Kjos String Orchestra
Grade 4
Full Conductor Score
SO105C
$5.00

George Frideric Handel

Suite III in G Major from Water Music

Edited by Gerald Anderson

KJOS NEIL A. KJOS MUSIC COMPANY · PUBLISHER

The Baroque Period

The Baroque Period (1600-1750) was an important time in the history of the world. Its name is French, probably deriving from the Portuguese "barroco" meaning irregular, misshapen, or grotesque. Art, architecture, music, and clothing were quite elaborate and highly decorated-almost to the extent that one might consider them to be over decorated or cluttered. At this time, America was under exploration and colonization, meanwhile, European musicians, poets and scholars were anxiously exploring new artistic directions and new musical sounds. Several general new musical developments included: major and minor tonalities, basso continuo, and ornamental melodies particularily utilizing trills. Affective expression through art and music was also a distinct change from the past. Composers expressed states of mind or feeling, such as joy, calm, fear, hope, anger, gladness, just to name a few.

During the Baroque Period, instrumental music became as vital as vocal music. Violins, violas and cellos gradually replaced viols. Recorders became less popular as flutes, oboes, bassoons, and others, became common in instrumental ensembles. The harpsichord was the most popular keyboard instrument of the time.

Prominent composers of the Baroque Period were Arcangelo Corelli, Henry Purcell, Georg Philip Telemann, Antonio Vivaldi, Johann Sebastian Bach and George Frideric Handel.

The Composer

George Frideric Handel (he Anglicized his name) was born in Halle, Germany February 23, 1685 and died in London, England, April 14, 1759. As a young boy, George took a special interest in music and began music studies on the organ. It wasn't long before he was labeled a prodigy. Not only was he proficient on keyboard instruments, but he also played violin and oboe with expertise. At age 12, he officiated as assistant organist at the Halle Cathedral and completed several ambitious compositions.

Handel began his music career as a violinist with the Hamburg Opera and it was there that he had his first two operas premiered. In 1706, Handel toured Italy and found instant popularity as composer and performer. In 1711, he visited London, England where he was very successful, but returned to Germany to honor several commitments. However, the lure of success in London was too great and in the spring of 1712 he left once more for England. By 1713 he decided to stay in England for good and became employed by the English court. Seven years later Handel started an Italian opera company to be called the Royal Academy of Music. Many of his operas premiered there. The eight-year tenure with the academy was met with much criticism and lack of funds eventually caused the curtain to remain down forever.

While Handel was discouraged and nearly broke by the failed opera company, it did not stop him from composing. From the mid-1730s through the end of his life he wrote some of his most notable works including "Messiah," "Music for the Royal Fireworks" and "Water Music." Those works were immediately successful and allowed him to be financially secure for the rest of his life. The last years of Handel's life, however, were spent in darkness. His eyesight gradually failed, eventually leading to complete blindness. Despite this, he continued to perform and conduct up until his death. George Frideric Handel was buried in Westminster Abbey.

The Composition

Water Music consists of three suites: Suite I in F Major, Suite II in D Major, and Suite III in G Major. Each suite differs from the others in tonality and instrumentation. Because no autograph edition of these suites has been found, the dates of their composition are not clearly established. However, we know that Handel was commissioned by King George I to provide music for several royal water parties on the River Thames between 1715 and 1736. One of the excursions, dating back to July, 1717, described two barges afloat on the River Thames; one boat was filled with the King and his guests, the other barge had approximately 50 musicians. After hearing the orchestra perform Handel's music, the King approved of it so greatly he asked that the same music be repeated three more times that same night.

The original Suite III lists parts for flutes, recorders, oboes and bassoons doubling the strings. This edition uses optional flute or piccolo doubling the first violin in two movements. Originally no continuo part was listed, probably because a harpsichord would scarcely have been audible on a barge gliding downstream or able to survive humid conditions on the river. An optional harpsichord part is included in this edition to give a Baroque quality to indoor performance. If a harpsichord is unavailable, a synthesizer with a harpsichord patch might work well for school performances. In addition to the harpsichord part, all suggested tempi, dynamics, fingerings, bowings, and phrase markings are editorial.

Glossary

Suite: A suite is a musical form which links a number of contrasting self-contained instrumental pieces. Composers such as Handel, Bach, and Purcell used several different popular dance forms of their time to create dance suites.

Menuet (French spelling): A menuet is a noble and graceful French dance form in slow triple meter. It first appeared in France in the royal court of Louis XIV around 1650 as a social dance. It became very popular throughout Europe during the 18th century. During the Classical Period, the menuet (minuet) form was often used as one of the movements in the symphony and string quartet.

Rigaudon: The rigaudon originated as a lively French dance in 2/4 or 4/4 meter with a peculiar jumping step that became popular in England toward the end of the 17th century. 19th and 20th century composers such as Grieg, Ravel, and Prokofiev also used the rigaudon in their suites.

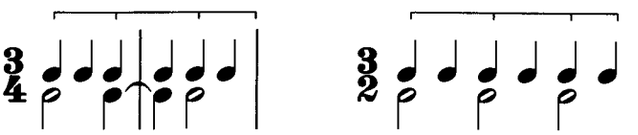
Gigue (French spelling): A gigue, a very fast triple meter dance developed from the 16th century Irish or English jig, features dotted rhythms and wide interval skips. The gigue is often the final movement of a suite.

The Historical Information provided on pages 2 and 3 of the score is also printed in the parts (except Harpsichord) on pages 7 and 8.

General Performance Suggestions

Trills: Start all trills on the pitch above and on the beat indicated (not before the beat). End the trill with a rhythmic ending stopping the trill on the beat or a particular sub-division of the beat.

Hemiola: A hemiola is a rhythmic device causing a change in accentuation. In Baroque music, hemiolas were mainly used at cadences to give feeling of the music slowing. Two measures of 3/4 time are united to form one measure of 3/2 time. Example:



The hemiolas in this edition are marked with a bracket as in the example above. The correct accentuation will be easier to achieve if the conductor will conduct each hemiola as a 3/2 measure.

Style: Several excellent recordings are available with performances by professional orchestras playing original Baroque instruments. These serve as excellent models for Baroque style.

Specific Performance Suggestions

Menuet 1: The staccato quarter notes should be played as broad staccatos.

Rigaudon 1 & 2: Even though Handel listed these two as separate movements, they should be performed as one observing the attaca into Rigaudon 2 and the Da Capo back to Rigaudon 1. The staccato quarter notes may be played as broad brushed spiccato bowing. The staccato half notes should be played as broad staccato notes. The tenuto half notes (e.g. meas. 3) should be interpreted as pick up notes to the next phrase. The accents in Rigaudon 2 should not be overdone.

Menuet 2 & 3: Even though Handel listed these two as separate movements, they should be performed as one observing the attaca into Menuet 3, the Da Capo within Menuet 3, and the Da Capo back to Menuet 2.

Gigue 1 & 2: Even though Handel listed these two as separate movements, they should be performed as one observing the attaca into Gigue 2 and the Da Capo back to Gigue 1. The original dotted eighth and sixteenth rhythm have been preserved for educational reasons, however, these rhythms should be performed as triplets. The staccato quarter notes should be played as broad staccatos. The staccato eighth note triplets may be played as brush staccato.

Instrumentation List (Set C)

8 - 1st Violin
8 - 2nd Violin
5 - Viola
5 - Cello
5 - String Bass
1 - Optional Flute/Piccolo
1 - Optional Harpsichord
1 - Full Conductor Score

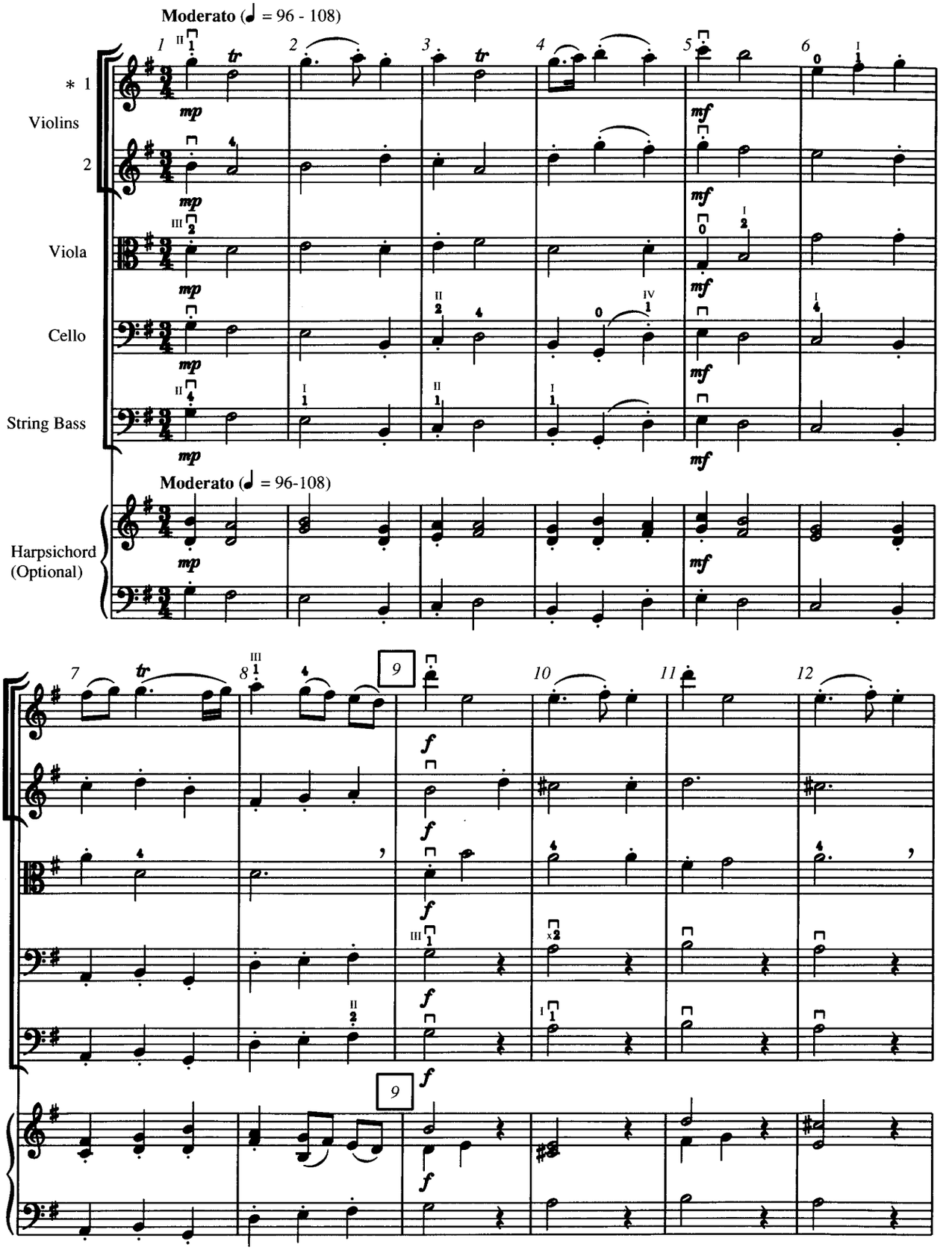
Additional scores and parts are available.

Suite III in G Major
from Water Music

Full Conductor Score
Approx. total time - 9:50

Menuet 1

George Frideric Handel
Edited by Gerald Anderson



* An optional part for flute is included in this set.

