

Alfred Choral Designs



# Sing for Joy!

*A Concert Collection for S. A. T. B. Voices*

Compiled by

*Sally K. Albrecht*

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# JUST A SINGLE VOICE

Words and Music by  
**SALLY K. ALBRECHT**  
 and **JAY ALTHOUSE**

With feeling (♩ = ca. 88-96) *mp unis. or opt. solo*

SOPRANO  
ALTO

TENOR  
BASS

PIANO

It starts with just a sin - gle voice,

With feeling (♩ = ca. 88-96) *mp*

4

one you bare-ly hear. It reach-es out to *mp unis. or opt. solo*

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7

touch your heart; \_\_\_\_\_ the sound is grow-ing near.

10

And yet with just a sin - gle voice, \_\_\_\_\_ the mes-sage can be

11

13

*(end solo)*

strong. For when we hear a sin - gle voice, \_\_\_\_\_

\* May be sung by a second soloist.

16

won't oth-ers join a - long? The pow - er of

*mf* *mf*

(end solo)

19

mu - sic, the pow - er of song.

22

When voic-es come to - geth - er, the mes-sage can be



25 27

strong. Our vi-sions of to - mor - row,

28

re-flec-tions of the past, the mem-'ries and

31

feel - ings, and friend-ships that last.

*decresc.*

34

*mp*

37

*mp*

39

It starts with just a sim - ple song,

*mp*

Just one

40

that lin-gers in the air, a mel-o-dy that

song, lin-gers in the air.

43

fills your soul \_\_\_\_\_ with feel-ings that we share.

Fills your soul, \_\_\_\_\_ feel-ings that we

46

47

share. And yet, with just a sim - ple song, \_\_\_\_\_ that mes-sage can be

Oo \_\_\_\_\_

49

heard. \_\_\_\_\_ For when we hear a sim - ple song, \_\_\_\_\_

52

our heart feels ev-'ry word. The pow-er of

our heart feels ev-'ry word.

*f* 3

*f* 3

55

mu - sic, the pow - er of song.

3

3

58

When voic-es come to - geth - er, the mes-sage can be

61 63

strong. Our vi-sions of to - mor - row,

64

re-flec-tions of the past, the mem'-ries and

67

feel - ings, and friend-ships that last.

*decresc.*

70 *mp opt. solo*

It starts with just a

73 *rit.* *(end solo)* *Slowly* *p*

sin - gle voice; won't you sing a - long?

*Slowly* *p*



# JUST A SINGLE VOICE

*Signing Notes by Sally K. Albrecht*

Adding simple sign language can be very effective on the chorus of *Just a Single Voice*. There are many books on sign language. I highly recommend **The Joy of Signing**, second edition, by Dr. Lottie L. Riekehof (© 1987 by Gospel Publishing House) or **Random House Webster's Concise American Sign Language Dictionary** by Elaine Costello (© 1999 by Elaine Costello).

Here are the targeted words to sign, followed by brief explanations.

- Power - Move both "S" hands (closed fists w/thumbs in front) forward from each shoulder.
- Music/Song - Extend L arm. R fingertips wave back and forth over L arm.
- Voices - Place tips of the R "V" at throat and lift up toward chin twice.
- Together - Place the "A" hands together (closed fists w/thumbs on top) and draw a semicircle starting right-forward-left.
- Message (meaning) - Place the R "V" into the L open palm, first facing out, then in.
- Strong - Same as "power" above. Or pull the R open hand down the side of the L arm, closing to an "S" at elbow height (showing off the size of the L arm muscle).
- Vision - L palm is facing down, above eyes. R "V" moves forward from the eyes.
- Tomorrow - R "A" touches R side of chin, then moves up and forward.
- Reflections - Bounce the R "R" hand (index and middle fingers crossed) off the open L palm.
- Past - The R open palm faces back and moves backward over the R shoulder.
- Memories (look back) - The R "V" moves from the eyes back over the R shoulder.
- Feelings - Move the R middle finger of the open "five" hand in quick upward pulses from the heart. Palm is facing in.
- Friendships - The R index (palm facing down) hooks over the L index (palm facing up), then reverse.
- Last (forever) - Sign "always" first: R index circles in front w/palm facing up. Then sign "still": move the R "Y" (closed hand w/thumb and pinky extended) forward and upwards w/palm facing down.

