

JOSEPH HAYDN

DIVERTIMENTI

NR. V IN G

FÜR FLÖTE (ODER BARYTON), ZWEI HÖRNER,  
ZWEI VIOLINEN, VIOLA, VIOLONCELLO, BASS

BÄRENREITER AUSGABE 1865

JOSEPH HAYDN  
SECHS DIVERTIMENTI

für Flöte (oder Baryton), zwei Hörner, zwei Violinen,  
Viola, Violoncello und Baß

Herausgegeben von Ernst Fritz Schmid

Nr. V

in G



BÄRENREITER-AUSGABE 1865

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# VORWORT

Am 7. April 1781 brachte die Wiener Zeitung folgende Ankündigung des Wiener Verlagshauses Artaria, das schon seit Ende des Jahres 1779 in naher Verbindung mit Joseph Haydn gestanden hatte:

„Wir haben die Ehre, denen Liebhabern der Tonkunst 6 neue Divertimenti a 8 parti concertante für eine Flöte, 2 Violinen, Bratschen, Violoncell, Kontrabass und 2 Hörner von unserem berühmten Kapellmeister J. Haydn op. XXXI anzukündigen, welche zu Ende dieses oder Anfang künftigen Monats fertig seyn werden. Preis ist 6 fl. Da aber der Absatz hievon sehr stark sein kann, so werden jene, die das Werk zu bekommen wünschen, wohl tun, wenn sie sich auf die ersten Abdrücke bey uns vormerken ließen.“

Die „Abdrücke“ dieses Werkes, auf die Artaria damit eine Vorausbestellung eröffnete, sind inzwischen noch seltener geworden, als die Exemplare der Klaviersonaten des Meisters, die der junge Verlag ein Jahr zuvor als sein erstes Haydnwerk mit der Verlagsnummer 7 veröffentlicht hatte. Die Divertimenti haben sich nur in ganz wenigen Sammlungen erhalten. Unsere Ausgabe folgt dem Exemplar der fürstlich Öttingen-Wallerstein'schen Bibliothek zu Harburg (Sign. Folio 507), das die gestochenen Stimmen in Hochformat mit dem Plattenzeichen „15“ enthält. Jede der acht Stimmen (Violino primo, Violino secondo, Viola, Violoncello, Violone, Flauto, Corno primo, Corno secondo) zeigt in einem nach „antikischem Geschmack“ reich verzierten Rahmen (Abb. vgl. in Geschichte und Gegenwart, Bd. I, Kassel und Basel 1951, T. XXIX) folgenden Titel:

„Six/Divertissements/a 8 Parties Concertantes/Composées [!] par/Mr. Joseph Haydn/Oeuv.: XXXI./Publies [!] et se vendent a Vienne/chez Artaria Compag./prix 6 fl.“

Haydn, dessen Wiener Hauptverleger und persönlicher Freund Artaria seit jenen Jahren geblieben ist, hatte diese prächtigen Stücke durch eine kleine Umarbeitung einem weiteren Kreis von Musikliebhabern erschlossen, ehe er sie Artaria übergab. Sein Herr, Fürst Nikolaus Eszterházy, spielte mit Vorliebe selbst ein auch damals nur von wenigen Spezialisten gepflegtes gambaartiges Musikinstrument, das Baryton. Neben zahllosen andern Stücken hat Haydn auch fünf von den erwähnten Divertimenti (Nr. 2–6) für seinen Fürsten und dessen Lieblingsinstrument geschrieben, nämlich für Baryton, 2 Hörner, 2 Violinen, Viola, Violoncello und Bass. Drei der Stücke, die Divertimenti Nr. 2–4, haben sich sogar in dieser Urfassung von Haydns eigener Hand aus dem Jahr 1775 erhalten, wobei auch des Meisters gewohnte fromme Vermerke zu Anfang und Ende seiner Partituren, das „In nomine Domini di me Giuseppe Haydn 1775“ und „Finis Laus Deo“, nicht fehlen. Im Entwurfskatalog über seine sämtlichen Werke vermerkt Haydn eigenhändig die sechs Divertimenti mit der Notiz „NB 6 Divertimenti a 8 Stromenti per il Bariton“ und führt die Themen an in der Reihenfolge Nr. 6, 4, 5, 2 und 3. Statt Nr. 1 notiert er offenbar versehentlich den Anfang eines sechsstimmigen Divertimento in A. Auch in dem großen Werkverzeichnis, das der greise Meister im Jahr 1805 mit Hilfe seines Dieners Eßller zusammenstellte, treten unsere Divertimenti auf S. 15 mit ihren Themen auf, diesmal in der Reihenfolge Nr. 4, 6, 2, 5, 3, wobei gleichfalls Nr. 1 fehlt und durch das erwähnte sechsstimmige Stück ersetzt ist.

