

Concertante

B-Dur / B flat major

(H. C. R. LANDON)

Oboe obbligato
Fagotto obbligato
Violino principale
Violoncello obbligato
Flauto
2 Oboi
2 Fagotti
2 Corni in Si b e Fa
2 Clarini (Trombe) in Si b
Timpani
Violino I
Violino II
Viola
Violoncello e Basso

ca. 23 Min.

In Nomine Domini

CONCERTANTE

(London, 1792)

Joseph Haydn

I

Allegro
1

Flauto
(p)

2 Oboi
ripieni

2 Fagotti
ripieni

2 Corni
in Si $\flat$ / B

2 Clarini
in Si $\flat$ / B

Timpani
in Si $\flat$ -Fa / B-F

Oboe obbligato

Fagotto obbligato

Violino principale
(Tutti)
p

Violoncello obbligato
(Tutti)
p

Allegro
1

Violino I
ripieno
p

Violino II
p

Viola
p

Violoncello
ripieno
e Basso
p

*) Autograph

Concertante

The musical score is for a piece titled "The Rose Tree" (No. 100). It is in 3/4 time and features a key signature of one flat (B-flat). The score is arranged for a vocal soloist (S) and a piano accompaniment. The vocal part begins with a melodic line in the right hand, while the piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The score is divided into two systems, each containing four staves. The first system includes a vocal staff and three piano staves. The second system includes a vocal staff and three piano staves. The score concludes with a final chord in the piano accompaniment.

Concertante

9

3

Concertante

13

13

13

17

12

Concertante

21

(p)

21

Concertante

21

Solo

Solo

Solo

(Solo)

25

plaz.

plaz.

plaz.

plaz.

Tutti

Concertante

29

30

The musical score consists of two systems of staves. The first system (measures 29-32) includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Measures 29 and 30 feature sustained notes in the strings. Measures 31 and 32 show more active musical material, with the piano part (measures 31-32) featuring a dense, rhythmic accompaniment. The second system (measures 33-36) includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Measures 33 and 34 show sustained notes, while measures 35 and 36 show more active musical material, with the piano part (measures 35-36) featuring a dense, rhythmic accompaniment.

Concertante

[illegible]

Concertante

The image displays a musical score for the song "The Rose Tree." The score is written for a piano and voice. It consists of two systems of staves. The first system includes a vocal line (soprano) and a piano accompaniment (piano). The second system includes a piano accompaniment (piano) and a piano accompaniment (piano). The music is in 2/4 time and features a key signature of one flat (B-flat). The tempo is marked "Moderato." The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The lyrics "The Rose Tree" are written below the vocal line.

Concertante

The image displays a musical score for the song "The Rose Tree." The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. 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. The first system (measures 1-4) features a piano introduction with a rising scale in the right hand and a steady bass line in the left hand. The second system (measures 5-8) contains the vocal entries. The Soprano and Alto parts enter with a half note, followed by the Tenor and Bass parts. The piano accompaniment continues with a steady bass line. The third system (measures 9-12) shows the vocal parts continuing their melody, with the piano accompaniment providing harmonic support. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The lyrics "The Rose Tree" are written below the vocal parts.

Concertante

46

47

48

49

50

Solo

p

p

(p)
Violoncello
p

Concertante

51

51

Solo

Solo

Tutti

Solo

51

(Tutti)

p

Concertante

56

56

Concertante

61

The musical score is written for a piano and a solo instrument. The piano part is in the lower staves, and the solo part is in the upper staves. The key signature is one flat (B-flat). The tempo is marked 'Concertante'. The score includes a 'Solo' section starting at measure 63.

61

Solo

61

Concertante

66

67

68

69

70

(p)

(p)

(p)

66

67

68

69

70

Concertante

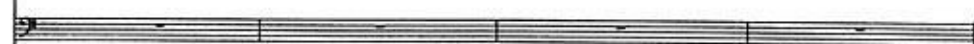
72

72

grace alla

Concertante

79



79



*1) Autograph System low, Esterházy Archiv Pause
slave empty, rest

Concertante

83

83

*) Vorschlag des Herausgebers.
Editor's suggestion.

