

# Sinfonia No. 100

„Militär / Military“

G-Dur / G major

(H. C. R. LANDON)

2 Flauti  
2 Oboi  
2 Clarinetti in Do  
2 Fagotti  
2 Corni in Sol e Do  
2 Clarini (Trombe) in Do  
Timpani  
Triangolo  
Piatti  
Gran Cassa  
Violino I  
Violino II  
Viola  
Violoncello  
Basso

ca. 28 Min.

In Nomine Domini

# SINFONIA No. 100

Military  
(1794)

Joseph Haydn

## I

Adagio

1

2 Flauti

2 Oboi

2 Clarinetti  
in Do/C

2 Fagotti

2 Corni  
in Sol/G

2 Clarini  
in Do/C

Timpani  
in Sol-Re / G-D

Triangolo  
Piatti  
Gran Cassa

tacent

Solo

*p*

*pp*

Adagio.

1

Violino I

Violino II

Viola

Violoncello  
e Basso

<sup>1)</sup> Esterházy-Archiv, Bircsall *ffff*

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Measures 8-10 of the score. Measure 8 is marked with a boxed '8' and contains a '(Solo)' instruction for the bassoon part. The bassoon part begins with a melodic line in measure 8, followed by rests in measures 9 and 10. The piano part is silent throughout this section. Dynamics include a piano 'p' marking in measure 9.

Measures 11-13 of the score. Measure 11 is marked with a boxed '11' and features a '(Solo)' instruction for the bassoon part. The bassoon part plays a melodic line in measure 11, followed by rests in measures 12 and 13. The piano part is silent throughout this section. Dynamics include a piano 'p' marking in measure 11 and a fortissimo 'f' marking in measure 12. Measure 13 is marked with a boxed '11' and contains a '(Tutti)' instruction for the bassoon part. The bassoon part plays a melodic line in measure 13, followed by rests in measures 14 and 15. The piano part is silent throughout this section. Dynamics include a piano 'p' marking in measure 13 and a fortissimo 'f' marking in measure 14.

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The musical score is divided into two systems. The first system, starting at measure 15, consists of five staves. The top two staves are woodwinds (flute and oboe), and the bottom three are strings. All parts are marked with a 'cresc.' (crescendo) and reach a fortissimo (ff) dynamic. The second system, starting at measure 19, consists of two systems of staves. The first system of the second system has three staves (piano and strings), with the piano part marked with 'f' and 'ff' and the strings with 'p' and 'ff'. The second system of the second system has three staves (piano and strings), with the piano part marked with 'f' and 'ff' and the strings with 'p' and 'ff'. Measure numbers 15, 19, and 19 are indicated in boxes at the start of their respective systems.

\*1) - Birchall, Salomon "Trio", Salomon "Quintetto".

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Allegro

Solo

24

Musical score for the first system, measures 24-29. It features a violin solo with dynamics (p) and (p) Solo, and a piano accompaniment with dynamics (p).

Allegro

24

32

32

Musical score for the sixth system, measures 32-37. It features a piano accompaniment with dynamics p and vic-p, and a violin part with dynamics p.

\*1) Fassung in ( ) - Birchall  
phrasing in ( )

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39 [Tutti]

44

49

Vlc.

Drum

\*) Autograph, Esterházy-Archiv ; Birchall 

\*\*\*) Esterházy-Archiv, Birchall *ffff*  
H. M. P. 180 U. E.

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Musical score for Sinfonia No. 100, measures 49-55. The score is arranged in two systems. The first system (measures 49-54) includes a woodwind section (flute, oboe, bassoon) and a string section (violin I, violin II, viola, cello, double bass). The second system (measures 55-55) includes a piano and a double bass. The piano part features a complex rhythmic pattern with many sixteenth notes. The woodwinds and strings play sustained notes with some melodic movement. The score includes dynamic markings such as *f* and *sf*. A rehearsal mark is present at measure 55. The label "Vic. - B." is written below the double bass staff in the second system.



