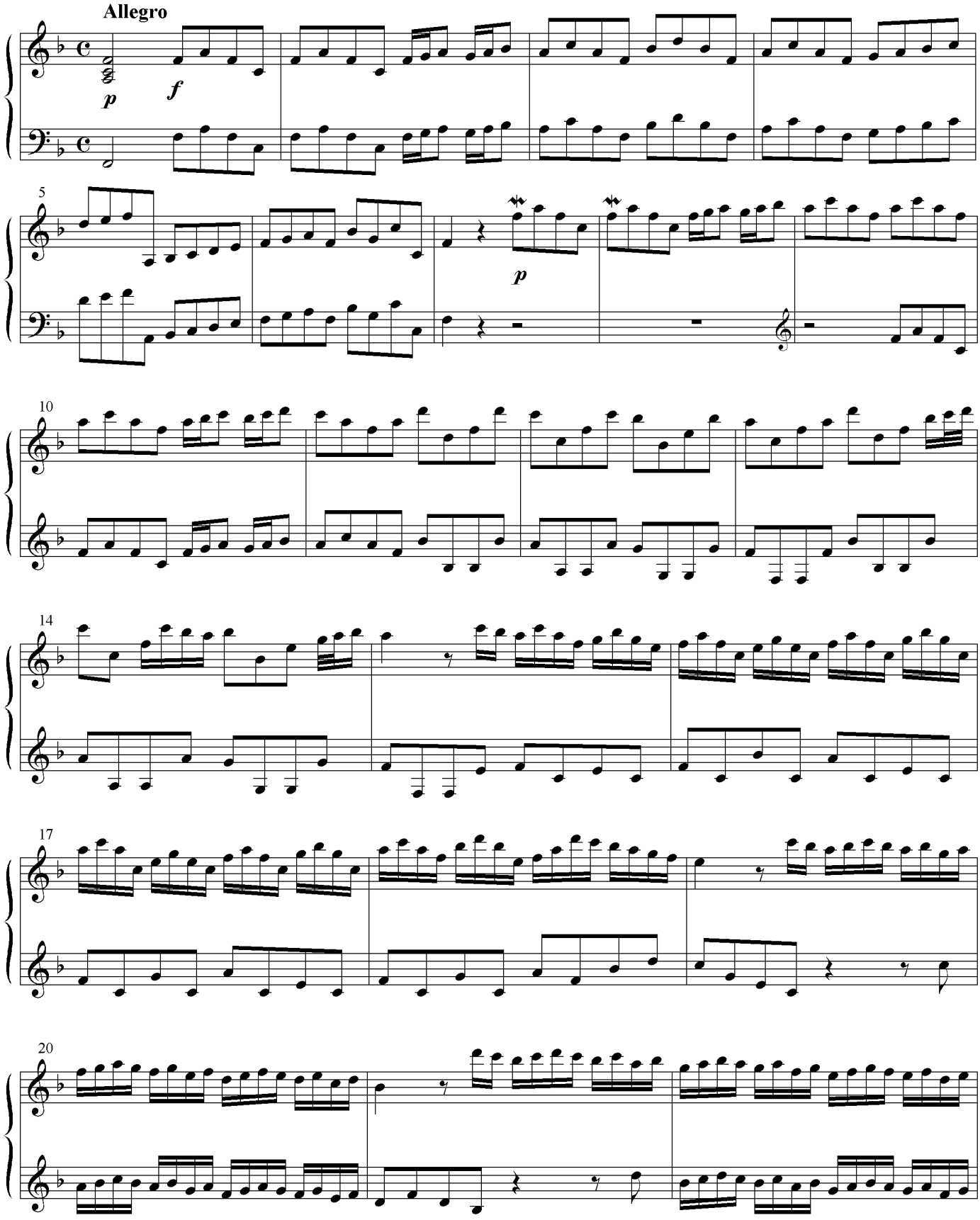
Concerto IV

Handel, HWV 292 (op. 4, no. 4), solo keyboard version by David Schulenberg*