# HALLELUJAH, AMEN

from "Judas Maccabaeus"

Words by  
THOMAS MORELL

Music by  
GEORGE F. HANDEL (1685-1759)  
Edited and arranged by  
PATRICK M. LIEBERGEN

Energetic and rhythmic (♩ = ca. 100)

SOPRANO

ALTO

TENOR

BASS

KEYBOARD

*[f]*

*[f]*

*[f]*

Hal - le - lu - jah, a - men, a - men, hal - le - lu - jah, a - men.

Energetic and rhythmic (♩ = ca. 100)

*[f]*

4

5

*[f]*

*[f]*

Hal - le - lu - jah, a - men, a - men, hal - le - lu - jah, a -

a - men, hal - le - lu - jah, a - men. Hal - le - lu - jah, hal - le - lu - jah, hal - le -

a - men, hal - le - lu - jah, a - men. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

*[f]*

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal -

7 9

men, a - men, a - men, hal - le - lu - jah, hal - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

le - lu - jah, hal - le - lu - jah.

10 9

le - lu - jah, hal - le - lu - jah. Hal - le - lu - jah, a - men, Hal - le - lu - jah, a - men, a - men, hal - le - lu - jah, a - men. *[f]* hal - le - lu - jah. Hal - le - lu - jah, a - men, Hal - le - lu - jah, a - men.

13

14

[ff]

a - men, hal - le - lu - jah, a - men. Oh Ju - dah, re - joice, re - joice, \_\_\_\_\_

Oh Ju - dah, re - joice, re - joice, re -

a - men, hal - le - lu - jah, a - men. Oh Ju - dah, re - joice, re - joice, \_\_\_\_\_

Oh Ju - dah, re - joice, re - joice, \_\_\_\_\_

16

18

[mp]

re - joice, oh Ju - dah, in songs di - vine, with cher - u - bim and

joyce, re - joice, oh Ju - dah, in songs di - vine, with cher - u - bim and

re - joice, oh Ju - dah, in songs di - vine, with cher - u - bim and

re - joice, oh Ju - dah, in songs di - vine,

19 *[mf cresc.]*

ser - a - phim har - mo - nious join, with cher - u - bim and ser - a - phim har - mo - nious

*[mf cresc.]*

ser - a - phim har - mo - nious join, with cher - u - bim and ser - a - phim har - mo - nious

*[mf cresc.]*

ser - a - phim har - mo - nious join, with cher - u - bim and ser - a - phim har - mo - nious

*[mf cresc.]*

with cher - u - bim and ser - a - phim har - mo - nious

22 *[f]*

join. Hal - le - lu - jah, a - men, a - men, hal - le - lu - jah, a - men, and in

*[f]*

join, har - mo - nious join, hal - le - lu - jah, and in

*[f]*

join, Hal - le - lu - jah, a - men, a - men, hal - le - lu - jah, a - men, and in

*[f]*

join, har - mo - nious join, and in



25

*ff*

songs di - vine, har - mo - nious

songs di - vine, har - mo - nious

songs di - vine, har - mo - nious

songs di - vine, har - mo - nious

*ff*

28

*[f]*

30

join! Hal - le - lu - jah, a - men, a - men, hal - le - lu - jah, a - men.

join! Hal - le - lu - jah, a - men, a - men, hal - le - lu - jah, a - men.

join! Hal - le - lu - jah, a - men, a - men, hal - le - lu - jah, a - men.

join! Hal - le - lu - jah, a - men, a - men, hal - le - lu - jah, a - men.

*[f]*

*[f]*



31

A - men. A -

A - men. A -

A - men. A -

A - men. A -

(9)

34

[rit.] [ff]

men. Hal - le - lu - jah! A - men.

[ff]

men. Hal - le - lu - jah! A - men.

[ff]

men. Hal - le - lu - jah! A - men.

[ff]

men. Hal - le - lu - jah! A - men.

[rit.] [ff]

## Editor's Note

George F. Handel (1685-1759) was a renowned international composer of instrumental and vocal works at the end of the Baroque era. Born in Germany, he composed works in that country as well as in Italy and England. His large-scale oratorios in English included many exuberant choruses for the people which made him especially popular in England. Handel's "Hallelujah, Amen" is a very joyous and rhythmic chorus from his oratorio *Judas Maccabaeus*, which he composed in London in 1746. The libretto by Thomas Morrell is based upon an Old Testament story.

