

M
242
H 3
Op. 1
52
1981
v. 1

There is no mention of "Op. 1", which Chrysander added for the Handel-Gesellschaft edition a century later, and which he took from advertisements from 1734 onwards by John Walsh of London—who, as Terence Best has demonstrated ("Handel's solo sonatas" in *Music and Letters*, October 1977), in fact had faked the "Roger" imprint. This was probably because, in order to profit by the then current popularity of the transverse flute, he had put together twelve sonatas from various earlier sources without the composer's authorisation, and hoped to conceal his breach of Handel's royal privilege by pretending merely to have imported them from Amsterdam. Of the works in this motley collection, one was specified as for violin, two for oboe (one of which had been for violin in the composer's autograph), and two were almost certainly not by Handel at all: the rest consisted of four for "flauto", i.e. recorder (Nos. 2 in G minor; 4 in A minor; 7 in C major; and 11 in F major), and three for "traversa", i.e. flute (Nos. 1 in E minor, though in the autograph this is in D minor for violin; 5 in G major, found in contemporary manuscripts in F major for oboe; and 9 in B minor, in the autograph in D minor).

In 1732 Walsh, being by this time on good terms with Handel, who was disinclined to waste time arguing with him, brought out a new edition:

SOLOS For a GERMAN FLUTE a HOBOY or VIOLIN With a Thorough Bass for the HARPSICHORD or BASS VIOLIN Compos'd by Mr. Handel. Printed: and Sold by JOHN WALSH at the Harp and Hoboy in Catherine Street in the Strand....

Note: This is more Corect [*sic*] than the former Edition.

The main corrections here were the addition of the Adagio and Menuetto to No. 5, the restoration of the Gavotta (previously omitted) to No. 7, and an Andante previously shown as the third movement of No. 5 moved to its rightful position as the sixth movement of No. 9. Besides this, the continuo figuring was extended, and minor changes were made in notes and rhythms; the two dubious sonatas were replaced by two even more obviously spurious.

The Handel Gesellschaft included in its "Op. 1" all four spurious sonatas, a violin sonata in D major, and a flute sonata in E minor (numbered 1a by Chrysander) consisting merely of transcriptions by the composer himself of movements from elsewhere—the first and fifth movements from the D minor for violin (as in the E minor sonata now generally accepted, and included here), the second and fourth from the G minor (Op. 1 no 2).

The present edition

The present edition aims to provide flautists and recorder players with as authentic a text as possible in a practical form. The printed and autograph sources have been collated, and the unwritten rhythmic conventions of the time expressed in modern notation (always with a mention in the Editorial Notes of any such changes involved). Implied cadential trills are shown in brackets, as are suggestions for ritardandos, etc. Dynamics (entirely absent from the original sources) have been added, as well as metronome marks as guides to pace; but all these are only editorial suggestions. The occasional slurs shown in the originals seem to refer only to bowings for violin (one of the alternative instruments mentioned on the title-page) and to have no relevance to performance on flute or recorder; they have therefore been omitted. Since so wide a diversity of opinion exists among players as to the phrasing and articulation of the sonatas, it was decided, after much consideration, not to add suggestions for slurred or detached treatment of passages, though of course the absence of phrase marks must not be taken to mean that every note should be tongued, which would be absurd. The choice of a judicious mixture of legato and detached articulation—which is open to varied interpretations—is left to the performer's discretion and good taste; but an editorial tick indicates indisputable phrase endings and possible breathing points.

Players of Handel's day would have added ornamentation or applied variants to the music, particularly on repeats and in slow movements; for the latter, the composer's texts certainly provide, in most cases, only a skeleton which needs filling out, and this edition offers simple decorated versions, though performers are of course free to add their own elaborations, for which the embellished lines printed here may serve as guide. It is important that any ornamentation should be in the style of the period and not be allowed to overload the music. The whole subject, which is of some complexity, is treated at length in Quantz's classic book *On playing the flute* (English edition published in 1966 by Faber), which also deals, among other things, with the subject of phrasing and articulation. The realisation of the continuo does not invariably follow the bass figures, some of which (stemming from later hands or publishers) are manifestly wrong: the keyboard part, rather than confining itself to a basic harmonic solution, is designed to be effective in performance without being too showy and distracting.

