JOSEPH HAYDN
WERKE

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

REIHE I · BAND 6

Sinfonien

1767-1772

G. HENLE VERLAG MÜNCHEN-DUISBURG

JOSEPH HAYDN

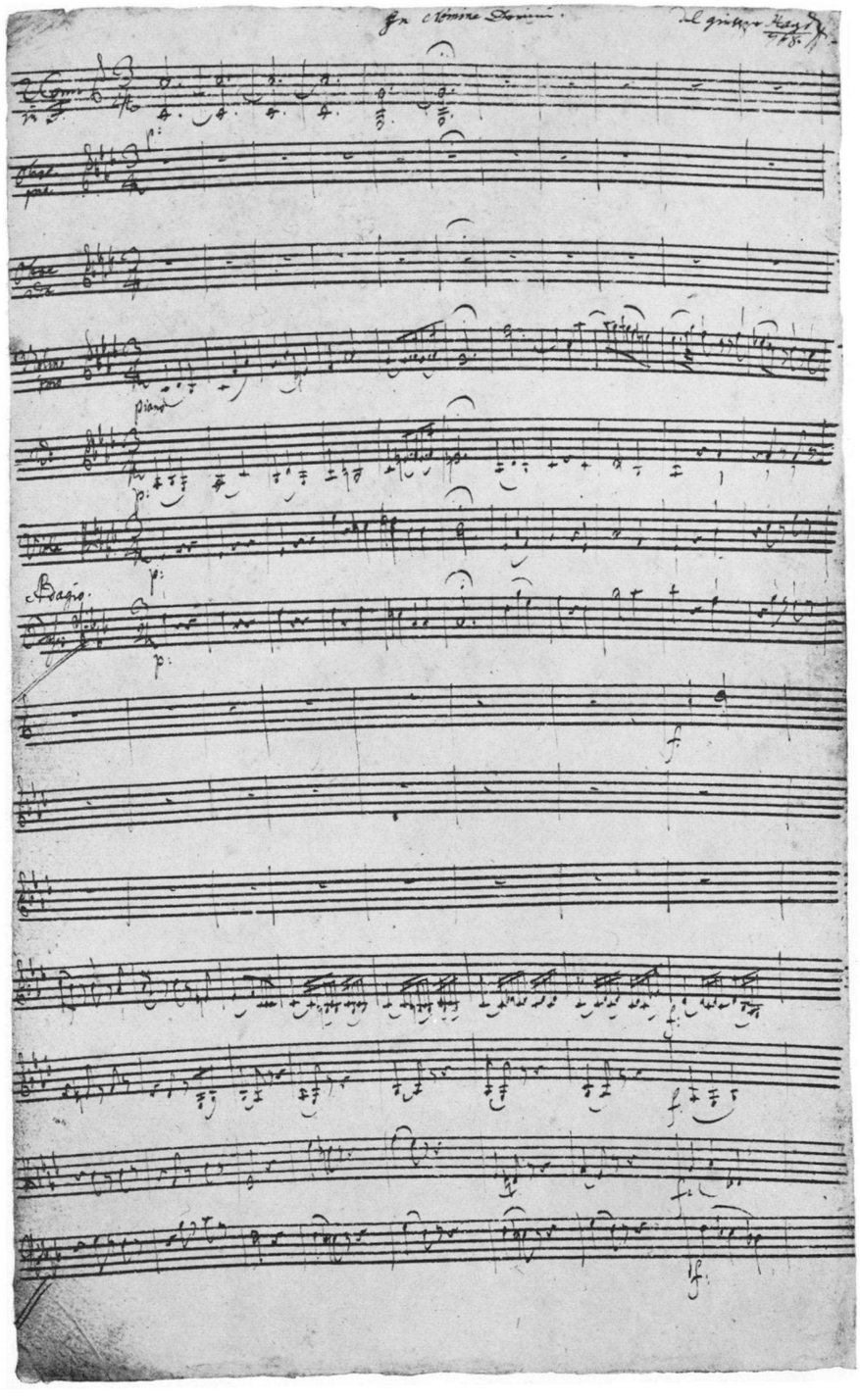
SINFONIEN

1767–1772

HERAUSGEGEBEN VON
C.-G. STELLAN MÖRNER

1966

G. HENLE VERLAG MÜNCHEN-DUISBURG



ERSTE SEITE DER SINFONIE NR. 49
AUTOGRAPH

Kungl. Musikaliska Akademiens Bibliotek, Stockholm

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INHALT

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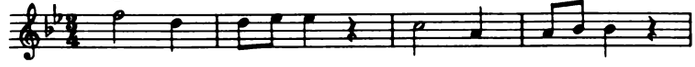
Zur Gestaltung der Ausgabe X

SINFONIE in B *Seite*

Hoboken I: 35

Allegro di molto



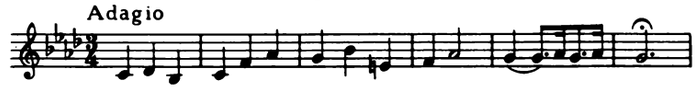
1

SINFONIE in f

„La passione“

Hoboken I: 49

Adagio

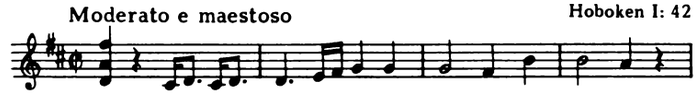


24

SINFONIE in D

Hoboken I: 42

Moderato e maestoso



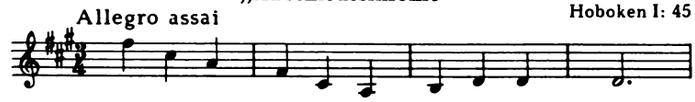
43

SINFONIE in fis

„Abschiedssinfonie“

Hoboken I: 45

Allegro assai

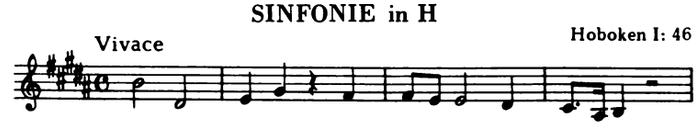


69

SINFONIE in H

Hoboken I: 46

Vivace



104

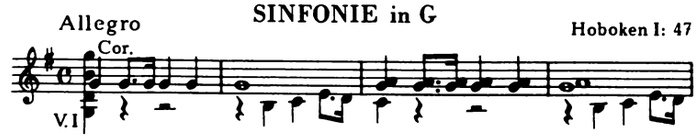
SINFONIE in G

Hoboken I: 47

Allegro

Cor.

V.I



125

ZUR GESTALTUNG DER AUSGABE

Der Notentext ist soweit wie möglich den Autographen entsprechend wiedergegeben, jedoch mit den für notwendig erachteten Berichtigungen und Ergänzungen.

Berichtigungen sind nur in Einzelfällen im Text selbst gekennzeichnet; sonst sind sie ebenso wie abweichende Lesarten und autographe Korrekturen in dem besonderen Kritischen Bericht angeführt.

Ergänzungen (von Vortragszeichen, Akzidenzien, Ornamenten, einzelnen Noten usw.) stehen in runden Klammern ( ), wenn sie bestimmten Nebenquellen entstammen; sie stehen in eckigen Klammern [ ], wenn es sich um analoge oder musikalisch notwendige Zusätze von seiten des Herausgebers handelt. In den Autographen nicht ausgeschriebene, sondern durch Hinweis auf eine andere Stimme (wie z. B. *col Basso* für die Viola oder // für das zweite von zwei gleichen Instrumenten) angegebene Stellen sind in spitze Klammern < > gesetzt.

Ohne Klammern 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 Oktavsprunges;
- ein fehlender Haltebogen bei zwei auf einem System notierten Stimmen, wenn einer der beiden Bögen vorhanden ist (entsprechend auch bei Doppelgriffen);
- einzelne fehlende Staccatozeichen oder Bindebögen innerhalb einer flüchtig notierten, gleichförmigen Reihe von solchen;
- Ganzepausen;
- in einzelnen Stimmen fehlende Wiederholungszeichen, wenn sie in den anderen Stimmen stehen.

Gewisse Eigentümlichkeiten der originalen Notierungsweise sind geändert:

- Die Partituranordnung folgt den heutigen Gepflogenheiten (siehe den Kritischen Bericht);
- die Schreibweise der Besetzungsangaben ist normalisiert (siehe den Kritischen Bericht);
- veraltete Abkürzungen von Vortragsbezeichnungen wie „pia:“ und „forz:“ sind durch die heute üblichen Abkürzungen *p* und *fz* ersetzt, mit Ausnahme der Schreibweise „pianiss.“;
- die Auf- oder Abwärtsstielung der Noten ist gemäß der heutigen Stichregel gehandhabt;
- Abkürzungen wie oder sind ausgeschrieben (siehe auch den Kritischen Bericht);
- die auf einem System notierten Stimmenpaare (vor allem Hörner) sind gewöhnlich zusammengestielt, bei Unisonoführung ist eine originale Doppelstielung nach Zweckmäßigkeit durch *a 2* ersetzt;
- Doppelstiele bei Streicherdoppelgriffen sind zu einfachen Stielen geändert;
- Notierungsweisen wie sind modernisiert zu ;
- nach heutiger Notierungsweise überflüssige Akzidenzien sind weggelassen.

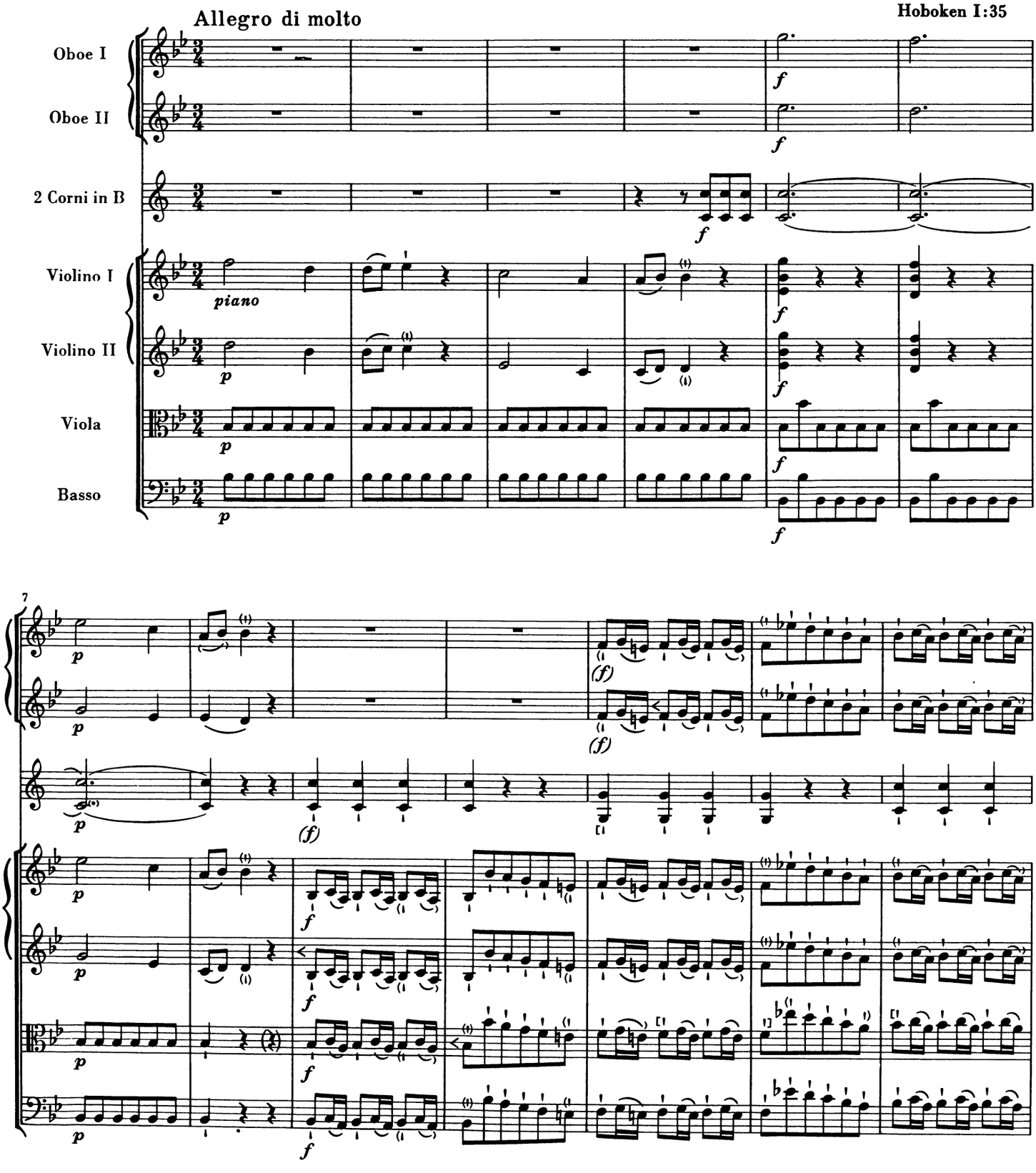
Im übrigen hält sich die vorliegende Ausgabe auch in der Notierungsweise möglichst eng an die Originalpartituren. Das gilt namentlich für:

- die Notierung von Stimmenpaaren auf einem oder zwei Systemen (mit Ausnahme der Hornstimmen von Sinfonie Nr. 46, 1. und 3. Satz; siehe den Kritischen Bericht);
- die Staccatonotierung (meistens Strich, manchmal Punkt);
- die Notenwerte der Vorschläge, jedoch unter Ausgleich störender Inkongruenzen innerhalb eines Satzes (siehe den Kritischen Bericht);
- die Bezeichnung der Triolen (siehe auch den Kritischen Bericht), jedoch mit sparsamen eingeklammerten Ergänzungen;
- die Balkenziehung, abgesehen von der gelegentlich auftretenden Form und von einzelnen begründeten Änderungen (siehe den Kritischen Bericht).

SINFONIE in B

1. Dezember 1767
Hoboken I:35

Allegro di molto



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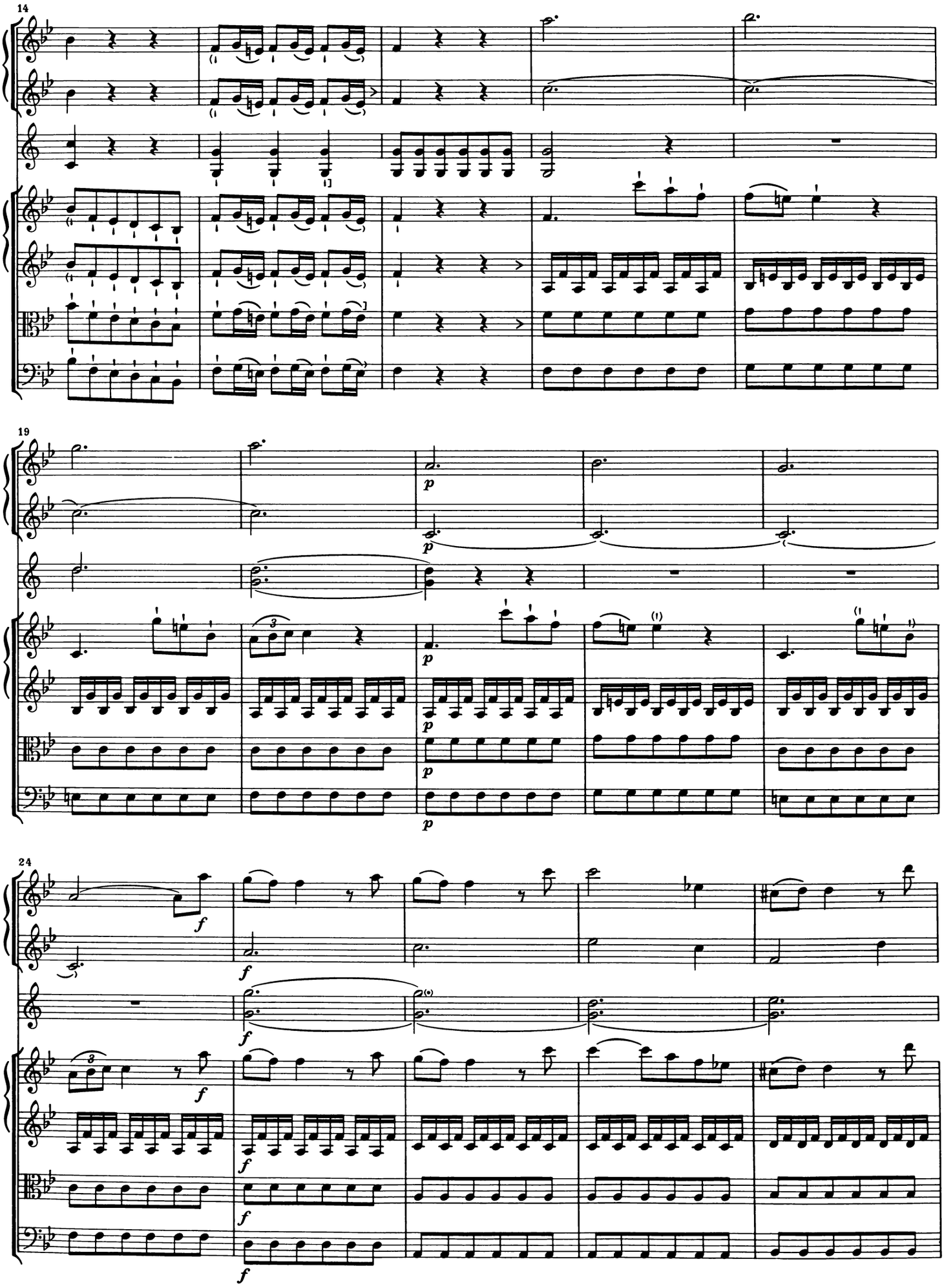
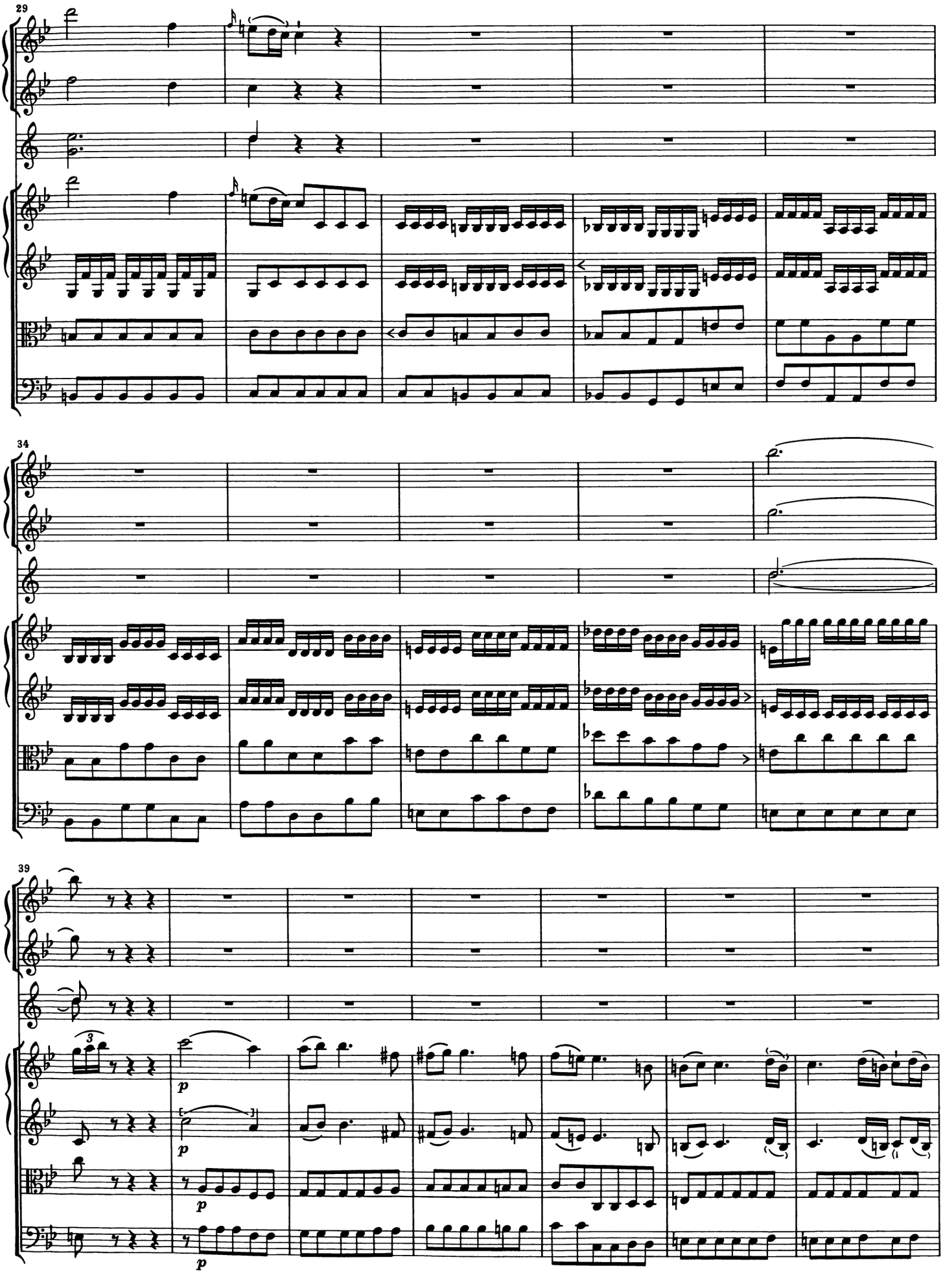
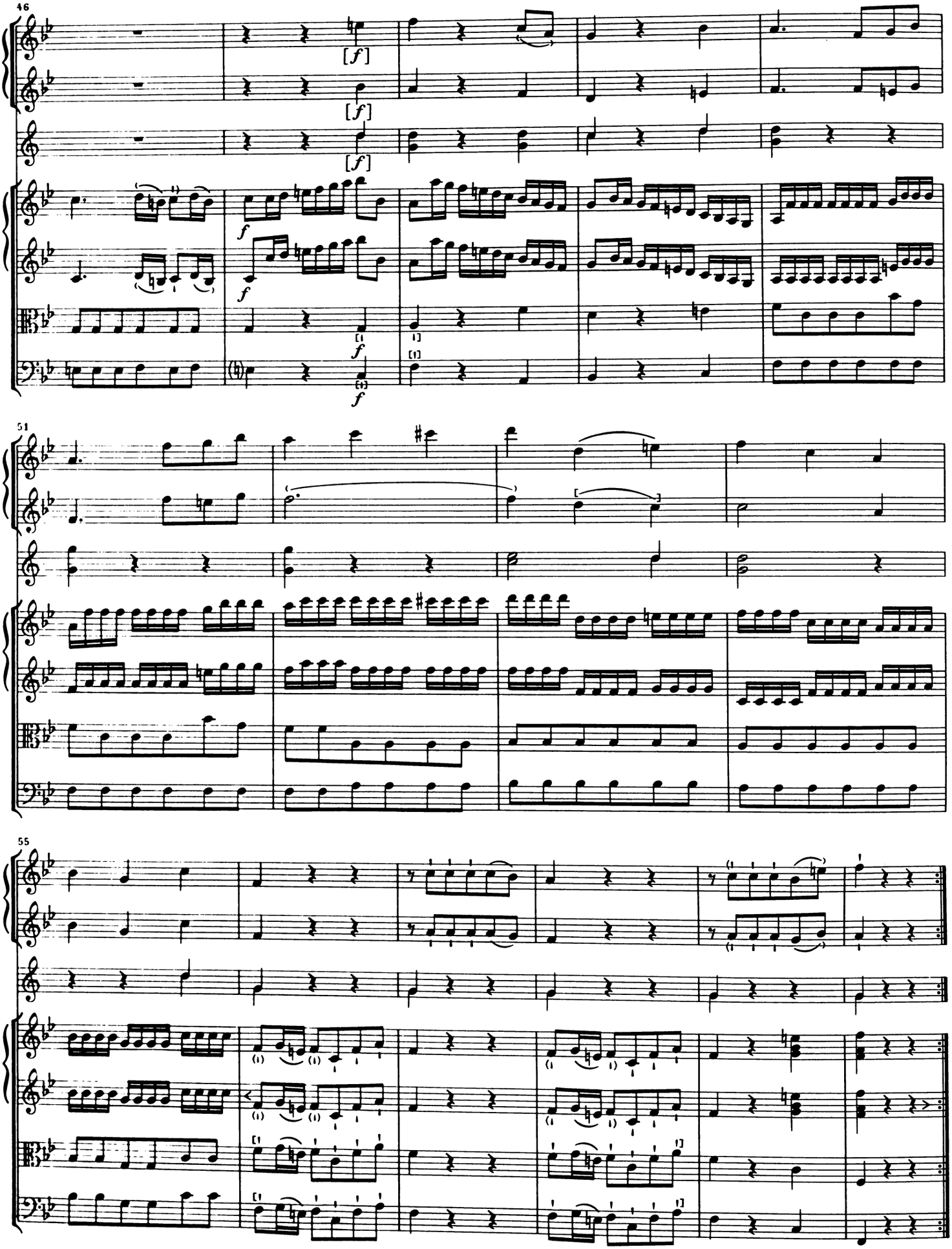
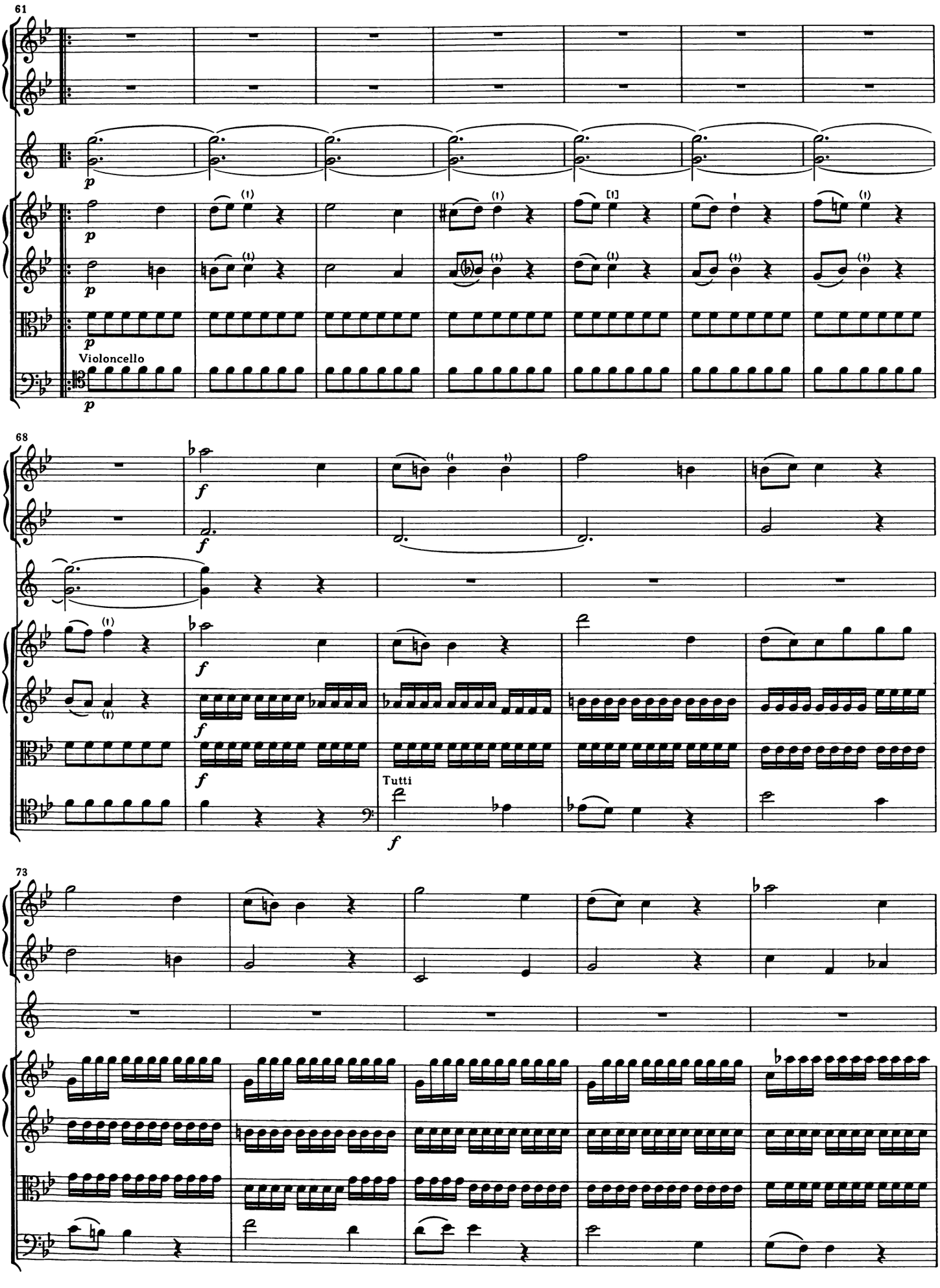

