

Kjos String Orchestra  
Grade 4  
Full Conductor Score  
S0105C  
\$5.00

# George Frideric Handel

## Suite III in G Major from Water Music

Edited by Gerald Anderson



# 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 particularly 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.

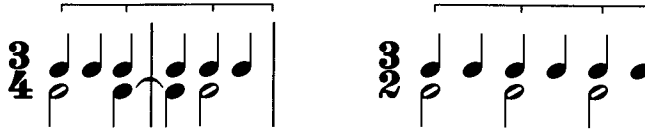
**Gigue** (French spelling): A gigue, a very fast triple meter dance developed from the 16th century Irish or English jig, features dotted rhythms and wide interval skips. The gigue is often the final movement of a suite.

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  $\frac{3}{4}$  time are united to form one measure of  $\frac{3}{2}$  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  $\frac{3}{2}$  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

Moderato (♩ = 96 - 108)

\* 1  
Violins  
2  
Viola  
Cello  
String Bass  
Harpsichord (Optional)

7 8 9 10 11 12

1  
Vlns.  
2  
Vla.  
Cello  
Str. Bass  
Harpsichord

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

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Musical score for measures 13 through 18. The score includes parts for Violins (Vlns.), Viola (Vla.), Cello, Str. Bass, and Harpsichord. Measures 13-16 are marked with a *p* dynamic, and measures 17-18 are marked with a *mp* dynamic. Measure 17 is highlighted with a box. Fingerings and technical markings such as *tr*, *II*, *III*, *x2*, and *IV* are present throughout the score.

Musical score for measures 19 through 24. The score includes parts for Violins (Vlns.), Viola (Vla.), Cello, Str. Bass, and Harpsichord. Measures 19-24 are marked with a *mf* dynamic. Measure 21 is highlighted with a box. Fingerings and technical markings such as *III*, *IV*, and *I* are present throughout the score.

29

Musical score for measures 25-30. The score is for a string quartet (Violins 1 & 2, Viola, Cello, Str. Bass) and Harpsichord. The key signature is one sharp (F#) and the time signature is 4/4. Measures 25-28 are marked *f* (forte). Measures 29-30 are marked *mp* (mezzo-piano). Measure 29 has a box containing the number 29. Trills (tr) are indicated above measures 27 and 30. Fingerings are shown for measures 27, 28, and 30. The Harpsichord part consists of chords and single notes.

29

Musical score for measures 31-36. The score is for a string quartet (Violins 1 & 2, Viola, Cello, Str. Bass) and Harpsichord. The key signature is one sharp (F#) and the time signature is 4/4. Measures 31-32 are marked *mf* (mezzo-forte). Measures 33-34 are marked *f* (forte). Measure 35 is marked *mf*. Measure 36 is marked *f*. Trills (tr) are indicated above measures 31, 33, and 36. Fingerings are shown for measures 32, 33, 34, and 36. The Harpsichord part consists of chords and single notes.

37 38 39 40 41 42 43<sup>tr</sup> 44

Vlns. 1 *mp* *rit. 2x* *p*

Vlns. 2 *mp* *rit. 2x* *p*

Vla. *mp* *rit. 2x* *p*

Cello *mp* *rit. 2x* *p*

Str. Bass *mp* *rit. 2x* *p*

Harpsichord *mp* *rit. 2x* *p*

### Rigaudon 1

Moderato (♩ = 92 - 104)

1 2 3 4 5

Violins 1 *mf*

Violins 2 *mf*

Viola *mf* *sim.*

Cello *mf* *sim.*

String Bass *mf* *sim.*

Harpsichord (Optional) *mf* *sim.*



6 7 8 9 10

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harpis-chord

11 12 13 14 15

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harpis-chord

*sim.*

Musical score for measures 16-20. The score includes parts for Violins (Vlns.), Viola (Vla.), Cello, Str. Bass, and Harpsichord. Measure 16 is boxed. Fingerings and bowings are indicated throughout. The word *sim.* appears in measures 19 and 20 for the string parts.

Musical score for measures 21-26. The score includes parts for Violins (Vlns.), Viola (Vla.), Cello, Str. Bass, and Harpsichord. Measures 24 and 25 are boxed. Fingerings and bowings are indicated throughout. The word *sim.* appears in measures 25 and 26 for the string parts.

