JOSEPH HAYDN

WERKE

HERAUSGEGEBEN VOM
JOSEPH HAYDN-INSTITUT, KÖLN
UNTER DER LEITUNG VON
GEORG FEDER

REIHE XV · BAND 2

Konzerte für Klavier (Cembalo) und Orchester

G. HENLE VERLAG MÜNCHEN

JOSEPH HAYDN

KONZERTE FÜR KLAVIER (CEMBALO) UND ORCHESTER

HERAUSGEGEBEN VON

HORST WALTER

UND

BETTINA WACKERNAGEL

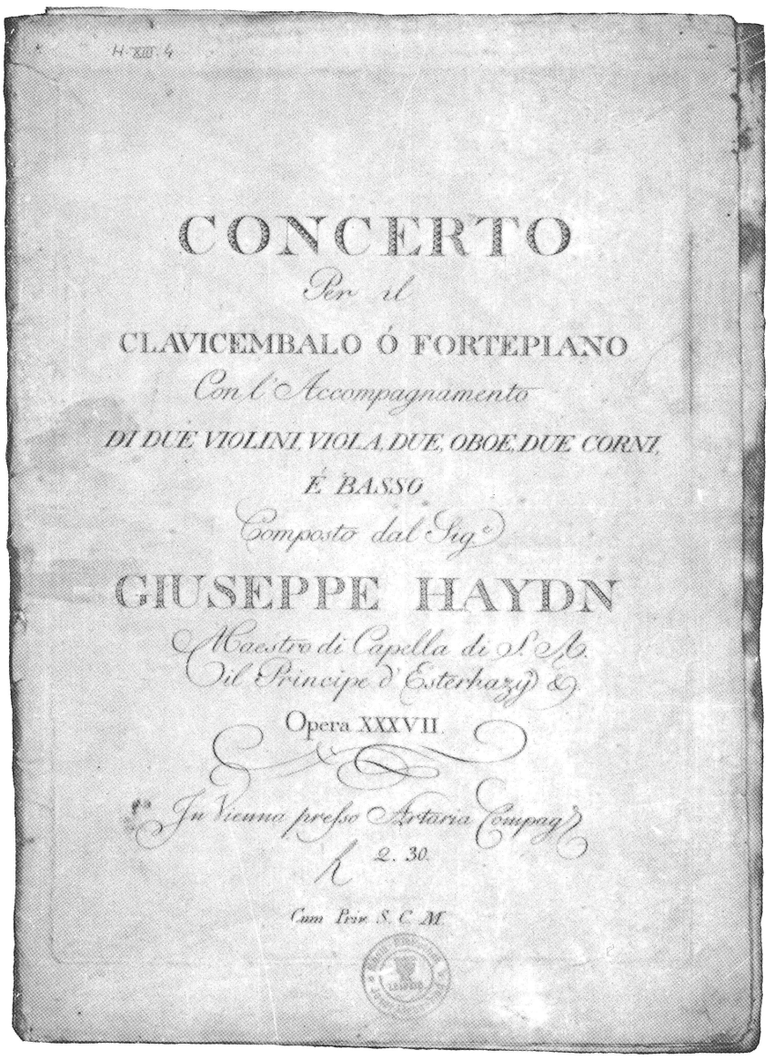
1983

G. HENLE VERLAG MÜNCHEN

KONZERT IN D
(Hob. XVIII:11)

rechts:
Ausgabe von Artaria, Titelseite

unten:
Abschrift von Radnitzky, Anfang des 3. Satzes (Kremsier)



CONCERTO

Per il

CLAVICEMBALO Ó FORTEPIANO

Con l'Accompagnamento

DI DUE VIOLINI, VIOLA, DUE, OBOE, DUE CORNI,

E BASSO

Composto dal Sig.^r

GIUSEPPE HAYDN

Maestro di Capella di S. A.

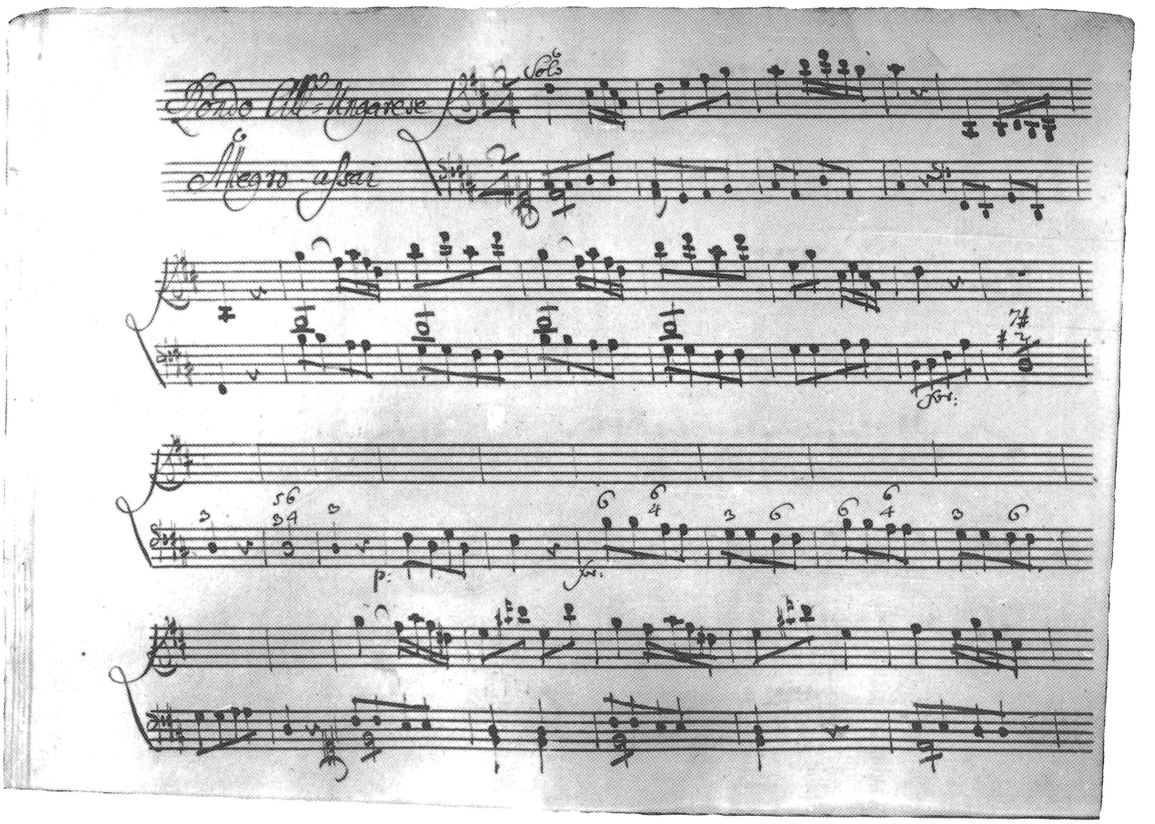
il Principe d'Esterhazy &.

Opera XXXVII.

Jn Vienna presso Artaria Compag.^a

fl. 2. 30.

Cum Priv. S. C. M.



Die Editionsarbeiten werden gefördert durch
die Konferenz der Akademien der Wissenschaften in der Bundesrepublik Deutschland,
vertreten durch die Akademie der Wissenschaften und der Literatur zu Mainz,
aus Mitteln des Bundesministeriums für Forschung und Technologie, Bonn,
und der Staatskanzlei des Landes Nordrhein-Westfalen,
die Stadt Köln,
das Bundesministerium für Unterricht und Kunst, Wien,
sowie die Österreichische Akademie der Wissenschaften

Printed in Germany

INHALT

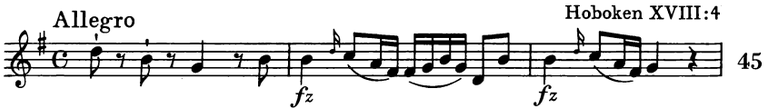
Seite

Vorwort VI

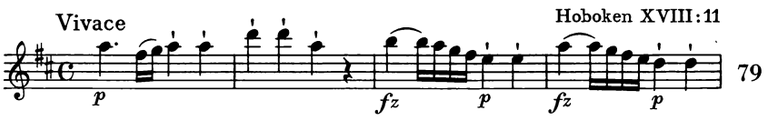
Zur Gestaltung der Ausgabe XIII

KONZERT in F

KONZERT in G



KONZERT in D



ANHANG

Seite

Konzert in G (Hoboken XVIII:9, Echtheit zweifelhaft) 131

Bläserstimmen von zweifelhafter Echtheit

Zum Konzert in F (Hob. XVIII:3) 153

Zum Konzert in G (Hob. XVIII:4) 153

Kadenzen aus Haydns Zeit

Zum Konzert in G (Hob. XVIII:4) 159

Zum Konzert in D (Hob. XVIII:11) 162

Kritischer Bericht

Seite 169

ZUR GESTALTUNG DER AUSGABE

Der Notentext ist aus den überlieferten abschriftlichen und gedruckten Stimmen in Partitur gebracht, wobei die Ordnung der Instrumente – mit dem Tasteninstrument über dem Streichbaß – den Autographen anderer Werke Haydns entspricht (Orgelkonzert Hob. XVIII:1; Divertimento Hob. XIV:4; Concertino Hob. XIV:11).

Der Notentext ist soweit wie möglich den maßgeblichen Quellen entsprechend (siehe die Tabelle im Vorwort) wiedergegeben, jedoch mit den für notwendig erachteten Berichtigungen und Ergänzungen.

Berichtigungen werden normalerweise nicht im Text selbst gekennzeichnet, sondern ebenso wie abweichende Lesarten im Kritischen Bericht angeführt. Sonderfehler einer einzelnen Quelle (Abweichungen in den Noten, Pausen, Akzidenzien usw.) werden im allgemeinen nur dann erwähnt, wenn sie für die Zusammenhänge der Quellen Erkenntnisse liefern oder musikalisch diskutable Varianten darstellen. Wir kommentieren nicht oder nur fallweise die typischen Bearbeitungen (ausgesetzter Generalbaß, mechanisch ergänzte Bindebögen usw.). Eintragungen von neuerer Hand bleiben unberücksichtigt.

Ergänzungen (von Vortragszeichen, Haltebögen, Ornamenten, einzelnen Noten oder Pausen, Akzidenzien usw.) stehen in eckigen Klammern [ ], wenn es sich um analoge oder musikalisch notwendige Zusätze von seiten der Herausgeber handelt. Runde Klammern ( ) kommen nur bei dem Konzert in F (Hob. XVIII:3) vor und bedeuten, daß das eingeklammerte Zeichen aus einer der drei Quellen stammt.

Ohne Kennzeichnung im Notentext und ohne Anführung im Kritischen Bericht sind ergänzt:

- fehlende Akzidenzien a) vor der ersten Note eines Taktes, wenn sie eine Tonrepetition darstellt, b) am Beginn einer neuen Zeile, wenn die Note übergehalten ist, c) vor der zweiten Note eines Oktavsprungs oder vor einer der Noten eines Oktavgriffs;
- ein fehlender Haltebogen in einem Doppelgriff oder einem Akkord (auch bei zwei auf einem System notierten gleichrhythmischen Stimmen), wenn einer der Bögen vorhanden ist.

Gewisse Eigentümlichkeiten in der Notierungsweise der maßgeblichen Quellen sind geändert:

- Die Schreibweise der Überschriften und Besetzungsangaben (siehe den Kritischen Bericht, Quellenbeschreibung) sowie der Vortragszeichen ist normalisiert;
- die Auf- oder Abwärtsstielung der Noten folgt der heutigen Stichregel;
- Doppel- und Akkordgriffe in den Streichern sind zusammengestielt;
- die Notierung ist normalerweise geändert zu oder ;
- Abbreviaturen wie und *8* (unter einer Baßnote im Klavierpart) sowie „Faulenzer" bei wiederholten Figuren sind aufgelöst;
- nach heutiger Notierungsweise überflüssige Versetzungszeichen sind ausgelassen;
- das vor einem Ornament stehende Versetzungszeichen ist über oder unter das Verzierungszeichen gesetzt, je nachdem es für die obere oder die untere Nebennote gilt;
- im Klavierpart ist der Sopranschlüssel durch den Violinschlüssel und der Tenorschlüssel durch den Baßschlüssel ersetzt;
- die Taktstriche sind statt nur durch die Systeme auch durch die Zwischenräume gezogen;
- der Arpeggiostrich ist durch das moderne Arpeggiozeichen ersetzt;
- dynamische Bezeichnungen, die auf dem gleichen Taktteil doppelt, im oberen und unteren Klaviersystem stehen, sind nur einfach, zwischen den beiden Systemen, gedruckt;
- überflüssige Sextolen- und Triolenbezeichnungen sind ausgelassen.

Im übrigen hält sich die vorliegende Ausgabe auch in der Notierungsart möglichst eng an die in dieser Hinsicht mutmaßlich originalnächsten Quellen (siehe die Tabelle im Vorwort mit Anm. 46). Das gilt namentlich für:

- die Wiedergabe der Tuttiabschnitte in der Klavierstimme (siehe Vorwort);
- die Verteilung der Noten der Klavierstimme auf das obere und untere System (mit wenigen Ausnahmen);
- die getrennte Stielung der Noten der Klavierstimme bei Doppelgriffen, allerdings von uns manchmal einerseits konsequenter als in den Vorlagen durchgeführt, anderer-

seits bei Akkorden und gemischt zwei- und dreistimmiger Führung sowie bei Oktavgängen vereinfacht;

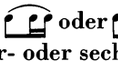
die Länge des Notenbalkens.

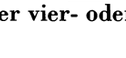
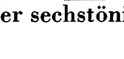
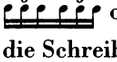
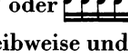
Wenn die maßgeblichen Quellen an derselben Stelle einander oder an Parallelstellen sich selbst in Notationsfragen widersprechen, folgen wir stillschweigend – nur Zweifelsfälle stehen im Kritischen Bericht – derjenigen Lesart, die am besten bezeugt ist oder an den Parallelstellen überwiegt oder Haydns Schreibgewohnheit entspricht. Dies gilt häufig für:

den Notenwert des Vorschlags;

die Schreibweise als zwei Triolen oder eine Sextole;

die Unterscheidung von Staccatopunkt und -strich;

die Länge des Bindebogens bei der Figur  oder ;

die Anzahl der Bindebögen bei einer vier- oder sechstönigen Figur ( oder  ,  oder );

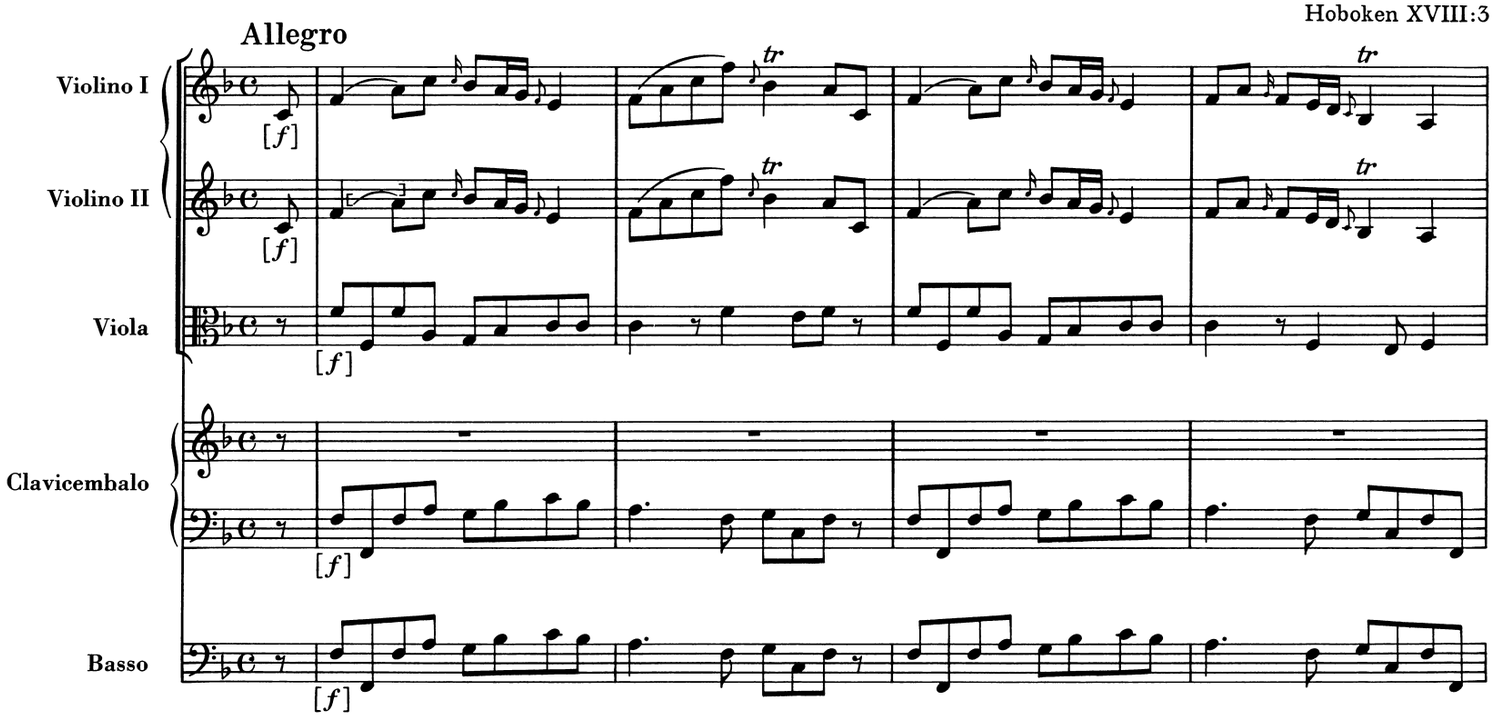
die Schreibweise und Stellung des Ornaments;

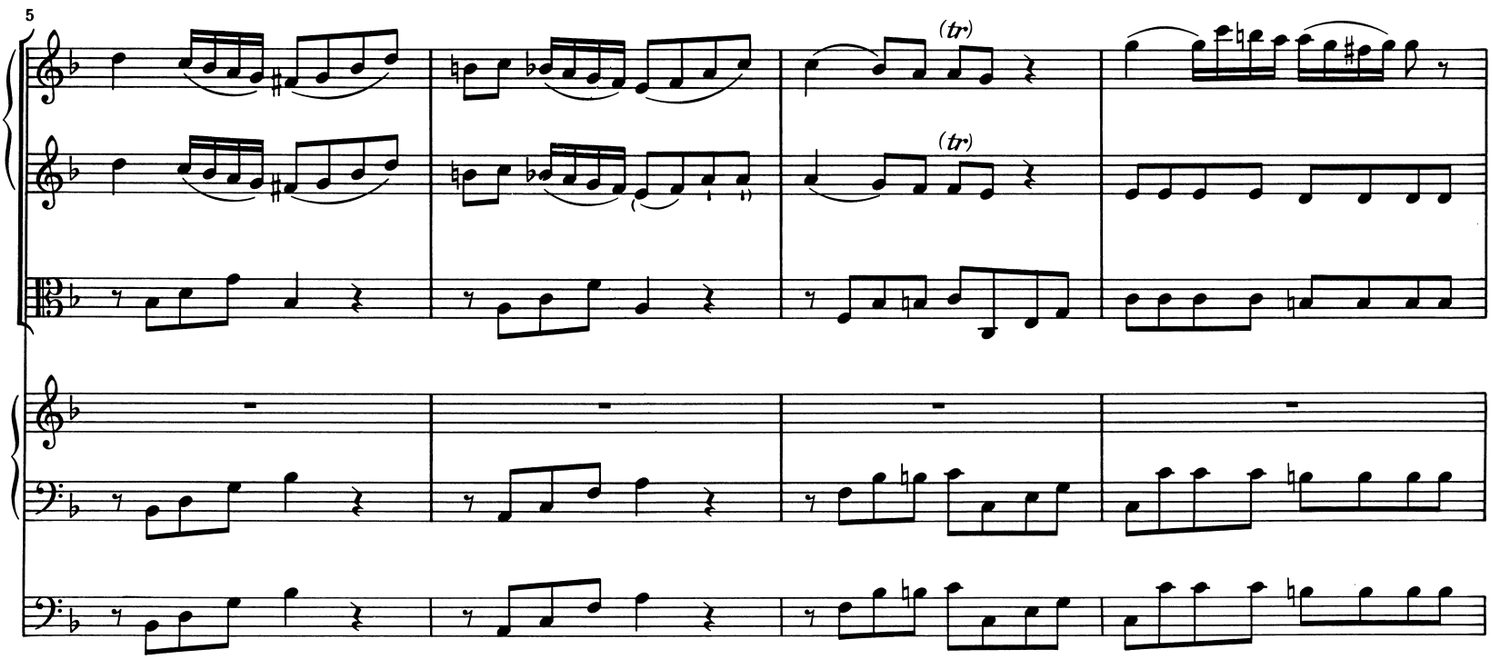
die genaue Stellung des dynamischen Zeichens und der Generalbaßziffer;

die Schreibweise ***fz*** (Haydn gemäß) oder ***sf*** (Haydn nicht gemäß).

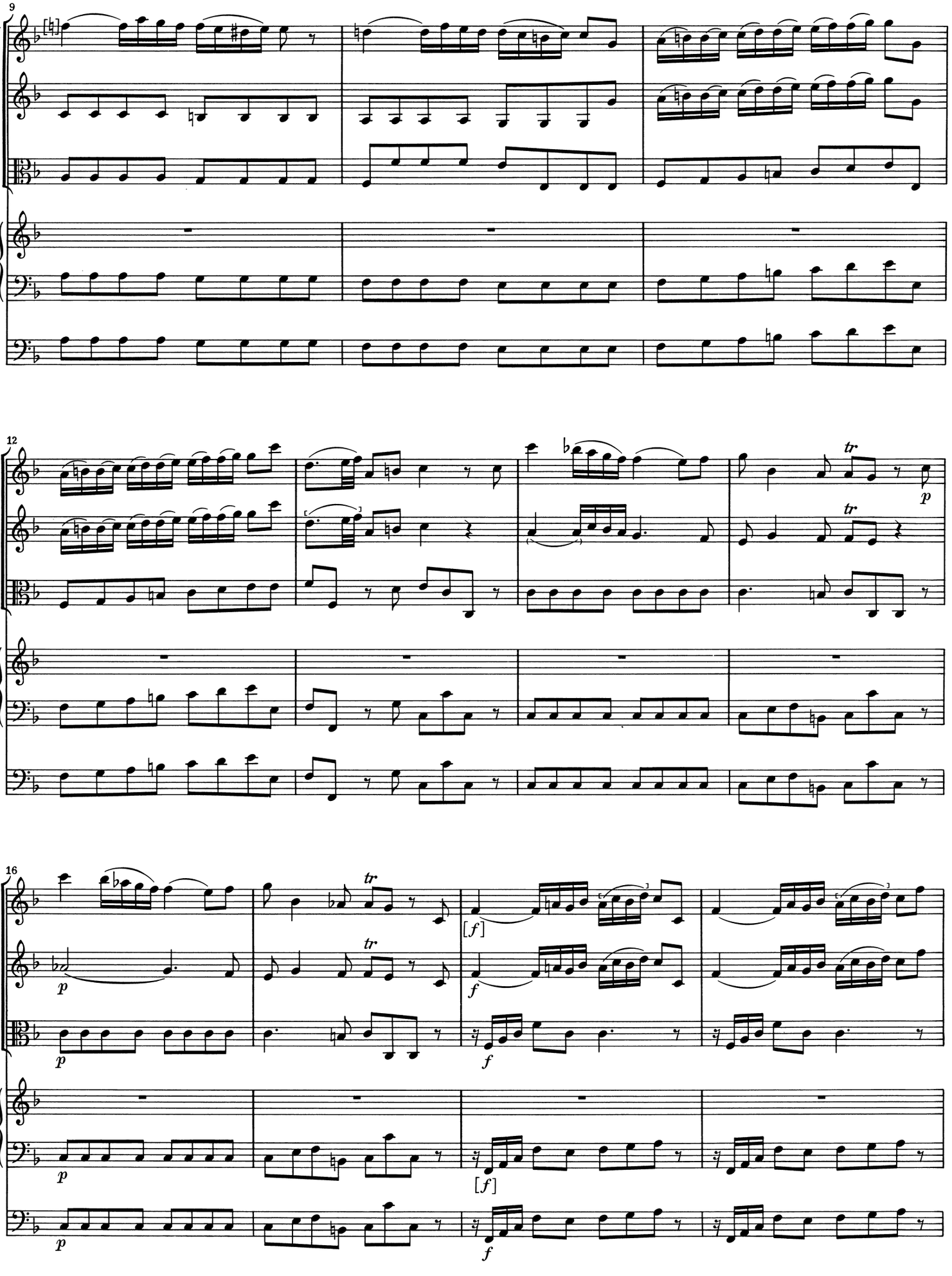
KONZERT in F

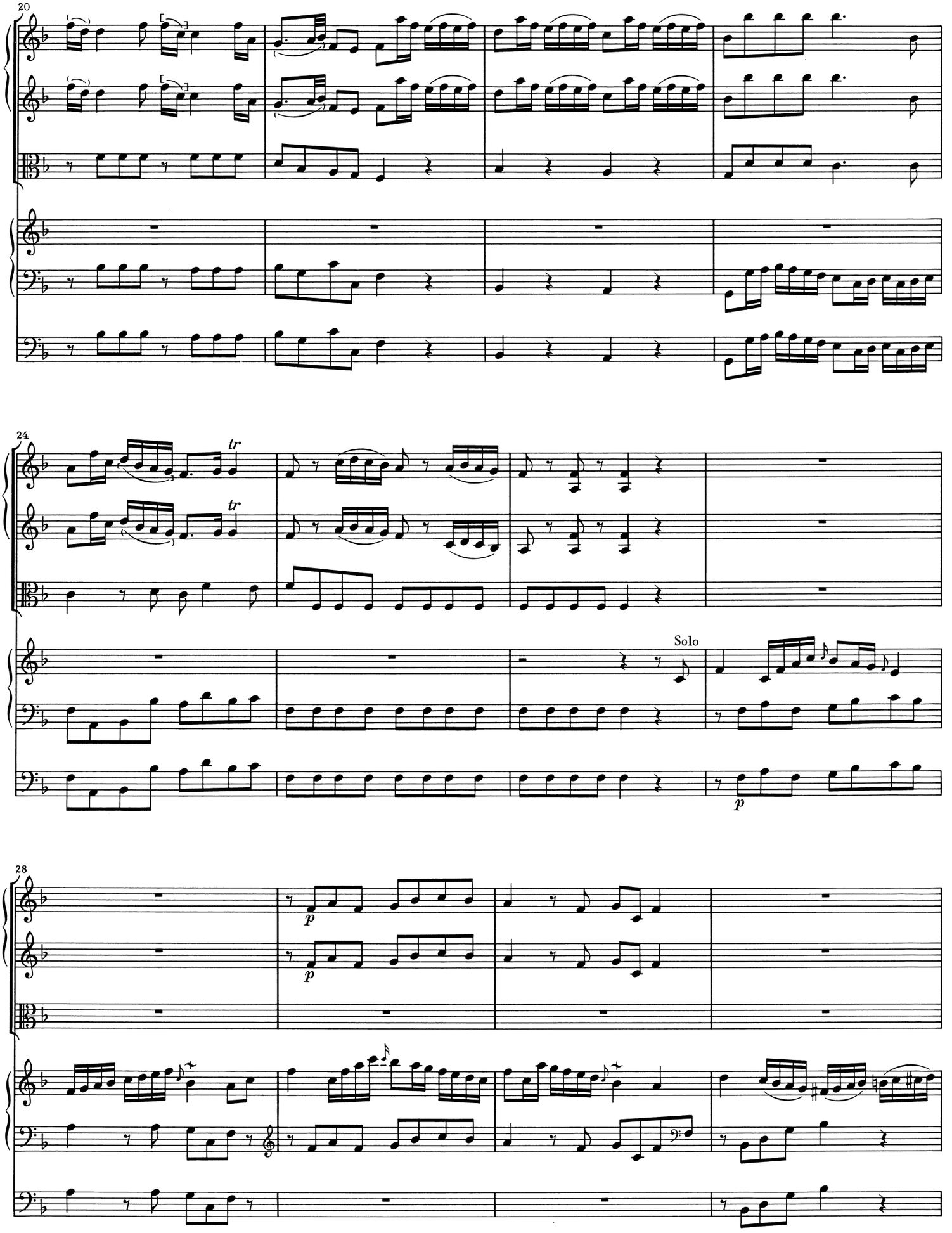
Hoboken XVIII:3

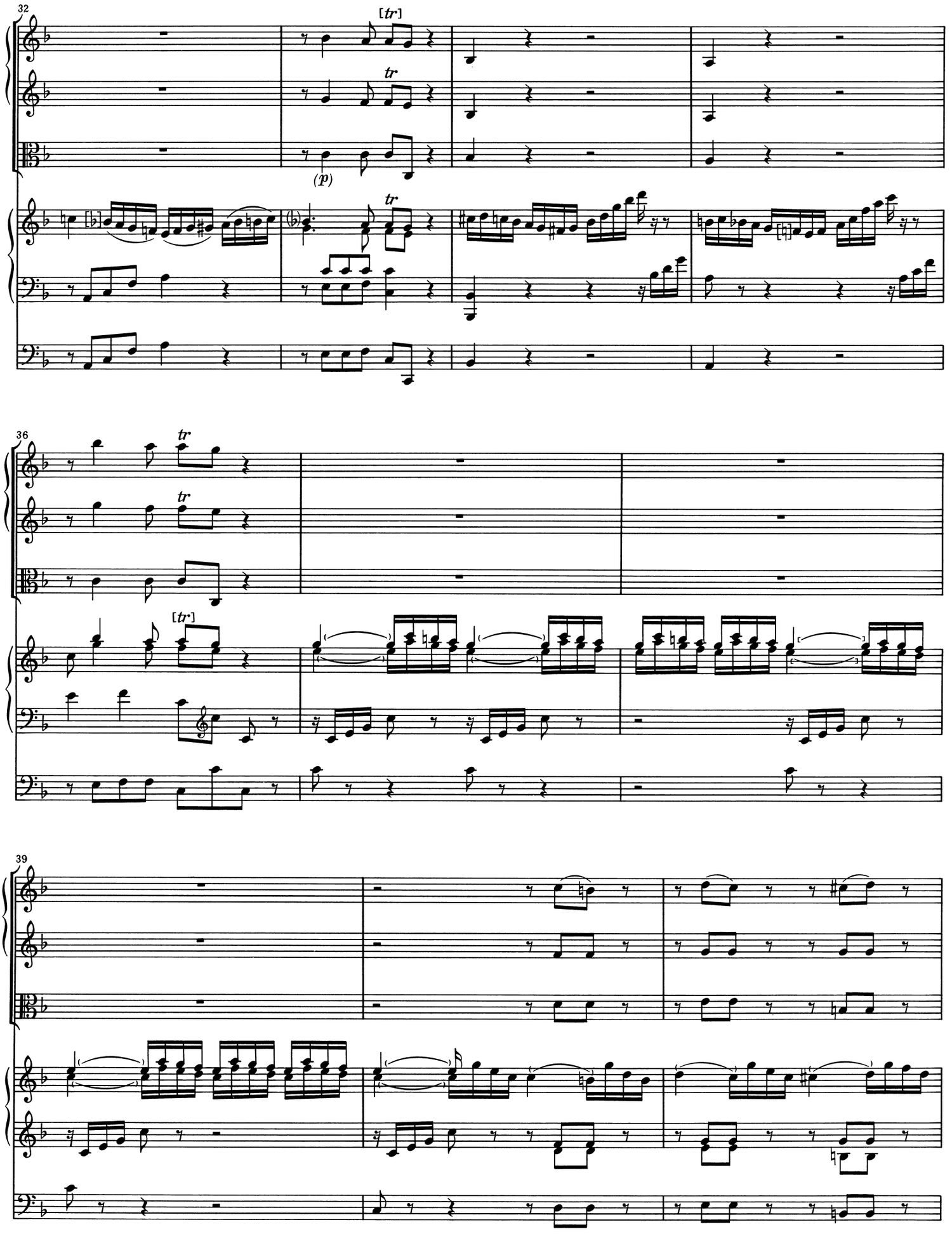


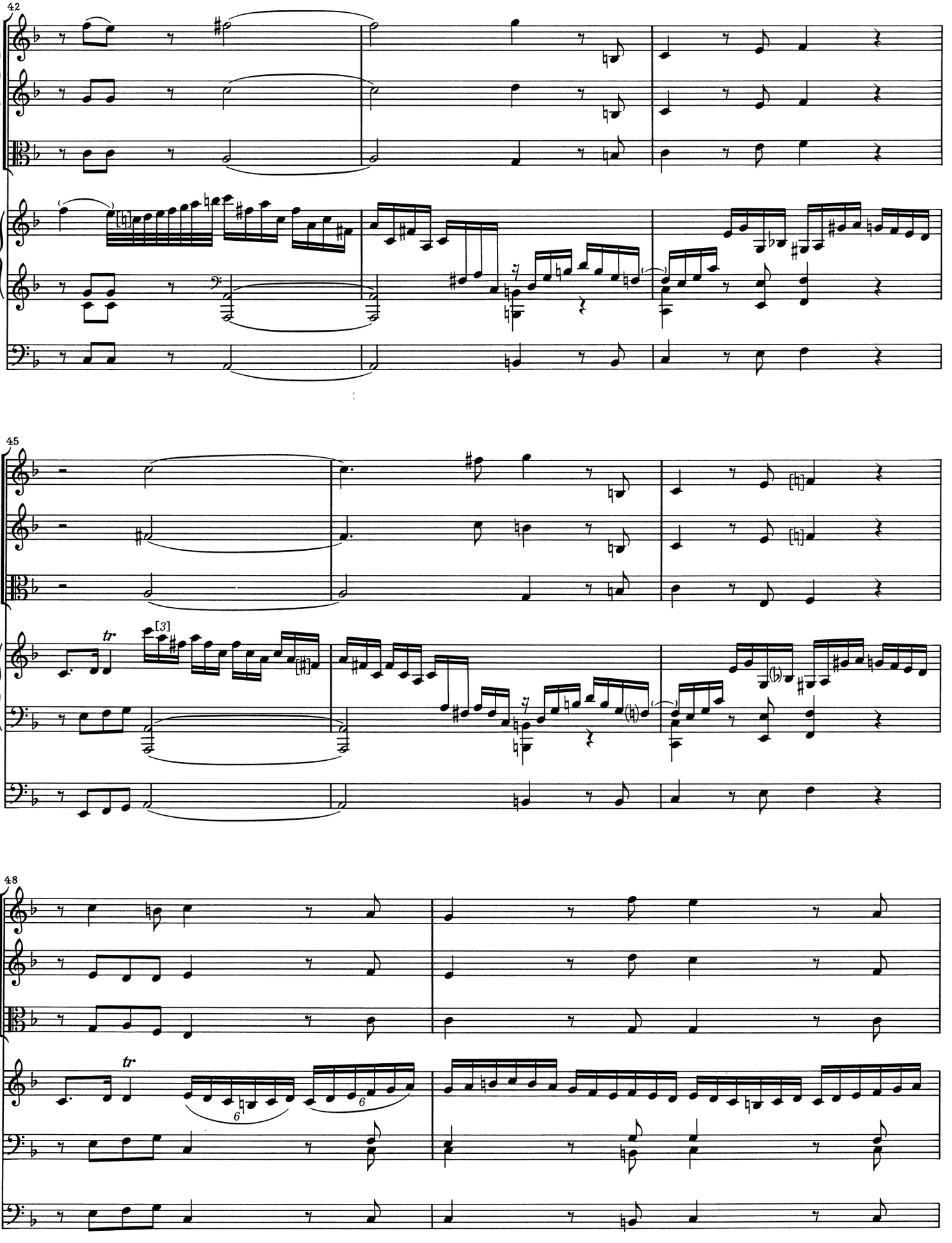


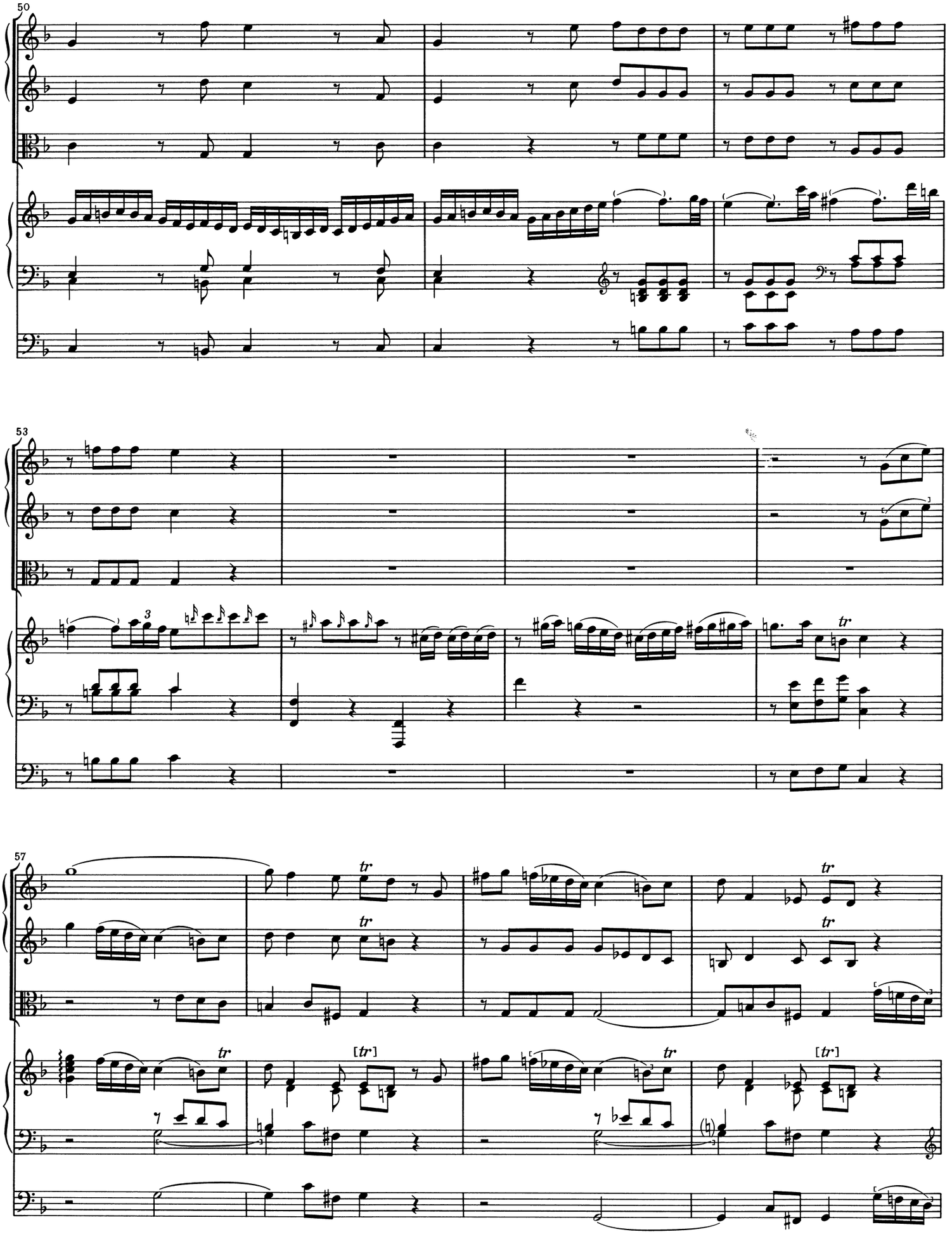
© 1983 by G. Henle Verlag, München

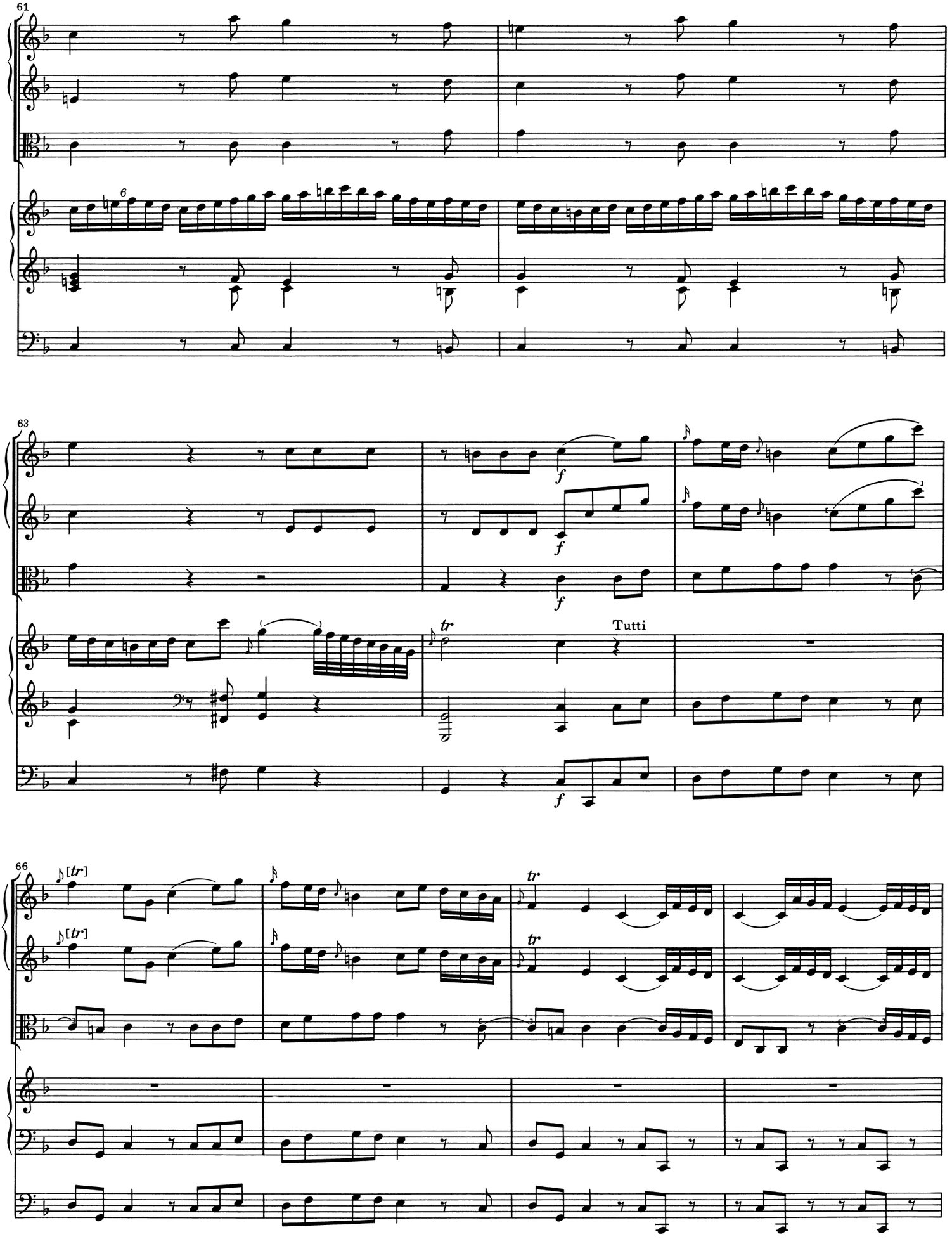

9
12
16
tr
p
f
[f]

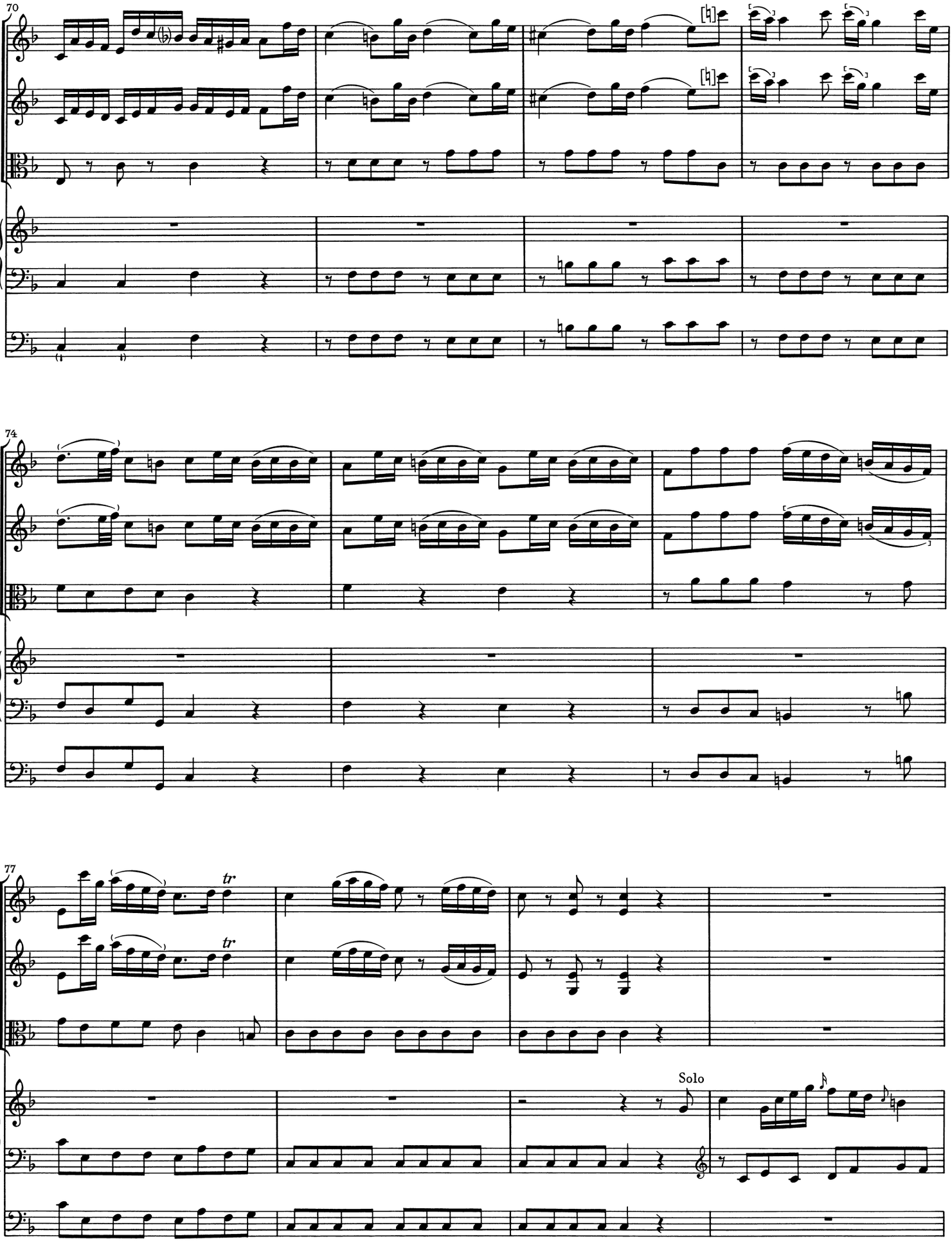

20
24
tr
tr
Solo
p
28
p
p

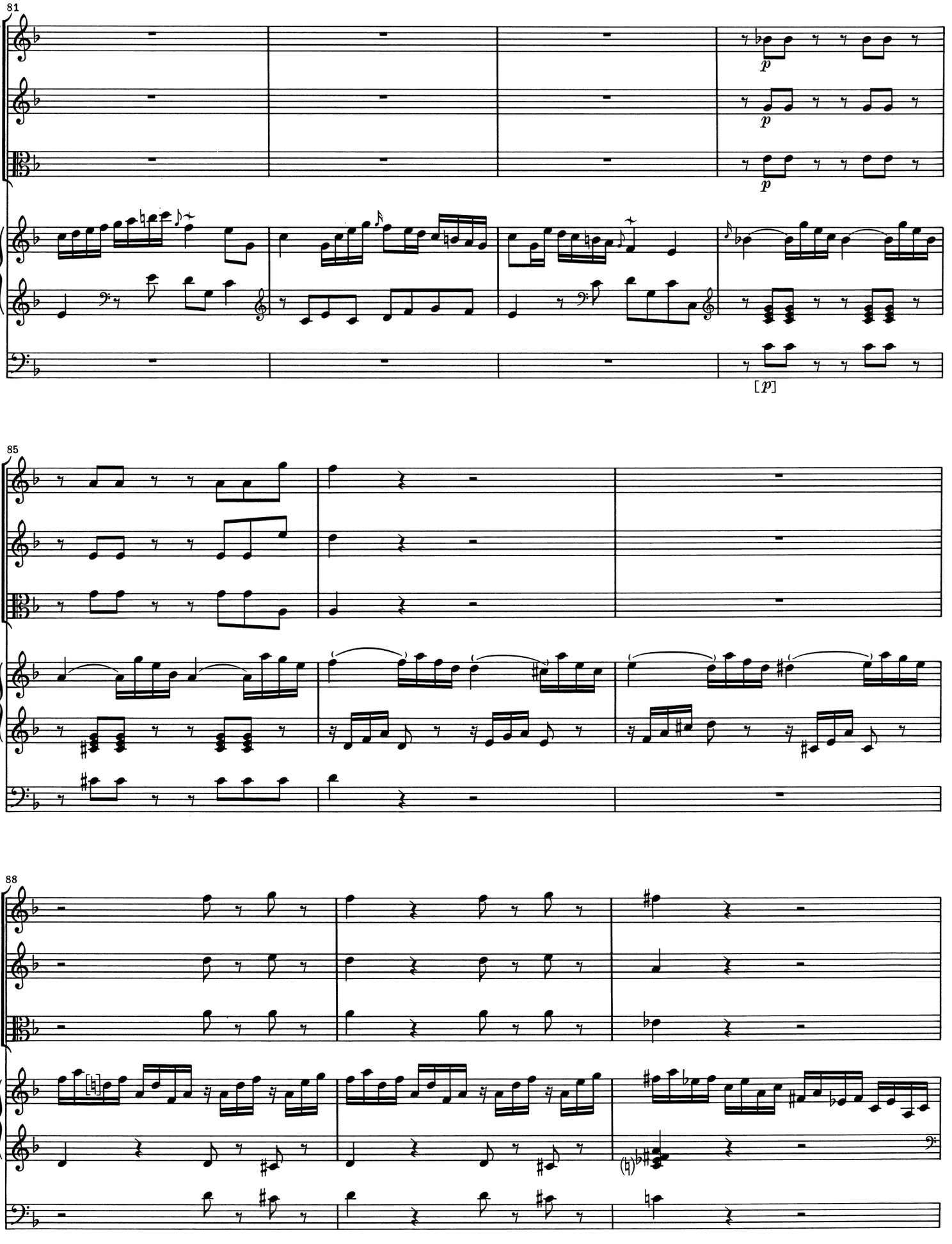

32
[tr]
tr
(p)
tr
36
tr
tr
[tr]
39

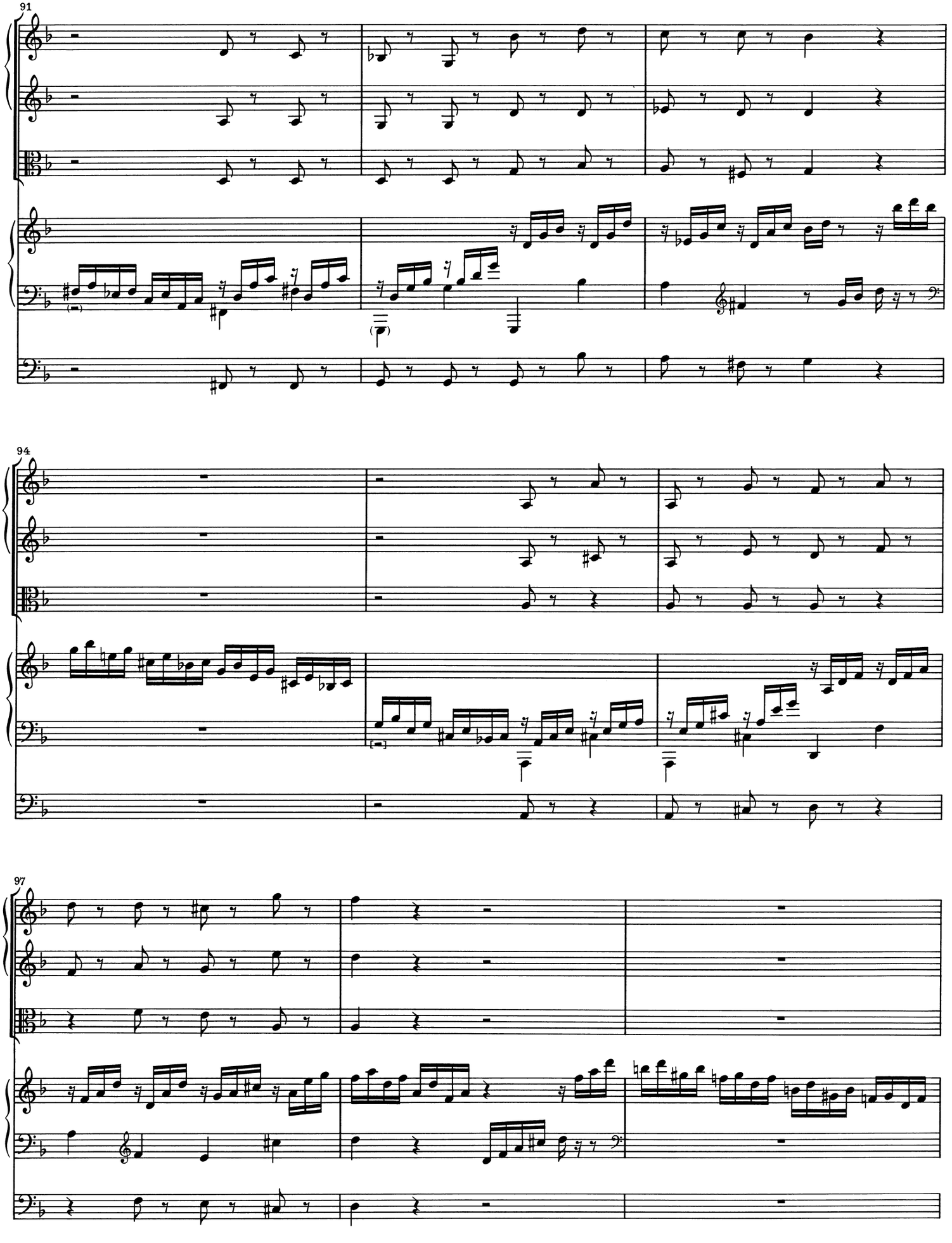

42
45
48
tr
[3]
tr
6
6

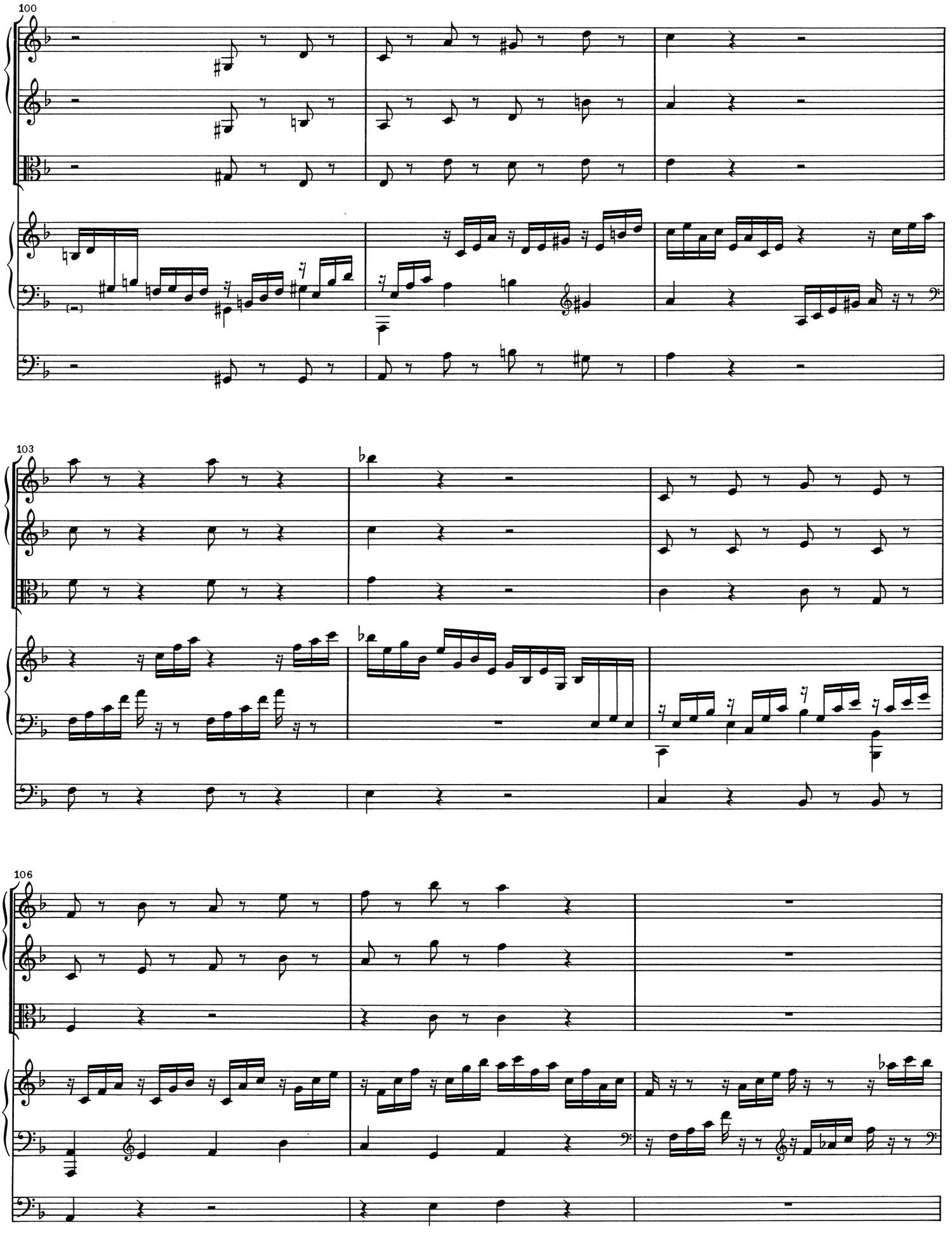

50
53
57
tr
[tr]

