

HAYDN COMPOSITIONS
IN THE MUSIC COLLECTION
OF THE NATIONAL SZÉCHÉNYI LIBRARY, BUDAPEST

OSZK

Országos Széchényi Könyvtár



JOSEPH HAYDN



"PUBLICATIONS OF THE NATIONAL SZÉCHÉNYI LIBRARY. 48."

HAYDN COMPOSITIONS

IN THE MUSIC COLLECTION
OF THE
NATIONAL SZÉCHÉNYI LIBRARY, BUDAPEST

PUBLISHED ON THE OCCASION OF THE 150TH ANNIVERSARY
OF HAYDN'S DEATH (1809—1959)

Országos Széchényi Könyvtár



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INTRODUCTION

efore indicating the motives that seem to justify the publication of this work or starting to review the *Haydn* Collection of the National Széchényi Library, a few words should be said about the significance of *Haydn's* relations to Hungary and about other problems of general interest connected with him, in the solution of which Hungary may be involved to the same extent as any other music-loving nation of the world.

It will be seen that Hungary, when participating in the celebration of the Haydn anniversary, has no intention of giving priority to Haydn's Hungarian relationships over any other points of view or, in examining his oeuvre, to overrate in advance the importance of the time spent in this country. Of course, the opposite would not be right either, since that part of his life which was passed in Hungary is too significant to be overlooked by anyone who is acquainted with his life-work. All the same, we shall avoid dwelling upon motives cited with equal abundance in Hungarian or foreign literature and so eliminate repeating repetitions over and over again.

When reviewing the Hungarian relationships of Haydn, the evaluation should be based on two points of view : firstly, on their role as reflected in his life and art as a contribution to Hungarian cultural history in its highly important phase of upward trend and secondly, on the true picture of the interaction between Hungarian music and the art of Haydn, as revealed by the "Hungarisms" in his individual compositions.

Haydn did not only master several musical instruments, but conducted by him, his orchestra played many compositions of his predecessors and contemporaries. As evidenced by the musical scores still existing of the opera performances in Eszterháza, he was very active in what he considered his mission ; he often even interfered with original music of other composers, transforming and occasionally exchanging parts, thus infusing Haydnian purity, new sense and new form into compositions of masters who at the time were better known and appreciated than himself. As a composer of operas he seemed to live in a world of his own. However, exactly this self-imposed seclusion was it that helped him to raise his orchestra to the highest European level. On the other hand it cannot be supposed that the artist who was always more successful in the field of orchestral and chamber music than in his

capacity as conductor or performer of the same types of music, should have been less exacting when presenting operas requiring a very high degree of representative work.

Haydn was summoned to Hungary in an epoch when musical art in Europe had just begun to flourish ; the most important aspects of this art were residential opera performances and so-called Academies on the one hand, and the playing of music in towns and homes, on the other. It is evident that besides the Puritan grandiosity of Haydn's music which appealed to everybody, the spirit of enlightenment and the great responsiveness characterizing the epoch must also have been responsible for the art of Haydn soon finding its way into Hungarian homes. Let us quote a few lines spoken by the distinguished historian of music, Bence Szabolcsi, showing all this in concise and comprehensive wording : * „ . . . *Bessenyei, Csokonai, Sándor Kisfaludy, Kölcsey* were among the first to admire his (Haydn's) art ; even *Verseghy* published *Haydn* songs with Hungarian texts and *Kazinczy* worshipped *Haydn* as a symbol of European art, while from 1780 on *Haydn*'s symphonies were performed not only in Kismarton and Eszterháza but in Pozsony and Pest-Buda too and as early as 1800 the towns of Győr, Sopron and Pozsony rivalled in the presentation of Haydn's oratorios. The art of *Haydn*, similarly to that of *Mozart* and *Beethoven*, had practically become an integrant part of our national tradition."

All these facts have no bearing as yet on Haydn's "Hungarisms" in his music. Neither the Haydn melodies to which the poems of *Verseghy* and *Csokonai* were applied, nor his oratorios are considered to be compositions on Hungarian themes, and references to the early performances of his symphonies and other instrumental compositions bear no indication as yet of his residence in Hungary in the period from 1760 to 1790, but rather of the gradual appreciation of the Viennese master, who at that time was already enjoying considerable popularity.

Besides the importance of early performances of his works, concerts given by him and the response on the part of contemporary Hungarian poets — all phenomena of a wide-spread publicity — the Haydn cult that grew, so-to-say, under the surface, all by itself in schools, in the homes of the people and elsewhere, should also be called to mind. *Haydn* not only fulfilled the mission of making society music-conscious and acquainted with his art, but in addition it was through his compositions that for many people the door into the world of classical music was opened.

¹ Szabolcsi, Bence : Haydn és a magyar zene. Address on the occasion of the opening of the Haydn-year (Budapest, February 2, 1959, Hungarian Academy of Sciences).

As Zoltán *Kodály* so aptly remarked in his inaugural address of the Haydn year : “in small Hungarian country towns, wherever there were school-boys, civil servants or others who could play the fiddle, they sat down and played the string-quartets of *Haydn*. For these people, more often than not, this was the only road leading towards the higher spheres of classical music. But whoever as a young boy caught a glimpse of the wonderful realm of music, never rested until gaining access to it. It is in this way that *Haydn*'s oeuvre became one of the corner-stones of Hungarian musical culture.”

Some further words of *Kodály* may be considered as fundamentally decisive for our other point of view, the Hungarian elements, so called “Hungarisms”, found in *Haydn*'s compositions : “He was the first to announce to the world at large in his music inscribed “all’ongarese” that a musical mode of expression, specially Hungarian and differing from any other has come into being . . . But even compositions not marked “all’ongarese” also indicate sufficient Hungarian elements.”

To which extent the movements marked “all’ongarese” or those without any reference to a Hungarian character but showing Hungarian features none the less, were the outcome of *Haydn*'s individual invention or in how far they were under the influence of the instrumental, so-called “verbunkos” (recruiting) music of the period, is actually the most interesting problem of the *Haydn*-“Hungarisms” as far as the history of music is concerned.

The fundamental research work of *Ervin Major* referring to this period and the results published² permit us to assume that to a certain extent *Haydn* must have been acquainted with the melodies of these early dances, if not from editions presently existing, then perhaps from some of their earlier versions or manuscripts. *Major* also points to the possibility of *Haydn* having noted down these melodies after hearing. In the same work³ *Major* refers to the movement “Rondo all’Ongarese” of the Trio for Pianoforte, Violin and Violoncello in G major composed in 1795 and

² *Major, Ervin* : Ungarische Tanzmelodien in Haydns Bearbeitung. Zeitschrift für Musikwissenschaft, 1929.

Major, Ervin : Magyar elemek a 18–19. századi európai zenében. Magyar muzsika könyve (Hungarian Elements in the European Music of the 18th–19th centuries. Book of Hungarian music 1936).

Major, Ervin : Népdal és verbunkos. (Folk-song and Recruiting Music) Zenetudományi Tanulmányok I. kötet Akad. Kiadó, Budapest, 1953.

³ *Major, Ervin* : Magyar táncdallamok Haydn feldolgozásában. (Hungarian Dance Melodies Adapted by Haydn) Zenei Szemle, 1928.

published in 1796: "This rondo of Haydn's is of particular significance for the history of Hungarian music: the dance melodies woven into it belong to our earliest hitherto known recruiting dances: among our more notable records only the Hungarian dances of József *Bengráf* (1790) and the four Hungarian dances in the "Hadi és más Nevezetes Történetek" (Martial and Other Noteworthy Stories) are of earlier date."

It is unquestionable that the "musical mode of expression" referred to by *Kodály* as "different from any other" applies no less to the improvisations by the musicians and orchestras playing this music than to its very style. In all likelihood the technique of performing these compositions, the quality of the harmonies instinctively applied, to say nothing of colouring may have resulted in a much more, improved tone than is revealed by the contemporary editions and primitive piano arrangements.

Of course, it is difficult to say when, where and how often Haydn heard music of such character. Even in his "all'ongarese" movements, where the characterization asserts itself nearly all the time, the individual sublimation process and the style evolved are already present which prevent the realistic evaluation of the supposed spontaneous effect. Here and there a melody of Hungarian character, playing an incipient role only or introduced for colouration into some composition is still more assimilated in the course of the movement, to be absorbed by the dominating style almost as if it were its integral part, whereas the "Hungarischer National Marsch" (1802) refers to Hungarians only in its title, its style being far removed from any relations to Hungary.

From the aforesaid it follows that the "Hungarisms" of Haydn are in no way uniform; it is at best the method of development that may serve as a basis to form certain typical categories.

Still more interesting is the problem of those compositions which are giving food for thought not only to Hungarian, but also to Croatian, Serbian, Polish or Turkish audiences or research workers. A certain "East-European" feature employed in European music as exotic colouring branches out a long way and often we have to reckon with the influence exercised by the gipsy music existing in the greatest part of these areas. Similarly to the folk-songs of these nations, where a likeness or even an identity of some elements is frequent, the one-time instrumental rendering, rich in improvisations, did not remain entirely unaffected by such influences either.

These points of view have to step into the foreground to a certain extent in dealing with the Hungarian themes of Haydn and research in this field has not yet

been finished. The assembling of data and research work in the future by specialists on the subjects of the relationships of folk-music, popular music and composed music are expected to yield answers to many open questions not yet sufficiently explored.

Manuscript records which are so important for the study of the genesis of individual melodies are almost completely missing from the beginning and middle of the 18th century, nevertheless future research should not be considered hopeless, as it was not so long ago that several very valuable findings came to light, such as f. i. the manuscript of the Linus part-song book⁴ and the Hungarian dance melody material of the so-called manuscript of Sepsiszentgyörgy.⁵

The trend of research and possible new findings will promote the examination of Hungarian and other East European "exotic" elements in Haydn's art. The following chronological table⁶ of *Haydn's* compositions containing "Hungarisms" reflects the present status of research work and is limited to compositions that either through the musical elements in them or at least through their titles doubtlessly represent a group of distinctive character in *Haydn's* oeuvre :

1766	Trio for Pianoforte, Violin and Violoncello in G minor 1st movement	HoV. ⁷ XV : 1
1772	Composition for mechanical clock in F major (Flötenuhr-Stück)	HoV. XIX : 2
1772	String quartet in D major Op. 20. No. 4. 2nd, 3rd and 4th movement	HoV. III : 34
1780	Sonata for Pianoforte in D major 2nd and 3rd movement	HoV. XVI : 37

⁴ See *Falvy, Zoltán* : A Linus-féle XVIII. századi táncgyűjtemény. (The 18th century Linus's Dance Collection) Zenetudományi Tanulmányok 6. köt. 407. Akad. Kiadó Budapest 1957. (Musicological Studies).

⁵ See *Domokos, Pál-Péter* : Két zenetörténeti dokumentum. (Two musicological documents) Zenetudományi Tanulmányok, 7. köt. 601. Akad. Kiadó Budapest, 1959.

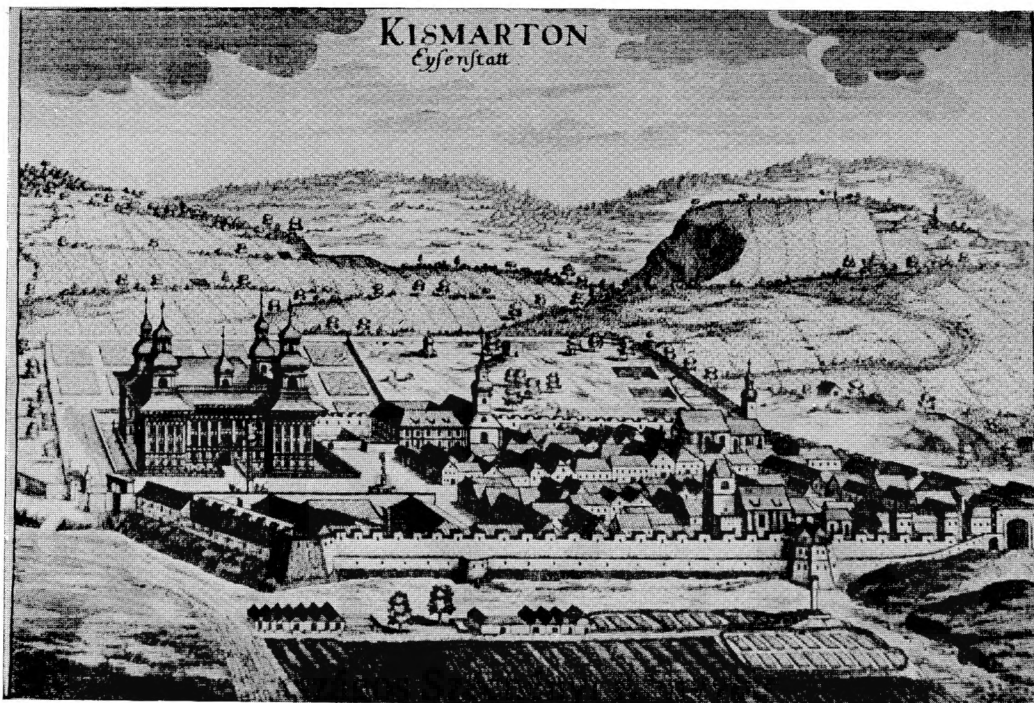
⁶ Selected and publication kindly permitted by *B. Szabolcsi*.

⁷ *Hoboken, Anthony van* : Joseph Haydn. Thematisch-bibliographisches Werkverzeichnis. Bd. 1. Mainz 1957. Schott's Söhne.

1781	String quartet in C major Op. 33. No. 3. 4th movement	HoV. III : 39
1782 (1767?)	Concerto for piano in D major	HoV. XVIII : 11
1794	Trio for Pianoforte, Violin and Violoncello in A major 3rd movement	HoV. XV : 18
1794	Trio for Pianoforte, Violin and Violoncello in G minor 1st movement	HoV. XV : 19
1795	Trio for Pianoforte, Violin and Violoncello in G major 3rd movement	HoV. XV : 25
1795	Symphony in E flat major No. 103 2nd movement	HoV. I : 103
1799	18 “Zingarese” for the piano	HoV. IX : 28
1799	String quartet in G major	HoV. III : 81
1802	“Hungarischer National Marsch” for wind-instruments	HoV. VIII : 4

Besides problems concerning Hungary and Hungarian relationships, some other questions arise, imposing further obligations not only on Hungarian researchers, artists and teachers, but also on specialists of all other nations concerned with the *Haydn* cult. This anniversary—with all the experience gained during the 150 years that have elapsed since his death—may truly be considered as the right moment to take stock of the appreciation shown by posterity to *Haydn*'s artistic bequest.

Though *Haydn* is not one of those unjustly forgotten creative artists whose memory and significance must be recalled on the occasion of an anniversary, as the appreciation of his art has never diminished since it reached heights which only



View of Eisenstadt in the 17th century

the greatest achieve, still it should be pointed out that works of a different character of the great master of symphony, string quartet and oratorio are disproportionately seldom or never heard by the public. Moreover, it may be observed that even within the presentation of the mentioned popular types of his music, the oeuvre of *Haydn* is represented by a disproportionately low number of compositions, — nearly always the same.

It has its good reasons that this problem is raised precisely by the the Music Division of our Library; anyone engaged in processing or arranging the material of our collection or studying its unique pieces with particular care cannot dismiss the thought our music-loving public must sooner or later become aware of, and that is that great many fields of *Haydn's* art are still neglected. This does not only result in a loss for the public but also prevents public opinion from recognizing the true face of *Haydn's* oeuvre since some characteristic features are missing from the picture. The 19th century was far too busy in solving its own problems and bringing forth new styles as to become fully cognizant with and appreciate the oeuvre of many other classical composers too. Opportunities for presentation which then existed, of course, can by no means be compared with those offered in our days. The increasing urge that is to-day felt for old and forgotten compositions is not only the normal development, shown by returning "renaissance" movements of the changing periods, but is strongly assisted by the ever increasing numbers of concert-goers and by the interest towards music immeasurably enhanced by gramophone-recordings and radio-programs. The new possibilities for the presentation of music are so vast that even with the large-scale publicity for modern compositions there is an increasing necessity to search for old works. It can be asserted that much more serious and increasingly varied performances of *Haydn's* works are witnessed nowadays than e. g. fifty years ago, yet the fact remains that the interest for certain types of music genres within the oeuvre of *Haydn* is far from being satisfactory.

This problem which certainly deserves the interest of world opinion, will most probably gain ground on the occasion of the present Haydn-Year and it is hoped that satisfactory conclusions will be drawn as a result.

Although the fact that some of *Haydn's* works have entirely sank into forgetfulness is favourably set off by the immense popularity of others, his younger brother Michael *Haydn* seems to have been almost totally forgotten by posterity. Some developments in this respect have recently taken place, as in music literature and in the field of new editions and gramophone recordings some promising signs of an increasing popularity of his works is noticeable. The long time Michael *Haydn*



The Eisenstadt Castle in the middle of the 19th century (Engraving)

spent in the Hungarian town *Nagyvárad*, his various relations to Hungary and the great many original works preserved in the National Széchényi Library, all alike act as a stimulant for increased attention to be paid during the present Haydn-Year to the resuscitation also of Michael *Haydn's* compositions. Though the glory of the elder brother threw a shadow on his career in many ways, he certainly deserves it that those of his works which, if forgotten, would mean a real loss for music culture, be rescued from non-existence.



OSZK

Országos Széchényi Könyvtár

On the occasion of the Anniversary '1809—1959' almost every musical institution in Hungary is contributing to the program of the commemorative year. The Hungarian nation will pay its tribute of admiration to the memory of *Haydn* both in the scientific and in the musical field. Conferences and exhibitions will be arranged, a volume of collected studies and other publications dedicated to his memory will be issued, some original works will be published, etc. A series of concerts, opera performances, gramophone recordings are planned, short-films and anthologies made up from his lesser known works (opera arias, baryton trios) will be devoted to his memory as Hungary's contribution on this festive occasion.

The Haydn Collection of the National Széchényi Library not only forms the core of the exhibition, but serves as a basis for many publications and performances included in the program referred to above. This is the very reason why it was felt necessary to review this collection according to certain viewpoints on the present occasion.

The material related to *Haydn* of the National Széchényi Library is composed of several parts and within the library it is distributed among the various departments in keeping with the character of the material. Besides *musical* material and *analects* in the Music Collection, other departments of the Library hold numerous hand-written and printed Haydn documents. Outside of books, pamphlets, periodicals and newspapers, all concerned with Haydn and found in the basic stock of the library, attention is drawn to the material of the so-called Special Collections which contain further groups of Haydn documents: letters in the Manuscript Department, programs and librettos in the Theatre-History Department and in particular the "Acta Musicalia" within the latter group, which is composed of selected documents of the one-time Esterházy-archives, supplying in addition interesting data on the theatre of *Haydn's* epoch; finally valuable documents are held by the Department of Posters and Small Prints as well as by the Collection of Ancient and Rare Printed Books.

The present volume is an account of the *Haydn* material in the Music Collection of the National Széchényi Library; it does not include the *Haydn* material in the other departments. This latter type of material is already being dealt with in another

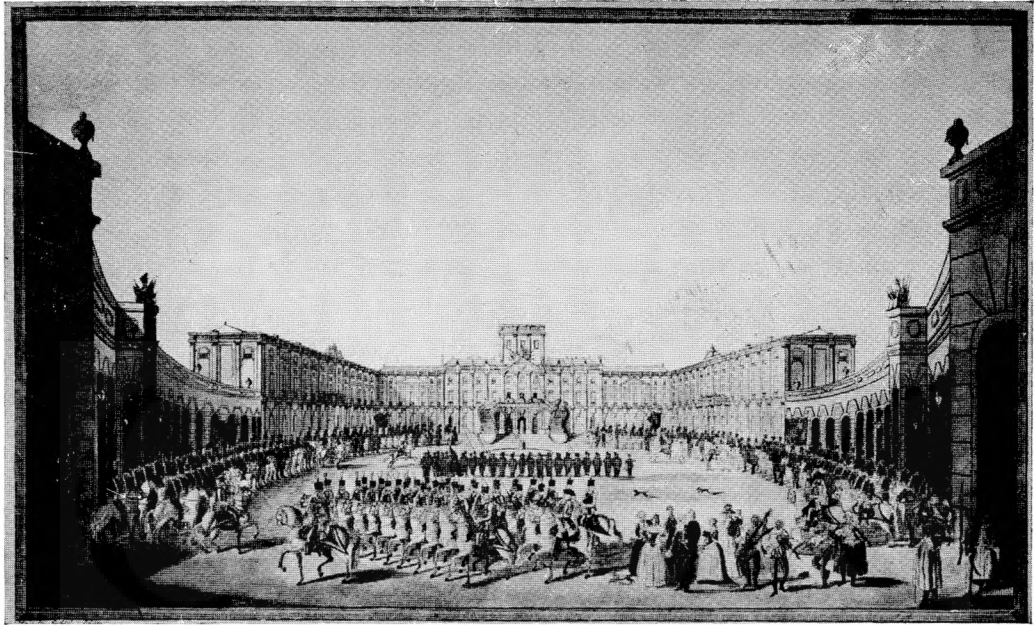
publication⁸ and a bibliography of the contemporary Hungarian press on *Haydn* is also under preparation as a separate publication. On the other hand, a registration of the complete *Haydn* material of the *Music Collection* has not yet been published, only references to certain pieces have been made in various collected editions, lexica and bibliographies. Almost all these references have one feature in common, i. e. the denomination and location of the Collection is misquoted or former owners of some parts of the Collection are indicated. Thus the designation “Esterházy-Archivum Budapest” (Esterházy Archives) is often encountered although that collection, today, contains archival material only being an integral part of the stock of the “Országos Levéltár” (National Archives). Equally frequent are references to the “Magyar Nemzeti Múzeum” (Hungarian National Museum) which is equally incorrect because the National Széchényi Library, formerly a part of the Hungarian National Museum, was separated from it and became an independent institution. Such a reference therefore might be confusing in discriminating the collection of the history of instruments in the Museum from the collection of musical material of the National Széchényi Library.

A combination of the two erroneous designations mentioned above is often encountered: “Magyar Nemzeti Múzeum, Esterházy-Archívum” (Hungarian National Museum, Esterházy-Archives); such an institution has never existed. As mentioned previously, the Theatre History Department of the Library holds a group of files referring to theatre and selected from the documents of the former Esterházy-Archives. These papers are known by the name of “Acta Musicalia”, they do not however include any musical material, although when reference is somewhere made to it, it is likely to be mentioned in this connection.

Finally, it should be pointed out that even important encyclopaedical works, in registering the works of Haydn make the location of some autographs actually in our possession as disputable, or simply declare these as lost. All these reasons alone sufficiently motivate the publication of a comprehensive description of Haydn's works in our Library.

⁸ *Horányi, Máttyás*: Az Esterházy-opera (Az eszterházai és kismartoni hercegi színházak szövegkönyveinek jegyzékével.) (The Esterházy-opera. With a catalogue of the librettos of the princely theatres in Eszterháza and Kismarton) Zenetudományi Tanulmányok 6. köt. 729. Akad. Kiadó Budapest 1957.

Valkó, Arisztid: Haydn magyarországi működése a levéltári akták tükrében (Az 1761–1865. évek forrásadatainak közlésével.) (Activity of *Haydn* in Hungary as reflected by archival files. With publication of the sources from the years 1761–1865.) *Ib.* 627 pp.



View of the Eszterháza Castle at the end of the 18th century

Our publication is divided into two main parts :

- I. Photographs of selected documents of the Music Collection and
- II. Compositions of Haydn or known by his name in the Collection, according to the following groups :
 1. Original manuscripts
 2. Contemporary copies of manuscripts
 3. Contemporary printed documents.

