

Be Joyful Together is an arrangement by Hal H. Hopson of a chorus from Cantata No. 15, *Dennst du Wirst Meine Seele*, by Johann Sebastian Bach. The arranger has provided two new English texts, one each for general occasions and for Easter or Eastertide. He has also provided an instrumental duet obbligato (optional) for either C Instruments (page 11) or B-flat Instruments (p. 12). Suggested corresponding scripture readings include Psalms 23 and 100, Matthew 25: 31-46 and Acts 10: 34-43. One basic homiletical theme is joyfully praising the crucified and risen Lord, who is the ruler of all.

Johann Sebastian Bach (1685-1750) was a musical genius who is generally considered to be one of the greatest composers of all time. A German Baroque church musician, he served as Cantor at St. Thomas' Church in Leipzig from 1722 until the end of his life. He wrote many chorale cantatas for the Lutheran worship service, typically based upon Lutheran chorale (hymn) tunes. The standard cantata was scored for choir (typically an opening chorus and closing chorale), soloists (arias and recitatives) and orchestra. A prolific composer, Bach also composed several passions, numerous instrumental and orchestral works, and his celebrated *Mass in B Minor*.

Hal H. Hopson is a widely celebrated church composer, arranger and musician. He earned degrees from Baylor University and Southern Baptist Theological Seminary and has served on the church music faculties of Westminster Choir College in Princeton, New Jersey, and Scarritt Graduate School in Nashville, Tennessee. Especially celebrated for his arrangements and editions of sacred masterworks, Hopson has over 1,400 publications to his credit.

BE JOYFUL TOGETHER

A General or Easter Anthem

for 2-part mixed voices, accompanied,
with opt. 2 C or Bb Instruments*

Selected verses from
PSALM 100

From Cantata No. 15, Dennst du Wirst Meine Seele
by **JOHANN SEBASTIAN BACH** (1685-1750)
Arranged by **HAL H. HOPSON**

With joyful exuberance, in two (♩ = ca. 48)

C INSTRUMENT I
C INSTRUMENT II

mf

With joyful exuberance, in two (♩ = ca. 48)

mf

ACCOMP.

mf

4 WOMEN mf 5

1. **Be joy - ful__ to - geth - er, O sing__ to__ the Lord. Know

2. Be joy - ful__ to - geth - er, O sing__ to__ the Lord. The

MEN mf

Be joy - ful__ to - geth - er; O sing to the

Be joy - ful__ to - geth - er; O sing to the

4 5

* Parts for 2 C Instruments and 2 Bb Instruments may be found on pages 11 and 12, respectively.
** Sing verse 1 for general occasions, verse 2 for Easter.

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7 *mp*

this: the Lord God is the mak - er of all. Be
 Lord is a - ris - en, sing al - le - lu - ia. Be

Lord, the Lord, the mak - er of all.
 Lord; O sing, sing al - le - lu - ia.

7 *mp*

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a fermata over the first measure and a dynamic marking of *mp*. The second staff is a vocal line in bass clef. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, starting with a fermata and a dynamic marking of *mp*.

9 *mf*

joy - ful and sing. Be
 joy - ful and sing. Be

mp

Be joy - ful and sing.
 Be joy - ful and sing.

9 *mf*

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a fermata and a dynamic marking of *mf*. The second staff is a vocal line in bass clef. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, starting with a fermata and a dynamic marking of *mf*.

12

joy - ful to - geth - er; O sing to the Lord. Know
 joy - ful to - geth - er; O sing to the Lord. The

mf

Be joy - ful to - geth - er; O sing to the
 Be joy - ful to - geth - er; O sing to the

12

14

this; the Lord God is the mak - er of all. Be joy - ful and sing.
 Lord is a - ris - en, sing al - le - lu - ia. Be joy - ful and sing.

Lord; the Lord, the mak - er of all.
 Lord; O sing, sing al - le - lu - ia.

mf
mf

14

17

20

mp 21

We are God's own peo-ple, the sheep of God's fold.
 O come with thanks-giv-ing, the vic-t'ry is won.

20

mp 21

23

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The piano accompaniment starts with a whole rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. A dynamic marking of *mp* is placed above the piano staff.

We en - ter the courts, there God's glo - ry be - hold.
 Through death we have life; yes, the bat - tle is won.

23

The second system continues the music. The vocal line has a whole rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *mf* is placed above the piano staff.

26

The third system begins with a vocal line starting at measure 26. It has a whole rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The piano accompaniment has a whole rest. A dynamic marking of *mp* is placed above the vocal staff, and a dynamic marking of *mf* is placed above the piano staff.

We join all our voices; we praise the Lord's name. Be
 We join all our voices; we praise the Lord's name. Be

26

The fourth system continues the music. The vocal line has a whole rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings of *mp* and *mf* are present.

29

joy - ful to - geth - er; O sing to the Lord. Know
 joy - ful to - geth - er; O sing to the Lord. The

mf

Be joy - ful to - geth - er; O sing to the
 Be joy - ful to - geth - er; O sing to the

29

31

this: the Lord God is the mak er of all. Be joy - ful and sing.
 Lord is a - ris - en, sing al - le - lu - ia. Be joy - ful and sing.

