

La Rejouissance

(from "Royal Fireworks Music")

CONDUCTOR SCORE

George F. Handel (1685-1759)

Duration - 1:30

Arranged by Richard Meyer

Allegro (♩ = 88)

The score is arranged in systems for various instruments. The woodwinds (Flute, Oboe, Clarinets, Saxophone, Bassoon) and brass (Horn, Trumpets, Trombone, Tuba) sections play a rhythmic pattern of eighth notes, often with a forte (*f*) dynamic. The strings (Violins I & II, Viola, Cello, String Bass) play a similar rhythmic pattern, also with a forte (*f*) dynamic. The percussion section (Timpani and Snare/Bass Drums) provides a steady accompaniment. The score is marked with a tempo of Allegro (♩ = 88) and a dynamic of *f*. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into five measures, with measure numbers 1 through 5 indicated at the bottom.



This page of a musical score contains measures 6 through 11. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), Alto Saxophone (A. Sax.), Bassoon/Bass Clarinet (Bsn. (B. Cl.)), Horn (Hn.), Trumpet I (Tpts. I), Trumpet II (Tpts. II), Trombone (Trb.), Tuba, Timpani (Timp.), Percussion (Perc.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vla. (Vln. III)), Cello, and String Bass (Str. Bass). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The percussion section provides a steady accompaniment. The string section includes various articulations such as accents and slurs. The page is numbered 4 at the top left and 6-11 at the bottom.

6

7

8

9

10

11

This page of a musical score covers measures 12 through 17. The instruments are arranged as follows:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet I (Cls. I), Clarinet II (Cls. II), Alto Saxophone (A. Sax.), Bassoon (Bsn. / B. Cl.), Horn (Hn.), Trumpet I (Tpts. I), Trumpet II (Tpts. II), Trombone (Trb.), and Tuba.
- Percussion:** Timpani (Timp.) and Percussion (Perc.).
- Strings:** Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vla. / Vln. III), Cello, and String Bass (Str. Bass).

The score includes dynamic markings such as *cresc.* (crescendo), *ff* (fortissimo), and *mf* (mezzo-forte). A box containing the number 17 is placed above the Flute staff at the beginning of measure 17 and below the Percussion staff at the end of measure 17. Measure numbers 12, 13, 14, 15, 16, and 17 are printed at the bottom of the page.

Fl.

Ob.

I
Cls.

II

A. Sax.

Bsn.
(B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Timp.

Perc.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

18 19 20 21 22 23 24

*Violin II should play lower octave only if Violin I plays their lower octave.

25

Fl.

Ob.

I
Cls.

II

A. Sax.

Bsn.
(B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Timp.

Perc.

25

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

25 26 27 28 29 30

Fl. *mf*

Ob. *mf*

Cls. I *mf*

Cls. II *mf*

A. Sax. *mf*

Bsn. (B. Cl.) *mf*

Hn. *mf*

Tpts. I *mf*

Tpts. II *mf*

Trb. *mf*

Tuba *mf*

Timp. *mf*

Perc. *mf*

Vlns. I *mf* V (Winds) **37**

Vlns. II *mf* V (Winds)

Vla. (Vln. III) *mf* V (Winds)

Cello *mf* V

Str. Bass *mf* V

31 32 33 34 35 36 37

Fl.

Ob.

Cl. I

Cl. II

A. Sax.

Bsn. (B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Timp.

Perc.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

38

39

40

41

42

43

45

Fl. *f*

Ob. *f*

Cl. I *f*

Cl. II *f*

A. Sax. *f*

Bsn. (B. Cl.) *f*

Hn. *f*

Tpts. I *f*

Tpts. II *f*

Trb. *f*

Tuba *f*

Timp. *f*

Perc. *f*

Vln. I *f* Play *f* 45

Vln. II *f* Play *f* 45

Vla. (Vln. III) *f* Play *f* 45

Cello *f* Play *f* 45

Str. Bass *f* 45

Fl. *rit.*

Ob.

I Cls. *cresc.* *ff*

II *cresc.* *ff*

A. Sax. *cresc.* *ff*

Bsn. (B. Cl.) *cresc.* *ff*

Hn.

I Tpts. *cresc.* *ff*

II *cresc.* *ff*

Trb.

Tuba *cresc.* *ff*

Timp.

