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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.

Leipzig,
Stich und Druck der Gesellschaft.

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Georg Friedrich Händels Werke.

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Leipzig,

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Finale

da Camera

di

G. F. Händel.

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BAYERISCHE
STAATS-
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Vorwort.

In dem gegenwärtigen Bande sind Händel's sämmtliche 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. Sämmtliche 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° 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.

Funfzehn 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° 1ª 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 grössste 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 D—l 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: Com memoration 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 11jährigen 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. 1b 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:

VI Sonates à deux Violons, deux haubois ou deux Flutes traversieres & Basse Continue... SECOND OUVRAGE.

Nº 1a, C moll, steht ohne Zweifel in der Tonart in welcher Händel das Stück geschrieben hat, ist daher als das Original anzusehen. Die vier Trios 1a 3. 8 und 9 finden sich in alten Abschriften (in der kön. Musiksammlung in Dresden) und sind hier zum ersten Mal gedruckt.

Six of these Trios (nos. 1b 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.

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 hime.

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 Nº V und einem Theil von Nº 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. Walch 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 belony 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.*

LEIPZIG, April 15, 1879.

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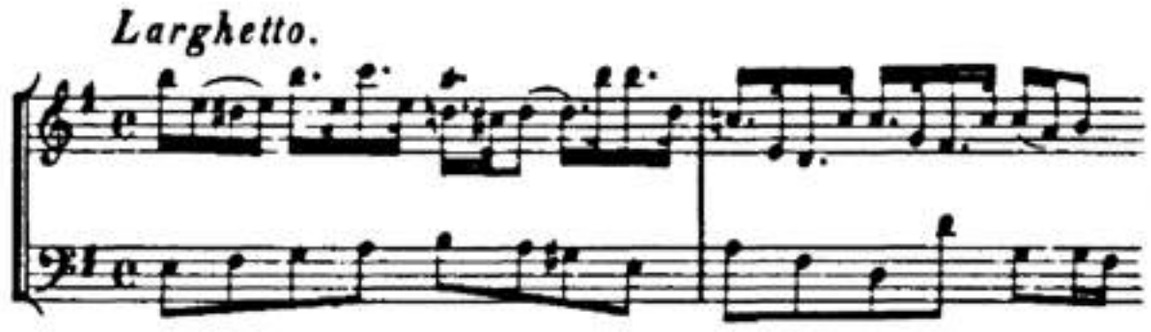
Traversa solo. / Basso.



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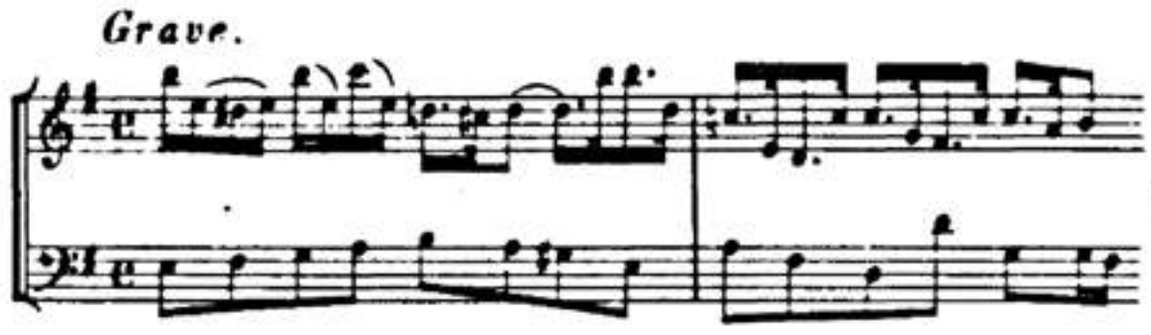
Grave.

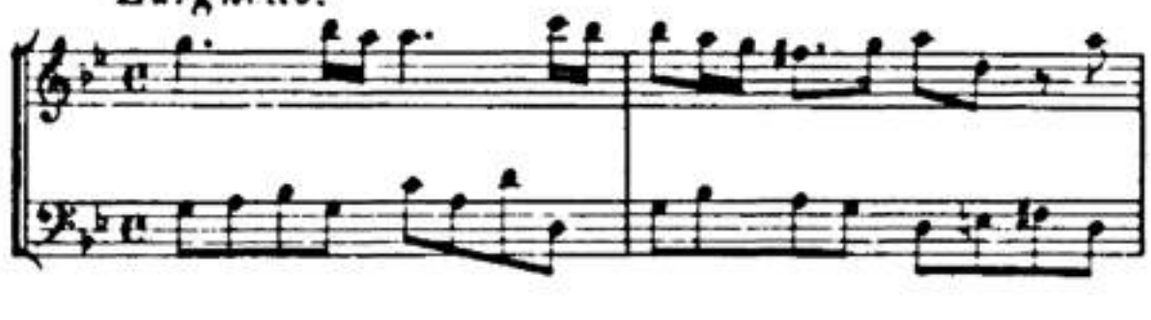
Traversa solo. / Basso.



Sonata I^b 6

Larghetto.

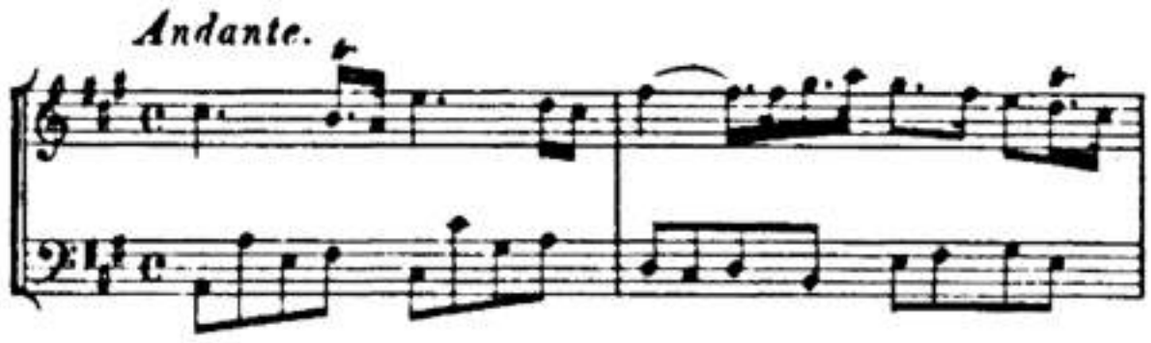
Flauto solo. / Basso.



Sonata II. 9

Andante.

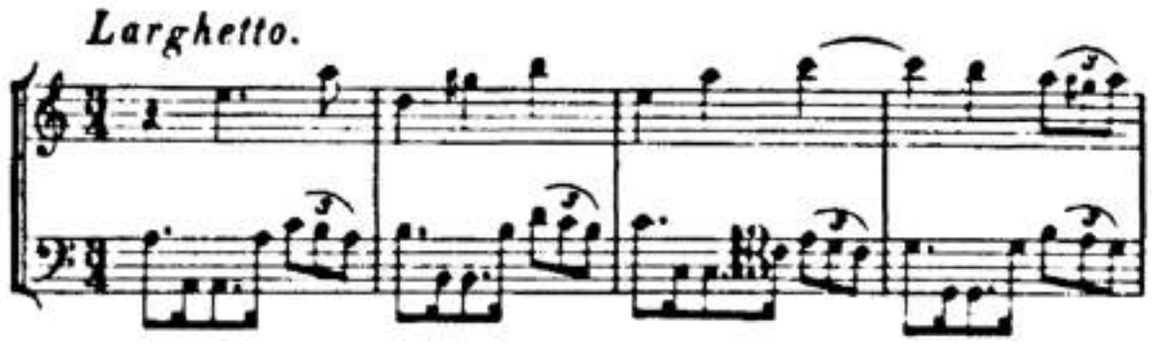
Violino solo. / Basso.



Sonata III. 12

Larghetto.

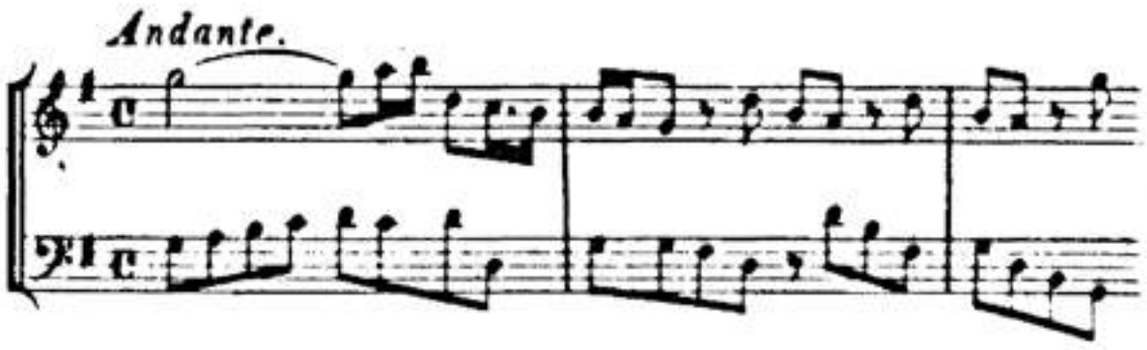
Flauto solo. / Basso.



Sonata IV. 15

Andante.

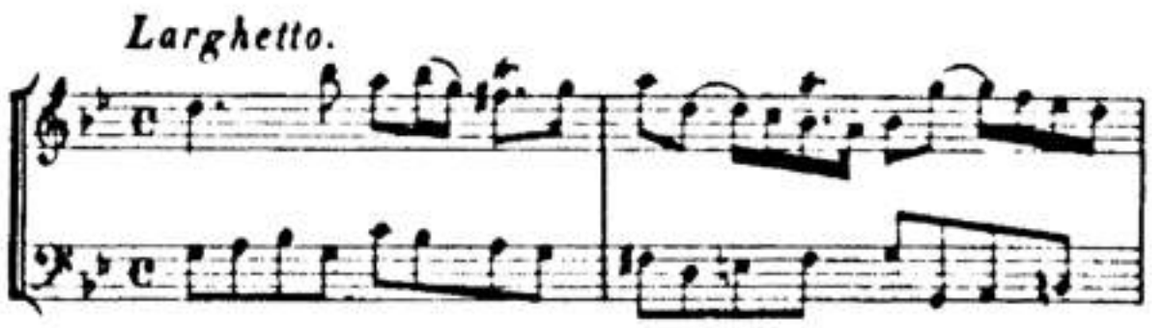
Traversa solo. / Basso.



Sonata V. 19

Larghetto.

Oboe solo. / Basso.



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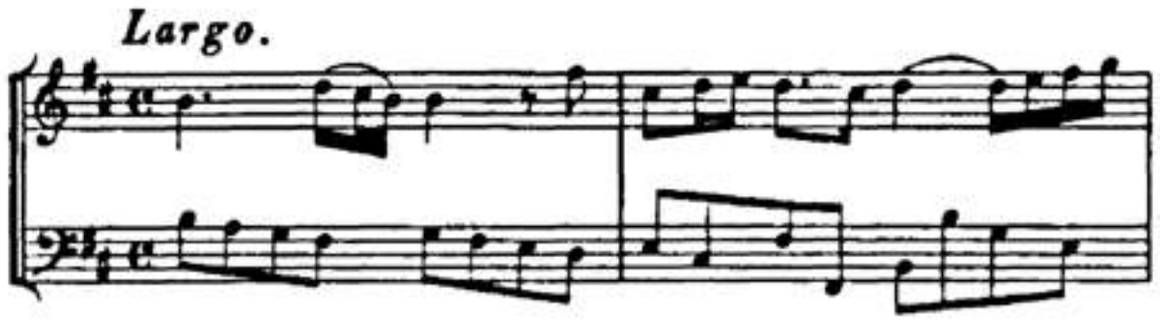
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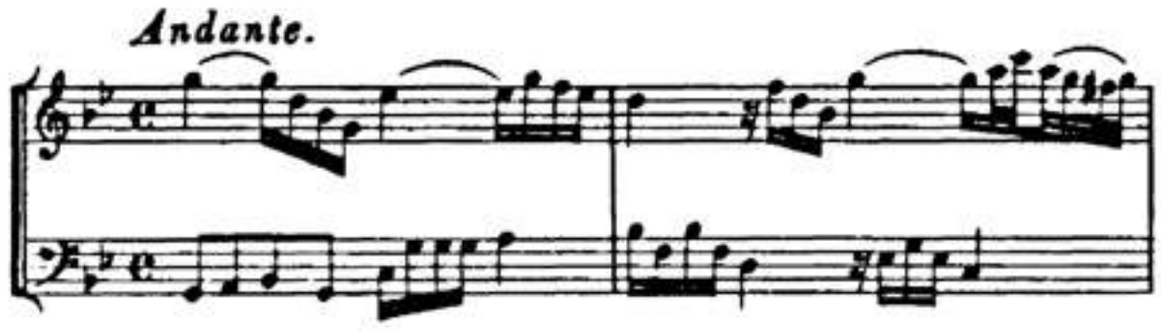
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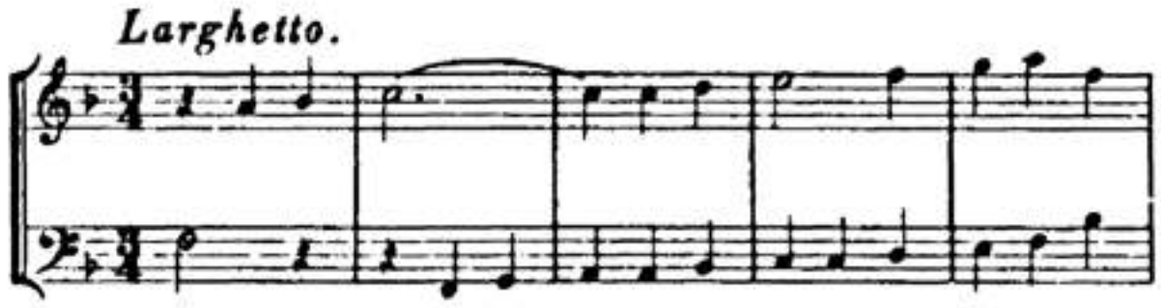
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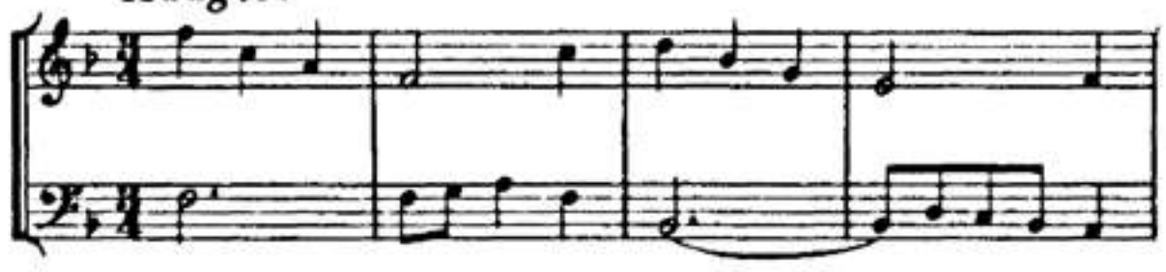
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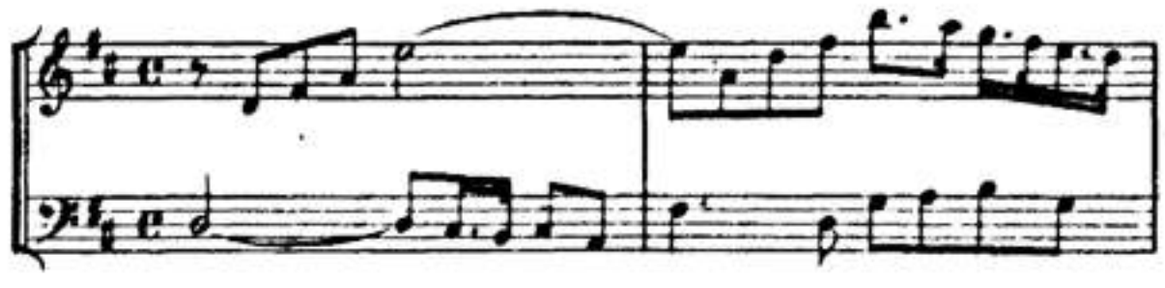
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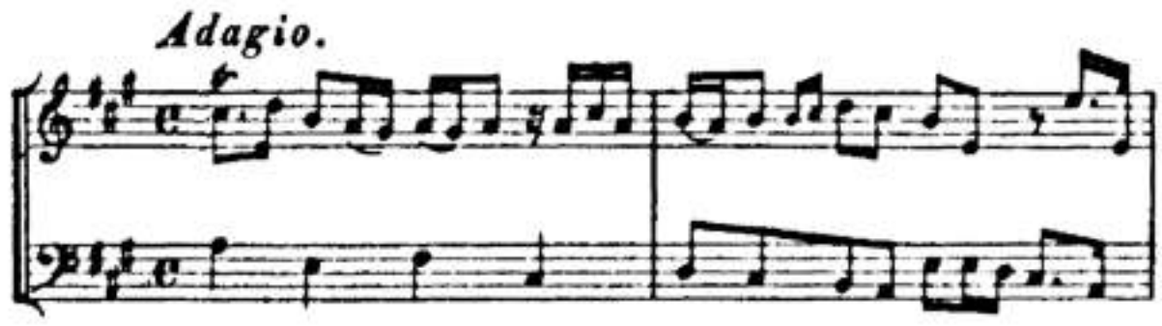
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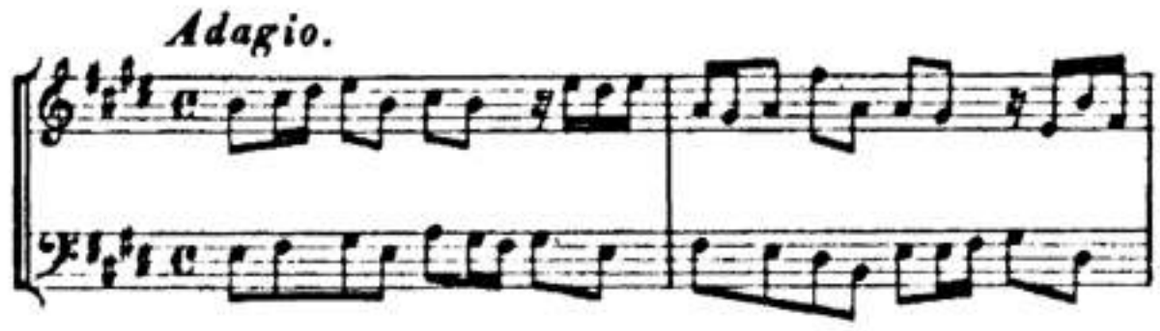
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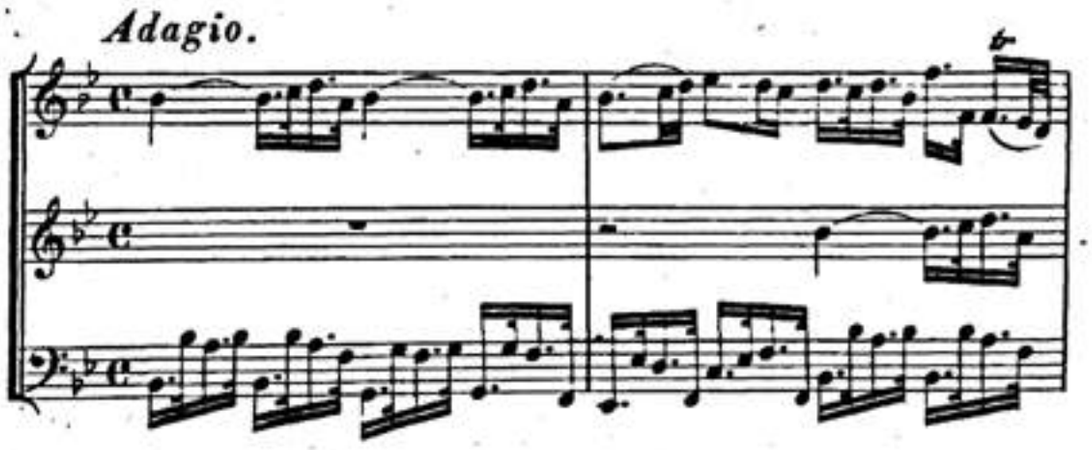

