
Eighth Note Publications

Music for the Royal Fireworks

George Frederic Handel

Arranged by David Marlatt

THE WORK: One of the most famous compositions of Georg Frederic Handel (1685-1759) is his Music for the Royal Fireworks. As the continental war drew to a close in 1748-9, the people in Britain rejoiced. The official celebrations, including a huge fireworks display, were held in the spring of 1749. Handel was asked to write some music for the occasion. Because of the grand scale of the occasion and the fact the musicians were playing outside he selected a large all wind ensemble consisting of 9 trumpets, 3 timpani, 9 horns, 24 oboes and 12 bassoons. A month after the premiere, Handel decided to add string parts and reduce the wind parts to the normal orchestral numbers of the era.

THE TRANSCRIPTION: The trumpets part are fairly close to the original trumpet lines however there is the odd time when the Trumpet 1 line steals from the original oboe or string parts and occasionally the Trumpet 2 part contains the third of the chords rather than the originally notated fifth. This version would not be successful because of these alterations.

Besides the movements originally written for trumpets, this arrangement allows the trumpets to play the melody in all the movements alternating repeats with the organ. All dynamics, articulations and ornaments are added by the arranger and may be omitted or altered to suit the performers.

PREVIEW ONLY

ISBN: 9781554726523

CATALOG NUMBER: TE9810

COST: \$30.00

DURATION: 12:40

DIFFICULTY RATING: Difficult

3 Trumpets and Keyboard

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optional Timpani part not
shown on score

MUSIC FOR THE ROYAL FIREWORKS

G.F. Handel
(1685-1759)

Arranged by D. Marlatt

Maestoso $\text{♩} = 72$

Trumpet 1

Trumpet 2

Trumpet 3

f

Maestoso $\text{♩} = 72$

f

5 6 7 8

9 10 11 12

PREVIEW ONLY

tr

f

13 14 15 16 17

f *p* *mf*

13 14 15 16 17

f *p* *mf*

18 19 20 21 22

mf

18 19 20 21 22

23 24 25 26

f *tr* *f*

23 24 25 26

27 28 29 30 31

Two systems of musical notation. The first system (measures 27-31) features a vocal line with a treble clef and a key signature of two sharps (F# and C#), and a piano accompaniment with a grand staff (treble and bass clefs). The piano part includes chords and moving lines in both hands. The second system (measures 28-31) shows the continuation of the piano accompaniment, with more complex chordal textures and melodic fragments.

32 33 34 35

Two systems of musical notation. The first system (measures 32-35) continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The second system (measures 33-35) shows the piano part continuing with similar textures, while the vocal line has a large, semi-transparent watermark reading "PREVIEW ONLY" overlaid across it.

36 37 38 39

Two systems of musical notation. The first system (measures 36-39) includes a trill (tr) in the vocal line at measure 36 and 39. The piano accompaniment continues with its characteristic textures. The second system (measures 37-39) shows the piano part with more complex chordal structures and the vocal line continuing its melody.

