



HANDEL

亨德尔

Water Music

HWV 348-350

水上音乐

HWV 348-350



I. Overture Largo

1. Overture
Largo

Oboe

Fagotto

Violino

Viola

Basso



EULENBURG

湖南文艺出版社

George Frideric Handel

Water Music

Wassermusik

HWV 348–350

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Urtext

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水上音乐

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Preface

Composed: ?London, ?1717

First performance: London, ?17 July 1717

Original publisher: Walsh, London, 1733 (parts)

**Instrumentation: Flute/Recorder, 2 Oboes, Bassoon, 2 Horns,
2 Trumpets, Strings**

Duration: ca. 50 minutes

George Frideric Handel was born in Halle in 1685, the son of an elderly and distinguished barber-surgeon by his second wife, the daughter of a Lutheran pastor. He showed an early interest in music, an activity not altogether encouraged by his father, whose patron, the Duke of Saxe-Weissenfels, intervened in the boy's favour. His father died in 1697 but Handel's general and musical education continued, allowing him, five years later, to matriculate at the University of Halle, and to accept, a month afterwards, the position of organist at the Calvinist cathedral. The following year he abandoned his studies and his native town in order to embark on a career as a musician.

Handel's first employment was in the city of Hamburg. There he worked at the opera, at first as a rank-and-file second violinist and then as harpsichordist and composer, establishing his first connection with England by giving lessons to the son of the English Resident. In Hamburg he was associated with Johann Mattheson, a musician his senior by four years, who was, rightly or wrongly, to claim a share in Handel's education as a composer. From Hamburg Handel travelled in 1706 to Italy, at the invitation of Prince Ferdinando de' Medici, heir to the Grand Duchy of Tuscany. He was to remain there until 1710, spending time in Florence, in Venice, and in Rome, absorbing more fully the Italian style that he had already attempted in opera in Hamburg, and impressing audiences with his ability as organist and harpsichord-player.

It was through his acquaintance with Baron Kielmansegge, Master of Horse to the Elector of Hanover, whom he met in Venice, and perhaps through an earlier meeting with the Elector's brother, Prince Ernst August, that Handel found himself offered the position of Kapellmeister in Hanover, an appointment followed, according to prior agreement, by immediate leave of absence for 12 months.

In moving north, Handel seems to have had London in mind as a possibly rich field for musical speculation. England was under the rule of Queen Anne, the second of the daughters of the exiled Catholic King James II. The last of the Stuarts was to be succeeded after her

death in 1714 by the Elector of Hanover, who ascended the English throne as King George I. On his first visit to London Handel had remained for eight months, seeing to the mounting early in 1711 of his new Italian opera *Rinaldo*, with a libretto based on an outline sketch by Aaron Hill. He then returned to Hanover, but after 15 months he was back once more in London, with leave from the Elector to stay for a reasonable length of time. Handel in the event settled in England for the rest of his life, whether with or without the approval of his patron is not clear. He was, however, to enjoy royal patronage after the accession of George I.

In London Handel was concerned to a considerable extent with the Italian opera, a risky venture that was to undergo various changes of fortune during the following decades. Later in his career he was to turn to English oratorio, a form that, in his hands, had all the musical advantages of Italian opera without the disadvantage of a foreign language, lavish production costs or liability to native criticism on the grounds of improbability or incomprehensibility. Handel wrote music for other occasions, for the church and for the pleasure gardens, and enjoyed immense popularity and esteem, his pre-eminence serving to eclipse lesser talents. He died in 1759.

The *Water Music* was written in his earlier years in England, presumably by 1717, to entertain a royal party sailing up the Thames and called for outdoor music, a form in which Handel was to demonstrate particular skill during the years that he provided music for the gardens at Vauxhall. Popular legend has it that he had offended the Elector of Hanover by his prolonged absence without leave in London and that a reconciliation was brought about through the *Water Music*, composed to accompany the new King's journey by barge from Whitehall to Chelsea, to entertain the court during supper and to escort the royal party back again down the Thames. The story, given early currency, is now generally discounted, since no overt reconciliation with King George seems to have been necessary. It is clear, however, from a number of contemporary accounts, that Baron Kielmansegge, whose wife, known as The Elephant, was the King's half-sister, paid for a band of 50 musicians to play music newly commissioned from Handel to entertain the King during an evening party on the Thames on 17th July 1717. Precisely how much of the music performed was by Handel and how much of it is now preserved in the three suites known as the *Water Music* is not clear. It is reasonable to suppose that the collection represents much of the music played in 1717, although the order of performance is unknown. Of the three suites arranged by later editors the first has been described as a horn suite, because of the prominence of those instruments, while the second is distinguished by its use of the trumpets, with the third generally suggesting the indoor music to accompany the royal supper.