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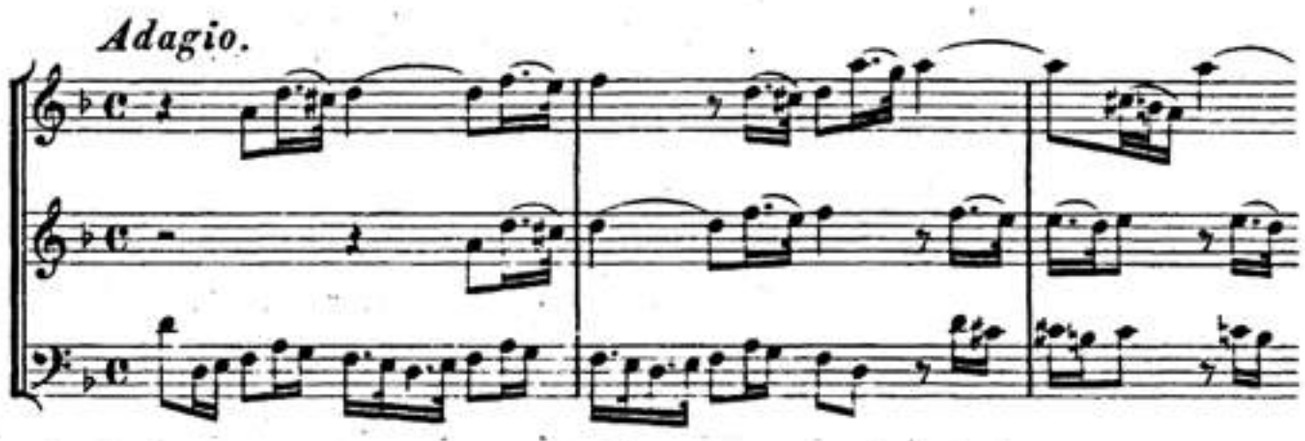

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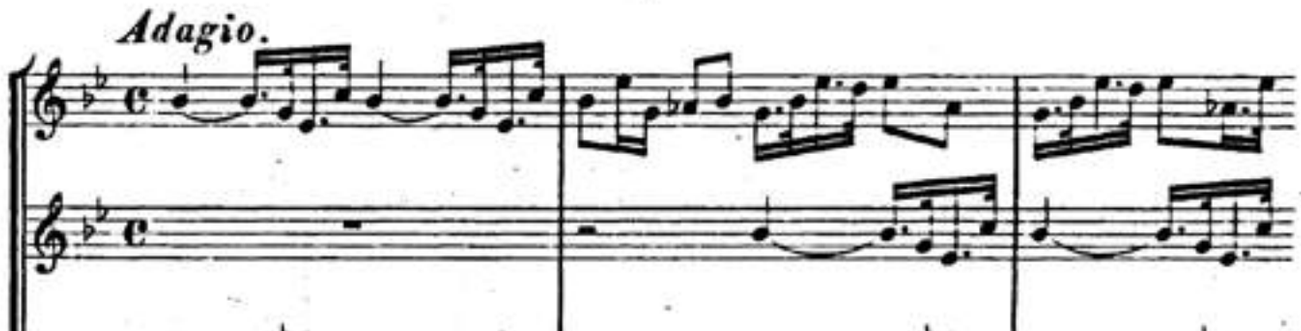

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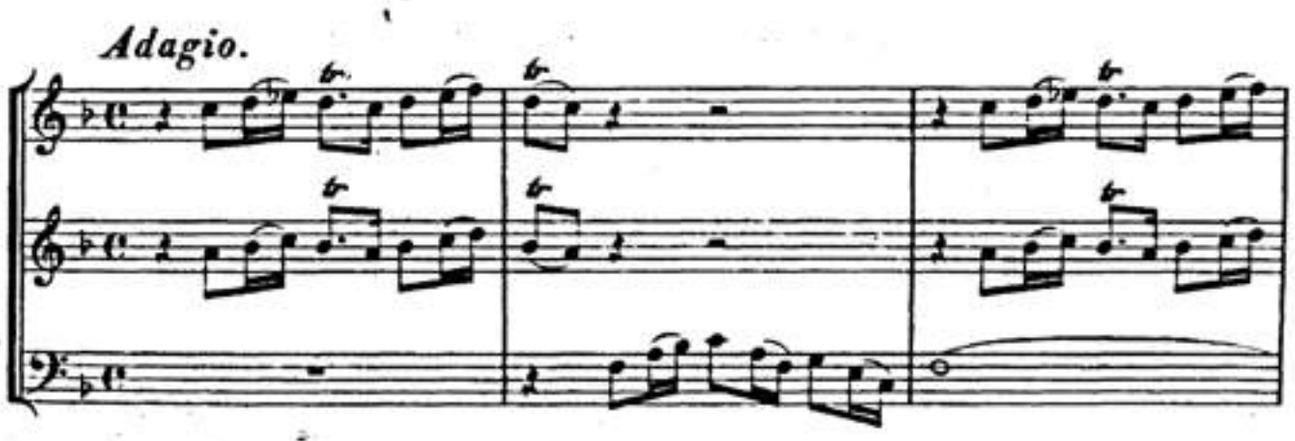

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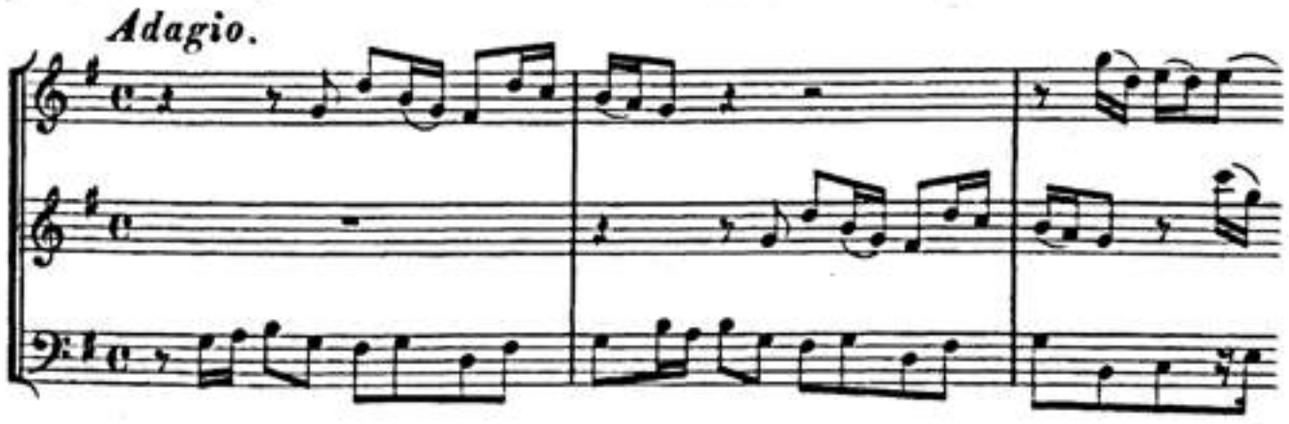

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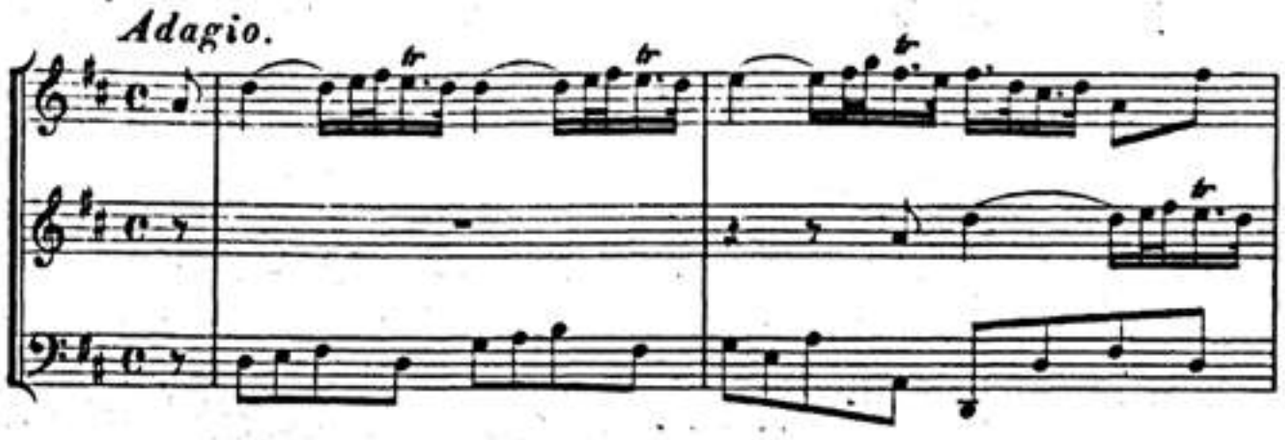

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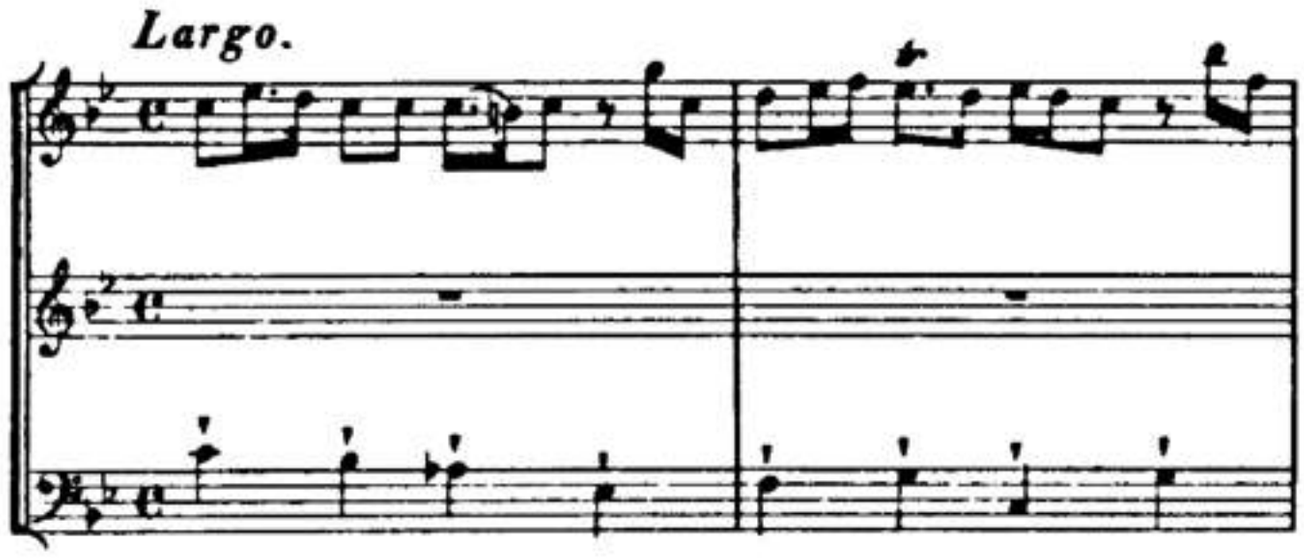

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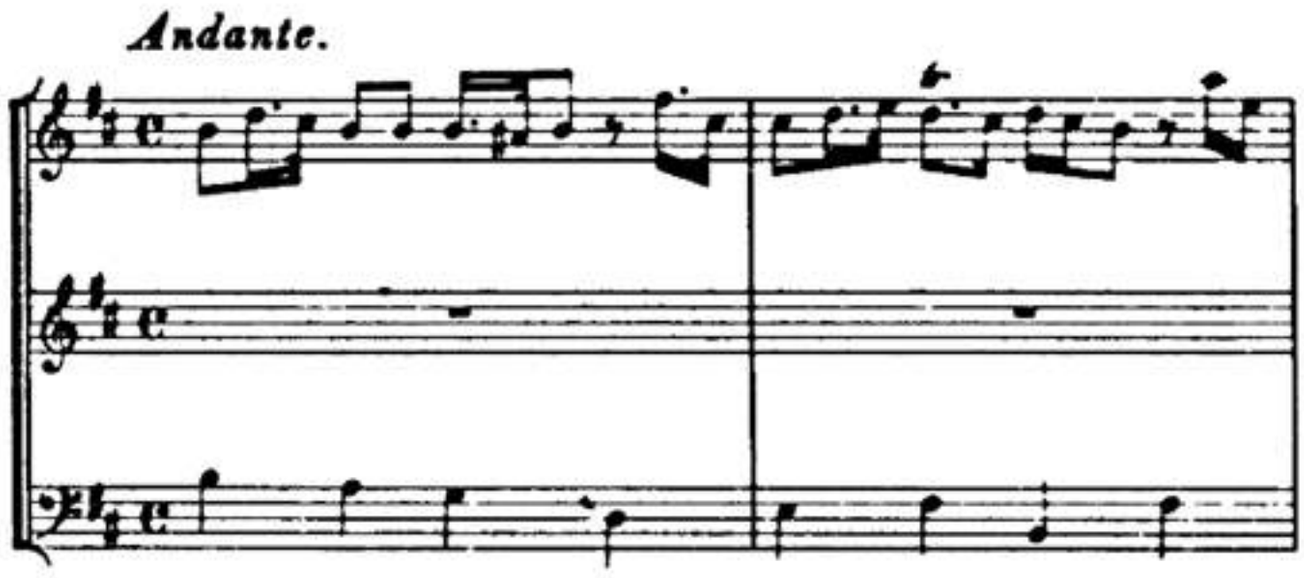

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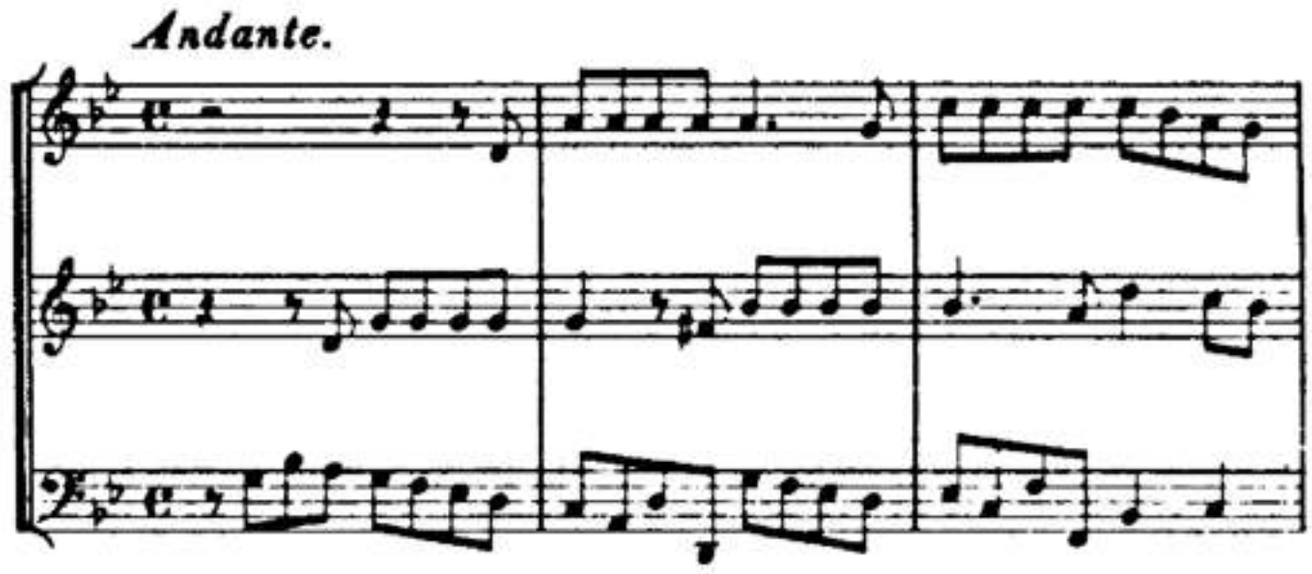

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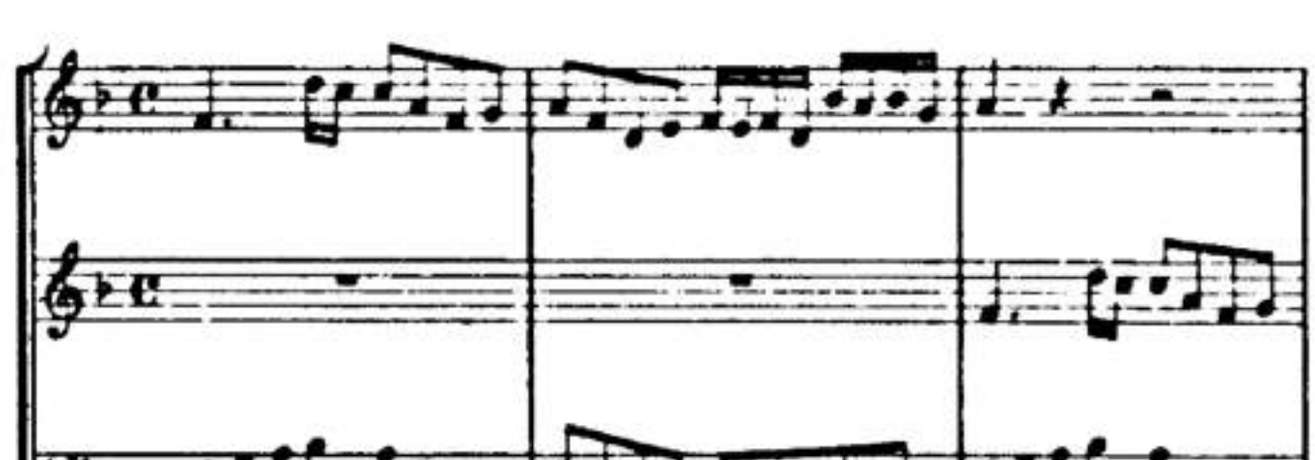

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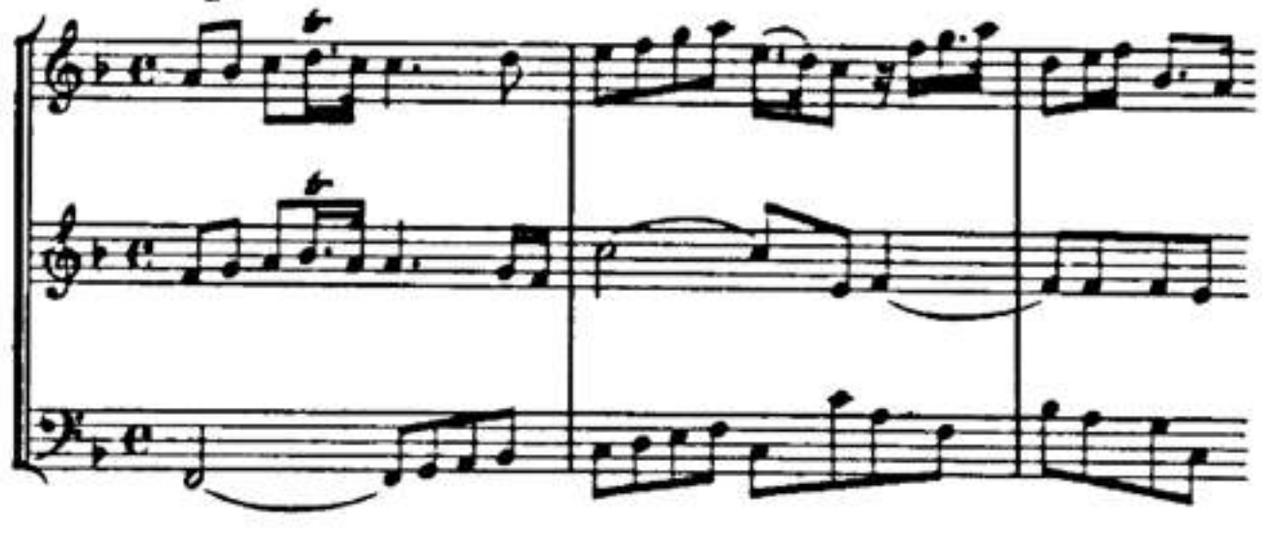

