FULL CONDUCTOR SCORE
Catalog No: 026-4913-01

Featuring exceptional musical works
for bands requiring flexible instrumentation

A Little Night Music
(Eine Kleine Nachtmusik)

Wolfgang Amadeus Mozart, K. 525

Arranged by
Lisa Galvin

C.L. Barnhouse Company

Build-A-Band Series

Flexible musical works
for challenging instrumentations

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MUSIC PUBLISHERS SINCE 1886
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A Little Night Music
(Eine Kleine Nachtmusik)

Wolfgang Amadeus Mozart, K. 525
Arranged by
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Build-A-Band Series Instrumentation

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

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 discression. 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 flexiblity 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 Notes

This piece represents the first movement from a larger four-part work entitled "Serenade No. 13 in G Major, K525" and was originally written for string orchestra. Although it wasn't published until after the composer's death, it became one of Mozart's most famous works, and was prominently featured in the award-winning motion picture *"Amadeus."* The more familiar title of this work "Eine kleine Nachtmusik" is the German translation of **A Little Night Music**. The term 'serenade' was meant to describe a piece of evening music for courtship, but later took on new meaning as these types of pieces were often written to be performed in an outdoor 'garden' setting where the occasions were to be joyful and carefree. The construction of this work is the well-known 'Sonata' form, which highlights an 'A-B-A' format that is easily recognizable in the three distinct sections of this piece.

Rehearsal Notes

This arrangement offers all parts to play the melodic themes on various occasions, and the performance should always maintain the prominence of where that melodic content is placed. Taking some time to map out the melodic lines may prove to be helpful for both the conductor and the performers. Mozart's music is well-known for being light and joyful, and this arrangement incorporating the instruments of the wind band will provide some challenges at the outset to maintain that light and airy texture. Careful attention should be placed on avoiding the tendency of the full ensemble to get too heavy in performance. This work will be a wonderful study in several various types of articulations, and the players should each pay careful attention to how notes are marked - particularly those on the last note of a musical statement - being sensitive to the appropriate length to avoid clipping notes and phrase endings that are not marked staccato (i.e. the quarter notes in m. 2, 4, 10, 27, etc.) At m. 28 - 32; 39 - 40, etc., don't hesitate to have performers playing melodic parts - remove the ties into the four sixteenth notes for rehearsal purposes, if necessary. If your players have extra stamina, there is an optional D.C. repeat at m. 55, but it is certainly not integral to the performance unless you choose to do so. Beginning at m. 60, care should be taken with the use of accidentals and especially repeating accidentals to reflect the changing tonality of this 'B' section. The 'subito piano' markings should be as dramatic as possible, taking note that they occur on the 'and of beat one' in m. 51 and m. 108. Regarding percussion, a light touch should always be employed in all parts, and mallet players can add rolls to most any note that is longer than a dotted quarter note if you have players who need an extra challenge. Likewise, the rolls can be left out in the mallet and timpani parts if necessary.

About the Arranger

A native Ohioan, **Lisa Galvin** holds two degrees in Music Education from The Ohio State University, and recently retired after 30 years of successful teaching in the Reynoldsburg and Hilliard City School Districts. Her middle school and high school performing ensembles have been invited to perform at local, state and national venues, and they consistently received Superior Ratings at both District and State level events sanctioned by the Ohio Music Education Association. In 2014, Lisa was asked to join the staff of The Ohio State University Marching Band as Interim Associate Director. She is a founding member of the Brass Band of Columbus, where she has maintained the Principal Horn chair for the past 33 years. She is also a founding member and Principal Horn with the Athena Brass Band, comprised of women brass band professionals from across the United States.

Lisa's interest in music arranging and composition has steered her toward an active career of producing all types of music. She was asked to join the arranging staff of The Ohio State University Marching Band in 2008, and her music has been featured in several bowl game appearances and popular halftime videos by the famed marching band. Mrs. Galvin also enjoys writing solo, ensemble and large group works for a number of middle school and high school band programs, and she has served as a guest conductor and clinician for many bands across the state of Ohio. In 2009, Mrs. Galvin was asked to join the band staff of the newly-opened Hilliard Bradley High School in Hilliard, Ohio, where she was privileged to have two original compositions chosen as the school's Alma Mater and Fight Song "We Are Bradley." She has been commissioned for numerous compositions, and in 2012 she was honored to have one of her original works premiered at the International Women's Brass Conference.

Mrs. Galvin also served as an adjunct lecturer in Music Technology at Capital University and The Ohio State University, where she taught graduate and undergraduate courses in Finale© and SmartMusic© software. Additionally, she has served the Ohio Music Education Association in a number of capacities. Most recently, she and her husband served as the co-chairs of the 2013 State Professional Development Conference in Columbus, Ohio.

Lisa holds membership in the American Society of Composers, Authors and Publishers (ASCAP), the National Association for Music Education, the North American Brass Band Association, the International Women's Brass Conference and the Ohio Music Education Association. She has been honored with induction into Phi Beta Mu International Bandmasters' Fraternity, Pi Kappa Lambda International Music Honor Society, the American School Band Directors' Association, and she is listed in "Who's Who of American Women." She and her husband, Joe reside in Columbus, Ohio.

For reference only.
Not valid for performance.

A LITTLE NIGHT MUSIC

(Eine Kleine Nachtmusik)

Conductor Score
026-4913-00

Wolfgang Amadeus Mozart, K. 525
arr. Lisa Galvin (ASCAP)

Joyful! (♩ = 126)

5

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)
F, B♭, E♭ w/ soft mallets
Timpani (optional)
Snare Drum
Triangle
Bass Drum
Suspended Cymbal
Crash Cymbals
Small Crash Cymbals
Keyboard (optional)

1 2 3 4 5

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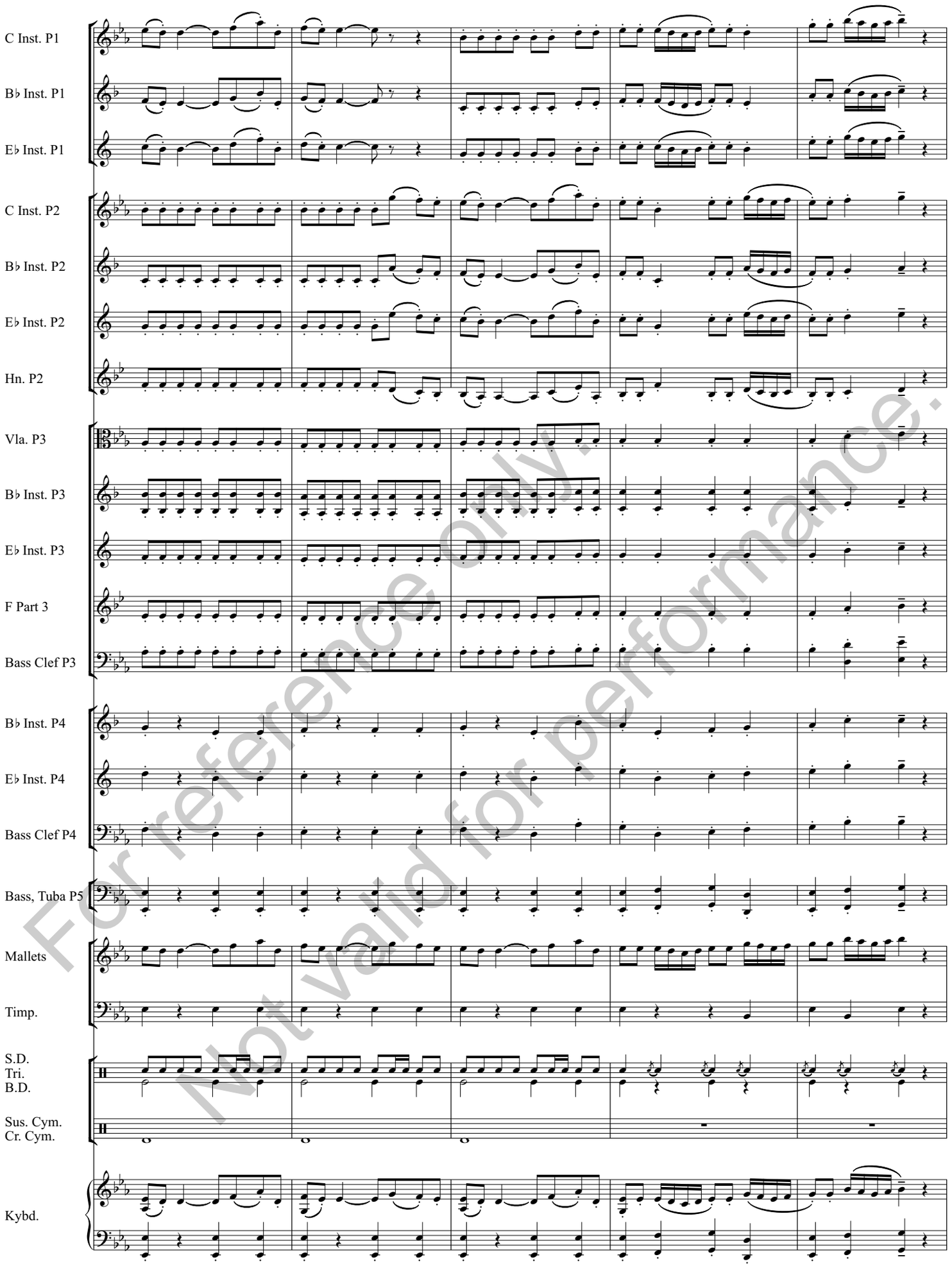

