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S. S. Sändel's
Werke
für Orchester.

Orgel-Konzert

Nr. 1

Bearbeitet von Max Seiffert

Partitur

Breitkopf & Härtel,
Leipzig.

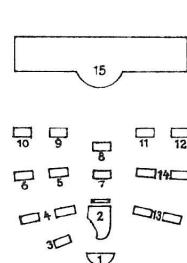
Printed in Germany

F. Wanderer

Die ersten sechs Orgelkonzerte Händels erschienen als op. 4 am 4. Oktober 1738 in rechtmäßigem Druck bei Walsh in London; kurz zuvor war schon ein unbefugter Raubdruck feilgeboten worden. Ihre kritische Neuausgabe liegt in Band 28 von Fr. Chrysanders Händel-Ausgabe vor.

Der Versuch, Händels Orgelkonzerte aus ihrer starren originellen Aufzeichnung durch reichere harmonische Ausfüllung und Ergänzung der dem freien Belieben des Spielers überlassenen Stellen wieder zu regerem Leben zu erwecken, ist von verschiedenen Seiten gemacht worden, allerdings nicht mit dem gewünschten Erfolge, da die Bearbeiter mehr oder weniger nur subjektiv verfahren, statt aus der Praxis des alten Meisters heraus nachzuschaffen. Auf kritischem Wege zuerst einwandfreie stilistische Grundsätze für die musikalische Ausgestaltung von Händels Orgelkonzerten aufgestellt zu haben, ist H. Reimanns Verdienst. Was er, von sporadischen Andeutungen Händels ausgehend, über das Maß des Pedalgebrauchs und über die Einführung kontrapunktierender Mittelstimmen sagt (Allg. Musikzeitung 1897), ist für jeden Organisten anregend. Nur in einer Hinsicht ist seine Darlegung unvollständig: sie unterläßt als Hauptgrundsatz auch die Forderung aufzustellen, daß die melodischen Linien der Orgelstimme durch Verzierungen und mannigfache Umspielungen voller und reicher ausgezogen werden müssen. Das ist eine instrumentale Spieltechnik, die man nicht sowohl aus Händels eigenen Werken, sondern wesentlich auch noch aus den Orgel- und Klavierwerken eines Joh. Krieger, Joh. Kuhnau, J. C. F. Fischer, J. K. Kerl, A. Poglietti, Gottl. Muffat, A. Scarlatti — lauter Meistern, die auf die Gestaltung seiner Technik intensiven Einfluß ausgeübt haben — genau studieren kann und muß. Was die Orchesterbegleitung anlangt, so teile ich nicht die Ansicht H. Reimanns, daß wir nötig hätten, gelegentlich selbst durch Trompeten und Pauken dem Kolorit aufzuhelfen. Das originale Händelsche Orchester (mit seiner chorischen Besetzung der Holzbläser, seiner Teilung der Streicher in ein Konzertino und Grosso, der Verwendung des Klaviers zur Ausführung des Generalbasses), das uns Fr. Chrysander wieder geschenkt hat und das durch zahlreiche Aufführungen seinen Klangreiz erprobt und bewährt hat, halte ich auch für die Orgelkonzerte als vollständig ausreichend.

Schema für die Orchester-Aufstellung



1. Dirigent.
2. Klavier (offen).
3. Zwei erste Violinen (Konzertino, s. Rip.).
4. Vier " " (Grosso, Tutti).
5. Zwei zweite " " (Konzertino).
6. " " " " (Grosso).
7. " Bratschen (Konzertino).
8. " " " (Grosso).
9. " Violoncelli (Konzertino).
10. " " " (Grosso).
11. " Bassi (Konzertino).
12. " " " (Grosso).
13. Vier Flöten.
14. Vier Fagotte.
15. Orgel.

E. F. Sändess

Werke für Orchester

Orgel-Konzerte.

Auf Grund von Fr. Chrysanders Gesamtausgabe der Werke Händels
nach den Quellen revidiert und für den praktischen Gebrauch

bearbeitet von

Max Rieffel.

Larghetto Op. 4 № 1

A tempo ordinario Op. 4 № 2

Adagio Op. 4 № 3

Allegro Op. 4 № 4

Larghetto Op. 4 № 5

Andante allegro Op. 4 № 6

Andante Op. 7 № 1

OUVERTURE Op. 7 № 2

Allegro Op. 7 № 3

Adagio Op. 7 № 4

Allegro ma non troppo Op. 7 № 5

Pomposo Op. 7 № 6

Larghetto

Largo

Andante

OUVERTURE

Partitur

Orgel-ii. Cembalo-Stimme

Orchesterstimmen

Eigentum der Verleger

Breitkopf & Härtel,
Leipzig

Printed in Germany

1

G. F. Händel
Orgel-Konzert N° 1.
Op. 4 N° 1.

Larghetto e staccato. ($\text{d} = 80$)

Bearbeitet von Max Seiffert.

