Joseph Haydn
Johann Peter Salomon

Symphony Quintetto

after Symphony No. 94 »Surprise«
for Flute, String Quartet and Piano ad libitum

nach Sinfonie Nr. 94 »Mit dem Paukenschlag«
für Flöte, Streichquartett und Klavier ad libitum

Edited by / Herausgegeben von
Christopher Hogwood

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Symphony Quintetto

after Symphony No. 94 »Surprise«
nach Sinfonie Nr. 94 »Mit dem Paukenschlag«
Hob. I : 94

Joseph Haydn/Johann Peter Salomon
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Adagio

Flauto
Violino I
Violino II
Viola
Violoncello
Fortepiano

9

Vivace assai

18

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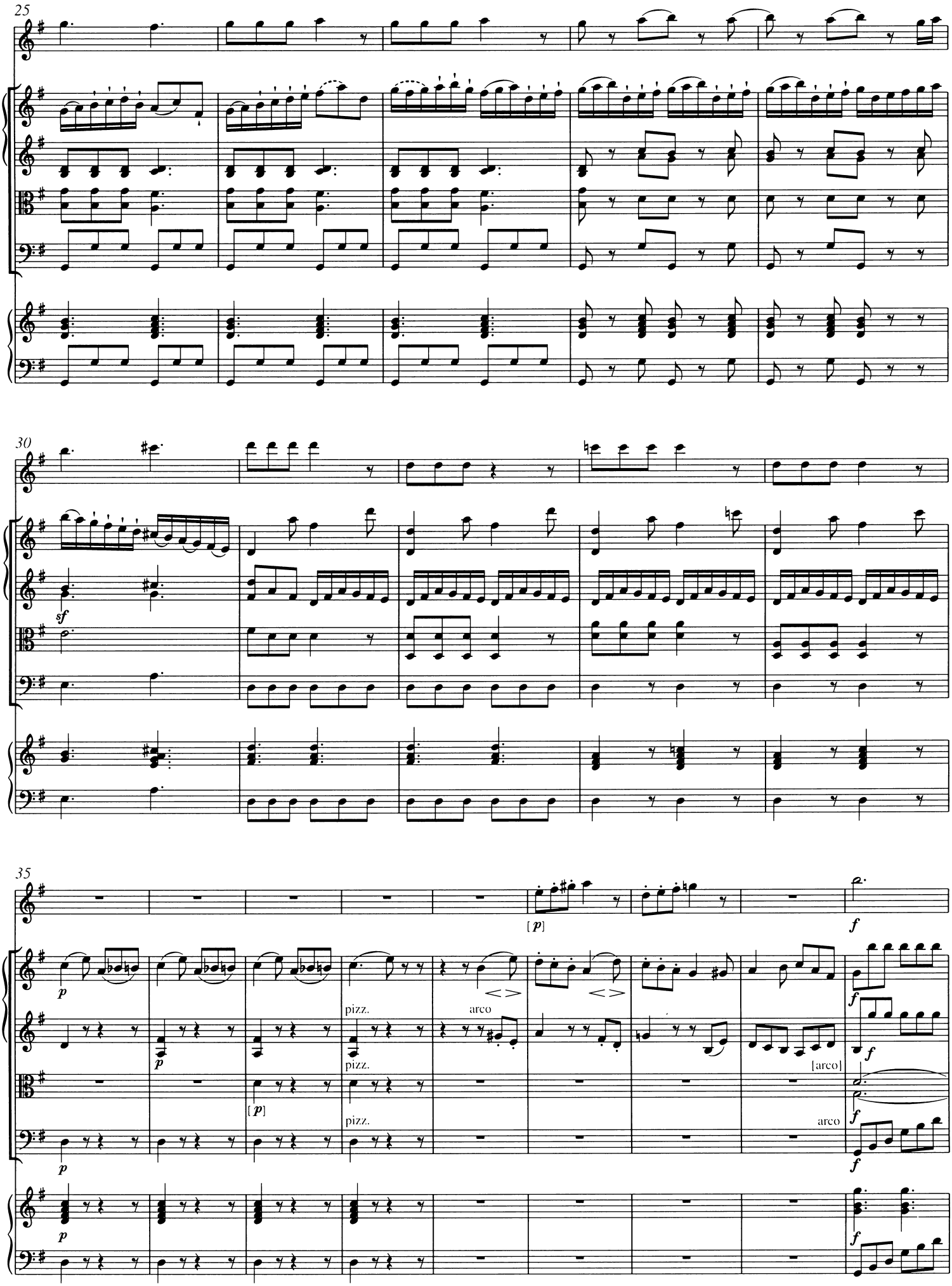
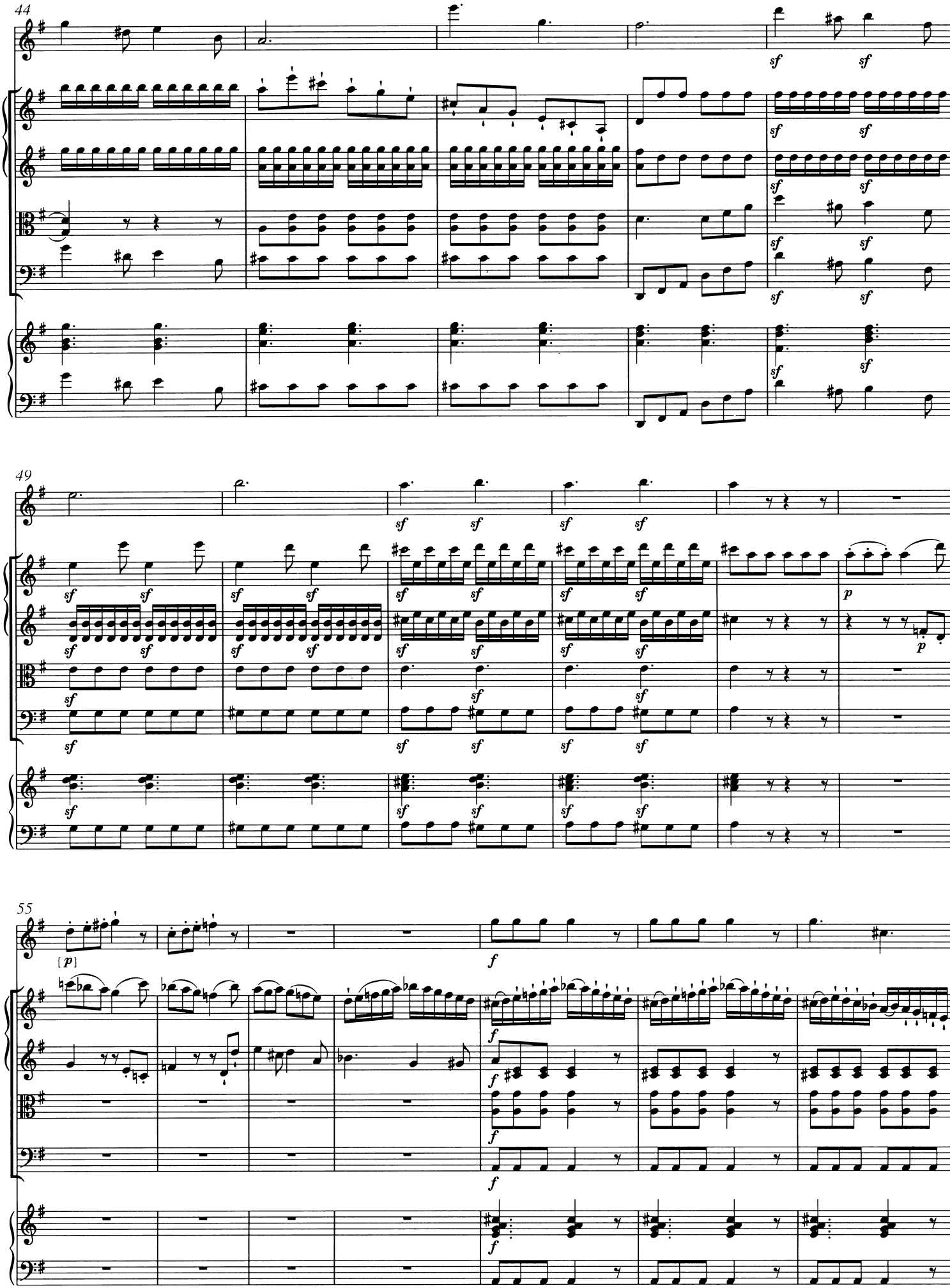

25
30
35
sf
[p]
f
p
pizz.
arco
[arco]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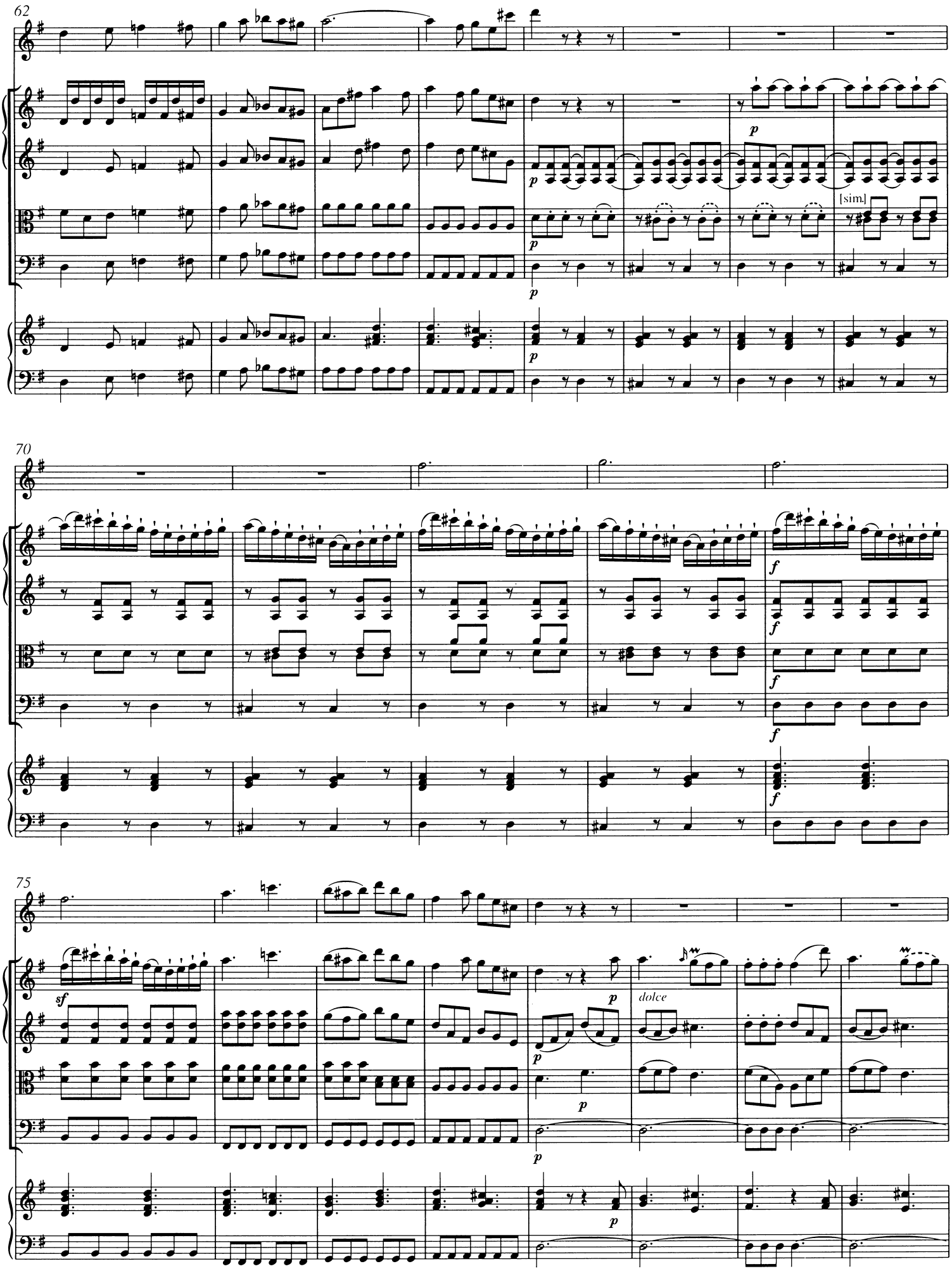
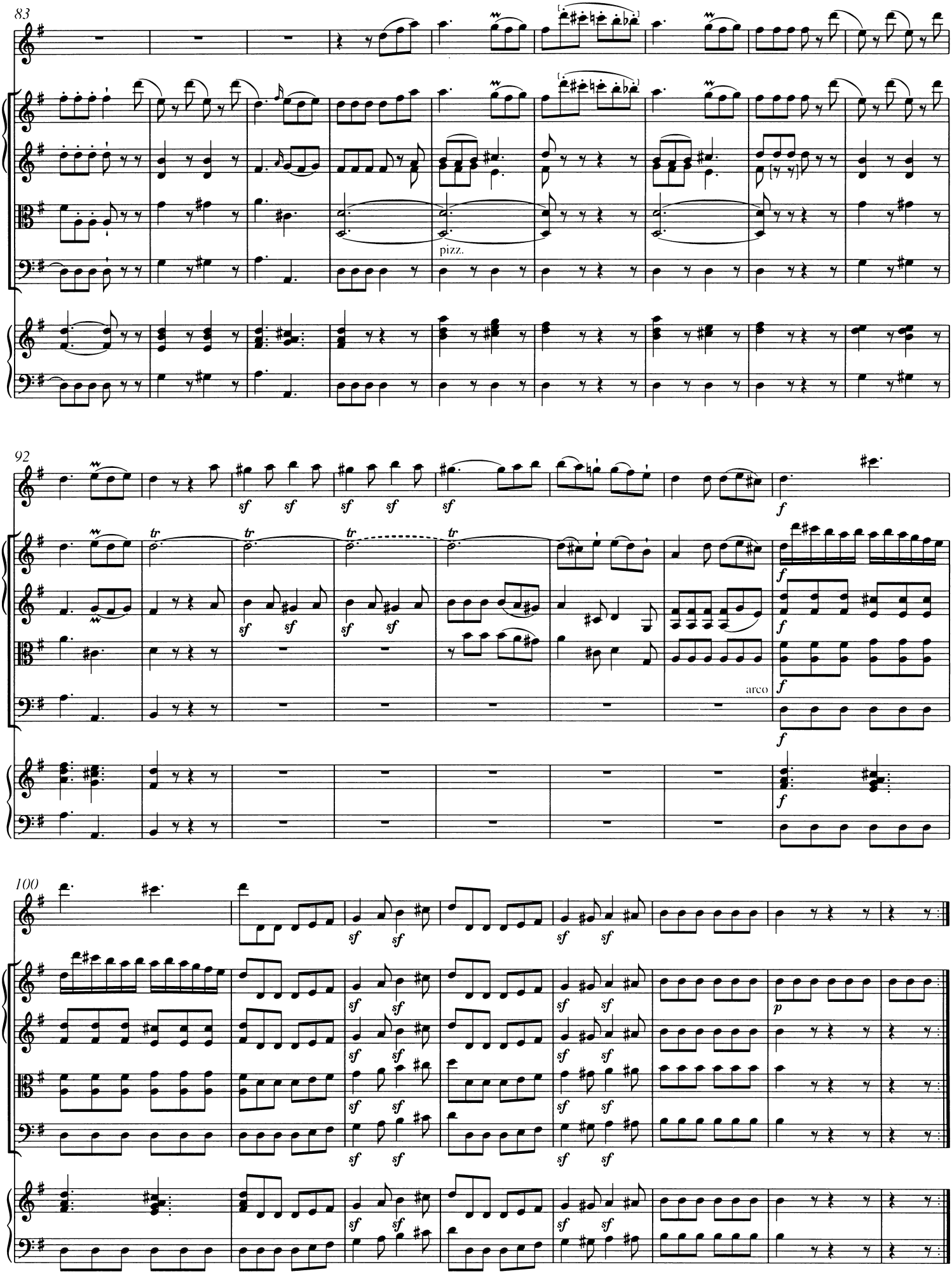
49
55
[p]