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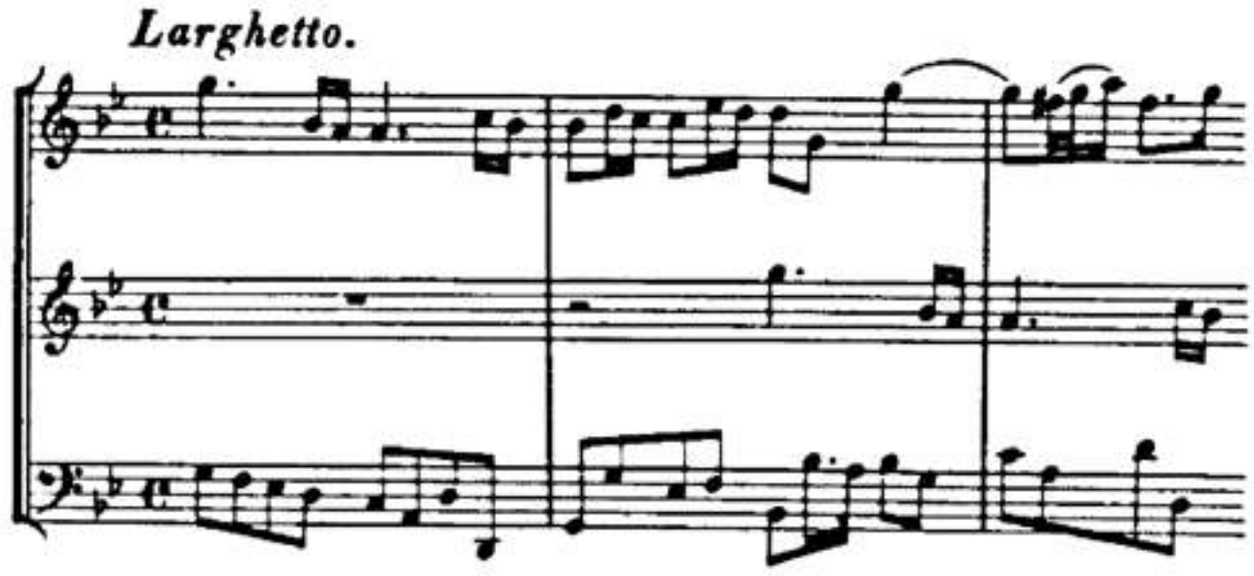

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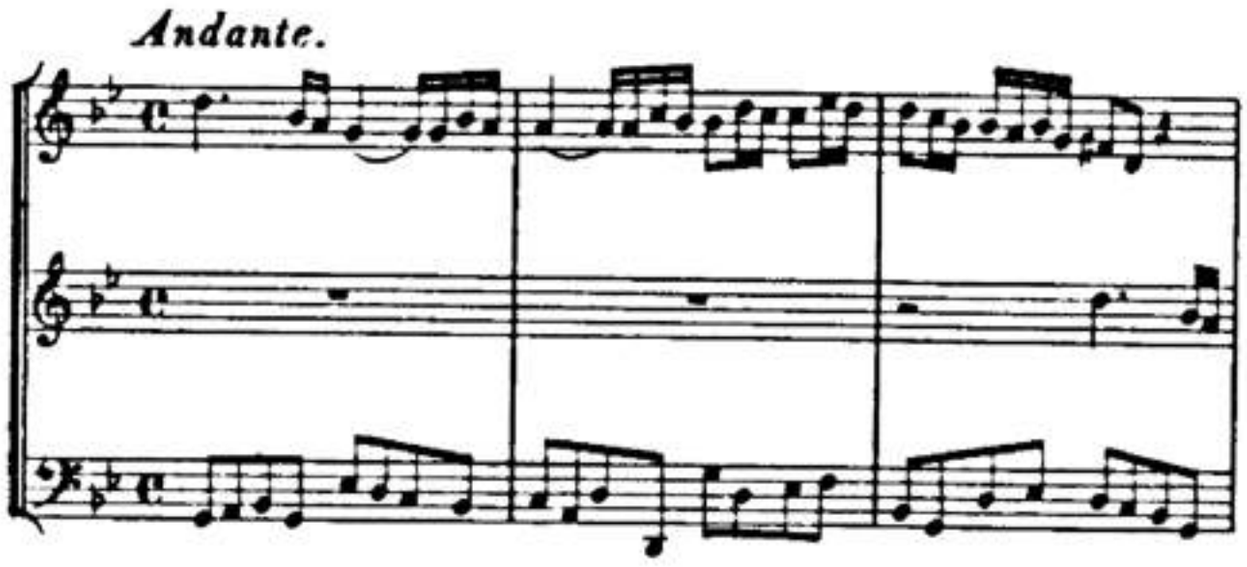

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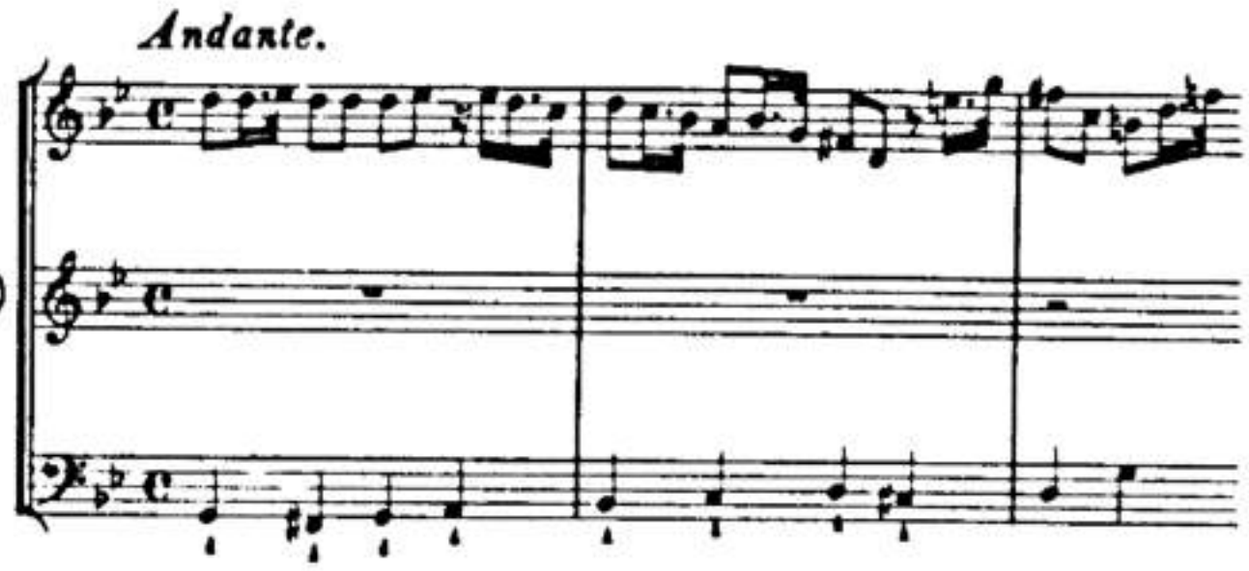

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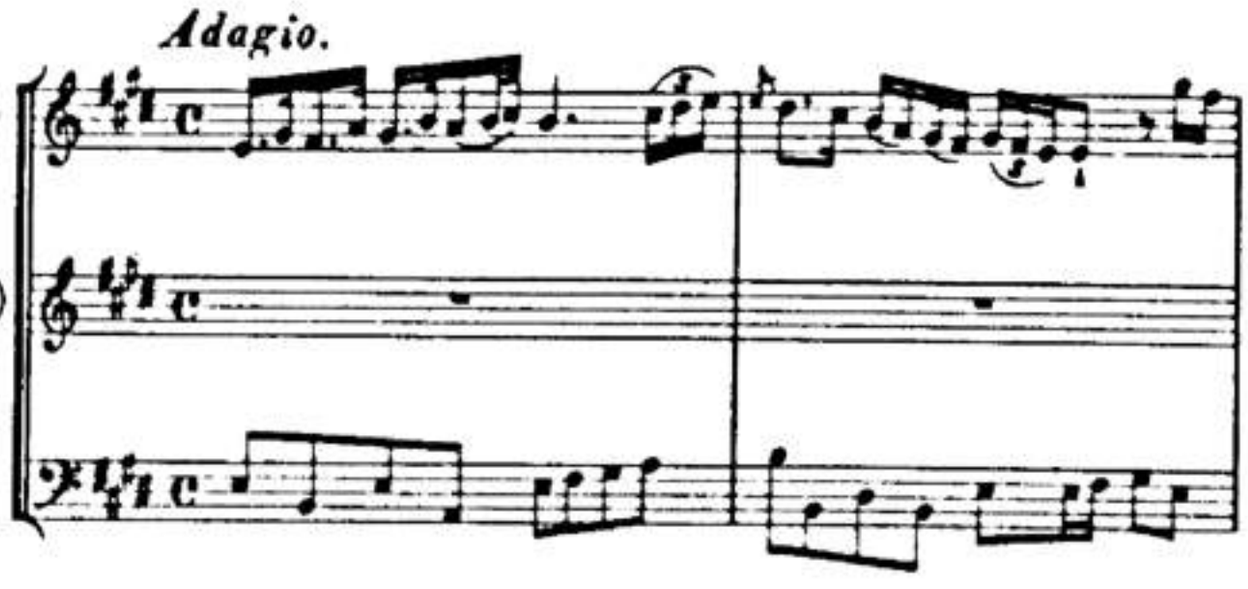

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XV

SOLOS

FOR A

GERMAN FLUTE, HOBOY, OR VIOLIN

WITH A THOROUGH BASS

FOR THE HARPSICORD OR BASS VIOLIN

Opera Prima

SONATA I^A.

(v. pag. 6.)

Larghetto.

Traversa.

Basso.

Adagio.

Andante.

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Largo.

Allegro.

Presto.

SONATA I.B

(v. pag. 2.)

Grave.

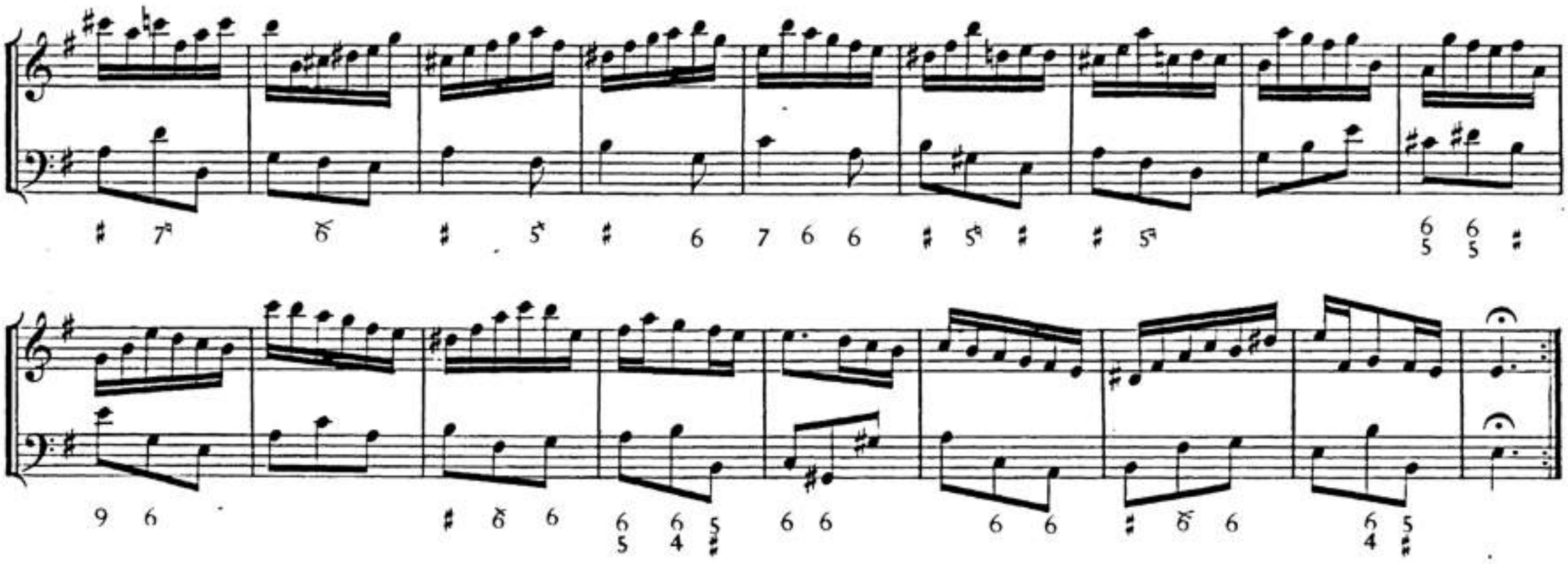
Traversa solo.

Basso.

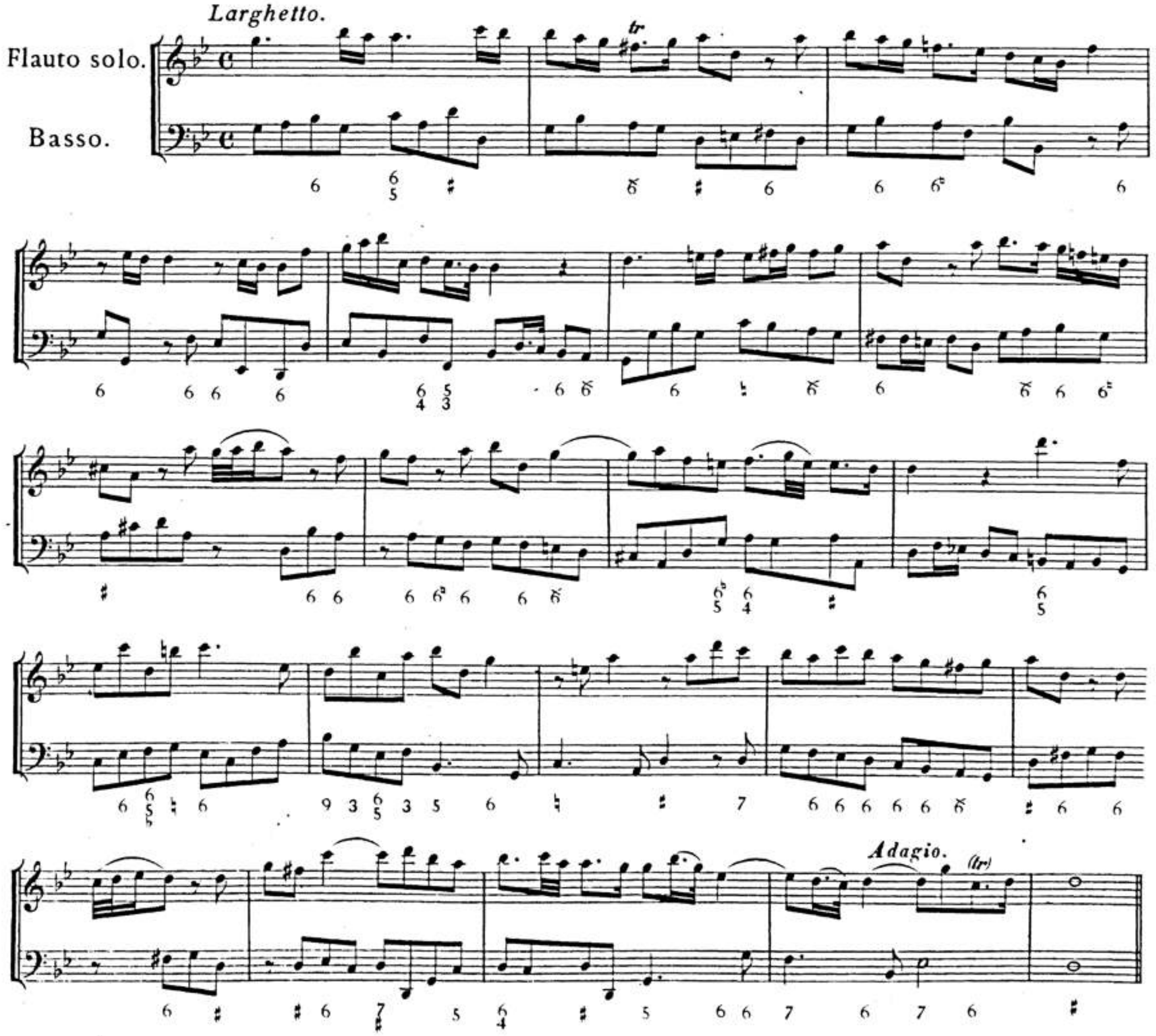
Allegro.

Adagio.

Allegro.



SONATA II.



Andante.

H. W. 27.

Adagio.

Presto.

SONATA III.

Violino solo.

Basso.

Andante. tr

Adagio.

Allegro.

Adagio.

Allegro.

SONATA IV.

Larghetto.

Flauto solo.

Basso.

Allegro.

H. W. 27.

Adagio.

Allegro.

SONATA V.

Adagio.

Traversa solo.

Basso.

Allegro.

Adagio.

BORÉE.

MENUETTO.

SONATA VI.

Larghetto.

Oboe solo.

Basso.

Allegro.

Adagio.

Adagio.

Allegro.

SONATA VII.

Larghetto.

Flauto solo.

Basso.

Adagio.

Allegro.

Larghetto.

A tempo di Gavotti.

Allegro.

SONATA VIII.

Oboe solo.

Basso.

BSB

Allegro.

(tr)

Adagio.

Allegro.

SONATA IX.

Largo.

Traversa solo.

Basso.

Vivace.

BSB

Presto.

Adagio.

Alla breve.

Andante.

A tempo di Minuet.

SONATA X.

Andante.

Violino solo.

Basso.

Allegro.

SONATA XI.

Larghetto.

Flauto solo.

Basso.

Allegro.

SICILIANA.

Allegro.

BSB

SONATA XII.

Adagio.

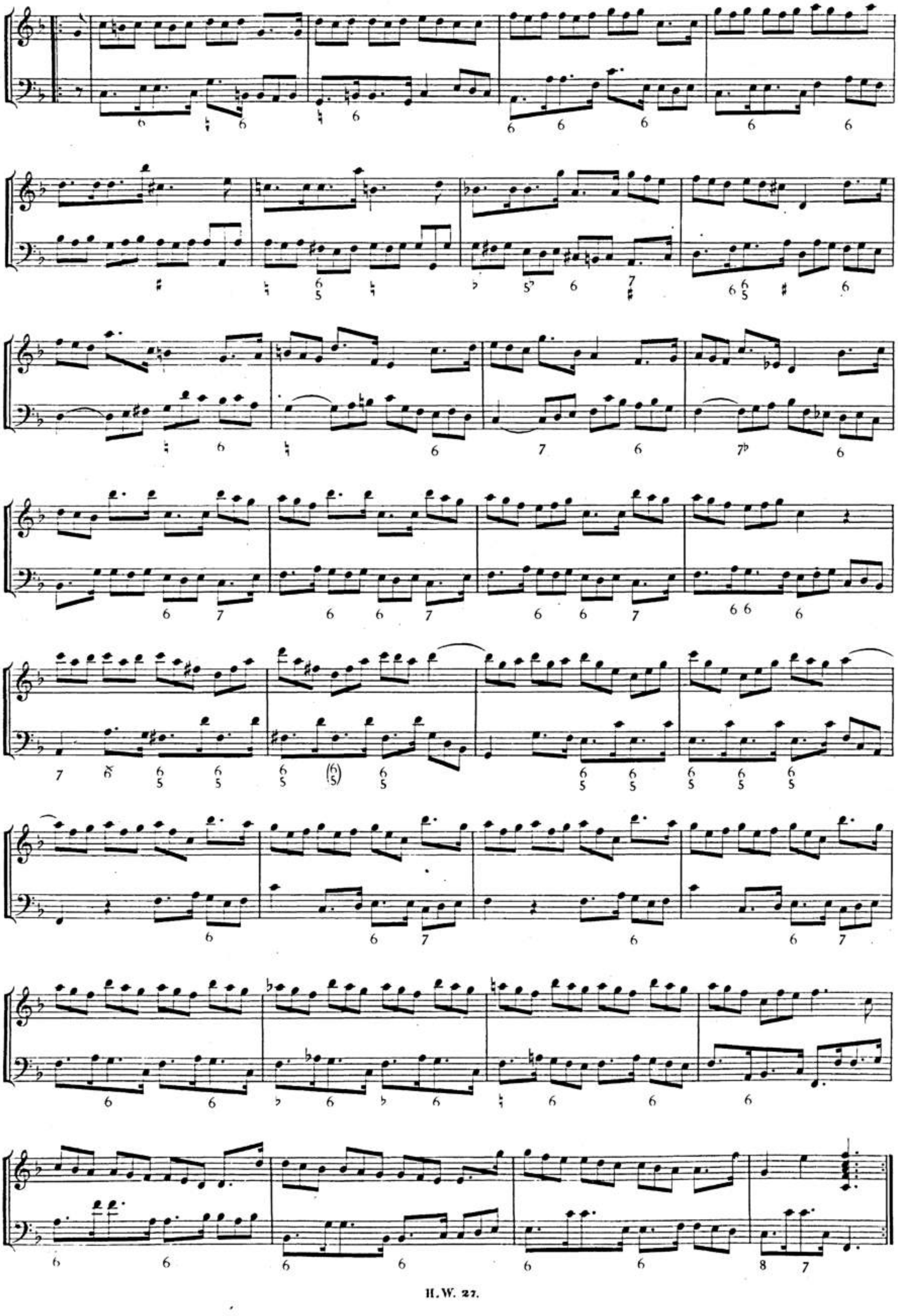
Violino solo.

