

**KEYBOARD IDIOMS IN THE SUITES OF
HANDEL AND HIS BRITISH CONTEMPORARIES, 1710-1740**

by
So-Young Lee

A dissertation submitted to the Graduate Faculty in music in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, The City University of New York

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Abstract

Keyboard Idioms in the Suites of Handel and His British Contemporaries, 1710-1740

by

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The harpsichord suites of George Frideric Handel (1685-1759) and his British contemporaries, including William Babell (c.1690-1723), Thomas Chilcot (1700-1766), Richard Jones (b.? -1744), Thomas Roseingrave (1690-1766), and John Christopher Smith (1712-1795), demonstrate a rich array of keyboard idioms, that is, techniques that are characteristic to keyboard music. These keyboard idioms include various devices utilizing scales, broken chords and their derivatives, broken intervals, chords, repeated notes, and specific intervals.

Some of these idioms involve techniques specifically characteristic of suites, as well as those more commonly associated with other genres such as the sonata, toccata, fantasia, and chaconne. A number of these idioms further relate to techniques associated with improvisation, virtuosity, and the fugue. The blending of these techniques in these suites thereby synthesizes a range of keyboard techniques of the late Baroque period.

The idioms found in the present suites incorporate various techniques that are also found in keyboard works of continental composers. Nevertheless, certain facets of the keyboard techniques (e.g., improvisatory aspects, required level of virtuosity, unusual fugues, unusual concluding movements, and irregular tonal schemes) distinguish the works of these British composers. Examining these keyboard idioms found in the suites of Handel and his British contemporaries within their cultural and historical context can also shed much light on this repertoire.

Preface

The first time I heard a suite by George Frideric Handel was sometime in the 1980s when I was a little girl. It was Handel's famous Suite in E Major, HWV 430 ("Harmonious Blacksmith"). I loved the piece the moment I heard it played from a CD which contained miscellaneous Baroque works. I hoped to study and perform the suite before or during my college years, but I never got the chance. Like many pianists, for so many years, I was forced to focus only on well-known keyboard repertoires such as Beethoven's sonatas, Chopin's etudes, and other virtuosic pieces from the Classical and Romantic periods since these were the pieces required for competitions and auditions.

I finally had a great chance to learn Handel's harpsichord suites when I took harpsichord class for two semesters as a Professional Studies student at the Mannes College of Music. One semester, every student in that class was assigned to play one suite by Handel. Each week, the students would take turns performing the suites for the class. The instructor Professor Arthur Haas, a very active harpsichordist, discussed every detail of performance issues such as articulations, fingerings, and so on. As I listened to Handel's suites in each class meeting, I was quite surprised and entertained by the impressive pianistic effects which I felt were shining through rich keyboard idioms. I became attached to Handel's suites and began to expand my interest to other less studied Baroque suites such as the works of Handel's British contemporaries.

This dissertation was made possible by the great support and inspiration which I have received from wonderful scholars. These patient mentors were my guides on the way to completing this long journey in academics. I feel extremely fortunate to have

been able to conduct my project under the guidance of Dr. L. Poundie Burstein, who served as my advisor. Dr. Burstein was constantly supportive, encouraging, and patient from the beginning to the end of the entire process of writing this dissertation. His advice was always conveyed with kindness and warmth in addition to brilliant scholarship. I truly enjoyed every moment we spent discussing my work.

I would also like to express my profound gratitude to Dr. Bruce C. MacIntyre, who was greatly involved in this work as my first reader. Dr. MacIntyre was generous with his time and provided invaluable expertise on eighteenth-century music, even while he was extremely busy leading the Conservatory of Music, Brooklyn College as their chair. I appreciated that Dr. MacIntyre is an incredibly patient person, having gone through every detail of each stage of this dissertation with me.

It was a great privilege for me to study under the above two distinguished scholars whose expertise in music inspired me to view and treat every facet of music with respect and sophistication. I would like to expand my gratitude to Professor Antoni Piza, who gave great advice on writing, formatting, and addressing the content of my dissertation in an efficient and professional way. It was a privilege to study piano under a great master, Professor Martin Canin, during my program at the Graduate Center, CUNY. Professor Canin showed his marvelous musical philosophy, timeless taste, professionalism, and compassion as he mentored aspiring pianists like myself through each lesson.

I owe great thanks to the Yeh family who supported my multiple stays in London by providing a magnificent place near the glamorous Regent's Park and helped me cope with my feelings of frustration during the time of the writing of this work. Professor

Pavlina Dokovska at the Mannes College of Music and Dr. Charles Kaufman, a former dean at the Mannes College of Music provided important encouragement by making themselves available whenever I sought their advice.

Additionally, I thank the librarians at the British Library and the Royal College of Music, who helped me to find sources on Handel and his British contemporaries. Mr. Howard Friend, the chief editor of Novello & Co. Ltd. in London, also provided great help by kindly answering my questions via e-mail. Finally, the biggest thanks go to my beloved family who are my reason for being.

Table of Contents

Abstract	iv
Preface	vi
List of Music Examples	xi
List of Tables	xvii
List of Figures	xvii
I. Introduction	
A. Goals of Study	1
B. Survey of Literature	4
C. Background	
(1) Handel's Arrival in London	9
(2) Handel's Keyboard Suites	11
(3) Active Composers of Handel's Time in England	14
II. Keyboard Suites	
A. Origin of Suites	27
B. Functions of Suites	29
C. Publication and Dissemination	32
D. The Overview of Suites:	
(1) Movement	35
(2) Formal Structure	42
(3) Harmony	51
(4) Melody	53
(5) Rhythm	55
(6) Ornamentation	56

III. General Keyboard Idioms	
A. Scalar Passages	63
B. Broken Chords and Their Derivatives	71
C. Broken Intervals	79
D. Chords	88
E. Repeated Notes	92
F. Octaves	95
G. Leaps	97
H. Thirds and Sixths	101
IV. Stylistic Traits	
A. Improvisatory Manner	111
B. Virtuosity	115
C. Treatment of Fugue	118
D. Inspiration from Handel's Suites	121
E. Concluding Movements	125
F. Unusual Tonal Arrangement in Suites	128
General Conclusion	133
Appendix	
Thematic Index	136
Music Editions Consulted	205
Selected Discography	207
Bibliography	210

List of Music Examples

Example	Work	Page
2-1a	Handel: Allegro from Suite in E Minor, HWV 429	38
2-1b	J.C. Smith: First movement from Suite No. 3 in E Minor, Book II	38
2-2a	Bach: Sarabande from Suite No. 6 in E Major, BWV817	39
2-2b	Roseingrave: Sarabande from Suite No. 3 in D Minor	40
2-3	Roseingrave: Prelude from Suite No. 2 in C Minor	42
2-4	Handel: Präludium from Suite in D Minor, HWV 428	43
2-5	Babell: Prelude from Suite No. 3 in D Minor	44
2-6	Bach: Loure from Suite No. 5 in G Major	45
2-7	Handel: Air from Suite in D minor, HWV 436	46
2-8	Handel: Passacaille from Suite in G Minor, HWV 432	47
2-9	Smith: Allegro from Suite No. 5 in G Minor, Book I	48
2-10a	Handel: Air with Variations from Suite in D Minor, HWV 428	50
2-10b	Handel: Presto from Suite in D Minor, HWV 428	50
2-11	Roseingrave: Courante from Suite No. 5 in F Minor	51
2-12	Roseingrave: Sarabande from Suite No. 4 in F Major	52
2-13	Handel: Allegro from Suite in E Minor, HWV 429	54
2-14	Chilcot: Allegro from Suite No. 1 in G Minor	54
2-15	Handel: Sarabande from Suite in D Minor, HWV 437	55
3-1	Chilcot: Aria/Slow from Suite No.2 in A Major	64
3-2	Handel: Jigg from Suite in G Minor, HWV 439	64

Example	Work	Page
3-3	Chilcot: Overture from Suite No. 1 in G Minor	65
3-4	Handel: Overture from Suite in G Minor, HWV 432	66
3-5	Handel: Air from Suite in D Minor, HWV 428	66
3-6	Babell: “Lascia chi’o pianga” from Suite No. 1 in F Major	67
3-7	Handel: Passacaille from Suite in G Minor, HWV 432	67
3-8	Buxtehude: Partita 26 from Variations in G Major, BuxWV 250	68
3-9	Babell: Prelude from Suite No. 4 in G Major	68
3-10	Smith: Prelude from Suite No. 1 in A Major, Book II	69
3-11	Babell: Prelude from Suite No. 4 in G Major	69
3-12	Jones: Prelude from Suite No. 3 in B-flat Major	70
3-13	Bach: Fugue from Fantasy and Fugue in A Minor, BWV944	70
3-14	Handel: Allegro from Suite in F Major, HWV 427	70
3-15	Beethoven: First movement from Pathétique, Op. 13	71
3-16	Babell: “Vo’ far guerra” from Suite No. 4 in G Major	72
3-17	Handel: Jigg from Suite in E Minor, HWV 438	72
3-18	Chilcot: Jigg/Allegro from Suite No. 2 in A Major	73
3-19	Handel: Passacaille from Suite in G Minor, HWV 432	73
3-20	Smith: Allegro from Suite No. 3 in E Minor, Book II	74
3-21a	Jones: Prelude from Suite No. 1 in D Minor	74
3-21b	Handel: Allegro from Suite in E Minor, HWV 429	74
3-22	Jones: Toccatta from Suite No. 1 in D Minor	75

Example	Work	Page
3-23	Handel: Passacaille from Suite in G Minor, HWV 432	75
3-24	Beethoven: Third movement from Sonata in F Minor, Op.57	76
3-25	Smith: Prelude from Suite No. 3 in F Major, Book I	77
3-26a	Smith: 22 nd var. of Chaconne from Suite No. 6 in F Minor, Book II	77
3-26b	Babell: “Vo’ far Guerra” from Suite No. 4 in G Major	78
3-26c	Babell: Prelude from Suite No. 4 in G Major	78
3-27	Babell: “Vo’ far guerra” from Suite No. 4 in G Major	80
3-28	Babell: “The Overture of Rinaldo” from Suite No. 1 in F Major	81
3-29	Handel: Air with Variations from Suite in E Major, HWV 430	82
3-30	Smith: Overture from Suite No. 4 in B-flat Major, Book I	82
3-31	Chilcot: Allemand from Suite No. 5 in D Minor	82
3-32a	Handel: Presto from Suite in D Minor, HWV 428	83
3-32b	Smith: Allegro from Suite No. 4 in B-fat Major, Book I	83
3-33	Bach: Prélude from English Suite No.4 in F Major, BWV 809	84
3-34	Bach: Toccata and Fugue in D Minor for Organ, BWV 565	85
3-35	Chilcot: Jigg from Suite No. 4 in C Minor	85
3-36	Chilcot: Jigg from Suite No. 2 in A Major	86
3-37a	Roseingrave: Presto from Suite No. 1 in E-flat Major	86
3-37b	Babell: “Vo’ far guerra” from Suite No. 4 in G Major	86
3-37c	Handel: Allegro from Suite in F Major, HWV 427	87
3-38	Jones: Tocatt from Suite No. 1 in D Minor	87

Example	Work	Page
3-39	Jones: Tocatt from Suite No. 1 in D Minor	87
3-40	Chilcot: Aria/Slow from Suite No. 6 in E Minor	89
3-41	Smith: Overture from Suite No. 4 in B-flat Major	89
3-42	Handel: Allegro from Suite in F Minor, HWV 433	90
3-43	Babell: “Vo’ far guerra” from Suite No. 4 in G Major	91
3-44	A. Scarlatti: Toccata per Cembalo D’ottava Stesa	91
3-45	Handel: 26 th var. from Chaconne and Variations in G Major	93
3-46	D. Scarlatti: Sonata in D Minor, K. 141 (L. 422)	93
3-47	D. Scarlatti: Sonata in D Major, K. 435 (L. 361)	94
3-48	D. Scarlatti: Sonata in D Major, K. 435 (L. 361)	94
3-49	Chilcot: Siciliano from Suite No. 1 in G Minor	95
3-50	Babell: “Vo’ far guerra” from Suite No. 4 in G Major	96
3-51	D. Scarlatti: Sonata in A Minor, K. 54 (L. 241)	97
3-52	D. Scarlatti: Sonata in F Major, K. 44 (L. 432)	97
3-53	Chilcot: Aria from Suite No. 6 in E Minor	98
3-54	Smith: Fantasia Allegro from Suite No. 6 in D Minor, Book II	99
3-55	Handel: Gigue from Suite in F Minor, HWV 433	100
3-56	Handel: Jigg from Suite in G Minor, HWV 439	100
3-57	Brahms: 7 th var. from Variations on a Theme by Paganini Op. 35	101
3-58	Handel: Overture from Suite in G Minor, HWV 432	102
3-59	Smith: Courante from Suite No. 6 in D Minor, Book I	102

Example	Work	Page
3-60	Handel: Jigg from Suite in G Minor, HWV 439	102
3-61	Jones: Vivace from Suite No. 5 in B Minor	103
3-62	Smith: Courante from Suite No. 3 in F Major, Book I	103
3-63	D. Scarlatti: Sonata in D Major, K. 140 (L. 107)	104
3-64	Handel: Allemande from Suite in F Minor, HWV 433	105
3-65	Bach: 17 th var. from Goldberg Variations, BWV 988	105
3-66	Handel: 53 rd var. from Prelude and Chaconne in G Major	106
3-67	Handel: Passacaille from Suite in G Minor, HWV 432	106
3-68	Smith: Allemande from Suite No. 6 in D Minor, Book I	107
3-69	Handel: Presto from Suite in D Minor, HWV 428	108
3-70	Babell: “Vo’ far guerra” from Suite No. 4 in G Major	108
3-71	Handel: Presto from Suite in D Minor, HWV 428	109
3-72	Babell: “Vo’ far guerra” from Suite No. 4 in G Major	109
4-1	Handel: Air from Suite in D Minor, HWV 428	112
4-2	Jones: Sarabande from Suite No. 3 in B-flat Major	113
4-3a	Babell: “Vo’ far guerra” from Suite No. 4 in G Major	114
4-3b	Babell: “Vo’ far guerra” from Suite No. 4 in G Major	114
4-4	Babell: “Vo’ far guerra” from Suite No. 4 in G Major	115
4-5	Smith: Prelude from Suite No. 3 in F Major	116
4-6	Bach: Overture from Partita No. 4 in D Major, BWV 828	116
4-7	Rameau: Sarabande from Nouvelles Suites de Pièces de Clavecin	117

Example	Work	Page
4-8	Babell: “Vo’ far guerra” from Suite No. 4 in G Major	117-18
4-9	Smith: 9 th var. of Chaconne from Suite No. 6 in F Minor, Book II	118
4-10a	Handel: Allegro from Suite in F Minor, HWV 433	120
4-10b	Handel: Allegro from Suite in F Minor, HWV 433	120
4-11	Smith: Allegro from Suite No. 5 in G Minor, Book I	121
4-12	Handel: Presto from Suite in D Minor, HWV 428	122
4-13	Chilcot: Presto from Suite No. 2 in A Major	123
4-14	Smith: Air with Doubles from Suite No. 6 in D Minor, Book I	124
4-15	Handel: Air with Variations from Suite in D Minor, HWV 428	124
4-16	Handel: Air with Variations from Suite in E Major, HWV 430	126-27
4-17	Roseingrave: Presto from Suite No. 1 in E-flat Major	127
4-18	Smith: 22 nd var. of Chaconne from Suite No. 6 in F Minor, Book II	127
4-19	Roseingrave: Four movements from Suite No. 7 in G Major	128-29
4-20	Handel: Suite in F Major, HWV 427	129-30
4-21	Handel: Four movements from Suite in B-flat Major, HWV 434	131

List of Tables

Table	Description	Page
1-1	List of composers and works (discussed in this study)	3
1-2	List of composers and works (outside of the scope of this study)	23
2-1	Movements in the suites of Handel and his British contemporaries	36
2-2	Movements	36
2-3	Signs in “Rules for Grace”	59
2-4	Table of ornaments in J. H. D’Anglebert’s <i>Pièces de clavecin</i>	60
2-5	Table of ornaments in F. Couperin’s <i>L’arte de toucher le clavecin</i>	61
4-1	Fugues in the suites	119

List of Figures

Figure	Description	Page
1	Concert Announcement from The Daily Post	32

CHAPTER I

INTRODUCTION

A. Goals of Study

The keyboard suites of George Frideric Handel and his English contemporaries are frequently overlooked by performers and scholars. Most keyboardists may know and play a few of Handel's best known suites, such as Suite in E Major, HWV 430 ("Harmonious Blacksmith"), but few are fully aware of the dozens of keyboard suites from England at this time. Only a small percentage of the non-Handelian part of this repertoire is available on recordings (see discography in appendix). Yet, on closer examination, these pieces reveal themselves to be full of depth and variety and thus worthy of further study.

While the titles of these suites would lead one to believe that they are similar to the more commonly studied French and German Baroque keyboard suites, several of the movements within the works indicate otherwise. The movement ordering of the British suites often differs from that encountered in continental European suites, and some of the dance movements in the suites do not exhibit the characteristics that are typically associated with the genre. For example, the ordering of the movements in Handel's Suite No. 2 in F Major is Adagio-Allegro-Adagio-Allegro, which is more typical of a sonata than a suite. Likewise, many of the Courantes of Handel and J. C. Smith, who resided in the British Isles, are simple and straightforward rather than highly elaborated or brilliant, as are most of those in French or Italian suites. In some suites, dance elements—which form such a crucial part of continental keyboard suites—are rarely seen, as is the case in

William Babell's *Suites of the Celebrated Lessons for Harpsichord*, which consist of harpsichord arrangements of Handel's opera *Rinaldo*.

Particularly notable about the suites of Handel and his British contemporaries is their rich and varied use of keyboard idioms, that is, the repertoires of techniques that are characteristic of keyboard music. Despite certain similarities, the keyboard idioms found in the suites of Handel and his British contemporaries set their works apart from continental European suite music. This signature treatment of keyboard techniques was particularly evident in the keyboard suites composed during the years that Handel resided in London.

In 1710 Handel arrived in Britain already an internationally renowned figure in the music world. Although it has been known that most of the fundamental ideas of Handel's keyboard works were set before he settled in London, there are certain musical elements that are specific to Handel and his British contemporaries.¹ The core of this study is a detailed analysis of the keyboard idioms central to the suite music of Handel and British composers of the time. In addition to defining these keyboard idioms, this study will discuss how these composers' favored styles—such as improvisatory writing and virtuosity—coalesce with these techniques to give rise to a particular character to their suite music.

The primary focus will be the harpsichord suites by leading figures in the British Isles for whom suites were central to their keyboard repertoires and who published works

¹ Terence Best, "Handel's Harpsichord Music: a Checklist," in *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. Christopher Hogwood and Richard Lockett (London: Cambridge University Press, 1983), 172.

between 1710 and 1740. This group consists of William Babell (c.1690-1723), Thomas Chilcot (1700-1766), George Frideric Handel (1685-1759), Richard Jones (b.? -1744), Thomas Roseingrave (1690-1766), and John Christopher Smith (1712-1795) (see Table 1-1).

Table 1-1: List of composers and works.

Composer	Birth/Death	Works
Babell, William	c.1690-1723	Suites of the most celebrated lessons collected and fitted to the harpsichord or spinnet (facsimiles, 1717, Walsh edition, London)
Chilcot, Thomas	1700-1766	Six suites or lessons for harpsichord or spinet (1734, William Smith edition, London)
Handel, G. Frideric	1685-1759	Suites de pièces pour le clavecin . . . Premier volume (1720, Author) Suites de pièces pour le clavecin . . . Second volume (1733, Walsh edition, London)
Jones, Richard	b.? – 1744	Suites or setts of lessons for the harpsichord or spinet (1732, Walsh edition, London)
Roseingrave, Thomas	1690-1766	Eight suites of the lessons for the harpsichord or spinet (1728, Walsh & Hare edition, London)
Smith, John Christopher	1712-1795	Suites de pièces pour le clavecin . . . Premier volume (1732, Walsh edition, London) Suites de pièces pour le clavecin . . . Second volume (1737, Walsh edition, London)

Another critical aspect of the discussion is the historical and cultural context in which these suites were created. Included will be topics such as Handel's life in London, the other composers active in England during Handel's time, the roles of keyboard works in society and culture, and the publication and dissemination of music. Ultimately, this study should draw attention to the significance of these understudied and underappreciated works by highlighting the richness of their use of keyboard idioms.

B. Survey of Literature

As noted above, the keyboard suites of Handel and his English contemporaries have received little attention in both performance and academic studies. Despite the widespread availability of sources on Baroque music, such as written documents, recordings and electronic resources, few of these address the suites that were written during Handel's time in England. Among the handful of materials which discuss English Baroque keyboard music in the eighteenth century, none meaningfully covers the specific keyboard idioms of Handel and his contemporaries.

Nonetheless, some of these works are notable for the relevant supporting information they provide. For example, in his dissertation "English Solo Keyboard Music of the Middle and Late Baroque," Barry Cooper presents a broad spectrum of English solo keyboard music from the late seventeenth century to the end of the English Baroque period.² Cooper's work is an exhaustively comprehensive survey of English

² Barry Cooper, "English Solo Keyboard Music of the Middle and Late Baroque" (Ph D diss., Oxford University, 1974).

composers and their works for harpsichord and for organ music. It considers the works of some celebrated composers as well as works by some more obscure ones. Both the comprehensiveness of the list of printed music from the early 1600s to the late 1700s and the accuracy of the information in Cooper's dissertation are impressive. But whereas Cooper's dissertation provides breadth through extensive summaries of stylistic comments on nearly all the relevant composers, it does not address various important points regarding the keyboard idioms, such as pedagogical issues and performance practice.

Another source that covers eighteenth-century English keyboard music extensively is Beulah Louise Brown's dissertation "The Harpsichord Music of Handel's Younger English Contemporaries, 1710-1760: a Reassessment."³ Brown provides an overview of social attitudes towards music in the eighteenth century and the place of the harpsichord in concert life of the time. Brown includes discussions of the repertoires, formal structures, and stylistic features of the harpsichord suites, along with detailed studies of nine composers who were active in the genre from 1730 to 1770. Although Brown's work—like Cooper's—is substantial, it likewise does not include an in-depth treatment of keyboard idioms.

While the above two dissertations deal specifically with keyboard music, books such as *Music in Eighteenth-Century England* by Charles Cudworth and *Music in Eighteenth-Century Britain* by David Wyn Jones pay attention mostly to non-keyboard

³ Beulah Louise Brown, "The Harpsichord Music of Handel's Younger English Contemporaries, 1710-1760: a Reassessment" (Ph D diss., The Victoria University of Manchester, 1966).

music such as sacred and theatrical music.⁴ Unlike in continental Europe, in early eighteenth-century England these two genres overshadowed keyboard music in importance. The roles they played in ceremonial music that was a prominent part of British aristocratic life of the time and in theater that was blossoming in popularity with economic prosperity helped them to become the dominant music of the time. The small number of pages dedicated to keyboard music in the books by Cudworth and Jones suggests that they regarded keyboard music as being in the shadow of other types of music. Cudworth deals with the harpsichord music of Handel while Jones covers that of Maurice Greene (1695-1755). Again, despite the quality of these two discussions, they do not deal with the issues of keyboard idioms as they relate to performance. They instead focus mainly on the authenticity and sources of the composers' harpsichord music.

Another resource commonly consulted by those researching Handel is *The New Oxford History of Music*.⁵ "Concert music, 1630-1750" from volume VI of this series provides an overview of the range of concert music available in the Baroque period. Chapter IX in that volume, "Harpsichord Music 1700-1750," by Philip Radcliffe, covers the different genres of harpsichord music as well as the music of many prominent composers of that era such as Scarlatti, Bach, Couperin, and Handel. However, as *The New Oxford History of Music* is a survey, it understandably fails to address topics in depth. Although the author supplies a very concise and informative overview of Handel's keyboard music, he excludes any discussion of keyboard idioms. Furthermore,

⁴ Charles Cudworth, *Music in Eighteenth-Century England* (Cambridge; New York: Cambridge University Press, 1974); David Wyn Jones, *Music in Eighteenth-Century Britain* (Aldershot, UK; Burlington, VT: Ashgate, 2000).

⁵ Gerald Abraham, ed., *The New Oxford History of Music Vol. 6, "Concert music, 1630-1750"* (London: Oxford University Press, 1986).

the author does not cover Handel's English contemporaries and their works, instead writing on the works of Handel's German and French contemporaries such as Johann Mattheson (1681-1764), Georg Philipp Telemann (1681-1767), and Charles Dieupart (d.1740).

In contrast to the books mentioned above, John Caldwell's *The English Keyboard Music before the Nineteenth Century* discusses keyboard music exclusively.⁶ It covers the development of English keyboard music from the Middle Ages to the end of the eighteenth century. Caldwell's book is one of the very few surveys of English keyboard music that includes Handel's era. As it covers more than five centuries of music, however, it does not treat individual pieces with much depth. This is especially evident in the chapter on the eighteenth-century harpsichord lessons, which includes only an introductory level of information.

In addition to dissertations and books, articles that might give readers a better understanding of the suites of this time can also be found in scholarly journals. "Handel's Keyboard Music" by Terence Best investigates the years during which Handel composed his keyboard music and postulates that the composition of most of these pieces preceded their publication dates by several years.⁷ Gerald Abraham in his article "Handel's Clavier Music" discusses the thematic connections between movements of Handel's keyboard suites.⁸

⁶ John Caldwell, *The English Keyboard Music before the Nineteenth Century* (New York: Praeger, 1973).

⁷ Terence Best, "Handel's Keyboard Music," *Musical Times* 112 (September 1971): 845-48.

⁸ Gerald Abraham, "Handel's Clavier Music," *Music & Letters* 16/4 (October 1935): 278-85.

Whereas the two aforementioned articles cover only Handel's music, Charles Vere Pilkington's "A Collection of English 18th Century Harpsichord Music" covers fourteen composers who were very active in England, such as Thomas Arne, William Babell, William Felton, and John Jones.⁹ Pilkington provides brief summaries of the origins of the works and the basic details about their publication. He also evaluates the works themselves, including the composers' styles and their use of ornamentation. As is the nature of general surveys, Pilkington's article provides only a concise overview of the music of English Baroque composers.

Among the writings that deal with the keyboard music of these composers in greater depth are two notable articles by Gwilym Beechey, which treat the more detailed aspects of the keyboard music of Thomas Chilcot as well as that of John Christopher Smith. In Beechey's article "Thomas Chilcot and His Music" there are discussions about Chilcot's life and the overall styles of his keyboard music.¹⁰ The author points out that Chilcot's suites show Handelian influences. Beechey also discusses John Christopher Smith's life and music in a way similar to that seen in the Chilcot article.

In sum, there have been many studies done on English late Baroque music. But again, very few have focused specifically on keyboard techniques. Most of the literature dealing with early eighteenth-century English keyboard music only touches on keyboard techniques as part of a general discussion of major musical features of the pieces rather than giving an in-depth analysis, which is the focus of the present study.

⁹ Charles Vere Pilkington, "A Collection of English 18th Century Harpsichord Music," *Proceedings of the Royal Musical Association* 83 (May 1957): 89-106.

¹⁰ Gwilym Beechey, "Thomas Chilcot and His Music," *Music & Letters* 54/2 (April 1973): 179-96; "The Keyboard Suites of John Christopher Smith (1712-1795)," *Revue belge de Musicologie/Belgisch Tijdschrift voor Muziekwetenschap* 24/14 (1970): 52-80.

C. Background of the Composers

(1) Handel's Arrival in London

For much of the eighteenth and nineteenth centuries, as British influence grew globally with the expansion of its empire, London was a center of culture, economy, art, and music.¹¹ This was certainly true during Handel's time. Wealthy Londoners attended concerts as much to participate in society as for appreciation of the art. In addition, strong demand for highly artistic concerts and concert-related events from the royals and aristocrats made London among the most desirable destinations for aspiring musicians seeking patronage.