Obi I. II. Fagotto. Violino I. Violino II. Viola. Violoncello e Basso. Cembalo. Organo.

Ped.

7

I f

II mf

Ped.

2

16

I

II

Ped.

s. Rip.

p

mf

II p

36

Tutti. s. Rip. Tutti.

37

II I II p Ped. II mf

mf cresc. f

Ped. II mf

This image shows a page from a musical score for piano, specifically for a grand staff (two staves) and a bass staff. The score consists of five staves of music. The top two staves are for the treble clef (G-clef) voice, and the bottom three staves are for the bass clef (F-clef) voice. The music is in common time, indicated by a 'C' at the beginning of each measure. The key signature changes throughout the piece, with some measures in B-flat major (two flats) and others in A major (no sharps or flats). The score includes various dynamic markings such as 'f' (fortissimo), 'tr' (trill), and 'II p' (second piano dynamic). Measure numbers are present on the left margin: '4' at the top, '55' in the middle, and '62' at the bottom. The piano pedal is indicated by the word 'Ped.' with a vertical line pointing down to the staff in several measures.

72

s. Rip. tr.
mf
mf
mf
mf

I mf tr.

l.H.

Ped.

79

tr.
mf
mf
mf
mf

II mf

poco ritard.
a tempo

Ped.
Man.

Musical score for page 6, measures 88-90. The score consists of five staves (string quartet) and a basso continuo staff. Measure 88 starts with a rest followed by a dynamic *f*. Measures 89 and 90 begin with a dynamic *Tutti f*, followed by a trill and sixteenth-note patterns. Measure 90 concludes with a dynamic *ff* and the instruction "Ped."

Musical score for page 6, measures 91-93. The score continues with five staves and basso continuo. Measures 91 and 92 feature sustained notes with dynamics *ff* and *tr*. Measure 93 begins with a dynamic *ff* followed by a ritardando (rit.) and a tempo change (*ff a tempo*). The basso continuo staff shows a prominent eighth-note pattern.

7

106

tr. *tr.* *tr.*

Breit. *p.* *tr.* *attacca*

mf *mf* *mf* *mf*

Breit. *ten.* *p.* *mf*

II p. *Ped.* *mf* *mf*

attacca

107

mf *mf* *mf* *mf*

Allegro. ($\text{♩} = 116$)

Oboe I.

Oboe II.

Fagotto.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Cembalo.

Organo.

f *sf* *sf* *f*

f *mf* *f*

I f *f*

8

poco dim. *mf*

cresc. *ff* rit.

poco dim. *mf*

cresc. *ff* rit.

poco dim. *mf*

cresc. *ff* rit.

tr

a tempo

7

dim. *mf*

cresc. *ff* rit.

tr

a tempo

Ped. Man.

14

19

24

II

I

I

cresc.

28

s. Rip.

33

10

A musical score page featuring six staves of music. The first three staves are in common time, G major, with dynamic markings of *f*, *f*, *f*, *ff rit.*, *ff rit.*, and *ff rit.*. The fourth staff begins with *Tutti. f*, followed by *ff rit.*, *s. Rip.*, *p*, *p*, *p*, and *p*. The fifth staff starts with *f*, followed by *ff rit.*, *p*, *p*, *p*, and *p*. The sixth staff starts with *f*, followed by *ff rit.*, *p*, *p*, *p*, and *p*. Measure 38 begins with a dynamic of *f*, followed by *ff rit.*, *p*, *p*, *p*, and *p*. The score then transitions to a new section starting at measure 39, indicated by *a tempo*, *tr*, *mf*, *I*, *Ped.*, *II*, and *P*.

A continuation of the musical score. The top half consists of six staves in common time, G major, with dynamics of *pp*, *p*, *pp*, *p*, *pp*, and *p*. The bottom half consists of six staves in common time, G major, with dynamics of *pp*, *p*, *pp*, *p*, *pp*, and *p*. Measure 45 begins with a dynamic of *pp*, followed by *p*, *pp*, *p*, *pp*, and *p*. The score concludes with a final dynamic of *p*.