An identification of the instrumental compositions was carried out on the basis of the Hoboken Catalogue (HoV.) ; the vocal compositions are essentially determined by their titles, texts and dates, so the non-existence of a union catalogue in this respect does not cause any difficulty. Still, wherever it was felt necessary, reference was made to the „*Haydn-Verzeichnis*’ (HV)⁹ and to *Pohl’s* biographical publication.¹⁰

At the end of the description of each single work, the National Széchényi Library’s mark is also indicated. The great variety of these marks indicates that the *Haydn* material of the Music-Collection — similarly to the entire Haydn material in the Library — stems from various sources. The National Széchényi Library, from the date of its foundation (1802), has continually acquired library material relating to Haydn, whereas the one consisting solely of musical material of the Helikon Library (formerly belonging to the Festetics family) in Keszthely was added in 1948 only. The Haydn material in this collection, according to a date from 1808,¹¹ originates from the transfer of several *Haydn* compositions, together with a few hundreds of other musical works from the “Muzsika Oskola” (School of Music) to that library. It admits of no doubt therefore that the compositions thus transferred must have come into the possession of the “School of Music” prior to that date, and might have been played there. The latter assumption is supported by a document found in the same fascicle, which indicates that numerous musical instruments were equally transferred at the same time in a similar way.

⁹ *Larsen, Jens Peter* : Drei Haydn-Kataloge in Faksimile. (3.:) *Haydn-Verzeichnis*. Kopenhagen 1941. Einar Munksgaard.

¹⁰ *Pohl, Carl Ferdinand* : *Joseph Haydn*. II. Bd. (resp. Bd. I. 2. Abt.)

¹¹ According to *István Kostyál*, from his collection of data referring to the history of the Festetics Library in Keszthely. (*Festetics-Archives* fasc. 1302).

The National Széchényi Library took possession of the musical material in the former *Esterházy* collection in 1949 ; thus its *Haydn* collection, as it stands at present, was mainly developed from the two above-mentioned and the latter, third part. The original marks figuring on the manuscripts of the former residential collections were generally not removed, in order to facilitate identification.

The first group of the works, the autographs, originally all belonged to the former *Esterházy* collection¹² (Ms. mus. group I.) similar to the works in the residential opera-repertory (Ms. mus. O.). The other two main groups of works (manuscript copies and printed documents) are equally of varied origin, according to the proveniences outlined above.

The different marks, therefore, have the following meaning regarding the origin of the musical material :

- „K” = Contemporary manuscript copies and printed documents of the Helikon Library in Keszthely (former *Festetics* Library)
- „Ms. mus. O.” = Manuscript material of the former *Esterháza* opera repertory (Annex : Oratorios, Cantatas etc.)
- „Ms. mus. I.” = *Haydn* autographs and contemporary copies of the original *Esterházy* Collection
- „Ms. mus. IV.” = Manuscript material of mixed origin (autographs excepted)
- „Mus. pr.” = Printed documents in the basic stock of the National Széchényi Library
- „Z” = Printed documents of the former *Esterházy* Collection

¹² The sign on the manuscript material in the former *Esterházy* collection within the group marked Ms. mus. indicated the works of Joseph *Haydn*, Michael *Haydn* and Gregorius *Werner* by the numbers I., II. and III. respectively. Of the autographs and most valuable pieces in these groups an account is given in the unpublished catalogues of János *Hárich* (At present in the Nat. Széchényi Library with the mark “S. Z.”).

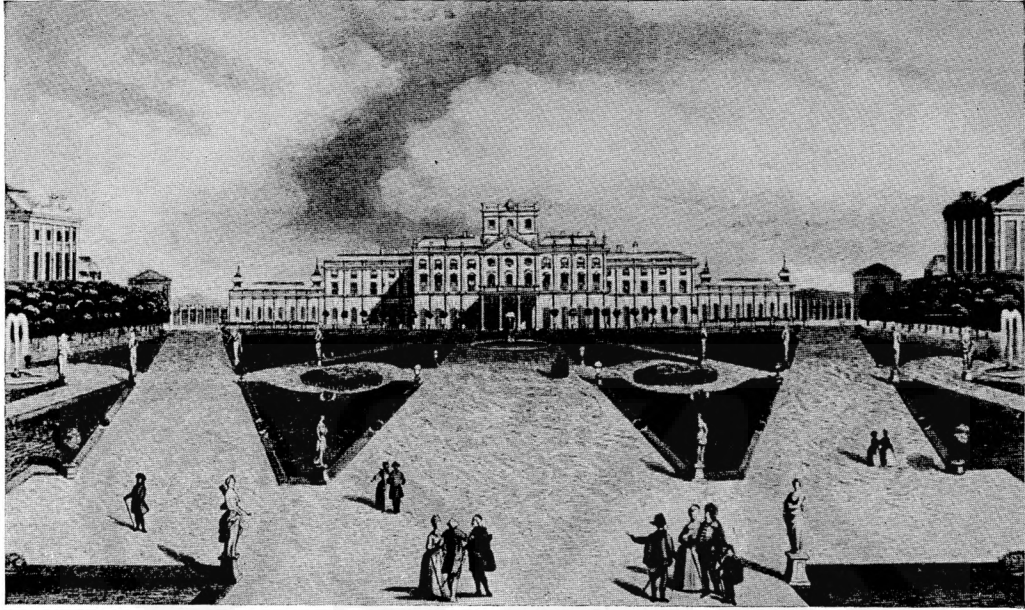
A survey of the Catalogue reveals that the most valuable pieces of the collection, the *Haydn* autographs, are coming under groups Ms. mus. I. and Ms. mus. O-. The autographs are all registered in the first group, while the original manuscript parts by *Haydn* which he inserted into the operas of other composers are covered by the second group. From these, as a matter of course, only such insertions, adaptations and corrections were included in the catalogue, where authenticity could be established beyond any doubt.

Autograph notes are also found on several pieces of the contemporary copied material but their significance, compared to the compositions themselves is too small (in most cases a signature, a number etc. only) to have been included in the autograph material. For order's sake at the end of the enumeration reference is made to these notes, the texts of which were also registered.

It should be remarked that italics refer to notes found on the title page, while bold type points to the notes in the autographic texts.

Besides the groups of compositions reviewed above, in the Music Collection of the National Széchényi Library a group of analects marked "Ha. I." is to be found, which formally considered, contains mixed material consisting not only of material of a library character, but also of pieces considered Haydn relics. Photographs of some interesting pieces of this small special collection are included in our picture material. The mixed character of this group made it unsuitable for inclusion in the catalogue of musical compositions ; therefore a short description of these pieces follows separately as under :

- Ha. I. 1. Document (dated 1 April 1804), conferring the freedom of the City of Vienna upon Haydn
- Ha. I. 2. Honorary diploma issued to Haydn by the City of Amsterdam dated 4 May, 1801.
- Ha. I. 3. Copy of an instruction issued by Prince Miklós Esterházy concerning the Haydn relics 17th January — 1st March 1811).
- Ha. I. 4. Letter of the Institut National to Haydn (dated Paris 5. Nivose 10.).
- Ha. I. 5. Diploma of the Institut National issued to Haydn (dated Paris 1. Messidor 13.).



The Eszterháza Castle.
Engraving from the middle of the 19th century

- Ha. I. 6. Diploma of the Conservatoire de Musique issued to Haydn (dated Paris, 26th June 1805.).
- Ha. I. 7. Designs of the Haydn Mausoleum in Kismarton. (Vienna, 1931) 4 pieces.
- Ha. I. 8. Johann GLEIM : Der Greis. (Haydn's Autograph copy)
- Ha. I. 9. Two violin strings of Haydn affixed to a sheet of paper with the wax seal of the Esterházy Archives.
- Ha. I. 10. „Elementarbuch der verschiedenen Gattungen des Contrapunkts. Aus den grösseren Werken des Kappm. Fux, von Joseph Haydn zusammengezogen. Esterhazy 22. 7tbr. 1789. F. C. Magnus.“ (Manuscript)
- Ha. I. 11. SCHEIGER, Ignatz, ”Das jüngste Gericht. Ein Gegenstück zur Schöpfung . . .“ (Manuscript of the libretto).
- Ha. I. 12. SWIETEN, Gottfried van: ”Die Schöpfung. Ein Oratorium . . .“ (Manuscript of the libretto).
- Ha. I. 13. GAAL, Georg von : ”Dem unsterblichen Sänger der Schöpfung H. H. Joseph Haydn. 1806.“ (Printed document).
- Ha. I. 14. ”Worte eines Freundes der Musen und der Musik an H. Joseph Hayden, doktor der Tonkunst gesprochen als dieser das Haus des H. Karl v. SCHENK Medic: D^{or} mit seiner Gegenwart beehrte am 19^{ten} März 1800.“ (Manuscript).
- Ha. I. 15. Verses of the arrival in England of the great musician Haydn. Jan. 1791. London, Printed for Payne, etc. (Printed document)
- Ha. I. 16. LESSEL, Franz : ”6 Variationen für das Forte-Piano dem H. Joseph Haydn.“ (Manuscript).
- Ha. I. 17. STADLER, Maximilian : (Andante) ”Dem unvergesslichen H. Kapellmeister und Doktor der Musik Joseph Haydn gewidmet.“ (Manuscript).



- Ha. I. 18. OTTER, Franz : "Canon a 7 voci. Joseph Haydn . . . gewidmet." (Manuscript).
- Ha. I. 19. *Albrechtsberger, Johann Georg* : "Canone perpetuo a 4 voci . . . Ded. atque Tibi (Josepho Haydn) vetus et sincerus amicus. 1806." (Manuscript)
- Ha. I. 20. *Neukomm, Siegmund* : "Töne Lied! . . ." (Male chorus honouring Haydn. Manuscript).
- Ha. I. 21. *Baumberg, Gabriela* : An den grossen unsterblichen Hayden. 19th March. 1799. (Poem. Printed).
- Ha. I. 22. Eybler, Joseph : "An den grossen unsterblichen Haydn." [Choral work] Text von . . . *Gabriele von Baumberg*. (Manuscript).

The pictures preceding the list of the works in the present publication represent the selected material of the collection. (The first few pictures inserted into the text were prepared on basis of engravings in the historical picture-gallery of the National Museum of History). We are fully aware of the fact that these documents which are faded, discoloured or otherwise bearing the flight of time, are not always decorative ; allowance must be made for indistinct handwriting, for corrections interfering with the clearness of the picture, and sometimes for the character of the illustrations on printed title-pages conforming to the general taste of the past which — today — are evaluated from the historical point of view only. Still, we feel convinced that we acted in the general interest when taking the importance and contents of the documents into consideration in selecting the picture material for reproduction in this volume, and not their outer appearance. The interest offered by several variants of the same type of picture would have warranted the inclusion of all the material at hand, however, had we done so we would have sadly neglected every claim to variety.

In the light of the foregoing, merely an illustrative role should be attributed to the pictures accompanying the list, in order to help visualize and enliven the descriptive material as far as possible.

Jenő Vécsey



FACSIMILIA IN THE
MUSIC COLLECTION

OSZK

Országos Széchényi Könyvtár

1. A piece of the Fürnberg collection : contemporary copy of the String Quartet Op. 2. No. 6.

Adagio *Violino Primo*

Variation I
Andante

Fürnberg
Chry. Fürnberg

107/viii

N. 13

Sinfonia.

Ex A.

- Violino Primo.
- Violino Secondo.
- Cornu Primo.
- Cornu Secondo.
- Oboè Prima.
- Oboè Seconda.
- Alto Viola.
- Basso.



Del Sig. ^{re}. Giuseppe Haydn.

2. Front-page of a contemporary copy from the Fürnberg Collection (HoV. I : 5)

Manuscripta Mus. I. Nr. 1.

1a

1766

La

Canterina

Intermezzo in musica

quattro Voci

Composto dal gruppo Haydniano

1766

1766

4. Front-page of the original manuscript of the opera "La canterina" indicated by Haydn as „Intermezzo”, from the year 1766.

5. Passage from the manuscript of the Baryton-Divertimento in G major No. 53 (1767).

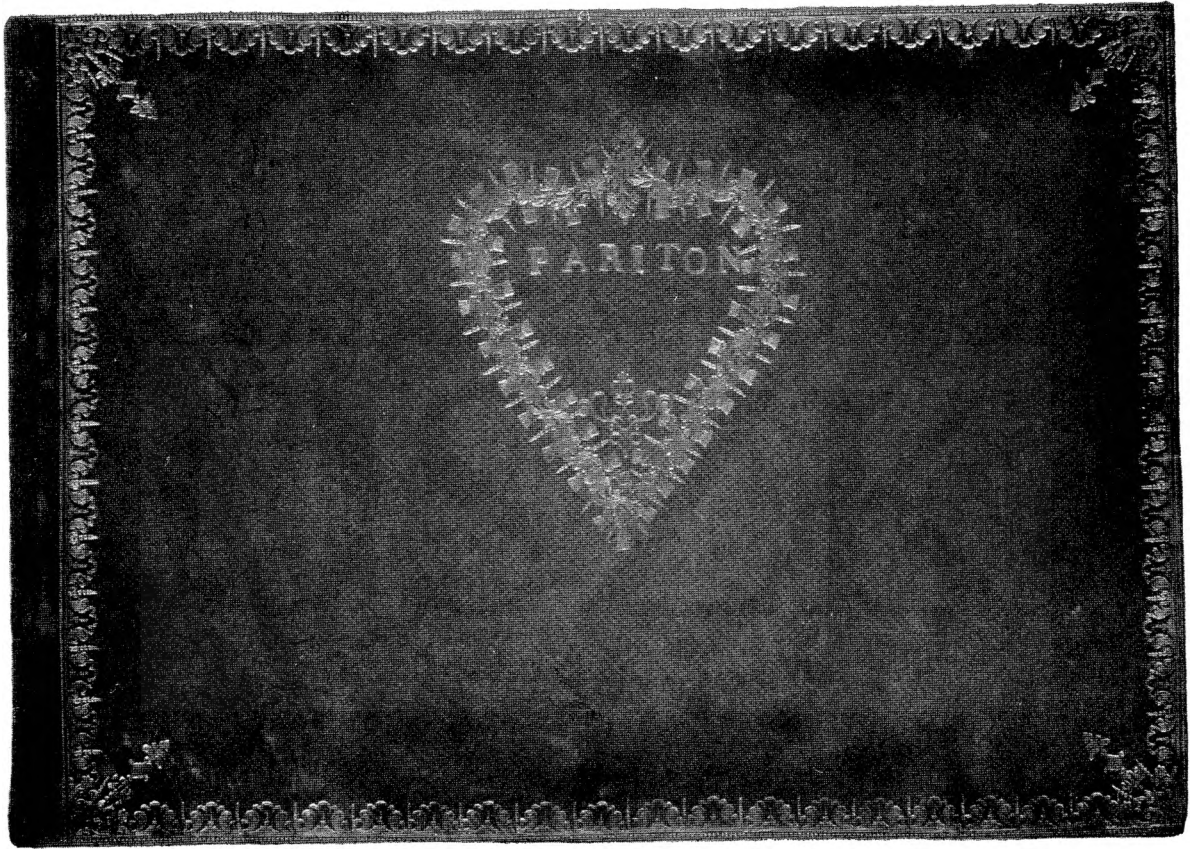
Archivum
20/10/145

Orszá

25.

ORSZÁG SZICHENYI KÖNYVTÁR
Művelődésközpont
1957. é. A 2153/219. sz.

Manuscripta Mus. I. Nr. 48.



6. Contemporary ornamented cover with the inscription "Pariton" of the Baryton Trios.

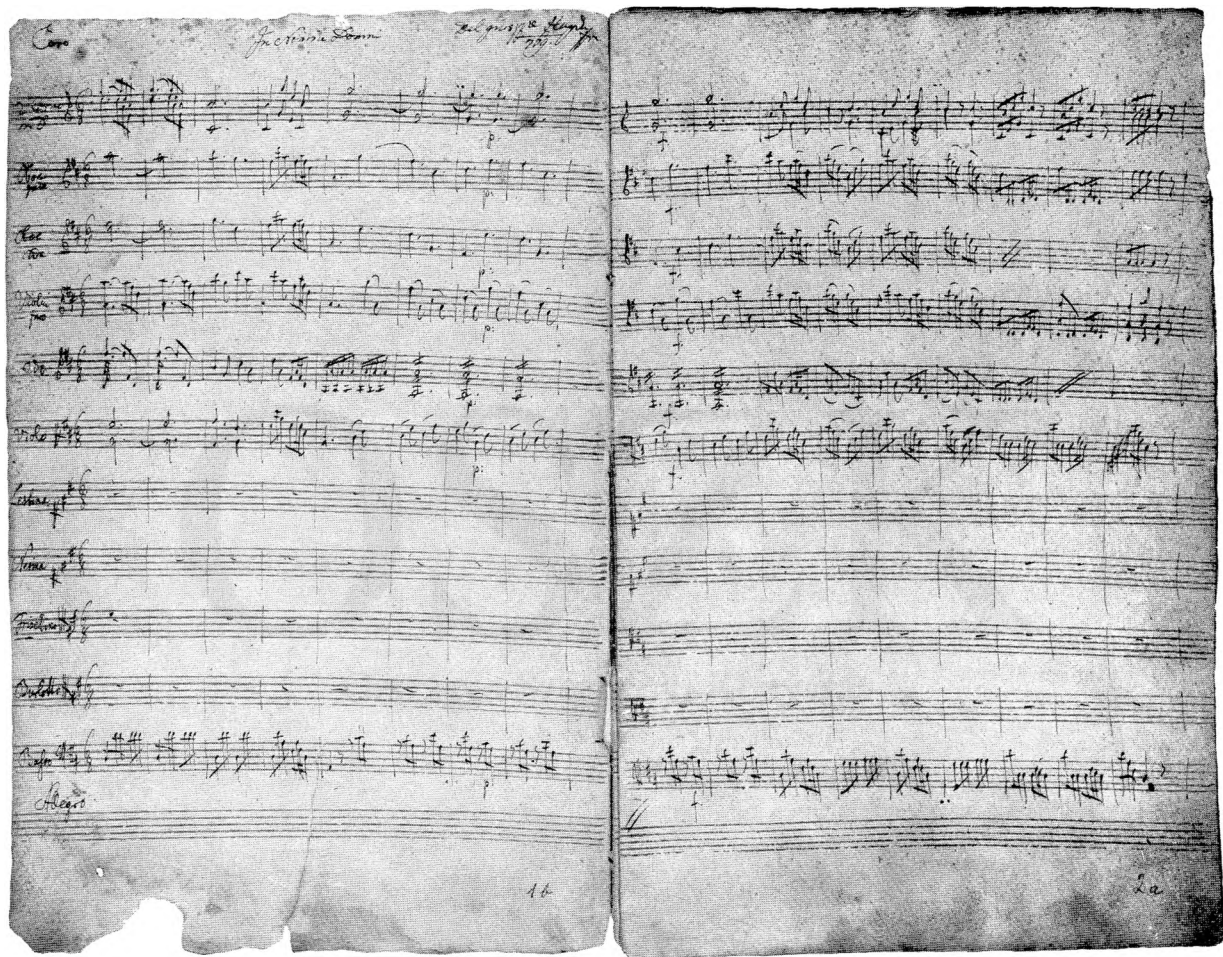
Moderato. *Pariton Primo.* 2

1mo

2do

3do

7. Copy by Joseph Elssler sen.
of part from the Duet for two
Barytons in G major (HoV.
XII: 4)



8. Passage from the manuscript of the opera "Le pescatrici" (1769).

C. Piani

Alto, recando

Ma di farai con tanta parra adosso, de par di abba fia

mes:

gliaba la bottega. Un rigal here! Oh fratel mio, sta

notte io n'ho fatto come le che jer sera faceva tanto dujo, e

le la Lei dormiva come un bafso. io n'ho chiuso un occhio, e inanzi

giorno tanto ho di qua e di là girato, e fatto che o

Se non alla- versaci il Demonio, pero di farbonare el mal:

10. Beginning of Act II. of the opera
„L'infedeltà delusa” — indicated as
“Burletta” — in Haydn's own
script (1773)

N.º 6.

154

Violini

Viola

Flautina

155

Vcllo

Fagotto

Viol. III

Viol. II

Viol. I

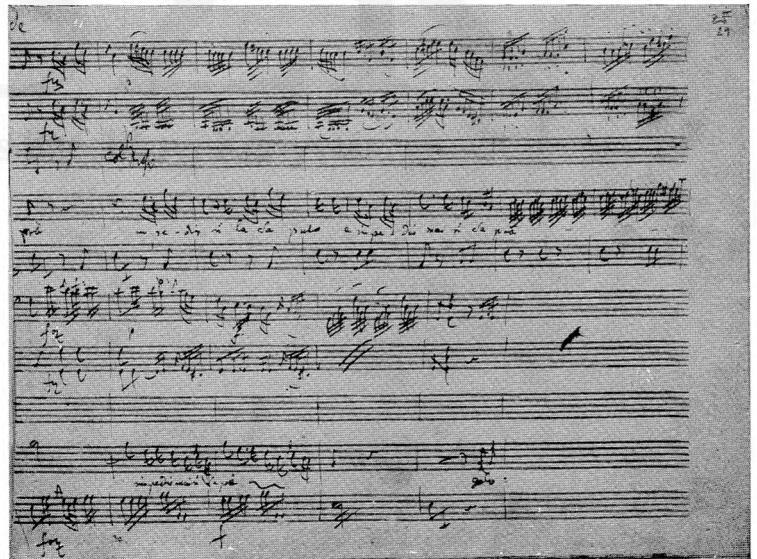
Clarin.

Oboe

piano e Saccato

Andante

12. Aria inserted by Haydn
 into Anfossi's opera
 "La Matilde ritrovata".
 (1779)



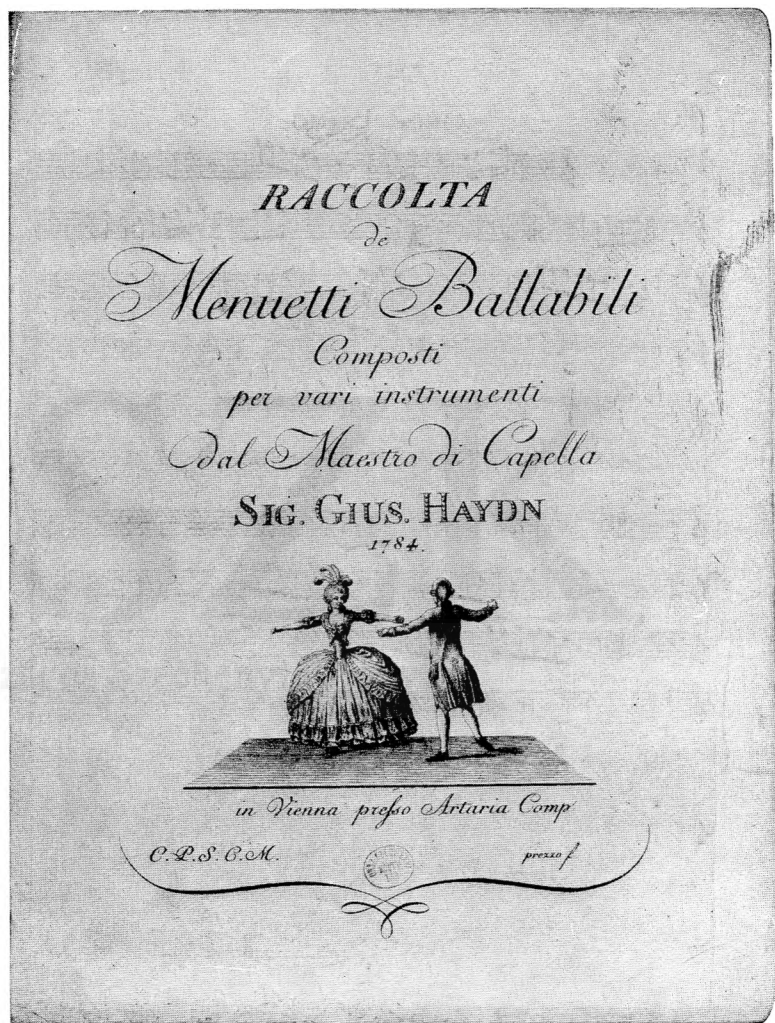
13. Haydn's autograph alterations and transcriptions in Salieri's opera "La scuola de' Gelosi" (1780)

Violino Secondo.

