

Edition Eulenburg



No. 480

# HAYDN

## Symphony No. 95

C minor—Ut mineur—C moll

PATRIMONIO UC



Ernst Eulenburg, Ltd.

London - Zurich - Stuttgart - New York

No.

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man).....
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No.

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124. Beethoven, Piano-Trio, op. 1, 3, C m...



IZQUIERDO

Edition Eulenburg

# SYMPHONY, No. 95

(London No. 5)

C minor

by

## JOSEPH HAYDN

First performed 1791  
in London, Hanover Sq.

Edited from the original editions by  
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UC

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# HAYDN, SYMPHONY No. 95, C MINOR

The third of the symphonies composed by Haydn for the Salomon Concerts had its first performance during the first London season in 1791. Though hardly inferior to Haydn's highest symphonic achievements, it never attained quite the popularity of those. Certain Mozartian influences are unmistakable, as for instance the vigorous attack of the subject of the first movement and the omission of the usual introduction. From amongst the particular attractions of this symphony, we only mention the well-known Cello solo in the Trio of the Menuet, which requires technical perfection and stylistic mastery on the part of the player concerned.

The André and Leduc scores, as well as the old Simrock parts, were utilized for the revision. As usual, there were a considerable number of discrepancies both in the text and the other data: these have been reconciled as far as possible. The following discrepancies in the bassoon part were particularly remarkable: viz. 1st movement, bars 80-88, bar 100 et seq., 113-115, 138 et seq.; 150; 2nd movement, bars 41 et seq., 50 et seq., 57 et seq.; 3rd movement, bars 1-4, 9 et seq., 23-26, 31-34, 45-47. The solo violin part, bars 138-141 in the first movement and solo flute part, bars 78-79, in the last movement, were omitted.

Dr. Ernst Praetorius

## Revisionsbericht:

Die 3. der von Haydn für die Londoner Salomonkonzerte komponierten Sinfonien wurde in der I. Londoner Season des Jahres 1791 uraufgeführt. Trotzdem sie den Spitzenwerken Haydnscher Sinfonik kaum nachsteht, hat sie leider nicht den Grad der allgemeinen Beliebtheit erreicht wie jene. Ein gewisser Mozartscher Einfluß ist unverkennbar, so z. B. bei dem wichtig einsetzenden Thema des ersten Satzes, der unter Fortfall des sonst üblichen Einleitungssatzes sofort *medias in res* geht. Von den besonderen Schönheiten dieser Sinfonie sei hier nur auf das berühmte Violoncellosolo im Trio des Menuettes hingewiesen, das von dem Spieler eine technisch vollendete und elegante Spielweise verlangt.

Zum Zweck der Revision standen Partituren von André und Leduc, sowie alle Stimmen von Simrock zur Verfügung.

Sie zeigen wie üblich sowohl textlich wie insbesondere bezüglich der sonstigen Angaben erhebliche Unterschiede. Hierin wurde soweit als angängig gesäubert. Auffallend waren vor allem die Divergenzen bei den Fagotts. So im I. Satz: Takt 80 bis 88, 100 ff., 113-15, 138 ff., 150; im II. Satz: Takt 41 ff., 50 ff., 57 ff.; im III. Satz: Takt 1-4, 9 ff. 23-26, 31-34, 45-47. — Die Solovioline im I. Satz Takt 138-41 wurde gestrichen, desgl. die Flöte im Finale Takt 78, 79.

Januar 1937

PATRIMONIO UC  
Dr. Ernst Praetorius

## Publishers' Note

### Bemerkung der Verlagshandlung

At the time, when Dr. Praetorius edited this work, the majority of the sources as enumerated in the book: "The Symphonies of Josef Haydn" by H. C. Robbins Landon, was still unknown or inaccessible. There are, therefore, as Mr. Landon has shown, a lot of discrepancies in the musical text between the edition of Dr. Praetorius and the present standard of research, and we have tried to bring the text into full accordance with the latter.

