



Songs of Joy!

Arranged by JUSTIN WILLIAMS (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet
- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 1 Optional Electric Bass
- 1 Optional Piano
- 2 Mallet Percussion
(Bells/Marimba)
- 1 Timpani
- 3 Percussion 1
(Drumset)
- 2 Percussion 2
(Suspended Cymbal, Crash Cymbals)
- 3 Percussion 3
(Wind Chimes/Shaker/Tambourine)

SUPPLEMENTAL AND WORLD PARTS

Available for download from www.alfred.com/worldparts

- E \flat Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

Bach's *Jesu, Joy of Man's Desiring* and Beethoven's choral finale from *Symphony No. 9* are some of the most beloved melodies in all of music. Staple additions to the soundtrack of any celebration, the familiar strains of these timeless tunes have brought smiles to the faces of many and stand as enduring reminders of the joy, hope, and happiness that exist around...and inside us all.

Both melodies lend themselves well to modern styles and are presented here in a new setting as you've never heard them before: *Jesu* in a Celtic-pop arrangement, and *Symphony No. 9* in a fresh, pop-rock style with contemporary harmonization that culminates with the "epic" treatment it always commands.

NOTES TO THE CONDUCTOR

Opening quietly and almost mysteriously, it is suggested that your wind chimes player be very slow and carefree. Although marked at $\text{♩} = 72$, a great deal of rubato should be utilized to round the phrases. This initial statement of "Ode to Joy" should be very broad and stately. The trumpet solo at measure 11 should be very light, free, and expressive. The accelerando at measure 14 should be abrupt, setting the tone of excitement for the Celtic $\frac{12}{8}$ at measure 15.

While settling into a bright Celtic-pop groove, the drumset and shaker player should be as animated as possible. Once the low toms enter at measure 19, the set player should not hold back! (Although scored only in the drumset, if possible, assign additional players to toms or Celtic field drums supporting the same rhythm. The goal here is the proper execution of the Celtic style!)

The flute solo at measure 23 should be very light, carefree, and stylistically indicative. Expose your soloist to perhaps some Celtic penny whistle recordings as a model if that sound is unfamiliar. Any ornamentation in the solo that you feel is appropriate is certainly encouraged. When woodwinds and brass eventually enter on the Jesu melody, be sure their interpretations are also stylistically sound and characteristic. Be careful these sections don't pull the tempo down. The style should be light and driving, rather than overly aggressive. By contrast, the sforzando and subsequent crescendo at measure 51 should be as aggressive as possible!

Measure 53 is a pop-rock presentation of the choral finale of Beethoven's 9th Symphony. Strive for a "no holds barred" style. This section should be passionate and intense—your horn section should soar above the ensemble! At measures 61 through 64, the woodwind section should emulate an orchestral string section, with the triplet figures soaring above the band.

The bridge at measure 73 offers a brief relaxing moment, with some melodic vamping reminiscent of the beginning of the arrangement. Let your flute and oboe soloists (clarinet cued, if needed for balance) be very expressive, with an almost "longing" style. At the most rapid, the phrase is marked $\text{♩} = 110$; however, feel free to experiment with a slower tempo if desired. Once again, the accelerando and crescendo at measure 81 should be exciting, aggressive, and rather abrupt.

If you left anything on the table at bar 53, bar 83 is the time to let it loose! Don't vary too far from $\text{♩} = 132$ bpm, but this section should be as exciting and intense as possible. From measure 91 to the end, drive the music home! Encourage animation and ensure they "get into" the music here. The final timpani and drum roll in measure 93 should be as intense as possible, with the final flourish executed likewise!

Percussion 1 is scored as a drumset part; however, feel free to substitute snare drum, bass drum, and toms if no set is available. The written-out fills are provided as a guide, but it is certainly acceptable for the player or players to ad lib as you see appropriate.

I hope you, your ensemble, and audience have as much fun with *Songs of Joy!* as I did putting it together. You have my best wishes for a fun and fulfilling performance!



Commissioned by Southside High School Band, Southside, Alabama, Nathan Haskew, Director

Songs of Joy!