Perc. *cresc.* *ff*

I Vlns. *cresc.* *ff* *rit.*

II *cresc.* *ff*

Vla. (Vln. III) *cresc.* *ff*

Cello *cresc.* *ff*

Str. Bass *cresc.* *ff*

50 *cresc.* 51 52 *ff* 53 54 55 56

La Rejouissance

(from "Royal Fireworks Music")

ORIGINAL

FLUTE

George F. Handel (1685-1759)
Arranged by Richard Meyer

Allegro

The musical score is written for a single flute in treble clef with a common time signature. It consists of 56 measures across eight staves. The piece begins with a forte (*f*) dynamic. The first staff contains measures 1-4, the second staff measures 5-10, the third staff measures 11-16, and the fourth staff measures 17-27. The fifth staff contains measures 28-32, the sixth staff measures 33-36, and the seventh staff measures 37-44. The eighth staff contains measures 45-50, and the final staff contains measures 51-56. Dynamics include *f*, *cresc.*, *ff*, *mf*, and *rit.*. There are also some rests and phrasing slurs throughout the piece.

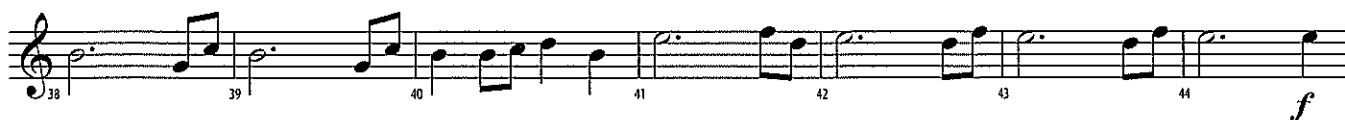
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MUSIC DEPARTMENT
George F. Handel (1685-1759)
Arranged by Richard Meyer

OBOE

Allegro



La Rejouissance

(from "Royal Fireworks Music")

ORIGINAL

1st B♭ CLARINET

George F. Handel (1685-1759)
Arranged by Richard Meyer

Allegro

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2nd B♭ CLARINET

George F. Handel (1685-1759)
Arranged by Richard Meyer

Allegro

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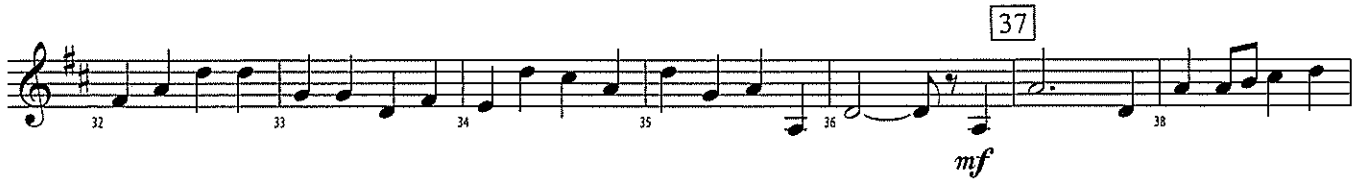
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B♭ BASS CLARINET

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Arranged by Richard Meyer

Allegro



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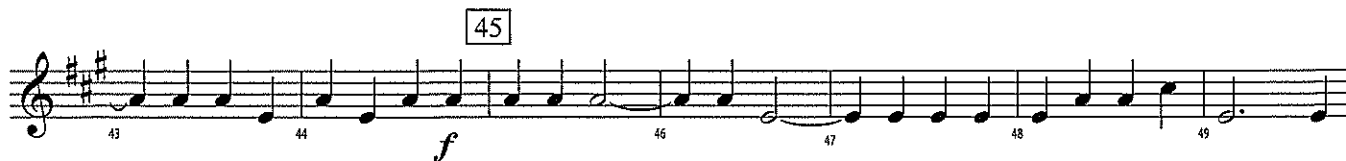
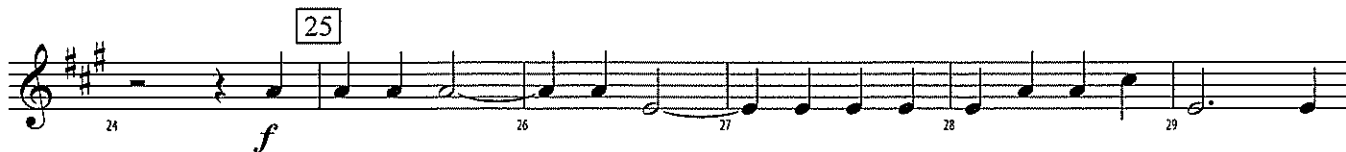
8

E♭ ALTO SAXOPHONE

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Allegro



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F HORN

George F. Handel (1685-1759)

