

FULL CONDUCTOR SCORE

Score Cat. #012-3936-01

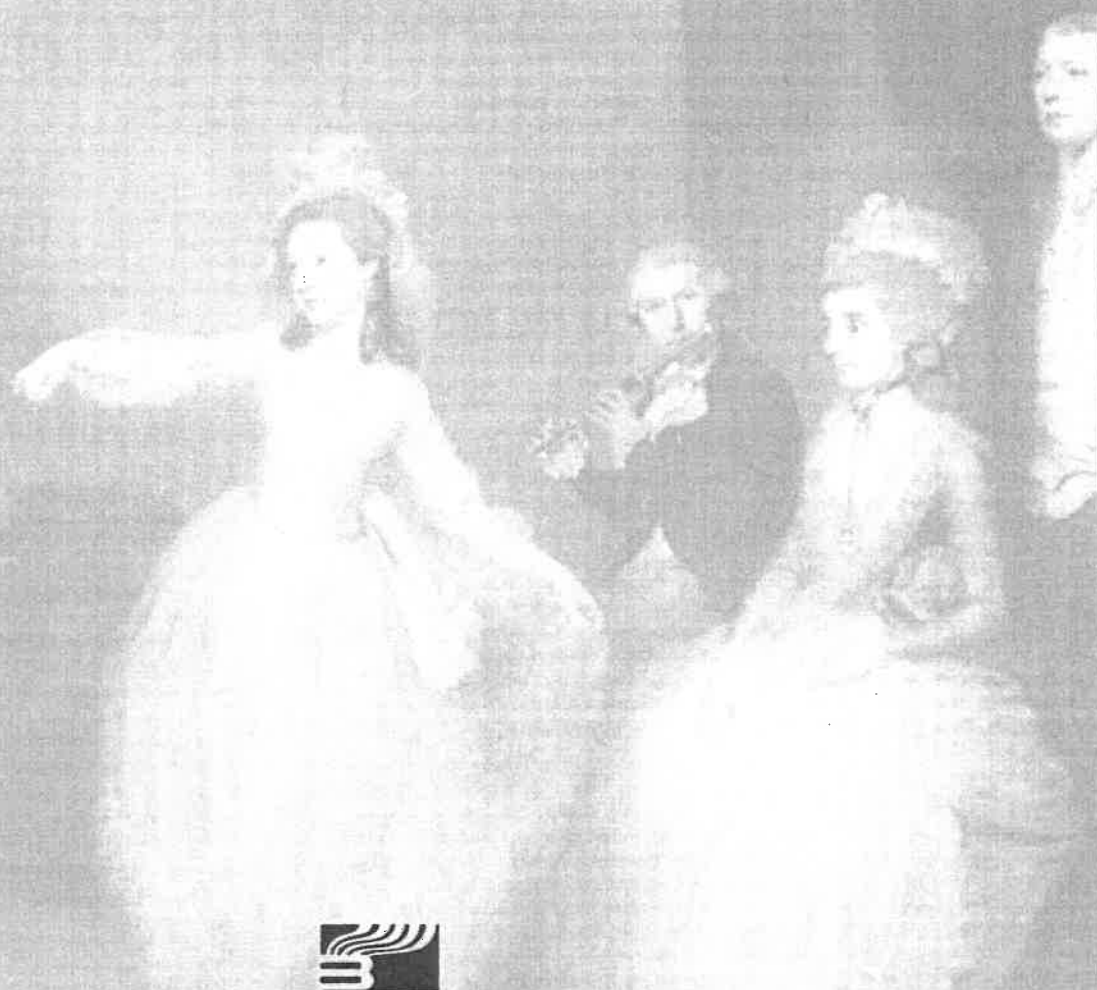
BARNHOUSE CONCERT BAND SERIES

# Menuetto

from Symphony No. 35, "Haffner"

Wolfgang Amadeus Mozart

Arranged by  
**Jeff Bright**



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# MENUETTO

## from Symphony No. 35, "Haffner"

### INSTRUMENTATION

Full Conductor Score.....1	2nd Bb Trumpet.....5
Flute.....10	1st F Horn.....2
Oboe.....2	2nd F Horn.....2
1st Bb Clarinet.....6	1st Trombone.....3
2nd Bb Clarinet.....6	2nd Trombone.....3
Bb Bass Clarinet.....2	Euphonium (Baritone) BC.....2
Bassoon.....2	Euphonium (Baritone) TC.....2
1st Eb Alto Saxophone.....3	Tuba.....4
2nd Eb Alto Saxophone.....3	Timpani.....1
Bb Tenor Saxophone.....2	Mallet Percussion.....2
Eb Baritone Saxophone.....1	Snare Drum, Bass Drum.....2
1st Bb Trumpet.....5	

### About the Arranger



Dr. Jeff Bright is the Associate Director of Bands and assistant professor of music at Western Kentucky University. Dr. Bright's primary duties at Western include directing all athletic bands, the Concert Band as well as teaching undergraduate and graduate music education courses. Prior to his appointment at WKU, Dr. Bright held the Director of Bands position for eight years at Northeastern State University in Tahlequah, Oklahoma, where he was responsible for all band activities, as well as teaching private low brass applied. His experience spans over two decades teaching instrumental music at all levels, and ensembles under his direction

have received numerous superior ratings and best in class awards.