Grateful acknowledgements are made to the Fitzwilliam Museum, Cambridge, which has Handel's autograph of Op. 1 nos. 1, 2, 7 and 11 (MU MSS 30 H 11 and 30 H 13); the British Library, which has that of Op. 1 no. 4 (R.M. 20.g.13); and the Aylesford Collection of the Manchester Central Library, which holds a contemporary copy, originally belonging to Charles Jennens, of all the sonatas (130 Hd 4 vol. 312).

LIONEL SALTER,
London, 1981.

EDITORIAL NOTES

No. 1 (Op. 1 no. 1b, “for flute”). Sources: Walsh, and the autograph (in D minor, apparently for violin) in the Fitzwilliam Museum.

- I Grave 18th-century practice in indicating dotted rhythms was somewhat casual. In Walsh the flute’s first 8 notes in bar 1 are written as equal semiquavers, although the analogous phrase in bar 12 is dotted. Likewise, the flute’s last 3 notes in bars 2, 6 and 13 are shown as equal semiquavers, unlike the parallel figures in bars 8 and 15 (in which, by the convention of the time, the first note after the rest was written as a semiquaver but played as a demi-semiquaver). In view of the prevailing rhythmic pattern, the two-semiquaver groups in the bass (dotted in bars 13, 14 and 20) have been dotted in bars 2, 6, 8 and 16 also.
- II Allegro The 8-note flute phrase in the second half of bar 33 and first half of bar 34 is, unaccountably, written an octave lower, taking it out of the flute’s range.
- IV Allegro Bar 14: in Walsh the last 3 notes for the flute are C-D-C.
Bar 32: in Walsh the bass has a dotted crotchet (but *cf.* bar 1).

No. 2 (Op. 1 no. 2, “for recorder”). Sources: Walsh, and the autograph in the Fitzwilliam Museum. The second and fourth movements also appear in Op. 1 no. 1a, and the fourth movement (somewhat varied) as a gavotte in the organ concertos Op. 4 no. 3 and Op. 7 no. 5.

- I Larghetto Bar 6: last 2 recorder notes appear as equal semiquavers (but *cf.* bar 2).
Bar 11: notes 2 and 3 in the bass appear as equal semiquavers (but *cf.* bars 5 and 7).
- II Andante Bars 24, 28, 53: in accordance with contemporary practice, the first two notes were written as dotted crotchet and quaver. The analogous bar 38 was printed with the last 3 notes as equal quavers.
Bars 29, 55: the bass figuring makes it clear that a long appoggiatura was intended before the recorder’s leading-note in each case. The terminations to the implied trills have been shortened.
Bar 39: the first 2 notes are shown as E flat-A flat, but comparison with the parallel passage in bar 25 suggests that this should be a leap of a sixth.

No. 3 (Op. 1 no. 4, “for recorder”). Sources: Walsh, and the autograph in the British Library.

- I Larghetto The notation has been entirely modernised. It was originally written in 3/4, all present 9/8 crotchet-quaver patterns appearing as dotted-quaver-semiquaver.
Bars 6, 35, 46: a long appoggiatura for the recorder before the trill (written or implied) is suggested by the bass figuring.
- III Adagio Bar 7: the recorder’s 3rd beat was written as a dotted-quaver-semiquaver.

No. 4 (Op. 1 no. 5, “for flute”). Source: Walsh (there is no autograph). On the basis of a copy in the Manchester Central Library, this sonata may originally have been in the key of F. The third movement is identical with the third movement of Op. 1 no. 7 in C “for recorder” (No. 5 below), and the last movement also appears, somewhat modified, as the finale of the concerto grosso Op. 3 no. 4.

- II Allegro Bar 45: the flute’s last note in the original is G; but comparison with the initial phrase of the movement and bars 21-22 makes it evident that this is a slip.
- III Adagio The original time-signature is simply 3.