Foreign musicians were drawn to the city in significant numbers. Among the many talented musicians originating from continental Europe who settled in London were Francesco Geminiani (1687-1762), an Italian violin virtuoso and composer, and Charles Dieupart (d. c. 1740), a talented French harpsichordist and composer.¹² Of this group of expatriate musicians, Handel became the most well-known and influential. He became associated with London and British musical life to such a degree that he would later be known as an "English" composer of German origin rather than a German composer.

¹¹ See discussion in Peter Holman, "The British Isles: Private and Public Music," in *Companion to Baroque Music*, ed. Julie Anne Sadie (New York: Schirmer, 1991), 261-69.

¹² Philip Radcliffe, "Harpsichord Music: 1700-1750," in *The New Oxford History of Music Vol. 6, "Concert music, 1630-1750,"* ed. Gerald Abraham (London: Oxford University Press, 1986), 623.

Handel found immediate success in London.¹³ During his first few initial visits to London in 1710 Handel captured the attention of London's music enthusiasts with his Italian-style operas, a genre which had gained popularity half a decade prior to his arrival. His *Rinaldo* was performed more than fifteen times during the 1710-11 season and was received enthusiastically by audiences ranging from the royals to the general public. Handel continued to compose Italian operas to meet the demands of his English patrons for the next two decades, but he also composed keyboard and orchestral works.

In the 1730s, after his popularity as a composer of operas had waned due to a fickle public and conflicts with his producers and performers, Handel turned his focus to composing oratorios, the genre which includes some of his most publicly acclaimed works such as *Messiah*. While Handel would continue to occupy himself with oratorios until his death, another type of music played a central role in sustaining him: namely, keyboard music, both for organ and for harpsichord. As Handel's fundamental musical training had been on keyboard instruments, he first demonstrated brilliance as a keyboardist. Although keyboard music appeared to be less prominent in Handel's overall repertoire, it nonetheless played an essential role in Handel's rise to fortune and popularity. Private lessons that he gave to Princesses Anne, Caroline, and Louisa endeared the German-born composer to the royal court. Intimate keyboard performances for high society won him loyalty among influential music patrons.

¹³ See discussion in William C. Smith, "Handel's First Visit to England," *The Musical Times* 76 (March 1935): 210-3.

(2) Handel's Keyboard Suites

Handel wrote a wide range of harpsichord music. It encompasses most keyboard genres of the Baroque period, including fantasies, sonatas, fugues, suites, and other character pieces. Many Handel specialists such as Terence Best have demonstrated that although their dates of publication were far later, the composer's harpsichord works had their origins in earlier stages of his life—the Hamburg period (from 1703 to 1706) and the early England period (from 1717 to 1720).¹⁴ Best demonstrates that certain stylistic traits such as the frequent appearance of distinctive cadential figures, as found in Handel's opera *Almira* (1704-05), also appear in some movements of his keyboard suites published in 1720 and 1733. As Best also points out, the use of a particular rhythm found in the Sarabande from the Suite in D Minor, Book II (HWV 437, published in 1733), is also one of the hallmarks of Handel's Hamburg period.

Best's study has influenced many scholars. His analyses led to the common belief that Handel's works, even those published in England, had been started in Germany, prior to his move to London. However, as even Best acknowledges, there is evidence that Handel did substantial work on at least one set of keyboard works while in London: his first volume of harpsichord suites published in 1720. For practical reasons, compared to the usual long lead-time for submission before publication, Handel made major revisions to this set of works just prior to publication.¹⁵ In the preface of his first set of suites (1720) Handel explained, "I have been obliged to publish some of the following Lessons

¹⁴ Terence Best, "Handel's Harpsichord Music: a Checklist," in *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. Christopher Hogwood and Richard Luckett (London: Cambridge University Press, 1983), 172.

¹⁵ Terence Best, "Handel and the Keyboard," in *The Cambridge Companion to Handel*, ed. Donald Burrows (Cambridge, U. K.: Cambridge University Press, 1997), 208-26.

because surreptitious and incorrect copies of them had got abroad. I have added several new ones to make the work more useful, which if it meets with the favorable reception, I will proceed to publish more.”

In order to foil forgers Handel was compelled to make revisions close to the publication date that would identify his publication as the genuine version.¹⁶ Handel added seven new movements and five fugues in addition to modifying many existing movements.¹⁷ In at least the case of his first publication of harpsichord suites, the musical styles and the treatment of keyboard idioms do correspond with the year of issue in 1720, a time when Handel was already residing in London. The additional work that Handel did to distinguish his works from illegitimate versions are definitely considered a product of his “English” period.

It is not unlikely that a foreign musician such as Handel, who was trying to impress the audience in England, might have attempted to revise any musical elements which seemed too outdated or possibly unsatisfactory to British taste. The composer often played his suites for private circles of friends.¹⁸ In addition, he used the works when he was giving lessons to the royals, Princesses Anne, Caroline, and Louisa.¹⁹ Eventually, he even wrote suites expressly for Princess Louisa around 1739 (HWV 447,

¹⁶ Best, “Handel’s Keyboard Music,” 846.

¹⁷ Best, “Handel and the Keyboard,” 218-19.

¹⁸ Robert Manson Myers. “Mrs. Delany: An Eighteenth-Century Handelian,” *The Musical Quarterly* 32/1 (January 1946): 12-36.

¹⁹ Veronica P. M. Baker-Smith, *A Life of Anne of Hanover, Princess Royal* (Brill: Netherland, 1995), 135-49.

452). The likelihood, then, that Handel's music might have evolved to suit the tastes of his British patrons cannot be ruled out.

The eight suites of the first volume (HWV 426-433), in Handel's own authoritative edition, were printed by J. Cluer in London.²⁰ Handel had great success with this volume, garnering the public's enthusiastic reception and making extraordinary sales.²¹ However, despite this success, the composer did not issue a subsequent volume immediately. Instead, he waited about thirteen years and published the second volume of seven harpsichord suites in 1733 (HWV 434, 436-441) with a different publisher, Walsh.²² Unlike the first volume, the second was published without Handel's consent and therefore contained many problems. The suites in the second volume were very loosely and carelessly grouped. The volume even included some unauthorized editions of Handel's earlier suites published by an unsanctioned publisher in Amsterdam, Jeanne Roger. Furthermore, the text of the second volume, even today, is not reliable and needs more careful study and examination. Most of all, the overall the quality of keyboard writing in the second volume is extremely sketchy and improvisatory. All of the above issues have contributed to the second volume of Handel's suites being unappreciated and underestimated.²³

Overall Handel's collections of suites encompass a wide variety of styles. The works include solemn fugues, sonata-type movements, dances, French overtures, chaconne/passacaglia, variations, and bravura movements. There is a marvelous blend of

²⁰ Best, "Handel's Harpsichord Music," 175.

²¹ Best, "Handel's Keyboard Music," 846.

²² Best, "Handel and the Keyboard," 219-20.

²³ Ibid.

national styles, German, French, and Italian, which are coated with Handelian personality—noble, bold, animated, straightforward, brilliant, and (sometimes) angular. Some virtuosic movements are quite challenging, reflecting Handel's own great keyboard virtuosity. Furthermore, the great freedom in treating keyboard techniques and planning the movement sequence is remarkable.

(3) Active Composers of Handel's Time in England

Among the British composers during Handel's time, this study will focus on the following: William Babell (c.1690-1723), Thomas Chilcot (1700-1766), Richard Jones (b.?-1744), Thomas Roseingrave (1690-1766), and John Christopher Smith (1712-1795). These composers published suites between 1710 and 1740 that were the solid core of their output for the harpsichord. Like Handel's, their works all incorporated the sophisticated use of a variety of keyboard idioms. The common use of idioms was not purely accidental, however. Many subscribed to each other's musical publications. Others had close relationships with their fellow composers. As Gwilym Beechey notes about Chilcot's published suites:

The title page of the set of suites shows that at the time of its publication Chilcot was living in Barton Fields, Bath; the date of publication is not given on the title-page, but may be put at 1733 or 1734 in view of certain statements in the subscription list. The title-page is as follows:

Six / Suites of Lessons / for the / Harpsichord or Spinnet / Compos'd by
Mr. Thomas Chilcot / Organist of Bath / London / Printed and Sold by
Wm Smith at Corellis Head near St Clements Church in ye Strand /
and by the Author at his House, in Barton Fields Bath, as also by Mr.
James Lake / Bookseller in Bath.

The subscription list contained the names of 84 persons who in all required 97 copies of the music. The subscribers included Handel, Stanley, Festing and many cathedral organists in the West Country and other parts of British Isles, including Ralph Roseingrave in Dublin.²⁴

When Handel arrived in London, William Babell was already known as a virtuoso harpsichordist, violinist, and organist.²⁵ Babell was also a composer, producing a number of harpsichord works, chamber sonatas, and concertos. He stayed close to Handel since he was a distinguished member of the Haymarket Orchestra, a leading London orchestra during the Royal Academy period, during which time Handel served as the director.²⁶ In addition, Babell was also familiar with Handel's repertoire, not only because he subscribed to Handel's music,²⁷ but also because he wrote many keyboard arrangements of Handel's operas.

Among Babell's works, the harpsichord arrangements of songs and arias are particularly notable.²⁸ Babell gained his reputation as a fine composer after introducing his *Suites of the Most Celebrated Lessons Collected and Fitted to the Harpsichord or Spinnet* (1717) which will be discussed later. The works consist of harpsichord arrangements of various excerpts from the operas of his time, such as Handel's *Rinaldo*, *Il Pastor, Fido*, and *Teseo*.

²⁴ Beechey, "Thomas Chilcot," 185.

²⁵ Pilkington, "A Collection," 92.

²⁶ John Hawkins, *A General History of the Science and Practice of Music* (London: J.A. Novello, 1853; Reprint New York: Dover, 1963), 608, 826. Citations are to the Dover edition.

²⁷ David Hunter and Rose M. Mason, "Supporting Handel through Subscription to Publications: The Lists of Rodelinda and Faramondo Compared," *Notes* 2nd Ser. 56/1 (September 1999): 27-93.

²⁸ Hawkins, *A General History*, 826.

The keyboard styles found in Babell's lessons show heavy concentration on virtuosity and brilliant Italianate spirit. The last movement of Suite No. 4, "Vo' far guerra," in particular, is so difficult to perform that it has been said that there were only a handful of people, including the composer himself, who could handle the piece. The movement is filled with a dazzling cadenza-like treatment of chords, arpeggios, and scalar passages. The virtuosic display of keyboard techniques in "Vo' far Guerra" is arranged quite randomly and abruptly, showing an eclectic quality of writing.

Unlike the relationship between Babell and Handel, John Christopher Smith Jr.'s link to Handel is very well-known. Like Handel, John Christopher Smith Jr. was an English composer of German birth.²⁹ Unlike Handel, Smith moved to England at a very early age, in 1720. Smith came with his father, John Christopher Smith, Sr., who was a friend and also secretary, manager, copyist, and treasurer for Handel. The elder Smith and Handel were believed to be fellow students at the University of Halle earlier in their lives.

Handel brought the elder Smith (then known as Johann Christoph Schumidt) to London in 1716 to be his assistant.³⁰ The younger Smith followed four years later. He attended Clare's Academy in Soho Square, but left the school in 1725 for serious musical training with Handel, who gave him both personal and musical guidance. Smith was also involved in his father's duties, as an assistant to Handel. For this reason, the junior Smith is often confused with the senior Smith.

²⁹ Beechey, "John Christopher Smith," 52-80.

³⁰ Ibid.

The junior Smith admired his teacher and followed Handel's musical footsteps, producing oratorios, operas, and vocal pieces—the genres for which Handel was known to be the leading figure of his time. Smith also wrote keyboard suites, sonatas, and fugues. Smith was very active as a performer and teacher from 1730 to 1774. He debuted as a professional musician around 1730 in London. Although he did not earn immediate success at his first professional appearance, he gradually gained solid recognition of the public, and from 1754 to 1774 he was a leading figure in London's musical life.³¹

As a composer, Smith has been regarded only as a minor master for many years.

Alfred Mann discusses some of the circumstances that led to this view:

One of the circumstances that have obscured the figure of John Christopher Smith is that Smith stands not only in the shadow of Handel but also in that of his own father, John Christopher Smith the elder. And here it is not only the identity of names but the parallel and unusually close working associations with Handel that complicate a critical assessment. John Christopher Smith snr, a friend of Handel's from early days, followed Handel after the composer's brief return to Germany, probably in 1716, to England, "where he regulated the expenses of his public performances, and filled the office of treasurer with great exactness and fidelity." . . . In London, he [Smith senior] became both Handel's manager and his principal copyist, and this proved eventually the cause of particular confusion between the professional roles of father and son. Handel autographs are variously intermingled with copies by both Smith senior and Smith junior, which has given rise to the impression that the younger Smith may have served as a kind of junior manager and copyist in Handel's employ.³²

³¹ Alfred Mann, "Handel's Successor: Notes on John Christopher Smith the Younger," in *Music in Eighteenth Century England: Essays in Memory of Charles Cudworth*, ed. Christopher Hogwood and Richard Luckett (London: Cambridge University Press, 1983), 136-37.

³² Ibid.

It is not easy to discuss Smith and his works without mentioning Handel, since Handel had such an obviously strong influence on Smith's music and life. However, Smith was deserving of some acclaim as a composer, independent of Handel, according to Charles Cudworth. In his notes for a recording of Shakespeare songs by Smith, Cudworth comments that "He [Smith] was an excellent composer in his own right."³³ Mann also takes the view that Smith's work was not entirely derivative of Handel's:

The galant spirit of his vocal phrases, unquestionably belonging to a new era, is at times imbued with Handelian touches in clarity of melodic design and refinement of orchestration, and the natural ease with which these different elements merge in his writing cannot be denied a certain originality – it was the fate of his creative mien that eclecticism and originality cannot be disentangled.³⁴

Smith wrote two volumes of harpsichord suites. Each volume consisted of six suites. The first set was published in 1732, and the second set was issued around 1737.³⁵ However, it is believed that his works already existed a few years earlier than the date of their issue. Smith's suites were subscribed to by the prominent musicians of his time such as Pepusch, Maurice Greene, and, of course, Handel.

Some of the pieces that were published in his first set of harpsichord suites in 1732 may well have been composed as far back as 1725 or so. . . . The earliest documentary record of a professional performance in which Smith was involved seems to be the announcement in *The Daily Post* of April 1st 1731. Here a benefit concert for Smith was announced for the following day at Lincoln's Inn Fields Theatre where he played a harpsichord lesson (very probably one of those he had in mind for publication the following year).³⁶

³³ Eighteenth Century Shakespearean Songs, April Cantelo (soprano), English Chamber Orchestra, Raymond Leppard (conductor): L'Oiseau-Lyre OL 50205.

³⁴ Mann, "Handel's Successor," 136.

³⁵ Beechey, "John Christopher Smith," 52-80.

³⁶ Ibid.

Smith's suites demonstrate accomplishment in different styles of music. There are highly virtuosic variations, fantasia-like introductory movements, sonata movements, mood pieces, improvisatory movements, and solid fugues. In addition, many of the melodies are tastefully constructed, although some lack strong character and distinctiveness. Smith also shows his talent for varying textures and mood very smoothly.

Thomas Roseingrave (1690-1766) was another distinguished British composer of Handel's time. Roseingrave was born into a musical family in Salisbury.³⁷ His family moved to Ireland when he was seven years old because of his father's new job as organist of St. Patrick's Cathedral, Dublin. The seminal moment in Roseingrave's professional career occurred in 1710, when he traveled to Venice to witness a performance by Domenico Scarlatti.³⁸ Roseingrave was deeply astonished by Scarlatti's extraordinary prowess at the harpsichord and became a great supporter and friend of Scarlatti afterwards.

From 1717 to the early 1720s, Roseingrave lived in London and had an active professional career as a composer of vocal works. During this time he also produced Domenico Scarlatti's opera *Amor d'un ombra e Gelosia d'un aura* under the title *Narciso* at the Haymarket Theatre.³⁹ Although Scarlatti's opera did not leave a huge impression on London's musical life, Roseingrave's admiration for this Italian keyboard virtuoso remained fervent. Later, in 1739, Roseingrave published his edition of 42 sonatas by Scarlatti, which gained a large following in England. Roseingrave's publications of

³⁷ Vernon Butcher, "Thomas Roseingrave," *Music & Letters* 19/3 (July 1938): 280-94.

³⁸ Constant Lambert, "Thomas Roseingrave," *Proceedings of the Musical Association* 58th Sess. (1931): 67-83.

³⁹ *Ibid.*

Scarlatti's music enabled England to become the only country where Scarlatti's *Essercizi* were well known outside of Spain, Scarlatti's adopted home country.

In the mid-1720s Roseingrave earned a towering reputation as an organist and teacher in Hanover,⁴⁰ working in London as organist at Handel's parish church, St. George's, Hanover Square. While at St. George's, Roseingrave fell in love with one of his female pupils, but he was harshly rejected by the girl's family. The failed relationship and subsequent separation is reputed to have prompted mental problems from which he never recovered.⁴¹ The composer returned to Dublin around 1753 and died at Dunleary in 1766.

Roseingrave, like John Christopher Smith, is chiefly remembered for his vocal works such as anthems, songs, and cantatas. The composer's keyboard works consist of lessons for harpsichord, fugues, and voluntaries for organs. Although he greatly admired Scarlatti and initiated the "Scarlatti cult" in England, Roseingrave's keyboard works do not show distinct Scarlattian keyboard techniques such as hand crossings, acrobatic leaps, and flamboyant character. His keyboard suites are written in a fairly straightforward and simple manner. Almost every element in the suites seems clean and fluent. His works, however, sometimes show a subtle ambiguity of phrases and irritable harmonic progressions which reflect his loss of mental balance.⁴²

Whereas Babell, Smith, and Roseingrave were highly regarded as celebrity composers during their lifetimes, Richard Jones (b.?-1744) was less well-known. His

⁴⁰ Butcher, "Thomas Roseingrave," 280-94.

⁴¹ Stanley Sadie, "The Secret of Thomas Roseingrave," *The Times*, December 2, 1966.

⁴² Ibid.

background was not well-documented until he became the leader of the orchestra at Drury Lane,⁴³ London's leading theater in the seventeenth and eighteenth centuries. Around 1730 he succeeded Stefano Carbonelli (1690?-1750?), who led the orchestra. Carbonelli had been one of Corelli's students and was very active in London during the years of the creation of the Royal Academy of Music.⁴⁴

As a composer Jones produced stage works, chamber music, and harpsichord suites. Although he was better known as a violinist, he might have been a great keyboard virtuoso as well, judging by the challenging nature of his suites. The suites contain many bold treatments of keyboard techniques such as scalar passages, arpeggios, thirds and octaves in series, and wide leaps.

The way Jones handled these idioms is often reminiscent of the violin techniques that could be found in Italian concertos, which achieve brilliant effects and driving force through virtuosic and busy figurations. In the design of his suite movements Jones acknowledged few conventions and constructed his suites in a free manner. For example, his first suite has two toccatas, and the second suite has two gigues. The sixth suite contains twelve movements in four different keys. In addition, the inclusion of fugues and bravura movements dilutes the stereotypical dance-like character of suites.

Unlike the composers discussed above, who were active in London, Thomas Chilcot (c.1707 – 1766) had a dynamic career in his birth place of Bath, Somerset.⁴⁵ He began working as organist of Bath Abbey from 1725 and held the position until his death.

⁴³ H.D. Johnstone and R. Fiske, eds., *Music in Britain: The Eighteenth Century* (Oxford, 1990), 195–96.

⁴⁴ Hawkins, *A General History*, 628.

⁴⁵ Beechey, "Thomas Chilcot," 179-96.

During this time, Chilcot's reputation grew considerably as a composer, performer, and teacher. He even ran a small business, a music shop, where he sold concert tickets and he worked as a tuner and instrument dealer.

It was believed that Chilcot rarely traveled away from Bath. Nevertheless, he diligently collected music, creating a large private library filled with manuscripts of leading figures of the Baroque period including Handel. Chilcot also frequently performed Handel's operas and harpsichord concertos in Bath. Although Handel and Chilcot did not seem to have any personal relationship, they were aware of each other's music.

Chilcot's associations with Handel have been assembled by Deutsch in his documentary study. It seems that Handel had heard of Chilcot at least as early as the 1730's, for he subscribed to his set of harpsichord suites that were issued about 1734, and in 1744 he subscribed to the set of "Twelve English Songs with their Symphonies". The earliest known performance of any of Handel's music in Bath took place in November 1749; Chilcot conducted on this occasion and also played a harpsichord concerto.⁴⁶

Chilcot mainly wrote songs and harpsichord works. His keyboard compositions include six suites of lessons for harpsichord and twelve concertos for harpsichord. Chilcot's harpsichord suites are not large-scale works like his concertos, which include Scarlattian virtuosity and extended binary forms. However, the suites reflect the composer's fine craftsmanship. Chilcot often preferred the binary form with good symmetry over strophic or da capo forms. The texture in the suites is neither thin nor

⁴⁶ Beechey, "Thomas Chilcot," 182.

unpleasantly thick. In addition, a clarity of phrases and harmonies is usually present in these works.

In addition to the five composers just discussed, there were other British composers around Handel’s time who produced harpsichord works (table 1-2). As mentioned earlier, Barry Cooper’s dissertation “English Solo Keyboard Music of the Middle and Late Baroque” provides many names of composers.⁴⁷ Cooper includes John Alcock (1715-1806), Thomas Augustine Arne (1710-1778), William Felton (1715-1769), Maurice Greene (1696-1755), Barnabus Gunn (c.1680-d.?), James Nares (1715-1783), Henry Symonds (b.?-1740), and Anthony Young (c.1685-1739).

Table 1-2: List of Composer and their Works.

Composer	Birth/Death	Works
Alcock, John	1715-1806	Six Suites of Easy Lessons for the Harpsichord (1742)
Arne, Thomas Augustine	1710-1778	Eight Sonatas or Lessons for the Harpsichord (1756)
Felton, William	1715-1769	Eight Suites of Easy Lessons for the Harpsichord (1752)
Greene, Maurice	1696-1755	A Collection of Lessons for the Harpsichord (1750)
Gunn, Barnabus	c.1680-d.?	Six Setts of Lessons for the Harpsichord (1750)
Nares, James	1715-1783	Eight Setts of Lessons for the Harpsichord (1747)
Symonds, Henry	b.?-1740	Six Sets of Lessons for the Harpsichord (c.1734)
Young, Anthony	c.1685-1739	Suites of Lessons for the Harpsichord or Spinnet (1739)

⁴⁷ Cooper, “English Solo Keyboard Music,” 235.

While each of the above composers wrote suites, as seen in table 1-2, the genre played a relatively less important role in their keyboard music repertoires. For example, although H. Diack Johnstone highlights the large contribution that harpsichord works make to Maurice Green's repertoire, particularly overtures, in his article "Maurice Greene's Harpsichord Music: Sources and Style," he does not put strong emphasis on the role of suites.⁴⁸

Though now remembered chiefly for his church music, Greene also produced a substantial amount of secular vocal music, and has to his credit not only two pastoral operas and a masque – the latter now lost – but also a great many cantatas and songs, some of which (including several settings of Italian verse) have been recorded. A large body of keyboard music also survives, most of it for harpsichord, and most of it apparently written chiefly for teaching purposes . . . Of Greene's published harpsichord music, many of the substantial items are the *Six Overture . . . Being proper Pieces for the Improvement of the Hand* printed by John Walsh in October 1745, and arranged, seemingly by the composer himself, from the orchestral originals published six months earlier.

Similarly, suites occupy a less important role than harpsichord concertos, sonatas, and overtures in the keyboard music of Arne, who is considered one of the most important figures of eighteenth-century English theatre music.⁴⁹ Felton also focused mainly on the other keyboard genres rather than suites. Gerald Gifford in his article "William Felton" states that Felton is "chiefly known as a prolific composer of organ and harpsichord

⁴⁸ H. Diack Johnstone, "Maurice Greene's Harpsichord Music: Sources and Style," in *Music in Eighteenth-Century Britain*, ed. David Wyn Jones (Aldershot, UK; Burlington, VT: Ashgate, 2000), 261-62.

⁴⁹ Peter Holman and Todd Gilman, "Thomas Augustine Arne," in *The New Dictionary of Music and Musicians* ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001), vol. 2, 39-41.

concertos.”⁵⁰ Among the repertoire of the other composers cited by Cooper, suites held secondary positions as well.

Despite the wide availability of British composers’ suites around Handel’s time, this study will only focus on the works of composers who were introduced in the beginning (William Babell, Thomas Chilcot, George Frideric Handel, Richard Jones, Thomas Roseingrave, and John Christopher Smith) since they are the composers of the time for whom the suites played a far more important role. Although the British composers in this study were the leading figures of their time in England, their fine reputations were short-lived. Their “stock” had already fallen by the time of the publication of *A General History of Music* (1789) by Charles Burney (1726-1814).⁵¹ This significant music history book was critical and dismissive of British composers. In fact, Chilcot and Jones were not mentioned at all. Since Burney intended to improve the taste of his readers through his book, he took a very critical tone towards their works. For example, he commented that Babell’s works were empty and superficial, only sounding impressive to untrained and unsophisticated ears.

This author acquired great celebrity by wire-drawing the favourite songs of the opera of *Rinaldo*, and others of the same period, into *showy* and brilliant lessons, which by mere rapidity of finger in playing single sounds, without the assistance of taste, expression, harmony, or modulation, enabled the performer to astonish ignorance, and acquire the reputation of a great player at a small expense. . . . And

⁵⁰ Gerald Gifford, “William Felton,” in *The New Grove Dictionary of Music and Musicians* ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001), vol. 8, 662.

⁵¹ Charles Burney, *A General History of Music, from the Earliest Ages to the Present Period, Vol. II* (London: Printed for author, 1789; Reprint New York: Dover, 1957), 996-7. Citations are to the Dover edition.

Mr. Babel by avoiding its chief difficulties of full harmony, and dissimilar motion of the parts, at once gratified idleness and vanity.⁵²

Ultimately, Burney's harsh criticism for both the composers and those who appreciated their works acted as the catalyst for the fall from importance of these British composers and their suites. Partly as a result of Burney's influence and the popularity of his treatise, the value of these works was overlooked by succeeding generations of musicologists as well.

Such marginalization of the suites of Handel and his British contemporaries overlooks a variety of merits in the pieces. In order to illustrate the craftsmanship embedded in these works, it is first necessary to outline the constructs by which they can be viewed. The following chapter will introduce various aspects of the keyboard suites. In addition, the basic overall structures of the suites of Handel and his British contemporaries will be treated.

⁵² Burney, *A General History of Music*, 996.

CHAPTER II

KEYBOARD SUITES

A. Origin of Suites

Of all genres of keyboard music the suite was the most central to Baroque keyboard literature. The term “suite” appeared as early as 1557 in French composer Estienne du Tertre’s *suyttes de bransles*.¹ However, the exact musical origin of the suite is unknown. During du Tertre’s time the common practice of the suite was to pair dances. When dances are paired they usually contrast and complement each other. Such is the case, for instance, with the pavane and galliard.² A pavane is a slow, stately dance written in duple meter. A galliard is a lively dance in triple meter. The pairing of dances expanded to include other dances such as allemande and courante, which later became the primary dances of the suite.

The organization of the classical suite with which most people today are familiar—a series of dance movements of contrasting meters, tempos, and moods in the same key—was established and gained popularity around the middle of the seventeenth century. The standard format of keyboard suites of the early Baroque era consisted of allemande, courante, and sarabande. It is often believed that Johann Jacob Forberger (1616-1667) established this movement sequence.³ Later, the gigue was added to the suite so that the

¹ Caroline M. Cunningham, “Estienne du Tertre,” in *The New Grove Dictionary of Music and Musicians* ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001), vol. 7, 769.

² John Gillespie, *Five Centuries of Keyboard Music* (New York: Dover, 1972), 80.