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61

Musical score for measures 61-65. The system consists of five staves. The top two staves are for the Violin I and Violin II parts, with various melodic lines and slurs. The bottom three staves are for the Piano accompaniment, including the right and left hands. Measure 61 is marked with a box containing the number 61.

61

Musical score for measures 61-65. The system consists of five staves. The top two staves are for the Violin I and Violin II parts, with various melodic lines and slurs. The bottom three staves are for the Piano accompaniment, including the right and left hands. Measure 61 is marked with a box containing the number 61.

67

Solo

Musical score for measures 67-71. The system consists of five staves. The top two staves are for the Violin I and Violin II parts, with various melodic lines and slurs. The bottom three staves are for the Piano accompaniment, including the right and left hands. Measure 67 is marked with a box containing the number 67. The word "Solo" is written above the Violin I staff in measure 71.

67

Musical score for measures 67-71. The system consists of five staves. The top two staves are for the Violin I and Violin II parts, with various melodic lines and slurs. The bottom three staves are for the Piano accompaniment, including the right and left hands. Measure 67 is marked with a box containing the number 67.

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74

(p) Solo  
(p)  
Solo  
p

84

Tutti  
f  
f

89

f

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93 (Solo) (p)

93

98 (p) Solo (p)

99 (p) col' arco (p)

\*) Esterházy-Archiv, Eisenach *ffff*

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108

(Tutti)

109

110

112

\*) Esterházy-Archiv

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118

118

125

Solo  
p

125

piaz.  
p

col'arco  
Vic.  
p



Sinfonia No. 100

146

Solo  
*p*

146

*p*

Vlc. *p*

152

Tutti  
*f*

152

*f*

Vlc. *f*

Tutti

Basso *f*

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158

First system of musical notation, measures 158-163. It consists of five staves. The top three staves are for strings (Violins I, Violins II, and Violas/Violas II). The bottom two staves are for the Piano. The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include *sf* and *ff*. There are various musical markings such as slurs, accents, and a *(a2)* marking in the piano part.

158

Second system of musical notation, measures 158-163. It consists of three staves for the Piano. The key signature has one flat. Dynamics include *sf* and *ff*. The piano part features a rhythmic pattern of eighth and sixteenth notes.

164

Third system of musical notation, measures 164-169. It consists of five staves. The top three staves are for strings. The bottom two staves are for the Piano. The key signature has one flat. Dynamics include *sf* and *ff*. There are various musical markings such as slurs and accents.

164

Fourth system of musical notation, measures 164-169. It consists of three staves for the Piano. The key signature has one flat. Dynamics include *sf* and *ff*. The piano part features a rhythmic pattern of eighth and sixteenth notes.



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170 Solo

Musical score for measures 170-177. The first system shows a solo section for the first violin and flute. The violin part is marked 'Solo' and 'p' (piano). The flute part is marked 'Solo' and 'p'. The piano accompaniment is marked 'p'. The score includes various musical notations such as slurs, ties, and dynamic markings.

170

Musical score for measures 170-177, showing the piano accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings.

178

Musical score for measures 178-185. The first system shows the first violin and flute parts. The violin part is marked 'Tutti' and 'p'. The flute part is marked 'Tutti' and 'p'. The piano accompaniment is marked 'p'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for measures 178-185, showing the piano accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings.

178

Musical score for measures 178-185. The first system shows the piano accompaniment and a violin part. The violin part is marked 'Vlc.' and 'p'. The piano accompaniment is marked 'p'. The score includes various musical notations such as slurs, ties, and dynamic markings.

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185 *[Tutti]*

185

192

192

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Musical score for Sinfonia No. 100, measures 198-202. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and includes a double bar line between measures 198 and 199.

Measure 198: **Solo** (Violin I), **[P]** (Violin II), **Soli** (Viola), **[P]** (Violoncello).

Measure 199: **Tutti** (Violin I), **[P]** (Violin II), **[P]** (Viola), **[P]** (Violoncello).

Measure 200: **[P]** (Violin I), **[P]** (Violin II), **[P]** (Viola), **[P]** (Violoncello).

Measure 201: **[P]** (Violin I), **[P]** (Violin II), **[P]** (Viola), **[P]** (Violoncello).

