

THE HIGHLAND/ETLING FIRST PHILHARMONIC SERIES

La Rejouissance

(from "Royal Fireworks Music")

George F. Handel

Arranged by Richard Meyer (ASCAP)

INSTRUMENTATION

- | | |
|------------------------------|---|
| 1 — Conductor Score | 1 — Trombone |
| 1 — Flute | 1 — Tuba |
| 1 — Oboe | 1 — Timpani (G-C) |
| 1 — Bassoon | 2 — Percussion (Snare Drum, Bass Drum) |
| 1 — B \flat Clarinet I | 8 — Violin I |
| 1 — B \flat Clarinet II | 8 — Violin II |
| 1 — B \flat Bass Clarinet | 3 — Violin III (Viola ) |
| 1 — E \flat Alto Saxophone | 5 — Viola |
| 1 — F Horn | 5 — Cello |
| 1 — B \flat Trumpet I | 5 — String Bass |
| 1 — B \flat Trumpet II | 1 — Piano Accompaniment |



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

PROGRAM NOTES

One of the last and greatest of Handel's orchestral works, his *Royal Fireworks Music* was commissioned for an English ceremony to celebrate the end of the long and unpopular War of the Austrian Succession. Plans for the festivities were to include a tremendous display of fireworks and music of matching brilliance. Handel wished to use string instruments as well as warlike brass and winds, but the king declared that he wanted no "fiddles." The first page of the original manuscript score reflects the king's taste, calling for 24 oboes, 9 horns, 9 trumpets, 3 timpani, 12 bassoons and a newly invented instrument, the contrabassoon. Subsequent performances included string instruments, added by Handel after the premiere. As far as the fireworks were concerned, the official celebration on the evening of April 27, 1749, was not a success—many fuses of the rockets would not light, and the huge scaffolding from which the fireworks were launched caught fire!

NOTES TO THE CONDUCTOR

There are six movements to the *Royal Fireworks Music*, of which "La Rejouissance" is the fourth. In addition to wonderful "tutti" writing, the string section and wind section are featured on their own in this colorful arrangement, which makes a perfect opener to any concert. The dynamics found here are the arranger's. Since performance practices in Handel's time were much less standardized than modern practices, teachers may wish to alter the dynamics (or solicit suggestions from students) to fit their own taste. All string parts are playable in first position, with optional shifting for Violin I and String Bass. Combine this festive movement with the *First Philharmonic* arrangements of Handel's "Hornpipe" and "Hallelujah Chorus" for a wonderful suite honoring the great Baroque master!

La Rejouissance

CONDUCTOR SCORE

Duration - 1:30

(from "Royal Fireworks Music")

George F. Handel (1685-1759)

Arranged by Richard Meyer

Allegro (♩ = 88)

The score is for a conductor and includes parts for the following instruments:

- Flute
- Oboe
- B♭ Clarinets (I and II)
- E♭ Alto Saxophone
- Bassoon (B♭ Bass Clarinet)
- F Horn
- B♭ Trumpets (I and II)
- Trombone
- Tuba
- Timpani (G-C)
- Percussion (Snare Drum, Bass Drum)
- Violins (I and II)
- Viola (Violin III)
- Cello
- String Bass

The score is in 3/4 time, marked **Allegro** with a tempo of 88 beats per minute. The key signature has one sharp (F#). The dynamic marking **f** (forte) is used throughout. The percussion part includes Snare Drum (S.D.) and Bass Drum (B.D.). The string parts include Violins I and II, Viola, Cello, and String Bass. The score is divided into five measures, numbered 1 through 5 at the bottom.

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

6 7 8 9 10 11

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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

cresc.

ff

mf

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



Fl. *f*

Ob. *f*

Cls. I *f*

Cls. 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*

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

18 19 20 21 22 23 24 *f*

*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.

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

38 39 40 41 42 43

45

Fl. *f*

Ob. *f*

I Cls. *f*

II Cls. *f*

A. Sax. *f*

Bsn. (B. Cl.) *f*

Hn. *f*

I Tpts. *f*

II Tpts. *f*

Trb. *f*

Tuba *f*

Timp. *f*

Perc. *f*

I Vlns. *f* Play *f*

II Vlns. *f* Play *f*

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

Cello *f* Play *f*

Str. Bass *f* Play *f*

Fl. *cresc.* *ff* *rit.*

Ob. *cresc.* *ff*

Cl. I *cresc.* *ff*

Cl. II *cresc.* *ff*

A. Sax. *cresc.* *ff*

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

Hn. *cresc.* *ff*

Tpts. I *cresc.* *ff*

Tpts. II *cresc.* *ff*

Trb. *cresc.* *ff*

Tuba *cresc.* *ff*

Timp. *cresc.* *ff*

Perc. *cresc.* *ff*

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

Vlns. II *cresc.* *ff*

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

Cello *cresc.* *ff*

Str. Bass *cresc.* *ff*

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

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