14. Front-page of the
Vienna edition of the
"Six divertissements"
(1781)



15. Front-page of the
Minuet-selection from the
year 1784 (Vienna,
Artaria Edition)





16. 3 Piano Sonatas dedicated to Maria Esterházy published in 1784

Andante *Cardellina* *atto 6^{mo}*

Vada *adagio* *Signo- rina* cheta un po' con quel disprezzo
 e na l'abbia per un veggio il suo prof- si mo a sforzar e non
 l'abbia per un veggio il suo prof- si mo a sforzar che la la la nonk af.
 fina se potessi conzonare la sua serva Cardellina anche il
 Si- mile la far la sua serva Cardellina anche il simile la

1.

17. Autograph arrangement of Haydn's aria in Guglielmi's opera
 "La Quakera spiritosa" (1787)

Basso. N. 25. 26. 27.

3

18. Dedication to Nicholas Esterházy on the front-page of the Vienna edition of the symphonies No 76, 77 and 78



Del. Meiss. et sc. Vinc. a. Viena. Au Christoph. Forcella.

18

Andante Tomini

C. Michael 1796. Hagen

2 Clarini

Trompeten

2 Oboen

2 Fagot

Violine 1^o

Violine 2^o

Viola

Sopran

Alt

Tenor

Bass

Organo

Longe

Agonia e Luctum Agonia e Luctum Agonia e Luctum Agonia e Luctum

19. Beginning of the Mass in C major ("Paukenmesse").
Original manuscript from the year 1796

Adagio.

Corini in D.
Symphonon
Corni in D.
Oboe
Clarinetto in E.
Flauti
Fagoli
Violini
Viola
Violoncello
Bassi

The manuscript page features ten staves of handwritten musical notation. The tempo is marked 'Adagio.' at the top. The instruments listed on the left are: Corini in D., Symphonon, Corni in D., Oboe, Clarinetto in E., Flauti, Fagoli, Violini, Viola, Violoncello, and Bassi. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like 'p.' (piano) and 'f.' (forte). The paper is aged and shows some wear and tear at the edges.

20. Manuscript of Haydn's copyist Johann Elssler (101st Symphony)

66

Musiel.

Prosto.

The image shows a page of handwritten musical notation on aged, textured paper. At the top left, the number '66' is written. Below it, the word 'Musiel.' is written in a cursive hand, followed by 'Prosto.' on the next line. The music is written on ten staves. The first two staves correspond to 'Musiel.' and the remaining eight to 'Prosto.'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also some handwritten annotations like 'cres.' and 'crescendo'. The paper is aged and has a slightly textured appearance.

21. Passage from the original manuscript of the String Quartet in F major Op. 77 (1799)

Allegretto

Hungarischer National Marsch

ESTERHÁZY

No. 22. fol. 145.

Tronki in E₃

2 Corni

Oboe in a

Clarinetto

Fagotto

Allegretto

Manuscripta Mus. I. Nr. 43.

ORZ. SZICHENI-KÖRTEL
DÉVÉDÉSZÁG
1851. No. A 9143/21452

22/a. Manuscript from the year 1802 of the “Hungarian National March”
(Hungarischer National Marsch)



22/b.





Ha. 116.

1788.
Elementarbuch H^{viii} 22.
der verschiedenen Fassungen des
Contrapuncts.

auf drei verschiednen Methoden
des Hagens. Sued, von Joseph
Hayden in Wien bey
C. C. Neumann.

Leipzig den 22^{ten} Nov 1789

J. C. Neumann.

alle: Motus rectus (in eadem Directione) 2^{tes} Motus
 Contrarius (in eadem Directione) 3^{tes} Motus
 Obliquus (in eadem Directione) — Motus rectus
 rectus est: utrumque utrumque utrumque utrumque
 quilibet, nullo modo quilibet utrumque utrumque
 utrumque utrumque quilibet quilibet 3. 6.

1. Motus rectus (in eadem Directione).

 Motus rectus (in eadem Directione).

Motus contrarius est: utrumque utrumque utrumque utrumque
 utrumque utrumque utrumque utrumque utrumque
 utrumque utrumque utrumque utrumque utrumque 3. 6.

2. Motus obliquus (in eadem Directione).

 Motus obliquus (in eadem Directione).

Motus obliquus est: utrumque utrumque utrumque utrumque
 utrumque utrumque utrumque utrumque utrumque
 utrumque utrumque utrumque utrumque utrumque 3. 6.

3. Motus obliquus.

 Motus obliquus.

Cuius est utrumque utrumque utrumque utrumque
 utrumque utrumque utrumque utrumque utrumque
 utrumque utrumque utrumque utrumque utrumque 3. 6.

4. Motus contrarius.

 Motus contrarius.

Cuius est utrumque utrumque utrumque utrumque
 utrumque utrumque utrumque utrumque utrumque
 utrumque utrumque utrumque utrumque utrumque 3. 6.

23/a—b. Manuscript copy of the theory of counterpoint arranged by Haydn on the basis of the works of J. J. Fux (1789)

Der Geist.

Der ist alle meine Kraft,
all und gleich bin ich
womig mir ruhet mich
flanz mit Lob und Pf.
Der ist alle meine Zeit
meiner Wangen roth ist der Weg gelehrt,
der Todt droht an meine Thier,
unerschrockt weis ich den Todt
einmal! Gebt den
im Harmonischen Gesang
wer mir Lob und Pf.

Es ist J. S. Haydn's autograph, jetzt zu finden im Katalog der Wiener Hofbibliothek + 1809.

24. Haydn's
autograph copy of
J. Gleim's poem
"Der Greis"

25. G. van Swieten's
 libretto of the
 oratorio "Die
 Schöpfung"
 (The Creation)
 Manuscript copy from
 Haydn's bequest

Pantheon
 Maschere Singal.
 Schran.
 Eva.

Die massenhaften Hügel der
Ouverture können dasjenige
Recitativ zur Begleitung
veranlassen

In dem Eifer konnte die
Empörung nicht und nicht
Abwinken, daß sie von dem
Wortlein Gottes über die Erde
und den Augenblicke zu über
gangs mündlich auf der Welt
erschaffen zu werden. Es
wird die Luft der Luft nicht einmal
geschaffen werden

Es wird die Luft nicht einmal
geschaffen werden
daß die Erde anknüpft
und dasjenige dem folgenden
recitativ um die Luft zu
Singen der Luft zu werden
zu thun ist das auf zu werden

Die Schöpfung

an
Oratorium

Es. no. Spiel

Es. no. auftritt

Ouverture: die Vorstellung des Eifers

in Singal Recitativ mit Begleitung. Basso

In dem Anfangen ließ Gott Himmel und Erde; und die
Erde war ohne Form und leer; und die Finsterniß war
auf der Fläche.

Es

Und der Geist Gottes wehte auf der Fläche der
Erde; und Gott sprach: Es werde Luft, und es ward
Luft.

Recitativ Tenore

und Gott sprach die Luft, die das gut war; und Gott
sprach die Luft von der Finsterniß.

Aria

Tenore

Mein Gewissen vor dem heiligen Geiste
des Himmels zu bezeugen. Gestalt
der neuen Welt zu sein.
Das was ich weiß, und die Ordnung. Einmal am
ersten, und die Welt der Welt der Welt
zu dem Beginn der neuen Welt,
zu dem ewigen Reich.

Es

Das was ich weiß, und die Ordnung
des Himmels von dem Geist,
und die neue Welt
zu dem ewigen Reich.



Ha J 19.

* No. 53 fac 149.

Canone perpetuo a 4. voci in hypodiapente, ed hypodiapason.

So-latium mise-ris Soci-os habu-ipse do-lorum do-lo-rum.

Istego Canone in hyperdiate fueron, ed hypodiapason.

So-latium mise-ris Soci-os habu-ipse do-lo-rum do-lo-rum.

Tueridum frater! qui dudum noster Apollo
 Diceris. Hunc Canonem fecit amore tui,
 Dedicat atque Tibi vetus et sincerus amicus

Georgius Albrechtsberger.
 1806.

* Josepho Haydn.

236

26. Manuscript copy of J. G. Albrechtsberger's canon from 1806 ("Dedicat atque Tibi vetus et sincerus amicus")

Ha I 17

H. 53 fol 149.

559

Dem Ehrengelehrten H. Haydn

und Collegen in Musik.

Joseph Haydn

gewidmet

dem Maximilian Stadler
als Herrn in Altlinferstadt

Tit. Komponist und Gelehrter
Stadler in Linz.

237

27. Manuscript of Maximilian Stadler's composition dedicated to Haydn. Andante for String Quartet to the tune of "Der Greis"



28. Front-page of the piano variations dedicated to Haydn by Franz Lessele

Canon a 7 Voci - Gio: Maria Haydn bei Gelegenheit seines Namensfestes
 componirt

Seu

Canon in g-moll Haydn
 aus dem 1. Theil

Wißt ihr indies Innere, was es ist der Anger, lobet ihr sein Werk mit
 Freude den act laut, es ist ein geistlich, geistlich, geistlich, geistlich

29. Manuscript of the 7-part Canon of Franz Otter composed in honour of Haydn

30. Manuscript
of the text
of Siegmund
Neukomm's male
chorus composed
in honour of Haydn
(1798)

Leite fortwar' meine Lieder,
Nimm im Stimm' Leuch' von mir. -
Voll der Ofen' mich' nicht noch blühen -
Eder' so dar'um' ist Dir'. -
Auch' leuchte' so'gen' Lieder
Vierde' ein'ig' feste' fortan,
Dich' mit' An'heit' zu' Lieder
Lug' der' Stimm' fübale' fort.

*

Siegmund Neukomm'st' am 1. August 1798.

2208

31. Printed copy
of a poem by
Georg Gaal about
Haydn (1806)

Dem
unsterblichen
Sänger der Schöpfung
Herrn Herrn
Joseph Haydn,

Doctor der Tonkunst, der königl. Schwedischen Academie der
Musik Mitgliede, Ehren Mitgliede der Academie der Künste und Wissen-
schaften, imgleichen des Conservatoriums zu Paris, und Kapellmeister
in wirklichen Diensten Seiner Durchlaucht des regierenden Fürsten
Nikolaus Esterházy von Galantha.

Untertänigst dargebracht
von
Georg von Gaal.

1806.





32. Title page of Joseph Eybler's male chorus composed in honour of Haydn (words by Mrs. Gabriella Batsányi-Baumberg)

Ha. I. 21.

An den grossen
unsterblichen Hayden.

Erquickend — sanft — wie alles Schöne
Und feurig — wie gerechter Wein,
Ströhm't oft der Zauber *Deiner* Töne
Durch's Ohr, in unser Herz hinein.

Jüngst schuf *Dein* Schöpferisches *Werde!*
Den Donner, durch den Paukenschall;
Und Himmel — Sonne — Mond — und Erde,
Die Schöpfung ganz — zum Zweitenmal.

Gefühlvoll — staunend — wonnetrunken!
Wie Adam einst im Paradies,
Am Arm der Eva hingesunken
Zwar sprachlos den Erschaffer pries:

So huld'gen wir im Aug die Thräne
Dem Kunstwerk deiner Phantasie —
Der Allmacht deiner Zaubertöne
Und *Dir*, dem Gott der Harmonie!



V o n
G a b r i e l a v o n B a u m b e r g,
bey Gelegenheit als die *Schöpfung*,
dieses Meisterstück der Tonkunst, im k. k. Nationaltheater aufgeführt wurde.
Am 19. März 1799.



33. Printed copy
of Mrs. Gabriella
Batsányi-Baumberg's
poem addressed
to Haydn (1799)

N. II.
*Lassraa-
 kán, sít,
 tevédei...
 sel.
 Magyarbél.*

Hat tri solger

ar ve sa: vem mit apórdi tel ke met! - Ah, szavass ve ni ben nem, ve' ge'd el

el te met! Ah! szavny meg ve ni ben nem, s ve' ge'd el el te met!

ah, szavass a tal ve som nek, kri

bé fed e ve rem, kri bé - fat e - ve rem! Mi haszna e' le tem nek, ha

nintven Tharacem, ha nin - toon Thar zi som.

W. Eng. Sch. 1791

34. A poem of Verseghy applied to a tune by Haydn in the Vienna edition of the "Six Hungarian Songs" („Hat magyar énekek” 1791)

Laisn s folyvást.

Ha mar, kö vet je s' t' e va f' z' na k, Hi mes Pil: lan . . . gó: id, vez légy! Még nint a Rozsa; 'ste i ko - pa f' na k Még

ia tsq - ko - li. fa. ra mégy. Mi - ért szállt e ma pulz pan .

gok ra, Hi - szem nem a - vig ki - k a, let. A - dott még új kantus ta - zok ra: At, zöl . . . del .

lik ö k a' te . let. A - dott még új kantus ta - zok ra: At, zöl . . . del . . . lik ö k a' te .

Ujra elől.

Ujra elől. eredeti barokk fordulattól metazetta Marston

Berken ától.

35. The poem „A' pillangóhoz” (To the Butterfly) of Mihály Csokonai-Vitéz to the tune of Haydn. (From the Vienna edition of 1803)

Mus. pr.

401.

401

KRISZTUSNAK HÉT SZAVA,
HAYDN JÓSEF
szavai a világszereti hírs Crateriuma szerint veta,
GARAY LÁNYÓ
Zenejét orgona kísérete melletti népkarokra alkalmazá, 's a
MAGYAR CATHOLICA
EGYHÁZI REND
Nagy: Méltóság, Mélt. és Főtiszt: Elojáróinak
mely hódolattal szenteli.
Bartay Endre

36. Music by Endre Bartay written "in the style of" Haydn's composition "Die sieben Worte" to words by Garay



37. Document conferring upon Haydn the freedom of the City of Vienna (1804)

De Maatschappij der Verdiensten, Opgerecht
in Amsterdam, onder de Wapenspreuk FELIX MERITO;
Wenscht een regelyk verbaaren.

Naardien haar Oogmerk voornamelyk bedoeld, om het Algemeene
welzijn der Ingezedenen dezes Lands, door de Erkentenis der waare
Verdiensten, door het Oeffenen en Aankweeken van nuttige Kunsten en
Wetenschappen, en door den Sleci en Aankwas van dezelve Koophandel,
Zeevaart, Landbouw, Fabrieken enz: te bevorderen; zoo kan aan haar
niets aangenaamer zyn, dan dat zy haare Sedes ziet vermeerderen,
door welmenende, bekwaame en kantige Mannen.

Om den aan haare Instellinge te voldoen, heeft zy
Joseph Spieren, Protestant in de Koninklyke En de Koninklyke Kerkelyke, Wetenschappelyke
Academie, en Kapel, aangelyc in verheerde dienst van den Prins van Oranien,
tot. den 17. Junij 1701. Lid dezer Maatschappij Erkend en Aangenomen;
in hoop dat denzelfden ter berekening van haare heilzame
inzichten zal medewerken, en aan haare verwachting beantwoorden.

Ten blyke dezer Aanneeming, heeft de Maatschappij Meergaen:
mit dezen openen Brief verord, welke door haare Gecommitteerden
overtekend en met haar Zegel bekrachtigd is.

Gedaan in Amsterdam
den 17. Junij 1701.
Invaaderende Commissaris

Joseph Spieren
Rijmmeester en Secretaris

←
38. Honorary
diploma issued
to Haydn by
the City of
Amsterdam (1801)

1676.

CONSERVATOIRE DE MUSIQUE.

Paris, le 7. ^{messidor} en 13 de la
République française.
26 ^{juin} 1805.

*Le Conservatoire de France.
à Haydn.*

Les Membres du Conservatoire de France, pénétrés des plus
profonds sentiments d'estime et de vénération pour l'Immortel
talent d'Haydn ont le plus vif désir d'inscrire le nom de cet
artiste célèbre dans les fastes de l'établissement.

L'expression de ce vœu portée à l'illustre Haydn par
Chérubini ne peut être que bien accueillie; les Membres du
Conservatoire, pleins de cette confiance, chargent leur Collègue de
remettre, au Grand homme qu'ils considèrent comme l'un de
ses Sires de l'art musical, l'empreinte du Monument que le Conservatoire
espère voir élever dans son sein et dont le type a été choisi
pour consacrer l'heureuse époque de la fondation de cet Etablissement.

Qu'un tel hommage d'admiration pour l'un des
plus grands génies qui ont illustré la République des arts
être agréé par Haydn, il deviendra pour le Conservatoire
de France un trophée dont il s'honorera à jamais.

Du nom des Membres du
Conservatoire de France.

Méhus *Goffec*
Chérubini

→
39. Diploma
of the
"Conservatoire
de Musique",
Paris, 1805

Institut National
Classe des Beaux Arts.



Paris, le 1^{er} messidor an 13 de la République française.

Le Secrétaire perpétuel de la Classe

à Monsieur Bayon, Compositeur, membre associé de l'Institut national de France.

Monsieur,

L'Institut national de France vous choisit pour associé honorer de son origine c'est un honneur qui se fait plus de nombre à votre juste célérité. Les changements arrivés depuis dans l'Institut vous y ont en quelque sorte attachés plus étroitement: on y a eu une section de Musique et lorsque la Compagnie s'en est dignement acquittée de votre génie.

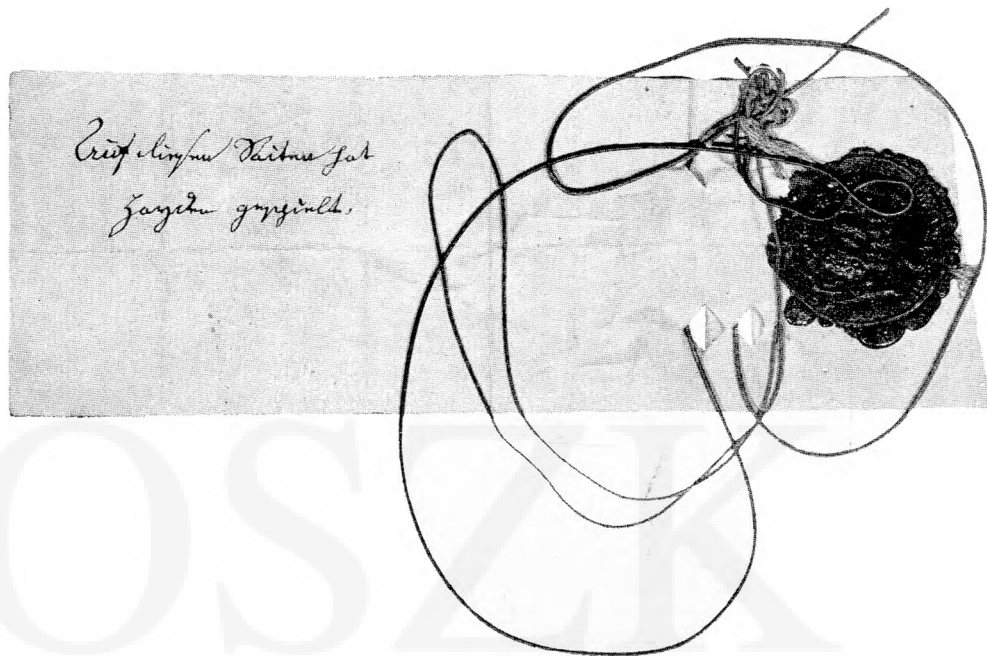
Comme associé honorer, vous avez votre consultation dans l'Institut et vous n'y êtes pas sans parler de l'estime, en fin vous en êtes membre, en cette qualité j'y vous ai déjà la médaille qui contient votre effigie et le livre qui contient nos règlements ainsi que les noms des membres. vous trouverez la note à l'article de la Classe des beaux arts.

Je désirerais, Monsieur, que vous prissiez après l'honneur de la Classe des beaux arts de l'Institut de France pour lui faire part de vos savantes observations sur tout ce que vous proposez avec tant de gloire en Europe. j'ai puis vous en dire qu'elle recevrait avec une parfaite estime le témoignage de votre confiance. En tout particulier j'y regarderais comme un des avantages précieux des fonctions dont j'ai l'honneur d'être chargé de correspondre avec vous, et j'aurais vous en dire avec une parfaite admiration.

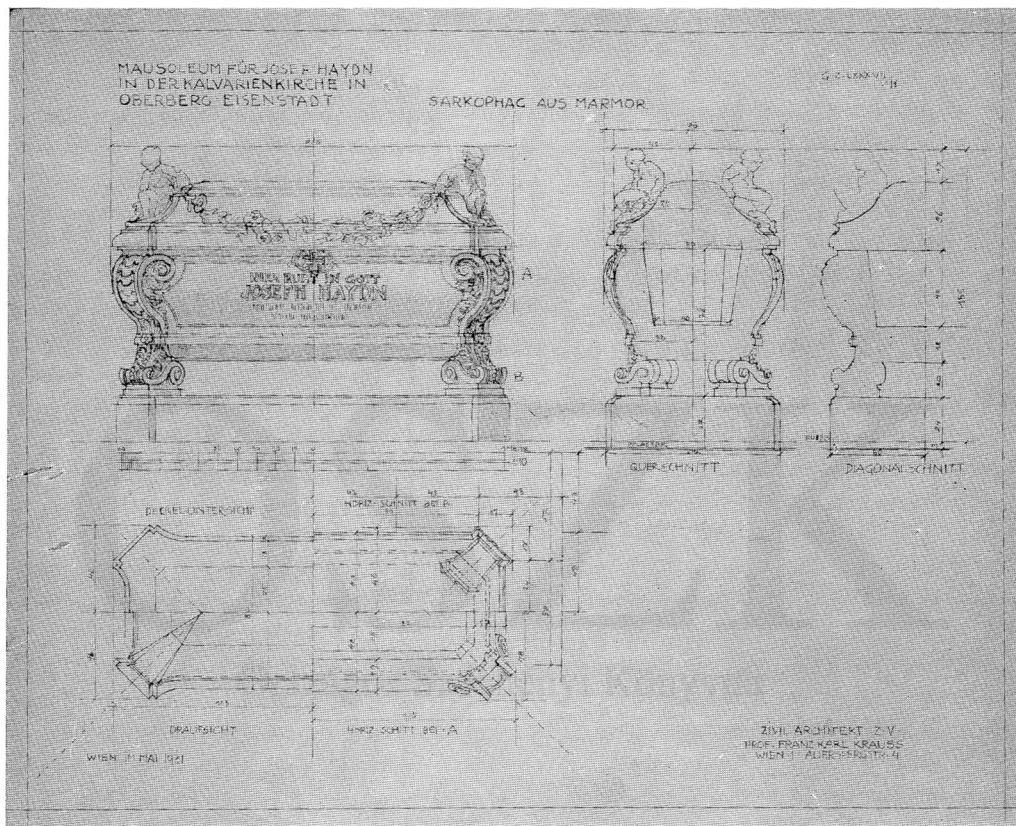
J'ai l'honneur de vous saluer.

Joaquim Le Breton, Secrétaire perpétuel de la Classe des beaux arts
de l'Institut national de France, membre de la Classe d'Histoire
et de Littérature ancienne et de la Légion d'honneur.

