

DILETTO MUSICALE 249

JOSEPH HAYDN
Die frühen Sinfonien

(H. C. Robbins Landon)

Sinfonia No. 49

f-Moll
„La passione“
Hob. I:49

PARTITUR



Die Symphonien von Joseph Haydn

Die Verlage Doblinger und Universal-Edition publizieren gemeinsam die erste praktische Gesamtausgabe der Symphonien Joseph Haydns: Doblinger druckt Nr. 1 bis 49 sowie zwei frühe Werke, die in der üblichen Zählung bis Nr. 104 nicht enthalten sind; Nr. 50 bis 104 und die *Sinfonia concertante* erscheinen im Verlag der Universal-Edition. Herausgeber sind Helmut Schultz, Alfred Einstein und der Schreiber dieser Zeilen; die Edition der Symphonien Nr. 1 bis 49 besorgt jedoch zur Gänze der Unterzeichnete.

1907 erschienen bei Breitkopf & Härtel die ersten drei Bände der neuen Haydn-Gesamtausgabe (die unvollendet bleiben sollte): sie enthielten die Symphonien 1 bis 40, herausgegeben von Felix von Weingartner. Der Ausgabe war aus verschiedenen Gründen wenig Einfluß beschieden — weder im Bereich der Musikwissenschaft noch in jenem der musikalischen Praxis. Kaum hundert Exemplare wurden von jedem Band gekauft! Der Durchschnittsdirigent lernte von den vierzig Werken nur jene kennen, von denen praktische Einzelausgaben ediert wurden. Aber nur von einer Handvoll dieser Symphonien gab es jemals gedruckte Stimmenaushgaben; die meisten datierten aus den Jahren um 1930.

Textlich war die alte Breitkopf-&-Härtel-Ausgabe von unterschiedlicher Qualität: stand dem Herausgeber ein Autograph zur Verfügung, war das Ergebnis im allgemeinen zufriedenstellend; war das Autograph aber nicht greifbar, wurde die nächstbeste erreichbare Kopie als Druckunterlage herangezogen; gelegentlich wurden zwei, allerhöchstens drei Quellen benützt. Durch mangelhafte Vorlagen kam es oft zu verheerenden Fehlern. Vertauschte Sätze (z. B. in Nr. 5 und 18), fehlende Instrumente (z. B. Hörner in Nr. 16, Oboen in Nr. 17, Trompeten und Pauken in Nr. 33), Hunderte falscher Noten — die alte Gesamtausgabe strotzte von solchen grundsätzlichen Irrtümern. Die Symphonien 41 bis 49 waren durch Helmut Schultz natürlich weit besser revidiert; aber selbst seine Edition der Nr. 44 enthält entscheidende Fehler, und für Nr. 43 und 48 gibt es bessere Quellen als die von ihm herangezogenen. Die anderen Symphonien des Bandes sind mit jener Akribie ediert, für die Dr. Schultz mit Recht berühmt war.

Eine neue, kritische Ausgabe der ersten fünfzig Symphonien erschien demnach dringend notwendig. Die Prüfung der über Europa und Nordamerika verstreuten Quellen wurde 1950 begonnen; über das Studium der Manuskripte an Ort und Stelle hinaus, wurden von den wichtigsten Quellen Mikrofilme angefertigt, um die vielen zweifelhaften oder problematischen Textstellen aufzuklären. Der Herausgeber hat bei der Erstellung dieser neuen Symphonientexte mehr als tausend Quellen persönlich eingesehen. Jede größere Musiksammlung in Europa und zahlreiche kleinere und private Bibliotheken gestatteten ihm den Zutritt. In den Revisionsberichten werden wir Gelegenheit haben, sie einzeln anzuführen; Herausgeber und Verlag wollen aber schon an dieser Stelle allen jenen herzlichen Dank sagen, die sich bei diesem arbeitsreichen Werk durch ihre Hilfe verdient gemacht haben. Insbesondere war es eine neue Sammlung mit außerordentlich wichtigen Quellen für die frühen Symphonien, die erst kürzlich in Budapest ausfindig gemacht wurde: es handelt sich um die Bibliothek eines Oberst Fürnberg, der mit Haydns erstem Gönner verwandt gewesen sein dürfte. Als ich mit dem Studium dieser Manuskripte begann — es sind alte Stimmen, von uns zum Teil wohl-bekanntem Wiener Kopisten geschrieben —, sah ich sofort, daß sie zu den textlich einwandfreiesten gehören. Geradezu dramatisch wurde der Wert dieser Quelle bestätigt: nämlich durch meine Entdeckung, daß Haydn selbst in den Hornstimmen einer Symphonie (Nr. 11 in Es) Korrekturen eingetragen hat. Diese „neuen“ Manuskripte haben unsere Neuausgabe wesentlich beeinflusst: bei fast allen Sinfonien, von denen kein Autograph zur Verfügung stand, waren sie unsere primären Quellen. Wir sind der Budapester Nationalbibliothek für die Übersendung von Mikrofilmen dieser ganzen Sammlung überaus dankbar.

