

for the Mormon Tabernacle Choir,
Craig Jessop, Music Director

JOY TO THE WORLD

For Mixed Choir (SATB) and Keyboard*

“Antioch,” by Lowell Mason
Mack Wilberg, *arr.*

Isaac Watts (1674–1748)

With spirit and energy

Primo**

Keyboard

f *mf* *molto cresc.*

5

f

10

f

*A full score and set of parts for an orchestral arrangement (pic 2 2 2 4 4 2 1 2 pers timp stry org) or for brass en

15

Musical score for measures 15-18. The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The melodic line consists of eighth and sixteenth notes. The piano accompaniment features chords and moving lines in both the right and left hands, with some notes marked with accents (v). The system is divided into four measures.

19

Musical score for measures 19-22. The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The melodic line consists of eighth and sixteenth notes. The piano accompaniment features chords and moving lines in both the right and left hands, with some notes marked with accents (v). The system is divided into four measures.

23

Musical score for measures 23-26. The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The melodic line consists of eighth and sixteenth notes. The piano accompaniment features chords and moving lines in both the right and left hands, with some notes marked with accents (v). The system is divided into four measures.

27

S. A. *f*
Joy to the world! the Lord is come: let

T. B. *f*

31

earth re - ceive her King! Let

35

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

mf

Detailed description: This block contains the vocal line for measures 35 through 38. The music is in a key with two sharps (F# and C#) and a common time signature. The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics are "ev - 'ry heart pre - pare him room, and". The dynamic marking *mf* is placed above the final measure.

Detailed description: This block shows the piano accompaniment for measures 35 through 38. The right hand plays a rhythmic pattern of eighth notes, often with a grace note. The left hand provides a steady bass line with some chordal support. The overall texture is simple and accompanimental.

39

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

cresc. *f*

Detailed description: This block contains the vocal line for measures 39 through 42. The melody continues with eighth and quarter notes. The lyrics are "heav'n and na - ture... sing, and heav'n and na - ture sing, and". The dynamic marking *cresc.* is above the first measure, and *f* is above the final measure.

mf cresc.

Detailed description: This block shows the piano accompaniment for measures 39 through 42. The right hand features a more active melodic line with eighth notes and some grace notes. The left hand continues with a steady bass line. The dynamic marking *mf cresc.* is placed above the first measure.

43

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

47 S., A. unis.

Joy to the earth! the Sav - ior reigns: let

51

all their songs em - ploy, While

55

fields and floods, rocks, hills and plains re -

59

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

63

Tenors
joy, re - peat the sound - ing joy.

Basses
peat, re - peat the sound - ing joy.

67 *f marc.*

T. No more let sins and sor - rows — grow, nor

B. No more let sins and sor - rows — grow, nor

Detailed description: This block contains the musical score for measures 67 through 70. It features two vocal staves (Tenor and Bass) and a piano accompaniment. The vocal parts are written in treble and bass clefs, respectively, with lyrics: "No more let sins and sorrows grow, nor". The piano accompaniment is written in treble and bass clefs, marked with a forte dynamic (*f*) and a marcato tempo (*marc.*). The key signature has two sharps (F# and C#), and the time signature is 8/8. The piano part includes various articulations such as accents and slurs.

71

8 thorns in - fest the ground: He

thorns in - fest the ground: He

Detailed description: This block contains the musical score for measures 71 through 74. It features two vocal staves (Tenor and Bass) and a piano accompaniment. The vocal parts are written in treble and bass clefs, respectively, with lyrics: "thorns in - fest the ground: He". The piano accompaniment is written in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 8/8. The piano part includes various articulations such as accents and slurs.

75

comes to make his blessings flow far

79

far as the curse is found, far as the curse is found, far as the curse is found

83

found, — far as — the curse is — found.
as, far as — the curse is — found.

The vocal staves are in treble and bass clefs with a key signature of two sharps (F# and C#). The lyrics are written below the notes. Measure 83 starts with a treble clef and a bass clef. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The bass clef accompaniment is: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half).

