

# COME, JOIN IN SINGING

by JACQUES ARCADELT (ca. 1505-1568)



Jacques Arcadelt was a highly respected French composer of the Renaissance, as evidenced by many sixteenth century reprints of his works. Although he composed numerous sacred pieces, Arcadelt was best known for his secular works. These works included many chansons (songs), madrigals and a few works in Latin. Originally performed in Latin, COME, JOIN IN SINGING is a beautiful example of Arcadelt's tendency to set his works in chordal style with a simultaneous pronunciation of the text by all voices. The cadencing of all voices at the end of poetic lines in this piece is another characteristic of Arcadelt's technique.

COME, JOIN IN SINGING first appeared in 1559. This edition includes modern clefs, fermatas, a keyboard reduction of the vocal parts, and tempo and dynamic indications. The note values of the original have been halved and the accidentals appearing in the alto part in measures 7, 8, 23 and 24 are *musica ficta* indications. The editor has replaced the original four verses with two new verses in English. The original Latin text calls for all people to enjoy life through song and poetry. The first verse is provided here:

Poscimus, si quid vacui sub umbra  
Lusimus tecum, quod et hunc in annum,  
Vivat et plureis: age dic Latinum,  
Barbite carmen. Barbite carmen.

Although an *a cappella* performance of this piece would certainly be quite effective, the use of recorders, other woodwinds, strings, or keyboard for enhancement would also be quite acceptable. Performances in Arcadelt's time often included instruments for doubling or replacing vocal parts. This selection should be performed very energetically with a feeling of two beats per measure. The natural inflections of the English text should be heard by the listener as the various musical ideas are contrasted with dynamic changes.

Patrick Liebergen

# COME, JOIN IN SINGING

Three-Part Mixed, a cappella

English Text by PATRICK M. LIEBERGEN

JACQUES ARCADELT  
Edited by PATRICK M. LIEBERGEN

Energetic (♩ = ca. 84-100)

*mf*

I  
Come, join in sing - ing mer - ri - ly to - geth - er,

*mf*

II  
Come, join in sing - ing mer - ri - ly to - geth - er,

*mf*

III  
Come, join in sing - ing mer - ri - ly to - geth - er,

Piano  
*mf (for rehearsal only)*

*mp*

Lift high your voices, cel - e - brate for - ev - er;

*mp*

Lift high your voices, cel - e - brate for - ev - er;

*mp*

Lift high your voices, cel - e - brate for - ev - er;

*mp*

9

*mf*

Come, join in sing - ing, joy - ful - ly we greet you,

*mf*

Come, join in sing - ing, joy - ful - ly we greet you,

*mf*

Come, join in sing - ing, joy - ful - ly we greet you,

9

*mf*

*mf*

*sub. mp*

All sing to - geth - er, all sing to - geth - er.

*sub. mp*

All sing to - geth - er, all sing to - geth - er.

*sub. mp*

All sing to - geth - er, all sing to - geth - er.

*sub. mp*

*sub. mp*

17 *mf*

Come, raise your voices, join with us in singing,

*mf*

Come, raise your voices, join with us in singing,

*mf*

Come, raise your voices, join with us in singing.

17 *mf*

*mp*

Loud - ly to - geth - er joy - ful songs are ring - ing;

*mp*

Loud - ly to - geth - er joy - ful songs are ring - ing;

*mp*

Loud - ly to - geth - er joy - ful songs are ring - ing;

*mp*

25 *mf*  
 Come, raise your voic - es, hear the cel - e - bra - tion,  
*mf*  
 Come, raise your voic - es, hear the cel - e - bra - tion,  
*mf*  
 Come, raise your voic - es, hear the cel - e - bra - tion,  
 25 *mf*

*sub. mp* *rit.*  
 Sing and be joy - ful, sing and be joy - ful.  
*sub. mp* *rit.*  
 Sing and be joy - ful, sing and be joy - ful.  
*sub. mp* *rit.*  
 Sing and be joy - ful, sing and be joy - ful.  
*sub. mp* *rit.*

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