

Georg Friedrich Händel

## Sonata

for Viola da gamba (Viola) and Basso continuo  
für Gambe (Bratsche) und Basso continuo

G minor / g-Moll / Sol mineur

Edited by / Herausgegeben von  
Thurston Dart

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**PREVIEW**  
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## PREFACE

The sixth of Handel's *Solos for a German Flute, a Hoboy or Violin, with a Thorough Bass for the Harpsicord or Bass Violin* (John Walsh: c. 1733) has always been something of a mystery. It is printed as for *Hoboy solo*, but the range of the solo part together with the immensely long roulades of the last movement make it quite unsuited to any contemporary wind instrument. Walsh's instrumentation is very haphazard (the volume contains four sonatas for recorder, yet the title page makes no mention of this instrument) and it has usually been assumed that the sonata is for violin, though it does not lie very well under the fingers. A solution to the problem is provided on pp. 21-25 of Fitzwilliam's *Handel*; the sonata appears as Handel's *Violin* headed *Violin*, but at the line of the same page its first line is written an octave lower than the original. The words *per la viola* are written in the score in fact, and it is generally assumed that the original composer usually had

This, the first author's edition, is published with the kind permission of the Music Publishers' Syndicate. The score is based on the original and its tempo-marks are those of the original. In addition, occasional suggestions of fingering are given of Handel's autograph, and some time has been spent in the study of the figures of the original. The original is in the Walsh edition, and the usefulness of the edition has been provided for since the original is in the *Handel*. The original goes too low for the *Handel* and Handel's original is cancelled. The original is altering the original. In the original, the original is the double stops. The original is of a kind which an eighteenth-century player might be expected to have improvised while playing. Most of the suggestions for performance—ornaments, trills, phrasings, the second-time line in the last movement, the realization of the figured bass—are the editor's, and the original contains no dynamic markings. The original should not be taken to mean more than a slight accent and a slight break in the melodic line.

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Adagio

Musical score for the Adagio section, measures 1-15. The score is written for piano and includes a vocal line. The tempo is marked 'Adagio'. The key signature has two flats. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has lyrics 'can do sempre al'.

Allegro

Musical score for the Allegro section, measures 1-7. The tempo is marked 'Allegro'. The key signature has two flats. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has lyrics 'can do sempre al'.

Musical score for the middle section, measures 5-6. The tempo is marked 'Allegro'. The key signature has two flats. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has lyrics 'can do sempre al'.

Musical score for the middle section, measures 8-9. The tempo is marked 'Allegro'. The key signature has two flats. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has lyrics 'can do sempre al'.

Musical score for the middle section, measures 15-16. The tempo is marked 'Allegro'. The key signature has two flats. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has lyrics 'can do sempre al'.

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a grand staff with a treble and bass clef, and a separate staff for the right hand. The score is marked with various dynamics and includes measure numbers 6, 20, 25, and 35. A large, semi-transparent watermark reading "PREVIEW" is oriented diagonally across the page, and "Low Resolution" is written below it.

6 6 1 1

6 6 6 1

25 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

20

25

35

*p*

*f*

*mp*

*mf*

First system of musical notation. It includes a vocal line and a piano accompaniment with treble and bass staves. The piano part features a sequence of chords with fingerings: 7, 6, 4, 0, 5, 4, 2, 0, 1. A dynamic marking *p* is present. A measure number 40 is indicated.

Second system of musical notation. It includes a vocal line and a piano accompaniment. The piano part features a sequence of chords with fingerings: 5, 4, 2, 1, 2, 1, 2, 1. A dynamic marking *crca - cca* is present. A measure number 45 is indicated.

Adagio

Third system of musical notation, starting with the tempo marking "Adagio". It includes a vocal line and a piano accompaniment. The piano part features a sequence of chords with fingerings: 7, 6, 4, 1, 6. A measure number 5 is indicated.

Fourth system of musical notation. It includes a vocal line and a piano accompaniment. The piano part features a sequence of chords with fingerings: 7, 6, 4, 1, 6, 5, 4, 2, 0, 1, 7, 6, 4, 1. A dynamic marking *p* and the instruction *[segue]* are present. Measure numbers 10 and 12 are indicated.