14
19
24
p
f


29
34
39
3
p
p
p


46
[f]
[f]
[f]
f
f
f
f
51
55

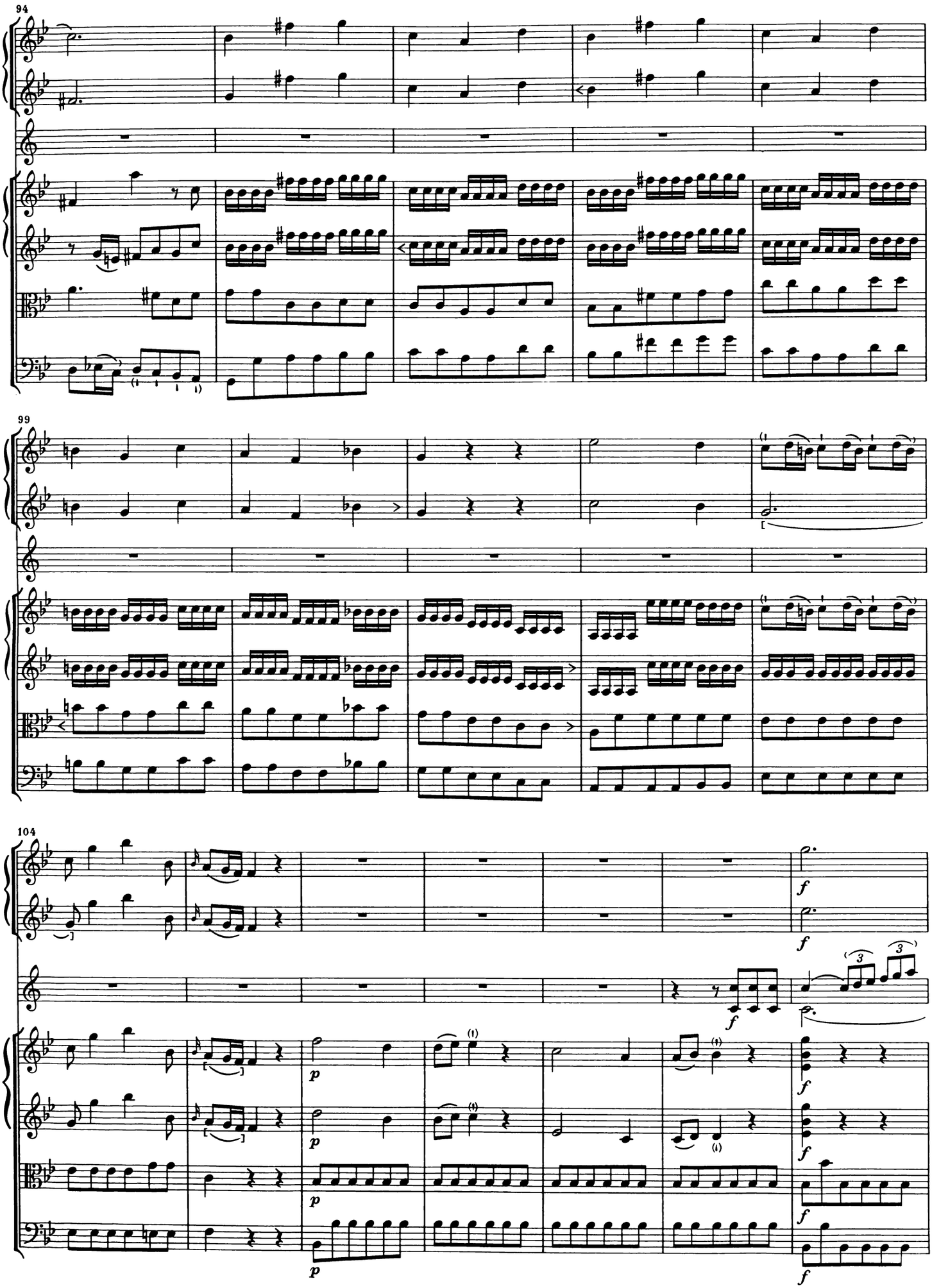

61
p
Violoncello
68
f
Tutti
73

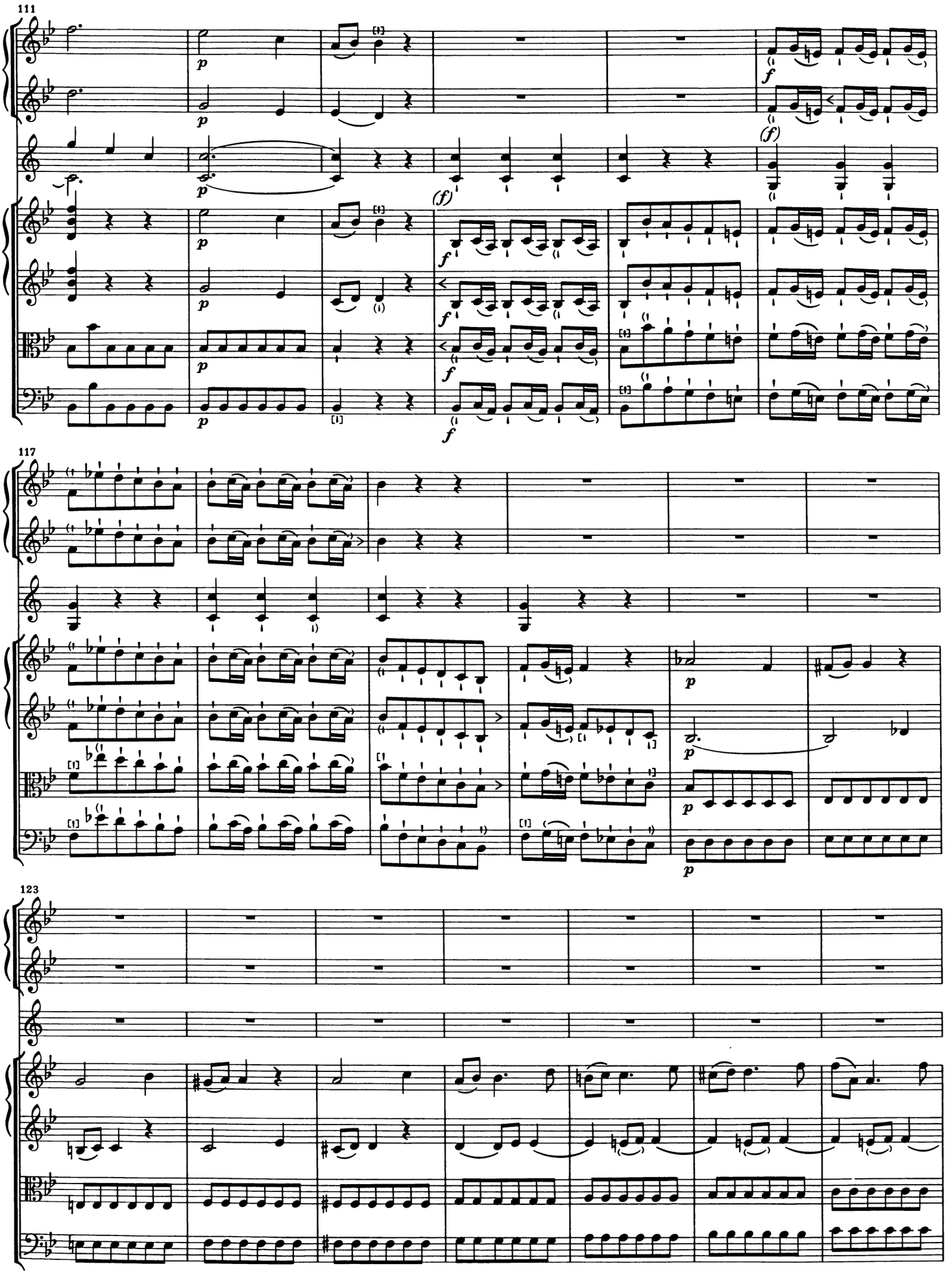
78

(f)

83

88


94
99
104
f
p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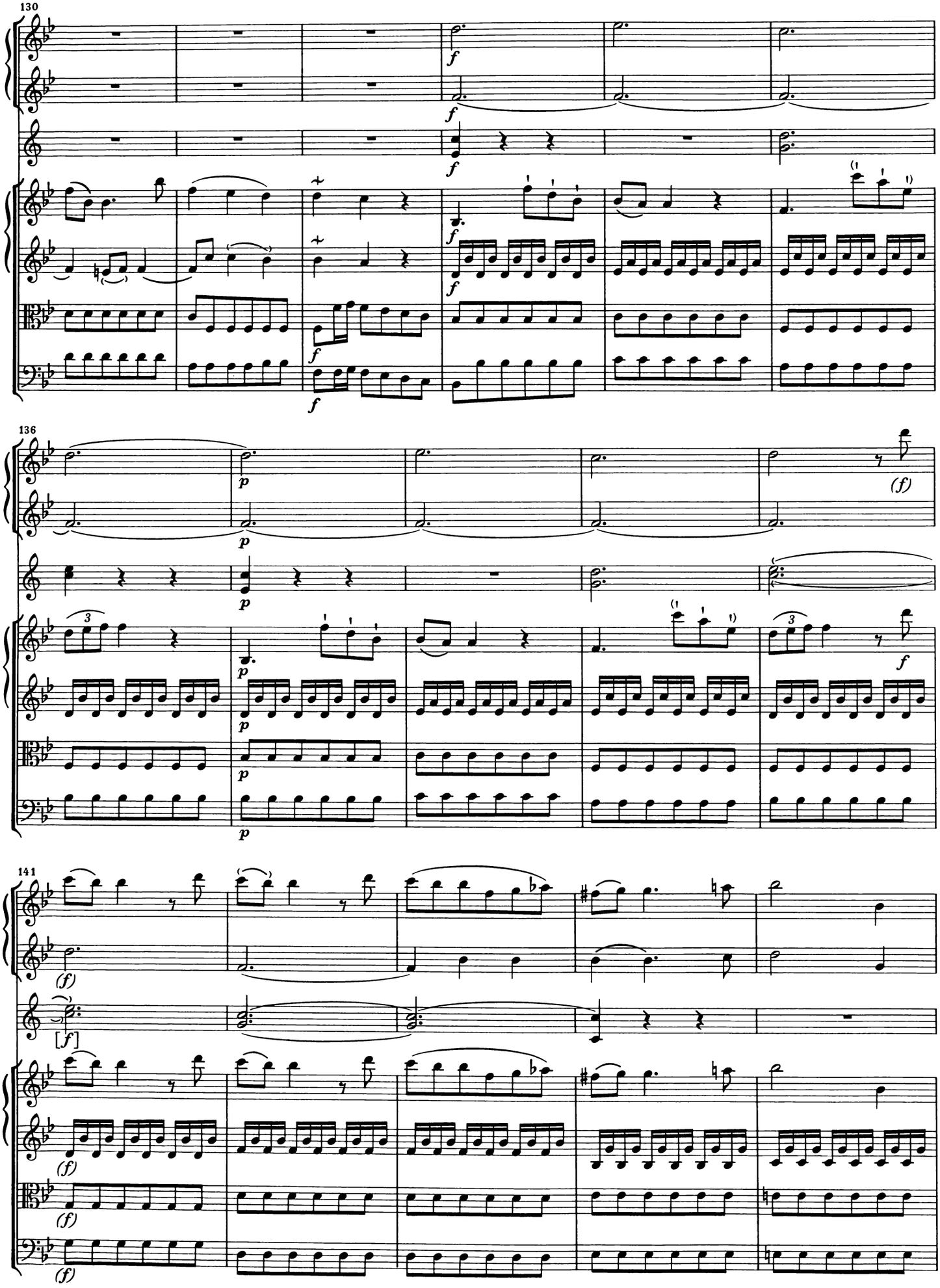
117
123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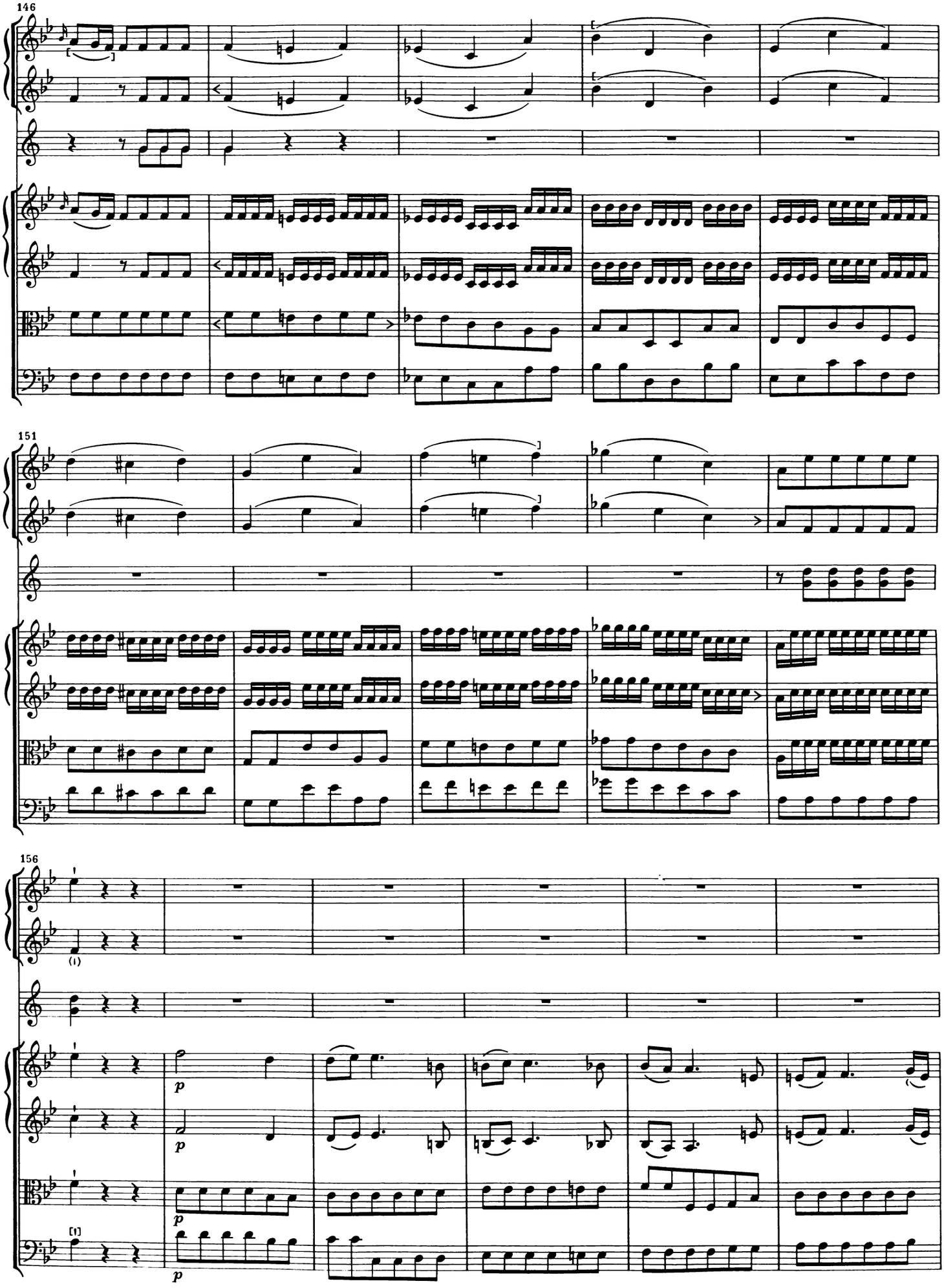
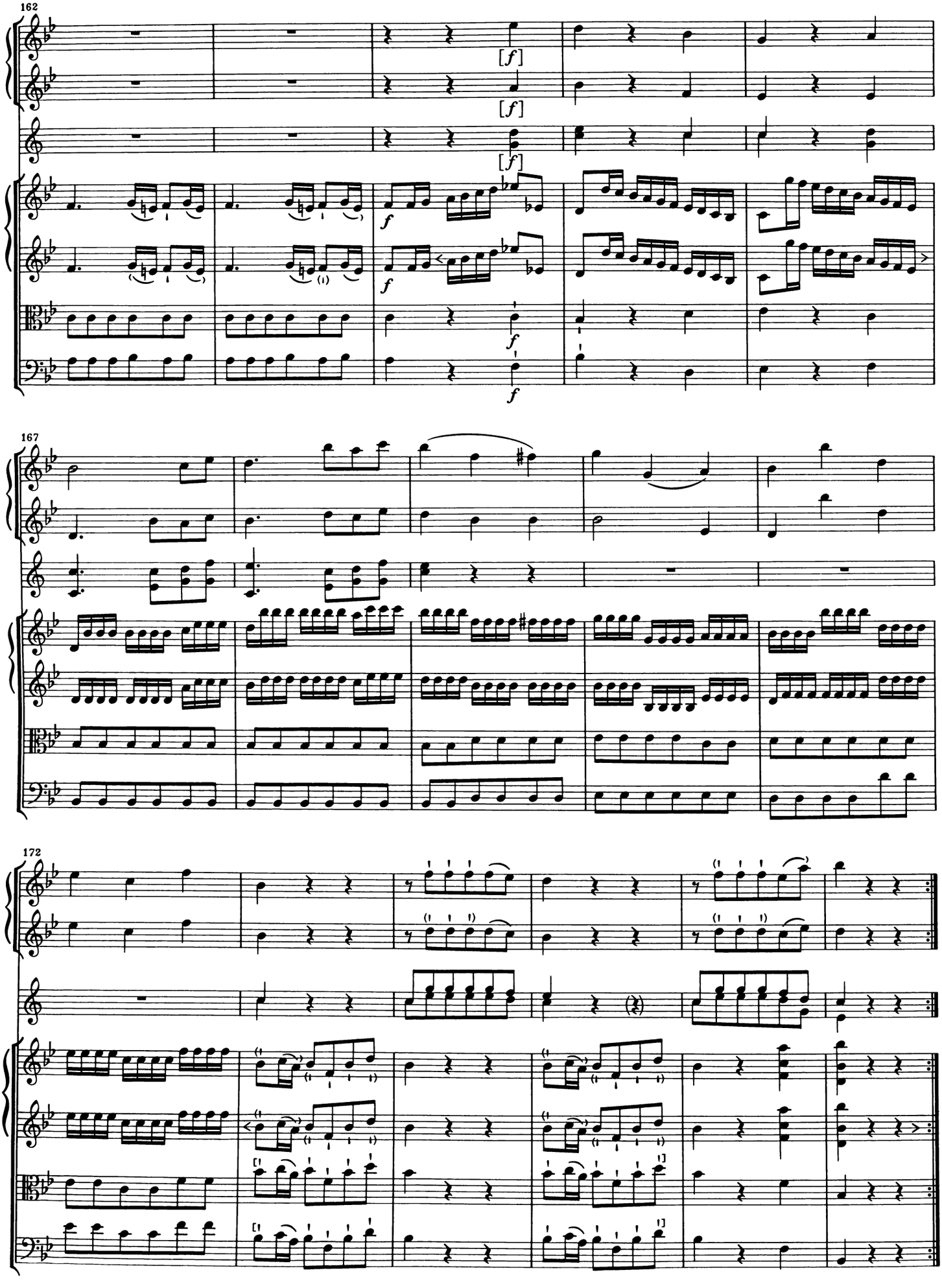
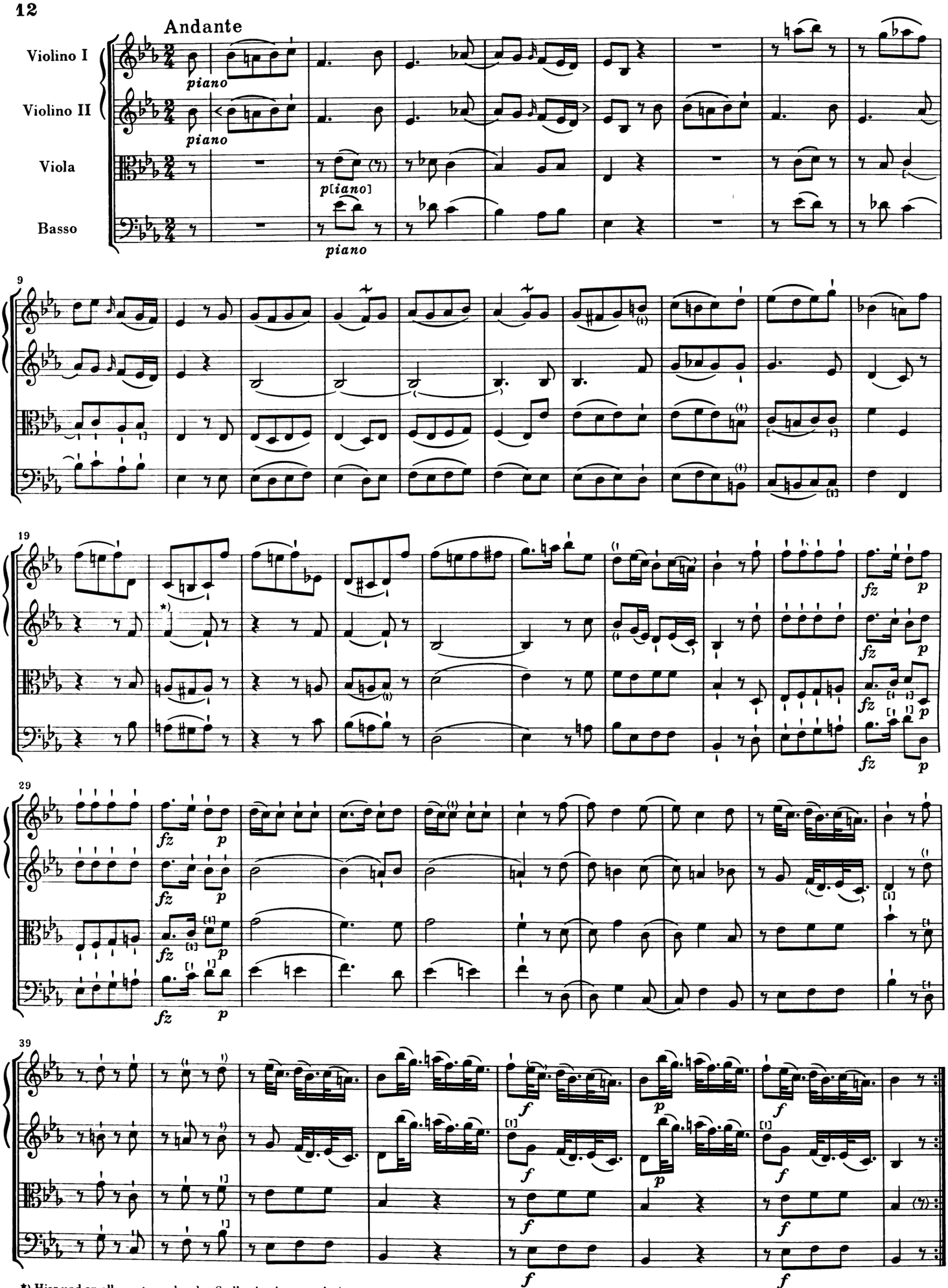
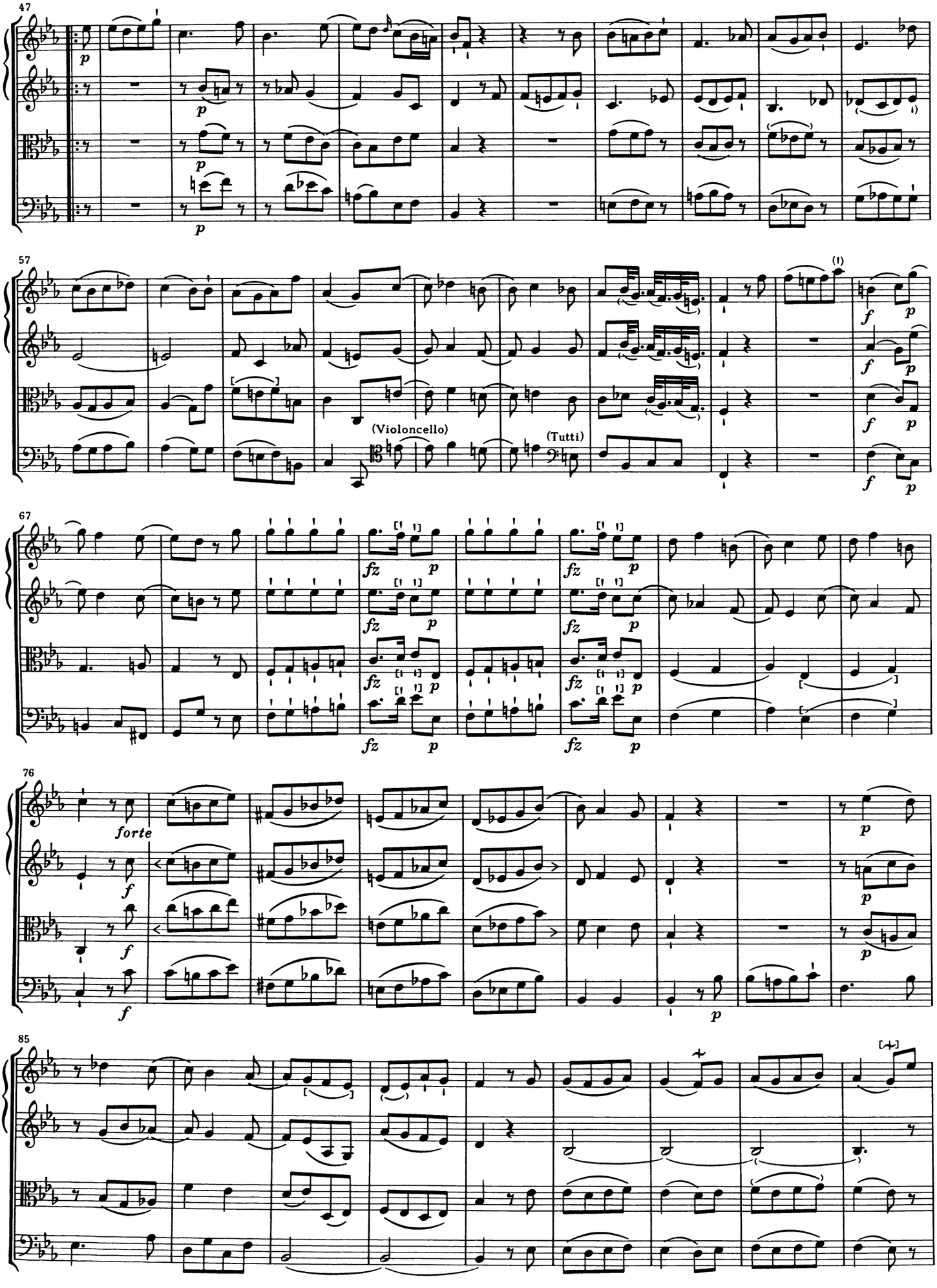
136
141

