

# George Frideric Handel Water Music

Flauto traverso

Flauto piccolo

(Flauto dolce)

Suite I in F-Dur (Nr.1-10): tacet    Suite II in D-Dur (Nr.11-15): tacet

## Suite III in G-Dur

16. Flauto traverso

Musical score for Flauto traverso, Suite III in G-Dur, measures 16-38. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six staves of music. The first staff begins with measure 16 and includes a dynamic marking of *tr* (trillo) above the first note. The second staff begins with measure 8. The third staff begins with measure 17 and includes a repeat sign at the beginning. The fourth staff begins with measure 25 and includes a dynamic marking of *tr* above the first note. The fifth staff begins with measure 32 and includes a dynamic marking of *tr* above the first note. The sixth staff begins with measure 38 and includes a dynamic marking of *tr* above the first note. The score concludes with a double bar line and repeat dots.

Nr.17-19: tacet

Flauto

20. Flauto piccolo (Flauto dolce)\*)

Flauto piccolo (Flauto dolce)\*)

21.

Nr. 22: tacet

\* Bei dem von Händel vorgeschriebenen „Flauto piccolo“ handelt es sich vermutlich um das Flageolet, ein im frühen 18. Jahrhundert beliebtes Instrument der Blockflötenfamilie. Es ist erwiesen, daß speziell in England um die Zeit der mutmaßlichen Entstehung großer Teile der *Wassermusik* (ca. 1717) Blockflöten mehr als Langflöten verwendet wurden. Fest steht, daß beide Instrumentaltypen oft alternierend gebraucht worden sind. Keinesfalls sollte der Part des „Flauto piccolo“ auf dem modernen „Piccolo“ des 19. und 20. Jahrhunderts ausgeführt werden. Vielmehr ist die Benützung einer modernen Blockflöte in Sopranino-Lage zu empfehlen. / The “flauto piccolo” designated by Handel is presumably the flageolet, a member of the recorder family; it enjoyed considerable popularity in the early 18th century. There is evidence that in England in particular recorders were more generally used than transverse flutes at the time of the probable composition of large parts of the *Water Music* (ca 1717). It is certain that both types of flute were often used in alternation. In no circumstances should the “flauto piccolo” part be performed on the modern 19th and 20th century piccolo. The use of a modern sopranino recorder is recommended.