

4

216

No. 2007

Jos. Haydn

Symphonie Cdur

Le Midi

No. 7

der Breitkopf & Härtelschen Gesamtausgabe



Violine I ripieno

Verlag von
BREITKOPF & HÄRTEL

in
LEIPZIG

K. HÄRTEL X.A.

J. Wanders

Joseph Haydn

Symphonien

1. Presto. um 1769.	27. Allegro molto. um 1766.	58. Largo maestoso. <i>L'Imperiale</i> . vor 1774.	79. Allegro con spirito. um 1789.
2. Allegro. um 1760.	28. Allegro di molto. 1768.	54. Adagio maestoso. 1774.	80. Allegro spiritoso. um 1789.
3. Allegro. um 1761.	29. Allegro di molto. 1768.	55. <i>Der Schulmeister</i> . Allegro molto. 1774.	81. Allegro vivace. um 1784.
4. Presto. um 1761.	30. <i>Alleluja</i> . Allegro. 1768.	(30) Allegro molto. 1774.	82. <i>Lours</i> . Allegro vivace. 1786.
5. Allegro. um 1761.	31. Allegro. 1765.	56. Adagio. 1774.	(17) <i>La Foulée</i> . Allegro spiritoso. 1786.
6. <i>Le Matin</i> . Adagio. um 1761.	32. Allegro molto. vor 1766.	57. Allegro. vor 1775.	83. <i>La Reine</i> . Adagio. um 1786.
7. <i>Le Midi</i> . Adagio. 1761.	33. Vivace. vor 1767.	58. <i>Feuersymphonie</i> . Presto. vor 1776.	(15) Adagio. um 1786.
8. <i>Le Soir</i> . Allegro molto. um 1761.	34. Adagio. vor 1767.	59. <i>Il distratto</i> . Adagio. 1775.	86. Allegro vivace. 1788.
9. Allegro molto. 1762.	35. Allegro di molto. 1. Dezember 1767.	60. Vivace. 1776.	(10) Adagio. um 1786.
10. Allegro. vor 1763.	36. Vivace. vor 1769.	61. Allegro. 1777.	88. Allegro vivace. 1787.
11. Adagio cantabile. vor 1763.	37. Presto. vor 1769.	62. <i>La Rozolane</i> . Allegro. 1777.	(13) Adagio. um 1787.
12. Allegro. 1763.	38. Allegro molto. vor 1769.	63. Allegro con spirito. vor 1778.	89. Adagio. um 1787.
13. Allegro molto. 1763.	39. Allegro assai. vor 1770.	64. Vivace. vor 1778.	90. <i>Oxford Symphonie</i> . Adagio. 1788.
14. Allegro molto. vor 1764.	40. Allegro. vor 1770.	65. Allegro con brio. vor 1779.	(27) Adagio. 1791.
15. Adagio. vor 1764.	41. Allegro con spirito. vor 1771.	66. Presto. vor 1779.	93. <i>Paukenschlag</i> . Adagio cantabile. 1791.
16. Allegro. um 1764.	42. Moderato e maestoso. 1771.	67. Vivace. vor 1779.	94. Allegro. 1791.
17. Allegro. um 1764.	43. <i>Merkur</i> . Allegro. vor 1772.	68. <i>London</i> . Allegro vivace. vor 1779.	(9) Adagio. 1791.
18. Allegro molto. um 1764.	44. <i>Trauersymphonie</i> . Allegro con trio. vor 1772.	69. Vivace. 1779.	96. Adagio. 1791.
19. Allegro molto. um 1764.	(29) <i>Abschiedssymphonie</i> . Allegro assai. 1772.	70. Adagio. vor 1780.	97. Adagio. 1791/92.
20. Allegro molto. um 1764.	(18) Vivace. 1772.	71. Allegro. vor 1781.	(7) Adagio. 1793.
21. Adagio. 1764.	46. Allegro. 1772.	72. <i>La chasse</i> . Adagio. 1781.	(8) Adagio. 1793.
22. <i>Der Philosoph</i> . Adagio. 1764.	47. <i>Maria Theresia</i> . Allegro. 1772.	73. Allegro. vor 1782.	(3) <i>Militär Symphonie</i> . Adagio. 1794.
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24. Allegro. 1764.	49. Adagio maestoso. 1773.	75. Allegro. vor 1782.	(4) Largo. 1794/95.
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26. <i>Lamentations Weichnachtsymphonie</i> . Allegro assai con spirito. um 1765.	51. Allegro assai. vor 1774.	77. Vivace. vor 1782.	(1) <i>Salomon</i> . Adagio. 1795.
	52. Allegro. vor 1774.	78. Allegro. vor 1783.	(2)

