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FJH DEVELOPING STRINGS

Grade 2.5

ALLEGRO CON BRIO from *SYMPHONY NO. 5*

LUDWIG VAN BEETHOVEN

Arranged by
John O'Neill

Instrumentation

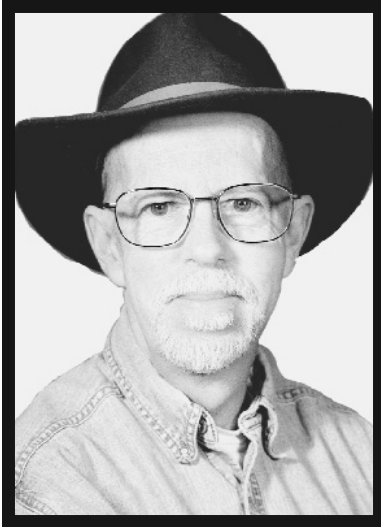
1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Violin 3 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass
1 - Piano

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
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M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

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The Arranger

John O'Neill is a native of Upstate New York and a graduate of Ithaca College and the Eastman School of Music, where he studied theory, orchestration, and composition with Warren Benson, Bernard Rogers, Kent Kennan, and Wayne Barlow. John taught music at the elementary, secondary, and college levels for 35 years, and conducted community and semiprofessional orchestras in New York State and the San Francisco Bay Area from 1961–1982.

More recently, John has been guest conductor of the Reno Philharmonic in performances of his compositions, and in 1999, was commissioned by the Nevada Arts Council to compose the official Nevada Day march, *Silver and Sage*. At the march's concert premiere, Nevada Senator Richard Bryan presented him with a Senatorial Commendation award for his work with young musicians. He has also been a yearly recipient of the ASCAP Plus award since 1994.

John and his wife Nelle, an award-winning violin maker, are cofounding directors of the Carson Valley Violin School (the only comprehensive string program in rural Nevada), the Carson Valley Sinfonia (a 30-piece student-community string orchestra), and Carson Valley Violins, the only full-service string shop between Reno and Las Vegas. John and his wife live in Douglas County, Nevada, at the foot of the Sierra Nevada, overlooking the beautiful Carson Valley.

About the Music

Written by Ludwig van Beethoven between 1804 and 1808 and premiered on December 22, 1808, Beethoven's *Symphony No. 5* is one of the most recognized and popular compositions in all of classical music. The opening motif has been described as "Fate knocking on the door". Nearly 150 years after it was written, it was adopted by the Americans during World War II as a synonym for "V for Victory" because of its similarity to the letter "V" as written in Morse Code (...) — never mind that it had been written by a German composer!

In transcribing the music of the great masters and making it accessible to young string players, I endeavor to stay true to the composer's original intent. Watering down these works does no favor to the composer or the student. As a teacher, I have found that students presented with simplified versions of popular pieces like *Jingle Bells* or *Ode to Joy* quite naturally play the pieces just the way they have been etched in their memory!

Though this is a shortened version, I have made no other changes to the original, save for some octave adjustments and, to facilitate performance, a change from the key of C minor to D minor.

String Editing: Carrie Lane Gruselle

ALLEGRO CON BRIO

from *Symphony No. 5*

LUDWIG VAN BEETHOVEN

Arranged by JOHN O'NEILL

(ASCAP)

Allegro con brio (♩ = 69)

rit.

A Tempo

7

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

Piano

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

2 3 4 5 6 7

8 9 10 11 12 13 14 15



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ST6276

rit.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

16 17 18 19 20 21 22 23

A Tempo

26

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

24 25 26 27 28 29 30 31

Score for measures 32 to 39. The instruments are Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The tempo/mood is *cresc. poco a poco*. The dynamics are *p* (piano) for the strings and *cresc. poco a poco* for the woodwinds and piano.

Measures 32 to 39 are shown. The score includes a large red watermark reading "Preview Only Requires Purchase".

Score for measures 40 to 46. The instruments are Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The tempo/mood is *cresc. poco a poco*. The dynamics are *ff* (fortissimo) for the strings and *cresc. poco a poco* for the woodwinds and piano.

Measures 40 to 46 are shown. The score includes a large red watermark reading "Preview Only Requires Purchase".

6

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

47 48 49 50 51 52 53

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

54 55 56 57 58 59 60 61

60

Score for measures 62-70. Instruments: Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., Piano.

Measures 62-70 show the continuation of the musical piece. The Vln. 1, Vln. 2, and Vln. 3 (Vla. T.C.) parts feature sustained notes and melodic lines. The Vla. part plays a rhythmic pattern. The Vcl. and D.B. parts play a rhythmic pattern. The Piano part plays a sustained chord.

Measures 62-70 are marked with a *p* (piano) dynamic.

Score for measures 71-78. Instruments: Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., Piano.

Measures 71-78 show the continuation of the musical piece. The Vln. 1, Vln. 2, and Vln. 3 (Vla. T.C.) parts feature sustained notes and melodic lines. The Vla. part plays a rhythmic pattern. The Vcl. and D.B. parts play a rhythmic pattern. The Piano part plays a sustained chord.

Measures 71-78 are marked with a *p* (piano) dynamic.

80

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

79 80 81 82 83 84 85 86 87

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

88 89 90 91 92 93 94 95

cresc. poco a poco

rit. A Tempo

102

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

96 97 98 99 100 101 102

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

103 104 105 106 107 108

109 110 111 112 113 114 115

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

116 117 118 119 120 121 122

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

rit.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

123 124 125 126 127 128 129

meno mosso

Tempo I

135

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

130 131 132 133 134 135 136 137

142

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

ff sub.

ff sub.

ff sub.

ff sub.

ff sub.

ff sub.

138 139 140 141 142 143 144 145

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

146 147 148 149 150 151 152 153