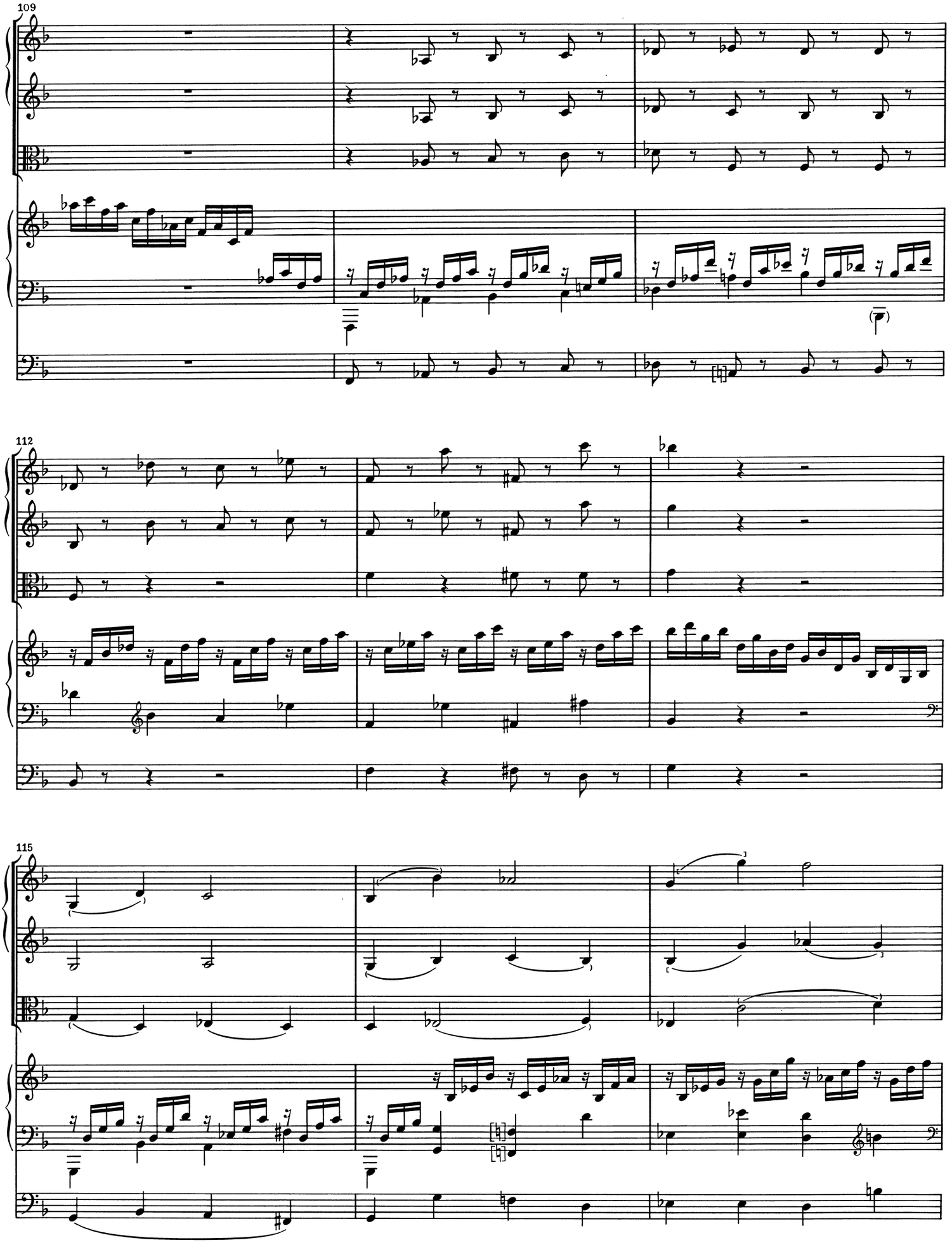

61
6
63
f
f
f
tr
Tutti
66
[tr]
[tr]
tr
tr

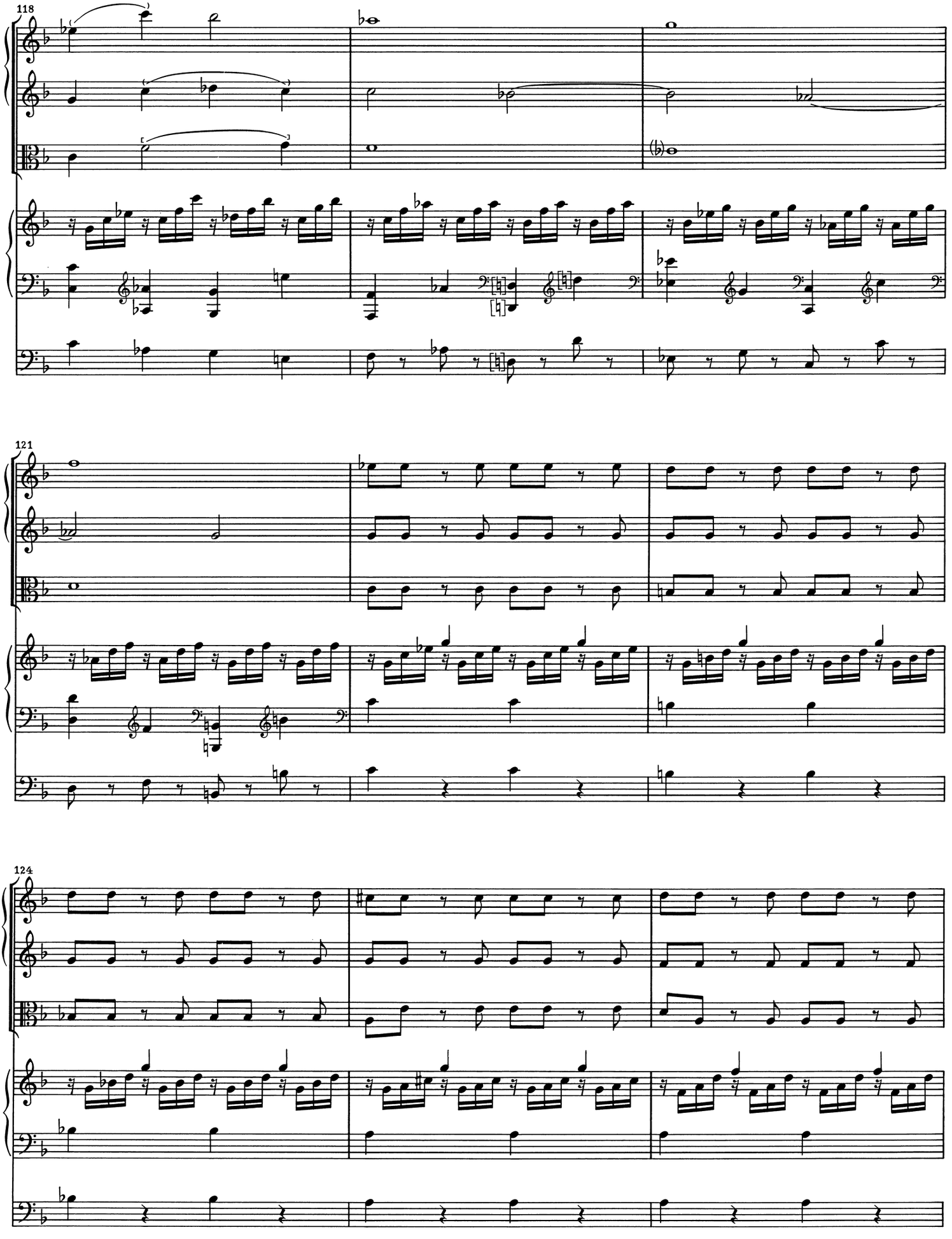

70
74
77
tr
tr
Solo

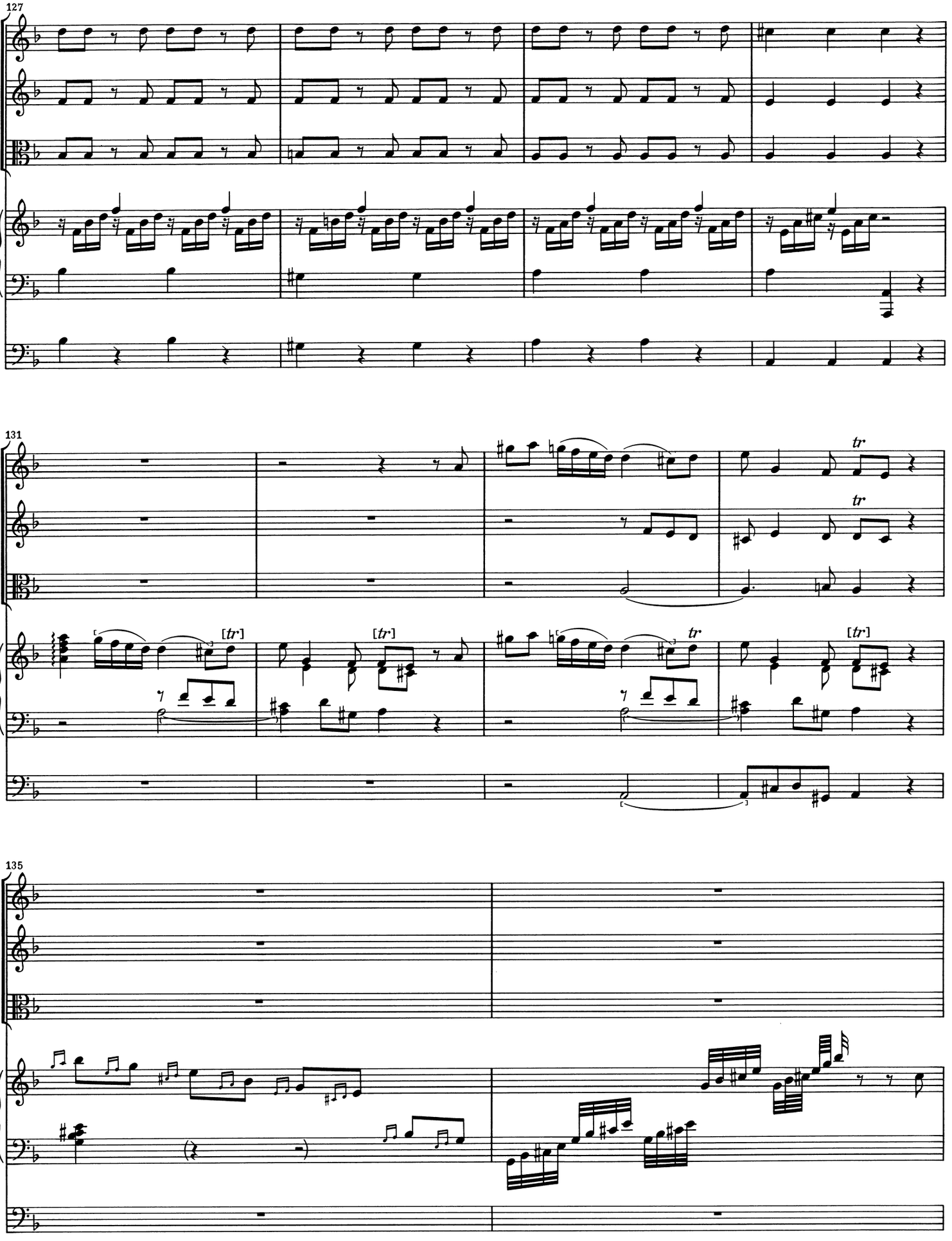

81
p
p
p
[p]
85
88

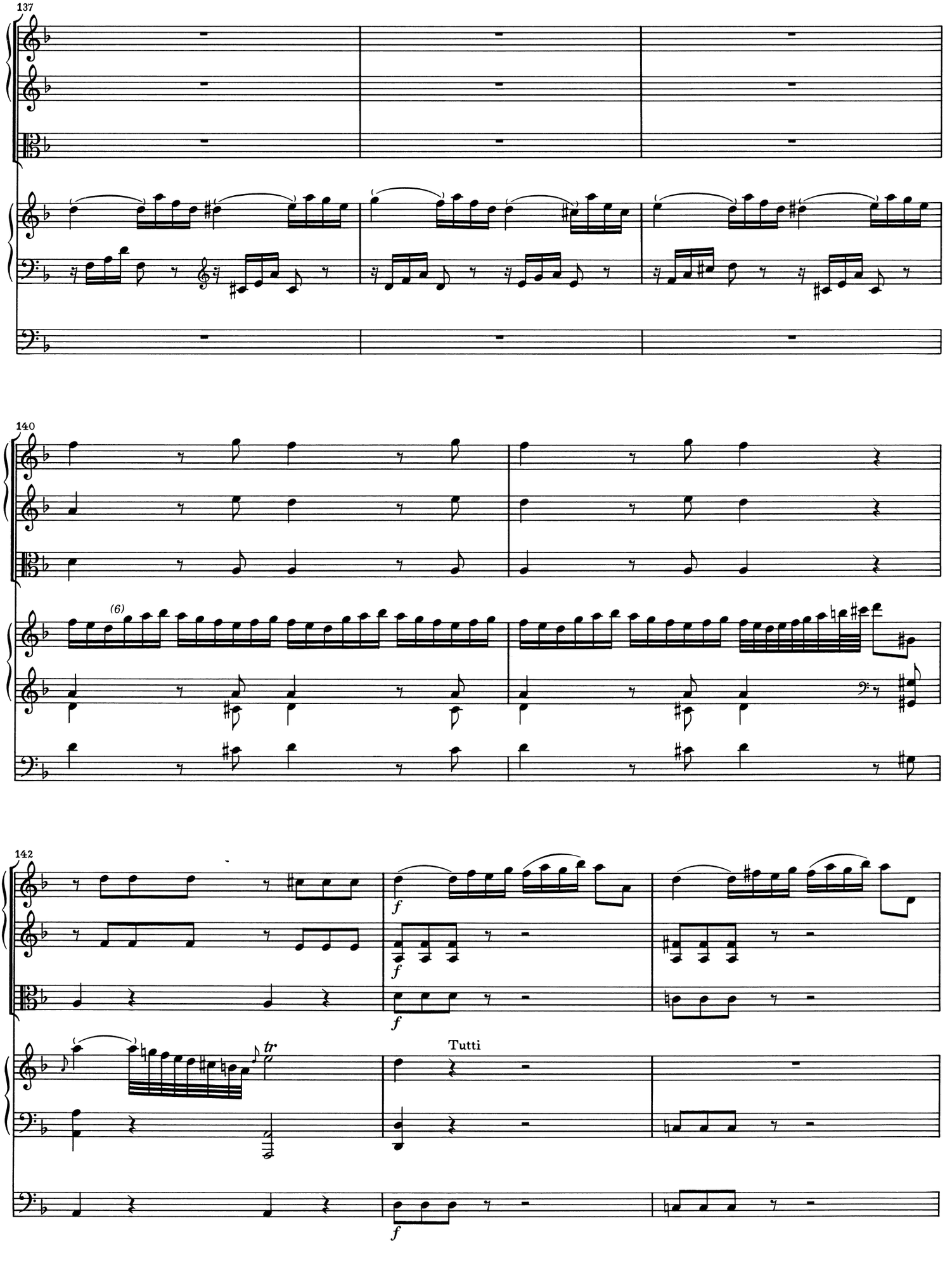

91
94
97

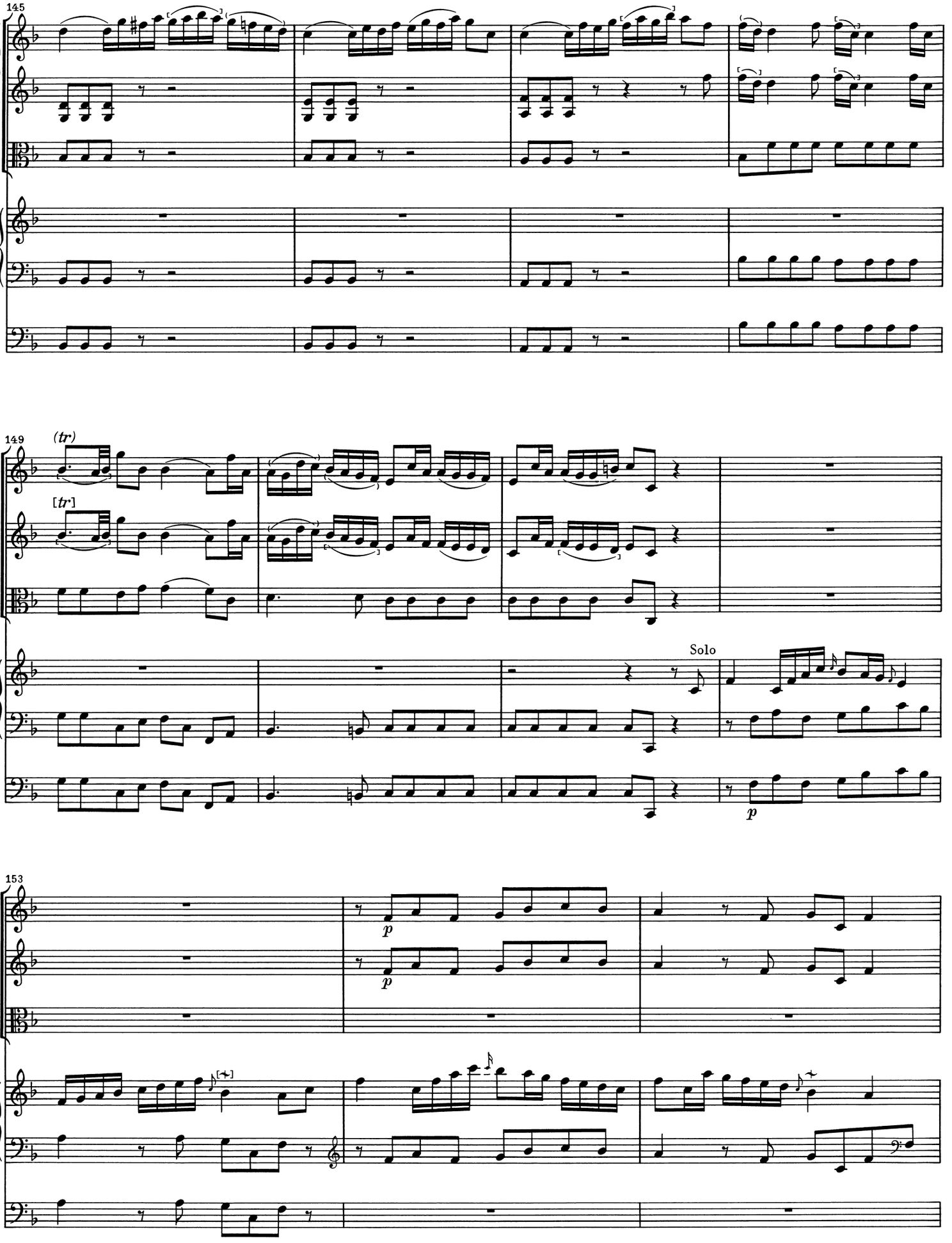

100
103
106

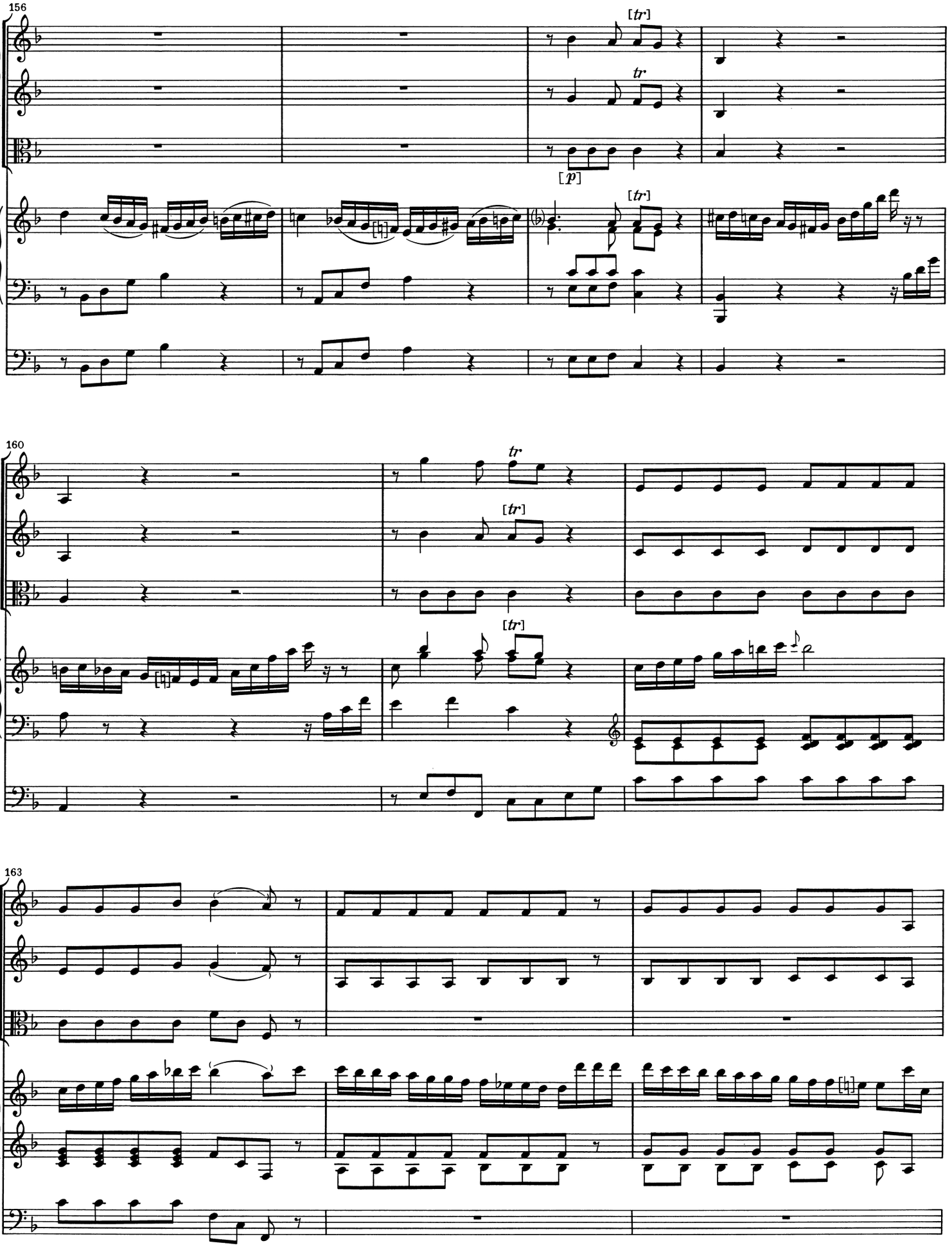

109
112
115

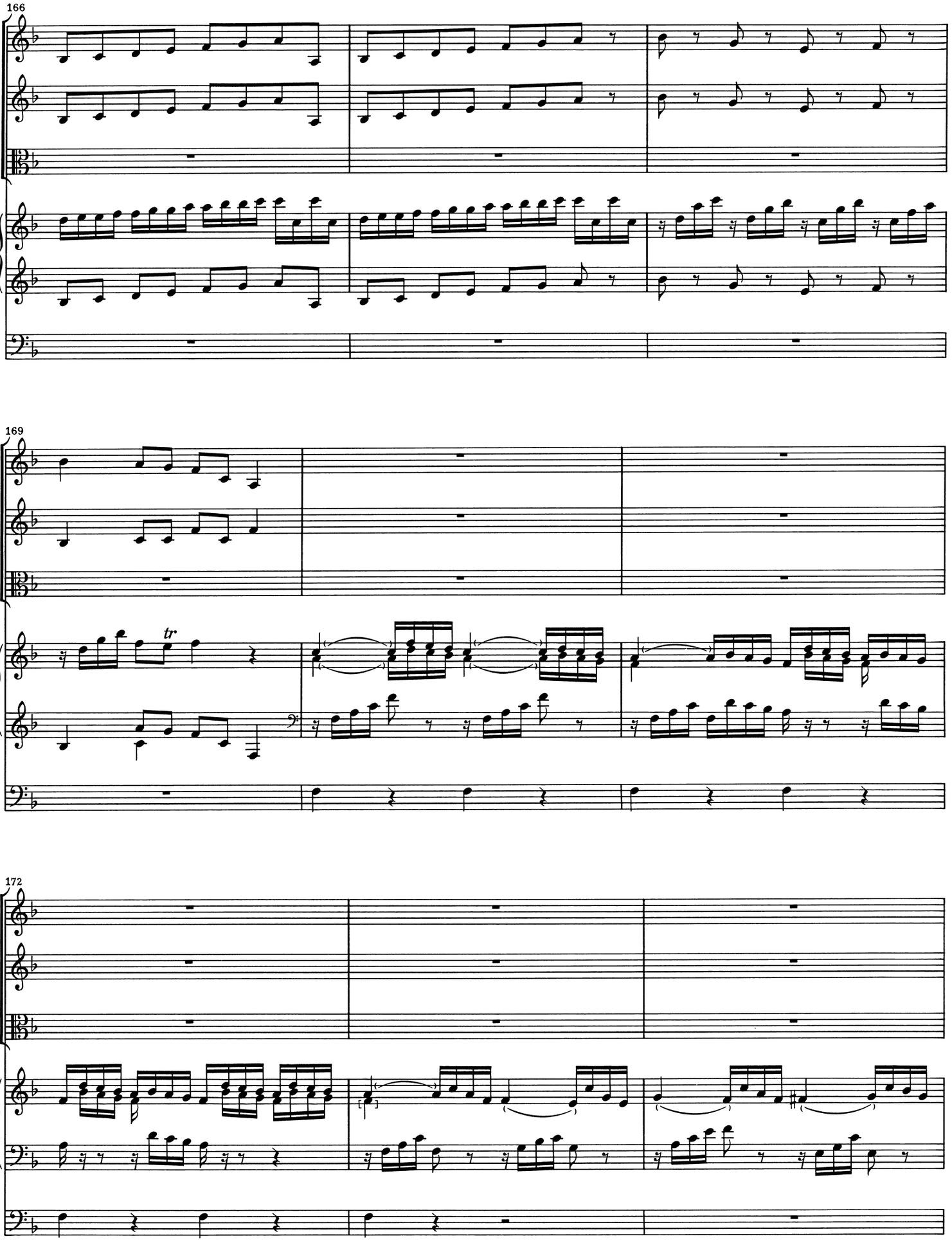

118
121
124

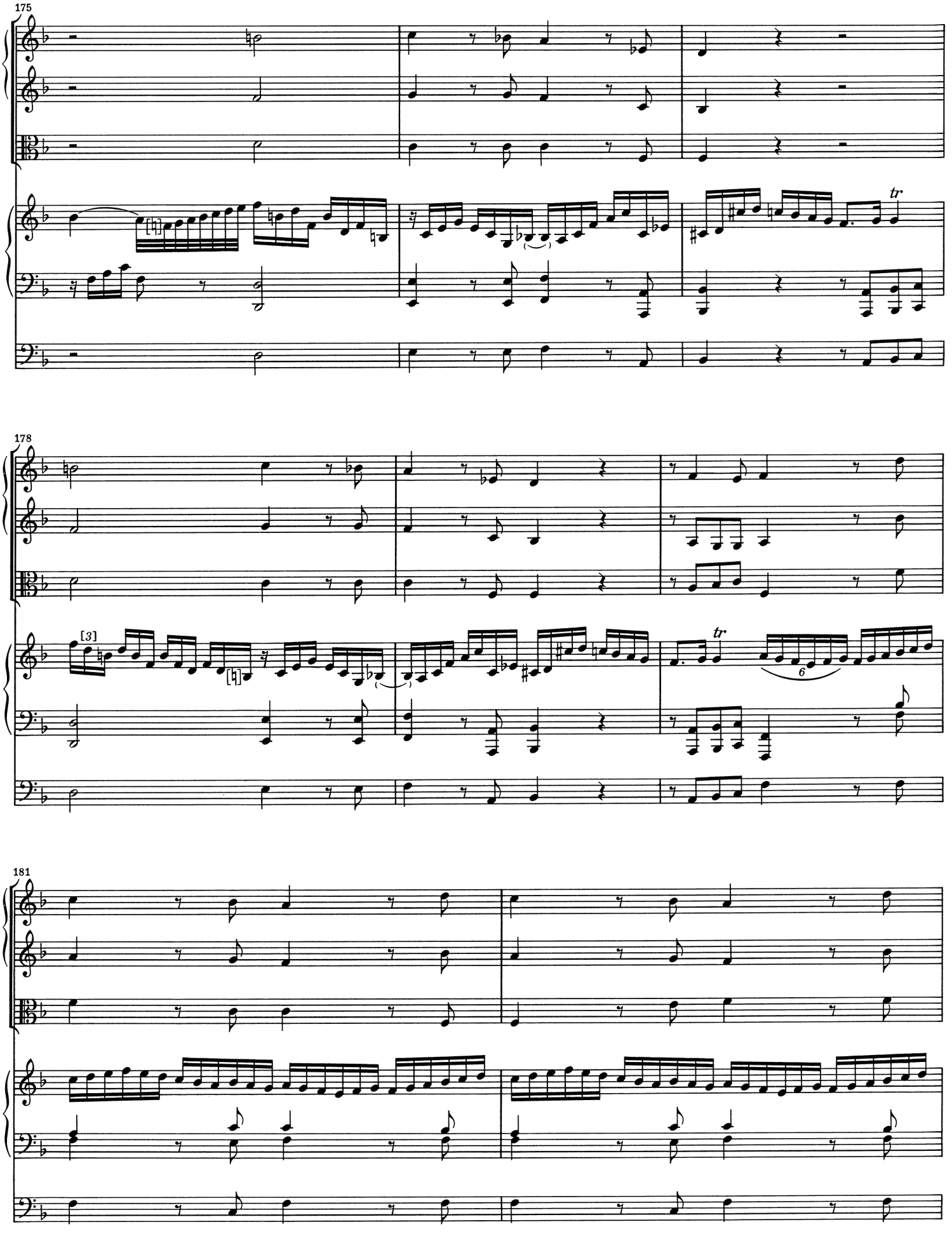

127
131
tr
[tr]
135

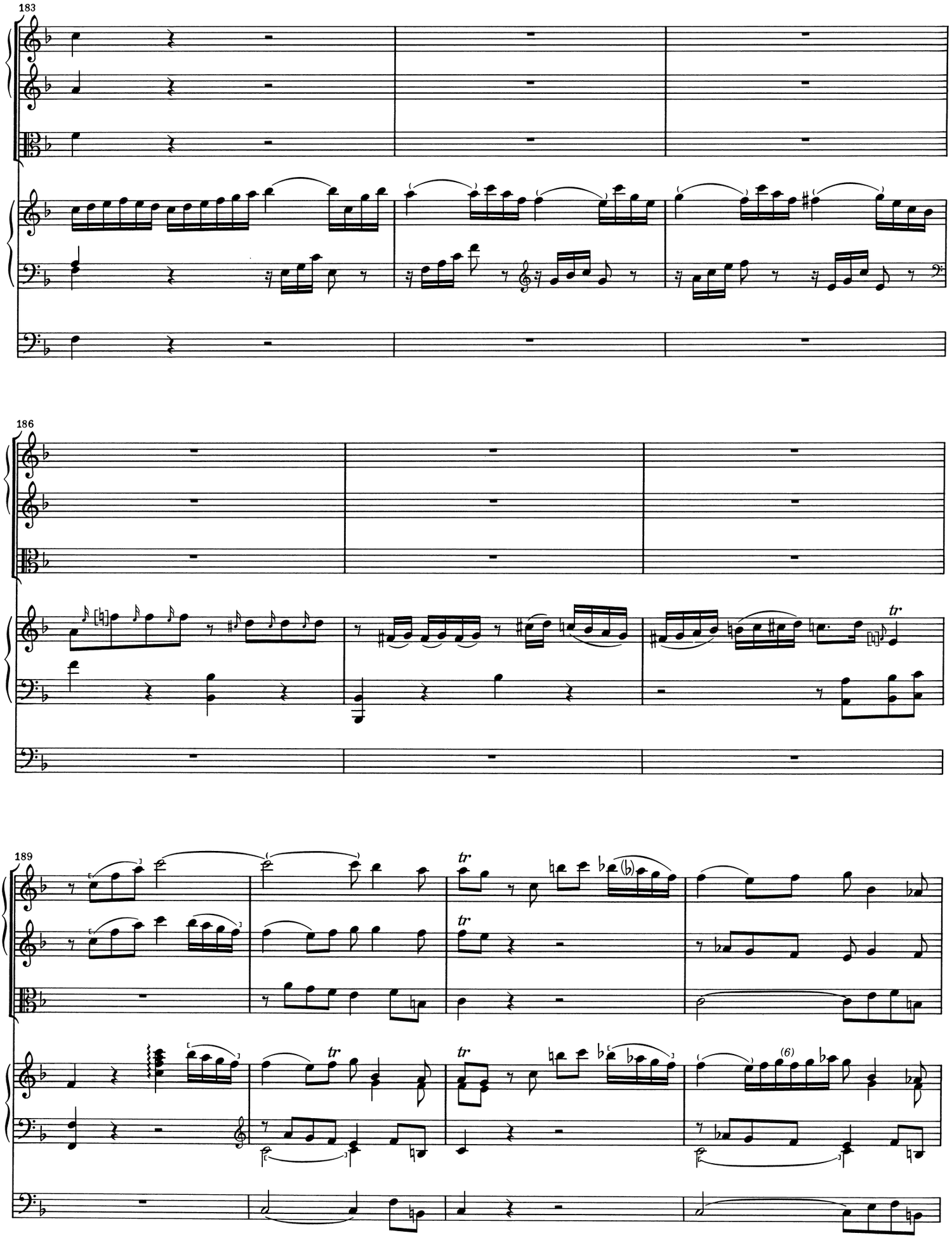

137
140
(6)
142
f
f
f
f
Tutti
tr

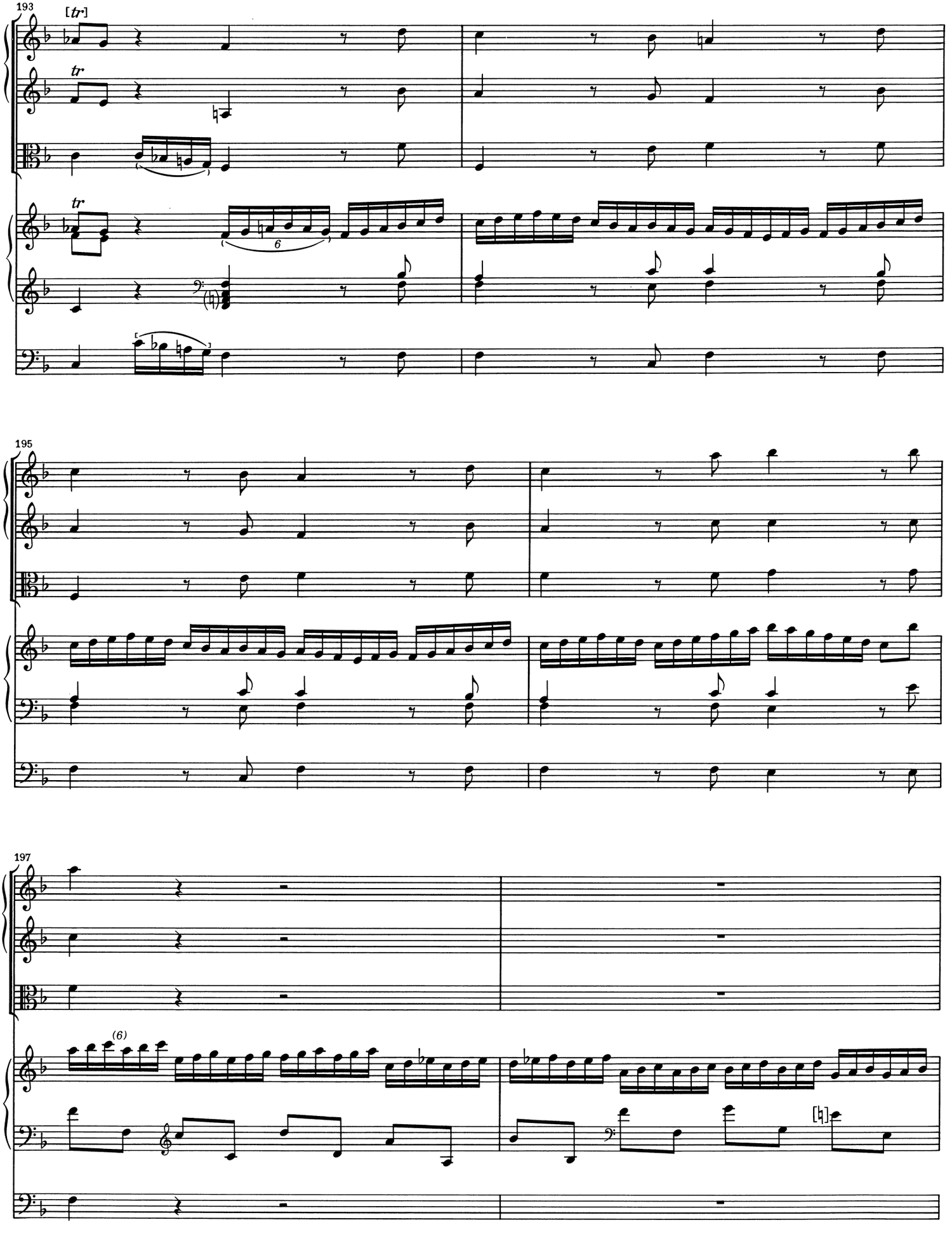

145
149
(tr)
[tr]
Solo
153

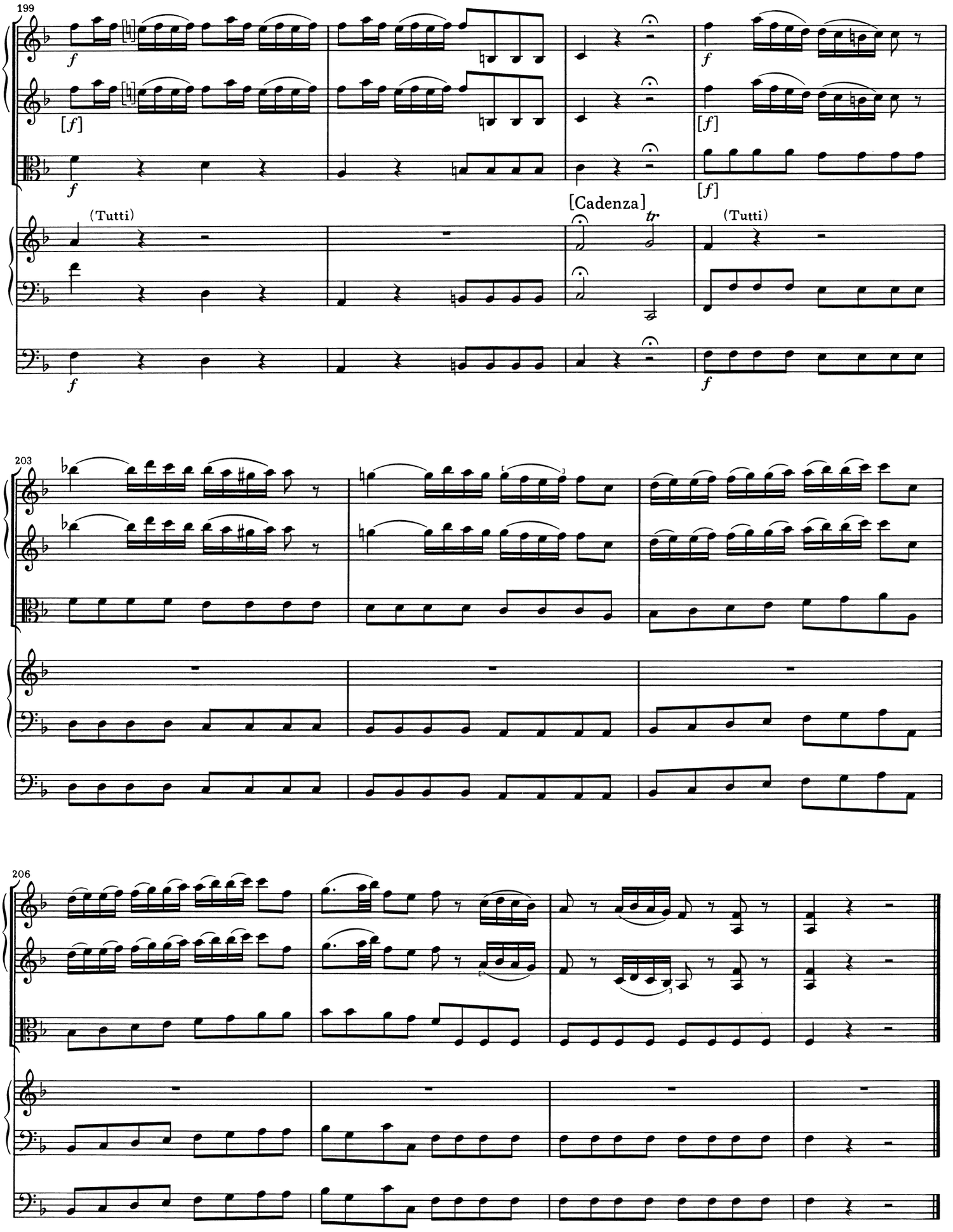

156
[tr]
tr
[p]
[tr]
160
tr
[tr]
[tr]
163

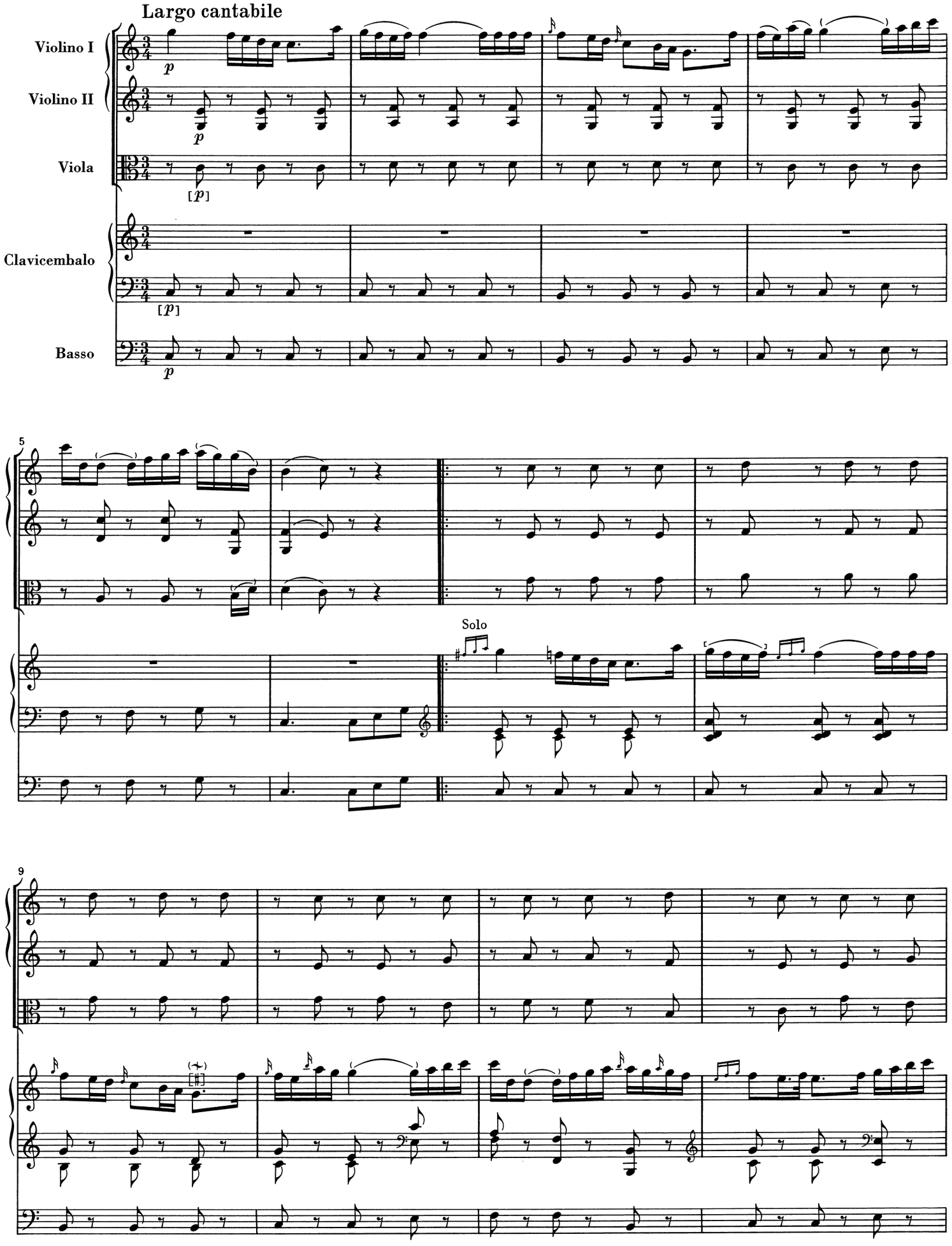

166
169
tr
172

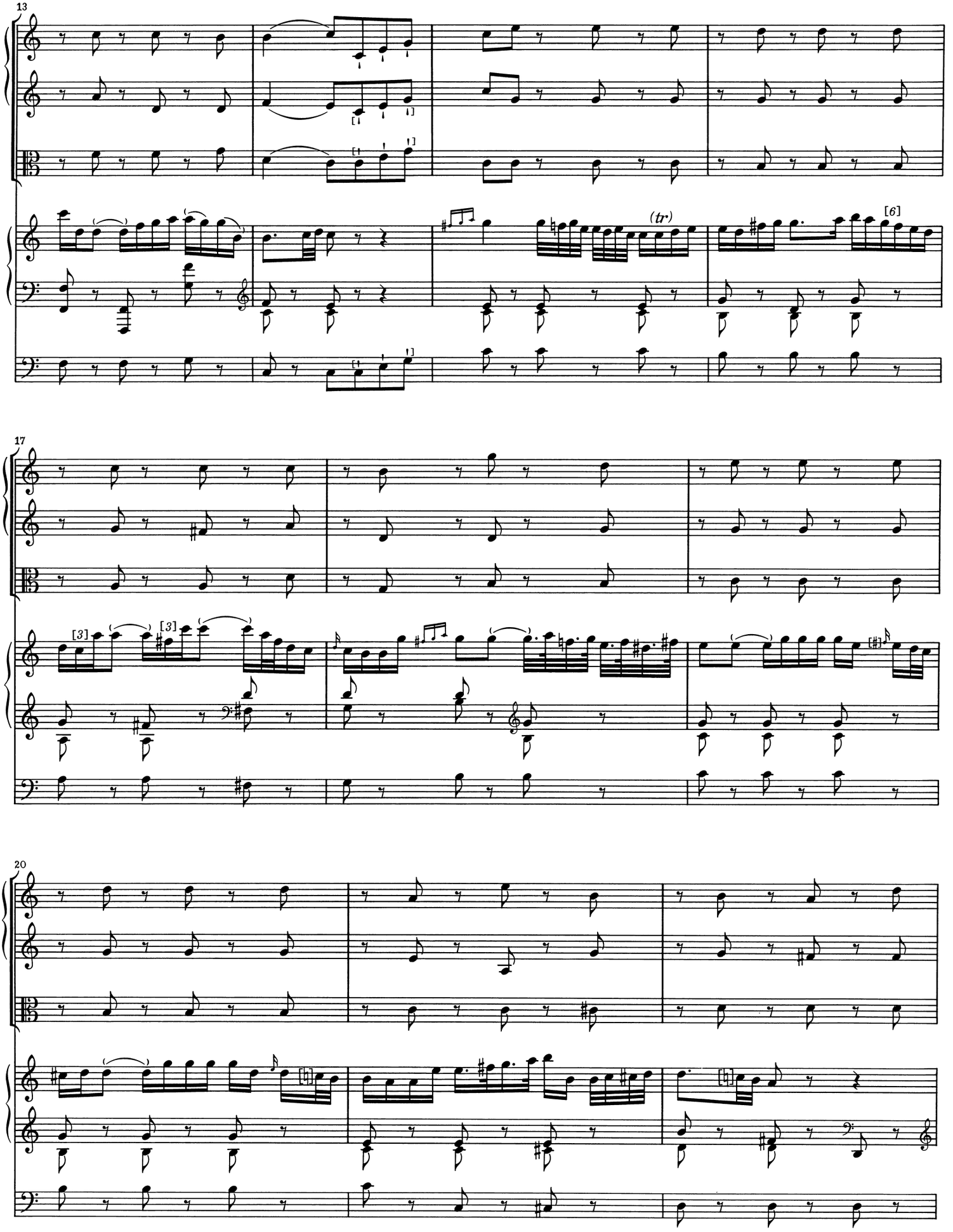

175
178
181

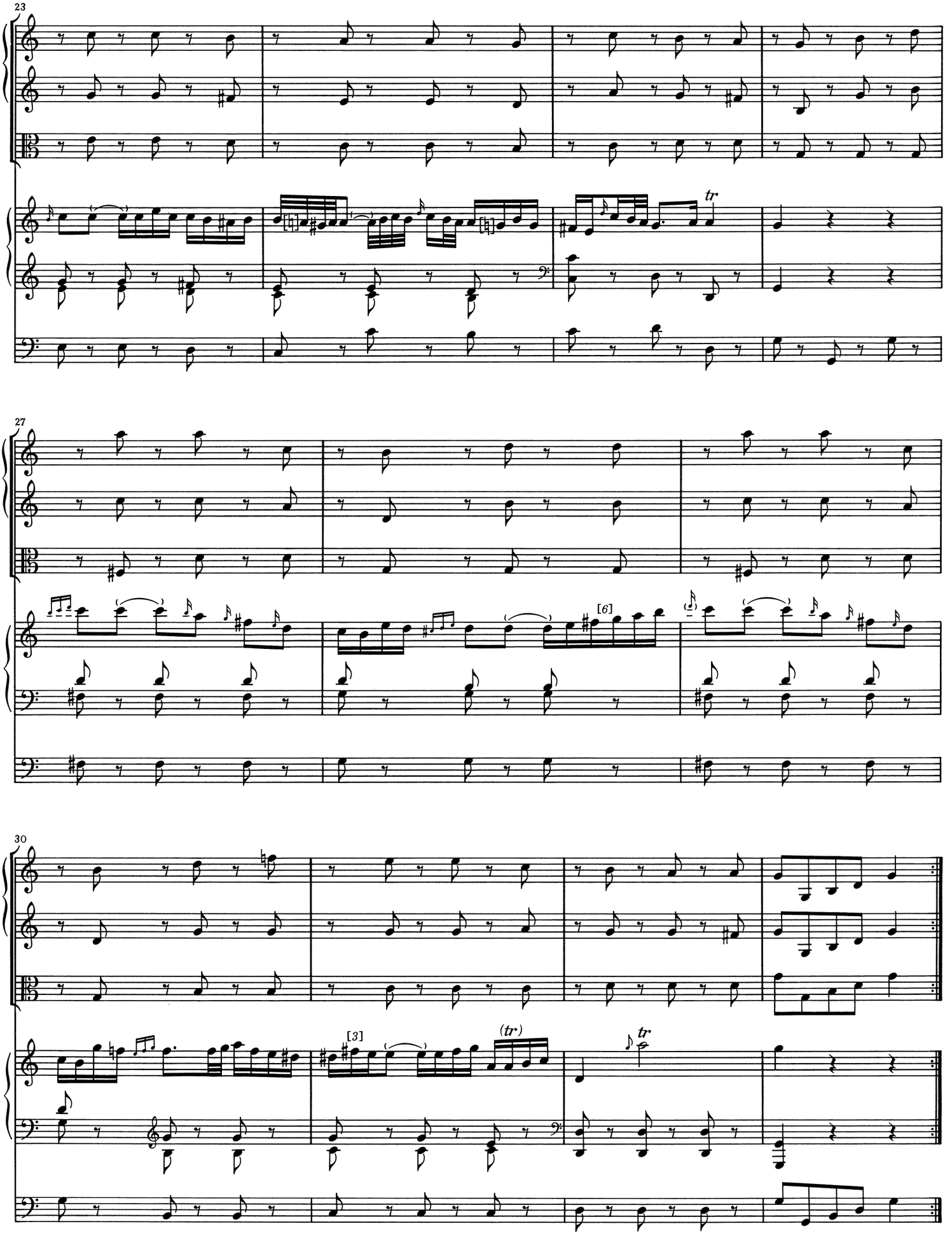

183
186
189
tr
(6)

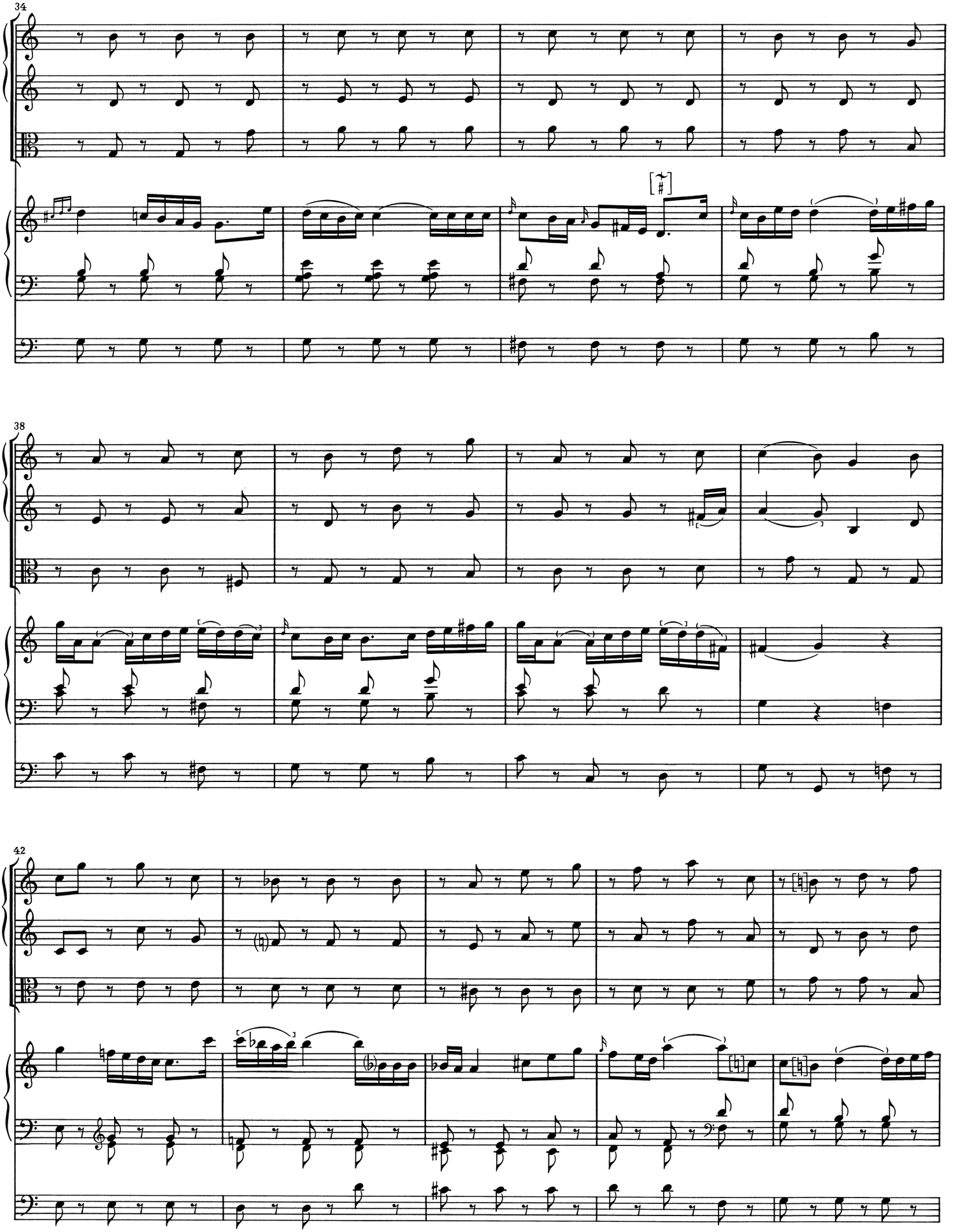

193
[tr]
tr
tr
6
195
197
(6)

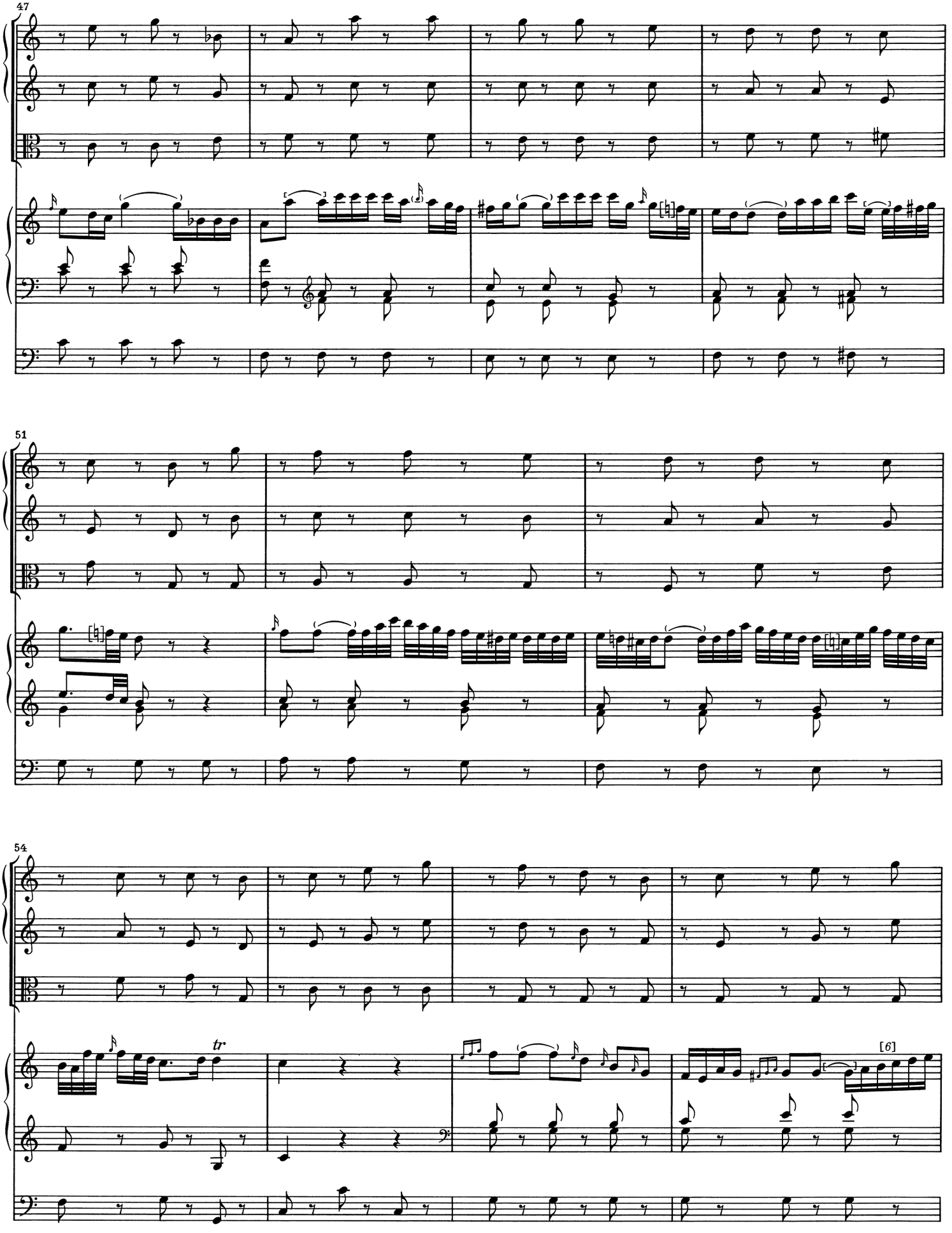

199
f
[f]
f
[f]
[f]
(Tutti)
[Cadenza]
tr
(Tutti)
f
f
203
206

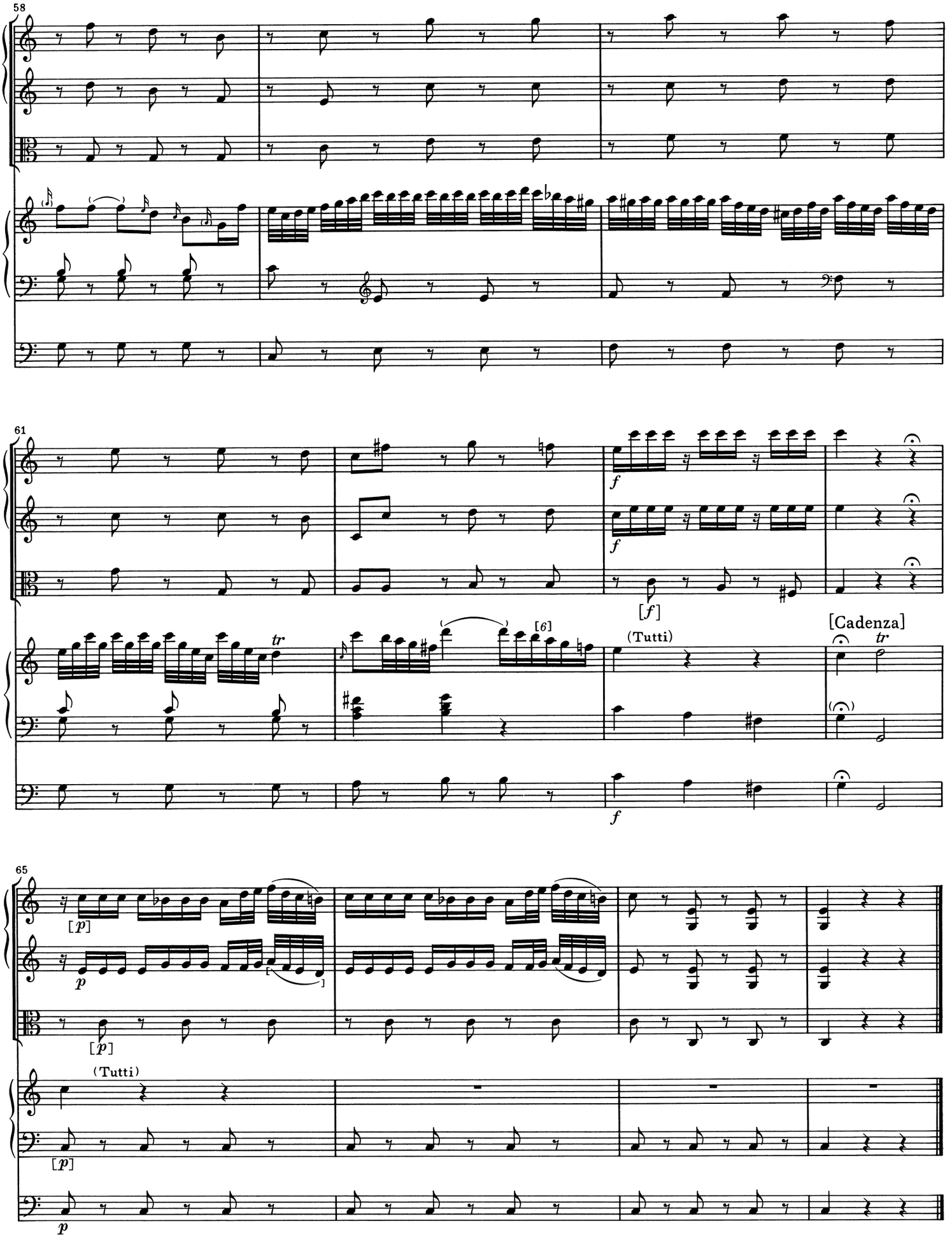

Largo cantabile
Violino I
Violino II
Viola
Clavicembalo
Basso
p
[p]
5
Solo
9


13
(tr)
[6]
17
[3]
[3]
20


23
tr
27
[6]
30
[3]
(tr)
tr


34
38
42


47
51
54
tr
[6]


58
61
65
[f]
(Tutti)
[Cadenza]
[6]
[p]
(Tutti)

(Finale)

Presto

Violino I

Violino II

Viola

Clavicembalo

Basso

[f]

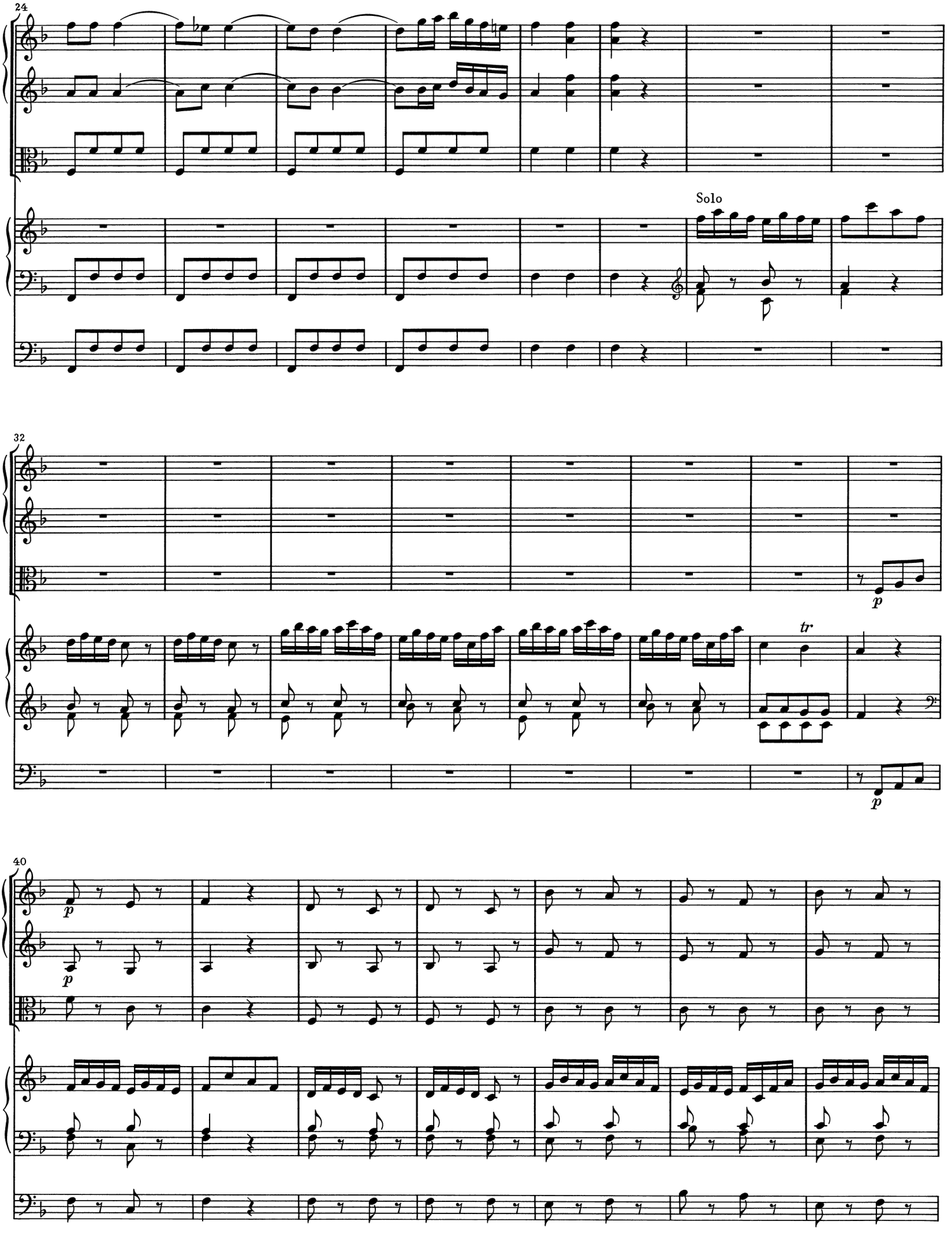
(tr)