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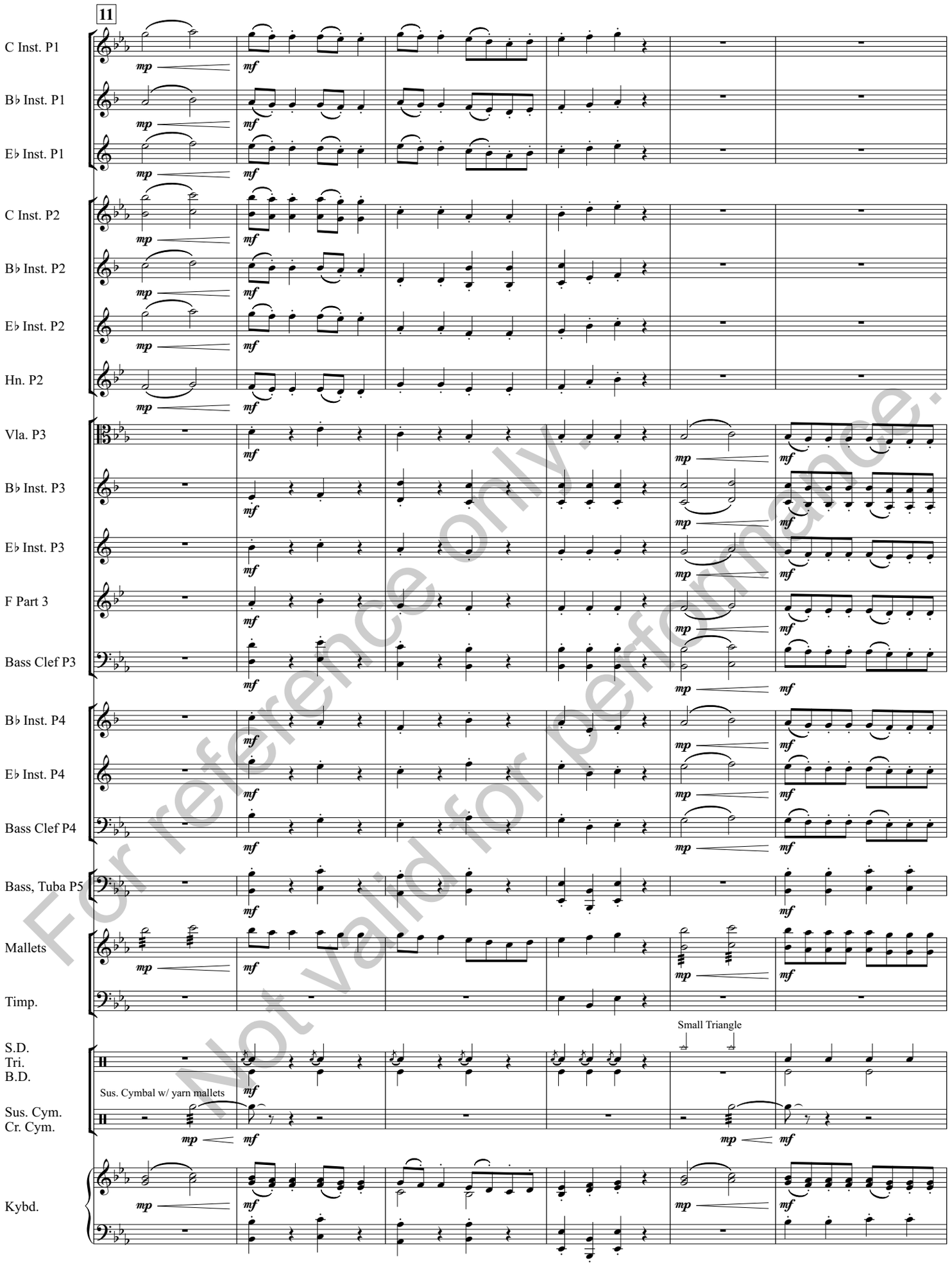

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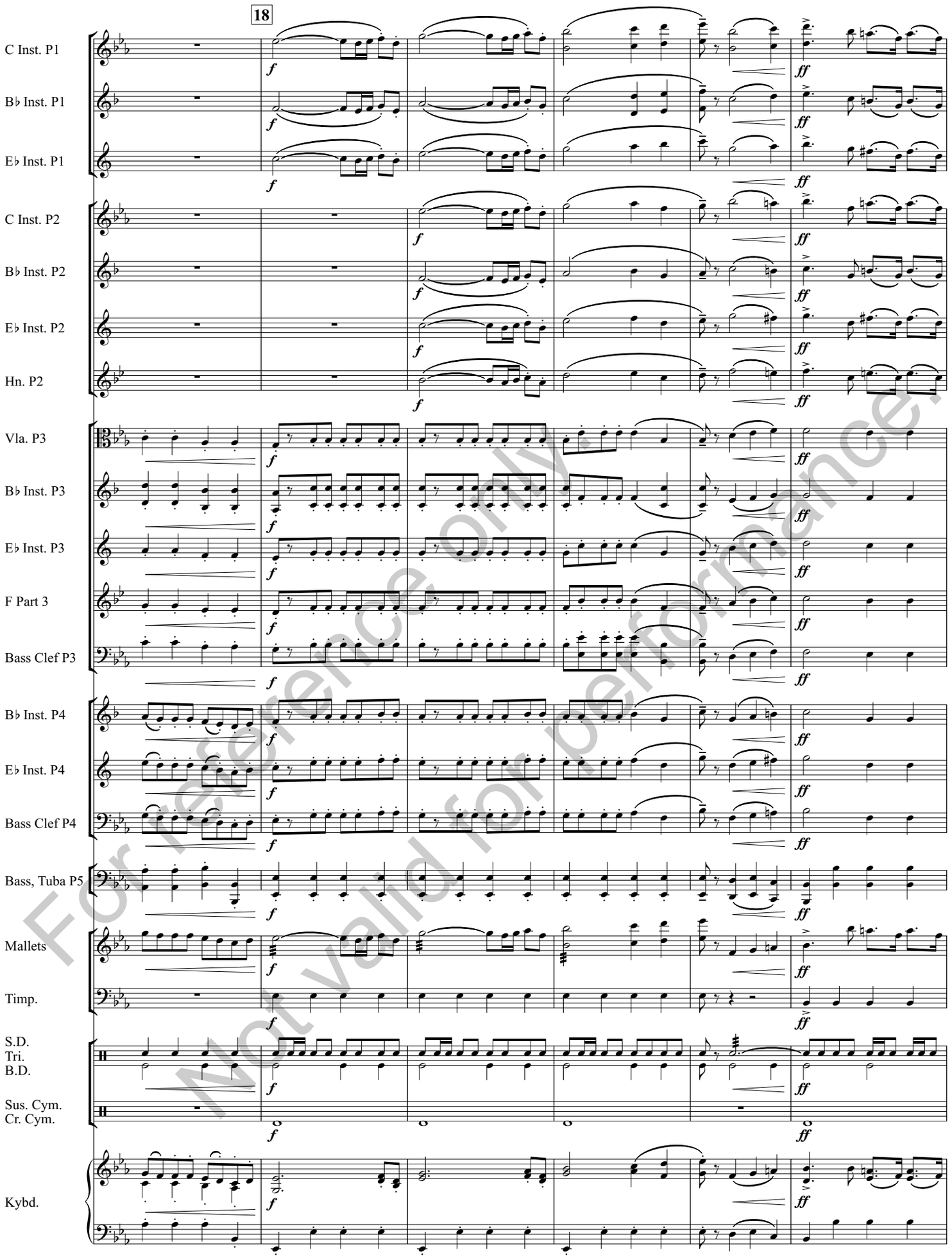

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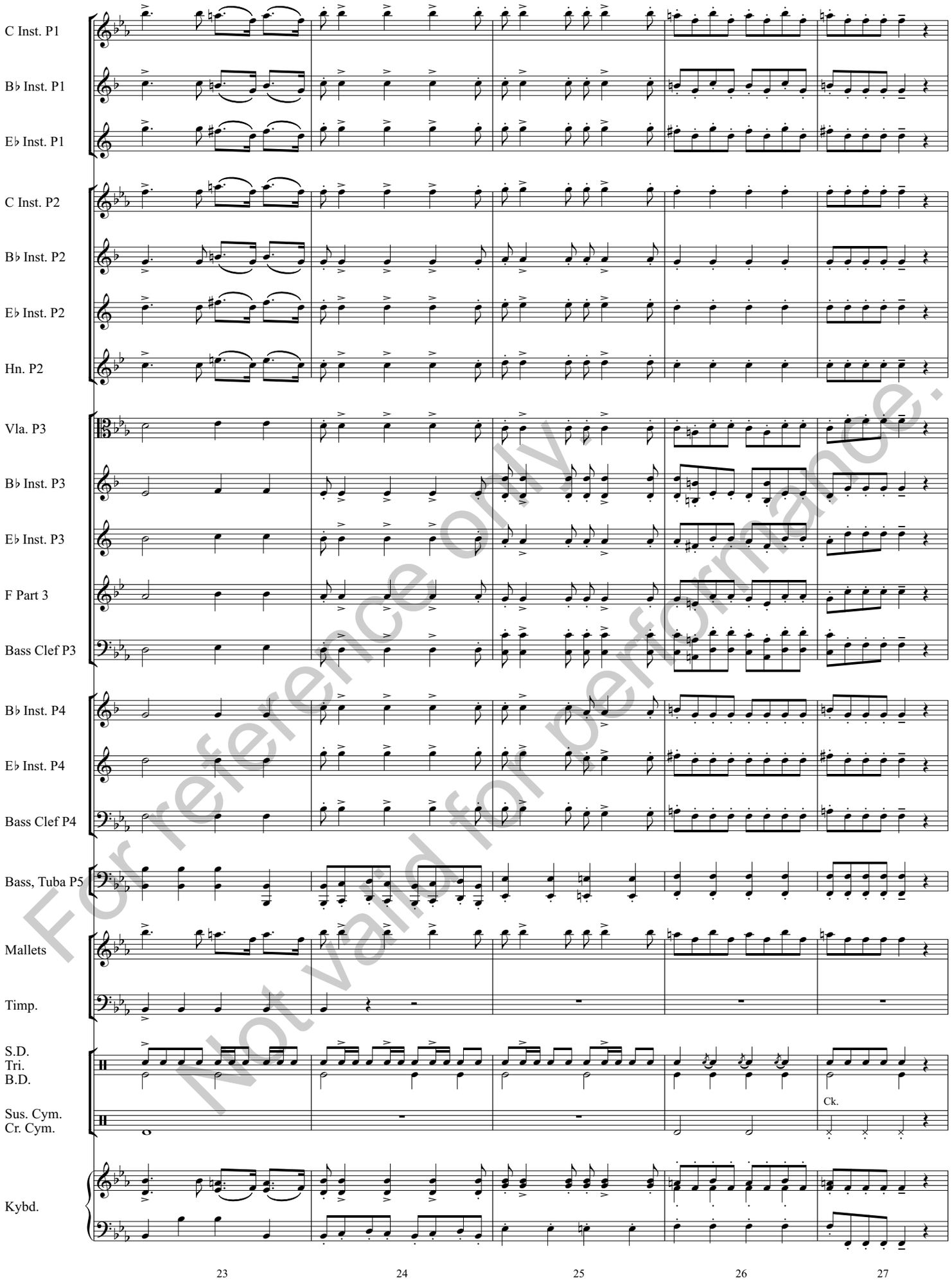