Einige Worte über editionstechnische Fragen mögen angebracht sein. Wo ein Autograph verfügbar war, wurden ergänzte Bögen punktiert eingezeichnet. Bei Sinfonien mit Quellen aus zweiter Hand wurden die offensichtlich fehlenden Bögen nach Parallelstellen ergänzt, ohne sie zu punktieren oder in Klammern zu setzen. Zweifelhafte Bögen und solche, die der Herausgeber aus eigenem hinzugefügt hat, wurden ebenfalls punktiert (hierher gehören Bögen über

The Symphonies of Joseph Haydn

— Collected Edition —

The first collected edition of Haydn's symphonies is in the process of publication: Nos. 1—49 and the two early works not in the usual 104 are to be issued by Doblinger, and Nos. 50—104 with the *Sinfonia concertante* by the Universal Edition. The editors are, apart from the present writer, Helmut Schultz and Alfred Einstein; the first 49, however, are all edited by the undersigned.

In 1907, Breitkopf & Härtel published the first three volumes of their new Haydn *Gesamtausgabe* (which was destined to remain unfinished) — Symphonies 1—40, edited by Felix von Weingartner. For a variety of reasons, this edition made little impact, either on the scholarly or the practical world of music. Scarcely a hundred copies were sold of each volume! In fact, the average conductor knew of these forty works only through such reprints as were made available by the publishers; only a very few were ever printed in parts, and most that were date from the early 1930s.

Textually, the old B. & H. edition was of varying quality: when an autograph was available to the editor, the result was generally satisfactory; but when no autograph was known, the first available copy was taken and the edition prepared from it: occasionally two (or at the most three) old copies were used. In such cases, the texts were often appalling. Movements reversed (e. g. Nos. 5, 18), instruments omitted (e. g. the horns in No. 16, the oboes in No. 17, the trumpets and drums in No. 33), hundreds of wrong notes — the old *Gesamtausgabe* is full of such fundamental mistakes. Helmut Schultz's edition of Nos. 41—49 was, of course, far more competent; but even his edition of No. 44 contains far-reaching errors, and there are better sources for Nos. 43 and 48 than those used by him. The other symphonies in the volume were prepared with the meticulous care for which Dr. Schultz was justly renowned.

Thus a new, critical edition of these first fifty symphonies was urgently needed. The examination of the sources — which are spread over most of Europe and North America — was begun in 1950, and apart from studying the manuscripts on the spot, microfilms of most of the principal sources were made to verify the many doubtful or problematical textual points. The editor personally examined more than one thousand sources in preparing these new texts. Every major musical library in Europe, and many smaller and private collections, were made available to him; in the critical reports, we shall have the opportunity to list them individually, but editor and publisher wish here to express their profound thanks to everyone who assisted in this laborious task. In particular, a new collection of especially important sources for the earlier symphonies was recently located in Budapest: it is the library of a Colonel Fürnberg, who seems to have been a distant relation of Haydn's first patron. When I started to study these manuscripts — they are old parts by Viennese copyists, some of them well known to us — I saw at once that textually they are among the most accurate we have. But confirmation of their value came even more dramatically: my discovery that Haydn himself had made corrections in the horn parts of one of the symphonies (No. 11 in E flat). Our new edition has had a valuable stimulus in these important „new“ manuscripts which, in the case of symphonies for which we have no autograph, were almost invariably our primary sources. We are particularly grateful to the National Library at Budapest for sending us microfilms of the whole collection.

