

40  
135

Egundo

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No. 436

# HAYDN

## Symphony No. 92

G major — Sol majeur — G dur

(OXFORD)

PATRIMONIO UC



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Edition Eulenburg

# SYMPHONY No. 92

G major

(Oxford - Symphony)

by

## JOSEPH HAYDN

Composed 1788 at Esterhaz

Revised from the original MS., with Foreword by  
Robbins Landon



Ernst Eulenburg, Ltd. London, W.1.  
Edition Eulenburg, G.m.b.H., Zürich  
Edition Eulenburg, Inc. New York

	Pag.
I. Adagio—Allegro spiritoso . . . . .	1
II. Adagio cantabile . . . . .	24
III. MENUETTO. Allegretto . . . . .	35
IV. Presto . . . . .	42

# Symphony No. 92 ("Oxford")

## Symphonie Nr. 92 ("Oxford")

### FOREWORD

Symphony No. 92 was one of three composed in 1788 for the Comte d'Ogny in Paris; the autographs of Nos. 90 and 91—the latter bearing the dedication in Haydn's own hand, "Pour Mons. le Comte d'Ogny"—have survived, that of No. 92 has not. In 1789 Haydn sold the three symphonies to the Prince of Oettingen-Wallerstein, with whom he had been in contact for some years, and not having the scores any more he sent the orchestral parts, pleading bad eyesight as an excuse. The Prince soon discovered that his three symphonies, which he thought were his exclusive property, were known elsewhere, and was justifiably annoyed; but being a generous patron he forgave Haydn and received him with great cordiality when the composer passed through his territory *en route* to England.

In July, 1791, Haydn received the degree of Doctor of Music, *honoris causa* from the University of Oxford. There were three concerts in connection with the ceremonies, in each of which a Haydn symphony was played. The first concert was on the 6th, and the London *Morning Herald* (8th July) writes:<sup>1</sup>

<sup>1</sup> A New M.S. Overture by Haydn, was to have introduced the Second Act; but as Haydn did not reach Oxford in time enough for a rehearsal, one of his former pieces was the substitute, and the Composer himself sat at the Organ. . .

For the second concert, on the 7th, there was a rehearsal, so that the "new" symphony specially chosen by Haydn for the Oxford celebration could be performed. It was No. 92, apparently unknown in England. Herewith an oft-repeated fallacy is exploded; the "Oxford" Symphony

### VORWORT

Symphonie Nr. 92 ist eine der drei im Jahre 1788 fuer den Comte d'Ogny in Paris komponierten Symphonien. Nur die Autographe von Nr. 90 und 91—das letztere traegt Haydns eigenhaendige Widmung "Pour Mons. le Comte d'Ogny"—sind erhalten, das von Nr. 92 jedoch nicht. Im Jahre 1789 verkaufte Haydn diese drei Symphonien an den Fuersten Oettingen-Wallerstein, mit dem er schon seit einigen Jahren in Verbindung stand; da Haydn nicht mehr in Besitz der Partituren war, sandte er dem Fuersten Orchesterstimmen, ein Augenleiden als Entschuldigung vorschiebend. Der Fuerst entdeckte bald, dass diese, seine drei Symphonien, von denen er angenommen hatte, dass sie sein ausschliessliches Eigentum seien, bereits anderswo bekannt waren und war berechtigterweise veraergert. Als grosszuegiger Goenner Haydns verzieh er jedoch dem Komponisten und empfing ihn mit groesster Freundlichkeit auf dessen Durchreise nach England.

Juli 1791 erhielt Haydn von der Universitaet zu Oxford den Doctor der Musik *honoris causa*. In Verbindung mit den Feierlichkeiten fanden drei Konzerte statt, in denen jeweils eine Symphonie von Haydn zur Auffuehrung gelangte. Das erste Konzert war am 6. Juli und die Londoner Zeitung "Morning Herald" vom 8. Juli bemerkt dazu:<sup>1</sup>

Fuer das zweite, am 7. Juli angesetzte Konzert konnte doch eine Probe gehalten werden, sodass die "neue" von Haydn eigens fuer die Feierlichkeit in Oxford ausgesuchte Symphonie aufgefuehrt werden konnte. Es war Symphonie Nr. 92, die anscheinend in England nicht bekannt

was not substituted for a new one which could not be rehearsed, quite the contrary: another symphony, already known, was substituted for the "Oxford". Of this concert the *Morning Herald* (9th July) writes:

The SECOND PERFORMANCE of the MUSIC MEETING at OXFORD was more crowded with visitors . . . than on the preceding day . . . The new Overture of HAYDN, prepared for the occasion, and previously rehearsed in the morning, led on the second Act, and a more wonderful composition never was heard. The applause given to HAYDN, who conducted this admirable effort of his genius, was enthusiastic; but the merit of the work, in the opinion of all the Musicians present, exceeded all praise . . . HAYDN expressed himself very handsomely to CRAMER [the leader of the band] on the manner in which his OVERTURE was performed; and SALOMON, who was present, joined very liberally with the great Composer, in high praise of the spirit, exactness, and promptitude of that very able leader.

