RUBANK SYMPHONIC BAND LIBRARY No. 9

4-686

CONDUCTOR

HARMONIE DE LACHINE

# VICTORY OVERTURE

Based on Beethoven's Fifth Symphony

## C. COONS

### FULL BAND

Conductor
D♭ Piccolo
1st C Flute
2nd C Flute
E♭ Clarinet
1st B♭ Clarinet (2)
2nd B♭ Clarinet (2)
3rd B♭ Clarinet (2)
Alto Clarinet
Bass Clarinet
1st & 2nd Oboes
1st & 2nd Bassoons
1st B♭ Cornet (Solo) (2)
2nd B♭ Cornet
3rd B♭ Cornet
1st & 2nd B♭ Trumpets
1st E♭ Horn
2nd E♭ Horn
3rd & 4th E♭ Horns (2)
1st Trombone 𝄢
2nd Trombone 𝄢
3rd Trombone 𝄢
Baritone 𝄞
Baritone 𝄢
1st Alto Saxophone
2nd Alto Saxophone
Tenor Saxophone
Baritone Saxophone
String Bass
Basses (2)
Drums (2)
Tympani

### SYMPHONIC BAND

Conductor
D♭ Piccolo
1st C Flute (2)
2nd C Flute
E♭ Clarinet
1st B♭ Clarinet (4)
2nd B♭ Clarinet (4)
3rd B♭ Clarinet (4)
Alto Clarinet (2)
Bass Clarinet (2)
1st & 2nd Oboes (2)
1st & 2nd Bassoons (2)
1st B♭ Cornet (Solo) (3)
2nd B♭ Cornet (2)
3rd B♭ Cornet (2)
1st & 2nd B♭ Trumpets (2)
1st E♭ Horn
2nd E♭ Horn
3rd & 4th E♭ Horns (2)
1st Trombone 𝄢
2nd Trombone 𝄢
3rd Trombone 𝄢
Baritone 𝄞
Baritone 𝄢
1st Alto Saxophone
2nd Alto Saxophone
Tenor Saxophone
Baritone Saxophone
String Bass
Basses (6)
Drums (3)
Tympani

RUBANK, INC.
CHICAGO

| | | | |
|---|---|---|---|
| FULL BAND | $4.50 | SYMPHONIC BAND | $7.00 |
| FULL BAND with Full Score | 6.50 | SYMPHONIC BAND with Full Score | 9.00 |
| Extra Parts | .30 | Conductor | .50 | Full Score | 3.00 |

# VICTORY OVERTURE

Based on Beethoven's Fifth Symphony

C. COONS

## PROGRAM NOTES

When England began to deluge Europe with propaganda during World War II, Beethoven's Fifth Symphony was used as the theme music for these broadcasts because the opening notes of the great work simulate the three dots and a dash of the "V" in telegraphic Morse Code; hence the name, "Victory Overture," from the slogan of the Allies, "V for Victory."

The "Victory Overture" is composed of such parts of the symphony as lend themselves to transcription for band, with the theme of the V (for Victory) kept constantly in the fore-front.

## DIRECTOR'S NOTES

If the director will take a standard score and a recording of Beethoven's Fifth Symphony, he can follow the parts of the "Victory Overture" through the symphony measure by measure as follows: Overture (measures) 1-32, symphony (measures) 1-32; overture 33-76, symphony 52-95; overture 77-89, symphony 110-122; overture 90-91, symphony 267-268; overture (andante) 92-162, symphony (andante) 1-71; overture (allegro) 163-180, symphony (allegro) 1-18; overture 181-193, symphony 19-44; overture 194-201, symphony 45-52; overture 202-210, symphony 79-96; overture 211-253, symphony 197-239; overture 254-270, symphony (back to first movement) 95-111; overture 271-288, symphony 224-241; overture 289, symphony 483; overture 290 to end, symphony 476 to end of first movement.

Because the two measure motive heard in the first five measures is used so often, special care must be taken to bring out the various dynamic changes, both sudden and gradual, which Beethoven wrote into his score for variety.

In the Menuetto (Allegro) section, all the 6/4 strains should be done 2 beats to a measure, both beats being marked with strong and equal emphasis. If possible, the 3/4 strains should be done one beat to a measure, each pair of 3/4 measures being equal to one of the 6/4; but, do not maintain this speed if it interferes with the clarity of either the melodies or harmonies of these 3/4 passages. At measure 163, the melody was originally written for cello only in the orchestral score; care should be exercised to get the combination of Bass, Bassoon, and Baritone to blend into the semblance of one instrument.

Traditionally, all the movements included in this overture, except the Andante (measures 92-162), are played with decided rapidity. Under no condition, however, should solidness of execution be sacrificed for speed. Especially is this true of the first five measures.

*C. Coons*

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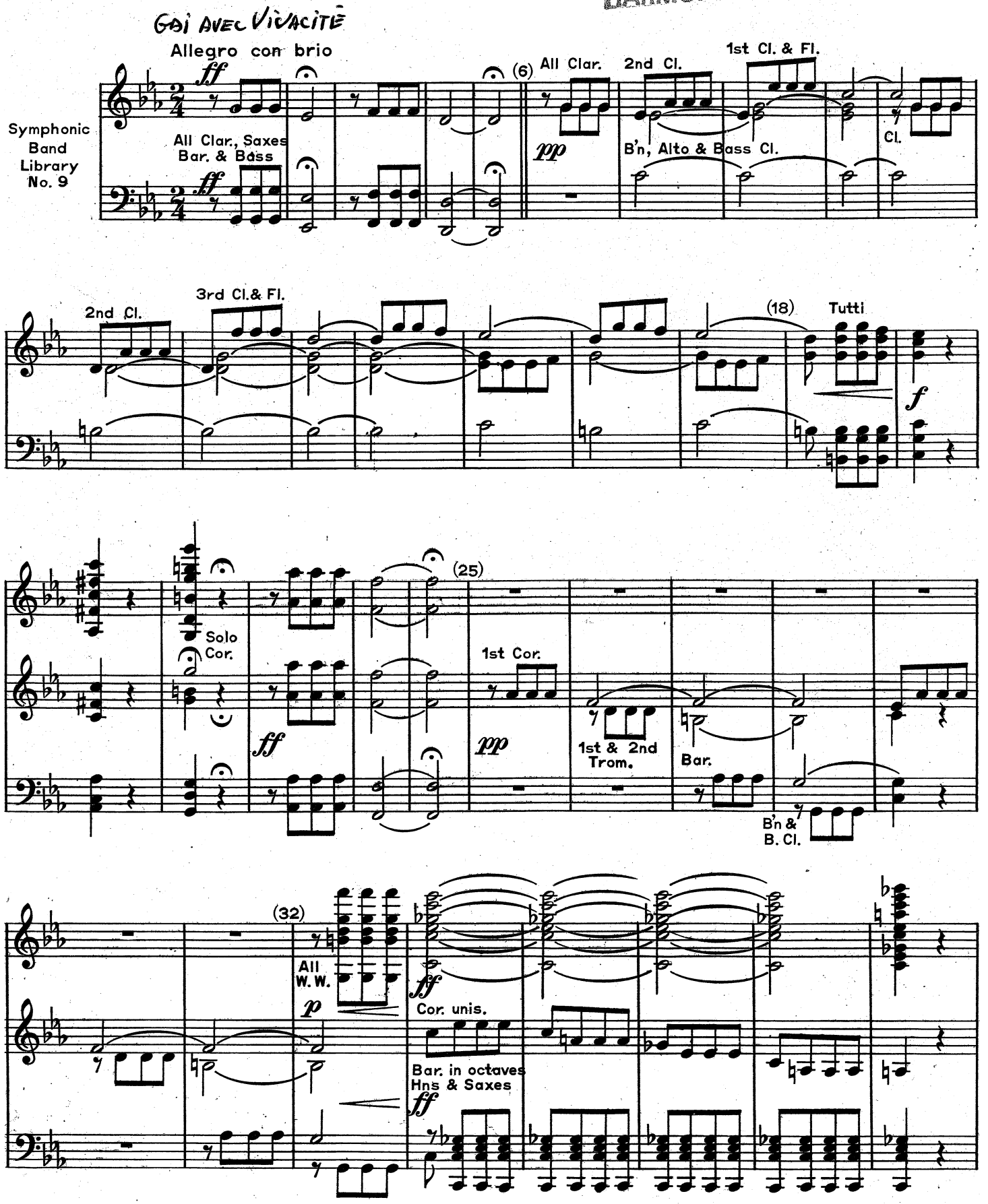
# Victory Overture

