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Notes on the Rescoring of the 3rd Movement of the Mozart G Minor Symphony
For Chamber Orchestra

Mozart - G minor Symphony No 40. Menuetto

- I like particularly that movement with the driving hemiola opening theme in minor and use of counterpoint, balanced by excursions into major by the woodwinds in a sort of question and answer format. Usual minuet/trio structure in g minor
- Got agreement to perform this on the next Pearland Chamber Orchestra concert.
- Should be easy to rescore. Good for a first attempt.
- Original orchestration is for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns and strings
- This means eliminating one of the oboes and one of the bassoons
- Strings should be largely intact.
- In paring down woodwinds, care needs to be made to maintain the harmony and voicing. Look for opportunities in doublings, such as between 2nd clarinet and 2nd oboe
- In eliminating 2nd bassoon, again opportunities lie in removing doublings ("a 2") and examining what the celli are doing. For example, in bar 8 when the bassoons go into harmony, the lower part in 2nd bassoon is doubled in the cello, so it can be eliminated.
- Cleanup/Score
 - Standardize the instrument names, make sure there is a short form listed
 - Standardize string bass clef so that they sound an octave below the cello and are written in the same range as cello. Original combines celli/bass
 - Normalize Horn parts to Horn in F. Trivial to do in Sibelius - create the instrument, copy, paste.
 - Check for missing dynamic marks - against original score
 - Refer to original score for arbitrating markings - have a PDF copy ready on another screen, obtain from IMSLP
 - Add instrument short names
 - Separate divisi parts, like clarinet into separate parts so that they will be extracted. Same in the horns. Hmm...do we need to do that in this piece? No.
 - Remove gaps between systems (detritus)
 - Add braces to winds and to strings
 - Unhide "Full Score" at the beginning and in the middle of each page
 - Remove extraneous "a 2" from bassoon and oboe.
 - Bar 51 put the 2nd oboe in their duo into 1st clarinet. Sounds more woodwind quintet-like with a soli now between flute, oboe, clarinet and bassoon.
 - Splitting clarinet parts into two staves to make it easier to move lines from oboe and bassoon without dealing with multiple voices in the same staff.
 - Double lower oboe 2 parts into the clarinet 1 if it isn't doubled already
 - Move upper bassoon divisi to Clarinet 2. Sounds more Brahmsian

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- Bar 42, drop 5th in bassoon 1 1st beat, 2nd and 3rd drop 3rd - doubled in clarinet 2 right above
- Bar 43, drop 5th in the upper divisi bassoon 1
- Analyze chord progression in bars 36-37. Decide which notes to drop in bassoon. What is the bass doing? Voice leading?
- Bassoon bars 31-35. Both parts are doubled. Pick one. Top - play two octaves below 1st violin oboes and clarinets.
- Split Horns into separate staves
- Fix title and subtitle
- Clean up score layout - fix stave justification percentage.
- Add DC al Fine, and Fine to score.
- Add forte to all parts in beginning of second reprise
- Add piano dynamic missing at beginning of trio in all entrances
- Restore dynamics back to score in bar 55 - 59
- Add start repeat to beginning of the Trio even though it isn't in the score. It is messing up Sibelius' iteration
- Went to fix iteration in the beginning after a DC. Set the first reprise to only play the first three passes. On DC, the cursor moved and it didn't play. Undid that. Googled and found Play->Repeats and unchecked "Play repeats after a D.S. or D. C. jump." Minuet-style iteration fixed.
- Corrected a missing note in bar 82 in Clarinet 2
- Changed tempo from mm = 128 to 132. Sounds better
- Part cleanup – very easy due to the brevity of the piece.