Arranged by Richard Meyer

Allegro

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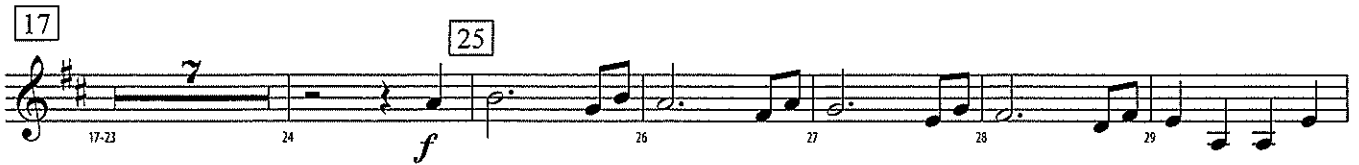
10

1st B♭ TRUMPET

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Arranged by Richard Meyer

Allegro



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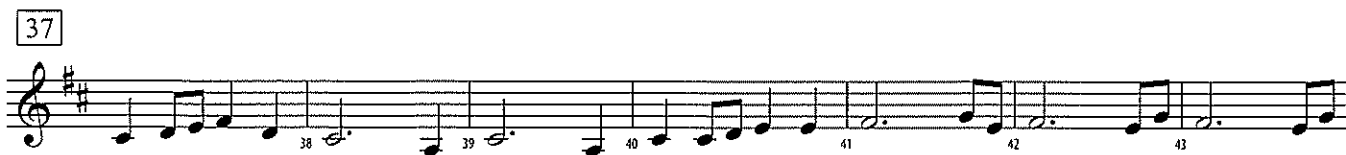
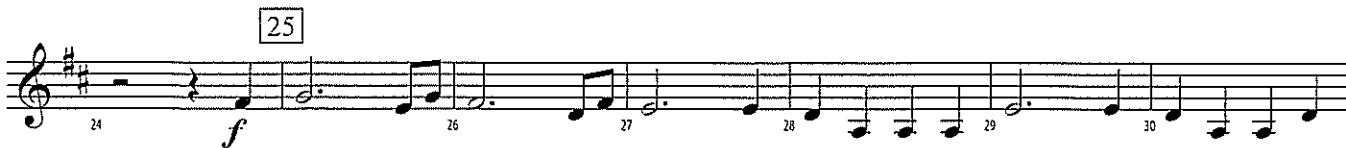
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2nd B♭ TRUMPET

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Arranged by Richard Meyer

Allegro



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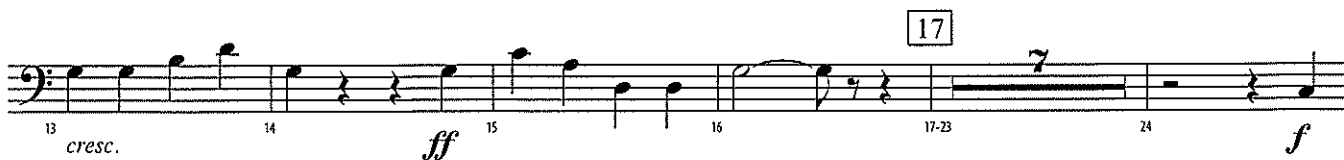
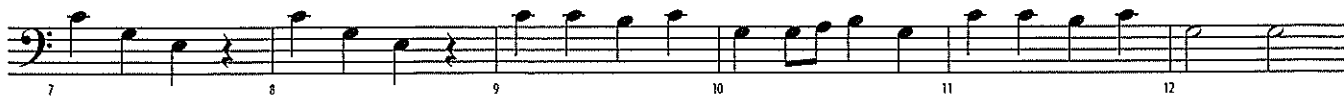
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TROMBONE

George F. Handel (1685-1759)

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Allegro



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George F. Handel (1685-1759)
Arranged by Richard Meyer

TUBA

Allegro

1 2 3 4 5 6

f

7 8 9 10 11 12

13 14 15 16 17-23 24

cresc. *ff* *f*

17 7

25

26 27 28 29 30 31

37

32 33 34 35 36 37 38

mf

39 40 41 42 43 44

f

45

46 47 48 49 50

51 52 53 54 55 56

cresc. *ff* *rit.*

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TIMPANI
(G-C)

George F. Handel (1685-1759)
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Allegro



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PERCUSSION
(Snare Drum, Bass Drum)

George F. Handel (1685-1759)
Arranged by Richard Meyer

Allegro

S.D.