³ Frank Eugene Kirby, *A Short History of Keyboard Music* (Portland, Oregon: Amadeus Press, 1995), 26-27.

allemande-courante-saraband-gigue structure formed the basis of what became the keyboard suite.

Since the suite was the dominant seventeenth-century keyboard genre in most European countries, it is not surprising that English composers, much like their continental counterparts, included suites in their repertoires and that this genre continued to be developed and elaborated throughout the Baroque period. The core dances—allemande, courante, sarabande, and gigue—became more stylized; the dances started losing their distinctive rhythmic features. Additionally, in some cases, the original tempos changed.⁴ As a result, the movements became lengthy and quite complicated to the point where they were no longer suitable for dancing. The sarabande and courante were the most affected by stylization.

In the middle of the Baroque period the further development of the suite included the addition of an introductory movement such as a prelude as well as the addition of “galanteries,” that is, optional dance movements that often were placed between the sarabande and gigue. These galanteries were usually chosen from the minuet, gavotte, passepied, and bourrée. These additional movements allowed the suite to become massive in size and versatile in structure. By the late seventeenth century these features had become firmly established and commonly found in the suites of most European composers.

The suite evolved further during Handel’s time. It became even more elaborated with the addition of character pieces and non-dance movements such as fugues. Some

⁴ Ann Bond, *A Guide to the Harpsichord* (Portland, Oregon: Amadeus Press, 1997), 148-49.

suites, especially those by François Couperin (1668-1733), even included character pieces or mood pieces with fanciful names instead of dance movements. In addition, the manner of grouping the movements in suites became more varied.

The term “suite” had many synonyms among the different European countries. In England the suite was referred to as a “sett”, “lesson”, or “air.” The terms “partita” and “overture” replaced the term “suite” in the music of German composers such as J. S. Bach and Philipp Heinrich Erlebach (d. 1714). François Couperin called his collections of stylized dances “ordres.”

B. Functions of Suites

Keyboard suites served two main purposes. They were (1) an art form and (2) a practical medium for use in domestic life and public performances.⁵ As the suite evolved, more challenging and elaborated techniques and musical vocabulary were introduced, which resulted in an expansion of the keyboard idioms in this repertoire.

In addition to being a highly artistic resource, the suite had practical uses as a diversion that enriched domestic life. In Handel’s time the suites were used as pedagogical tools for keyboard students,⁶ performance pieces in small and private

⁵ William C. Smith, “More Handelliana,” *Music & Letters* 34/1 (January 1953): 11-24.

⁶ Terence Best, “Handel and the Keyboard,” in *The Cambridge Companion to Handel*, ed. Donald Burrows (Cambridge, U. K.: Cambridge University Press, 1997), 208-26.

gatherings,⁷ and sometimes also as entertainment during the pause in any performances for the public such as operas and oratorios.⁸

As a didactic work, the suite generally lacks the massive training of finger exercises found in the teaching pieces of the Classical and Romantic periods. The studies and exercises of these later periods boldly addressed the technical problems of execution, especially the strengthening of weak fingers such as the fourth and fifth fingers. However, the lightness of the harpsichord's keyboard, on which the suites were played, made it unnecessary to deal with finger-strengthening exercises during the Baroque era. Instead, there was a great emphasis on finger *techniques* as opposed to finger *exercise*.

The finger techniques of keyboard suites are multi-faceted. They seem to focus on the following points: (1) the development of graceful and sophisticated execution of ornaments such as mordents, trills (also shakes), turns, and slides; (2) mastering certain fingerings to produce particular effects such as eliminating the use of thumbs to gently glide over the keys to create a legato; (3) the development of greater flexibility of fingers to perform many combinations of articulations; and (4) the development of equal distribution of weight among fingers to avoid any unpleasant sense of heaviness.

As for their practical roles in eighteenth-century society, suites were played and appreciated at parties and gatherings to enhance the pleasure of the occasions.⁹ For

⁷ Robert Manson Myers, "Mrs. Delany: An Eighteenth-Century Handelian," *The Musical Quarterly* 32/1 (January 1946): 22.

⁸ H. Diack Johnstone, "Handel's London – British Musicians and London Concert Life," in *The Cambridge Companion to Handel*, ed. Donald Burrows (Cambridge, U. K.: Cambridge University Press, 1997), 64-77.

⁹ Myers, "Mrs. Delany," 22.

example, a letter written on April 12, 1734, by a Mrs. Delany, a socialite, describes an example of a domestic use of suites, referred to here as lessons, in her private gathering.¹⁰

I must tell you of a little entertainment of music I had last week; I never wished more heartily for you and my mother than on that occasion. I had Lady Rich and her daughter, Lady Cath[erine] Hanmer and her husband, Mr. and Mrs. Percival, Sir John Stanley and my brother, Mrs. Donellan, Strada and Mr. Coot. Lord Shaftesbury begged of Mr. Percival to bring him, and being a *profess'd friend* of Mr. Handel (who was here also) was *admitted*; I never was *so well* entertained at *an opera*! Mr. Handel was in the best humour in the world, and played lessons and accompanied Strada and all ladies that sung from seven o' the clock till eleven. I gave them tea and coffee, and about half an hour after nine had a salver brought in of chocolate, mulled white wine and biscuits.

The above letter describes the typical setting for the performance of suite music, in this case played by Handel himself. The environment for the playing of harpsichord lessons and singing was generally cozy, intimate, and informal, even including the serving of food.

In large public performances, suites as well as other solo harpsichord works were played to fill the gap between the acts of the oratorios or operas.¹¹ Perhaps the solo harpsichord performance provided nice entertainment for the audience while they waited. Additionally, suites were heard in benefit concerts. For example, as mentioned in the previous chapter, J. C. Smith performed his harpsichord suite at Lincoln's Inn Fields in 1731 before he published his first volume of suites in 1732 (see Fig. 1).¹²

¹⁰ Myers, "Mrs. Delany," 22.

¹¹ Johnstone, "Handel's London," 64-77.

¹² *The Daily Post*, 1 April, 1731.

Fig. 1: Concert Announcement from *The Daily Post*, 1731.

For the Benefit of Mr. SMITH.
AT the Theatre Royal in Lincoln's-
Inn-Fields, To-morrow being Friday the 2d Day of
April, will be perform'd,
A CONCERT of Vocal and Instrumental
M U S I C K.
In which Mr. SMITH will perform a Lesson on the Harpsichord, Mr. KITCH a Solo on the Hautboy, and Mr. FERRIS on the Violin. With Singing by Mrs. YOUNG. The Pit and Boxes will be laid together.
Tickets are to be had at the Opera Coffee-house in the Haymarket, and at the Theatre in Lincoln's-Inn-Fields, at Five Shillings each. The Gallery 2 s. 6 d.
To begin at Seven o' Clock in the Evening.

C. Publication and Dissemination

During the first half of the eighteenth century, the music publishing industry in London was very active thanks to the growing popularity of opera. The business was dominated by a handful of publishing houses that covered all types of vocal and instrumental works, sometimes in conjunction with the selling of string, wind, and keyboard instruments as well.¹³ Whereas the publication alone continuously grew each year, the process for dissemination suffered from many problems. There was a complete absence of decent copyright protection for music. Publishers frequently published music through illegitimate ways such as unauthorized use or reproduction of their competitors' editions. Some even obtained the music text from many different sources, including the

¹³ H. Diack Johnstone, "Greene and the Lady's Banquet: A Case of Double Piracy," *The Musical Times* 108/1487 (January 1967): 36-39.

composers, theatre copyists, and orchestral musicians; this led to unauthorized, sometimes faulty transcriptions and a loss of income for composers. These sorts of problems are discussed by H. Diack Johnstone.¹⁴

Those who ventured into print often had to contend with an additional hazard: the unscrupulous enterprise of music publishers. The Copyright Act of 1709 granting the privilege of publication to composers or their publishers for a period of 14 years gave some protection to those who availed themselves of it, but even a Royal Patent did not always prevent the appearance of prohibited reprints. Naturally, the most popular composers were particularly vulnerable; it is well known that Handel suffered from the predacity of John Walsh and others during his early years in London. . . . If Walsh was the most successful pirate in London, the most notorious was Daniel Wright, a publisher who, in the words of Hawkins, “never printed anything that he did not steal.” One of his more audacious exploits involved this surreptitious publication of a book of harpsichord lessons by Dr. Maurice Greene “in so very incorrect a manner, that the doctor was necessitated to declare that they were not his compositions; and Wright, no less falsely than impudently, asserted in the public papers that they were.” Hawkins’s account of this incident, tantalizing in its extreme brevity, was written years after the event and is probably based on hearsay.

The publishers who dominated the industry were John Walsh, John and Joseph Hare, Daniel Wright, Peter and William Randall, and John Young.¹⁵ Whereas these publishers were all active during the Baroque period, Walsh was the most vigorous publisher of keyboard music. Walsh had close relationships with most of the leading British composers of the Baroque period such as Handel, Thomas Roseingrave, and J. C. Smith.

¹⁴ Johnstone, “Greene and the Lady’s Banquet,” 36-39.

¹⁵ Frank Kidson, “Handel’s Publisher, John Walsh, his Successors and Contemporaries,” *Musical Quarterly* 6 (1920): 430-50.

The dissemination of keyboard suites during Handel's time in England has not yet been researched thoroughly. Sources such as "Thomas Chilcot and His Music" and "The Keyboard Suites of John Christopher Smith" by Gwilym Beechey mention that the two composers' works were subscribed to by their contemporaries such as Handel and Roseingrave.¹⁶ Unfortunately, Beechey does not provide further information about other subscribers.

While the distribution of keyboard suites is not fully explained in any studies, David Hunter's article "Supporting Handel through Subscription to Publications: The Lists of *Rodelinda* and *Faramondo* Compared" gives a glimpse of the dissemination of printed music.¹⁷ The large group of individuals who subscribed to Handel's operas was composed mostly of royals, aristocrats, the rich, some music enthusiasts, urban elites, and even the pope along with leading British composers. A substantial number of subscribers on the lists are not identifiable, however, because of inconsistent spellings or omission of first names, titles, addresses, and occupations.

The subscribers' motives for buying the printed music were diverse. Hunter cited a variety of reasons for subscription:

The attractions for subscribers were various. For the literate elite, subscription offered a select way to acquire books, scores, and engravings to enhance their libraries and to support particular authors, composers, designers, or engravers. Some of these subscriptions are a public acknowledgement of friendship, though it is surprisingly difficult to isolate that as a motive. Other subscribers may have been tempted by the price differential (subscribing often meant a lower

¹⁶ Gwilym Beechey, "Thomas Chilcot and His Music," *Music & Letters* 54/2 (April 1973): 185-86.

¹⁷ David Hunter and Rose M. Mason, "Supporting Handel through Subscription to Publications: The Lists of *Rodelinda* and *Faramondo* Compared," *Notes* 2nd Ser. 56/1 (September 1999): 27-93.

price) or exclusivity (sometimes works were offered only by subscription). Subscription by authors, musicians, and booksellers was a form of advertisement, as information about subscribers often accompanied the name on a list; several masters of music appear on the *Rodelinda* and *Faramondo* lists. Pretentious association with the nobility may have been a spur to subscription, or at least a desire to follow or participate in the fashionable.¹⁸

Among the above reasons, the musicians' purchase of music is of a particular interest because it proves that printed music had spread to people of diverse social standing. According to Hunter, the primary subscription rationale for musicians perhaps included purchase for resale, at a profit, to their students.¹⁹

D. The Overview of Suites

The general concepts of keyboard suites were mentioned earlier along with the origin of suites. This portion of the dissertation will provide more detailed discussion of the six main features of the suites by Handel and his British contemporaries, focusing on the following aspects: (1) movement, (2) formal structure, (3) harmony, (4) melody, (5) rhythm, and (6) ornamentation.

(1) Movement

The suites of Handel and his British contemporaries reflect a free conception of the suite by employing a wide variety of movements ranging from traditional dances to harpsichord arrangements of songs. As seen in the tables below (tables 2-1 and 2-2), the

¹⁸ Hunter and Mason, "Supporting Handel," 32.

¹⁹ Ibid.

inclusion of dance (both core and optional) and non-dance movements (such as sets of variations and fugues) is commonly seen in their works. Additionally, some extremely virtuosic movements such as harpsichord arrangements of songs are added to the suites.

Table 2-1: Movements in the suites of Handel and his British contemporaries.

Composer (total number of suites)	Inclusion of Introductory movements	Inclusion of Standard dances	Inclusion of Optional dances	Inclusion of Tempo-indicated Movements	Inclusion of Other movements
Babell (4)	4 suites	1 suite	1 suite		4 suites
Chilcot (6)	1 suite	6 suites	6 suites	2 suites	
Handel (15)	7 suites	13 suites	6 suites	6 suites	
Jones (6)	4 suites	6 suites	6 suites	4 suites	
Roseingrave (8)	2 suites	8 suites	3 suites	1 suite	
Smith (12)	10 suites	12 suites	6 suites	9 suites	

Table 2-2: Movements.

Movements	Contents
Introductory movements	Prelude, Overture
Standard dances	Allemande, Courant, Sarabande, Gigue
Optional dances	Minuet, Bourrée (or Boree), Loure, Gavotte, Air (or Air with Variations), Siciliano, Passacaille, Toccata, Chaconne, Horn pipe
Tempo-indicated movements	Allegro, Moderato, Andante, Adagio, Largo, Grave, Presto, Vivace
Other movements	Movements with programmatic titles, illustrative movements, harpsichord arrangements of songs

It seems that Handel and his British contemporaries do not present any rigid rules to structure their suites. Although certain dances such as allemande and courante are

seen more often than other types of movements, there is no compulsory inclusion of a specific movement. In addition, the composers free themselves from having a fixed order of movements in their works. For example, Handel's Suite in F-sharp Minor, HWV 431, consists of Präludium-Largo-Allegro-Gigue, leaving out the majority of standard dances and all optional dance movements. Although it is not uncommon to see freely organized suites in the early eighteenth-century, compared with German composers of the time, Handel and the British composers departed from convention to a greater degree in this regard. One type of movement notably absent from their suites, however, is the mood piece with its programmatic or descriptive title, found in the *ordres* of François Couperin.

In general, the inclusion of introductory movements other than the allemande is commonly seen in the suites of Handel and his British contemporaries. The introductory movements are mostly either overtures or preludes. Preludes are usually filled with arpeggios, but occasionally other improvisation-like figurations are seen. Overtures convey the styles of French overture—grand, majestic, and dramatic in character, and filled with dotted rhythms and suspensions. Some suites, however, continued to begin with the allemande as the customary opening movement. Handel's and the British composers' allemandes resemble their continental counterparts. Most of them are written in simple duple meter at a moderate tempo. Allemandes generally have a lively and flowing quality.

Handel and his British contemporaries occasionally begin their suites with a tempo-indicated movement such as Allegro or Adagio, replacing the allemande or other introductory movements. A fugue also sometimes appears as the beginning movement, although it was more commonly seen in the suites of both continental and British

composers in combination with a preceding slow introductory movement, such as a prelude or an overture. This is a common practice of the time was to present the fugue as the second part of an overture as in a typical French overture. Both Handel and J.C. Smith, however, sometimes started their suites with a fugue (exx. 2-1a and 2-1b).

Example 2-1a. Handel: Allegro from Suite in E Minor, HWV 429 (mm. 1-5).



Example 2-1b. J.C. Smith: First movement from Suite No. 3 in E Minor, Book II (mm. 1-7).



The courantes of Handel and his British contemporaries, although spelled in French, usually accord with the characteristics of the Italian corrente which is normally written in triple meter ($\frac{3}{4}$ or $\frac{3}{8}$) and in binary form. Typically, their texture is simple and

homophonic, their harmony is very clear and triadic, and their rhythm is relatively simple and straightforward. Often courantes make use of fast figurations. Therefore courantes of Handel and the British composers contrast with French courantes which often are characterized by heavy ornamentation, rhythmic and metric ambiguity (such as the use of hemiola), and contrapuntal texture.

Sarabandes are written in triple meter ($\frac{3}{4}$, $\frac{3}{8}$, and $\frac{3}{2}$) from slow to moderate tempos. Typically, a sarabande is set in slow triple meter ($\frac{3}{2}$) and accompanied by syncopated rhythms (with heavy emphasis on the second beat, reflecting the physical movement of the actual dance shown, see ex. 2-2a). The syncopated rhythm often conveys the serious, intense, and dramatic character of sarabande. There are a number of sarabandes, however, which are gracious, light, and fluid. In the suites of Handel and his British contemporaries some sarabandes are similar to their French/German counterparts, while others show slight differences. For example, syncopated rhythms are subdued or virtually nonexistent in sarabandes by Roseingrave and Chilcot (ex. 2-2b).

Example 2-2a. Bach: Sarabande from Suite No. 6 in E Major, BWV 817 (mm. 1-4).
(heavy emphasis on the second beat in each measure)



Example 2-2b. Roseingrave: Sarabande from Suite No. 3 in D Minor (mm. 1-11).
(less emphasis on the second beat)



The gigue (jig or jigg) usually appears at or towards the end of the suite. The term refers to a dance that originated from the British Isles around the fifteenth century. French and Italian elements were added during the seventeenth century. In general, the gigue is written in a moderate to fast tempo in compound duple meter ($\frac{6}{8}$ or $\frac{12}{8}$). The dance has imitative and homophonic textures usually filled with triadic passage-work (or broken-chord figurations) and wide leaps. This movement typically conveys a light and joyful spirit.

While “gigues” generally possess the features described above, there are characteristic variations of this dance by region. The English “jig(g)” differs from the more elaborated, intricate and irregular French “gigue” in its straightforward and clear phrases. In this respect, the English “jigg” sounds close to the Italian “giga,” which also has the clarity of texture and phrase. The British “jigg,” however, is usually not as fast or brilliant as its Italian counterpart.

Among the optional dances, Handel and his British contemporaries have a tendency to employ two dances—the air (mostly air with variations) and the minuet (also

minuet with variations)—more often than the others. Both the air and the minuet tend to be galante, light-textured dances. The air often has a more song-like quality. In addition, the air usually has a homophonic texture and simple phrases. Perhaps because of these features, these composers often used the air as a theme for a set of variations.

Similarly, the minuet often functions as a theme with variations in the suites of Handel and his British contemporaries, probably because the dance also has a simplicity of texture and a clarity of phrase. For example, Handel's Suite in D Minor from Book II, HWV 436, has a minuet with three variations as the final movement (see p. 162). J. C. Smith concludes his Suite No. 4 in C Minor from Book II with a minuet and three variations. Other optional dance movements such as the siciliano, passacaille, toccata, chaconne, and gavotte are occasionally seen.

A wide range of tempo-indicated movements such as allegro and largo is also found. Whereas Bach nearly always used a sarabande as the slow movement in his suites, Handel and the British composers occasionally replaced the sarabande or excluded the slow movement altogether. For example, the layout (ordering) of J. C. Smith's Suite No. 1 in A Major (from Book II) is Prelude (allegro)-Allemande-Courante-Allegro-Vivace. In extreme cases, no dances are included at all. For example, Babel in his Suites Nos. 2 and 3 excluded both the dances and tempo-indicated movements which most of his contemporaries used. Instead, he filled his works with introductory movements and magnificent keyboard arrangements of arias from the operas of Handel and Giovanni Bononcini. The movements of Babel's suites, except for overtures or preludes, were given the titles of the arias upon which they were based such as "Lascia ch'io pianga" from Suite No. 1 in F Major.

(2) Formal Structure

The overall structure of the suites will be treated at two levels. First, the structural aspects of specific types of movements will be examined. Second, the basic outline of the suite as a whole will be considered.

In general, most of the individual movements written in the British Isles during the Baroque period fall into one of the following categories: (1) loose form (free form), (2) two-part form (both binary and rounded binary), (3) theme and variations, (4) ostinato-based construction (chaconne/passacaglia), or (5) contrapuntal structure. These five types are all present in the suites of the composers named above, with two-part forms slightly predominating over the other forms.

The opening movements such as prelude and overture are often organized in a free form. The most common free form is based on a single type of figuration such as an arpeggio. In the suites of Handel and his British contemporaries, preludes (as shown in example 2-3) that include a simple succession of arpeggios are often seen. In this case, since each measure has a uniform look, the interplay between tension and resolution among the harmonies governs the shape (or structure) of the movement.

Example 2-3. Roseingrave: Prelude from Suite No. 2 in C Minor (mm. 1-20).

The image shows a musical score for a prelude by Roseingrave. It is written for lute and consists of two systems of music. The first system is labeled 'Second Sett' and 'Arpeggio'. The music is in C minor and features a series of arpeggiated chords. The second system continues the arpeggiated pattern. The score is written in a style typical of 17th-century lute music, with a simple harmonic progression.

Another example of the free form is found in pieces written in a quasi-improvisatory manner. Example 2-4 shows running sixteenth-note figurations that resemble an opening cadenza. Although there are several points of big chordal harmonic statements distributed throughout the movement like columns in a building, this movement proceeds in a manner that is so spontaneous and unrestrained that it is difficult to hear the beginning of each measure.

Example 2-4. Handel: Präludium from Suite in D Minor, HWV 428 (mm. 1-8).



Whereas the previous two examples have one or two figurations as a basis, some free-form pieces, such as the Prelude by Babel shown in example 2-5, are comprised of two sharply contrasting sections (| a | | b |). The thematic and musical materials used in each section are not at all similar.

Example 2-5. Babbell: Prelude from Suite No. 3 in D Minor (mm. 1-34).

The image shows a musical score for a prelude. It is titled "Third Set PRELUDE" and is in D minor, 4/4 time. The score is divided into two main sections. The first section is marked "Arpeggio" and consists of a series of slowly changing arpeggios in both hands. The second section is marked "Presto" and features a faster tempo with eighth notes in both hands, creating a polyphonic texture. The score is written on a grand staff with treble and bass clefs.

As shown in example 2-5, the first section is filled with a series of slowly changing arpeggios while the following section consists mostly of faster eighth notes treated in a fugue-like manner. The first section is homophonic, but the second section is polyphonic. Additionally, although the tempo indication is not given for the first section, there is a contrasting sense of the musical pace and activity between the two sections.

As noted above, the two-part form is the predominant structure among suite movements. This binary form comprises two sections, each of which is repeated (||:a:||:b:||). Ordinarily, the first part, ||: a :||, begins in the tonic key and modulates to either the

dominant or the relative major key areas. The second part, $||: b :||$, usually picks up the ending chord of the first part and eventually returns to the tonic (ex. 2-6).

Example 2-6. Bach: Loure from Suite No. 5 in G Major, BWV 816.

The musical score for Example 2-6, Bach's Loure from Suite No. 5 in G Major, BWV 816, is presented in five systems. The first system is labeled 'Tonic (G Major)' and 'Part I'. The second system continues Part I. The third system is labeled 'Dominant (D Major)' and 'Part II'. The fourth system continues Part II. The fifth system is labeled 'Tonic (G Major)'. Measure numbers 4, 7, 11, and 14 are indicated at the start of their respective lines.

In most cases, as seen in the above example, the second part is essentially constructed from the same musical elements found in the first part, ($||: a :|| ||: a' :||$), known as balanced binary. In some cases, the second part may start with new ideas and then reintroduce the materials presented in the first part with slight modifications, giving rise to a rounded binary form ($||: a :|| ||: b a' :||$) as shown in example 2-7. Among the

above three structures, the most common form found in these suites is the balanced binary form.

Example 2-7. Handel: Air from Suite in D Minor, HWV 436.

Dances, both standard and optional, are almost always presented in the two-part form discussed above. The exceptions to this are ostinato-based forms such as chaconne or passacaglia, which are optional dance movements that are essentially one-part forms. The terms “chaconne” and “passacaglia” are names of both dances and forms and are used interchangeably.²⁰

²⁰ Alexander Silbiger, “Chaconne,” in *The New Grove Dictionary of Music and Musicians* ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001), vol. 5, 410-15.

A common characteristic of a chaconne (or passacaglia) is that the ostinato (either harmonic or melodic) is presented in the beginning as a unit. It is then continuously repeated without any pause or a break between the units (ostinatos). The ostinato is varied each time so that the chain of ostinato repetitions creates a wonderful sense of momentum and continuity, as shown in example 2-8.

Example 2-8. Handel: Passacaille from Suite in G Minor, HWV 432 (mm. 1-12).
(harmonic ostinato from mm. 1-4)

Passacaille

Most tempo-indicated movements likewise are two-part forms. Although not as frequent, contrapuntal forms are also seen in such movements, especially in moderately fast or fast movements such as Allegro. Example 2-9, Allegro, is a three-voice fugue by J. C. Smith.

Example 2-9. Smith: Allegro from Suite No. 5 in G Minor, Book I (mm. 1-12).



Not only do individual movements possess a certain form, but a group of movements together also form a structure. As mentioned earlier, the suite is built on a series of movements that contrast or complement each other. These concepts of contrast and complement play an important role in molding a work into a particular shape. Since all movements in the suite are generally written in the same key (discussion of exceptions to this will be addressed in Chapter 4), it is the modification of certain conventions and elements such as tempo, meter, rhythm, and character of the movements that determines the distinct structural definition of an individual work.

The most common approach to generate contrast is to differentiate tempos among movements. For example, Chilcot used an Allemanda-Presto-Aria/Slow-Jigg/Allegro-Minuet in his Suite No. 2 in A Major, showing a moderate-fast-slow-fast-moderate symmetrically balanced structure. Similarly, changing meters enhances the contrast and balance between different movements. Alternating meters such as duple (or compound

duple), triple (or compound triple), and quadruple (or compound quadruple) meters is also seen in these suites.

In addition to differentiating tempos and meters, variation in rhythmic patterns also gives more nuances to the shape of the work. A fine example of this technique is Smith's Suite No. 3 in E Minor from Book II (cf. p. 195). The piece opens up with a strict fugue. The second movement is a moderately dotted Allemanda/Larghetto. Then, dance-originated rhythms appear in a simple and straightforward Courante. This is followed by a gallant-style Allegro which mainly consists of running sixteenth notes and bouncy eighth notes. Finally, the work finishes with a flowing Gigue. Smith's technique of arranging contrasting rhythmic patterns elevates the dramatic aspect of the suite.

Contrasting the basic character is also a big part of enlivening the suite movements as a whole. For instance, consider Handel's Suite in E Major from Book I, HWV 430 (cf. pp. 155-56). This suite opens with a Präludium whose character is noble and rich. After this introductory movement, a graceful and velvety Allemande follows. Then a brisk and straightforward Courante enters. The work ends with the famous delightful Air with Variations ("Harmonious Blacksmith").

Lastly, sometimes movements are linked to one another by a particular theme. While it is rare to see the entire suite structured around the same thematic material, it is not uncommon to see a couple of movements connected by the same theme. For instance, as Gerald Abraham pointed out in his article "Handel's Clavier Music,"²¹ Handel shows a

²¹ Gerald Abraham, "Handel's Clavier Music," *Music & Letters* 16/4 (October 1935): 282.

sophisticated thematic link between the last two movements, Air with Variations and Presto, in his Suite in D Minor from Book I, HWV 428 (exx. 2-10a and 2-10b).

Example 2-10a. Handel: Air with Variations from Suite in D Minor, HWV 428 (m. 1).



Example 2-10b. Handel: Presto from Suite in D Minor, HWV 428 (mm. 1-2).



As is evident in the preceding discussions of the various structures and contrasting and complementing elements used, the suite composers of the Baroque era had many tools at their disposal to give their works a unique character. Although the elements of structure might have been common conventions, the manner in which they were combined in each piece was distinctive.

(3) Harmony

The harmony found in the suites of Handel and his British contemporaries seems to be unadventurous. In most suites the variety of harmonies is limited as the harmonic vocabulary is often melodically derived and concentrated primarily on variations of triads and seventh chords, with the occasional inclusion of ninth chords. In many cases there is little harmonic ambiguity or disorientation.

