tr
tr
205
Pno.


Hn.
Pno.
210
215
221

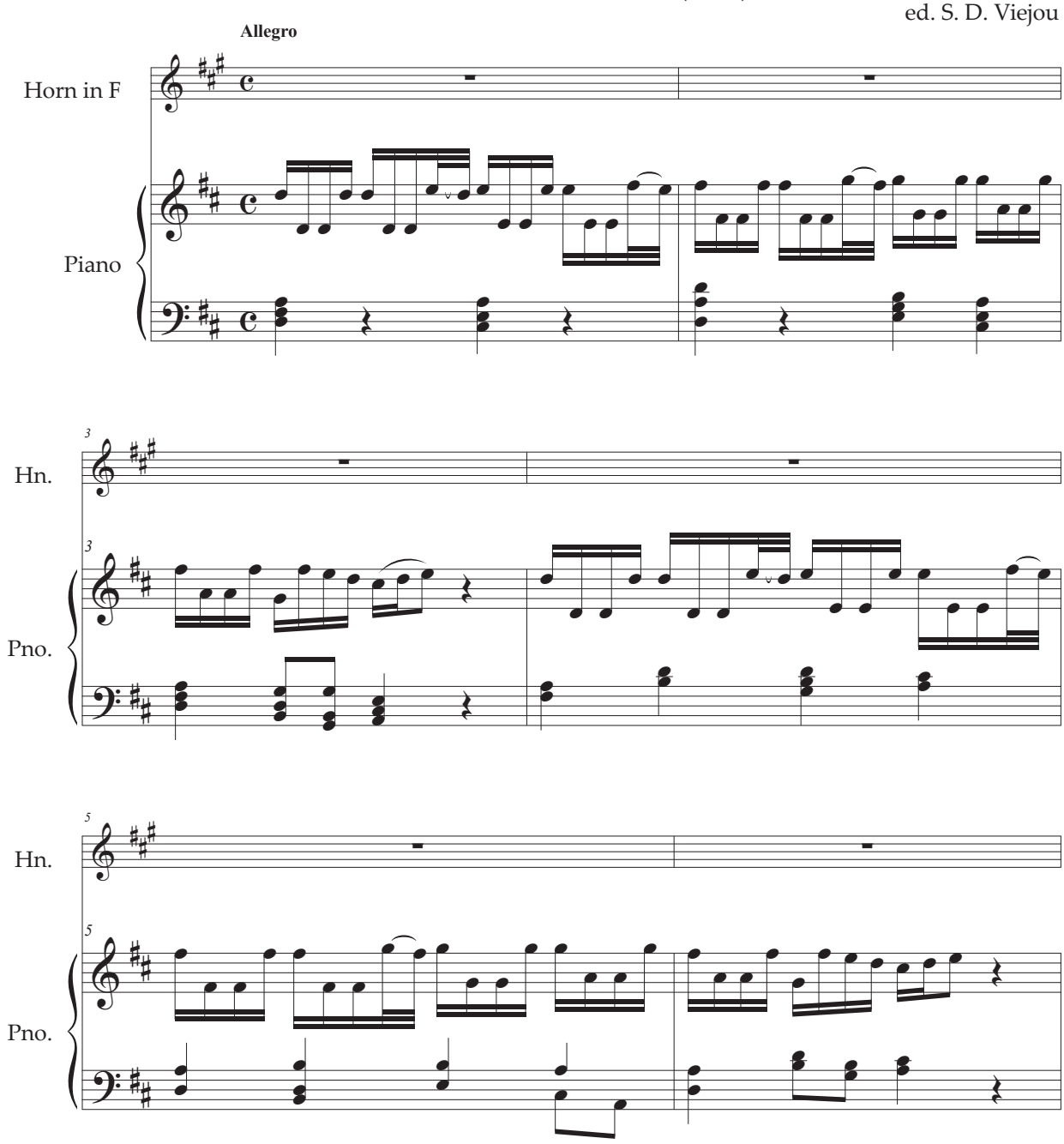

rubato
a tempo
226
Hn.
Pno.
233
238

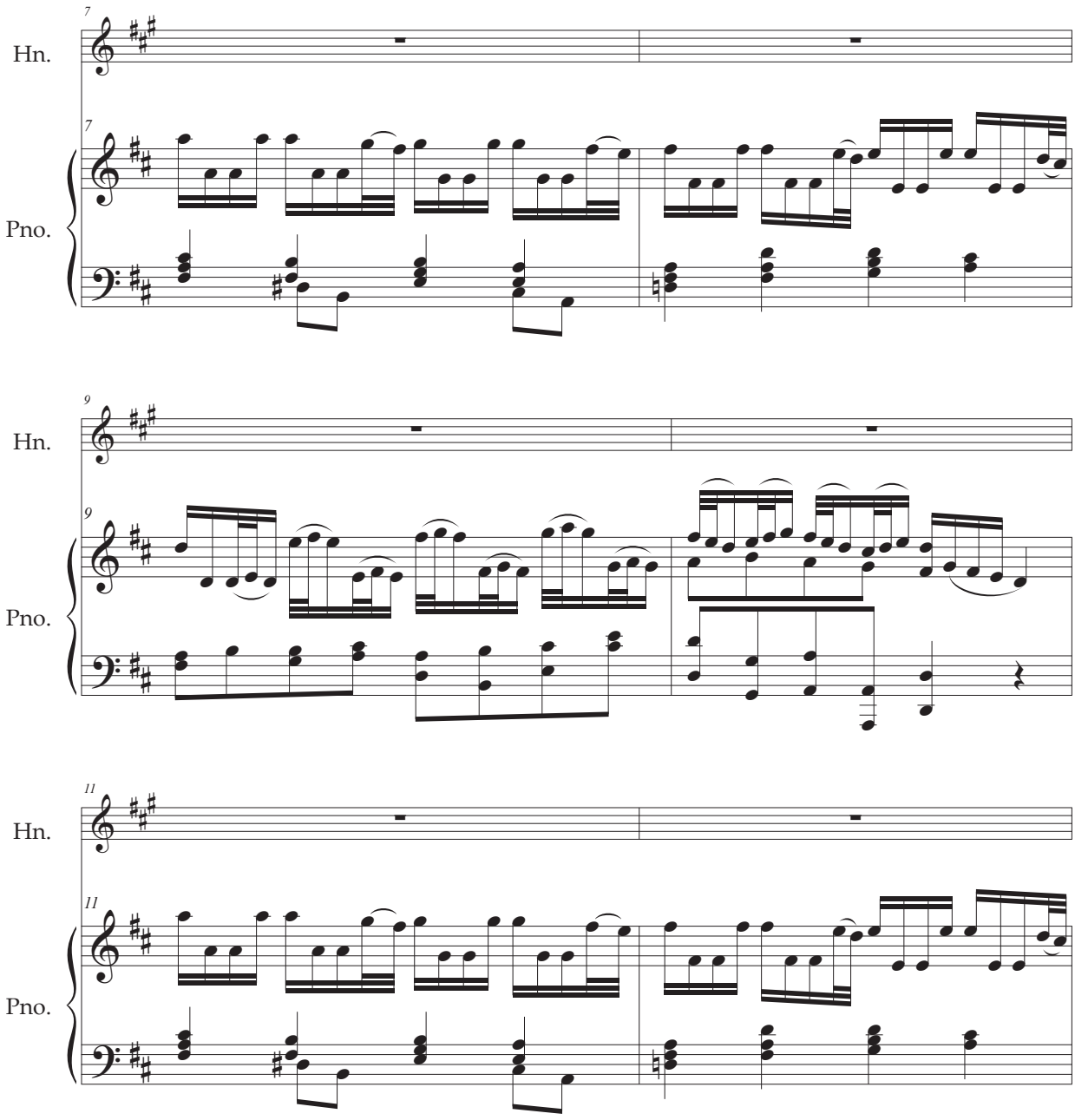

243
Hn.
243
Pno.

So Much Beauty, Sweetly Blooming

from the oratorio *Esther* (1732)

G. F. Handel
ed. S. D. Viejou

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Hn.
7
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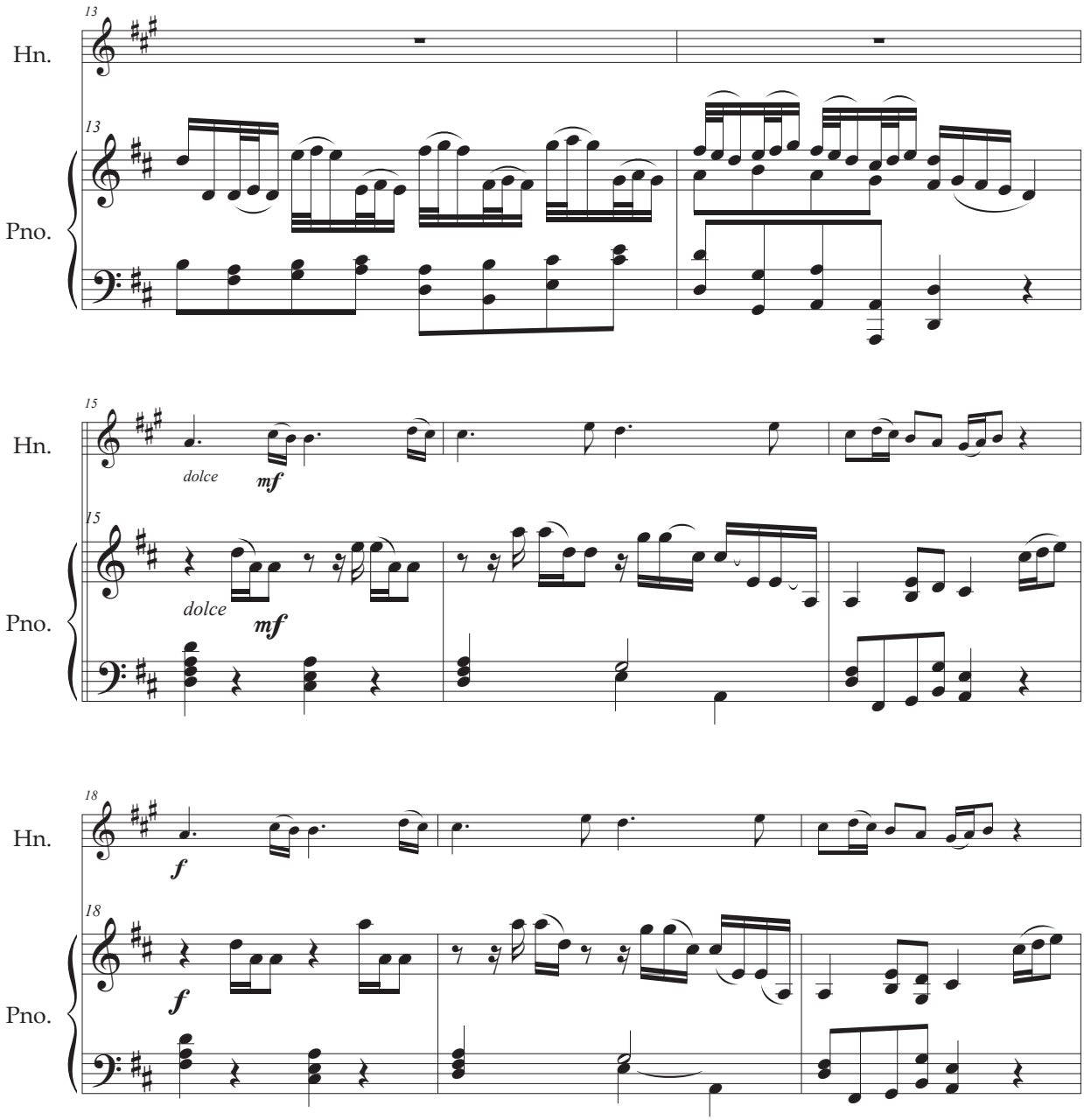
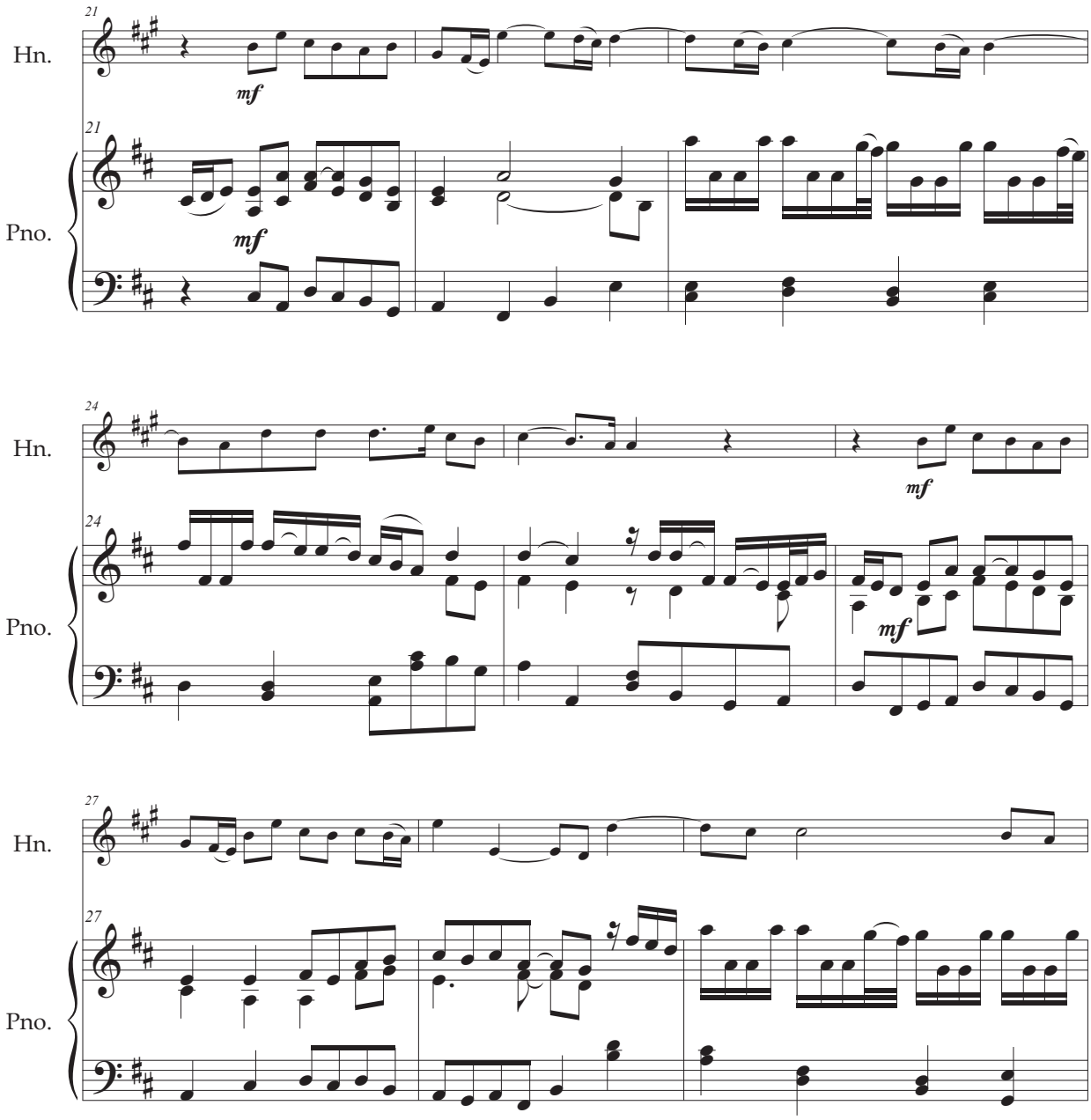
9
Hn.
9
Pno.
11
Hn.
11
Pno.


13
Hn.
13
Pno.
15
Hn.
dolce
mf
15
Pno.
dolce
mf
18
Hn.
f
18
Pno.
f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mf
21
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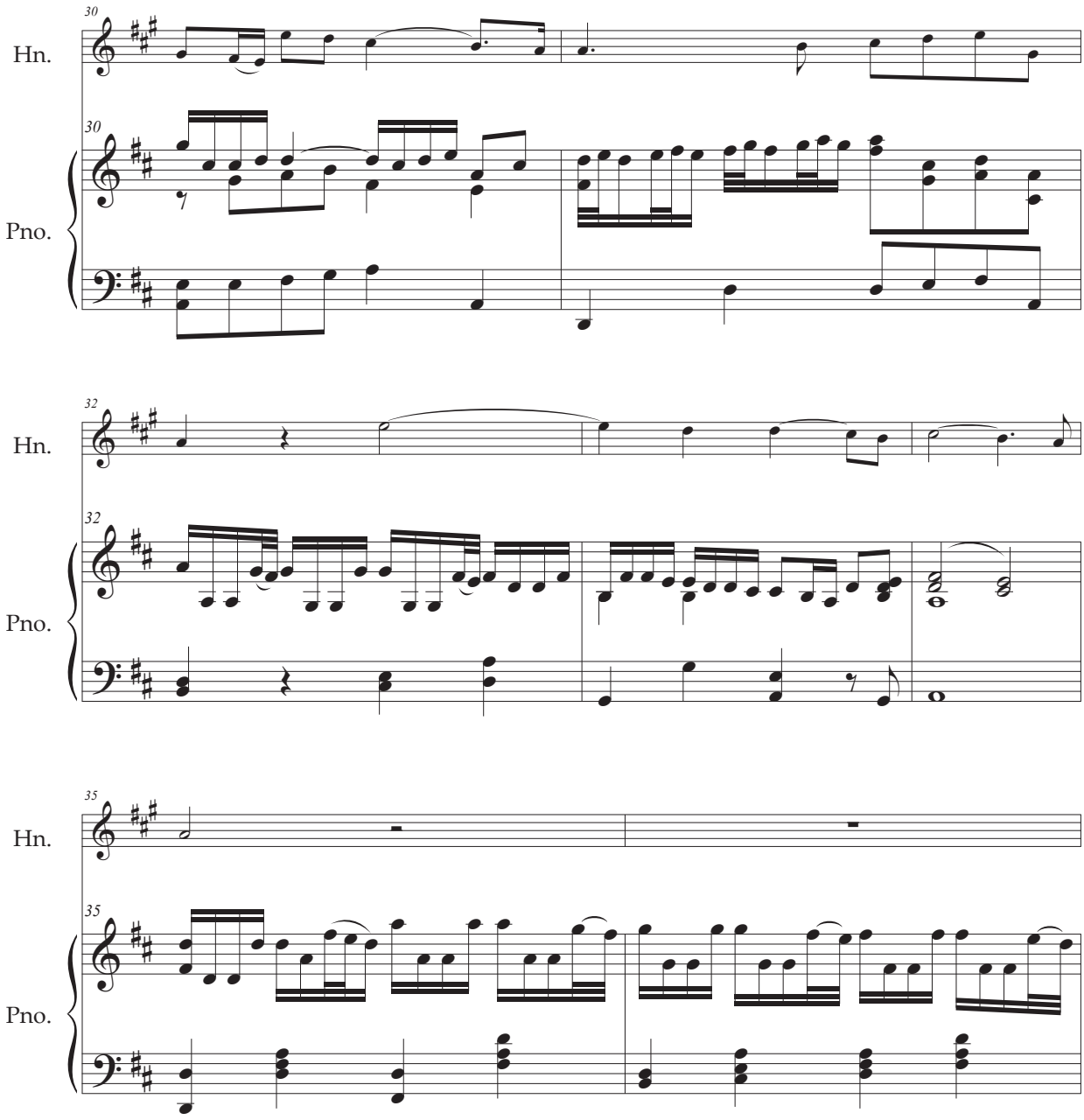
mf
24
Hn.
mf
24
Pno.
mf
27
Hn.
27
Pno.


30
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32
Hn.
32
Pno.
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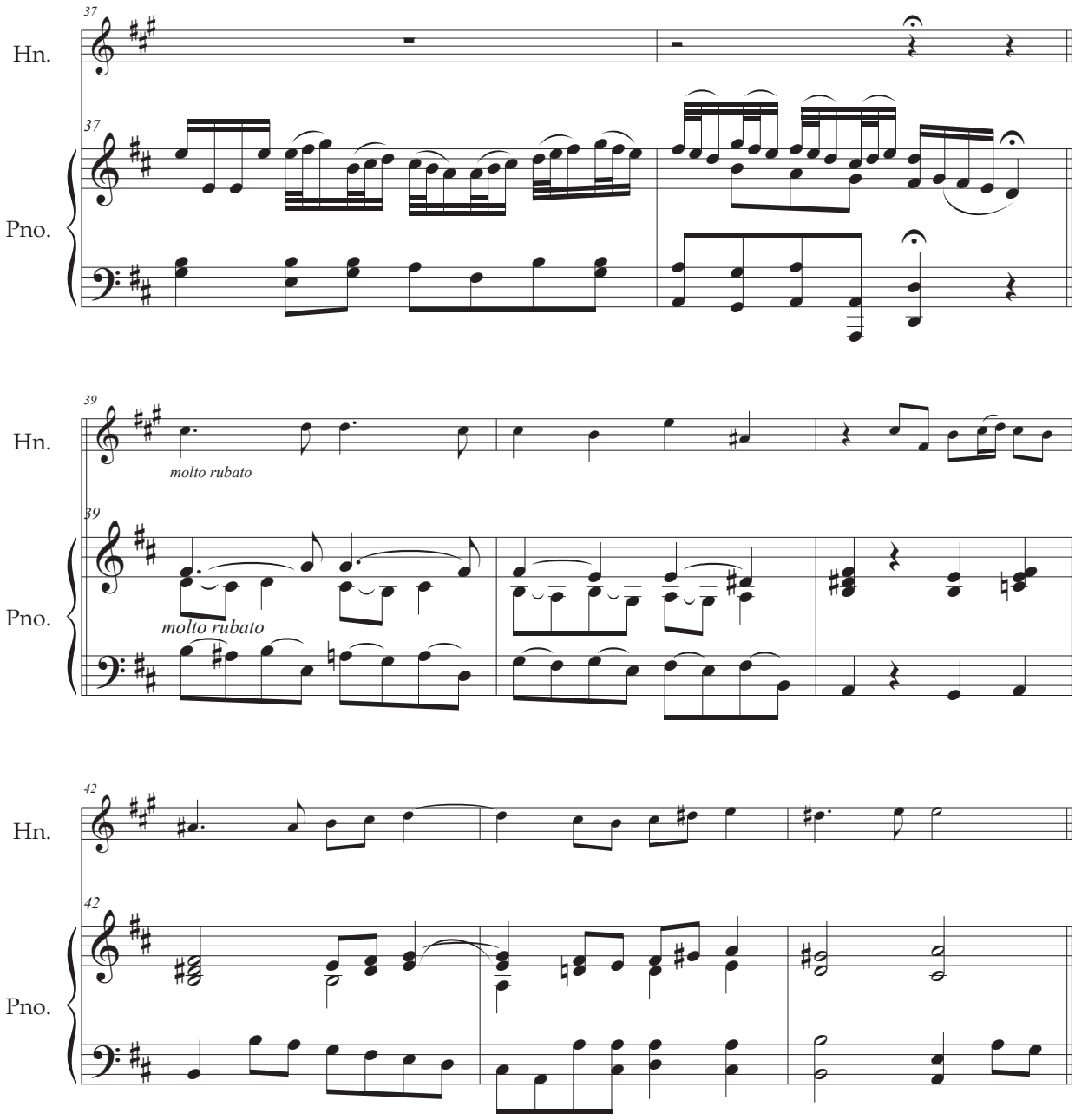
Hn.
35
Pno.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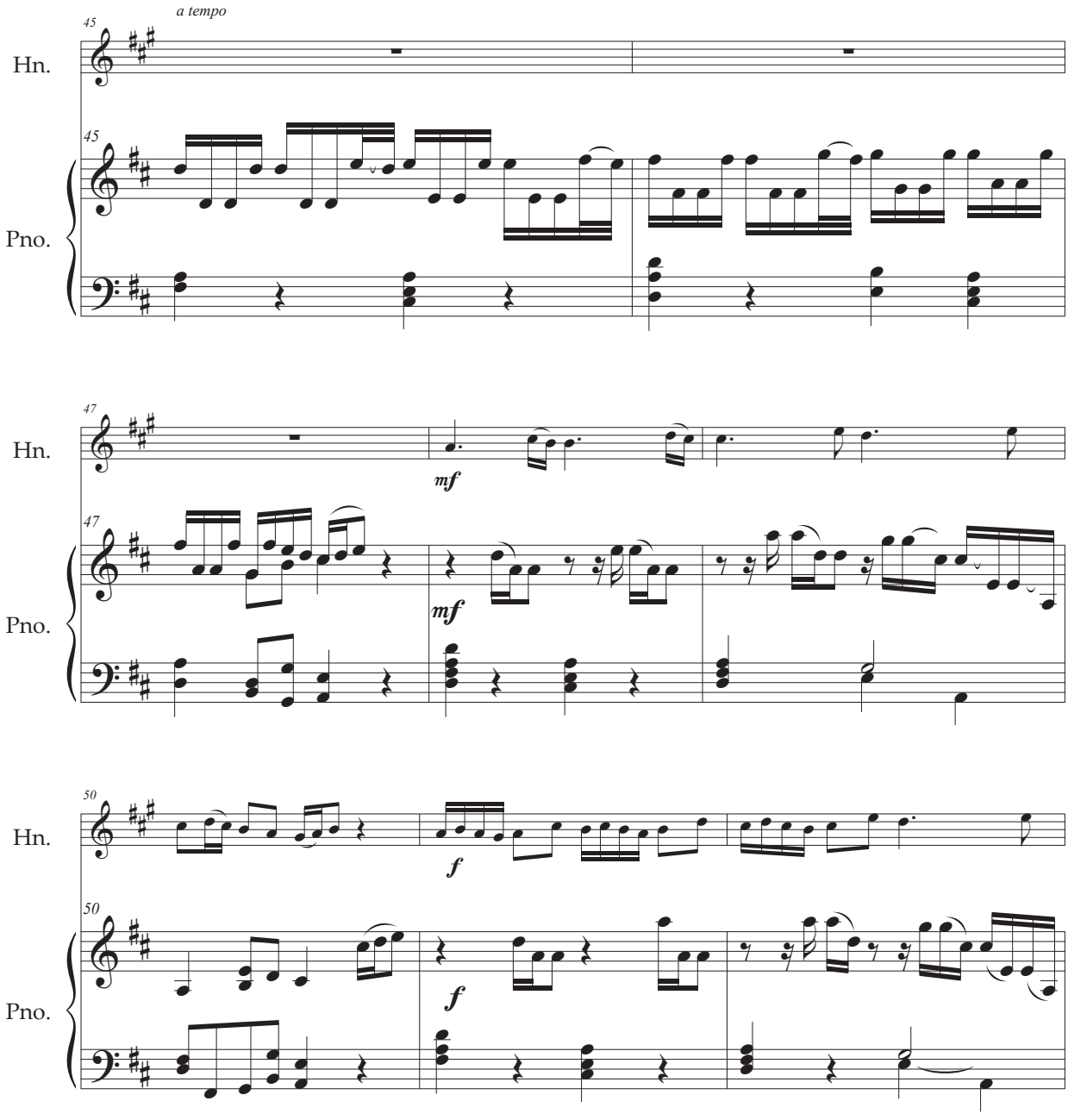
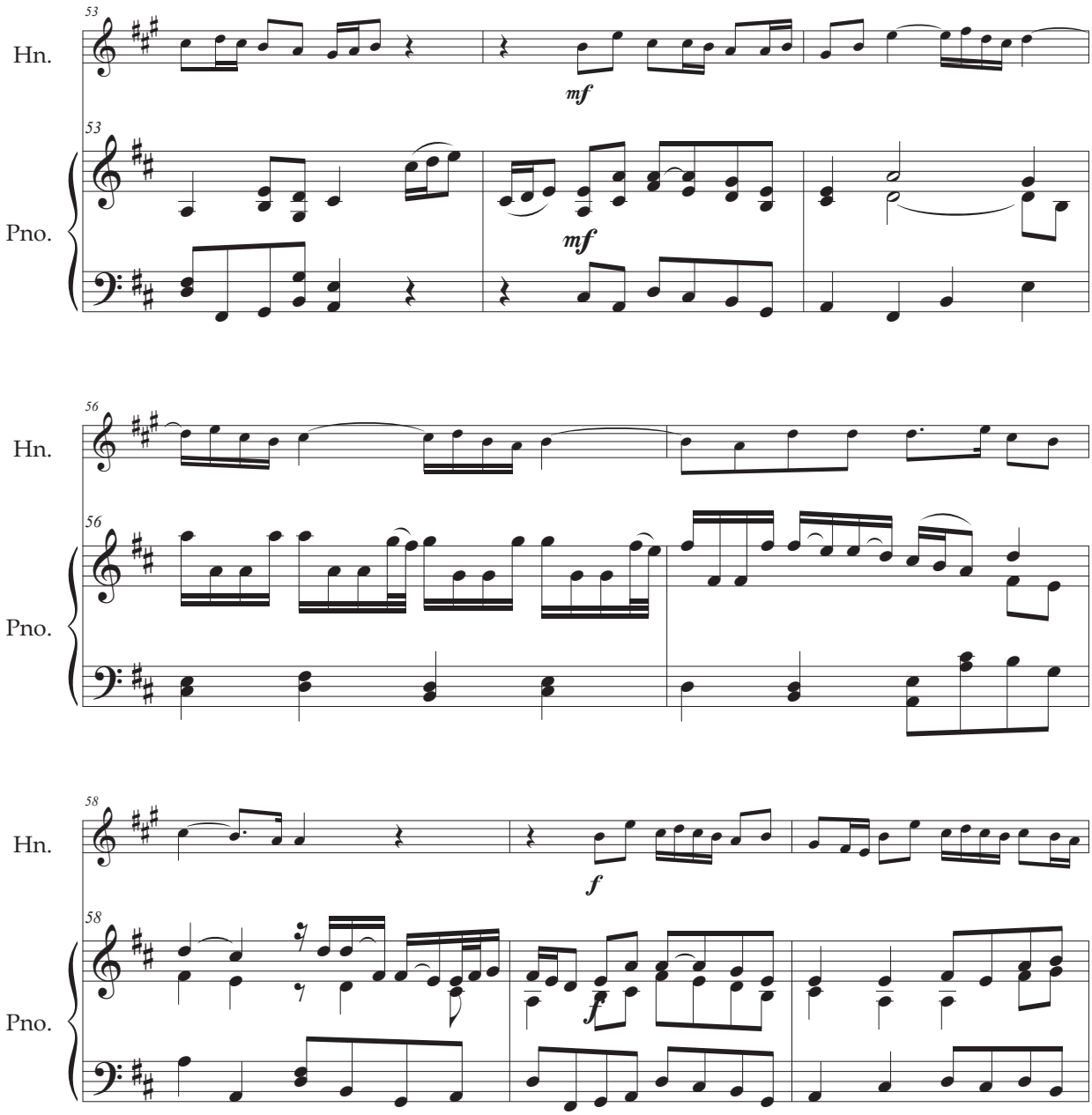
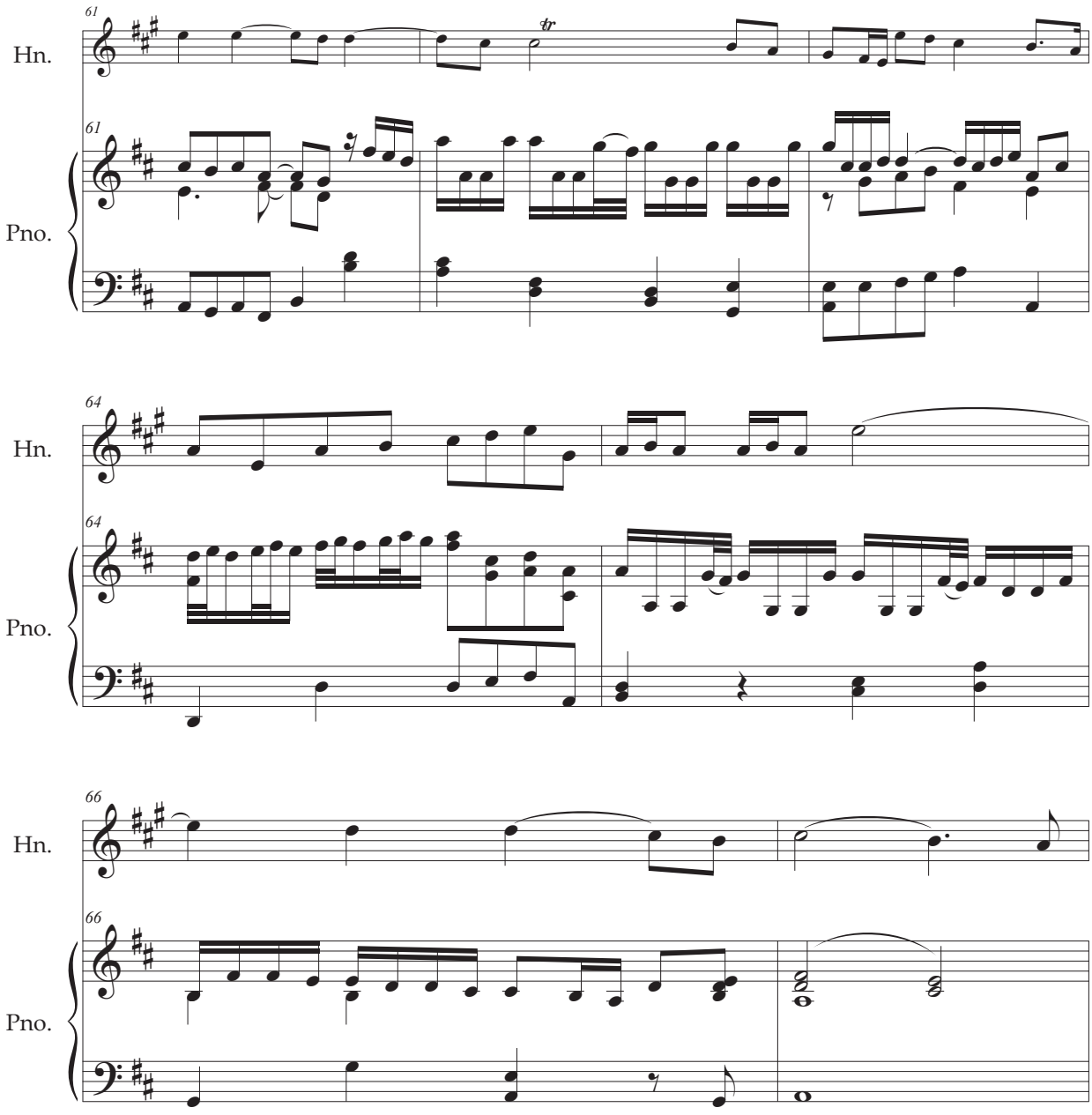
Hn.
37
Pno.
39
Hn.
molto rubato
39
Pno.
molto rubato
42
Hn.
42
Pno.


45
a tempo
Hn.
45
Pno.
47
Hn.
mf
47
mf
Pno.
50
Hn.
f
50
f
Pno.