## Based on Beethoven's Fifth Symphony

Conductor

HARMONIE DE LACHINE C. COONS

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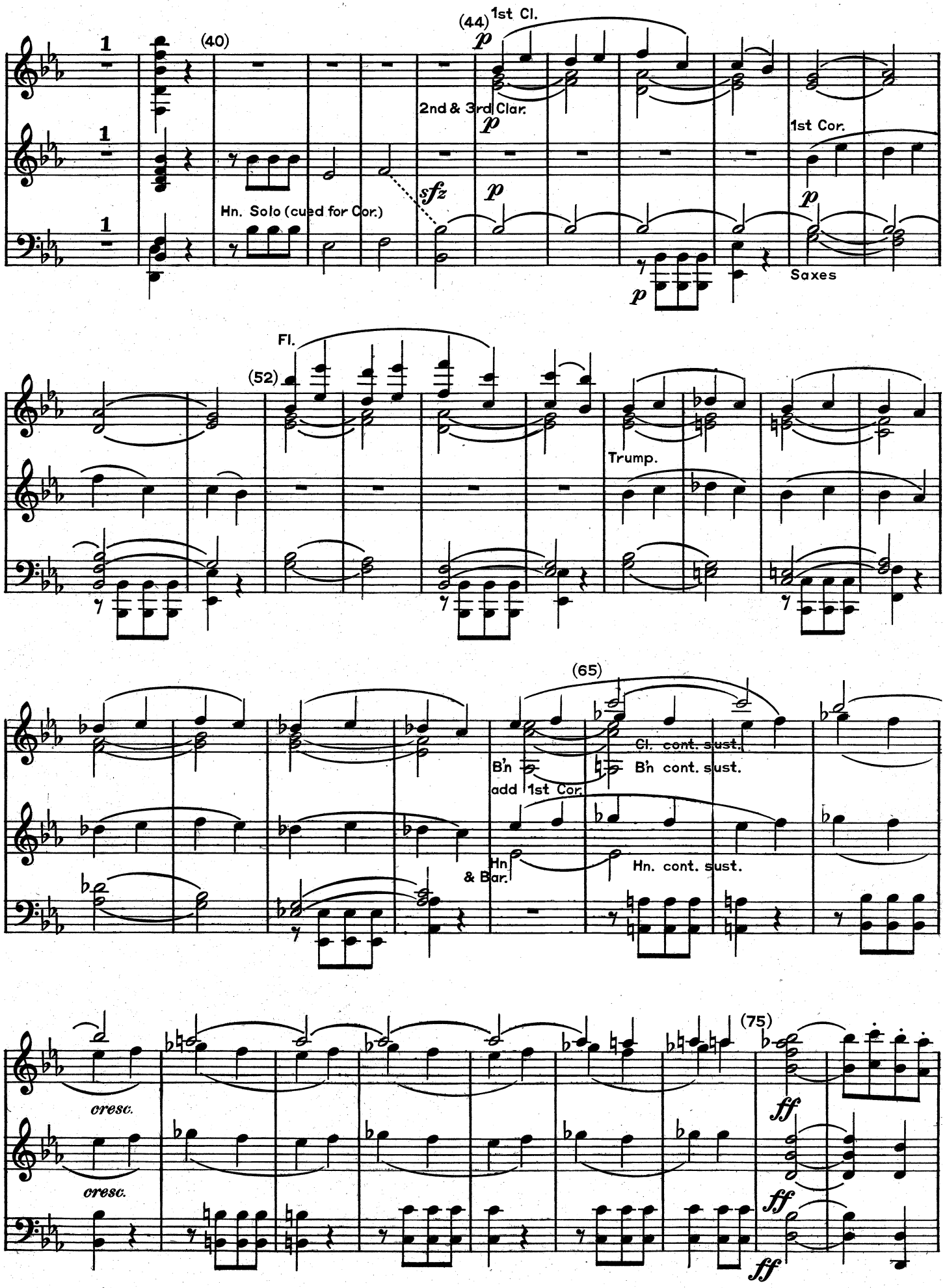
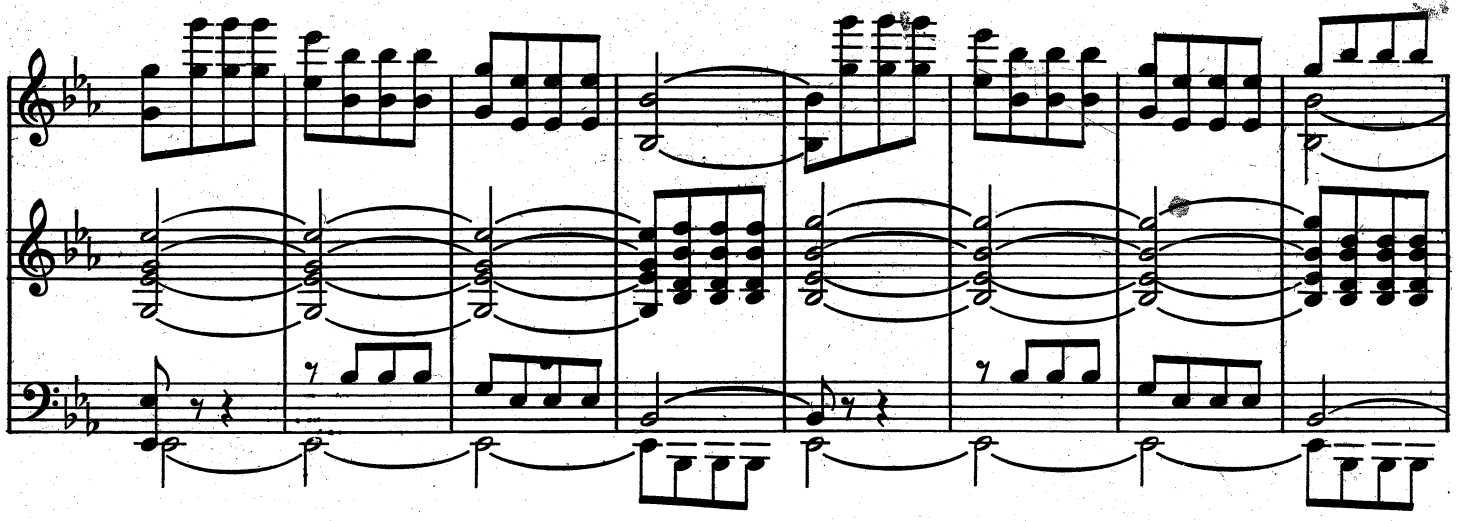
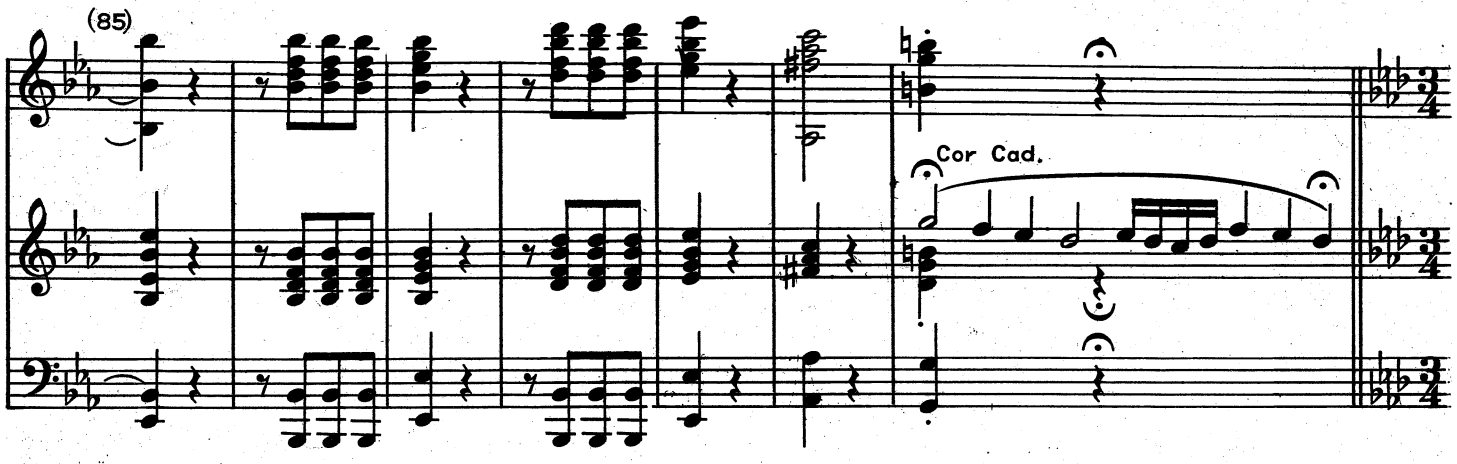
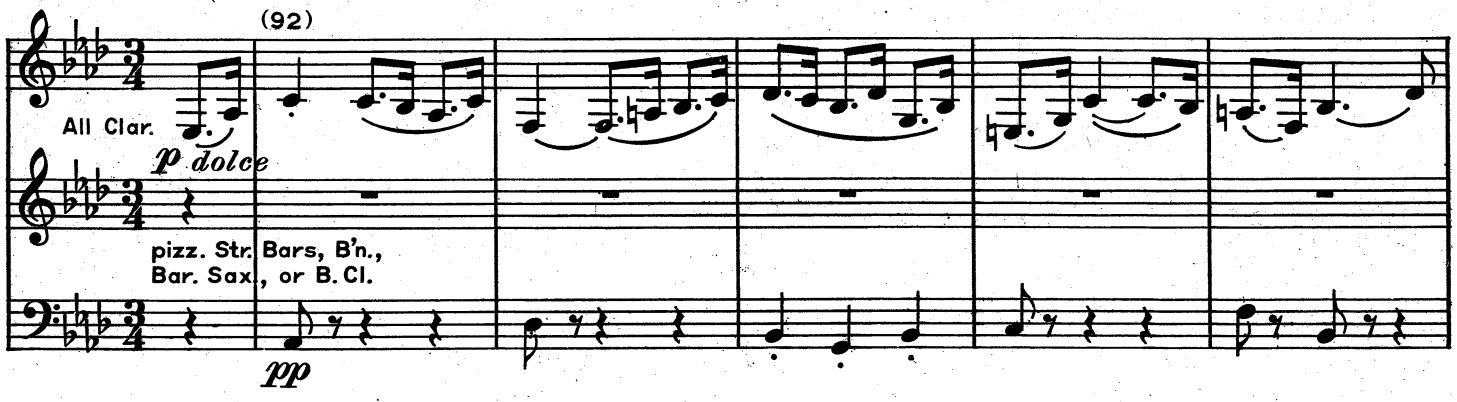