A few words about the technical aspects of the editing may be welcome. When an autograph was available, every missing slur was dotted. But in symphonies where only secondary sources exist, we have added such slurs on the basis of parallel passages *without* placing said slurs in dotted lines or brackets. Occasionally a doubtful passage was dotted, or a phrase which the editor added entirely on his own initiative (e. g. over one of those typical figures with a

jene typischen Figuren mit Triller und punktierter Note, an die eine Sechzehntel- oder Zweiunddreißigstelkette anschließt). Dynamische Zeichen in [] sind Zusätze des Herausgebers. Das Instrumentarium wurde vereinheitlicht: der Baßlinie wurde, Haydns Praxis entsprechend, durchwegs ein Fagott beigelegt. Wiederholt wird in Manuskripten ein Fagott „col basso“ verlangt; oft erscheint es nur in einer kleinen Solostelle, wie im 3. Satz von Nr. 9. Ähnlich wurde „alto“ (hoch) bei allen B-Hörnern hinzugefügt, ebenso bei den C-Hornstimmen, die in Verbindung mit Trompeten und Pauken eingesetzt werden. In allen Autographen und authentischen Stimmen dieser C-dur-Symphonien (Nr. 41, 48, 50, 60 usw.) wird bei den Hörnern „alto“ verlangt, und wir leiten daraus die Berechtigung ab, hohe Hörner auch bei den anderen C-dur-Symphonien mit Hörnern, Trompeten und Pauken zu fordern. Bei Aufführungen der Symphonien 1 bis 40 ist ein Cembalo-Continuo vonnöten, ebenso bei 49 (1768 entstanden; chronologisch falsch eingereiht); unseren Stimmenausgaben liegt jeweils ein Cembalo-Continuo bei. Es wurde versucht, zwischen Staccato-Punkten und Staccato-Strichen bzw. Keilen zu unterscheiden. Zur Frage der ergänzten Bögen sei bemerkt, daß Haydn häufig Stellen, die man heute eher binden würde detaché spielen ließ. So ist es im 10. Takt der 1. Symphonie nicht selbstverständlich, daß die Sechzehntel in der 1. Violine gebunden sein sollen — im Gegenteil. Im allgemeinen war es unser Prinzip, eher zu wenig als zuviel zu ergänzen.

Der Revisionsbericht zu den ersten fünfzig Symphonien wird in einem separaten Band erscheinen. Hier folgen in einer knappen Übersicht die für die Texterstellung herangezogenen Quellen (wenn nicht anders vermerkt: Stimmenmanuskripte).

