

Sonata No. 4 in D Major

George Frideric Handel
(1685 – 1759)

IV. Allegro

The term *allegro* means ‘cheerful’. Originally it was used to describe the joyful character of a piece. Today it indicates a quick tempo, regardless of character. Here it is used as a title for a piece in quick tempo.

Key: D major

Time Signature: 3/4

This movement contains 72 measures in two sections.

A section: 28 measures and B section: 44 measures, each with repeat markings.

Three tempi suggestions:

Slow – 60 , **Medium** – 90 , **Performance** – 115

Toyoda: 126

Preucil: 122

Szeryng: 108 <http://youtu.be/LZ8057iGwdg>

Challenges

- Integrity of dotted rhythms; take care NOT to play TRIPLETS
- Sophisticated musicality and phrasing (“2, 3, 1!” mm.3-10 type sequences, replicated in new way in Vide section, mm. 21-24)
- Left hand finger dexterity

Left Hand Techniques

- Resonance, ringing tones
- Use of 1/2, 1st, 2nd, and 3rd positions
- Shifting while phrasing (m.3-10)
- Left hand organization: identify places to keep fingers down and anchored (mm.61-62), as well as where to pay very close attention to hovering the fingers over the string (m. 17)
- Broken 3rds manifest in different ways (m. 12, m. 33, m.25)
- Covered fifths (m.15, mm.20-21, m.49, mm.55-56, m.59)
- Complicated shifting and fingering in b minor, e minor, A major, f# minor in mm.32-51
- Many fingering options in this piece; recommend using 2nd finger on first G# in m.50

Right Hand Techniques

- Need flexible wrist and fingers
- Strong rhythm with hooked bow. “Float” the bow on dotted eighths, catch the string then play sixteenths with broad tone.

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Use the back of this sheet for your own notes, additional reminders, and other observations

	<ul style="list-style-type: none"> • Sustained resonant tone between slurs (m.25); also in combination with string crossing. (m.69) • Use of various bow speeds to create phrase shape and phrase endings • Use of various contact points and bow weights to alter the tone color and dynamic • Big string cross m.21 • Pay particular attention to rhythmic bowing in mm.38-39
	<p><u>Preview Spots</u></p> <ul style="list-style-type: none"> • mm.11-19 with metronome • mm.25-28 with metronome • mm.56-63 with metronome • mm.68-end with metronome • Complicated shifting and fingering in b minor, e minor, A major, f# minor in mm.32-51
	<p><u>Musicality</u></p> <ul style="list-style-type: none"> • Count “2, 3!” on rests in m. 32 • Hold notes at section endings to full count of 3. • Second section ending, add inverted mordent • 2, 3, 1 phrasing. More on 2, less on 3, leading to downbeats without false accent • Melodic contour – shaping the rise and fall of the melody • Build terraces or staircases in the sequences • Beautifully released phrase endings • Clearly distinguish for the student where to play <i>p</i>, <i>mf</i>, and <i>f</i> • Identify the echoes • Identify the melody notes within all of the sequences • <i>allegro giocoso</i> implies fun, jokes, and humor. The dotted rhythm can easily be heard as laughter! Swells of laughter and fun occur in 16th note passages, like girls at a sleepover party. They get loud, they are shushed by parents, and then without fail, the laughter grows again.
	<p><u>Other Comments</u></p> <ul style="list-style-type: none"> • new material in revision: mm. 19-24, mm.48-51, mm.61-68 <p>vide [ˈvaɪdɪ] (used to direct a reader to a specified place in a text, another book, etc.) refer to, see (often in the phrases vide ante (see before), vide infra (see below), vide post (see after), vide supra (see above), vide ut supra (see as above), etc.) Abbreviation v vid [from Latin]</p> <ul style="list-style-type: none"> • <i>giocoso</i> from 1979 edition has been omitted in the revision.