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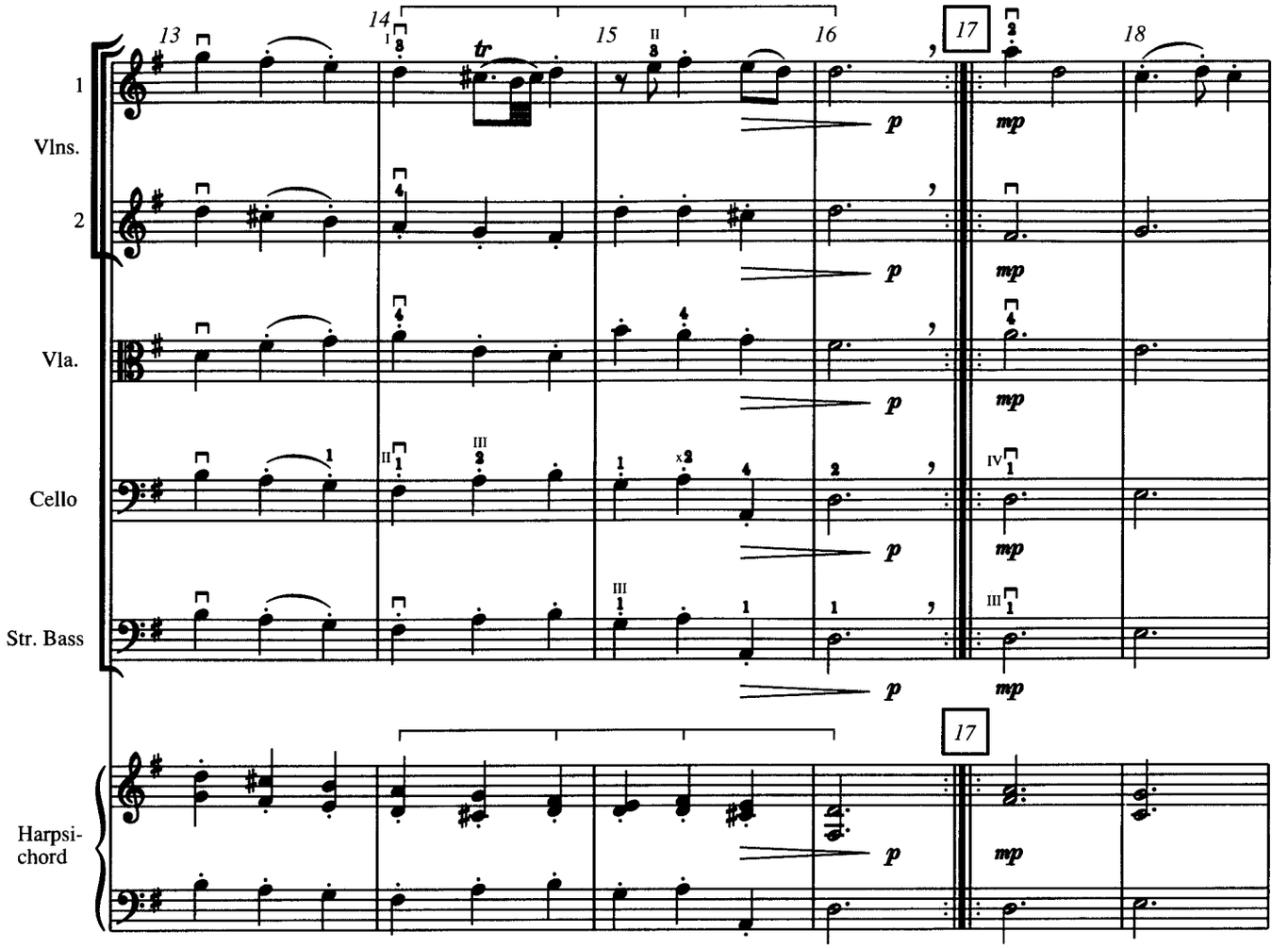
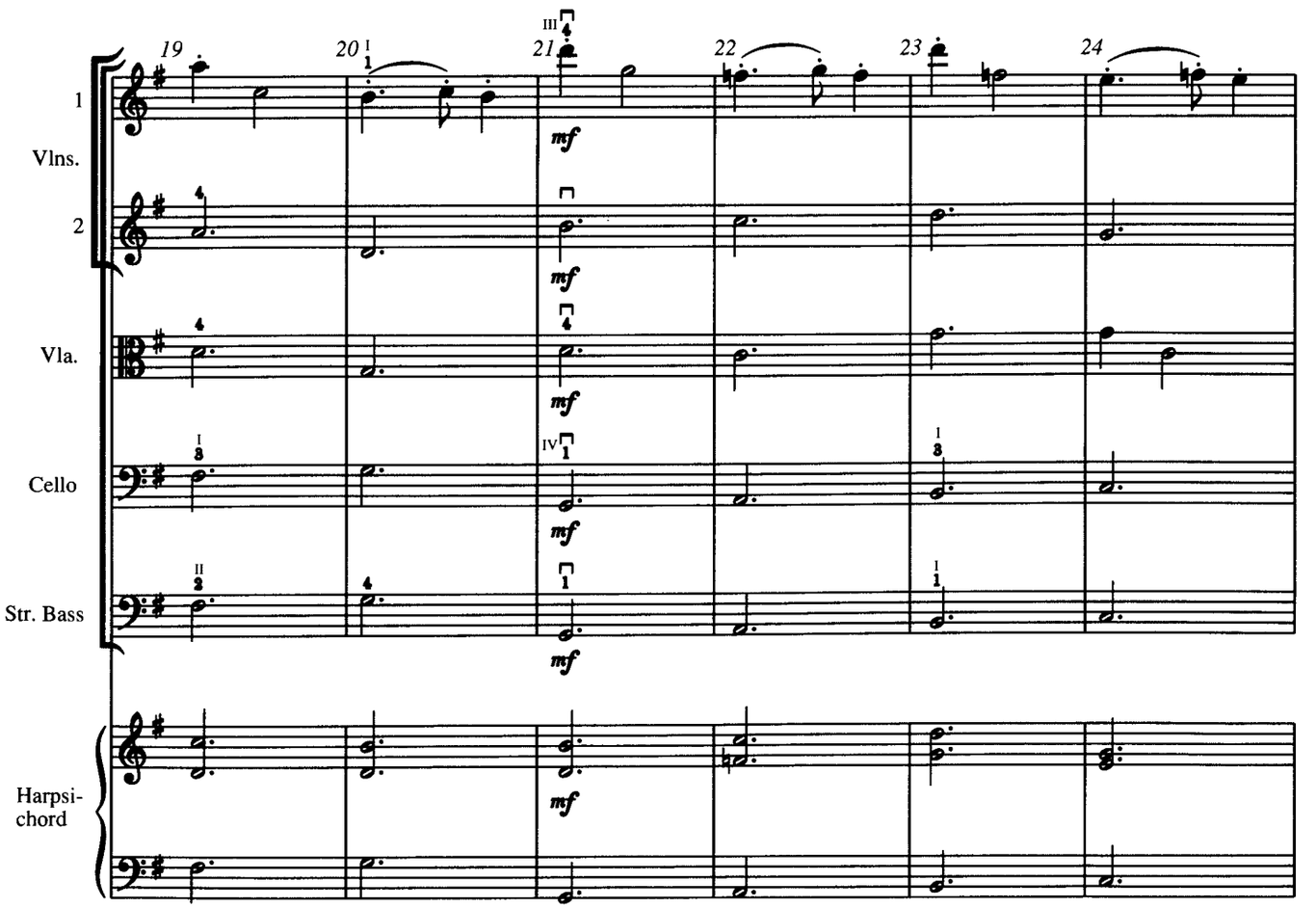
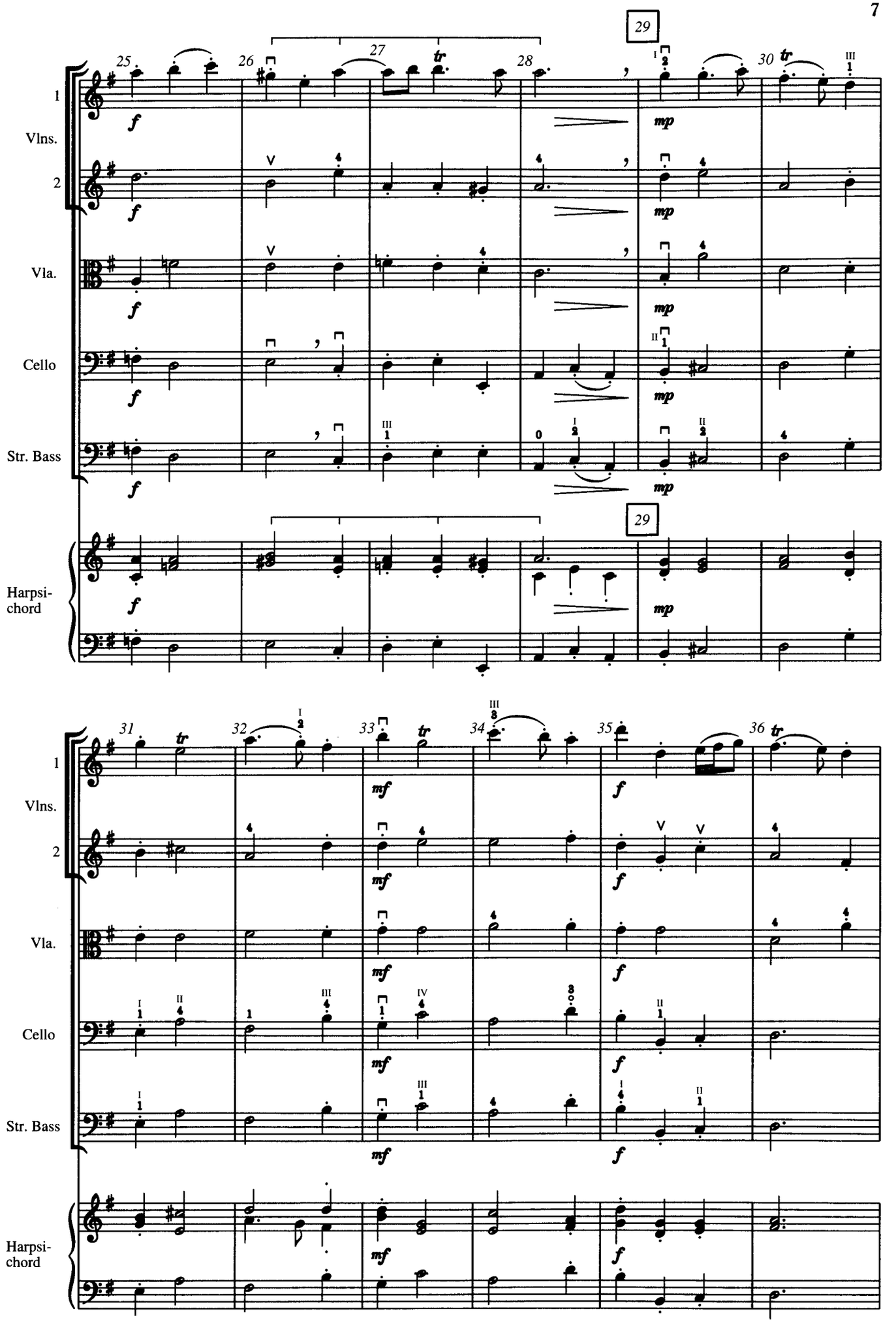
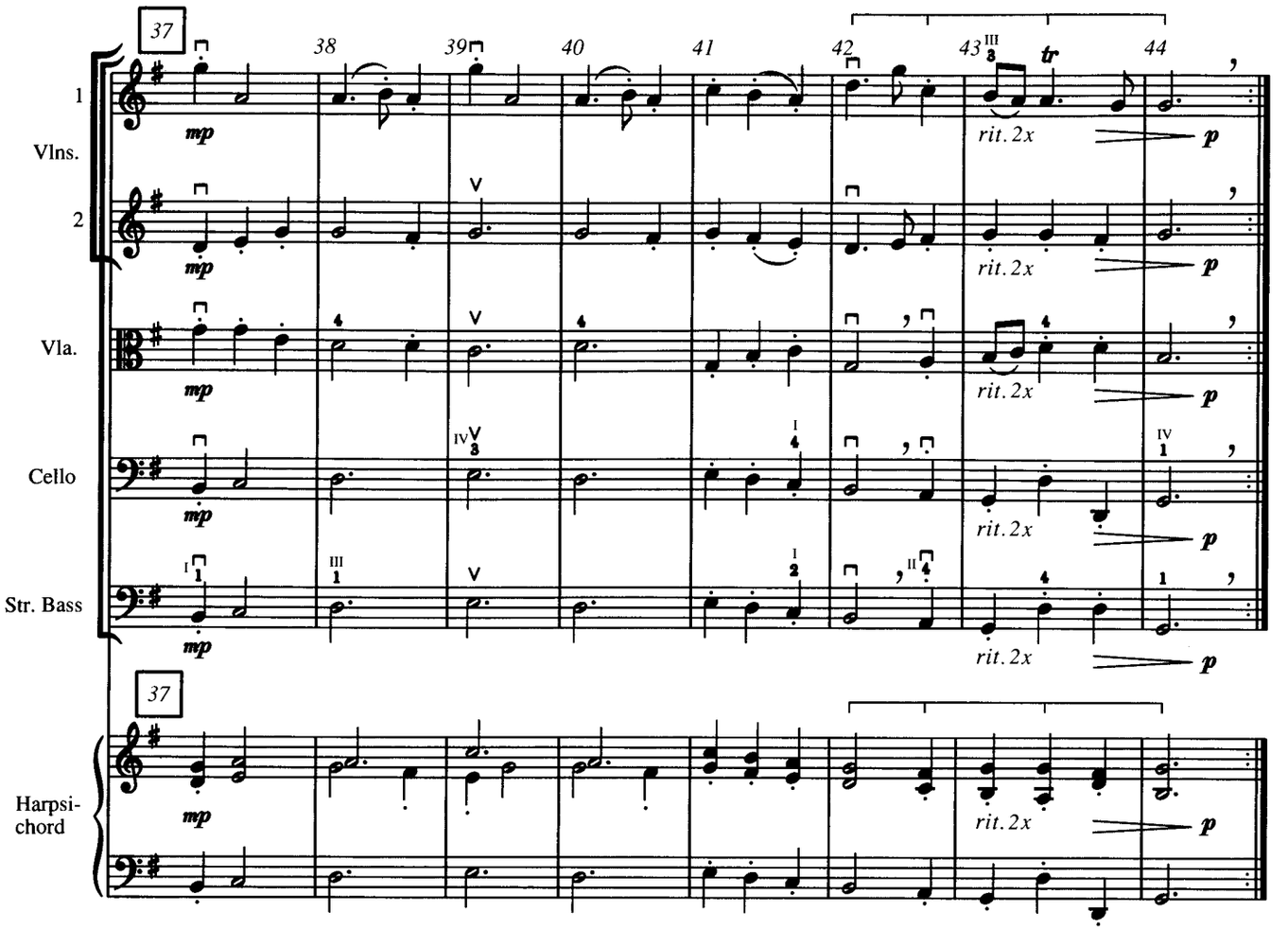
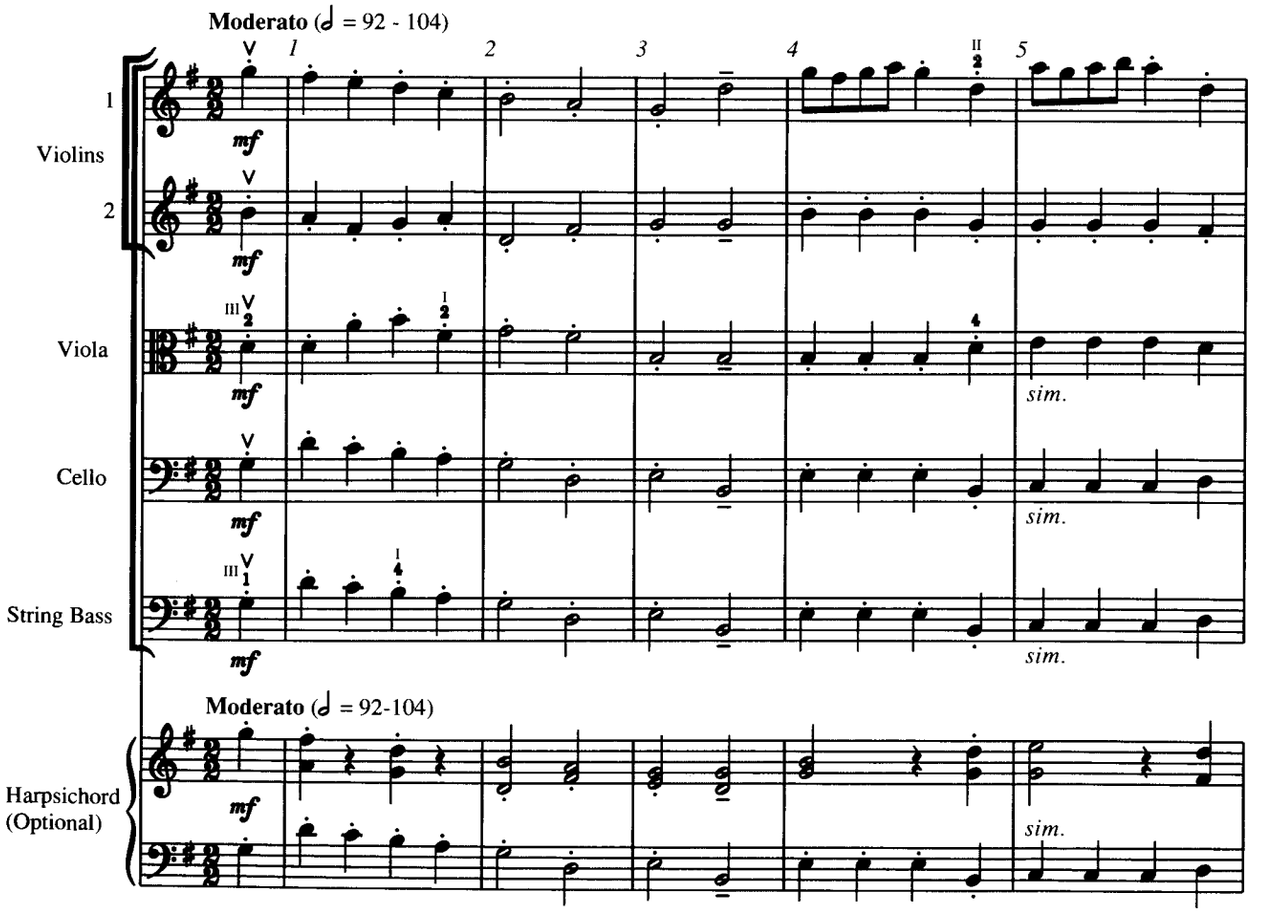

