



Reflections on “Ode To Joy”

LUDWIG VAN BEETHOVEN (1770–1827)

Arranged by HIRAM POWER

INSTRUMENTATION

1 Conductor
3 1st Flute
3 2nd Flute
2 Oboe
2 Bassoon
3 1st B $\flat$ Clarinet
3 2nd B $\flat$ Clarinet
3 3rd B $\flat$ Clarinet
2 B $\flat$ Bass Clarinet
2 1st E $\flat$ Alto Saxophone
2 2nd E $\flat$ Alto Saxophone
1 B $\flat$ Tenor Saxophone
1 E $\flat$ Baritone Saxophone
3 1st B $\flat$ Trumpet
3 2nd B $\flat$ Trumpet
3 3rd B $\flat$ Trumpet

2 1st F Horn
2 2nd F Horn
2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Euphonium
4 Tuba
3 Mallet Percussion
(Chimes/Bells/Xylophone)
1 Timpani
2 Percussion 1
(Snare Drum, Bass Drum)
2 Percussion 2
(Crash Cymbals, Suspended Cymbal)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
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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

Ode to Joy is a simple song familiar to most people. The song dates back to the 1800s and has been sung and played ever since. Although often used in various collections, this arrangement will give new and added insight to this wonderful melody.

NOTES TO THE CONDUCTOR

This arrangement is, of course, a spoof. Phrases from *Ode to Joy* are placed in other well-known melodies in this full Concert Band arrangement intended as a “light” concert selection.

The band performs a straightforward version of *Ode to Joy* and then narration is given to “set up” the audience. The narrator can be you, the director, a member of the band, or a local notable celebrity. Following the narration, the band will go through the arrangement without stops to the ending, at which time even the *Ode to Joy* is “altered.” The injected phrases are inserted in the well-known melodies in or out of their various styles.

A short explanation about comedy: good comedy is a well-planned event. Timing is important, of course, and the approach is serious. A flippant approach is neither funny nor effective. The desired effect is in direct ratio to the effectiveness of the presentation and the material presented.

The dynamic levels may be adjusted to balance your ensemble, but keep the *Ode to Joy* phrases loud and clear.

Hiram Power

NARRATION

The short musical selection you just heard was, of course, *Ode to Joy*. We know that Ludwig van Beethoven wrote the best-known musical setting of this melody in the final movement of his Ninth Symphony for Orchestra and Chorus. The year was 1824.

Since that time, composers—such as Gioacchino Rossini, Jacques Offenbach, Stephen Foster, and many others—have used parts of this melody in their musical works as a tribute to Beethoven's compositional skill.

Our research staff has found many examples of this testimonial to Beethoven and our band will now perform some of the examples they found.

Reflections on “Ode to Joy”

FULL SCORE
Approx. Duration - 5:30

By Ludwig van Beethoven (1770-1827)
Arranged by Hiram Power

Moderately fast

1. 2.

Flutes 1 2 *mf* *a2*

Oboe *mf*

Bassoon *mf*

B♭ Clarinets 1 2 3 *mf* *a2*

B♭ Bass Clarinet *mf*

E♭ Alto Saxophones 1 2 *mf* *a2*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

B♭ Trumpets 1 2 3 *mf*

F Horns 1 2 *mf*

Trombones 1 2 3 *mf*

Euphonium *mf*

Tuba *mf*

Mallet Percussion (Chimes/Bells/Xylophone) *mf* *Chimes*

Timpani *mf* *Tune: F, B♭, C, E♭*

Percussion 1 (Snare Drum, Bass Drum) *mf* *S.D.* *B.D.* *Cr. Cyms.*

Percussion 2 (Crash Cymbals, Suspended Cymbal) *mf*

1 2 3 4 5

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6

Fls. 1 2

Ob.

Bsn. *f*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *a2*

T. Sax. *f*

Bar. Sax.

6

Tpts. 1 2 3

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32515S 6 7 8 9 10 11

Optional Narration

16 Allegro

Narration

Fls.

Ob.

Bsn.

Cls.
a2

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Optional Narration

Tpts.
f, *a2*, *f*

Hns.

Tbens.

Euph.

Tuba
mp

Mlt. Perc.

Timp.
mp

Perc. 1
mp

Perc. 2

[6] Allegro

32S15S

12 13 14 15 16 17

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

choke

mp

mp

a2

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18 19 20 21 22 23

24

Fls. 1 2 *f* *mf*

Ob. *f* *mf*

Bsn. *mf*

Cls. 1 *f* *mf*

2 3 *a2* *f* *mf*

B. Cl. *mf*

A. Saxes. 1 2 *f* *mf*

T. Sax. *mf*

Bar. Sax. *mf*

24

Tpts. 1 *f*

2 3 *f*

Hns. 1 *mf*

2 *mf*

Tbns. 1 2 *mf*

3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. Bells *f*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

mf

32515S 24 25 26 27 28 29

30

36 Moderately slow

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

36 Moderately slow

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

mp
Susp. Cym.
(with S.D. stick)

Perc. 2

mp

36 37 38 39 40 41

Fls. 1 2

Ob. *f* *mf*

Bsn.

Cls. 1 *a2* *mf*

2 3 *mf*

B. Cl.

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax.

44

Tpts. 1

2 3

Hns. 1 *f*

2 *f*

Tbns. 1 2

3

Euph.

Tuba

Mlt. Perc. *f*

Timp.