In general, the harmonic structure of each suite is based on the diatonic major/minor system. Additionally, harmonies move slowly, and modulations go to closely related key areas such as tonic and dominant. Although chromaticism occasionally appears, it is never used extensively. Generally, the use of chromaticism is reserved for expressive passages or bass lines (ex. 2-11).

Example 2-11. Roseingrave: Courante from Suite No. 5 in F Minor (mm. 6-14).
(bass line descends chromatically in mm. 10-14)



Each suite almost always begins with the tonic chord of the central key. The new key area is followed by modulations that eventually return to the original key by the end of movement. There are, however, some movements that diverge from the convention. For example, Thomas Roseingrave's suites show rough harmonic progressions. Roseingrave's Sarabande begins as a typical sarabande, written in a simple manner (ex.

2-12). However, the harmony in the second half of the movement (especially from mm. 21 to 25) becomes unstable and nervous. It is believed that Roseingrave's ill state of mind contributed to the uneasy sound of his works.²² Viewed more positively, the erratic harmonic progressions could be the composer's way of personalizing his music.

But on playing a piece through, a curious quality, and an entirely individual one, begins to become evident: a certain nervous intensity, which seems to arise from the varying densities of his textures, from the often abrupt and rapid changes of key (sometimes proceeding through what are normally forbidden harmonic progressions), and from a kind of cumulative feeling which has nothing to do with ordinary fugal development – Roseingrave possessed some strange secret which enabled him to produce powerfully shaped musical forms without using any of the traditional recipes. The dance movements which make up his keyboard suites show this, possibly, most of all – one often finds, in a harmless looking Allemande or Courante, a degree and kind of nervous intensity which was unknown to other composers of the time.²³

Example 2-12. Roseingrave: Sarabande from Suite No. 4 in F Major.



²² Stanley Sadie, "The Secret of Thomas Roseingrave," *The Times*, 2 December, 1966.

²³ *Ibid.*

Although the above example of unstable harmonic progression is characteristic of Roseingrave's suites, such adventurous use of harmony is rare among most composers of his time. Generally, the harmony in the suites is fairly simple so that it allows other elements such as ornamentation to glow.

(4) Melody

Like the harmony, melodies in the suites are also relatively simple and unpretentious. However, they are not overly plain or unsophisticated. Ordinarily, the melodies are continuous, flowing for many measures without regular phrase articulations. In addition, the melodic contour frequently is smooth, consisting of stepwise motion and small intervals. The melodies in these suites generally appear as either fugue themes or figurations—i.e., the insistent repetition of a particular pattern of rhythm or contour. While most fugue themes are relatively short (about 4 - 8 measures), figurations tend to be quite long and continuous, providing few breathing points.

In most fugue themes there is a strong sense of melodic direction. For example, the structure of the fugue subject in example 2-13 is a descending stepwise motion starting from the pitch b' to g' . The tune illustrates a stepwise motion slightly disguised under elaborated swing or expanding wedge-like intervallic decorations and neighboring tones spinning around the core notes.

Example 2-13. Handel: Allegro from Suite in E Minor, HWV 429 (mm. 1-5).



Another fine example of a fugue theme is seen in Chilcot's work (ex. 2-14). The composer's use of chromaticism provides a virtually magnetic effect between notes that follow, one after another, creating a clearly defined line and direction of melody. In addition, the chromaticism combined with the many melodic fragments and leaps adds zesty character to the tune.

Example 2-14. Chilcot: Allegro from Suite No. 1 in G Minor (mm. 1-4).



Compared to the fugue theme, a figuration-like melody seems to convey less distinctive or tuneful qualities. This melodic type rather tends to look and sound like passage-work. In most dance-originated movements, figuration-like melodies

predominate. While most such melodies tend to sound very generic, occasionally they can sound characteristic, as seen in Handel's well-known Sarabande from Suite in D Minor, HWV 437 (ex. 2-15).

Example 2-15. Handel: Sarabande from Suite in D Minor, HWV 437 (mm. 1-11).

Saraband

6

(5) Rhythm

As in most Baroque suites, rhythms are characteristically *motorik* (meaning “motor-like” in German), especially in the faster movements. The term usually implies a repetitive, yet forward-driving feel in the rhythm. Rhythms in suites are generally regular, but rhythmic ambiguity such as hemiola is also seen on occasion. In many cases rhythms are shaped to convey the character of each dance. For example, the sarabande rhythm $\text{♩} \cdot \text{♩} \cdot \text{♩} \text{ } | \text{♩} \text{ } |$ in example 2-15 fits the slow and stately qualities of that dance.

Since the rhythms endow each dance with a specific feel, their execution becomes an important issue. Although dance movements were originally derived from the

physical choreography of the dances, by the late Baroque period, the music was stylized to the point where it was no longer suitable for dancing.²⁴ The rhythmic features of dances were either subdued or exaggerated.

In addition to dance-related aspects of rhythms in suites, interpreting rhythmic notation is a very sensitive matter. Discussions of the rules and technical aspects of proper rhythmic execution (e.g., *notes inégales*, dotted rhythms, and unbarred music) are found in Baroque treatises such as François Couperin's *L'art de toucher le clavecin* (Paris, 1717)²⁵ as well as modern sources such as Friderick Neumann's *Performance Practices of the Seventeenth and Eighteenth Centuries*.²⁶ Although these sources provide wonderful guidelines to understanding rhythmic notation and practice, performers still need to invest their time in these topics. Rhythmic executions are a part of expression that is reliant on personal thought and taste. Implementing them requires going beyond the instructions in the sources.

(6) Ornamentation

Baroque ornamentation is an area that is so vast and profound that even the total of all existing sources has not yet provided satisfactory information or answers to the questions that have surrounded this topic for centuries. There are some remarkable sources available, most notably Friderick Neumann's *Ornamentation in Baroque and*

²⁴ Ann Bond, *A Guide to the Harpsichord* (Portland, Oregon: Amadeus Press, 1997), 148.

²⁵ François Couperin (le grand), *L'Art de Toucher le Clavecin*, ed. and trans. M. Halford (Paris, 1717; New York, 1974).

²⁶ Friderick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York, Schirmer, 1993).

*Post-Baroque Music with Special Emphasis on J. S. Bach.*²⁷ Unfortunately, Neumann's work, like many others, does not cover English ornamentation, but rather focuses primarily on French, German, and Italian ornamentation.

There have been a few attempts to study the topic, however, with limited success. Barry Cooper presented an overview of English ornamentation in his dissertation, *English Solo Keyboard Music of the Middle and Late Baroque*.²⁸ Cooper's overview was based mostly on the anonymously written "Rules for Graces." Before he discussed the ornaments, the author wrote the following to qualify his analysis:

Numerous different signs appear in the various sources, with individual ones often having a completely idiomatic method of notating ornaments, and while the interpretation of the signs is generally similar to that of those used on the continent, many of the signs themselves are peculiar to England. In order to interpret them one must consult, where possible, contemporary sources which give both the signs and their interpretation; where this is not possible, for example where an unusual sign is used, the context in which the ornament is found must be examined closely, and the importance of considering the melodic, harmonic and rhythmic contexts of all ornaments cannot be overemphasized, although this aspect of ornamentation has been ignored by many writers. R. Beer is an exception, but even he does not go into the problem thoroughly, being concerned mainly with the aspect of melodic context, and much of what he says is questionable or even inaccurate.²⁹

Cooper's concern over "the importance of considering the melodic, harmonic and rhythmic contexts of all ornaments" is not solely his own. Whenever new research is introduced, reviewers often complain that the source lacks a complete discussion on the

²⁷ Fredrick Neumann, *Ornamentation in Baroque and Post-Baroque Music with Special Emphasis on J. S. Bach* (NJ: Princeton University Press, 1983).

²⁸ Barry Cooper, "English Solo Keyboard Music of the Middle and Late Baroque" (Ph D. diss., Oxford University, 1974).

²⁹ *Ibid.*, 377-78.

ornaments within every context. Unfortunately, this issue is almost impossible to resolve because general rules found in most sources cannot accommodate every individual phrase, fragment, and note in each musical work. In addition, even if one hypothetically masters every facet of ornamentation, there is still no guarantee of authenticity.

In spite of the above imperfections, many performers rely on the “Rules for Graces” for direction on English ornaments. As mentioned earlier, Cooper used “Rules” as the basis of his overview on this topic. “Rules for Graces” are part of Henry Purcell’s *A Choice Collection of Lessons for the Harpsichord or Spinnet* which was published in 1696.³⁰ Originally, “Rules” was meant to explain Purcell’s keyboard ornamentation. However, due to the lack of other sources, it became a reference on English ornaments in general. Unfortunately, as Howard Ferguson addresses in his editorial notes for Henry Purcell’s *Eight Suites*,³¹ the rules’ unknown writer’s work also reveals many problems that need to be examined carefully. The following table lists the principles of the “Rules for Graces”:³²

³⁰ Henry Purcell, *A Choice Collection of Lessons for the Harpsichord and Spinnet* (London, 1696/99).

³¹ Howard Ferguson, “Editorial Notes” in *Eight Suites by Henry Purcell* (London: Macmillan, 1963), 26.

³² Ibid.

Table 2-3: Signs in “Rules for Grace.”

<i>Name</i>	<i>Sign</i>	<i>Explanation</i>
Forefall		
Backfall		
Shake		
Beat		
[Forefall-&-beat		
Backfall-&-shake		
Turn		
Shake turned		
Slur		
Battery		

[All the ornaments are played on the beat]

The above signs are found in the music of Purcell and his English contemporaries. By Handel’s time, however, both English and continental (mostly French) signs appear in the music of British composers. The continental signs most likely found their way into English manuscripts via the dissemination of printed works and cross-fertilization due to composers who traveled overseas for work.

Handel, of course, having come from Germany and Italy, used continental signs to indicate certain ornaments. As a supra-international musical figure, Handel was receptive to using all types of notation: German, French, or Italian. English signs, however, are rarely found in his keyboard music. As mentioned earlier, many of Handel’s keyboard compositions were conceived either during his youth on the continent

or his early years in London. It seems that Handel did not absorb the British rules of ornamentation until later in his career in England.

Since Handel and his British contemporaries used continental signs for their ornaments, it is useful to consider the detailed continental signs for ornaments, such as the French ones. The tables of ornaments in J. H. D’Anglebert’s *Pièces de Clavecin* (1689)³³ (table 2-4) or in François Couperin’s *L’Arte de Toucher le Clavecin* (1713)³⁴ (table 2-5) will aid performers with signs that do not appear in the English “Rules for Graces.”

Table 2-4: Table of ornaments in J. H. D’Anglebert’s *Pièces de clavecin* (Paris, 1689).



³³ Bruce Gustafson, “Jean-Henry D’Anglebert,” in *Keyboard Music Before 1700*, ed. Alexander Silbiger (New York: Routledge, 2004), 141.

³⁴ Couperin, *L’art de toucher*, 12-13.

Table 2-5: Table of ornaments in François Couperin's *L'arte de toucher le clavecin* (1713).

Explication des Agrémens, et des Signes.

1 *Signe*
Pincé simple.
Effet.

2 C'est la valeur des Notes qui doit déterminer la durée des pincés, des portés de Voix; et des Tremblemens. On doit entendre par le mot de durée le plus ou le moins de Battemens, ou Vibrations.

3 Pincé double.
Effet.

4 *Signes pour les Renvois des Reprises.*

5 Porté de voix simple.
Effet.

6 Porté de voix coulé.

7 Porté de voix double au Pincé.
Effet.

8 *Signes pour les renvois des Notes finales.*

9 Tremblement appuyé, et lié.

10 Tremblement ouvert.

11 Tremblement fermé.

12 Tremblement lié sans être appuyé.
Effet.

13 *Liaisons.*
Signes, pour marquer les Notes qui doivent être liées, et coulées.

14 Tremblement dinché.
Effet.

15 Accens.

16 Appuyement, en montant.
Effet.

17 Pincés, et Bimulés.
Effet.

18 Appuyement, en descendant.
Effet.

19 Pincés continus.
Effet.

20 Coulé, dans le pincé, marquent que la seconde note de chaque temps doit être plus appuyée.

21 Les Notes qu'on ne s'élève que lorsque la Clavecin s'est au ravalement par en bas.

22 Signes pour la fin des Rondoaux, et de leurs couplets.

23 Tremblement continu.
Effet.

24 Pièce coulée, en montant.
Effet.

25 Double. Double.
Effet.

26 Pièce coulée, en descendant.
Effet.

27 *Signe*
Aspiration.
Effet.

28 Unisson.
Effet.

29 *Signe*
Suspension.
Effet.

Cette barre marque que lorsqu'il se rencontre que la même note soit écrite dans la main droite, et dans la main gauche (ce qui suppose un Unisson) il faut que l'une, et l'autre main touchent la note comme cy-dessus.

In many respects, including ornamentation, formal structure, and the variety of harmonies, the suites of Handel and his British contemporaries are similar to those of continental composers. British suites, however, are distinctive in their frequent use of non-dance movements, occasional substitution of Adagio instead of Sarabande for slow movements, and the unconventionally free ordering of movements. The dances of Handel and the British composers tend to be unpretentious and straightforward in character compared to their Italian counterparts such as *corrente* and *giga*, which are vibrant and brilliant, or the French suites, which typically convey delicate, elegant, and elaborated qualities. Although the general features of the suites of Handel and his British contemporaries show some distinctiveness, it is the composers' use of keyboard idioms that contributes the most towards setting them apart from other European works in the category. The next chapter will elaborate on the character of the British suites by analyzing these idioms and applications.

CHAPTER III

GENERAL KEYBOARD IDIOMS

This chapter will analyze the keyboard techniques and idioms that Handel and his British contemporaries favored. The keyboard idioms which will be studied in this chapter are: (1) scale passages, (2) broken chords and their derivatives, (3) broken intervals, (4) chords, (5) repeated notes, (6) octaves, (7) leaps, and (8) use of thirds and sixths.

A. Scale Passages

The scale passage, defined as notes (or pitches) arranged in stepwise motion, either ascending or descending, is one of the principal techniques in many mediums, vocal or instrumental. In most musical genres, this idiom is treated in a variety of ways but undergoes a particularly transformative period during the rapid growth of keyboard music in the Baroque period. Stepwise motion may play many different roles within the context of the music, but it generally falls into four main categories. I will term these (1) scale passages created by filling small intervals, (2) decorative scales, (3) lined scales, and (4) elaborated scales.

Scale passages created by filling small intervals involve a stepwise sequence within a larger pattern that is itself stepwise. The filling of gaps between notes to create scalar passages is usually seen in small intervals, such as thirds, as in ex. 3-1. In general, this technique appears in both rising and falling sequences, producing a sense of terrace-like gradualness.

Example 3-1. Chilcot: Aria/Slow from Suite No. 2 in A Major (mm. 36-40).
(stepwise motion filling the 3rds)



Handel's use of this technique captures the listener's attention with its elongation and unexpected placement in standard Baroque suites (ex. 3-2). When used in its extended form, this idiom can carry a long phrase over many bars. Each group of such stepwise motions functions as if it were a small fragment of a mosaic. Ordinarily, this technique more frequently appears in genres such as sonatas, toccatas, variations, and character pieces.

Example 3-2. Handel: Jigg from Suite in G Minor, HWV 439 (mm. 85-89).
(an extended form of stepwise motion as shown by arrows)



Decorative scale passages involve a straightforward statement of a scale that functions as ornaments to a note or a chord. Even scales that span nearly an octave can be embellishments rather than melodies or figurations (ex. 3-3). This idiom is closely associated with the grandiose French overture. It is, in fact, a main feature of the genre, along with double-dotted rhythms. The fast incremental elevation in pitch in the running notes creates an uplifting feeling and a sense of anticipation. In example 3-3, for instance, the notes that form an octave-long scale do not have great importance or meaning individually. The scale is purely decorative to the following chord.

Example 3-3. Chilcot: Overture from Suite No. 1 in G Minor (mm. 1-4).
(decorative scales)



The use of decorative scales was a favored technique of the French Baroque composer Jean-Baptiste Lully (1632-1687), who developed the French overture.¹ Later, composers such as J. S. Bach and his German contemporaries, as well as Handel and his British contemporaries, continued to use it (ex. 3-4). Italian composers like Alessandro Scarlatti (1660-1725), however, preferred the Italian-style overture to its French counterpart and rarely employed this idiom.²

¹ Graham Pont, "Handel's Overtures for Harpsichord or Organ: An Unrecognized Genre," *Early Music* 11/3 (July 1983): 309-22.

² *Ibid.*

Example 3-4. Handel: Overture from Suite in G Minor, HWV 432 (mm. 1-4).

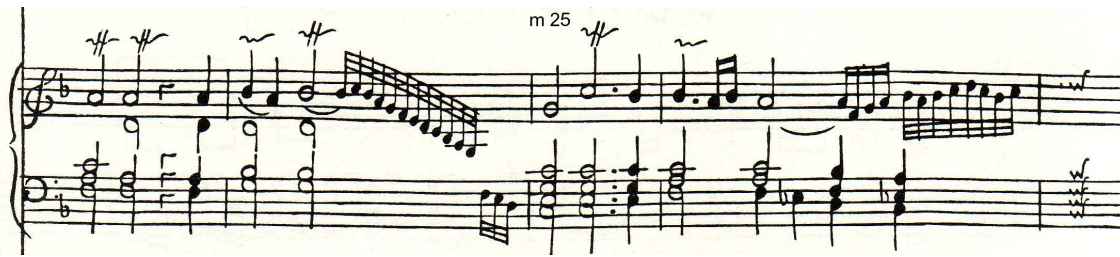


Decorative scales appear primarily in the French-style overture movements in the suites of Handel and his British contemporaries (exx. 3-3 and 3-4). In some cases, the idiom can also be found in movements written in an improvisatory manner. For example, Handel's uses the idiom in his Air from Suite in D Minor, HWV 428, which is filled with decorative notes between core notes (ex. 3-5). Similarly, in his Suite No. 1 in F Major, Babbell includes descending decorative scales as a device to bridge one chord to another (mm. 24-5) as well as to increase the dramatic aspect of the work (ex. 3-6).

Example 3-5. Handel: Air from Suite in D Minor, HWV 428 (mm. 3-6).



Example 3-6. Babell: “Lascia chi’o pianga” from Suite No. 1 in F Major (mm. 23-26).



In **lined scales**, a scale passage moves only in one direction, either ascending or descending, and spans one octave or more. This technique is commonly found in variations, character pieces, or sonatas. It is also found in suites, generally in those that include variations or doubles that are part of suite movements (ex. 3-7). In most cases, lined scale passages resemble a grand display of notes in stepwise motion. This phrase of running sixteenth notes, however, does not necessarily carry a strong sense of a melody.

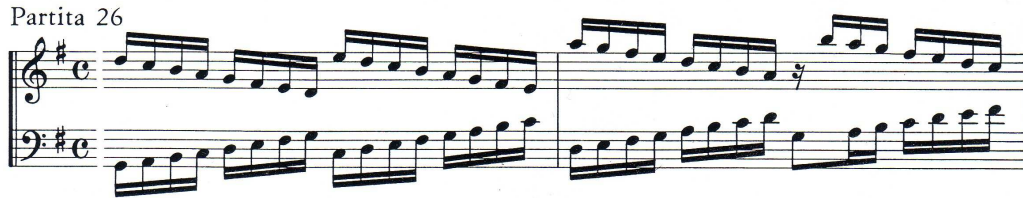
Example 3-7. Handel: Passacaille from Suite in G Minor, HWV 432 (mm. 33-35).



In ex. 3-7, the simultaneous playing of the chord and the scale generates a level of intensity, especially on a harpsichord, that is greater than that of chords alone. When the lined scales are played in both hands, either in parallel or contrary motion, the impact is visually and acoustically grand (ex. 3-8). Although such treatment of scale passages is frequently found in character pieces, sonatas, and variations, it is rarely seen in Baroque

suites, including those of Handel and the British school. The exception to this can be found in Babell's suites, which make frequent use of such scale passages (ex. 3-9).

Example 3-8. Dietrich Buxtehude: Partita 26 from Variations in G Major, BuxWV 250 (mm. 1-2).
(lined scales in both hands in contrary motion)



Example 3-9. Babell: Prelude from Suite No. 4 in G Major (mm. 20-23).
(lined scales in both hands in parallel motion)

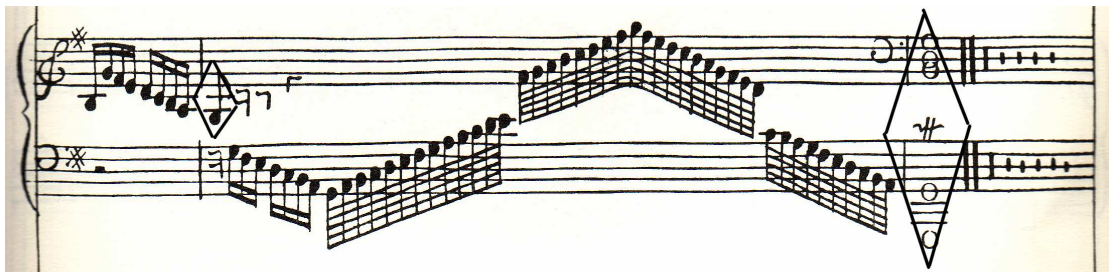


Another use of lined scales is to elongate the final note (or chord). In ex. 3-10 Smith uses scales that include few small intervals that lengthen the duration of the final note of a phrase, thereby achieving a dramatic effect (ex. 3-10). A particularly elaborate instance of Babell's use of this technique may be seen in the Prelude of his Suite No. 4 (ex. 3-11). The composer presents a roller coaster track-like lined scale which begins on "g" at the beginning of the penultimate measure and not only elongates the ending but also adds brilliance to the work.

Example 3-10. Smith: Prelude from Suite No. 1 in A Major, Book II (last two measures).
(elongated scale passage at the end of the piece)



Example 3-11. Babel: Prelude from Suite No. 4 in G Major (last two measures).
(elongated scale passage between a note, g, and the final chord, GM)



The last type of scale passage, the **elaborated scale**, is comprised of a combination of intervals and stepwise motions. It changes direction liberally as the piece unfolds. Unlike the other types of scale passages, it holds a strong sense of both melody and harmony (ex. 3-12). Because of its versatility, this technique is seen in most keyboard genres, including the fugue (ex. 3-13) in the Baroque period. Like other idioms, this technique continued to evolve and remained in use in keyboard repertoires after Handel's time.

Example 3-12. Jones: Prelude from Suite No. 3 in B-flat Major (mm. 1-3).
(elaborated scales in right hand)



Example 3-13. Bach: Fugue from Fantasy and Fugue in A Minor, BWV 944 (mm. 1-4).
(elaborated scale as a theme in a fugue)



Consideration of the different scale passages used in Baroque suites reveals the relatively advanced state and variety of this idiom. Among the various treatments of scale passages, chromatic stepwise motion is also seen (ex. 3-14) in the works of Handel and his British contemporaries. Although the use of chromatic passages appears, it is rarely treated in the virtuosic way which is more commonly seen in later repertoire, such as Beethoven's "Pathétique" Sonata (example 3-15).

Example 3-14: Handel: Allegro from Suite in F Major, HWV 427 (mm. 18-20).
(chromatic stepwise motion in left hand)



Example 3-15. Beethoven: First movement from Pathétique, Op. 13 (m. 10).
(chromatic scales written in a virtuosic manner)



B. Broken Chords and Their Derivatives

Broken chords and their derivatives are among the keyboard idioms that were widely favored by Handel and his English contemporaries. The breaking up of chordal progressions was originally a prominent feature of seventeenth-century French lute music, known as *style brisé*. This technique was adopted into keyboard music throughout continental Europe and England where it was already a popular practice in lute music.³ Especially in England, John Bull (1562 or 1563-1628) was fascinated by this specific idiom and produced many keyboard works that included it. The style brisé had three main effects. The technique was used to create sustained tones on the harpsichord, on which the sound obtained from striking the keyboard would otherwise decay quickly. Broken chords were also used to add an expressive quality to the melody, harmony, rhythm, and texture as well as to increase dynamic volume because of the multiple note repetitions. Among the many techniques of broken chords, four types are dominant in the

³ David J. Buch, "Style Brisé, Style Luthé, and the Choses Luthées," *The Musical Quarterly* 71/2 (1985): 220-1.

works of Handel and his contemporaries: (1) three-note broken chords, (2) four-note broken chords, (3) decorated broken chords, and (4) the Alberti type.

Three-note chords involve any combination of three notes from root, third, fifth, and seventh. The group of three notes usually appears as a triplet and almost always offers a clear sense of chordal harmony (ex. 3-16). This idiom mainly involves broken triads (root, third, and fifth), although seventh chords, omitting one note, are occasionally seen (ex. 3-17). Based on the direction and arrangement of three notes, three-note chords often form either straight lines descending or ascending, or crooked lines that make a wave-like pattern (ex. 3-18). The straight-lined chords tend to sound bold and direct, while wavy ones sound more intricate and elaborated.

Example 3-16. Babel: “Vo’ far guerra” from Suite No. 4 in G Major (mm. 73-76).
(straight three-note chord)



Example 3-17. Handel: Jigg from Suite in E Minor, HWV 438 (mm. 11-12).
(straight three-note chord)



Example 3-18. Chilcot: Jigg/Allegro from Suite No. 2 in A Major (mm. 54-56).
(wavy three-note chord)



Similar to the three-note group, the **four-note chords** are also composed of root, third, fifth, or seventh and always offer a clear sense of chordal harmony. The four-note chord variations include (1) two notes an octave apart and the other two notes filling the gap (ex. 3-19); (2) an accompaniment-style four-note chord, that is, a three-note chord in which one of the three notes repeats itself without reaching an octave (ex. 3-20); and (3) full seventh chords (ex. 3-19). Among these three techniques, full seventh chords are seen less frequently than the rest in this repertoire.

Example 3-19. Handel: Passacaille from Suite in G Minor, HWV 432 (mm. 61-the end).
(combinations of four-note chords with an octave span and full seventh chords)



Example 3-20. Smith: Allegro from Suite No. 3 in E Minor, Book II (mm. 20-26).
(accompaniment-style four-note chord in the right hand)



In addition, seventh chords are usually (and briefly) inserted between chords that span an octave, thereby creating **decorated broken chords**, that is, chords that are accompanied by passing tones. The passing tone usually fills the gap between two notes that are a third apart, creating a scalar passage (exx. 3-21a and 3-21b). In the works of Handel and his contemporaries, both the three- and the four-note decorated broken chords can consist of ascending or descending patterns of notes.

Example 3-21a. Jones: Prelude from Suite No. 1 in D Minor (mm. 9-12).



Example 3-21b. Handel: Allegro from Suite in E Minor, HWV 429 (mm. 60-62).



In the **Alberti-type**, the last type of broken chords, the same pitch is played for the second and fourth note of each four-note group. The repeated note can be the root or the third, fifth, or seventh from the bass of the chord. A typical use of this technique is seen in the left-hand accompaniment in example 3-22; however it sometimes appears in the right hand as well. In Handel's works the unconventional appearance of the Alberti-type as a right-hand figure conveys a surprising intensity that is not present when played as a left-hand accompaniment (ex. 3-23). In the more common left-hand case, the Alberti-type is typically subdued and plays a supporting role to the melodic line. Handel's use of this technique is thus refreshing.

Example 3-22. Jones: Toccatta from Suite No. 1 in D Minor (mm. 62-66).
(Alberti-type in the left hand)



Example 3-23. Handel: Passacaille from Suite in G Minor, HWV 432 (mm. 47-52).
(Alberti-type in the right hand)



According to the examination of the above techniques, the range of notes spanned by broken chords generally remains within one octave in nearly all instances in the suites of Handel and his contemporaries. Later, in the Classical and Romantic periods, broken chords spanning more than an octave became common practice, but in Handel's time such an extended technique was a rarity. There are other techniques commonly found in later times that are completely absent from the works of Handel and his contemporaries. For example, this group of composers seemed never to have used the broken-chord idiom merely for harmonic purposes, such as in the Clementi-like texture of example 3-24.

