

# HÄNDEL

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## *Sonata*

A-MOLL  
FÜR ALT-BLOCKFLÖTE UND GITARRE  
UND VIOLA DA GAMBA (VIOLONCELLO) AD LIB.

PATRIMONIO UC

A MINOR  
FOR TREBLE RECORDER AND GUITAR  
AND VIOLA DA GAMBA (VIOLONCELLO) AD LIB.

\*

— HUBERT ZANOSKAR —



*Pegasus-Ausgabe*

*im*

OTTO HEINRICH NOETZEL VERLAG · WILHELMSHAVEN

Alt-Blockflöte / Treble

# G. F. HÄNDEL

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NEW YORK

C. F. Peters Corporation  
373 Fourth Ave., New York 16, N. Y.

LONDON

Hinrichsen Edition Ltd.  
10-12 Baches Street, London N 1

# SONATA

a-moll a minor

Alt-Blockflöte / Treble

G. F. Händel (1685-1759)

herausg. von Hubert Zanoskar

**Larghetto**

5

10

15

20

25

30

35

40

45

Alt-Blockflöte

Allegro

5

10

15

20

25

30

35

PATRIMONIO UC

Adagio

5

10

15

Alt-Blockflöte

Allegro

Musical score for Alt-Blockflöte, Allegro. The score consists of 11 staves of music, numbered 1 through 50. The music is written in treble clef with a common time signature (C). The key signature is one sharp (F#). The tempo is marked 'Allegro'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A large watermark 'PATRIMONIO UC' is visible across the middle of the page.

Gitarre / Guitar

# G. F. HÄNDEL

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## EINFÜHRUNG

Die vier Original-Blockflötensonaten Händels zählen mit Recht zu den beliebtesten Werken für den fortgeschrittenen Bläser. Sie finden sich in dem Sammelwerk op 1 „15 Solos for a German Flute, Hoboy or Violin with a thorough Bass for the Harpsichord or a Bass Violin.“

Aus dem Titel ist zu entnehmen, daß die Sonaten, dem Brauch der Zeit entsprechend, für verschiedene Instrumente gedacht waren und kein Bedenken besteht, auch die Blockflötensonaten mit der Querflöte oder mit Violine oder Oboe auszuführen.

Als Begleitinstrument nennt Händel das Cembalo oder einen gestrichenen Baß. Leider ist das Cembalo auch heute noch ein seltenes Instrument. Zur Zeit des Barock galten Laute und Gitarre dem Cembalo als Begleitinstrument ebenbürtig. Da die Gitarre dem Klang des Cembalos recht nahe kommt, in ihrer zarten Klangfülle auch besser zur Blockflöte paßt als das moderne Klavier, erscheint eine Ausgabe mit für die Gitarre ausgesetztem Generalbaß sehr berechtigt. Die Gitarrenstimme wurde bewußt möglichst einfach gehalten, um auch ungeübteren Spielern diese schönste Aufgabe der Gitarre, vollwertig in der Hausmusik mitzumuszizieren, zu erschließen. Der Notentext Händels blieb dabei bis auf ganz wenige Oktavierungen unangetastet. Die beigefügten Fingersätze, nur als Vorschlag gedacht, sollen dem Anfänger die Erarbeitung erleichtern.

Wenn möglich, sollte man auf den mitgestrichenen Baß nicht verzichten; man wähle dazu eine Viola da gamba, eine Baßfidel oder ein sehr zart gestrichenes Violoncello. Erst damit bekommt der Baß die ihm übertragene bedeutende Rolle und das Klangbild rundet sich wohltuend ab. Nach Händels Anweisung ist eine Ausführung der Sonaten auch nur mit Melodie- und Baßstimme möglich. Dies sollte dem noch nicht versierten Gitarrenspieler die Möglichkeit aufzeigen, nur die Baßstimme zu spielen, um so langsam in das Werk einzudringen.

Die Nachprüfung des Notentextes ist jederzeit aus dem 27. Band der Chrysander'schen Gesamtausgabe möglich. Der Notentext wurde ohne Zusätze gebracht; es wurde auch auf Verzierungen in der Blockflötenstimme bewußt verzichtet. Diese sollten aus guter Sachkenntnis heraus stets improvisiert und nie aufgezeichnet werden.

Hubert Zanoskar

## INTRODUCTION

The four original Sonatas for recorder by Händel are counted with good reason among the best loved works for the advanced player. They are included in the collective edition opus 1 „15 solos for a German flute, Hoboy or Violin with a thorough Bass for the Harpsichord or a Bass Violin.“

We can see from this title that these Sonatas were, as was usual at that time, meant to be played by different instruments and that they can be played with equal effect on the normal flute or on the violin or oboe.

For the accompaniment Händel chose the cembalo or a bowed bass. Unfortunately the cembalo is today a very rare instrument. During the baroque period, the lute and guitar were regarded as equals of the cembalo for accompaniment. Since the guitar resembles the cembalo very closely in tone, and also since its soft roundness of tone matches the recorder better than the modern piano, it is thought that an edition with a general bass for guitar is fully justified. The guitar part has intentionally been kept as simple as possible so that even less advanced players may be able to execute this most beautiful of guitar parts in the family ensemble. Händel's manuscript was completely without fingering except for a very few octaves. The fingering given here is intended as a suggestion only to assist beginners in working out their own fingering.

If at all possible the bowed bass given should be played; the best instruments are a viola da gamba, a bass violin or a violoncello very softly played. Only in this way can the bass fulfil the important function entrusted to it and the complete tone structure be well rounded off.

According to Händel's directions the Sonatas can also be performed with melody and bass parts only. This would give the less advanced guitar player the opportunity to play only the bass part and thus get a gradual introduction to the work.

