



Georg Frideric Handel

(1685-1759)

Concerto for Organ

(or Harp) and Strings (RV 93)

1. Andante allegro

2. Larghetto

3. Allegro moderato

Arrangement for Organ Solo



Fruhauf Music Publications

2022

Organ Concerto

in B-Flat Major

George Frideric Handel

(1685-1750)

Opus 4, Number 6

Arrangement/ for Organ

Alternatively for Harp (or Lute)

Ennis Fruhauf

I. Andante allegro

[Andante = ♩]

mf

[Tutti] *leggiero mf*

mf quasi pizzicato

*mp**

*mf**

[Solo] *mp*

leggiero

*p**

*mp**

*p**

*mp**

*p**

12 *mp**

*mp**

* The echo effects suggested by contrasting dynamic markings between the *Tutti* and *Solo* passages can be achieved by use of distinctive *legato*, *leggiero* and *staccato* touches.

G. F. Handel ~ Organ Concerto *in B-Flat Major* ~ I. Andante allegro

15 *p* *mp* *p* *mp*

Musical notation for measures 15-17. Treble clef with a key signature of two flats. Dynamics include *p*, *mp*, and accents. The bass line features a steady eighth-note accompaniment.

18 *p*

Musical notation for measures 18-20. Treble clef with a key signature of two flats. Dynamics include *p*. The bass line continues with eighth-note accompaniment.

21 *p* *mp*

Musical notation for measures 21-23. Treble clef with a key signature of two flats. Dynamics include *p* and *mp*. The bass line continues with eighth-note accompaniment.

24 *mf* *tr* *[Tutti]* *mf* *mf*

Musical notation for measures 24-28. Treble clef with a key signature of two flats. Dynamics include *mf* and *tr*. The bass line features a *[Tutti]* section with *mf* dynamics.

29 *mp* *[Solo]* *mp* *tr* *tr*

Musical notation for measures 29-33. Treble clef with a key signature of two flats. Dynamics include *mp* and *tr*. The bass line features a *[Solo]* section with *mp* dynamics.

G. F. Handel ~ Organ Concerto *in B-Flat Major* ~ I. Andante allegro

34

p

This system contains measures 34 through 37. The right hand features a continuous sixteenth-note pattern, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is indicated at the beginning of measure 35.

38

mp *p*

This system contains measures 38 through 40. The right hand continues with sixteenth-note runs, and the left hand has a more active eighth-note accompaniment. Dynamic markings of *mp* (mezzo-piano) and *p* are present.

41

mf *mp* *[Tutti] mf* *[Solo] mp* *mf*

This system contains measures 41 through 44. It features a change in texture with the introduction of a *[Tutti]* section in the left hand and a *[Solo]* section in the right hand. Dynamic markings include *mf* (mezzo-forte) and *mp*.

45

This system contains measures 45 through 47. The right hand has a sixteenth-note pattern, and the left hand features a melodic line with slurs and accents.

48

p *mp* *p* *mp*

This system contains measures 48 through 51. The right hand continues with sixteenth-note runs, and the left hand has a steady eighth-note accompaniment. Dynamic markings of *p* and *mp* are used.

G. F. Handel ~ Organ Concerto in B-Flat Major ~ I. Andante allegro

51 *p* *mp*

54 *p* *mp*

57 *mf* [Tutti] *mf*

60 *mp* *mf* *mp* *mf*

64 *mf* *tr* [Repeat ad lib.]

II. Larghetto [.]

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of two flats (B-flat major). The score consists of three staves: a treble clef staff and two bass clef staves. The first measure is marked *mp* and includes a bracketed instruction "[Tutti]". The second measure is marked *mf*. The third measure is marked *sim.* and contains a diagonal slash with an asterisk (*). The fourth and fifth measures continue the *sim.* dynamic. The notation includes chords, single notes, and a melodic line in the right hand.

mp Ped. *leggero, quasi pizzicato*
 * [Diagonal slash = portamento]

Musical score for measures 6-11. Measure 6 is marked *mp* and includes a bracketed instruction "[Solo]". The notation features a melodic line in the right hand with various ornaments (trills, mordents) and a steady accompaniment in the left hand.