Als in den Jahren 1774 bzw. 1776 die beiden hervorragenden Barytonvirtuosen der fürstlich Eszterházy'schen Hofkapelle, Lidl und Franz, entlassen wurden und das Interesse des Fürsten selbst für dies Instrument fühlbar nachzulassen begann, ging Haydn in vielen Fällen daran, seine wertvollsten Barytonkompositionen durch Bearbeitung für gebräuchlichere Instrumente der allgemeinen Musikübung zu erhalten. Zu diesen Bearbeitungen zählen auch unsere Divertimenti, deren Erstdruck vom Jahr 1781 also eine authentische Zweitfassung der betreffenden Werke darstellt. Die Bearbeitung war hier insofern nicht tiefgreifend, als lediglich die Barytonstimme für Flöte umgeschrieben werden mußte, was in Anbetracht ihrer ohnehin einfachen Form nicht schwer fallen konnte. Der Vorgang erinnert sehr an die Bearbeitungen, die der Meister 10 Jahre später seinen Notturni für zwei Drehleibern, Hörner und Streicher angedeihen ließ, indem er auch lediglich die Partie der Leibern Holzbläsern (Flöte und Oboe) übertrug. In diesem Fall haben sich die Eigenschriften der Bearbeitungen erhalten.<sup>1</sup>

Anstelle des Baryton (bzw. der Flöte) kann auch die Gambe Verwendung finden. In diesem Fall kommt der Klangcharakter der Urfassung besonders gut zur Darstellung.

An diese späteren Werke gemahnen unsre Divertimenti überhaupt in vieler Hinsicht. Es führt ein gerader Weg zielbewußter Entwicklung von den achtstimmigen Barytondivertimenti, die Haydn in den 1770er Jahren Fürst Nikolaus Eszterházy widmete, zu den neurstimmigen Notturni mit Drehleibern, die er Ende der 1780er Jahre für einen andern hohen Gönner und Liebhaber der Musik, den König Ferdinand IV. von Neapel, schrieb. Die knapp gefaßte Dreisätzigkeit ist in der ersten Reihe ebenso vorgebildet wie die bunte Farbigkeit in der Beteiligung und Verwebung der konzentrierenden Stimmen oder die Feinheit der durchbrochenen motivischen Arbeit im Sinne klassischer Durchführung. Auch die innerliche Grundhaltung der Satzcharaktere zeigt viel verwandtes, wenn auch z. B. das leidenschaftlichere Wesen der langsamten Sätze der Divertimenti in den Notturni einer abgeklärten Hymnik weicht.

Daß unsere Divertimenti einst recht bekannt und beliebt waren, zeigen verschiedene Bearbeitungen, die rührige Verleger und Abschreiber im letzten Drittel des 18. Jahrhunderts danach vornahmen. Der vielgewandte schwäbische Komponist und Musikverleger Franz Anton Hoffmeister gab in Wien um das Jahr 1800 eine Reihe von Klavierbearbeitungen beliebter Haydnstücke heraus, die u. a. auch die gekürzten Finalsätze unsres ersten, zweiten und sechsten Divertimentos bringt. Sie erschien ohne Plattenzeichen und führte den Titel „Sammlung/leichter/Clavierstücke/von/J: Haydn/Wien, bei Hoffmeister & Comp./Leipzig, im Musicalischen Bureau. / Preis 16 gr.“ Auch diese Sammlung, die mir in einem Stück der Bayerischen Staatsbibliothek München vorlag (Mus. pract. Folio 1840), ist inzwischen recht selten geworden. An Abschriften des 18. Jahrhunderts besitzt u. a. das Benediktinerstift Melk an der Donau die Divertimenti Nr. 2–6 in einer gekürzten Fassung für Streichquartett (Sign. V. 792, 793, 790, 791, 788).

Die spätere Zeit ließ den feinen Stücken, echten Kindern der Haydn'schen Muse, nicht soviel Gerechtigkeit widerfahren. Der so hoch verdiente Haydnbiograph C. F. Pohl hebt nur wenige Sätze als bedeutender hervor und meint, die Stücke, die sehr mäßige Anforderungen an die Ausführenden stellten, ließen anregendere thematische und rhythmische Erfindung und die nötige Schattierung vermissen, was fühlbar ermüdend wirke. Erst der neuesten Zeit war es vorbehalten, sich auf diese Schätze wieder zu besinnen. 1932 hat Karl Geiringer in der Öffentlichkeit nachdrücklich auf unsere Divertimenti hingewiesen, wobei er nicht vergaß, darauf aufmerksam zu machen, daß die motivische Arbeit bereits das Herannahen von Haydns reifster Schaffenszeit ankündige. Er sagt u. a.: „Die bei Artaria erschienenen Divertissements des Jahres 1775 bringen namentlich in ihren Mollmittelsätzen eine herbe Größe, leidenschaftliche Innerlichkeit und dramatische Kraft, die deutlich das Nachwirken der ‚Sturm-und-Drang‘-Periode verrät.“ In der Tat fällt die Entstehung unsrer Divertimenti in die bedeutende Zeit innerer Wandlung, die Haydns Schaffen erlebte, in die Epoche zwischen dem Verklingen der „Sturm-und-Drang-Periode“ des Meisters zu Anfang der 1770er Jahre und der Zeit des endgültigen Hinfindens zum klassischen Stil zu Anfang der 1780er Jahre, ein Vorgang, der sich in seinem Quartettschaffen so besonders deutlich ausspricht.

<sup>1</sup> Vgl. die Veröffentlichung der Notturni durch den Herausgeber im Bärenreiter-Verlag Kassel und Basel (vormals im Musikwissenschaftlichen Verlag, Leipzig).