13
14
15
16
17
18
1
Vlns.
2
Vla.
Cello
Str. Bass
Harpsi-
chord
tr
p
mp

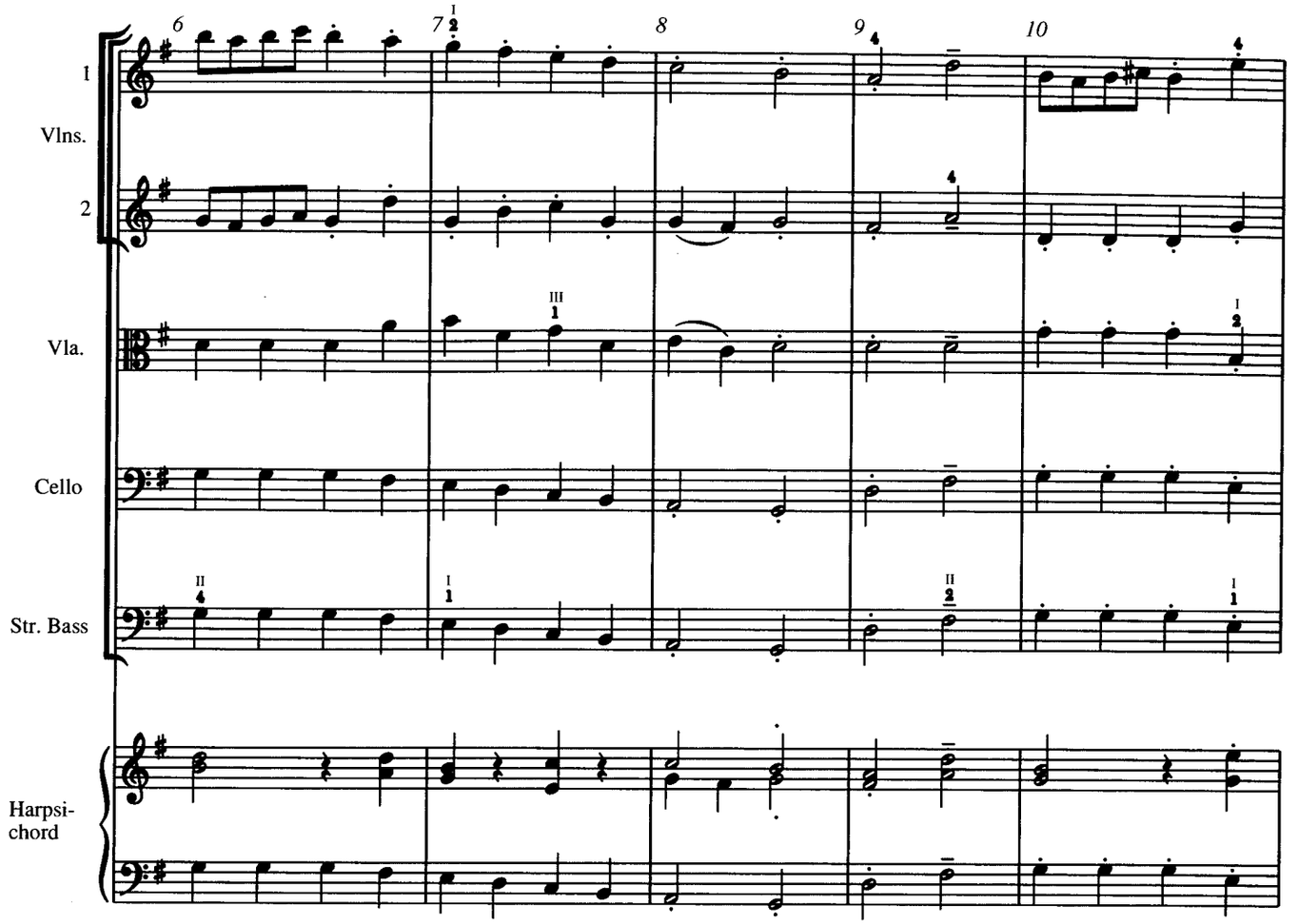

19
20
21
22
23
24
1
Vlns.
2
Vla.
Cello
Str. Bass
Harpsi-
chord
mf

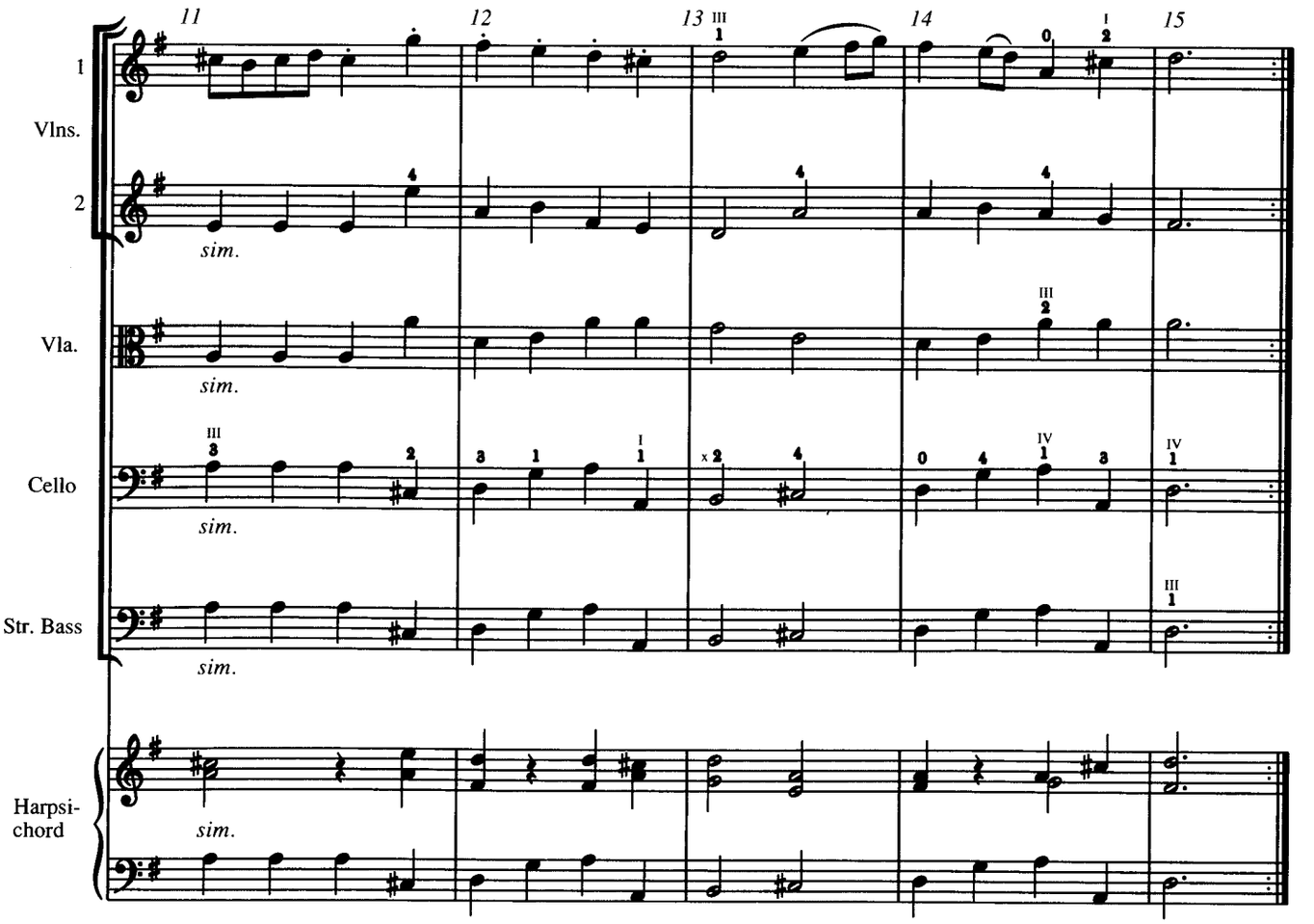

1
Vlns.
2
Vla.
Cello
Str. Bass
Harpsi-
chord
25
26
27
28
29
30
31
32
33
34
35
36
f
mp
mf

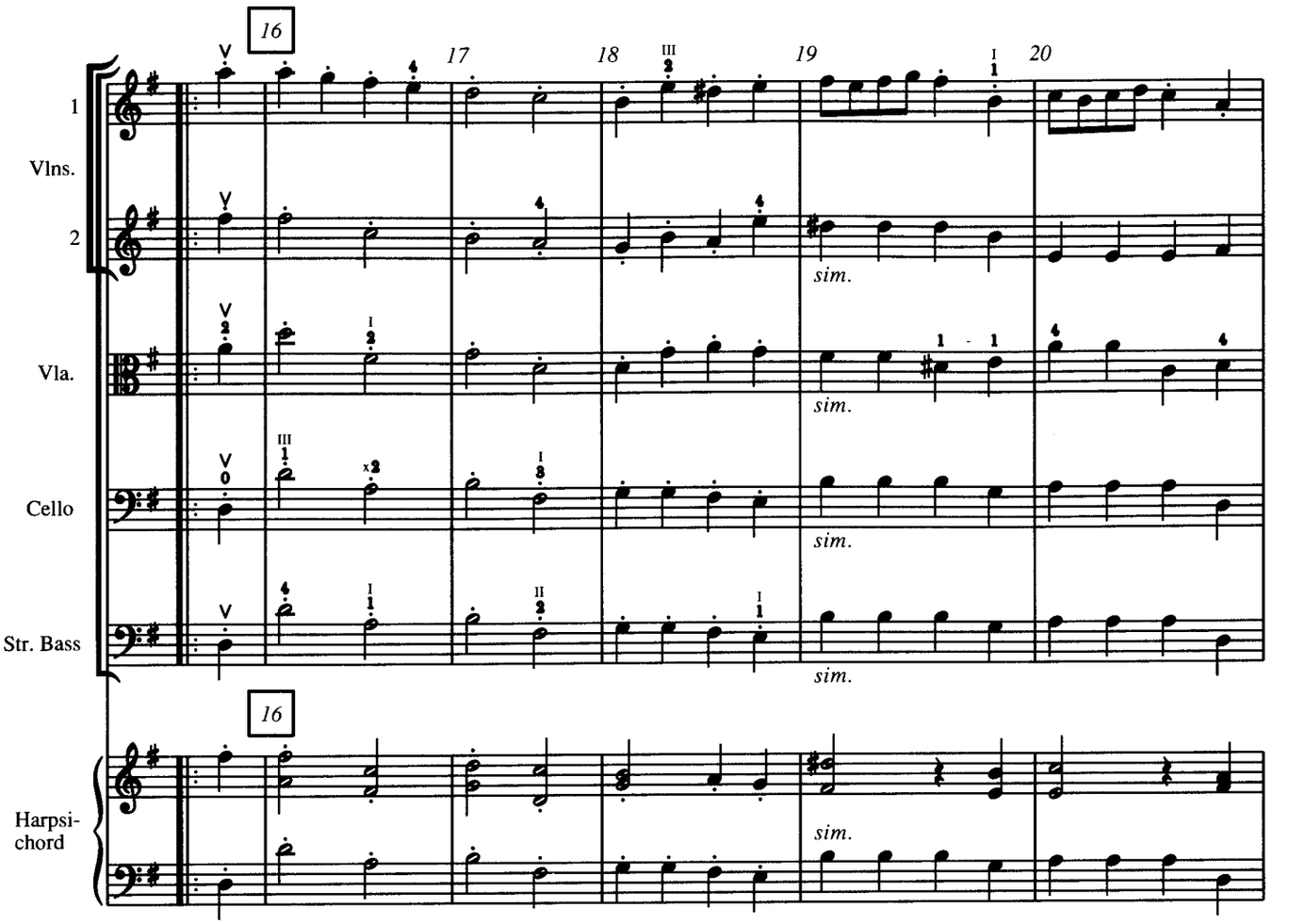

37
38
39
40
41
42
43
44
1
Vlns.
2
Vla.
Cello
Str. Bass
Harpsi-
chord
mp
rit. 2x
p
tr

