

- 5) very different Viola is 'C' in draft not 'Eb'.
Violin II's 'Ab' is only held d in draft, Bassoon totally different. No big chord as in final.
- 6) Viola is 'Bb' in draft not 'D'. Violin I has no 'F#' in draft, Bassoon part completely different, Flute not doubled in draft.
- 7) Violin I has no 'F#' in draft only 'Eb' on the down beat, Draft has no viola part, Bassoon is not doubled at the octave, Neither is the flute, Oboe part is rewritten, Clarinet part is indetermined.
- 8) No upper strings in draft, Flute has no trill and is not double, Draft is missing many winds.
- 9) Viola in draft does not have lower 'G'. Violin II has rest on first d, Bassoon is held for O in draft, Flute not doubled, Clarinet still wrong, Unidentified Arpeggio in draft.
- 10) Viola held only for d in draft, Draft has Oboe II part, There is clarinet in draft.
- 11) Cello in draft is held for O, Draft has viola part where final later substitutes Corni & bassoon, Draft has no Violin II parts, Flute is not doubled, Clarinet is different.
- 12) Cello line in draft is a third higher, Viola in draft has a O, Violin II totally different, Flute not doubled, Clarinet line is different. No oboes.
- 13) Draft has a high 'C', Violin II has line other than arpeggios (?), Flute not doubled, Clarinet different, Draft has no bassoon or oboe.
- 14) Bass in draft has no 'Bb', Flutes not doubled.
- 15) Sketh peters out,

Haydn: Skizze zur Vorstellung des Chaos - first draft

Corresp. m.
in final version 2

1 2 3 4 5 6 7 8 9 10 11 12 13

3 6 7 8 9 10 11 (12) 13 14 15

Handwritten musical score for various instruments:

- Clarinet (B♭)**: Staff 1, measures 3-15.
- Ob. 1**: Staff 2, measures 3-15.
- Ob. 2**: Staff 3, measures 3-15.
- Fg.**: Staff 4, measures 3-15.
- Fagott**: Staff 5, measures 3-15.
- Violoncelli**: Staff 6, measures 3-15.
- Violoncelli**: Staff 7, measures 3-15.
- Violoncelli**: Staff 8, measures 3-15.
- Violoncelli**: Staff 9, measures 3-15.
- Violoncelli**: Staff 10, measures 3-15.
- Violoncelli**: Staff 11, measures 3-15.
- Violoncelli**: Staff 12, measures 3-15.
- Violoncelli**: Staff 13, measures 3-15.
- Violoncelli**: Staff 14, measures 3-15.
- Violoncelli**: Staff 15, measures 3-15.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. There are also some handwritten annotations in blue and red ink.

X possibly D-C#-E-F

~~XXXXXXXXXXXXXXXXXXXX~~

Violoncelli

4 3 2 1 6 - 7 6 7 5 7 6 4

Joseph Haydn

Handwritten musical score for Joseph Haydn's "Largo opus 11". The score is written on ten staves. The instruments are labeled as follows:

- Clarinet (Clarinet)
- Violin 1 (Violin I)
- Violin 2 (Violin II)
- Viola
- Cello (Cello)
- Bass (Bass)
- Viola da Gamba (Viola da Gamba)
- Violoncello (Violoncello)

The tempo is marked "Largo opus 11". The score includes various musical notations such as notes, rests, and dynamic markings. There are some corrections and scribbles throughout the manuscript.

Exemplar von Anton Schmid
 Custos, s. s. Hofbibliothek zu Wien, mit Revisionen, dat. d. 17 Octob. 1849.

First Draft (New York Public Library)

5 6 7 8 9 10 11

(12) 13 14 15

Clarineti
[Sib] *[erased]*

Oboe I *[?]*

Oboe II *[?]*

F[auto]

Fago [tti]

[Violino I]

[Violino II]

[Viola]

Violoncelli

[Violoncello e Basso] *Largo assai*

[sic]

Haydn, Vorstellung des Chaos

1. Background

Text: Milton, Paradise Lost, selections by Lidley tr. into German by van Swieten.

Oratorio form (Handel)

dates of comp. 1797

first public performance 1799

reception: Zelter

special nature of the work (Schenker's essay in Meisterwerk II, with comments on performance)--relation to Mozart and to 19th century: Tod u. Verkl., Dissonance Quartet, Wagner

2. Recording (pass out scores)

special passages: go through at piano
symbols: unison, subs. of six for five-three, multiple suspensions, the "pedal" D in m. 14, major vs. minor (but not C major!)

form: tripartite or four parts

instrumentation--esp. woodwinds

motives: neighbor figure in bass
ascending minor third, matched later by descending form
arpeggiations

3. The first (extant) sketch (handout transcription by H.C. Robbins Landon) Haydn: Chronicle and Works, Vol. IV

(facsimile is missing since a colleague of mine borrowed some of this material for a graduate seminar last year.)

Comments:

0. The transcription is diplomatic, with question marks in brackets indicating passages difficult to read precisely. Other editorial marks are in brackets as well. Landon's measure numbers are intended to show correspondence with the measures of the final version--misleading?

1. Figured bass on sketch shows voice-leading basis: also note position of tempo indication.

2. Opening is abbreviated w/r fv (*final version*)

3 mm. 11-12 unprolonged version of mm. 32-38 in fv (again, the idea of expanding basic voice-leading ideas)

4. mm. 8-9: no false bass as in fv

5. Rhythm: triplet rhythm first given in small sketch above m. 5 (apparently not understood by Landon).

6. No arpeggiations.

7. Instrumentation undeveloped and incomplete, with respect to winds: no brass, no timpani.

8. Notice score layout--not yet standardized.

9. Chromatics not developed: e.g., no Cb.

10. The sketch is incomplete with respect to the form of the fv as a whole; the end is completely different--would presumably have modulated to III (but that is far from certain in the case of this work).

11. Diminutions yet to be developed. See, e.g., Vn.I in m. 2: in the sketch this is F-Eb, while in the fv it is much more elaborate motion (mm. 3-5). Ascending diminution in ob. m. 6 resembles Mozart diss. quartet.