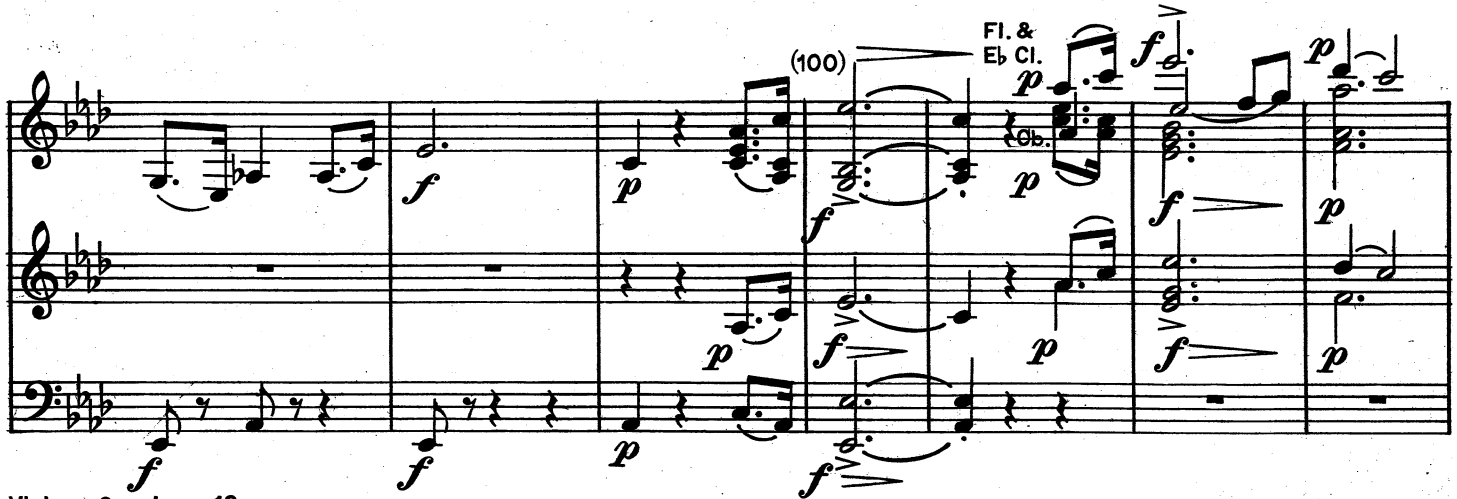
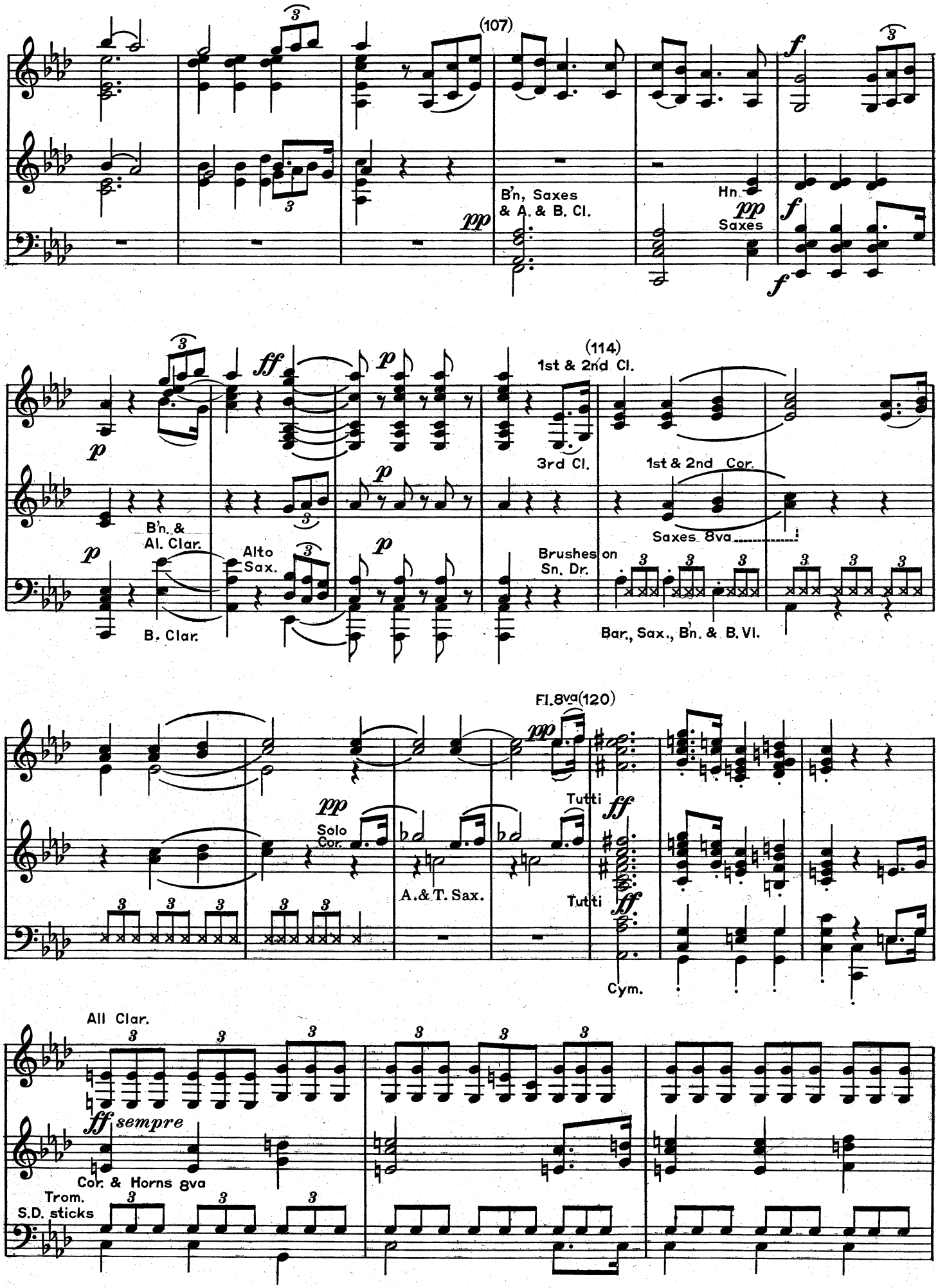

(40)
(44)
1st Cl.
2nd & 3rd Clar.
1st Cor.
Hn. Solo (cued for Cor.)
Saxes
(52)
Fl.
Trump.
(65)
Cl. cont. sust.
B'n
B'n cont. sust.
add 1st Cor.
Hn
& Bar.
Hn. cont. sust.
(75)
cresc.
cresc.