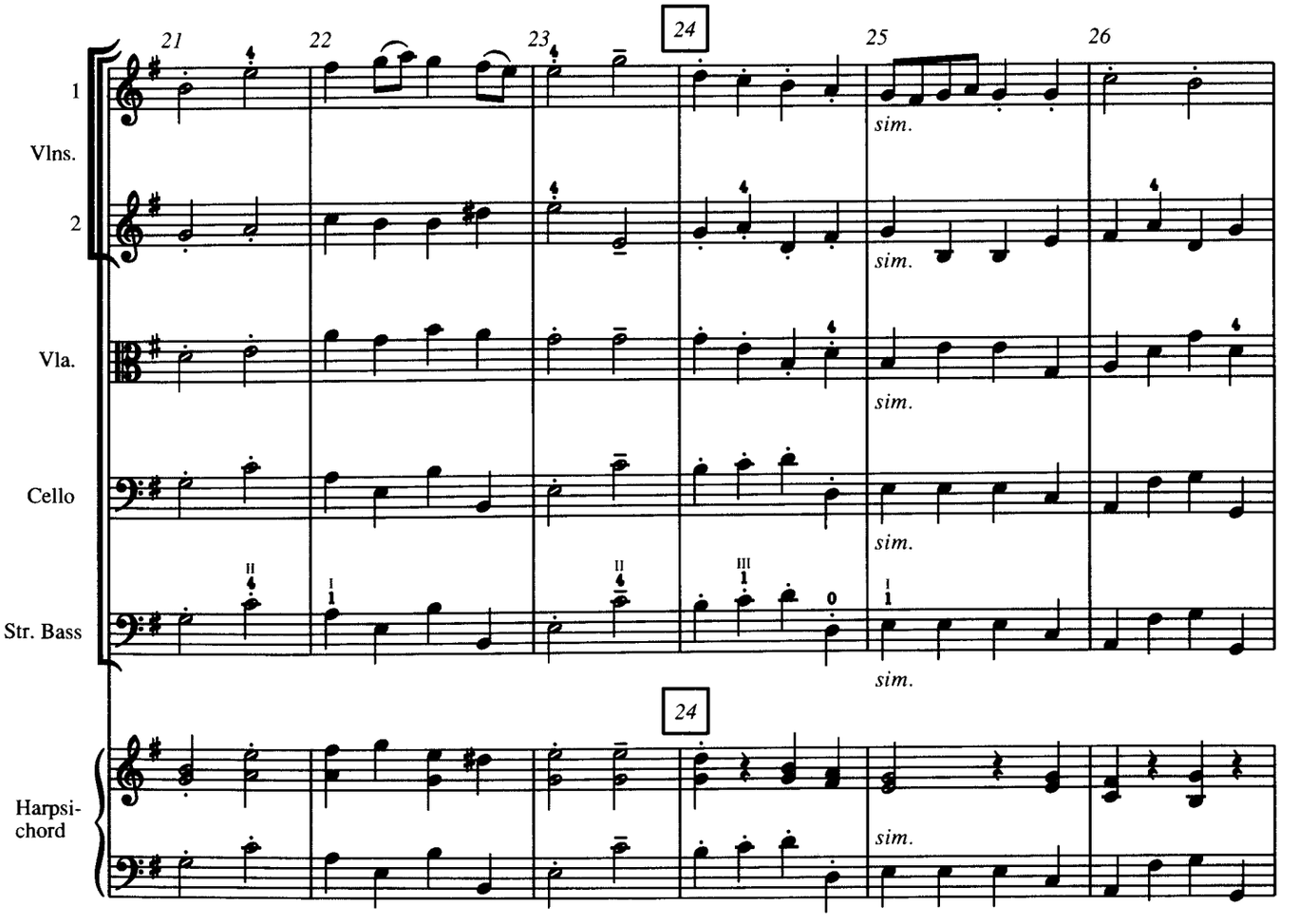
Rigaudon 1

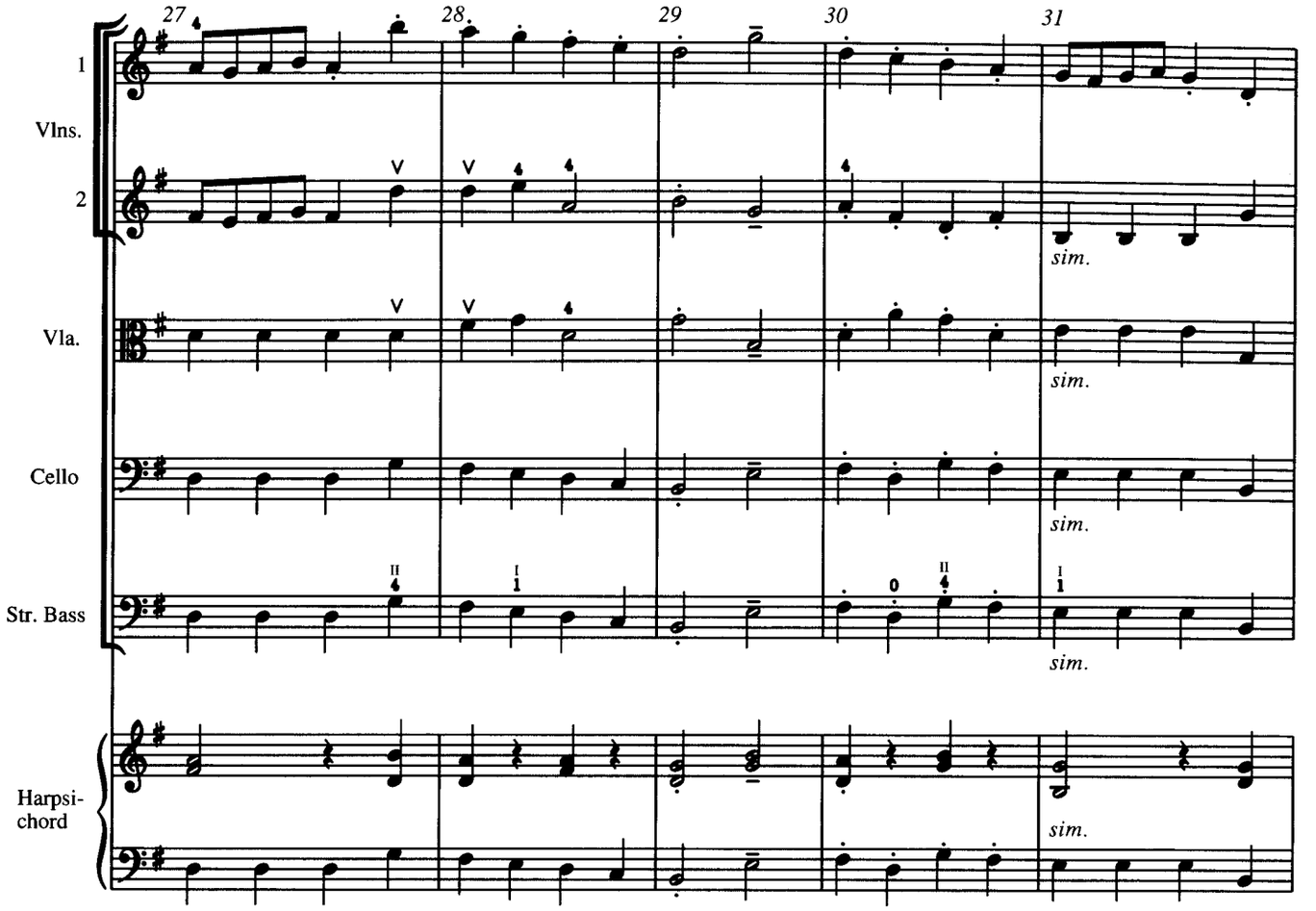

Moderato (♩ = 92 - 104)
1
2
3
4
5
Violins
Viola
Cello
String Bass
Harpsichord
(Optional)
mf
sim.

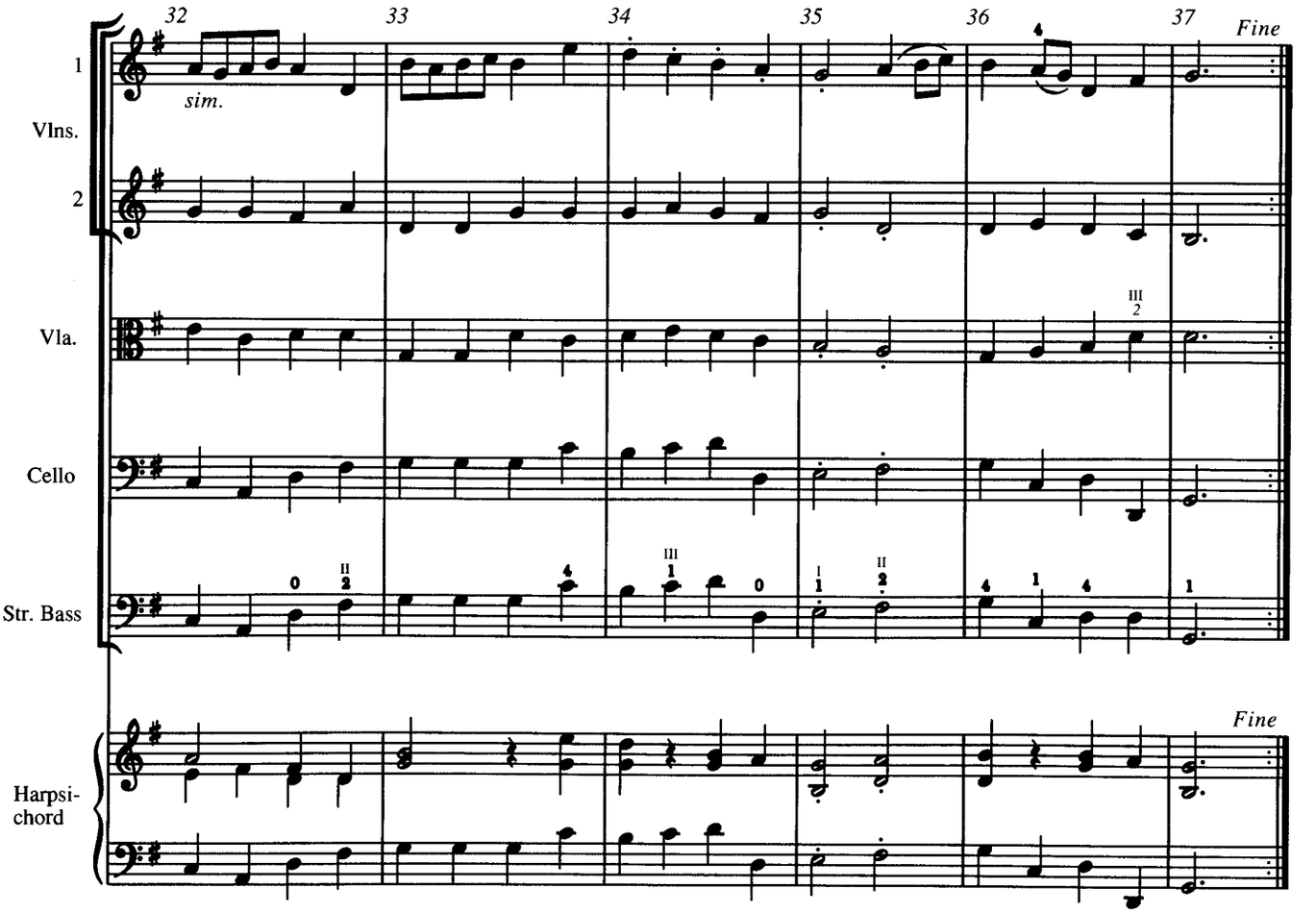

6
7
8
9
10
1
Vlns.
2
Vla.
Cello
Str. Bass
Harpsi-
chord


11
12
13
14
15
1
Vlns.
2
sim.
Vla.
sim.
Cello
sim.
Str. Bass
sim.
Harpsi-
chord
sim.


16
17
18
19
20
1
Vlns.
2
Vla.
Cello
Str. Bass
sim.
16
Harpsi-
chord
sim.