Dr. Bright holds bachelors and masters degrees in music education from the University of Arkansas and a Ph.D. in music education from the University of Oklahoma. His professional affiliations include Phi Beta Mu Bandmasters Fraternity, American School Band Directors Association, College Band Directors National Association, College Music Society, MENC: the National Association for Music Education, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia. Dr. Bright resides in Bowling Green, Kentucky with his wife Cindy and daughters Sarah and Rachel.

### About the Composer

W. A. Mozart was born in the city of Salzburg located in what was then the Bavarian territory (now found in western Austria). Mozart's father Leopold was a musician and composer who eventually became the assistant director of the Archbishop's chapel in Salzburg. As a young boy, Mozart showed great musical curiosity and talent. Mozart's proclivity toward music prompted his father to devote himself to the education and training of young Wolfgang and his older sister Maria Anna. Wolfgang and Maria Anna's talents became so refined that Leopold took them on tours across Europe to such locations as France, Italy, England, Holland, the city of Vienna as well as many of the major cities in Germany. Wolfgang continued these tours on an off with his sister while he was between the ages of six and fifteen. In addition to his performing talent, Wolfgang displayed a gift for composition producing his first minuet at the age of six, his first symphony at eight and his first opera at the age of twelve.

At the age of fifteen Mozart returned to Salzburg and gained employment as a musician in the court of Salzburg. This proved to be quite a bit less glamorous than touring Europe with very little of the attention Mozart had grown accustomed to. In addition, the archbishop never fully appreciated Mozart's talents or his attitude so Wolfgang found himself assigned to a secondary position within the court orchestra. Over the next ten years Mozart, with the help of his father, attempted to find employment in another court to no avail. Finally, at the age of twenty-five, a frustrated Mozart broke ties with the court in Salzburg and left for Vienna where he became a freelance musician and composer. Initially, Mozart found success having many of his compositions published. Performances of his music were popular and were attended by nobility including the emperor himself. This initial success led to many students seeking to study with Mozart and pay him handsomely for the opportunity to do so. Unfortunately for Mozart his music began to lose favor with the aristocracy and Viennese. As a result, the publications and students began to disappear making it difficult for Mozart to make a living. Mozart did make a comeback with the opera *The Magic Flute* that was considered a popular and financial success. About the same time Mozart was working on

### About Symphony 35 (Haffner)

During the classical period the symphony evolved into a substantial genre that filled the need for a significant work that could be performed for an ever-growing number of public concerts. Classical symphonies are four-movement works with a fast – slow – minuet – fast order. This movement organization can be traced back to the fast – slow – fast Italian opera overture and the Baroque sonata. In the typical four-movement classical symphony the first movement is written in a fast or moderate tempo using sonata form with the second movement providing a contrast to the first by employing a slower tempo in a quieter mood. The third movement is a minuet trio using persistent dance rhythms and written in a triple meter while the symphony closes with a fast tempo movement traditionally in sonata or rondo form.

The last six of Mozart's symphonies (including Symphony 35) are generally considered to be his finest writing for the symphony. The 35th Symphony is also known as the Haffner Symphony after the family for which it was composed. This symphony was composed in Vienna during the summer of 1782 for the ennoblement of Sigmund Haffner, son of the Salzburg burgomaster at the request of Mozart's father. The original instrumentation for this symphony included: two oboes, two bassoons, two trumpets, two horns, timpani, and strings (violin 1, violin 2, viola, cello and bass). Typical of classical symphonies, the third movement of the 35th Symphony (Menuetto) is a minuet trio using the formal structure:

MINUET (A) – I : a d l : b a d

TRIO (B) – I : c d l : d c d

MINUET (A) – a b a

To maintain the integrity of the minuet trio form the performers should not take any repeats on the da capo.

### Rehearsal Notes

The tempo should remain steady throughout the performance. Staccatos should be lightly articulated with space between each note. Take great care not to let the notes with staccato markings become too short or that the end of notes are clipped by stopping the air with the tongue. Each note should be supported with air so that it has a definite pitch and tone.

Performers should be cautioned not to let the register of the note determine the strength of the note. Beat one should have the most weight to maintain the integrity of the dance-like quality of the minuet. With the exception of the timpani part all percussion parts were added. The snare drum and bass drum should remain in a support role while soft mallets should be used for the keyboard parts.

Phrases should be four measures long except between measures 28 -29 and 48-49 where it is desirable not to take a breath if the performers abilities will allow.

In m. 9 the band should pay close attention to dynamic markings so the flute line is not covered. Accents on the 16th note in m. 6, 7, 8, 22, 23, 24 should be performed as a breath accent rather than using the tongue. Avoid percussive tongue attacks on accented notes. Accents and staccatos should be interpreted according to weight – accent = heavy and staccato = light.