Basso.

Allegro.

Largo.

Allegro.



SONATA XIII.

Violino solo.

Basso.

Allegro.

Larghetto.

Allegro.

SONATA XIV.

Adagio.

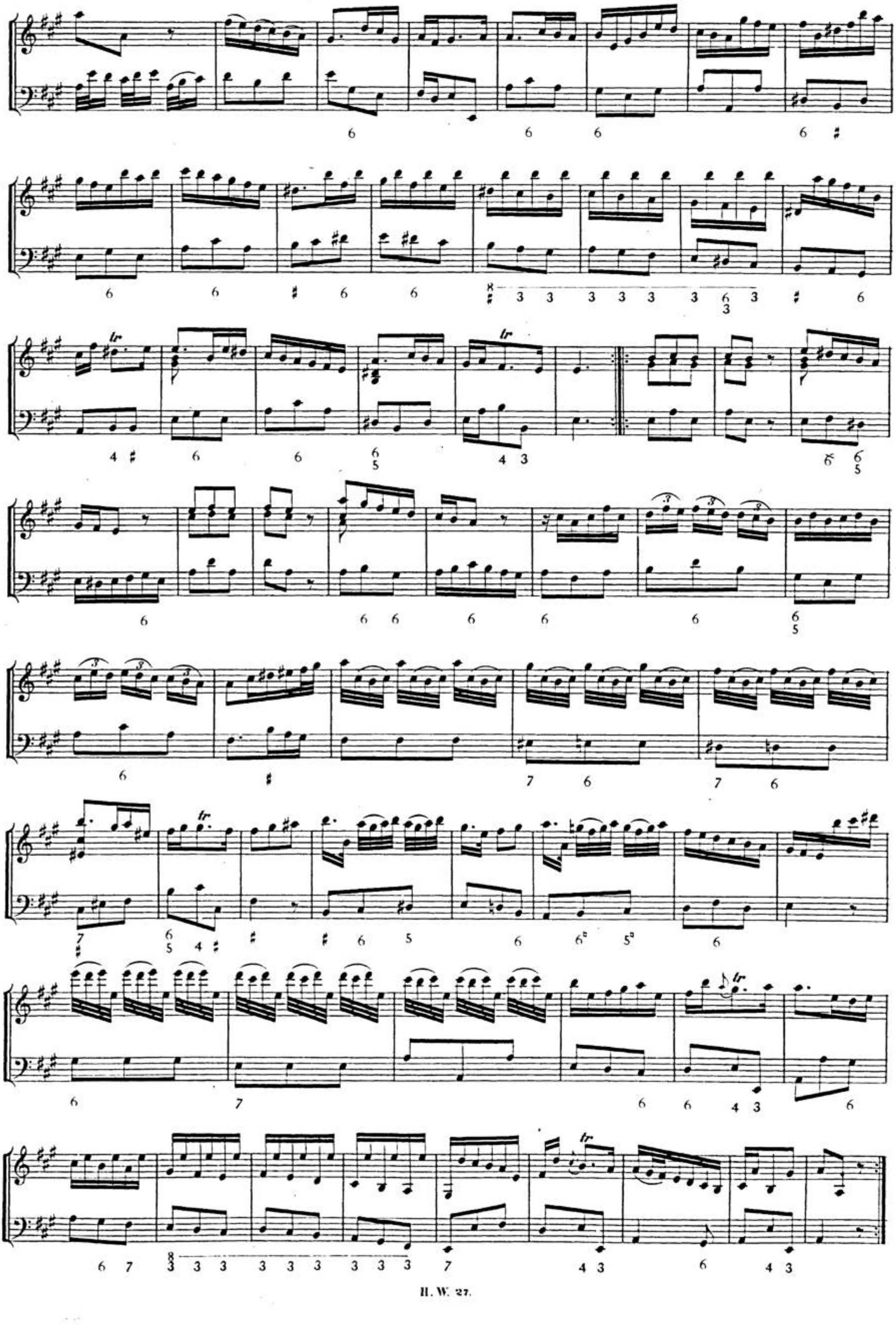
Violino solo.

Basso.

Allegro.

Largo.

Allegro.



SONATA XV.

Adagio.

Violino solo.

Basso.

Allegro.

Largo.

Allegro.

FINE.

BSB

VI

SONATAS OR TRIOS

FOR

TWO HOBOYS

WITH

A THOROUGH BASS FOR THE HARPSICORD

SONATA I.

Adagio.

Hautbois I.

Hautbois II.

Basso Cimbalo.

BSB

Allegro.

Largo.

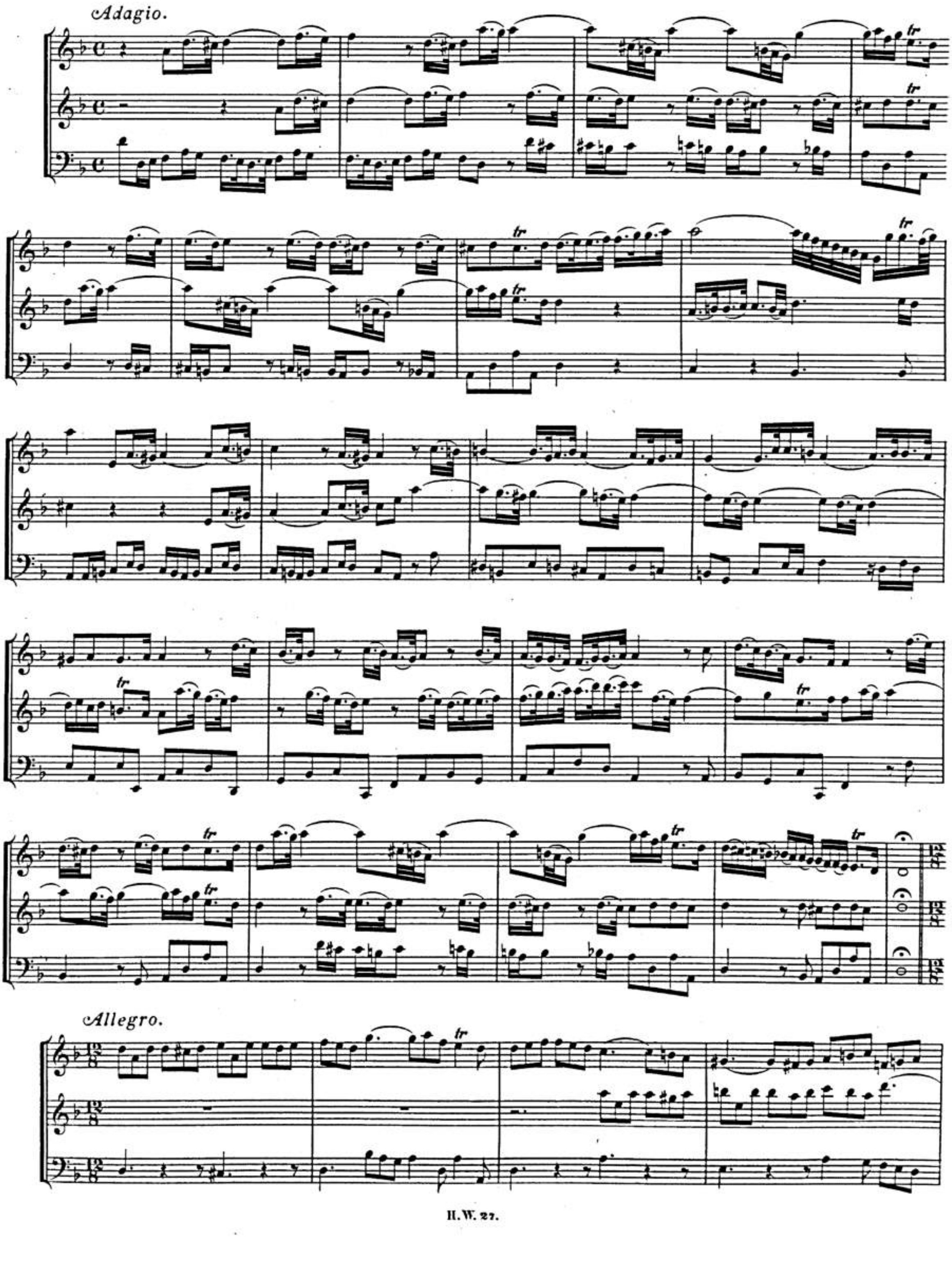
Allegro.

BSB

BSB

SONATA II.

Adagio.



Allegro.

BSB

Affettuoso.

Allegro.

SONATA III.

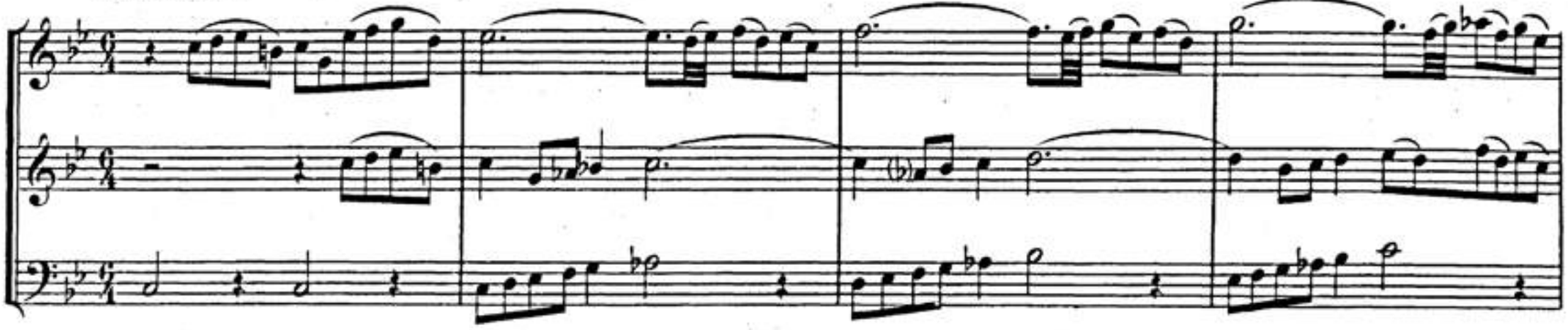
Adagio.

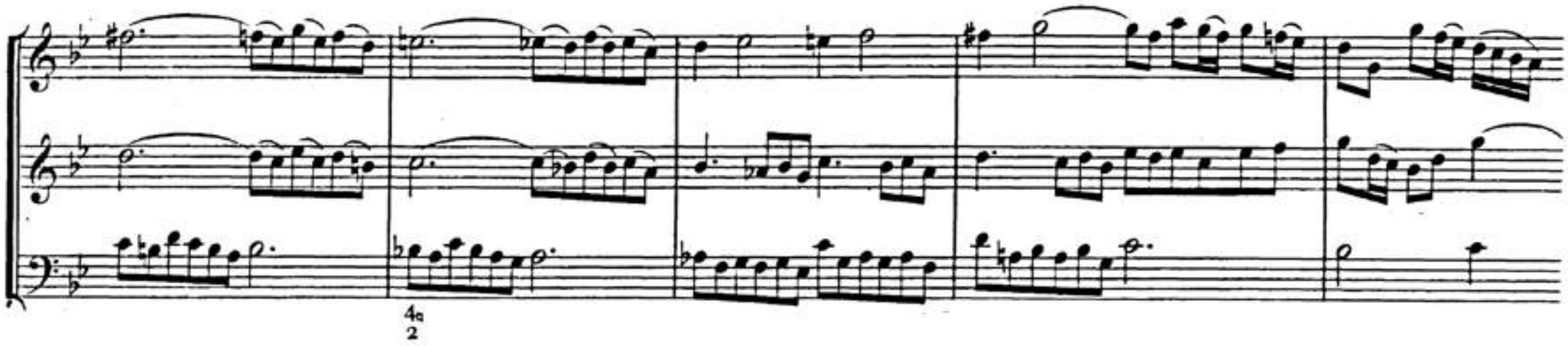
Alla breve.

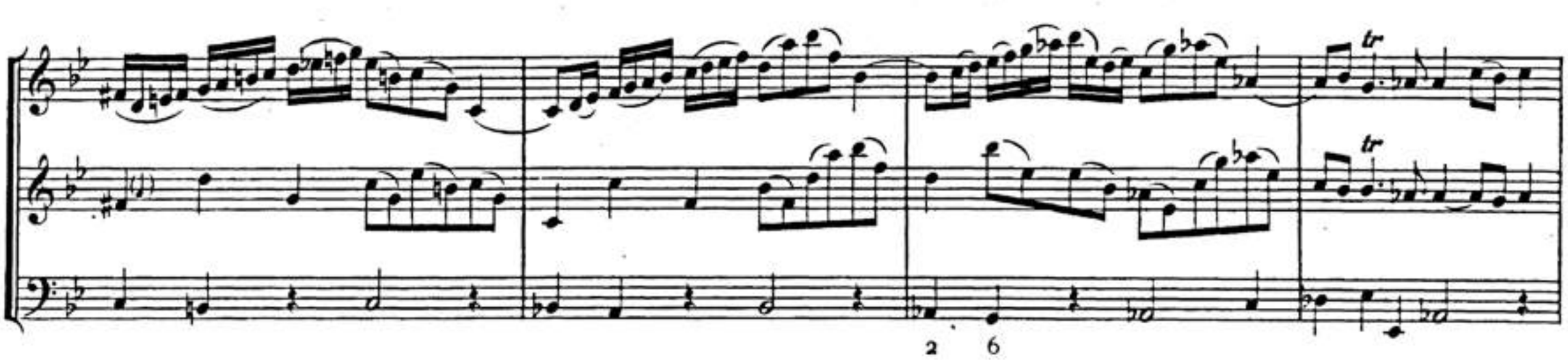
Adagio.

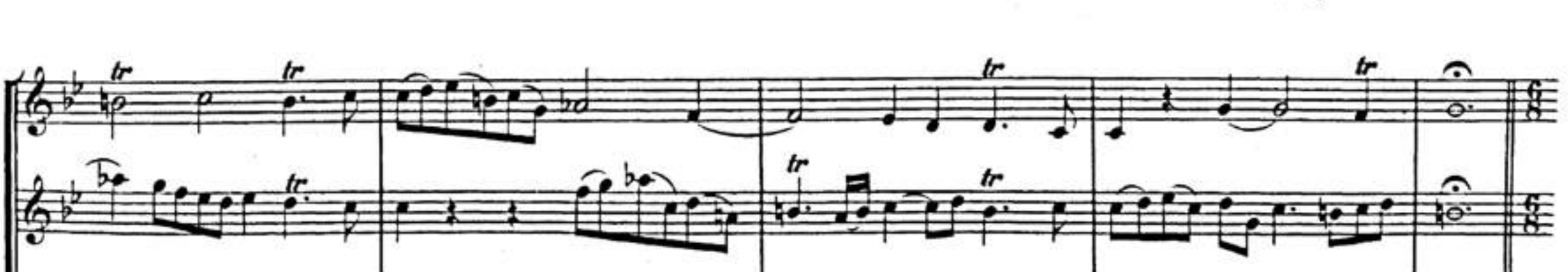
BSB

Andante.







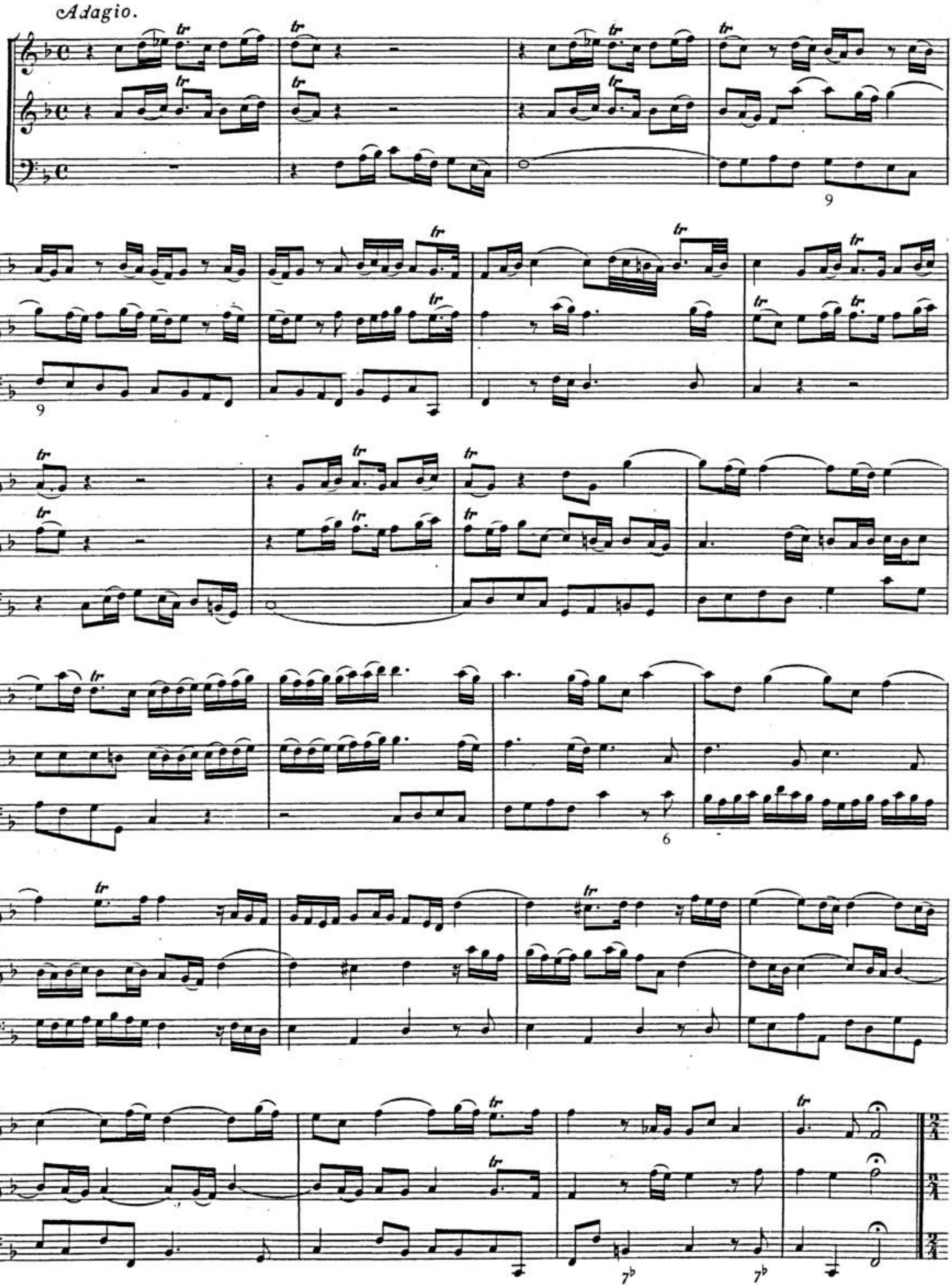


Allegro.

BSB

SONATA IV.

Adagio.



BSB

Allegro.

H. W. 27.

BSB

Largo.

Allegro.

BSB

9 8 9 8 9 8 9 8

BSB

SONATA V.

Adagio.

Allegro.

6 7 7 7♯

2

Grave.

6 7

Allegro.

BSB

SONATA VI.

Adagio.

4 3 4 3 7 7 7

5 6 6

6 7 6 6 7

BSB

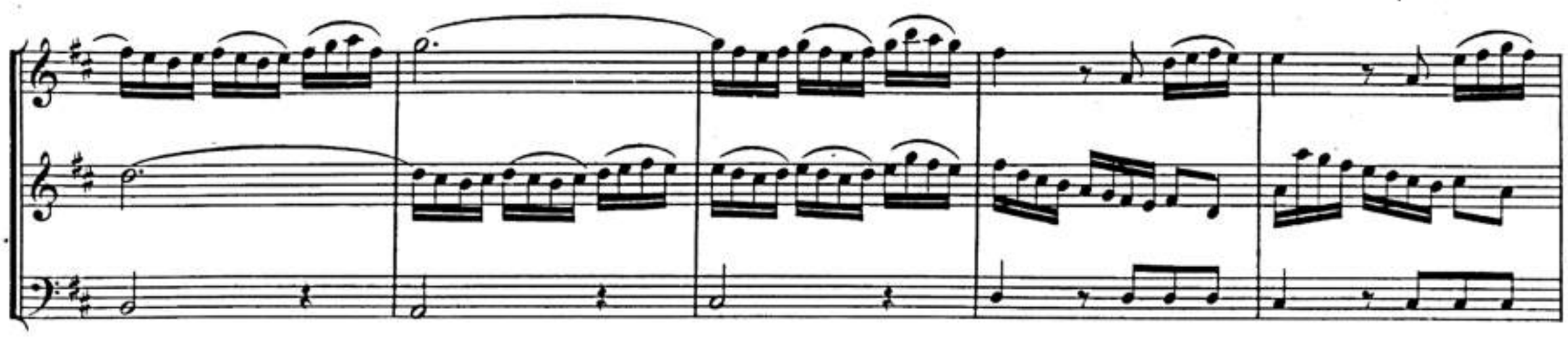
Allegro.