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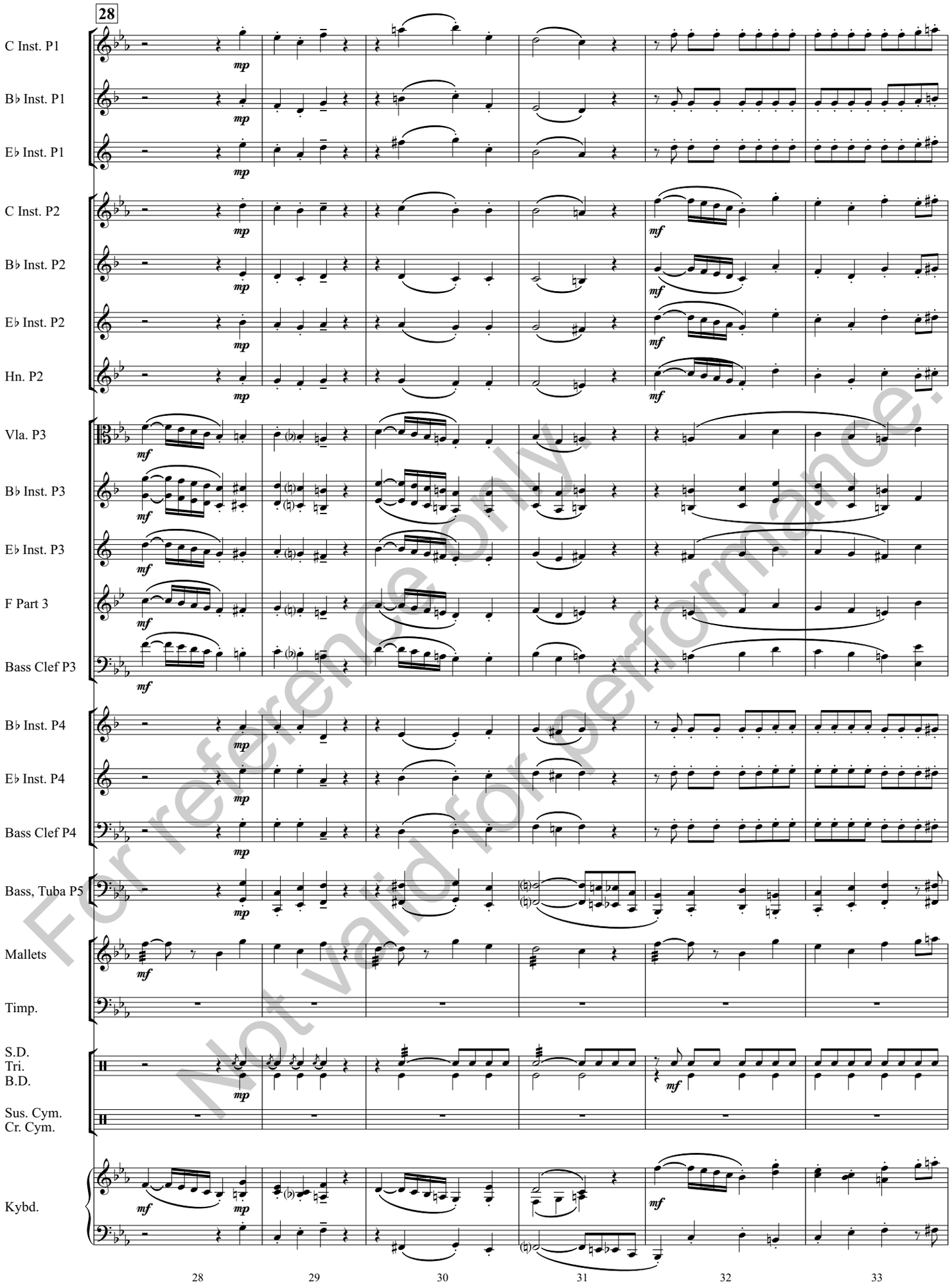

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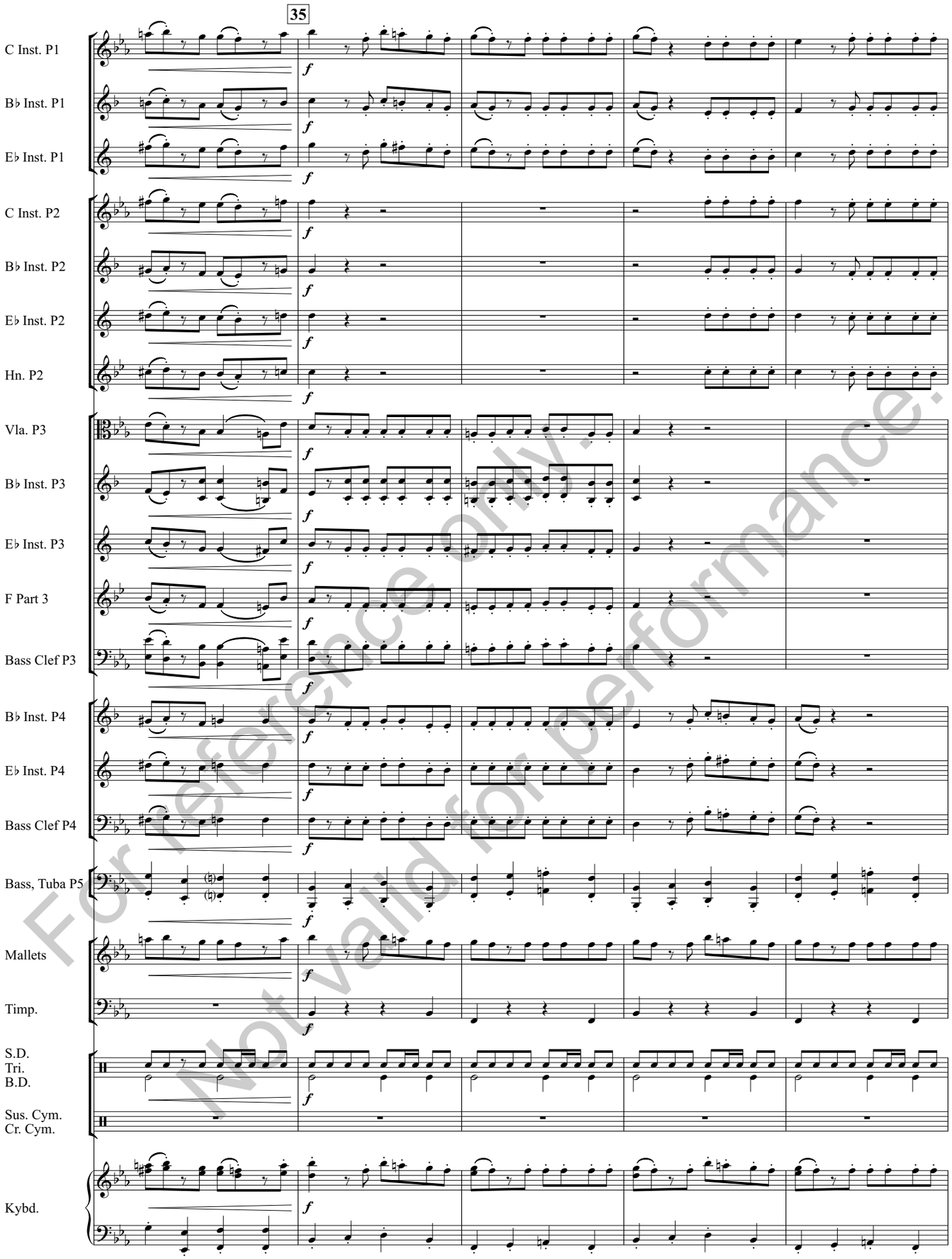

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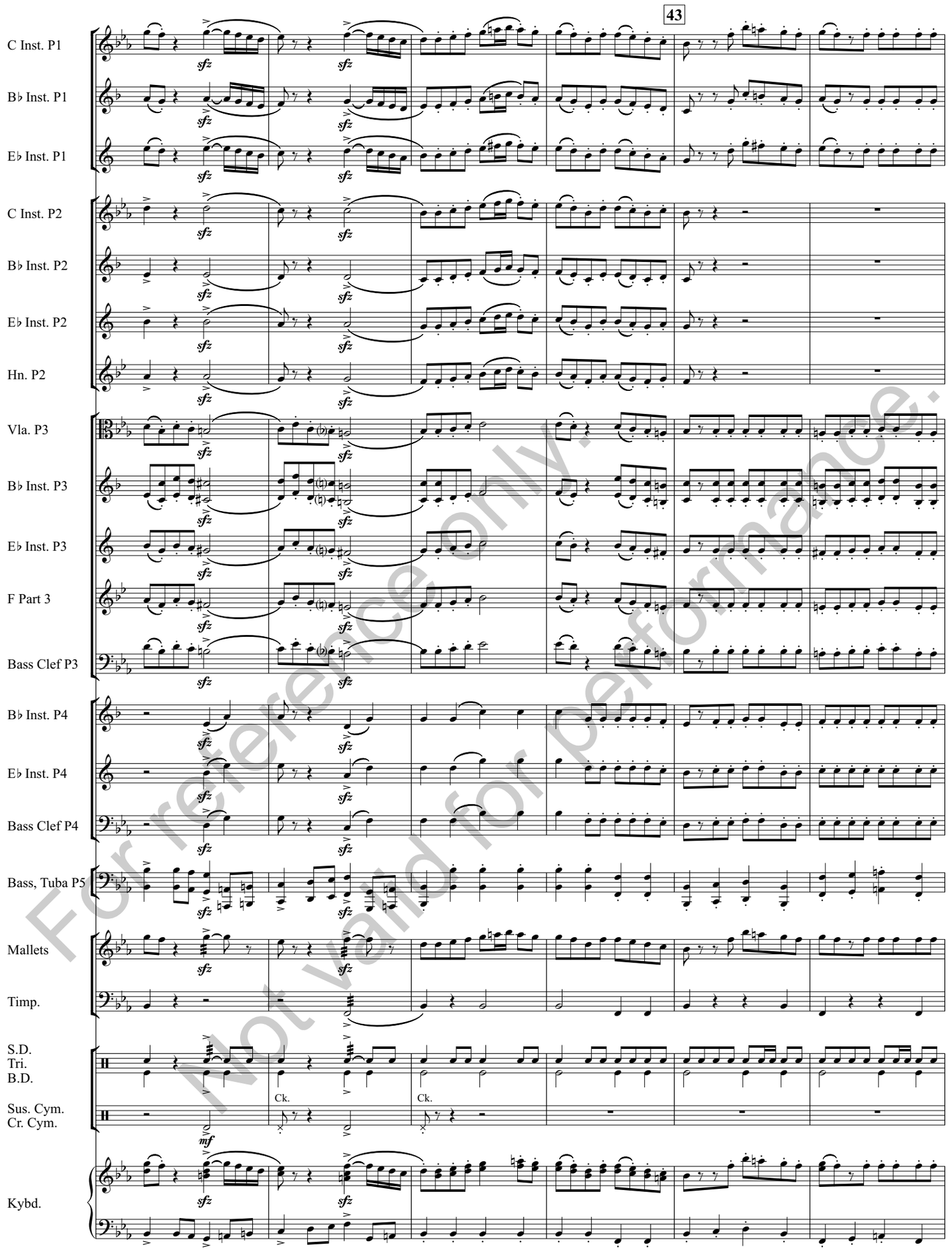