Musical score for measures 12-17. Measure 12 is marked with measure number "12". The notation includes trills (*tr*) and various ornaments in the right hand, with a consistent accompaniment in the left hand.

Musical score for measures 18-23. Measure 18 is marked with measure number "18". The notation continues with melodic lines and ornaments in the right hand and accompaniment in the left hand.

G. F. Handel ~ Organ Concerto in B-Flat Major ~ II. Larghetto

24

[Tutti] [Solo]

mf *mp*

tr

Handwritten musical score for measures 24-30. The system includes a grand staff with treble and bass clefs. Measure 24 starts with a treble clef and a bass clef. The music features a melodic line in the treble with trills and a supporting bass line. Dynamic markings include *mf* and *mp*. Performance instructions include [Tutti] and [Solo]. A trill (tr) is marked above a note in measure 25. A large watermark 'Handwritten' is visible across the page.

30

[Tutti] [Solo]

mf *mp*

tr

Handwritten musical score for measures 30-36. The system includes a grand staff with treble and bass clefs. Measure 30 starts with a treble clef and a bass clef. The music continues with melodic and harmonic development. Dynamic markings include *mf* and *mp*. Performance instructions include [Tutti] and [Solo]. A trill (tr) is marked above a note in measure 33. A large watermark 'Handwritten' is visible across the page.

36

Handwritten musical score for measures 36-42. The system includes a grand staff with treble and bass clefs. Measure 36 starts with a treble clef and a bass clef. The music features a melodic line in the treble with trills and a supporting bass line. Dynamic markings include *mf* and *mp*. Performance instructions include [Tutti] and [Solo]. A large watermark 'Handwritten' is visible across the page.

42

[Tutti] [Solo] [Tutti] [Solo]

mf *mp* *mf* *mp*

Handwritten musical score for measures 42-48. The system includes a grand staff with treble and bass clefs. Measure 42 starts with a treble clef and a bass clef. The music continues with melodic and harmonic development. Dynamic markings include *mf* and *mp*. Performance instructions include [Tutti] and [Solo]. A large watermark 'Handwritten' is visible across the page.

G. F. Handel ~ Organ Concerto in B-Flat Major ~ II. Larghetto

47 *mf* [Tutti] *mp* [Solo]

53

59

65 *mf* [Tutti]

70 **Adagio** *mp* [Solo & Tutti]



Georg Frideric Handel

(1685-1759)

Concerto for Organ & Strings (RV 93)

1. Andante allegro 2. Larghetto 3. Allegro moderato

Arrangement for Organ Solo

Notes

Georg Frideric Handel was born in Halle in 1685 – sharing the same birth year as Johann Sebastian Bach and Domenico Scarlatti – and died in London in 1759. While Bach's life was centered within a relatively tight geographical region, Handel's sphere of activity ranged south from Germany to Italy, and northwest to England, where he eventually settled in London. Handel won acclaim as a composer of church music, oratorios and operas, as well as works for various instrumental ensembles and for keyboard solo. In 1714, the Elector of Hannover, Handel's former employer, was crowned King George I of England and soon attracted Handel into his royal services in London. Handel dwelt for much of his life at an address on London's Brook Street, outliving Bach by nine years.

Handel's Concerto in B-flat Major (Opus 4, Number 6) is equally well suited for performance featuring a harp soloist. His organ concerti evolved as *entr'actes* to be performed during the intermissions of his oratorios and staged works, intended as secular entertainment and diversion for the audiences.

The English concert hall pipe organ of the first half of 18th century London might typically have been a one- or two-manual instrument of moderate tonal resources, often with a divided keyboard to allow contrasting timbres between lower and higher registers. The organ's interplay with an accompanying chamber orchestra becomes one of the vital elements behind the success and appeal of these works. The delicate textural dialogues between soloist and ensemble are structural equivalents of the relationship between the *concertino* and *ripieno* of his *concerti grossi*.

