

Joyful Time

from *Symphony No. 9*

LUDWIG VON BEETHOVEN (1770–1827)

Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor
 8 Flute
 2 Oboe
 2 Bassoon
 4 1st B \flat Clarinet
 4 2nd B \flat Clarinet
 2 B \flat Bass Clarinet
 5 E \flat Alto Saxophone
 2 B \flat Tenor Saxophone
 2 E \flat Baritone Saxophone
 4 1st B \flat Trumpet
 4 2nd B \flat Trumpet
 4 F Horn
 4 Trombone

2 Baritone
 2 Baritone Treble Clef
 4 Tuba
 1 Optional Electric Bass
 1 Optional Keyboard/Piano
 1 Mallet Percussion
 (Bells)
 1 Timpani/Shaker
 (Tune: B \flat , E \flat)
 3 Percussion 1
 (Snare Drum/Hi-Hat Cymbals,
 Bass Drum or Optional Drumset)
 3 Percussion 2
 (Suspended Cymbal/Tambourine/Cowbell
 or Optional Ride Cymbal/Bell)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

Horn in E \flat
 Trombone in B \flat Bass Clef
 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

Symphony No. 9 in D minor, Op. 125 "Choral" 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 ("Ode to Joy") was rearranged by Herbert von Karajan into what is now known as the official anthem of the European Union. In 1993, an adaptation of the music was featured in the movie *Sister Act 2: Back in the Habit*, arranged by Mervyn Warren, an American film composer, record producer, lyricist, songwriter, music arranger, pianist, and vocalist. This rendition is a take on the latter version.

NOTES TO THE CONDUCTOR

The introduction is to be played freely and legato in a hymn style. The trumpet solo, at measure 5, should be played expressively. The chordal padding in the low brass is cued in the saxes. Notice that it plays a supporting role throughout and should stay dynamically below the trumpet solo until measure 14.

At rehearsal number 15, the tempo changes to a moderate rock feel and the four-measure riff should be played tight and funky. The fortissimo at measures 16 and 18 should be played loud and accented and then immediately soft before it crescendos to the forte dynamic level. Pay close attention to articulations. At measure 36, a variation of the four-measure riff is introduced, leading back to the B section until completion.

At measure 48, the bells play a four-bar motive of "Joy to the World," leading into the Gospel tutti section at measure 52. This section should be played tight and balanced. When using just a drumset, the player may fill between ensemble licks, using either the suggested written pattern or an ad lib solo.

Work on building momentum up to rehearsal number 68 and keep the drive going until the D.S. al Coda where it goes back to the four-measure riff, then the A section, and finally to the coda. Although the percussion parts have been written fully, the percussion I part may be played by one player on drumset and it will sound just as full.

Additionally, piano and electric bass parts have been included with this work to beef up the rhythm section. *Joyful Time* will be a hit on holiday concerts. However, programming it at other events will be just as effective. I know that the students and audience will definitely enjoy it.

Gospel away!



Joyful Time

from *Symphony No. 9*

By Ludwig von Beethoven (1770–1827)

Arranged by Victor López (ASCAP)

FULL SCORE

Approx. Duration - 3:30

Slowly ♩ = 72

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion
(Bells)

Timpani/Shaker

Percussion 1
(Snare Drum/Hi-Hat
Cymbals, Bass Drum
or Optional Drumset)

Percussion 2
(Suspended Cymbal/
Tambourine/Cowbell or
Optional Ride Cymbal Bell)

The musical score is written for a full orchestra. It features staves for Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1 and 2), F Horn, Trombone, Baritone, and Tuba. The percussion section includes Mallet Percussion (Bells), Timpani/Shaker, Percussion 1 (Snare Drum/Hi-Hat/Cymbals/Bass Drum or Optional Drumset), and Percussion 2 (Suspended Cymbal/Tambourine/Cowbell or Optional Ride Cymbal Bell). The score is in 4/4 time, with a key signature of two flats (B♭ and E♭). The tempo is marked 'Slowly' with a metronome marking of ♩ = 72. The dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The score is marked 'mp legato' for the woodwinds and brass. The percussion parts are marked with *pp* and *mp*. The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the bottom.

5

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.
(Hn.)

T. Sax.

Bar. Sax.
(Tbn.)
(Bar.)

5
Solo
Tpts.
mf expressive

1

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

15 **Moderate rock** ♩ = 132

19

Fl. *mf* *fp* *f* *fp* *f* *mf*

Ob. *mf* *fp* *f* *fp* *f* *mf*

Bsn. *mf*

1 Cls. *mf* *fp* *f* *fp* *f* *mf*

2 Cls. *mf* *fp* *f* *fp* *f* *mf*

B. Cl. *mf*

A. Sax. *mf* *fp* *f* *fp* *f* *mf*

T. Sax. *mf*

Bar. Sax. *mf*

15 **Moderate rock** ♩ = 132

19

1 Tpts. *mf* *fp* *f* *fp* *f* *mf*

2 Tpts. *mf* *fp* *f* *fp* *f* *mf*

Hn. *mf* *fp* *f* *fp* *f* *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mf*

Perc. 1 Hi-Hat Closed *mf*

Perc. 1 B.D. muffled *mf*

Perc. 2 Tambourine *mf*

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(Bsn.)

Play

Bells

To Coda ⊕

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

To Coda ⊕

36

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

36

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

40

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

40

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(Bells)
f

(Bells)
f

48

Solo
f

52

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

52

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Play

mf Play

mf

mf Shaker

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

60

60

56 57 58 59 60

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

38338S

61 62 63 64 65

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

D.S. % al Coda

Coda

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

D.S. % al Coda

Coda

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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