

Sinfonia No. 69

„Laudon“

C-Dur / C major

(H. C. R. LANDON)

2 Oboi
2 Fagotti
2 Corni in Do e Fa
2 Clarini (Trombe) in Do
Timpani
Violino I
Violino II
Viola
Violoncello
Basso

ca. 22 Min.

SINFONIA No. 69

"Laudon"
(ca. 1778)

I

Joseph Haydn

Vivace

2 Oboi
2 Fagotti
2 Corni
in Do/C
2 Clarini
in Do/C
Timpani
in Do-Sol/C-G

Vivace

Violino I
Violino II
Viola
Violoncello
e Basso

p
dolce
p
dolce
p
dolce

6

6

p
dolce
p
dolce
p
dolce

Tutti

12

p cresc.

12

cresc.

cresc.

Violoncello

cresc.

17

p cresc.

a 2

a 2

Tutti

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22

22

Vic.

B.

27

27

p

p

p

p

a) Quellen:
Bourges.

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32

32

37

37

37

37

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42

42

48

48

53 *I Solo*

53

58

59

col'arco

col'arco

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63 Soli

63

70 a 2

70

*) Erzherzog Rudolf (cf. 70) **) Gesellschaft der Musikfreunde II (cf. 72)

77

77

pp

pp

83

83

ff

f

Vlc. e B. Tutti

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89

89

94

94

The musical score for Sinfonia No. 69, measures 89-94, is presented in a standard orchestral format. The score is divided into two systems. The first system contains measures 89-93, and the second system contains measure 94. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written for a symphony orchestra, with multiple staves for each instrument. The first system shows a complex texture with many notes and rests. The second system, starting with measure 94, features a large, sustained chord in the upper strings and a rhythmic pattern in the lower strings.

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99

forz

104

p

p pizz.

(p) pizz.

p

110

110

115

115

[pp]

[pp]

col'arco

pp

120

p *p* *f*

p crescendo *f*

120

crescendo *f*

crescendo *col'arco* *p* *f*

p crescendo *f*

125

p *p*

p

125

p *p*

p

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132

[pp]

a2

f p

dolce

[dolce]

139

f p

f p

139

Violoncello

f p

f p

Tutti

145

[dolce]

p

151

pizz.

Vic.

B.

pizz.

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150

I (Solo)

156

161

161

Vlc.
e B. pizz.

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166

a 2

171

166

col'arco

col'arco

171

a 2

171

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170

176

180

180

The musical score is presented in four systems. Each system consists of five staves: two for the first violin and second violin, two for the viola and cello, and one for the double bass. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 170-173) begins with a key signature change to one flat. The second system (measures 174-177) continues the melodic development. The third system (measures 178-181) introduces a more complex rhythmic pattern. The fourth system (measures 182-185) concludes the section with a final cadence.

II

Un poco adagio più tosto andante

1

2 Oboi

2 Fagotti

2 Corni
in Fa/F

p

Un poco adagio più tosto andante

Violino I

p con sordino

Violino II

p con sordino

Viola

p

Violoncello
e Basso

p

5

5

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9

9

13

13

Sinfonia No. 69

17

17

21

21

The musical score is for Sinfonia No. 69. It consists of two systems of staves. The first system contains measures 17 through 20, and the second system contains measures 21 through 24. The notation is for a string quartet, with Violin I and Violin II on the top staves, and Viola and Cello/Double Bass on the bottom staves. Measures 17-20 are characterized by rapid sixteenth and thirty-second note passages in the upper staves. Measure 21 is marked with a piano (p) dynamic and shows a more active bass line with eighth notes. The score is written in a single system with a repeat sign at the beginning of the first system.

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25

p

a 2

p

25

29

pp

pp

29

pp

pp

pp

pp

33

33

[p]

[p]

[p]

[p]

37

crescendo

crescendo

crescendo

37

crescendo

crescendo

crescendo

crescendo

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41

perdendosi
(*perdendosi*)

41

perdendosi
perdendosi
perdendosi
perdendosi

45

p

45

p
[p]
pp
pp
pp
pp

49

49

f

f

f

f

p

ff

ff

54

a 2

54

f

f

p

p

p

p

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59

Violoncello

63

[alm.]