*London, May 1956*

Zur Zeit, als diese Ausgabe von Dr. Praetorius besorgt wurde, war ein grosser Teil der heute verfügbaren Quellen noch unbekannt oder unzugänglich. Diese werden von H. C. Robbins Landon in seinem Buch "The Symphonies of Josef Haydn" aufgezählt, und die sich ergebenden Abweichungen des Notentextes beschrieben. Wir haben daher in diesem Neudruck den Text dem gegenwärtigen Stand der Forschung angepasst.

ERNST EULENBURG LTD.

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## Symphony No. 95

Allegro moderato I

Joseph Haydn  
1732 - 1809

Flauto

2 Oboi

2 Fagotti

2 Corni in Es

2 Trombe in C

Timpani in C-G

Violino I

Violino II

Viola

Violoncello e Basso

Fl.

Ob.

Fg.

Tbe. (C)

Timp.

Vl.

Vla.

Vc. e B.

10

Fl.  
Ob.  
Fg.  
Cor.  
(Es)  
Tbe.  
(C)  
Vl.  
Vla.  
Vc.  
e B.

Fl.  
Ob.  
Fg.  
Cor.  
(Es)  
Tbe.  
(C)  
Vl.  
Vla.  
Vc.  
e B.



Fl.

Ob.

Fg. *a 2*

Cor. (Es)

VI.

Vla.

Vc. e B.

30

Cor. (Es)

VI.

Vla.

Vc. e B. *pizz.*

Fg.

VI.

Vla.

Vc. e B.

40

Fl.

Fg.

Cor. (Es)

Vl.

Vla.

Vc. e B.

*p*

Fl.

Ob.

Fg.

Cor. (Es)

Vl.

Vla.

Vc. e B.

*f*

*arco*





Fl.

Ob.

Fg.

Cor.  
(Es)

Vl.

Vla.

Vc.  
e B.

60

Fl.

Ob.

Fg.

Cor.  
(Es)

Vl.

Vla.

Vc.  
e B.

PATRIMONIO UC

Fl.

Ob.

Fg.

Cor.  
(Es)

Tbe.  
(C)

Timp.

VI.

Vla.

Vc.  
e B.

70

Fl.

Ob.

Fg.

Cor.  
(Es)

Tbe.  
(C)

Timp.

VI.

Vla.

Vc.  
e B.

VI.

Vla.

Vc.  
e B.

PARIMONIO UC

80

Fl.

Ob.

Fg.

Cor.  
(Es)

Vl.

Vla.

Vc.  
e B.

Fl.

Ob.

Fg.

Cor.  
(Es)

Vl.

Vla.

Vc.  
e B.



90

Fl.

Ob.

Fg.

Cor.  
(Es)

Vl.

Vla.

Vc.  
e B.

Fl.

Ob.

Fg.

Cor.  
(Es)

Vl.

Vla.

Vc.  
e B.



Fl.

Ob.

Fg.

VI.

Vla.

Vc.  
e B.

110

Fl.

Ob.

Fg.

Cor.  
(Es)

Tbe.  
(C)

Temp.

VI.

Vla.

Vc.  
e B.



Fl.

Ob.

Fg.

Cor.  
(Es)

Tbe.  
(C)

Tim.p

Vl.

Vla.

Vc.  
e B.

Muta in C

*p*

*PP*

120

Ob.

Fg.

Vl.

Vla.

Vc.  
e B.

*p*

Fg.

Vl.

Vla.

Vc.  
e B.

*p*

PATRIMONIO U.C.

## Maggiore

130

Ob.

Fg.

Vl.

Vla.

Vc. e B.

*p*

*pizz.*

Fl.

Ob.

Fg.

Vl.

Vla.

Vc. e B.

*μ*

*a 2*

*μ*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

Fl. *a2*

Ob.

Fg. *a2*

Vln Solo

Vl.

Vla.

Vc. e B.

Fl.

Ob.

Fg.

Cor. (C)

Tbe. (C)

Timp.

Vl.

Vla.