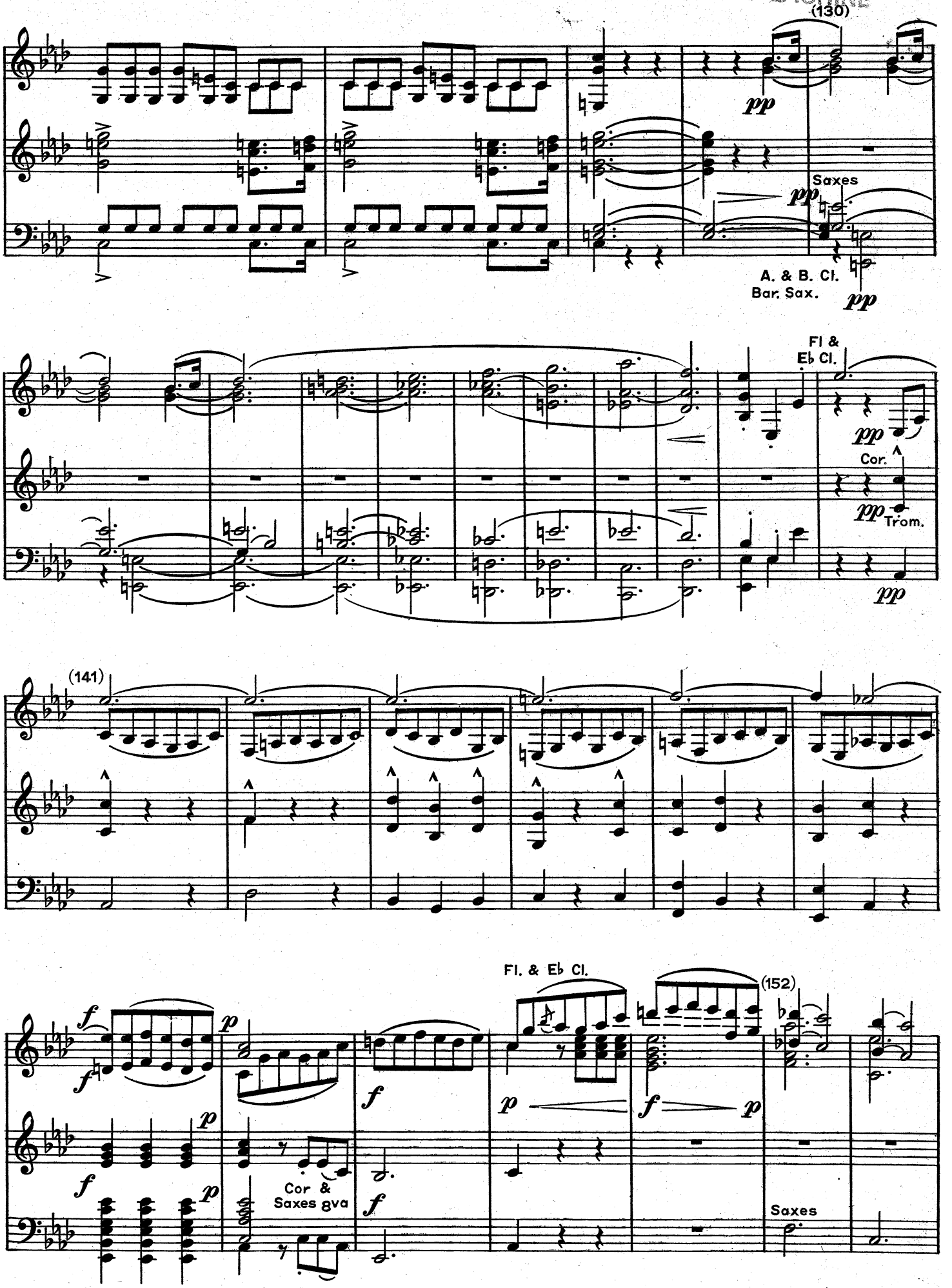

(85)
Cor Cad.