Musical score for measures 27-31. The score includes staves for Violins (1 and 2), Viola, Cello, Str. Bass, and Harpsichord. Measures 27-31 show a melodic line in the strings and a harmonic accompaniment in the harpsichord. The harpsichord part is marked *sim.* in measures 31 and 32. Fingerings are indicated for the Str. Bass and Viola parts.

Musical score for measures 32-37. The score includes staves for Violins (1 and 2), Viola, Cello, Str. Bass, and Harpsichord. Measures 32-37 show a melodic line in the strings and a harmonic accompaniment in the harpsichord. The harpsichord part is marked *Fine* at the end of measure 37. Fingerings are indicated for the Str. Bass and Viola parts.

# Rigaudon 2

Moderato (♩ = 92 - 104)

Musical score for measures 1-4. The score includes parts for Violins (1 and 2), Viola, Cello, String Bass, and Harpsichord (Optional). The key signature is one flat (B-flat major/D minor) and the time signature is 3/8. The tempo is Moderato (♩ = 92 - 104). The dynamics are marked *f* (forte) for the strings and *sim.* (sforzando) for the Harpsichord. Fingerings are indicated by numbers 1-4. A trill (tr) is marked in measure 4 for the Violin 1 part.

Musical score for measures 5-8. The score includes parts for Violins (1 and 2), Viola, Cello, String Bass, and Harpsichord (Optional). The key signature is one flat (B-flat major/D minor) and the time signature is 3/8. The tempo is Moderato (♩ = 92 - 104). The dynamics are marked *sim.* (sforzando) for the Harpsichord. Fingerings are indicated by numbers 1-4. A trill (tr) is marked in measure 7 for the Violin 1 part.

Musical score for measures 9-12. The score is arranged in two systems. The first system contains five staves: Violins 1 and 2, Viola, Cello, and Str. Bass. The second system contains two staves: Harpsichord (treble and bass clef). The key signature is one flat (B-flat). Measure numbers 9, 10, 11, and 12 are indicated above the staves. The Cello and Str. Bass parts include 'v' markings above notes in measures 11 and 12.

Musical score for measures 13-16. The score is arranged in two systems. The first system contains five staves: Violins 1 and 2, Viola, Cello, and Str. Bass. The second system contains two staves: Harpsichord (treble and bass clef). The key signature is one flat (B-flat). Measure numbers 13, 14, 15, and 16 are indicated above the staves. The Cello and Str. Bass parts include 'sim.' markings in measures 15 and 16. The Str. Bass part includes fingering numbers (1, 0, 1) and a '13' in a box above measure 13. The Harpsichord part includes a '13' in a box above measure 13.

Musical score for measures 17-21. The score is arranged in five staves: Violins (Vlns.) 1 and 2, Viola (Vla.), Cello, and Str. Bass. A Harpsichord part is shown below the string staves. Measure numbers 17, 18, 19, 20, and 21 are indicated above the Violin 1 staff. The key signature has one flat (B-flat). The Harpsichord part consists of chords and single notes in both hands. The string parts feature various rhythmic patterns and fingerings, with some triplets and slurs. The Str. Bass part includes specific fingering notations: 1, 0, III 4, 1, II 2, 0, II 4, and 2.

Musical score for measures 22-26. The score is arranged in five staves: Violins (Vlns.) 1 and 2, Viola (Vla.), Cello, and Str. Bass. A Harpsichord part is shown below the string staves. Measure numbers 22, 23, 24, 25, and 26 are indicated above the Violin 1 staff. The key signature has one flat (B-flat). The Harpsichord part continues with chords and single notes. The string parts feature various rhythmic patterns and fingerings, with some slurs and accents. The Str. Bass part includes specific fingering notations: 4, 4, 1, 0, II 2, 1, 4, and 1.

# Menuet 2

Allegro (♩ = 120 - 138)

Musical score for Menuet 2, measures 1 through 7. The score is written for Violins 1 and 2, Viola, Cello, String Bass, and an optional Harpsichord. The tempo is marked Allegro with a quarter note equal to 120-138 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The dynamics are marked *mf* (mezzo-forte) throughout. Measure numbers 1 through 7 are indicated above the staves. The Harpsichord part is optional and provides harmonic support to the string ensemble.