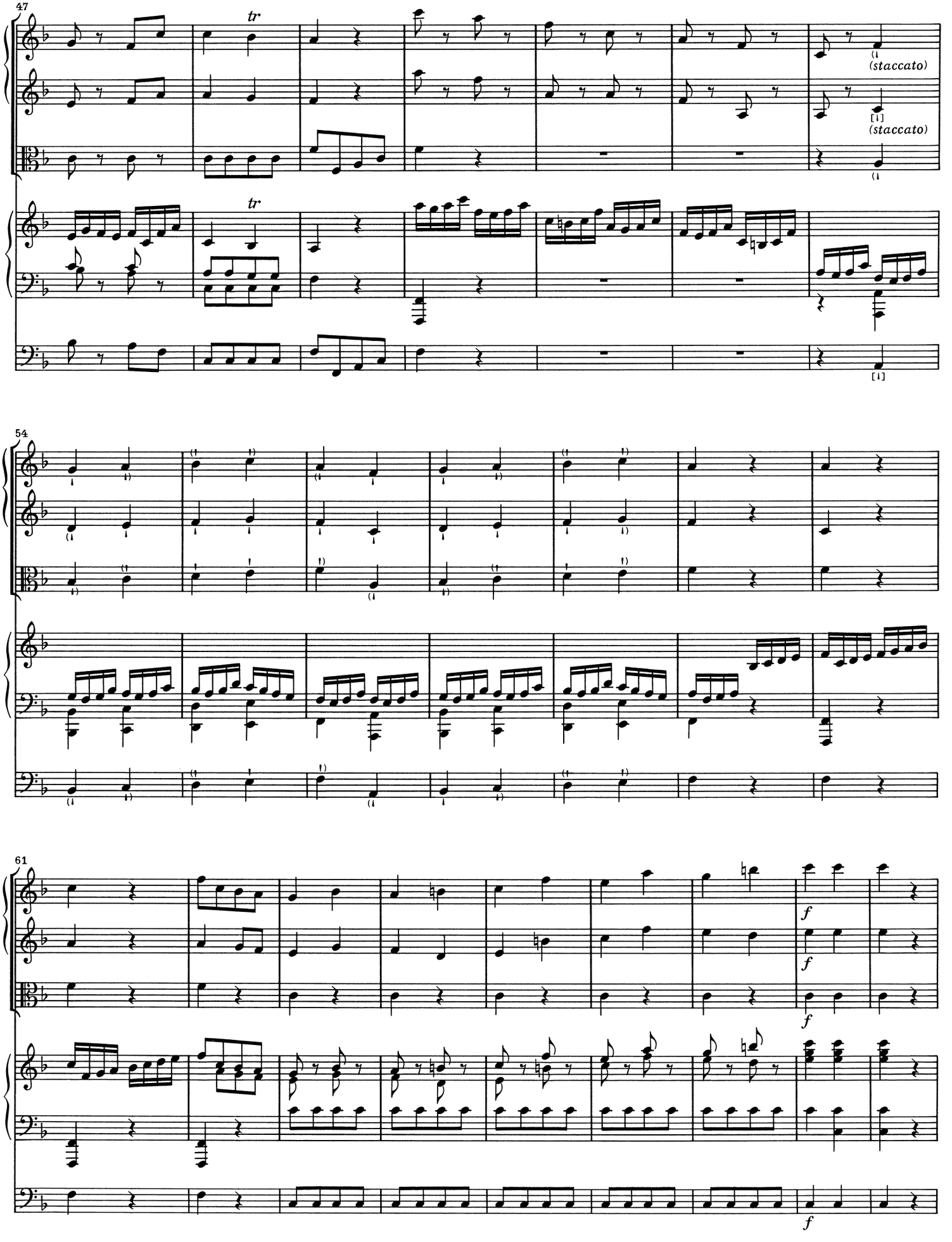
8

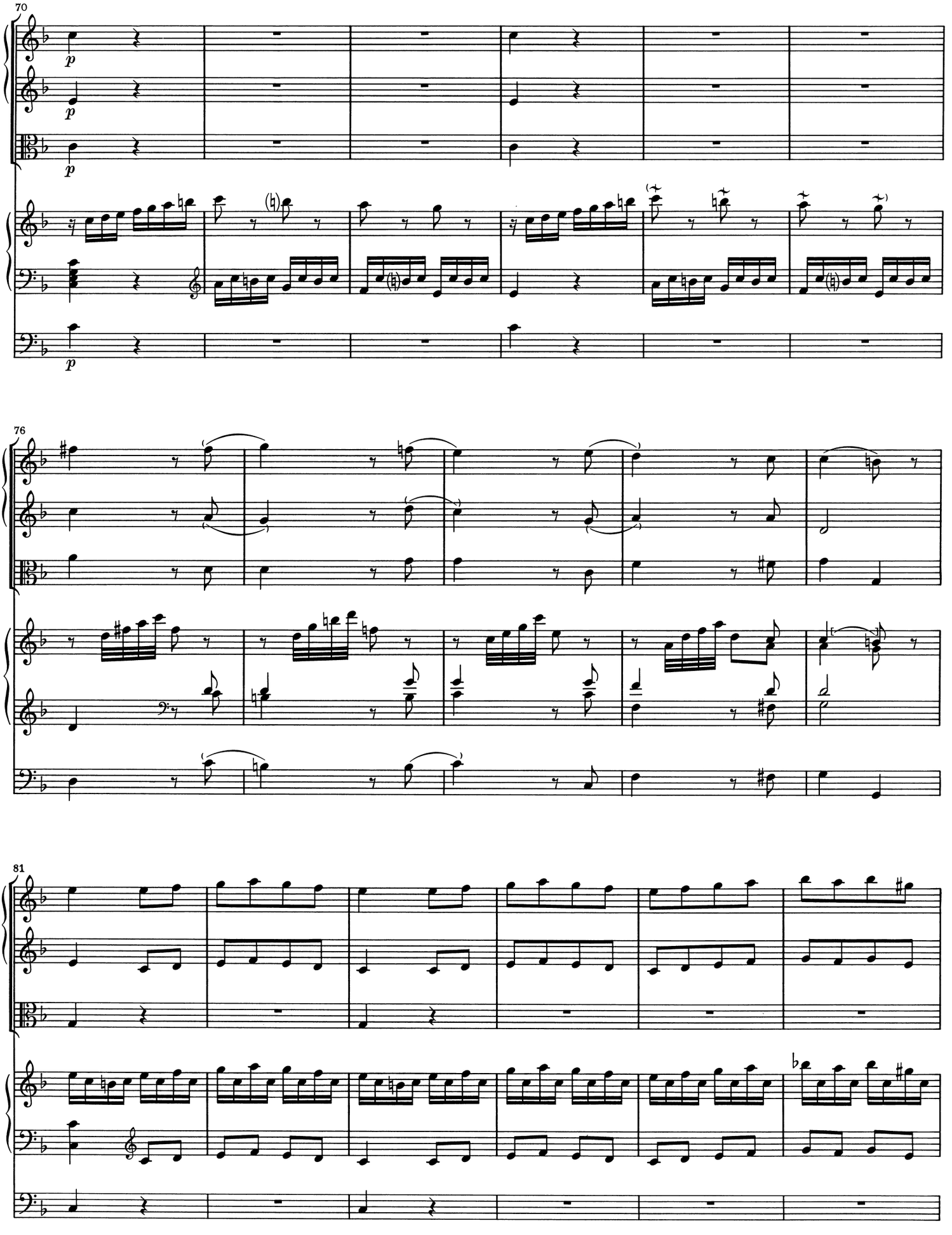
16

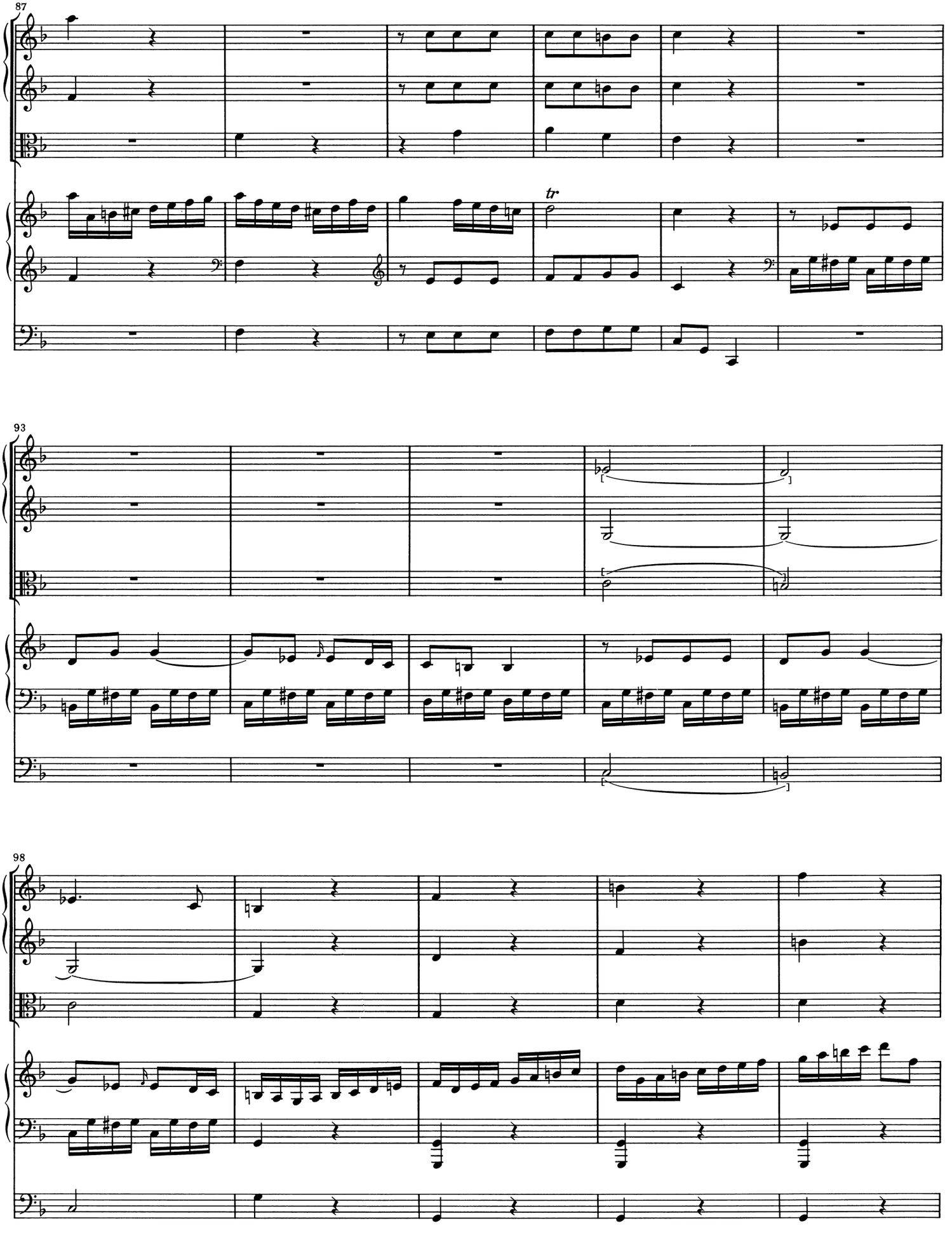
p

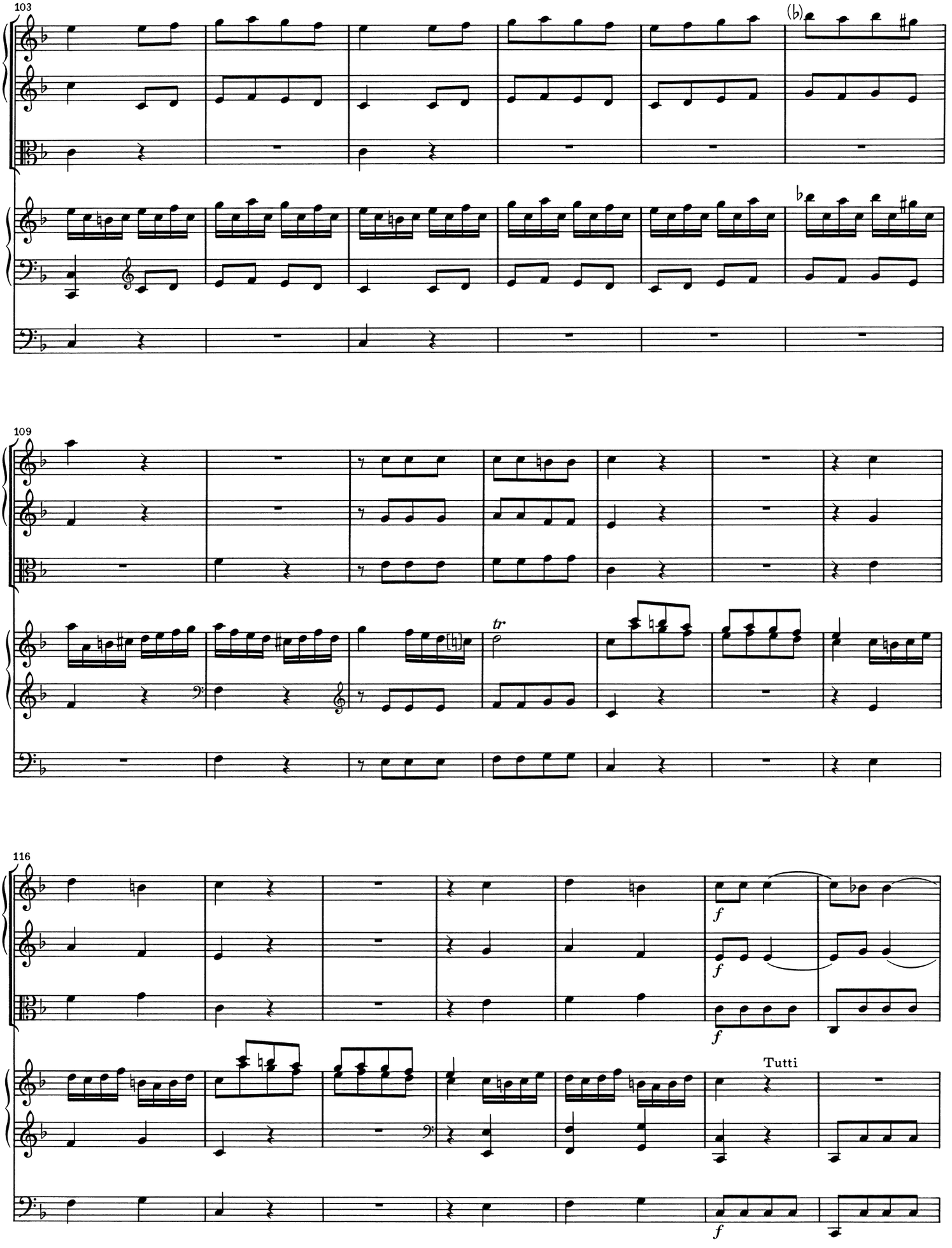
f

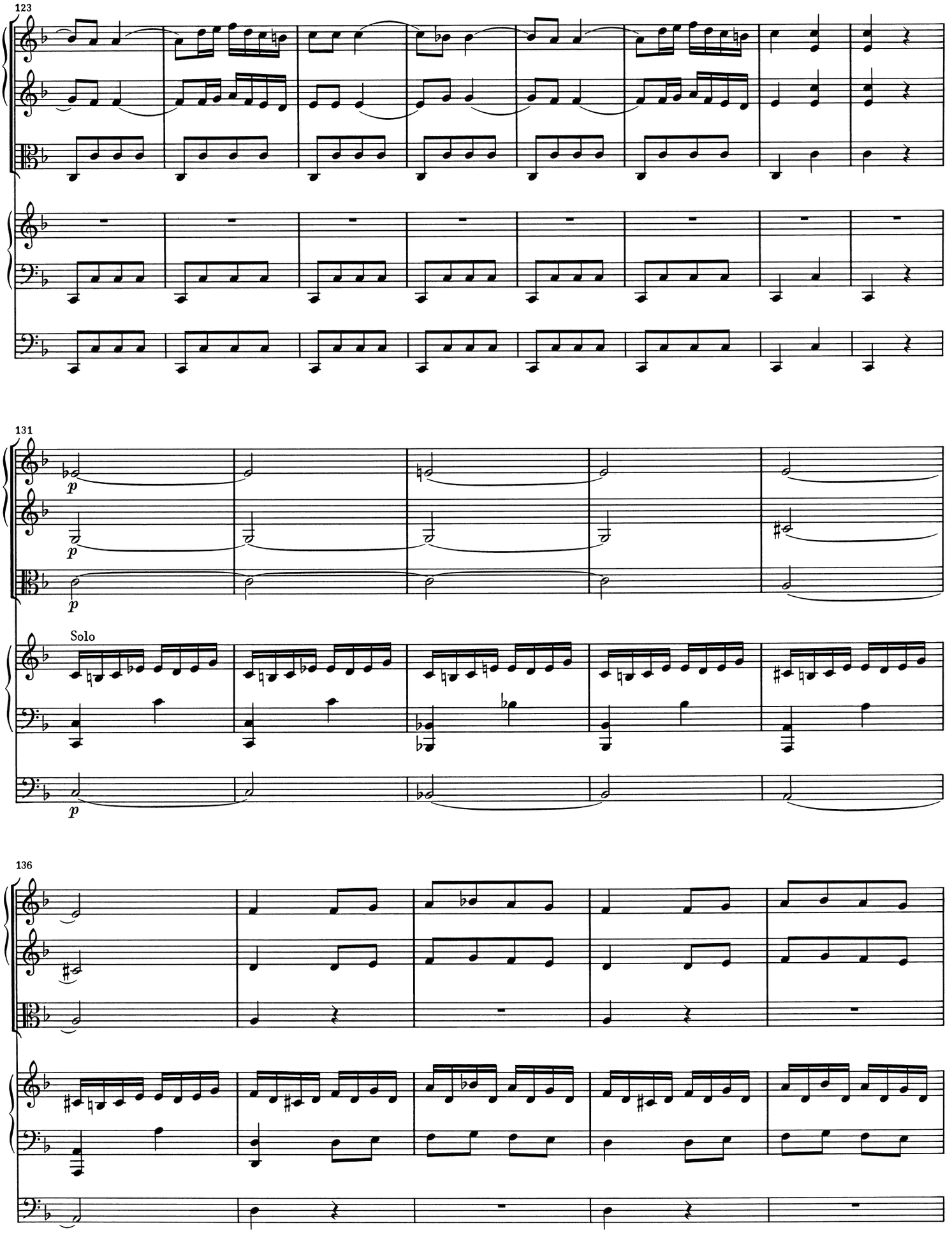

24
Solo
32
tr
p
40
p
p

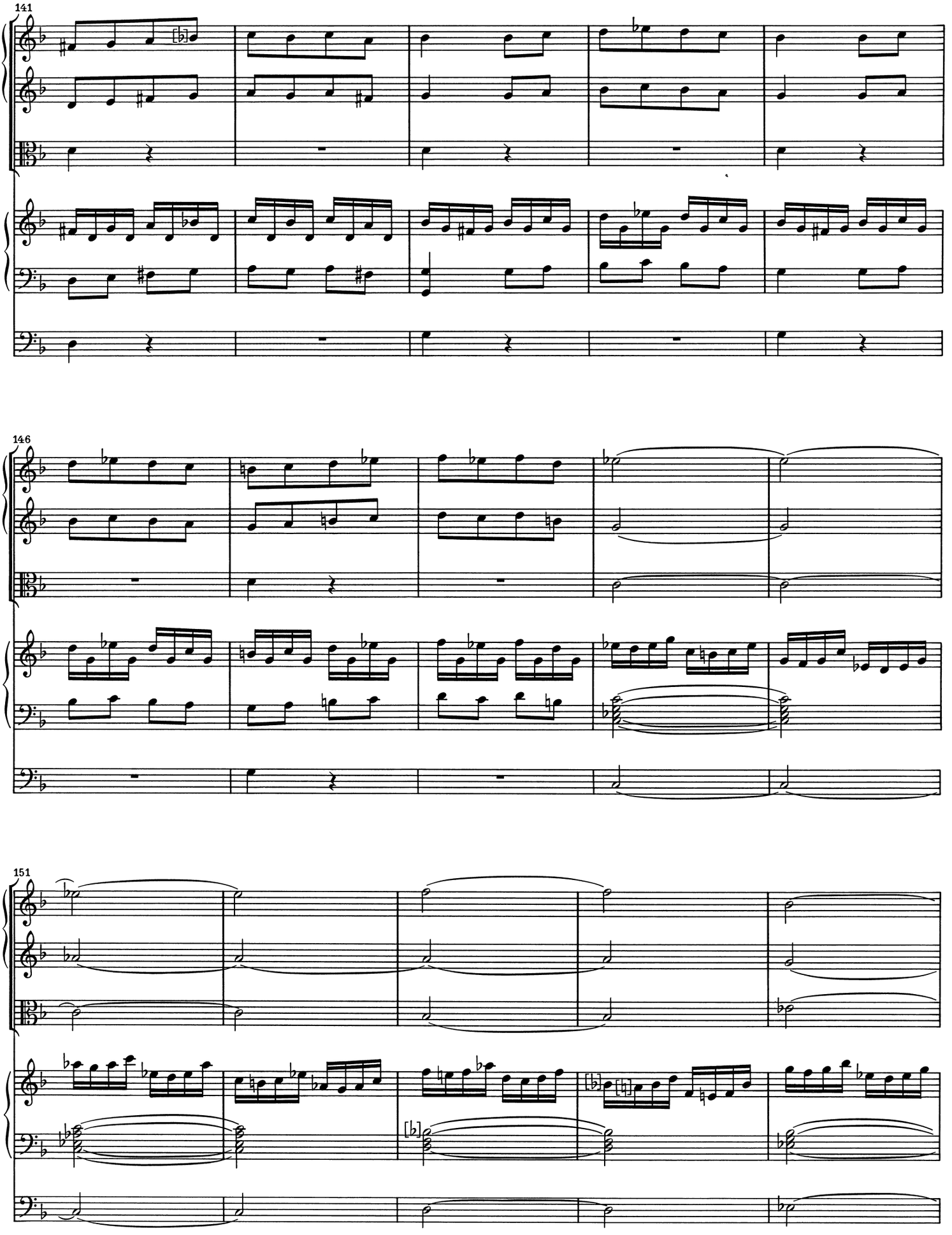

47
tr.
(staccato)
54
61
f

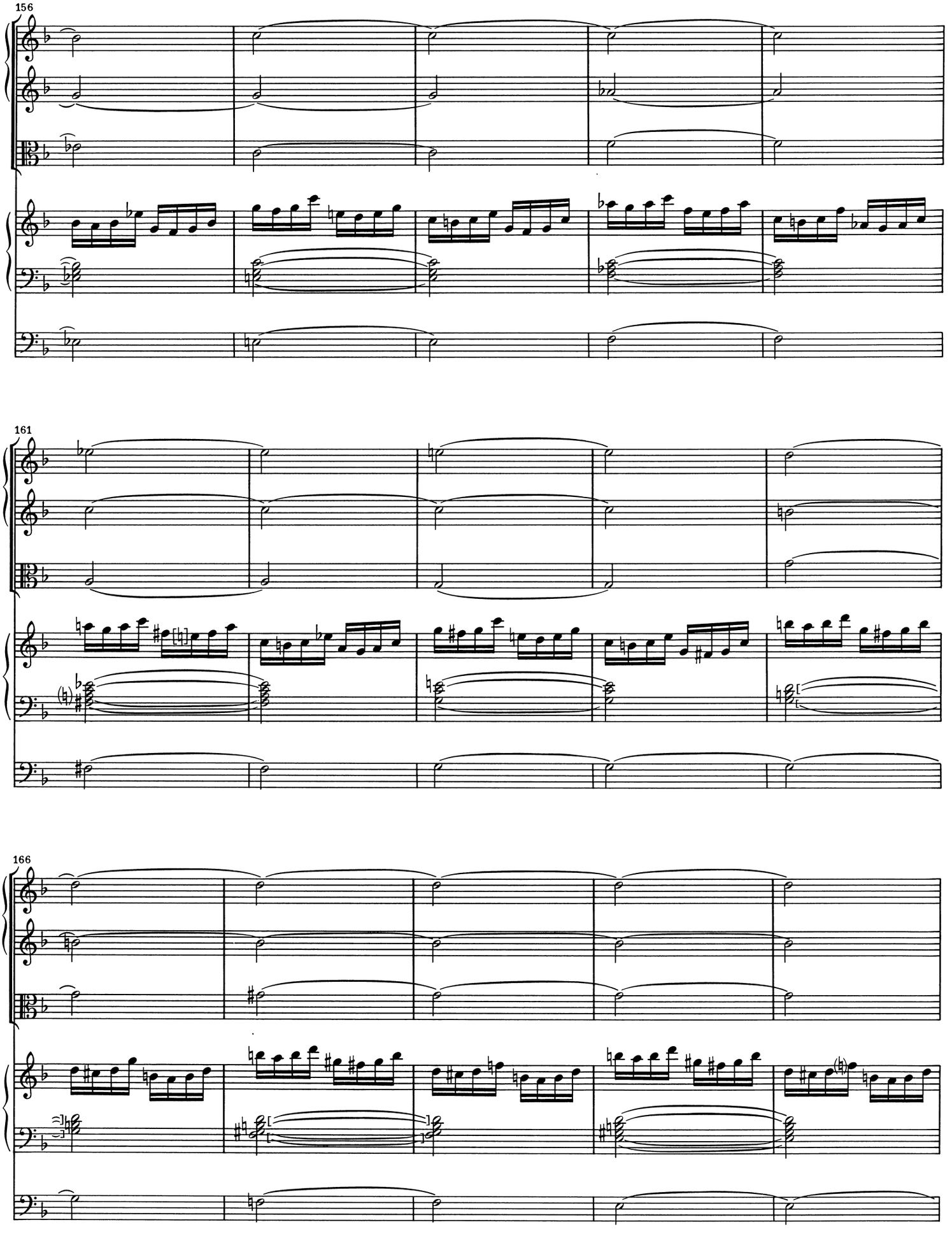

70
p
p
p
76
81

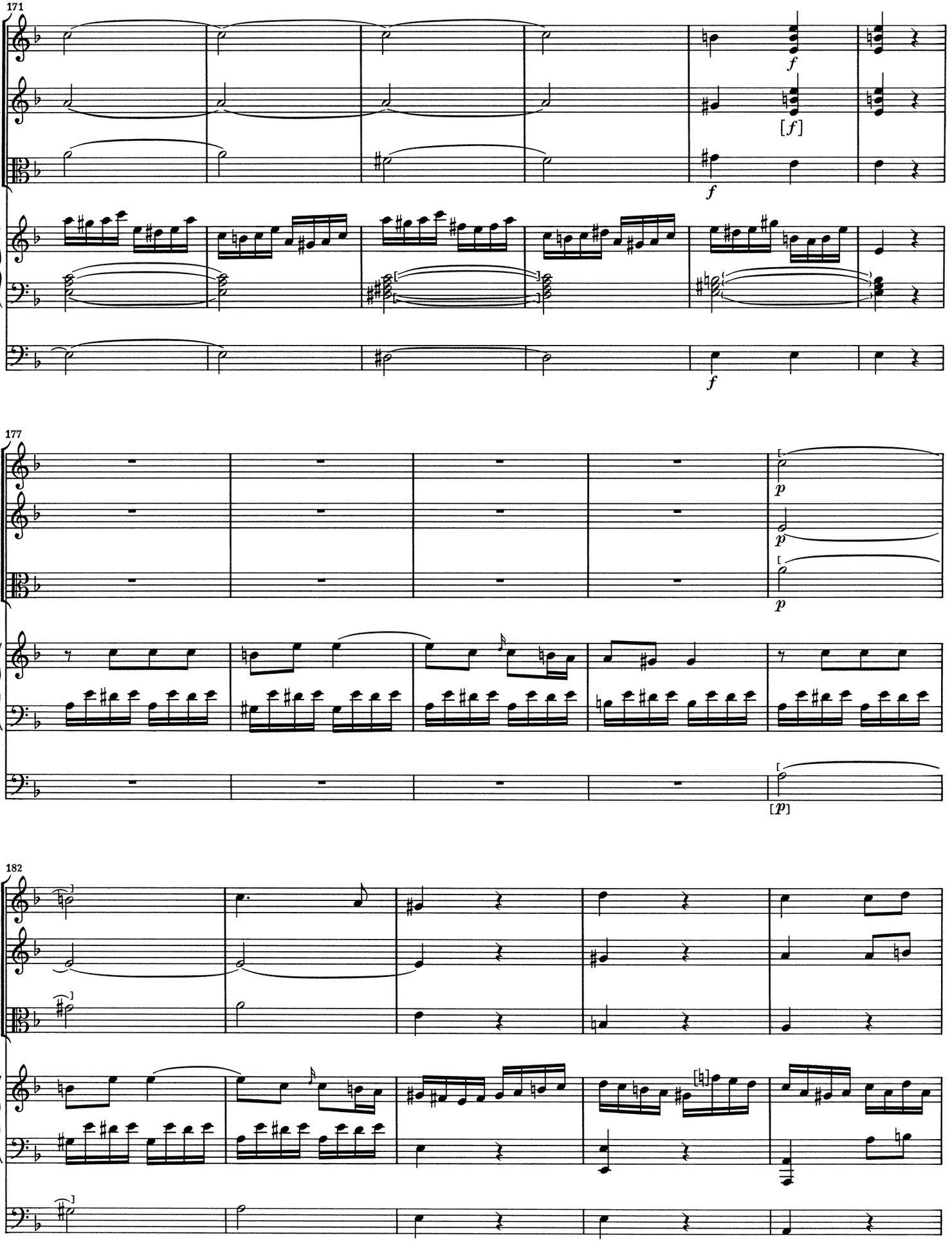

87
tr
93
98

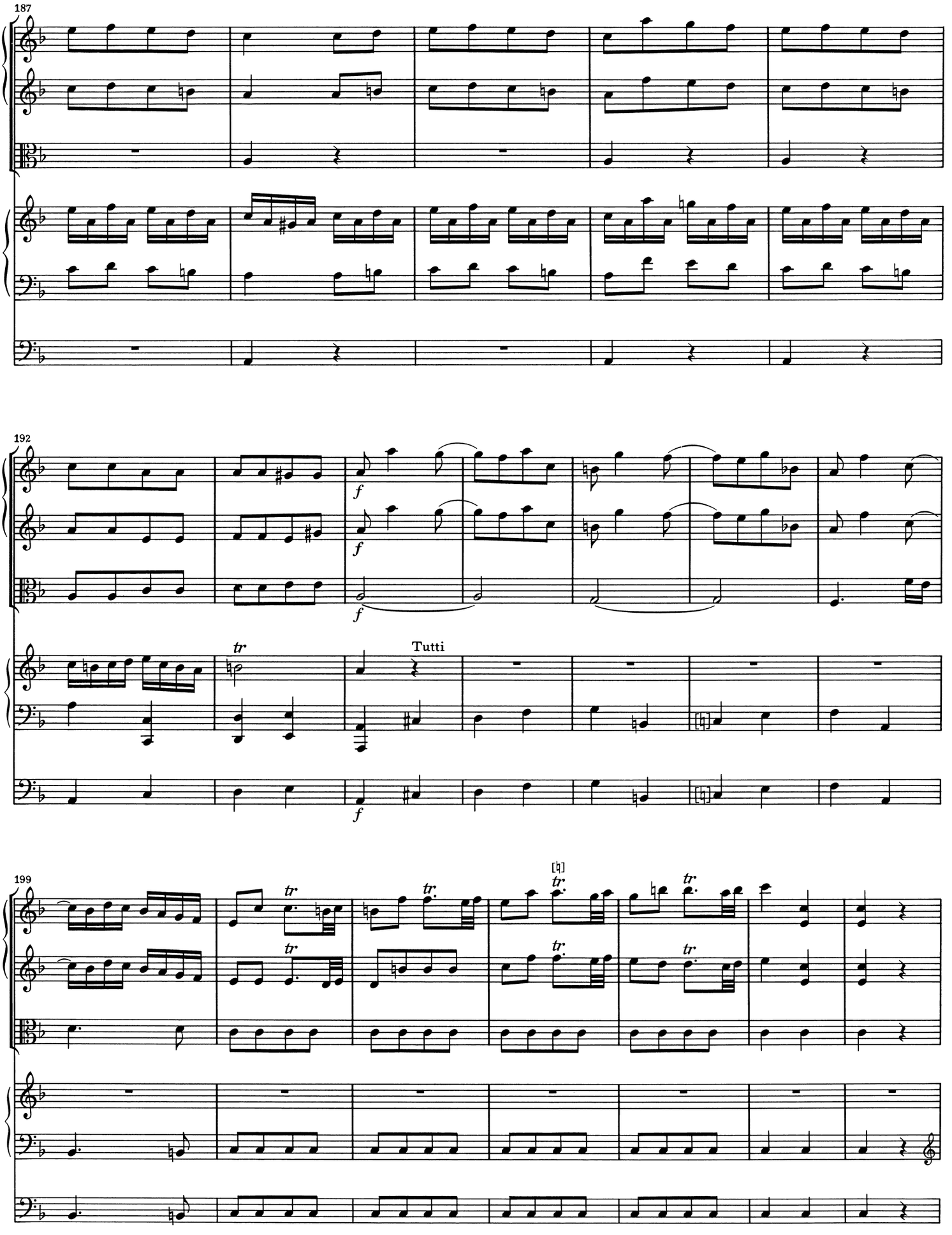

103
(♭)
109
tr
116
f
f
f
Tutti
f

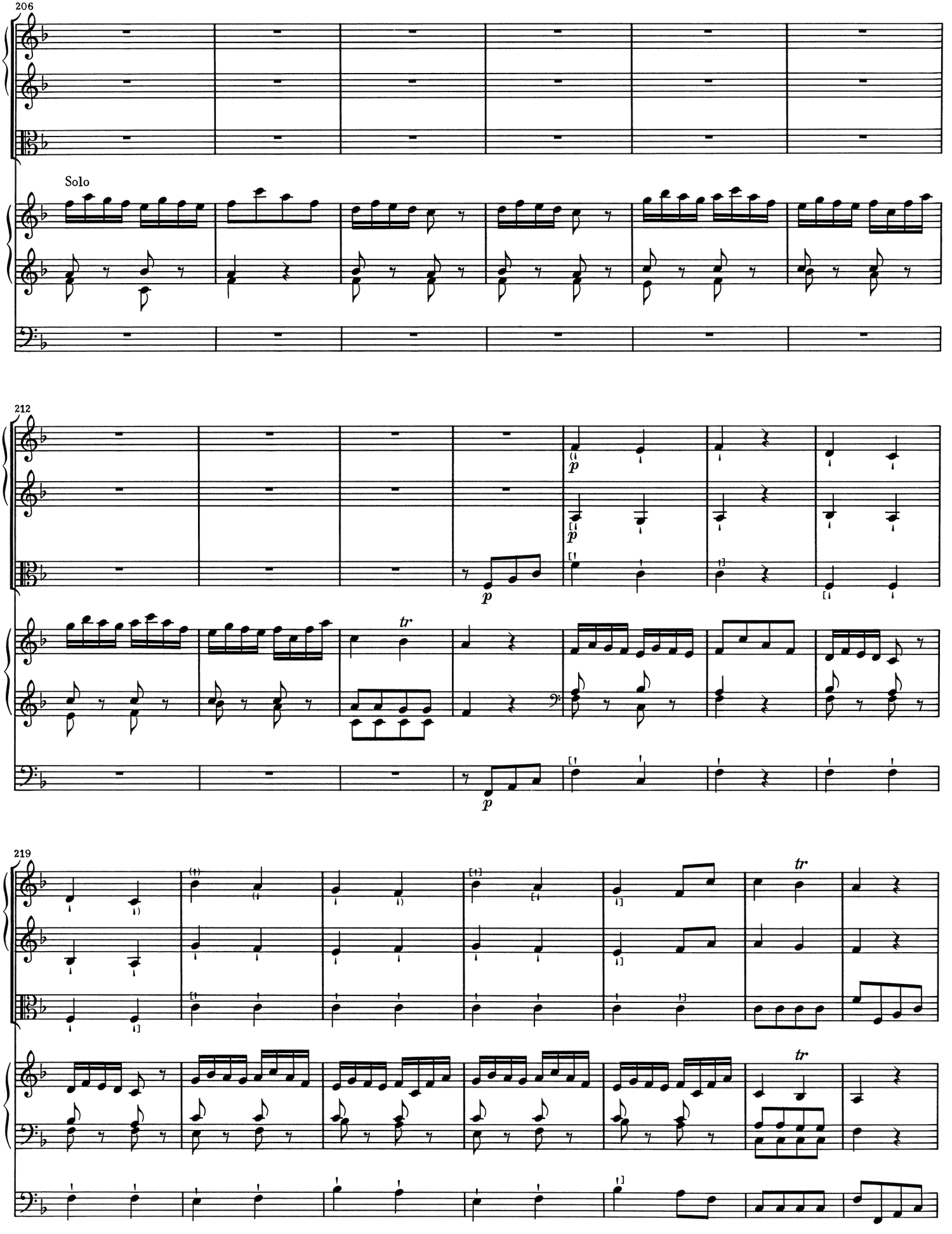

123
131
p
p
p
Solo
136

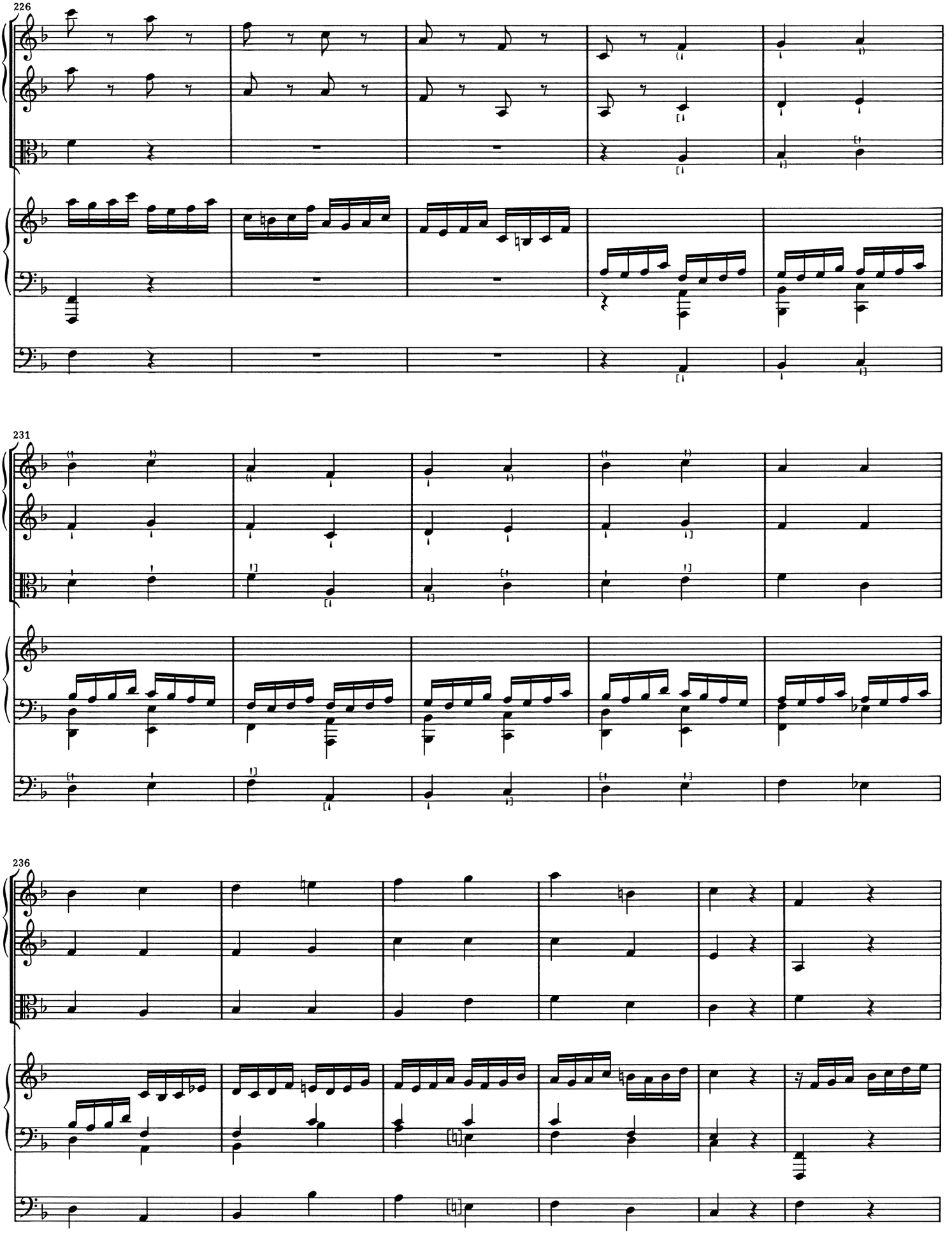

141
146
151

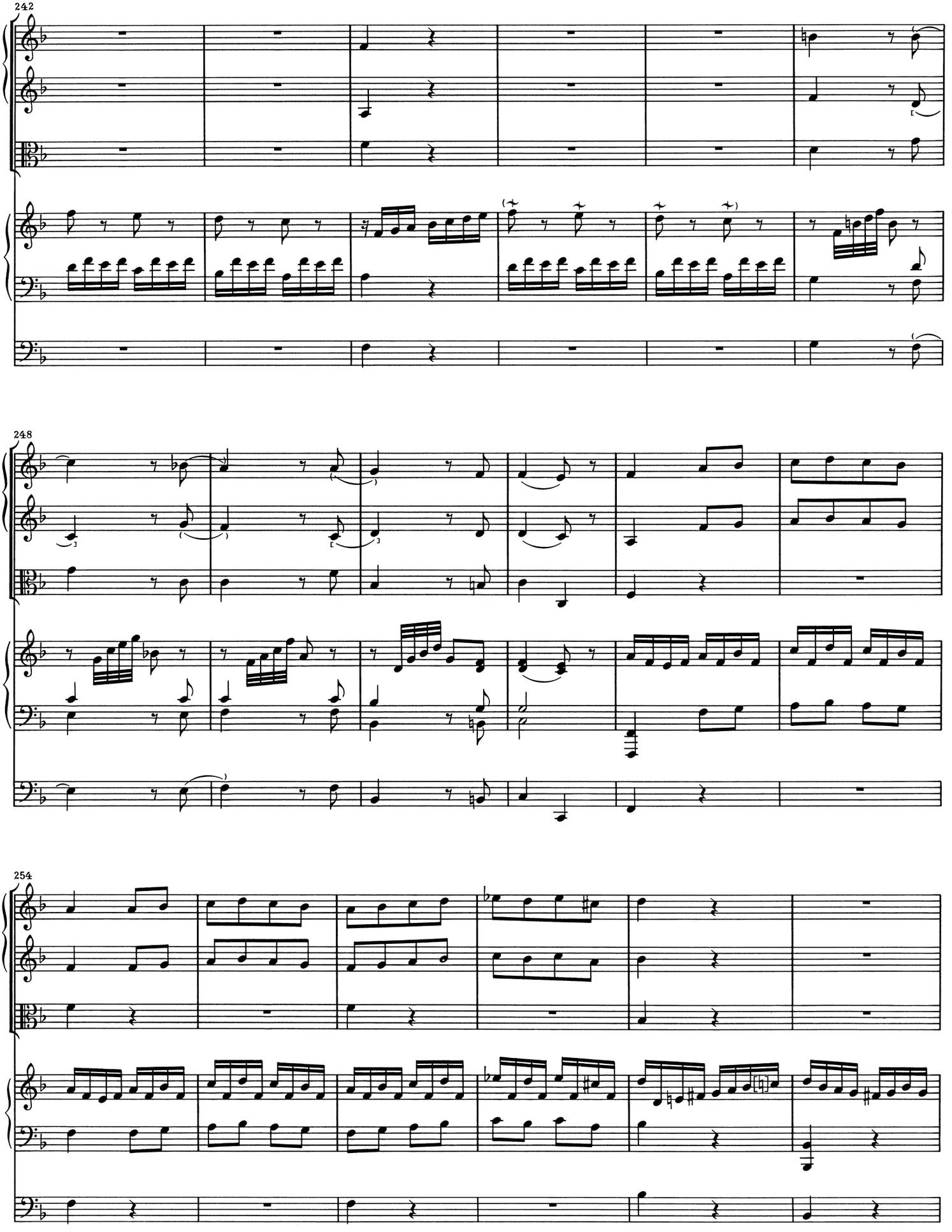

156
161
166

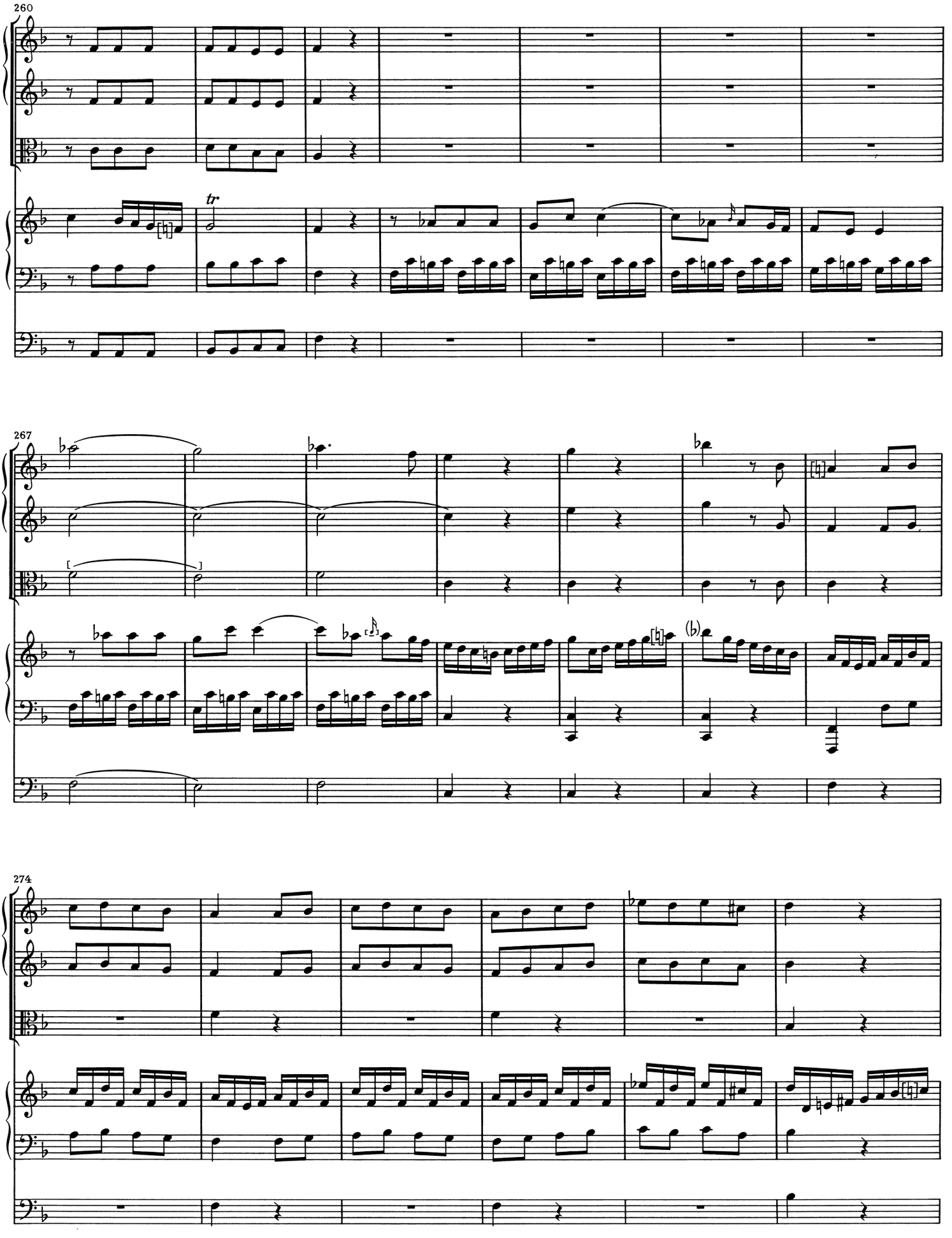

171
f
[f]
f
f
177
p
p
p
[p]
182

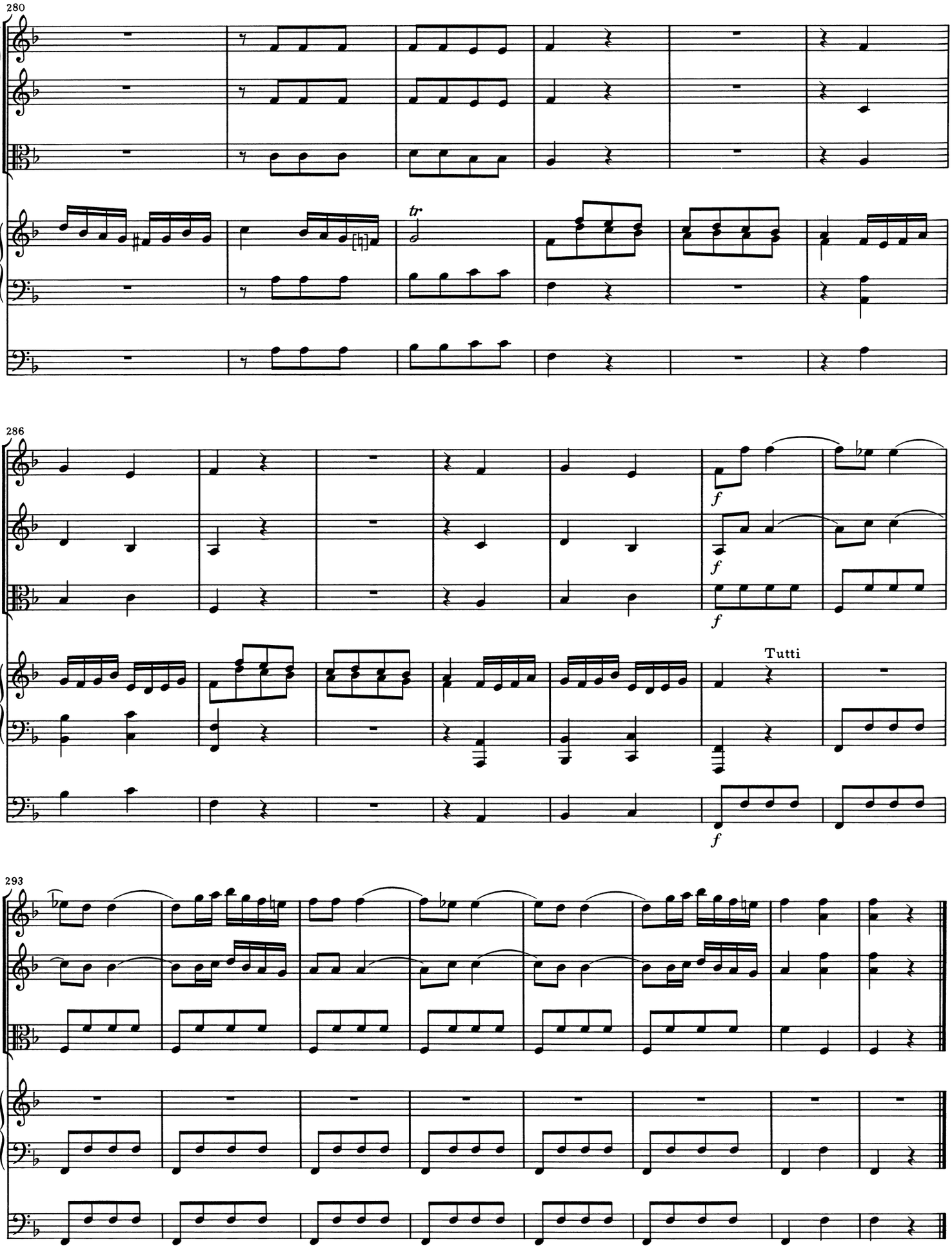

187
192
Tutti
199


206
Solo
212
p
p
p
tr
219
tr
tr


226
231
236


242
248
254

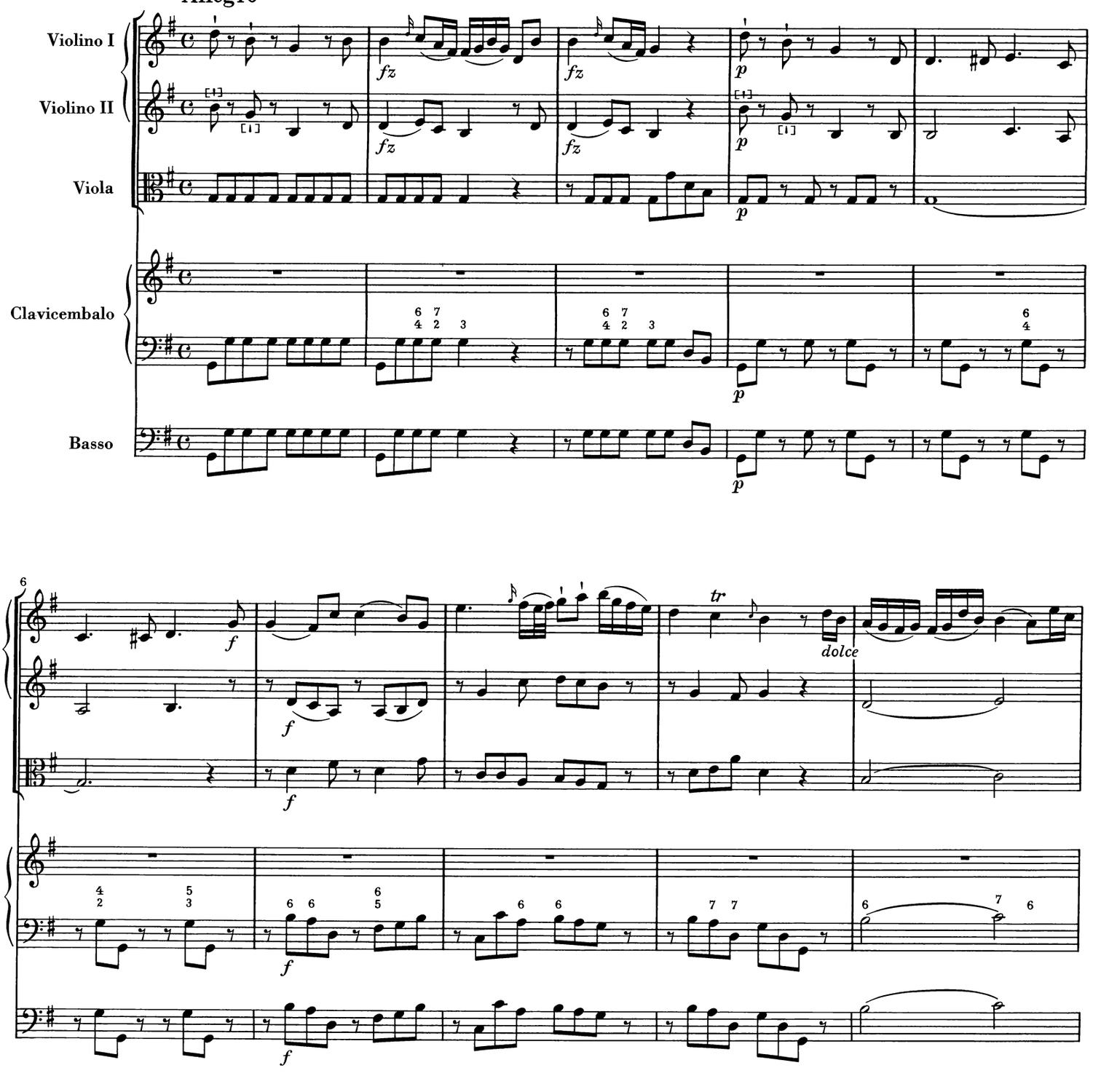

260
tr
267
274

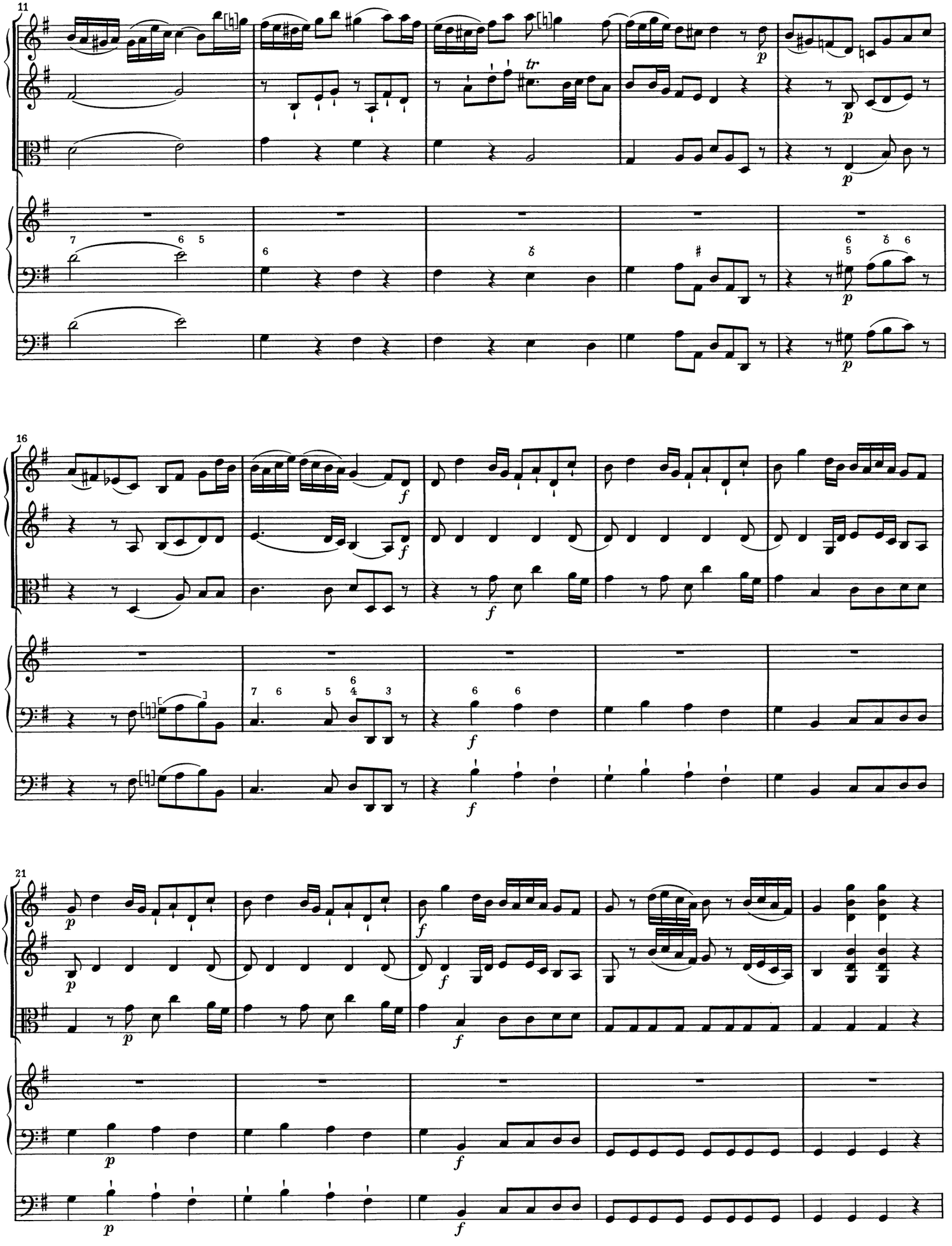

280
tr
286
f
f
f
Tutti
f
293

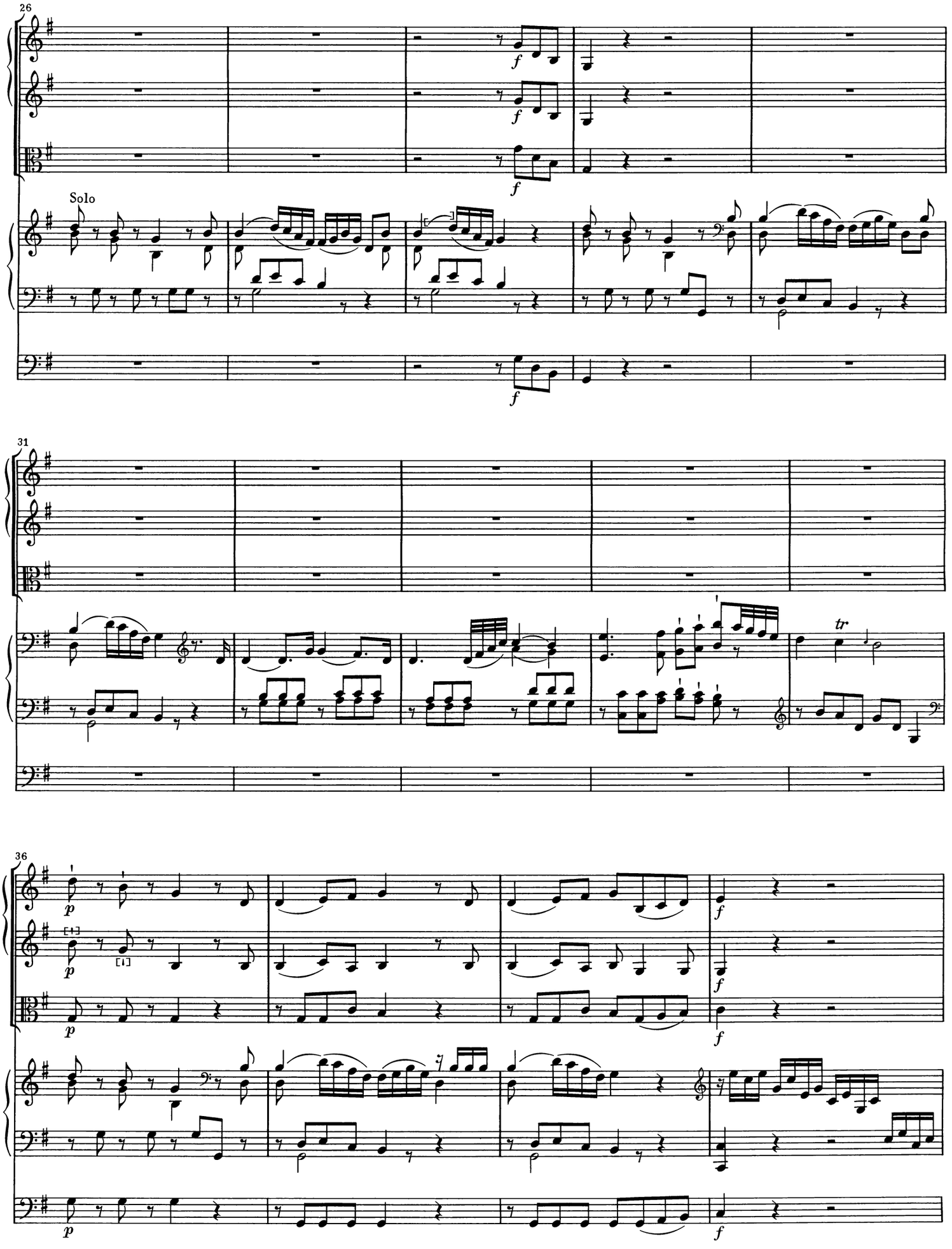
KONZERT in G

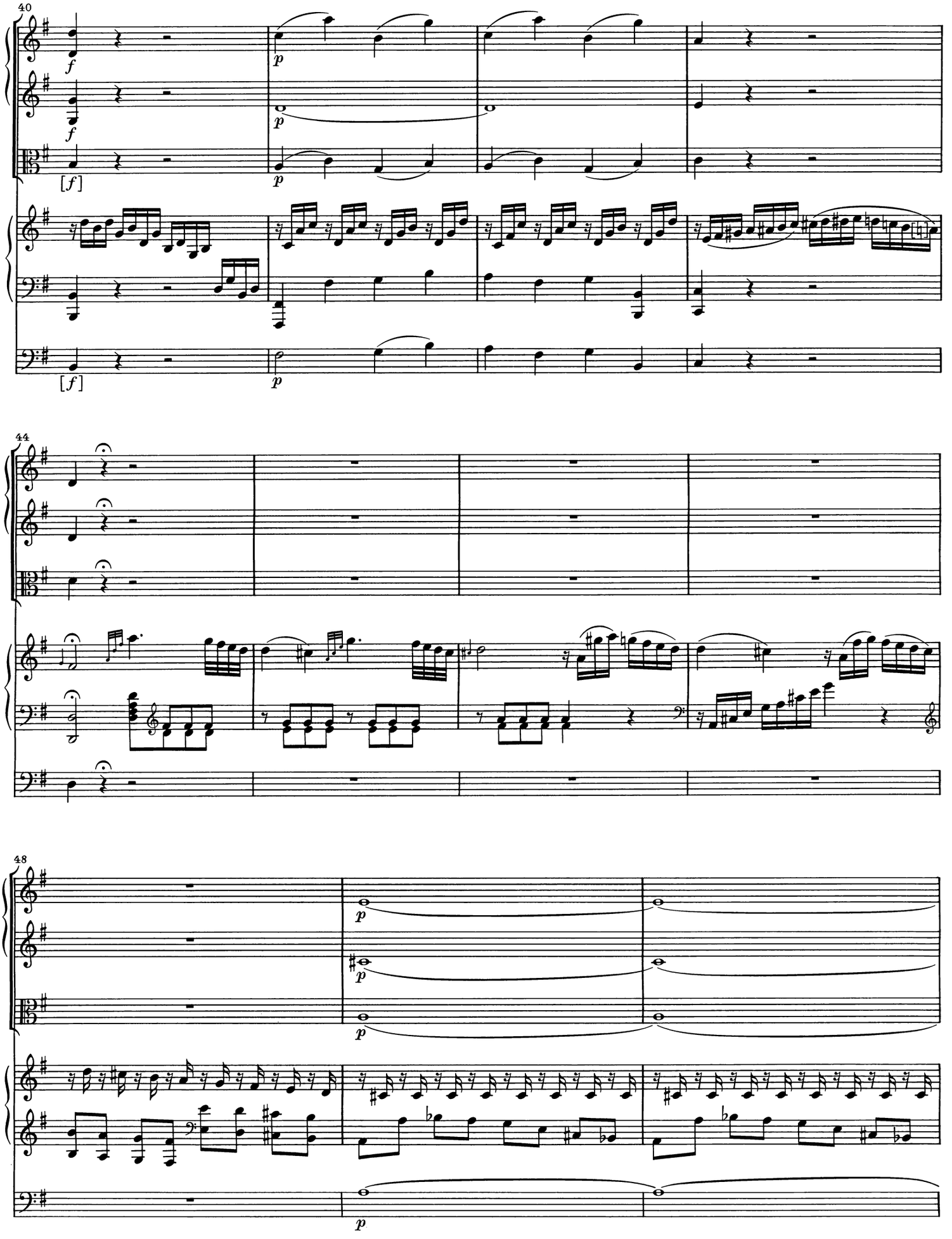
Allegro

