

# MUSIC MASTERS OF THE



HANDEL

ARTISTS EDITION

COLUMBIAN  
CONSERVATORY  
of MUSIC



LARGO





# Columbian Conservatory of Music

## Intermediate Course

### LESSON 6.

Dear Pupil:

With this lesson we take up a new form of touch also called "touch by pressure," but played from the wrist.

**TOUCH** This touch is for chords what finger touch is for single tones.  
**BY** It is used for playing rich, full, sonorous chords. This touch is produced by placing the hand in normal position on the keys as before, and simply **PULLING** down the keys of the chord; the fingers being in **CONTACT WITH THE KEYS** of the chord at the time of pulling. The muscles of the entire arm are involved in this movement, but simply to give the impulse to the wrist. This movement is described in this place on account of its similarity to touch by pressure from the finger.

This touch is used in places marked **MF** to **FF** only, in order to obtain sonorous organ-like tones without hardness. The fingers hold the keys down their full time, unless sooner relieved by the pedals.



Play these chords with touch by pressure.

It is indispensable in playing, that the hand anticipate the positions it has to assume in playing either chords or passages, that is, the hand must "form" itself in advance, over the chords or particular group of notes it has to play; this is called "forming the hand."

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FORMING For chord-playing or for passage work let the fingers of the right  
THE hand strike the following chord.  
HAND.



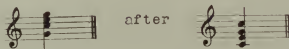
Now slide the whole hand to the right, the fingers and hand retaining exactly their same shape and relative position, till the thumb is over E; if now the hand falls, it will play the chord



move the hand again in the same manner till the thumb is over G, and let it fall, and it will play the chord



In other words, the form of the hand for playing these three chords is the same. If, however, we wish to play



we must alter the form of the hand by moving the second and fourth fingers to the right the width of one key.

The hand must be "formed" while in the air passing from one chord to the other. But to gain the ability to do this we should practice forming the hand before it leaves the first chord.

The illustrations below show how to do this, by first playing the first chord, next moving the finger or fingers which require change over to the next note or notes, indicated by the quarter notes (in order to assume the shape of the next chord to be played), then LIFTING the hand and SETTING it down over the next chords, WITHOUT ALTERING THE POSITION of a single finger. This must be practiced till it can be done with ease. Afterwards try to form the hand in the air.

Studies for "forming hand,"  
play each hand alone.

Fingering above for right hand; below for left hand.

REVIEW. Continue the practice of the trill in lesson IV.  
Continue the practice of the exercises in Lesson V for the 4th and 5th fingers.

INTERPRE- THE MELODY NOTES of a piece or study, must be strongly "BROUGHT  
TATION. OUT" by some means; sometimes by being played louder, some times by being held a little longer than the notes of the accompaniment. The accompaniment of a melody is whatever is played with or accompanies it. If the melody is between the parts of the accompaniment "in the medium register" as we say, it must be even more strongly "brought out," than when it is at the top. "To bring out" means to clearly distinguish from the other parts.

# Columbian Conservatory of Music

## Intermediate Course

Lesson 8.

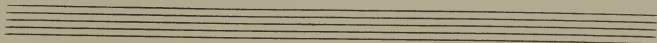
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### QUESTIONS.

- 1.- What wrist touch is described in this lesson?  
Ans.
- 2.- To what kind of playing is this touch adapted?  
Ans.
- 3.- How is this touch produced?  
Ans.
- 4.- Is it for loud or soft playing?  
Ans.
- 5.- What do we mean by "forming" the hand?  
Ans.
- 6.- Which should be more prominent, melody or accompaniment?  
Ans.
- 7.- What is a cadence? A perfect cadence? A half cadence?  
Ans.
- 8.- Write tonic and dominant triads, and dominant 7th chords on staff below.



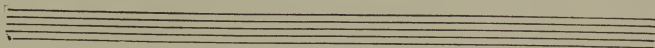
- 9.- In how many ways can you change a perfect interval?  
Ans.
- 10.- In how many ways can you change a major interval?  
Ans.
- 11.- In how many ways can you change a minor interval?  
Ans.
- 12.- From which end of the interval can this change occur?  
Ans.
- 13.- What does augmented mean? What diminished?  
Ans.
- 14.- Pick out and write down 8 measures of the single melody notes of your piece in the staff below.