52

s. Rip. Tutti. s. Rip. Tutti.

p *pp* *p* *pp* *I.f.*

II.p *pp* *p* *pp* *I.f.*

59

s. Rip. *p* *p* *p*

12

12

Tutti.

s.Rip.

64

64

69

mf

I mf

74

f marcato

f marcato

f marcato

f marcato

f marcato

f marcato

Tutti.

f marcato

f marcato

f marcato

f marcato

f marcato

f marcato

75

ff

II p

I mf

II

I f

a tempo

tr

rit.

tr

rit.

rit.

s. Rip.

tr

rit.

rit.

rit.

rit.

rit.

rit.

mp

mp

mp

mp

mp

mp

75

rit.

mp

a tempo

tr

rit.

II mf

Ped.

14



Musical score page 14. The score consists of six staves. The first three staves are grouped by a brace and have measure numbers 1, 2, 3, 4, 5, 6 above them. The next two staves are grouped by a brace and have measure numbers 7, 8, 9, 10 above them. The bottom staff has measure numbers 11, 12, 13, 14 above it. The key signature is one sharp. The tempo is indicated as *cresc. poco a poco*.



Musical score page 15. The score consists of six staves. The first three staves are grouped by a brace and have measure numbers 1, 2, 3, 4, 5, 6 above them. The next two staves are grouped by a brace and have measure numbers 7, 8, 9, 10 above them. The bottom staff has measure numbers 11, 12, 13, 14 above it. The key signature is one sharp.

Viol.

a tempo

Tutti. *rit.*

rit.

rit.

rit.

91

poco rallent.

s. Rip.

mf

mf

mf

mf

96

mf

II *mf*

I

cresc. poco

101

II

I

I

105

Ped.

This musical score page contains five systems of music, each with four staves. The instrumentation includes Violin (Viol.), Bassoon, Double Bass, and Pedal. Measure 91 begins with a dynamic 'rit.', followed by 'a tempo' and 'Tutti.'. Measures 92 through 94 show sustained notes with 'rit.' markings. Measure 95 starts with a dynamic 'poco rallent.'. Measures 96 through 98 show sustained notes with dynamics 'mf'. Measures 99 through 101 feature eighth-note patterns with dynamics 'II mf', 'I', and 'cresc. poco'. Measures 102 through 105 show sixteenth-note patterns with a dynamic 'Ped.'

16

Ob. I.
Ob. II.
Fag.

Tutti.

This section of the score consists of two systems of musical staves. The first system (measures 16-108) includes parts for Oboe I, Oboe II, and Bassoon. The second system (measures 109-114) is labeled 'Tutti.' and includes parts for all three instruments plus strings. The music features various dynamics and articulations, including slurs and grace notes.

109

This section shows the full ensemble (Tutti.) playing. The instrumentation includes Oboe I, Oboe II, Bassoon, and strings. The music continues with dynamic markings like 'mf' and 'f' and various rhythmic patterns.

114

This section shows the full ensemble (Tutti.) playing. The instrumentation includes Oboe I, Oboe II, Bassoon, and strings. The music concludes with a final dynamic marking of 'f'.

Musical score for piano, three staves, measures 120-125.

Measure 120:

- Staff 1: Measures 120-121. Dynamics: *mf*, *mf*.
- Staff 2: Measures 120-121. Dynamics: *mf*, *mf*.
- Staff 3: Measures 120-121. Dynamics: *mf*, *mf*.

Measure 121:

- Staff 1: Measures 121-122. Dynamics: *mf*, *mf*.
- Staff 2: Measures 121-122. Dynamics: *mf*, *mf*.
- Staff 3: Measures 121-122. Dynamics: *mf*, *mf*.

Measure 122:

- Staff 1: Measures 122-123. Dynamics: *mf*, *cresc. molto*, *cresc. molto*, *cresc. molto*.
- Staff 2: Measures 122-123. Dynamics: *mf*, *cresc. molto*, *cresc. molto*, *cresc. molto*.
- Staff 3: Measures 122-123. Dynamics: *mf*, *cresc. molto*, *cresc. molto*, *cresc. molto*.

Measure 123:

- Staff 1: Measures 123-124. Dynamics: *mf*, *cresc. molto*, *cresc. molto*, *cresc. molto*.
- Staff 2: Measures 123-124. Dynamics: *mf*, *cresc. molto*, *cresc. molto*, *cresc. molto*.
- Staff 3: Measures 123-124. Dynamics: *mf*, *cresc. molto*, *cresc. molto*, *cresc. molto*.

