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Analysis: From Symphony Orchestra to Chamber Orchestra

Mozart: Symphony No. 40 in G minor, K.550 (1788): III. Menuetto

Website: <https://restructuringclassicalmusic.com/extreme-scoring/>

YouTube: <https://youtu.be/iuJTPaNUpps>

Why Did I Pick This Piece?

I rescored this piece as a quick “warm-up” to get a feel for the rescoring process before tackling the bigger symphony orchestra pieces included in this dissertation. Additionally, when I rescored this, it was going to be performed as a stand-alone movement with the Texas Chamber Symphony in Houston, Texas, USA in a concert in early 2020, but COVID prevented that, plus I eventually withdrew from the organization.

This was an easy movement to rescore, and it only took me one evening to do the entire thing. Indeed, it only meant eliminating a couple of the winds. In general, symphonies from the Classical Period (Haydn, Mozart, etc.) don’t need much - if any - rescoring in order for them to be performed by chamber orchestra, and many orchestras are using these types of pieces during the pandemic so that they can maintain social distancing on stage with a minimum number of players – and also hire less musicians. They are often paired with conducted chamber ensemble pieces like the Stravinsky Octet, Dvorak Serenade, etc.

The Mozart G Minor Symphony was on one of my first orchestra concerts,¹ and I particularly like this movement with its 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. It is in the traditional minuet/trio structure in g minor.

Many of my editing comments below refer to formatting and issues specific to my Sibelius notation program. Much of this was done while deciding how I wanted to address formatting and are not included in my later restructuring works as they became standardized².

Instrumentation - 16 players

1. Flute
2. Oboe
3. Clarinet 1 & 2 in Bb
4. Bassoon

¹ With the Santa Monica (California) Youth Symphony in 1974. Other pieces included Wagner’s Overture to Die Meistersinger and the Saint-Saëns Cello Concerto No. 1 with Los Angeles cellist Jeffrey Solow. It also was the first time I performed using a Clarinet in A, which precipitated my purchasing one.

² I use Evernote for aggregating notes – I have a note with a list of items that I need to do when I format scores and parts as well as other similar notes. <https://evernote.com/>

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5. Horn 1 & 2 in F
6. 4 Violins (Violin 1, 2)
7. 2 Violas
8. 2 Celli
9. Contrabass.

Editing Notes

- The original orchestration calls for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, violin 1, violin 2, viola, cello, bass. This exists in two different versions: one with two clarinets and one without. The clarinets were probably added in a later version.³ The orchestration that I used is the one that includes the clarinets.
 - This meant eliminating one of the oboes and one of the bassoons.
 - Performance time is approximately 5 minutes.
1. The strings were left largely intact as originally notated.
 2. In paring down woodwinds, care was needed to be made to maintain the harmony and voicing. I looked for opportunities in doublings, such as between 2nd clarinet and 2nd oboe.

³ Zaslaw, Neal (1983). *Introductory notes to a recording of the 31st and 40th Symphonies made by Christopher Hogwood and the Academy of Ancient Music, Oiseau-Lyre 410-197-2*

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3. Eliminating the Second Bassoon part created opportunities for removing doublings (*a due* - "a2") by examining the cello line. For example, in Bar 8 when the bassoons go into harmony, the lower part in Second Bassoon is doubled with the celli, so it can be eliminated. See *Figures 1 & 2*.

Figure 1: Original score - beginning of the Menuetto.

Figure 2: Rescored, eliminating the 2nd Bassoon.

4. Note that in this document and the successive “notes” documents, I make every attempt to keep the descriptive text and “before and after” figures together on one page. This is to eliminate the need to page back and forth when comparing them and allows the reader to see them in one glance. But that periodically means additional white space in the document as pagination is inserted for this purpose, such as can be seen at the bottom of this page.
5. I standardized the instrument names and made sure there is a short form name listed.
6. I standardized the string bass clef so that they sounded an octave below the cello and were written in the same range as cello. The original score sometimes combines celli and bass, which should sound an octave apart.

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7. I normalized the Horn parts to Horn in F. This was trivial to do in Sibelius: create the instrument in the desired key, copy, and paste. See *Figures 3 & 4*.



Figure 3: Original French horn part - in G.

Figure 4: Horns transposed into F and moved to separate staves.

8. I checked for missing dynamic marks against the original score.
9. I referred to the original score for arbitrating the markings – I had a PDF copy of the



original score ready on another computer screen, which I obtained from IMSLP since this work is in the public domain.

10. I added instrument short names to the 2nd through Nth systems.
11. I created separate divisi parts, such as with clarinet, into separate parts so that they will be extracted as separate parts. Same in the horns.
12. I removed gaps between systems (detritus).
13. I added braces to winds and to strings in order to group related systems together in the score.
14. I unhid the text "Full Score" at the beginning of the score and in the middle of each page in the score.
15. I removed an extraneous "a 2" from bassoon and oboe.

