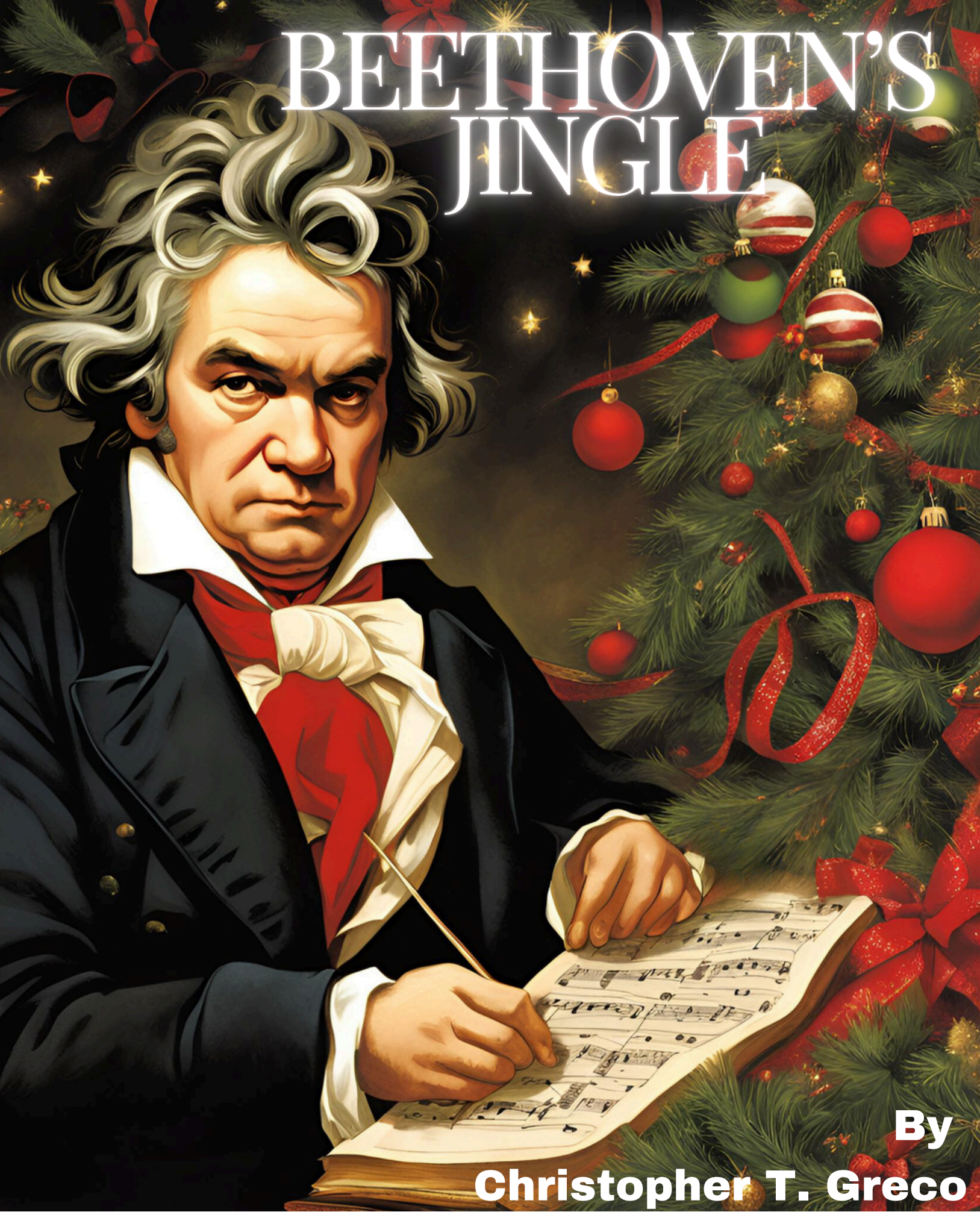


# BEETHOVEN'S JINGLE



By  
**Christopher T. Greco**

THANK YOU FOR PROGRAMING  
BEETHOVEN'S  
JINGLE!

If you liked this piece, please feel free to check out my other arrangements and originals through C.L. Barnhouse, (under Christopher T. Greco). Who knows a sequel might be in the works with Beethoven!

If you have any questions or would love to share recordings of your musicians feel free to email me at [chrisg020292@gmail.com](mailto:chrisg020292@gmail.com).

## **Program Notes**

Beethoven's Jingle is a fun holiday mash-up of two great melodies, Ode to Joy and Jingle Bells. The idea came about when Mr. Greco first transitioned from teaching high school music to middle school music. When he started his beginning band and got through Beethoven's Joy in Habits series, a student said I don't want to play Beethoven's Joy, I want Jingle Bells. That set in motion the idea of mixing these two melodies together. The best part is that it uses only five notes and introducing eighth note rhythms to wind players.