Keith Anderson

前 言

创作时间与地点:伦敦(?),1717年(?)

首演:伦敦,1717年7月17日(?)

首次出版:瓦尔什,伦敦,1733年(分谱)

乐队编制:长笛/竖笛,2双簧管,大管,2圆号,2小号,弦乐器

演奏时间:约50分钟

乔治·弗里德里克·亨德尔于1685年出生于哈雷,其父为理发师兼外科医生,其母为一位路德教牧师之女,也是亨德尔父亲的第二任妻子。亨德尔从小就对音乐特别感兴趣,但其父却反对儿子以音乐为生,后经萨克斯·威森费尔斯公爵出面干预,亨德尔对音乐的兴趣才得以继续培养。1697年父亲去世后,亨德尔继续接受音乐教育并学习其他学科,这使他五年后得以进入哈雷大学,并于一个月后担任了加尔文天主教堂的管风琴师一职。翌年,他放弃学业,离开了故乡,为的就是开始他的音乐创作生涯。

亨德尔得到的第一个职位是在汉堡市。他在当地的歌剧院工作,先是担任一般小提琴手,然后担任羽管键琴手并开始创作音乐。他在给英国公使之子上课的过程中,第一次建立起了与英国的联系。他在汉堡还结识了比他年长四岁的约翰·马特宗,马特宗将在亨德尔学习作曲的过程中起到一定作用,不管这种作用是好是坏。1706年,亨德尔应托斯卡纳大公继承者费迪南多·德·美第奇亲王之邀从汉堡来到了意大利。他在这里一直呆到1710年,并时常去佛罗伦萨、威尼斯和罗马,更加全面地吸收他在汉堡时就已经试图应用在自己创作的歌剧中的意大利风格。在这里,他演奏管风琴和羽管键琴的能力给听众留下了深刻的印象。

在威尼斯,他认识了汉诺威选帝侯的掌马官吉尔曼西格男爵,而且还在那之前见过选帝侯的弟弟恩斯特·奥古斯特亲王。也许正是由于这些关系,亨德尔得到了汉诺威宫廷指

挥一职,而且按照事先约定,在接受这一任命后随即开始十二个月的休假。

亨德尔似乎在动身去北方时,就已经在心中将伦敦选作了自己进行音乐投资的富庶之地。当时统治英国的是安妮女王,即流亡在外的天主教国王詹姆士一世的次女。这位斯图亚特家族最后一位君王在 1714 年去世后,继位的将是那位汉诺威的选帝侯,他将成为英国国王乔治一世。亨德尔第一次造访伦敦是 1711 年初,并且在那里住了八个月,负责排练他新创作的意大利语歌剧《里纳尔多》,脚本所依据的是阿伦·希尔准备的一个大纲。然后,他便回到了汉诺威,但十五个月后他又返回了伦敦。选帝侯准许他在那里呆上一段时间,结果亨德尔却在英国度过了余生,至于是否得到资助人的批准,我们不得而知。不过,乔治一世登基后,他便获得了皇家资助。

亨德尔在伦敦期间创作了大量意大利语歌剧,这是一项风险比较大的尝试,在此后的几十年中,这些歌剧的命运也是有好有坏。在创作生涯的后期,他将精力转移到了英语清唱剧上,结果这种曲式在他手中具有了意大利歌剧所有的长处,却没有意大利歌剧的短处——例如使用外语,因场面奢华而造成演出成本极高,可能被英国评论界批评为情节荒诞或令人费解。

