

Kjos String Orchestra
Grade 4
Full Conductor Score
SO318F
\$7.00

Franz Joseph Haydn
Thomas LaJoie, Arranger

Symphony No. 13

in D Major, 1st Movement





The Arranger

Thomas LaJoie is the Director of Orchestras at Butler High School in Matthews, NC and Myers Park High School in Charlotte, NC. Mr. LaJoie is in his 18th year as a teacher with the Charlotte-Mecklenburg School system, where he has taught elementary, middle school, and high school orchestra as well as IB Music and AP Music Theory and Piano Keyboard. Mr. LaJoie is a native of Charlotte, NC where he graduated from Garinger High School. He received his B.M. in Violin Performance from Winthrop College in Rock Hill, SC and his B.M.E. in Music Education from UNC Charlotte. Mr. LaJoie regularly performs with local groups. He is currently assistant principal violist with the Salisbury Symphony, violist with the Union Symphony Orchestra, and first violinist with the Lyric Arts String Quartet. He has also served as Concertmaster for the Charlotte Repertory Orchestra and Charlotte Philharmonic Orchestra.

Mr. LaJoie has served as an adjudicator for the South Carolina Orchestra Contest and as a clinician for the North Carolina Western Region Repertory Orchestra and the South Carolina York District Honors Orchestra. He is an active member of the North Carolina Music Educators' Association, where he has served as North Carolina All-State Honors Orchestra Chair and Orchestra Section Chair.

Mr. LaJoie currently resides in Matthews, NC with his wife Heather and their two daughters Kathryn and Elizabeth.

The Arrangement

For the most natural and historically accurate results, 8th notes in *Symphony No. 13* should be played off the string. The alternating 16th notes in the inner parts (beginning in m. 14) have been simplified to reduce the amount of string crossings. These should be performed in the middle to upper half of the bow. Have students play all rhythmic syncopations with a sharp attack, leaving space between each note to adequately define the rhythm. Dynamics may not necessarily be absolute, as you can *crescendo* or *decrescendo* repeated note passages to add musicality and excitement to the piece. In addition, all trills should begin on the upper note.

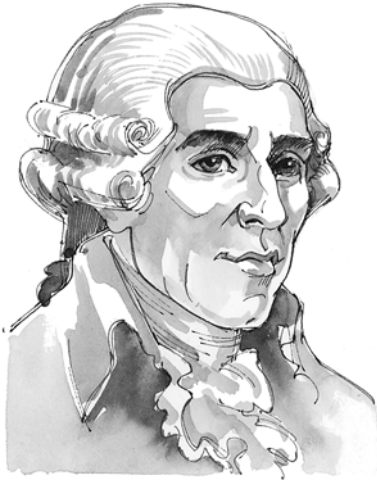
Instrumentation List (Set C)

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

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com.

Learning Bank: Franz Joseph Haydn (1732–1809)



Haydn was born in Austria to a middle-class family. His musical talents were recognized as a child, and at the age of six, he left home to be trained as a musician. As a young man, Haydn worked as a director, teacher, and singer, but his big break came in 1761 when he was hired by a wealthy and powerful Hungarian family, the Esterházy, as a music director and composer. Living on their vast estate for a period of thirty years, Haydn was responsible for writing music for daily use and social ceremony. He was well-loved by the orchestra, and his musicians affectionately called him “Papa Haydn.” Symphony No. 13, which was composed in 1763, dates from this period of his career. It was originally scored for one flute, two oboes, four horns, timpani, and strings.

Haydn’s successful career with the Esterházy did not stop him from additional performances and publications throughout Europe. In the 1790s, he embarked on a highly successful concert tour of England. It was during this trip that he wrote many of his most famous compositions. The tour also brought him great wealth that allowed him to live out the rest of his life in Vienna, the musical capital of Austria.

