

11
IX
Edition Eulenburg



No. 439

HAYDN

Symphony, No. 101 (No. 4)

D major – Ré majeur – D dur

(The Clock – Cloches – Die Uhr)

9

PATRIMONIO UC



Ernst Eulenburg, Ltd.
London-Zurich-Stuttgart-New York

No.

1. **Mozart**, Quartet, G. [387].....
2. **Beethoven**, Quartet, op. 131, C♯m...
3. **Haydn**, Quartet, op. 76, 3, C (Emperor)
4. **Beethoven**, Quartet, op. 135, F.....
5. **Cherubini**, Quartet, E♭.....
6. **Beethoven**, Quartet, op. 132, A m.....
7. **Mendelssohn**, Quartet, op. 44, 2, E m
8. **Mozart**, Quartet, C [465].....
9. **Beethoven**, Quartet, op. 130, E♭.....
10. **Haydn**, Quartet, op. 76, 2, D m (Fifths)
11. **Schubert**, Quartet, op. posth., D m
(Death and the Maiden).....
12. **Beethoven**, Septet, op. 20, E♭.....
13. **Mozart**, Quintet, G m [516].....
14. **Beethoven**, Quartet, op. 95, F m.....
15. **Schubert**, Quintet, op. 163, C.....
16. **Beethoven**, Quartet, op. 18, 1, F.....
17. **Beethoven**, Quartet, op. 18, 2, G.....
18. **Beethoven**, Quartet, op. 18, 3, D.....
19. **Beethoven**, Quartet, op. 18, 4, C m.....
20. **Beethoven**, Quartet, op. 18, 5, A.....
21. **Beethoven**, Quartet, op. 18, 6, B♭.....
22. **Beethoven**, Quartet, op. 74, E♭ (Harp)
23. **Cherubini**, Quartet, D m.....
24. **Mozart**, Quartet, D [499].....
25. **Mozart**, Quartet, D [575].....
26. **Mozart**, Quartet, B♭ [589].....
27. **Mozart**, Quartet, F [500].....
28. **Beethoven**, Quartet, op. 59, 1, F.....
29. **Beethoven**, Quartet, op. 59, 2, E m.....
30. **Beethoven**, Quartet, op. 59, 3, C.....
31. **Beethoven**, Quintet, op. 29, C.....
32. **Mozart**, Quartet, D m [421].....
33. **Mozart**, Quartet, E♭ [428].....
34. **Mozart**, Quartet, B♭ (Jagd-) [458].....
35. **Mozart**, Quartet, A [464].....
36. **Beethoven**, Quartet, op. 127, E♭.....
37. **Mozart**, Quintet, C m [406].....
38. **Mozart**, Quintet, C [515].....
39. **Schubert**, Quartet, op. 161, G.....
40. **Schubert**, Quartet, op. 29, A m.....
41. **Beethoven**, String Trio, op. 3, E♭.....
42. **Beethoven**, String Trio, op. 9, 1, G.....
43. **Beethoven**, String Trio, op. 9, 2, D.....
44. **Beethoven**, String Trio, op. 9, 3, C m.....
45. **Beethoven**, String Trio, op. 8, D (Seren)
46. **Cherubini**, Quartet, C.....
47. **Mendelssohn**, Quartet, op. 12, E♭.....
48. **Mendelssohn**, Quartet, op. 44, 1, D.....
49. **Mendelssohn**, Quartet, op. 44, 3, E♭.....
50. **Mozart**, Quintet, D [593].....
51. **Mozart**, Quintet; Es [614].....
52. **Haydn**, Quartet, op. 33, 2, E♭ (Russ.-
No.2).....
53. **Haydn**, Quartet, op. 33, 3, C (Bird)...
54. **Haydn**, Quartet, op. 54, 1, G.....
55. **Haydn**, Quartet, op. 64, 5, D (Lark)...
56. **Haydn**, Quartet, op. 76, 4, E♭.....
57. **Haydn**, Quartet, op. 76, 5, D (fam.
Largo).....
58. **Haydn**, Quartet, op. 74, 3, G m (Horse-
man).....
59. **Mendelssohn**, Octet, op. 20, E♭.....
60. **Schubert**, Octet, op. 166, F.....

No.

61. **Haydn**, Quartet, op. 77, 1, G.....
63. **Haydn**, Quartet, op. 17, 5, G.....
64. **Haydn**, Quartet, op. 20, 6, A (Sun-No.6)
65. **Haydn**, Quartet, op. 64, 3, B♭.....
66. **Haydn**, Quartet, op. 54, 2, C.....
67. **Mendelssohn**, Quintet, op. 87, B♭.....
68. **Mendelssohn**, Quartet, op. 13, A m.....
69. **Haydn**, Quartet, op. 76, 1, G.....
70. **Mozart**, String Trio, (Divert.) E♭ [563]
71. **Mozart**, Clarinet Quintet, A [581]....
72. **Mozart**, Sextet, (Divertimento) D [334]
73. **Mozart**, Sextet, (Divert.) B♭ [287]....
74. **Schumann**, Quartet, op. 41, 1, A m.....
75. **Schumann**, Quartet, op. 41, 2, F.....
76. **Schumann**, Quartet, op. 41, 3, A.....
77. **Schumann**, Piano-Quartet, op. 47, E♭
78. **Schumann**, Piano-Quartet, op. 44, E♭
79. **Beethoven**, Piano-Trio, op. 97, B.....
80. **Mendelssohn**, Piano-Trio, op. 49, D m
81. **Mendelssohn**, Piano-Trio, op. 66, C m
82. **Beethoven**, Piano-Trio, op. 70, 1,
(Geister-).....
83. **Beethoven**, Piano-Trio, op. 70, 2, E♭.....
84. **Schubert**, Piano-Trio, op. 99, B♭.....
85. **Schubert**, Piano-Trio, op. 100, E♭.....
86. **Schumann**, Piano-Trio, op. 63, D m.....
87. **Schumann**, Piano-Trio, op. 80, F.....
88. **Schumann**, Piano-Trio, op. 110, G m.....
89. **Haydn**, Quartet, op. 9, 1, C.....
90. **Haydn**, Quartet, op. 17, 6, D.....
91. **Haydn**, Quartet, op. 64, 4, G.....
92. **Haydn**, Quartet, op. 64, 6, E♭.....
93. **Haydn**, Quart., op. 20, 4, D (Sun-No.4)
94. **Haydn**, Quart., op. 20, 5, F m (Sun-No.5)
95. **Haydn**, Quartet, op. 9, 4, D m.....
96. **Haydn**, Quartet, op. 55, 1, A.....
97. **Spohr**, Nonet, op. 31, F.....
98. **Beethoven**, Quartet, op. 133, B♭ (Fuge)
99. **Schumann**, Piano-Trio, op. 88, A m.....
100. **Mozart**, Serenade f. Wind Instr., B♭
[361].....
101. **Mendelssohn**, Quartet, op. 80, F m.....
102. **Mendelssohn**, Quartet, op. 81, E.....
103. **Beethoven**, Flute Trio, op. 25, D
(Seren.).....
104. **Beethoven**, Trio for Wind, op. 87, C.....
105. **Dittersdorf**, Quartet, E♭.....
106. **Dittersdorf**, Quartet, D.....
107. **Dittersdorf**, Quartet, B♭.....
108. **Haydn**, Quart., op. 20, 2, C (Sun-No.2)
109. **Haydn**, Quartet, op. 64, 2, B m.....
110. **Haydn**, Quartet, op. 71, 1, B♭.....
111. **Haydn**, Quartet, op. 17, 1, E.....
112. **Haydn**, Quartet, op. 50, 4, F♯m.....
113. **Haydn**, Quartet, op. 54, 3, E.....
114. **Beethoven**, Piano Quartet, op. 16, E♭
115. **Boccherini**, Quintet, E.....
116. **Schubert**, Quartet, op. 168, B♭.....
117. **Schubert**, Quartet, op. posth., G m.....
118. **Schubert**, Quintet, (Trout) op. 114, A
119. **Schubert**, Quartet, op. 125, 2, E.....
120. **Schubert**, Quartet, op. 125, 1, Es.....
122. **Beethoven**, Piano-Trio, op. 1, 1, E♭.....
123. **Beethoven**, Piano-Trio, op. 1, 2, G.....

