

in memory of Sister Rose Francis Mahoney

# A JOYFUL MOZART CANON

for 2-part or 3-part any combination voices, accompanied\*

New Music, Words, and Arrangement by  
JEAN ANNE SHAFFERMAN

from *VESPERAE DE DOMINICA*, K. 321  
by WOLFGANG AMADEUS MOZART  
(1756-1791)

Joyfully (♩ = ca. 96 - 100)

ACCOMP.

The piano accompaniment for the first system is written for a grand piano. It features a treble and bass clef with a key signature of one flat (B-flat). The music begins with a forte (f) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

6

PART I *f*

Come, sing a joy - ful song, a -

PART II

The second system contains the vocal parts and piano accompaniment. Part I (marked *f*) begins with the lyrics "Come, sing a joy - ful song, a -". Part II is a second vocal line. The piano accompaniment is marked *mf* and continues with a similar rhythmic pattern to the first system.

10

joy - ful song, O sing a - joy -

The third system continues the vocal parts and piano accompaniment. The lyrics for Part I are "joy - ful song, O sing a - joy -". The piano accompaniment continues with a similar rhythmic pattern.

\* For performance by 2-part choirs, omit Part III. For suggested vocal assignments, please see page 8.  
Also available for S.A.T.B. voices, No. 16055.

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15

14

*mf*

ful song. O sing a joy - ful

*f*

Come, sing a joy - ful

18

song. Come sing a joy - ful song, — a —

song, — a — joy ful song O sing a —

22

*f*

joy ful song, O sing a — joy - ful

joy - ful song. O sing a joy - ful

26

song.

song.

*f*

*dim.*

31

*mf*

\* Ju - bi - la - te, — ju - bi - la - te, —

*mf*

\* Ju - bi - la - te, — ju - bi - la - te,

*mf*

35

ju bi - la - te — De - o.

ju - bi - la - te De - o.

Ju - bi - la - te, ju - bi - la - te,  
 Ju - bi - la - te, — ju - bi - la - te, —

43 *cresc.* ju - bi - la - te De o.  
*cresc.* ju - bi - la - te De o.  
*cresc.*

47 *f*

52

PART I *f*

Come, sing a joy - ful song, — a — joy - ful

PART II

Come, sing a

PART III (optional)

52

*mf*

57

song, O sing a — joy - ful song.

joy ful song, — a — joy - ful song, O sing a —

Come, sing a joy - ful song, — a —

57

62 *f*

O sing a joy - ful song. Come sing a

joy - ful song. O sing a

*mf*

joy - ful song, O sing a joy -

62

66

joy - ful song, a joy - ful, joy - ful song.

joy - ful song. Come sing a joy - ful song.

- ful song. *f* O sing a joy - ful song.

66

*cresc.* *f*

71

I O sing a joy -

II O sing, sing a joy -

III O sing, sing a joy -

75

ful song. *rit.*

ful song. *rit.*

A Joyful Mozart Canon is based upon the opening theme of the *Laudate pueri* from Mozart's *Vesperae de Dominica*, K. 321. This arrangement is appropriate for performance by both school and church choirs. When used in worship, suggested corresponding lectionary readings include Psalm 95, John 12: 9-19, and Romans 5: 1-11 and 11: 33-36. One basic homiletical theme is singing joyful praise.

Part III (mm. 58-end) may be omitted in performances by 2-part choirs. Treble choirs should divide voices equally among the parts. Mixed voices should sing as follows:

**2-Part Choirs:** Part I - Women; Part II - Men

**3-Part Choirs:** mm. 6-46: Part I - Women; Part II - Men

mm. 52-end: Part I - Sopranos; Part II - Altos; Part III - Men

**Wolfgang Amadeus Mozart** composed his *Vesperae de Dominica* in Salzburg in 1779, where he was serving as court and cathedral organist. It was originally scored for S.A.T.B. choir, orchestra and organ.

**Jean Anne Shafferman** is Director of Church Choral Publications for Alfred Publishing Company. A graduate of the University of Kentucky with a B.M.E. in vocal music education and an M.A. in music theory, she is active as a church musician, clinician, and composer.