

Joyful Time

from *Symphony No. 9*

LUDWIG VON BEETHOVEN (1770–1827)

Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor	2 Baritone	WORLD PARTS <small>Available for download from www.alfred.com/worldparts</small>
8 Flute	2 Baritone Treble Clef	
2 Oboe	4 Tuba	
2 Bassoon	1 Optional Electric Bass	
4 1st B \flat Clarinet	1 Optional Keyboard/Piano	
4 2nd B \flat Clarinet	1 Mallet Percussion (Bells)	
2 B \flat Bass Clarinet	1 Timpani (Tune: B \flat , E \flat)/Shaker	
5 E \flat Alto Saxophone	3 Percussion 1 (Snare Drum/Hi-Hat Cymbals, Bass Drum or Optional Drumset)	
2 B \flat Tenor Saxophone	3 Percussion 2 (Suspended Cymbal/Tambourine/Cowbell or Optional Ride Cymbal/Bell)	
2 E \flat Baritone Saxophone		
4 1st B \flat Trumpet		Horn in E \flat
4 2nd B \flat Trumpet		Trombone in B \flat Bass Clef
4 F Horn		Trombone in B \flat Treble Clef
4 Trombone		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

mp legato

Oboe

mp legato

Bassoon

mp legato

1
B♭ Clarinets

mp legato

2

mp legato

B♭ Bass Clarinet

mp legato

E♭ Alto
Saxophone

mp legato

B♭ Tenor
Saxophone

mp legato

E♭ Baritone
Saxophone

mp legato

Slowly ♩ = 72

1
B♭ Trumpets

mp legato

2

mp legato

F Horn

mp legato

Trombone

mp legato

Baritone

mp legato

Tuba

mp legato

Mallet Percussion
(Bells)

mp legato

Tune: B♭, E♭

Timpani/Shaker

pp

Percussion 1

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

Percussion 2

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

mp

Suspended Cymbal

pp

pp *mp*

1

2

3

4



5

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.
(Hn.)

T. Sax.
(Tbn.)

Bar. Sax.
(Bar.)

5

Solo

1
Tpts.
mf expressive

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 *mf* Hi-Hat Closed

B.D. muffled *mf*

Perc. 2 *mf* Tambourine

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

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

Preview Only
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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

68

68

f *fp*

f *fp*

f *fp*

f *fp*

f *fp*

f *fp*

f *fp*

f *fp*

f *fp*

f *fp*

f *fp*

f *fp*

f *fp*

Cowbell (muffled)
Opt. R. Cym. bell

38338S

66 67 68 69



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