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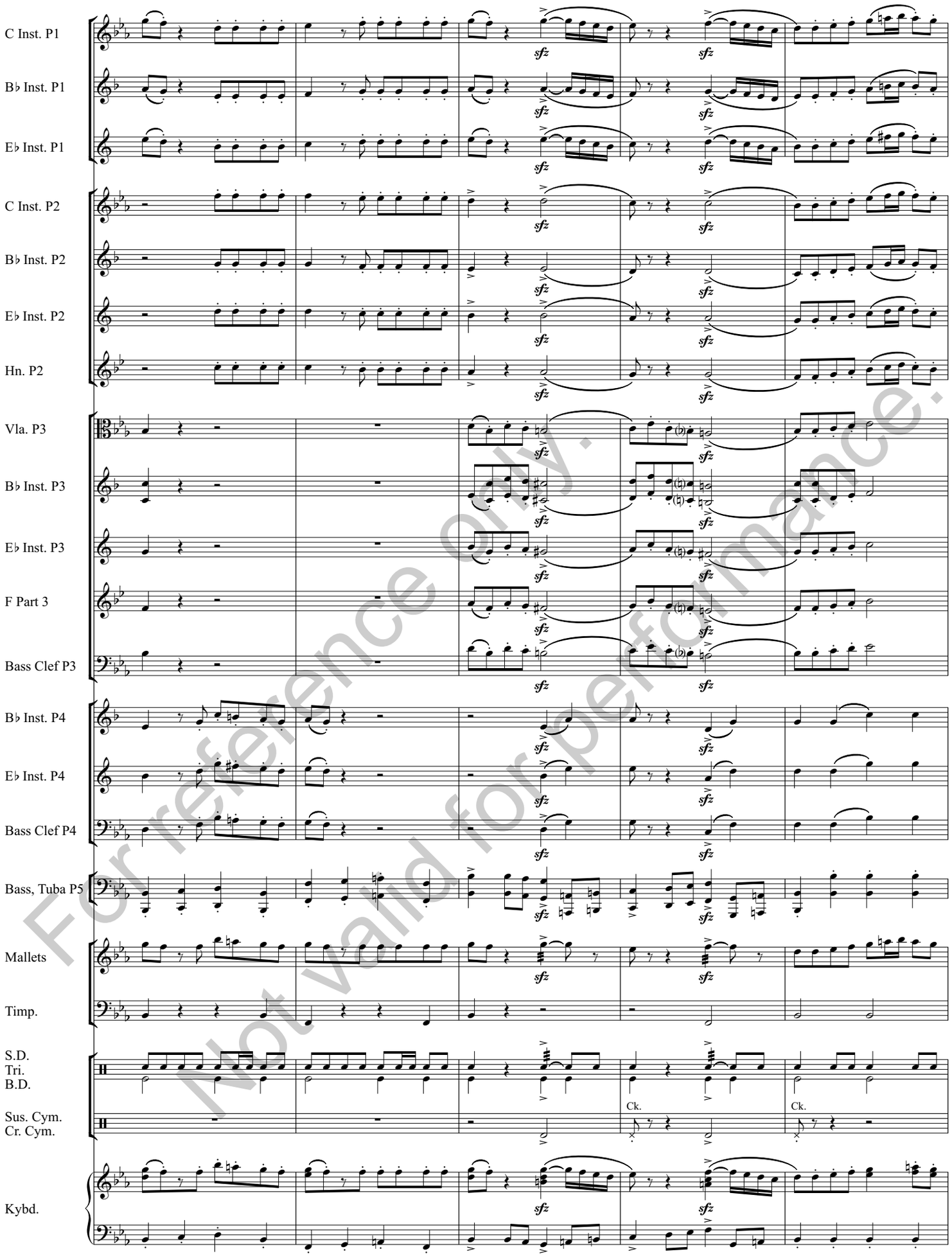

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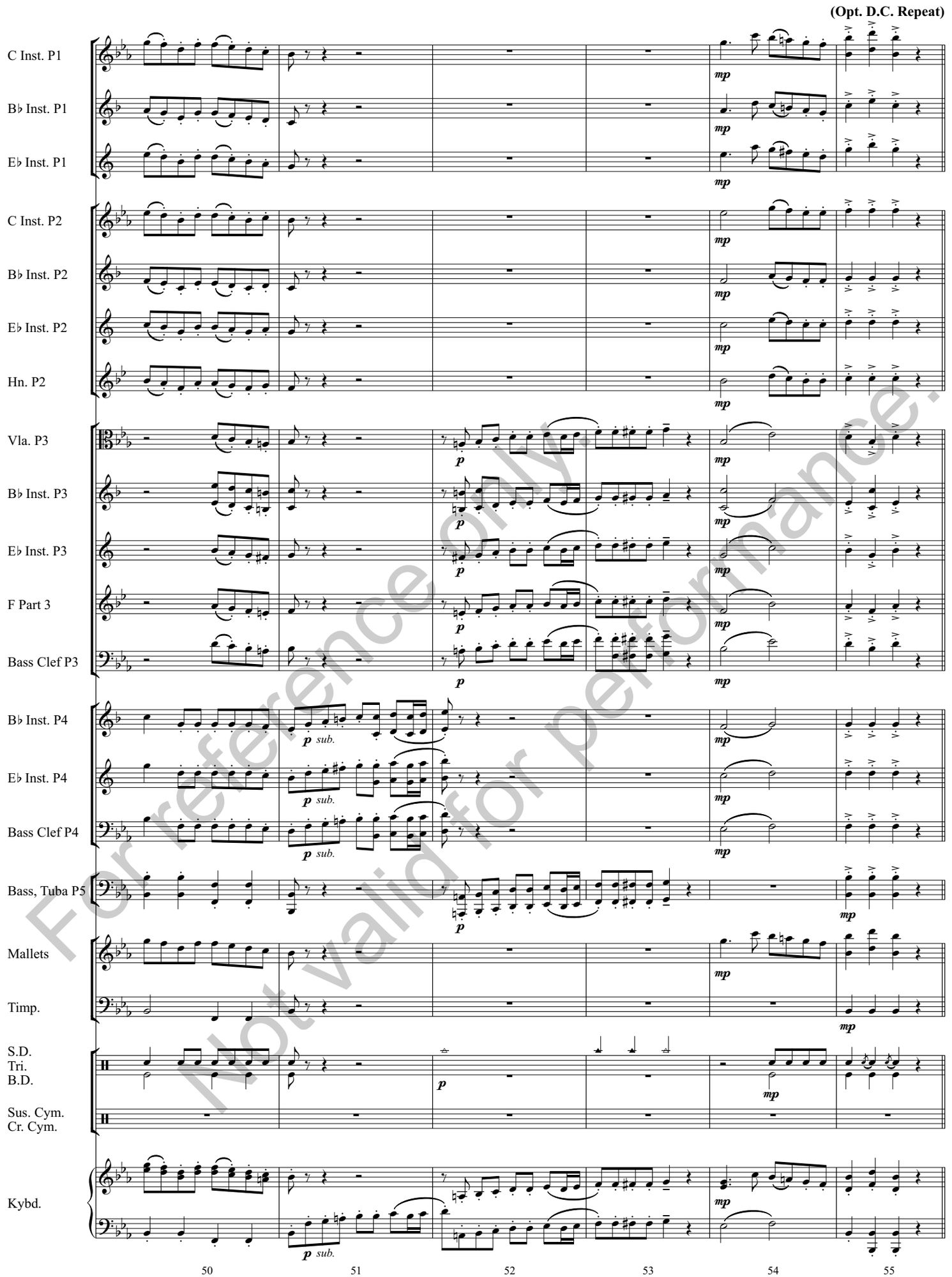

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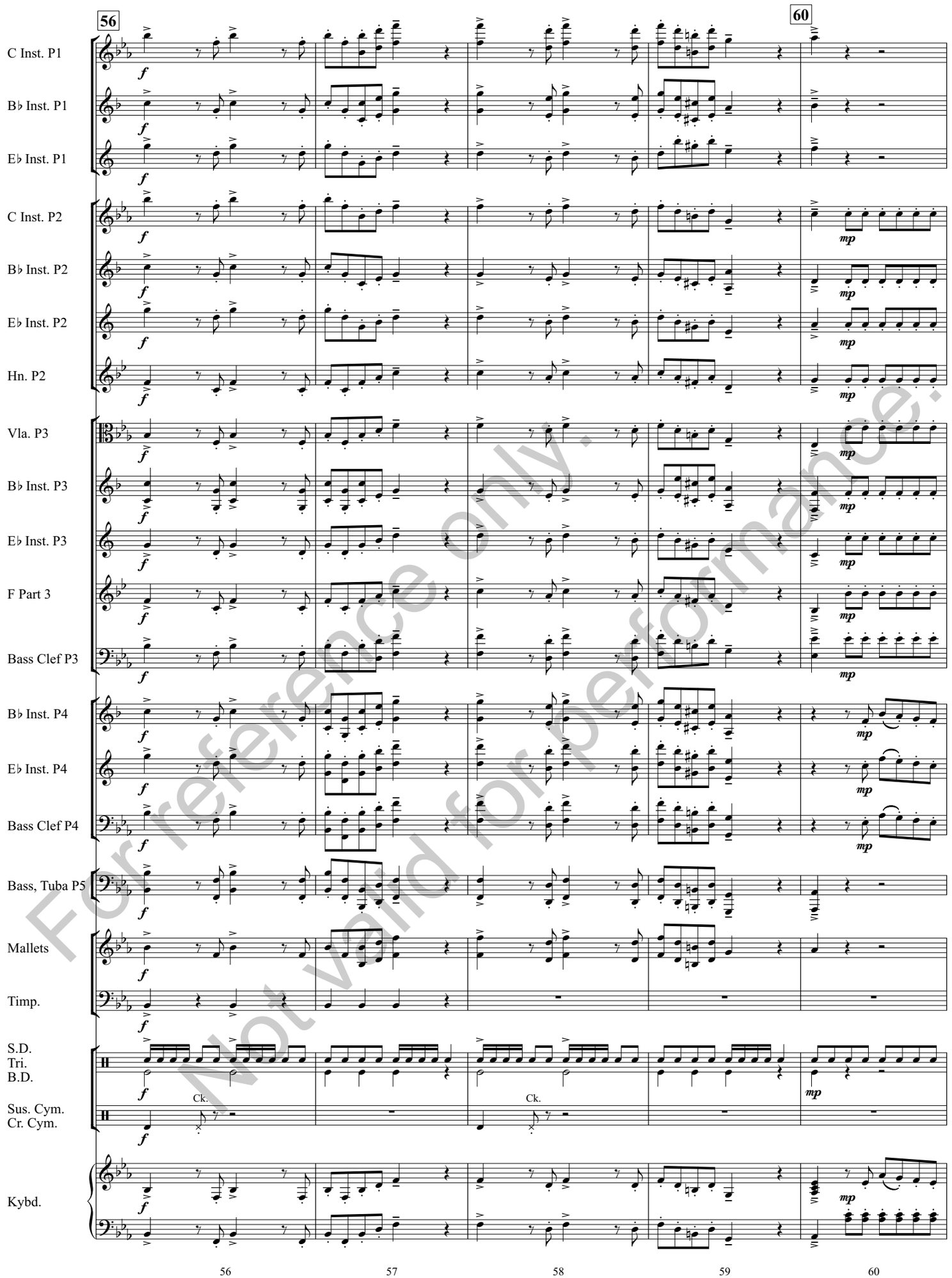