Allegro (♩ = 120 - 138)

Musical score for Menuet 2, measures 8 through 14. This section continues the piece with dynamic markings of *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Measure numbers 8 through 14 are indicated above the staves. A double bar line with a repeat sign is present at the beginning of measure 9. The Harpsichord part continues to provide harmonic support. The overall texture remains consistent with the previous section, featuring a rhythmic pattern of eighth and sixteenth notes.

15 *tr* 16 *tr* 17 18 *tr* 19 20 *Fine*

Vlns. 1 *cresc.* *f*

Vlns. 2 *cresc.* *sim.* *f*

Vla. *cresc.* *sim.* *f*

Cello *cresc.* *sim.* *f*

Str. Bass *cresc.* *sim.* *f*

Harpsichord *cresc.* *sim.* *f* *Fine*

*attaca* Menuet 3

### Menuet 3

*Allegro* (♩ = 120 - 138)

\* 1 2 3 4 5 6

Violins 1 *mp*

Violins 2 *mp*

Viola *mp*

Cello *mp* *sim.*

String Bass *mp* *sim.*

Harpsichord (Optional) *mp*

*Allegro* (♩ = 120 - 138)

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



9

7 8 10 11 12 13

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp* *sim.*

Harpischord *mp*

14 15 16 17 18 19 20

Vlns. 1 *mp* *dim.*

Vlns. 2 *mp* *dim.*

Vla. *mp* *dim.*

Cello *mp* *sim.* *dim.*

Str. Bass *mp* *dim.*

Harpischord *mp* *dim.*

D.C. Menuet 2

Musical score for measures 21-26. The score is arranged in two systems. The first system contains five staves: Violins 1 and 2, Viola, Cello, and String Bass. The second system contains two staves: Harpsichord and a continuation of the Cello and String Bass staves. Measure numbers 21, 22, 23, 24, 25, and 26 are indicated above the staves. Dynamics include *mf* and *mp*. Performance markings include *sim.* and various fingering and bowing notations.

Musical score for measures 27-33. The score is arranged in two systems. The first system contains five staves: Violins 1 and 2, Viola, Cello, and String Bass. The second system contains two staves: Harpsichord and a continuation of the Cello and String Bass staves. Measure numbers 27, 28, 29, 30, 31, 32, and 33 are indicated above the staves. Dynamics include *mf* and *f*. Performance markings include *sim.* and various fingering and bowing notations.

# Gigue 1

Moderato (♩ = 104 - 112)  $\overset{\frown}{\text{3}} \text{ } \overset{\frown}{\text{3}} \text{ } \overset{\frown}{\text{3}}$   
( $\overset{\frown}{\text{3}}$  77)

\* 1  
Violins  
2  
Viola  
Cello  
String Bass  
Harpisichord (Optional)

1  
Vlns.  
2  
Vla.  
Cello  
Str. Bass  
Harpisichord

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

6 3 7 3 3 8 *Fine*

Vlns. 1 2

Vla.

Cello

Str. Bass

Harpsichord *Fine*

*attaca* Gigue 2

### Gigue 2

Moderato (♩ = 104 - 112)  $\overset{\frown}{\underset{\frown}{\text{3}}}$  =  $\overset{\frown}{\underset{\frown}{\text{3}}}$

1 2 3

Violins *mf* *sim.*

2 (Melody) *f* *sim.*

Viola (Melody) *f* *sim.*

Cello *mf* *sim.*

String Bass *mf* *sim.*

Harpsichord (Optional) *mf*

Moderato (♩ = 104 - 112)

Musical score for measures 1-5 of D.C. Gigue 1. The score includes parts for Violins (1 and 2), Viola, Cello, Str. Bass, and Harpsichord. The key signature is one sharp (F#) and the time signature is 3/4. Measures 1-4 contain complex rhythmic patterns with triplets and a fourth note. Measure 5 is a repeat sign with a boxed '5' above it. Dynamics include *f* and *V*. Fingerings are indicated with numbers 1-5. A Roman numeral IV 1 is present in the Cello part.

Musical score for measures 6-8 of D.C. Gigue 1. The score includes parts for Violins (1 and 2), Viola, Cello, Str. Bass, and Harpsichord. Measures 6-8 continue the rhythmic patterns from the previous system. Measure 6 has a boxed '6' above it, measure 7 has a boxed '7', and measure 8 has a boxed '8'. Dynamics include *f* and *V*. Fingerings are indicated with numbers 1-5. A Roman numeral II 1 is present in the Str. Bass part.







**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.

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