parts = Stimmen
printed = gedruckt
score = Partitur

- No. 1: Budapest, Venezia (Marciana), Schloß Harburg, St. Florian, Stams, Lipnik (Brno; Jan. 1762).
No. 2: Budapest, Venezia (Marciana), Lambach, Kremsmünster, printed parts by Venier, Paris.
No. 3: Budapest, Einsiedeln, Melk, St. Florian, Regensburg, Schloß Harburg I, Schloß Harburg II, printed parts by Mme. Berault, Paris.
No. 4: Budapest, Venezia (Marciana), Melk, Regensburg.
No. 5: Budapest, Venezia (Marciana), Göttweig, Gesellschaft der Musikfreunde Wien, St. Florian, Melk, printed parts by Mme. Berault, Paris.
No. 6: Gesellschaft der Musikfreunde Wien, Venezia (Conservatorio), Göttweig, Salzburg, Österreichische Nationalbibliothek, printed score by Le Duc.
No. 7: Autograph (Budapest), parts (Budapest), Salzburg, Gesellschaft der Musikfreunde Wien.
No. 8: Gesellschaft der Musikfreunde Wien I, II; Regensburg, Salzburg, printed parts by Baillieux, Paris.
No. 9: Admont (now Graz), Gesellschaft der Musikfreunde Wien, Herzogenburg, Göttweig, Regensburg.
No. 10: Budapest, St. Florian, Regensburg, Gesellschaft der Musikfreunde Wien, Kremsmünster, Venezia (Marciana), Mattsee.
No. 11: Budapest (corr. by Haydn), St. Florian, Schloß Harburg, Gesellschaft der Musikfreunde Wien.
No. 12: Autograph (Budapest), Gesellschaft der Musikfreunde Wien, Melk.
No. 13: Ditto; and another Gesellschaft der Musikfreunde, Schloß Harburg, Herzogenburg.
No. 14: St. Florian (Jos. Elssler), Frankfurt-am-Main (Jos. Elssler) I, II; Göttweig (score), Gesellschaft der Musikfreunde.
No. 15: Budapest, St. Florian, Mattsee, Herzogenburg, Stams, Lambach, printed parts by Chevardière, Paris.
No. 16: Schloß Harburg, Göttweig, Melk, Gesellschaft der Musikfreunde Wien, St. Florian.
No. 17: Frankfurt-am-Main, Schloß Harburg, Kremsmünster, Göttweig, Winston-Salem.
No. 18: Budapest, Venezia (Marciana), Gesellschaft der Musikfreunde, I, II.
No. 19: Venezia (Marciana), Gesellschaft der Musikfreunde, I, II, Berlin Stdb.
No. 20: Berlin Staatsbibliothek (Marburg/Lahn), Schloß Harburg, Admont (Graz), Rottenmann (Graz), Regensburg, Gesellschaft der Musikfreunde, printed parts by Mlle. Silly, Paris.
No. 21: Autograph (Budapest), St. Florian (Jos. Elssler), Gesellschaft der Musikfreunde.
No. 22: Autograph (Budapest), parts (Budapest), Gesellschaft der Musikfreunde.
No. 23: Autograph (Budapest), Gesellschaft der Musikfreunde.
No. 24: Autograph (Budapest), Gesellschaft der Musikfreunde.
No. 25: Budapest, Venezia (Marciana) I, II; Melk, Regensburg, printed parts by Chevardière, Paris.
No. 26: Schlägl, Gesellschaft der Musikfreunde, Göttweig, Herzogenburg, Kremsmünster, Stams, Schloß Harburg, Venezia (Marciana).

trill and a dotted note followed by a "tail" of semiquavers or demisemiquavers). Dynamics in [] are additions of the editor. We have standardized the *instrumentarium*: "Fagotto" was added to the bass line throughout, as was Haydn's practice; often one or the other manuscript calls for a bassoon "col basso"; often it appears only in a tiny solo passage, as in No. 9/III. Similarly "alto" was added to all B flat horn parts, and to all C horn parts used in conjunction with trumpets and timpani. Whenever we have autographs or authentic parts for these C major symphonies (i. e. for Nos. 41, 48, 50, 56, 60, etc.) "alto" is always specified, and we have felt justified in adding it to the other C major symphonies with horns, trumpets and timpani. A harpsichord is required for all the symphonies between Nos. 1 and 40, and for 49 was well (1768 — wrongly placed in the chronological list), and such a part is available for sale with the other orchestral parts. An attempt was made to differentiate between a staccato dot and a staccato stroke, or wedge. As to the question of added slurs, it is obvious that Haydn often played detaché passages which we are now likely to play slurred, e. g. Symphony No. 1, bar 10; it is not certain that the semiquavers in the first violin were slurred — on the contrary. It has been our principle throughout to add rather too few than too many.

The critical reports to the first fifty symphonies will be published separately, in one volume. The following sources were used in preparing the texts (manuscript parts unless otherwise stated):