40. Diploma of the Department of Fine Arts of the "Institut National" Paris, 1805



41. Two violin strings of Haydn with the seal of the Esterházy-Archives.



42. Detail of the design of the Haydn-Mausoleum in Kismarton (1931)

DESCRIPTION
OF THE
MUSICAL MATERIAL

OSZK

Országos Széchényi Könyvtár

SIGNS AND ABBREVIATIONS USED

- /a (e. g. 106/a) = Discrimination of compositions of doubtful origin labelled as works of Haydn
- Autogr. = Autograph
- G. A. = Gesamtausgabe (Complete Edition)
- HoV. = Hoboken, Anthony van: Joseph Haydn. Thematisch-bibliographisches Werkverzeichnis. Vol. I. Mainz, 1957.
- HV. = Haydn-Verzeichnis. Larsen, Jens Peter: Drei Haydn Kataloge. Copenhagen, 1941. 53—119. p.
- K = Keszthelyi Gyűjtemény (Keszthely Collection)
- MGG = Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik. Kassel und Basel. 1949.
- Ms. mus. = Manuscripta musica
- Ms. mus. I. = Autographs and authentic copies originating from the Eszterháza Library
- Ms. mus. IV. = Manuscript copies from different residence and church libraries
- Mus. pr. = Musica practica
- PNr. = Platten-Nummer (Number of plate)
- Pohl n/5 = Chronologisch-thematisches Verzeichnis. C. F. Pohl: Joseph Haydn. Leipzig, 1882. 2. Vol.
- Z = Musical compositions, printed.
- * = in the serial number of the compositions, preceding the number (e. g. *10) to distinguish compositions not included in other lists

I.
AUTOGRAPHS

OSZK

Országos Széchényi Könyvtár

In this chapter Haydn autographs are indicated by italics

COMPOSITIONS FOR STAGE

1. *Arie per la Comedia Marchese* / *Giuseppe Haydn* 762.
Autogr. score.
Ms. mus. I. 9.
2. [Acide e Galatea.] *Giuseppe Haydn* 762
HV. p. 61. [No. 12.] Cantata. — Autogr. score. Incomplete : Galathea's
aria (in E flat major $\frac{6}{8}$) fragmentary.
Ms. mus. I. 8.
3. *La Canterina* / *Intermezzo in Musica* / *à quattro Voci* / *Composto dal Giuseppe*
Haydn 766
HV. p. 61. [No. 1.] — Autogr. score. Second Finale fragmentary.
Ms. mus. I. 1.
4. *Lo speciale*.
HV. p. 61. [No. 3.] — Autogr. score. Incomplete : the beginning of Men-
gone's first aria missing.
Ms. mus. I. 2.
5. *Le Pescatrici* / *Del giuseppe Haydn* 769.
HV. p. 61. [No. 4.] — Autogr. score. Incomplete : Eurilda's aria (atto
1. E major), Bass-aria (atto 1. G major), Nerina's aria (atto 2. C major)
fragmentary, — atto 2. scena 9—12. missing.
Ms. mus. I. 3.
6. *L'infedeltà delusa*.
HV. p. 62. [No. 1.] *Burletta per musica in 2 atti*. — Autogr. score.
Ms. mus. I. 4.

7. *Il mondo* [della luna. Opera buffa in 3 atti.]
HV. p. 61. [No. 5.] — Autogr. score. Incomplete ; overture missing.
Ms. mus. I. 5.

8. *Opera.* / *La fedeltà premiata.* / *di me giuseppe Haydn 780.*
HV. p. 61. [No. 8.] — Autogr. score. Incomplete :

The note of POHL attached :

Es fehlen : Scena XIII nach "Ach vogliamo mio cor! perfido Conte!" fehlt das Finale des ersten Actes. — Act II.: Scena II. Von der Arie des Lindoro : "Non vi sdegnato" (F-dur 6/8) sind nur zwei Seiten da, und fehlt dann alles bis in die Mitte der Scena XIII ; der dritte Act fehlt durchaus.

Ms. mus. I. 6.

*SEPARATE ARIAS INSERTED
INTO HAYDN'S OWN OPERAS
AND INTO THOSE OF OTHER COMPOSERS*

9. "*Tergi è vezzosi rai . . .*"

POHL's note on p. 1 of the score :

Eine Arie der "Tetide" in Haydn's "Acide" 1763, dort demselben Text (Scena XII).
Autogr. score.

Ms. mus. I. 16.

- *10. "*Vi miro fisò . . .*"

[1777.] Semplicina's aria from the opera of Karl Ditters von Dittersdorf "Arcifanfano rè de'matti". (Atto 1. No. 7.) Reorchestration and completion by Haydn with the parts Ob. 1—2., Cor. 1—2. — Autogr. parts: Ob. 1—2., Cor. 1—2.

Ms. mus. 0—59.

11. ["*Sono Alcina . . .*"].

MGG V/1892. [1786.] Aria inserted into Giuseppe Gazzaniga's opera "L'isola d'Alcina". — Autogr. parts: Vl. 1—2.

Ms. mus. 0—104*.

- *12. "*Quando la rosa . . .*"
 [1779.] Aria inserted into the opera of Pasquale Anfossi "La Metilde ritrovata". (Atto 1. No. 6., Nannina, Vl. 1—2., Vla., Basso, Fl. 1—2., Fg., Cor. 1—2.) — Autogr. score.
 Ms. mus. 0—38.
- *13. "*Agl'à monti al colle al prato . . .*"
 [1780.] Aria inserted into the opera of Giuseppe Gazzaniga "La vendemmia". Second part of Agatina's aria "Ah crudel . . .". — Autogr. score and parts Vl. 1—2., Ob. Cor. 1—2.
 Ms. mus. 0—20.
- *14. "*Si promette facilmente . . .*"
 [1780.] Aria of Arminda in Pasquale Anfossi's opera "La finta giardiniera". (Atto 1. No. 7. in A major) Haydn's transposition (in G major) Reorchestration and completion with parts Ob. 1—2., Cor. 1—2. — Autogr. score.
 Ms. mus. 0—41.
- *15. "*Vorrei punirti indegno . . .*"
 [1780.] Arminda's aria from the opera of Pasquale Anfossi "La finta giardiniera". (Atto 2. No. 1.) Haydn's reorchestration and completion with the parts Ob. 1—2., Cor. 1—2. — Autogr. parts: Ob. 1—2., Cor. 1—2.
 Ms. mus. 0—41.
- *16. "*Gelosia d'amore è figlia . . .*"
 [1780.] Carlotta's aria from the opera of Antonio Salieri "La scuola de' Gelosi". (Atto 1. No. 1.) Completed and arranged by Haydn. — Autogr. details of score and complete autogr. parts: Vl. 1—2., Ob. 1—2., Cor. 1—2.
 Ms. mus. 0—9/a.
- *17. [Carlotta's aria, words missing.] $\overline{780}$.
 Aria inserted into Antonio Salieri's opera "La scuola de' Gelosi". (Atto 2. No. 1.) — Autogr. score, Vl. 1—2. part is the handwriting of the copyist Joh. Schellinger.
 Ms. mus. 0—9/a.

- *18. “*Mora l’infido si mora . . .*”
 [1781.] Aria inserted into the opera of Vincenzo R i g h i n i “Il convitato di pietra”. (Atto 2., tenor-recitative and aria.) — Vl. 1—2., Basso, Ob. 1—2. parts, partly autogr., partly copy of Joseph Elssler sen. The other parts are missing.
 Ms. mus. 0—84.
- *19. “*Che torno io sono lontano dal nido . . .*”
 [1781.] Armida’s aria from the opera of Nicola P i c c i n i „Gli Stravaganti”. (Atto 1.) From the 55th bar recomposed by Haydn. 73 bars of the score autographic.
 Ms. mus. 0—81.
- *20. “*Deh frenate mesti . . .*”
 [1782.] Emilia’s aria from the opera of Pasquale A n f o s s i “Il curioso indiscreto”. (Atto 1. No. 7.) Arrangement and reorchestration by Haydn. Also completed with Ob. 1—2., Cor. 1—2. parts. — Autogr. Ob. 1—2., Cor. 1—2. parts.
 Ms. mus. 0—35.
21. “*Ah tu non senti amico . . .*” | *di me giuseppe Haydn 786*.
 Pohl n/4. Aria inserted into the opera of Tommaso T r a e t t a “Ifigenia in Tauride”. (Atto 1. No. 1., Oreste.) — Autogr. score.
 Ms. mus. I. 11.
22. “*Un cor si tenero in petto . . .*” | *giuseppe Haydn 787*.
 C. F. Pohl n/5. Aria inserted into the opera of Francesco B i a n c h i “Il disertore”. (Atto 1. No. 9.) — Autogr. score.
 Ms. mus. I. 12.
23. “*Vada adagio signorina . . .*”
 MGG V/1892. [1787.] Aria inserted into the opera of Pietro G u g l i e l m i “La Quakera spiritosa”. (Atto 1. No. 8., Cardella.) See MGG V/1892 for the score of which a copy by Johann Elssler is extant. — Autogr. part: voice with bass.
 Ms. mus. 0—19/a.

24. "*Se tu mi sprezzi ingrata . . .*" | *Aria di me giuseppe Haydn 788*.
Pohl n/8. — Autogr. score. Ms. mus. I. 13.
- *25. [Lauretta's aria, words missing.]
[1789.] Aria reorchestrated by Haydn in the opera of Domenico Cimarosa "*Li due supposti Conti*". (Atto 1. No. 2., with Vl. 1—2., Vla., Bass accompaniment.) — Autogr. score and Vl. 1—2. parts. Ms. mus. 0—52.
26. "*Infelice sventurata . . .*" | *Aria di me giuseppe Haydn 789*.
Pohl.n/10. Aria inserted into the opera of Domenico Cimarosa "*Li due supposti Conti*". (Atto 2. No. 14., Beatrice.) — Autogr. score. Ms. mus. I. 14.
— Autogr. part: voice with bass. Ms. mus. 0—52.
- *27. "*Son due ore che giro . . .*" | *di me giuseppe Haydn 789*.
Scene inserted into the opera of Domenico Cimarosa "*La Circe*". (Atto 1., Pedrillo, Vl. 1—2., Vla., Basso, Fl. 1—2., Ob. 1—2., Fg. 1—2.) — Autogr. score. Ms. mus. 0—57.
28. "*Da che penso a maritarmi . . .*" | *di me giuseppe Haydn 790*.
Pohl n/11. :
Einlage zu *L'amor artigiano* von Fl. Gassmann
— Autogr. score. Ms. mus. I. 15.
29. "*D'una sposa maschinella . . .*" | *Aria nell'atto Primo N. 8. Haydn*.
Donna Stella's aria, Vl. 1—2., Vla., Basso, Ob. 1—2., Cor. 1—2. Cannot be identified at present. (According to H. C. R. Landon: made for Paisiello's opera "*La frascatana*") — Autogr. score. Ms. mus. I. 10.

*30. Further minor autograph passages (mostly recitatives) are found in the following opera scores :

[1779.] Antonio S a c c h i n i "L'amore soldato".
Ms. mus. 0—64.

Giuseppe S a r t i "Le gelosie villane".
Ms. mus. 0—29.

[1780.] Pasquale A n f o s s i "La forza delle donne".
Ms. mus. 0—100.

[1781.] Pasquale A n f o s s i "Isabella e Rodrigo".
Ms. mus. 0—12.

[178?.] Johann Gottlieb N a u m a n n "Le nozze disturbate".
Ms. mus. 0—15/a.

[1786.] Giuseppe S a r t i "Idalide".
Ms. mus. 0—91.

[1790.] Domenico C i m a r o s a "L'impresario in angustie".
Ms. mus. 0—50.

MISCELLANEOUS ARIAS, SONGS

31. "*Auch die Sprödeste der Schönen*"

HV. p. 49. No. 30. For voice and pianoforte. — Autogr.

Ms. mus. I. 17 [a].

32. Lines from / *The Battle of the Nile* / by M^{ris} Knight
/ and *Satin Musik* / by / D^r Haydn.

1798. Recitative ("Ausania trembling...") and aria ("Blest leader!...")
for voice and pianoforte. — Manuscript ff. 5a—5b Autogr. —

РОНЛ's note on the front-page:

Copiert von Polzelli.

Ms. mus. I. 17 [b].

CHORAL WORKS WITH ORCHESTRA

33. *Madrigal | di me giuseppe Haydn 792*
HV. p. 25. No. 3. — Autogr. score.
Ms. mus. I. 18 C.
34. *Chor der Dänen | Haydn 796.*
HV. p. 25. No. 4. For the tragedy "Alfred oder der patriotische König".
— Autogr. score.
Ms. mus. I. 18 A.

ORATORIOS

35. *Coro 2^{do} | "Svanisce in un momento . . ." | Jos Haydn 784.*
Pohl m/14. Inserted into the oratorio "Il ritorno di Tobia". — Autogr. score.
Ms. mus. I. 18. B.
36. [Die 7 Worte des Heilands am Kreuz.]
HV. p. 63. No. 3. The later oratorio version by Haydn. Introduction and Terre moto missing. — Score partly autogr., partly copied by Johann Elssler.
POHL's note :
Von Haydns Hand sind nur die Eingangstakte jeder Nummer, ferner die Singstimmen samt Text ; endlich von den Instrumenten die Klarinetten und Trombonen und die übrigen, namentlich Flöte und Fagott mehr beschäftigt, als in der von Kopistenhand stammenden Vorlage.
Ms. mus. I. 22.

MASSES

37. [Grosse Orgelmesse, in E flat major.]
HV. p. 23. No. 3. Fragment. (Sanctus, Benedictus, Agnus Dei.) — Autogr. score.
Ms. mus. I. 20.
38. [Cäcilienmesse, in C major.]
HV. p. 23. No. 1. Fragment. (Benedictus, Agnus Dei.) — Autogr. score.
Ms. mus. I. 21.
39. *Missa | in tempore belli | Eisenstadt 796. Haydn*
HV. p. 23. No. 7. — Autogr. score.
Ms. mus. I. 19.

SYMPHONIES

(HoV. I.)

40. *Le midi | Giuseppe Haydn 761.*
HoV. I : 7. — Autogr. score.
Ms. mus. I. 23.
41. *Sinfonia | Giuseppe Haydn 763.*
HoV. I : 12. — Autogr. score.
Ms. mus. I. 25.
42. [Sinfonia] *Giuseppe Haydn 763.*
HoV. I : 13. — Autogr. score. The timpani part was added to the score later by Haydn.
Ms. mus. I. 24.
43. *Sinfonia | Giuseppe Haydn 764.*
HoV. I : 21. — Autogr. score.
Ms. mus. I. 28.

44. *Sinfonia* | *Giuseppe Haydn* $\overline{764}$.
HoV. I : 22. — Autogr. score. Ms. mus. I. 27.
45. *Sinfonia* | *Giuseppe Haydn* $\overline{764}$.
HoV. I : 23. — Autogr. score. Ms. mus. I. 29.
46. *Sinfonia* | *Giuseppe Haydn* $\overline{764}$.
HoV. I : 24. — Autogr. score. Ms. mus. I. 26.
47. *Sinfonia* | *Giuseppe Haydn* $\overline{765}$.
HoV. I : 29. — Autogr. score. Ms. mus. I. 30.
48. *Sinfonia* | *Giuseppe Haydn* $\overline{765}$.
HoV. I : 30. — Autogr. score. Ms. mus. I. 32.
49. *Sinfonia* | *Giuseppe Haydn* $\overline{765}$.
HoV. I : 31. — Autogr. score. Ms. mus. I. 31.
50. *Sinfonia* | 2 *Violini* | 2 *Oboe oblig.* | 2 *Corni oblig.* | *Viola* | e *Basso* | *del giuseppe Haydn den 1^{ten} 10^{ten}* $\overline{767}$.
HoV. I : 35. — Autogr. score. Ms. mus. I. 33.
51. *Sinfonia in D* | *di giuseppe Haydn* $\overline{771}$.
HoV. I : 42. — Autogr. score. Ms. mus. I. 34.
52. *Sinfonia in Fis minore* | *di me giuseppe Haydn* $\overline{772}$.
HoV. I : 45. “Farewell” (»Abschied«). — Autogr. score. Ms. mus. I. 36.

53. *Sinfonia in H maggiore / del giuseppe Haydn 772.*
HoV. I : 46. — Autogr. score.
Ms. mus. I. 35.
54. *Sinfonia in G / di me giuseppe Haydn 772.*
HoV. I : 47. — Autogr. score.
Ms. mus. I. 37.
55. *Sinfonia / di me giuseppe Haydn 774.*
HoV. I : 54. — Autogr. score. Introduction to the first movement “Adagio
maestoso” missing.
Ms. mus. I. 39.
56. *Sinfonia / di me giuseppe Haydn 774.*
HoV. I : 57. — Autogr. score.
Ms. mus. I. 38.
57. *Sinfonia / di me giuseppe Haydn 776.*
HoV. I : 61. — Autogr. score.
Ms. mus. I. 40.
58. *Sinfonia.*
HoV. I : 63. “La Roxolane”. — Autogr. score fragment (ff. 3). Pohl’s note
on p. 1 of the score :
Als Ouverture zur Oper “Il Mondo della luna” benutzt. 1868.
Ms. mus. I. 42.
59. *Sinfonia in G / di me giuseppe Haydn 794.*
HoV. I : 100. „Militär”. — Autogr. score. „Andante” movement in C
major missing.
Ms. mus. I. 41.

*DIVERTIMENTI FOR MORE
THAN 4 INSTRUMENTS*

(HoV. II.)

60. *Divertimento | Giuseppe Haydn 760.*
HoV. II : 16. — Autogr. score. — ff. 16 a—b : autogr. string quartet outlines (HoV. III : 33/III. Poco adagio.)
Ms. mus. I. 47.
61. *Notturmo 3^{zo}.*
HoV. II : 27*. — Autogr. score. The introduction „Largo” was added to the score later.
Ms. mus. I. 44 [b].

STRING QUARTETS

(HoV. III.)

62. *Quartetto | di me giuseppe Haydn 799.*
HoV. III : 81. — Autogr. score.
Ms. mus. I. 46 B.
63. *Quartetto | di me giuseppe Haydn 799.*
HoV. III : 82. — Autogr. score.
Ms. mus. I. 46 A.

CONCERTO

(HoV. VII.)

64. *Concerto per la Lira Organizzata.*
HoV. VII h : 3*. — Manuscript score, f. 21., 23. : autogr.
Ms. mus. I. 45.

MARCHES

(HoV. VIII.)

65. *March / di me giuseppe Haydn 795.*
HoV. VIII : 1. "Derbyshire Marches No. 1." — Autogr. score.
Ms. mus. I. 43 [b].
66. *Hungarischer National Marsch. / Jos. Haydn 802.*
HoV. VIII : 4. — Autogr. score.
Ms. mus. I. 43 [a].

DANCES

(HoV. IX.)

67. *Menuet.*
HoV. IX : 3. 16 minuets for pianoforte. — Autogr.
Ms. mus. I. 53.
68. 12 Menuette von Jos. Haydn.
HoV. IX : 12. For pianoforte. — Autogr.
Ms. mus. I. 52.

BARYTON DIVERTIMENTI AND FRAGMENTS OF DIVERTIMENTI

(HoV. X., XI.)

69. *Divertimento 53^{mo} / Giuseppe Haydn 767.*
HoV. XI : 53. — Autogr. score.
Ms. mus. I. 48 [a].

70. *Divertimento / Fatto a posta nihil sine causa.*
HoV. XI : 109. — Autogr. score.
Ms. mus. I. 48. [b].
71. *Divertimento 2^{do} a otto voci di me Giuseppe Haydn 775.*
HoV. X : 5. — Autogr. score.
Ms. mus. I. 49.
72. Fragments :
- a) *Divertimento 10^{mo}*
HoV. XI : 10/I, II. — Autogr. score. (f. 1).
Ms. mus. I. 50 a.
- b) [Menuetto.]
HoV. IX : 23. Vl. 1—2., Basso, Fl. 1—2., Cor. 1—2. — Autogr. score. (f. 1).
Ms. mus. I. 50 b.
- c) *Menuet del 2^{do} Divertimenti / Finale.*
HoV. XI : 2/III, IV. — Autogr. score.
Ms. mus. I. 50 c.
- d) *Menuet del 5^{to} divertimento.*
HoV. XI : 5/II. — Autogr. score.
Ms. mus. I. 50 d.
- e) [Adagio in E major, Adagio in A major, Minuet in A major (I.), Minuet in A major (II.), Minuet in E major, Andante in E major.]
Autogr. Bass part (f. 1).
Ms. mus. I. 50 e.
- f) [Baryton Trio.]
HoV. XI : 60, 61. — Autogr. Bass part.
Ms. mus. I. 50 f.

DIVERTIMENTO FOR PIANO

(HoV. XIV.)

73. *Divertimento per Cembalo* | Giuseppe Haydn 764.

HoV. XIV : 4. Cembalo, Vl. 1—2., Basso. — Autogr. score.

Ms. mus. I. 51.

OSZK

Országos Széchényi Könyvtár

II.
CONTEMPORARY MANUSCRIPT COPIES

OSZK

Országos Széchényi Könyvtár

In this chapter any notes to be found on the front-page of the MS are indicated by italics.

COMPOSITIONS FOR STAGE

74. *Orlando Paladino*.
HV. p. 61. [No. 10.] — Manuscript parts.
Ms. mus. I. 152.
75. *Der Ritter Roland | Eine heroisch-komische Oper | in 3 Aufzügen. | In Musik gesetzt | von | H^m Joseph Haydn | Aufgeführt à grand orchestre aus dem grossen Pfalz bayerschen Theater in Mannheim.*
Manuscript score with autogr. corrections of Haydn.
Ms. mus. 0—103.
76. *Armida | Atto Terzo*.
HV. p. 61. [No. 11.] — Manuscript score.
Ms. mus. I. 153.
77. *Orfeo*.
HV. p. 62. [No. 2.] — Manuscript score.
Ms. mus. I. 7.

*ARIAS OF HAYDN INSERTED
INTO HIS OWN OPERAS
OR INTO
THOSE OF OTHER COMPOSERS*

78. „Sono contento . . .” | *Quartetto* | *Dall'Isola disabitata* | del *Sigr Giuseppe* | *Haydn* | *N^{ro} 6.*
Manuscript score. Ms. mus. I. 159.
79. „Dice benissimo chi si marito . . .”
Pohl n/3. 1780. Aria inserted into the opera of Salieri „La scuola de' Gelosi”. — Manuscript score copied by Lausch (Atto 2. No. 2).
Manuscript parts of the above aria. Ms. mus. I. 156.
80. *Duetto* | *in B* | *aus Armida.*
„Oh amico . . .” — Manuscript score. Ms. mus. 0—9/a.
81. *Aria (Signor voi Sapete) Del Sig^{re} Giuseppe Haydn.*
Pohl n/7. [1785?] Aria inserted into the opera of Anfossi „Il matrimonio per inganno” (Atto 1. No. 6., Rosina). — Manuscript score. Ms. mus. I. 157.
82. *Aria* | *di Giannina* | *Del: Sig: giuseppe Haydn.*
„La moglie quando e buona . . .” — Manuscript score. Ms. mus. I. 158.
82. *Aria* | *di Giannina* | *Del: Sig: giuseppe Haydn.*
„La moglie quando e buona . . .” — Manuscript score. Ms. mus. I. 155.

SOLO SONGS WITH PIANO OR ORCHESTRA

83. [„Von allen Sterblichen . . .”] / *Del Sig^{re} Giuseppe Haydn* :
For voice with piano accompaniment. — Manuscript.
Ms. mus. I. 170.
84. *Gott! erhalte Franz den Kaiser* / *Comp. Anno 1797*.
For voice, Vl. 1—2., Vla., Basso, Fl., Ob. 1—2., Fg. 1—2., Cor. 1—2.,
Clarino 1—2., Timp. accompaniment. — Manuscript score.
Ms. mus. I. 172.
85. [„Miserere . . .”] *von* / *einem englischen Compositeur*.
For voice with piano accompaniment. Transcription from the musical
material of Haydn's oratorio „Die 7 Worte Christi . . .” [The Seven Last
Words]. — Manuscript.
Ms. mus. I. 164.
- 85/a. *Violino 1^{mo}*
On the verso of the 3-leaf manuscript : *Aria* | *a* | *Soprano Solo* | *Violino*
1^{mo} et 2^{do} | *Oboe 1^{mo} et 2^{do}* | *Corno 1^{mo} et 2^{do}* | *Viola et Basso.* | *Organo.* | *Del*
Sig: J: Heyden.

