Kritische Ausgabe sämtlicher Symphonien
Critical Edition of the Complete Symphonies

JOSEPH HAYDN

Herausgeber Editor
H. C. ROBBINS LANDON

X

88—92,

Concertante

Philharmonia No. 598 Universal Edition

Sinfonia No. 88

G-Dur / G major

(H. C. R. LANDON)

Flauto

2 Oboi

2 Fagotti

2 Corni in Sol e Re

2 Clarini (Trombe) in Re e Do

Timpani

Violino I

Violino II

Viola

Violoncello obbligato

Violoncello e Basso

ca. 25 Min.

SINFONIA No. 88

(ca. 1787)

I

Joseph Haydn

Adagio

Flauto
2 Oboi
2 Fagotti
2 Corni in Sol/G
2 Clarini
Timpani

Adagio

Violino I
Violino II
Viola
Violoncello obligato e Basso

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10

(a 2)

10

15

Allegro

15

Allegro

Vcl.

23

(a 2)

Tutti

29

35

(a 2)

35

40

40

45

(a 2)

a 2

45

52

52

57

fz fz fz

fz fz fz p

(a 2) fz fz fz (Solo) p

57

fz fz fz p

fz fz fz p p

64

(p)

p

64

70

(Tutti)

(a 2)

a 2

70

75

Solo

Solo

(Solo)

75

81

(Tutti)

81

88

88

93

(a 2)

a 2

93

98

98

104

104

p

p

p

Vcl.
p

110

110

117

117

pp

pp

pp

pp

124

(a 2)

124

130

(a 2)

a 2

130

Tutti

136

(a 2)

136

142

(a 2)

142

fz

148

fz

148

154

(a 2)

a 2

154

160

160

167

(a 2)

167

173

173

p

p

180

(p)

f

180

p

Vcl.

p

188

fz

188

f

Tutti

f

194

(a 2)

194

200

200

208

(a 2)

208

215

215

221

(a 2)

p

(Solo)

p

221

p

p

p

p

229

(Tutti)

f

fz

229

236

(n 2)

236

244

(n 2)

244

*) cl. 80 (𝅗𝅥 ♪ ♪)

251

(a 2)

251

258

258

II

Largo 1

Flauto
2 Oboi
2 Fagotti
2 Corni in Re/D
2 Clarini in Re/D
Timpani in Re-La/D-A

Solo
2. Solo

Largo 1

Violino I
Violino II
Viola
Violoncello obligato
Violoncello e Basso

Solo

7

pizz.

a) Sieber, etc. „pizz."; „col' arco" in 9.

15

15

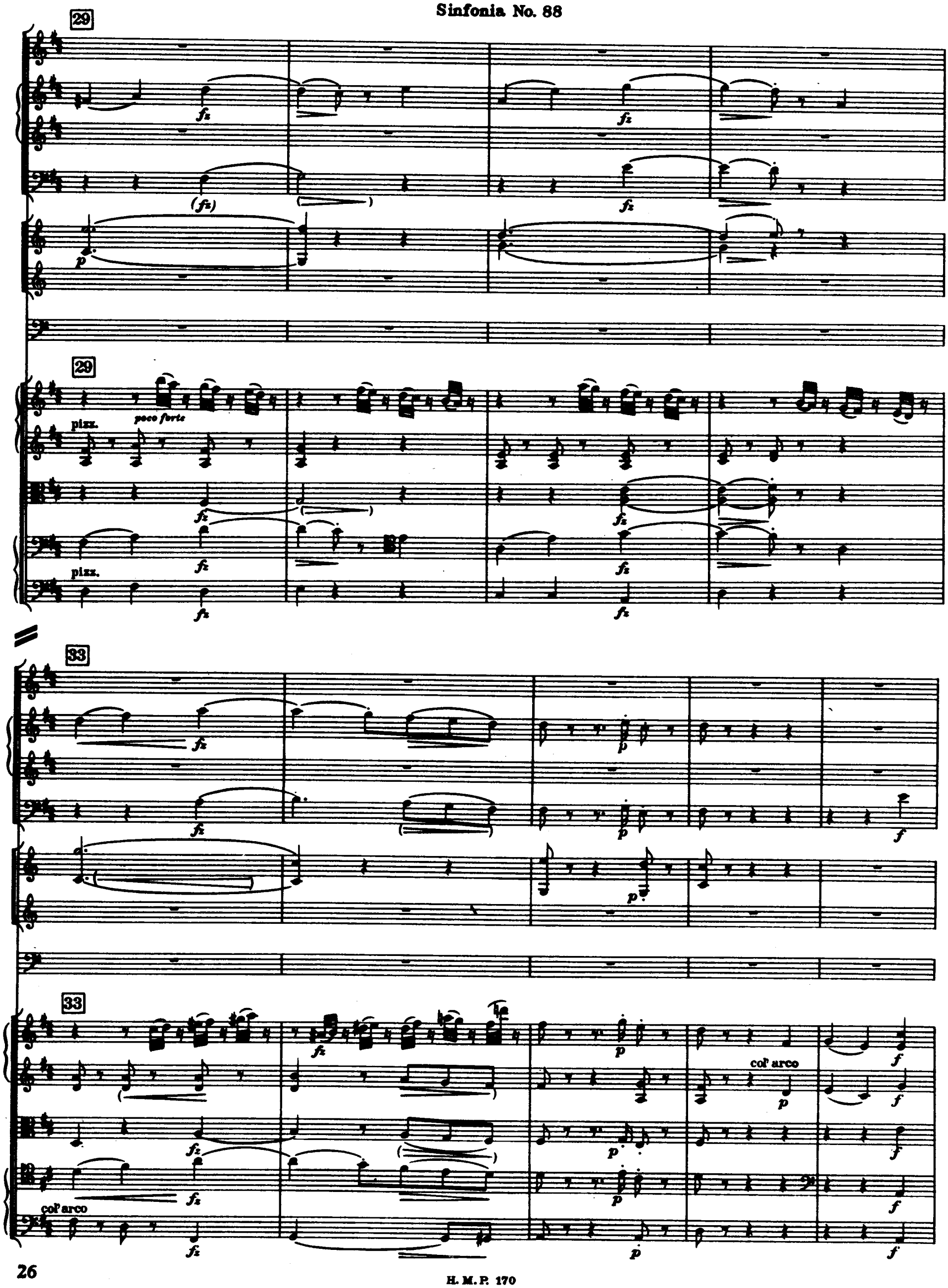
col arco

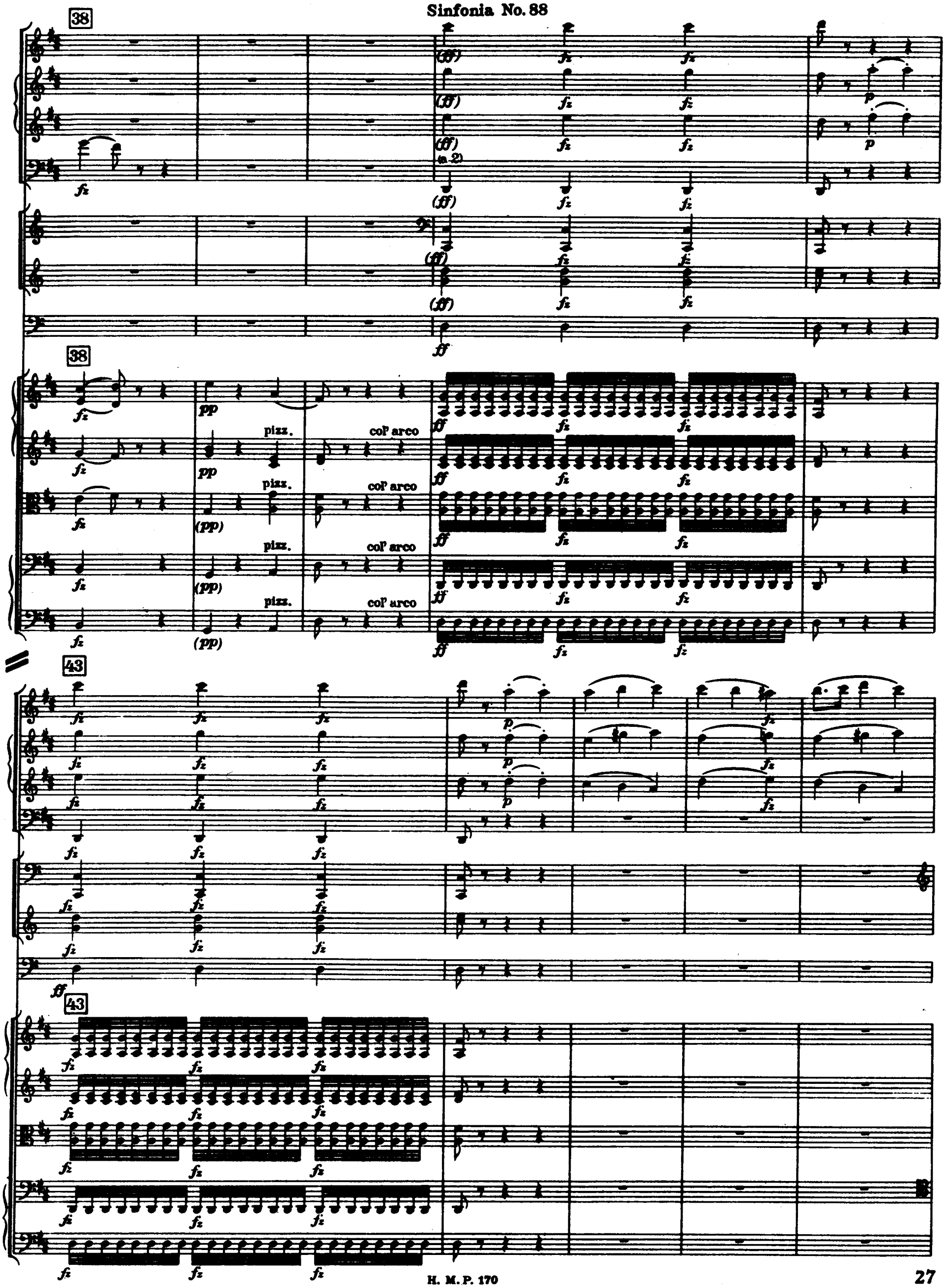
col arco

col arco

22

22


29
fz
(fz)
p
pizz.
poco forte
33
col' arco
f


38
(ff)
fz
p
(a 2)
ff
pp
pizz.
col' arco
(pp)
43

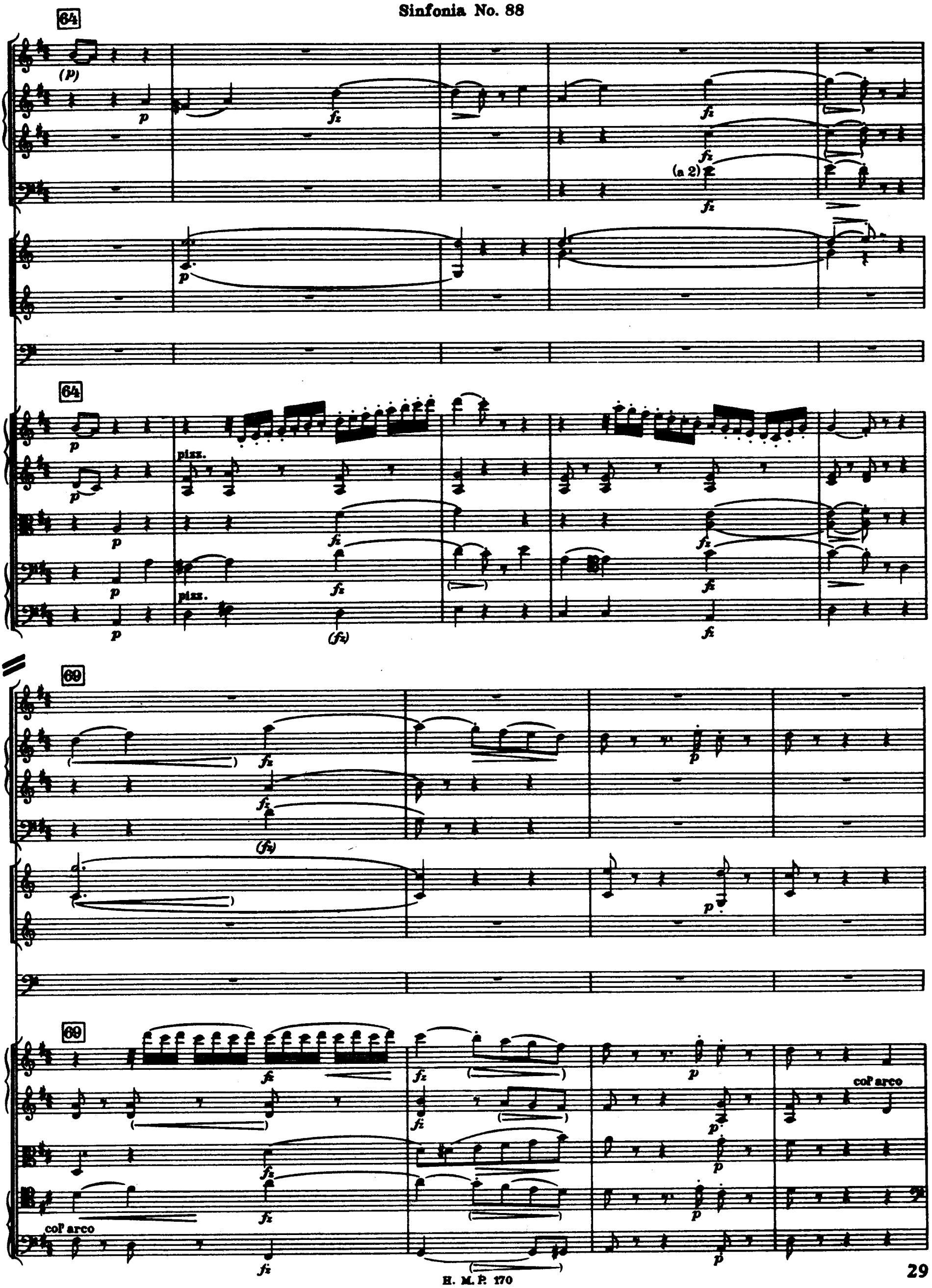
48

Solo

crescendo

56

Solo


64
(p)
p
fz
(a 2)
pizz.
(fz)
69
col' arco

73

73

78

78

81

(a 2)

81

87

87

93

(a 2)

93

96

96

98

(a 2)

98

100

100

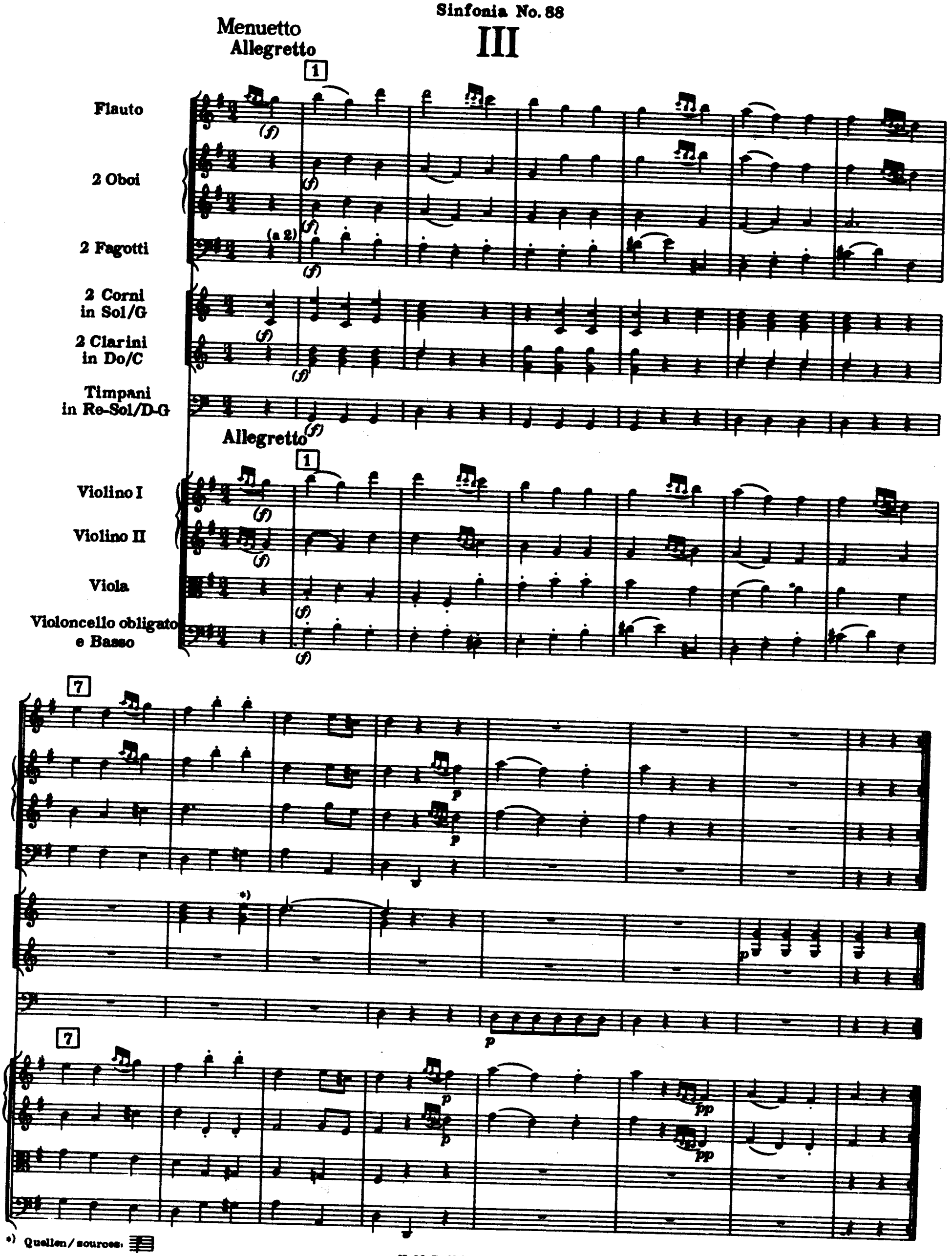
105

105

109

109

III


Menuetto
Allegretto
1
Flauto
2 Oboi
2 Fagotti
(a 2)
2 Corni in Sol/G
2 Clarini in Do/C
Timpani in Re-Sol/D-G
Allegretto
1
Violino I
Violino II
Viola
Violoncello obligato e Basso
7
7
*)
*) Quellen/sources:

15

(a 2)

15

22

22

*) *f* in einigen alten Quellen
f in some old sources

29

(a 2)

a 2

29

37

p

f

(*f*)

37

Trio

45

Solo

p

forte accent

f

45

p

p

p

p

51

p

fz *fz*

fz *fz*

fz

p

p

(forte accent)

51

fz *fz*

fz *fz*

fz

p

(p)

(p)

(p)

57

57

64

64

Menuetto da capo

IV

Finale

Allegro con spirito

1

Flauto

2 Oboi

Solo

2 Fagotti

p

2 Corni
in Sol/G
2 Clarini
in Do/C

Timpani
in Re-Sol/D-G

Allegro con spirito

1

Violino I

p

Violino II

p

Viola

p

Violoncello obligato
e Basso

p

9

f

Tutti

a 2

9

Tutti

f

*) Violoncelli: divisi (Violoncello obligato, Violoncello col Basso)

17

Solo

(p)

Solo

(p)

17

fz

p

25

1.

25

p

p

p

p

32

2.

(Tutti)

32

38

a2

38

44

(a 2)

44

50

(p)

Solo

(p)

50

p

p

p

p

57

(H)

57

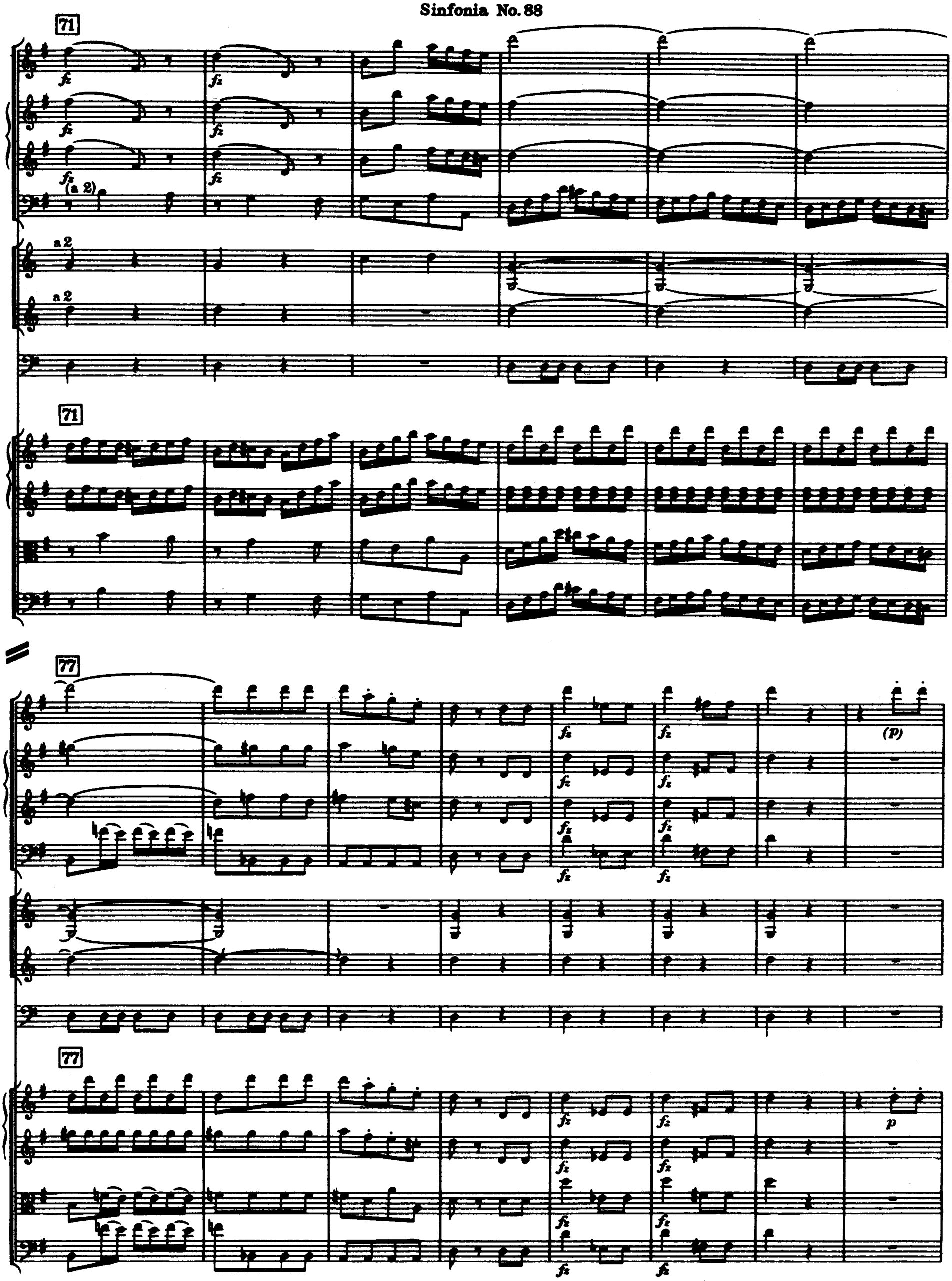
64

(Tutti) (a 2)

a 2

a 2

64


71
fz
(a 2)
a 2
71
77
fz
(p)
77
fz
p

85

p

p

85

pizz.

(*p*)

pizz.

(*p*)

pizz.

(*p*)

col arco

col arco

col arco

93

f

p

a2

93

46

100

100

107

107

a 2

H. M. P. 170

114

(a 2)

*)

114

121

121

*) Quellen / Sources: g'–e'

128

(a 2)

128

135

135

142

142

p

p

Vcl. div.

p

p

150

(*p*)

(Solo)

(*p*)

150

pp

158

Solo

158

[Vel. obl.]

[Vel. e Basso]

165

(Tutti) (a 2)

165

172

(a 2)

Vcl.-B.

179

pizz.

pizz.

pizz.