53
Hn.
mf
53
Pno.
mf
56
Hn.
56
Pno.
58
Hn.
f
58
Pno.
f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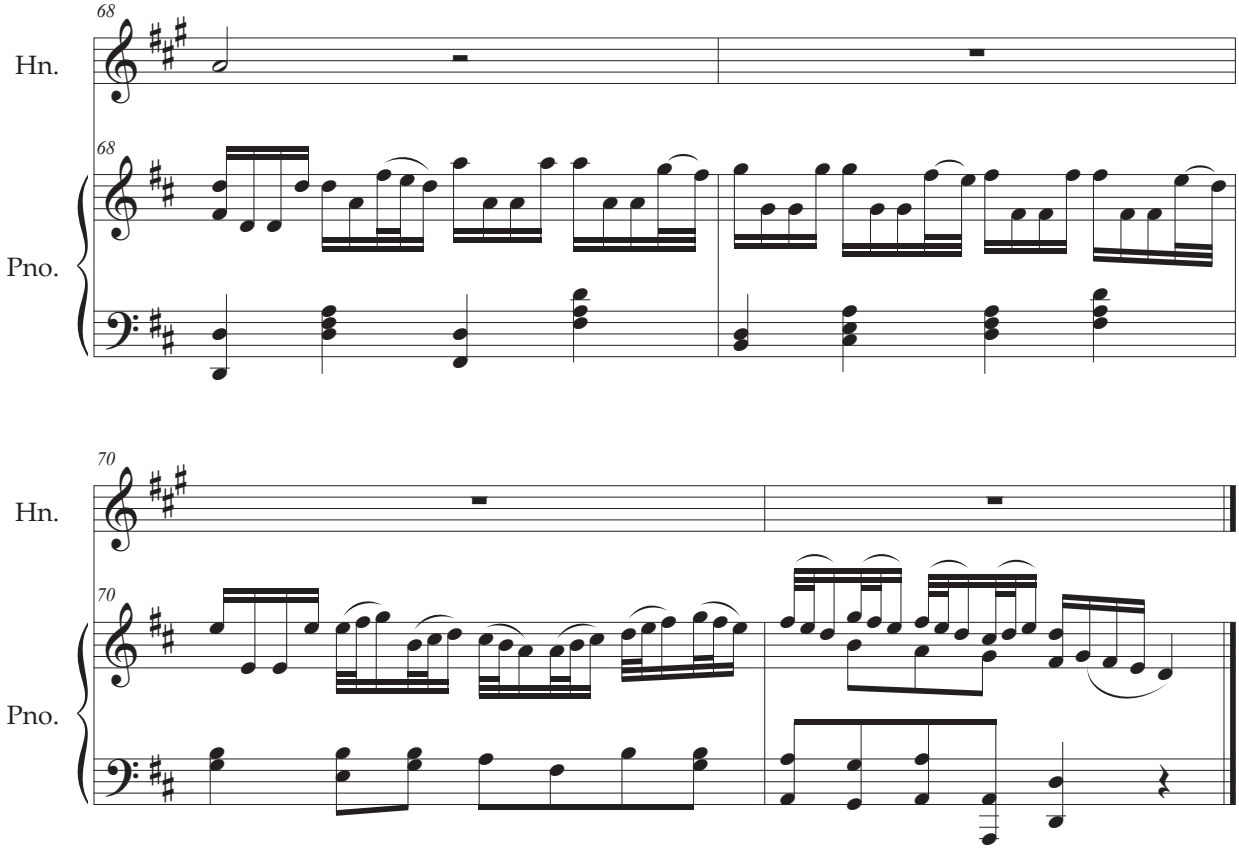
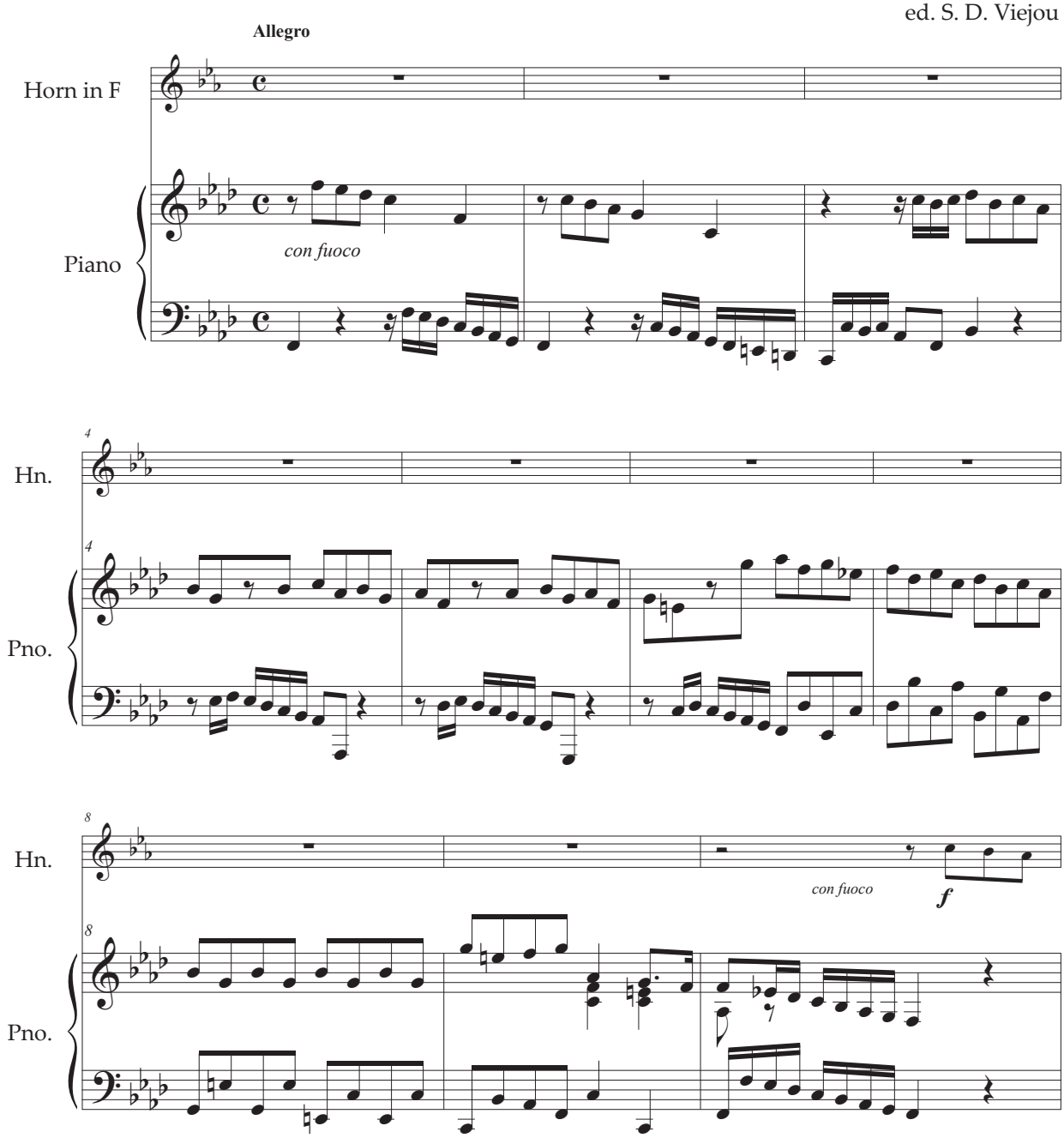
64
Hn.
64
Pno.
66
Hn.
66
Pno.

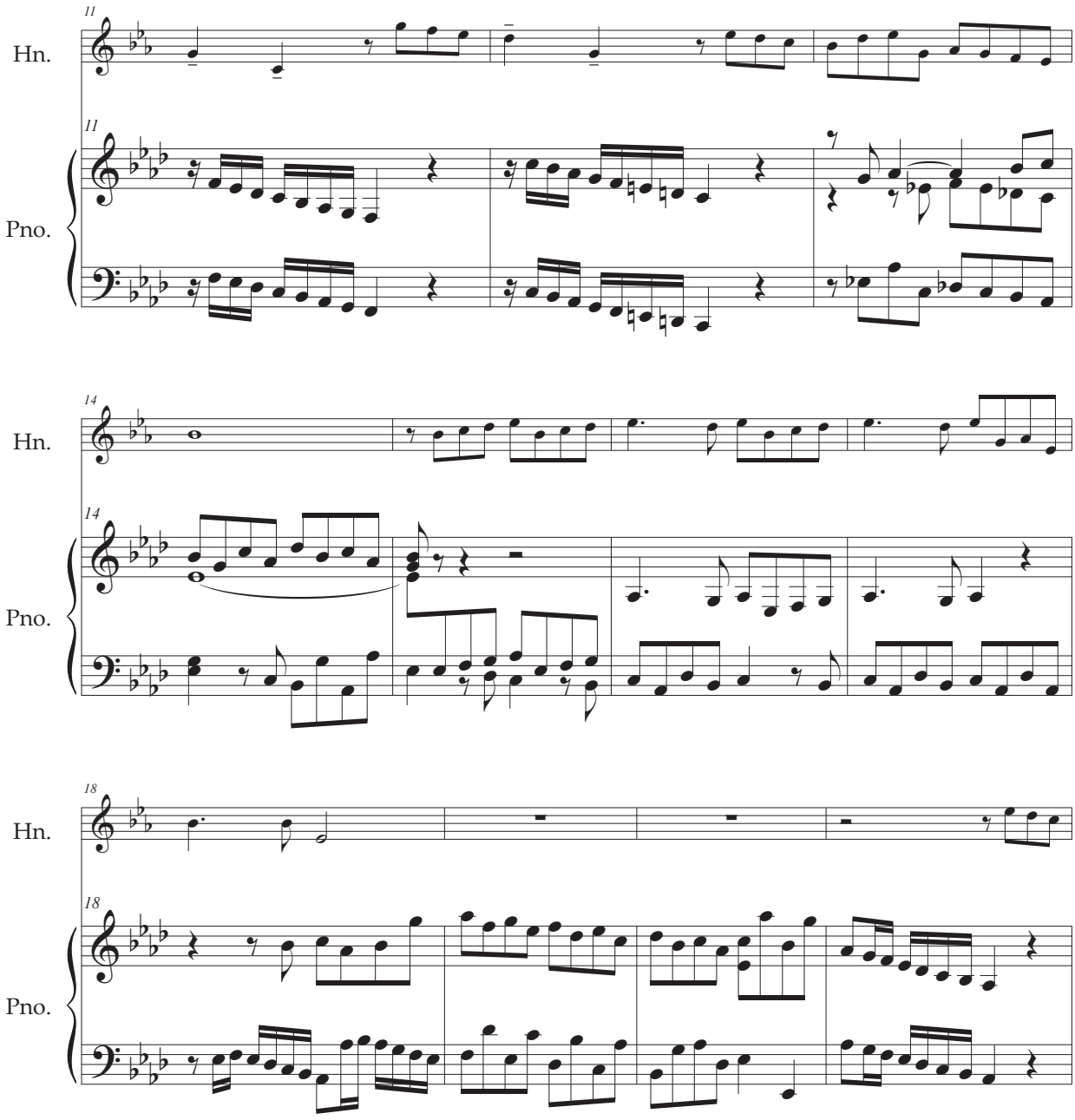

68
Hn.
68
Pno.
70
Hn.
70
Pno.

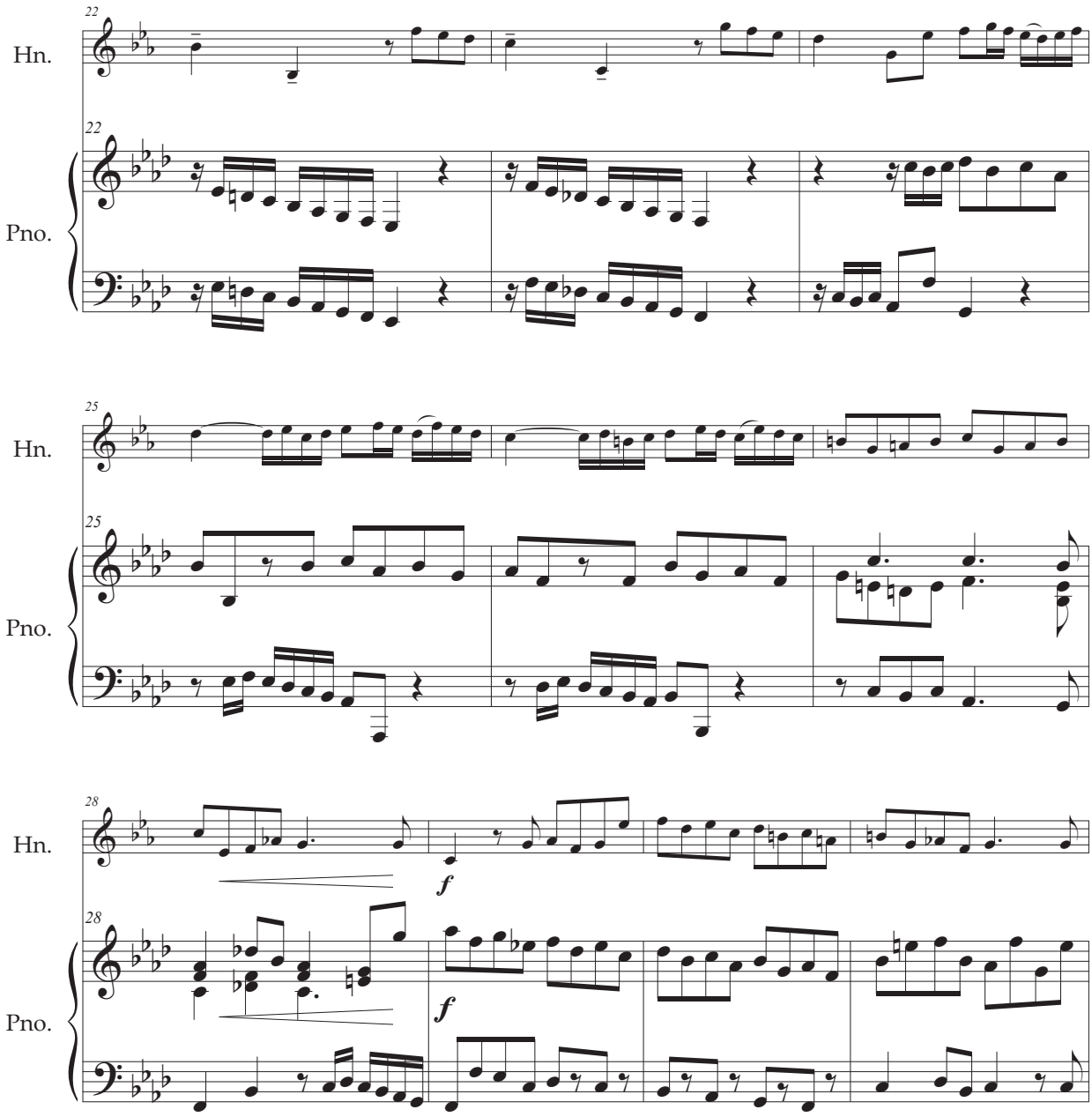
Swift Inundation of Desolation

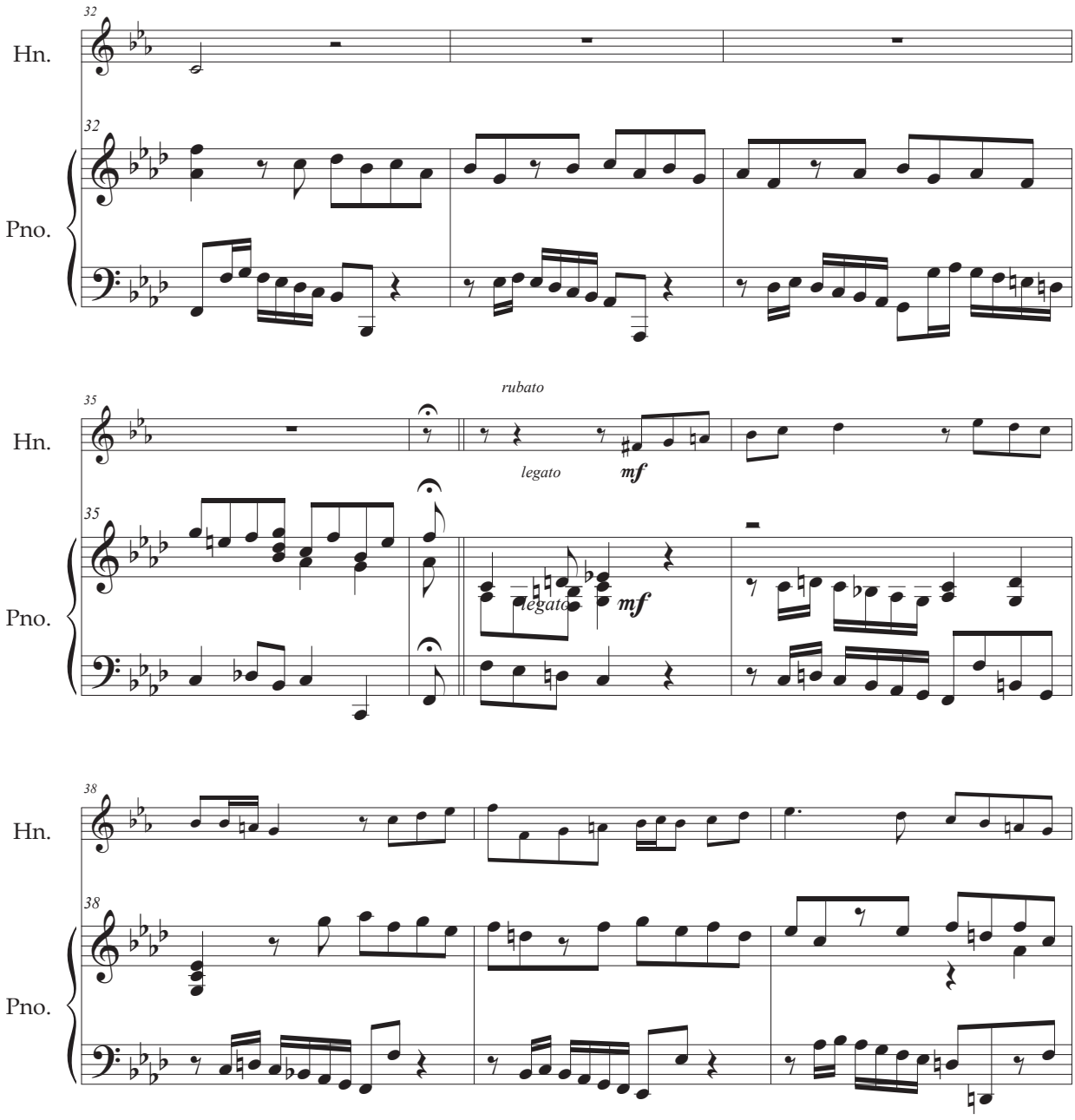
from the oratorio *Deborah* (1733)

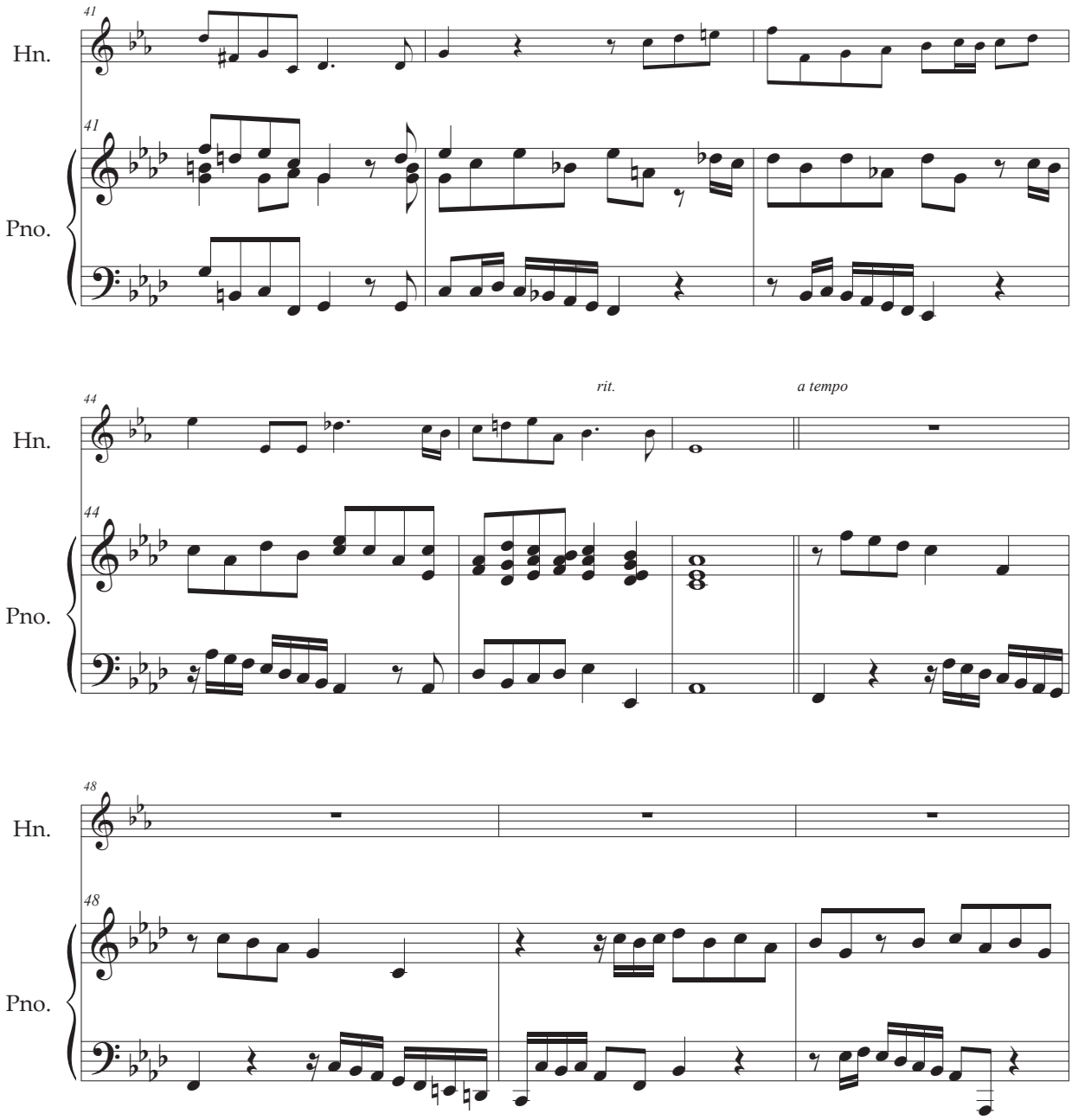
G. F. Handel
ed. S. D. Viejou

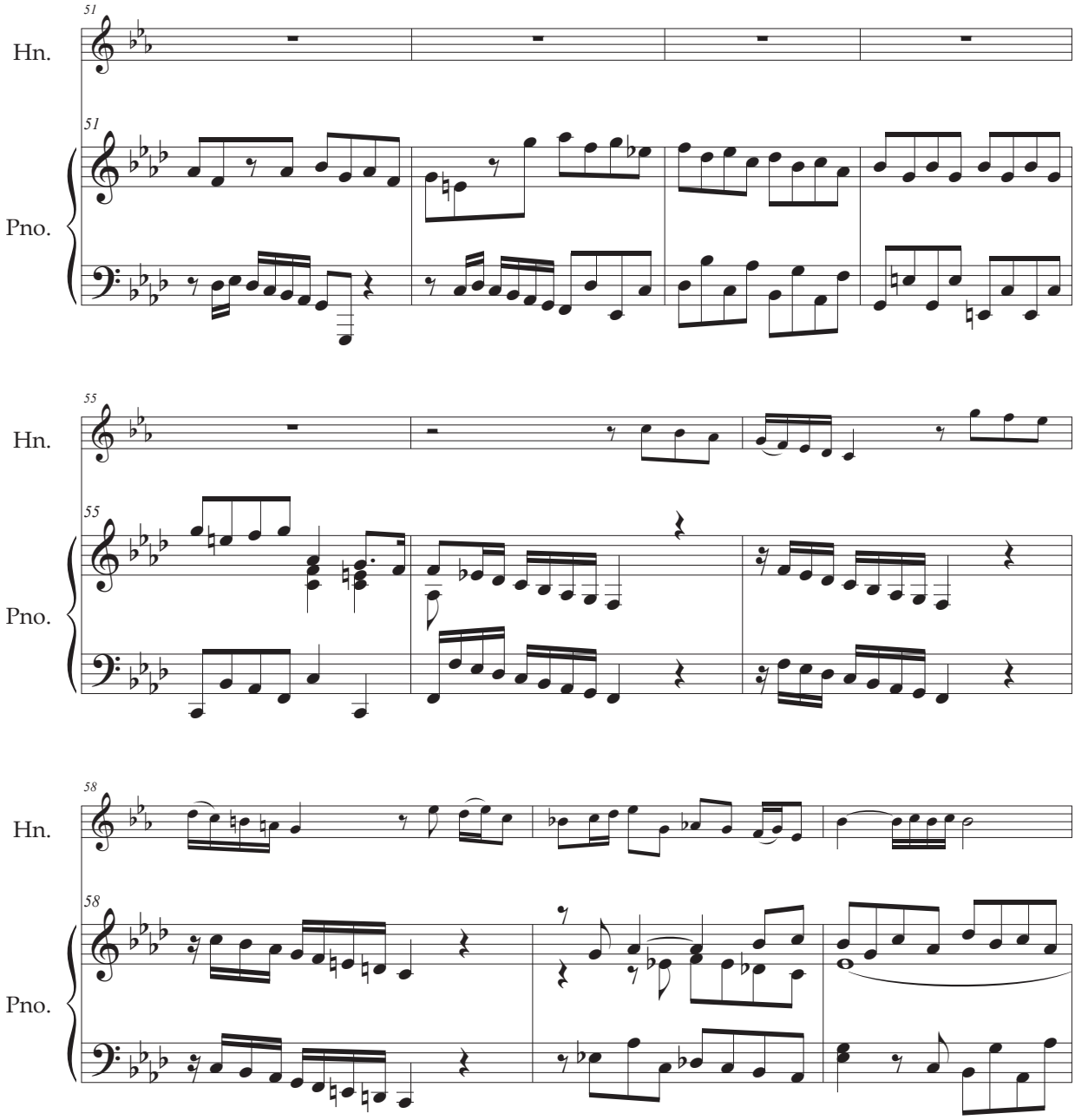



11
Hn.
11
Pno.
14
Hn.
14
Pno.
18
Hn.
18
Pno.


22
Hn.
22
Pno.
25
Hn.
25
Pno.
28
Hn.
f
28
Pno.
f


32
Hn.
32
Pno.
35
rubato
Hn.
legato
mf
35
Pno.
legato
mf
38
Hn.
38
Pno.


41
Hn.
41
Pno.
44
rit.
a tempo
Hn.
44
Pno.
48
Hn.
48
Pno.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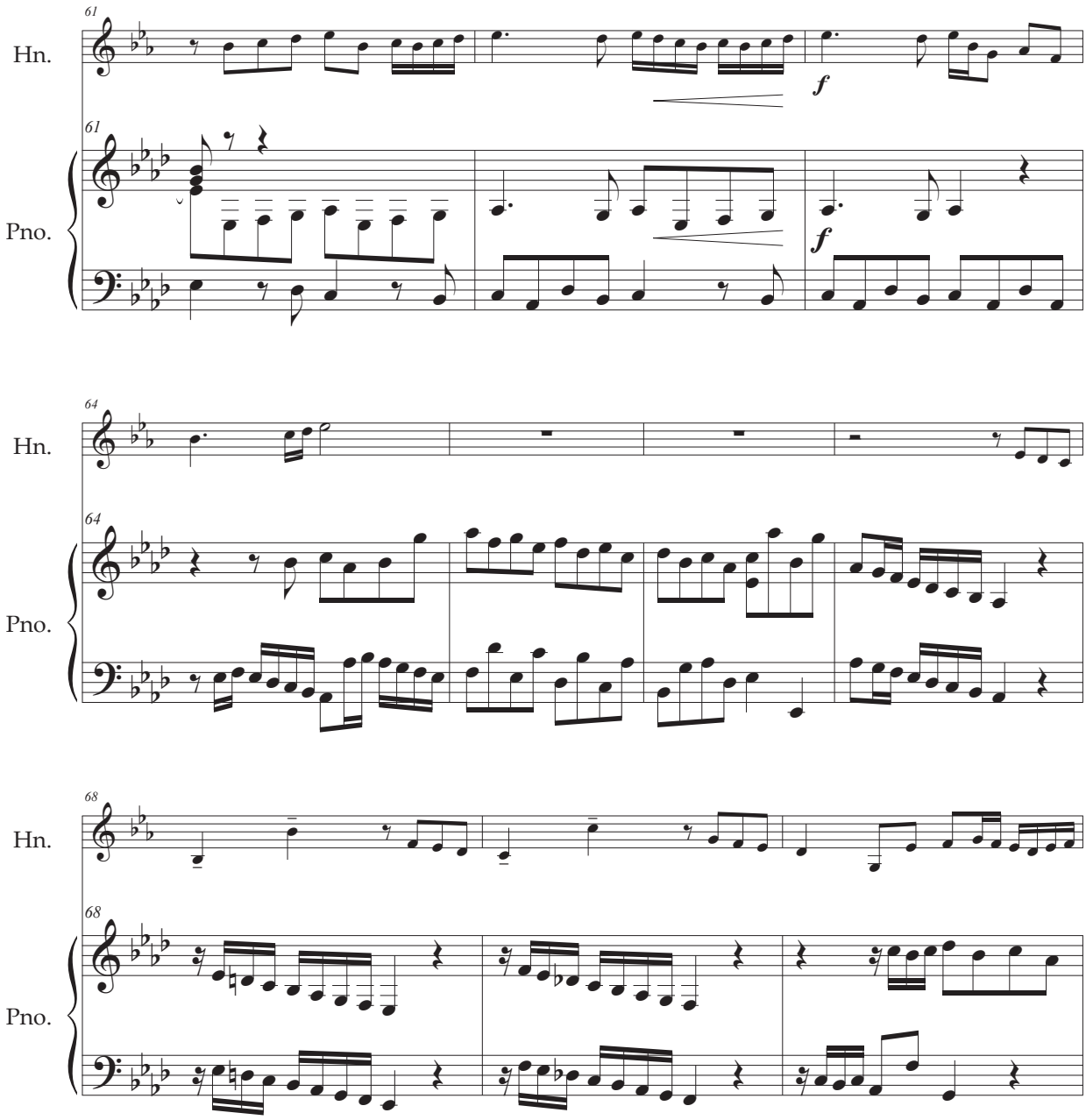
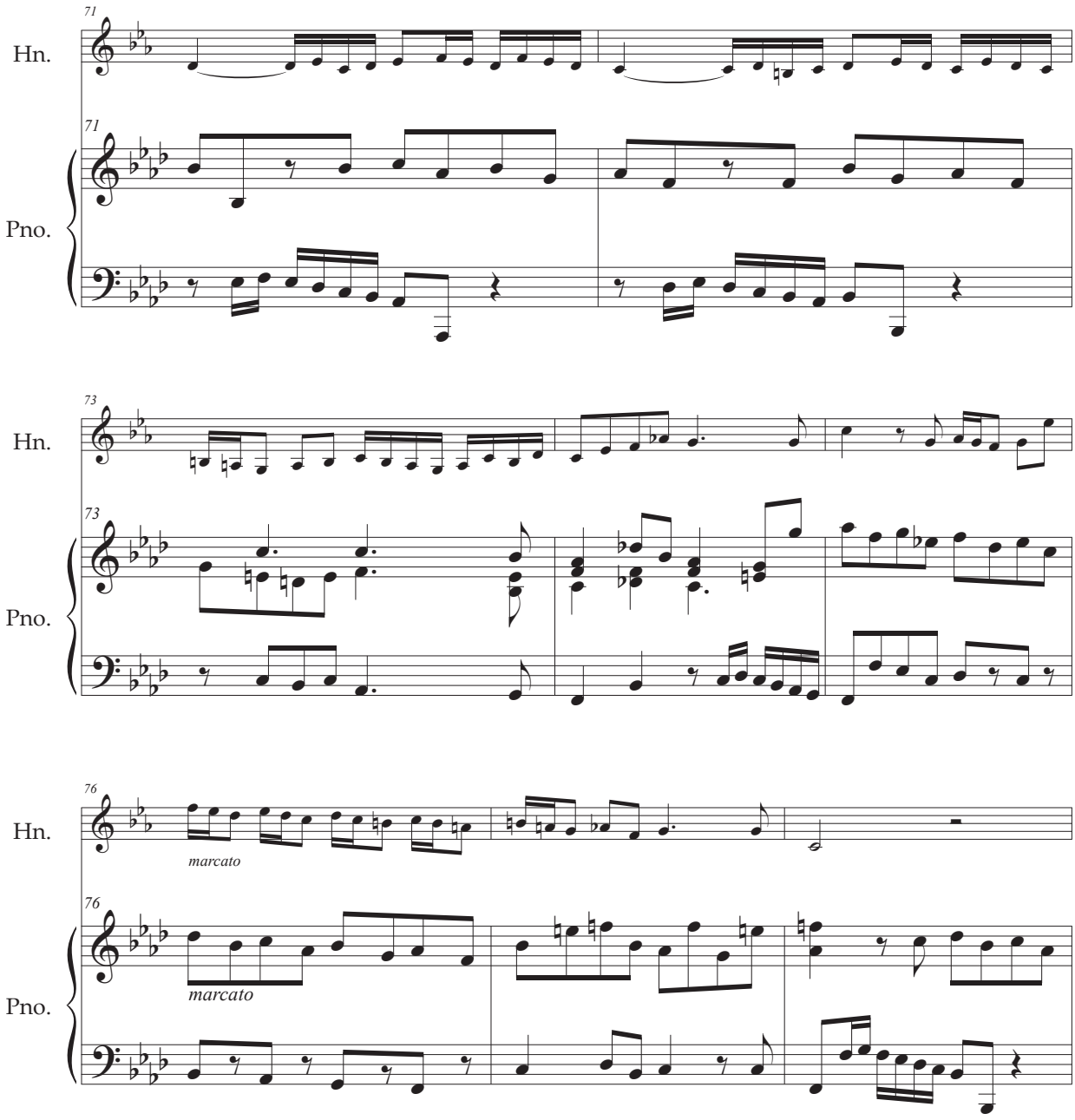
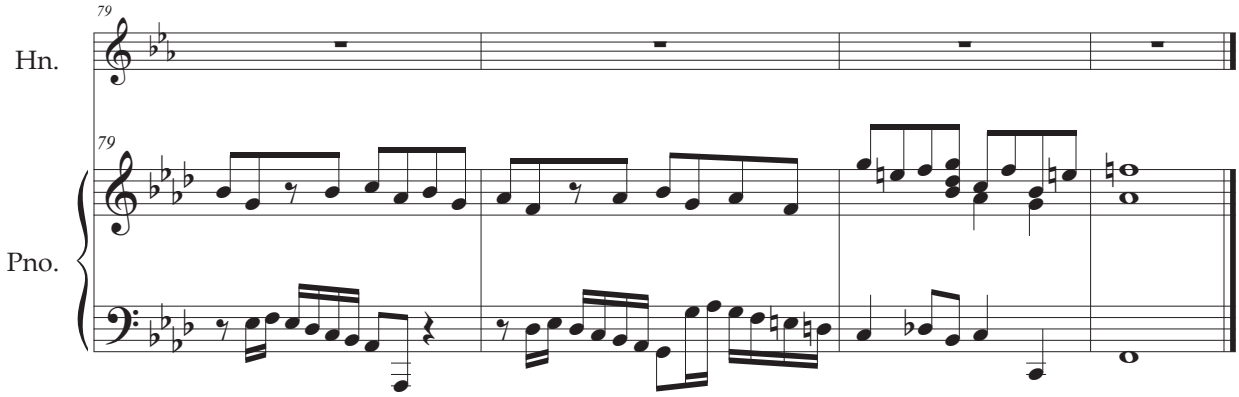
Hn.
51
Pno.
55
Hn.
55
Pno.
58
Hn.
58
Pno.


