

FULL CONDUCTOR SCORE

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Featuring exceptional musical works  
for bands requiring flexible instrumentation

# Ode To Joy

## Theme from 9th Symphony, Mvt. 4

Ludwig van Beethoven

Arranged by  
Scott Stanton

C.L. BARNHOUSE COMPANY

# Build-A-Band Series

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## Theme from 9th Symphony, Mvt. 4

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#### Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Piccolo, Flute, Violin
4	B $\flat$ Instruments Part 1	B $\flat$ Clarinet, B $\flat$ Soprano Saxophone, B $\flat$ Trumpet
2	E $\flat$ Instruments Part 1	E $\flat$ Clarinet E $\flat$ Alto Saxophone
3	C Instruments Part 2	Flute, Oboe, Violin
4	B $\flat$ Instruments Part 2	B $\flat$ Clarinet, B $\flat$ Trumpet
2	E $\flat$ Instruments Part 2	E $\flat$ Alto Saxophone, E $\flat$ Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B $\flat$ Instruments Part 3	B $\flat$ Bass Clarinet, B $\flat$ Tenor Saxophone, B $\flat$ Euphonium T.C.
2	E $\flat$ Instruments Part 3	E $\flat$ Alto Clarinet, E $\flat$ Baritone Saxophone, E $\flat$ Horn
2	F Horn Part 3	F Horn
4	Bass Clef Instruments Part 3	Bassoon, Trombone, Euphonium, Cello
4	Bass Part 4	String Bass, Electric Bass Guitar, Keyboard Bass, Bassoon, Trombone, Euphonium, Cello
2	Tuba Part 4	Tuba
2	B $\flat$ Bass Part 4 T.C.	B $\flat$ Bass Clarinet, B $\flat$ Contrabass Clarinet, B $\flat$ Euphonium, B $\flat$ Tuba
2	E $\flat$ Bass Part 4 T.C.	E $\flat$ Alto Clarinet, E $\flat$ Contra Alto Clarinet, E $\flat$ Baritone Saxophone, E $\flat$ Tuba
1	Guitar (optional)	Guitar
2	Mallet Percussion (optional)	Bells, Xylophone, Marimba, Vibraphone
1	Timpani (optional)	Timpani
4	Percussion	Crash Cymbals, Suspended Cymbal, Snare Drum, Bass Drum
2	Keyboard (optional)	Electric Piano, Synthesizer, Accordion, Organ

#### Special Notes About Distributing Parts:

The **Build-A-Band Series** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: Part 1, Part 2, Part 3, Part 4, and Bass Part 5. (**Please note: In some of these arrangements Part 4 and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.**)

#### Program Notes

**Ode To Joy** was written in the summer of 1785 by German poet, playwright, and historian Friedrich Schiller, originally entitled "Ode To Freedom." It is best known for the musical setting by Ludwig van Beethoven in the final movement of his Ninth Symphony, completed in 1824. The Council of Europe adopted it as the "Anthem of Europe" in 1972.

#### Rehearsal Suggestions

Every ensemble will be different; your instrumentation is unique. There are no rules for part assignment, other than ensuring each part is played by at least one musician. Cover the parts with your strongest players first and then try to build woodwind and brass choirs within the ensemble.

If possible, all bass instruments should play the introduction. Add more instruments at m.9, building to the full ensemble tutti entrance at m. 21.

Consider thinning out the instrumentation at m. 41, featuring your strongest musicians as soloists on each part or have a few play each part. The full ensemble enters softly at m. 57 and builds to forte at m. 61. For a big finish, repeat the soft to loud dynamic format from m. 69 to the Fine.

This setting also works very well as a daily warm-up. I hope you enjoy **Ode To Joy**.



#### About the Arranger



**Scott Stanton** is an ASCAP composer and arranger, professional musician, educator, and college administrator. He has directed concert bands, jazz bands, orchestras, choirs, and rock bands at all levels of public K-12 and private instruction. As Director of Fine Arts at William Penn University and Department Chair at the College of Eastern Utah, he taught music theory, music history, and music technology. In addition to writing and performing with his jazz trio, "Jazz Between Friends", Scott is active as an adjudicator, clinician, and guest artist. Mr. Stanton holds a Bachelor of Arts in Music from Monmouth College, Monmouth, Illinois and a Master's of Music Education from VanderCook College of Music, Chicago.



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9

Low Woodwinds preferred

C Inst. P1

*p*

Bb Inst. P1

Woodwinds preferred

*p*

Sop.

Eb Inst. P1

Woodwinds preferred

*p*

Cl./Trpt.

C Inst. P2

*p*

Bb Inst. P2

Woodwinds preferred

*p*

Eb Inst. P2

Woodwinds preferred

*p*

Hn. P2

*p*

Vla. P3

*Play*

*p*

Bb Inst. P3

*Play*

*p*

Eb Inst. P3

*Play*

*p*

Hn. P3

*p*

Bass Clef P3

*Play*

*p*

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Tuba P4

Guitar

*Play (part 3)*

*p*

Mallets

*p*

Timp.

Perc.

Kybd.

