

Symphony nr. 101 (2)

“the clock (Uhren-Symphonie)”

Joseph Haydn

*arranged by Paul De Bra for
accordion orchestra or quintet
(1, 2, 3, 4, bass, timpani)*

The second movement (Andante) of the symphony “the Clock” is characterized by 1) the ticking of the clock, which should not run fast or slow anywhere, and 2) the recurring theme that is different each time (except in repeats), either in the melody or in the accompaniment. The arrangement is written for quintet and can be played completely without a need for diviso anywhere. But it is also a nice piece for accordion orchestra, including a Timpani part. Diviso is possible, giving more flexibility to put more stress on some notes that appear in chords. To keep this in 5 parts there are 2 measures in the first and in the fourth voice that require a few chords to be played on (standard) bass side.

A recording by Professor P is available on YouTube. (This is by quintet, without timpani.)

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

Symphony nr. 101: the Clock

movement 2: Andante

Joseph Haydn
arr. Paul De Bra

$\text{♩} = 90 - 100$

mild tremolo

Acc. 1

mild tremolo pizz.

Acc. 2

pp (staccato, not pizzicato)

Acc. 3

pp arco (staccato)

Acc. 4

pp pizz.

Bass

Timpani (D, G)

6

I

sub. **p**

II

III

IV

B

T

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11 2.

($\circ\circ$) arco (staccato)

I

II

III

IV

B

T

f arco (staccato)

f

f arco (staccato)

f

f

f

15

I

II

III

IV

B

T

sf

p

un poco cresc.

sf

p

un poco cresc.

p

un poco cresc.

p

un poco cresc.

p

un poco cresc.

21

I
II
III
IV
B
T

dim. *mp* *pizz.*
dim. *p* *dim.*
dim. *pizz.*
dim. *p* *dim.*

26

I
II
III
IV
B
T

p
pp
pp
pp
pp

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To shorten this composition,
omit this repeat.

31

I

II

III

IV

B

T

1.

36

I

II

III

IV

B

T

2.

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40

I
II
III
IV
B
T

use Bes major

43

I
II
III
IV
B
T

use F7 chord
use F7 chord
use Bes major

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46

I
II
III
IV
B
T

high notes octave lower if needed

sf *sf* *sf* *sf*

49

I
II
III
IV
B
T

> > >

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51

I
II
III
IV
B
T

53

I
II
III
IV
B
T

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55

I
II
III
IV
B
T

57

I
II
III
IV
B
T

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59

I

II

III

IV

B

T

61

I

II

III

IV

B

T

Symphony nr. 101: the Clock
To shorten this composition,
jump straight to 113

64

I

II

III

IV

B

T

69

I

II

III

IV

B

T

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73

This musical score page shows six staves for the orchestra. Staves I, II, III, IV, and B are in treble clef, while staff T is in bass clef. The key signature is one sharp. Measure 73 starts with eighth-note patterns in staves I, II, and B. Measures 74-75 show eighth-note patterns in staves I, II, and B, with measure 75 featuring grace notes above the main notes. Measures 76-77 continue the eighth-note patterns. Measure 78 begins with a bassoon solo in staff B, indicated by a large bassoon icon. Measures 79-80 show eighth-note patterns in staves I, II, and B.

77

This musical score page shows six staves for the orchestra. Staves I, II, III, IV, and B are in treble clef, while staff T is in bass clef. The key signature is one sharp. Measures 77-79 show eighth-note patterns in staves I, II, and B. Measure 80 begins a bassoon solo in staff B, marked *sempre p*. Measures 81-82 continue the bassoon solo. Measure 83 shows eighth-note patterns in staves I, II, and B. Measure 84 begins another bassoon solo in staff B, marked *sempre pp*.

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80

I
II
III
IV
B
T

83

I
II
III
IV
B
T

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86

This musical score page shows six staves for the orchestra. Staff I (treble clef) has eighth-note patterns with grace notes. Staff II (treble clef) has eighth-note pairs. Staff III (treble clef) has eighth-note pairs. Staff IV (treble clef) has eighth-note pairs. Staff B (bass clef) has eighth-note pairs. Staff T (bass clef) has eighth-note pairs. Measure 86 ends with a repeat sign and a 'B' above it. Measure 87 begins with a bass note in staff B.

91

This musical score page shows six staves for the orchestra. Staff I (treble clef) has eighth-note pairs. Staff II (treble clef) has eighth-note pairs. Staff III (treble clef) has eighth-note pairs. Staff IV (treble clef) has eighth-note pairs. Staff B (bass clef) has eighth-note pairs. Staff T (bass clef) has eighth-note pairs. Measure 91 ends with a repeat sign and a 'B' above it. Measure 92 begins with a bass note in staff B. A note in staff B is marked with a circled 'D' and the instruction '(low D if possible)'.

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silence, no
page turning!
G.P.

95

I
II
III
IV
B
T

101

I
II
III
IV
B
T

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105

I
II
III
IV
B
T

107

I
II
III
IV
B
T

Symphony nr. 101: the Clock

109

I
II
III
IV
B
T

dim.

113

I
II
III
IV
B
T

p *f*
pp *mf*
pp *mf*
pp *mf*

mf

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116

This musical score page shows six staves of music for an orchestra and a basso continuo part. The staves are labeled I, II, III, IV, B, and T from top to bottom. The key signature is one sharp. Measure 116 starts with a sixteenth-note pattern in staff I. Measures 117 and 118 continue the rhythmic patterns. In measure 119, dynamic markings 'mf' and 'f' appear above staves II and I respectively. Measure 120 concludes the section.

119

This continuation of the musical score shows the same six staves. Measure 119 continues with sixteenth-note patterns. In measure 120, dynamic 'mf' appears above staff II. Measures 121 and 122 show sustained notes and rhythmic patterns. Measure 123 concludes the section.

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122

I
II
III
IV
B
T

125

I
II
III
IV
B
T

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128

I

II

III

IV

B

T

p

6

(registers if possible)

131 low C# in original

I

II

III

IV

B

T

6

6

6

6

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134

I
II
III
IV
B
T

137

I
II
III
IV
B
T

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140

I
II
III
IV
B
T

143

I
II
III
IV
B
T

Symphony nr. 101: the Clock

146

(registers only if possible)

I
II
III
IV
B
T

149

(this run not in original)

I
II
III
IV
B
T

PDB 6/1/21