
 Foreword

HANDEL's greatest fame came from his vocal music, but he also produced a quite respectable number of instrumental works. It is a great pity that much of this repertoire has languished unjustly in the shadow of his operas and oratorios, and that his solo and trio sonatas have too often been spurned in preference to the often flagrantly virtuosic output of such contemporaries as Telemann and Vivaldi. It is particularly regrettable that this highly accessible and superbly crafted repertoire—much of which was somewhat ambiguously scored 'for violin, flute, or hoboy's'—is less played today on the recorder than it could be.

This last is a bit of a mystery. Since its resurrection in the early 20th century and its post-war championing by the great soloists Bernard Krainis and Frans Brüggen, the recorder has enjoyed an ever increasing popularity. Part of that is due to the instrument's relative affordability and small size, but the greater reason is that the recorder is one of the easiest instruments to learn to play...up to a certain level. In the time it takes a beginning violin or oboe student to progress beyond the stage of torturing cats and ducks, a recorder player can learn to coax quite pleasant birdsong from his instrument.

But there's a steep wall in that learning curve, and most recorder players realise they've hit it when Boismortier's opus 42 duets have become simple fare to them but the thought of moving on to the sonatas and fantasies of Telemann is still simply terrifying.

Handel's sonatas fill this gap quite nicely. While still offering the advancing player the opportunity to stretch his technique and skills, their melodic structure is far more instinctive to play than are the broken runs and great leaps found in much of Telemann. But there are few good transcriptions for recorders of these works; most versions are for modern flute and piano and are filled with dynamics and other editorial busy-work that Handel never wrote. While some of these maybe played on the recorder by determined students, they remain most unsatisfactory, and that situation is one the present edition aims to correct.

Yes, transcriptions can be a touchy business, and some scholars will never reconcile themselves to it no matter how carefully it is done. But, as the pre-eminent Canadian flautist Francis Colpron remarked in the liner notes to his 2014 CD *Six Transcriptions*, 'We should remember that Bach himself was a great transcriber of music...'

 Notes on the edition

WHILE this transcription for recorders of Handel's *Trio in F Major* makes no pretense to be an urtext edition, it is, in the editor's view, what one might call an 'integral' transcription (of non-interpretive intent), and so the usual information on sources and editorial methods is provided.

Source Material

Handel's autograph manuscript has been lost. The prime source (A) for this edition is a manuscript score from the *Schrank II* collection of music from the *Dresdner Hofkapelle*, dated 1735–50 [SLUB MS No. 2410-Q-5]. The copyist is violist Johann Gottlieb Morgenstern, identified by his hand [RISM].

Other sources consulted include (B) a fragment—which contains only this sonata—from the earliest known engraved edition of Handel's Opus 2 (attributed to John Walsh, c.1733); and (C) the 1879 Chrysander edition (*Händel Geselleschaft*, vol. 27, pp 122–127), which contains 'A' and 'B' versions of part of the Mvt. IV fugue—mm. 36–42 in the flute part—and all of Mvt. V.

Title and instrumentation

Authorities date the sonata between 1718 and 1722. The three sources identify this sonata as either Sonata IV or V from Handel's Op. 2, and show varying instrumentation including oboe, *traversa*, and violin, with bass (either figured or not). The editor has chosen to identify it by opus and key alone and according to Bernd Baselt's *Händel-Werke-Verzeichnis* (HWV 389), since none of these elements is contested. The bass part is published without continuo figuring, as there is none in the prime source and the figuring in sources B and C differ.

Editorial Method

The decision to omit trills and slurs has been taken by the editor, who feels strongly that ornamentation and phrasing are the province of the performer. (The ornaments and slurs found in the MS are inconsistent in any case.)

Marking of accidentals in the MS is also inconsistent. The editor has standardised them and adhered to modern practise. A small number of 'courtesy' accidentals have been added editorially during page make-up. To avoid visual clutter these are not bracketed.

Notes which have been altered to accommodate the range of the tenor recorder are shown in parentheses.

Ties added by the editor are dashed (Mvt. II, T, mm 36–37 and Mvt. IV, T, mm 26–27).

One short passage written in tenor clef (Mvt. IV, VC, mm13–14, seven notes starting on the high F in beat two) has been transcribed into bass clef to facilitate reading.

Errors in the MS (Source A) and corrections

Mvt. I, m. 5 (alto): The measure is short by one 16th. *Correction:* The first 16th note has been changed to an 8th.

Mvt. I, m. 12 (alto): The measure is over-full by one 16th. *Correction:* The third note has been changed from a 16th to a 32nd and the dot removed from the first 16th.

Mvt. IV, m. 9: The MS shows 6 beats in a 4/4 measure, and the barring of the rest of the movement is off by those two beats. *Correction:* The barring has been corrected (*cf* Walsh and Chrysander).

Performance Note

A violoncello or 7-string viola da gamba is preferred for the bass part. To perform this sonata on a 6-string viola da gamba, the low D string must be tuned down to C.

—T.H. Richards
Mont Tremblant, Quebec
August, 2014

Trio in F Major HWV 389 (Handel)

II. Allegro

Alto

Tenor

Viola da gamba
Violoncello

8

16

24

33

Trio in F Major HWV 389 (Handel)

IV. Allegro

Alto

Tenor

Viola da gamba
Violoncello

7

14

21

28

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Trio in F Major HWV 389 (Handel)

V. Allegro

The image displays a musical score for the Trio in F Major, HWV 389 by George Frideric Handel. The score is arranged for three instruments: Alto, Tenor, and Viola da gamba/Violoncello. The music is in F major and 12/8 time, marked *V. Allegro*. The score is divided into four systems, with measures 4, 8, 12, and 17 indicated at the beginning of each system. The Alto and Tenor parts are written in treble clef, while the Viola da gamba/Violoncello part is in bass clef. The Alto and Tenor parts feature a melodic line with eighth and sixteenth notes, often with slurs. The Viola da gamba/Violoncello part provides a harmonic accompaniment with a mix of eighth and sixteenth notes. The score includes repeat signs and first/second endings.

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