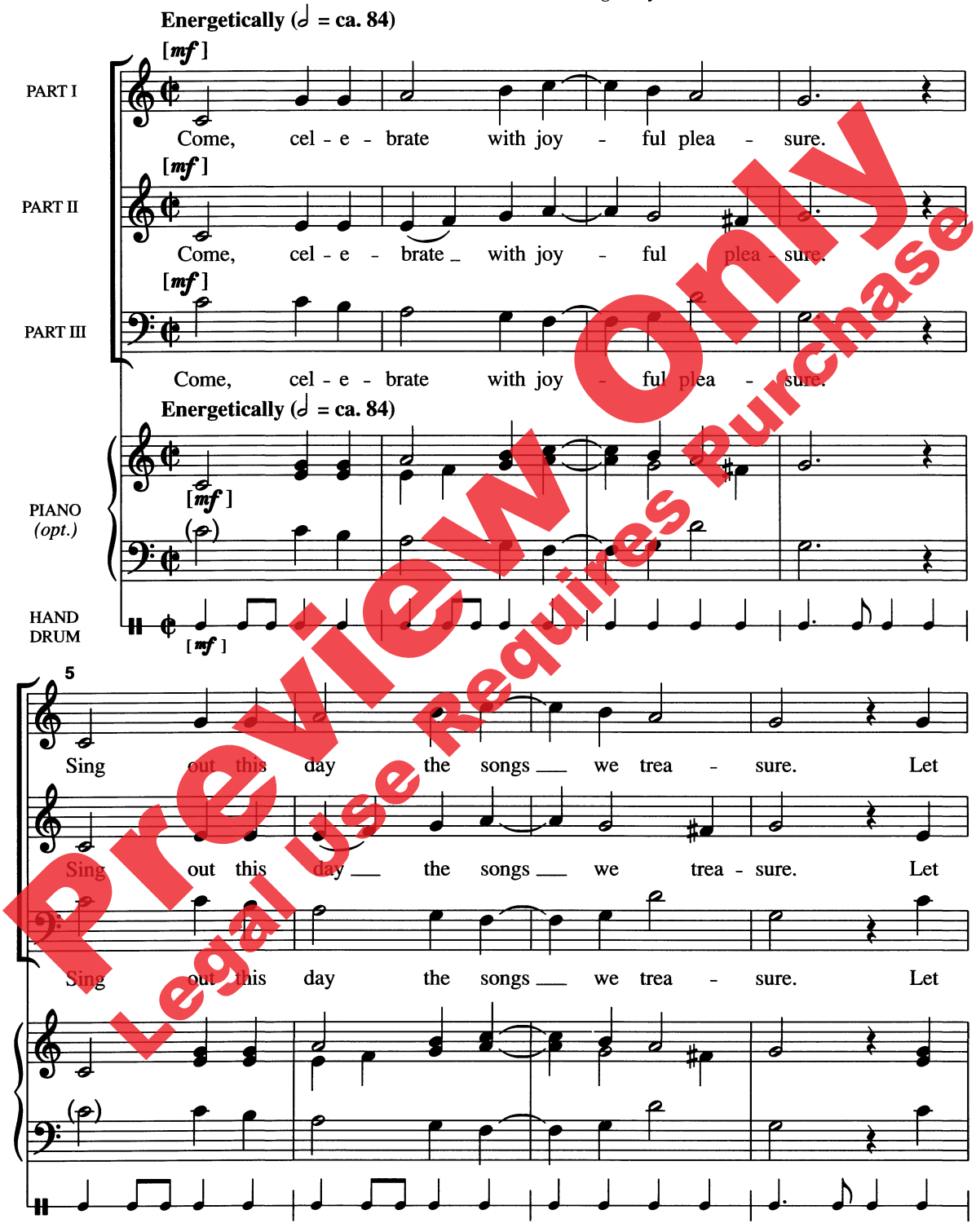
# COME, CELEBRATE WITH JOYFUL PLEASURE

for 3-part mixed voices, a cappella,
with optional piano and hand drum*

*English words by*
**PATRICK M. LIEBERGEN**

*Music by* **JACQUES ARCADELT** (ca. 1505-1568)
*Edited and arranged by* **PATRICK M. LIEBERGEN**

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*Also available for S.S.A., Level Three (21149).
Drum part is on page 8.