61
Hn.
61
Pno.
f
f
64
Hn.
64
Pno.
68
Hn.
68
Pno.

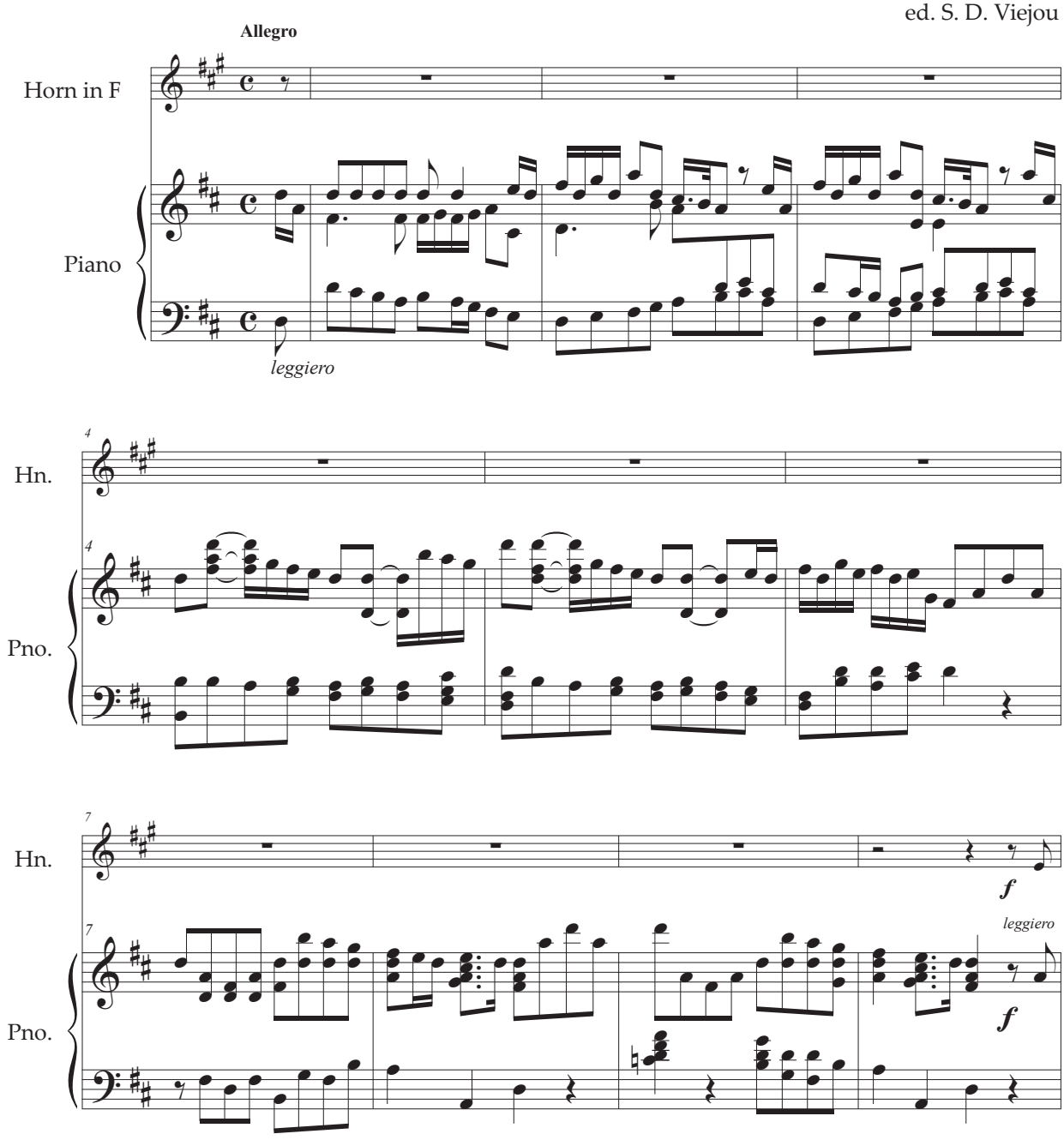

71
Hn.
71
Pno.
73
Hn.
73
Pno.
76
Hn.
marcato
76
Pno.
marcato

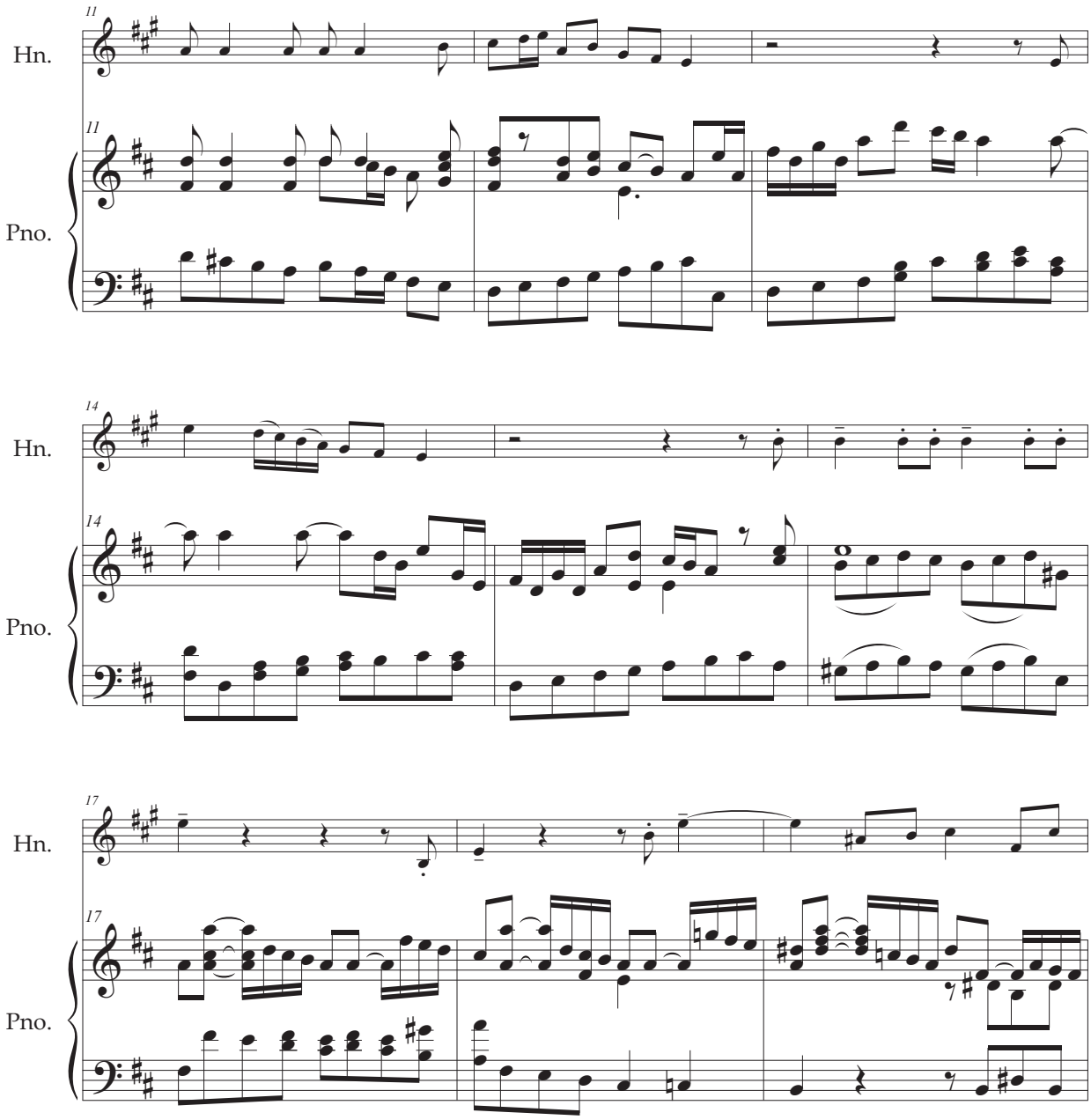

79
Hn.
79
Pno.

My Vengeance Awakes Me

from the oratorio *Athalia* (1733)

G. F. Handel
ed. S. D. Viejou

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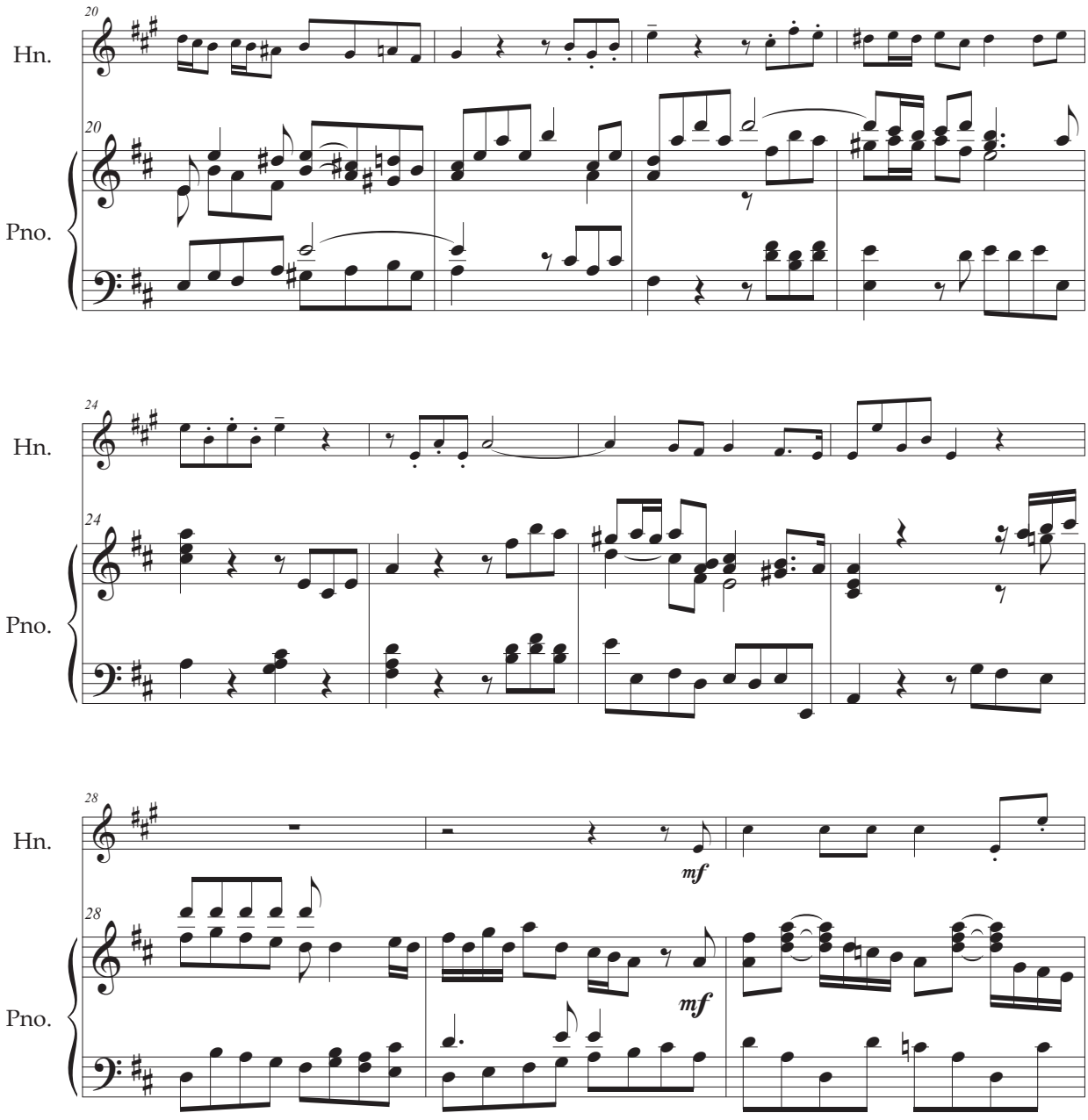
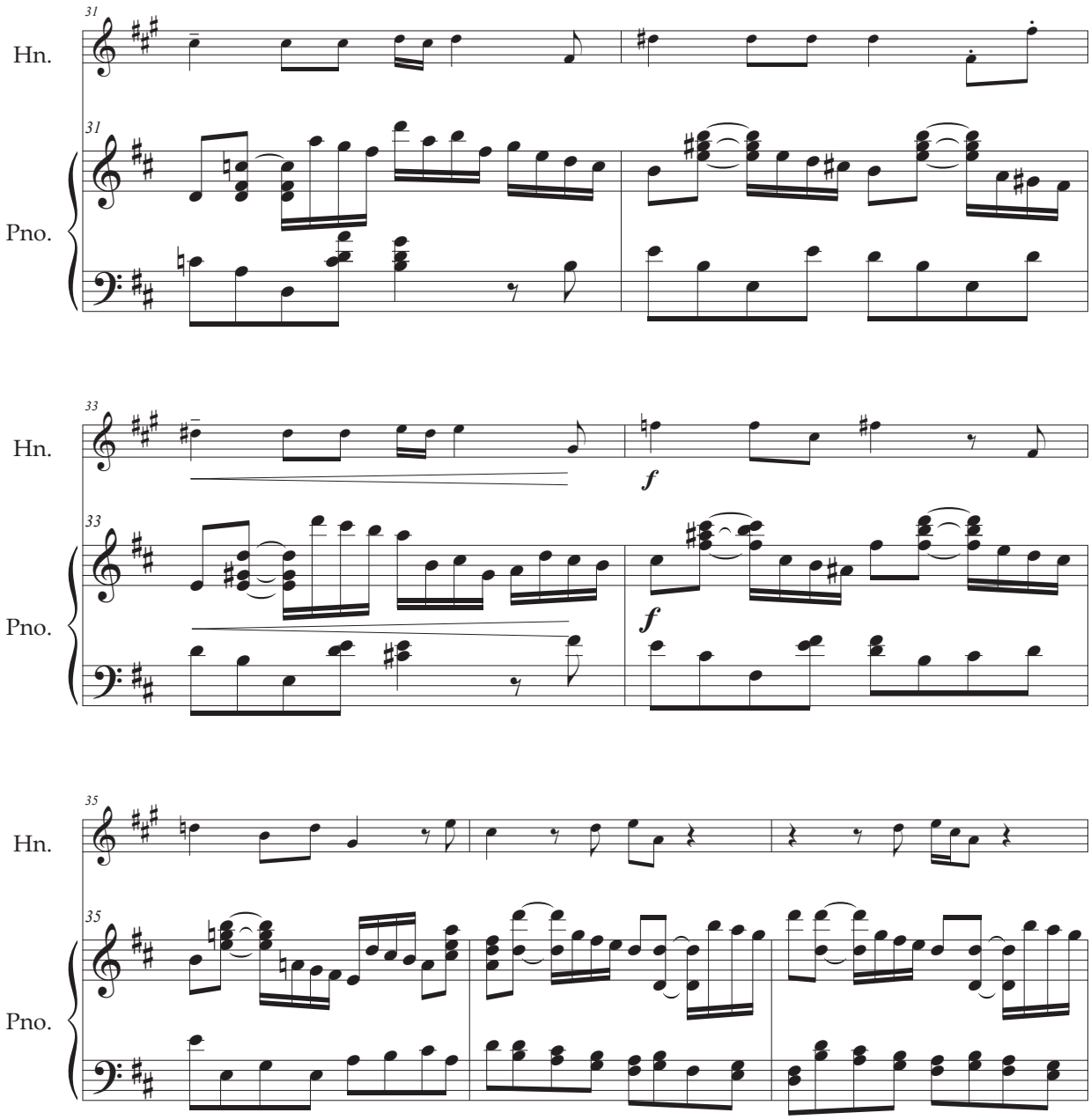
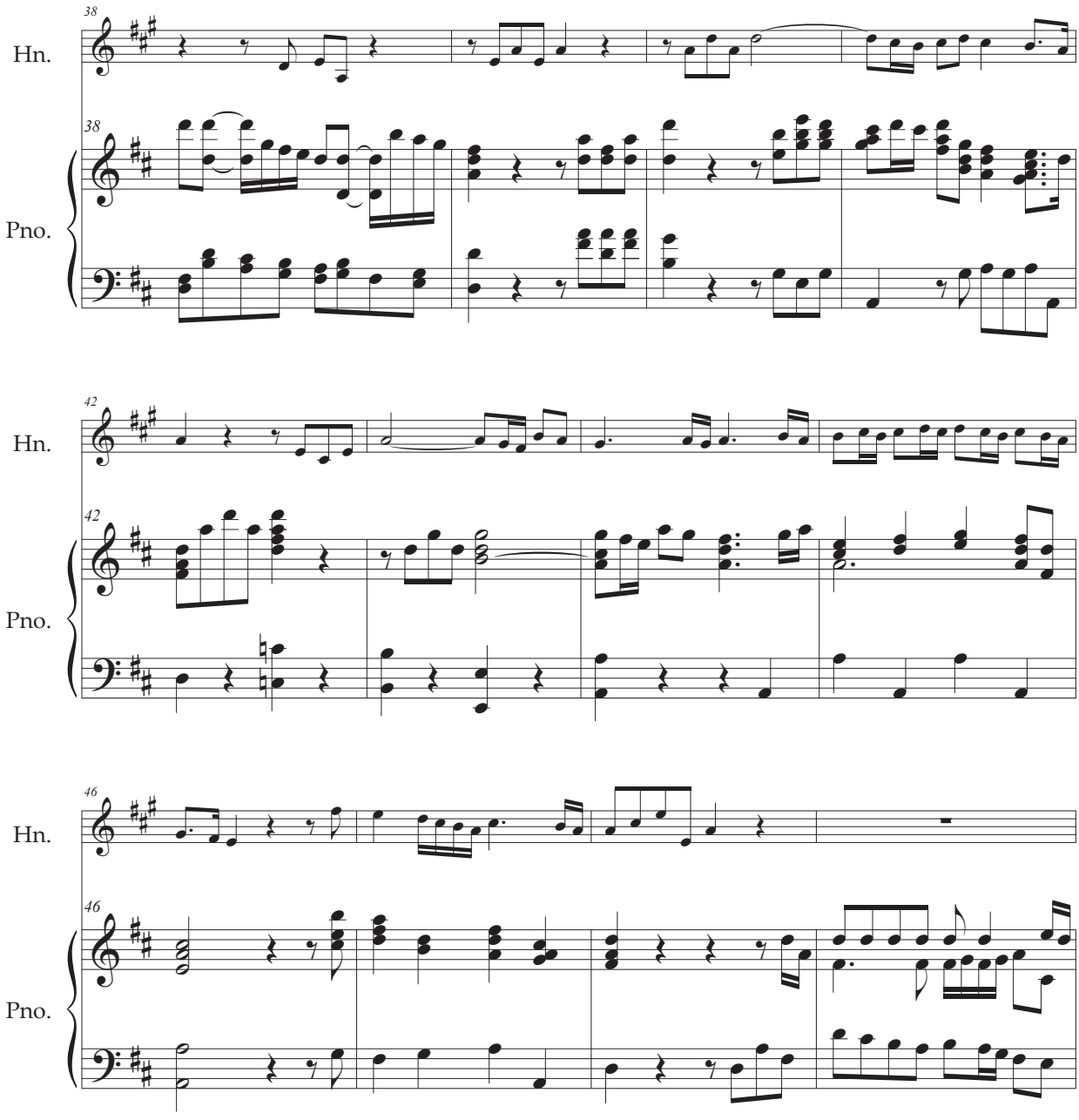
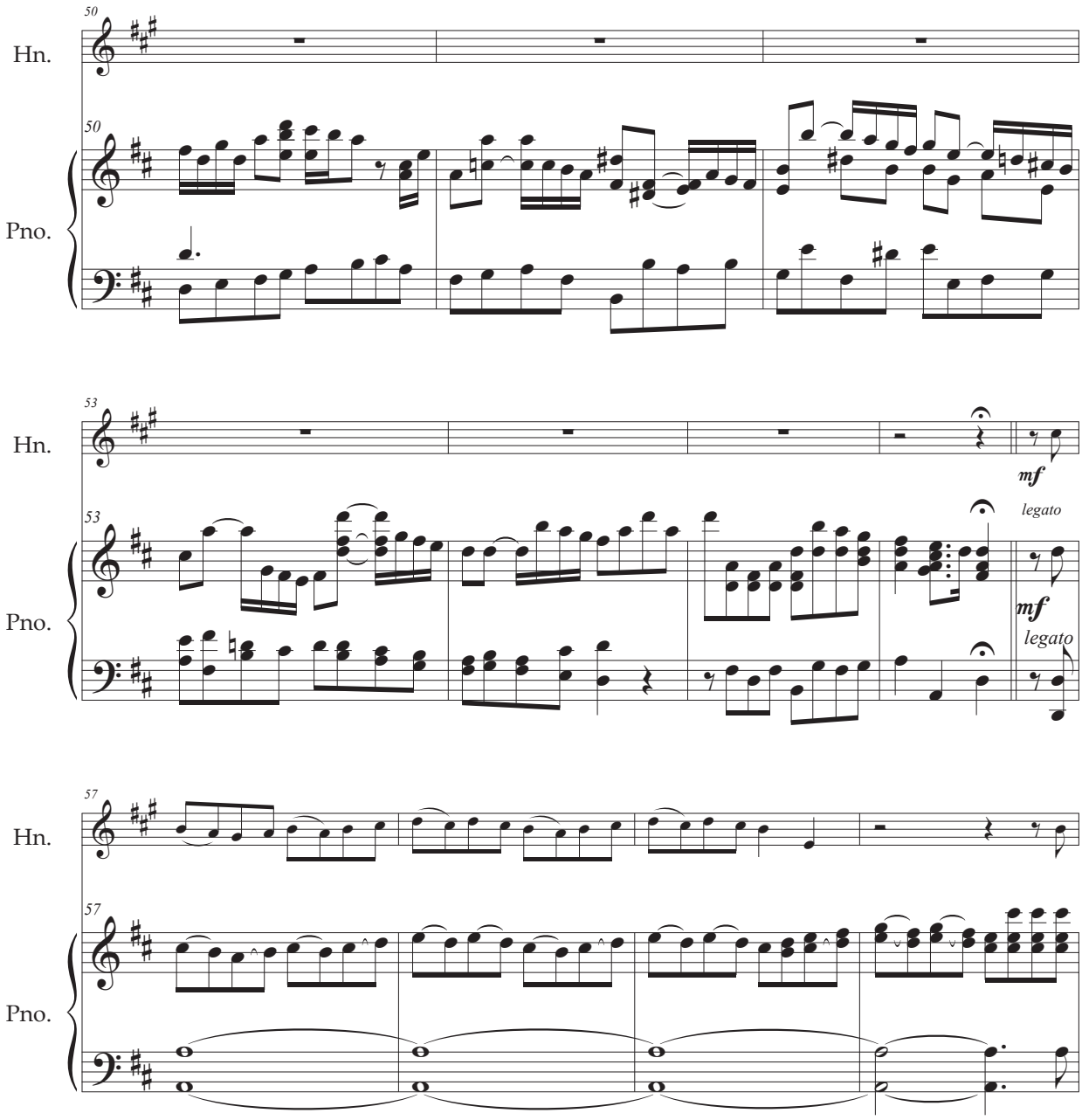
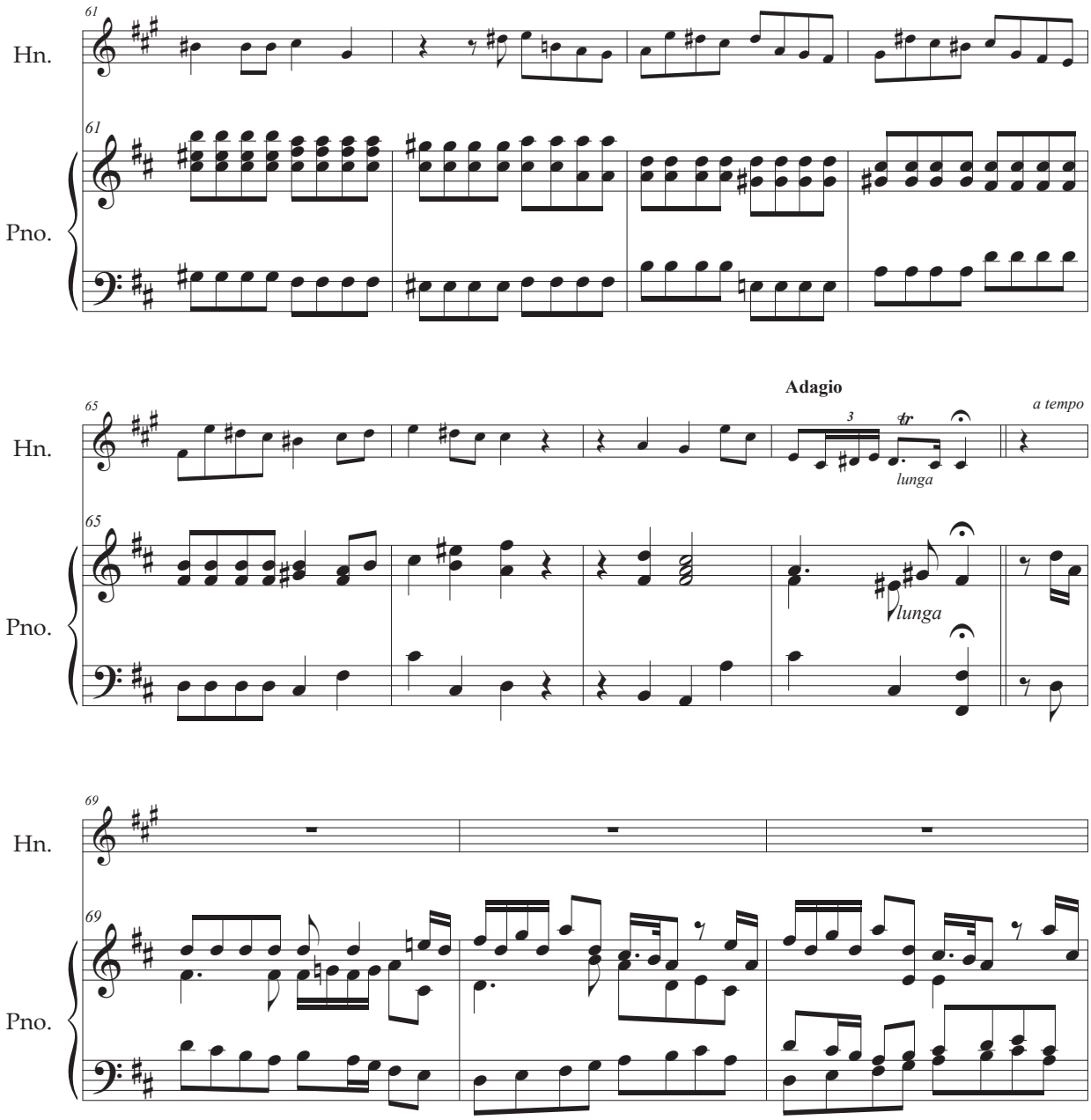
Hn.
11
Pno.
14
Hn.
14
Pno.
17
Hn.
17
Pno.

