Reflections on “Ode To Joy”

LUDWIG VAN BEETHOVEN (1770–1827)
Arranged by HIRAM POWER

INSTRUMENTATION

<table>
<thead>
<tr>
<th>1</th>
<th>Conductor</th>
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<tbody>
<tr>
<td>3</td>
<td>1st Flute</td>
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<tr>
<td>3</td>
<td>2nd Flute</td>
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<tr>
<td>2</td>
<td>Oboe</td>
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<tr>
<td>2</td>
<td>Bassoon</td>
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<tr>
<td>3</td>
<td>1st B♭ Clarinet</td>
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<tr>
<td>3</td>
<td>2nd B♭ Clarinet</td>
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<tr>
<td>3</td>
<td>3rd B♭ Clarinet</td>
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<tr>
<td>2</td>
<td>B♭ Bass Clarinet</td>
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<tr>
<td>2</td>
<td>1st E♭ Alto Saxophone</td>
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<tr>
<td>2</td>
<td>2nd E♭ Alto Saxophone</td>
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<tr>
<td>1</td>
<td>B♭ Tenor Saxophone</td>
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<tr>
<td>1</td>
<td>E♭ Baritone Saxophone</td>
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<tr>
<td>3</td>
<td>1st B♭ Trumpet</td>
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<tr>
<td>3</td>
<td>2nd B♭ Trumpet</td>
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<tr>
<td>3</td>
<td>3rd B♭ Trumpet</td>
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<tr>
<td>2</td>
<td>1st F Horn</td>
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<tr>
<td>2</td>
<td>2nd F Horn</td>
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<tr>
<td>2</td>
<td>1st Trombone</td>
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<tr>
<td>2</td>
<td>2nd Trombone</td>
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<tr>
<td>2</td>
<td>3rd Trombone</td>
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<tr>
<td>2</td>
<td>Euphonium</td>
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<td>4</td>
<td>Tuba</td>
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<tr>
<td>3</td>
<td>Mallet Percussion (Chimes/Bells/Xylophone)</td>
</tr>
<tr>
<td>1</td>
<td>Timpani</td>
</tr>
<tr>
<td>2</td>
<td>Percussion 1 (Snare Drum, Bass Drum)</td>
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<tr>
<td>2</td>
<td>Percussion 2 (Crash Cymbals, Suspended Cymbal)</td>
</tr>
</tbody>
</table>

SUPPLEMENTAL AND WORLD PARTS
Available for download from
www.alfred.com/worldparts

E♭ Alto Clarinet
Baritone Treble Clef
1st Horn in E♭
2nd Horn in E♭
1st Trombone in B♭ Bass Clef
2nd Trombone in B♭ Bass Clef
3rd Trombone in B♭ Bass Clef
1st Trombone in B♭ Treble Clef
2nd Trombone in B♭ Treble Clef
3rd Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

PROGRAM NOTES

Ode to Joy is a simple song familiar to most people. The song dates back to the 1800s and has been sung and played ever since. Although often used in various collections, this arrangement will give new and added insight to this wonderful melody.

NOTES TO THE CONDUCTOR

This arrangement is, of course, a spoof. Phrases from Ode to Joy are placed in other well-known melodies in this full Concert Band arrangement intended as a “light” concert selection.

The band performs a straightforward version of Ode to Joy and then narration is given to “set up” the audience. The narrator can be you, the director, a member of the band, or a local notable celebrity. Following the narration, the band will go through the arrangement without stops to the ending, at which time even the Ode to Joy is “altered.” The injected phrases are inserted in the well-known melodies in or out of their various styles.

A short explanation about comedy: good comedy is a well-planned event. Timing is important, of course, and the approach is serious. A flippant approach is neither funny nor effective. The desired effect is in direct ratio to the effectiveness of the presentation and the material presented.

The dynamic levels may be adjusted to balance your ensemble, but keep the Ode to Joy phrases loud and clear.

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.
NARRATION

The short musical selection you just heard was, of course, *Ode to Joy*. We know that Ludwig van Beethoven wrote the best-known musical setting of this melody in the final movement of his Ninth Symphony for Orchestra and Chorus. The year was 1824.

Since that time, composers—such as Gioacchino Rossini, Jacques Offenbach, Stephen Foster, and many others—have used parts of this melody in their musical works as a tribute to Beethoven’s compositional skill.

Our research staff has found many examples of this testimonial to Beethoven and our band will now perform some of the examples they found.
Fls.
Ob.
Bsn.
Cls.
B. Cl.
A. Saxes.
T. Sax.
Bar. Sax.
Tpts.
Hns.
Tbns.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

32515S
Moderately fast

Fls.
Ob.
Bsn.
Cls.
B. Cl.
A. Saxes.
T. Sax.
Bar. Sax.
Tpts.
Hns.
Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

32515S
In the style of a recitative

Solo in the style of a cadenza
Solo in the style of a cadenza

Moderately accel.

Fls.
Ob.
Bsn.
Cls.
B. Cl.
A. Saxes.
T. Sax.
Bar. Sax.
Tpts.
Hns.
Tbns.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

32515S