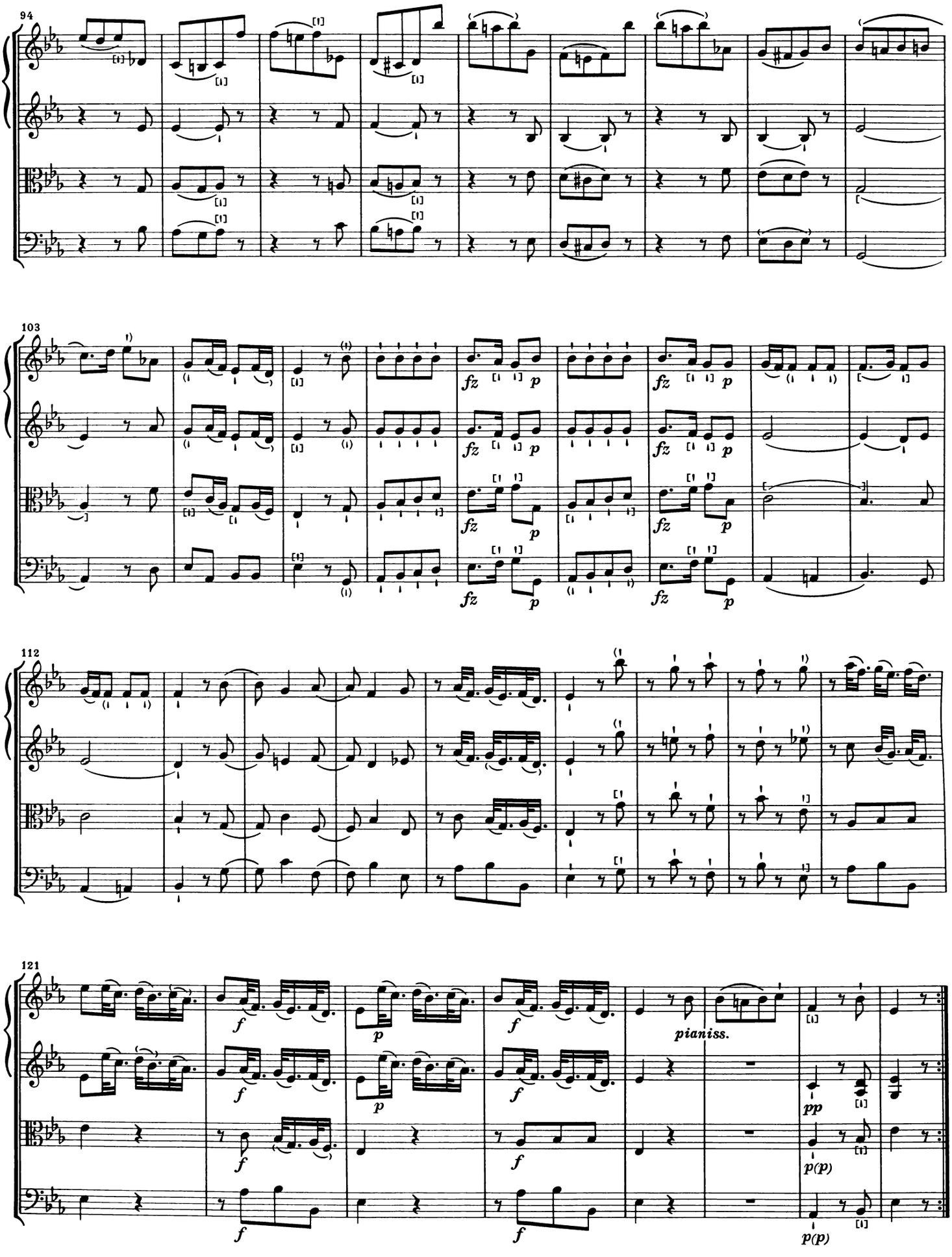

146
151
156
(I)
[I]
p
p
p
p


162
[f]
[f]
[f]
f
f
f
f
167
172



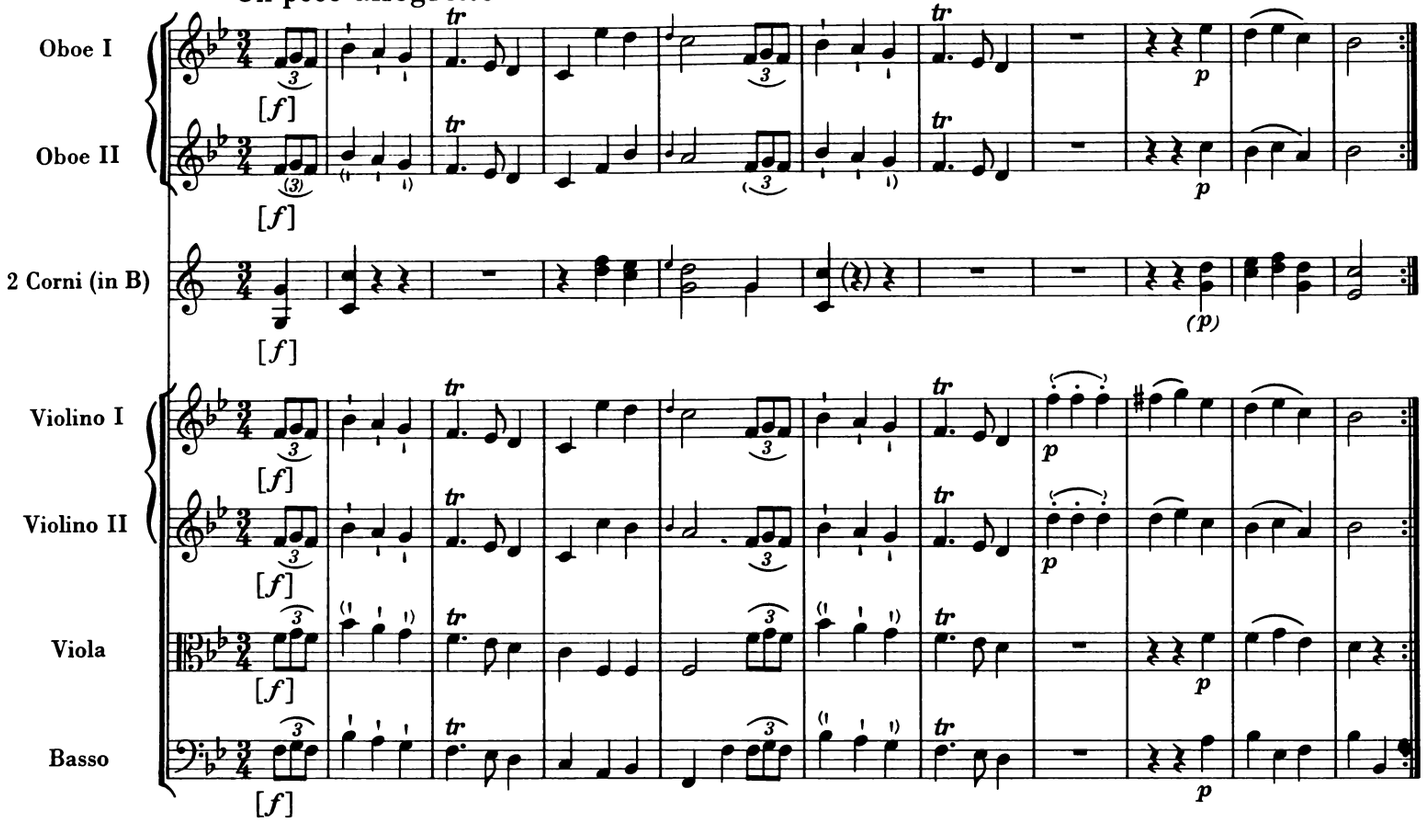
*) Hier und an allen entsprechenden Stellen im Autograph ♩ ; (Staccatostrich beim Verlängerungspunkt)

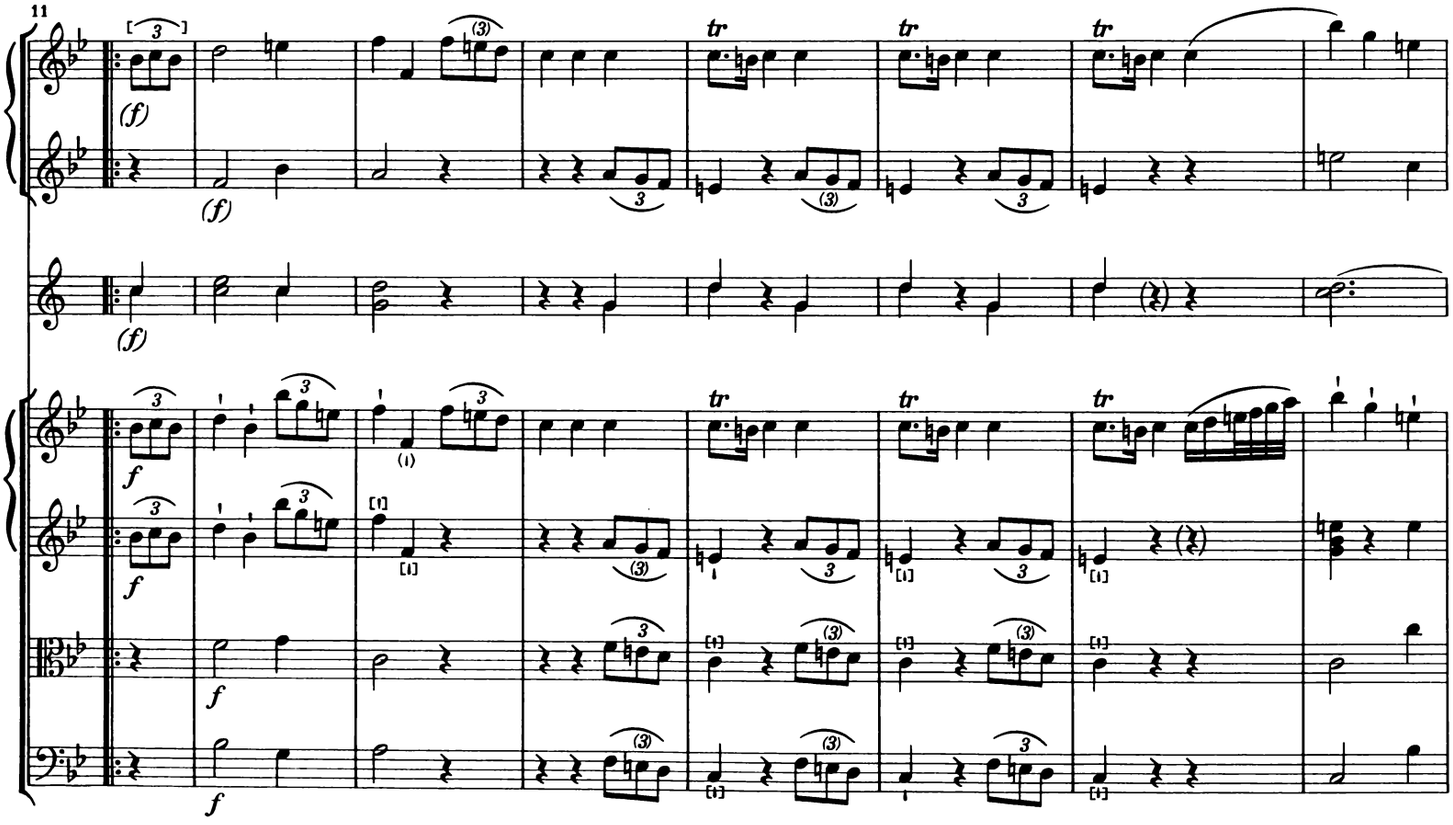

47
57
(Violoncello)
(Tutti)
67
76
forte
85

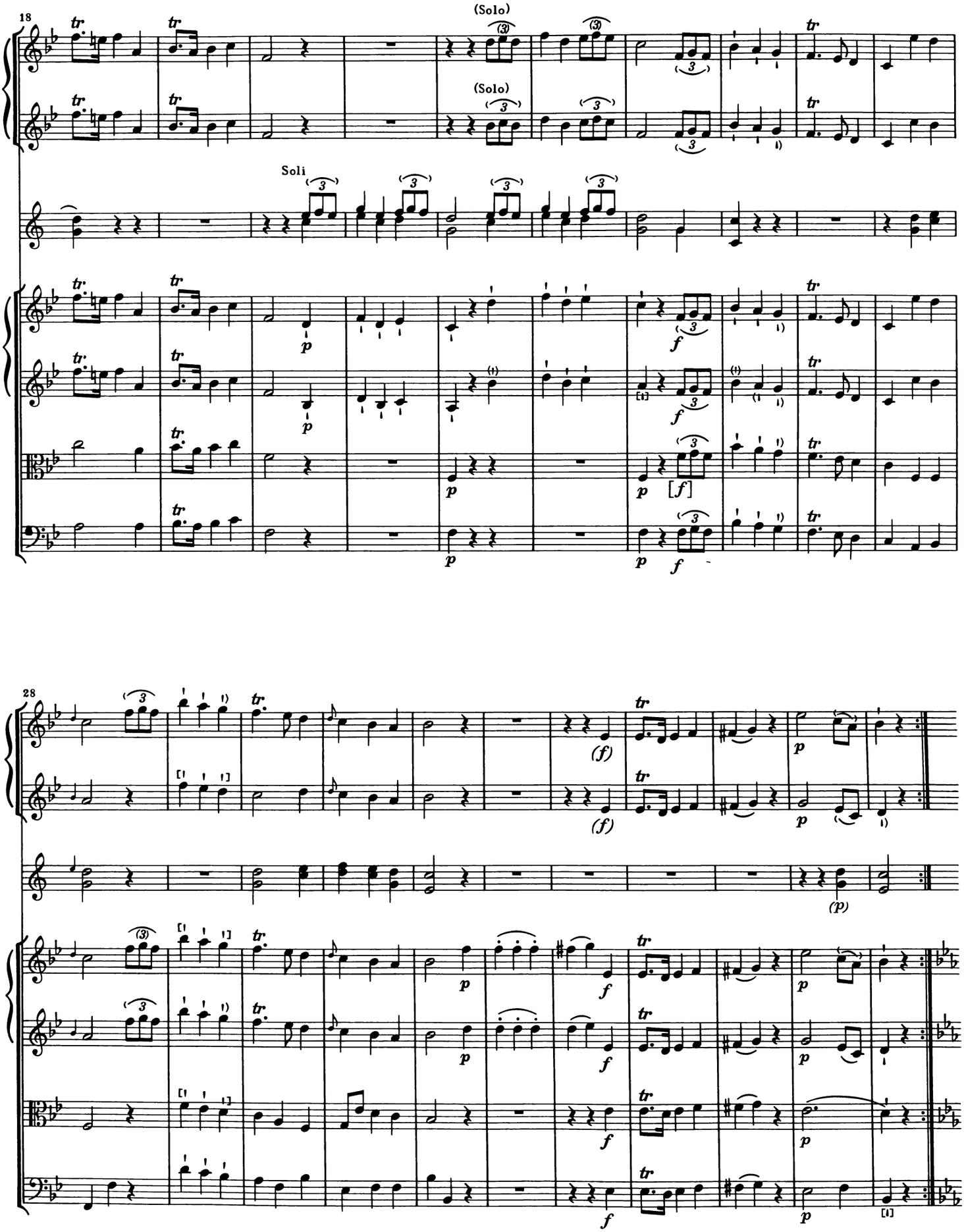

94
103
fz
p
112
121
f
p
pianiss.
pp
p(p)