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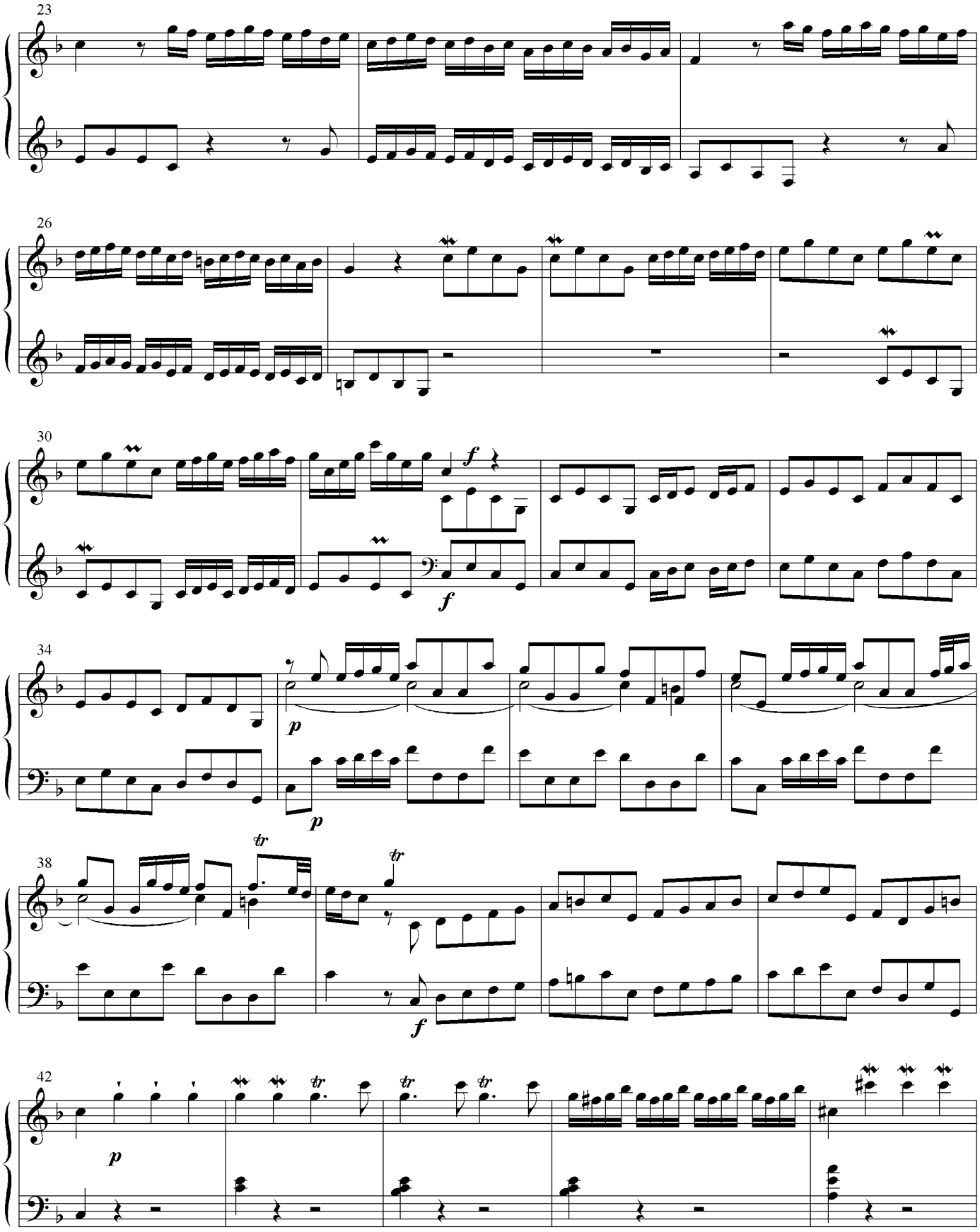
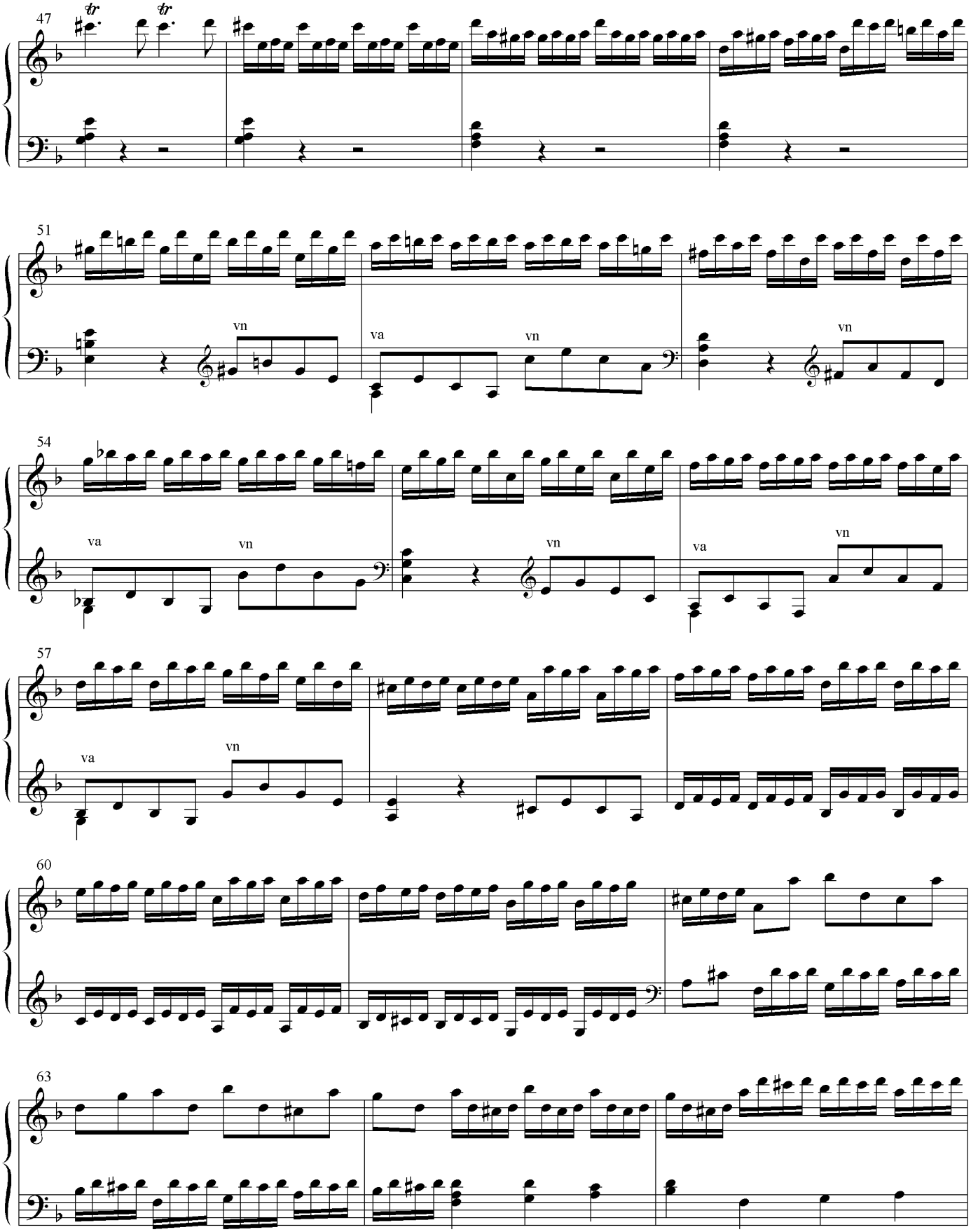
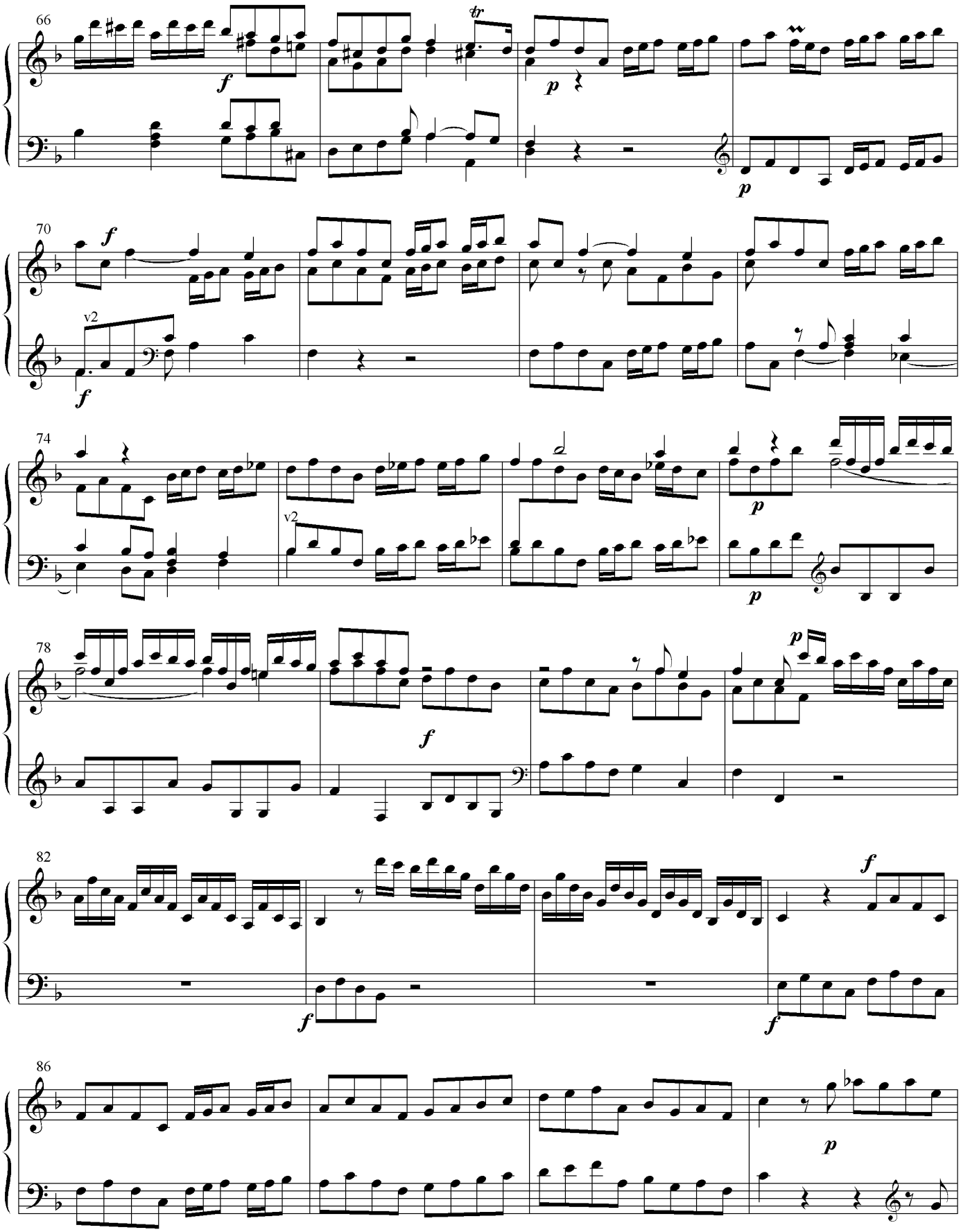