Bb

Eb/Bb

Bb

Eb/Bb

Bb

Eb/Bb

G/B

G7

Cm

F7

Bb

Eb

Eb7(sus4)/Db

Cm7

Eb

Ab6

*p*

9

10

11

12

13

14

C Inst. P1  
 Bb Inst. P1  
 Eb Inst. P1  
 C Inst. P2  
 Bb Inst. P2  
 Eb Inst. P2  
 Hn. P2  
 Vla. P3  
 Bb Inst. P3  
 Eb Inst. P3  
 Hn. P3  
 Bass Clef P3  
 Bb Inst. P4  
 Eb Inst. P4  
 Bass Clef P4  
 Tuba P4  
 Guitar  
 Mallets  
 Timp.  
 Perc.  
 Kybd.

Ab Eb/G Bb7/F Eb Bb(sus4) Bb Eb Bb/Ab Eb/G Eb Eb/Db Ab/C Ab6 Bb7 Eb Bb N.C.



C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Tuba P4

Guitar

Mallets

Timp.

Perc.

Kybd.

Sop.

Cl./Trpt.

a2

div.

Eb/G Bb/F Eb Bb(sus4) Bb Eb Bb Eb/Bb Bb Eb/Bb Bb Eb/Bb G7/B Cm F7 Bb(sus4) Eb

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Tuba P4

Guitar

Mallets

Timp.

Perc.

Kybd.

2 mallets

*p* *f*

Eb7(sus4)/Db Cm7 Eb Ab6 Fm7 Eb/G Fm6 Eb Bb(sus4) Bb Eb Bb/Ab Eb/G Eb Eb/Db Ab/C Ab6







Soloist - preferred

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Tuba P4

Guitar

Mallets

Timp.

Perc.

Kybd.

Bb7 Eb/G G7 Cm/G Bb7/F Eb Eb/Bb Db6 Abmaj7 Ab6 Ab Eb Ab Bb Eb

Bb7 Eb/G G7 Cm/G Bb7/F Eb Eb/Bb Db6 Abmaj9 Ab6 Ab Eb Ab Bb Eb

(bass cues)

57

61

C Inst. P1  
p Tutti  
f

Bb Inst. P1  
p Tutti  
f

Eb Inst. P1  
p Tutti  
f

C Inst. P2  
p Tutti  
f

Bb Inst. P2  
p Tutti  
f

Eb Inst. P2  
p Tutti  
f

Hn. P2  
p Tutti  
f

Vla. P3  
p Tutti  
f

Bb Inst. P3  
p Tutti  
f

Eb Inst. P3  
p Tutti  
f

Hn. P3  
p Tutti  
f

Bass Clef P3  
p Tutti  
f

Bb Inst. P4  
p Tutti  
f

Eb Inst. P4  
p Tutti  
f

Bass Clef P4  
p Tutti  
f

Tuba P4  
p Tutti  
f

Guitar  
Bb5 6f Bb7 6f Bb7 6f Bb7 6f  
Play  
p  
Play (Part 3)  
f

Mallets  
p  
f

Timp.  
p  
f

Perc.  
Sus. Cym. p Cr. Cym. f

Kybd.  
p  
f  
Bb7 Eb Fm7/Eb Eb Eb/Bb Fm7/Bb Eb/Bb Bb

57

58

59

60

61

62

C Inst. P1  
 Bb Inst. P1  
 Eb Inst. P1  
 C Inst. P2  
 Bb Inst. P2  
 Eb Inst. P2  
 Hn. P2  
 Vla. P3  
 Bb Inst. P3  
 Eb Inst. P3  
 Hn. P3  
 Bass Clef P3  
 Bb Inst. P4  
 Eb Inst. P4  
 Bass Clef P4  
 Tuba P4  
 Guitar  
 Mallets  
 Timp.  
 Perc.  
 Kybd.

Eb Bb/D Eb Eb/Bb Bb Eb Fm7/Eb Eb Eb/Bb Fm7/Bb Eb/Bb Bb Eb Bb/D Eb Bb7(sus4) Eb

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Tuba P4

Guitar

Mallets

Timp.

Perc.

Kybd.

*p* *f* *ff* *p*

Sop.

Cl./Trpt.

Bb Eb/Bb Bb Eb/Bb Bb Eb/Bb G7/B G7 Cm7 F7 Bb(sus4) Eb Fm/Eb Eb Bb Fm/Bb Eb/Bb Bb

C Inst. P1  
Bb Inst. P1  
Eb Inst. P1  
C Inst. P2  
Bb Inst. P2  
Eb Inst. P2  
Hn. P2  
Vla. P3  
Bb Inst. P3  
Eb Inst. P3  
Hn. P3  
Bass Clef P3  
Bb Inst. P4  
Eb Inst. P4  
Bass Clef P4  
Tuba P4  
Guitar  
Mallets  
Timp.  
Perc.  
Kybd.

*mp cresc. to fine*

*f*

*p*

S.C.

C.C.

Fm7/Eb Eb Bb7 Eb Bb7(sus4) Bb7 Eb Bb Eb/Bb Bb Eb/Bb Bb Eb/Bb G7/B G7