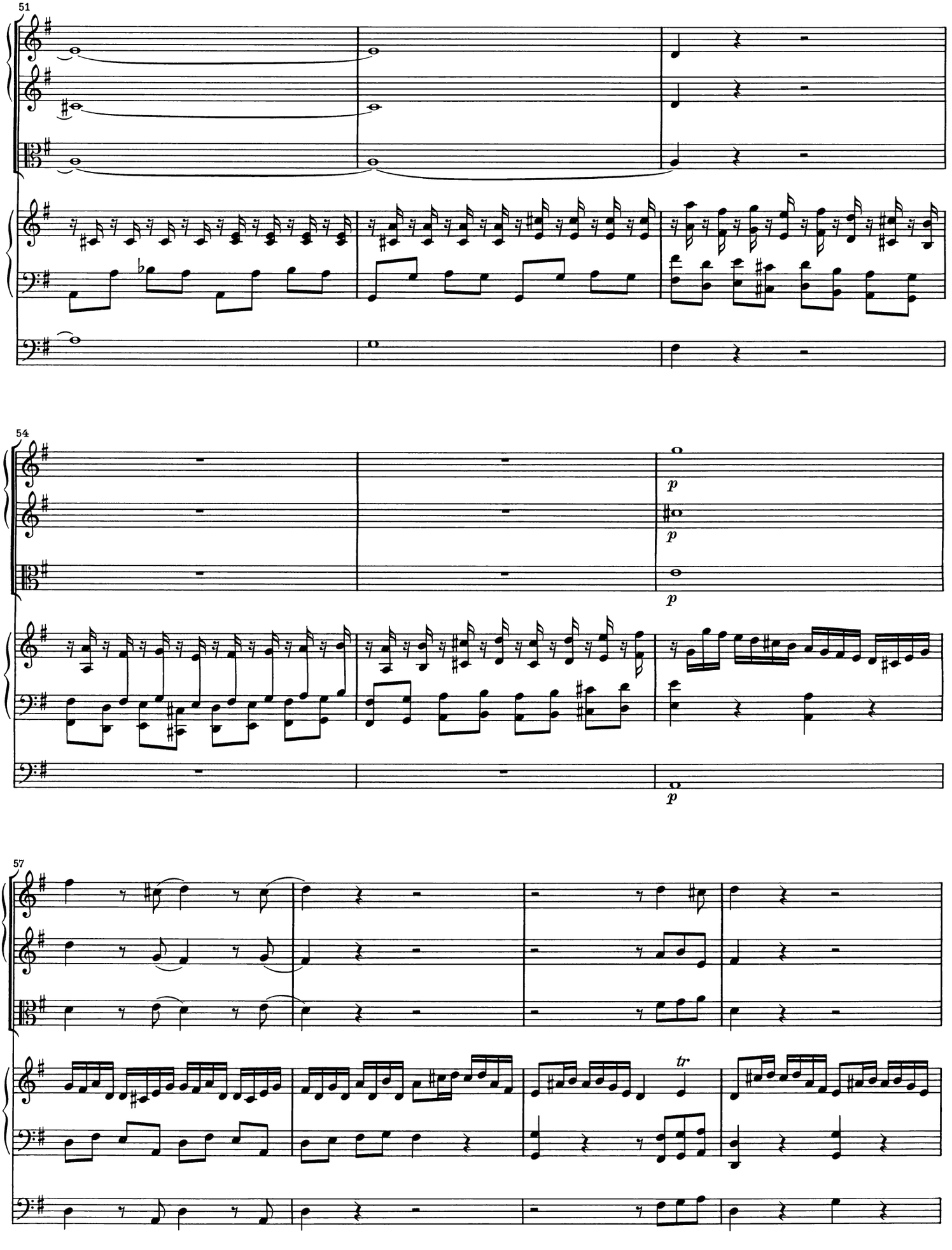
Hoboken XVIII:4

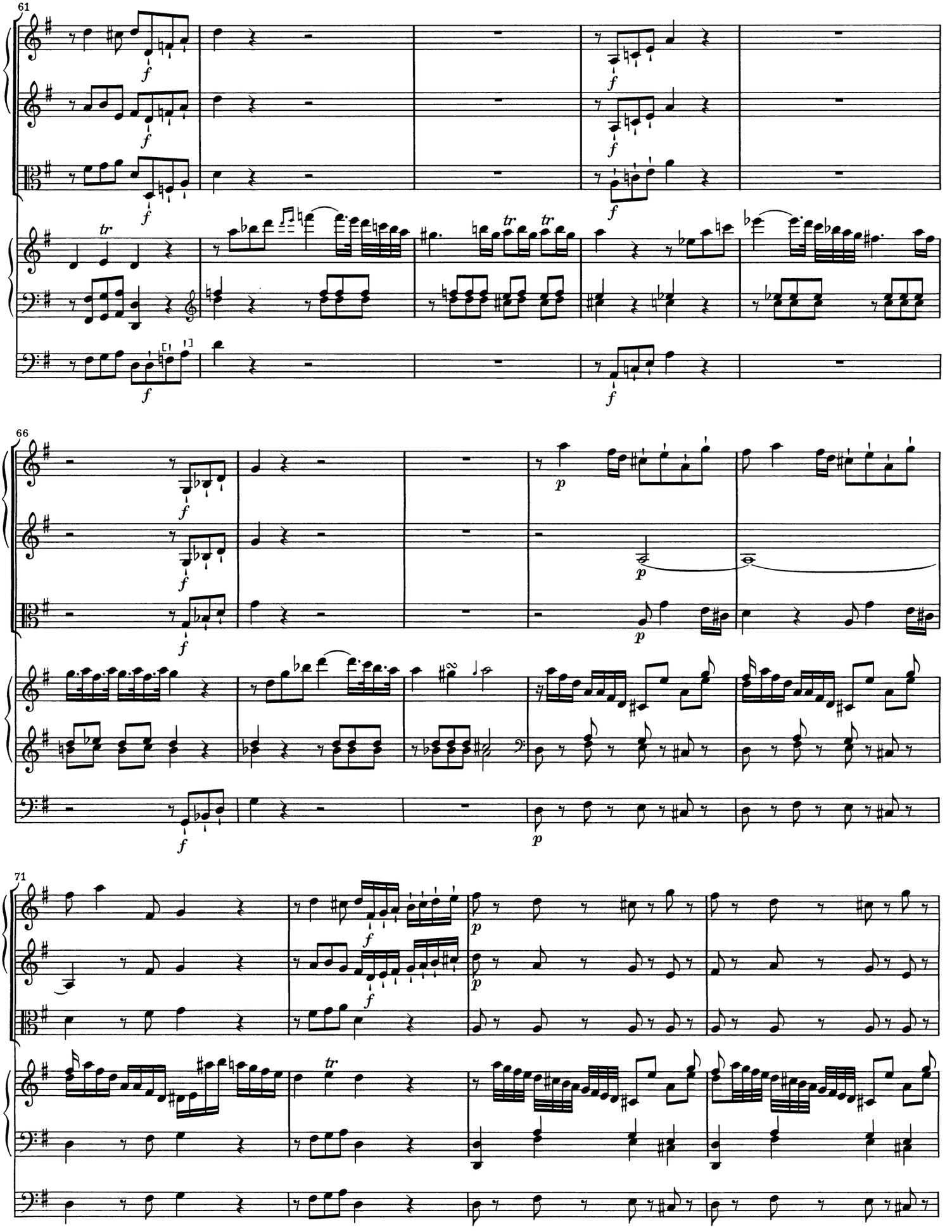


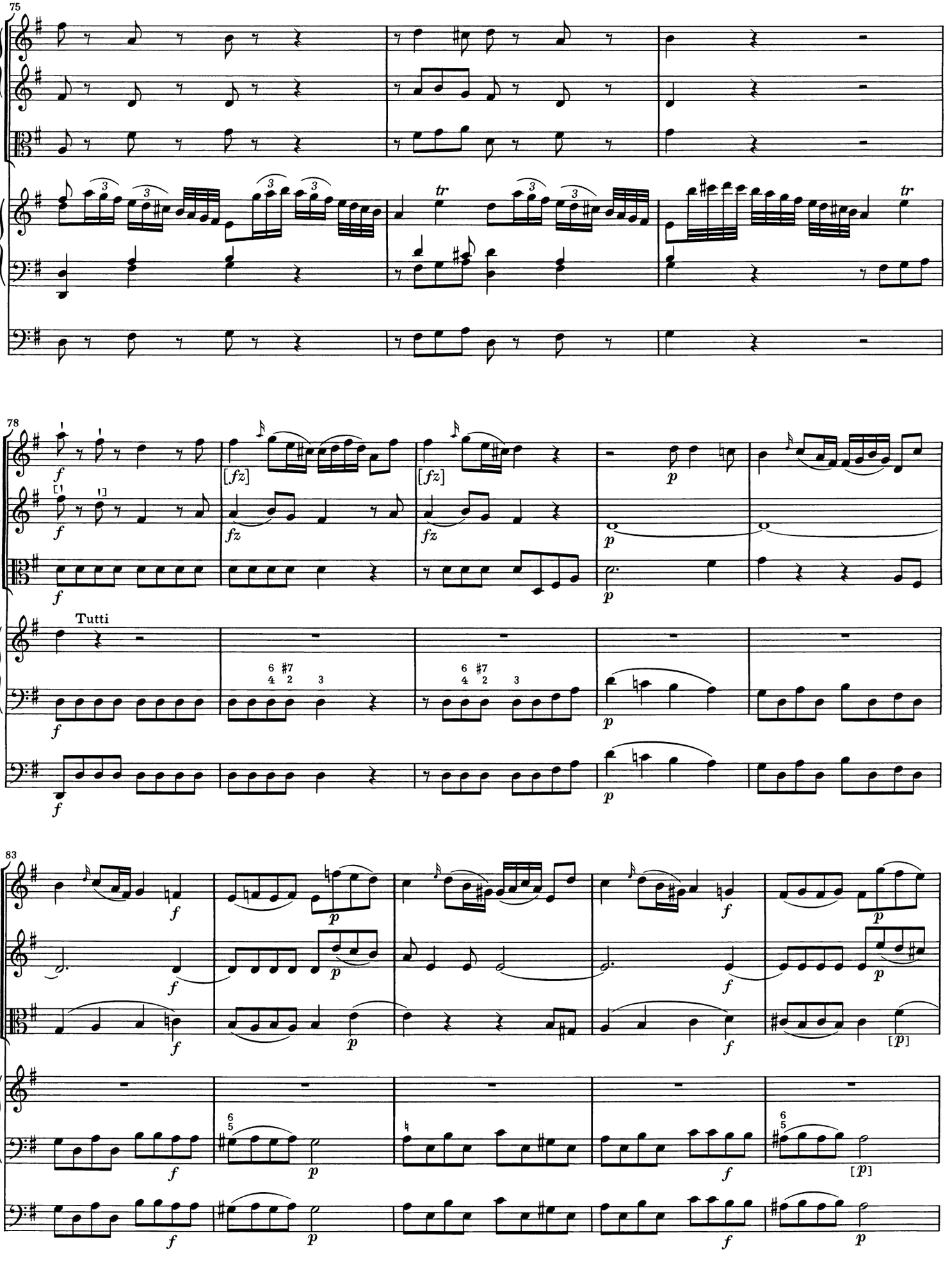

11
tr
p
16
f
21
p
f

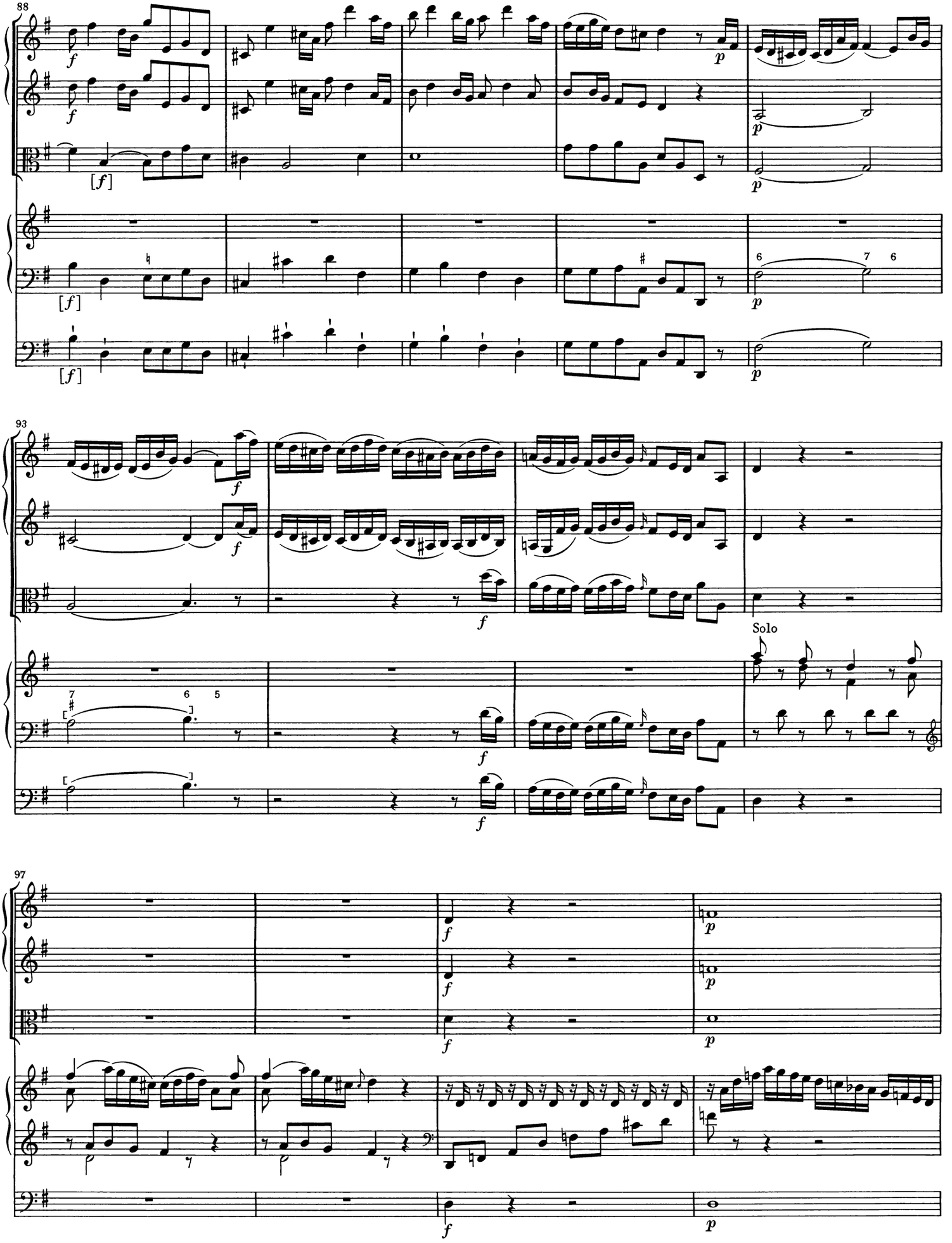

26
Solo
31
tr
36

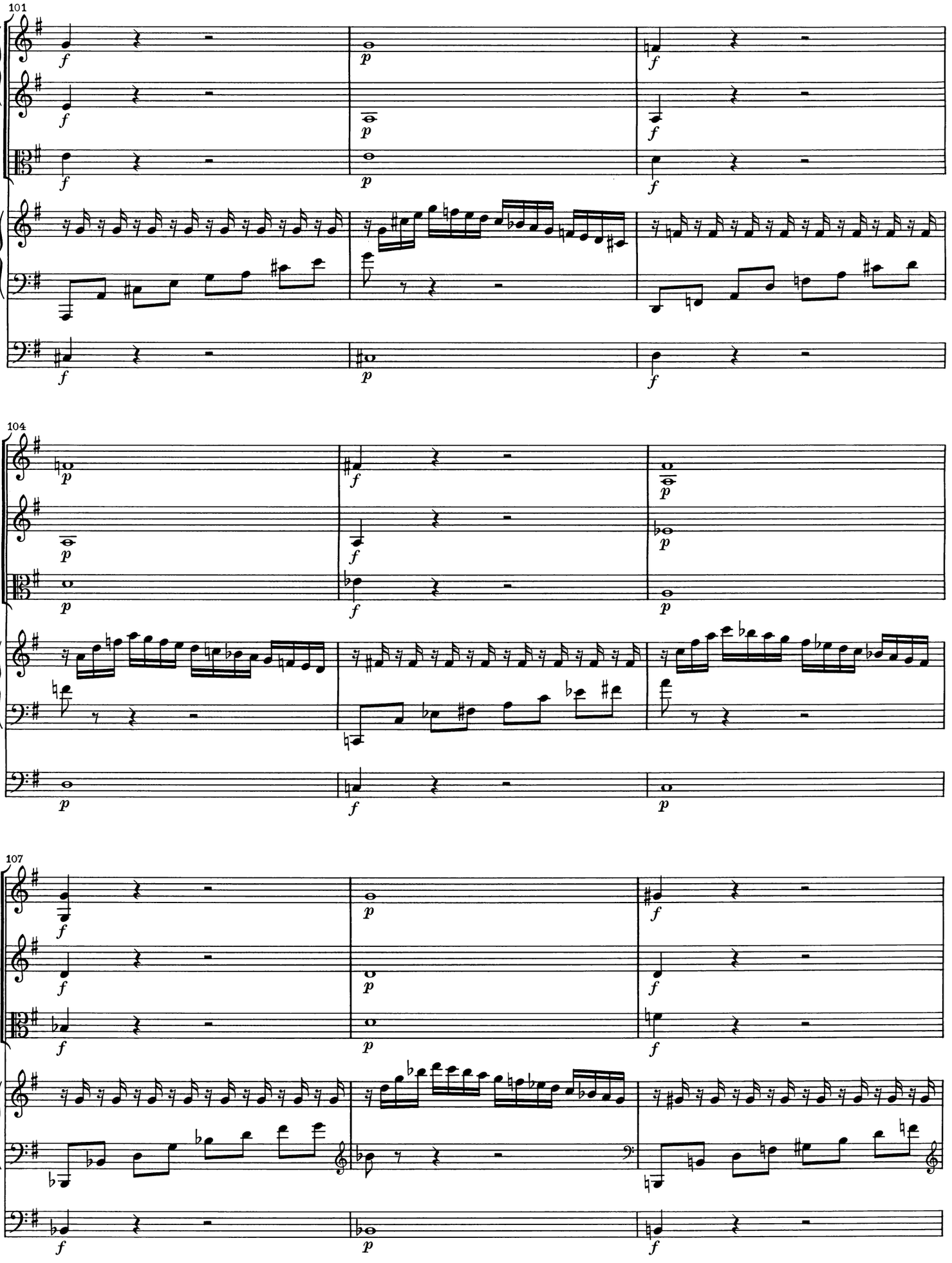

40
f
p
[f]
44
48

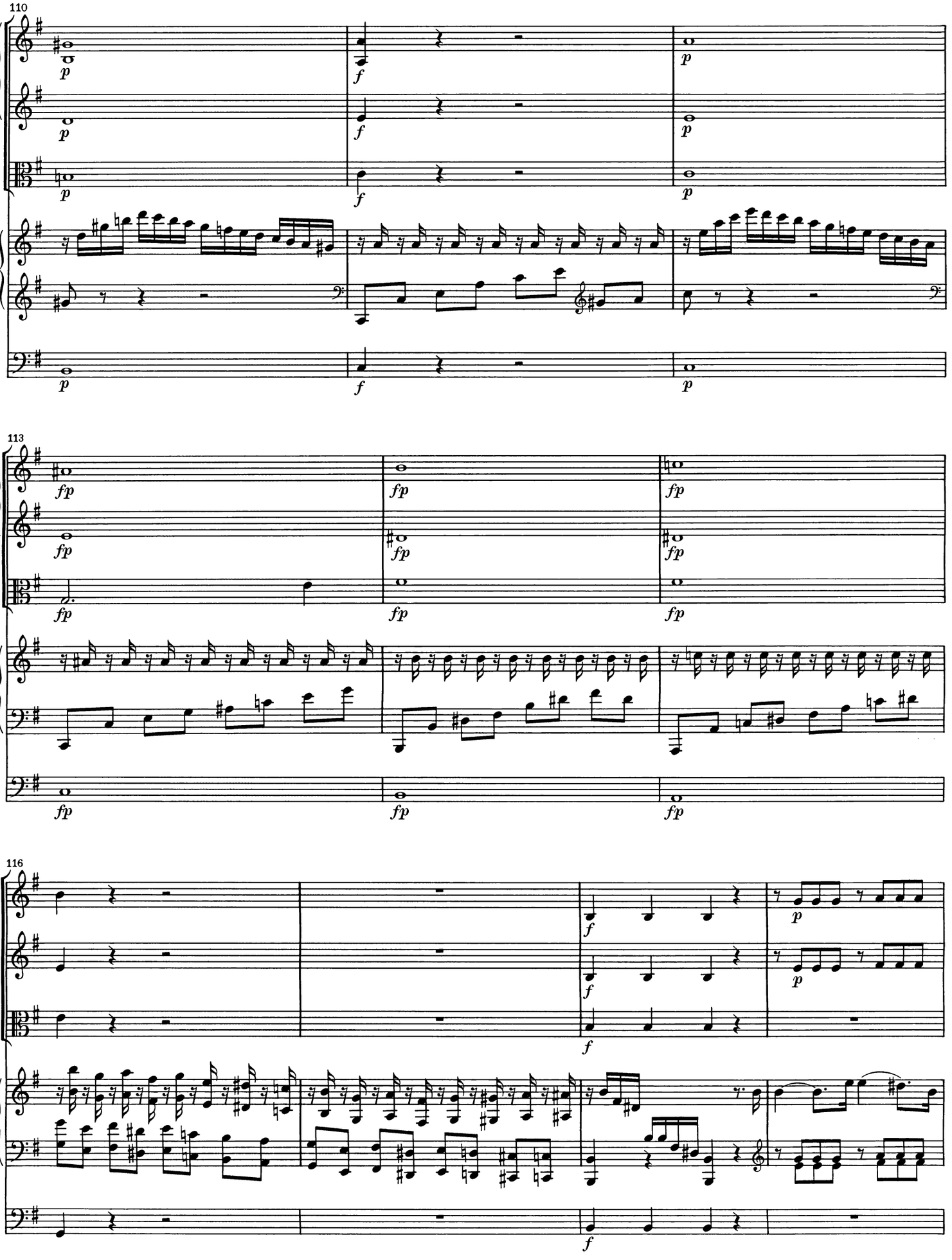

51
54
p
p
p
57
tr

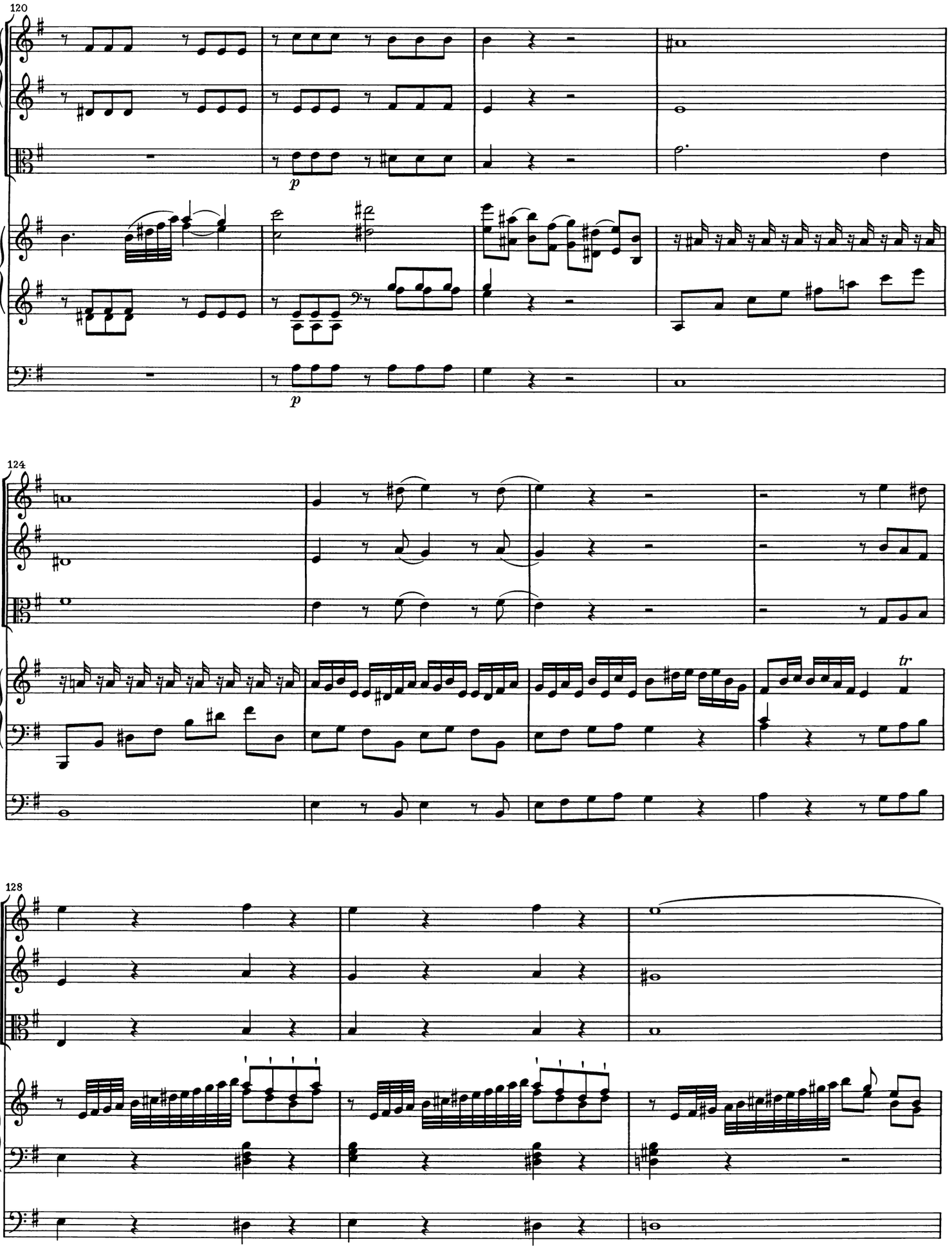

61
66
71

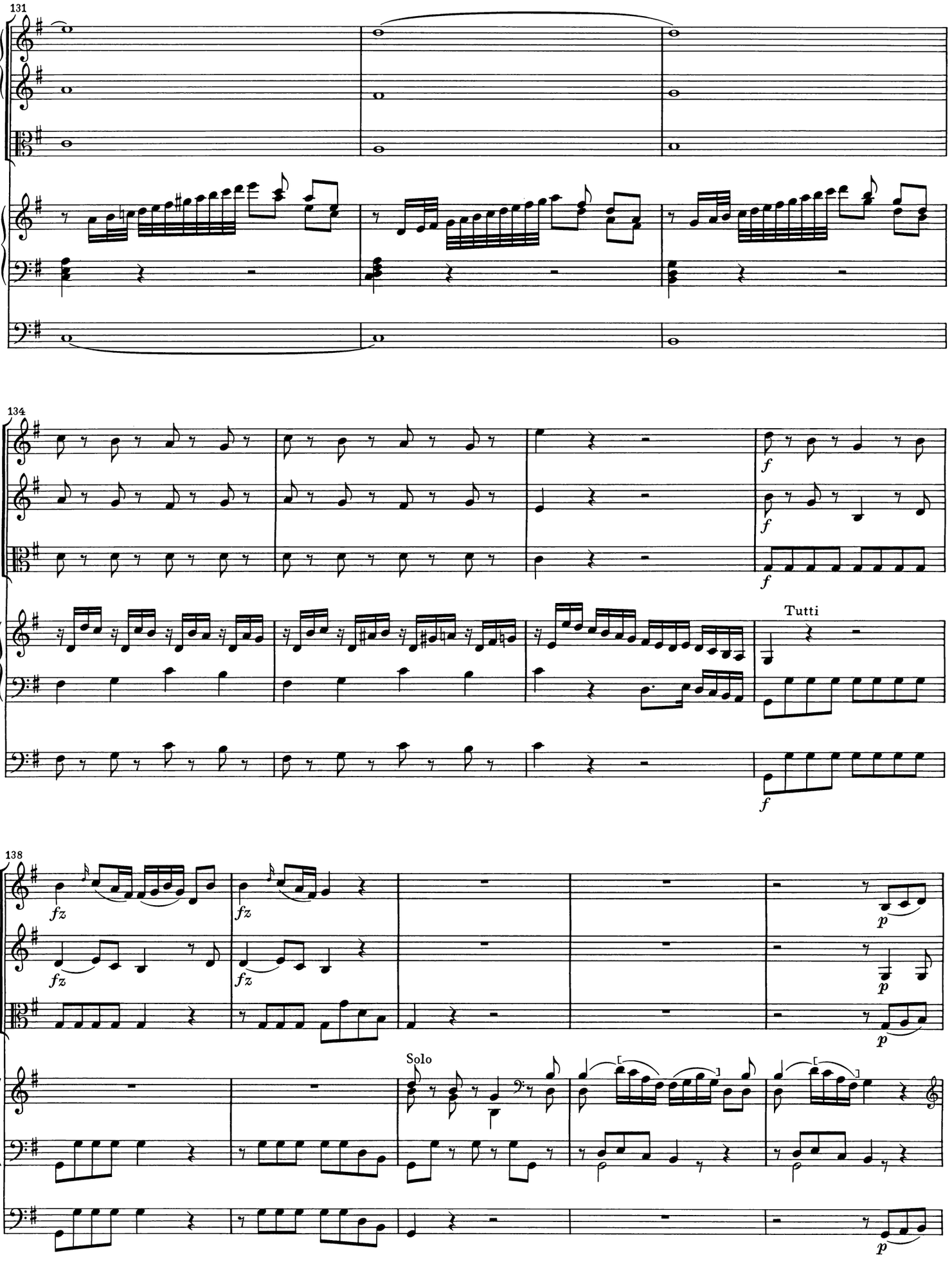

75
78
Tutti
83

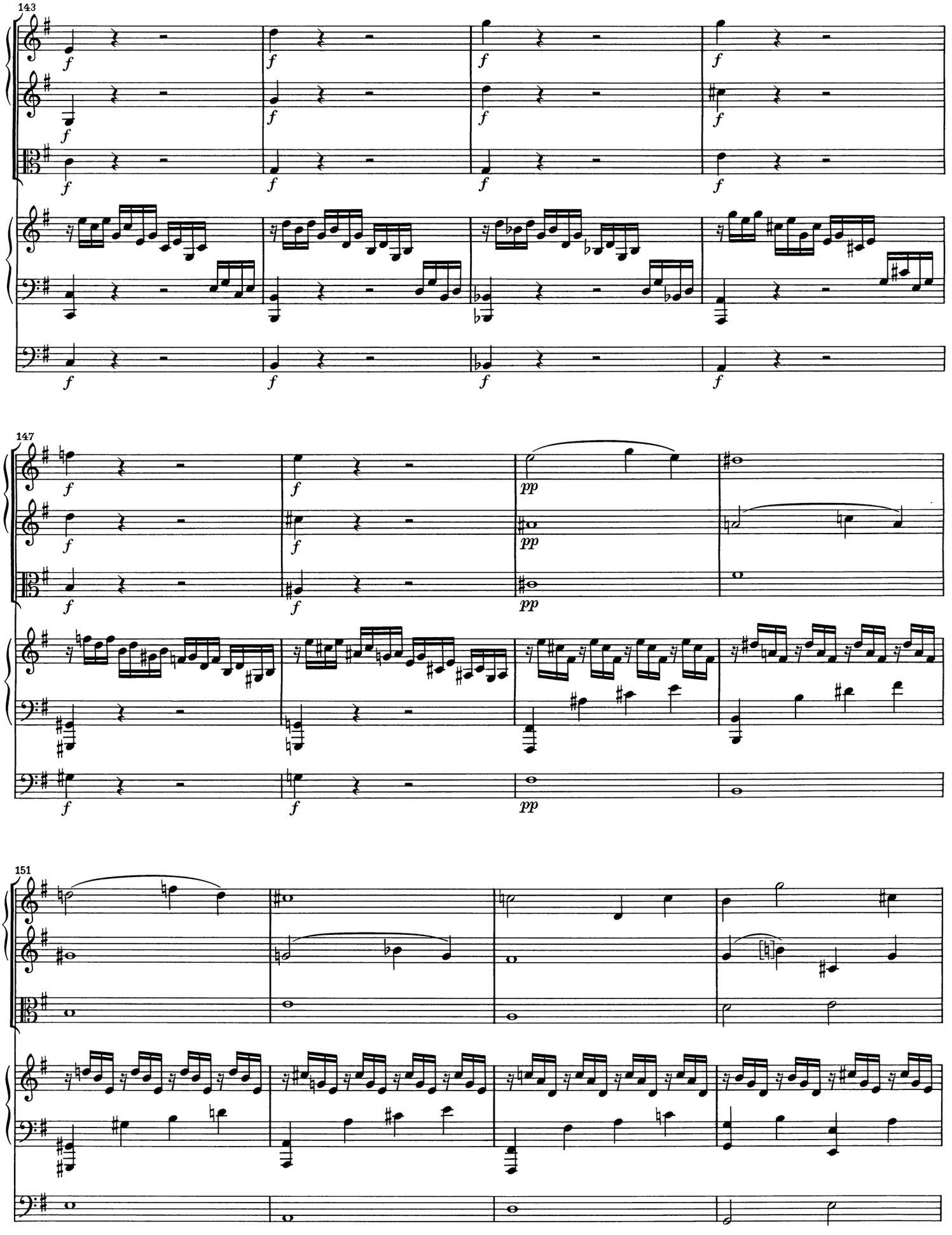

88
93
97
Solo

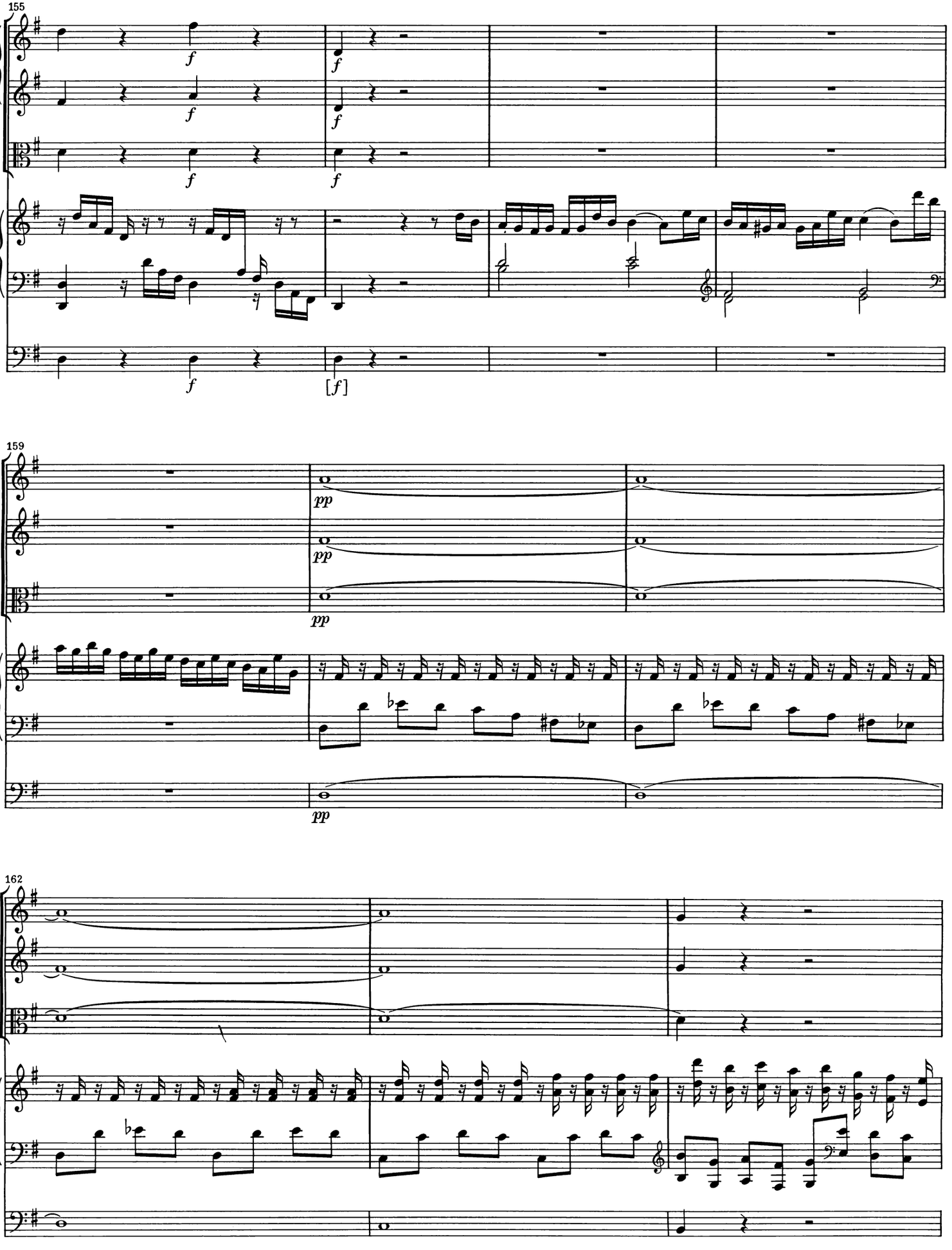

101
104
107

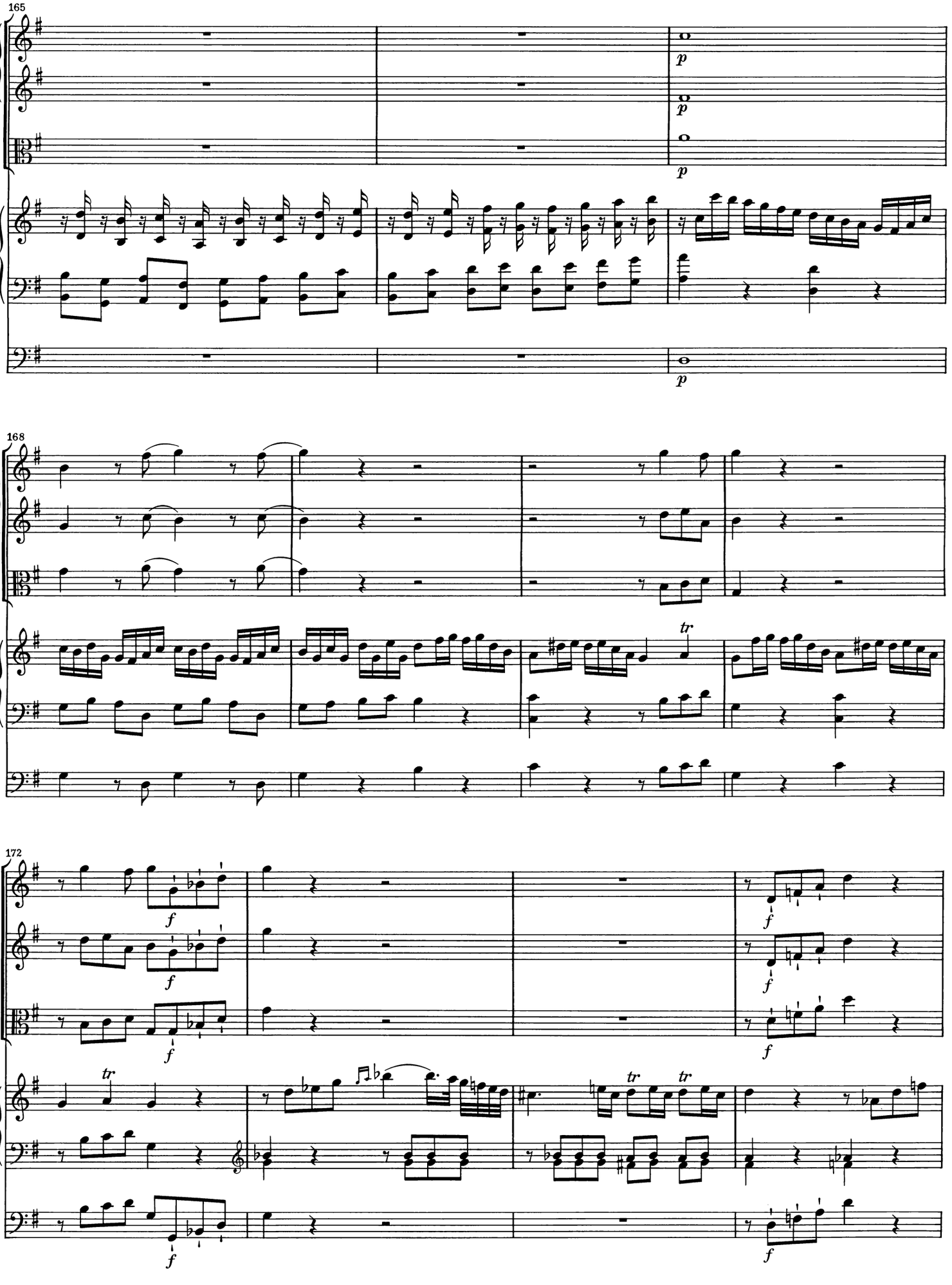

110
113
116

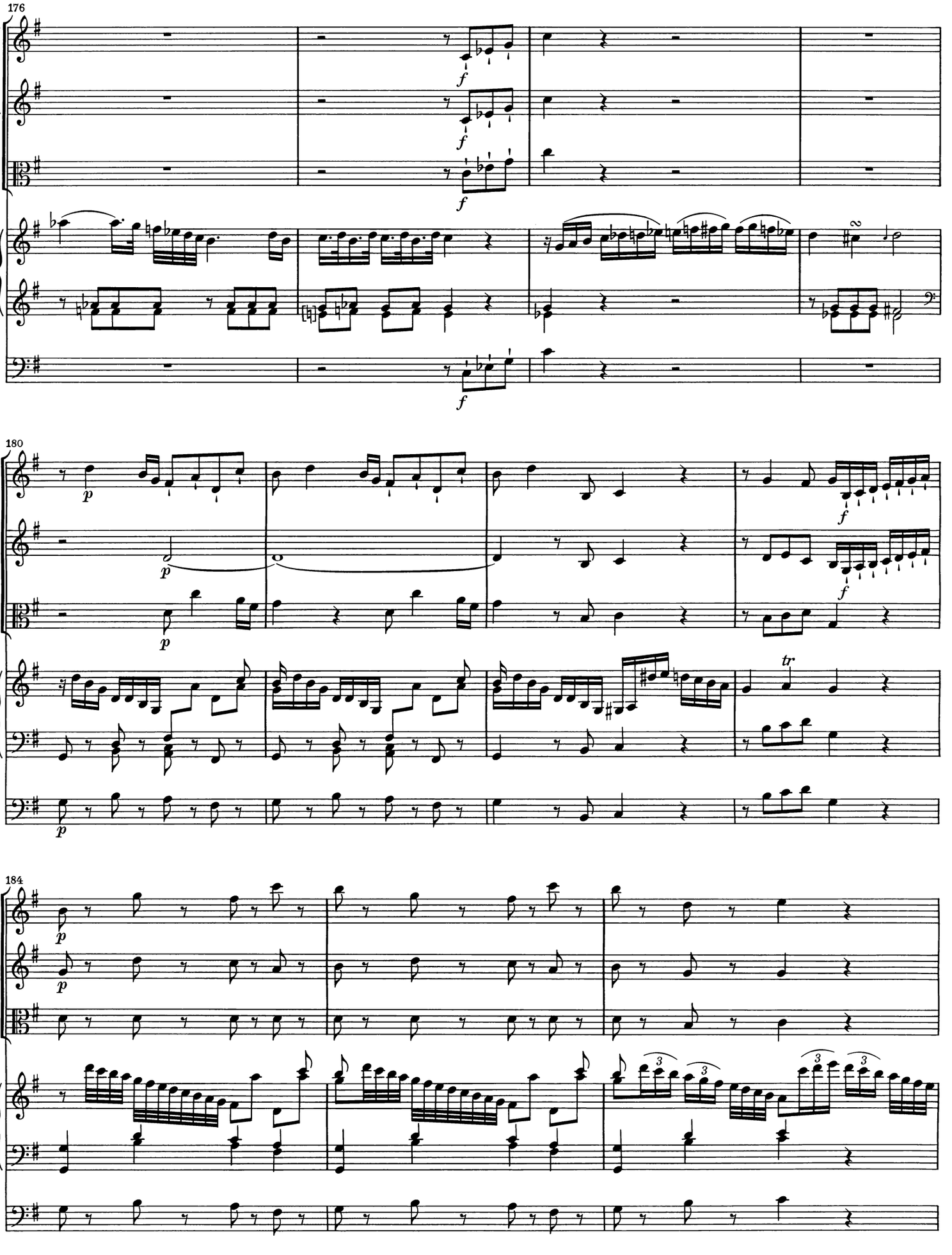

120
p
p
124
tr
128

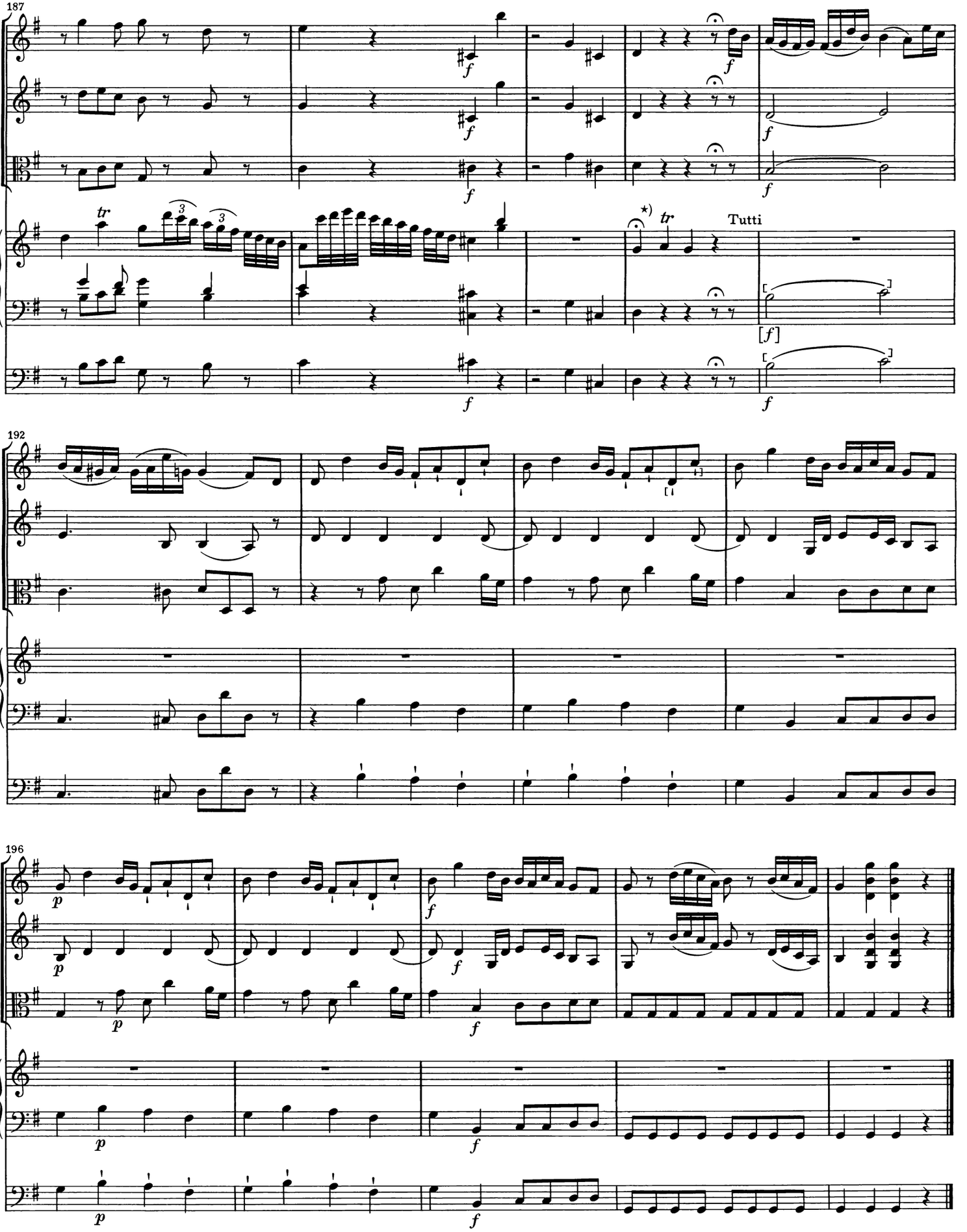

131
134
Tutti
138
Solo


143
147
151

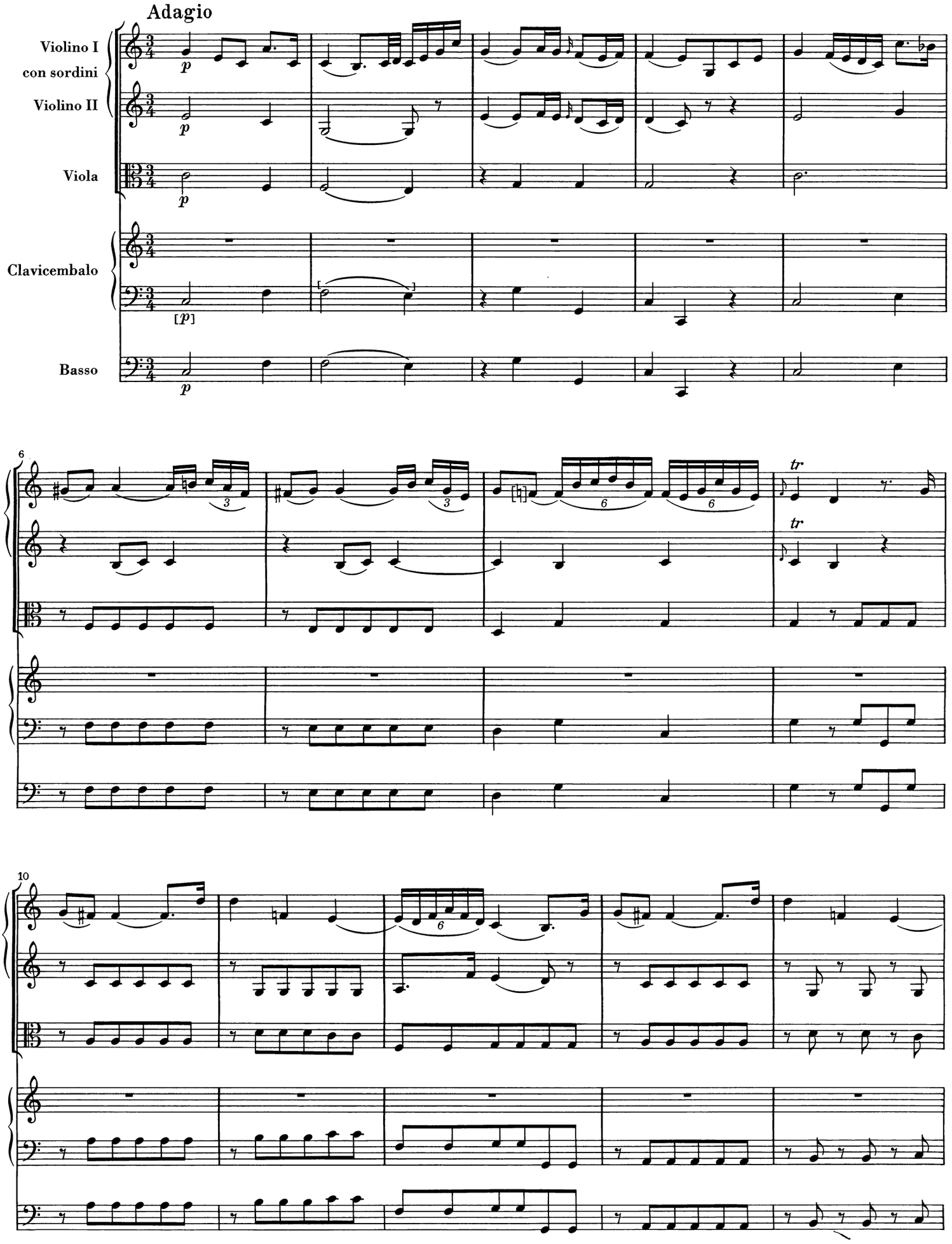

155
f
f
f
f
f
f
[f]
159
pp
pp
pp
pp
162

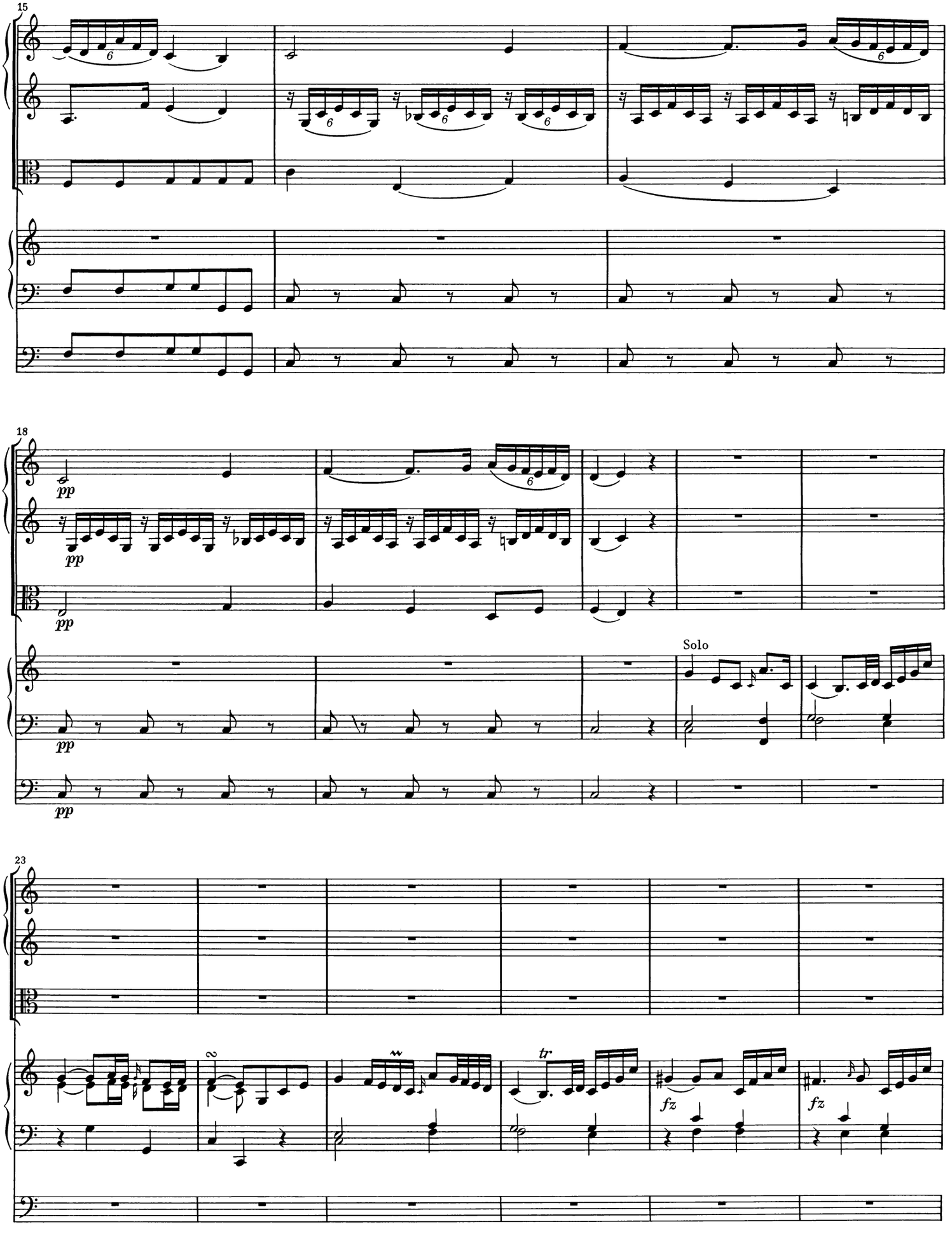

165
p
p
p
168
tr
172
f
f
f
f
f
tr
tr
tr
f
f

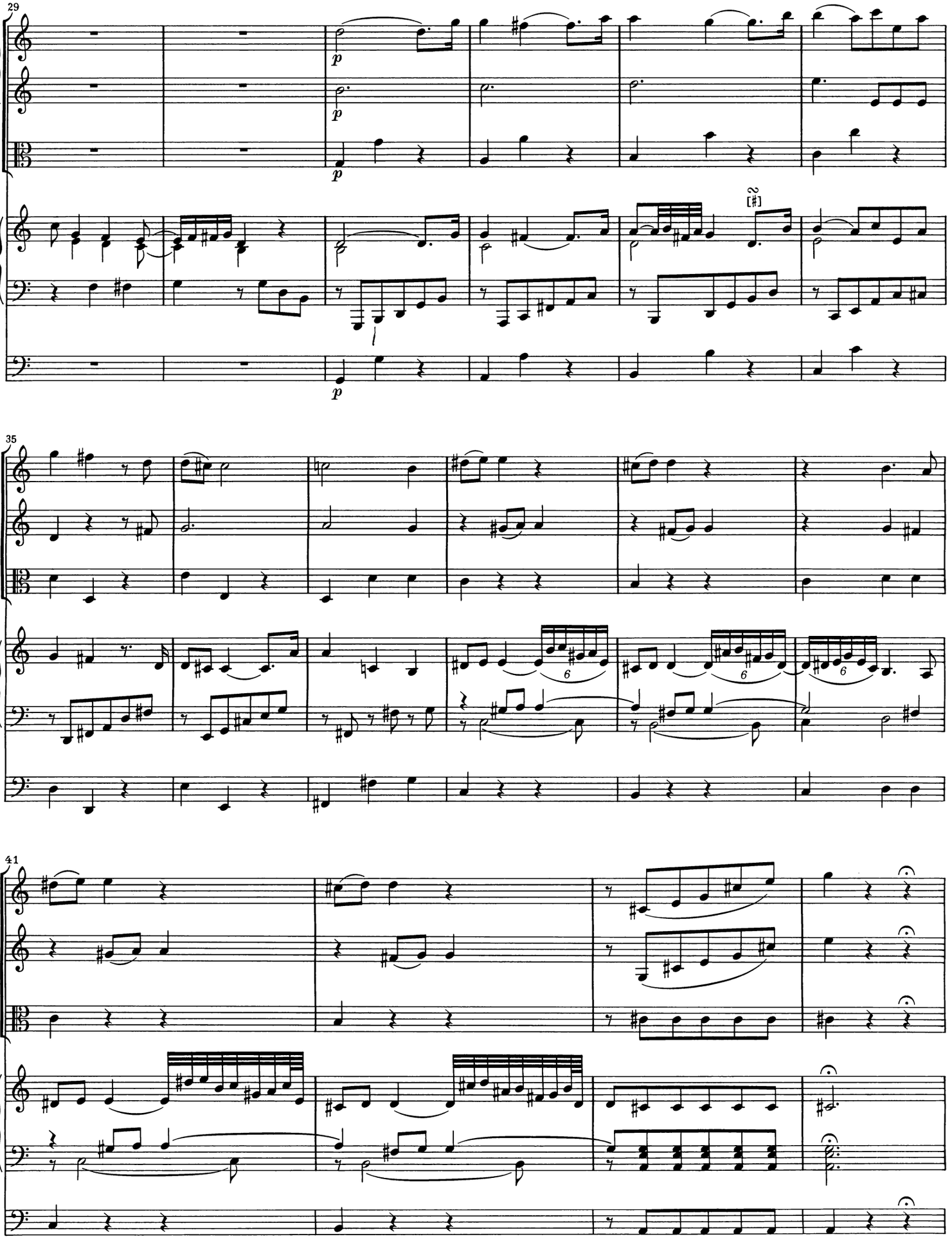

176
f
f
f
180
p
p
f
f
p
tr
184
p
p

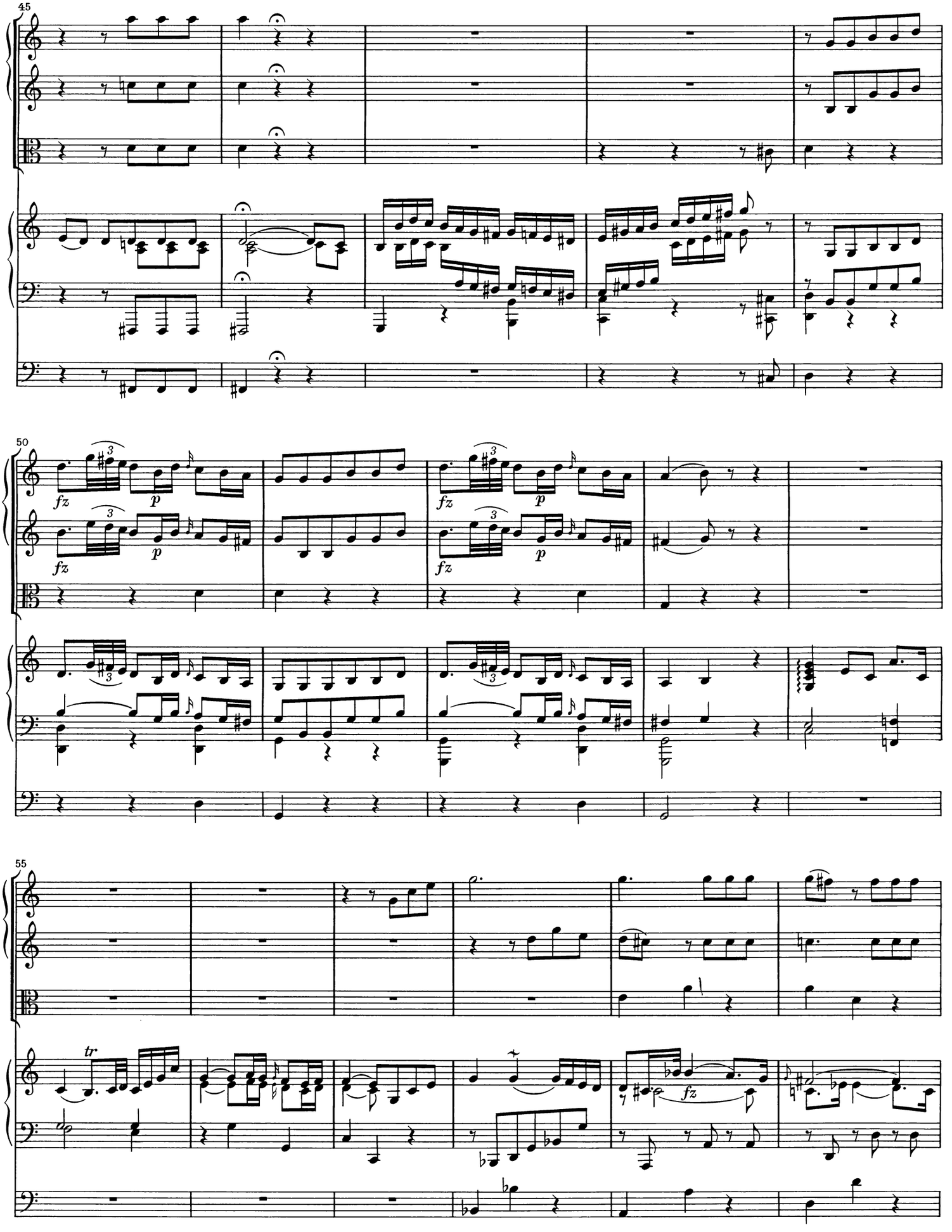


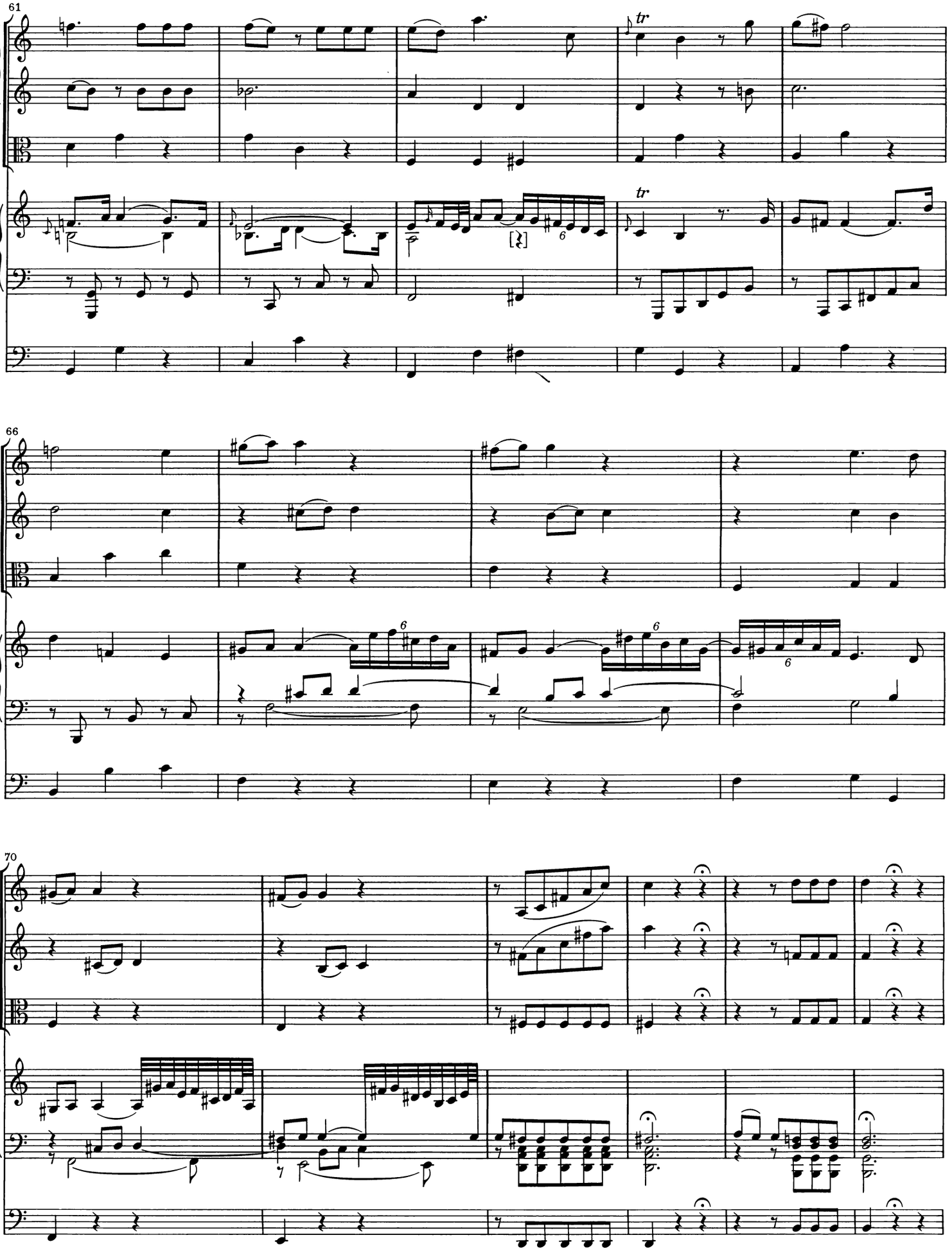
*) Siehe Anhang, Kadenzen Nr. 1 und 2.

