



Andante from Symphony No. 94

The Surprise Symphony

FRANZ JOSEPH HAYDN

Arranged by JANET FARRAR-ROYCE

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 String Bass

Perfect for festival, and ever a favorite, this lovely transcription shares the surprise with a new generation of students!

NOTES TO THE CONDUCTOR

Although his contribution to the Classical style of music is serious, Haydn was famous for including little tricks, jokes, or stories in his pieces. The second movement of this symphony is nicknamed "The Surprise Symphony." It begins simply and quietly, but just as the audience has had enough time to doze off, Haydn puts a loud chord in the music to wake them up! This movement became so famous that lyrics were added to it to create "Papa Haydn's" theme song.

This piece is in a theme-and-variation format. Each section adapts the original melody in a new way. The Coda begins like a rousing ending but tapers off enough for the concert goes to fall back to sleep, now that Haydn's piece on the program is finished!

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

Andante from Symphony No. 94

The Surprise Symphony

CONDUCTOR SCORE

Duration - 4:30

Franz Joseph Haydn

Arranged by Janet Farrar-Royce

Andante (♩ = 96)

Theme, Part A

Violins

Viola
(Violin III)

Cello

String Bass

Vlins.

Vla.
(Vln. III)

Cello

Str. Bass

5

6

7

8

9

Vlns. I *pizz.* 4 Hi 3

Vlns. II *pizz. div.* Hi 3

Vla. (Vln. III) *pizz.*

Cello *pizz.*

Str. Bass *pizz.*

9 10 11 12

Vlns. I 4 3 Hi 3 4 arco *ff*

Vlns. II Hi 3 4 arco *ff*

Vla. (Vln. III) arco *ff*

Cello arco *ff*

Str. Bass arco *ff*

13 14 15 16

Theme, Part B

Hi 3

17

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp

div.

Lo 2

18

19

20

Waves Purchase

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

21 22 23 24

25 D Minor Variation

Vlns.

First system of musical notation (measures 25-28) for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass. The key signature is D minor (two flats). The dynamic marking *mf* is present. Measure numbers 25, 26, 27, and 28 are indicated below the staves. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

Second system of musical notation (measures 29-32) for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass. The key signature is D minor (two flats). The dynamic marking *mf* is present. Measure numbers 29, 30, 31, and 32 are indicated below the staves. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Lo 4

2

Lo 1

Lo 4

div.

Lo 2

Hi 2

div.

33 34 35 36

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

37 38 39 40

Doubled Rhythm Variation

41

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

mf

div.

41 42 43 44

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

4 4 Hi 3 4

45 46 47 48

49

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

49 50 51 52

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

53 54 55 56

Chords and Triplets Variation

57

Vlns.

First system of musical notation (measures 57-60) for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass. The Vlns. I part features a melodic line with triplets and a fourth. The Vlns. II, Vla. (Vln. III), and Cello parts feature a rhythmic pattern of eighth notes with a 'div.' marking. The Str. Bass part features a simple bass line. A large red watermark 'Preview Only Requires Purchase' is overlaid on the page.

Vlns.

Second system of musical notation (measures 61-64) for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass. The Vlns. I part continues the melodic line with triplets. The Vlns. II, Vla. (Vln. III), and Cello parts continue the rhythmic pattern. The Str. Bass part continues the bass line. A large red watermark 'Preview Only Requires Purchase' is overlaid on the page.

Str. Bass

65

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

65 66 67 68

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

69 70 71 72

73 Melismatic Variation

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

mf

73 74 75 76

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

77 78 79 80

81

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

81 82 83 84

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

85 86 87 88

Coda

89 *div.* 4

Vlns. I *div.* 4 *f*

Vlns. II *div.* 4 *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

89 90 91

Vlns. I

Vlns. II *div.*

Vla. (Vln. III) *div.*

Cello

Str. Bass

92 93 94

97

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

mf

mf

mf

mf

95 96 97

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

f

f

f

f

f

rit.

98 99 100

A tempo

Vlns.
I *mp*
II *mp*

Vla. (Vln. III)
mp

Cello
mp

Str. Bass
mp

p

101 102 103 104

Vlns.
I *rit.*
II *dim.*

Vla. (Vln. III)
dim.

Cello
dim.

Str. Bass
dim.

pp

105 106 107 108

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