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Verlag von Breitkopf & Härtel in Leipzig
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Symphonie Nr. 7.

(Le Midi.)

Violino I ripieno.

Joseph Haydn.

Adagio. staccato

Allegro.

Violino I ripieno.

The image shows a page of musical notation for Violino I ripieno, page 3. The score consists of ten staves of music. The notation includes various dynamics such as *p*, *f*, *ff*, *pp*, and *fz*. There are several handwritten annotations in blue ink, including slurs, accents, and markings like "p p p p p", "cresc", "pp", and "tr". The score is divided into measures, with some measures numbered in boxes (4, 5, 6, 7). The music features a mix of melodic lines and rhythmic patterns, including sixteenth and thirty-second notes.

Violino I ripieno.

Recitativo.
Adagio.

p *f*

Allegro.

f *fp* *f*

Adagio.

fm *f*

Adagio.

p *f* 8

Violino I ripieno.

Musical staff 1: Treble clef, key signature of one sharp (F#). Dynamics: *f*, *p*, *f*.

Musical staff 2: Treble clef, key signature of one sharp (F#). Dynamics: *p*. Includes handwritten blue annotations: "rit" and "poco rit".

Musical staff 3: Treble clef, key signature of one sharp (F#). Dynamics: *p*. Includes handwritten blue annotations: "rit" and "poco rit".

Musical staff 4: Treble clef, key signature of one sharp (F#). Dynamics: *f*, *p*. Includes handwritten blue annotations: "rit" and "poco rit".

Musical staff 5: Treble clef, key signature of one sharp (F#). Measure 9 is boxed. Dynamics: *f*, *p*. Includes handwritten blue annotations: "rit" and "poco rit".

Musical staff 6: Treble clef, key signature of one sharp (F#). Dynamics: *f*, *p*. Includes handwritten blue annotations: "rit" and "poco rit".

Musical staff 7: Treble clef, key signature of one sharp (F#). Dynamics: *f*, *p*, *f*. Includes handwritten blue annotations: "rit" and "poco rit".

Musical staff 8: Treble clef, key signature of one sharp (F#). Measure 10 is boxed. Tempo markings: **Allegro.** (8), **Adagio.** (4), **Viol. I. conc.** (2). Includes handwritten blue annotations: "rit" and "poco rit".

Musical staff 9: Treble clef, key signature of one sharp (F#). Dynamics: *f*, *p*. Includes handwritten blue annotations: "rit" and "poco rit".

Violino I ripieno.

Menuetto.

Trio.

Finale.
Allegro.

Menuetto D. C.

Violino I ripieno.

