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Serenade
aus dem
Streichquartett op. 3, Nr. 5.

Andante

$\text{♩} = 94$

Joseph Haydn*)
Romanus Hoffstetter

*) Die Quartette op 3 werden neuerdings Romanus Hoffstetter zugeschrieben
This set of quartets is now commonly attributed to Romanus Hoffstetter.

Die lange für Werke Haydns gehaltenen sechs Streichquartette op. 3 stammen in Wahrheit von Romanus Hoffstetter, einem Benediktinermönch aus der Abtei Amorbach im Odenwald, der sie wohl in den 1760er-Jahren komponiert hat. Der Grund für die fehlerhafte Zuweisung an Haydn war, dass der alte Komponist 1805 ein Werkverzeichnis autorisierte, das diese Werke enthielt. Zahlreiche philologische Erwägungen sprechen jedoch gegen Haydns Autorschaft: das Fehlen früher handschriftlicher Kopien, der radierte Name Hofstetters in den Druckvorlagen, die für ein Haydn-Frühwerk verspätete Publikation (1777 in Paris) sowie die Tatsache, dass die Werke nicht in Haydns Entwurfkatalog verzeichnet sind.

Untypisch für den Wiener Klassiker sind der glatte, oberflächliche Tonfall und die ungewöhnlich bunte Werkfolge. Und wenn die Quartette hier und da doch nach Haydn klingen, dann liegt das an der Haydn-Begeisterung Hoffstetters, die dieser 1802 so in Worte fasst: "Mir ist alles, was nur aus haydnscher Feder fleußt, so schön, bleibt so tieff bey mir sitzen, dass ich mich nicht enthalten kann, hie und da etwas, so gut es eben gehen mag, nachzuahmen." .

For a long time the six string quartets op. 3 were taken to be by Haydn. In reality they are by Romanus Hoffstetter, a Benedictine monk from the Abbey of Amorbach in the Odenwald who composed them in the 1760s. The reason for this misattribution to Haydn was that the composer had authorised in 1805 a work catalogue containing these works. Numerous philological theories point however against Haydn's authorship: there are no extant MS copies, the erased name of Hofstetter in the printed proofs, the late publication date (1777 in Paris) for such an early Haydn work, as well as the fact that the pieces are not mentioned in Haydn's own catalogue which he had drawn up. Untypical too for the his composer of the Viennese Classical school is the somewhat superficial and unwittingly smooth compositional language as well as the unusually florid display of one work after another. And if the quartets do from time to time sound like Haydn then that has more to do with Hoffstetter's sheer enthusiasm for the composer. The former writes of the latter in 1802: "Because I find everything that flows from Haydn's pen so wonderful and as it always finds a place within my heart, I can not resist, here and there as it were, from imitating it to the best of my ability."

Na endlich, hier ist sie:

Well, finally here it is:

Symphonie Nr. 5

Allegro con brio

$\text{♩} = 144$

Ludwig van Beethoven

Musical score for piano, page 10, system 25. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a series of eighth-note patterns: a sixteenth-note followed by a quarter note, a sixteenth-note followed by a half note, a sixteenth-note followed by a whole note, and a sixteenth-note followed by a dotted half note. The bottom staff is in bass clef, B-flat key signature, and common time. It contains a single eighth note. The dynamic marking *p* is placed above the bass staff. The measure ends with a fermata over the bass staff.

Musical score for piano, page 10, system 33. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is B-flat major (two flats). The dynamic marking *p* (piano) is present above the bass staff. The music features a series of eighth-note chords and sustained notes, primarily consisting of B-flat and D notes.

Musical score for piano, page 10, system 41. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at the beginning of the measure. The time signature is common time (indicated by 'C'). The music features eighth-note patterns and a dynamic marking of f (fortissimo) in the bass staff.

47

cresc.

decresc.

Musical score for piano, page 10, measures 53-54. The score consists of two staves. The top staff is in treble clef, B-flat major, and 2/4 time. It features a melodic line with eighth-note patterns, some with grace notes and slurs. The bottom staff is in bass clef, B-flat major, and 2/4 time, providing harmonic support with sustained notes and bass line. Measure 53 concludes with a half note in the bass. Measure 54 begins with a half note in the bass, followed by a quarter note in the treble, and continues with the melodic line from measure 53.

Musical score for piano, page 10, system 57. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes between measures. Measure 57 starts with a whole note followed by a half note. Measure 58 begins with a half note. Measure 59 starts with a half note. Measure 60 begins with a half note. Measure 61 starts with a half note. Measure 62 begins with a half note. Measure 63 starts with a half note. Measure 64 begins with a half note.

Symphonie Nr. 5

Finale

Ludwig van Beethoven

$\text{d.} = 74$

3 4 3

pp

3 4

9

4

4

16

>

>.

>.

>.