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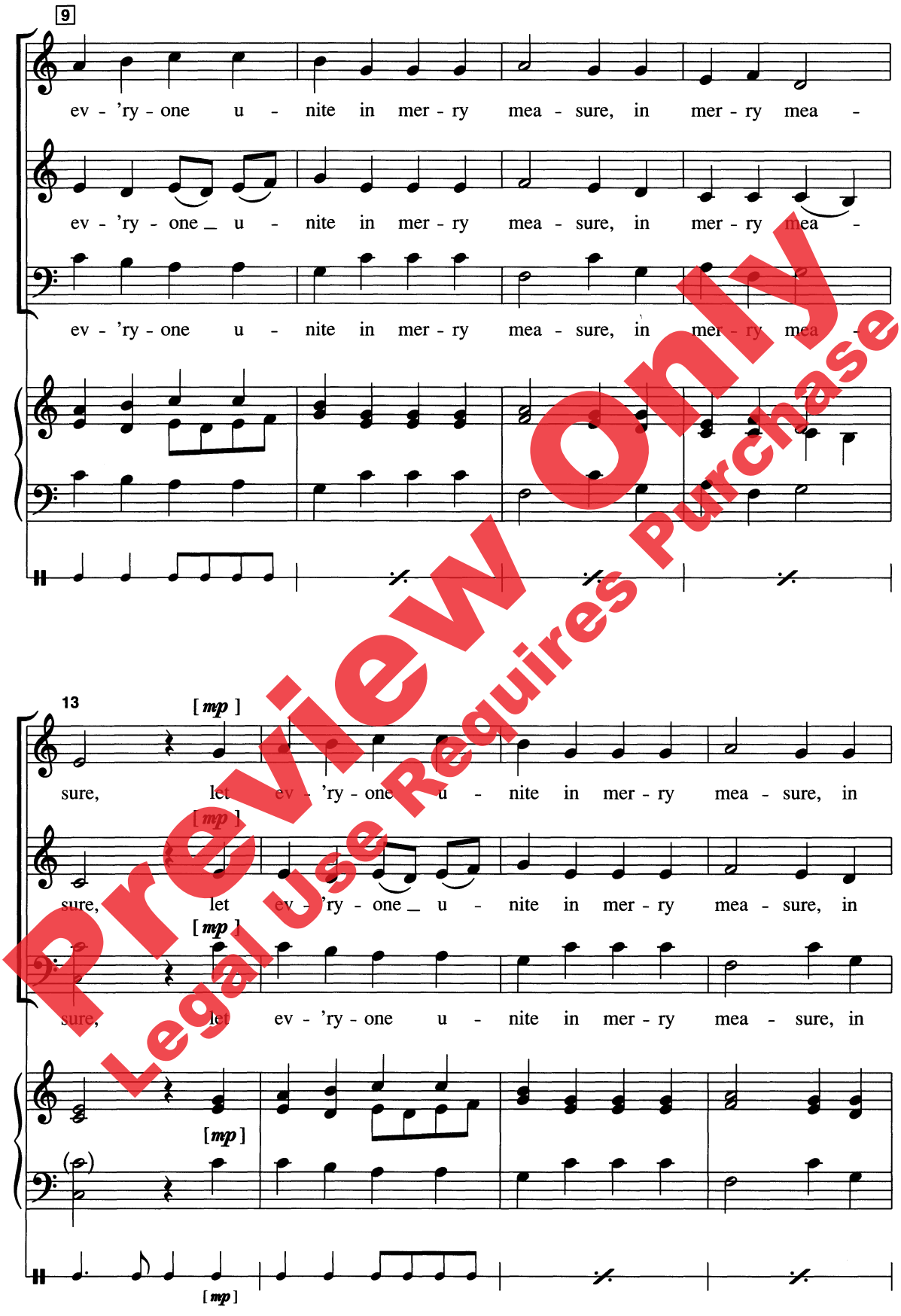