62
p
[sim.]
70
f
75
sf
dolce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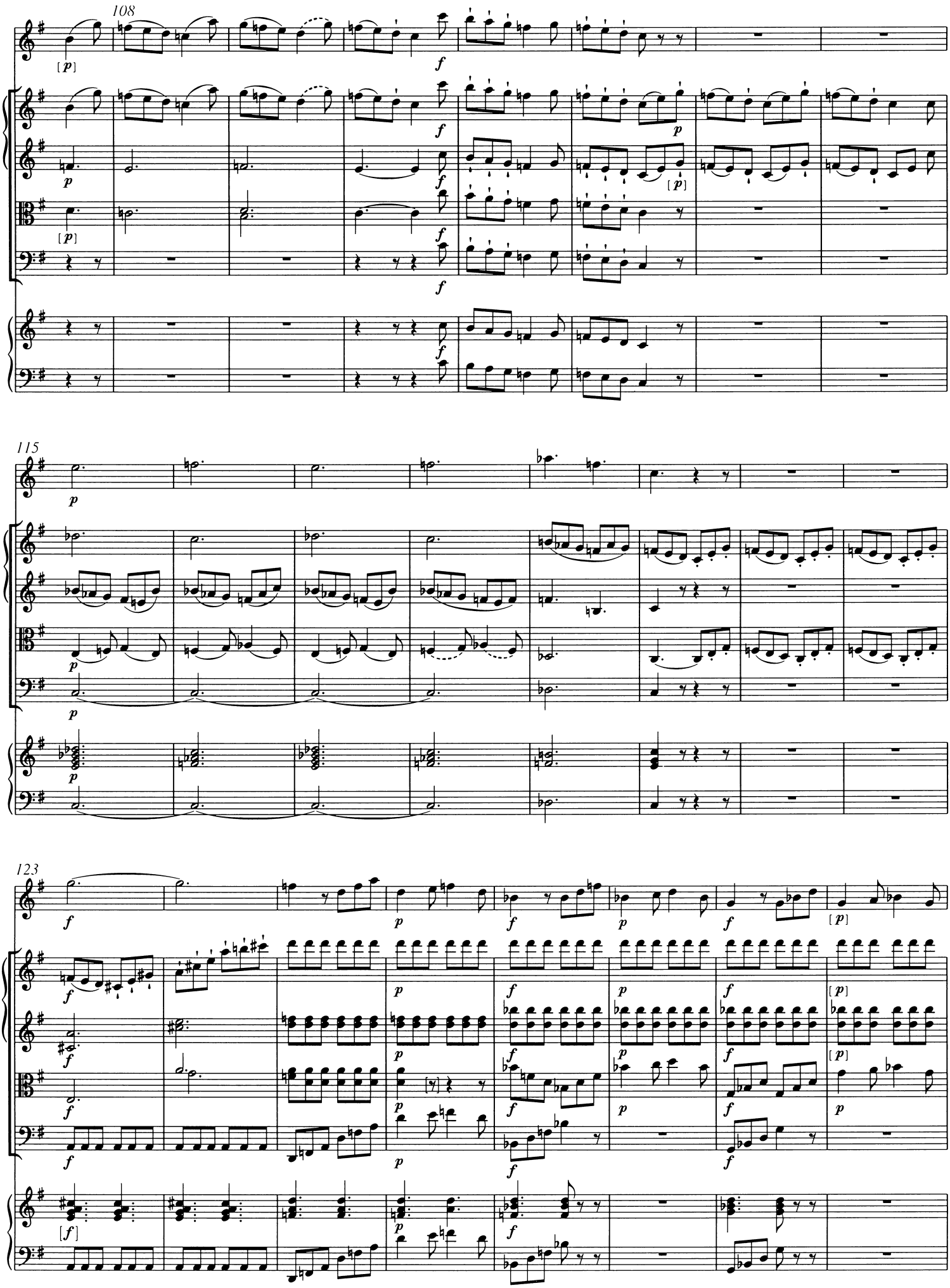
pizz.
92
sf
f
tr
arco
100
p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115
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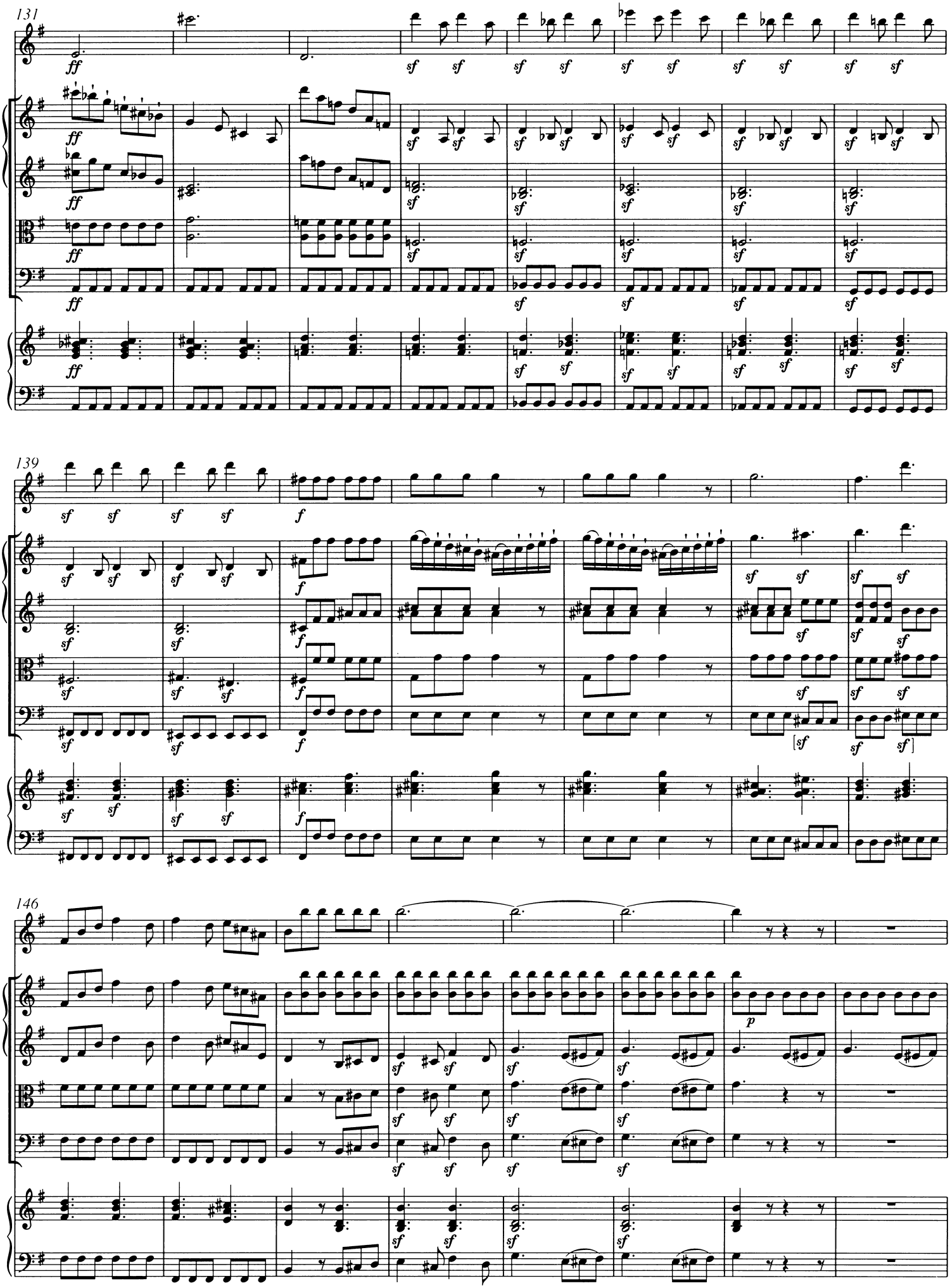
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139
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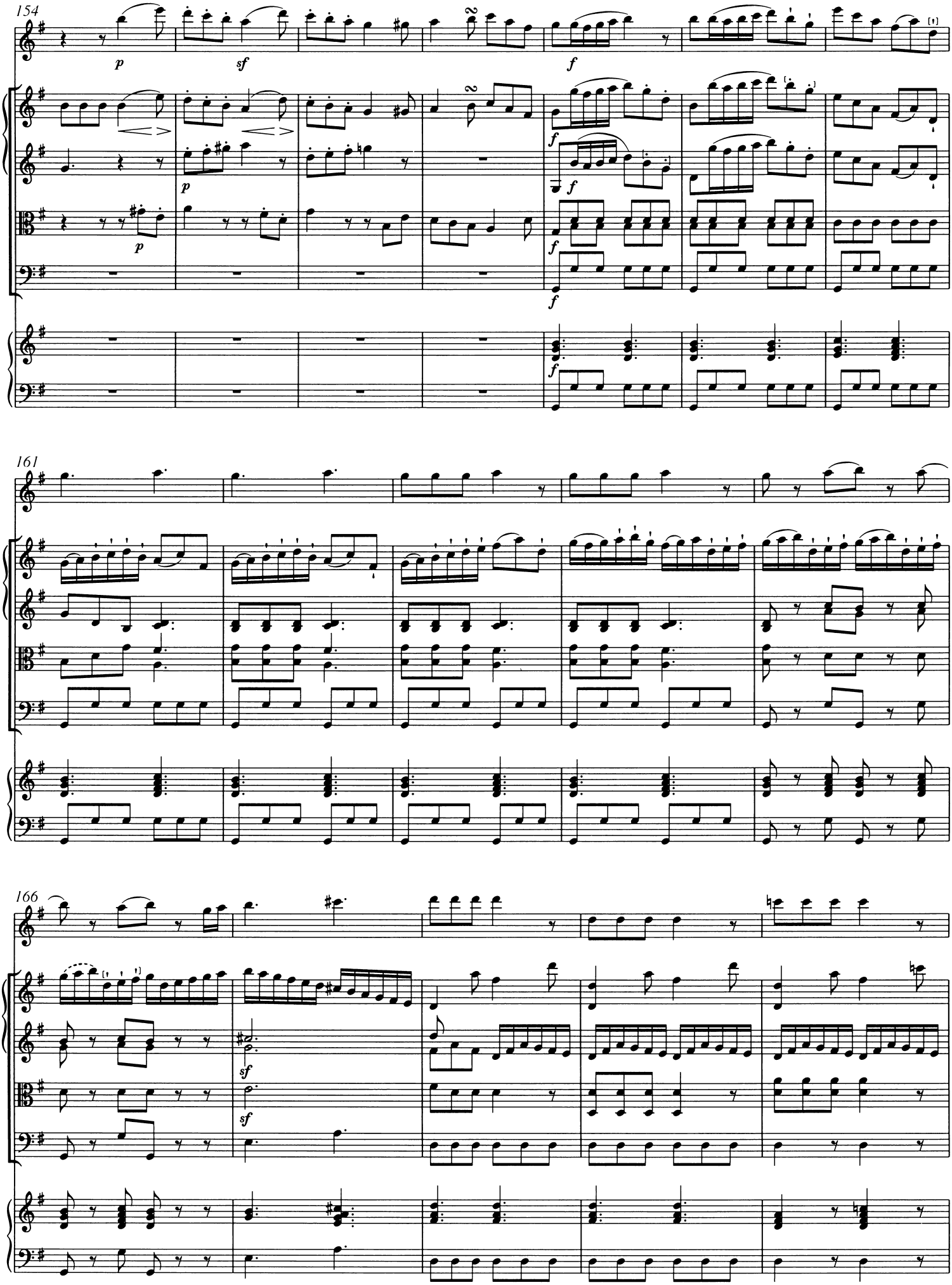
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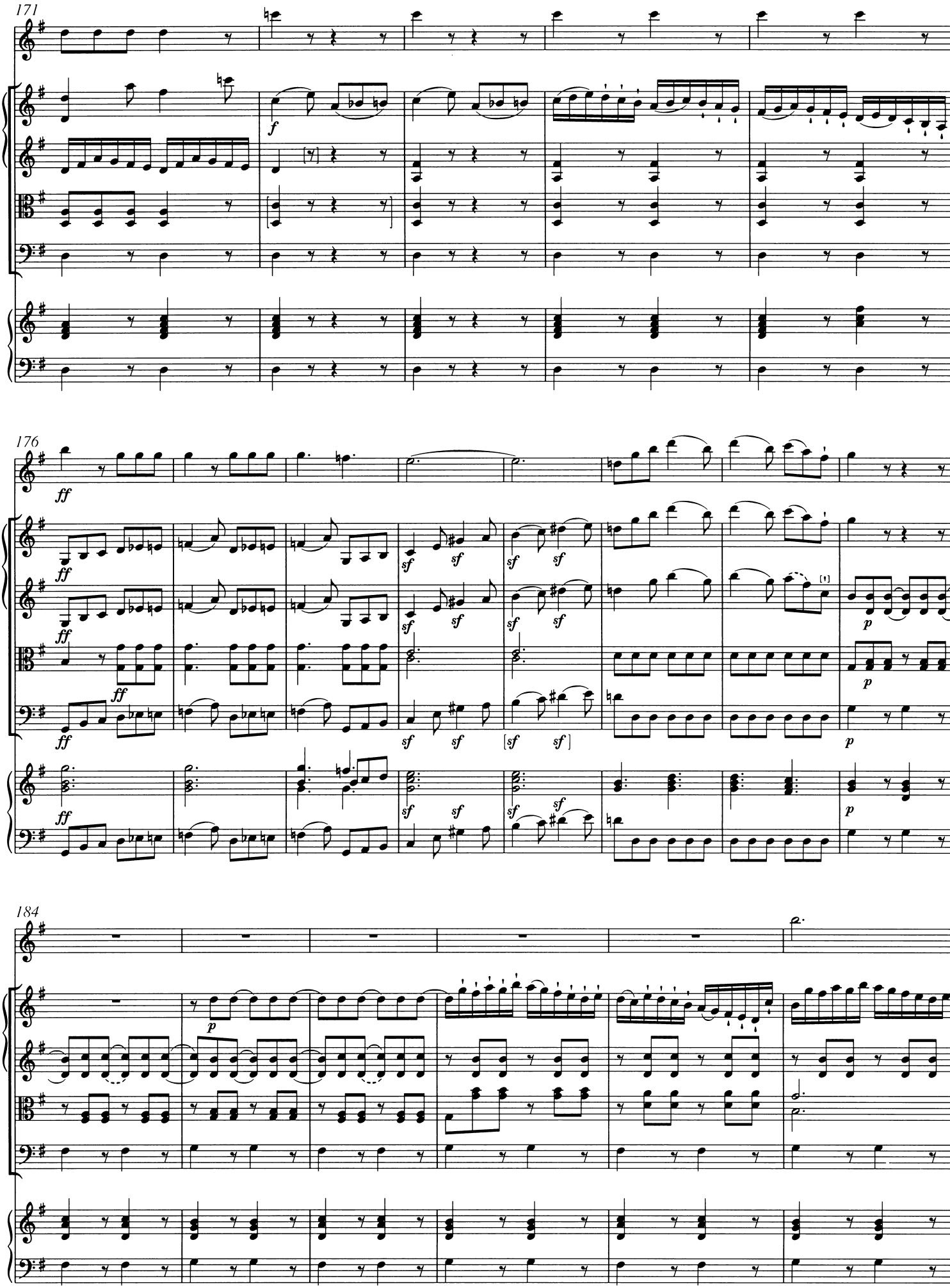