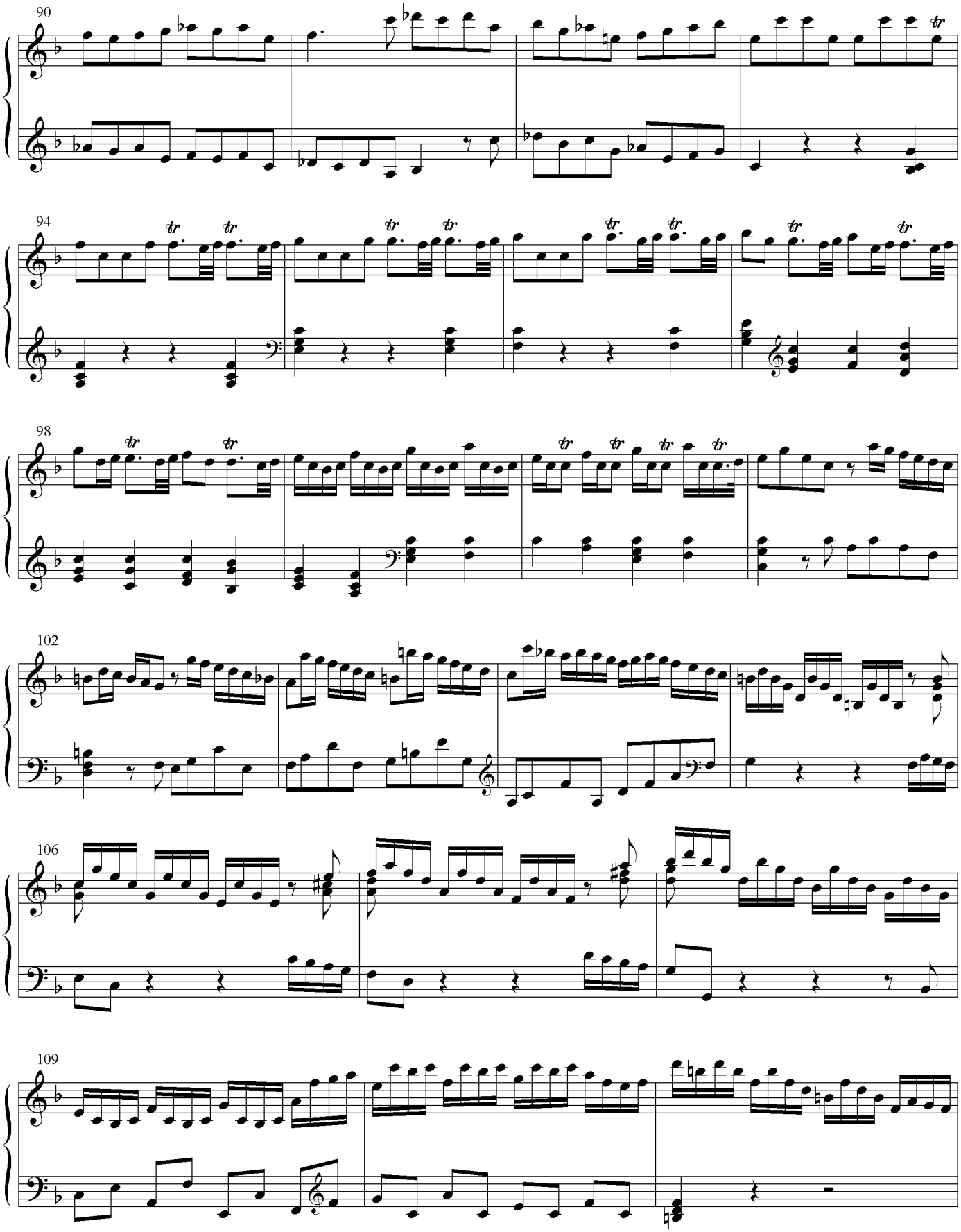
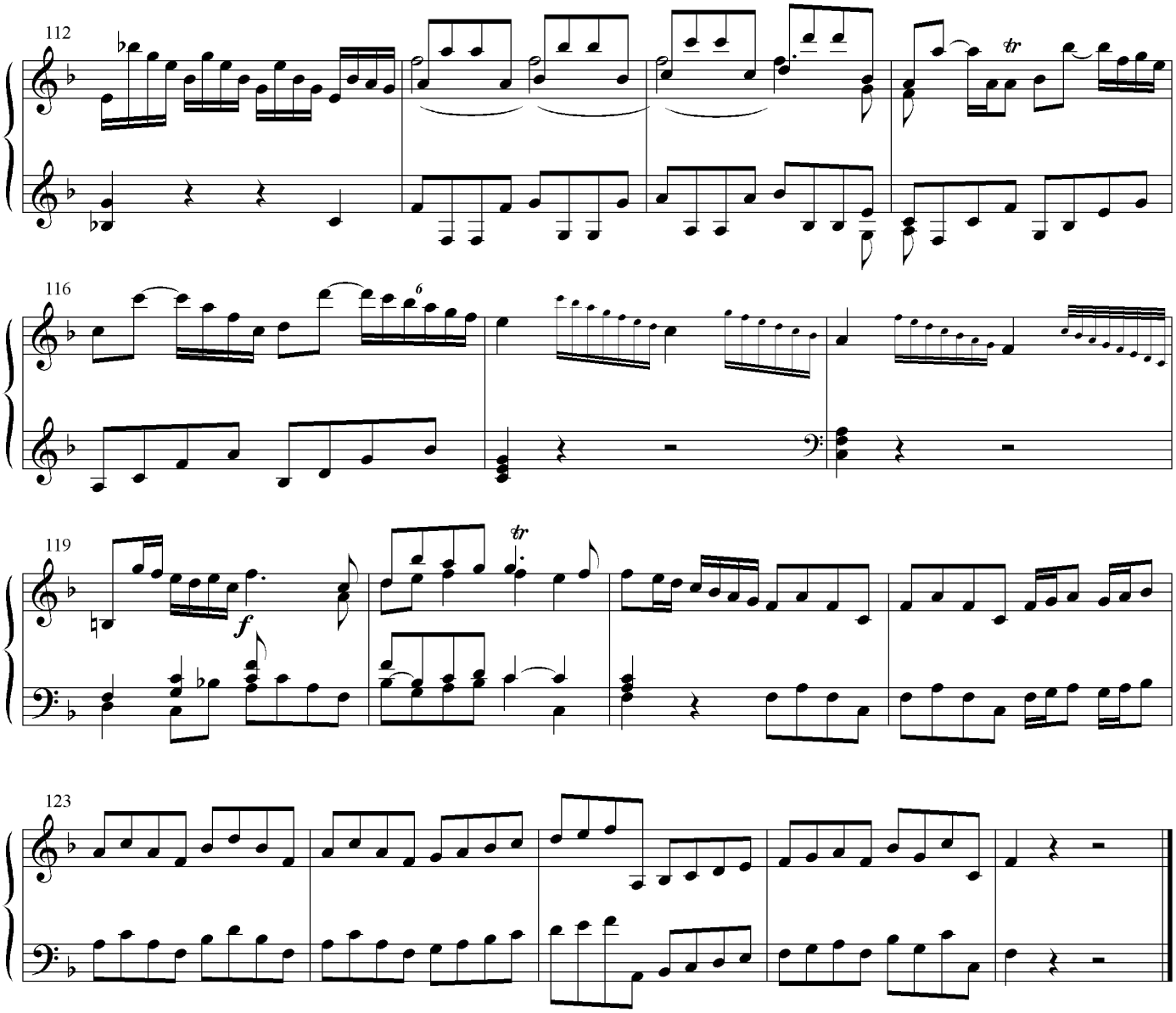
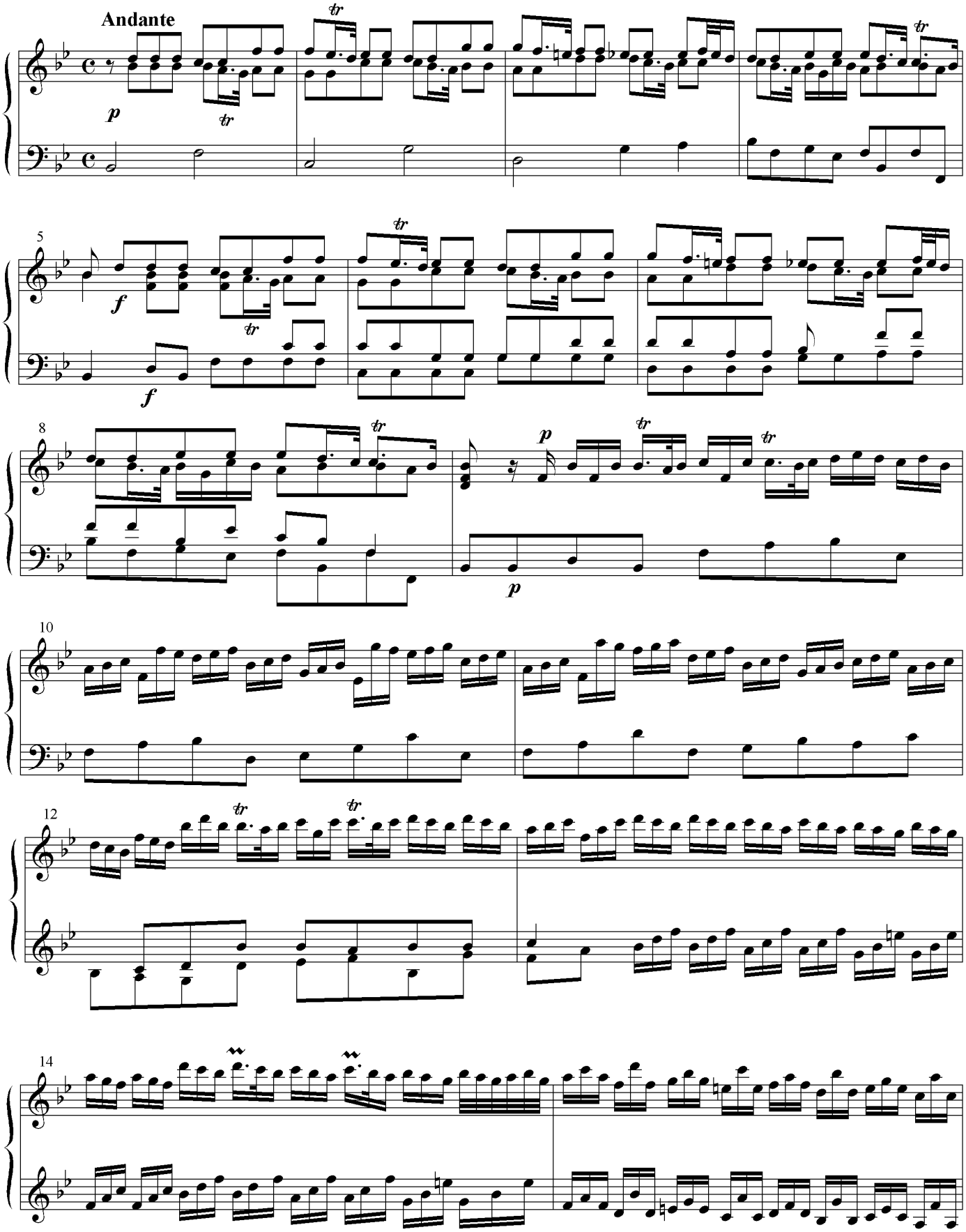

