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# THE ORMOND PIANOFORTE SCHOOL

Edited by  
**FRANKLIN PETERSON & W.A. LAVER**

SECTION 1 PRIMARY

SECTION 2 ELEMENTARY

SECTION 3 INTERMEDIATE

SECTION 4 ADVANCED

## THE HARMONIOUS BLACKSMITH

HANDEL

SECTION III N<sup>o</sup> 2

PRICE 1/6 NETT

ALLAN & CO  
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COLLINS STREET - MELBOURNE



## 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.*



**THE ORMOND PIANOFORTE SCHOOL**  
• of •  
**EDUCATIONAL WORKS.**

With preparatory exercises, fingering & annotations,

• edited by •

**FRANKLIN PETERSON & W.A. LAVER**

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

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# The Harmonious Blacksmith.

by  
Handel.

GEORGE FREDERICK HANDEL (Händel 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 first system of preparatory exercises consists of two staves in G major (one sharp). The right hand part features a sequence of eighth-note patterns with fingerings: 1 5 4 1 2 5 4 1 2 5 4 1 2 5 4 1. The left hand part features a sequence of eighth-note patterns with fingerings: 5 1 2 3 4 2 3 4 5 3 1 2 3 2 3 4. The exercise is divided into two measures by a repeat sign.

The second system of preparatory exercises consists of two staves in G major. The right hand part features a sequence of eighth-note patterns with fingerings: 2 4 3 1 2 3 1 4 3 1 2 1 2 4 3 1 2. The left hand part features a sequence of eighth-note patterns with fingerings: 2 1 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1. The exercise is divided into two measures by a repeat sign.

The third system of preparatory exercises consists of two staves in G major. The right hand part features a sequence of eighth-note patterns with fingerings: 3 4 3 2 3 5 1 4. The left hand part features a sequence of eighth-note patterns with fingerings: 2 1 1 4 1 3 1 2 1 4 1 3 4. The exercise is divided into two measures by a repeat sign.



First system of musical notation, measures 1-2. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The right hand (treble clef) features a melodic line with fingerings 4, 2, 3, 1 in the first measure and 5, 2, 4, 1 in the second. The left hand (bass clef) plays a steady eighth-note accompaniment with a 5 in the first measure and a 4 in the second.

Second system of musical notation, measures 3-4. The right hand continues the melodic line with fingerings 5, 2, 4, 1 in measure 3 and 2 in measure 4. The left hand continues the eighth-note accompaniment with a 2 in measure 4.

Third system of musical notation, measures 5-6. The right hand has fingerings 1, 1, 1, 1 in measure 5 and 1, 1, 1, 1 in measure 6. The left hand has fingerings 1, 4, 1, 4, 5, 3, 4, 1, 4 in measures 5 and 6.

Fourth system of musical notation, measures 7-8. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment.

Fifth system of musical notation, measures 9-10. The right hand has a fermata over the final note of measure 9. The left hand continues the eighth-note accompaniment.



# The Harmonious Blacksmith.

Moderato, M.M. ♩ = 56

Thema.

Variation I. ♩ = 76

mf p mf poco rit. p poco rit. mf

298



First system of musical notation. Treble and bass clefs. Dynamics: *mf*, *pp*, *f*. Includes fingering numbers (1, 2, 3, 4, 5) and slurs.

Variation II. ♩ = 56

Second system of musical notation. Treble and bass clefs. Dynamics: *p*, *mf*. Includes the instruction *legato* and fingering numbers (2, 1, 4, 4, 1, 3, 1).

Third system of musical notation. Treble and bass clefs. Dynamics: *mf*, *p*, *cresc.*. Includes fingering numbers (3, 2, 1, 5).

Fourth system of musical notation. Treble and bass clefs. Dynamics: *p*, *mf*. Includes trills marked *tr* and fingering numbers (1, 2, 3, 4, 5).

Fifth system of musical notation. Treble and bass clefs. Dynamics: *f*, *mf*, *p*. Includes fingering numbers (3, 2, 1, 5) and slurs.

Footnote *a)* showing a musical example with a slur and a fermata.

Footnote *b)* showing a musical example with a slur and a fermata.



Variation III. ♩ - 76

Variation IV. ♩ - 76



Musical score system 1, featuring piano (p) and crescendo (cresc.) markings. The system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Fingerings and articulation marks are present throughout.

Variation V. ♩ = 92

Musical score system 2, marked with forte (f). It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is indicated as ♩ = 92.

Musical score system 3, marked with mezzo-forte (mf) and piano (p). It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The system includes a repeat sign.

Musical score system 4, marked with piano (p) and forte (f). It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment.

Musical score system 5, marked with forte (f) and piano (p). It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment.

Musical score system 6, marked with piano (p), crescendo (cresc.), fortissimo (ff), and fortississimo (fff). It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The system includes a legato marking and a ritardando (rit.) marking.



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