

J. HAYDN

Sinfonie in D

Symphony in D major

Hob. I:61

Herausgegeben von / Edited by
Wolfgang Stockmeier

In Verbindung mit / In collaboration with
Sonja Gerlach

Urtext der Joseph-Haydn-Gesamtausgabe
Urtext of the Joseph Haydn Complete Edition

Partitur / Score



Bärenreiter Kassel · Basel · London · New York · Praha
BA10996

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ORCHESTRA

Flauto, Oboe I, II, Fagotto I, II; Corno I, II; Timpani; Archi

Aufführungsdauer / Duration: ca. 25 min.

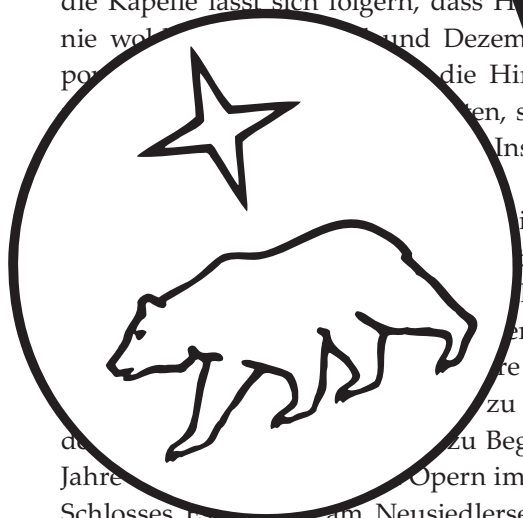
Zu vorliegender Ausgabe ist das Aufführungsmaterial (BA10996) erhältlich.
The complete performance material (BA10996) is also available for this work.

Urtextausgabe aus der im G. Henle Verlag München erschienenen Gesamtausgabe *Joseph Haydn Werke*,
herausgegeben vom Joseph Haydn-Institut, Köln, Reihe I, Band 8: *Sinfonien 1775/76*,
vorgelegt von Wolfgang Stockmeier, in Verbindung mit Sonja Gerlach.

Urtext edition from the Complete Edition *Joseph Haydn Werke*, Series I, Volume 8: *Sinfonien 1775/76*,
issued by the Joseph Haydn-Institut, Cologne, published by G. Henle Verlag, Munich,
edited by Wolfgang Stockmeier, in collaboration with Sonja Gerlach.

VORWORT

Die Sinfonie D-Dur Hob. I: 61 ist durch Haydns autografe Partitur überliefert. Wie in seinen Autographen üblich, vermerkte Haydn auf der ersten Notenseite neben seinem Namen („di me Giuseppe Haydn^{mpria}“) auch das Jahr der Komposition: 1776. Die letzte Ziffer scheint dabei von Haydn (eventuell aus 7) korrigiert worden zu sein. Aufgrund der Tatsache, dass zur Orchesterbesetzung des Werks auch eine Flöte gehört, lässt sich der Entstehungszeitraum näher eingrenzen. Von April 1776 an wirkte erstmals nach einem längeren Zeitraum wieder ein Flötist in der Esterházy'schen Hofkapelle, für die Haydns Sinfonien entstanden, mit. Dabei handelt es sich um Zacharias Hirsch, der anfangs auch als Oboist in der Kapelle tätig war und bis 1790, als die Hofmusik infolge des Todes von Fürst Nikolaus I. Esterházy aufgelöst wurde, am Hof angestellt blieb.¹ Aus dem Datum von Hirschs Eintritt in die Kapelle lässt sich folgern, dass Haydn die Sinfonie wohl im Sommer und Dezember 1776 komponierte. Die Hinweise auf die Instrumentation, sind wie so oft in dieser Zeit, die am Esterházy'schen Hof als er 1761 zum ersten Mal an Orchester zu tragen. Das änderte sich zu Beginn der 1770er Jahre. In den Jahren 1774 und 1775 Opern im Theater seines Schlosses Eszterháza am Neusiedlersee intensiviert und ab 1776 dort sogar einen ständigen Repertoirebetrieb einrichtete. Bis zum Tod des Fürsten im September 1790 fanden nun Jahr für Jahr von Frühjahr bis Herbst Opernaufführungen in Eszterháza statt, zu-