23
26
30
34
38
42

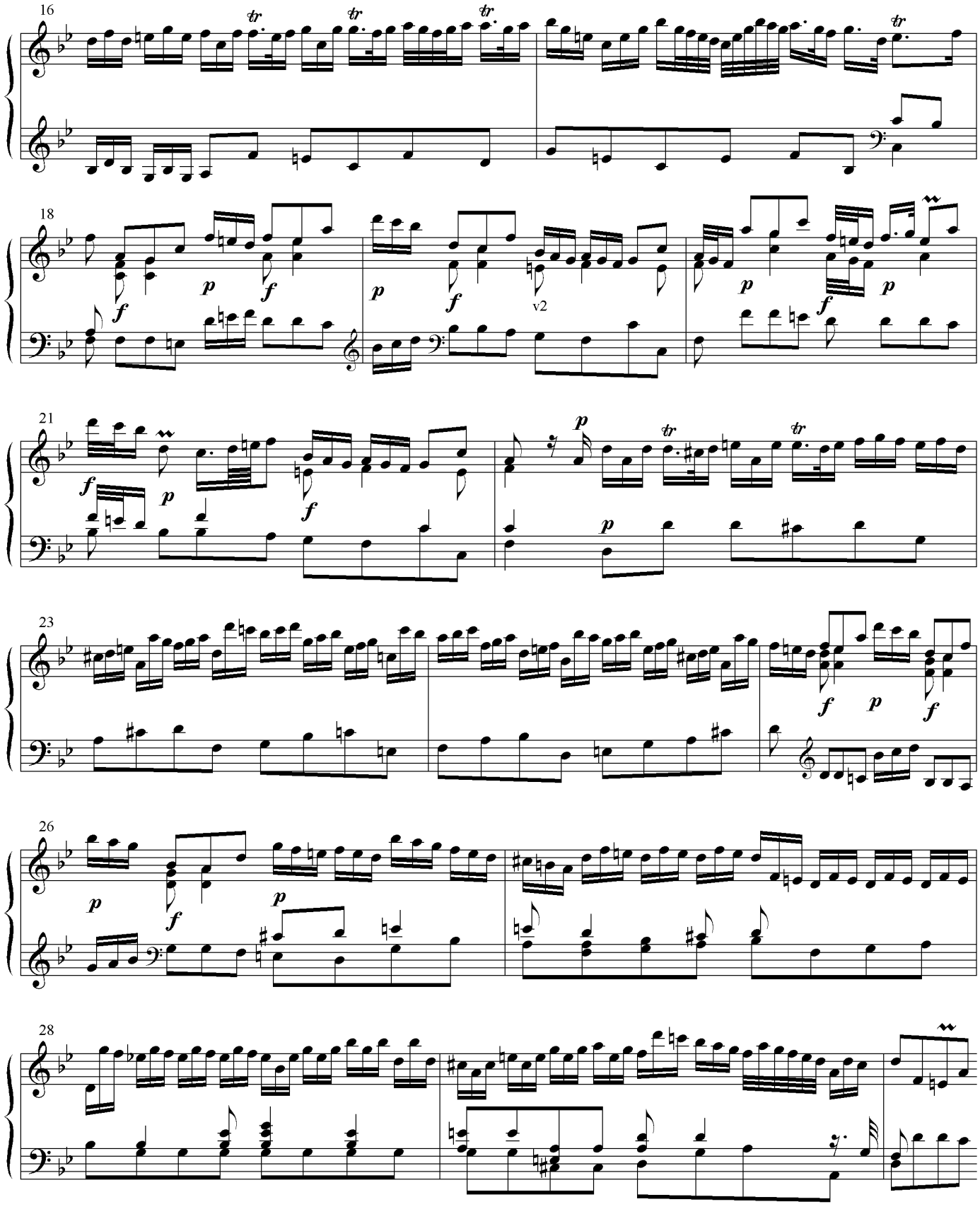

47
tr
tr
51
vn
va
vn
vn
54
va
vn
vn
va
vn
57
va
vn
60
63

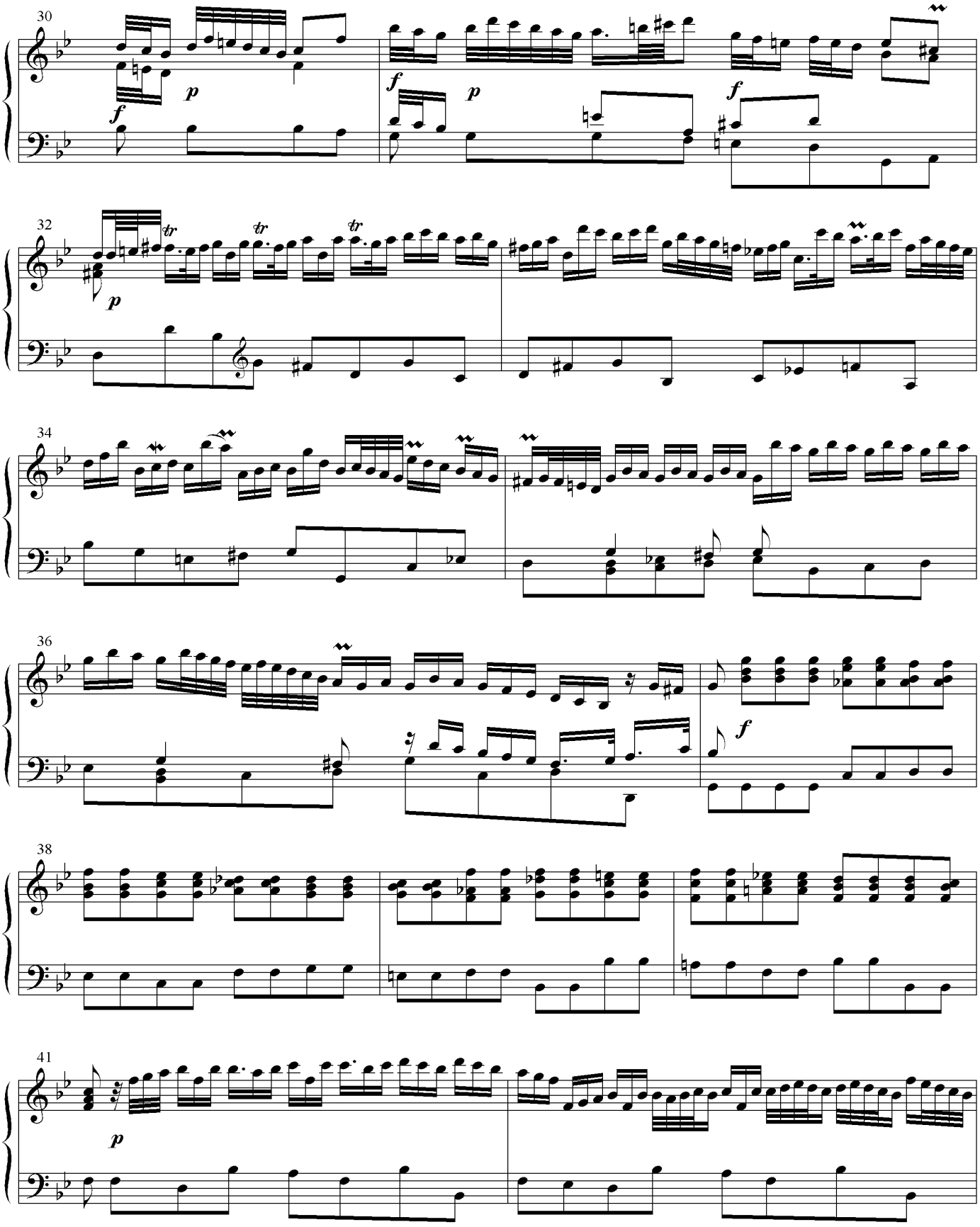