Violino 1.^{mo}
Allegretto



Manuscript.

Ms. mus. IV. 78.

POLYPHONIC SONGS WITH PIANO

86. *Vierstimmige | Gesänge | mit Begleitung des | Piano-Forte | von | Joseph Haydn.*
— N^{ro} 1. *Die Beredtsamkeit.* — N^{ro} 2. *Alles hat seine Zeit.* — N^{ro} 3. *Die Harmonie in der Ehe.* — N^{ro} 4. *Aus dem Dank liede zu Gott.* — N^{ro} 5. *Abendlied zu Gott.* — N^{ro} 6. *Der Greis.* — N^{ro} 7. *Der Augenblick.* — N^{ro} 8. (*Aus der Sammlung der vorzüglichsten Werke der deutschen Dichter*) „*Freund! ich bitte . . .*” — N^{ro} 9. *Wieder den Übermuth.*
No. 1—4: HV. p. 65, No. 5—8: HV. p. 66, No. 9: HV. p. 67. — Manuscript parts. Bass part missing.
Ms. mus. IV. 77.
87. *9 | Gesänge | von | Joseph Haydn. Tenore.*
HV. p. 55—57. Tenor part only. — Manuscript.
Ms. mus. I. 171.

CHORAL WORK WITH ORCHESTRA

88. *Der Sturm (Hört die Winde furchtbar Heulen) von | Joseph Haydn.*
HV. p. 25. No. 3. — Manuscript score and parts.
Ms. mus. I. 168—169.

ORATORIOS

89. *Oratorio : | Il ritorno di Tobia | Del Sig : Giuseppe Haydn. | Parte 1^{ma} | — Parte 2^{da}.*
HV. p. 63. — Manuscript score of Neukomm's arrangement. At the end of the MS. : *Moskau, am $\frac{6}{18}$ Oktober 806. Sigism. Neukomm. m. pr.*
Ms. mus. IV. 68.

90. *Die Erwählung | eines | Kapellmeisters. | Von J : Haydn :*
Manuscript score.
Ms. mus. IV. 54.
91. *Die Worte des Erlösers am Kreuze | Del Sigr^e Giuseppe Haydn.*
HV. p. 63. No. 3. Authentic copy by Johann Elssler of the later oratorio version. Manuscript score and parts.
Ms. mus. I. 162.
92. *Die Worte Christi | am Kreutze. | Eine Cantata.*
HV. p. 63. No. 3. Fribert's oratorio version. — Manuscript orchestra parts.
Ms. mus. I. 164/a.
93. *Die 7 Worte Christi am Kreutze.*
HV. p. 63. No. 3. Fribert's oratorio version. — Manuscript voice parts.
Ms. mus. I. 163.
94. *Oratorium : | Die Worte des Erlösers, am Kreutze : | von | Herrn Kl : Joseph Hayden :*
HV. p. 63. — A copy according to the later oratorio version by Haydn. [?]. — Manuscript parts : Sopr. conc., Sopr. rip., Sopr. vel Alto, Alto conc., Alto, Contra Alto, Tenore conc., Tenore rip., Basso conc., Basso rip., Vl. 1—2., Vla., Basso e Vlc., Fl. 1—2., Ob. 1—2., Cl. 1—2., Fg. 1—2., Cor. 1—2., Trb. 1—2.
Ms. mus. IV. 69.
95. *Die | Schöpfung. | von | Jos. Haydn.*
Manuscript parts.
Ms. mus. O- [Orat.] 15.
96. *Der | Oculi omnium | aus der Schöpfung.*
HV. p. 63. No. 4. 4 voice parts. — Manuscript.
Ms. mus. I. 166/a.
97. *Die | Vier Jahreszeiten | von | Jos : Haydn.*
Manuscript parts.
Ms. mus. O- [Orat.] 16.

MASSES

98. *Messe. Von Jos. Haydn.*
 HV. p. 23. No. 6. „Missa St. Josephi.” [„St. Nicolai.”] — Manuscript score dating probably from the 19th century. Parts of earlier origin still extant : *Tenore Rippieno, Clarino 1—2., Tympano.*
 Ms. mus. IV. 55.
99. *Missa ex b̄ fa : | a 4 | vocibus : | 2 bg violinis | Violono Con : Authore Hayden :*
 HV. p. 24. No. 13. „Kleine Orgelmesse.” — Manuscript parts ; besides the above-mentioned also organ and two horn parts of more recent origin.
 Ms. mus. IV. 59.
100. *Missa in C. | Soprano, Alto, Tenore Basso | Violino Primo Violino Secondo | Viola, Oboi I^{mo} e II^{do} Fagotto | Clarini I^{mo} e II^{do} Tympani Violonzello e Organo. | Del : Sig : J : Hayden.*
 HV. p. 23. No. 9. „Missa Cellensis.” — Manuscript parts. Vl. 1—2. missing.
 Ms. mus. IV. 56.
101. *Missa in D moll | 4 Vocibus Violino Primo 2. | Violino Secondo Oboi I^{mo} et II^{do} | Flauto Fagotto Clarinis 3. obl. | Tympani | Viola et Violonzello. 2. | con | Organo. | Del : Sig : J : Haydn.*
 HV. p. 23. No. 10. „Nelson.” — Manuscript parts.
 Ms. mus. IV. 57.
102. [„Nelson-Missa.”]
 HV. p. 23. No. 10. — Manuscript parts. — Earlier parts : S. A. T. B. conc., Vl. 1—2., Vla., Vlc., Basso, Violone, Ob. 1—2., Cor. 1. [incomplete], Clarino 1—3., Bombardon oder Trb. Basso, Timp., Org. — Later parts : T. B. Solo, S. A. T. B. conc., Sopr. rip., Vl. 1—2., Fl., Fg. — Stamps on a part of both materials : *Sigillum S. Ord. Servorum B. M. V. Conv. Pestiensis.*
 Ms. mus. IV. 58.

REQUIEM, TE DEUM, STABAT MATER

104. *Stabat Mater* | 4 Voci in Duplo | 2 Violini, | Viola, | 2 Oboe, | 2 Corni Inglese
| Fagott | Organo | Sig: G: Haydn.
HV. p. 63. — Manuscripts parts.
Ms. mus. IV. 67.
105. *Grand.* | *Te-Deum* | 4. Voci | Violino Primo. 3. | Violino Secondo 3. | Viole. 2.
| Flauto. Oboi Imo et II^{do} | Fagotto. | Clarino. 3. | Tympani | Violon. e Violonzello.
| con | Organo. | Del: Sig: J: Haydn.
HV. p. 25. — Manuscript parts: vocal-, string parts and organ only.
Ms. mus. IV. 65.
106. *Grand.* | *Te Deum* | Tympano : | par | Giuseppe Haydn.
HV. p. 25. — Manuscript. — Timpani part only.
Ms. mus. IV. 66.
- 106/a. *Requiem* | in Dis | a | Canto, Alto, Tenore, Basso | Violino Primo | Violino Secundo
| Cornu Primo, et Secundo in Dis | con | Organo. | Auth: Jos: Haydn.
According to H. C. Robbins Landon probably a composition of Michael Haydn. — Manuscript parts, including Ob. 1—2., and Violone.
Ms. mus. IV. 63.
- 106/b. *Requiem in Dis et B.* | Canto. Alto. | Tenor: et: Basso. | Violino Primo | Violino Secundo
| Corni Due | et | Organo | Del Sig Joseph Hayden | Pro Choro Pesth ord Serv. B. M. V.
According to H. C. Robbins Landon probably a composition of Michael Haydn. — Additions in pencil on the front-page: Clarinetto 1^{mo} e 2^{do} | Basso e Cello. | Trombone Basso. | 13 Stimen. — Manuscript parts.
Ms. mus. IV. 64.
107. *Stabat Mater* | für ein grosses | Orchester | von | Jos. Haydn.
Pohl m/12. — Manuscript parts.
Ms. mus. I. 160.

MISCELLANEOUS CHURCH MUSIC

108. *Motetto. in D : minore, | Insanae et Vanae Curae. | a | 4 Vocibus. | 2 Violinis, 1 Flauto. | 2 Oboi. | 2 Fagotti | 2 Clarini in D : | 2 Corni in F. | 2 Trombone et Tympani. | Violone | e | Organo. | Del Sigr : Giuseppe Haydn.*
Pohl m/14. — Parody of the chorus: „Svanisce in un momento” in the oratorio „Il ritorno di Tobia”. — Manuscript parts, also for Viola.
Ms. mus. IV. 70.
109. *Salve Regina ex A. | à | Canto Solo. | Alto Tenore Basso | Violino Primo | Violino 2do. | Con | Organo. | Authore Signore Hayden. | Pro Choro Pesth. Ord. Serv. B. M. V.*
Above the title: *Ave M'ra* — Pohl m/7. — Manuscript parts. Canto Solo and Org. missing.
Ms. mus. IV. 74.
110. *Aria pro Adventu | Canto Solo | Violino Primo | Violino Secondo | Corno Primo | Corno Secondo | Viola Obligato | Con | Organo e Violone | Del Sig : Giuseppe Haydn.*
Pohl m/8. Cantilena pro Adventu: „Ein' Magd, ein' Dienerin . . .” — Manuscript parts. Ob. 1—2.-parts attached.
Ms. mus. IV. 75.
- 110/a. *Motetto : Et Salve | Regina : | I II de Venerabili Sacramento | à | 4 Voc : | 2 Violiniß | Alto Viola oblig. | 2 Oboe conc. | 2 Clariniß | Organo con Violone | Pro choro ord : Servor : B M : V : Pestini | ad Sanctam Annam | 1776 | Auth Sig Haiden.*

I. Vivace Canto — II. Vivace



Lau - da Si - on Sal - va - to - rem Ec - ce pa - niß
Sal - ve sal - ve sal - ve re - gi - na Sal - ve re - gi - na

Manuscript parts.

Ms. mus. IV. 71.

- 110/b. *Motetto Et Salve Regina III VI* [!] / *De Venerabili Sacramento* / à 4 Vocibus
 / 2 Violinis / alto Viola conc. / 2 Oboiβ / 2 Clariniβ / Organo con Violone /
 Pro Choro ord : Servorum B : M'rae Virg Pesti ad S : Annam 1776 /
 Auth : Sig Heyden.

Canto
 III. *p*  In fi - gu - ris pro-si-gna-tur

IV. *Vivace*  Bo - ne pastor
 Sal - ve, sal - ve

Manuscript parts.

Ms. mus. IV. 72.

- 110/c. *Salve Regina* / N^o 1^o / dell' Signore Gyuseppe Haydn.
 (N^o 1^o) and Beer (the latter at the bottom of the front-page of the
 parts) in a different ink.
 Pohl m/11. — Manuscript parts extant of : S. T. B., Vl. 1—2., Vla.,
 Violone e Vlc.

Ms. mus. IV. 73.

- 110/d. *Aria in C* : / Violini Due. / Viole. / Flauti Due. / Oboe Due. / Corno 2^o /
 Organo. / Del Sig : Hayden. / Pro Choro Pesth. Ord. Serv. B. M. V.

Violino 1.^o *Allegro Aria*  *Soprano Solo* 

Quis quis gau det De - o su - o

Manuscript parts, including also Soprano Solo.

Ms. mus. IV. 76.

SYMPHONIES

111. *Sinfonia Ex D# / à 8 / 2 Violini / 2 Oboi / 2 Corni / Viola / è / Basso / Del Sigre. Giuseppe Haydn.*
 HoV. I : 1. — Manuscript parts. — With the stamp of *Fürnberg Obrist Lieut.*
K 2092.
112. *Sinfonia. Ex C. / Violin Primo. / Violin Secondo. / Oboe Prima. / Oboe Seconda. / Cornu Primo. / Cornu Secondo. / è / Bass. / Del Sigre Giuseppe Haydn.*
 HoV. I : 2. — Manuscript parts.
K 2069.
113. *Sinfonia / ex G. / Violino Primo / Violino 2^{do} / Viola / 2 Oboe / 2 Corni obl : / e / Basso / Del Sigre Giuseppe Haydn.*
 HoV. I : 3. — Manuscript parts.
K 880.
114. *Sinfonia. / Ex D. / Violino Primo. / Violino Secondo. / Alto Viola. / Cornu Primo. / Cornu Secondo. / Oboe Prima. / Oboe Seconda. / e / Basso. / Del Sigre Giuseppe Haydn.*
 HoV. I : 4. — Manuscript parts. — With the stamp of *Fürnberg Obrist Lieut.*
K 1165.
115. *Sinfonia. / Ex A. / Violino Primo. / Violino Secondo. / Cornu Primo. / Cornu Secondo. / Oboe Prima. / Oboe Seconda. / Alto Viola. / e / Basso. / Del Sigre Giuseppe Haydn.*
 HoV. I : 5. — Manuscript parts. With the stamp of *Fürnberg Obrist Lieut.*
K 967.
116. *Le Midi / Violino Primo e Secondo Obl : / Violino Primo e 2^{do} Ripieno / Due Oboe Oblig : / 2^{do} Corni / Viola / 2^{do} flauto Traversi / Violoncello e fagotto / Violon Obligato. / Del Sig : Gius : Haydn.*
 HoV. I : 7. — Manuscript parts.
Ms. mus. I. 54.

117. *Synfonia. / Ex D. / Violino Primo. / Violino Secondo. / Cornu Primo. / Cornu Secondo. / Oboe Prima. / Oboe Seconda. / Alto Viola. / e / Basso. / Del Sig^{re} Giuseppe Haydn.*
HoV. I: 10. — Manuscript parts. With the stamp of *Fürnberg Obrist Lieut.*
K. 1183.
118. *Synfonia. / Violino Primo. / Violino Secondo. / Cornu Primo. / Cornu Secondo. / Oboe Prima. / Oboe Seconda. / Alto Viola. / è / Basso. / Del Sig^{re} Giuseppe Haydn.*
HoV. I: 11. — Manuscript parts. — With the stamp of *Fürnberg Obrist Lieut.*
K 1138.
119. *Sinfonia Ex D # / 2 Oboi / 2 Corni oblig^{ti} / 2 Violini / Viola obligata / et / Basso / Violoncello oblig^{to} / Del Sig: Giuseppe Haydn.*
HoV. I: 15. — Manuscript parts. — With the stamp of *Fürnberg Obrist Lieut.*
K 1162.
120. *Sinfonia Ex G. / a 8 / 2 Violini / 2 Oboe / 2 Corni / Viola / e / Basso / Del Sig^{re} Giuseppe Haydn.*
HoV. I: 18. — Manuscript parts. — With the stamp of *Fürnberg Obrist Lieut.*
K 2238.
121. *Sinfonia Ex E^b. / Due Violini / Due Corno Inglese / Due Corni / Viola e / et / Basso / Del. Sig^{re} Giuseppe Hayden.*
HoV. I: 22. »Der Philosoph« — Manuscript parts.
Ms. mus. I. 55.
122. *Sinfonia in C. / a / Violino 1^{mo} et 2^{do} Viola, / Oboe 1^{mo} et 2^{do} / Corno 1^{mo} et 2^{do} / con Basso. / Del: Sig^{re}: J: Haydn.*
HoV. I: 25. — Manuscript parts.
Ms. mus. IV. 79.

123. *Sinfonia. | Ex G. | Violino Primo. | Violino Secondo. | Oboe Prima. | Oboe Secunda. | Alto Viola. | è | Basso. | Del Sig^{re} Giuseppe Haydn.*
HoV. I : 27. — Manuscript parts. — With the stamp of Fürnberg Obrist Lieut.
K 2241.
124. *Sinfonia In A | a | Violino Primo | Violino Secondo | Viola | Oboe Prima | obl : | Oboe Secunda | Cornu Primo | Cornu Secondo | con | Violone. | Del Sign : Hayden*
HoV. I : 28. — Manuscript parts.
Ms. mus. I. 56.
125. *Synfonia. | Ex C. | Violino Primo. | Violino Secondo. | Clarino Primo. | Clarino Secondo. | Tympano. | Cornu Primo. | Cornu Secondo. | Oboe Prima. | Oboe Secunda. | Alto Viola. | e | Basso. | Del Sig^{re} Giuseppe Haydn.*
HoV. I : 32. — Manuscript parts. — With the stamp of Fürnberg Obrist Lieut. Clarino 1—2., Alto Viola missing.
K 964.
126. *Synfonia. | Ex C. | Violino Prima. | Violino Secondo. | Clarino Primo. | Clarino Secondo. | Cornu Primo. | Cornu Secondo. | Oboe Prima. | Oboe Secunda. | Alto Viola. Oblig : | è | Basso. | Del Sig^{re} Giuseppe Haydn.*
HoV. I : 33. — Manuscript parts. — With the stamp of Fürnberg Obrist Lieut.
K 963.
127. *Sinfonia Ex C. | à 8. | 2 Violini | 2 Oboi | 2 Corni | Viola | con Basso | Del Sig^{re} Giuseppe Haydn.*
HoV. I : 37. — Manuscript parts. — With the stamp of Fürnberg Obrist Lieut.
K 1166.
128. *Sinfonia in C. | a | Violino Primo | Violino Secondo. | Oboe Primo & Second : obli. | Corno Primo & Secondo. | Clarino Primo et Secondo. | Tympani | Viola e Basso. | Del Sig^{re} : Giuseppe Haydn.*
HoV. I : 38. — Manuscript parts.
K 2065.

129. *Symphonia in G min : a | 2 Violinis in duplo | Viola oblig : | 2 Obois | 4 Corni | Violonzello, con Violone | Del Sig. Giuseppe Heyden.*
HoV. I : 39. — Manuscript parts.
Ms. mus. I. 57.
130. [Sinfonia.]
HoV. I : 39. — Manuscript parts. Vl. 1. missing.
Ms. mus. IV. 80.
131. *Sinfonia Ex F | a | Due Violino | Due Oboe | Due Corni | Viola | con Basso.*
| Del Sigre Haydn.
HoV. I : 40. — Manuscript parts.
Ms. mus. I. 58.
132. *Sinfonia Ex C | Due Violino | Due Oboe | Due Corni | Due Clarini | et | Tym-*
piano | Viola con | Basso | Del Sig. Heyden.
HoV. I : 41. — Manuscript parts.
Ms. mus. I. 59.
133. *Symphonia in D # | a | 2 Violinis | in duplo | Viola oblig : | 2 Obois oblig : | 2*
Cornii oblig : | Violonzello, con Violone. | Del Sig. Giuseppe Haydn.
HoV. I : 42. — Manuscript parts.
Ms. mus. I. 60.
134. *Sinfonia in E : mol | à | 2 Violini | 2 Oboe | 2 Corni | 1 Viola | Con Bassa |*
Del Sig^e Gius : H :
HoV. I : 43. — Manuscript parts.
Ms. mus. IV. 81.
135. [Sinfonia.]
HoV. I : 45. „Abschied”. (Farewell) — Manuscript parts.
Ms. mus. I. 61.
136. *Sinfonia. A | In. Fis | Violini 4 | Oboe. 2 | Corni. 2 Viola | Violoncello Con*
Violone obl | Basso. | Del Sig Giuseppe Hayden.
HoV. I : 45. — Manuscript parts.
Ms. mus. IV. 82.

137. *Symphonia in H maggiore / à / 2 Violinis in duplo / Viola oblig. : / 2 Obois oblig. : / 2 Corni oblig. : / Violonzello, con Violone / Del Sig. Giuseppe Heyden.*
HoV. I : 46. — Manuscript parts.
Ms. mus. I. 62.
138. *Sinfonia in G / a / Violino-Primo. / Violino-Secundo. / Oboe Imo Oboe II^{do} / Cornuo Imo / Cornuo II^{do} in G : et D : / Alto-Viola. / e Basso. con Violonzello. / Del : Sig : Hayden.*
HoV. I : 47. — Manuscript parts.
Ms. mus. I. 63.
140. *Sinfonia in C / Del Sig. Hayden.*
HoV. I : 48. „Maria Theresia”. — Manuscript parts.
Ms. mus. I. 64.
141. *Sinfonia ex F minor / a / Violino 2^{bus} / Viola / e / Basso. / Del : Sig : Hayden.*
HoV. I : 49. „La Passione”. — Manuscript parts.
Ms. mus. I. 65.
142. *Sinfonia in B. Del Signore Hayden.*
HoV. I : 51. — Manuscript parts.
Ms. mus. I. 66.
143. *Sinfonia in c ♯ / Del Signore Hayden.*
HoV. I : 52. — Two complete manuscripts of part material.
Ms. mus. I. 67.
144. *Sinfonia in D. / Violino Primo / Violino Secundo / due Oboi / Flauto traverso / Fagotto. / due Corni / Timpano / Viola / col / Basso / Del Sig : Giuseppe Haydn.*
HoV. I : 53. — Manuscript parts.
Ms. mus. I. 68.
145. *Sinfonia Ex G. / a / Violino 2^{bus} / Obois 2^{bus} / Corni g 2^{bus} / Fagotti — 2^{bus} / Viola Tympano / et / Basso / Del : Sig : Giuseppe Hyden.*
HoV. I : 54. — Manuscript parts.
Ms. mus. I. 69.

146. *Symphonia in Dis. | a | 2 Violinis in duplo | Viola oblig : | 2 Obois oblig : | 2 Corni oblig : | Violonzello, con Violone | Del Sig : Giuseppe Heyden.*
HoV. I : 55. — Manuscript parts.
Ms. mus. I. 70.
147. *Sinfonia in C | Violino I^{mo} Violino II^{do} | Oboe I^{mo} Oboe II^{do} | Cornu I Cornu II | Clarino I Clarino II^{do} | Tympano Fagotto obligato. | Viola con Basso. | Sig Hayden.*
HoV. I : 56. — Manuscript parts. At the bottom of title-page : *Joannes Schubistan.*
Ms. mus. IV. 84.
148. *Sinfonia Ex D | a | Violino Primo. | Violino Secondo. | Oboe Primo. | Oboe Secondo. | Corno Primo. | Corno Secondo. | Viola con | Basso. | Del Sigre Hayden.*
HoV. I : 57. — Manuscript parts.
Ms. mus. I. 71.
149. *In F | Sinfonia. | a : | Passo. | 2 : Violini. | 2 : Oboe | 2 Corni | Viola | Del Giuseppe Hayden. | Oboe 1^{mo} ab.*
HoV. I : 58. — Manuscript parts incl. Vlc. ; Ob. 1., Cor. 1. missing.
Ms. mus. IV. 85.
150. *Symphonia in A. | a | 2 Violinis in duplo | Viola oblig : | 2 Obois oblig : | 2 Cornii | Violonzello, con Violone. | Del Sig. Giuseppe Heyden.*
HoV. I : 59. — Manuscript parts.
Ms. mus. I. 72.
151. *Sinfonia In A | a | 2 : Violini | Oboe Primo | Oboe Secondo | Corno Primo | Corno Secondo | Alto Viola | con | Basso | Del Sigre : Hayden.*
HoV. I : 59. — Manuscript parts.
Ms. mus. IV. 86.