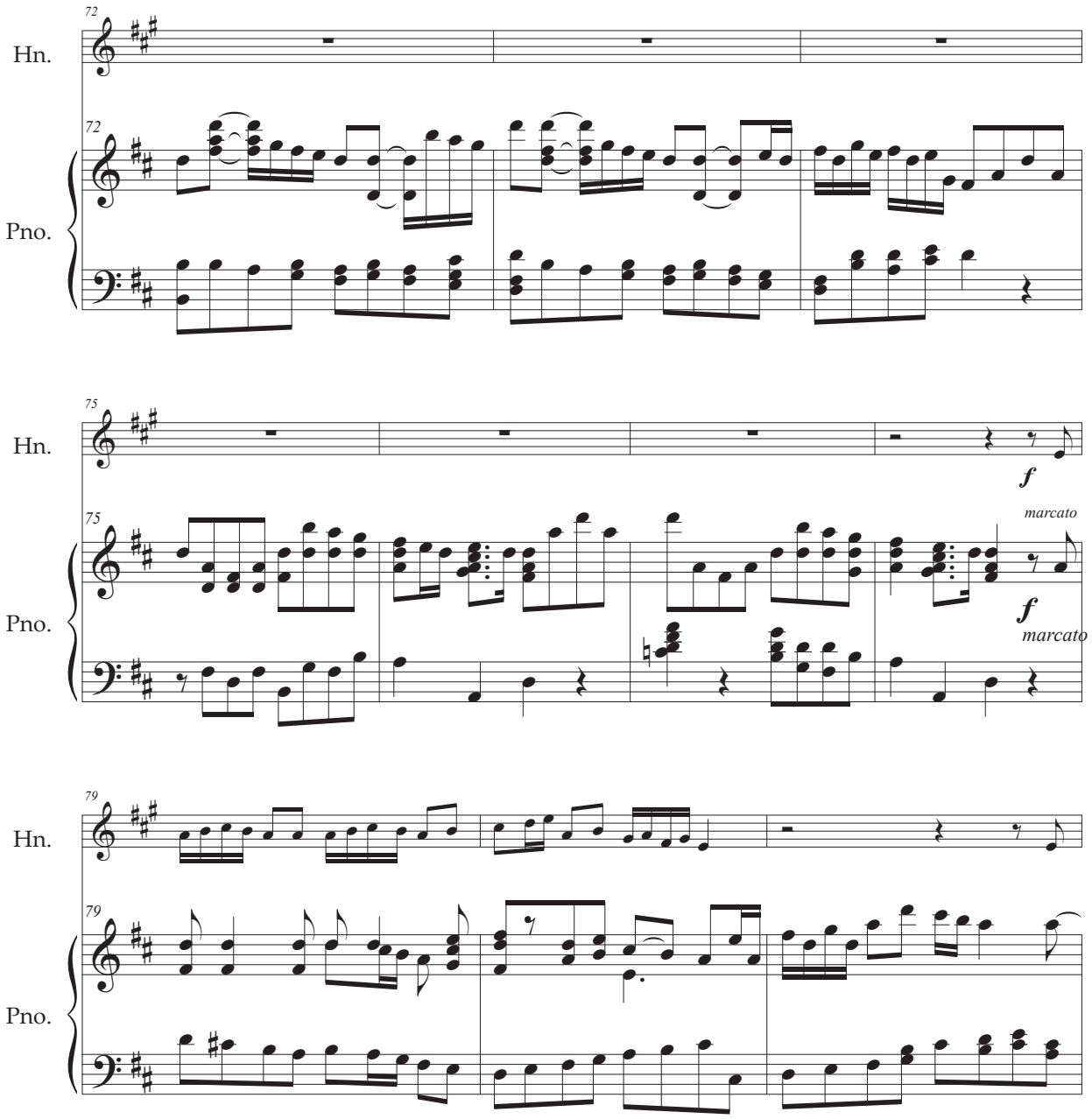

20
Hn.
20
Pno.
24
Hn.
24
Pno.
28
Hn.
mf
28
Pno.
mf

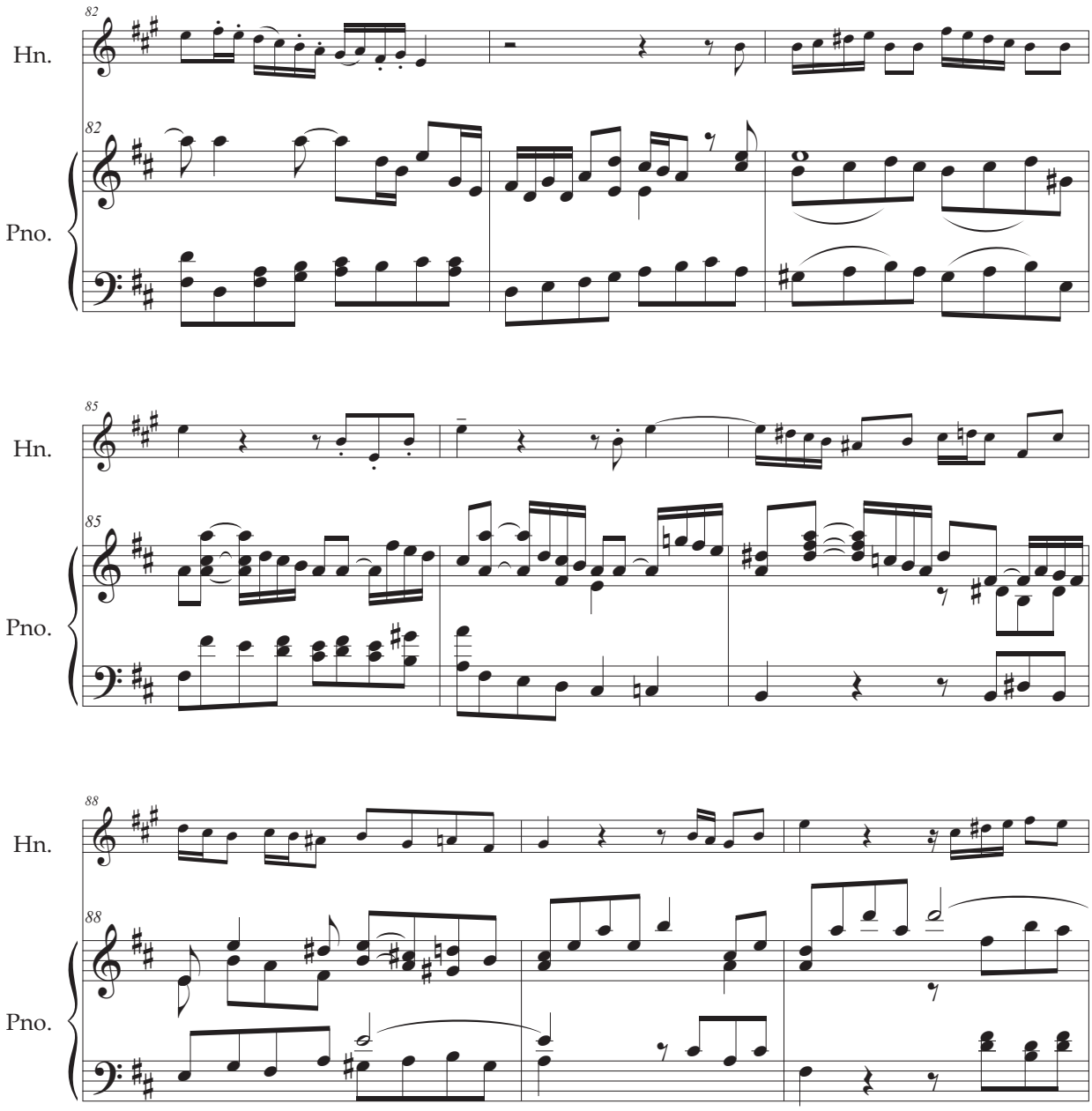

31
Hn.
31
Pno.
33
Hn.
f
33
Pno.
f
35
Hn.
35
Pno.


38
Hn.
38
Pno.
42
Hn.
42
Pno.
46
Hn.
46
Pno.


50
Hn.
50
Pno.
53
Hn.
mf
legato
53
Pno.
mf
legato
57
Hn.
57
Pno.


61
Hn.
61
Pno.
Adagio
65
Hn.
3
tr
lunga
a tempo
65
Pno.
lunga
69
Hn.
69
Pno.


72
Hn.
72
Pno.
75
Hn.
f
75
marcato
Pno.
f
marcato
79
Hn.
79
Pno.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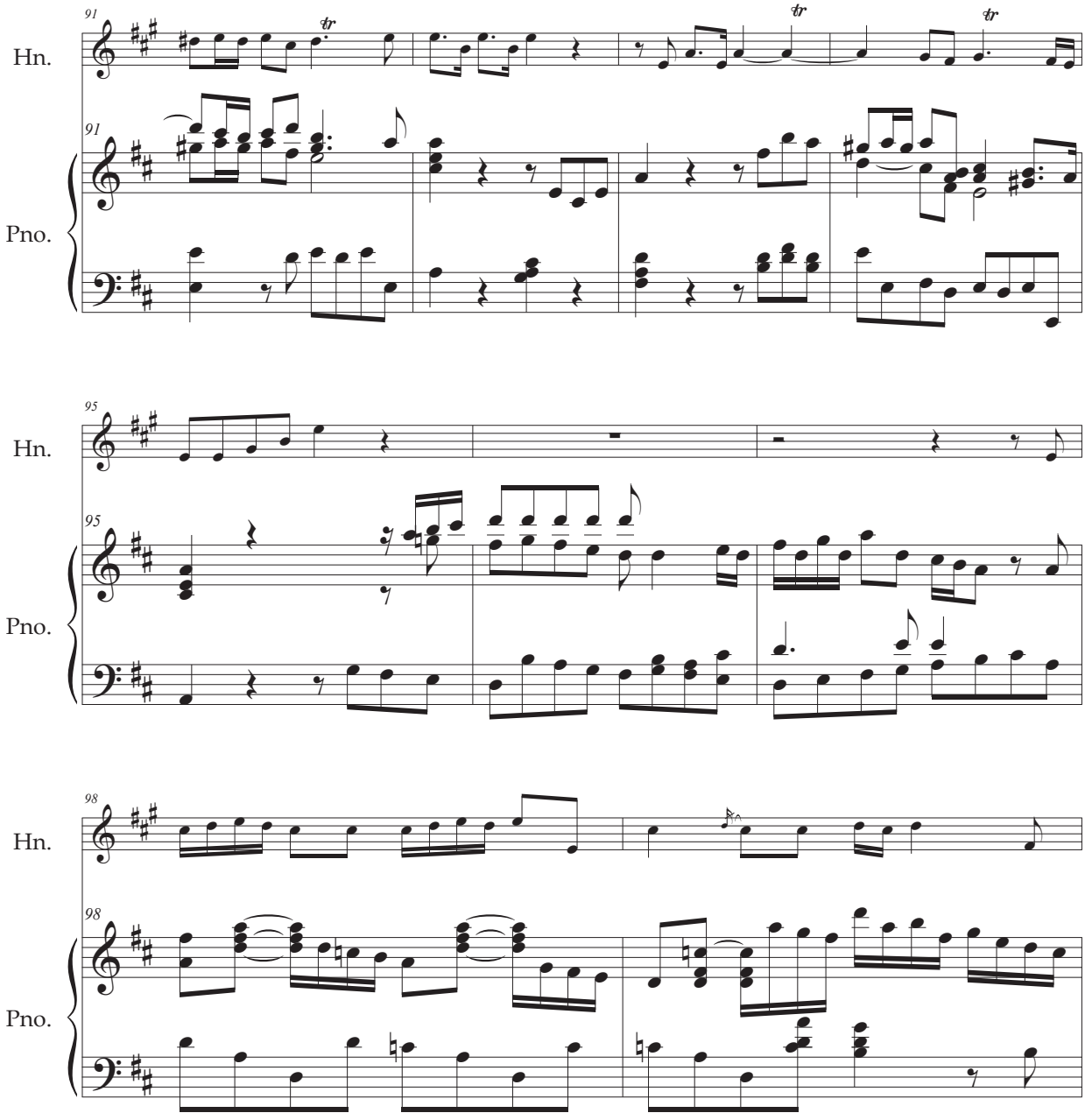
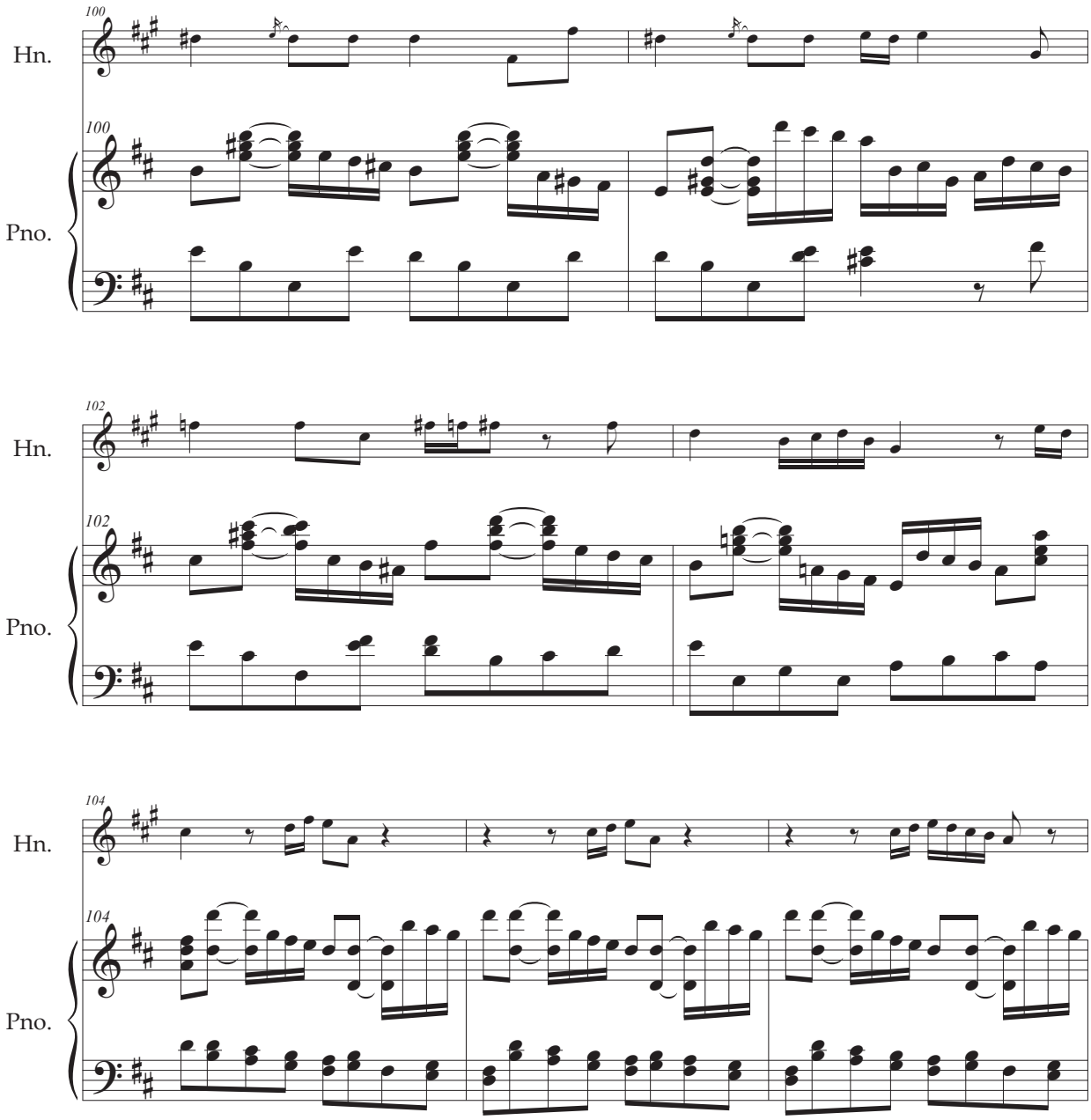
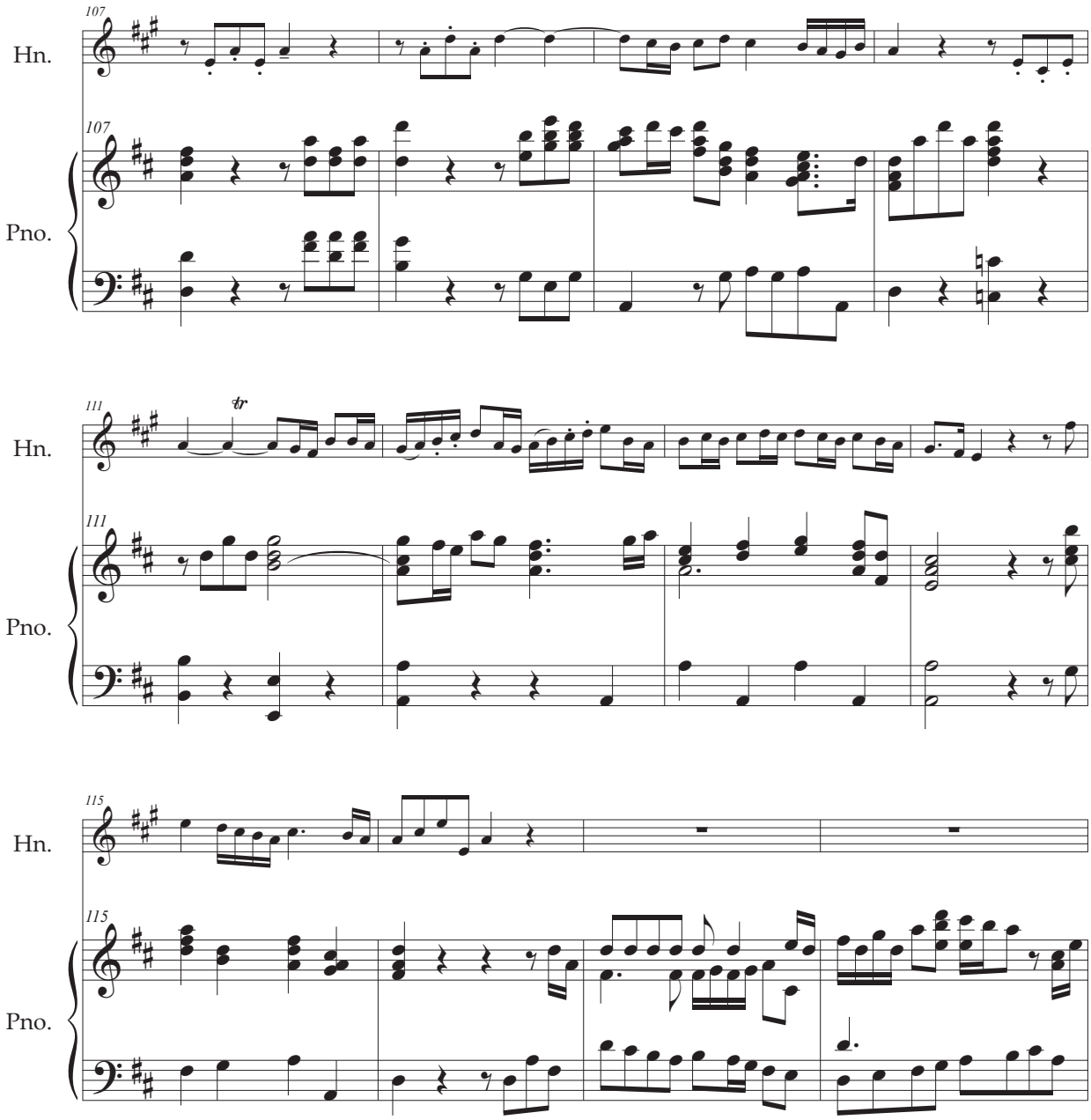
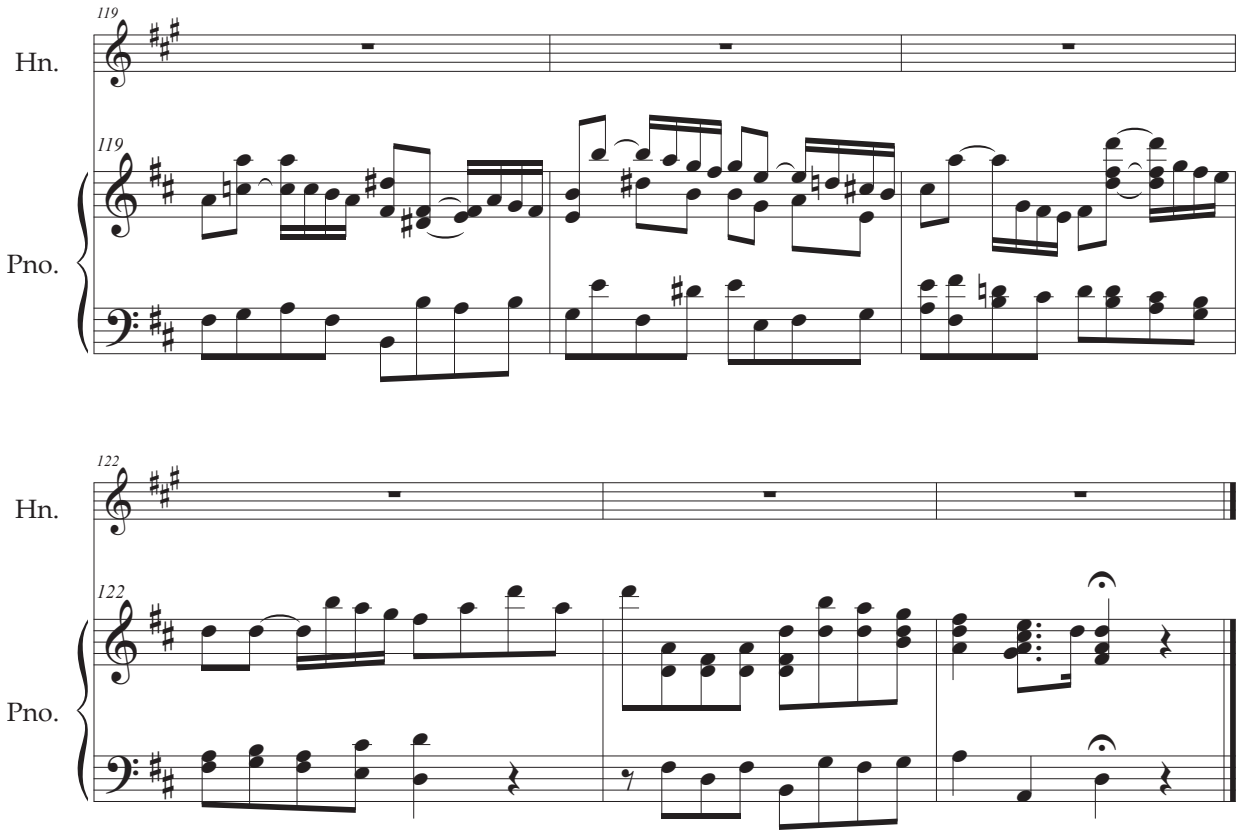
Hn.
82
Pno.
85
Hn.
85
Pno.
88
Hn.
88
Pno.


91
Hn.
91
Pno.
95
Hn.
95
Pno.
98
Hn.
98
Pno.


100
Hn.
100
Pno.
102
Hn.
102
Pno.
104
Hn.
104
Pno.


107
Hn.
107
Pno.
111
tr
Hn.
111
Pno.
115
Hn.
115
Pno.

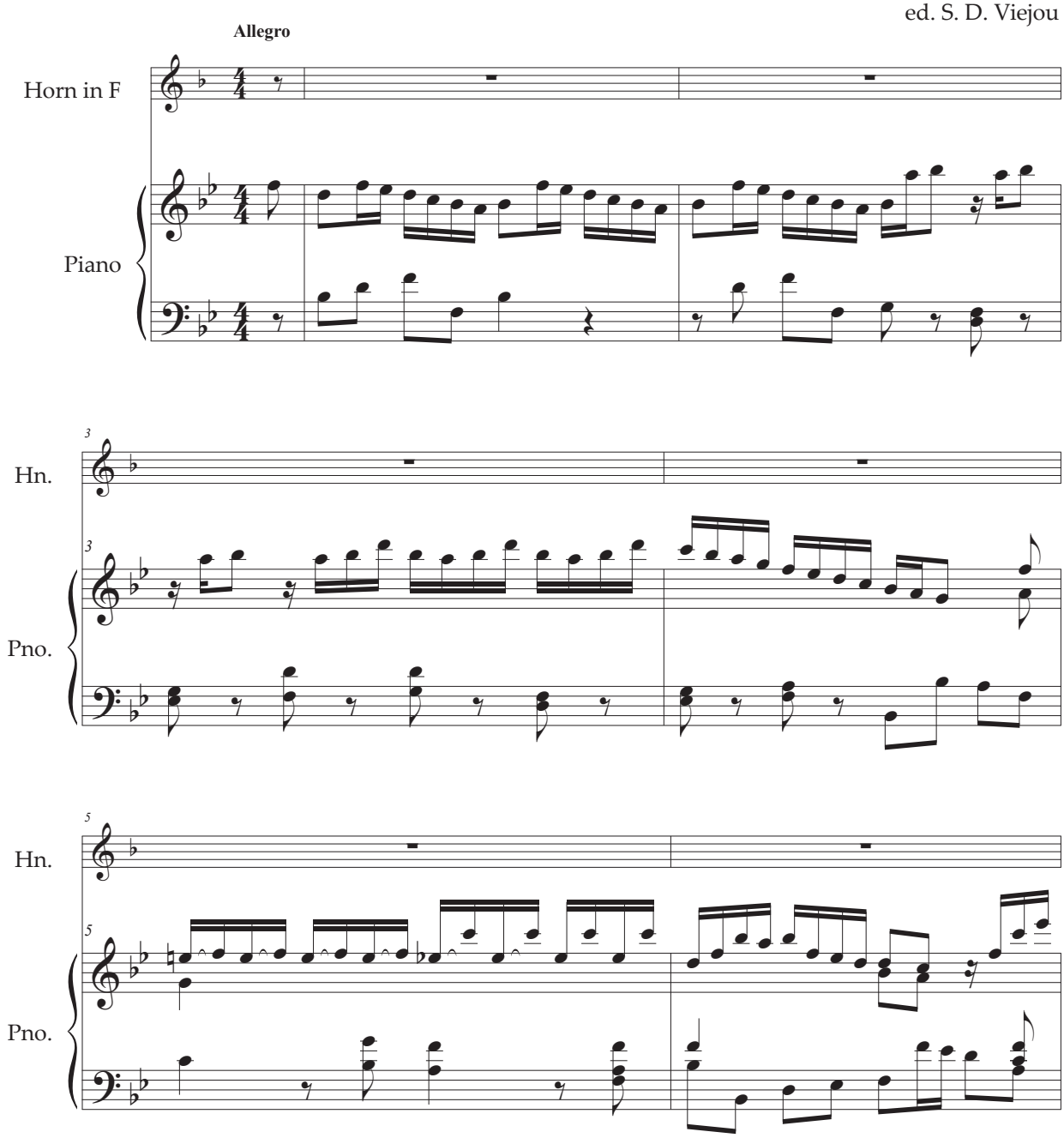

119
Hn.
119
Pno.
122
Hn.
122
Pno.

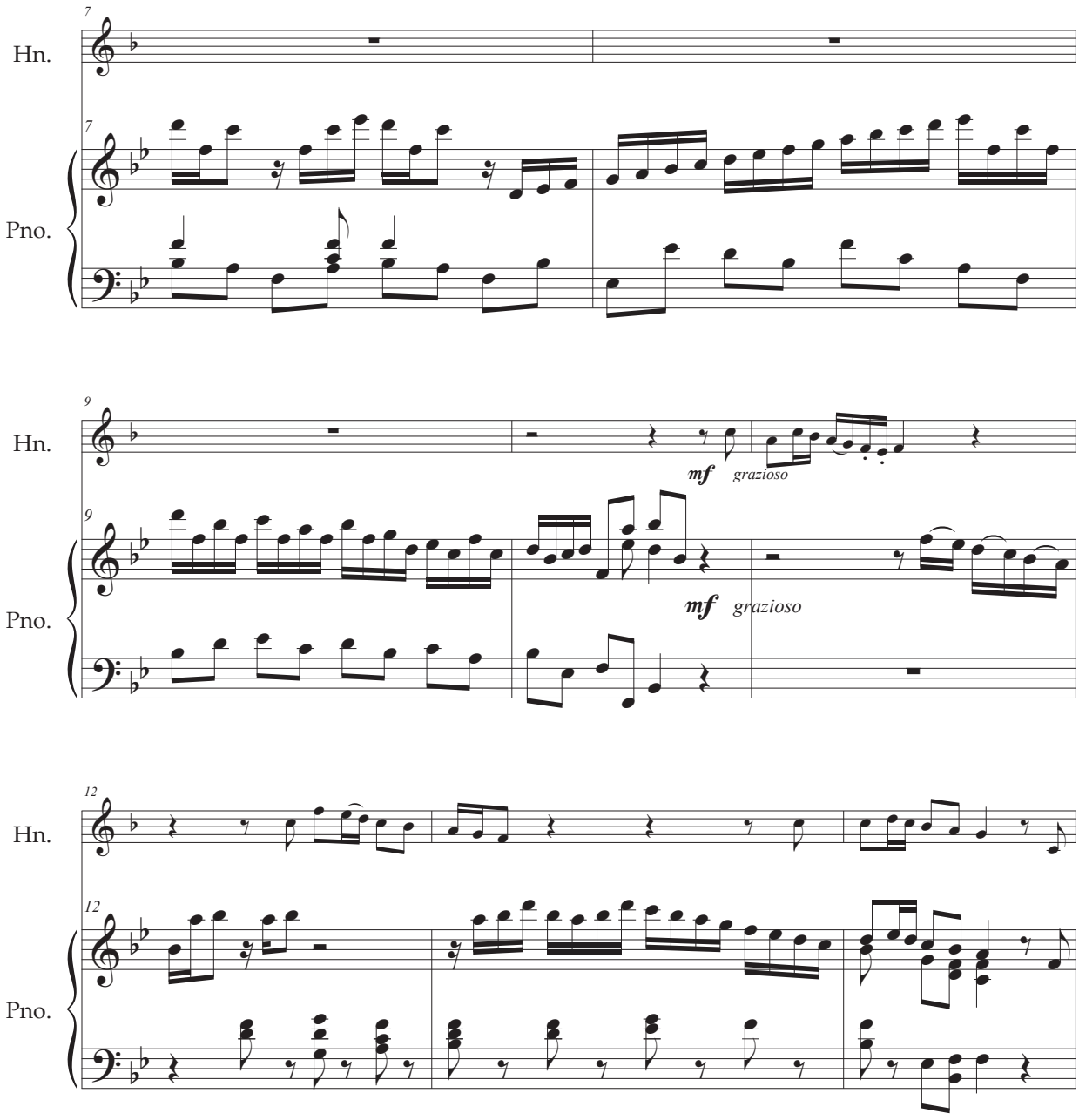
Nasconde l'usignol' in alti rami il nido

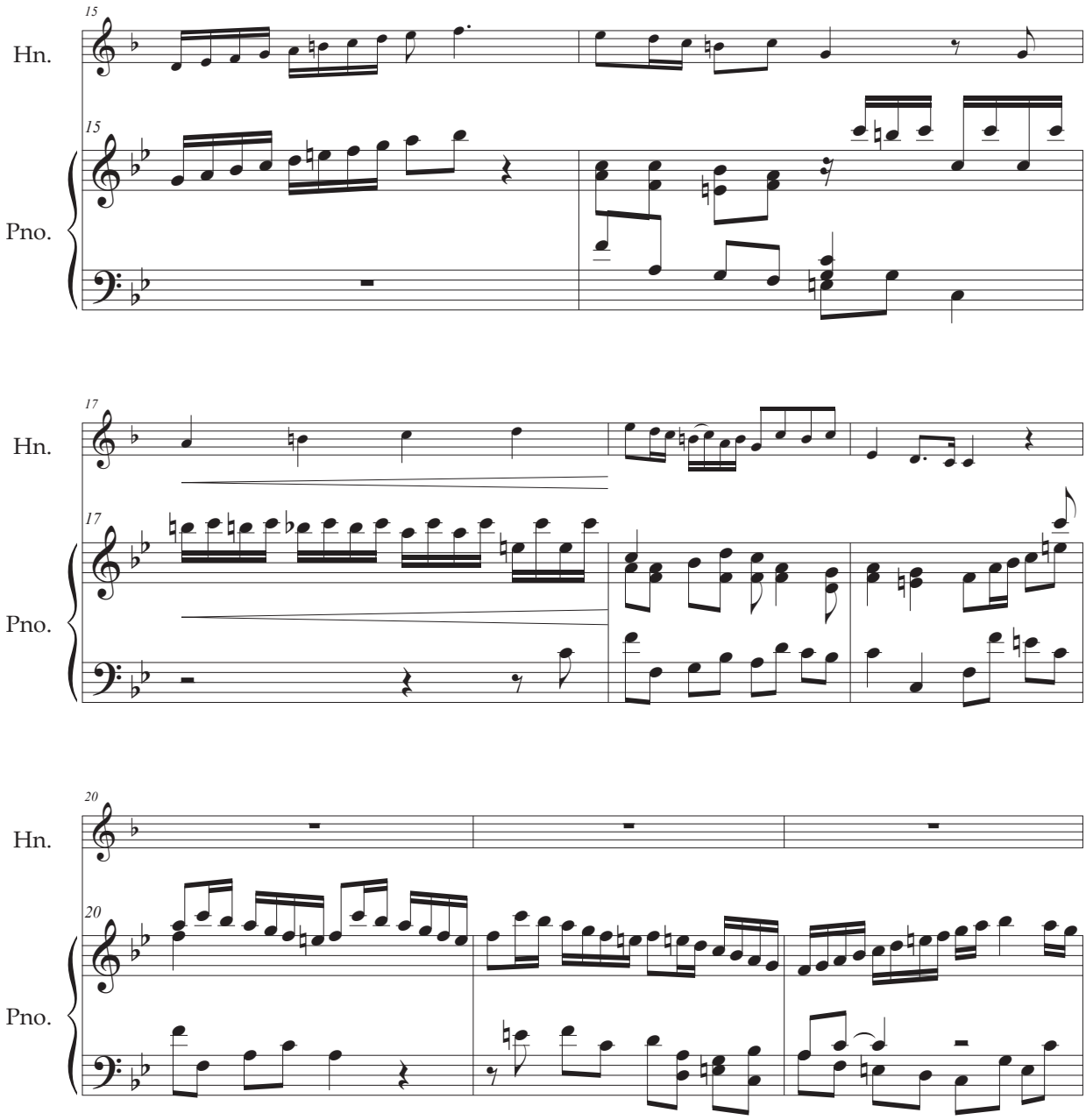
from the opera *Deidamia* (1741)