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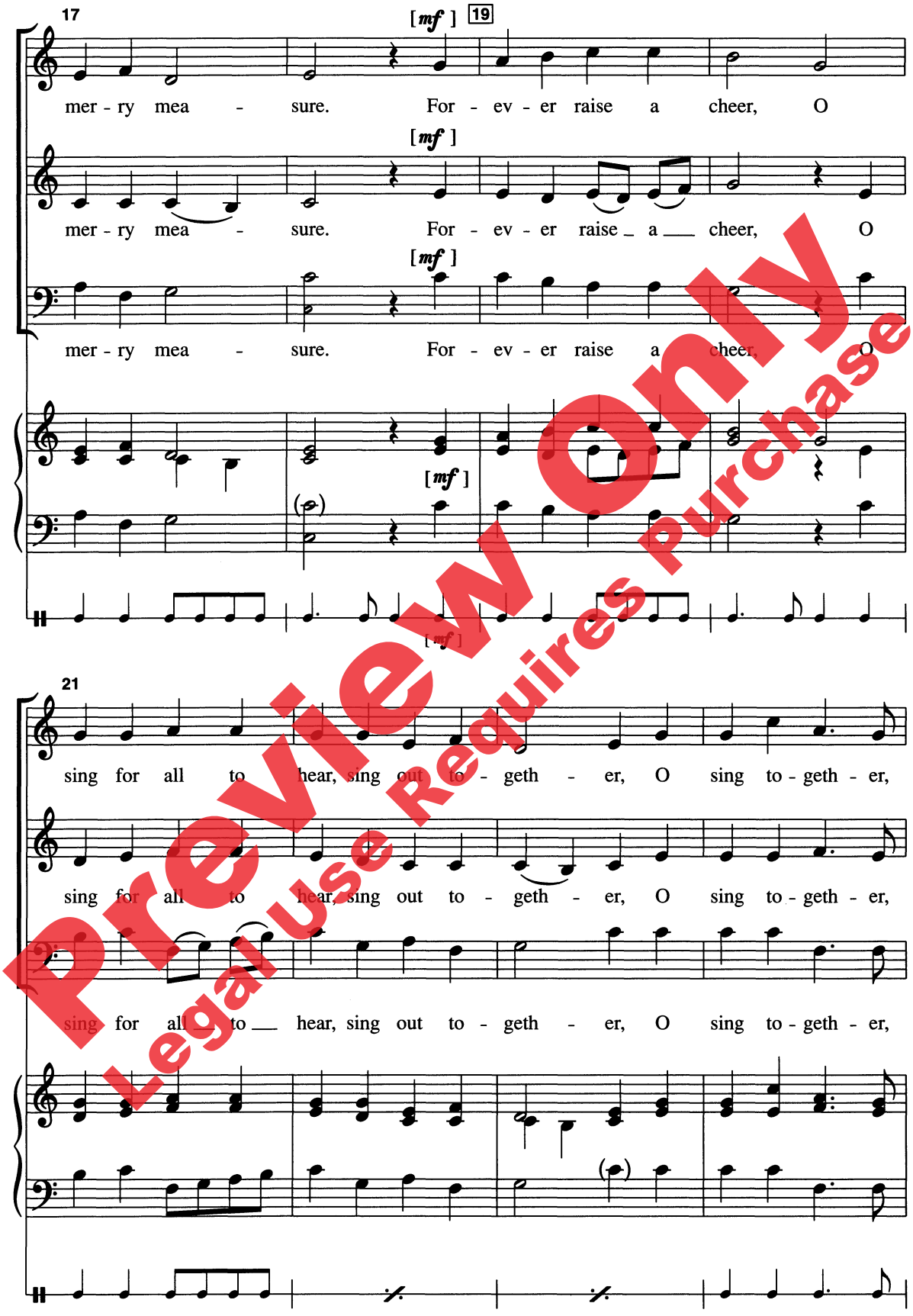


