

Sinfonia No. 94

„Paukenschlag / Surprise“

G-Dur / G major

(H. C. R. LANDON)

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

ca. 24 Min.

Tutti i diritti
sono riservati

In Nomine Domini
SINFONIA No. 94^{*)}
„Paukenschlag“^{**)} / „Surprise“
London, 1791

Joseph Haydn

Adagio

2 Flauti

Solo cantabile
[p]

2 Oboi

Solo cantabile
[p]

2 Fagotti

cantabile
[p]

2 Corni
in Sol/G

p

2 Clarini^{**)}
in Do/C

Timpani
in Re-Sol (La)
D-G (A)

Adagio

Violino I

p

Violino II

p

Viola

p

Violoncello
e Basso

p

*) Siehe Nachtrag / See Addendum

**) Siehe S. 117-118 / See p. 117-118

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[4]

Musical score for measures 4-5. The score is for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measures 4 and 5 show a melodic line in the Violin I part, with other parts providing harmonic support. A "Solo" marking with a [p] dynamic is present in the Cello/Double Bass part in measure 5.

[6]

Musical score for measures 6-11. The score continues with the string quartet. Measures 6-11 show a more active melodic and harmonic development across all parts, with various dynamics and articulations.

[12]

(a 2)

Musical score for measures 12-17. The score continues with the string quartet. Measures 12-17 show a continuation of the melodic and harmonic development, with a repeat sign at the end of measure 17. Dynamics include p, f, and cresc.

[13]

Musical score for measures 18-23. The score continues with the string quartet. Measures 18-23 show a continuation of the melodic and harmonic development, with a repeat sign at the end of measure 23. Dynamics include p, f, and cresc.

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[18]
Vivace assai

[Tutti]

f

[22]

[22]

Autograph

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26

26

a 2

26

26

30

30

a 2

30

30

[f]

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34

[Solo]

p

34

p

pizz.

pizz.

pizz.

39

Solo

[p]

[Tutti]

43

col'arco

[f]

[p]

col'arco

col'arco

[f]

[f]

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45

2

45

2

50

2

50

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Empty musical staves for the first system of the score.

54

59

Handwritten musical score for 'The Rose Tree'. The score is written on ten staves, organized into two systems of five staves each. The top system includes a vocal line (soprano, alto, and tenor parts) and a piano accompaniment (right and left hands). The bottom system continues the piano accompaniment. The music is in 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). The piece concludes with a double bar line and a repeat sign.

50

Handwritten musical score for 'The Rose Tree'. The score is written on four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style typical of early 20th-century sheet music, with many slurs and ties. The first staff has a box containing the number '50' at the beginning. The music is written in a style typical of early 20th-century sheet music, with many slurs and ties. The first staff has a box containing the number '50' at the beginning.

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63

Violins I, Violins II, Violas, Cellos, and Double Basses. Measure 63 starts with a piano (*p*) dynamic.

63

Continuation of the musical score for measures 63-68. Dynamics include piano (*p*) and forte (*f*).

69

Measures 69-71 are mostly rests for the upper strings. Measure 72 features a piano (*p*) dynamic and a melodic entry in the upper strings.

69

Continuation of the musical score for measures 69-72. Dynamics include piano (*p*) and forte (*f*).

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73

73

77

[G muta in A]

77

p

dolce

p

p

Vic.

B.

Sinfonia No. 94

83 [Solo] *p*

83 *pizz.*

80

80

Detailed description: This page contains musical notation for measures 83 through 89 of Sinfonia No. 94. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measures 83-85 show a solo entry for the Violin I part, marked with a piano (*p*) dynamic. Measures 86-89 show the other string parts (Violin II, Viola, and Cello/Double Bass) with various rhythmic patterns and dynamics, including a pizzicato (*pizz.*) marking in measure 86. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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The image shows a page from a musical score for 'The Rose Tree'. It features a piano introduction and two vocal parts. The piano introduction is in 3/4 time, starting with a treble and bass clef. The first system of the piano introduction is marked with a forte 'f' dynamic. The second system is marked with a piano 'p' dynamic. The vocal parts enter in the third system, with the soprano part marked with a forte 'f' dynamic and the alto part marked with a piano 'p' dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. The page number '98' is visible in the top left corner.

