

Featuring exceptional musical works for bands requiring flexible instrumentation

SYMPHONY NO. 5 IN C MINOR 1st Movement (excerpt)

**by Ludwig van Beethoven
Arranged by Scott Stanton**

Grade 3

Catalog No: 026-4305-00

Complete Set: \$50.00 - Full Conductor Score: \$6.00

C.L. BARNHOUSE COMPANY

Build-A-Band Series



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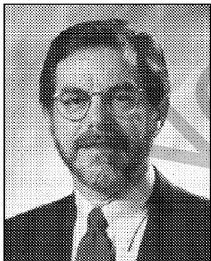
1st Movement (excerpt)

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Build-A-Band Series Instrumentation

- 1 Full Conductor Score
- 4 C Instruments Part 1.....Flute, Piccolo, Violin
- 4 Bb Instruments Part 1.....Bb Clarinet, Bb Trumpet, Soprano Sax
- 2 Eb Instruments Part 1.....Eb Alto Sax, Eb Clarinet
- 3 C Instruments Part 2.....Flute, Oboe, Violin
- 4 Bb Instruments Part 2.....Bb Clarinet, Bb Trumpet
- 2 Eb Instruments Part 2.....Eb Alto Sax, Eb Alto Clarinet, Eb Horn
- 2 F Horn Part 2.....F Horn
- 2 F Horn Part 3.....F Horn
- 2 Viola Part 3.....Viola
- 3 Bb Instruments Part 3.....Bb Tenor Sax, Bb Baritone T.C.,
Bb Trombone T.C., Bb Bass Clarinet
- 2 Eb Instruments Part 3.....Eb Alto Clarinet, Eb Baritone Sax, Eb Horn
- 4 Bass Clef Part 3.....Trombone, Euphonium B.C., Cello, Bassoon
- 2 Bb Instruments Part 4.....Bb Bass Clarinet, Bb Tenor Sax, Bb Baritone
T.C., Bb Contrabass Clarinet, Bb Trombone T.C.
- 2 Eb Instruments Part 4.....Eb Baritone Sax, Eb Alto Clarinet,
Eb Contraalto Clarinet, Eb Tuba
- 4 Bass Clef Part 4.....Trombone, Euphonium B.C., Cello, Bassoon
- 3 Bass Part.....String Bass, Electric Bass Guitar, Keyboard
Bass, Trombone, Euphonium B.C.,
Cello, Bassoon
- 2 Tuba Part.....Tuba
- 2 Mallet Percussion.....Marimba, Xylophone, Vibraphone, Orchestra
Bells
- 1 Guitar.....Guitar, Mandolin, Any Other Fretted Instrument
- 2 Keyboards.....Piano, Electric Piano, Synthesizer, Accordion,
Organ
- 3 Percussion.....Cymbals, Snare Drum, Bass Drum
- 1 Timpani.....Timpani

About the Arranger



Scott Stanton is a professional educator, musician, and administrator with experience in public and private music instruction at all levels including the community college and university settings. As Director of Fine Arts at William Penn University and Department Chair at the College of Eastern Utah, he has taught music theory, music history, music technology, and directed bands, orchestras, choirs and synthesizer ensembles. His transcriptions of Mannheim Steamroller's

music for synthesizer ensemble are published by Dots and Lines Ink, Omaha, NE. His original jazz and concert band compositions are published by C. L. Barnhouse Co., Oskaloosa, IA.

In addition to writing and performing with his jazz trio, "Jazz Between Friends", he is active as an adjudicator, clinician, and guest artist. Scott is the founder of Pro Musica, a community music school in Price, Utah. He 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. He is a member of many professional organizations including; ASCAP, American Choral Directors Association, Music Educators National Conference, and the International Association of Jazz Educators.

How to use the Build-A-Band Series

The **Build-A-Band Series** provides educational and enjoyable music for bands with incomplete or unbalanced instrumentation. Written using just four or five parts (plus percussion), these effective arrangements will work with any combination of brass, woodwind, string and percussion instruments as long as you distribute the parts so that each of the five parts is covered.

