

Nr. 282

Haydn

Kinder-Symphonie

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in
LEIPZIG

Joseph Haydn

Symphonien

1. Presto. 1769.	27. Allegro molto. um 1765.	53. Largo maestoso. <i>L'Imperiale</i> . vor 1774.	79. Allegro con spirito. um 1788.
2. Allegro. um 1760.	28. Allegro di molto. 1765.	54. Adagio maestoso. 1774.	80. Allegro spiritoso. um 1788.
3. Allegro. um 1761.	29. Allegro di molto. 1765.	55. <i>Der Schulmeister</i> . Allegro molto. 1774.	81. Allegro vivace. um 1784.
4. Presto. um 1761.	30. <i>Alleluja</i> . Allegro. 1765.	56. Allegro molto. 1774.	82. <i>Lours</i> . Allegro vivace. 1786.
5. Allegro. um 1761.	31. Allegro. 1765.	57. Adagio. 1774.	83. Allegro spiritoso <i>La Poule</i> . 1786.
6. <i>Le Matin</i> . Adagio. um 1761.	32. Allegro molto. vor 1766.	58. Allegro. vor 1775.	84. <i>La Reine</i> . Adagio. um 1786.
7. <i>Le Midi</i> . Adagio. 1761.	33. Vivace. vor 1767.	59. <i>Feuersymphonie</i> . Presto. vor 1776.	85. Adagio. um 1786.
8. <i>Le Soir</i> . Allegro molto. um 1761.	34. Adagio. vor 1767.	60. <i>Il distratto</i> . Adagio. 1775.	86. Allegro vivace. 1786.
9. Allegro molto. 1762.	35. Allegro di molto. 1. Dezember 1767.	61. Vivace. 1776.	87. Adagio. um 1786.
10. Allegro. vor 1763.	36. Vivace. vor 1769.	62. Allegro. 1777.	88. Allegro vivace. 1787.
11. Adagio cantabile. vor 1763.	37. Presto. vor 1769.	63. <i>La Roxolane</i> . Allegro. 1777.	89. Adagio. um 1787.
12. Allegro. 1763.	38. Allegro molto. vor 1769.	64. Allegro con spirito. vor 1778.	90. Largo. um 1787.
13. Allegro molto. 1763.	39. Allegro assai. vor 1770.	65. Vivace. vor 1778.	91. <i>Oxford Symphonie</i> . Adagio. 1789.
14. Allegro molto. vor 1764.	40. Allegro. vor 1770.	66. Allegro con brio. vor 1779.	92. Adagio. 1791.
15. Adagio. vor 1764.	41. Allegro con spirito. vor 1771.	67. Presto. vor 1779.	93. <i>Paukenschlag</i> . Adagio cantabile. 1791.
16. Allegro. um 1764.	42. Moderato e maestoso. 1771.	68. Vivace. vor 1779.	94. Allegro. 1791.
17. Allegro. um 1764.	43. <i>Merkur</i> . Allegro. vor 1772.	69. <i>Laudon</i> . Allegro vivace. vor 1779.	95. Adagio. 1791.
18. Allegro molto. um 1764.	44. <i>Trauersymphonie</i> . Allegro con brio. vor 1772.	70. Vivace. 1779.	96. Adagio. 1791/92.
19. Allegro molto. um 1764.	45. <i>Abschiedssymphonie</i> . Allegro assai. 1772.	71. Adagio. vor 1780.	97. Adagio. 1793.
20. Allegro molto. um 1764.	46. Vivace. 1772.	72. Allegro. vor 1781.	98. Adagio. 1793.
21. Adagio. 1764.	47. Allegro. 1772.	73. <i>La chasse</i> . Adagio. 1781.	99. <i>Militär Symphonie</i> . Adagio. 1794.
22. <i>Der Philosoph</i> . Adagio. 1764.	48. <i>Maria Theresia</i> . Allegro. 1772.	74. Allegro. vor 1782.	100. <i>Die Uhr</i> . Adagio. 1794.
23. Allegro. 1764.	49. <i>La passione</i> . Adagio. vor 1773.	75. Grave. vor 1782.	101. Largo. 1794/95.
24. Allegro. 1764.	50. Adagio maestoso. 1773.	76. Allegro. vor 1782.	102. <i>Paukenwirbel</i> . Sostenuto. 1795.
25. Adagio. um 1766.	51. Allegro. vor 1774.	77. Vivace. vor 1782.	103. <i>Salomon</i> . Adagio. 1799.
26. <i>Lamentatione. Weihnachtsymphonie</i> . Allegro assai con spirito um 1768.	52. Allegro assai. vor 1774.	78. Allegro. vor 1783.	

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140 WEST 42ND STREET

M
1420
H415

KINDER-SYMPHONIE.

J. Haydn.

Allegro.

