

This arrangement of "Joy to The World" was commissioned by CBC Radio
for the 32nd annual CBC Christmas Sing-In

Joy To The World

for SATB choir, brass, organ and percussion

Isaac Watts (1674-1748)

Antioch
George Frideric Handel (1685-1759)
arr. Paul Halley

Giocoso ♩ = c. 102

The piano score is written for a grand piano and consists of three systems of music. The first system is marked **ff** and features a complex rhythmic pattern with frequent changes in time signature (4/4, 3/4, 2/4, 4/4). The second system begins at measure 5 and continues the rhythmic complexity. The third system starts at measure 10, marked **mf cresc.**, and leads to a **rall.** section in 2/4 time. The score includes various musical notations such as slurs, accents, and dynamic markings.

Piano

Pno.

Pno.

mf cresc.

f

rall.

Meno mosso ♩ = c. 88
f Choir & Audience

14

1 Joy to the world; the Lord is come; Let earth re - ceive her

f

Meno mosso ♩ = c. 88
 Tpt
f

Pno.

20

King; Let ev' - ry heart pre - pare him

Pno.

25

and heav'n and na - ture

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

And heav'n and na - ture sing, and

Pno.

29

sing, And heav'n, and heav'n and na - ture sing. —

heav'n and na - ture, Heav'n, and heav'n and na - ture sing. —

heav'n and na - ture, Heav'n, and heav'n and na - ture sing. —

Pno.

35 *f* Choir & Audience

2 Joy to the earth; the Sa - viour reigns; Let men their songs em -

Pno. *f*

41 *Men:*

ploy; _____ While fields and floods, rocks, hills and plains, Re -

Pno.

47 *Women:* *All:*

peat the sound - ing joy, re - peat the sound - ing joy, Re - peat, _____ re -

Pno.

52 **Gradually easing the tempo and dynamic**

peat the sound - ing joy.

Pno. *dim. poco a poco*

58 **rall.**

Pno. *p e dim.*

Meno mosso ♩ = c. 80
Choir only
mp dolce

65

S. *mp dolce*
3 No more let sins and sor-rows grow, Nor thorns in - fest the ground; — He

A. *mp dolce*
3 No more sins and sor-rows grow, Nor thorns in - fest the ground; — He

T. *mp dolce*
3 No more sins and sor-rows grow, Nor thorns in - fest the ground; — He

B. *mp dolce*
3 No more let sins and sor-rows grow, Nor thorns in the ground; — He

Pno. *ppp*

Meno mosso ♩ = c. 80

73

S. comes to make his bless - ings flow Far as the

A. comes to make his bless - ings flow Far as the curse is found, far

T. comes to make his bless - ings flow Far as

B. comes to flow Far as

Pno.

79

S. curse, Far as the curse is found. **rall.**

A. as the curse is found, Far as, far as the curse is found.

T. the curse, Far as the curse is found.

B. the curse, Far as the curse is found. **rall.**

Pno.

Tempo primo ♩ = c. 102

86 *f*

Pno. *p molto cresc.* *f*

90 *cresc.*

94 *molto rall.*

98 **A tempo** *ff* *rall.*

Maestoso ♩ = c. 88

102 *ff*

Desc. 4 He rules with truth and grace, And makes the na - tions

Choir & Audience 4 He rules the world with truth and grace, And makes the na - tions

ff

Pno. 4 He rules the world with truth and grace, And makes the na - tions

108

Desc. prove_____ The glo - ries of His right - eous - ness, And

Choir & Audience prove_____ The glo - ries of His right - eous - ness, And

prove_____ The glo - ries of His right - eous - ness, And

Pno.

114 **molto rit.**

Desc. won - - ders, won - - ders, won -

Choir & Audience won - ders of His love, and won - ders of His love, And won - ders,

won - ders of His love, and won - ders of His love, And won - ders,

Pno. **molto rit.**

119 **Tempo primo** ♩ = c. 102

Desc. - ders of His love.

Choir & Audience won - ders of His love.

won - ders of His love.

Pno. **Tempo primo** ♩ = c. 102 *ff*

124

Desc.

Choir & Audience

Pno.

The musical score is arranged in four staves. The top two staves are for Descant and Choir & Audience, both in treble clef. The third staff is for the Audience part in bass clef. The bottom two staves are for the Piano (Pno.) in grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The Descant and Choir & Audience parts consist of rests for the first three measures and a final note in the fourth measure. The Piano part features a rhythmic accompaniment of eighth notes and chords, leading to a final chord with fermatas.