The next morning the degree was conferred upon Haydn. Between the speeches and the age-old ceremony the band played small selections, and Nancy "Storace and other of his musical friends waved to him from the orchestra".<sup>2</sup> The *London Public Advertiser* of 12th July writes:

. . . They were in excellent humour; and when Haydn appeared, and, grateful for the applause he received, seized hold of, and displayed the gown he wore as a mark of the honour that had in the morning been conferred on him, the silent emphasis with which he thus expressed his feelings, met with an unanimous and loud clapping.

To this report may be added that of the *Morning Herald* (11th July):

On Friday morning the annual Commemoration took place at OXFORD, when the celebrated HAYDN was admitted to a DOCTOR'S DEGREE in a manner highly flattering to him and creditable to the University, being the free gift and unanimous desire of that learned body.

Between the parts of the Latin and English oration, upon this occasion the band performed pieces adapted to the situation. On the return of the procession from the theatre, and on HAYDN'S retiring, the applause which arose, was perhaps equal to any that ever attended a similar occasion.

For this new edition of the "Oxford" symphony, it has been necessary to use the old plates, and only the major corrections have been made: where phrasing and dynamic marks lacking in the original do not, in my opinion, disturb the character of the music, I have allowed them to stand (e.g. bars 2/4 of the Minuet: viola's slurs); dynamic marks have not been placed in brackets. The original text may be seen in the Complete Edition, Series I, Vol. 10.<sup>3</sup>

war. Hiermit wird ein oft wiederholter Trugschluss aufgeklärt: die Oxford-Symphonie ist nicht als ein Ersatz fuer eine neue aus Mangel an Probemöglichkeit abgesetzte Symphonie anzusehen, sondern ganz im Gegenteil, eine andere, bereits bekannte Symphonie wurde an Stelle der "Oxford" gespielt. Ueber dieses Konzert berichtet der "Morning Herald" vom 9. Juli:

Am naechsten Morgen wurde Haydn der Doktorgrad verliehen. Zwischen den Ansprachen und der jahrhundertalten Ceremonie spielte die Kapelle eine Auswahl von kleineren Stuecken und Nancy "Storace und einige andere musikalische Freunde winkten ihm vom Orchester zu".<sup>2</sup> Der Londoner "Public Advertiser" vom 12. Juli schreibt:

Zu diesem Bericht mag noch der des "Morning Herald" vom 11. Juli hinzugefuegt werden:

Da fuer diese neue Ausgabe der "Oxford" Symphonie die alten Stichplatten verwendet werden mussten, konnten nur die wesentlichen Korrekturen vorgenommen werden. Wo im Original fehlende Phrasierung und dynamische Zeichen, meines Erachtens nach, den Charakter der Musik nicht stoeren, habe ich mir erlaubt, dieselben stehenzulassen (z. B. T.2/4 des Menuetts: Bogen in der Viola); in den Quellen fehlende dynamische Zeichen sind nicht in

The sources used for the new edition were:

A. Full score by Johann Elssler, Esterházy Archives, now National Library, Budapest, cat. Ms. Mus. I. Nr. 94. 53 pages on 10-stave, oblong quarto paper (c. 22 x 31 cm.). The trumpet and timpani parts are at the end, separately written, there being no room for them in the main body of the score.

B. Parts in the Oettingen-Wallerstein Collection, Schloss Harburg, Bavaria. At the time the Complete Edition was prepared, photographs of this source were used, as a result of which some incorrect information is found in my notes to the C.E. The source consists of three kinds of paper, each written by a different copyist. One of these was a local copyist, and all the parts except the trumpets, drums, violin I (dup.), violin II (dup.) and bass (dup.) are by him; these were not sent by Haydn. Of the authentic parts only the trumpets and drums are in a handwriting found in other MSS. in the Esterházy archives. The duplicate string parts, however, contain corrections in Haydn's handwriting, which suggests either (1) that they were part of the original material, now lost or (2) that the corrections were added by Haydn on the spot, *i.e.* when he was a guest of the Prince. (It is certain that some of Haydn's works were then played under his direction.)

The major corrections to the previous Eulenburg edition are as follows:

### 1st Movement

- 6/7: *cresc.* and *decrec.* only vln. I  
8: Contrary to C.E., the ornament should be a turn, not a *tr.*  
15: *f* on 2nd note, not 4th.  
19: vln. I marked *staccato*, with *portato* phrasing; rest of orch. *pp.*  
22 *et seq.*: the phrasing of vln. I was removed.  
26, 28: vln. II *fz.*  
33ff.: fl. tied.  
62/64: *fz* in str. and fl., besides ob.  
213/217: *fz.* throughout.