186

(a 2)

a2

186

col arco

col arco

col arco

193

193

199

(a 2)

199

204

204

209

(a 2)

a 2

209

215

215

Sinfonia No. 89

F-Dur / F major

(H. C. R. LANDON)

Flauto

2 Oboi

2 Fagotti

2 Corni in Fa e Do

Violino I

Violino II

Viola

Violoncello e Basso

ca. 23 Min.

SINFONIA No. 89

(1787)

Joseph Haydn

I

Vivace

1

Flauto

2 Oboi

2 Fagotti

2 Corni in Fa / F

Vivace

1

Violino I

Violino II

Viola

Violoncello e Basso

6

(a 2)

6

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12

Solo

(p)

(p)

12

p

p

p

p

17

p

p

ff

ff

ff

(a 2)

f

f

17

f

ff

f

f

21

(a 2)

21

24

24

27

(a 2)

27

31

a 2

31

36

a 2

36

41

41

46

Solo

(p)

(p)

(a 2)

p

46

51

f

f

f

f

51

f

f

f

f

55

(a 2)

55

59

59

63

63

p

p

p

p

(fz)

66

66

(p)

p

p

(I Solo)

p

(Vlc.)

74

74

(a 2)

(Tutti)

78

78

81

(a 2)

a 2

81

(fz)

fz

(fz)

fz

84

84

(fz)

(fz)

87

(a 2)

87

(fz)

(fz)

91

91

p

p

p

(p)

96

(sf)

f

(sf)

(a 2)

(sf)

(sf)

96

f

f

(sf)

f

101

p

f

p

p

f

p

(a 2)

f

p

a 2

f

101

p

f

p

p

f

p

p

f

p

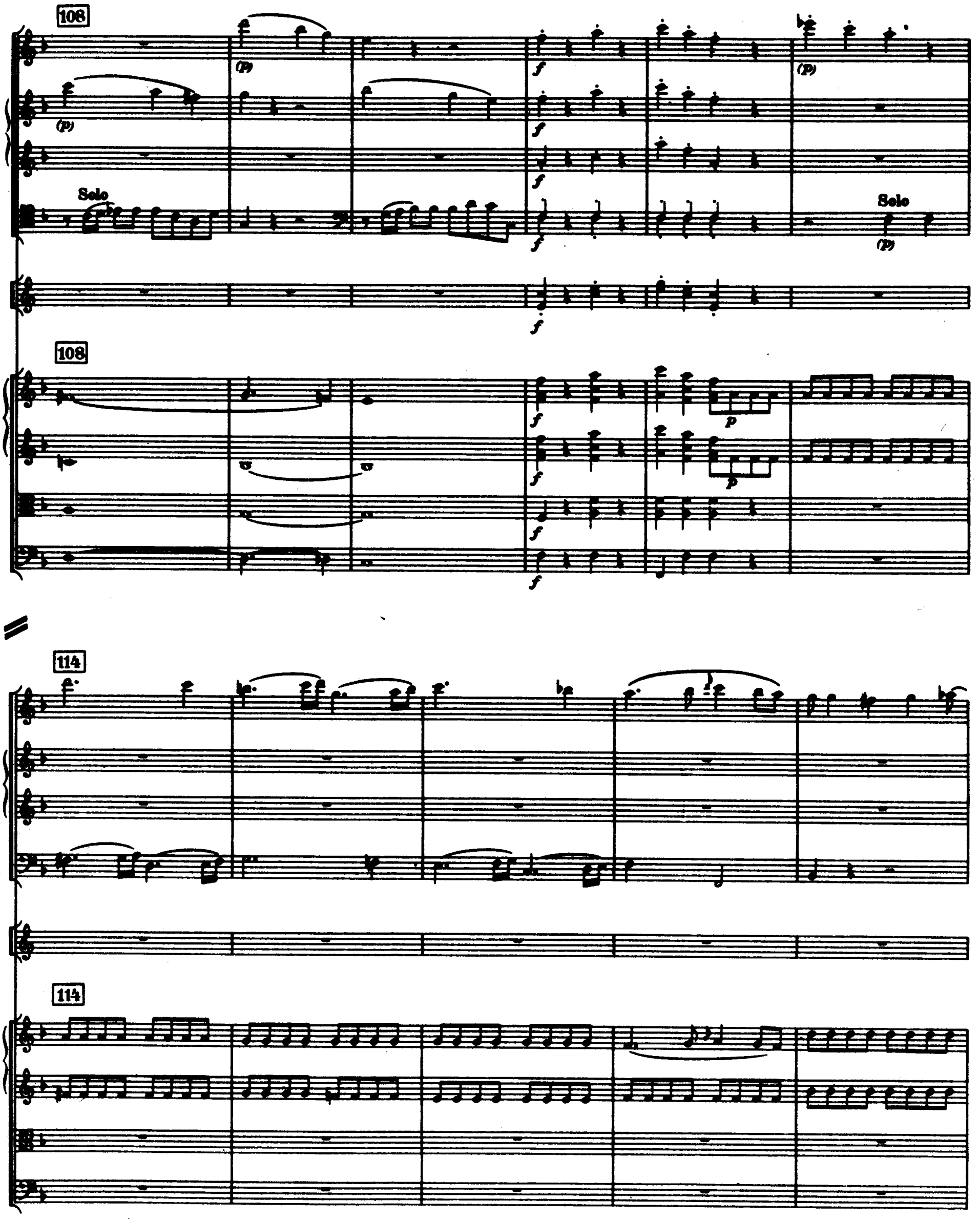
Vel.

p

Tutti

f

p


108
(p)
(p)
f
f
f
f
(p)
Solo
Solo
(p)
f
108
f
p
f
p
f
f
114
114

119

(a 2)

119

123

123

126

(a 2)

126

130

p

p

p

Vcl.
p

130

135

Solo

135

140

Solo

140

145

f

f

(a 2)

f

f

145

cresc.

cresc.

f

f

f

f

150

Solo

(p)

(p)

150

p

p

p

155

(p)

(p)

(p)

(Solo)

fz

fz

fz

(a 2)

fz

f

155

f

fz fz (fz) (fz)

fz

fz fz (fz) (fz)

f

f

160

160

(fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz)

(fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz) (fz)

165

(a 2)

165

169

169

II

Andante con moto

1

Flauto

(p)

2 Oboi

2 Fagotti

2 Corni in Do/C

Andante con moto

1

Violino I

p

Violino II

p

Viola

p

Violoncello e Basso

p

7

Solo

(p)

Solo

(p)

(a 2)

(p)

Solo

p

7

pizz.

pizz.

pizz.

pizz.

13

(a 2)

arco

13

22

(Solo)

pizz.

arco

22

30

Solo

34

38

(Solo)

38

Vcl.

42

(a 2)

42

Tutti (Bassi)

46

(p)

(p)

Solo

(p)

p

46

pizz.

pizz.

pizz.

pizz.

51

51

arco

arco

56

(a 2)

arco

arco

61

Solo

pizz.

pizz.

pizz.

pizz.

66

66

71

71

III

Menuet

Allegretto

1

Flauto

2 Oboi

2 Fagotti

2 Corni in Fa/F

Solo

Solo

Soli

Soli

(a 2)

Allegretto

1

Violino I

Violino II

Viola

Violoncello e Basso

7

Solo

7

Vcl.

13

(f)

(P)

(f)

(P)

(f)

(a 2)

(P) stacc.

(f)

p

(f)

13

p

f

p

f

f

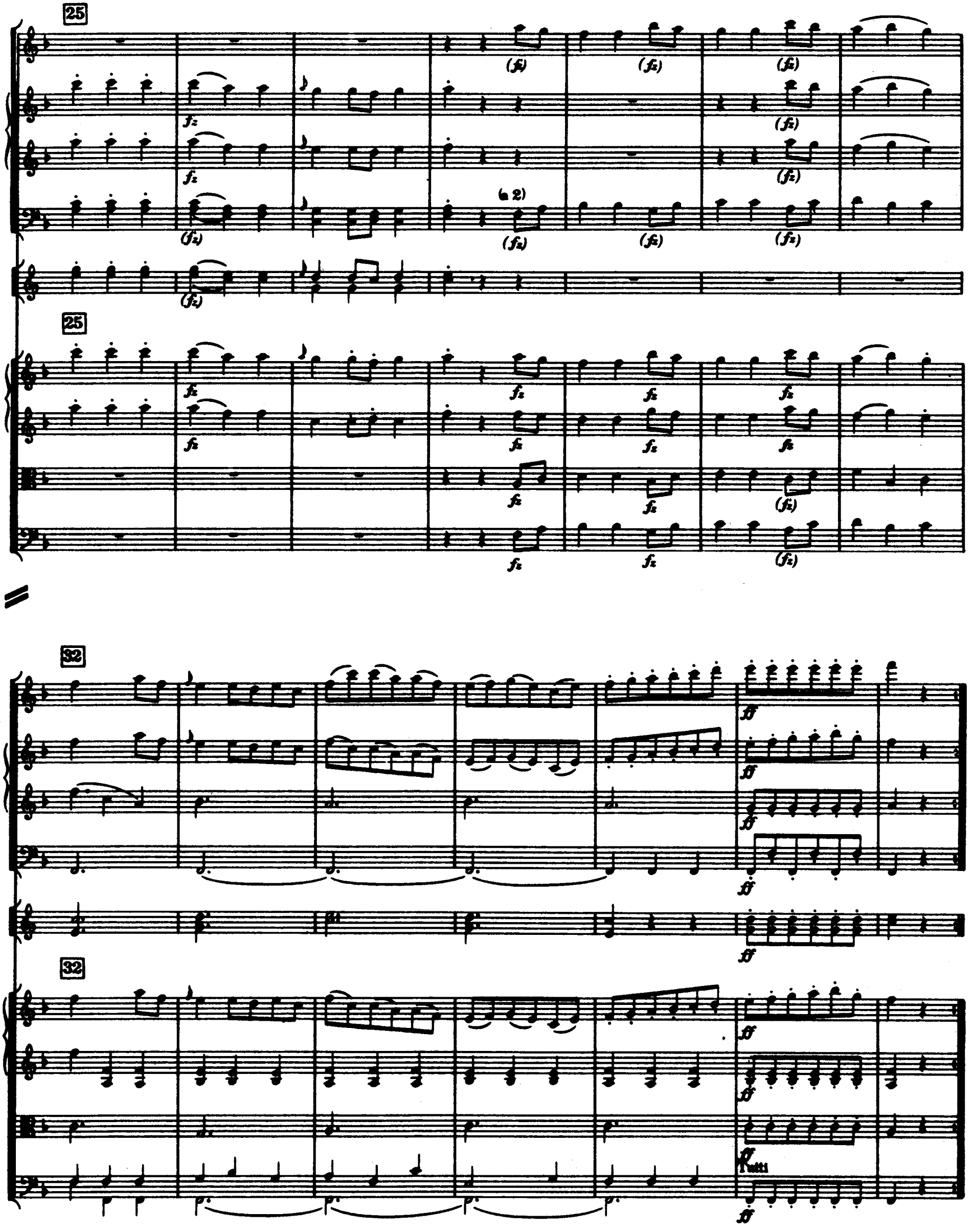
f

19

19

p

p


25
(fz)
fz
(a 2)
25
32
ff
Tutti
32

Trio

Solo

39

(p)

f

f

(f)

(a 2)

(f)

f

39

p

f

p

f

p

f

p

f

47

(p)

p

47

p

p

p

p

55

Solo

(p)

p

55

62

(f)

(f)

(f)

(a 2)

(f)

f

62

f

f

f

f

Menuet da capo

IV

Finale

Vivace assai

1

Flauto

2 Oboi

2 Fagotti

(a 2)

2 Corni in Fa / F

Vivace assai

1

Violino I

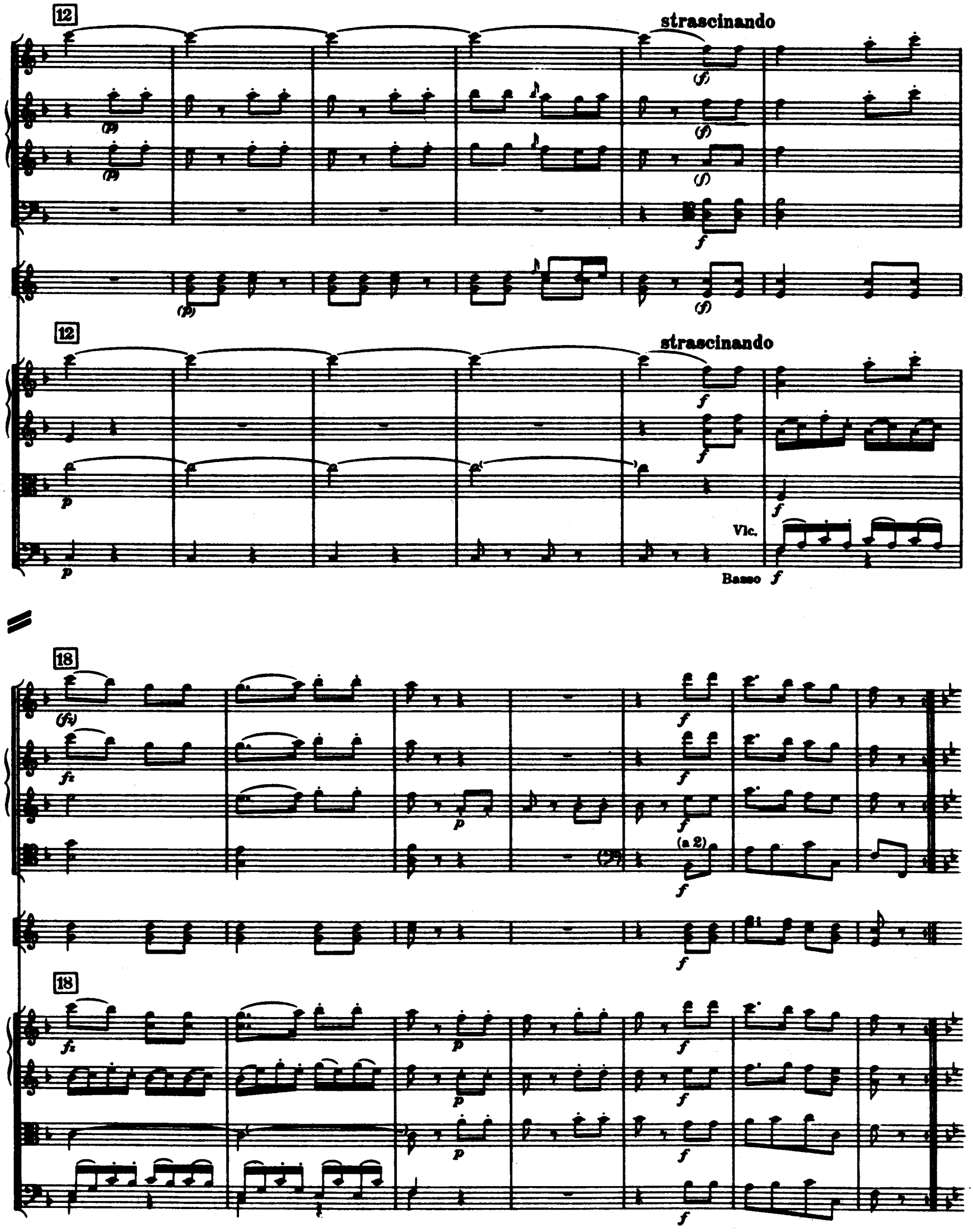
Violino II

Viola

Violoncello e Basso

6

6


12
strascinando
12
strascinando
Vlc.
Basso
18
(a 2)
18

25

Solo

25

33

33

41

(a 2)

a 2

41

49

f

p

f

p

f

(a 2)

f

(*f*)

49

p

p

f

f

f

f

57

(n 2)

57

f

f

f

f

62

(p)

(f)

f

f

(f)

f

62

p

f

p

p

[Vlc.]

p

(99)

69

(fz)

fz

(a 2)

(fz)

69

fz

f

p

f

Vlc.

Basso

75

(p)

(p)

(p)

75

p

81

strascinando

(a 2)

(p)

(f)

81

strascinando

f

Vlc.

Basso

86

(fz)

fz

(a 2)

p

f

86

92

(a 2)

92

99

99

106

(a 2)

106

112

112

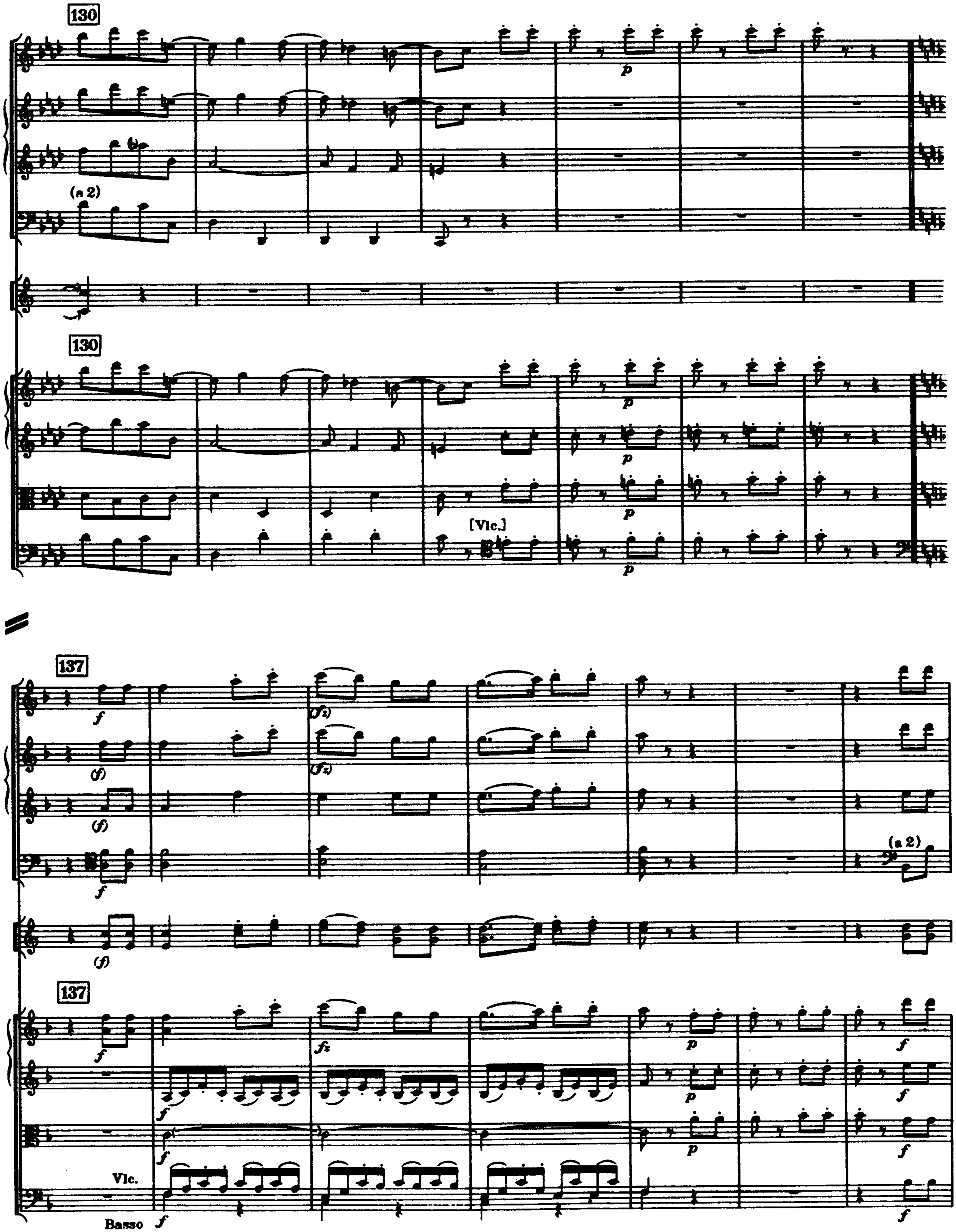
118

(a 2)

118

124

124


130
(a 2)
p
130
p
p
p
[Vlc.]
p
137
f
(f)
(f)
f
(fz)
(fz)
(a 2)
(f)
137
f
fz
p
f
f
p
f
f
p
f
Vlc.
Basso
f
f

144

(a 2)

(p)

144

Vcl.

Basso

150

(strascinando)

(f)

150

(strascinando)

156

(Solo)

(p)

(a 2)

(f)

156

p

p

p

f

f

f

162

162

167

(a 2)

tenuto

p

167

tenuto

p

173

pp

173

pp

180

(a 2)

180

186

186

191

(a 2)

191

196

196

Vlc.

p

Basso

201

p

p

p

p

201

206

f

f

f

(a 2)

f

f

206

f

f

f

f

Fine Laus Deo

Sinfonia No. 90

C-Dur / C major

(H. C. R. LANDON)

Flauto

2 Oboi

2 Fagotti

2 Corni in Do alto e Fa

2 Clarini (Trombe) in Do

Timpani

Violino I

Violino II

Viola

Violoncello e Basso

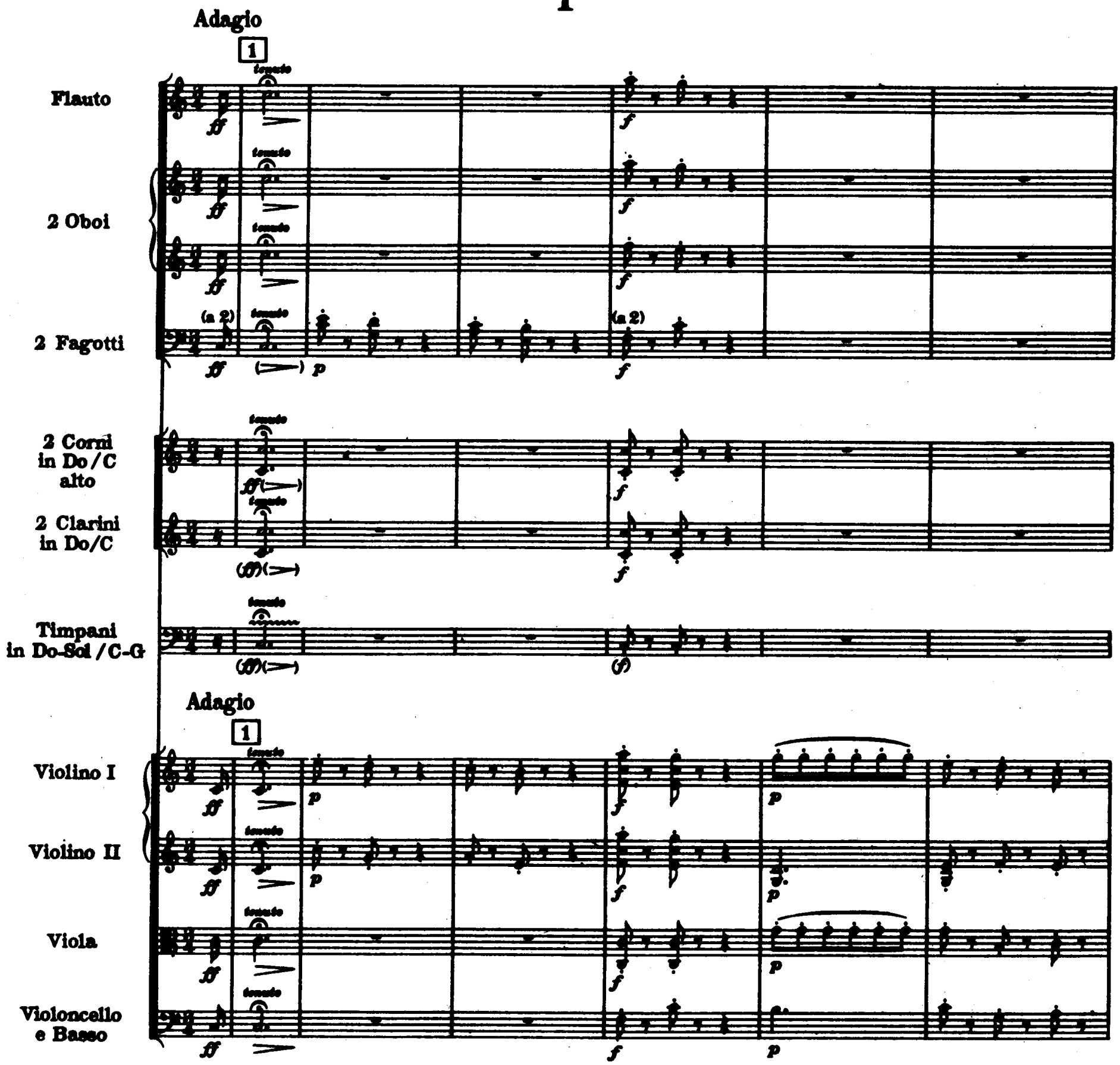
ca. 24 Min.

