

HÄNDEL

Elf Sonaten für Flöte
und Basso continuo

Eleven Sonatas for Flute
and Basso continuo

Herausgegeben von / Edited by
Hans-Peter Schmitz

Continuo-Aussetzung / Realization of the Continuo by
Max Schneider

Neuausgabe von / New Edition by
Terence Best

Urtext der Hallischen Händel-Ausgabe
Urtext of the Halle Handel Edition



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INHALT / CONTENTS

Vorwort	III
Zur Edition	VII
Preface	VII
Editorial Note	XI
 Sonate e-Moll für Querflöte und Basso continuo / Sonata in E minor for Flute and Basso continuo (HWV 379)	 2
 Sonate e-Moll für Querflöte und Basso continuo / Sonata in E minor for Flute and Basso continuo (HWV 359 ^b)	 10
 Sonate g-Moll für Blockflöte und Basso continuo / Sonata in G minor for Recorder and Basso continuo (HWV 360)	 16
 Sonate a-Moll für Blockflöte und Basso continuo / Sonata in A minor for Recorder and Basso continuo (HWV 362)	 21
 Sonate G-Dur für Querflöte und Basso continuo / Sonata in G major for Flute and Basso continuo (HWV 363 ^b)	 28
 Sonate C-Dur für Blockflöte und Basso continuo / Sonata in C major for Recorder and Basso continuo (HWV 365)	 33
 Sonate h-Moll für Querflöte und Basso continuo / Sonata in B minor for Flute and Basso continuo (HWV 367 ^b)	 42
 Sonate F-Dur für Blockflöte und Basso continuo / Sonata in F major for Recorder and Basso continuo (HWV 369)	 52
 Anhang / Appendix Drei Sonaten zweifelhafter Authentizität für Querflöte und Basso continuo / Three sonatas of doubtful authenticity for Flute and Basso continuo:	
 Sonate a-Moll / Sonata in A minor (HWV 374)	 57
 Sonate e-Moll / Sonata in E minor (HWV 375)	 63
 Sonate h-Moll / Sonata in B minor (HWV 376)	 68

Einzelausgabe nach: *Hallische Händel-Ausgabe* (Kritische Gesamtausgabe), herausgegeben von der Georg-Friedrich-Händel-Gesellschaft, Serie IV, *Instrumentalmusik*, Band 3: *Elf Sonaten für Flöte und Basso continuo* (BA 4057).

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VORWORT

Dieser Band enthält die sechs Sonaten für Querflöte (HWV 359^b, 363^b, 367^b, 374–376) und die vier für Blockflöte (HWV 360, 362, 365, 369) mit Basso-continuo-Begleitung, die unter Händels Namen zu seinen Lebzeiten veröffentlicht wurden. Hinzu kommt die Flötensonate HWV 379, die zum ersten Mal 1879 in der Chrysander-Ausgabe im Druck erschien (ChA, Bd. 27). Drei der Flötensonaten (HWV 374–376) sind von zweifelhafter Authentizität und erscheinen deshalb als Anhang.

DIE KOMPOSITION DER SONATEN

Zwischen 1724 und 1726 komponierte Händel neun Sonaten für ein Soloinstrument und Continuo. Drei sind für Violine: d-Moll (HWV 359^a), A-Dur (HWV 360) und g-Moll (HWV 364^a); vier für Blockflöte: d-Moll (HWV 360), a-Moll (HWV 362), C-Dur (HWV 365) und F-Dur (HWV 369); zwei weitere sind möglicherweise für Blockflöte gedacht, auch wenn in den Autographen kein Instrument angegeben ist: d-Moll (HWV 367^a) und B-Dur (HWV 374).

In diesen Sonaten gibt es Autographe, die in der British Library, von der Cambridge University Library und der Universitätsbibliothek Bonn zu sehen sind. Ein Autograph zu dieser Zeit ist ein musikalisches Dokument, das in einigen dieser Sonaten seinen Pächten hat. Die Sonaten und Carols von Georg II., gestanden in er diese Anstellung. Darauf findet sich in der Appendix vom 29. August 1724, wo berichtet wird: „Monday last [24. August] the Royal Highnesses, the Princess Anne and Princess Caroline, came to St. Paul's Cathedral, and heard the famous Mr. Hendel, (their Musick Master) perform upon the Organ; ...“. Von einigen Aufgaben für bezifferten Bass und Fugenkomposition, die aus der Zeit von 1725–26³ stammen, kann aus gutem Grund angenommen werden, dass sie zur Unterweisung seiner Schüler gedient haben, zu denen während dieser Zeit auch John Christopher Smith jun. gehörte. Sie sind auf zwei Papiersorten geschrieben, die ebenfalls bei den Sonaten zu finden sind.

1 Erschienen in *Hortus Musicus* 269 (Bärenreiter-Verlag). Eine weitere bisher unbekannte Flötensonate ist ein frühes Werk für Flöte (HWV 378), erschienen in HHA IV/18.

2 British Library (GB Lbl) R.M.20.g.13; Fitzwilliam Museum (GB Cfm) MU MS 26l, 263.

3 GB Cfm MU MS 260, S. 27–49.

Die Autographe von HWV 360, 362, 365 und 369 sind Reinschriften und zeichnen sich durch eine besonders reiche Bezifferung des Continuo aus, was darauf schließen lässt, dass sie als Bestandteil eines Lehrgangs der Unterweisung in der Ausführung eines bezifferten Basses ausgeschrieben worden sein könnten. Prinzessin Anne, Händels Lieblingsschülerin, spielte Cembalo und wurde zu einer geschickten Continuo-Spielerin.

Keines dieser Werke ist für die Traversflöte, die „German flute“, wie sie in England genannt wurde, geschrieben. Aber Händel führte in der Sammlung 1728 die Flötensonate in e-Moll (HWV 379) mit dem Titel *Sonata a Travers: e Basso* ein. Sie besteht durchweg aus Überarbeitungen von Sätzen, die schon für andere Sonaten komponiert worden waren, und ist, wo nötig, an die technischen Gegebenheiten der Querflöte angepasst. Die einzige Quelle für diese Sonate ist das Autograph. Zu Händels Lebzeiten wurde sie nicht gedruckt, noch ist eine Abschrift überliefert.

DIE FRÜHEN AUSGABEN

Mit Ausnahme von HWV 374 und 379 erschienen die Sonaten einige Jahre nach ihrer Komposition in einer Druckausgabe, zusammen mit zwei Oboensonaten, die einer früheren Schaffensperiode entstammen. Diese Publikation richtete bezüglich des Textes und der Besetzung von Händels Solosonaten viel Verwirrung an, besonders bei denen für Flöte. Die jüngste Forschung hat uns jedoch zu einem besseren Verständnis von Geschichte und Text dieser Werke geführt.⁴

Die erste Ausgabe, die man auf 1730/31 datieren kann, enthält zwölf Sonaten. Auf dem Titelblatt ist zu lesen:

SONATES POUR UN TRAVERSIERE UN VIOLON
OU HAUTOIS Con Basso Continuo Composées par
G. F. HANDEL A AMSTERDAM CHEZ JEANNE
ROGER N° 534

Es ist sicher, dass die Ausgabe von John Walsh in London gedruckt wurde und dass das Jeanne-Roger-Impressum

4 Die gesamte Problematik wurde detailliert behandelt in: Terence Best, *Handel's Chamber Music*, in: *Early Music*, XIII (1985), S. 476–499; siehe auch das Vorwort und den Kritischen Bericht von HHA IV/18, *Neun Sonaten für ein Soloinstrument und Basso continuo*, hg. von Terence Best; und Terence Best, *Händels Solosonaten*, in: *Händel-Jahrbuch* 23 (1977), S. 21–43; Terence Best, *Nachtrag zu dem Artikel „Händels Solosonaten“*, in: *Händel-Jahrbuch* 26 (1980), S. 121–122; Reinhold Kubik, *Zu Händels Solosonaten – Addenda zu einem Aufsatz von Terence Best*, in: *Händel-Jahrbuch* 26 (1980), S. 115–119; Terence Best, *Further studies on Handel's Solo Sonatas*, in: *Händel-Jahrbuch* 30 (1984), S. 75–79.

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aufweisen, was bei Opus 4 und Opus 5 in diesem Maße nicht der Fall ist. Doch die Titelblätter weisen auf ein gewisses Maß von Befugnis hin und enthalten Anzeigen für andere Werke Händels, so als wäre Walsh nun sein offizieller Verleger. Jede dieser Ausgaben enthält Stichfehler, die Händel keinesfalls zum Druck zugelassen hätte, wenn er die Abzüge auch nur einer höchst oberflächlichen Prüfung unterzogen hätte. Daraus müssen wir schließen, dass er Walsh eine Art genereller Druckerlaubnis erteilte und möglicherweise auf einigen grundsätzlichen Verbesserungen bestand, den Verleger dann aber sich selbst überließ und sich weiterhin dafür nicht mehr interessierte, wenn die Musik erst einmal im Druck war.

Die Änderungen, die die Walsh-Ausgabe von Opus 1 korrekter als die „Roger“-Ausgabe machten, waren einige Zusätze in der Bassbezifferung, die Wiedereinsetzung fehlender bzw. falsch platzierter Sätze und andere kleinere Korrekturen. Es wurden 16 neue Platten gestochen, um die wichtigsten Änderungen vorzunehmen und die übrigen Seiten wurden von neuen, teilweise korrigierten Platten gedruckt.

