

THE ORMOND PIANOFORTE SCHOOL

FRANKLIN PETERSON & W.A.LAVER

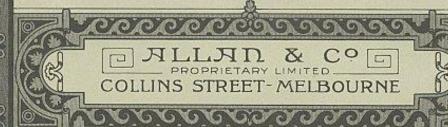
SECTION 1 PRIMARY SECTION 3 INTERMEDIATE SECTION 2 ELEMENTARY SECTION 4 ADVANCED

THE HARMONIOUS BLACKSMITH

HANDEL

SECTION III Nº 2

PRICE 1/6 NETT



PREFACE.

The University Edition of educational works chosen from the best sources is undertaken in all confidence that there is room for such a series. No pains will be spared to make the Edition a perfectly accurate one; careful connotation of other standard editions will ensure that the readings given are those countenanced by the latest and best authorities; and a knowledge of local conditions will enable the editors to add suitable notes in explanation of all signs and expressions, passages, ornaments and grace notes &c. and anything else which might be possibly be misunderstood by pupils or teachers who have not the advantage of living near the great musical centres.

FRANKLIN PETERSON
Director of the University Conservatorium.
W. A. LAVER
Vice Director.

Melbourne 1902.

NOTE.

Preparatory exercises are prefixed to each number partly of the conventional character and partly with a direct bearing on technical difficulties in the work. Throughout the Edition the legato mark or slur is used with less prodigality than is the custom. Its indiscriminate use, so familiar to all, is too apt to dull the perception of its real meaning. The young student ought in five finger exercises to be taught the pure legato which is the essence of good pianoforte playing. Sometimes a reminder is given by the direction sempre legato but the mark of legato_the slur_ is only used with a definite intention in this Edition. The end of the slur shows the end of the phrase and the necessity for a break, something like the effect of a comma, or of taking breath in singing. All notes not otherwise marked must be played legato.

285 - 308

THE ORMOND PLANOFORTE SCHOOL

EDUCATIONAL WORKS.

With preparatory exercises, fingering & annotations,

وَٰہِ edited by ﷺوَٰہُ.

FRANKLIN PETERSON & W. A. LAVER

Director and Vice-Director of the Conservatorium of Music, Melbourne University.



THE HARMONIOUS BLACKSMITH



HANDEL.

Section II Nº2

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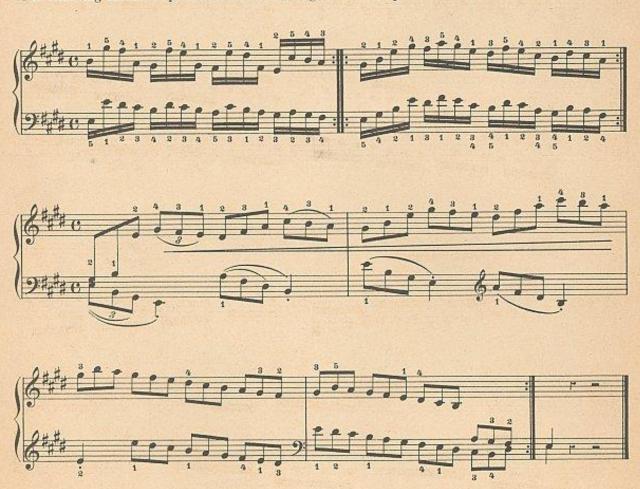
The Harmonious Blacksmith.

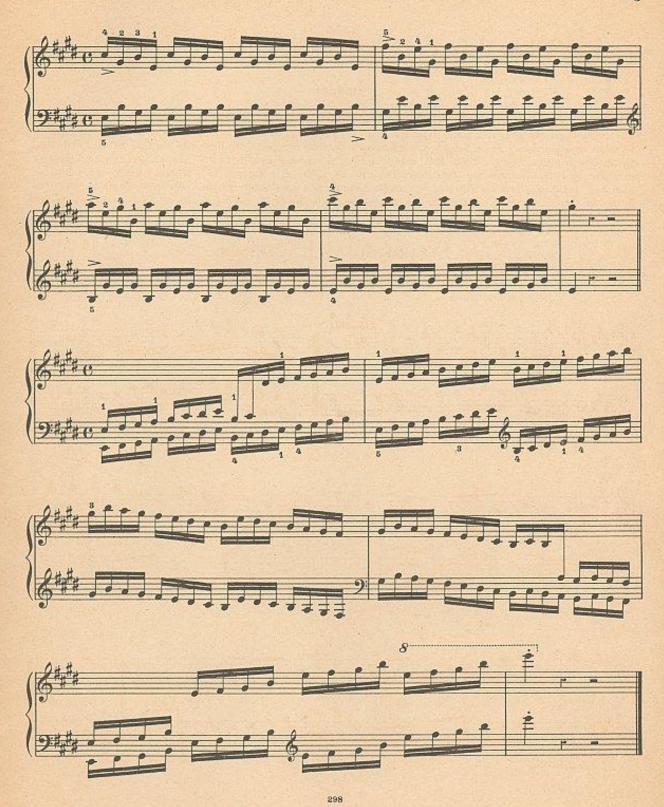
by Handel.