Zum vorliegenden Divertimento Nr. V wurde als Quelle der erwähnte Harburger Stich verwendet. Einwandfrei als solche erkennbare und ohne weiteres richtig deutbare Stichfehler wurden stillschweigend verbessert. Dynamische Zeichen und Phrasierungszeichen sind in der Vorlage sehr un-einheitlich und oft geradezu sich widersprechend gebraucht, wie dies ja auch in Eigenschriften Haydns häufig begegnet. Dynamik und Phrasierung ist daher, wo nötig, vereinheitlicht und in sinngemäßer Weise möglichst im Anschluß an Anhaltspunkte der Vorlage ergänzt; an einigen Stellen wurden auch Strichbezeichnungen beigefügt. Wesentlichere Stellen bietet der folgende Vorlagenbericht. Auch die in der Vorlage sehr uneinheitliche Notierung der Ornamentik, besonders der zahlreichen Vorschläge, bereitete allerlei Schwierigkeiten. Besonderes Augenmerk ist der Wiedergabe der langen Vorschläge zuzuwenden, um die beabsichtigte Wirkung richtig zu treffen. Die selbständige Führung der Violoncellstimme in der hellen Tenorlage vermittelt dem Klangbild einen besonderen Reiz. Haydn hat von dieser Satzart später noch oft und mit Vorliebe Gebrauch gemacht. Im einzelnen ist noch folgendes zu bemerken:

#### 1. Satz:

Im Rahmen einer abwechslungsreichen Reihe von Variationen über ein echt Haydn'sches, volkstümliches und schlichtes Thema gibt der Meister den verschiedenen Instrumenten Gelegenheit zu konzertantem Auftreten. Die Bezeichnung „*Thema*“ entstammt nicht der Vorlage; sie wurde zugefügt. Ebenso die gesamte Dynamik in *Thema* und Variationen; das Original zeigte einzig in Variation VI T. 19 in der Violastimme ein *f*.

#### Thema:

T. 7: In der Vorlage das 2. Achtel des Basses irrtig *a*; geändert nach *Vcl.*

T. 14: In der Vorlage das 3. Achtel der Fl. irrtig *h'*; geändert nach Var. VI, T. 14.

In der Vorlage 3. Achtel des *Vcl* irrtig *h*; geändert nach *Baß*.

T. 15: In der Vorlage Vorschläge in Fl., V. I u. II undurchstrichene Sechzehntel.

T. 17: In der Vorlage in V. I die Verzierung über dem 4. Achtel als Mordent notiert. Geändert in Doppelschlag, der mit diesem Zeichen auch sonst in Artariaischen Haydn'schen Werke gemeint ist.

#### Var. I:

T. 15: In der Vorlage Vorschläge in V. I und *Vla* undurchstrichene Sechzehntel

T. 19: In der Vorlage Vorschlag in V. I undurchstrichenes Sechzehntel.

#### Var. II:

T. 7: In der Vorlage 1. Note der *Vla* ein Viertel; geändert in Achtel mit Pause.

T. 15: In der Vorlage in V. II das 1. Achtel */is'*.

#### Var. III:

*Vcl* in der Vorlage ohne jede Phrasierungsbezeichnung.

T. 15: In der Vorlage Vorschläge in Fl., V. I u. II undurchstrichene Sechzehntel.

#### Var. IV:

*Baß* in der Vorlage fast ohne Phrasierungszeichen.

T. 19: In der Vorlage Vorschlag in *Vla* undurchstrichenes Sechzehntel, in V. II nach *Vla* ergänzt.

#### Var. V:

T. 4: Die Oktavparallelen zwischen V. I und II so original.

#### Var. VI:

T. 11: In der Vorlage das 1. Achtel in V. I irrtig */is'*; geändert nach *Thema* T. 11.

T. 14 (*Vcl*), T 15 (Fl., V. I, II), T 17 (V. I) entsprechend wie dieselben Takte im *Thema*.

#### 2. Satz:

In der Thematik ähnliche Kontrastdynamik wie im langsamen Satz von Divertimento Nr. 1. An dynamischen Zeichen in der Vorlage nur die Stellen in T. 3–5 (*f–p–f–p–f*), T. 12/13 (*crescendo*), T. 15 (*f*) und T. 49–50 (*p–f–p–f*); alles andere an dynamischen Bezeichnungen ist zugefügt.

T. 6: Quintenparallelen zwischen *Vla* u. *Vcl* zwischen dem 4. und 5. Achtel so original.

T. 7: In V. II *tr* ergänzt nach V. I.

T. 9: In der Vorlage in *Vcl* das 1. Viertel *h*; geändert nach *Baß*.

T. 11: In der Vorlage fehlt in V. I der Vorschlag.

T. 15: In der Vorlage steht auf alle 3 Viertel in der *Vla* dieselbe Sechzehntelfigur *a–c'–f'–c'*; auf dem 3. Viertel geändert in *a–d'–f'–d'*.