101

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553

554

A musical score for the song "The Rose Tree". The score is written for four staves: two vocal parts (Soprano and Alto) and two piano accompaniment parts (Right Hand and Left Hand). The key signature has one sharp (F#), indicating D major or B minor. The time signature is common time (C). The music features a melody in the vocal parts supported by a piano accompaniment. There are dynamic markings such as *f* (forte) and *p* (piano) throughout the piece. A rehearsal mark [101] is present at the beginning of the first staff.

e) Autograph, Donauschillingen
(Einsler) etc.  (cf. 244)

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The image displays a musical score for the song "The Rose Tree". The score is written for a piano and voice. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into three systems, each with a measure number in a box: 108, 109, and 113.

System 1 (Measures 108-112): The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The voice part enters in measure 108 with the lyrics "The rose tree in the garden". The piano part includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like slurs and accents. The measure number 108 is in a box.

System 2 (Measures 109-112): The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. The voice part continues with the lyrics "The rose tree in the garden". The piano part includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like slurs and accents. The measure number 109 is in a box.

System 3 (Measures 113-116): The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The voice part enters in measure 113 with the lyrics "The rose tree in the garden". The piano part includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like slurs and accents. The measure number 113 is in a box.

131

131

137

(a 2)

[A muta in G]

137

The musical score is presented in three systems. The first system (measures 131-136) includes woodwinds (flute, oboe, clarinet, bassoon), strings, and piano. The second system (measures 137-142) continues the orchestral parts and includes a piano section. The third system (measures 143-148) shows further development of the piano and orchestral themes. The key signature changes from E major to G major at measure 137, indicated by the text "[A muta in G]".

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142

First system of musical notation, measures 142-145. The system includes staves for Violins I, Violins II, Violas, Cellos, and Double Basses. The key signature is one sharp (F#). The music features a melodic line in the Violins I and a rhythmic accompaniment in the other parts.

142

Second system of musical notation, measures 142-145. This system continues the musical material from the first system, with the Violins I playing a more active melodic role and the other parts providing harmonic support.

146

First system of musical notation, measures 146-150. The music transitions to a new section starting at measure 146. The Violins I and II have more prominent melodic lines, while the lower strings continue with a steady rhythmic pattern.

146

Second system of musical notation, measures 146-150. This system shows the continuation of the musical ideas from the first system of this section, with various instruments contributing to the overall texture.

146

Third system of musical notation, measures 146-150. The final system of this section, featuring complex rhythmic patterns and melodic development across all staves.

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152 [Solo] *p*

152 *f* *p* *f* *p*

158 [Tutti] *f*

158 *f* *f* *f* *f*

158 *f*

158 *f* *f* *f* *f*

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162

162

166

166

Autograph, etc. (cf. 90)

The image shows a page of a musical score for Sinfonia No. 94. The page contains measures 162 through 166. The notation is arranged in systems of staves. Measures 162 and 166 are highlighted with a box containing the measure number. The score includes various musical notations such as notes, rests, and dynamic markings like 'a 2'. At the bottom left, there is a reference to 'Autograph, etc. (cf. 90)' with a small musical notation example.

Sinfonia No. 94

170

170

174

174

The image shows a musical score for Sinfonia No. 94, measures 170-174. The score is written for a symphony orchestra, with staves for strings, woodwinds, and brass. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each containing five staves. The first system (measures 170-173) features a melodic line in the first violin, with the rest of the orchestra providing harmonic support. The second system (measures 174-177) shows a more active texture, with the first violin playing a rapid, ascending scale. The third system (measures 178-181) features a powerful, sustained chord in the first violin, with the rest of the orchestra providing harmonic support. The fourth system (measures 182-185) shows a melodic line in the first violin, with the rest of the orchestra providing harmonic support. The score is marked with 'ff' (fortissimo) in measures 174, 175, 176, and 177.

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178

178

184

184

The musical score is presented in two systems. The first system (measures 178-183) features a dense orchestral texture with multiple staves. The second system (measures 184-185) shows a transition where some staves become empty, indicating a change in the musical texture. The score includes various musical notations, including notes, rests, and dynamic markings.

d) *fz* fehlen im Autograph von Donauveschingen (Einsatz)
are lacking in the Autograph from

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189

189

193

193

193

193

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198

199

Vic.
B.