In notes of half values.

- 15.- Write the following rhythm  in notes of double values.

- 16.- How would you count each rhythm. Name and write in the staff below the ledger lines and spaces above the treble staff.



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**CADENCES.** In our definition of a period we told you that a period must come to a definite close. This CLOSE is called a CADENCE, and the last chord of the cadence of a period is usually the TONIC TRIAD. Other chords can form cadences, and periods SOMETIMES close with OTHER chords or cadences.

**PERFECT CADENCE.** A cadence whose last chord is the TONIC TRIAD is called a WHOLE or PERFECT CADENCE.

**HALF CADENCE.** A cadence whose last chord is the DOMINANT TRIAD is a HALF CADENCE.

Key of C.

The illustration shows two musical examples on a grand staff (treble and bass clefs).  
 Example 1, labeled '1.', shows a whole cadence. The treble clef has a C major triad (C-E-G) and the bass clef has a C bass note. The label 'Whole cadence' is written below the treble staff.  
 Example 2, labeled '2.', shows a half cadence. The treble clef has a G7 dominant triad (G-B-F-A) and the bass clef has a G bass note. The label 'Half Cadence' is written below the treble staff.  
 Vertical labels 'Tonic triad' and 'Dominant triad' are placed between the two examples, pointing to the respective chords.

**TRIADS.** Any chord containing the scale tones 1.3.5. is the tonic triad. Any chord containing the scale tones 5.7.2. is the dominant. Any chord containing the scale tones 5.7.2.4. is the dominant 7th chord.

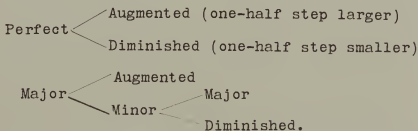
It makes no difference as to the name of the chord in what order the numbers come.

**TRANS-POSITION.** With the aid of the Tonograph "transpose" or play in all keys the cadences 1. & 2. and see if you can tell what the first chord is. Place the key-finder on each successive piano key, and then play the corresponding chords either by numbers or colors, and retain the numbers in the same order as they occur in our musical illustration of cadences.

**INTER-VALS.** You should by this time be well acquainted with Major, Minor and Perfect Intervals. We therefore show you some new ones. All Major and perfect intervals can be AUGMENTED. All Minor and perfect intervals can be DIMINISHED. AUGMENTED means expanded a half step. DIMINISHED means contracted a half step. This expansion or contraction can take place FROM EITHER END of the interval.

This subject of intervals is a little perplexing at first but if you remember that the perfect intervals can only undergo two changes, while Major and Minor intervals may undergo three changes, you will have little trouble with them.

These changes may be represented to the eye by the diagrams below:





1. Major 6th      2. Minor 6ths      3. Diminished 6ths      4. Augmented 6ths

1. Perfect 4th      2. Augmented 4ths      3. Diminished 4ths

The above illustrations show a Major 6th, with its possible changes and a perfect fourth with its possible changes. Try to get as clear an idea of them as possible. You will notice the expansion and diminution are shown as taking place from both the top and bottom of each interval; as a consequence there is a change of key in many of them.

Study them till you understand how the changes are made. We shall give you further information in our next lesson.

**PRACTICE** To thoroughly understand the values of notes, it is very useful to change notes of one denomination into those of another; either double the length of each note in a rhythm, or halve them. For example: suppose we select the following rhythm:

Original      in notes twice as long      in notes half as long.

This kind of practice will enable you to comprehend the relative values of notes.

**STUDY IN CHORDS**, transposed to all keys

This study serves three purposes:— as an exercise for the fourth and fifth fingers; as a model for chord study; and to form the hand on these chord.



LESSON 6.

*Historical Sketch. George Frederick Handel.*

Born, Halle, in 1685.  
Died, London, 1759.