- No. 27: Melk, Kremsmünster, Gesellschaft der Musikfreunde Wien, Göttweig, Regensburg, Sibiu (Hermannstadt).
No. 28: Autograph (Tübingen), Budapest, Gesellschaft der Musikfreunde Wien.
No. 29: Autograph (Budapest), St. Florian (Jos. Elssler), Gesellschaft der Musikfreunde.
No. 30: Autograph (Budapest), Schlierbach, printed parts by Mme. Berault, Paris.
No. 31: Autograph (Budapest), Collection Alan Tyson (London), Salzburg, printed parts by Sieber, Paris.
No. 32: Budapest, Gesellschaft der Musikfreunde Wien I, II, III; Regensburg, printed parts by Chevardière, Paris.
No. 33: Budapest, Venezia (Marciana), Gesellschaft der Musikfreunde I, II; Praha, printed parts, Chevardière, Paris.
No. 34: Gesellschaft der Musikfreunde Wien, Schloß Harburg, Regensburg, Kremsmünster, Venezia (Marciana).
No. 35: Autograph (Budapest), Venezia (Marciana) I, II; Gesellschaft der Musikfreunde Wien.
No. 36: St. Florian, Kremsmünster, St. Lambrecht, Regensburg, Gesellschaft der Musikfreunde, Modena I, II.
No. 37: Budapest, Göttweig, Regensburg, Gesellschaft der Musikfreunde, Venezia (Marciana) I, II.
No. 38: Bratislava (Jos. Elssler), Gesellschaft der Musikfreunde, Schloß Harburg, Kremsmünster, Regensburg, Venezia (Marciana), Budapest.
No. 39: Budapest, Lambach, St. Lambrecht, Gesellschaft der Musikfreunde I, II; Melk I, II; Schlägl, St. Florian, Collection H. C. R. Landon (Buggiano Castello).
No. 40: Autograph (British Museum), Budapest, Gesellschaft der Musikfreunde I, II; Venezia (Marciana).
No. 41: Praha (Jos. Elssler), Budapest, St. Florian, Gesellschaft der Musikfreunde I, II; Venezia (Marciana).
No. 42: Autograph (Budapest), Budapest (parts), Gesellschaft der Musikfreunde I, II.
No. 43: Budapest, Heilig-Kreuz Augsburg, Regensburg, Gesellschaft der Musikfreunde I, II, printed parts by Sieber, Paris.
No. 44: Regensburg, Schlierbach, Göttweig, Melk, Kremsmünster, Gesellschaft der Musikfreunde I, II, III.
No. 45: Autograph (Budapest), Budapest (parts), Venezia (Marciana), printed parts by Sieber.
No. 46: Autograph (Budapest), Gesellschaft der Musikfreunde.
No. 47: Autograph (Budapest), Gesellschaft der Musikfreunde I, II.
No. 48: Budapest, Regensburg, Gesellschaft der Musikfreunde I, II; Kremsmünster, Venezia (Marciana), printed parts by Imbault, Paris.
No. 49: Autograph (Stockholm), Budapest, Frankfurt-am-Main (Jos. Elssler), Gesellschaft der Musikfreunde I, II, III.
Sinfonia in B flat (I: 107): St. Florian, Budapest, Göttweig.
Sinfonia in B flat (I: 108): Göttweig, Schloß Harburg, Budapest, Venezia (Marciana), printed parts by Chevardière, Paris.

Finally, editor and publisher would like to thank Karl Trötzmüller for his painstaking and accurate work as proof-reader in our Haydn series.

Diletto musicale Nr. 249

SINFONIA No. 49

(La passione)

Joseph Haydn
(1768)

I

In Nomine Domini

Adagio

2 Oboi

2 Corni in F/Fa

Violino I

Violino II

Viola

Violoncello,
Basso
e Fagotto

9

15

20

Musical score for measures 20-24. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a vocal line and a piano accompaniment. The piano part includes a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *p* (piano) in the piano part.

25

Musical score for measures 25-28. The score continues in the same key signature and time signature. The vocal line features a melodic line with a fermata over the final measure. The piano accompaniment consists of a steady sixteenth-note pattern in the right hand and a rhythmic bass line in the left hand. Dynamic markings include *f* (forte) and *a2* (second ending).

29

Musical score for measures 29-32. The score continues in the same key signature and time signature. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a rhythmic bass line in the left hand. Dynamic markings include *p* (piano) and *pianiss.* (pianissimo).

34

Musical score for measures 34-38. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a piano accompaniment with a right-hand part containing sixteenth-note patterns and a left-hand part with a steady eighth-note bass line. Dynamic markings include *f* (forte) and *p* (piano).

39

Musical score for measures 39-43. The piano accompaniment continues with similar rhythmic patterns. The right-hand part features a more active melodic line with slurs and accents. The left-hand part maintains a consistent eighth-note accompaniment.

44

Musical score for measures 44-48. This section includes a repeat sign at the beginning of measure 44. The piano accompaniment features a more complex rhythmic structure with some sixteenth-note runs. The right-hand part has a melodic line with various ornaments and slurs.

51

Musical score for measures 51-55. The score includes staves for strings and piano. The piano part features a complex rhythmic pattern with sixteenth notes and dotted rhythms. Dynamics include 'p' (piano) in the second measure.