The score can be checked at any time from Volume 27 of Chrysander's Collective Edition. The score is presented here without additions, and decorations in the recorder part have also intentionally been omitted, since it is felt that decorations should always be improvised from the player's own experience and ability and should never be written in.

Hubert Zanoskar

# SONATA

a-moll a minor

Gitarre / Guitar

G. F. Händel (1685-1759)  
herausg. von Hubert Zanoskar

Larghetto

Musical score for guitar, featuring a melody line and a guitar accompaniment line. The score includes measures 5, 10, 15, 20, and 25, with various musical notations such as triplets, slurs, and fingering numbers.



Viola da Gamba  
(Baßfidel oder Violoncello)

G. F. HÄNDEL

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a-moll a minor

Viola da gamba  
(Baßfidel oder Violoncello)

G. F. Händel (1685-1759)  
herausg. von Hubert Zanoskar

Larghetto

Allegro

Measures 10 through 35 of a musical score. The notation is in bass clef with a key signature of one sharp (F#). The music consists of a continuous series of sixteenth-note patterns, primarily eighth-note pairs, with some rests and dynamic markings. Measure numbers 10, 15, 20, 25, 30, and 35 are circled. A large watermark 'PATRIMONIO UC' is visible across the middle of the page.

Adagio

Measures 35 through 40 of a musical score, marked 'Adagio'. The notation is in bass clef with a key signature of one flat (Bb). The music features a slower tempo with a mix of eighth and sixteenth notes, including some rests and dynamic markings. Measure numbers 5, 10, and 15 are circled.

Allegro

Musical score for Viola da gamba, Bassfidel or Violoncello, marked Allegro. The score consists of ten staves of music. A large watermark 'PATRIMONIO UC' is visible in the center of the page. Measure numbers are indicated in circles at the beginning of each staff: 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50. The music is written in bass clef with a common time signature (C). The key signature has one sharp (F#). The score concludes with a double bar line and repeat dots at the end of the final staff.

Gitarre

30

Musical notation for measures 30-34. The first staff shows a melodic line with a circled measure number '30' at the end. The second staff contains a complex guitar accompaniment with triplets and fingerings (1, 3, 4, 3, 3, 3). The third and fourth staves continue the melodic and accompanimental lines respectively.

35

Musical notation for measures 35-39. Measure 35 is circled. A large watermark 'PATRIMONIO UC' is overlaid on the page. The fifth staff shows a melodic line with a circled measure number '40' at the end. The sixth staff contains guitar accompaniment with triplets and fingerings (3, 3, 3, 3, 3, 3). The seventh and eighth staves continue the melodic and accompanimental lines respectively.

40

45

Musical notation for measures 40-44. The ninth staff shows a melodic line with a circled measure number '45' at the end. The tenth staff contains guitar accompaniment with triplets and fingerings (4, 1, 2, 1, 3, 2, 1, 3, 3, 3, 3, 3). The eleventh and twelfth staves continue the melodic and accompanimental lines respectively.

50

Musical notation for measures 45-50. The thirteenth staff shows a melodic line with a circled measure number '50' at the end. The fourteenth staff contains guitar accompaniment with triplets and fingerings (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3). The piece concludes with a final chord in the fourteenth staff.

Gitarre

Allegro

A page of guitar sheet music for a piece titled "Allegro". The music is written in treble clef with a common time signature (C). The score consists of two staves per system, with the upper staff containing the melodic line and the lower staff containing the guitar accompaniment. The piece features several measures of complex rhythmic patterns, including triplets and sixteenth-note runs. Measure numbers 5, 10, and 15 are circled. A large watermark "PATRIMONIO UC" is visible across the center of the page. The music concludes with a double bar line and repeat dots.

Gitarre

This block contains the main body of the guitar sheet music, spanning measures 20 to 35. It is organized into five systems, each consisting of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. Measure numbers 20, 25, 30, and 35 are circled at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark reading 'PATRIMONIO UC' is overlaid on the page, centered between measures 25 and 30. At the end of the piece, there is a double bar line with repeat dots.

Gitarre

Adagio

This page of guitar sheet music is titled "Adagio" and is for guitar. It features two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The music is in common time (C) and begins with a key signature of one flat (B-flat). The score is divided into measures, with circled numbers 5, 10, and 15 indicating specific points in the piece. The melody includes trills (tr) and various rhythmic patterns. The accompaniment consists of chords and arpeggiated figures. A large watermark "PATRIMONIO" is visible across the middle of the page. The piece concludes with a final chord in the bass clef staff.



Gitarre

Allegro

The musical score is written for guitar and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The time signature is common time (C). The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, accidentals, and fingerings. Measure markers are placed at intervals of five measures: 5, 10, 15, and 20. A large watermark 'PATRIMONIO UC' is visible in the center of the page, overlaid on the musical notation.

25

Musical notation for measures 25-29. The top staff contains a melodic line with various accidentals and a key signature change to one sharp. The bottom staff contains a guitar accompaniment with chords and rhythmic patterns.

30

Musical notation for measures 30-34. The top staff continues the melodic line. The bottom staff features a complex guitar accompaniment with many chords and some triplets.

35

Musical notation for measures 35-39. The top staff has a melodic line with a slur over measures 35-36. The bottom staff has a guitar accompaniment with chords and some triplets.

40

Musical notation for measures 40-44. The top staff continues the melodic line. The bottom staff has a guitar accompaniment with chords and some triplets.

45

Musical notation for measures 45-49. The top staff continues the melodic line. The bottom staff has a guitar accompaniment with chords and some triplets.

50

Musical notation for measures 50-54. The top staff continues the melodic line. The bottom staff has a guitar accompaniment with chords and some triplets.






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