

# COME, CELEBRATE WITH JOYFUL PLEASURE

for S.S.A. 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**

Energetically (♩ = ca. 84)

[*mf*]

SOPRANO I  
Come, cel - e - brate with joy - ful plea - sure.

[*mf*]

SOPRANO II  
Come, cel - e - brate with joy - ful plea - sure.

[*mf*]

ALTO  
Come, cel - e - brate with joy - ful plea - sure.

Energetically (♩ = ca. 84)

PIANO (opt.)  
[*mf*]

HAND DRUM  
[*mf*]

5

Sing out this day the songs — we trea - sure. Let

Sing out this day — the songs — we trea - sure. Let

Sing out this day the songs — we trea - sure. Let

\* Also available for 3-part mixed, Level Three (21148).  
Drum part is on page 8.

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9

ev - 'ry - one u - nite in mer - ry mea - sure, in mer - ry mea -

ev - 'ry - one u - nite in mer - ry mea - sure, in mer - ry mea -

ev - 'ry - one u - nite in mer - ry mea - sure, in mer - ry mea -

13

[mp]

sure, let ev - 'ry - one u - nite in mer - ry mea - sure, in

[mp]

sure, let ev - 'ry - one u - nite in mer - ry mea - sure, in

[mp]

sure, let ev - 'ry - one u - nite in mer - ry mea - sure, in

[mp]

[mp]

17 *[mf]* 19

mer - ry mea - sure. For - ev - er raise a cheer, O

*[mf]*

mer - ry mea - sure. For - ev - er raise a cheer, O

*[mf]*

mer - ry mea - sure. For - ev - er raise a cheer, O

*[mf]*

21

sing for all to hear, sing out to - geth - er, O sing to - geth - er,

sing for all to hear, sing out to - geth - er, O sing to - geth - er,

sing for all to hear, sing out to - geth - er, O sing to - geth - er,

25 [mp]

sing for - ev - er - more. O sing to - geth - er, sing for - ev - er -

[mp]

sing for - ev - er - more. O sing to - geth - er, sing for - ev - er -

[mp]

sing for - ev - er - more. O sing to - geth - er, sing for - ev - er -

[mp]

[mp]

29 [mf]

more. Come, cel - e - brate with joy - ful plea -

[mf]

more. Come, cel - e - brate with joy - ful plea -

[mf]

more. Come, cel - e - brate with joy - ful plea -

[mf]

[mf]

33

sure. Sing out this day the songs — we trea -

sure. Sing out this day — the songs — we trea -

sure. Sing out this day the songs — we trea

37

38

sure. O sing to - geth - er, sing for - ev - er -

sure. O sing to - geth - er, sing for - ev - er -

sure. O sing to - geth - er, sing for - ev - er -

40

[*mp*] [*rit.*] *f* [*cres.*]

more. O sing to - geth - er, sing for - ev - er - more.

[*mp*] [*rit.*] *f* [*cres.*]

more. O sing to - geth - er, sing for - ev - er - more.

[*mp*] [*rit.*] *f* [*cres.*]

more. O sing to - geth - er, sing for - ev - er - more

[*mp*] [*rit.*] *f* [*cres.*]

[*mp*] [*rit.*] *f* [*cres.*]

## 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 cœur en moi*, 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 minor second to make it accessible for S.S.A. voices. An arrangement of this chorus for three-part mixed voices is also available (#21148).

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.

# COME, CELEBRATE WITH JOYFUL PLEASURE

## HAND DRUM

Music by JACQUES ARCADELT (ca. 1505-1568)  
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Energetically ( $\text{♩} = \text{ca. } 84$ )

[*mf*]

5

[9]

14

[*mp*]

[*mf*]

[19]

24

[*mp*]

28

[30]

[*mf*]

32

[36]

[38]

[*rit.*]

40

[*mp*]

[*f*]

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