

FULL CONDUCTOR SCORE

Catalog No: 026-4804-01

Featuring exceptional musical works
for bands requiring flexible instrumentation

Menuetto

From Symphony No. 104, "London"

Joseph Haydn

Arranged by

Andrew Glover

C.L. BARNHOUSE COMPANY

Build-A-Band Series

FLEXIBLE MUSICAL WORKS
FOR CHALLENGING INSTRUMENTATIONS

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BARNHOUSE
COMPANY

MENUETTO

From Symphony No. 104, "London"

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Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Flute, Piccolo, Violin, Guitar
4	B \flat Instruments Part 1	B \flat Clarinet, B \flat Trumpet, B \flat Soprano Saxophone
2	E \flat Instruments Part 1	E \flat Alto Saxophone, E \flat Clarinet
3	C Instruments Part 2	Flute, Oboe, Violin
4	B \flat Instruments Part 2	B \flat Clarinet, B \flat Trumpet
2	E \flat Instruments Part 2	E \flat Alto Saxophone, E \flat Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B \flat Instruments Part 3	B \flat Bass Clarinet, B \flat Tenor Saxophone, B \flat Baritone T.C., B \flat Trombone T.C.
2	E \flat Instruments Part 3	E \flat Alto Clarinet, E \flat Horn
2	F Horn Part 3	F Horn
4	Bass Clef Instruments Part 3	Trombone, Euphonium B.C., Bassoon, Cello
2	B \flat Instruments Part 4	B \flat Bass Clarinet, B \flat Tenor Saxophone, B \flat Baritone T.C.
2	E \flat Instruments Part 4	E \flat Baritone Saxophone, E \flat Alto Clarinet, E \flat Contra Alto Clarinet
4	Bass Clef Instruments Part 4	Trombone, Euphonium, Bassoon, Cello
2	Tuba Part 5	Tuba
2	Bass Part 5	String Bass, Electric Bass, Keyboard Bass
2	B \flat T.C. Bass Part 5	B \flat Bass Clarinet, B \flat Contrabass Clarinet, B \flat Tuba T.C.
2	E \flat T.C. Bass Part 5	E \flat Baritone Saxophone, E \flat Contra Alto Clarinet, E \flat Tuba T.C.
2	Mallet Percussion (optional)	Bells, Xylophone, Marimba, Vibraphone, Chimes
2	Keyboard (optional)	Piano, Electric Piano, Synthesizer, Accordion, Organ
1	Timpani (optional)	Timpani
4	Percussion	Snare Drum, Bass Drum, Triangle, Crash Cymbals

Special Notes About Distributing Parts:

The **Build-A-Band Series** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: Part 1, Part 2, Part 3, Part 4, and Bass Part 5. (Please note: In some of these arrangements Part 4 and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)

Program Note

Joseph Haydn (1732-1809) is generally regarded as one of the greatest composers of the Classical period. Prolific and successful as a composer of chamber as well as orchestral works, Haydn is known for his many symphonies – 104 of them, to be precise. Most musicians consider his thirteen "London" symphonies, composed between 1791 and 1795, as his finest. Symphony No 104, the last of these "London" symphonies, and his final documented symphony, was premiered on May 4, 1795.

About the Arranger



Andrew Glover's diverse career in music has included successful tenures as educator, composer/arranger, performer, conductor, clinician, and publisher. He joined the staff of the C. L. Barnhouse Company in 1998, and as Executive Vice President is in charge of music production, serves as staff composer-arranger and editor, and manages the business as Chief Operating Officer. A native of the St. Louis area, he was educated in the public schools of Webster Groves, where he was a student of Walter Lathen, Tony Carosello, and Ed Carson. He received a Bachelor of Music Education degree from Central Methodist University, where he studied with Keith House, Ron Anson, and Ronald Shroyer, and did graduate work at Southeast Missouri State University.

As a sophomore in high school, Glover first band arrangement was performed by the school's wind ensemble, and thus began a multi-decade career in composition and arranging. His band works number over 200, many published by Barnhouse, and have been performed, recorded, and broadcast by bands worldwide.

In college, Glover joined the Detroit Concert Band, conducted by Leonard B. Smith, and performed for four seasons on euphonium. He participated in numerous recording sessions with the DCB, including ten phonograph records of "Gems of the Concert Band" and a documentary film soundtrack. For many years he also performed as a soloist and guest artist.

Glover taught briefly in the public schools of Webster Groves, and served for seven years as Director of Bands at Rosary High School in St. Louis. As a guest conductor, clinician, soloist, and speaker he has appeared in over 35 states. He also worked in the private sector for over a decade in association management.

An enthusiast of, and advocate for classic concert band music and history, Glover is not only involved in new music production at Barnhouse, but also oversees the company's 130+ year archive of publications and historical memorabilia, and is frequently involved in band history research projects. He is a member of ASCAP and the Association of Concert Bands, where he serves on the advisory council. In May 2013 he received the Distinguished Alumni award from Central Methodist University.

