



Variations on a Theme by Haydn

JOHANNES BRAHMS

Arranged by JOHN WHITNEY (ASCAP)

INSTRUMENTATION

1 Conductor	1 3rd F Horn	1 Mallet Percussion (Bells)
1 1st Flute	1 4th F Horn	1 Timpani (G-C-D)
1 2nd Flute	1 1st B \flat Trumpet	1 Percussion I (Triangle)
1 Oboe	1 2nd B \flat Trumpet	8 1st Violin
1 1st B \flat Clarinet	1 3rd B \flat Trumpet	8 2nd Violin
1 2nd B \flat Clarinet	1 1st Trombone	5 Viola
1 B \flat Bass Clarinet	1 2nd Trombone	5 Cello
1 Bassoon	1 3rd Trombone	5 String Bass
1 1st F Horn	1 Tuba	
1 2nd F Horn		

NOTES TO THE CONDUCTOR

The original Brahms' setting of the Haydn theme is in B \flat Major and lasts for approximately 17 minutes. The repeat signs in the first 46 measures of this paraphrase may be considered optional. They are there to reflect Brahms' instructions when he adapted the "Chorale St. Antoni" for his variations. If the repeats are observed, it will add about two minutes to the performance time. This work has a very linear style, with long lines and sinewy inner parts moving in counterpoint. The character of the music changes quite radically, beginning at measure 110. The triplets begin a marcato section, which carries through to the grandiose ending. Some portions of the piece have phrases, which might be shown more successfully with a two-beat from the podium. One of our chief goals, as music educators, should be to offer "aesthetic experiences" for our students as often as possible. Masterpieces like those adapted by Merle Isaac and others need to be included in the repertoire presented to school groups. Hopefully, you will enjoy the beauty and craft of Mr. Brahms with your orchestra!

John Whitney

Music Director, Southern Tier Symphony

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Variations on a Theme by Haydn

CONDUCTOR SCORE

Duration - 4:45

Johannes Brahms

Arranged by John Whitney (ASCAP)

Andante (♩ = 88)

The conductor score is arranged in systems for various instruments. The woodwinds (Flutes, Oboe, Clarinets, Bassoon) and strings (Violins, Viola, Cello, String Bass) have more active parts, while the brass (Horns, Trumpets, Trombones, Tuba) and percussion (Mallet Percussion, Timpani, Percussion I) have more static or supporting parts. Dynamic markings range from piano (p) to forte (f). Performance instructions include 'Solo' for the Oboe I and 'Tutti' for the strings. The score is in 4/4 time with a tempo of Andante (♩ = 88).



Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Vlins. I II

Vla.

Cello

Str. Bass

mp *f*

mp *f*

mp *f*

pp *f*

mp *f*

mp *f*

mp *f*

arco

arco

Bells (brass or plastic mallets)

17 18 19 20 21 22 23 24

30

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Vlns. I, II

Vla.

Cello

Str. Bass

pp, *p*, *mf*

a2

(Tpt. III)

arco

30

Vlns. I, II

Vla.

Cello

Str. Bass

pp, *p*, *mf*

arco

25

26

27

28

pp

29

30

p

31

32

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Vlns. I II

Vla.

Cello

Str. Bass

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

dolce
p

(Flute I)

dolce
p

dolce
p

dolce
p

quasi pizz.
p

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

dolce
p

dolce
p

Mlt. Perc.

Timp.

Perc. I

Vlins. I II

Vla.

Cello

Str. Bass

dolce
p

dolce
p

dolce
p

dolce
p

pizz.
mp

1/2
4
1

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

57 58 59 60 61 mp 62 63 64

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Vlins. I II

Vla.

Cello

Str. Bass

Solo

p

Solo

p

Solo

p

(Bsn. I)

Solo

pp

p

p

p

73 74 75 76 77 78 79 80



Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Vlns. I II

Vla.

Cello

Str. Bass

Fls. I *sf* *p* *sf* *p* *p*

Fls. II *sf* *p* *sf* *p* *p*

Ob. *sf* *p* *sf* *p* *p*

Cls. I *sf* *p* *sf* *p* *pp*

Cls. II *sf* *p* *sf* *p* *pp*

B. Cl. *sf* *p* *sf* *p* *pp* (Bsn. II)

Bsn. *sf* *p* *sf* *p* *pp*

Hns. I *sf* *p* *sf* *p* *pp*

Hns. II *sf* *p* *sf* *p* *pp*

Hns. III *sf* *p* *sf* *p* *pp*

Hns. IV *sf* *p* *sf* *p* *pp*

Tpts. I *sf* *p* *sf* *p* *pp*

Tpts. II *sf* *p* *sf* *p* *pp*

Tpts. III *sf* *p* *sf* *p* *pp*

Tbns. I *sf* *p* *sf* *p* *pp*

Tbns. II *sf* *p* *sf* *p* *pp*

Tbns. III *sf* *p* *sf* *p* *pp*

Tuba *sf* *p* *sf* *p* *pp*

Mlt. Perc. *sf* *p* *sf* *p* *pp*

Timp. *sf* *p* *sf* *p* *pp*

Perc. I *sf* *p* *sf* *p* *pp*

Vlins. I *sf* *p* *sf* *p* *pp* *pizz.*

Vlins. II *sf* *p* *sf* *p* *pp* *pizz.*

Vla. *sf* *p* *sf* *p* *pp* *pizz.*

Cello *sf* *p* *sf* *p* *pp* *pizz.*

Str. Bass *sf* *p* *sf* *p* *pp* *pizz.*

89 90 91 92 93 94 95

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

96 Tempo primo

Vlns. I II

Vla.

Cello

Str. Bass

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Vns. I, II

Vla.

Cello

Str. Bass

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Vlns. I II

Vla.

Cello

Str. Bass

112

cresc.

113

114

115

f

116

117

118

119

marcato

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

marcato

Vlns. I, II

Vla.

Cello

Str. Bass

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

This page of a musical score, numbered 19, contains staves for various instruments. The woodwind section includes Flutes (I and II), Oboe, Clarinets (I and II), Bass Clarinet, and Bassoon. The brass section includes Horns (I, II, III, IV), Trumpets (I, II, III), Trombones (I, II, III), and Tuba. The percussion section includes Milt. Perc., Timp., and Perc. I. The string section includes Violins (I and II), Viola, Cello, and Str. Bass. The score is written in a key with one sharp (F#) and a common time signature. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The bottom of the page shows measure numbers 131, 132, 133, 134, and 135.

rit.

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

136

137

138

139

140

rit.

(V)

(V)

(V)

(V)

(V)