

# Joy!

## A CAROL CANTATA FOR CHRISTMAS

for S.A.T.B. voices, accompanied,  
with opt. B♭ trumpet, flute and congregational refrain\*

Arranged by  
WILLIAM CUTTER

Moderately (♩ = ca. 108)

TRUMPET

ACCOMP.

5

6 Joy! Joy to the world! the Lord is

SOPRANO

ALTO

TENOR

BASS

Joy to the world! Joy to the world! the Lord is

Joy to the world! the Lord is come: Let

5

6

\* Parts for B♭ trumpet, flute, and congregational refrain may be found on pages 18, 19, and 20, respectively.

\*\* Hymn tune ANTIOCH; melody by Lowell Mason, 1832; text by Isaac Watts, 1719.

10 come: Let earth re - ceive her King; Let  
 Lord is come.  
 come: Let  
 earth re - ceive her King; Let ev - 'ry heart

mf mf mf  
 10

15 ev - 'ry heart,  
 ev - 'ry heart pre - pare Him  
 pre - pare Him room, and heav'n and na - ture.

15

20 *(unis.)* *poco rit.* *mf*

Joy to the world! the Lord is come.

room, *(unis.)* *mp dolce*

sing, \_\_\_\_\_ Once in

20 *poco rit.*

24 *a tempo* *mp dolce*

stood a low - ly cat - tle—

roy - al Da - vid's— cit - y stood a low - ly cat - tle—

24 *a tempo* *mp legato*

27

shed, where a moth - er laid her Ba - by in a

shed,

Detailed description: This block contains the vocal and bass lines for measures 27 and 28. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "shed, where a moth - er laid her Ba - by in a" for measure 27 and "shed," for measure 28. The bass line is in bass clef with the same key signature. The music features a mix of quarter and eighth notes.

FLUTE

*mf* *f* *mf*

Detailed description: This block contains the flute and piano accompaniment for measures 27 and 28. The flute part is in treble clef with a key signature of one sharp (F#). It starts with a dynamic marking of *mf*, changes to *f* in measure 28, and returns to *mf*. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). It consists of chords and moving lines in both hands.

30

man - ger for His bed. Ma - ry was that moth - er

*f* *f*

32

Detailed description: This block contains the vocal and bass lines for measures 30 and 31. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "man - ger for His bed. Ma - ry was that moth - er". The bass line is in bass clef with the same key signature. Dynamic markings of *f* are present. A rehearsal mark "32" is shown in a box above measure 31.

*p*

Detailed description: This block contains the flute and piano accompaniment for measures 30 and 31. The flute part is in treble clef with a key signature of one sharp (F#). It features a dynamic marking of *p*. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). It consists of chords and moving lines in both hands.

30

*mf*

32

Detailed description: This block contains the piano accompaniment for measures 30 and 31. It is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). The music features chords and moving lines in both hands. A dynamic marking of *mf* is present. A rehearsal mark "32" is shown in a box above measure 31.

33

mild, — Je - sus Christ Her lit - tle — child.

Detailed description: This block contains the vocal and bass staves for measures 33 and 34. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "mild, — Je - sus Christ Her lit - tle — child." The bass line is in bass clef with the same key signature and time signature. Both staves show a melodic line with some rests and a steady accompaniment.

*mf* *f* *mf*

TRUMPET

33

*f*

Detailed description: This block contains the trumpet and piano accompaniment staves for measures 33 and 34. The trumpet part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with dynamics *mf*, *f*, and *mf*. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature. It features a rhythmic accompaniment with dynamics *f* and *mf*.

36

*fp* *f*

36

*mf*

Detailed description: This block contains the trumpet and piano accompaniment staves for measures 35 and 36. The trumpet part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with dynamics *fp* and *f*. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature. It features a rhythmic accompaniment with dynamics *mf*.

40 rit.

(TRUMPET) (to straight mute)

*f* mf rit.

40 rit.

44 Slower (♩ = ca. 96) 46

(unis.)  
\* *mp*

An - gels we have heard on high \_\_\_\_\_

Slower (♩ = ca. 96)

44 Slower (♩ = ca. 96) 46

*f* mf

\* Hymn tune GLORIA; traditional French carol melody; text anonymous, 19th century.  
7822

48 *(unis.) p*

Glo - ri - a

sweet - ly sing - ing o'er the plain,

(FLUTE)

(TRUMPET)

48 *p*

52 *mp*

in ex - cel - sis De - o Glo

54 *mf*

*f*

(straight mute)

*f*

52

54

56 *f* > >

ri - a, in ex - cel - sis De -

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'ri - a, in ex - cel - sis De -'. The bottom staff is a piano accompaniment. Both staves feature a dynamic marking of *f* (forte) with accents (>) over the notes. The key signature has two flats (B-flat and E-flat).

56

This system contains the next two staves of music. The top staff continues the vocal line with a melodic flourish. The bottom staff continues the piano accompaniment with a rhythmic pattern of eighth notes. A dynamic marking of *f* is present.

60 *molto rit.*

o.

This system contains the next two staves of music. The top staff has a vocal line with a fermata over a note, marked *molto rit.* (molto ritardando). The bottom staff has a piano accompaniment with a fermata over a chord, also marked *molto rit.*

(remove mute) *molto rit.*

This system contains the next two staves of music. The top staff has a vocal line with a fermata, marked *molto rit.* The bottom staff has a piano accompaniment with a fermata, also marked *molto rit.* The instruction '(remove mute)' is written below the staff.