Soweit es den Inhalt des vorliegenden Bandes betrifft, ist es das erste Mal der Walsh-Ausgabe, dass die Sonaten HWV 367, die durch die Transkriptionen von Chrysander unverändert blieben, Händel das Verlegen seiner eigenen Werke erlaubte. Frage beantwortet Händel an der Hand, da diese Sonaten als „Sonaten für ein beliebige instrumentales Kammermusikensemble“ bezeichnet werden. Die vorliegende revidierte Ausgabe stellt den Text der handschriftlichen Quellen an den Stellen wieder her, wo die Lesarten der Drucke wahrscheinlich falsch sind.⁵

DIE SONATEN FÜR BLOCKFLÖTE
HWV 360, 362, 365, 369

Die Texte dieser Sonaten, die in den „Roger“- und Walsh-Ausgaben gedruckt sind, tragen alle Anzeichen, dass sie auf authentische handschriftliche Quellen zurückgehen, die inzwischen verloren sind. Diese müssen

5 Die Originalfassungen sind in HHA IV/18 abgedruckt; HWV 359^a erscheint außerdem in BA 4229, *Sämtliche Sonaten für Violine und bezifferten Bass*, Heft 2. Ein detaillierter kritischer Bericht der Sonaten dieser Ausgabe befindet sich im revidierten HHA-Band der Flötensonaten, BA 4057.

von Händels Kompositionsautographen stammen, die ebenfalls nicht mehr erhalten sind. Händel schrieb diese Sonaten noch einmal als schöne Reinschrift nieder, nahm aber kleine Änderungen an den Noten vor und ergänzte in den meisten Sätzen die Bezifferung der Continuo-Stimme. Es ist wahrscheinlich, dass die Originale erst kurz vor den Reinschriften entstanden. Das Kompositionsautograph des Allegros c-Moll (HWV 408), das später als Finale für HWV 362 verwendet wurde, ist auf eine der beiden oben erwähnten Papiersorten geschrieben worden und gehört also zu demselben Zeitabschnitt (ca. 1724–25). Die Texte der Reinschriften wurden für diesen überarbeiteten Band berücksichtigt.

SPÄTERE AUSGABEN

Chrysander veröffentlichte die Solo-Sonaten 1879 in Band 1 seiner Ausgabe. Seine Quelle war die Walsh-Ausgabe, wie es scheint, hatte er keine direkte Kenntnis der Autographen im Fitzwilliam Museum. So wusste er auch nichts von den Fassungen in den Reinschriften der Blockflötensonaten und druckte deshalb Walshs Text ab. Seit Chrysander durch seine Ausgabe die Sonaten in größerer Öffentlichkeit zugänglich gemacht hat, wurde allgemein seine Nummerierung verwendet. Die folgende Tabelle gibt die Verbindung wieder.

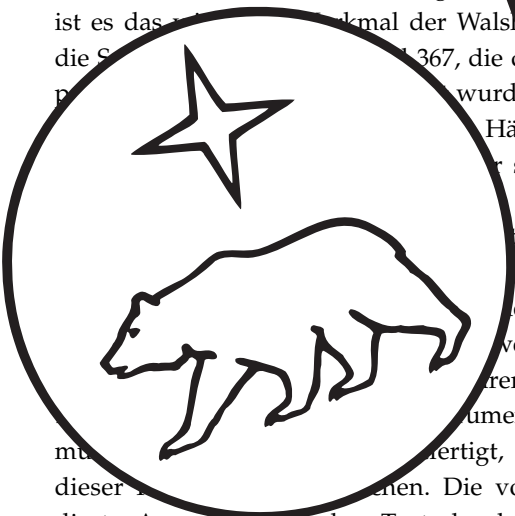
HWV	„Roger“	Walsh	Chrysander
379	–	–	op. 1 Nr. 1 ^a
359 ^b	I	I	op. 1 Nr. 1 ^b
360	II	II	op. 1 Nr. 2
362	IV	IV	op. 1 Nr. 4
363 ^b	V	V	op. 1 Nr. 5
365	VII	VII	op. 1 Nr. 7
367 ^b	IX	IX	op. 1 Nr. 9
369	XI	XI	op. 1 Nr. 11

DIE SONATEN HWV 374–376

Die einzige Quelle für diese Sonaten ist eine Ausgabe von John Walsh und Joseph Hare, die im Juli 1730 angezeigt wurde:

Six SOLOS Four for a GERMAN FLUTE and a BASS and two for a VIOLIN with a Thorough Bass for the HARPSICORD or BASS VIOLIN Compos'd by M^r. Handel Sig^r. Geminiani Sig^r. Somis Sig^r. Brivio.

Die ersten drei Sonaten sind HWV 374–376, jede überschrieben mit *Traversa Solo by M^r. Handel*. Chrysander (Band 48, Vorwort) nahm an, dass diese Sonaten frühe Werke Händels sein könnten, entstanden während sei-



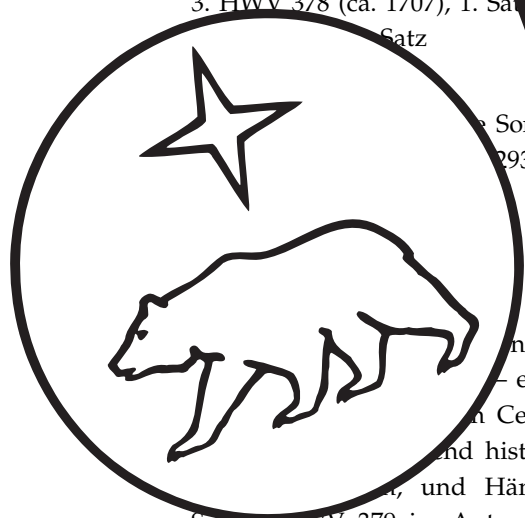
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ner Jugendzeit in Halle. In der früheren Ausgabe dieses HHA-Bandes wird jede von ihnen als „Hallenser Sonate“ ausgegeben. Für die zweite Sonate ist das ausgeschlossen, weil die beiden ersten Sätze Transpositionen der entsprechenden Sätze der Oboensonate in c-Moll (HWV 366) sind, die 1712 komponiert wurde. Die Transposition enthält einen ungeschickten Fehler⁶ und der dritte Satz ist mit Sicherheit nicht von Händel. Der vierte Satz ist eine Version des g-Moll-Menuetts HWV 434/4. Das Werk ist eindeutig ein weiteres Beispiel für Walshs Zusammenstellung einer Händelschen Flöten-sonate und kann nicht mit Halle in Verbindung gebracht werden.

Die Echtheit der beiden anderen Sonaten ist anzuzweifeln. Es ist denkbar, dass es sich hier um frühe Werke handelt, aber es existiert von ihnen keine weitere Quelle, und sie sind höchstwahrscheinlich unecht.

Alle Sätze der Sonate HWV 379 stammen von anderen Sonaten wie folgt:

1. HWV 359^a, 1. Satz
2. HWV 360 2. Satz
3. HWV 378 (ca. 1707), 1. Satz; HWV 362, 3. Satz



Die Sonate HWV 360 zum Oboe- und Violoncello, 1713 um 1714, ist eine Sonate für Oboe und Violoncello oder ein Flauto e Cembalo oder der Orgel. Es gibt keine historischen Beweise, die diese Sonate, und Handels Kennzeichnung der Sonate HWV 379 im Autograph mit *Sonata a Traverso e Basso* ist keineswegs eine Ausnahme. Trotzdem kann es sein, dass er gelegentlich nur das Cembalo benutzte: die autographen Reinschriften von drei der Blockflöten-sonaten – HWV 360, 362 und 369 – sind bezeichnet mit *Sonata a Flauto e Cembalo*. Möglicherweise war HWV 365 ebenso bezeichnet, aber das erste Blatt des Autographs ist verloren. Ebenso findet man im Autograph der Violinsonate D-Dur HWV 371, ca. 1750, *Sonata a Violino Solo e Cembalo di G. F. Handel*. Bei diesem Werk könnte man

6 Der Arrangeur hatte übersehen, dass mit der Vorzeichnung von nur zwei $\flat$ in der c-Moll-Fassung die Noten A, a und a' nicht erniedrigt sind, so dass, als er die Transposition nach e-Moll vornahm, das eine große Terz höher liegt, die entsprechenden Töne cis und nicht c werden mussten; doch vier davon sind als c (ohne #) gedruckt.

argumentieren, dass die vielen Passagen in schnellen Sechzehnteln im Continuo-Part besser von einem Tasteninstrument allein gespielt werden sollten, und dasselbe kann man auch vom zweiten Satz von HWV 362 mit seinen „Alberti-Bass“-Figurationen sagen. Das Titelblatt der Walsh-Ausgabe der Sonaten beschreibt den Continuo als „for the Harpsicord or Bass Violin“ [für Cembalo oder Violoncello], was nicht sehr hilfreich ist.