Klammern gesetzt. Der Originaltext ist in der Gesamtausgabe, Serie I, Band 10 wiedergegeben.<sup>3</sup>

Die fuer diese neue Ausgabe verwendeten Quellen sind folgende:

A. Vollstaendige Partitur, von Johann Elssler geschrieben, Esterházy Archiv, jetzt Nationalbibliothek Budapest, Kat. Ms. Mus. I. Nr. 94. 53 Seiten, zehnzeiliges Papier, Querformat, ca. 22 x 31 cm. Aus Platzmangel sind die Trompeten- und Paukenstimmen am Ende der Partitur gesondert geschrieben.

B. Vollstaendige Orchesterstimmen aus der Fuerstl. Oettingen-Wallersteinschen Sammlung, Schloss Harburg, Bayern. Diese Quelle konnte bei der Vorbereitung des Textes fuer die Gesamtausgabe nur in Photographien benutzt werden, wodurch sich unkorrekte Informationen in meinem dortigen Revisionsbericht ergeben haben. Die Quelle hat drei Arten von Papier und drei verschiedene Kopisten, von denen einer ein lokaler war. Von diesem wurden alle Stimmen mit Ausnahme der Trompeten, Pauken, Violine I (Dup.), Violine II (Dup.) und des Bass (Dup.) geschrieben und sind daher nicht von Haydn geschickt worden. Von den authentischen Stimmen sind nur die Trompeten- und Paukenstimmen in einer in anderen MSS. des Esterházyarchives zu findenden Handschrift geschrieben. Die duplikaten Streicherstimmen enthalten jedoch Korrekturen in Haydns eigener Handschrift, woraus angenommen werden kann, dass entweder diese Stimmen ein Teil des jetzt verlorenen originalen Materials waren oder dass die Korrekturen von Haydn selbst, als er auf der Durchreise Gast des Fuersten war, vorgenommen wurden. (Es ist glaubhaft, dass einige Werke von Haydn unter seiner eigenen Leitung damals zur Auffuehrung kamen.)

Die wesentlichen Korrekturen der fruheren Eulenburg-Ausgabe sind folgende:

### 1. Satz

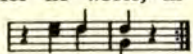
- 6/7: *cresc.* und *decrec.* nur in Vln. I.

## 2nd Movement

- 20/22 *et seq.*: bass tied.  
43, 51: vln. I, II *fz*.  
60, 61: vln. I, II *fz* on quaver.  
108/109: cor. tied.  
109/110: bass tied.  
110/111: cor. in A and B not tied.

## 3rd Movement

- 11/12: Haydn seems to have mixed up the C-trumpets with the G-horns, for he wrote, in the trumpets:



This small oversight has been rectified.

- 13/15, 19: *fz* in vln. I, fl. and ob. I. In the Trio, the *fz* before the decresc. were omitted; they are restored on the basis of the authentic sources.  
79/80: vln. II, vla. tied.

## 4th Movement

- 1/16, 221/229: A major correction in the 2nd violin. In these two authentic sources and in *all* contemporary MSS. and prints, the 2nd violin has rests. The part added is contrary to Haydn's intentions.  
33ff.: 238ff.: vln. II *fz* throughout; in 40ff. and 245ff. vln. I *fz*.  
97: bassoon has up-beat; probably bars 113/119 should be *col basso*.  
213/215: Cor. here, not 217/219.  
252ff.: trpts. tied.  
256/257: bassoon and vcl. are not *col basso*.  
292ff.: trpts. and horns tied throughout.  
317/318: fl. and ob. II tied.  
334/335: wind instruments are not *p*, but *f*.

H. C. ROBBINS LANDON

Iselsberg, East Tyrol.  
March, 1954.

- 8: in Gegensatz zur Gesamtausgabe soll das Ornament ein Doppelschlag sein und nicht ein *tr*.  
15: *f* auf zweiter, nicht auf vierter Note.  
19: Vln. I Bezeichnung *staccato* mit *portato* Phrasierung; die uebrigen Stimmen *pp*.  
22 *et seq.*: die Phrasierung der Vln. I wurde weggelassen.  
26, 28: Vln. II *fz*.  
33ff.: Fl. gebunden.  
62/64: ausser Ob. *fz* auch in Str. und Fl.  
213/217: jeweils *fz* auf erster Note.

## 2. Satz

- 20/22 *et seq.*: Bass gebunden.  
43, 51: Vln. I, II *fz*.  
60, 61: Vln. I, II *fz* auf Achtelnote.  
108/109: Horn gebunden.  
109/110: Bass gebunden.  
110/111: Horn in A und B nicht gebunden.

## 3. Satz

- 11/12: Haydn scheint hier C-Trompeten mit G-Hoernern verwechselt zu haben, da er folgendes in den Trom-

peten schreibt:

Dieser kleine Irrtum wurde berichtigt.

- 13/15, 19: *fz* in Vln. I, Fl. und Ob. I. Im Trio ist das *fz* vor dem decresc. ausgelassen; es wurde auf Grund der authentischen Quellen hinzugefuegt.  
79/80: Vln. II, Vla gebunden.