T. 33: In V. II Vorschlag ergänzt nach V. I.

#### 3. Satz:

Ein Menuett nach den Normen der zeitgenössischen, französisch beeinflußten Musikaesthetik, wie sie besonders im Kreis der norddeutschen Schule Boden gewonnen hatte: rein zweistimmig zwischen Melodie und *Baß* geführt, bis auf kleine Abweichungen, die der Hornsatz in Hr. II bedingt.

während die Trios und schließlich die Coda mehrstimmig gesetzt sind und dadurch wirkungsvoll kontrastieren. Die Satzteile sind in der Vorlage mit 1–3 nummeriert; die Bezeichnung „Trio I“ und „Trio II“, sowie „Maggior“ ist zugesetzt; während die Bezeichnung „Minore“ auch in der Vorlage steht. Dynamik findet sich in der Vorlage nur im Minore (Trio II), u. zw. T. 1–5 (*f*–*p*–*f*) und T. 21–25 (*f*–*p*–*f*). Alle anderen dynamischen und agogischen Zeichen sind zugefügt.

#### Tempo di Menuet:

T. 22: In der Vorlage in Fl. u. V. I die drei Noten als langer Achtelvorschlag, halbe Noten und Viertelnote notiert, in V. II als langer Viertelvorschlag, halbe Note und Viertelnote. Geändert nach der eindeutig notierten gleichlaufenden Tonfolge in Hr. I und Vla.

#### Trio I:

Die Vorschläge in der Vorlage alle lang notiert, teils als Sechzehntel, teils als Achtel. Gemeint wohl die dafür gesetzten kurzen Vorschläge.

#### Trio II:

Die Vorschläge in T. 3, 7, 23 waren ebenso notiert und wurden ebenso behandelt wie in Trio I.

T. 14: Vorschlag in V. I nach Maßgabe der folgenden Takte ergänzt.

T. 15–17: In der Vorlage die sämtlich langen Vorschläge uneinheitlich notiert: in V. I Achtel, in V. II Viertel. Vereinheitlicht als lange Viertelvorschläge nach V. II.

#### Maggior:

T. 22: Vorschläge waren ebenso notiert und wurden ebenso behandelt wie im Thema (Tempo di Menuet) T. 22.

T. 24: In der Vorlage im Baß die 2. Note G; geändert nach Vcl u. Thema T. 24.

T. 30: In der Vorlage im Baß die 1. Note *fis*; geändert nach Vcl.

T. 34: Dieser Takt fehlte in Vla; ergänzt nach T. 33.

T. 35: In der Vorlage im Vcl die 3. Note G; geändert nach dem Baß.

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Gersthofen bei Augsburg, Oktober 1951

Dr. Ernst Fritz Schmid

Die Instrumentalstimmen erschienen gesondert

# Divertimento Nr. V.

für Flöte (oder Baryton), zwei Hörner, zwei Violinen, Viola, Violoncello und Baß

Thema / Moderato

Joseph Haydn (1781)

The musical score for Divertimento Nr. V. by Joseph Haydn is presented in a multi-stave format. The instruments are arranged as follows: Flöte (Flute), 2 Hörner in G (Two Horns in G), Violine I (First Violin), Violine II (Second Violin), Viola (Cello), and Baß (Bass). The time signature is 2/4 throughout. The key signature is one sharp. The tempo is indicated as 'Moderato'. The score begins with the Flöte and Baß playing eighth-note patterns. The 2 Hörner in G, Violine I, and Violine II then enter with eighth-note patterns. The Viola and Violoncello provide harmonic support. The score concludes with a repeat sign and a section of eighth-note patterns. The entire piece is attributed to Joseph Haydn (1781).

A musical score for Variation I, page 6, featuring six staves of music. The staves are arranged in two columns of three. The top row consists of soprano, alto, and tenor voices. The middle row consists of bass and two bassoon parts. The bottom row consists of cello and double bass parts. The music is in common time, with a key signature of one sharp. The notation includes various note heads, stems, and beams, with some notes having slurs and others being isolated.

## Variation I

A continuation of the musical score for Variation I, page 6, featuring six staves of music. The staves are arranged in two columns of three. The top row consists of soprano, alto, and tenor voices. The middle row consists of bass and two bassoon parts. The bottom row consists of cello and double bass parts. The music is in common time, with a key signature of one sharp. The notation includes various note heads, stems, and beams, with some notes having slurs and others being isolated. The dynamic marking *p* appears in the bassoon parts in both columns.

Musical score page 7, measures 1-5. The score consists of five staves. Measures 1-2 are mostly rests. Measure 3 begins with a treble clef staff containing eighth-note pairs connected by slurs. Measures 4-5 show more complex patterns, including sixteenth-note figures and eighth-note pairs.

Musical score page 7, measures 6-10. Measures 6-7 feature eighth-note pairs in the treble clef staff. Measures 8-9 show sixteenth-note figures. Measure 10 concludes the section with eighth-note pairs.

## Variation II

Musical score for Variation II, page 8, featuring six staves of music for orchestra. The score includes:

- Staff 1 (Treble Clef):** Starts with three measures of rests. Measure 4 begins with a quarter note followed by a measure of eighth-note pairs. Measure 5 starts with a dynamic *f*.
- Staff 2 (Treble Clef):** Measures 4-5: eighth-note pairs. Measure 6 starts with a dynamic *f*.
- Staff 3 (Treble Clef):** Measures 4-5: eighth-note pairs. Measure 6 starts with a dynamic *p*.
- Staff 4 (Bass Clef):** Measures 4-5: eighth-note pairs. Measure 6 starts with a dynamic *p*.
- Staff 5 (Bass Clef):** Measures 4-5: eighth-note pairs. Measure 6 starts with a dynamic *p*.
- Staff 6 (Bass Clef):** Measures 4-5: eighth-note pairs. Measure 6 starts with a dynamic *p*.