A

Trompete
u. Trommel.

Kuckuk.

Nachtigall.

Knarre.

Triangel.

Violino I.

Violino II.

Basso.

B

C

Section C consists of six measures. The first measure has a treble clef with a whole rest, a bass clef with a whole rest, and two staves with a half note and a dotted half note tied across the bar line. The second measure has a treble clef with a whole rest, a bass clef with a whole rest, and two staves with a half note and a dotted half note tied across the bar line. The third measure has a treble clef with a whole rest, a bass clef with a whole rest, and two staves with a half note and a dotted half note tied across the bar line. The fourth measure has a treble clef with a whole rest, a bass clef with a whole rest, and two staves with a half note and a dotted half note tied across the bar line. The fifth measure has a treble clef with a whole rest, a bass clef with a whole rest, and two staves with a half note and a dotted half note tied across the bar line. The sixth measure has a treble clef with a whole rest, a bass clef with a whole rest, and two staves with a half note and a dotted half note tied across the bar line. Dynamics include *f*, *p*, *fp*, and *f*.

D

Section D consists of six measures. The first measure has a treble clef with a whole rest, a bass clef with a whole rest, and two staves with a half note and a dotted half note tied across the bar line. The second measure has a treble clef with a whole rest, a bass clef with a whole rest, and two staves with a half note and a dotted half note tied across the bar line. The third measure has a treble clef with a whole rest, a bass clef with a whole rest, and two staves with a half note and a dotted half note tied across the bar line. The fourth measure has a treble clef with a whole rest, a bass clef with a whole rest, and two staves with a half note and a dotted half note tied across the bar line. The fifth measure has a treble clef with a whole rest, a bass clef with a whole rest, and two staves with a half note and a dotted half note tied across the bar line. The sixth measure has a treble clef with a whole rest, a bass clef with a whole rest, and two staves with a half note and a dotted half note tied across the bar line. Dynamics include *p*, *f*, *p*, *f*, *p*, and *f*.

E

f

p

f

f

f

p

f

p

f

p

F **G**

First system: Five staves. Measures F and G are indicated above the first two staves. The piano part features a steady eighth-note bass line and chords. The second system continues the piano accompaniment with more complex chordal textures and melodic lines in the upper staves.

H

Second system: Five staves. Measure H is indicated above the first two staves. The piano part features a steady eighth-note bass line and chords. The second system continues the piano accompaniment with more complex chordal textures and melodic lines in the upper staves.

I

Section I consists of eight measures. The first measure begins with a forte (*f*) dynamic. The score is written for five staves: two treble clefs at the top, two middle staves with wavy lines indicating sustained notes, and a bass clef at the bottom. The bottom staff features a rhythmic pattern of eighth notes. The second system contains measures 5-8, with dynamics *p* (piano) and *fp* (fortissimo piano) alternating in the middle and bottom staves, and *f* (forte) in the top staves.

K

Section K consists of eight measures. The first measure begins with a key signature change to one sharp (F#) and a forte (*f*) dynamic. The score is written for five staves: two treble clefs at the top, two middle staves with wavy lines, and a bass clef at the bottom. The bottom staff features a rhythmic pattern of eighth notes. The second system contains measures 5-8, with dynamics *p* (piano) and *fp* (fortissimo piano) alternating in the middle and bottom staves, and *f* (forte) in the top staves.

MENUETTO.

L

Trompete
u. Trommel.

Kuckuk.

Violino I.

Violino II.

Basso.

M

Fine.

Trio.

Wachtel.

Nachtigall.

Violino I.

Violino II.

Basso.

N

Menuetto D. C.

FINALE.

Allegro.

O

Trompete u. Trommel.

Ruckuk.

Nachtigall.

Knarre.

Triangel.

Violino I.

Violino II.

Basso.

Das Finale wird 3 mal gespielt. Das 1^{te} mal Allegro moderato, das 2^{te} mal Allegro vivace, das 3^{te} mal Presto.
Part. B. 252.

P

The first system of the musical score consists of ten measures. It features five staves. The top staff begins with a treble clef and contains a melodic line with a dynamic marking of *f* (forte) at measure 8. The second staff continues the melody. The third, fourth, and fifth staves are accompaniment parts, each featuring a series of beamed eighth notes. The bottom system of the first block contains three staves: a treble staff with a melodic line, a middle staff with a continuous eighth-note accompaniment, and a bass staff with a melodic line.

The second system of the musical score consists of ten measures, continuing from the first system. It features five staves. The top staff begins with a treble clef and contains a melodic line. The second staff continues the melody. The third, fourth, and fifth staves are accompaniment parts, each featuring a series of beamed eighth notes. The bottom system of the second block contains three staves: a treble staff with a melodic line, a middle staff with a continuous eighth-note accompaniment, and a bass staff with a melodic line.