


# “Military” Symphony

(Second Movement)

Franz Joseph Haydn

Arranged by Richard Meyer (ASCAP)

## INSTRUMENTATION

1 — Conductor Score	1 — Tuba
1 — Flute	1 — Timpani (G-D)
1 — Oboe	2 — Percussion I (Snare Drum, Bass Drum)
1 — B $\flat$ Clarinet I	2 — Percussion II (Triangle, Crash Cymbals)
1 — B $\flat$ Clarinet II	8 — Violin I
1 — E $\flat$ Alto Saxophone	8 — Violin II
1 — Bassoon	3 — Violin III (Viola  )
1 — B $\flat$ Bass Clarinet	5 — Viola
1 — F Horn	5 — Cello
1 — B $\flat$ Trumpet I	5 — String Bass
1 — B $\flat$ Trumpet II	1 — Piano Accompaniment
1 — Trombone	



**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

## NOTES TO THE CONDUCTOR

The English loved Haydn, the man, and worshiped his music. It is no wonder, then, that his Symphony Number 100 became an instant public success. Within a month of its premiere, it was dubbed the “Military” Symphony because of its use of a military percussion section in the second movement.

It is hard for us today to imagine, but the first London audiences found the music not only brilliant, but horrifying. The Napoleonic Wars had just begun, and this movement summed up the horrors of such conflicts with its use of percussion, a tonic minor key shift (in measure 38), and ominous trumpet calls. It was striking, and innovative, and the public went mad over it!

One of Haydn’s most famous symphonic movements, this selection will give your students a chance to develop a refined, “Classic” style of playing. Arranged with the young orchestra in mind, all string parts are in first position. A great introduction to a too-often neglected style.

# “Military” Symphony

(Second Movement)

CONDUCTOR SCORE

Duration - 5:00

Franz Joseph Haydn (1732–1809)  
Arranged by Richard Meyer (ASCAP)

**Allegretto** (♩ = 126)

The score is arranged in systems. The woodwind section includes Flute, Oboe, B♭ Clarinets (I and II), E♭ Alto Saxophone, and Bassoon (B♭ Bass Clarinet). The brass section includes F Horn, B♭ Trumpets (I and II), Trombone, and Tuba. The percussion section includes Timpani (G-D), Percussion I (Snare Drum, Bass Drum), and Percussion II (Triangle, Crash Cymbals). The string section includes Violins (I and II), Viola (Violin III), Cello, and String Bass. The score begins with a **Allegretto** tempo marking (♩ = 126) and a key signature of one sharp (F#). The first seven measures are shown, with dynamics such as *p* (piano) and *mp* (mezzo-piano) indicated. The string parts feature various articulations and fingerings, including slurs, accents, and four-finger patterns.

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9 %

Fl. *p*

Ob. *p*

Cls. I *p*

Cls. II *p*

A. Sax. *p*

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

Hn. *p*

Tpts. I *p*

Tpts. II *p*

Trb. *p*

Tuba *p*

Timp. *p*

Perc. I

Perc. II

9 %

Vlns. I *pizz.* 4

Vlns. II *pizz.*

Vla. (Vln. III) *pizz.*

Cello *pizz.* arco

Str. Bass *pizz.*

8 9 10 11 12 13 14

17

Fl.

Ob.

Cls. I

Cls. II

A. Sax.

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Timp.

Perc. I

Perc. II

17

Vins. I

Vins. II

Vla. (Vln. III)

Cello

Str. Bass

*pizz.*

*p* arco

*p* arco

*p* arco

*p* arco

*p* arco

*p*

Fl.

Ob.

Cls. I

Cls. II

A. Sax.

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

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Timp.

Perc. I

Perc. II


Vlns. I

Vlns. II

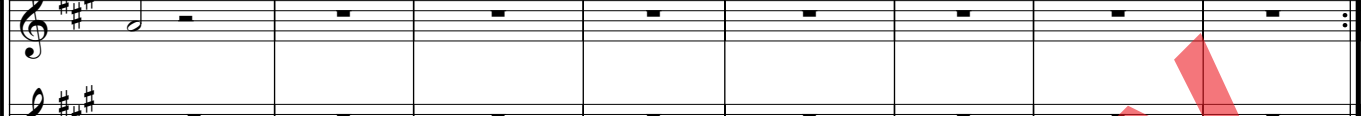
Vla. (Vln. III)

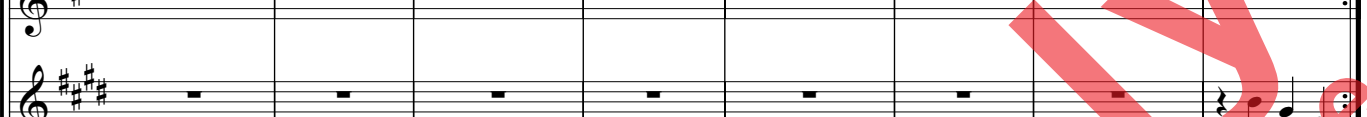
Cello

Str. Bass


Fl. 

Ob. 

Cls. I 

Cls. II 

A. Sax. 

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

Hn. 

Tpts. I 

Tpts. II 

Trb. 

Tuba 

Timp. 

Perc. I 

Perc. II 

Vlns. I 

Vlns. II 

Vla. (Vln. III) 

Cello 

Str. Bass 

2. 38

Fl.

Ob.

Cls. I

Cls. II

A. Sax.

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

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Timp.

Perc. I

Perc. II

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*f*

*p*

S.D.

B.D.

Tri.

Cr. Cyms.

4

1/2 Pos. -1

4

1 -1

37 38 39 40 41 42 43





Fl.

Ob.

I  
Cls.

II

A. Sax.

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

Hn.

I  
Tpts.

II

Trb.

Tuba

Timp.

Perc. I

Perc. II

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

Fl.

Ob.

Cls. I

II

A. Sax.

Bsn.  
(B♭ B. Cl.)

Hn.

Tpts. I

II

Trb.

Tuba

Timp.

Perc. I

Perc. II

Vlns. I

II

Vla.  
(Vln. III)

Cello

Str. Bass

51

55

51

55

50

51

52

53

54

55



*D.S. al Coda*

Fl.

Ob.

I  
Cls.

II

A. Sax.

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

Hn.

I  
Tpts.

II

Trb.

Tuba

Timp.

Perc. I

Perc. II

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

*D.S. al Coda*





Fl.

Ob.

I  
Cls.

II

A. Sax.

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

Hn.

I  
Tpts.

II

Trb.

Tuba

Timp.

Perc. I

Perc. II

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

Fl.

Ob.

Cls. I

Cls. II

A. Sax.

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Timp.

Perc. I

Perc. II

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

82 83 84 85 86 87 88

33739S

Fl. *mf* *p*

Ob. *mf* *p*

I Cls. *mf* *p*

II Cls. *mf* *p*

A. Sax. *mf* *p*

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

Hn. *mf* *p*

I Tpts. *mf* *p*

II Tpts. *mf*

Trb. *mf* *p*

Tuba *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *mf*

I Vlns. *mf* *p*

II Vlns. *mf* *p*

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

Cello *mf* *p*

Str. Bass *mf* *p*

89 90 91 92 93 94 95





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

96 97 98 99 100 101

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