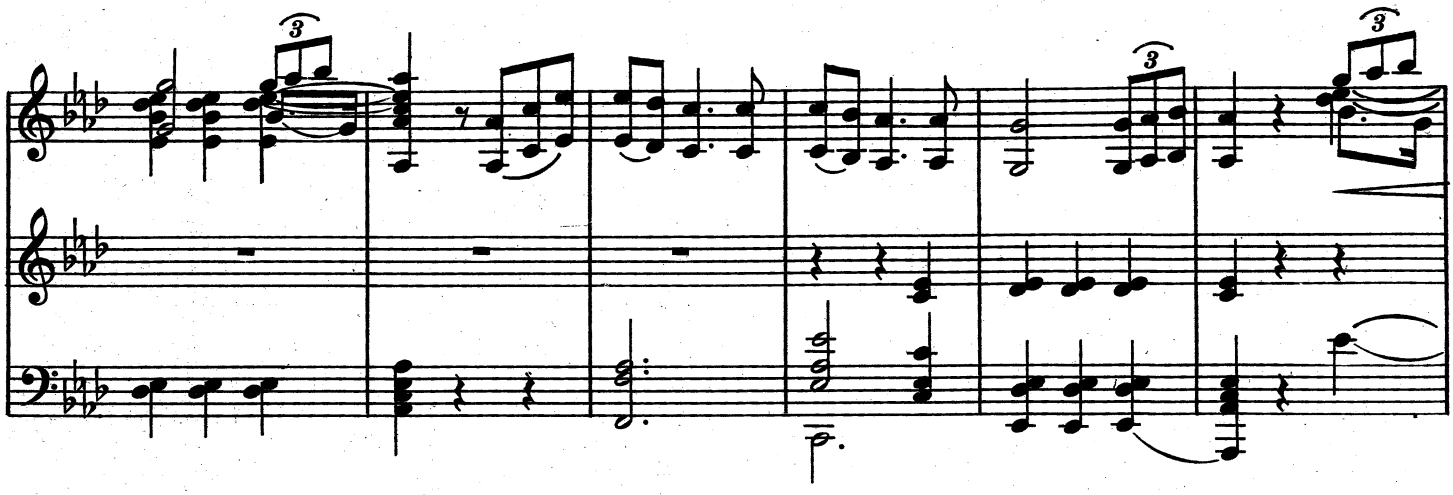

(92)
All Clar.
p dolce
pizz. Str. Bars, B'n.,
Bar. Sax., or B. Cl.
pp

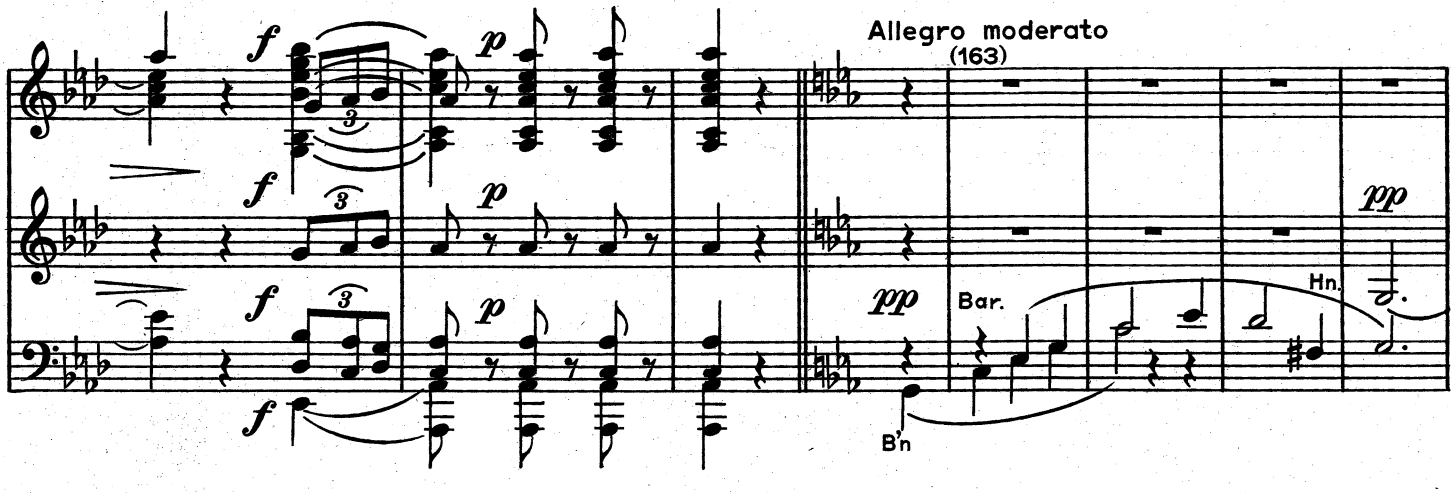

(100)
Fl. &
Eb Cl.
Ob.
f
p

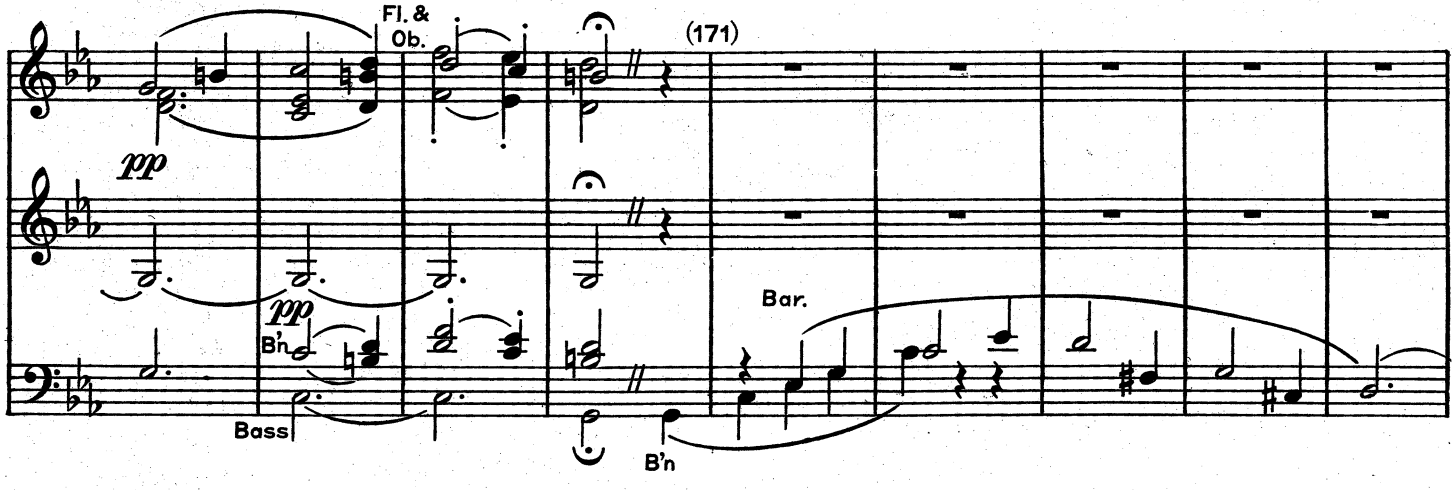

(107)
B'n, Saxes & A. & B. Cl.
Hn.
Saxes
(114)
1st & 2nd Cl.
3rd Cl.
1st & 2nd Cor.
Saxes 8va
B'n. & Al. Clar.
Alto Sax.
B. Clar.
Brushes on Sn. Dr.
Bar., Sax., B'n. & B. Vl.
Fl. 8va (120)
Solo Cor.
A. & T. Sax.
Tutti
Cym.
All Clar.
sempre
Cor. & Horns 8va
Trom.
S.D. sticks