Edition Eulenburg

SYMPHONY, No. 101

(Originally No. 4)

D major
(The Clock)

by

JOSEPH HAYDN

Composed 1794

Edited from the autographed MS. and
the first print and with Foreword by
Ernst Praetorius



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	Pag.
I. Adagio – Presto	1
II. Andante.....	23
III. Menuetto. Allegretto	37
IV. Finale. Vivace	46

Revisionsbericht

Dieser Bericht soll nur das Wichtigste, nicht aber jeden vergessenen Punkt u. ä. vermerken. Der Neuausgabe zugrunde gelegt ist das Originalmanuskript auf der Preuß. Staatsbibliothek in Berlin, ferner zwei Ausgaben von Orchesterstimmen, eine ganz alte von J. André in Offenbach, die die Symphonie als Oeuvre 95 und als Symphonie Nr. 11 bezeichnet und außerdem auf den Stimmen den Vermerk „Salomon's Concert“ aufgedruckt hat; dann eine etwas neuere von N. Simrock in Bonn, auf Subskription herausgegeben und als Symphonie Nr. 5 bezeichnet. Die André'sche Vorlage trägt die Verlagsnummer 1369; da André im Jahre 1797 schon die Verlagsnummer 1000 hatte, ist anzunehmen, daß diese Ausgabe ungefähr um 1800 herum gestochen ist. Im Verlagsverzeichnis von 1809 sind jedenfalls außer der vorliegenden noch eine große Anzahl Haydn'scher Symphonien angeführt.

Das Originalmanuskript enthält 46 Blätter in großem Queroktav-Format, davon 79 beschriebene Seiten. Auf dem Titelblatt steht: „Sinfonia in D“ und die Jahreszahl 794 (1794), auf der ersten Notenseite „In Nomine Domini“ und ferner „London 794 di me Gius: Haydn“; am Ende des Werkes „Laus Deo“.

Bei der vorliegenden Neuausgabe sind vor allen Dingen alle dynamischen Zeichen, die nicht in der Partitur stehen, ausgemerzt, überhaupt alle Bearbeiterszutaten nach Möglichkeit wieder beseitigt. Offensichtlich vergessene Zeichen sind in Klammern zugefügt. Das überraschendste Ergebnis war, daß die Symphonie überhaupt keine Klarinetten hat; sie müs-

sen allerdings schon sehr frühzeitig zugefügt worden sein, da schon die André'sche Ausgabe gestochene Klarinettenstimmen enthält. Daß sie überflüssig sind, geht aus ihrer unselbständigen und nur tutthafter Verwendung hervor.

Eine große Schwierigkeit bildet die Wiederherstellung der ursprünglichen Phrasierung, da Bindebögen usw. immer nur sehr ungenau und sporadisch oder andeutungsweise gesetzt sind, so daß in vielen Fällen nach Analogie früherer oder späterer ähnlicher Stellen verfahren werden muß. Ich habe mich nach Möglichkeit bemüht, das vom Komponisten gewünschte Phrasierungsbild wiederherzustellen, ohne indessen für absolute Richtigkeit bürgen zu können. Die im Ms. vorhandenen Punkte (oder besser Strichelchen) über den Noten, die in dieser Ausgabe besonders genau wiedergegeben sind, geben wenigstens sichere Hinweise auf die Noten, die bestimmt gestoßen sein sollten. Hier hoffe ich, ein absolut getreues Bild des Originals erreicht zu haben.

Die Bezeichnung I, 101 ist der begonnenen Gesamtausgabe der Werke Haydn's entnommen.

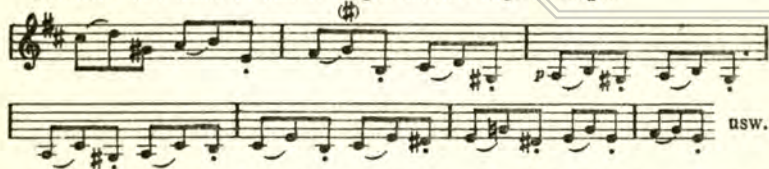
Von größeren Abweichungen möchte ich nur folgende erwähnen:

I. Satz

Bei der Tempobezeichnung „Presto“ steht im Ms. durchstrichen „ma non troppo“.

Von Takt 271 bis 274 sind in der Bratsche die ursprünglichen tiefen Noten ausradiert und in der höheren Oktave notiert. Ich gebe die Stelle in Oktaven wieder.

Takt 315—321 lautet in den 1. Geigen im Ms. folgendermaßen:



Da diese Fassung auch in den alten Andréschen Stimmen nicht mehr steht, ist vielleicht anzunehmen, daß es sich um eine Änderung von Haydns Hand handelt.

II. Satz

Die Phrasierung des Hauptthemas ist mit absoluter Deutlichkeit festgelegt.

III. Satz


Zu Beginn des II. Teiles des Menuetts steht in den beiden Geigen über dem Auftaktsviertel ein Punkt, zum Zeichen, daß der Auftakt nicht mit angebunden sein soll. Die vier Sechzehntelnoten im Thema des Menuetts sind nur am Anfang mit Bindebögen versehen, später, mit einer Ausnahme im 60. Takt der 1. Geigen, nicht mehr. Doch sollen sie wohl überall gebunden sein.

Im Trio stammt der alte Druckfehler im 86. und 87. Takt der Geigen und Bratschen aus dem Original. Haydn hat deutlich zuerst das *fis* der 1. Geige bis zum Eintritt der Flöte geschrieben, dann diese u. s. f. Bei der nachträglichen Ausfüllung der Streicherstimmen sind dann der 86. und 87. Takt aus Versehen wie die anderen geschrieben worden, bei der Wiederholung aber richtig.

Ursprünglich stand zwischen dem 91. und 92. Takt noch einmal der gleiche Takt, ebenso war der Takt 93, der erste Fortetakt, noch einmal wiederholt. Nur die Pauke hatte in diesem letzten wiederholten Takte nur ein *A* auf dem ersten Viertel. Durch das Wegstreichen dieses Wiederholungstaktes, der die Überlei-

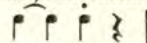

tung zu dem folgenden Quartsextakkord bildete, muß logischerweise das *A* auf dem letzten Viertel des stehengebliebenen Taktes in der Pauke wegefallen. Genau so ist es bei der ausgeschriebenen Reprise dieses Teils.

Bei Takt 140 beginnt im Ms. eine neue Seite, und die Fagotte, die mit den Bässen zusammengehen, sind nicht mehr besonders notiert, sondern die betreffende Zeile ist leer gelassen. Ich bin der Meinung, daß die Takte 151—155 in den Fagotten wegefallen müssen, wofür mir neben Stilgründen besonders das tiefe *A* der Fagotte zu dem pizzicato-*A* der der Bässe und Celli zu sprechen scheint. Vom Takt 156 an ist die Fagottstimme wieder notiert, und zwar in folgen-

der Weise:  usw.,

also ohne das *D* auf dem ersten Viertel, was meine Annahme stützt. Ich habe daher die fraglichen Takte eingeklammert.