nächst nicht mehr als zwanzig, später dann fast hundert pro Saison. Rund 1200 Vorstellungen waren in den 15 Jahren des dortigen Theaterbetriebs zu bewältigen. Alle wurden sie von Haydn geleitet, der obendrein nicht nur für die Einstudierung zu sorgen, sondern auch Werke anderer Komponisten den Möglichkeiten seines Ensembles anzupassen hatte und selbst noch eigene Opern schrieb. Die Verlagerung des Schwerpunkts von Haydns Tätigkeit auf das Musiktheater zog auch eine Änderung seiner Sinfonien nach sich. Auf die experimentelle „Sturm und Drang-Sinfonien“ der Jahre von ca. 1771 bis 1772 folgten fortan Werke in einer leichten, publikumswirksameren Stil-Zuflucht, gehört auch Sinfonie Hob. I: 61.

Die vorliegende Dirigierpartitur ist ein Nachdruck der Edition in der Gesamtausgabe *Joseph Haydn Werke* (Reihe I, Band 8). Sie liegt als Hauptquelle Haydns Autograph zu Grunde.² Als Nebenquelle diente eine Stimmmanuskript, die zum Teil von dem Wiener Hornkopisten Johann Schmutzer stammt.³ Eine Beschreibung und Bewertung der Quellen zu dieser Sinfonie sowie ein detailliertes Layoutverzeichnis enthält der separat zum Gesamtwerk herausgegebene Kritische Bericht.

In der Ausgabe sind Vortrags- und Artikulationszeichen, Ornamenten, Noten etc., die aus der Nebenquelle übernommen wurden, in runden Klammern (), Ergänzungen durch die Herausgeber in eckigen Klammern [].

Haydn leitete die Aufführungen seiner Sinfonien durch die Hofkapelle als Konzertmeister vom Pult der ersten Violinen aus. Ein Cembalo wirkte nicht mit; eine Generalbassbegleitung ist dementsprechend nicht vorgesehen.

Andreas Friesenhagen
Bergisch Gladbach, im Januar 2026

1 Sonja Gerlach, „Die chronologische Ordnung von Haydns Sinfonien zwischen 1774 und 1782“, in: *Haydn-Studien*, 11/1 (1969), S. 50.

2 Budapest, Országos Széchényi Könyvtár [H-Bn], Ms. Mus. I. 40.
3 Frankfurt, Universitätsbibliothek Johann Christian Senckenberg. Abteilung Musik und Theater [D-F], Mus Hs 1491.

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SINFONIE in D

Vivace

1776 Hoboken I:61

Flauto

Oboe I

Oboe II

2 Fagotti

2 Corni in D

Timpano in D-A

Violino I

Violino II

Viola

Violoncello

Contrabbasso



The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for piano and violin. It consists of several systems of staves. The piano part is written in treble and bass clefs, while the violin part is in treble clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The score includes dynamic markings such as *p* (piano) and *f* (forte). There are also performance instructions like "Vc." and "Vc. e Bs." (Violin and Bass). The score is overlaid with a large, semi-transparent watermark that reads "Bärenreiter Leseprobe Sample page".



Bärenreiter
Leseprobe
Sample page

A musical score for the piece 'Bärenreiter'. The score is written for a piano and includes a variety of instruments: two staves for the right hand (treble clef), two for the left hand (bass clef), and two for a string quartet (violin and viola in the upper system, cello and double bass in the lower system). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into measures, with dynamic markings such as *p* (piano) and *f* (forte) throughout. There are also performance instructions like 'a 2' and 'p' in the lower system. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents.

Bärenreiter
Leseprobe
Sample page



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The image shows a page of musical notation for a piece titled "Bärenreiter". The score is written for a string quartet, with four staves for each instrument (Violin I, Violin II, Viola, and Cello/Double Bass). The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into several systems. The first system (measures 40-44) features a piano (*p*) accompaniment with sixteenth-note patterns. The second system (measures 45-49) includes pizzicato (*pizz.*) markings. The third system (measures 50-54) shows a transition to *coll' arco* (arco) playing, with dynamics ranging from *p* to *pp*. A large watermark is overlaid diagonally across the center of the page, reading "Bärenreiter Leseprobe Sample page".