66
70
74
78
82
86
v2
v2


90
94
98
102
106
109


112
tr
116
6
119
f
tr
123


Andante
p
tr
5
f
8
p
10
12
14


16
18
v2
21
23
26
28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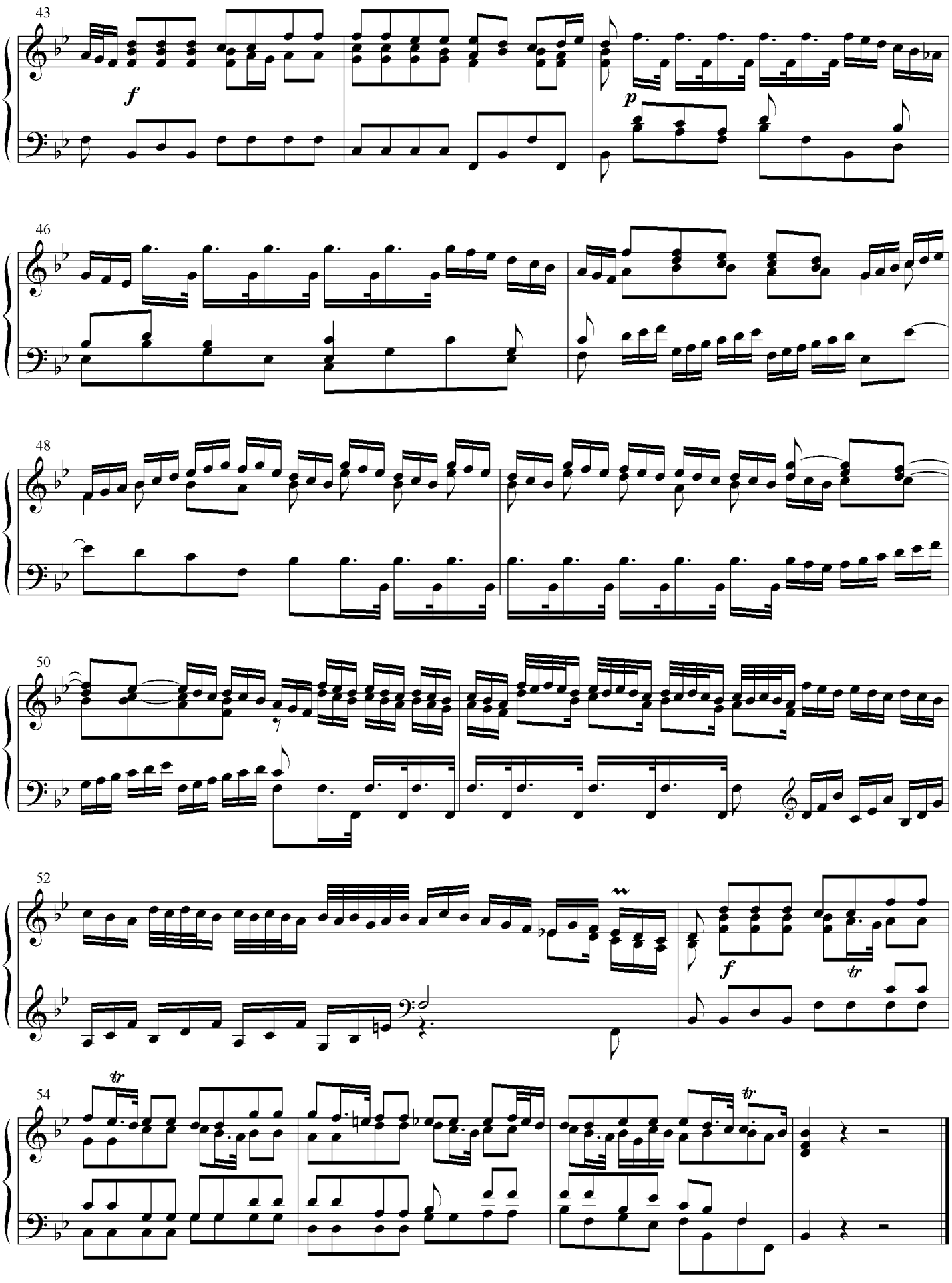
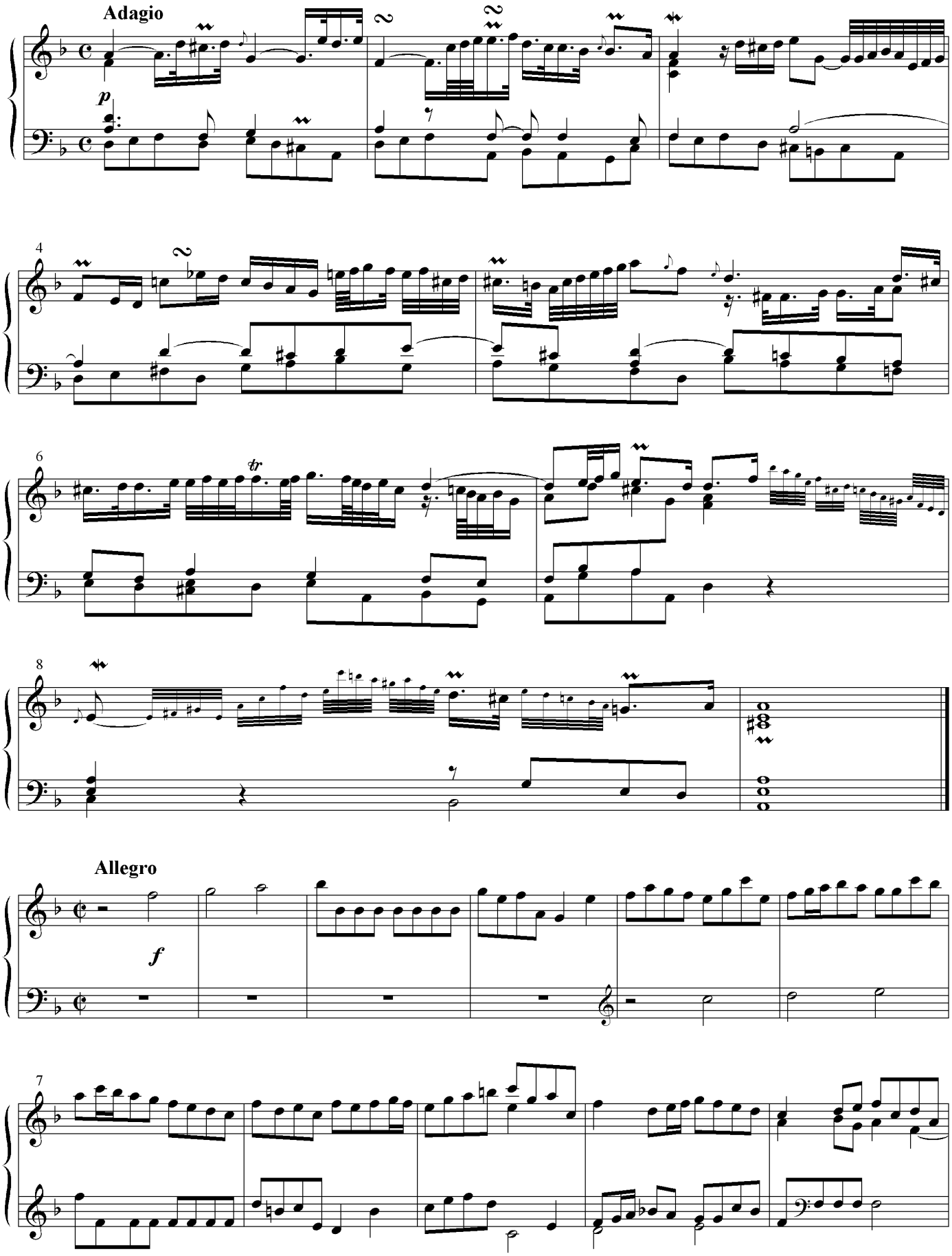