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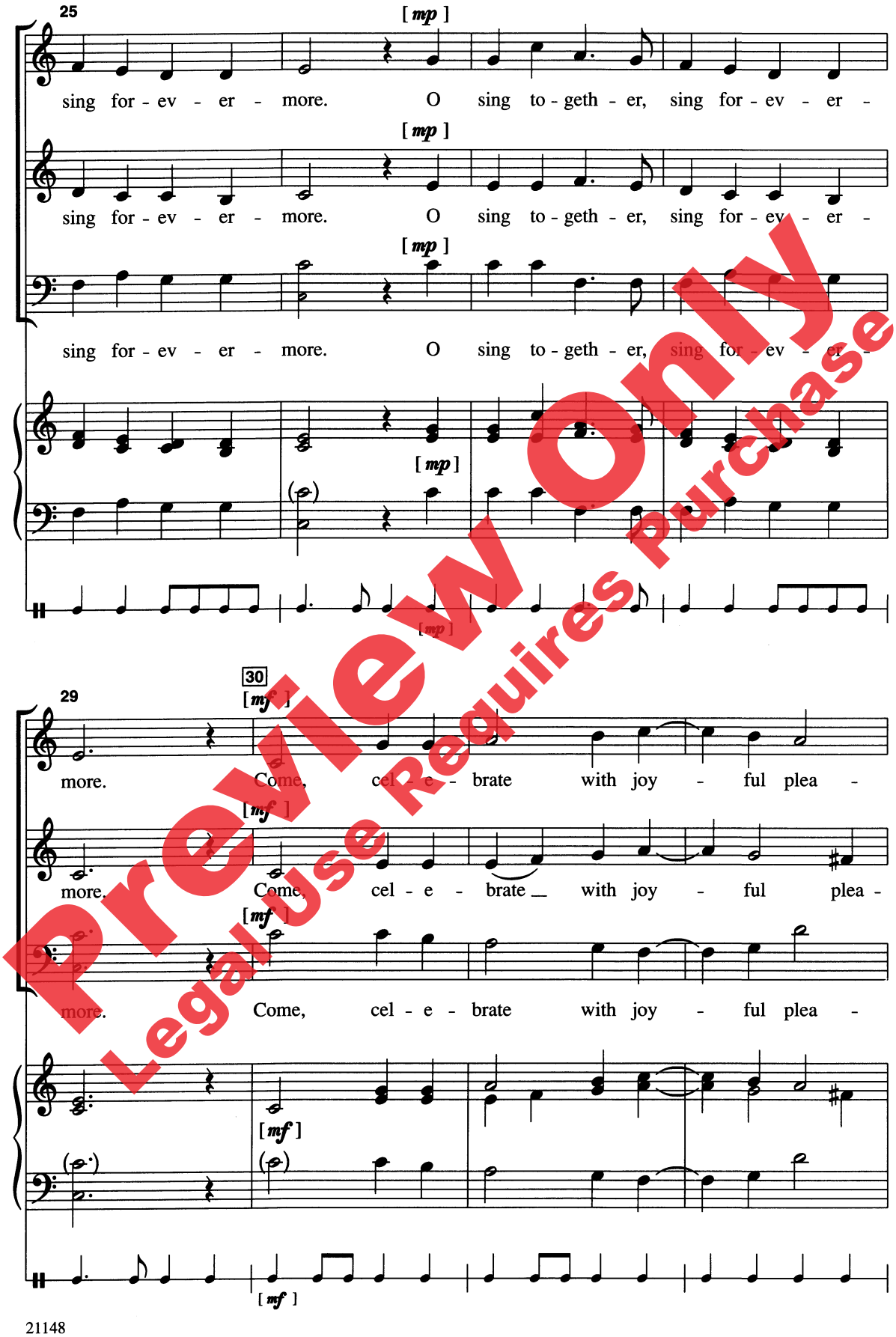