Vc. e B. *arco*





Musical score for measures 16-19 and 160-163. The score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor. (C), Trombone (Tbe. (C)), and Timpani (Timp.). The second system includes parts for Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.). The music features various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf* and *f*. The key signature has one flat (B-flat).

Musical score for measures 20-23 and 164-167. The score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor. (C), Trombone (Tbe. (C)), and Timpani (Timp.). The second system includes parts for Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.). The music features various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf* and *f*. The key signature has one flat (B-flat).



## II

17

Andante

Flauto

2 Oboi

2 Fagotti

2 Corni in Es

Violino I

Violino II

Viola

Violoncello e Basso

Vi.

Vla.

Vc.

B.

Vi.

Vla.

Vc.

B.

10

PATRIMONIUM



VI.  
Vc. Solo

Violin I and Violoncello score. The Violin I part features a melodic line with slurs and accents. The Violoncello part is marked "Solo" and features a rhythmic accompaniment with slurs and accents.

VI.  
Vla.  
Vc.  
B.

Violin I, Violin II, Violoncello, and Bass score. The Violin I part has a complex melodic line with slurs and accents. The Violin II, Violoncello, and Bass parts are marked "pizz." (pizzicato) and feature rhythmic accompaniment with slurs and accents.

VI.  
Vla.  
Vc.  
B.

Violin I, Violin II, Violoncello, and Bass score. The Violin I part has a complex melodic line with slurs and accents. The Violin II, Violoncello, and Bass parts feature rhythmic accompaniment with slurs and accents. The Violoncello part is marked "arco" (arco) and features a melodic line with slurs and accents.

20

VI. arco

Vla. arco

Vc.

B.

Detailed description: This system of musical notation covers measures 19 and 20. It features four staves: Violin I (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (B.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Violin I part is marked 'arco' and plays a melodic line with a triplet in measure 20. The Viola part is also marked 'arco' and plays a similar melodic line. The Violoncello part has a triplet in measure 19 and continues with a rhythmic pattern. The Contrabasso part provides a bass line with a triplet in measure 19.

VI.

Vla.

Vc.

B. arco

Detailed description: This system of musical notation covers measures 21 and 22. It features four staves: Violin I (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (B.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Violin I part plays a melodic line with a triplet in measure 21. The Viola part plays a similar melodic line with a triplet in measure 21. The Violoncello part has a triplet in measure 21 and continues with a rhythmic pattern. The Contrabasso part is marked 'arco' and plays a bass line with a triplet in measure 21.

1.

VI.

Vla.

Vc.

B.

Detailed description: This system of musical notation covers measures 23 and 24. It features four staves: Violin I (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (B.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Violin I part plays a melodic line with a triplet in measure 23. The Viola part plays a similar melodic line with a triplet in measure 23. The Violoncello part has a triplet in measure 23 and continues with a rhythmic pattern. The Contrabasso part plays a bass line with a triplet in measure 23.

2. Minore

VI.  
Vla.  
Vc.  
e B.

30

Fl.  
Ob.  
Fg.  
Cor. (Es)  
VI.  
Vla.  
Vc.  
e B.

VI.  
Vla.  
Vc.  
e B.

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Fl. *ff*

Ob. *ff*

Fg. *ff*

Cor. (Es) *ff*

Vl. *p* *ff* *p*

Vla. *ff* *ff* *p*

Vc. e B. *ff* *ff* *p*

==

Maggiore

40

Fg.

Vl. *ff*

Vla. *ff*

Vc. e B. *ff*

PATRIMONIO UC

Fl.

Ob.

Fg. *a 2*

Cor. (Es)

Vl. *f*

Vla. *f*

Vc. e B. *f*

The first system of the musical score covers measures 1 through 4. It features a woodwind section with Flute, Oboe, Bassoon (marked *a 2*), and Cor Anglais (Es). The string section includes Violin (marked *f*), Viola (marked *f*), and Violoncello/Double Bass (marked *f*). The woodwinds and strings play sustained chords, while the Violin and Viola parts have a more active, rhythmic accompaniment.