Measure 202: **[P]** (Violin I), **[P]** (Violin II), **[P]** (Viola), **[P]** (Violoncello).

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Musical score for measures 213-219. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measure 213 is marked with a circled '213'. The first violin part has a 'Solo' marking above it. The second violin part has a 'Soli' marking above it. The dynamic marking *p* is present in the lower parts. The score shows a melodic line in the upper parts and a rhythmic accompaniment in the lower parts.

Musical score for measures 220-229. The score is written for a string quartet. Measure 220 is marked with a circled '220'. The first violin part has a 'Tutti' marking above it. The dynamic marking *p* is present. The score shows a melodic line in the upper parts and a rhythmic accompaniment in the lower parts. There are some markings like 'S' and 'II' in the first violin part.

\*) Autograph kein *p*

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227

227

233

Solo

p

Solo

p

[Tutti]

f

[Tutti]

f

233

pp

pp

Vlc. col' arco

pp

ff

ff

ff

ff

ff

ff [col' arco]

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Musical score for Sinfonia No. 100, measures 241-247. The score is arranged in two systems, each containing three staves (Violin I, Violin II, and Cello/Double Bass). The first system starts at measure 241 and ends at measure 246. The second system starts at measure 247 and ends at measure 252. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs.

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253

253

258

259

\*) Esterházy-Archiv, Hirshall | bis inkl. 1. Note T. 262 Oktave tiefer  
octave lower to and including 1<sup>st</sup> note 262

Sinfonia No. 100

265

Ob. I

Ob. II

265

271

Oboe

271



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The image displays a musical score for Sinfonia No. 100, covering measures 277 to 283. The score is organized into three systems, each containing three staves (treble, alto, and bass clefs). The first system (measures 277-280) features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The second system (measures 281-282) continues the melodic and rhythmic patterns. The third system (measures 283) concludes the passage with a final melodic phrase and accompaniment. The notation includes various note values, rests, and dynamic markings, typical of a symphonic score.

# II

Allegretto

1 [Solo] *p*

2 Flauti

2 Oboi

2 Clarinetti in Do/C

2 Fagotti

2 Corni in Do/C

2 Clarini in Do/C

Timpani in Do-Sol / C-G

Triangolo

Piatti

Gran Cassa

Allegretto

1 *p*

Violino I

Violino II *p*

2 Viole *p*

Violoncello e Basso *p*

Vic. *p*

Basso

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7

Musical score for measures 7-12. The score is written for four staves. The first staff has a measure rest. The second staff is marked "Solo (p)" and contains a melodic line. The third staff is marked "Soli (p)" and contains a melodic line. The fourth staff is marked "Solo (p)" and contains a melodic line. The music is in a 4/4 time signature.

7

Musical score for measures 7-12. The score is written for four staves. The first two staves have measure rests. The third and fourth staves are marked "[Tutti]" and contain a melodic line. The music is in a 4/4 time signature.

13

Musical score for measures 13-18. The score is written for four staves. The first staff has a measure rest. The second staff is marked "Solo (p)" and contains a melodic line. The third staff is marked "Soli (p)" and contains a melodic line. The fourth staff is marked "Solo (p)" and contains a melodic line. The music is in a 4/4 time signature.

13

Musical score for measures 13-18. The score is written for four staves. The first two staves have measure rests. The third and fourth staves are marked "[Tutti]" and contain a melodic line. The music is in a 4/4 time signature.

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Musical score for Sinfonia No. 100, measures 20-26. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The piano part is marked with a dynamic of *[P]* (piano). The string parts feature melodic lines with slurs and ties. The piano part has a solo section marked *[Solo]* starting at measure 26. The score is divided into systems, with a double bar line between the second and third systems.

Measures 20-26 are shown. The piano part is marked *[P]*. The string parts feature melodic lines with slurs and ties. The piano part has a solo section marked *[Solo]* starting at measure 26.

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33

Soli  
p  
(Solo)  
(p)

Solo  
p

Soli  
(p)

Vic.

