
GEORGE FRIDERIC HANDEL

WATER MUSIC

Edited by/Herausgegeben von/
Roger Pisani

PREVIEW
Low Resolution



Ernst Eulenburg Ltd

London · Mainz · Madrid · New York · Paris · Tokyo · Toronto · Zürich

CONTENTS

| | |
|--------------------------------|----|
| Preface | 1 |
| Vorwort | 1 |
| Préface | 1 |
| Suite No. 1 in F | |
| 1. Ouverture, Largo-Aller..... | 1 |
| 2. Adagio e staccato | 12 |
| 3. Allegro-Andante | 15 |
| 4. Presto | 18 |
| 5. Air | 22 |
| 6. Minuet No. 1 | 35 |
| 7. Bourée, Presto | 38 |
| 8. Minuet No. 2 | 40 |
| 9. Minuet No. 3 | 42 |
| 10. F. | 48 |
| 11. F. Alla | 58 |
| 12. | 67 |
| 13. | 73 |
| 14. Minuet No. 4 | 82 |
| 15. Lentement | 84 |
| 16. | 86 |

Suite No. 3 in G

15.
16. Presto 110
17. Menuet
18.
19. Country Dance

This information is available from the publisher
Diese Informationen sind ebenfalls bei dem Verlag erhältlich/
La même information est disponible auprès de l'éditeur

Ernst Eulenburg & Co GmbH, Mainz
for Europe including the British Isles
Ernst Eulenburg Ltd, London
for other countries
All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system,
or transmitted in any form or by any means,
electronic, mechanical, photocopying, recording or otherwise,
without the prior written permission of the publisher.

Ernst Eulenburg Ltd
48 Great Marlborough Street
London W1F 7BN



PREVIEW
Low Resolution

PREFACE

On 19 July 1717 the *Daily Courant* reported an event that had taken place two days earlier:

'On Wednesday Evening, at about 8, the King took Water at Whitehall in an open Barge [...] and went up the River towards Chelsea. Many other Barges with Persons of Quality attended [...]. A City Company's Barge was employ'd for the Musick, wherein were 50 Instruments of all sorts, who play'd all the way from Lambeth (while the Barge drove with the Tide without any stop, as far as Chelsea) the finest Symphony compos'd express for this Occasion by Mr. Handel; which his Majesty lov'd well, that he continu'd in that place three times in a night, and at 11 the Eleven o'clock his Majesty went to Chelsea to take a supper; where it is said there was another performance of Mr. Handel's Musick. This performance was in private, and the King was the only Spectator. [...]

Handel's biographers have taken this account as the starting point for their theories about the circumstances of the performance. Most have assumed that the party was on the River, and that the music was performed on a barge. Some have assumed that the party was on land, and that the music was performed in a hall. [...]

Handel's first biographer, John Mainwaring, has an anecdote about a water party of 1715 for which Handel composed

music, and though the details of the account are now uncertain, it is possible that an earlier water party was intended. [...]

Handel's music for this occasion was first published in the *London Evening Post* of 14 July 1717, by the engraver, Mrs. Child. [...]

Handel's music for this occasion was first published in the *London Evening Post* of 14 July 1717, by the engraver, Mrs. Child. [...]

The printed sources, however, are unhelpful, and I have made but little use of them. The more important are listed below in chronological order, and for some of the information I have drawn on William C. Smith's *Handel, A Descriptive Catalogue* (London, 1960). Pieces are identified by the editorial numbering in this study score. Self-explanatory abbreviations to the left of the sources are used later in the Editorial Notes. PP means Printed Part.

Arrangements of minnets: 6 and 12 for lute and harpsichord in *The Lady's Bonquet* III (1728; only the c.1732 edition seems to survive); 6 as

VI

'Phyllis the lovely' and 'Thyrsis, afflicted with Love' (c.1725), and in ballad operas (e.g. Air 19 in Gay's *Polly* of 1729); 12 as 'When I beheld Clarinda's Eyes' and 'Hark, how the Trumpet sounds' (c.1720), and in ballad operas (e.g. Air 28 in both *Polly* and *Momus turn'd Fabulist*); 17 as 'Lovely Cloe' (c.1725, and in *The Musical Miscellany* V). 6 and 12 are usually called 'Mimnet for the French Horn' and 'Trumpet Mimnet' without reference to the *Water Music*. Bases, if any, are not Handel's.

PP/Cv: *Six Overtures for Violin in an Octave*, Walsh's third Collection, includes the 'Water Music' overtures among Handel's opera overtures. Smith gives c.1723, but the overtures (incomplete) include *Admetus* and cannot be later than 1723. The *Water Music* overtures are listed in a larger collection than this one. The eight parts for strings and two parts for violins are published in *Handel's Works*, Vol. 47, edited by Friedrich Chrysander based on editions by Arnold, the only editions he ever found. The *Water Music* first published in parts by Walsh (1733) is surely spurious. The overtures look like a pirated version written down from memory; Nos. 1 and 3 are not known to be by Handel, and 2 could not be played without a harpsichord. All five pieces are naively scored for trumpet and strings. No. 5 had appeared in *Partenope* (1730).

the result is chaotic. The overtures (2 horns, bassoon, strings) are constantly played all over the country, for instance, at intervals throughout the London season, and even at the theatres with the same effect as at the opera, but the music is not Handel's.