204

204

Sinfonia No. 94

210

Violin I: *ff*
Violin II: *ff*
Viola: *ff*
Cello/Double Bass: *ff*

210

Violin I: *ff*
Violin II: *ff*
Viola: *ff*
Cello/Double Bass: *ff*

216

Violin I: *[p]* *f*
Violin II: *[p]*
Viola: *[p]*
Cello/Double Bass: *[p]*

216

Violin I: *[p]* *f*
Violin II: *[p]*
Viola: *[p]*
Cello/Double Bass: *[p]*

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223

[f]

223

Vic.

B.

p

229

220

(dolce)

Vic.

B.

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235

Solo

235

plzz.

[Solo]

241

241

Autograph, Donauverdingen
 (Kissler), etc.: (cf. 97)

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247 [Tutti]

(a 2)

col arco

252

253

II

Andante

2 Flauti

2 Oboi

2 Fagotti

2 Corni
in Do/C

2 Clarini
in Do/C

Timpani
in Do-Sol/C-G

Andante
semplice

Violino I *ten.*

Violino II *ten.*

Viola *p*

Violoncello
e Basso *p*

9 [Tutti]

9 *ten.* *ten.* *ten.* *ff* *col arco*

pp *pizz.* *ff* *col arco*

pp *pizz.* *ff* *col arco*

pp *pizz.* *ff* *col arco*

pp *pizz.* *ff* *col arco*

Eseler-Partitur (Budapest) bis T. 6 leer, eingeklammerte Noten aus Donauessingen.
 *) Eseler score (Budapest) empty till bar 9, bracketed notes from Donauessingen.

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The image displays a musical score for the song "The Rose Tree". The score is written for a piano and voice. It consists of three systems of staves. The first system (measures 1-6) shows the piano introduction with a treble and bass staff. The second system (measures 7-12) includes the vocal melody (soprano staff) and piano accompaniment. The third system (measures 13-18) continues the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *ten.* (tenuto). A section marked [Solo] begins at measure 13. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

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29 *ten.* [Tutti] *f* [Tutti] *f*

29 *ten.* [ten.] *f* *ten.* *p* *f* *f* [ten.] *f* *p* *f* *p* *f*

36 [Solo] [p] [f]

36 *f* *ten.* *ten.* *f* *ten.* *ten.*

41

41

47 [Tutti] *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* [Solo] *p*

47 *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *p* *p* *p*

Sinfonia No. 94

55

55

59

59

The musical score is presented in two systems. The first system covers measures 55 to 58, and the second system covers measures 59 to 62. The notation includes staves for woodwinds (flutes, oboes, and bassoons) and strings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

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63

Measures 63-65 of the musical score. The system consists of five staves. The first three staves (treble, alto, and bass clefs) show a complex melodic and harmonic development with various note values and rests. The fourth and fifth staves (treble and bass clefs) show a more rhythmic accompaniment with repeated note patterns. A double bar line is present after measure 64.

63

Measures 63-65 of the musical score. The system consists of five staves. The first three staves (treble, alto, and bass clefs) show a complex melodic and harmonic development with various note values and rests. The fourth and fifth staves (treble and bass clefs) show a more rhythmic accompaniment with repeated note patterns. A double bar line is present after measure 64.

66

Measures 66-68 of the musical score. The system consists of five staves. The first three staves (treble, alto, and bass clefs) show a complex melodic and harmonic development with various note values and rests. The fourth and fifth staves (treble and bass clefs) show a more rhythmic accompaniment with repeated note patterns. A double bar line is present after measure 67.

66

Measures 66-68 of the musical score. The system consists of five staves. The first three staves (treble, alto, and bass clefs) show a complex melodic and harmonic development with various note values and rests. The fourth and fifth staves (treble and bass clefs) show a more rhythmic accompaniment with repeated note patterns. A double bar line is present after measure 67.

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60

69

75

Solo

[ten.]

[p]

[Solo]

p

75

p

p

p

Sinfonia No. 94

80

Solo

[ten.]

[p]

80

ten.

pp

pp

86

f

88

[ten.]

[ten.]

[ten.]

[ten.]

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92

92

[ten.]

[con.]

98

94

Sinfonia No. 94

(Tutti)

104

Violin I

Violin II

Viola

Cello/Double Bass

f (Tutti)

104

(tra.)

(tra.)

Vc.

B.

f

109

Violin I

Violin II

Viola

Cello/Double Bass

f

109

Vc.

