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Grade 2.5

MINUETTO FROM *SYMPHONY NO. 35* “HAFFNER”

WOLFGANG AMADEUS MOZART

Arranged by
Robert D. McCashin

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Violin 3 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass
1 - Piano

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

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The Arranger

Dr. Robert McCashin is the director of orchestras at James Madison University. He serves as Music Director/Conductor for the orchestras and teaches graduate orchestral conducting. Dr. McCashin earned B.M. and M.M. degrees in violin performance from LSU, and a D.M.A. in conducting from the University of Arizona.

Dr. McCashin was previously on the faculties of UT Arlington and Texas Wesleyan University. He was a member of the Fort Worth Symphony and Opera orchestras, and performed extensively as an orchestral and chamber musician throughout the north Texas region. He was founding conductor of the Arlington Youth Symphony, and also served as associate conductor of the Youth Orchestras of Greater Fort Worth.

As a guest conductor and active clinician, Dr. McCashin has spent nearly 35 years working with young string players, elementary through high school. He maintains a busy schedule of conducting at the regional, state, and national levels. His conducting appearances include professional regional orchestras as well as regional and all-state honor orchestras. Dr. McCashin served two terms as founding president of the College Orchestra Directors Association and has been a board member for the Virginia ASTA organization.

About the Music

The third movement from Mozart's *Symphony No. 35* is a bright, cheerful work, and departs substantially from the slow and serious content of the second movement, the *Andante*. Harmonic content is simple, with primarily tonic and dominant chord structures. Only when other chords appear do dynamics vary from a full forte.

The middle section, the *Trio*, moves to the key of D major, or the dominant relation. The *Trio*, like the entire *Minuetto*, is in a 3-part form, and is in a highly contrasting, gentler style and dynamic level. The other notable difference is that the *Trio* contains typical Mozartean chromaticism, whereas the *Minuetto* has both simple harmonic and straightforward rhythmic content.

The *Minuetto* from the *Haffner Symphony* provides an excellent opportunity for teachers and directors to introduce the style of Mozart in a highly approachable work. This arrangement will be a favorite for students and audiences alike.

String Editing: Dr. Robert D. McCashin

MINUETTO

from *Symphony No. 35 "Haffner"*

WOLFGANG AMADEUS MOZART

Arranged by

ROBERT D. McCASHIN

(ASCAP)

Tempo di Minuetto (♩ = 116 – 120)



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ST6216

Piano

Piano

26 Trio – poco meno mosso

Score for measures 26-29, Trio – poco meno mosso. The score includes parts for Violin 1, Violin 2, Violin 3 (Vla. T.C.), Viola, Violoncello, Double Bass, and Piano. The tempo is marked *poco meno mosso*. The dynamics are *p - mf* and the articulation is *legato*. The key signature is one sharp (F#).

Measure 26: Violin 1, Violin 2, and Piano enter with a melodic line. Violin 3, Viola, Violoncello, and Double Bass provide harmonic support.

Measure 27: Continuation of the melodic line in Violin 1, Violin 2, and Piano. Violin 3, Viola, Violoncello, and Double Bass continue their harmonic support.

Measure 28: Continuation of the melodic line in Violin 1, Violin 2, and Piano. Violin 3, Viola, Violoncello, and Double Bass continue their harmonic support.

Measure 29: Continuation of the melodic line in Violin 1, Violin 2, and Piano. Violin 3, Viola, Violoncello, and Double Bass continue their harmonic support.

Score for measures 30-33, Trio – poco meno mosso. The score includes parts for Violin 1, Violin 2, Violin 3 (Vla. T.C.), Viola, Violoncello, Double Bass, and Piano. The tempo is marked *poco meno mosso*. The dynamics are *p - mf* and the articulation is *legato*. The key signature is one sharp (F#).

Measure 30: Continuation of the melodic line in Violin 1, Violin 2, and Piano. Violin 3, Viola, Violoncello, and Double Bass continue their harmonic support.

Measure 31: Continuation of the melodic line in Violin 1, Violin 2, and Piano. Violin 3, Viola, Violoncello, and Double Bass continue their harmonic support.

Measure 32: Continuation of the melodic line in Violin 1, Violin 2, and Piano. Violin 3, Viola, Violoncello, and Double Bass continue their harmonic support.

Measure 33: Continuation of the melodic line in Violin 1, Violin 2, and Piano. Violin 3, Viola, Violoncello, and Double Bass continue their harmonic support.

34

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

34 35 36 37 38

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

39 40 41 42 43

46

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mp

mp

mp

mp

mp

mp

44 45 46 47 48

D.C. al Fine

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

H3

4

49 50 51 52 53