SINFONIA No. 90

(1788)

Joseph Haydn

I



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7

(a 2)

(p)

(p)

7

14

Allegro assai

p

(p)

p

14

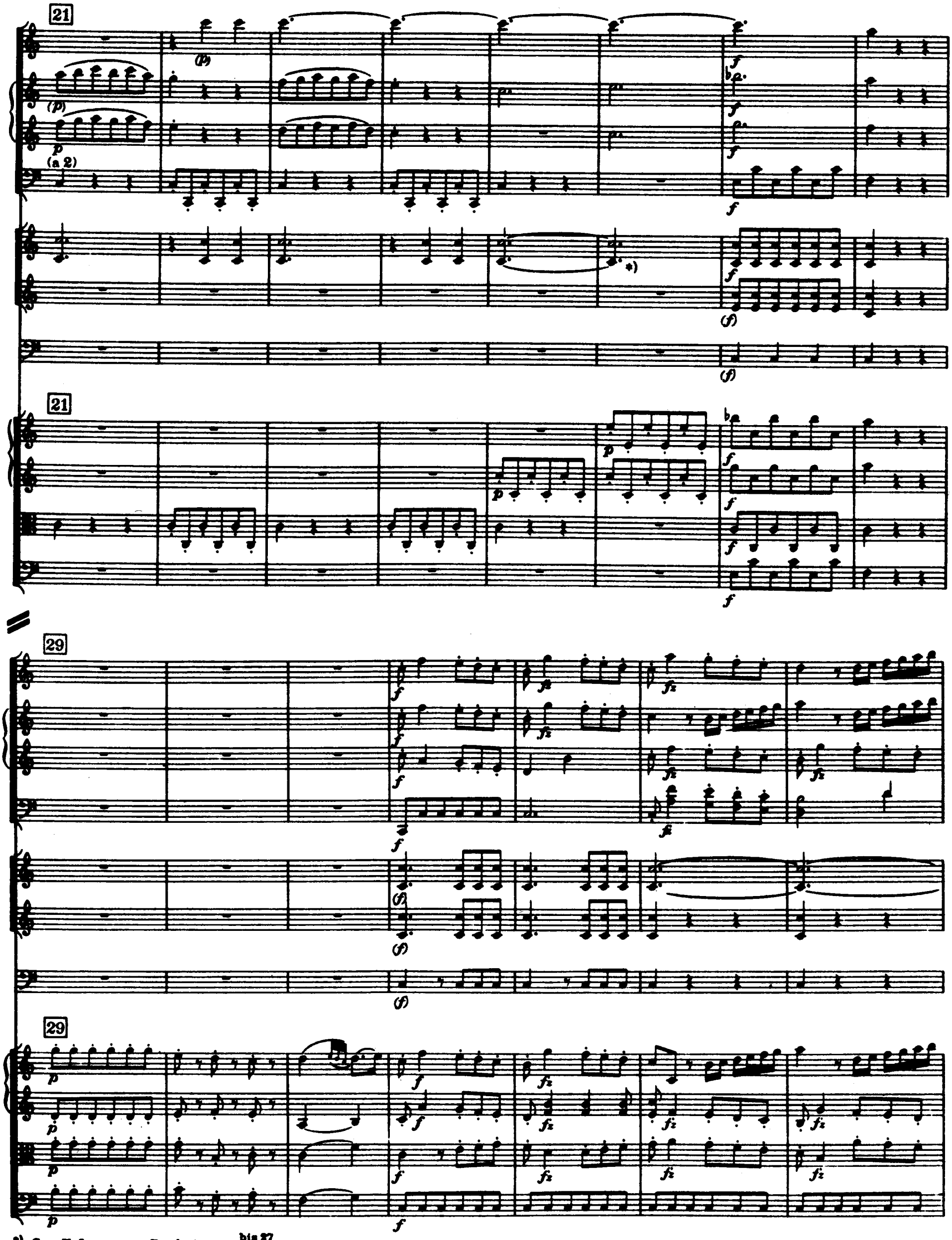
Allegro assai

p

p

p

p



*) Cor. II Longman & Broderip — bis 27 to 27

36

36

41

a 2

a 2

41

46

(a 2)

a 2

a 2

a 2

a 2

46

51

Solo

(p)

(Solo)

p

Solo

(p)

51

p

p

p

p

59

59

67

67

*) In allen Quellen
In all sources

74

(a 2)

74

Vcl.

Basso

78

78

Bassi

84

(a 2)

fz

(fz)

84

91

p

91

p

98

Solo

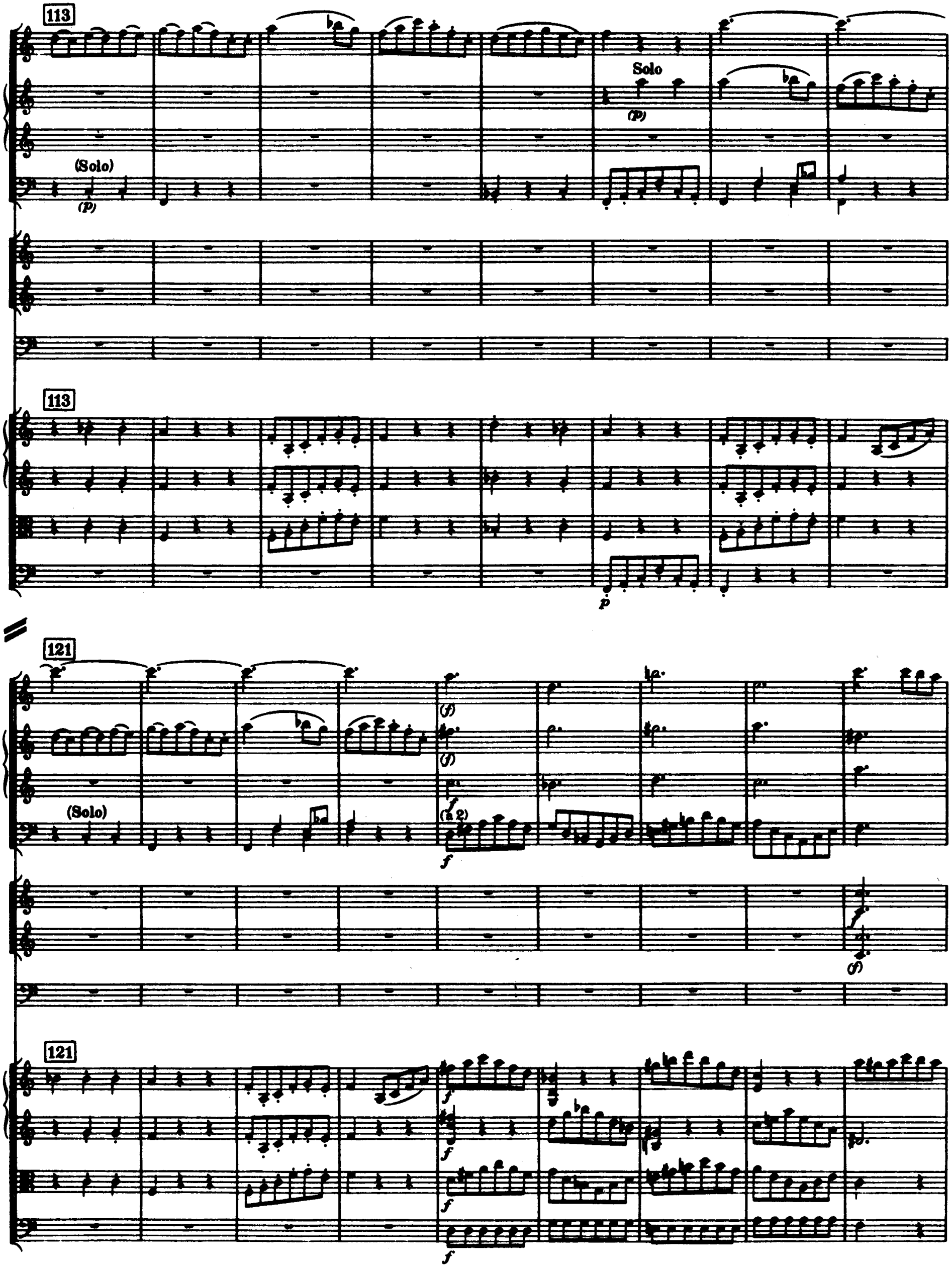
Tutti

98

106

(Solo)

106


113
Solo
(p)
(Solo)
(p)
113
p
121
(f)
(f)
(Solo)
(à 2)
f
f
(f)
121
f
f
f
f

130

(a 2)

130

ff

ff

137

137

144

(a 2)

144

p

pp

153

(p)

p

153

(p)

p

p

p

161

(a 2)

*)

161

169

Solo

Tutti

169

Bassi

*) 166/168, 167/168 Con. I, II Longman & Broderip

177

Solo

(p)

(Solo)

(p)

(Solo)

(p)

177

p

p

p

p

185

p

(f)

(f)

(a 2)

(f)

p

p

p

185

f

f

f

f

193

193

199

199

Bassi

204

(a 2)

204

209

209

(a 2)

215

(a 2)

p

215

p

p

p

222

p

p

p

f

f

f

f

f

222

pp
pizz.

(p)
pizz.

(p)
pizz.

(p)

ff
col' arco

ff
col' arco

ff
col' arco

ff

II

Andante

1

Flauto

2 Oboi

Solo

2 Fagotti

(p) fz (p)

2 Corni in Fa/F

Andante

1

Violino I

Violino II

Viola

Violoncello e Basso

p fz p

6

(fz) (p)

6

fz p

12

Tutti

12

19

19

25

f

f

f

f

25

f

p

p

p

Vcl.

p

f

31

f(f)

f(f)

f(f)

f(f)

31

pp

pp

pp

pp

ff

p

ff

ff

Bassi

ff

pp

pizz.

p

pizz.

p

pizz.

p

39

Solo

(p) fz p fz

39

(p) fz p fz

col' arco

(p) fz p fz

col' arco

(p) fz p fz

col' arco

(p) fz p fz

45

Solo

(p) fz

(p)

45

p

p

(p)

p

51

51

56

fz

55

60

fz

fz

60

65

fz

65

71

f

f

Tutti

f

71

f

f

f

f

f

75

75

79

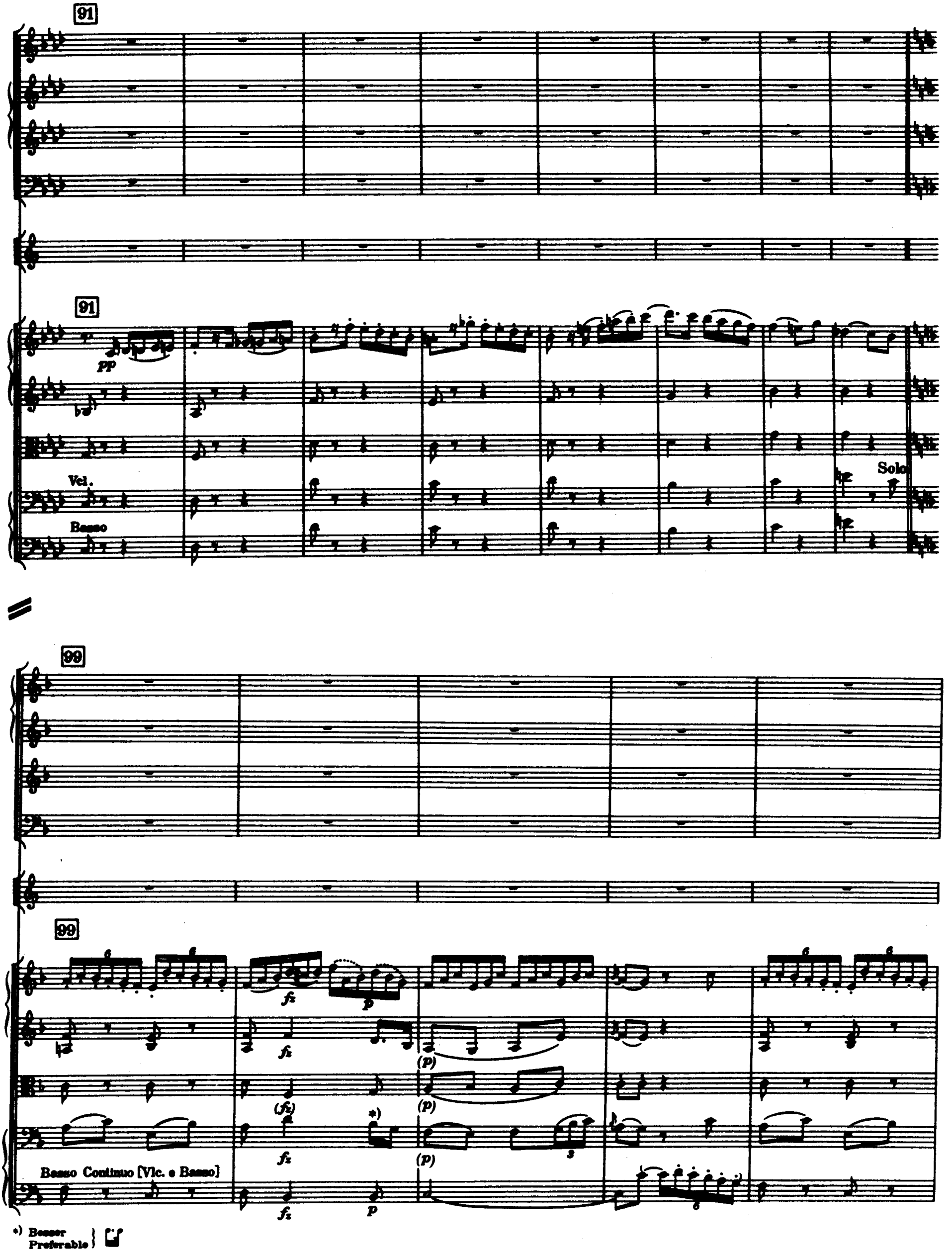
79

84

84

Vcl. p

Basst


91
91
pp
Vcl.
Basso
Solo
99
99
fz
p
(p)
(fz)
*)
Basso Continuo [Vlc. e Basso]
*) Besser
Preferable

104

104

108

108

113

113

118

(p)

p

(p)

Solo

(p)

(p)

118

f

p

pizz.

f

p

pizz.

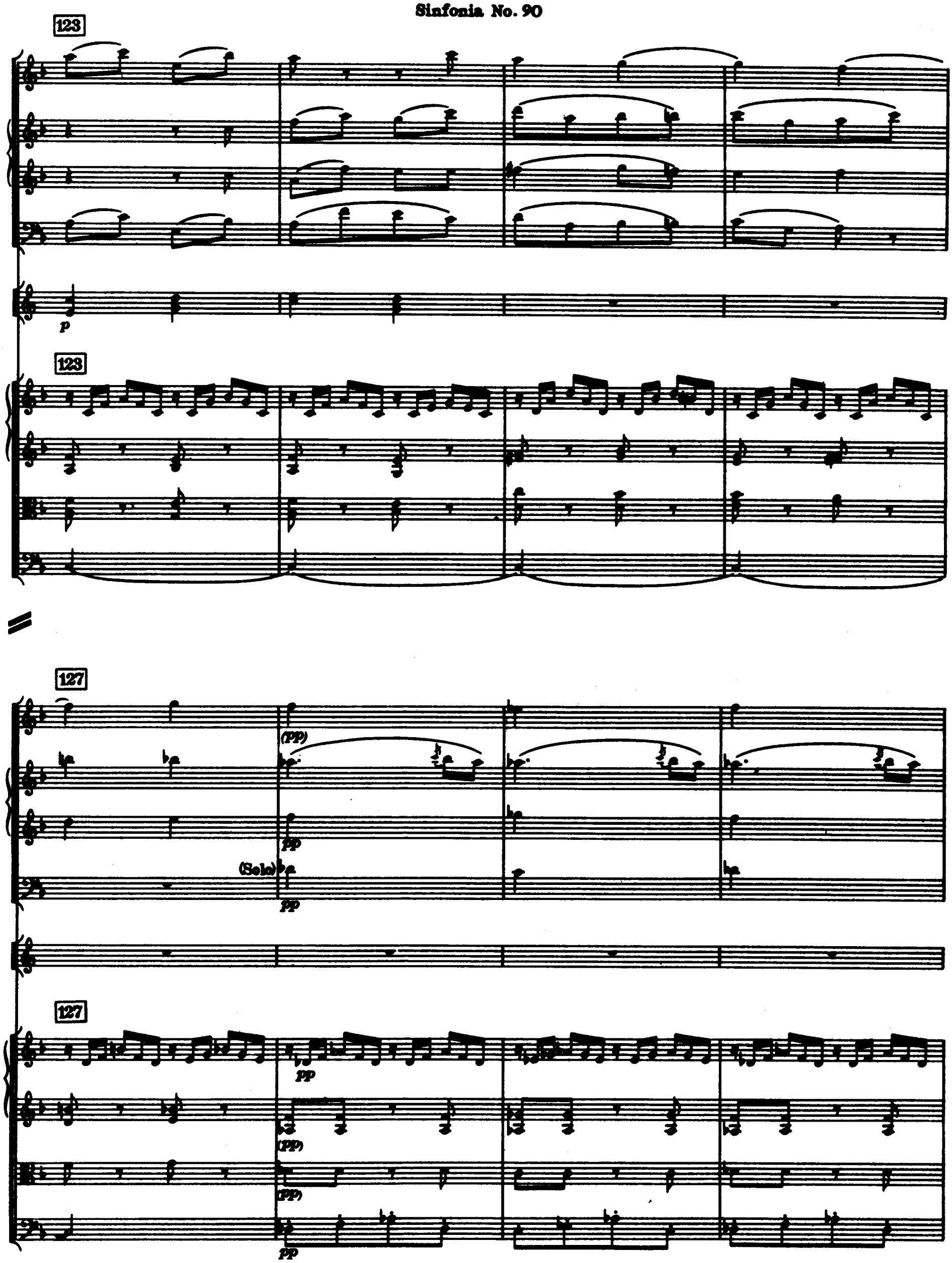
f

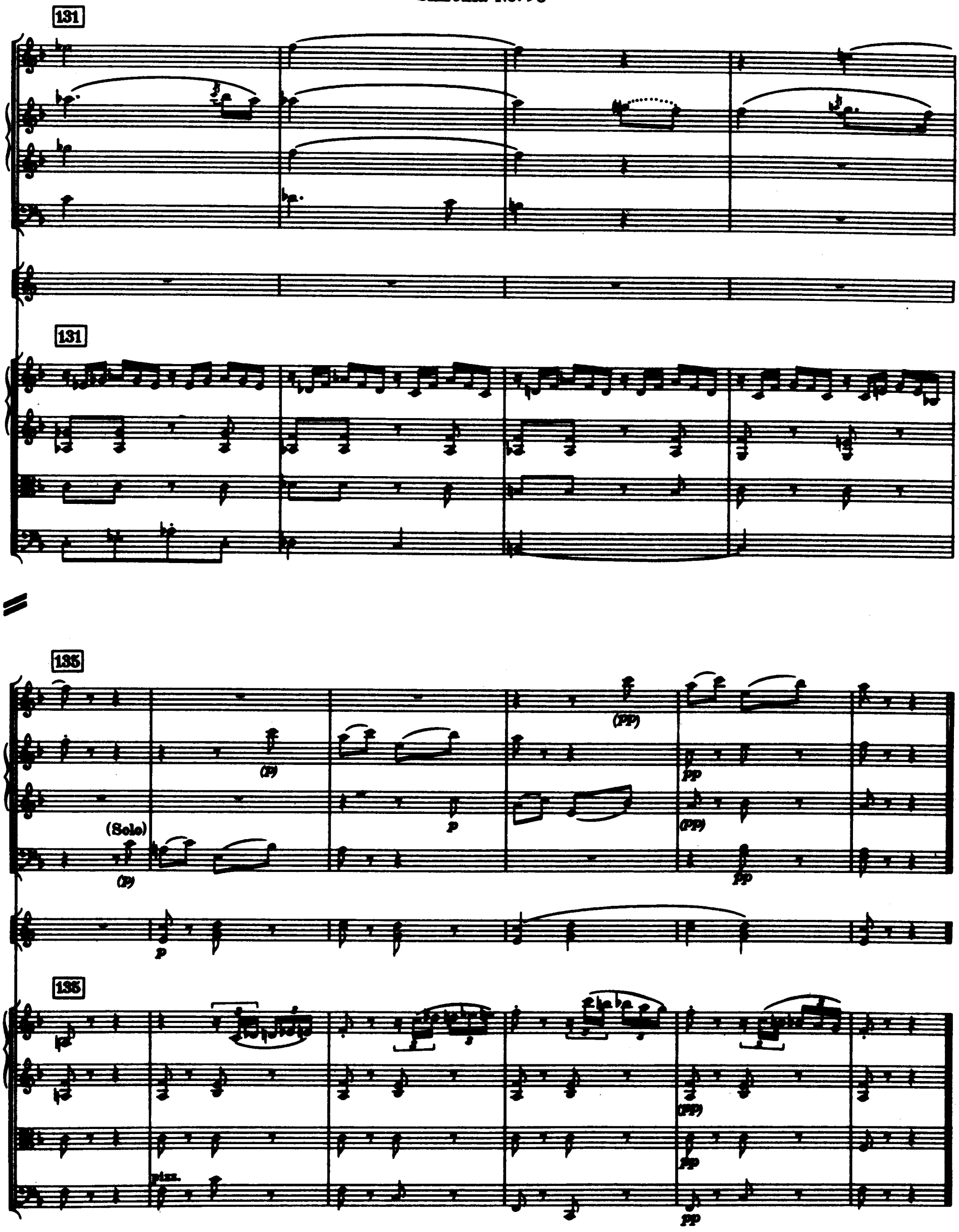
p

Basso

f

p


123
p
123
127
(pp)
pp
(Solo)
pp
127
pp
(pp)
(pp)
pp


131
131
135
(Solo)
(p)
(pp)
pp
p
135
pizz.

III

Menuet

1

Flauto

2 Oboi

2 Fagotti

(f)

Solo

(a 2)

2 Corni in Do/C alto

2 Clarini in Do/C

Timpani in Do-Sol/C-G

1

Violino I

Violino II

Viola

Violoncello e Basso

7

(a 2)

7

15

(p)

15

p

p

p

Vcl.

p

23

(f)

(f)

(f)

(a 2)

(f)

23

f

f

f

Bassi

f

30

Solo

(p)

Solo

(p)

30

p

p

p

p

38

(f)

(f)

f

f

fz

fz

fz

fz

fz

38

f

f

f

f

p

p

45

(Solo)

(a 2)

(f)

(f)

45

52

(a 2)

52

Segue Trio

Trio

59

Solo

fz fz

59

p

*)

(p)

p

67

f

f

(a 2)

f

67

f

f

f

f

*) Longman & Broderip col basso 59-66, 80-86

74

74

p

p

p

p

81

fz

fz

81

Menuet da capo

IV

Finale

Allegro assai

1

Flauto

2 Oboi

2 Fagotti

2 Corni in Do/C alto

2 Clarini in Do/C

Timpani in Do-Sol/C-G

Allegro assai

1

Violino I

Violino II

Viola

Violoncello e Basso

p

p

p

6

Solo

p

Solo

p

6

Vcl.

12

Tutti

a 2

a 2

12

Tutti

18

18

Vcl.