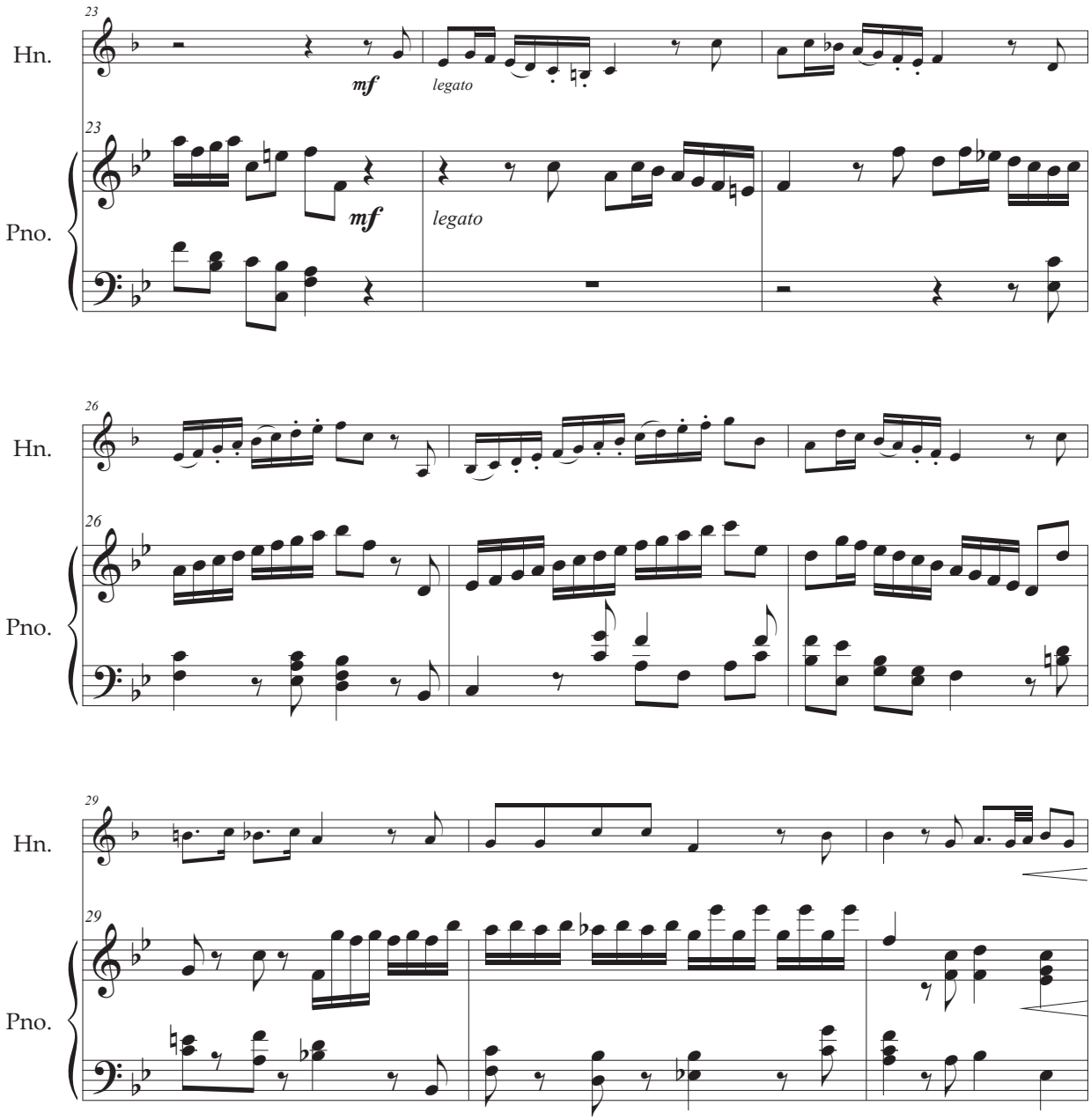
G. F. Handel

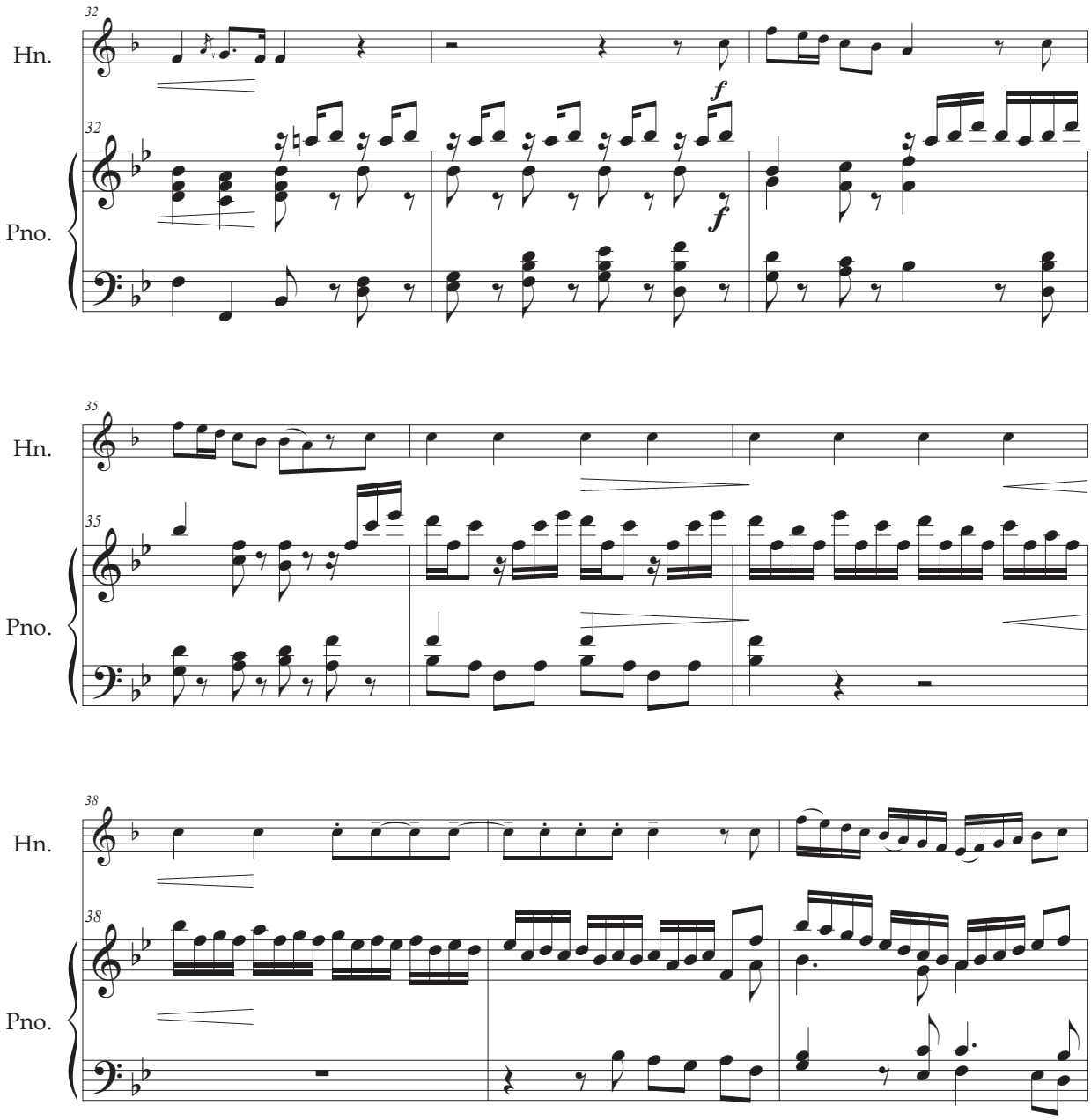
ed. S. D. Viejou



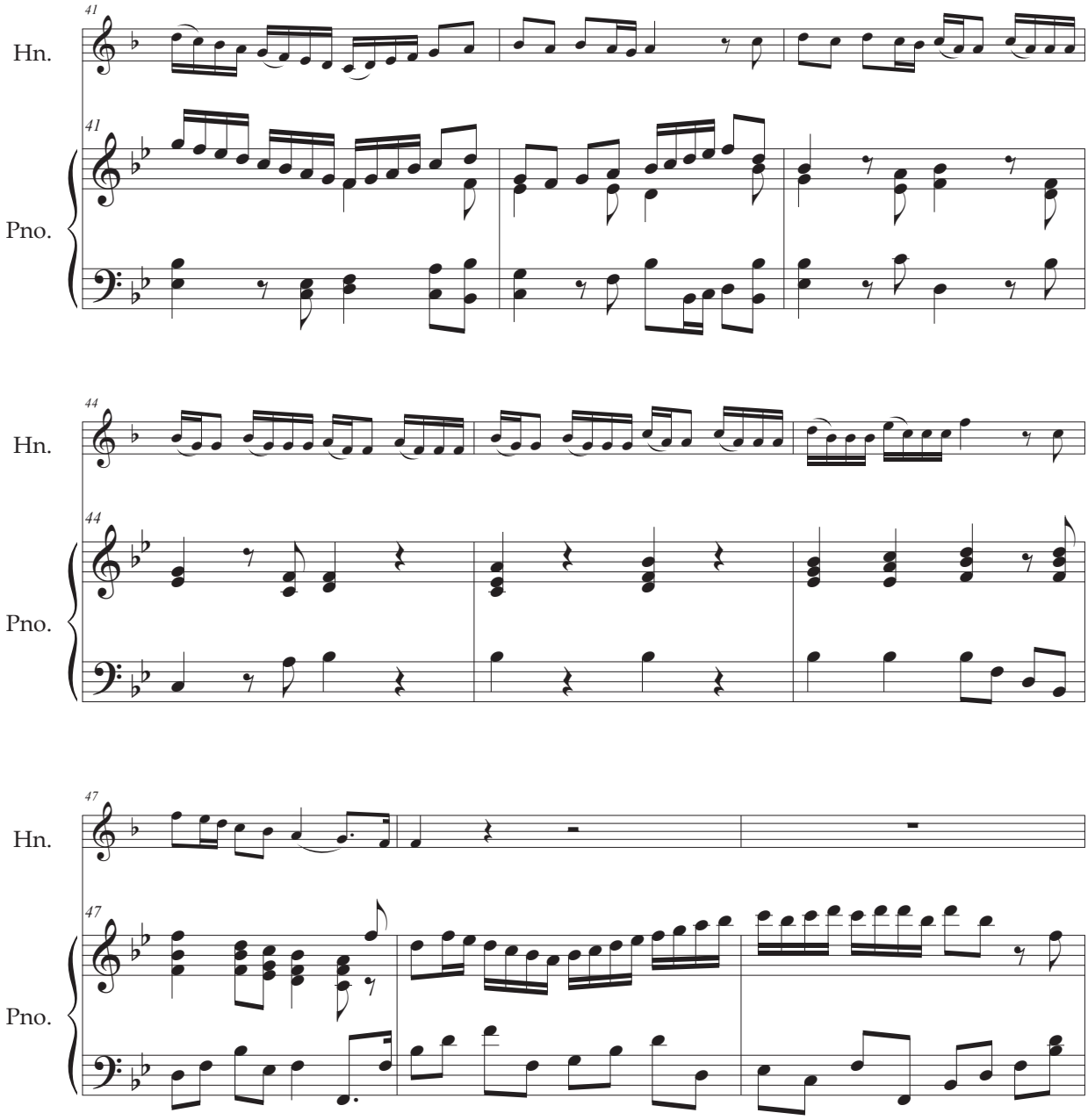

7
Hn.
7
Pno.
9
Hn.
mf grazioso
9
Pno.
mf grazioso
12
Hn.
12
Pno.

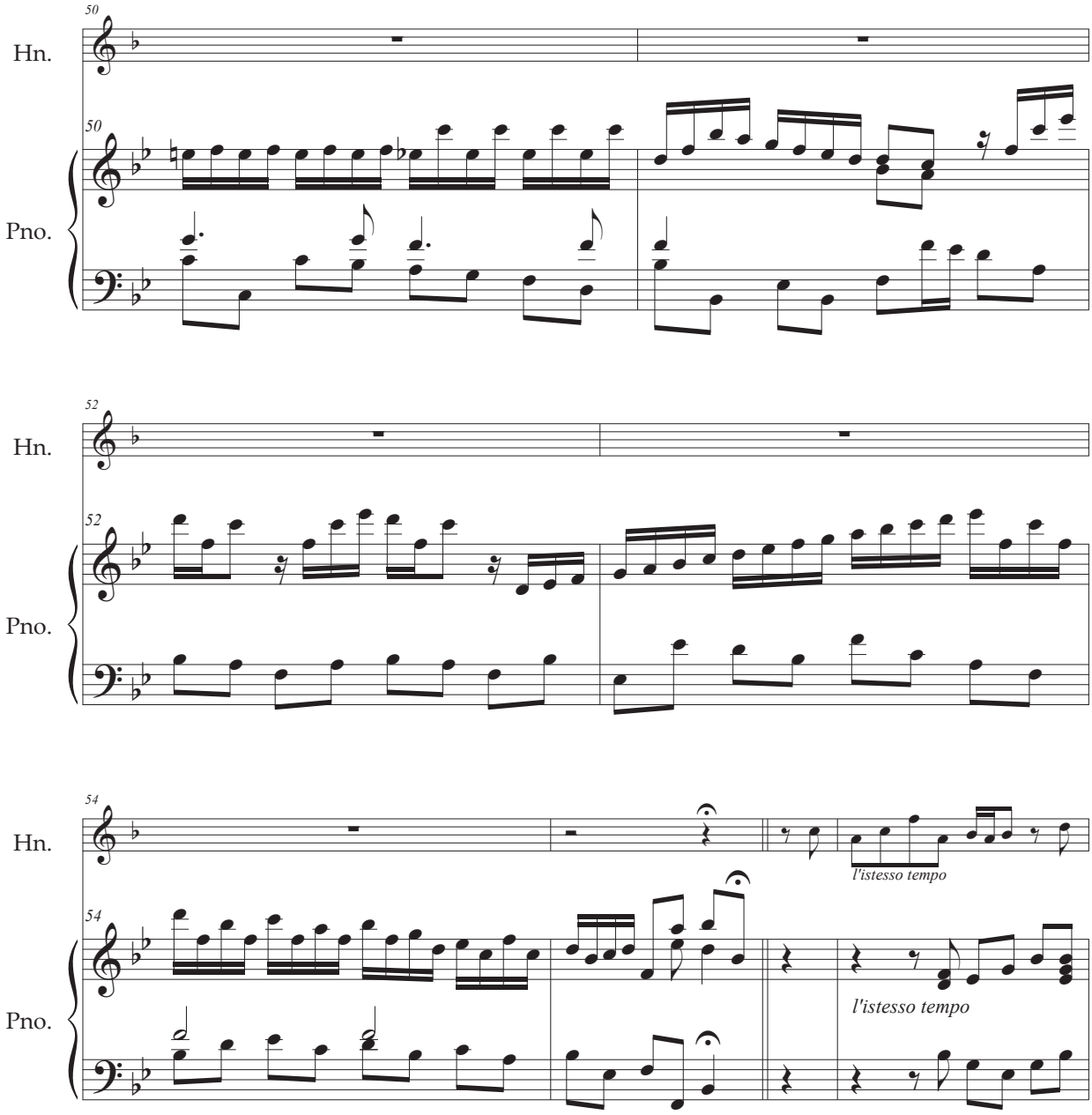

15
Hn.
15
Pno.
17
Hn.
17
Pno.
20
Hn.
20
Pno.


23
Hn.
mf
legato
23
Pno.
mf
legato
26
Hn.
26
Pno.
29
Hn.
29
Pno.

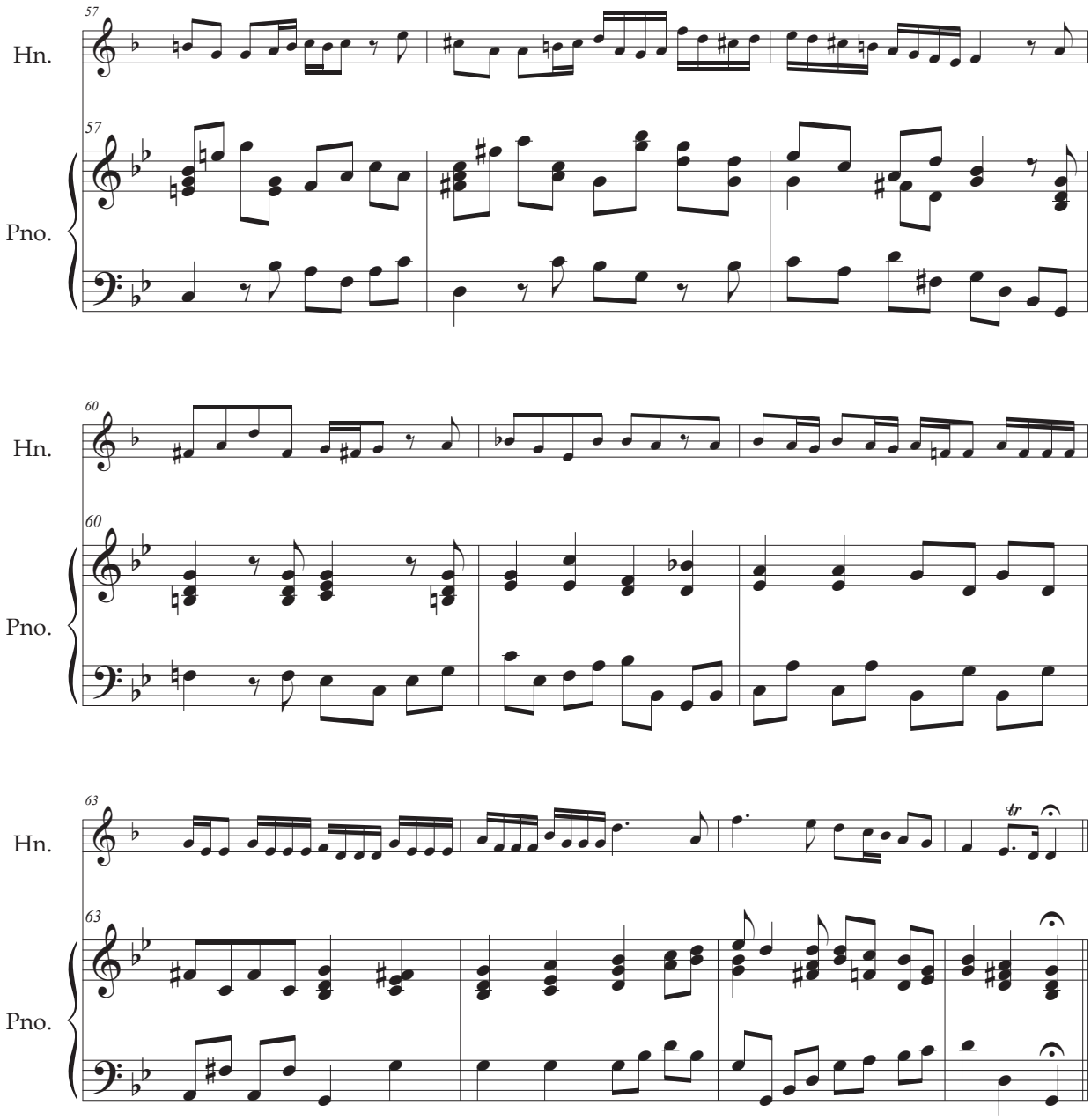

32
Hn.
32
Pno.
f
f
35
Hn.
35
Pno.
38
Hn.
38
Pno.

Nasconde l'usignol' in alti rami il nido

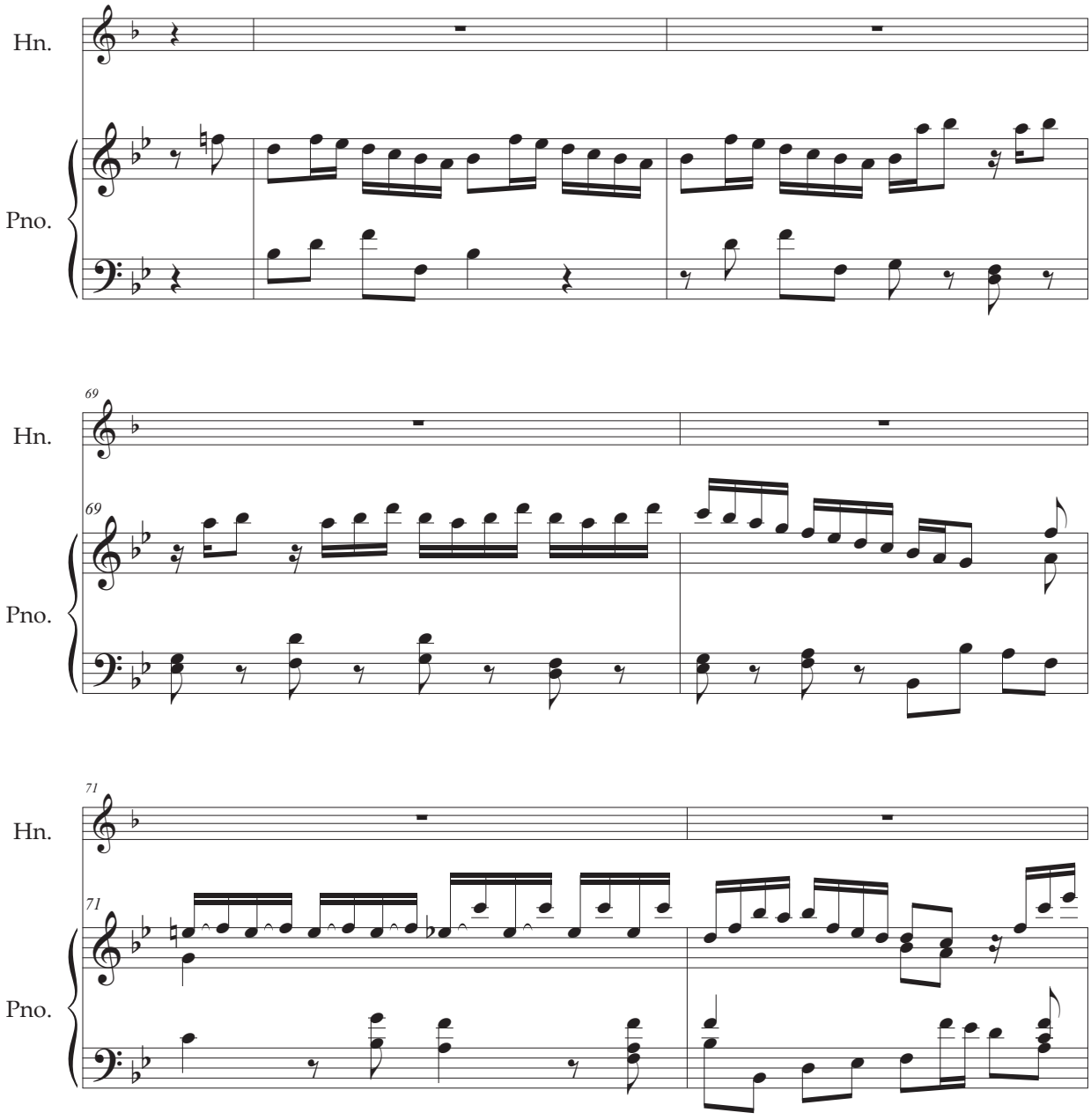


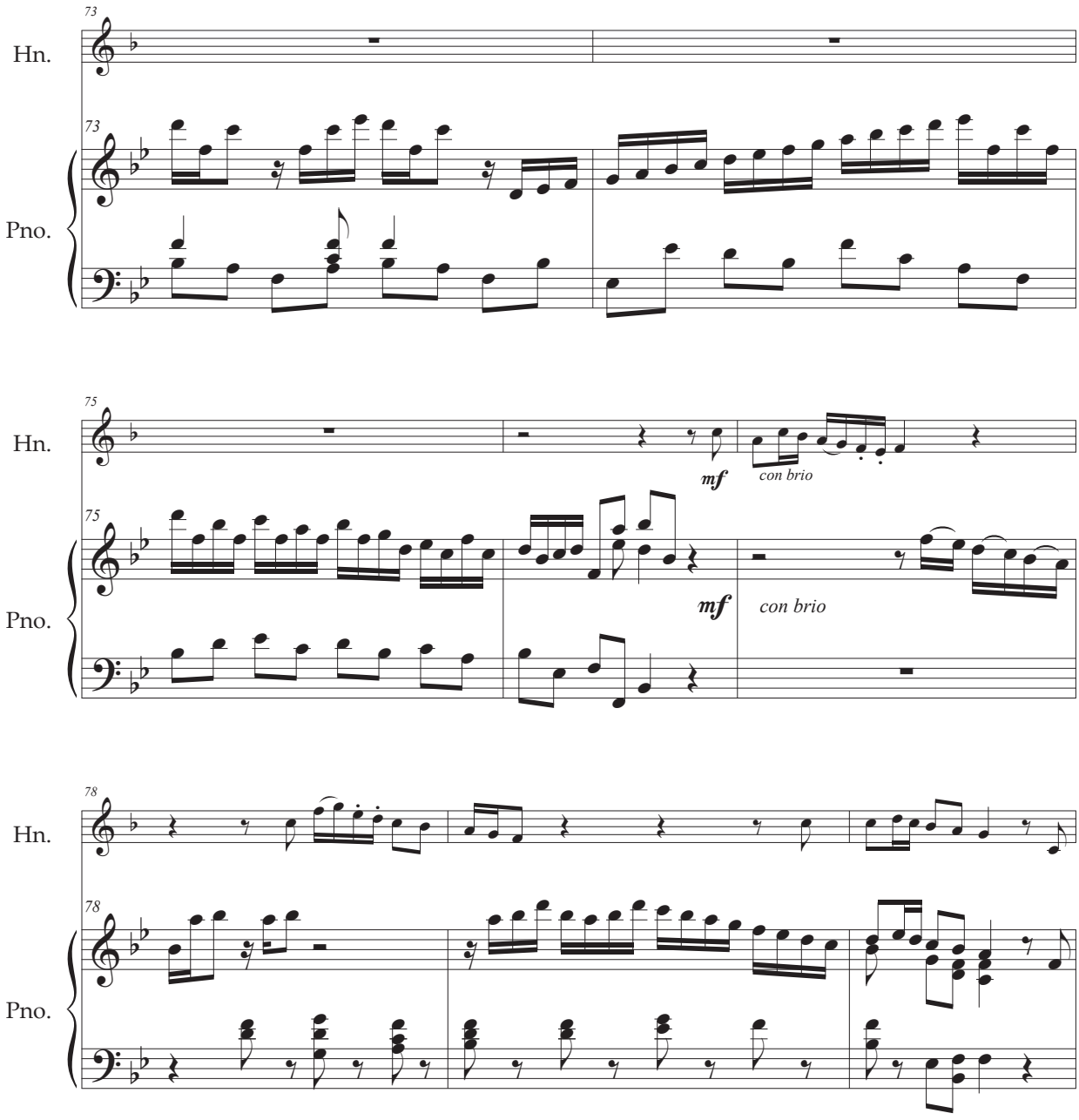

50
Hn.
50
Pno.
52
Hn.
52
Pno.
54
Hn.
l'istesso tempo
54
Pno.
l'istesso tempo

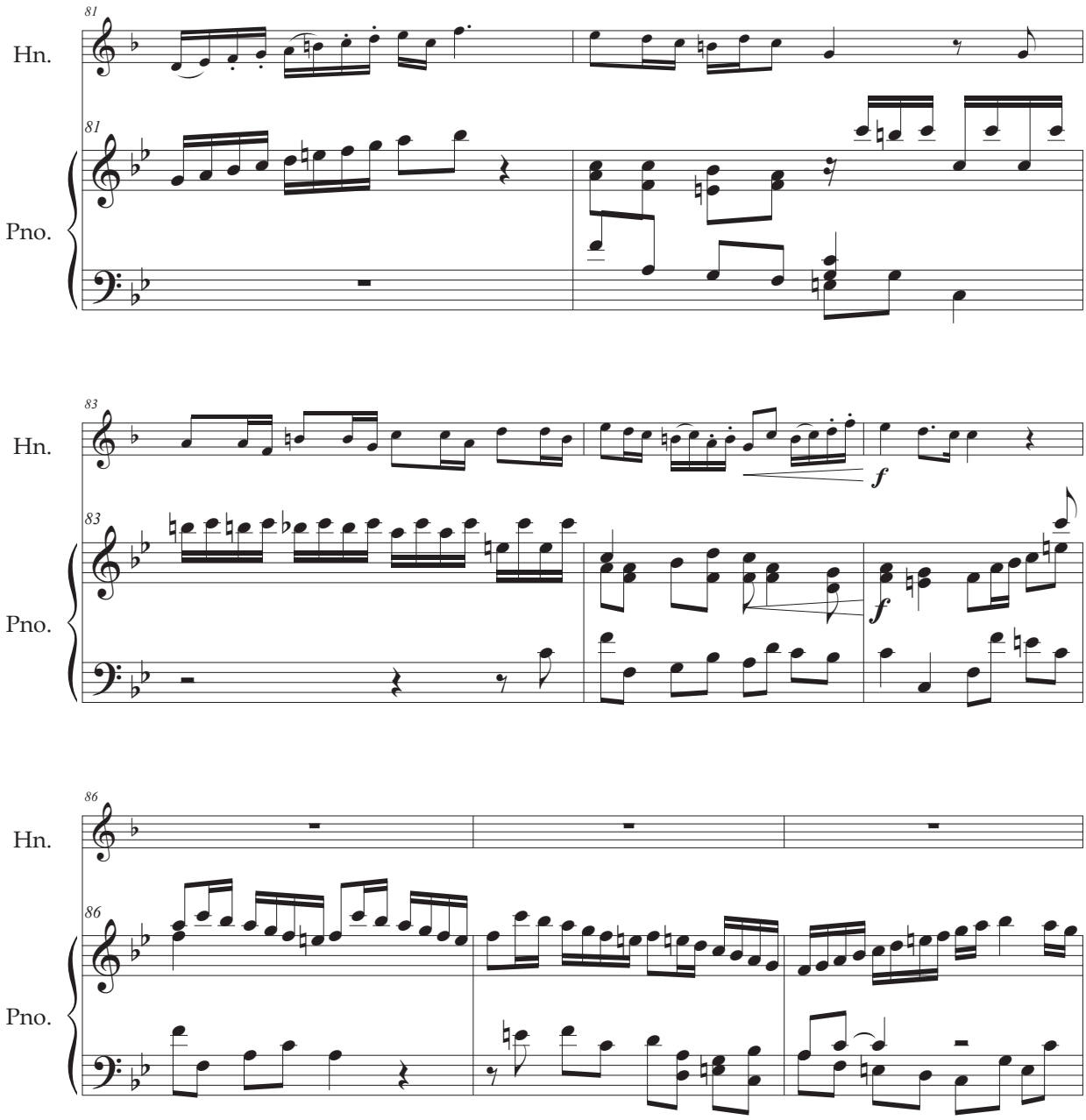
Nasconde l'usignol' in alti rami il nido

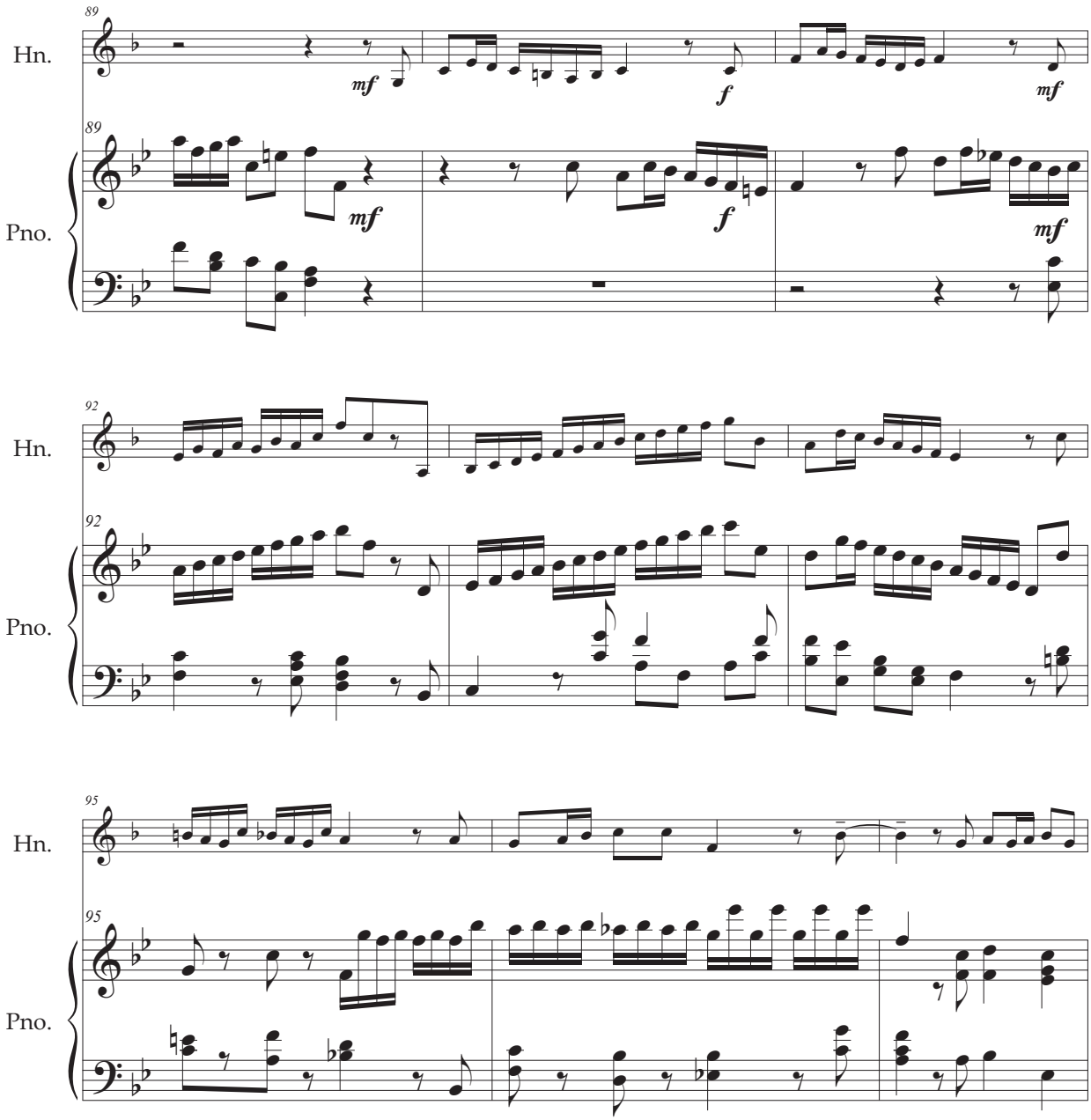


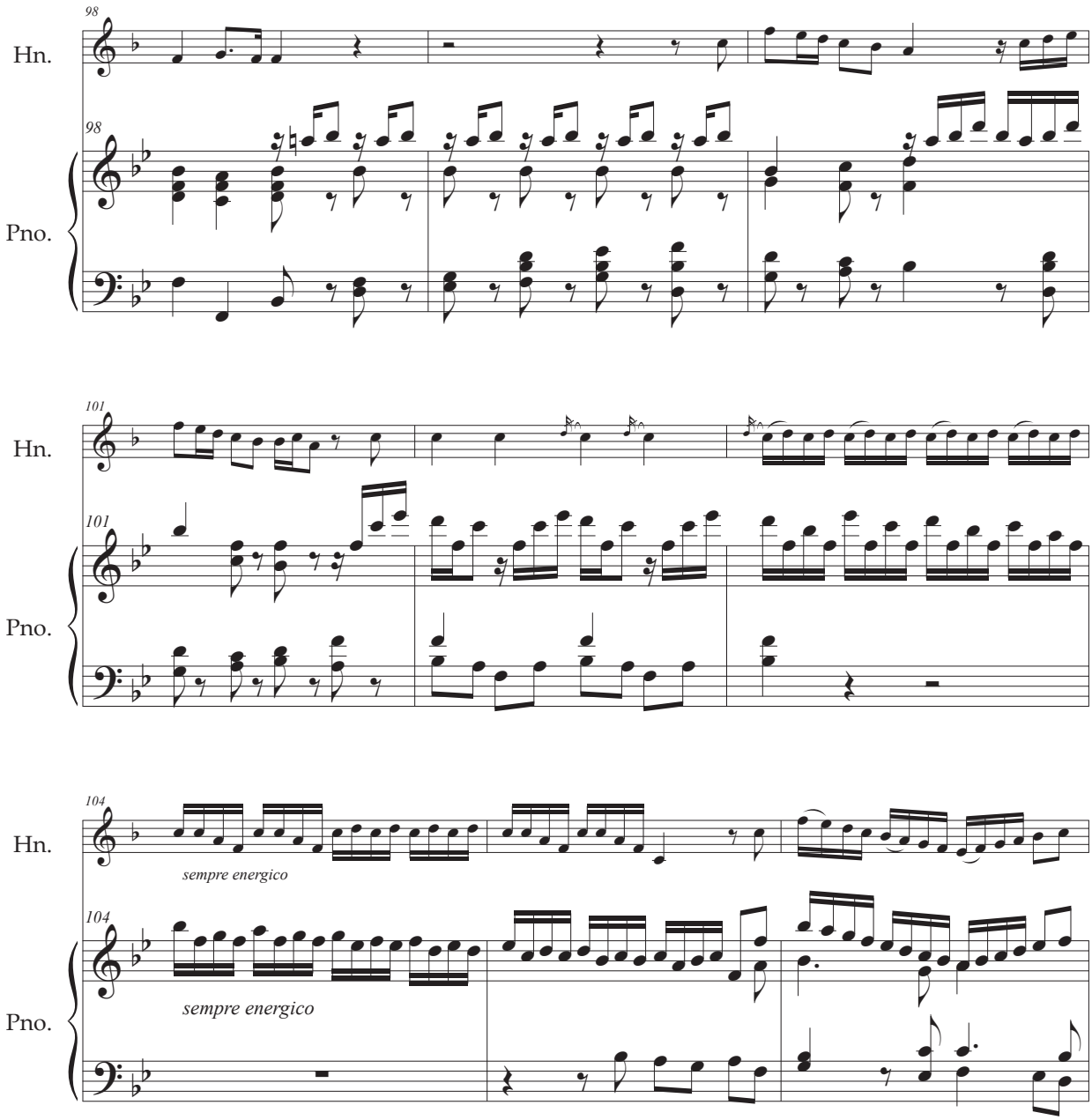
Nasconde l'usignol' in alti rami il nido

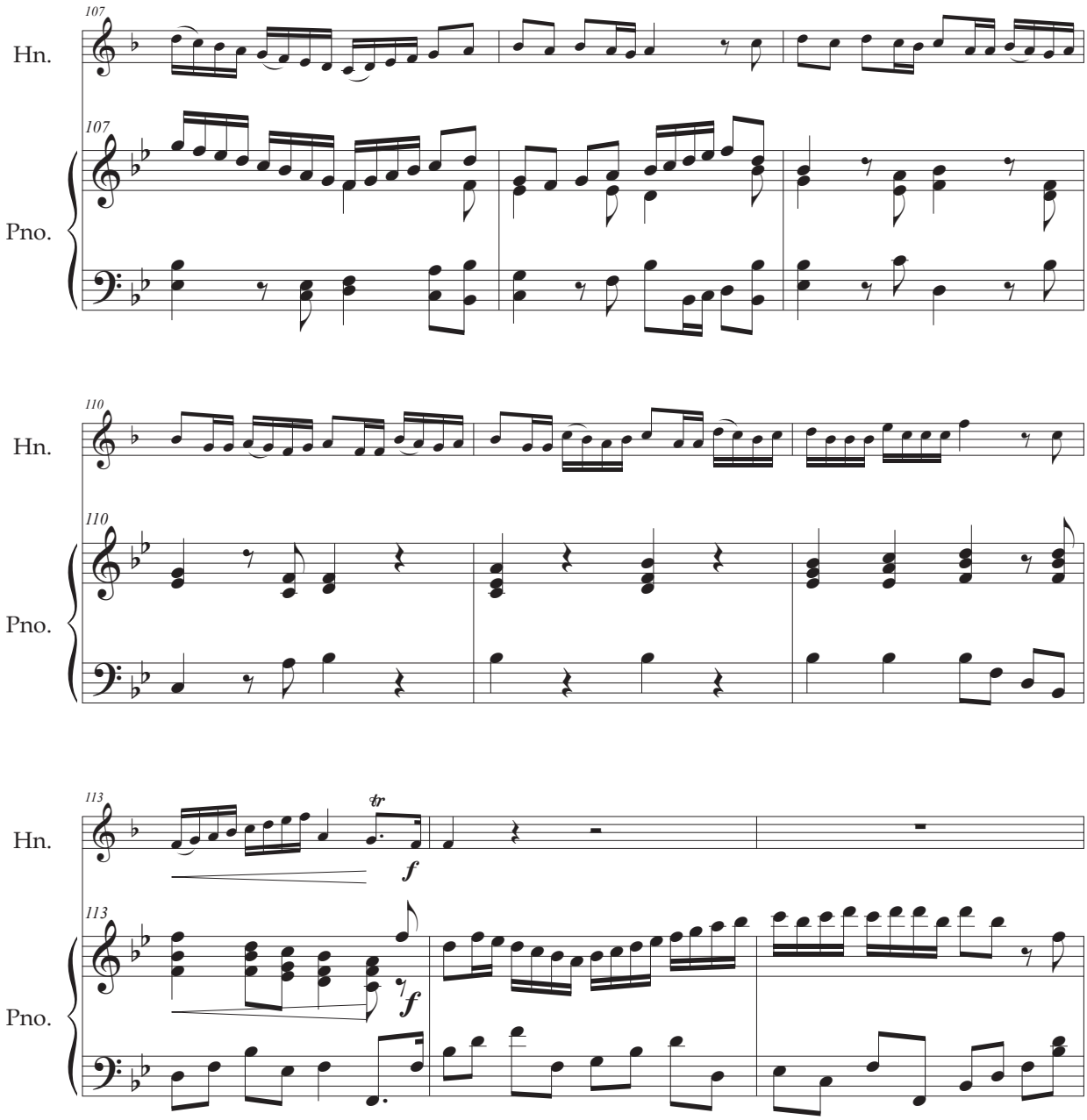


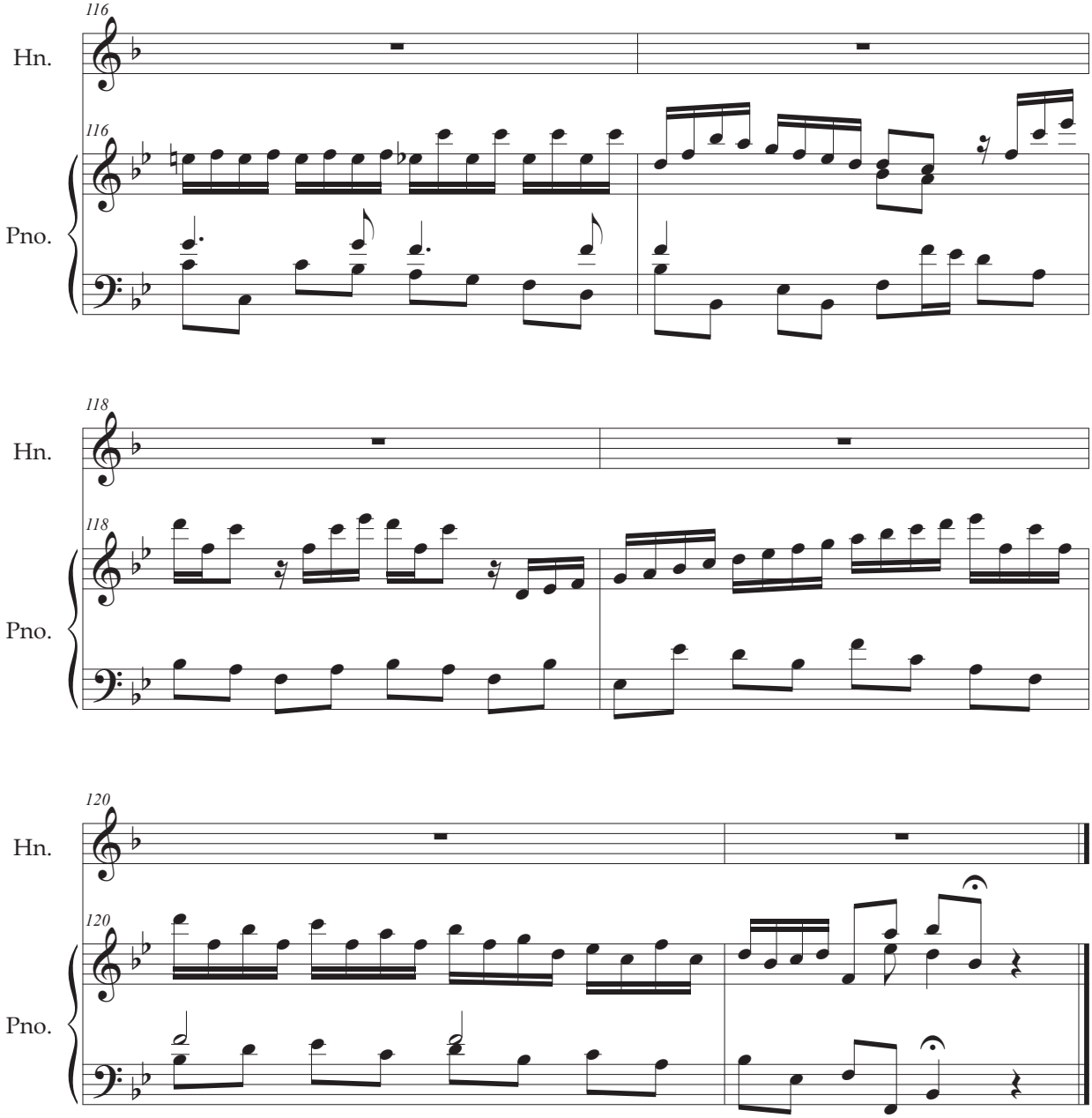

73
Hn.
73
Pno.
75
Hn.
mf
con brio
75
Pno.
mf
con brio
78
Hn.
78
Pno.


81
Hn.
81
Pno.
83
Hn.
f
83
Pno.
f
86
Hn.
86
Pno.


89
Hn.
mf
f
mf
89
Pno.
mf
f
mf
92
Hn.
92
Pno.
95
Hn.
95
Pno.


98
Hn.
98
Pno.
101
Hn.
101
Pno.
104
Hn.
sempre energico
104
Pno.
sempre energico


107
Hn.
107
Pno.
110
Hn.
110
Pno.
113
Hn.
tr
f
113
Pno.
f

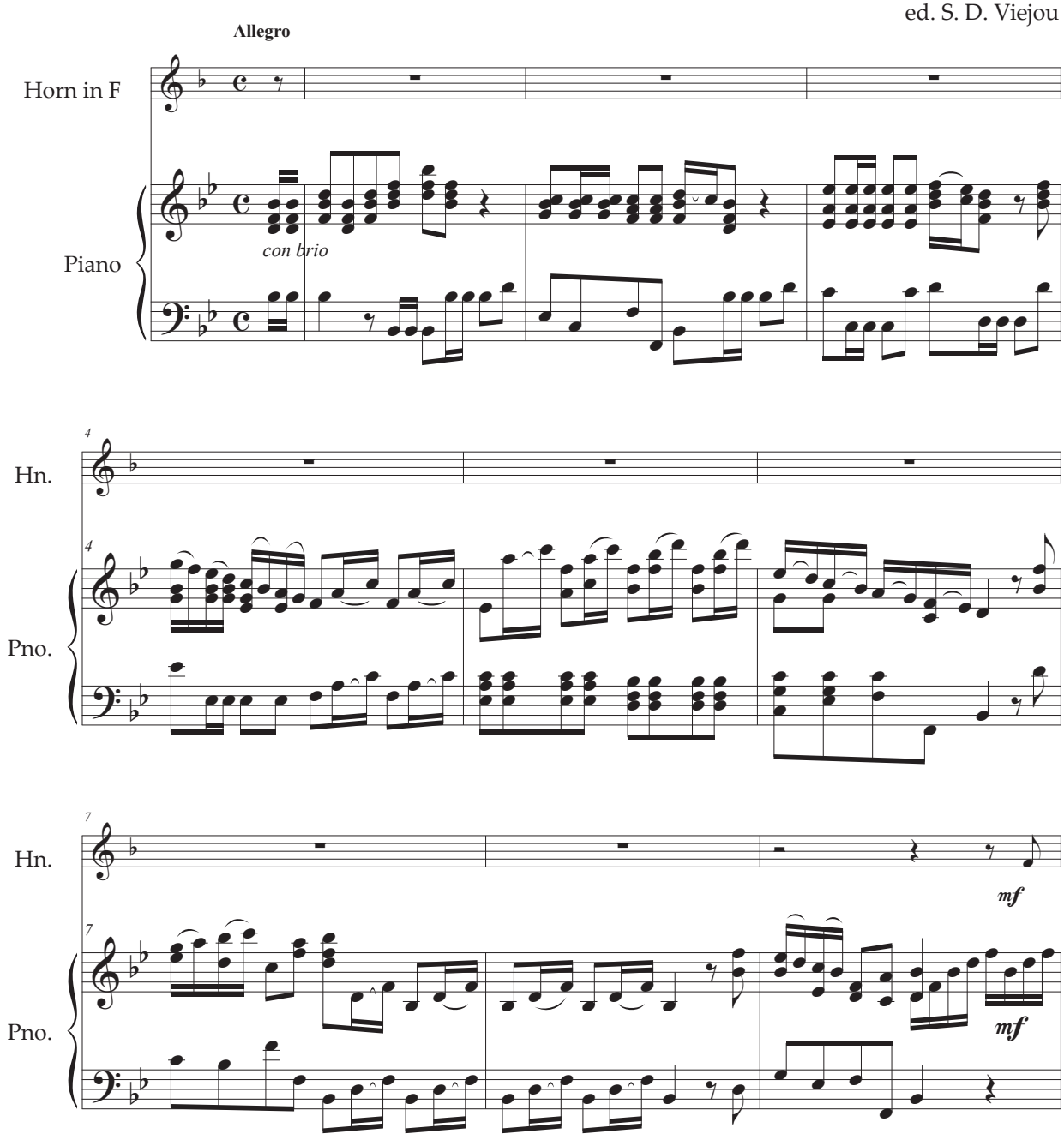

116
Hn.
116
Pno.
118
Hn.
118
Pno.
120
Hn.
120
Pno.

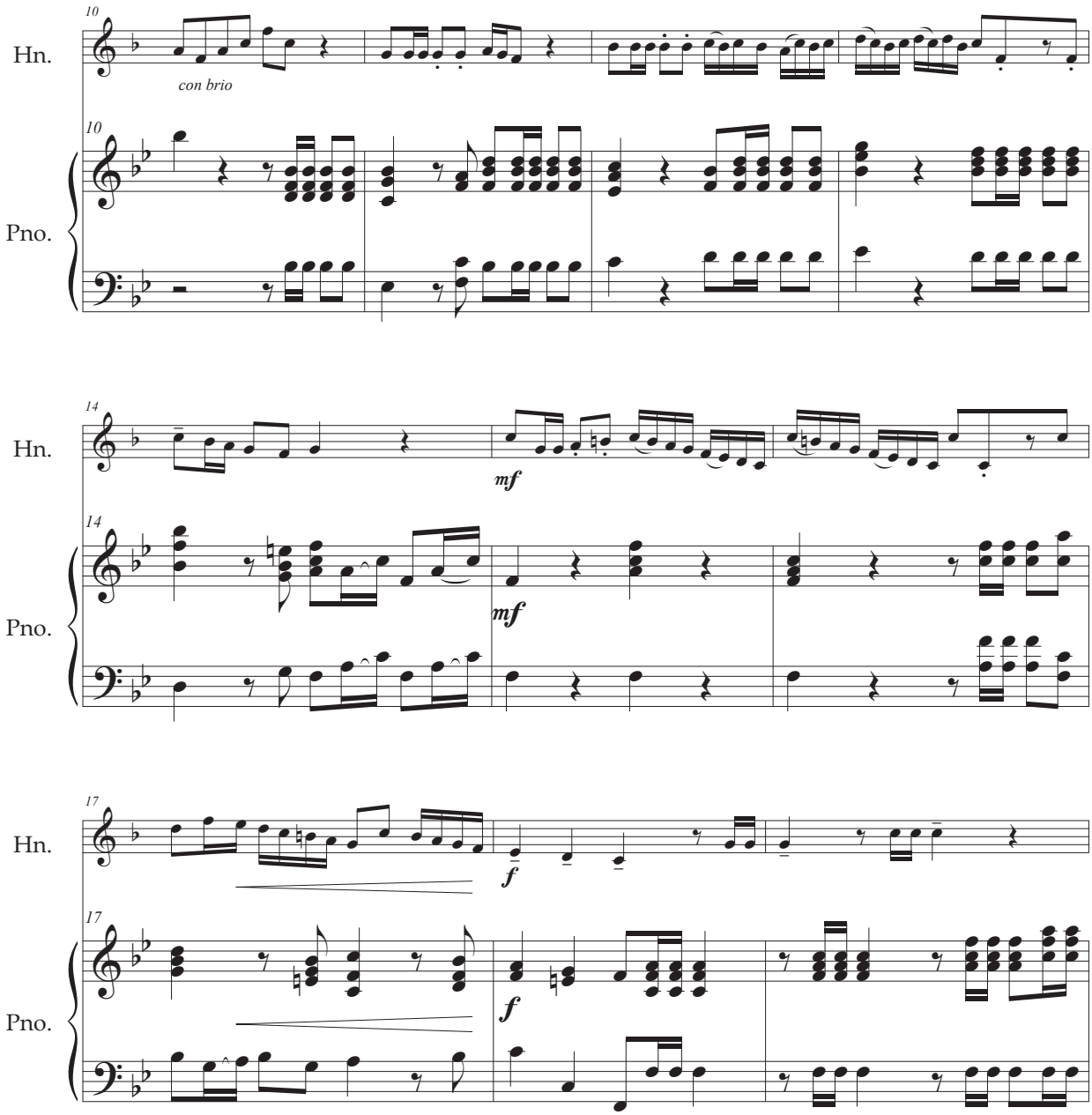
Ai Greci questa spada

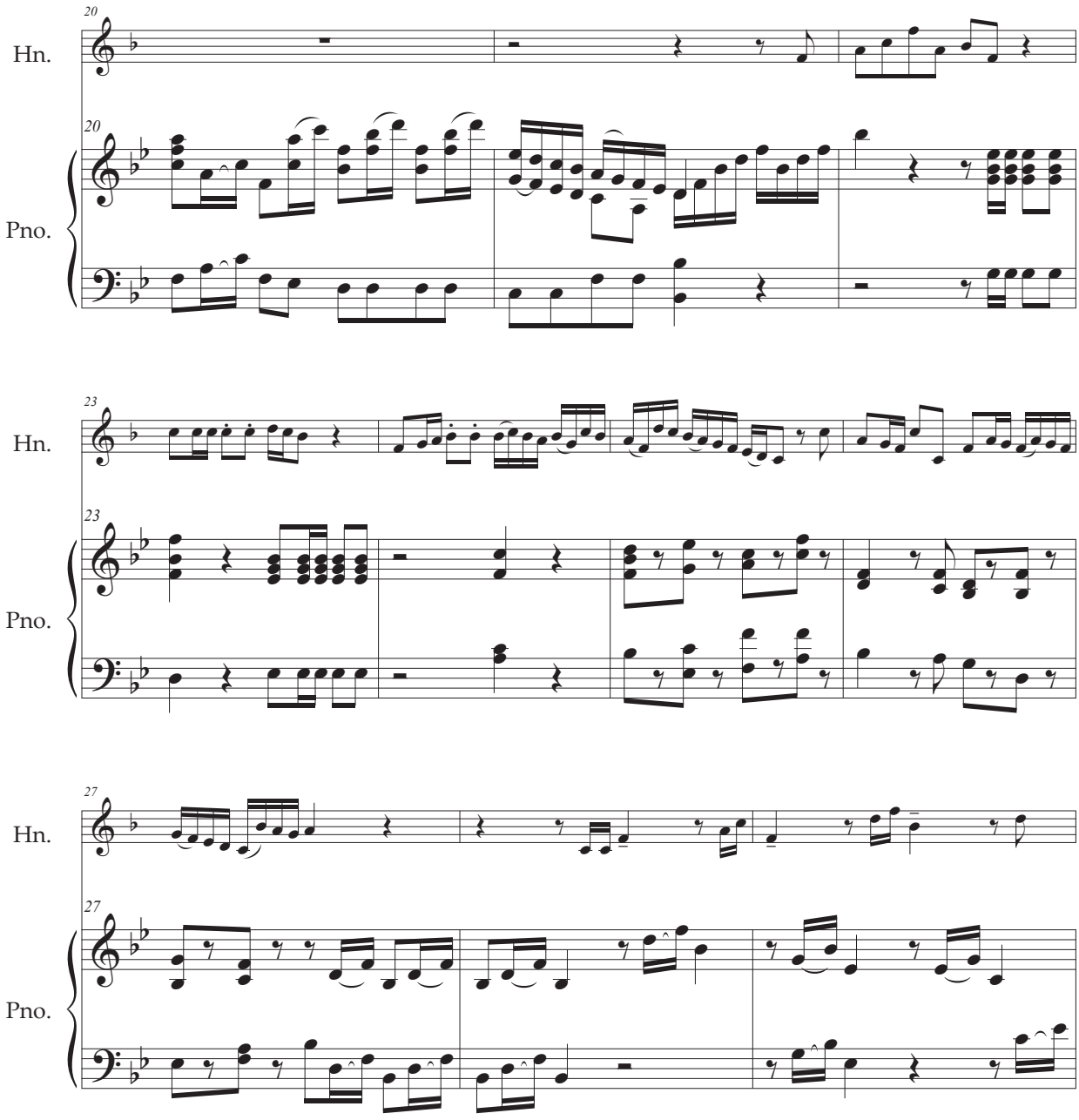
from the opera *Deidamia* (1741)