Measure 124:

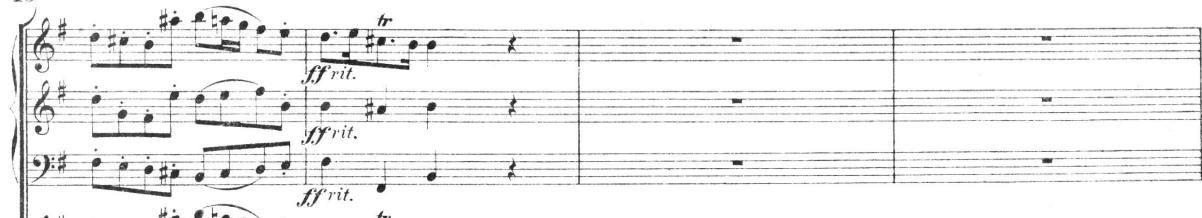
- Staff 1: Measures 124-125. Dynamics: *mf*, *cresc.*, *cresc.*, *cresc.*.
- Staff 2: Measures 124-125. Dynamics: *mf*, *cresc.*, *cresc.*, *cresc.*.
- Staff 3: Measures 124-125. Dynamics: *mf*, *cresc.*, *cresc.*, *cresc.*.

Measure 125:

- Staff 1: Measures 125-126. Dynamics: *mf*, *cresc.*, *cresc.*, *cresc.*.
- Staff 2: Measures 125-126. Dynamics: *mf*, *cresc.*, *cresc.*, *cresc.*.
- Staff 3: Measures 125-126. Dynamics: *mf*, *cresc.*, *cresc.*, *cresc.*.

Pedal markings: Ped. II, Ped. I.

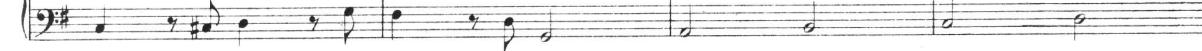
48



130

Ped.

134



135



142



146

Ped.

rallent.

19

149 *a tempo*

150 *a tempo*

151 *dim.* *cresc. molto* *Breiter.* *Adagio.* *ff*
dim. *mf* *cresc. molto* *ff*
dim. *mf* *Breiter.* *Adagio.*
mf *cresc. molto* *ff*
cresc. *Breiter.* *Adagio.*
Ped.

Adagio. ($\text{♩} = 72$)

Oboe I.

Oboe II.

Fagotto.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Cembalo.

Organo.

Ped.

tr. attacca

p rit. f

p rit. #f

p rit. f

p rit. f

p rit. #f

p rit. f

p rit. f

6

p rit. #f

p rit. f

p rit. #f

p rit. f

p rit. #f

tr. attacca

p rit. #f

breiter

Andante. ($\text{♩} = 120$)

Violino I.

Violino II.

Viola.

Violoncello
e Basso.

Cembalo.

Organo.

Tutti.

p
II p

poco cresc.
cresc.
tr.

pp
pp
pp

9

18

Viol.

Viola.

Cello. e Basso.

cresc. poco

cresc. poco

cresc. poco

27

s. Rip.

mp

Tutti.

mp

mp

mp

36

s. Rip.

mp

Tutti.

44

45

Tutti.

52

53

24

Tutti
Viol. I. II., Oboe I. III.

Musical score for orchestra, page 24, featuring six staves of music. The score includes parts for Violins I & II, Oboe I, and Bassoon. Measure 61: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 62: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 63: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 64: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 65: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 66: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 67: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 68: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 69: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 70: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 71: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 72: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 73: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 74: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 75: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 76: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns. Measure 77: Violins play eighth-note patterns, Oboe plays eighth-note patterns, Bassoon plays eighth-note patterns.

Musical score for organ, three staves, measures 84-97.

Measure 84:

- Staff 1: Dynamics: > *mf*, cresc.
- Staff 2: Dynamics: > *mf*, cresc.
- Staff 3: Dynamics: > *mf*, cresc.

Measure 91:

- Staff 1: Dynamics: *f*
- Staff 2: Dynamics: *f*
- Staff 3: Dynamics: *f*

Measure 97:

- Staff 1: Dynamics: *f*
- Staff 2: Dynamics: *f*
- Staff 3: Dynamics: *f*

Pedal (bottom staff): *I f.* Ped.

26

ff marcato

ff marcato

ff marcato

103

cresc.

ff

109

115

Breiter.

rit.

Breiter.

rit.

Breiter.

rit.

Breiter.

rit.