>.

>.

23

>.

>.

>.

>.

>.

>.

30

Adagietto
aus der
Symphonie Nr. 5

Gustav Mahler

$\text{♩} = 40$

1

5

9

13

17

21

Zur Melodie des Radecky-Marschs hat der Volksmund einen lustigen erfunden. Du kannst ja - wenn deine Finger vom vielen Üben müde geworden sind - den folgenden Text zum Training deiner Zunge laut vorlesen. Erst ganz langsam anfangen und dann immer schneller werden:

Wenn der Hund mit der Wurst übern Spucknapf springt und der Storch in der Luft den Frosch verschlingt.

Wenn der Storch in der Luft übern Spucknapf springt und der Hund mit der Wurst den Frosch verschlingt.

Wenn der Frosch mit dem Storch übern Spucknapf springt und der Hund in der Luft die Wurst verschlingt.

Wenn die Wurst mit dem Hund übern Spucknapf springt und der Frosch in der Luft den Storch verschlingt.

Wenn der Spucknapf mit der Wurst übern Frosch wegspringt und die Luft mit dem Hund den Storch verschlingt.

Wenn die Luft mit dem Storch über die Wurst wegspringt und der Spucknapf mit dem Frosch den Hund verschlingt.

Wenn die Wurst mit dem Spucknapf.....

To be sung to the tune of the Radecky March... this is the popular and funny version. You know how it is, when your fingers are tired of too much practicing, you can have a go at this tongue twister. Start slowly and gradually speed up.

When the dog with the bone takes a jump in the bowl and the stork in the air gulps the frog down in one

When the stork in the air takes a jump in the bowl and the dog with the bone gulps the frog down in one.

When the frog with the stork takes a jump in the bowl and the dog in the air gulps the bone down in one.

When the bone with the dog takes a jump in the bowl and the frog in the air gulps the stork down in one.

When the bowl with the bone takes a jump in the frog and the air in the dog gulps the stork down in one

When the dog with the stork takes a jump in the bone and the bowl in the frog gulps the dog down in one.

When the bone in the bowl...

Und wenn dann deine Zunge franzig geworden ist,
dann kannst du ja mit dem Klavierüben fortfahren,

*If your tongue is serrated by now,
you can carry on practicing the piano.*

Radetzky-Marsch

Johann Strauss, Vater

The musical score consists of five staves of music for two pianos or a piano and a conductor. The key signature is A major (three sharps). The tempo is indicated as ♩ = 164. The score includes dynamic markings such as *ff* (fortissimo) and various performance instructions like fingerings (1, 2, 3, 4, 5) and grace notes. The music is divided into measures, with measure numbers 1, 2, 5, 9, 13, and 18 explicitly marked.

21

25

29

33

37

1.

40

2.

Rondeau
aus der
Orchestersuite Nr. 2 h-moll

Johann Sebastian Bach

$\text{♩} = 120$

Meditation

aus der Oper

Thais

J = 72

Jules Massenet

1 2 3 4

2 1

mf

pp

Ped.

5 4 3 5

2 1/3 4 5/4 5

1 2

Ped.

9 4 2 1

4 1 4 5

mf

pp

Ped.

13 4 2 3 2 1 3

3 2 1 3

Ped.

16 5 4 4 3 2

molto rit.

pp

Schenkenlied

aus der Oper

"Luther"

Forsch

$\text{♩} = 124$

Dietrich Lohff

4

5

3

7

4

5

2

5

1

4

2

4

2

3

2

3

2

4

5

10

5

2

4

3

1

5

3

13

A musical score for piano featuring two staves. The top staff uses a treble clef and a common time signature (indicated by a '2'). The bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns, with some notes connected by horizontal lines. Measure 13 concludes with a fermata over the right-hand note.

16

A musical score for piano featuring two staves. The top staff uses a treble clef and a common time signature (indicated by a '2'). The bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns, with some notes connected by horizontal lines. Measure 16 concludes with a fermata over the right-hand note.

20

A musical score for piano featuring two staves. The top staff uses a treble clef and a common time signature (indicated by a '2'). The bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns, with some notes connected by horizontal lines. Measure 20 concludes with a fermata over the right-hand note.

24

A musical score for piano featuring two staves. The top staff uses a treble clef and a common time signature (indicated by a '2'). The bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns, with some notes connected by horizontal lines. Measure 24 concludes with a fermata over the right-hand note.

27

A musical score for piano featuring two staves. The top staff uses a treble clef and a common time signature (indicated by a '2'). The bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns, with some notes connected by horizontal lines. A dynamic marking 'fff' is placed above the right-hand staff in measure 27.

Das ist Musik, die einen anlächelt

This is music that smiles at one.

Symphonie Nr. 4

2. Satz

Felix Mendelssohn-Bartholdy

Con moto