



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 fortepiano 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

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpets

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)

Slowly ♩ = 72

pp

mp

1

2

3

4

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38338S

mp3
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5

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.
(Hn.)

T. Sax.
(Tbn.)

Bar. Sax.
(Bar.)

5

Tpts.
1
mf *expressive*
Solo

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 *mf* *fp* *f* *fp* *f* *mf*

2 *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

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

2 *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 *mf*

Perc. 2 *mf*

Hi-Hat Closed

B.D. muffled

Tambourine

38338S 15 16 17 18 19 *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

38338S

20 21 22 23 24

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

27

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Bells

Timp.

Perc. 1

Perc. 2

38338S

25 26 27 28 29

Play

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

38338S

30 31 32 33 34

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

38338S

35 36 37 38 39

40

Fl.

Ob.

Bsn.

1

Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

40

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

38338S

40 41 42 43 44 45

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

48

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Solo

f

46 47 48 49 50

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.

mf
Shaker

Timp.

Perc. 1

Perc. 2

38338S

51 52 53 54 55

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

60

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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

61 62 63 64 65

[illegible]

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

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

D.S. % al Coda

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Coda

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