No. 5 (Op. 1 no. 7, "for recorder"). Sources: Walsh, and the autograph in the Fitzwilliam Museum. A shorter version of the second movement also serves as the first Allegro in the Overture to *Scipione*: the third movement is identical with the third movement of Op. 1 no. 5 in G "for flute"(No. 4 above).

- I Larghetto Bar 4: the last 2 recorder notes appear as even semiquavers; but *cf.* the analogous passage beginning at the end of bar 6.
Bar 18: the bass figures show that a long recorder appoggiatura was intended.
Bar 20: the first 4 notes in the recorder part are given as even semiquavers, but *cf.* the analogous pattern in bar 21.
Bar 23: by the convention of the time, each half of the bar showed a semiquaver rest followed by a semiquaver, though this was meant to be performed as shown.
- II Allegro Bar 16: the recorder part is shown as three equal quavers; but *cf.* the pattern in the parallel passages in bars 31, 46, 105, 130.
Bar 88: the bass figures show that a long recorder appoggiatura was intended.

No. 6 (Op. 1 no. 9, "for flute"). Sources: Walsh, and the autograph (in D minor) in the Fitzwilliam Museum.

- I Largo Bar 10: there is no termination to the first trill in the original.
- II Vivace Bars 13, 22, 35, 58, 62: the bass figures show that a long flute appoggiatura was intended.
- V Alla breve Bar 22: the flute part shows a trill on a semibreve C sharp; but the bass figures indicate that a long appoggiatura was intended.
Bar 76: Walsh here has a bar rest in the bass.

No. 7 (Op. 1 no. 11, "for recorder"). Sources: Walsh, and the autograph in the Fitzwilliam Museum. The whole work also served, with the addition of a few extra bars, as the organ concerto Op. 4 no. 5.

L.S.

As with Volume I of this edition, which contains Handel's flute and recorder sonatas from his so-called Op.1, the present volume, devoted to his other sonatas for these instruments, aims to provide players with as authentic a text as possible in a practical form. Parallel printed and autograph sources (where these exist) have been collated, and the unwritten rhythmic conventions of the time expressed in modern notation (always with a mention in the Editorial Notes of any such changes involved). Implied cadential and other trills are shown in brackets, as are suggestions for ritardandos, etc. Dynamics (almost entirely absent from the original sources) have been added, as well as metronome marks as guides to pace; but all these are only editorial suggestions. Most of the occasional slurs shown in the originals seem to refer only to bowings for violin (at that time commonly considered an alternative instrument) and to have no relevance to performance on flute or recorder: these have therefore been omitted. Since so wide a diversity of opinion exists among players as to the phrasing and articulation of the sonatas, it was decided, after much consideration, not to add suggestions for slurred or detached treatment of passages, though of course the absence of phrase marks must not be taken to mean that every note should be tongued, which would be absurd. The choice of a judicious mixture of legato and detached articulation—which is open to varied interpretations—is left to the performer's discretion and good taste; but an editorial tick indicates indisputable phrase endings and possible breathing points.

242
H 3
op. 1
52
1784
v. 2


Players of Handel's day would have added ornamentation or applied variants to the music, particularly on repeats and in slow movements; for the latter, the composer's texts certainly provide, in most cases, only a skeleton which needs filling out, and this edition offers simple decorated versions, though performers are of course free to add their own elaborations, for which the embellished lines printed here may serve as guide. It is important that any ornamentation should be in the style of the period and not be allowed to overload the music. The whole subject, which is of some complexity, is treated at length in Quantz's classic book *On playing the flute* (English edition published in 1966 by Faber), which also deals, among other things, with the subject of phrasing and articulation. The realisation of the continuo does not invariably follow the bass figures, some of which (stemming from later hands or publishers) are manifestly wrong: the keyboard part, rather than confining itself to a basic harmonic solution, is designed to be effective in performance without being too showy and distracting.