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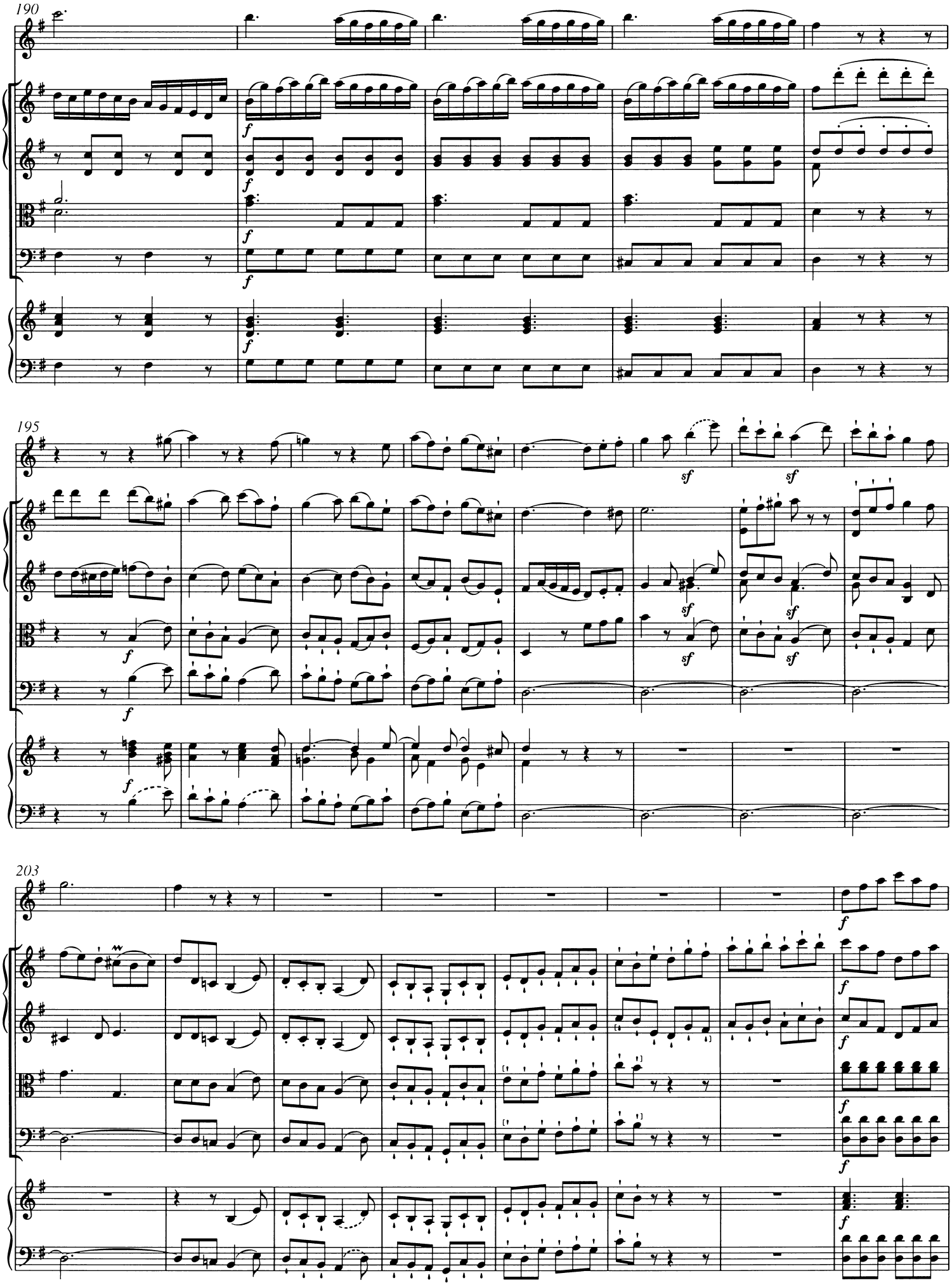
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195
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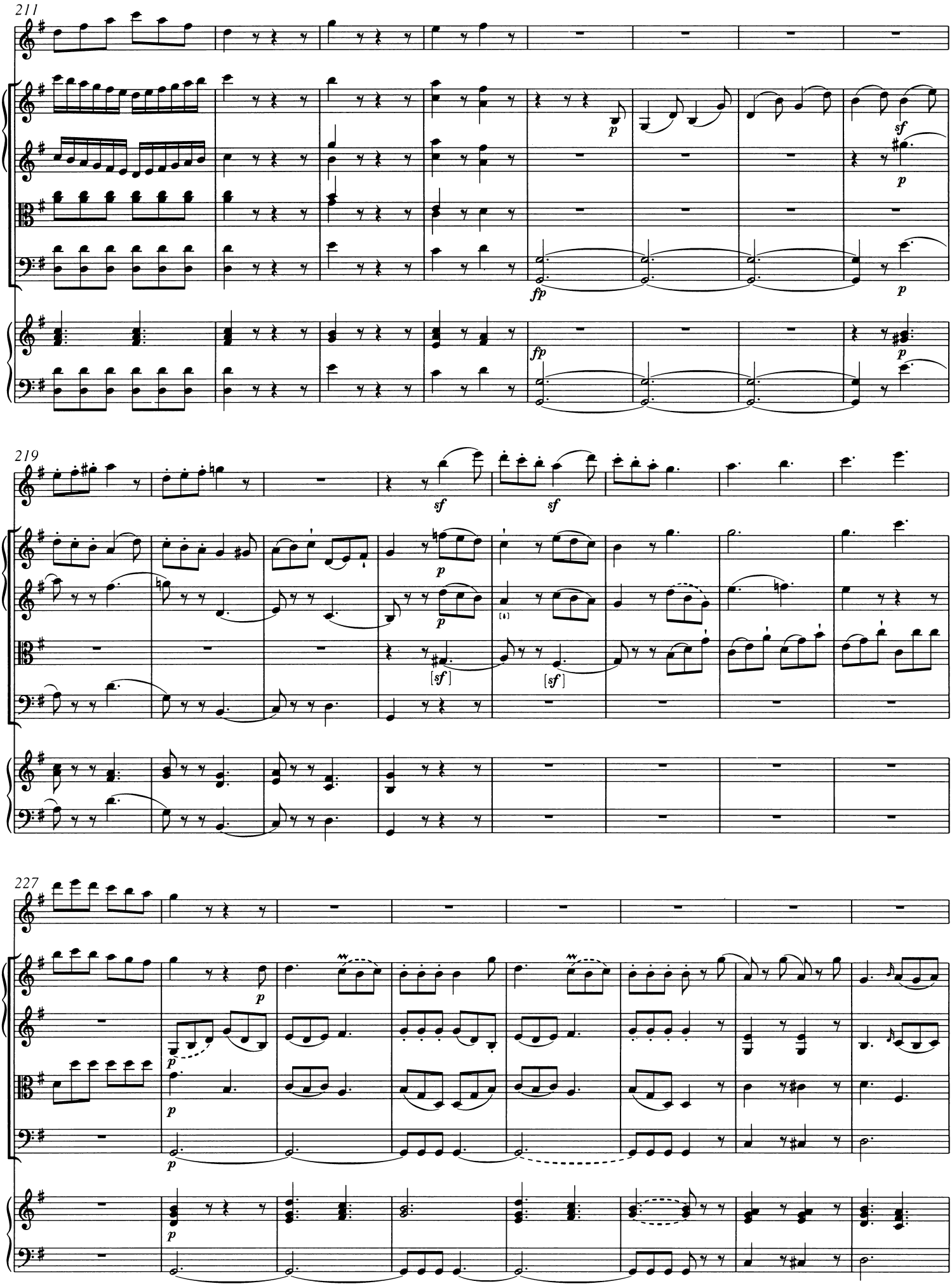
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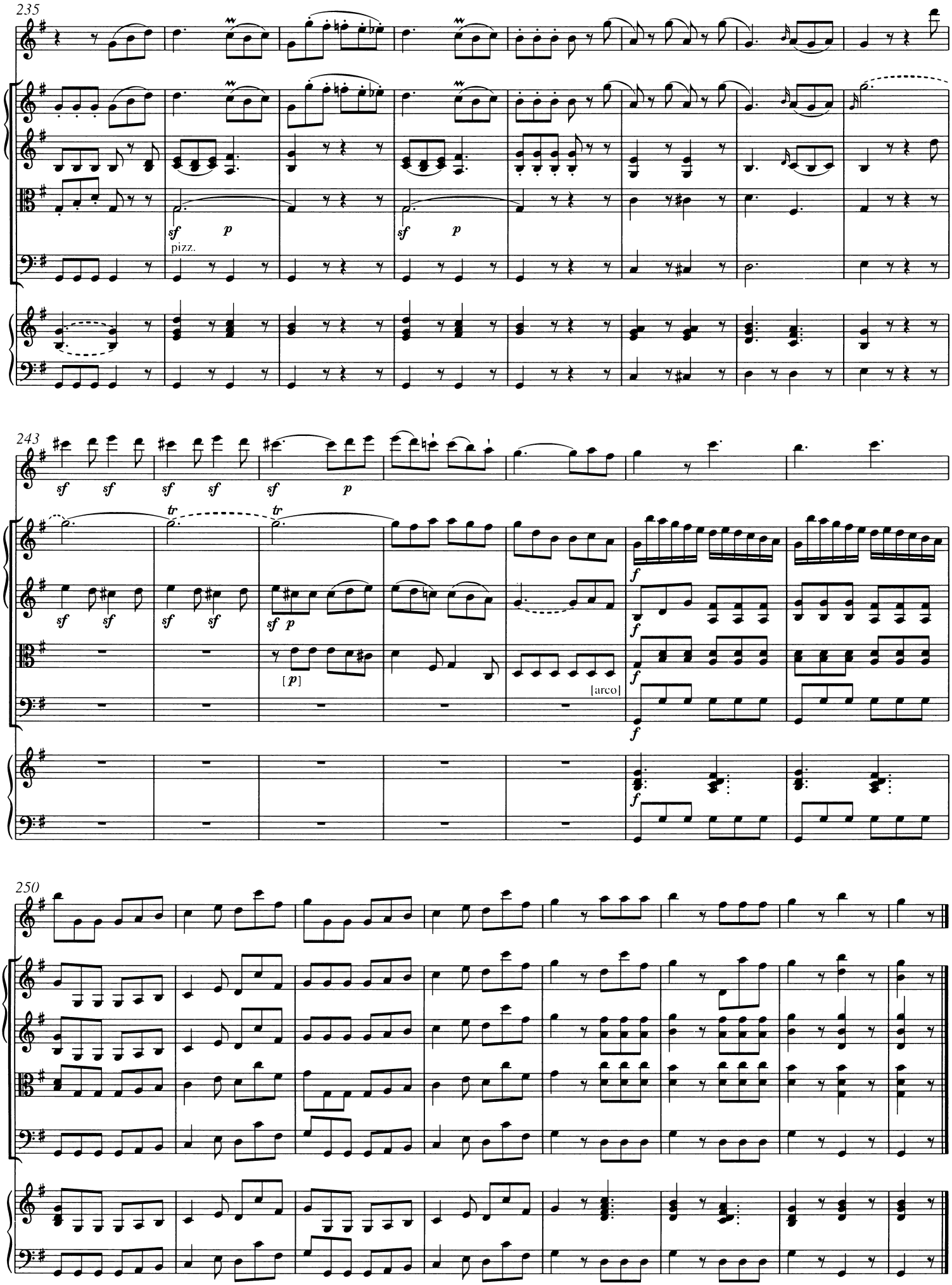
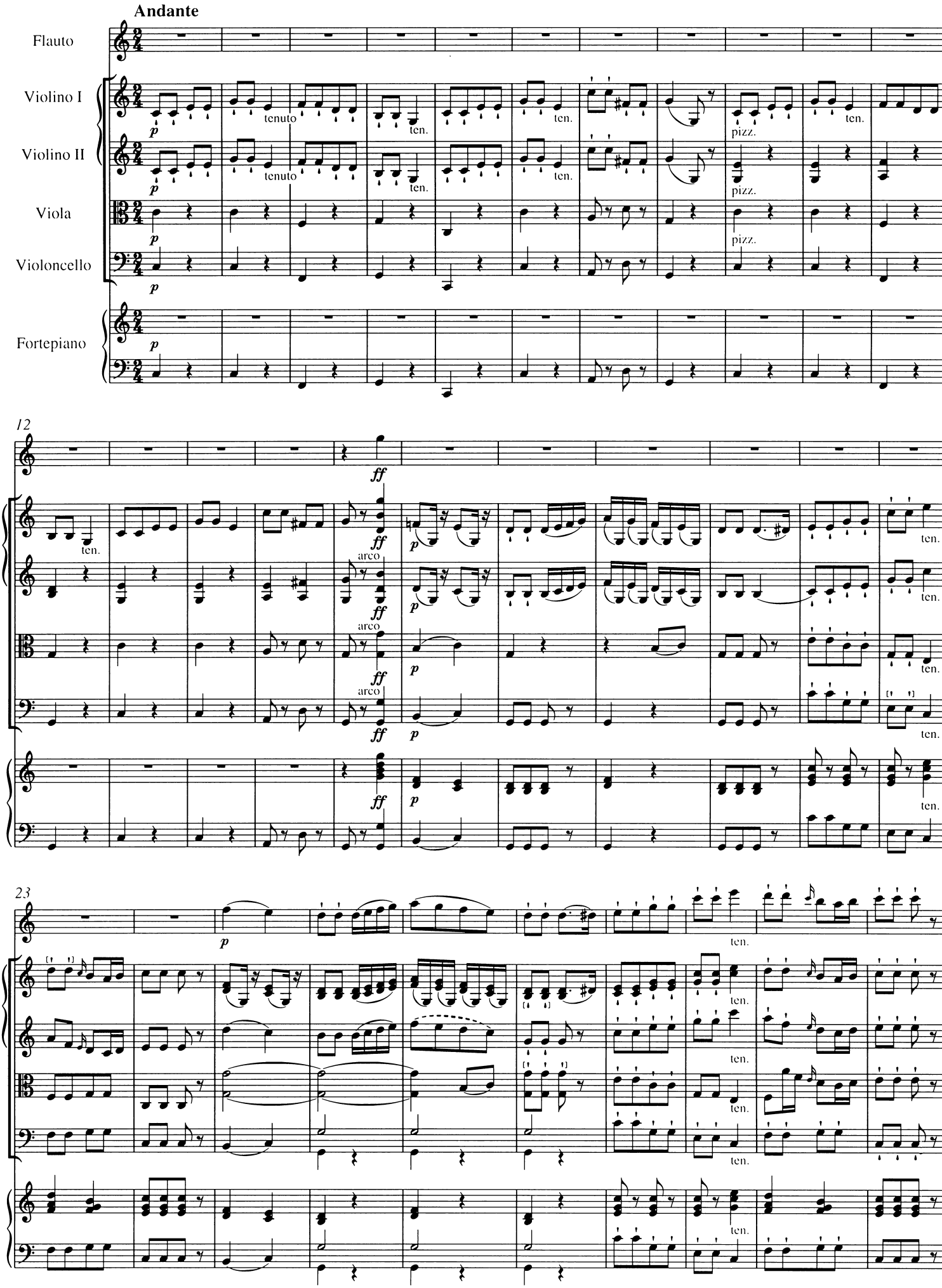
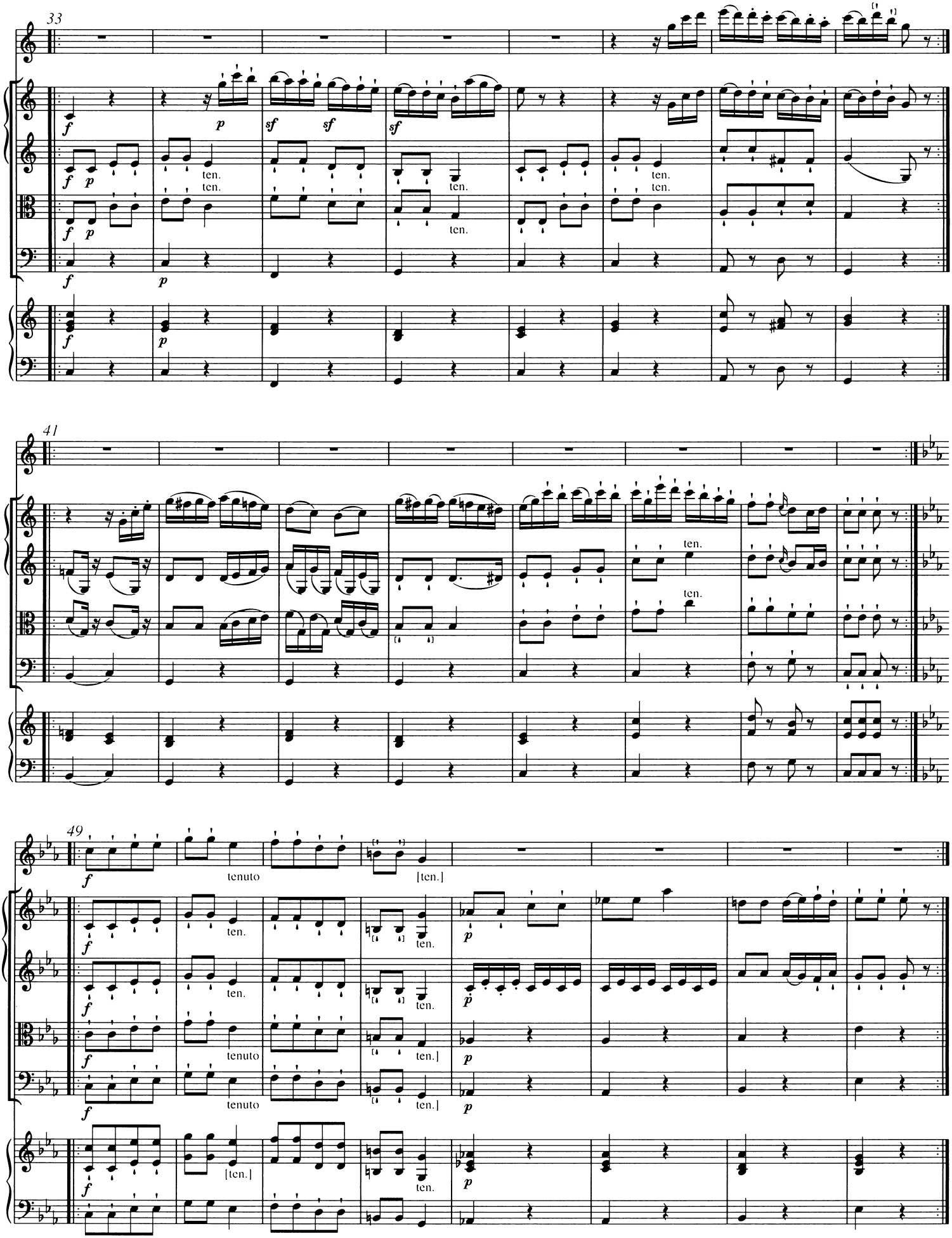
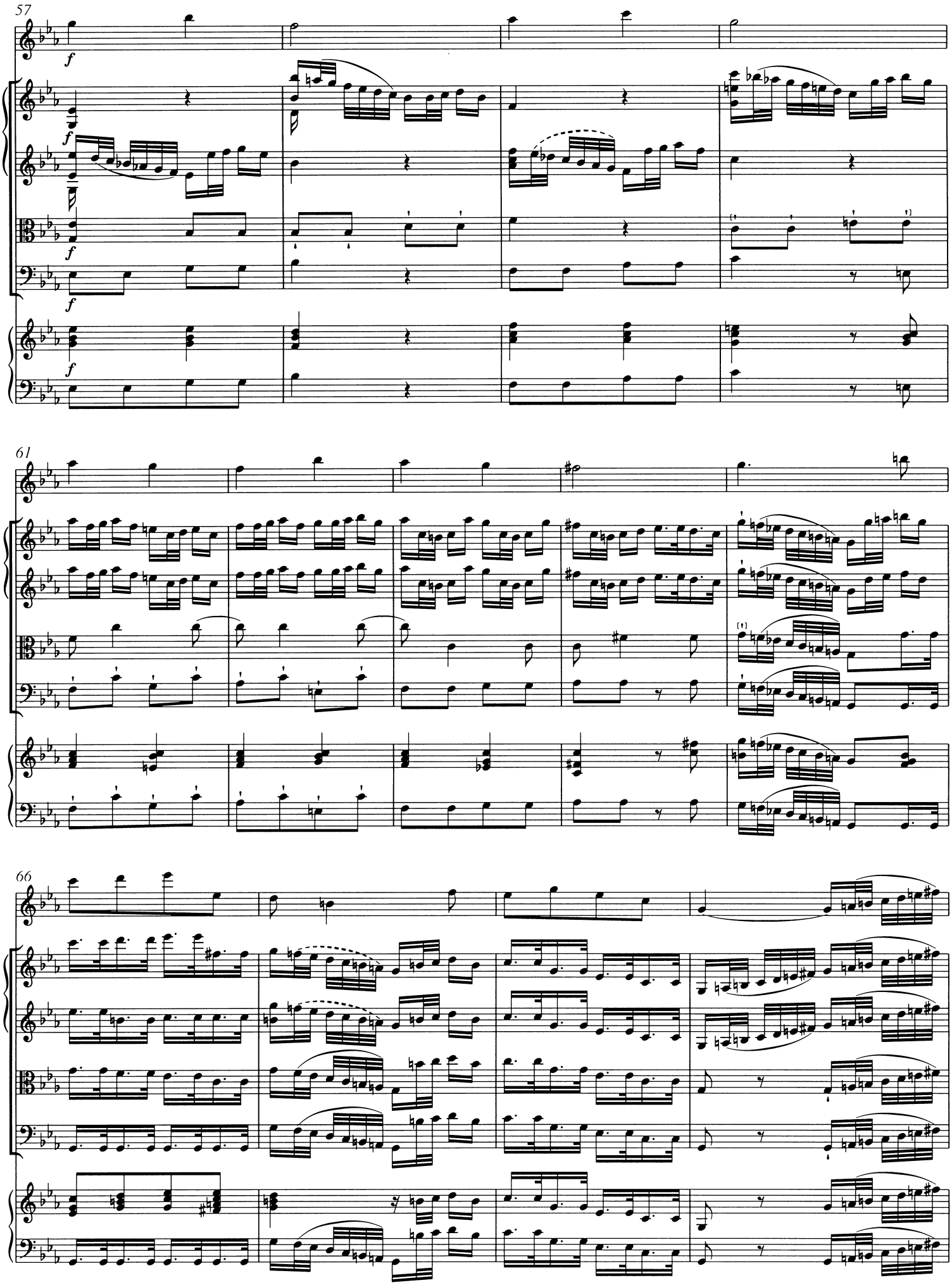
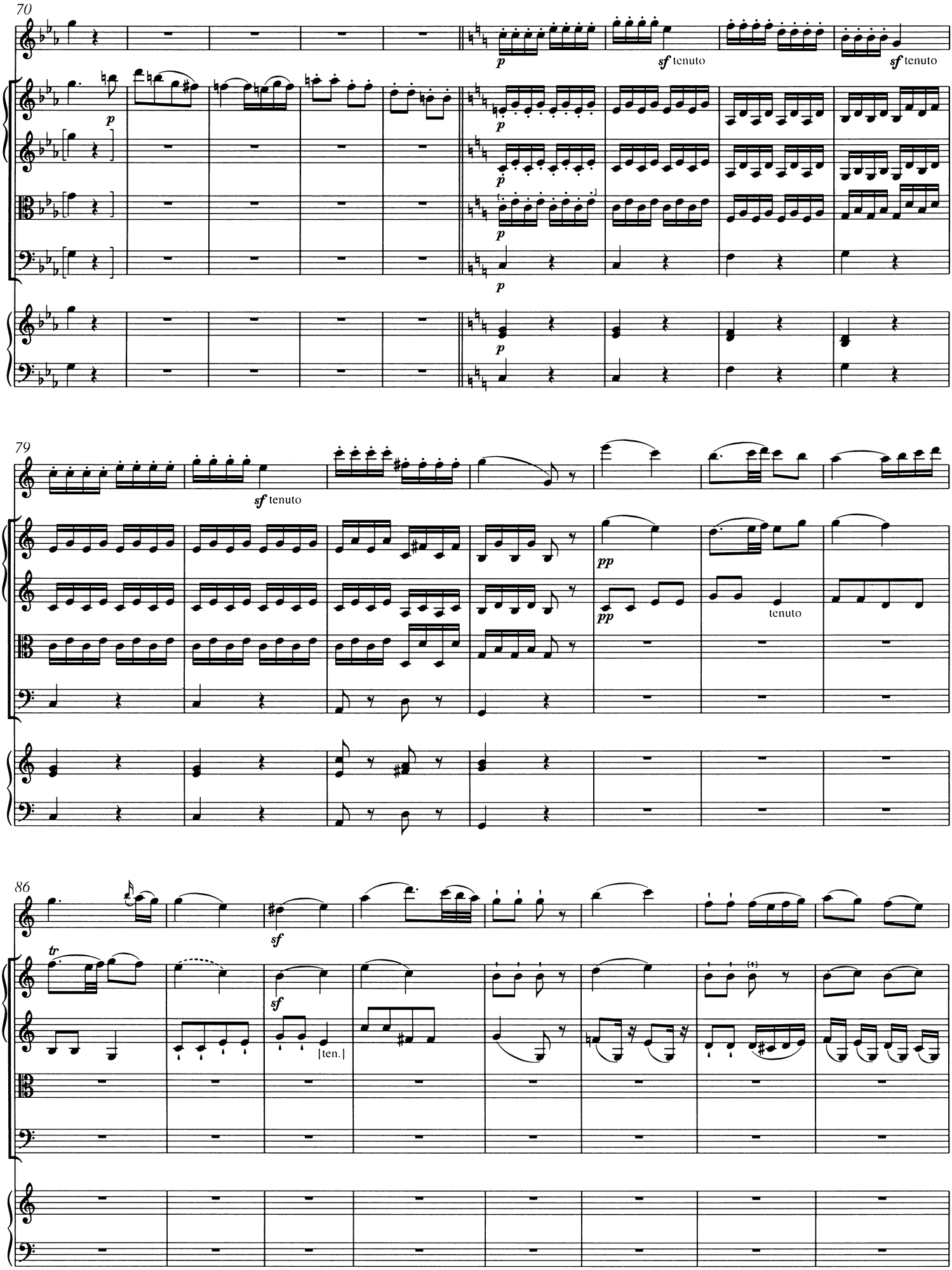
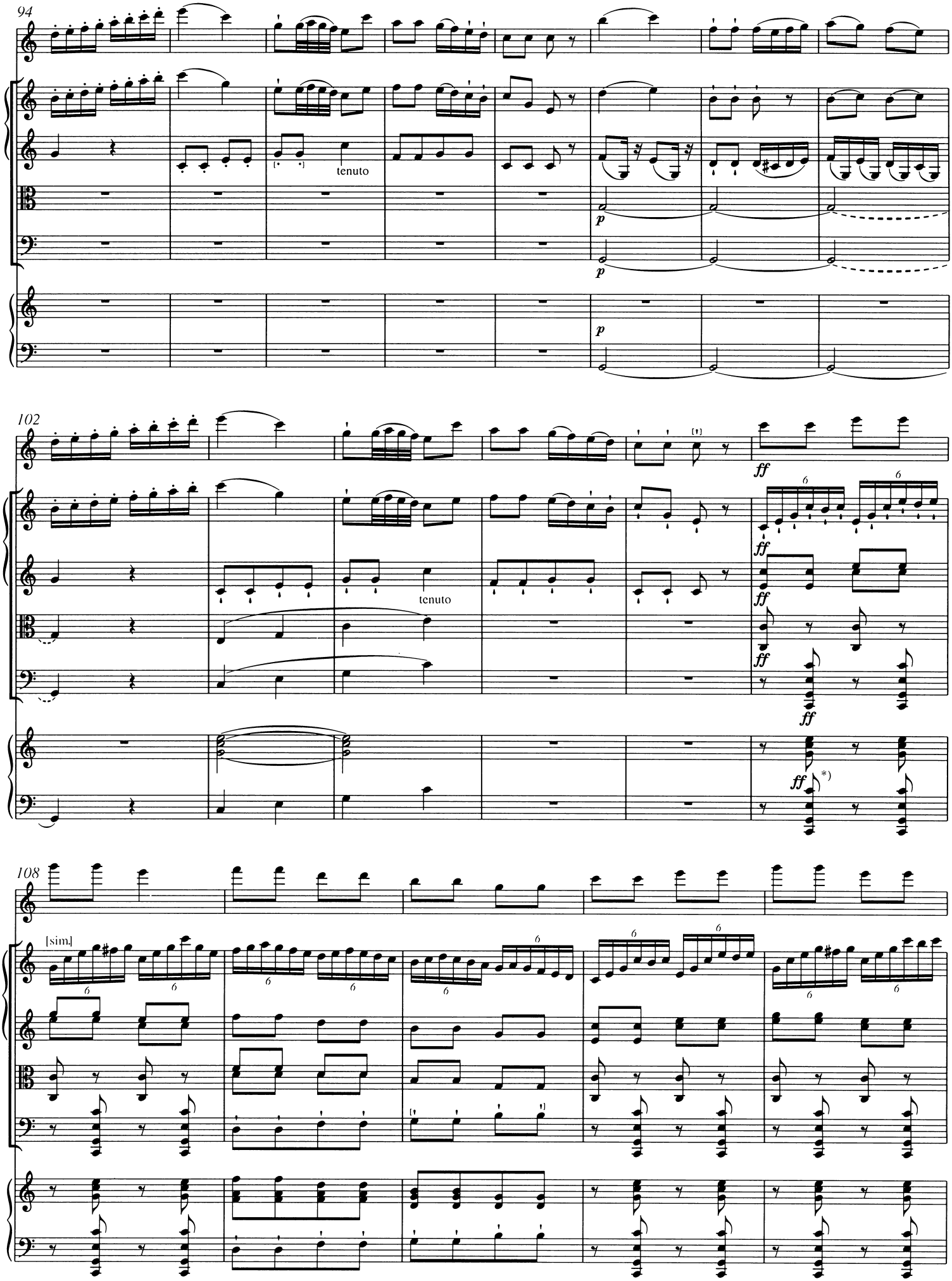