Bärenreiter
Leseprobe
Sample page

A musical score for the piece 'Bärenreiter'. The score is written for a piano and consists of 12 systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate bass line. The second system has a grand staff and a bass line. The third system has a grand staff and a bass line. The fourth system has a grand staff and a bass line. The fifth system has a grand staff and a bass line. The sixth system has a grand staff and a bass line. The seventh system has a grand staff and a bass line. The eighth system has a grand staff and a bass line. The ninth system has a grand staff and a bass line. The tenth system has a grand staff and a bass line. The eleventh system has a grand staff and a bass line. The twelfth system has a grand staff and a bass line. The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'p' (piano). There are also some performance instructions like 'p' and 'p' in brackets.

Bärenreiter
Leseprobe
Sample page



The image shows a page of musical notation for a piece titled "Bärenreiter". The score is written for a piano and includes a variety of instruments: two staves for the right hand (treble clef), two for the left hand (bass clef), and a double bass line (C-clef). The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The score features several dynamic markings, including *f* (forte) and *[f]*, and articulation marks such as accents and slurs. A first ending bracket labeled "a 2" is present in the lower staves. The notation includes chords, arpeggiated figures, and melodic lines. A large watermark is overlaid on the right side of the page, and a circular logo is on the left.

Bärenreiter
Leseprobe
Sample page



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The image displays a page of musical notation for piano and violin/viola. The score is written in G major (one sharp) and 2/4 time. It features several systems of staves. The piano part includes treble and bass clefs, with dynamic markings such as *f* (forte) and *p* (piano). The violin/viola part is written in a single staff with a treble clef. The notation includes various rhythmic values, accidentals, and articulation marks. A large, semi-transparent watermark is overlaid on the right side of the page.

Bärenreiter
Leseprobe
Sample page



99

V. I

V. II

Va.

Violoncello Solo

[p]

105

perdendosi

perdendosi

[pp]

[pp]

114



Fg. II

f

a 2

f

Tutti

f

Bärenreiter
Leseprobe
Sample page

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The image shows a page of musical notation for a piece titled "Bärenreiter". The score is written for multiple instruments, including piano (p), forte (f), and a double bass (Cb.). The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into several systems. The first system features a piano introduction with a melody in the upper voice and accompaniment in the lower voices. The second system continues the piano introduction. The third system marks the beginning of the main piece, starting with a forte dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. A circular logo featuring a bear and a star is positioned on the left side of the page. The page number "128" is in the top left corner, and "13" is in the top right corner.

Bärenreiter
Leseprobe
Sample page



The image displays a page of musical notation for a piece titled "Bärenreiter". The score is written for a piano and includes a variety of musical elements such as treble and bass clefs, dynamic markings (p, f), and articulation marks. The notation is arranged in systems, with some parts grouped by brackets. A large, semi-transparent watermark is overlaid across the center of the page, reading "Bärenreiter Leseprobe Sample page".



The image shows a page of musical notation for a piece titled "Bärenreiter". The score is written for a grand piano, with multiple staves for the right and left hands. The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *f* (forte). There are also some performance instructions in brackets, such as $[h]$ and $[i]$. A large, semi-transparent watermark is overlaid on the right side of the page, reading "Bärenreiter Leseprobe Sample page".

*) d^2-cis^2 original; besser cis^2-d^2 ? / Originally $d^2-c\#^2$; better $c\#^2-d^2$?