Example 3-24. Beethoven: Third movement from Sonata in F Minor, Op.57 (mm. 153-57).



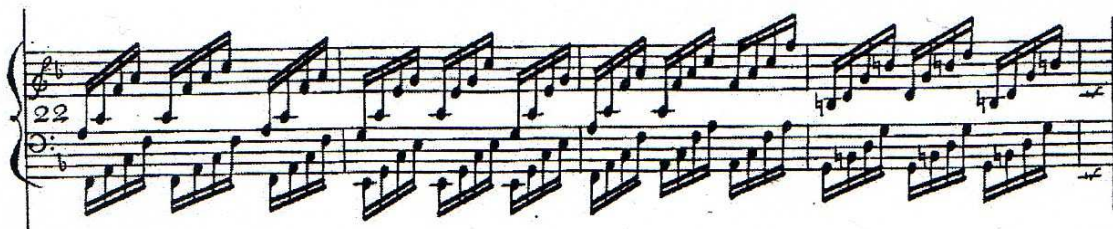
The four kinds of broken-style techniques discussed above are freely used in either one of the hands. Sometimes, depending on the desired musical context, broken chords can use both hands and turn into extended arpeggios. In these instances of two-handed technique the left and right hand might share the task of executing an elongated form of arpeggio, one alternating with the other, as in example 3-25. This technique is an extension of arpeggios stretched over three or four octaves. This application demonstrates fluidity and exudes an ethereal, uplifting, harp-like quality.

Example 3-25. Smith: Prelude from Suite No. 3 in F Major, Book I (mm. 19-21).

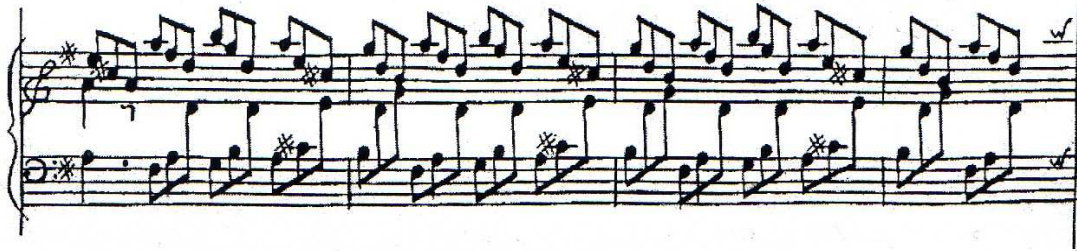


The two hands might also be called on to play simultaneously, either in similar or contrary motion as in the examples below. This simultaneous playing, which thickens the texture and thereby increases volume, is found with four-note chords (ex. 3-26a), three-note chords (ex. 3-26b), and a decorated style of broken chords (ex. 3-26c). This technique is not applied to other types of broken chords such as Alberti technique, however. Furthermore, the concurrent use of both hands nearly always occurs when the two hands are each called to play the same type of broken-chord technique, rather than different types—further suggesting that the idiom was considered a means of increasing dynamic volume on a harpsichord or clavichord.

Example 3-26a. Smith: 22nd variation of Chaconne and Variations from Suite No. 6 in F Minor, Book II (mm. 1-4).



Example 3-26b. Babel: “Vo’ far guerra” from Suite No. 4 in G Major (mm. 72-74).



Example 3-26c. Babel: Prelude from Suite No. 4 in G Major (mm. 32-35).



In the keyboard suites of Handel and his contemporaries, the broken-chord technique discussed above (exx. 3-16 – 3-26) is mostly found in introductory movements and fast movements. The use of broken chords to introduce a piece was common practice among composers both in England and continental Europe at the time. The idiom, however, has a greater association with fast movements such as Allemande, Allegro, Toccata, and Presto. When used in association with fast tempos, the idiom produces an animated, lively effect. The composers’ incorporation of these gestures into such movements might be attributable to a desire to create a powerful driving force and a sense of vitality in their writings.

Within movements, the composers are very liberal in their placement of broken chords. In some instances, the idioms are used to provide the opening or closing of a movement. For example, a series of broken chords appears in the opening of Jigg from Handel's Suite in E Minor, HWV 438. By contrast, in Smith's Suite No. 6 in F Minor from Book II, the idiom is used as a brilliant closing device towards the end of the chaconne, the last movement. Additionally, broken chords serve as tools to facilitate transitions between keys. Smith, in this suite, uses the idioms in the middle of the Chaconne, where the original key (f major) moves back and forth to its parallel minor (f minor). When certain types of broken chords and their variants occur throughout the movements, there is a strong sense of unity in the piece.

We can see from the types of broken chords discussed above that they tended to arise from a melodic impetus—either including or echoing the main melodic line—rather than from a purely harmonic basis. Yet, in some instances the chord patterns follow the bass line, rather than the main melody. Each composer seemed to vary his use of broken chords depending on movement type and musical context. The potential of broken chords' increasing dynamic volume was possibly also a factor in their use.

C. Broken Intervals

Broken intervals are patterns involving a series of alternate notes played at intervals of various distances. The origin of this practice is not clearly known. Similar to broken chords, broken intervals provide sustained tones, increase volume, and add expressiveness to the texture.

In general, broken intervals are composed of two notes alternately repeated, with the exception of the decorated type. The notes can be arranged in various interval relationships, including octaves. This idiom is usually found in one of four forms: (1) a single interval repeated, (2) a series of various intervals, (3) a collection of various intervals with a fixed pitch or pedal tone (“paddle-ball” technique—the fixed pitch is like the wall and the changing pitch is like the paddle/player), and (4) decorated broken intervals.

The first type, a single interval repeated, employs only one interval. The two alternating notes are set in the beginning, and the size and quality of the interval between the two notes remains unchanged for the duration of that figure (ex. 3-27). As with other types of broken intervals, this method creates a sense of momentum and increased amount of sound while nonetheless sustaining single tones; this technique generally does not decorate a melodic line.

Example 3-27. Babell: “Vo’ far guerra” from Suite No. 4 in G Major (mm. 133-37).



This technique is the least common among the four variations of broken intervals. Handel and the British composers rarely used the technique in their suites, though they did in other repertoires such as character pieces. Perhaps the overly dramatic and excited

nature of this particular idiom fits better in fantasias and toccatas that emphasize the display of manual dexterity.

The second type of broken interval, a series of slightly varying intervals, involves multiple combinations of interval relationships. This method is built on a series of intervals which usually move very close to one another, with no large gaps between intervals. For example, such combinations in the examples below show a smooth transition between m6 and m7, M6 and M7, and M6 and m7, implying a 7-6 suspension sequence (ex. 3-28).

Example 3-28. Babbell: “The Overture of Rinaldo” from Suite No. 1 in F Major (mm. second half of 29-32).



While the first two types of broken intervals (exx. 3-27 and 3-28) are not seen frequently, the paddle-ball technique appears very often in the suites. Different from the previous techniques which mostly sustain the tones, the paddle-ball-like broken interval also embellishes the melody against a repeating pedal tone (ex. 3-29). In this pattern the melody is carried forward by every other note in a tune. The tune might stretch to various intervals, but is always forced to return to the same pitch (or pedal tone) on every other note.

Example 3-29. Handel: 1st variation of Air with Variations from Suite in E Major, HWV 430 (mm. 3-4).
(melodies decorated with broken intervals)

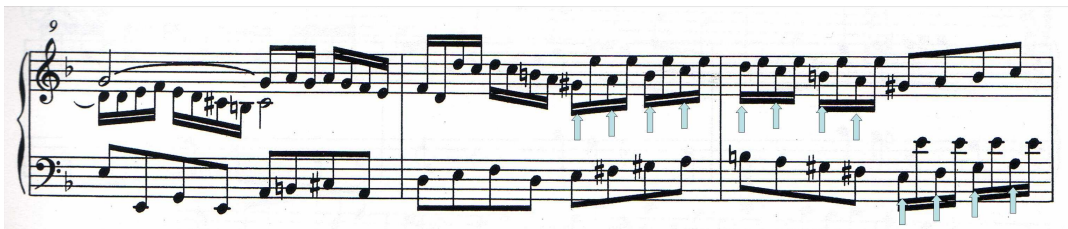


There are two variations of this technique. In one the tune starts with the pedal tone (the fixed pitch), and the melody is played on every second note (ex. 3-30). In the other the tune begins with the first note of the melody, and the fixed pitch is played every second note (ex. 3-31). The fixed pitch can be either on the lowest or highest pitch of the broken interval.

Example 3-30. Smith: Overture from Suite No. 4 in B-flat Major, Book I (mm. 26-29).
(paddle ball beginning with the fixed pitch)

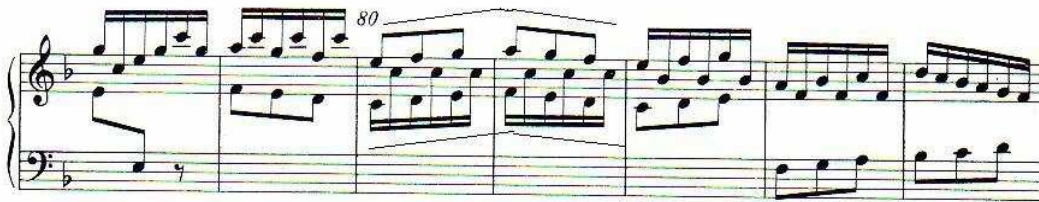


Example 3-31. Chilcot: Allemand from Suite No. 5 in D Minor (mm. 9-11).
(paddle ball beginning with the melodies under fixed pitch)

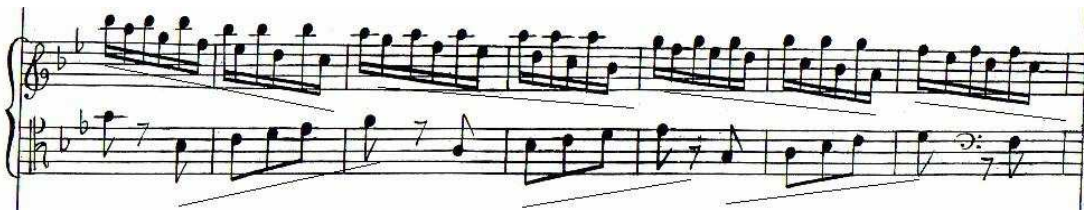


While the above examples of paddle-ball technique present highly decorative melodic roles, there are examples that show the idiom's role as an accompaniment. The two examples below show the wedge-shaped motion of stretch and return in the accompaniment. The moving notes can move along with or contrary to the melodic line (exx. 3-32a and 3-32b).

Example 3-32a. Handel: Presto from Suite in D Minor, HWV 428 (mm. 78-84).
(broken interval accompaniment moving along with the melody)



Example 3-32b. Smith: Allegro from Suite No. 4 in B-fat Major, Book I (mm. 13-19).
(broken interval accompaniment moving contrary to the melody)



The first two types of broken intervals, the single broken interval and the successive, varying broken interval, were rare in suites of continental European composers. On the other hand, the paddle-ball technique was more commonly used in works by continental composers, although not as frequently as in the suites of Handel and his British

contemporaries. For example, J.S. Bach made only modest use of the technique in his English Suites and completely avoided it in his French Suites.

Bach always began paddle-ball intervals on a melodic note, allowing the pedal, or fixed pitch, to be played every second note just as Handel and most of his British contemporaries did. However, unlike Handel and his British composers, Bach only used the paddle-ball idiom as accompanying or sequential figures (in transitional areas) in his suites (ex. 3-33). This contrasts with what is seen in the works by Handel and his British contemporaries, who used the idiom to carry forth melodies as well. Bach did occasionally use these keyboard idioms to advance melodies, but mostly in his toccatas, where they endowed a sense of grandness, rather than in his suites (ex. 3-34).

Example 3-33. Bach: Prélude from English Suite No. 4 in F Major, BWV 809
(mm. 20-24).
(sequence of figures in paddle-ball technique)

The image displays a musical score for a sequence of figures in the paddle-ball technique from Bach's Prélude from English Suite No. 4 in F Major, BWV 809, measures 20-24. The score is presented in two systems, each with a treble and bass clef. The first system (measures 20-24) shows a key signature change from F major to C major. The second system (measures 23-24) shows a key signature change from C major to G major. The notation includes fingerings (1-5) and articulation marks (accents, slurs).

Example 3-34. Bach: Toccata and Fugue in D Minor for Organ, BWV 565.
 (beginning of the fugue)
 (melodies carried forward by paddle-ball technique)



Decorated broken intervals often have extra notes added to the intervals. Some decorative broken intervals simply repeat one of the notes in the interval. In example 3-35 Chilcot's use of broken intervals shows the lilting bounce which results from repeating the lower pitch in each interval. This technique smoothes out the spikiness of typical broken intervals since the last note of the first introduced interval is close to the beginning note of the following interval.

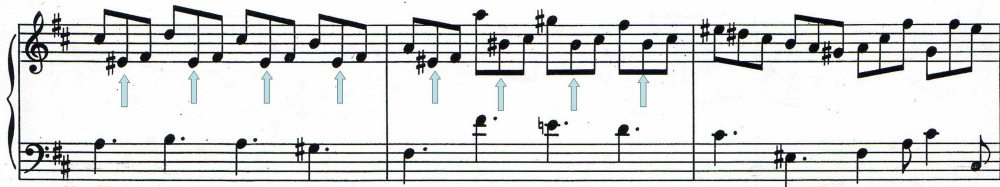
Example 3-35. Chilcot: Jigg from Suite No. 4 in C Minor (mm. 43-47).
 (repeating lower pitches in decorated broken intervals)



Another type of decorated broken interval adds a note a half step below the lower note of the interval (ex. 3-36). This technique inserts a little pungency into the timbre of the music because of the near dissonant crash between the two notes located a half step apart. Incidentally, this appears frequently in works for string instruments from this

period; see, for instance, the Gigue from J. S. Bach's Sonata for Violin in G Major, BWV 1023.

Example 3-36. Chilcot: Jigg from Suite No. 2 in A Major (mm. 36-38).



Broken intervals can include upper or lower neighboring tones (exx. 3-37a and 3-37b). On occasion, a phrase might be embellished by both the upper and lower neighboring notes. In the following example from Handel's works (ex. 3-37c), the neighbor tones pivot around an arpeggiated melody, adding to the expressiveness of the tune.

Example 3-37a. Roseingrave: Presto from Suite No. 1 in E-flat Major (mm. 22-24).
(neighboring tones in the lower note)



Example 3-37b. Babel: "Vo' far guerra" from Suite No. 4 in G Major
(mm. second half of 54-57).
(neighboring tones in the upper note)



Example 3-37c. Handel: Allegro from Suite in F Major, HWV 427 (mm. 23-25).
(decorative broken chords carrying out the melody)



Richard Jones takes the above technique a step further. In example 3-38 he uses extended repetition of neighboring tones. In another example one hand plays the first note of a broken chord while the other plays the neighboring tones (ex. 3-39). This technique is seen less often than that in which the broken interval and neighboring tones are executed by the same hand.

Example 3-38. Jones: Tocatt from Suite No. 1 in D Minor (mm. 23-28).



Example 3-39. Jones: Tocatt from Suite No. 1 in D Minor (mm. 29-32).



Although broken intervals were not an innovation of Handel and his British contemporaries, the frequency and ways in which they applied them in suites collectively constituted a distinct style. They put their personal stamp on their music by taking idioms more typically used outside the genre, including both other types of keyboard music and non-keyboard music, and adopting them for use in keyboard suites.

D. Chords

The chord, especially if thick and full, is particularly idiomatic for the keyboard since few other instruments can play many notes simultaneously. While it has been used frequently in later styles, Baroque composers seemed to have been cautious about using the technique, at least within suites. Unlike other idioms, chords immediately affect the texture and sonority of the music as soon as they are played. Composers who wrote pieces with a heavy emphasis on the horizontal structure strategically avoided the use of vertical chords. In addition, composers who preferred thin-textured pieces seldom used block chords in their music. Finally, as mentioned earlier, the nature of the harpsichord, with the quick decay of its sound, seemed to encourage composers to arpeggiate chords in order to sustain and emphasize tones.

In the music of Handel and the British suite composers, the use of the chord is generally limited to an accompaniment role. In such cases, the chord supports a melodic figure in the right hand, making the texture homophonic, as in ex. 3-40.

Example 3-40. Chilcot: Aria/Slow from Suite No. 6 in E Minor (mm. 21-24).



Where these chords are subdued and secondary to the melody, in other works chords can play a primary role. The famous Sarabande from Handel's Suite in D Minor, HWV 437 (see example 2-15 above) is totally governed by chord progressions. In this movement the melody is tightly stitched to the chords so that they are almost synchronized. Each block of chords conveys a sense of gravity and weight that is closely associated with the character of the work.

Another popular use of chords is to produce textural contrast, as seen in the overture by Smith excerpted in ex. 3-41. The combination of chords and dotted rhythms connotes lofty dignity and grandeur in the genre. The contrast between the chunks of chords and the running notes intensifies the exuberance of the piece.

Example 3-41. Smith: Overture from Suite No. 4 in B-flat Major (mm. 43-45).



Handel takes the use of chords a step further. In the fugue from the first movement of Suite in F Minor (HWV 433), Handel suddenly introduces chords when the fugue subject—with octave doubling—appears in the middle of the work (ex. 3-42). This technique yields a type of textural shock. It is especially striking because the appearance of thick chords in a fugue of three voices is quite unexpected. Normally, once set at the beginning of the fugue, the number of voices rarely changes. This technique, however, is unique to Handel. It is rarely seen in fugues of either continental or other British composers.

Example 3-42. Handel: Allegro from Suite in F Minor, HWV 433 (mm. 1-27).

The image displays a musical score for the first movement of Suite in F Minor, BWV 433 by George Frideric Handel. The score is in F minor, 2/4 time, and marked 'Allegro'. It consists of three systems of music. The first system shows measures 1 through 9, with a '5' above the first measure of the second system. The second system shows measures 10 through 19, with a '15' above the first measure of the second system. The third system shows measures 20 through 27, with a '20' above the first measure of the second system and a '25' above the first measure of the third system. The score features a fugue subject with octave doubling in the right hand and a section of thick chords in the left hand starting at measure 20.

While the treatments of chords discussed so far are extremely simple and ordinary, with the exception of Handel, Babbell's use of chords shows an interesting technical aspect (ex. 3-43). Each hand plays thick chords by turns, creating a tangled aural illusion and elevating the level of intensity. Although this technique is rarely seen in other Baroque keyboard suites, similar techniques appear quite often in other genres such as

character pieces and sonatas. The use of the idiom seen in example 3-44, for example, is from a toccata by Alessandro Scarlatti (1660-1725).

Example 3-43. Babel: “Vo’ far guerra” from Suite No. 4 in G Major (mm. 161-68).



Example 3-44. A. Scarlatti: Toccata per Cembalo D’ottava Stesa (Napoli, 1723) (mm. 258-56).



Although the chord idiom was clearly in use in several genres during the Baroque period, Handel and the British composers rarely employed the technique in their suites. The suites, although increasingly stylized, still paid some respect to their dance origins in which chords were not conventionally used. The composers’ harmonic vocabulary is

consequently quite restricted. They included all the variations of triads and seventh chords, but there are no examples of further techniques, such as extended chords (ninth, eleventh, and thirteenth chords) or chromatic alterations of chords (seventh chords with an augmented fifth). Although they used appoggiaturas and suspended notes that briefly cloud the identity of some chords, most chords were confined to narrow limits.

To modern ears the lack of variety and virtuosic treatment of chords may indicate a lack of sophistication. However, the restricted treatment of chords is rather a part of the nature of Baroque style. The limited use of chords emphasizes the more characteristic elements of Baroque music such articulation, embellishment, and tone color. Light and simple chords are more in keeping with the delicate flavor of Baroque suites.

E. Repeated Notes

Presumably, repeated notes in keyboard music were employed for the same reason that broken chords were to sustain the tone and add expressiveness to the music. In the early stage of keyboard literature, repeated notes appeared as a part of variations in the accompaniment. Later the technique was further developed by many Baroque composers. In England the virginal composers such as William Byrd, John Bull, and Giles Farnaby extended the use of repeated notes along with other idioms.

The use of repeated notes is also present in the suites of Handel and his British contemporaries. Unlike in other genres, the extensive use and elaboration of this particular idiom is rare. In example 3-45, for instance, Handel repeats the higher note of each broken interval.

Example 3-45. Handel: 26th variation from Chaconne and Variations in G Major, HWV 442.

The image shows the musical score for the 26th variation of Handel's Chaconne and Variations in G Major, HWV 442. It consists of two systems of music. The first system starts at measure 209 and the second system starts at measure 213. Both systems feature a treble clef with a key signature of one sharp (F#) and a common time signature (C). The right hand plays a continuous stream of eighth notes, while the left hand provides a harmonic accompaniment with chords and occasional eighth notes. The notation includes various accidentals and dynamic markings.

Although Handel and his British contemporaries did not make extensive use of repeated notes in their suites, the state of this specific idiom in Handel's time was indeed advanced. For example, the use of repeated notes is remarkable in the music of Handel's contemporary Domenico Scarlatti, who was known to be a master of this idiom along with leaps and octaves (ex. 3-46). Scarlatti's Sonata in D Minor (K. 141) is painted with repeated notes, with the exception of a few measures.

Example 3-46. Scarlatti: Sonata in D Minor, K. 141 (L. 422) (mm. 94-108).

The image shows the musical score for measures 94-108 of Scarlatti's Sonata in D Minor, K. 141. It consists of three systems of music. The first system starts at measure 94 and the second system starts at measure 100. The notation is in a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The right hand plays a continuous stream of eighth notes, while the left hand provides a harmonic accompaniment with chords and occasional eighth notes. The notation includes various accidentals, dynamic markings (f, p, mf), and articulation marks (cres.).

In addition to such extensive use of the idiom, a virtuosic treatment of the technique is seen in Scarlatti's other sonatas. The combination of repeated notes with wide leaps increases the technical difficulty and the excitement of the piece (ex. 3-47). Furthermore, the composer maximizes the quality of animation and motion in the piece through his use of repeated notes (ex. 3-48). While these treatments are attractive, they are mostly absent in the majority of great Baroque suites, including those of Handel and Bach.

Example 3-47. Scarlatti: Sonata in D Major, K. 435 (L. 361) (mm. 19-21).
(combination of wide leaps and repeated notes in left hand)

The musical score for Example 3-47 shows measures 19-21. The treble clef part begins with a half note G4, followed by a quarter note A4 with an accent, and a quarter note B4 with an accent. The bass clef part features a series of repeated notes: G3, A3, B3, C4, D4, E4, F4, G4, with fingerings 3 2, 4 3 2, 5 3 2, 4 3 2. The piece is in D major and 3/4 time.

Example 3-48. Scarlatti: Sonata in D Major, K. 435 (L. 361) (mm. 31-36).

The musical score for Example 3-48 shows measures 31-36. The treble clef part features a series of repeated notes with fingerings: 5 2 1, 3 2 3 2, 3 4, 2 1 4 5, 3 2, 4. The bass clef part features a series of repeated notes with fingerings: 5, 2, 2, 3 2 3 2. The piece is in D major and 3/4 time.

F. Octaves

Octave doubling is one of the keyboard idioms that is both acoustically and visually breathtaking. Generally, octaves sound grander and bolder than either a single note or small harmonic interval. Hearing an octave alone may have almost no impact, but hearing a series of octaves from one hand in a fast tempo is exciting and impressive. In the Baroque period, composers used octaves in a variety of ways. In keyboard music the way in which composers handle octaves is a barometer of the degree of technical difficulty of a piece. In general, however, written notation for octaves is less frequent in Baroque keyboard suites than in other genres. For example, octaves are nearly absent in J. S. Bach's suites and partitas.

For the most part, octaves found in the suites of Handel and his British contemporaries are not challenging to execute. Octaves usually appear in the left hand as an accompaniment, supporting the musical activities in the right hand. In Chilcot's music octaves highlight the rhythmic characteristic of the Siciliano movement with the repetition of a long note followed by a short note. Furthermore, the use of octaves enhances a quality of grandness in the work (ex. 3-49).

Example 3-49. Chilcot: Siciliano from Suite No. 1 in G Minor (mm. 1-2).

The image shows a musical score for a piece titled "Siciliano". The score is written for two staves, likely representing the right and left hands of a keyboard instrument. The key signature is G minor (one flat) and the time signature is 12/8. The music features a characteristic Siciliano rhythm, which is a long note followed by a short note. The right hand part has a melodic line with some trills and grace notes, while the left hand part provides a steady accompaniment of long and short notes. The score is labeled "Siciliano" at the top left.

Compared to the above two techniques, the following examples by Babel and Handel show a more virtuosic handling of octaves. Babel's use of the idiom appears in the left hand as an elongated scale passage (ex. 3-50). Even if Babel's work is played slowly, it still requires effort and good technique to execute the octaves with precision and security. Another interesting aspect of the work is the juxtaposition of ornaments in the right hand and octaves in the left hand. Ordinarily, ornamented melodic figures are accompanied by a fluid single-line bass to emphasize the subtleness and delicacy of the ornaments. In Babel's work, however, a series of massive octaves and a flood of consistent embellishments are combined. Together they heighten the degree of tension and drama in the piece.

Example 3-50. Babel: "Vo' far guerra" from Suite No. 4 in G Major (mm. 97-105).



It is worth noting that, unlike in other genres, octaves in the suites of Handel and his British contemporaries are executed almost exclusively in the left hand. Octaves are not played concurrently in both hands as they are in Domenico Scarlatti's Sonata in A

Minor, K. 54 (ex. 3-51). Additionally, arpeggios played in octaves (as in example 3-52) are absent in the pieces of Handel and the British composers.

Example 3-51. Scarlatti: Sonata in A Minor, K. 54 (L. 241) (mm. 22-25).
(octaves in both hands)

Example 3-52. Scarlatti: Sonata in F Major, K. 44 (L. 432) (mm. 136-40).
(arpeggio of octaves)

G. Leaps

A leap is an abrupt shift as opposed to a gradual or stepwise move. According to *The New Grove Dictionary*, a leap is defined as “a melodic interval greater than a major

2nd, in contrast to a step.”⁴ However, since this study treats separately the use of thirds, sixths, and octaves, for purpose of this discussion a leap will include distances of an octave or more.

Although leaps appear in all the suites of Handel and the British composers, some of the composers treat this technique very subtly. For example, wide leaps appear very briefly and infrequently in the suites of Chilcot, as in the excerpt shown in ex. 3-53. Leaps can be seen anywhere in the work, but they are used sparingly. In this particular work, the interval of the minor tenth appears only twice in the beginning of the movement and not again until the end.

Example 3-53. Chilcot: Aria from Suite No. 6 in E Minor (mm. 1-5).

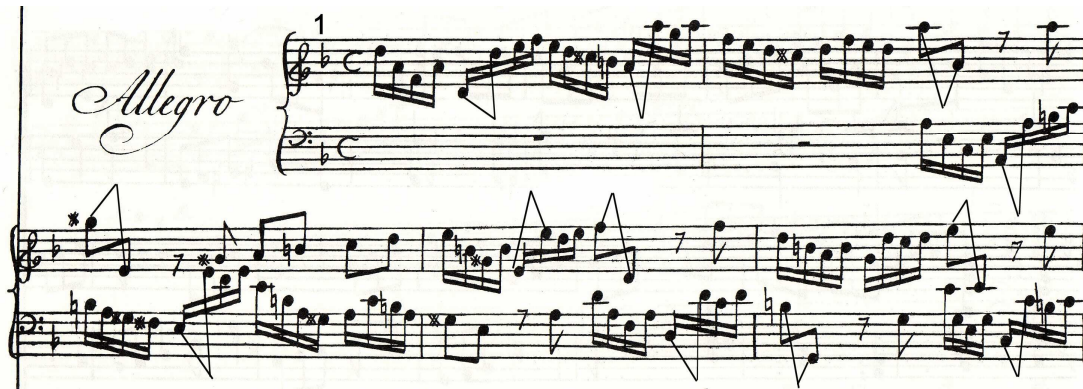


In contrast to the above infrequent treatment of leaps, the following techniques demonstrate a more progressive handling of the idiom. In the Fantasia from Smith’s Suite No. 6 in D Minor (Book I), leaps play a big role in carrying forward the melody. The octave separation in the fugue subject enhances the mobility of the tune and naturally paves the way for more leaps afterwards (ex. 3-54). The contrast between leaps and scale passages escalates the bouncy quality and energy of the work. The imitation in measures

⁴ S. Sadie and J. Tyrrell ed., *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. “leap,” (London: Macmillan, 2001), vol. 14, 418.

4 and 5 achieves an especially pleasant complexity without making the piece overly complicated.

Example 3-54. Smith: Fantasia/Allegro from Suite No. 6 in D Minor, Book I (mm. 1-5).



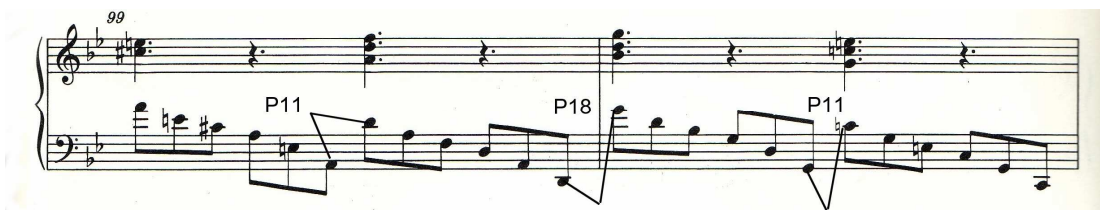
While leaps mostly occur in the right hand, there are also some examples of leaps for the left hand accompaniment within this repertoire. For example, in the excerpt by Handel seen in ex. 3-55, the intervals get wider as the music moves forward. Note that G in the left hand in measures 21 and 22 acts as a dominant pedal bass to which other notes always return no matter how far they depart from it. This particular example bears a double layer of leaps: one between the first and the second notes of each triplet, and another between the end note of the previous triplet and the beginning note of the next. The increasing intervallic leaps are challenging to execute as they require the performer to precisely gauge the large and growing distances between notes.

Example 3-55. Handel: Gigue from Suite in F Minor, HWV 433 (mm. 21-24).



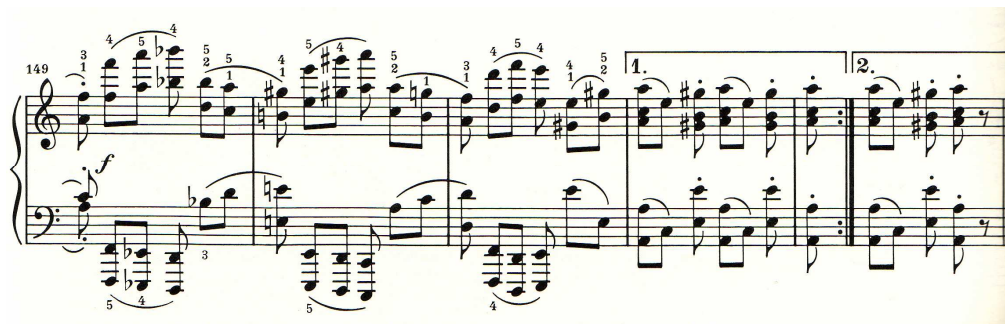
There is another striking example of leaps in the accompaniment found in Handel's work (ex. 3-56). Huge leaps appear when a broken chord moves to the next chord. The successive use of two-octave-long arpeggios endows the music with a strong force, as if huge waves were pushing one after another. In conjunction with this already building force, the wide gap between arpeggios drastically elevates the level of tension and excitement.

Example 3-56. Handel: Jigg from Suite in G Minor, HWV 439 (mm. 99-100).



Executing the wide leaps seen in ex. 3-56 demands a high level of technical competence, as it is not simple to maintain a constant pulse throughout the phrase as the gap between notes widens. Among the techniques available during the Baroque period, wide leaps are not usually found between chords and octaves. Additionally, wide leaps do not appear in both hands simultaneously, such as in the excerpt in ex. 3-57 by Brahms.

Example 3-57. Brahms: 7th variation from Variations on a Theme by Paganini
Book I, Op. 35 (mm. 149-52).



H. Thirds and Sixth

The use of thirds and sixths will be discussed together since they are intervallic complements or inversions of each other. With the exception of diminished thirds and augmented sixths, which are barely seen in the music of Handel and the British composers, most thirds and sixths are pleasing to the ears. In addition, the versatility of the idioms, which are used both harmonically and melodically, enabled them to be used in a variety of settings.

Thirds appear either as accompaniment or as melodic figures. Handel's use of thirds is seen in the accompaniment in the excerpt of ex. 3-58, where they appear successively. In contrast, in the Courante excerpt of ex. 3-59 Smith uses the thirds to carry forward the melody.

Example 3-58. Handel: Overture from Suite in G Minor, HWV 432 (mm. 33-36).
(thirds in the accompaniment)



Example 3-59. Smith: Courante from Suite No. 6 in D Minor, Book I (mm. 29-34).
(thirds in the melodic figure)



While the previous examples show a somewhat simple treatment of the use of thirds, a more aggressive use is also sometimes seen. For example, a series of fast-moving thirds can appear measure after measure in Handel's work (ex. 3-60). Jones uses a similar technique, creating a rattle-like effect as shown in ex. 3-61. These examples require great independence and strength in each finger for crisp and precise execution.

Example 3-60. Handel: Jigg from Suite in G Minor, HWV 439 (mm. 78-80).



Example 3-61. Jones: Vivace from Suite No. 5 in B Minor (mm. 19-21).



Unlike thirds, the use of sixths in succession is not often seen in the accompaniment or melodies. Although an extensive use of sixths appears in Smith's work, as in ex. 3-62, this technique is relatively rare among Handel and the British composers. The interval of a seventh is also seen in this example at the beginning of every measure because of the appoggiatura of the top voice, yielding a 9-8 suspension series against the harmonic bass. Sixths may appear briefly in the accompaniment, but they are not used as extensively as thirds are in the above example.

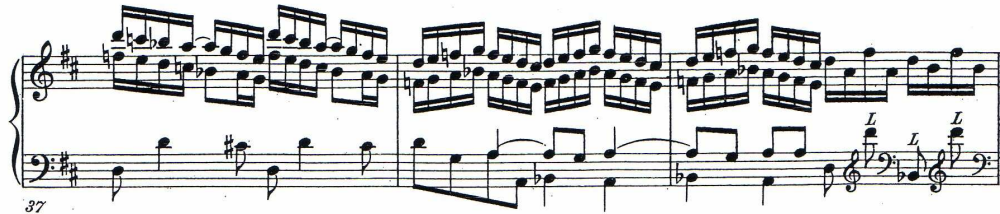
Example 3-62. Smith: Courante from Suite No. 3 in F Major, Book I (mm. 31-36).
(sixths in the melodic figure)



Although Handel and the British composers sometimes treated thirds in a technically challenging way, they rarely did so with sixths. This was also true of continental European composers of the time. There is little evidence that sixths were given advanced treatment in suites during the Baroque period. However, while sixths do

not appear in a virtuosic fashion in most Baroque suites, they do in other genres such as the sonatas of Domenico Scarlatti (ex. 3-63).

Example 3-63. Scarlatti: Sonata in D Major, K. 140 (L. 107) (mm. 37-39).



The thirds and sixths from the examples 3-58 and 3-63 appear as harmonic intervals in either hand, but they are rarely seen in both hands simultaneously for more than a moment. Such a technique is less frequent even in works from the Classical and Romantic periods, except for some finger exercises.

Broken thirds and sixths are also found in the music of Handel and the British composers.⁵ These idioms, particularly broken thirds, most commonly appear as accompaniment, as in Handel's Allemande excerpt given in ex. 3-64. Similar to harmonic thirds and sixths, the execution of broken thirds and sixths demands independence and strength in each finger. Dexterity is necessary to maintain evenness in one's playing and achieving a velvety transition between thirds. Broken thirds also occur as melodic figures played by the right hand, although far less frequently. The extended form of broken thirds and sixths seen in other genres, such as the movement from Bach's Goldberg Variations excerpted in ex. 3-65, is absent from the group's suites.

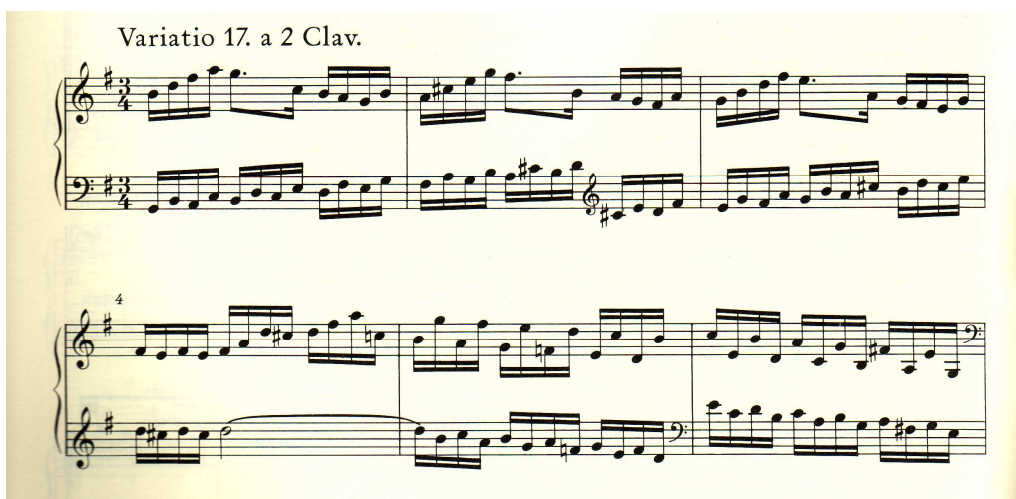
⁵ See also discussion of "Broken Intervals" above on pp.79-88.

Example 3-64. Handel: Allemande from Suite in F Minor, HWV 433 (mm. 16-17).
(use of broken thirds in left hand)



Example 3-65. Bach: 17th variation from Goldberg Variations, BWV 988 (mm. 1-6).
(extended form of broken thirds in left hand and sixths in right hand)

Variatio 17. a 2 Clav.



Compared to the broken thirds, broken sixths are less common in suites. Although the idioms are seen in melodies, accompaniment, and sequential phrases, they appear only very briefly. Broken sixths are never seen in long melodic or harmonic sequences as in the above example (ex. 3-65) by Bach. Although this technique of Bach's is found in Handel's Prelude and Chaconne in G Major, HWV 442 (ex. 3-66), a series of broken sixths rarely occurs in his suites or the suites of his British contemporaries.

Example 3-66. Handel: 53rd variation from Prelude and Chaconne in G Major, HWV 442 (mm. 429-32).
(broken sixths in sequence)



The combination of thirds and sixths is also seen in both harmonic and melodic presentations within this repertoire. The technique appears in melodies more often than in the accompaniment. Even though the combinations of thirds and sixths are occasionally seen in the accompaniment, they more often appear as one-time occurrences in a piece as opposed to an element that recurs throughout.

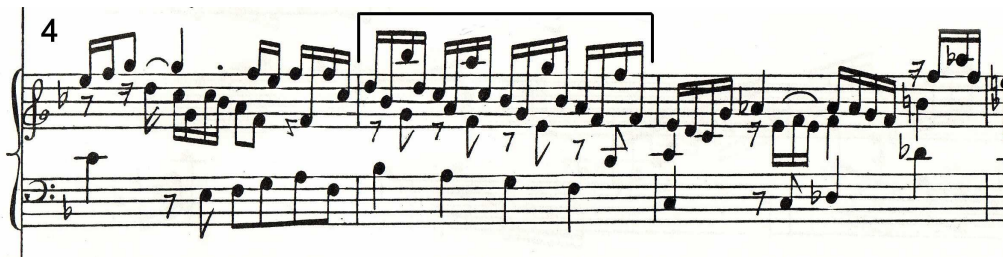
In general, the combination of the thirds and sixths allows the creation of a longer phrase without the monotony of using a single interval for several consecutive measures. For example, Handel's use of harmonic thirds and sixths for the melody in his Passacaille from Suite in G Minor, HWV 432 produces a variety of sound and texture (ex. 3-67). This technique is a common method to add more decoration to the melody without using ornaments.

Example 3-67. Handel: Passacaille from Suite in G Minor, HWV 432 (mm. 1-4).



The combination of broken thirds and sixths also appears often. Unlike the case of harmonic intervals, however, the technique is rarely used in a long phrase in the suites of Handel and his British contemporaries. The mixture of such broken intervals is usually in the middle or near the end of a phrase, as shown in example 3-68 by Smith.

Example 3-68. Smith: Allemande from Suite No. 6 in D Minor, Book I (mm. 4-6).



While the techniques shown in exx. 3-58 – 3-68 are executed in just one hand, the following techniques are done with both hands sharing the tasks of playing thirds and sixths. The two-hand techniques are the most interesting among the variations of interval idioms. They convey the independence of each voice as well as the beautiful harmony from both hands.

The two-hand technique appears most commonly in thirds rather than sixths. Although the two voices are physically often a tenth apart, the resulting sounds are compound thirds. The technique appears in simple scale passages as well as in sequential figurations such as in the excerpt of ex. 3-69 by Handel.

Example 3-69. Handel: Presto from Suite in D Minor, HWV 428 (mm. 124-30).



In the excerpt of ex. 3-70 Babell takes the use of thirds with two hands to another level. While maintaining the thirds in parallel motion, he utilizes the idiom with a mirroring effect. As the right hand moves up, the left hand moves down. This sound of notes repeatedly moving together and apart provides a doubly interesting sonic outcome.

Example 3-70. Babell: “Vo’ far guerra” from Suite No. 4 in G Major (mm. 86-89).



Although the thirds in examples 3-69 and 3-70 are technically tenths, occasionally actual thirds appear. For instance, in example 3-71 the lower notes (left hand) of the thirds are placed three steps under the higher notes (right hand) so that the real harmonic interval of thirds is clearly heard.

Example 3-71. Handel: Presto from Suite in D Minor, HWV 428 (mm. 64-70).



The last variant of two-hand techniques is the shared execution of broken intervals by both hands. For example, broken thirds in succession are frequent within this repertoire, but successive broken sixths are rare. Technically an extended series of broken thirds sounds smoother when played with one hand. However, the two-hand technique makes the broken thirds sound more appropriate if the composer's intention is to create a coarser and more forceful effect, as in ex. 3-72.

Example 3-72. Babel: "Vo' far guerra" from Suite No. 4 in G Major (mm. 220-27).



* * * * *

One can discern from the suites of Handel and his British contemporaries, that while their works clearly incorporated some of the musical traditions of their time, they also made their pieces unique by borrowing techniques more commonly associated with other genres. Certain idioms such as chords remain as simple as those in earlier keyboard works, focusing on the pureness of the harmonic structure. Yet there is ample evidence that demonstrates how the composers did not deal with keyboard idioms exactly in the same manner of their continental counterparts. Furthermore, some techniques usually associated with variations, sonatas, and character pieces are found in the suites of these composers. Handel and his British contemporaries certainly drew from techniques characteristic of other national styles. For instance, French overture and variation styles developed in Germany were among the techniques borrowed from continental Europe. While the idioms used by the above composers were not entirely of their own creation, the manner in which they blended them in the suite genre was distinct.

CHAPTER IV

STYLISTIC TRAITS

Whereas the previous chapters treated the general features and common idioms of the keyboard suites of Handel and his British contemporaries, this chapter focuses on their specific stylistic features in more detail. These features include their improvisatory manner, virtuosity, and other miscellaneous facets of style. Although these style elements are not uncommon in Baroque music, the way in which the composers handled them endows a distinctive and recognizable character to their works.

A. Improvisatory Manner

In the Baroque period the practice of extemporization was widespread and highly valued. Performance with little or virtually no preparation was not uncommon. On the smaller scale, performers simply added various free ornaments to specific notes. On a grander scale, there were the additions of the endless variants of a movement or of entirely new movements added, in accordance with earlier musical materials of the work. As is implied by the term, these acts of extemporization are characterized by spontaneity and freedom.

The improvisatory performance technique was part of the compositional style in the suites of Handel and his British contemporaries. For instance, they often create an impression of improvisation by adding many embellishments written in an extremely expressive manner. While decorating and filling the gaps between core notes, these embellishments also obscure the strictness of the tempo, adding to its sense of freedom.

An example of this may be seen in Handel's Air from his Suite in D Minor, HWV 428, where the cadenza-like writing in measures 8 and 9 intensifies the dramatic and extemporaneous aspects of the piece.

Example 4-1. Handel: Air from Suite in D Minor, HWV 428 (mm. 1-10).

The image displays a musical score for Handel's 'Air' from his Suite in D Minor, HWV 428, covering measures 1 through 10. The score is written for a single melodic line in treble clef and a bass line in bass clef, both in D minor and common time. The piece is marked 'Air' and features a variety of ornaments, including mordents, grace notes, and trills, which are indicated by 'tr' and 'mw' symbols above the notes. The melody is highly decorative and rhythmic, with frequent sixteenth and thirty-second notes. The bass line provides a steady accompaniment with chords and single notes. A blue arrow points to measure 9, highlighting the cadenza-like passage. The score concludes with a double bar line and repeat dots at the end of measure 10.

Richard Jones similarly inserts a petite cadenza-like passage in his Sarabande (mm. 13-14, ex. 4-2). The first half of the Sarabande is simple and straightforward, but the second half (especially m. 14 to the end) is treated in a rather improvisatory way.

Although the technique seen here is more subtle than that of the Handel excerpt above, it still contributes to an unrestrained character.

Example 4-2. Jones: Sarabande from Suite No. 3 in B-flat Major (mm. 1-17).

The image shows a musical score for a Sarabande. It consists of three systems of two staves each (treble and bass clef). The first system is labeled 'Sarabanda' and includes measures 1 through 9. The second system includes measures 10 through 13. The third system includes measures 14 through 17. Measure 14 is marked with a blue arrow pointing down to the treble staff, indicating a specific technique. The music features a mix of eighth and sixteenth notes, with some complex rhythmic patterns and ornaments.

Whereas the above examples convey feelings of extemporization at specific points in a movement, the last movement of William Babell's Suite No. 4 in G Major, "Vo' far guerra," involves extensive improvisatory writing (ex. 4-3a). In Babell's work, thick chords are followed by a cadenza-like scalar passage which immediately introduces a series of unbarred arpeggios. The arpeggios span more than three octaves, requiring the performer's hands to travel quickly from the lowest to highest registers of the harpsichord. The sight of the manuscript alone incites a mood of extemporization even before the work is actually played (ex. 4-3b).

Example 4-3a. Babbell: “Vo’ far guerra” from Suite No. 4 in G Major (mm. 239-unbarred).

This musical score shows two systems of music. The first system, starting at measure 240, features a treble and bass staff with a complex, rhythmic accompaniment consisting of dense chords and sixteenth-note patterns. The second system continues this accompaniment. The third system shows a treble staff with a wavy, melodic line and a bass staff with a simple accompaniment. The fourth system features a treble staff with a melodic line and a bass staff with a complex, rhythmic accompaniment.

Example 4-3b. Babbell: “Vo’ far guerra” from Suite No. 4 in G Major (mm. unbarred).

This musical score shows two systems of music. The first system features a treble staff with a wavy, melodic line and a bass staff with a simple accompaniment. The second system continues this melodic line and accompaniment.

B. Virtuosity

In the early Baroque period, displays of manual dexterity were characteristics of the toccata and fantasia. Later in the period, as suites became increasingly complex, virtuosic treatments of keyboard idioms were also added to this genre. Handel and the British composers participated in this trend, developing extended ways of handling keyboard techniques that included *bravura* style.

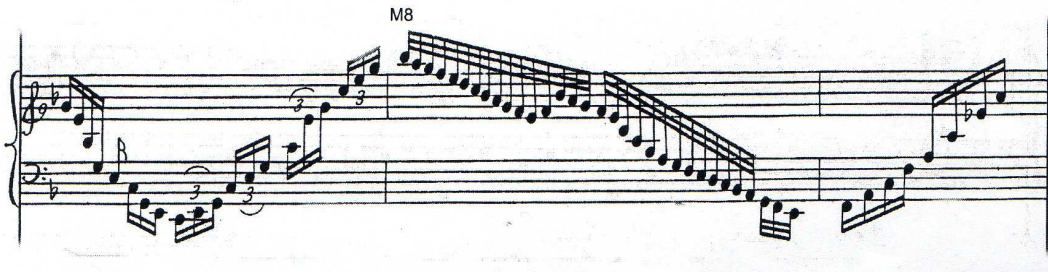
When idioms such as scalar passages, arpeggios, thirds, and octaves appear in the suites of Handel and his British contemporaries, they often yield brilliant effects. For example, Babbell's frequent use of scalar passages in the cadenza-like form seen in ex. 4-4 achieves a dramatic impression. Perhaps Babbell used this technique here because the musical materials of his suites are from opera, an intrinsically dramatic medium. Similarly, in the excerpt given as ex. 4-5 Smith's use of long cascade-like scalar passages spanning three and a half octaves demonstrates grandness in character (ex. 4-5).

Example 4-4. Babbell: "Vo' far guerra" from Suite No. 4 in G Major (mm. 106-10).



The image shows a page of handwritten musical notation for a keyboard instrument, labeled 'Cembalo'. The score is in G major and consists of two systems of staves. The first system starts at measure 106 and features a complex, rhythmic passage with many sixteenth notes and rests, some marked with asterisks. The second system starts at measure 110 and features a long, cascading scalar passage that spans three and a half octaves, followed by a section labeled 'Symphony'.

Example 4-5. Smith: Prelude from Suite No. 3 in F Major (mm. 7-9).



Although a similar technique can be found in the works of other composers such as Bach, there are clear differences between his virtuosity and that in the suites of these British composers. While Bach's scalar passages are typically handled in a carefully measured manner, the British use this technique in a more lavish way. In the excerpt from Bach's Partita in D Major, BWV 828, shown in ex. 4-6, for instance, in m. 40 the two-and-a-half-octave-long scalar passage, or connective "Eingang," is so elegant within its context that it promotes the musical flow rather than drawing attention to the technique itself. On the contrary, the composers of the British school usually seem to take advantage of the purely dazzling effect of virtuosic passages in order to elevate the drama in their works.

Example 4-6. Bach: Overture from Partita No. 4 in D Major, BWV 828 (mm. 37-42).



Handel and Babel, as discussed in the previous chapter, also use octaves more often and in a more advanced manner than in most Baroque pieces. When used, they are usually in the form of broken octaves as also found in the works of the French composer Rameau (ex. 4-7). Moreover, the octaves usually do not appear consecutively in more than a couple of measures. However, a series of octaves which continue over many measures sometimes do appear in this repertoire, as in the suite of Babel excerpted as ex. 4-8. In this work, the technique conveys an impressive strength in sound and texture.

Example 4-7. Example 4-7. Rameau: Sarabande in A Major from *Nouvelles suites de pièces de clavecin* (mm. 1-6).
(octaves and broken octaves in left hand)



Example 4-8. Babel: “Vo’ far guerra” from Suite No. 4 in G Major (mm. 97-109).



Example 4-8. Babell: “Vo’ far guerra” from Suite No. 4 in G Major (mm. 97-109).
(continued)



An example of the virtuosic use of broken chords is also found in Smith’s works. The excerpt below is notable for its extent and range (ex. 4-9). The broken chords appear successively as an extended form of arpeggios. The technical difficulty of this passage, with large quick leaps at the end of measures, is so great that it almost resembles a modern study piece.

Example 4-9. Smith: 9th variation of Chaconne and Variations
from Suite No. 6 in F Minor, Book II.



C. Treatment of Fugue

The inclusion of fugues is common among the suites of Handel and most of his British contemporaries, with the exception of Babell. Handel and Smith produced more fugue movements for their suites than the others, as seen in the table below.

Table 4-1: Fugues in the suites.

Composer	Fugues in Major Key	Fugues in minor key
Handel	Suite in F, HWV427	Suite in D, HWV 428
		Suite in E, HWV 429
		Suite in F#, HWV 431
		Suite in F, HWV 433
Smith	Suite No. 1 in A (book II)	Suite No. 2 in C (Book I)
		Suite No. 5 in G (Book I)
		Suite No. 6 in D (Book I)
		Suite No. 3 in E (Book II)
Chilcot		Suite No. 1 in G
Roseingrave	Suite No. 1 in E-flat	
Jones	Suite No. 3 in B-flat	
Babell	(no fugues)	

In general the fugues of these composers are written at a fast tempo (usually allegro) and in a minor key.

While many of their fugues involve strict part-writing, Handel's fugues are notable for their departure from this convention. For example, in his Suite in F Minor, HWV 433, (ex. 4-10a) Handel occasionally adds thick chords to a four-voice fugue movement, giving a textural cluster that intensifies the dramatic aspect of the work. Handel's first use of such chords appears in m. 19-21, where the lowest voice of the fugue enters in the dominant key. The composer starts his fugue with the highest voice and gradually introduces the next lower one. When the lowest voice finally enters here, its entry is given extra emphasis by doubling the voice in octaves and adding additional notes to create chords. As a result, the entry of the lowest voice is more dramatic than the others. This technique appears often throughout the movement (ex. 4-10b).

Example 4-10a. Handel: Allegro from Suite in F Minor, HWV 433 (mm. 1-27).

2. Allegro

Subject

10

19

Example 4-10b. Handel: Allegro from Suite in F Minor, HWV 433 (mm. 103-19).

105

110

3 voices

chords

115

tr

chords

4 voices

A technique similar to Handel's is found in some of Smith's fugues, as may be seen in ex. 4-11. Smith's work, however, does not have the drastic contrast of part-

writing seen in Handel's fugues. Although Smith uses chords sparingly, his technique does not convey the same effect of textural shock found in Handel's piece cited above.

Example 4-11. Smith: Allegro from Suite No. 5 in G Minor, Book I (mm. 24-28).



Whereas Handel frequently varied the number of voices in his fugues, other Baroque composers—both in England and on the continent—were more faithful to convention.

E. Inspiration from Handel's Suites

The publication of Handel's first volume of suites seems to have inspired the works of the other British composers of his time. Scholars such as Gwilym Beechey¹ and John Caldwell² discuss the musical connection between the works of Handel and Chilcot. Beechey points out the following:

Chilcot was obviously familiar with Handel's first volume of keyboard suites, published in 1720. The second movement of Chilcot's second suite obviously derived its theme from the Presto movement in Handel's Suite in D Minor [HWV 428], and the solemn opening of Chilcot's first suite is very similar in mood to the opening movement of Handel's seventh's suite in G minor.³

¹ Gwilym Beechey, "Thomas Chilcot and His Music," *Music & Letters* 54/2 (April 1973): 179-96.

² John Caldwell, *The English Keyboard Music before the Nineteenth Century* (New York: Praeger, 1973), 222.

³ Beechey, "Thomas Chilcot," 188.

The following examples are from Presto movements by Handel (ex. 4-12) and by Chilcot (4-13). The themes between the two prestos are quite similar, as noted by Beechy.⁴ Additionally Chilcot's frequent use of broken intervals makes the resemblance between the two movements even greater.

Example 4-12. Handel: Presto from Suite in D Minor, HWV 428.
(mm. 1-13)

The image shows the first system of a musical score for Handel's Presto from Suite in D Minor, HWV 428, measures 1-13. The score is written for piano in 3/8 time, with a key signature of one flat (B-flat). The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a trill on the G4 note, followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The second system, starting at measure 7, continues the melodic and harmonic development, featuring more trills and broken intervals.

