

REJOICE! REJOICE, BELIEVERS!

for S.A.T.B. voices, accompanied,*
with optional brass quartet and congregational refrain**

Words by LAURENTIUS LAURENTI (1660-1722)
Trans. by SARAH B. FINDLATER (1823-1901), alt.

HAF TRONES LAMPA FÄRDIG
Arranged by BENJAMIN HARLAN
(ASCAP)

Majestically ($\text{J} = \text{ca. } 90\text{-}100$)

TRUMPETS I & II

TROMBONES I & II

ACCOMP.

4

sub. p cresc.

sub. p cresc.

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* Also available in an edition for S.A.B. or two-part mixed voices with optional two trumpets, No. 5878.

** Parts for brass quartet (2 B♭ trumpets, 2 trombones) are available separately, No. 7265. Part for congregational refrain may be found on page 16.

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8 SOPRANO & ALTO Unison
(and optional congregation) **f**

9

Re - joice! Re - joice, be - liev - ers, And let your lights ap -

TENOR & BASS Unison **f**

8

9

12

pear; The eve-ning is ad - vanc - ing And dark - er night is

12

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16

near. The _ Bride - groom is a - ris - - ing And

16

(17)

19

soon is draw - ing nigh. Up, pray and watch and

19

22

wres - tle; At mid - night comes the cry.

(congregation tacet)

22

26

mp unis.

The

dim.

26

dim.

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(30)

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
watch - ers on the moun - - tain Pro - claim the Bride - groom

(33)

ia.
Al le - lu - ia, al - le - lu - ia,
near; Go forth as He ap - proach - es With

(33)

With

A musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six systems of music, each starting with a treble clef and a key signature of one flat (F#). The vocal parts are in common time, while the piano part is in 2/4 time.

System 1: Measures 36-38. The vocal parts sing "al - le - lu - ia." and "The mar - riage feast is clear." The piano accompaniment features eighth-note chords. Measure 38 includes dynamic markings *mf* and *mp*.

System 2: Measures 36-38. The vocal parts sing "al - le - lu - ia." and "Al - le -". The piano accompaniment features eighth-note chords. Measure 38 includes dynamic markings *mf* and *mp*.

System 3: Measures 36-38. The vocal parts sing "al - le - lu - ia." and "Al - le -". The piano accompaniment features eighth-note chords. Measure 38 includes dynamic markings *mf* and *mp*.

System 4: Measures 39-40. The vocal parts sing "wait - ing; The gates wide o - pen stand." The piano accompaniment features eighth-note chords. Measure 40 includes dynamic marking *unis.*

System 5: Measures 39-40. The vocal parts sing "wait - ing; The gates wide o - pen stand." The piano accompaniment features eighth-note chords. Measure 40 includes dynamic marking *unis.*

System 6: Measures 39-40. The vocal parts sing "ia, the". The piano accompaniment features eighth-note chords.

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42

rise, O heirs of glo - ry; The Bride - groom is at

42

hand.

poco rit.

p

The

p

(TACET)

dim.

poco rit.

p

45

dim.

poco rit.

p

(49) Slower, freely

saints, who here in pa - tience Their cross and suf-f'ring bore, ____ Shall

Slower, freely

(optional keyboard through m. 63)

53

live_ and reign_ for - ev - er When sor - row is no more. A -

57

round the throne of glo - ry The Lamb they shall be - hold; ____ In

The_ throne of glo - ry The Lamb they shall, they shall be - hold; In

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10. 61

tri - umph cast be - fore Him Their di - a - dems of gold.

(BRASS)

61

64

f *accel. poco a poco*

64

p *accel. poco a poco*

65

(TACET)

65

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69

Tempo I

73

sub. *p*

cresc.

f

77

cresc.

f

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81

f

82

Our hope and ex - pec - ta - - tion, O Je - sus, now ap -

UNISON MEN

f

(3)

(3)

81

82

85

pear; A - rise, O Sun so longed for, O'er

(3)

(3)

85

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A musical score for two voices (Soprano and Alto) and piano. The score consists of four systems of music, each with two staves: Treble and Bass. The key signature is A major (no sharps or flats). The vocal parts enter at measure 88, and the piano accompaniment begins earlier.