## **Rehearsal Strategies**

\* This is designed to be a segue into the second semester of beginning band units.

I have done this each time I teach the piece is on the board, I write the title and I ask the students what are things that you have never seen before on this piece. They will communicate and analyze these new tools.

\*Discuss what to look for in the piece just in the title and upper margins alone.

Tempo terms, composers, dedications, etc. Also check and make sure you have the right part.

\* Take the time to go over what dynamics, tempo, and articulations do in the concept of enhancing music. As the best question goes "Why does it say F on my music when I am playing an E?"

### Dynamic terms in the piece

Forte- Full, loud (Above speaking Voice)

Mezzo Forte - Moderately loud (Speaking Voice)

Mezzo Piano - Moderately Soft (Just below speaking voice)

Piano - Soft (Whisper)

Crescendo - Gradually getting louder.

Decrescendo - Gradually getting softer

### Tempo and alterations in the piece

Allegro Moderato = Moderately fast and lively

### Articulations

> - Accent - a sudden emphasis on the note about 30% more.

\* This maybe the students first full piece of music and with that comes the question "why can't I play all the time?" teaching about multi measure rests is important as well as the concept of timbre in music that we don't want to have the same sound or color all the time.

\*The last thing to talk about is rehearsal boxes and measure numbers. Most of the time we have been sticking to a single line or two, now we are going to the big leagues. Talk about why they are there and phrasing to help with creating a better rehearsal flow and strategy.



# SCORE

Approximate 1:10

*Dedicated to the 2022 Bayonet Point Middle School Beginning Band*

## Beethoven's Jingle

by L. Beethoven/ Pierpoint  
arranged by Christopher T. Greco

**Allegro moderato** ♩ = 120

The musical score is written for a beginning band and consists of 16 staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'Allegro moderato' with a metronome marking of 120 beats per minute. The score is divided into four measures. The first measure contains the main melody for all instruments, starting with a forte (*f*) dynamic. The second measure continues the melody. The third measure features a crescendo leading into a mezzo-forte (*mf*) dynamic. The fourth measure concludes the piece with a final chord. The instruments and their parts are as follows:

- Flute**: Melody line, starting *f* and transitioning to *mf*.
- Oboe (Opt. Flute 2)**: Melody line, starting *f* and transitioning to *mf*.
- Bb Clarinet**: Melody line, starting *f* and transitioning to *mf*.
- Bass Clarinet**: Melody line, starting *f* and transitioning to *mf*.
- Alto Saxophone**: Melody line, starting *f* and transitioning to *mf*.
- Tenor Saxophone**: Melody line, starting *f* and transitioning to *mf*.
- Baritone Saxophone**: Melody line, starting *f* and transitioning to *mf*.
- Trumpet or Horn in Fifths**: Melody line, starting *f* and transitioning to *mf*.
- Horn**: Melody line, starting *f* and transitioning to *mf*.
- Trombone/Euphonium/Bassoon**: Melody line, starting *f* and transitioning to *mf*.
- Tuba**: Melody line, starting *f* and transitioning to *mf*.
- Timpani (Bb:F)**: Percussion line, playing a rhythmic pattern of eighth and sixteenth notes.
- Mallets (Xylophone)**: Percussion line, playing a rhythmic pattern of eighth and sixteenth notes.
- Snare Drum Bass Drum**: Percussion line, playing a rhythmic pattern of eighth and sixteenth notes.
- Sleigh Bell**: Percussion line, playing a rhythmic pattern of eighth and sixteenth notes.

## Beethoven's Jingle

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The musical score is for a piece titled "Beethoven's Jingle". It is arranged for a woodwind and brass ensemble with percussion. The score is divided into four measures. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a mezzo-forte (*mf*) dynamic. The third measure is marked with a forte (*f*) dynamic. The fourth measure is marked with a forte (*f*) dynamic. The instruments and their parts are as follows:

