

Georg Friedrich Händel

1685 – 1759

## 4 Sonatas

for Treble Recorder and Basso continuo  
für Altblockflöte und Basso continuo

Op. 1, Nos. 2, 4, 7, 11

Revised Edition by / Neue Ausgabe von  
Edgar Hunt

ED 10050  
ISAN M-2201-0057-4

**PREVIEW**  
Low Resolution

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## PREFACE

Handel's Opus 1, which was first published in Amsterdam about 1722<sup>1</sup>, consisted of twelve solo sonatas of which two were for the oboe, three for the violin, three for the German flute (*traversa*), and the remaining four for the English flute or recorder. Although the recorder is not mentioned in the title, the ascriptions are quite clear as they are marked *Flauto* at the foot of the page in each case. They were published as solos with a thorough bass (continuo) accompanying 'the figured bass or Bass Violin'. The harpsichordist would have based his accompaniment on the figured bass, extemporizing the part if he was a skilled player. It would have been joined by either a violoncellist (player of the 'bass violin') or the viola da gamba. In the absence of a keyboard instrument the sonatas could be played as duets for recorder and one or other of these bass figured instruments.

The present edition replaces that which was published in 1932 and is assumed to be the first in which the particular needs of recorder players were considered. The aim then was didactic: to provide a performing edition which would help and breathe to help the growing number of amateur recorder players who have passed since we were preparing that edition, and in the years since its publication performance practice has advanced and ideas have changed. A more clearly defined text from which to work, so editorial suggestions were made. In this edition we take the 1932 edition of 1732<sup>2</sup>, for which it was claimed (This is not the case) that the first edition<sup>3</sup>, as our foundation, rather than attempting to compare the different editions and manuscripts. In spite of Walsh's claim to copy from the original manuscripts we have had to make up our own minds as to what was the original text of the sonatas in question for comparison and to provide a performing edition for the recorder and figured bass.

In 1940 a harpsichord was a rare sight and the player was required when realizing the continuo part. Today there are many harpsichords in regular use, particularly in recorder-playing circles. The help of Mrs. Marina Boxall who has made a special study of the harpsichord in the preparation of the keyboard part. Here the aim has been to provide an edition which would realize the figures in keeping with the present-day instrument.

The notes in the second edition have been revised but have refrained from adding any ornamentation except the sidereal trills which Handel would have taken account of. The first edition has the upper note on the beat, but we must point out that this should usually be prepared as an appoggiatura — this is essential when the upper note is on the upper note in bar 6<sup>2</sup> of the A minor sonata or bar 18<sup>2</sup> of the C major sonata in each case. In fact the solo part cannot be studied without reference to the figured bass.

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<sup>1</sup> See *Journal of the Royal Musical Association*, October 1977, page 431.  
<sup>2</sup> *Journal of the Royal Musical Association*, Oct. 1932, page 431.



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## EDITORIAL POLICY

Any additions in the form of cadential trills or slurs are clearly shown in parentheses. Corrections (notes and/or rhythm) are made in the text or in a footnote: and in any case of doubt, the facsimile is there for reference. In the A minor Sonata, Op. 1, No. 4, we decided after much deliberation to give the piece in  $\frac{9}{8}$  (as we believe it should be played) not the original  $\frac{3}{4}$  facsimile. Here the question arises as to whether the former trills should be or not – a question which will remain unresolved so long as the  $\frac{3}{4}$  heads and not the tails of the notes. In  $\frac{9}{8}$  time we have removed the slurs which are now unnecessary, leaving it to the player to decide if they should be there. Again, the decision remains

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# I. Sonata in G minor Op. 1 No. 2

Edited by Edgar Hunt

G. F. Handel  
1685-1759

Larghetto

Treble  
Recorder

Harpichord  
or Piano

The first system of the score shows the Treble Recorder part on a single staff and the Harpichord or Piano part on a grand staff (treble and bass clefs). The tempo is marked 'Larghetto'. The key signature is G minor (two flats). The notation includes various note values, rests, and ornaments.

The second system continues the musical notation for both parts. It includes a variety of rhythmic patterns and melodic lines.

The third system of the score shows further development of the musical themes in both parts.

The fourth system includes a sequence of numbers (fingerings) written below the bass line of the Harpichord or Piano part: 7 6 6 6 6 6 6 6.

Adagio

The fifth system concludes the piece with a final cadence. The tempo is marked 'Adagio'. Below the Harpichord or Piano part, there is a sequence of numbers: # 6 6 6 # # 6 7 5 # 7 5 6 6 7 # 7 6 #.

## Andante

The musical score is for a piece in G major, 3/4 time, marked 'Andante'. It consists of seven systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line has various ornaments and phrasing. A large 'PREVIEW' watermark is overlaid diagonally across the page.

1)  in original

2) the original takes no account of the repeat and gives the upper G here as at the beginning