

Suite from Watermusic

1733 – HWV 341

Trombone (♭ + ♪) & Piano / Organ

Arr.: Michal Worek

Georg Friedrich Händel

EMR 63060

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Suite from Watermusic

TROMBONE

1733 - HWV 341

Georg Friedrich Händel

Arr.: Michael Worek

1. Ouverture

$\text{♩} = 110$


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2. Allegro



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1733 - HWV 341

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Arr.: Michal Worek

1. Overture

$\text{♩} = 110$

Trombone

Piano /
Organ

Musical score for the first system, measures 1-5. The Trombone part is in the upper staff, and the Piano/Organ part is in the lower staff. The key signature is B-flat major (two flats) and the time signature is common time (C). The music begins with a rest in the Trombone part and a chord in the Piano/Organ part.

6

Musical score for the second system, measures 6-10. The Trombone part continues with a melodic line, and the Piano/Organ part provides harmonic support with chords and a bass line.

11

Musical score for the third system, measures 11-15. The Trombone part features a more active melodic line, and the Piano/Organ part continues with a steady bass line and chords.

16

Musical score for the fourth system, measures 16-20. The Trombone part has a trill (tr) in measure 17. The Piano/Organ part continues with a steady bass line and chords.

21

Musical score for the fifth system, measures 21-25. The Trombone part has a trill (tr) in measure 22. The Piano/Organ part continues with a steady bass line and chords.

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2. Allegro

Musical notation for measures 1-2. The piece is in 12/8 time and B-flat major. The bass line features a melodic line with a slur over measures 1 and 2. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

3

Musical notation for measures 3-5. The bass line has a melodic line with a slur over measures 3 and 4. The piano accompaniment continues with eighth-note patterns in both hands.

6

Musical notation for measures 6-8. The bass line has a melodic line with a slur over measures 7 and 8. The piano accompaniment continues with eighth-note patterns in both hands.

9

Musical notation for measures 9-11. The bass line has a melodic line with a slur over measures 10 and 11. The piano accompaniment continues with eighth-note patterns in both hands.

12

Musical notation for measures 12-14. The bass line has a melodic line with a slur over measures 13 and 14. The piano accompaniment continues with eighth-note patterns in both hands.

3. Aria

Musical score for measures 1-8. The piece is in 3/8 time and B-flat major. The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a rhythmic accompaniment with eighth-note chords and single notes.

9

Musical score for measures 9-19. The right hand has a more active melodic line with sixteenth-note runs and a trill in the final measure. The left hand continues with a steady eighth-note accompaniment.

20

Musical score for measures 20-30. The right hand features a melodic line with some rests and grace notes. The left hand maintains the eighth-note accompaniment.

31

Musical score for measures 31-39. The right hand has a melodic line with sixteenth-note runs and grace notes. The left hand continues with the eighth-note accompaniment.

40

Musical score for measures 40-48. The right hand features a melodic line with eighth-note patterns and grace notes. The left hand continues with the eighth-note accompaniment.

48

Musical score for measures 48-55. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and melodic fragments. A trill (tr) is marked above a note in measure 50. The right hand has a melodic line with some grace notes.

56

Musical score for measures 56-63. The score continues from the previous system. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and melodic fragments. A trill (tr) is marked above a note in measure 60. The right hand has a melodic line with some grace notes.

4. Bourrée

Musical score for measures 1-5 of the section '4. Bourrée'. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and melodic fragments.

6

Musical score for measures 6-10 of the section '4. Bourrée'. The score continues from the previous system. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and melodic fragments.

11

Musical score for measures 11-15 of the section '4. Bourrée'. The score continues from the previous system. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and melodic fragments. A trill (tr) is marked above a note in measure 11. The right hand has a melodic line with some grace notes.

17

Musical score for measures 17-21. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). Measure 17 features a trill (tr) on the first note of the bass staff. The grand staff provides harmonic accompaniment with chords and moving lines.

22

Musical score for measures 22-26. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats, and the time signature is common time. Measure 22 features a trill (tr) on the final note of the bass staff. The grand staff continues the accompaniment.

5. March

Musical score for measures 1-5 of the section titled "5. March". The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats, and the time signature is common time. The music begins with a repeat sign.

6

Musical score for measures 6-11 of the section titled "5. March". The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats, and the time signature is common time. The music continues from the previous system.

12

Musical score for measures 12-16 of the section titled "5. March". The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats, and the time signature is common time. Measure 12 features a trill (tr) on the final note of the bass staff. The grand staff continues the accompaniment.