Concertante

90

90

(col' arco)

(col' arco)

(col' arco)

Concertante

85

105

(col' arco)

Concertante

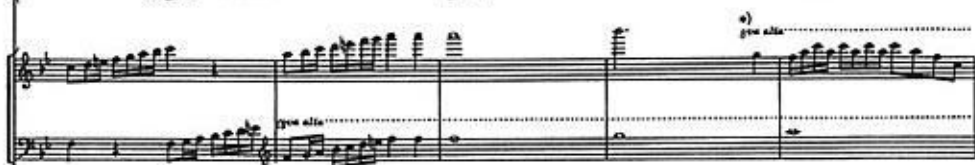
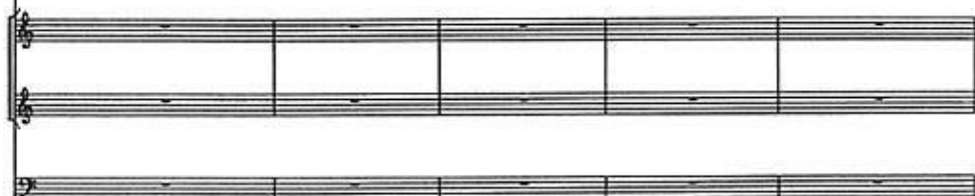
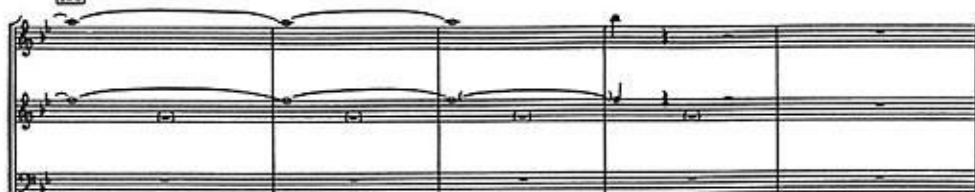
100 più lento (a tempo)

109 più lento (a tempo)

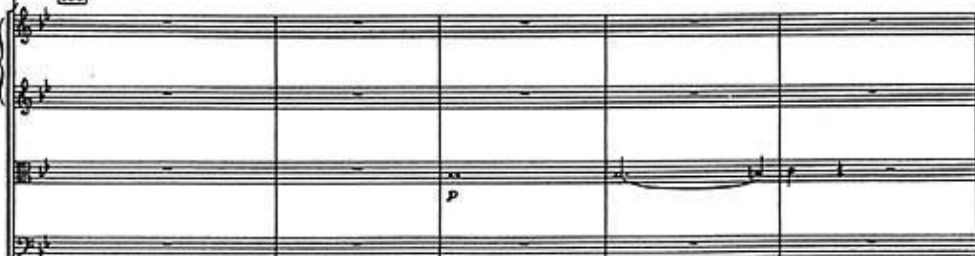
The musical score is divided into two systems. The first system, measures 100-108, begins with a piano (p) dynamic and a half note rest in the right hand. The second system, measures 109-110, begins with a piano (p) dynamic and a half note rest in the right hand. The score includes various musical notations such as rests, notes, and dynamic markings.

Concertante

106



106



^{a)} „gve“ nicht im Autograph, jedoch im Esterházy-Archiv (Kimmer)
 „gve“ not in autograph, but in Esterházy Archives (Kimmer)