Much of Haydn’s music is known for its light-hearted, upbeat spirit. He had a great sense of humor, and some of his most famous pieces feature musical jokes. For example, the “Surprise Symphony” uses a sudden dynamic contrast to shock the audience; the “Farewell Symphony” ends with every member of the orchestra walking off stage one by one; and “The Joke” string quartet features a series of false endings, each designed to make the audience think the piece is over! Haydn wrote an amazing amount of music during his life, including 106 symphonies, over 60 string quartets, and over 40 piano trios, as well as many operas, oratorios, and concertos. His mastery made him a legend in his day; in fact, he was a friend to Mozart and a teacher to Beethoven. Haydn’s influence on the history of music was so profound that today he is known as the “Father of the Symphony” and “Father of the String Quartet.”

Symphony No. 13

in D Major, 1st Movement

Full Conductor Score
Approx. time – 3:40

Franz Joseph Haydn
Arranged by Thomas LaJoie

Allegro molto (♩ = 132)

Violins 1

Violins 2

Viola

Cello

String Bass

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

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10

9

1 2 3

(3rd pos.)

11

12 2

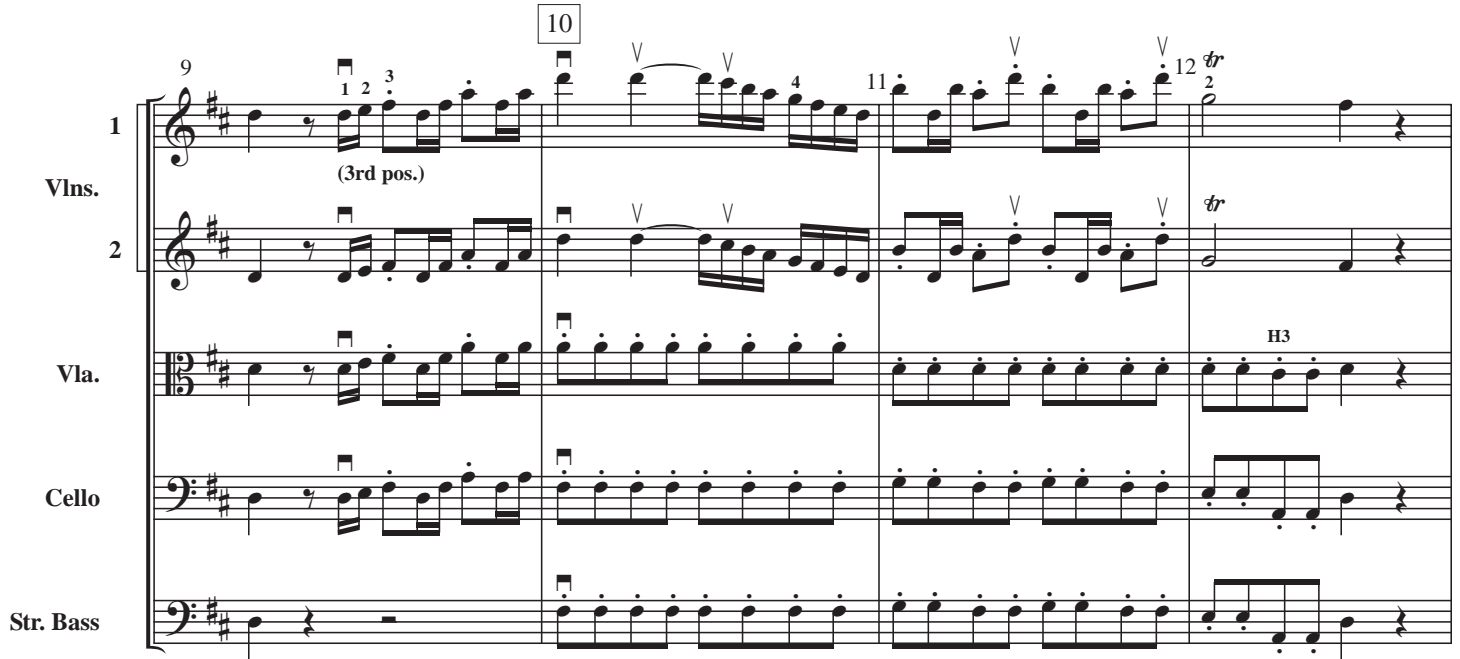
Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass



13

14 tr

15

3 1 3 4 1 3 1

p sub.

f sub.