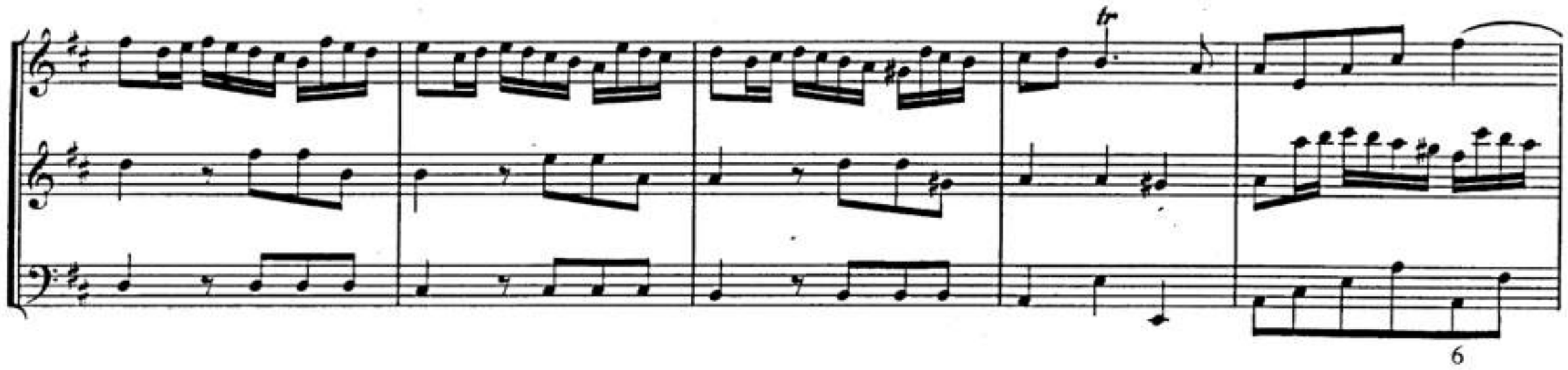
Adagio.

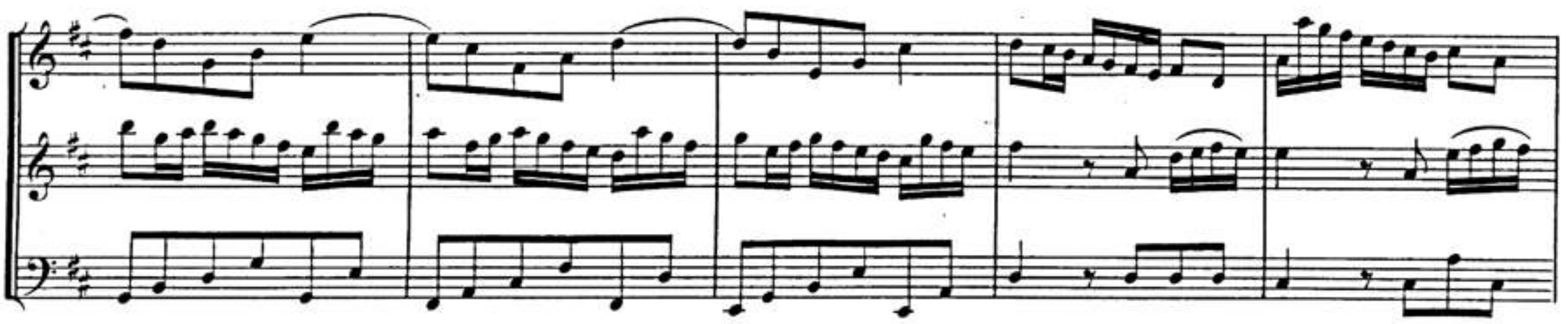
Affettuoso.

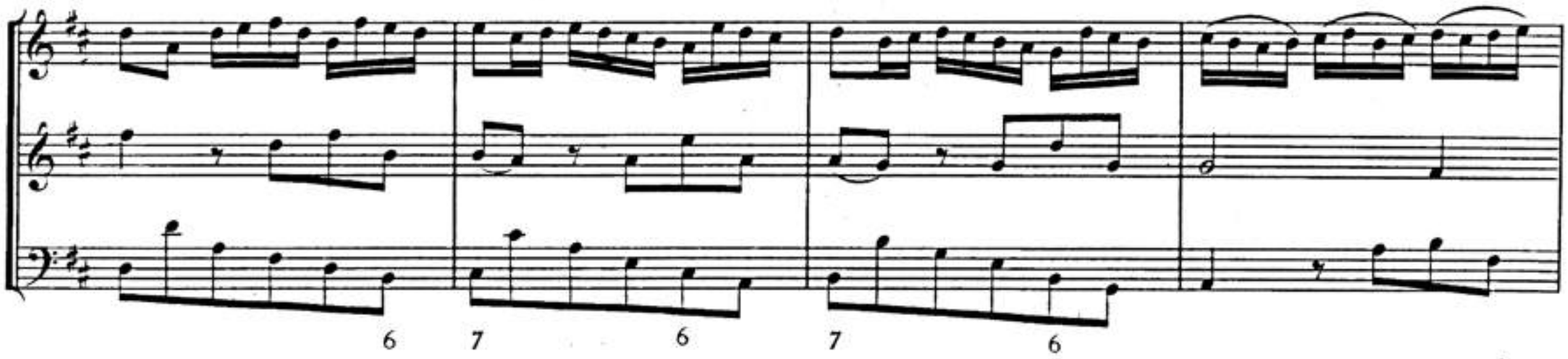
Vivace.

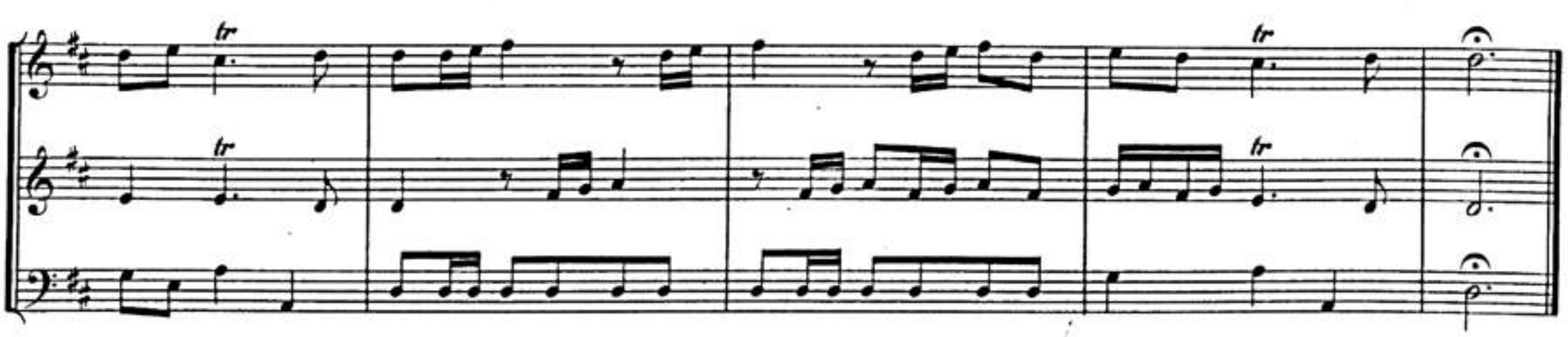
BSB











FINE.

BSB

IX

SONATAS OR TRIOS

FOR

TWO VIOLINS, FLUTES, OR HOBOYS

WITH A THOROUGH BASS

FOR THE HARPSICORD OR VIOLONCELLO

Opera Seconda

BSB

SONATA I.ª

(v. pag. 99.)

Largo.

Flauto trav..

Violino.

Basso.

(7)

BSB

Allegro.

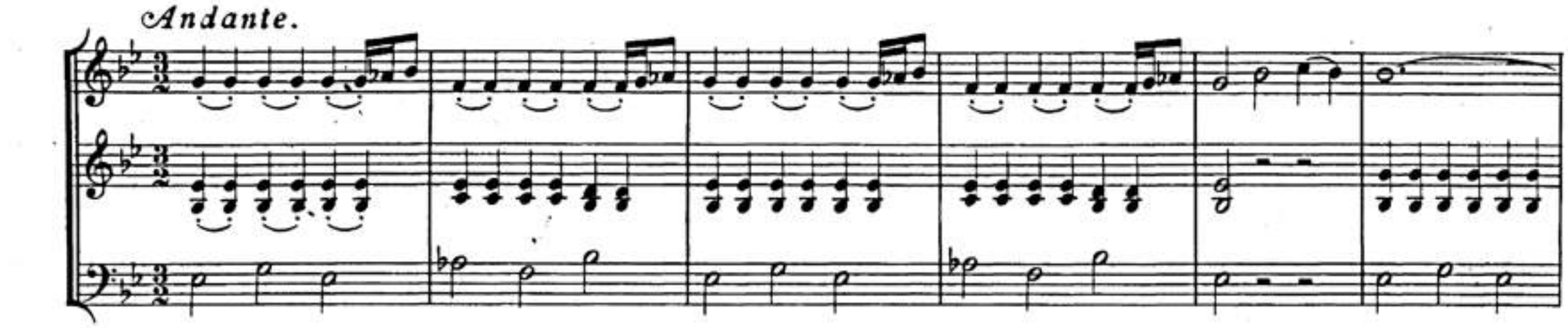
tasto solo.

tasto solo.

tasto solo.

BSB

Andante.



BSB

Allegro.

staccato per gli Bassi.

BAYERISCHE STAATS-

BSB

SONATA I.B

(v. pag. 92)

Andante.

Traversa.

Violino.

Basso.

Adagio.

Allegro, mà non troppo.

Largo.

Allegro.

SONATA II.

Andante.

Violino I.

Violino II.

Basso.

BSB

Allegro.

Largo.

(fine.)

Da Capo.

Allegro.

(lr.)

SONATA III.

Violino I.

Violino II.

Basso.

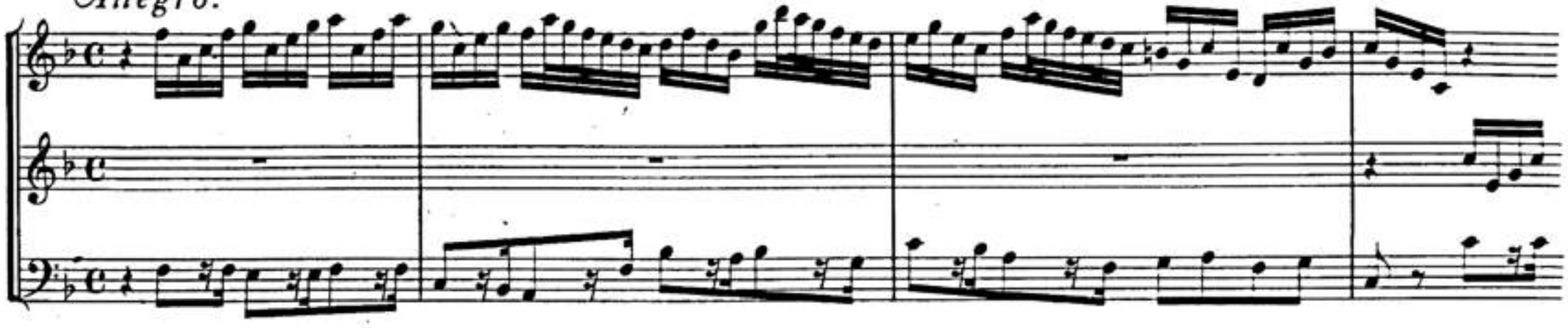
Allegro.

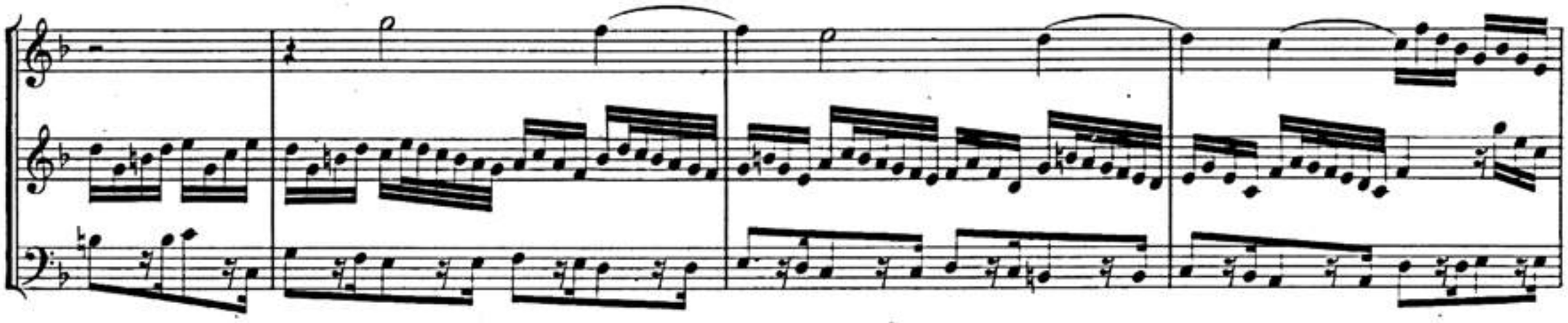
BSB

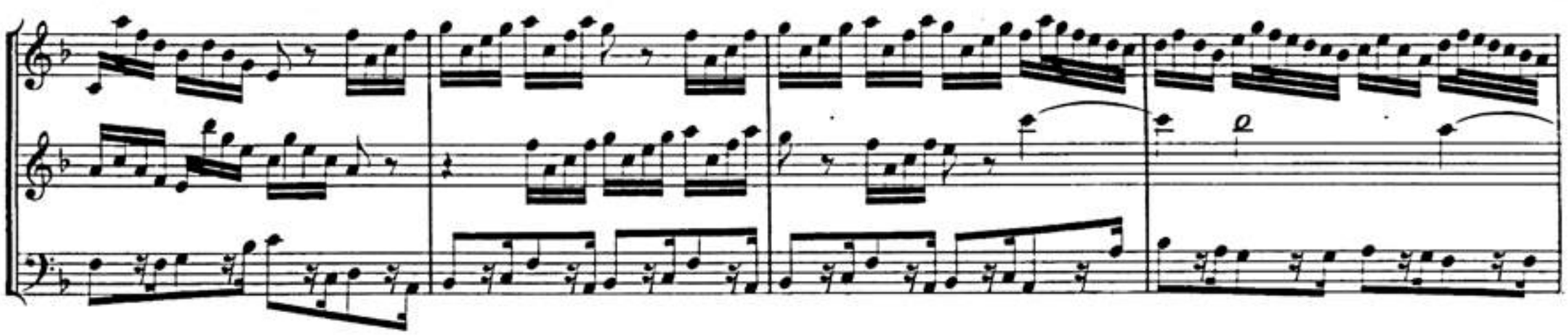
Adagio.

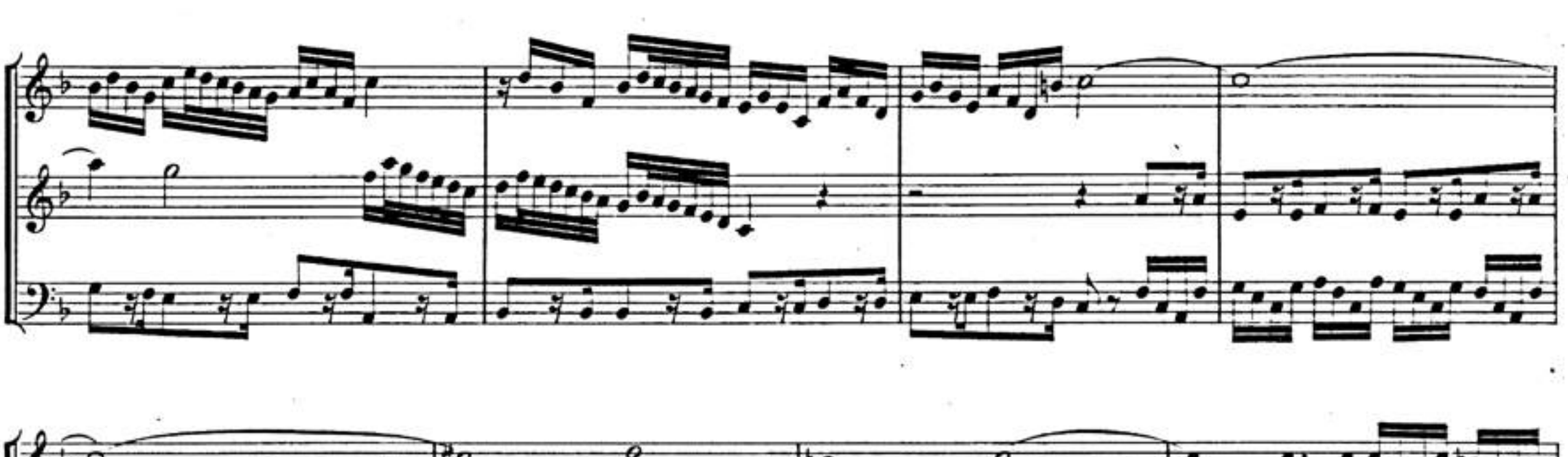
BSB

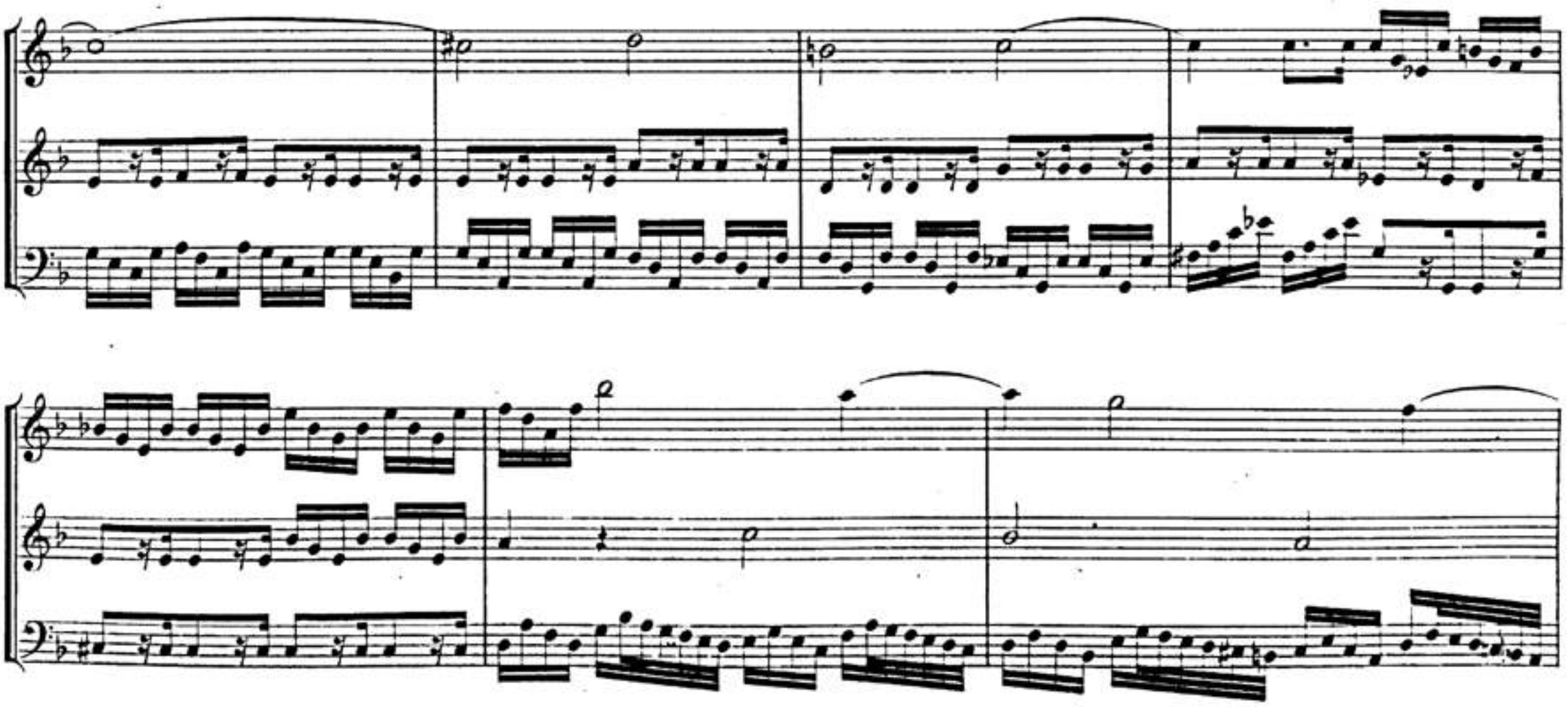
Allegro.