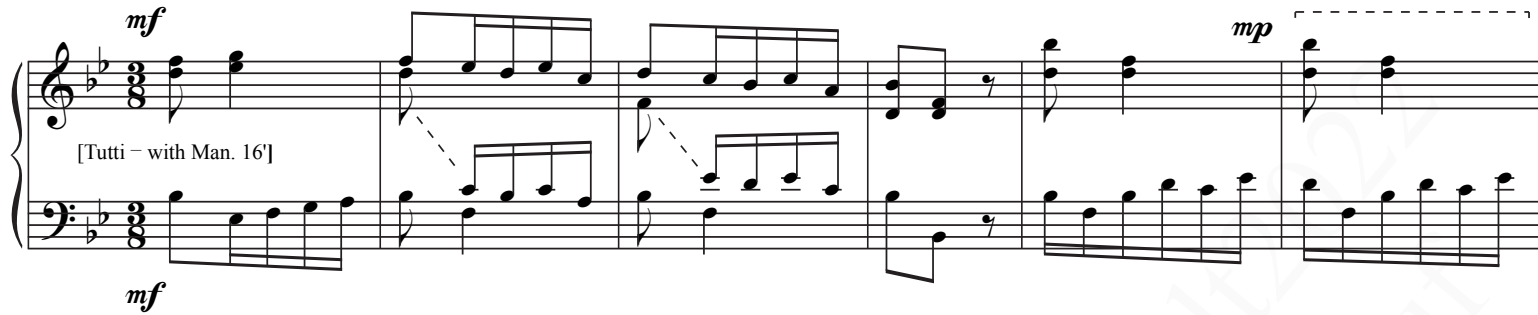
The Concerto in B-flat Major is a fine example of Handel's charming and congenial compositional skills. In the present edition, numerous ornamentations have been added to the second movement to enhance contrasts between alternating solo and accompanimental passages. In the first and second movements, a pedal part underlies the *ripieno* sections. In the third movement, the inclusion of a manual 16' pitch is recommended for the *ripieno* passages to accentuate the contrast between performing bodies, freeing the pedals to provide a brief treble accompaniment.

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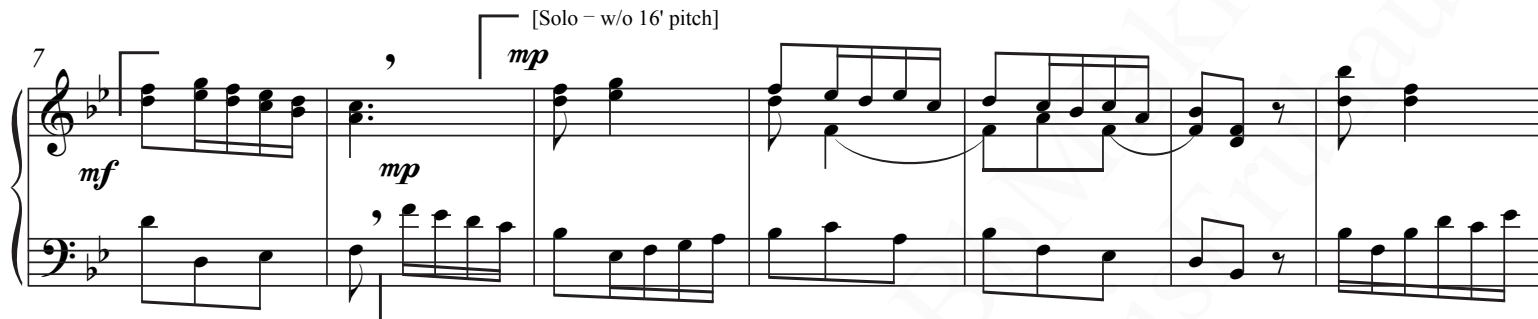
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III. Allegro moderato []