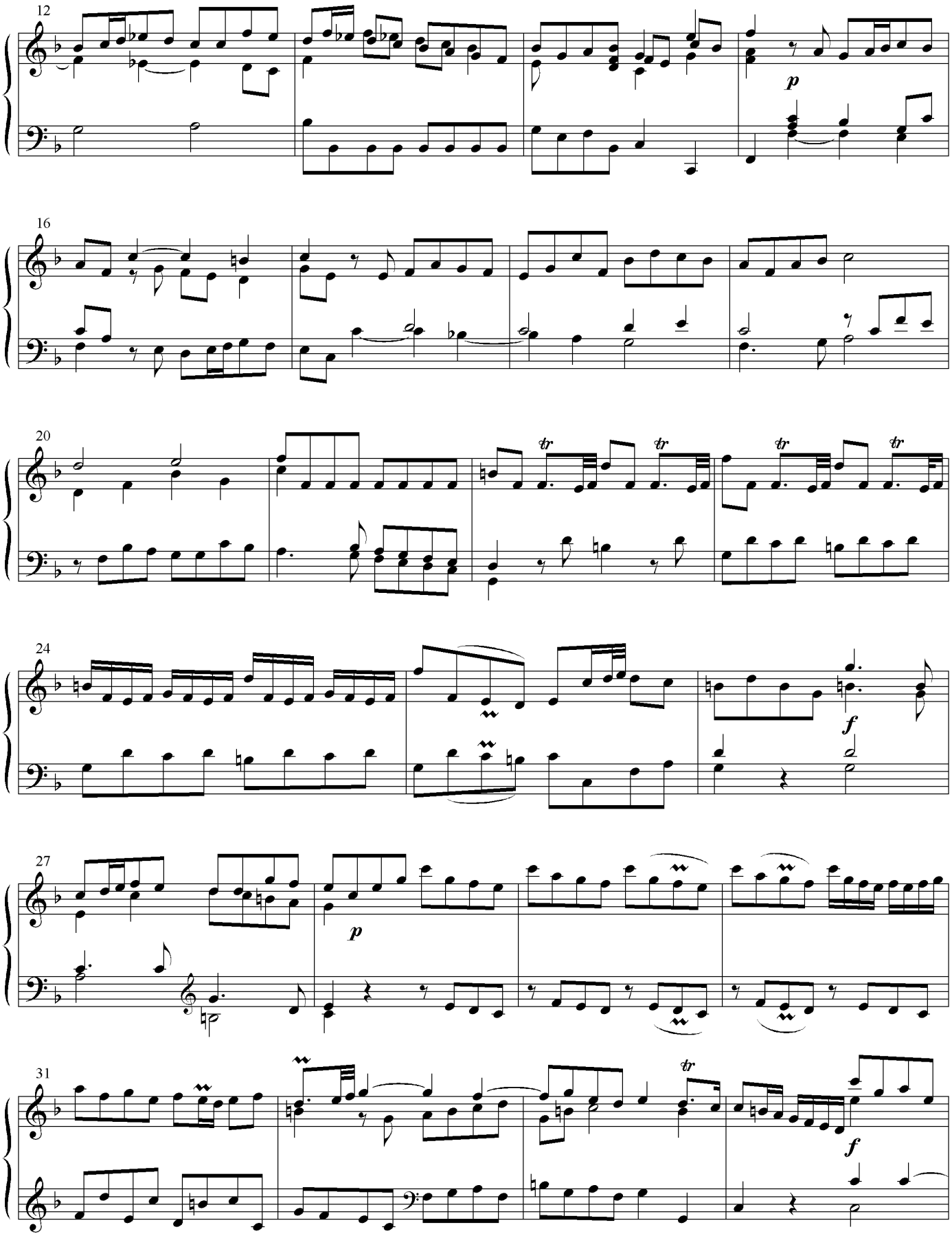
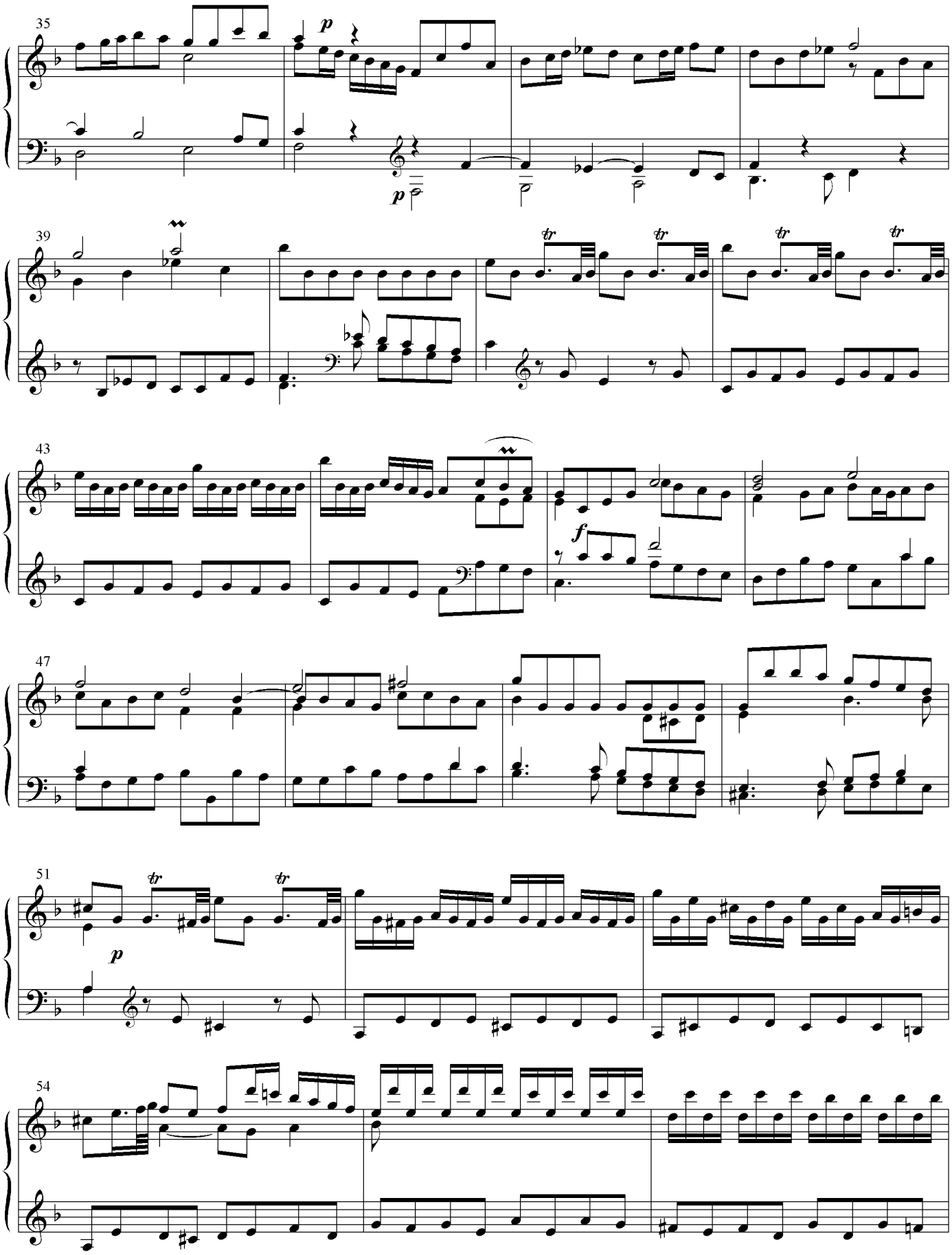
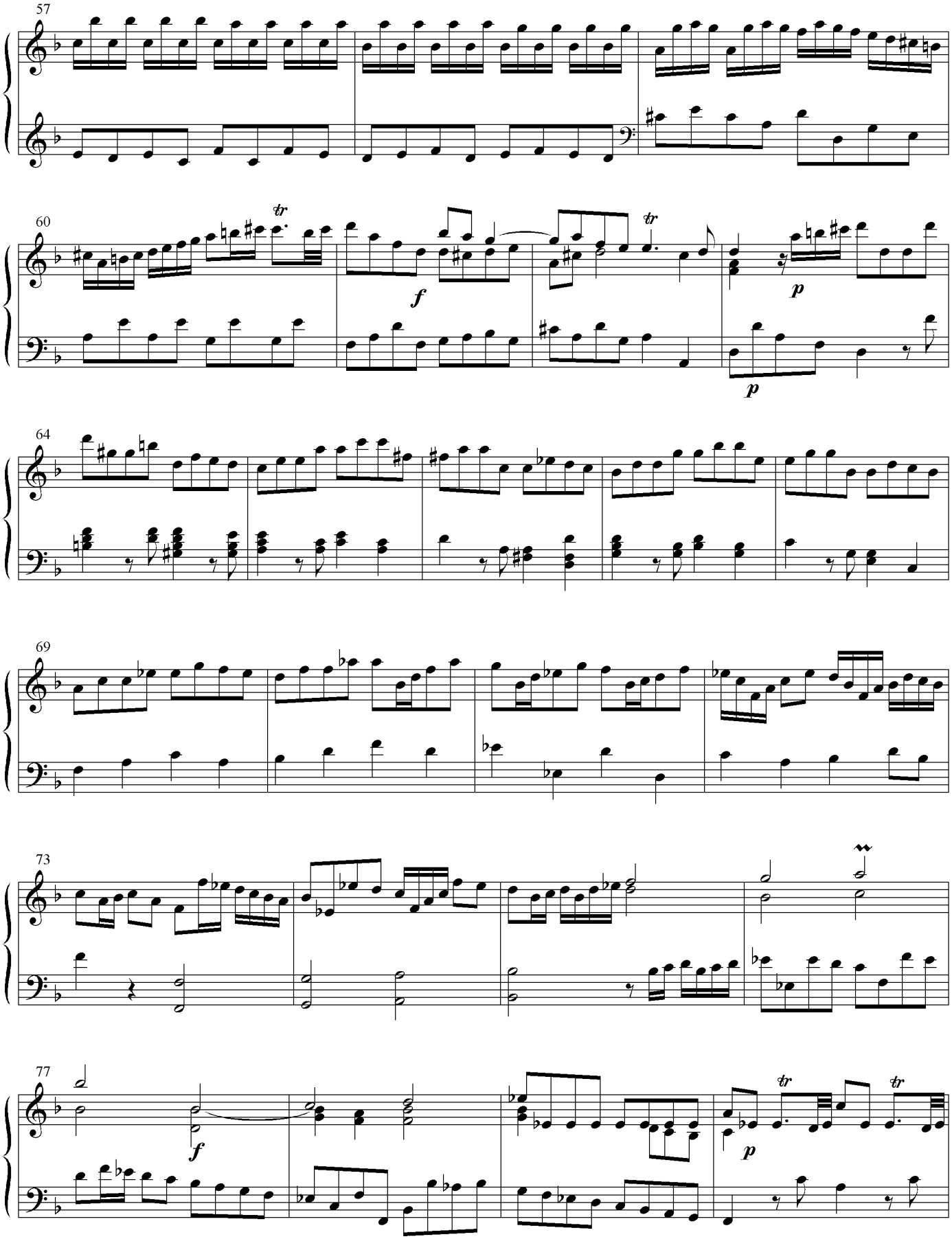
32
34
36
38
41