(mm. 64-70)

The image shows the second system of the musical score for Handel's Presto from Suite in D Minor, HWV 428, measures 64-70. The score is written for piano in 3/8 time, with a key signature of one flat (B-flat). The system begins at measure 64 and consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a continuous pattern of broken intervals, primarily eighth and sixteenth notes, creating a rhythmic and melodic texture. The bass staff provides a steady accompaniment with chords and single notes.

⁴ Beechy, "Thomas Chilcot," 188.

Example 4-13. Chilcot: Presto from Suite No. 2 in A Major (mm. 1-21).

The image displays a musical score for a piece titled "Presto" from Suite No. 2 in A Major by Chilcot. The score is written for piano and consists of three systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/8. The first system (measures 1-7) begins with a treble clef staff featuring a series of eighth-note chords and a bass clef staff with a simple accompaniment. The second system (measures 8-14) continues the melodic and harmonic development. The third system (measures 15-21) concludes the piece with a final cadence. The tempo marking "Presto" is placed above the first measure.

Similar to Chilcot's suites, Smith's works are thought to have been influenced by Handel as well. In his article "Handel's Successor: Notes on John Christopher Smith the Younger," Alfred Mann states:

It was with keyboard compositions that John Christopher Smith first presented himself to the public as a composer. His Op. 1 (1732) was unmistakably fashioned after Handel's first publication of keyboard works as *Suites de Pièces pour le clavecin* and subsequently issued by Handel's publisher John Walsh in a design duplicating that of Handel's own publication.⁵

In some movements the musical similarity between Handel's and Smith's works seems to support Mann's opinion. For example, Smith's variations from Suite No. 2 in D Minor,

⁵ Alfred Mann, "Handel's Successor: Notes on John Christopher Smith the Younger," in *Music in Eighteenth Century England: Essays in Memory of Charles Cudworth*, ed. Christopher Hogwood and Richard Lockett (London: Cambridge University Press, 1983), 137.

Book I (ex. 4-14), employ the same harmonic progression (i[d] – V[A] – i[d] – i⁶[d] – iv[g] – V/III[C] – III [F]) as in Handel’s Air with Variations from his Suite in D Minor, HWV 428 (ex. 4-15). In addition to the harmony, the juxtaposition between hands placed in the middle register is very similar to Handel’s piece. As the work continues, however, Smith explores harmonic areas different from those of Handel’s variations as the piece unfolds. Nonetheless, the many similarities in the pieces might suggest that Smith’s variation movement is a descendant of Handel’s. The likelihood that Smith gained inspiration from Handel is further supported by the fact that he was Handel’s copyist and student.

Example 4-14. Smith: Air with Doubles from Suite No. 6 in D Minor, Book I.
(double 5)



Example 4-15. Handel: Air with Variations from Suite in D Minor, HWV 428.
(variation 5)



F. Concluding Movements

As mentioned in the first chapter, Handel and his British contemporaries were free with their arrangement of the different movements within their suites. The number, order, and selection of movements vary significantly with each composer. They did, however, share a few common ways of ending the suites. Whereas Bach almost always ended the suite with a gigue (the only exceptions being the Capriccio from Partita No. 2 in C Minor and the Passepeid from English Suite No. 5 in E Minor), Handel and the British composers would employ one of four endings: (1) gigue, (2) minuet, (3) air with variations, or (4) a bravura movement.

Perhaps not surprisingly, the gigue most frequently appears as the concluding movement. These concluding giges are usually written in imitative texture and with moderate to fast tempos. Another common closing movement is the minuet. Chilcot finished all of his suites with minuets. Smith chose Minuet with three variations as the final movement of his Suite No. 4 in C Minor, Book II. Handel likewise concluded his Suite in B-flat Minor, HWV 434, with Minuet, as did Roseingrave in his Suite No. 6 and Jones in his Suite No. 6.

Minuets in the suites of Handel and his British contemporaries are written mostly in a simple manner that is dignified in character. The simplicity is evident in their melodies, harmonies, and texture. This uncomplicated nature makes them good candidates for serving as the basis for improvised variations during the actual performance, adding a sense of grand finale to the work's conclusion.

Airs are often similarly amenable to elaboration through variation. Ordinarily, an air is simple and melodious, whereas its variations are shaped in many more complex ways. Perhaps the best example of an Air with Variations is Handel's well-known Suite in E Major, HWV 430 (ex. 4-16). Handel's Air is very tuneful. The five variations range from simple to virtuosic. Since the note values become smaller as each new variation starts, the level of velocity gradually increases, creating a great deal of momentum. The last variation which is a series of scales in 32nd notes sounds so fast that it conveys great excitement and virtuosity.

Example 4-16. Handel: Air with Variations from Suite in E Major, HWV 430.

4. Air

Double 1

Double 2

Double 3

Double 4

Example 4-16. Handel: Air with Variations from Suite in E Major, HWV 430.
(continued)

Double 5



Finally, in some cases a bravura movement closes the suite. Such a movement generally has a fast tempo and virtuosic character. An example of this may be found in Roseingrave's Suite No. 1 in E-flat Major, which ends with a Presto. Here busy motion in both hands generates a feeling of vitality and joyful enthusiasm (ex. 4-17). Similarly, impressive finales by Handel and Smith contain series of cascade-like arpeggios (ex. 4-18; see also the last movement of Handel's Suite in G Minor, HWV 432, mm. 53-end). And as discussed above, the finale to Babbell's Suite No. 4 in G Major comprises virtuosic idioms such as long arpeggios and a series of octaves, providing this movement with a striking sense of bravura.

Example 4-17. Roseingrave: Presto from Suite No. 1 in E-flat Major (mm. 1-5).



Example 4-18. Smith: 22nd variation of Chaconne and Variations
from Suite No. 6 in F Minor, Book II (mm. 1-4).



G. Unusual Tonal Arrangement in Suites

From the repertoire of Handel and the British composers, there are four suites whose movements are not all in the same key. They are (1) Handel's Suite in F Major, HWV 427, (2) Handel's Suite in B-flat Major, HWV 434, (3) Roseingrave's Suite No. 7, and (4) Jones' Suite No. 6. The cause of these anomalies is not certain. It might be either the composers' intention or the accident of switching or substituting of movements that might have happened during publication.

In some cases, the suites sound as if they were intended to have movements in different keys, as is the case with the movements of a sonata. For example, Roseingrave's Suite No. 7 consists of four standard dances, Allemanda-Corante-Sarabande-Gigue. As seen in the incipits cited in ex. 4-19, the Sarabande movement is written in the key of the relative minor, E Minor, and the rest are in the key of G Major, including the final movement. The dramatic contrast between sorrowful Sarabande and joyful Gigue reflects a thoughtful organizational treatment.

Example 4-19. Roseingrave: Incipits from Suite No. 7 in G Major.



The image shows the beginning of the Corante movement. It is written for two staves in G major (one sharp) and 3/4 time. The title "Corante" is written in a decorative script to the left of the first staff. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more active bass line in the left hand.

Example 4-19. Roseingrave: Incipits from Suite No. 7 in G Major.
(continued)

The image displays two musical excerpts. The top excerpt is titled "Sarabande" and is written for a grand piano in G major, 3/2 time. It features a slow, expressive melody with several trills (tr) and a fermata. The bottom excerpt is titled "Gigue" and is also in G major, but in 12/8 time, characterized by a lively, rhythmic pattern with many sixteenth notes.

Handel's Suite in F Major, HWV 427, has a somewhat peculiar tonal layout. The work is composed of four movements: Adagio-Allegro-Adagio-Allegro (ex. 4-20). The first movement starts in the key of F major, but it gradually moves through different key areas such as D minor and G minor. Finally, the movement strangely lands and ends on an A minor chord. The second movement, Allegro, is in the key of F major which resembles a brisk Allemande.

Example 4-20. Handel: Suite in F Major, HWV 427.

1. Adagio

The image shows the beginning of the first movement, "1. Adagio", in F major. The score is for a grand piano in 3/4 time. The right hand features a melodic line with trills (tr) and grace notes (gr), while the left hand provides a steady accompaniment of eighth notes.

Example 4-20. Handel: Suite in F Major, HWV 427.
(continued)

2. Allegro

3. Adagio

4. Allegro

The third movement is another slow movement. The tonal center of this movement is D minor, the relative minor. However, the movement begins and ends with a dramatic A major chord, which is V of D minor. The suite finishes with a spirited fugue back in the key of F major. The arrangement of movements in this case is likely the one intended by the composer, since it is part of Handel's first volume of suites whose publication Handel supervised strictly.⁶

⁶ Terence Best, "Handel's Harpsichord Music: a Checklist," in *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. Christopher Hogwood and Richard Luckett (London: Cambridge University Press, 1983), 175.

The tonal arrangement of the movements in Handel's Suite in B-flat Major, HWV 434, is also unusual. In this instance, the final movement, Minuet, is in a different key from the first three movements: G minor, the relative minor of the preceding movements in B-flat major. This shift in key seems particularly pronounced, and in fact, the Minuet seems to lack a general musical connection with the previous movements (ex. 4-21).

Example 4-21. Handel: Four movements from Suite in B-flat Major, HWV 434.

The image displays four musical staves, each representing a different movement from Handel's Suite in B-flat Major, HWV 434. The movements are arranged vertically and are: 1. **Prelude**: A short piece in B-flat major, 3/4 time, marked 'arpeggio'. It features a flowing, arpeggiated texture in both hands. 2. **Sonata**: A piece in B-flat major, 3/4 time, characterized by a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. 3. **Aria con Variazioni**: A piece in B-flat major, 3/4 time, featuring a melodic line in the right hand with trills and a harmonic accompaniment in the left hand. 4. **Minuet**: A piece in G minor, 3/4 time, marked with a 'tr' (trill) and a 'cresc.' (crescendo) marking. It is the only movement in this set in a minor key, which is the relative minor of the other three movements.

This suite opens with a supremely majestic and improvisatory prelude which, two centuries later, was used as the basis for *Fantasia on a Theme of Handel* for piano and orchestra (1941) by Michael Tippett. This is followed by a movement called “Sonata” and then by Air with Variations, which was later made popular by Brahms (*Variations on a Theme by Handel*, Op. 24). The “Sonata” is very exuberant, and the ensuing Air is courtly and ceremonious in character. Strangely, the gradual increase of fanciful, energetic, and glorious qualities presented in the first three movements is greatly contrasted by the entrance of a small and mournful Minuet that concludes the suite. Whereas the presence of a Minuet as a concluding movement is common in the works of Handel and his contemporaries, this particular Minuet seems unexpected because it does not appear to be complementing the previous movements in size or character.

A very unusual arrangement of movements is found in Jones’ Suite No. 6, which consists of twelve dances written in four different major keys. The first five dances—Allemande, Sarabanda, Brisk Air, Minuet, and Gavotte—are written in the key of G major. Then, three movements—Scotch Air, Corente, and Hornpipe—in the key of F major follow. Finally, four movements which are very short in lengths conclude the suite: the first two—March and Minuet—are in the key of C major. The last two—Air/Slow and Minuet—are in the key of D major. It is unlikely that all twelve movements of Jones’ Suite No. 6 were originally written as one suite, since the tonal relationship between movements is not logically constructed, as is the case with Roseingrave’s and Handel’s suites.

General Conclusion

Although the keyboard suites of Handel and his British contemporaries have not been analyzed much in-depth by modern scholars, close examination brings to light many aspects of these pieces that are worthy of attention. Study of the suites of Handel and his British contemporaries encourages us to rethink the notion of what characterizes a suite in their day. A particularly important feature of these suites is the richness of the composers' use of keyboard idioms.

The keyboard idioms found in the suites of Handel and his British contemporaries exhibit much creativity and artistry. The suites incorporate a number of idioms that show virtuosity and grandness, especially those of Handel and Babell. The refinement and balance shown by Chilcot's use of keyboard idioms rivals that of the leading composers of continental Europe of his time. In addition, many of these pieces reveal a creativity and a willingness to experiment with their use of idioms borrowed from other keyboard genres such as fantasia, toccata, or overture. This is particularly evident in the works of Handel, Babell, and Smith, whose stylized manner of using keyboard idioms sometimes resulted in their suites sounding like hybrids of suite/sonata, suite/tocatta, or suite/fantasia. Experimentation was taken even further by Roseingrave, whose use of unusual harmonic arrangements stands out in the genre.

Nevertheless, the reputation of the music of the composers under consideration has suffered from the idea that the works are only a mediocre blend of other national styles. This is not a fair assessment, as even leading composers of the time, such as Bach, incorporated ideas from Italy and France. Like Bach, Handel and his British

contemporaries were not isolated from the trends in suite music of continental Europe. The presence of continental elements does not indicate that they simply mimicked what was in fashion at the time. Rather, they incorporated some of those stylistic elements but imparted their own signature on them.

Like Italian suites, the suites of Handel and his British contemporaries contain a sense of movement, virtuosity, and energy. However, the degrees to which these qualities are present are tailored to meet the specific character of the individual suite. Whereas both British and Italian suites exude vitality, Italian pieces tend to be vibrantly bright while the British suites tend to be simpler, with a more angular and direct quality. Similarly, while there is often a sense of grace and lightness in many Handelian and British suites, these works generally do not demonstrate the level of micro-refined elegance and delicacy which are the hallmarks of the French keyboard repertoires.

Another common view of the composers in this study that lacks basis on closer examination is that Handel was the dominant thought leader in the British musical scene. Music historian Peter Holman, reflects on this common notion:

English music was either ignored altogether, or was seen as a weak and backward tradition that was rightly dominated by the German genius of Handel. Unfortunately, it is a view that is still with us today, and it has been reinforced by English cultural historians with more of an interest in literature or the visual arts than music.⁷

Handel's prominence would suggest that it was he who was the inspiration for the lesser-known composers in England at the time, but there are few examples that support

⁷ Peter Holman, "The British Isles: Private and Public Music," in *Companion to Baroque Music*, ed. Julie Anne Sadie (New York: Schirmer, 1991), 261.

this notion. Although some elements in the suites of Smith and Chilcot might bear some similarities to those of Handel's works, definitive connections between their works cannot be made. Furthermore, the keyboard idioms found in their suites are equal to Handel's in their variety and richness of use.

These composers did not seem to write their suites as works that were derivative of the styles of an established genre. Through their deployment of an eclectic variety of keyboard idioms, their suites became more of a synthesis of multiple forms of Baroque art whose composition was an interpretation of both the musical traditions of the time and their own world views relative to those traditions. The richness of their keyboard idioms makes their pieces more than suites in some senses. It is my hope that this dissertation will help to refute the bias against the suites of Handel and his British contemporaries as a subject of study by scholars and performers.

Appendix

The thematic index is arranged first alphabetically by composers' last names, then by the numeric order of their works. The editions of the works used in both this dissertation and the thematic index were listed separately in "Music Editions Consulted" (pp. 205-6).

Thematic Index

Composer	Works	Page
Babell, William	Suite No. 1 in F Major	139
	Suite No. 2 in A Minor	140
	Suite No. 3 in D Minor	141
	Suite No. 4 in G Major	142
Chilcot, Thomas	Suite No. 1 in G Minor	143-44
	Suite No. 2 in A Major	145
	Suite No. 3 in B-flat Major	146
	Suite No. 4 in C Minor	147
	Suite No. 5 in D Minor	148
	Suite No. 6 in E Minor	149
Handel, George Frideric	Suite in A Major from Book I, HWV 426	150
	Suite in F Major from Book I, HWV 427	151
	Suite in D Minor from Book I, HWV 428	152-53
	Suite in E minor from Book I, HWV 429	154

Composer	Works	Page
Handel, George Frideric	Suite in E Major from Book I, HWV 430	155-56
	Suite in F Minor from Book I, HWV 431	157
	Suite in G Minor from Book I, HWV 432	158
	Suite in F Minor from Book I, HWV 433	159
	Suite in B-flat Major from Book II, HWV 434	160-61
	Suite in D Minor from Book II, HWV 436	161-62
	Suite in D Minor from Book II, HWV 437	163
	Suite in E Minor from Book II, HWV 438	164
	Suite in G Minor from Book II, HWV 439	164-65
	Suite in B-flat Major from Book II, HWV 440	165
	Suite in G Major from Book II, HWV 441	166-67
Jones, Richard	Suite No. 1 in D Minor	168-69
	Suite No. 2 in A Major	169-70
	Suite No. 3 in B-flat Major	171-72
	Suite No. 4 in A Minor	173
	Suite No. 5 in B Minor	174-75
	Suite No. 6	176-77
Roseingrave, Thomas	Suite No. 1 in E-flat Major	178
	Suite No. 2 in C Minor	179
	Suite No. 3 in D Minor	180
	Suite No. 4 in F Major	181

Composer	Works	Page
Roseingrave, Thomas	Suite No. 5 in F Minor	182
	Suite No. 6 in E Minor	183
	Suite No. 7 in G Major	184
	Suite No. 8 in G Minor	185
Smith, John Christopher	Suite No. 1 in A Major from Book I	186
	Suite No. 2 in C Minor from Book I	187
	Suite No. 3 in F Major from Book I	188
	Suite No. 4 in B-flat Major from Book I	189
	Suite No. 5 in G Minor from Book I	190
	Suite No. 6 in D Minor from Book I	191-92
	Suite No. 1 in A Major from Book II	193
	Suite No. 2 in F Major from Book II	194
	Suite No. 3 in E Minor from Book II	195
	Suite No. 4 in C Minor from Book II	196-97
	Suite No. 5 in G Major from Book II	198-99
	Suite No. 6 in F Minor from Book II	200-04

William Babell (c.1690-1723)

Suite No. 1 in F Major

First Set
PRELUDE
Presto

The
OVERTURE
of
RINALDO
Vivace

Giga Presto

Soura Balza
Sung by Sign^{ra}
Boschi in the
Opera of
Rinaldo
Vivace

Lascia ch'io pianga
Sung by Sig.^{ra} Isabella
in the Opera of
Rinaldo
Adagio

Sulla routa di fortuna
Sung by Sign.^r Valentini
in the Opera of
Rinaldo
Presto

Suite No. 2 in A Minor

William Babel

Second Set
PRELUDE

Arpeggio



The prelude consists of two staves. The right hand plays a series of arpeggiated chords, while the left hand plays a similar pattern with some chromatic movement. The tempo is marked 'Arpeggio'.

Si t'intendo
Sung by Sig^{ra} Galerati
in the Opera of
Craefus

Presto



The score shows a vocal line in the right hand and piano accompaniment in the left hand. The tempo is marked 'Presto'. The key signature has one sharp (F#).

Questo conforto Solo
Sung by Sign^r Nicolini
in the Opera of
Antiochus

Largo



The score shows a vocal line in the right hand and piano accompaniment in the left hand. The tempo is marked 'Largo'. The key signature has two sharps (F# and C#).

Bel piacere
Sung by Sign^{ra} Ifabella
in the Opera of
Rinaldo

Allegro



The score shows a vocal line in the right hand and piano accompaniment in the left hand. The tempo is marked 'Allegro'. The key signature has two sharps (F# and C#).

Se in Ombre Nacosta
Sung by M^{rs} Barbier
in the Pastorall

Presto Prestissimo



The score shows a vocal line in the right hand and piano accompaniment in the left hand. The tempo is marked 'Presto Prestissimo'. The key signature has two sharps (F# and C#).

Third Set
PRELUDE

Arpeggio

Detailed description: This musical score is for a prelude in D minor, common time. It consists of two staves. The upper staff is marked 'Arpeggio' and contains a series of chords, each with a vertical line through it, indicating they are to be played as arpeggios. The lower staff provides a harmonic accompaniment with chords corresponding to the upper staff.

Si Lietto fi contento
Sung by Sign^r Nicolini
in the Opera of
Antiochus

Allegro

Detailed description: This score is for a vocal piece in D minor, 2/4 time. The upper staff is the vocal line, marked 'Allegro', with lyrics 'Si Lietto fi contento'. The lower staff is the piano accompaniment. The piece ends with a double bar line.

Nume alato
Sung by Sign^r Nicolini
in the Opera of
Etearco

Vivace

Detailed description: This score is for a vocal piece in D minor, 4/4 time. The upper staff is the vocal line, marked 'Vivace', with lyrics 'Nume alato'. The lower staff is the piano accompaniment. The piece ends with a double bar line.

Hor la Trumba
Sung by Sign^r Nicolini
in the Opera of
Rinaldo

Vivace

Detailed description: This score is for a vocal piece in D minor, common time. The upper staff is the vocal line, marked 'Vivace', with lyrics 'Hor la Trumba'. The lower staff is the piano accompaniment. The piece ends with a double bar line.

Si Si tamo caro
Sung by Sig^{ra} Margaritta
in the Opera of
Thefeus

Larghetto

Detailed description: This score is for a vocal piece in D minor, 6/8 time. The upper staff is the vocal line, marked 'Larghetto', with lyrics 'Si Si tamo caro'. The lower staff is the piano accompaniment. The piece ends with a double bar line.

Fourth and
last Set
PRELUDE

Presto

No no che quest alma
Sung by Sign^{ra} Boschi
in the Opera of
Rinaldo

Presto

Aria

Vivace

Aria

Vivace

Vo far guerra
Sung by Sign^{ra} Pilotti
in the Opera of
Rinaldo

Symphony
Allegro

Thomas Chilcot (1700-1766)

Suite No. 1 in G Minor

OVERTURE
Largo

Allegro

Adagio

Aria

Suite No. 1 in G Minor (continued)

Thomas Chilcot

Siciliano

Musical score for the Siciliano movement. It is in G minor, 12/8 time, and consists of two staves. The right hand features a melodic line with trills and grace notes, while the left hand provides a steady accompaniment of eighth notes.

Corente Allegro

Musical score for the Corente Allegro movement. It is in G minor, 3/4 time, and consists of two staves. The right hand has a lively, rhythmic melody, and the left hand plays a supporting bass line.

Aria Slow

Musical score for the Aria Slow movement. It is in G minor, 3/4 time, and consists of two staves. The right hand features a melodic line with triplets and trills, and the left hand provides a simple accompaniment.

Jigg Allegro

Musical score for the Jigg Allegro movement. It is in G minor, 12/8 time, and consists of two staves. The right hand has a rhythmic melody with trills, and the left hand plays a bass line with some rests.

Minuet

Musical score for the Minuet movement. It is in G minor, 3/8 time, and consists of two staves. The right hand has a melodic line with trills, and the left hand provides a simple accompaniment.

Suite No. 2 in A Major

Thomas Chilcot

Allemanda



Presto



Aria Slow



Jigg Allegro



Minuet



Suite No. 3 in B-flat Major

Thomas Chilcot

Allemanda

Musical score for Allemanda, featuring a treble and bass clef with a key signature of two flats and a common time signature. The piece includes a trill (tr) in the final measure of the first system.

Corente Allegro

Musical score for Corente Allegro, featuring a treble and bass clef with a key signature of two flats and a 3/4 time signature. The piece includes a trill (tr) in the final measure of the first system.

Saraband

Musical score for Saraband, featuring a treble and bass clef with a key signature of two flats and a 3/4 time signature. The piece includes trills (tr) and triplets in the first system.

Jigg Allegro

Musical score for Jigg Allegro, featuring a treble and bass clef with a key signature of two flats and a 12/8 time signature.

Minuet

Musical score for Minuet, featuring a treble and bass clef with a key signature of two flats and a 3/4 time signature. The piece includes trills (tr) in the first system.

Suite No. 4 in C Minor

Thomas Chilcot

Allemanda

Musical score for Allemanda, featuring a treble and bass clef with a common time signature. The piece includes a trill (tr) in the final measure of the first system.

Corente

Musical score for Corente, featuring a treble and bass clef with a 3/4 time signature. The piece consists of a continuous eighth-note melody in the treble and a rhythmic accompaniment in the bass.

Sarabanda

Musical score for Sarabanda, featuring a treble and bass clef with a 3/4 time signature. The piece includes trills (tr) and triplets (3) in both staves.

Jigg

Musical score for Jigg, featuring a treble and bass clef with a 12/8 time signature. The piece consists of a continuous eighth-note melody in the treble and a rhythmic accompaniment in the bass.

Minuet

Musical score for Minuet, featuring a treble and bass clef with a 3/4 time signature. The piece includes a trill (tr) in the first measure of the treble staff.

Suite No. 5 in D Minor

Thomas Chilcot

Allemanda

Musical score for Allemanda, featuring a treble and bass clef with a common time signature. The piece includes various rhythmic patterns and trills.

Corente Allegro

Musical score for Corente Allegro, featuring a treble and bass clef with a 3/4 time signature. The piece includes various rhythmic patterns and trills.

Sarabanda

Musical score for Sarabanda, featuring a treble and bass clef with a 3/4 time signature. The piece includes various rhythmic patterns and trills.

Jigg

Musical score for Jigg, featuring a treble and bass clef with a 12/8 time signature. The piece includes various rhythmic patterns and trills.

Minuet

Musical score for Minuet, featuring a treble and bass clef with a 3/4 time signature. The piece includes various rhythmic patterns and trills.

Suite No. 6 in E Minor

Thomas Chilcot

Allemanda

Musical score for Allemanda, featuring a treble and bass clef staff in common time (C). The key signature is one sharp (F#). The piece consists of two measures. The first measure shows a treble staff with a series of eighth notes and a bass staff with a simple accompaniment. The second measure continues the melody in the treble staff and the accompaniment in the bass staff.

Corente Allegro

Musical score for Corente Allegro, featuring a treble and bass clef staff in 3/4 time. The key signature is one sharp (F#). The piece consists of two measures. The first measure shows a treble staff with a melody and a bass staff with a simple accompaniment. The second measure continues the melody in the treble staff and the accompaniment in the bass staff, including a trill (tr) in the treble staff.

Aria Slow

Musical score for Aria Slow, featuring a treble and bass clef staff in 3/4 time. The key signature is one sharp (F#). The piece consists of two measures. The first measure shows a treble staff with a melody and a bass staff with a simple accompaniment. The second measure continues the melody in the treble staff and the accompaniment in the bass staff, including a trill (tr) in the treble staff.

Jigg

Musical score for Jigg, featuring a treble and bass clef staff in 12/8 time. The key signature is one sharp (F#). The piece consists of two measures. The first measure shows a treble staff with a melody and a bass staff with a simple accompaniment. The second measure continues the melody in the treble staff and the accompaniment in the bass staff, including a trill (tr) in the treble staff.

Minuet

Musical score for Minuet, featuring a treble and bass clef staff in 3/4 time. The key signature is one sharp (F#). The piece consists of two measures. The first measure shows a treble staff with a melody and a bass staff with a simple accompaniment. The second measure continues the melody in the treble staff and the accompaniment in the bass staff, including a trill (tr) in the treble staff.

George Frideric Handel (1685-1759)

Suite in A Major from Book I, HWV 426

Präludium



Allemande



Courante



Gigue



Suite in F Major from Book I, HWV 427

George Frideric Handel

Adagio

Musical score for Adagio in F major, measures 1-4. The piece is in common time (C) and F major. The right hand features a melodic line with trills and slurs, while the left hand provides a steady accompaniment of eighth notes.

Allegro

Musical score for Allegro in F major, measures 1-4. The piece is in common time (C) and F major. The right hand has a rhythmic pattern of eighth notes, and the left hand has a similar pattern, creating a lively accompaniment.

Adagio

Musical score for Adagio in F major, measures 5-8. The piece is in 3/4 time and F major. The right hand has a melodic line with trills and slurs, and the left hand provides a harmonic accompaniment.

Allegro

Musical score for Allegro in F major, measures 1-2. The piece is in common time (C) and F major. The right hand has a rhythmic pattern of eighth notes, and the left hand has a similar pattern, creating a lively accompaniment.

Suite in D Minor from Book I, HWV 428

George Frideric Handel

Präludium

Presto

Allegro

Allemande

Courante

Air

1. Variation

2. Variation



Musical notation for Variation 2, featuring a treble and bass clef with a common time signature. The bass line consists of a steady eighth-note accompaniment, while the treble line has a melodic line with some rests.

3. Variation



Musical notation for Variation 3, featuring a treble and bass clef with a common time signature. The treble line has a complex, fast-moving melodic line, while the bass line provides a simple accompaniment.