Fl.

Ob.

Fg. *a 2*

Cor. (Es)

Vl. *f*

Vla. *f*

Vc. e B. *f*

The second system of the musical score covers measures 5 through 8. The instrumentation remains the same as in the first system. The woodwinds continue with sustained chords, and the strings maintain their rhythmic accompaniment. The Bassoon part has a *a 2* marking in measure 8. A watermark "PATRIMONIO IC" is visible in the bottom right corner of the page.

Fl.

Ob.

Fg.

Cor. (Es)

VI.

Vla.

Vc.

B.

a2

Detailed description: This system contains the first two measures of the score. The woodwinds (Flute, Oboe, Bassoon, and Cor Anglais) play a melodic line with eighth notes and quarter notes. The strings (Violin I, Viola, Violoncello, and Bass) play a rhythmic accompaniment of eighth notes. A dynamic marking 'a2' is present in the Bassoon part.

Fl.

Ob.

Fg.

Cor. (Es)

VI.

Vla.

Vc.

B.

Detailed description: This system contains the second two measures of the score. The woodwinds continue their melodic line. The strings play a rhythmic accompaniment of eighth notes. A dynamic marking 'a2' is present in the Bassoon part.



Fl.  
Ob.  
Fg.  
Cor. (Es)  
Vl.  
Vla.  
Vc. e B.

*p*

This system of musical notation includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (Es)), Violin I (Vl.), Violin II (Vl.), Viola (Vla.), and Cello/Double Bass (Vc. e B.). The music is in a key with two flats and a 3/4 time signature. The first three measures show a melodic line in the woodwinds and strings. The fourth measure features a dynamic marking of *p* (piano) for the Violin I and II parts.

Fg.  
Cor. (Es)  
Vl.  
Vla.  
Vc. e B.

a. 2  
*p*

This system continues the musical score with staves for Bassoon (Fg.), Cor Anglais (Cor. (Es)), Violin I (Vl.), Viola (Vla.), and Cello/Double Bass (Vc. e B.). It begins with a double bar line and a first ending bracket labeled "a. 2". The Bassoon part has a dynamic marking of *p*. The Cor Anglais part has a long note with a dynamic marking of *p*. The Violin I and II parts have a melodic line, and the Viola and Cello/Double Bass parts have a rhythmic accompaniment.

60

Fl.

Fg.

Cor.  
(Es)

Vl.

Vla.

Vc.  
e B.

*p*

Fl.

Ob.

Fg.

Cor.  
(Es)

Vl.

Vla.

Vc.  
e B.

*ff*

*pp*

*pp*

*p*

*ff*

*ff*

*ff*

*ff*

## Menuetto

Flauto

2 Oboi

2 Fagotti

2 Corni in Es

2 Trombe in C

Timpani in C-G

Violino I

Violino II

Viola

Violoncello e Basso

10

Fl.

Ob.

Fg.

Cor. (Es)

Tbe. (C)

Timpani

Violino I

Violino II

Viola

Violoncello e Basso

PATRIMONIO UC



Fl.

Ob.

Fg.

Cor.  
(Es)

Vl.

Vla.

Vc.  
e B.

20

Fl.

Ob.

Fg.

Cor.  
(Es)

Vl.

Vla.

Vc.  
e B.

PATRIMONIO UC





Fl.

Ob.

Fg.

Cor.  
(Es)

Tbe.  
(C)

Timp

Vl.

Vla.

Vc.

B.

*p* *f* *sf*

50

Fl.

Ob.

Fg.

Cor.  
(Es)

Tbe.  
(C)

Timp

Vl.

Vla.

Vc.

B.

*p* *sf*



## Trio

60

pizz.

*p* pizz.

*p* pizz.

Solo. *p*

*p* pizz.

*p*

70

arco

80

pizz.

VI.

Vla.

Vc. solo

Vc. e B.