The score concludes with a final dynamic *f* at the bottom of the page.

Musical score for Variation III, measures 1-8. The score consists of eight staves. Measure 1: Treble clef, key signature of one sharp, dynamic *p*. Measure 2: Bass clef, dynamic *p*. Measure 3: Treble clef, dynamic *f*. Measure 4: Bass clef, dynamic *p*. Measure 5: Treble clef, dynamic *f*. Measure 6: Bass clef, dynamic *p*. Measure 7: Treble clef, dynamic *f*. Measure 8: Bass clef, dynamic *f*.

## Variation III

Musical score for Variation III, measures 9-16. The score consists of six staves. Measures 9-10: Treble clef, key signature of one sharp, dynamic *mf*. Measures 11-12: Treble clef, key signature of one sharp, dynamic *mf*. Measures 13-14: Treble clef, key signature of one sharp, dynamic *mf*. Measures 15-16: Bass clef, dynamic *f*, sixteenth-note patterns.

Musical score page 10, measures 1-4. The score consists of six staves. Measures 1-2 show the top two staves with eighth-note patterns. Measures 3-4 show the remaining four staves with various note values and dynamics.

Musical score page 10, measures 5-8. The score continues with six staves. Measures 5-6 show the top two staves with eighth-note patterns. Measures 7-8 show the bottom four staves with eighth-note patterns, including dynamic markings like *p* (piano) and *mf* (mezzo-forte).

Musical score for Variation III, measures 11-12. The score consists of five staves. The top three staves are in common time (indicated by a 'C') and the bottom two are in 12/8 time (indicated by a '12/8'). The key signature is one sharp. Measure 11 starts with eighth-note pairs in the treble and bass staves. Measure 12 begins with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff.

## Variation IV

Musical score for Variation IV, measures 1-12. The score consists of five staves. Measures 1-3 show eighth-note patterns in common time. Measures 4-6 begin in 2/4 time. Measures 7-12 return to 2/4 time. The key signature changes between one sharp and one flat. Measure 12 concludes with a dynamic 'p' (pianissimo).

Musical score page 12, measures 1-5. The score consists of five staves. Measures 1-4 are mostly rests. Measure 5 begins with a melodic line in the soprano staff (G clef) consisting of eighth and sixteenth notes. The bass staff (F clef) provides harmonic support with sustained notes and rhythmic patterns. The key signature is one sharp throughout.

Musical score page 12, measures 6-10. The soprano staff continues its melodic line with eighth and sixteenth notes. The bass staff maintains its harmonic function with sustained notes and rhythmic patterns. The key signature remains one sharp.

Musical score for Variation V, measures 1-4. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef. Measure 1: All staves are silent. Measure 2: The top three staves have eighth-note patterns. The bass staff has eighth-note pairs. Measure 3: The top three staves have eighth-note pairs. The bass staff has eighth-note pairs. Measure 4: The top three staves have eighth-note pairs. The bass staff has eighth-note pairs. Dynamics: *f* in measure 2, *f* in measure 3, *f* in measure 4.

## Variation V

Musical score for Variation V, measures 5-10. The score consists of five staves. Measures 5-6: Treble clef, 2/4 time, key signature changes from G major to F# major. Measures 7-8: Bass clef, 2/4 time, key signature changes from F# major to G major. Measures 9-10: Bass clef, 2/4 time, key signature changes from G major to F# major. Dynamics: *f* in measure 5, *p* in measure 7, *f* in measure 8, *p* in measure 9, *f* in measure 10.

Musical score page 14, measures 1-4. The score consists of six staves. Measures 1-3 feature dynamic markings *f*, while measure 4 features *p*. Measure 4 includes a melodic line with grace notes and a bass line with eighth-note patterns.

Musical score page 14, measures 5-8. The score consists of six staves. Measures 5-7 feature dynamic markings *p*, while measure 8 features *f*. Measure 8 concludes with a melodic line ending on a forte dynamic.

Musical score page 15, measures 1-4. The score consists of six staves. Measures 1-3 are mostly blank (no notes). Measure 4 begins with a dynamic *f*. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp.

Musical score page 15, measures 5-8. The score continues with six staves. Measures 5-7 are mostly blank (no notes). Measure 8 begins with a dynamic *f*. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp.

## Variation VI

Musical score for Variation VI, featuring six staves of music for two treble clef instruments. The score includes dynamic markings like *p* and *mf*, and various musical markings such as grace notes and slurs. The music consists of two systems of measures, separated by a double bar line.

The score is divided into two systems by a vertical double bar line. The first system ends with a repeat sign and a double bar line. The second system begins with a repeat sign and a double bar line. Measures 1-6 are in 2/4 time, and measures 7-12 are in 3/4 time. The key signature changes from G major (two sharps) to A major (one sharp) at the start of the second system.