The piano accompaniment consists of two staves, treble and bass clef. It features chords and melodic lines. In measure 83, the right hand has a chord of G4-A4-B4-C5 and the left hand has a chord of G3-F#3-E3-D3. The music continues with various chordal textures and melodic fragments.

87

The piano accompaniment continues from measure 87. It features a consistent rhythmic pattern of eighth notes in the right hand and chords in the left hand. The right hand melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The left hand accompaniment is: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half).

91

The piano accompaniment continues from measure 91. It features a consistent rhythmic pattern of eighth notes in the right hand and chords in the left hand. The right hand melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The left hand accompaniment is: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half).

95

Piano accompaniment for measures 95-98. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides harmonic support with chords and moving bass lines.

99

Piano accompaniment for measures 99-102. The musical texture continues with similar melodic and harmonic patterns as the previous system, maintaining the rhythmic and tonal consistency of the piece.

103

S. *f* He rules the world with truth and grace, and
A. *f* He rules the world with truth and grace, and
T. *f* He rules the world with truth and grace, and
B. *f* He rules the world with truth and grace, and

Piano accompaniment for measures 103-106. This system concludes the page with a final melodic flourish in the right hand and a sustained bass line in the left hand, ending with a fermata over the final notes.

107

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: "makes the na - tions prove _____ The". Each staff has a long horizontal line under "prove" and "The".

Piano accompaniment for measures 107-110. The right hand features a melodic line with eighth-note patterns and accents. The left hand provides a harmonic accompaniment with chords and moving bass lines.

111

Four vocal staves in G major. The lyrics are: "glo - ries of his right - eous - ness, and". The notes are: G4, A4, B4, C5, B4, A4, G4 for "glo - ries"; G4, A4, B4, C5, B4, A4, G4 for "of his right - eous - ness"; and G4, A4, B4, C5, B4, A4, G4 for "and".

Piano accompaniment for measures 111-114. The right hand continues with eighth-note patterns and accents. The left hand features a steady bass line with chords.

115

won - ders of his love, and won - ders of his love, and
 won - ders of his love, and won - ders of his love, and
 won - ders of his love, and won - ders of his love, and
 won - ders of his love, and won - ders of his love, and

(Sva)

119

won - ders, won - ders of his
 won - ders, won - ders of his
 won - ders, won - ders of his
 won - ders, won - ders of his

(Sva)

123

love. And
love. And
love. And
love. And

This section contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). Each vocal line begins with the word "love." and ends with "And". The piano accompaniment consists of three staves (treble, middle, and bass clefs) with a key signature of two sharps. It features a melodic line in the upper register and a more rhythmic accompaniment in the lower register.

loco

This piano accompaniment section for measures 123-126 features a melodic line in the right hand with a *loco* (trill) marking. The left hand provides a harmonic accompaniment with chords and single notes. The key signature remains two sharps.

127

won - ders, won - ders of
won - ders, won - ders of
won - ders, won - ders of
won - ders, won - ders of

This section contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. Each vocal line begins with the lyrics "won - ders, won - ders of". The piano accompaniment consists of three staves (treble, middle, and bass clefs) with a key signature of two sharps. It features a melodic line in the upper register and a more rhythmic accompaniment in the lower register.

diva

This piano accompaniment section for measures 127-130 features a melodic line in the right hand with a *diva* marking. The left hand provides a harmonic accompaniment with chords and single notes. The key signature remains two sharps.

131

his love. his love. his love. his love.

This section contains four vocal staves, each with the lyrics "his love." written below the notes. The notes are long, horizontal lines, indicating sustained notes. The staves are arranged in a system with a brace on the left.

(8va) loco

The piano accompaniment for measures 131-135. It features a treble and bass clef. The right hand has a melodic line with many slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. The tempo/mood is marked "loco".

136

his love. his love. his love. his love.

This section contains four vocal staves, each with the lyrics "his love." written below the notes. The notes are long, horizontal lines, indicating sustained notes. The staves are arranged in a system with a brace on the left.

8va

The piano accompaniment for measures 136-140. It features a treble and bass clef. The right hand has a melodic line with many slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. The tempo/mood is marked "8va".