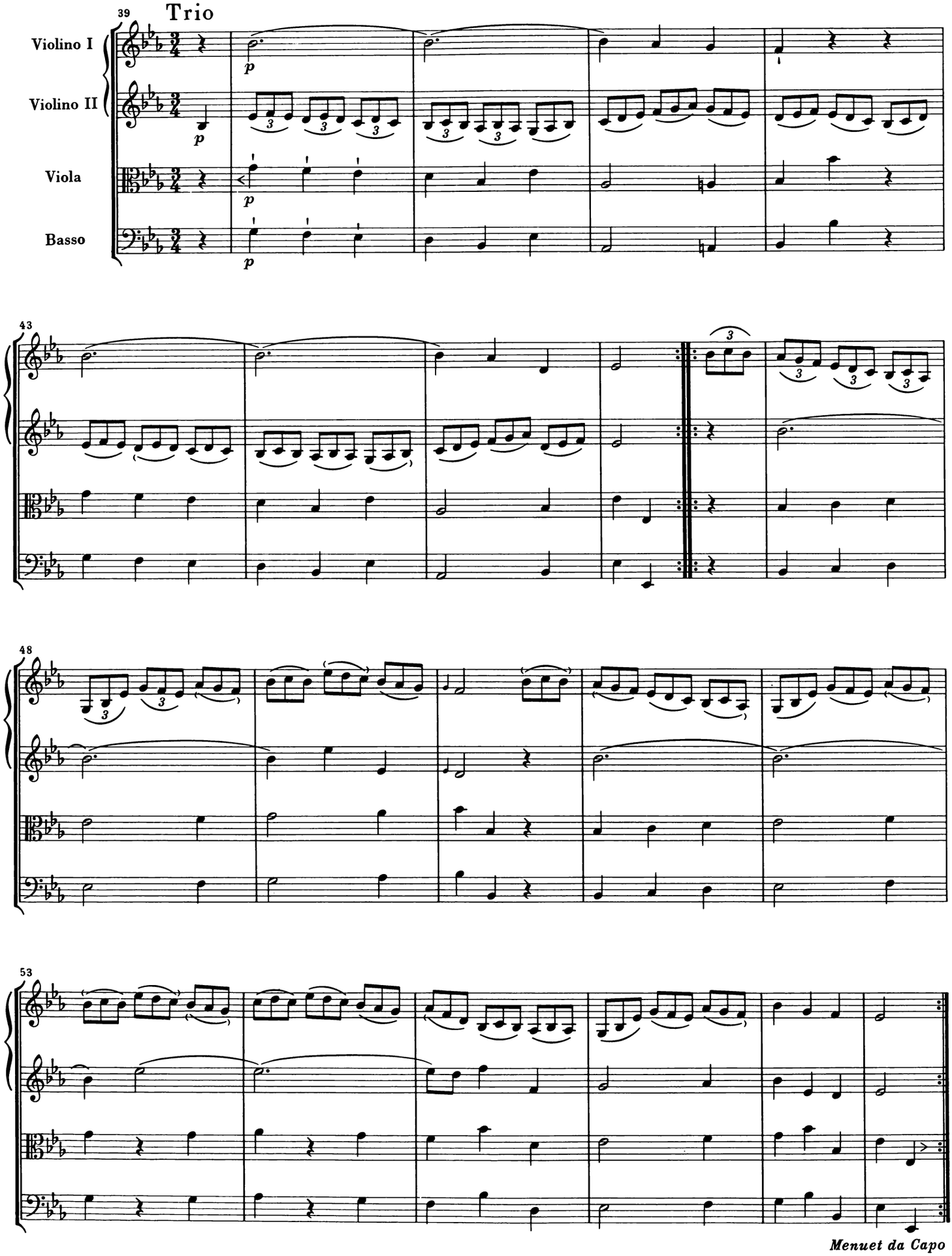
Menuet

Un poco allegretto






18
(Solo)
(Solo)
Soli
28


Trio
39
Violino I
Violino II
Viola
Basso
43
48
53
Menuet da Capo

Finale

Presto

Oboe I

Oboe II

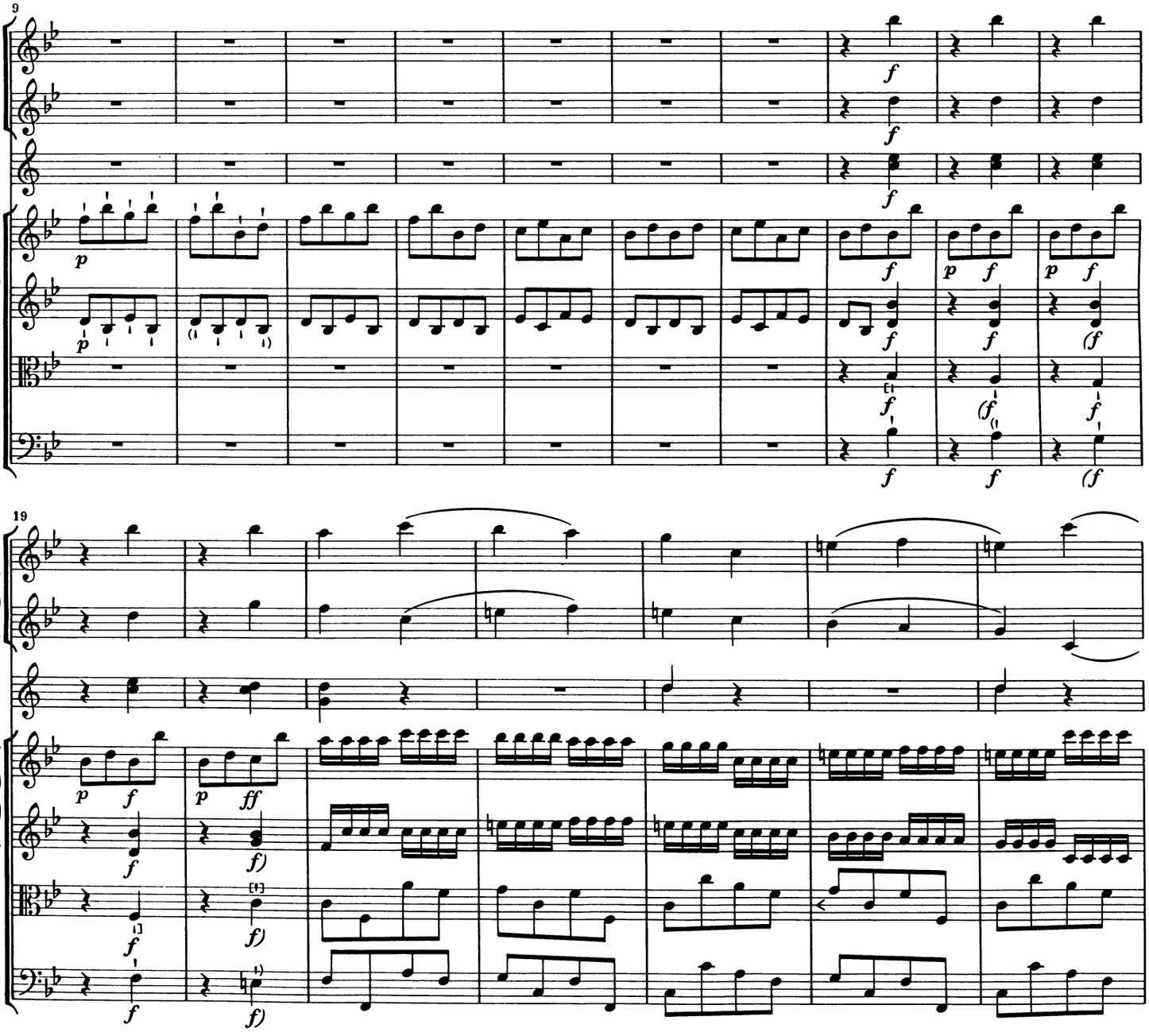
2 Corni in B

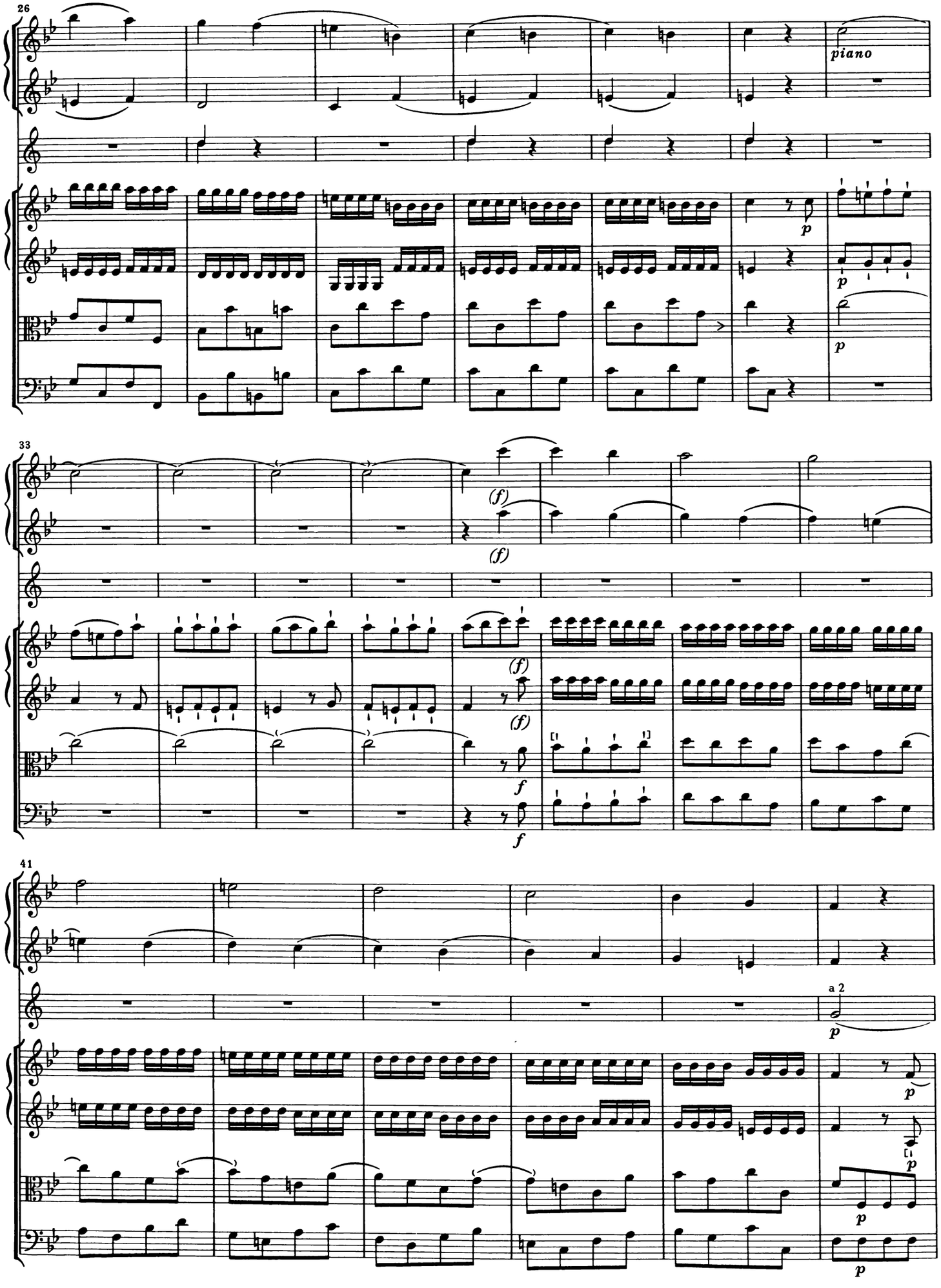
Violino I

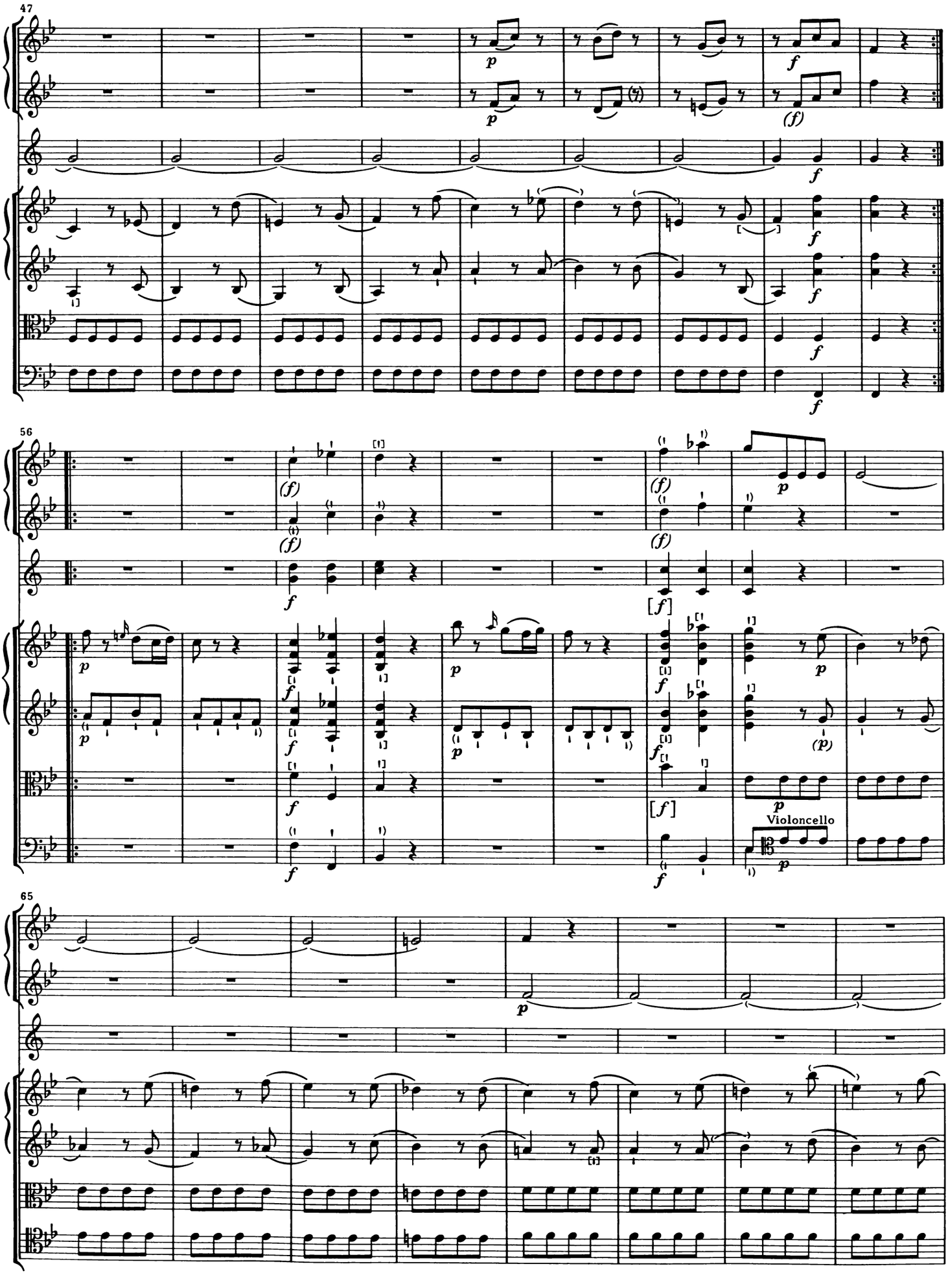
Violino II

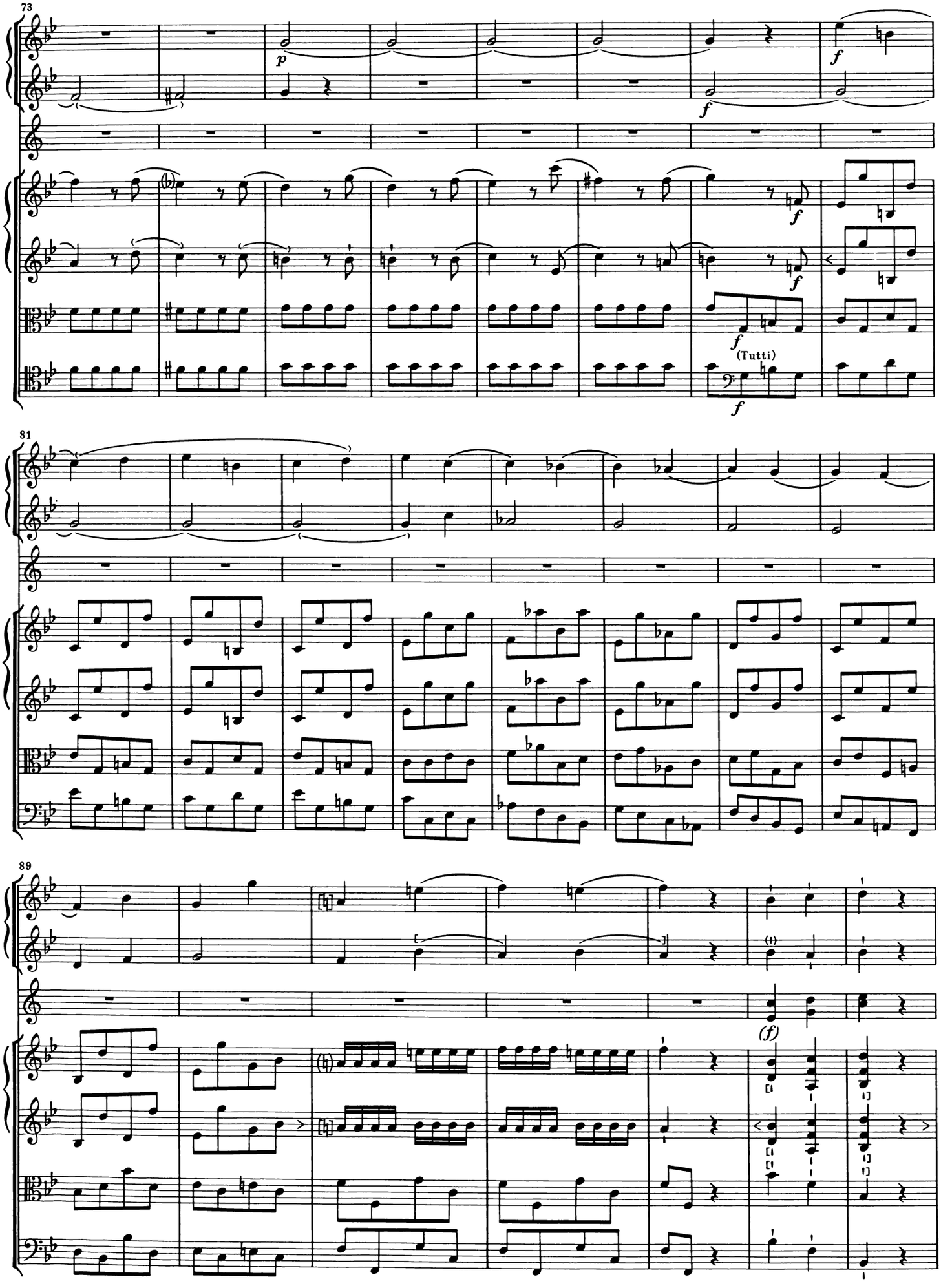
Viola

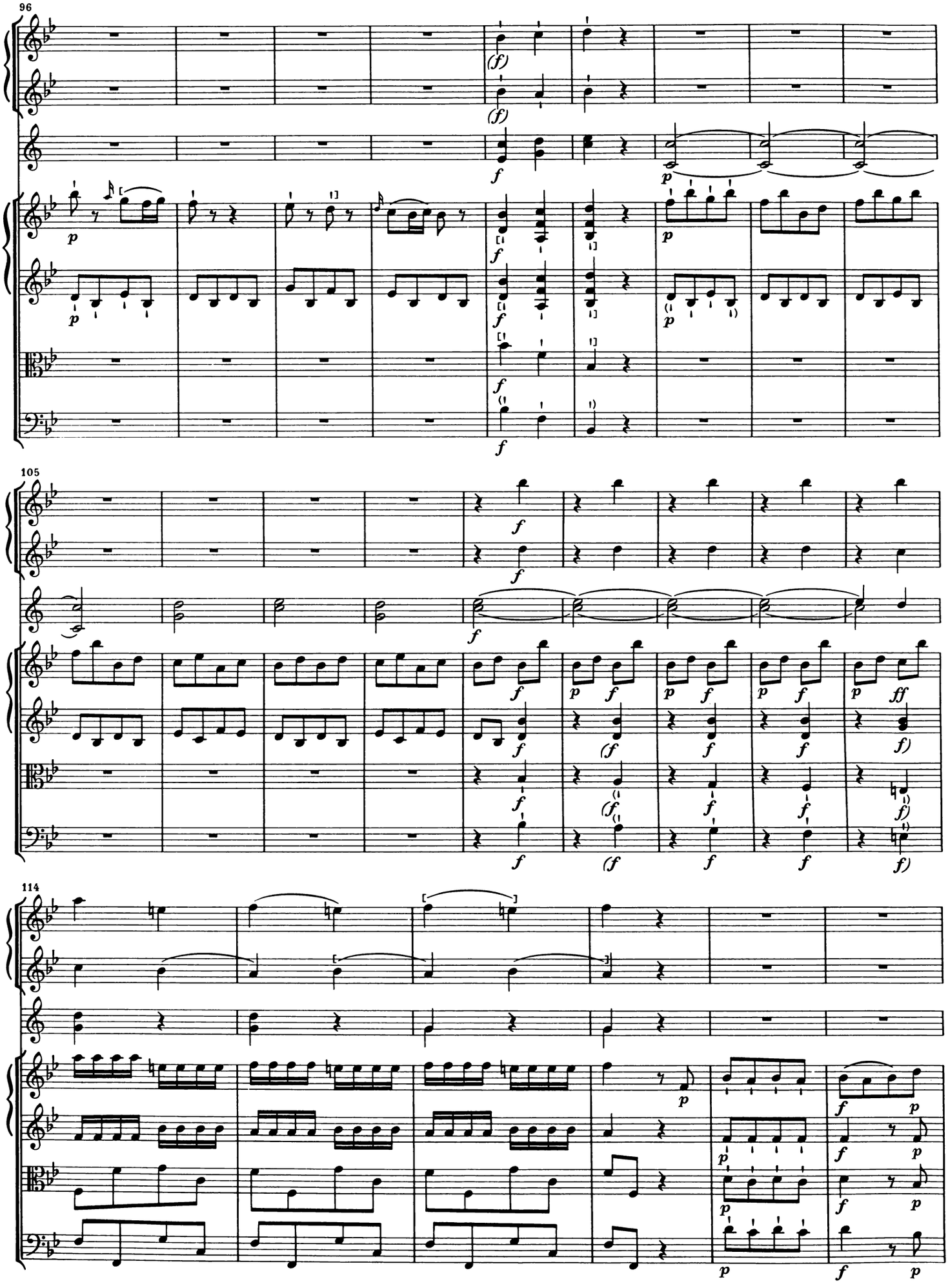
Basso

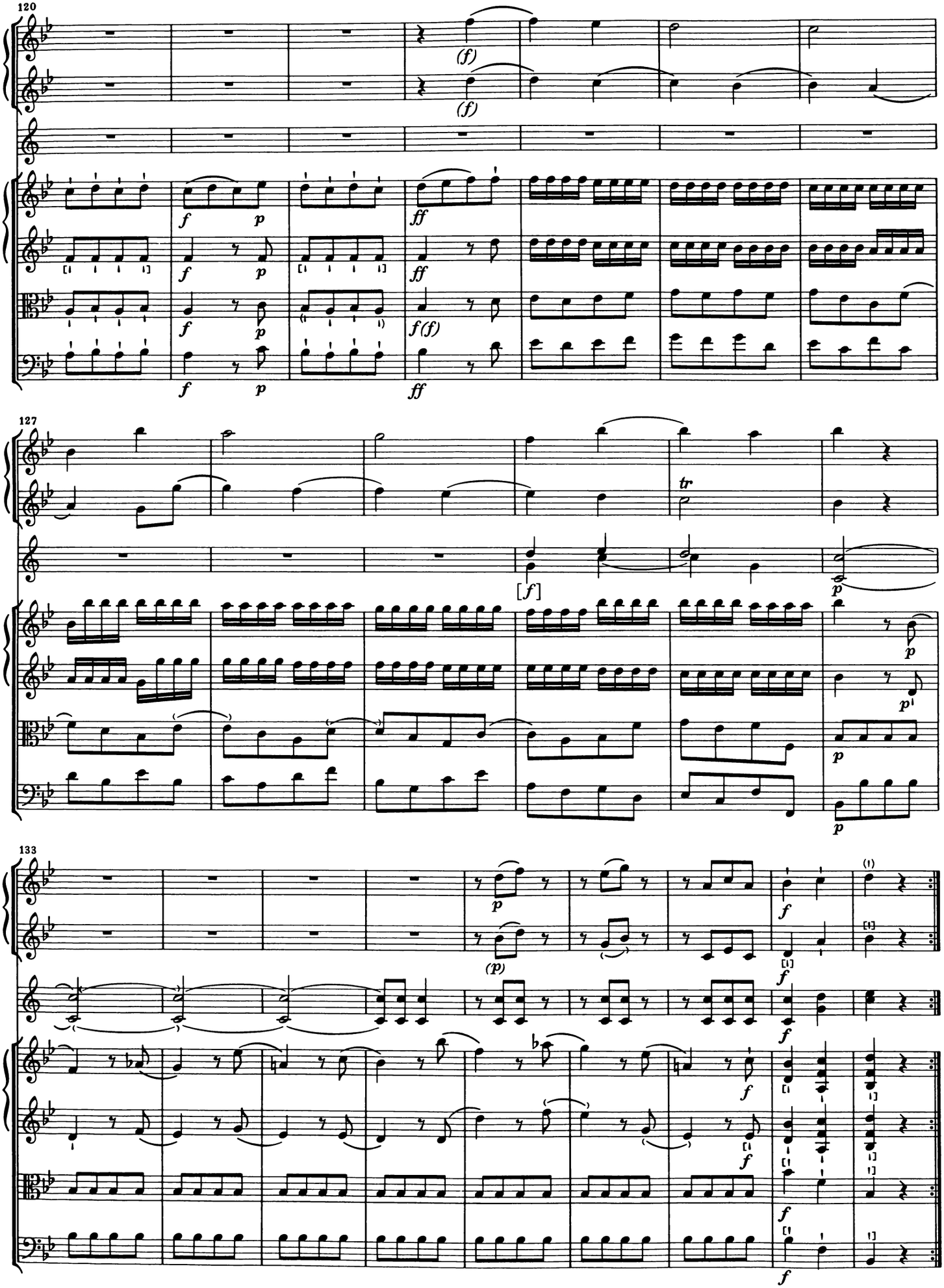



26
piano
p
p
p
33
(f)
(f)
(f)
(f)
f
f
41
a 2
p
p
p
p


47
56
65
Violoncello


73
p
f
f
f
f
f
(Tutti)
f
81
89
(f)

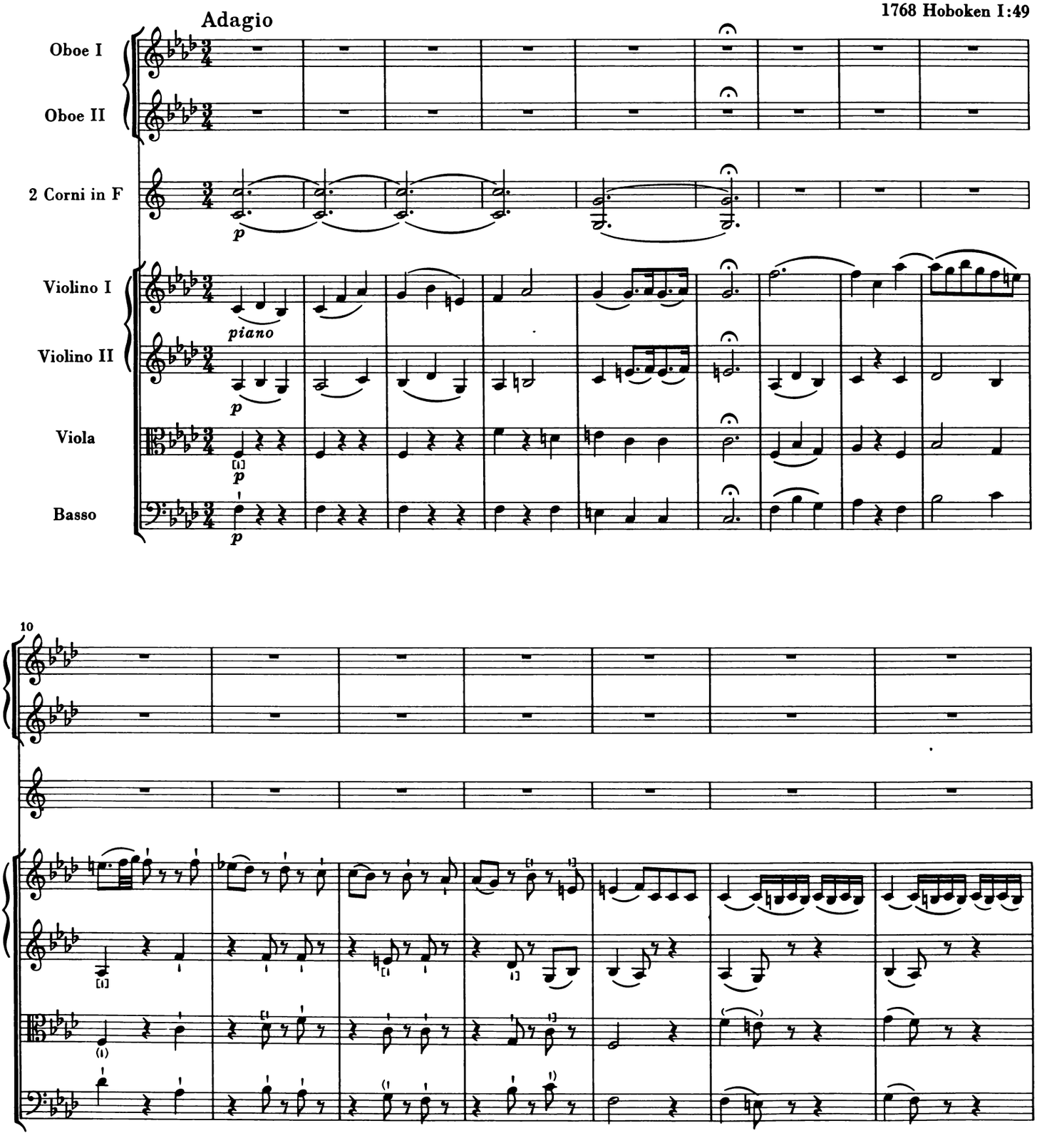

96
105
114

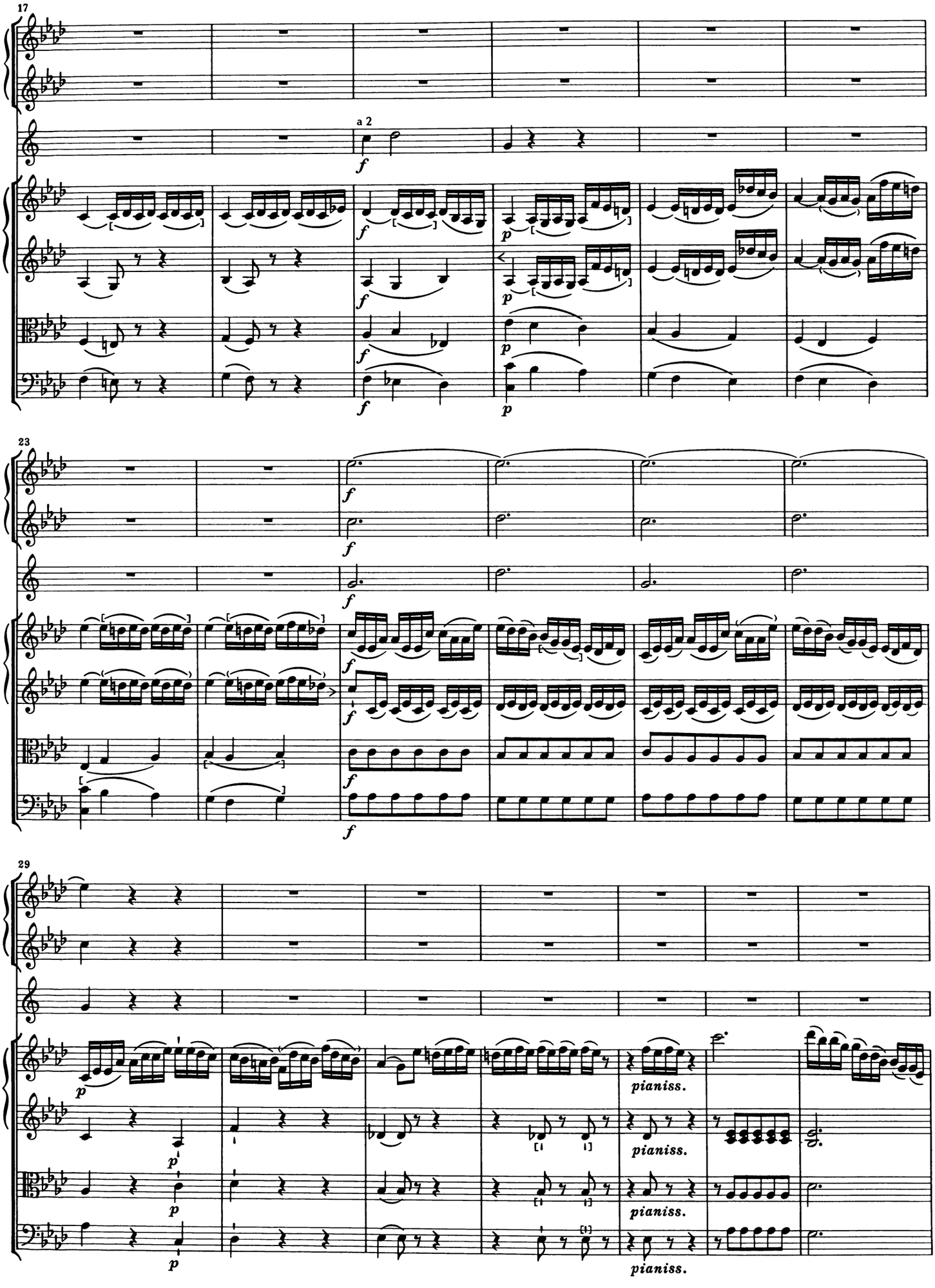

120
(f)
(f)
f
p
ff
f(f)
127
tr
[f]
133
(p)