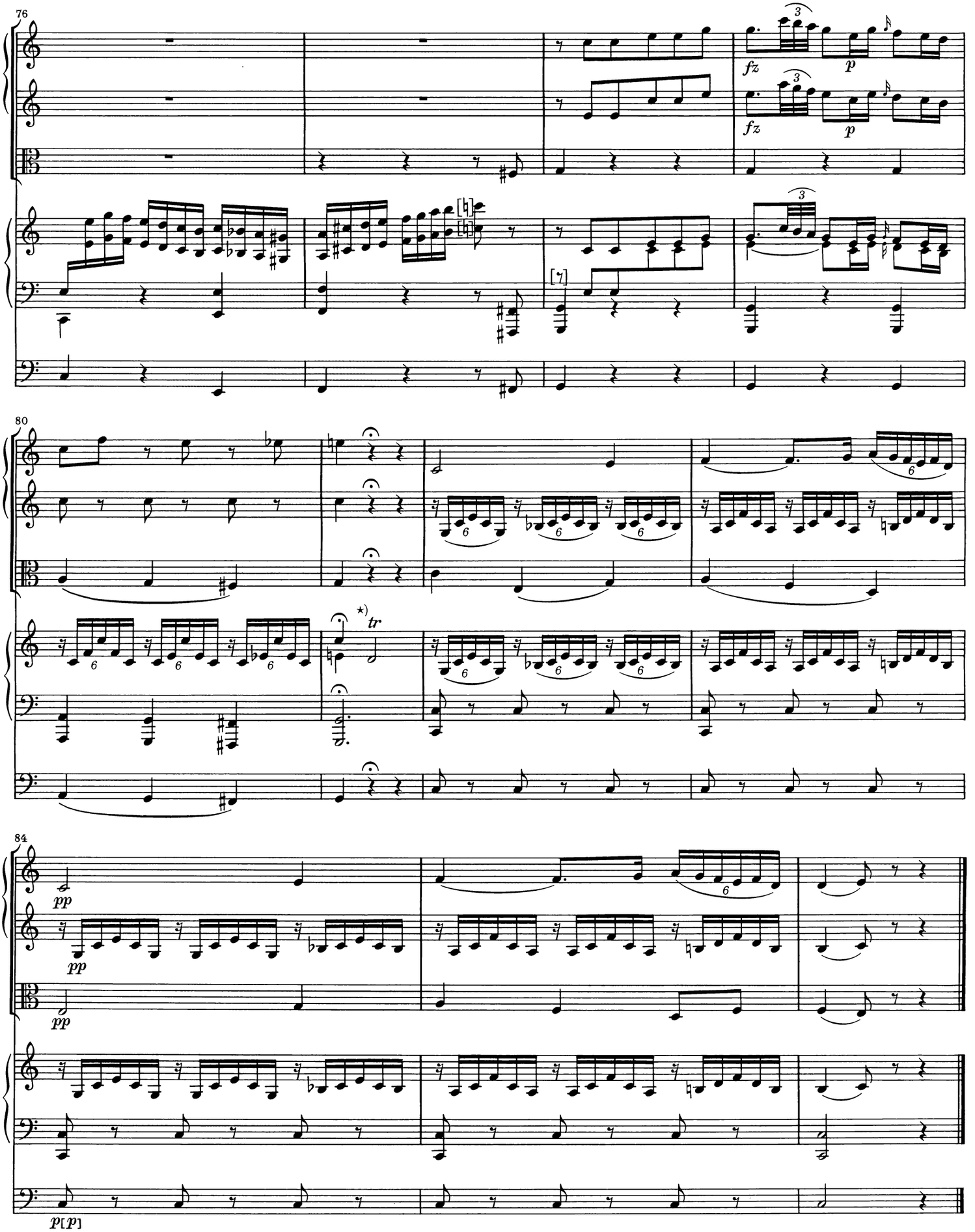

Adagio
Violino I
con sordini
Violino II
Viola
Clavicembalo
Basso
p
[p]
6
tr
10


15
18
pp
Solo
23
fz
fz
tr


29
35
41


45
50
55
fz
p
tr

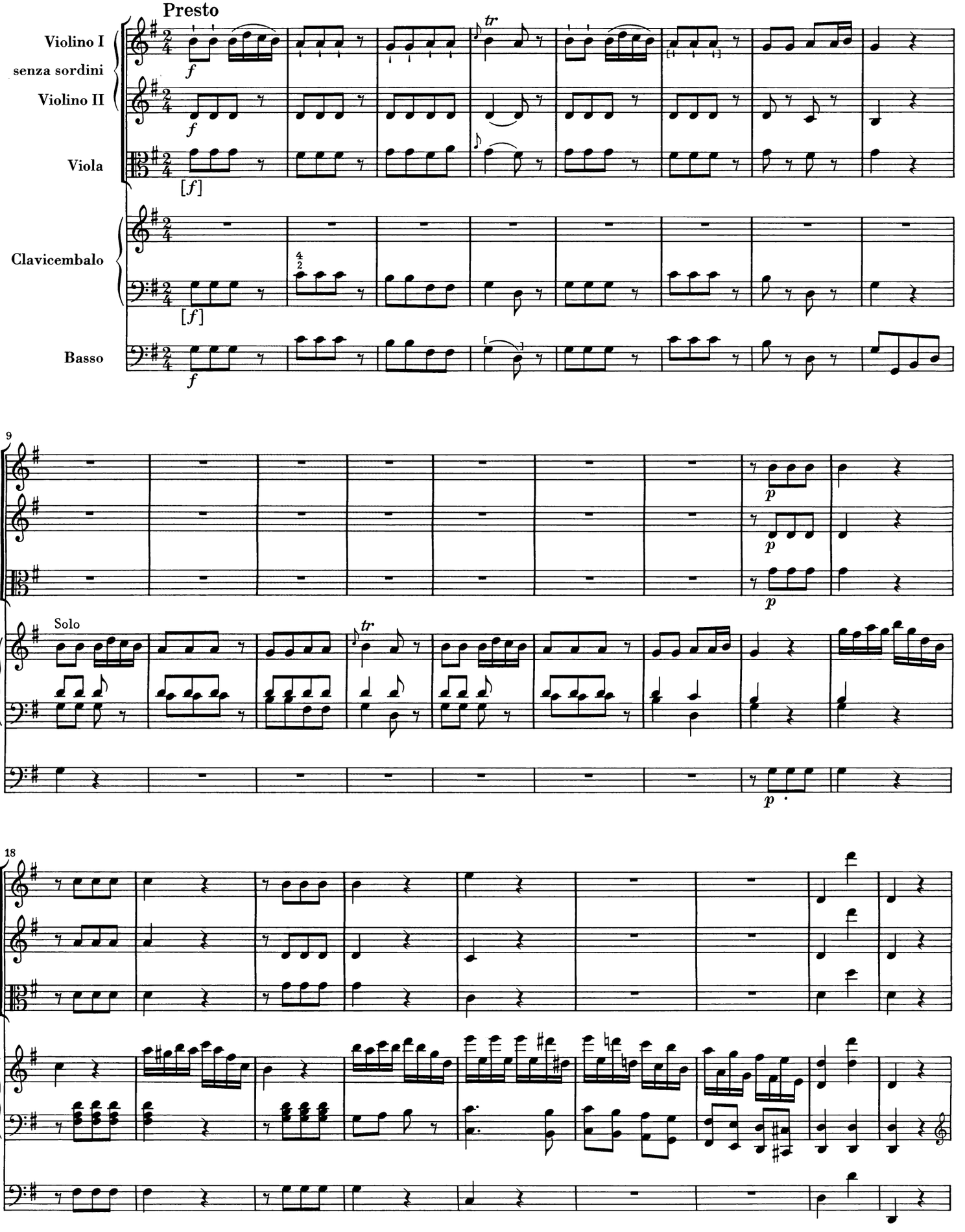

61
tr
66
70

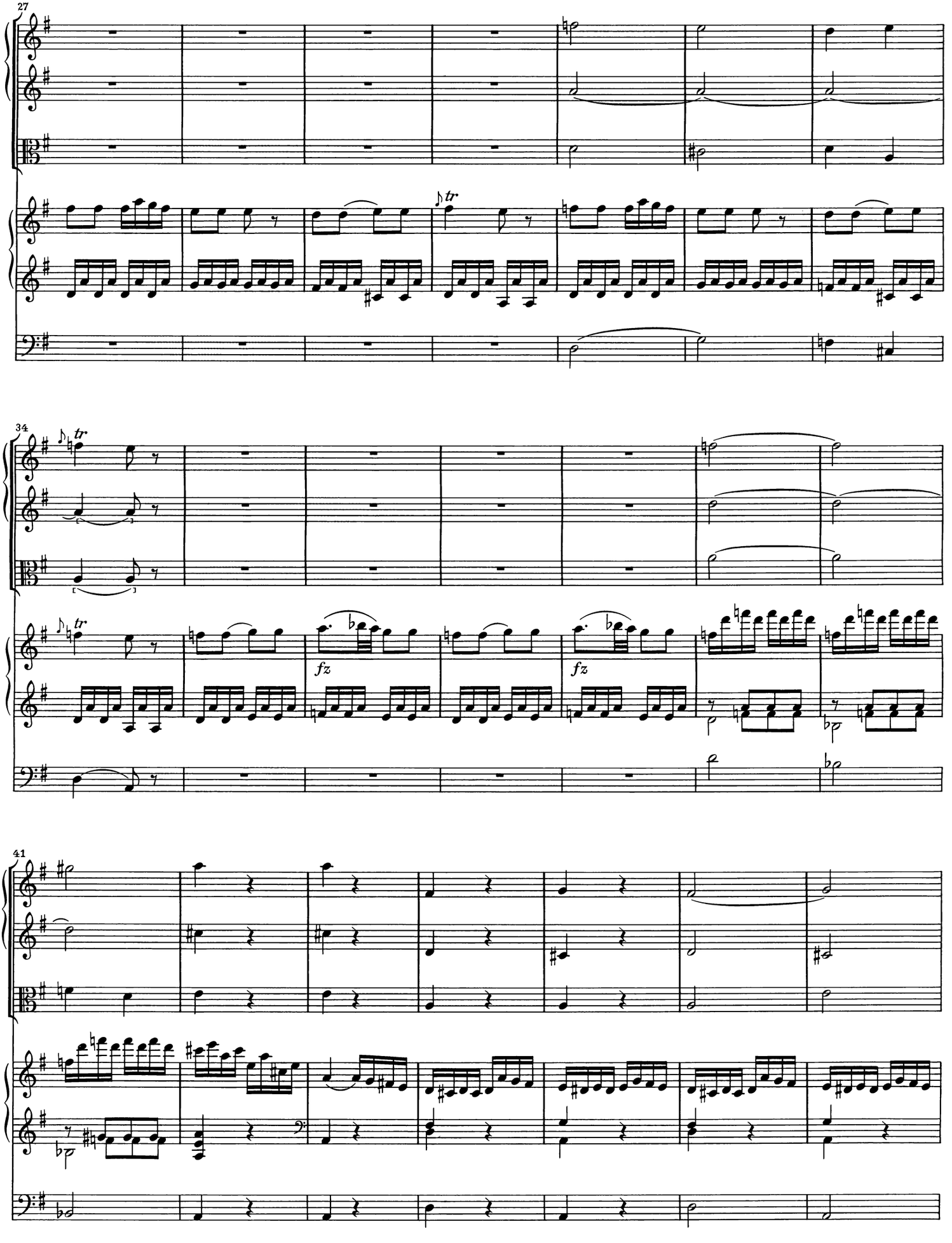


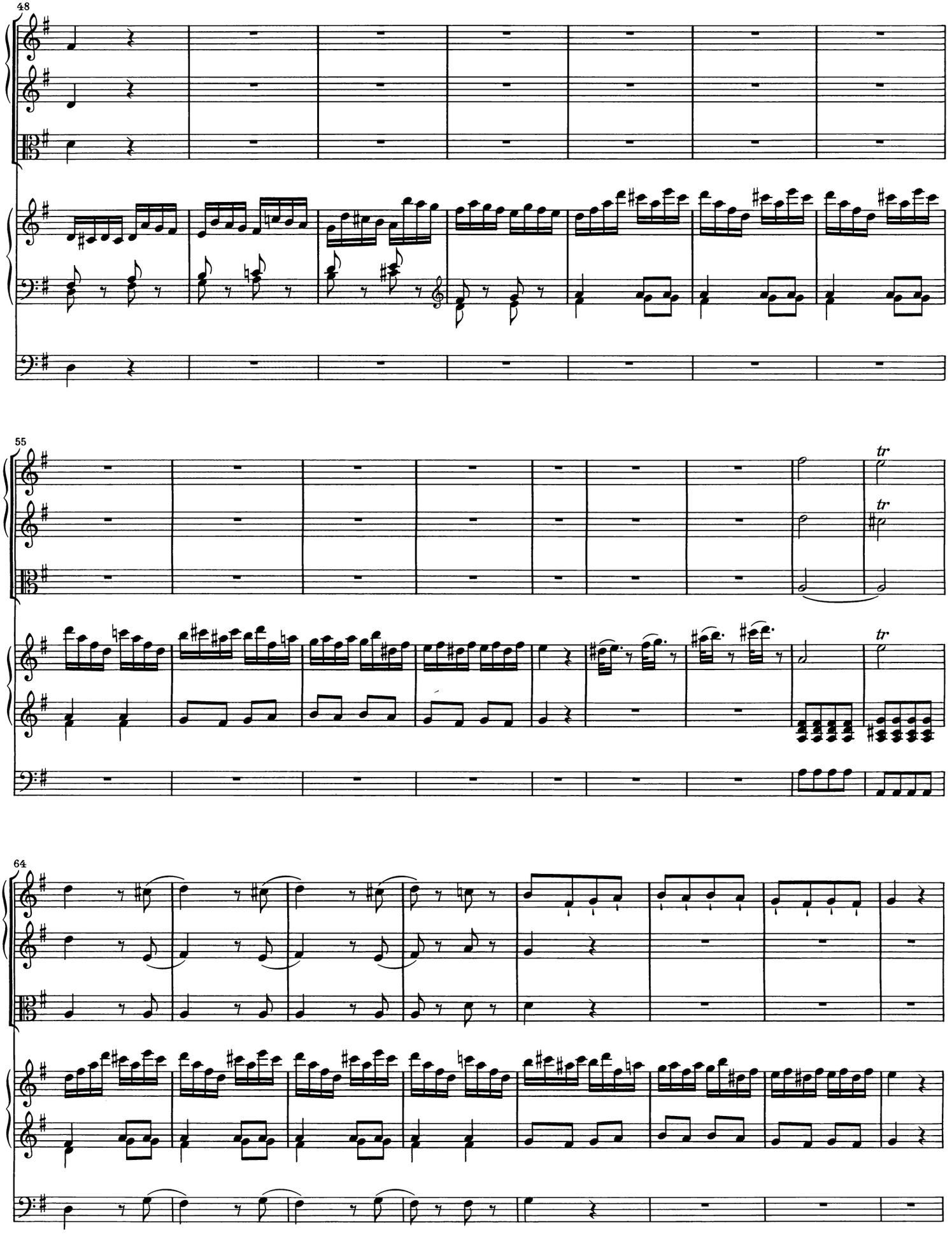
*) Siehe Anhang, Kadenz Nr. 3.

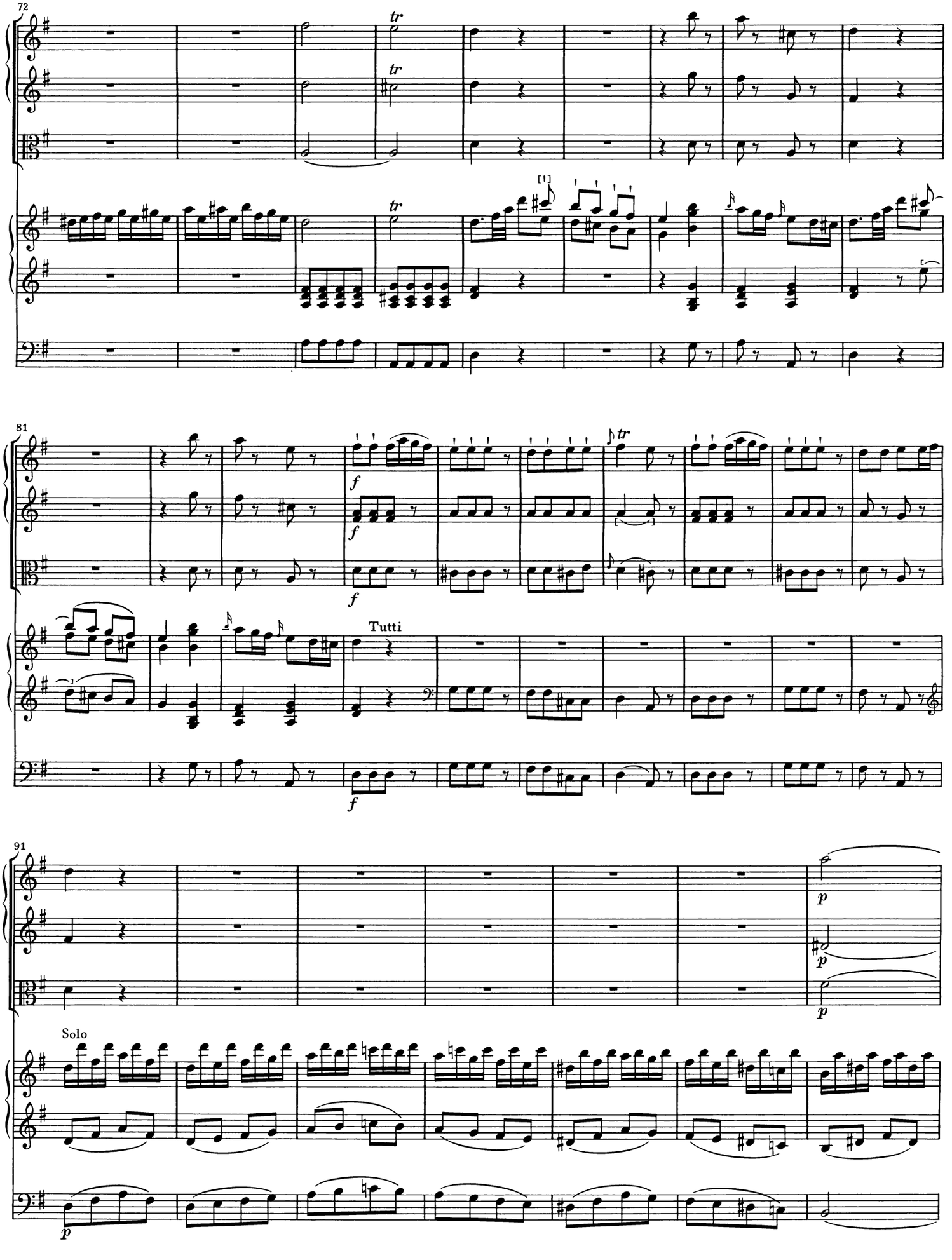
Finale
Rondo

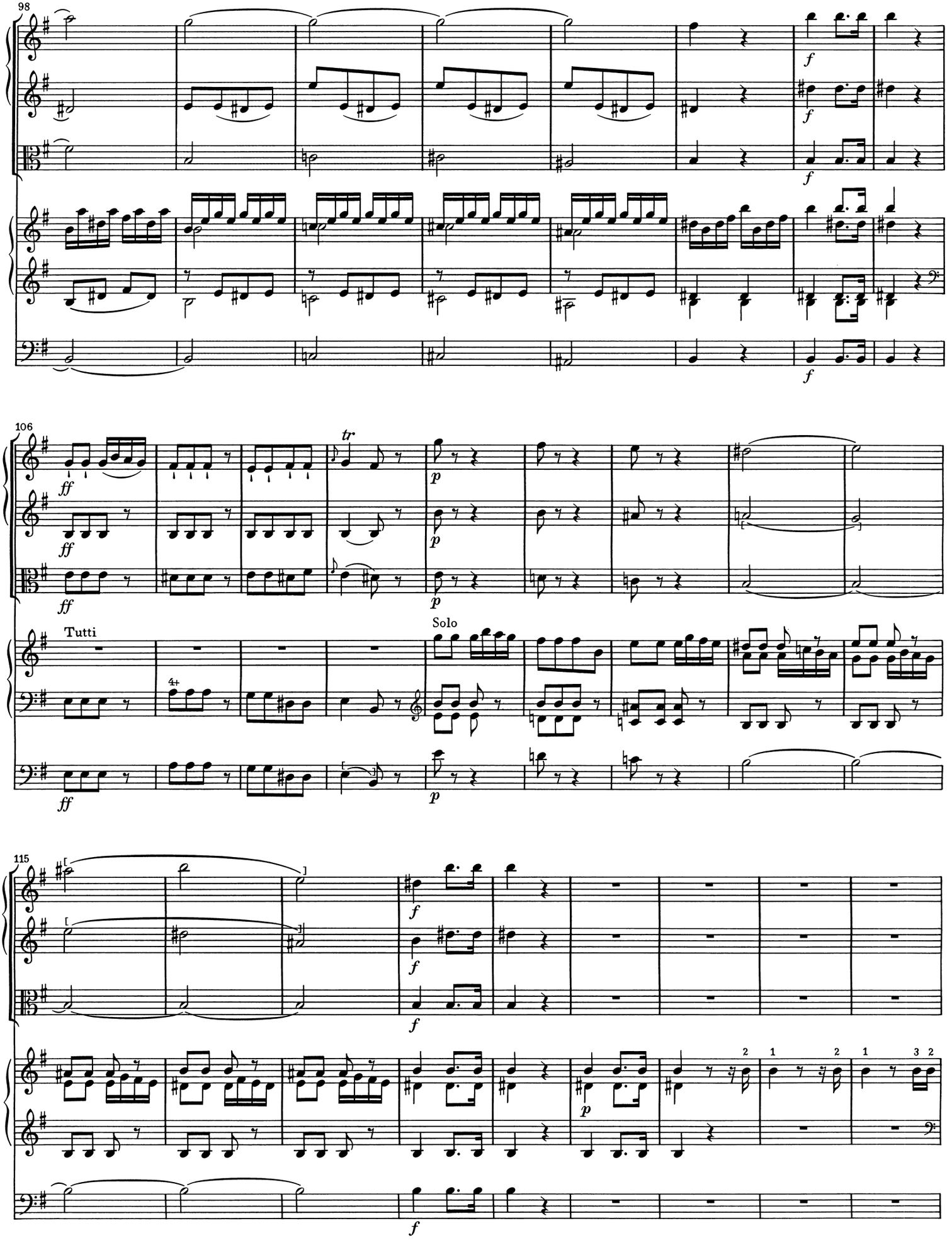
Presto

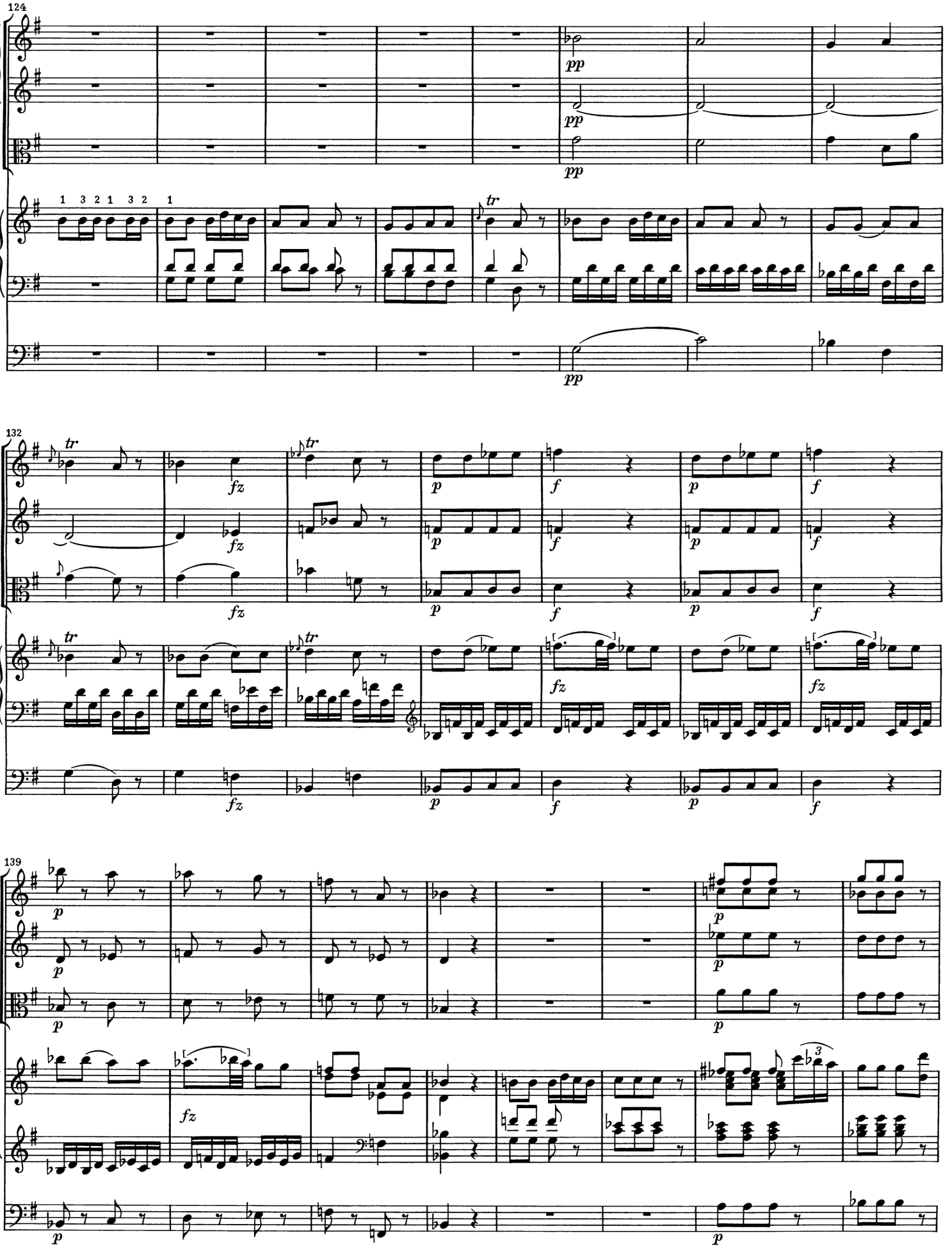


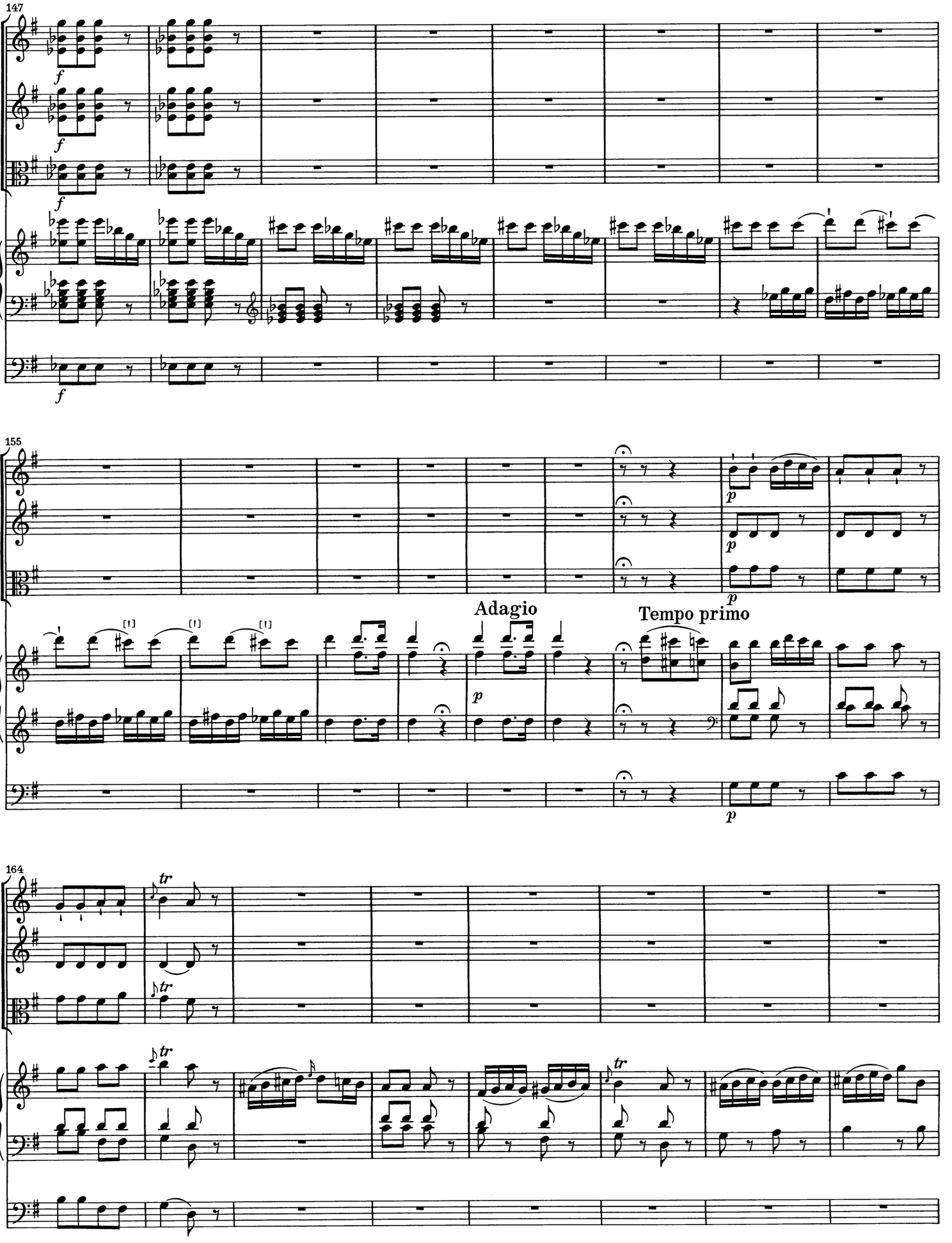

27
34
fz
fz
41

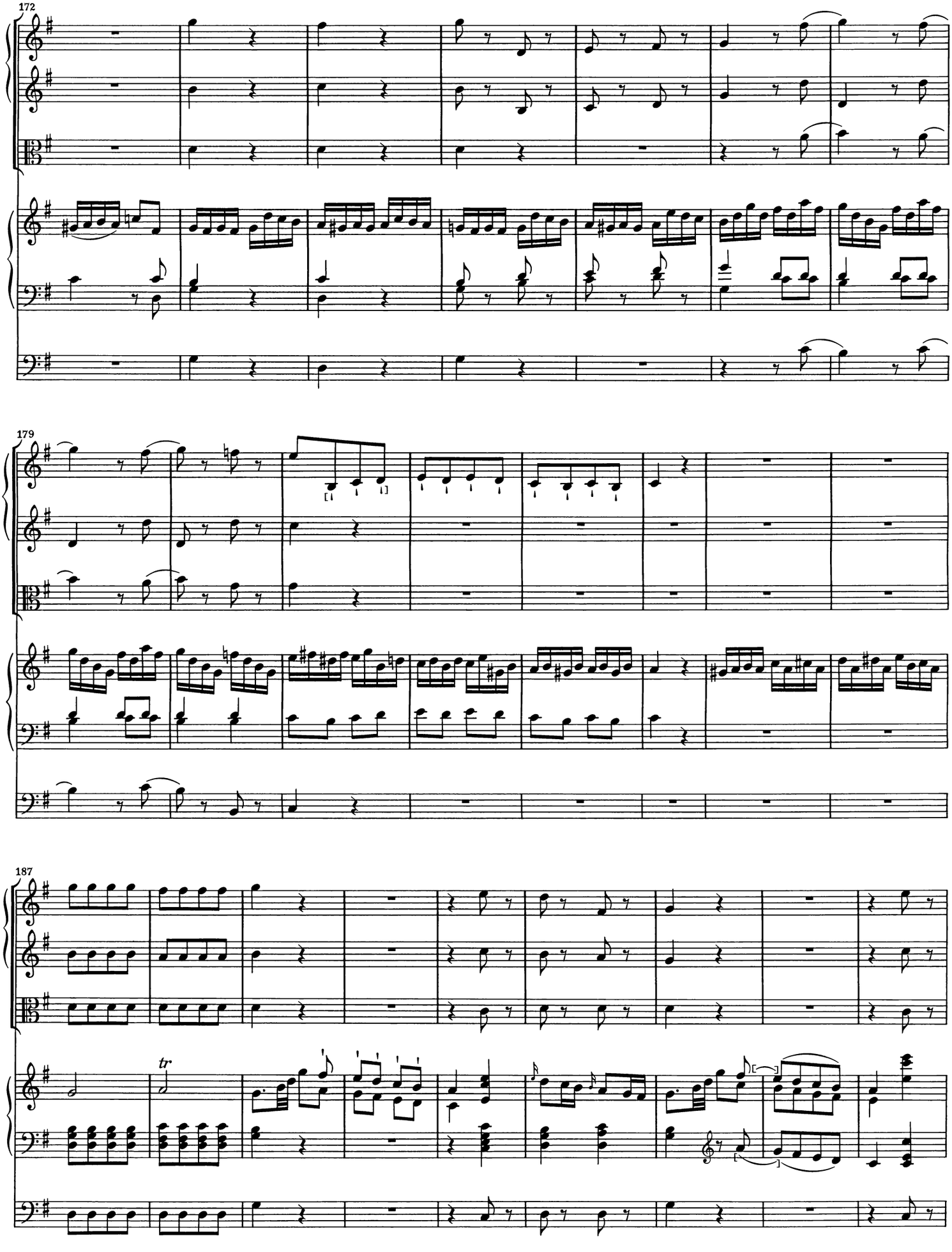

48
55
tr
tr
tr
64

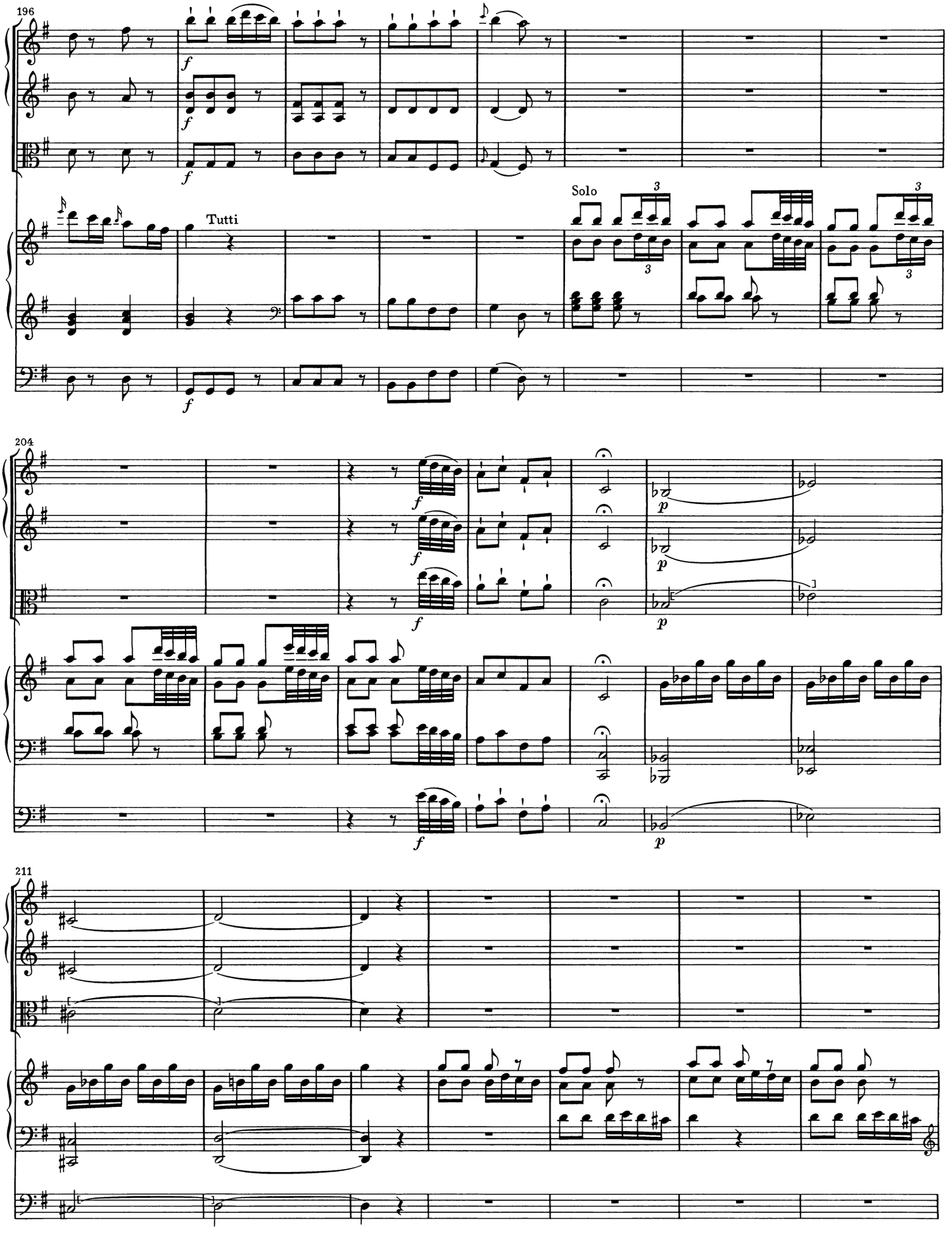

72
81
Tutti
91
Solo

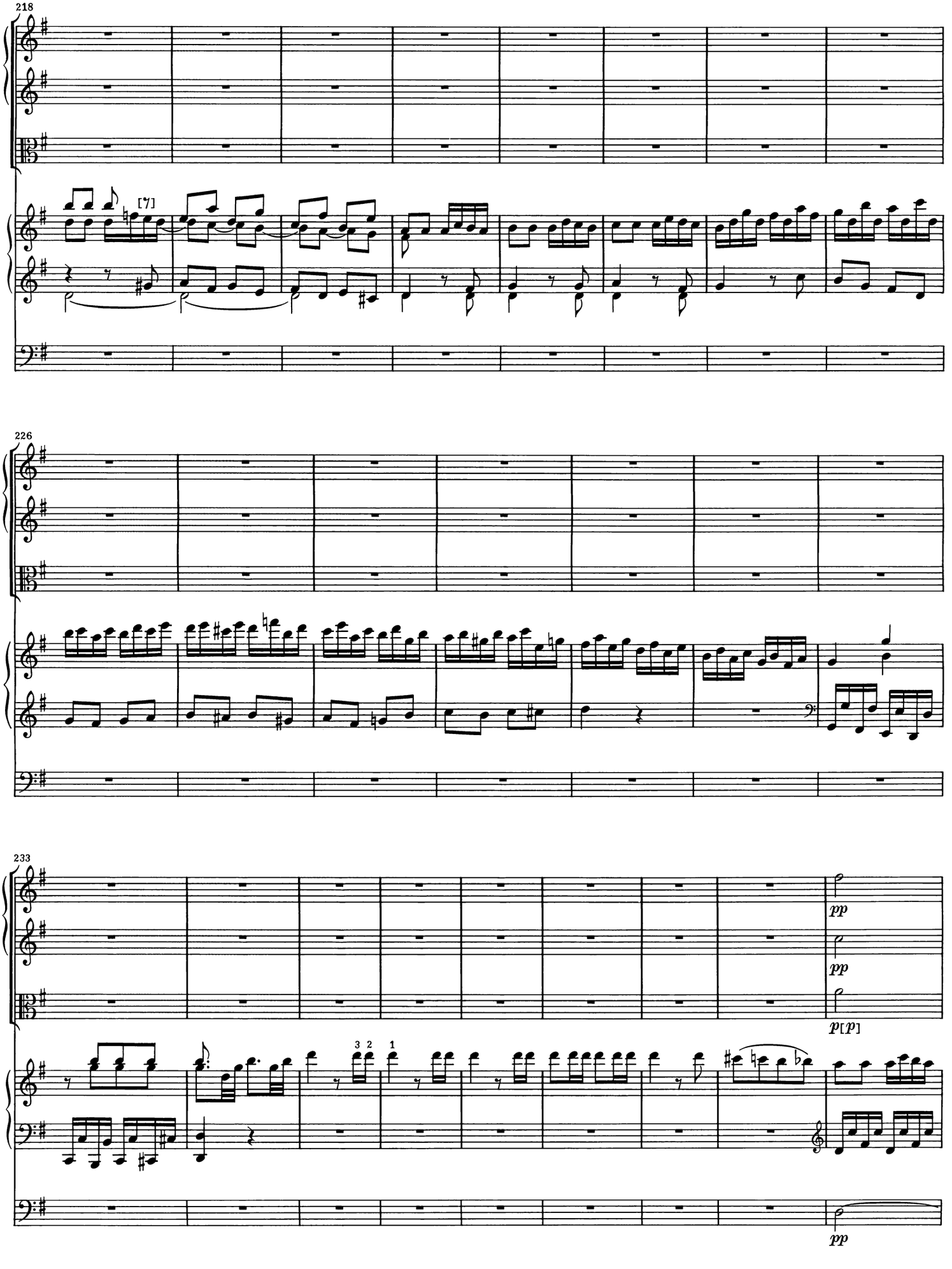

98
106
Tutti
Solo
115

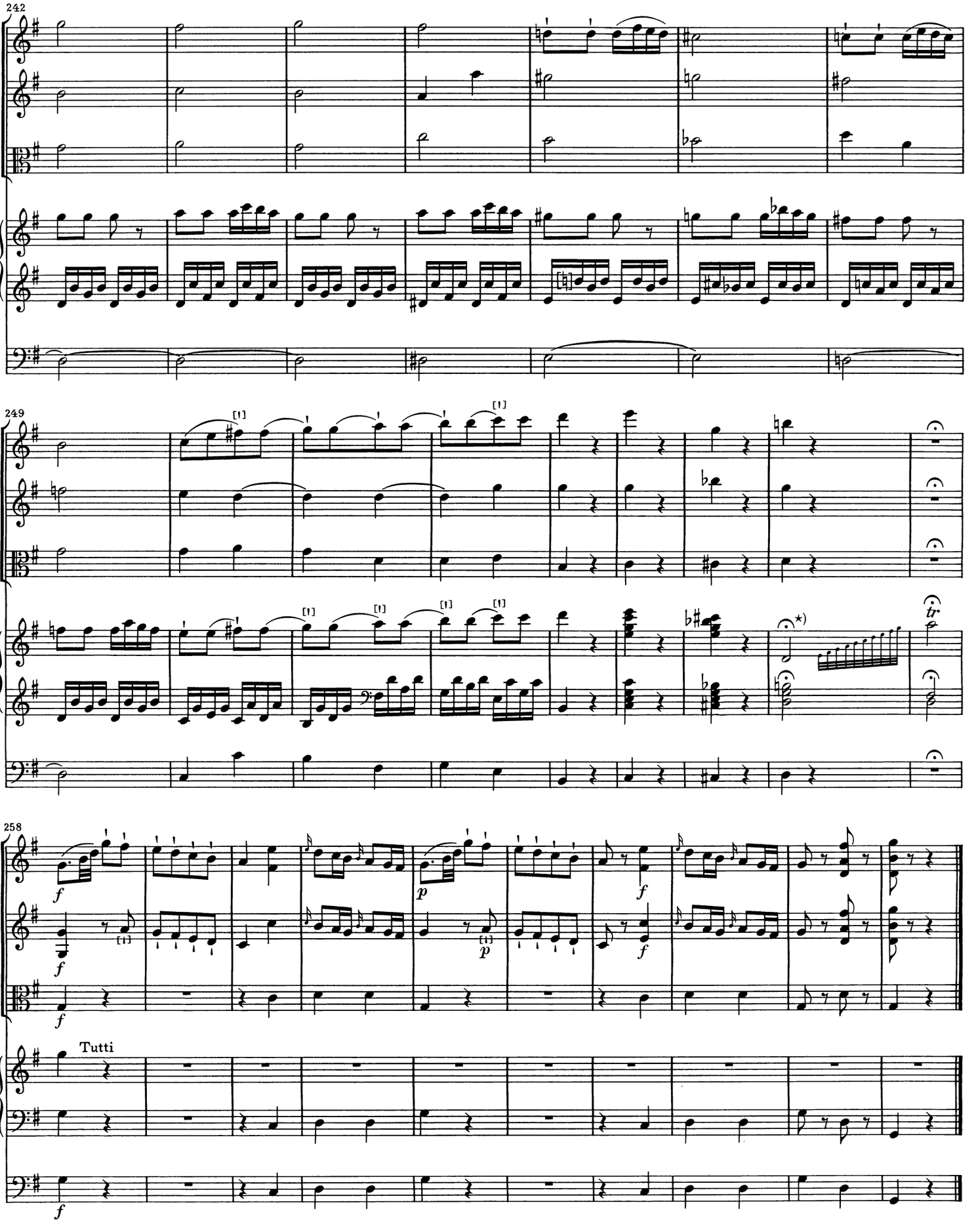

124
132
139


147
155
Adagio
Tempo primo
164


172
179
187
tr


196
Tutti
Solo
204
211


218
[7]
226
233
pp
pp
p[p]
pp



*) Siehe Anhang, Kadenz Nr. 4.

KONZERT in D

Hoboken XVIII:11

Vivace

Oboe I

Oboe II

2 Corni in D

Violino I

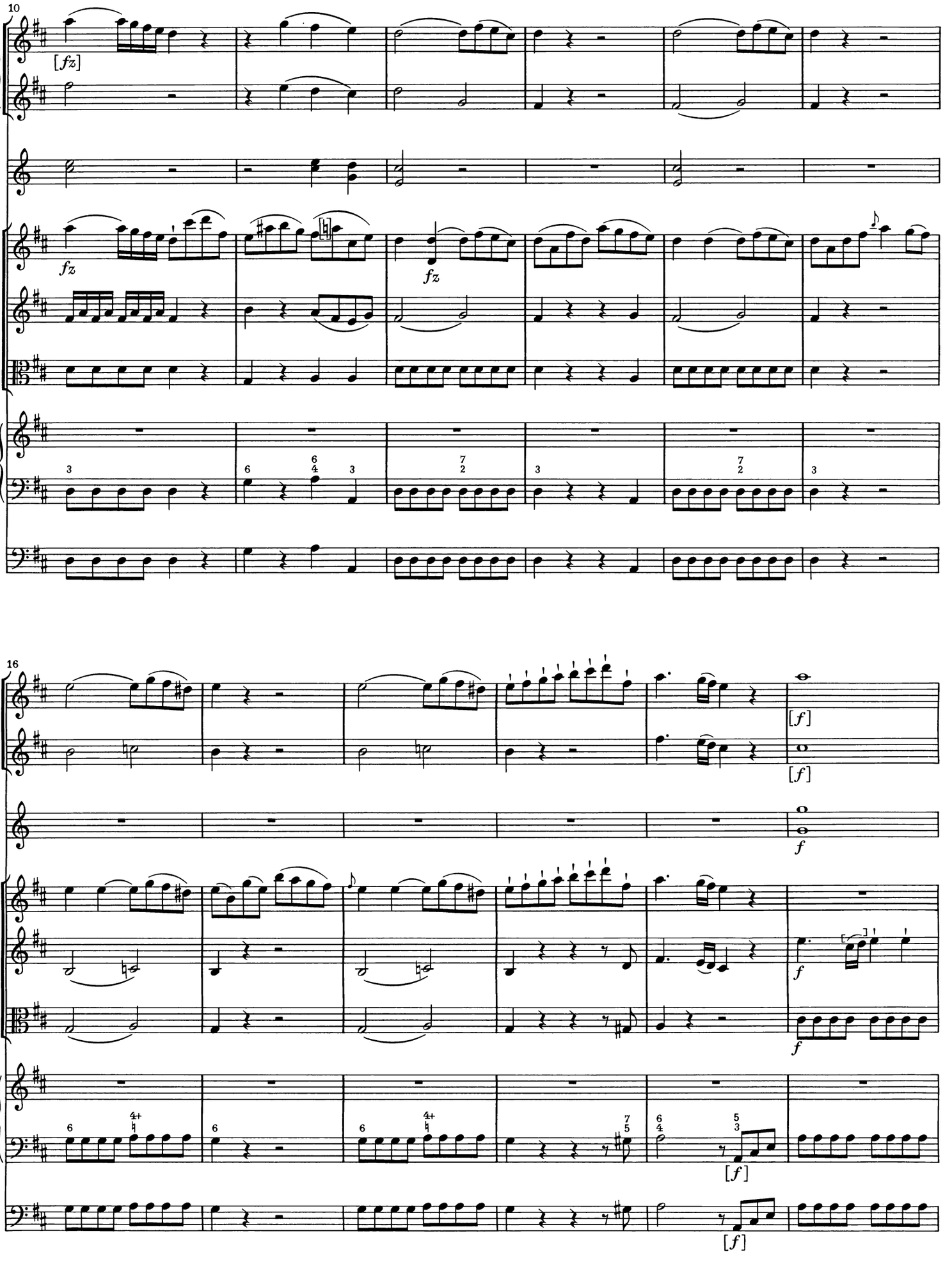
Violino II

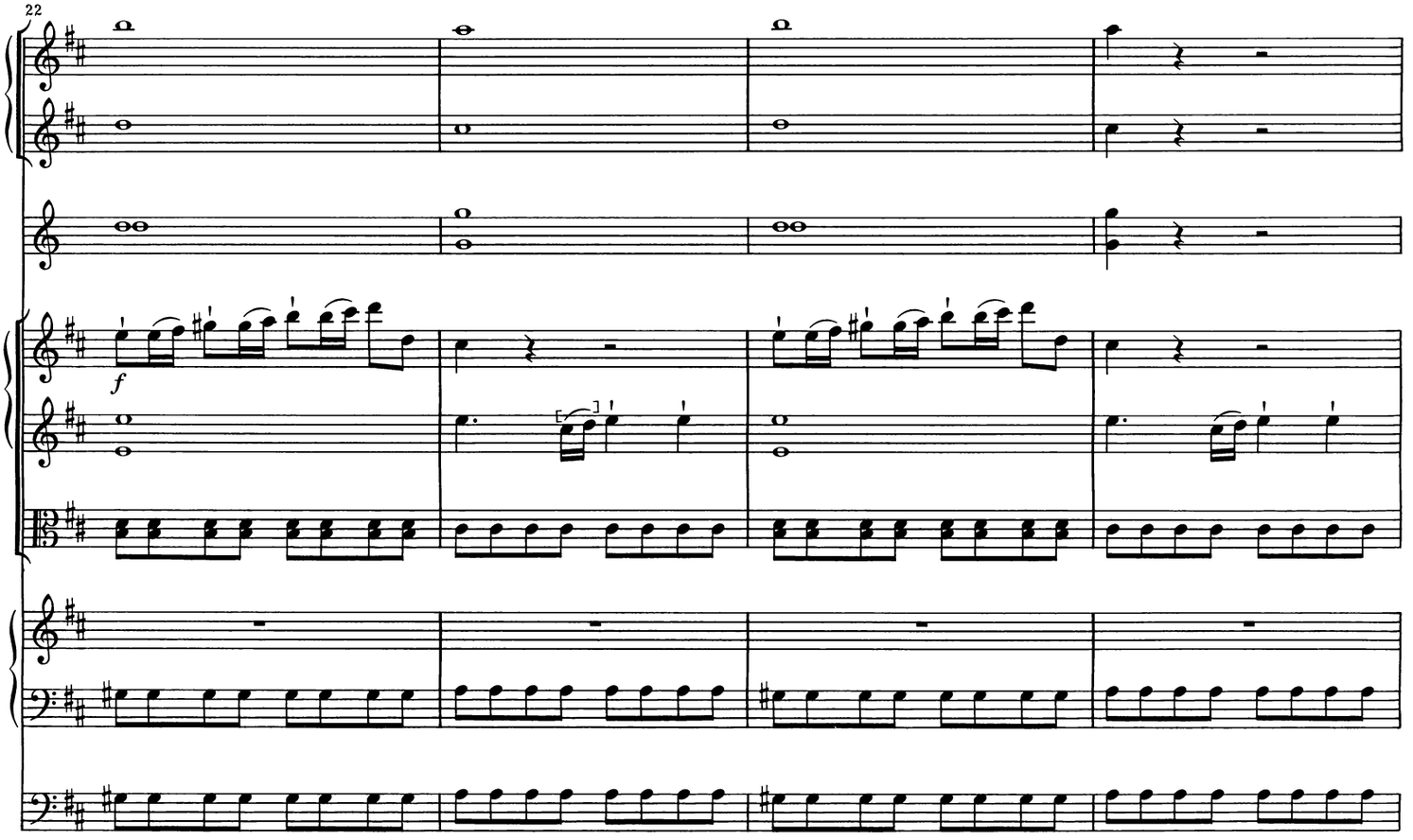
Viola

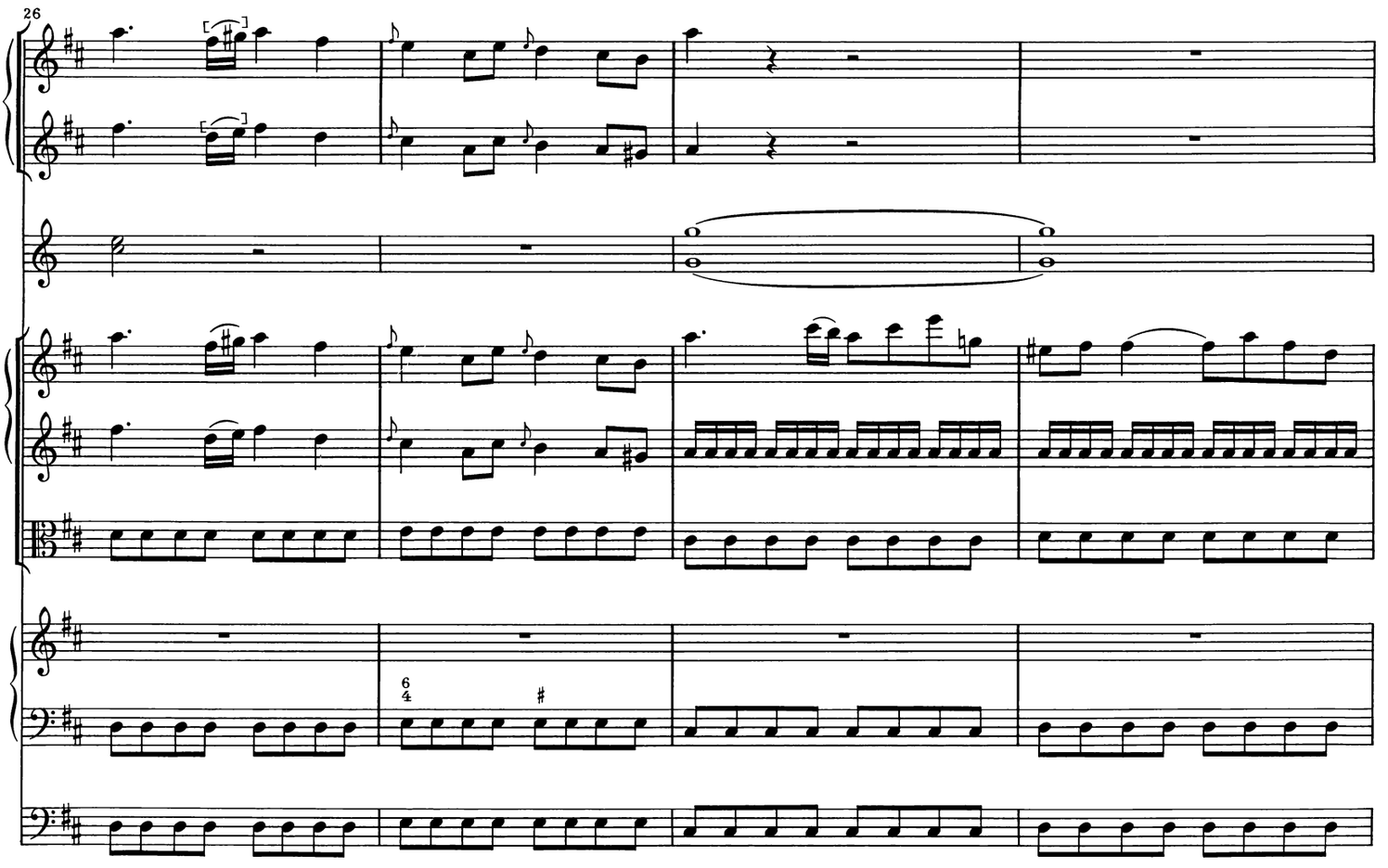
Clavicembalo (o Fortepiano)

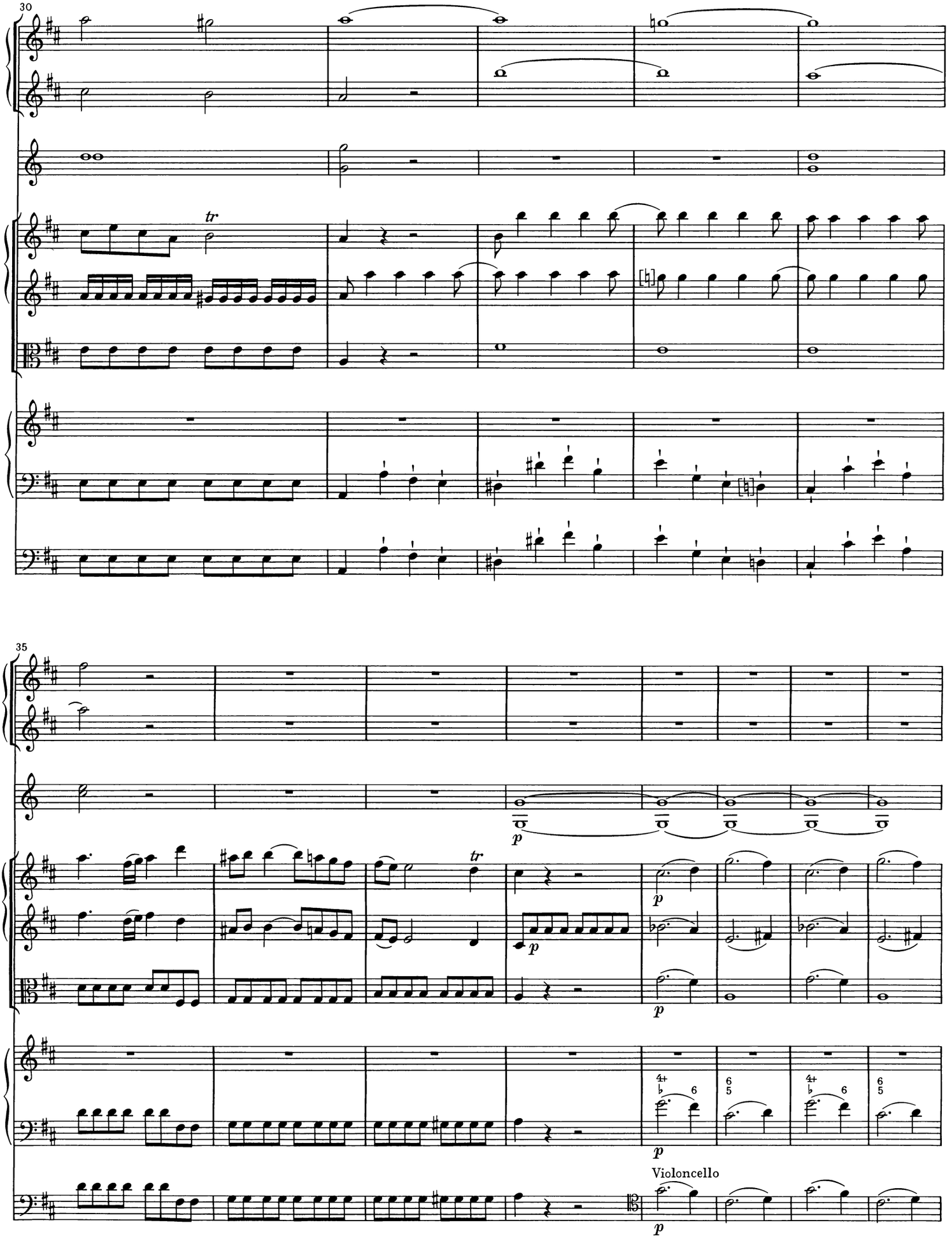
Basso

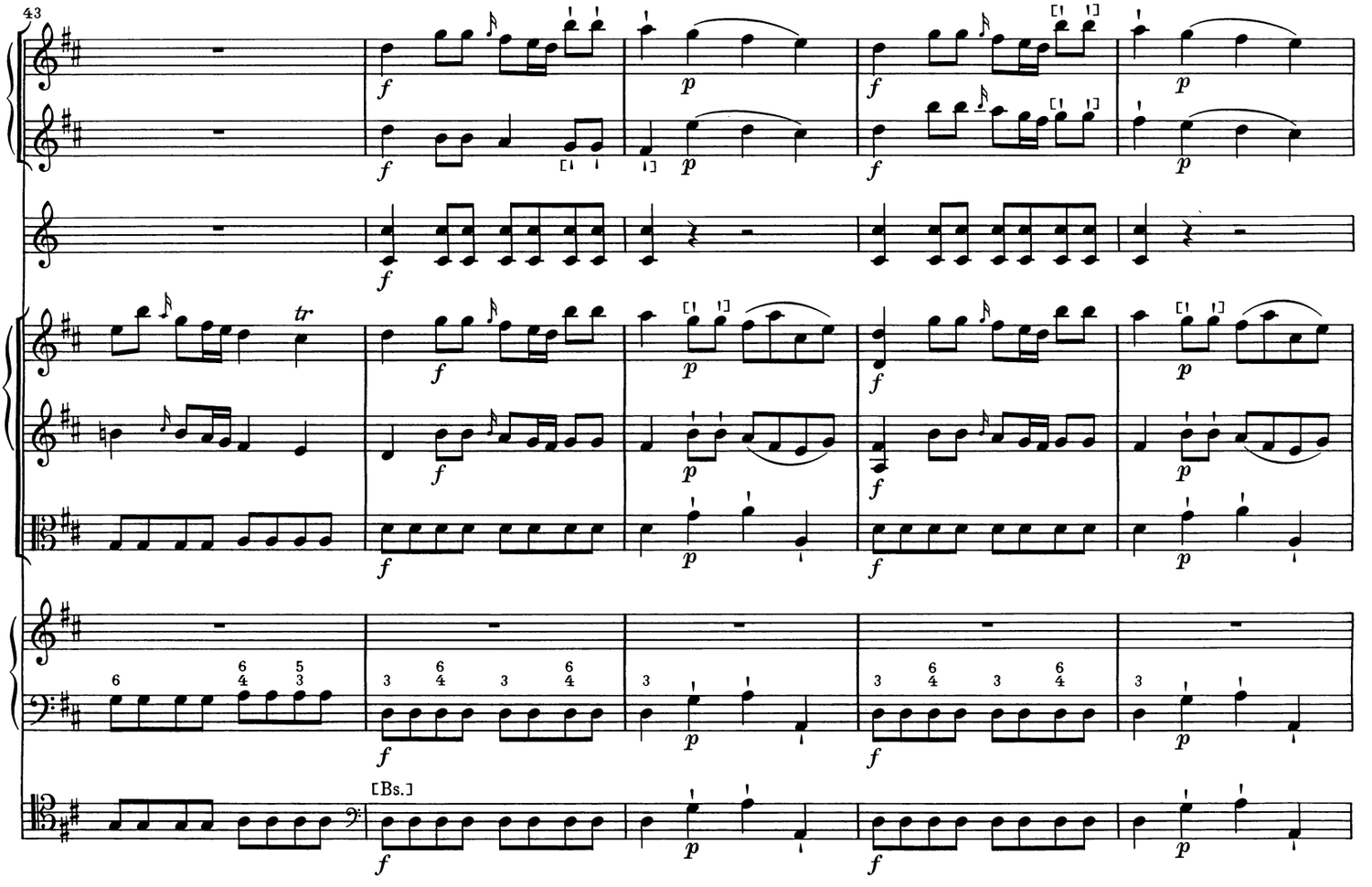
6

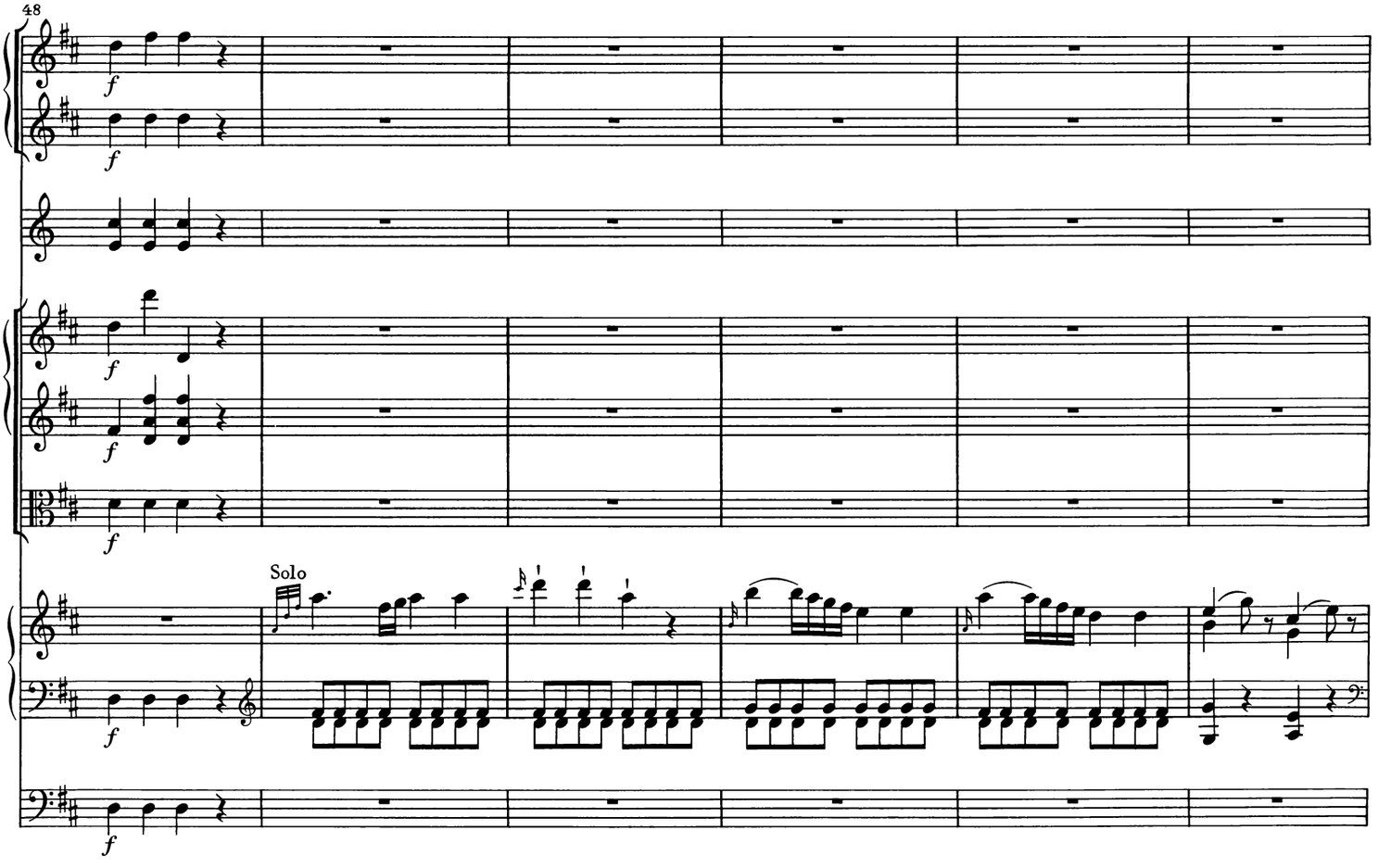

10
[fz]
fz
fz
16
[f]
[f]
f
f
f
[f]
[f]

