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Rejoice, Rejoice, Believers

J. William Greene

SAB and organ or piano

J. William Greene

J. William Greene serves as Organist-Choirmaster at Holy Trinity Lutheran Church in Lynchburg, VA. His lifelong love of the organ and its music has been his gateway into forty years of service to the church in its myriad forms. A graduate of Appalachian State University, Northwestern University, and the Eastman School of Music, where he received the Doctor of Musical Arts and Performer's Certificate, Dr. Greene has taught organ at Appalachian State, the Nazareth College of Rochester, New York, and Ithaca College. His much-beloved organ professors have included H. Max Smith, Wolfgang Rübsam, and Russell Saunders.

Along his educational pathway, he acquired a passion for the subtleties of the harpsichord and spent a year studying that instrument with Gustav Leonhardt in the Netherlands under an ITT International Fellowship. Concurrently with the completion of his DMA, he received a Master's degree in harpsichord, studying with Arthur Haas. In the church, Dr. Greene has found great joy in working with choirs, large and small, in styles ranging from plainchant to the thoroughly modern. He is especially interested in writing organ and choral music that is creative, but also accessible to most church musicians. Of his published music, he has received multiple ASCAP+ awards from the American Society of Composers, Arrangers, and Publishers.

Rejoice, Rejoice, Believers

SAB and organ or piano

Text: *Ermuntert euch, ihr Frommen*

Laurentius Laurenti (1660-1722)

Trans. Sarah B. Findlater (1823-1907), alt.

J. William Greene, ASCAP

I and II: Foundation Stops 8', (4')

Pedal: 16', 8'

Light and happy, ♩ = 116

Organ
or
Piano

The musical score is written for SAB voices and organ or piano. It begins with an organ or piano introduction in D major (two sharps) and common time. The tempo is marked 'Light and happy, ♩ = 116'. The introduction is in *mf* (mezzo-forte) and consists of four measures. The vocal parts enter in the fifth measure. The Soprano (S) and Alto (A) parts are in the upper staves, and the Bass (B) part is in the lower staff. The lyrics are 'Re - joice, re - joice, be - liev - ers, And'. The vocal parts are marked with a forte (*f*) dynamic. The organ or piano accompaniment continues throughout, with a pedal point indicated at the bottom. The score is marked with a large 'DO NOT COPY' watermark.

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8

let your— lights ap - pear!— The eve-ning is ad - vanc - ing, And

This system contains measures 8 through 11. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps (F# and C#). The lyrics are: "let your— lights ap - pear!— The eve-ning is ad - vanc - ing, And".

12

dark-er— night is near.— But see, the Bride - groom ris - es,— And

This system contains measures 12 through 15. It continues the vocal melody and piano accompaniment. The lyrics are: "dark-er— night is near.— But see, the Bride - groom ris - es,— And".

16

soon He will draw near;— Up, pray and watch and strug - gle! At

This block contains the musical notation for measures 16 through 19. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). A large 'DO NOT COPY' watermark is oriented diagonally across the page, passing over this section.

20

mid - night the call sounds clear.

II

no pedal

This block contains the musical notation for measures 20 through 23. It includes a vocal line with lyrics and a piano accompaniment. Measure 22 is marked with a 'II' (ritardando). The instruction 'no pedal' is written at the end of the piano part. A large 'DO NOT COPY' watermark is oriented diagonally across the page, passing over this section.

23

* *mf*

The watch-ers on the moun - tain Pro -

mf

Foundation Solo?

27

- claim the — Bride - groom near; Go ea - ger - ly to meet Him with

*This section can be sung by unison women or unison men or some combination of the two, such as omitting the men for the bracketed sections.

31

al - le - lu - ias clear. The mar - riage feast is wait - ing, The

This block contains the musical notation for measures 31 through 34. It features a vocal melody in the treble clef and a piano accompaniment in the bass and treble clefs. The key signature has two sharps (F# and C#). The lyrics are: "al - le - lu - ias clear. The mar - riage feast is wait - ing, The".