IV. Satz

Im 9.—10. (und 119.—120.) Takt scheint mir die Phrasierung  richtiger zu sein als  da sie im 11. und 12. Takt in den Celli deutlich so angegeben ist. Allerdings haben aber die Bratschen im 11. und 12. Takt als Abschlußnote eine halbe Note, die bei der Parallelstelle im Takt 121 und 122 indessen in eine Viertelnote mit Pause umgeändert ist.

Symphony, No. 101 (No. 4)

1

PATRIMONIO UC

(The Clock)

Adagio

I

Joseph Haydn
1732-1809.

2 Flauti
2 Oboi
2 Clarinetti in A*)
2 Fagotti
2 Corni in D
2 Trombe in D
Timpani in D-A
Violino I
Violino II
Viola
Violoncello e Contrabasso

Fl.
Ob.
Fag.
Vl.
Vla.
Vlc. e Cb.

*) Die Klarinettenstimmen sind mitgedruckt; vergl. jedoch den Vorbericht.

20 Presto.

Fl. *sf* *p*

Ob. *sf* *p*

Fag. *p*

Vi. *sf* *p* *p*

Vla. *sf* *p* *p*

Vcl. e Cb. *sf* *p* *p*

30 zu 2

Fl. *f*

Fag. *f*

Vi. *f*

Vla. *f*

Vcl. e Cb. *f*

40

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

Vl.

Vla.

Vcl. e Cb.

50

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

Vl.

Vla.

Vcl. e Cb.

zu 2

F1.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

VI.

Vla.

Vlc. e Cb.

60

F1.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

VI.

Vla.

Vlc. e Cb.

Fl.
 Ob.
 Cl.
 Fag.
 Cor. (D)
 Trb. (D)
 Timp.
 VI.
 Vla.
 Vlc. e Cb.
 Bassi

zu 2

Fl.
 Ob.
 Cl.
 Fag.
 Cor. (D)
 Trb. (D)
 Timp.
 VI.
 Vla.
 Vlc. e Cb.
 Bassi

zu 2

zu 2

zu 2

f
 f
 p

VI.
Vla.
Vlc. e
Cb.

85 86 87 88

90

VI.
Vla.
Vlc. e
Cb.

89 90 91 92

100

Fl.
Ob.
Cl.
Fag.
Cor. (D)
Trb. (D)
Timp.

93 94 95 96

VI.
Vla.
Vlc. e
Cb.

97 98 99 100

Fl.

Ob.

Cl.

Fag.

Cor.
(D)

Trb.
(D)

Timp.

VI.

Vla.

Vlc. e
Cb.

110

Fl.

Ob.

Cl.

Fag.

Cor.
(D)

Trb.
(D)

Timp.

VI.

Vla.

Vlc. e
Cb.

1.

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

Vl.

Vla.

Vcl. e Cb.

p

2.

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

Vl.

Vla.

Vcl. e Cb.

p

130

VI.
Vlc. e
Cb.

140

VI.
Vla.
Vlc. e
Cb.

zu 2

Fl.
Ob.
Cl.
Fag.
VI.
Vla.
Vlc. e
Cb.

1.

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PATRIMONIO UC

Bassi

Musical score for measures 150-159. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor. (D)), Trumpet (Trb. (D)), Violin (Vl.), Viola (Vla.), Violoncello (Vlc. e), and Contrabass (Cb.). The music is in 4/4 time and features a variety of dynamics, including *f* (forte) and *sf* (sforzando). The key signature has one sharp (F#). The score is divided into two systems, with measures 150-154 in the first system and measures 155-159 in the second system. A double bar line with repeat dots is at the beginning of the second system.

Musical score for measures 160-169. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor. (D)), Trumpet (Trb. (D)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), Violoncello (Vlc. e), and Contrabass (Cb.). The music is in 4/4 time and features a variety of dynamics, including *f* (forte) and *sf* (sforzando). The key signature has one sharp (F#). The score is divided into two systems, with measures 160-164 in the first system and measures 165-169 in the second system. A double bar line with repeat dots is at the beginning of the second system.

170

Fl. zu 2

Ob.

Cl.

Fag.

Cor. (D) zu 2

Trb. (D) zu 2

Vl. *sf*

Vla. *sf*

Vcl. e Cb. *sf*

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Vl. *f*

Vla. *f*

Vcl. e Cb. *f*

f BASSI

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

Vi.

Vla.

Vlc. e Cb.

190

zu 2

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

Vi.

Vla.

Vlc. e Cb.

200

1.

Fl.

Ob.

Cl.

Fag.

Cor.
(D)

Trb.
(D)

Timp.

Vl.

Vla.

Vcl. e
Cb.

210

Fl.

Vl.

Vla.

Vcl. e
Cb.

Fl. *zu 2*

Ob.

Cl.

Fag. *zu 2*

Cor. (D)

Trb. (D)

Timp.

Vi.

Vla.

Vlc. e Cb.

Fl.

Ob.

Cl.

Fag.

Cor. (D) *zu 2*

Trb. (D) *zu 2*

Timp.

Vi.

Vla.

Vlc. e Cb.

Bassi

Musical score for measures 240-249. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor (D), Trumpet (Trb. D), Trombone (Timp.), Violin (Vl.), Viola (Via.), and Violoncello/Double Bass (Vcl. e Cb.). The music is in 2/4 time and features a complex melodic line in the Flute and Violin parts, with supporting textures in the strings and woodwinds. The key signature has two sharps (F# and C#).

Musical score for measures 250-259. The score continues from the previous page and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor (D), Trumpet (Trb. D), Trombone (Timp.), Violin (Vl.), Viola (Via.), and Violoncello/Double Bass (Vcl. e Cb.). The music is in 2/4 time and features a complex melodic line in the Flute and Violin parts, with supporting textures in the strings and woodwinds. The key signature has two sharps (F# and C#). A dynamic marking of *p* (piano) is present at the end of the section. A watermark "ARMONIO UC" is visible in the bottom right corner.

260

VI.

Vla.

Vlc. e
Cb.

270

Fl.

Ob.

Fag.

VI.

Vla.

Vlc. e
Cb.

zu 2

1.

zu 2

p

cresc.

cresc.

cresc.

cresc.

Fl.

Ob.

Cl.

Fag.

Cor.
(D)

Trb.
(D)

Timp.

VI.

Vla.

Vlc. e
Cb.

cresc.

peresc.

f

cresc.

p

f

f

f

f

f

f

f

f

f

f

f

280

Fl.
Ob.
Cl.
Fag.
Cor. (D)
Trb. (D)
Timp.
Vi.
Vla.
Vcl. e Cb.

Detailed description: This system of musical notation covers measures 280 through 289. It features ten staves for woodwinds and percussion, and three staves for strings. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Violoncello/Double Bass) play active parts with various rhythmic patterns and melodic lines. The brass instruments (Coronet, Trumpet) provide harmonic support with sustained notes and rhythmic accompaniment. The percussion (Timpani) maintains a steady beat. The score is written in a key signature of one sharp (F#) and a common time signature.

290

Fl.
Ob.
Cl.
Fag.
Cor. (D)
Trb. (D)
Timp.
Vi.
Vla.
Vcl. e Cb.

