HOLIDAY JOY
LUDWIG VAN BEETHOVEN
Arranged by VICTOR LÓPEZ

INSTRUMENTATION

Conductor
1st Eb Alto Saxophone
2nd Eb Alto Saxophone
1st Bb Tenor Saxophone
2nd Bb Tenor Saxophone
E flat Baritone Saxophone (Optional)
1st Bb Trumpet
2nd Bb Trumpet
3rd Bb Trumpet
4th Bb Trumpet (Optional)

1st Trombone
2nd Trombone
3rd Trombone (Optional)
4th Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional Alternate Parts
C Flute
Tuba
1st Horn in F (Doubles 1st Trombone)
1st Baritone T.C./Bb Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./Bb Tenor Saxophone (Doubles 2nd Trombone)
NOTES TO THE CONDUCTOR

PROGRAM NOTES

This arrangement is based on “Ode to Joy” from Beethoven’s Symphony No. 9 in D Minor, Op. 125. This symphony is one of the best known works of romantic music, and is considered one of Beethoven’s greatest masterpieces, composed while he was completely deaf. The music from the fourth movement, better known as “Ode to Joy,” was rearranged by Herbert von Karajan into what is now known as the official anthem of the European Union.

PROGRAM NOTES

This introduction is to be played freely and legato in the style of a hymn. The trumpet solo at measure 5 should be played expressively. Behind the trumpet solo, the harmonic padding in the trombones is cued for the saxes if necessary. The piano and bass play a supporting role throughout this section and should stay dynamically below the trumpet solo until measure 14. In measure 15, the tempo changes to a moderate rock feel and the four-measure riff should be played tight and funky. Direct your students to pay close attention to articulations in this chart.

I suggest that the piano, (optional) guitar and bass player take a careful look at the harmonic structure of this piece to ensure proper sonority. To really make this chart flow, consider spending some time with the rhythm players so they have command of the chords.

At measure 36, a variation of the four-measure riff is introduced, leading back to the B section until completion. At measure 48, the four-measure riff is once again introduced to lead into the gospel tutti section at 52. This section should be played tight and balanced with uniform articulation. Please note that between ensemble licks, the drumset player has fills using either the suggested written pattern or an ad lib solo. The section in measures 64-67 is a transition section leading to yet more energy.

Enjoy!

—Victor López

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music.