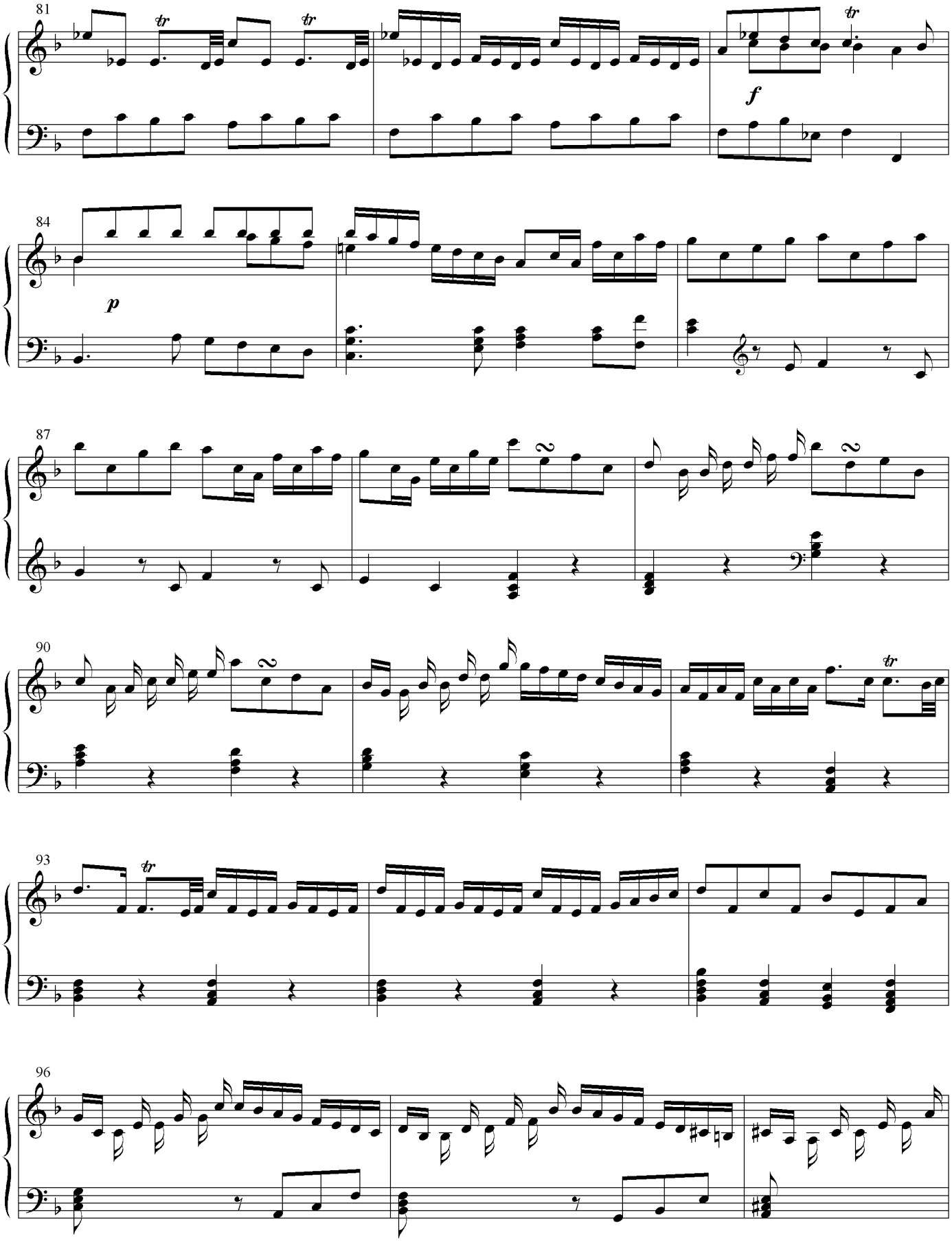

43
f
p
46
48
50
52
f
tr
54
tr
tr

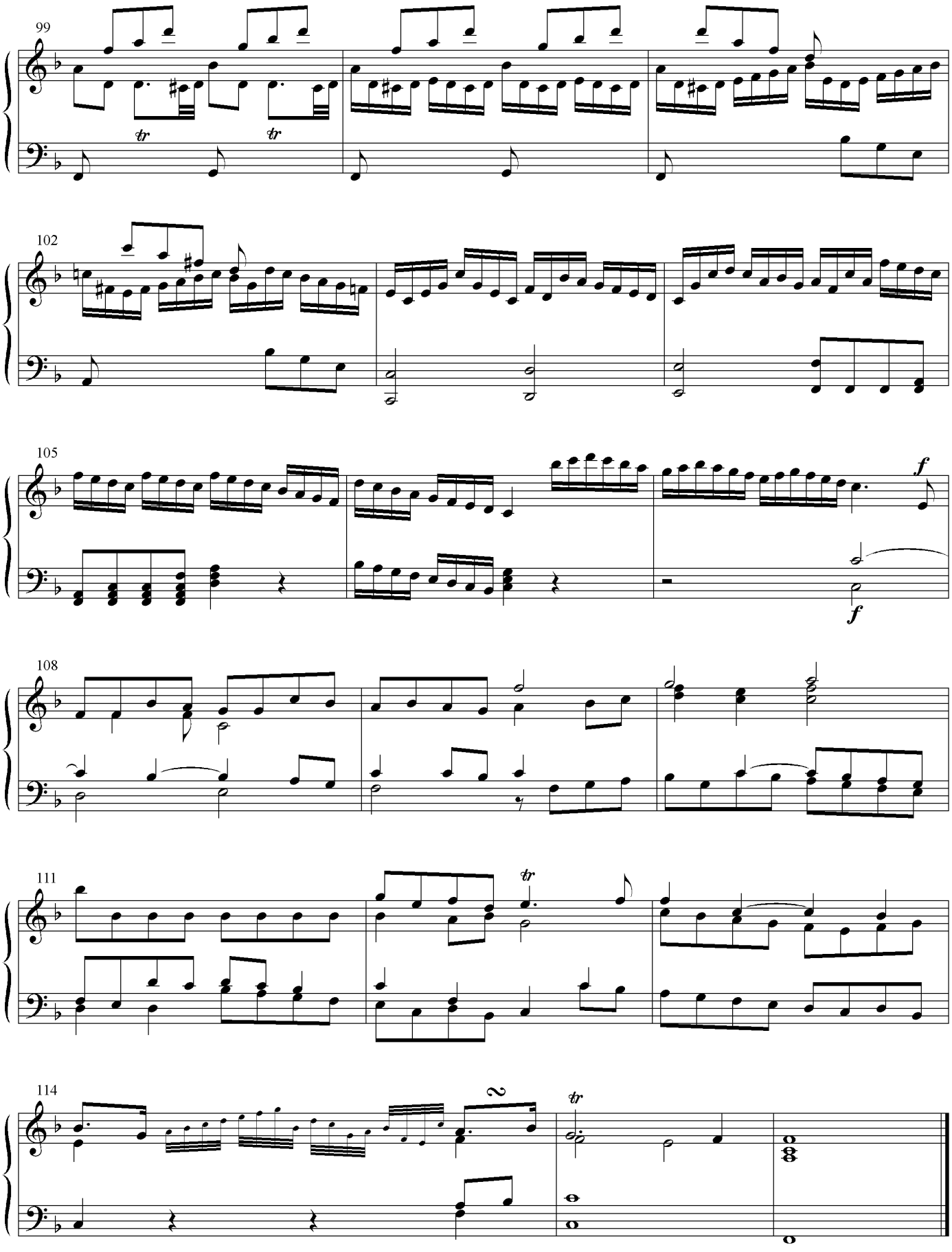

Adagio
p
4
6
tr
8
Allegro
f
7


12
p
16
20
tr
24
f
27
p
31
tr
f


35
p
p
39
tr
tr
tr
tr
43
f
47
51
tr
tr
p
54


57
60
64
69
73
77


81
84
87
90
93
96


99
tr
tr
102
105
f
f
108
111
tr
114
2
tr

HWV 292 is the fourth of the *Six Concertos for the Harpsicord* [sic] *or Organ* published by Walsh of London in 1738 as Handel's opus 4. Like the other works in the set, the composer wrote it for performance alongside his English oratorios of the period, in this case *Athalia*, with which it was first heard on April 1, 1735.

This version is my own arrangement, based on the edition by Chrysander in volume 28 of the *Händelgesamtausgabe* (1868), which in turn derives from Walsh's edition. Because this is an arrangement, I have not indicated departures from the original (which are very extensive), nor have I checked the text against the sources (which also include an autograph score) or other editions.

Like the original keyboard part, this arrangement can be played either alone or with Handel's orchestral parts (for oboes and strings). It differs from the version published by Walsh especially in that I have (1) added chords and inner voices in some passages; (2) fleshed out the doubling of the orchestral parts in some tutti passages; (3) added melodic embellishments and variations, sometimes very freely (as in the final solo of the fourth movement, mm. 85–96, and throughout the third movement Adagio, which is marked *ad libitum* at the beginning); and inserted solos or capriccios in the two Allegros: in the first movement starting in m. 102 (where an improvisation of some sort is again indicated by the words *ad libitum*) and extending to the final *forte;* and in the last movement from the middle of m. 96 to the final entry of the fugue subject in the bass of m. 107. In addition, most dynamic markings are editorial, reflecting *tutti/solo* divisions in the full score, and do not correspond with those in the original.

I originally prepared this arrangement for a performance in about 1985 on what was then a new Silbermann-style organ by Bozeman-Gibson (op. 24) at Stony Brook, N.Y. (the organ is now in Oberlin, Oh.). On that occasion the concerto served as overture for a performance of Handel's *Israel in Egypt* directed by Marguerite Brooks. The present version dates from 2012. This note has been added Sept. 5, 2014.