235
sf p
pizz.
sf p
243
sf sf sf sf sf p
tr
tr
sf sf sf sf sf p
[p]
[arco]
f
250


Andante
Flauto
Violino I
Violino II
Viola
Violoncello
Fortepiano
tenuto
ten.
pizz.
arco
12
23

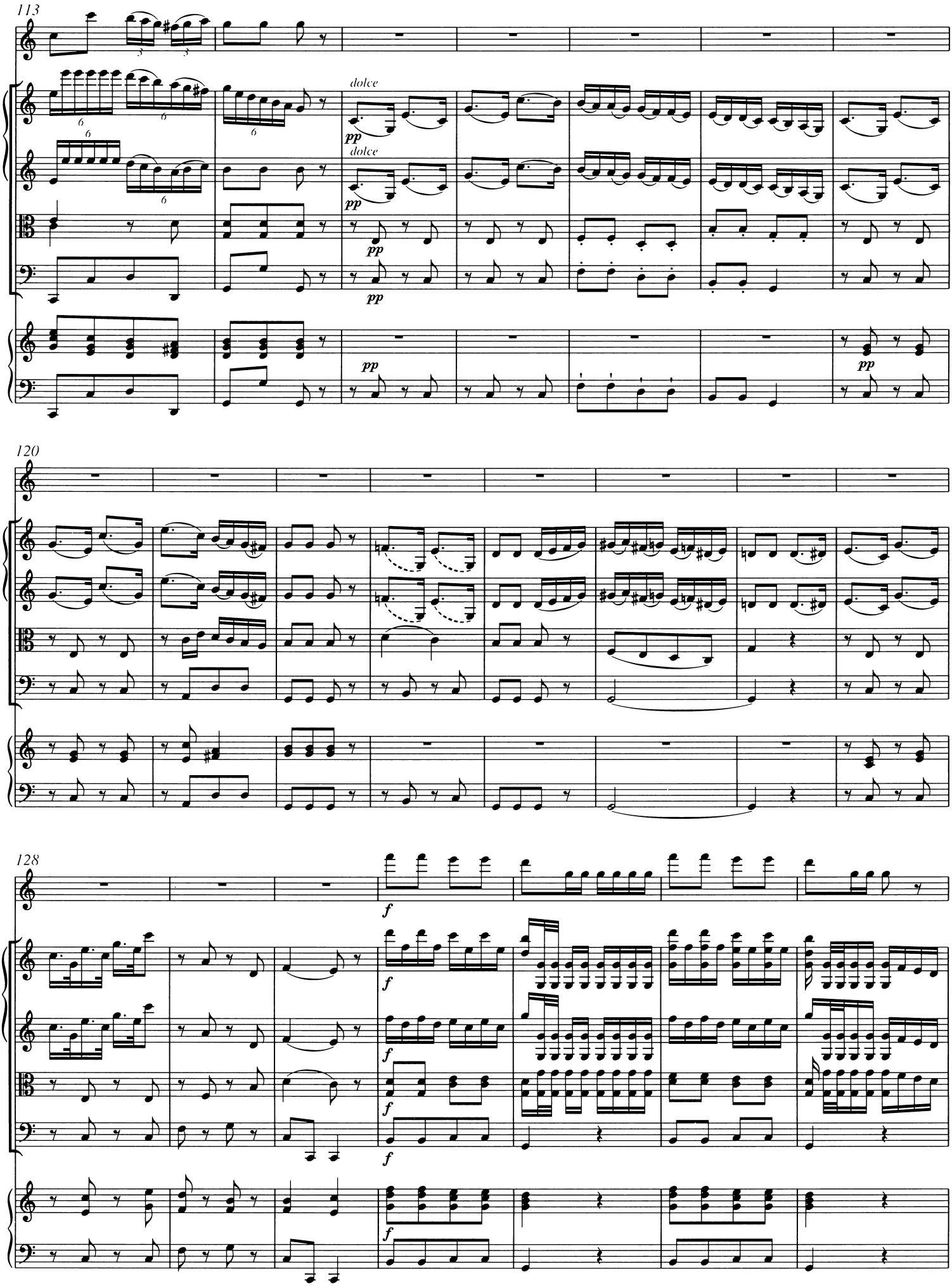

33
ten.
41
ten.
49
tenuto
[ten.]

