

Symphony no. 7 (Le Midi)

Movement 5: Finale

Joseph Haydn

*arranged by Paul De Bra for
accordion sextet or ensemble
(Solo, 1, 2, 3, 4, bass)*

The final movement of Symphony no. 7 by Joseph Haydn is a very light piece that sounds difficult but in reality is not all that hard, especially when using piano accordions to play this arrangement. (It is in C major and all seemingly difficult long runs use almost only white keys and are mostly scales, which everyone has practiced at nauseam.

The original has 11 parts, but the arrangement has reduced this to 6, requiring just a sextet, but preferably a larger ensemble.

A recording by Professor P (all parts played on button accordion, so no advantage of the “almost all white keys” aspect) is available on YouTube.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

Symphony Nr. 7: Le Midi

mov. 5: Finale

Joseph Haydn
arr. Paul De Bra

Allegro $\text{♩} = \text{ca. } 130$ Tutti tutto leggiero.
All voices except solo softer than indicated, to not overpower the solo!

(or $\textcircled{\text{B}}$ 8vb or $\textcircled{\text{C}}$ if nothing else works)

Solo: f

Acc. 1: f , tr , $\textcircled{\text{B}}$ or $\textcircled{\text{C}}$ 8va or $\textcircled{\text{D}}$ without tremolo

Acc. 2: f , tr , $\textcircled{\text{B}}$ or $\textcircled{\text{C}}$ 8va or $\textcircled{\text{D}}$ without tremolo

Acc. 3: G softer to mask dissonant, f , (p) , f , (p) , f

Acc. 4: mf

Bass: mf

S: p , light tremolo (flute)

I: p

II: p

III: p

IV: p

B: p

Symphony Nr. 7: Le Midi

16

S

I

II

III

IV

B

mf

21

A

S

I

II

III

IV

B

p

mp

p

mp

p

mp

p

Symphony Nr. 7: Le Midi

3

26

S
I
II
III
IV
B

f

31

S
I
II
III
IV
B

f
(or 8vb or if nothing else works)

Symphony Nr. 7: Le Midi

B

38

This musical score page shows two staves of music for five instruments: Soprano (S), Trombone I (I), Trombone II (II), Trombone III (III), and Trombone IV (IV). The bassoon (B) part is also present but mostly silent. The first measure (measures 38) starts with a rest for all parts. The second measure begins with dynamic *p*. The Trombones play eighth-note patterns with grace notes. Measures 39 start with a rest for all parts. The dynamic changes to *f* at the beginning of the measure. The Trombones play eighth-note patterns with grace notes.

44

This musical score page shows two staves of music for the same five instruments. The first measure (measure 44) consists of eighth-note patterns with grace notes for the Trombones. The second measure (measure 45) continues with similar eighth-note patterns. The bassoon (B) part is active, providing harmonic support.

Symphony Nr. 7: Le Midi

5

49

S
I
II
III
IV
B

57

S
I
II
III
IV
B

Symphony Nr. 7: Le Midi

63

S

I

II

III

IV

B

mf

p

p

p

70

C

S

I

II

III

IV

B

f

f

f

f

mf

Symphony Nr. 7: Le Midi

7

76

S
I
II
III
IV
B

82

S
I
II
III
IV
B

Symphony Nr. 7: Le Midi

89

S
I
II
III
IV
B

tr *tr* *tr*

p *p* *p*

p

96

S
I
II
III
IV
B

f

f

Symphony Nr. 7: Le Midi

9

101

S

I

II

III

IV

B

f

ff

mf

p

mf

106

S

I

II

III

IV

B

f

mf

p

E

p

p

p

Symphony Nr. 7: Le Midi

114

S
I
II
III
IV
B

This musical score page shows the first system of a symphony movement. It consists of six staves labeled S, I, II, III, IV, and B from top to bottom. The key signature is A major (no sharps or flats). The time signature is common time. Measure 114 begins with a rest followed by eighth-note patterns in staves I, II, IV, and B. Measures 115 and 116 show more complex patterns with sixteenth-note figures and grace notes. Measures 117 through 120 feature sustained notes with grace notes and sixteenth-note patterns. Measure 121 concludes with a dynamic marking of *f*.

120

S
I
II
III
IV
B

This musical score page shows the second system of the symphony movement. It consists of six staves labeled S, I, II, III, IV, and B from top to bottom. The key signature changes to E major (one sharp). The time signature remains common time. Measure 120 starts with sixteenth-note patterns in staves I, II, IV, and B. Measures 121 and 122 continue with sixteenth-note figures and grace notes. Measures 123 through 126 feature sustained notes with grace notes and sixteenth-note patterns. Measure 127 concludes with a dynamic marking of *f*.

Symphony Nr. 7: Le Midi

11

(2nd time rit. if desired)

126

S

I

II

III

IV

B

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