152. *In C. / Sinfonia / à / piu stromenti / Per la comedia in titolata / Il Distrato / Del Sig^{re} Giuseppe Haydn.*
 HoV. I : 60. — Manuscript parts : Vl. 1—2., Vla. 1—2., Cor., Cl. 1—2. —
 On the front-page : *Gotthárdi.*
 K 867.
153. *Sinfonia in C. / 2 Violino. in Duplo / 2 Viole. / 2 Oboe. / 2 Corni. / 2 Clarini. / Timpano. / e / Violoncello e Basso. / Del Sig : Gius : Haydn. / per la Comedia intitolata il Distrato.*
 HoV. I : 60. — Manuscript parts.
 Ms. mus. I. 73/a.
154. *Sinfonia Ex C / a / Violino Primo / Violino Secondo / Oboe Primo / Oboe Secondo. / Due Corni / Due Clarini / Timpani / Viola con / Basso. Del Sig^{re} Hayden.*
 HoV. I : 60. „Il Distrato”. — Manuscript parts.
 Ms. mus. I. 73/b.
155. *Sinfonia in D / 2 Violini / 1 Viola / 1 Flauto / 2 Oboe / 2 Fagotti / 2 Corni / 1 Violoncello / 1 Basso / Con / Tympani /*
 HoV. I : 61. — Manuscript parts (Fg-part missing).
 Ms. mus. IV. 87.
156. *Sinfonia in D / a / 2 Violinis in duplo / Viola oblig : 2 Obois oblig : / 2 Cornii oblig : / Violonzello, ò Violone. / Flauto ò Fagotto obl : / Del Sig^{re} Giuseppe Haydn.*
 HoV. I : 62. — Manuscript parts. Fl-part ff. 3b—4a : autogr. by Haydn.
 Ms. mus. I. 74.
157. *Symphonia in C / a / Due Violini / Flauto oblto / Due Oboe / Due Corni / Fagotto obl. / Viola / Violonzello / con / Basso / Del Sig^e. Giuseppe Hayden.*
 HoV. I : 63. — Manuscript parts.
 K 869.

158. *Sinfonia in C. | à | 2 Violinis in duplo | Viola oblig : | Flauto oblig : | Fagotto oblig : | 2 Obois oblig : | 2 Cornii oblig : | Violoncello & Violono. | Del Sig : Giuseppe Haydn.*
HoV. I : 63. — Manuscript parts. Ms. mus. I. 75.
159. *Sinfonia in A. | Violino Primo ... | Violino secundo ... | Oboe I^{mo} Oboe II^{do} | Cornuo I^{mo} Cornuo II^{do} | Alto=Viola ... | Basso ... | Del Sig^{re} Hayden.*
HoV. I : 65. — Manuscript parts. Ms. mus. I. 76.
160. *Sinfonia in B | Del Sig : Hayden.*
HoV. I : 66. — Manuscript parts. Ms. mus. I. 77.
161. *Sinfonia in b fa : | Violino Primo | Violino Secondo | Alto Viola | 2 Oboe | 2 Fagotti | 2 Corni | Con | Basso | Del Sig^e : Gius : Hayden.*
HoV. I : 66. — Manuscript parts. Ms. mus. IV. 88.
162. *Symphonia in F. | a | 2 Violinis oblig : e 2 Rip^{nis} | Viola | 2 Oboe | 2 Corni | 2 Fagotti | Violonzello, e Violone. | Del Sig : Giuseppe Heyden.*
HoV. I : 67. — Manuscript parts. (Vl. 1.-part missing!). Ms. mus. I. 78.
163. *Sinfonia ex C. | a | Violino Primo | Violino Secondo | Alto Viola | 2 — Oboe | 2 — Corni | 2 — Fagotti | 2 — Clarino | Timpano | e | Basso. | Del Sig^{re} Hayden.*
HoV. I : 69. — Manuscript parts. Ms. mus. I. 79/a.
164. *Symphonia in C. | a | 2 Violinis in duplo | Viola oblig : | 2 Obois oblig : | 2 Cornii | 2 Clarinis a Tympano | 2 Fagotti | Violonzello, con Violone. | Del Sig : Giuseppe Heydn.*
HoV. I : 69. — Manuscript parts. Ms. mus. I. 79/b.

165. *Sinfonia in D | à | 2 Violinis in duplo. | Viola oblig . . . | Flauto ob . . . | Fagotto ob . . . | 2 Obois oblig . . . | 2 Cornii oblig . . . | Violoncellò o Violone. | Del Sig . . . Gius . . . Haydn.*
 HoV. I : 70. — Manuscript parts. Timp.-part autogr. by Haydn.
 Ms. mus. I. 80.
166. *Symphonia in B | a | II Violini | Flauto obl. | II oboe | II Corni | Fagotto obl. | Viola e Basso | Del Sig^{re} Giuseppe Heyden.*
 HoV. I : 71. — Manuscript parts.
 K 879.
167. *Sinfonia Ex D. | à | Violini 2^{bus} | Flauto Traverso Oblig : | Obois 2^{bus} | Clarini 2^{bus} | Viola oblig : | Violonzello e | Violone | Del Sig^{re} Giuseppe Hyden.*
 HoV. I : 72. — Manuscript parts.
 Ms. mus. I. 81.
168. *Sinfonia in Dis | Due Violino | Due Oboe | Due Corni | Flauto obl : | Fagotto obl : | Viola | Violone e Violoncello | Del Sig : Hayden.*
 HoV. I : 74. — Manuscript parts.
 K 2109.
169. [Sinfonia]
 HoV. I : 74. — Vl. 1—2., Vla. 1—2., Vlc., Basso. — Manuscript parts.
 K 1140.
170. *Sinfonia in D. | à | 2 Violinis in duplo | Viola oblig. | Flauto ob : | Fagotto ob : | 2 Obois ob : | 2 Cornii ob. : | Violoncello o Violone. | Del Sig^{re} Giuseppe Haydn.*
 HoV. I : 75. — Manuscript parts.
 Ms. mus. I. 82.
171. [Sinfonia]
 HoV. I : 76. — Manuscript parts. On the cover Haydn's autogr. incipit.
 Ms. mus. I. 83.

172. [Sinfonia]
 HoV. I : 77. — Manuscript parts with autogr. corrections of Haydn. On the cover Haydn's autogr. incipit.
 Ms. mus. I. 84.
173. *Symphonia in C minor. | a | 2 Violini. | 2 Oboi. | o | 2 Corno. | Flauto traverso. | 2 Fagotti. | Viola. | Violonzello e Basso. | Del Sig. Giuseppe Haydn.*
 HoV. I : 78. — Manuscript parts.
 Ms. mus. I. 85.
174. [Sinfonia]
 HoV. I : 79. — Manuscript parts.
 Ms. mus. I. 86.
175. [Sinfonia]
 HoV. I : 79. — Vl. 1—2., Vla. 1—2., Vlc., Basso. — Manuscript parts.
 K 1141.
176. [Sinfonia].
 HoV. I : 81. — Manuscript parts.
 Ms. mus. I. 87.
177. *Sinfonia in C | a | Due Violini | Due Oboe | Flauto Traverso | Due Fagotti | Due Corni | Tympano | Viola | Violoncello | e | Basso | Del Sigre Giuseppe Haydn.*
 HoV. I : 82. — Manuscript parts. Timp. part missing.
 Ms. mus. I. 88.
178. *Simphonia.*
 HoV. I : 82. — Vl. 1—2., Vla. 1—2., Vlc., Basso. — Manuscript parts.
 K 1142.
179. [Sinfonia]
 HoV. I : 84. — Manuscript parts. On the cover of the work and of part Vlc. Haydn's autogr. incipit.
 Ms. mus. I. 89.

180. [Sinfonia]
HoV. I : 85. — Manuscript parts.
Ms. mus. I. 90/a.
181. [Sinfonia]
HoV. I : 85. — Manuscript parts.
Ms. mus. I. 90/b.
182. *Sinfonia in B. / a / Due Violini / Viola, Flauto / Due Oboe / Due Fagotti / Due Corni / Violon e Violonzello. / Del Sig: Giusep: Hayden :*
HoV. I : 85. — Manuscript parts.
Ms. mus. IV. 89.
183. [Sinfonia]
HoV. I : 86. — Manuscript parts with Haydn's autogr. corrections. On the jacket Haydn's autogr. incipit.
Ms. mus. I. 91.
184. [Sinfonia]
HoV. I : 88. — Manuscript parts with Haydn's autogr. corrections. On the bass part Haydn's autogr. incipit.
Ms. mus. I. 92.
185. *Sinfonia in F. / Del Sigre Giuseppe Haydn.*
HoV. I : 89. — Manuscript score. On the front-page Haydn's autogr. note :
18 bögen.
Ms. mus. I. 93/a.
186. [Sinfonia]
HoV. I : 89. — Manuscript parts. On the cover Haydn's autogr. incipit.
Ms. mus. I. 93/b.
187. *Sinfonia Ex G. / Del Sigre Giuseppe Haydn.*
HoV. I : 92. — Manuscript score. On the front-page Haydn's autogr.
note : *26 bögen.*
Ms. mus. I. 94.

188. *Sinfonia in D : | Del Sigre Giuseppe Heydn.*
 HoV. I : 93. — Manuscript score On the front-page Haydn's autogr.
 note : 21 bögen.
 Ms. mus. I. 95.
189. *Grand | Sinfonie in D : | a | 2. Violini | Viola | Flauto | 2. Oboi | 2. Fagotti
 | 2 Corni | 2. Clarini | Timpany | Violon e Violonzello. | Composée | par |
 Joseph Haydn.*
 HoV. I : 93. — Manuscript parts.
 Ms. mus. IV. 90.
190. *Grand | Sinfonia | Concertante | compose | Par | Joseph Heyden.*
 HoV. I : 93. — Manuscript parts.
 Ms. mus. IV. 91.
191. *Sinfonia in G : | Del Sigre Giuseppe Haydn.*
 HoV. I : 94. „Paukenschlag” (“The Surprise“). — Manuscript parts.
 On the front-page Haydn's autogr. note : 17 ½ bögen.
 Ms. mus. I. 96.
192. *Sinfonia in C minore.*
 HoV. I : 95. — Manuscript parts. Fg. 1. missing.
 Ms. mus. I. 97.
193. *Grand | Sinfonie in C moll : | a | 2 Violoni, Viola, Flauto | 2. Oboi, 2. Fagotti
 2. Corni | 2. Clarini Timpani | Violon e Violonzello | Composée | par |
 Joseph Haydn.*
 HoV. I : 95. — Manuscript parts.
 Ms. mus. IV. 92.
194. *Sinfonia in D.*
 HoV. I : 96. — Manuscript parts.
 Ms. mus. I. 98.
195. [Sinfonia]
 HoV. I : 97. — Manuscript parts.
 Ms. mus. I : 99.

196. *Grand / Symphonie in B / a / Plusieurs Instruments / composée / par / Joseph Haydn.*
HoV. I : 98. — Manuscript parts. — *in B* : added in pencil.
Ms. mus. IV. 93.
197. [Sinfonia]
HoV. I : 99. — Manuscript score. On the front-page Haydn's autogr.
note : 16 *bo.*
Ms. mus. I. 100/a.
198. *Sinfonia in Es / a / due Violini / due Oboe / due Corni / due Flauti / due Fagotti / due Clarinetti / due Clarini / Tympani Viola, Violoncello, e Basso / del Sig^{re} / Giuseppe Haydn / ricevuta da lui medesimo in / segno d'amicizia.*
HoV. I : 99. — Manuscript parts.
Ms. mus. 100/b.
199. *Sinfonia in G. / a / 2 Violini in Duplo / Viole. / 2 Fagotti. / Flauto. / 2 Oboe. / 2 Clarinetti. / 2 Corni. / 2 Clarini. / Timpano. / Tamborine Triangl Schi- nellen. / Violoncello è Basso. / Del Sig^{re} Gius : Haydn.*
HoV. I : 100. „Militär”. — Manuscript parts.
Ms. mus. I. 101.
200. [Sinfonia]
HoV. I : 101. — Manuscript score. On the front-page Haydn's autogr.
note : 20 $\frac{1}{2}$ *bo.*
Ms. mus. I. 102/a.
- Sinfonie in D. / von Joseph Haydn.*
HoV. I : 101. — Manuscript parts.
Ms. mus. I. 102/b.
201. *Sinfonia / in Es / v. Jos. Hayden.*
HoV. I : 103. — Manuscript parts.
Ms. mus. I. 103.

202. *Sinfonie / Del / Sig^r Giuseppe Hayden. / Basso.*
 HoV. I : 41, 35, 12, 39, 34, 25, II : 20, I : 59, 28, 23, 108, 49. — Bass part
 only.
 Ms. mus. IV. 94.
203. *Concertino in B. / Violino Principale / Violini 2. / Flauto / Fagotto Obligato /
 Oboe 1^{mo} obbligato / Oboe 2^{do} / Corni 2. / Clarini 2. / Timpano. / Viola / Violon-
 cello Obligato / e / Basso / Del Sig. Giuseppe Haydn.*
 HoV. I : 105*. — Manuscript parts.
 Ms. mus. I. 109.
204. *Sinfonia. / Ex^b Fa. / Violino Primo. / Violino Secondo. / Cornu Primo. / Cornu
 Secondo. / Oboe Prima. / Oboe Seconda. / Alto Viola. / è / Basso. / Del Sig^{re}
 Giuseppe Haydn.*
 HoV. I : 107*. — Vl. 1—2., Vla., Basso., Ob. 1—2. — Manuscript parts.
 — With the stamp of *Fürnberg Obrist Lieut.*
 K 1164.
205. *Sinfonia / a / Violino Primo / Violino Secondo / Viola / e / Basso.*
 HoV. I : B9. — Manuscript parts.
 K 52.
- 205/a. *Grand : Sinfonia in B. / a Violino 1^{mo} Violino 2^{do} in Duplo, Viola /
 Oboe 1^{mo} et 2^{do} / Corno 1^{mo} et 2^{do} / Basso in Duplo. / Del : Sig : J : Haydn.
 / op : 67.*
 Manuscript parts. Vl. 1—2. missing.
 Ms. mus. IV. 98.

OVERTURES

(HoV. Ia.)

206. *Sinfonia in C. / a / 2 Violini / 2 Oboe / 2 Corni / 2 Clarini / 2 Fagotti / Viola
 / Violoncello. / Basso. / Del Sig. Haydn.*
 HoV. Ia : 2. — Manuscript parts : strings and Ob. 1. only.
 Ms. mus. IV. 95.

207. *Sinfonia in B / a / 2 : Violini / 2 Oboe / Flauto / 2 Fagotti / 2 Corni / Viola / Violoncello / e / Basso / Del Sig^{re} Giuseppe Haydn.*
HoV. Ia : 14. — Manuscript parts .

Ms. mus. IV. 96.

208. [Ouvertura.]

HoV. Ia : 14. To the opera „Armida”. — Manuscript parts.

Ms. mus. I. 104.

DIVERTIMENTI

for more than 4 instruments.

(HoV. II.)

209. [Divertimento] *del Sig^{re} Gius : Hayden.*

HoV. II : 17. — Manuscript parts. Vl. 1—2., Vla. 1—2., Cb., Cl. 1—2.,
Cor. 1—2. Cb.-part incomplete.

Ms. mus. IV. 97.

210. *Divertimento / a / Violino Primo / Violino 2^{do} / Viola / 2 Corni / e / Basso / Del Sig^{re} Giuseppe Haydn.*

HoV. II : 21. — Manuscript parts. — With the stamp of *Fürnberg Obrist Lieut.*

K 1146.

211. *Divertimento / ā / Violino Primo / Violino 2^{do} / Viola / 2 Corni / e / Basso / Del Sig^{re} Giuseppe Haydn.*

HoV. II : 22. — Manuscript parts. — With the stamp of *Fürnberg Obrist Lieut.*

K 1163.

212. *Notturmo. 1^{mo} / per due Lire. / con / 2 Clarinetti / 2 Viola / 2 Corni / e / Basso / Del Sig : Giuseppe Haydn.*

HoV. II : 25*. — Manuscript score.

Ms. mus. I. 142.

213. *Notturmo 2^{do}*
 HoV. II : 26*. Lira 1—2., Vla. 1—2., Basso, Cl. 1—2., Cor. 1—2. — Manuscript score.
 Ms. mus. I. 44a.
214. *Notturmo in F | a | Due Violini | Flauto et Oboè | Due Corni | Due Viola | con | Violonzello et Basso | Del Sig^{re} Gius. Haydn.*
 HoV. II : 28*. — Manuscript parts.
 Ms. mus. I. 107.
215. *Notturmo 5^{to} | à | Du [!] Violini | Flauto et Oboa | Due Corni | Due Viola | con | Violoncello, o Basso | Del Sig^{re} Giusep^{pe} Haydn.*
 HoV. II : 29*. — Manuscript parts.
 Ms. mus. I : 106.
216. *Notturmo. 6^{to}.*
 HoV. II : 30*. Pohl's note on front-page :
 Das hier beigefügte Finale in Es dur gehört zu der Sinfonie in Es dur $\frac{3}{4}$.
 [HoV. I : 75.] — Manuscript score.
 Ms. mus. I. 143.
217. *Notturmo in C. | Due lire | Due Clarinetti | Due Virole. | Due Corni. | Violoncello. | Del : Sig : Giusep^{pe} Haydn.*
 HoV. II : 31*. — Manuscript score. In the 1st lyre part Haydn's autogr. corrections.
 Ms. mus. I. 141/a.
218. *Notturmo In C | Flauto | Oboe | 2 : Violini o Clarinetti | 2 : Virole | e | Violoncello | Del Sig^{re} Giusep^{pe} Haydn.*
 HoV. II : 31*. — Manuscript parts.
 Ms. mus. I. 141/b.
219. *Sinfonia | Berchtolsgadensis | Violino Primo | Violino Secondo | Nacht Eule | die Schnarre | Cimbel Stern | Guckkuck | Trompete et Trommel | die Wachtel | e | Basso | del Sig. Haydn. [!]*
 HoV. II : 47*. — Manuscript parts.
 Ms. mus. I. 108.

Sinfonia in C / Violino Viola /

*Orgl-Heue [!]
Cymbalstern
Rätschen
Trompeten
Trommel
Gugu
Wachtel* } *obligato*

*c Basso / del Sig: Giuseppe Haydn :
HoV. II : 47*. — Manuscript parts.*

Ms. mus. IV. 83.

STRING QUARTETS

(HoV. III.)

220. VI. | *Notturni.* | *per due Violini Violae e Basso.* | *Composti dal Sige: Joseph Haydn.*

HoV. III : 6, 2, 4, 1, 7, 12. — Manuscript parts. — With the stamp of
Fürnberg Obrist Lieut.

K 44.

221. *Cassatio Ex F / à / 2 Violini / Viola / con / Basso / Del Sig^{re} Giuseppe Haydn.*

HoV. III : 10. — Manuscript parts.

K 2066.

222. *Six / Quatuors, / pour deux Violons, Alto et Violoncelle / Composés / par Joseph Haydn.*

HoV. III : 19—24. — Manuscript parts.

K 3/b.

223. *Six* | *Quatuors.* | *pour deux Violons, Alto et Violoncelle* | *Composés par Joseph Haydn.*
 HoV. III : 30, 27, 26, 29, 25, 28. — Manuscript parts.
 K 3/a.
224. *Due* | *Quartetti Per due Violini, Viola & Basso* | *composti* | *dal Sigè : Giuseppe Haydn* | *N° V & VI.*
 HoV. III : 31, 33. — Manuscript parts.
 K 959.
225. *Quattro* | *Quartetti* | *Per due Violini, Viola & Basso* | *composti* | *dal Sigè : Giuseppe Haydn.*
 HoV. III : 32, 34, 36, 35. — Manuscript parts.
 K 53.
226. *Six.* | *Quatuors.* | *pour deux Violons, Alto et Violoncelle* | *par Mr Joseph Haydn.*
 HoV. III : 41, 38, 39, 42, 40. — Manuscript parts.
 K 1148.
227. *N 1°.* | *Quartetto In B fà* | *a* | *Violino Primo* | *Violino Secondo* | *Viola* | *e* | *Violoncello* | *Del Sigre Giuseppe Haydn.*
 HoV. III : 44. — Manuscript parts.
 Ms. mus. I. 135.
228. *Quartetto in C :* | *a* | *Violino Primo* | *Violino Secondo* | *Alto Viola* | *e* | *Violoncello* | *Del Sigè : Giuseppe Haydn.*
 HoV. III : 45. — Manuscript parts. On the front-page Haydn's autogr. note : *N° 2.*
 Ms. mus. I. 134.
229. [Quartetto.]
 HoV. III : 46. — Manuscript parts.
 Ms. mus. I. 132.

230. *Quartetto. | Violino Primo. | Violino secondo. | Viola | e | Violoncello. | Del :*
Sig : Giuseppe Haydn.
 HoV. III : 47. — Manuscript parts. On the front-page Haydn's autogr.
 note : 4^{to}.
 Ms. mus. I. 136.
231. *Quartetto In F | a | Violino Primo | Violino Secondo | Viola | e | Violoncello*
| Del Sig^{re} Giuseppe Haydn.
 HoV. III : 48. — Manuscript parts. On the front-page Haydn's autogr.
 note : N^o 6.
 Ms. mus. I. 133.
232. *Quartetto In D : | a | Violino Primo | Violino Secondo | Viola | e | Violoncello*
| Del Sig^{re} Giuseppe Haydn.
 HoV. III : 49. — Manuscript parts.
 Ms. mus. I. 131.
233. *Six | Quatuors | pour | Deux Violons, Alto, et Basse | Composes | par Joseph*
Haydn | Oeuvre 59. et 60.
 HoV. III : 58, 57, 59—62. — Manuscript parts.
 K 22.
234. *Six | Quatuors. | pour deux Violons, Alto et Violoncelle | Com : et dediés a Mr*
le Comte d'Apponi | par Mr Joseph Haydn. | Oeuvre 73 et 74.
 HoV. III : 69—74. — Manuscript parts.
 K 17.
235. *N^{ro} 5. | Quartetto in F. | 2 Violini | Viola | e | Violoncello | Di Sig^{re} Giuseppe*
Haydn.
 HoV. III : 73. — Manuscript parts.
 Ms. mus. I. 130.
236. [Quartetto] *von Joseph Hayden.*
 HoV. III : 74. — Manuscript parts.
 Ms. mus. I. 129.

237. *3 Quartetten in d. B. & Dis / Partitur.*
 No. 1.
 HoV. III : 76. „Quinten-Quartett”. — Manuscript score. Ms. mus. I. 128.
238. [Quartett] No. 2.
 HoV. III : 78. — Manuscript parts. Ms. mus. I. 127.
239. *3 quartet / in Es in Partitur.*
 No. 3.
 Autogr. title inscription by Haydn.
 HoV. III. : 80. — Manuscript score. — Ms. mus. I. 126.
240. *Quartetto / á / Violino Primo / Violino Secondo / Viola / é / Violoncello / Del Sig^{re} Giuseppe Haydn.*
 HoV. III : 81. — Manuscript parts. Ms. mus. I. 125.
241. *Quartetto / á / Violino Primo / Violino Secondo / Viola / e / Violoncello / Del Sig^{re} Giuseppe Haydn.*
 HoV. III : 82. — Manuscript parts. Ms. mus. I. 124.

STRING TRIOS

(HoV. V.)

242. *Divertissement v. Haydn.*
 HoV. V : 12. Vl. 1—2., Basso. — Manuscript parts. Ms. mus. I. 105.

243. *Divertimento | à 3 | Violino 1^{mo} | Violino 2^{do} | Con | Basso.*
1. HoV. V : G 1. — 2. HoV. V : D 3. — Manuscript parts. — With the
stamp of *Fürnberg Obrist Lieut.*

K 1137.

244. *Divertimento Ex Dis | a | 3. | Violino Primo | Violino Secondo | con | Basso*
| Del Sig : Haydn.
HoV. V : Es 2. — Manuscript parts. — On the front-page : *Ex Rebus*
Ignatii Ranson.

K 1159.

STRING DUOS

(HoV. VI.)

245. *Sei | Sonate | per il | Violino solo con Basso | del Sig : Giuseppe Haydn.*
HoV. VI : 4, 6, 5, 3, 1, 2. — Manuscript parts.