## 4. Satz

- 1/16, 221/229: ein wesentlicher Fehler in der Violine II. In beiden authentischen Quellen und in *allen* zeitgenoessischen MSS. und Drucken hat die Violine II Pausen. Die hinzugefuegte Stimme ist nicht original.  
33ff., 238ff.: Vln. II durchwegs *fz*; 40ff. und 245ff. Vln. I *fz*.  
97: Fag. muss Auftakt haben; 113/119 wahrscheinlich *col Basso*.  
213/215: Hoerner hier, nicht 217/219.  
252ff.: Tromp. gebunden.  
256/257: Fag. und Vcl. nicht *col Basso*.  
292ff.: Tromp. und Hoerner durchwegs gebunden.  
317/318: Fl. und Ob. II gebunden.  
334/335: Blaeser nicht *p* sondern *f*.



#### Footnotes

<sup>1</sup> This portion of the Foreword is taken from H. C. R. Landon, *The Symphonies of Joseph Haydn*, London, 1954, Chapter XII.

<sup>2</sup> G. A. Griesinger, *Biographische Notizen über Joseph Haydn*, Leipzig, 1810, pp. 60f.

<sup>3</sup> *Joseph Haydn, The Complete Works, Critical Edition; general editor: Jens Peter Larsen; Series 1, volume 10, Symphonies Nos. 88-92, edited by H. C. Robbins Landon*, Vienna, 1951.

#### Fussnoten

<sup>1</sup> Dieser Teil des Vorwortes wurde *The Symphonies of Joseph Haydn* von H. C. R. Landon, London, 1954, Kapitel XII, entnommen.

<sup>2</sup> G. A. Griesinger, *Biographische Notizen über Joseph Haydn*, Leipzig, 1810, S. 60f.

<sup>3</sup> *Joseph Haydn, Kritische Gesamtausgabe, Wissenschaftliche Leitung Jens Peter Larsen; Serie 1, Band 10, Symphonien No. 88-92, herausgegeben von H. C. Robbins Landon* Wien, 1951.



# Symphony, No. 92

(Oxford)

## I

Joseph Haydn  
1732-1809

Adagio

Flauto

2 Oboi

2 Fagotti

2 Corni in G

2 Trombe in C

Timpani in G-D

Violino I

Violino II

Viola

Violoncello

Contrabbasso

VI.  
Via.  
Vo.  
Cb.

Fl.  
Ob.  
Fg.  
Cor. (G)  
VI.  
Via.  
Vc.  
Cb.

20

## Allegro spiritoso

FL.

Ob.

Fg.

Cor.  
(G)

Tbc.  
(C)

Timp.

VI.

Vla.

Vc.

Cb.

*p*

*f*

*ff*

*f*

zu 2

FL.

Ob.

Fg.

Cor.  
(G)

Tbc.  
(C)

Timp.

VI.

Vla.

Vc.  
e Cb.

*f*

*ff*

*f*

zu 2

30

Fl.

Ob.

Fg.

Cor.  
(G)

Tbe.  
(C)

Timp.

VI.

Vla.

Vc.  
e Cb.

zu 2

Fl.

Ob.

Fg.

Cor.  
(G)

Tbe.  
(C)

Timp.

VI.

Vla.

Vc.  
e Cb.

zu 2

40

Fl.

Ob.

Fg.

Cor. (G)

Tbc. (C)

Timp.

VI.

Vla.

Vc.

Cb.

Fl.

Ob.

Fg.

Cor. (G)

Tbc. (C)

Timp.

VI.

Vla.

Vc.  
e Cb.

zu 2

zu 2

PATRIMONIO U C

50

Fl. *ff*

Ob. *ff*

Fg. *ff*

Vi. *ff*

Via. *ff*

Ve. e Cb. *ff*

Fl. *zu 2*

Ob. *p*

Fg. *p*

Cor. (G) *zu 2*

Vi. *p*

Via. *p*

Ve. e Cb. *p*



60

Fl.

Ob.

Fg.

Cor.  
(G)

Tbe.  
(C)

Timp.

Vl.

Vla.

Vc.  
e Cb.

*zu 2*

*f*

*fz*

*fz*

*fz*

Fl.

Ob.

Fg.

Cor.  
(G)

Tbe.  
(C)

Timp.

Vl.

Vla.

Vc.  
e Cb.

*fz*

*fz*

*fz*

*fz*

*fz*

Fl.

Ob.

Fg.

Tbc.  
(C)

Timp.

Vi.

Vla.

Vc.  
e Cb.

Solo

Fl.

Ob.

Fg.

Vi.

Vla.

Vc.  
e Cb.

80

Fl.

Ob.

Fg.

Cor. (G)

Tbc. (C)

Timp.

Vi.

Vla.

Vc. e Cb.

Ob.

Fg.

Vi.

Vla.

Vc. e Cb.

z u 2

z u 2

Soli

*f*

*p*

*f*

*p*

*f*

*p*

90

Ob.

Fg.

*Solo*  
*p*

Vi.

Measures 90-99. Oboe (Ob.) part features a solo marked "Solo" and "p". Flute (Fl.) and Violin (Vi.) parts are also present. The Flute part begins at measure 90 with a forte dynamic "f".

100

Fl.