[Tutti]

Basso

39

(Solo) (pp)

(Solo) (pp)

(p)

39

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48

Musical score for measures 48-50. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The lower staff contains a bass line with eighth notes and rests. Measure numbers 48, 49, and 50 are indicated in small boxes at the beginning of their respective measures.

51

Musical score for measures 51-53. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The lower staff contains a bass line with eighth notes and rests. Measure numbers 51 and 52 are indicated in small boxes at the beginning of their respective measures. A dynamic marking 'f' is present at the end of measure 52.

51

Musical score for measures 54-56. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The lower staff contains a bass line with eighth notes and rests. Measure numbers 54, 55, and 56 are indicated in small boxes at the beginning of their respective measures. A dynamic marking 'f' is present at the end of measure 56.

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57

[Tutti] *f*

[Solo] *p*

Ob. I *f*

Ob. II *f*

Clarini *f*

Timpani *f*

Triangolo *f* (rit.)

Piatti *f*

Gran Cassa *f*

57





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Musical score for Sinfonia No. 100, measures 72-78. The score is written for a full orchestra and includes dynamic markings such as *f*, *[f]*, *p*, and *cresc.*. The notation features various musical symbols including slurs, accents, and dynamic hairpins. The score is divided into two systems, with measure numbers 72 and 78 indicated in boxes at the beginning of each system. The first system (measures 72-78) includes staves for strings, woodwinds, and brass. The second system (measures 72-78) includes staves for woodwinds and brass. The score shows a complex arrangement of musical parts with dynamic changes and phrasing.

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78

79

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RS

The musical score is divided into two systems. The first system contains five staves for string and woodwind instruments, and a double bass staff. The second system contains five staves for string and woodwind instruments. Dynamics include *p*, *f*, [*p*], [*f*], [*cresc.*], and [*sf*]. Performance markings include accents and slurs. A rehearsal mark "RS" is present at the beginning of both systems.

\*) Quillen / secrow (cf. Violino II)

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92

Cornì

92

pizz.

pizz.

pizz.

pizz.

col' arco  
Vie.  $\text{sh}$

Basso

[Tutti]

100

[Solo]

I

p

100

col' arco

col' arco

col' arco

col' arco

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[108] (Tutti) (A)

Clarini

Timpani

Triangolo

Piatti


Gran Cassa

[109] pizz. col'arco

pizz. col'arco

pizz. col'arco

pizz. col'arco

\*) Ritchall  Op. 134-30

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110

Solo  
 (p)  
 [Solo]  
 (p)  
 [Solo]  
 (p)  
 Solo  
 (p)

\*)  
 p

116

Vlc. *Allegro*  
 Basso  
 [Tutti]

\*) Esterházy-Archiv: "NB~~~~"

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123

Solo  
(p)

(p)

(p)

(p)

(p)

(Solo)  
p

123

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132

[Tutti]

Solo

[cres.]

132



Sinfonia No.100

138

[Solo]

*p*

139

Vic. *ca*

[Tutti]

Basso

*p*

The musical score consists of several systems. The first system (measures 138-143) features a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes. Above the piano are staves for strings (Violins I, Violins II, Violas, Cellos, and Basses) and woodwinds (Oboes, Clarinets, Bassoons, and Basses). The woodwind parts have a more melodic and sustained character. The second system (measures 139-143) continues the piano accompaniment and woodwind parts. The string parts are more active, with some playing sixteenth-note patterns. The woodwind parts continue with sustained notes and some melodic lines. The piano part remains the central focus with its intricate rhythmic texture.

\*1 Ob. I Quillen / sources *fff* (p. 117)

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144

Musical score for Sinfonia No. 100, measures 144-149. The score is written for a full orchestra, including strings, woodwinds, and brass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system (measures 144-148) features a complex texture with multiple staves. The second system (measures 149) shows a more unified texture with a prominent woodwind melody. Dynamics include *pp*, *[pp]*, and *[ppp]*. A fermata is present over the final measure of the second system.