Concertante

The image displays a page of a musical score for the opera 'L'Espresso' by Giuseppe Verdi. The score is written for a vocal ensemble and piano accompaniment. It consists of three systems of staves. The first system includes a vocal line with a melodic line and a piano line with a bass line. The second system features a vocal line with a melodic line and a piano line with a bass line. The third system includes a vocal line with a melodic line and a piano line with a bass line. The score is marked with various musical notations, including notes, rests, and dynamics. The dynamics include 'f' (forte) and 'Tutti'. The score is also marked with '111' in a box. The tempo is marked 'Allegretto'. The key signature is one flat (B-flat). The time signature is 4/4. The score is written in Italian. The vocal line is in the soprano range. The piano line is in the bass range. The score is a page from a larger work. The page number is 111. The title is 'L'Espresso'. The composer is Giuseppe Verdi. The score is for a vocal ensemble and piano accompaniment. The score is marked with various musical notations, including notes, rests, and dynamics. The dynamics include 'f' (forte) and 'Tutti'. The score is also marked with '111' in a box. The tempo is marked 'Allegretto'. The key signature is one flat (B-flat). The time signature is 4/4. The score is written in Italian. The vocal line is in the soprano range. The piano line is in the bass range. The score is a page from a larger work. The page number is 111. The title is 'L'Espresso'. The composer is Giuseppe Verdi. The score is for a vocal ensemble and piano accompaniment.

⁶⁾ Autograph b, Esterházy-Archiv b

Concertante

116

117

118

119

^{*)} Siehe Anhang I
See Appendix I

Concertante

[121]

First system of the musical score, measures 121-125. It features a piano (p) part on the left and a concertante part on the right. The piano part consists of a single melodic line in the right hand and a bass line in the left hand. The concertante part consists of a single melodic line in the right hand and a bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Concertante'. The first measure of the piano part is marked with a fermata. The first measure of the concertante part is marked with a fermata. The first measure of the piano part is marked with a fermata. The first measure of the concertante part is marked with a fermata. The first measure of the piano part is marked with a fermata. The first measure of the concertante part is marked with a fermata.

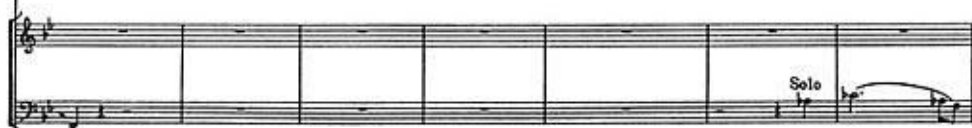
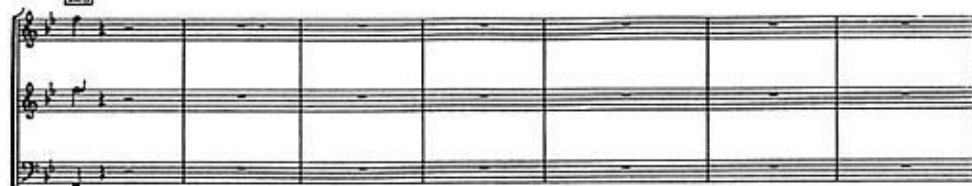
Second system of the musical score, measures 126-130. It features a piano (p) part on the left and a concertante part on the right. The piano part consists of a single melodic line in the right hand and a bass line in the left hand. The concertante part consists of a single melodic line in the right hand and a bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Concertante'. The first measure of the piano part is marked with a fermata. The first measure of the concertante part is marked with a fermata. The first measure of the piano part is marked with a fermata. The first measure of the concertante part is marked with a fermata. The first measure of the piano part is marked with a fermata. The first measure of the concertante part is marked with a fermata.

[121]

Third system of the musical score, measures 131-135. It features a piano (p) part on the left and a concertante part on the right. The piano part consists of a single melodic line in the right hand and a bass line in the left hand. The concertante part consists of a single melodic line in the right hand and a bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Concertante'. The first measure of the piano part is marked with a fermata. The first measure of the concertante part is marked with a fermata. The first measure of the piano part is marked with a fermata. The first measure of the concertante part is marked with a fermata. The first measure of the piano part is marked with a fermata. The first measure of the concertante part is marked with a fermata.

Concertante

126



126



Concertante

133

Solo

Solo

133

Concertante

139

The musical score is written for a piano and orchestra. It begins with a piano introduction in measures 137-138, marked with a piano (*p*) dynamic. The key signature has one flat, and the time signature is 3/4. The piano part consists of a right-hand melody and a left-hand accompaniment. The orchestra enters in measure 139 with a full orchestral texture. The score is divided into systems, with measure numbers 139, 140, 141, 142, 143, and 144 indicated. The word "Solo" is written above the piano right-hand part in measure 141. The score ends with a fermata in measure 144.