Ob.

Fg.

zu 3

Cor. (G)

Tbc. (C)

Timp.

Vi.

Vla.

Vc.

Cb.

Measures 100-109. Full orchestral score. Flute (Fl.) part has a dynamic marking "f". Bassoon (Fg.) part has a dynamic marking "f" and a triplet marking "zu 3". Violin (Vi.) and Viola (Vla.) parts have dynamic markings "f" and "fe". Violoncello (Vc.) and Contrabass (Cb.) parts have dynamic markings "f" and "fe".

Ob. *zu 2*  
 Fg.  
 Tbe. (C)  
 Timp.  
 Vl. *fc*  
 Vla. *fc*  
 Vc. *fc*  
 Cb. *fc*

Fl. *110*  
 Ob. *fc*  
 Fg. *zu 2*  
 Cor. (G) *fc*  
 Tbe. (C) *zu 2*  
 Timp.  
 Vl. *fc*  
 Vla. *fc*  
 Vc. e Cb. *fc*

Fl. *fc*

Ob. *fc*

Fg. *fc*

Cor. (G) *fc*

Tbe. (C) *fc*

Timp.

Vl. *fc*

Vla. *fc*

Vc. e Cb. *fc*

Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C) *zu 2*

Timp.

Vl.

Vla.

Vc. e Cb.

Fl.

Ob.

Cor. (G)

Tbe. (C)

Timp.

Vi.

Vla.

Vc. e Cb.

zu 2

Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

Vi.

Vla.

Vc. e Cb.

zu 2

*p*

*p*

*p*

*p*

*p*

*p*

130

Fl.

Ob.

Fg.

Cor.  
(G)

Tbc.  
(C)

Timp.

Vi.

Vla.

Vc.  
e Cb.

Fl.

Ob.

Fg.

Cor.  
(G)

Tbc.  
(C)

Timp.

Vi.

Vla.

Vc.  
e Cb.



Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

Vi.

Vla.

Vo.

Cb.

Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

Vi.

Vla.

Vo.

Cb.

Solo

*p*

150

Fl.

Ob.

Fg.

Cor. (G)

VI.

Vla.

Vc. e Cb.

Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

VI.

Vla.

Vc. e Cb.

160  
Solo

Fl.

Ob.

VI.

Vla.

Vc.  
e Cb.

*p*

1. Solo

Fl.

Ob.

Fg.

Cor.  
(G)

VI.

Vla.

Vc.

Cb.

*pp*

*pp*

170

Fl.  
Ob.  
Fg.  
Cor. (G)  
Tbc. (C)  
Timp.  
Vi.  
Vla.  
Vc. e Cb.

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
Bassi

180

Fl.  
Ob.  
Fg.  
Cor. (G)  
Tbc. (C)  
Timp.  
Vi.  
Vla.  
Vc. e Cb.

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
Bassi

zu 2

Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

VI.

Vla.

Vc. e Cb.

zu 2

zu 2

zu 2

Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

VI.

Vla.

Vc. e Cb.

190

zu 2

1. Solo

Fl.

Ob.

Vl.

Vla.

Vc.

Cb.

*p*

200

Fl.

Ob.

Fg.

Cor. (G)

Tbc. (C)

Timp.

Vl.

Vla.

Vc.

Cb.

zu 2

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

Ob.

Fg.

Cor.  
(G)

VI.

Vla.

Vc.  
e Cb.

Bassi

*p*

*f*

*p*

210

Fl.

Ob.

Fg.

Cor.  
(G)

Tbe.  
(C)

Timp.

VI.

Vla.

Vc.  
e Cb.

*f*

*ff*

*pp*

*fz*

*zu 2*

*211 2*

*fz*

*fz*

*fz*

*fz*

*fz*

Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

Vi.

Vla.

Vc. e Cb.

220

Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

Vi.

Vla.

Vc. e Cb.

PATRIMONIO UC



Solo

1.

Fl. *p*

Ob. *p* 1. Solo

Fg. *p*

Tbe. (C) zu 2

Timp.

Vi. *p*

Vla. *p*

Vc. *p*

e. Cb. *p*

330

Fl. *f*

Ob. *f*

Fg. zu 2 *f*

Cor. (G) *f*

Tbe. (C) *f*

Timp. *f*

Vi. *f*

Vla. *f*

Vc. *f*

e. Cb. *f*

## Adagio cantabile

Flauto

2 Oboi

2 Fagotti

2 Corni in D

2 Trombe in C

Timpani in G-D

Violino I

Violino II

Viola

Violoncello

Contrabasso

Fl.

VI.

Vla.

Vc.

Cb.

10

Fl. *p*

Fg.

Cor. (D) *p*

Vi.

Vla.

Vc.

Cb.

Fl. *f*

Vi. *f*

Vla. *f*

Vc. *f*

Cb. *f*

Bassi

20

Ob.

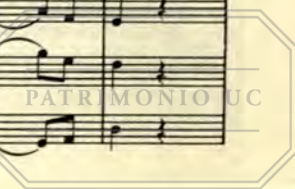
Vi. *p*

Vla. *p*

Vc. *p*

Cb. *p*

1.