2. Punktierter Rhythmus

Der Beginn der Violinsonate d-Moll HWV 359^a, mit seinen e-Moll-Fassungen in HWV 359^b und 379, ist ein klassisches Beispiel für ein Problem, das seit vielen Jahren unter den Interpreten der Barockmusik heiß umstritten ist. Die konventionelle Lehre, die durch solche einflussreichen Autoritäten wie Dolmetsch, Dart und Donington⁷ begründet wurde, besagt, dass Handels Notierung solcher Rhythmen inkonsequent und „nachlässig“ ist, wie Donington es ausdrückt, insofern als der Komponist Gruppen von Noten, die aus gleichen Werten bestehen, und Gruppen mit punktierten Rhythmen nebeneinander stellt, wo der praktische Musikverstand nahe legt, dass die gesamte Passage punktiert gespielt werden sollte und außerdem gelegentlich eine Phrase mit abweichendem Rhythmus notiert, wenn sie wiederholt wird. Donington führt sogar (inkorrekt) die Öffnung von HWV 359^b zur Unterstützung seines Arguments für die Vereinheitlichung der punktierten Interpretation an. In den letzten Jahren gab es jedoch eine Reaktion gegen dieses Vorgehen, weil Handels Notation manchmal sehr präzise zu sein scheint.⁸ Im ersten Takt der Autographie von HWV 359^a und HWV 379 wird peinlich genau unterschieden zwischen der ersten Gruppe von vier Noten – gleiche Sechzehntel mit einem Strich über der ersten und einem Bogen über den drei anderen – und der zweiten Gruppe, die aus zwei punktierten Paaren besteht und in HWV 359^a einen kurzen Bogen über jedem Paar hat. Es gibt keinen vernünftigen Grund, warum Händel diese beiden Gruppen mit so vielen Unterschieden geschrieben haben sollte, wenn er sie genau gleich gespielt haben wollte. Bei der Wiederholung der Phrase in Takt 12 von HWV 379 kehrt die Form von Takt 1 wieder (der Strich fehlt), während in HWV 359^a die erste Gruppe durch Punktierung der ersten Sechzehntel verändert wird. In den beiden Fassungen

7 Arnold Dolmetsch, *The Interpretation of the Music of the XVII and XVIII Centuries*, London 1916, Kap. 3; Thurston Dart, *The Interpretation of Music*, London 1954, S. 81f., 169; Robert Donington, *The Interpretation of Early Music*, London, 1974, Kap. 43.

8 Terence Best, *Interpreting Handel's Rhythmic Notation – Some Reflections on Modern Practice*, in: *Handel. Tercentenary Collection*, hg. von Stanley Sadie und Anthony Hicks, London 1987, S. 279–290.

3. Im ersten Satz von HWV 362 ist der offensichtliche Widerspruch zwischen punktierten und Triolen-Rhythmen vermutlich so aufzulösen, dass man sich den Satz im $\frac{9}{8}$ -Takt vorstellt, so dass Takt 1 folgendermaßen ausgeführt werden sollte:



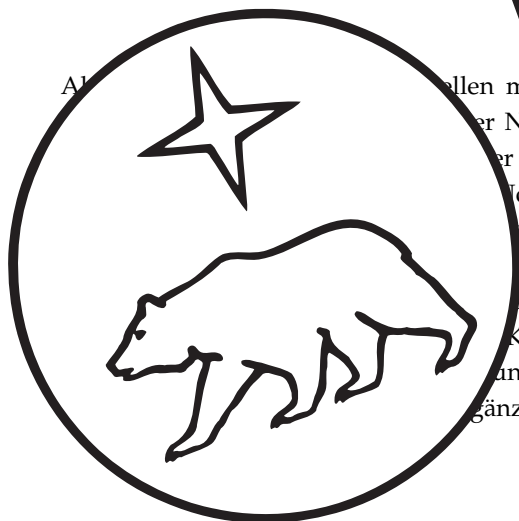
DIE CONTINUO-AUSSETZUNG

Die Continuo-Aussetzung von Max Schneider in der ersten Ausgabe dieses Bandes von 1955 wurde im großen und ganzen beibehalten, aber es war notwendig, einige Anpassungen vorzunehmen, besonders an den Stellen, wo die Revision des Textes zu Änderungen der Bassnoten oder der Bezifferung geführt hat.

Terence Best

Übersetzt von Annette Landgraf)

9 Siehe Donnetzky, a.a.O., S. 5-70; Dart, a.a.O., S. 89; Donington, a.a.O., Kap. 46.



ZUR EDITION

PREFACE

The contents of this volume are the six sonatas for flute (HWV 359^b, 363^b, 367^b, 374–376) and the four for recorder (HWV 360, 362, 365 369), with basso continuo accompaniment, which were published under Handel's name in his lifetime; also included is a flute sonata (HWV 379) which first appeared in print in Chrysander's edition (*Händelgesellschaft* Volume 27) in 1879. Three of the flute sonatas, HWV 374–376, are of doubtful authenticity, and appear as an appendix.

THE COMPOSITION OF THE SONATAS

Between 1724 and 1726 Handel composed nine sonatas for a solo instrument and continuo. Three are for violin: in D minor (HWV 359^a), A major (HWV 361), and G minor (HWV 364^a); four are for recorder: in G minor (HWV 360), A minor (HWV 362), C major (HWV 365), and F major (HWV 369); and there are two which, although the autographs have no indication of instrument, were

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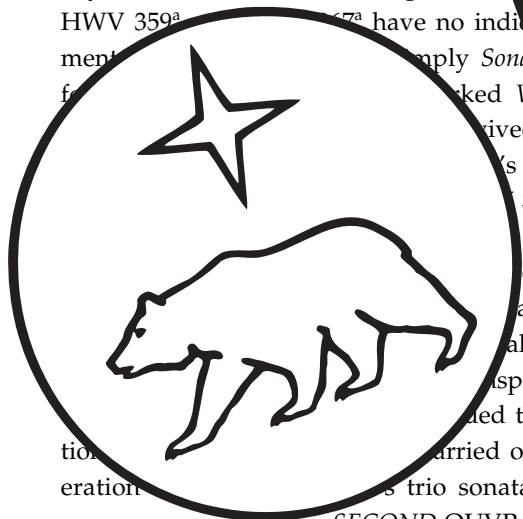


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G major: its original is an earlier oboe sonata in F major (HWV 363^a) dating probably from 1712–16; the autograph of this work is lost, but three good copies survive of the F major version. Sonata IX (HWV 367^b in B minor: its original is the sonata in D minor (HWV 367^a).

The transposition of these sonatas must have been made on purpose for the edition. The “German flute” was by now very popular among musical amateurs in England, as can be seen from the many contemporary publications for it, such as arias from fashionable operas (*Tamerlane for a Flute*, etc.). It must have seemed to Walsh a serious commercial disadvantage that none of the Handel sonatas he was proposing to publish was for the flute, and the transposition was a simple way of remedying the deficiency. How important this was to him is shown by the fact that *Traversiere* is the first instrument listed on the title-page; and it mattered little, if indeed he even noticed it, that in HWV 359^b, second movement, bar 34, there was a low b in the solo part which is outside the compass of the instrument. He may have had reasons for selecting these three sonatas for transposition rather than any of the others: alone among the autographs, those of HWV 359^a and 367^a have no indication of instrument. They may simply be Sonata 2, because it



for the *Violino Solo* in the original, so we do not know his own adaptation. In HWV 359^a, as the composer is possible that he may have named the work since it was a solo; so Handel had no disposition. The “Roger” edition carried out a similar operation on the three sonatas, to which he gave an opus number – *SECOND OUVRAGE*, or Opus 2; he obviously thought of the solo sonatas as Opus 1, and they were later advertised as such.

Not long after the appearance of these two editions Walsh reissued them with new title-pages bearing his own imprint, and with major corrections to the music text. The new edition of the solo sonatas was probably published between April 1731 and March 1732:

*SOLOS For a GERMAN FLUTE a HOBOY or VIOLIN
With a Thorough Bass for the HARPSICORD or BASS
VIOLIN Compos’d by Mr. Handel.*

After Walsh’s imprint and some advertisements for a number of *Pieces of MUSICK Compos’d by Mr. HANDEL*, there is a footnote:

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

A particularly difficult area of Handel research is that of establishing what relationship there was between the composer and the elder Walsh in the early 1730s. It seems certain that when the younger Walsh took over the management of the business on his father’s death in 1736, there was a new collaboration between Handel and the publisher, which can be seen in the production of the editions of the organ concertos Op. 4 (1738) and the trio sonatas Op. 5 (1739). However, Handel cannot have been involved in any such meaningful way with the firm in the period 1730–35: in these years Walsh issued a series of editions of the composer’s instrumental works, all of which have serious deficiencies in the musical text in the way that Op. 4 and Op. 5 do not. Yet the title-pages imply a certain degree of authority and carry advertisements for other works by Handel, as if Walsh were now his official publisher. Every one of these editions has grave faults that Handel could not possibly have passed for publication if he had given the proofs over the most satisfactory examination; we must conclude that while giving Walsh some kind of general imprimatur, and perhaps insisting on some basic improvements, he let the publisher get on with it and took no further interest once the music was in print.

The changes which made the Walsh edition of Op. 1 more Corect than the “Roger” version were some additions to the bass, figuring the restoration of missing and misplaced movements, and other minor corrections. Sixteen new plates were engraved to accommodate the most important changes, and the remaining pages were printed from the old plates, some with corrections.