In spite of parental opposition, this musical giant, born the same year as Sebastian Bach, managed to have his own way as a boy and devote himself to a musical career; with what results the musical world well knows. His first public success was at Hamburg, where he was a substitute violinist. Upon one occasion the head of the orchestra became sick, and Handel, then only 19 years old, was placed in charge of the orchestra. His success as director was so great that he was immediately enabled to have two of his own works performed and after a successful run of several weeks, the opera "Nero," procured him means sufficient to enable him to go to Italy to study. Accordingly, in 1707, we find him in Italy where he was known as "Il caro Sassone." Soon afterwards, however, he was back in Hanover, where he was made musical director to the Elector George, who afterwards became George I. of England. Handel soon took a vacation to visit England, and, finding things so much to his liking, he overstayed his time. Shortly thereafter George I. came over to reign as King. Handel then had to square accounts with his Sovereign; this he succeeded in doing by composing his celebrated "Water Music," which was played upon a barge during the procession of the King from Whitehall to Westminster.

Thereafter Handel devoted his time for many years, to the operatic stage. He made and lost two or three fortunes and showed himself an expert man of affairs; but he had not yet found the style of music in which he was to win for himself an immortal name. He composed a great number of operas for which he imported his singers from Italy, and many amusing anecdotes are related of his experiences with them. After severe financial reverses he turned the experience and practice which he had acquired in writing to please the public, to the production of a religious work founded on the story of Esther. This Oratorio had an enormous success and brought him in a good deal of money. And in 1741 he composed his greatest work, the Oratorio of the "Messiah." This gigantic work was composed in twenty-one days, was first produced in Dublin, and is by common consent the greatest work of its class ever written. He wrote eighteen other oratorios, not one of which scaled the majestic heights of the Messiah, although they contained much of the grandest music. Handel was never married, but he counted among his friends some of the most eminent men of his day.

By reason of his long residence in England and the fact that he wrote most of his music to English words, Handel is known as an English composer, although born in Germany. He was a very fine organist and wrote a considerable quantity of organ and harpsichord music. An estimate of his style would probably give him a somewhat lower position than that occupied by Sebastian Bach.

He wrote with enormous facility, and he seems to have drawn upon contemporary composers for assistance in his musical inspiration; but it must be confessed that what he touched he ennobled and enriched and made his own, which is really the genuine test of musical genius. A melodic idea may occur to anybody, but the working out of that idea, and the individuality which it acquires in the hands of the composer are what really make it valuable.

The "Largo," by Handel.

This celebrated composition, taken from "Artaxerxes," is another one of those world-famous compositions, which seem never to grow old, and which have been enjoyed by music-loving people at all times. It was a great favorite with Theodore Thomas, who arranged it for and often played it with his orchestra. An acquaintance with this noble composition is necessary for any one who would know the best in music, and it is a source of unflinching satisfaction to all musically inclined people.

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## Form Analysis. "Largo."

This composition shows period construction and is very clear in its form although the periods composing it are quite irregular.

## Introduction. (1-15.)

First period. (17-26), preceded by a long note which lengthens the period (already ten measures long) by two measures, making the entire period from (15-26).

Second period. From the second beat of measure 34 to measure 44, ten measures; lengthened by three measures (45-47) with a cadence in E-minor, measures 39 to 44 being repeated with the exception of the last chord or cadence, which is in G-major, the key of the piece. This succession of periods is repeated from measure 54 to the end of the piece.

If we regard the long notes as a part of the period construction the parts of the period are not divided off strictly by the measures as they are in more modern compositions. While a period may begin on any part of the measure, the first accent is usually upon the first beat in the first measure following the beginning of the period; but here the accent falls upon the first note of the period, producing the effect of overlapping and condensation, an effect which has been somewhat neglected by composers generally.



QUESTIONS TO HANDEL'S LARGO.

1. What does Largo mean?
2. What does a waved line before a chord mean?
3. In case a waved line stands before a chord in the left hand part but none before a chord in the right hand part, how should those two chords be played? Write an original illustration on the staff below.