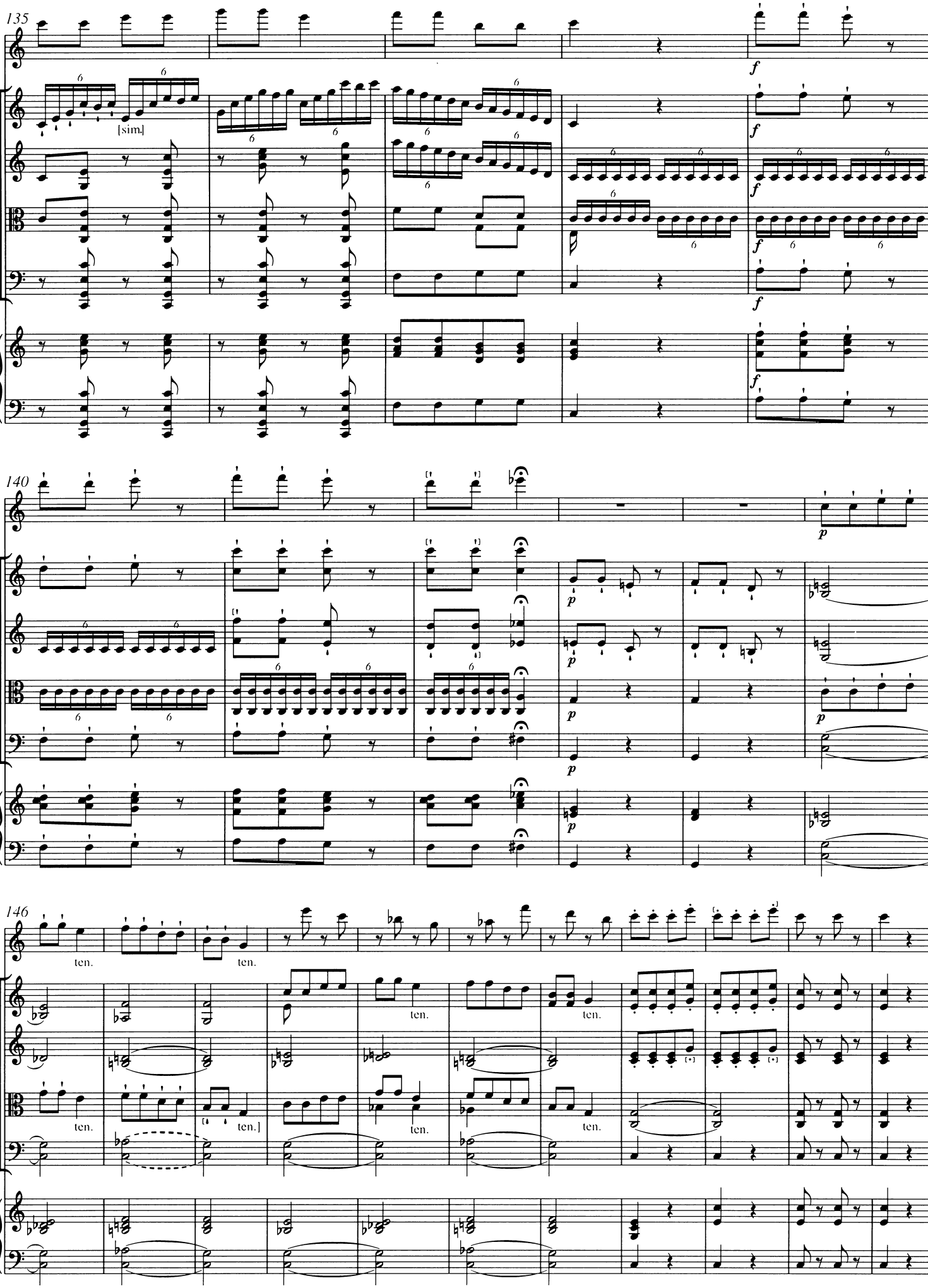



70
p
sf tenuto
sf tenuto
79
sf tenuto
pp
pp
tenuto
86
tr
sf
sf
[ten.]



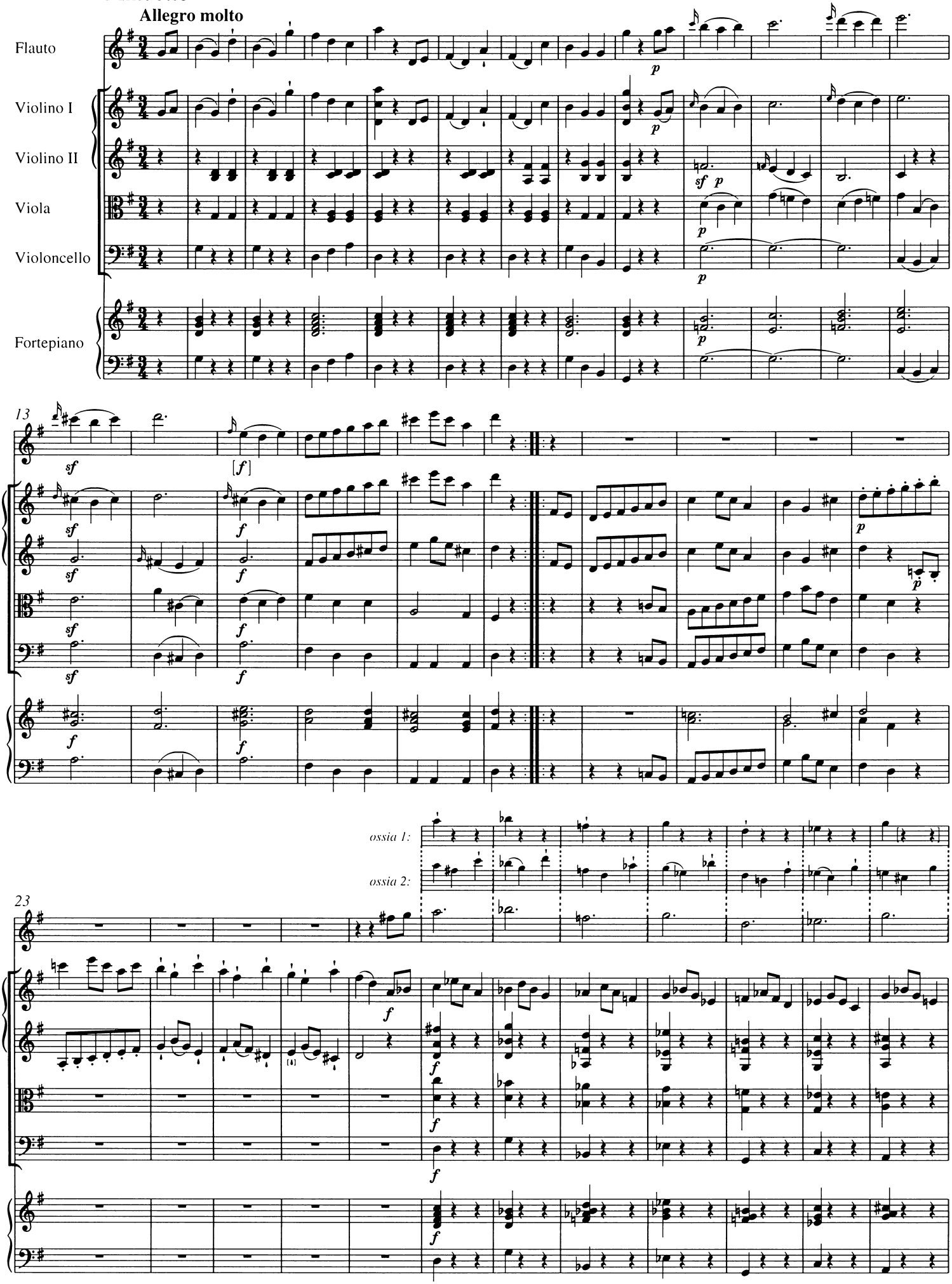
*) See / Vgl. Critical Commentary.

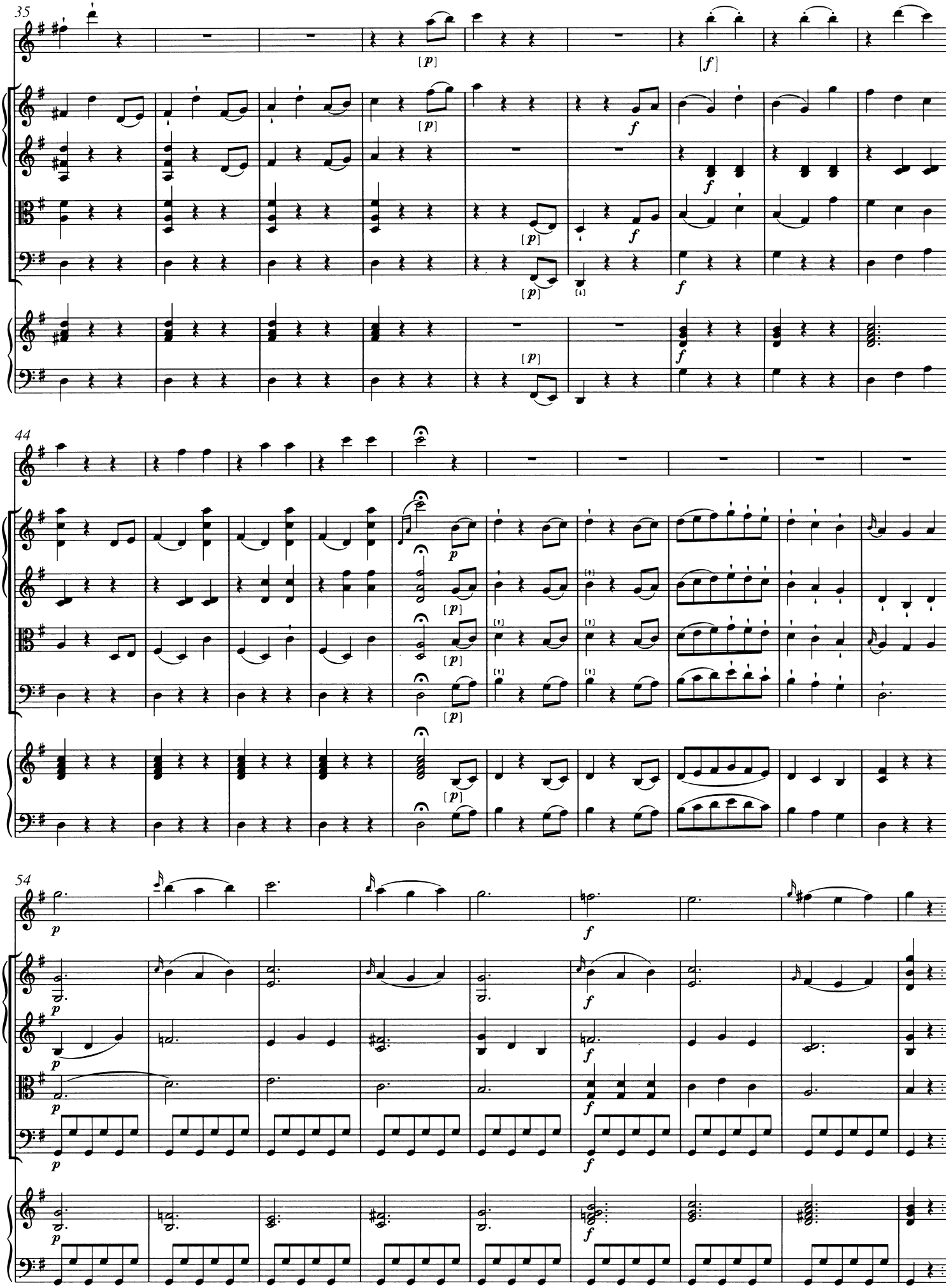

113
dolce
dolce
120
128


135
[sim.]
f
140
p
146
ten.
ten.]