140

141

142

143

144

Concertante

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

p *f* *p* *f* *p* *sf*

²⁾ Autograph

Concertante

153

153

154

155

156

157

158

159

^{a)} Stich Auhang II
See Appendix II

Concertante

150

160

Concertante

168

168

(Tutti)

168

Tutti

Concertante

(171)

The musical score is divided into three systems. The first system consists of three staves: the top staff has a complex, rapid melodic line with many beamed sixteenth notes; the middle staff has a more rhythmic accompaniment with chords and eighth notes; the bottom staff continues the rhythmic accompaniment. The second system also has three staves, with the top staff continuing the rapid melodic line and the lower staves providing accompaniment. The third system has four staves, with the top two staves continuing the rapid melodic line and the bottom two staves providing accompaniment. Dynamic markings include *ff* (fortissimo) and *f* (forte). There are also markings for *a 2* (second ending) and *a)* (first ending). The score is written in a key with one flat (B-flat) and a common time signature.

^{a)} Autograph, Esterházy-Archiv (cf. 12)

Concertante

176

First system of music, measures 176-180. It features a piano accompaniment with a busy right hand and a more active left hand. The upper staff has a melodic line with some grace notes. The lower staff has a steady eighth-note accompaniment.

Second system of music, measures 181-185. The piano accompaniment continues with similar patterns. The upper staff has a melodic line with some grace notes. The lower staff has a steady eighth-note accompaniment.

Third system of music, measures 186-190. The piano accompaniment continues with similar patterns. The upper staff has a melodic line with some grace notes. The lower staff has a steady eighth-note accompaniment.

Fourth system of music, measures 191-195. The piano accompaniment continues with similar patterns. The upper staff has a melodic line with some grace notes. The lower staff has a steady eighth-note accompaniment.

178

Fifth system of music, measures 196-200. The piano accompaniment continues with similar patterns. The upper staff has a melodic line with some grace notes. The lower staff has a steady eighth-note accompaniment. The system ends with a piano (p) marking.

Concertante

181



181



Concertante

188



189



Concertante

193

p

(10)
(*p*)

col' arco

p

col' arco

(*p*)

