

O Come and Join the Dance

This arrangement is presented with two alternative endings. Ending A maintains the lively, flamboyant style of the piece, while Ending B may be used when the song is to link into a quieter item.

Graham Kendrick
arr. Richard Hubbard

In a lively dance style ♩ = 136

The musical score is arranged in three systems. The first system (measures 1-4) features a Choir part with two staves (treble and bass clef) and a Piano accompaniment with two staves. The piano part includes triplets and a forte (*f*) dynamic. The second system (measures 5-8) continues the piano accompaniment with a 'SOLO' marking and a forte (*f*) dynamic. The third system (measures 9-12) includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a boxed 'A' and includes the instruction 'ALL'. The lyrics are: 'come and join the dance that all be-gan so long a-go, *f* when Christ the Lord was born in Beth-le-'. The piano accompaniment includes a piano (*mp*) dynamic and a mezzo-forte (*mf*) dynamic, with 'Ped.' markings under the bass staff.

12 SOLO ALL

hem. Through all the years of dark-ness still the dance goes on and on, oh,

mp

Ped.

15 B

take my hand and come and join the song. *f* Re-joice! re-joyce! O

f Re-joyce! re-joyce! O

mf *f*

18

lift your voice and sing, and op - en up your heart to wel - come him.

lift your voice and sing, and op - en up your heart to him. Re

21

Re-joyce! re-joyce! O wel come now your king, for Christ the Lord is born in Beth - le
 joyce! - re-joyce! O wel come now your king, for Christ is born in

C

1.

mf Come, shed yourhea - vy load and dance your wor - ries all a-way, for

hem. *p* Ah
 Beth - le - hem. *p* Ah

27

Christ the Lord was born in Beth - le - hem.

He came to break the power of sin and

Ah Ah
 Ah Ah

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