\*1 Birchall

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150

The first system of the musical score consists of five staves. The top staff is a single treble clef. The second and third staves are grouped by a brace on the left and represent the right hand of a piano. The fourth and fifth staves are grouped by a brace on the left and represent the left hand of a piano. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of five staves. The top staff is a single treble clef. The second and third staves are grouped by a brace on the left and represent the right hand of a piano. The fourth and fifth staves are grouped by a brace on the left and represent the left hand of a piano. The music is in 3/4 time. The second measure of the second staff contains the text "Il Solo" above the notes. The music features a prominent eighth-note pattern in the right hand.

The third system of the musical score consists of three staves. The top staff is a single treble clef. The second and third staves are grouped by a brace on the left and represent the right hand of a piano. The music is in 3/4 time and features a rhythmic pattern of eighth notes.

150

The fourth system of the musical score consists of five staves. The top staff is a single treble clef. The second and third staves are grouped by a brace on the left and represent the right hand of a piano. The fourth and fifth staves are grouped by a brace on the left and represent the left hand of a piano. The music is in 3/4 time and features a rhythmic pattern of eighth notes.

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(157) [Tutti]

ff

ff

ff

ff

ff

Solo

p ————— ff

f [stacc.]

f

f

(157)

ff

ff

ff

ff

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167

Solo

[p]

Solo

[p]

Solo

[p]

Solo

[p]

167

167

Sinfonia No. 100

174 [Tutti] [Solo] (p)

f p

(p) a 2 (p)

[a 2] [Solo] p

(p) [cresc.] (p) [cresc.] p cresc.

174

f p

p p

Sinfonia No.100

181 [Tutti]

Violins I and II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, and Horns.

181 [Tutti]

# III

## Menuet

Moderato  
[Tutti]

2 Flauti

2 Oboi

2 Fagotti

2 Corni in Sol/G

2 Clarini in Do/C

Timpani in Sol-Re / G-D

Violino I

Violino II

Viola

Violoncello e Basso

[5]

[Solo]

[Solo]

[5]

pizz. p

(p)

Vlc.

pizz. p

Basso



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11

11

17

[Tutti]

[Tutti]

[Solo]

17

17

col' arco

Tutti

col' arco

f

p

17

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21

22

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1000

\* Esterházy-Archiv  Birchall 

Sinfonia No. 100

35 (Solo) *p*



35 *p*



41 (Tutti) *f*



41 *f*



\*) Esterházy-Archiv, Birchall

Sinfonia No. 100

Musical score for Sinfonia No. 100, measures 47-59. The score is arranged in two systems. The first system (measures 47-50) features a woodwind section (flutes, oboes, and bassoons) and a string section. The woodwinds play a melodic line with some grace notes, while the strings provide a rhythmic accompaniment. The second system (measures 51-59) includes a piano part and a woodwind section. The piano part has a more active, rhythmic role, and the woodwinds continue with their melodic lines. The score includes dynamic markings such as *ff* and *ff (Tutti)*. Measure numbers 47, 48, 49, and 52 are indicated in boxes at the beginning of their respective staves.

Segue Trio

Sinfonia No.100

Trio

Musical score for the first system of the Trio section. It consists of three staves: Violin I, Violin II, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. The first measure is marked with a circled number 57. The Violin I part is marked *Solo* and *(P)*. The Violin II part is marked *I Solo* and *(P)*. The Cello/Double Bass part has a *(P)* marking.

Empty musical staves for the first system, corresponding to the Violin I, Violin II, and Cello/Double Bass parts.

Musical score for the second system of the Trio section. It consists of three staves: Violin I, Violin II, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. The first measure is marked with a circled number 57. The Violin I part is marked *p*. The Violin II part is marked *p*. The Cello/Double Bass part is marked *p*.



Musical score for the third system of the Trio section. It consists of three staves: Violin I, Violin II, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. The first measure is marked with a circled number 62. The Violin I part is marked *(Solo)* and *p*. The Violin II part is marked *p*. The Cello/Double Bass part is marked *p*.

Empty musical staves for the third system, corresponding to the Violin I, Violin II, and Cello/Double Bass parts.

Musical score for the fourth system of the Trio section. It consists of three staves: Violin I, Violin II, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. The first measure is marked with a circled number 62. The Violin I part is marked *Vic.*. The Violin II part is marked *Vic.*. The Cello/Double Bass part is marked *Vic.*.