1

13

f

pp

p

2

f

3

f

1

f

f

p

14

1

f

2

f

1

15

p

f

5

1

16

p

f

p

f

tr

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Nr. 1. Blumenthal, Die Quelle. Op. 1. Nr. 2. Comellas, Abschied v. Havanna. Op. 2. Nr. 3. Friedrich der Große. Grav. a. d. Konzert in C dur. Nr. 4. Fürstenaug, Reminiscenzen von Meyerbeer. Op. 147. Nr. 5—6. Hofmann, Nr. 5. Serenade in D dur. Op. 65. Nr. 6. Konzertstück. Op. 98. Nr. 7. Jadasohn, Capriccio in D moll. Op. 137. Nr. 8. Klengel, Scherzo. Op. 6. Nr. 9. Mendelssohn, F., Scherzo a. d. Sommernachtsstraum. Nr. 10. Mozart, Andante. Nr. 11. Quantz, Konzert in G dur. Nr. 12. Schumann, 4 Stücke a. d. „Kinderszenen“. Nr. 13. Terschack, Konzert-Phantasia. Op. 42. Nr. 14. Terschack, Phantasia über Themen aus der Oper v. Bellini „Die Nachtwandlerin“. Op. 43. Nr. 15. Tulou, Konzert-Rondo. Nr. 16. Wagner, Lohengrin. Konzert-Phantasia v. Wilh. Popp. Op. 352. Nr. 17. Wallnöfer, Meditation über d. Adagio aus Beethovens Sonate in Cis-moll. Op. 27 Nr. 2.

Für Klarinette. V. A. 2143. Mark 2.50.

Nr. 1. Absenger, Vortragsstück. Nr. 2. Bruch, Kanzone. Op. 55. Nr. 3. David, Introduction und Variation über Schuberts Sehnsuchtswalzer. Nr. 4. Hofmann, Andante a. d. Konzertstück. Op. 98. Nr. 5. Mozart, Larghetto a. d. Klar-Quintett. Nr. 6. Mozart, Konzert in A dur. Nr. 7. Mozart, Arie aus La Clemenza di Tito, „Parto ma tu ben mio“. Nr. 8. Schumann, Phantasiestücke. Op. 73. Nr. 9. Sinigaglia, 12 Variat. über ein Thema v. Schubert, „Heidenröslein“. Op. 19. Nr. 10. Spohr, Drittes Konzert. Nr. 11. Spohr, Viertes Konzert. Nr. 12. Spohr, Sechs deutsche Lieder. Op. 103. Nr. 13. Stolzenberg, Serenade in D moll. Op. 6. Nr. 14. Wallnöfer, Meditation über das Adagio a. Beethovens Sonate in Cis moll. Op. 27 Nr. 2.

Für Horn. (H. Kling.) V. A. 2166. M. 2.50.

Nr. 1. Beethoven, Op. 81b. Sextett. Nr. 2. Op. 16. Quintett. Nr. 3. Op. 17. Sonate. Nr. 4. Eichhorn, Nr. 4. Op. 7. Sonate. Nr. 5. Vier Lieder. Op. 9 Nr. 1. Wiegenlied. Nr. 6. Op. 9 Nr. 2. Frühlinglied. Nr. 7. Op. 9 Nr. 3. Morgenlied. Nr. 8. Op. 9 Nr. 4. Abendlied. Nr. 9. Op. 10. Lebenswogen. Nr. 10. Goltermann, Op. 14. Andante. Nr. 11. Haydn, Jos., Konzert Nr. 1. Nr. 12. Konzert Nr. 2. Nr. 13. Hofmann, H., Op. 70 Nr. 2. Elegie. Nr. 14. Mozart, Konzert [412]. Nr. 15. Konzert [417]. Nr. 16. Konzert-Rondo [371]. Nr. 17. Quintett [452]. Nr. 18. Reinecke, Kavatine a. Op. 93 „König Manfred“. Nr. 19. Schubert, Op. 166. Oktett. Nr. 20. Schumann, Op. 70. Adagio und Allegro. Nr. 21. Sinigaglia, Op. 28 Nr. 1. Lied. Nr. 22. Op. 28 Nr. 2. Humoreske. Nr. 23. Volbach, Fr., Op. 24. Quintett. Nr. 24. Wagner, R., Lohengrins Ankunft und Abschied aus „Lohengrin“. Nr. 25. Weber, C. M. v., Op. 45. Konzertino.

5

Violin I.

Sinfonia n.º 7.

(de midi.)

