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A propos de l'artiste

Famous musician and organist, known throughout the world.
Italian publisher, researcher and organist. Music collaborator with "MIKAEL TARIVERDIEV FOUNDATION" in Moscow. The I.net Greatest Organ Music Resource in the World. The most complete private library of music scores for organ and harpsichord. I published rare scores of organ and harpsichord music with Armelin Musica of Padova (www.armelin.it) A part of my bibliography can be found in: <http://www.bam-portal.de> and with the sheet music world center: "Free-scores.com".
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A propos de la pièce



Titre : Andante Larghetto e staccato. Transcribed for Concert Organ solo
[dal Concerto per Organo e Orchestra Op.7 n.5]
Compositeur : Haendel, Georg Friedrich
Arrangeur : MACHELLA, MAURIZIO
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Instrumentation : Orgue seul
Style : Classique

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Andante larghetto e staccato

dal Concerto per Organo e Orchestra n. 11 (op. 7 n. 5)

HWV 310

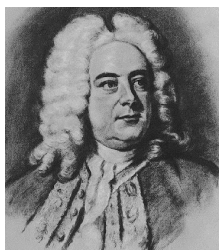
Transcribed for Concert Organo solo

edited by

Maurizio Machella

G. F. Hændel

(1685-1759)



Andante larghetto, e staccato

sempre stacc.

f II.

Ped.

The choice of the Registers can vary according to the organists's sensitivity and good taste.

4

I. *tr*

p *continando*

p

7

2

Musical score for measures 2-10. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth-note patterns and dotted rhythms. The left hand provides a steady accompaniment of quarter notes. A grand staff is used, with a separate bass line below.

11

Musical score for measures 11-12. Measure 11 contains a first ending (I.) with a complex sixteenth-note pattern in the right hand. Measure 12 continues with similar rhythmic intensity. The left hand accompaniment remains consistent.

13

Musical score for measures 13-14. Measure 13 features a second ending (II.) with a dense sixteenth-note texture in the right hand. Measure 14 concludes the section with a final cadence. The left hand accompaniment is consistent.

15

Musical score for measures 15-16. Measure 15 contains a first ending (I.) with a sixteenth-note pattern in the right hand. Measure 16 continues with similar rhythmic intensity. The left hand accompaniment remains consistent.

17

Musical score for measures 17-18. Measure 17 features a first ending (I.) with a sixteenth-note pattern in the right hand. Measure 18 concludes the section with a final cadence. The left hand accompaniment is consistent.

Musical score for measures 19-20. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 19 is marked with a first ending bracket 'I.' and contains complex chords and melodic lines. Measure 20 continues the melodic development in the upper staves, while the lower bass clef staff provides a steady accompaniment of quarter notes.

Musical score for measures 21-22. The system consists of three staves. Measure 21 features a first ending bracket 'I.' and includes a key signature change to one sharp (F#) in the upper staves. Measure 22 continues the melodic lines, with the lower bass clef staff providing accompaniment. The system concludes with a double bar line and repeat dots.

Musical score for measures 23-24. The system consists of three staves. Measure 23 is marked with a first ending bracket 'I.' and includes trills ('tr') in the upper staves. Measure 24 continues the melodic lines, with the lower bass clef staff providing accompaniment. The system concludes with a double bar line and repeat dots.

Musical score for measures 25-26. The system consists of three staves. Measure 25 features a first ending bracket 'I.' and contains a complex melodic line with many sixteenth notes in the upper staves. Measure 26 continues the melodic development, with the lower bass clef staff providing accompaniment. The system concludes with a double bar line and repeat dots.

Musical score for measures 27-28. The system consists of three staves. Measure 27 is marked with a first ending bracket 'I.' and includes triplets ('3') in the upper staves. Measure 28 continues the melodic lines, with the lower bass clef staff providing accompaniment. The system concludes with a double bar line and repeat dots.

49

31 I.

33

35 *f*