Detailed description: This system of musical notation covers measures 290 through 299. The instrumentation remains the same as in the previous system. Measures 290-294 show continued activity from the woodwinds and strings. From measure 295 onwards, there is a significant change in dynamics and texture. The woodwinds and strings play more sparsely, often with long rests. The brass instruments continue to provide harmonic support. The percussion part remains consistent. Dynamic markings such as *p* (piano) and *pizz.* (pizzicato) are visible. A watermark "PATRIMONIO" is present in the lower right area of the page.

Fl.

Ob.

Cl.

Fag.

Cor.
(D)

Trb.
(D)

Timp.

Vi.

Vla.

Vcl. e
Cb.

300

Fl.

Ob.

Cl.

Fag.

Cor.
(D)

Trb.
(D)

Timp.

Vi.

Vla.

Vcl. e
Cb.

zll 2

zll 2

zll 2

PATRIMONIO U C

Fl.

Ob.

Cl.

Fag.

Cor.
(D)

Trb.
(D)

Timp.

Vi.

Vla.

Vic. e
Cb.

Vi.

Vla.

Vic. e
Cb.

Musical score for measures 298-329. The score is for a woodwind and string ensemble. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (D)), Violin I (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a first ending bracket over measures 298-301. A dynamic marking of *p* (piano) is present in the Flute part at measure 301. The woodwinds and strings play rhythmic patterns, with the strings providing a steady accompaniment.

Musical score for measures 330-341. The score is for a woodwind and string ensemble. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor. (D)), Trumpet (Trb. (D)), Timpani (Timp.), Violin I (Vl.), and Viola (Vla.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a first ending bracket over measures 330-333. A dynamic marking of *f* (forte) is present in the Flute part at measure 333. The woodwinds play rhythmic patterns, with the strings providing a steady accompaniment. The text "zu 2" appears above the Flute part at measure 333, indicating a second ending. A watermark "PATRIMONIO UC" is visible in the bottom right corner.

Fl.

Ob.

Cl.

Fag.

Cor.
(D)

Trb.
(D)

Timp.

VI.

Via.

Vlc. e
Cb.

340

Fl.

Ob.

Cl.

Fag.

Cor.
(D)

Trb.
(D)

Timp.

VI.

Via.

Vlc. e
Cb.

PATRIMONIO UC

II*)

Andante

Flauti

Oboi

Clarineti in A

Fagotti

Corni in G

Trombe in C

Timpani in D-G

Violino I

Violino II

Viola

Violoncello e Contrabasso

staccato, e piano

(p)

pizz.

(p)

pizz.

(p)

Fag.

VI.

Vlc. e Cb.

10

1.

2.

Fag.

VI.

Vlc. e Cb.

arco

f

p

arco

f

f

(sf)

p

*) Wegen der Klarinetten siehe Vorbericht. Die gleichmäßige, tictackähnliche Achtelbegleitung hat der Symphonie den Beinamen „Die Uhr“ gegeben.

20

Ob. *p*

Vi.

Vcl. e Cb.

Fl.

Ob.

Fag.

Vi.

Vla.

Vcl. e Cb.

pizz.

30

Fl.

Ob.

Fag.

Vi.

Vla.

Vcl. e Cb.

p

1.

2.

PATRIMONIO UC

zu 2 ³
 Fl. *f*
 Ob. *f*
 Cl. *f* zu 2
 Fag. *f* zu 2
 Cor. (G) *f* zu 2
 Trb. (C) *f* zu 2
 Timp. *f*
 Vl. *f* tenuto *f* tenuto *sf* arco
 Vla. *f* arco *sf*
 Vcl. e Cb. *f* arco

40

Fl. *f*
 Ob. *f* zu 2
 Cl. *f* zu 2
 Fag. *f*
 Cor. (G) *f*
 Trb. (C) *f*
 Vl. *f*
 Vla. *f*
 Vcl. e Cb. *f*

Fl.
Ob.
Cl.
Fag.
Cor. (G)
Trb. (C)
Vi.
Vla.
Vlc. e Cb.

This system contains measures 1 through 3 of the score. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, and Double Basses) are active throughout. The brass instruments (Cornet and Trombone) have rests. The woodwinds play rhythmic patterns, with the Bassoon featuring a trill in measure 3. The strings provide harmonic support with sustained notes and rhythmic accompaniment.

Fl.
Ob.
Fag.
Cor. (G)
Trb. (C)
Vi.
Vla.
Vlc. e Cb.

This system contains measures 4 through 6. The woodwinds (Flute, Oboe, Bassoon) and strings (Violins, Violas, Cellos, and Double Basses) are active throughout. The brass instruments (Cornet and Trombone) have rests. The woodwinds play sustained notes, with the Bassoon featuring a trill in measure 5. The strings provide harmonic support with sustained notes and rhythmic accompaniment.

50

Fl.

Ob.

Cl.

Fag.

Cor. (G)

VI.

Vla.

Vlc. e Cb.

zu 2

staccato

Fl.

Ob.

Cl.

Fag.

Cor. (G)

Trb. (C)

Timp.

VI.

Vla.

Vlc. e Cb.

zu 2

zu 2

ff

ff

ff

ff

PATRIMONIO UC

Fl.
Ob.
Cl.
Fag.
Cor. (G)
Trb. (C)
Timp.
Vi.
Vla.
Vcl. e Cb.

This system contains the first three measures of the score. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a rhythmic pattern of eighth notes. The brass instruments (Coronet, Trombone) play a steady eighth-note accompaniment. The percussion (Timpani) has a single note in the first measure. The strings (Violin, Viola, Violoncello and Double Bass) play a complex rhythmic pattern with many sixteenth notes.

Fl.
Ob.
Cl.
Fag.
Cor. (G)
Trb. (C)
Timp.
Vi.
Vla.
Vcl. e Cb.

This system contains measures 4, 5, and 6. The woodwinds continue their eighth-note pattern. The brass instruments play a steady eighth-note accompaniment. The percussion (Timpani) has a single note in the first measure. The strings play a complex rhythmic pattern with many sixteenth notes. A double bar line with repeat dots is at the beginning of the system. A watermark "TRIMONTO UC" is visible in the bottom right corner.

60

Fl.
Ob.
Cl.
Fag.
Cor.
(C)
Trb.
(C)
Timp.
VI.
Via.
Vlc. e
Cb.

(*p*) staccato

(*p*) staccato

70

Fl.
Ob.
Fag.
VI.

Fl.
Ob.
Fag.
VI.

Fl. 

Ob. 

Fag. 

VI. 

80

Fl. 

Ob. 

Fag. 

VI. 

Fl. 

Ob. 

Fag. 

VI. 

90

Fl. 

Ob. 

Fag. 

VI. 

100

Fl.
Ob.
Fag.
VI.
Vlc. e
Cb.

Fl.
Ob.
Fag.
VI.
Vla.
Vlc. e
Cb.

Fl.
Ob.
Cl.
Fag.
Cor. (6)
VI.
Vla.
Vlc. e
Cb.

110

1. *zu 2*

p

zu 2

p

zu 2

f

p

ff

ff

ff

zu 2

ff

120

Fl.
Ob.
Cl.
Fag.
Cor. (G)
Trb. (C)
Timp.
VI.
Via.
Vlc. e Cb.

Fl.
Ob.
Cl.
Fag.
Cor. (G)
Trb. (C)
Timp.
VI.
Via.
Vlc. e Cb.

Musical score for measures 127-130. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor (C), Violin (Vi.), Viola (Via.), and Violoncello/Double Bass (Vic. e Cb.). The music is in 2/4 time and features a dynamic marking of *p* (piano). The Flute part has a first ending bracket over measures 128-130. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Bassoon and Double Bass parts play a steady eighth-note accompaniment. The Oboe part has a melodic line with some rests. The Clarinet and Horn parts are mostly silent or play sustained notes.