GEORGE FREDERICK HANDEL (Handel in its German form) was born in 1685 the same year as his greater compatriot Bach. He lived in London from the year 1714 until he died in 1758. He is best known to fame as the greatest writer of oratorios, a form of art for which his genius and his long varied training was peculiarly fitted. His oratorios, written within 19 years (1732-1751) have long held the supreme place in the affection of the English speaking race. The most familiar are 'the Messiah' (written in 24 days!) 'Israel in Egypt' Judas Maccabaeus & c. & c. and pieces from these and from others are familiar as household words "See the Conquering Hero" the Dead March in 'Saul' the Hallelujah Chorus and many others. He also wrote Lessons or Suites for the Harpsichord from one of which the well known Harmonious Blacksmith Variations are taken.

Preparatory Exercises.

The following should be practised in different degrees of tone power.





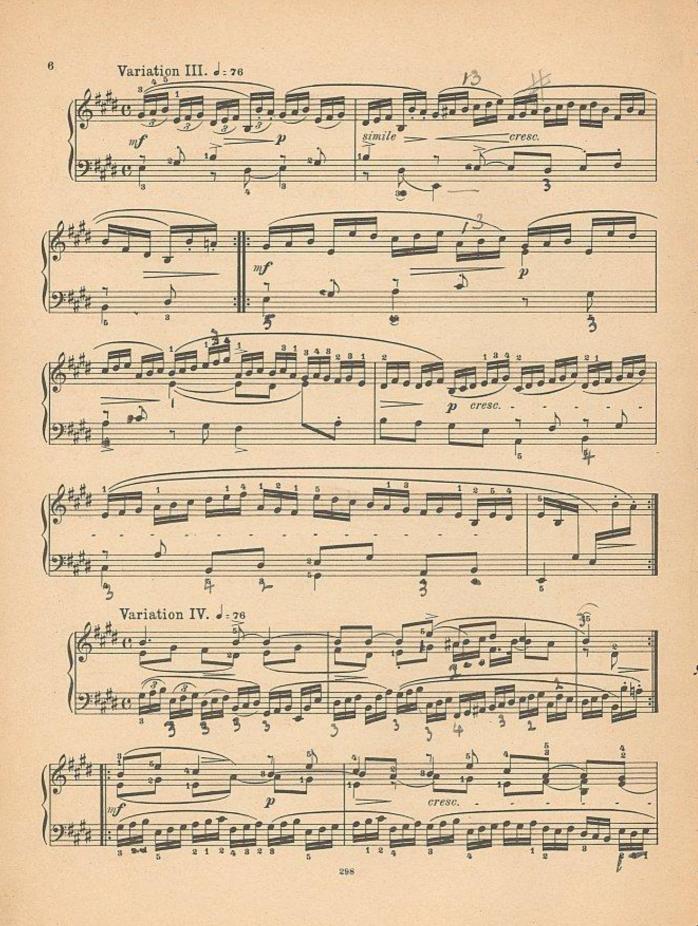


The Harmonious Blacksmith.











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The Preface to the above may be interesting:

PREFACE.

The late Hans von Bulow used to recommend to Piano Students the following daily routine for the practice of Technic: —
FIRSTLY, Scales, Arpeggios, Finger Exercises, Wrist Exercises, Octaves, — the Material to be selected from any one of the many
published excellent Books of Technical Exercises.

SECONDLY: — Short passages selected from Compositions of Various Authors, to be practised for APPLIED TECHNIC as
distinguished from the purely mechanical application of technical device, comprised under the subject matter of "Firstly". The extracted
passages may be selected from pieces which the student has already learned, or even more preferably, from pieces which need not neces-

passages may be selected from pieces which the student has already learned, or even more preferably, from pieces which need not necessarily be intended to be afterwards studied in their entirety.

The present Volume of "Applied Technic" contains 300 extracts selected in accordance with the principles laid down by Hans von Balow. It must be carefully remembered, in order to benefit the student to the fullest extent, that this "Applied Technic" is not meant to be used in substitution for, but in conjunction with the well-known works on Technic, such as those of Plaidy, Germer, Tausig and others. So used, this volume should be of much service to Teacher and Pupil alike.

The extracts given here are taken from a great variety of sources. They will be found valuable in illustrating, systematically and comprehensively, the various points in Technic. The practical convenience of the plan adopted here is obvious. The purchase of a large number of works is beyond the means of many students. Neither is it worth their while to buy a complete (and perhaps lengthy) piece, in order to practice a passage of a few bars, however well it may be adapted for training them to overcome some weakness in their playing. In every case the title is given of the work from which the extract is taken, so that a student desiring further acquaintance with it, can procure the work in its entirety.

The volume is divided into two sections, — the First for Junior, and the Second for Senior Students. The difference between the two parts is, that while the same ground is covered in both, the extracts in the Senior Section are more difficult, and in view of the requirements of the more advanced atadents, more comprehensive.

requirements of the more advanced students, more comprehensive.

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