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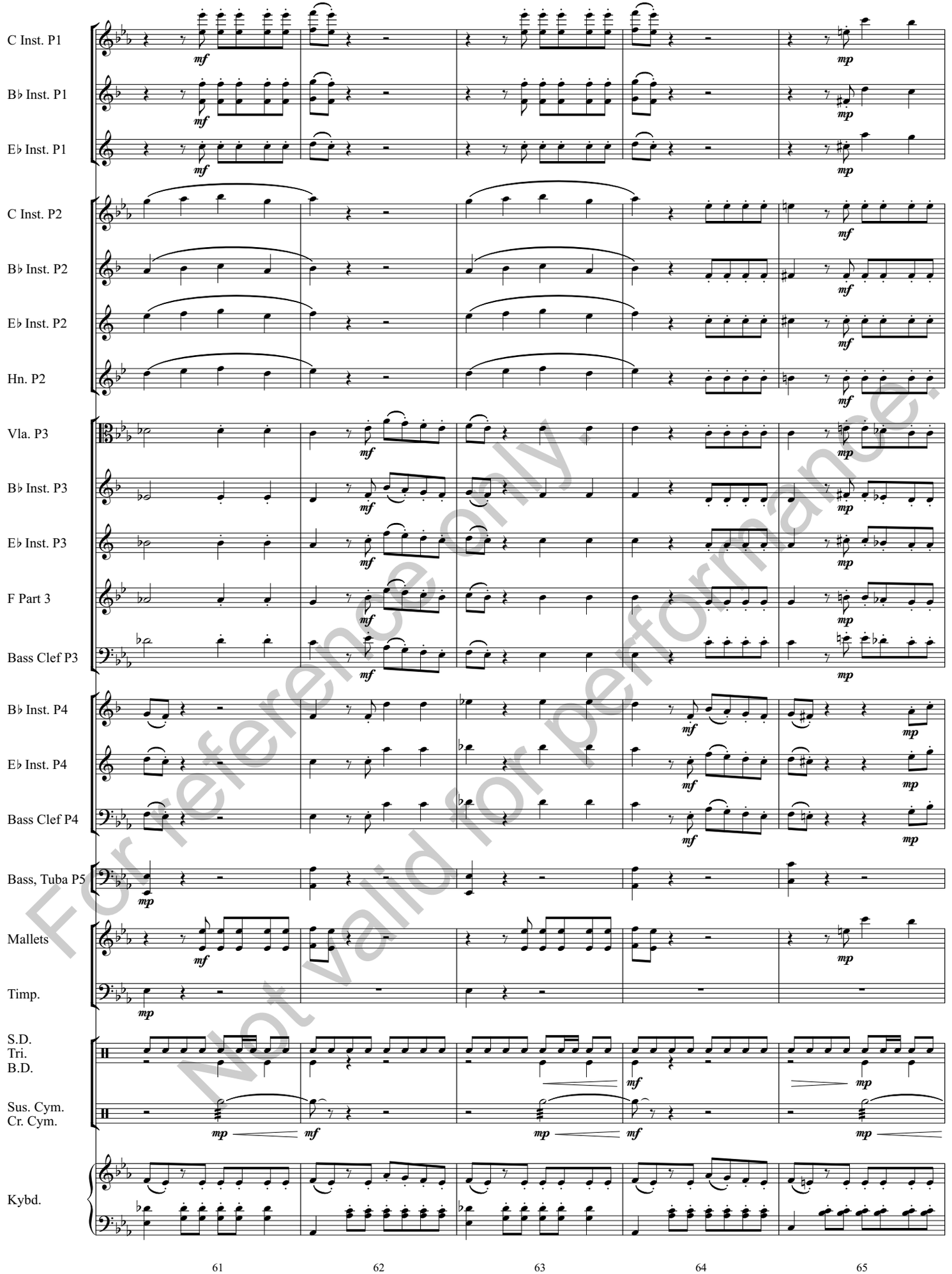

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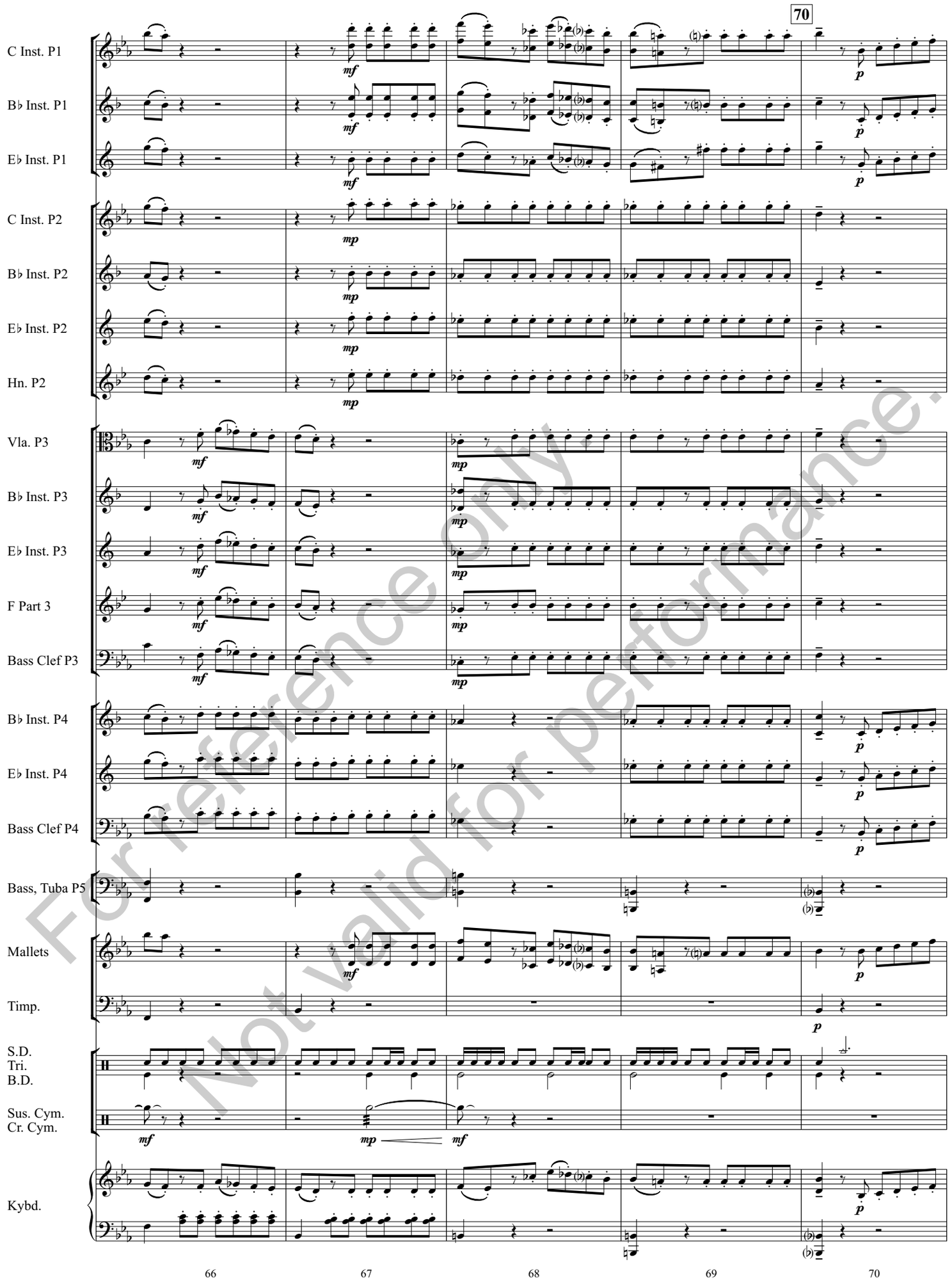

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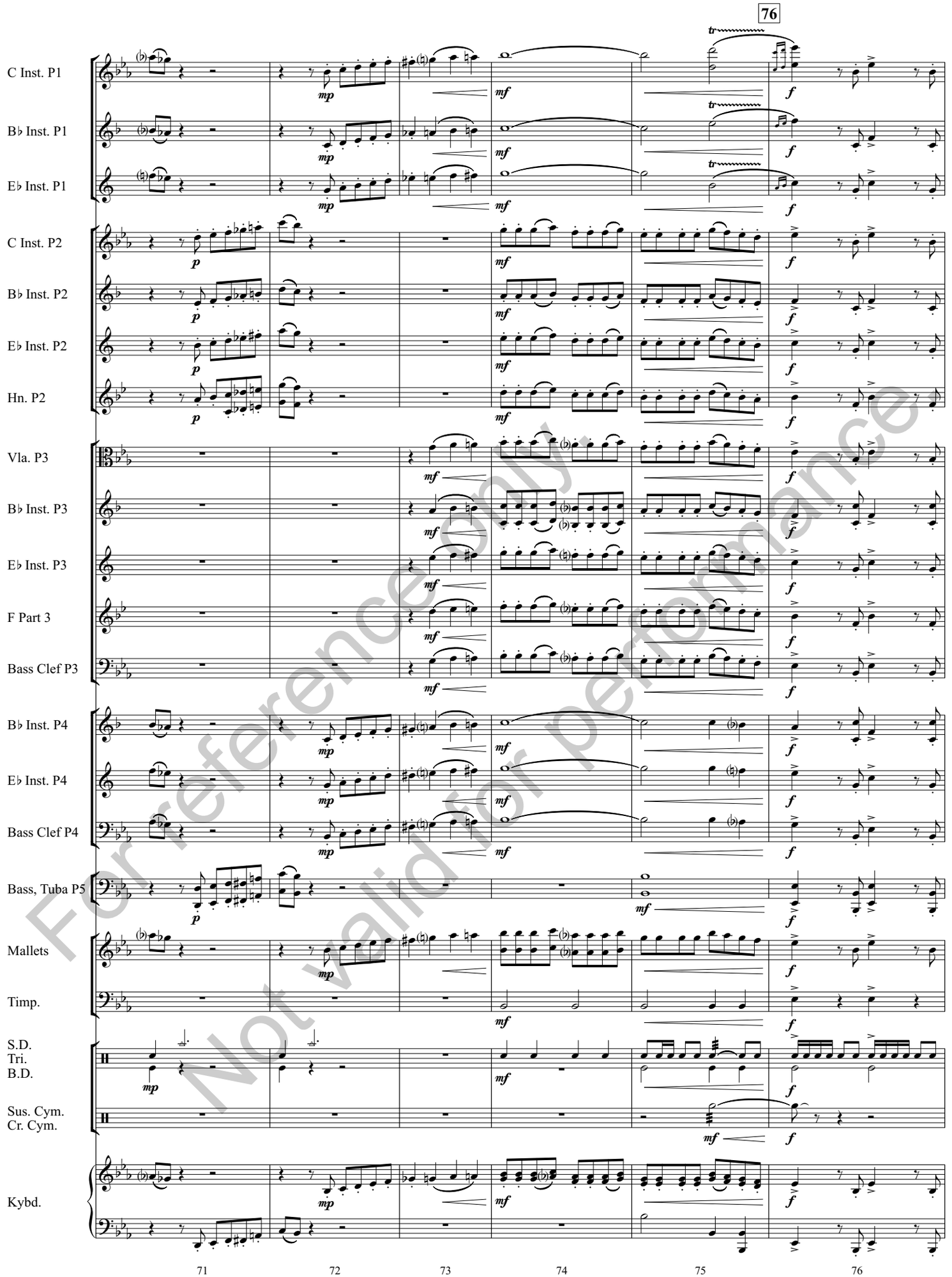

