

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 tr)
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.

Cls. I

Cls. II

A. Sax.

Bsn. (Bb B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Timp.

Perc.

9

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

pp
pizz.

sim.

7 8 9 10 11 12

The image displays a musical score for a full orchestra, numbered 4. The score is arranged in systems for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), Alto Saxophone (A. Sax.), Bassoon (Bsn. / B♭ B. Cl.), Horn (Hn.), Trumpet I (Tpts. I), Trumpet II (Tpts. II), Trombone (Trb.), and Tuba. The percussion section includes Timpani (Timp.) and other Percussion instruments (Perc.). The string section includes Violins I and II (Vlns. I, II), Viola (Vla. / Vln. III), Cello, and Double Bass (Str. Bass). The score spans measures 13 through 18, with a rehearsal mark (boxed '17') appearing at the beginning of measure 17. Dynamics such as *ff* and *p* are indicated throughout. A large red watermark reading 'Preview Only Legal Use Requires Purchase' is overlaid across the score.

Fl.
Ob.
Cls. I
Cls. II
A. Sax.
Bsn. (Bb B. Cl.)
Hn.
Tpts. I
Tpts. II
Trb.
Tuba
Timp.
Perc.
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

A musical score for an orchestra, page 5. The score is arranged in a multi-staff format. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet I (Cls. I), Clarinet II (Cls. II), Alto Saxophone (A. Sax.), Bassoon (Bsn. (Bb B. Cl.)), Horn (Hn.), Trumpet I (Tpts. I), Trumpet II (Tpts. II), Trombone (Trb.), Tuba, Timpani (Timp.), Percussion (Perc.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vla. (Vln. III)), Cello, and String Bass (Str. Bass). The score spans measures 19 to 24. The woodwinds (Fl., Ob., Cls., A. Sax., Bsn.) and strings (Vlns., Vla., Cello, Str. Bass) have dynamic markings of *p* (piano) starting at measure 20. The percussion part includes a snare drum pattern in measures 19-20 and a tom-tom pattern in measures 21-22. A large, diagonal red watermark reading "Preview Only! Legal use requires purchase" is overlaid across the entire score.

19

20

21

22

23

24

25

Fl. *p*

Ob. *p*

Cl. I *p*

Cl. II *p*

A. Sax. *f*

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

Hn. *f*

Tpts. I *f*

Tpts. II *f*

Trb. *f*

Tuba *f*

Timp. *f*

Perc. *f* Triangle *p* *f*

Vlns. I *f* *p* *f*

Vlns. II *p* *f*

Vla. (Vln. III) *f* *p* *f*

Cello *f* *p* *f*

Str. Bass *f* *p* *f*

25

26

27

28

29

30

33

Fl.

Ob.

I Cls.

II Cls.

A. Sax.

Bsn. (Bb B. Cl.)

Hn.

I Tpts.

II Tpts.

Trb.

Tuba

Timp.

Perc.

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

31

32

33

34

35

Preview Only
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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

41

Fl. *ff* *pp*

Ob. *ff* *pp*

Cl. I *ff* *pp*

Cl. II *ff* *pp*

A. Sax. *ff* *pp*

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

Hn. *ff*

Tpts. I *ff*

Tpts. II *ff*

Trb. *ff*

Tuba *ff*

Timp.

Perc. *p*

41

Vlns. I *ff* *pp*

Vlns. II *ff* *pp*

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

Cello *ff* *pp*

Str. Bass *ff* *pp*

1/2 pos. 4 1 2 4

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

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

58

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

dim.

V

4

58

59

60

61

62

63

Fl. *p*

Ob. *p*

I Cls. *p*

II Cls.

A. Sax. *p* *sim.*

Bsn. (Bb B. Cl.)

Hn. *p* *sim.*

I Tpts.

II Tpts.

Trb. *p* *sim.*

Tuba *p* *sim.*

Timp.

Perc.

63

I Vlns. *p*

II Vlns. *p*

Vla. (Vln. III) *p* *sim.*

Cello *p* *sim.*

Str. Bass *pizz.* *p*

63 64 65 66 67

71

Fl. *sfz*

Ob. *sfz*

Cl. I *sfz*

Cl. II

A. Sax. *p*

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

Hn.

Tpts. I *p*

Tpts. II *p*

Trb.

Tuba

Timp. *p*

Perc.

Vlns. I *sfz*

Vlns. II *sfz*

Vla. (Vln. III)

Cello

Str. Bass

71

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.

4

4

V

4

V

V

V

V

73

74

75

76

77

78

79

Fl. *ff*

Ob. *ff*

Cls. I *ff*

Cls. 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.

Vlns. I *ff*

Vlns. II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *arco ff*

79

80

81

82

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

87

Fl. *f*

Ob. *f*

Cl. I *f*

Cl. II *f*

A. Sax. *f*

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

Hn. *f*

Tpts. I *f*

Tpts. II *f*

Trb. *f*

Tuba *f*

Timp. *f*

Perc. *f*

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

87

88

89

90

Fl.
Ob.
Cls. I
Cls. II
A. Sax.
Bsn. (Bb B. Cl.)
Hn.
Tpts. I
Tpts. II
Trb.
Tuba
Timp.
Perc.
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

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*

Fl. *p* *pp*

Ob. *sim.* *pp*

Cl. I *sim.* *pp*

Cl. II *sim.* *pp*

A. Sax. *sim.* *pp*

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

Hn. *pp*

Tpts. I *sim.* *pp*

Tpts. II *pp*

Trb. *pp*

Tuba *pp*

Timp. *p* *pp*

Perc. *pp*

Vlns. I *pp*

Vlns. II *pp*

Vla. (Vln. III) *pp*

Cello *pp*

Str. Bass *pp*

105 106 107 108 109 110 111 112

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