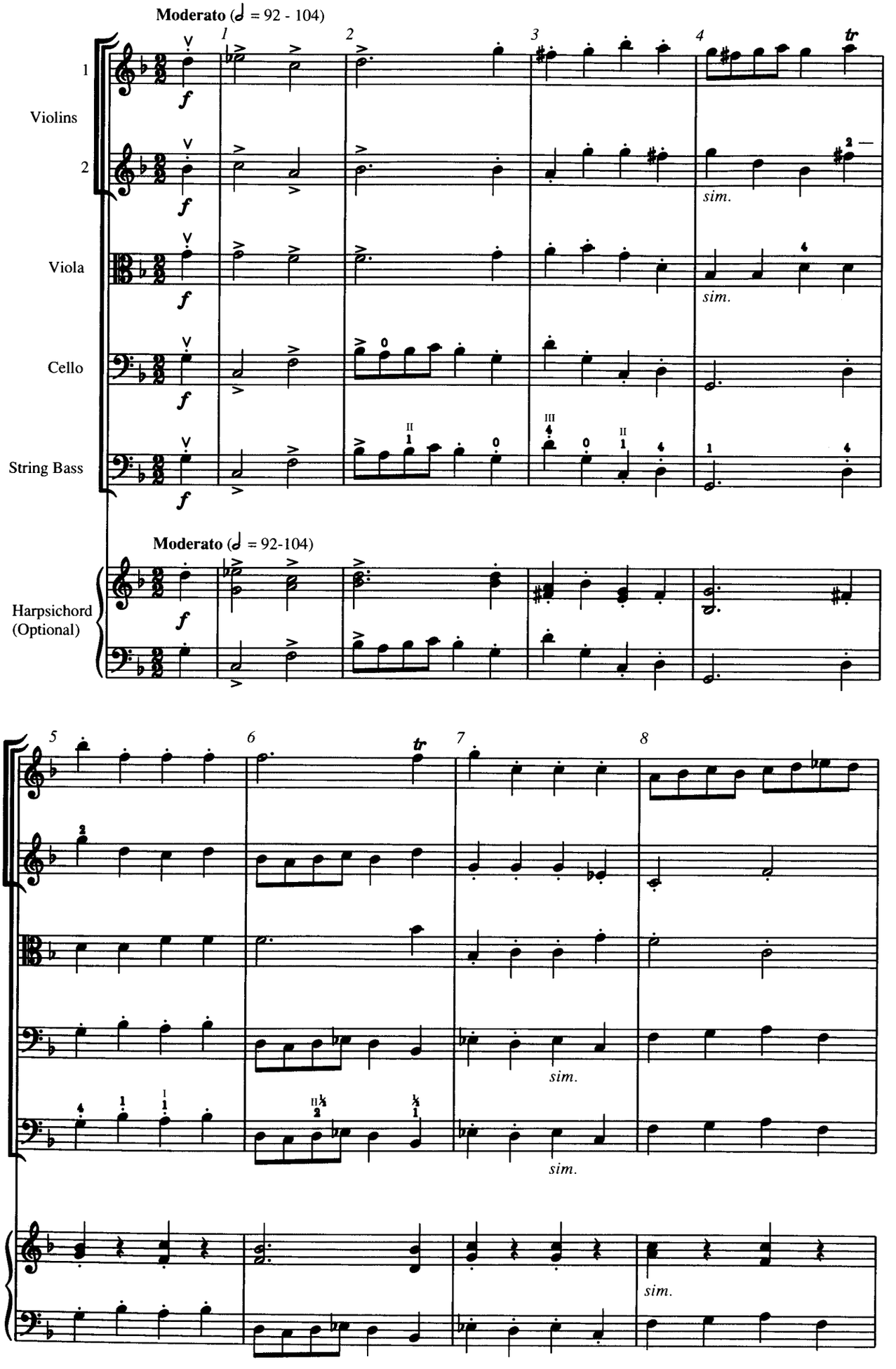

21
22
23
24
25
26
1
Vlns.
2
Vla.
Cello
Str. Bass
sim.
24
Harpsi-
chord
sim.

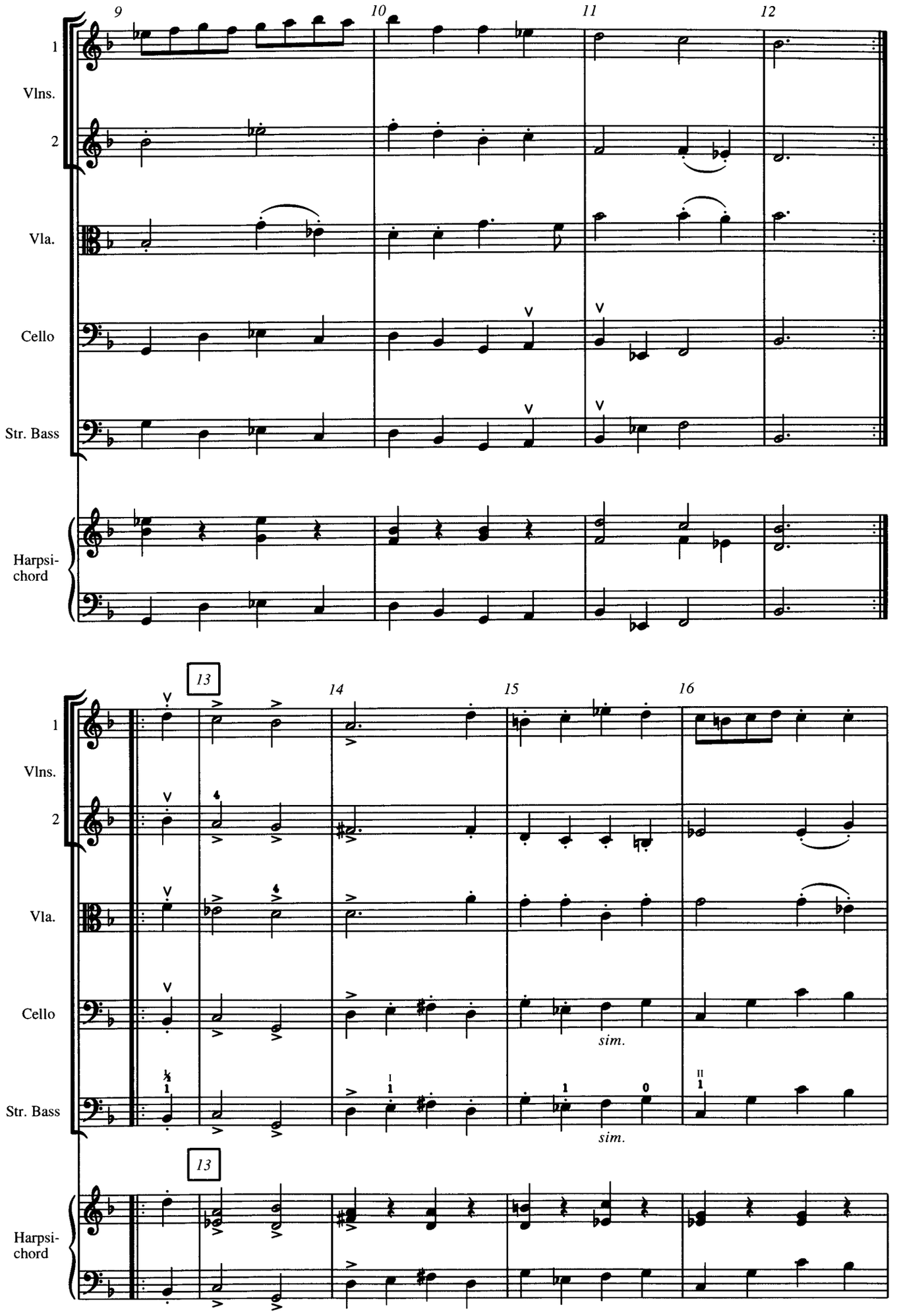


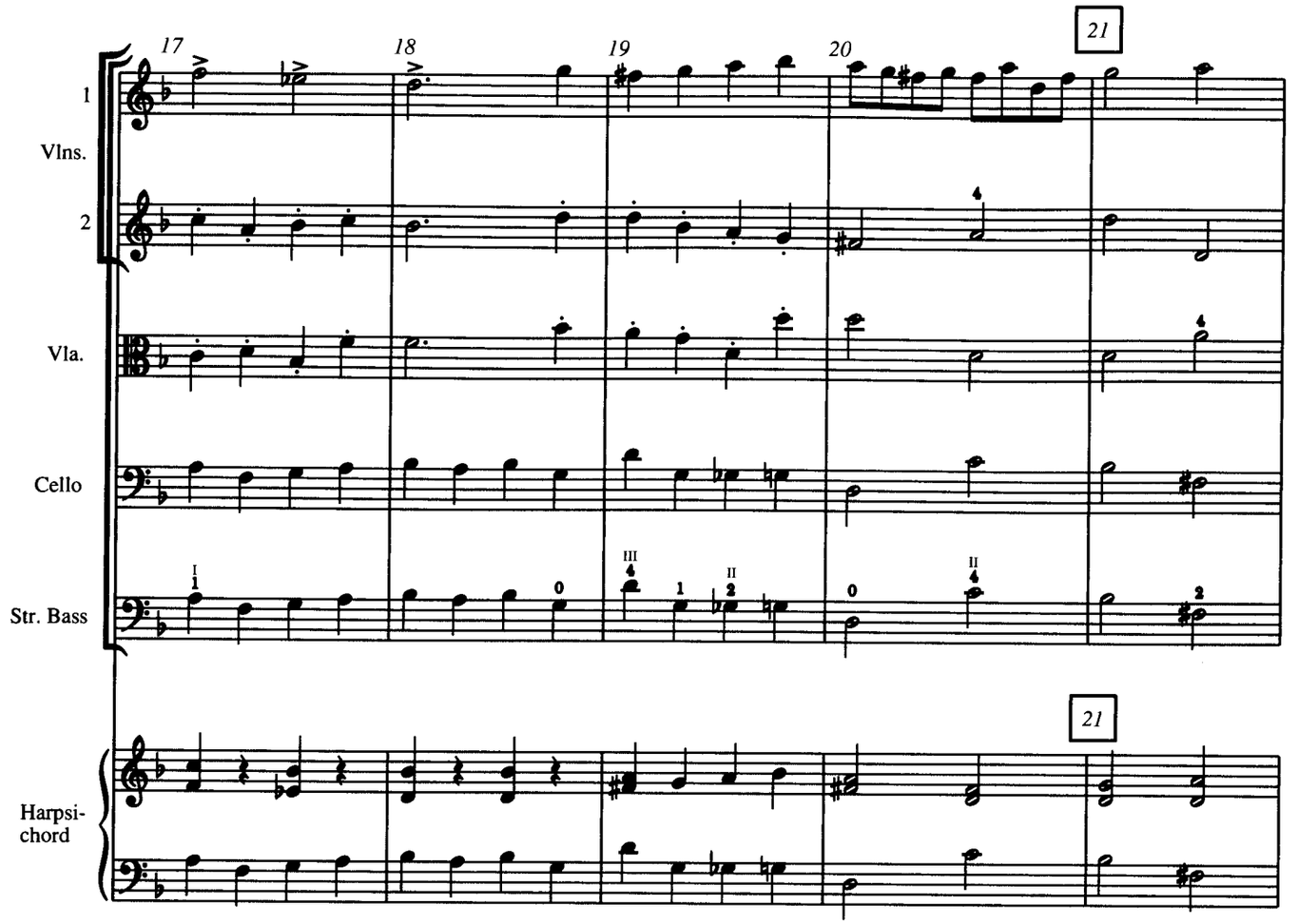


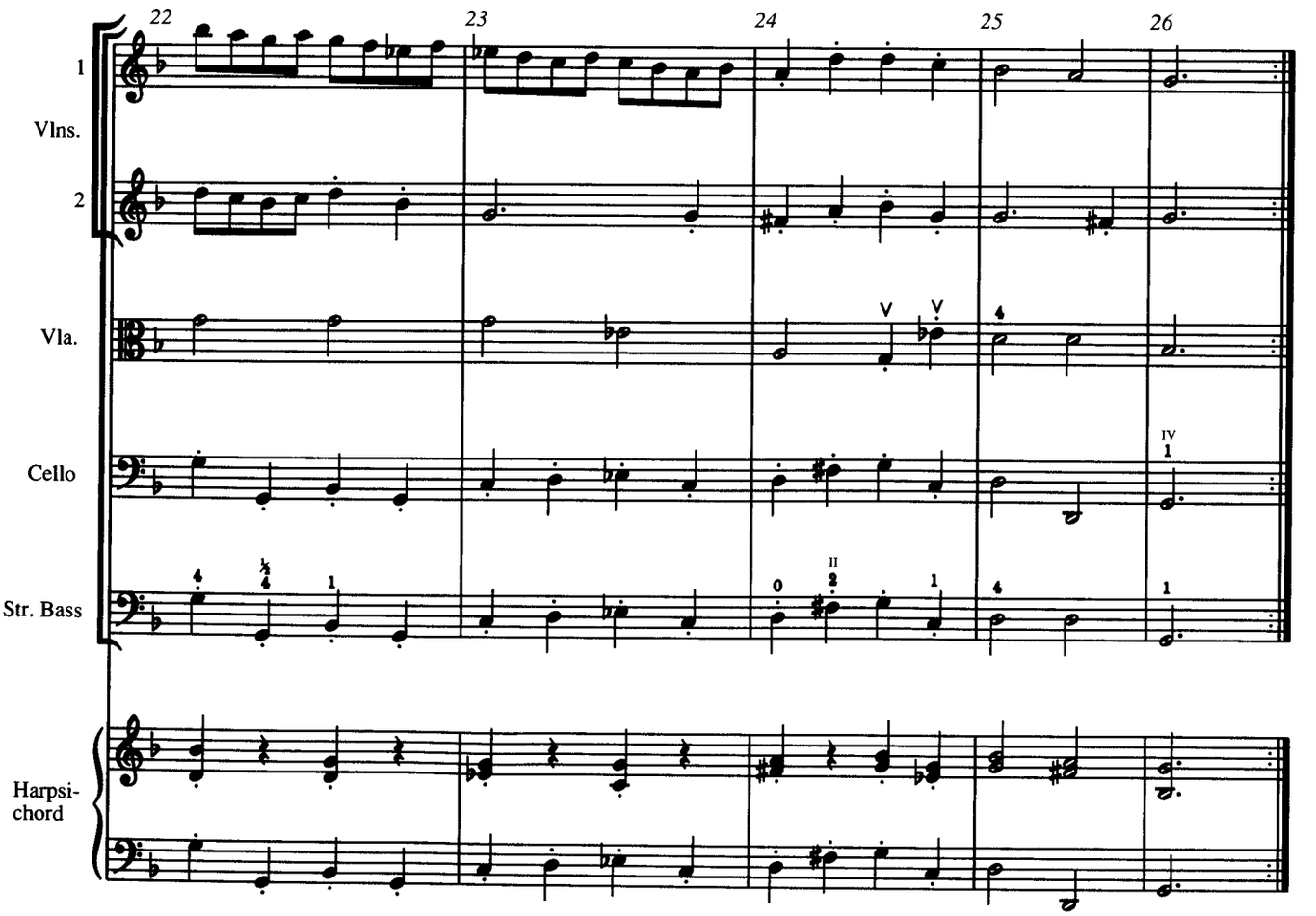
attaca Rigaudon 2

Rigaudon 2


Moderato (𝅗𝅥 = 92 - 104)
1
2
3
4
tr
Violins
1
2
f
sim.
Viola
Cello
String Bass
Moderato (𝅗𝅥 = 92-104)
Harpsichord
(Optional)
5
6
7
8
Vlns.
Vla.
Str. Bass
Harpsi-
chord