Arranged by Justin Williams (ASCAP)

FULL SCORE

Approx. Duration - 3:15

Reverently ♩ = 72

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Reverently' with a metronome marking of ♩ = 72. The score includes dynamics such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score. The percussion section includes Bells, Timpani (with a specific tuning), Ride Cymbal, Suspended Cymbal, and Wind Chimes (played slowly).

Fls. 1 2 *accel.* **15 Bright celtic feel! ♩ = 120 (♩ = ♩)**

Ob.

Bsn.

Cls. 1 2 3 *a2*

B. Cl.

A. Saxes. 1 2 *a2*

T. Sax.

Bar. Sax.

Tpts. 1 2 3 *accel.* **15 Bright celtic feel! ♩ = 120 (♩ = ♩)**

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1 *Closed Hi-Hat*

Perc. 2 *mp*

Perc. 3 *f* *Shaker*

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Marimba

Low Toms

mf

f

mf

f

f

mf

f

f

f

mp

f

f

f

f

a2

All

16 17 18 19

Solo *f* *tr*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

20 21 22

mp

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23 "Jesu, Joy of Man's Desiring" - By JOHANN SEBASTIAN BACH

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

23 "Jesu, Joy of Man's Desiring" - By JOHANN SEBASTIAN BACH

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

31 All, a2

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

2 3 *mf* a2

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

31

Tpts. 1 2 3

Hns. 1 *mf*

2 *mf*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Elec. Bass *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

34 35 36

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

37 38 39

f *mf* *mp*

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cyms.

43 44 45

Change: B \flat to C, E \flat to E

ffz *cresc.* *f*



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

46 47 48 49

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53 Joyous!

Fls. 1 2

Ob. *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

"Symphony No. 9" - By LUDWIG VAN BEETHOVEN

53 Joyous!

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Elec. Bass *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*
Tambourine

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cyms. *ff*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Susp. Cym.

mp *f*

The image shows a page of a musical score for a large orchestra and percussion ensemble. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes. (Alto Saxophones), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hns. (Horns), Tbns. (Trombones), Euph. (Euphonium), Tuba, Elec. Bass (Electric Bass), Mlt. Perc. (Multiple Percussion), Timp. (Timpani), Perc. 1, Perc. 2, and Perc. 3. The score is written in treble and bass clefs with a key signature of one sharp (F#). It features various musical notations including dynamics (cresc., ff), articulation (accents), and performance instructions such as 'Open Hi-Hat'. A large, diagonal red watermark reading 'Preview Only' is overlaid across the entire page, with the text 'Legal Use Requires Purchase' written below it.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

rit.

sub. p

mp

Fill

38370S

69

70

71

72



73 A little slower, freely ♩ = 110

Fls. 1 2 *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

Cls. 1 2 3 *f* *mf*

B. Cl. *f* *mf*

A. Saxes. 1 2 *f* *mf* *a2* *a2*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

Tpts. 1 2 3 *f* *mf*

Hns. 1 2 *f* *mf*

Tbns. 1 2 3 *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Elec. Bass *f* *mf*

Mlt. Perc. *f* *mf*

Timp. *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *f* *mp*

Perc. 3 *f* *mf*

Change C to B \flat , E to C

Solo *f* 3

Fls. 1 2

Ob. Solo *f*

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *a2*

T. Sax. 3

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc. 3

Timp.

Perc. 1

Perc. 2 *mf*

Perc. 3

All. *a2*

accel.

83 Driving ♩ = 132

Fls. 1 2

Ob. All

Bsn. mp

Cls. 1 2 3 Play

B. Cl. mp

A. Saxes. 1 2 mp

T. Sax. mp

Bar. Sax. mp

accel.

83 Driving ♩ = 132

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. mp

Tuba mp

Elec. Bass mp

Mit. Perc. mp

Timp. mp

Perc. 1 mp

Perc. 2 mp

Perc. 3 mp

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

ffz

mp

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91

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

91

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

91 92 93 94

mf *f*

fff *mf* *f* *stop roll* *ch.* *Opt.* *div.*

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