4. What is the rule in regard to playing a melody?
5. With what touch should the soft chords in this piece be played; and how the loud ones?
6. When and where was Handel born?
7. When and where did he die?
8. What was Handel's greatest work?
9. Of what nationality was Handel?
10. How long was he in composing his Oratorio of the "Messiah"?

(For teacher's notation only.)

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Technic to Handel's "Largo."

**TEMPO.** The tempo of this piece is "Largo," which means very slow. There is nothing complicated about this composition so far as the time values are concerned. Count three while practicing.

The waved lines before some of the chords indicate that those chords are to be played as arpeggios. They should be broken from the bottom upwards, not too rapidly, and sometimes the breaking only applies to the chords of the left hand part, while the right hand chords are not broken. In a case of this kind the right hand chords should be played with the lowest note of the left hand broken chords.

**INTERPRETATION.** The upper notes form the melody, and should be very distinctly brought out over the accompanying parts. This melody is very beautiful and very solemn, and the student should become thoroughly familiar with it apart from the accompaniment. The long notes in measures 15 and 16 and corresponding places are almost impossible to sustain on the piano. In a case of that kind make the accompaniment as expressive as possible. In our arrangement of this piece we have endeavored to fit the harmony to the different degrees of force which different sections of the piece demand, and we therefore, believe that this arrangement will be more effective than any heretofore published. Follow closely the marks of expression and apply what knowledge of interpretation you already have.

**PEDALS.** The pedals have been carefully marked in this piece. In playing the "tremolo" which has been written out on the technic sheet below, and which is found in measures 53, 54, 56 and 58, use the soft pedal in addition to the loud, releasing it immediately upon the conclusion of the tremolo.

**TOUCH** The soft chords in this piece should be played by touch by **STROKE** and the louder passages by touch by **PRESSURE**, and you should be careful to form the hand as you go along, as explained in Lesson VI.

**MEMORIZING.** Learn the melody first so that you can sing it from memory; then learn the piece one period at a time. As an exception to the general rule, it would probably be unwise to separate the hands while memorizing this piece.

**CAUTION.** The method of overcoming the difficulties of this piece, together with illustrations of how the various chords are to be played, are given on the technic-sheet below. They should be carefully applied throughout the piece wherever a difficulty presents itself to you. This piece is not very hard, and with careful practice you ought to be able to master it without trouble.

The speed of the tremolo is indicated by lines drawn across the stem of the chord; three lines indicate thirty-second note.



THE CELEBRATED  
LARGO.

by  
HANDEL.

1

Arranged and fingered by  
FREDERIC LILLEBRIDGE

Marcata la melodia.

*p* 1 2 3 4 5 6

*mf* 7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 *M.D.* 29 30

*Rit.* \*



Measures 31-36. Treble clef, key signature of one sharp (F#). Measure 31: *cresc.* *ff*. Measure 32: *ff*. Measure 33: *ff*. Measure 34: *p*. Measure 35: *p*. Measure 36: *p*. The piece is in a 3/4 time signature.

Measures 37-42. Measure 37: *ff*. Measure 38: *cresc.* *f*. Measure 39: *f*. Measure 40: *f*. Measure 41: *f*. Measure 42: *f*. The piece is in a 3/4 time signature.

Measures 43-48. Measure 43: *f*. Measure 44: *f*. Measure 45: *mf*. Measure 46: *mf*. Measure 47: *ff*. Measure 48: *ff*. The piece is in a 3/4 time signature.

Measures 49-54. Measure 49: *f*. Measure 50: *f*. Measure 51: *f*. Measure 52: *f*. Measure 53: *f*. Measure 54: *f*. The piece is in a 3/4 time signature.

Measures 55-60. Measure 55: *p*. Measure 56: *p*. Measure 57: *p*. Measure 58: *p*. Measure 59: *p*. Measure 60: *p*. The piece is in a 3/4 time signature.

61 62 63 64 65 66

67 68 69 70 71 72

73 74 75 76 77 78

79 80 81 82 83 84

85 86 87 88 89 90 91

*p* *f* *ff* *pp*

*v*

*Largo* 3