f

f

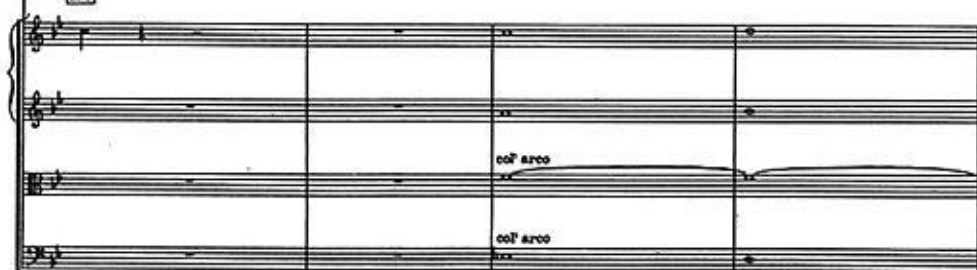
193

Concertante

199



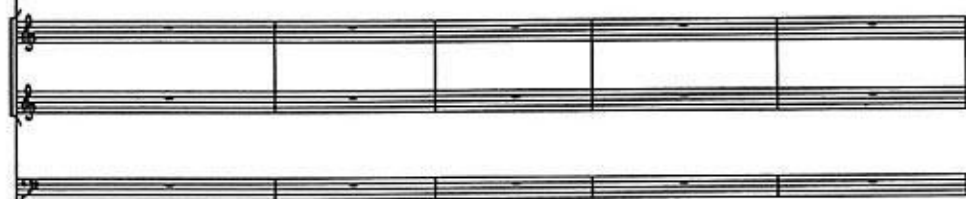
199



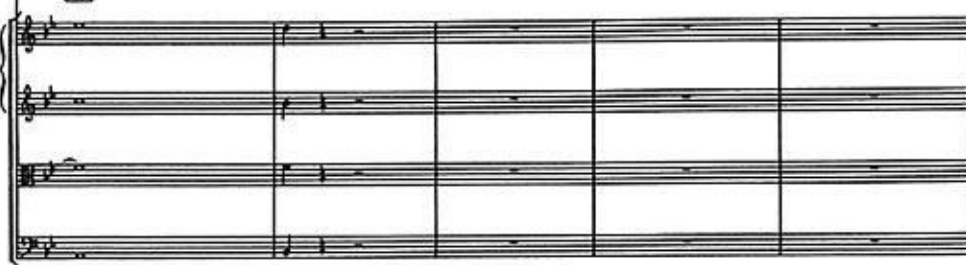
^{a)} Entgegen der alten Regel $\frac{4}{4}$ auch hier eine Oktave tiefer zu spielen
The old rule notwithstanding, $\frac{4}{4}$ is to be played an octave lower, as usual

Concertante

203



203



Concertante

203

204

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206

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208

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210

211

212

213

214

215

216

217

218

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221

222

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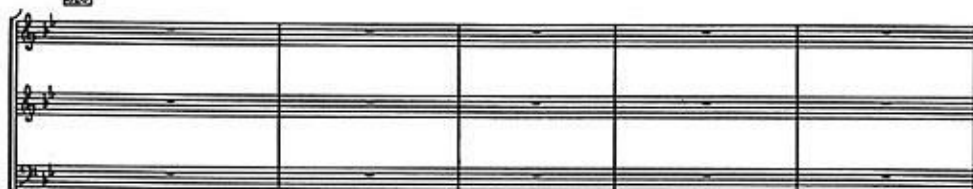
654

655

656

Concertante

212



212



Concertante

217

più lento

(a tempo)

217

più lento

(a tempo)

Concertante

222

First system of musical notation. It includes a vocal line with a melodic line and a piano accompaniment. The vocal line is marked with a forte (*f*) dynamic and a tempo marking of 222. The piano accompaniment features a melodic line with a forte (*f*) dynamic and a tempo marking of 222. The tempo marking is also present in the piano part.

Second system of musical notation. It includes a vocal line with a melodic line and a piano accompaniment. The vocal line is marked with a forte (*f*) dynamic and a tempo marking of 222. The piano accompaniment features a melodic line with a forte (*f*) dynamic and a tempo marking of 222. The tempo marking is also present in the piano part.

Third system of musical notation. It includes a vocal line with a melodic line and a piano accompaniment. The vocal line is marked with a forte (*f*) dynamic and a tempo marking of 222. The piano accompaniment features a melodic line with a forte (*f*) dynamic and a tempo marking of 222. The tempo marking is also present in the piano part.

Fourth system of musical notation. It includes a vocal line with a melodic line and a piano accompaniment. The vocal line is marked with a forte (*f*) dynamic and a tempo marking of 222. The piano accompaniment features a melodic line with a forte (*f*) dynamic and a tempo marking of 222. The tempo marking is also present in the piano part.

223

Fifth system of musical notation. It includes a vocal line with a melodic line and a piano accompaniment. The vocal line is marked with a forte (*f*) dynamic and a tempo marking of 223. The piano accompaniment features a melodic line with a forte (*f*) dynamic and a tempo marking of 223. The tempo marking is also present in the piano part.

Concertante

229 Cadenza (di Haydn)

(Solo)

232

235

241

e) Autograph

ee) A von Haydn's Hand (Esterházy-Archiv)
A in Haydn's hand

Concertante

244

244

245

246

247

f *p*

f *p*

f *p*

f *p*

248

248

249

250

251

p *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

252

252

253

254

255

pp *f* *p*

pp *f* *p*

pp *f* *p*

pp *f* *p*

256

256

257

258

259

p *p* *p*

p *p* *p*

p *p* *p*

p *p* *p*

^{*)} *f* von Haydn's Hand
f in Haydn's hand (Keterhasz, Archiv)

Concertante

[illegible]

Concertante

259

260

Concertante

II

Andante

1

Flauto

Oboe I
ripieno

2 Corni
in Fa/F

Oboe obbligato

(Solo)

Fagotto obbligato

Solo

Solo

f

f

Violino principale

Violoncello obbligato

Andante

1

Violino I
ripieno

pizz.