60 *mp molto rit.*

This system contains the final two staves of music. The top staff has a vocal line with a fermata, marked *mp molto rit.* (mezzo-piano molto ritardando). The bottom staff has a piano accompaniment with a fermata, also marked *mp molto rit.*



Andante (♩ = ca. 84)

64

\* 68

*mp*(unis.)

God rest you mer - ry,

FLUTE Andante (♩ = ca. 84)

Andante (♩ = ca. 84)

64

68

*p*

69

gen - tle men, let noth - ing you dis - may; \_\_\_\_\_  
(Chris - tian folk,)

*mp*(unis.)

Re - mem - ber Christ our

\*\*

*mp*

*p*

69

*sim.*

\* Hymn tune GOD REST YOU MERRY; traditional English melody and text.

\*\* IL EST NÉ LE DIVIN ENFANT; traditional French melody.

73 *p*

God rest you mer - ry, gen - tle -  
(Chris - tian

Sav - ior, Was born on Christ-mas Day.

*mp*

73

77 *mp* 78

men To save us all from Sa - tan's pow'r When we were gone a -  
folk,

*p*

To save us all from Sa - tan's

*mp*

77 78

81

stray, O — ti - dings of com - fort and joy;

pow'r When we were gone a - stray;

81

*mf*

85

*a tempo*

*pp*

ti - dings of

*a tempo*

*f*

85

*a tempo*

*f* *sub. p* *rall.* *p*

89 *rall.* *a tempo accel. poco a poco*

com - fort and joy.

(Flute tacet) *a tempo*

*pp cresc. e accel. poco a poco*

*rall.*

93

*f*

97 **Majestically** (♩ = ca. 96)

come, all ye faith - ful, joy - ful and tri -

**Majestically** (♩ = ca. 96)

\* Hymn tune ADESTE FIDELIS; melody by John F. Wade (1711-1786);  
18th century Latin text translated by Frederick Oakeley, 1841.

101

um - phant; Joy to the world! the

TRUMPET

101

107 Congregation sings melody (opt.)

105

Lord is come: Joy to the world! the Lord is

(unis.)

105

107

(loco)

loco



110

Joy to the world! the Lord is come:  
come: Let earth re - ceive her King; Let

110

*mf* *f*

114

ev - 'ry heart pre - pare Him room, and

*mf*

114

118

Joy to the world! \_\_\_\_\_ Joy to the

heav'n and na - ture\_ sing, and\_ heav'n and na - ture\_ sing, and\_

*fp*

118

122

world! Let heav'n and na -

heav'n\_ and heav'n\_ and na

*cresc.*

122

126

ture

ff

ff

126

ff

8vb

130

130

8vb

loco

8vb

\* Let ring as left hand.  
7822



# Joy!

A CAROL CANTATA FOR CHRISTMAS

B $\flat$  TRUMPET

Arranged by  
WILLIAM CUTTER

Moderately ( $\text{♩} = \text{ca. } 108$ )

The musical score is written for B-flat Trumpet and consists of 11 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various dynamics such as *f*, *fp*, *mf*, and *ff*, as well as articulation marks like accents and slurs. Performance instructions include *a tempo*, *poco rit.*, *rit.*, *Andante*, *molto rit.*, *rall.*, and *accel.*. Measure numbers are indicated in boxes: 6, 15, 24, 32, 46, 54, 68, 78, 97, 107, and 114. A large red watermark reading "Preview Only" is overlaid diagonally across the score.

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A CAROL CANTATA FOR CHRISTMAS

FLUTE (or C-instrument)

Arranged by  
WILLIAM CUTTER

Moderately ( $\text{♩} = \text{ca. } 108$ )

5 6 9 15 9 24 *a tempo*

*poco rit.*

*mf* *f* *mf*

32

*p* *mf* *f*

8 46

Slower ( $\text{♩} = \text{ca. } 96$ )

*mf* *rit.* *f*

54

5 68

Andante ( $\text{♩} = \text{ca. } 84$ )

*molto rit.* *mp*

*p* *mp*

78

*mp* *f*

*f* *rall.*

*a tempo* 4 *a tempo* 6 97 *Majestically* ( $\text{♩} = \text{ca. } 96$ ) 107 7 114 21

*rall.* *accel.*



# Joy!

## A CAROL CANTATA FOR CHRISTMAS

CONGREGATION

Arranged by  
WILLIAM CUTTER

(107)

Joy to the world! the Lord is come: Let earth re -

ceive her King; Let ev - 'ry heart pre - pare Him -

room, and heav'n and na - ture sing, and heav'n and na - ture sing, and -

heav'n and heav'n and na - ture

sing!

**Joy! A Carol Cantata for Christmas** is perfect as a festival anthem for Christmas Eve, Christmas Day, and Christmastide, or for inclusion in special programs or a Service of Lessons and Carols at Christmas. Suggested corresponding lectionary readings include Luke 2: 1-20, John 1: 1-18, and Matthew 1: 18-25. One basic homilical theme is spreading the good news of Christ's birth.

The composer has carefully interwoven the primary melodic ideas with delightful secondary themes from various familiar sources. Highlight the main themes through close attention to dynamics and articulation. In performance, the conductor will need to cue the entrance of the congregational refrain.

**William Cutter** lives in Boston, Massachusetts, where he is an Affiliate Artist at M.I.T., Composer-in-Residence for the Opera Lab, and an adjunct faculty member at the Walnut Hill School (High School) for the Performing Arts. With degrees in composition from Boston University, Dr. Cutter has numerous publications and commissioned works to his credit. He is a native of Dallas, Pennsylvania.

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