*Menuetto D. C.*

## IV

### Finale. Vivace

Flauto

2 Oboi

2 Fagotti

2 Corni in C

2 Trombe in C

Timpani in C-G

Violino I

Violino II

Viola

Violoncello e Basso

*p*

*p*

*p*

*p*

PATRIMONIO UC

10

Vl.  
Vla.  
Vc.  
e B.

20

Fl.  
Fg.  
Cor.  
(C)  
Vl.  
Vla.  
Vc.  
e B.

Fl.  
Ob.  
Fg.  
Cor.  
(C)  
Vl.  
Vla.  
Vc.  
e B.



30

1.

Ob.

Fg.

Vl.

Vla.

Vc.  
e B.

Detailed description: This system of musical notation covers measures 29 to 33. The Oboe (Ob.) part features a melodic line with grace notes and slurs, marked with a first ending bracket and the number '1.' at the end. The Bassoon (Fg.) part provides a rhythmic accompaniment with eighth notes. The Violin (Vl.) and Viola (Vla.) parts play a steady eighth-note accompaniment. The Cello and Double Bass (Vc. e B.) part has a similar eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 3/8.

2.

Ob.

Fg.

Cor.  
(C)

Tbc.  
(C)

Timp.

Vl.

Vla.

Vc.  
e B.

Detailed description: This system of musical notation covers measures 34 to 38. It begins with a second ending bracket labeled '2.' above the Oboe (Ob.) staff. The Oboe part is mostly rests. The Bassoon (Fg.) part has a melodic line with slurs and accents, marked with a '2' above the first measure. The Cor Anglais (Cor. (C)) and Trombone (Tbc. (C)) parts play sustained chords. The Timpani (Timp.) part has a simple rhythmic pattern. The Violin (Vl.) and Viola (Vla.) parts play a melodic line with slurs and accents. The Cello and Double Bass (Vc. e B.) part has a simple rhythmic pattern. The key signature is one sharp (F#) and the time signature is 3/8.

40

Fl.

Vl.

Vla.

Fl.

Ob.

Fg.

Tbe.  
(C)

Timp.

Vl.

Vla.

Vc.  
e B.

50

Fl.  
Ob.  
Fg.  
Tbe.  
(C)  
Timp.

Vl.  
Vla.  
Vc.  
e B.

Fl.  
Ob.  
Fg.  
Cor.  
(C)  
Tbe.  
(C)  
Timp.

Vl.  
Vla.  
Vc.  
e B.



60

Fl.

Ob.

Fg.

Cor.  
(C)

Tbe.  
(C)

Timp.

Vl.

Vla.

Vc.  
e B.

Fl.

Fg.

Cor.  
(C)

Tbe.  
(C)

Timp.

Vl.

Vla.

Vc.  
e B.

a 2

a 2

70

Fl.

Ob.

Fg.

Cor.  
(C)

Tbe.  
(C)

Timp.

Vl.

Vla.

Vc.  
e B.

Fl.

Ob.

Fg.

Cor.  
(C)

Tbe.  
(C)

Timp.

Vl.

Vla.

Vc.  
e B.

PATRIMONIO U.C.





90

Musical score for measures 90-93. The score is arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), and Bassoon (Fg.). The second system includes Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.). The Flute part features a melodic line with many trills and grace notes. The Oboe part has a more sustained, melodic line. The Bassoon part provides a rhythmic accompaniment with eighth notes. The Violin and Viola parts have a similar rhythmic accompaniment. The Violoncello/Double Bass part has a simple harmonic accompaniment.

Musical score for measures 94-97. The score is arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), and Bassoon (Fg.). The second system includes Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.). The Flute part has a melodic line with some trills. The Oboe part has a melodic line with some trills. The Bassoon part has a rhythmic accompaniment with eighth notes. The Violin and Viola parts have a similar rhythmic accompaniment. The Violoncello/Double Bass part has a simple harmonic accompaniment.

