

George Frideric Handel (1685-1759)







AB 2341







Vivace

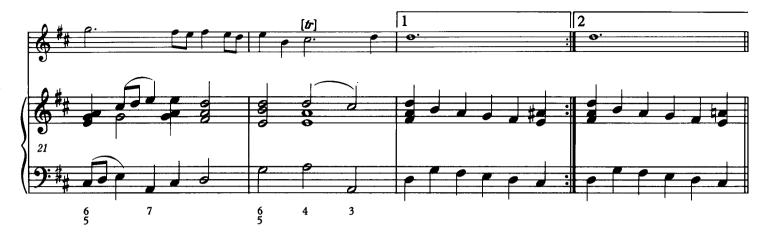






























Of the Handel sonatas traditionally played on the flute, only five are genuine flute sonatas, and three of these are arrangements for flute of sonatas originally written for other instruments. These arrangements, which perhaps date from the late 1720s, represent Handel's response – or that of his publisher John Walsh – to the widespread popularity of the transverse flute in England at the time.

The Largo and Vivace form the first two movements of the Sonata in B minor for flute and continuo, Op.1, No.9 (HWV 367b), which was adapted from the D minor recorder Sonata, HWV 367a (c. 1724). The Largo (tempo: d = c. 40) might start mp but step up to mf at the major-key restatement in b.5. After the close in F sharp minor in b.10, tone can gradually be reduced to p at the beginning of b.13. Thereafter a step-by-step crescendo can be made during the last seven bars.

The Vivace (tempo: d = c. 100) is in the style of a hornpipe, being a minor-mode counterpart to the well-known Hornpipe from the *Water Music*. A stylish rendering demands some such articulation as this: |d + d = |d

Sources: A Sonates pour un[e] Traversière (Amsterdam, Roger, c. 1730); B Solos for a German Flute (London, Walsh, c. 1732). Vivace: no 1st & 2nd time bars; b.52, 1st figure:  $\frac{6}{4}$ , not  $\frac{6}{4}$ .

Largo











Vivace



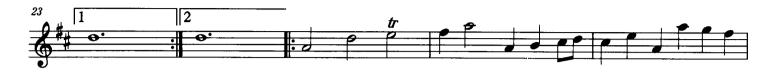






FLUTE























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Vivace

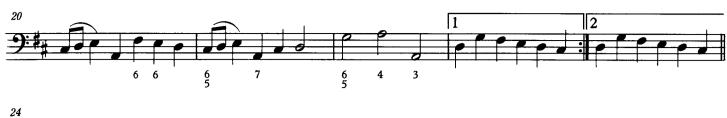








**BASSO CONTINUO** 





















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