BSB

BSB

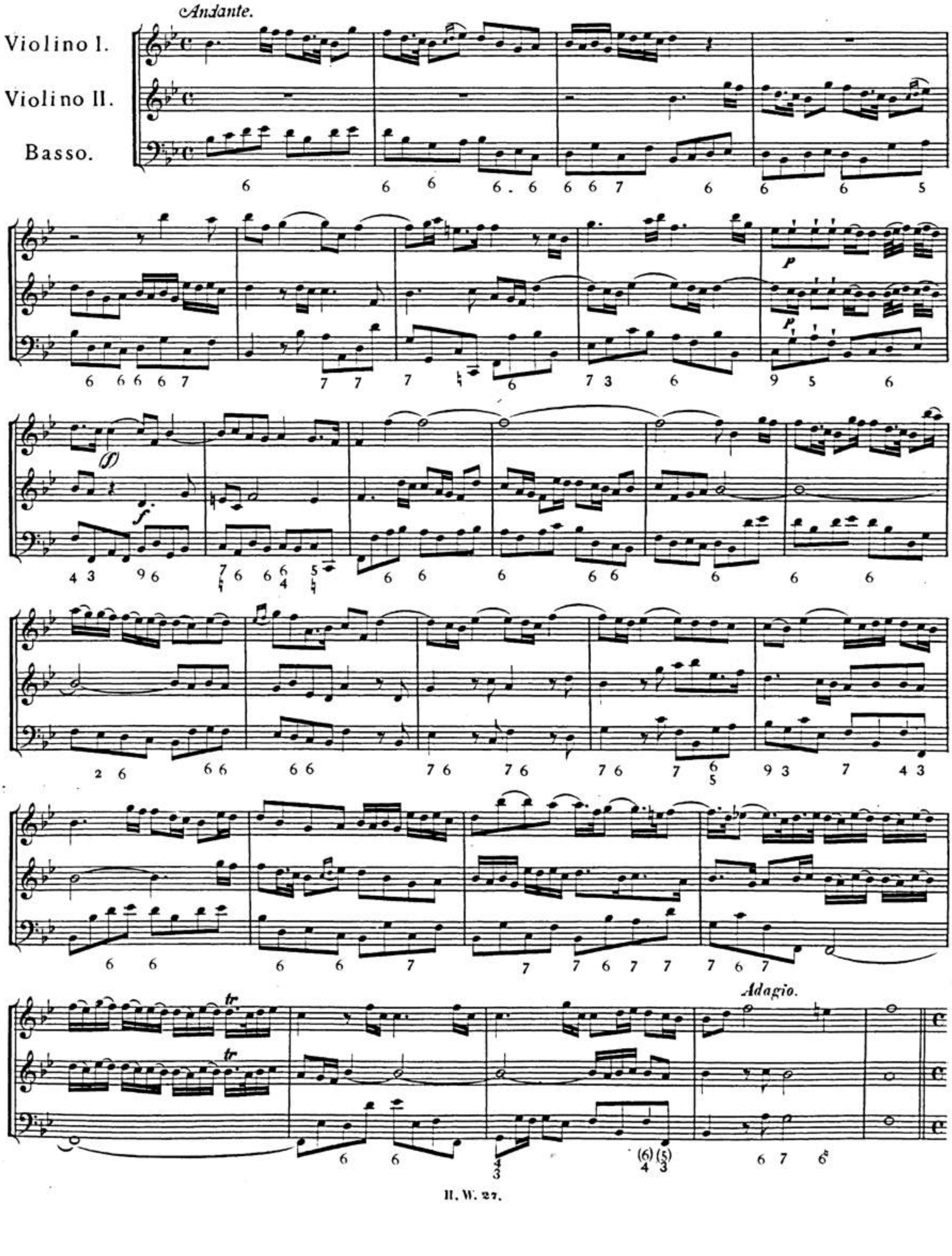
SONATA IV.

Andante.

Violino I.

Violino II.

Basso.



Allegro.

Larghetto.

Adagio.

Allegro.

SONATA V.

Larghetto.

Traversa I.

Violino II.

Basso.

Allegro.

Adagio.

Allegro.

A.

B.

Adagio.

Allegro.

A.
(*page 127.*)

Fine.

Allegro.

B.

(c. pag. 126.)

Fine.

SONATA VI.

Larghetto.

Violino I.

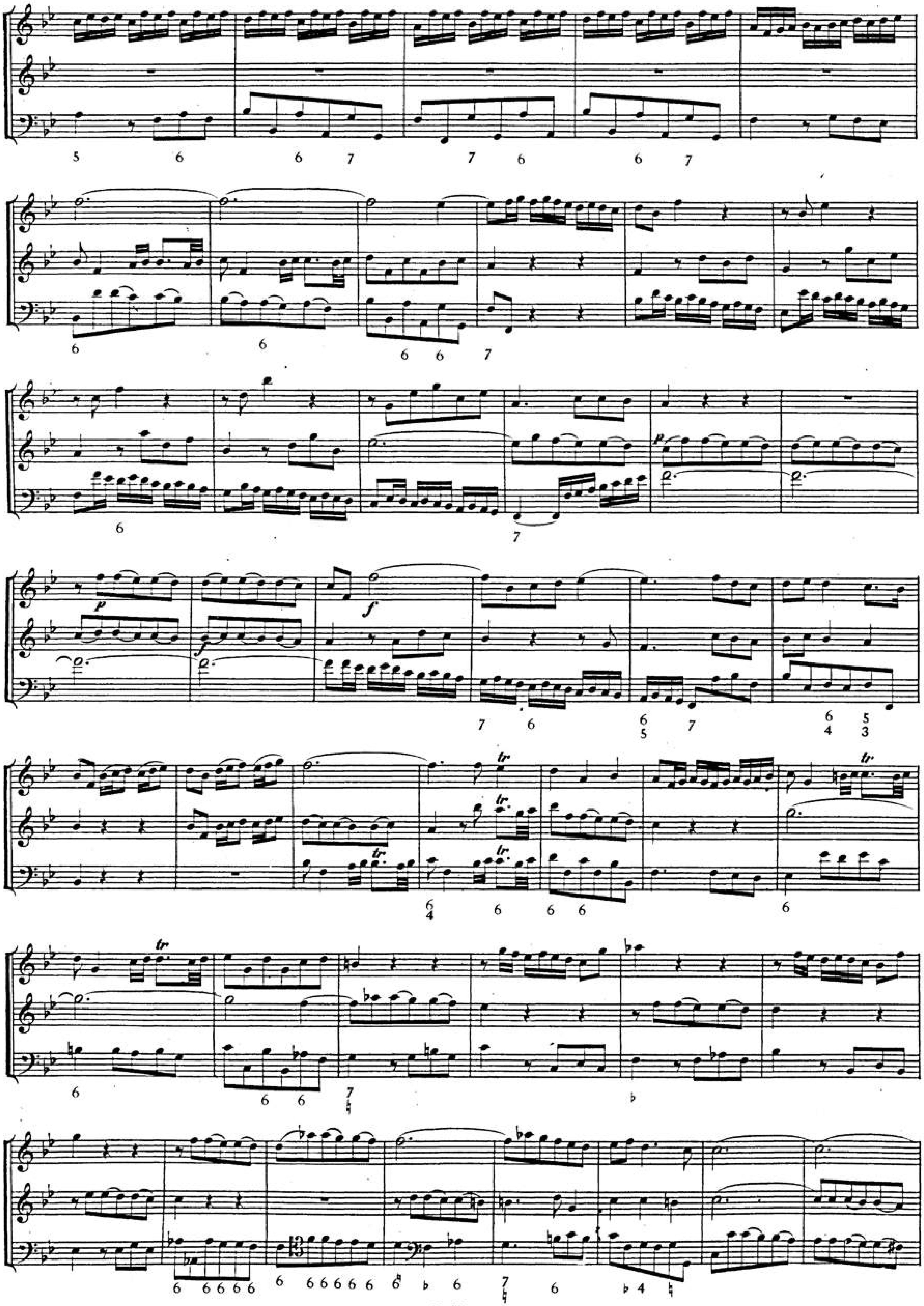
Violino II.

Basso.

Adagio.

Allegro.

Adagio.



H. W. 27.

SONATA VII.

Andante.

Violino I.

Violino II.

Basso.

Allegro.

(6)

BSB

Arioso.

BSB

Allegro.

BSB

SONATA VIII.

Andante.

(Violino I.)

(Violino II.)

(Basso.)

poco f

BSB

Allegro.

BSB

Largo.

BSB

Allegro.

BSB

SONATA IX.

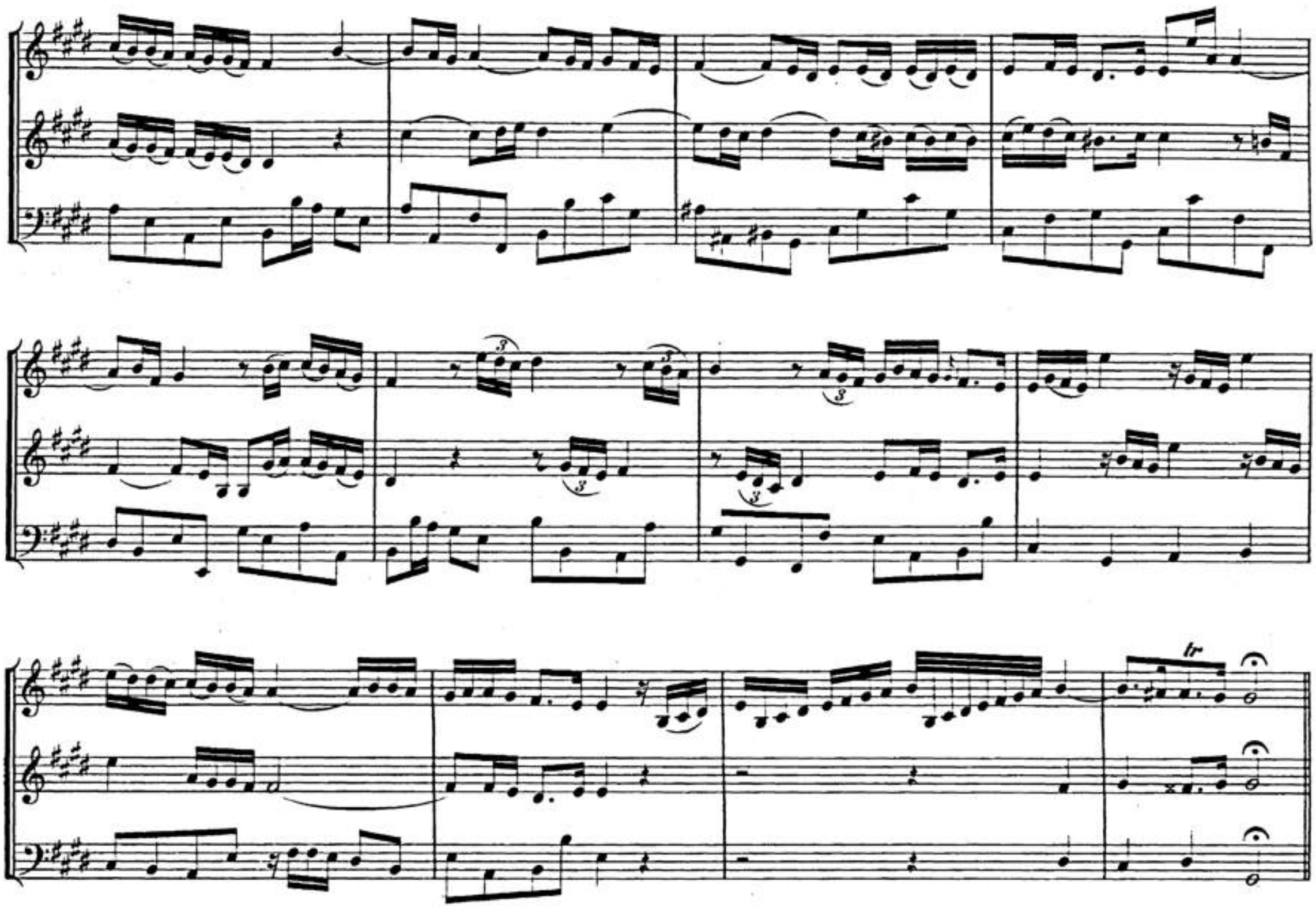
Adagio.

(Violino I.)

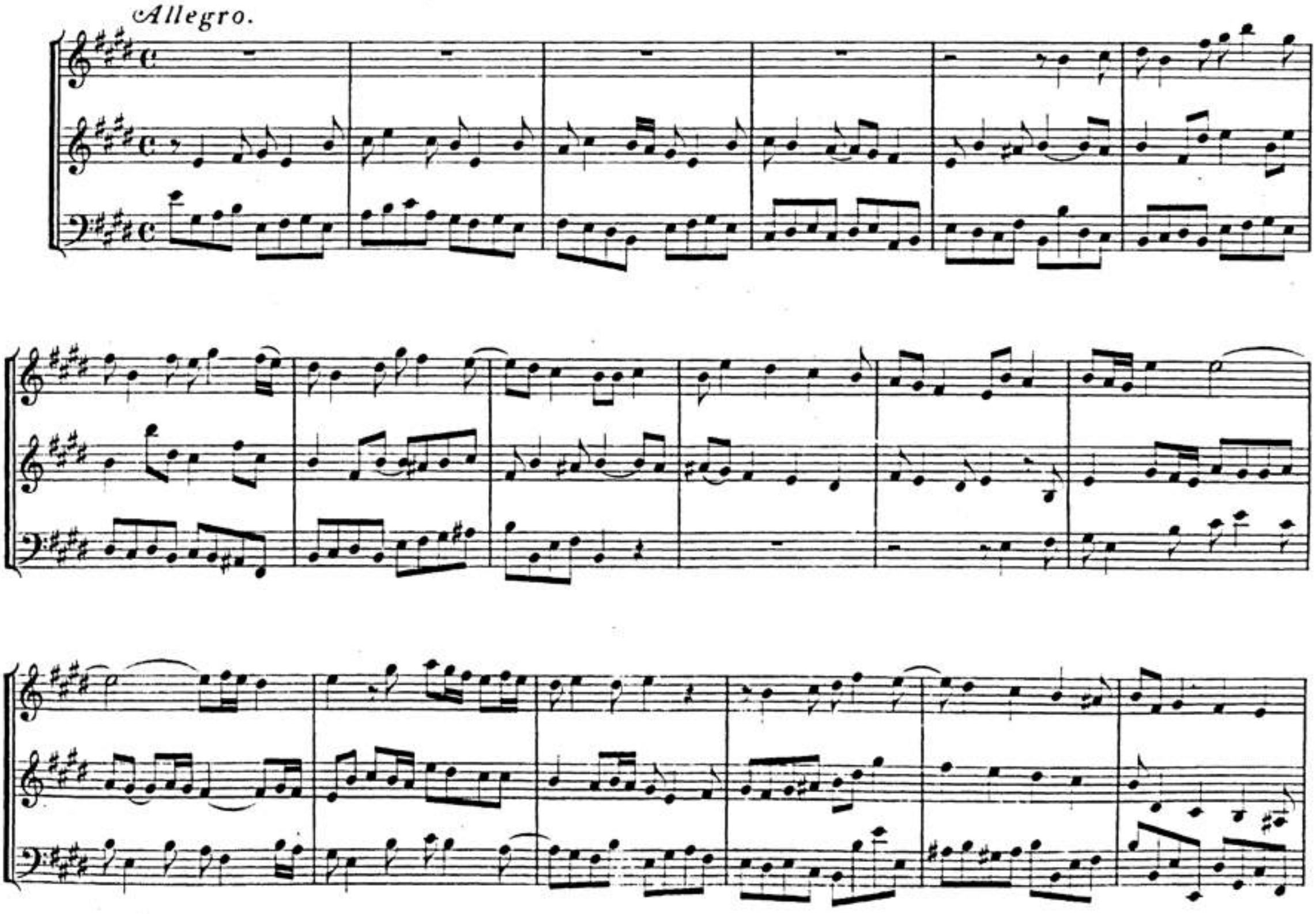
(Violino II.)

(Basso.)

BSB



Allegro.



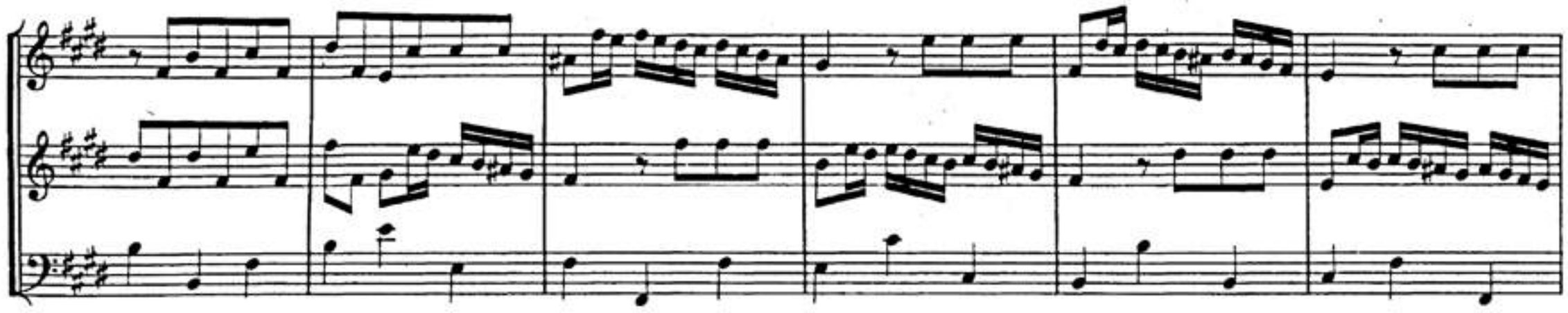
BSB

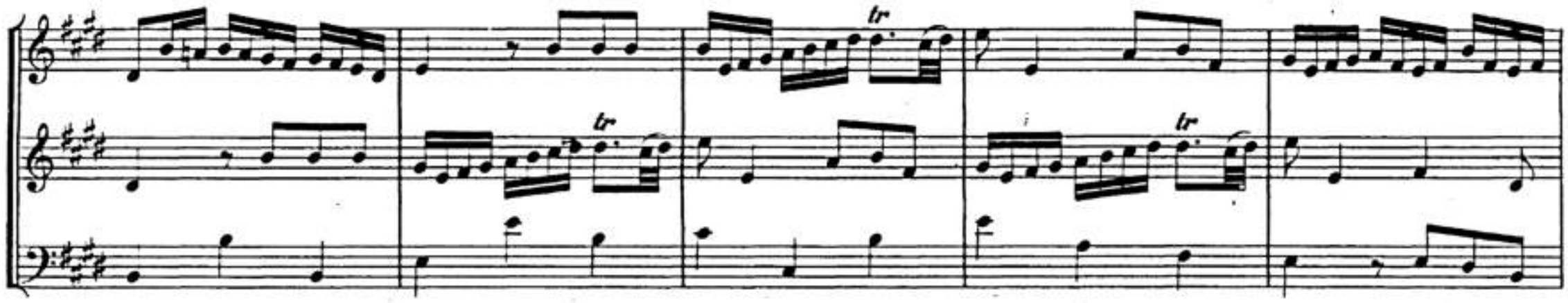
BSB

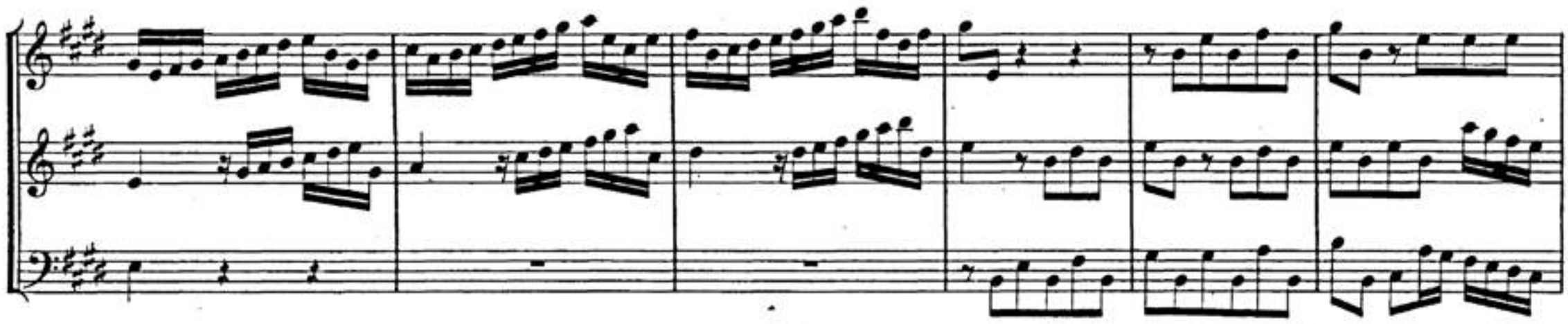
Allegro.