Musical score for measures 131-134. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor (C), Violin (Vi.), Viola (Via.), and Violoncello/Double Bass (Vic. e Cb.). The music is in 2/4 time. The Flute part has a first ending bracket over measures 131-134. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Bassoon and Double Bass parts play a steady eighth-note accompaniment. The Oboe part has a melodic line with some rests. The Clarinet and Horn parts are mostly silent or play sustained notes.

1. *zu 2*

Fl.

Ob.

Cl.

Fag.

Cor. (G)

Trb. (C)

Timp.

VI.

Vla.

Vcl. e Cb.

140

Fl.

Ob.

Cl.

Fag.

Cor. (G)

Trb. (C)

Timp.

VI.

Vla.

Vcl. e Cb.

Fl.

Ob.

Cl.

Fag.

Cor.
(G)

Trb.
(C)

Timp.

VI.

Vla.

Vcl. e
Cb.

zu 2

p

Fl.

Ob.

Fag.

Cor.
(G)

Trb.
(C)

Timp.

VI.

Vla.

Vcl. e
Cb.

1.

p

Menuetto, Allegretto

Flauti *zu 2*

Oboi

Clarinetten in A^{*)}

Fagotti *zu 2*

Corni in D

Trombe in D

Timpani in D-A

Violino I

Violino II

Viola

Violoncello e Contrabasso

Fl. *zu 2* *10*

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

VI.

Vla.

Vlc. e Cb.

*) Die Klarinettenstimmen sind mitgedruckt; vergl. jedoch den Vorbericht.

20

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

Vi.

Vla.

Vcl. e Cb.

30

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

Vi.

Vla.

Vcl. e Cb.

zu 2

pp

p

f

zu 2

f

40

Fl.

Ob.

Cl.

Fag.

VI.

Vla.

Vcl. e
Cb.

zu 2 50 1.

Fl.

Ob.

Cl.

Fag.

Cor.
(D)

Trb.
(D)

Timp.

VI.

Vla.

Vcl. e
Cb.

1. *zu 2* *60*

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

VI.

Via.

Vlc. e Cb.

70

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

VI.

Via.

Vlc. e Cb.

80

Fl. *sf sf sf sf*

Ob. *sf sf sf sf*

Cl. *sf sf*

Fag. *sf sf sf sf*

Cor. (D) *sf sf*

Trb. (D) *sf sf*

Timp.

Vl. *sf sf sf sf*

Vla. *sf sf sf sf*

Vlc. e Cb. *sf sf sf sf*

Trio

Fl. *p*

Vl. *pp*

Vla. *pp*

Vlc. e Cb. *pp*

90

1.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

zu 2

Cor. (D) *ff*

Trb. (D) *ff*

Timp. *ff*

Vl. *ff* *pp*

Vla. *ff* *pp*

Vlc. e Cb. *ff* *pp*

100

1.

Fl. *p*

Vl. *p*

Vla. *p*

Vlc. e Cb. *p*

zu 2 110

Fl. *ff* *p* 1.

Ob. *ff*

Cl. *ff* zu 2

Fag. *ff* *p* 1.

Cor. (D) *ff*

Trb. (D) *ff*

Timp. *ff*

Vi. *ff* *p*

Vla. *ff* *p*

Vcl. e Cb. *ff*

Fl. zu 2 120 zu 2 *f* zu 2

Fag. *f* zu 2

Vi. *f* *f*

Vla. *f*

Vcl. e Cb. *f*

Musical score for measures 130-139. The score includes parts for Flute (Fl.), Bassoon (Fag.), Violin (VI.), Viola (Vla.), and Violoncello/Double Bass (Vic. e Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to a *p* (piano) dynamic marking at the end of the section.

Musical score for measures 140-149. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor. (D)), Trumpet (Trb. (D)), Timpani (Timp.), Violin (VI.), Viola (Vla.), and Violoncello/Double Bass (Vic. e Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to a *f* (forte) dynamic marking. The score includes the instruction "zu 2" (ritardando) above the Flute, Oboe, and Bassoon parts. A watermark "PATRIMONIO UC" is visible in the bottom right corner.

150

Fl.
Ob.
Cl.
Fag.
Cor. (O)
Trb. (O)
Timp.
Vl.
Vla.
Vcl. e Cb.

160

Fl.
Fag.
Cor. (O)
Vl.
Vla.
Vcl. e Cb.

Finale. Vivace

Flauti

Oboi

Clarineti in A*)

Fagotti

Corni in D

Trombe in D

Timpani in D-A

Violino I

Violino II

Viola

Violoncello e Contrabbasso.

10

Vi.

Vla.

Vlc. e Cb.

Bassi

Vlc.

Cb.

Vlc.

20

1.

Vi.

Vla.

Vlc. e Cb.

Bassi

Vlc.

BASSI

*) Die Klarinettenstimmen sind mitgedruckt; vergl. jedoch den Vorbericht.

30

Fl. *zu 2*

Ob.

Cl.

Fag. *f*

Cor. (D)

Trb. (D)

Timp.

Vi.

Vla.

Vlc. e

Cb.

31

Fl. *zu 2*

Ob.

Cl. *flü 2*

Fag.

Cor. (D)

Trb. (D)

Timp.

Vi.

Vla.

Vlc. e

Cb.

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

Vi.

Vla.

Vic. e Cb.

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

Vi.

Vla.

Vic. e Cb.

FL.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

VI.

Vla.

Vlc. e Cb.

zui 2

zui 3

60

FL.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

VI.

Vla.

Vlc. e Cb.

p

p

p

p

Vlc. arco

Cb. pizz.

70

Ob.

Fag.

Vi.

Vla.

Vlc. e
Cb.

Detailed description: This system of musical notation covers measures 70 to 73. The Oboe (Ob.) part has a melodic line with eighth and sixteenth notes. The Bassoon (Fag.) part is mostly rests. The Violin (Vi.) part has a rhythmic accompaniment of eighth notes. The Viola (Vla.), Violoncello (Vlc. e), and Contrabass (Cb.) parts have simpler accompaniment patterns.

Fl.

Ob.

Cl.

Fag.

Cer.
(D)

Trb.
(D)

Timp.

Vi.

Vla.

Vlc. e
Cb.

zu 2

f

zu 2

f

zu 2

f

zu 2

f

arco

ff

Detailed description: This system of musical notation covers measures 74 to 77. The Flute (Fl.) part has a melodic line with a 'zu 2' marking. The Oboe (Ob.) part has a melodic line with a 'zu 2' marking. The Clarinet (Cl.) part has a melodic line with a 'zu 2' marking. The Bassoon (Fag.) part has a melodic line with a 'zu 2' marking. The Cor Anglais (Cer. (D)) and Trumpet (Trb. (D)) parts have a melodic line with a 'zu 2' marking. The Timpani (Timp.) part has a rhythmic accompaniment. The Violin (Vi.) part has a rhythmic accompaniment. The Viola (Vla.) part has a rhythmic accompaniment. The Violoncello (Vlc. e) and Contrabass (Cb.) parts have a rhythmic accompaniment. The score includes dynamic markings such as *f* and *ff*, and a 'arco' marking for the cello and bass.

80

Fl.
Ob.
Cl.
Fag.
Cor.
(D)
Trb.
(D)
Timp.
Vi.
Vla.
Vlc. e
Cb.