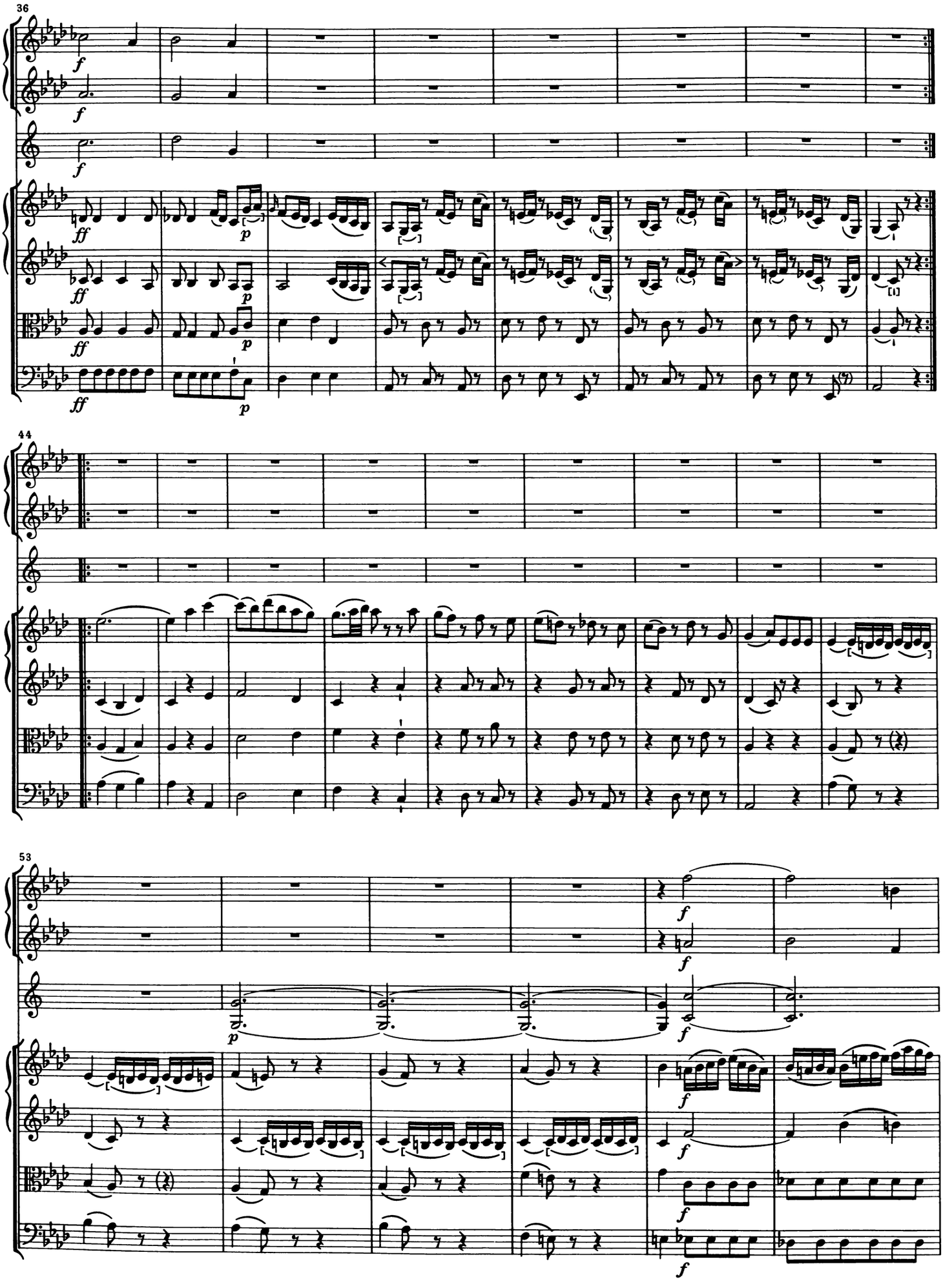
SINFONIE in f

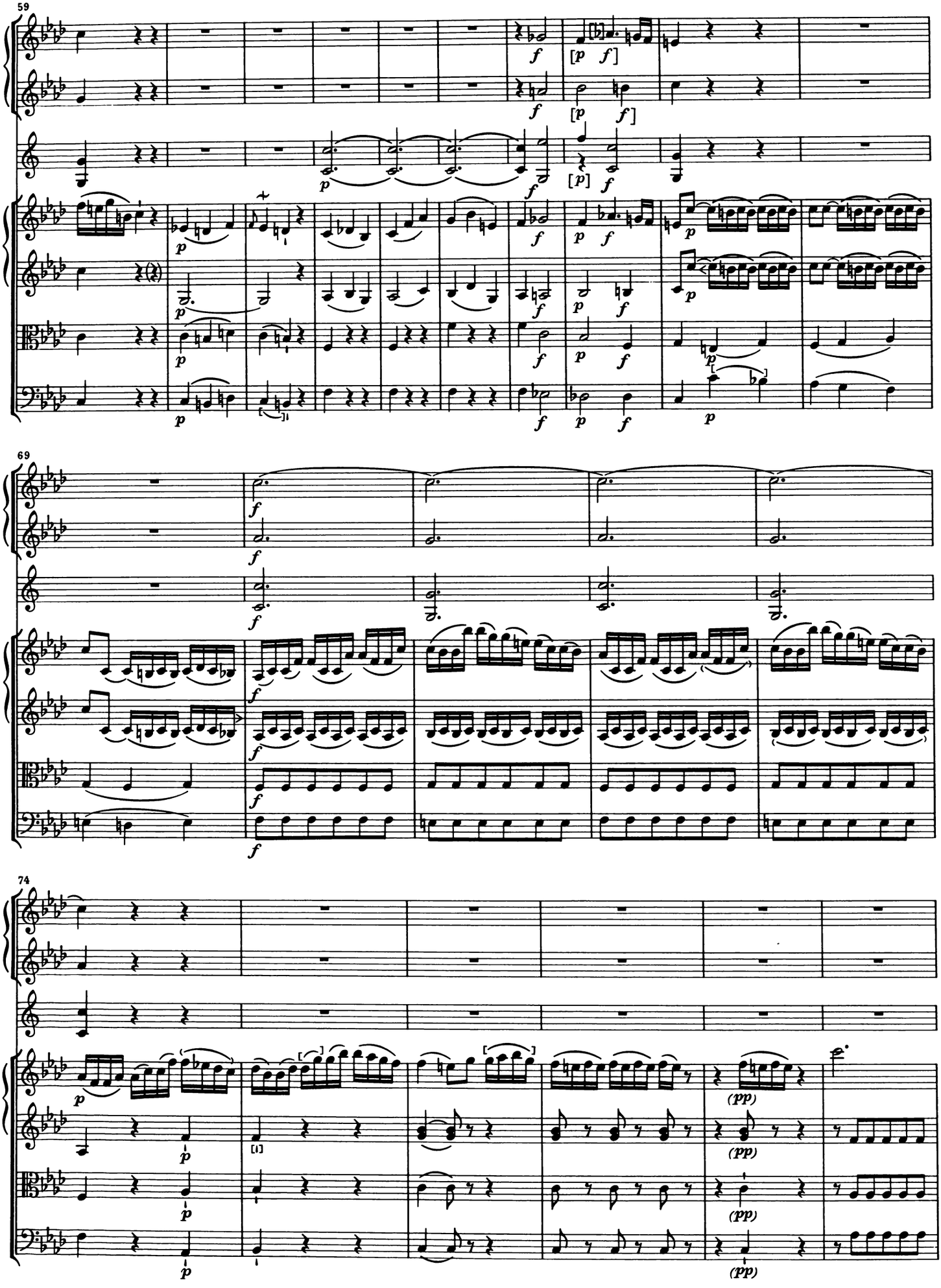
„La passione“

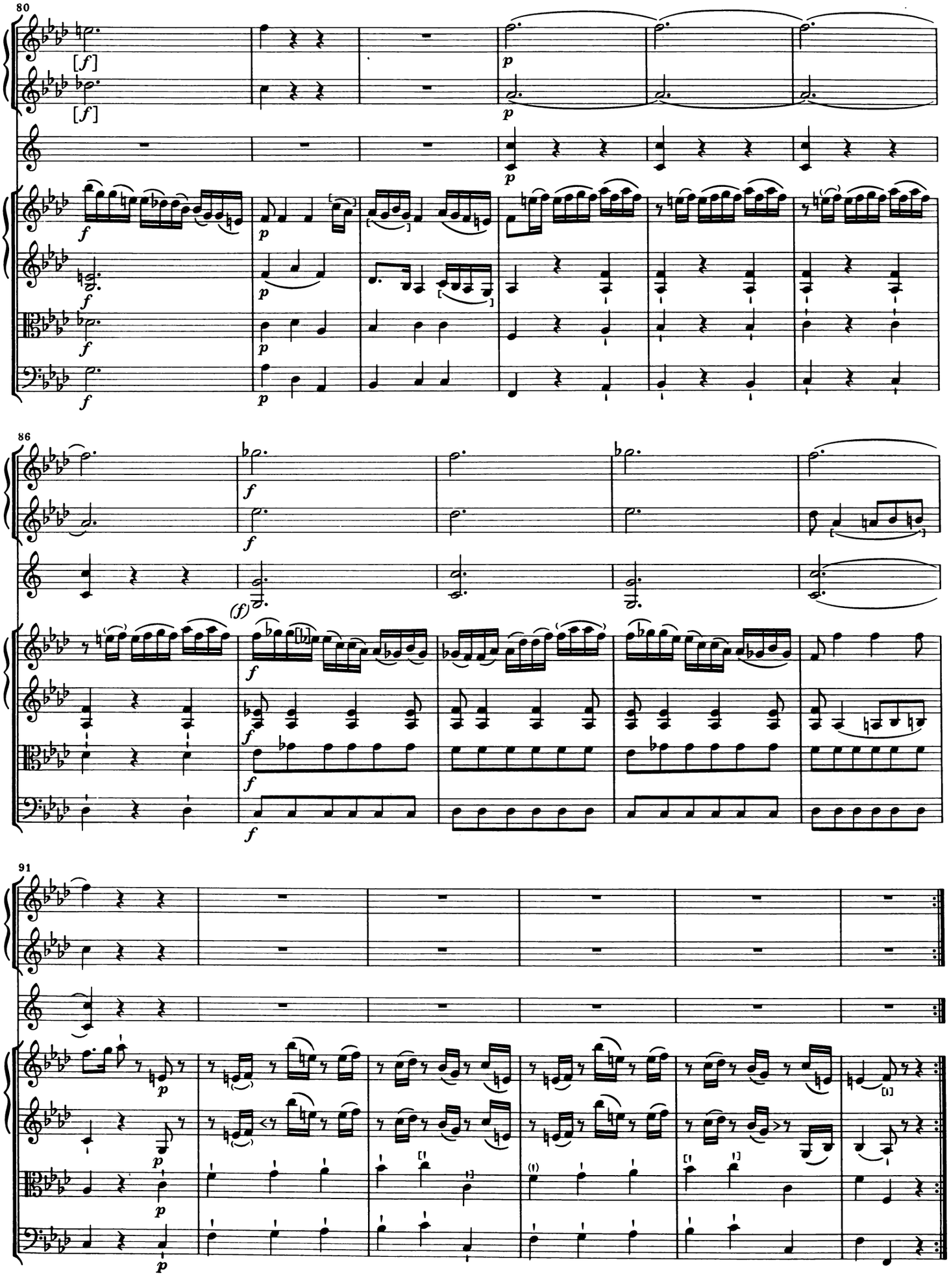
1768 Hoboken I:49

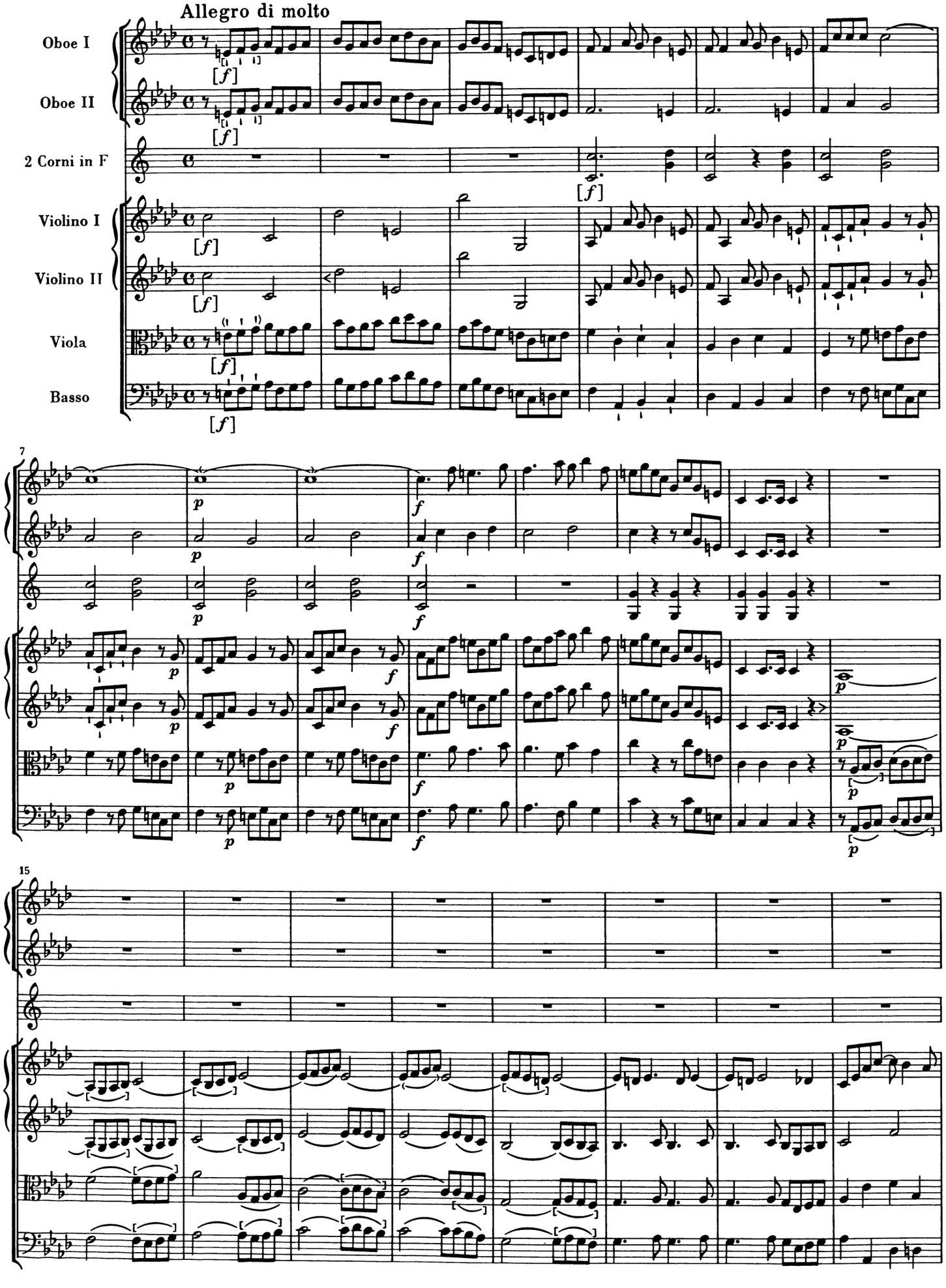


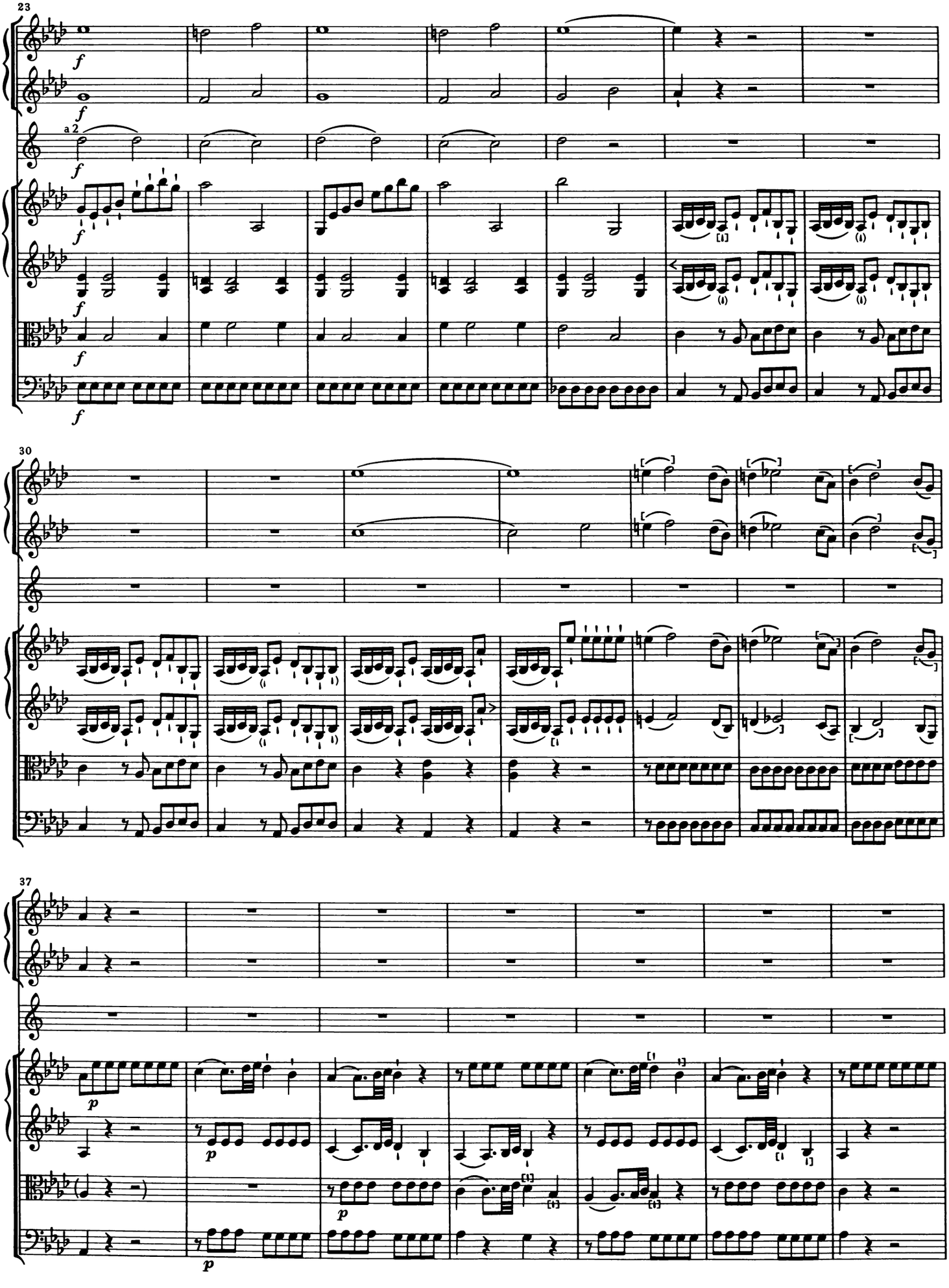

17
a 2
f
p
23
29
pianiss.

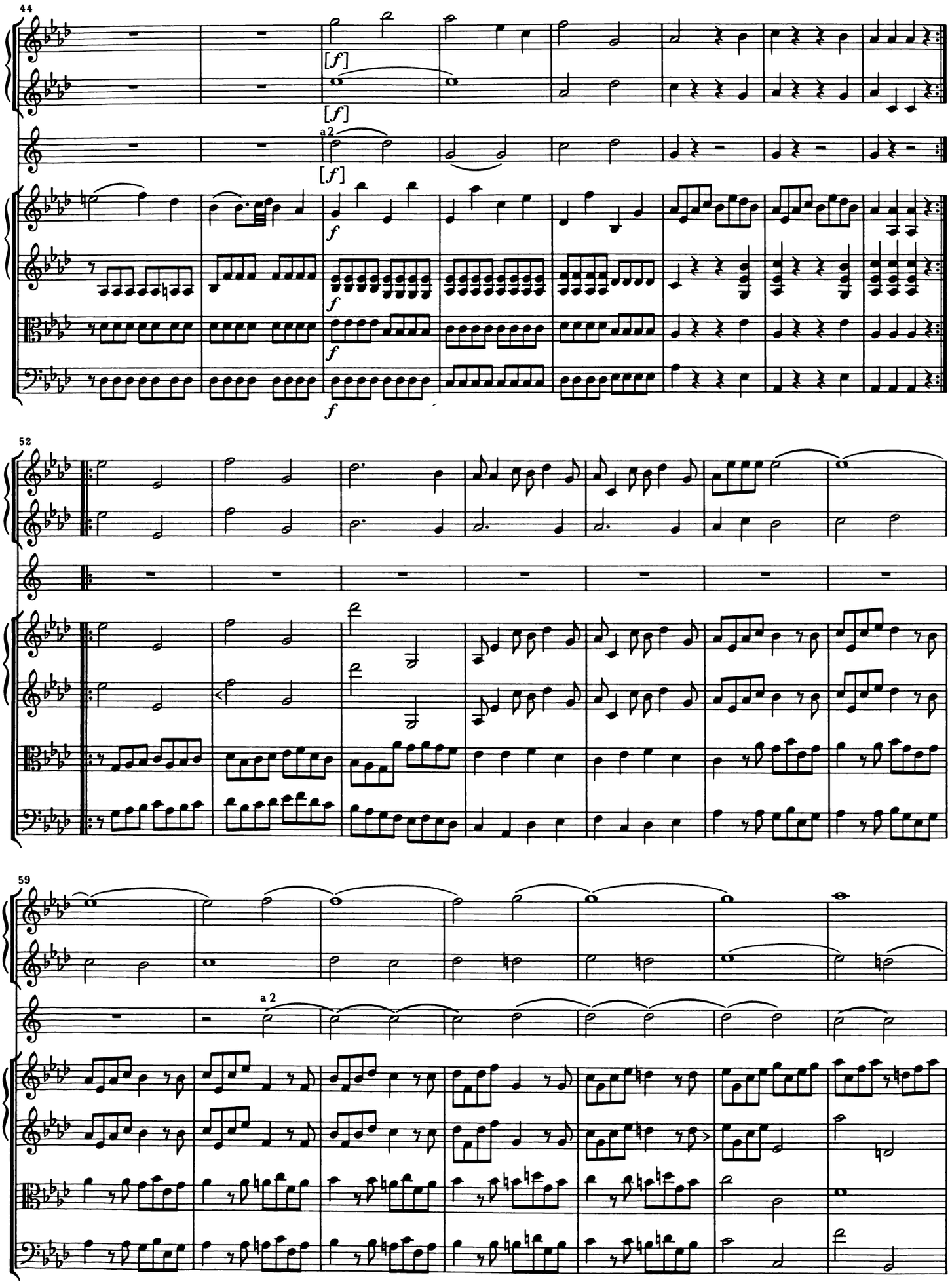

36
44
53


59
69
74


80
86
91


Allegro di molto