24

a 2

a 2

24

30

(a 2)

30

36

(a 2)

fz

36

fz

42

fz

42

fz

48

(a 2)

48

56

(Solo)

(Tutti)

a 2

a 2

56

64

(a 2)

a 2

a 2

64

72

72

79

(a 2)

79

85

85

*) Autograph

91

(a 2)

91

97

97

103

(a 2)

103

109

Solo

(fp)

109

p

p

115

(Solo)

(1)

(f)

f

(f)

(a 2)

(f)

115

f

f

f

f

122

122

*) Con. I Longman & Broderip

fz

fz

*)

128

(a 2)

128

133

a 2

a 2

133

138

(a 2)

138

p

p

p

144

Solo

(*p*)

144

p

150

f

f

f

Tutti

f

f

(*f*)

(*f*)

150

f

f

f

f

156

156

162

(a 2)

162

ff

ff

ff

ff

172

Solo

p

(Solo)

pp

172

pp

pp

pp

pp

180

Solo

p

p

p

180

188

188

196

(p)

p

Solo

(p)

196

(p)

p

p

p

203

f

f

f

Tutti

f

f

(f)

(f)

203

f

210

(a 2)

210

f

f

(f)

(f)

215

f

(f)

215

220

(a 2)

220

225

ff

ff

ff

ff

ff

(ff)

(ff)

225

231

(a 2)

231

fz fz fz fz

236

236

Fine Laus Deo

Sinfonia No. 91

Es-Dur / E flat major

(H. C. R. LANDON)

Flauto

2 Oboi

2 Fagotti

2 Corni in Mi b e Si b alto

Violino I

Violino II

Viola

Violoncello obbligato

Basso

ca. 24 Min.

SINFONIA No. 91*)

pour Mons. le Comte d'Ogny

(1788)

Joseph Haydn

I

Largo

Flauto
2 Oboi
2 Fagotti
2 Corni in Mib/Es
Violino I
Violino II
Viola
Violoncello obligato
Basso

Solo

Tutti

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*) Revidiert nach dem wiederentdeckten Autograph (siehe Nachtrag)
Revised from the rediscovered autograph (see Addendum)

17

Allegro assai

(a 2)

17

Allegro assai

p

p

p

p

p

26

26

36

(a 2)

36

42

42

49

(a 2)

49

57

Solo

(2)

Solo

(2)

57

p

p

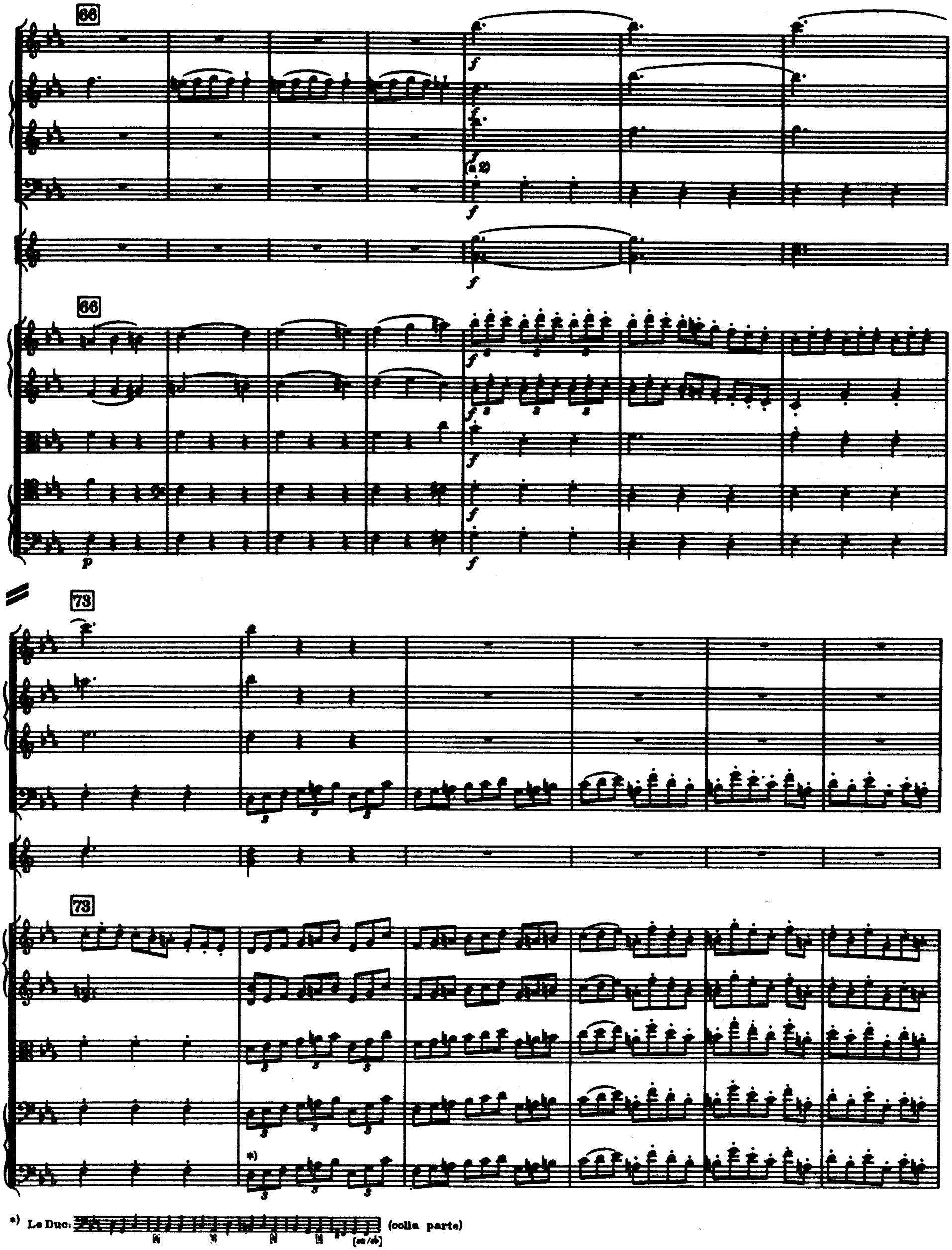
p

p

p

fz

fz


66
(a 2)
66
73
73
*)
*) Le Duo:
(colla parte)

79

(a 2)

*)

(p)

79

88

88

*) Le Duc: stacc., Aut: Vc.—B. stacc., Fag.

97

(a 2)

a 2

97

*)

106

(fz)

106

*) Le Duc, Aut.:

113

*)

(a 2)

113

120

f p

120

*) in allen Quellen / in all sources } (Autograph :)

128

(a 2)

126

135

135

141

(a 2)

141

147

147

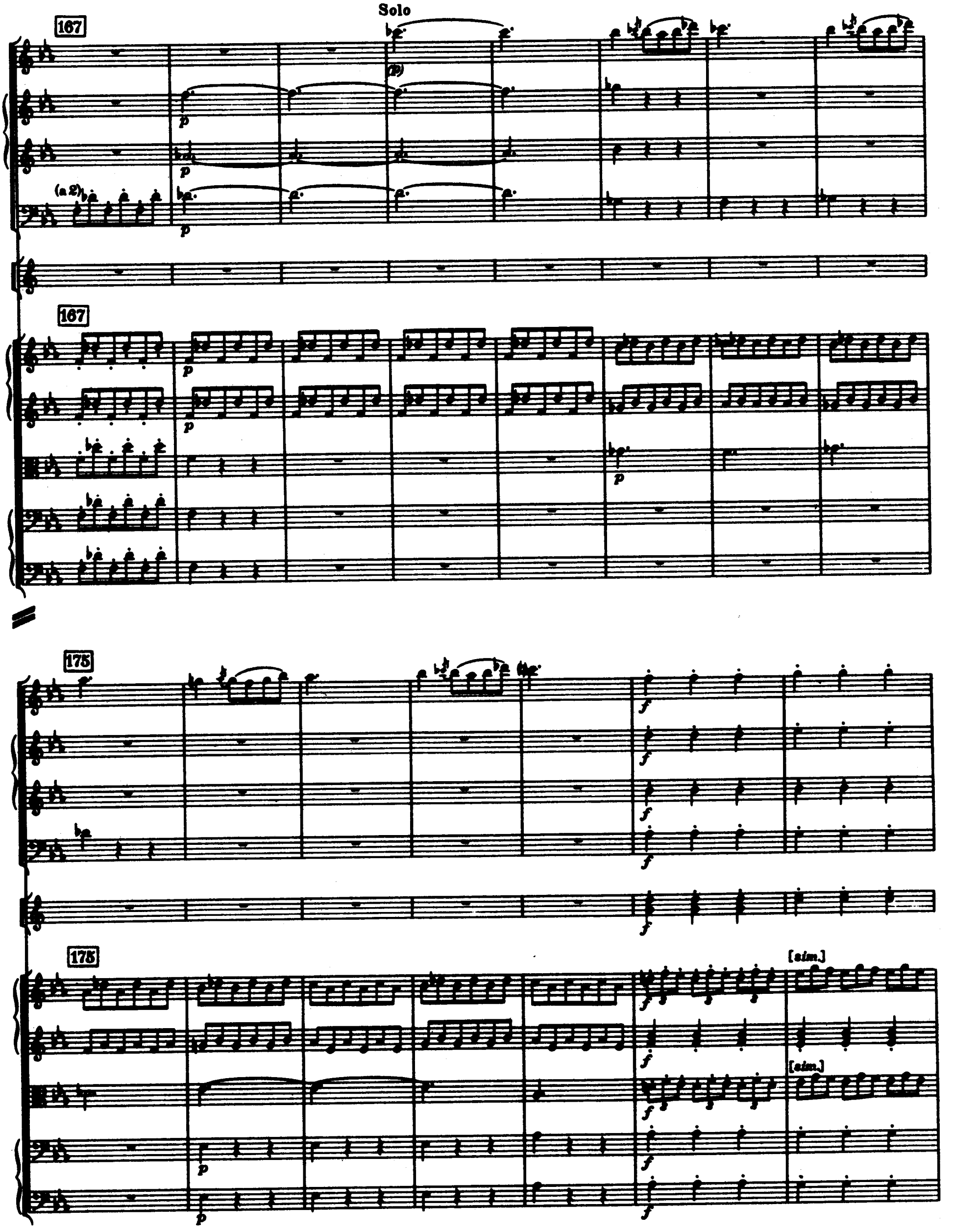
154

(a 2)

154

160

160


Solo
167
(p)
p
(a 2)
167
175
f
175
[sim.]
[sim.]

182

(a 2)

a 2

182

187

(b)

187

p

p

p

p

194

194

202

202

(a 2)

210

(a 2)

210

217

(ff)

217

226

(19)

(12)

(19)

226

p

p

p

p

p

234

(f)

(f)

(f)

f

f

234

f

f

f

f

f

(fz)

(fz)

241

(fz)

(fz)

(a 2)

241

fz

fz

p

p

248

f

f

staccato

f

f

248

f

fstaccato

f

ff

ff

256

(a 2)

256

263

(a 2)

263

II

Andante

1

Flauto

2 Oboi

2 Fagotti

Solo

p

2 Corni
in Si♭/B (alto)

Andante

1

Violino I

Violino II

Viola

Violoncello

Basso

p

9

fz

p

17

ff

17

fz (p) pp ff

fz (p) pp ff

fz p pp ff

fz p pp ff

25

Solo

(p)

25

p

p

p

p

29

*)

29

33

33

*) Le Duc

37

37

41

41

H. M. P. 176

45

ff

45

pp

ff

(Minore)

49

(Minore)

49

p

Solo

55

p

p

p

p

a 2

(p)

55

[Tutti]

p

61

61

67

a2

67

74

74

81

a 2

81

tr

tr

tr

tr

tr

(Maggiore)

87

(a 2)

p

(Maggiore)

87

92

(a 2)

92

97

97

102

(a 2)

a 2

102

107

f_z

f_z

f_z

f_z

107

f_z

f_z

f_z

f_z

113

(a 2)

113

119

119

123

(a 2)

(p)

123

128

128

132

(a 2)

(p)

p

132

138

f

138

p

144

(a 2)

144

150

p

pp

(pp)

pp

(p)

pp

150

p

p

p

p

pp

p(p)

pp

pp

III

Menuet

Un poco Allegretto

Flauto
2 Oboi
2 Fagotti
2 Corni in Mib/Es

Un poco Allegretto

Violino I
Violino II
Viola
Violoncello
Basso

12

(a 2)

a 2

12

18

18

24

(a 2)

f

pp

24

f

31

f

31

f

36

(a 2)

36

Trio

43

Solo

43

pizz.

pizz.

pizz.

pizz.

51

Solo

fz fz fz

fz fz

51

59

Solo

(p)

59

IV

Finale

Vivace

Flauto

2 Oboi

2 Fagotti

2 Corni in Mi♭/Es

Vivace

Violino I

Violino II

Viola

Violoncello

Basso

*) Le Duc meistens ♩ ♩♩, auch manchmal in Harburg.
Autograph = meistens Le Duc.

/ Le Duc generally ♩ ♩♩, occasionally in Harburg as well.
Autograph = usually Le Duc.

12

12

*)

*)

18

18

*) Autograph:

24

(f2)

f2

f2

f2

(a 2)

f2

24

f2

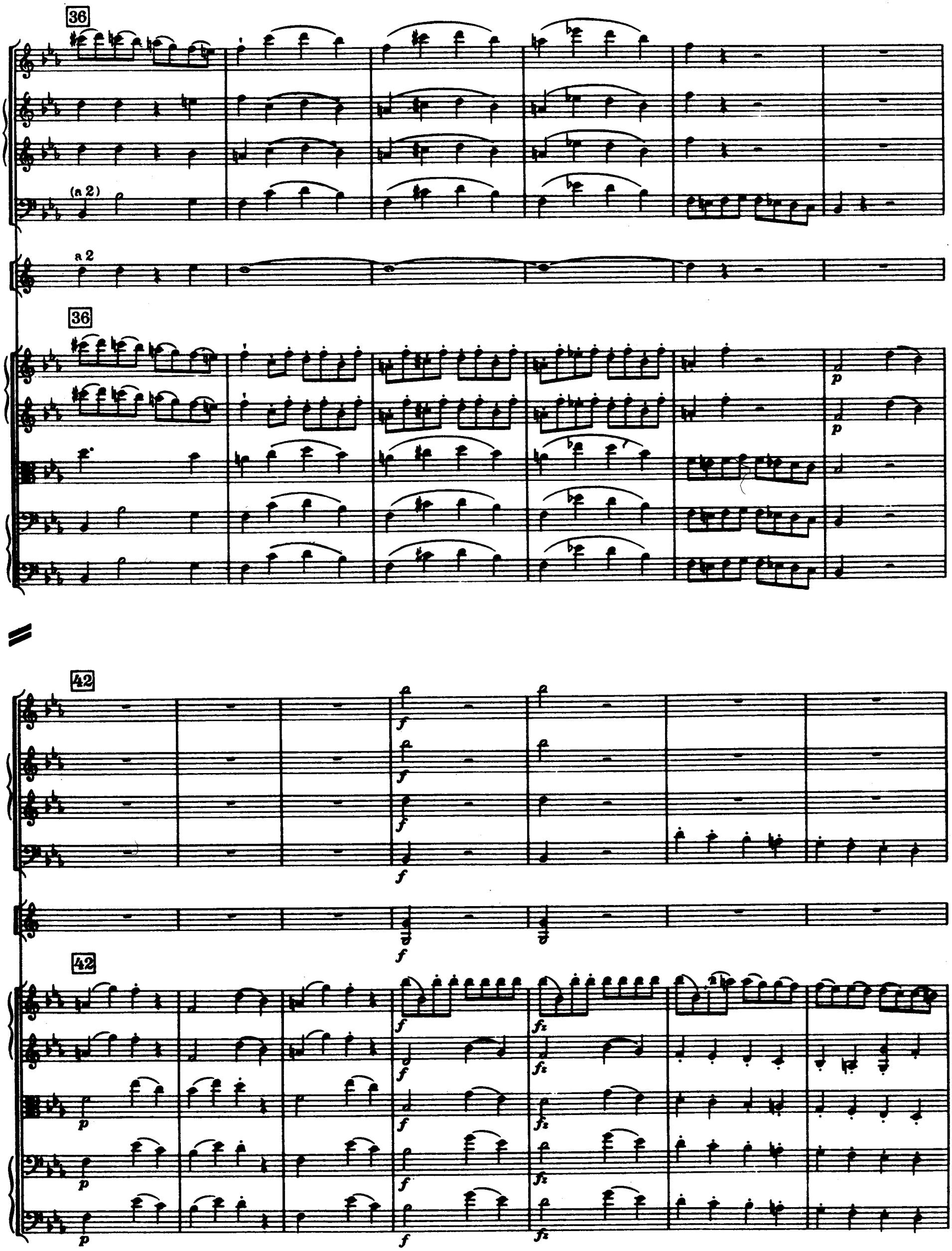
f2

f2

f2

30

30


36
(a 2)
a 2
36
p
p
42
f
f
f
f
42
f
fz
f
fz
p
f
fz
p
f
fz
p
f
fz

49

(a 2)

49

55

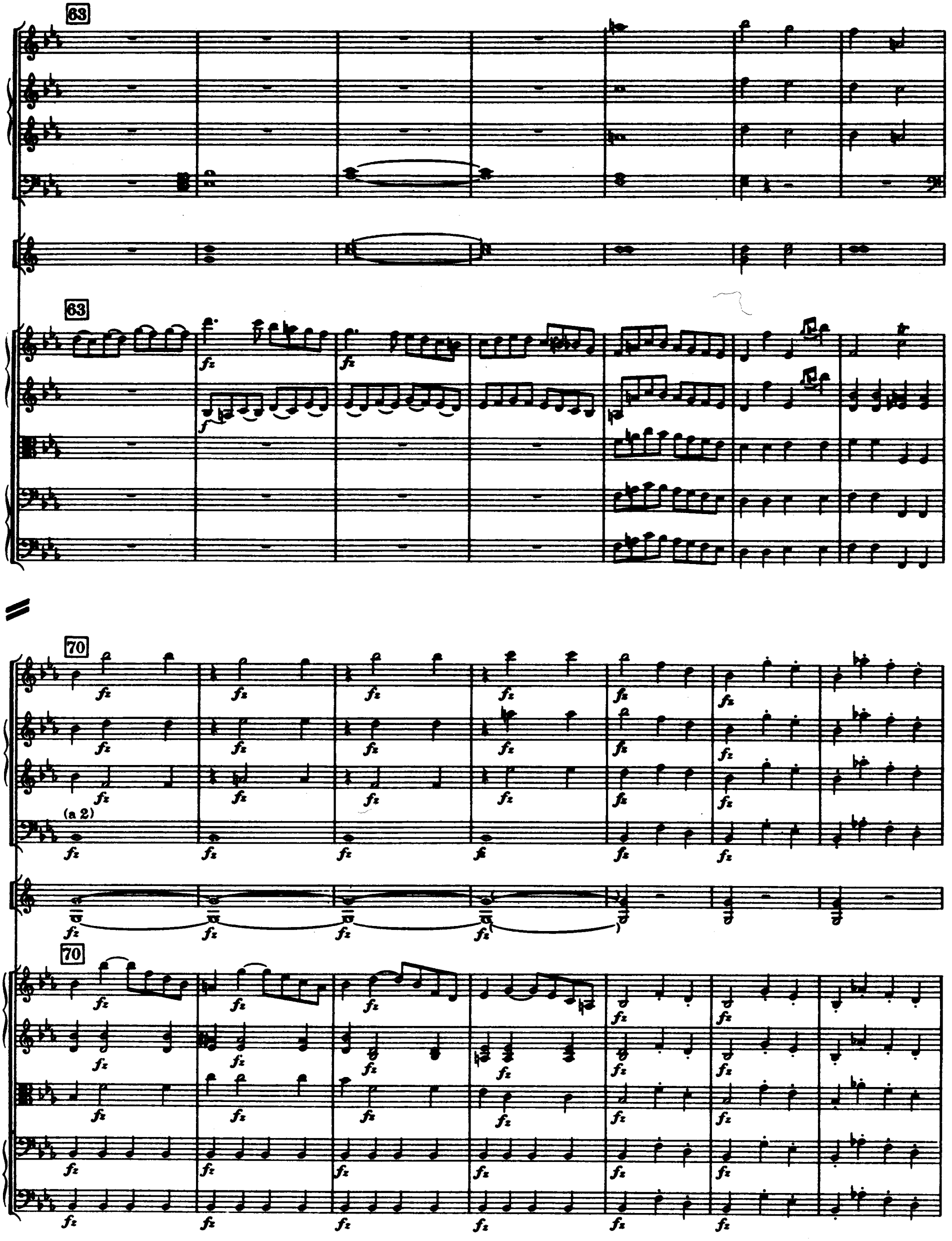
p

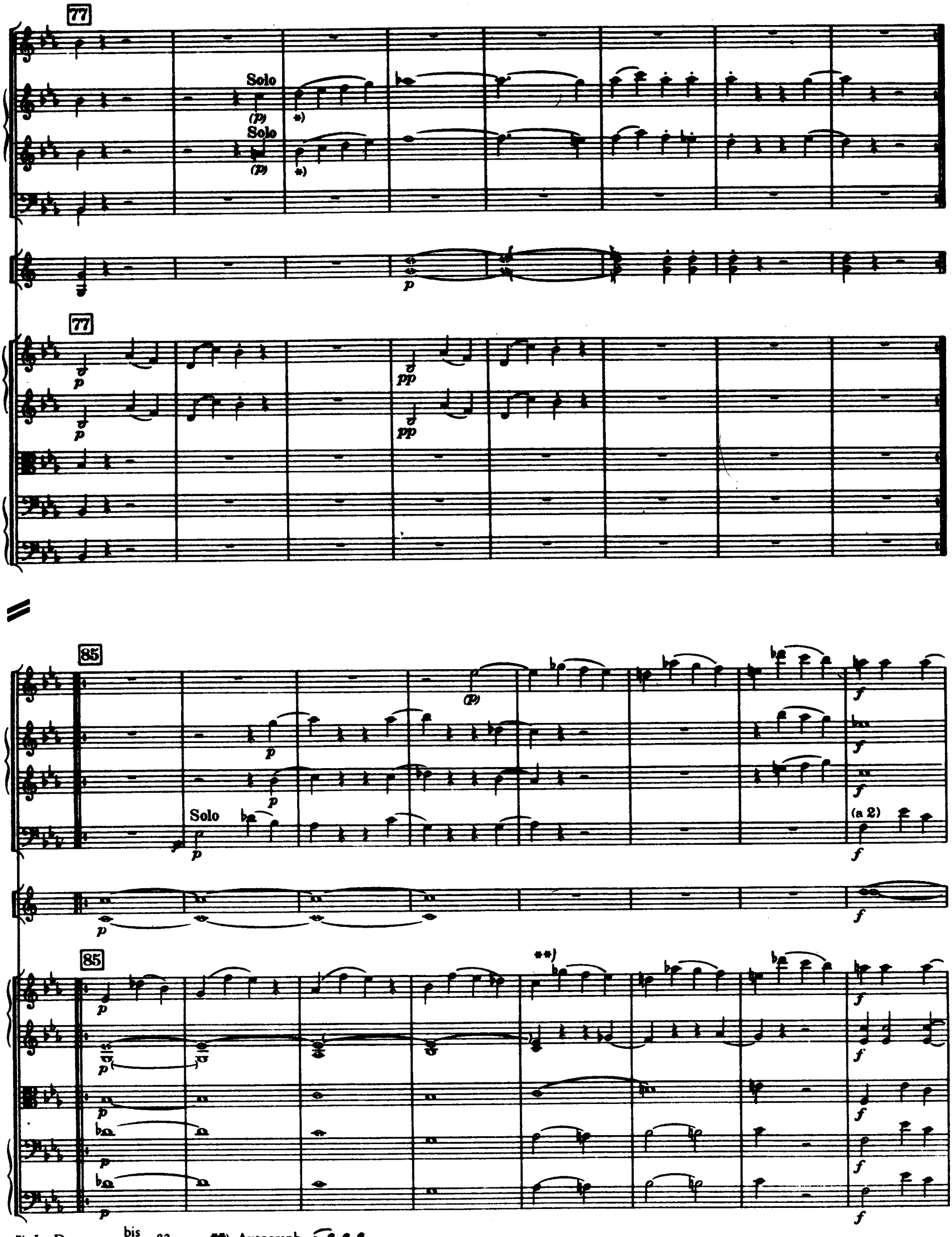
f

55

p

f


63
63
fz
f
70
(a 2)
70



*) Le Duc bis to 82 **) Autograph

93

(a 2)

93

100

(p)

100

p

p

p

107

(pp)

pp

pp

107

p

p

p

p

p

115

fz

fz

fz

fz

(a 2)

fz

fz

p

a 2

fz

fz

115

f

fz

f

fz

f

fz

f

fz

122

(a 2)

a 2

122

128

a 2

128

134

Solo

Solo

(a 2)

134

141

141

148

148

154

154

160

160

166

(a 2)

166

171

(a 2)

171

177

177

184

(p cresc.)