(p)

Violino II

pizz.

(p)

Viola

pizz.

(p)

Violoncello
ripieno
e Basso

pizz.

(p)

5

5

col' arco

col' arco

col' arco

col' arco

* Ossia (Glayda)

Concertante

10

10

12

13

Concertante

16

17

18

19

col' arco

col' arco

Concertante

21

21

col' arco

col' arco

cresc. f p

cresc. f p

cresc. f p

cresc. f p

25

25

f

f

f

f

p

(p)

(p)

Concertante

28

29

30

31

Concertante

38

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1371

Concertante

45

47

47

Concertante

51

Concertante

55

57

Soll

p

f

p

pizz.

57

pizz.

pizz.

pizz.

pizz.

p

p

p

p

Concertante

III

Allegro con spirito

1

Flauto *f*

2 Oboi
riplei *f*

2 Fagotti
riplei *f*

2 Corni
in Sib/B *f*

2 Clarini
in Sib/B *f*

Timpani
in Sib-Fa/B-F *f*

(Tutti)

Oboe obbligato *f*

Fagotto obbligato *f*

Violino principale *f*

Violoncello obbligato *f*

Allegro con spirito

1

Violino I
ripleo *f*

Violino II *f*

Viola *f*

Violoncello
ripleo
e Basso *f*

Concertante

7

7

Recitativo, adagio Solo

7

Concertante

18

(Tutti)

(Tutti)

1mo tempo

Tutti

(Tutti)

Recitativo (adagio)

Solo

19

Concertante

30

1mo tempo

30

Concertante

41

41

(Tutti)

Solo

(Tutti)

Solo

Tutti

Solo

Solo

41

Concertante

53

54

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59

Tutti (Solo) Tutti (Solo)

Tutti (Solo) Tutti (Solo)

(Tutti) (Solo) (Solo)

Tutti (Solo) Tutti (Solo) (Solo) *tra alla*

Concertante

63

f

Tutti

f

f

(Tutti)

Tutti

f

Tutti

Solo

63

Concertante

73

Oboe obl.

Fag. obl.

Viol. princ.

Vlc. obl.

p

74

VI. I

VI. II

Vla.

Vlc. B.

p

83

83

Concertante

91

Solo

Tutti

p

91

101

(Solo)

Solo

101

Concertante

109

Solo

109

123

(Tutti)

p

123

^{*)} Autograph (138, 139, 140), Esterházy-Archiv ; Autograph (127) 

Concertante

131

132

133

134

Concertante

155

(Tutti)

p

165

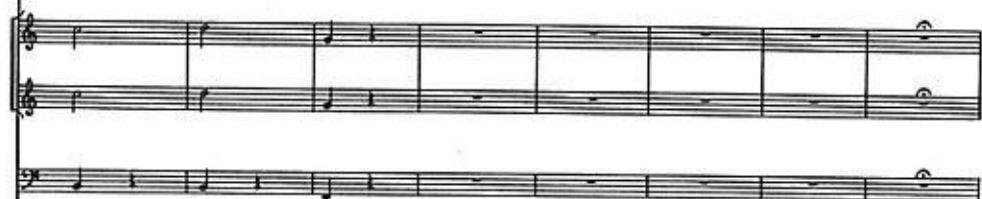
165

Concertante

[illegible]

Concertante

183



183



Concertante

[illegible]

Concertante

200

201

(Tutti)

Tutti

Solo

Tutti

(Tutti)

Concertante

212

(Solo)

Solo

Solo

Solo

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Concertante

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plaz.

H. M. P. 198

361

Concertante

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Concertante

276

276

Recitativo (adagio)

(Tutti)

276

Concertante

287

p

Solo

Solo

ad libitum 1^{mo} tempo

Solo

287

* Autograph Systeme leer, Esterházy-Archiv = Corni I, II
staves empty,

Concertante

300

The musical score is divided into two systems. The first system contains measures 300 to 308, and the second system contains measure 309. The piano part is written in the lower staves, and the solo part is written in the upper staves. The music features complex rhythmic patterns and dynamic markings.