The source for this edition is *George Friedrich Händels Werke*, Volume 22, published by Breitkopf and Härtel (1866). The original has been transposed down one step. Scored originally for S.A.T.B. voices with an accompaniment of oboes, trombones, timpani, strings and continuo, this new edition includes a keyboard reduction of the instrumental parts as the accompaniment. Modern clefs, and tempo and dynamic indications have also been added to this edition.

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# SING FOR JOY, ALLELUIA!

Words and Music by  
SALLY K. ALBRECHT

With joy (♩ = ca. 152)

SOPRANO  
ALTO

Alto only *p* Sing for joy, al - le - lu - ia, sing for joy!

TENOR  
BASS

4

+ 2nd Sop.

Tenor *mp* Al - le - lu - ia sing. Oh,

Sing for joy, al - le - lu - ia,

7

+ 1st Sop. *mf*

1st Sop. *mf* Sing for joy,

Al - le - lu - ia, sing.

Alto *mf* sing. for joy!

10

al - le - lu - ia, sing for joy! —

Oh, sing. Al - le - lu - ia.

13

*unis.*

Join your voices in exultation, strike the harp, let the

*unis.*

16

trum - pets a - bound. Let all people come forth with sing - ing,

*B. div.*  
Oh, sing. — Oh,

19

21 *f*

clap your hands, let the mu - sic re - sound. Sing for joy, — all ye

*f*

*B. unis.*  
sing. — Oh,

22

might - y na - tions. Sing for joy, — make a glo - ri - ous sound.

25

Sing for joy, — all ye might - y peo - ple. Join to - geth - er as

28

one. Sing for — joy, —  
Al - le - lu - ia, sing. —

31

— al - le - lu - ia, sing for — joy! —  
Oh, sing. Al - le - lu - ia,

34

Sing for joy, al - le - lu - ia, sing for joy!

Oh, sing.

37

*rit. e decresc.*

39 *Slowly, freely*  
*p*

Al - le - lu - ia, sing. Walk to - geth - er in

40

peace a - cross the land. Lift your voice - es so all may un - der - stand.

43

*mf* *cresc.* *f* *rit.*

*mf* *cresc.* *f*

We shall live as one! We shall live as one!

*B. div.* Joy, sing for joy *B. unis.* as one!



47 Tempo I

*mp unis.*

Join your voices in exultation, strike the harp, let the

*mp unis.*

50

*mf*

trumpets abound. Let all people come forth with singing,

*mf*

*B. div.*

Oh, sing. Oh,

53

*f*

clap your hands, let the music resound. Sing for joy, all ye

*f*

*B. unis.*

sing. Oh,

56

might nations. Sing for joy, make a glorious sound.

59 *unis.*

Sing for joy, — all ye might - y peo - ple. Join to - geth - er as

*unis.*

62 *sfz*

one.

*sfz*

64 *f*

Sing for — joy, —

Al - le - lu - ia, *sfz* sing. —

65

— al - le - lu - ia, *f* sing for — joy! —

Oh, *f* sing. Al - le - lu - ia,

68

Sing for joy, — al - le - lu - ia, sing for — joy! —

sing. — Oh, sing.

71 72

*unis.*  
*p*

Al - le - lu - ia. Sing for — joy, — all ye na - tions.

74

*mp* *unis.* *grad. cresc. to end*

Sing for — joy, — all ye peo - ple. Sing for — joy, —

*mp* *grad. cresc. to end*

77

*ff*

— clap your hands and sing for — joy! —

*ff*

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# DANNY BOY

Words by FRED E. WEATHERLY

Old Irish Air  
Arranged by JULIE KNOWLES

Expressively ( $\text{♩} = 56-60$ )

SOPRANO *unis. mp* 3

ALTO

TENOR

BASS

Oh, Dan-ny Boy, the pipes, the pipes are

Piano

*mf* *mp*

call - ing, — from glen to glen, and down the moun-tain side; The sum-mer's

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7

gone, and all the ros-es fall - ing. It's you, it's you must go, and I must

10

bide. But come ye back when sum-mer's in the mead - ow, or when the

*mp* *mf* *mf*

11

13

val - ley's hushed and white with snow, And I'll be here in sun-shine or in

16 SOP. *rit.* *mp* *a tempo*  
 shad - ow, — Oh, Dan-ny Boy, oh Dan-ny Boy, I love you so!

ALTO *rit.* *mp* *a tempo*  
 shad - ow, — Dan - ny Boy, I love you so!