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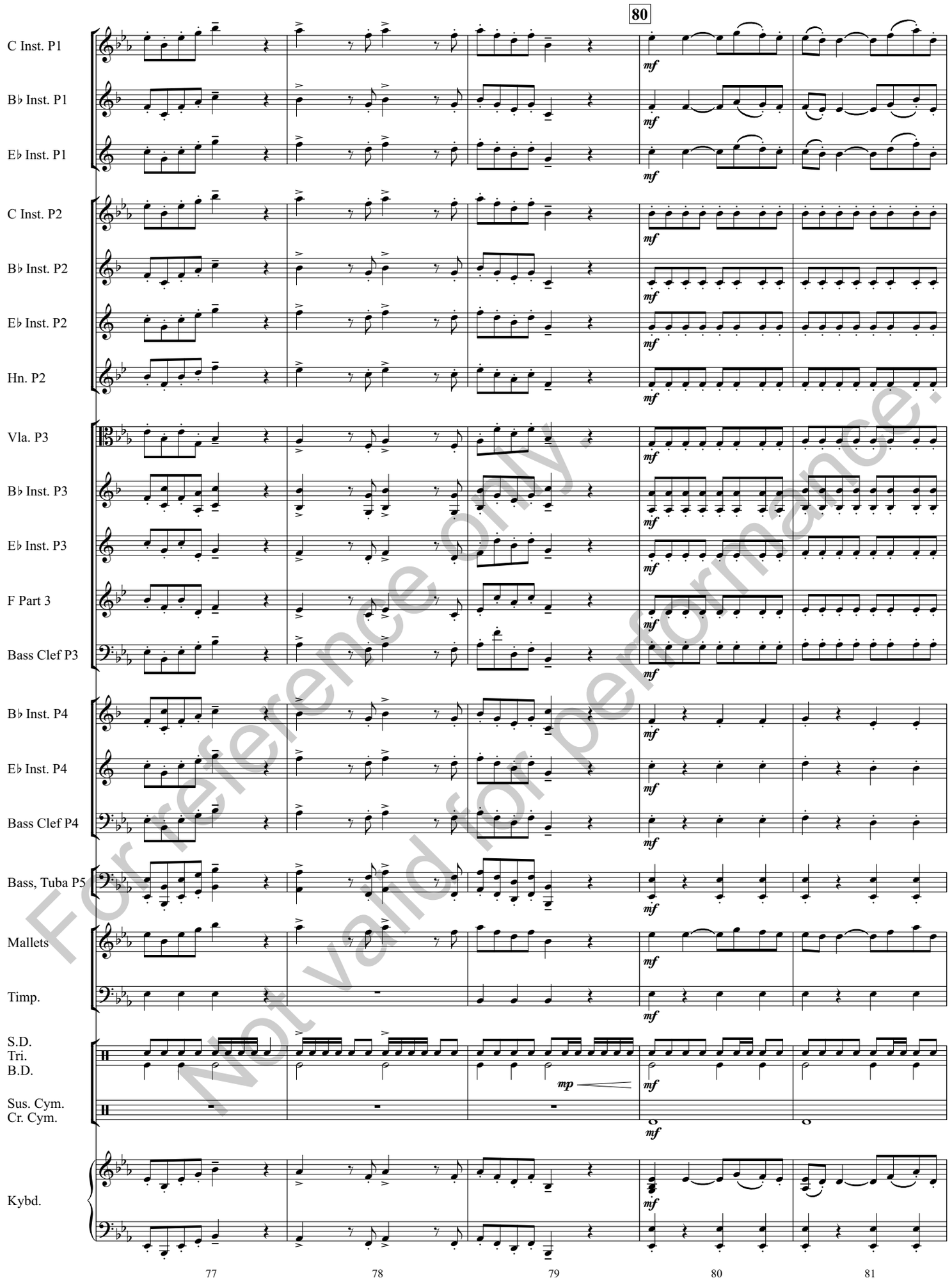

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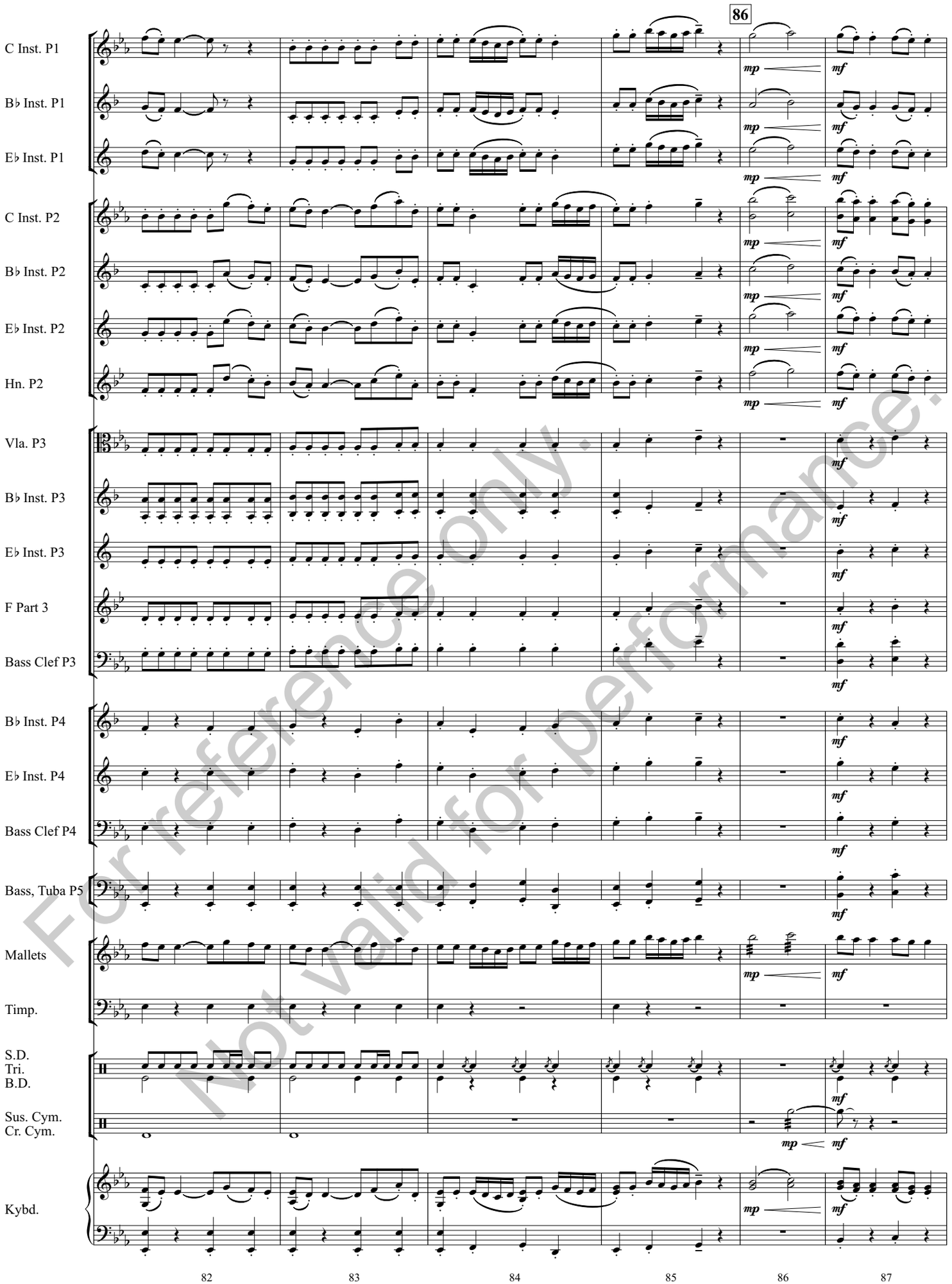