35

gates wide o - pen stars, Wake, wake, you heirs of glo - ry; the

This block contains the musical notation for measures 35 through 38. It continues the vocal melody and piano accompaniment. The key signature remains two sharps. The lyrics are: "gates wide o - pen stars, Wake, wake, you heirs of glo - ry; the".

39

Bride-groom — is at hand!

42

Our Hope and Ex-pec - ta - tion, O

Ped.

46

Je - sus, — now ap - pear; — A - rise, De - sire of na - tions, O'er

This block contains the musical notation for measures 46 through 49. It features a vocal line with a treble and bass staff, and a piano accompaniment with a grand staff. The key signature is one sharp (F#). The lyrics are: "Je - sus, — now ap - pear; — A - rise, De - sire of na - tions, O'er".

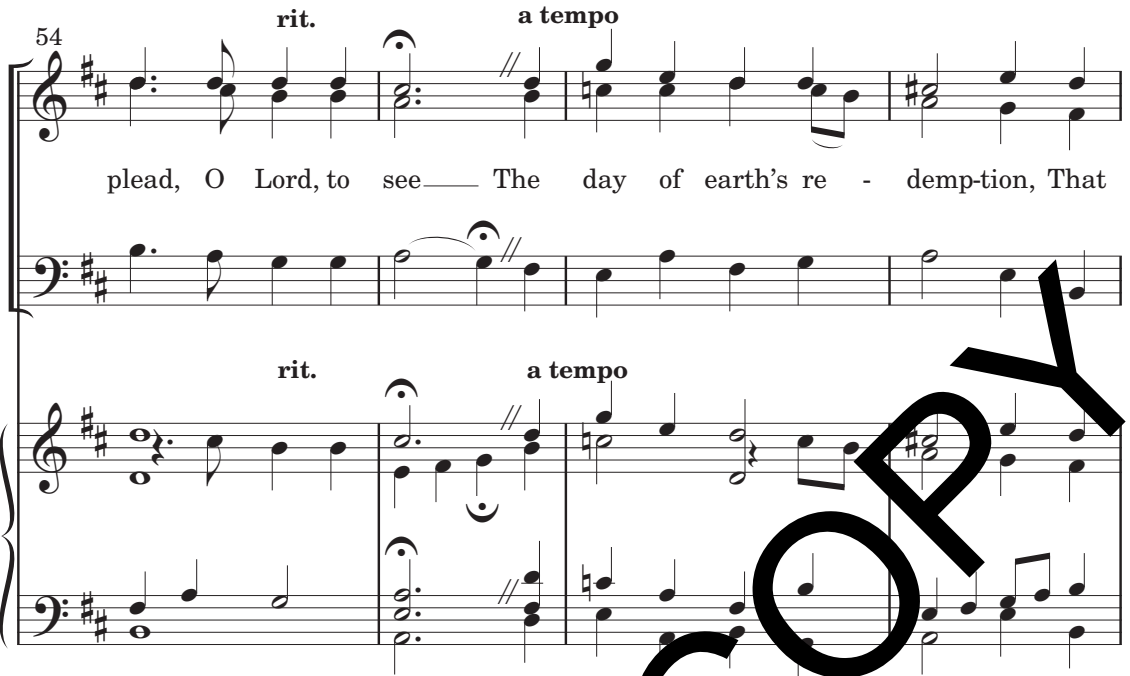
50

this sad — dark - ened sphere. — With hearts and hands up - lift - ed, We

This block contains the musical notation for measures 50 through 53. It features a vocal line with a treble and bass staff, and a piano accompaniment with a grand staff. The key signature is one sharp (F#). The lyrics are: "this sad — dark - ened sphere. — With hearts and hands up - lift - ed, We".

54 rit. a tempo

plead, O Lord, to see — The day of earth's re - demp-tion, That



58 rit. a tempo

brings us un-to Th



rit. a tempo rit.