TEN. *rit.* *mp* *a tempo*  
 shad - ow, — Dan - ny Boy, I love you so!

BASS *rit.* *mp* *a tempo*  
 shad - ow, — Dan - ny Boy, I love you so!

19 *(opt. solo)* *mp*  
 But when ye

*(opt. solo)* *mp*  
 But when ye



22

S.A. unis.

come, and all the flow'rs are dy - ing, and I am dead, as dead I well may

TENOR

BASS

*mp*

25

be, Ye'll come and find the place where I am

27

ly - ing, and kneel and say an A - ve there for me; And I shall

*tutti*

*mp*

30

SOP.

*mf*

hear, tho' soft you tread a - bove me, and all my

ALTO

*mf*

hear, tho' soft you tread a - bove me, and all my

TEN.

*mf*

hear, tho' soft you tread a - bove me, and all my

BASS

hear, tho' soft you tread a - bove me, and all my

*mf*

32

grave will warm-er, sweet-er be, for you will bend and tell me that you

grave will warm-er, sweet-er be, for you will bend and tell me that you

grave will warm-er, sweet-er be, for you will bend and tell me that you

35 *rit.* *mp*

love me, and I shall sleep in peace un - til you come to

*rit.* *mp*

love me, sleep un - til you come to

*rit.* *mp*

love me, sleep un - til you come to

37 *piu lento*

me! Oh, Dan-ny Boy, oh Dan-ny Boy, I love you so!

*piu lento*

me! Dan - ny Boy, I love you so!

*piu lento*

me! Dan - ny Boy, I love you so!

# Cantate Domino

Words and Music by  
JAY ALTHOUSE

Brightly (♩ = ca. 160+)

Piano introduction in B-flat major, 4/4 time. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked as 'Brightly' with a quarter note equal to approximately 160+ beats per minute.

Brightly (♩ = ca. 160+)

Piano accompaniment for the first system, marked *mf*. The right hand features a melodic line with chords, and the left hand provides a steady bass line.

4

Soprano *unis. mf* 5

Alto

Can - ta - te Do - mi - no.

Tenor *unis. mf*

Bass

Vocal and piano accompaniment for the second system. The vocal parts (Soprano, Alto, Tenor, Bass) are in unison, marked *mf*. The piano accompaniment continues with the same melodic and bass lines as the first system.

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8

Can - ta - te Do - mi - no.

Can - ta - te

12

A joy - ful song of praise ten

Do - mi - no.

*f* 13

15

thou - sand voic - es raise. Can - ta - te Do - mi -

*unis.*

*unis.*

19

*mf*

no. Can -

*(f)* *mf*

23

ta - te Do - mi - no. Can -

*mf*

Can - ta - te Do - mi -

27

ta - te Do - mi - no. We

*f*

no. Can - ta - te Do - mi - no.

*f*



31

*unis.*

sing a joy - ful song, — ten thou - sand voic - es strong. —

*unis.*

34

Can - ta - te Do - mi -

37

39

no. — Can - ta - te Do - mi - no, — we sing a

*(f)*

*(f)*



41

new song. Can - ta - te Do - mi - no, we sing it

45

47

loud and strong. A joy - ful song of praise ten

49

thou - sand voic - es raise. Can - ta - te Do - mi -

53 Andante (♩ = ca. 80)

S. \_\_\_\_\_  
no.

A. \_\_\_\_\_ *p*  
no. Can - ta - te

T. \_\_\_\_\_  
no.

B. \_\_\_\_\_ *p*  
no. Can - ta - te

Andante (♩ = ca. 80)

56

\_\_\_\_\_ *p*  
Can -

Do - mi - no. Can - ta - te Dom - mi - no.

\_\_\_\_\_ *p*  
Can -

Do - mi - no. Can - ta - te Dom - mi - no.

59

ta - te Do - mi - no. Can - ta - te

Can - ta - te Do - mi - no. Can - ta - te

ta - te Do - mi - no. Can - ta - te

Can - ta - te Do - mi - no. Can - ta - te

62

S. Do - mi - no. Can - ta - te, Can - ta - te, Can - ta - te Do - mi -

A. Do - mi - no. Can - ta - te, Can - ta - te, Can - ta - te Do - mi -

T. Do - mi - no. Can - ta - te, Can - ta - te, Can - ta - te Do - mi -

B. Do - mi - no. Can - ta - te, Can - ta - te, Can - ta - te Do - mi -

*cresc.* *rit.*

66 Tempo I

no.