K 14.

CONCERTOS

(HoV. VII.)

246. *Concerto a due Lire in C | a | Lira Prima | Lira Seconda | Violino Primo |*
Violino Secondo | Alto Viola Prima | Alto Viola Seconda | con Corni in C.
| Violoncello | Del Signore Giuseppe Haydn.
HoV. VIIIh : 1*. — Manuscript parts.

Ms. mus. I. 139.

247. [Concerto per 2 lire organizzata.]
HoV. VIIIh : 2*. — Manuscript parts.

Ms. mus. I. 140.

248. *Concerto / per le Lire Organisato / Violino Primo / Violino Secondo / Alto Violo
Obligato / Due Corni in F. / con / Violonzello. / Del Signore Giuseppe Haydn.*
HoV. VIIh : 4*. — Manuscript parts.

Ms. mus. I. 138.

249. *Concerto per la lira*
HoV. VIIh : 5*. — Manuscript parts. On the front-page autogr. inscription
by Haydn : *Concerto.*

Ms. mus. I. 137.

TRANSCRIPTIONS OF BARYTON-DIVERTIMENTI

(HoV. X. and XI.)

250. *Quintetto in D / a / Oboe ò Flauto. / Violino. / 2. Violo / e / Violoncello. / Del
Sig. Giuseppe Haydn.*
HoV. X : 1. — Manuscript parts.

K 1180.

251. *Quintetto in A. / a / Oboe ò Flauto. / Violino. / 2. Violo / è / Violoncello. / Del
Sig. Giuseppe Haydn.*

1. Adagio HoV. X : 3/I. — 2. Allegro mod. HoV. X : 6/I. — 3. Adagio
Siciliano HoV. X : 6/II. — 4. Tempo di Menuetto con Variazioni HoV.
X : 3/III. — 5. Allegro. Finale. HoV. X : 6/III. — Manuscript parts.

K 868.

252. *Sei / Divertimenti / a / Violino Primo / Violino Secondo / è / Basso / Del Sigre
Giuseppe Haydn.*

HoV. XI : 39, 34, 38, 35, 37, 36. — Manuscript parts. — With the stamp.
of Fürnberg Obrist Lieut.

K 1139.

BARYTON TRIOS

(HoV. XI.)

253. *Divertimento | a tre | per il | Pariton | Viola. | col | Basso. | Del Giuseppe Haydn.*
HoV. XI : 120. — Manuscript parts.
Ms. mus. I. 114.
254. *Divertimento | a tre 73^{to} | per il | Pariton | Viola | col | Basso. | Del Giuseppe Haydn.*
HoV. XI : 73. — Manuscript parts.
Ms. mus. I. 112.
255. *24 DIVERT. | DEL | GIU : HAYDN | PER IL | PARITON | COL : VIOLA
| E BASSO | TOM. II.*
HoV. XI : 73—96. — Manuscript parts. Leather bound. On the 1st page
of the Baryton part autogr. signature : *Haydn.*
Ms. mus. I. 110.
256. *Divertimento | a tre | per il | Pariton | Viola. | col | Basso. | Del Giuseppe Haydn.*
HoV. XI : 97. — Manuscript parts.
Ms. mus. I. 121.
257. *Divertimento | ã tre | per il | Pariton | Viola. | col | Basso. | Del Giuseppe Haydn.*
HoV. XI : 101. — Manuscript parts.
Ms. mus. I. 111.
258. *Divertimento. 106^{mo}. | a tre | per il | Pariton. | Viola. | col | Basso. | Del Giuseppe Haydn.*
HoV. XI : 106. — Manuscript parts.
Ms. mus. I. 117.
259. *Divertimento | a tre | per il | Pariton. | Viola. | col Basso. | Del Giuseppe Haydn.*
HoV. XI : 107. — Manuscript parts.
Ms. mus. I. 116.

260. *Divertimento 108^{vo} | a tre | per il | Pariton. | Viola. | col | Basso | Del Giuseppe Haydn.*
HoV. XI : 111. [!] — Manuscript parts. Ms. mus. I. 113.
261. *Divertimento 111^{mo} | a tre | per il | Pariton. | Viola. | col Basso. | Del Giuseppe Haydn.*
HoV. XI : 113. [!] — Manuscript parts. Ms. mus. I. 115.
262. *Divertimento | a tre. | per il | Pariton. | Viola. | col | Basso. | Del Giuseppe Haydn.*
HoV. XI : 114. — Manuscript parts. Ms. mus. I. 118.
263. *Divertimento | per il | Pariton. | Fatto per la felicissima | nascita di S : Al : S : | Prencipe Estorhazi. | di Giuseppe Haydn.*
HoV. XI : 117. — Manuscript parts. Ms. mus. I. 120.
264. *Divertimento | A 3. | Pariton | Viola & Violoncello.*
HoV. XI : D2. — Manuscript parts. Ms. mus. I. 119.

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BARYTON DUOS

(HoV. XII.)

265. *Duetto 2^{do} in G. | per il | Pariton Primo | Pariton Secondo. | Del Gius : Haydn.*
HoV. XII : 4. — Manuscript parts. Ms. mus. I. 123.
266. *Dodeci | Divertimento | per il | Pariton Primo | e | Secondo. | col Basso | Del Giuseppe Haydn.*
HoV. XII : 19. — Manuscript parts. Ms. mus. I. 122.

DIVERTIMENTI FOR PIANOFORTE
WITH VARIOUS INSTRUMENTS

(HoV. XIV.)

267. *Divertimento | per il | Clavicembalo | a | Due Violini | con | Violoncello | in F : | Del Sigre Giuseppe Haydn.*
HoV. XIV : 2. — Manuscript parts. Vl. 2. part missing.
Ms. mus. I. 144.
268. *Sonate | pour Clavicin ou Piano Forte | Del : Sigre Josephpe Haydn.*
HoV. XIV : 3. Pf., Vl. 1—2., Vlc. — Manuscript pianoforte part only.
Ms. mus. I. 150.
269. *Divertimento in C. | per il | Clavicembalo : | à | Violino Primo | Violino Secondo | e | Violoncello. | Del Sigre Giuseppe Haydn :*
HoV. XIV : 7. — Manuscript parts.
Ms. mus. I. 146.
270. *Divertimento : in C. | per il | Clavicembalo | 2 Violini | è | Violoncello : | Del Sigre Giuseppe Haydn.*
HoV. XIV : 8*. — Manuscript parts.
Ms. mus. I. 145.
271. *Divertimento F. | per il | Clavicembalo | Violino Primo | Violino Secondo | Con | Violoncello : | Del Sigre Giuseppe Haydn :*
HoV. XIV : 9*. — Manuscript parts.
Ms. mus. I. 147.

TRIOS FOR PIANOFORTE VIOLIN AND VIOLONCELLO

(HoV. XV.)

272. *Capriccio. | per il | Clavicembalo. | Violino. | con | Basso. | Del Sig. Giuseppe Haydn :*
HoV. XV : 35*. — Manuscript parts.
Ms. mus. I. 149.
273. *Adagio | Haydn.*
HoV. XV : 22/II. — Manuscript. Pianoforte part only. Inscription on the front-page is autogr. by Haydn.
Ms. mus. I. 151.
274. *Sonata. in Dis | Joseph Haydn.*
HoV. XV : 30. — Manuscript parts.
Ms. mus. I. 148.

SONATAS FOR PIANOFORTE

(HoV. XVI.)

275. *Andante | Auth : Joseppe Hayden.*
HoV. XVI : 48. [Sonata, complete!] — Manuscript. — On the front page :
Anna Seemann.
Ms. mus. IV. 100.
276. *Sonata aus einem 3^{to} | übersetzt | per me Pietro Polzelli.*
HoV. XVI : Es 1. — Manuscript.
Ms. mus. I. 150/a.

TRANSCRIPTIONS FOR PIANOFORTE

(HoV. XVII. Anh.)

277. *Andante. | pour le | Clavecin ou Piano Forte | Del : Sig : Joseph Haydn.*
HoV. I : 94/II. — Manuscript.
Ms. mus. I. 150/b.

III.
CONTEMPORARY PRINTED DOCUMENTS

OSZK

Országos Széchényi Könyvtár

In this chapter any notes to be found on the front-page of the printed document are indicated by italics.

COMPOSITIONS FOR STAGE

278. *ORFEO E EURIDICE* | *Dramma per Musica* | *composto da* | *Gius. Haydn.* |
Orpheus UND Euridice | *in Musik gesetzt* | *von* | *JOSEPH HAYDN* |
Klavierauszug | *Bey Breitkopf & Härtel in Leipzig.* | *Preis 2 Rthlr : 12 Gr :*
HV. p. 62. [No. 2.]
- Z 41.087.

INSERTED ARIAS

279. *ARIA* | *Or vicina a te mio Cuore* | *Dal Sigr Giuseppe Haydn* | *In Vienna presso*
Artaria Comp. | *Prezzo P1.* | *[PNr.] 35.*
[1783.] — *Aria from the opera „L'incontro improvviso”.* — *Score.*
- Z 41.610.
280. *Aria* | *Signor, voi sapete* | *per il Clavicembalo* | *Del Sigr Giuseppe Haydn.* |
Raccolta d' Arie N° 23. | *In Vienna presso Artaria Compagni.* | *C. P. S. C. M.*
| 30 Xr.
- K 1072.
281. *Aria* | *Dica pure chi vuol dire* | *per il Clavicembalo* | *Del Sigr Giuseppe Haydn.*
| Raccolta d' Arie N° 24. | *In Vienna presso Artaria Compagni.* | *C. P. S.*
C. M. | 24 Xr.
- K 1072.
282. *Aria* | *Io son poverina ne ricca né bella* | *per il Clavicembalo* | *ricavata dall' Opera*
| La Vera Costanza | *Del Sigr Giuseppe Haydn.* | *Raccolta d' Arie . N° 25.*
| In Vienna presso Artaria Compagni. | *C. P. S. C. M. | 24 Xr.*
- K 1072.

283. *Aria | Care spiagge selve addio | Con Recitativo | per il Clavicembalo | Del Sig^r Giuseppe Haydn. | Racolta d'Arie N° 26. | In Vienna presso Artaria Compagni. | C. P. S. C. M. | 30 Xr.*

K 1072.

284. *Aria | so che una bestia sei | per il Clavicembalo | ricavata dall'Opera | La vera Costanza | Del Sig^r Giuseppe Haydn. | Racolta d'Arie N° 27. | In Vienna presso Artaria Compagni. | C. P. S. C. M. | 30 Xr.*

K 1072.

285. *Aria | dove son che miro in torno ! | Con Recitativo | per il Clavicembalo | Del Sig^r Giuseppe Haydn. | Racolta d'Arie N° 28. | In Vienna presso Artaria Compagni. | C. P. S. C. M. | 30 Xr.*

K 1072.

286. *Aria | torna pure al caro bene | Con Recitativo | per il Clavicembalo | ricavata dall'Opera | Armida | Del Sig^r Giuseppe Haydn | Racolta d'Arie N° 29. | In Vienna presso Artaria Compagni. | C. P. S. C. M. | 36 Xr.*

K 1072.

287. *Aria | non sparate mi disdisco | per il Clavicembalo | ricavata dall'Opera | La Vera Costanza | Del Sig^r Giuseppe Heydn | Racolta d'Arie N° 30. | In Vienna presso Artaria Compagni. | C. P. S. C. M. | 36 Xr.*

K 1072.

*288. *QUEL COR UMANO E TENERO. | Duetto | Sung by Sig^r Morelli, & Sig^{ra} Morichelli, | At the Kings Theatre, Haymarket, | In the Opera of | IL BURBERO DI BUON CORE [by Martin y Soler] | with an Accompaniment for the Piano Forte | Composed by Sig^r Da Ponte. | Ent^d at Stationers Hall | Pr. 3 s. | Printed for Corri Dussek & C^o Music Sellers, to her Majesty. N° 67, Dean Street, Soho & Bridge Street, Edinburgh.*
Score.

Z 41.611.

SOLO SONGS WITH PIANOFORTE

289. *Der schlaue und dienstfertige* | PUDEL | *Ein Gesang* | mit | *Begleitung des Forte-Piano* | von | JOSEPH HAYDN | *Wien, bey Johann Iraeg und Sohn, Musikverleger.* | [PNr.] 276 . / 24 x.
HV. p. 52. No. 43.
Z 41.606.
290. VI. *LIEDER* | *beim Clavier zu Singen* | *Die Musick ist vom Herrn* | JOSEPH HAYDN | *Worte von den beliebtesten Dichtern* | 1. Theil [No. 1—6.] — 2. Theil [No. 7—12.] — 3. Theil [No. 13—18.] — 4. Theil [No. 19—24.] | *In Wien bey Artaria und Comp.* | [PNr.] 496. [No. 1—2.] (20) ; [No. 3—4.] (24). | 1 P. 30. |
G. A. No. 1—24. — [1783.]
Z 41.609/1—4.
291. VI. *LIEDER* | *beim Clavier zu Singen* | *Die Musick ist vom Herrn* | JOSEPH HAYDN | *3ter Theil.* | *In Wien bey Artaria und Comp.* | [PNr.] 496. | 1 P. 30. |
G. A. No. 25—30.
Z 41.609.
292. *Sechs Lieder* | *beym Clavier zu singen* | *mit deutschem und englischem Texte.* | *Die Musik ist vom Herrn* | JOSEPH HAYDN. | *4ter Theil.* | *In Wien, bey Artaria und Comp.* | 1 f. 30 x. | [PNr.] 754.
G. A. No. 31—36. — [1798.]
Mus. pr. 12.684.
293. *Des Geistes Gesang,* | (THE SPIRIT'S SONG) | *Gedicht von Shakespeare,* | *mit Deutschem und Englischem Texte,* | *in Musik gesetzt von* | JOSEPH HAYDN. | [PNr.] 303. | 30 Xr. | *Im Verlage des Kunst- und Industrie — Comptoirs zu Wien, am Kohlmarkt N 269.* See Pohl-Botstiber III/27.
K 2119.

294. *She never told her love, | From the celebrated CANZONETS. Composed by | HAYDN. | New Edition edited by William Hutchins Callcott. | Price 1 s. | London, Published by R. MILLS Nephew of, & Successor, to the late Rob^t Birchall, 140, New Bond Street. [PNr.] 2768.*
G. A. No. 34.

Mus. pr. 13.971.

295. *A | SELECTION | of | Original Scots Songs | In | Three Parts. | The Harmony by | HAYDN | Dedicated by permission | to | Her Royal Highness the Duchess
L S D
of York | Vol. II. | Pr. 1 : 6 : 0. | London. | Printed for Will^m Napier, Music Seller to their Majesties. | N^o 49. Great Queen Street, Lincolns Inn Fields. | Neele, ꝑc. Strand. |
[1792.] See Grove : Vol. IV. : page 193. No. 2—101.*

Z 41.101/2.

296. *A | SELECTION | of | Original Scots Songs | in Three Parts. | The Harmony by | HAYDN. | Dedicated by Permission | to | Her Majesty. | Vol. III. |
L S D
Pr. 1 : 6 : 0. | London. | Printed for Will^m Napier, Music Seller to their Majesties. | N^o 49. Great Queen Street, Lincoln Inn Fields. | Neele sc. Strand. | The Above Vol. : may be had in four seperate Numbers at ^S7| each. | Entered at Stationers Hall. |
[1794.] See Grove Vol. IV. 195. p. No. 2—51.*

Z 41.101/3.

POLYPHONIC SONGS WITH PIANOFORTE

297. *Dreystimmige | GESAENGE | mit Begleitung des Piano-Forte | von | JOSEPH HAYDN. | PNr. 1650.*
HV. p. 65. [No. 1, 5.] HV. p. 66. [No. 2, 3.] — Publisher not mentioned.

Z 41.607.

298. *Vierstimmige* / *GESAENGE* / *mit Begleitung des Piano-Forte* / *von* / *JOSEPH HAYDN.* / PNr. 1651.
HV. p. 65. [No. 2, 3, 6.] HV. p. 66. [No. 1, 4, 5, 6.] HV. p. 67. [No. 1.]
— Publisher not mentioned.
Z 41.608.

ORATORIOS, CANTATAS

299. *ARIANA A NAXOS* / *Cantata a Voce Sola* / *Accompagnata col Clavicembalo* / *o* / *Forte-Piano*, / *DAL SIG^R GIUSEPPE HAYDN.* / *Pr. 5^s* / . / . . . / *London Printed for the Author & Sold by him at No. 18, Great Pulteney Street.* / & at *J. Blands Music Warehouse 45 Holborn.*
HV. p. 51. No. 40. — *Haydn's* autogr. signature on the front-page.
Z 41.088
300. *DIE WORTE DES ERLOESERS* / *AM KREUZE* / *In Musik gesetzt* / *von* / *Joseph Haydn.* / *IN PARTITUR.* / *Bey Breitkopf & Härtel in Leipzig.* (1801.)
HV. p. 63. [No. 3.]
Z 41.089.
301. *DIE WORTE DES ERLOESERS* / *AM KREUZE* / *in Musik gesetzt* / *von* / *Joseph Haydn.* *Bey Breitkopf & Härtel in Leipzig.* /
HV. p. 63. [No. 3.] Voice and piano arrangement.
Z 41.091
302. *Die Schöpfung*, / *Ein Musikalisches Oratorium* / *von* / *HERRN JOSEPH HAYDN* / *übersetzt für das Clavier* / *von* / *Sigmund Neukomm.* / *Wien,* *bey Artaria und Compagnie.* / [PNr.] 855. / *P. 8.*
HV. p. 63. [No. 4.] — Voice and piano arrangement.
Mus. pr. 12.671.
Z 41.095.

303. *DIE SCHOEPFUNG* / *Ein Oratorium* / *In Musik gesetzt* / *von* / *JOSEPH HAYDN* / *Doctor der Tonkunst, der königl. Schwedischen Academie der* / *Musik Mitglied und Kapellmeister in wirklichen Diensten* / *seiner Durchlaucht des Herrn Fürsten von Esterhazy.* / —

THE CREATION / *An* / *Oratorio* / *Composed* / *by* / *JOSEPH HAYDN* / *Doctor of Musik, and Member of the royal Society of* / *Musik, in Sweden,* / *in actual Service of his highness* / *the Prince of Esterhazy.* / *Vienna 1800.* / — [Artaria und Comp.]

HV. p. 63. [No. 4.] — Score.

Z 41.106.

304. *DIE SCHÖPFUNG* / *Ein Musikalisches Oratorium* / *VON* / *Herrn Joseph Haydn* / *übersetzt in Quintetten* / *für 2 Violinen, 2 Violon, und Violoncello* / *von* / *HERRN ANT: WRANIZKY* / *WIEN* / *bey Artaria und Compagnie.* / *6 f. 40 x.* / [PNr.] 850.

HV. p. 63. [No. 4.] — For solo voices, chorus and string quintet. Vl. 2. and Vla. 2. parts only.

Z 41.094.

305. *La Creazione del Mondo* / *messa in musica* / *DAL* / *SIG^R GIUSEPPE HAYDN* / *e dal Tedesco Originale* / *recata* / *In versi Italiani sotto le stesse Note* / *DA* / *Giuseppe de Carpani* / *In Vienna presso Giovanni Cappi.* / *S. Mansfeld sc.* / [PNr.] 866. / *f. 6., 40.,-*

HV. p. 63. [No. 4.] — Voice and piano arrangement. Bound together with “A Teremtés Éneke” [Song of the Creation :]. [Song with piano.] Schmid Ed. metz. Pesten. (Engraved by Ed. Schmid in Pest).

Mus. pr. 12.656.

306. *LA CRÉATION* / *ORATORIO* / *Traduit de l'Allemand et mis en vers français* / *PAR DESRIAUX* / *Et en Italiens par . . .* / *Musique d'Haydn* / *avec accompagnement de Piano par l'Auteur.* *PRIX 24. fr.* / *A PARIS, chez Pleyel, Auteur et Éditeur de Musique, Rue Neuve des* / *Petits Champs, N^o 728. entre les Rues de la Loi et Helvétius.* / [PNr.] 358.

HV. p. 63. [No. 4.] — Voice and piano arrangement. — Pleyel's autogr. signature on the front-page.

Z 41.093.

307. *LA CRÉATION* / *ORATORIO* / *Traudit de l'Allemand et mis en vers français* / *PAR DESRIEAUX* / *et en Italiens* / *par . . .* / *Musique d'Haydn* / *Prix 36 fr* / *Gravée par Lobry.* / *A PARIS* / *Chez Pleyel,* / *Auteur et Éditeur de Musique, Rue Neuve* / *des Petits Champs N° 728 entre les Rues de la Loi et Helvétius.*
 HV. p. 63. [No. 4.] — Score.
 Z 41.107.
308. *DIE JAHRESZEITEN* / *von* / *Joseph Haydn.* / *Klavierauszug.* / [*Leipzig,* 1801. Breitkopf u. Härtel.]
 HV. p. 63. [No. 5.] — Voice and piano arrangement.
 Z 41.097.
309. *DIE JAHRESZEITEN* / *nach Thomson,* / *in Musik gesetzt von* / *JOSEPH HAYDN.* / *PARTITUR.* / *Originalausgabe.* / *Bey Breitkopf & Haertel in Leipzig.* / *G. V. Kininger. del.* / *W. Böhm. sc.* /
 HV. p. 63. [No. 5.]
 Z 41.096.
310. *DIE* / *Jahreszeiten* / *Nach Thomson* / *IN MUSIK GESETZT* / *von* / *HERRN IOSEPH HAYDN* / *Für das Klavier übersetzt* / *von* / *SIGMUND NEUKOMM* / *Wien bey T. Mollo e Comp.* / *Seb. Mansfeld. sc.* / *Theil [1—4.]* / *Der Preis für jeden Theil ist 2 f. 30.* /
 HV. p. 63. [No. 5.] — Voice and piano arrangement.
 Z 41.098.

MASSES

311. *Novello's Cheap Musical Classics.* — *Vol. 15.* / *The Celebrated Arrangement of* / *HAYDN'S MASSES* / *by* / *Vincent Novello.* / *No. 15.* — *Price 5 s. 6 d.* / *London Sacred Music Warehouse.* / *J. Alfred Novello, Music Seller (by Appointment) to Her Majesty,* / *69, Dean Street, Soho.* / — *Haydn's Mass in C. (No 15.)* / *The Organ part by V. Novello.*
 HV. p. 23. No. 9. — “*Missa Cellensis.*”
 Mus. pr. 13.033.

311/a. HAYDN'S MASSES. | *with* | *an Accompaniment for the* | ORGAN, | *Arranged from the Full Score* | *and respectfully by permission to* | HIS SERENE HIGHNESS | *The Prince Esterházy* By VINCENT NOVELLO. | *Organist to the Portuguese Embassy in London.* | Ent^d. Sta^s. Hall. | Price | N^o 14. | London, Published by Jos. Alfred Novello, 7 Frith Str^t. Soho. | *The Copyright of this work is the exclusive Property of Mr. V. Novello.* | *No Copies are genuine which do not bear Signature.*

Probably not Haydn's composition. On the front-page stamp of Vincent Novello.

Mus. pr. 13.837.

MISCELLANEOUS CHURCH MUSIC

312. STABAT MATER | *a 4 Voci* | *coll' accompagnamento dell' Orchestra* | *composto* | *da* | G. Haydn. | *Partitura.* | — *Stabat Mater* | *von* | J. Haydn | *mit unterlegtem deutschen Texte.* | Leipzig | *bey Breitkopf und Härtel.* | Pr. 2 Rthlr. HV. p. 63. [No. 2.]

Z 41.092.

Z 43.654.

313. *Des Herrn Joseph Haydn* | *Passionsmusik* | *des* | STABAT MATER, | *mit einer deutschen Parodie,* | *in einem* | *Klaviermässigen Auszuge* | *herausgegeben von* | Johann Adam Hiller, | Leipzig, *im Schwickertschen Verlage.* — (12. Dec. 1781.) HV. p. 63. [No. 2.]