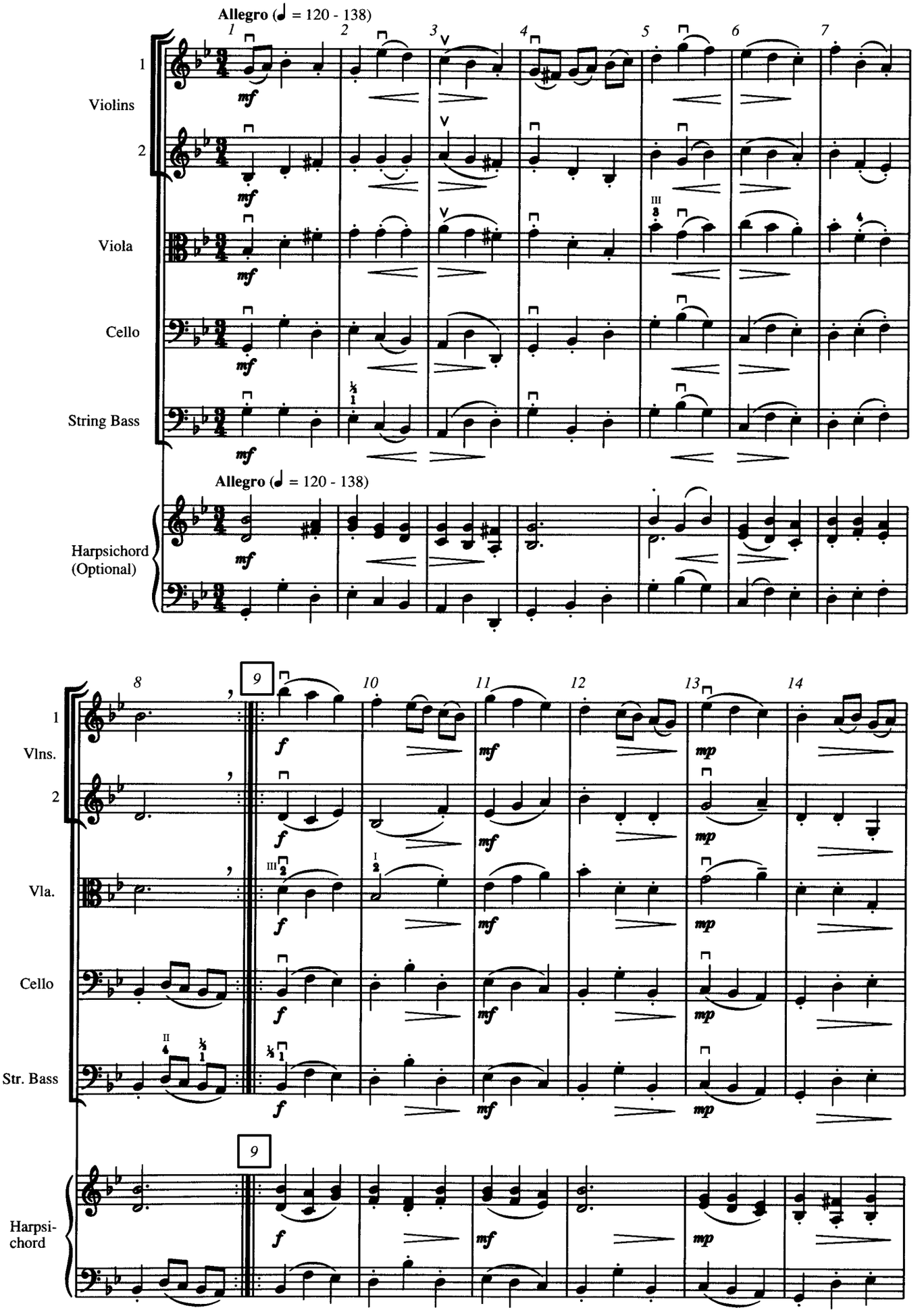

9
10
11
12
1
Vlns.
2
Vla.
Cello
Str. Bass
Harpsi-
chord
13
14
15
16
sim.
sim.

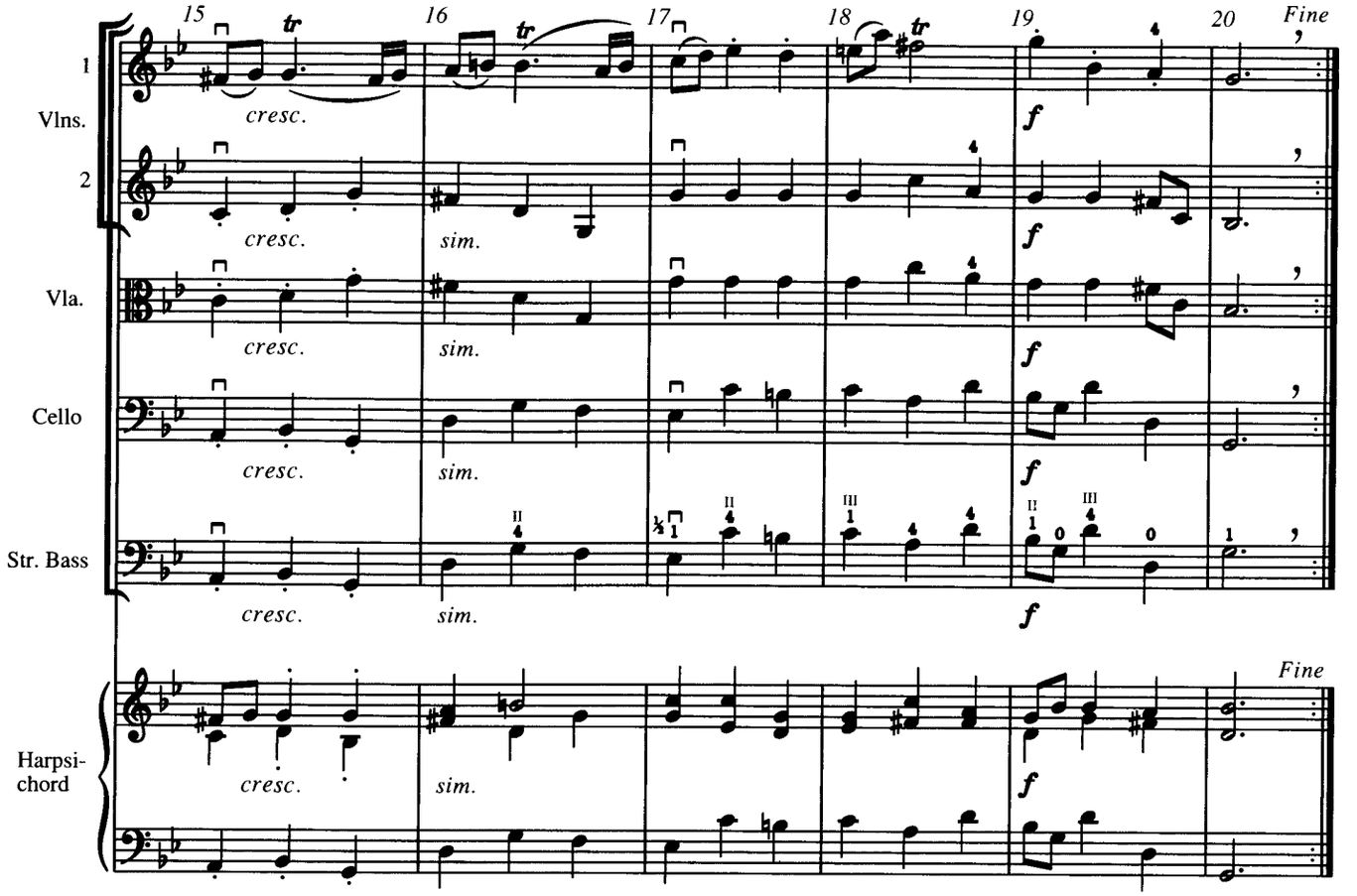




D.C. Rigaudon 1

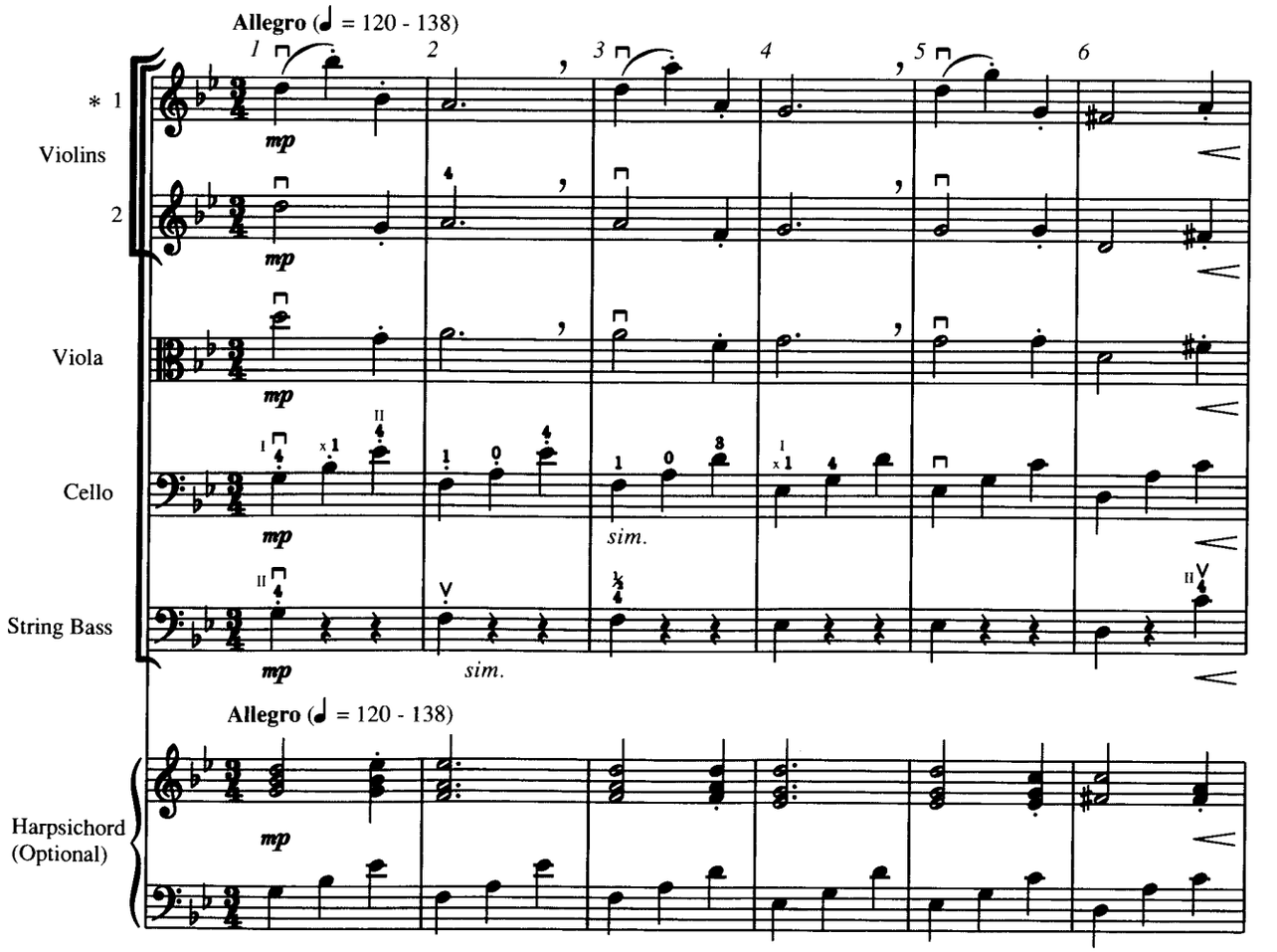
Menuet 2


Allegro (♩ = 120 - 138)
1
Violins
2
Viola
Cello
String Bass
Allegro (♩ = 120 - 138)
Harpsichord
(Optional)
Vlns.
Vla.
Str. Bass
Harpsi-
chord