Musical score for measures 13-17:

- Measure 13: *mf*
- Measure 14: *cresc.*, *f*
- Measure 15: *cresc.*, *f*
- Measure 16: *cresc.*, *f*
- Measure 17: *cresc.*, *f*

Adagio

Adagio

5

Musical score for the Adagio section (measures 5-10):

- Measure 5: *f*, *f*, *f*
- Measure 6: *p*, *f*, *p*, *f*
- Measure 7: *p*, *f*, *p*, *f*
- Measure 8: *p*, *f*, *p*, *f*
- Measure 9: *p*, *f*, *f*, *f*
- Measure 10: *p*, *f*, *f*, *f*

18

Musical score page 18. The score consists of six staves. Measures 18-19 show melodic lines in the upper voices with dynamic marks *p* and *tr*. Measure 20 begins with a forte dynamic *f*. Measures 21-22 show melodic lines with dynamics *p* and *tr*. Measure 23 begins with a forte dynamic *f*. Measures 24-25 show melodic lines with dynamics *p* and *tr*. Measure 26 begins with a forte dynamic *f*.

10

Musical score page 15. The score consists of six staves. Measures 1-4 are rests. Measures 5-6 show melodic lines with dynamics *p*, *p.*, *cresc.*, *f*, *f.*, and *f.*. Measures 7-8 show melodic lines with dynamics *p*, *p.*, *cresc.*, *f*, *f.*, and *f.*. Measures 9-10 show melodic lines with dynamics *p*, *p.*, *cresc.*, *f*, *f.*, and *f.*. Measures 11-12 show melodic lines with dynamics *p*, *p.*, *cresc.*, *f*, *f.*, and *f.*. Measures 13-14 show melodic lines with dynamics *p*, *p.*, *cresc.*, *f*, *f.*, and *f.*. Measures 15-16 show melodic lines with dynamics *p*, *p.*, *cresc.*, *f*, *f.*, and *f.*.

20

Musical score page 20, featuring six staves of music. The top staff has a treble clef and a common time signature. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. Measure 20 begins with a dynamic of  $p$ . The first two measures feature eighth-note patterns with grace notes. Measures 3-4 show sixteenth-note patterns. Measures 5-6 continue with sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns.

25

Musical score page 25, featuring six staves of music. The top staff has a treble clef and a common time signature. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. Measure 25 begins with a dynamic of  $p$ . Measures 1-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns.

30

Musical score for orchestra and piano. The score consists of six staves. Measure 30 starts with a dynamic of *pp*. The first two measures have a key signature of one sharp. Measures 31 and 32 begin with a key signature of one flat. Measure 33 has a key signature of one sharp. Measure 34 ends with a dynamic of *f*.

35

Musical score for orchestra and piano. The score consists of six staves. Measure 35 begins with a dynamic of *f*. Measures 36 and 37 start with a key signature of one sharp. Measure 38 begins with a key signature of one flat. Measure 39 begins with a key signature of one sharp. Measure 40 ends with a dynamic of *f*.

40

45

50

55

Musical score page 22, measures 55-59. The score consists of five staves. Measure 55 starts with a rest followed by eighth-note pairs. Measures 56-59 feature various rhythmic patterns including sixteenth-note figures, eighth-note pairs, and eighth-note chords. Measure 59 ends with a dynamic *p*.

60

Musical score page 22, measures 60-64. The score continues with five staves. Measures 60-63 show eighth-note pairs and sixteenth-note figures. Measure 64 concludes with a dynamic *p*.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of six staves. The top two staves are for the orchestra, featuring woodwind and brass parts. The bottom four staves are for the piano, with the right hand playing melodic lines and the left hand providing harmonic support. Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic (pp). The score includes various musical markings such as slurs, grace notes, and dynamic changes (f, pp).

## Tempo di Menuet

Tempo di Marcia

3/4 time signature, key of G major.

Violin 1 (top staff): Starts with a single note, followed by eighth-note pairs, then sixteenth-note patterns. Measures 3 and 4 feature eighth-note pairs with a fermata over the first note of each pair.

Violin 2 (second staff): Starts with a single note, followed by eighth-note pairs. Measures 3 and 4 feature eighth-note pairs with a fermata over the first note of each pair.

Alto (third staff): Starts with a single note, followed by eighth-note pairs. Measures 3 and 4 feature eighth-note pairs with a fermata over the first note of each pair.

Bassoon (fourth staff): Starts with a single note, followed by eighth-note pairs. Measures 3 and 4 feature eighth-note pairs with a fermata over the first note of each pair.

Bass (fifth staff): Starts with a single note, followed by eighth-note pairs. Measures 3 and 4 feature eighth-note pairs with a fermata over the first note of each pair.