Tempo I

*mf*

69

*unis. mf*

70

Can - ta - te Do - mi -

*unis. mf*

Can -

72

no. Can - ta - te

ta - te Do - mi - no.

75

Do - mi - no. *f* We

Can - ta - te Do - mi - no. *f*

78

sing a joy - ful song, — ten thou - sand voic - es strong. — *unis.*

81

Can - ta - te Do - mi - no.

85

*sub. mp*

86

*cresc.*

Can - ta - te,

Can -

*sub. mp*

*cresc.*

88

*ff*

ta - te Do - mi - no.

*B. div.*

*ff*

91

Piano accompaniment for measures 91-96. The right hand features a series of chords with a 'v' marking above each, indicating a specific articulation. The left hand provides a steady harmonic accompaniment with chords and some melodic lines.



# CANTATE DOMINO

*Staging by Sally K. Albrecht*

- Positioning: Mixed voices: men center.
- INTRO Slowly lower head and knees, clasping hands front.
- MEAS. 5 Reach both hands up ("touchdown" look), clasp above on "Do" and lower down. Repeat.
- MEAS. 13 MEN: on repeat, open hands above M11, clasp and lower M12. Facing stage R, shake low clasp 3X on vocals. M15: push both jazz hands around face to low clasp on L side in a wave from stage R to L. M17: reach both up, clasp and slowly lower, drop head and knees.
- MEAS. 23 As before, but do movements on own vocal line.
- MEAS. 31 As before, but to L side, wave across from L to R.
- MEAS. 37 Circle claps 4X low to high on piano rhythm, end with clasp low.
- MEAS. 39 Using accents: GALS shake clasped hands low to the outside 3X then lift downstage hand up and over towards men on "new song." MEN: R hand up, L up, clasp above, drop slowly on "new song."
- MEAS. 43 Repeat as above, but women fist hand as it lowers on "strong."
- MEAS. 47 Repeat as before.
- MEAS. 53 All lower clasped hands, head and knees.
- MEAS. 55 On vocal line, lift up while opening and lifting palms out to side ("preacher" look) with eyes up for 1 meas., drop and clasp on next meas. Repeat.
- MEAS. 59 Add on other vocal lines and repeat.
- MEAS. 63 Lift R hand to R and look R, repeat L, close into clasp center. M66: lift clasp for 2 meas., lower for 2 meas.
- MEAS. 70 Repeat as before.
- MEAS. 86 Shake clasp 2X front on vocal rhythm, lift up on cresc.
- MEAS. 88 Pop claps 4X using half note beat to lower R, upper R, upper L and lower L.
- MEAS. 90 Using piano rhythm, circle claps from low to high 9X. End with clasp above.



# MAY YOUR ROADS BE STRAIGHT AND NARROW

Words by  
SALLY K. ALBRECHT

Music by  
JAY ALTHOUSE

Gently, quasi-rubato (♩ = ca. 80)

*p unis. (or opt. solo)*

SOPRANO  
ALTO

May your roads be straight and nar - row as you trav - el on your

TENOR  
BASS

Gently, quasi-rubato (♩ = ca. 80)

*p (piano optional through measure 8)*

PIANO

4

*(tutti)*

way. May you live for each to - mor - row ev - 'ry day, (ev - 'ry

*p*

8 9 *mp*

day.) May your life be filled with prom - ise as you

*mp*

(piano enters) *mp*

11

start your jour - ney on. May you al - ways keep your

14 17 *unis.*

mem 'ries ev - er strong.

*mf*

May you learn to trust and

*cresc.* *mf*

18 *mf*

May you

love your fel - low man.

21 *rit. mp unis.*

learn to walk to - geth - er, hand in hand.

May you *mp unis.*

25 *a tempo*

hold on to your friend - ships as you trav - el on your

*mp a tempo*

28

way. May you find new dreams and treasures ev - 'ry

31

day, (ev - 'ry day). May your life be filled with

33

34

prom ise as you start your jour - ney on. May you

*f*

37 *dim.* *unis.*

al - ways keep your mem - 'ries ev - er

*dim.* *unis.*

*dim.*

40 *rit.* *solo (or unis.)* **41** *Slowly* *tutti*

strong. May your roads be straight and nar - row, your

*p* *p*

*rit.* *Slowly* *p*

43

whole life long.

*B. div.*

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