TROMBONE & PIANO

| | | |
|-----------|-----------------------|----------------------------------|
| EMR 17018 | RIMSKY-KORSAKOV | Concerto (Wagenhäuser) |
| EMR 329 | RIMSKY-KORSAKOV | Concerto (Wagenhäuser) |
| EMR 213A | RIMSKY-KORSAKOV | Hummelflug |
| EMR 213A | RIMSKY-KORSAKOV | Le Vol du Bourdon |
| EMR 17020 | RIMSKY-KORSAKOV | The Flight of the Bumble Bee |
| EMR 213A | RIMSKY-KORSAKOV | The Flight of the Bumble Bee |
| EMR 4237 | RIMSKY-KORSAKOV | The Flight Of The Bumble Bee |
| EMR 4429 | ROCHA, Gilles | Ave Maria |
| EMR 4331 | ROCHA, Gilles | Derniers Mots... |
| EMR 4331 | ROCHA, Gilles | Last Words... |
| EMR 4331 | ROCHA, Gilles | Letzte Worte... |
| EMR 4395 | ROCHA, Gilles | Peaceful World |
| EMR 2352 | ROME, Harold | South America Take It Away |
| EMR 2150L | RUBINSTEIN, Anton | Melody & Romance |
| EMR 2063 | RÜDISSE, Herbert | Allegro Barbaro |
| EMR 17007 | SACHSE, Ernst | Concertino |
| EMR 2158 | SACHSE, Ernst | Concertino |
| EMR 17004 | SAINT-SAËNS, C. | Cavatine |
| EMR 2066A | SAINT-SAËNS, C. | Cavatine |
| EMR 2058L | SAINT-SAËNS, C. | Le Cygne |
| EMR 2280L | SAINT-SAËNS, C. | Romance |
| EMR 4234 | SARASATE, Pablo De | Chansons Tziganes |
| EMR 4234 | SARASATE, Pablo De | Gipsy Airs |
| EMR 4234 | SARASATE, Pablo De | Zigeunerweisen |
| EMR 310 | SATIE, Erik | 3 Gymnopédies |
| EMR 2279 | SAURER, Marcel | Contest Piece |
| EMR 2041 | SCHNYDER, Daniel | Sonata |
| EMR 4386 | SCHUBERT, Franz | Ave Maria (Oliver) |
| EMR 2042L | SCHUBERT, Franz | Die Forelle |
| EMR 6073L | SCHUBERT, Franz | Serenade D 957 N° 4 |
| EMR 14021 | SCHUMANN, Robert | Adagio & Allegro |
| EMR 8587 | SEDLAK, Jan (Arr.) | Kalinka (5) |
| EMR 8631 | SEDLAK, Jan (Arr.) | Shalom (5) |
| EMR 8675 | SEDLAK, Jan (Arr.) | Two Guitars (5) |
| EMR 935L | SHOSTAKOVITCH, D. | Waltz N° 2 |
| EMR 8653 | STRAUSS, Johann | Emperor Waltz (5) |
| EMR 8609 | STRAUSS, Johann | Radetzky March (5) |
| EMR 8563 | STRAUSS, Johann | Rosen aus dem Süden (5) |
| EMR 8631 | STRAUSS, Johann | Tritsch-Tratsch-Polka (5) |
| EMR 201 | STUHEC, Igor | 3 Stücke |
| EMR 5145 | STURZENEGGER (Arr.) | 11 Pieces (Barock) |
| EMR 8631 | SUBA, Eduardo (Arr.) | Cielito Lindo (5) |
| EMR 8587 | SUBA, Eduardo (Arr.) | La Paloma (5) |
| EMR 8609 | SUBA, Eduardo (Arr.) | Tico-Tico (5) |
| EMR 2285L | TAILOR, Norman | El Choclo |
| EMR 2190 | TAILOR, Norman | Four Miniatures |
| EMR 8543 | TAILOR, Norman | Inca Dance (5) |
| EMR 2291L | TAILOR, Norman | Sousa Medley |
| EMR 8521 | TAILOR, Norman (Arr.) | Danny Boy (5) |
| EMR 4407 | TAUBER, Florian | 25 Warm-Up |
| EMR 308 | TELEMANN, G.Ph. | Concerto B-Dur |
| EMR 17015 | TELEMANN, G.Ph. | Concerto Bb Major |
| EMR 309 | TELEMANN, G.Ph. | Sonata c-moll (Slokar/Luy) |
| EMR 210 | TIBOR, Georg | Introduzione - Tema e Variazioni |
| EMR 2188L | TRADITIONAL | Londonderry Air |
| EMR 4235 | TRADITIONAL | Londonderry Air |
| EMR 2290L | TRADITIONAL | O Sole Mio (Richards) |
| EMR 2293L | TRADITIONAL | O Sole Mio (Saurer) |
| EMR 8521 | VARIOUS | Greatest Hits Volume 1 (5) |
| EMR 8543 | VARIOUS | Greatest Hits Volume 2 (5) |
| EMR 8563 | VARIOUS | Greatest Hits Volume 3 (5) |
| EMR 8587 | VARIOUS | Greatest Hits Volume 4 (5) |
| EMR 8609 | VARIOUS | Greatest Hits Volume 5 (5) |
| EMR 8631 | VARIOUS | Greatest Hits Volume 6 (5) |
| EMR 8653 | VARIOUS | Greatest Hits Volume 7 (5) |
| EMR 8675 | VARIOUS | Greatest Hits Volume 8 (5) |
| EMR 19021 | VERDI, Giuseppe | Chorus Of Hebrew Slaves |
| EMR 2113 | VOEGELIN, Fritz | Burlesque |
| EMR 4317 | VOEGELIN, Fritz | Nordlicht-Variationen |
| EMR 2117 | VON GRUNELIUS, W. | Vier Lyrische Stücke |
| EMR 17029 | WAGENHÄUSER, W. | Coktail |
| EMR 331 | WAGENHÄUSER, W. | Coktail |
| EMR 17032 | WAGENHÄUSER, W. | Purzelbäume |
| EMR 229 | WAGENHÄUSER, W. | Purzelbäume |
| EMR 17001 | WAGENSEIL, G.C. | Concerto (Angerer) |
| EMR 222 | WAGENSEIL, G.C. | Concerto (Angerer) |
| EMR 2305L | WEBER, C.M. von | Romance (Mortimer) |
| EMR 17006 | WEBER, C.M. von | Romance (Wagenhäuser) |
| EMR 236 | WEBER, C.M. von | Romance (Wagenhäuser) |
| EMR 205 | ZETTLER, Richard | Concerto Primo |