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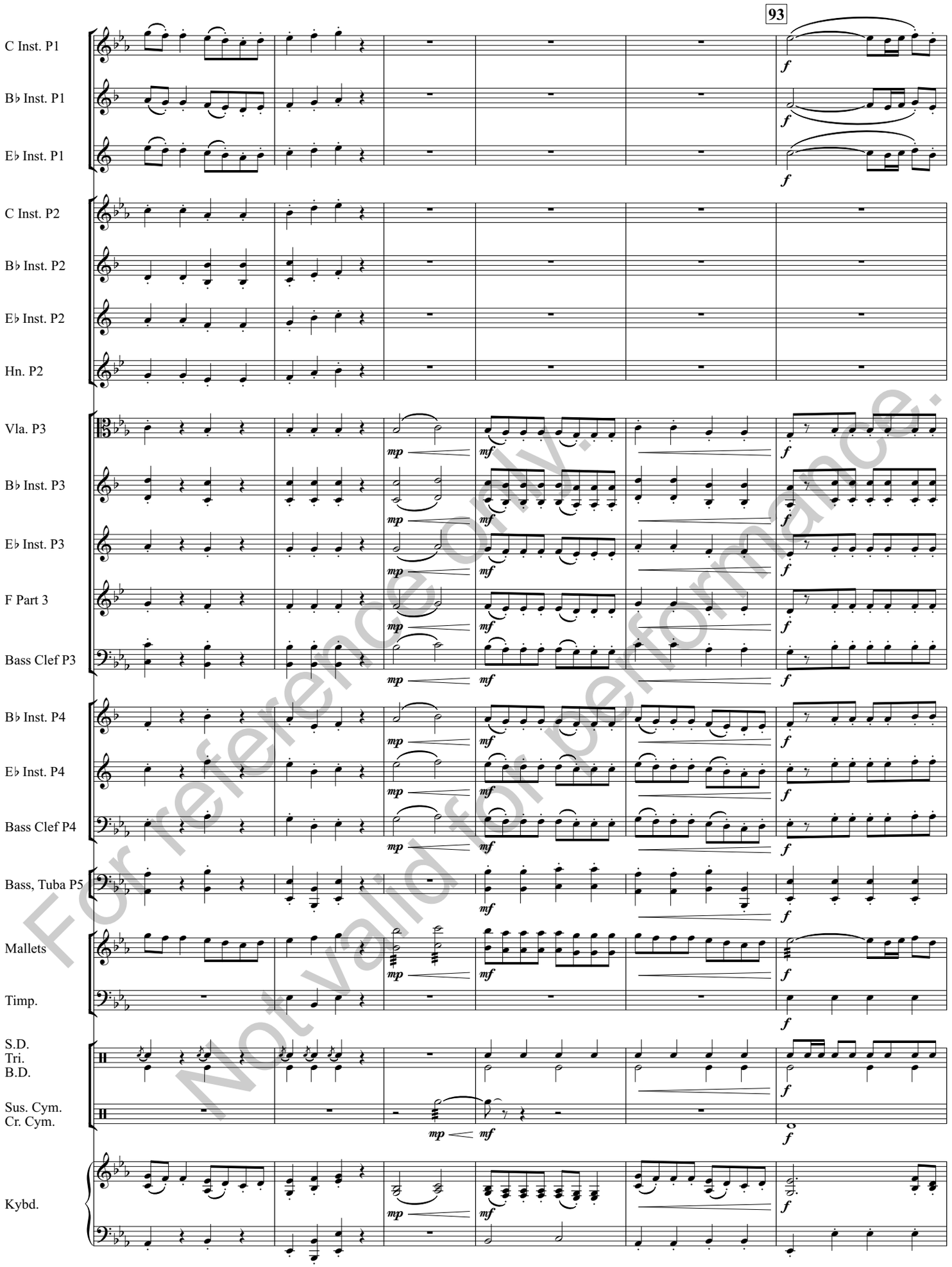

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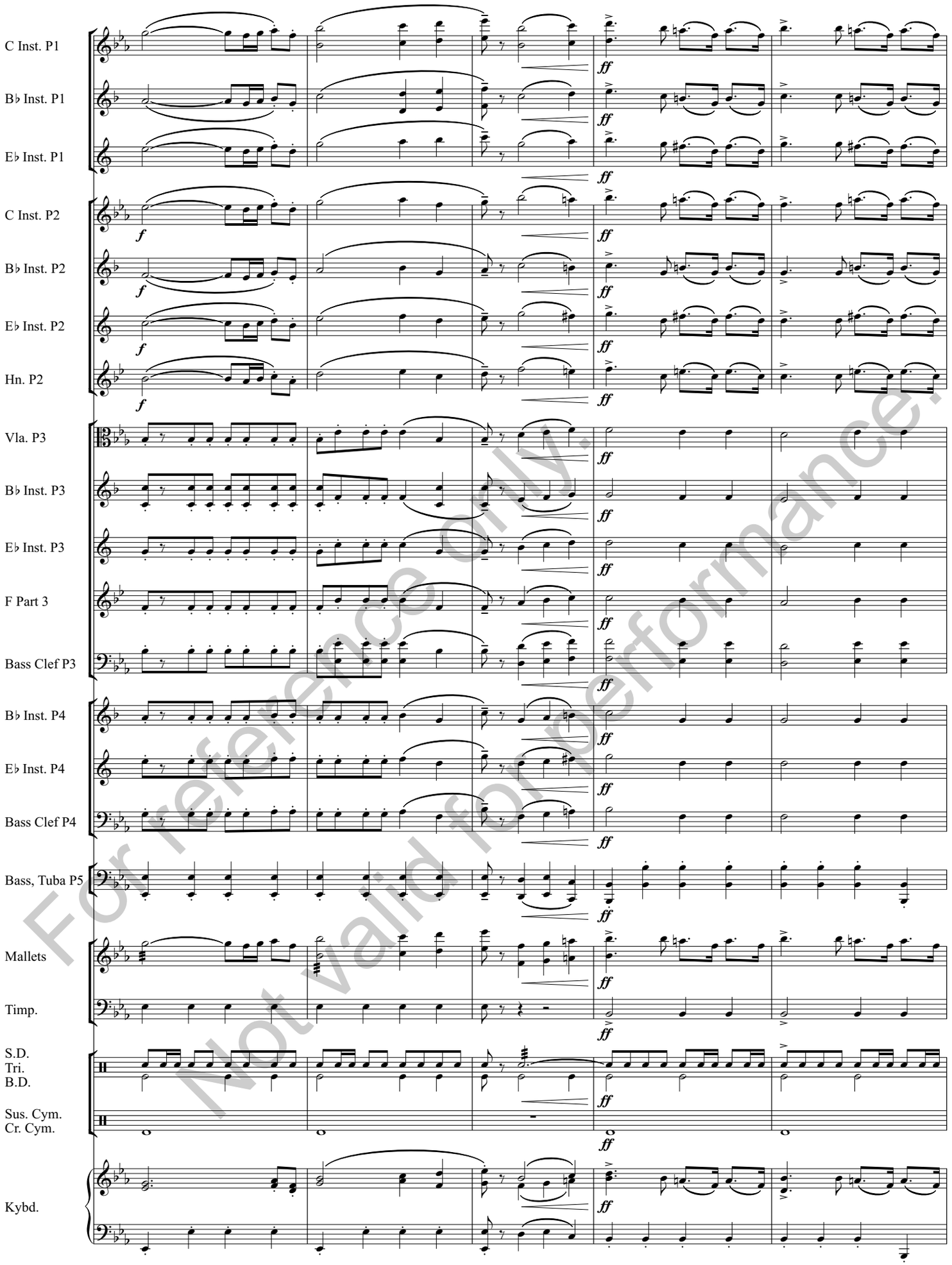

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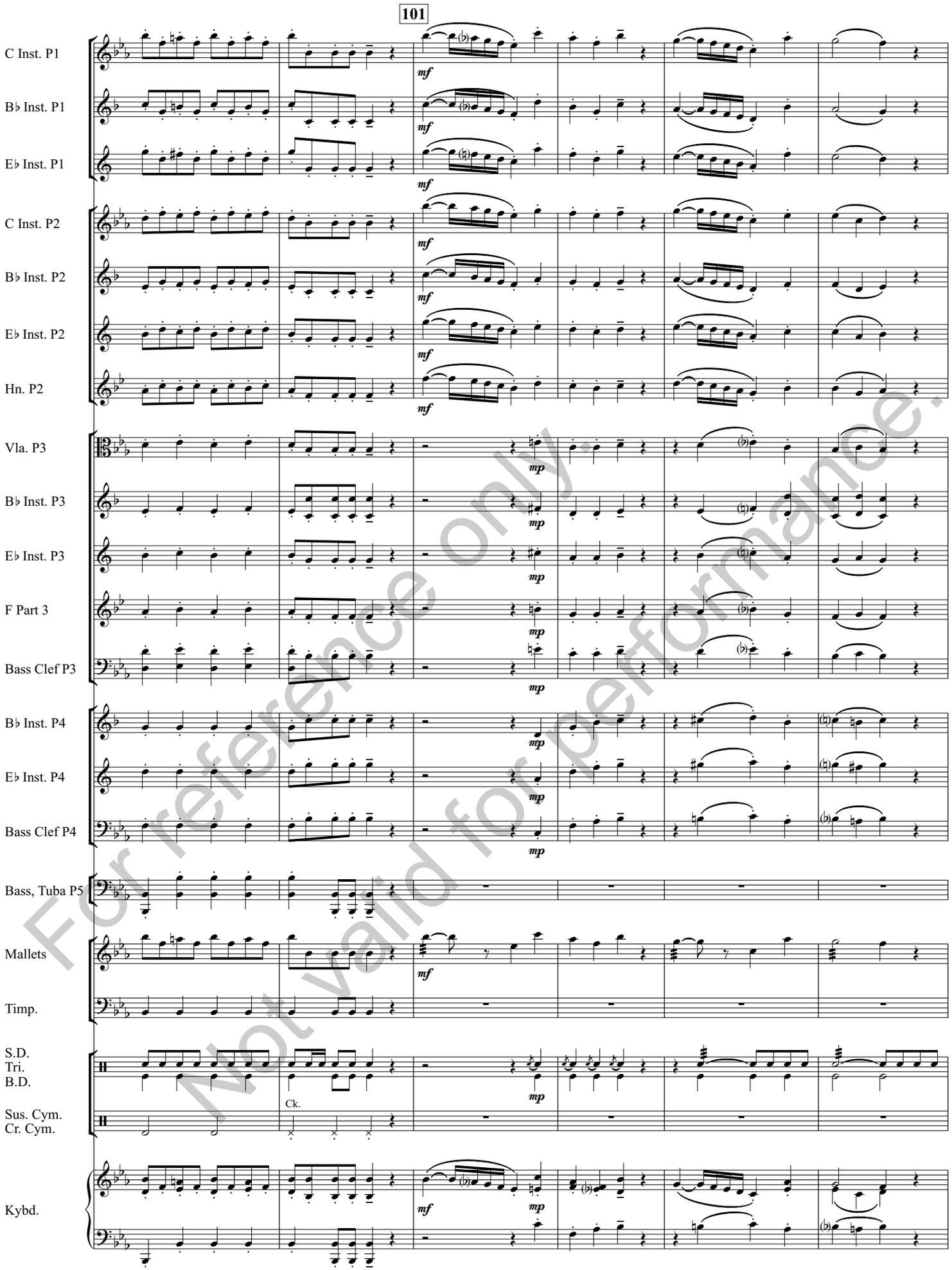