System 1: Measures 88-90. The vocal parts sing "this be - night - ed sphere!" and "With_ hearts and hands up -". The piano accompaniment consists of eighth-note chords.

System 2: Measures 88-90. The vocal parts continue their melody, and the piano accompaniment provides harmonic support with eighth-note chords.

System 3: Measures 91-93. The vocal parts sing "lift - ed. We plead O Lord, to __ see The". The piano accompaniment includes sustained notes and eighth-note chords.

System 4: Measures 91-93. The vocal parts continue, and the piano accompaniment maintains the harmonic structure.

Text:

this be - night - ed sphere!
With_ hearts and hands up -

lift - ed. We plead O Lord, to __ see The

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(congregation tacet)

day of earth's re - demp - tion That sets your peo - ple free! Re -

joice, re - joice! _____ Re - joice, re - joice! _____

Re - joice, re - joice! _____ Re - joice, re - joice!



The musical score consists of two staves of music. The top staff is for treble clef instruments, and the bottom staff is for bass clef instruments. Both staves have a key signature of two sharps. Measure 102 begins with a dynamic of ***ff*** (fortissimo). The first measure ends with a fermata over the bass clef staff. The second measure starts with ***ff*** again, followed by the instruction ***molto rit.***. The lyrics "We ___ re - - - - - joyce! ___" are written below the notes. Measures 103 and 104 continue with ***ff*** and ***molto rit.***, with sixteenth-note patterns in the treble clef staff.

Rejoice! Rejoice, Believers! is an Advent hymn concertato based upon the beloved Swedish folk hymn **HAF TRONES LAMPA FÄRDIG**. Suggested corresponding lectionary readings include Psalm 80, Isaiah 63:16 - 64:8, Matthew 24:29-31 and 25:1-10, Mark 13:32-37, and Luke 21:25-36. One basic homiletical theme is that true believers should prepare for the coming of their Lord with rejoicing, for the Messiah will bring Light to their Darkness.

The opening and closing unison verses of this powerful hymn concertato demand uniform choral tone and pitch. Rehearse these verses on a brightly focused neutral syllable such as “dee.” Add the text without sacrificing intonation or focus. Contrast the third verse (m. 49-64) with a greater feeling of legato.

Benjamin Harlan is Assistant Professor of Church Music at New Orleans Baptist Theological Seminary. With degrees from Baylor University and Southwestern Baptist Theological Seminary, Dr. Harlan has extensive experience as a church music minister and is a widely published church choral composer.

REJOICE! REJOICE, BELIEVERS!

for congregational singing

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Verse 1:

Choir and Congregation

Re - joice! Re - joice, be - liev - ers, And let your lights ap - pear; The
eve - ning is ad - vanc - ing And dark - er night is near. The
Bride - groom is a - ris - ing And soon is draw - ing nigh.
pray and watch and wres - tle; At mid -night comes the cry.

**Verse 2:
(Choir only)**

The watchers on the mountain Proclaim the Bridegroom near;
Go forth as He approaches With alleluias clear.
The marriage feast is waiting; The gates wide open stand.
Arise, O heirs of glory, the Bridegroom is at hand.

**Verse 3:
(Choir only)**

The saints, who here in patience Their cross and suffrings bore,
Shall live and reign forever When sorrow is no more.
Around the throne of glory The Lamb they shall behold;
In triumph cast before Him Their diadems of gold.

**Verse 4:
Choir and Congregation**

Our hope and ex - pec - ta - tion, O Je - sus, now ap - pear; A -
rise, O Sun so longed for, O'er this be - night - ed sphere! With -
hearts and hands up - lift - ed, We plead, O Lord, to see The
day of earth's re - demp - tion That sets your peo - ple free!

**Postlude:
(Choir only)**

Rejoice, rejoice! Rejoice, rejoice!
Rejoice, rejoice! We rejoice!

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