

THE HIGHLAND/ETLING FIRST PHILHARMONIC SERIES

“Surprise” Symphony

(Second Movement)

Franz Joseph Haydn
Arranged by Richard Meyer

INSTRUMENTATION

- | | |
|------------------------------|---|
| 1 — Conductor Score | 1 — Tuba |
| 1 — Flute | 3 — Percussion (Snare Drum, Bass Drum, Crash Cymbals, Triangle) |
| 1 — Oboe | 1 — Timpani (G-C) |
| 1 — Bassoon | 8 — Violin I |
| 1 — B $\flat$ Clarinet I | 8 — Violin II |
| 1 — B $\flat$ Clarinet II | 3 — Violin III (Viola treble) |
| 1 — B $\flat$ Bass Clarinet | 5 — Viola |
| 1 — E $\flat$ Alto Saxophone | 5 — Cello |
| 1 — F Horn | 5 — String Bass |
| 1 — B $\flat$ Trumpet I | 1 — Piano Accompaniment |
| 1 — B $\flat$ Trumpet II | |
| 1 — Trombone | |

“SURPRISE” SYMPHONY (Second Movement)

This delightful symphony, Haydn's 94th, was one of a group of twelve known as the “London Symphonies,” as they were commissioned by the London publisher Salomon. The “surprise” refers to a sudden loud chord that occurs in the sixteenth bar of the piece, during the pianissimo statement of the theme. In those days of marathon concert lengths, it was not at all uncommon for concertgoers to be lulled to sleep by soft, slow movements. It is reputed that Haydn himself said that it “will make the women jump.”

The second movement is comprised of four variations on a simple nursery-rhyme theme. Haydn later used this basic melody in his oratorio *The Seasons* as the accompaniment to an aria that describes a whistling plowman tilling his field.

This arrangement is a wonderful way for your students to study the Theme and Variations form while developing a light “classical” style. Learning opportunities include terraced dynamics, staccato and tenuto playing, and major/minor tonalities. Every section plays the melody in this arrangement. All string parts stay in first position, and wind parts adhere to very practical ranges. Percussion parts have been expanded to include snare and bass drums, crash cymbals and triangle in addition to timpani. Includes Violin III (Viola treble clef), Alto Saxophone, Bass Clarinet, and Piano Accompaniment parts.



“Surprise” Symphony

(Second Movement)

CONDUCTOR SCORE

Duration - 4:45

Franz Joseph Haydn (1732-1809)

Arr. by Richard Meyer

Andante (♩ = 96)

Flute

Oboe

B♭ Clarinets

E♭ Alto Saxophone

Bassoon
(B♭ Bass Clarinet)

F Horn

B♭ Trumpets

Trombone

Tuba

Timpani
(G-C)

Percussion
(Snare Drum, Bass Drum,
Crash Cymbals, Triangle)

Violins

Viola
(Violin III)

Cello

String Bass

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9

Fl.

Ob.

I

Cls.

II

A. Sax.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Timp.

Perc.

9

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

pp
pizz.

pp
pizz.

pp
pizz.

pp
pizz.

pp
pizz.

sim.

7

8

9

10

11

12

19 20 21 22 23 24

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33

Fl.

Ob.

I

Cls.

II

A. Sax.

Bsn.
(Bb B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Timp.

Perc.

Vlns.
I

II

Vla.
(Vln. III)

Cello

Str. Bass

31 32 33 34 35

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Vlns.

41

Fl. *ff* *pp*

Ob. *ff* *pp*

I *ff* *pp*

Cls. II *ff* *pp*

A. Sax. *ff* *pp*

Bsn. (B $\flat$ B. Cl.) *ff* *pp*

Hn. *ff*

I *ff*

Tpts. II *ff*

Trb. *ff*

Tuba *ff*

Timp.