Performers playing repeated pitches should take a secondary role to performers playing notes that change pitch. In m. 34 the *sf* should be executed with the breath and not the tongue. The note following the *sf* should have much less emphasis. I hope you enjoy performing the Menuetto from Symphony No. 35.

- Jeff Bright

### Recording Available



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Contents: Andromeda (Shaffer), Whither Must I Wander? (Vaughan Williams/arr. Swearingen), America Triumphant (Latey/arr. Glover), Hadrian's Wall (R. W. Smith), Celebration Folklorique (Jutras), At Ease! (Conaway), A Jingle Bells Fantasy (Swearingen), Mountain of the Sun Gric, Dreams (R. W. Smith), Forever Shining (Swearingen), Classical Rondo (Capuzzi/arr. Glover), Hanukkah: Festival of Lights (arr. Rowe), Northwind (Strommen), Prestissimo (King/arr. Swearingen), Menuetto from Haffner

**from Symphony No. 35, "Haffner"**

**Conductor Score**  
012-3936-00

**Wolfgang Amadeus Mozart**  
**arr. Jeff Bright**

**Allegro moderato: (♩ = 116)**

Flute

Oboe

1st & 2nd  
B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto  
Saxophone

2nd E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

**Allegro moderato (♩ = 116)**

1st & 2nd  
B♭ Trumpet

1st & 2nd  
F Horn

1st & 2nd  
Trombone

Euphonium  
(Baritone)

Tuba

Timpani

Marimba

Snare Drum  
Bass Drum

1 2 3 4 5 6 7 8

9

Fl.

*f**p*

Ob.

*mp*1st &  
2nd Cl.*div.**mf**p*

Bs. Cl.

*mp**p*

Bsn.

*mp**p*1st A.  
Sx.*mp**p*2nd A.  
Sx.*mp**p*

T. Sx.

*mp*

Bar. Sx.

*mp*

9

1st &  
2nd Tpt.*mp*1st &  
2nd Hn.*mp**p*1st &  
2nd Tbn.*mp**Play*

Cue: Bsn./Bs. Cl.

Euph.  
(Bar.)*mp**p*

Tuba

*mp*

Timp.

*mp*

Mar.

*mf*S.D.  
B.D.*mp*

..

10

11

12

13

14

15

16

**17** **Fine**

Fl. *f* *p*

Ob. *f*

1st & 2nd Cl. *a2* *f* *div.* *a2* *p*

Bs. Cl. *f* *p*

Bsn. *f* *p*

1st A. Sx. *f* *p*

2nd A. Sx. *f* *p*

T. Sx. *f*

Bar. Sx. *f*

**17** **Fine**

1st & 2nd Tpt. *f*

1st & 2nd Hn. *f* *p* *div.*

1st & 2nd Tbn. *a2* *f*

Euph. (Bar.) *Play* *f* *p* *Cue: Bsn./Bs. Cl.*

Tuba *f*

Timp. *f*

Mar. *f*

S.D. B.D. *f* 7

17 18 19 20 21 22 23 24

**[25] Trio**

Fl. *p - mf*

Ob. *p - mf*

1st & 2nd Cl. *div.*  
*p - mf*

Bs. Cl. *p - mf*

Bsn. *p - mf*

1st A. Sx. *p - mf*

2nd A. Sx. *p - mf*

T. Sx. *2nd time only*  
*mf*

Bar. Sx. *2nd time only*  
*mf*

**[25] Trio**  
*2nd time only*

1st & 2nd Tpt. *mf*

1st & 2nd Hn. *a2* *div.*  
*p - mf*  
*2nd time only*  
*div.*

1st & 2nd Tbn. *mf*  
*Play*  
*2nd time only*

Euph. (Bar.) *mf*

Tuba *2nd time only*  
*mf*

Timp. *2nd time only*  
*mf*  
*2nd time only*

Mar. *mf*  
*2nd time only*

S.D. B.D. *mf*

25 26 27 28 29 30 31 32



33

Fl.

Ob.

1st & 2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

Bar. Sx.

33

1st & 2nd Tpt.

1st & 2nd Hn.

1st & 2nd Tbn.

Euph. (Bar.)

Tuba

Timp.

Mar.

S.D.  
B.D.

45 D.C. al Fine

Fl. *f-p*

Ob. *f-p*

1st & 2nd Cl. *f-p*

Bs. Cl. *f-p*

Bsn. *f-p*

1st A. Sx. *f-p*

2nd A. Sx. *f-p*

T. Sx. *1st time only*  
*f*

Bar. Sx. *1st time only*  
*f*

45 D.C. al Fine

1st & 2nd Tpt. *1st time only*  
*f*

1st & 2nd Hn. *div.* *a2* *div.*  
*f-p*

1st & 2nd Tbn. *1st time only*  
*f*

Euph. (Bar.) *1st time only*  
*f*

Tuba *1st time only*  
*f*

Timp. *1st time only*  
*f*

Mar. *1st time only*  
*f*

S.D. B.D. *f*

42 44 46 48 50 52 54 56