Although Handel's music has not been featured in classical guitar concerts nowadays, his oratorios, operas, concerti, and keyboard music have been part of the repertoire for hundreds of years and appeared in concert programs frequently. From Mauro Giuliani's Variations sur un Theme de G. F. Haendel, op. 107, Tárrega's transcriptions of Corale and Minuetto, to the keyboard transcriptions made by Andrés Segovia, Presti-Lagoya Duo, Julian Bream, John Williams, David Russell and Enno Voorhorst, Handel's music is an attractive option when guitarists want to perform Baroque music outside of the dominance of J.S. Bach, Domenico Scarlatti, and S.L.Weiss' works.

In Handel's harpsichord works, there are eight Chaconnes, either within a suite (HWV 442, 443, 448, 453) or as an individual work (HWV 435, 484, 485, 486). The delightful C major Chaconne, from Suite HWV 443, consists of a short harmonic progression as the theme and 26 variations. Another Chaconne in C major, HWV 484, is the expansion of the previous Chaconne from Suite HWV 443. Handel added 23 new variations and made it a much larger work. Many harpsichordists prefer to perform the Chaconne HWV 484 instead of the shorter one when presenting the whole Suite in C major, HWV 443. The larger version shows a more brilliant, comprehensive ending of the suite. Both the autographs of HWV 443 and HWV 484 have not survived; the edition of Hallische Händel-Ausgabe, published by Bärenreiter, is the primary source for this arrangement.

Compared to the famous G major Chaconne HWV 435 arranged by Presti-Lagoya Duo, the present C major Chaconne HWV 484 is still unknown to most audiences. However, this Chaconne is indeed a masterwork: Handel crafted the simple eight-bar harmonic progression beautifully, and he created an exotic and operatic atmosphere in the minor variations with his avant-garde chromatic-scale technique. In my opinion, this arrangement of the 49 variations of the Chaconne in C major HWV 484 presents most of the outstanding techniques in guitar playing, proving to be of great value for performers who want to study this piece.

The main goal of arranging this work was to present Handel's music as if it were written for guitar, not to reproduce his keyboard work literally. In this guitar-friendly arrangement, I transposed Chaconne HWV 484 from C major to A major, thus facilitating many passages and taking advantage of the open string basses E-A-D, which outline the main harmonic progressions of the work. I also decided to change the order of the variations slightly to make this arrangement closer to the original musical structure of the work, taking into consideration the instrumental differences between the harpsichord and the guitar. Rasgueados are used in one variation, as they were common to the baroque guitar playing style of the time. Slurs and ornaments are suggested; the performer is encouraged to modify those as he/she sees fit. I am sure this arrangement will make an essential contribution to the guitar repertoire.