As far as the contents of the present volume are concerned, the most important feature of the Walsh edition is that the transposition of HWV 359, 363 and 367 to make them into flute sonatas was not changed. Can we assume that Handel was thereby acquiescing in what had been done, or even giving it his approval? It is impossible to know, because of our ignorance of the extent of his involvement in the edition; however, since these beautiful works can be played perfectly well on the flute (with the exception of bar 34 of the second movement of HWV 359^b), and have been a well-loved part of the instrument’s chamber repertory for over 260 years, it seems reasonable that they should continue to be published in this form. The present revised edition restores the text of the manuscript sources where the readings of the prints are likely to be mistakes.⁵

5 The original versions are published in HHA IV/18; HWV 359^a also appears in BA 4229, *Sämtliche Sonaten für Violine und bezifferten Bass*, volume 2. A detailed Critical Report on the sonatas in the present volume can be found in the revised volume of the flute sonatas, BA 4057.

THE RECORDER SONATAS HWV 360, 362, 365, 369

The texts of these sonatas which were printed in the “Roger” and Walsh editions show every sign of being based on authentic manuscript sources, now lost; these must have derived from Handel’s composition autographs, which have also disappeared. Handel wrote out the sonatas again in beautiful fair-copies, making some small changes to the notes, and supplying in most movements a fuller figuring to the continuo. It is likely that the originals were written only shortly before the fair-copies: the composition autograph of an allegro in C minor (HWV 408), which became the finale of HWV 362, is on one of the two paper-types mentioned above, and so belongs to the same period (c. 1724–5). The fair-copy texts are now incorporated into this revised volume.

LATER EDITIONS

Chrysander published the solo sonatas in volume 27 of the HG edition in 1879. His source was the Walsh edition: he seems to have had no first-hand knowledge of the autographs in the Fitzwilliam Museum, so he was unable to correct the many errors in the Walsh text of them.

Chrysander’s edition brought the sonatas to the public, his numbering of them is shown in the following table.

	Walsh	Chrysander
	–	op. 1 Nr. 1 ^a
	I	op. 1 Nr. 1 ^b
	II	op. 1 Nr. 2
	IV	op. 1 Nr. 4
	V	op. 1 Nr. 5
365	VII	op. 1 Nr. 7
367 ^b	IX	op. 1 Nr. 9
369	XI	op. 1 Nr. 11

THE SONATAS HWV 374–376

The only source of these sonatas is an edition by John Walsh and Joseph Hare, advertised in July 1730:

Six SOLOS Four for a GERMAN FLUTE and a BASS and two for a VIOLIN with a Thorough Bass for the HARPSICORD or BASS VIOLIN Compos’d by M^r. Handel Sig^r. Geminiani Sig^r. Somis Sig^r. Brivio.

The first three sonatas are HWV 374–376, each headed *Traversa Solo by M^r. Handel*. Chrysander (Volume 48, Preface) suggested that these sonatas might be early works

dating from Handel’s youth in Halle, and in the earlier issue of this HHA volume each is described as “Haller’s Sonate”. For the second of them, HWV 375, this is impossible, since the first two movements are transpositions of the equivalent movements of the oboe sonata in C minor, HWV 366, which was composed about 1712. There is a clumsy error in the transposition,⁶ and the third movement is certainly not by Handel; the fourth is a version of the G minor minuet HWV 434/4. The work is clearly another example of Walsh compiling a Handel flute sonata, and it can have no connection with Halle.

Whether the other two sonatas are genuine is doubtful; they may just conceivably be early works, but no other source for them exists, and they are most probably spurious.

All the movements of the sonata HWV 379 derive from the sonata in G, as follows:

1. HWV 359^a, 1st movement
2. HWV 360, 2nd movement
3. HWV 378 (c. 1707), 1st movement; HWV 362, 3rd movement
4. HWV 359^a, 4th movement
5. HWV 360, 4th movement

In 1735 Handel adapted the sonata HWV 360 to become the organ concerto in G, op. 1 no. 5 (HWV 290).

PROBLEMS OF PERFORMANCE

1. The basso continuo
It is now always customary to perform the continuo using at least two instruments, a violoncello or bassoon with a harpsichord or organ. There is of course plenty of historical evidence to support the practice, and Handel’s marking in the autograph of the sonata HWV 379, *Sonata a Travers: e Basso*, is in no way exceptional. However, it may be that he sometimes used the harpsichord alone: the fair-copy autographs of three of the recorder sonatas – HWV 360, 362 and 369 – are marked *Sonata a Flauto e Cembalo*; HWV 365 may also have been so marked, but the first leaf of the autograph is lost. Similarly, the autograph of the violin sonata in D, HWV 371, of c. 1750, has *Sonata a Violino Solo e Cembalo di G. F. Handel*; in this work it may be argued that the many passages in rapid ♯s in the continuo part are better played by a keyboard instrument alone, and the same can be said of the second movement of HWV 362, with its “Alberti bass” figura-

6 The arranger failed to notice that with the two-flat key-signature of the C minor version, the notes A, a and a’ are natural and not flat, so that when transposed to E minor, that is a major third higher, they have to be c# and not c♭; yet four of the c’s are printed as natural.

between two statements of the same phrase, do in fact make musical sense, and may be what the composer intended. Walsh's transposed text of HWV 362^b has seven differences from the autograph in this regard.

3. In the first movement of HWV 362, the apparent clash between dotted and triplet rhythms is probably to be resolved by thinking of the movement in $\frac{9}{8}$ time, so that the first is to be performed as follows:



There are many similar cases in Baroque music.⁹

THE REALISATION OF THE CONTINUO

The continuo realisation by Max Schneider which was printed in the original 1955 issue of this volume has in general been retained, but it has been necessary to make some adjustments, especially in places where the revision of the text has led to alterations in the bass notes or

The Music of the XVII
p. 81-2, 169; Robert
c, London, ²1974, chap-

Rhythmic Notation – Some Centenary Collection, ed. 1987, pp. 279–90.

groove

There are many similar cases in Baroque music.⁹

The continuing re-creation by Max Schneider which was printed in the original 1955 issue of this volume has in general been retained, but it has been necessary to make some adjustments, especially in places where the revision of the text has led to alterations in the bass notes or the figuring.

9 See Dolmetsch, *op. cit.*, pp. 65–70; Dart, *op. cit.*, p. 89; Donington, *op. cit.*, chapter 46.

editorial. Slurs from the *appoggiatura* to a principal note are supplied without special indication, as are whole-bar rests and accidentals. Obvious errors in the sources are likewise corrected without indication, but are listed in the Critical Report of HHA IV/3 (BA 4057). Present-day usage is followed in stemming and beaming, accidentals and bass figurings as well as indicating triplets. Ornaments, as far as possible, are adapted to modern typographical usage.

XI

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9

4 7 # 4 7 6 6 7 6 6 5 4 6 6 4 # # 6 6

12

6 6 6 3 6 # 6

15

6 6 6 6 6 # 6

17

4 # # 4 7 6 6 6 # 6

19

tr

adagio

6 # 6 6 # 6 6 5 5 6 7 6 7 6 #

Bärenreiter
Leseprobe
Sample page



2. Andante

The image displays a musical score for a piece titled "2. Andante". The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff, treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with measure numbers 6, 7, 12, and 23 indicated. The piano part includes various chords and arpeggios, with some measures marked with "6" and "#". A large, stylized watermark "Bärenreiter Leseprobe" is overlaid across the center of the page. In the bottom left corner, there is a circular logo featuring a bear walking to the right, with a five-pointed star above it.

6 # 6 # 6 6 7

7 7 7

12 # 6 # 6 # 6 #

6 7 7 7 # 6 6 6 6 # 6

23 7 6 6 7 # 7 5 3 6 4 # 5 6

28

6 7 7 6 5 6 6 6 5 3

35

6 6 5 6 7 6 5

41

6 6 6 6

48

6 # 6 6 # 6 6 # 6 7 6

54

6 7 7 6 5 6 # 6 7 7 6 5

*) Ausführung / performance:  (Eine entsprechende Appoggiatur in T. 55. / A similar appoggiatura is required in bar 55.)

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4. Allegro

Measures 1-7 of the musical score. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature is one sharp (F#). The tempo is marked '4. Allegro'. Fingerings are indicated by numbers 1-5 below the notes.

Measures 8-13 of the musical score. The melody continues in the right hand, and the piano accompaniment is in the left hand. Fingerings are indicated by numbers 1-5 below the notes.

Measures 14-20 of the musical score. The melody continues in the right hand, and the piano accompaniment is in the left hand. Fingerings are indicated by numbers 1-5 below the notes.

Measures 21-26 of the musical score. The melody continues in the right hand, and the piano accompaniment is in the left hand. Fingerings are indicated by numbers 1-5 below the notes.

Measures 27-32 of the musical score. The melody continues in the right hand, and the piano accompaniment is in the left hand. The piece ends with a double bar line and a repeat sign. Fingerings are indicated by numbers 1-5 below the notes.

Bärenreiter
Leseprobe
Sample page



[illegible]

5. Presto

5. Presto

The musical score is for a piece titled "5. Presto". It is written for a piano and features three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is indicated as "Presto". The score consists of six measures. The first measure has a treble staff with a melody starting on G4 and a grand staff with a bass line starting on G2. The second measure has a treble staff with a melody starting on A4 and a grand staff with a bass line starting on A2. The third measure has a treble staff with a melody starting on B4 and a grand staff with a bass line starting on B2. The fourth measure has a treble staff with a melody starting on C5 and a grand staff with a bass line starting on C3. The fifth measure has a treble staff with a melody starting on B4 and a grand staff with a bass line starting on B2. The sixth measure has a treble staff with a melody starting on A4 and a grand staff with a bass line starting on A2. The score includes various musical notations such as notes, rests, and fingerings (6, #, 6, 6, 6, 5, 6, 5, 6, 5).

6

6 9 6 5 6 5 6

12

6 5 6 6 6 6 7 6

18

6 6 # 5 #

23

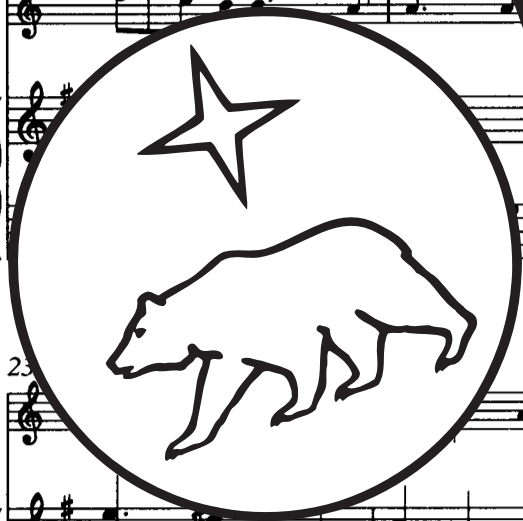
6 # 7 6 6 # 6 6

28

7 6 # 6 6 5 # 6 6 6 5 6 5

*) Ausführung / performance: 

Bärenreiter
Leseprobe
Sample page



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15

7 6 6 # 6 6 6 6 6 6 6 # 6 # 4 7 # 4 7

18

6 4 6 6 6 #

2. Allegro

6 6 5 6 7 # 6 # 6 6 6

5

6 4 6 6 7 7 # 6 # 6 7 6 7 # 6 # 6

9

6 6 6 4 6 6 # 5 6 5 # 6 5 # # 6 # 6 #



Musical score for measures 13-15. The score is written for a piano with a treble and bass clef. The key signature is one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes. The accompaniment consists of chords and single notes. Fingering numbers are provided below the notes.

Fingering: 7 6 7 6 6 6 6 6 6 6 6 6



Musical score for measures 16-19. The score is written for a piano with a treble and bass clef. The key signature is one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes. The accompaniment consists of chords and single notes. Fingering numbers are provided below the notes.

Fingering: # 8 6 5 6 6 6 6 6 6 6 6 6



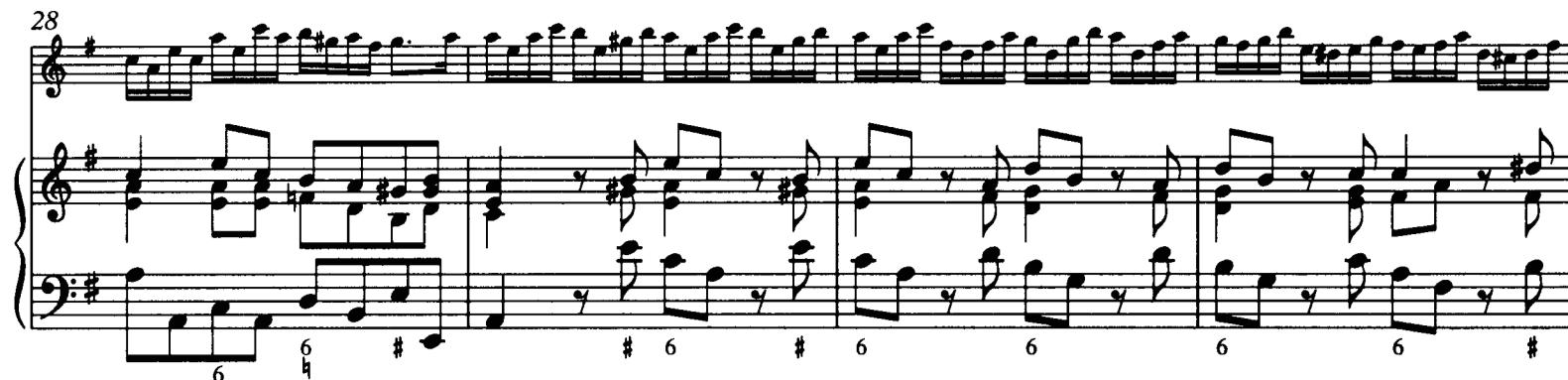
Musical score for measures 20-23. The score is written for a piano with a treble and bass clef. The key signature is one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes. The accompaniment consists of chords and single notes. Fingering numbers are provided below the notes.

Fingering: 6 6 5 7 6 6 7 6 7 6 6



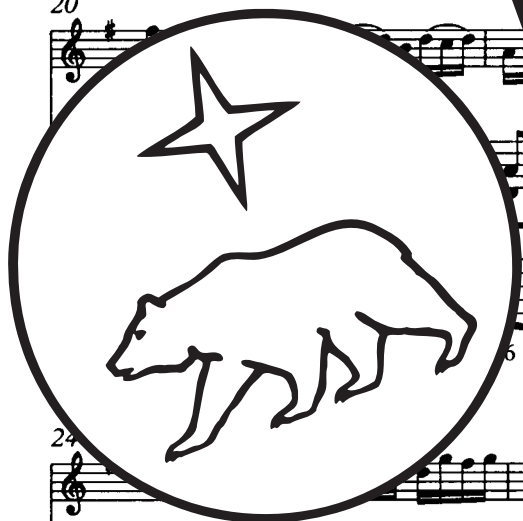
Musical score for measures 24-27. The score is written for a piano with a treble and bass clef. The key signature is one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes. The accompaniment consists of chords and single notes. Fingering numbers are provided below the notes.

Fingering: 6 6 4 6 6 6 6 6 6 6 6 6



Musical score for measures 28-31. The score is written for a piano with a treble and bass clef. The key signature is one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes. The accompaniment consists of chords and single notes. Fingering numbers are provided below the notes.

Fingering: 6 6 # # 6 # 6 6 6 6 #



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Leseprobe
Sample page

32 [8va-----]*)

36

39

42

45

*) Vorschlag des Herausgebers, um das *h* zu vermeiden. / The suggested *8va* is editorial to avoid the low *b*.

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41

6 6 5 # # 6 6 6 6 6 6 6 6 6 6

49

6 # 6 4 5 6 6 5 6 5 6

57

6 5 6 7 6 6 6 6 6 6 6 6 6 6

65

5 6 7 6 6 6 6 6 6 6 6 6 6 6

73

6 # 6 6 6 6 6 6 6 6 6 6 6 6

Bärenreiter
Leseprobe
Sample page



Flauto dolce

Continuo
(Cembalo, Violoncello
o Viola da gamba)

6 6 # 6 6 # 6 6 6 6 6 6 5 4 3 6 5

6

10

15

adagio

2. Andante

6 # 6 6 # 6 5 # 6 6 6

6

11

15

21

26

*) Ausführung / performance:

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3. Adagio

First system of the musical score for '3. Adagio'. It consists of a vocal line and a piano accompaniment. The piano part features a series of chords and single notes in the right and left hands. Below the piano part, there are fingering numbers: 6, 4, b, b, 2, 6, 6b, 7, 6, 6, 6b, 4, 5.

Second system of the musical score for '3. Adagio'. It continues the vocal and piano parts. Fingering numbers below the piano part include: b, 6, 4, 2, 6, 4, 6, 6b, 5, 6, 4, 2, 6, #, 7, 6, #.

4. Presto

Third system of the musical score for '4. Presto'. It includes a vocal line and a piano accompaniment. A circular logo is overlaid on the left side of this system, featuring a stylized bear walking to the left with a five-pointed star above it. Fingering numbers below the piano part include: 6, 6, 6, 5.

Fourth system of the musical score for '4. Presto'. It continues the vocal and piano parts. Fingering numbers below the piano part include: 5, 5, #, 6, 9, 8, 5.

Fifth system of the musical score for '4. Presto'. It concludes the vocal and piano parts. Fingering numbers below the piano part include: 5, 6, 6, 5, 3, 6, 6, 5, 3.

14

Measures 14-17 of the musical score. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The melody consists of eighth and quarter notes. The accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Fingering numbers (6) are indicated below the left hand notes.

18

Measures 18-21 of the musical score. The melody continues in the right hand, and the accompaniment is in the left hand. The key signature remains two flats. The melody includes some trills. The accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Fingering numbers (7, 6, 5, 4, 6, 5, 6, 4) are indicated below the left hand notes.

22

Measures 22-25 of the musical score. The melody continues in the right hand, and the accompaniment is in the left hand. The key signature remains two flats. The melody includes some trills. The accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Fingering numbers (6, 6, 6, 7, 6, 6) are indicated below the left hand notes.

26

Measures 26-29 of the musical score. The melody continues in the right hand, and the accompaniment is in the left hand. The key signature remains two flats. The melody includes some trills. The accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Fingering numbers (6, #, 6, 6, 6, #, 6, #, 7, 6) are indicated below the left hand notes.

30

Measures 30-33 of the musical score. The melody continues in the right hand, and the accompaniment is in the left hand. The key signature remains two flats. The melody includes some trills. The accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Fingering numbers (6, #, 6, 6, 5, 6, 6, 5, 4, #) are indicated below the left hand notes.



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Sample page

Sonate a-Moll / Sonata in A minor

für Blockflöte und Basso continuo / for Recorder and Basso continuo

HWV 362

1. Larghetto

Flauto dolce

Continuo
(Cembalo, Violoncello
o Viola da gamba)

5

10

15

19

*) Siehe Vorwort/see preface.

**) Ausführung/performance:



(Eine entsprechende Appoggiatur in T. 35. / A similar appoggiatura is required in bar 35.)

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2. Allegro

Measures 1-4 of the musical score. The treble clef staff contains a melody with eighth and sixteenth notes. The piano accompaniment in the grand staff features a steady eighth-note pattern in the left hand and chords in the right hand. Fingering numbers 6 are indicated below the piano part in measures 2, 3, and 4.

Measures 5-7 of the musical score. The piano part continues with eighth-note patterns. Fingering numbers 6, 7, 5, 6, 5, and 7 are indicated below the piano part in measures 5 through 7 respectively.

Measures 8-11 of the musical score. Measure 8 includes a trill (tr) in the treble staff. Fingering numbers 7, 6, 7, 6, 5, 4, 5, 6, 6, and 6 are indicated below the piano part in measures 8 through 11.

Measures 12-15 of the musical score. The piano part features a consistent eighth-note accompaniment. Fingering numbers 6, 6, 6, 6, 6, and 6 are indicated below the piano part in measures 12 through 15.

Measures 16-19 of the musical score. Measures 18 and 19 include trills (tr) in the treble staff. Fingering numbers 6, 7, 7, 6, 4, 6, 4, 7, 7, 6, 5, 6, 4, and 5 are indicated below the piano part in measures 16 through 19.

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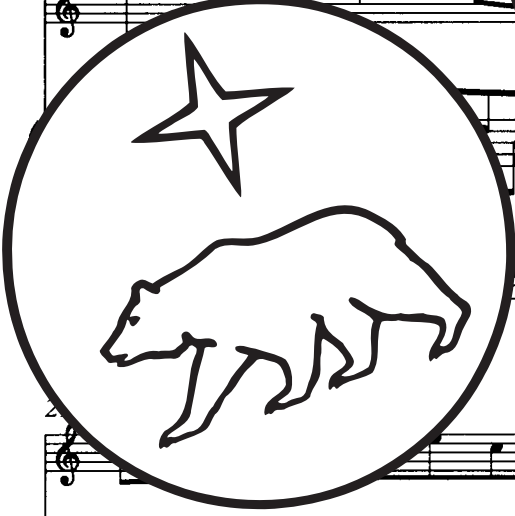
20

23

26

32

Bärenreiter
Leseprobe
Sample page



Handwritten musical score for a piano piece, featuring a melody line and a piano accompaniment. The score is divided into measures, with measure numbers 20, 23, 26, and 32 indicated. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and fingerings. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. A circular logo featuring a stylized bear and a star is located on the left side, overlapping the score.

35

7 5 5 5 6 7 6 6 6 7 3 7 6 7 6 6 5 4 5

3. Adagio

5



Leseprobe
Sample page

6 4 3 5 6 6 4 6 6 6 6 7 7

13

Sheet music for 'The Rose Tree' in G major, 2/4 time. The score consists of three systems. The first system has a treble staff with a melody and a bass staff with a bass line. The second system has a treble staff with a melody and a bass staff with a bass line. The third system has a treble staff with a melody and a bass staff with a bass line. The key signature is one sharp (F#). The time signature is 2/4. The melody is in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as notes, rests, and accidentals. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line. The score is for a single melodic line and a bass line.



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25

6 6 6 7 6 6 b 6 b 6 7 6 # 6 4 2 6 # 6 4+ 2

[illegible]

36



Sample page

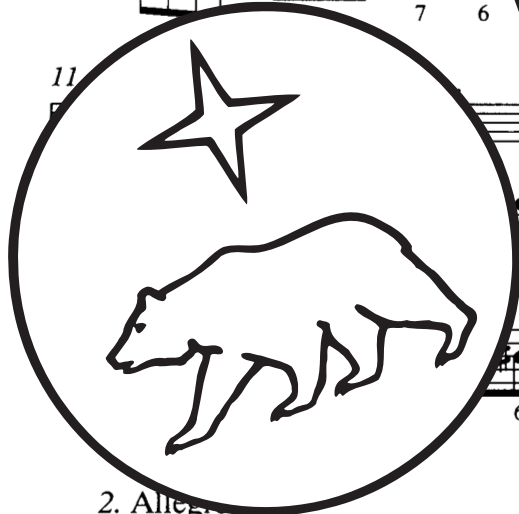
41

Musical score for 'The Little Boat' (continued). The score is in 3/4 time and consists of three staves: a single treble staff for the vocal line and a grand staff (treble and bass) for the piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal line is a simple melody. The score includes a large, stylized illustration of a sailboat on the water, which is partially obscured by the musical staves. The page number '41' is in the top left corner.



Flauto traverso

Continuo
(Cembalo, Violoncello
o Viola da gamba)



2. Allegro

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a series of whole rests for the first four measures, followed by a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line and piano accompaniment. The vocal line continues with eighth and sixteenth notes. The piano accompaniment features a series of chords and eighth notes. The score concludes with a final chord in the piano part.

9

4 6 4 6 6 6 7 6 6 6

13

6 5 6 7 6 6

16

6 6 6 6 6 6

19

6 6 6 6

22

6 6 6 6 6 6 6 6

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Leseprobe
Sample page



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50

Measures 50-55 of the musical score. The score is written for a single melodic line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Fingering numbers (6, 6, 6, 4, 5, 3, 6, 6, 6, 4, 5, 3) are provided for the piano accompaniment.

3. Adagio

Measures 56-61 of the musical score. The tempo is marked '3. Adagio'. The score continues with a single melodic line and piano accompaniment. Fingering numbers (6, 6, 6, #, 2, 6, 6, 5, 4, #, 6, 6, 6, #, 2, 6, 6, 5, 6, #) are provided for the piano accompaniment.

9

Measures 62-67 of the musical score. The score continues with a single melodic line and piano accompaniment. Fingering numbers (6, 6, 6, 6, 2, 6, 6, 5, 4, #, 6, 6, 6, 6, 6, 6, 6, 6, 2) are provided for the piano accompaniment.

Measures 68-73 of the musical score. The score continues with a single melodic line and piano accompaniment. Fingering numbers (6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6) are provided for the piano accompaniment.

26

Measures 74-79 of the musical score. The score continues with a single melodic line and piano accompaniment. Fingering numbers (6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6) are provided for the piano accompaniment.

35

Measures 80-85 of the musical score. The score continues with a single melodic line and piano accompaniment. Fingering numbers (6, 5, 7, 6, #, 6, #, 7, 6, 5, 6, 5, 6, 7, 6, #) are provided for the piano accompaniment.



Bärenreiter
Leseprobe
Sample page

4. Bourrée anglaise

6 6 6 6 5 6 6 # 6 6 7 6 #

8 2 6 6 6 5 # 7 6 6 2

16 7 6 6 6 6 2 7 6 6 5 3

9 6 6 7 6 6 6 7 6 6 4 #

17 7 2 6 5 # 6 5 7 6 6 6 5

Sonate C-Dur / Sonata in C major

für Blockflöte und Basso continuo / for Recorder and Basso continuo

HWV 365

1. Larghetto

Flauto dolce

Continuo
(Cembalo, Violoncello
o Viola da gamba)

5

6 6 6 6 6 6 6 6

6 6 7 5 9 8 7 6 5 6 4 3 2 6 6 6 5 6 6b b 6 5b 7b 4b 2 7 6

9

6 # 7 6 6 5 6 4 # 6 7 6 6 6 6 7 # 6 5

13

6 4 5 # 6 4 2 7 # 6 5 9 8 3 8 6 5 # 4 3 5b 6 8 6 5 9 8 5b 6b 4 2

17

7b 6 6 5 6 4 2 6 6 6 4 3 5 6 8 6 4 2 7 7 7 7 6 4 2

*) Ausführung/performance:

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34

6 4 6 5 # 6 4 2 6 6 6 6 6 7 6 # 6 # 6 6

44

7 6 6 7 6 6 6 6

51

6 6 6 6 6 6 # #

58

6 6 # 6 # 6 4 2 6 5 5+ 4 # 6 5 #

67

6 6 # 6 6 5 4 # 7 #

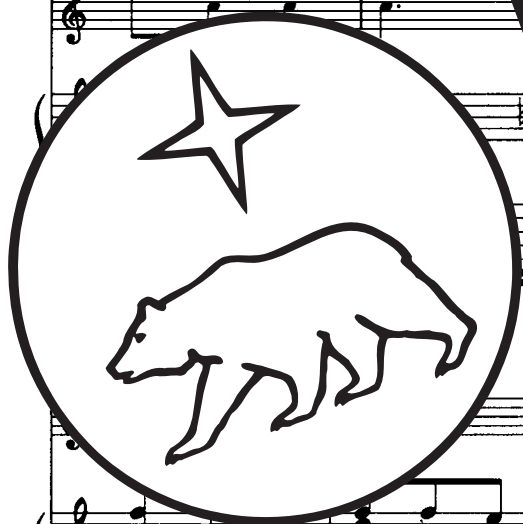
74

81

89

102

*) Ausführung/performance:



Bärenreiter
Leseprobe
Sample page

110

7 7 6 4 3 9 6 4 3 9 8 4 3

117

7 6 6 6 6 6 6 6

124

6 4 5 3 6 7 6 5 4 3

3. 1

6 6 6 6 # 6 6 6 6 6 # 6 6 6 6 #

9

6 6 6 6 6 6 6 6 6 6 6 6 6 6

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13

tr

6 # 6 7 # 6 6 # 6 5 5 9 6

19

6 # 6 6 # 6 # 6 # 6

25

6 5 4 # 6 6

32

6 6 6 7 7 6 6 6 6 7 6 6 4 2

39

6 6 6 5 6 5 7 5 6 6 6 6 5 6 5 7 6

Bärenreiter
Leseprobe
Sample page



22

Musical score for 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The score consists of six measures. The first measure has a large '22' above it. The piano part features a repeating eighth-note pattern in the bass line, with some chords in the treble. The voice part has a melody that rises and then falls. The final measure of the piano part has a '7' below it, indicating a seventh finger position.