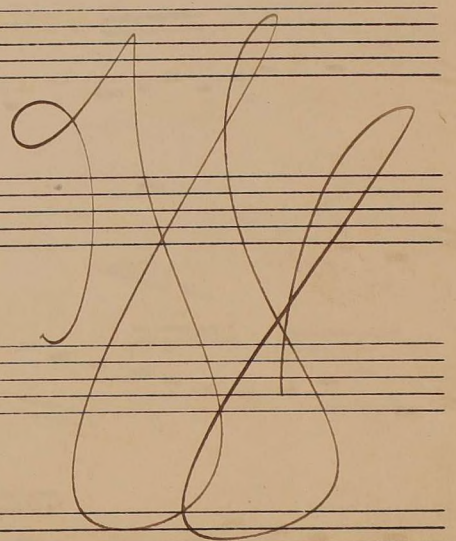
de

J. Haydn.

Le Midi

Adagio. The musical score is written on ten staves. The first staff begins with the tempo marking 'Adagio.' and a treble clef. The music is in 2/4 time. The first four staves contain the main melody and accompaniment. The fifth staff marks the beginning of an 'Allegro' section, indicated by a double bar line and the tempo change. This section is in 3/4 time. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'pth'. There are also circled numbers 1 and 2, likely indicating first and second endings or specific measures. The handwriting is in a cursive style typical of the early 19th century.

Handwritten musical score on 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. A large slur covers the 4th staff, with "1a" and "2a" written above it. The word "cresce" is written across the 4th and 5th staves. The word "cresce d" is written across the 6th and 7th staves. A circled "3" is present in the 2nd staff. The 8th staff begins with a circled "4". The bottom four staves are empty.



A handwritten musical score on 12 staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The score features various rhythmic values, including eighth and sixteenth notes, and rests. There are several circled numbers: 5, 6, and 7. The word "cresce" is written in cursive on the third staff. The word "rit" is written at the bottom left. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections.

Adagio-Recitativo.

Handwritten musical score for Adagio-Recitativo. The score consists of seven staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a style characteristic of Beethoven's early works, featuring melodic lines and harmonic accompaniment. There are various annotations such as '1', '2', '3', '4' above notes, and 'Galle' written above a section of the third staff. The piece concludes with a double bar line and a final chord.

Adagio.

Handwritten musical score for Adagio. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of Beethoven's early works, featuring melodic lines and harmonic accompaniment. The piece concludes with a double bar line and a final chord.

Handwritten musical score on 12-line paper. The score consists of ten staves of music. The first staff has a circled '8' above it. The second staff has a circled '9' above it. The third staff has a circled '10' above it. The fourth staff has a circled '11' above it. The fifth staff has a circled '12' above it. The sixth staff has a circled '13' above it. The seventh staff has a circled '14' above it. The eighth staff has a circled '15' above it. The ninth staff has a circled '16' above it. The tenth staff has a circled '17' above it. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo markings 'Allegro' and 'Adagio' are written in the eighth staff. The word 'riten' is written in the seventh and ninth staves. The word 'rit' is written in the tenth staff. The score is written in black ink on aged paper.

Menuetto.

Handwritten musical score for a Minuet in G major, Op. 31, No. 1 by Beethoven. The score is written on 12 staves. It begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music is in a simple, elegant style characteristic of the 'Bagatelles' collection. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings like 'p' and 'cresc'. There are also some handwritten annotations and corrections, such as '23', '24', and '21' above certain measures, and a circled 'SS' in the fifth measure of the fifth staff. The piece concludes with a double bar line and the text 'F. C. Minuetto' written in the bottom right corner of the final staff.

Original.

Allegro

pp

12

13

pp

Handwritten musical score on 12-line paper. The score consists of ten staves of music. The first staff has a circled '14' above it. The second staff has a 'pp' dynamic marking. The third staff has a '2' above it. The fourth staff has a circled '15' above it. The fifth staff has a circled '16' above it. The sixth staff has a 'p' dynamic marking. The seventh staff has a 'p' dynamic marking. The eighth staff has a 'tm' dynamic marking. The score ends with a double bar line and a fermata on the final note of the eighth staff.