Handel's *Water Music* is a collection of six overtures for strings and two parts for violins, all of which are in the key of G major. The overtures are: 1. 'Overture for the Water Music' (c.1723); 2. 'Overture for the Water Music' (c.1723); 3. 'Overture for the Water Music' (c.1723); 4. 'Overture for the Water Music' (c.1723); 5. 'Overture for the Water Music' (c.1723); 6. 'Overture for the Water Music' (c.1723). The overtures are arranged in the order in which they were performed. The first overture is the most famous, and is often played at the beginning of the concert. The second overture is also very popular, and is often played at the beginning of the concert. The third overture is less well known, but is still popular. The fourth overture is the most recent, and is often played at the beginning of the concert. The fifth overture is the most difficult, and is often played at the beginning of the concert. The sixth overture is the most beautiful, and is often played at the beginning of the concert.

Manuscript sources:
AUT: *GB-Lbl* Add. 30310 contains 10F and 11F in Handel's autograph (1715? See below).
Graz: *GB-Lbl* Egerton 2946 is from the Granville Collection of 'library' scores copied for Bernard Granville, Handel's friend and Mrs Delany's brother. The collection remained in

the family until 1915. This carefully written MS cannot be earlier than 1736 because it contains the 'Alexander's Feast' Concerto, nor later than 1743 because it includes 9, the piece not available for Hps. The most reliable source.

BL: Fitzwilliam Music GB-C/m MS B.36 (BL 67) at Cambridge is from the Barrett Lennard Collection bought in 1902. Another 'library' copy made by the elder J.C. Smith or one of his staff. As it omits No. 9, it must be later than Grun.

Ayls: Manchester Public Library has a score and a set of parts compiled by Smith or his staff for Handel's librettist, Charles Jennens, who was to have planned to perform the music. This important collection probably came to the Earl of Aylmer, and was bought by him in 1755. The manuscript was written by Handel in 1741 on 10 new paper, and is in the hand of the composer. The title page is written in the hand of the librettist. The music is in the hand of the composer. The parts are in the hand of the librettist. The order of the pieces is

not that of Grun, BL 67, but includes 9 and may be earlier than BL and before 1743.

It was long ago suggested, in the 1950s it was noted that the music is an amalgam of two sources, but however it is decided that the music though it seems upon first sight to be two movements, it is one. It is early 18th-century music, and the first time it was played in England, at the end of the century, was in a picture gallery. The music was to be given in the workhouse for the first time. It could have been used for an outdoor occasion, but usually the first time in England, of which some accounts probably came from Scherzer at the end of the century. When the 17th-century party was suggested Handel's music include trumpets, the most difficult of all instruments out-of-door, and because English trumpeters always played in D he had to compose the new music in that key. He repeated earlier suits, both to fill the playing time with a minimum of effort and perhaps also because there had been a request for it, but he did not wish to delay for too long the entry of the trumpets. He may well have remembered that the dynamic contrasts in 10F and the violin writing in the middle section had been ineffective out-of-doors, so he completely rewrote this movement in a more robust style, and put both this and 11F into D so that he could add trumpets to the scoring. In their original form these movements were redundant, so Handel detached them from the autograph and they



VIII

chanced to survive. He added three new pieces for full band, and was so eager for a grand effect that he allowed himself no dynamic contrasts in the D major suite; the five pieces were to be performed *fortissimo* throughout.

Movements 15-19 are in yet another key, G, and feature the two main kinds of flute. They are so quietly scored that they can hardly have been intended as river music. Almost certainly they were the 'very fine Consort of Musick' performed while the King had supper at Chelsea. The *musica Resident* mentioned both kinds of flute as being played on the balcony if they were played in the outdoors; if they were played in the outdoors, they must have doubled the oboe parts.