(p cresc.)

184

cresc.

cresc.

(f)

cresc.

cresc.

cresc.

191

(f)

(a 2)

191

199

(a 2)

199

207

207

215

(a 2)

215

*)

(p)

223

(a 2)

223

Fine Laus Deo

*) Le Duc: 𝅗𝅥𝅗𝅥𝅗𝅥, Autograph: 𝅗𝅥𝅗𝅥𝅗𝅥

Sinfonia No. 92

„Oxford“

G-Dur / G major

(H. C. R. LANDON)

Flauto

2 Oboi

2 Fagotti

2 Corni in Sol e Re

2 Clarini (Trombe) in Do

Timpani

Violino I

Violino II

Viola

Violoncello obbligato

Violoncello e Basso

ca. 25 Min.

In Nomine Domini

SINFONIA No. 92

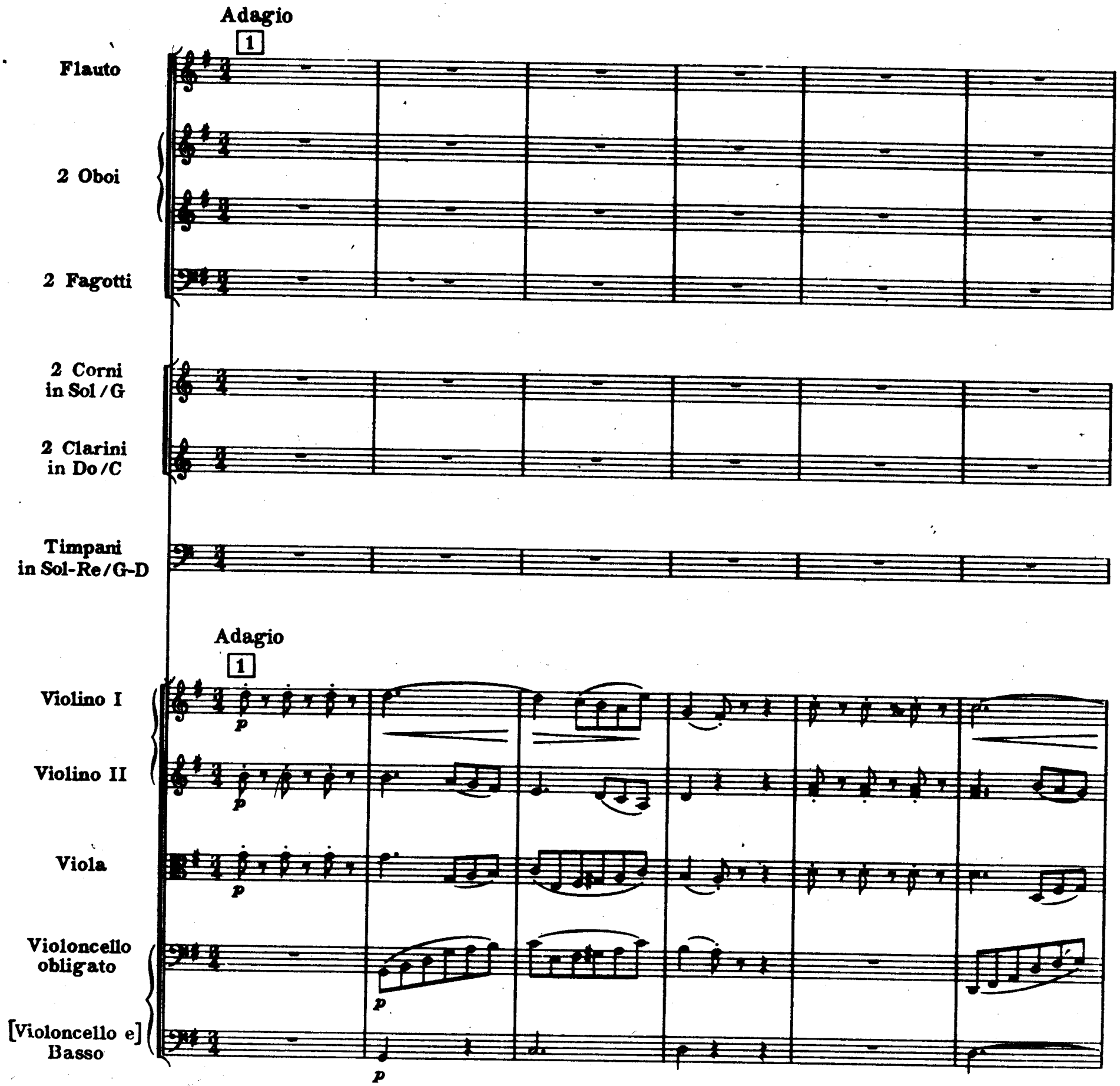
Pour son Excellence Monseigneur le Comte d'Ogny

"Oxford"

(1789)

Joseph Haydn

I



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7

7

14

14

staccato

Allegro spiritoso

21

f

f

f

f

a 2

f

(*f*)

Allegro spiritoso

21

p

p

p

p

p

f

f

f

f

f

26

a 2

26

(*f*)

f

31

a 2

31

36

a 2

36

40

40

46

46

51

a 2

51

56

Solo

(p)

Solo

(p)

p

a 2

(f)

(f)

56

p

p

p

p

p

f

f

f

f

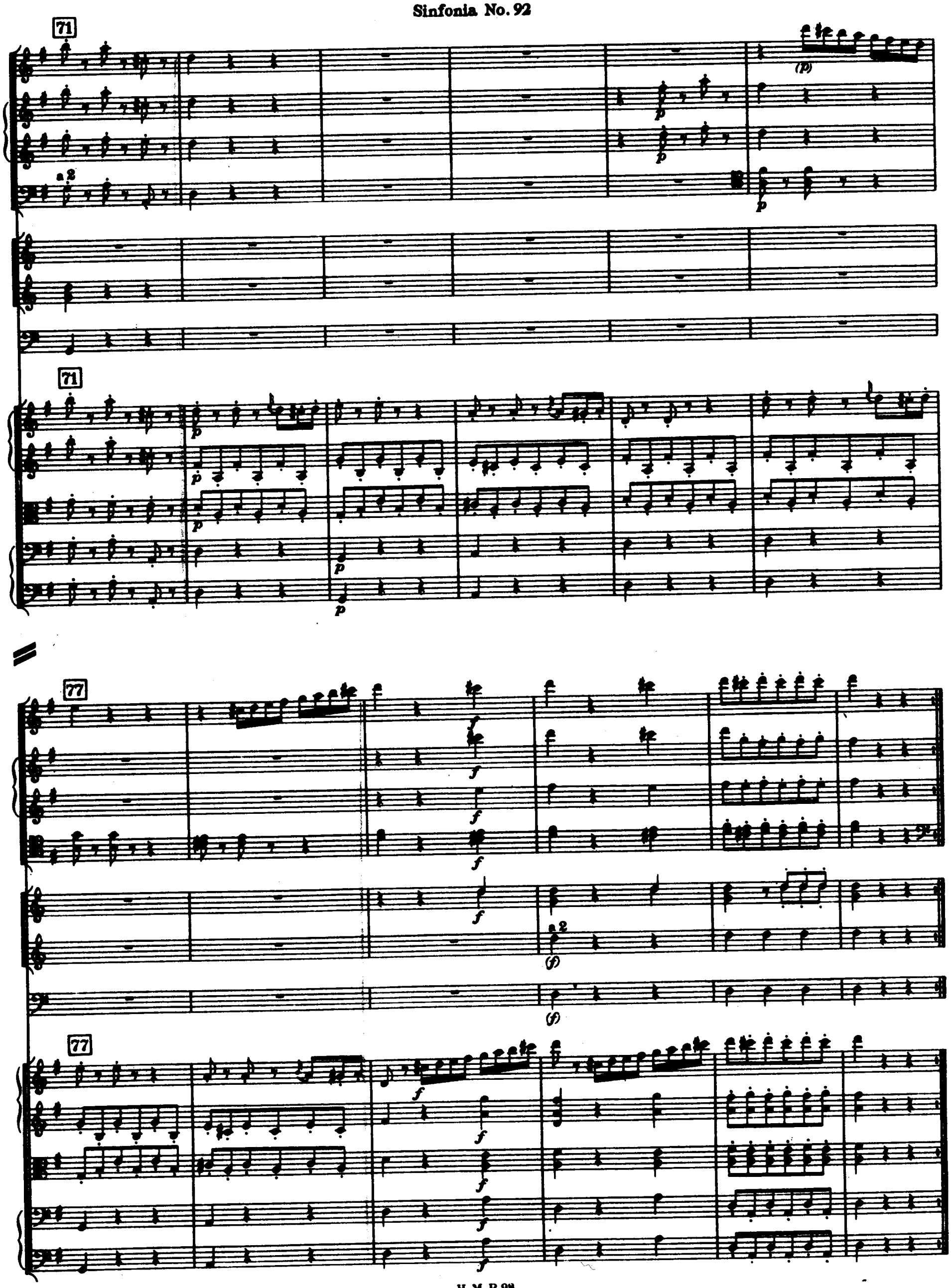
f

62

62

66

66


71
a 2
(p)
p
71
77
f
a 2
(f)
77

83

Solo

Solo

83

90

Soli

90

97

97

104

104

a 2

110

110

114

114

a 2

a 2

118

a 2

118

122

(p)

a 2

*)

p

122

p

*)Autograph

129

a 2

129

134

a 2

134

139

a 2

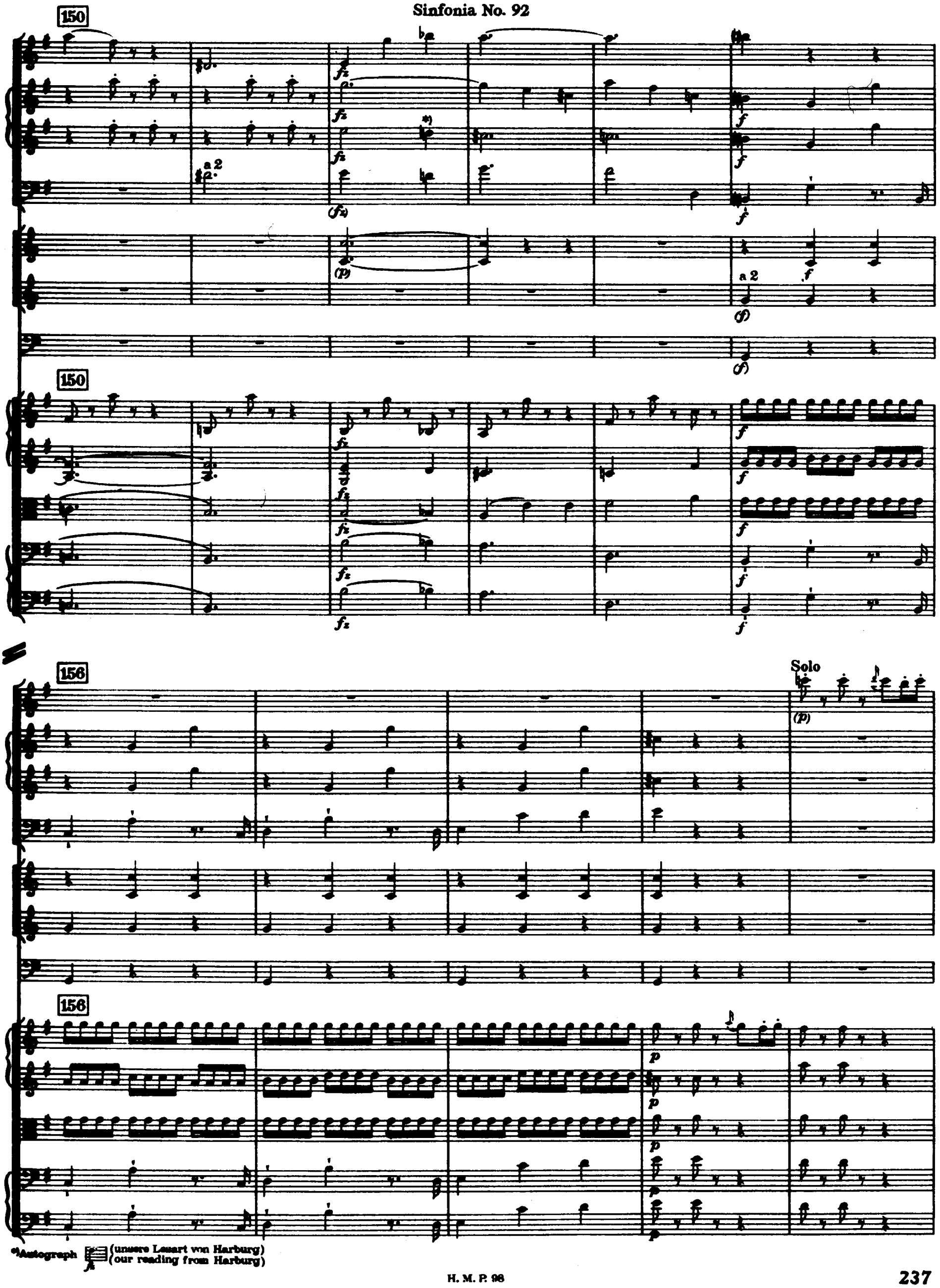
a 2

139

144

[Solo]

144



*) Autograph (unsere Lesart von Harburg)
(our reading from Harburg)

161

(p)

p

161

166

p

p

166

pp

172

(f)

(f)

(f)

(f)

172

f

f

f

f

f

fz

fz

fz

178

178

183

a 2

183

187

Solo

p

187

p

p

p

p

193

(Solo)

(P)

a 2

(f)

(f)

(f)

193

f

f

(f)

f

f

199

(f)

f

199

p

f

205

Soli

(p)

p

p

205

p

p

p

p

p

pp

pp

pp

pp

pp

211

f

f

f

a 2

f

f

(f)

(fz)

(fz)

f

211

f

f

f

f

f

fz

fz

fz

(fz)

(fz)

215

a 2

215

*)

218

a 2

218

*) Autograph

224

(p)

p

(p)

224

p

p

p

p

228

(f)

(f)

(f)

(f)

228

f

f

f

f

f

II

Adagio

1

Flauto

2 Oboi

2 Fagotti

2 Corni in Re / D

2 Clarini in Do / C

Timpani in Sol-Re / G-D

Adagio

1 *cantabile*

Violino I

Violino II

Viola

Violoncello obligato

[Violoncello e] Basso

p

6

fz

11

11

16

16

22

22

27

27

32

a 2

32

36

36

40

f (staccato)

f staccato

f staccato

f (staccato)

a 2

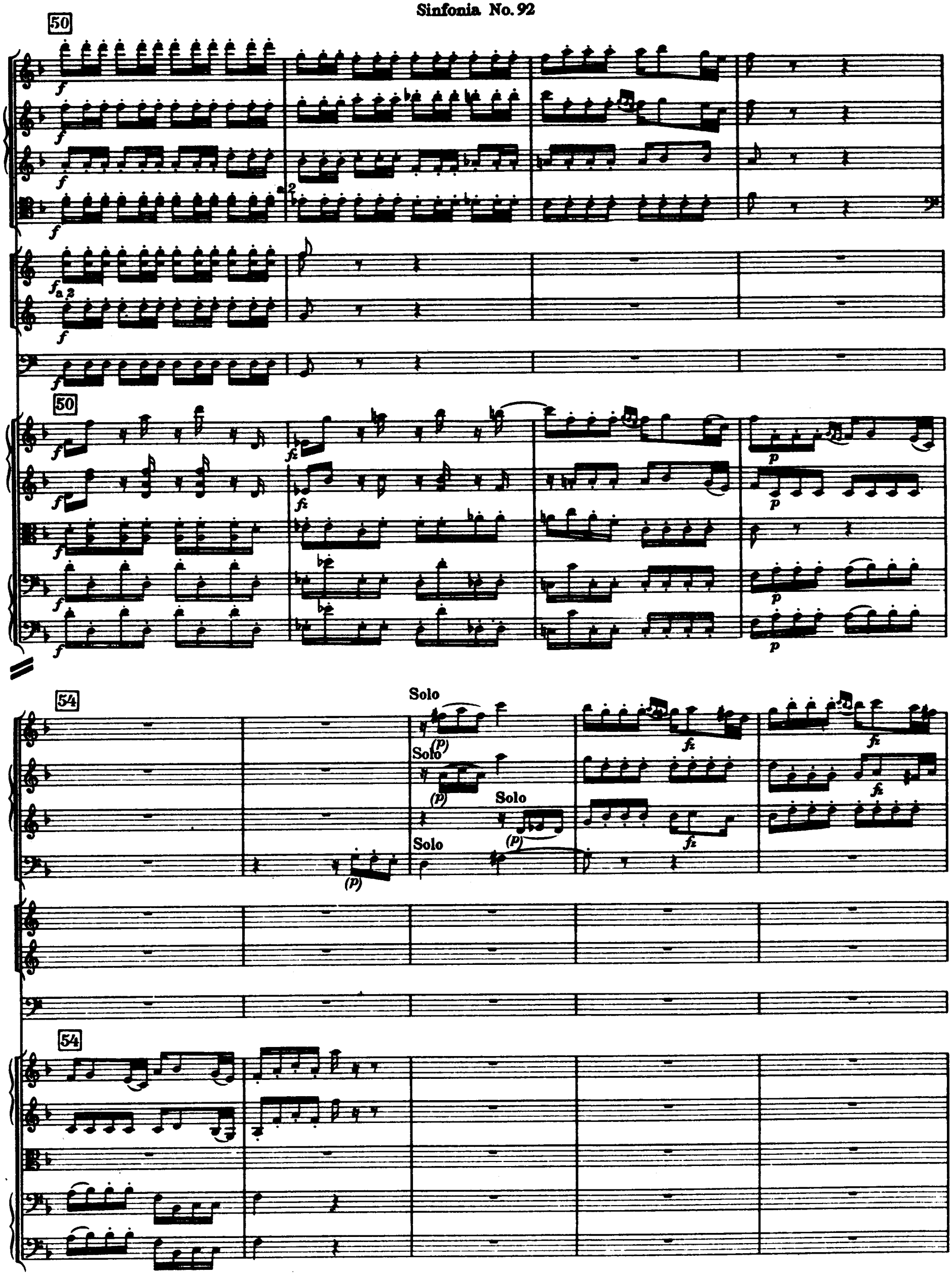
f staccato

f (staccato)

40

45

45


50
a 2
50
54
Solo
Solo
Solo
Solo
54

59

Solo

Solo

59

64

a 2

64

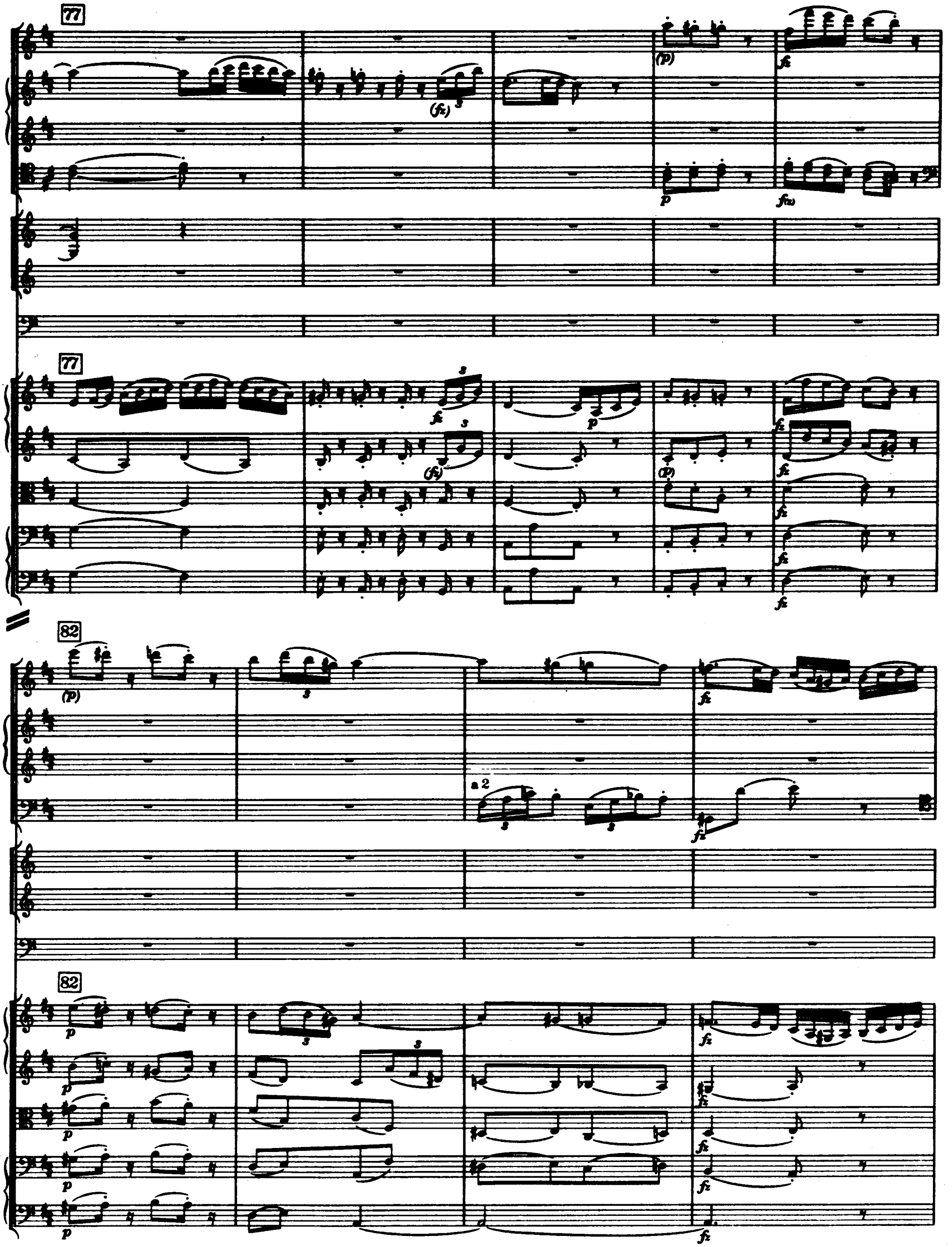
68

a 2

68

72

72


77
(fz)
(p)
fz
p
f(z)
77
fz
p
(fz)
(p)
fz
82
(p)
a 2
fz
82
p
fz

86

(p)

p

p

Solo

p

p

86

p

p

p

p

92

p

92

tr

96

Solo

Solo

96

100

Solo

(Solo)

100

*) Fehlt im Autograph
Not in Autograph

104

104

108

108

a 2

III

Menuet
Allegretto

Flauto
2 Oboi
2 Fagotti
2 Corni in Sol / G
2 Clarini in Do / C
Timpani in Sol-Re / G-D

Allegretto

Violino I
Violino II
Viola
Violoncello obligato
[Violoncello e] Basso

1

a 2

Solo

6

13

a 2

a 2

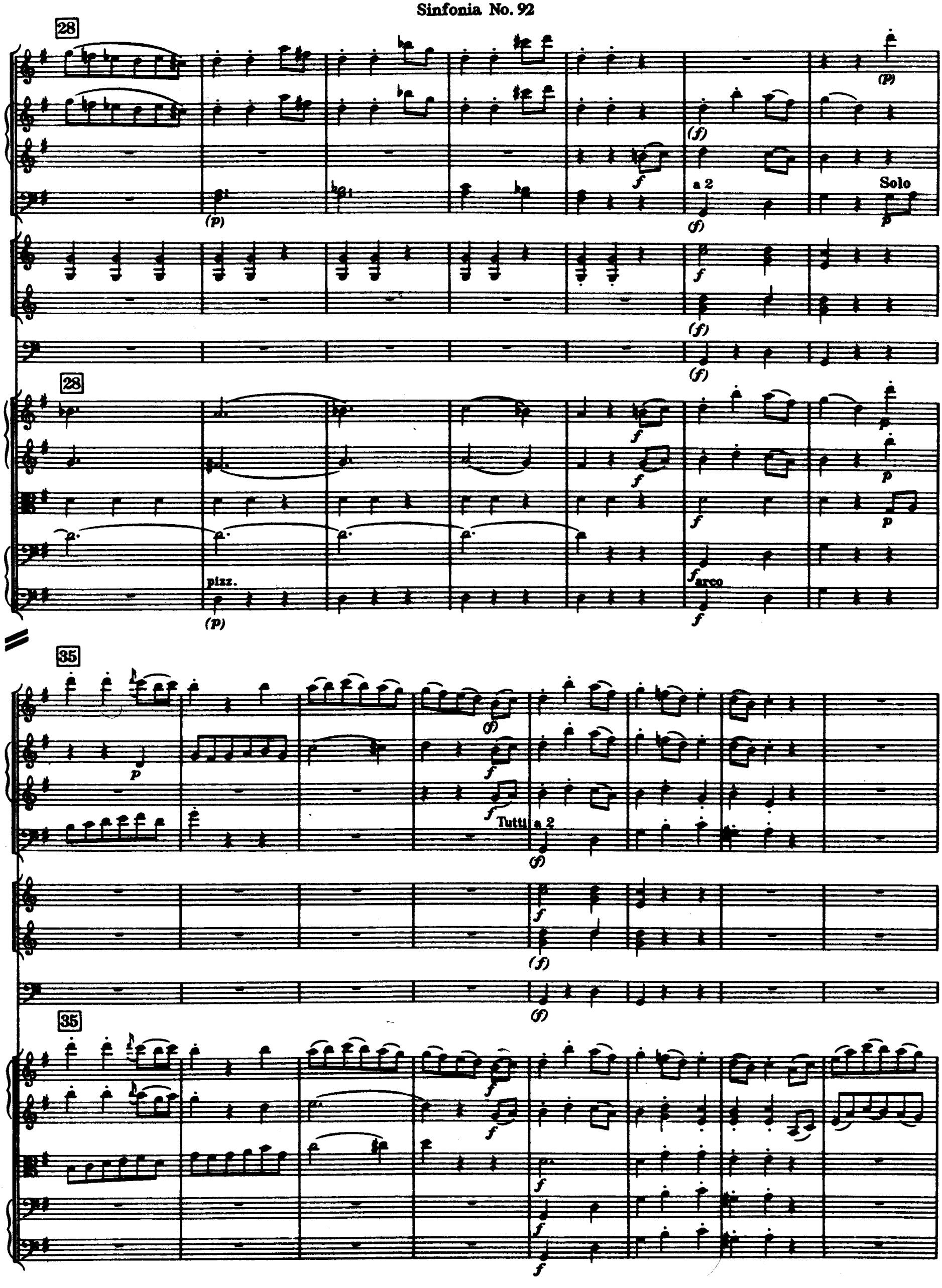
13

21

Solo

Solo

21


28
a 2
Solo
pizz.
arco
35
Tutti a 2

43

a 2

(fz)

43

Trio

51

Soli

Soli

51

pizz.

arco

pizz.

