

# APPENDIX

[No. 18.] AIR.— REJOICE GREATLY, O DAUGHTER OF ZION  
VERSION II (The second Version to be composed)

Allegro

Handwritten musical notation for the piano introduction, measures 1-4. It features a treble and bass clef with a 12/8 time signature. The bass line includes a  $\frac{12}{8}$  marking and a dynamic marking of *f*. A pedaling instruction *\* Ped.* is present below the first measure.

Handwritten musical notation for the piano accompaniment, measures 5-8. It includes dynamic markings *piano* and *forte*. Rhythmic signs *I V* are placed below the bass line.

A SOPRANO

Handwritten musical notation for the soprano vocal line and piano accompaniment, measures 9-11. The vocal line includes the lyrics: "Re-joyce, re-joyce, re-joyce great-ly,". The piano part includes a *piano* dynamic marking.

Handwritten musical notation for the soprano vocal line and piano accompaniment, measures 12-14. The vocal line includes the lyrics: "re-joyce great-ly, O daugh-ter of Zi-on,".

Handwritten musical notation for the soprano vocal line and piano accompaniment, measures 15-17. The vocal line includes the lyrics: "O daugh-ter- of Zi-on, re-joyce,".

\*Handel's own common-time notation of this 12-8 bass has been preserved here. Crotchets and crotchet rests should be read as dotted; other conventions are interpreted by the Editor by means of the rhythmic signs.

*upper lip up (ah)*

12

re-joyce,

16

21

B

O daugh-ter of Zi-on, re-

24

joyce — great - ly, shout, O daugh-ter of Je-ru - sa-lem,

*tr* [*tr*] [*tr*] [*tr*] [*tr*]

27

be - hold, thy King com - eth un - to thee,

30

be - hold, thy King cometh un - to thee, — com - eth

[sic]

33

un - to thee. *forte*

36

39

*piano* *forte* He is the *piano*

42 *piano*

C\*

45

righteous Sa - viour,

\*Here Handel cut out 48 bars of the original form of this movement, and slightly changed the following bar to the form now given.

and he shall speak peace un-to the hea - then, he shall speak.

peace, he shall speak peace, peace, he shall speak

peace un-to the hea - - - then, he is - the -

right - eous Sa - - viour, and he shall speak, he shall speak

peace, peace, he shall speak

68

peace un - to the hea then.

[a tempo] forte \*

66

Re-joyce, re - joice, re - joice

69

great - ly, re - joice

72

75

great - ly, O daugh - ter of Zi - on,

\* In its original form this bar simply contained the harmony of D minor for voice and continuo only, followed by the direction 'Da Capo'. Handel altered it as now given to provide a link to a modified re-statement (bars 66 to first half of 69) of the opening (cf. bars 1-3 and 9-11), and then proceeded to use the last 39 bars of the section cut out as marked at bar 44 above.

shout, O daughter of Je - ru - sa - lem, te - hold, thy -

78

King com-eth un - to thee, re - jice,

81

re - jice, and shout,

84

shout, shout, shout, re - jice

87

great - ly, re - jice

90

great-ly, O daugh-ter of Zi - on, rhout, O daugh-ter of Je-

tr tr tr tr tr [tr] [tr] [tr] [tr] [tr] [tr]

93

ru - sa - lem, be - hold, thy King cometh un - to thee, be - hold, thy

[sic]

96

*adagio*

King com-eth un - to thee.

*forze*

Co - meth un - to thee

99

102

*piano*

*forte*

105