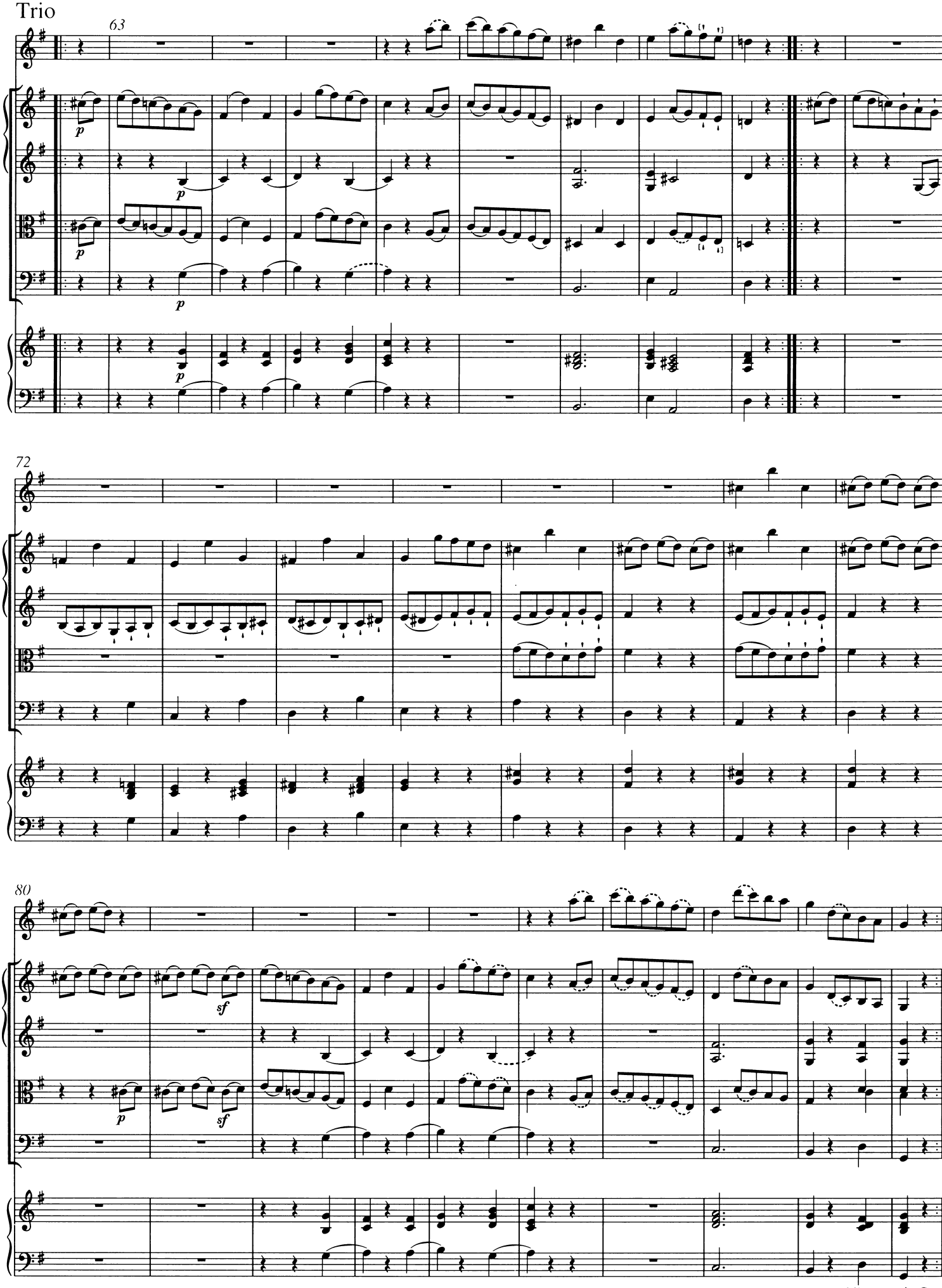
Minuetto

Allegro molto

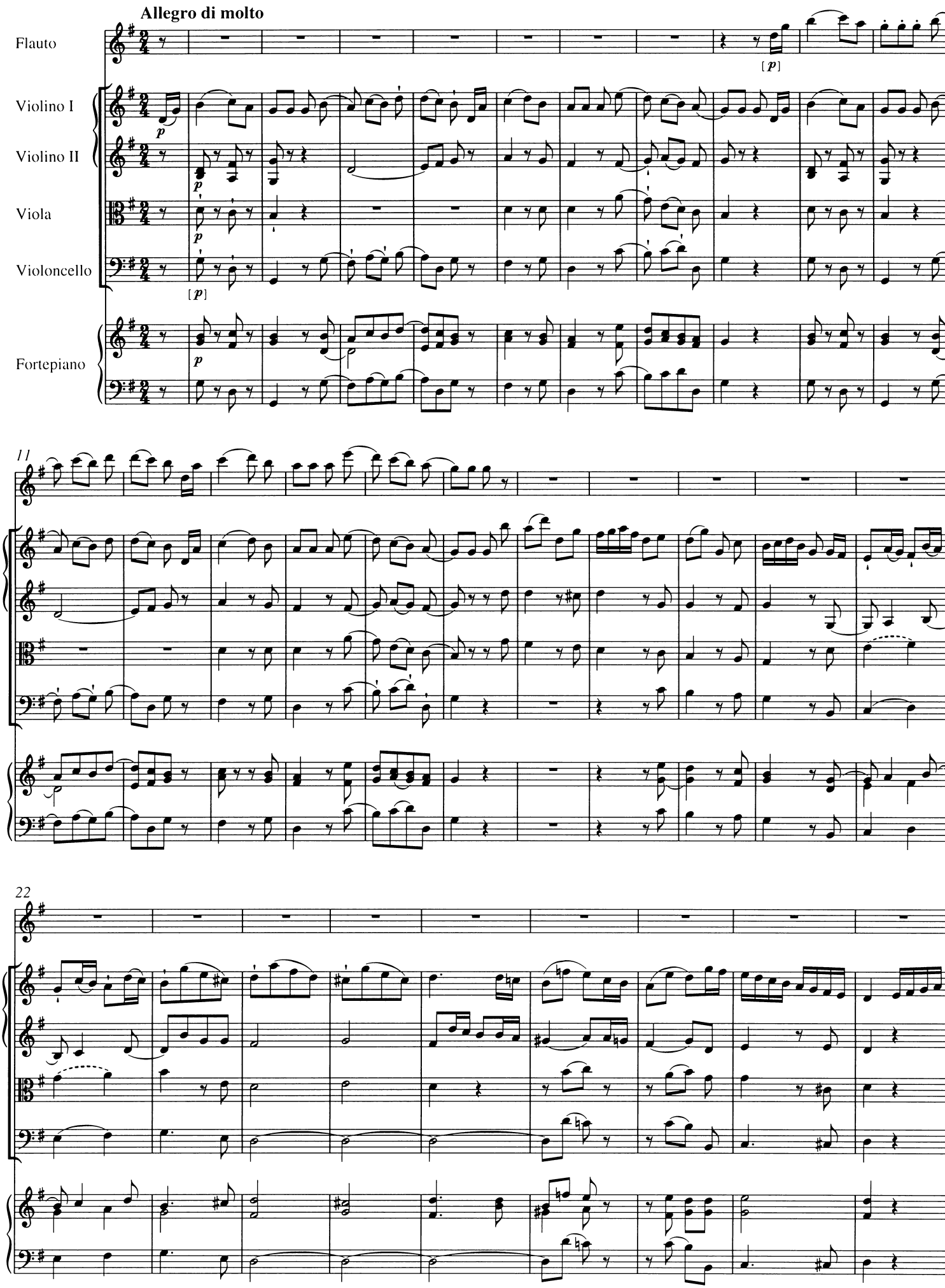


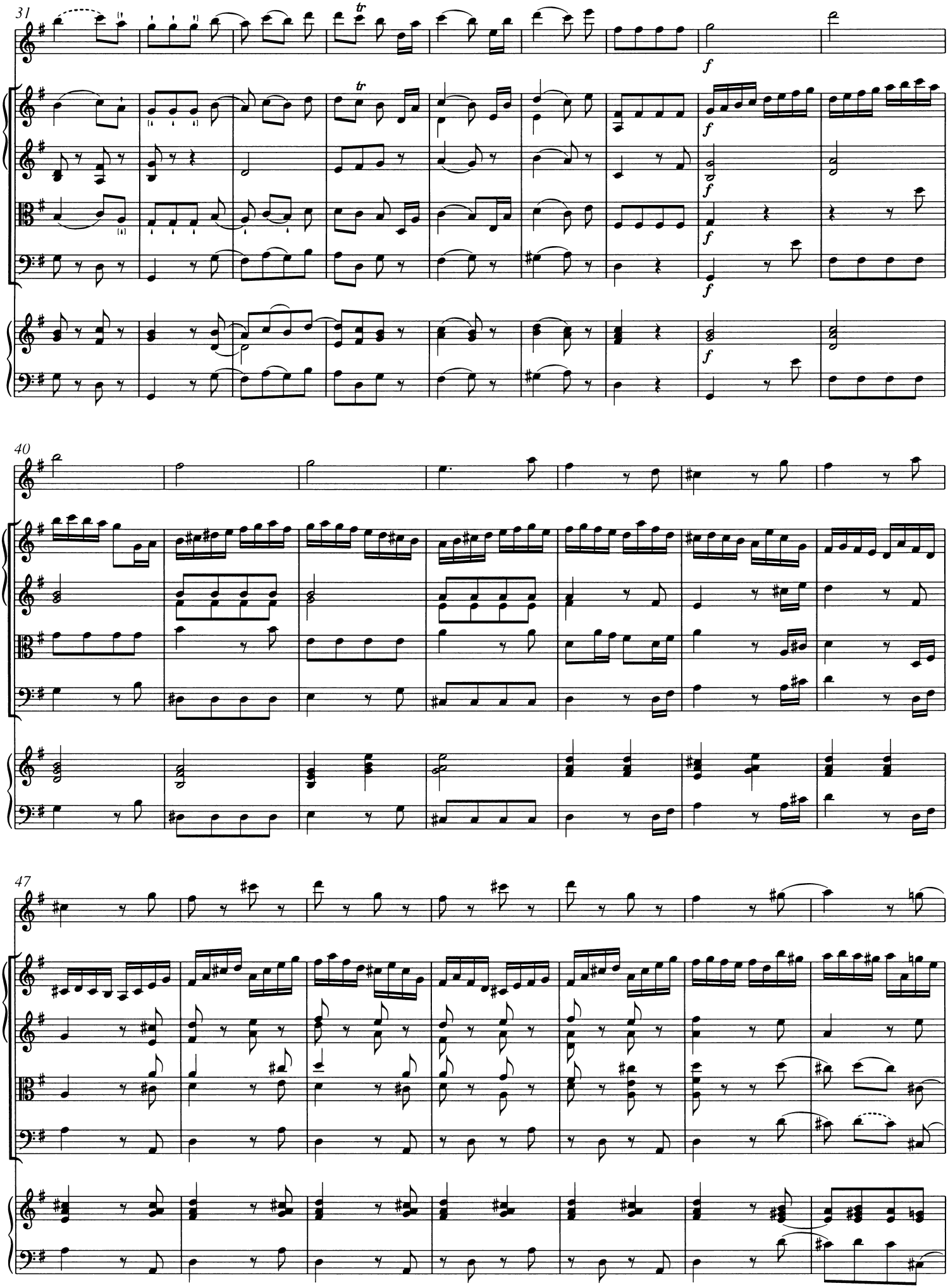


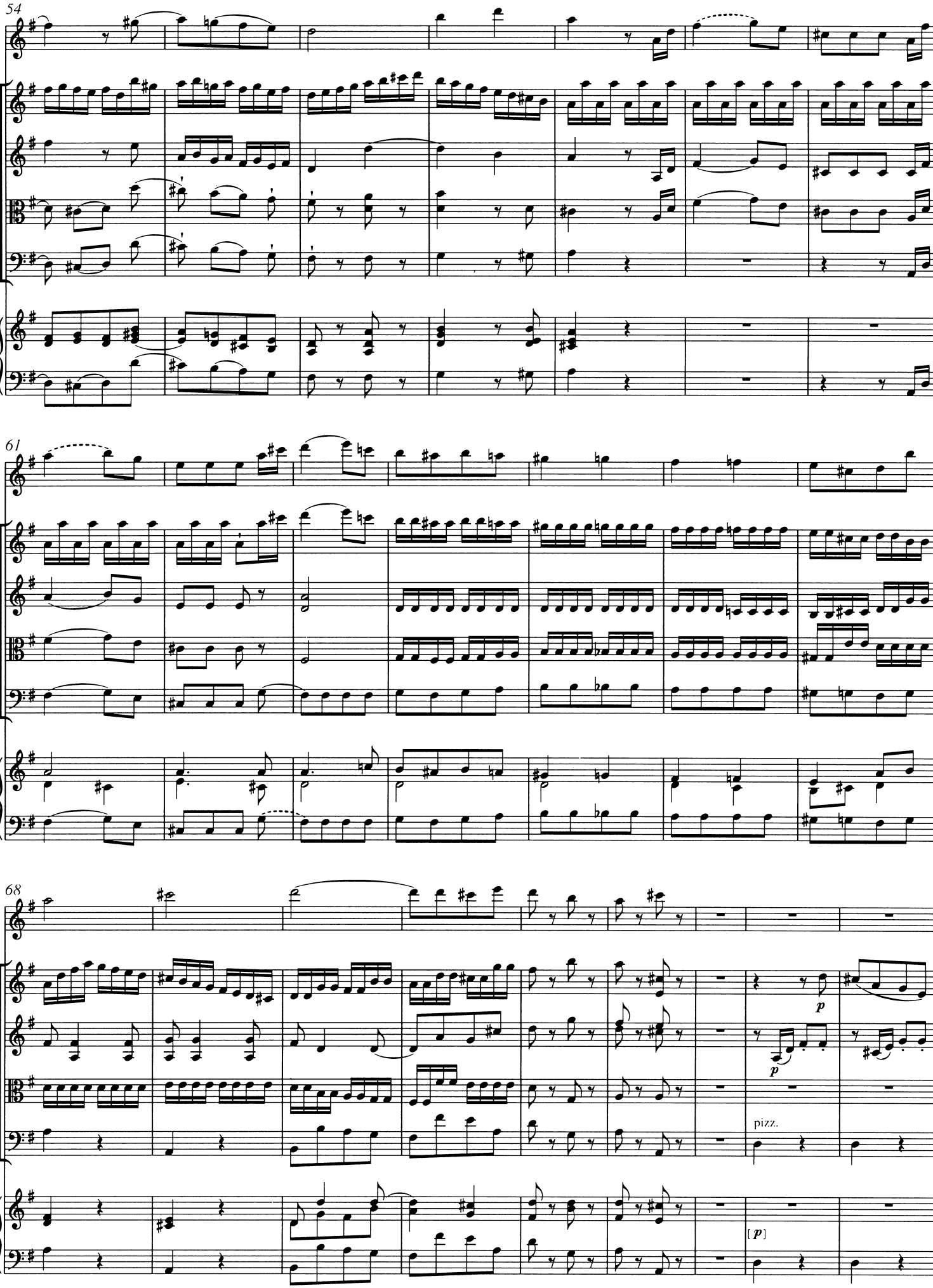
Trio

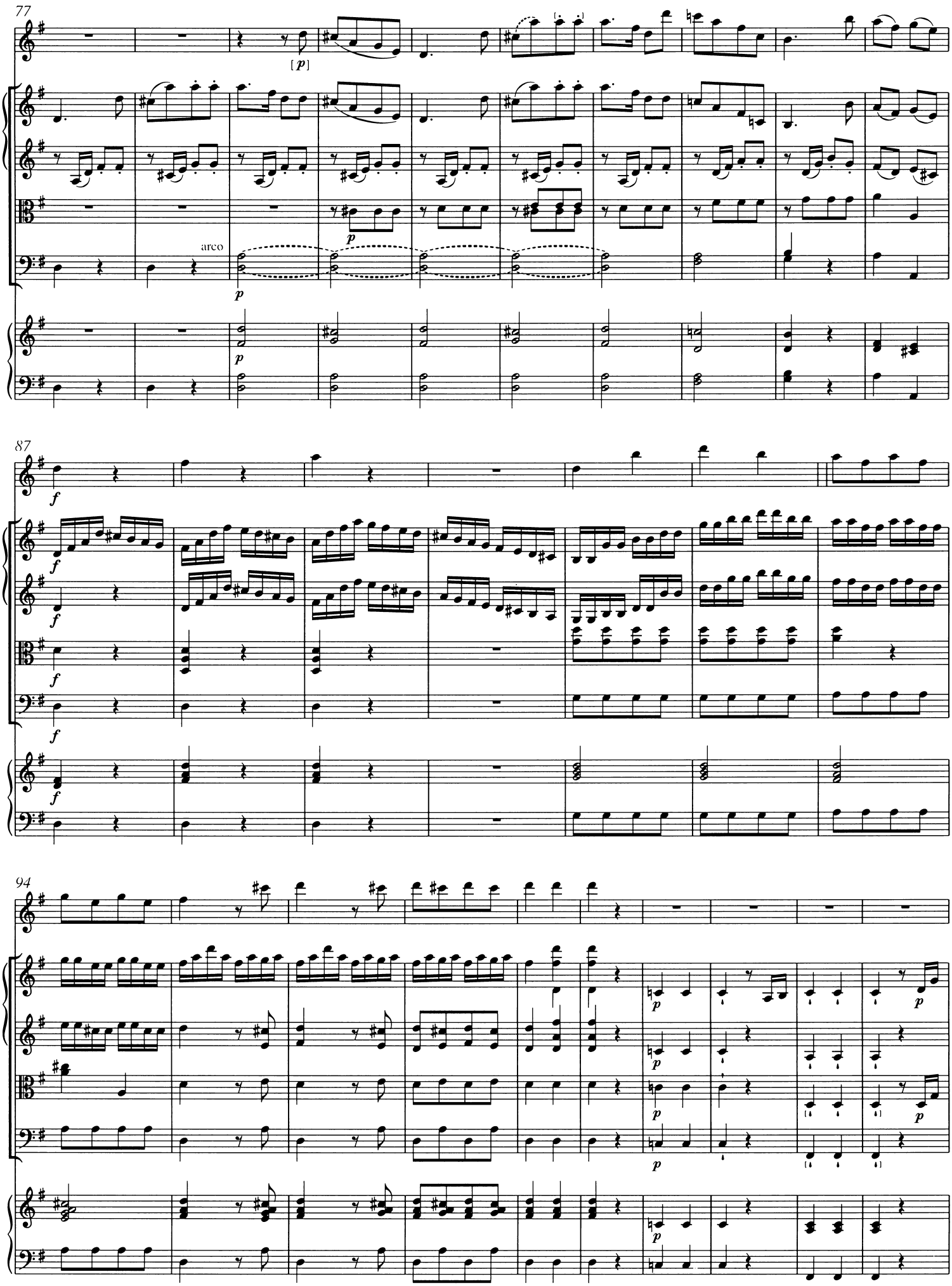