- Fl.** (Flute): Plays a melodic line in the first measure, then a sustained note in the second measure, and a melodic line in the third measure. The fourth measure is a sustained note.
- Ob.** (Oboe): Plays a melodic line in the first measure, then a sustained note in the second measure, and a melodic line in the third measure. The fourth measure is a sustained note.
- Cl.** (Clarinet): Plays a melodic line in the first measure, then a sustained note in the second measure, and a melodic line in the third measure. The fourth measure is a sustained note.
- B. Cl.** (Bass Clarinet): Plays a melodic line in the first measure, then a sustained note in the second measure, and a melodic line in the third measure. The fourth measure is a sustained note.
- A. Sax.** (Alto Saxophone): Plays a melodic line in the first measure, then a sustained note in the second measure, and a melodic line in the third measure. The fourth measure is a sustained note.
- T. Sax.** (Tenor Saxophone): Plays a melodic line in the first measure, then a sustained note in the second measure, and a melodic line in the third measure. The fourth measure is a sustained note.
- Bar. Sax.** (Baritone Saxophone): Plays a melodic line in the first measure, then a sustained note in the second measure, and a melodic line in the third measure. The fourth measure is a sustained note.
- Tpt.** (Trumpet): Plays a melodic line in the first measure, then a sustained note in the second measure, and a melodic line in the third measure. The fourth measure is a sustained note.
- Hn.** (Horn): Plays a melodic line in the first measure, then a sustained note in the second measure, and a melodic line in the third measure. The fourth measure is a sustained note.
- L.B.** (Low Bass): Plays a sustained note in the first measure, then a sustained note in the second measure, and a sustained note in the third measure. The fourth measure is a sustained note.
- Tba.** (Tuba): Plays a sustained note in the first measure, then a sustained note in the second measure, and a sustained note in the third measure. The fourth measure is a sustained note.
- Timp.** (Timpani): Plays a sustained note in the first measure, then a sustained note in the second measure, and a sustained note in the third measure. The fourth measure is a sustained note.
- Xyl.** (Xylophone): Plays a melodic line in the first measure, then a sustained note in the second measure, and a melodic line in the third measure. The fourth measure is a sustained note.
- Sn. Dr.** (Snare Drum): Plays a rhythmic pattern in the first measure, then a rhythmic pattern in the second measure, and a rhythmic pattern in the third measure. The fourth measure is a rhythmic pattern.
- B. Dr.** (Bass Drum): Plays a rhythmic pattern in the first measure, then a rhythmic pattern in the second measure, and a rhythmic pattern in the third measure. The fourth measure is a rhythmic pattern.
- Sl. Bells** (Sleigh Bells): Plays a rhythmic pattern in the first measure, then a rhythmic pattern in the second measure, and a rhythmic pattern in the third measure. The fourth measure is a rhythmic pattern.

9

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt

Hn

L.B.

Tba

Timp.

Xyl.

Sn. Dr.

B. Dr.

Sl. Bells

*mp* *mf*

13

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. *f* *mf* *f*

B. Cl. *f* *mf* *f*

A. Sax. *f* *mf* *f*

T. Sax. *f* *mf* *f* *mf*

Bar. Sax. *f* *mf* *f*

Tpt *f* *mf* *f* *mf*

Hn *f* *mf* *f* *mf*

L.B. *f* *mf* *f*

Tba *f* *mf* *f*

Timp. *f* *mf*

Xyl. *f* *mf* *f*

Sn. Dr. *f* *mf* *f*

B. Dr.

Sl. Bells

17

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

B. Cl. *mf* *mp*

A. Sax.

T. Sax.

Bar. Sax. *mf* *mp*

Tpt.

Hn.

L.B. *mf* *mp*

Tba *mf* *mp*

Timp. *mf* *mp*

Xyl. *mf* *mp*

Sn. Dr.  
B. Dr. *mf* *mp*

Sl. Bells *mf* *mp*



21

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *mf*

Hn. *mf*

L.B. *mf*

Tba. *mf*

Timp.

Xyl. *mf*

Sn. Dr.  
B. Dr. *mf*

Sl. Bells *mf*

25

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpt. *f*

Hn. *f*

L.B. *f*

Tba. *f*

Timp. *f*

Xyl. *f*

Sn. Dr. *f*

B. Dr. *f*

Sl. Bells *f*

29

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt *mf*

Hn *mf*

L.B. *mf*

Tba *mf*

Timp. *mf*

Xyl. *mf*

Sn. Dr. *mf*

B. Dr. *mf*

Sl. Bells

31

33

Fl. *f* *mp* *f*

Ob. *f* *mp* *f*

Cl. *f* *mp* *f*

B. Cl. *f* *mp* *f*

A. Sax. *f* *mp* *f*

T. Sax. *f* *mp* *f*

Bar. Sax. *f* *mp* *f*

Tpt. *f* *mp* *f*

Hn. *f* *mp* *f*

L.B. *f* *mp* *f*

Tba. *f* *mp* *f*

Timp. *f*

Xyl. *f* *mp* *f*

Sn. Dr. *f* *mp* *f*

B. Dr.

Sl. Bells *f* *mp* *f*