Oboe I
Oboe II
2 Corni in F
Violino I
Violino II
Viola
Basso
7
15


23
a 2
30
37


44
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a 2
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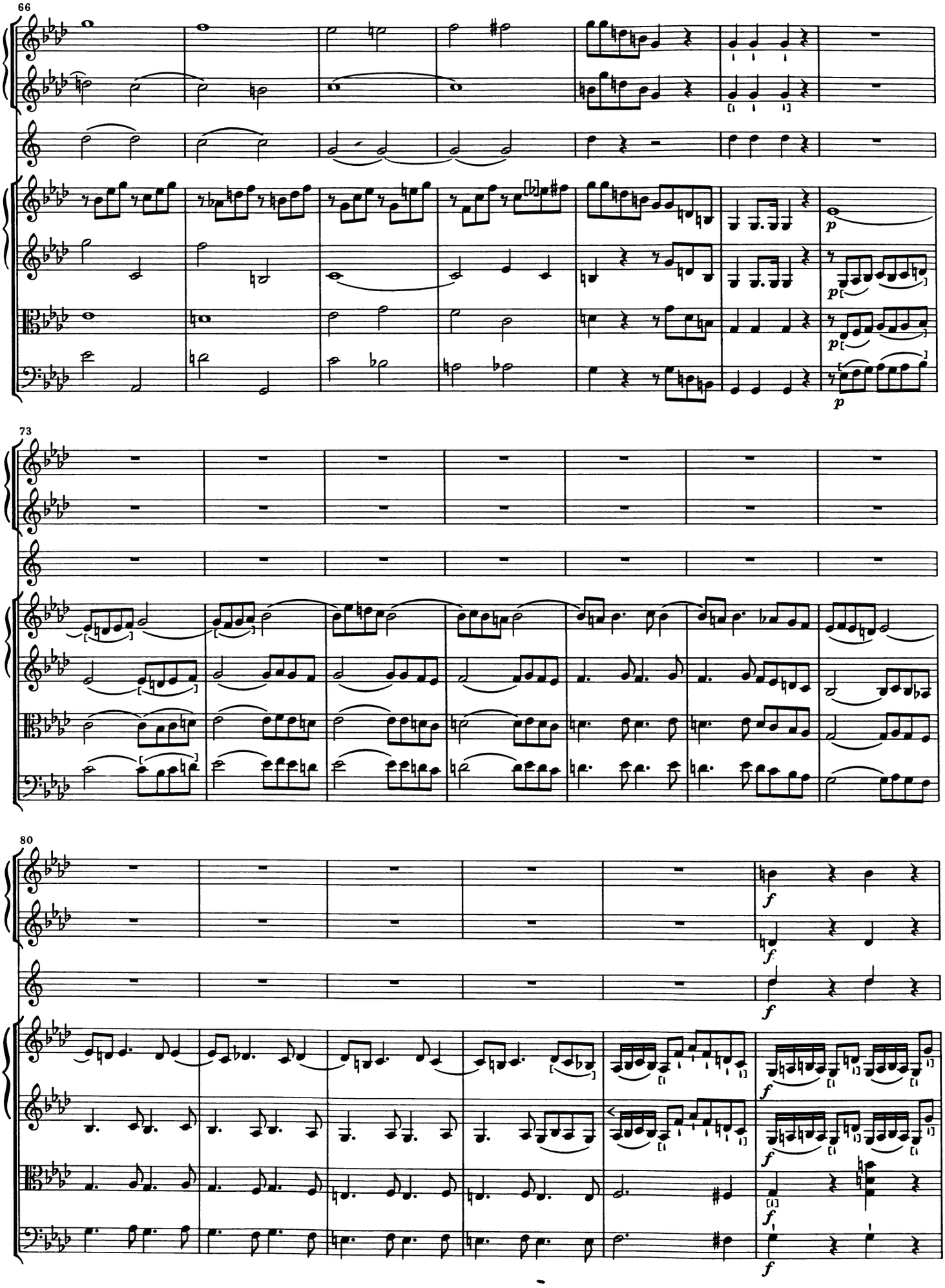
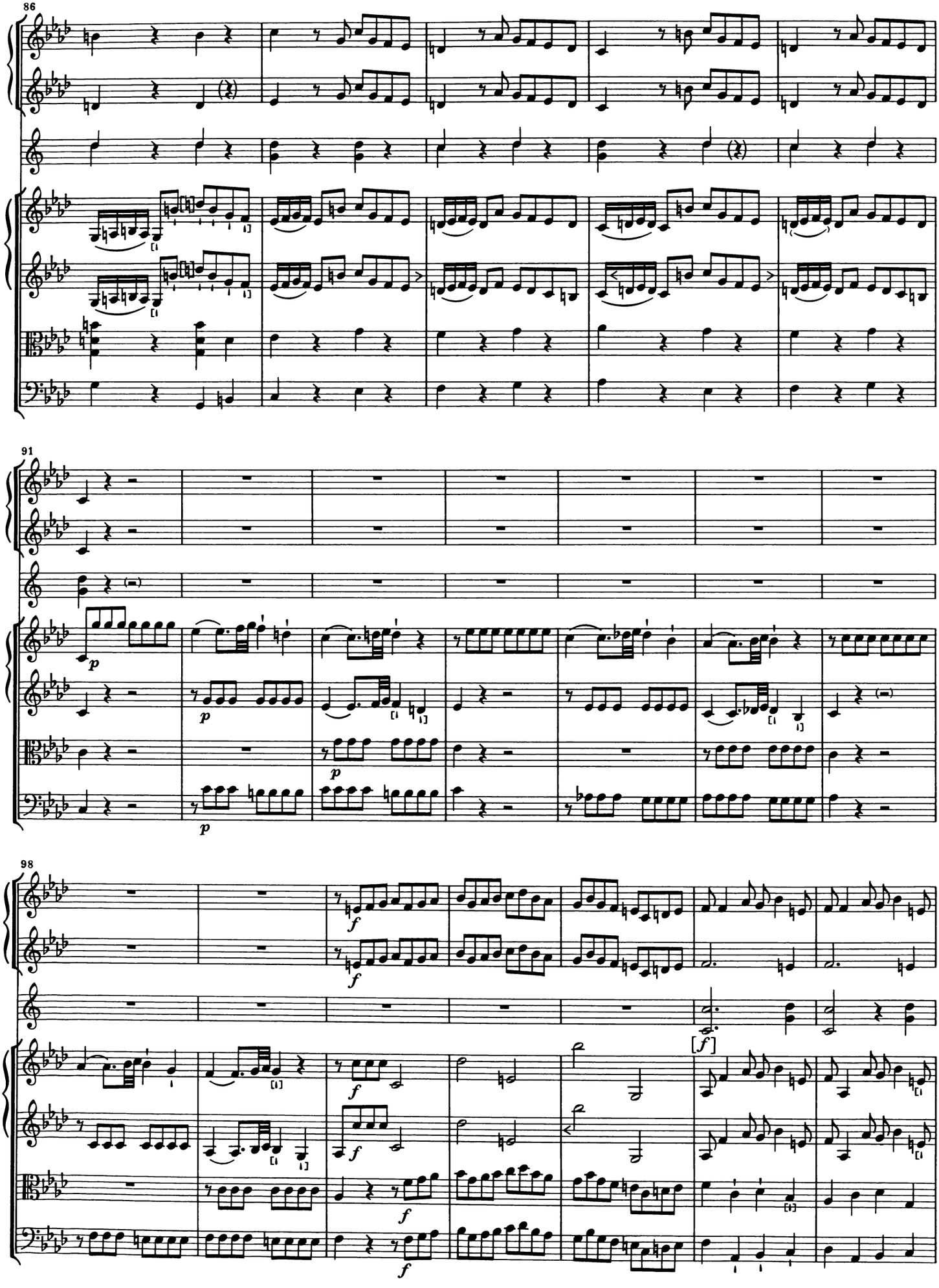
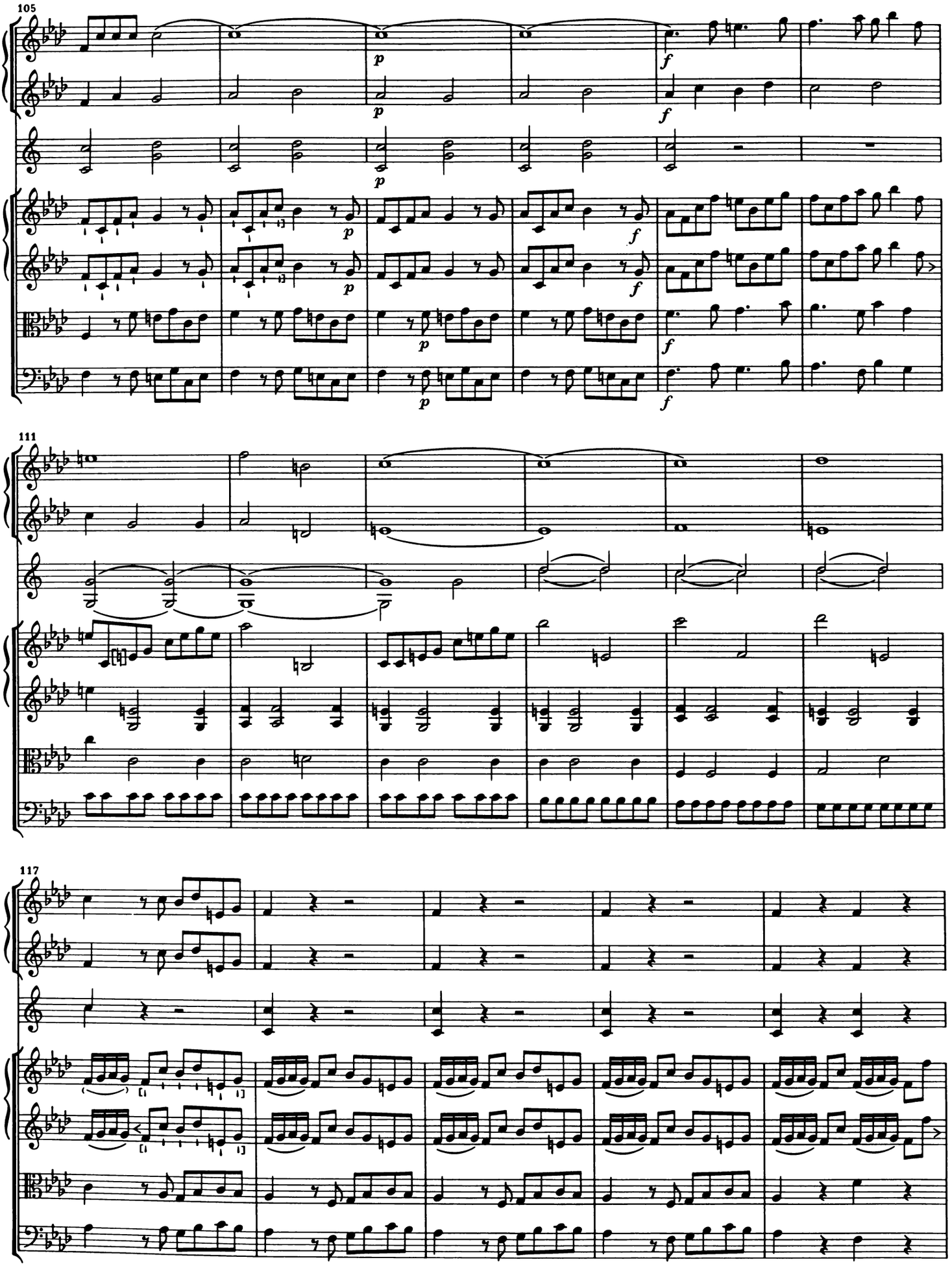
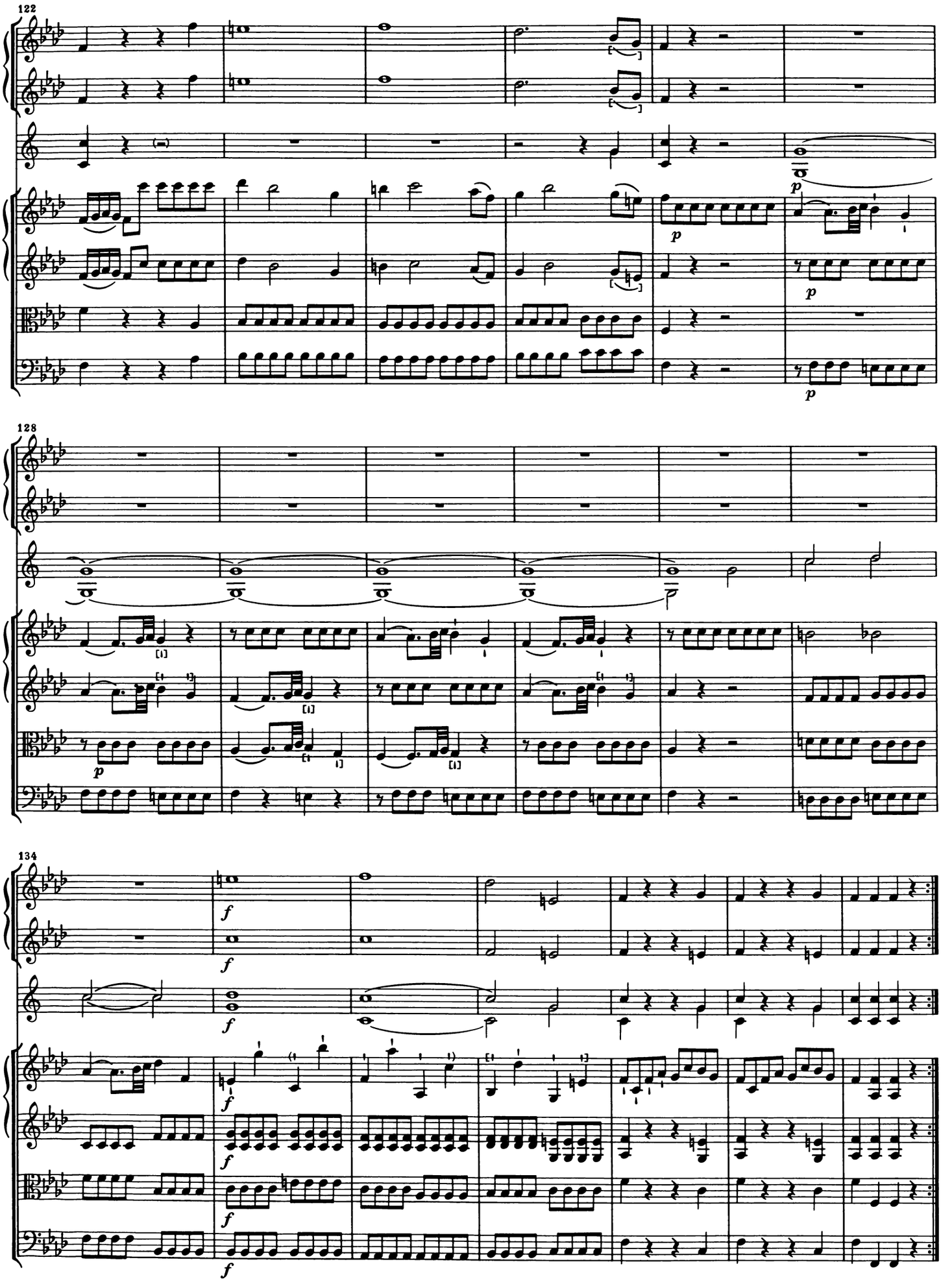
f
f
52
59
a 2