TROMBONE & PIANO (ORGAN)

| | | |
|-----------|--------------------|-----------------------------------|
| EMR 905L | ALBINONI, Tomaso | Adagio |
| EMR 317L | ALBINONI, Tomaso | Konzert B-Dur |
| EMR 8443 | ANDREWS, D. (Arr.) | The Old Rugged Cross (5) |
| EMR 903L | ARMITAGE, Dennis | 28 Weihnachtsmelodien Vol. 1 |
| EMR 904L | ARMITAGE, Dennis | 28 Weihnachtsmelodien Vol. 2 |
| EMR 911L | ARMITAGE, Dennis | 4 Fanfares |
| EMR 908L | ARMITAGE, Dennis | Abide with me |
| EMR 906L | ARMITAGE, Dennis | Il Silenzio |
| EMR 906L | ARMITAGE, Dennis | Nobody Knows |
| EMR 906L | ARMITAGE, Dennis | So nimm denn meine Hände |
| EMR 902L | ARMITAGE, Dennis | Solo Album Vol. 01 (5) |
| EMR 905L | ARMITAGE, Dennis | Solo Album Vol. 02 (5) |
| EMR 906L | ARMITAGE, Dennis | Solo Album Vol. 03 (5) |
| EMR 907L | ARMITAGE, Dennis | Solo Album Vol. 04 (5) |
| EMR 908L | ARMITAGE, Dennis | Solo Album Vol. 05 (5) |
| EMR 909L | ARMITAGE, Dennis | Solo Album Vol. 06 (5) |
| EMR 910L | ARMITAGE, Dennis | Solo Album Vol. 07 (5) |
| EMR 911L | ARMITAGE, Dennis | Solo Album Vol. 08 (5) |
| EMR 912L | ARMITAGE, Dennis | Solo Album Vol. 09 (5) |
| EMR 913L | ARMITAGE, Dennis | Solo Album Vol. 10 (5) |
| EMR 909L | ARMITAGE, Dennis | Swing Low, Sweet Chariot |
| EMR 911L | BACH / GOUNOD | Ave Maria |
| EMR 902L | BACH, Johann S. | Aria |
| EMR 913L | BACH, Johann S. | Arioso |
| EMR 2104L | BACH, Johann S. | Chorale Prelude "Ich ruf zu Dir" |
| EMR 217L | BACH, Johann S. | Jesu, meine Freude (Reift) |
| EMR 8474 | BACH, Johann S. | Lobe den Herrn (5) |
| EMR 2107L | BACH, Johann S. | Prelude D minor BWV 539 (Hilgers) |
| EMR 2103L | BACH, Johann S. | Prelude XX BWV 865 (Hilgers) |
| EMR 2106L | BACH, Johann S. | Prelude XXII BWV 867 (Hilgers) |
| EMR 905L | BEETHOVEN, L.v. | Die Ehre Gottes aus der Natur |
| EMR 908L | BEETHOVEN, L.v. | Ode to Joy |
| EMR 289L | BOND, Capel | Concerto Nr. 6 in Bb |
| EMR 911L | BORODIN, Alexander | Polovtsian Dance |
| EMR 908L | CHARPENTIER, M.A. | Te Deum |
| EMR 905L | CHOPIN, Frédéric | Tristesse |
| EMR 2001 | CIRRI, G. | Sonata N° 1 (Cecil) |
| EMR 2002 | CIRRI, G. | Sonata N° 2 (Cecil) |
| EMR 2003 | CIRRI, G. | Sonata N° 3 (Cecil) |
| EMR 902L | CLARKE, Jeremiah | Trumpet Voluntary |