Fl. *p*

Ob. *pp*

Fg. *pp*

Vi. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Fl. *f* *p* 1. *f*

Fg. *f* *p* *f*

Vi. *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

PATRI TONIO UC

Fl. *p*

Fg. *p*

Cor. (D) *b*

VI. *p*

Via. *p*

Vc. *p*

Cb. *p*

40

Fl. *f*

Ob. *f*

Fg. *f* zu 2

Cor. (D) *f* zu 2

Tbe. (C) *f*

Timp. *f*

VI. *p*

Via. *f*

Vc. *f*

e Cb. *f*

*f* Bassi *p*

Fl.

Ob.

Fg.

Cor.  
(D)

Tbe.  
(C)

Timp.

VI.

Vla.

Vc.  
e Cb.

*zu 2*

*f*

*p*

50

Fl.

Ob.

Fg.

Cor.  
(D)

Tbe.  
(C)

Timp.

VI.

Vla.

Vc.  
e Cb.

*zu 2*

*f*

*p*

Fl. *Solo* *p* *f* *f*

Ob. *Solo* *p* *f* *f*

Fg. *zu 2.* *f dolce*

VI.

Vc. e Cb.

Fl. *60* *f*

Ob.

Fg. *zu 2.*

VI. *p* *fz* *p* *fz*

Vla. *p* *fz*

Vc. *p* *f*

436-3

PATRIMONIO UC

Fl.

Ob.

Fg.

Cor.  
(D)

Tbe.  
(C)

Timp.

Vl.

Vla.

Vc.  
e Cb.

*f* Bassi

Fl.

Ob.

Fg.

Cor.  
(D)

Tbe.  
(C)

Timp.

Vl.

Vla.

Vc.  
e Cb.

436. *f*



Ob.

Fag.

Cor.  
(D)

VI.

Vla.

Vc.

Cb.

80

Fl.

Ob.

Fg.

Cor.  
(D)

VI.

Vla.

Vc.  
e Cb.

Bassi

Fl. *p*

Fg. *zu 2*

Vi. *p*

Vla. *p*

Ve. *p*

Cb. *p*

*f*

*p*



Fl. *p*

Ob. *p*

Fg. *p*

Cor. (D) *p*

Vi. *p*

Vla. *p*

Ve. *p*

Cb. *p*

1.

Fl. *p*

Ob.

Fg.

Vl.

Vla.

Ve.

Cb.

Fl. *pp*

Ob. Solo

Fg. *pp*

Vl. *pp*

Vla. *pp*

Ve. e Cb. *pp*

100

Solo

F1.

Ob.

Fg.

F1.

Ob.

Cor. (D)

Vl.

Vla.

Vc.

Cb.

*p*

110

F1.

Ob.

Fg.

Cor. (D)

Vl.

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

# III

## MINUETTO

Allegretto

Flauto

2 Oboi

2 Fagotti

2 Corni in G

2 Trombe in C

Timpani in G-D

Violino I

Violino II

Viola

Violoncello  
e Contrabasso

10

Fl.

Ob.

Fg.

Cor.  
(G)

Tbe.  
(C)

Timp.

VI.

Vla.

Vc.  
e Cb.

VI. *f* *fz* *fz* *fz* *G.P.* 20

Ob. *f* *fz* *fz* *fz* *G.P.*

Fg. *f* *fz* *fz* *fz* *G.P.*

Cor. (G) *f* *fz* *fz* *fz* *G.P.*

Tbc. (C) *f* *fz* *fz* *fz* *G.P.*

Timp. *f* *fz* *fz* *fz* *G.P.*

VI. *f* *fz* *fz* *fz* *G.P.* *p* *fz*

Vla. *f* *fz* *fz* *fz* *G.P.* *p* *fz*

Vc. e Cb. *f* *fz* *fz* *fz* *G.P.* *p* *fz*

Fl. Solo *p*

Ob. 2. Solo *p*

Cor. (G) *p*

VI. *p*

Vla. *p*

Vc. *p*

Fl. 1. *p*

Ob.

Fg. *p* *f* zu 2

Cor. (G) *f*

Tbe. (C) *f*

Timp. *f*

Vl. *p* *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *p* *f* *pizz.* *arco*

Fl. 1.

Ob. *p* *f* zu 2

Fg. *f* zu 2

Cor. (G) *f*

Tbe. (C) *f*

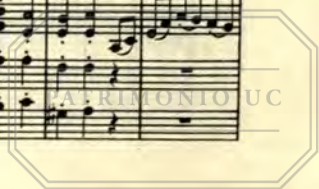
Timp. *f*

Vl. *f* *p*

Vla. *f*

Vc. *f*

e Cb. *f*



Fl.

Ob.

Fg.

Cor. (G)

Tbn. (C)

Timp.

Vi.

Vla.

Ve. e Cb.

zu 2

## TRIO

Soli

Fg.

Cor. (G)

Vi.

Vla.