Grateful acknowledgements are made to the Fitzwilliam Museum, Cambridge, which has Handel's autographs of the sonatas in B flat (MSS 30 H 10) and D major (30 H 11); to the Brussels Conservatoire, which has the D major sonata (Litt. XY 15, 115); and to the British Library, which holds a copy of the Walsh publication containing the three so-called "Halle" sonatas (Nos. 4, 5 and 6 in the present volume).

LIONEL SALTER,
London, 1982.

EDITORIAL NOTES

No. 1 Sonata in B flat major. Source: Fitzwilliam Museum (MSS 30 H 10), probably for recorder. The first movement also appears as the last movement of the overture to *Scipione* (1726); the second, minus the echo phrase in bar 3 and the concluding 2½ bars, as the third movement of the organ concerto in F, Op.4 no.4; and the finale, with some slight modifications, as the last movement of the violin sonata in A, Op.1 no.3.

- I The MS gives no tempo indication: the marking *Allegro* is taken from the overture to *Scipione*. Bars 17, 27, 39, 43: The bass figures make it clear that a long appoggiatura before the implied trill was intended in each case.
- II Adagio The *p* in bar 3 and the *f* in bar 4 are the only original dynamics. The two slurs in bar 3 have been retained.
- III Allegro Bar 31: In the MS the recorder's first note in A, but from comparison with bars 9-10 and the violin sonata this would appear to have been a slip of the pen.
Bars 9-10, 30-31: The MS shows  in each case, which is manifestly incorrect. The reading in Op.1 no.3 has been adopted.

No. 2 Sonata in D minor. Source: Fitzwilliam Museum (MSS 30 H 11), for recorder. This also appears, in the key of B minor, as Op.1 no.9 "for flute".

- I Largo Bar 10: There is no termination to the first trill in the original.
- II Vivace The slurs in the recorder part have been retained.
Bars 13, 22, 35, 58, 62: The bass figures show that a long recorder appoggiatura was intended.
- III Furioso In the MS this is written with a key signature of one flat, and each E flat has an accidental before it.

of the first movement of the violin sonata in the same key, Op.1 no.13; the opening of the second movement resembles that of the *Allegro* in the overture to *Il Trionfo del Tempo*, and also appears in a trio-sonata for two treble recorders and continuo which contains, in addition, the theme of the finale which was used again in the Op.1 no.11 sonata and the Op.4 no.5 organ concerto.

I Adagio Bars 1, 4, 5, 8, 10, 13: Comparison with the parallel movement of the Op.1 no.13 sonata suggests a modification of what is shown throughout as a bass pattern of two even semiquavers.

II Allegro Bars 28-29: The original has no *la volta* and *2a volta* cadential bars: the repeat is shown after the two bars of bass semiquavers.

III Adagio Bar 2: The slurs in the flute part have been retained.

IV Allegro Bar 16: The bass B (5th note) is shown an octave higher in the original.

No. 4 Sonata in A minor. Source: *Six solos, four for a German Flute and a Bass and two for a Violin with a Thorough Bass* *compos'd by Mr. Handel, Sigr. Geminiani, Sigr. Soumis, Sigr. Brivio*, published by Walsh in 1730.

This and Nos. 5 and 6 are commonly known as the "Halle" sonatas and were previously thought to have been composed before 1703, when Handel left Halle. As explained below in the case of No. 5, this theory cannot be justified. No. 4 is of doubtful authenticity.

I Adagio Bars 11 (bass), 34, 35, 37, 38 (flute): By the convention of the time, the first note of the last three was written as a quaver but played as a semiquaver. To conform with the prevailing rhythmic pattern, the similar three-note groups in the bass in bars 13 and 29 (which appear as equal quavers) have also been dotted.

Bars 38-39: The original shows the last flute note in 38 as D and the first in 39 as C, making octaves with the bass, which is improbable.

III Adagio Bars 8-11: The two-note slurs in the original have been retained.

No. 5 Sonata in E minor. Source: as for No. 4. The first two movements are identical with those of the oboe sonata Op.1 no.8, which dates from between 1712 and 1720; but here they incorporate corrections for the Op.1 no.8 autograph (Fitzwilliam MSS 30 H 13), so that this must be a work from later than Handel's time in Halle. Its last movement also appears as the G minor Minuet in the first of Handel's second set of keyboard suites (1733).