MENUETTO

From Symphony No. 104, "London"

Joseph Haydn
arranged by Andrew Glover

Conductor
026-4804-00

Allegro ♩ = 160 - 168

9

C Instruments Part 1
B♭ Instruments Part 1
E♭ Instruments Part 1
C Instruments Part 2
B♭ Instruments Part 2
E♭ Instruments Part 2
F Horn Part 2
Viola Part 3
B♭ Instruments Part 3
E♭ Instruments Part 3
F Horn Part 3
Bass Clef Part 3
B♭ Instruments Part 4
E♭ Instruments Part 4
Bass Clef Part 4
Bass & Tuba Part 5
Mallet Percussion (optional)
Timpani (optional)
Keyboards (optional)
Snare Drum, Triangle, Bass Drum
Crash Cymbals

2 3 4 5 6 7 8 9 10 11

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C Part 1

B \flat Part 1

E \flat Part 1

C Part 2

B \flat Part 2

E \flat Part 2

F Hn. Part 2

Vla. Part 3

B \flat Part 3

E \flat Part 3

F Hn. Part 3

B.C. Part 3

B \flat Part 4

E \flat Part 4

B.C. Part 4

Bass Part 5

Mall.

Timp.

Pno.

S.Dr.
Tri.
B.D.

Cr. Cym.

The musical score consists of 18 staves. The first three staves (C Part 1, B \flat Part 1, E \flat Part 1) are woodwinds. The next four staves (C Part 2, B \flat Part 2, E \flat Part 2, F Hn. Part 2) are woodwinds. The next four staves (Vla. Part 3, B \flat Part 3, E \flat Part 3, F Hn. Part 3) are woodwinds. The next three staves (B.C. Part 3, B \flat Part 4, E \flat Part 4) are strings. The next three staves (B.C. Part 4, Bass Part 5, Mall.) are strings. The next two staves (Timp., Pno.) are percussion. The final two staves (S.Dr. Tri. B.D., Cr. Cym.) are percussion. Measure 17 is highlighted with a box. Dynamics include 'f' and 'tr'.

C Part 1

B♭ Part 1

Es Part 1

C Part 2

B♭ Part 2

Es Part 2

F Hn. Part 2

Vla. Part 3

B♭ Part 3

Es Part 3

F Hn. Part 3

B.C. Part 3

B♭ Part 4

Es Part 4

B.C. Part 4

Bass Part 5

Mall.

Timp.

Pno.

S.Dr.
Tri.
B.D.

Cr. Cym.

f

p

p

p

p

p

p

p

f

p

This page of a musical score, numbered 35, contains 18 staves of music. The instruments are listed on the left: C Part 1, B♭ Part 1, E♭ Part 1, C Part 2, B♭ Part 2, E♭ Part 2, F Hn. Part 2, Vla. Part 3, B♭ Part 3, E♭ Part 3, F Hn. Part 3, B.C. Part 3, B♭ Part 4, E♭ Part 4, B.C. Part 4, Bass Part 5, Mall., Timp., Pno., S.Dr., Tri., B.D., and Cr. Cym. The score is written in a key signature of one sharp (F#) and a common time signature. It features various musical notations such as notes, rests, beams, and dynamic markings like *f* (forte) and *p* (piano). A large, semi-transparent watermark reading "For reference only" is overlaid diagonally across the page.

Musical score for orchestra and piano, measures 41-51. The score is arranged in 18 staves. The instruments are: C Part 1, Bb Part 1, Eb Part 1, C Part 2, Bb Part 2, Eb Part 2, F Hn. Part 2, Vla. Part 3, Bb Part 3, Eb Part 3, F Hn. Part 3, B.C. Part 3, Bb Part 4, Eb Part 4, B.C. Part 4, Bass Part 5, Mall., Timp., Pno., S.Dr., Tri., B.D., and Cr. Cym. The score is in 3/4 time and features dynamic markings of *p* and *f*. A watermark 'NotVaino.com' is visible across the score.

C Part 1

B♭ Part 1

E♭ Part 1

C Part 2

B♭ Part 2

E♭ Part 2

F Hn. Part 2

Vla. Part 3

B♭ Part 3

E♭ Part 3

F Hn. Part 3

B.C. Part 3

B♭ Part 4

E♭ Part 4

B.C. Part 4

Bass Part 5

Mall.

Timp.

Pno.

S.Dr.
Tri.
B.D.

Cr. Cym.

C Part 1
B♭ Part 1
E♭ Part 1
C Part 2
B♭ Part 2
E♭ Part 2
F Hn. Part 2
Vla. Part 3
B♭ Part 3
E♭ Part 3
F Hn. Part 3
B.C. Part 3
B♭ Part 4
E♭ Part 4
B.C. Part 4
Bass Part 5
Mall.
Timp.
Pno.
S.Dr.
Tri.
B.D.
Cr. Cym.