Sinfonia No. 100

63 [Tutti] [Solo] I [Solo] (p)

64

74

74 p

Manuel da capo

# IV

## Finale

Presto

1

2 Flauti

2 Oboi

2 Fagotti

2 Corni  
in Sol/G

2 Clarini  
in Do/C

Timpani  
in Sol-Re / G-D

Triangolo

Piatti

Gran Cassa

Presto

1

Violino I

Violino II

Viola

Violoncello  
e Basso

Vlc. Soli \*)

\*) - senza Hamet

Sinfonia No. 100

9

[Tutti]

9

15

15

\*) Cor. II Esterházy-Archiv, Birchall

\*\*\*) Viol. II ditto



Sinfonia No. 100

21

Musical score for measures 21-25. The system includes a string quartet (Violin I, Violin II, Viola, Cello) and a piano. The piano part is highly active with sixteenth-note patterns. Dynamics include *f* (forte) and *ff* (fortissimo).

21

Musical score for measures 21-25. The system includes a string quartet (Violin I, Violin II, Viola, Cello) and a piano. The piano part is highly active with sixteenth-note textures in both hands. Dynamics include *f* (forte) and *ff* (fortissimo).

28

Musical score for measures 28-32. The system includes a string quartet (Violin I, Violin II, Viola, Cello) and a piano. The piano part features a prominent sixteenth-note accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo).

28

Musical score for measures 28-32. The system includes a string quartet (Violin I, Violin II, Viola, Cello) and a piano. The piano part features dense sixteenth-note textures in both hands. Dynamics include *f* (forte) and *ff* (fortissimo).

Sinfonia No.100

35

Solo

Solo

pp

42

1.

2.  
[Tutti]

f

42

1.

2.

Vic. pp

Tutti

f

Sinfonia No.100

50

52

50

52

This section of the score covers measures 50 to 56. It is divided into two systems. The first system (measures 50-52) features a piano part with a melodic line in the right hand and a rhythmic accompaniment in the left hand, and a string section with a steady eighth-note pattern. The second system (measures 52-56) continues the piano part with a more active melodic line and the string section. A double bar line is present at the end of measure 56.

57

57

This section of the score covers measures 57 to 62. It is divided into two systems. The first system (measures 57-60) features a piano part with a melodic line in the right hand and a rhythmic accompaniment in the left hand, and a string section with a steady eighth-note pattern. The second system (measures 60-62) continues the piano part with a more active melodic line and the string section. A double bar line is present at the end of measure 62.

Sinfonia No. 100

63

63

64

65

66

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72

73

74

75

76

<sup>\*)</sup> Birchall p. / 74 (zweifelhaft / dubious)

Sinfonia No.100

80 Solo *p*

89 *f* (Tutti)

Sinfonia No. 100

97

First system of musical notation, measures 97-103. It consists of three staves: a top staff with a treble clef and a key signature of one flat, and two lower staves with treble and bass clefs respectively. The music features rhythmic patterns of eighth and sixteenth notes.

Second system of musical notation, measures 97-103. It consists of three staves: a top staff with a treble clef and a key signature of one flat, and two lower staves with treble and bass clefs respectively. The music continues with rhythmic patterns of eighth and sixteenth notes.

97

Piano accompaniment for measures 97-103. It consists of three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. The piano part features a complex texture with many sixteenth notes and rests. Dynamics markings include *p* and *f*.

104

First system of musical notation, measures 104-110. It consists of three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. The music features long, sustained notes with slurs and dynamic markings like *f*.

Second system of musical notation, measures 104-110. It consists of three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. The music continues with long, sustained notes and dynamic markings.

104

Piano accompaniment for measures 104-110. It consists of three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. The piano part features a complex texture with many sixteenth notes and rests. Dynamics markings include *f*.

Sinfonia No. 100

111

Musical score for measures 111-115. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The middle staff has a treble clef and contains a harmonic accompaniment with chords and some melodic fragments. The bottom staff has a bass clef and contains a rhythmic accompaniment with eighth notes. A measure rest with a '2' above it is present in the second measure of the middle staff.