56

Musical score for measures 56-60. The score includes staves for strings and piano. The piano part has a more active melodic line with slurs and accents. Dynamics include 'f' (forte) and 'p' (piano).

61

Musical score for measures 61-65. The score includes staves for Oboe I, Oboe II, and piano. The oboe parts have dynamic markings like 'f', '[p f]', and 'p'. The piano part continues with complex rhythmic patterns. Dynamics include 'f', 'p', and 'p f'.

68 2 Oboi

f

f

f

f

72

p

p

p

p

76

pp

pp

pp

pp

f

f

f

f

*) Autograph *pp* von fremder Hand / in another hand

***) Autograph $\dot{\cdot}$ (cf. 33)

81

Musical score for measures 81-85. The score is in G minor (three flats) and 3/4 time. It features a piano (*p*) dynamic throughout. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving bass lines.

86

Musical score for measures 86-90. The score is in G minor (three flats) and 3/4 time. It features a forte (*f*) dynamic for most of the passage, with a fortissimo (*ff**) dynamic at the end. The right hand has a complex melodic line with many slurs and ties, while the left hand provides harmonic support with chords and moving bass lines.

91

Musical score for measures 91-95. The score is in G minor (three flats) and 3/4 time. It features a piano (*p*) dynamic throughout. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving bass lines.

* Autograph kein *ff* (teilweise in Frankfurt [Jos. Elssler] und Budapest [Esterházy - Archiv] vorhanden).

Autograph no *ff* (partly in Frankfurt [Jos. Elssler] and Budapest [Esterházy - Archiv]).

II

Allegro di molto

2 Oboi *a2*

2 Corni in F/Fa *[f]*

Violino I *[f]*

Violino II *[f]*

Viola *[f]*

Violoncello, Basso e Fagotto *[f]*

5

10

a2

16

Musical score for measures 16-21. The score is in 12/8 time and B-flat major. Measures 16-17 are rests for all parts. Measures 18-21 feature a piano introduction with a flowing eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand.

22

Musical score for measures 22-26. Measures 22-23 feature a piano introduction with a melody in the right hand and a steady eighth-note accompaniment in the left hand. Measures 24-26 feature a piano introduction with a melody in the right hand and a steady eighth-note accompaniment in the left hand. The dynamic marking *f* is present in measures 22, 24, and 26.

27

Musical score for measures 27-31. Measures 27-28 feature a piano introduction with a melody in the right hand and a steady eighth-note accompaniment in the left hand. Measures 29-31 feature a piano introduction with a melody in the right hand and a steady eighth-note accompaniment in the left hand. The dynamic marking *f* is present in measure 27.

31

a2

Musical score for measures 31-35. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A fermata is placed over the first measure of the vocal line. The second measure of the vocal line is marked with a dynamic of *a2*.

36

Musical score for measures 36-40. The score is in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamic *p* (piano) is indicated in the piano part at measures 37, 38, and 39.

41

Musical score for measures 41-45. The score is in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

46

Musical score for measures 46-51. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of two vocal staves and a piano accompaniment. The vocal staves have dynamics markings of *[f]* and *a2*. The piano accompaniment is marked with *f* and includes a dense texture of chords and moving lines in both hands.

52

Musical score for measures 52-56. The score continues in the same key signature and time signature. It features two vocal staves and a piano accompaniment. The vocal staves have dynamics markings of *a2*. The piano accompaniment includes a prominent bass line with eighth-note patterns and chords in the right hand.

57

Musical score for measures 57-62. The score continues in the same key signature and time signature. It features two vocal staves and a piano accompaniment. The vocal staves have dynamics markings of *a2*. The piano accompaniment includes a prominent bass line with eighth-note patterns and chords in the right hand.

63

Musical score for measures 63-68. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of two staves for the vocal line and a grand staff for the piano accompaniment. The vocal line begins with a long note and is followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

69

Musical score for measures 69-74. The score continues in the same key signature and time signature. The vocal line has a more active melodic line with many slurs. The piano accompaniment includes dynamic markings such as *p* (piano) and *pp* (pianissimo) in several measures, indicating a softer volume. The piano part features intricate sixteenth-note patterns in both hands.