90

Fl.
Ob.
Cl.
Fag.
Cor.
(D)
Trb.
(D)
Vi.
Vla.
Vlc. e
Cb.

zu 2

PATRIMONIO UC

Musical score for measures 100-104. The score is for a full orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor (D) (Cor. (D)), Trumpet (D) (Trb. (D)), Violin (VI.), Viola (Vla.), Violoncello (Vlc. e), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a first ending bracket over measures 100-101. The flute part has a dynamic marking of *p* (piano) starting in measure 100. The strings play a rhythmic accompaniment of eighth notes. The woodwinds have various melodic lines, with the oboe and bassoon playing sustained notes.

Musical score for measures 105-109. The instruments listed are Flute (Fl.), Oboe (Ob.), Cor (D) (Cor. (D)), Violin (VI.), Viola (Vla.), Violoncello (Vlc. e), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The flute part has a dynamic marking of *p* (piano) starting in measure 105. The strings play a rhythmic accompaniment of eighth notes. The woodwinds have various melodic lines, with the oboe playing a melodic line starting in measure 108. The score ends with a first ending bracket over measures 108-109.

110

Fl. *zu 2*

Ob.

Cl.

Fag. *zu 2*

Cor. (D)

Trb. (D)

Timp.

Vl. *f*

Vla. *f*

Vlc. e Cb. *f*

Bassi

120

Vl. *p*

Vla. *p*

Vlc. e Cb. *p*

Bassi *p*

Vlc. Cb. *p*

130

Vl. *p*

Vla. *p*

Vlc. e Cb. *p*

Bassi *p*

Fl. - - - - - *f* zu 2 \dot{a} \dot{a}

Ob. - - - - - *f* zu 2 \dot{a} \dot{a}

Cl. - - - - - *f* zu 2 \dot{a} \dot{a}

Fag. - - - - - *f* zu 2 \dot{a} \dot{a}

Cor. (D) - - - - - *f* zu 2 \dot{a} \dot{a}

Trb. (D) - - - - - *f* zu 2 \dot{a} \dot{a}

Timp. - - - - - *f* zu 2 \dot{a} \dot{a}

Vi. *f* *ff* \dot{a} \dot{a}

Via. *f* *ff* \dot{a} \dot{a}

Vlc. e *f* *ff* \dot{a} \dot{a}

Cb. *f* *ff* \dot{a} \dot{a}

140

Fl. \dot{a} \dot{a} \dot{a} \dot{a}

Ob. \dot{a} \dot{a} \dot{a} \dot{a}

Cl. \dot{a} \dot{a} \dot{a} \dot{a}

Fag. \dot{a} \dot{a} \dot{a} \dot{a}

Cor. (D) \dot{a} \dot{a} \dot{a} \dot{a}

Trb. (D) \dot{a} \dot{a} \dot{a} \dot{a}

Timp. \dot{a} \dot{a} \dot{a} \dot{a}

Vi. \dot{a} \dot{a} \dot{a} \dot{a}

Via. \dot{a} \dot{a} \dot{a} \dot{a}

Vlc. e \dot{a} \dot{a} \dot{a} \dot{a}

Cb. \dot{a} \dot{a} \dot{a} \dot{a}

Fl.

Ob.

Cl.

Fag.

Cor.
(D)

Trb.
(D)

Timp.

Vi.

Vla.

Vlc. e
Cb.

Bassi

150

Fl.

Ob.

Cl.

Fag.

Cor.
(D)

Trb.
(D)

Timp.

Vi.

Vla.

Vlc. e
Cb.

Vlc.

Fl.

Ob.

Fag.

Vl.

Vla.

Vlc. e Cb.

Vlc. Cb.

zu 2

Fl.

Ob.

Fag.

Vl.

Vla.

Vlc. e Cb.

Bassi

170

Fl.

Ob.

Cl.

Fag.

Vi.

Vla.

Vcl. e Cb.

zu 2

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

Vi.

Vla.

Vcl. e Cb.

zu 2

zu 2

PATRIMONIO UC

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

VI.

Vla.

Vlc. e

Cb.

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

VI.

Vla.

Vlc. e

Cb.

PATRIMONIO UC

Bassi

190

VI.
Vla.
pp

Detailed description: This system contains measures 190 to 194. The Violin I (VI.) part begins with a *pp* dynamic and features a melodic line with a slur over measures 190-191. The Viola (Vla.) part also starts with *pp* and plays a rhythmic accompaniment of eighth notes. The Violin II (Vlc.) part is silent in this system. The key signature has two sharps (F# and C#).

200

VI.
Vla.
Vlc.
pp

Detailed description: This system contains measures 200 to 204. The Violin I (VI.) part continues its melodic line. The Viola (Vla.) part continues with eighth-note accompaniment. The Violin II (Vlc.) part enters in measure 200 with a *pp* dynamic, playing a melodic line. The key signature remains two sharps.

VI.
Vla.
Vlc.

Detailed description: This system contains measures 205 to 209. The Violin I (VI.) part continues with a melodic line. The Viola (Vla.) part continues with eighth-note accompaniment. The Violin II (Vlc.) part continues with a melodic line. The key signature remains two sharps.

210

VI.
Vla.
Vlc.

Detailed description: This system contains measures 210 to 214. The Violin I (VI.) part continues with a melodic line. The Viola (Vla.) part continues with eighth-note accompaniment. The Violin II (Vlc.) part continues with a melodic line. The key signature remains two sharps.

Ob. *pp*

VI.

Vla.

Vlc.

Measures 195-200. The Oboe part begins with a *pp* dynamic. The Violin I part features a melodic line with eighth-note patterns. The Viola and Violoncello parts provide harmonic support with sustained notes and rhythmic patterns.

Ob.

Fag. *pp*

Cor. (D) *pp*

VI.

Vla.

Vlc.

Measures 205-210. The Clarinet in D part begins with a *pp* dynamic. The Bassoon part has a *pp* dynamic. The Violin I part continues with a melodic line. The Viola and Violoncello parts provide harmonic support.

Cor. (D)

VI.

Vla.

Vlc. *p*

Measures 215-220. The Clarinet in D part begins with a *p* dynamic. The Violin I part continues with a melodic line. The Viola and Violoncello parts provide harmonic support. A watermark "PATRIMONIO UC" is visible in the bottom right corner.

Fl. *zu 2*

Ob.

Cl.

Fag. *zu 1*

Cor. (D) *zu 2*

Trb. (D) *zu 2*

Timp.

Vi.

Vla. *Vio.*

Vlc. e Cb. *Bassi*

240

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

Vi.

Vla.

Vlc. e Cb.

PATRIMONIO UC

Fl.

Ob.

Cl.

Fag.

Cor.
(D)

Trb.
(D)

Timp.

VI.

Vla.

Vic. c

Cb.

250

Fl.

Ob.

Cl.

Fag.

Cor.
(D)

Trb.
(D)

Timp.

VI.

Vla.

Vic. c

Cb.

p

260

Fl. *f* zu 2

Ob. *f* zu 2

Cl. *f* zu 2

Fag. *f* zu 3

Cor. (D) *f* zu 2

Trb. (D) *f* zu 2

Timp.

VI. *pp* *f*

Vla. *pp* *f*

Vlc. e *pp* *f*

Cb. *pp* *f*

Fl.

Ob.

Cl.

Fag.

Cor. (D)

Trb. (D)

Timp.

VI.

Vla.

Vlc. e

Cb.

Musical score for measures 367-370. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor. (D)), Trumpet (Trb. (D)), Timpani (Timp.), Violin (VI.), Viola (Vla.), Violoncello (Vlc. e), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex texture with various instruments playing different parts, including a prominent violin melody in the upper register and a bassoon part marked "zu 2".