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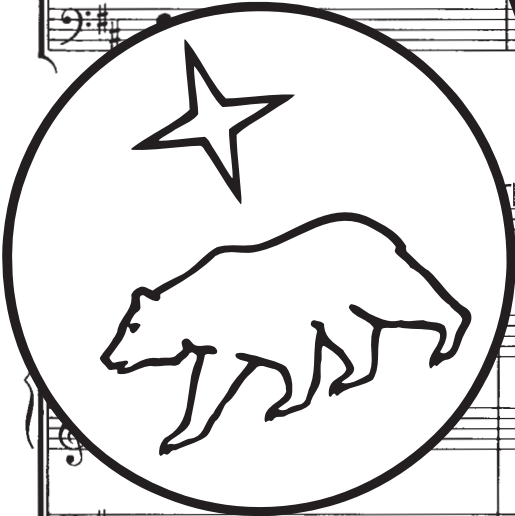
Musical score for 'Bärenreiter'. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes a double bass line. The music is in G major (one sharp) and 4/4 time. The score consists of several systems of staves. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp. The second system includes performance instructions: *(coll' arco)*, *[p]* coll' arco, *[pp]* coll' arco, and *[p]*. The third system features a large circular logo on the left containing a stylized bear and a star. The fourth system continues the musical notation with a *[p]* dynamic marking. The fifth system shows the continuation of the piece. The sixth system includes a double bass line. The seventh system shows the final part of the score with various musical notations and dynamics.

Bärenreiter
Leseprobe
Sample page



A musical score for a piece titled "Bärenreiter". The score is written for a piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into systems. The first system includes a vocal line and piano accompaniment. The second system features a piano introduction with a dynamic marking of *p*. The third system continues the piano accompaniment. The fourth system includes a circular logo on the left side, which depicts a bear walking to the right with a five-pointed star above it. The score continues with various musical notations, including slurs, accents, and dynamic markings such as *f* and *a2*.

Bärenreiter
Leseprobe
Sample page



A musical score for a piece titled "Bärenreiter". The score is written for a grand piano and includes a variety of musical notations such as treble and bass clefs, dynamic markings (p, mp, fz, f), and articulation marks. The piece is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into several systems, with the first system starting at measure 184. A large watermark is overlaid on the score, and a circular logo featuring a bear and a star is positioned on the left side.

Bärenreiter
Leseprobe
Sample page



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Adagio

Flauto

Oboe I

Oboe II

2 Fagotti

2 Corni in A

Violino I
con sordini

Violino II

Viola

Basso



Bärenreiter
Leseprobe
Sample page

Musical score for the lower section of the page, including parts for Violino I, Violino II, Viola, and Basso. The notation includes various musical symbols such as notes, rests, and dynamic markings like *piano* (*p*).

Musical notation for the first system, including treble and bass staves with rests and a few notes.

Musical notation for the second system, including a bass staff with a few notes.

Musical notation for the third system, including piano (*p*) marking and a circled '1'.



Bärenreiter
Leseprobe
Sample page

Musical notation for the fourth system, including piano (*p*) marking and a circled '1'.

Musical notation for the fifth system, including a bass staff with rests.

Musical notation for the sixth system, including piano (*p*) marking and a circled '1'.

II^{do} Solo

Bärenreiter
Leseprobe
Sample page



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38



Bärenreiter
Leseprobe
Sample page

The image displays a musical score for piano and violin. The score is written in G major (one sharp) and 3/4 time. It consists of several systems of staves. The piano part is in the lower staves, and the violin part is in the upper staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *fz* (forzando) and *p* (piano). A large, semi-transparent watermark is overlaid on the right side of the page, reading "Bärenreiter Leseprobe Sample page". In the lower-left corner, there is a circular logo containing a stylized bear walking to the left and a five-pointed star above it.

Bärenreiter
Leseprobe
Sample page



Empty musical staves for the first system, including treble and bass clefs with key signatures of two sharps (F# and C#).

Empty musical staves for the second system.

Musical notation for the third system. The upper voice part begins with the dynamic marking *pianiss.*. The lower voice parts include dynamic markings *[pp]*.

Bärenreiter
Leseprobe
Sample page



Musical notation for the fourth system. The lower voice parts feature dynamic markings *fz* and *p*.

Musical notation for the fifth system, showing a long note with a dynamic marking of *[fz]*.

Musical notation for the sixth system. The lower voice parts feature dynamic markings *fz* and *p*.