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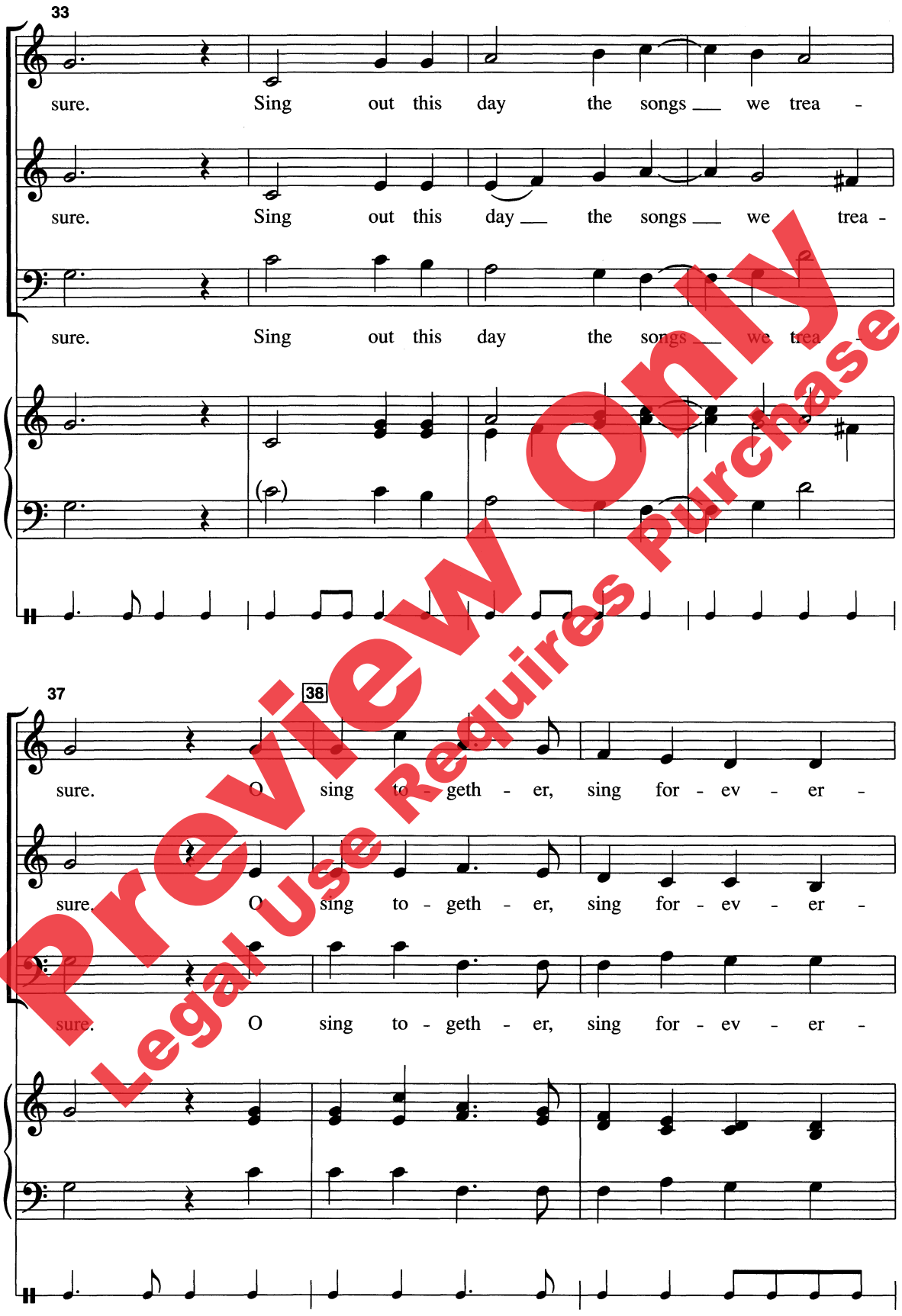