Trio 1  
Horn I

&lt;img alt="Musical score page 25, system 2. It consists of six staves. The top staff has a treble clef, the second and third staves have bass clefs, and the bottom three staves have bass clefs. The key signature is one sharp. The music includes various note heads, stems, and rests. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measure 4 begins with a forte dynamic. Measures 5-6 show eighth-note patterns. Measure 7 begins with a forte dynamic. Measures 8-9 show eighth-note patterns. Measure 10 begins with a forte dynamic. Measures 11-12 show eighth-note patterns. Measure 13 begins with a forte dynamic. Measures 14-15 show eighth-note patterns. Measure 16 begins with a forte dynamic. Measures 17-18 show eighth-note patterns. Measure 19 begins with a forte dynamic. Measures 20-21 show eighth-note patterns. Measure 22 begins with a forte dynamic. Measures 23-24 show eighth-note patterns. Measure 25 begins with a forte dynamic. Measures 26-27 show eighth-note patterns. Measure 28 begins with a forte dynamic. Measures 29-30 show eighth-note patterns. Measure 31 begins with a forte dynamic. Measures 32-33 show eighth-note patterns. Measure 34 begins with a forte dynamic. Measures 35-36 show eighth-note patterns. Measure 37 begins with a forte dynamic. Measures 38-39 show eighth-note patterns. Measure 40 begins with a forte dynamic. Measures 41-42 show eighth-note patterns. Measure 43 begins with a forte dynamic. Measures 44-45 show eighth-note patterns. Measure 46 begins with a forte dynamic. Measures 47-48 show eighth-note patterns. Measure 49 begins with a forte dynamic. Measures 50-51 show eighth-note patterns. Measure 52 begins with a forte dynamic. Measures 53-54 show eighth-note patterns. Measure 55 begins with a forte dynamic. Measures 56-57 show eighth-note patterns. Measure 58 begins with a forte dynamic. Measures 59-60 show eighth-note patterns. Measure 61 begins with a forte dynamic. Measures 62-63 show eighth-note patterns. Measure 64 begins with a forte dynamic. Measures 65-66 show eighth-note patterns. Measure 67 begins with a forte dynamic. Measures 68-69 show eighth-note patterns. Measure 70 begins with a forte dynamic. Measures 71-72 show eighth-note patterns. Measure 73 begins with a forte dynamic. Measures 74-75 show eighth-note patterns. Measure 76 begins with a forte dynamic. Measures 77-78 show eighth-note patterns. Measure 79 begins with a forte dynamic. Measures 80-81 show eighth-note patterns. Measure 82 begins with a forte dynamic. Measures 83-84 show eighth-note patterns. Measure 85 begins with a forte dynamic. Measures 86-87 show eighth-note patterns. Measure 88 begins with a forte dynamic. Measures 89-90 show eighth-note patterns. Measure 91 begins with a forte dynamic. Measures 92-93 show eighth-note patterns. Measure 94 begins with a forte dynamic. Measures 95-96 show eighth-note patterns. Measure 97 begins with a forte dynamic. Measures 98-99 show eighth-note patterns. Measure 100 begins with a forte dynamic. Measures 101-102 show eighth-note patterns. Measure 103 begins with a forte dynamic. Measures 104-105 show eighth-note patterns. Measure 106 begins with a forte dynamic. Measures 107-108 show eighth-note patterns. Measure 109 begins with a forte dynamic. Measures 110-111 show eighth-note patterns. Measure 112 begins with a forte dynamic. Measures 113-114 show eighth-note patterns. Measure 115 begins with a forte dynamic. Measures 116-117 show eighth-note patterns. Measure 118 begins with a forte dynamic. Measures 119-120 show eighth-note patterns. Measure 121 begins with a forte dynamic. Measures 122-123 show eighth-note patterns. Measure 124 begins with a forte dynamic. Measures 125-126 show eighth-note patterns. Measure 127 begins with a forte dynamic. Measures 128-129 show eighth-note patterns. Measure 130 begins with a forte dynamic. Measures 131-132 show eighth-note patterns. Measure 133 begins with a forte dynamic. Measures 134-135 show eighth-note patterns. Measure 136 begins with a forte dynamic. Measures 137-138 show eighth-note patterns. Measure 139 begins with a forte dynamic. Measures 140-141 show eighth-note patterns. Measure 142 begins with a forte dynamic. Measures 143-144 show eighth-note patterns. Measure 145 begins with a forte dynamic. Measures 146-147 show eighth-note patterns. Measure 148 begins with a forte dynamic. Measures 149-150 show eighth-note patterns. Measure 151 begins with a forte dynamic. Measures 152-153 show eighth-note patterns. Measure 154 begins with a forte dynamic. Measures 155-156 show eighth-note patterns. Measure 157 begins with a forte dynamic. Measures 158-159 show eighth-note patterns. Measure 160 begins with a forte dynamic. Measures 161-162 show eighth-note patterns. Measure 163 begins with a forte dynamic. Measures 164-165 show eighth-note patterns. Measure 166 begins with a forte dynamic. Measures 167-168 show eighth-note patterns. Measure 169 begins with a forte dynamic. Measures 170-171 show eighth-note patterns. Measure 172 begins with a forte dynamic. Measures 173-174 show eighth-note patterns. Measure 175 begins with a forte dynamic. Measures 176-177 show eighth-note patterns. Measure 178 begins with a forte dynamic. Measures 179-180 show eighth-note patterns. Measure 181 begins with a forte dynamic. Measures 182-183 show eighth-note patterns. Measure 184 begins with a forte dynamic. Measures 185-186 show eighth-note patterns. Measure 187 begins with a forte dynamic. Measures 188-189 show eighth-note patterns. Measure 190 begins with a forte dynamic. Measures 191-192 show eighth-note patterns. Measure 193 begins with a forte dynamic. Measures 194-195 show eighth-note patterns. Measure 196 begins with a forte dynamic. Measures 197-198 show eighth-note patterns. Measure 199 begins with a forte dynamic. Measures 200-201 show eighth-note patterns. Measure 202 begins with a forte dynamic. Measures 203-204 show eighth-note patterns. Measure 205 begins with a forte dynamic. Measures 206-207 show eighth-note patterns. Measure 208 begins with a forte dynamic. Measures 209-210 show eighth-note patterns. Measure 211 begins with a forte dynamic. Measures 212-213 show eighth-note patterns. Measure 214 begins with a forte dynamic. Measures 215-216 show eighth-note patterns. Measure 217 begins with a forte dynamic. Measures 218-219 show eighth-note patterns. Measure 220 begins with a forte dynamic. Measures 221-222 show eighth-note patterns. Measure 223 begins with a forte dynamic. Measures 224-225 show eighth-note patterns. Measure 226 begins with a forte dynamic. Measures 227-228 show eighth-note patterns. Measure 229 begins with a forte dynamic. Measures 230-231 show eighth-note patterns. Measure 232 begins with a forte dynamic. Measures 2