Musical score for measures 371-374. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor. (D)), Trumpet (Trb. (D)), Timpani (Timp.), Violin (VI.), Viola (Vla.), Violoncello (Vlc. e), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex texture with various instruments playing different parts, including a prominent violin melody in the upper register and a bassoon part marked "zu 2".

CHAMBER MUSIC—contd.

- No.
124. Beethoven, Piano-Trio, op. 1, 3, C m.
125. Spohr, Double-Quartet, op. 77, E♭.
126. Spohr, Octet, op. 32, E.
127. Beethoven, Sonata, op. 47, A (Kreutzer.)
128. Spohr, Double-Quartet, op. 65, D m.
129. Spohr, Double-Quartet, op. 136, G m.
130. Spohr, Double-Quartet, op. 87, E m.
131. Cherubini, Quartet, op. posth., E.
132. Cherubini, Quartet, op. posth., F.
133. Cherubini, Quartet, op. posth., A m.
134. Mendelssohn, Quintet, op. 18, A.
135. Beethoven, Wind-Octet, op. 103, E♭.
136. Dittersdorf, Quartet, G.
137. Dittersdorf, Quartet, A.
138. Dittersdorf, Quartet, C.
139. Beethoven, Sextet f. Wind, op. 71, E♭.
140. Beethoven, Sextet, op. 81 b, E♭.
141. Mozart, Sextet, (Divertimento) D [205]
142. Haydn, Quartet, op. 17, 2, F.
143. Haydn, Quartet, op. 55, 3, B♭.
144. Haydn, Quartet, op. 64, 1, C.
145. Haydn, Quartet, op. 71, 2, D.
146. Haydn, Quartet, op. 74, 1, C.
147. Haydn, Quartet, op. 74, 2, F.
148. Haydn, Quartet, op. 71, 3, E♭.
149. Haydn, Quartet, op. 1, 4, G.
150. Haydn, Quartet, op. 3, 5, F (m. Serenade)
151. Haydn, Quartet, op. 9, 2, E♭.
152. Haydn, Quartet, op. 17, 4, C m.
153. Haydn, Quart., op. 35, 5, G (Russ.-No.5)
154. Haydn, Quartet, op. 42, D m.
155. Haydn, Quartet, op. 50, 5, F.
156. Haydn, Quartet, op. 50, 6, D (Frog)
157. Haydn, Quartet, op. 17, 3, E♭.
158. Mozart, Piano-Quartet, G m [478].
159. Mozart, Piano-Quartet, E♭ [493].
160. Mozart, Piano-Quintet, E♭ [452].
161. Tschaikowsky, Quartet, op. 11, D.
162. Haydn, Quartet, op. 51, (Seven Words)
163. Haydn, Quart., op. 20, 1, E♭ (Sun-No.1)
164. Haydn, Quart., op. 20, 3, G♯ (Sun-No.3)
165. Haydn, Quart., op. 33, 1, B m (Russ.-No.1)
166. Haydn, Quart., op. 33, 4, B♭ (Russ.-No.4)
167. Haydn, Quartet, op. 50, 1, B♭.
168. Haydn, Quartet, op. 50, 2, C.
169. Haydn, Quartet, op. 50, 3, E♭.
170. Haydn, Quartet, op. 1, 1, B♭.
171. Haydn, Quartet, op. 1, 2, E♭.
172. Haydn, Quartet, op. 1, 3, D.
173. Haydn, Quartet, op. 1, 5, B♭.
174. Haydn, Quartet, op. 1, 6, C.
175. Haydn, Quartet, op. 2, 1, A.
176. Haydn, Quartet, op. 2, 2, E.
177. Haydn, Quartet, op. 2, 3, E♭.
178. Haydn, Quartet, op. 2, 4, F.
179. Haydn, Quartet, op. 2, 5, D.
180. Haydn, Quartet, op. 2, 6, B♭.
181. Haydn, Quartet, op. 3, 1, E.
182. Haydn, Quartet, op. 3, 2, C.
183. Haydn, Quartet, op. 3, 3, G.
184. Haydn, Quartet, op. 3, 4, B♭.
185. Haydn, Quartet, op. 3, 6, A.
186. Haydn, Quartet, op. 9, 3, G.
187. Haydn, Quartet, op. 9, 5, B♭.
188. Haydn, Quartet, op. 9, 6, A.
189. Haydn, Quartet, op. 33, 6, D (Russ.-No.6)
190. Haydn, Quartet, op. 55, 2, F m.
- No
191. Haydn, Quartet, op. 76, 6, E♭.
192. Mozart, Quartet, D [285].
193. Mozart, Quartet, A [298].
194. Mozart, Quartet, F [370].
195. Mozart, Divert. & March F [247/8].
196. Tschaikowsky, Quartet, op. 22, F.
197. Tschaikowsky, Quartet, op. 30, E♭ m.
200. Beethoven, Piano-Quintet, op. 16, E♭
201. Borodin, Quartet, No. 2, D.
203. Volkmann, Quartet, op. 34, G.
204. Volkmann, Quartet, op. 35, E m.
205. Volkmann, Quartet, op. 37, F m.
206. Volkmann, Quartet, op. 43, E♭.
207. Verdi, Quartet, E m.
212. Brahms, Klavier-Quintet, op. 34, F m
213. Volkmann, Quartet, op. 14, G m.
214. Beethoven, Quintet, op. 4, E♭.
215. Beethoven, Quintet, op. 104, C m.
216. Beethoven, Quintet-Fuge, op. 137, D.
217. Mozart, Sextet, F (Dorfmus.-) (522).
218. Mozart, Quint. G (Nachtmus.) (525).
219. Borodin, Quartet, No. 1, A.
221. Volkmann, Klavier-Trio, op. 3, F.
222. Volkmann, Klavier-Trio, op. 5, B♭ m.
223. Beethoven, Klavier-Trio, op. 11, B♭.
228. Schumann, Märchenerzähl. op 132
233. Schubert, Piano. Trio. op. 148, E♭ (Noct.)
235. Brahms, Sextet, op. 18, B♭.
236. Brahms, Sextet, op. 36, G.
237. Brahms, Quintet, op. 88, F.
238. Brahms, Quintet, op. 111, G.
239. Brahms, Quintet, op. 115, B m (Clarinet)
240. Brahms, Quartet, op. 51, 1, C m.
241. Brahms, Quartet, op. 51, 2, A m.
242. Brahms, Quartet, op. 67, B♭.
243. Brahms, Piano-Quartet, op. 25, G m.
244. Brahms, Piano-Quartet, op. 26, A.
245. Brahms, Piano-Quartet, op. 60, C m.
246. Brahms, Piano-Trio, op. 8, B.
247. Brahms, Piano-Trio, op. 87, C.
248. Brahms, Piano-Trio, op. 101, C m.
249. Brahms, Horn-Trio, op. 40, E♭.
250. Brahms, Clarinet-Trio, op. 114, A m.
251. Tschaikowsky, Piano-Trio, op. 50, A m.
252. Beethoven, Rondino E♭ (op. posth.)
254. Bach, Brandenburg, Concerto No.3, G
255. Bach, Brandenburg, Concerto No.6, B♭
257. Bach, Brandenburg, Concerto, No.2, F
259. Haydn, Piano-Trio, No. 1, G.
262. Mozart, Haffner-Serenade (250).
263. Händel, Concerto grosso No. 12, B m.
264. Händel, Concerto grosso No. 1, G.
265. Händel, Concerto grosso No. 2, F.
266. Händel, Concerto grosso No. 3, E m.
267. Händel, Concerto grosso No. 4, A m.
268. Händel, Concerto grosso No. 5, D.
269. Händel, Concerto grosso No. 6, G m.
270. Händel, Concerto grosso No. 7, B♭.
271. Händel, Concerto grosso No. 8, C m.
272. Händel, Concerto grosso No. 9, F.
273. Händel, Concerto grosso No. 10, D m.
274. Händel, Concerto grosso No. 11, A.
275. Smetana, Quartet, E m (From my Life)
276. Grieg, Quartet, op. 27, G m.
277. Sinding, Quartet, op. 70, A m.
278. Beethoven, Kakadu-Variat, G, op. 121a
280. Bach, Brandenburg, Concerto No.1, F.