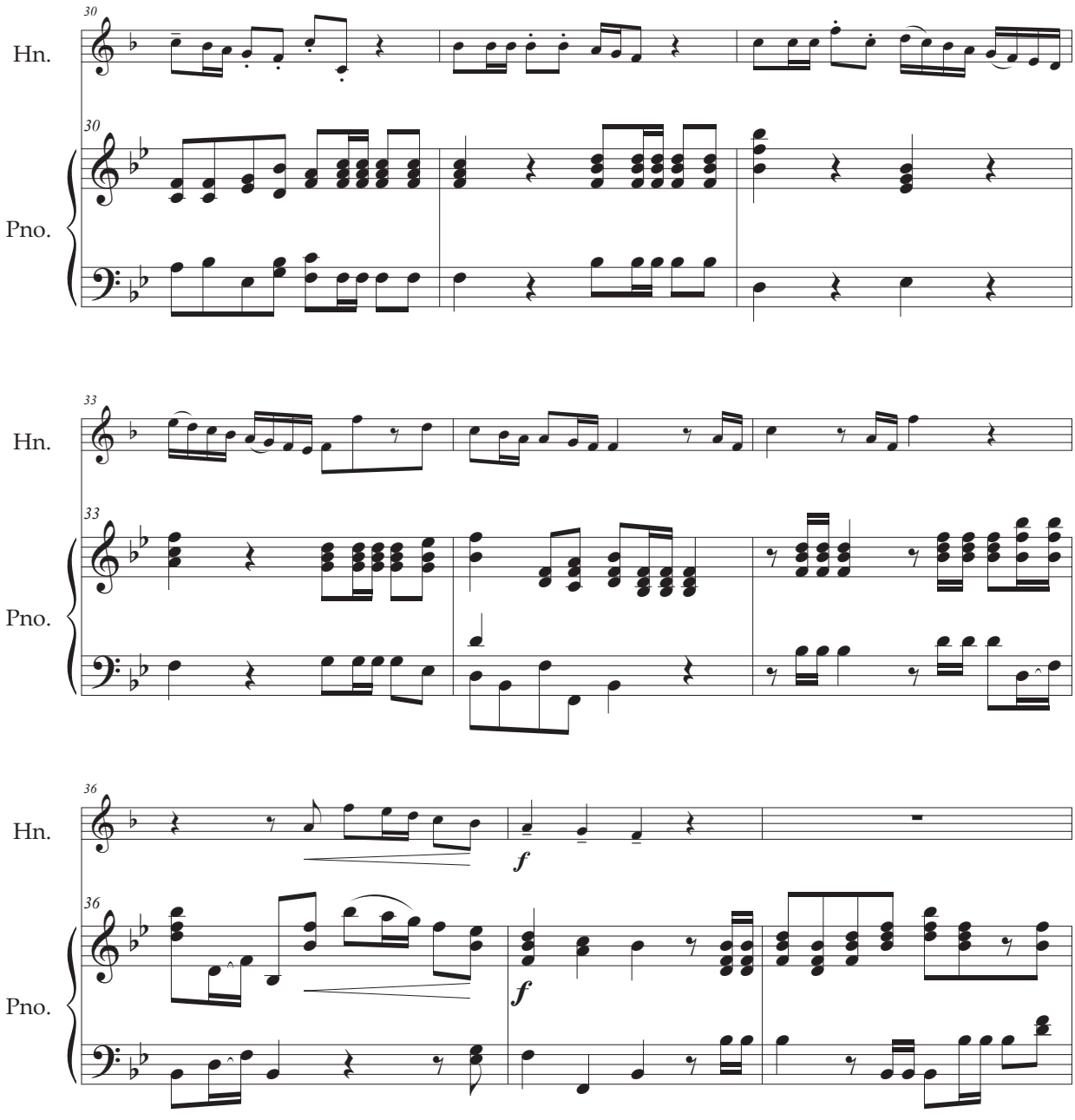
G. F. Handel

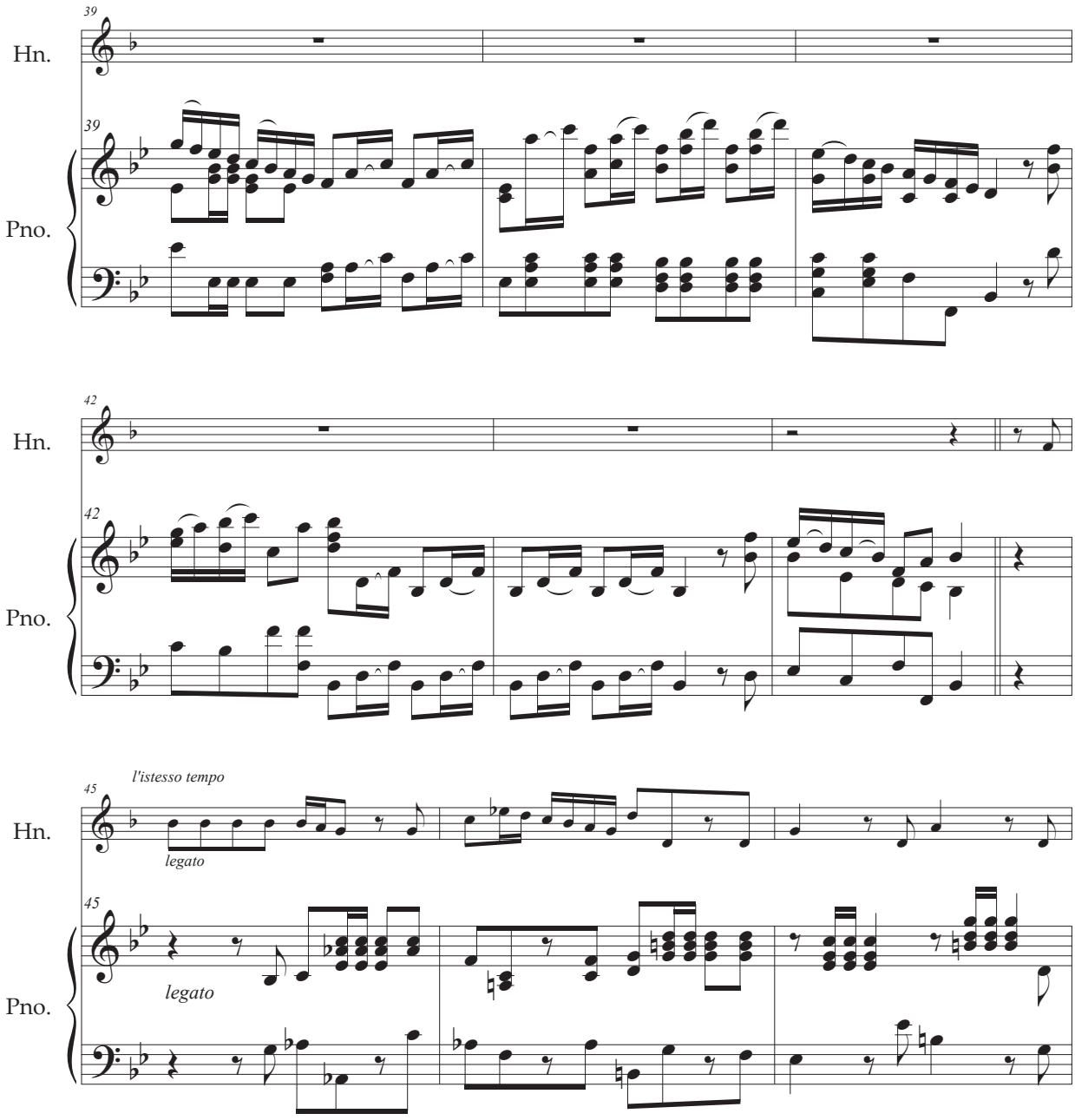
ed. S. D. Viejou

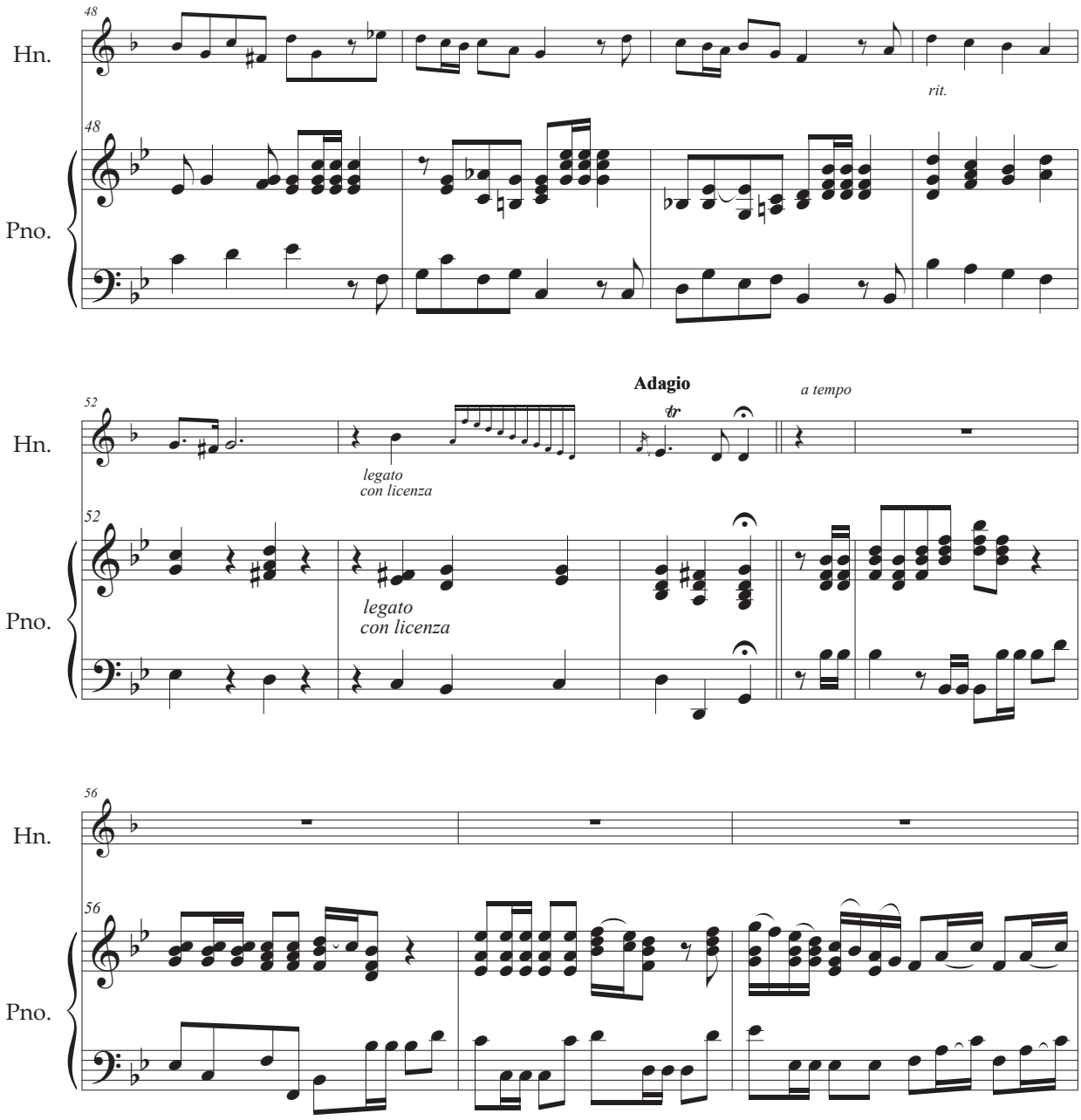


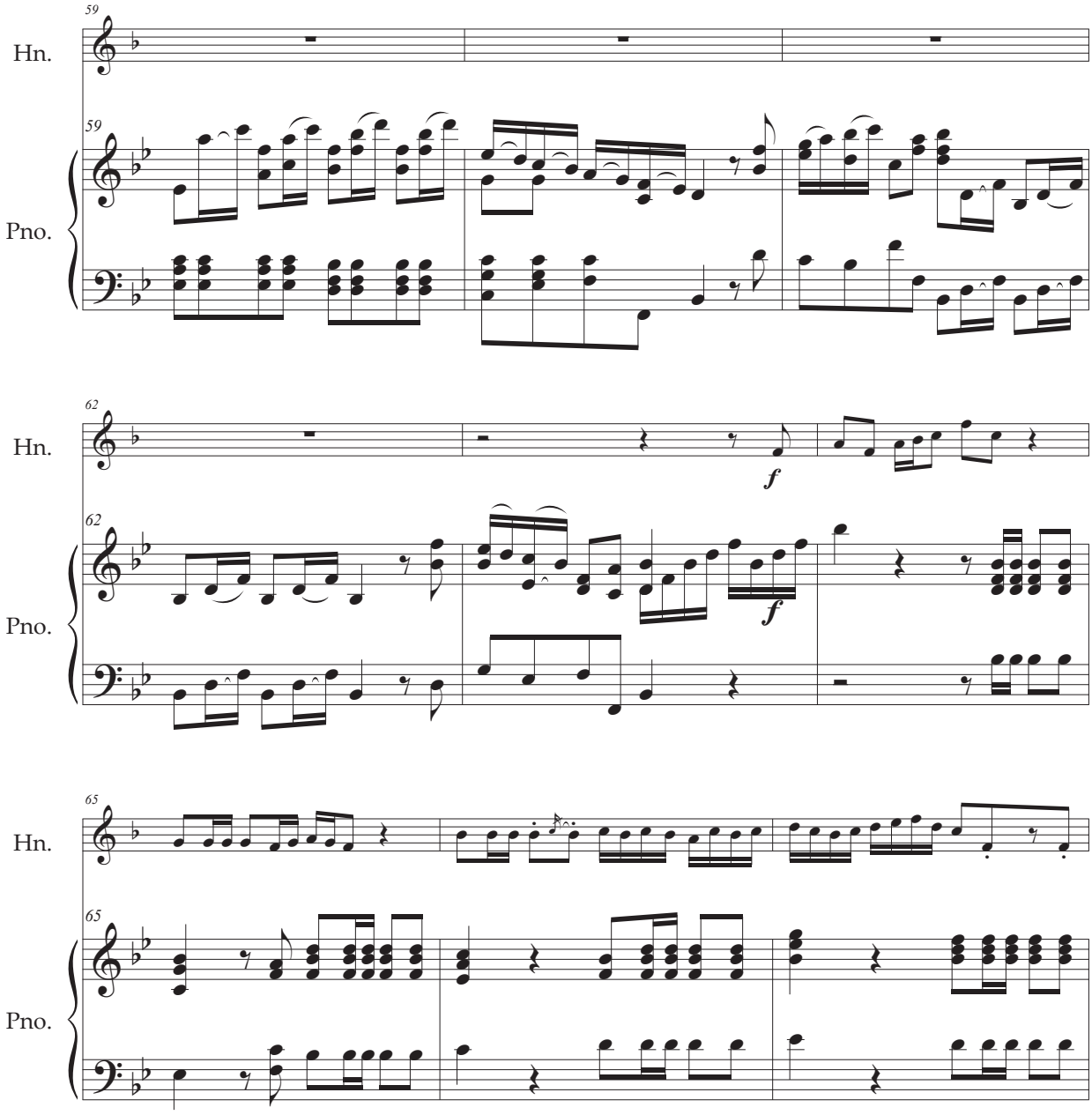

10
Hn.
con brio
10
Pno.
14
Hn.
mf
14
Pno.
mf
17
Hn.
f
17
Pno.
f

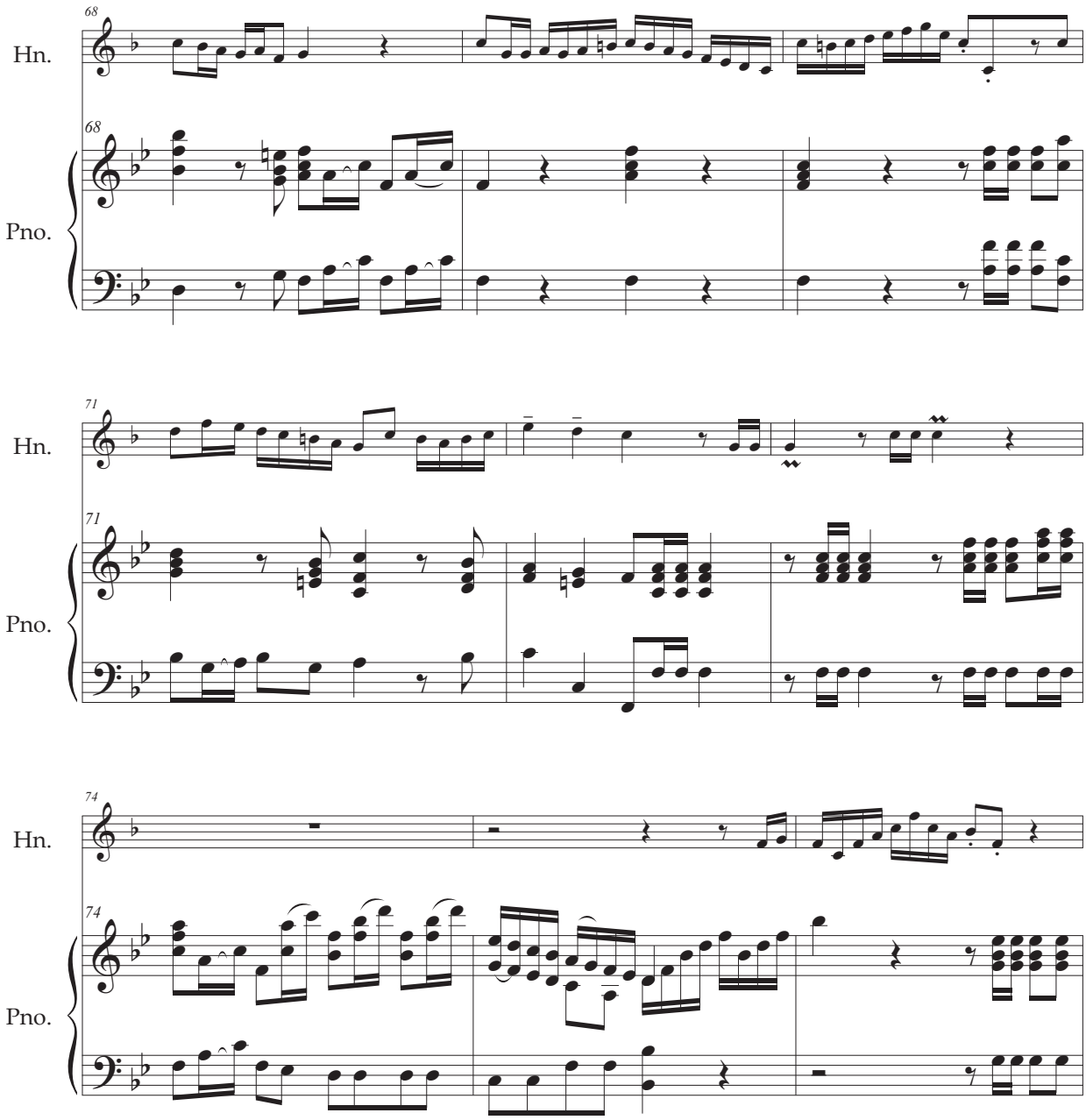

20
Hn.
20
Pno.
23
Hn.
23
Pno.
27
Hn.
27
Pno.

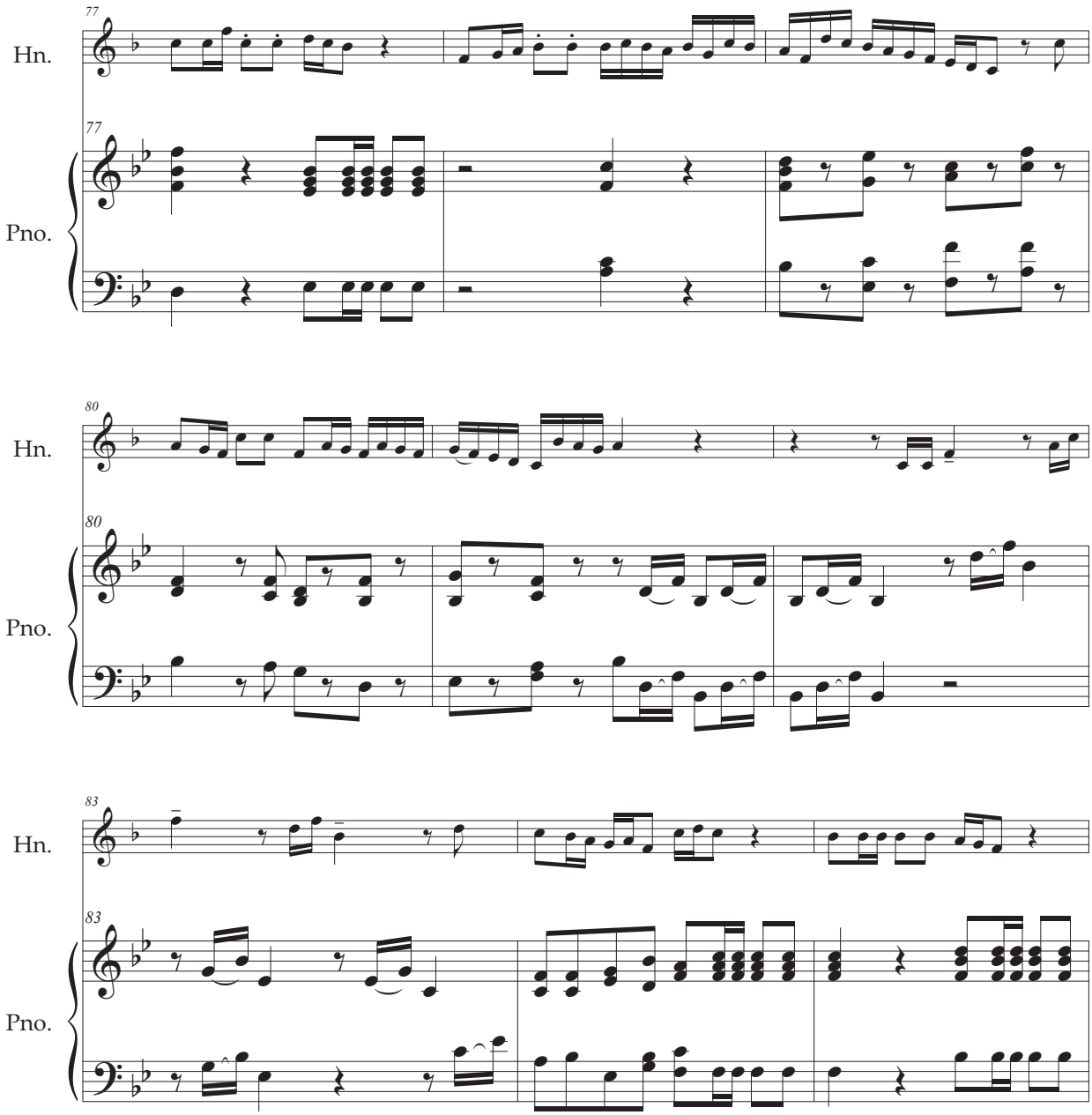

30
Hn.
30
Pno.
33
Hn.
33
Pno.
36
Hn.
f
36
Pno.
f

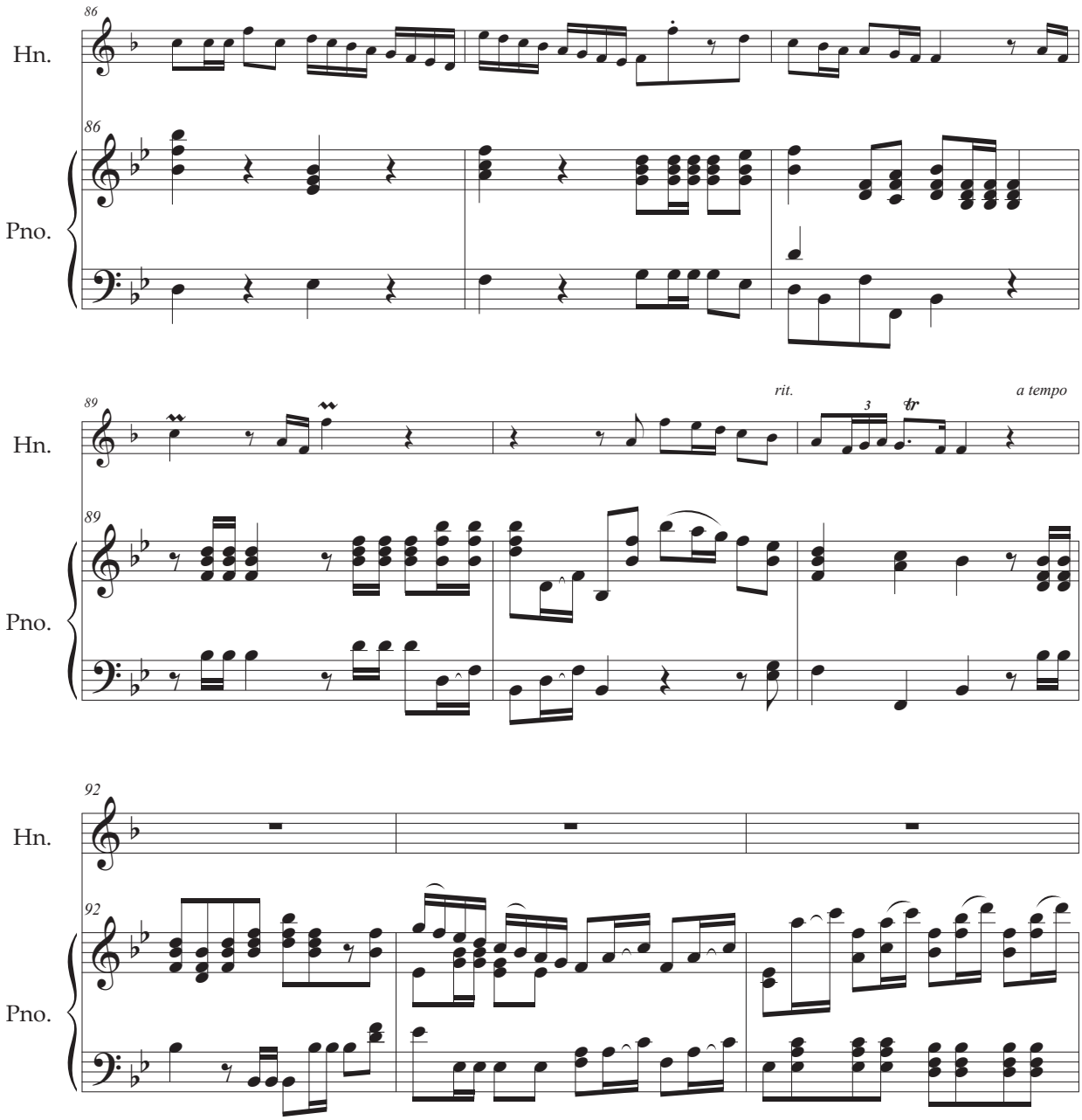

39
Hn.
39
Pno.
42
Hn.
42
Pno.
l'istesso tempo
45
Hn.
legato
45
Pno.
legato

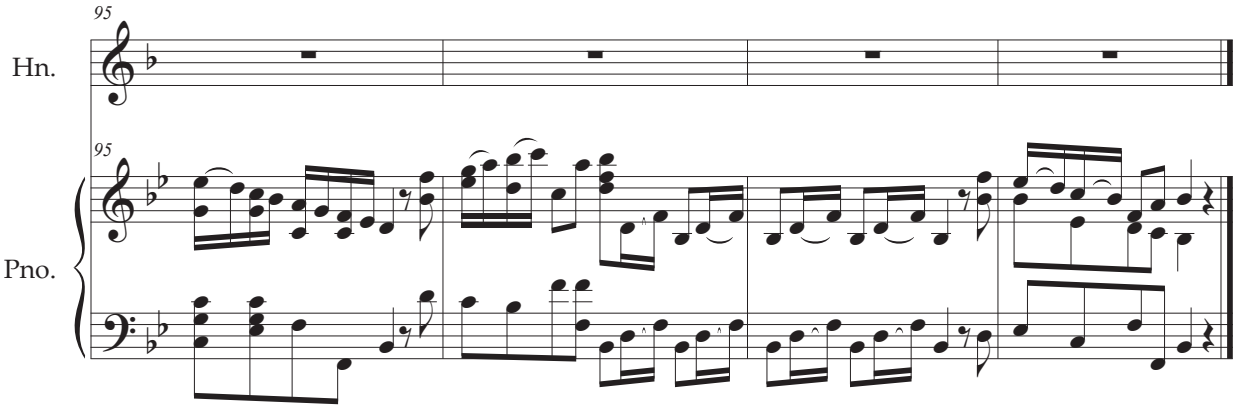

48
Hn.
48
Pno.
rit.
52
Hn.
Adagio
tr
a tempo
legato
con licenza
52
Pno.
legato
con licenza
56
Hn.
56
Pno.


59
Hn.
59
Pno.
62
Hn.
f
62
Pno.
f
65
Hn.
65
Pno.


68
Hn.
68
Pno.
71
Hn.
71
Pno.
74
Hn.
74
Pno.


77
Hn.
77
Pno.
80
Hn.
80
Pno.
83
Hn.
83
Pno.


86
Hn.
86
Pno.
89
rit.
3
tr
a tempo
Hn.
89
Pno.
92
Hn.
92
Pno.

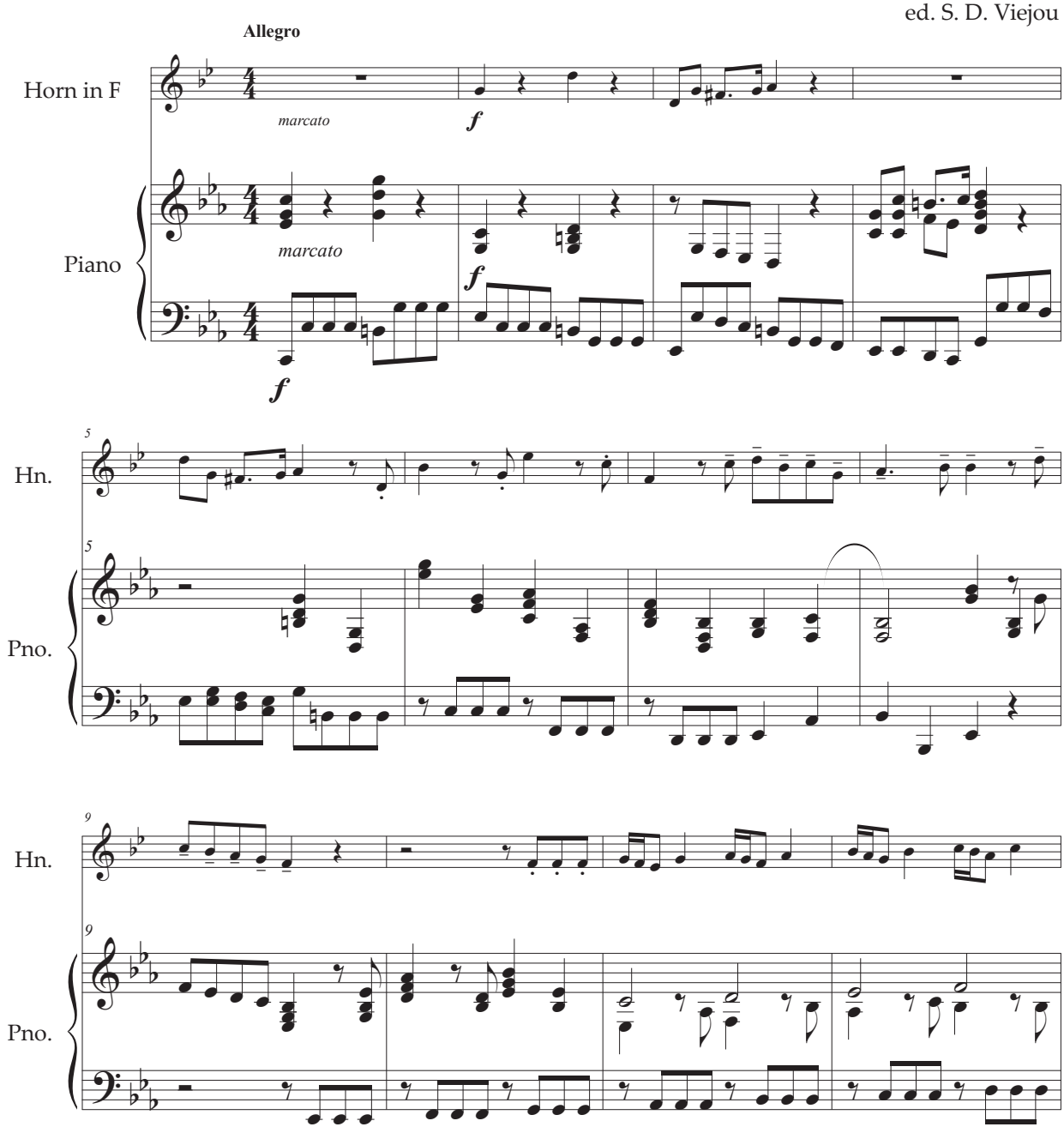

95
Hn.
95
Pno.

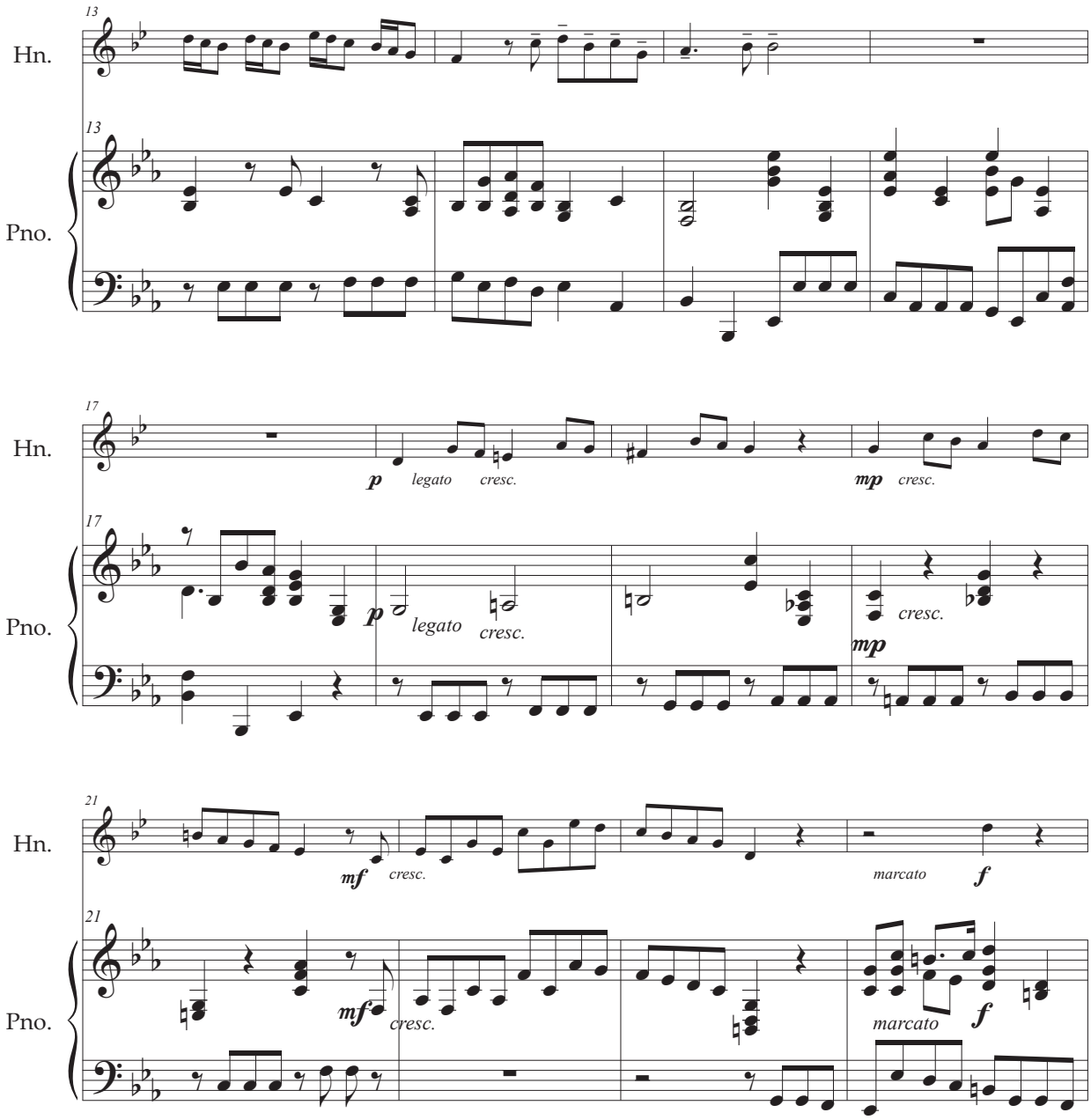
Hence, Hence, Iris Hence Away!