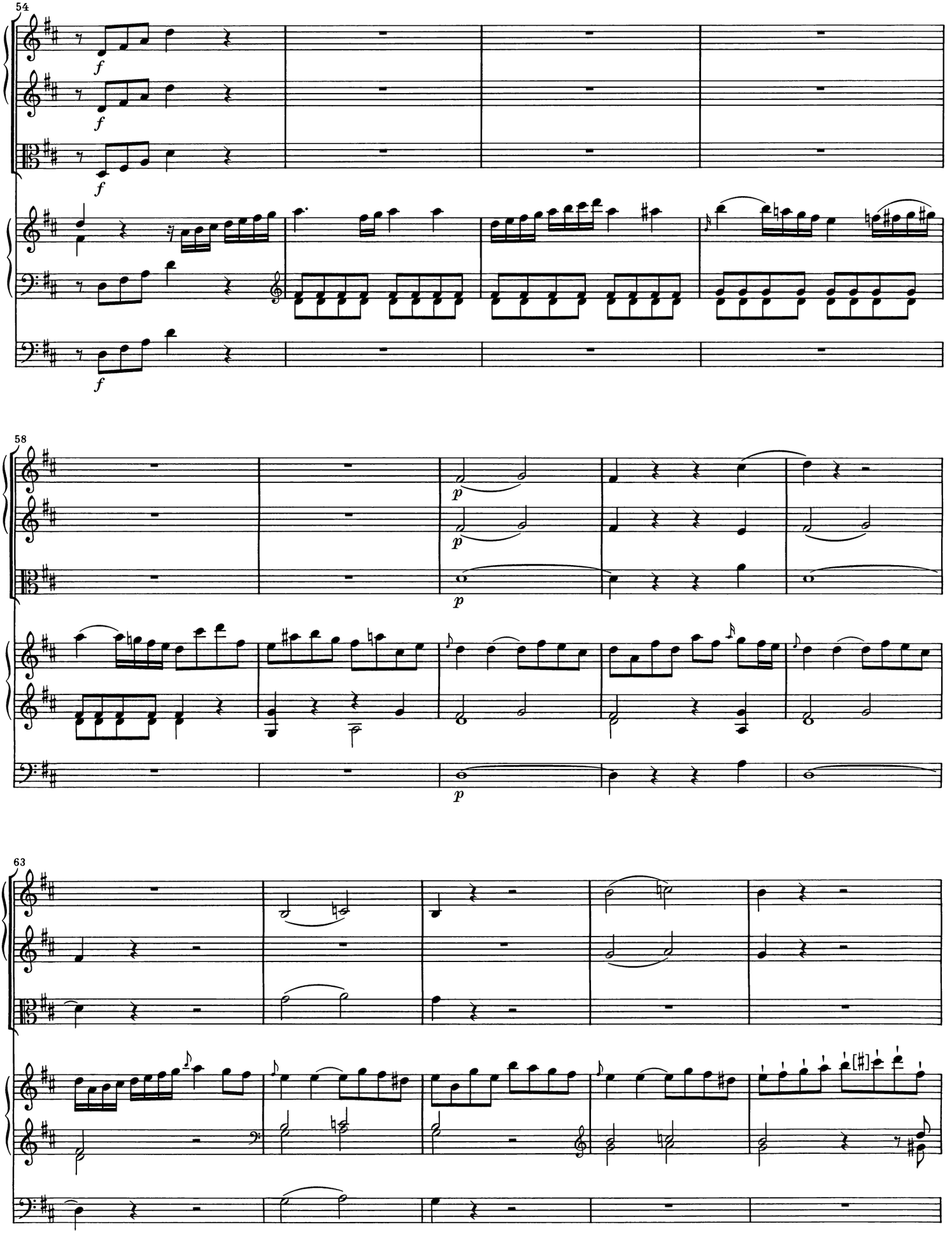

22
f

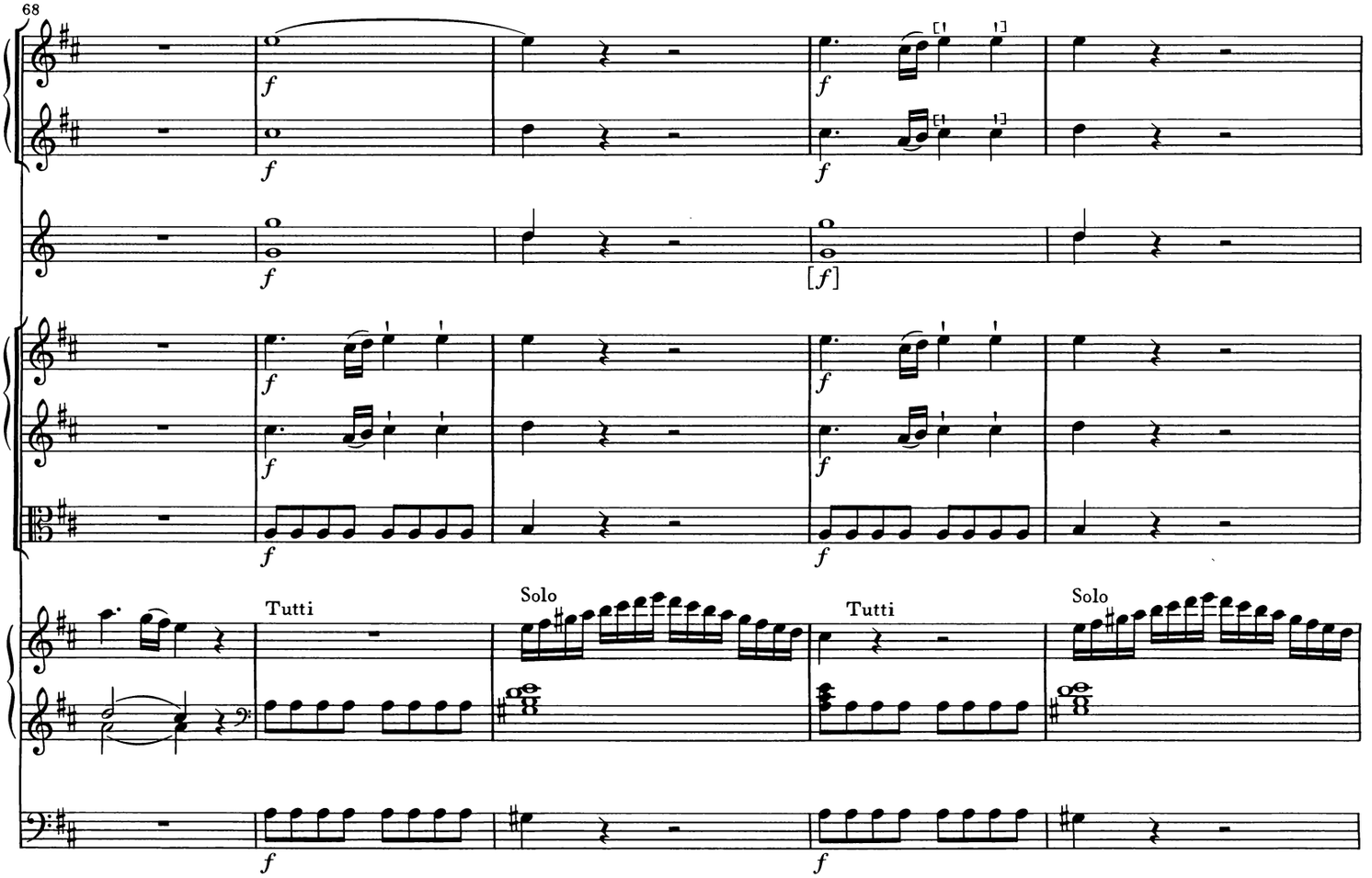

26
6
4

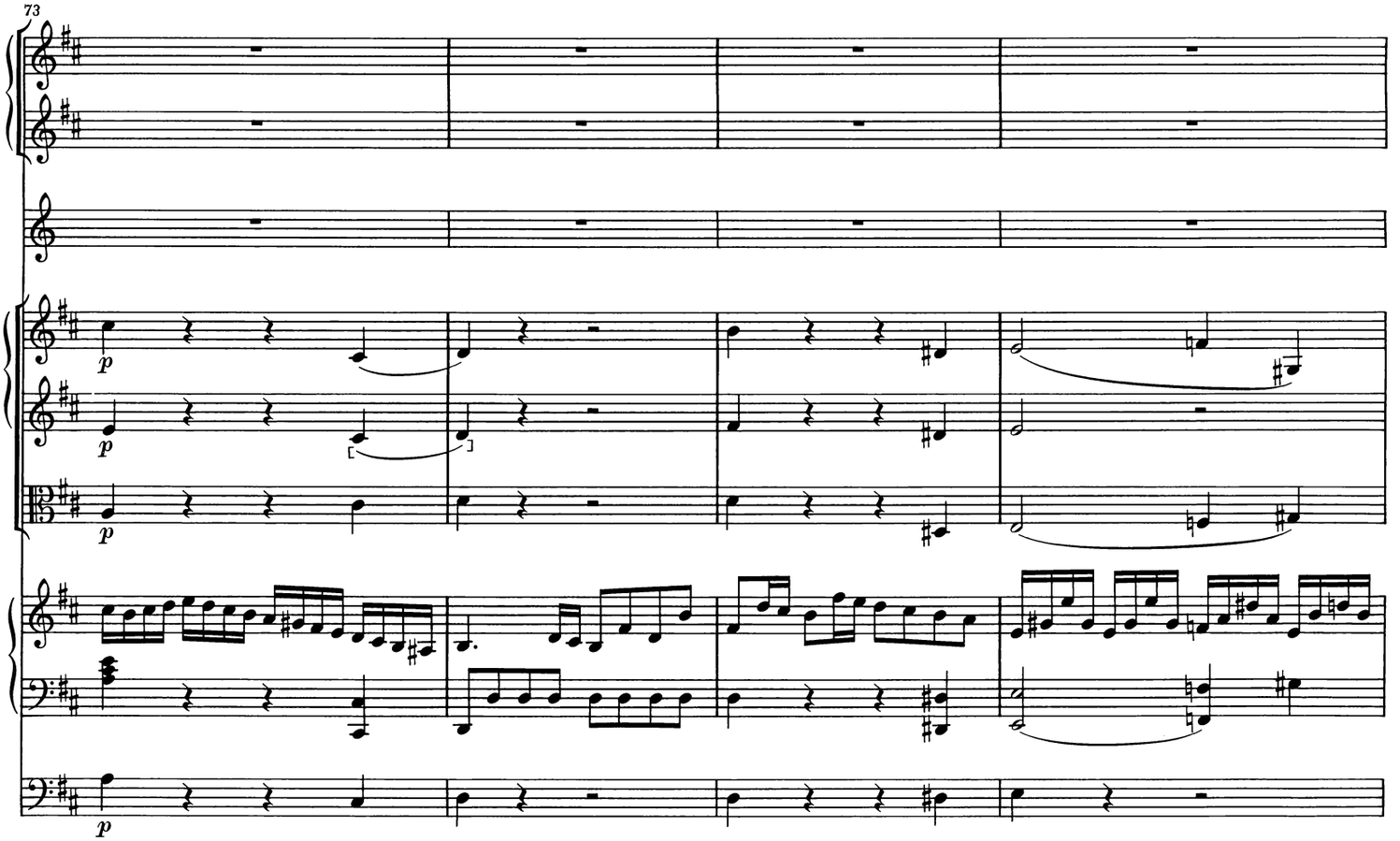

30
tr
35
tr
p
Violoncello

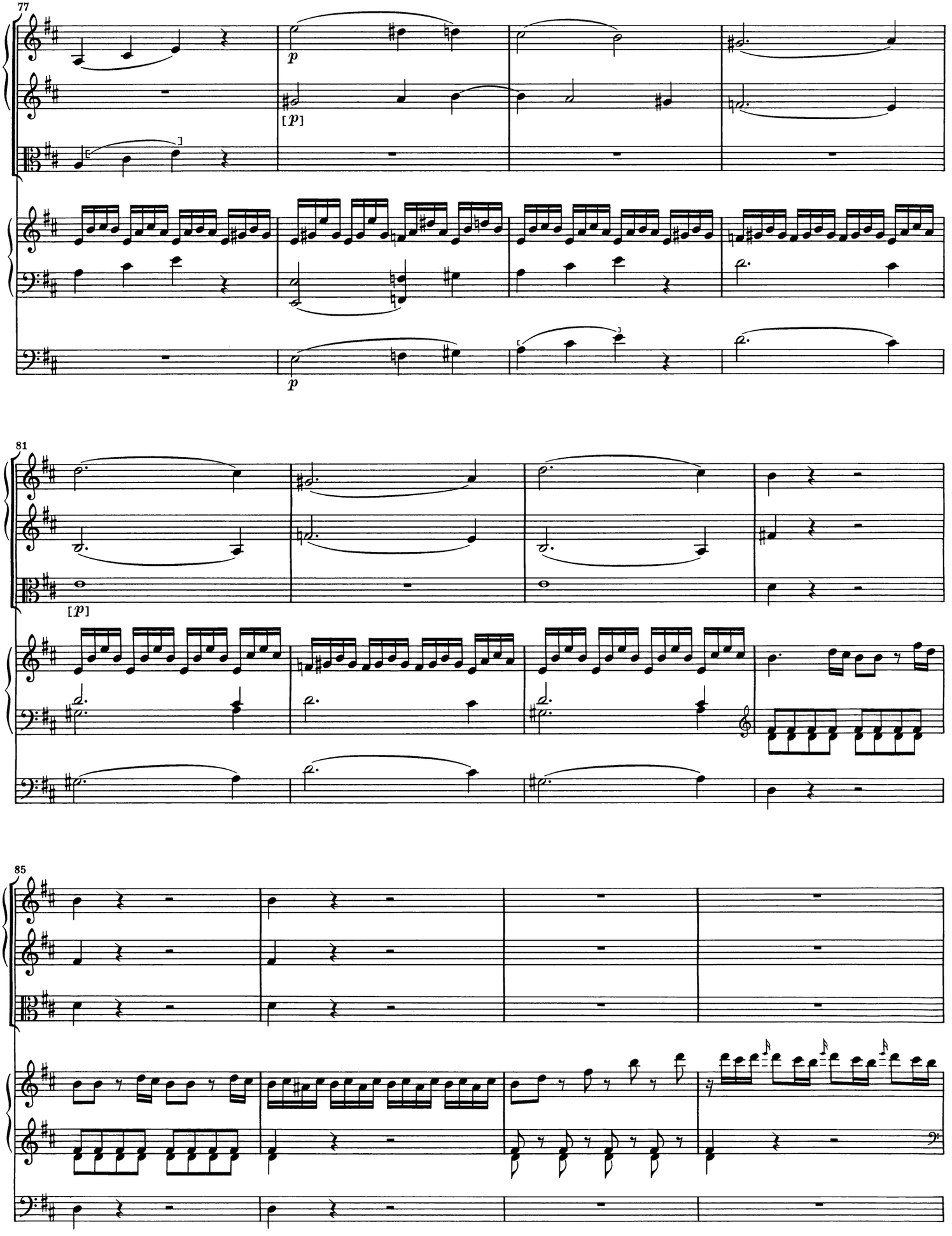

43
[Bs.]

