



Songs of Joy!

Arranged by JUSTIN WILLIAMS (ASCAP)

INSTRUMENTATION

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

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 tuplet 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!



Songs of Joy!

FULL SCORE

Approx. Duration - 3:15

Arranged by Justin Williams (ASCAP)

Reverently ♩ = 72

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Optional Electric Bass

Mallet Percussion (Bells/Marimba)

Timpani

Percussion 1 (Drumset)

Percussion 2 (Suspended Cymbal, Crash Cymbals)

Percussion 3 (Wind Chimes/Shaker/Tambourine)

Bells

Tune: G, B♭, E♭, F

Ride Cymbal

Suspended Cymbal

Wind Chimes (slowly)

p *mp* *mf* *f*

1 2 3 4 5 6

8

Fls. 1 2

Ob.

Bsn.

mp

mf

Cl. 1 2 3

B. Cl.

mp

mf

A. Sax. 1 2

T. Sax.

Bar. Sax.

mp

mf

8

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Solo, with expression

mp

mf

7 8 9 10 11

Fls. 1 2 *a2* **accel.** **15 Bright celtic feel! ♩ = 120 (♩ = ♩)** *f*

Ob. *f*

Bsn. *f*

Cls. 1 *a2* 2 3 *a2* *f*

B. Cl. *f*

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

T. Sax. *f*

Bar. Sax. *f*

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

Hns. 1 *f* 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Elec. Bass *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *mp* *f*

Perc. 3 *f* **Shaker**

Closed Hi-Hat 3 3

Fls. 1 2 *mf*

Ob. *mf*

Bsn.

Cls. 1 2 3 *mf* *f*

B. Cl.

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

T. Sax.

Bar. Sax.

Tpts. 1 2 3 *mf* *f* All

Hns. 1 2 *f*

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc. *mf* Marimba *f*

Timp.

Perc. 1 Low Toms

Perc. 2 *mp* *f*

Perc. 3

16 17 18 19



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

20 21 22

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

23 24 25 26

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

27 28 29 30

31 All, a2

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

2 3 *a2* *mf*

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

31 32 33

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

soar!

soar!

mf

a2

39

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

40 41 42

Fls. 1 2 *ffz* *cresc.* *f*

Ob. *ffz* *cresc.* *f*

Bsn. *ffz* *cresc.* *f*

Cl. 1 2 3 *ffz* *cresc.* *f*

B. Cl. *ffz* *cresc.* *f*

A. Sax. 1 2 *ffz* *cresc.* *f*

T. Sax. *ffz* *cresc.* *f*

Bar. Sax. *ffz* *cresc.* *f*

Tpts. 1 2 3 *ffz* *cresc.* *f* *a2*

Hns. 1 2 *ffz* *cresc.* *f*

Tbns. 1 2 3 *ffz* *cresc.* *f*

Euph. *ffz* *cresc.* *f*

Tuba *ffz* *cresc.* *f*

Elec. Bass *ffz* *cresc.* *f*

Mlt. Perc. *ffz* *cresc.* *f*

Timp. *ffz* *cresc.* *f* *Change: B $\flat$ to C, E $\flat$ to E*

Perc. 1 *ffz* *cresc.* *f* *Fill*

Perc. 2 *ffz* *cresc.* *f* *Cr. Cym.*

Perc. 3 *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

Cr. Cyms.

53

Fls.

53

Tpts.

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

59 60 61

38370S

38370S

[illegible]

73 A little slower, freely ♩ = 110

23

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* *3*

T. Sax. *f* *mf* *3*

Bar. Sax. *f* *mf*

73 A little slower, freely ♩ = 110

Tpts. 1 2 3 *f* *mf*

Hns. 1 2 *f* *mf* *3*

Tbns. 1 2 3 *f* *mf* *3*

Euph. *f* *mf* *3*

Tuba *f* *mf*

Elec. Bass *f* *mf*

Mlt. Perc. *f* *mf* *3*

Change: C to B♭, E to C

Timp. *f*

Ride Cym. *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *f* *mp*

Perc. 3 *f* *mf*

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.

Timp.

Perc. 1

Perc. 2 *mf*

Perc. 3

All, *a2*

77 78 79 80

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

38370S

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

91

Fls. 1 2 *fff*

Ob. *fff*

Bsn. *fff*

Cls. 1 2 3 *fff*

B. Cl. *fff*

A. Saxes. 1 2 *fff*

T. Sax. *fff*

Bar. Sax. *fff*

91

Tpts. 1 2 3 *fff*

Hns. 1 2 *fff*

Tbns. 1 2 3 *fff*

Euph. *fff*

Tuba *fff*

Elec. Bass *fff*

Mlt. Perc. *fff*

Timp. *fff*

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *fff*

91 92 93 94

mf *f*

div.

Opt.

ch.

stop roll

Fill

fff *mf* *f*