

Sonata No. 4 in D Major, HWV 371

George Frideric Handel

(b. Halle, Germany, 1685 - d. London, England 1759)

I. Affettuoso

The term *affettuoso* encourages the performer to express warm emotions; to play affectionately with love.

Key: D major

Time Signature: C

This movement contains 26 measures.

Tempo suggestions:

The Suzuki Volume 6, 1978 edition recommends $e = ca. 60$

Toyoda: 60

Preucil: 60

Szeryng: 80 (<http://youtu.be/LZ8057iGwdg>)

e = 68-72 is easier for young students

Challenges

- Bow Speed/Distribution
- Student must feel 8th note pulse
- Complicated technical and musical skills in a beautiful setting
 - character juxtaposition between opening and m. 12
 - release and renewing of energy (m. 3)
 - quick color changes (mm.3-4, mm.5-9, m. 14, mm.23-24)
- Rhythm: be sure rhythm does not become “soggy”/Reading of rhythms
- Sustained Tone

Left Hand Techniques

- Resonance tones in 4th position on a string (m. 4)
- Resonance tones in 2nd position (m.3, m.8)
- Resonance tones with quick string crossings (m.8, m.21)
- Backward extension of 1st finger (m. 22)
- Use of 1st, 2nd, 3rd, 4th positions/shifting between bows (m.18)
- Continuous and varied vibrato
- Harmonics
- Trills and mordents

Right Hand Techniques

- Many opportunities to save the bow
- Sudden changes in bow speed (m. 1)
- Sinking the bow weight into the string without biting or false accents (m. 1, m. 22)

	<ul style="list-style-type: none"> • Use of contact points, bow speeds, and bow weights to vary tone color
	<p><u>Preview Spots</u></p> <ul style="list-style-type: none"> • Have student listen with the music in hand to decipher rhythms (m.4, m.7, m.16) • Write out rhythm in quarter note values • m. 8 with trills omitted • mm.4-5 shifting
	<p><u>Musicality</u></p> <ul style="list-style-type: none"> • Book 6 is the first book with many slow movements! • Melodic contour – shaping the rise and fall of the melody (beg.-m.3) Tonalization example of bow speeds and lengths changing (phone number tonalization) • Build terraces in the sequences using cresc. and decresc. • Beautifully released phrase endings with purpose <ul style="list-style-type: none"> ▪ m. 10: take time to “set down the phrase” ▪ elided phrase (m.17) ▪ true ending on beat 3 of m. 25 • Clearly distinguish for the student the varied color changes <ul style="list-style-type: none"> ▪ <i>serioso</i> vs. <i>energico</i> ▪ mm. 4-10 ▪ m. 8: vibrate and “float” on 32nd note B, “sparkle” on 32nd note A ▪ robust entrance in m.12 ▪ soften color starting beat 2 in m.14, increase intensity mm.15-16 ▪ separate dotted rhythms on beats 1 and 3 of m. 19 to bring down intensity ▪ resigned feel of mp in m.20, reawakened by C-natural, leading into terraced phrases in mm.21-23 • Ending of piece in m. 25, new tempo for notes immediately following, then ritenuto
	<p><u>Other Comments</u></p> <ul style="list-style-type: none"> • in 8 • student must show a cue at the beginning • even grace note in m.6 • m. 4, first note in beat 2 should be a 32nd note • Trills from above • m. 21 beat 3 should be double-dotted • possibly the last piece that Handel wrote

ADDITIONAL NOTES: