

G. F. Händel's Werke.

Lieferung XXVII.

Kammermusik.

- I. 13 Sonaten für Violine, Flöte oder Oboe solo, mit Bass.
- II. 6 Sonaten oder Trios für zwei Oboen mit Bass.
(Händel's früheste Compositionen, aus seinem 11. Lebensjahre, um 1696.)
- III. 9 Sonaten oder Trios für zwei Violinen, Flöten oder Oboen mit Bass. Op. 2.
- IV. 7 Sonaten oder Trios für zwei Violinen, Flöten oder Oboen mit Bass. Op. 5.

Ausgabe der Deutschen Händelgesellschaft.

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Vorwort.

In dem gegenwärtigen Bande sind Händel's sämtliche Compositionen der instrumentalen Kammermusik vereinigt, welche sich erhalten haben. Dieselben sind geschrieben entweder für ein Solo-Instrument mit einem Basse zur Klavierbegleitung, oder für zwei Solo-Instrumente und einem solchen Basse, der aber häufig nicht nur für die Klavierharmonie diente, sondern zugleich vom Violoncell gespielt wurde. Hierdurch entstanden wirkliche Trios mit Klavierbegleitung. Sämtliche Compositionen dieser Art wurden damals Sonaten genannt; die zweistimmigen mit Bass Sonate a tre oder Trios, die einstimmigen mit Bass aber nicht Duos, sondern Solos oder Solosonaten.

Händel's Kammermusik entstammt seiner frühesten Zeit, selbst die wenigen Stücke, welche später in London geschrieben wurden, schliessen sich in ihren Formen den vorigen an. In ihr besitzen wir (unter N^o II) auch das Erste, was Händel an grösseren Werken überhaupt zu Papier gebracht hat.

Preface.

In the present volume are collected all Handel's compositions in instrumental chamber - music, which have been preserved. They are written either for a solo instrument with a bass to serve as piano accompaniment, or for two solo instruments and a similar bass, which however frequently not only served to give the harmonies on the piano, but was played at the same time on the violoncello. By this means they really became trios with piano accompaniment. All compositions of this kind were then called Sonatas: those for two instruments and a bass Sonate a tre or Trios, and those for one instrument and a bass not Duos, but Solos or Solo sonatas.

Handel's chamber-music dates from his earliest period; and even the few pieces which were written later in London attach themselves in their forms and style to the earlier ones. Moreover the chamber-music contains (under No. II) the very first considerable work in any style that he put down on paper.

I.

FIFTEEN SOLO SONATAS.

Fünfzehn Solo-Sonaten.

(pp. 1 - 56.)

Von diesen Stücken existiren drei ältere Ausgaben. Die erste erschien um 1724 bei Witvogel in Amsterdam, und wurde bald von John Walsh in London nachgedruckt, aber correcter, wie der Titel sagt. Beide Ausgaben enthalten 12 Nummern. Die dritte Ausgabe von Arnold hat auch 12 Sonaten, lässt aber von den vorigen zwei aus und bringt dafür zwei neue. N^o 1² und 13 sind von uns zum ersten Male gedruckt.

Three old editions exist of these works. The first was published about 1724 at Amsterdam, and was soon copied by John Walsh in London, but "more correct," as the title says. Both editions contain twelve numbers. The third edition, by Arnold, has also twelve sonatas, but omits two which are in the older editions and gives two new ones in their place. Nos. 1 and 13 are printed by us now for the first time.

II.

SIX SONATAS FOR TWO OBOES AND BASS.

Sechs Sonaten für zwei Oboen und Bass.

(pp. 57 - 90)

In diesen 6 Sonaten für 2 Oboen mit Klavierbegleitung publiciren wir die grösste Merkwürdigkeit von Händel's jugendlichen Compositionen, nämlich seine ersten Versuche im dreistimmigen Satze aus seinem 11. Lebensjahre unmittelbar bevor er den Unterricht des Organisten Zachau in seiner Vaterstadt Halle genoss. Diese Stücke brachte Lord Marchmont, der damalige Lord Polwarth, von seinen Reisen in Deutschland mit nach England und schenkte sie seinem Lehrer, dem berühmten Flötisten Weidemann. Als man sie Händel zeigte, äusserte er lachend:

In these six sonatas we publish the greatest curiosity of Handel's youthful compositions, namely his first attempts at writing in three-part counterpoint, belonging to the eleventh year of his life, immediately before he had instruction from the organist Zachau in his native town of Halle. They were brought by the earl of Marchmont, then Lord Polwarth, from his travels in Germany to England, and presented by him to his teacher, the celebrated flutist Weidemann. When they were shown to Handel, he declared, laughing, "I used to write like the 11-1 in those days, but chiefly for the hautbois, which

„Ich componirte damals wie der Teufel, hauptsächlich für die Oboe, welche mein Lieblingsinstrument war.“ (S. Burney, Sketch of the life of Handel, in seinem Buche: Commemoration of Handel, p. 3.) Die bisher verschollenen Stücke sind unlängst durch Hrn. W. G. Cusins in der Musiksammlung in Buckingham Palace wieder aufgefunden, und zwar in Weidemann's Exemplar. Dasselbe besteht aus 3 Stimmheften für die 3 Instrumente, von einer deutschen Hand um 1700 geschrieben; eine Partitur ist nicht vorhanden. Eine Bemerkung von Weidemann's Hand bestätigt das von Burney Erzählte. Wer diese kunstvoll gearbeiteten Sonaten eines 10 bis 12 jährigen Knaben betrachtet, der wird sowohl über die Fülle und Freiheit der Erfindung, wie über die contrapunktische Durchführung in Erstaunen gerathen.

was my favourite instrument.” (Burney, sketch of the life of Handel, in his book “Commemoration of Handel,” p. 3.) These hitherto forgotten pieces have lately been found up again by Mr. W. G. Cusins in the collection of music in Buckingham Palace, the copy being Weidemann's own. It consists of three part-books for the three instruments, written by a German hand about 1700, but no score is there. A note in Weidemann's handwriting confirms Burney's story. Whoever studies these ingeniously elaborated sonatas, the work of a boy between ten and eleven years old, cannot fail to be astonished at the wealth and boldness of invention, as well as at the working out of the counterpoint.

III.

NINE SONATAS FOR TWO VIOLINS &c. AND BASS.

Neun Sonaten für zwei Violinen etc. und Bass.

(pp. 91 — 154.)

Sechs dieser Trios (n. 1^b 2. 4. 5. 6. 7) wurden ebenfalls zuerst in Amsterdam von Witvogel publicirt und 1733 von J. Walsh „besser corrigirt“ nachgedruckt. Er entlehnte Witvogel sogar den französischen Titel:

Six of these Trios (nos. 1^b 2, 4, 5, 6, 7) were likewise first published by Witvogel at Amsterdam, and afterwards printed “more correct” by J. Walsh in 1733. Walsh borrowed from Witvogel even the French title:

VI Sonates à deux Violons, deux haubois ou deux Flutes traversieres & Basse Continue... SECOND OUVRAGE. N^o 1^a, C moll, steht ohne Zweifel in der Tonart in welcher Händel das Stück geschrieben hat, ist daher als das Original anzusehen. Die vier Trios 1^a 3. 8 und 9 finden sich in alten Abschriften (in der kön. Musiksammlung in Dresden) und sind hier zum ersten Mal gedruckt.

VI Sonates à deux Violons, deux haubois ou deux Flutes traversieres & Basse Continue... SECOND OUVRAGE. No. 1a, in C minor, is undoubtedly in the key in which Handel wrote it, and is therefore to be regarded as the original. The four Trios numbered 1a, 3, 8 and 9 are found in old copies (in the Royal collection of music at Dresden), and are printed here for the first time.

IV.

SIX SONATAS FOR TWO VIOLINS &c. AND BASS.

Sechs Sonaten für zwei Violinen etc. und Bass.

(pp. 155 — 200.)

Diese Stücke, welche hauptsächlich aus Entwürfen einer früheren Zeit entstanden, wurden 1738 von Händel selbst zum Druck vorbereitet und von Walsh anfangs 1739 publicirt. Ein Autograph ist bloss von N^o V und einem Theil von N^o VI erhalten. Im Buckingham Palast findet sich eine Abschrift aus der zweiten Hälfte des vorigen Jahrhunderts, welche einige Abweichungen enthält. Dahin gehören der Satz B, S. 168; der Satz A, S. 193 - 4; und besonders die ganze Sonate IV, S. 172 - 182, die in dieser Kopie eine „Viola ad libitum“ erhalten hat und S. 181 vor der Menuett schliesst. Diese Viola ist als ein Zusatz von anderer Hand anzusehen; sie ist hier in kleineren Noten gedruckt.

These pieces, in which use was chiefly made of sketches of an earlier time, were prepared for the press by Handel himself in the year 1738, and published by J. Walsh at the beginning of 1739. The original manuscript is preserved only in the case of the whole of No. V and a part of No. VI. There is a copy in Buckingham Palace, made in the latter half of the last century, which contains some differences. To these belong the movement B, p. 168; the movement A, p. 193 - 4; and especially the whole Sonata IV, p. 172 - 182, which in this manuscript has received the addition of a Viola ad libitum, and closes on p. 181 before the Menuet. This Viola must be an addition by some other hand; it is printed here in small notes.

IX SONATE A TRE. Op. 2.

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(Basso.) 

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(Violino II) 148

(Basso.) 

IX

SONATAS OR TRIOS

FOR

TWO VIOLINS, FLUTES, OR HOBOYS

WITH A THOROUGH BASS

FOR THE HARPSICORD OR VIOLONCELLO

Opera Seconda

SONATA VIII.

Andante.

(Violino I.)

(Violino II.)

(Basso.)

The musical score is presented in five systems, each containing three staves for Violino I, Violino II, and Basso. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system begins with the tempo marking *Andante.* The Violino I part features a complex melodic line with many accidentals and slurs. The Violino II part is mostly rests, with some notes appearing in later systems. The Basso part provides a steady accompaniment with a mix of eighth and sixteenth notes. The second system includes trill ornaments (*tr*) above certain notes in the Violino I part. The third system continues the melodic development in Violino I. The fourth system features a *poco f* dynamic marking above the Violino I staff, indicating a slight increase in volume. The fifth system concludes the page with further melodic and harmonic progression in all parts.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music is in a key with two flats and a common time signature. It features a complex melodic line in the upper staves and a more rhythmic bass line.

Second system of musical notation, continuing the piece with three staves. The melodic development continues in the upper staves, while the bass line provides a steady accompaniment.

Third system of musical notation, showing further melodic and harmonic progression across three staves.

Fourth system of musical notation, featuring a prominent melodic line in the upper staves and a supporting bass line.

Allegro.

Fifth system of musical notation, marked *Allegro*. It consists of three staves, with the upper staves showing a more active melodic line and the bass line providing a rhythmic foundation.

Sixth system of musical notation, continuing the *Allegro* section with three staves of music.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in a key signature of two flats and a 3/4 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, including some triplets and slurs.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with similar rhythmic complexity, featuring many sixteenth and thirty-second notes, slurs, and dynamic markings like 'b' (piano).

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with similar rhythmic complexity, featuring many sixteenth and thirty-second notes, slurs, and dynamic markings like 'b' (piano).

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with similar rhythmic complexity, featuring many sixteenth and thirty-second notes, slurs, and dynamic markings like 'b' (piano).

The fifth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with similar rhythmic complexity, featuring many sixteenth and thirty-second notes, slurs, and dynamic markings like 'b' (piano).

The sixth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with similar rhythmic complexity, featuring many sixteenth and thirty-second notes, slurs, and dynamic markings like 'b' (piano).

The seventh system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with similar rhythmic complexity, featuring many sixteenth and thirty-second notes, slurs, and dynamic markings like 'b' (piano).

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with various notes and rests.

Second system of musical notation, consisting of three staves with various notes and rests.

Largo.

Third system of musical notation, consisting of three staves with various notes and rests.

Fourth system of musical notation, consisting of three staves with various notes and rests.

Fifth system of musical notation, consisting of three staves with various notes and rests.

Sixth system of musical notation, consisting of three staves with various notes and rests.

Seventh system of musical notation, consisting of three staves with various notes and rests.

Allegro.

The musical score is presented in seven systems, each containing three staves (treble, middle, and bass clefs). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and trills. The key signature consists of two flats, and the time signature is 3/4. The piece is marked 'Allegro'.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with various notes and rests.

Second system of musical notation, consisting of three staves with various notes and rests.

Third system of musical notation, featuring trills (tr) and slurs across the staves.

Fourth system of musical notation, featuring trills (tr) and slurs across the staves.

Fifth system of musical notation, featuring trills (tr) and slurs across the staves.

Sixth system of musical notation, featuring trills (tr) and slurs across the staves.

Seventh system of musical notation, featuring trills (tr) and slurs across the staves.