PATRIMONIO UC

100

Fl.  
Ob.  
Fg.  
Cor.  
(C)  
Tbe.  
(C)  
Vl.  
Vla.  
Vc.  
e B.

110

Vl.  
Vla.  
Vc.  
e B.

120

Vl.  
Vla.  
Vc.  
e B.

PATRIMONIO UC

Fl. *p*

Fg. *p*

Cor. (C) *p*

Vl.

Vla.

Vc. e B.

Fl. 130

Ob. *p*

Fg. *a2*

Cor. (C)

Vl.

Vla.

Vc. e B.

PATRIMONIO UC



Musical score for measures 135-140. The score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (C), Trombone (Tbe. C), and Timpani (Timp.). The second system includes parts for Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.). The key signature has two sharps (F# and C#). The time signature is 4/4. The score features various dynamics such as *f* (forte) and *a2* (second ending). The Flute part has rests in measures 135-139. The Oboe part has a first ending (1.) in measure 135 and a second ending (a2) in measure 139. The Bassoon part has a first ending (1.) in measure 135 and a second ending (a2) in measure 139. The Cor, Trombone, and Timpani parts have rests in measures 135-139. The Violin, Viola, and Violoncello/Double Bass parts have rests in measures 135-139.

Musical score for measures 140-145. The score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), and Bassoon (Fg.). The second system includes parts for Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.). The key signature has two sharps (F# and C#). The time signature is 4/4. The score features various dynamics such as *f* (forte) and *a2* (second ending). The Flute part has rests in measures 140-144. The Oboe part has a first ending (1.) in measure 140 and a second ending (a2) in measure 144. The Bassoon part has a first ending (1.) in measure 140 and a second ending (a2) in measure 144. The Violin, Viola, and Violoncello/Double Bass parts have rests in measures 140-144.

Fl.

Ob.

Fg. *a 2*

Cor. (C)

Tbe. (C)

Timp

VI.

Vla.

Vc. e B.

150

Fl.

Ob.

Fg.

Cor. (C)

Tbe. (C)

Timp

VI.

Vla.

Vc. e B.



Fl.

Ob.

Fg.

Cor.  
(C)

Tbe.  
(C)

Timp.

Musical score for measures 44-48, woodwinds section. The Flute (Fl.) part features a melodic line with dynamic markings *pp* and *p*. The Oboe (Ob.), Bassoon (Fg.), and Cor Anglais (Cor. (C)) parts provide harmonic support with sustained notes. The Trombone (Tbe. (C)) and Tympani (Timp.) parts also contribute to the texture.

Vi.

Vla.

Vc.  
e B.

Musical score for measures 44-48, strings section. The Violin (Vi.) part has a rhythmic, eighth-note pattern. The Viola (Vla.) and Violoncello/Double Bass (Vc. e B.) parts provide a steady accompaniment.

160

Fl.

Ob.

Fg.

Cor.  
(C)

Tbe.  
(C)

Timp.

Musical score for measures 160-164, woodwinds section. The Flute (Fl.) part has a melodic line with dynamic markings *pp* and *p*. The Oboe (Ob.), Bassoon (Fg.), and Cor Anglais (Cor. (C)) parts provide harmonic support. The Trombone (Tbe. (C)) and Tympani (Timp.) parts also contribute to the texture.

Vi.

Vla.

Vc.  
e B.

Musical score for measures 160-164, strings section. The Violin (Vi.) part has a rhythmic, eighth-note pattern. The Viola (Vla.) and Violoncello/Double Bass (Vc. e B.) parts provide a steady accompaniment.



170

Fl.  
Ob.  
Fg.  
Cor.  
(C)  
Tbe.  
(C)  
Timp.

Vl.  
Vla.  
Vc.  
e B.

Fl.  
Ob.  
Fg.  
Cor.  
(C)  
Tbe.  
(C)  
Timp.

Vl.  
Vla.  
Vc.  
e B.

PATRIMONIO UC

Fl.

Ob.

Fg.

Cor.  
(C)

Tbe.  
(C)

Timp.

Vl.

Vla.