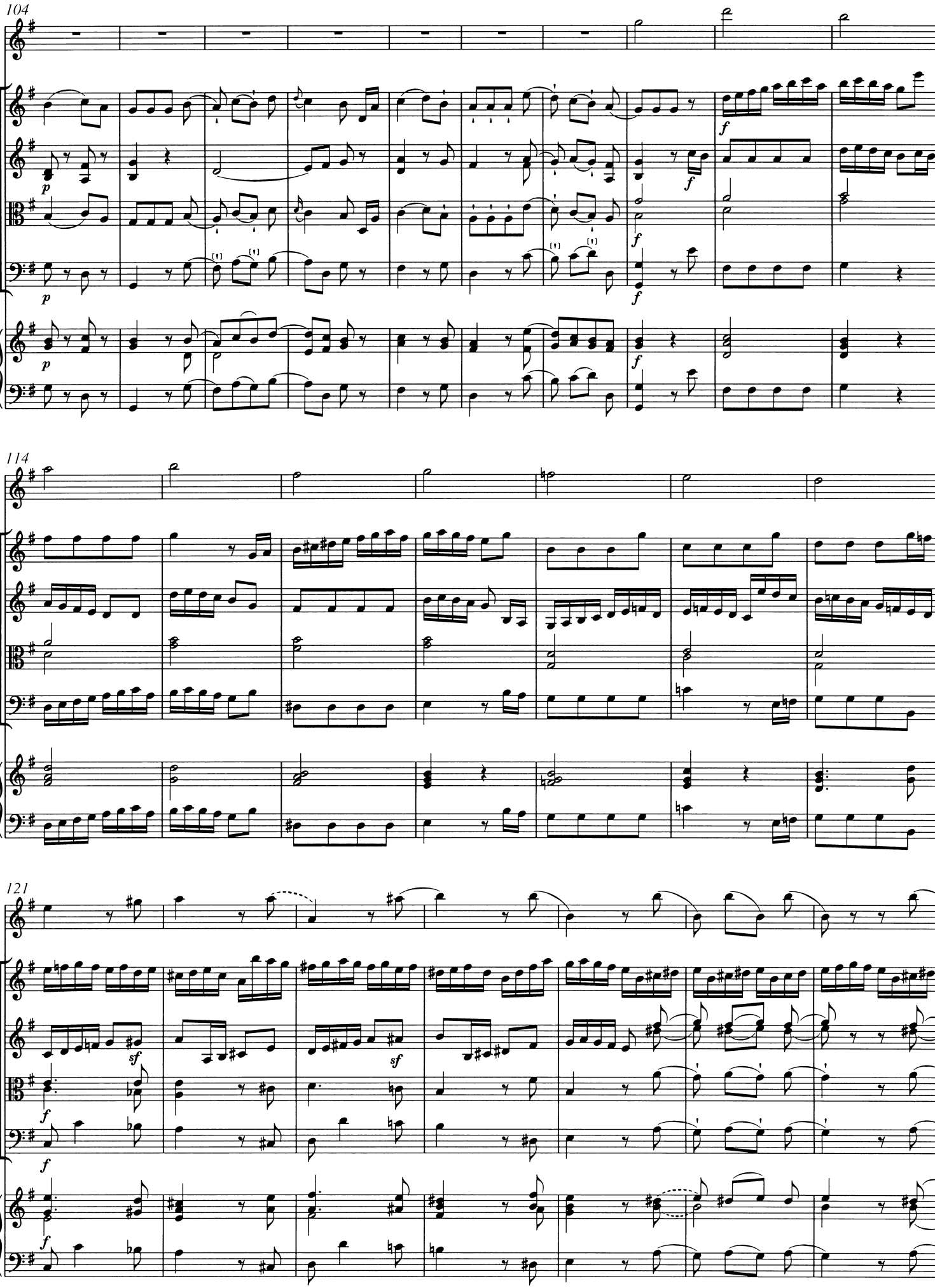
Minuetto da Capo

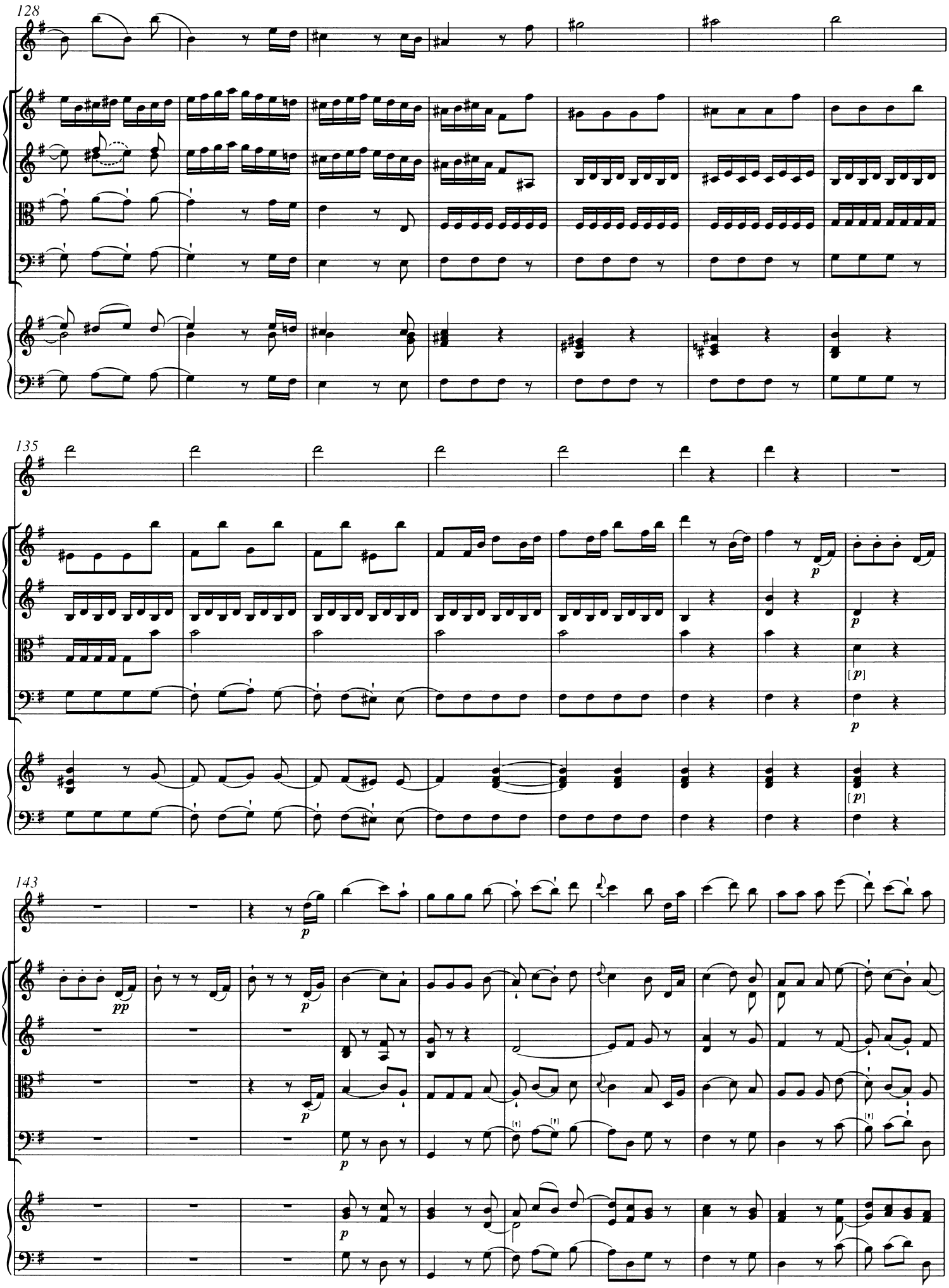

Allegro di molto
Flauto
Violino I
Violino II
Viola
Violoncello
Fortepiano
11
22

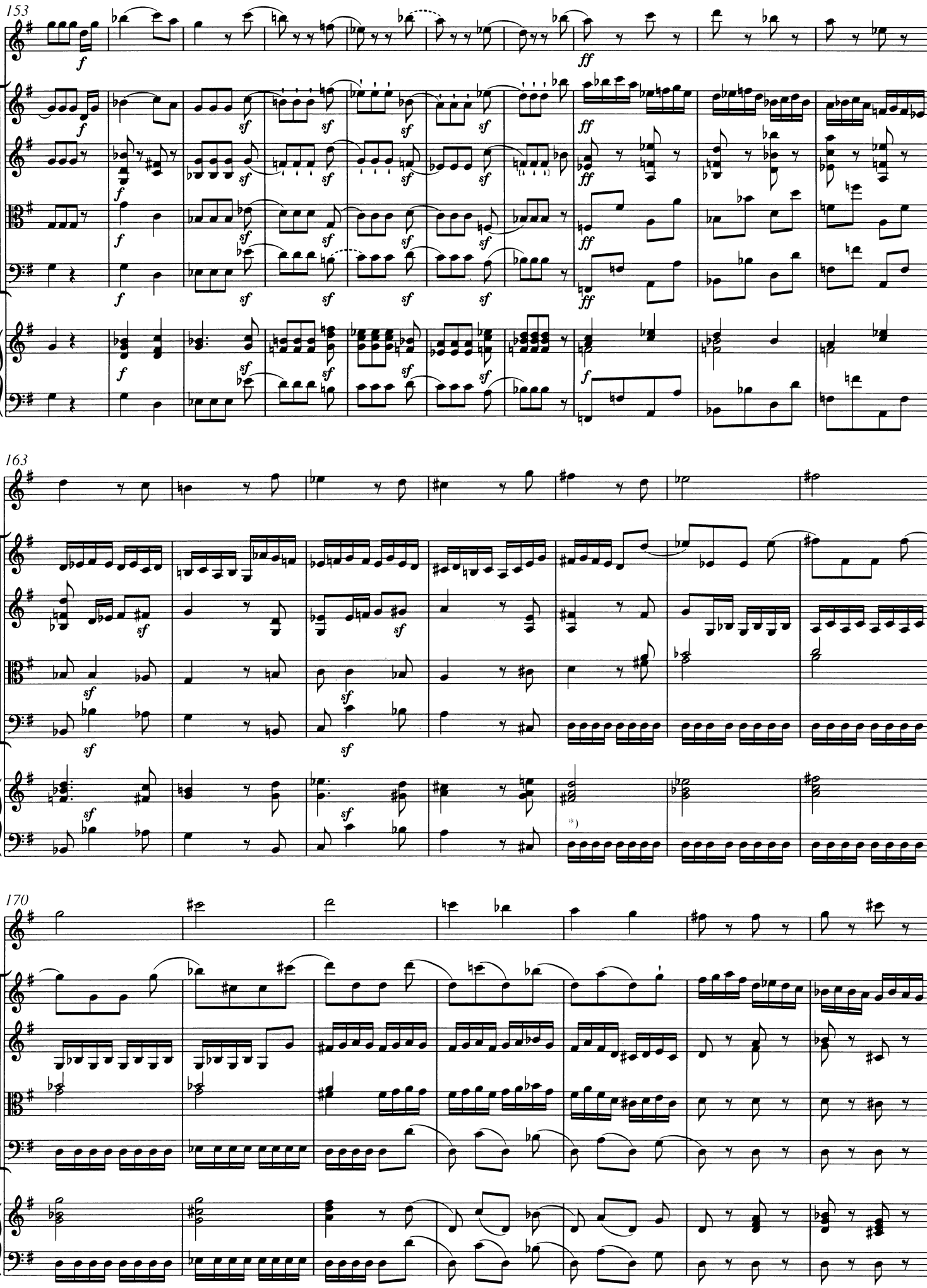



54
61
68
p
p
pizz.
[p]