[alm.]

67

67

71

71

Tutti

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78

p

78

80

p

80

p *pp* *ff* *p*

85

85

89

89

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93

93

97

97

101

101

104

104

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108

109

112

crescendo

crescendo

crescendo

112

crescendo

crescendo

crescendo

crescendo

115

[perdendost] [P]

[perdendost] [P]

[perdendost] [P]

115

perdendost [P]

perdendost p

perdendost p

perdendost [P]

119

a 2

pp

pp

[pp]

119

pp

pp

pp

pp

Menuetto

III

Oboe I

Oboe II

2 Fagotti

2 Corni in Do/C

2 Clarini in Do/C

Timpani in Do-Sol/C-G

Violino I

Violino II

Viola

Violoncello e Basso

9

9

16

16

23

23

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Trio 31

Oboe I *Solo* *[p]*

Violino I *p*

Violino II *pizz.*

Viola *pizz.*

Violoncello e Basso *pizz.* *p*

37

44

⁴³ Quellen:
Sources:

Mussetto da capo

IV

Finale
Presto

2 Oboi

2 Fagotti

2 Corni
in Do/C

2 Clarini
in Do/C

Timpani
in Do-Sol/C-G

Presto

Violino I

Violino II

Viola

Violoncello
e Basso

9

9

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17

2

17

24

24

Sinfonia No. 69

31

a 2

37

37

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43

43

50

50

The musical score is presented in three systems. The first system (measures 43-49) features a complex interplay between woodwinds and strings. The woodwinds (flutes, oboes, and bassoons) play melodic lines with various articulations and dynamics, while the strings provide a rhythmic and harmonic foundation. The second system (measure 50) is marked with a repeat sign and a first ending bracket labeled 'a 2', indicating a repeat of the preceding material. The score is written for a symphony orchestra, with parts for woodwinds, strings, and piano.

57

57

65

65

65

65

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72

72

p

p

p

p

79

79

p

p

p

p

This musical score page contains measures 87 through 95 of Sinfonia No. 69. The score is written for a symphony orchestra and piano accompaniment. Measures 87-94 are arranged in two systems, each with five staves (Violins I, Violins II, Violas, Cellos, and Double Basses). Measure 95 is a single system with five staves. The piano part is shown in grand staff notation (treble and bass clefs) at the bottom of each system. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte) and *ff* (fortissimo). Measure numbers 87, 92, and 95 are indicated in boxes at the beginning of their respective systems.

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102

First system of music, measures 102-107. The top staff (treble clef) features a melodic line with eighth notes and a 'a 2' marking above the third measure. The bottom staff (bass clef) provides a harmonic accompaniment with eighth notes. The middle staves are empty.

102

Second system of music, measures 102-107. The top staff (treble clef) features a melodic line with eighth notes. The bottom staff (bass clef) provides a harmonic accompaniment with eighth notes. The middle staves are empty.

109

Third system of music, measures 109-114. The top staff (treble clef) features a melodic line with eighth notes and a 'a 2' marking above the third measure. The bottom staff (bass clef) provides a harmonic accompaniment with eighth notes. The middle staves are empty.

109

Fourth system of music, measures 109-114. The top staff (treble clef) features a melodic line with eighth notes. The bottom staff (bass clef) provides a harmonic accompaniment with eighth notes. The middle staves are empty.

116

116

123

123

130

130

137

137

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144

pp

144

pp

pp

pp

151

pp

151

pp

pp

pp

Sinfonia No. 69

154

[pp]

158

p

[pp]

p

165

p

a2

185

p

172

173

178

179

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187

Violoncello

196

196

Tutti

Violoncello

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205

pp

a2

205

pp *Tutti*

214

a2

214

Sinfonia No. 69

223

a 2

ff

ff

ff

ff

223

pp

pp

ff

ff

ff

pp

ff

232

232

Finis