Vc.  
e B.

Fl.

Ob.

Fg.

Vl.

Vla.

Vc.  
e B.

Musical score for measures 190-194. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (C), Trumpet (Tbe (C)), and Timpani (Timp). The woodwinds and strings play a rhythmic accompaniment of eighth notes. The strings include Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.).

Musical score for measures 195-200. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (C), Trumpet (Tbe (C)), and Timpani (Timp). The woodwinds and strings play a rhythmic accompaniment of eighth notes. The strings include Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.).



200

Fl.  
Ob.  
Fg.  
Cor.  
(C)  
Tbe.  
(C)  
Timp.

Vl.  
Vla.  
Vc.  
e B.

210

Fl.  
Ob.  
Fg.  
Cor.  
(C)  
Tbe.  
(C)  
Timp.

Vl.  
Vla.  
Vc.  
e B.

- No.  
 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. Tchaikowsky, 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, Gm (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.....  
 191. Haydn, Quartet, op. 76, 6, E♭.....
- No.  
 192. Mozart, Quartet, D [285].....  
 193. Mozart, Quartet, A [298].....  
 194. Mozart, Quartet, F [370].....  
 195. Mozart, Divert. & March F [247/8].....  
 196. Tchaikowsky, Quartet, op. 22, F.....  
 197. Tchaikowsky, Quartet, op. 30, E♭m.....  
 200. Beethoven, Piano-Quartet, 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. Tchaikowsky, 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  
 281. Bach, Brandenburg, Concerto No. 4, G



CHAMBER MUSIC—contd.

No.	No.
282. Bach, Brandenburg, Concerto No. 5, D	331. Dvořák, Piano-Trio, op. 65, F m.....
284. Smetana, Quartet, D m.....	332. Dvořák, Piano-Trio, op. 90, E m (Dumky) .....
286. H. Wolf, Ital. Serenade f. Quartet, G...	333. Reger, Piano-Quartet, op. 133, A m...
287. Reger, Flute-Trio, (Serenade) op. 77a, D	334. Schönberg, Quartet, op. 7, D m.....
288. Reger, String-Trio, op. 77b, A m.....	335. Smetana, Piano-Trio, op. 15, G m.....
292. Strauss, Piano-Quartet, op. 13, C m.....	336. Reger, Piano-Quintet, op. posth., C m
293. Reger, Quartet, op. 109, E $\flat$ .....	337. Dvořák, Sextet, op. 48, A.....
294. Sibelius, Quartet, op. 56, D m (Voces Intimae) .....	338. Dvořák, Quintet, op. 77, G.....
295. Reger, Piano-Quartet, op. 113, D m.....	339. Dohnányi, Quartet, op. 15, D $\flat$ .....
296. Reger, Sextet, op. 118, F.....	340. Reger, Piano-Quintet, op. 64, C m.....
297. Beethoven, Quartet, F. after Son. op. 14, I.....	341. Saint-Saëns, Piano-Trio, op. 18, F.....
298. Dvořák, Quartet, op. 34, D m.....	342. Saint-Saëns, Piano-Quintet, op. 14, A m
299. Dvořák, Quartet, op. 51, E $\flat$ .....	343. Dohnányi, Piano-Quintet, op. 26, E $\flat$ m
300. Dvořák, Quartet, op. 61, C.....	347. Mozart, Horn Quintet, E $\flat$ [407].....
301. Dvořák, Quartet, op. 80, E.....	348. Corelli, Christmas Conc.....
302. Dvořák, Quartet, op. 96, F.....	349. Mozart, Divertimento No. 11, D [251]...
303. Dvořák, Quartet, op. 105, A $\flat$ .....	351. Mozart, Divertimento No. 13, F [253]...
304. Dvořák, Quartet, op. 106, G.....	352. Mozart, Divertimento No. 14, B $\flat$ [270]
305. Dvořák, Piano-Quintet, op. 81, A.....	353. Schubert, Quartet, op. posth., D.....
306. Dvořák, String-Quintet, op. 97, Es.....	354. Schubert, Quartet movement, op. posth., C m.....
308. Mozart, Serenade f. 8 Wind, E $\flat$ [375]...	355. Haydn, Quartet, op. 77, 2, F.....
309. Mozart, Serenade f. 8 Wind, C m [388]...	356. Haydn, Quartet, op. 103, B $\flat$ .....
310. Bruckner, Quintet, F.....	357. Corelli, Concerto grosso No. 1, D.....
312. Reger, Flute-Trio, (Seren.) op. 141a, G	358. Corelli, Concerto grosso No. 3, C m...
313. Reger, String-Trio, op. 141b, D m.....	359. Corelli, Concerto grosso No. 9, F.....
314. Reger, Quartet, op. 121, F $\sharp$ m.....	360. Franck, Piano-Trio, op. 1, 1, F $\sharp$ m.....
317. Grieg, Quartet, F (unfinished).....	361. Geminiani, Concerto grosso No. 1, D...
318. Schönberg, Sextet (Verkl. Nacht) op. 4	362. Geminiani, Concerto grosso No. 2, G m
319. Reger, Quartet, op. 74, D m.....	363. Geminiani, Concerto grosso No. 3, E m
322. Reger, Clarinet-Quintet, op. 146, A.....	364. Geminiani, Concerto grosso No. 4, D m
323. Franck, Quartet, D.....	365. Geminiani, Concerto grosso No. 5, B $\flat$
324. Pfitzner, Piano-Quintet, op. 23, C.....	366. Geminiani, Concerto grosso No. 6, E m
329. Franck, Piano-Quintet, F m.....	368. Zilcher, Suite f. Quartet.....
330. Dvořák, Piano-Quartet, op. 87, E $\flat$ .....	369. Mozart, Adagio and Fugue C. min [546]

