Joyful Time
From the 9th Symphony of Ludwig van Beethoven

LUDWIG VAN BEETHOVEN
Arranged by VICTOR LÓPEZ

INSTRUMENTATION

Conductor
1st Eb Alto Saxophone
2nd Eb Alto Saxophone
1st Bb Tenor Saxophone
2nd Bb Tenor Saxophone (Optional)
1st Bb Trumpet
2nd Bb Trumpet (Optional)
1st Trombone
2nd Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional Alternate Parts
1st C Flute
2nd C Flute
1st Bb Clarinet
2nd Bb Clarinet
Eb Baritone Saxophone
Tuba (Doubles Bass part)
Horn in F (Doubles 1st Trombone)
Baritone T.C./Bb Tenor Saxophone (Doubles 1st Trombone)
NOTES TO THE CONDUCTOR

This arrangement is based on Beethoven’s “Symphony No. 9 in D minor, 125 Choral,” 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. This new rendition is a take on the latter version.

This arrangement is to be played at a moderate rock tempo. The unison and tutti introduction should be played cohesively—strive to produce a clean and accurate ensemble sound. Notice that this tutti section also appears later on at measure 46. Work on the dynamic crescendos at measures 10 and 12, which should begin at $\text{\textit{p}}$ and not exceed the $\text{\textit{f}}$ dynamic level. Direct the band to observe the $\text{\texttt{4}}$ crescendos at 62 and exaggerate these dynamics for best effect. Pay close attention to articulations throughout the chart especially the marcato ($\text{\texttt{A}}$) or rooftop accents—think “dahnt.”

For the rhythm section, I suggest that the piano, guitar (optional) and bass players spend quality practice time individually and as a section on this arrangement. This will allow each player to move freely throughout the chordal patterns while maintaining the intended pulse. Individuals should practice with a metronome. Seeing/hearing how the chords and the harmony move is always a valuable educational learning experience.

At measure 42, the drummer has four measure solo, although the solo is written out, encourage the student to improvise/embellish; however, caution the student to play in the style of the chart. Also, at measure 46 between ensemble licks, the drummer has written fills to play either the suggested written pattern or to improvise/embellish. Work on these transitions for clarity, musicality and continuity.

I hope that Joyful Time will be one of your students favorite arrangements and it will be enjoyed by both your ensemble and audience.

Have fun!

—Victor López

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music Publishing Co.