58

(p)

fz

fz

58

arco

arco

arco

arco

arco

67

(f)

f

a 2

fz

(fz)

67

75

75

83

83

H. M. P. 98

91

91

pizz.

pizz.

pizz.

pizz.

arco

arco

arco

98

98

a 2

H. M. P. 98

IV

Presto

1

Flauto

2 Oboi

2 Fagotti

2 Corni in Sol / G

2 Clarini in Do / C

Timpani in Sol-Re / G-D

Presto

1

Violino I

Violino II

Viola

Violoncello obligato

[Violoncello e] Basso

p

p

8

(*p*)

8

p

17

2do Solo

p

17

p

25

25

32

a 2

32

40

40

47

a 2

47

53

53

60

a 2

a 2

60

66

66

72

a 2

ff

a 2

72

ff

78

(p)

78

p

pizz.

(p)

pizz.

(p)

87

87

96

96

arco

arco

105

a 2

a 2

105

fz

114

114

f

p

122

a 2

122

132

132

140

a2

140

148

148

156

a 2

156

164

fz

a 2

164

171

a 2

171

178

pizz.

pizz.

178

186

186

195

(f)

f

f

a 2

f

f

(f)

(f)

195

f

f

f arco

f arco

f

204

a 2

fz

204

fz

213

213

pizz.

arco

p

arco

p

223

(p)

a 2

p

2do (Solo)

p

223

arco

p

232

(f)

f

f

f

(f)

(f)

232

f

fz

fz

(arco)

p

(f)

f

arco

f

240

a 2

240

248

248

255

a2

255

(Solo)

263

(p)

2do

p

263

p

p

p

pizz.

(p)

271

Solo

(p)

271

280

a 2

f

280

arco

290

Solo

(p)

a 2

290

299

Solo

(p)

Solo

(f)

299

p

p

p

p

p

308

a 2

a 2

308

315

315

322

a 2

322

pizz.

(p) pizz.

(p) pizz.

(p) pizz.

(p)

332

arco

arco

arco

arco

Finis Laus Deo

Concertante

B-Dur / B flat major

(H. C. R. LANDON)

Oboe obbligato

Fagotto obbligato

Violino principale

Violoncello obbligato

Flauto

2 Oboi

2 Fagotti

2 Corni in Si b e Fa

2 Clarini (Trombe) in Si b

Timpani

Violino I

Violino II

Viola

Violoncello e Basso

ca. 23 Min.

In Nomine Domini

CONCERTANTE

(London, 1792)

Joseph Haydn

I

Allegro

Flauto

2 Oboi ripieni

2 Fagotti ripieni

2 Corni in Sib / B

2 Clarini in Sib / B

Timpani in Sib - Fa / B - F

Oboe obligato

Fagotto obligato

Violino principale

Violoncello obligato

Allegro

Violino I ripieno

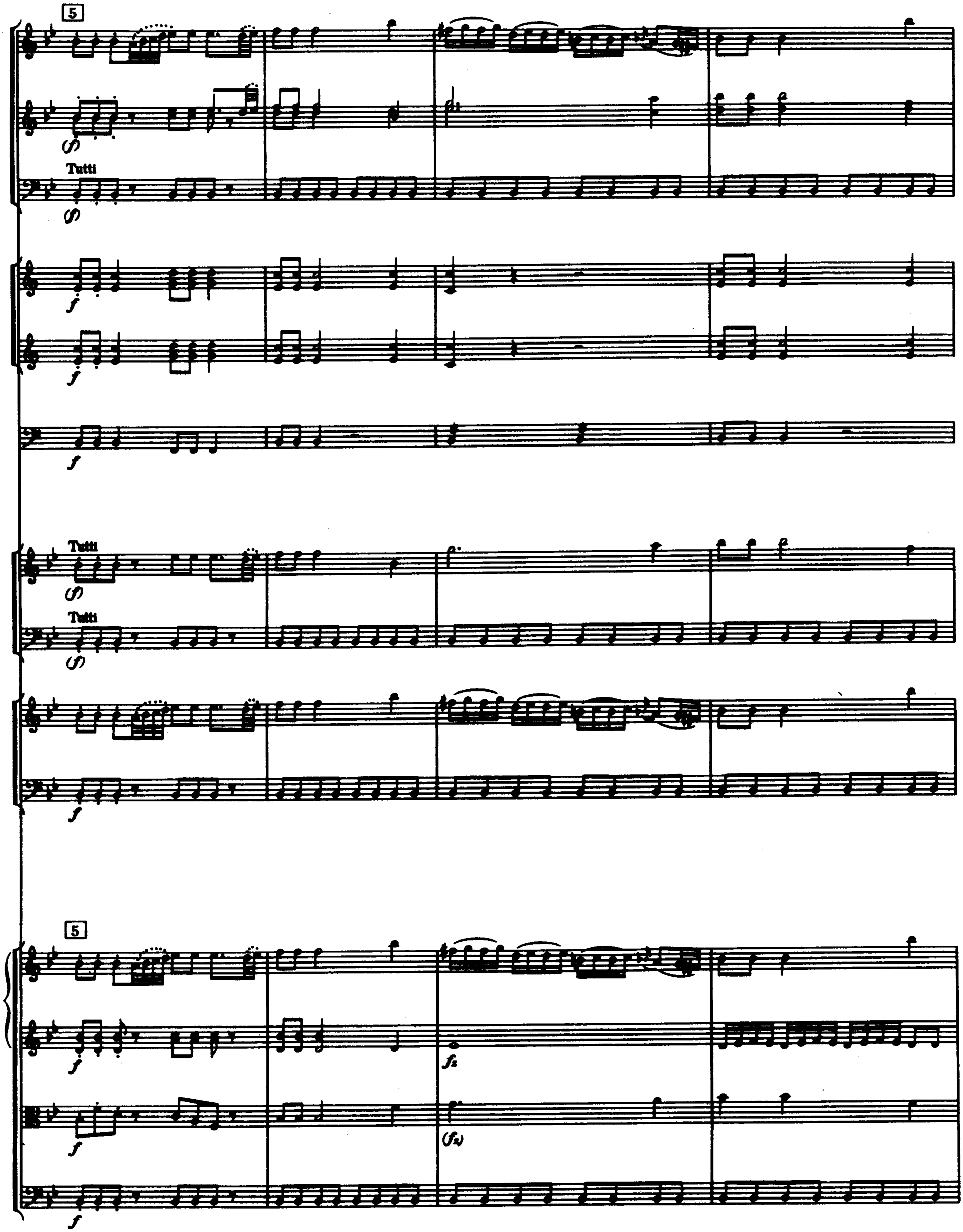
Violino II

Viola

Violoncello ripieno e Basso

*) Autograph

Copyright 1965 by HAYDN-MOZART PRESSE, SALZBURG


5
Tutti
Tutti
Tutti
5

9

9

(fz)

(fz)

13

a 2

a 2

13

17

p

(Solo)

(p)

I

(p)

(p)

(p)

p

p

(p)

17

p

p

p

Vlc.

(p)

p

21

(p)

21

25

Solo

Solo

Solo

(Solo)

25

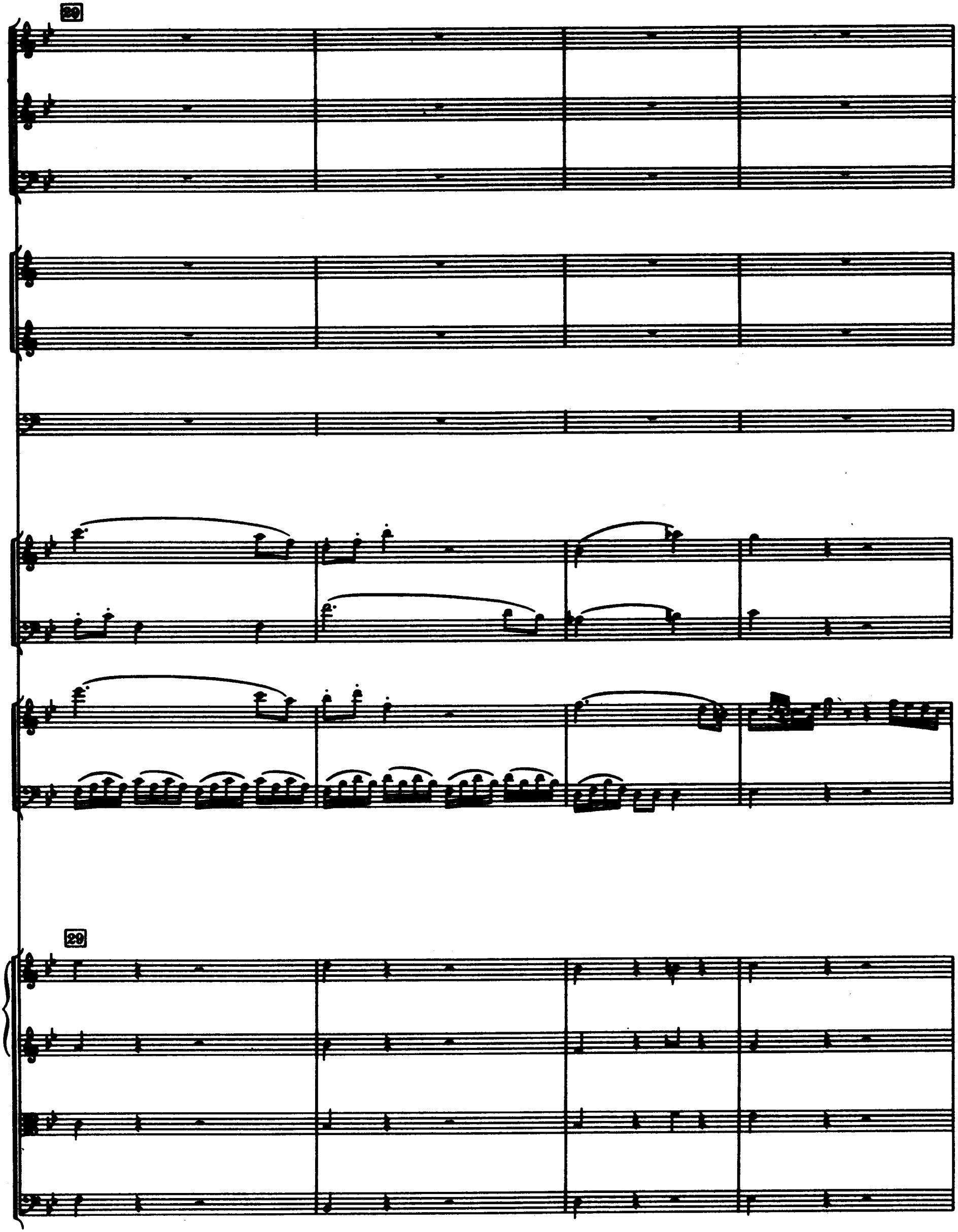
pizz.

pizz.

pizz.

Tutti

pizz.


30
29

33

(Tutti)

(Tutti)

(Tutti)

Tutti

(Tutti)

33

col' arco

col' arco

col' arco

col' arco

37

fz

(*fz*)

(*fz*)

(*fz*)

(*fz*)

(*fz*)

fz

37

fz

fz

fz

41

f

(*f*) *fz*

(*f*) *fz*

(*f*) *fz*

(*f*) *fz*

f

Solo

p

(Tutti)

(*f*) *fz*

Solo

p

(Tutti)

(*f*) *fz*

Solo

p

(Tutti)

f

Solo

p

(Tutti)

(*f*) *fz*

41

f

(*f*) *fz*

(*f*) *fz*

(*f*) *fz*

46

Solo

p

46

p

p

(p)

Violoncello

p

51

p

Solo

Solo

Tutti

p

Solo

51

p

p

(Tutti)

p

56

56

61

Solo

61

66

p

(p)

(p)

(p)

86

72

72

79

p

(I)

(P)

p

*)

79

pizz.

pizz.

pizz.

pizz.

*) Autograph System leer, stave empty, Esterházy Archiv Pause rest

83

83

a) Vorschlag des Herausgebers:
Editor's suggestion:

80

90

(col' arco)

(col' arco)

(col' arco)

95

95

(col' arco)

100 più lento (a tempo)

p

(I)

p

(p)

(p)

p

p

100 più lento (a tempo)

106

*)

gva alta

gva alta

106

p

*) „gva“ nicht im Autograph, jedoch im Esterházy-Archiv (Elssler)
"gva" not in autograph, but in Esterházy Archives (Elssler)

111

Tutti

Tutti

(Tutti)

Tutti

111

*) Autograph ♭, Esterházy-Archiv ♮

116

a 2

a 2

*)

116

*)

*) Siehe Anhang I
See Appendix I

121

121

126

Solo

Solo

(Tutti)

126

133

Solo

Solo

133

139

p

(I)

Solo

139

f

f

f

f

146

*)

146

p f p f p fp

*) Autograph

153

153

*) Siehe Anhang II
See Appendix II

160

(ff)

(ff)

(ff)

(ff)

(Tutti)

p

160

f p ff

f p ff

(f)

f(f)

p

Violoncello

p

f

f(f)

166

Tutti

(Tutti)

(Tutti)

(Tutti)

166

Tutti

171

*)

a 2

a 2

171

*)

*)

(fz)

(fz)

*)

*) Autograph, Esterházy-Archiv (cf. 12)

176

176

(p)

p

181

(Solo)

(P)

(Solo)

(P)

(P)

Solo

(P)

(Solo)

p

181

p

p

188

p

p

188

pizz.

pizz.

pizz.

pizz.

193

p

(I)
(P)

fz

fz

193

col' arco

p

col' arco

(P)

199

199

col' arco

col' arco

*) Entgegen der alten Regel 𝄞 auch hier eine Oktave tiefer zu spielen
The old rule notwithstanding, 𝄞 is to be played an octave lower, as usual

203

203

206

206

pizz.

pizz.

pizz.

pizz.

212

218

217

più lento

(a tempo)

p

p

tr *tr* *tr* *tr*

p

p

217

più lento

(a tempo)

(col' arco)

pp

(col' arco)

pp

col' arco

pp

col' arco

pp

222

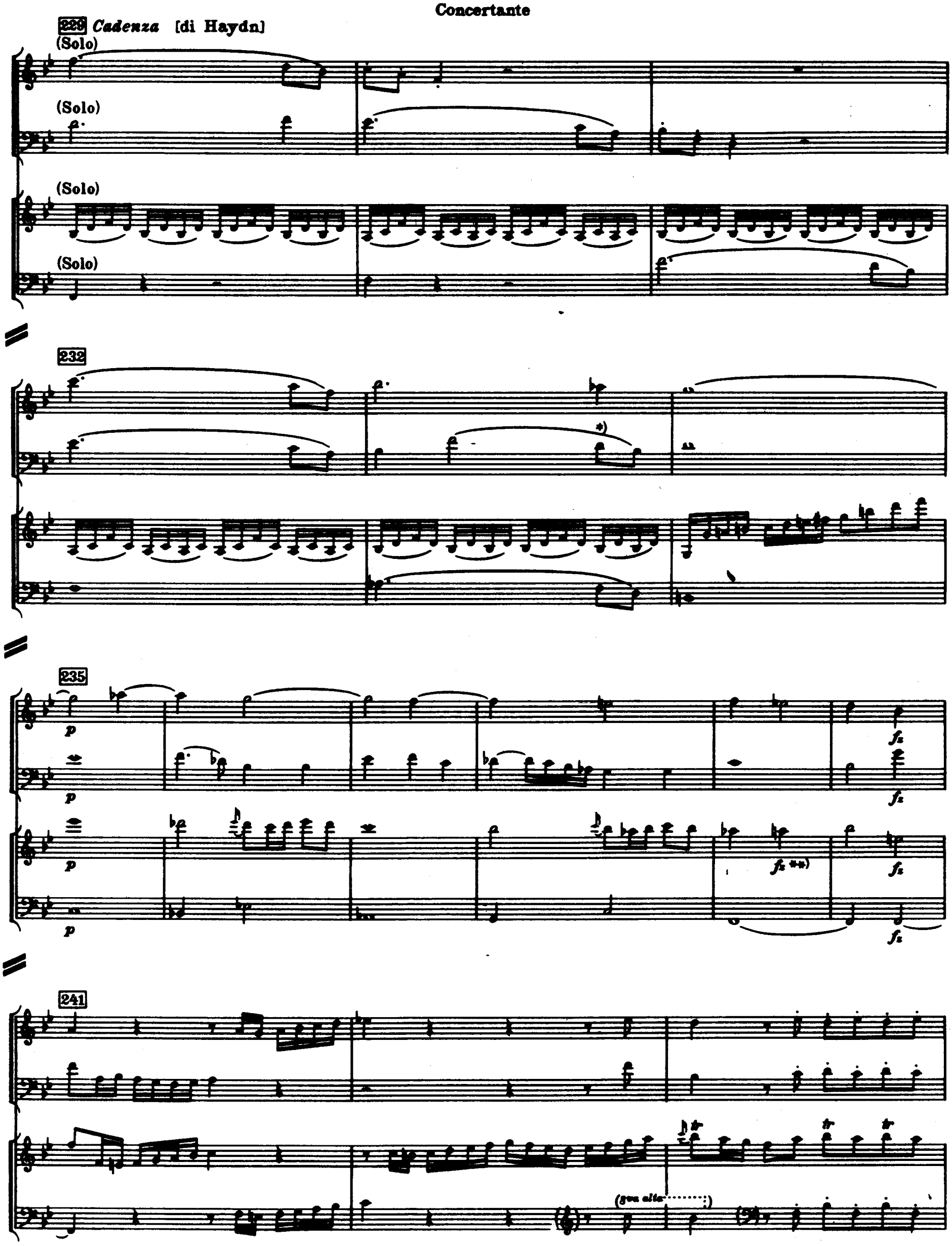
(a 2)

Tutti

(Tutti)

(Tutti)

223



*) Autograph

**) fz von Haydns Hand
fz in Haydn's hand (Esterházy-Archiv)

244

248

254

259

*) *f* von Haydns Hand
f in Haydn's hand (Esterhazy-Archiv)

264

(a2)

Tutti

(Tutti)

(Tutti)

Tutti

(Tutti)

264

269

269

Concertante

II

Andante

Flauto

Oboe I
ripieno

2 Corni
in Fa / F

Oboe obligato

Fagotto obligato

Violino principale

Violoncello obligato

Violino I
ripieno

Violino II

Viola

Violoncello
ripieno
e Basso

1

Solo

(Solo)

fz

pizz.

(p)

5

col' arco

*) Ossia (Haydn)

10

10

13

p

p

p

p

13

pizz.

pizz.

pizz.

pizz.

16

16

18

a 2

p

18

col' arco

col' arco

21

cresc.

cresc.

cresc.

cresc.

fz

p

21

col' arco

col' arco

25

fz

fz

fz

25

p

(p)

(p)

(p)

28

p

28

32

f

32

p

38

p

p

p

pizz.

38

pizz.

pizz.

pizz.

pizz.

42

(col' arco)

42

45

45

47

p

47

col' arco

col' arco

col' arco

col' arco

51

cresc.

51

57

Soli

57

pizz.

III

Allegro con spirito

Flauto

2 Oboi ripieni

2 Fagotti ripieni

2 Corni in Sib/B

2 Clarini in Sib/B

Timpani in Sib-Fa/B-F

Oboe obligato

Fagotto obligato

Violino principale

Violoncello obligato

Allegro con spirito

Violino I ripieno

Violino II

Viola

Violoncello ripieno e Basso

7

f

f

Recitativo, adagio
Solo

f

7

f

f

f

f

18

a 2

(Tutti)

(Tutti)

1mo tempo

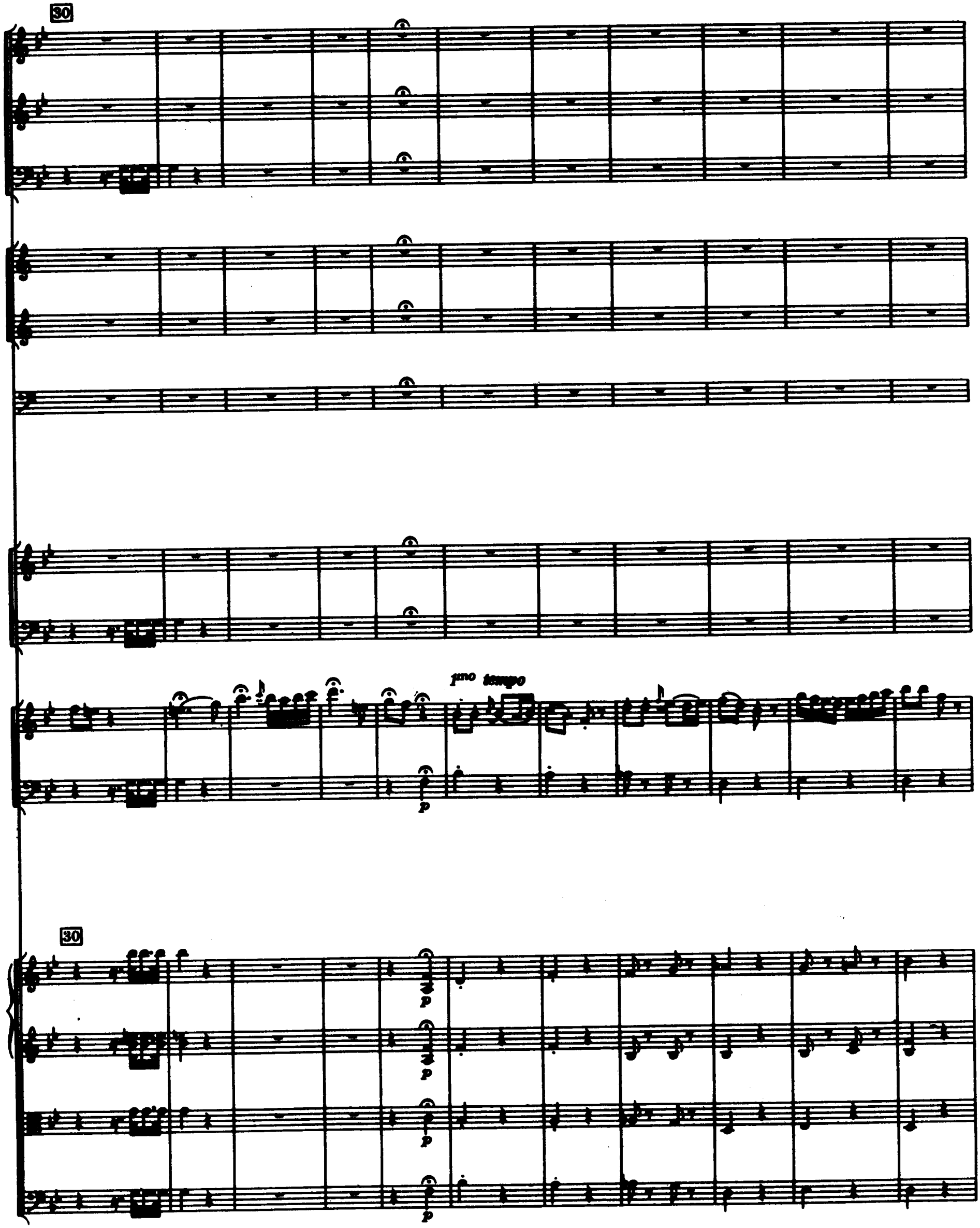
Tutti

(Tutti)

Recitativo (adagio)

Solo

18


30
1mo tempo
p
30
p
p
p
p

41

(f)

(f)

(Tutti)

f

f

f

(f)

(Tutti)

(f)

(Tutti)

f

Solo

Solo

Tutti

(f)

f

Solo

Solo

41

f

f

f

f

53

a 2

Tutti (Solo) Tutti (Solo)

Tutti (Solo) Tutti (Solo)

(Tutti) (Solo) (Solo)

Tutti (Solo) Tutti (Solo)
gen alta

53

63

Tutti

a 2

(Tutti)

Tutti

Tutti

(Tutti)

Solo

63

74

Oboe obl.