Lord, the Lord, the mak - er of all. Be joy - ful and
 Lord; O sing, sing al - le - lu - ia. Be joy - ful and

31

34 *mf* 36

Be joy - ful - to - geth - er; O
 Be joy - ful - to - geth - er; O

sing. _____ Be joy - ful, O
 sing. _____ Be joy - ful, O

34 *mf* 36

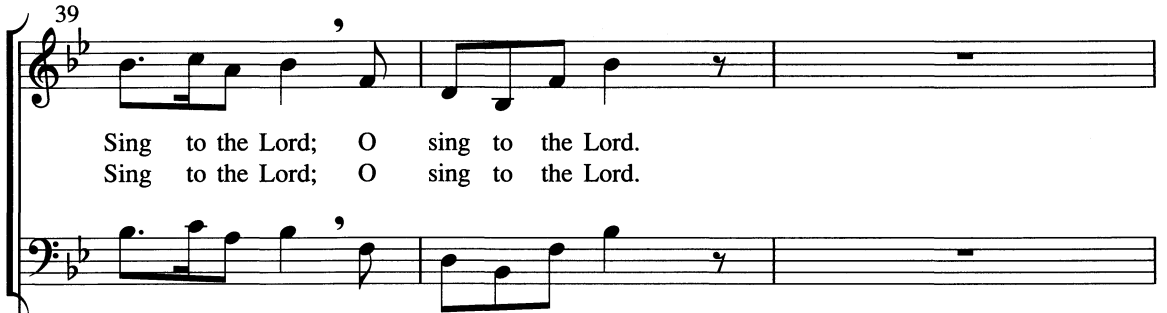
37 *f*

sing to the Lord. Come, sing a joy-ful song; sing a joy-ful song.
 sing to the Lord. Come, sing a joy-ful song; sing a joy-ful song.

sing to the Lord. Sing a joy-ful song.
 sing to the Lord. Sing a joy-ful song.

37 *f*

39



Sing to the Lord; O sing to the Lord.
Sing to the Lord; O sing to the Lord.

Sing to the Lord; O sing to the Lord.
Sing to the Lord; O sing to the Lord.

Detailed description: This block contains the vocal staves for the Soprano and Alto parts. The Soprano staff is on a treble clef and the Alto staff is on a bass clef. Both are in a key with two flats (B-flat major or D-flat minor). The music starts at measure 39. The lyrics are: "Sing to the Lord; O sing to the Lord. Sing to the Lord; O sing to the Lord." There are rests in the Soprano part for measures 40 and 41.



mf

mf

39

Detailed description: This block contains the piano accompaniment for the first system. It consists of a right-hand treble staff and a left-hand bass staff. The music begins at measure 39. The dynamic marking *mf* (mezzo-forte) is present in both staves. The right hand features chords and moving lines, while the left hand provides a steady accompaniment.

42

poco rit.



Detailed description: This block contains the vocal staves for the Tenor and Bass parts. The Tenor staff is on a treble clef and the Bass staff is on a bass clef. The music starts at measure 42. The dynamic marking *poco rit.* (poco ritardando) is indicated above the Tenor staff. There are rests in both parts for measures 43 and 44.

f

f poco rit.

42



Detailed description: This block contains the piano accompaniment for the second system. It consists of a right-hand treble staff and a left-hand bass staff. The music starts at measure 42. The dynamic marking *f* (forte) is present in the right hand, and *f poco rit.* is present in the left hand. The right hand features chords and moving lines, while the left hand provides a steady accompaniment.

BE JOYFUL TOGETHER

A General or Easter Anthem

*C INSTRUMENT

From Cantata No. 15, *Dennst du Wirst Meine Seele*
by JOHANN SEBASTIAN BACH (1685-1750)
Arranged by HAL H. HOPSON

With joyful exuberance, in two (♩. = ca. 48)

The musical score is written for a C instrument in 2/4 time. It consists of six staves of music. The first staff begins with a *mf* dynamic. The second staff has rehearsal marks at measures 4, 5, 7, and 12, and ends with a *mf* dynamic. The third staff has rehearsal marks at measures 17 and 20. The fourth staff has rehearsal marks at measures 21, 29, and 7, and ends with a *mf* dynamic. The fifth staff has rehearsal marks at measures 36 and 4, and ends with a *mf* dynamic. The sixth staff has rehearsal marks at measures 42 and 4, and ends with a *f* dynamic and a *f poco rit.* instruction.

* Flutes may play one octave higher than written.

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BE JOYFUL TOGETHER

A General or Easter Anthem

B \flat INSTRUMENT

From Cantata No. 15, Dennst du Wirst Meine Seele
by JOHANN SEBASTIAN BACH (1685-1750)
Arranged by HAL H. HOPSON

With joyful exuberance, in two ($\text{♩} = \text{ca. } 48$)

The musical score consists of six staves of music in 2/4 time. The first staff begins with a *mf* dynamic and includes fingerings (7, 7, 7) and a fermata. The second staff includes fingering boxes for 5, 7, 12, and 4, and ends with a *mf* dynamic. The third staff continues the melodic line. The fourth staff includes fingering boxes for 21, 8, and 29, and ends with a *mf* dynamic. The fifth staff begins with a *mf* dynamic and includes a *f* dynamic later. The sixth staff concludes with a *f* dynamic and the instruction *f poco rit.*

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