

18 Air: Rejoice (soprano)

Allegro

Violino I
Violino II
Soprano
Bassi

Measures 1-6 of the score. The Violino I and II parts feature a rhythmic pattern of eighth and sixteenth notes. The Soprano part is silent. The Bassi part provides a steady bass line.

Measures 7-12. The Violino I and II parts have dynamic markings *p* and *f*. The Soprano part enters with the lyrics: "Re-joyce, re-joyce, re-joyce great-ly, re-joyce".

Measures 13-17. The Violino I and II parts continue with a rhythmic accompaniment. The Soprano part continues with the lyrics: "O daugh-ter of Si-on, O daugh-ter of Si-on, re-joyce,".

Measures 18-22. The Violino I and II parts continue with a rhythmic accompaniment. The Soprano part continues with the lyrics: "re-joyce, re-joyce,".

MESSIAH

44

p

He is the right - teous Sa - viour, and He shall speak peace un-to the hea -

50

then, He shall speak peace, He shall speak peace, peace, He shall speak peace un-to the hea -

55

pp

pp

- then He is the right - teous Sa - viour, and He shall speak, He shall speak peace,

61

peace, He shall speak peace un-to the hea - then. Re-joice, re-

f *p*

MESSIAH

68

joyce, re-joyce greatly, re-joyce

73

great - ly,

76

O daugh - ter of Si - on, shout, O daugh-ter of Je - ru - salem, be-hold thy

81

King co-meth un - to thee, re - joyce, re-joyce,

MESSIAH

86

and shout, shout, shout, shout, re-joyce great - ly,

91

re-joyce great - ly, O daugh - ter of Si - on, shout, O daugh - ter of Je - ru - sa - lem, behold thy

97

King co-meth un - to thee, behold thy King co - meth un - to thee.

103

King co-meth un - to thee, behold thy King co - meth un - to thee.

The Messiah is accessible on the web in score and parts for most numbers. For the aria 'Rejoice', however, I have only found parts for the 12/8 version, which was probably only used for the first performance in Dublin - whereas the commonly used 4/4-version is accessible in score, but not in parts. The score is (except for eventual misprints) exactly a copy of the CCAH score, and the parts are extracted from the score. Feel free to use them!
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