II Allegro Bars 3, 5, 20: The original does not show a sharp sign to the C, but comparison with the analogous passage in bars 16, 31 and 33, as well as with the Op.1 no.8 oboe sonata, suggests that this should be added.

IV Minuet Bar 7: The flute slurs have been retained.
Bars 21, 23: The trill terminations are not given, but the pattern should obviously be that of bar 19.

No. 6 Sonata in B minor. Source: as for Nos. 4 and 5. The authenticity of this sonata is also in some doubt, though the last movement shows certain Handelian characteristics.

I Adagio 18th-century practice in indicating dotted rhythms was somewhat casual. Though these are marked in the semiquavers of the first half of bars 1, 4 and 5 only, it is probable that this rhythmic pattern was intended throughout. By the convention of the time, the first written semiquaver after the rest, in figures such as at beat 2 of bar 1, was played as a demi-semiquaver.

Bar 12: The first five bass semiquavers are printed as EFEDC, making consecutive octaves with the flute, which is unlikely (or at least ineffective and undesirable). For notes to be accidentally written a space too high or too low on the staff is one of the commonest kinds of slip.

III Largo The flute slurs have been retained.

MUSIC FOR
me

Piano score

Page

1

2

3

8

9

19

28

30

8

10

16

17

17

33

9

38

21

24

39

24

29

41

19

42

17

44

12

45

9

46

44

Flute part

1

29

2

3

8

1

11

5

14

6

15

18

19

8 &

21

9

14

16

25

6

28

12

12

22

We apologise
all be corre

MUSIC FOR WIND INSTRUMENTS

Emerson Edition

WINDMILL FARM, HIGH STREET,
AMPLEFORTH, YORKSHIRE.
Tel. Ampleforth (04393) 324

CORRECTIONS TO HANDEL FLUTE SONATAS Volume II

Piano score

Page	Bar	
1	16	R.H. final A should be a crotchet (quarter-note)
3	2	(Allegro movement) Add dot to last F in R.H. alto part
8	31	Add natural to flute's final E
9	47	Last flute note should be G
19	9	1st note in embellished flute part should be a quaver (8th)
28	14	Delete dot after flute's last note
30	8	Add dot to R.H. 3rd-beat B
	8 & 10	Add a slur to each pair of flute semiquavers (16ths)
	16	Add dot to R.H. 1st note F
	16	Flute's last two notes should have 4 beams hemi-demisemi-quavers, (64ths)
	17	Last two notes should have 4 beams hemi-demisemi-quavers (64ths)
33	9	2nd-5th notes in embellished flute part should have 3 beams demisemi-quavers (32nds)
38	21	Add dot to D sharp in R.H. alto part
	24	Flute's last four notes should be CBCA
39	24	L.H. 1st note should be A
	29	R.H. 1st chord should be FEC
41	19	1st note G in R.H. alto should be a quaver (8th)
42	17	L.H. 3rd note should be G
44	12	Add dot to B in R.H. alto part
45	9	Delete dot after R.H. F
46	44	Flute's final note should be a semiquaver (16th)

Flute part

1	29	First two notes should be quavers (eighth-notes)
2	3	2nd - 4th notes should be semiquavers (16ths)
8	1	Time signature should be $\frac{3}{4}$
11	5	3rd note (A) in embellished line should be a quaver (8th)
14	6	Add breathing tick after 1st E in both lines
15	18	Final note should be G
19	8 & 10	Add a slur to each pair of semiquavers (16ths)
21	9	Add sharp to 3rd note (A)
	14	Add dot to 3rd note (D sharp) in embellished line
	16	Add dot to 4th note (D sharp) in plain line
25	6	7th note (B) should be a semiquaver (16th)
	12	Add dot to 5th note (A)
28	12	4th note should be D
	22	Last note should be a semiquaver (16th)

We apologise for these errors in the first printing (Spring 1985). They will all be corrected in the second printing 1986.