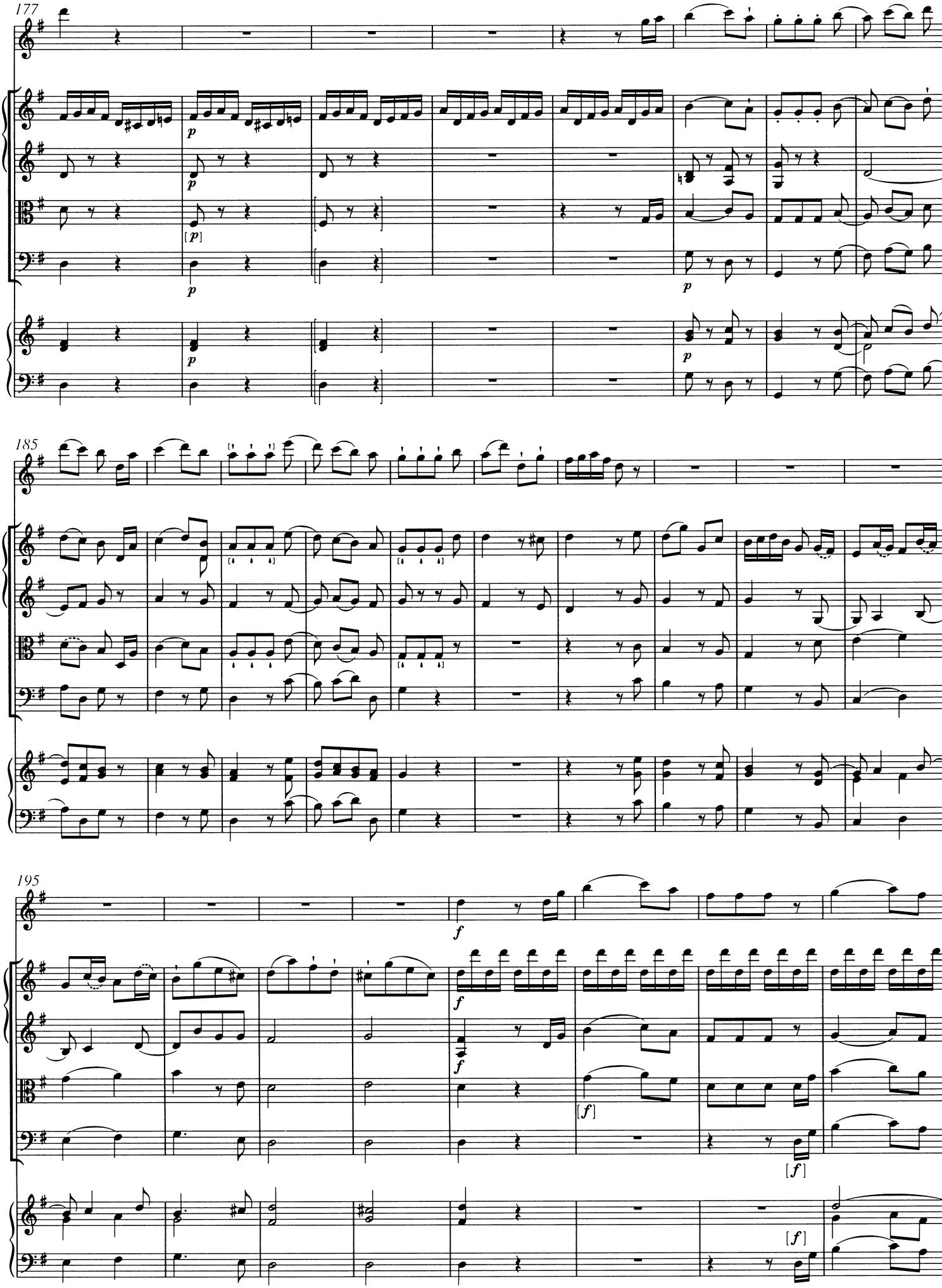

77
[p]
arco
p
87
f
94
p

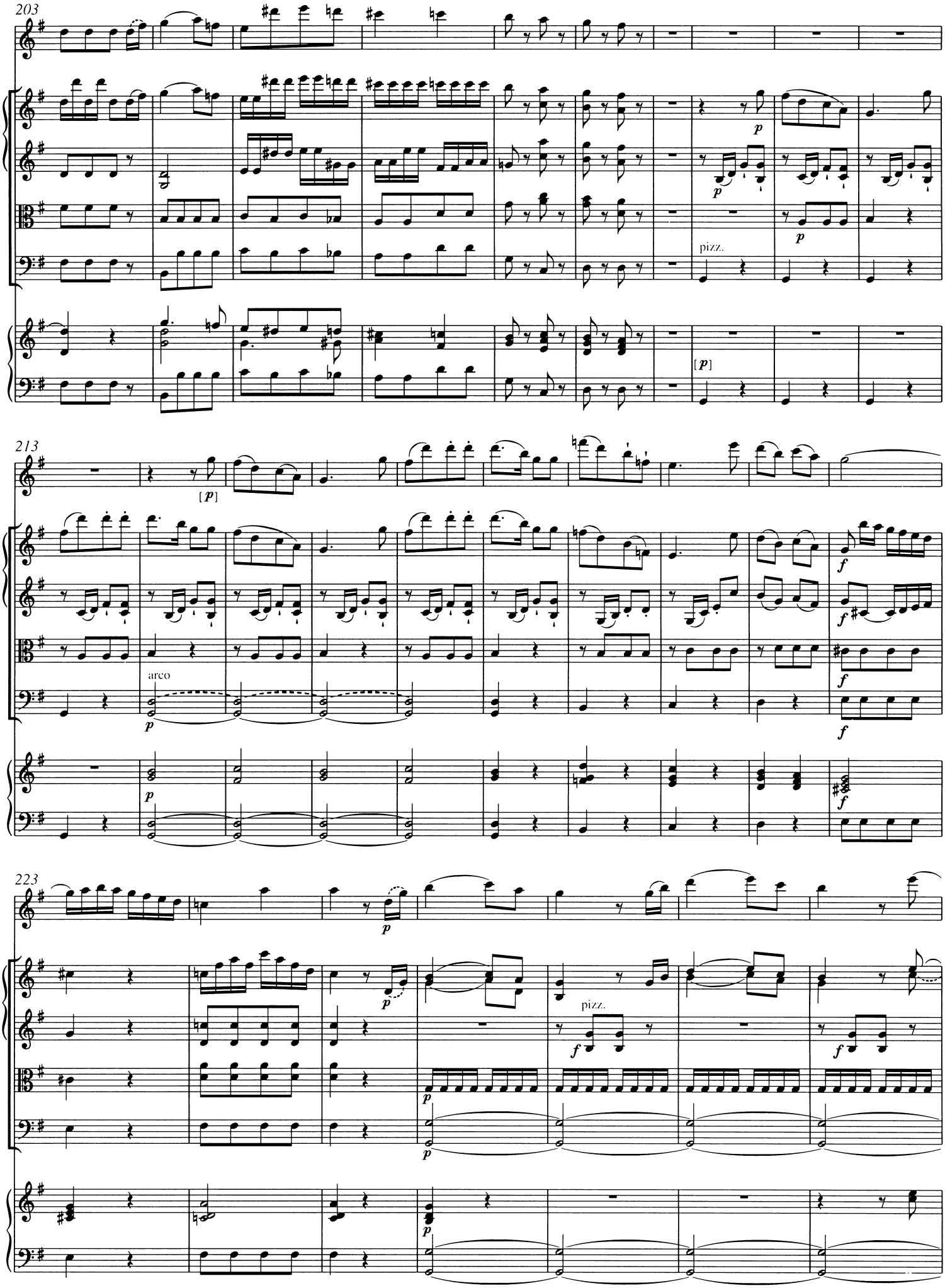

104
114
121

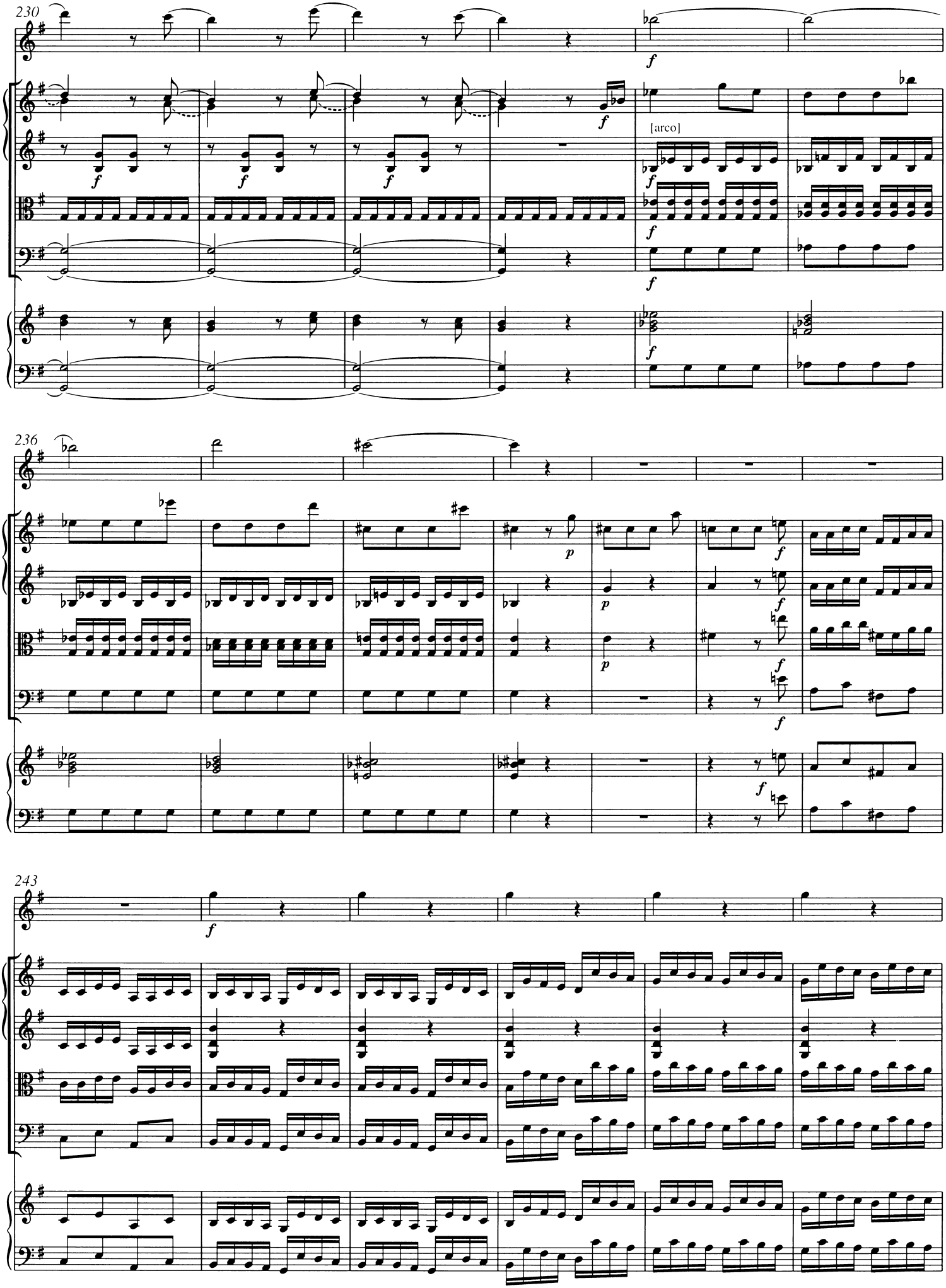

128
135
143
p
pp
[p]

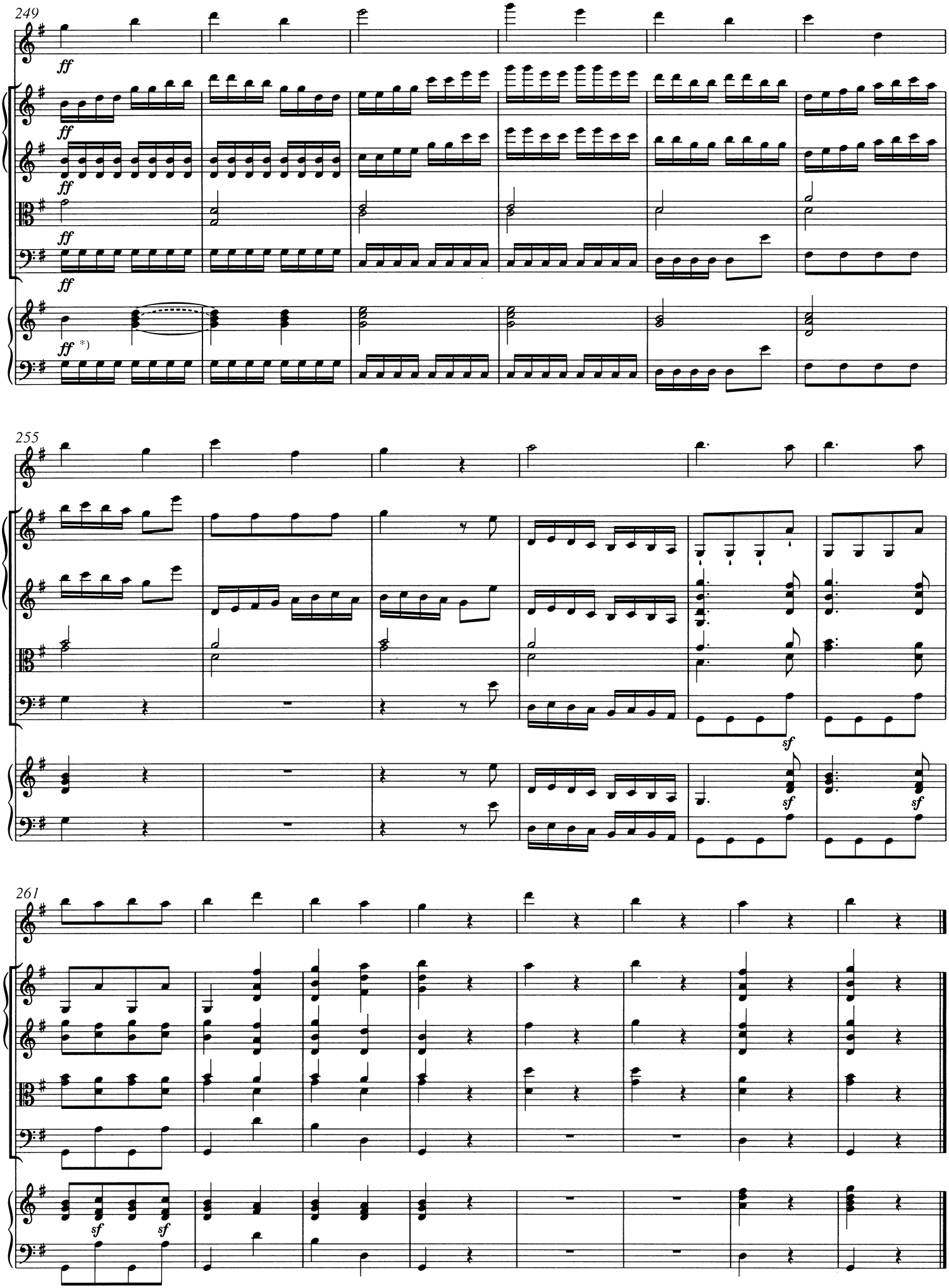


*) See / Vgl. Critical Commentary.


177
p
[p]
185
195
f
[f]


203
pizz.
[p]
213
[p]
arco
223
pizz.


230
[arco]
236
243



*) See / Vgl. Critical Commentary.

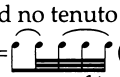
Critical Commentary

A = Salomon autograph
PP = Printed parts (London 1798)

Movement 1 (**A** pp. 64–75)

Bar	Part	Note	
21	V1		cautionary *p* thus in **A** and **PP**
43	V1/V2		*f* on n. 2 ?
45	Vc	n4	♩.; dash through tail forgotten (**A**)
51–2	Vla		*sf* thus in **A** (not on n1)
66	Vla	nn4–5	slur thus in **A** only; following bars simile?
79	Vla	n2	slurred to b. 80 in **A**
80	V1	n2	this ornament is written very casually in **A**, and transcribed as pralltriller, turn or acciaccatura in **PP**
88	Fl/V1		slur and dots in **PP**, but not in **A**
121–2			a single bar marked "bis" in **A**
142	V1		originally slurred 6 and 6 in **A**, then altered
143–7	Vc		these bars (which begin a new page) are blank in **A**, and supplied here from **PP**
158/9	V1		slur thus over five notes
172	V1	n1	cautionary *f* thus in **A** and **PP** (cf. b. 35)
172	Vla		whole bar rest in **A** and **PP**
178	Pf	chord2	dot missing to F natural
220	Pf	chord2	G sharp
225	Vla	n5	F natural in **PP**
229 ff.			see note on bb. 80 ff.
236/8	Vla	n1	note doubled G
241	Vc/Pf		♩𝄾♩𝄾 in Pf and Vc **PP**
245–7			for the first version, see Introduction and below

Movement 2 (**A** pp. 76–82)

16	V1		redundant "Arco"
26	Vc		double part, reproduced in the Pf part
44	V1		slurs very casual, apparently 2 + 3 + 3
52	V1	n3	slurred to b. 53 in **PP**
70	V2/Vla/Vc		whole bar rest in **A** (new page); supplied from **PP**, where Vla is ♪𝄾
87	V1		slur written and then erased in **A** (why?)
88	V2	n3	dash and no tenuto in **A**
89	Fl		rhythm =  (no triplet marked)
103	Vla		marked up to *mf* in **PP** (=horns)
107	V1		"6" marked on first group only. All others editorial except V2. and Vla, b. 138, first group
128	V1		redundant 𝄾 at end of bar
129	Vc/Pf		thus (on beat) in **A** and **PP**
132/4	Fl		follows the rhythm of V1 in **PP**
150	Vla		B flat originally ♩, changed in **A** to ♩ ♩
153	Vla		*caland*[*o*] in **PP**
156	Vla	n1	♪ in **A**

Movement 3 (**A** pp. 82–85)

Haydn has "Menuet", Salomon "Minuetto"

18	V1/V2		𝄽 missing in **A**
23	V1	n5	missing in **PP**, which gives ♩ (A)
27–35	Fl		the three versions given here are superimposed in **A**. **PP** omits both notes in b. 27 and n2 in b. 35
38–9			in **A** no *piano*, in PP only in V1
48–53	Vla/Vc		these bars are cancelled in **A** and rewritten (without articulation) at the end of the movement; the articulation has been supplied here from the cancelled version
48	Vla	n2	*mf* in **PP**
62	Fl		Salomon's first instructions (later erased) read: "la 2da Volta il flauto col Viol. 1mo Unisono"
89			after final bar "Volti per il finale"

Movement 4 (**A** pp. 86–95)

14	Vla	n2	Salomon marks this with a cross, and a marginal note "2 fifths". These consecutives between V1 and Fl are in Haydn's original
69	Fl/Vla	n1	as above, marked with a cross and "2 fifths"
75	V2		slur imprecise (sometimes three notes, thus: elsewhere)
79 ff.	Vc/Pf		no ties (but cf. bb. 214 ff.). The keyboard player might choose to repeat the whole chord each bar
103–4			the redundant *p* in all parts thus in **A**
107	V1/Vla	n1	Salomon retains Haydn's appoggiatura notation here (and in b. 149); the 𝅘𝅥𝅯-appoggiatura for the Vla in **A** is an error
131	Fl	n1	♪ in **A**
160	Fl	n2	lower E flat also given in **A**, with two Ds in b. 161. **PP** gives high E flat and D
163	Vla	nn2–3	this and the previous bar marked "C[ol] B[asso]" in **A**. **PP** gives these two notes an octave higher, but this is contradicted by the G in b. 164, written out in **A** (and by the orchestral original)
178–9	V1/Vc		Salomon is confusing here, at the beginning of a new line. He omits the Vla and Vc notes in b. 178 and gives a whole bar rest in both parts in b. 179, misplaces the *p* in Vc, omits it in Vla, and even sketches in a faint d^1 for V2 in b. 180. The version given here reflects the orchestral score
214 ff.	Vc		"Col Arco" here and again "Arco" in b. 222 in **A**
215/9	Fl/V1		differing articulation thus in **A**
225	Fl/V1	nn2–3	slur taken from the deleted version of bb. 225–233 in **A** (where the drum-roll is given as octave - in the Vla-part)
264	V1		lowest note of chord G or D in **A** (both written)