B.D.

f

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VIOLIN I

George F. Handel (1685-1759)

Arranged by Richard Meyer

Allegro

1 *f* 2 3 4 5

6 7 8 9 10 11 12

13 *cresc.* 14 15 *ff* 16 17 *mf* 18

19 20 21 22 23 24 *f*

25 26 27 28 29 30

31 32 33 34 35 36 *mf* (Winds)

37 38 39 40 41 42 43 44 *f* Play

45 46 47 48 49 50

51 *cresc.* 52 53 *ff* 54 *rit.* 55 56

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George F. Handel (1685-1759)

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VIOLIN II

Allegro

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George F. Handel (1685-1759)
Arranged by Richard Meyer

VIOLA

Allegro

1 2 3 4 5 6

f

7 8 9 10 11

12 13 14 15 16 17 18

cresc. *ff* *mf*

19 20 21 22 23 24

f

25 26 27 28 29 30 31

32 33 34 35 36 37 38

mf

39 40 41 42 43 44

f

45 46 47 48 49 50

51 52 53 54 55 56

cresc. *ff* *rit.*

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41

George F. Handel (1685-1759)

Arranged by Richard Meyer

CELLO

Allegro

The musical score is written in bass clef with a 4/4 time signature. It consists of 56 measures across eight staves. The tempo is marked 'Allegro'. The score includes various dynamics: *f* (forte) at measures 2, 24, and 44; *ff* (fortissimo) at measures 15 and 53; *mf* (mezzo-forte) at measures 17 and 37; *cresc.* (crescendo) at measures 13 and 51; and *rit.* (ritardando) at measure 54. Performance markings include accents (*acc.*) and breath marks (*Play*) above notes. Rehearsal marks are placed in boxes at measures 17, 25, 37, and 45. The score concludes with a double bar line at measure 56.

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45

STRING BASS

George F. Handel (1685-1759)
Arranged by Richard Meyer

Allegro

Musical score for String Bass, featuring measures 1 through 56. The score includes dynamic markings such as *f*, *ff*, *mf*, *cresc.*, and *rit.*, as well as performance instructions like *Allegro*. Measure numbers are indicated below the staff lines. Boxed measure numbers 17, 25, 37, and 45 are present. The score concludes with a fermata over the final note in measure 56.

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PIANO ACCOMPANIMENT

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George F. Handel (1685-1759)
Arranged by Richard Meyer

Allegro

Musical notation for measures 1-4. The piece begins in the treble clef with a forte (*f*) dynamic. The bass line is mostly rests with some chordal accompaniment. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

Musical notation for measures 5-10. The treble clef part features a series of chords and some melodic movement. The bass line continues with a steady eighth-note accompaniment. Measure numbers 5, 6, 7, 8, 9, and 10 are indicated below the staff.

Musical notation for measures 11-16. The treble clef part has a *cresc.* marking above measure 13 and a *ff* dynamic marking above measure 15. The bass line continues with eighth notes. Measure numbers 11, 12, 13, 14, 15, and 16 are indicated below the staff.

Musical notation for measures 17-21. Measure 17 is boxed. The treble clef part has a more active melodic line. The bass line continues with eighth notes. Measure numbers 18, 19, 20, and 21 are indicated below the staff.

Musical notation for measures 22-26. Measure 25 is boxed. The treble clef part has a *f* dynamic marking above measure 25. The bass line continues with eighth notes. Measure numbers 22, 23, 24, and 26 are indicated below the staff.

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PIANO ACCOMPANIMENT - 2

Musical score for measures 27-31. The score is written for piano accompaniment in two staves (treble and bass clef). Measure 27 starts with a piano (*p*) dynamic. The music features a steady eighth-note accompaniment in the bass and chords in the treble.

Musical score for measures 32-36. Measure 37 is marked with a box containing the number 37. The dynamic is marked *mf* (mezzo-forte). The accompaniment continues with eighth notes in the bass and chords in the treble.

Musical score for measures 38-43. The music continues with a consistent eighth-note bass line and chordal accompaniment in the treble.

Musical score for measures 44-49. Measure 45 is marked with a box containing the number 45. The dynamic is marked *f* (forte). The accompaniment remains consistent with eighth-note bass and chords in the treble.

Musical score for measures 50-56. The dynamic starts with *p* (piano), then increases through *cresc.* (crescendo) to *ff* (fortissimo) by measure 53, and finally decrescendos (*rit.*) towards the end of the piece. The accompaniment concludes with a final chord in measure 56.