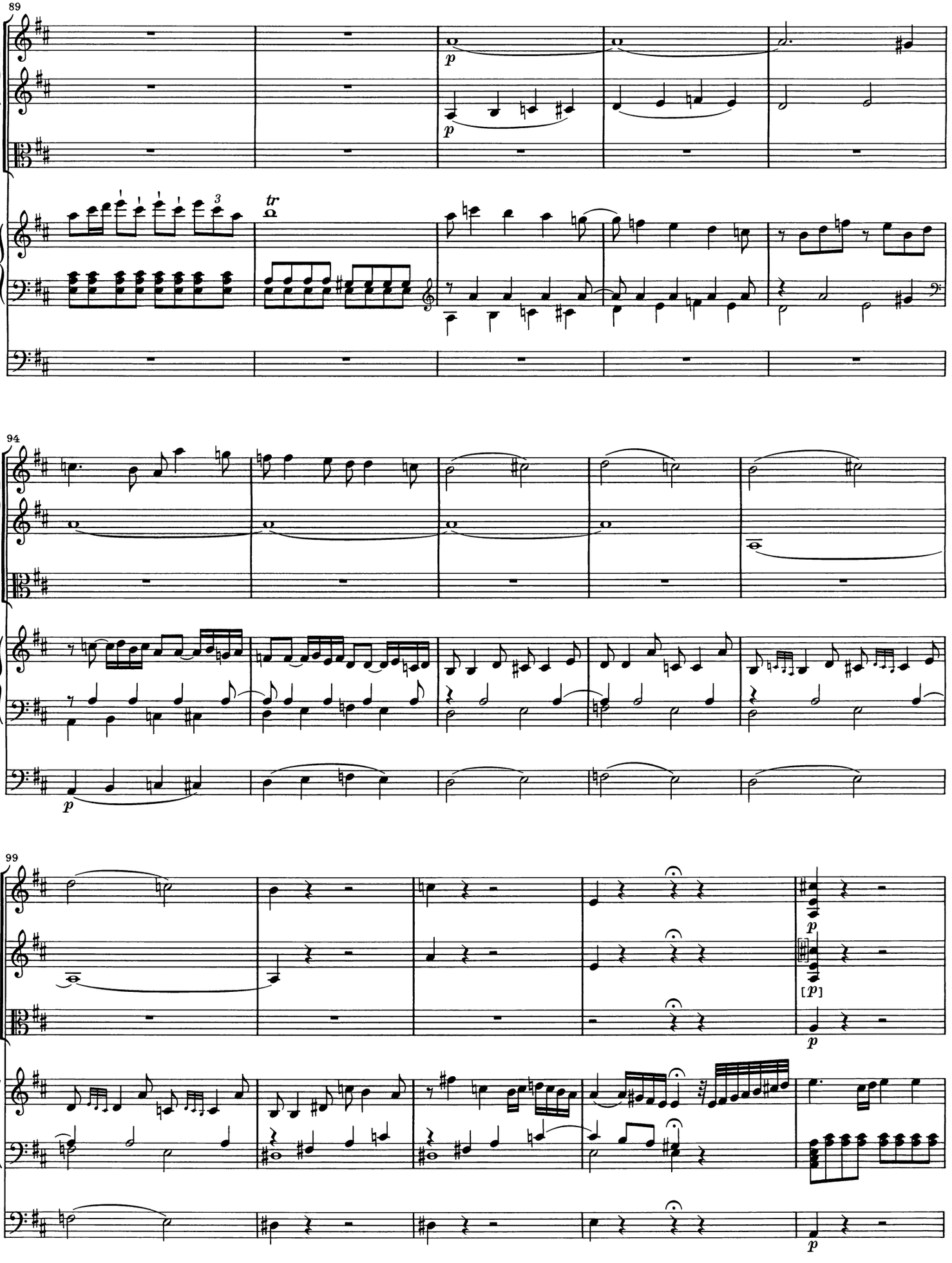

48
Solo

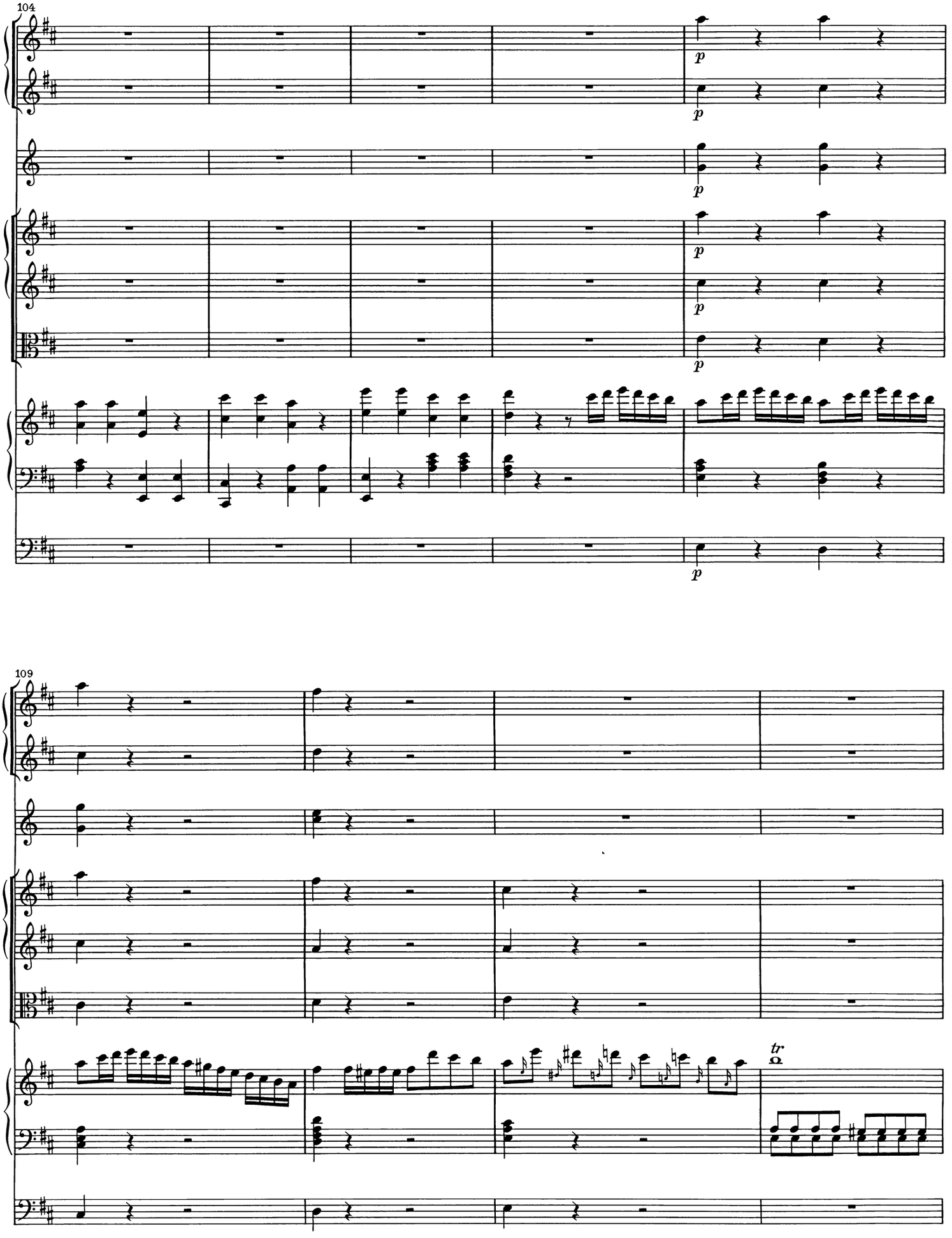

54
f
58
p
63

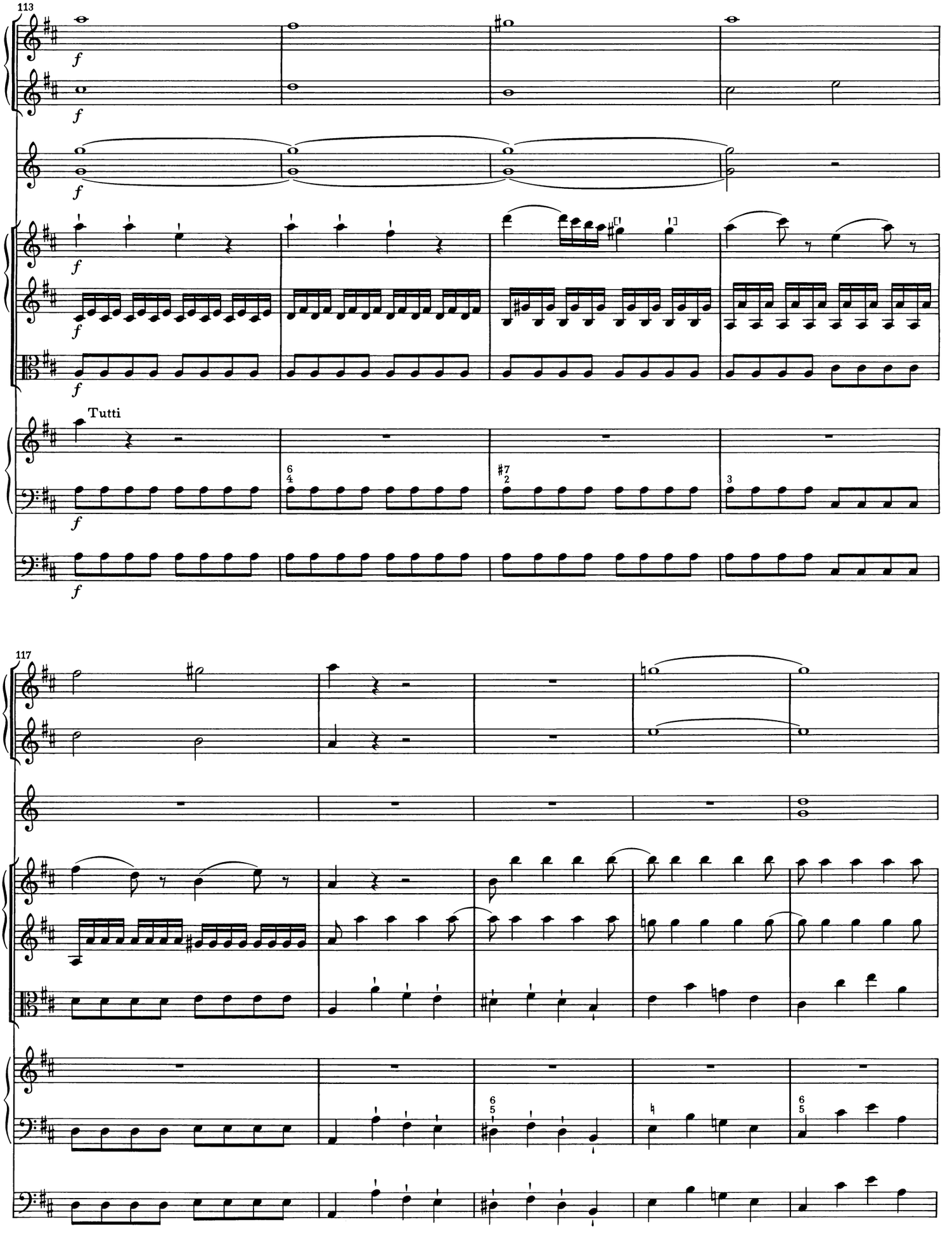

68
Tutti
Solo
Tutti
Solo

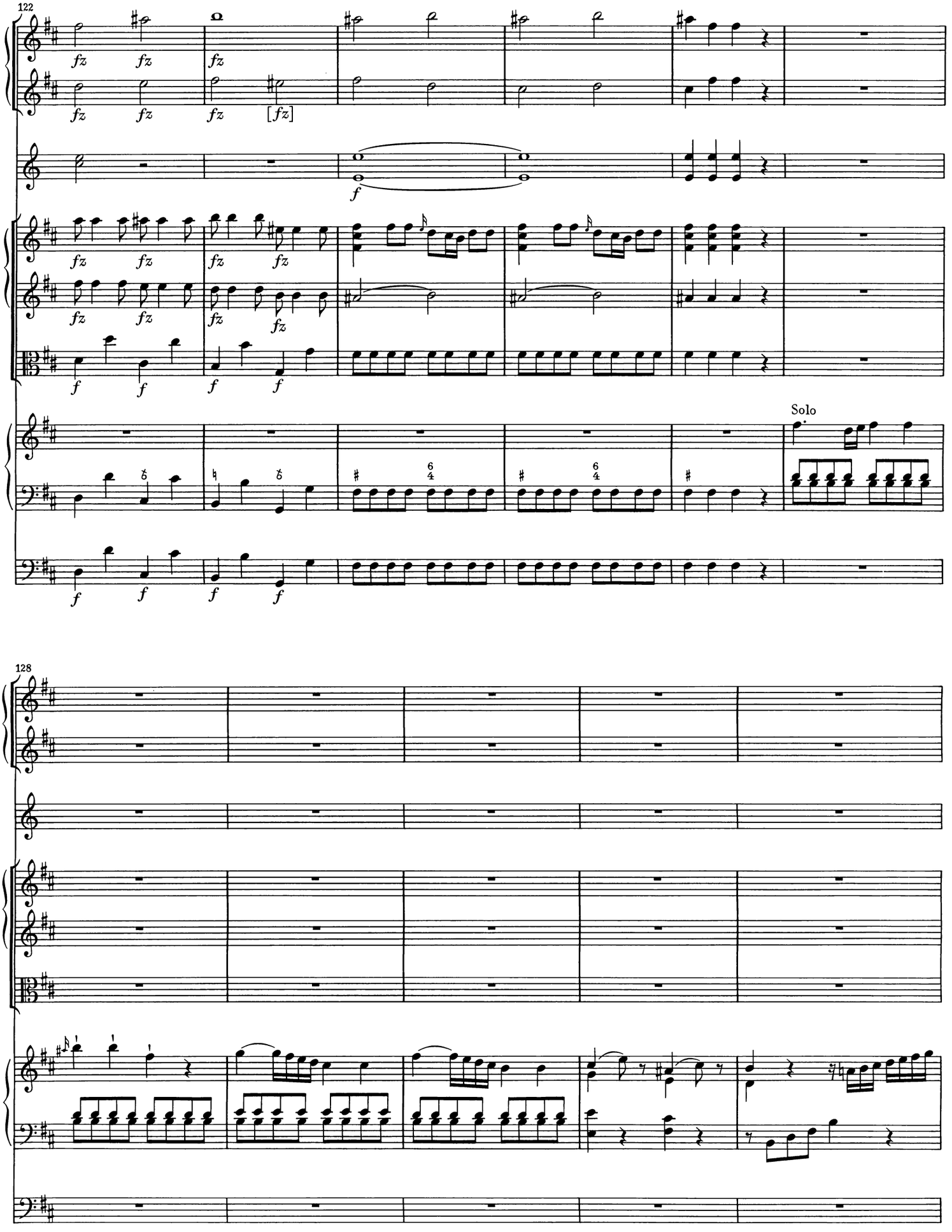

73

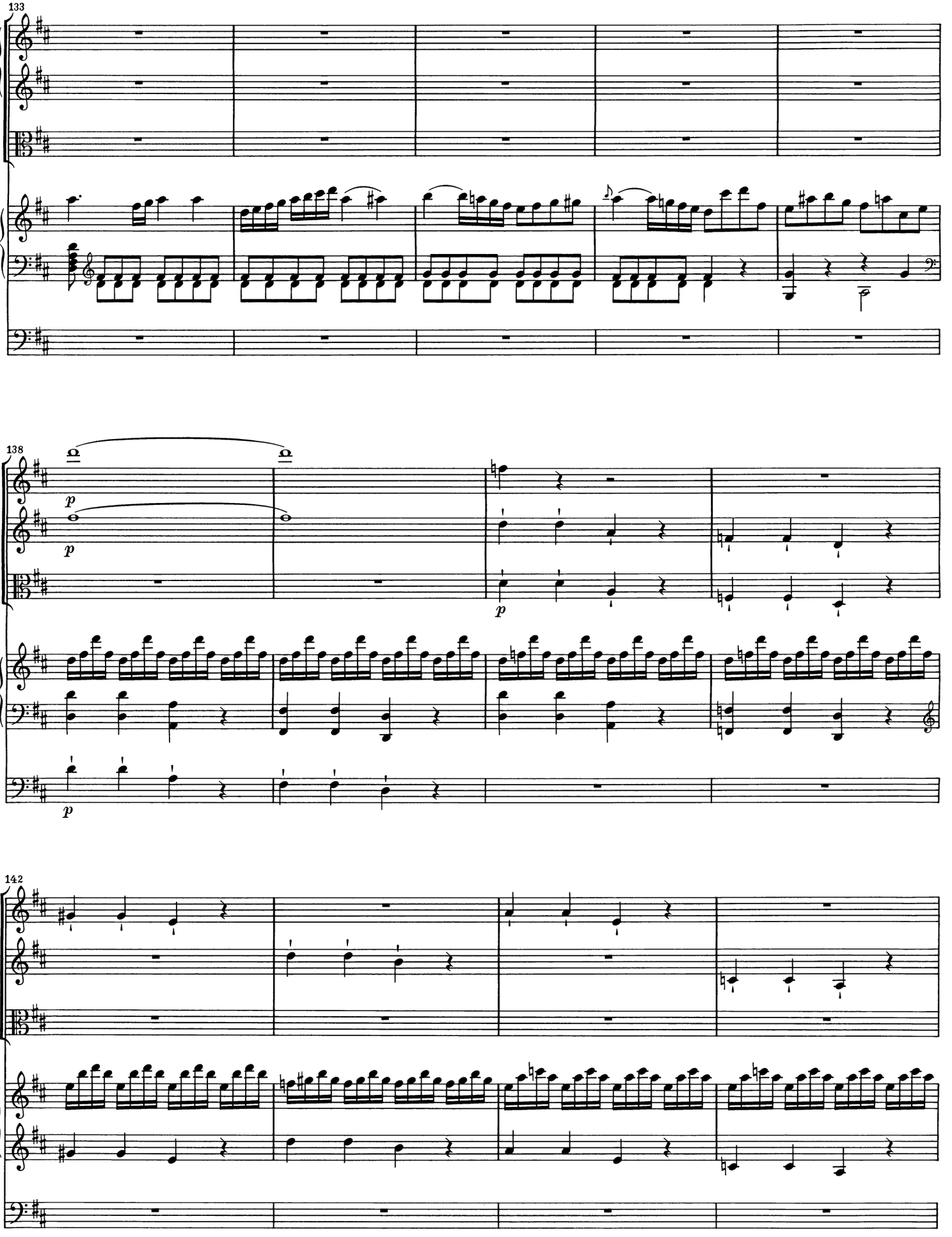

77
p
[p]
p
81
[p]
85

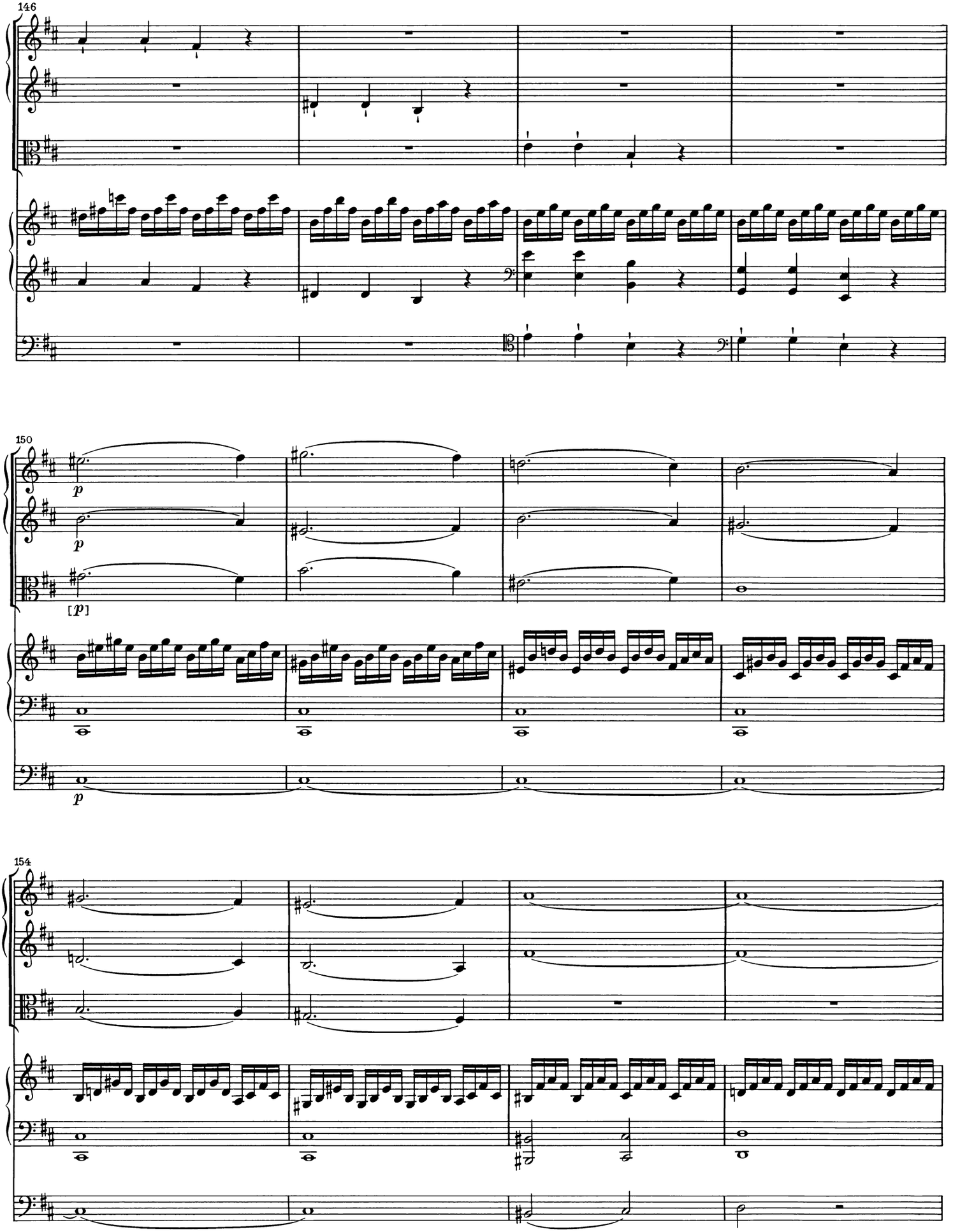

89
p
p
tr
3
94
p
99
p
[p]
p
p

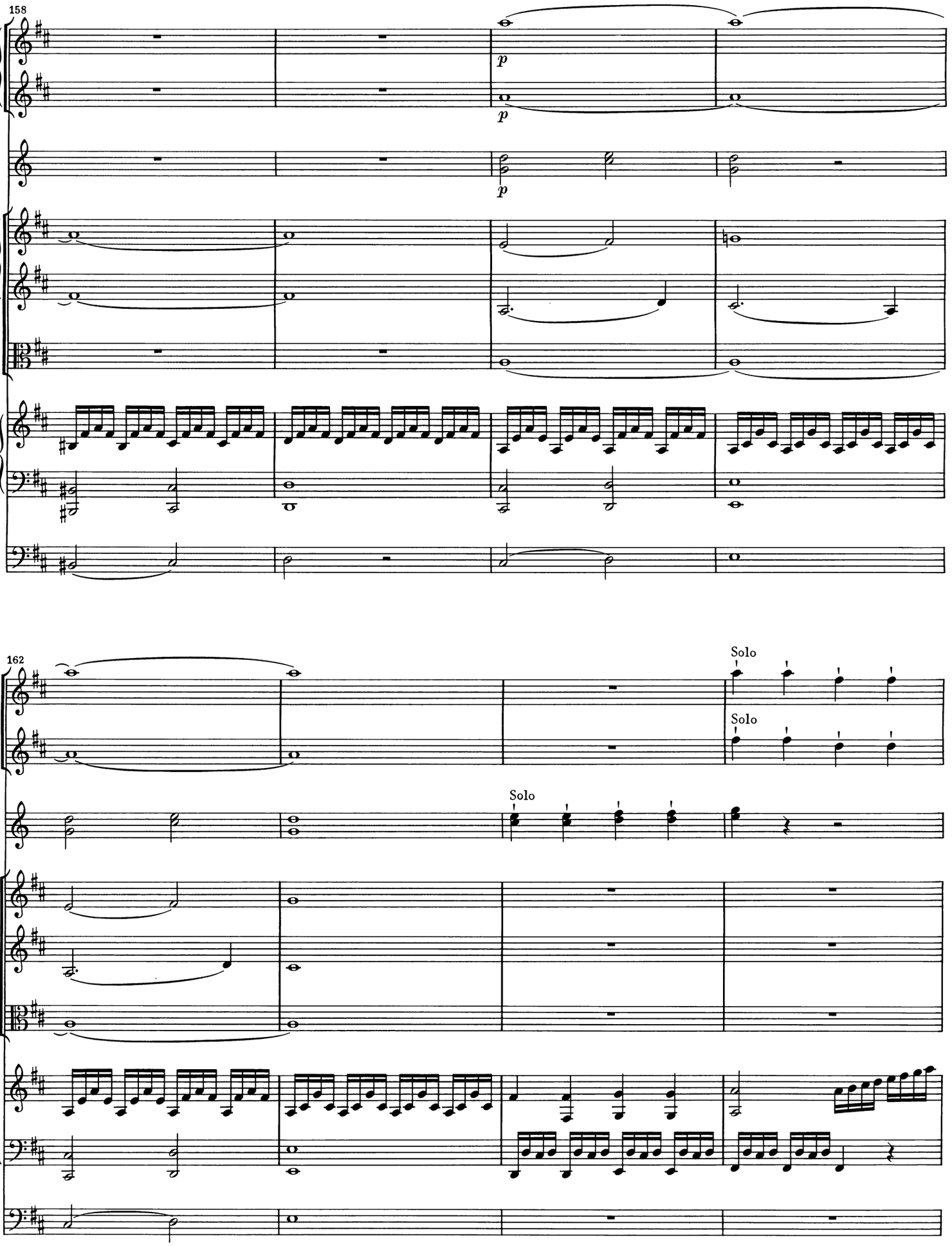

104
p
109
tr

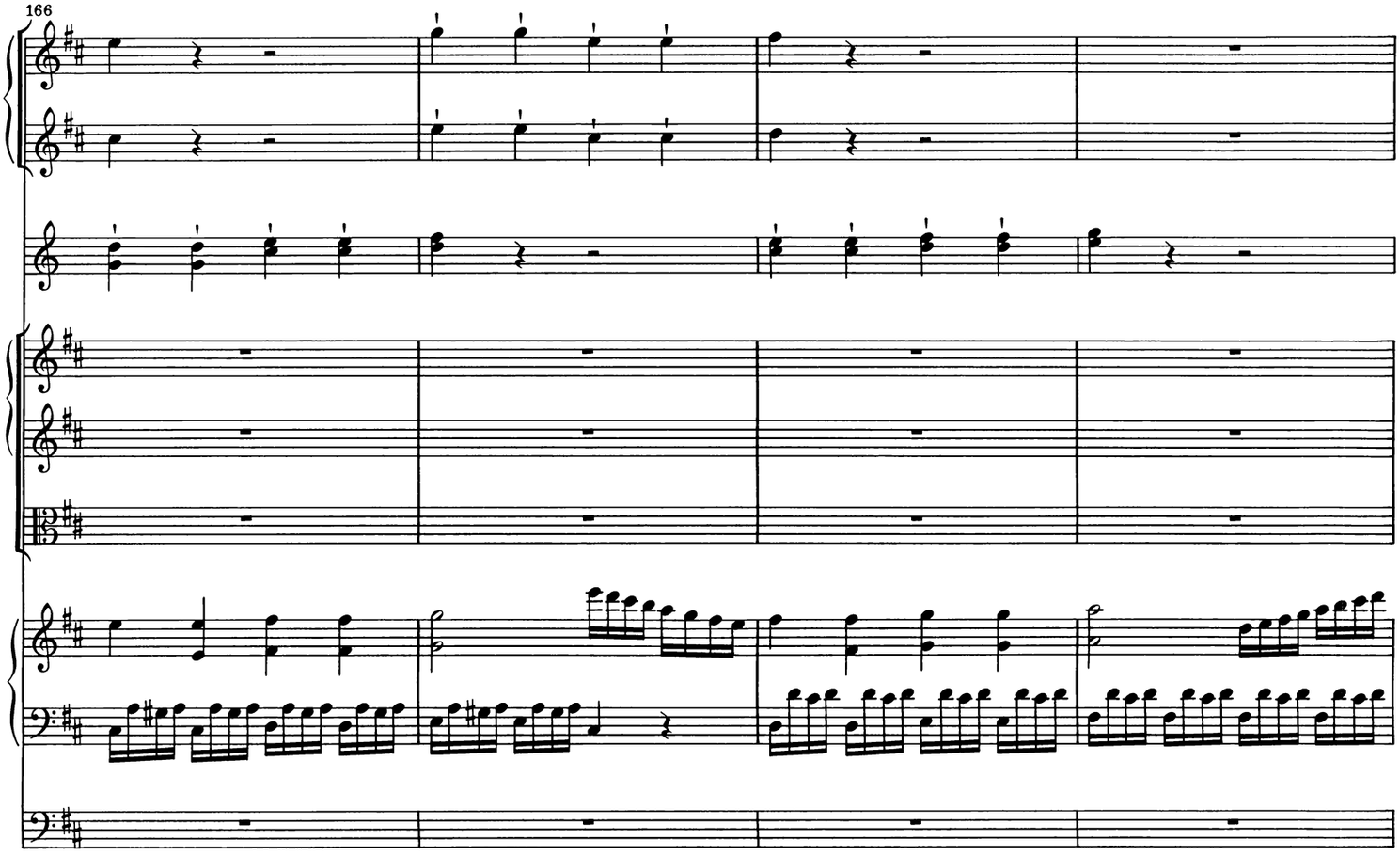

113
Tutti
117

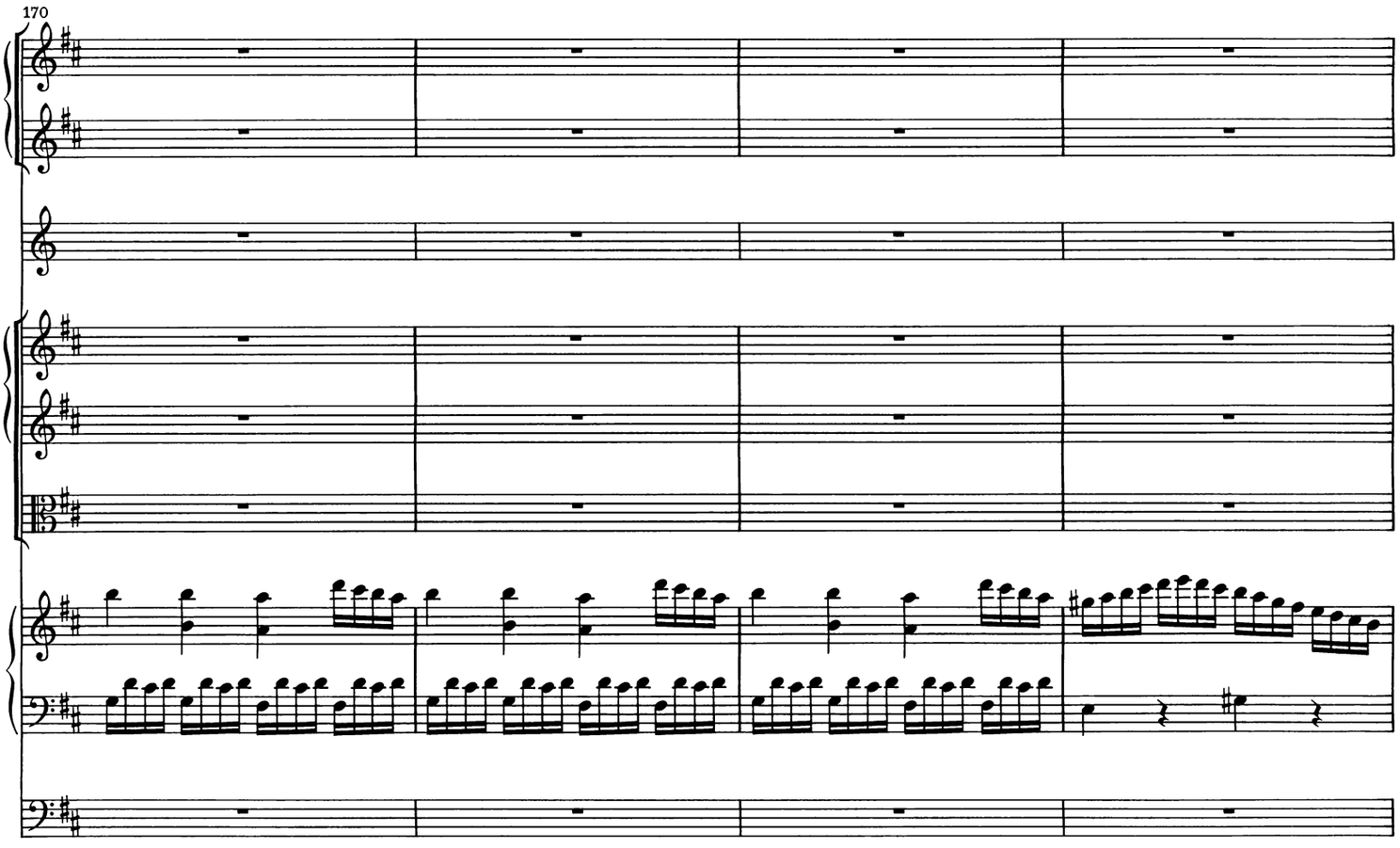

122
fz
[fz]
f
Solo
128

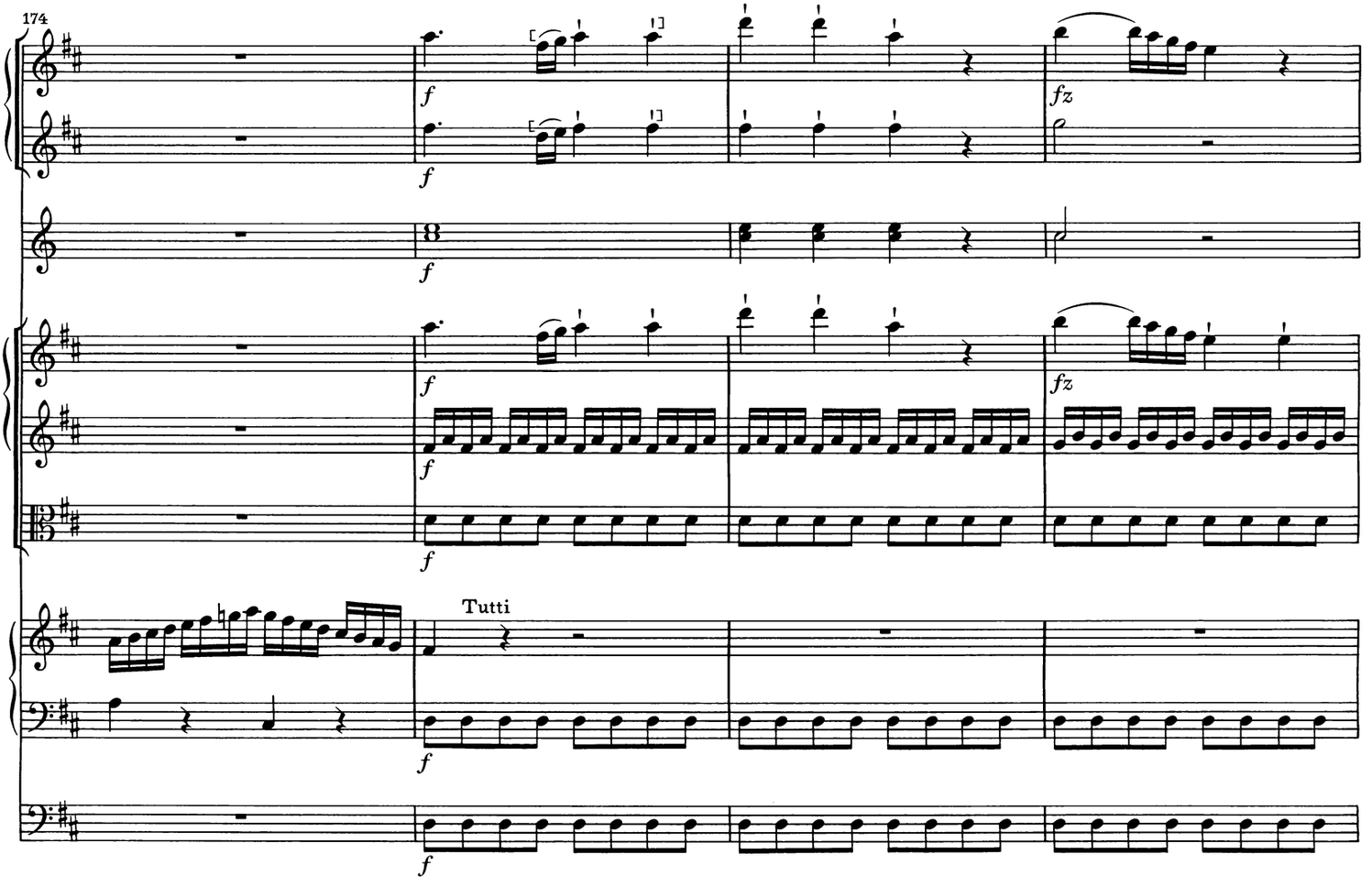

133
138
p
p
p
142

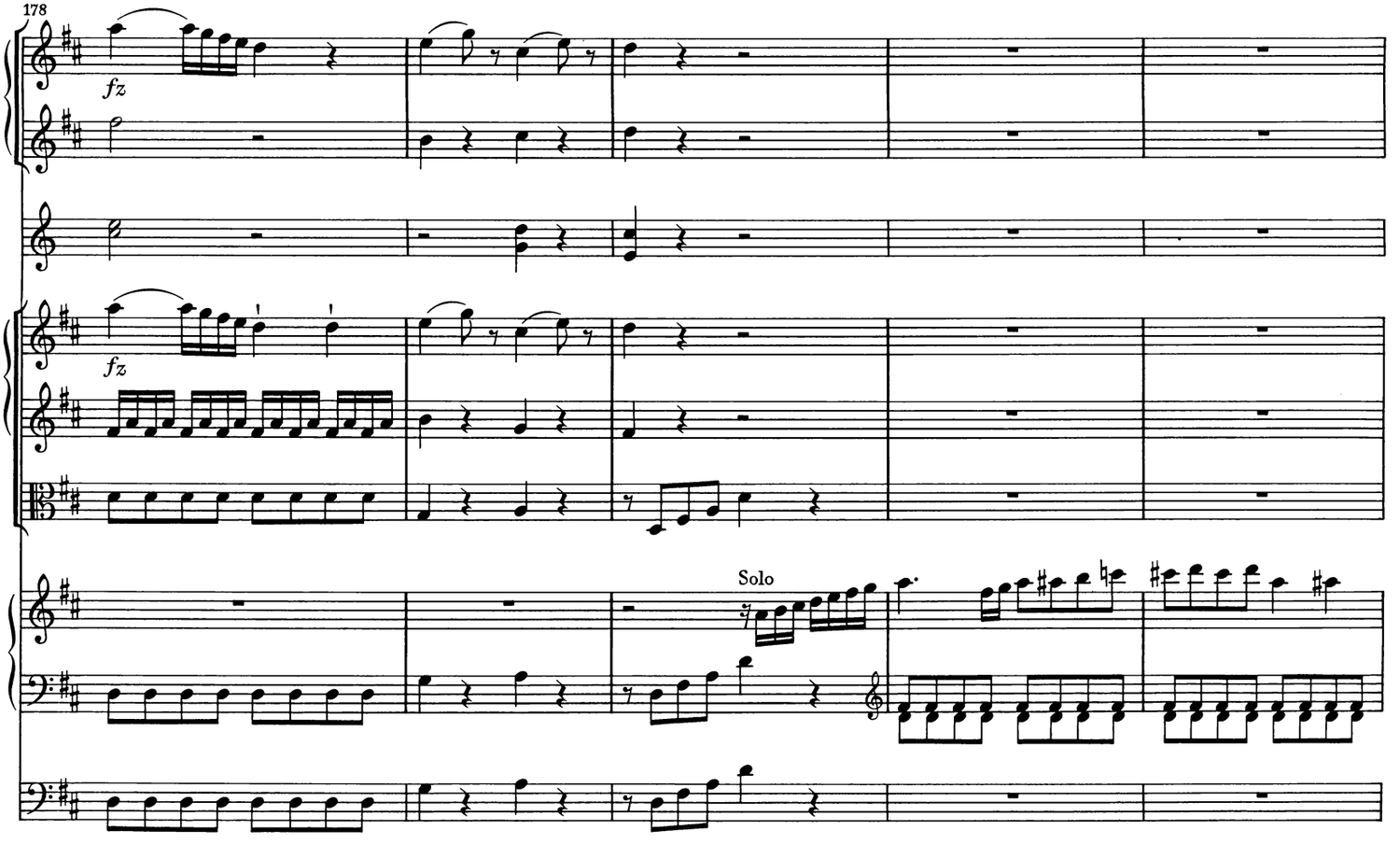

146
150
154
p
p
[p]
p

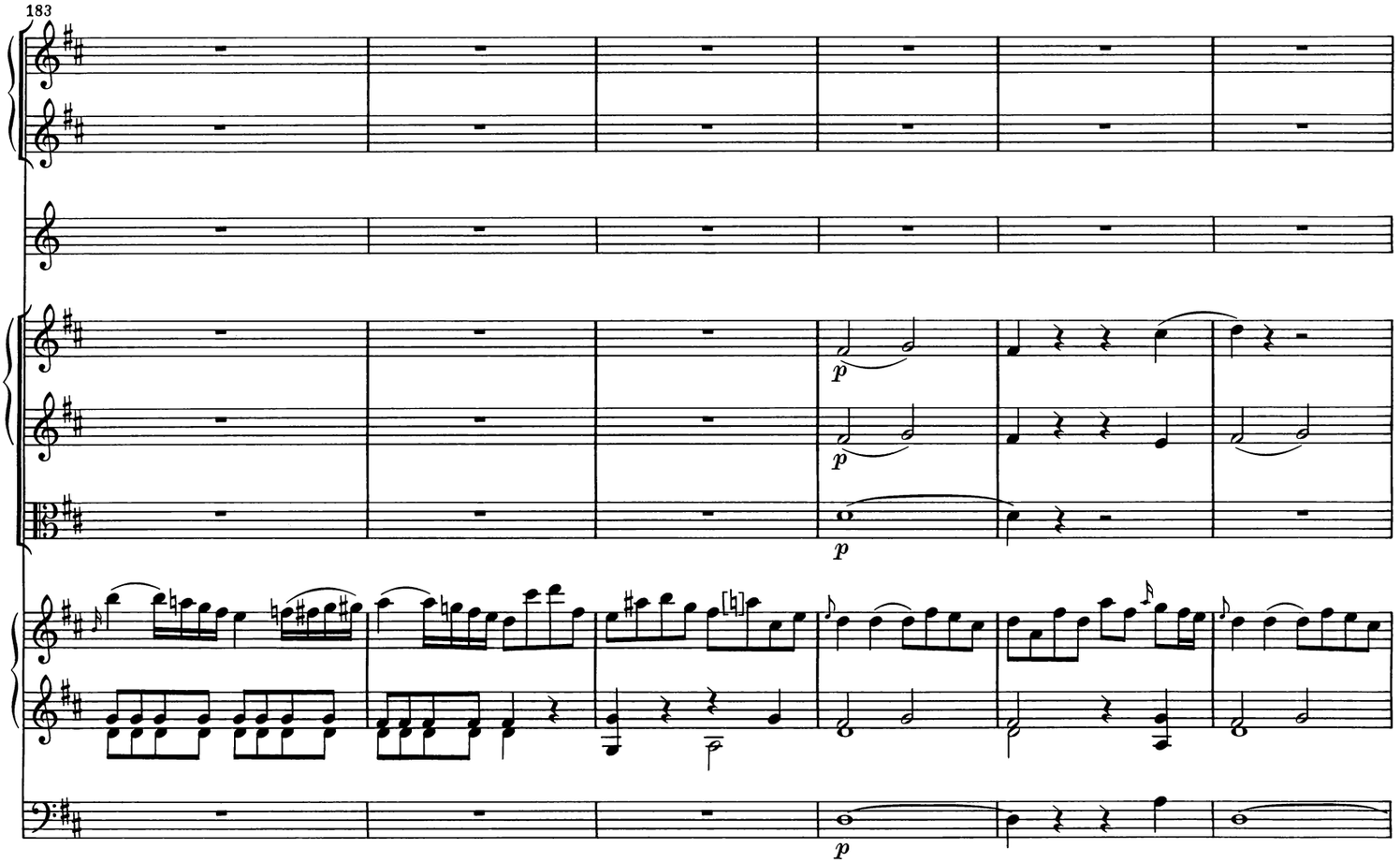

158
p
p
p
162
Solo
Solo
Solo

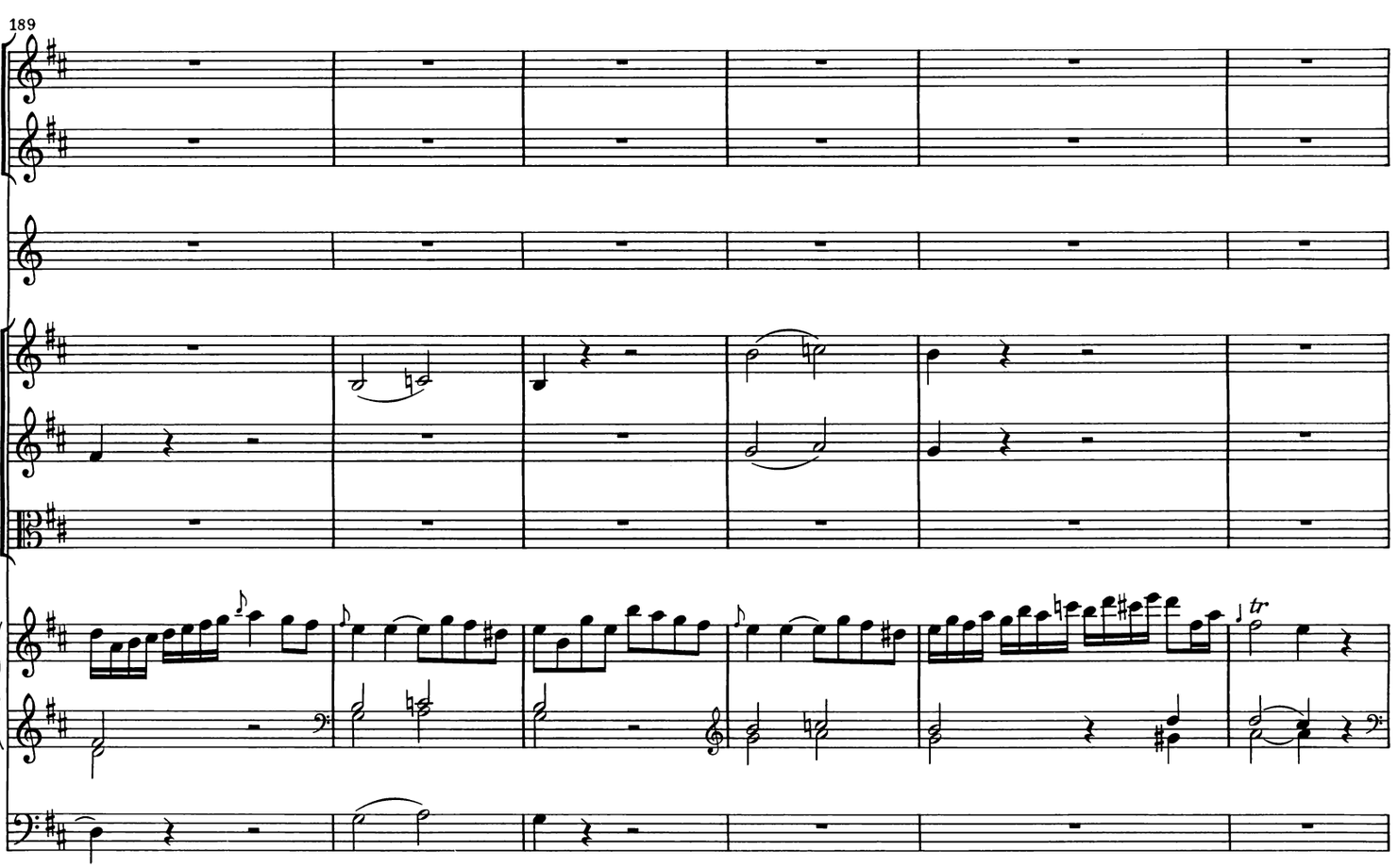

166

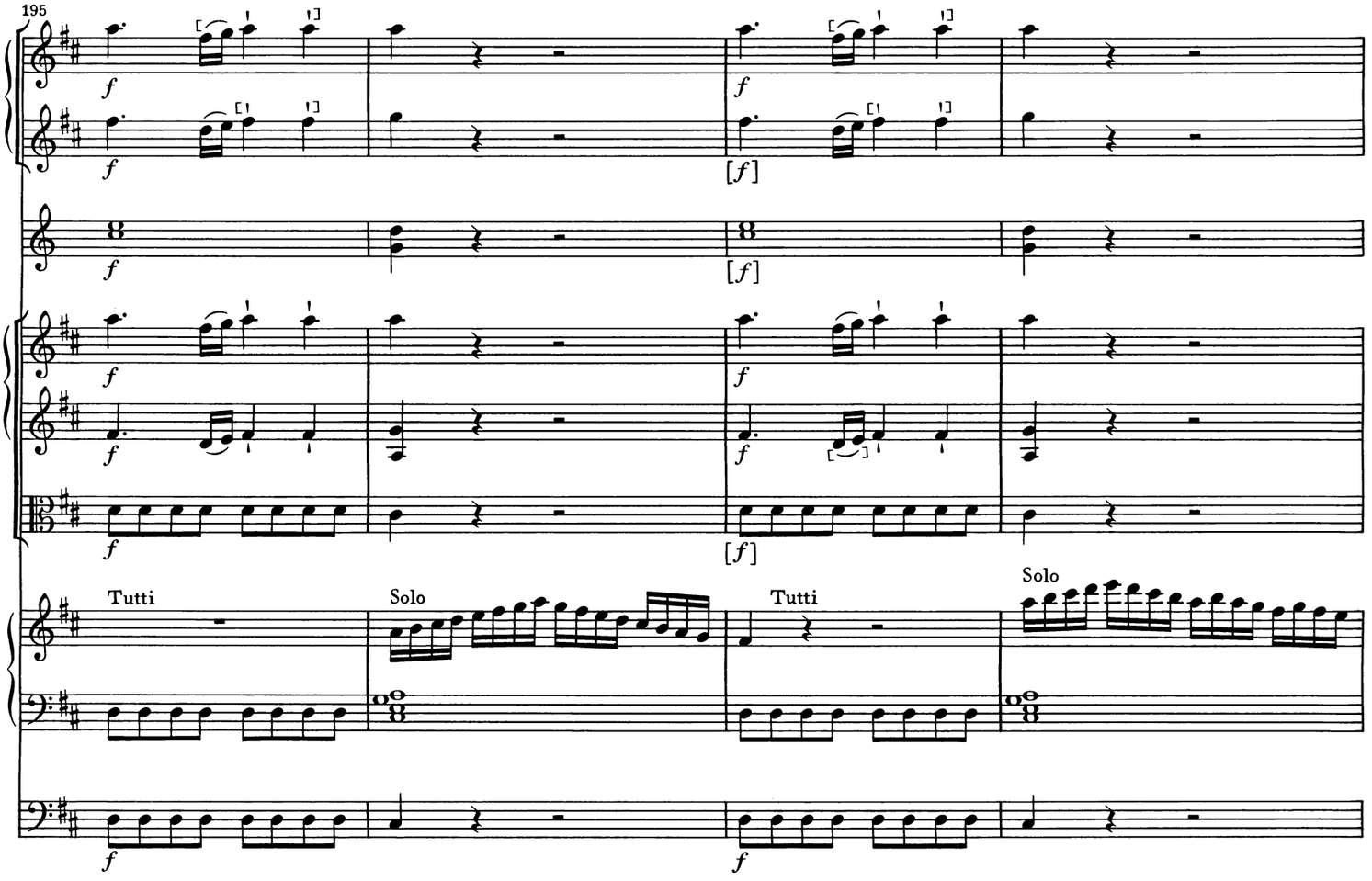

170

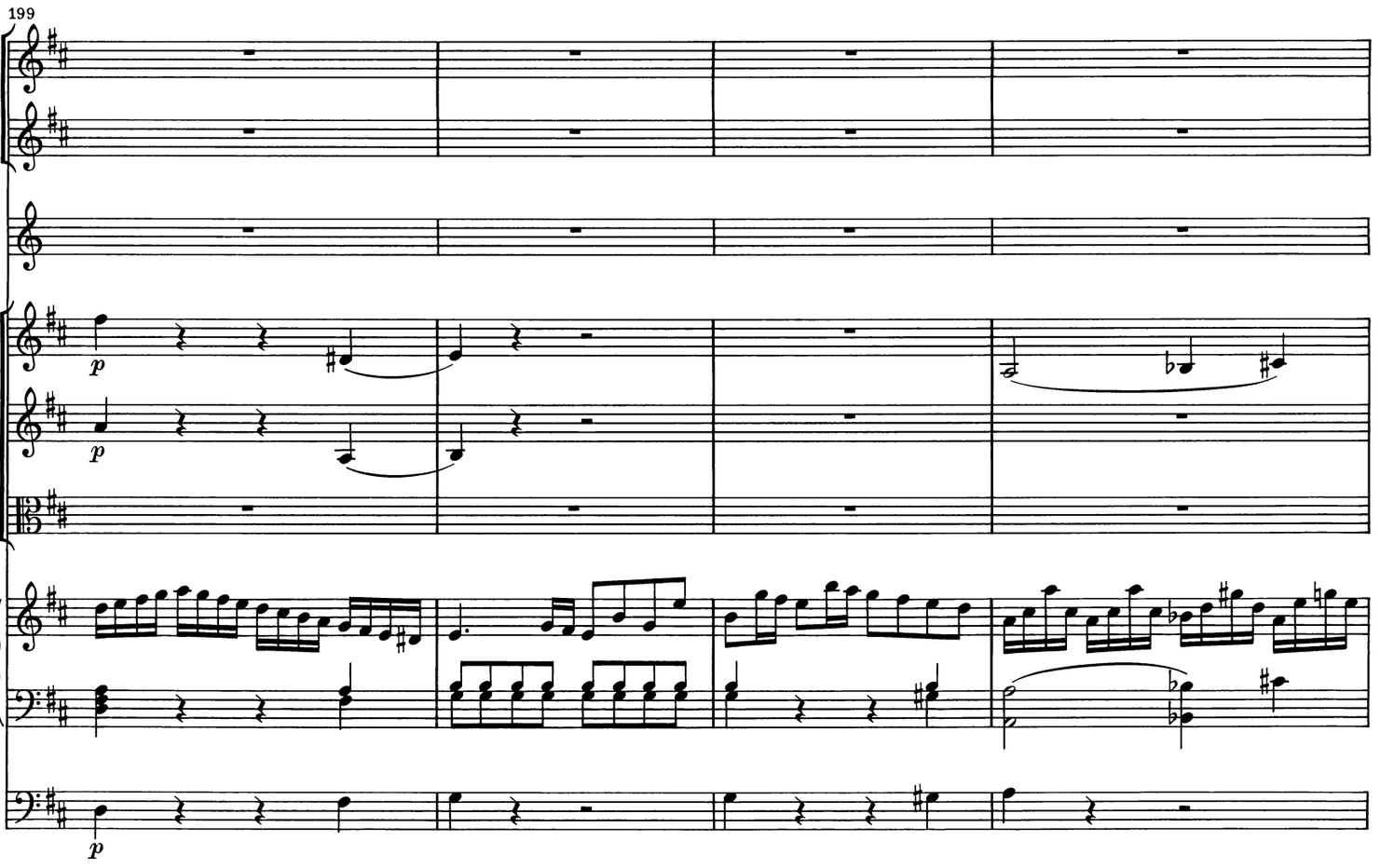

174
f
fz
Tutti

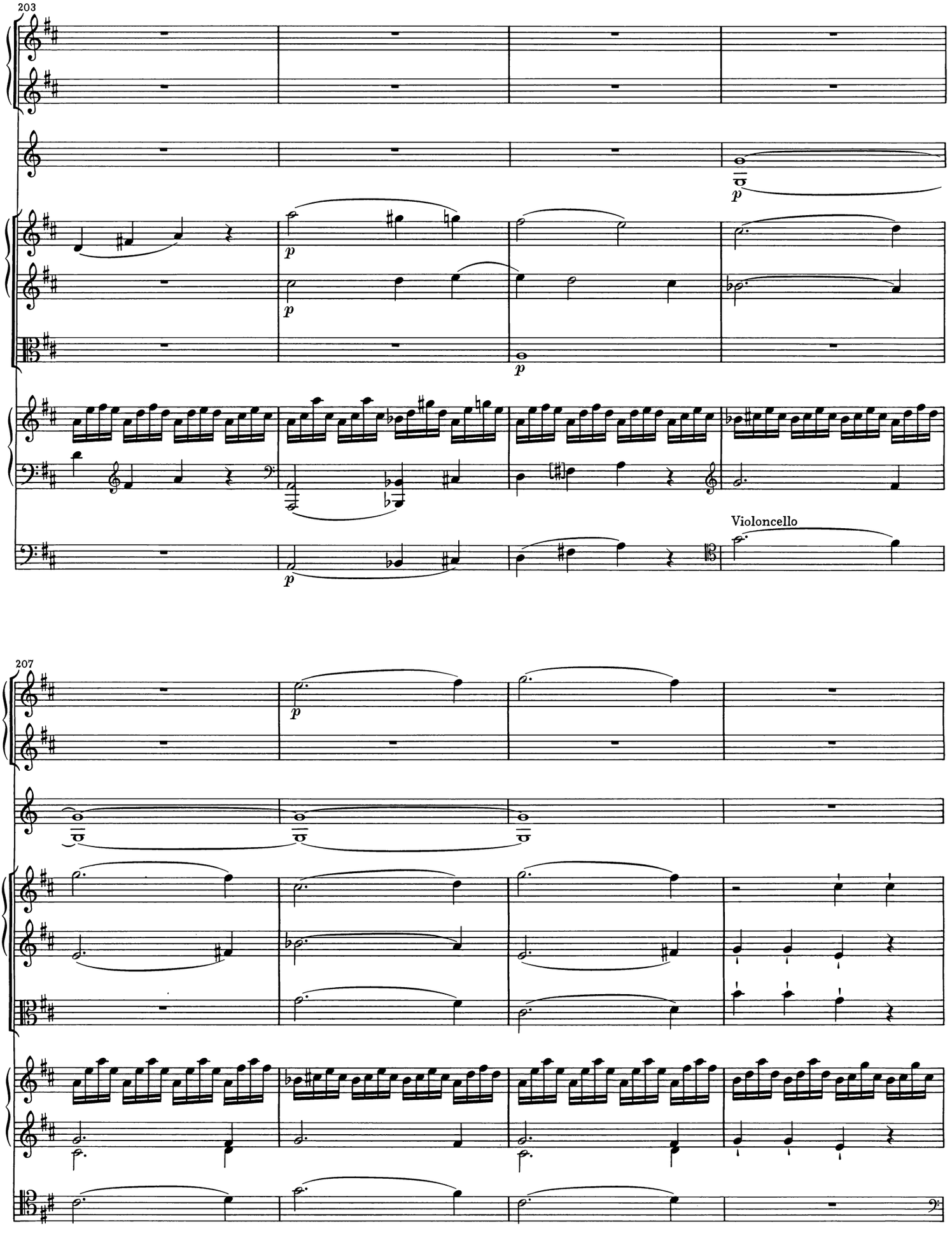

178
fz
Solo

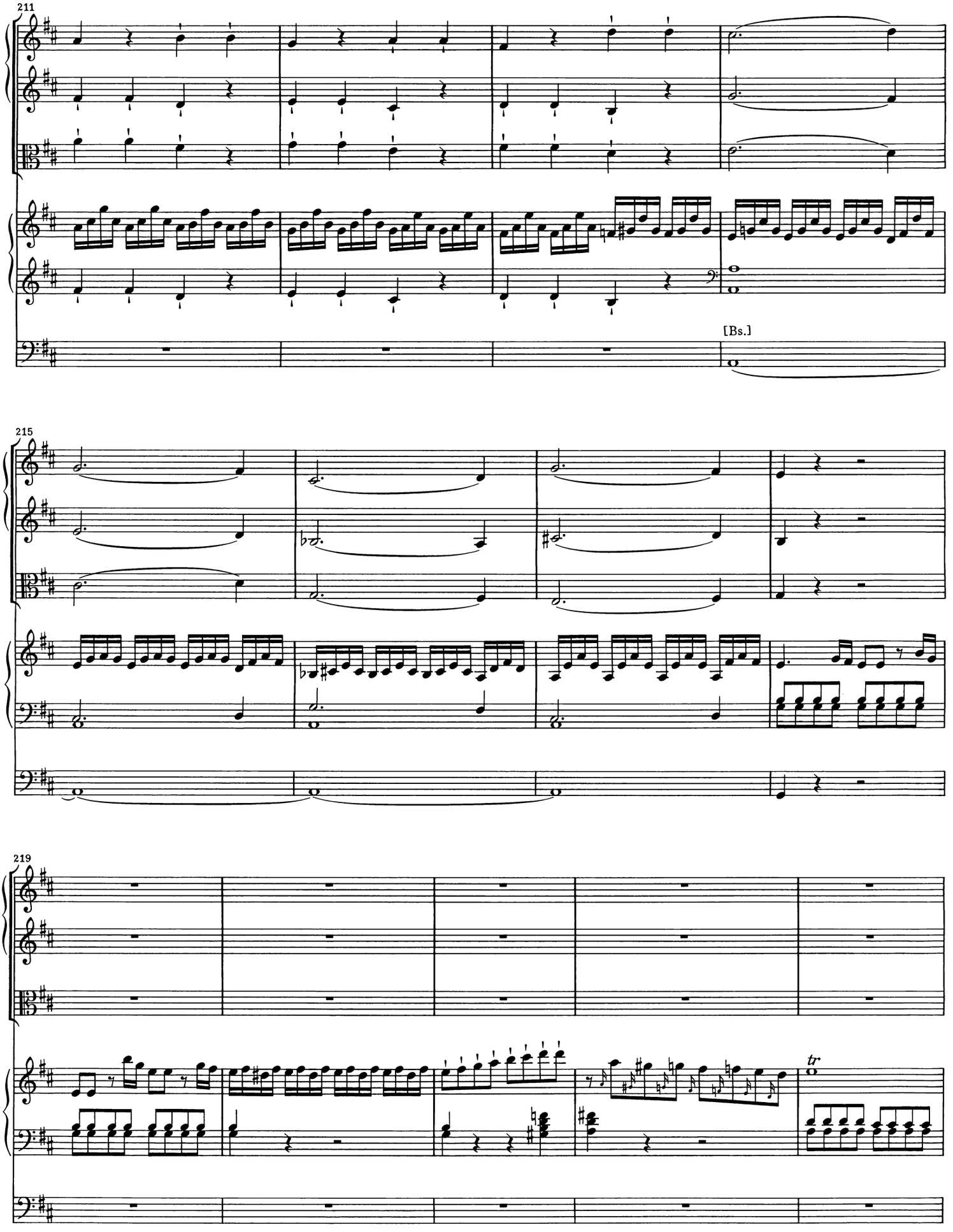

183
p
p
p
p

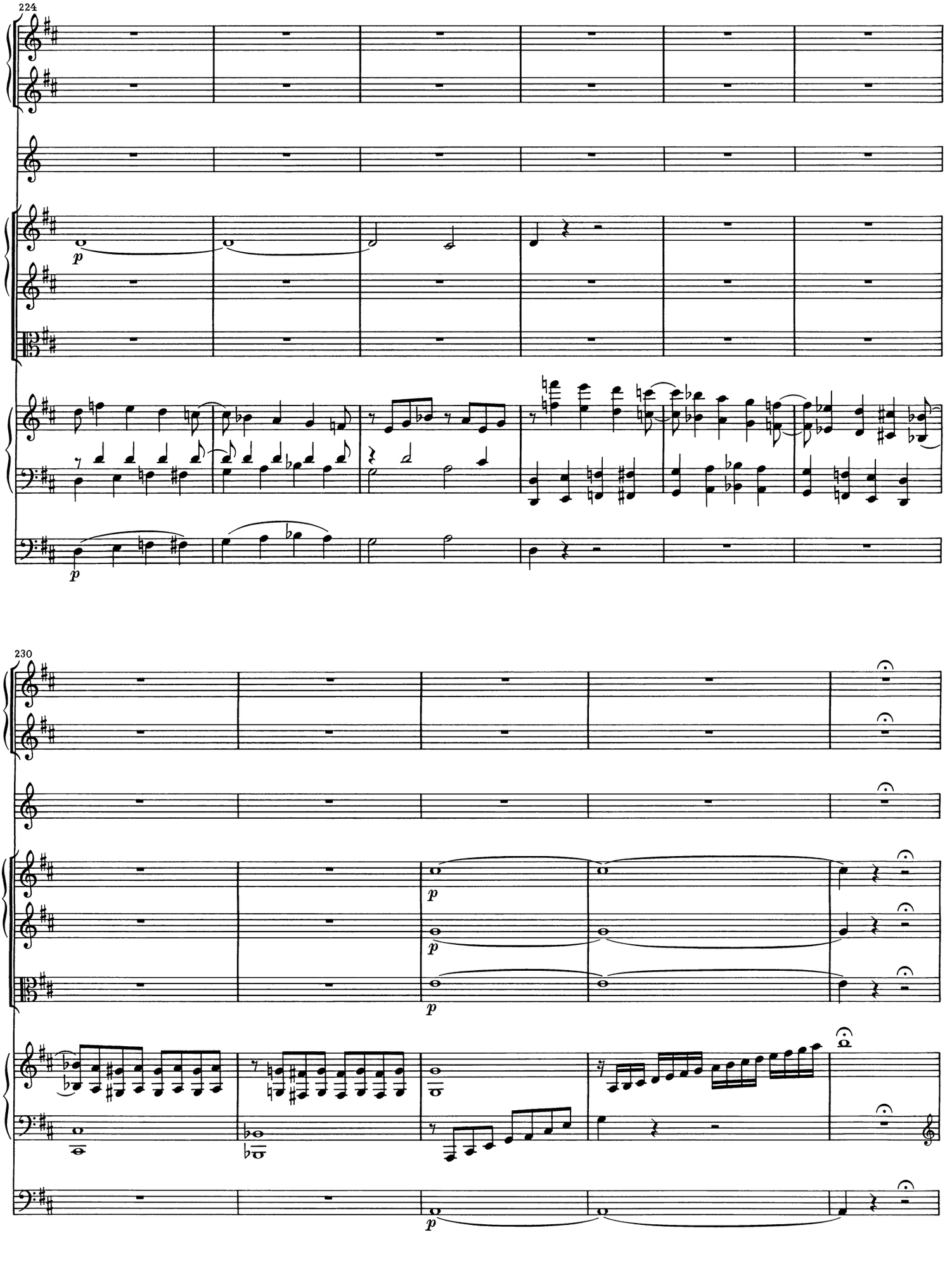

189
tr

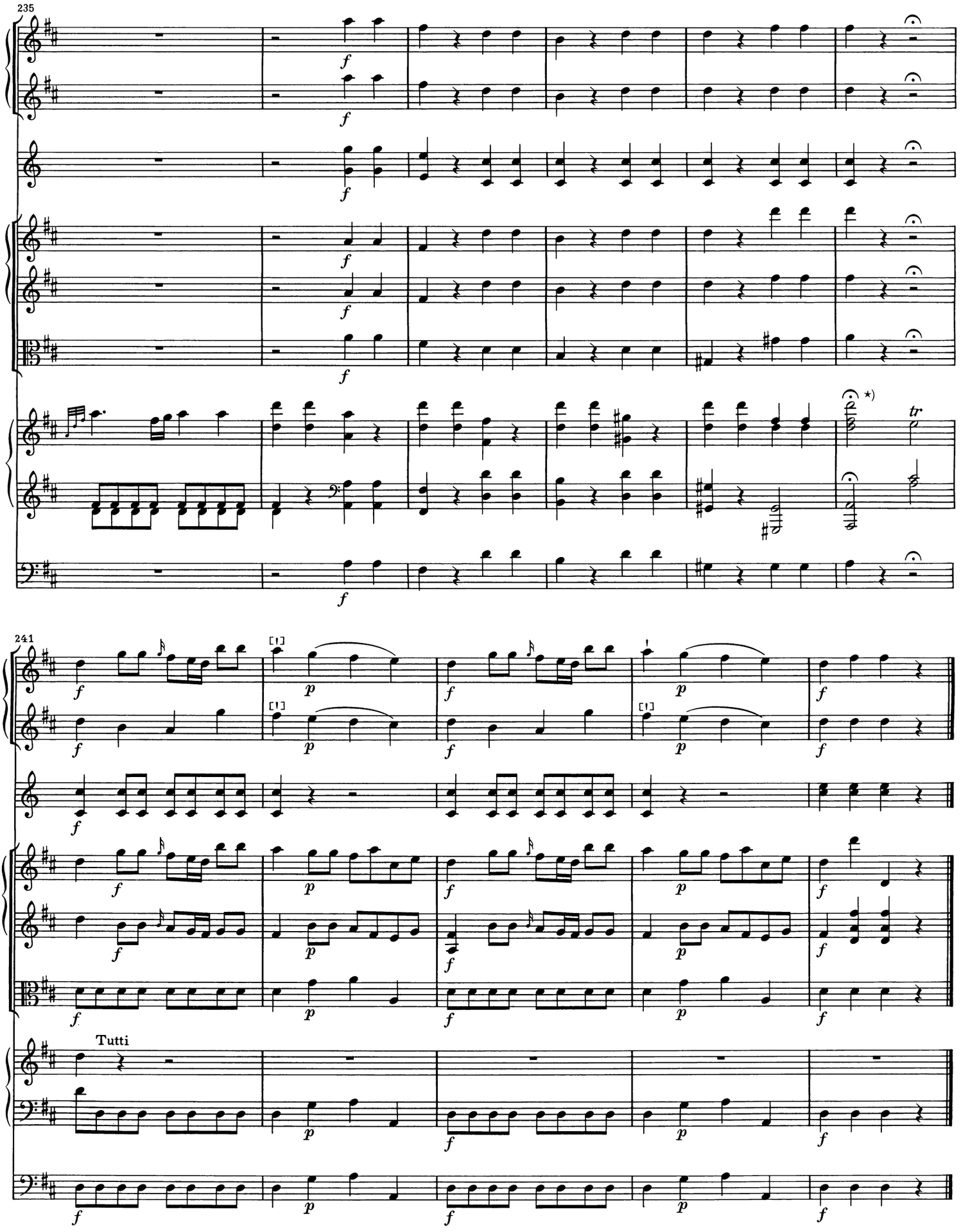

195
Tutti
Solo
Tutti
Solo

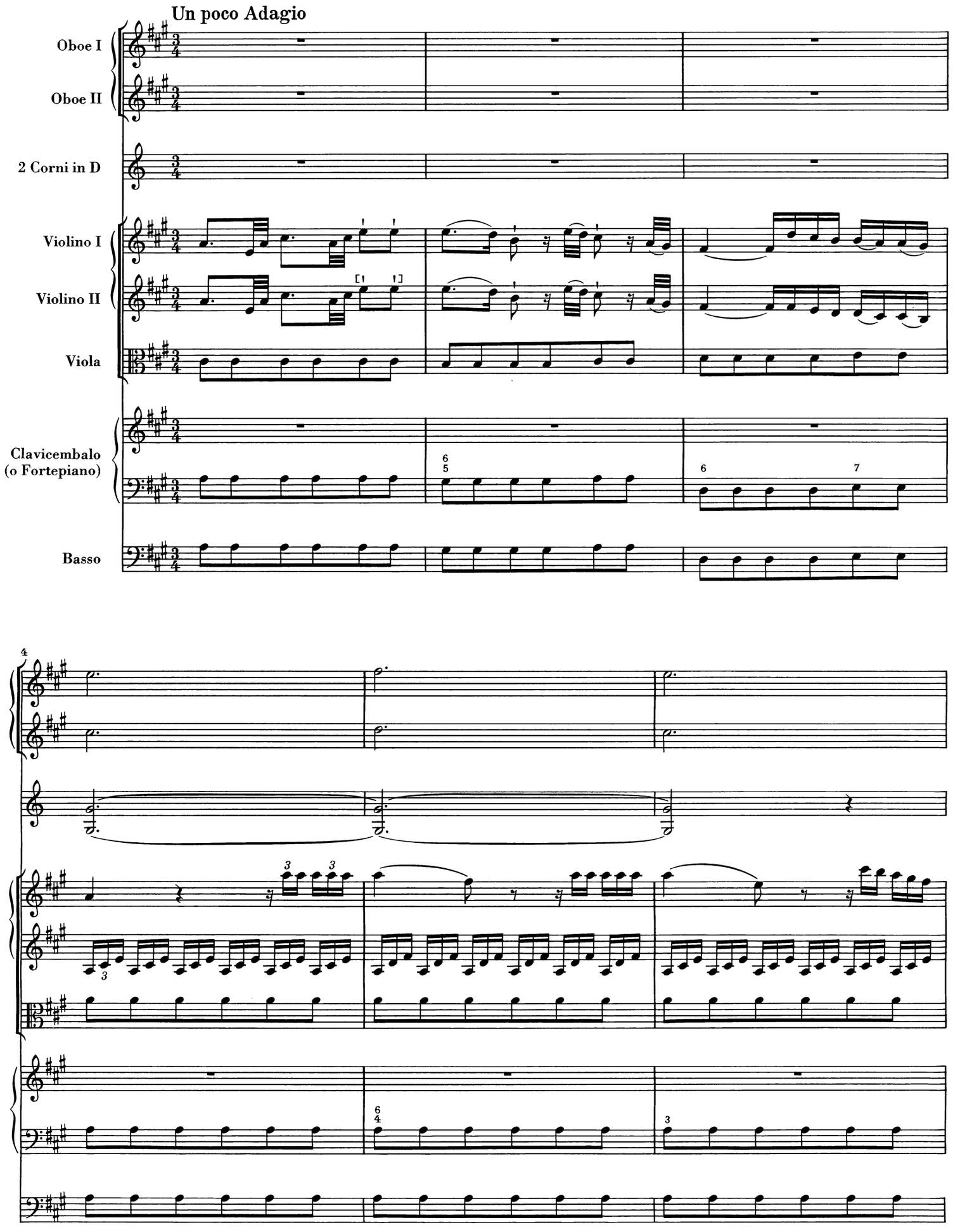

199

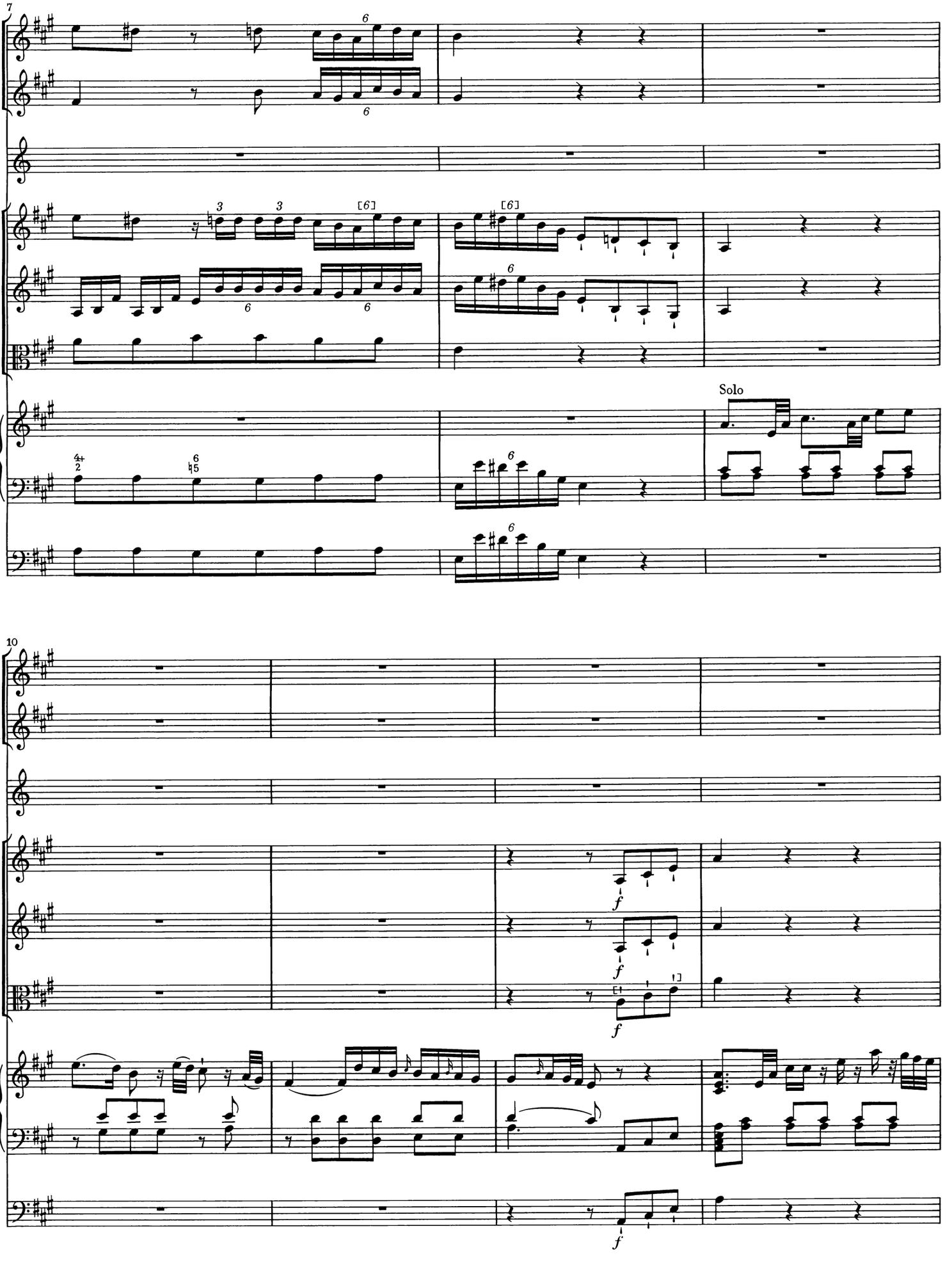

203
p
p
p
p
Violoncello
207
p

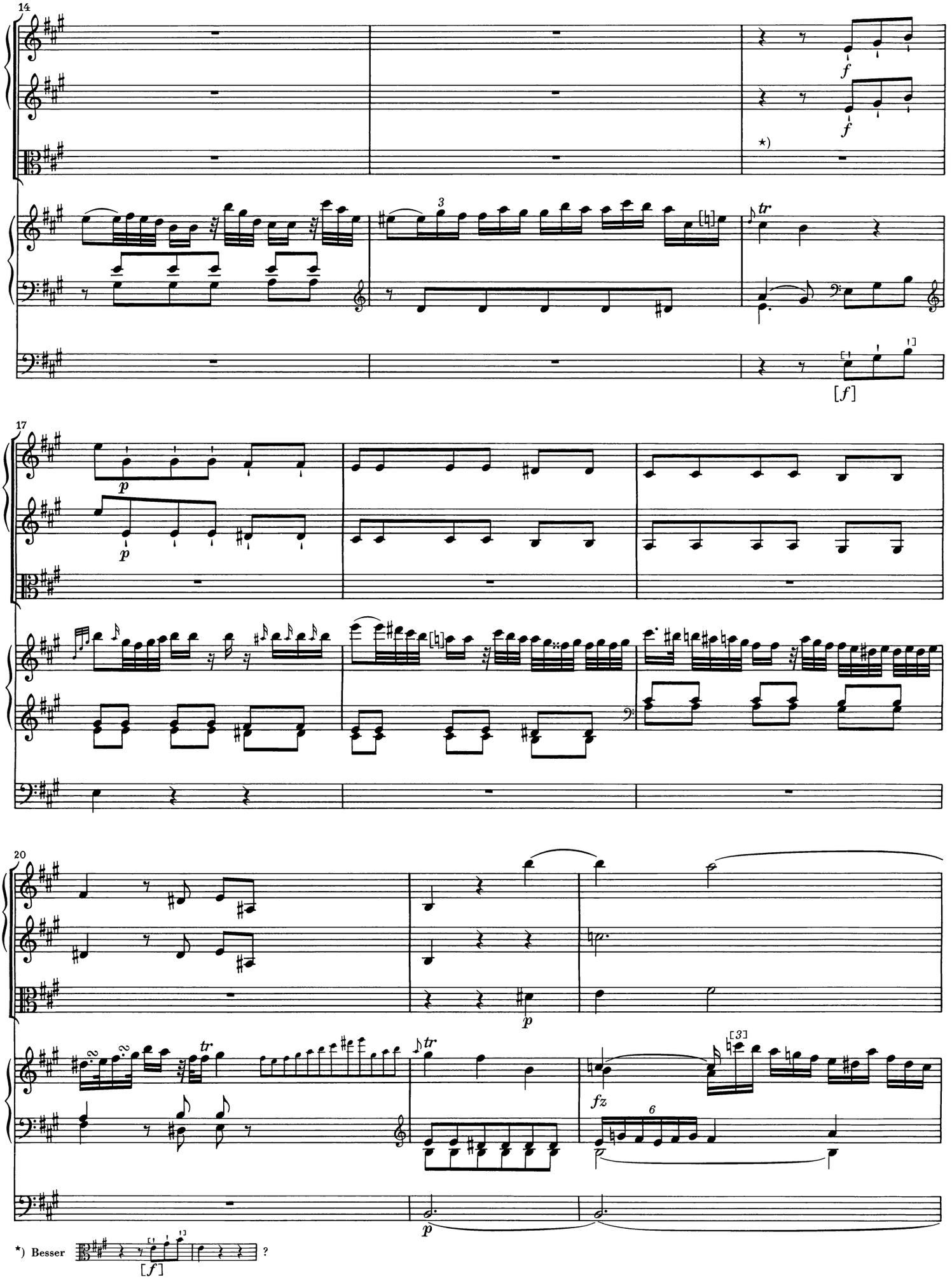

211
[Bs.]
215
219
tr

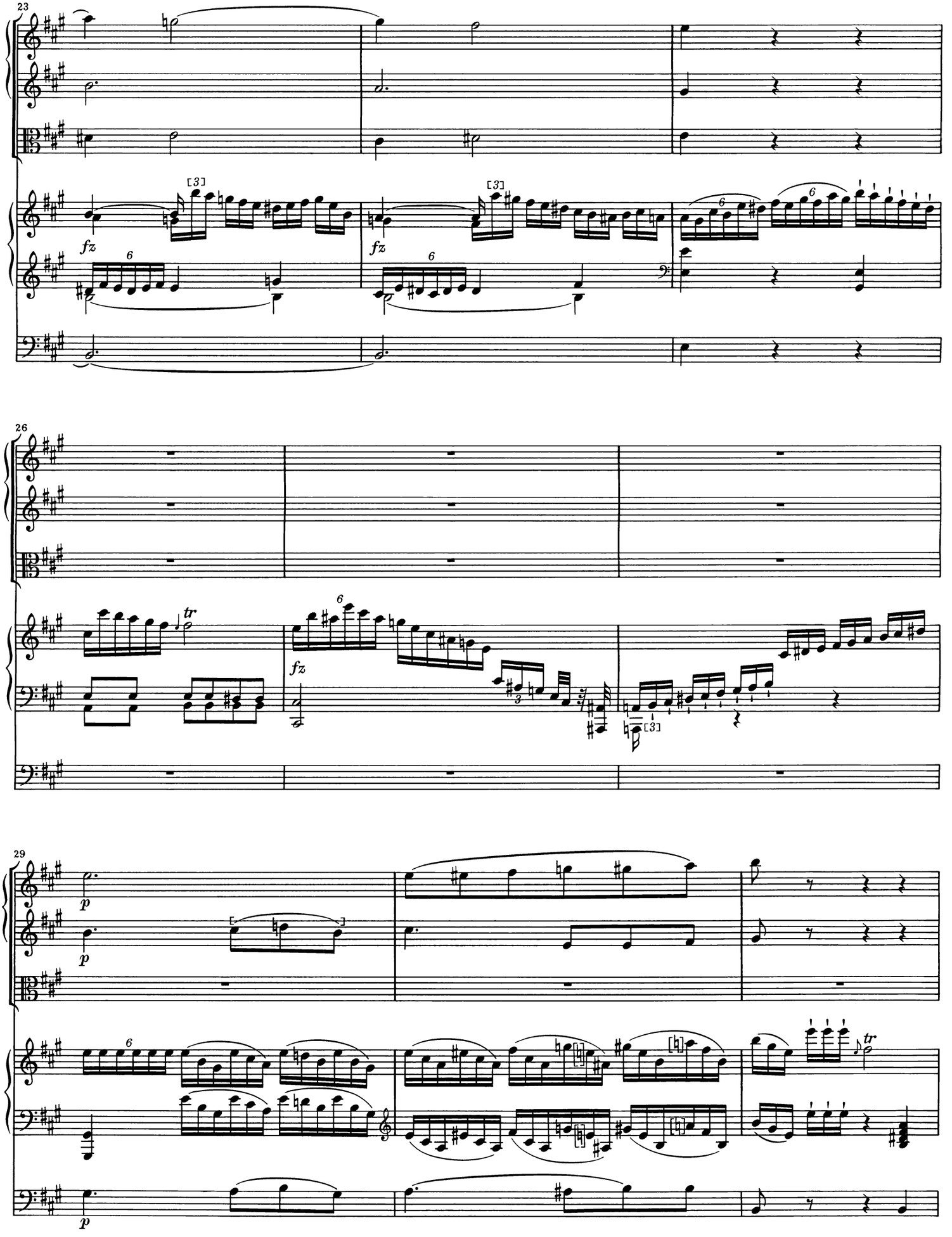

224
p
230
p
p
p
p

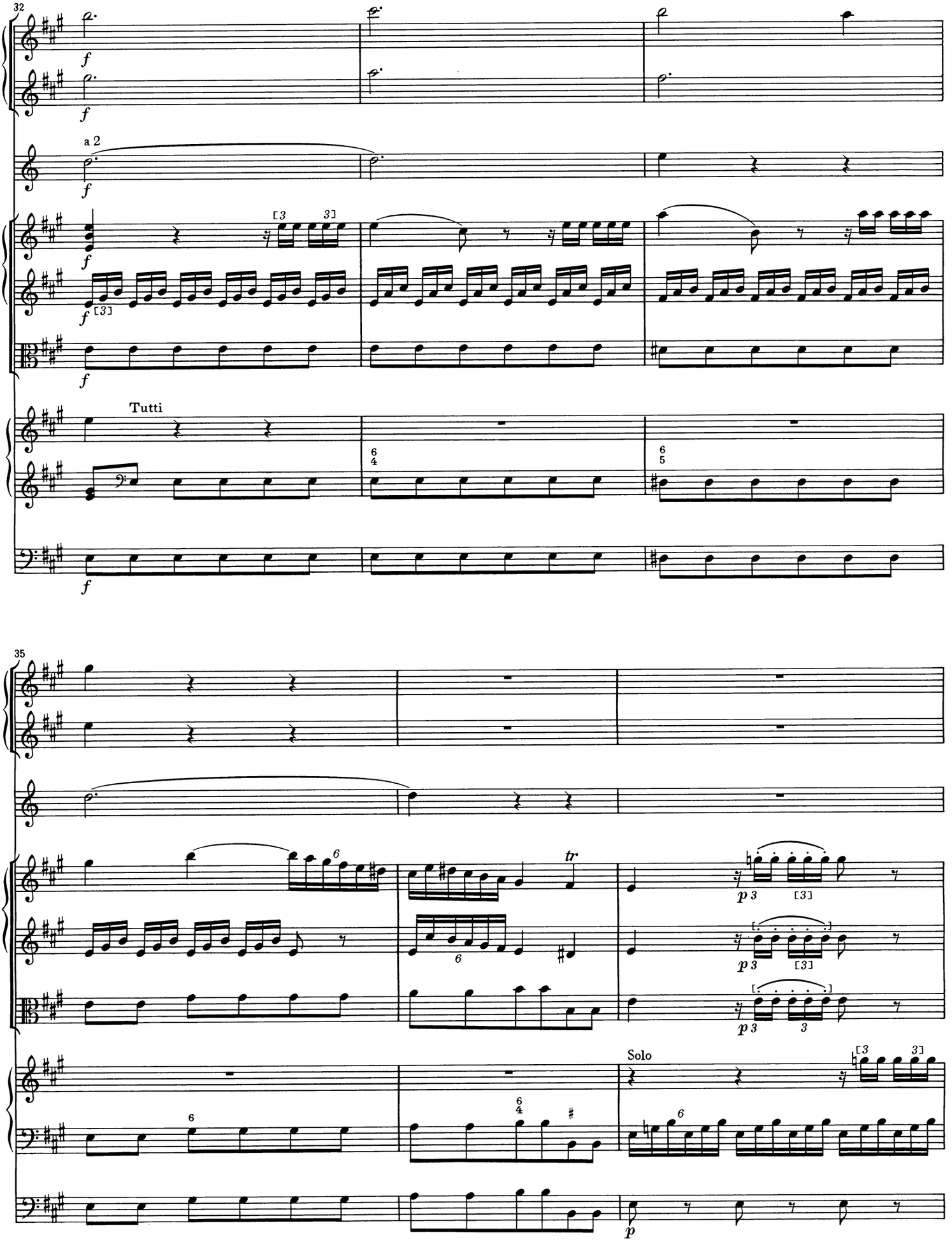

235
241
Tutti
*) Siehe Anhang, Kadenzen Nr. 5–10.

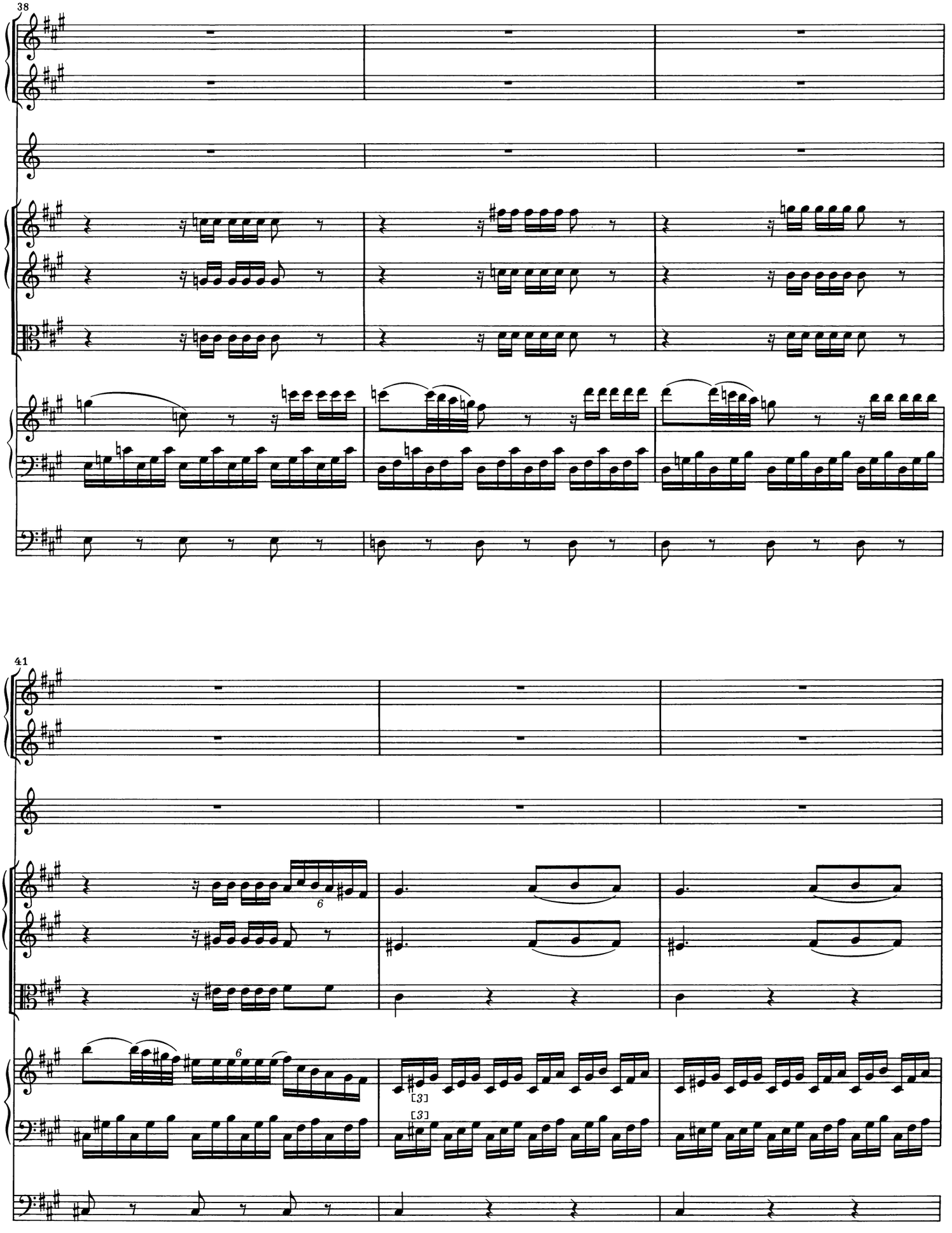

Un poco Adagio
Oboe I
Oboe II
2 Corni in D
Violino I
Violino II
Viola
Clavicembalo
(o Fortepiano)
Basso
4

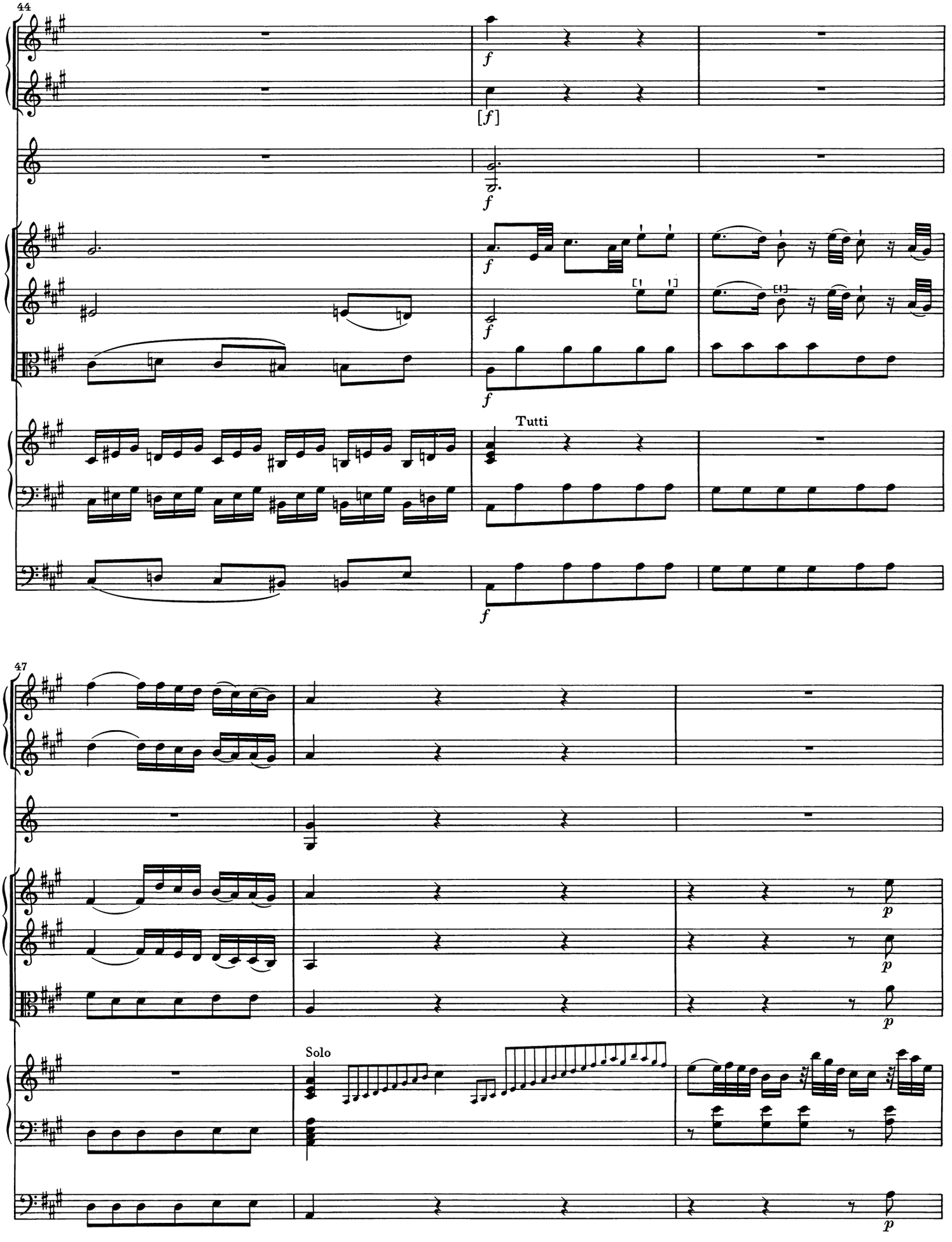

7
Solo
10
f
f
f
f

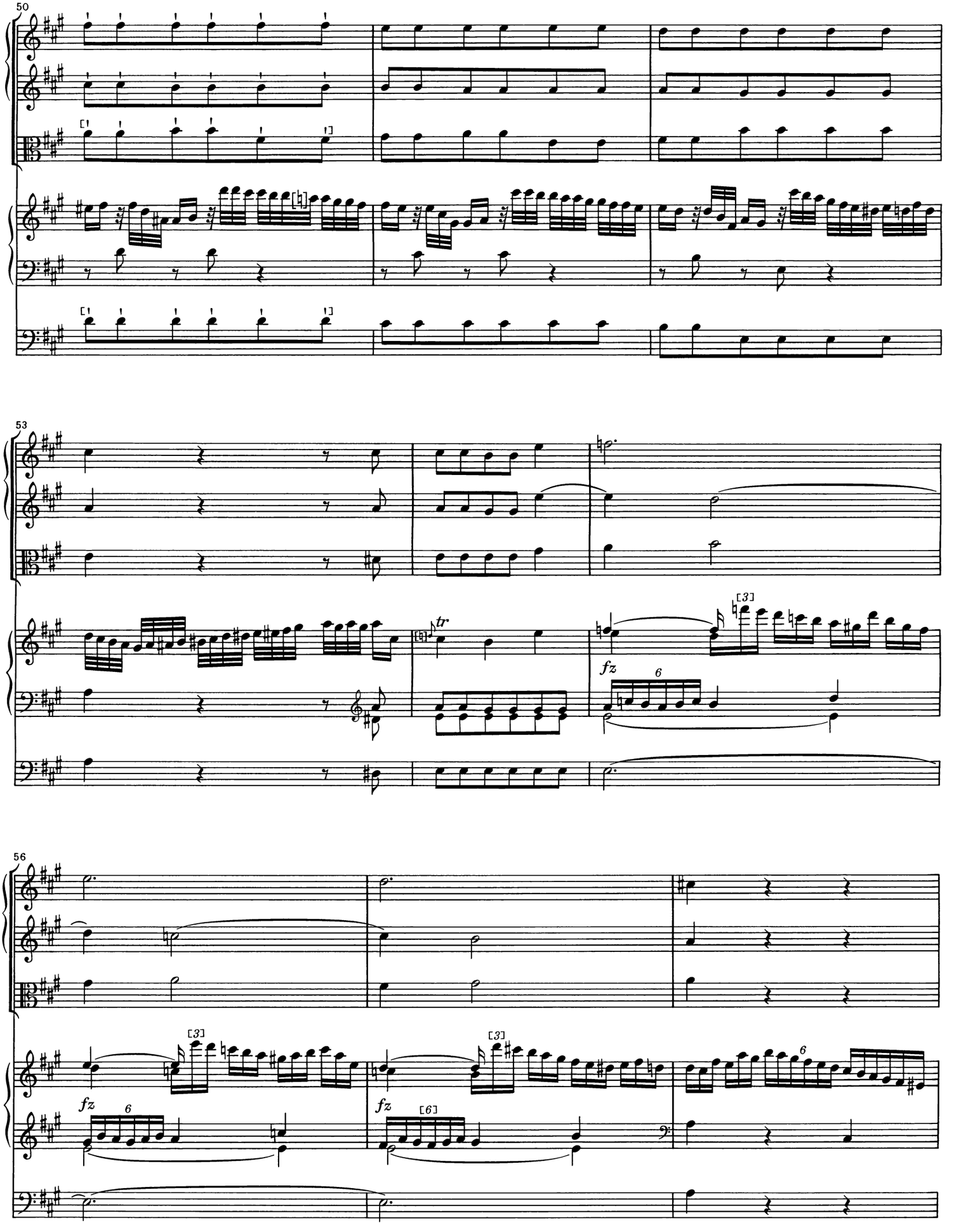

14
f
f
*)
3
tr
[f]
17
p
p
20
p
fz
6
[3]
tr
*) Besser
[f]
?

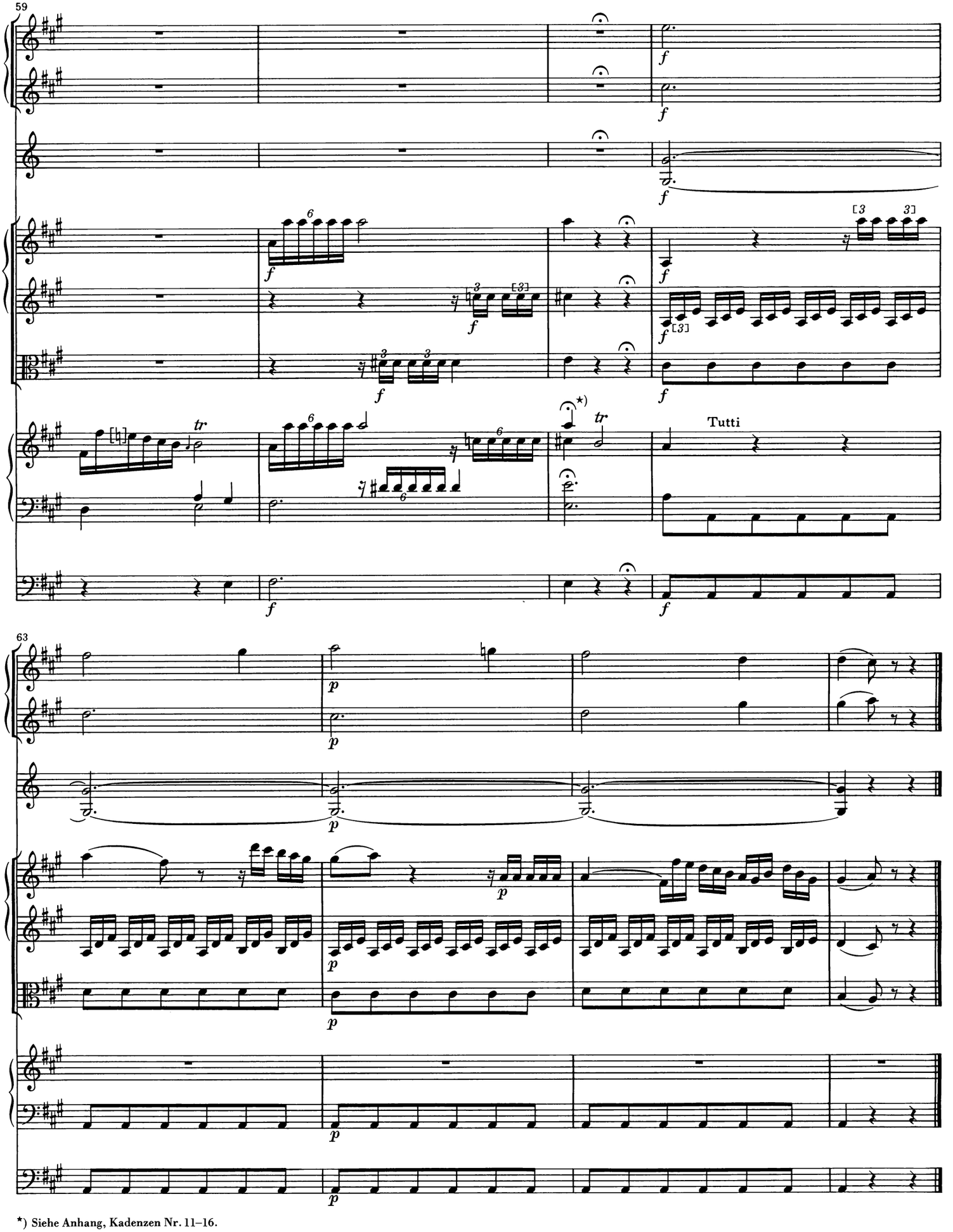

23
fz
fz
26
tr
fz
29
p
p
p
tr


32
a 2
Tutti
35
Solo


38
41
6
6
[3]
[3]


44
f
[f]
f
f
f
f
Tutti
f
47
p
p
p
Solo
p


50
53
tr
fz
6
[3]
56
fz
6
[3]
fz
[6]
[3]
6



*) Siehe Anhang, Kadenzen Nr. 11–16.