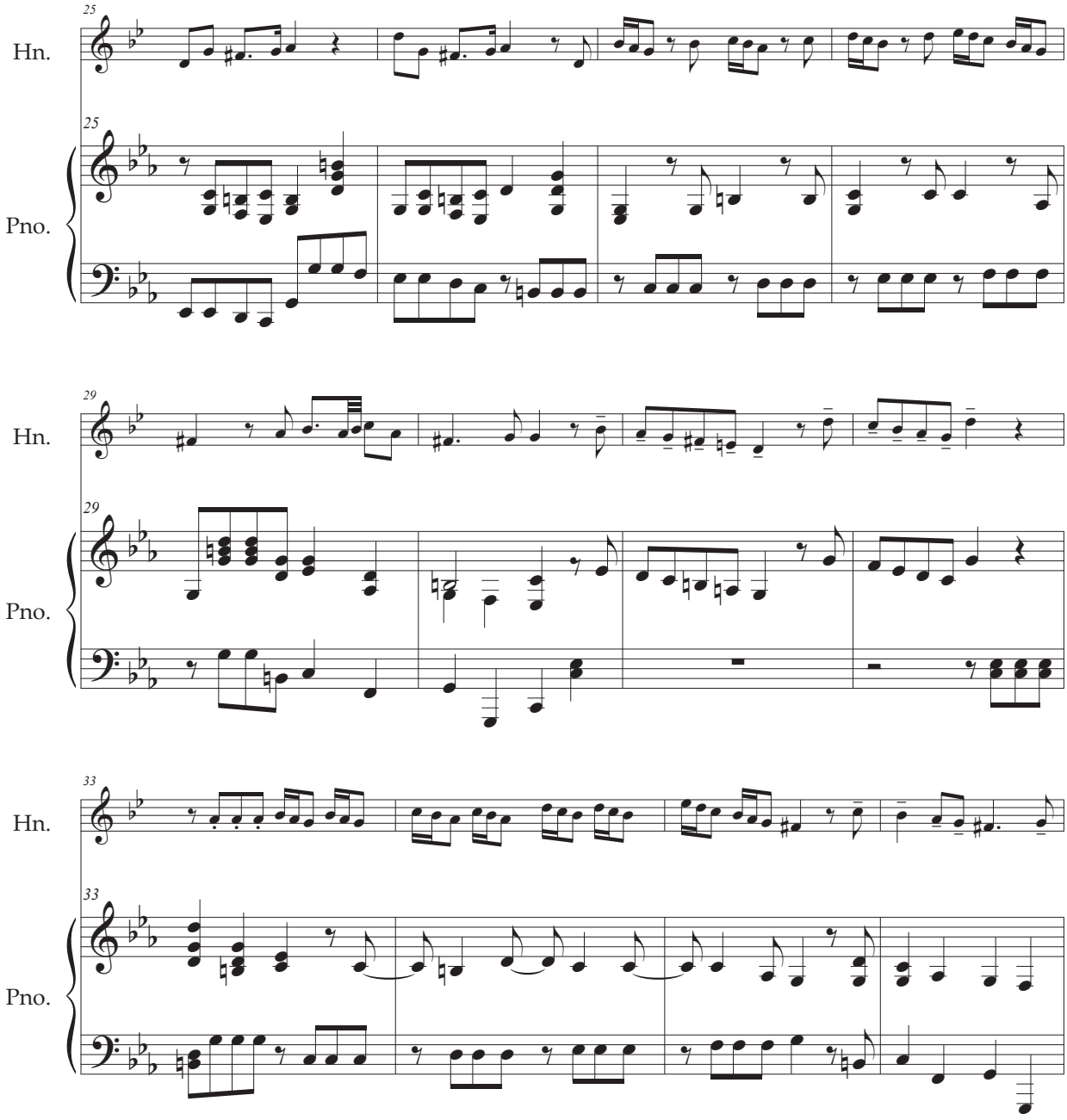
from the oratorio *Semele* (1743)

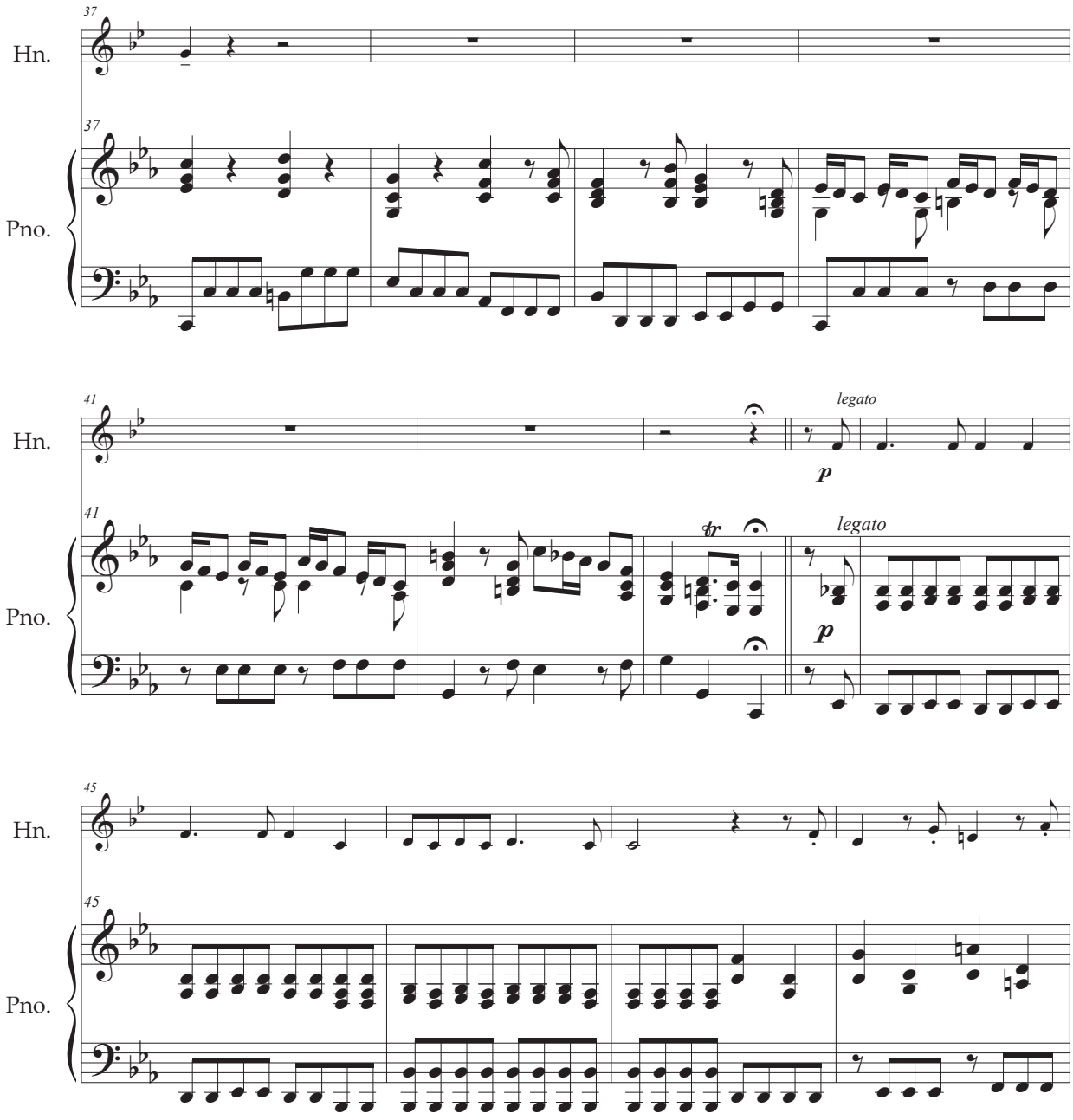
G. F. Handel

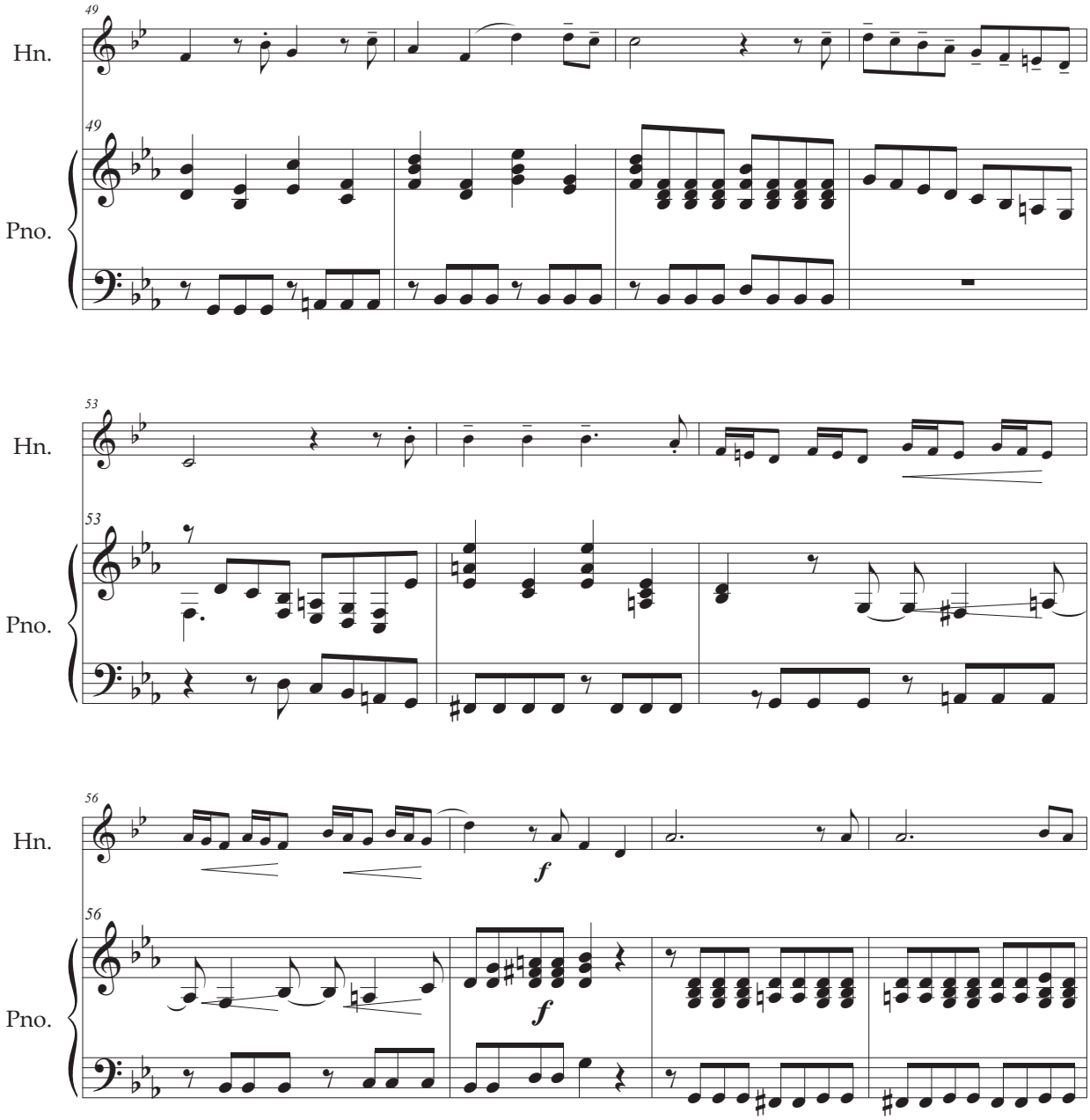
ed. S. D. Viejou

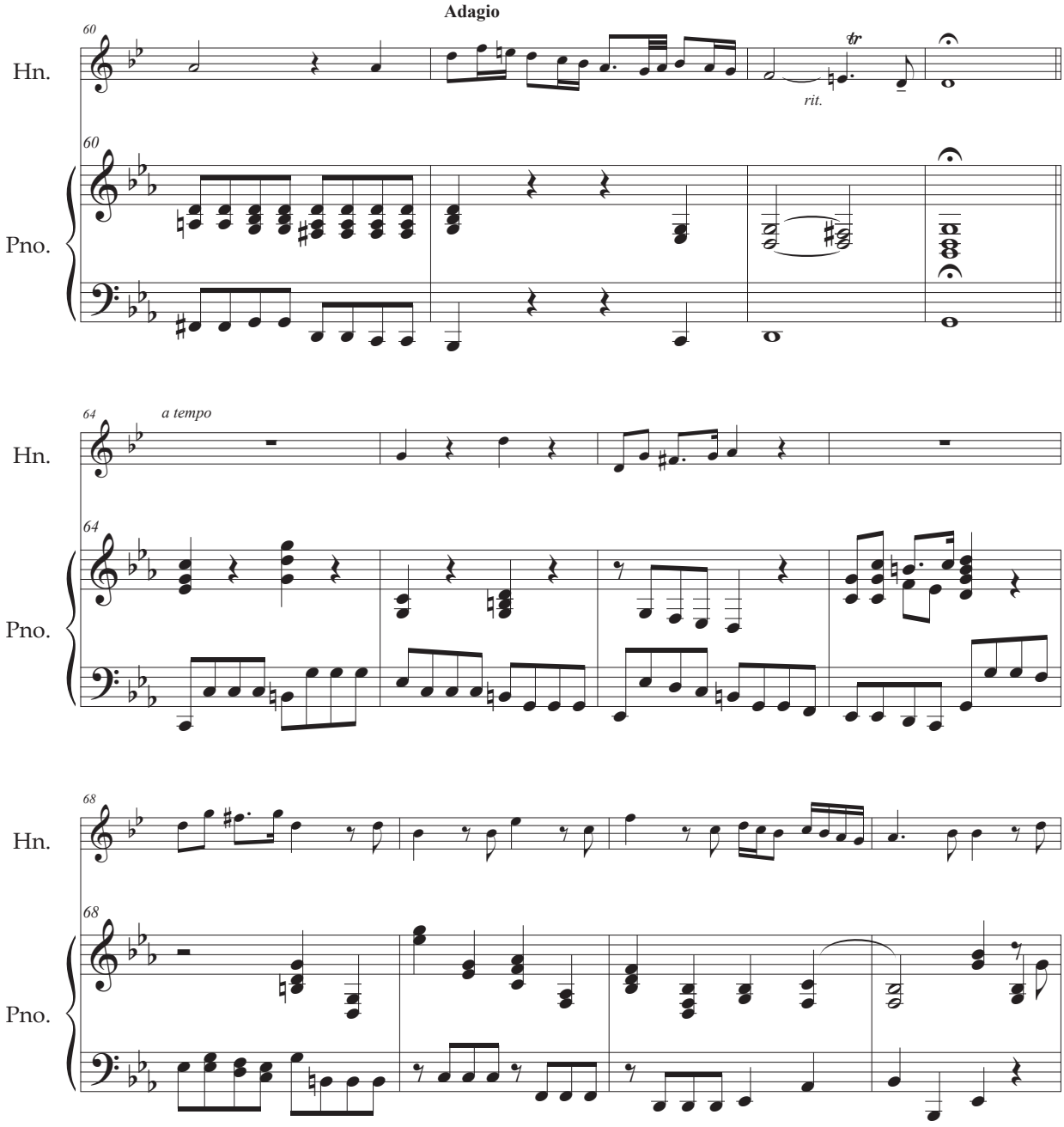


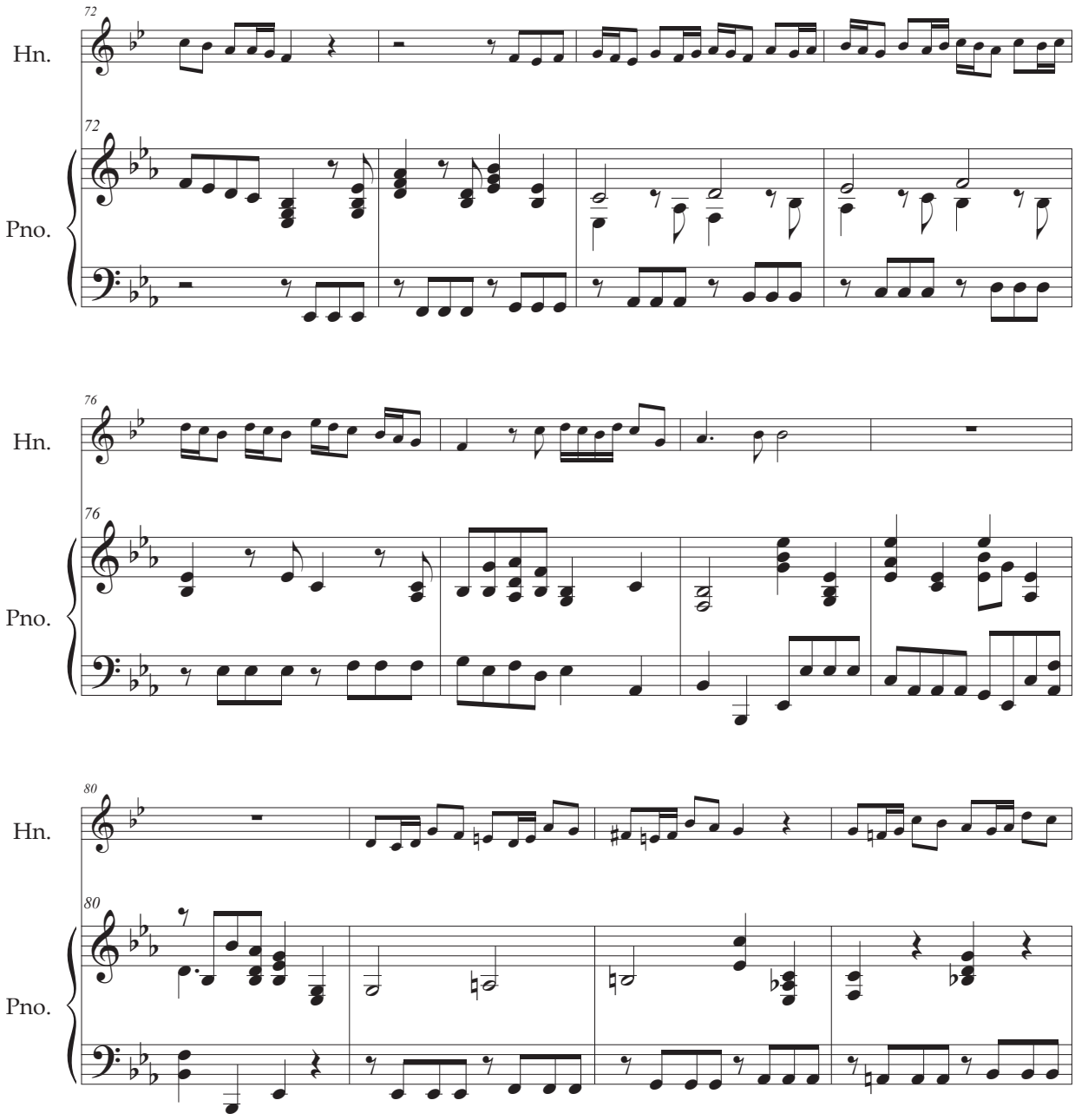

13
Hn.
13
Pno.
17
Hn.
p
legato
cresc.
mp
cresc.
17
Pno.
p
legato
cresc.
cresc.
mp
21
Hn.
mf
cresc.
marcato
f
21
Pno.
mf
cresc.
marcato
f

