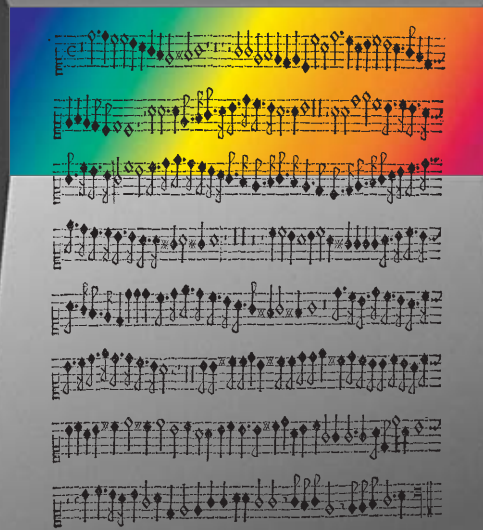


ZEITSCHRIFT FÜR SPIELMUSIK



pezzi allegri

Drei Quartettsätze
nach Stücken barocker Meister
für Blockflötenquartett
bearbeitet von
Ronald J. Autenrieth

Three quartet movements
from pieces by baroque masters
arranged for recorder quartet

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Vorwort

Die hier als *pezzi allegri* vorgelegten Bearbeitungen sind im Original Cembalowerke. Obwohl sie von drei verschiedenen Autoren stammen, gibt es verbindende Momente. Zunächst weist der Titel auf eine vordergründige Gemeinsamkeit hin: Alle drei Nummern sind Allegri, also lebhaft Sätze. Dazu kommt, dass sie sämtlich in Moll stehen und einen ganz bestimmten, nämlich affektierten aber charaktervollen Allegro-Typus verkörpern und damit auf italienische Vorbilder hinweisen.

Georg Friedrich Händel (1685–1759) studierte in frühen Jahren die italienische Musik vor Ort. Er lebte von 1706–1709 in Italien, wo er die Meister Corelli und Scarlatti persönlich kennenlernte. Neben seinen italienischen Opern und Kantaten profitierte besonders seine Cembalomusik von diesen Erfahrungen, so auch die in der Aylesford Sammlung (British Library) erhaltenen Stücke, denen die *Impertinence* entstammt.

Wilhelm Friedemann Bach (1710–1784) lernte Händel und dessen Musik in Dresden kennen. In seinen Werken, so etwa den Klavier-sonaten, Fantasien, Suiten und Concerti manifestierten sich kühne Harmonik und Expressivität. (Vergl. das Kopfthema der zweiten Bearbeitung nach dem *Allegro* aus der Suite für Cembalo/Klavier in g-Moll, hier nach d-Moll transponiert)

Jean François Dandrieu (1682–1738), bisweilen auch *Andrieu*, schrieb Klavierstücke im Stile Couperins. Seinen *Livres des pièces de clavecin* ist die vorliegende *Gigue en Rondeaux* entnommen. Neben Lully war Dandrieus erklärtes Vorbild der Italiener Archangelo Corelli, womit sich der Kreis der *pezzi allegri* schließt.

Da alle vorgelegten Stücke ihre Charakteristik aus einer unverbrämten, klaren Struktur beziehen, war eine Übertragung für die Quartettbesetzung gut zu realisieren.

Die Stücke von Händel und Bach nehme man nicht allzu rasch, dafür etwas markiert. Die *Gigue* sollte dagegen flüssig und leicht erklingen.

Beerfelden, im Frühjahr 1997

Preface

The *pezzi allegri* presented here are arrangements of works originally written for the harpsichord. Although they were written by three different authors, they have some mutual connections. The title points to a superficial factor they have in common: all three pieces are allegros, i.e. lively movements. In addition they are all written in a minor key and embody a particular type of allegro which is affected and striking in character and in this way point to Italian prototypes.

George Frederick Handel (1685–1759) studied at an early age Italian music in that country. He lived in Italy from 1706–1709 and became acquainted personally with the masters Corelli and Scarlatti. Besides his Italian operas and cantatas, his harpsichord music profited in particular from these experiences, as well as the pieces preserved in the Aylesford Collection (British Library) from which *Impertinence* was taken.

Wilhelm Friedemann Bach (1710–1784) became acquainted with Handel and his music in Dresden. In his works such as the piano sonatas, fantasias, suites and concertos, daring harmonies and expressiveness are revealed. (Compare the first subject of the second arrangement, the *Allegro* from the Suite for harpsichord/piano in g-minor, in this case transposed to d-minor).

Jean François Dandrieu (1682–1738), occasionally mentioned simply as *Andrieu*, wrote piano pieces in the style of Couperin. The present *Gigue en Rondeaux* is taken from *Livres des pièces de clavecin*. Besides Lully, Dandrieu explicitly took after the example of the Italian Archangelo Corelli, with which the circle of the *pezzi allegri* closes.

Since all the pieces presented here derive their character from a clear and direct structure, the arrangement for quartet was easy to realize.

The pieces by Handel and Bach should not be taken too fast, but at the same time fairly marcato. The *Gigue* on the other hand should sound instead fluid and light.

Translation: R. Grocock

Beerfelden, in the spring of 1997

Ronald J. Autenrieth

Préface

Les arrangements désignés ici *pezzi allegri* sont, dans l'original, des œuvres pour clavecin. Bien que réalisés par trois auteurs différents, certains aspects les rapprochent les uns des autres. Tout d'abord, le titre fait état d'un élément commun évident: les trois pièces sont des allegri, donc des mouvements animés. En outre, elles sont toutes en mode mineur et incarnent un genre allegro bien particulier, à savoir un genre affecté, mais au caractère marqué qui fait référence à des modèles italiens.

