

SING A JOYFUL ALLELUIA!

for two-part voices, any combination,*
accompanied, with optional C-instrument

Words by
DON BESIG and NANCY PRICE (ASCAP)

Music by
DON BESIG (ASCAP)

Joyfully ($\text{J} = \text{ca. } 152-160$)

ACCOMP.

5

1st time—Sopranos only (*mp*)

2nd time—all voices (*mf*)

PART I**

PART II

1. *mp*

2. *mf*

* Also available for S.A.T.B. voices, No. 7393, and S.A.B. voices, No. 7801.

** When performed by mixed voices, sopranos and tenors should sing Part I, altos and basses Part II.

13

1. 2.

(mf)

(mf)

al - le - lu - ia,— al - le - lu - ia! ia! Sing a

1. 2.

(mf)

(mf)

18

joy - ful al - le - lu - ia, lift your voice and let it ring; sing a

22

joy - ful al - le - lu - ia, come and greet the ti - ny King! Sing a

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26

joy - ful al - le - lu - ia, lift your voice and let it ring; sing a



30

joy - ful al - le - lu - ia, come and greet the ti - ny King!



34



38 *smoothly*
mp

* Come to the sta - ble and wel - come the ti - ny Babe, _____

mp

43

peace - ful - ly sleep - ing on a bed of hay, _____

48

Try not to wak - en Him, try not to make Him cry; _____

mp

A large red diagonal watermark reading "preview only legal use requires purchase" is overlaid across the page.

53

soft - ly the moth - er sings a lul-la-by. * Sing a

58 (p-mf)

joy - ful al - le - lu - ia, lift your voice and let it ring; sing a
(p-mf)

62

joy - ful al - le - lu - ia, come and greet the ti - ny King! Sing a
mf

Musical score for "O Little Town of Bethlehem" featuring piano and voice parts. The score includes lyrics and dynamic markings such as *smoothly*, *mf*, and *pp*. The piano part features various chords and patterns, while the vocal part includes melodic lines and rests.

66 2.
King!

2.

71 *smoothly*
(mf)
* High in the heav - ens a light fills the win-ter sky; _____
(mf)

75
one shin - ing star to guide us

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* When performed by mixed voices, men should sing Part I ***mf*** and women Part II ***mp*** from [71] to [90].
7802

79

through the night.

Choirs of an - gels are

83

sing - ing their songs of joy; shep - herds and

87

kings bring gifts to the ti - ny Boy.

(mf)

* Sing a

(mf)

* When performed by mixed voices, resume the original divisi.

Sing 3 times

9

1st time- Parts I & II only

2nd time- add a few sopranos on descant (large notes)

3rd time - (optional) add voice or C-instrument on cue-size notes

91

f

Al - le - lu - ia, — al - le - lu - ia;



1. *mf*

2. *f* joy - ful al - le - lu - ia, lift your voice and let it ring, sing a

3. *f*

91

95

al - le - lu - ia, al - le - lu - ia.

1., 2.

joy - ful al - le - lu - ia, come and greet the ti - ny King! Sing a

1., 2.

f

95

1., 2.

99 3. [100] optional descant (1 or 2 voices) or C-instrument
(*f*)

ia.
Al - le - lu - ia,
al - le -

3. (f)

King!
Al - le - lu - ia,
al - le -

(f)

Al - le - lu - ia,
al - le -

99 3. [100]

Al - le - lu - ia,
al - le -

103

lu - ia,
al - le - lu - ia,

lu - ia,
al - le - lu - ia,

lu - ia,
al - le - lu - ia,

103

lu - ia,
al - le - lu - ia,

Musical score for voices and piano. The vocal parts sing "al - le - lu -" and "ia." The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand. Measure 106 starts with a piano dynamic. Measures 107-108 show a crescendo. Measure 109 starts with a piano dynamic. Measure 110 begins with a piano dynamic.

Musical score for voices and piano. The vocal parts sing "Al - le - lu - ia!" and "Al - le - lu - ia!" The piano accompaniment features eighth-note chords and bass notes. Measure 110 ends with a piano dynamic. Measure 111 begins with a piano dynamic.

Sing a Joyful Alleluia is written in the style of a Latin American dance carol and is especially effective for Christmas Eve, Christmas Day, Christmastide, and early Epiphany. Suggested corresponding lectionary readings include Luke 2: 1-20, Luke 2: 22-38, and Matthew 2: 1-12. One basic homiletical theme is God's promise of salvation realized in an infant.

This anthem should be performed in a buoyant and lively manner. There should be a definite contrast in style between the syncopated refrains and the more legato phrases of the verses. The tempo, however, remains constant throughout. Note that the verses employ five-measure phrases. The use of appropriate rhythm instruments (claves, maracas, bongos) doubling the keyboard rhythm and a flute on the cued notes in the descant is encouraged.

When performing with mixed voices, the following procedure should be observed:

Refrains: Part I — sopranos & tenors
Part II — altos & basses

Verses: 1st verse (m. 38) - women only in two parts
2nd verse (m. 71) — Part I — men
2nd verse (m. 71) — Part II — women

Don Besig is currently Director of Music at Peninton Presbyterian Church in Fairport, New York. He has over thirty years of experience teaching vocal music in the public schools of western New York. Recognizing a need for choral music written especially for student singers, Besig began composing for his own choirs. Since 1973, over two hundred fifty of his compositions and arrangements have been published.

Nancy Price holds B.M. and M.M. degrees in music from Ithaca College. She began singing in grade school choirs directed by Don Besig and in her senior year of college first worked with him as a lyricist. Since 1980 they have collaborated on over seventy compositions for school and church. Both Besig and Price have received several ASCAP Special Awards.



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