

**Advent Joy** is a setting of the famous Advent chorale tune commonly known as *Wachet auf*. Suggested corresponding lectionary readings include Psalm 146:5-10, Isaiah 12:2-6 and 35:1-10, Matthew 11:2-11, Luke 1:47-55, and Philippians 4:4-9. One basic homiletical theme is the joyful preparation to receive the Messiah who brings peace and ends suffering.

Long, fluid phrases infused with great energy and a bright, well-focused chorale tone best serve this joyous Advent chorale. Rehearse the choral phrases on the neutral syllable “noo” pulsing a constant eighth note, shaping them dynamically as suggested by their movement and contours. Add the text and notated rhythms without sacrificing energy and artistry. Carefully highlight the moving parts, which in most cases are represented by quarter note values. To sensitize the singers to movement in parts other than their own, instruct the ensemble to rehearse the entire chorale softly, but to sing all quarter notes *forte*, listening for those passages in other parts. Great care should be taken to keep the chorale tune “moving forward” across the rests in the choral score (mm. 10-11, 17-18, etc.): instruct the singers to exhale on the first half-note rest at the end of each phrase and to inhale on the second rest in preparation for the next phrase. This technique will provide the added benefit of insuring uniform attacks and releases.

**Felix Mendelssohn** was a famous German composer, pianist and conductor in the nineteenth century. Although he lived in the Romantic era, his music showed the influence of classical ideals. Mendelssohn’s background in the music of Bach, Handel and Mozart greatly contributed to his musical development as a composer of numerous instrumental and vocal works.

A highly renowned choral composer, Mendelssohn called upon his knowledge of Baroque techniques and materials in the composition of his oratorio *Paulus*, which he completed in 1836. For example, the chorale *Wachet auf, ruft uns die Stimme* appears in the style of Handel in the overture and in the powerful chorus **Advent Joy**, which dominates the central part of his oratorio. Other chorales in *Paulus* appear with simple accompaniments in the style of Bach.

The source for this edition is Mendelssohn’s *Werke*, Volume 13, published by Breitkopf and Hartel. It was originally scored for S.A.T.B. voices with an accompaniment of woodwinds, brass, strings and continuo. The accompaniment for keyboard and two optional trumpets in this arrangement for S.A.B. voices is a reduction of the original instrumental parts. Modern clefs, tempo and dynamic indications, and a new text have also been added by the editor. Additionally, the editor has added the instrumental introduction. An arrangement of this chorus for S.A.T.B. voices with an accompaniment for keyboard and optional brass quartet is also available, No. 11469.

**Patrick M. Liebergen** is Director of Choral Activities at the University of Wisconsin (Stout) and Director of the Chancel Choir at United Methodist Church, Menomonie, Wisconsin. With music degrees from St. Norbert College in DePere, Wisconsin, the University of Wisconsin (Madison) and the University of Colorado (Boulder), Dr. Liebergen frequently appears throughout the country as an adjudicator and clinician. His choral editions, arrangements and original works are widely published. Dr. Liebergen was the 1988 winner of the Wisconsin Choral Directors Association Composition Competition and the 1990 Winner of the Anthem Contest sponsored by the Twin Cities Church Musicians Association.

**Advent Joy** is excerpted from Dr. Liebergen’s masterwork cantata for Advent or Christmas titled **The Christmas Light**. Scored for S.A.T.B. chorus, soloists, and narrator with optional children’s choir, congregational participation, and handbell or chamber orchestra accompaniment, it includes choruses by J. M. Haydn, Mendelssohn, Mozart, Praetorius, and Schubert. Also included are Christmas carol melodies by Gruber, Handel, Mendelssohn, and Wade. The dramatic narrative is drawn from biblical passages. Approximately twenty minutes in length, it is designed for incorporation into the worship service.

## THE CHRISTMAS LIGHT

S.A.T.B. Choral Score #4947

•Performance/Accompaniment Cassette #3898 (with chamber orchestra)

•Preview Pack #4948 (choral score & full performance cassette)

•Handbell InstruPax #7254 (3 octaves)

•Chamber Orchestra InstruPax #7253

(2 violins, viola, cello, bass, flute, oboe, timpani,

2 B♭ trumpets, trombone, French horn, director’s score)

# ADVENT JOY

for S.A.B. voices, accompanied,\*  
with optional trumpets\*\*

Words by PATRICK M. LIEBERGEN

from *PAULUS*  
by FELIX MENDELSSOHN (1809-1847)  
Edited and arranged by PATRICK M. LIEBERGEN

Exuberantly (♩ = ca. 88-92)

I only

TRUMPET I

TRUMPET II (optional)

*mp* *cresc. poco a poco*

Exuberantly (♩ = ca. 88-92)

ACCOMP.

*mp* *cresc. poco a poco*

3

S.

A.

B.

Praise the

*f*

*f*

*f*

5

\*Also available for S.A.T.B. voices, No. 11469.

\*\*Parts for two B♭ trumpets may be found on pages 10-11.

A full performance/accompaniment cassette is available separately, No. 11875.

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6

Lord of all cre - a - tion!

10

Pro - claim in joy - ful

14 16

cel - e - bra - tion: \_\_\_\_\_

14 16

(f)

17

His com - ing is our sal -

17

21

va - tion. \_\_\_\_\_

21

(f)

24

*mp*

The Sav - ior's birth is near; the

*mp*

I only II only

*mp* (*mp*)

24

*mp*

28

*cresc. poco a poco*

King will — soon ap - pear.

Al - le -  
*cresc. poco a poco*

28

*(mp)* I*cresc. poco a poco**cresc. poco a poco*

32

lu - la! Re - joice and sing on

32

36 *f* (37)

Christ - mas morn! \_\_\_\_\_

36 (37)

36 (37)

39

Give \_\_\_\_\_ thanks to \_\_\_\_\_

39

41 Christ is born,

God when Christ — is born, thanks —

Christ is — born, thanks —

41

44 when Christ is born. —

when Christ is born. —

— when Christ is born, Christ is born.

44

rit.

rit.



ADVENT JOY

TRUMPETS I & II in B $\flat$

from PAULUS  
by FELIX MENDELSSOHN (1809-1947)  
Edited and arranged by PATRICK M. LIEBERGEN

Exuberantly ( $\text{♩}$  = ca. 88-92)

I only

mp cresc. poco a poco

I II

3 ⑤

6 (f)

10

14 16 (f)

17



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