111

Musical score for measures 111-115. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The second staff has a treble clef and contains a dense texture of sixteenth-note chords. The third staff has a bass clef and contains a rhythmic accompaniment with eighth notes. The bottom staff has a bass clef and contains a rhythmic accompaniment with eighth notes. A piano (*p*) dynamic marking is present in the final measure of the top staff.

119

Musical score for measures 119-123. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The middle staff has a treble clef and contains a harmonic accompaniment with chords and some melodic fragments. The bottom staff has a bass clef and contains a rhythmic accompaniment with eighth notes. A *Solo* marking is present above the bottom staff in the second measure.

119

Musical score for measures 119-123. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The second staff has a treble clef and contains a dense texture of sixteenth-note chords. The third staff has a bass clef and contains a rhythmic accompaniment with eighth notes. The bottom staff has a bass clef and contains a rhythmic accompaniment with eighth notes. A piano (*p*) dynamic marking is present in the final measure of the top staff.

Sinfonia No.100

129 (Solo) *p*

129 *p*

138 [Tutti] *pp*

138 [Tutti] *pp*

138 *pp*

138 *pp*

\*) Esterházy Archiv, Bircsall: „Violoncello“, 140 „Tutti“  
 \*\*) Esterházy Archiv, Bircsall: „f“ [f]



Sinfonia No.100

[146] (Solo)  
p  
Solo  
p

[148]  
p  
p

[151] [Tutti] Sell  
p

[154]  
f

Sinfonia No. 100

163

First system of musical notation, measures 163-167. It consists of five staves: two for the upper strings (Violins I and II), two for the lower strings (Violas and Cellos/Double Basses), and a grand staff for the piano. The piano part begins with a *pp* dynamic.

163

Second system of musical notation, measures 163-167. It consists of five staves: two for the upper strings, two for the lower strings, and a grand staff for the piano. The piano part continues with *pp* dynamics.

174

First system of musical notation, measures 174-178. It features a solo section for the upper strings, marked *Solo* and *p dolce Solo [dolce]*. The dynamics include *p*, *cresc.*, *f*, and *pp*. A *[Tutti]* section begins in measure 178. The lower strings and piano parts are also present.

174

Second system of musical notation, measures 174-178. It consists of five staves: two for the upper strings, two for the lower strings, and a grand staff for the piano. The piano part continues with *f* dynamics.

Sinfonia No. 100

184

188

This system contains measures 184 through 188. It features a piano part with a complex, rhythmic melody in the right hand and a more active bass line in the left hand. The strings play a steady, rhythmic accompaniment. A first ending bracket labeled '1a' spans measures 186 and 187, leading to a second ending bracket labeled '2a' at the start of measure 188.

184

188

This system contains measures 184 through 188, continuing the piano and string parts from the previous system. The piano part maintains its intricate rhythmic pattern, while the strings provide a consistent accompaniment.

192

196

196

196

196

This system contains measures 192 through 196. The piano part features a series of long, sweeping melodic lines with slurs. The strings play a rhythmic accompaniment. Dynamic markings of *ff* (fortissimo) are present in measures 194, 195, and 196.

192

196

196

196

This system contains measures 192 through 196, continuing the piano and string parts. The piano part shows a more rhythmic and textured approach in the later measures. Dynamic markings of *ff* are present in measures 194, 195, and 196.

Sinfonia No. 100

This musical score page contains three systems of music, each with a rehearsal mark in a box: 200, 204, and 208. The first system (measures 200-203) features a [Solo] marking above the first staff and a *p* dynamic marking below the second staff. The second system (measures 204-207) includes *p* dynamic markings in the first and second staves. The third system (measures 208-211) has *Solo* markings above the first and second staves. The score is written for a piano with multiple staves, including grand staff notation for the right hand and separate staves for the left hand.

Sinfonia No. 100

217

First system of musical notation, measures 217-220. It consists of three staves: two treble clefs and one bass clef. All staves are empty.