mf [Tutti - with Man. 16'] *mp*



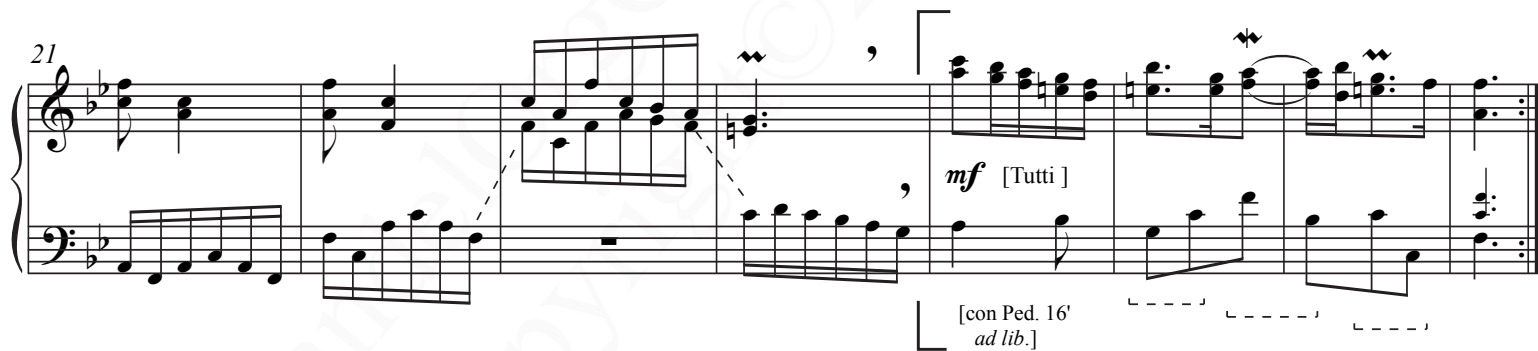
7 *mf* *mp* [Solo - w/o 16' pitch] *mp*



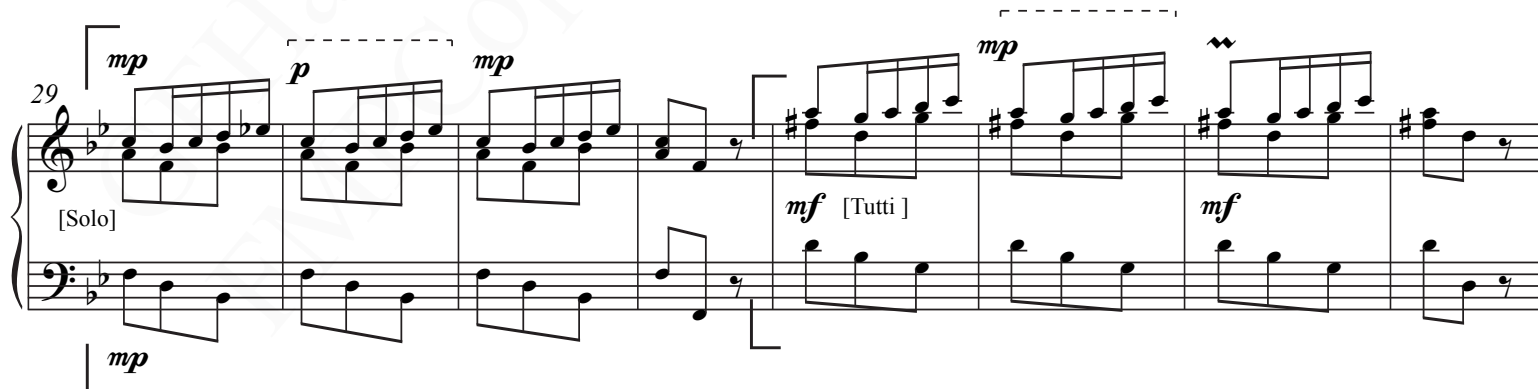
14 *p* *mp*



21 *mf* [Tutti] [con Ped. 16' ad lib.]



29 *mp* *p* *mp* *mp* *mf* [Tutti] *mf*



G. F. Handel ~ Organ Concerto *in* B-Flat Major ~ III. Allegro moderato

37 [Solo]

mp

mp [Ped. 2' pitch]

44 [sempre Solo]

mp

[Tutti] *mf*

51 [Solo]

mp

[Solo] *mp*

58

p *mp*

mp

65 [Tutti]

mf

[Tutti] *mf*

[con Ped. 16' ad lib.]



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