The musical score for page 65 includes parts for Clarinet (C Part 1, 2), Bassoon (B♭ Part 1, 2, 3, 4), Horn (E♭ Part 1, 2, 3), Violin (Vla. Part 3), Viola (B.C. Part 3, 4), Bassoon/Clarinet (B.C. Part 3, 4), Bass (Bass Part 5), Mellophone (Mall.), Snare Drum (S.Dr.), Triangle (Tri.), Bells (B.D.), and Cymbals (Cr. Cym.). The score is in a key with three flats and a 4/4 time signature. It features first and second endings for measures 63-64. Dynamic markings include *mp* (mezzo-piano). A large watermark is present across the page.

C Part 1

B \flat Part 1

E \flat Part 1

C Part 2

B \flat Part 2

E \flat Part 2

F Hn. Part 2

Vla. Part 3

B \flat Part 3

E \flat Part 3

F Hn. Part 3

B.C. Part 3

B \flat Part 4

E \flat Part 4

B.C. Part 4

Bass Part 5

Mall.

Timp.

Pno.

S.Dr.

Tri.

B.D.

Cr. Cym.

C Part 1

B♭ Part 1

E♭ Part 1

C Part 2

B♭ Part 2

E♭ Part 2

F Hn. Part 2

Vla. Part 3

B♭ Part 3

E♭ Part 3

F Hn. Part 3

B.C. Part 3

B♭ Part 4

E♭ Part 4

B.C. Part 4

Bass Part 5

Mall.

Timp.

Pno.

S.Dr.
Tri.
B.D.

Cr. Cym.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

p

p

pp

p

C Part 1
Bb Part 1
Eb Part 1
C Part 2
Bb Part 2
Eb Part 2
F Hn. Part 2
Vla. Part 3
Bb Part 3
Eb Part 3
F Hn. Part 3
B.C. Part 3
Bb Part 4
Eb Part 4
B.C. Part 4
Bass Part 5
Mall.
Timp.
Pno.
S.Dr.
Tri.
B.D.
Cr. Cym.

1. 2. *p* *p* *p* *p* *p* *p* *p* *pp* *p* *p*

rit.

This page of a musical score contains measures 102 through 111. The score is for a full orchestra and piano. The instruments listed on the left are: C Part 1, B♭ Part 1, E♭ Part 1, C Part 2, B♭ Part 2, E♭ Part 2, F Hn. Part 2, Vla. Part 3, B♭ Part 3, E♭ Part 3, F Hn. Part 3, B.C. Part 3, B♭ Part 4, E♭ Part 4, B.C. Part 4, Bass Part 5, Mall., Timp., Pno., S.Dr., Tri., B.D., and Cr. Cym. The score begins with a *rit.* (ritardando) marking and a tempo change to **Tempo I** with a metronome marking of ♩ = 160 - 168. The key signature changes from two flats to two sharps at measure 105. The piano part (Pno.) features a prominent melodic line starting in measure 105, marked with a forte (*f*) dynamic. The woodwinds and strings provide harmonic support, with many parts also marked *f*. The percussion parts (Mall., Timp., Cr. Cym.) are active throughout, contributing to the rhythmic texture. The score concludes at measure 111.

C Part 1

B \flat Part 1

E \flat Part 1

C Part 2

B \flat Part 2

E \flat Part 2

F Hn. Part 2

Vla. Part 3

B \flat Part 3

E \flat Part 3

F Hn. Part 3

B.C. Part 3

B \flat Part 4

E \flat Part 4

B.C. Part 4

Bass Part 5

Mall.

Timp.

Pno.

S.Dr.
Tri.
B.D.

Cr. Cym.

p

f

tr.

tri.

C Part 1
B \flat Part 1
E \flat Part 1
C Part 2
B \flat Part 2
E \flat Part 2
F Hn. Part 2
Vla. Part 3
B \flat Part 3
E \flat Part 3
F Hn. Part 3
B.C. Part 3
B \flat Part 4
E \flat Part 4
B.C. Part 4
Bass Part 5
Mall.
Timp.
Pno.
S.Dr.
Tri.
B.D.
Cr. Cym.

123 124 125 126 127 128 129 130 131 132 133

C Part 1

B♭ Part 1

E♭ Part 1

C Part 2

B♭ Part 2

E♭ Part 2

F Hn. Part 2

Vla. Part 3

B♭ Part 3

E♭ Part 3

F Hn. Part 3

B.C. Part 3

B♭ Part 4

E♭ Part 4

B.C. Part 4

Bass Part 5

Mall.

Timp.

Pno.

S.Dr.
Tri.
B.D.

Cr. Cym.

C Part 1
 B \flat Part 1
 E \flat Part 1
 C Part 2
 B \flat Part 2
 E \flat Part 2
 F Hn. Part 2
 Vla. Part 3
 B \flat Part 3
 E \flat Part 3
 F Hn. Part 3
 B.C. Part 3
 B \flat Part 4
 E \flat Part 4
 B.C. Part 4
 Bass Part 5
 Mall.
 Timp.
 Pno.
 S.Dr.
 Tri.
 B.D.
 Cr. Cym.

Musical score for page 146, featuring multiple staves for woodwinds, brass, strings, and percussion. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation like trills (*tr*). The page number 146 is indicated at the top.