217

Second system of musical notation, measures 217-220. It consists of four staves: two treble clefs, one bass clef, and one staff labeled 'Vlc.' (Violoncello). The music begins with a piano (*p*) dynamic. The first two staves contain melodic lines, the third staff contains a bass line, and the fourth staff contains a cello line.

222

[Tutti]

First system of musical notation, measures 222-225. It consists of three staves: two treble clefs and one bass clef. The music begins with a forte (*f*) dynamic and a 'Tutti' marking. The first staff has a melodic line with slurs, the second staff has a harmonic accompaniment, and the third staff has a bass line.

223

[Tutti]

Second system of musical notation, measures 223-226. It consists of four staves: two treble clefs, one bass clef, and one staff labeled 'Tutti'. The music continues with a forte (*f*) dynamic. The first two staves contain melodic lines, the third staff contains a bass line, and the fourth staff contains a 'Tutti' section.

Sinfonia No.100

222

229

233

239

243

249

Sinfonia No.100

251

251

254

258

<sup>1)</sup> Birchall p. 260, / 265 (Flauto 266): zweifelhaft / dubious

Sinfonia No. 100

263

Triangolo  
*f* (sfz.)

Piatti  
*f*

Gran Cassa  
*f*

265

Detailed description: This page of a musical score for Sinfonia No. 100 contains measures 263 through 265. The top system (measures 263-265) features a string quartet with a complex rhythmic pattern of eighth and sixteenth notes. The second system (measures 263-265) shows woodwind parts with sustained notes and some melodic movement. The percussion section includes a Triangolo (triangle) with a rhythmic pattern of eighth notes, Piatti (cymbals) with a steady eighth-note accompaniment, and Gran Cassa (kettledrums) with a similar eighth-note pattern. Measure 265 is marked with a box containing the number 265.



Sinfonia No. 100

273

n. 2

274

Sinfonia No. 100

281

a)

b)

(sim.)

281

a)

b)

c)

f

p

sf

p

f

f

p

a) Esterházy-Archiv, Birchall  $\text{p} \leftarrow \text{f}$  286 (zweifelhaft/dubious)

b) Ditto  $\text{p} \leftarrow \text{f}$

Sinfonia No. 100

Musical score for Sinfonia No. 100, measures 229-235. The score is written for a full orchestra and includes a piano solo part. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system (measures 229-235) features a piano solo in the upper right voice, characterized by a series of eighth-note patterns. The piano part is marked with a 'p' (piano) dynamic. The second system (measures 236-242) features a piano solo in the upper right voice, characterized by a series of eighth-note patterns. The piano part is marked with a 'p' (piano) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Sinfonia No.100

297

First system of musical notation, measures 297-300. It consists of three staves: two treble clefs and one bass clef. All staves are empty, indicating a rest for the instruments.

297

Second system of musical notation, measures 297-300. It consists of three staves. The top staff (treble clef) contains a melodic line with notes and rests. The middle staff (treble clef) and bottom staff (bass clef) contain accompaniment with notes and rests. The word "pizz." is written above the middle staff in measures 298, 299, and 300.

304

Solo

[p]

First system of musical notation, measures 304-307. It consists of three staves: two treble clefs and one bass clef. All staves are empty, indicating a rest for the instruments.

304

Second system of musical notation, measures 304-307. It consists of three staves. The top staff (treble clef) contains a melodic line with notes and rests. The middle staff (treble clef) and bottom staff (bass clef) contain accompaniment with notes and rests. The word "col' arco" is written above the middle staff in measures 304 and 305. The word "Vic. col' arco" is written above the bottom staff in measures 304 and 305.

Sinfonia No.100

312

Solo  
(p)

[Solo]

[Tutti]

f

(p)

f

p

f

Triangolo

f

Piatti

f

Gran Cassa

f

313

[Tutti]

[col' arco]

Sinfonia No.100

319

319

319

<sup>1)</sup> Ob. I Esterházy-Archiv, Birchall 826/828 - Flauto; 829

Sinfonia No. 100

127

127

\*) Esterházy-Archiv

Fine Laus Deo

\*\*\*) Ditto Ob. II auch Birchall