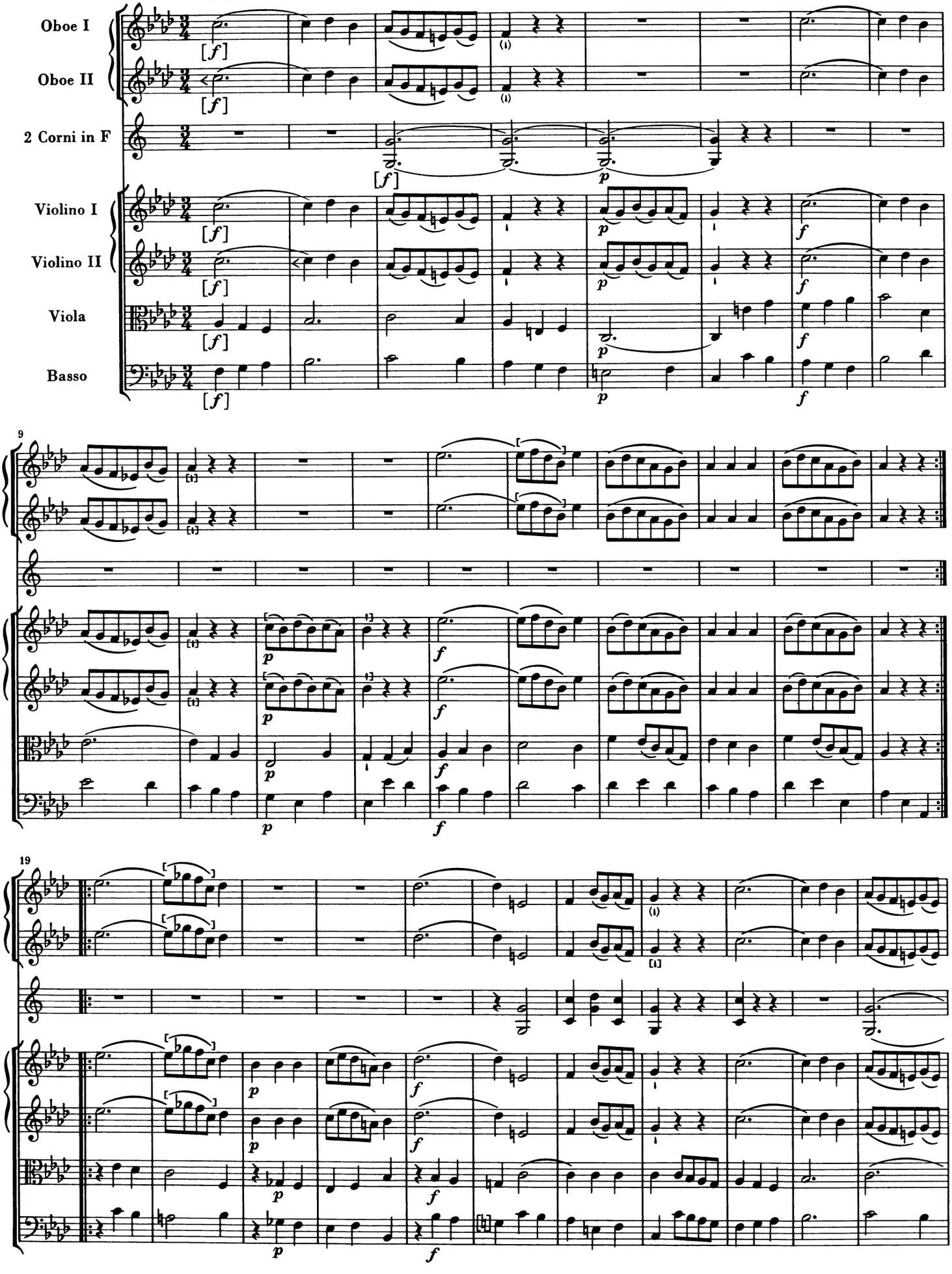

66
p
p
p
73
80
f
f
f
f
f
f

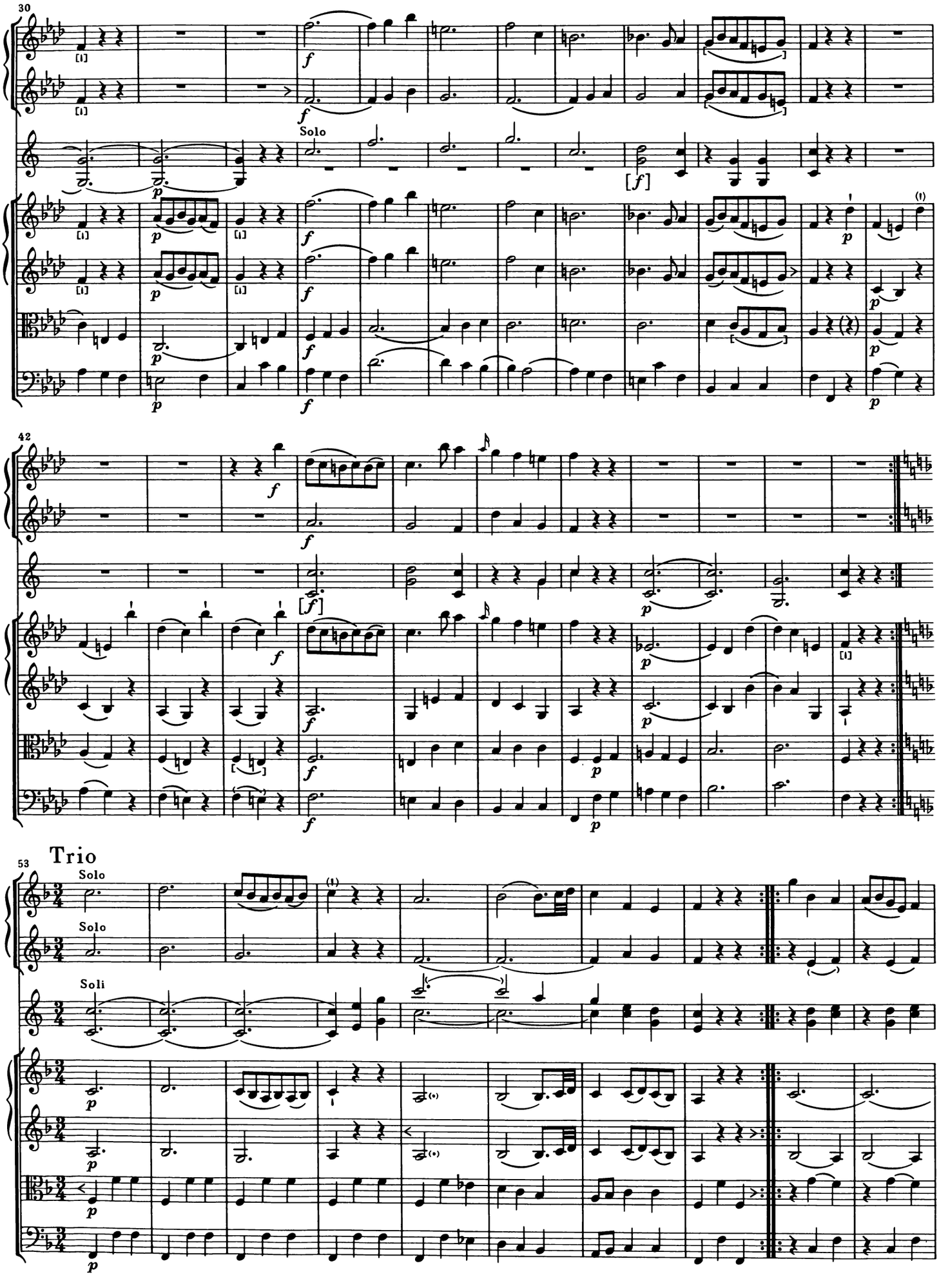

86
91
98


105
111
117


122
p
p
p
128
134
f
f
f
f
f

Menuet


Oboe I
Oboe II
2 Corni in F
Violino I
Violino II
Viola
Basso
9
19


30
Solo
42
53
Trio
Solo
Solo
Soli

63

Menuet da Capo

Finale

Presto

Oboe I

Oboe II

2 Corni in F

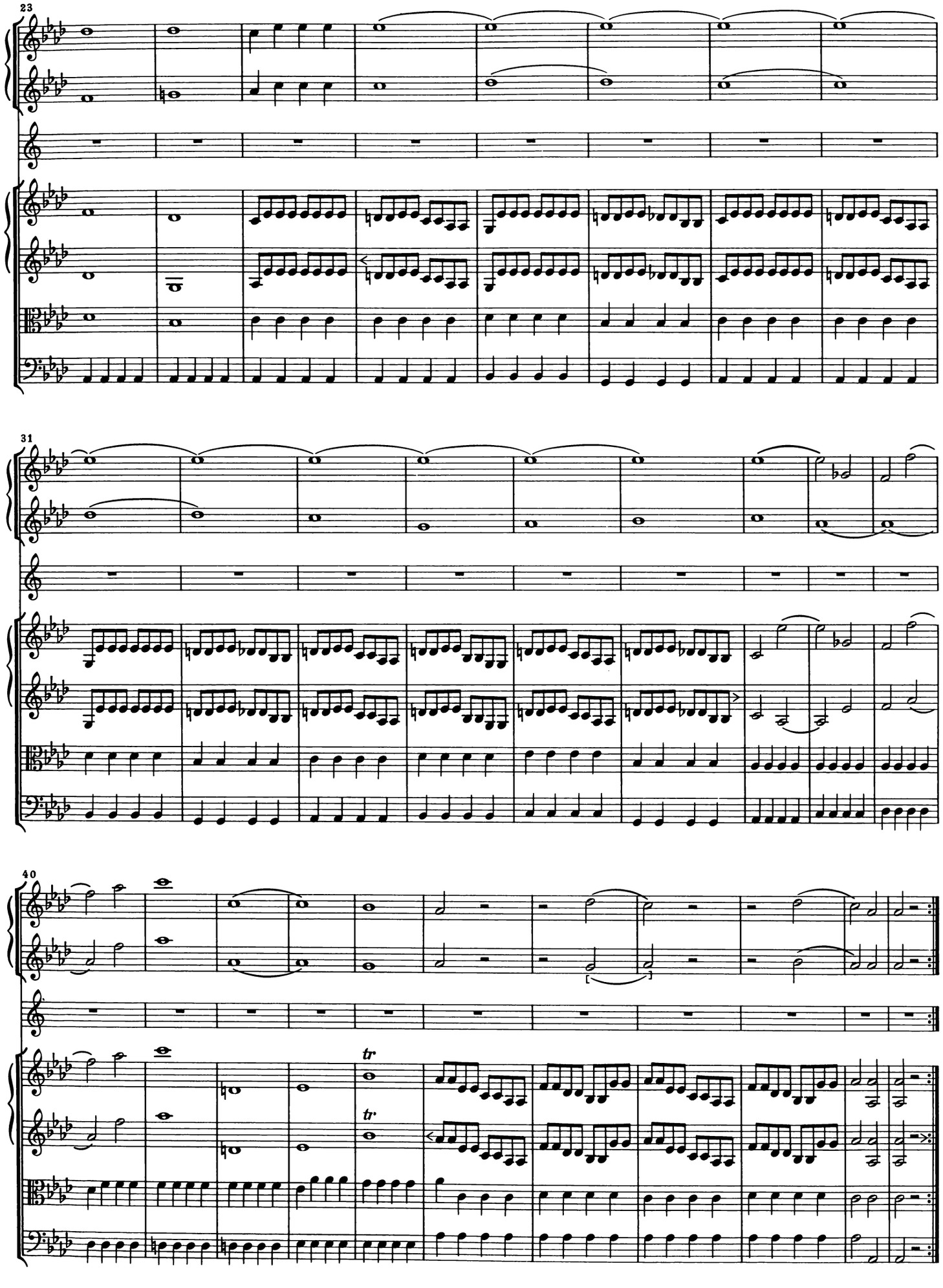
Violino I

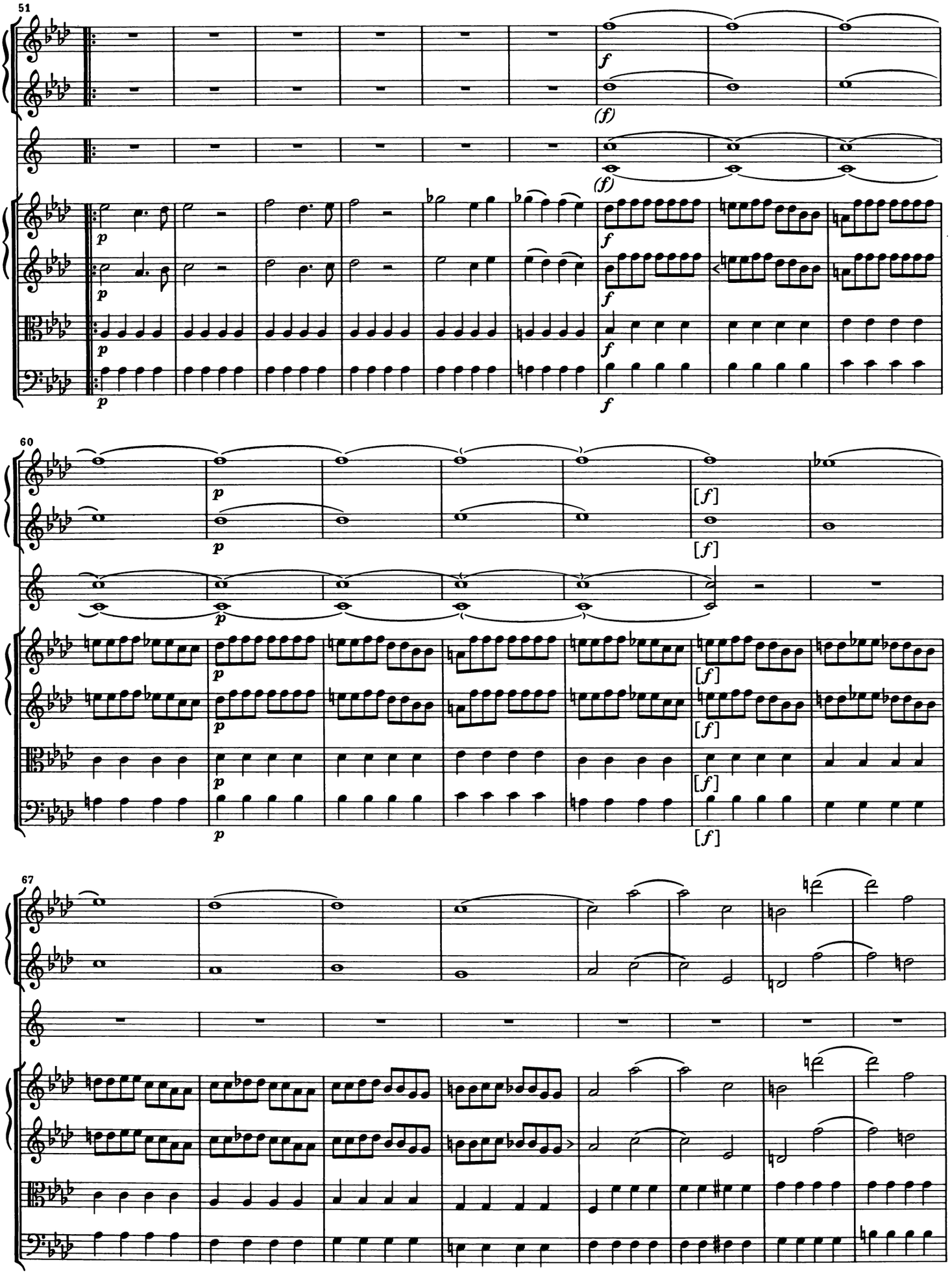
Violino II