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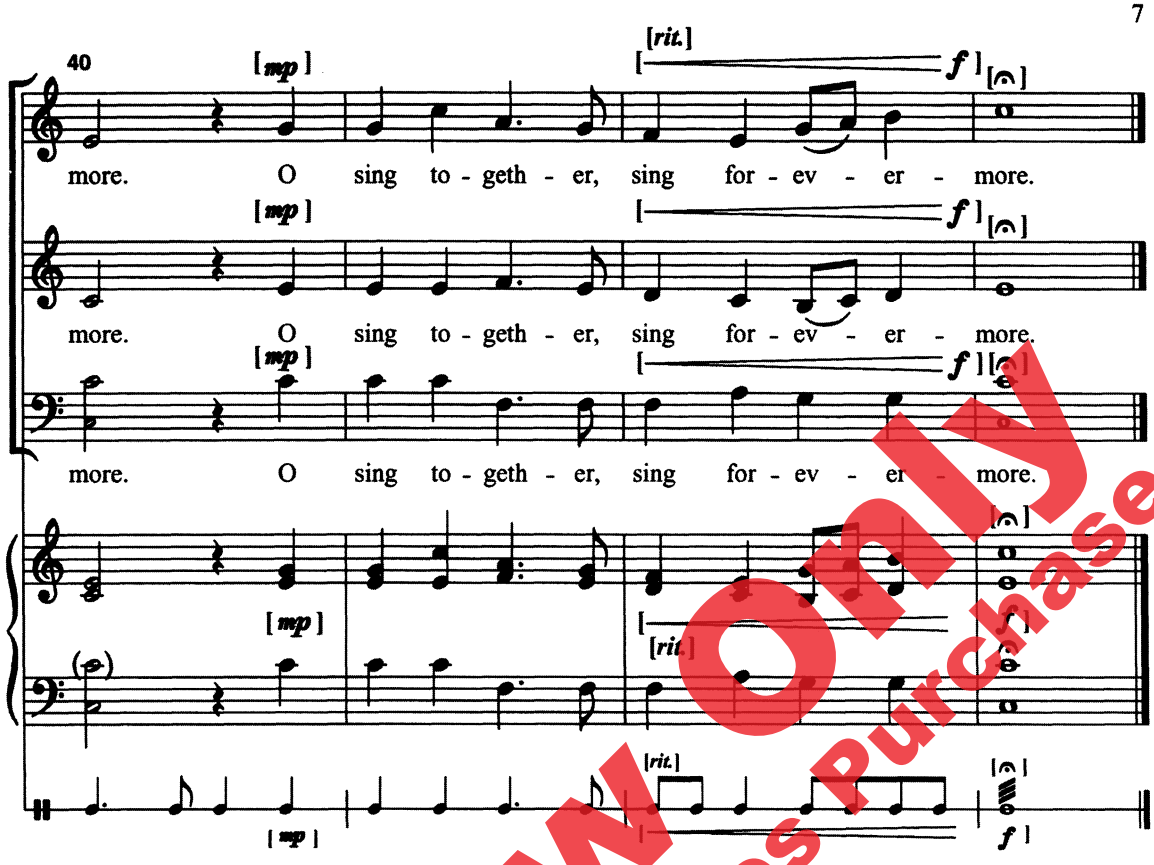


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## *Editor's Note*

Jacques Arcadelt (ca. 1505-1568) was a renowned French composer of the Renaissance who wrote both sacred and secular works. His chansons (songs) and madrigals were especially popular during his time, as evidenced by their numerous reprints. "Come, Celebrate with Joyful Pleasure" is typical of Arcadelt's chansons. It is in chordal style with simultaneous pronunciation of the text by all voices. The occasional cadencing at the end of musical and textual ideas is another characteristic found in many of his chansons.

Originally titled *Mon coeur en moy*, this chanson first appeared in 1554. Arcadelt set it for three-part voices only. This edition includes optional hand drum and keyboard parts. Tempo and dynamic indications and English words have also been added. The work has been transposed down a perfect fourth to make it accessible for three-part mixed voices. An arrangement of this chorus for S.S.A. voices is also available (#21149).

Although an *a cappella* performance of this piece would be quite effective, the use of recorders, other woodwinds, strings or keyboard for enhancement would also be acceptable. Performances in the Renaissance often included instruments for doubling or replacing vocal parts. Since performances of secular works in the Renaissance often included the use of percussion instruments, a hand drum part has been provided in this score. Additional percussion instruments, such as finger cymbals, may also be judiciously employed.

This lively selection should be performed very lightly and energetically with the feeling of two pulsations for each measure. The listeners should hear the natural inflections of the English text as the various musical ideas are contrasted with the suggested dynamic changes.

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## HAND DRUM

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