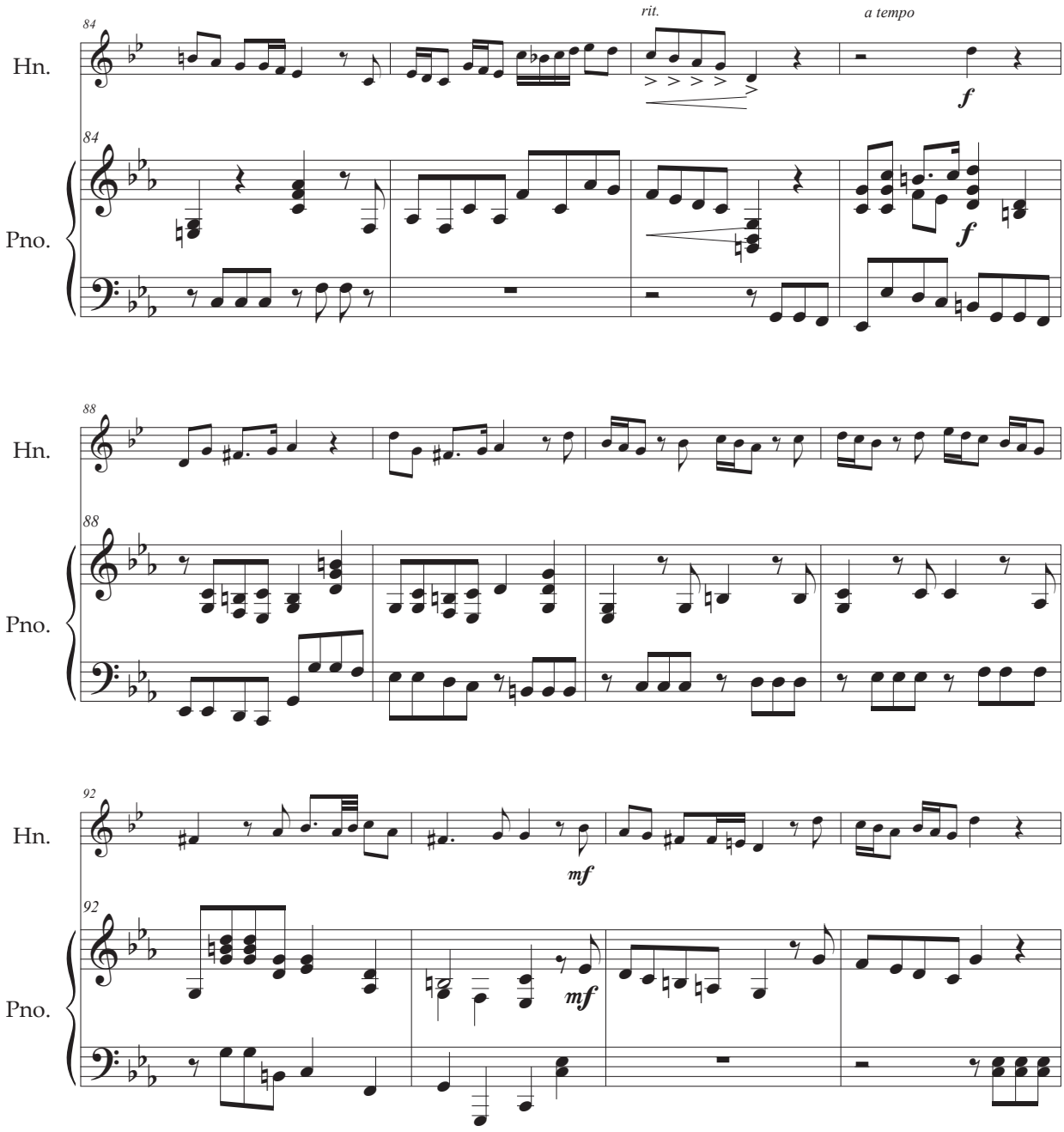

25
Hn.
25
Pno.
29
Hn.
29
Pno.
33
Hn.
33
Pno.

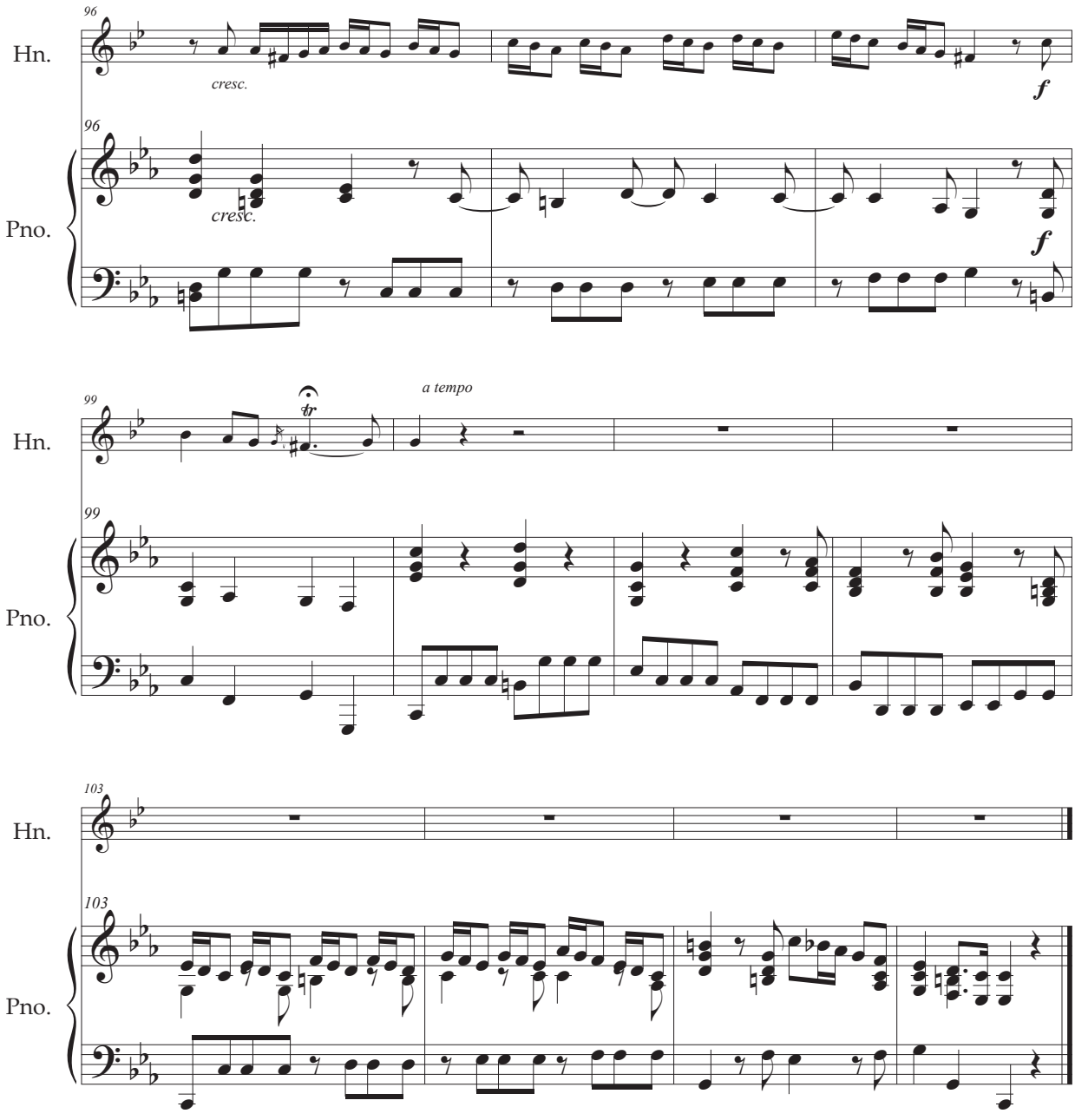

37
Hn.
37
Pno.
41
Hn.
legato
p
41
Pno.
tr
legato
p
45
Hn.
45
Pno.


49
Hn.
49
Pno.
53
Hn.
53
Pno.
56
Hn.
f
56
Pno.
f


Adagio
60
Hn.
Pno.
tr
rit.
64
a tempo
68


72
Hn.
72
Pno.
76
Hn.
76
Pno.
80
Hn.
80
Pno.


84
Hn.
rit.
a tempo
f
84
Pno.
f
88
Hn.
88
Pno.
92
Hn.
mf
92
Pno.
mf

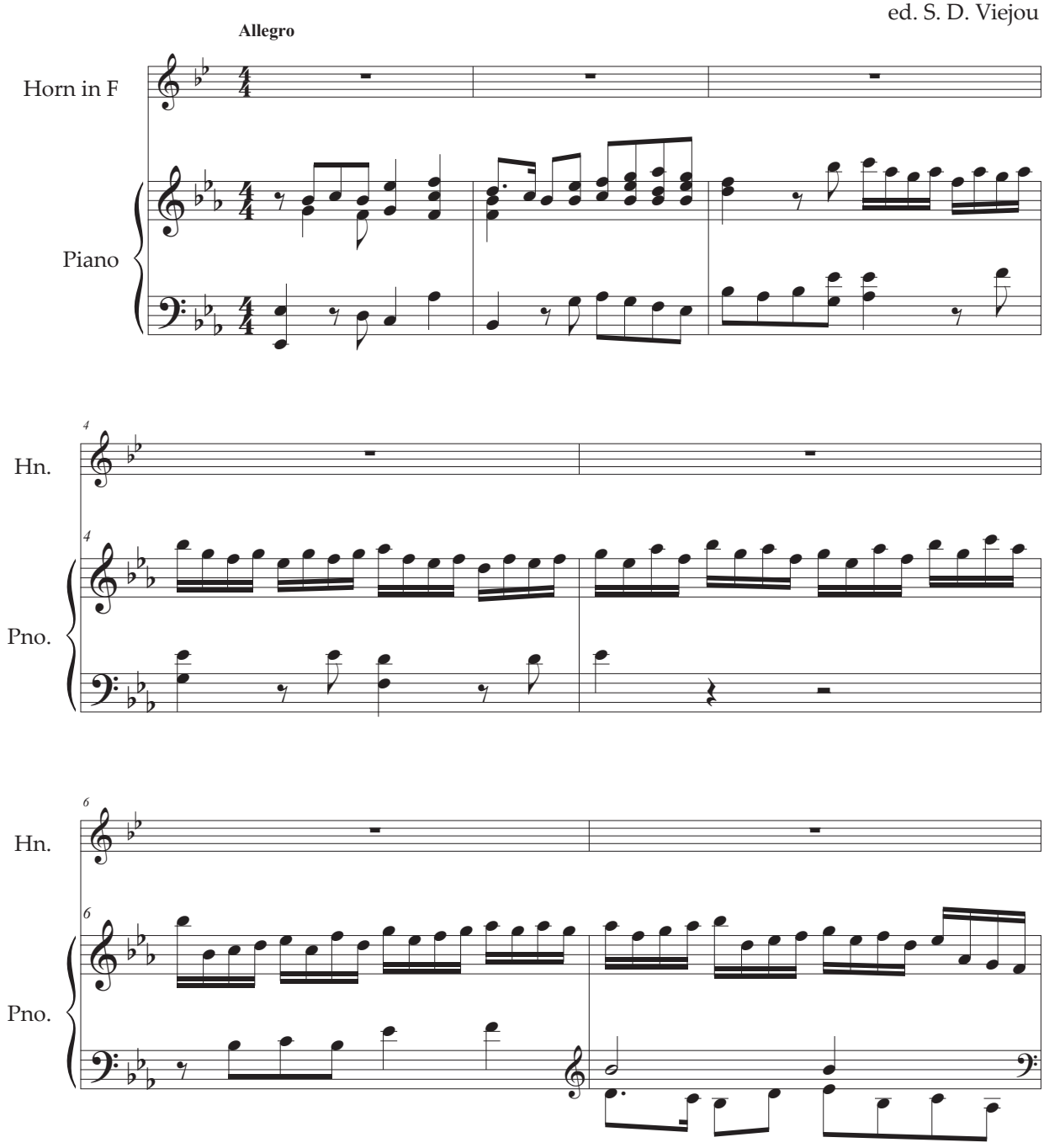

96
Hn.
cresc.
f
96
Pno.
cresc.
f
99
a tempo
Hn.
99
Pno.
103
Hn.
103
Pno.

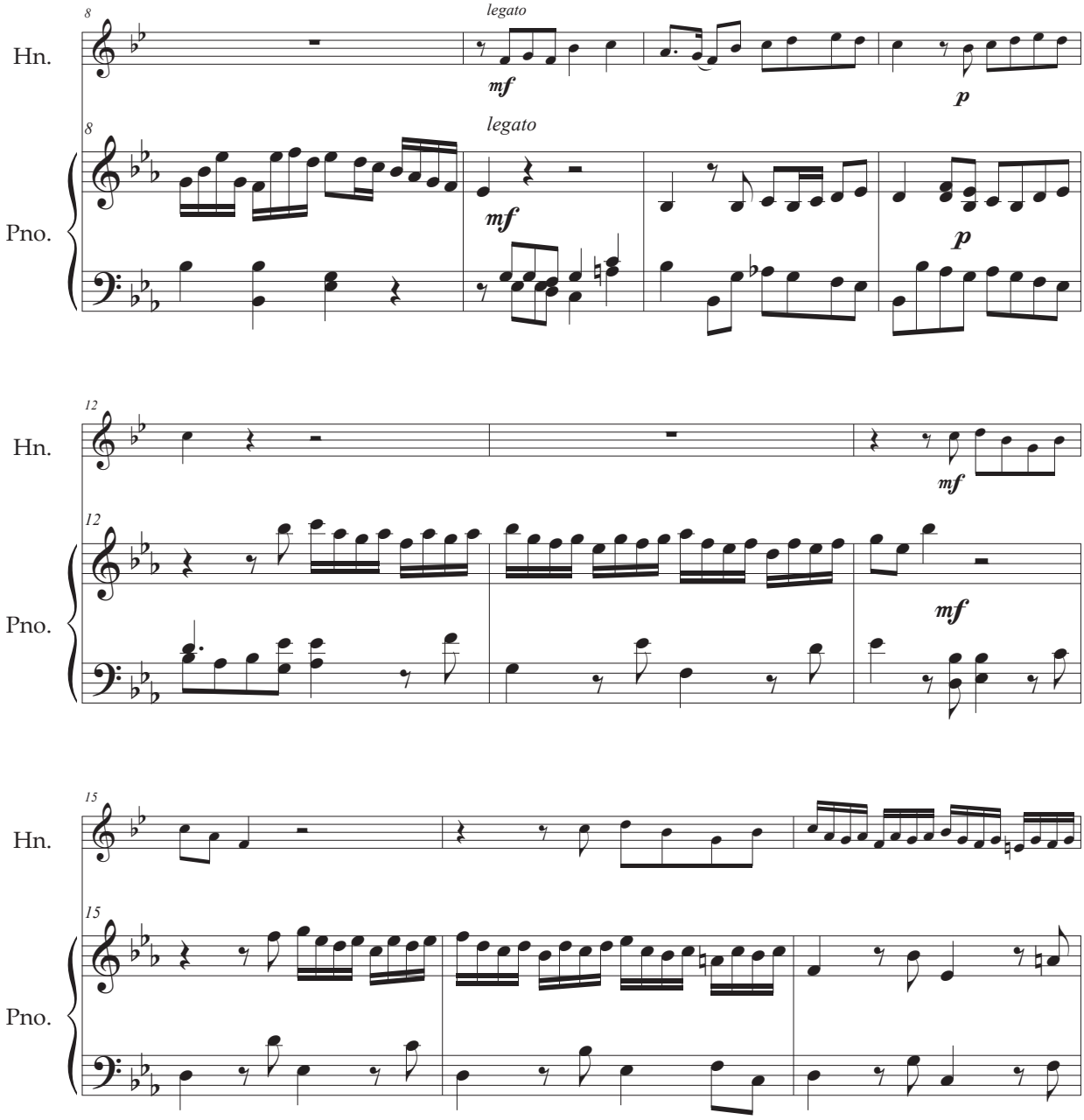
I Must with Speed Amuse Her

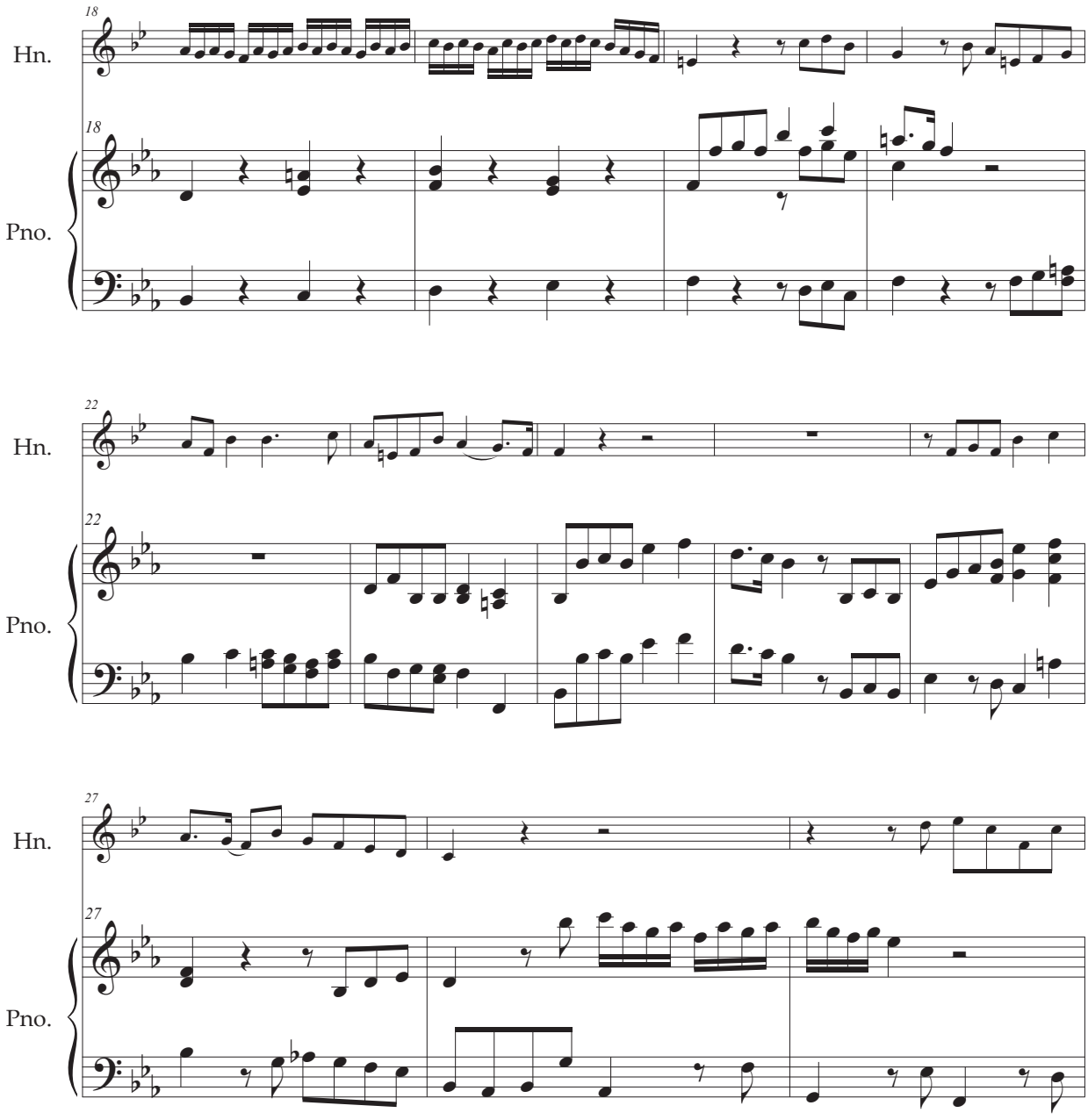
from the oratorio *Semele* (1743)

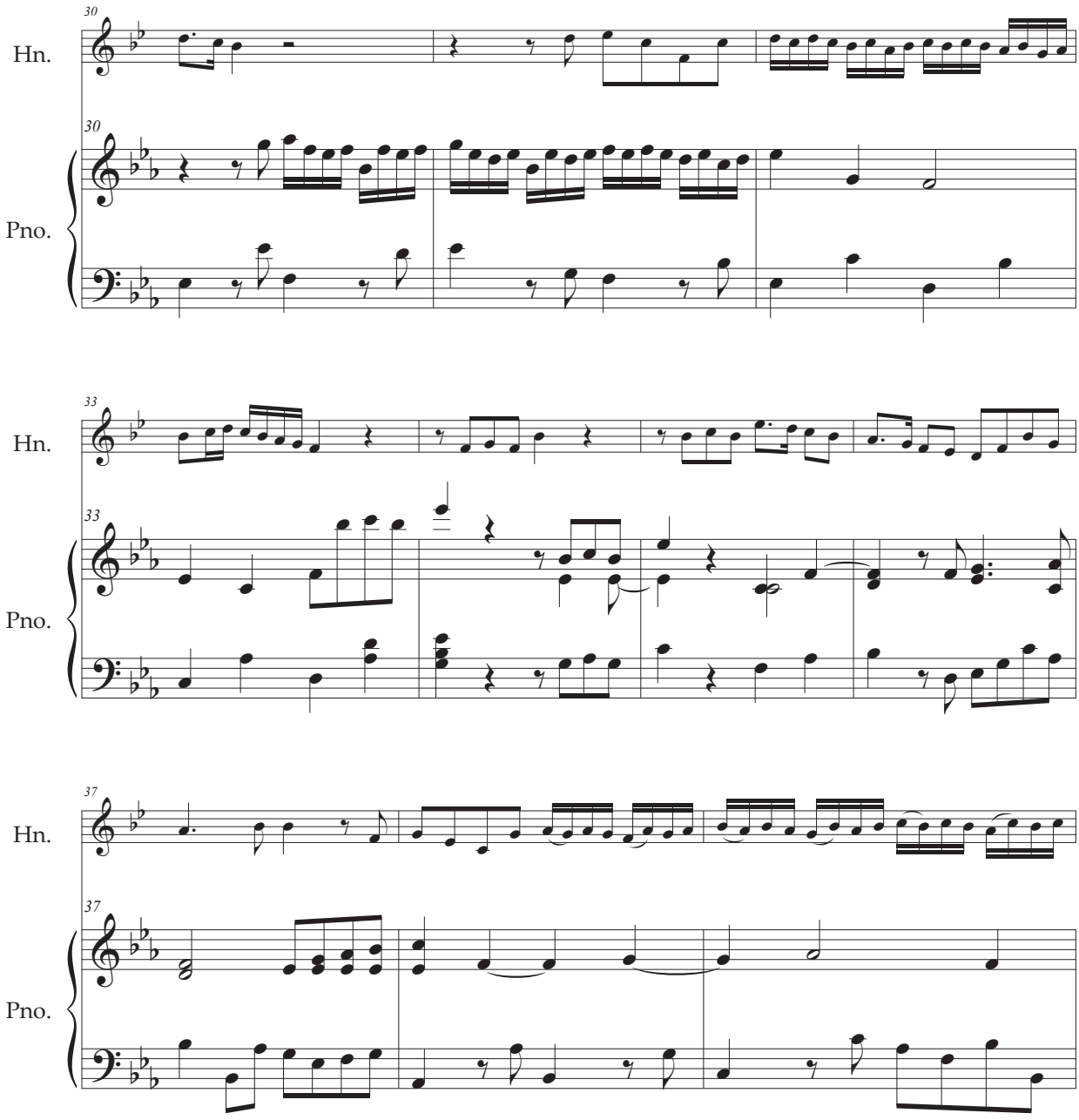
G. F. Handel

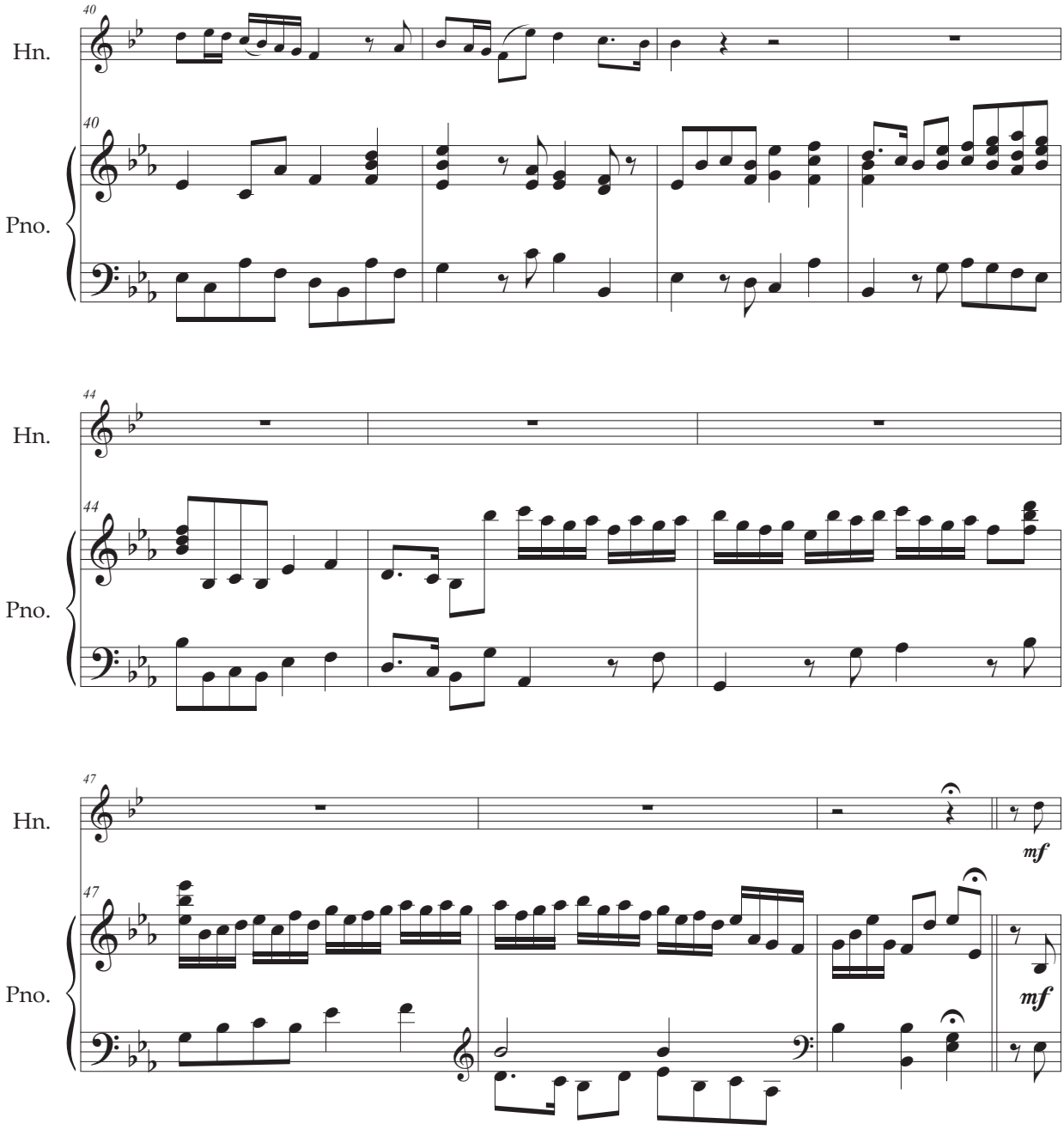
ed. S. D. Viejou

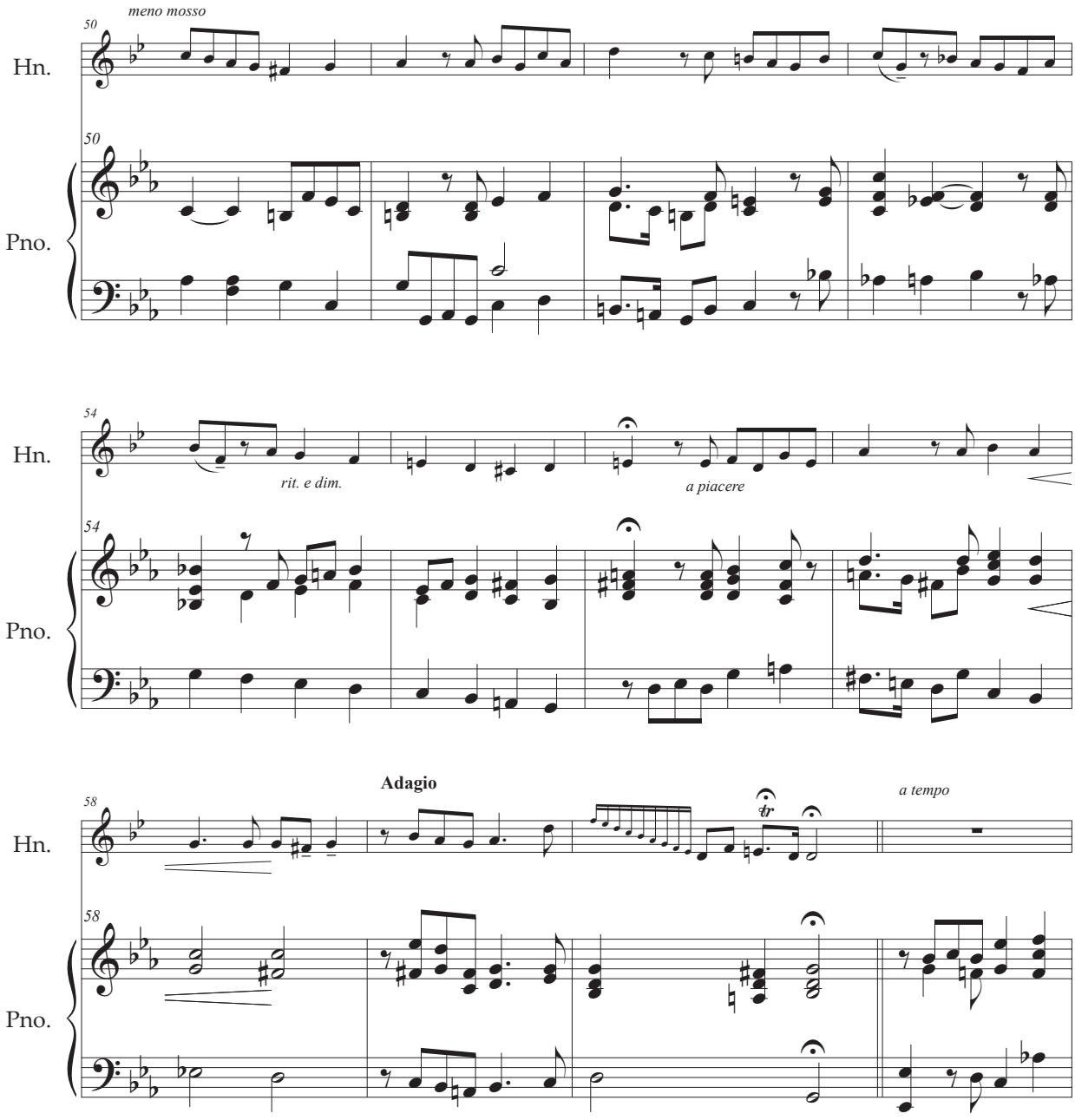


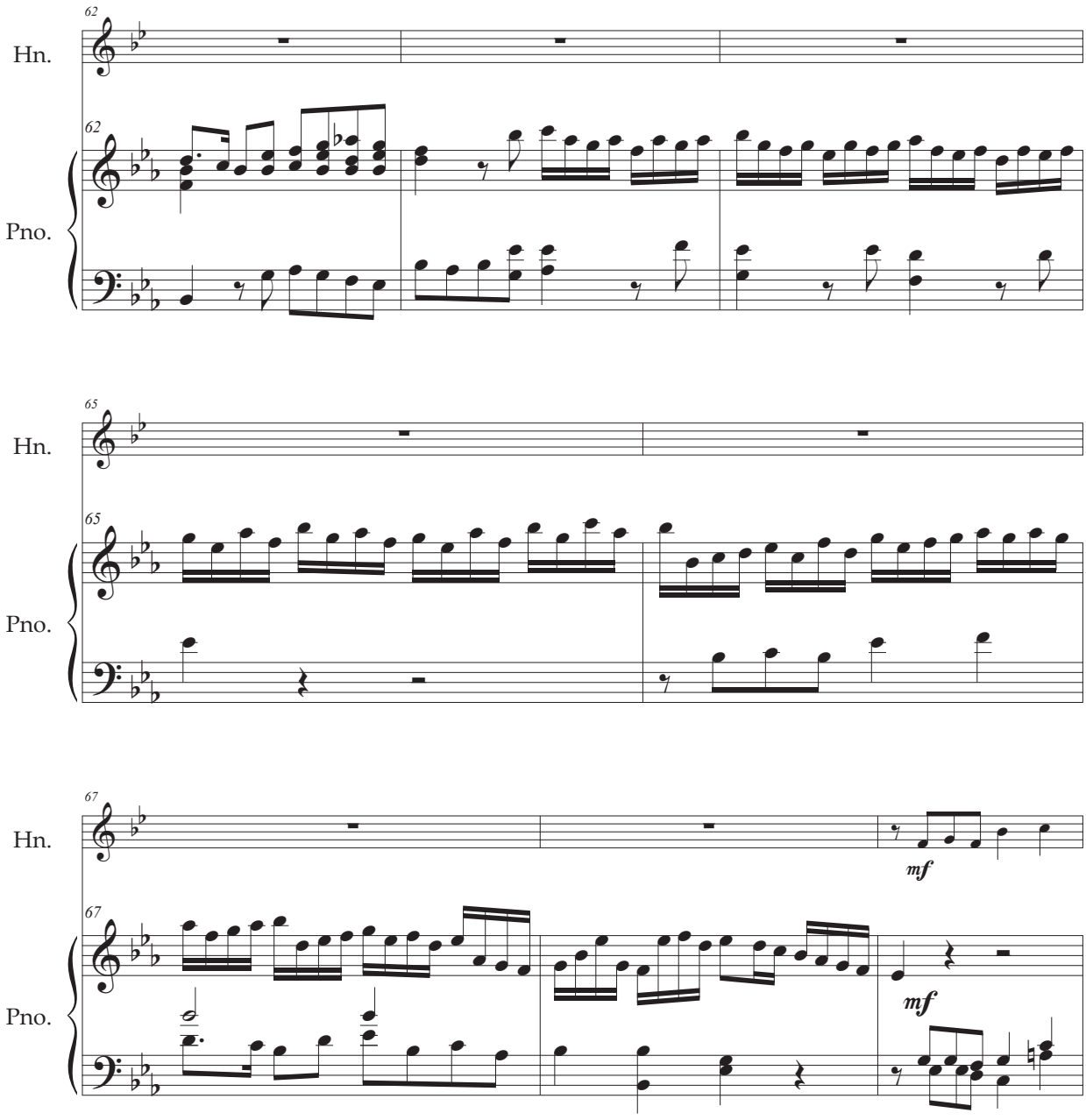

8
Hn.
legato
mf
p
8
Pno.
legato
mf
p
12
Hn.
mf
12
Pno.
mf
15
Hn.
15
Pno.

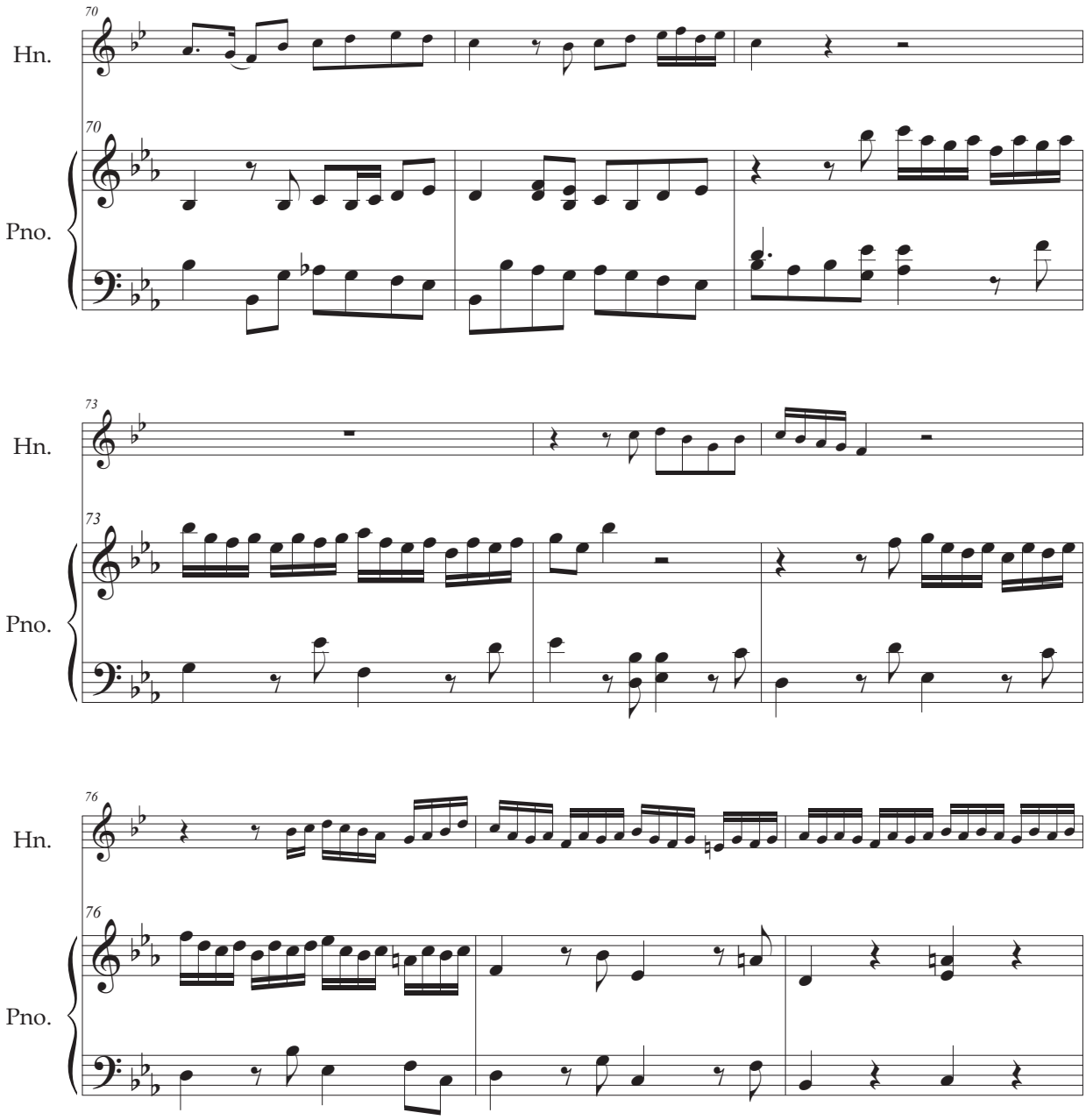

18
Hn.
18
Pno.
22
Hn.
22
Pno.
27
Hn.
27
Pno.

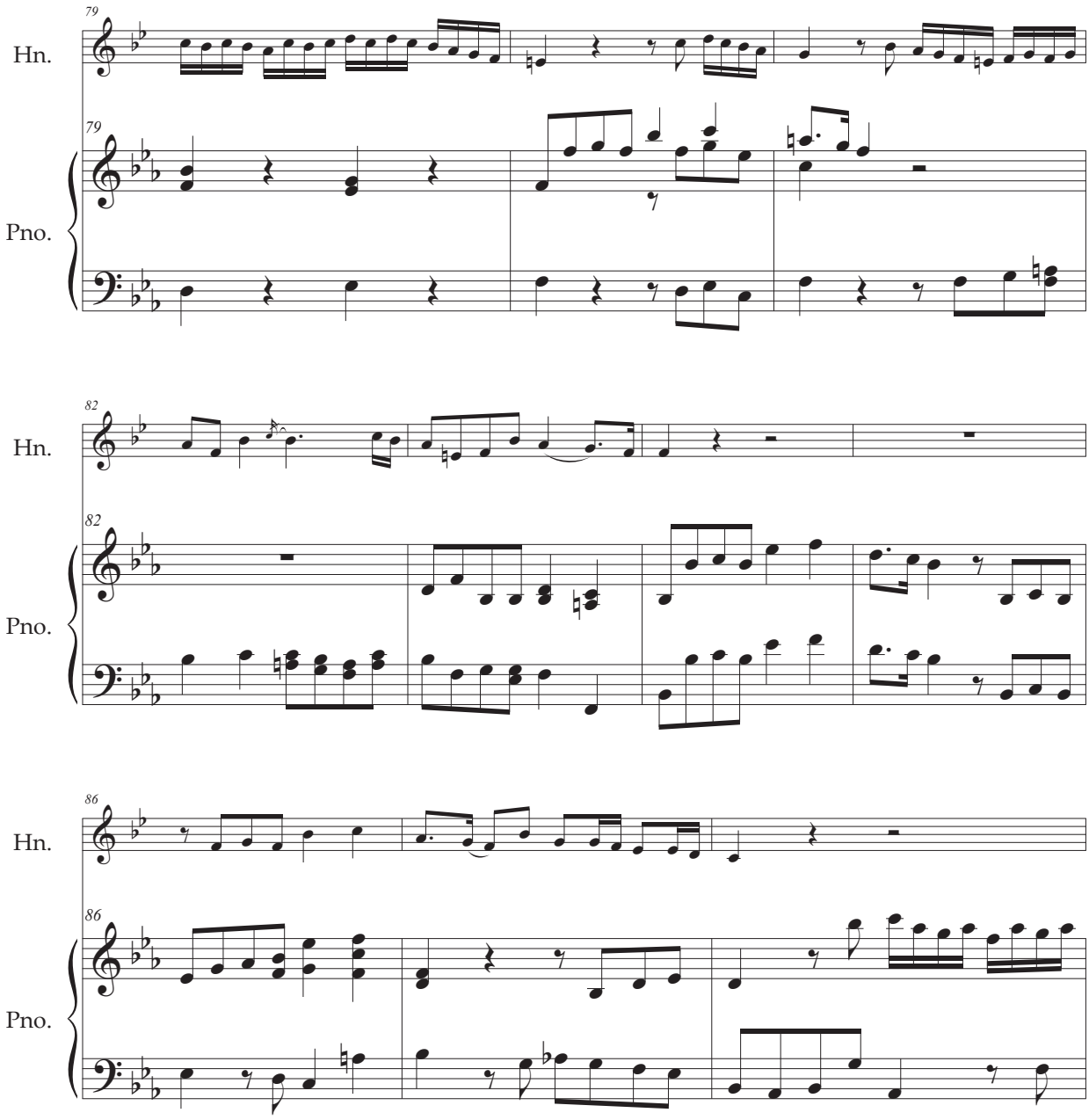

30
Hn.
30
Pno.
33
Hn.
33
Pno.
37
Hn.
37
Pno.

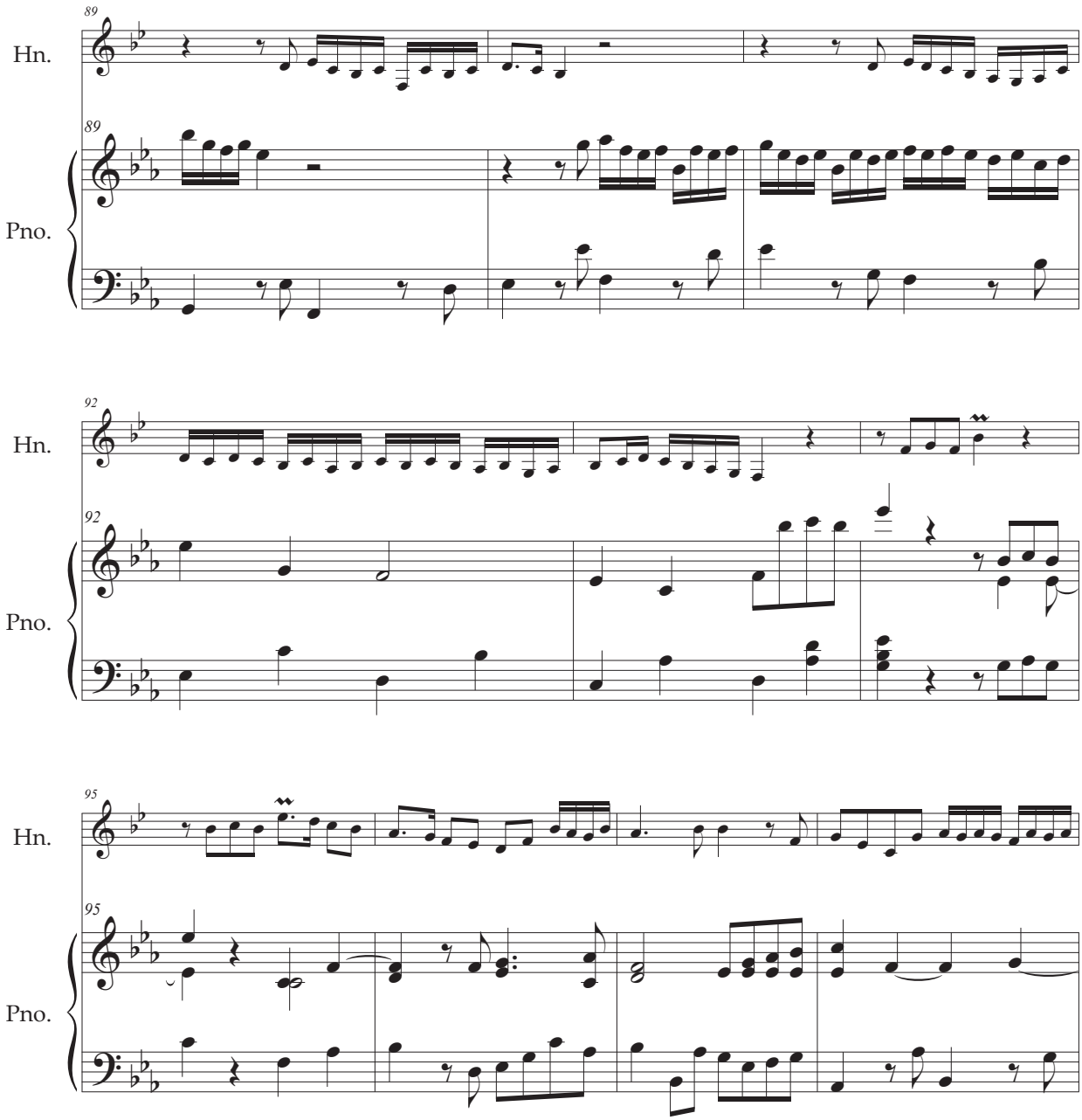

40
Hn.
40
Pno.
44
Hn.
44
Pno.
47
Hn.
mf
47
Pno.
mf

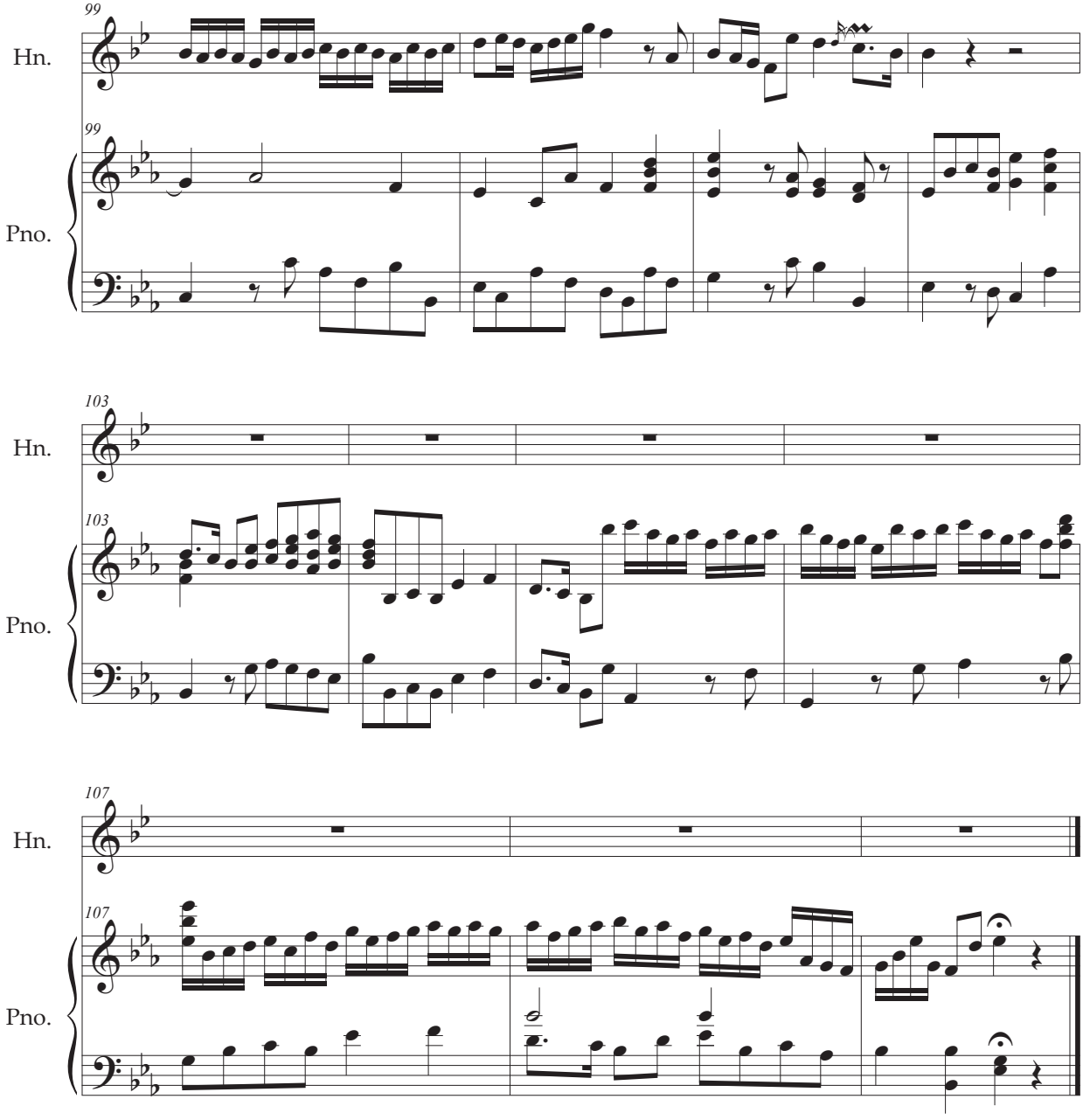

meno mosso
50
Hn.
Pno.
54
rit. e dim.
a piacere
Adagio
58
tr
a tempo


62
Hn.
62
Pno.
65
Hn.
65
Pno.
67
Hn.
mf
67
Pno.
mf


70
Hn.
70
Pno.
73
Hn.
73
Pno.
76
Hn.
76
Pno.


79
Hn.
79
Pno.
82
Hn.
82
Pno.
86
Hn.
86
Pno.


89
Hn.
89
Pno.
92
Hn.
92
Pno.
95
Hn.
95
Pno.


99
Hn.
99
Pno.
103
Hn.
103
Pno.
107
Hn.
107
Pno.

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