Perc. *p*

41

Vlns. I *ff* *pp*

II *ff* *pp*

Vla. (Vln. III) *ff* *pp*

Cello *ff* *pp*

Str. Bass *ff* *pp*

1/2 pos. 4 1 2 4 1

41 42 43 44 45

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[illegible]

Fl.

Ob.

I

Cls.

II

A. Sax.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Timp.

Perc.

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Fl.

Ob.

Cl.
I
II

A. Sax.

Bsn.
(B $\flat$ B. Cl.)

Hn.

Tpts.
I
II

Trb.

Tuba

Timp.

Perc.

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

55 56 57

58

Fl.

Ob.

I

Cls.

II

A. Sax.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Timp.

Perc.

58

Vlns. I

Vlns. II

Vla.
(Vln. III)

Cello

Str. Bass

p

dim.

4

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71

Fl. *sfz*

Ob. *sfz*

I *sfz*

Cls. *sfz*

II

A. Sax. *p*

Bsn. (B $\flat$ B. Cl.) *p*

Hn.

I *p*

Tpts. *p*

II *p*

Trb.

Tuba

Timp. *p*

Perc.

I *sfz*

Vlns. *sfz*

II *sfz*

Vla. (Vln. III) *p*

Cello *p*

Str. Bass *p*

68 69 70 71 72

Fl.

Ob.

I

Cls.

II

A. Sax.

Bsn.
(Bb B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Timp.

Perc.

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

p

p

p

p

p

pizz.

73 74 75 76 77 78

79

Fl. *ff*

Ob. *ff*

I *ff*

Cls. *ff*

II *ff*

A. Sax. *ff*

Bsn. (B $\flat$ B. Cl.) *ff*

Hn. *ff*

I *ff*

Tpts. *ff*

II *ff*

Trb. *ff*

Tuba *ff*

Timp. *ff*

Perc.

79

I *ff*

Vlns. *ff*

II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *arco ff*

79 80 81 82

Fl.

Ob.

I

Cls.

II

A. Sax.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Timp.

Perc.

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinets I & II, Alto Saxophone, Bassoon/Bass Clarinet) and brass section (Horn, Trumpets I & II, Trombone, Tuba) are in the upper half. The string section (Violins I & II, Viola/Vln. III, Cello, and String Bass) and percussion (Timpani and Percussion) are in the lower half. The score spans four measures, with measure numbers 83, 84, 85, and 86 indicated at the bottom. A large red watermark 'Preview Only' is overlaid diagonally across the page.

87

Fl. *f*

Ob. *f*

I *f*

Cls. *f*

II *f*

A. Sax. *f*

Bsn. (Bb B. Cl.) *f*

Hn. *f*

I *f*

Tpts. *f*

II *f*

Trb. *f*

Tuba *f*

Timp. *f*

Perc. *f*

Vlns. *f*

I *f*

II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

87 88 89 90

Fl.

Ob.

I
Cls.

II

A. Sax.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Timp.

Perc.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

91 92 93 94

95

Fl. *ff*

Ob. *ff*

Cl. I *ff*

Cl. II *ff*

A. Sax. *ff*

Bsn. (Bb B. Cl.) *ff*

Hn. *ff*

Tpts. I *ff*

Tpts. II *ff*

Trb. *ff*

Tuba *ff*

Timp. *ff*

Perc. *ff*

Vlns. I *ff*

Vlns. II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*

95 96 97 98

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Fl. *p* *pp*

Ob. *sim.* *pp*

I *sim.* *pp*

Cls. II *sim.* *pp*

A. Sax. *sim.* *pp*

Bsn. (B $\flat$ B. Cl.) *pp*

Hn. *pp*

I *sim.* *pp*

Tpts. II *pp*

Trb. *pp*

Tuba *pp*

Timp. *p* *pp*

Perc. *pp*

Vlns. I *pp*

II *pp*

Vla. (Vln. III) *pp*

Cello *pp*

Str. Bass *pp*

105 106 107 108 109 110 111 112

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