亨德尔还为其他一些活动、教堂活动以及游乐园写过音乐,不仅广受欢迎,而且备受推崇,他的卓越才华掩盖了那些才华不如他的人。亨德尔卒于 1759 年。

《水上音乐》创作于亨德尔在伦敦定居的较早时期,可能是 1717 年,目的是取悦乘船游览泰晤士河,并要求在室外演奏音乐的皇室。亨德尔在这种音乐形式中展示了自己独特的创作技巧,尤其是他为沃克斯霍尔花园提供音乐的那些年里。据说,他因为没有得到准许就长期呆在伦敦,结果得罪了汉诺威选帝侯,而《水上音乐》则让他们最终言归于好。这组作品是为新国王乘船从白厅到切尔西时提供音乐伴奏而作,为的是在皇室成员们用晚餐时给他们提供伴奏,并且再陪伴他们顺泰晤士河回宫。这一说法尽管早年流传甚广,现在却已大打折扣,因为亨德尔似乎并没有与乔治国王言归于好的必要。不过当时的一些记录表明,吉尔曼西格男爵的夫人(绰号为“大象”)是国王的同父异母妹妹,她出资雇佣了一支由 50 名乐手组成的乐队,请他们于 1717 年 7 月 17 日在泰晤士河上举行的晚宴上演奏

委托亨德尔新创作的作品来款待国王。不过,当时演奏的作品究竟有多少出自亨德尔之手,以及其中究竟有多少保存在我们今天所熟悉的《水上音乐》组曲之中,我们不得而知,但可以认定,这套组曲收集了那一天演奏的大多数作品,只是演奏的顺序却是个谜。在后来编订者们编排的这三个组曲中,第一组曲也被称作圆号组曲,因为圆号在这里非常突出,第二组曲的特点是小号的使用,而第三组曲更像是为皇家晚宴提供伴奏的室内乐。

基斯·安德森
(路旦俊 译)

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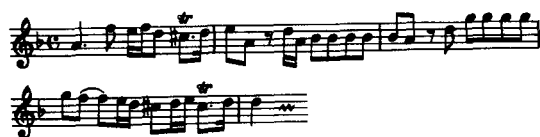
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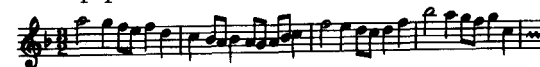
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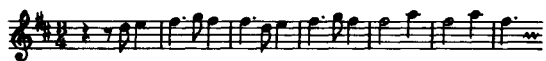
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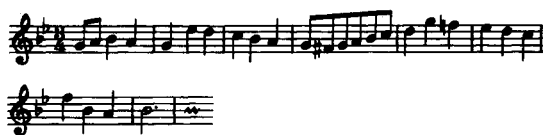
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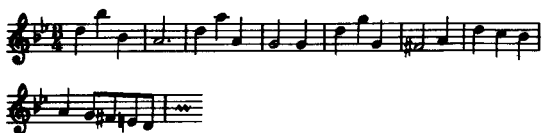
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Water Music

Suite No. 1 in F

George Frideric Handel
(1685–1759)
HWV 348

1. Ouverture Largo

1 Oboe

2 Fagotto

I Violino

II Violino

Viola

Basso

5 Ob.

2 Fg.

I VI.

II VI.

Vla.

Basso

9

Ob. 1 [tr]

Ob. 2 [tr]

Fg. [tr]

VI. I [tr]

VI. II [tr]

Vla. [tr]

Basso [tr]

1 2

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Ob. [tr]

Fg. [tr]

VI. concertino I [tr]

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VI. ripieno I [tr]

VI. ripieno II [tr]

Vla. [tr]

Basso [tr]

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Ob. 1 2

Fg.

VI. I conc.

VI. II

VI. III

Vla.

Basso

Vc. f

Cb. f

21

Ob. 1 2

Fg.

VI. I conc.

VI. II

VI. III

Vla.

Basso

25

Ob. 1 [tr] SOLO

Ob. 2

Fg.

VI. conc. I [tr] *f*

VI. conc. II *p* *f* *p*

VI. rip. I [tr] *f*

VI. rip. II *f*

Vla.

Basso *f*

29

Ob. 1 *f*

Ob. 2 *f*

Fg. *f*

VI. conc. I *f* *p* *f* *p* *f* *p*

VI. conc. II *f* *p* *f* *p* *f* *p*

VI. rip. I *f*

VI. rip. II *f*

Vla. *f*

Basso *f*

33 Tutti

Ob. 1 *f*

Ob. 2 *f*

Fg. *f*

VI. conc. I *f*

VI. conc. II *f*

VI. rip. I *f*

VI. rip. II *f*

Vla. *f*

Basso *f*

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