75

Musical score for measures 75-80. The score continues in the same key signature and time signature. The vocal line is mostly silent, with rests in several measures. The piano accompaniment continues with its intricate sixteenth-note patterns, featuring slurs and dynamic markings like *pp*.

81

Musical score for measures 81-85. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and piano accompaniment. The piano part includes a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line in the left hand. Dynamic markings include *f* (forte) at the beginning of the system and *fz* (forzando) in the final measure.

86

Musical score for measures 86-89. The score continues in the same key and time signature. The vocal line has a melodic flourish in measure 86 marked with *a2*. The piano accompaniment features a consistent sixteenth-note pattern in the right hand and a steady eighth-note bass line. Dynamic markings include *f* (forte) and *fz* (forzando).

90

Musical score for measures 90-94. The score continues in the same key and time signature. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line. Dynamic markings include *p* (piano) in the first measure of the system and *fz* (forzando) in the final measure.

95

Musical score for measures 95-100. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The upper staves (treble and alto clefs) are mostly empty, with some notes appearing in measure 100. The lower staves (piano) contain a complex rhythmic accompaniment with eighth and sixteenth notes, including triplets and slurs. Dynamics include *f* and *[f]*.

100

Musical score for measures 100-105. The score is in 4/4 time and features a key signature of two flats. The upper staves (treble and alto clefs) contain a melodic line starting in measure 100, marked with *f* and *a2*. The lower staves (piano) continue the rhythmic accompaniment. Dynamics include *f*, *[f]*, and *p*.

105

Musical score for measures 105-110. The score is in 4/4 time and features a key signature of two flats. The upper staves (treble and alto clefs) contain a melodic line with a long slur across measures 105-110, marked with *p* and *f*. The lower staves (piano) continue the rhythmic accompaniment. Dynamics include *p*, *f*, and *[f]*.

110

Musical score for measures 110-114. The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). It consists of five staves: two for the vocal line and three for the piano accompaniment. The vocal line begins with a melodic phrase in measure 110, followed by a long note in measure 111, and then a series of notes in measures 112-114. The piano accompaniment provides a rhythmic and harmonic foundation, with the right hand playing chords and moving lines, and the left hand playing a steady eighth-note pattern. A dynamic marking of *a2* is present in measure 111.

115

Musical score for measures 115-119. The score continues in the same 2/4 time and key signature. The vocal line has a more active melodic line in measure 115, followed by rests in measures 116-119. The piano accompaniment features a more complex rhythmic pattern in the right hand, with sixteenth-note runs and chords. The left hand continues with eighth-note patterns. A dynamic marking of *a2* is present in measure 115.

120

Musical score for measures 120-124. The score continues in the same 2/4 time and key signature. The vocal line has a melodic line in measure 120, followed by rests in measures 121-124. The piano accompaniment features a complex rhythmic pattern in the right hand, with sixteenth-note runs and chords. The left hand continues with eighth-note patterns. A dynamic marking of *a2* is present in measure 120.

125

Musical score for measures 125-130. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The first two staves are vocal lines. The piano accompaniment consists of four staves: two for the right hand and two for the left hand. The piano part includes a prominent bass line with eighth-note patterns. Dynamic markings include *p* (piano) in measures 125, 126, 127, and 128. A fermata is present over the first two notes of the vocal line in measure 126.

130

Musical score for measures 130-135. The score continues in 4/4 time with the same key signature. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Dynamic markings include *f* (forte) in measures 131, 132, 133, 134, and 135. A fermata is present over the first two notes of the vocal line in measure 130.

135

Musical score for measures 135-140. The score continues in 4/4 time with the same key signature. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Dynamic markings include *f* (forte) in measures 135, 136, 137, 138, 139, and 140. A fermata is present over the first two notes of the vocal line in measure 135.

III

Menuet

2 Oboi *a2*
2 Corni in F/Fa
Violino I
Violino II
Viola
Violoncello, Basso e Fagotto

9

19

28

Musical score for measures 28-35. The score is in G-flat major (three flats) and 6/7 time. It features a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase, followed by a "Solo [*f*]" section. The piano accompaniment includes a bass line with a melodic motif and a treble line with chords and arpeggios. Dynamics range from piano (*p*) to forte (*f*).