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16. In Bar 51, I took the Second Oboe from their oboe duo and put it into First and Second Clarinet. It sounds more woodwind quintet-like with a soli now between flute, oboe, clarinet, and bassoon. See *Figures 5 & 6*. Note that the original score notates Clarinet in C, while my version uses Clarinet in Bb for expediency, since very few clarinetists use or even own a Clarinet in C.

Figure 5: Original score with oboes doubled.

Figure 6: Second Oboe moved to the Clarinet parts.

17. I split the clarinet parts into two staves to make it easier to move lines from the oboe and bassoon without dealing with multiple voices in the same staff.
18. I doubled the lower oboe 2 divisi part into the clarinet 1 if it isn't doubled already.
19. I moved the upper bassoon divisi to clarinet 2. The result sounds more Brahmsian.

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20. In Bar 42, I dropped the chordal 5th in bassoon 1 in the 1st beat, and on the 2nd and 3rd beat dropped the chordal 3rd - doubled in clarinet 2 right above. This maintained the harmony while using 3 voices instead of 4. See first arrow in *Figure 7 & 8*.
21. Bar 43 dropped the chordal 5th in the upper divisi bassoon 1 from the D⁷ chord. See second arrow in *Figure 7 & 8*.

Figure 7 shows the original score for Clarinets and Bassoons in bar 42. The score is in 3/4 time and begins with a dynamic marking of *p*. The Clarinets in C (top staff) and Bassoons (bottom staff) play a chordal texture. The bassoon part includes a first arrow pointing to the 5th of the chord in the first beat, and the clarinet part includes a second arrow pointing to the 3rd of the chord in the second and third beats. The score ends with a double bar line and a repeat sign.

Figure 7: Original score with Clarinets and Bassoons.

Figure 8: Revised version eliminating a bassoon voice by dropping the 5th in a dominant chord.

Figure 8 shows the revised score for Clarinets and Bassoon in bar 42. The score is in 3/4 time and begins with a dynamic marking of *p*. The Clarinet 1 in B \flat (top staff), Clarinet 2 in B \flat (middle staff), and Bassoon (bottom staff) play a chordal texture. The bassoon part includes a first arrow pointing to the 5th of the chord in the first beat, and the clarinet part includes a second arrow pointing to the 3rd of the chord in the second and third beats. The score ends with a double bar line and a repeat sign.

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22. In bassoon bars 31-35, both parts are doubled, so I needed to pick one of the two voices. I decided to pick the top, and it played two octaves below 1st violin, oboes, and clarinets. See *Figures 9 & 10*.
23. I analyzed the chord progression in bars 36-37. I decided which notes to drop in the bassoon part bearing in mind voice leading and the bass line. See *Figures 9 & 10*.

This musical score excerpt, starting at bar 31, features four staves: Oboi, Fagotti, Violino I, and Violino II. The Oboi and Fagotti parts are written in treble and bass clefs respectively, with a key signature of two flats. The Violino I and II parts are in treble clef. The score shows a complex rhythmic pattern with many sixteenth notes and beams. A dynamic marking of *p* (piano) is present in the Violino I staff towards the end of the excerpt.

Figure 9: Original Score excerpt starting at Bar 31.

This musical score excerpt, starting at bar 31, features four staves: Oboe, Bassoon, Violin 1, and Violin 2. The Oboe and Bassoon parts are written in treble and bass clefs respectively, with a key signature of two flats. The Violin 1 and 2 parts are in treble clef. The score shows a complex rhythmic pattern with many sixteenth notes and beams. Dynamic markings of *p* (piano) are present in the Oboe and Bassoon staves towards the end of the excerpt.

Figure 10: Rescored using the top bassoon line, doubled in Oboe, Clarinets and Violin 1

24. I split the horns into separate staves. See *Figure 4*.
25. I fixed the title and subtitle.
26. I cleaned up the score layout and fixed the staff justification percentage.

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27. I added DC al Fine, and Fine to the score.
28. I added forte (f) to all parts in beginning of second reprise.
29. I added piano (p) dynamic missing at beginning of trio in all entrances.
30. I restored dynamics back to score in bars 55 - 59.
31. I added Start Repeat to beginning of the Trio even though it isn't in the score. It was messing up Sibelius' iteration when using their playback feature.
32. I fixed iteration in the beginning after a DC during playback. I set the first reprise to only play the first three passes. On the DC, the cursor moved, and it didn't play. I undid that. I Googled and found Play->Repeats and unchecked "Play repeats after a D.S. or D. C. jump." Minuet-style iteration was then fixed during playback. This was another Sibelius challenge for proper playback.
33. I corrected a missing note in bar 82 in Clarinet 2.
34. I changed the tempo from MM. = 128 to 132. It sounds better.
35. Part cleanup was quite easy due to the brevity of the piece.