CHAMBER MUSIC—contd.

No.
 281. **Bach**, Brandenburg, Concerto No. 4, G
 282. **Bach**, Brandenburg, Concerto No. 5, D
 284. **Smetana**, Quartet, D m.
 285. **H. Wolf**, Quartet, D m.
 286. **H. Wolf**, Ital. Serenade f. Quartet, G.
 287. **Reger**, Flute Trio, (Serenade) op. 77a, D
 288. **Reger**, String-Trio, op. 77b, A m.
 292. **Strauss**, Piano-Quartet, op. 13, C m.
 293. **Reger**, Quartet, op. 109, E♭
 294. **Sibelius**, Quartet, op. 56, D m (Voices Intimate).
 295. **Reger**, Piano-Quartet, op. 113, D m.
 296. **Reger**, Sextet, op. 118, F.
 297. **Beethoven**, Quartet, F. after Son. op. 14, 1
 298. **Dvořák**, Quartet, op. 34, D m.
 299. **Dvořák**, Quartet, op. 51, E♭
 300. **Dvořák**, Quartet, op. 61, C.
 301. **Dvořák**, Quartet, op. 80, E.
 302. **Dvořák**, Quartet, op. 96, F.
 303. **Dvořák**, Quartet, op. 105, A♭
 304. **Dvořák**, Quartet, op. 106, G.
 305. **Dvořák**, Piano-Quintet, op. 81, A.
 306. **Dvořák**, String-Quintet, op. 97, E♭.
 308. **Mozart**, Serenade f. 8 Wind, E♭ [375].
 309. **Mozart**, Serenade f. 8 Wind, C m [388].
 310. **Bruckner**, Quintet, F.
 312. **Reger**, Flute-Trio, (Seren.) op. 141a, G.
 313. **Reger**, String-Trio, op. 141b, D m.
 314. **Reger**, Quartet, op. 121, F♯ m.
 317. **Grieg**, Quartet, F (unfinished).
 318. **Schönberg**, Sextet (Verkl.Nacht) op. 4
 319. **Reger**, Quartet, op. 74, D m.
 322. **Reger**, Clarinet-Quintet, op. 146, A.
 323. **Franck**, Quartet, D.
 324. **Pfitzner**, Piano-Quintet, op. 23, C.
 329. **Franck**, Piano-Quintet, F m.
 330. **Dvořák**, Piano-Quartet, op. 87, E♭

No.
 331. **Dvořák**, Piano-Trio, op. 65, F m.
 332. **Dvořák**, Piano-Trio, op. 90, E m (Dumky).
 333. **Reger**, Piano-Quartet, op. 133, A m.
 334. **Schönberg**, Quartet, op. 7, D m.
 335. **Smetana**, Piano-Trio, op. 15, G m.
 336. **Reger**, Piano-Quintet, op. posth., C m.
 337. **Dvořák**, Sextet, op. 48, A.
 338. **Dvořák**, Quintet, op. 77, G.
 339. **Dohnányi**, Quartet, op. 15, D♭.
 340. **Reger**, Piano-Quintet, op. 64, C m.
 341. **Saint-Saëns**, Piano-Trio, op. 18, F.
 342. **Saint-Saëns**, Piano-Quintet, op. 14, A m.
 343. **Dohnányi**, Piano-Quintet, op. 25, E♭ m.
 347. **Mozart**, Horn Quintet, E♭ [407].
 348. **Corelli**, Christmas Conc.
 350. **Mozart**, Divertimento No. 11, D [251].
 351. **Mozart**, Divertimento No. 13, F [253].
 352. **Mozart**, Divertimento No. 14, B♭ [270].
 353. **Schubert**, Quartet, op. posth., D.
 354. **Schubert**, Quartet movement, op. posth., C m.
 355. **Haydn**, Quartet, op. 77, 2, F.
 356. **Haydn**, Quartet, op. 103, B♭.
 357. **Corelli**, Concerto grosso No. 1, D.
 358. **Corelli**, Concerto grosso No. 3, C m.
 359. **Corelli**, Concerto grosso No. 9, F.
 360. **Franck**, Piano-Trio, op. 1, 1, F♯ m.
 361. **Geminiani**, Concerto grosso No. 1, D.
 362. **Geminiani**, Concerto grosso No. 2, G.
 363. **Geminiani**, Concerto grosso No. 3, E.
 364. **Geminiani**, Concerto grosso No. 4, D m.
 365. **Geminiani**, Concerto grosso No. 5, B♭.
 366. **Geminiani**, Concerto grosso No. 6, E m.
 367. **Mallipiero**, Quartet (Cantari alla Madrigalesca).
 368. **Zilcher**, Suite f. Quartet.

OPERAS

901. **Wagner**, Kienzi
 902. **Wagner**, Flying Dutchman
 903a. **Wagner**, Tannhäuser
 903b. **Wagner**, Variants of Paris Arrgmt.
 904. **Wagner**, Lohengrin
 905. **Wagner**, Tristan and Isolde
 906. **Wagner**, Mastersingers of Nuremberg
 907. **Wagner**, Rheingold
 908. **Wagner**, The Valkyrie
 909. **Wagner**, Siegfried

910. **Wagner**, Twilight of the Gods
 911. **Wagner**, Parsifal
 912. **Mozart**, Magic Flute
 913. **Humperdinck**, Hänsel und Gretel
 914. **Beethoven**, Fidelio
 915. **Weber**, Der Freischütz
 916. **Mozart**, Nozze di Figaro
 917. **Gluck**, Iphigenie en Tauride
 918. **Mozart**, Don Giovanni

CHORAL WORKS

951. **Beethoven**, Missa solennis
 953. **Bach**, St. Matthew Passion
 954. **Mozart**, Requiem
 955. **Haydn**, The Creation
 956. **Händel**, The Messiah
 959. **Bach**, High Mass, B m.
 960. **Bruckner**, Te Deum
 961. **Bruckner**, Great Mass, F m.
 962. **Bach**, Christmas Orat.
 963. **Palestrina**, Missa Papae Marcelli
 964. **Bach**, Magnificat
 965. **Bach**, St. John, Passion
 966. **Palestrina**, Stabat Mater
 967. **Bach**, Der zufriedengestellte Aeolus

968. **Reger**, Der 100. Psalm
 969. **Brahms**, Requiem
 970. **Schubert**, Mass No. 6, E♭
 972. **Bruckner**, The 150th Psalm
 973. **Pergolesi**, Stabat Mater
 974. **Schubert**, Mass No. 5, A♭
 975. **Verdi**, Requiem
 976. **Schütz**, St. Matthew, Passion
 977. **Schütz**, Seven Words of Christ
 978. **Schütz**, St. Luke, Passion
 979. **Schütz**, St. John, Passion
 980. **Schütz**, Resurrection History
 981. **Schütz**, Christmas History