

orientiert haben. Unsere Änderungen sind im Kritischen Bericht dokumentiert. Vorzeichen, die wir abweichend von der Vorlage vorschlagen, stehen in runden Klammern. Andere Zusätze sind in eckigen Klammern. In der Aria 5 gibt es eine Besonderheit: Die Singstimme wird eigentlich von zwei Violinen und einer Viola begleitet. Die Flötenstimme der Vorlage gibt nur die erste Violine wieder. Wir lassen daher die Gambe in den Tuttistellen statt des Basses die angepasste Stimme der zweiten Violine spielen.

Für das heutige Musizieren empfehlen wir, anstelle der Flauto Piccolo eine Traversflöte zu verwenden. Diese steht ebenfalls in D und hat einen vergleichbaren Tonumfang. Dass die Traversflöte eine Oktave tiefer klingt, ist unserer Meinung nach von Vorteil, denn der Abstand der echten Flauto Piccolo vom Bass ist sehr groß. Eine Tenorblockflöte in D wäre eine weitere Möglichkeit. Für die

Ausführung des Basso continuo eignet sich am besten ein Cembalo oder ein anderes Akkordinstrument. Ein zusätzliches Violoncello scheint uns dagegen wegen der Verdoppelung des Basses an den Tuttistellen weniger geeignet zu sein. Der Bass ist harmonisch nicht immer einfach. Daher haben wir eine Bezifferung und eine zweite Partitur mit einer Generalbass-Aussetzung hinzugefügt.

Diese 7 *Arias a 3* geben uns heute die Möglichkeit, Händel-Arien rein instrumental kennenzulernen und zu musizieren. Darüber hinaus geben diese Noten einen Einblick in die Bräuche und Notwendigkeiten der Musikrezeption in einer Zeit, als es noch keine Tonträger gab.

Günter und Leonore von Zadow  
Heidelberg, November 2019

## Introduction

In Handel's time, the musical audience in London displayed great interest in everything to do with opera. Shortly after a new opera was presented, the most important arias appeared in simplified versions that one could sing and play oneself. The flute in its various manifestations was the preferred instrument.<sup>1</sup>

In eighteenth-century England a recorder in the soprano range, called a "sixth flute," was popular and widespread. In contrast to today's usual treble recorder, however, it was not tuned in C, but a tone higher in D. This instrument, which was also designated "flauto piccolo," is meanwhile almost completely extinct.<sup>2</sup>

The music in our present edition offers examples of both abovementioned trends: preserved in a library in The Hague is a manuscript in which seven arias by Handel have been arranged for the purely instrumental scoring of "Flauto Piccolo," viola da gamba, and basso. The voice parts of the original arias are taken by the viola da gamba, with the flute playing the first violin part. When other melody instruments were used in the originals, they have been omitted in the arrangements.

Our edition is based on a copy of manuscript MS-3621 in the Nederlands Muziek Instituut in The Hague. The actual source in the Koninklijk Huisarchief in The Hague has the RISM siglum and shelfmark **NL-DHa K XIX 1**. The source consists of three partbooks of nine pages each, which, in addition to the respective part designation, bear the title *7 | Arias a 3: | Viola da gamba | Flauto Piccolo | e | Basso | Del Sign. Handel*. The flute part is notated in treble clef, but should sound a third higher than usual. The viol part, which also includes the bass part in the tutti passages, is alternately in octave-transposing treble and bass clefs. The bass part is not figured. All the parts were written by the same, unknown scribe. We assume the time of origin to be no earlier than 1736, the year in which the latest represented opera was premiered (see below).

The individual arias come from the following operas by Handel:

Aria 1	Muzio Scevola (1721)
	<i>Il confine della vita</i> ,
	Contr'alto (octavated)
	E major → G major

<sup>1</sup> This and further information in the Introduction comes from Richard G. King, "Handel and the Viola da Gamba," *A Viola da Gamba Miscellanea*, ed. Susan Orlando (Limoges: Pulim, 2005), p. 75ff.

<sup>2</sup> Private communication from Manfred Harras.

- Aria 2 Atalanta (1736)  
*Diedi il core,*  
Tenore  
F major → G major
- Aria 3 Floridante (1721)  
*Nò, non piangete,*  
Soprano (octavated)  
A major
- Aria 4 Atalanta (1736)  
*S'è tuo piacer, ch'io mora,*  
Tenore  
A major
- Aria 5 Radamisto (1720)  
*O scema mi il diletto,*  
Contr'alto (octavated)  
F major → A major
- Aria 6 Lotario (1729)  
*Vedrò più liete e belle,*  
Contr'alto (octavated)  
E major → G major
- Aria 7 Radamisto (1720)  
*Lascia pur amica spene,*  
Soprano (octavated)  
A major

A comparison with the actual arias shows that the arrangements follow the originals quite accurately. However, owing to the limited compass of the flute, four arias were transposed. In five arias, the viol sounds an octave lower as compared to the originals, and the voice leading of the flute part is adapted in several passages by means of octave transposition. Nevertheless, the character of Handel's arias is very well preserved.

Our edition follows the source from The Hague as precisely as possible. However, the manuscript is somewhat carelessly written in places, so that some

corrections based on the musical texts of the original arias were necessary. Our alterations are documented in the Critical Report. Editorial accidentals that deviate from the source are printed in parentheses. Other additions are given in square brackets. Aria 5 contains an anomaly: the voice part is accompanied by two violins and a viola. The flute part of the source reproduces only the first violin part. Therefore, we have the viol playing the adapted second violin part, instead of the bass, in the tutti passages.

For today's practice we recommend using a transverse flute instead of the *flauto piccolo*. A transverse flute is likewise in D and has a comparable range. The fact that the transverse flute sounds an octave lower is, in our opinion, an advantage, since the distance between a *flauto piccolo* and the bass would be very large. A tenor recorder in D would be another possibility. A harpsichord or other chordal instrument would be most appropriate for the performance of the basso continuo. An additional violoncello would be less suitable due to the doubling of the bass in the tutti passages. The bass line is not always straightforward harmonically. Therefore, we have included figuring and a second score with a continuo realization.

These 7 *Arias a 3* provide us today with the possibility to become acquainted with and to play Handel's arias in a purely instrumental scoring. Moreover, these pieces provide a glimpse at the practices and necessities of musical reception at a time in which sound storage media did not yet exist.

Günter and Leonore von Zadow  
Heidelberg, November 2019  
Translation: Howard Weiner

## Kritischer Bericht *Critical Report*

Wir vermerken die Schreibweise des Manuskripts (Ms), wenn diese von unserer Edition abweicht. T1 = Takt 1, N1 = Note 1

*We note the reading of the original manuscript (Ms) if it differs from our edition. T1 = bar 1, N1 = note 1*

Aria 1 T25 Bc	
Aria 1 T28 VdG	

Aria 2 T62	Überleitung anders <i>transition different</i>
Aria 3 T2 VdG+Bc N8	h <i>b natural</i>
Aria 4 T5 Fl N6	d <sup>“</sup>
Aria 4 T7 VdG N1–3	
Aria 4 T20 Fl N9–12	
Aria 4 T21 Fl	