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A musical score for a piece titled "Bärenreiter". The score is written for a piano and includes a vocal line. The key signature is two sharps (D major or F# minor), and the time signature is 4/4. The score is divided into several systems. The first system shows the vocal line and piano accompaniment. The second system features a more active piano accompaniment with sixteenth-note patterns. The third system includes a circular logo on the left side, which depicts a bear walking to the left with a five-pointed star above it. The score contains various dynamic markings such as *[f]*, *[p]*, *fz*, and *f*. There are also some performance instructions like *a²* and *#2* in the bass line. The score concludes with a final cadence.

Bärenreiter
Leseprobe
sample page



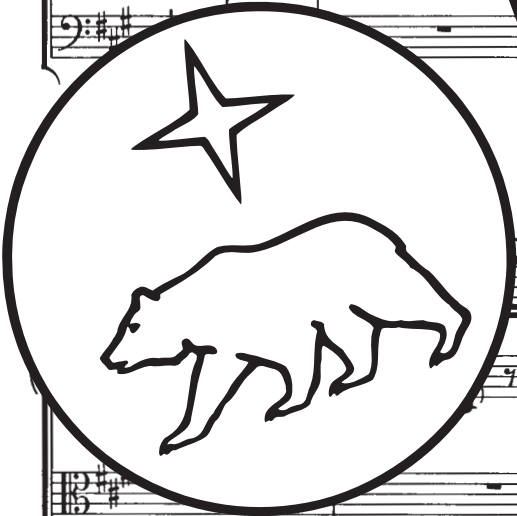
p

II^{do} Solo

[f] [p]

p

p



Bärenreiter
Leseprobe
Sample page

[p]

*) Besser d! / Better d!?

99

Musical score for measures 99-102. The score is in G major (one sharp) and 3/4 time. It features a piano with a treble and bass clef, and a cello with a bass clef. The piano part has a melodic line with slurs and accents, while the cello part provides a steady accompaniment of eighth notes.

103

103

Musical score for measures 103-106. The score continues from the previous page. It includes dynamic markings such as *fz*, *f*, *[p]*, and *(fz)*. A large circular logo is overlaid on the left side of the page, containing a stylized bear walking to the right and a five-pointed star above it.

107

107

Musical score for measures 107-110. The score continues with dynamic markings such as *[p]* and *pp*. The piano part features a melodic line with slurs and accents, and the cello part provides a steady accompaniment.

Bärenreiter
Leseprobe
Sample page

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120

The image displays a musical score for a piece titled "Bärenreiter". The score is written for a piano and includes a vocal line. It consists of several systems of staves. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid on the score. In the lower-left area, there is a circular logo containing a stylized bear and a star.

*) Original *e¹* / Originally *e¹*.

Musical score for the first system, measures 128-131. It features four staves with dynamic markings 'fz' and 'p'.

Musical score for the second system, measures 132-135. It features four staves with dynamic markings 'fz' and 'p'.



Bärenreiter
Leseprobe
Sample page

Musical score for the third system, measures 136-139. It features four staves with dynamic markings 'p' and 'pp'.

Musical score for the fourth system, measures 140-143. It features four staves with dynamic markings 'pp' and 'pianiss.'.

*) Original *e*. / Originally *e*.

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Musical score for piano and orchestra, featuring multiple staves with musical notation, including treble and bass clefs, and dynamic markings such as *f* and *p*. The score includes various musical symbols like slurs, accents, and articulation marks.

Bärenreiter
Leseprobe
Sample page



51 **Trio**

Oboe (I) Solo

Violino I

Violino II

Bassi

59

Bärenreiter
Leseprobe
Sample page

72

Prestissimo

Flauto *p*

Oboe I *[p]*

Oboe II *[p]*

2 Fagotti *p*

2 Corni in D *p*

Timpano in D-A

Violino I *p*

Violino II *p*

Viola *p*

Violoncello Solo *[p]*



Bärenreiter
Leseprobe
Sample page

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The image displays a musical score for the piece 'Bärenreiter'. The score is written for piano and guitar. It consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and a guitar staff (treble clef). The second system continues the piano and guitar parts. The third system features a more complex piano part with six staves (treble, two middle, and bass clefs) and a guitar staff. The fourth system shows the piano and guitar parts continuing. The fifth system includes a grand staff and a guitar staff. The sixth system features a piano part with six staves and a guitar staff. The seventh system shows the piano and guitar parts. The eighth system includes a grand staff and a guitar staff. The ninth system features a piano part with six staves and a guitar staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). The key signature has one flat, and the time signature is 7/8.