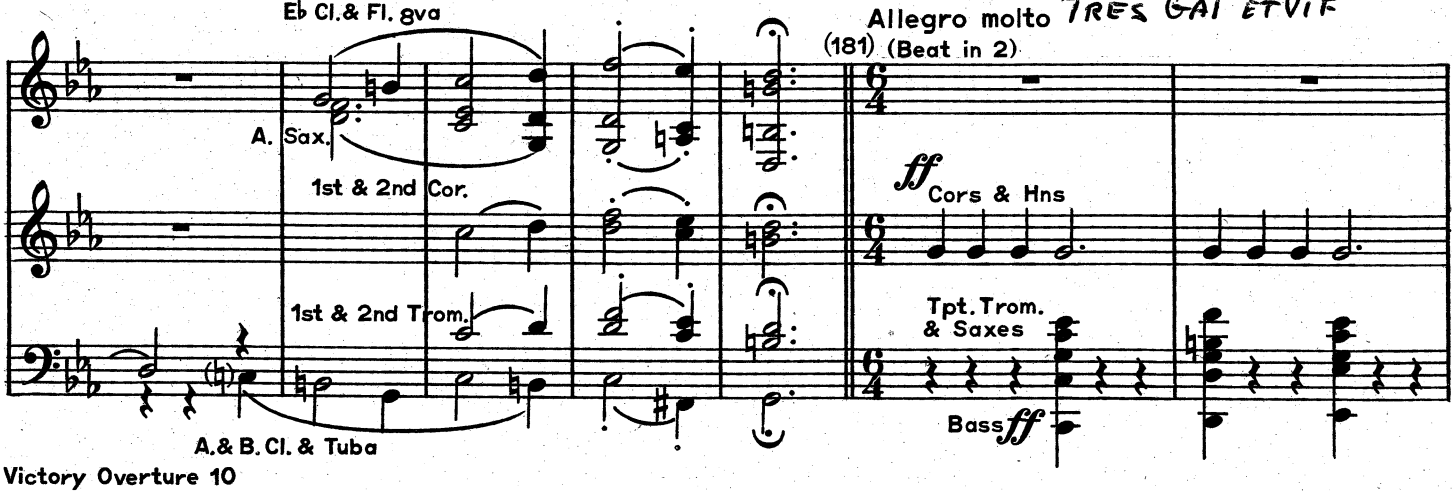
HARMONIE DE LACHINE

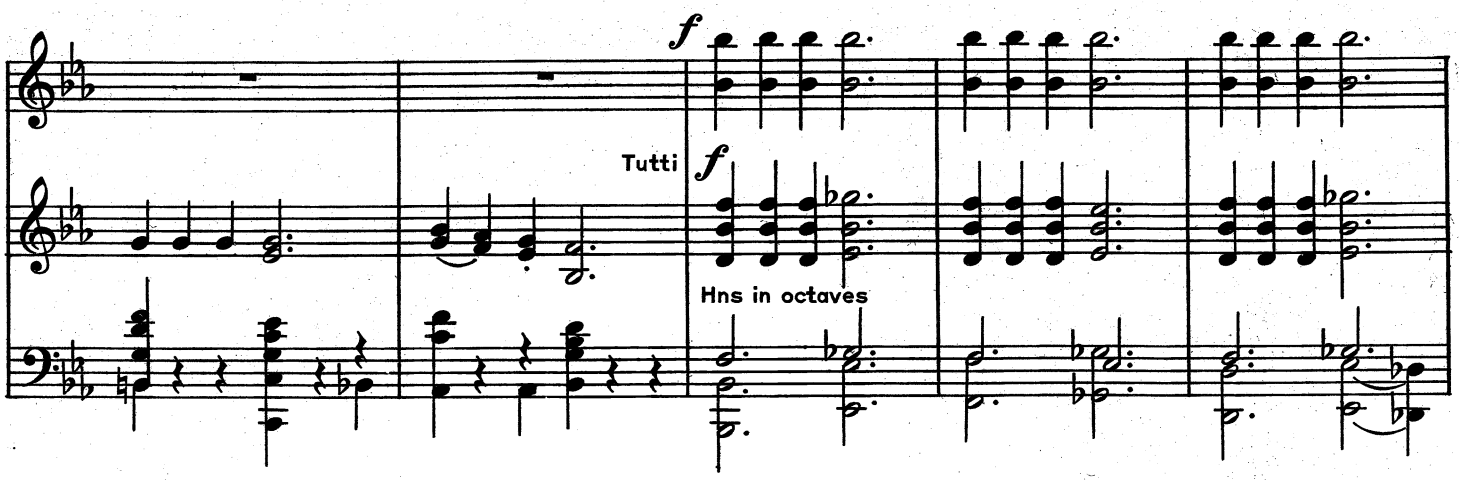



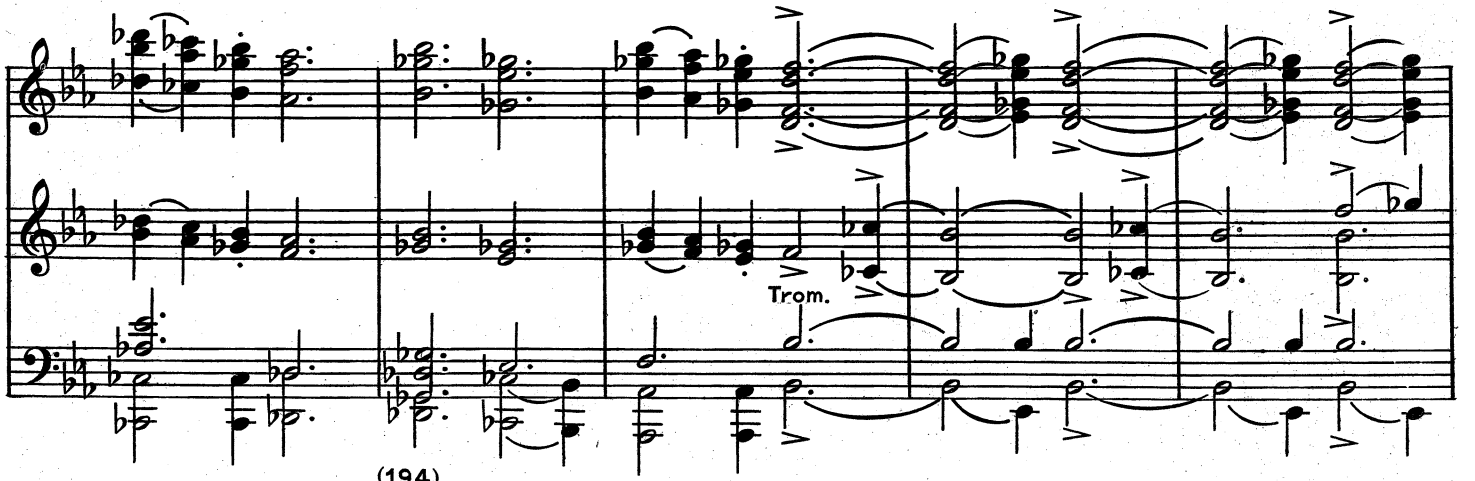



Allegro moderato
(163)
Bar.
Hn.
B'n

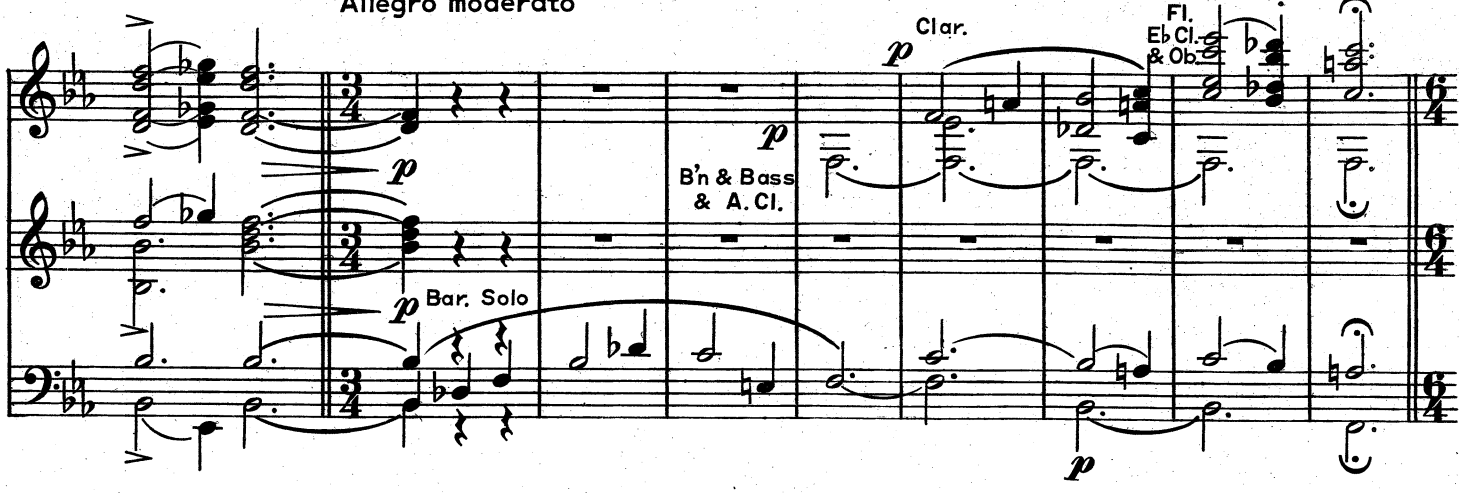

Fl. &
Ob.
(171)
Bar.
Bass
B'n


Eb Cl. & Fl. 8va
Allegro molto TRÈS GAI ET VIF
(181) (Beat in 2)
A. Sax.
1st & 2nd Cor.
ff Cors & Hns
1st & 2nd Trom.
Tpt. Trom.
& Saxes
A. & B. Cl. & Tuba
Bass ff

