

Divertimento

(Feldpartita)

für

8stimmigen Bläserchor

von

JOSEF HAYDN

HERAUSGEGEBEN VON DR. KARL GEIRINGER
KUSTOS AM ARCHIV DER GESELLSCHAFT
DER MUSIKFREUNDE IN WIEN

PARTITUR-STIMMEN

EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER
FRITZ SCHUBERTH JR. LEIPZIG.

DIVERTIMENTO

〈Feldpartita〉 B dur

Josef Haydn

Herausgegeben von Dr. Karl Geiringer

Allegro con spirito

1.u.2. Oboe

1.u.2. Corno in B

1.u.2.
Fagotti

3.

Contrafagott

The first system of the musical score shows the initial entries of the Oboe, Horn, Bassoon, and Contrabassoon. The Oboe part begins with a melodic line marked *f* and *tr*. The Horn part provides harmonic support with chords. The Bassoon and Contrabassoon parts play a rhythmic accompaniment. Dynamics include *f*, *mf*, and *mf dolce*.

The second system continues the musical development. It is marked with a first ending bracket (1) above the Oboe part. The Oboe has a melodic flourish. The Bassoon and Contrabassoon parts have a more active role. Dynamics include *p* and *mf*.

The third system features a second ending bracket (2) above the Oboe part. The Oboe part has a more complex melodic line. The Bassoon and Contrabassoon parts continue their accompaniment. Dynamics include *mf* and *f*.

The fourth system concludes the section with a third ending bracket (3) above the Oboe part. The Oboe part has a melodic line with a *tr* and *zuz* marking. The Bassoon and Contrabassoon parts have a more active role. Dynamics include *p*, *cresc.*, and *f*.

7

1. Ob.
2.

1. CorinB
2.

1.2.
Fg.

3.
C.Fg.

f *p* *cresc.* *f*

Chorale St. Antoni
Andante quasi Allegretto

1. Ob.
2.

1. CorinB
2.

1.2.
Fg.

3.
C.Fg.

p *f*

1. Ob.
2.

1. CorinB
2.

1.2.
Fg.

3.
C.Fg.

p *pp*

1. Ob.
2.

1. CorinB
2.

1.2.
Fg.

3.
C.Fg.

f *decresc.* *smorz.*

1. 2.

Menuetto

7. Ob. 2. *f*

1. CorinB 2. *f*

1.2. Fg. 3. *f*

C.Fg. *f*

mf *p* *mf* *p*

7. Ob. 2. *mf* *p* *f* *pp*

1. CorinB 2. *mf* *f* *pp*

1.2. Fg. 3. *mf* *f* *pp*

C.Fg. *p* *pp*

Trio

7. Ob. 2. *p*

1. CorinB 2. *Solo* *p* *mf* *mf*

1.2. Fg. 3. *p* *p*

C.Fg. *p* *mf*

7. Ob. 2. *p*

1. CorinB 2. *Solo* *p* *p*

1.2. Fg. 3. *p*

C.Fg. *p*

Rondo Allegretto

1. Ob. 2. *mf* *p* *mf*

1. CorinB 2. *mf* *p* *mf*

1.2. Fg. *mf* *p* *mf*

3. *mf* *p* *mf*

C.Fg. *mf* *p* *mf*

1. Ob. 2. *p* *mf* *p* *mf* *p*

1. CorinB 2. *mf* *mf* *mf* *mf* *mf*

1.2. Fg. *mf* *mf* *mf* *mf* *p*

3. *p* *mf* *p* *mf*

C.Fg. *mf* *mf*

1. Ob. 2. *f* *f* *f* *f* *f*

1. CorinB 2. *p* *f* *f* *f* *f*

1.2. Fg. *p* *f* *f* *f* *f*

3. *p* *f* *f* *f* *f*

C.Fg. *p* *f* *f* *f* *f*

1. Ob. 2. *p dolce* *p* *p* *p* *p*

1. CorinB 2. *p* *p* *p* *p* *p*

1.2. Fg. *p* *p* *p* *p* *p*

3. *p* *p* *p* *p* *p*

C.Fg. *p* *p* *p* *p* *p*

1. Ob. 2. Cor.in B 1.2. Fg. 3. C.Fg.

p *sf* *p*

This system contains the first five staves of the score. The woodwinds (Ob. and Cor.in B) play melodic lines with dynamic markings of *p* and *sf*. The strings (Fg. and C.Fg.) provide harmonic support with *p* dynamics.

1. Ob. 2. Cor.in B 1.2. Fg. 3. C.Fg.

mf *mf* *mf*

This system contains the next five staves. The woodwinds continue their melodic lines, with dynamic markings of *mf*. The strings also play with *mf* dynamics.

1. Ob. 2. Cor.in B 1.2. Fg. 3. C.Fg.

p *mf* *f* *mf* *f*

This system contains the next five staves. It features first and second endings for the woodwinds. Dynamics range from *p* to *f*. The strings play with *p* and *mf* dynamics.

1. Ob. 2. Cor.in B 1.2. Fg. 3. C.Fg.

sf *f* *f* *f* *f*

This system contains the final five staves of the page. The woodwinds play with *sf* dynamics, while the strings play with *f* dynamics. The system concludes with the word *Fine*.