Ve. e Cb.

Soli

*fz*

*fz*

*fz*

*f*

*fz*

*pizz.*

*arco*

*pizz.*

*pizz.*

*arco*

*arco*

*arco*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*p*

Bassi



60

1.

Ob.

Fg.

Cor. (G)

VI.

Vla.

Vc.

Cb.

*fz*

*arco*

*p*

70

Fl.

Ob.

Fg.

Cor. (G)

VI.

Vla.

Vc. e Cb.

*f*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

80

Fl.

Ob.

Fg.

Cor. (G)

VI.

Vla.

Vc. e Cb.

90

Fl.

Ob.

Fg.

Cor. (G)

VI.

Vla.

Vc. e Cb.

Fl. *fz*

Ob.

Fg. *fz*

Cor. (G) *fz*

Vl. *pizz.* *p* *arco* *fz*

Vla. *p*

Vc. e Cb. *pizz.* *p* *arco* *p*

*p* Bassi

Solo 100

Fl. *f*

Ob. *f* *zu 2*

Fg. *f* *zu 2*

Cor. (G) *f*

Vl. *fz* *f*

Vla. *f*

Vc. e Cb. *f*

*f*

PATRIMONIO JC

*Minuetto da capo*

## Presto

Flauto

2 Oboi

2 Fagotti

2 Corni in G

2 Trombe in C

Timpani in G-D

Violino I

Violino II

Viola

Violoncello

Contrabasso

10

VI.

Vc.

20

Fl.

Cor. (G)

VI.

Via.

Vc.

Fl.

Cor. (G)

Vl.

Vla.

Vc.

30

Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

Vl.

Vla.

Vc. e Cb.

*f* Bassi

PATRIMONIO JC

40

Fl.  
Ob.  
Fg.  
Cor. (G)  
Tbe. (C)  
Timp.  
Vl.  
Vla.  
Vc. e Cb.

Detailed description: This system of musical notation covers measures 40 through 44. It includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (G)), Trombone (Tbe. (C)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The Flute part features a melodic line with slurs and accents. The Oboe and Bassoon parts provide harmonic support with sustained notes and rhythmic patterns. The strings play a steady accompaniment. A double bar line with repeat slashes is located at the beginning of the system.

Fl.  
Ob.  
Fg.  
Cor. (G)  
Tbe. (C)  
Timp.  
Vl.  
Vla.  
Vc. e Cb.

Detailed description: This system of musical notation covers measures 45 through 49. It includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (G)), Trombone (Tbe. (C)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The Flute part continues its melodic line. The Oboe and Bassoon parts have more active parts with slurs. The strings continue their accompaniment. A large watermark 'PATRIMONIO UG' is visible in the bottom right corner of the page.

50

Fl.

Ob.

Fg.

Cor.  
(G)

zu 2

VI.

Vla.

Vc.  
e Cb.

60

Fl.

Ob.

Fg.

Cor.  
(G)

zu 2

Tbe.  
(C)

zu 2

Timp.

VI.

Vla.

Vc.  
e Cb.

*fz*

*fz*

*fz*

*fz*

Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C)

VI.

Vla.

Vc. e Cb.

zu 2

*fz*

Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

VI.

Vla.

Vc. e Cb.

70

zu 2

*ff*

zu 2

zu 2

*ff*

*ff*

*ff*



80

Fl.

Ob.

Fg.

Cor.  
(G)

Tbe.  
(C)

Timp.

VI.

Vla.

Vc.  
e Cb.

*p*

*pizz.*

*p*

Solo

90

Fl.

VI.

Vla.

Vc.  
e Cb.

*p*

*pizz.*

*p*

Musical score for measures 1-8. The score is in G major and 2/4 time. It features the following parts:

- Fl.**: Flute, melodic line with dynamics *p* and *f*.
- Ob.**: Oboe, melodic line with dynamics *f* and *z*.
- Fg.**: Bassoon, melodic line with dynamics *f*.
- Cor. (G)**: Trumpet in G, melodic line with dynamics *f*.
- Tbe. (C)**: Trombone in C, melodic line with dynamics *f*.
- Timp.**: Timpani, rhythmic accompaniment.
- Vi.**: Violin, melodic line with dynamics *f*.
- Vla.**: Viola, melodic line with dynamics *f*.
- Vc. e Cb.**: Violoncello and Contrabasso, melodic line with dynamics *f* and *arco*.

Measure 8 includes the instruction *fz* (for Flute and Viola).

Musical score for measures 9-16. The score is in G major and 2/4 time. It features the following parts:

- Fl.**: Flute, melodic line with dynamics *p* and *f*.
- Ob.**: Oboe, melodic line with dynamics *f*.
- Fg.**: Bassoon, melodic line with dynamics *f*.
- Cor. (G)**: Trumpet in G, melodic line with dynamics *f*.
- Tbe. (C)**: Trombone in C, melodic line with dynamics *f*.
- Timp.**: Timpani, rhythmic accompaniment.
- Vi.**: Violin, melodic line with dynamics *f*.
- Vla.**: Viola, melodic line with dynamics *f*.
- Vc. e Cb.**: Violoncello and Contrabasso, melodic line with dynamics *f*.