4. Variation



Musical notation for Variation 4, featuring a treble and bass clef with a 12/8 time signature. The treble line has a melodic line with some rests, and the bass line has a steady eighth-note accompaniment.

5. Variation



Musical notation for Variation 5, featuring a treble and bass clef with a common time signature. The treble line has a melodic line with some rests, and the bass line has a simple accompaniment.

Presto



Musical notation for the Presto section, featuring a treble and bass clef with a 3/8 time signature. The piece is marked with a 'Presto' tempo and includes trills and a five-fingered passage in the treble line.

Suite in E Minor from Book I, HWV 429

George Frideric Handel

Allegro



Allemande



Courante



Sarabande



Gigue



Suite in E Major from Book I, HWV 430

George Frideric Handel

Präludium



Allemande



Courante



Air



1. Variation



Suite in E Major from Book I, HWV 430 (continued)

George Frideric Handel

2. Variation

3. Variation

4. Variation

5. Variation

Suite in F-sharp Minor from Book I, HWV 431

George Frideric Handel

Präludium



Largo



Allegro



Gigue

Presto



Suite in G Minor from Book I, HWV 432

George Frideric Handel

(Largo)

Ouverture

Andante

Allegro

Sarabande

Gigue

Passacaille

Suite in F Minor from Book I, HWV 433

George Frideric Handel

Präludium

Adagio

Allegro

Allemande

Courante

Gigue

Prelude

arpeggio

Sonata

Aria con Variazioni

Var. 1

Var. 2

Var. 3

Suite in B-flat Major from Book II, HWV 434 (continued) George Frideric Handel

Var. 4
37



Var. 5
45



Minuet



Suite in D Minor from Book II, HWV 436

Allemande



Allegro



Suite in D Minor from Book II, HWV 436 (continued)

George Frideric Handel

Air

Lentement

Musical score for the Air movement, marked 'Lentement'. It is in D minor, 3/4 time, and consists of two staves. The piece features a slow, expressive melody with several trills (tr.) and a final cadence marked with a double bar line and repeat dots.

Gigue

Presto

Musical score for the Gigue movement, marked 'Presto'. It is in D minor, 12/8 time, and consists of two staves. The piece is characterized by a fast, rhythmic pattern of eighth and sixteenth notes.

Menuetto

Musical score for the Menuetto movement. It is in D minor, 3/4 time, and consists of two staves. The piece features a simple, elegant melody with a trill (tr.) in the final measure.

Var. 1

25

Musical score for Variation 1, starting at measure 25. It is in D minor, 3/4 time, and consists of two staves. The variation features a rhythmic pattern of eighth and sixteenth notes.

Var. 2

49

Musical score for Variation 2, starting at measure 49. It is in D minor, 3/4 time, and consists of two staves. The variation features a rhythmic pattern of eighth and sixteenth notes, with a trill (tr.) in the final measure.

Var. 3

73

Musical score for Variation 3, starting at measure 73. It is in D minor, 3/4 time, and consists of two staves. The variation features a rhythmic pattern of eighth and sixteenth notes.

Suite in D Minor from Book II, HWV 437

George Frideric Handel

1. Prelude

Musical score for the Prelude, featuring a treble and bass clef with a common time signature. The piece begins with a whole rest in the bass clef and a series of eighth notes in the treble clef.

Allmand

Musical score for the Allmand, featuring a treble and bass clef with a common time signature. The piece is characterized by a steady eighth-note accompaniment in the bass clef and a more melodic line in the treble clef.

Corrant

Musical score for the Corrant, featuring a treble and bass clef with a 3/4 time signature. The piece has a driving eighth-note accompaniment in the bass clef and a melodic line in the treble clef.

Saraband

Musical score for the Saraband, featuring a treble and bass clef with a 3/8 time signature. The piece is characterized by a slow, steady eighth-note accompaniment in the bass clef and a melodic line in the treble clef.

Var. 1

Musical score for the first variation of the Saraband, starting at measure 17. It features a treble and bass clef with a 3/8 time signature. The piece is characterized by a slow, steady eighth-note accompaniment in the bass clef and a melodic line in the treble clef.

Var. 2

Musical score for the second variation of the Saraband, starting at measure 33. It features a treble and bass clef with a 3/8 time signature. The piece is characterized by a slow, steady eighth-note accompaniment in the bass clef and a melodic line in the treble clef.

Jigg

Musical score for the Jigg, featuring a treble and bass clef with a 12/16 time signature. The piece is characterized by a fast, rhythmic eighth-note accompaniment in the bass clef and a melodic line in the treble clef.

Suite in E Minor from Book II, HWV 438

George Frideric Handel

Allmand

Saraband

Jigg

Suite in G Minor from Book II, HWV 439

Allmand

Corrant

Suite in G Minor from Book II, HWV 439 (continued)

George Frideric Handel

3. Sarabande

Musical score for the Sarabande in G minor, BWV 439, measures 1-4. The piece is in 3/4 time and features a slow, expressive melody in the right hand with a steady bass line in the left hand.

Jigg

Musical score for the Jigg in G minor, BWV 439, measures 1-4. The piece is in 12/8 time and features a lively, rhythmic melody in the right hand with a supporting bass line in the left hand.

Suite in B-flat Major from Book II, HWV 440

Allmand

Musical score for the Allmand in B-flat major, BWV 440, measures 1-4. The piece is in common time and features a lively, rhythmic melody in the right hand with a supporting bass line in the left hand.

Corrant

Musical score for the Corrant in B-flat major, BWV 440, measures 1-4. The piece is in 3/4 time and features a lively, rhythmic melody in the right hand with a supporting bass line in the left hand.

Saraband

Musical score for the Saraband in B-flat major, BWV 440, measures 1-4. The piece is in 3/4 time and features a slow, expressive melody in the right hand with a supporting bass line in the left hand.

Jigg

Musical score for the Jigg in B-flat major, BWV 440, measures 1-4. The piece is in 3/8 time and features a lively, rhythmic melody in the right hand with a supporting bass line in the left hand.

Suite in G Major from Book II, HWV 441

George Frideric Handel

Allemande

Musical score for Allemande, G major, 3/4 time. The piece features a treble and bass clef. The right hand has a melodic line with a trill (tr) and a mordent (♯) in the first measure. The left hand provides a steady accompaniment.

Allegro

Musical score for Allegro, G major, 3/4 time. The right hand has a fast, rhythmic melody with many sixteenth notes. The left hand has a simple accompaniment of eighth notes.

Corante

Musical score for Corante, G major, 3/4 time. The right hand has a melodic line with a mordent (♯) in the first measure. The left hand has a simple accompaniment of eighth notes.

Aria

Musical score for Aria, G major, 3/4 time. The tempo is marked Presto. The right hand has a fast, rhythmic melody with many sixteenth notes. The left hand has a simple accompaniment of eighth notes.

Menuetto

Musical score for Menuetto, G major, 3/8 time. The piece features a treble and bass clef. The right hand has a melodic line with a trill (tr) and a mordent (♯) in the first measure. The left hand provides a steady accompaniment.

Gavotta

Musical score for Gavotta, G major, 3/8 time. The piece features a treble and bass clef. The right hand has a melodic line with a mordent (♯) in the first measure. The left hand provides a steady accompaniment.

Suite in G Major from Book II, HWV 441 (continued)

George Frideric Handel

Double

The 'Double' section is written for a two-staff instrument in G major and 3/2 time. The right hand features a melodic line with eighth-note patterns and a trill. The left hand provides a simple harmonic accompaniment with quarter notes.

Gigue

The 'Gigue' section is written for a two-staff instrument in G major and 12/8 time. The right hand has a lively melody with eighth-note runs and trills. The left hand plays a rhythmic accompaniment with chords and eighth notes.

Richard Jones (b.?-1744)

Suite No. 1 in D Minor

First Set
Prelude

Allegro e Staccato



The score for the First Set Prelude is written for piano in D minor, 3/4 time. It begins with a treble clef and a bass clef. The tempo is marked 'Allegro e Staccato'. The piece features a series of eighth and sixteenth notes, with some trills and grace notes. The bass line consists of a steady eighth-note accompaniment.

Vivace



The Vivace movement is written for piano in D minor, 3/4 time. It is marked 'Vivace'. The piece is characterized by a fast, rhythmic melody in the treble clef, often featuring trills and grace notes. The bass line provides a steady accompaniment of eighth notes.

Toccat



The Toccat movement is written for piano in D minor, common time. It is marked 'Toccat'. The piece features a highly rhythmic and technically demanding melody in the treble clef, with frequent sixteenth and thirty-second notes. The bass line is more melodic and features some chromaticism.

Sarabanda.



The Sarabanda movement is written for piano in D minor, 3/4 time. It is marked 'Sarabanda.'. The piece is a slow, graceful dance with a characteristic hemiola rhythm. The treble clef features a melodic line with grace notes, while the bass clef provides a steady accompaniment.

Gavot



The Gavot movement is written for piano in D minor, 3/4 time. It is marked 'Gavot'. The piece is a lively dance with a characteristic hemiola rhythm. The treble clef features a melodic line with grace notes, while the bass clef provides a steady accompaniment.

Suite No. 1 in D Minor (continued)

Richard Jones

Minuet

Musical score for Minuet, Suite No. 1 in D Minor. The piece is in 4/4 time and D minor. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a mix of eighth and sixteenth notes with various ornaments and slurs. The bass staff provides a steady accompaniment with quarter and eighth notes.

Tocatta

Musical score for Tocatta, Suite No. 1 in D Minor. The piece is in common time (C) and D minor. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff is highly active, featuring rapid sixteenth-note passages and trills. The bass staff has a more rhythmic accompaniment with quarter notes and rests.

Giga

Musical score for Giga, Suite No. 1 in D Minor. The piece is in 12/8 time and D minor. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a fast, rhythmic melody with many sixteenth notes. The bass staff has a steady accompaniment with quarter notes and rests.

Suite No. 2 in A Major

Second Set
Prelude

Musical score for Second Set and Prelude, Suite No. 2 in A Major. The piece is in common time (C) and A major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a fast, rhythmic melody with many sixteenth notes. The bass staff has a steady accompaniment with quarter notes and rests. A trill (tr.) is marked in the bass staff.

Giga

Musical score for Giga, Suite No. 2 in A Major. The piece is in 12/8 time and A major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a fast, rhythmic melody with many sixteenth notes. The bass staff has a steady accompaniment with quarter notes and rests.

Suite No. 2 in A Major (continued)

Richard Jones

Allemanda

A musical score for the piece 'Allemanda'. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The music features a complex, rhythmic melody in the treble staff and a more rhythmic accompaniment in the bass staff.

Minuet

A musical score for the piece 'Minuet'. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music features a simple, elegant melody in the treble staff and a rhythmic accompaniment in the bass staff.

Sarabanda

A musical score for the piece 'Sarabanda'. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music features a slow, melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

Giga

A musical score for the piece 'Giga'. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#) and a 6/8 time signature. The music features a fast, rhythmic melody in the treble staff and a rhythmic accompaniment in the bass staff.

Paspie

A musical score for the piece 'Paspie'. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#) and a 3/8 time signature. The music features a fast, rhythmic melody in the treble staff and a rhythmic accompaniment in the bass staff.

Suite No. 3 in B-flat Major

Richard Jones

Third Set
Prelude

Allegro

Allegro

Largo

Sarabanda

Sarabanda

Suite No. 3 in B-flat Major (continued)

Richard Jones

Allegro

This musical score is for the first piece, marked 'Allegro'. It is written for piano in B-flat major and 12/8 time. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a fermata over the final chord.

Minuet

This musical score is for the second piece, marked 'Minuet'. It is written for piano in B-flat major and 3/4 time. The right hand has a melodic line with some grace notes and slurs, while the left hand plays a rhythmic accompaniment of eighth notes. The piece ends with a fermata.

Boree

This musical score is for the third piece, marked 'Boree'. It is written for piano in B-flat major and 3/4 time. The right hand features a fast, flowing melody with many sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. The piece concludes with a fermata.

Largo

This musical score is for the fourth piece, marked 'Largo'. It is written for piano in B-flat major and 3/4 time. The right hand has a slow, melodic line with some grace notes, while the left hand plays a rhythmic accompaniment of eighth notes. The piece ends with a fermata.

Giga Allegro

This musical score is for the fifth piece, marked 'Giga Allegro'. It is written for piano in B-flat major and 12/8 time. The right hand features a very fast, rhythmic melody with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a fermata.

Suite No. 4 in A Minor

Richard Jones

Fourth Set Largo

The score for the Fourth Set, Largo movement, is written for piano in A minor. It features a complex, flowing melody in the right hand with many accidentals and a steady accompaniment in the left hand. The tempo is marked 'Largo'.

Allemanda

The Allemanda movement is in 3/4 time. It has a more rhythmic and dance-like character than the previous movement, with a clear melody in the right hand and a supporting bass line in the left hand.

Sarabanda

The Sarabanda movement is in 3/4 time. It is characterized by a slower tempo and a more lyrical melody in the right hand, with a simple accompaniment in the left hand.

Minuet

The Minuet movement is in 3/4 time. It is a short, elegant piece with a delicate melody in the right hand and a light accompaniment in the left hand.

Giga

The Giga movement is in 12/8 time. It is a fast, lively piece with a driving melody in the right hand and a rhythmic accompaniment in the left hand.

Boree

The Boree movement is in 3/4 time. It is a fast, energetic piece with a strong melody in the right hand and a rhythmic accompaniment in the left hand.

Fifth Set
Prelude

Largo 8.

Staccato

Allemanda *Vivace*

Giga

Sarabanda

Boree

Sarabanda

Vivace

Corente

Sixth Set
ALLEMANDE



Sarabanda



Brisk Air



Minuet



Gavote



Scotch Air



Thomas Roseingrave (1690-1766)

Suite No. 1 in E-flat Major

First Set

OVERTURE

First system of musical notation for the Overture. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melodic line in the treble with trills and a more rhythmic accompaniment in the bass.

Second system of musical notation for the Overture. It continues the two-staff format. The tempo marking *Allegro* is written above the treble staff. The music includes trills and various rhythmic patterns.

Musical notation for the *Allemande*. It consists of two staves. The key signature remains two flats, and the time signature is C (common time). The piece is characterized by a steady, rhythmic pattern with trills.


Musical notation for the *Corante*. It consists of two staves. The key signature is two flats, and the time signature is 3/4. The tempo marking *Corante* is written above the treble staff. The music is more rhythmic and includes trills.

Musical notation for the *Presto*. It consists of two staves. The key signature is two flats, and the time signature is 3/4. The tempo marking *Presto* is written above the treble staff. The music is very fast and features intricate rhythmic patterns.

Musical notation for the *Chaconne*. It consists of two staves. The key signature is two flats, and the time signature is 8/8. The piece is a slow, repetitive dance with a melodic focus in the treble staff.

Second Set
Arpeggio

Prelude



Allemande



Courant



Sarabande



Third Set
Allemande

Gavota

Sarabande

Gigue

Suite No. 4 in F Major

Thomas Roseingrave

Fourth Sett
Allemande



The image shows the beginning of the 'Fourth Sett Allemande' piece. It consists of two staves: a treble staff and a bass staff. The treble staff starts with a treble clef, a key signature of one flat (F major), and a common time signature (C). The bass staff starts with a bass clef, the same key signature, and a common time signature. The music features a series of eighth and sixteenth notes, with several trills (tr) and ornaments (s:) indicated above the notes. The piece concludes with a double bar line and a repeat sign.

Courante



The image shows the beginning of the 'Courante' piece. It consists of two staves: a treble staff and a bass staff. The treble staff starts with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The bass staff starts with a bass clef, the same key signature, and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with several slurs and ornaments (s:) indicated above the notes. The piece concludes with a double bar line and a repeat sign.

Parabande



The image shows the beginning of the 'Parabande' piece. It consists of two staves: a treble staff and a bass staff. The treble staff starts with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The bass staff starts with a bass clef, the same key signature, and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with several trills (tr) and ornaments (s:) indicated above the notes. The piece concludes with a double bar line and a repeat sign.

Fifth Sett
Allemande



Musical score for the Fifth Sett Allemande. It consists of two staves in F minor, common time (C). The piece features a rhythmic pattern of eighth and sixteenth notes, with a repeat sign at the beginning.

Courante



Musical score for the Courante. It consists of two staves in F minor, 3/4 time. The piece features a rhythmic pattern of eighth and sixteenth notes, with a trill (tr) in the right hand near the end.

Parabande



Musical score for the Parabande. It consists of two staves in F minor, 3/8 time. The piece features a rhythmic pattern of eighth and sixteenth notes, with a trill (tr) in the right hand near the end.

Air
Vivace



Musical score for the Air Vivace. It consists of two staves in F minor, common time (C). The piece features a rhythmic pattern of eighth and sixteenth notes, with a trill (tr) in the right hand near the end.

Gavotte
Presto



Musical score for the Gavotte Presto. It consists of two staves in F minor, common time (C). The piece features a rhythmic pattern of eighth and sixteenth notes, with a trill (tr) in the right hand near the end.

Sixth Sett
Allemande

Musical score for the Sixth Sett Allemande. It features two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by intricate sixteenth-note patterns in the right hand and a steady bass line in the left hand.

Courante

Musical score for the Courante. It features two staves: a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, and a bass clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The piece has a rhythmic and melodic character typical of a courante.

Sarabande

Musical score for the Sarabande. It features two staves: a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, and a bass clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The piece is marked with trills (tr) and has a slow, graceful tempo.

Gigue

Musical score for the Gigue. It features two staves: a treble clef staff with a key signature of one sharp (F#) and a 12/8 time signature, and a bass clef staff with a key signature of one sharp (F#) and a 12/8 time signature. The piece is characterized by a lively, rhythmic pattern.

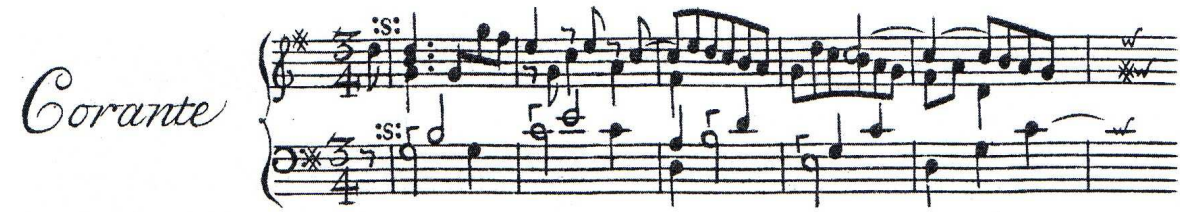
Minuet

Musical score for the Minuet. It features two staves: a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, and a bass clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The piece is a short, elegant dance.

Seventh Set
Allemanda



Corante



Sarabande



Gigue



Allemande *Eighth Sett*

The musical score for the Allemande Eighth Sett is written for piano in G minor and common time. It consists of two staves. The right hand features a melodic line with several trills (tr) and slurs. The left hand provides a rhythmic accompaniment with chords and single notes. The piece concludes with a double bar line.

Saraband

The musical score for the Saraband is written for piano in G minor and 3/4 time. It consists of two staves. The right hand has a slower, more melodic line with trills (tr) and slurs. The left hand features a steady, rhythmic accompaniment with chords and single notes. The piece concludes with a double bar line.

Gigue

The musical score for the Gigue is written for piano in G minor and 12/8 time. It consists of two staves. The right hand has a fast, rhythmic melodic line with slurs and a trill. The left hand provides a steady, rhythmic accompaniment with chords and single notes. The piece concludes with a double bar line.

John Christopher Smith (1712-1795)

Suite No. 1 in A Major, Book I

Suite Premiere pour le Clavecin.

Prelude

Harpegg:

Allemande

Tr.

Courante

p

Allegro

p

Suite No. 2 in C Minor, Book I

John Christopher Smith

Prelude

Adagio



Allegro



Allemande



Allegro



Air

Lentement



Gigue



Suite No. 3 in F Major, Book I

John Christopher Smith

Prelude *Presto*



Allemande



Courante



Gigue



Overture



Allegro



Andante



Gigue



Prelude *Adagio*

Allegro

Allemande

Courante

Gigue

Fantasia
Allegro

Allemande

54
Courante

Air

Double 1

Double 2.

Double 3.

Double 4.

Double 5.

Suite No. 1 in A Major, Book II

John Christopher Smith

Prelude *Allegro*

3

Allemande

Courante

Allegro

Vivace

Suite Seconde

Musical score for Suite Seconde, measures 1-8. The score is in F major and 3/4 time. The right hand features a melodic line with trills and grace notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Allemande

Musical score for Allemande, measures 1-8. The score is in F major and 3/4 time. The right hand has a complex, flowing melodic line with many sixteenth notes, while the left hand has a simpler accompaniment.

Corrente
Andante

Musical score for Corrente Andante, measures 1-8. The score is in F major and 3/4 time. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

Gavotte

Musical score for Gavotte, measures 1-8. The score is in F major and 3/4 time. The right hand has a melodic line with grace notes, and the left hand has a simple accompaniment.

Suite No. 3 in E Minor, Book II

John Christopher Smith

Alleganda
Larghetto

Courante

Allegro

Gigue

Prelude *Allegro*



Allemanda



Allegro



41 *Siciliana*
Larghetto



Menuet

Musical score for the Minuet, consisting of two staves in C minor and 3/4 time. The piece features a simple, elegant melody in the right hand and a supporting bass line in the left hand. The key signature has three flats (Bb, Eb, Ab) and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

Variat 1

Musical score for the first variation, consisting of two staves in C minor and 3/4 time. The melody in the right hand is more rhythmic and includes some chromaticism. The left hand provides a steady accompaniment. The key signature has three flats and the time signature is 3/4.

Variat 2

Musical score for the second variation, consisting of two staves in C minor and 3/4 time. This variation features a more complex texture with chords and arpeggios in both hands. The right hand has a more melodic line, while the left hand is more rhythmic. The key signature has three flats and the time signature is 3/4.

Variat 3

Musical score for the third variation, consisting of two staves in C minor and 3/4 time. This variation is characterized by a fast, rhythmic melody in the right hand and a complex, arpeggiated bass line in the left hand. The key signature has three flats and the time signature is 3/4.

Cinquieme Suite

Musical score for the first system, labeled "Cinquieme Suite". It consists of two staves in G major (one sharp) and 3/4 time. The right hand features a series of chords and a melodic line starting with a trill. The left hand provides a steady bass accompaniment.

Allemande

Musical score for the second system, labeled "Allemande". It consists of two staves in G major and common time. The right hand has a complex, flowing melodic line with many sixteenth notes. The left hand has a simpler accompaniment.

Courante

Musical score for the third system, labeled "Courante". It consists of two staves in G major and 3/4 time. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment.

Largo

Musical score for the fourth system, labeled "Largo". It consists of two staves in G major and 3/4 time. The right hand has a slow, melodic line with trills. The left hand has a simple accompaniment.

Air

Musical score for the fifth system, labeled "Air". It consists of two staves in G major and common time. The right hand has a melodic line with trills. The left hand has a simple accompaniment.

Double 1.^o

First system of musical notation for Double 1.º. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Double 2.^o

Second system of musical notation for Double 2.º. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff features a melodic line with some trills, and the bass staff has a more complex accompaniment with many sixteenth notes.

Double 3.

Third system of musical notation for Double 3. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff has a very active melodic line with many sixteenth notes. The bass staff has a simpler accompaniment with quarter and eighth notes. A 2/4 time signature is visible at the beginning.

Double 4.

Fourth system of musical notation for Double 4. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff has a melodic line with eighth notes. The bass staff has a complex accompaniment with many sixteenth notes. A 2/4 time signature is visible at the beginning.

Double 5.

Fifth system of musical notation for Double 5. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff has a very active melodic line with many sixteenth notes. The bass staff has a simpler accompaniment with quarter and eighth notes. A common time signature (C) is visible at the beginning.

Grave

The 'Grave' movement is written in F minor and common time. The right hand features a series of chords and melodic fragments, while the left hand provides a steady, rhythmic accompaniment. The tempo is marked as 'Grave'.

Allemande

The 'Allemande' movement is written in F minor and common time. It features a more active melody in the right hand with frequent trills and sixteenth-note passages, supported by a rhythmic accompaniment in the left hand. The tempo is marked as 'Allemande'.

Courante

The 'Courante' movement is written in F minor and 3/4 time. The right hand has a rhythmic, dance-like melody with frequent sixteenth-note runs, while the left hand provides a steady accompaniment. The tempo is marked as 'Courante'.

Chaconne

The 'Chaconne' movement is written in F minor and 3/4 time. It features a slow, somber melody in the right hand with frequent trills and a steady accompaniment in the left hand. The tempo is marked as 'Chaconne'.

Suite No. 6 in F Minor, Book II (continued)

John Christopher Smith

System 1: Treble and bass staves. Treble clef, F minor key signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

System 2: Treble and bass staves. Treble clef, F minor key signature. The right hand includes a trill (tr) and continues the melodic line. The left hand maintains the accompaniment.

System 3: Treble and bass staves. Treble clef, F minor key signature. The right hand features a triplet of eighth notes and continues the melodic line. The left hand accompaniment includes some chords with a fermata.

System 4: Treble and bass staves. Treble clef, F minor key signature. The right hand continues with a triplet of eighth notes. The left hand accompaniment features a fermata over a chord.

System 5: Treble and bass staves. Treble clef, F minor key signature. The right hand has a dense texture of sixteenth-note chords. The left hand accompaniment continues with eighth-note patterns.

System 6: Treble and bass staves. Treble clef, F minor key signature. The right hand features a melodic line with eighth notes and rests. The left hand accompaniment continues with sixteenth-note chords.

Suite No. 6 in F Minor, Book II (continued)

John Christopher Smith

First system of musical notation, measures 7-8. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, measures 9-10. The right hand continues with intricate melodic patterns, including trills (tr) and slurs. The left hand accompaniment remains consistent.

Third system of musical notation, measures 11-12. The right hand's melodic line becomes more rhythmic and driving. The left hand accompaniment continues with quarter notes.

Fourth system of musical notation, measures 13-14. The right hand features several trills (tr) and slurs. The left hand accompaniment includes some sixteenth-note patterns.

Fifth system of musical notation, measures 15-16. The right hand has a very active melodic line with many sixteenth notes. The left hand accompaniment is more rhythmic, with some eighth-note patterns.

Sixth system of musical notation, measures 17-18. The right hand's melodic line is more melodic and includes slurs. The left hand accompaniment continues with rhythmic patterns.

Suite No. 6 in F Minor, Book II (continued)

John Christopher Smith

Musical notation for measures 13-14. The system consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and contains a simpler accompaniment with quarter and eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Musical notation for measures 14-15. The system consists of two staves. The upper staff continues the complex melodic line from the previous system. The lower staff continues the accompaniment. The key signature and time signature remain the same.

Musical notation for measures 15-16. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. The key signature and time signature remain the same.

Musical notation for measures 16-17. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. The key signature and time signature remain the same.

Musical notation for measures 17-18. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. The key signature and time signature remain the same.

Suite No. 6 in F Minor, Book II (continued)

John Christopher Smith

Musical notation for measures 18-19. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (F minor). Measure 18 features a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. Measure 19 continues this pattern with some changes in the right-hand accompaniment.

Musical notation for measures 20-21. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 20 shows a more active right hand with sixteenth-note patterns and a steady eighth-note accompaniment in the left hand. Measure 21 features a change in the right-hand accompaniment.

Musical notation for measures 22-23. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 22 is characterized by a dense texture of sixteenth-note runs in the right hand and a simple eighth-note accompaniment in the left hand. Measure 23 continues this texture with some melodic variation in the right hand.

Musical notation for measures 24-25. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 24 features a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. Measure 25 continues this pattern with some changes in the right-hand accompaniment.

Musical notation for measures 26-27. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 26 shows a more active right hand with sixteenth-note patterns and a steady eighth-note accompaniment in the left hand. Measure 27 features a change in the right-hand accompaniment.

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