Z 41.105.

SYMPHONIES

(HoV. I.)

314. *TROIS = SIMPHONIES* | pour 2 Viol, Oboy, 2 Cors, 1 Fagott, 1 Flaut, Viola et | Basso | Composés par | M' IOS- HEYDN | Dediee | A Son Altesse Monseigneur le | PRINCE NICOLA D'ESTERHAZY | de Galantha Chevalier de la | Toison d'or, Comandeur de l'ordre | militaire de Marie Therése & & | Capitaine de la Gardenoble | Hongroise. & & par Son très humble et très | humble et très | Obeisant Serviter Christoph Torri" | cella Marchand d'Estampes e Editeur de Musique | Publiées, et se Vende a Vienne chez Christoph Torricella.

HoV. I : 76—78. — [184.] — Parts.

K 643.

315. *Grande* | SIMPHONIE | A | Plusieurs Instruments | Composée | par | IOSEPH HAYDN | N° 9. | a Vienne chez Artaria et Comp. [P. Nr.] 261.

HoV. I : 83. — Parts.

Z 45.872.

316. *Grande Sinfonie* | pour | plusieurs instruments, | composée | par | IOSEPH HAYDN, | Docteur en Musique, | Oeuvre 98^{me}. Liv : 3. | (Cette Sinfonia a été exécutée pour la première | fois au grand Concert, dit de Salomon, à Londres | sous la Direction de l'Auteur.) | N° 1593, 96 & 97. | Prix f 3. | A Offenbach s/m, chez J. André.

HoV. I : 99. — Parts.

Z 43.683.

317. *Grande Sinfonie* | pour | plusieurs instruments, | composée | par | IOSEPH HAYDN, | Docteur en Musique. | Oeuvre 98^{me} Liv : 2. | (Cette Sinfonie a été exécutée pour la première | fois au grand Concert, dit de Salomon, à Londres | sous la Direction de l'Auteur.) | N° 1593. | Prix f 3. | A Offenbach s/m, chez J. André.

HoV. I : 102. — Parts.

Z 43.682.

OVERTURES

(HoV. I. a.)

318. *SEI* / *SINFONIE* / *A GRAND ORCHESTRA* / *Composte* / *dal Signore Giuseppe* / *HAYDN* / *Maestro di Capella di S. A. il Principe d'Esterhazy.* &c. / *Opera XXXV.* / *P. 6.* / *a Vienna* / *presso Artaria Compagnie* / *Negti di Stampe, Musica, e Carte Geografiche.* / [P. Nr.] 33.
HoV. Ia : 13, 6, 10, 15, 1, 2. — [1782.] — Parts. (Timp. part missing!)
Z 41.080.

DIVERTIMENTI AND TRANSCRIPTIONS FOR MORE THAN 4 INSTRUMENTS

(HoV. II.)

319. *SIX* / *SINFONIES* / *OU* / *QUATUOR DIALOGUÉS* / *Pour Deux* / *Violons Alto, Basso* / *Composés* / *PAR* / *MR HAYDEN Maître de Chapelle a Vienne* / *Gravés par N^{me} la V^e Leclair.* / *OEUVRE III^e* / *Prix 9th* / *A PARIS* / *Chez M. de la Chevardier M^d de Musique du Roy, rue du Roule a la Croix d'Or.* / *A LYON* / *Mr^s les Freres Legoux place des Cordeliers.* / *M. Caslaud vis a vis la Comedie.* / *AVEC PRIVILEGE DU ROY.*
HoV. II : 21, II : F 5, II : 22, III : 10, III : 7—8. — Parts.
K 770.
320. *SIX* / *DIVERTISSEMENTS* / *a 8 Parties Concertantes* / *Composées par* / *Mr IOSEPH HAYDN* / *Oeuv : XXXI.* / *Puplies et se vendent a Vienne* / *chez Artaria Compag.* / *prix 6 f.* [P. Nr.] 15.
HoV. X : 12, 3, 5, 1, 4, 2. — Vl. 1—2., Vla., Vlc., Cb., Fl., Cor. 1—2.
— Parts. — On front-page: *Gotthardi* [manuscript].
K 720.

STRING SEXTET TRANSCRIPTION

321. *GRANDE / SESTETTO / per / due Violini, due Viole, Violoncello / primo e Violoncello secondo / o contra Basso, / ridotto d'una Sinfonia / del / CÉLEBRE MAESTRO / GIUS. HAYDEN / A Vienna / Nel Magazzino C. R. priv. Stamperia chimica sul Graben. / N° 663. / Pr. 2 f 30 X. od. 1 sh. 8 gg.*
HoV. I : 105*. — Parts.

Z 42.771.

STRING QUARTETS

(HoV. III.)

322. *Trois / QUATUORS / pour / deux Violons Viole et Violoncelle / composés / par / Joseph Haydn / I Oeuvre des Quatuors / Livre 1 / A VIENNE / chez Artaria Comp. / [PNr.] 1577.*
HoV. III : 19—21. — Parts.

Z 44.336.

323. *Trois / QUATUORS / pour / deux Violons Viole et Violoncelle / composés / par / Joseph Haydn / I Oeuvre des Quatuors / Livre 2. / A VIENNE / chez Artaria Comp. / [PNr.] 1578.*
HoV. III : 22—24. — Parts.

Z 44.337.

324. *Trois / QUATUORS / pour / deux Violons Viole et Violoncelle / composés / par / Joseph Haydn / 2 Oeuvre des Quatuors / Livre 1. / A VIENNE / chez Artaria Comp. / [PNr.] 2035.*
HoV. III : 25—27. — Parts.

Z 44.338.

325. *Trois* | QUATUORS | *pour* | deux Violons Viole et Violoncelle | composés | par | Joseph Haydn | 2 Oeuvre des Quatuors. | Livre 2 | A VIENNE | chez Artaria Comp. | [PNr.] 2036.
HoV. III : 28—30. — Parts.
Z 44.339.
326. *III.* | QUATUORS | *pour* | Deux Violons, Alto, et Violoncelle | Composés par | JOSEPH HAYDN. | No. I—III. | à Vienne, chez Hoffmeister et Comp. | à Leipsic. au Bureau de Musique. | 2 Rth. — [PNr.] (81, 84, 100.)
HoV. III : 25, 28, 19. — Parts. Two violin parts missing.
Mus. pr. 9828.
327. *Trois* | QUATUORS | *pour* | deux Violons, Alto et Violoncelle | Composés par | M^R JOSEPH HAYDN | Oeuvre 32 N^o 1 | Edition revue corrigée | et dédiée | à M^r Nicolas Zmeskall de Domanovetz | par l'auteur | 848. | 849. | A Vienne chez Artaria et Comp. [PNr.] (848).
HoV. III : 31, 36, 35. — Parts.
Mus. pr. 281.
328. *Trois* | QUATUORS | *pour* | deux Violons, Alto et Violoncelle | Composés par | M^R JOSEPH HAYDN | Oeuvre 32 N^o 2. | Edition revue corrigée | et dédiée & | à M^r Nicolas Zmeskall de Domanovetz | par l'auteur | 848. | 849. | A Vienne chez Artaria et Comp. — [PNr.] (849.)
HoV. III : 34, 32, 33. — Parts.
Mus. pr. 282.
329. *Trois* | QUATUORS | *pour* | deux Violons Viole et Violoncelle | composés | par | Joseph Haydn | 33 Oeuvre des Quatuors. | Livre 2. | A VIENNE | chez Artaria Comp. [PNr.] (26).
HoV. III : 39, 42, 40. — Parts.
Mus. pr. 284.
330. *Trois* | QUATUORS | *pour* | deux Violons, Viole et Violoncelle | composés | par | Joseph Haydn | 33 Oeuvre des Quatuors. | Livre 1. | A VIENNE | chez Artaria Comp. [PNr.] (26).
HoV. III : 41, 38, 37. — Parts.
Mus. pr. 283.
Z 42.924.

331. *III | QUATUORS | pour | Deux Violons, Alto, et Violoncelle | Composés par | JOSEPH HAYDN . | N° IV. | à Vienne, chez Hoffmeister et Comp. | à Leipsic, au Bureau de Musique. [PNr.] (136) | 2 Rth.*
HoV. III : 44—46. — Parts.
Mus. pr. 286.
Z 42.920.
332. *III | QUATUORS | pour | Deux Violons, Alto, et Violoncelle | Composés par | JOSEPH HAYDN . | N° IX. | à Vienne chez Hoffmeister et Comp. | à Leipsic, au Bureau de Musique. | 2 Rth. [PNr.] (343).*
HoV. III : 47—49. — Parts.
Mus. pr. 285.
333. *Trois | Quatuors | pour | Deux Violons, Alto, et Basso | Composés | par | JOSEPH HAYDN | Oeuvre 59. | a Augsburg | Au grand Magazin de Musique et aux Adresses ordinaires | N° 93 | 2. f 30.*
HoV. 58, 57, 59. — Parts.
K 761.
334. *Trois | Quatuors | pour | Deux Violons, Alto, et Basse | Composés | par | JOSEPH HAYDN | Oeuvre 60. | N° 77 | 2. f 30.*
HoV. III : 60—62. — Parts.
K 724.
335. *Trois | QUATUORS | pour | deux Violons Viole et Violoncelle | composés | par | Joseph Haydn | 4 Oeuvre des Quatuors. | Livre 1. | A VIENNE | chez Artaria Comp. [PNr.] (1752).*
HoV. III : 65, 68, 67. — Parts.
Mus. pr. 279.
336. *Trois | QUATUORS | pour | deux Violons Viole et Violoncelle | composés | par | Joseph Haydn | 4 Oeuvre des Quatuors. | Livre 2. | A VIENNE | chez Artaria Comp. [PNr.] (1753).*
HoV. III : 66, 63, 64. — Parts.
Mus. pr. 280.

337. *III | QUATUORS | pour | deux Violons, Alto et Violoncelle. | Composés par | JOSEPH HAYDN. | Cahier XIII. | Op. 74. liv. I. | à Leipzig chez A. Kühnel, | Bureau de Musique. | 2 Rthtr. — [PNr.] (621).*
 HoV. III : 69—71. — Parts.
 Mus. pr. 268.
338. *Trois | QUATUORS | pour | deux Violons Viole et Violoncelle | Composés | par | Joseph Haydn | 74 Oeuvre des Quatuors. | Livre 2. | A VIENNÉ | chez Artaria Comp. [PNr.] (1799).*
 HoV. III : 72—74. — Parts.
 Mus. pr. 269.
339. *TROIS | QUATUORS | pour | deux Violons Alto et Violoncelle | Composés et dédiés | a Son Excellence Monsieur le Comte | JOSEPH ERDŐDY DE MONYORÓKERÉK | Chambellan et Conseiller Intime Actuel d'Etat de S. Maj. | l'Empereur et Roy. Supreme Comte du Comitat de Neutra. | par | JOSEPH HAYDN. | Oeuvre 75. Liv : I. | a Vienne chez Artaria et Comp. | 826. 837. | f 3.*
 HoV. III : 75—77. — Parts.
 K 734.
 Mus. pr. 270.
340. *TROIS | QUATUORS | pour | deux Violons Alto et Violoncelle | Composes et dédiés | a Son Excellence Monsieur le Comte | JOSEPH ERDŐDY DE MONYORÓKERÉK | Chambellan et Conseiller Intime Actuel d'Etat de S. Maj. | l'Empereur et Roy. Supreme Comte du Comitat de Neutra. | par | JOSEPH HAYDN. | Oeuvre 75. Liv : II. | a Vienne chez Artaria et Comp. 826. 837. | f 3.*
 HoV. III : 78—80. — Parts.
 K 734.
341. *Trois | QUATUORS | pour | deux | Violons Viole et Violoncelle | composés | par | Joseph Haydn | 75. Oeuvre des Quatuors, Livre 2. | A VIENNE | chez Artaria Comp. [PNr.] (2005).*
 HoV. III : 78—80. — Parts.
 Mus. pr. 271.

342. *DEUX | QUATUORS | pour | Deux Violons, Alto, et Violoncelle | composés et dédiés | A Son Altesse Monseigneur le Prince | Regnant de | Lobkowitz & & | par | M. IOSEPH HAYDN | Docteur en Musique & & | Oeuvre. 77. | à Vienne chez Artaria Comp. [PNr.] 898. | 3 f.*
Auth. first ed. 1802/IX. — HoV. III : 81, 82. — Parts.

K 721.
Mus. pr. 272.

TRANSCRIPTION FOR STRING QUARTET

343. *DIE | Jahreszeiten | von | H^{rn} IOSEPH HAYDN | Doctor der Tonkunst | als | QUARTETT | bearbeitet | von | Sigmund Neukomm | — LES SAISONS | Musique de | Mr. JOSEPH HAYDN | reduite en | QUATUORS | par | Sigismond Neukomm | Seb. Mansfeld. sc. | A Vienne chez T. Mollo e Comp.*
Parts.

Z 41.099.

TRANSCRIPTIONS FOR STRING TRIOS

344. *Ländler | für | 2 Violinen und Bass | aus den | Jahreszeiten | von | HERRN JOSEPH HAYDN | Wien bey Artaria Comp. 30 X.*
Art.-Weinmann p. 76 : PNr. 1513.

Z 41.083.

345. *TROIS TRIOS | Pour | Violon, Viole, et Violoncelle | Composés | par | M^R J. HAYDN | à | Vienne chez Hoffmeister. [PNr.] (173).*
HoV. XVI : 41—42. — Parts.

Z 41.084.

MARCHES

(HoV. VIII.)

346. *Zwey Märsche* | für | *Clarinetto Primo* | *Clarinetto Secondo*. | *Fagotto Primo*. | *Fagotto Secondo* | *Corno Primo*. | *Corno Secondo*. | und 1. *Trompete*. | von | JOSEPH HAYDN. | *Wien bey Joseph Eder am Graben* | [PNr.] 268. | *Pr. 40 Xr.*

HoV. VIII : 2, 1. — Parts.

Z 22.016.

347. *II MARCHES* | pour | 2 *Clarinettes*, 2 *Bassons*, 2 *Cors* | et 1 *Trompète* | par J. HAYDN. | *A Leipzig* | au *Bureau de Musique de A. Kühnel*. | *Pr. 8 gr.* [PNr. 489.]

HoV. VIII : 2, 1.

K 726.

DANCES

(HoV. IX.)

348. *XII MINUETTI* | per due *Violini e Basso* | *Composti* | dal | SIG^R HAYDN | in *Vienna presso Artaria Comp.* | 454. | 40 *Xr.*

HoV. IX : 11.

K 634.

349. *RACCOLTA* | de | *Menuetti Ballabili* | *Composti* | per vari *instrumenti* | dal *Maestro di Capella* | SIG. GIUS. HAYDN | 1784. | in *Vienna presso Artaria Comp.* | C. P. S. C. M. | *prezzo f.* | [PNr.] 44.

HoV. IX : 7. — Vl. 1—2., Cb., Ob. 1—2., Fg. 1—2., Cr. 1—2., Timp.

K 1190.

TRIOS FOR PIANOFORTE, VIOLIN AND VIOLONCELLO

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350. *Oeuvres Complètes | de | JOSEPH HAYDN | Cahier V. | (V Sonates pour le Pianoforte | avec | l'accompagnement de Violon et Violoncelle) | Menzel del. | Hess sc. | Au Magasin de Musique de Breitkopf & Härtel | à Leipsic.*
HoV. XV : 6—8, 14, 16. — Parts. Violin missing.
Z 41.102/5.
351. *Oeuvres Complètes | de | JOSEPH HAYDN | Cahier VII. | (VI. Sonates pour le Pianoforte | avec | l'accompagnement d'un Violon et Violoncelle) | Bach inv. | Grünter sc. | Au Magasin de Musique de Breitkopf & Härtel | à Leipsic.*
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Z 41.102/7.
352. *Oeuvres Complètes | de | JOSEPH HAYDN | Cahier III. | (VI Sonates pour le Pianoforte | avec | l'accompagnement d'un Violon et Violoncelle) | Hinninger v. Wien de Musique de Breitkopf & Härtel | à Leipsic.*
HoV. XV : 24—29. — Parts.
Z 41.102/3.
353. *TRE SONATS | per il Clavicembalo, o Forte-Piano | con un Violino, e Violoncello | Composte dal Sig^r | GIUSEPPE HAYDN | Opera 72. | No. 1. | In Vienna presso Gio Cappi. [PNr.] (554.)*
HoV. XV : 21. — Parts. Violin and Violoncello missing.
Mus. pr. 12.469.
354. *SONATA | Pour le Clavecin ou Piano-Forte | avec accompagnement d'un Violon | Composée par | JOSEPH HAYDN. | Oeuvre 70. | a Vienne chez Artaria & Comp. | [PNr.] 474. | F 1.30.*
HoV. XV : 32. — Parts.
Mus. pr. 12.468.

TRANSCRIPTIONS FOR TRIOS FOR PIANOFORTE, VIOLIN
AND VIOLONCELLO

(HoV. XV. Anh.)

355. HAYDN's | Celebrated | Overture | Composed for & performed at Mr. Salomons Concert | Hanover-Square | Adapted for the | PIANO-FORTE, | With an Accompaniment | for a | VIOLIN & VIOLONCELLO | ad Libitum | No. 2. | Entreted at Stationers Hall. | Price 4. Sh. | To be had at the Hanover-square Rooms & at Mess^{rs} Corri, Dussek & C^o | N^o 67 & 68 Deanstreet Soho — 28 Haymarket and Bridgestreet Edinburgh.
HoV. I : 93. — With autogr. signature of J. P. Salomon.

Z 41.077.

356. HAYDN's | Celebrated | Overture | Composed for & Performed at Mr. Salomons Concert | Hanover-Square | Adapted for the | PIANO-FORTE, | With an Accompaniment | for a | VIOLIN & VIOLONCELLO | ad libitum No. 3. | Price 4. Sh. | Entreted at Stationers Hall. | To be had at the Hanover-square Rooms & at Mess^{rs} Corri, Dussek & C. | No. 67 & 68 Deanstreet Soho — 28 Haymarket and Bridgestreet Edinburgh.
HoV. I : 94. — With autogr. signature of J. P. Salomon.

Z 41.078.

357. HAYDN's | Celebrated Symphony, | Composed for & Performed at | M^R SALOMONS CONCERT, | Hanover Square, | Adapted for the | Piano Forte, | with an Accompaniment for a | VIOLIN & VIOLONCELLO, | ad Libitum. | N. 5. | Price 4. S. | Entreted at Stationers Hall. | To be had at the Hanover Square Rooms, & at Mess^{rs} Corri Dussek & C^o. | N^o 67 & 68. Dean Street, Soho. N^o 28. Haymarket, & Bridge Street Edinburgh.
HoV. I : 95. — With autogr. signature of J. P. Salomon.

Z 41.079.

358. HAYDN's | celebrated | Symphonies | composed for and performed at M^R SALOMON'S | and | The Opera Concerts | adapted for the | Piano-Forte, | with an Accompaniment | for a VIOLIN & VIOLONCELLO ad libitum | N^{os}. | 7, 8, 9, 10, 11, 12. | Simpkins sc. | LONDON, | Printed for M^r Salomon

- the Proprietor, | and to be had of him at the Hanover Square Rooms. | Ent.
at Stat. Hall. | Price to Subscribers L I. o. | Non subscribers I. II. 6. or
Singly 6. each.*
HoV. I : 104, 103, 102, 99, 101, 100. — [1797.] — Pianoforte part only.
— With autogr. signature of J. P. Salomon.
Z 41.076.
359. *Sonate | Pour le Pianoforte | par | I. HAYDN. | Op. 87. | München, in der
Falterischen Musikhandlung. | [PNr.] (16.)*
HoV. XVI : 25. — In the place of the 2nd movement the Finale of the
Sonata XVI : 24 transposed into E flat major.
Z 41.085.
360. *TROIS SONATES | pour le Pianoforte | Composées & dédiées | à | Son Altesse
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37. | N^o 12 (33). | A Spire chés Bossler Conseiller | Prix 1 fl. 36 x-.*
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K 2111.
361. *Oeuvres Complettes | de | JOSEPH HAYDN | Cahier IV. | (VIII Pièces
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| F. Fûgel Sc : 1801. | Au Magasin de Musique de Breitkopf & Härtel. |
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HoV. XVI : 40—42, 48, XV : 32, XVI : 47, XVII : 2, XV : 15. — Parts.
Transcription XV : 32 for violin and pianoforte. Violin part missing.
Z 41.102/4.
362. *SONATE | pour | Le Clavecin ou Piano-Forte | Composée | Par | IOSEPH
HAYDN | Oeuvre 66. | a Vienne chez Artaria Comp. | P. 1. 12^x | [PNr.]
(352).*
HoV. XVI : 49.
Mus. pr. 1675.

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363. *Variations | pour le Clavecin ou Piano-Forte | Composées, et dédiées | a Madame la Baronne | JOSEPH DE BRAUN | par | Joseph Haydn | Oeuvre 83. | A Vienne chez Artaria & Comp. | [PNr.] 800. | 50 xcm.*
HoV. XVII : 6.

Mus. pr. 12.411.

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(HoV. XVII. Anh.)

364. *Ländler | fürs Clavier | aus den | Jahreszeiten | von | HERRN IOSEPH HAYDN | Wien bey Artaria Comp. | 18 X.*
Art.-Weinmann : p. 76. PNr. 1514.

Z 41.082.

365. *Menuetto con Trio in Canone | Per il Forte-Piano | Composto | dal Sig. | GIUSEPPE HAYDN | Vienna presso Artaria Comp. | Nr. 1718. | 30 Kr*
HoV. I : 44.

Z 41.081

366. *Two | Favorite | OVERTURES | Composed by | D^R HAYDN | Adapted for the | Piano-Forte | BY | T. HAIGH. | No | Pr. 3^s | LONDON | Printed & Sold by Preston & Son, at their Wholesale Warehouses, 97 Strand.*
HoV. I : 70., Ia : 14.

Z 41.100.

367. *SONATE | à quatre Mains | Pour le Clavecin ou Piano-Forte | tirée des Symphonies | Composée par | JOSEPH HAYDN | Oeuvre 77. | A Vienne chez Artaria et Comp. | [PNr.] 687. | 1 f. 30.*
HoV. I : 94.

Mus. pr. 12.467.

368. *Andante* / mit dem Paukenschlag / zu 4. Hände / für das Piano-Forte / von /
Herrn Joseph Haydn / Wien, bei Johann Cappi. / 687.
HoV. I : 94/2.

Mus. pr. 12.465.

369. *ADAGIO* / Per Clavicembalo o Piano-Forte / del Sig^r / HAYDN / No. 3. /
in Vienna presso Artaria Comp. / 464. 473. 806. / 20 X^r [PNr.] (806.)
HoV. III : 74/II.

Mus. pr. 16.299.

370. *VARIATIONS* / Pour le Clavecin ou Piano-Forte / Sur le Thème (Gott erhalte
den Kaiser) / par / M^r JOS. HAYDN / à Vienne chez Artaria et Comp.
[PNr.] 851.
HoV. III : 77/II.

Z 41.086.

371. *SAMMLUNG* / leichter / Klavierstücke / von / J : HAYDN / Wien, bei Hoff-
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HoV. XVII. Anh.

K 878.

ORCHESTRAL VERSION OF THE »SIEBEN WORTE« / *THE SEVEN LAST WORDS*

(HoV. XX/1.)

372. *Musica Instrumentale* / Sopra le sette ultima Parole del nostro Redentore
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Timpani, Fagotti, e Contra Basso. / Composte / dal / Sig^r Giuseppe Haydn
/ Maestro di Capella di S. A. S. il Principe d'Esterhazy / Opera 47. / in
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Országos Széchényi Könyvtár

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