28

5+

6

6

6

6

33

6 5 # 6 5 5 5 6 5 7 #

39

5 5 # 6 # 6 5 # 6

45

5 4 # 7 6 6

52

6 6 6 6 6 6 7 6

58

6 6 5 6 7 7 6 5 4 3

Bärenreiter
Leseprobe
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2. Vivace

*) Ausführung / performance:

(Eine entsprechende Appoggiatur in T. 22, 35, 42, 58, 62. / A similar appoggiatura is required in bars 22, 35, 42, 58, 62.)



Measures 24-30 of the musical score. The system includes a vocal line with trills (tr) and a piano accompaniment. The piano part features a complex harmonic structure with many accidentals and a bass line with a 6/8 time signature. The key signature is one sharp (F#).



Measures 31-36 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part continues with complex harmonies and a bass line with a 6/8 time signature. The key signature is one sharp (F#).



Measures 37-49 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part continues with complex harmonies and a bass line with a 6/8 time signature. The key signature is one sharp (F#).



Measures 50-56 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part continues with complex harmonies and a bass line with a 6/8 time signature. The key signature is one sharp (F#).



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Leseprobe
Sample page

57

6 5 7 # 6 5 4 # 6 #6 5 5 6 5 7 # 6 5 4 #

3. Presto

4

10

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28

Measures 28-30 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features a complex bass line with many sixteenth notes and rests. Fingering numbers (5, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 4, 2, 6, 6) are written below the bass staff.

31

Measures 31-33 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part continues with a complex bass line. Fingering numbers (6, 6, 4, 6, 6, 4, 6, 6, 4, 5, 3) are written below the bass staff.

4. Adagio

Measures 34-36 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part continues with a complex bass line. Fingering numbers (7, 5, 6, 4, 6, 6, 6, 6, 6, 6, 6, 5) are written below the bass staff.

7

Measures 37-40 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part continues with a complex bass line. Fingering numbers (7, 6, 6, 6, 7, 6, 6, 6, 6, 6, 7, 7, 6, 5, 4, 3, 6) are written below the bass staff.

15

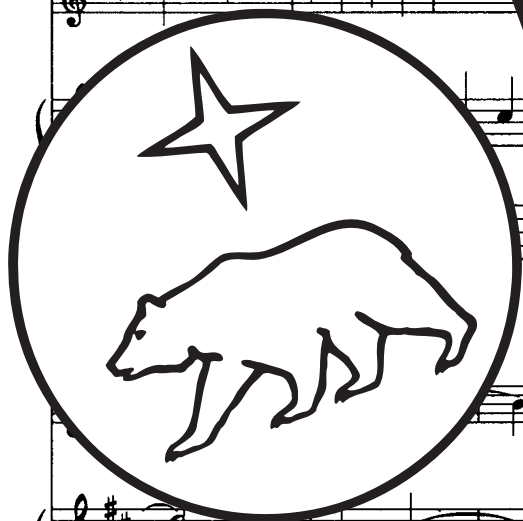
Measures 41-44 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part continues with a complex bass line. Fingering numbers (6, 4, 5, 6, 6, 6, 5, 7, 7, 6, 6) are written below the bass staff.

Bärenreiter
Leseprobe
Sample page



5. Alla breve

*) Ausführung / performance:



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Sample page

49

Musical score for 'The Rose Tree' (continued). The score is in G major (one sharp) and 6/8 time. It features a vocal line and a piano accompaniment. The piano part includes a complex bass line with many triplets and sixteenth notes. The score ends with a double bar line and a repeat sign.

59

6 5 # 6 5+ 5 # 3 6 4 2 6 5 # 6

68



Sample page

[illegible]

86

This musical score is for measures 86 through 90 of the piece 'The Swan' from 'The Nutcracker'. It is written for a piano and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#), and the time signature is common time (C). The melody in the right hand is characterized by a series of eighth and sixteenth notes, often beamed together, and includes some rests. The bass line consists of a steady eighth-note pattern, with some measures featuring a triplet of eighth notes. The score concludes with a double bar line at the end of measure 90.

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17



Musical score for measures 17-22. The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#). The piano part features a steady eighth-note accompaniment. Fingering numbers (6, 5, 6, 6, 6, 6, #, 6, 4, #) are indicated below the piano part.

7. A tempo di Minuetto



Musical score for measures 23-28. The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#). The piano part features a steady eighth-note accompaniment. Fingering numbers (6, 6, 6, 6, 6, 6, #, 6, 6, #) are indicated below the piano part.



Musical score for measures 29-34. The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#). The piano part features a steady eighth-note accompaniment. Fingering numbers (#, 6, 6, #, 6, 6, 6, 6, 6, #, 6) are indicated below the piano part.



Musical score for measures 35-40. The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#). The piano part features a steady eighth-note accompaniment. Fingering numbers (6, 6, #, 6, 5, 4, #, 6, 5, #, 6, 5, 6, #, 7, 6) are indicated below the piano part.



Musical score for measures 41-46. The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#). The piano part features a steady eighth-note accompaniment. Fingering numbers (6, 6, 6, #, 6, 6, 6, 6, #, 4, 6, 6, #, 6, 6, 4, #) are indicated below the piano part.

Sonate F-Dur / Sonata in F major

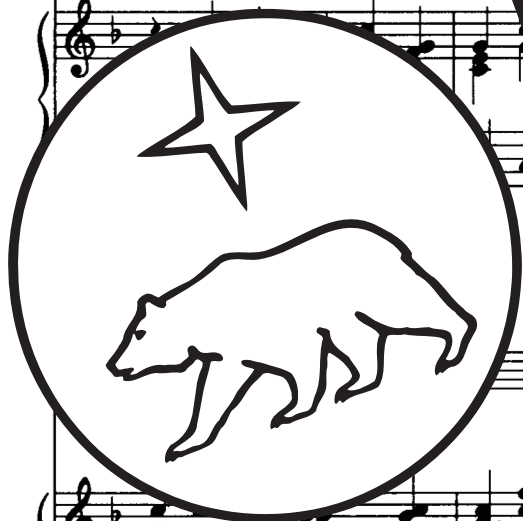
für Blockflöte und Basso continuo / for Recorder and Basso continuo

HWV 369

1. Grave

Flauto dolce

Continuo
(Cembalo, Violoncello
o Viola da gamba)



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Sample page

36

6
4
2

6
4

6

6

6

4

3

6

6

6

7

6h

7

6 6 ♯ 6 6♯ 6 ♯ 6 5

11

Musical score for 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of four measures. The first measure has a vocal melody starting on G4, followed by a piano accompaniment. The second measure has a vocal melody starting on A4, followed by a piano accompaniment. The third measure has a vocal melody starting on B4, followed by a piano accompaniment. The fourth measure has a vocal melody starting on C5, followed by a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The score ends with a double bar line and repeat dots.

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3

7 6 6 # 6 6 6 6 4 # 5 6 6 4 5 3 6 6

6

6 6 # 4 3 7 7 7 7 # 6 6

9

7 4 3 4 # 6 #

4.

4 2 6 6 5 4 2 6 4 2 6 6

5

4 2 6 6 6 6 6 6 6 6 4 4

Bärenreiter
Leseprobe
Sample page



Measures 9-12 of the musical score. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat). The time signature is 4/4. The melody consists of eighth and sixteenth notes. The accompaniment features chords and moving lines in both hands.

Measures 13-16 of the musical score. The melody continues with eighth and sixteenth notes. The accompaniment includes chords and moving lines. A large watermark "Bärenreiter Leseprobe" is overlaid on the page.

Measures 17-24 of the musical score. The melody continues with eighth and sixteenth notes. The accompaniment includes chords and moving lines. A large watermark "Bärenreiter Leseprobe" is overlaid on the page. A circular logo featuring a bear and a star is also visible on the left side of the page.

Measures 25-28 of the musical score. The melody continues with eighth and sixteenth notes. The accompaniment includes chords and moving lines.

Measures 29-32 of the musical score. The melody continues with eighth and sixteenth notes. The accompaniment includes chords and moving lines. The piece concludes with a double bar line.

Sonate a-Moll / Sonata in A minor

für Querflöte und Basso continuo / for Flute and Basso continuo

HWV 374

1. Adagio

Flauto traverso

Continuo
(Cembalo, Violoncello
o Viola da gamba)

6 6 # 6

6 # 5 6 4 #

6 6 6 # # #

6 7 7 # # # 6 5 5 4

4 2 6 4 # 6 # # #

*) Die Sonaten HWV 374–376 sind von zweifelhafter Authentizität und erscheinen deshalb als Anhang. / The Sonatas HWV 374–376 are of doubtful authenticity and therefore appear as an appendix.