Measure 9 includes the tempo marking **100**. Measure 16 includes the instruction *fz* (for Flute and Viola).

110

Fl.

Ob.

Fg.

Cor.  
(G)

Tbe.  
(C)

Timp.

VI.

Vla.

Vc.  
e Cb.

*f*

*Zu 2*

120

*f. P.*

Fl.

Ob.

Cor.  
(G)

Tbe.  
(C)

Timp.

VI.

Vla.

Vc.  
e Cb.

*f*

*p*

PATRIMONIO U.C.

*G. P.* *G. P.* 130

Fl.

Ob.

Fg.

Cor.  
(G)

zu 2

Vi.

Vla.

Ve.  
e Cb.

Fl.

Ob.

Fg.

Cor.  
(G)

Vi.

Vla.

Ve.  
e Cb.

140

Ob.

Fg.

Cor.  
(G)

VI.

Vla.

Vc.  
e Cb.

Vc. Bassi

zu 2

150

Fl.

Ob.

Fg.

Cor.  
(G)

VI.

Vla.

Vc.  
e Cb.

f

*tr*

*f*

*tr*

PATRIMONIO I C

Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

VI.

Vla.

Vc. e Cb.

Bassi

Fl.

Ob.

Fg.

Cor. (G)

VI.

Vla.

Vc.

Cb.

PATRIMONIO UC

170

Fl.

Ob.

Fg.

Cor.  
(G)

Tbe.  
(C)

Vi.

Vla.

Vc.  
e Cb.

zu 2

zu 2

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

===

180

Fl.

Ob.

Fg.

Cor.  
(G)

Tbe.  
(C)

Vi.

Vla.

Vc.  
e Cb.

*p*

*p*

*pizz.*

*p*

*p*

Fl. *p* 190

Trbe.  
(C)

VI.

Vla.

Vo.  
e Cb.

Fl. 200

Ob.

Fg.

Cor.  
(G)

Trbe.  
(C)

Timp.

VI.

Vla.

Vo.  
e Cb.

arco



210

Fl.  
Ob.  
Frc.  
Tbc. (C)  
Vl.  
Vla.  
Vc. e Cb.

zu 2  
zu 2  
fz  
fz  
fz  
fz  
fz  
fz

220  
G.P.

Fl.  
Ob.  
Frc.  
Cor. (G)  
Tbc. (C)  
Timp.  
Vl.  
Vla.  
Vc. e Cb.

fz  
fz  
fz  
zu 2  
f  
f  
pizz.  
pizz.  
pizz.  
pizz.  
pizz.  
fz  
fz  
fz  
fz  
fz  
fz  
pizz.  
pizz.  
pizz.  
pizz.

Fl.

VI.

Vc.

arco

*p*

arco

Vc.

arco

*p*

230

Fl.

Ob.

Fr.

1.

*p*

2.

Cor. (G)

*p*

Tbe. (C)

*f*

Timp.

*f*

VI.

Vla.

arco

*p*

Vc. e Cb.

*f*

zu 2

*f*

*fz*

Bassi

Fl.

Ob.

Kr.

Cor. (G)

Tbe. (C)

Timp.

VI.

Vla.

Vc. e Cb.

Fl.

Ob.

Kr.

Cor. (G)

Tbe. (C)

Timp.

VI.

Vla.

Vc. e Cb.

260

Ob.  
Fr.  
Cor. (G)  
Tbe. (G)  
Timp.  
Vl.  
Vla.  
Vc.  
Cb.

Solo

Fl.  
Fr.  
Cor. (G)  
Vl.  
Vla.  
Vc.  
Cb.

*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*pizz.*  
*p*

2.

270

Fl.

Ob.

Cor.  
(G)

Vi.

Vla.

Vc.

Cb.

1. Solo

280

Fl.

Ob.

Fg.

Cor.  
(G)

Tbc.  
(C)

Timp.

Vi.

Vla.

Vc.

Cb.

zu 2

f

f

f

pizz.

arco

pizz.

arco

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

VI.

Vla.

Vc. e Cb.

Bassi

300

Solo

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

VI.

Vla.

Vc. e Cb.

Soli

*b*

*p*

310

Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

Vi.

Vla.

Vo. e Cb.

*p*

*f*

*zu 2*

320

Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

Vi.

Vla.

Vo. e Cb.

*f*

*zu 2*

330

Fl.

Ob.

Fg.

Cor.  
(G)

Tbe.  
(C)

Timp.

Vi.

Vla.

Vc.  
e Cb.

*p*

*pizz.*

*arco*

*f*

zu 2.

zu 2.

340

Fl.

Ob.

Fg.

Cor.  
(G)

Tbe.  
(C)

Timp.

Vi.

Vla.

Vc.  
e Cb.

*f*

*arco*

*f*

zu 2.





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# EULENBURG MINIATURE SCORES

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**Peter I. Tschaikowsky**

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