Gran, BL, and Flps all give the same part, what I believe was the 1717 original, as preserved that early date. The titles of the suites are, of course, as follows:

- I Suite No. 1 in D
- II Suite No. 2 in D
- III Suite No. 3 in G

MS. No. 10.1 in 1717
MS. No. 10.2 in 1717
MS. No. 10.3 in 1717
MS. No. 10.4 in 1717
MS. No. 10.5 in 1717
MS. No. 10.6 in 1717
MS. No. 10.7 in 1717
MS. No. 10.8 in 1717
MS. No. 10.9 in 1717
MS. No. 10.10 in 1717
MS. No. 10.11 in 1717
MS. No. 10.12 in 1717
MS. No. 10.13 in 1717
MS. No. 10.14 in 1717
MS. No. 10.15 in 1717
MS. No. 10.16 in 1717
MS. No. 10.17 in 1717
MS. No. 10.18 in 1717
MS. No. 10.19 in 1717
MS. No. 10.20 in 1717
MS. No. 10.21 in 1717
MS. No. 10.22 in 1717
MS. No. 10.23 in 1717
MS. No. 10.24 in 1717
MS. No. 10.25 in 1717
MS. No. 10.26 in 1717
MS. No. 10.27 in 1717
MS. No. 10.28 in 1717
MS. No. 10.29 in 1717
MS. No. 10.30 in 1717
MS. No. 10.31 in 1717
MS. No. 10.32 in 1717
MS. No. 10.33 in 1717
MS. No. 10.34 in 1717
MS. No. 10.35 in 1717
MS. No. 10.36 in 1717
MS. No. 10.37 in 1717
MS. No. 10.38 in 1717
MS. No. 10.39 in 1717
MS. No. 10.40 in 1717
MS. No. 10.41 in 1717
MS. No. 10.42 in 1717
MS. No. 10.43 in 1717
MS. No. 10.44 in 1717
MS. No. 10.45 in 1717
MS. No. 10.46 in 1717
MS. No. 10.47 in 1717
MS. No. 10.48 in 1717
MS. No. 10.49 in 1717
MS. No. 10.50 in 1717
MS. No. 10.51 in 1717
MS. No. 10.52 in 1717
MS. No. 10.53 in 1717
MS. No. 10.54 in 1717
MS. No. 10.55 in 1717
MS. No. 10.56 in 1717
MS. No. 10.57 in 1717
MS. No. 10.58 in 1717
MS. No. 10.59 in 1717
MS. No. 10.60 in 1717
MS. No. 10.61 in 1717
MS. No. 10.62 in 1717
MS. No. 10.63 in 1717
MS. No. 10.64 in 1717
MS. No. 10.65 in 1717
MS. No. 10.66 in 1717
MS. No. 10.67 in 1717
MS. No. 10.68 in 1717
MS. No. 10.69 in 1717
MS. No. 10.70 in 1717
MS. No. 10.71 in 1717
MS. No. 10.72 in 1717
MS. No. 10.73 in 1717
MS. No. 10.74 in 1717
MS. No. 10.75 in 1717
MS. No. 10.76 in 1717
MS. No. 10.77 in 1717
MS. No. 10.78 in 1717
MS. No. 10.79 in 1717
MS. No. 10.80 in 1717
MS. No. 10.81 in 1717
MS. No. 10.82 in 1717
MS. No. 10.83 in 1717
MS. No. 10.84 in 1717
MS. No. 10.85 in 1717
MS. No. 10.86 in 1717
MS. No. 10.87 in 1717
MS. No. 10.88 in 1717
MS. No. 10.89 in 1717
MS. No. 10.90 in 1717
MS. No. 10.91 in 1717
MS. No. 10.92 in 1717
MS. No. 10.93 in 1717
MS. No. 10.94 in 1717
MS. No. 10.95 in 1717
MS. No. 10.96 in 1717
MS. No. 10.97 in 1717
MS. No. 10.98 in 1717
MS. No. 10.99 in 1717
MS. No. 10.100 in 1717

Arnold's 1717 follows the order except that they are 8 between 5 and 7. Arnold knew of the original order, but preferred to give the work as though it were a single whole.

There is nothing to prevent those who see this score and the parts that go with it

from adopting Arnold's order, or even of their own devising. Observation should not be played *stradissimo* unless the Trumpet Suite is repeated at the end: Handel repeats the *es* at the end. In some cases the LP must be omitted, and the parts be played as given, and the *es* can be collected by the Director. The *es* can be omitted, and the parts be played as given, and the *es* can be collected by the Director.

The main parts are Gran and BL. The parts are very similar to the original, and very similar to the original. They were copied from the original. The parts are very similar to the original, and very similar to the original. They were copied from the original. The parts are very similar to the original, and very similar to the original. They were copied from the original.

There can have been a harpist on the organ. Handel made sure that all the parts are harmonically complete, and had to make to figure the bass. Gran has 1 part, BL only in the first part of 5 parts. PP and Ayles are fully figured, but the figures bear little resemblance to each other, those in PP being very inaccurate. A concordance would take pages and interest no one. It is so unlikely that any surviving figures are Handel's that I have preferred to give none at all. Arnold's are sensible and can be found in HG.

The horn parts present a problem. In Suite 1 Gran, BL, and (for the most part) Ayles give them in the usual way - visually in C with no key signature. But in the Trumpet Suite Gran, BL, and Ayles (Full Score) give all the brass *loco* with a 2-sharp key signature. English trumpet parts were