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16

6 4 7 6 6 4 5 6 5 6 5

20

6 5^b 4 3 9 4 3 6^b 6 6 6 6^b 6

24

6 4 3 6^b 6 6 6 6^b 6

28

6 6 4 3 6^b 6 6 6 6^b 6

31

6 6 4 3 6^b 6 6 6 6^b 6

The musical score for 'The Raggle Raggle' is presented in three systems. The first system shows the beginning of the piece in C major, 2/4 time. The melody starts with a quarter note C, followed by an eighth note D, an eighth note E, a quarter note F, a quarter note G, and a quarter note A. The bass line starts with a quarter note C, followed by an eighth note D, an eighth note E, a quarter note F, a quarter note G, and a quarter note A. The second system continues the melody and bass line. The third system shows the end of the piece, with the melody ending on a quarter note C and the bass line ending on a quarter note C. The score is written for a single melodic line and a bass line, with a grand staff format.

The musical score for 'Hörnerreiter' is presented in three systems. The first system consists of a single melodic line in treble clef, starting with a key signature of one sharp (F#) and a 4/4 time signature. The second system is a piano accompaniment in grand staff (treble and bass clefs), featuring chords and single notes. The third system continues the piano accompaniment. A large, diagonal watermark reading 'Hörnerreiter' is overlaid across the bottom half of the page.

[illegible]

10

6 6 7b #

1.

12

2.

♯ 6 5 ♯ 7

15

5 b # 6 4 #

18

7 6 5 6b 4+

21

4 # b 4 #

4. 1

6

8

6 6 4+ 2 6 4+ 2 6

*) Ausführung / performance: 

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Sonate e-Moll / Sonata in E minor
für Querflöte und Basso continuo / for Flute and Basso continuo
HWV 375

1. Largo

Flauto traverso

Continuo
(Cembalo, Violoncello
o Viola da gamba)

The musical score is written for Flute and Continuo. The key signature is E minor (three sharps: F#, C#, G#). The time signature is common time (C). The tempo is marked '1. Largo'. The score consists of five systems of music. The first system shows the beginning of the piece. The second system starts at measure 4. The third system starts at measure 7. The fourth system starts at measure 10. The fifth system starts at measure 14. The score includes various musical notations such as notes, rests, and fingerings. A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid on the score. A circular logo with a bear and a star is also present.

2. Allegro



6 6 6 6 6 7 #

7 3 4 6 6 7 #

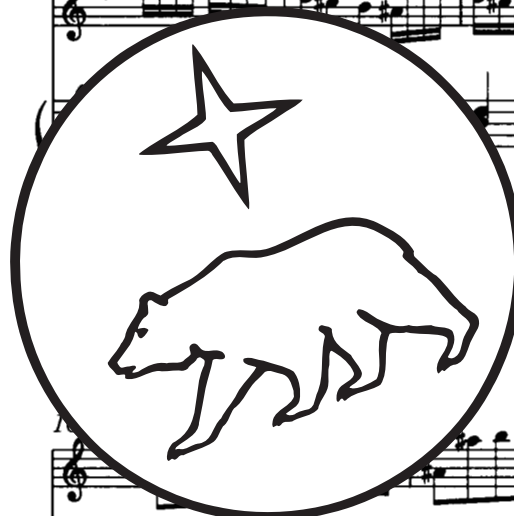
11 7 6 # 7# # 7 #

6 6 6 4 # 6 6 6 6

21 4 6 6 6 7 6

2 5

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Sample page



25

6 6 6 6 6 # 6 6 6

30

6 6 4+2 6 # 6

33

6 6 7 7 7

37

4 7 6 6 6 7 6 6 7 4

42

7 7 7 # 6 6 6 # 6 4 5 #

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4. Minuetto

Measures 1-7 of the Minuetto. The piece is in 3/4 time with a key signature of one sharp (F#). The melody features trills (tr) in measures 1, 3, and 5. The piano accompaniment consists of chords and single notes. Measure numbers 6, #, 6, and 6 are written below the bass staff.

Measures 8-14 of the Minuetto. The melody continues with trills (tr) in measures 9 and 11. The piano accompaniment features chords and single notes. Measure numbers #, #, and 6 are written below the bass staff.

Measures 15-21 of the Minuetto. The melody includes trills (tr) in measures 15 and 17. The piano accompaniment consists of chords and single notes. Measure numbers #, 7, #, 6, 6, and # are written below the bass staff.

Measures 22-28 of the Minuetto. The melody features a trill (tr) in measure 22. The piano accompaniment consists of chords and single notes. Measure numbers 6, 6, #, 6, 6, 6, 6, 4, and 3 are written below the bass staff.

Measures 29-35 of the Minuetto. The melody includes trills (tr) in measures 29 and 33. The piano accompaniment consists of chords and single notes. Measure numbers #, 6, 6, 6, 6, (6), and # are written below the bass staff.

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Sonate h-Moll / Sonata in B minor
für Querflöte und Basso continuo / for Flute and Basso continuo
HWV 376

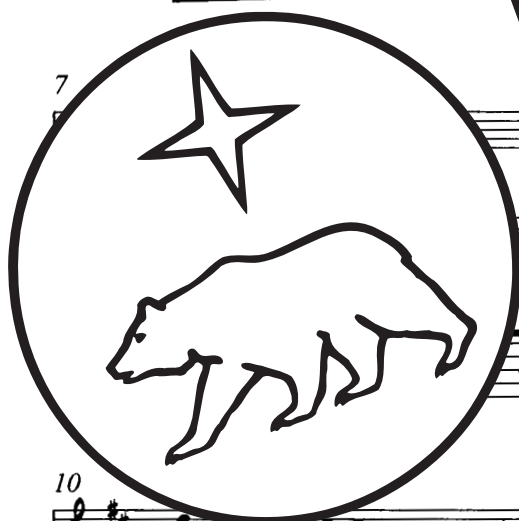
1. Adagio

Flauto traverso

Continuo
(Cembalo, Violoncello
o Viola da gamba)

Measures 1-3 of the first system. The Flauto traverso part is in the upper staff, and the Continuo part is in the lower staff. The Continuo part includes a trill (tr) in measure 2.

Measures 4-6 of the second system. The Flauto traverso part is in the upper staff, and the Continuo part is in the lower staff.



Measures 7-9 of the third system. The Flauto traverso part is in the upper staff, and the Continuo part is in the lower staff.

Measures 10-12 of the fourth system. The Flauto traverso part is in the upper staff, and the Continuo part is in the lower staff.

Measures 13-15 of the fifth system. The Flauto traverso part is in the upper staff, and the Continuo part is in the lower staff.

16

6 7 6

19

6

2. A

6 6 6

6

6 6

12

6 6 4 6 7 6 7 6

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48

6 6 6 # 6 # #

53

6 7 6 6 (6) (5)

3. Large

6

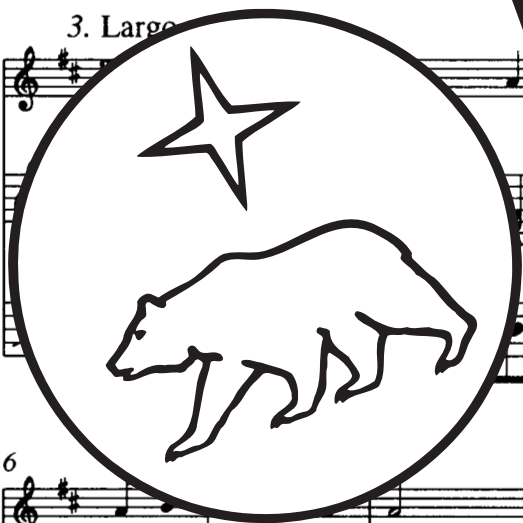
6

4 # 6 # 7 6

11

7 6 7 6 # 6 # 7 6 #

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4. Allegro

Measures 1-7 of the musical score. The treble clef staff contains a melody with eighth and sixteenth notes. The piano accompaniment in the grand staff features chords and single notes. Fingering numbers 6 and # are visible below the piano part.

Measures 8-13 of the musical score. The piano part includes fingering numbers 6 and #.

Measures 14-27 of the musical score. A large circular logo is overlaid on the left side, containing a stylized bear and a star. The piano part includes fingering numbers 6, 7, #, 7, 5, and #.

Measures 28-35 of the musical score. The piano part includes fingering numbers 7, 3, 7, 6, #, 7, 3, 6, and 7.

Measures 36-43 of the musical score. The piano part includes fingering numbers 6, #, 6, and 6.

34



Musical score for measures 34-40. The score is written for a single melodic line and a piano accompaniment. The key signature has two sharps (F# and C#). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Fingering numbers (6, 6, 6, 7#, 6) are indicated below the piano part.

41



Musical score for measures 41-46. The score continues with the same melodic and piano accompaniment. Fingering numbers (4, #, 6) are indicated below the piano part.

47



Musical score for measures 47-53. The score continues with the same melodic and piano accompaniment. Fingering numbers (3, 6, 6, 6, 6, 6, #) are indicated below the piano part.

54



Musical score for measures 54-60. The score continues with the same melodic and piano accompaniment. Fingering numbers (4, #, 6, #, 6, #, 6, 6, 7, 5, #) are indicated below the piano part.

61



Musical score for measures 61-67. The score continues with the same melodic and piano accompaniment. Fingering numbers (7, 3, 7, 6, 7, #, #, 6, #) are indicated below the piano part.

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