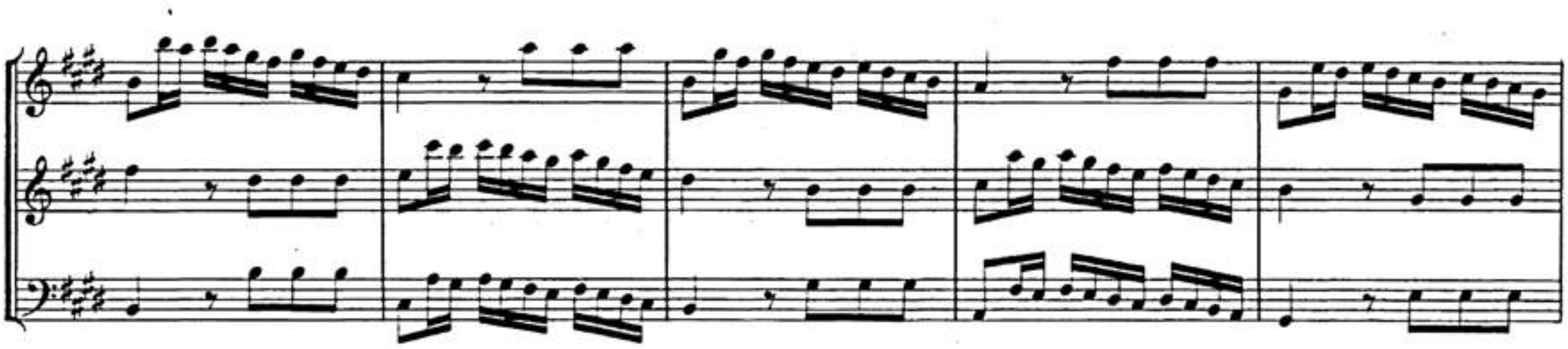
Allegro.

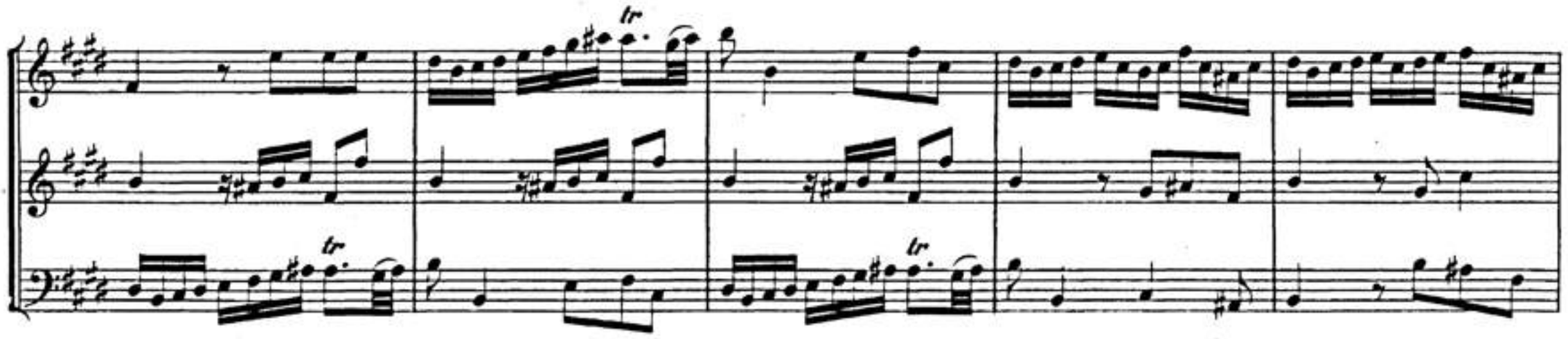
BSB

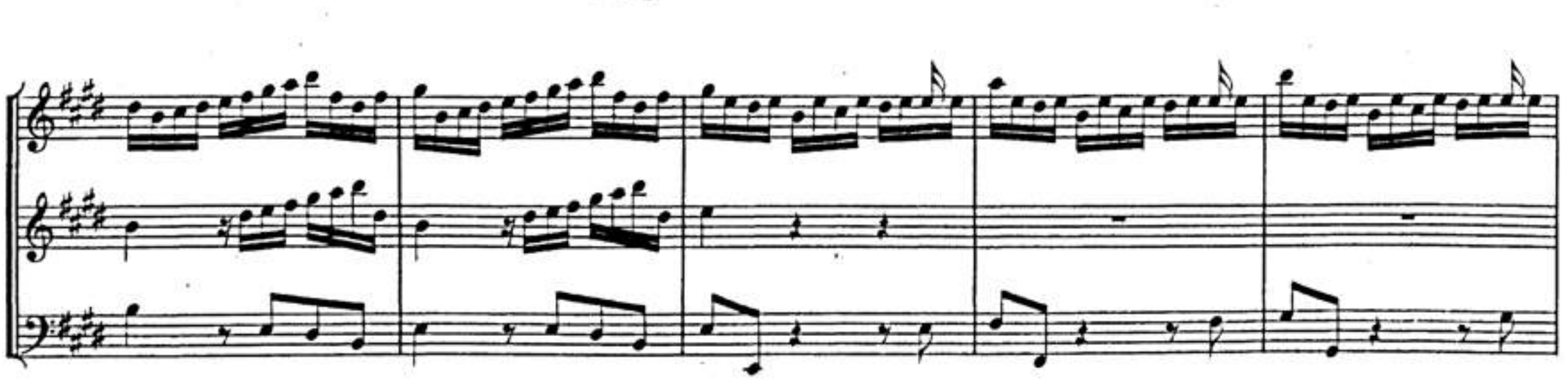












BSB

arpeggio.

FINE.

BSB

VII

SONATAS OR TRIOS

FOR

TWO VIOLINS OR GERMAN FLUTES

WITH A THOROUGH BASS

FOR THE HARPSICORD OR VIOLONCELLO

Opera Quinta

SONATA I.

Violino I.

Violino II.

Basso.

Andante.

tr

Adagio.

Allegro.

Adagio.

Larghetto.

Allegro.

H.W. 22.

GAVOTTE.

Allegro.

SONATA II.

Adagio.

Allegro.

Adagio.

(tr)

MUSETTE.

Andante.

Allegro.

BSB

MUSETTE.

Andante.

MARCHE.

GAVOTTE.

Allegro.

SONATA III.

Andante larghetto.

A. (r. pag. 168.)

Allegro.

Adagio.

(tr)

B. (v. pag. 167.)

Allegro.

Adagio.

SARABANDE.

Largo assai.

ALLEMANDE.

Andante allegro.

RONDEAU.

GAVOTTE.

Allegro.

SONATA IV.

Allegro.

Violino I.

Violino II.

Viola
ad libitum.

Basso.

A tempo ordinario.

1.

2. *Allegro, non presto.*

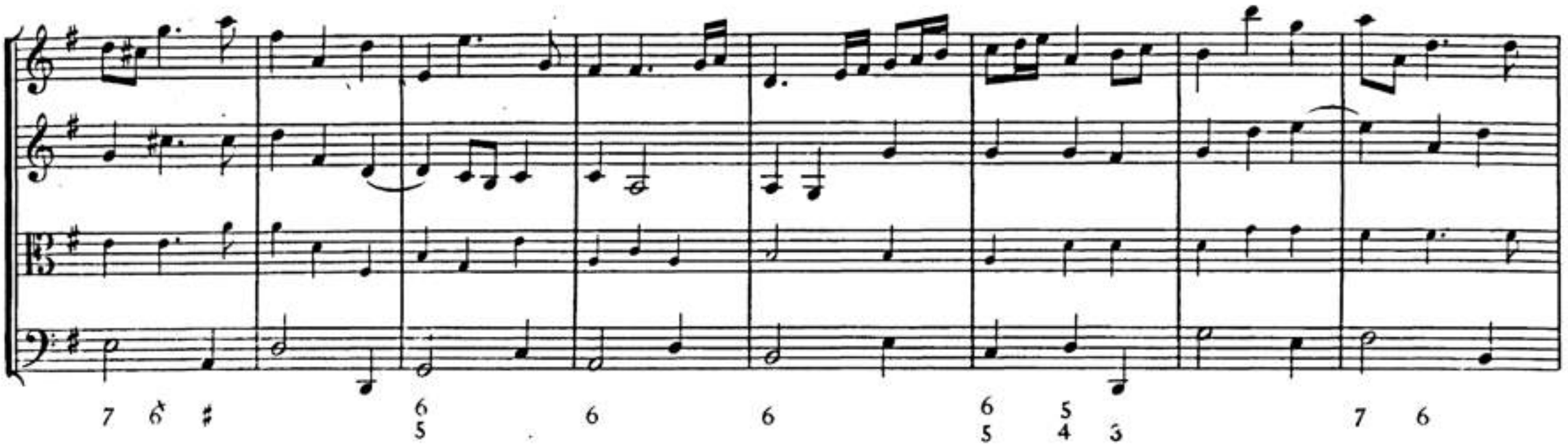
BSB

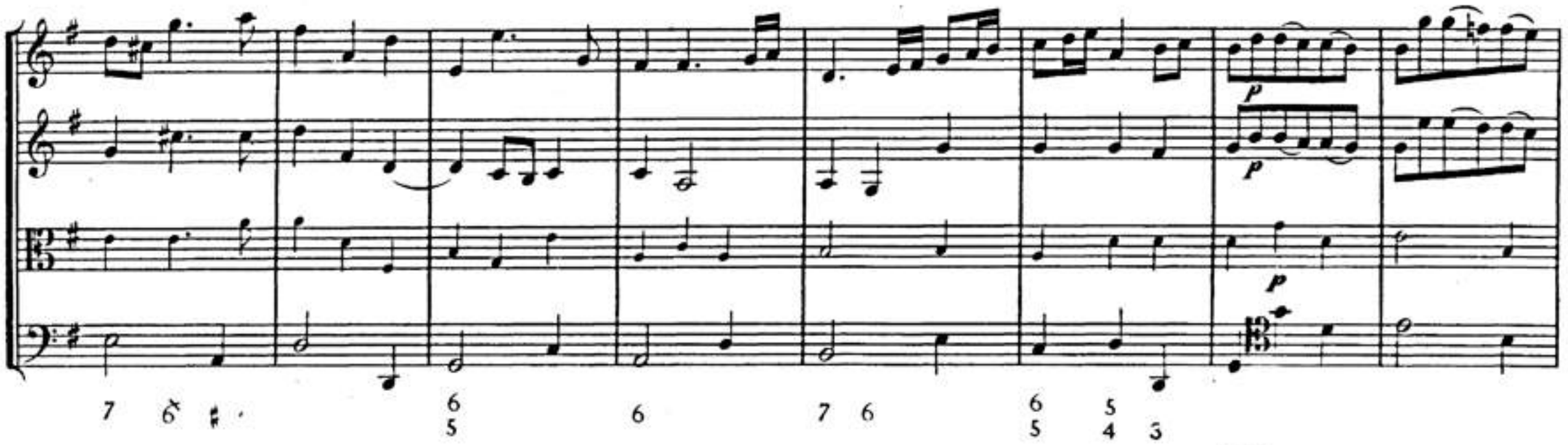
BSB

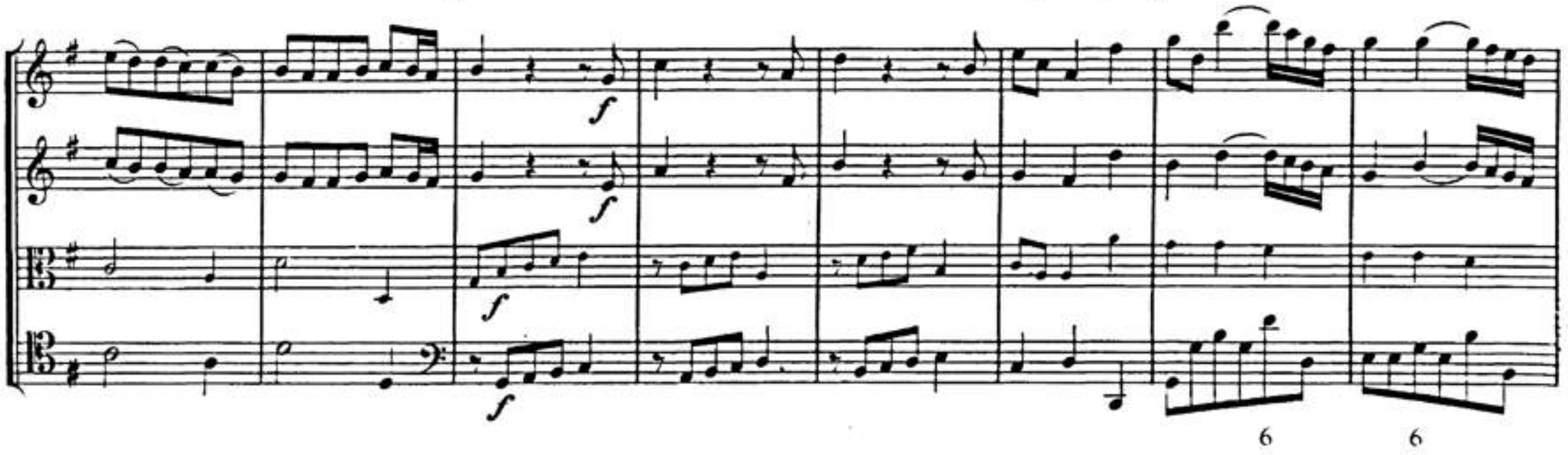
Adagio.

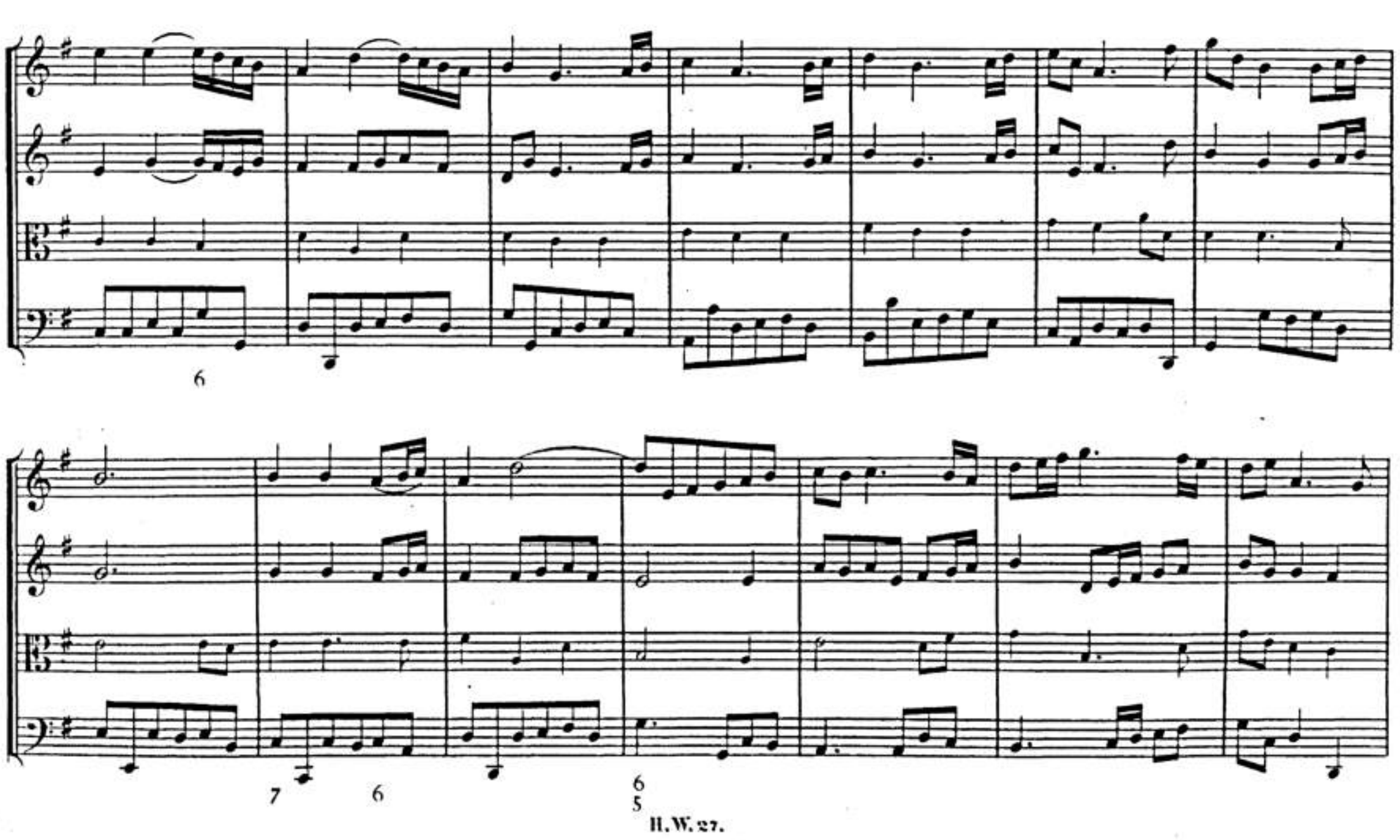
PASSACAILLE.