OPERAS

901. Wagner, Rienzi.....	910. Wagner, Twilight of the Gods.....
902. Wagner, Flying Dutchman.....	911. Wagner, Parsifal .....
903a. Wagner, Tannhäuser.....	912. Mozart, Magic Flute.....
903b. Wagner, Variants of Paris Arrgmt.....	913. Humperdinck, Hänsel und Gretel.....
904. Wagner, Lohengrin.....	914. Beethoven, Fidelio.....
905. Wagner, Tristan and Isolde.....	915. Weber, Der Freischütz.....
906. Wagner, Mastersingers of Nuremberg	916. Mozart, Nozze di Figaro.....
907. Wagner, Rheingold.....	917. Gluck, Iphigenie en Tauride.....
908. Wagner, The Valkyrie .....	918. Mozart, Don Giovanni.....
909. Wagner, Siegfried.....	

CHORAL WORKS

951. Beethoven, Missa solemnis.....	968. Reger, Der 100. Psalm.....
953. Bach, St. Matthew Passion.....	969. Brahms, Requiem.....
954. Mozart, Requiem.....	970. Schubert, Mass No. 6, E $\flat$ .....
955. Haydn, The Creation.....	972. Bruckner, The 150th Psalm.....
956. Händel, The Messiah.....	973. Pergolesi, Stabat Mater.....
959. Bach, High Mass, B m.....	974. Schubert, Mass No. 5, A $\flat$ .....
960. Bruckner, Te Deum.....	975. Verdi, Requiem.....
961. Bruckner, Great Mass, F m.....	976. Schütz, St. Matthew Passion.....
962. Bach, Christmas Orat.....	977. Schütz, Seven Words of Christ.....
963. Palestrina, Missa Papae Marcelli.....	978. Schütz, St. Luke, Passion.....
964. Bach, Magnificat .....	979. Schütz, St. John, Passion.....
965. Bach, St. John, Passion.....	980. Schütz, Resurrection History.....
966. Palestrina, Stabat Mater.....	981. Schütz, Christmas History .....
967. Bach, Der zufriedengestellte Aeolus...	982. Monteverdi, Messa a 4 Voci.....