Fag obl.

Viol. princ.

Vlc. obl.

p

74

Vl. I

p

Vl. II

p

Vla.

p

Vlc., B.

p

88

88

91

Solo

Tutti

p

91

101

(Solo)

Solo

101

109

Solo

109

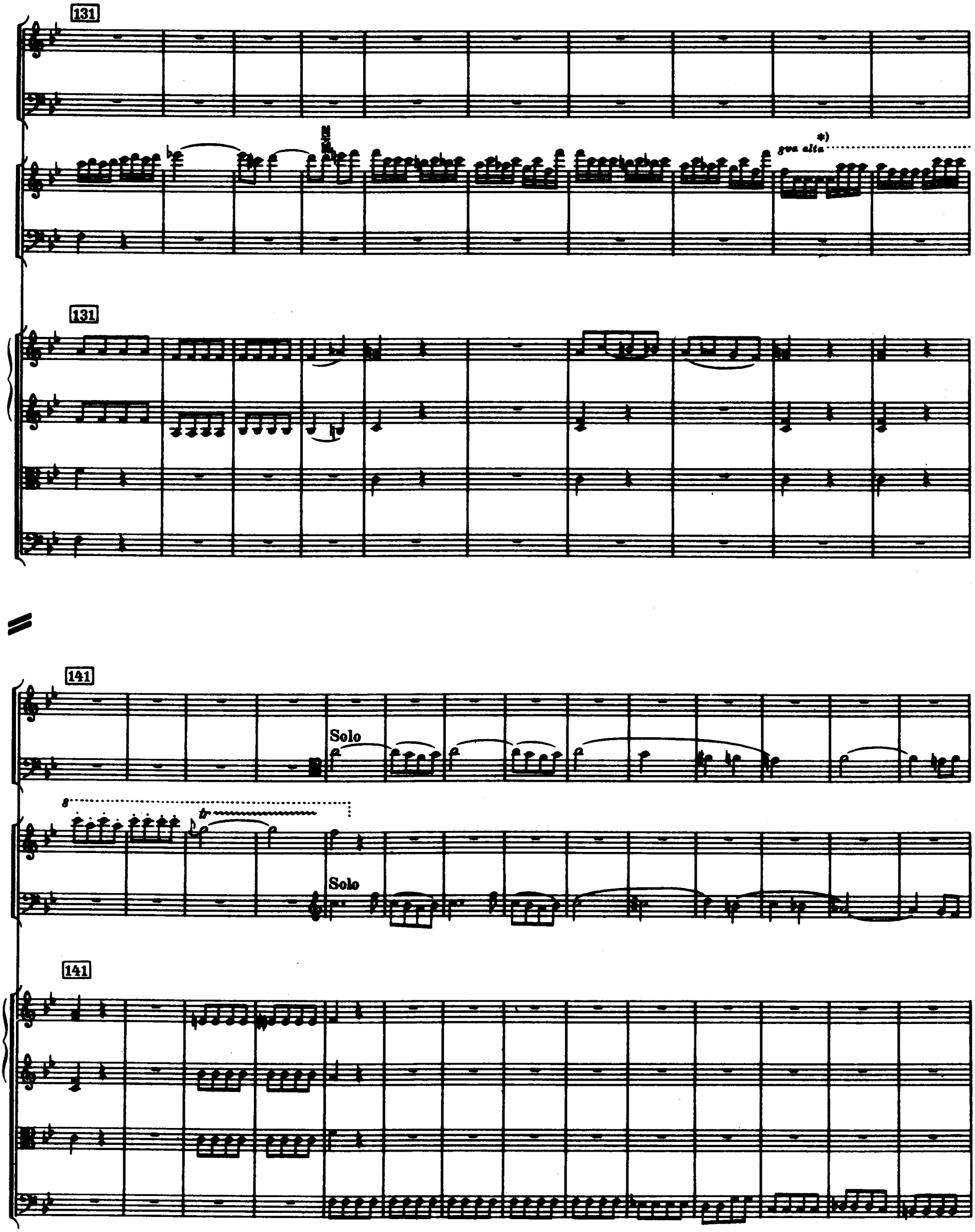
123

(Tutti)

p

123

*) Autograph (128, 129, 130), Esterházy-Archiv; Autograph (127)



*) = Esterházy-Archiv (Autograph nicht / *not*)

155

(Tutti)

p

155

p

p

p

165

165

175

f

f

Tutti

(f)

a 2

f

a 2

f

f

(Tutti)

f

Tutti

f

f

(Tutti)

(f)

175

f

f

f

f

183

Solo

Solo

Solo

(Solo)

ad lib.

183

191

Tutti

Tutti Solo Tutti Solo Tutti Solo

a tempo

(Tutti) (Solo)

191

201

(Tutti)

Tutti

Tutti

(Tutti)

Solo

Tutti

201

212

(Solo)

Solo

Solo

Solo

212

220

220

229

(p)

(p)

(p)

(p)

229

241

241

pizz.

pizz.

pizz.

pizz.

253

f

f

Tutti

f

f

f

(Tutti)

Solo

f

(Tutti)

Solo

f

Tutti

Solo

f

(Tutti)

(Solo)

f

253

col arco

f

col arco

f

col arco

f

col arco

f

265

(a 2)

Tutti (Solo) Tutti (Solo)

Tutti (Solo) Tutti (Solo)

Tutti (Solo) Tutti (Solo)

Tutti (Solo) Tutti (Solo)
gva alta

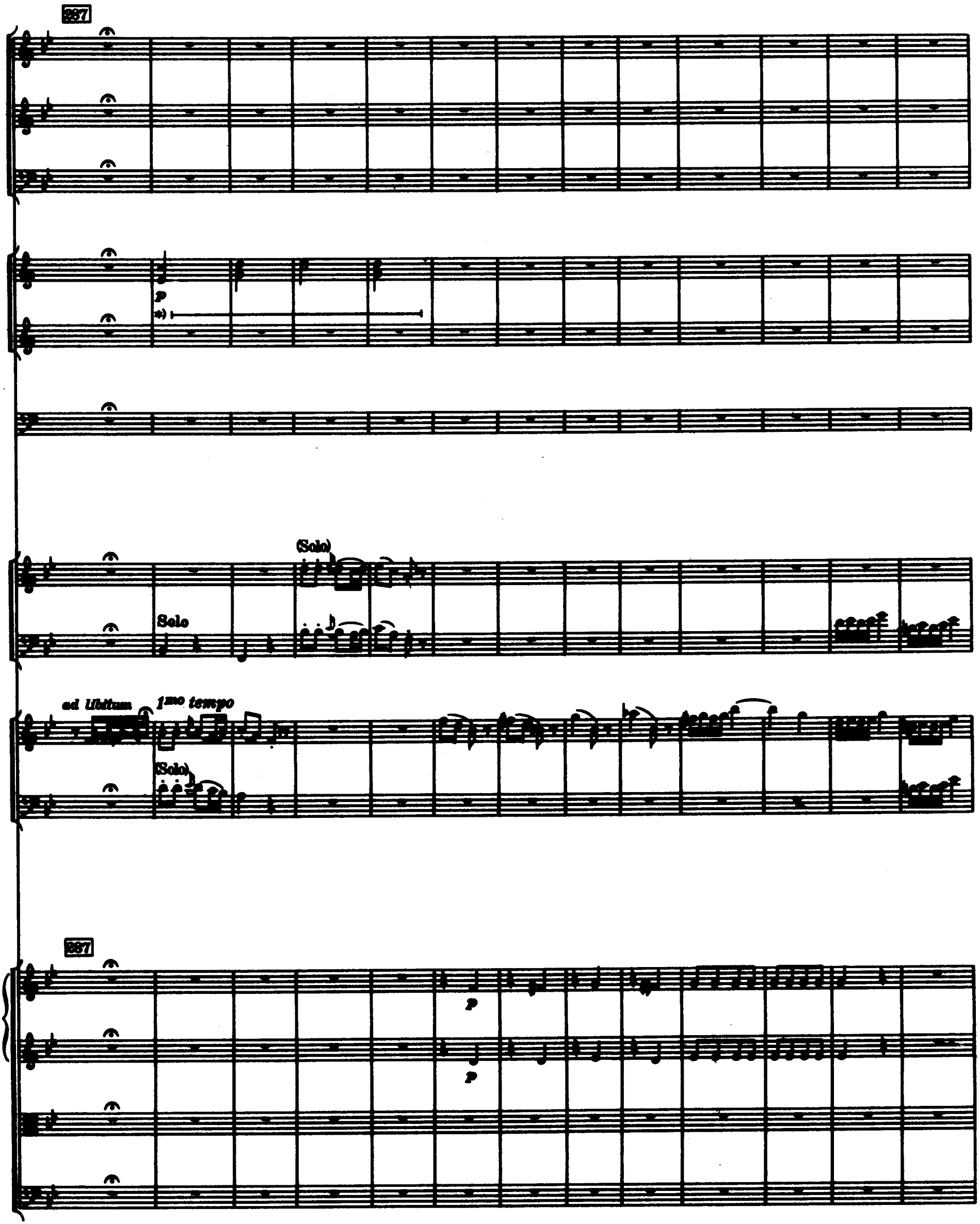
265

276

Recitativo (adagio)

(Tutti)

276



*) Autograph Systeme leer, staves empty, Esterházy-Archiv = Corni I, II

300

300

*) Autograph, Esterházy-Archiv g'

310

p

(I)

(p)

p

p

p

310

p

p

p

(p)

319

(Tutti)

a 2

a 2

(Tutti)

(Tutti)

Tutti

(Tutti)

319

*) Esterházy-Archiv

331

(Solo)

p

(Solo)

p

Solo

8va alta

p

Solo

p

8va alta

f

331

347

(a 2)

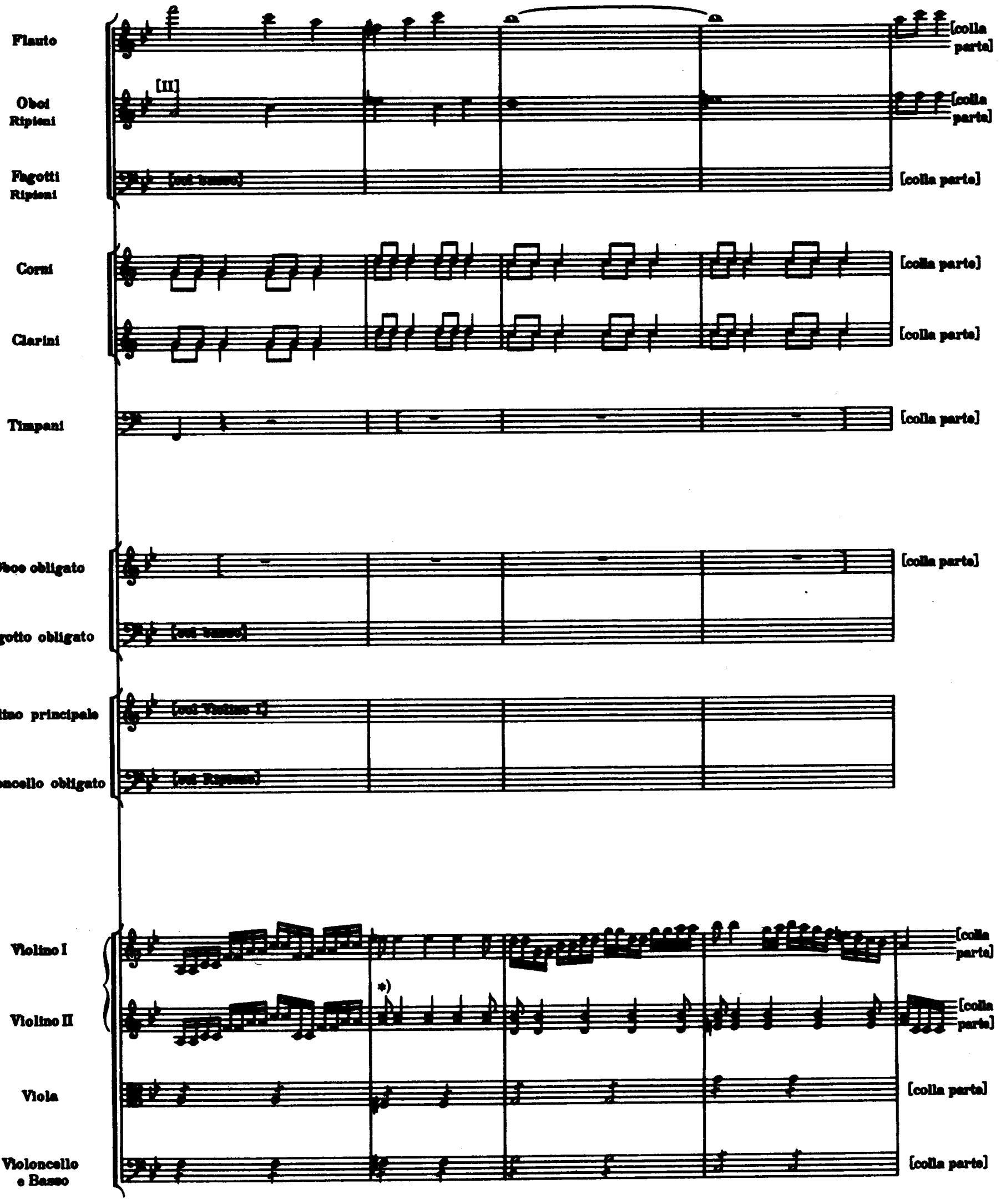
(Tutti)

347

Fine Laus Deo

ANHANG I / APPENDIX I

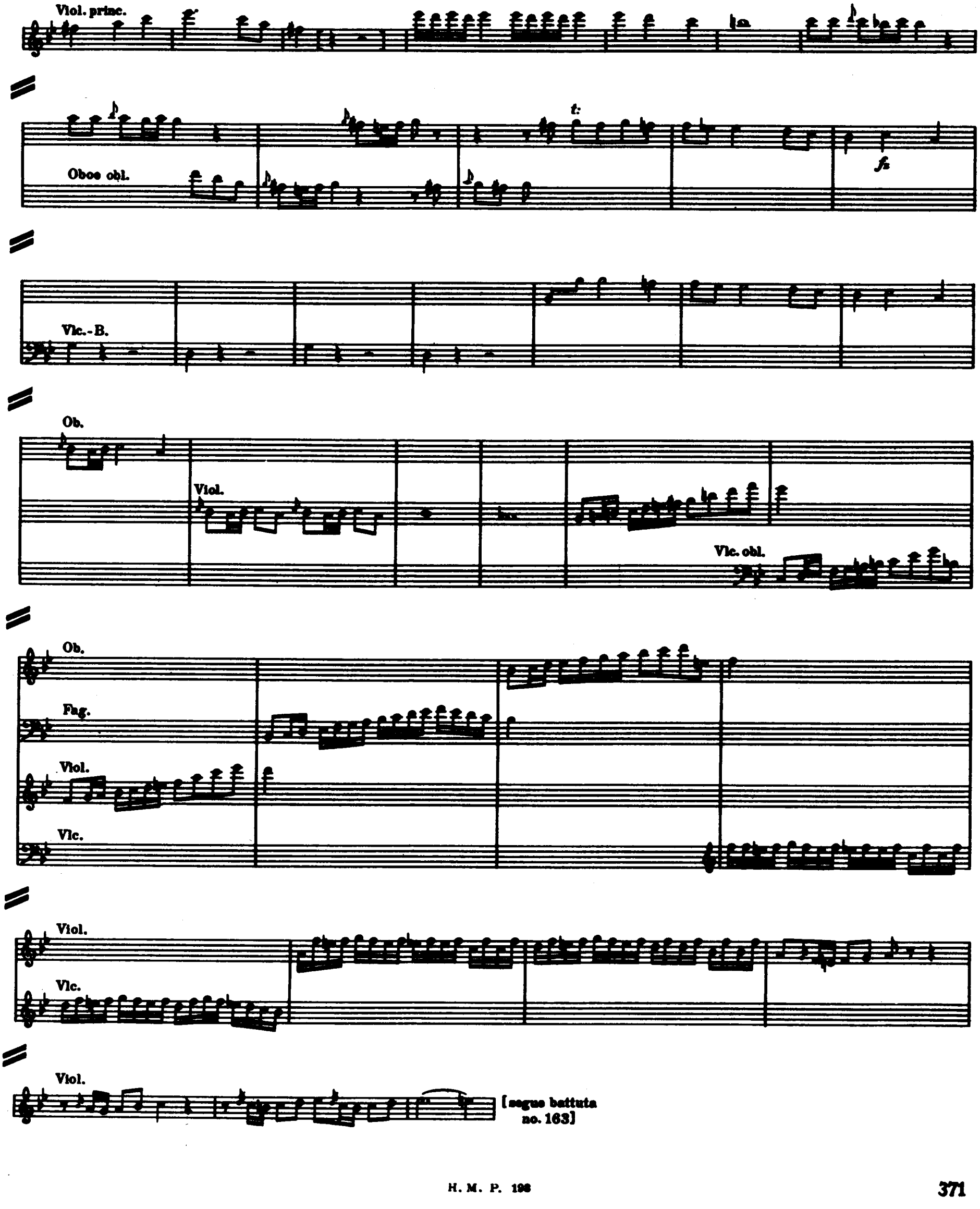
Der 1. Satz weist im Autograph zwischen Takt 117 und 118 folgende, später durchgestrichene Takte auf:
1st movt., between bars 117 and 118 the autograph had the following (later crossed out):



*) Original $\flat\flat$ etc.

ANHANG II / APPENDIX II

Statt der Takte 159/162 zeigt Haydns Skizze folgende ursprüngliche Lesart (leere Systeme sind ausgelassen):
Instead of bars 159/162 Haydn's sketch originally read as follows (empty staves omitted):



NACHTRAG

Symphonie Nr. 91 — das wiederentdeckte Autograph.

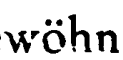
Es war bekannt, daß das Autograph von Haydns Symphonie Nr. 91 existiert; das Manuskript war der Library of Congress in Washington nach dem Zweiten Weltkrieg angeboten worden, und damals sah ich die Photostat-Kopien mehrerer Seiten. Das Manuskript ging dann in den Besitz einer Privatperson in New York City über und der Forschung dadurch leider verloren, wie das berühmte Autograph der „Haffner"-Symphonie von Mozart. Den größten Teil der Bibliothek, zu dessen Bestand das Haydn-Manuskript gehörte, hat kürzlich die Pierpont Morgan Library in New York erworben, und das Autograph der Symphonie Nr. 91 ist nun Forschern aus aller Welt zugänglich. Die ehemalige Carey Collection enthielt übrigens auch andere Haydniana, deren Inhalt im Haydn-Jahrbuch veröffentlicht werden soll.

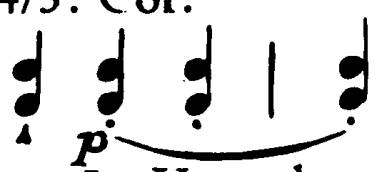
Das Autograph.

70 Seiten italienischen Papiers in Querformat, 31 (31,5) × 22,7 (23,5) cm, mit je 10 Systemen. Seite 1 ist die Titelseite (ohne Notentext), und die Seiten 68/70 sind leer. Wasserzeichen: drei kleiner werdende Halbmonde; unter einem Ornament vertikaler Kettenlinien, die 2,5 cm voneinander entfernt sind, die Buchstaben „VA". Die linke Hälfte der Titelseite ist mit einem Streifen neueren Papiers überklebt, die einen Teil von Comte d'Ognys Signum verdeckt, seinen Wortlaut aber noch zu entziffern erlaubt: „Partition Originale de Heydn, APartenant / à M. Le Comte d'Ogny." Weiter unten ist noch eine andere überklebte Anmerkung: „offert a Monsieur Lebonc par son ami / Doazon / [links:] Avril 1863." Haydns Titel (gleichfalls auf Seite 1) lautet: „Sinfonia in Es / Pour Mons: le Comte D'ogny / di me giuseppe Haydn mpria / 788." Oben auf Seite 2 „In Nomine Domini", am Ende des MS (S. 67) „Fine Laus Deo". Das MS ist mit flinker, sicherer Hand geschrieben und weist nur wenige Zusätze und Korrekturen auf.

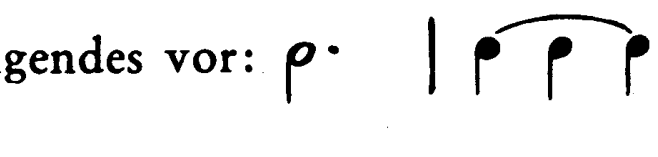
Wir möchten den Direktoren der Pierpont Morgan Library für die mir freundlicherweise erteilte Erlaubnis, das Autograph zu studieren, und insbesondere den Herren Frederick B. Adams jr. und Herbert Cahoon danken.

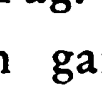
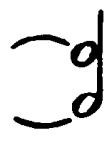
Diese Anmerkungen sind eher für praktische als für philologische Zwecke bestimmt und lassen daher viele Einzelheiten unberücksichtigt, die am Notentext nichts ändern. Wir nützen allerdings die Gelegenheit, einige wenige Druckfehler zu korrigieren. Einige von den Unterschieden zwischen dem Autograph und unserer Partitur ergeben sich aus den Änderungen, die Haydn später, zum Beispiel in den Stimmen des Oettingen-Wallerstein-Archivs im Schloß Harburg, gemacht hat.

Satz I: 1 ff.: das Wort „staccato" fehlt nur in V. I (ein späterer Zusatz Haydns). Haydns Staccatozeichen sind gewöhnlich lange Striche und von  deutlich unterschieden. 2: kein *p* in Ob., auch bei 13 keines (wenn die eingeklammerten dynamischen Werte nicht näher erläutert sind, kann der Leser voraussetzen, daß die Klammern weiterhin gelten: die eingeklammerten dynamischen Zeichen für die Hörner in 2/3 und 13/14 fehlen beispielsweise im Autograph auch). 3: V. II, erster Akkord, obere Note f', nicht as'. 4/5: Cor.