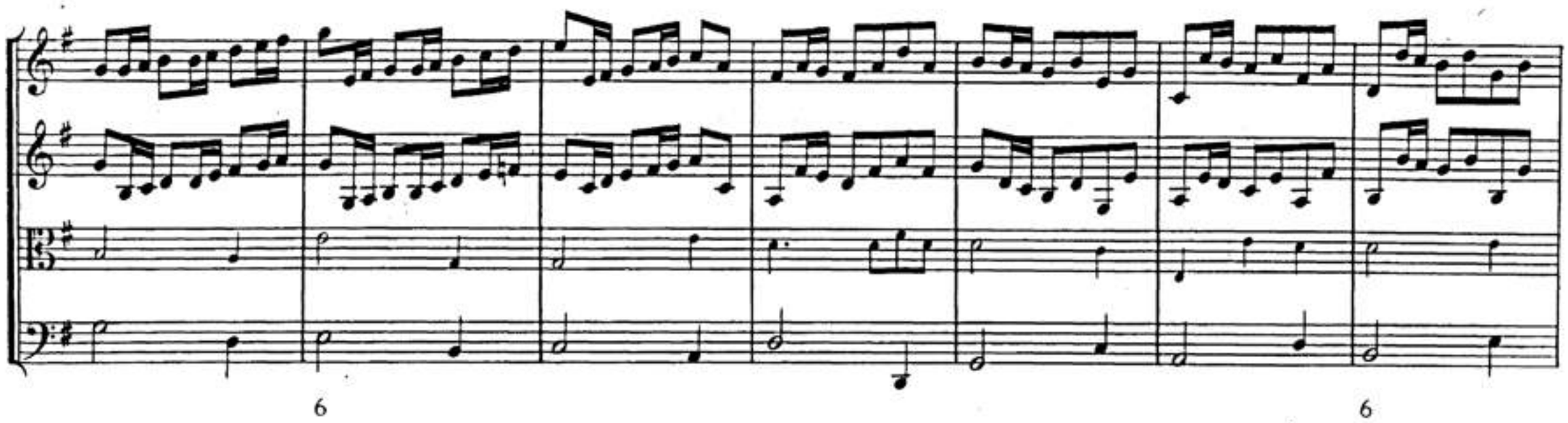
BSB

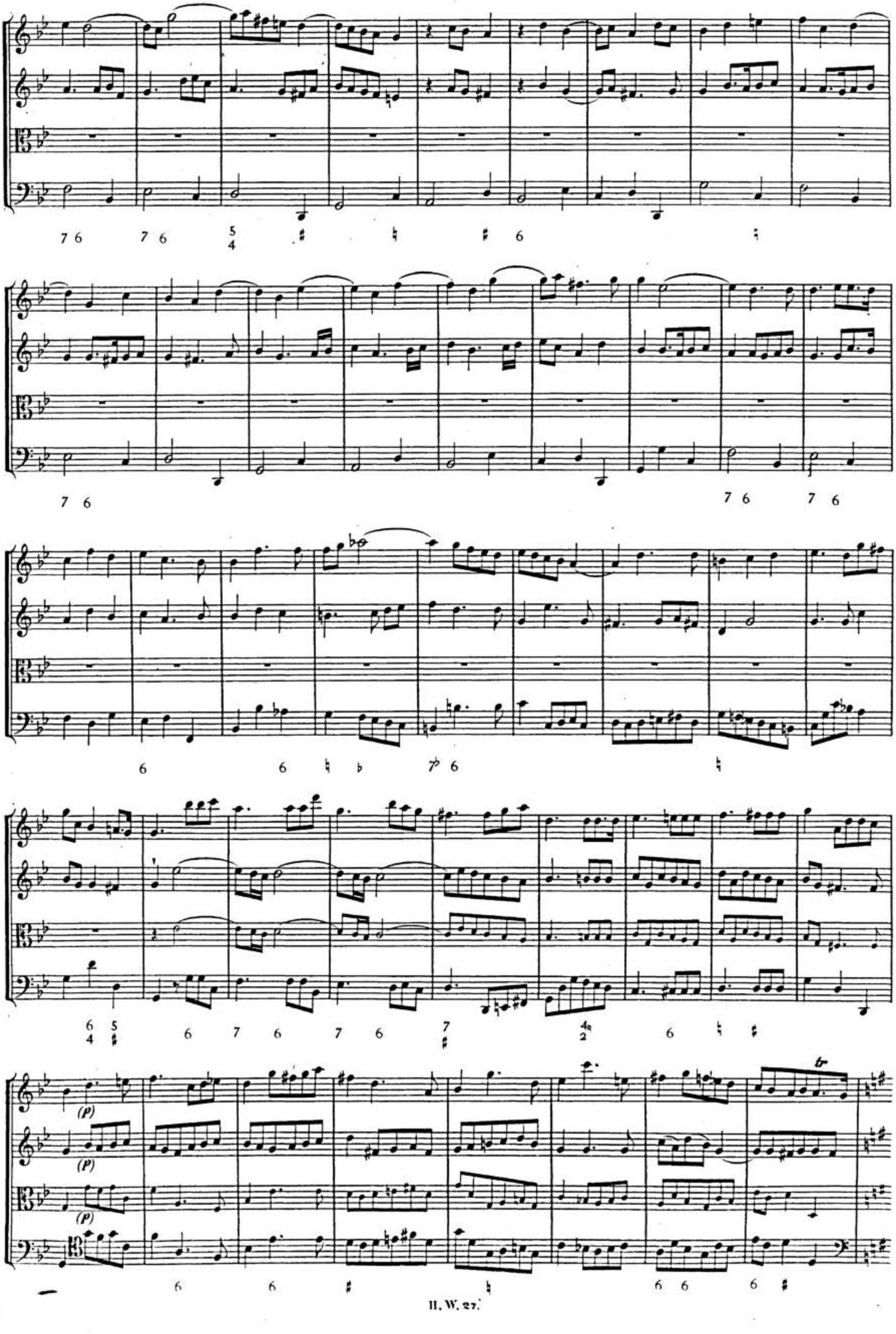








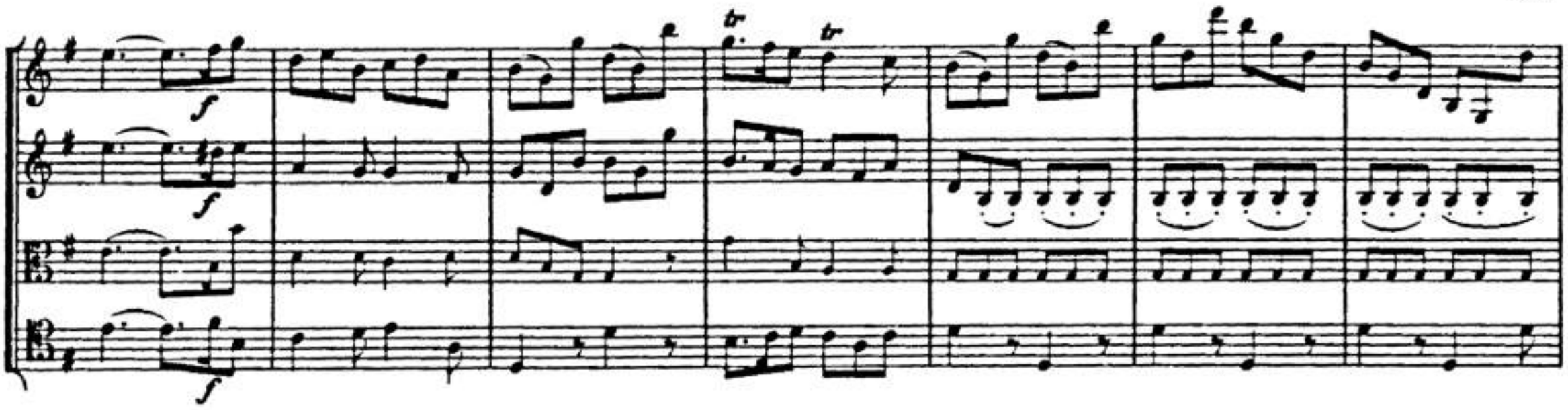

6
6
4 3
8 6
4
6 6
4
6 6
4
6 6
4
6
6 5
4 3
6
6
6
5
6

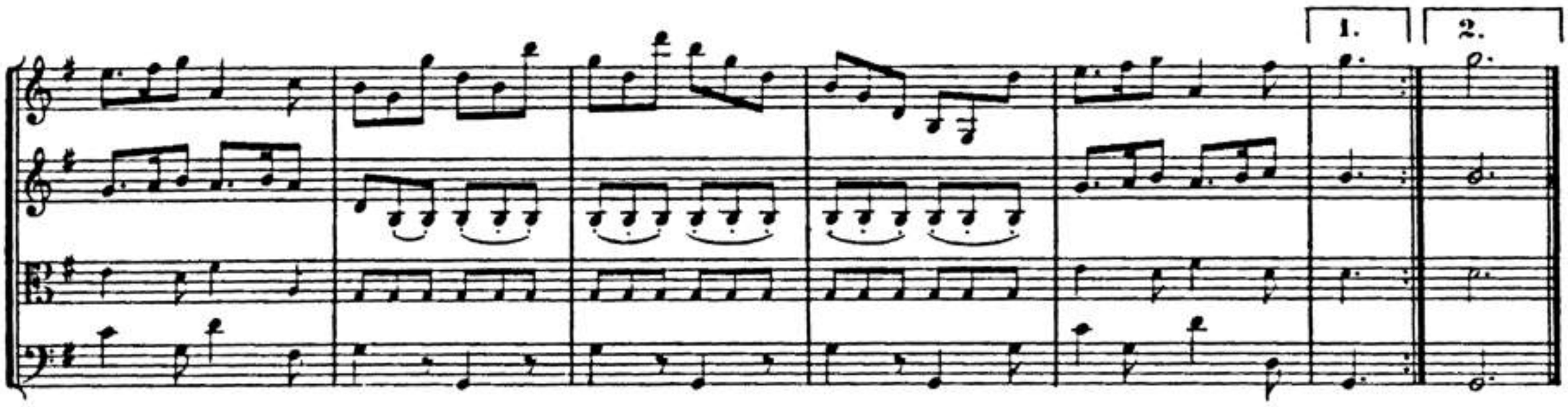


GIGUE.

Presto.

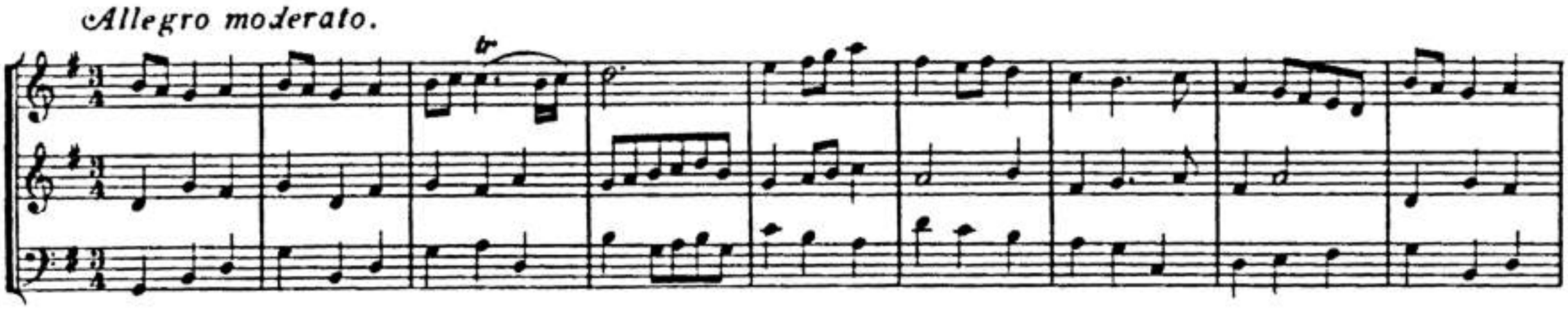
BSB

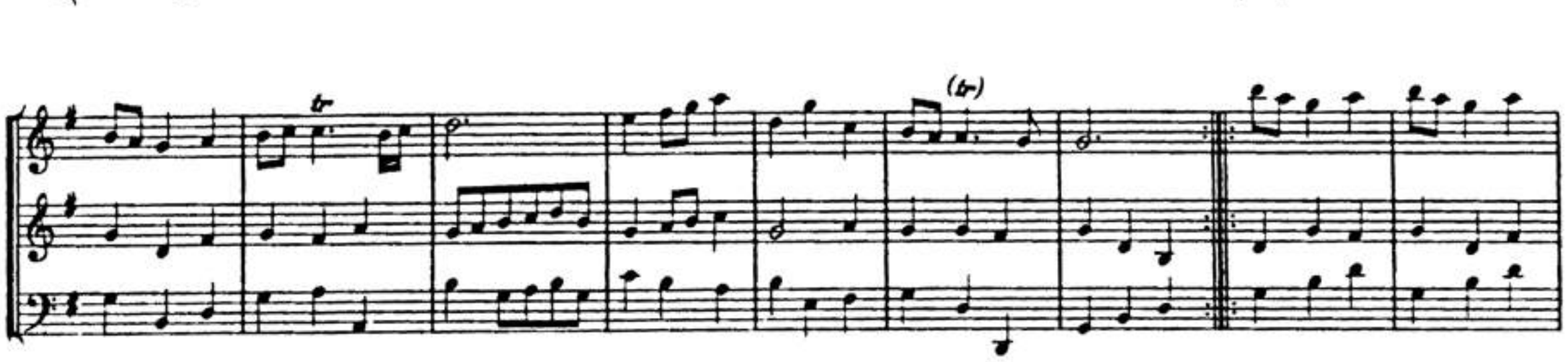


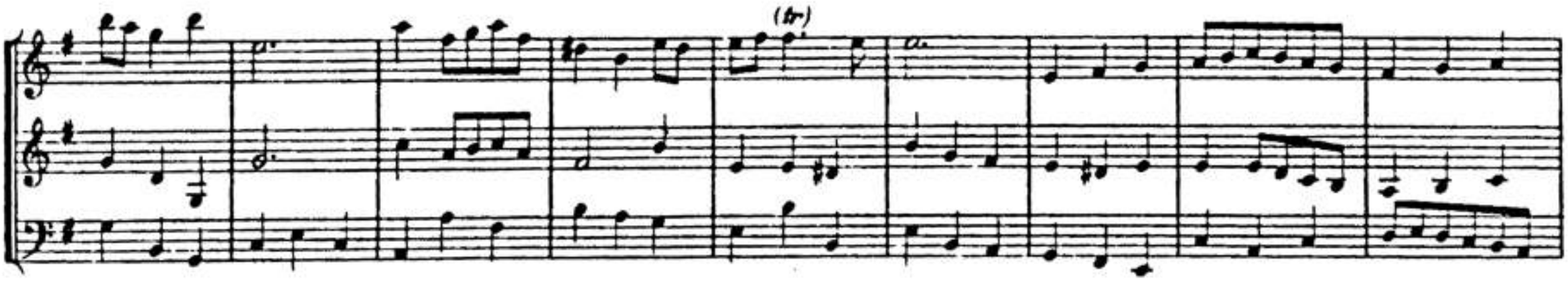


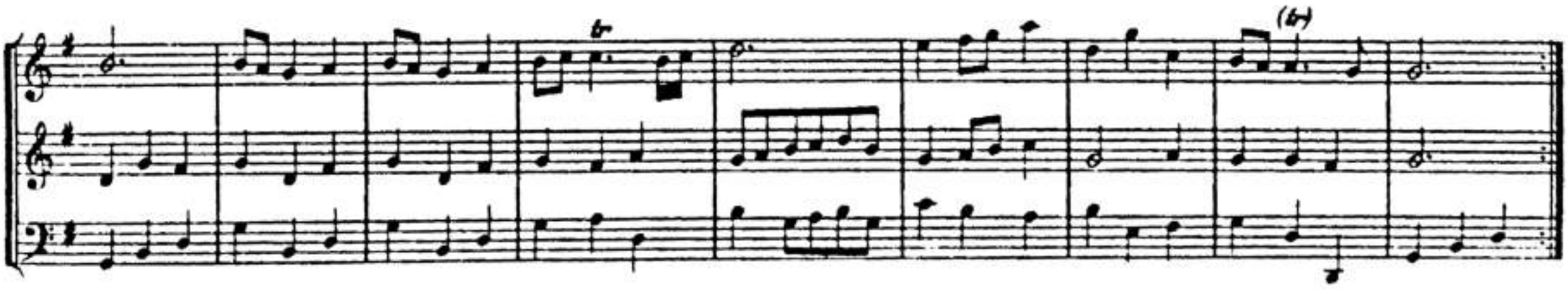
MENUETT.

Allegro moderato.









SONATA V.

Largo.

Come alla breve.

Adagio.

Larghetto.

Adagio.

A tempo giusto.

Adagio.

Andante.

BOURRÉE.

SONATA VI.

Largo.

Adagio.

Allegro.

Adagio.

Adagio.

Allegro.

Andante.

A.
(v. pag. 194)

VARIATIO.

1. 2.

Fine.

MENUETT.

Allegro moderato.

B.

(v. pag. 193.)

1. 2.

Fine.

BSB

SONATA VII.

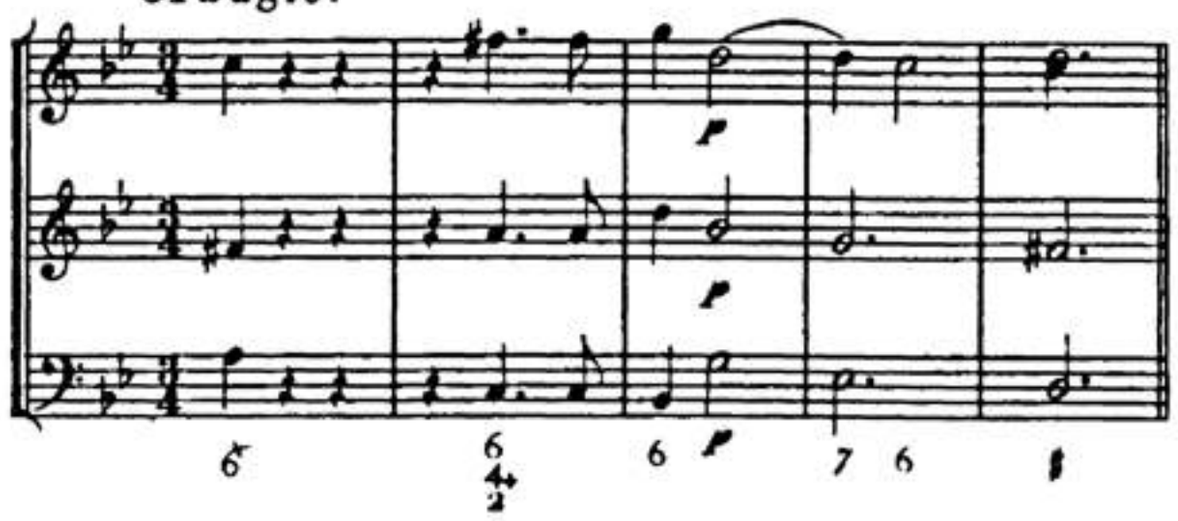
Larghetto.

Allegro mà non presto.

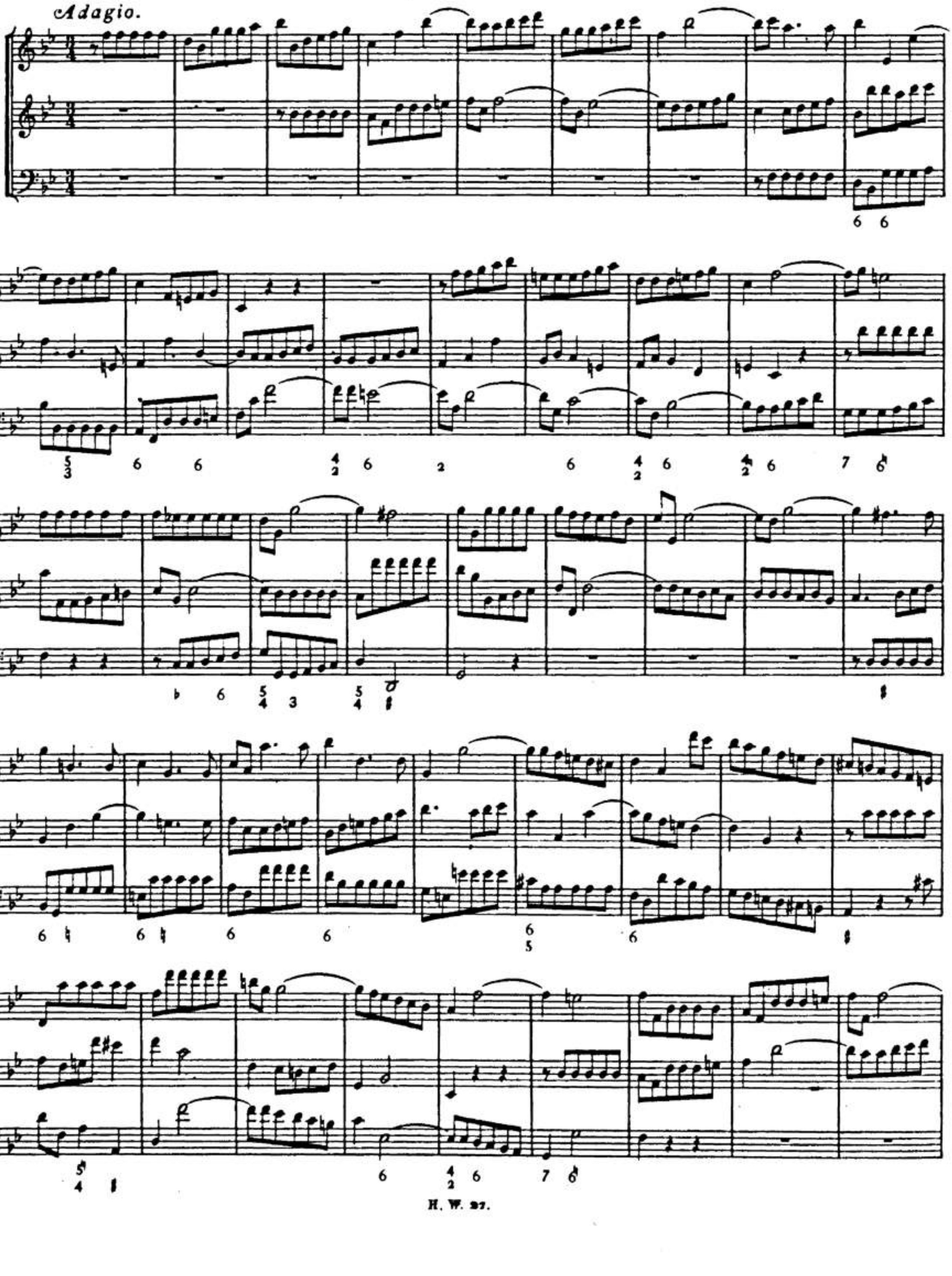
Adagio.

BSB

Adagio.



Adagio.



Adagio.

GAVOTTE.

Allegro.

MENUETT.

Andante allegro.

FINE.

BSB