40 41 42 43 44 Adagio

40 41 42 43 44 Adagio

45 46 47 Allegro $\text{♩} = 120$ 48 49 50

45 46 47 Allegro $\text{♩} = 120$ 48 49 50

51 52 53 54 55 56

51 52 53 54 55 56

57 58 59 60 61

57 58 59 60 61

62 63 64 65 66

62 63 64 65 66

67 68 69 70 71

67 68 69 70 71

f *f* *f* *mf* *f*

f *f* *f* *mf* *f*

mf *f* *f* *f* *f*

mf *f* *f* *f* *f*

72 73 74 75 76 *tr*

72 73 74 75 76

77 78 79 80 81

77 78 79 80 81

82 83 84 *tr* 85 86

mp *f* *mp*

82 83 84 *tr* 85 86

87 88 89 90 91

87 88 89 90 91

92 93 94 95 96

92 93 94 95 96

97 98 99 100 101

97 98 99 100 101

102 103 104 105 106

102 103 104 105 106

107 108 109 110 111

107 108 109 110 111

112 113 114 115

112 113 114 115

131 132 133 134 135

136 137 138 139 140

141 142 143 144 145

f *tr* *f* *mf*

f *mf*

f *mf*

f *mf*

146 147 148 149 150

f *mf*

146 147 148 149 150

f *mf*

151 152 153 154 155

mf *mf*

151 152 153 154 155

p *f*

156 157 158 159 160

p *f*

156 157 158 159 160

f

161 162 163 164 *tr.* 165

161 162 163 164 165

166 167 168 169 170

166 167 168 169 170

171 172 173 174 *tr.* 175

171 172 173 174 175

Bourrée $\text{♩} = 92$
play 1st time only

Bourrée $\text{♩} = 92$
play 2nd time only

L.H. play both times

L.H. play both times

19 20 21 22 23

mp

19 20 21 22 23

24 25 26 27

rit. 2nd time

24 25 26 27

rit. 2nd time

Largo all Siciliana ♩ = 40

mp

Largo all Siciliana ♩ = 40

mp

5 6 7 *tr* *tr*

5 6 7 *tr* *tr*

8 *tr* *tr* *tr* 9 10

8 9 10 *tr* *p*

11 12 *mp* *p* 13

11 12 13

14 15 16

14 15 16

17 18 19 20

17 18 19 20

21 22 23

21 22 23

PREVIEW ONLY

24 *tr* 25 26

24 25 *p* 26

27 28 29

27 28 29 *tr* *tr* *tr*

30 31 32 *rit.*

30 *tr* 31 *tr* *tr* *tr* 32 *tr* *rit.* *tr*

Allegro con spirito ♩ = 112

f

2

3

Allegro con spirito ♩ = 112

f

2

3

4

5

6

7

4

5

6

7

8

9

10

11

8

9

10

11

f

12 13 14 15

Four empty musical staves, each with a treble and bass clef and a key signature of two sharps (F# and C#). The staves are labeled with measure numbers 12, 13, 14, and 15 at the top.

12 13 14 15

Musical notation for measures 12 through 15. The notation is written on a grand staff (treble and bass clefs). Measure 12 features a series of chords in the right hand and a melodic line in the left hand. Measures 13 and 14 continue the melodic and harmonic development. Measure 15 concludes the section with a final chord and melodic phrase.

16 17 18 19

Four empty musical staves, each with a treble and bass clef and a key signature of two sharps (F# and C#). The staves are labeled with measure numbers 16, 17, 18, and 19 at the top.

16 17 18 19

Musical notation for measures 16 through 19. The notation is written on a grand staff. Measure 16 begins with a melodic phrase in the right hand. Measure 17 includes a trill (tr) in the right hand. Measures 18 and 19 continue the melodic and harmonic development.

20 21 22 23

Four empty musical staves, each with a treble and bass clef and a key signature of two sharps (F# and C#). The staves are labeled with measure numbers 20, 21, 22, and 23 at the top.

20 21 22 23

Musical notation for measures 20 through 23. The notation is written on a grand staff. Measure 20 features a melodic phrase in the right hand. Measure 21 includes a trill (tr) in the right hand. Measures 22 and 23 continue the melodic and harmonic development.

24 25 26 27

24 25 26 27

28 29 30 31

28 29 30 31

32 33 34 35

32 33 34 35

36 37 38 *tr* *rit.* 39 *tr*

36 37 38 *rit.* 39 *tr*

Allegro Moderato ♩ = 120
play 2nd time only

2 3 4 5

Allegro Moderato ♩ = 120
play 1st time only

3 4 5

L.H. play both times

6 *tr* 7 8 9 play 1st time only 10 11

p play 1st time only

6 *tr* 7 8 9 play 2nd time only 11

L.H. play both times

12

12

13 *tr* 14 15 *tr* 1. 2.

mf *tr* *mf*

13 *tr* 14 15 *tr* 1. 2.

mf *tr* *mf*

Maestoso ♩ = 120
play 1st time only

2 3 4 *tr* 5 6 7 8

f *f* *f*

Maestoso ♩ = 120
play both times

3 4 *tr* 5 6 7 8

f-p

L.H. play both times

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