Measures 300-308:

- Measure 300: Solo part begins with a forte (*f*) dynamic. Piano part has a forte (*f*) dynamic.
- Measure 301: Solo part continues with a forte (*f*) dynamic. Piano part has a forte (*f*) dynamic.
- Measure 302: Solo part continues with a forte (*f*) dynamic. Piano part has a forte (*f*) dynamic.
- Measure 303: Solo part continues with a forte (*f*) dynamic. Piano part has a forte (*f*) dynamic.
- Measure 304: Solo part continues with a forte (*f*) dynamic. Piano part has a forte (*f*) dynamic.
- Measure 305: Solo part continues with a forte (*f*) dynamic. Piano part has a forte (*f*) dynamic.
- Measure 306: Solo part continues with a forte (*f*) dynamic. Piano part has a forte (*f*) dynamic.
- Measure 307: Solo part continues with a forte (*f*) dynamic. Piano part has a forte (*f*) dynamic.
- Measure 308: Solo part continues with a forte (*f*) dynamic. Piano part has a forte (*f*) dynamic.

Measure 309:

- Measure 309: Solo part begins with a forte (*f*) dynamic. Piano part has a forte (*f*) dynamic.

^{*)} Autograph, Kutscháky-Archiv ú

Concertante

310

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music begins with a rest in the top staff, followed by a half note G4, a quarter note A4, and a quarter note B4. The middle staff has a half note G4, a quarter note A4, and a quarter note B4. The bottom staff has a half note G4, a quarter note A4, and a quarter note B4. The dynamic marking *p* is placed below the first staff.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music begins with a rest in the top staff, followed by a half note G4, a quarter note A4, and a quarter note B4. The middle staff has a half note G4, a quarter note A4, and a quarter note B4. The bottom staff has a half note G4, a quarter note A4, and a quarter note B4. The dynamic marking *p* is placed below the first staff.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music begins with a rest in the top staff, followed by a half note G4, a quarter note A4, and a quarter note B4. The middle staff has a half note G4, a quarter note A4, and a quarter note B4. The bottom staff has a half note G4, a quarter note A4, and a quarter note B4. The dynamic marking *p* is placed below the first staff.

310

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music begins with a rest in the top staff, followed by a half note G4, a quarter note A4, and a quarter note B4. The middle staff has a half note G4, a quarter note A4, and a quarter note B4. The bottom staff has a half note G4, a quarter note A4, and a quarter note B4. The dynamic marking *p* is placed below the first staff.

Concertante

319

First system of musical notation. It includes vocal staves (Soprano, Alto, Tenor/Bass) and piano accompaniment. The vocal parts have lyrics "(Tutti)" and dynamic markings *f*. The piano part has a dynamic marking *f*.

Second system of musical notation, piano accompaniment only. It features a grand staff with treble and bass clefs. Dynamic markings *f* and *2* are present.

Third system of musical notation. It includes vocal staves and piano accompaniment. The vocal parts have lyrics "(Tutti)" and dynamic markings *f*. The piano part has a dynamic marking *f*.

Fourth system of musical notation. It includes vocal staves and piano accompaniment. The vocal parts have lyrics "(Tutti)" and dynamic markings *f*. The piano part has a dynamic marking *f*.

319

Fifth system of musical notation, piano accompaniment only. It features a grand staff with treble and bass clefs. Dynamic markings *ff* are present.

Concertante

330

(Solo)

p

(Solo)

p

Solo

8^{ma} alla

p

Solo

p

8^{ma} alla

331

Concertante

The image displays a musical score for the song "The Rose Tree." The score is written for a vocal soloist and a piano accompaniment. The vocal part is in the treble clef, and the piano part is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three systems. The first system starts with a measure number of 347. The second system starts with a measure number of 348. The third system starts with a measure number of 349. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also some performance instructions in parentheses, such as "(Tutti)". The score is presented in a clear, legible format with a white background and black notation.

Fine Laus Deo