

G.F.Händel - J.Halvorsen

Passacaglia

for violin and viola





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Cover photo:
“The Duo”

PASSACAGLIA

from Händel's Suite No. 7 in G minor for harpsichord

for violin and viola

edited by
Laura Caldera

G. F. Händel (1685-1759)
J. Halvorsen (1864-1935)

Largamente

Violin *ff*

Viola *ff*

4

8 *mf espressivo*
p dolce

13 *p dolce*
mf espressivo

17 **Con agilità**
p

Note: dynamics in parentheses are to be used in repeats.

20

f

f

23

p spiccato

p

6

25

con grazia

spiccato

27

(f)

29

f

f

pizz. *arco* *pizz.* *arco*

31

f

f

pizz. *arco* *pizz.* *arco*

33 arco

mf (p)

mf (p)

6 7

6

6

6

36

f un poco marcato ma espressivo

f un poco marcato ma espressivo

38

40

pp spiccato

pp spiccato

42

45

mf

mf

Musical notation for measures 45 and 46. The right hand features a melodic line with grace notes and slurs. The left hand has a rhythmic accompaniment with slurs and accents.

47

rit.

rit.

Musical notation for measures 47 and 48. The right hand continues the melodic line. The left hand has a rhythmic accompaniment. The word "rit." is written above the right hand in measure 48.

49

Andante

p(pp)

p

p(pp)

p

Musical notation for measures 49, 50, 51, and 52. The tempo is marked "Andante". The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *p(pp)* and *p*.

53

f(pp)

f(pp)

Musical notation for measures 53, 54, 55, and 56. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *f(pp)*.

57

pizz.

mf

mf

Musical notation for measures 57 and 58. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. The word "pizz." is written above the right hand in measure 57. Dynamics include *mf*.

59

Musical notation for measures 59 and 60. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment.

61

pp
pizz.
pp

Musical notation for measures 61-62. The right hand features a series of chords with a 7-measure rest, while the left hand plays a rhythmic accompaniment of eighth notes.

63

Musical notation for measures 63-64. The right hand continues with chords and rests, and the left hand maintains the eighth-note accompaniment.

65

arco
p spiccato
arco
p

Musical notation for measures 65-66. The right hand plays a sixteenth-note arpeggiated pattern, and the left hand plays a simple eighth-note accompaniment.

66

spiccato

Musical notation for measures 66-67. The right hand continues with the sixteenth-note arpeggiated pattern, and the left hand plays the eighth-note accompaniment.

67

Musical notation for measures 67-68. The right hand continues with the sixteenth-note arpeggiated pattern, and the left hand plays the eighth-note accompaniment.

68

Repeat ad libitum
Repeat ad libitum

Musical notation for measures 68-69. The right hand has a few notes and rests, while the left hand plays a sixteenth-note arpeggiated pattern. The piece concludes with a double bar line and repeat signs.

69

capriccioso

capriccioso

Musical notation for measures 69-70. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It contains a melodic line with eighth-note patterns and slurs. The lower staff has a bass clef and contains a bass line with eighth-note patterns and slurs. The tempo marking 'capriccioso' is written in the upper staff.

70

Musical notation for measures 70-71. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It contains a melodic line with eighth-note patterns and slurs. The lower staff has a bass clef and contains a bass line with eighth-note patterns and slurs.

71

Musical notation for measures 71-72. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It contains a melodic line with eighth-note patterns and slurs. The lower staff has a bass clef and contains a bass line with eighth-note patterns and slurs.

72

Musical notation for measures 72-73. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It contains a melodic line with eighth-note patterns and slurs. The lower staff has a bass clef and contains a bass line with eighth-note patterns and slurs.

73

mf
(pp ————— p)

mf
(pp ————— p)

Musical notation for measures 73-74. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It contains a melodic line with sixteenth-note patterns and slurs. The lower staff has a bass clef and contains a bass line with sixteenth-note patterns and slurs. The dynamic markings *mf* and *(pp ————— p)* are written in the upper staff.

Musical notation for measures 74-75. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It contains a melodic line with sixteenth-note patterns and slurs. The lower staff has a bass clef and contains a bass line with sixteenth-note patterns and slurs.

76

Musical notation for measures 76-77. The treble staff contains a melodic line with various intervals and accidentals. The bass staff provides a harmonic accompaniment with chords and moving lines.

77

Musical notation for measures 78-79. The treble staff features a series of chords and rests. The bass staff continues the accompaniment with rhythmic patterns.

79

Musical notation for measures 80-81. The treble staff has a melodic line with some grace notes. The bass staff has a steady accompaniment.

81 *molto energico*

Musical notation for measures 82-83. The treble staff has a very active melodic line with a 9-measure slur. The bass staff has a strong accompaniment. Dynamics include *ff*.

84

Musical notation for measures 84-85. The treble staff has a 5-measure slur and an 8va marking. The bass staff has a strong accompaniment.

86

Musical notation for measures 86-87. The treble staff has a 5-measure slur. The bass staff has a strong accompaniment.

88 rit. *8va* **Allegro con fuoco**
f

90 *cresc.*
cresc.

92 *ff cresc.*
ff cresc.

94 *cresc. molto e stringendo*
cresc. molto e stringendo

96 *allarg.* *8va* *ten.* **Adagio** *rit.*
ffz *fff*
allarg. *ten.* *rit.*
ffz *fff*

Violin

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G. F. Händel (1685-1759)
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Largamente

ff

4

9

mf espressivo

13

p dolce

17

Con agilità

p

20

f

24

p spiccato 6 *con grazia* on A

26

on A 4

29

f 5 *pizz.* *arco* 5 *pizz.* *arco*

Note: dynamics in parentheses are to be used in repeats.

Violin - G. F. Händel - J. Halvorsen - Passacaglia

31 *pizz.* *arco* *pizz.*

33 *arco* *mf(p)*

35 *f un poco marcato ma espressivo*

38

41 *pp spiccato*

43

45 *mf* *rit.*

49 *Andante* *p(pp)* *p*

53 *f(pp)*

57 *pizz.* *mf*

61 *pp*

65 *arco*
p spiccato

67

69 *capriccioso*
Repeat ad libitum

71 *on A*

73 *mf*
(pp ————— p)

76 *on A*

77

79

81 *molto energico*
ff

83 *8^{va}*

85

88 *rit.* *on A* *8^{va}* **Allegro con fuoco**
f

90 *cresc.*

92 *ff cresc.*

94 *cresc. molto e stringendo*

96 *allarg.* *3* *8^{va} ten.* **Adagio** *rit.*
ffz *fff*

Viola

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Largamente

ff

7 *p dolce*

12 *mf espressivo*

17 **Con agilità** *p*

21 *f* *p*

25 *spiccato*

27

29 *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

32 *f* *pizz.* *arco* *mf (p)*

6

6

Note: dynamics in parentheses are to be used in repeats.

37

f un poco marcato ma espressivo

39

4 2 1 4 2

41

pp spiccato

43

4 2 1 4 2

45

mf

47

2 4 3 2 0 1 rit.

Andante

49

p(pp) *p* *f(pp)*

4 3 2 1

54

mf

58

1

60 *pizz.*
pp

62

64 *arco*
p

66 *spiccato*

67 *Repeat ad libitum*

69 *capriccioso*

71 *on G*

73 *on C*
mf
(pp) ————— p)

75 *on A*

76 *on C*

77

79

81

molto energico

ff

85

87

rit.

Allegro con fuoco

f

90

cresc.

92

ff cresc.

94

cresc. molto e stringendo

96

allarg.

ten.

Adagio

rit.

ffz

fff