Rondo all' Ungarese

Allegro assai

Oboe I

Oboe II

2 Corni in D

Violino I

Violino II

Viola

Clavicembalo (o Fortepiano)

Basso

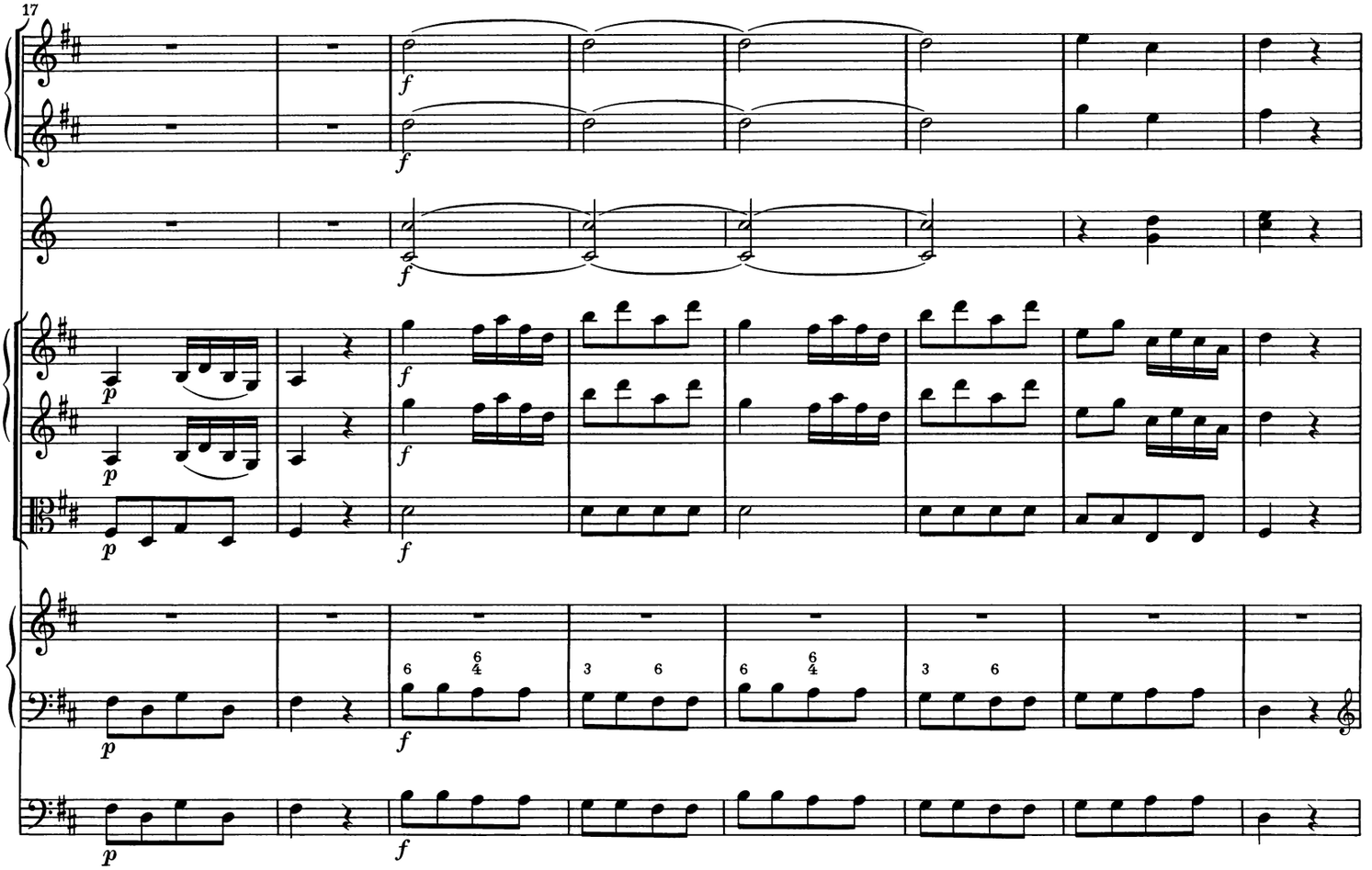
p

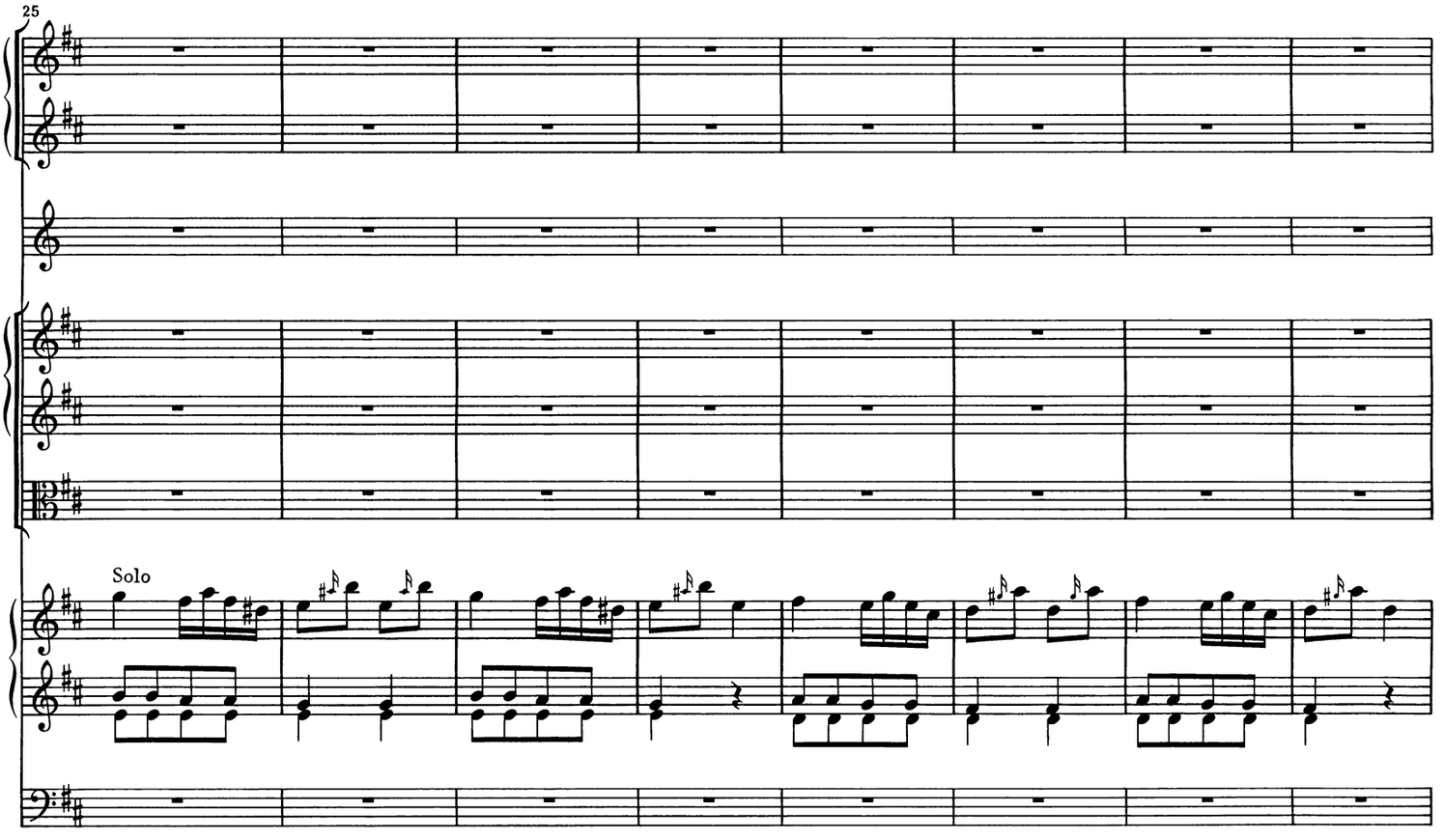
Solo

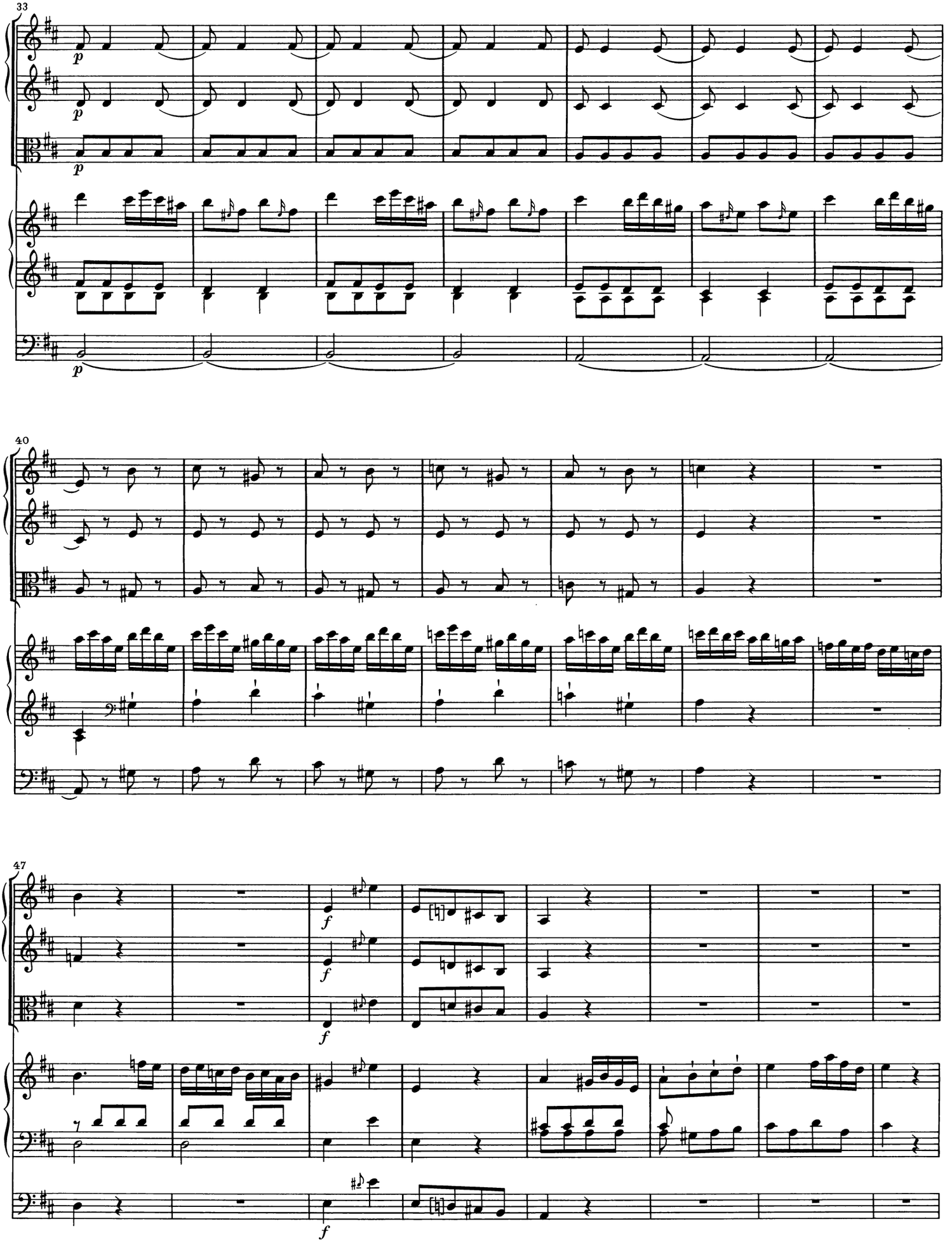
9

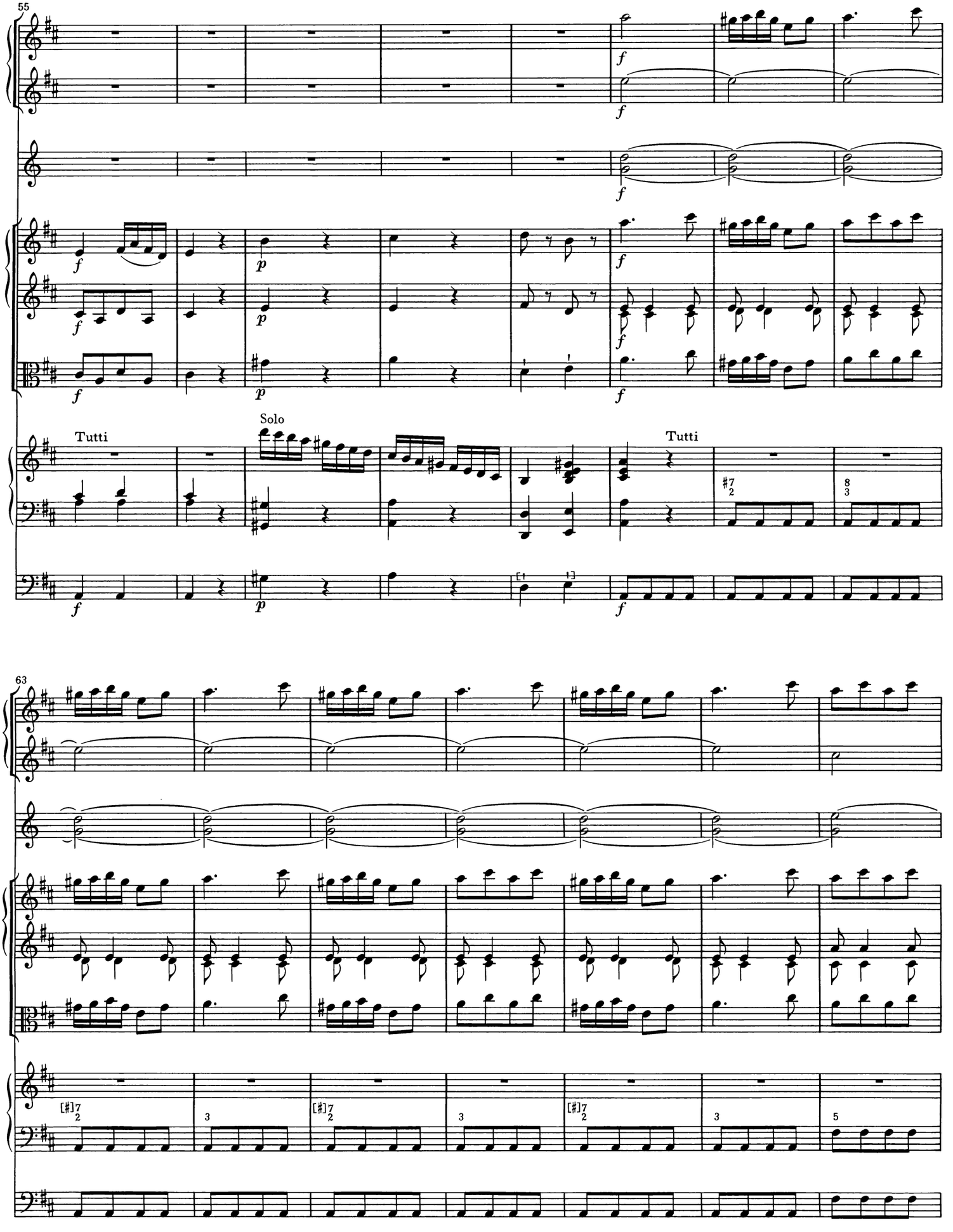
f

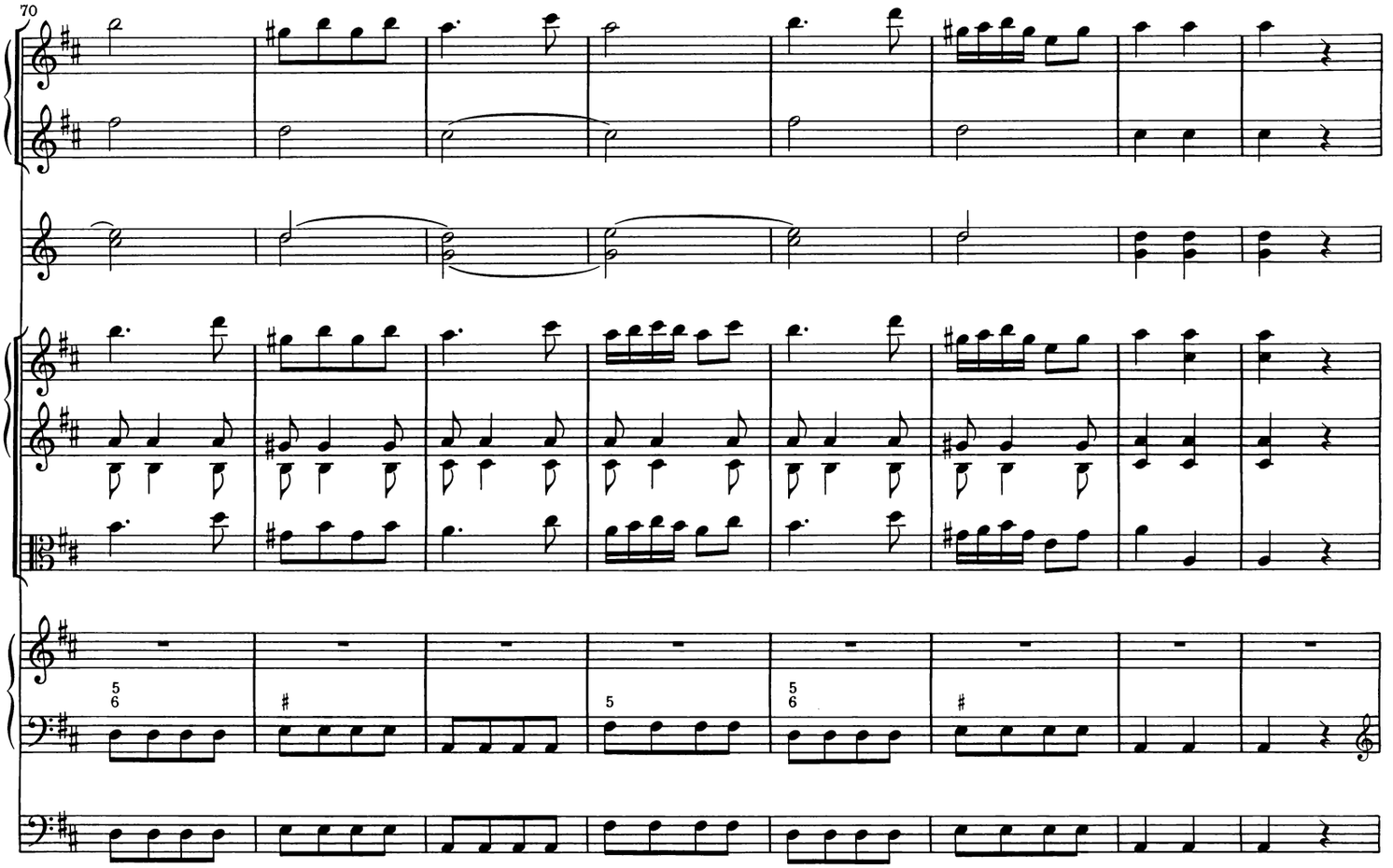
Tutti

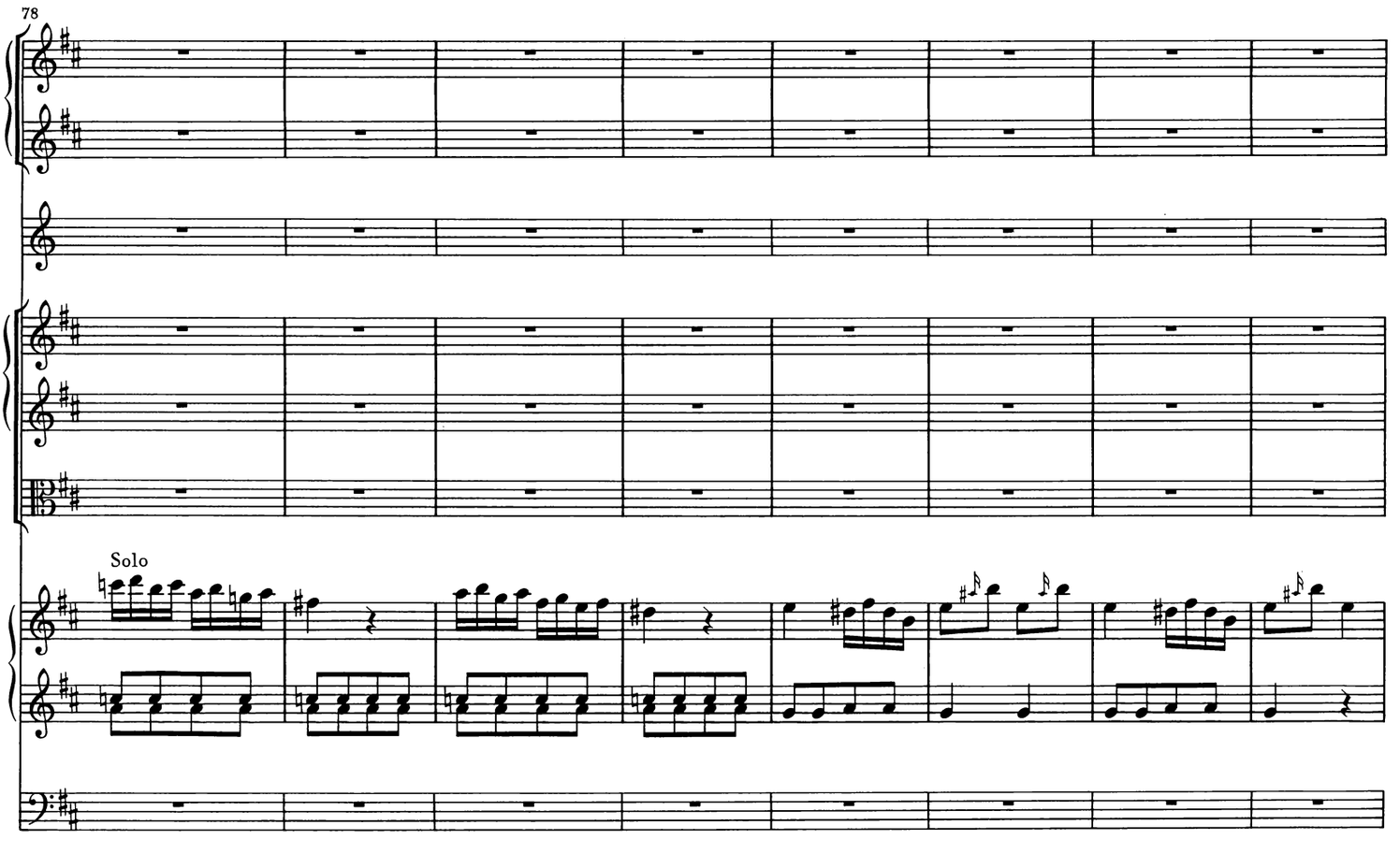

17
f
p
6
4
3
6

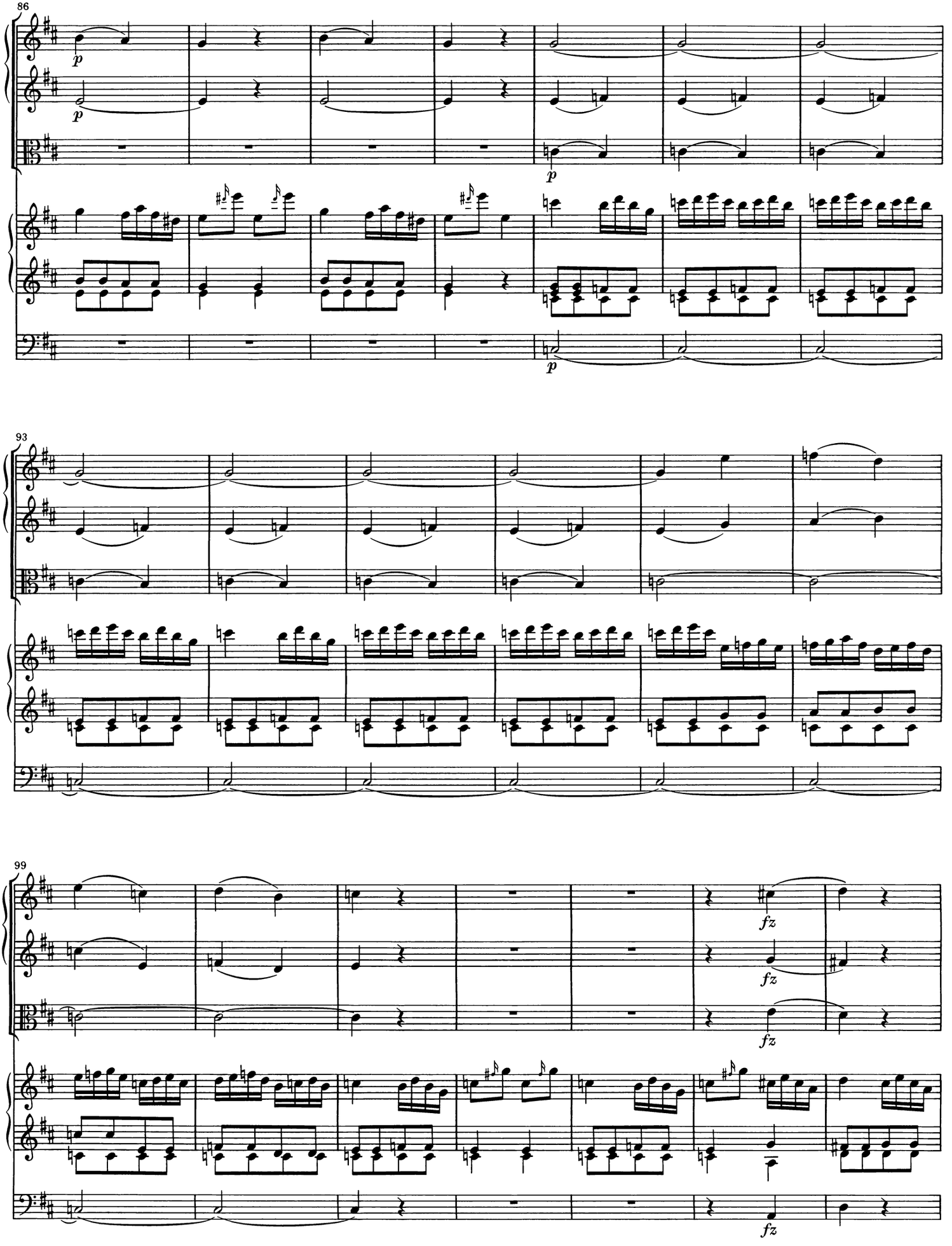

25
Solo

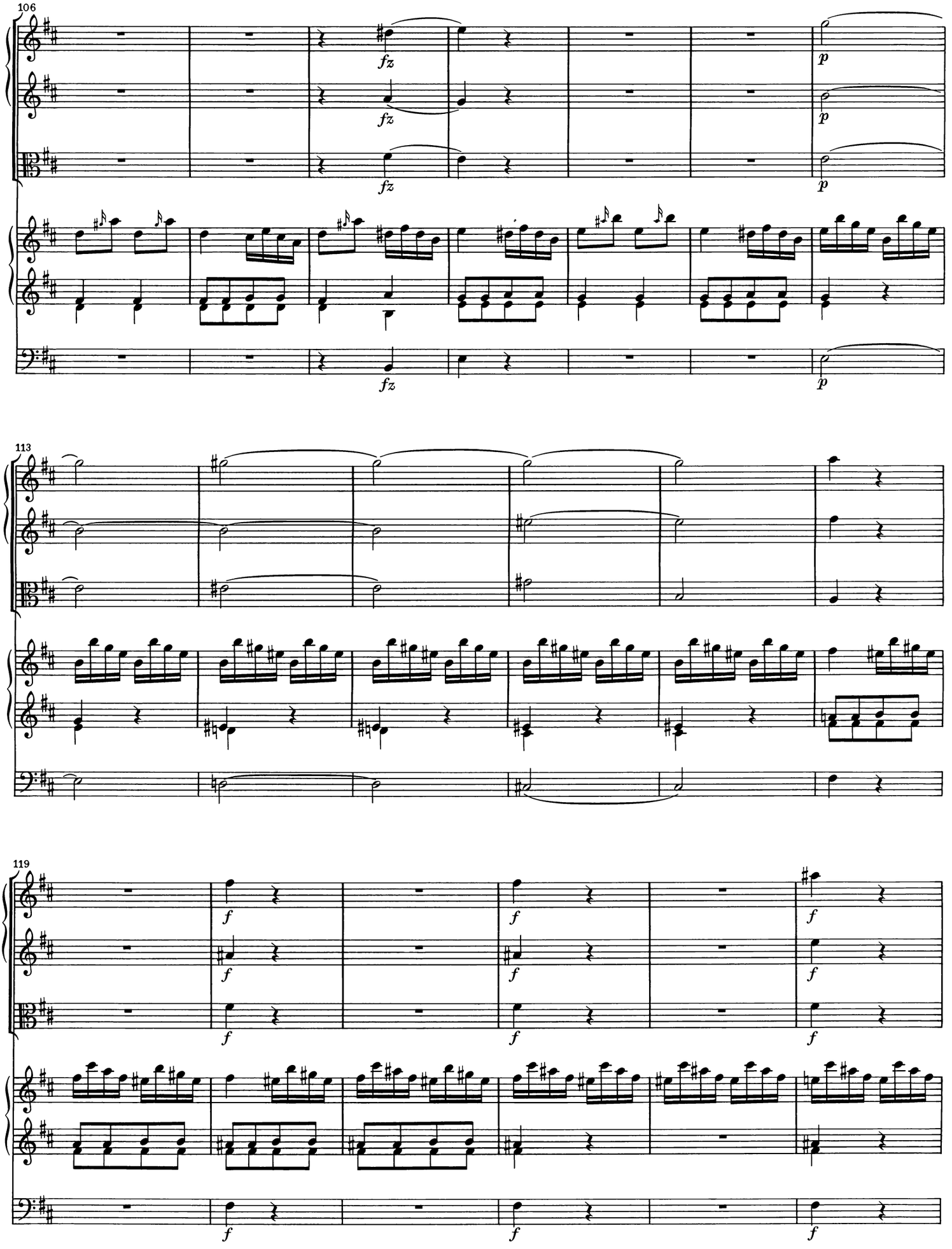

33
p
40
47
f

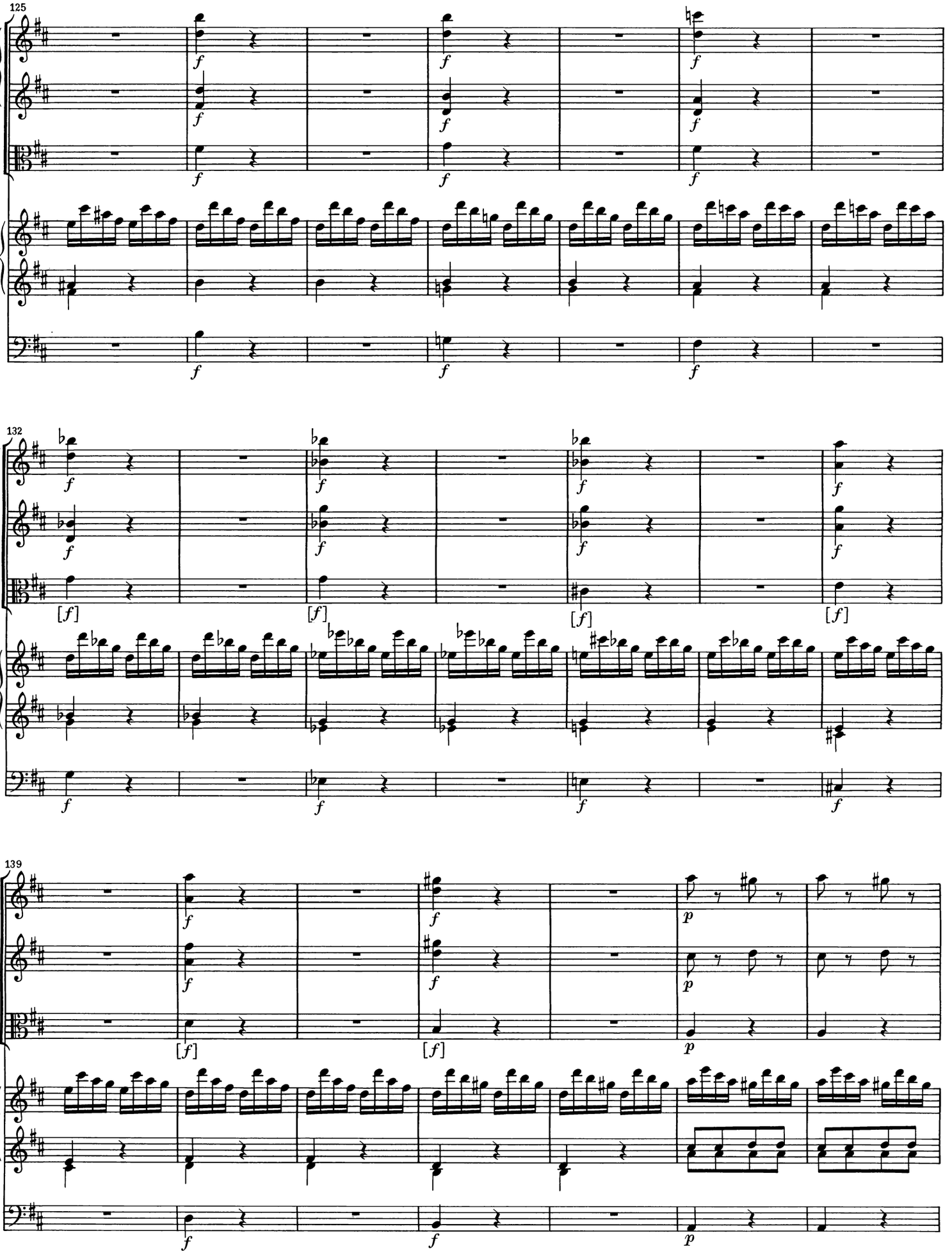

55
Tutti
Solo
Tutti
63

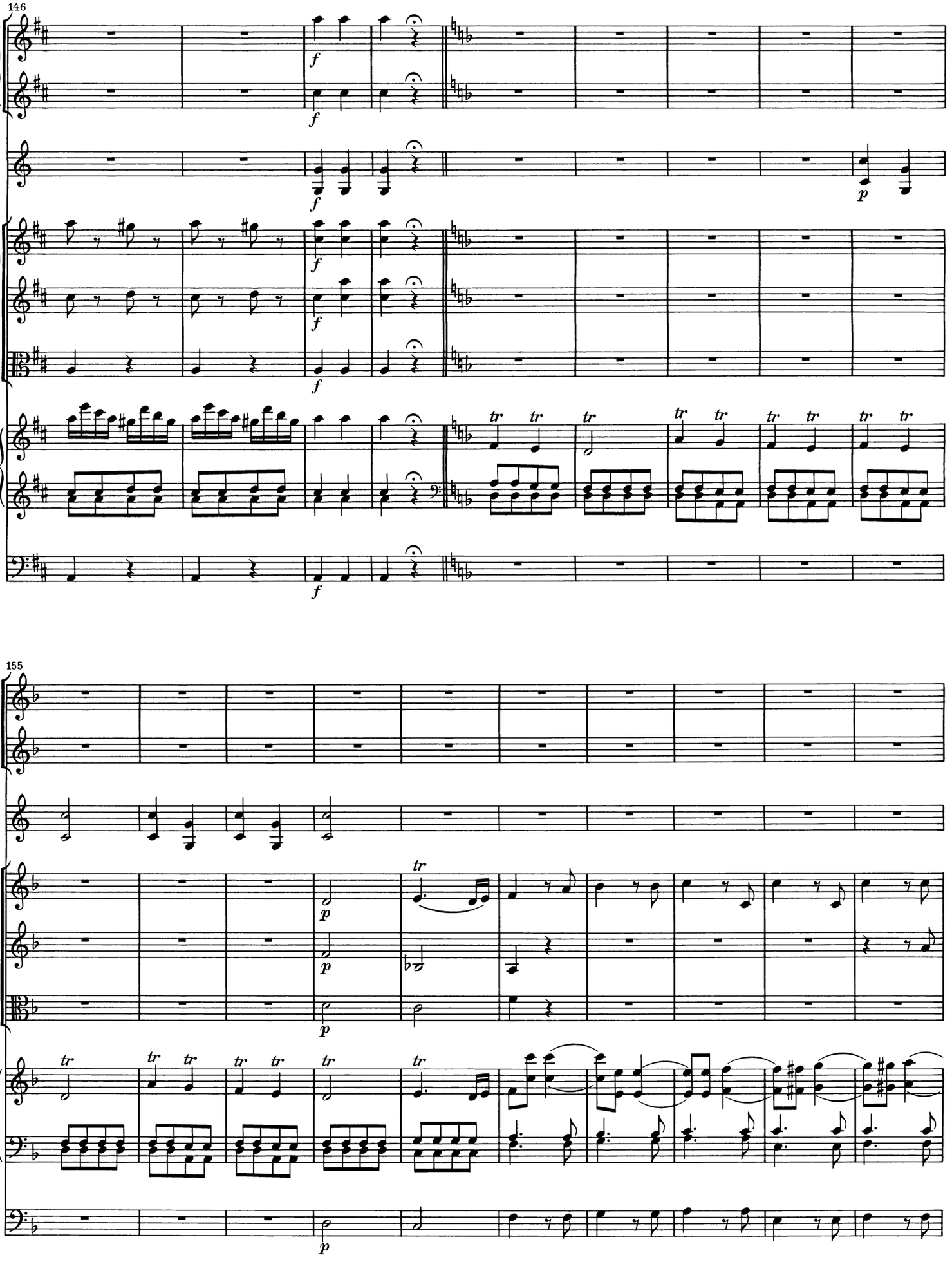

70

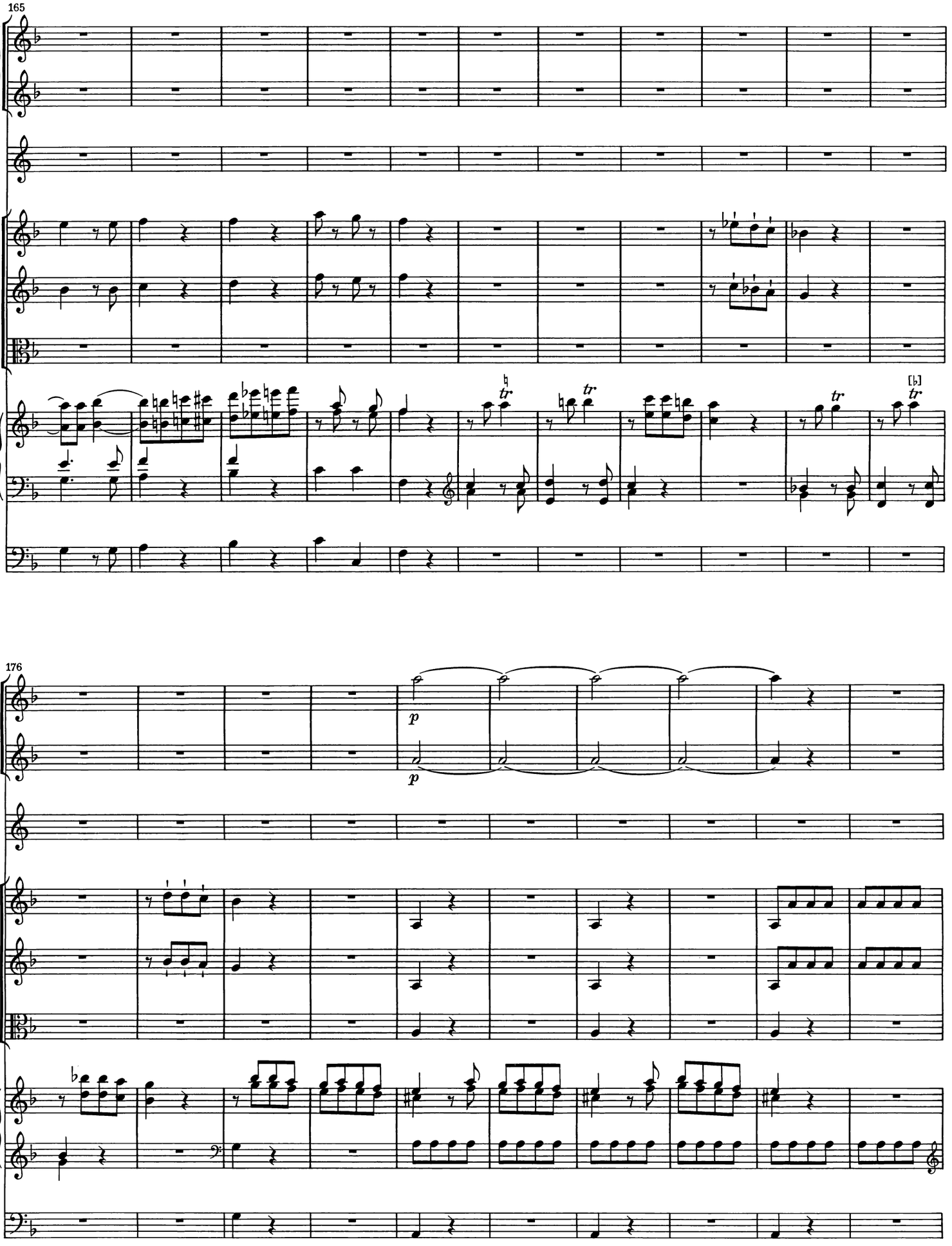

78
Solo

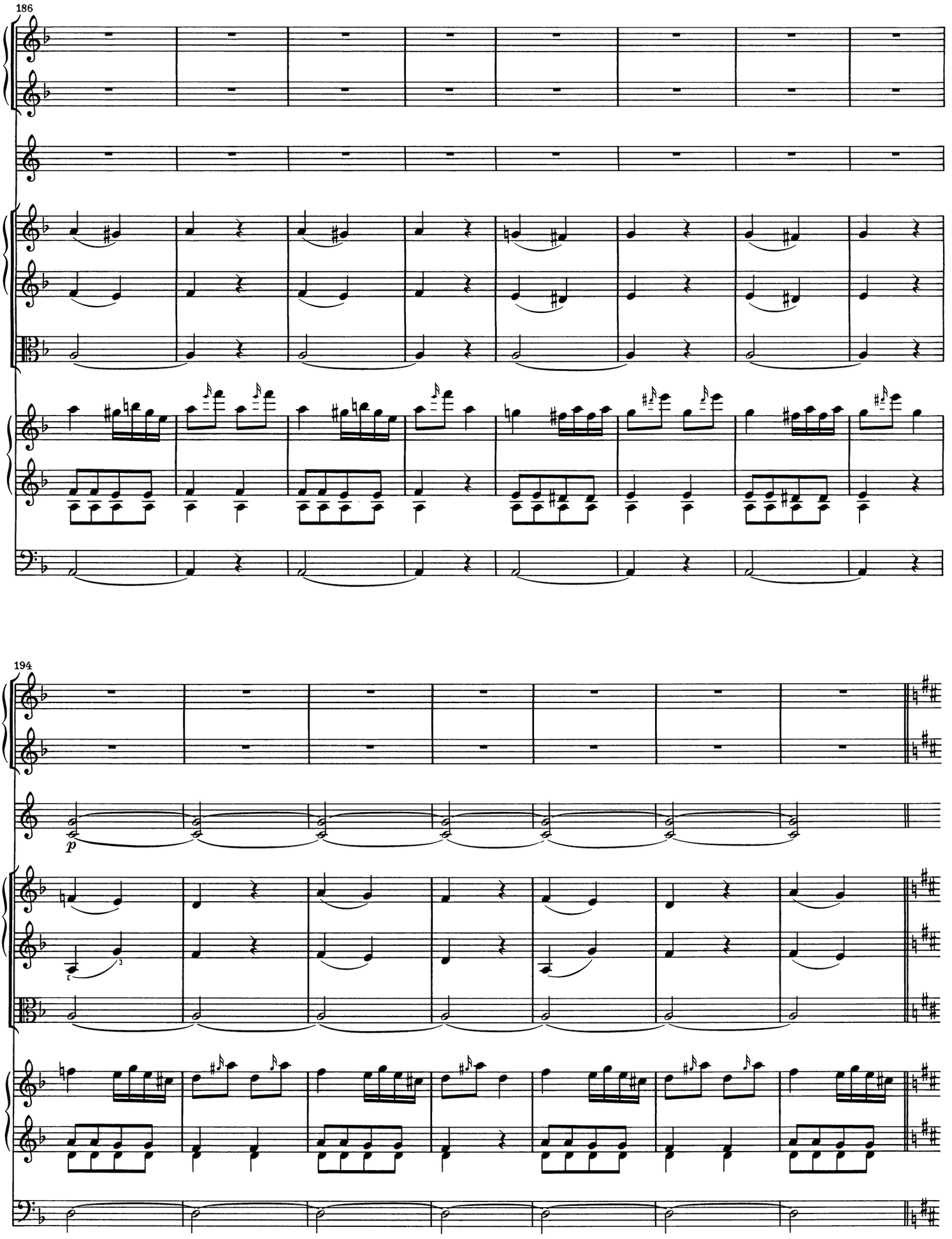

86
p
p
p
93
99
fz
fz
fz
fz

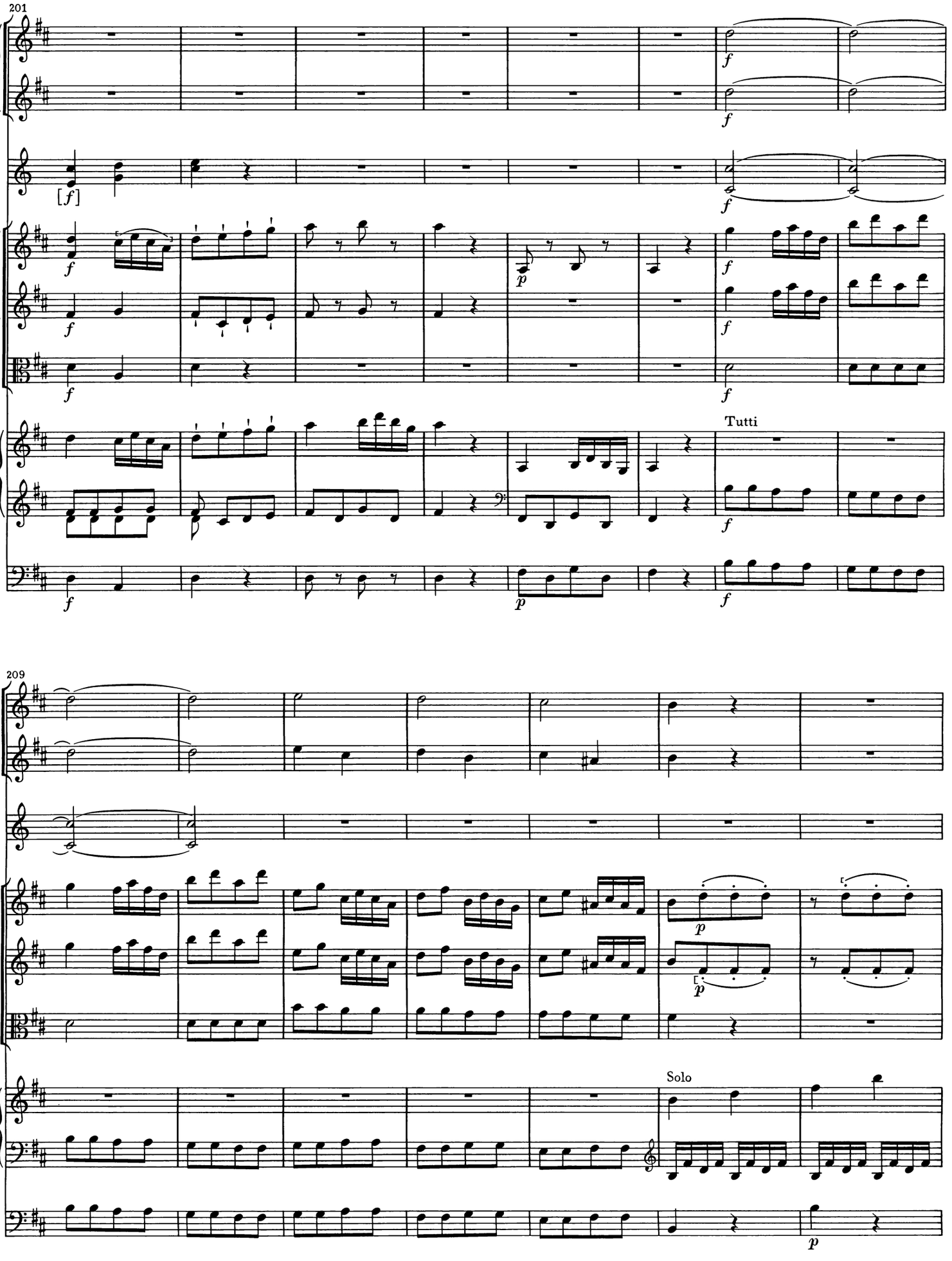

106
fz
p
113
119
f

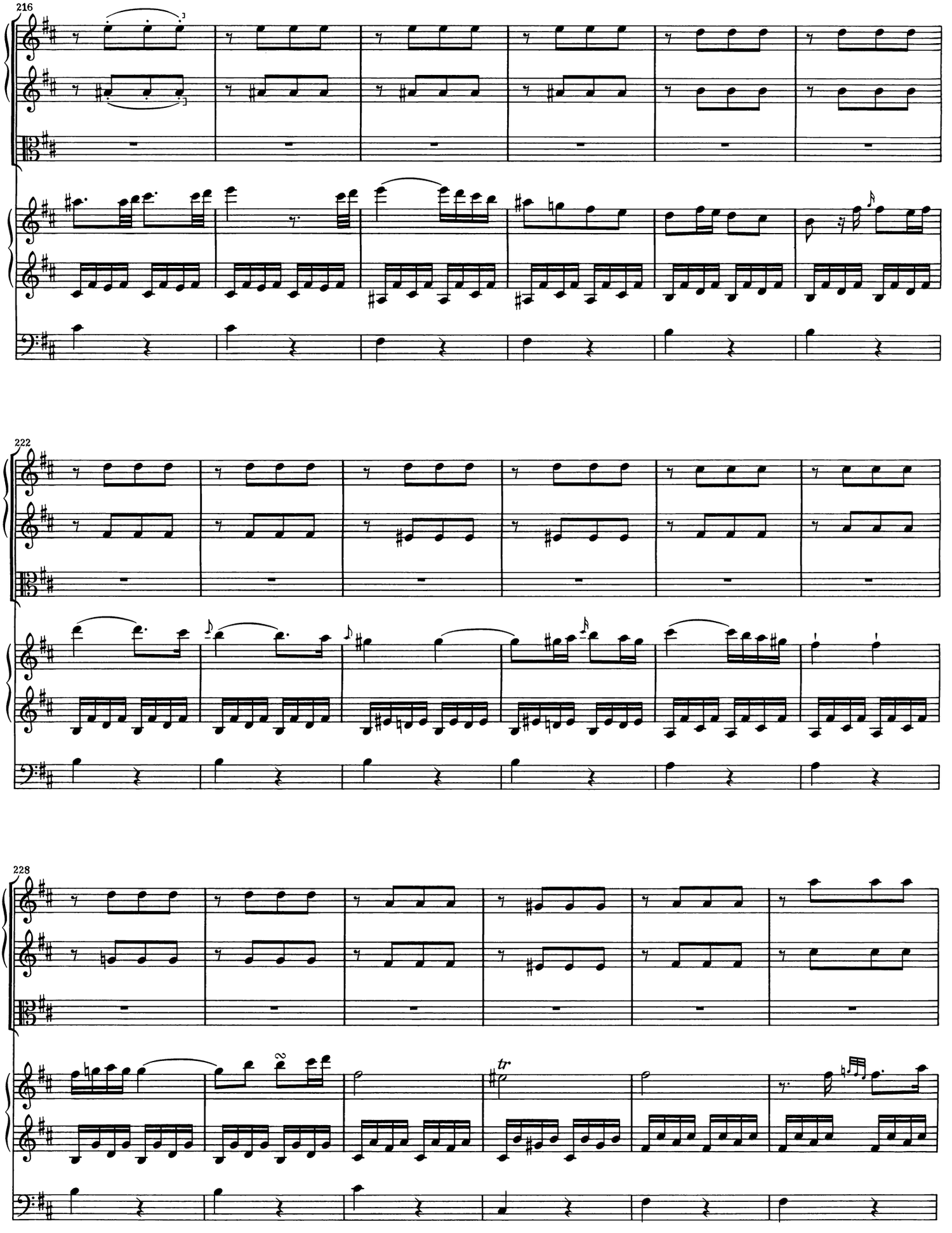

125
132
139

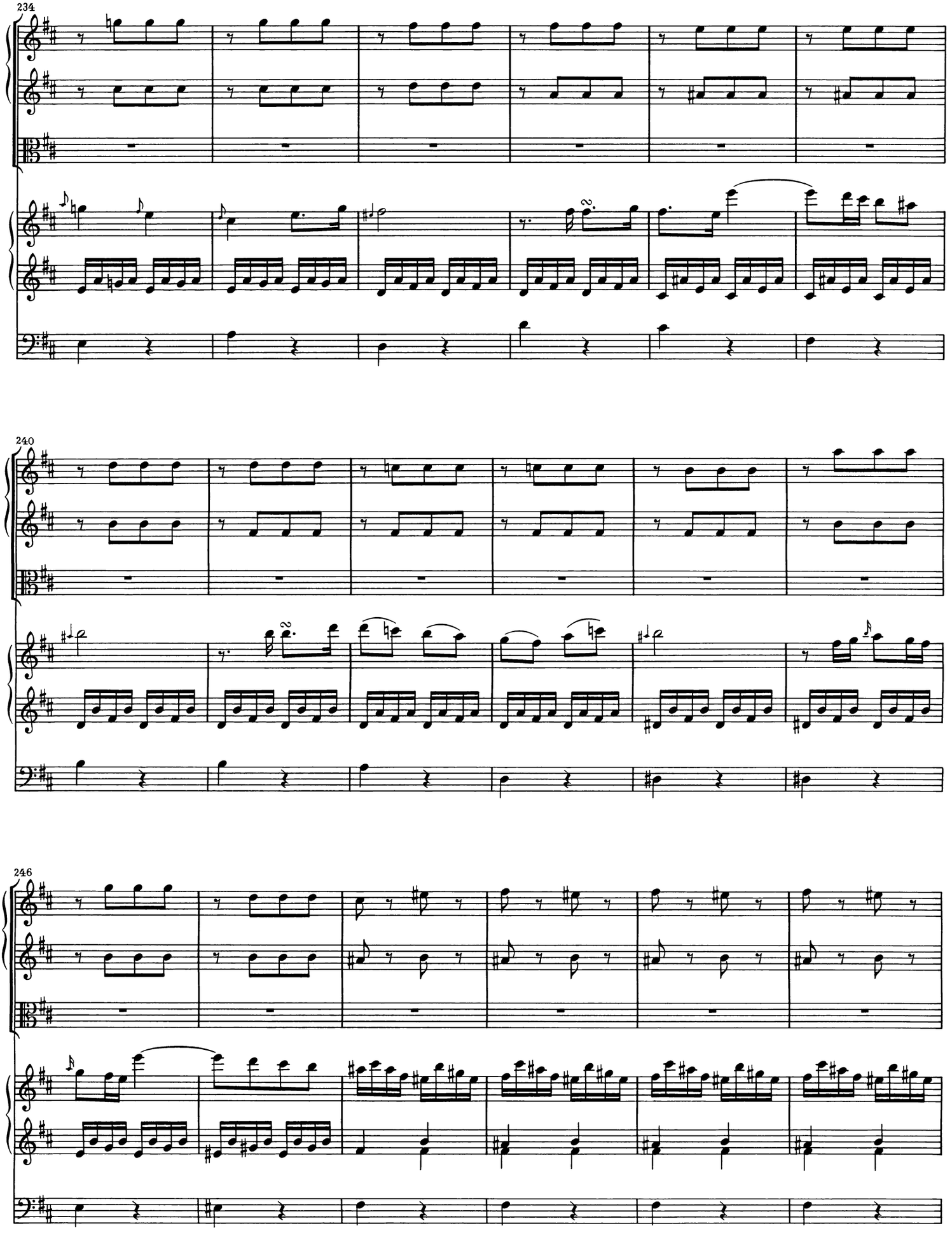

146
155

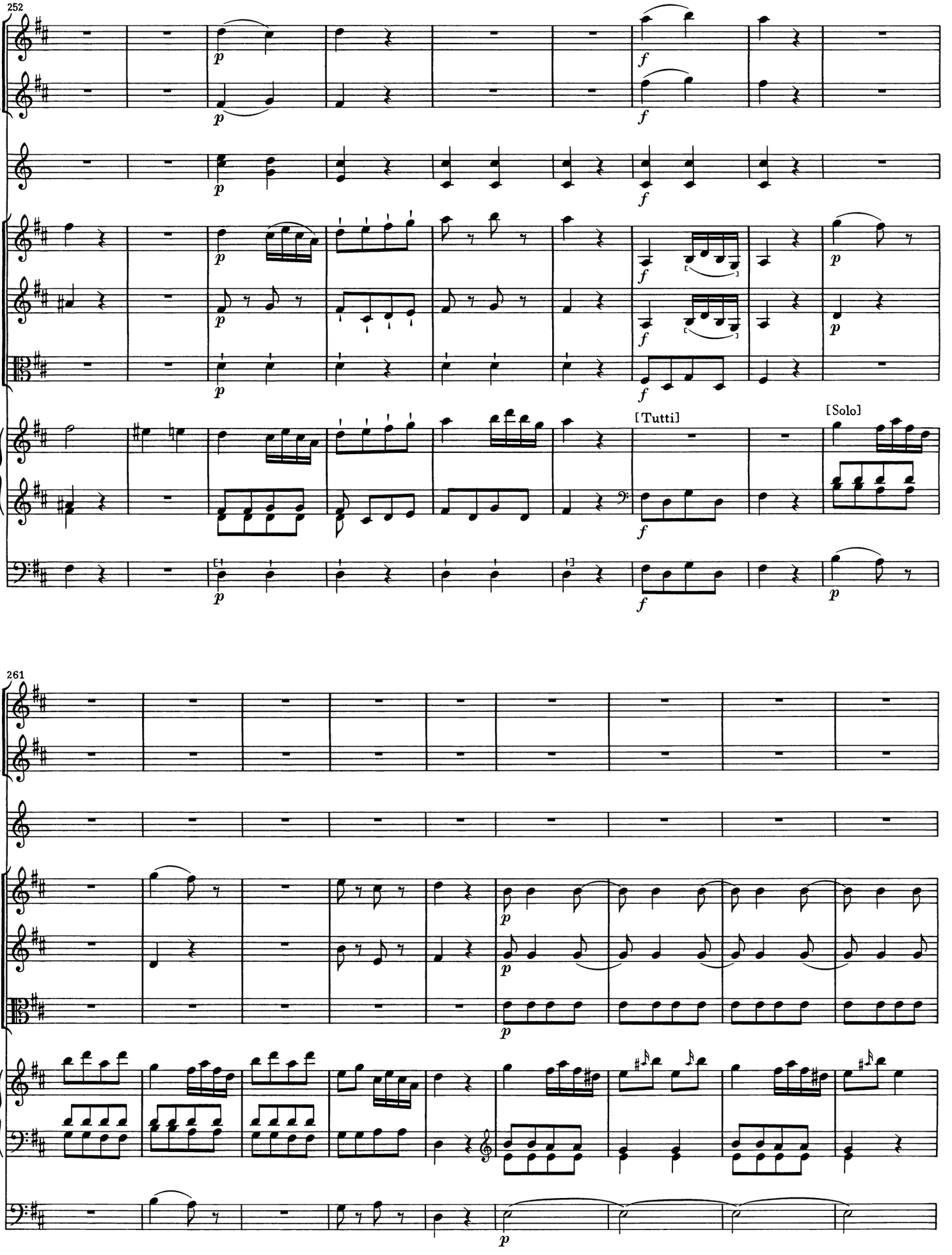

165
176
p
p

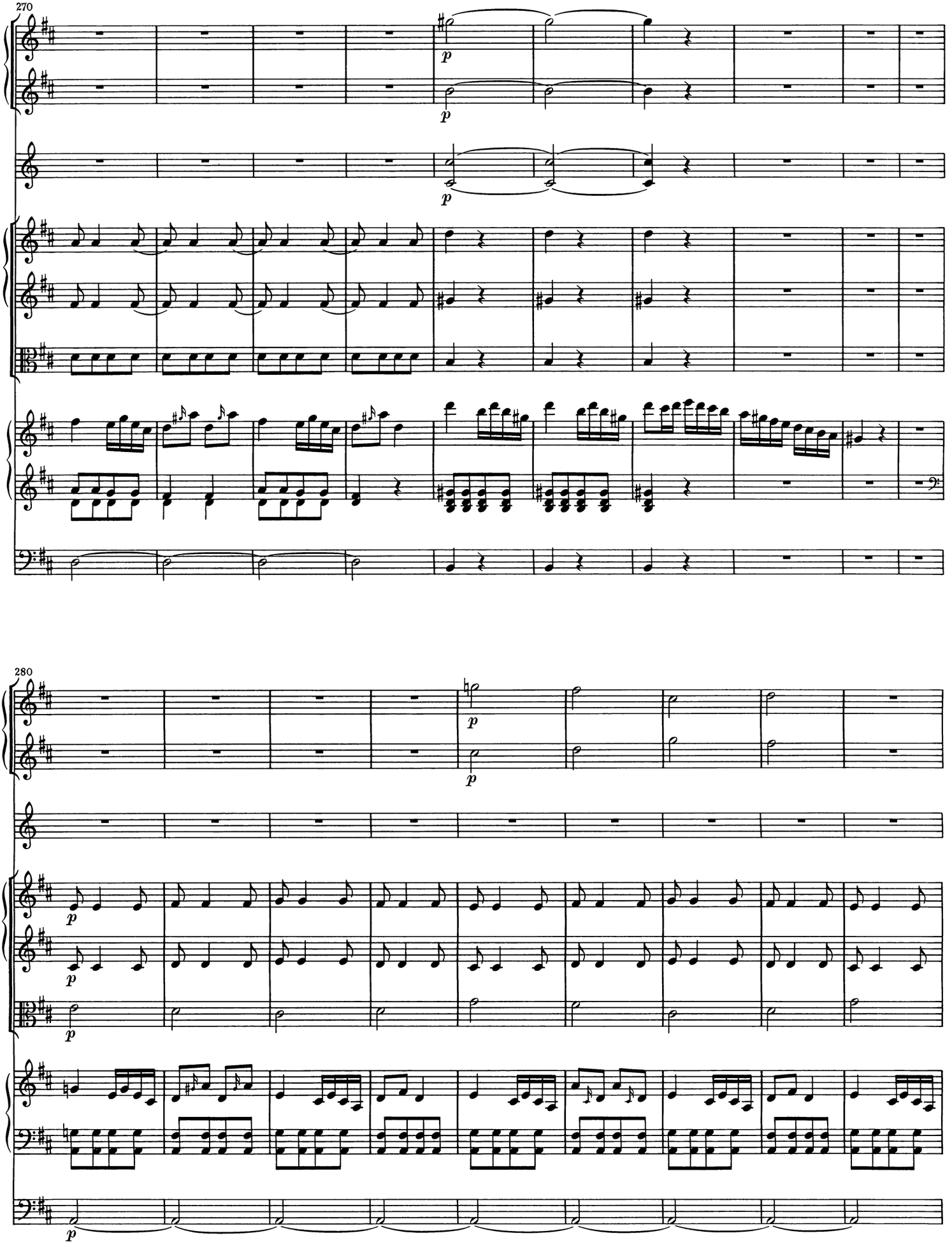

186
194
p

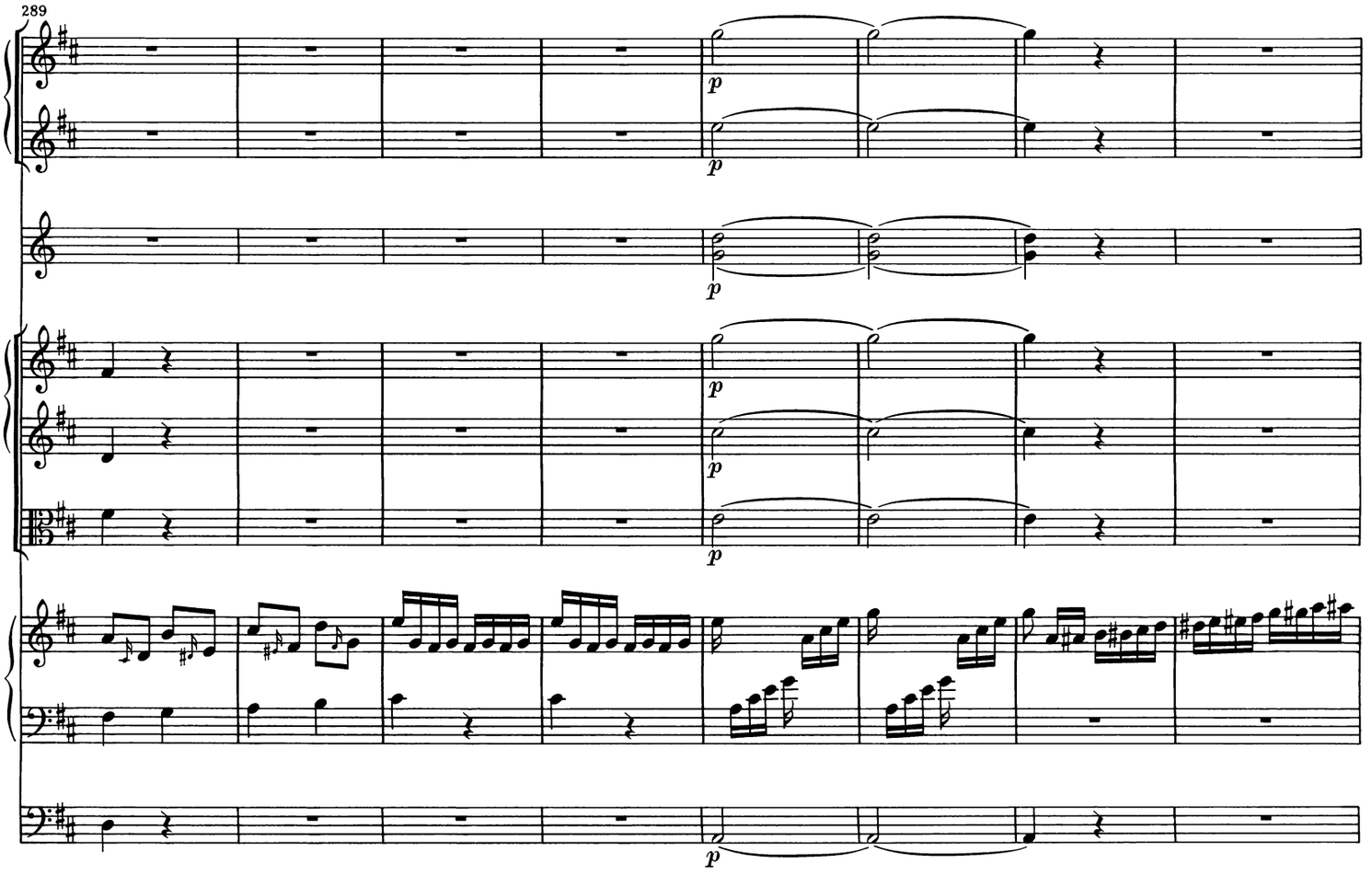

201
Tutti
209
Solo

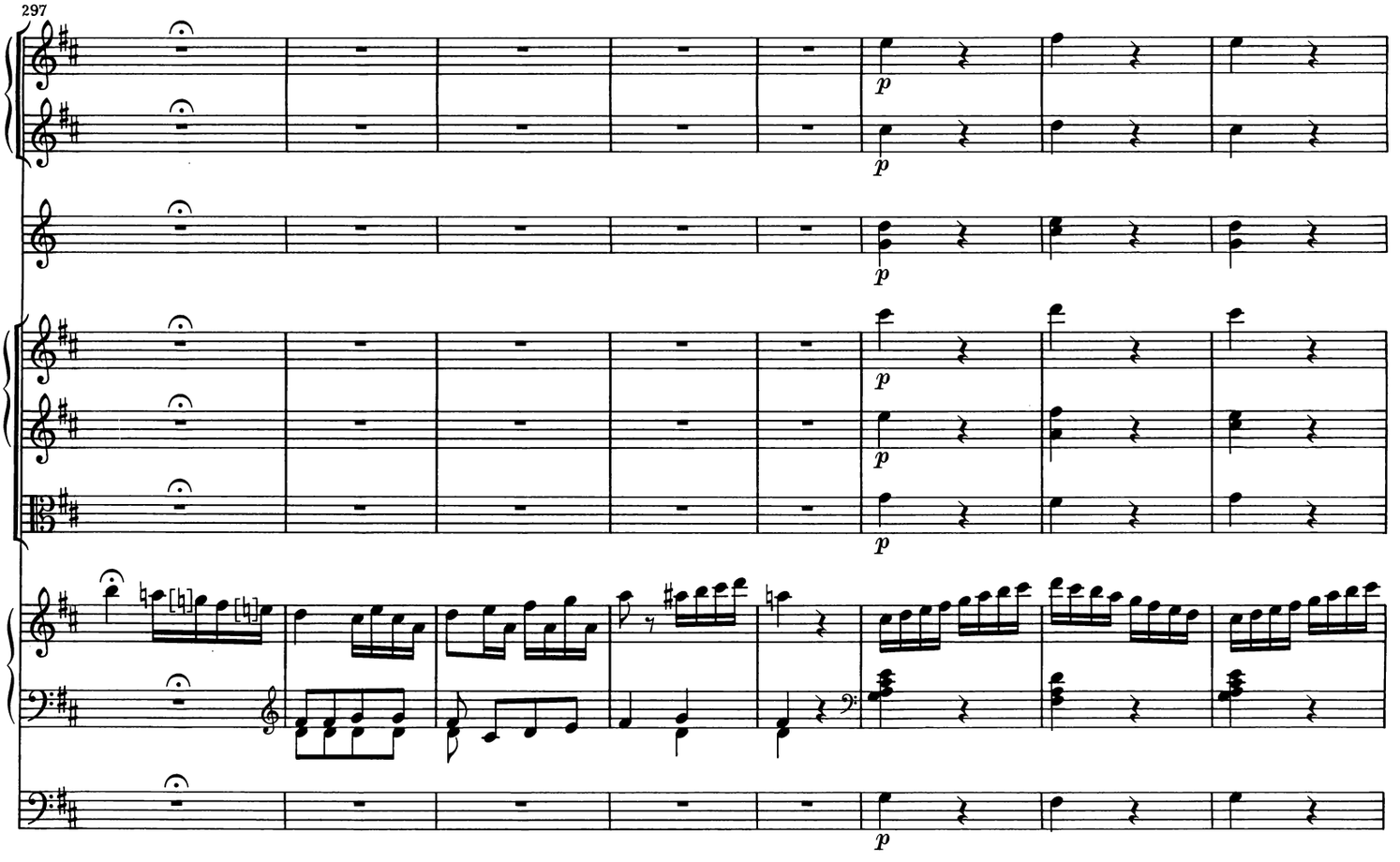

216
222
228
tr

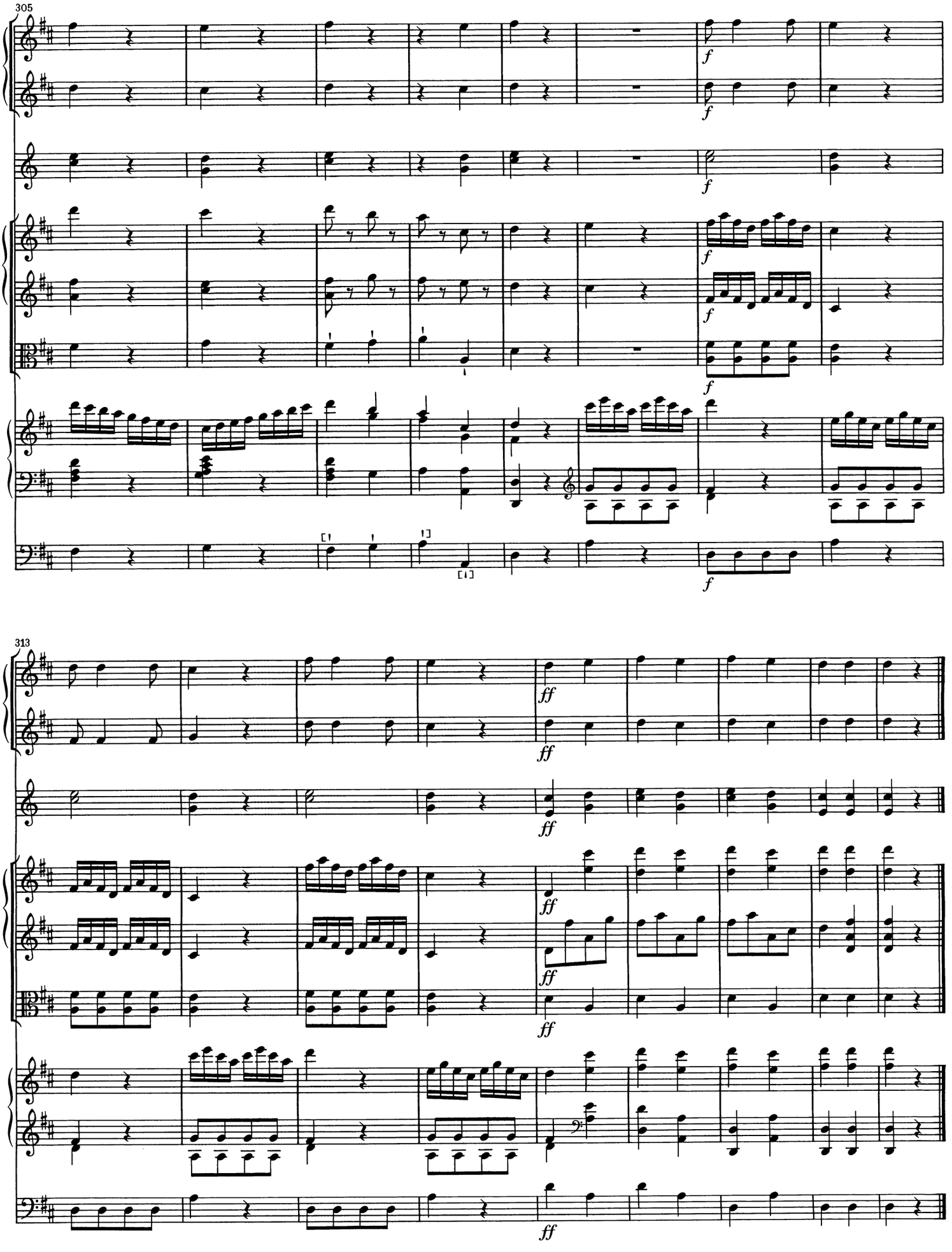

234
240
246


252
[Tutti]
[Solo]
261


270
p
p
p
280
p
p
p
p
p


289
p


297
p


305
313