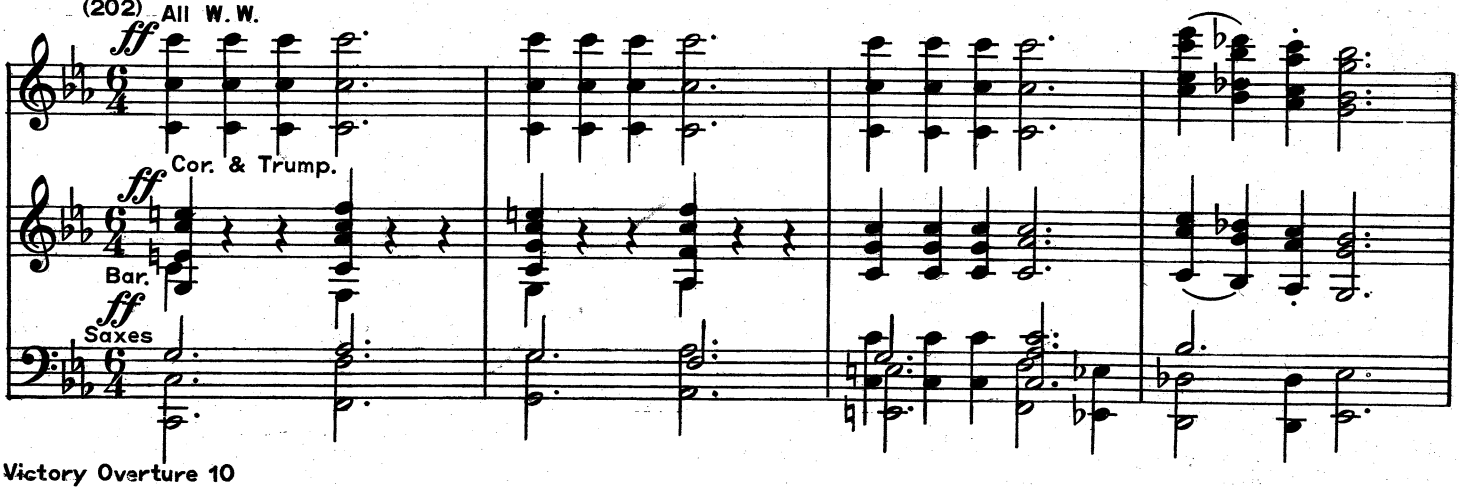


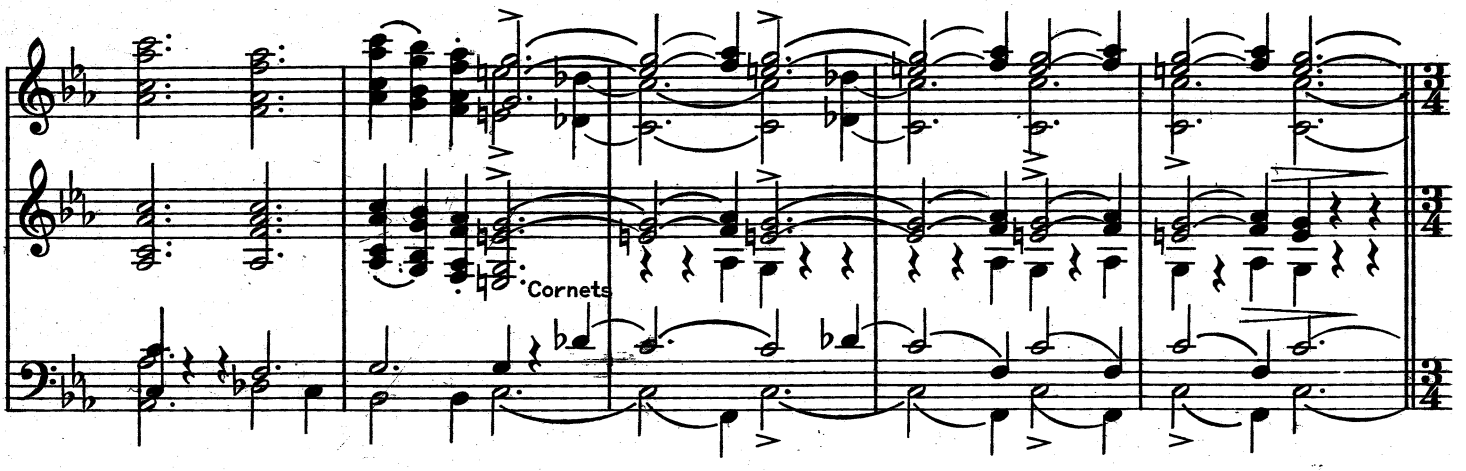



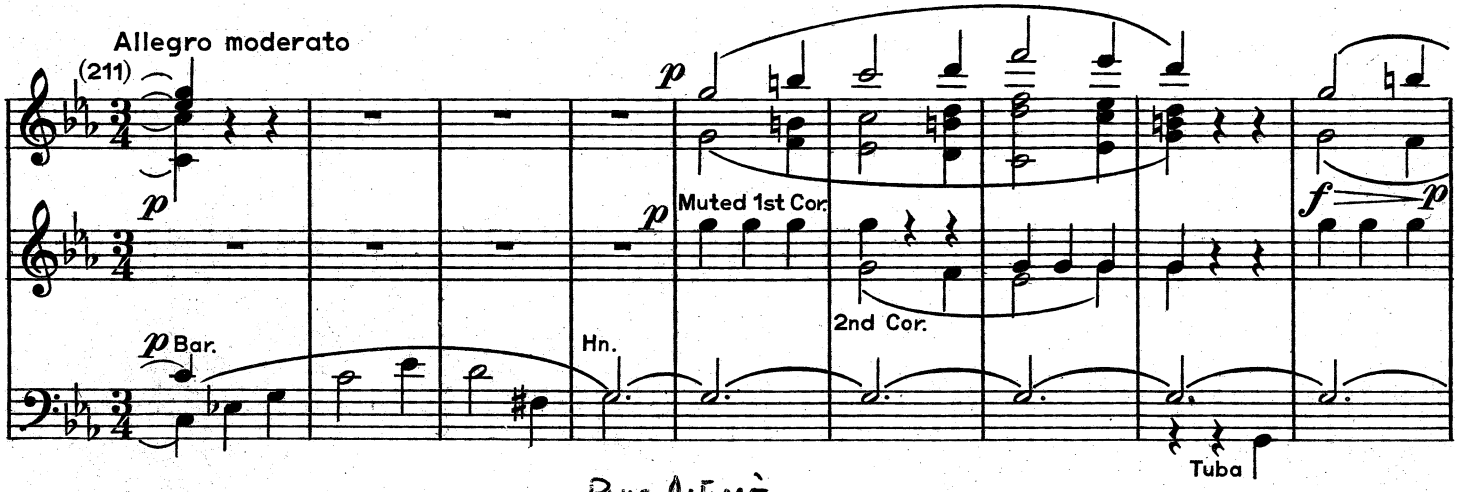

(194)
Allegro moderato

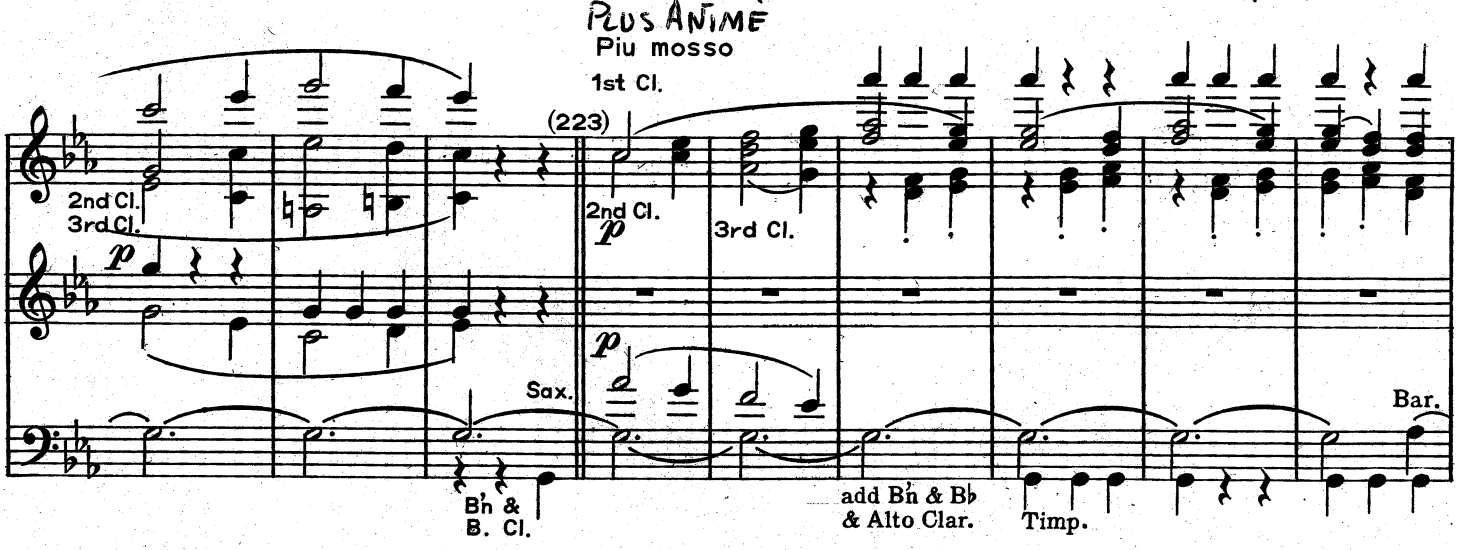


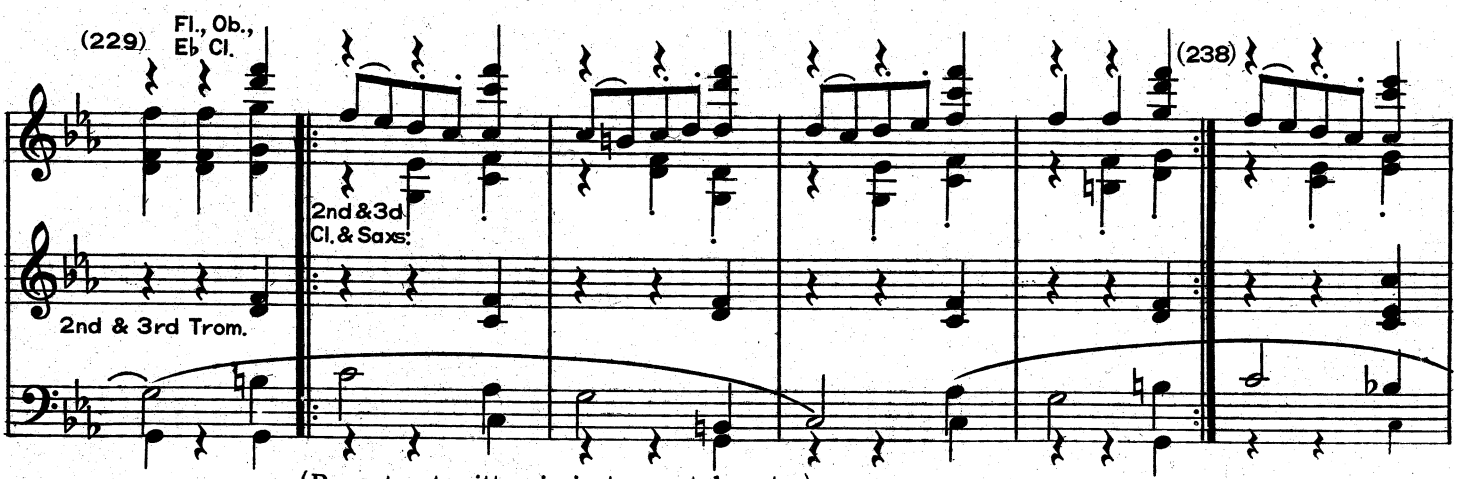

Allegro molto
(202) All W. W.