Bärenreiter
Leseprobe
Sample page



A musical score for the piece 'Bärenreiter'. The score is written for a piano and consists of 16 measures. It features a complex arrangement of staves: a grand staff (treble and bass clefs) for the right hand, a grand staff for the left hand, and a separate grand staff for a second instrument, likely a cello or double bass. The music is in a minor key, indicated by the key signature of one flat. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings include *f* (forte) and *[f]*. There are also performance instructions like *a2* (second ending) and *b* (bend). The score is overlaid with a large, diagonal watermark that reads 'Bärenreiter Leseprobe Sample page'.



Bärenreiter
Leseprobe
Sample page

A musical score for a piece titled 'Bärenreiter'. The score is written for piano and includes a vocal line. It consists of several systems of staves. The first system has four staves (treble, two grand, and bass). The second system has two staves (treble and bass). The third system has four staves (treble, two grand, and bass). The fourth system has four staves (treble, two grand, and bass). The fifth system has two staves (treble and bass). The sixth system has four staves (treble, two grand, and bass). The seventh system has two staves (treble and bass). The eighth system has four staves (treble, two grand, and bass). The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *f*. There are also some performance instructions in brackets, such as *[h]* and *[#]*.

Bärenreiter
Leseprobe
Sample page



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A musical score for the piece 'Bärenreiter'. The score is written for piano and includes a vocal line. It features a key signature of one sharp (F#) and a 3/4 time signature. The music consists of several systems of staves, with some systems containing multiple staves for different instruments or voices. The notation includes various rhythmic values, accidentals, and phrasing slurs. A large, semi-transparent watermark is overlaid on the score, reading 'Bärenreiter Leseprobe Sample page'. In the lower-left corner, there is a circular logo containing a stylized bear silhouette and a five-pointed star.

Bärenreiter
Leseprobe
Sample page



A musical score for the piece 'Bärenreiter'. The score is written for a piano and includes a vocal line. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of several systems of staves. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The vocal line is written in a soprano or alto clef. A large watermark is overlaid on the score, and a circular logo is present in the lower-left area.

Bärenreiter
Leseprobe
Sample page



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A musical score for a piece titled 'Bärenreiter'. The score is written for a piano and includes a variety of instruments: two treble clefs (likely for the right hand), two bass clefs (likely for the left hand), and a double bass clef (likely for a cello or double bass). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into several systems. The first system consists of four staves, each starting with a forte (*f*) dynamic marking. The second system consists of two staves, with the first staff starting with a forte (*f*) dynamic and the second staff starting with a piano (*p*) dynamic. The third system consists of four staves, with the first staff starting with a forte (*f*) dynamic and the second staff starting with a piano (*p*) dynamic. The fourth system consists of two staves, with the first staff starting with a forte (*f*) dynamic and the second staff starting with a piano (*p*) dynamic. The fifth system consists of two staves, with the first staff starting with a forte (*f*) dynamic and the second staff starting with a piano (*p*) dynamic. The sixth system consists of two staves, with the first staff starting with a forte (*f*) dynamic and the second staff starting with a piano (*p*) dynamic. The seventh system consists of two staves, with the first staff starting with a forte (*f*) dynamic and the second staff starting with a piano (*p*) dynamic. The eighth system consists of two staves, with the first staff starting with a forte (*f*) dynamic and the second staff starting with a piano (*p*) dynamic. The ninth system consists of two staves, with the first staff starting with a forte (*f*) dynamic and the second staff starting with a piano (*p*) dynamic. The tenth system consists of two staves, with the first staff starting with a forte (*f*) dynamic and the second staff starting with a piano (*p*) dynamic. The score is marked with various dynamics, including *f* (forte) and *p* (piano), and includes various musical notations such as notes, rests, and slurs.