(3rd pos.)

H3

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass



16

2 4 4

17

18

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass



19

1 Vlns. (3rd pos.)

2 Vlns.

Vla.

Cello

Str. Bass

22

1 Vlns. H3

2 Vlns. H3

Vla.

Cello

Str. Bass

25

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

26 H3

27 4 tr

28

29 30 -2 31 32 H3

1 Vlns. (3rd pos.)

2 Vlns.

Vla.

Cello x4

Str. Bass 4 2 4 1 L1

33 4 tr 34 35 (3rd pos.) 36 3 37 3 4 3 2 V

1 Vlns. tr

2 Vlns. tr

Vla. H3 L1

Cello 1 x2 4 1 x4 x2 -2

Str. Bass

(1/2 pos.)

38 2 39 2 4 3 2 -2 40 L1 41 V V

1 Vlns.

2 Vlns. H3 V

Vla. V H3 L2

Cello V x4 x2 -2

Str. Bass V L1 2

42

1 Vlns. (3rd pos.)

2 Vlns.

Vla.

Cello

Str. Bass

45

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

48

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

51

52 53 54

Vlns. 1 2

Vla.

Cello

Str. Bass

L2 H3

1 x4 x2 0 2 x4

2 4

Detailed description: This system contains measures 51 through 54. It features five staves: Violins 1 and 2, Viola, Cello, and String Bass. Measures 51 and 52 show a rhythmic pattern with eighth notes and a 'V' marking. Measure 53 has a '7' marking. Measure 54 includes 'L2' and 'H3' markings. The Cello staff has fingering '1 x4 x2 0' and '2 x4'. The String Bass staff has '2' and '4' markings.

55 56 57 58

Vlns. 1 2

Vla.

Cello

Str. Bass

L2 L2 L2

2 x4

2 2

Detailed description: This system contains measures 55 through 58. Measures 55 and 56 have 'L2' markings. Measures 57 and 58 have 'V' markings. The Cello staff has '2' and 'x4' markings. The String Bass staff has '2' and '2' markings.

59 60 61 62

Vlns. 1 2

Vla.

Cello

Str. Bass

H3 H3 H3

p sub. p sub. p sub. p sub.

x4

Detailed description: This system contains measures 59 through 62. Measures 59 and 60 have 'V' markings. Measure 61 has a '7' marking. Measure 62 has 'H3' markings and a 'p sub.' dynamic marking. The Cello staff has 'x4' markings. The String Bass staff has 'p sub.' markings.

63 64 65 H3 66 67 4

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

68 69 1 70 71 V 72 2 1 2 V 2 V

1 Vlns. *f sub.* (3rd pos.)

2 Vlns. *f sub.*

Vla.

Cello

Str. Bass

73 74 75 1 3 4 1 2 4

1 Vlns. (3rd pos.)

2 Vlns.

Vla.

Cello

Str. Bass

76 3 1 V 1 3 77 4 1 V 2 78

Vlns. 1 2

Vla. H3

Cello x4

Str. Bass

79 80 1. 1 2 tr (3rd pos.) tr 81 82 2 83 V

Vlns. 1 2 (3rd pos.) (3rd pos.)

Vla. H3 H3

Cello x4 x4

Str. Bass

84 85 86 3 2 tr (3rd pos.) tr 87

Vlns. 1 2 (3rd pos.) (3rd pos.)

Vla.

Cello

Str. Bass



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