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: 1st Part, 2nd Part, 3rd Part, 4th Part, and Bass Part. **(Please note: In some of these arrangements the 4th Part, and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)**

Also included are various percussion parts which are optional, but will add a great deal to the musical effect. The optional keyboard part can be performed on piano, electric keyboard or any other keyboard instrument, and will help fill out the sound of a small group. Optional guitar, mallet percussion and Timpani parts are also included where appropriate.

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.

SYMPHONY No. 5 in C MINOR

1st Movement (excerpt)

Ludwig van Beethoven
Arranged by Scott Stanton

Moderato ♩ = 120

6 Allegro con brio ♩ = 168 (in one)

C Treble Part 1 *ff* *p* woodwinds preferred

High B \flat Part 1 *ff* *p* woodwinds preferred

High Eb Part 1 *ff* *p* woodwinds preferred

C Treble Part 2 *ff* *p* woodwinds preferred

High B \flat Part 2 *ff* *p* woodwinds preferred

High Eb Part 2 *ff* *p* woodwinds preferred

F Horn Part 2 *ff* *p* woodwinds preferred

F Horn Part 3 *ff* *p* woodwinds preferred

Viola Part 3 *ff* *p* woodwinds preferred

Low B \flat Part 3 *ff* *p* woodwinds preferred

Low Eb Part 3 (Bari) (Alto Cl.) *ff* *p* woodwinds preferred

Bass Clef Part 3 *ff* *p* woodwinds preferred

Low B \flat Part 4 (Tenor) (Bass Cl.) *ff* *p* woodwinds preferred

Low Eb Part 4 *ff* *p* woodwinds preferred

Bass Clef Part 4 *ff* *p* woodwinds preferred

Bass *ff* *p* woodwinds preferred

Tuba *ff* *p* woodwinds preferred

Guitar (optional) *ff* *p* Chord Symbols included on part

Keyboard (optional) *ff* *p* N.C. Cm G/B

Mallets (optional) Marimba Preferred *ff* *p*

Timpani (optional) Tune C-G

Cymbals (optional) All Parts can be played from the Drum Set Cr. L.V.

Snare Drum (optional) Snare *ff*

Bass Drum (optional) B.D. *ff*

2 3 4 5 6 7 8 9 10 11

This musical score is for a large ensemble, likely a symphony or concert band. It features 24 measures of music across 18 staves. The instruments included are:

- Brass: C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba.
- Woodwinds: Guitar, Keyb. (Keyboard).
- Percussion: Mal. (Mallets), Timp. (Timpani), Cym. (Cymbals), S. D. (Snare Drum), B. D. (Bass Drum).

The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various performance instructions such as *f*, *ff*, *pp*, *Ad Lib.*, and *NC.* (No Chord). The score is marked with a large watermark: "Not valid for reference".

25 *A Tempo*

C-1 *p*
 Bb-1 *p*
 Eb-1 *p*
 C-2 *p*
 Bb-2 *p*
 Eb-2 *p*
 Hn-2 *p*
 Hn-3 *p*
 Vla-3 *p*
 Bb-3 *p*
 Eb-3 *p*
 BC-3 *p*
 Bb-4 *p*
 Eb-4 *p*
 BC-4 *p*
 Bass *p*
 Tuba *p*
 Guitar *p*
 Keyb. *p*
 Mal. *p*
 Timp. *p*
 Cym.
 S. D. *pp* *mf*
 B. D. *p*

Chord progression: $G^{7(b9)}$, Cm, $G^{7(b9)}$, Cm, $Dm^{7(b9)/C}$, $G^{7(b9)}$, C

C-1 *mf*

Bb-1 *mf*

Eb-1 *mf*

C-2 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *Melody*

Bb-2 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *Melody*

Eb-2 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *Melody*

Hn-2 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *Melody*

Hn-3 *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Vla-3 *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Bb-3 *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Eb-3 *sf* *sf* *sf* *sf* *sf* *sf* *sf*

BC-3 *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Bb-4 *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Eb-4 *sf* *sf* *sf* *sf* *sf* *sf* *sf*

BC-4 *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Bass *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Tuba *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Guitar *sf* *sf* *sf* *sf* *sf* *sf* *sf* *Power chord*

Keyb. *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Mal. *mf*

Timp. *sf* *sf* *sf* *sf* *sf* *sf* *f*

Cym.