Georg Friedrich Haendel (1685–1759) a étudié dès ses plus jeunes années la musique italienne en Italie. Il a vécu de 1706 à 1709 dans ce pays où il a fait personnellement connaissance des maîtres Corelli et Scarlatti. Outre ses opéras et ses cantates italiens, c'est en particulier la musique qu'il a composée pour clavecin qui a profité de ses expériences, comme par exemple les morceaux contenus dans la collection Aylesford (British Library) dont a été tirée l' *Impertinence*.

Wilhelm Friedemann Bach (1710–1784) a fait la connaissance de Haendel et de sa musique à Dresde. Dans ses œuvres, comme par exemple dans les sonates pour piano, les fantasias, les suites et les concertos se manifestent une harmonie et une expressivité sobres. (cf. le thème du deuxième arrangement selon l' *allegro* tiré de la suite pour clavecin/piano en sol mineur, ici transposé en ré mineur).

Jean François Dandrieu (1682–1738), nommé parfois *Andrieu*, a composé des morceaux pour piano dans le style de Couperin. La présente *Gigue en Rondeaux*, est tirée de ses *livres des pièces de clavecin*. Outre Lully, la référence avouée de Dandrieu était l'Italien Archangelo Corelli, et c'est avec lui que se ferme donc le cercle des *pezzi allegri*.

Etant donné que tous les morceaux présentés se caractérisent par une structure dépouillée et claire, l'arrangement pour quatuor a été facile à réaliser.

Les morceaux de Haendel et Bach ne doivent pas être interprétés sur un tempo trop rapide, mais par contre de façon marquée. La *gigue* quant à elle doit être limpide et légère.

Traduction: A. Rabin-Weller

Beerfelden, printemps 1997

pezzi allegri

Drei Quartettsätze nach Stücken barocker Meister
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Georg Friedrich Händel: Impertinence

Vivace

Sopran

Alt

Tenor

Bass

8

5

10

15

Wilhelm Friedemann Bach: Allegro

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 1-5. The score is in 2/4 time and B-flat major. The Soprano part begins with a melodic line starting on G4. The Alto, Tenor, and Bass parts provide harmonic support with various rhythmic patterns.

Musical score for Soprano, Alto, Tenor, and Bass voices, measures 6-10. This section features a repeat sign at measure 6. The Soprano part has a more active melodic line with sixteenth notes. The other parts continue their harmonic accompaniment.

Musical score for Soprano, Alto, Tenor, and Bass voices, measures 11-13. This section shows the continuation of the vocal parts, with the Soprano part leading the melodic material.

Musical score system 1, measures 8-20. The system consists of four staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with slurs and accents, starting at measure 8 and ending at measure 20. The second staff is in treble clef with a key signature of one flat, containing a harmonic accompaniment. The third staff is in treble clef with a key signature of one flat, featuring a sustained harmonic accompaniment with long notes. The bottom staff is in bass clef with a key signature of one flat, containing a rhythmic accompaniment with eighth notes.

Musical score system 2, measures 25-30. The system consists of four staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with slurs and accents, starting at measure 25 and ending at measure 30. The second staff is in treble clef with a key signature of one flat, containing a rhythmic accompaniment with eighth notes. The third staff is in treble clef with a key signature of one flat, featuring a harmonic accompaniment. The bottom staff is in bass clef with a key signature of one flat, containing a rhythmic accompaniment with eighth notes.

Musical score system 3, measures 30-35. The system consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with slurs and accents, starting at measure 30 and ending at measure 35. The middle staff is in treble clef with a key signature of one flat, containing a harmonic accompaniment. The bottom staff is in treble clef with a key signature of one flat, featuring a rhythmic accompaniment with eighth notes.

Jean François Dandrieu: Gigue en Rondeaux

Allegro

Soprano (S), Alto (A), Tenor (T), Bass (B) parts for measures 1-4. The music is in 6/8 time with a key signature of two flats. The Soprano part features a melodic line with a sharp sign above the second measure. The Alto part has a more rhythmic, eighth-note pattern. The Tenor part follows a similar melodic contour to the Soprano. The Bass part provides a simple accompaniment with eighth notes and rests.

Continuation of the musical score for measures 5-8. The Soprano part includes a fermata over the eighth measure and a fingering '5' above the fifth note. The Alto part continues with eighth-note patterns. The Tenor part has a melodic line with a sharp sign above the second measure. The Bass part continues with its accompaniment.

Continuation of the musical score for measures 9-10. The Soprano part has a fermata over the tenth measure. The Alto part has a fermata over the tenth measure. The Bass part continues with its accompaniment.

Musical score system 1, measures 8-15. The system consists of four staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The second and third staves are also in treble clef. The bottom staff is in bass clef. The music features a variety of note values including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are several slurs and ties across the staves. A measure number '15' is positioned above the second staff.

Musical score system 2, measures 16-20. The system consists of four staves. The top staff is in treble clef with a key signature of two flats. The second and third staves are also in treble clef. The bottom staff is in bass clef. The music continues with similar rhythmic patterns and melodic lines. A measure number '20' is positioned above the second staff.

Musical score system 3, measures 21-23. The system consists of three staves. The top staff is in treble clef with a key signature of two flats. The second and third staves are also in treble clef. The music concludes with a few final notes and rests.