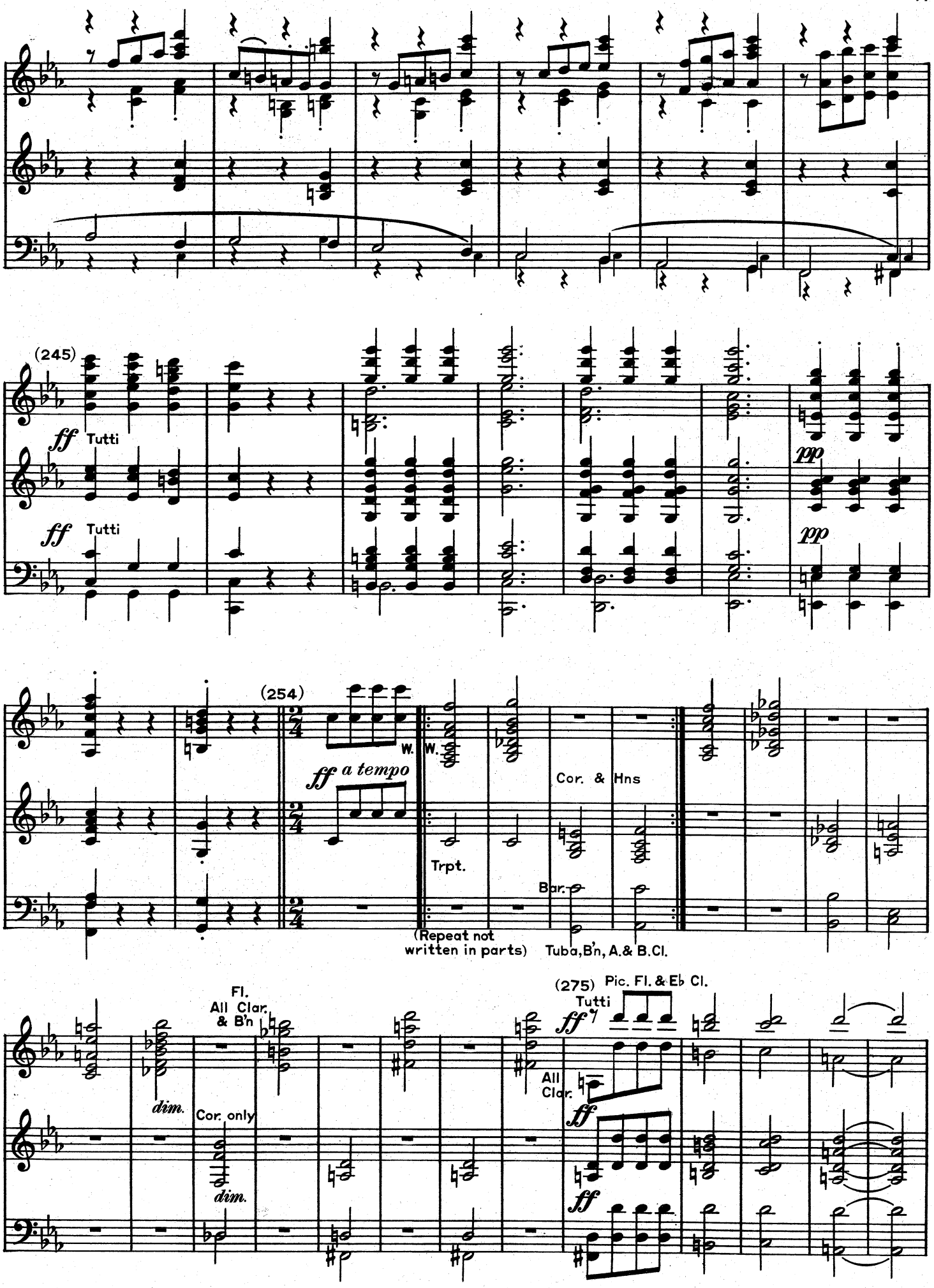


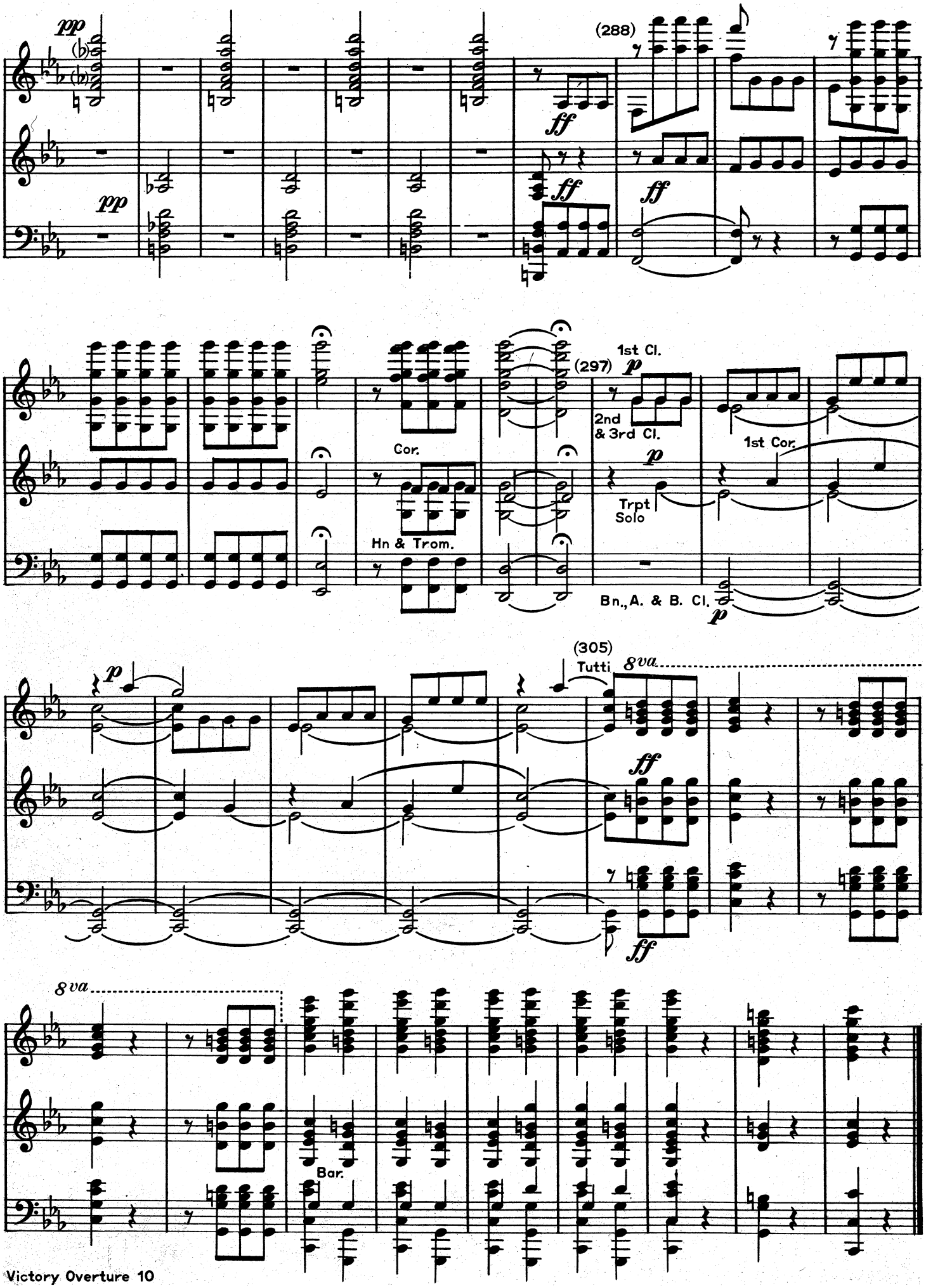




(Repeat not witten in instrumental parts.)


(245)
ff Tutti
ff Tutti
pp
pp
(254)
ff a tempo
W.
W.
Trpt.
Cor. & Hns
Bar.
(Repeat not written in parts)
Tuba, B'n, A. & B.Cl.
Fl.
All Clar. & B'n
dim.
Cor. only
dim.
(275) Pic. Fl. & Eb Cl.
Tutti
ff
All Clar.
ff
ff


pp
(288)
ff
pp
ff
ff
1st Cl.
(297)
p
2nd
& 3rd Cl.
Cor.
p
1st Cor.
Trpt
Solo
Hn & Trom.
Bn., A. & B. Cl.
p
(305)
Tutti
8va
p
ff
ff
8va
Bar.