Tema da capo senz.  
replica fin al segno  
e poi

Trio II / Minore

Musical score page 27, measures 1-8. The score consists of five staves. Measures 1-3 are mostly blank. Measure 4 begins with a forte dynamic (**f**). Measures 5-8 show rhythmic patterns with sixteenth-note figures and grace notes. Measure 9 starts with a forte dynamic (**f**) and includes slurs and grace notes. Measure 10 ends with a forte dynamic (**f**).

Musical score page 27, measures 9-16. Measures 9-11 feature eighth-note patterns with grace notes and slurs. Measures 12-13 show sixteenth-note figures with grace notes. Measures 14-16 conclude with eighth-note patterns and dynamics: **p**, **p**, and **p**.

Musical score page 28, measures 1-8. The score consists of six staves. Measures 1-2: Treble clef, dynamic *f*. Measures 3-4: Bass clef, dynamic *f*, dynamic *p*. Measures 5-6: Bass clef, dynamic *f*, dynamic *p*. Measures 7-8: Bass clef, dynamic *f*, dynamic *cresc. e.*

Musical score page 28, measures 9-16. The score consists of six staves. Measures 9-10: Treble clef, dynamic *rit.*, dynamic *f rit.* Measures 11-12: Bass clef, dynamic *f rit.*, dynamic *f a tempo*. Measures 13-14: Bass clef, dynamic *f a tempo*, dynamic *dim. e*. Measures 15-16: Bass clef, dynamic *rit.*, dynamic *f a tempo*, dynamic *dim. e*. Measures 17-18: Bass clef, dynamic *rit.*, dynamic *f a tempo*, dynamic *dim. e*. Measures 19-20: Bass clef, dynamic *rit.*, dynamic *f a tempo*, dynamic *dim. e*. Measures 21-22: Bass clef, dynamic *a tempo*, dynamic *dim. e*.

Maggiore

Musical score for orchestra, page 10, measures 11-12. The score consists of six staves. Measures 11 (left) show the strings and woodwind parts. Measures 12 (right) show the strings and woodwind parts. Measure 12 includes dynamic markings *f*, *rit.*, and *3* over specific notes. The score is in common time, with key changes indicated by sharps and flats.

Musical score for six staves (Violin 1, Violin 2, Viola, Cello, Double Bass, and Bassoon). The score consists of four measures. Measures 1-3 are in common time (indicated by a 'C') and measure 4 is in 3/4 time (indicated by a '3'). The key signature changes from G major (two sharps) to A major (one sharp) at the beginning of measure 4. Measure 1: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola and Cello play eighth-note pairs, Double Bass plays eighth-note pairs, and Bassoon plays eighth-note pairs. Measure 2: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola and Cello play eighth-note pairs, Double Bass plays eighth-note pairs, and Bassoon plays eighth-note pairs. Measure 3: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola and Cello play eighth-note pairs, Double Bass plays eighth-note pairs, and Bassoon plays eighth-note pairs. Measure 4: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Viola and Cello play eighth-note pairs, Double Bass plays eighth-note pairs, and Bassoon plays eighth-note pairs.

Musical score page 30, featuring six staves of music for two treble clef instruments (top two staves) and two bass clef instruments (bottom two staves). The key signature is one sharp (F#). The score consists of two systems of music.

**System 1 (Measures 1-8):**

- Measures 1-2: Rests.
- Measure 3: Dynamics: *cresc. poco a poco*.
- Measure 4: Dynamics: *cresc. poco a poco*.
- Measure 5: Dynamics: *cresc. poco a poco*.
- Measure 6: Dynamics: *cresc. poco a poco*.
- Measure 7: Dynamics: *cresc. poco a poco*.
- Measure 8: Dynamics: *cresc. poco a poco*.

**System 2 (Measures 9-16):**

- Measures 9-10: Dynamics: *f*. Measures 11-12: Dynamics: *f*. Measures 13-14: Dynamics: *f*.
- Measures 15-16: Dynamics: *f*.

Musical score page 31, measures 1-4. The score consists of eight staves. Measures 1-2 show sixteenth-note patterns in the top two staves, eighth notes in the third staff, and eighth notes in the bottom two staves. Measures 3-4 show sixteenth-note patterns in the top two staves, eighth notes in the third staff, and eighth notes in the bottom two staves.

Musical score page 31, measures 5-8. The score consists of eight staves. Measures 5-6 show eighth-note patterns in the top two staves, sixteenth-note patterns in the third staff, and eighth-note patterns in the bottom two staves. Measures 7-8 show sixteenth-note patterns in the top two staves, eighth-note patterns in the third staff, and eighth-note patterns in the bottom two staves.