B.

f

113

[Solo]
p

113

pianissimo e dolce
p

119

119

Sinfonia No. 94

124

129

130

[Tutti]

130

The musical score is written for a symphony orchestra. It consists of five systems of staves. The first system (measures 124-128) shows a transition with various instruments playing. The second system (measures 129-130) is marked with a repeat sign. The third system (measures 130-134) is marked with a repeat sign and the instruction [Tutti]. The fourth system (measures 134-138) continues the music. The fifth system (measures 138-142) concludes the section. The score includes various musical notations such as notes, rests, and dynamic markings.

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135

135

139

139

Autograph hands
no 2

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144

[Solo]

[p]

Solo

[p]

ten.

ten.

ten.

[p]

pp

144

[pp]

[pp]

pp

150

[ten.]

[ten.]

[ten.]

[ten.]

p

150

III

Menuet

Allegro molto

[Tutti]

2 Flauti

2 Oboi

2 Fagotti

2 Corni
in Sol/G

2 Clarini
in Do/C

Timpani
in Re-Sol/D-G

Violino I

Violino II

Viola

Violoncello
e Basso

Allegro molto

[8]

[8]

Sinfonia No. 94

The image displays a musical score for Sinfonia No. 94, spanning measures 10 to 23. The score is organized into three systems, each containing staves for strings, woodwinds, and brass.

- Measures 10-11:** The first system shows active musical notation for the strings and woodwinds. The brass section is mostly silent, with rests.
- Measures 12-13:** The second system continues the musical development. The woodwinds and strings have more complex passages, while the brass remains at rest.
- Measures 14-15:** The third system shows a continuation of the themes. The woodwinds and strings are active, with the brass still resting.
- Measures 16-17:** The fourth system features more intricate woodwind and string parts. The brass section remains silent.
- Measures 18-19:** The fifth system shows a continuation of the musical themes. The woodwinds and strings are active, with the brass still resting.
- Measures 20-21:** The sixth system features more intricate woodwind and string parts. The brass section remains silent.
- Measures 22-23:** The seventh system shows a continuation of the musical themes. The woodwinds and strings are active, with the brass still resting.

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p* for piano).

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24

28

35

35

Vic.

B.

Solo

[Tutti]

The musical score is presented in a standard Western notation format. It consists of five systems of staves. The first system (measures 24-27) features a string quartet. The second system (measures 28-31) continues the string quartet. The third system (measures 32-34) introduces the Violoncello (Vic.) and Bass (B.) parts. The fourth system (measures 35-38) shows the Violoncello and Bass parts, with the Violoncello part marked 'Solo' and the Bass part marked '[Tutti]'. The score includes various musical notations such as notes, rests, and dynamic markings like [p] and [a2].

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The image displays a musical score for the song "The Rose Tree." The score is written for a piano and voice. It consists of three systems of staves. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal and piano parts. The third system features a vocal line, a piano accompaniment, and a section for a violin and bass, both marked with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings like [p] and [Solo].

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57 [Tutti]

[Tutti]

57

Trio 63

[Solo]

[P]

63

Sinfonia No. 94

71



71



80



80



Menuet da capo

IV

Finale

Allegro di molto

Solo

2 Flauti

2 Oboi

2 Fagotti

2 Corni
in Sol/G

2 Clarini
in Do/C

Timpani
in Re-Sol/D-G

Allegro di molto

Violino I

Violino II

Viola

Violoncello
e Basso

0

0

Sinfonia No. 94

17

17

24

24

Sinfonia No. 94

[illegible]

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43

Measures 43-47 of Sinfonia No. 94. The score is written for five staves: two for the upper strings (Violins I and II), two for the lower strings (Violas and Cellos/Double Basses), and one for the Piano. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The music features a steady eighth-note accompaniment in the strings and a more active melodic line in the Piano.

43

Measures 48-52 of Sinfonia No. 94. The score continues with the same instrumentation. The Piano part shows a more complex rhythmic pattern, including sixteenth notes, while the strings maintain their accompaniment.

48

Measures 53-57 of Sinfonia No. 94. The score continues with the same instrumentation. The Piano part features a melodic line with some grace notes, while the strings provide a consistent accompaniment.

48

Measures 58-62 of Sinfonia No. 94. The score continues with the same instrumentation. The Piano part has a more active melodic line, and the strings continue their accompaniment.

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53

53

58

58

Sinfonia No. 94

63

63

68

68

Sinfonia No. 94

73

[Solo]

[p]

pp

73

p

pizz.