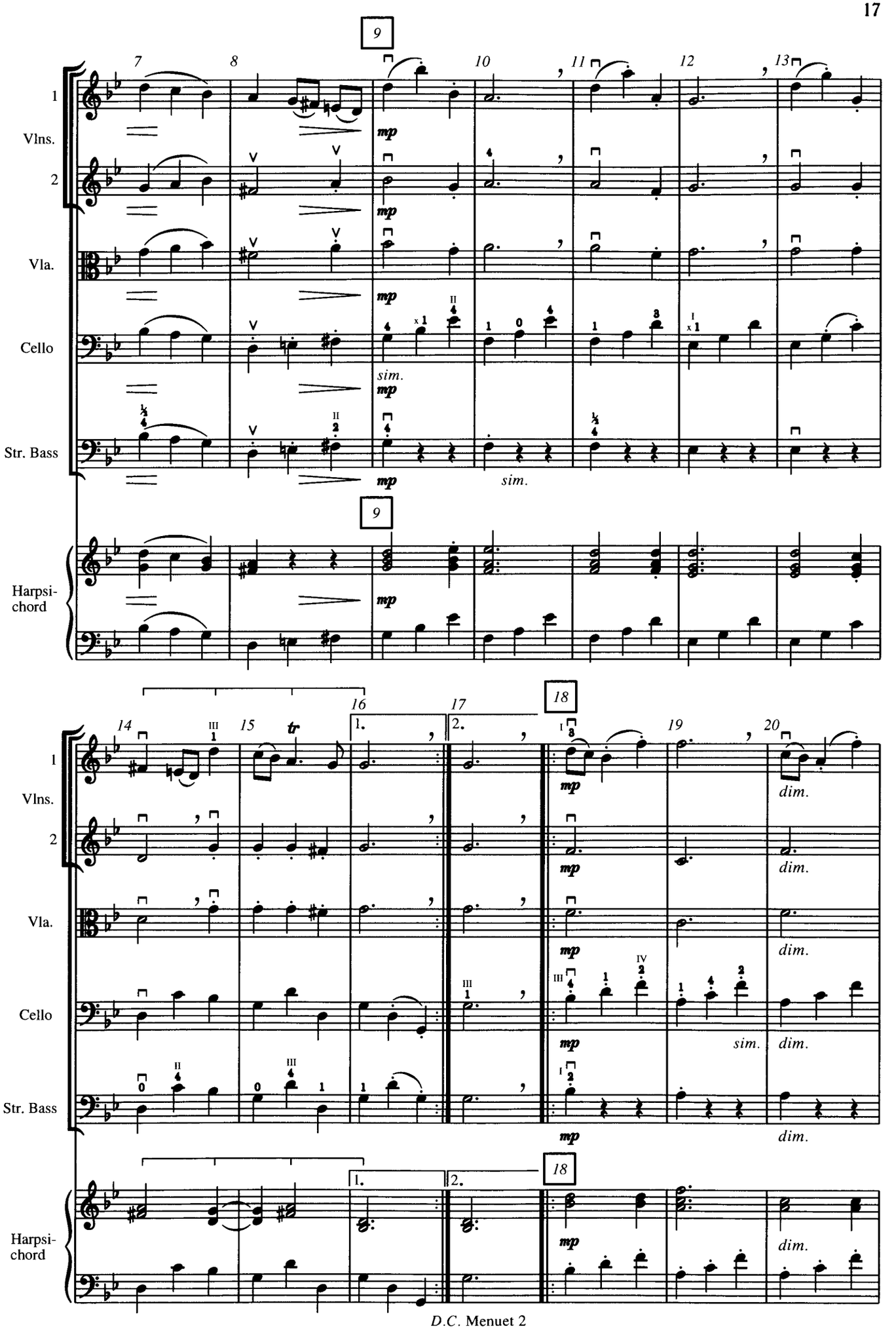


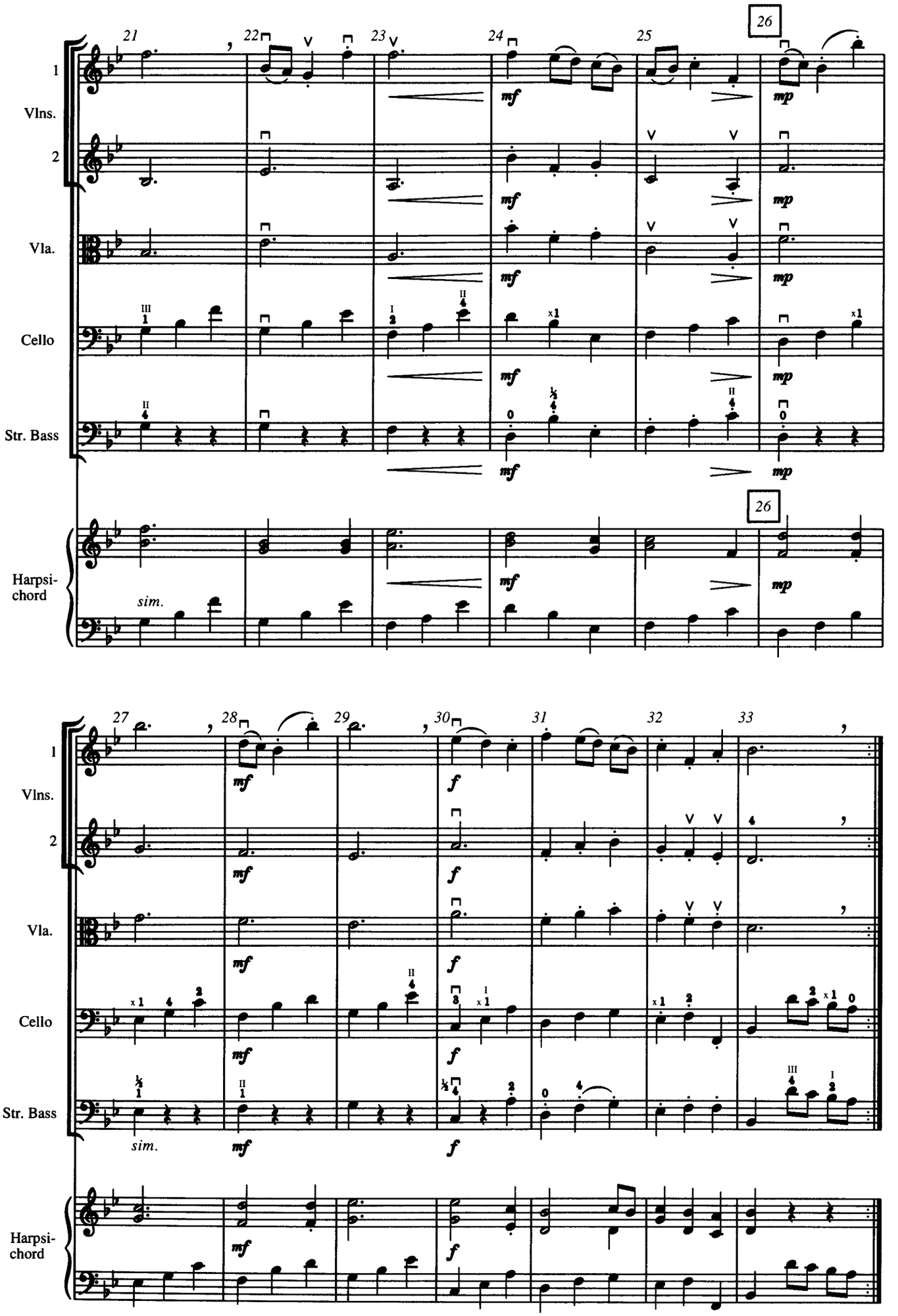
attaca Menuet 3

Menuet 3



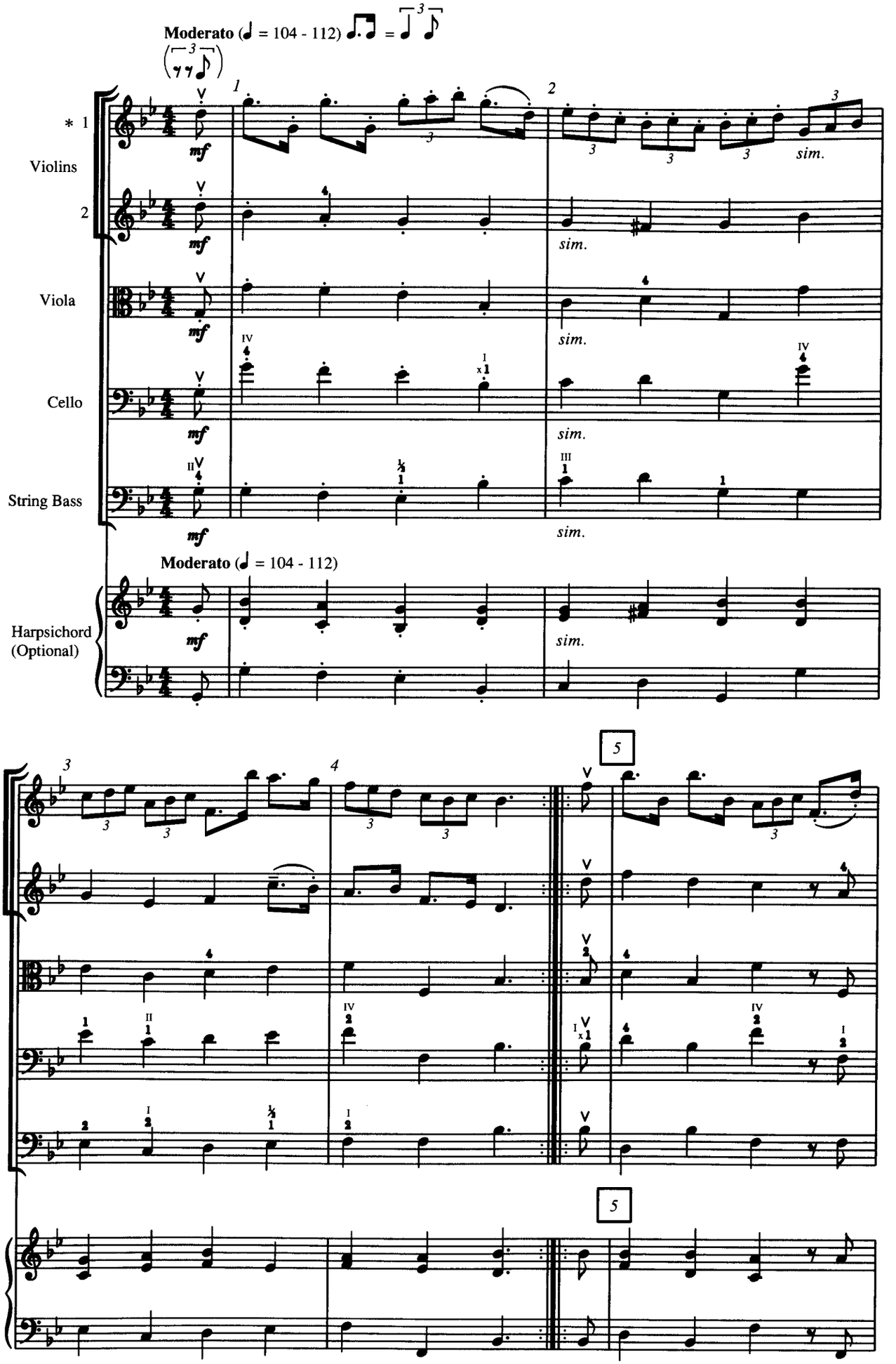
* An optional part for piccolo is included in this set.


1
Vlns.
2
Vla.
Cello
Str. Bass
Harpsi-
chord
mp
sim.
dim.
tr
1.
2.
D.C. Menuet 2

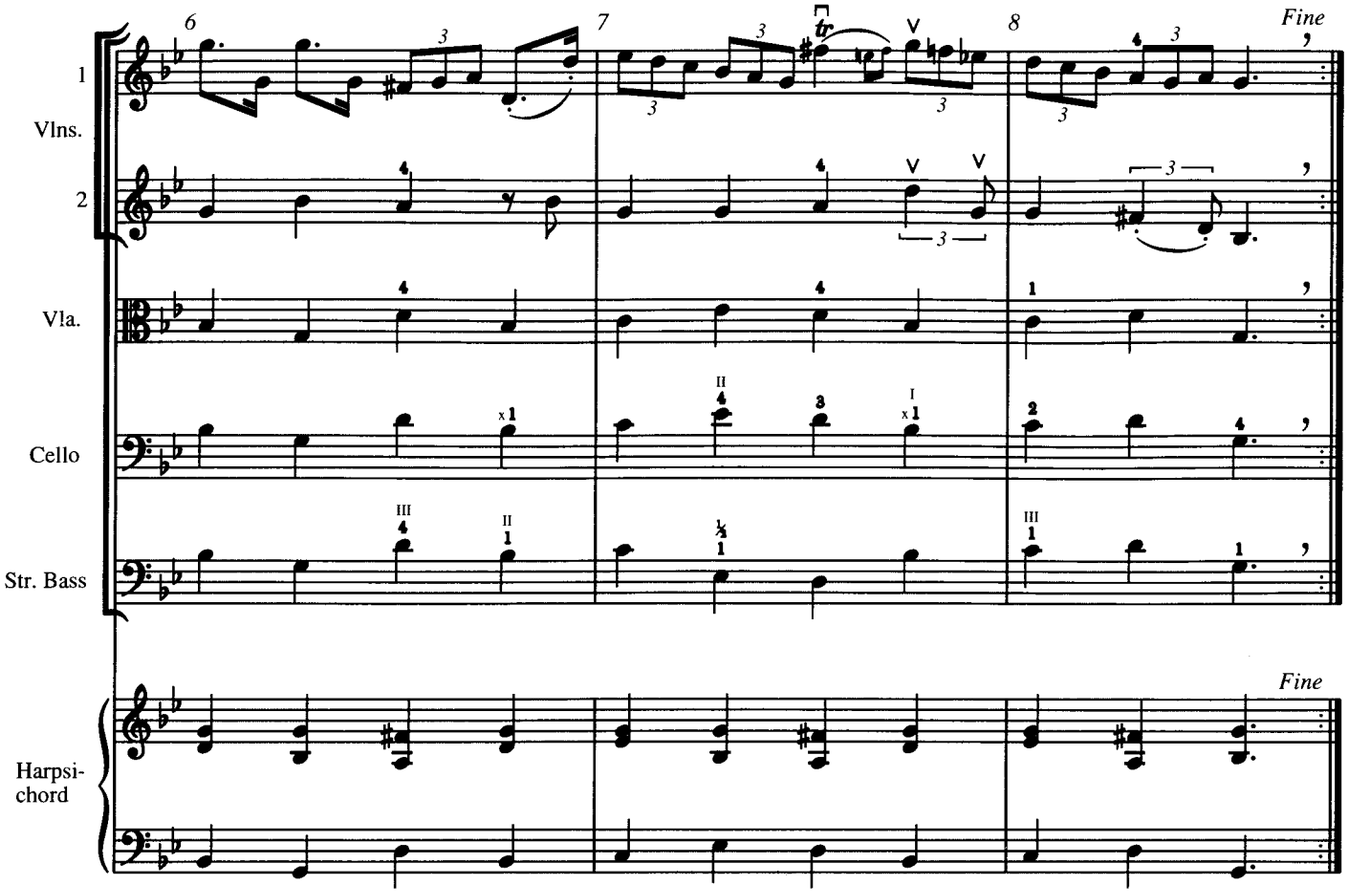

21
22
23
24
25
26
1
Vlns.
2
Vla.
Cello
Str. Bass
Harpsi-
chord
sim.
mf
mp
26
27
28
29
30
31
32
33
1
Vlns.
2
Vla.
Cello
Str. Bass
Harpsi-
chord
sim.
mf
f