Perc. 1

Perc. 2

52 Suddenly fast (in one)

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

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

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 2 3

Hns. 1 2 *mf* *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *mf* *f*

Mlt. Perc.

Timp.

Perc. 1 *mf*

Perc. 2 *Susp. Cym. (with soft mlts.)* *mf* *f*

32515S 48 49 50 51 52 53

rit. **Solo** **Slowly (in three)**

Fls. 1 2 *f*

Ob.

Bsn. *mp*

Cls. 1 *mp*
2 3 *mp*

B. Cl. *mp*

A. Saxes. 1 2 *mp*

T. Sax.

Bar. Sax.

Tpts. 1 *rit.* **Slowly (in three)** *Solo* *f*
2 3

Hns. 1 *mp* *f*
2 *mp*

Tbns. 1 2 *mp*
3 *mp*

Euph.

Tuba *mp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp *mf*

32515S 54 55 56 57 58 59

60 Allegro

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

60 Allegro

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

68

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Moderately slow

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Fls. 1 2 *f* *mf*

Ob. *f* *mf*

Bsn.

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

B. Cl.

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

T. Sax.

Bar. Sax.

Tpts. 1 *f* *mf*
2 3 *f* *mf*
a2 a2

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. *f* *mf*

Timp.

Perc. 1

Perc. 2

87

Fls. 1 2 *mp*

Ob. *mp*

Bsn.

Cls. 1 *mp*

2 3 *mp*

B. Cl.

A. Saxes. 1 2 *a2*

T. Sax.

Bar. Sax.

Tpts. 1 *a2*

2 3

Hns. 1

2

Tbns. 1 2

3

Euph.

Tuba

Mlt. Perc.

Timp. Change: B $\flat$ to G

Perc. 1

Perc. 2 *mp*

85 86 87 88 89

Fls. 1 2 *f* *a2* *rall.*

Ob. *f*

Bsn. *f*

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

B. Cl. *f*

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

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 2 3 *f* *a2* *a2* *rall.*

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Timp.

Perc. 1

Perc. 2 *f*

32515S 90 91 92 93 94

Slowly 97 Moderato

Fls. 1 2 *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf*

Cls. 1 *mp* *mf*

2 3 *mp* *mf*

B. Cl. *mp* *mf*

A. Saxes. 1 2 *mp* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf*

Tpts. 1 *mp* *mf*

2 3 *mp* *mf*

Hns. 1 *mp* *mf*

2 *mp* *mf*

Tbns. 1 2 *mp* *mf*

3 *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf* Cr. Cyms.

32515S 95 96 97 98 99

32515S

100 101 102 103 104

Fls. 1 2 *ff* *mp* *Slowly*

Ob. *ff* *mp*

Bsn. *f* *mp*

Cls. 1 *ff* *mp*

2 3 *ff* *mp*

B. Cl. *ff* *mp*

A. Saxes. 1 2 *ff* *mp*

T. Sax. *f* *mp*

Bar. Sax. *f* *mp*

Tpts. 1 *f* *mp* *Slowly*

2 3 *f* *mp*

Hns. 1 *f* *mp*

2 *f* *mp*

Tbns. 1 2 *f* *mp*

3 *f* *mp*

Euph. *f* *mp*

Tuba *f* *mp*

Mlt. Perc. *ff* *mp*

Timp. *f* *mp* Change: G to B $\flat$

Perc. 1 *f*

Perc. 2 *f*

32515S *f* 105 106 107 108 109

110 Moderately fast

Fls. 1 2 *mf* *f*

Ob. *mf* *f*

Bsn.

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

B. Cl. *mp* *f*

A. Saxes. 1 2 *mf* *f*

T. Sax. *f*

Bar. Sax. *mp* *f*

110 Moderately fast

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

Hns. 1 *mp*
2 *mp*

Tbns. 1 2 *mp*
3 *mp*

Euph. *f*

Tuba *mp* *f*

Mlt. Perc. *f*

Timp.

Perc. 1 *mp*

Perc. 2 *mp*

32515S *mp* 110 111 112 113 114 115 116

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32515S

117 118 119 120 121 122 123

Fls. 1 2 *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

Cls. 1 *f* *ff*

2 3 *f* *ff*

B. Cl. *f* *ff*

A. Saxes. 1 2 *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

128

Tpts. 1 *f* *ff*

2 3 *f* *ff*

Hns. 1 *f* *ff*

2 *f* *ff*

Tbns. 1 2 *f* *ff*

3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

32515S 124 125 126 127 128 129 130

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32515S

131 132 133 134 135 136 137 138

Slowly

mp

mf

choke

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Solo in the style of a cadenza

139 In the style of a recitative

Moderately

accel.

All

Fls. 1 2 *f*

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 *mf* *p* *mf* *a2*

Hns. 1 2 *mf* *p* *mf*

Tbns. 1 2 3 *mf* *p* *mf*

Euph. *mf* *p* *mf*

Tuba *mf* *p* *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

150 Vivace

Fls. 1 2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 *f* All 2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *f* All

T. Sax. *f*

Bar. Sax. *f*

150 Vivace

Tpts. 1 *f* 2 3 *f*

Hns. 1 *f* 2 *f*

Tbns. 1 2 *f* 3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f* Xyl. (opt.)

Timp. *f*

Perc. 1 *f*

Perc. 2

Fls. 1 2 **rall.** *a2*

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 **rall.** *a2*

Hns. 1 2

Tbns. 1 2 3 *a2*

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32515S 160 161 162 163 164

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