| EMR 2070L | CORELLI, A. | Sonata in g-minor |
| EMR 291L | CORRETTE, Michael | Sonata in D minor |
| EMR 8499 | CRÜGER, Johann | Nun danket alle Gott (5) |
| EMR 912L | DEBUSSY, Claude | Clair de Lune |
| EMR 2039A | DELLA BELLA, D. | Sonata in C Major |
| EMR 907L | DVORAK, Antonin | Humoresque |
| EMR 912L | DVORAK, Antonin | Largo aus der Neuen Welt |
| EMR 6081L | FRANCK, César | Panis Angelicus |
| EMR 305L | FRANCK, Melchior | Suite de Danses (Sturzenegger) |
| EMR 2399 | FRANZ, Ignaz | Grosser Gott, wir loben Dich (5) |
| EMR 2145L | GALLIARD, J.E. | 6 Sonatas |
| EMR 2139L | GALLIARD, J.E. | Sonata N° 1 in A minor |
| EMR 2140L | GALLIARD, J.E. | Sonata N° 2 in G major |
| EMR 2141L | GALLIARD, J.E. | Sonata N° 3 in F major |
| EMR 2142L | GALLIARD, J.E. | Sonata N° 4 in E minor |
| EMR 2143L | GALLIARD, J.E. | Sonata N° 5 in D minor |
| EMR 2144L | GALLIARD, J.E. | Sonata N° 6 in C major |
| EMR 2035L | GERVAISE, Claude | Danses de la Renaissance |
| EMR 2222 | GLAUSER, Max | Canzona |
| EMR 910L | GLUCK, C.W.von | Marche Religieuse |
| EMR 911L | GOUNOD, Charles | Ave Maria |
| EMR 910L | GRIEG, Edvard | Solvejgs Lied |
| EMR 2036L | GRILLO, G.B. | Canzon XV |
| EMR 906L | HÄNDEL, Georg Fr. | Arioso |
| EMR 910L | HÄNDEL, Georg Fr. | Largo |
| EMR 912L | HÄNDEL, Georg Fr. | March |
| EMR 902L | HÄNDEL, Georg Fr. | March Scipio |
| EMR 911L | HÄNDEL, Georg Fr. | Minuet |
| EMR 302L | HÄNDEL, Georg Fr. | Prelude & Fugue (Sturzenegger) |
| EMR 907L | HÄNDEL, Georg Fr. | Sarabande I |
| EMR 909L | HÄNDEL, Georg Fr. | Sarabande II |
| EMR 2399 | HASSLER, H.L. | Passion Choral (5) |
| EMR 913L | HAYDN, Joseph | St. Anthony Choral |
| EMR 8443 | KING, Peter (Arr.) | The Lord's My Shepherd (5) |
| EMR 2399 | KOCHER, Conrad | Dix (5) |
| EMR 2463 | LOEILLET, J.B. | Sonata |
| EMR 307L | LOEILLET, J.B. | Sonate As-Dur (Sturzenegger) |
| EMR 8499 | LUTHER, Martin | Ein' fest Burg ist unser Gott (5) |
| EMR 8443 | MACDUFF, G. (Arr.) | Jerusalem (5) |
| EMR 2048L | MARCELLO, B. | 6 Sonatas |
| EMR 301L | MARCELLO, B. | Adagio - Largo - Allegretto |
| EMR 18417 | MARCELLO, B. | Sonata in g minor, opus 2 N° 2 |
| EMR 2043L | MARCELLO, B. | Sonata N° 1 in F major |
| EMR 2044L | MARCELLO, B. | Sonata N° 2 in E minor |