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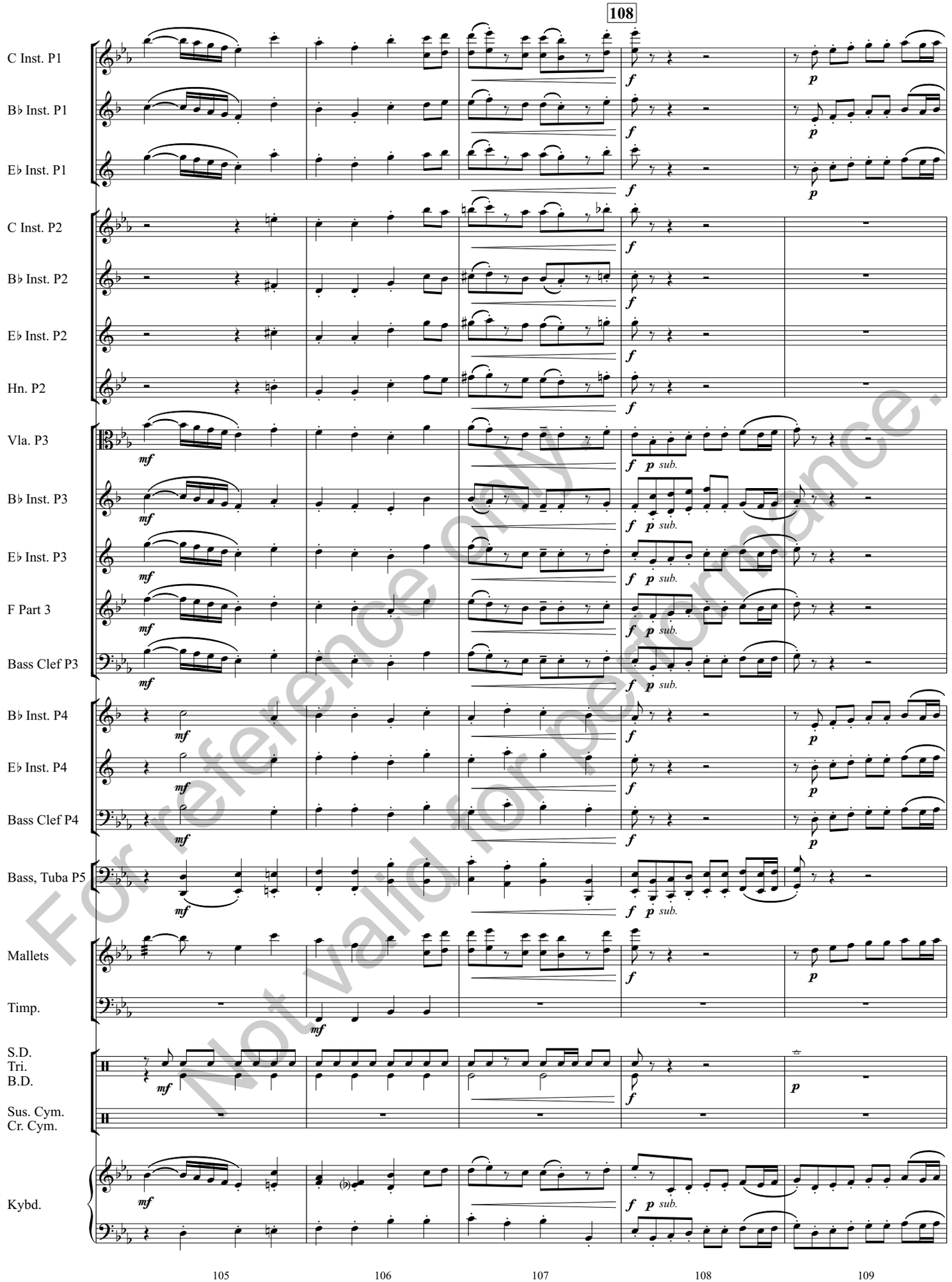

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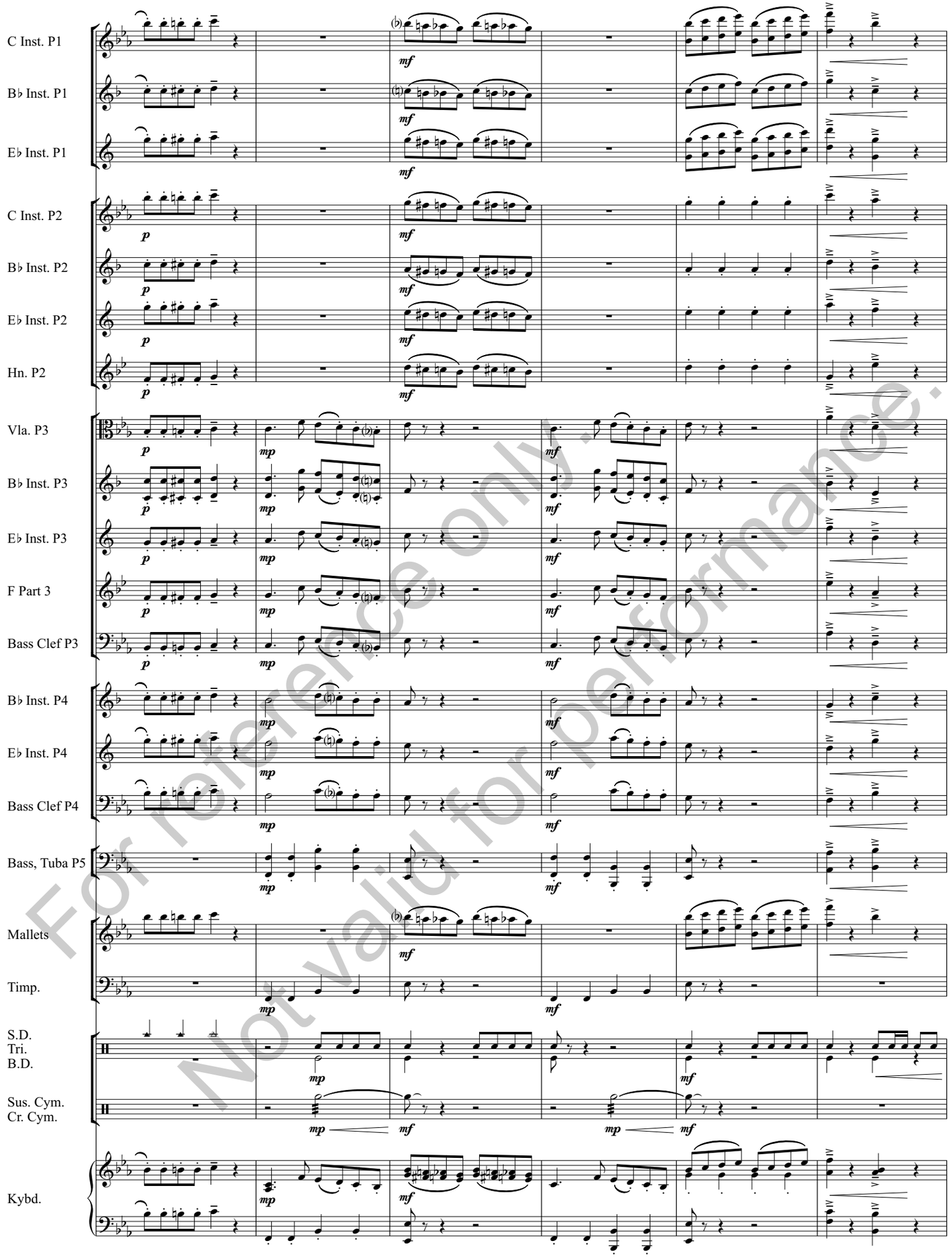

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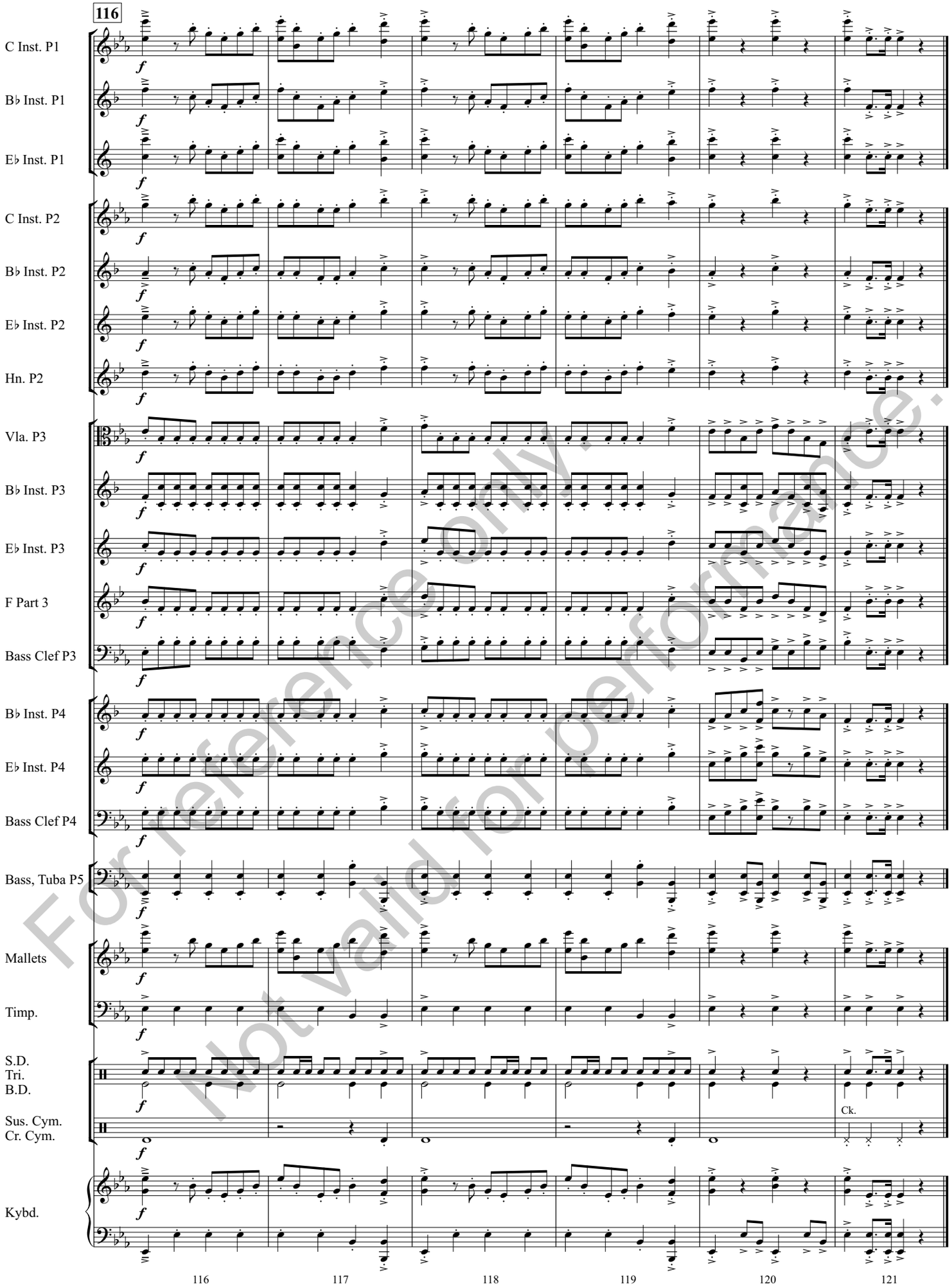

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