[p]

80

[Solo]

[p]

80

Vic. *p col' arco*

B. *p*

Sinfonia No. 94

The musical score for the 'Tutti' section (Measures 87-92) is presented in three systems. The first system (Measures 87-91) features a woodwind section with flutes, oboes, and bassoons, and a string section. The woodwinds play a melodic line, while the strings provide harmonic support. The second system (Measures 92-96) continues the woodwind melody, with the strings playing a rhythmic pattern. The third system (Measures 97-101) shows the woodwinds playing a more complex, arpeggiated figure, while the strings continue their rhythmic accompaniment. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Sinfonia No. 94

97

Solo
[p]

97

p

105

Tutti
f

105

f

Sinfonia No. 94

112

112

117

117

This musical score page contains measures 112 through 117 of Sinfonia No. 94. The score is written for a symphony orchestra, with staves for strings, woodwinds, brass, and percussion. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems. The first system (measures 112-115) features a melodic line in the first violin and a rhythmic pattern in the bassoon. The second system (measures 116-119) shows a more active woodwind section with rapid sixteenth-note passages. The third system (measures 120-123) includes a melodic line in the first violin and a rhythmic pattern in the bassoon. The fourth system (measures 124-127) features a melodic line in the first violin and a rhythmic pattern in the bassoon. The score is written in a standard musical notation style with various musical symbols and dynamics.

Sinfonia No. 94

122



122



127



127



Sinfonia No. 94

132

132

137

137

Sinfonia No. 94

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a vocal score for a soprano and a piano accompaniment. The score is written in G major and 2/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment line. The first system starts at measure 143, marked "Solo" and "[p]". The second system starts at measure 149, marked "Tutti". The third system starts at measure 150, marked "Tutti". The score includes various musical notations such as notes, rests, and dynamic markings.

Sinfonia No. 94

157

157

163

163

The musical score is for a string quartet, consisting of Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat (B-flat). The score is divided into three systems, each containing five measures. The first system (measures 157-160) features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system (measures 161-163) shows a more rhythmic pattern with eighth and quarter notes. The third system (measures 164-166) continues the rhythmic pattern. The score is written in a standard musical notation with a treble and bass clef for each instrument.

Sinfonia No. 94

The image displays a musical score for the song "The Rose Tree". The score is written for a piano and voice. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The piano introduction consists of two systems of staves. The first system includes a treble and bass staff for the piano, with a vocal line starting on the second measure. The second system continues the piano accompaniment. The vocal line is written in a single staff, with lyrics provided below the notes. The score concludes with a final piano chord.

173

Handwritten musical score for 'The Rose Tree'. The score is written on five systems of staves. The first system consists of four staves (treble and bass clefs). The second system consists of four staves. The third system consists of four staves. The fourth system consists of four staves. The fifth system consists of two staves (treble and bass clefs). The music is in 2/4 time and features a melody in the treble clef and a bass line in the bass clef. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score includes various musical notations such as notes, rests, and accidentals. The first system is marked with a box containing the number 173. The score is written in a clear, legible hand.

Sinfonia No. 94

178

Solo
(p)

Solo
(p)

178

184

Solo
(p)

Solo
(p)

184

Sinfonia No. 94

191

191

197

[Tutti]

[Tutti]

197

Sinfonia No. 94

203

203

208

Solo

[P]

Solo

[P]

208

[P]

pliss.

[P]

Sinfonia No. 94

215

[Solo]

215

222

[Tutti]

[Tutti]

[Tutti]

222

col'arco

pizz.

[p] pizz.

[p]

Sinfonia No. 94

226

228

col' arco

col' arco

235

235

The musical score is for a string quartet. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#). The score is divided into three systems. The first system (measures 226-227) features a melodic line in Violin I with a '2a 2' marking. The second system (measures 228-234) features a rhythmic pattern in Violin I and II, with 'col' arco' markings. The third system (measures 235) features a melodic line in Violin I and a rhythmic pattern in Violin II and Cello/Double Bass.

Sinfonia No. 94

241

241

247

247

The musical score is for Sinfonia No. 94, measures 241-247. It is written for a symphony orchestra. The key signature is one sharp (F#). The score is divided into three systems. The first system (measures 241-246) shows the woodwinds and strings. The second system (measures 247-252) shows the piano and strings. The third system (measures 253-258) shows the piano and strings. The score includes various musical notations such as notes, rests, and dynamic markings.

Sinfonia No. 94

253

253

259

259

Fine
Laus Deo
115