Bärenreiter
Leseprobe
Sample page



The image shows a page of musical notation for a piece titled "Bärenreiter". The score is written for a piano and includes a vocal line. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte). A circular logo on the left side of the page features a stylized bear walking to the right, with a five-pointed star above it. The text "Bärenreiter", "Leseprobe", and "Sample page" is overlaid diagonally across the center of the page.

Bärenreiter
Leseprobe
Sample page

178

Musical score for measures 178-183. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Musical score for measures 184-189. The piano accompaniment continues with a steady eighth-note rhythm in the right hand.

Musical score for measures 190-195. The piano part shows more complex rhythmic patterns, including some sixteenth notes.

Musical score for measures 196-201. The piano accompaniment features a mix of eighth and sixteenth notes.

18



Bärenreiter
Leseprobe
Sample page

Musical score for measures 202-207. The piano part includes dynamic markings such as *p* and *f*. A section labeled "Fig. II" is indicated in the bass line.

Musical score for measures 208-213. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Musical score for measures 214-219. The piano part includes dynamic markings such as *p* and *f*.

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A musical score for the piece 'Bärenreiter'. The score is written for a piano and includes a vocal line. It consists of 12 systems of staves. The first system has a vocal line on a single staff and a piano accompaniment on two staves. The second system has a vocal line on a single staff and a piano accompaniment on two staves. The third system has a vocal line on a single staff and a piano accompaniment on two staves. The fourth system has a vocal line on a single staff and a piano accompaniment on two staves. The fifth system has a vocal line on a single staff and a piano accompaniment on two staves. The sixth system has a vocal line on a single staff and a piano accompaniment on two staves. The seventh system has a vocal line on a single staff and a piano accompaniment on two staves. The eighth system has a vocal line on a single staff and a piano accompaniment on two staves. The ninth system has a vocal line on a single staff and a piano accompaniment on two staves. The tenth system has a vocal line on a single staff and a piano accompaniment on two staves. The eleventh system has a vocal line on a single staff and a piano accompaniment on two staves. The twelfth system has a vocal line on a single staff and a piano accompaniment on two staves. The score is in the key of D major and 4/4 time. The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

Bärenreiter
Leseprobe
Sample page



Wolfgang Amadeus Mozart

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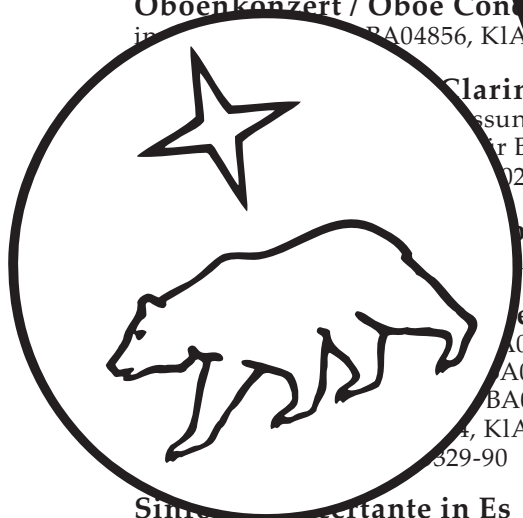
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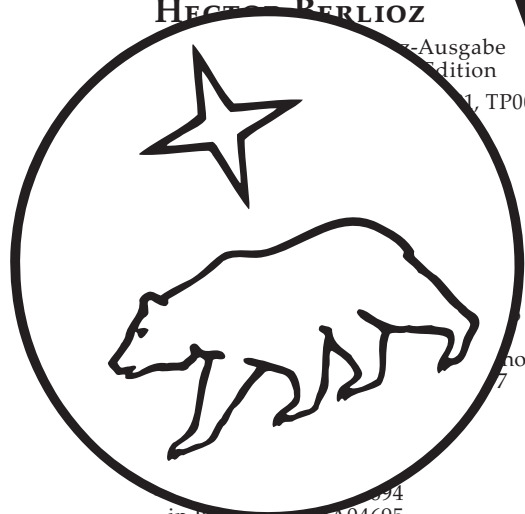
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