36

Musical score for measures 36-45. The score continues in G-flat major and 6/7 time. The vocal line features a melodic phrase with a circled section. The piano accompaniment includes a bass line with a melodic motif and a treble line with chords and arpeggios. Dynamics range from piano (*p*) to forte (*f*).

46

Musical score for measures 46-55. The score continues in G-flat major and 6/7 time. The vocal line features a melodic phrase with a circled section. The piano accompaniment includes a bass line with a melodic motif and a treble line with chords and arpeggios. Dynamics range from piano (*p*) to forte (*f*).

*) Aut. ursprünglich / Aut. at first = 6/7

53 *Trio*

Soli

[p]

[p]

[p]

[p]

63

Menuet da capo

IV

Finale

Presto

2 Oboi

2 Corni in F/Fa

Violino I

Violino II

Viola

Violoncello,
Basso
e Fagotto

p

p

p

p

f

f

f

f

*) Jos. Elssler (Frankfurt)

D.10.559

9

Musical score for measures 9-17. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The piano part includes a triplet in measure 10 and dynamic markings of *p* (piano) in measures 10, 11, and 12.

18

Musical score for measures 18-26. The score is in 4/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part includes a triplet in measure 19 and dynamic markings of *f* (forte) in measures 18, 19, 20, 21, and 22.

27

Musical score for measures 27-35. The score is in 4/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part includes a triplet in measure 28 and dynamic markings of *f* (forte) in measures 27, 28, 29, 30, 31, 32, 33, 34, and 35.

33

Musical score for measures 33-41. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line with a melodic line and a piano accompaniment. The piano part consists of a right hand with a flowing sixteenth-note pattern and a left hand with a steady eighth-note bass line. The vocal line has a melodic line with some rests and a lower line with sustained notes.

42

Musical score for measures 42-50. The score continues in 4/4 time with two flats. The vocal line features a melodic line with a trill (tr) in measure 43 and a lower line with sustained notes. The piano accompaniment has a right hand with a sixteenth-note pattern and a left hand with a steady eighth-note bass line. The piece concludes with a double bar line.

51

Musical score for measures 51-59. The score continues in 4/4 time with two flats. The vocal line has a melodic line with a fermata in measure 52 and a lower line with sustained notes. The piano accompaniment features a right hand with a sixteenth-note pattern and a left hand with a steady eighth-note bass line. Dynamics include piano (p) and forte (f). The piece concludes with a double bar line.

59

65

71

*) Aut., kein *f*, Jos. Elssler (Frankfurt) *f* nur Viol. I
 Aut., no *f*, Jos. Elssler (Frankfurt) *f* only Viol. I

78

Soli

Musical score for measures 78-86. The score is in 3/4 time and features a key signature of two flats. It includes a vocal line with lyrics, a piano accompaniment, and a double bass line. The piano part has a *p* dynamic marking. The double bass part has a *p* dynamic marking and a *[p]* dynamic marking. The vocal line has a *p* dynamic marking. The score is marked "Soli".

87

Musical score for measures 87-95. The score is in 3/4 time and features a key signature of two flats. It includes a vocal line with lyrics, a piano accompaniment, and a double bass line. The piano part has a *[p]* dynamic marking. The double bass part has a *f* dynamic marking. The vocal line has a *f* dynamic marking. The score is marked "Soli".

96

Musical score for measures 96-104. The score is in 3/4 time and features a key signature of two flats. It includes a vocal line with lyrics, a piano accompaniment, and a double bass line. The piano part has a *p* dynamic marking. The double bass part has a *p* dynamic marking. The vocal line has a *p* dynamic marking. The score is marked "Soli".

*) Aut., Elssler *p*

105

Musical score for measures 105-111. The score is in G major (one sharp) and 4/4 time. It features a vocal line with long, flowing phrases and a piano accompaniment with a steady eighth-note bass line and a more active treble line. The piano part includes a 'p' (piano) dynamic marking.

112

Musical score for measures 112-118. The score continues in G major and 4/4 time. The vocal line has a more melodic and varied character, while the piano accompaniment maintains its rhythmic foundation with some harmonic changes in the upper register.

119

Musical score for measures 119-125. The score concludes in G major and 4/4 time. The vocal line features a final, sustained phrase. The piano accompaniment provides a rhythmic and harmonic backdrop, ending with a final chord. The piano part includes a 'p' (piano) dynamic marking.