

BEETHOVEN'S FIFTH

(Symphony No. 5 in C Minor)

for 3-part mixed voices and piano
with optional SoundTrax*

Music by
LUDWIG VAN BEETHOVEN (1770-1827)
Arranged by **TOM ANDERSON**

Allegro con brio (♩ = ca. 108)

N.C.

PIANO

Moderate rock (♩ = ca. 108)

5/8 Finger snaps on beats 2 and 4

4

PART I

f

Ba da ba dot!

PART II

f

Ba da ba dot!

PART III

f guitar-like

Na - ma, na - ma, na - ma-not, ma-na-ma

Moderate rock (♩ = ca. 108)

5/8

Cm⁷

* SoundTrax CD available (51093). Visit alfred.com for digital scores and audio.

Background information and performance notes are on page 11.

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6

Ba da ba dot!

Ba da ba dot!

na - ma, na - ma-not. Na - ma, na - ma, na - ma-not, ma-na-ma

F⁹ Cm⁷

8

mf (end snaps)

Ba da ba da, ba da ba da, ba da ba da.

mf

Ba da ba da, ba

mf

na - ma, na - ma-not. Ba da ba da, ba

F⁹ Cm⁷

Ba da ba da, ba da ba da, ba da ba da.

da ba da. Ba da ba da, ba

da ba da. Ba da ba da, ba

G⁷

Da - dot, da - dot,

da ba da. Ba da ba da - dot, ba da ba da - dot, ba da ba

da ba da. Da - dot, da - dot,

Cm G/B Cm G/B

14

sfp cresc.

dot dot da! _____

dot dot, ba da _____ ya _____ dot,

dot dot, ba da _____ ya _____ dot,

Cm G⁷

16

mf

17

_____ Ba da ba da. _____

ba da _____ ya _____ dot. Na - ma, na - ma, na - ma-not, ma-na-ma

ba da _____ ya _____ dot. Na na

Fm⁷

— Ba da ba da - dot, ba da ba

na - ma, na - ma-not. Ba da ba da - dot,

na, na - ma-not. Ba da ba da - dot,

Dm7(b5) Abdim7 G7 Cm

da dot. Ba da - dot, ba da - dot.

ba da ba da - dot. Ba da ba dot, ba da ba dot.

ba da ba da - dot. Ba da ba dot, ba da ba dot.

Dm7(b5) Abdim7 G7 Cm Dm7(b5)/C Abdim7/C Cm

22 *cresc.* *f*

Dot dot dot dot dot. Ba da ba

cresc.

Dot dot dot dot dot. dot.

cresc.

Dot dot dot dot dot. dot.

Fm/C C⁷ Fm/C C⁷ Fm/C G⁷

cresc.

24

*Finger snaps on beats 2 and 4**sfp**f*

da!

Ba da ba

f

Da,

ba

da.

Ba da ba

f

Na - ma, na - ma, na - ma-not, ma-na-ma na - ma, na - ma-not.

Cm⁷F⁹*f*

2nd time to CODA 
(p. 10, m. 36)

26 *sfp*

da! Ba da ba

da, ba da. Ba da ba

Na - ma, na - ma, na - ma-not, ma-na-ma na - ma, na - ma-not. Ba da ba

2nd time to CODA 
(p. 10, m. 36)

Cm⁷ F⁹ B_b(sus4)

28 (end snaps)
Handclaps on beats 2 and 4

dot! Ba da ba

dot! Ba da ba

dot! Ba da ba

C⁵ G^b13 F¹³ E^b5

30

dot! Ba da ba dot!

dot! Ba da ba dot!

dot! Ba da ba dot!

C⁵ Gb⁷ F⁷ Bb(sus4) C⁵ Gb¹³

8^{vb}

D.S. al CODA
(p. 2, m. 5)
(end claps)

33

Ba da ba dot! Ba da ba

Ba da ba dot! Ba da ba

Ba da ba dot!

F¹³ Eb⁵ C⁵ Gb⁷ F⁷ Bb(sus4)

8^{vb}

D.S. al CODA
(p. 2, m. 5)

36 Coda

dot. Ba da ba dot. Ba da ba dot-dot, dot-dot, dot-dot, dot-dot

dot. Ba da ba dot. Ba da ba dot-dot, dot-dot, dot-dot, dot-dot

dot. Ba da ba dot. Ba da ba dot-dot, dot-dot, dot-dot, dot-dot

Coda

Cm⁷ G⁷ Cm⁷ G⁷ Cm G⁷ Cm G⁷ Cm G⁷ Cm G⁷

38 *sfp* da ... *ff* Ba da ba dot! (end snaps)

sfp da ... *ff* Ba da ba dot!

sfp da ... *ff* Ba da ba dot!

Ab/Gb N.C.

ff

8vb

HISTORY

Symphony No. 5 in C Minor by Ludwig van Beethoven (1770-1827) was composed between 1804 and 1808. Its iconic short-short-short-long motif is one of the most recognizable melodies in all of classical music.

The symphony is written in four movements, the first of which is the most well known. This movement is one of the most widely performed orchestral pieces of all time. Over the years, musical themes from it have been arranged in various styles ranging from disco and dubstep to bluegrass and rock.

PERFORMANCE SUGGESTIONS

This arrangement begins with the recognizable melody played instrumentally. The style changes at measure 5 to a “moderate rock” feel. Be sure to establish a strong rhythmic groove that begins with the choral pickup notes and continues to the end.

Snap your fingers on beats two and four in measures 5 through 8 and 24 through 27. Hold your hands shoulder height so the audience can both hear and see this rhythmic effect.

That same rhythm is used for clapping in measures 28 through 35. Snap your fingers in the coda section as well.

When singing in this style, use an instrumental approach. Beginning in measure 5, Part III imitates the sound of an electric guitar. Experiment with a nasal tone, where the front of your face (called the *mask*) vibrates. Lean into the “n” and “m” sounds of the syllables. The same applies for Part II in measures 17 and 18. Perform with the confidence and rhythmic energy of a rock band.

I hope you and your audience enjoy this lively version of Beethoven’s “greatest hit!”

Tom Anderson