15: Cor., keine Bogen, nur stacc. 5: Vc., als „Solo" gekennzeichnet; es ist ein

gesondertes System für Vc. mit der Bezeichnung „Violoncello“ — nicht „Violoncello obligato“ — da, und das unterste System ist für „Contra Bassi“ bestimmt; „Solo“ auch bei 16 und 61, aber nirgend sonst. Es ist nicht klar, ob „Solo“ „senza bassi“ bedeutet (was die Verwendung separater Systeme immerhin nahelegt) oder „nur ein Cello“. Wenn Vc. = B., schreibt Haydn oft „col B: continuo“, oder „col Bass cont:“ im Vc.-System. 10: kein stacc.; Fag. (die keine Bogen haben), Va. Vc. ohne ersten Bogen. 28: kein stacc. 34: in V. I Bogen augenscheinlich über allen drei Noten (V. II ohne Bogen); bei 220 Fl. V. I ohne Bogen, in V. II Bogen über allen drei Noten. Es scheint, daß Haydn die letztere Art der Phrasierung wünschte. 45: V. II = Ob. II (punktierte Halbe). 50/1: Cor. I kein Bindebogen (das kann, muß aber nicht etwas bedeuten: Aut. ist bei den Blasinstrumenten hinsichtlich der Bindebogen gelegentlich ungenau). 51: in V. I Bogen über dem ganzen Takt (von den Bogen bei 49 und 51 ist als einziger der aus V. II 49 beibehalten, wo die Stelle mit der Partitur übereinstimmt). Zwischen 57 und 58 ist im Aut. eine Wendestelle. Vc.-B. weisen bei 58 einen Bogen über allen drei Noten auf. Wir halten den Bogen in Va.-Vc.-B. bei 57/58 für eine fehlerhafte Notierung und schlagen für alle drei Instrumente an diesem Ort folgendes vor: 

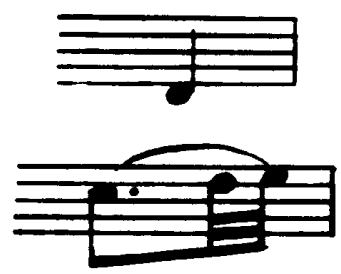
62, 64: *fz* in V. I von Haydn später im Oettingen-Wallerstein-Material hinzugefügt, fehlt hier (Aut.). 69: in Ob. I Bogen über dem ganzen Takt und kein stacc. 74 ff.: Vc.-B. stimmen mit Partitur überein, nicht mit Le Duc (Fußnote). Einige Balken (V. I 74, 75 etc.). 79/80: Balken fassen 2 + 2 + 2 zusammen (ausgenommen Vc.-B. 80). Takt 79, der am Rand der Seite hinzugefügt ist, und Takt 80 weisen Anzeichen einer Korrektur auf. Offenbar hatte Haydn zwischen den endgültigen Takten 78 und 81 nur einen Takt vorgesehen. 84: Vc.-B. entsprechen Le Duc-Lesart (Fag. ausgeschrieben, aber ohne Bogen und stacc.). 85: Fag. weist  anstatt punktierter Halber auf. 86: in V. I Bogen über dem ganzen Takt (Fl. nicht gebunden; bei 226 in V. I und in V. II Bogen über dem ganzen Takt). 87: in V. I Bogen über dem ganzen Takt; bei 227 ist in V. I, II der Vorschlag wie in der Partitur zur Hauptnote gebunden (bei Haydn sehr selten). 103: Va. stimmt mit Le Duc überein. 113: Fl. wie in der Partitur (nicht wie in der Fußnote). 124/125: Fag. gebunden. 126: Str. ohne Bogen. 134, 136, 138, 140: Ob. ohne Phrasierung. 141: Vc.-B. *f*. 146, 148: Vc.-B. ohne *fz* (ein späterer Zusatz Haydns). 149: V. II ; es wird vorgeschlagen, 147 in diesem Sinne zu ergänzen (dort:). 155: Cor.  . 162/165: in Str. Balken aus 2 + 2 + 2 zusammengesetzt, ausgenommen V. I 163 (2 + 4). 177: vor der ersten Note von V. I . 196/201: V. I, II ohne Phrasierung (ein späterer Zusatz Haydns). 203 ff.: Vc. hat kein eigenes System, sondern ist im B.-System notiert (Vc. Notenhälse nach oben, B. nach unten). 210: vorletzte Note in V. II c', nicht es'. 231 (Ob., Fag.), 235 (Ob.): kein *cresc.* 247: vierte Note in V. II ursprüng-

lich eine Oktave höher. 250/251: für jeden Takt von V. I ein Bogen. 259/260:

Cor. kein Bindebogen. 263 ff.: Fl.

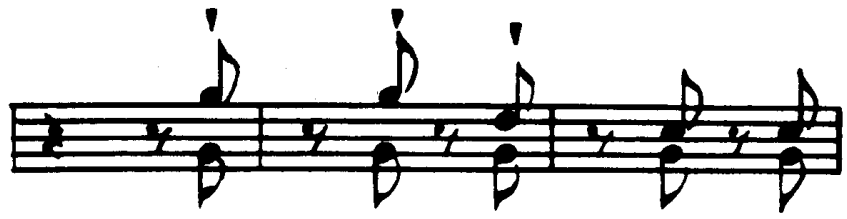
Satz II: 2, 6: Fag. , V. II, Va.-Stimmen ursprünglich wie folgt: V. II

Va.



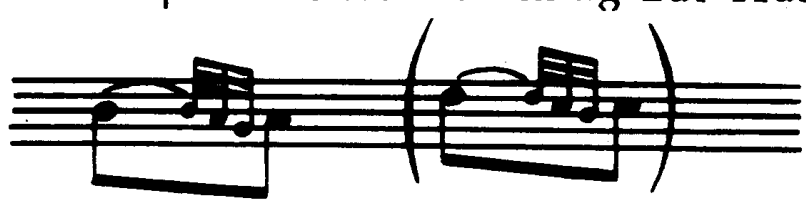
7: Vorschlag f' in V. II vor der letzten Note wie in 31. 11: Va. mit 1 Balken. In diesem Satz sind die Balken oft unterschiedlich gruppiert, wie zum Beispiel 2 + 2 bei 23, dort wiederum (Va.) und Vc.-B. ausgenommen. Platzmangel läßt eine detaillierte Aufzählung nicht zu. 17: in V. I, II kein *fz*. 20: Str. „pianiß", bei 22 nur Cor., V. I, V. II *ff*. 25, 29: V. II letzte Note ursprünglich eine Oktave höher. 29: Fag. wie in der Part., nicht wie in der Fußnote. 41: in V. I *fz* vorhanden. 46: *ff* nur in Vc.-B. 47: „Minore" zu streichen, bei 86 „Maggiore" zu streichen. 49 ff.: Cor. ursprünglich

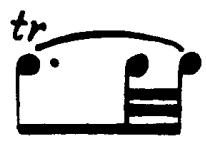
51 ff.: keine Bogen über der tr-Figur. 52: stacc. in V. I (II). 58/60: Cor. ursprünglich



77/78: Fl. ursprünglich

79: die letzten vier Noten von V. I 2 + 2 gebunden. 88: letzte Note in Fag. Achtel. 95: Fag. nur *f* (auch Va.); die ersten vier Noten in B. stacc. 116: nur V. II *ff*. 125, 133, 141, 149: statt *tr*. Vorschlag zur Ausführung:

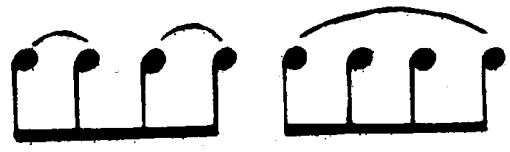


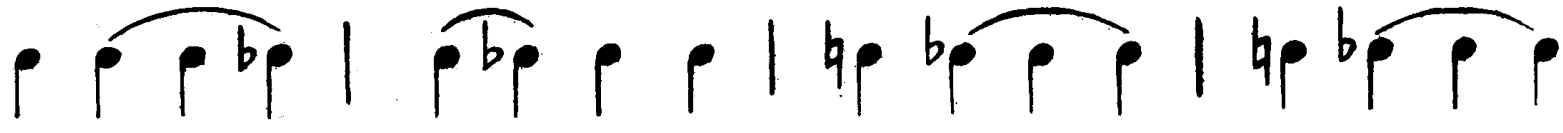
135 ff.: Triller gebunden, 

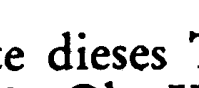
. 138: erste Note in Ob. I, II Achtel. 140:

Vc.-B. *p*. 150: erste Note in V. I Achtel. 151: erste Note in V. I staccatiertes Viertel, erste Note in Va. Viertel (eventuell stacc.). 152: Viertel in Va., Vc.-B. 153: kein *pp* in V. I (ein späterer Zusatz Haydns).

Satz III: „Menuet un poco allegretto“
9/10: in Fl., Ob. I, II keine Bogen über den Taktstrich hinaus, da zwischen 9 und 10 Wendestelle. 14: in Cor. nur *p*. 20: Va., (Vc.-)B. *p* bei 21, vielleicht ist gemeint. 27/28: diese zwei Takte sind in der Va.-Stimme leer gelassen. 37: in Ob. II punktierte Halbe auf f'. 43: stacc. in V. I. 58: kein stacc.

Satz IV: Phrasierung des Hauptthemas stimmt fast immer mit Le Duc überein, Ausnahmen sind weiter unten notiert. 4: V. I ; bei 12  ; bei 148 und 156 (V. II = V. I) wie in 4. 9: c" in Cor. I, nicht e" (d. h. wie in 153 zu lesen). 10: zweite Note in Vc.-B. stacc. 16: nur V. II *ff*, bei 160 kein *ff* (sondern nur *f*). 37/39: Bläser und tiefe Str. binden zum Teil ab zweiter Note, 177/179 ebenso. 41, 43: in V. I (II) Bogen über allen drei Noten, wohingegen Phrasierung der tiefen Str. bei 42, 44/46 mit Part. übereinstimmt, sofern Phrasierung überhaupt vorhanden. 53: vorletzte Note in V. I stacc. 64/65: in V. I kein *fz* (ein späterer Zusatz Haydns). 70 ff.: Cor. keine Bindebogen. 77, 80: in V. I (II) Bogen über allen drei Noten. 79: kein cresc. in Ob. 81/82: Cor. kein Bindebogen. 85: V. I = Part. 86: in Fag. kein „Solo“ 88 ff.: Bogen in V. I wie folgt:



Auch Fl. bei 90/91 wie V. I. 93: Bogen in Va. über allen drei Noten, auch bei 98; Vc.-B. bei 93 offenbar  (Fag. = B.); bei 98 kein Bogen. 106: in Fl. (*p*) besser der letzten Note dieses Taktes angemessen. 113: in V. I ist dritte Note eindeutig c", nicht es". 120: Ob. II *fz*, auch bei 125 (Cor. ist ein *fz* hinzuzufügen). 138: Bogen in V. I, II korrespondiert offenbar mit Phrasierung in Part. 139/141: Phrasierung der Ob.-Stimme

145 ff.: in V. I Bogen über dem ganzen Takt. 166: *fz* fehlt, vielleicht wegen der Wendestelle zwischen 164 und 165. 181 ff.: Phrasierung des Hauptthemas korrespondiert mit der der Part., soweit Bogen vorhanden, doch in V. II bei 185 erscheinen alle drei Noten gebunden. 188: in Va. ist ein (*p*) hinzuzufügen, das „crescendo“ (so notiert) beginnt in der zweiten Hälfte des Taktes. 193: Fag. stimmt mit Le Duc überein. 211, 213: V. I = Part., in V. II Bogen über allen drei Noten. 217: in V. I auch erste Note stacc. 220, 222: V. I korrespondiert mit Part. (kein stacc. bei 222), nicht mit Le Duc.

New York City,
Februar 1969

H. C. Robbins Landon

ADDENDUM

Symphony No. 91 — the rediscovered autograph.

It was known that the autograph manuscript of Haydn's Symphony No. 91 existed; the Library of Congress in Washington was, after World War II, offered the manuscript; and at that time I saw photostatic copies of several pages. Since then, the manuscript was acquired by an individual in New York City and was unfortunately, like the famous autograph of Mozart's "Haffner" Symphony, unavailable to anyone for scholarly research. Recently, the Pierpont Morgan Library in New York has acquired most of the library which contained the Haydn manuscript, and Symphony No. 91's autograph is now available to scholars the world over. There are, in this former Carey Collection, other Haydn items, the contents of which will be published in the Haydn Yearbook.

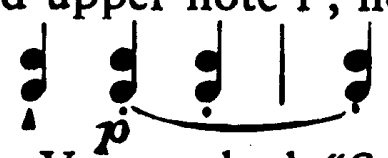
Autograph.

70 pages on Italian paper of oblong format with 10 music staves, 31 (31,5) × 22,7 (23,5) cm. Page 1 is the title page (no music) and pages 68/70 are blank. Watermarks: There half moons of decreasing size, letters: "VA" under ornament, vertical chain lines 2,5 cm apart. The title page has a strip of newer paper pasted down the whole left-hand side of the page. Part of Comte d'Ogny's stamp is covered by this strip of paper but the contents can still be deciphered: "Partition Originale de Heydn, APartenant / à M. Le Comte d'Ogny." Further down this pasted piece of paper is another note pasted on the manuscript which reads: "offert a Monsieur Lebonc par son ami / Doazon / [left:] Avril 1863." Haydn's title (still on page one) reads: "Sinfonia in Es / Pour Mons: le Comte D'ogny / di me giuseppe Haydn mpria / 788." On top of page two "In Nomine Domini". At end of MS (p. 67) "Fine Laus Deo". The MS is very swiftly and efficiently written with only a few second thoughts or corrections.

We would like to thank the directors of the Pierpont Morgan Library for their courtesy in allowing me to examine the autograph and in particular Mr. Frederick B. Adams, Jr. and Mr. Herbert Cahoon.

These notes are intended for practical rather than philological purposes and thus omit many details which would not change the text of the music. We also take this opportunity to correct a few printer's errors. Some of the differences between the autograph and our score concern changes made later by Haydn, *e. g.* to the parts at the Oettingen-Wallerstein Archives in Harburg Castle.

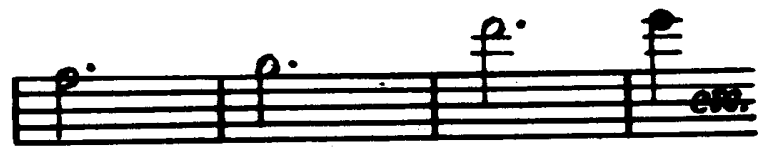
Movement I: 1 ff.: only V. I word "staccato" missing (a later addition of Haydn's. Haydn's staccato marks are generally long strokes and are clearly differentiated from . 2: Ob. no *p*, also none at 13 (if no remark is made about bracketed dynamic marks, the reader should assume that the brackets are still valid: *e. g.* the bracketed dynamics for horns in 2/3 and 13/14 are also missing in Aut.). 3: V. II 1st chord upper note f', not ab'. 4/5: Cor.



15: Cor. no slurs, only stacc. 5: Vc. marked "Solo"; there is an extra stave for Vc. marked "Violoncello" — and not "Violoncello obligato" — and the bottom stave is for "Contra Bassi"; "Solo" also at 16 and 61, but not elsewhere. It is not clear if "Solo" means "senza bassi" (which the use of separate staves makes

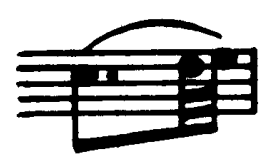
obvious anyway) or "one cello only". When Vc. = B., Haydn often writes "col B: continuo", or "col Bass cont:" in Vc. stave. 10: no stacc.; Fag. (which have no slurs), Va. Vc. 1st slur missing. 28: no stacc. 34: V. I slur apparently over all 3 notes (V. II no slur); at 220 Fl. V. I no slur, V. II slur over all three notes. It seems that Haydn wanted the latter phrasing. 45: V. II = Ob. II (dotted minim). 50/1: Cor. I no tie (this may or may not mean something: Aut. is occasionally casual about ties for wind instr.). 51: V. I slur over whole bar (of slurs at 49 and 51, only other slur present is V. II 49 where = score). Between 57 and 58 is a page turn in Aut. Vc.-B. 58 have slur over all three notes. We believe the slur 57/58 in Va.-Vc.-B. to be mistake and suggest at 57/8 for all three instruments the following:

62, 64: V. I *fz* added later by Haydn in Oettingen-Wallerstein; here (Aut.) missing. 69: Ob. I slur over whole bar and no stacc. 74 ff.: Vc.-B. = score, not Le Duc (footnote). Some crossbeams (V. I 74, 75, etc.). 79/80: crossbeams 2 + 2 + 2 (except Vc.-B. 80). Bar 79 added at edge of page and bar 80 shows signs of having been corrected. Apparently Haydn first intended only one bar between the present 78 and 81. 84: Vc.-B. = Le Duc reading (Fag. written out but has neither slur nor stacc.). 85: Fag. instead of dotted minim. 86: V. I slur over whole bar (Fl. unslurred; at 226 V. I and V. II slur over whole bar. 87: V. I slur over whole bar; at 227 V. I, II grace note slurred as in score, something of a rarety in Haydn. 103: Va. = Le Duc. 113: Fl. = score (not footnote). 124/125: Fag. tied. 126: Str. no slurs. 134, 136, 138, 140: Ob. I no phras. 141: Vc.-B. *f*. 146, 148: Vc.-B. no *fz* (a later addition of Haydn's). 149: V. II ; suggest add to 147 (there:). 155: Cor. . 162/165: str. crossbeams 2 + 2 + 2 except V. I 163 where 2 + 4. 177: V. I ♮ before 1st note. 196/201: V. I, II no phras. (a later addition of Haydn's). 203 ff.: Vc. not written in its own stave but in B. system with double stems (Vc. up, B. down). 210: V. II penultimate note c', not eb'. 231 (Ob., Fag.), 235 (Ob.): no *cresc.* 247: V. II 4th note originally an octave higher. 250/251: V. I a slur for each bar. 259/260: Cor. no tie. 263 ff.: Fl.

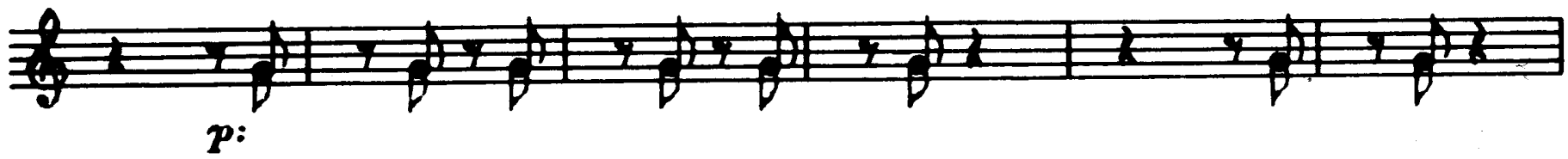


Movement II: 2, 6: Fag. , V. II, Va. parts at first as follows: V. II

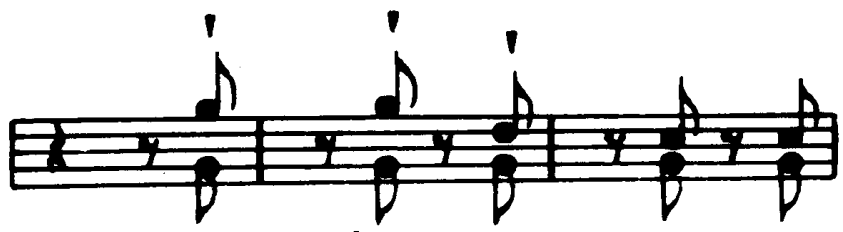
Va.



7: V. II grace note f' before last note, as at 31. 11: Va. one crossbeam. In this movement, crossbeams often different, *e. g.* at 23 2 + 2, except (Va.) and Vc.-B. space prohibits a detailed listing. 17: V. I, II no *fz*. 20: str. "pianiß", at 22 *ff* only Cor., V. I, V. II. 25, 29: V. II last note at first octave higher. 29: Fag. = score, not footnote. 41: V. I *fz* present. 46: *ff* only Vc.-B. 47: remove "Minore", at 86 remove "Maggiore". 49 ff.: Cor. at first



51 ff.: no slurs over figure with *tr.* 52: V. I (II) stacc. 58/60: Cor. at first



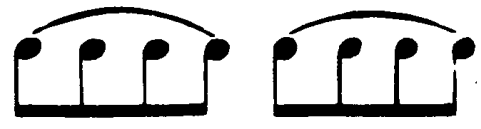
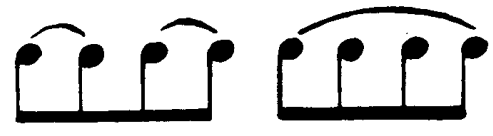
77/78 Fl. at first

79: V. I last four notes slurred 2 + 2. 88: Fag. last note quaver. 95: Fag. *f* only (also Va.); B. 1st four notes stacc. 116: *ff* only V. II. 125, 133, 141, 149: instead of *tr.* Suggested execution

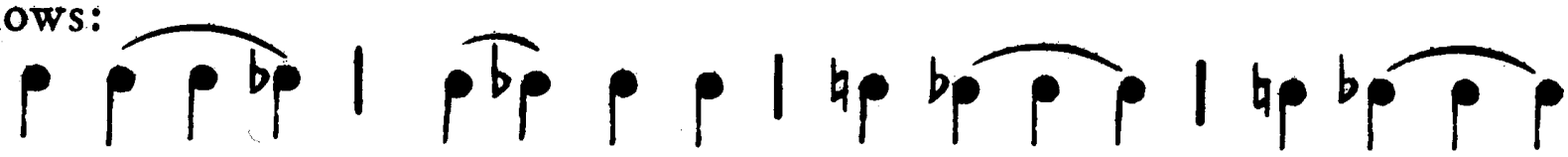
135 ff.: trills slurred

. 138: Ob. I, II first note quaver. 140: Vc.-B. *p*. 150: V. I 1st note quaver. 151: V. I 1st note crotchet with stacc. Va. 1st note crotchet (suggest add stacc.). 152: Va., Vc.-B. crotchet. 153: V. I no *pp* (a later addition of Haydn's).

Movement III: "Menuet un poco allegretto"
9/10: Fl., Ob. I, II no slurs across bar-line, but between 9 and 10 there is a page turn. 14: Cor. *p* only. 20: Va. (Vc.-)B. *p* at 21, perhaps *p* meant. 27/28: Va. these two bars left blank. 37: Ob. II dotted minim f'. 43: V. I stacc. 58: no stacc.

Movement IV: phras. of main theme almost always = Le Duc, exceptions have been noted below. 4: V. I  ; at 12  ; at 148 and 156 (V. II = V. I) as in 4. 9: Cor. I c" not e" (i. e. it should read as in 153). 10: Vc.-B. 2nd note stacc. 16: *ff* only V. II, at 160 no *ff* (only *f*). 37/39: winds, lower str. slur partly from 2nd note, also 177/179. 41, 43: V. I (II) slur over all three notes, but lower str. at 42, 44/46 = score, insofar as any phras. present. 53: V. I penultimate note stacc. 64/65: V. I no *fz* (a later addition of Haydn's). 70 ff.: Cor. no ties. 77, 80: V. I (II) slur over all three notes. 79: Ob. no

cresc. 81/82: Cor. no tie. 85: V. I = score. 86: Fag. no "Solo". 88 ff.: V. I slurs as follows:



Also Fl. 90/91 as in V. I. 93: Va. slur over all three notes, also 98; Vc.-B. at 93 apparently (Fag. = B.); at 98 no slur. 106: Fl. (*p*) better last note this bar. 113: V. I 3rd note clearly c", not e flat". 120: Ob. II *fz*, also 125 (add *fz* to Cor.). 138: V. I, II slur apparently = score. 139/141: Ob. phras. . 145 ff.: V. I slur over whole bar. 166: *fz* missing perhaps because page turn between 164 and 165. 181 ff.: main theme phras. = score as far as slurs present, but V. II 185 apparently slur over all three notes. 188: Va. add (*p*). The "crescendo" (so noted) begins in 2nd half of bar. 193: Fag. = Le Duc. 211, 213: V. I = score, V. II slur over all three notes. 217: V. I 1st note also stacc. 220, 222: V. I = score (no stacc. 222), not = Le Duc.

New York City,
February 1969.

H. C. Robbins Landon