D.C. Menuet 3

Gigue 1

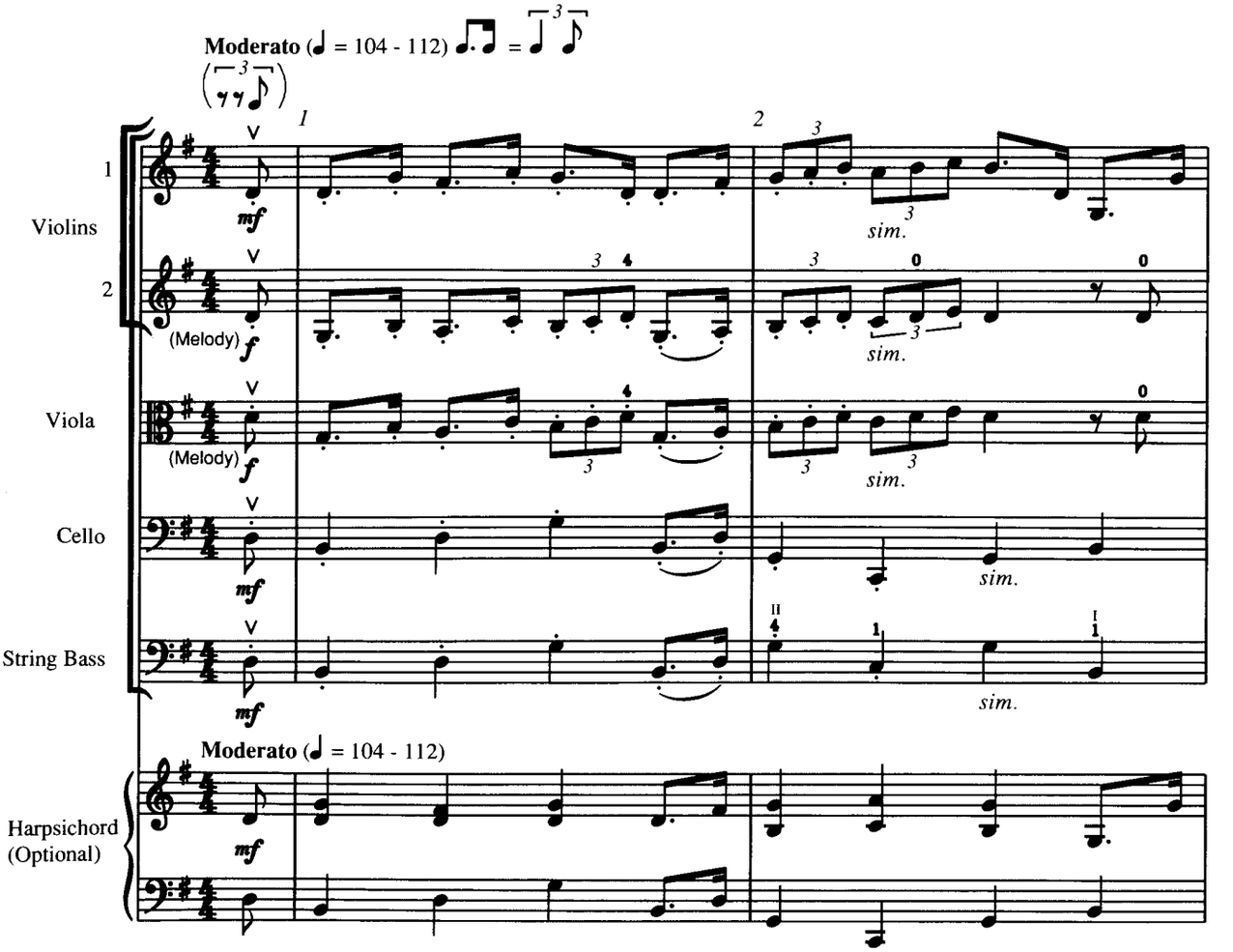


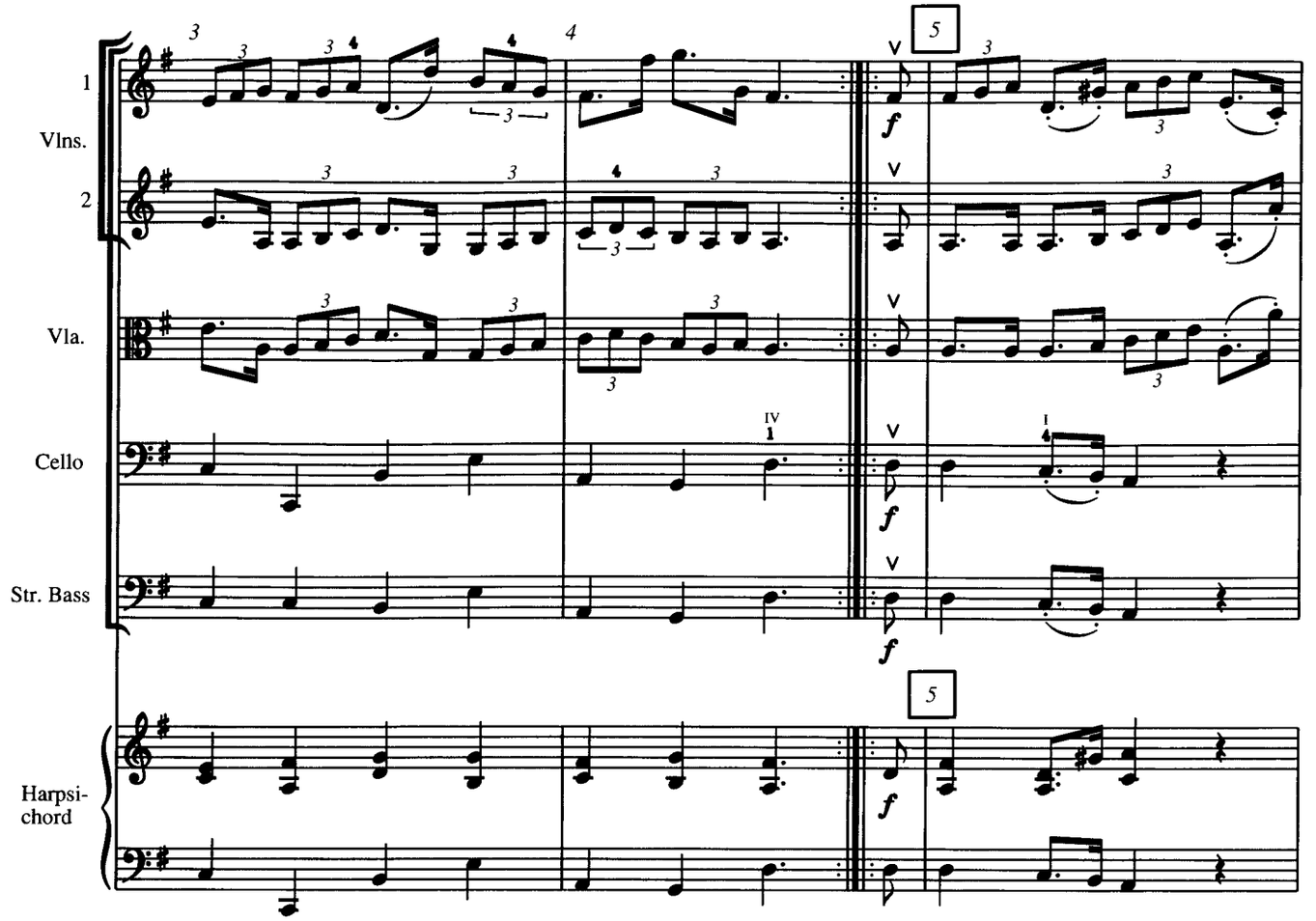
*An optional part for piccolo is included in this set.

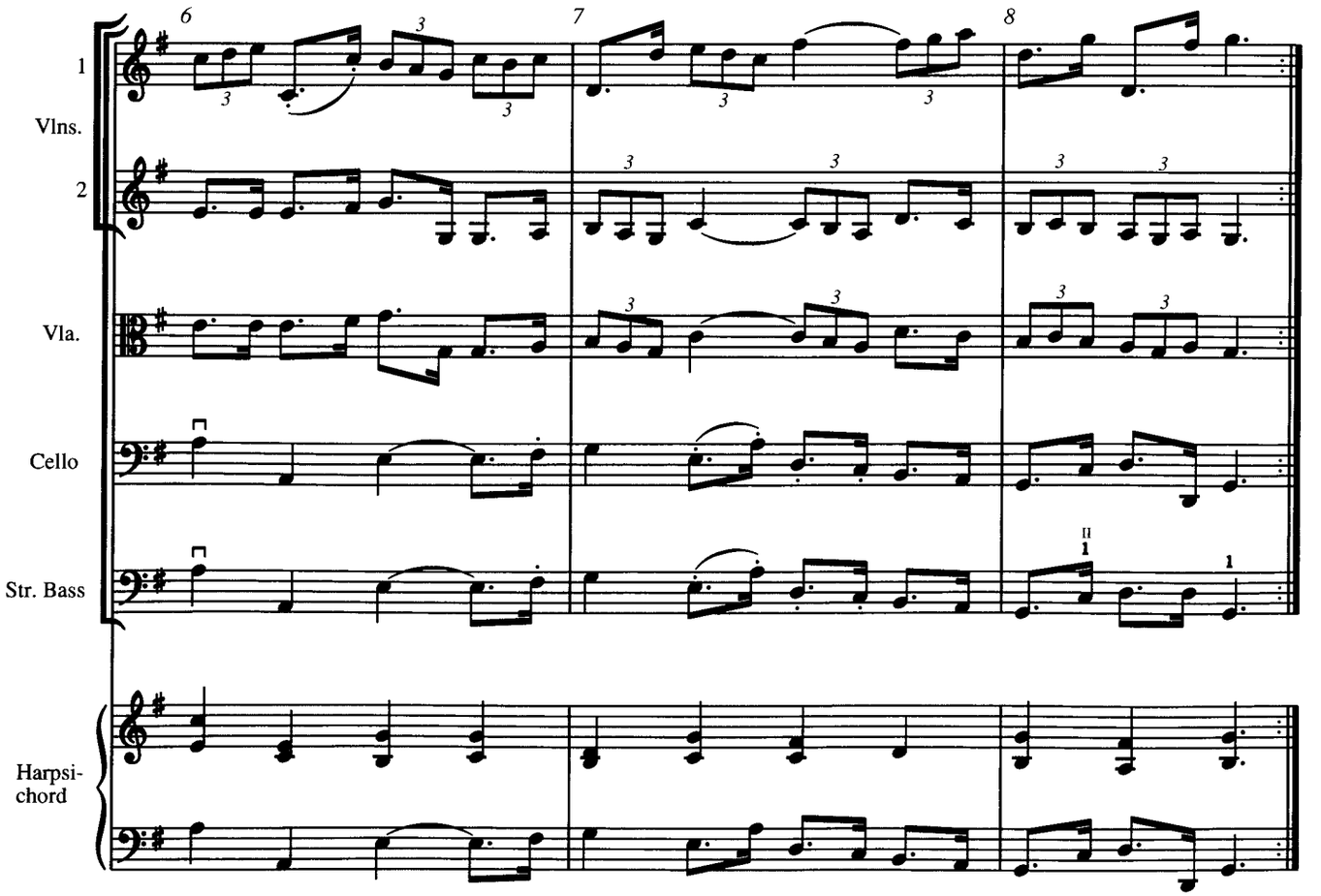


attaca Gigue 2

Gigue 2




1
Vlns.
2
Vla.
Cello
Str. Bass
Harpsi-
chord
f


1
Vlns.
2
Vla.
Cello
Str. Bass
Harpsi-
chord

D.C. Gigue 1

Gerald Anderson is a faculty member at the University of California at Los Angeles, where he serves as Chairman of Music Education/Supervisor of student teachers and teaches courses in instrumental techniques, instrumental curriculum/literature, and conducting.

Prior to his arrival at UCLA in 1979, Mr. Anderson taught instrumental music for nineteen years at all levels of public education. During eleven years at Santa Monica High School, Santa Monica, California, he developed their symphony orchestra program into one recognized for its artistry through invitational performances at Music Educators' National Conferences in Arizona, California, and Utah.

Mr. Anderson earned both a bachelor's and master's degree in Music Education from the University of Illinois, where he was elected to membership in both Phi Mu Alpha-Sinfonia and Pi Kappa Lambda. His professional affiliations include the Music Educators National Conference, National School Orchestra Association, American String Teachers Association, California Music Educators Association, Southern California School Band and Orchestra Association, and Suzuki Association of the Americas. Mr. Anderson has conducted numerous honor groups and has served as adjudicator, clinician, and guest conductor across the United States as well as in Australia, Singapore, and Taiwan. In addition, he has authored or co-authored several publications including Essentials for Strings, All for Strings Comprehensive String Method, All for Strings Theory Workbook, All for Strings Solos and Etudes, Best in Class Comprehensive Band Method, and Encore! for concert band.

Other compositions for string orchestra by Gerald Anderson published by Neil A. Kjos Music Company:

Dorian Design (SO110)
Merry Go Rondo (SO73)
Tribute to the 3 B's, A (SO103)