S. D. *f* *mp*

B. D.

C-1 *Harmony* *Melody*
 Bb-1 *Harmony* *Melody*
 Eb-1 *Harmony* *Melody*
 C-2 *Harmony*
 Bb-2 *Harmony*
 Eb-2 *Harmony*
 Hn.-2 *Harmony*
 Hn.-3 *Melody* *Harmony*
 Vla.-3 *Melody* *Harmony*
 Bb-3 *Melody* *Harmony*
 Eb-3 *Melody* *Harmony*
 BC-3 *Melody* *Harmony*
 Bb-4
 Eb-4
 BC-4
 Bass
 Tuba
 Guitar *sustain - arpeggiate*
 Keyb. *G7* *Cm* *C07* *Bb/D*
 Mal.
 Timp.
 Cym. *L.V.*
 S. D. *Choke*
 B. D.

Part 2 Brass cues

Play- woodwinds preferred

Score for Part 2 Brass cues, featuring woodwinds preferred. The score includes parts for C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn-2, Hn-3, Vla-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Guitar, Keyb., Mal., Timp., Cym., S. D., and B. D. The score is marked with dynamics such as *ff*, *mp*, *p*, and *f*, and includes performance instructions like *dolce* and *woodwinds preferred*. The score is divided into measures 59 through 69.

This musical score is for a large ensemble, likely a symphony or concert band. It consists of 17 staves, each representing a different instrument or section. The instruments listed are: C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn-2, Hn-3, Vla-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Guitar, Keyb., Mal., Timp., Cym., S. D., and B. D. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and slurs. A large, semi-transparent watermark reading "Not valid for performance" is overlaid diagonally across the entire page. At the bottom of the page, the measure numbers 70 through 81 are listed.

This musical score is for a large ensemble, likely a symphony or concert band. It consists of 20 staves, each representing a different instrument or section. The instruments listed on the left are: C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Guitar, Keyb., Mal., Timp., Cym., S. D., and B. D. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The music is divided into measures, with measure numbers 107 through 118 indicated at the bottom. A large, semi-transparent watermark reading "Not Valid for Performance" is overlaid diagonally across the entire page. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *pp*, *mf*, and *f*. The guitar part includes chord symbols: $A^{\flat 6}$, E^{\flat}/B^{\flat} , B^{\flat} , E^{\flat} , B^{\flat} , E^{\flat} , B^{\flat} , and E^{\flat} .

Score for various instruments including C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn-2, Hn-3, Vla-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Guitar, Keyb., Mal., Timp., Cym., S. D., and B. D. The score includes dynamic markings such as *ff*, *Tutti*, and *Choke*, and performance instructions like *N.C.* and *L.V.*

130 A Tempo ♩ = 168

woodwinds preferred *mp* Add Brass

C-1 *mp* woodwinds preferred Add Brass

Bb-1 *mp* woodwinds preferred Add Brass

Eb-1 *mp* woodwinds preferred Add Brass

C-2 *mp* woodwinds preferred Add Brass

Bb-2 *mp* woodwinds preferred Add Brass

Eb-2 *mp* woodwinds preferred Add Brass

Hn-2 *mp* woodwinds preferred Add Brass

Hn-3 *p* woodwinds preferred

Vla-3 *p* woodwinds preferred

Bb-3 *p* woodwinds preferred

Eb-3 *p* woodwinds preferred

BC-3 *p* woodwinds preferred

Bb-4 *p* woodwinds preferred

Eb-4 *p* woodwinds preferred

BC-4 *p* woodwinds preferred

Bass *p* woodwinds preferred

Tuba *p* woodwinds preferred

Guitar *p* Cm G/B Cm G/B Cm

Keyb. *p*

Mal. *mp*

Timp.

Cym.

S. D. *pp*

B. D.