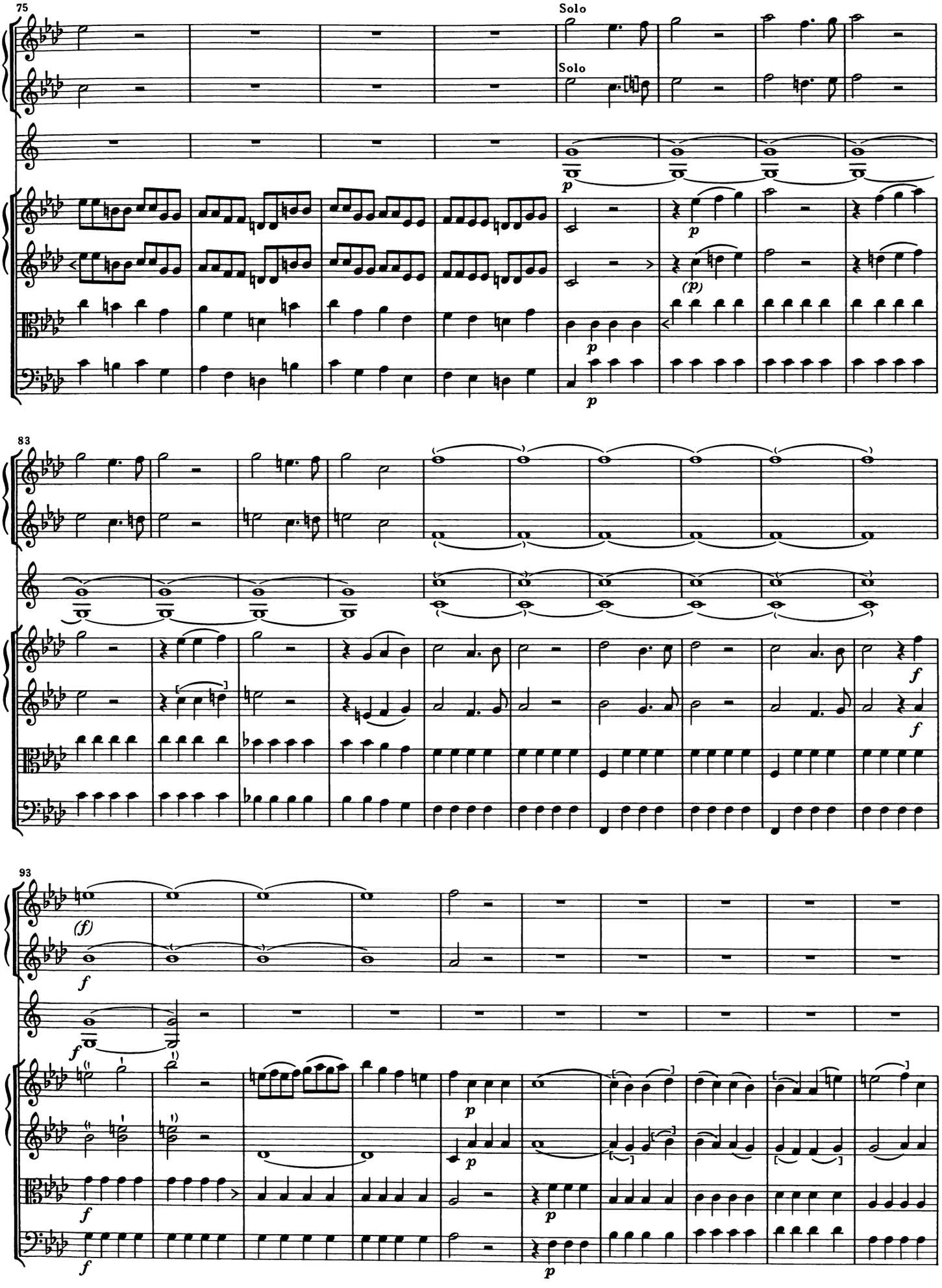
Viola

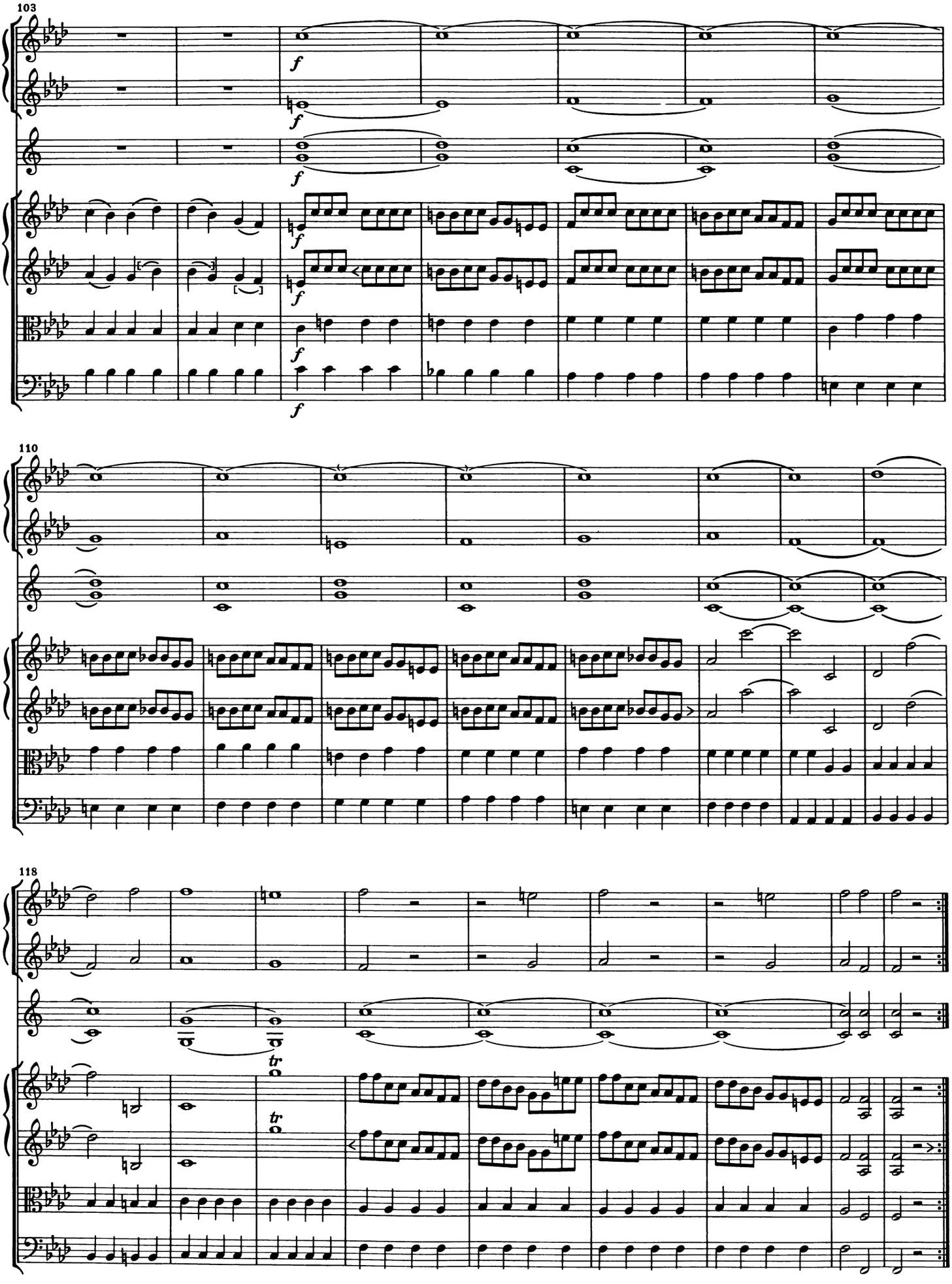
Basso

11


23
31
40
tr
tr


51
f
(f)
(f)
p
f
60
p
[f]
67

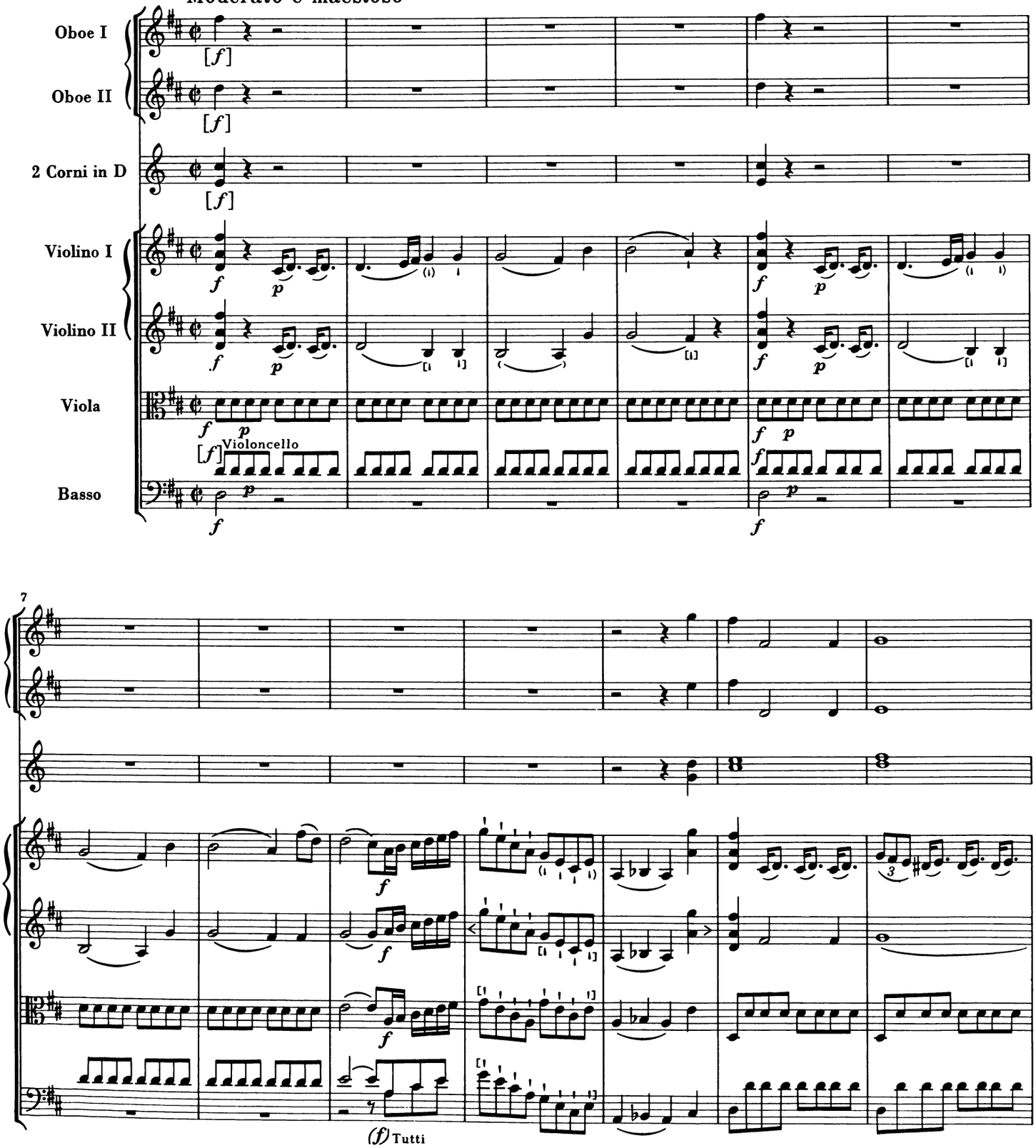

75
Solo
Solo
83
93

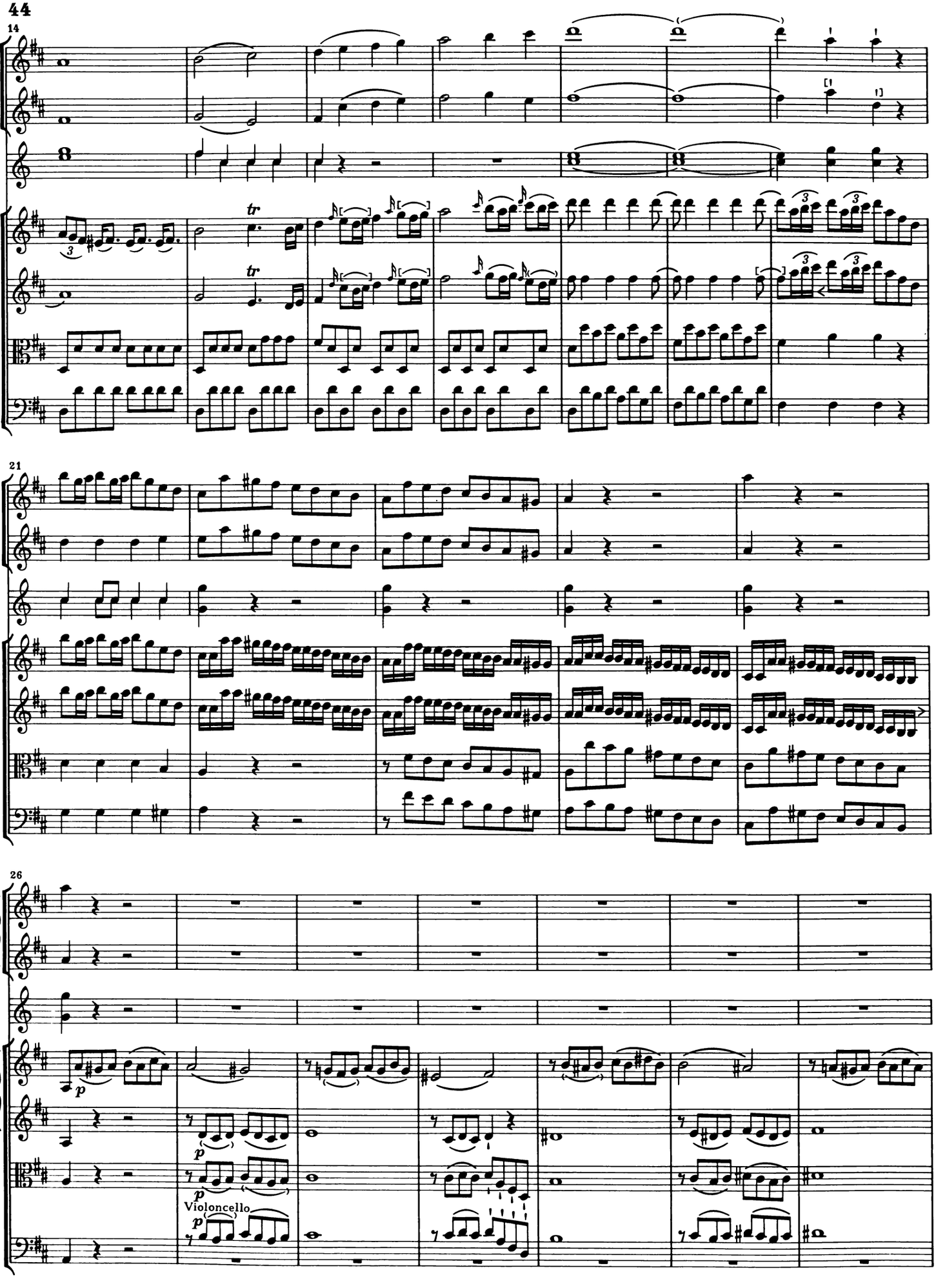

103
f
110
118
tr

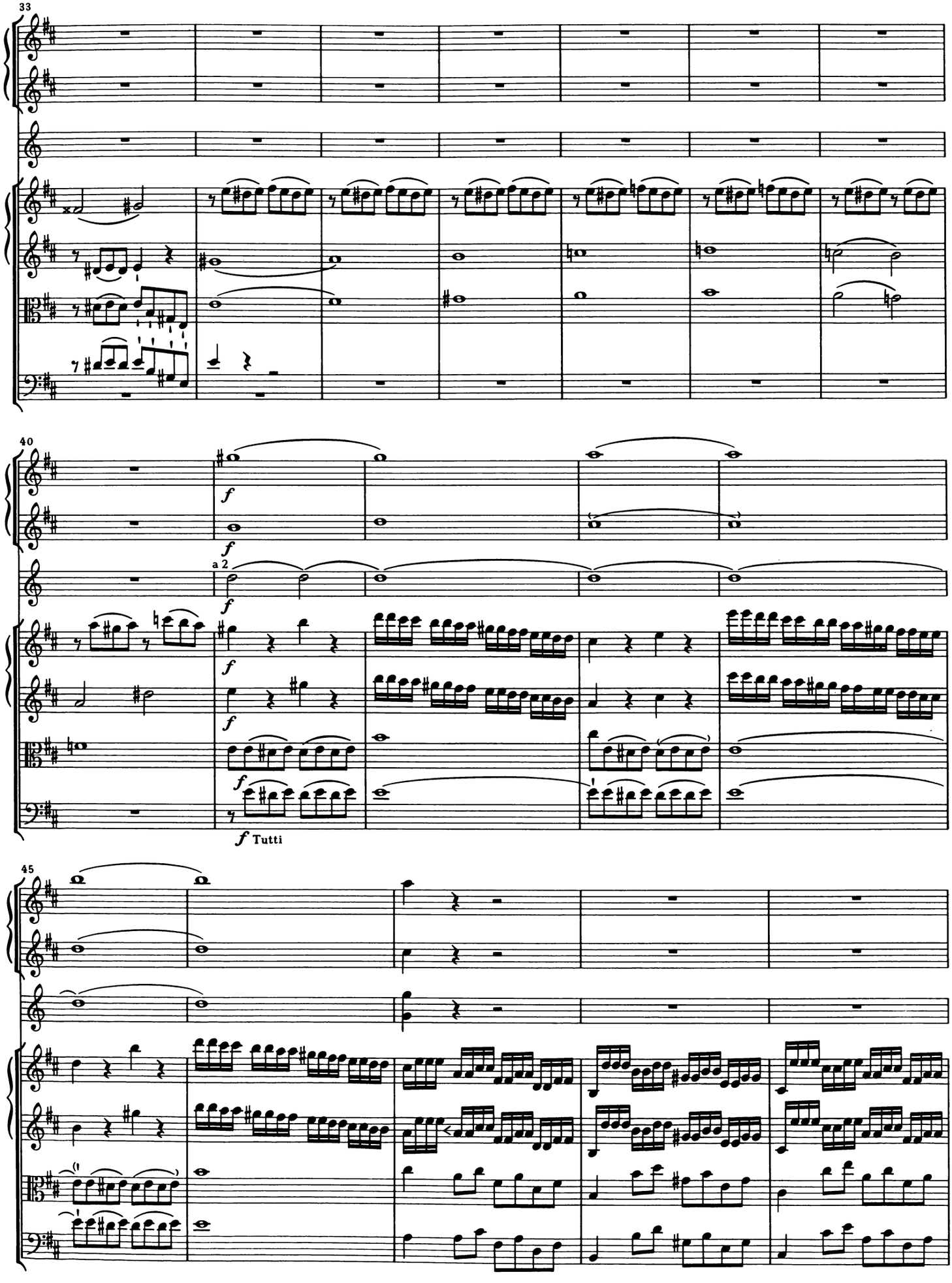
SINFONIE in D

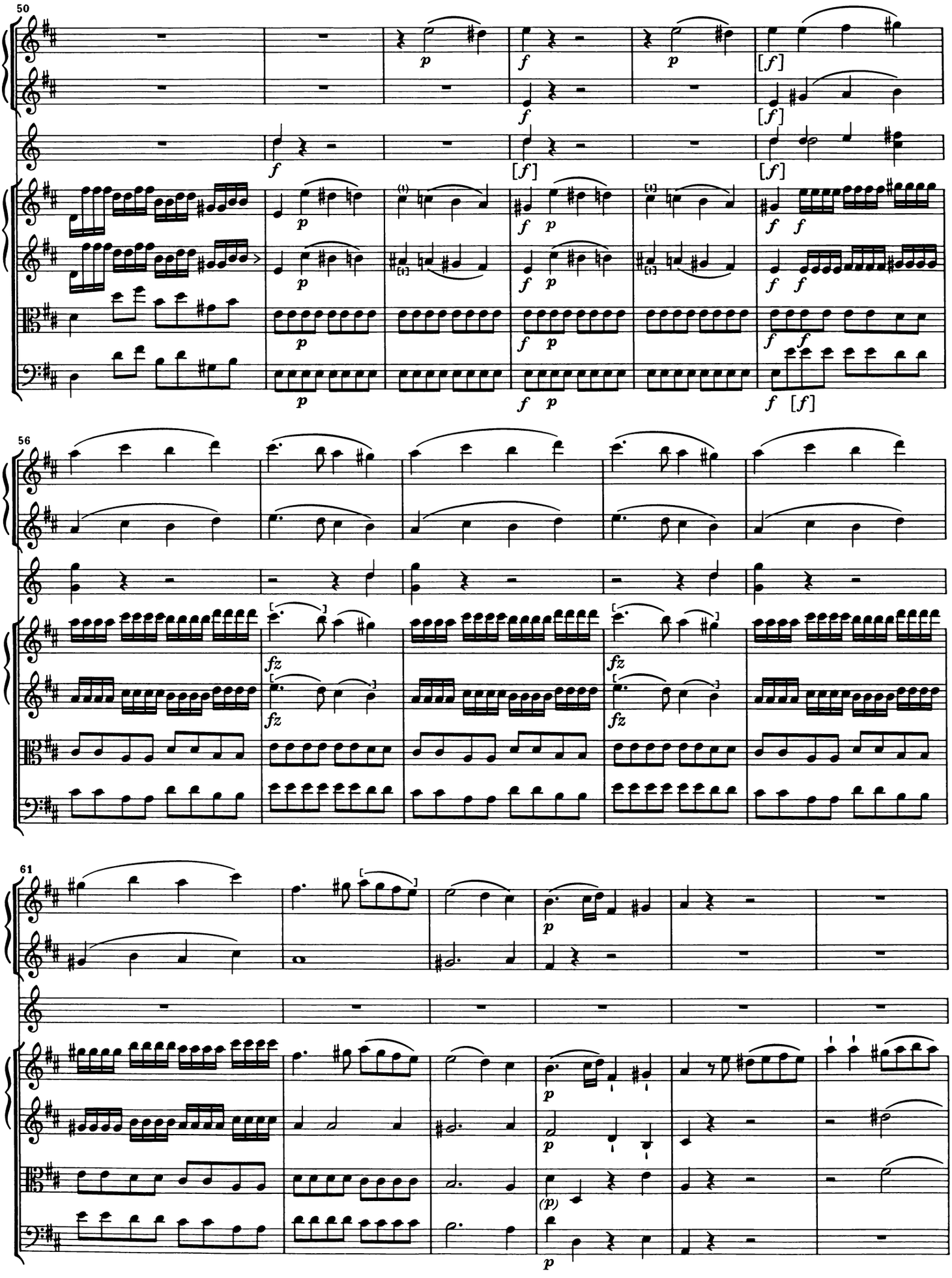
Moderato e maestoso

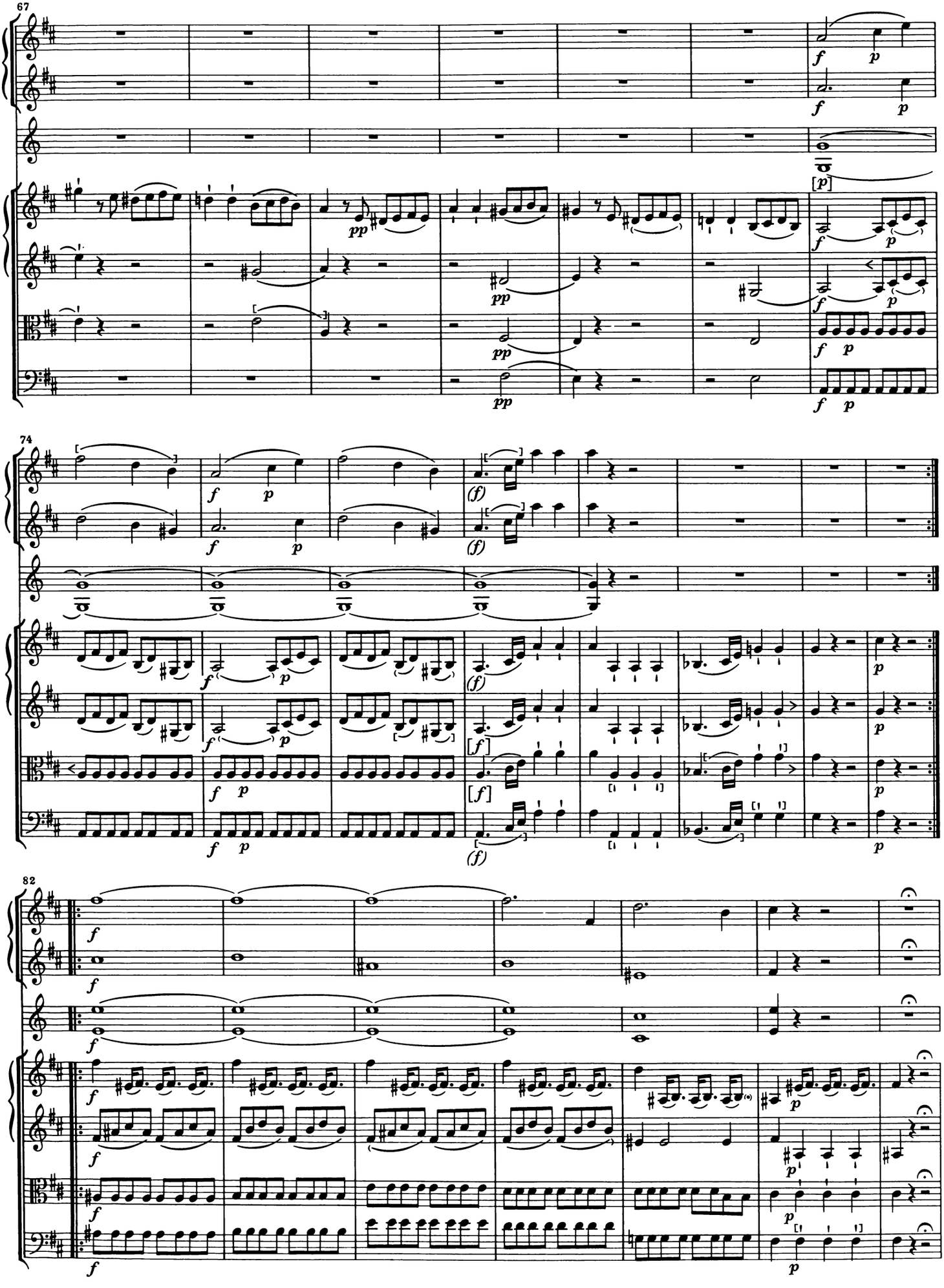
1771 Hoboken I:42

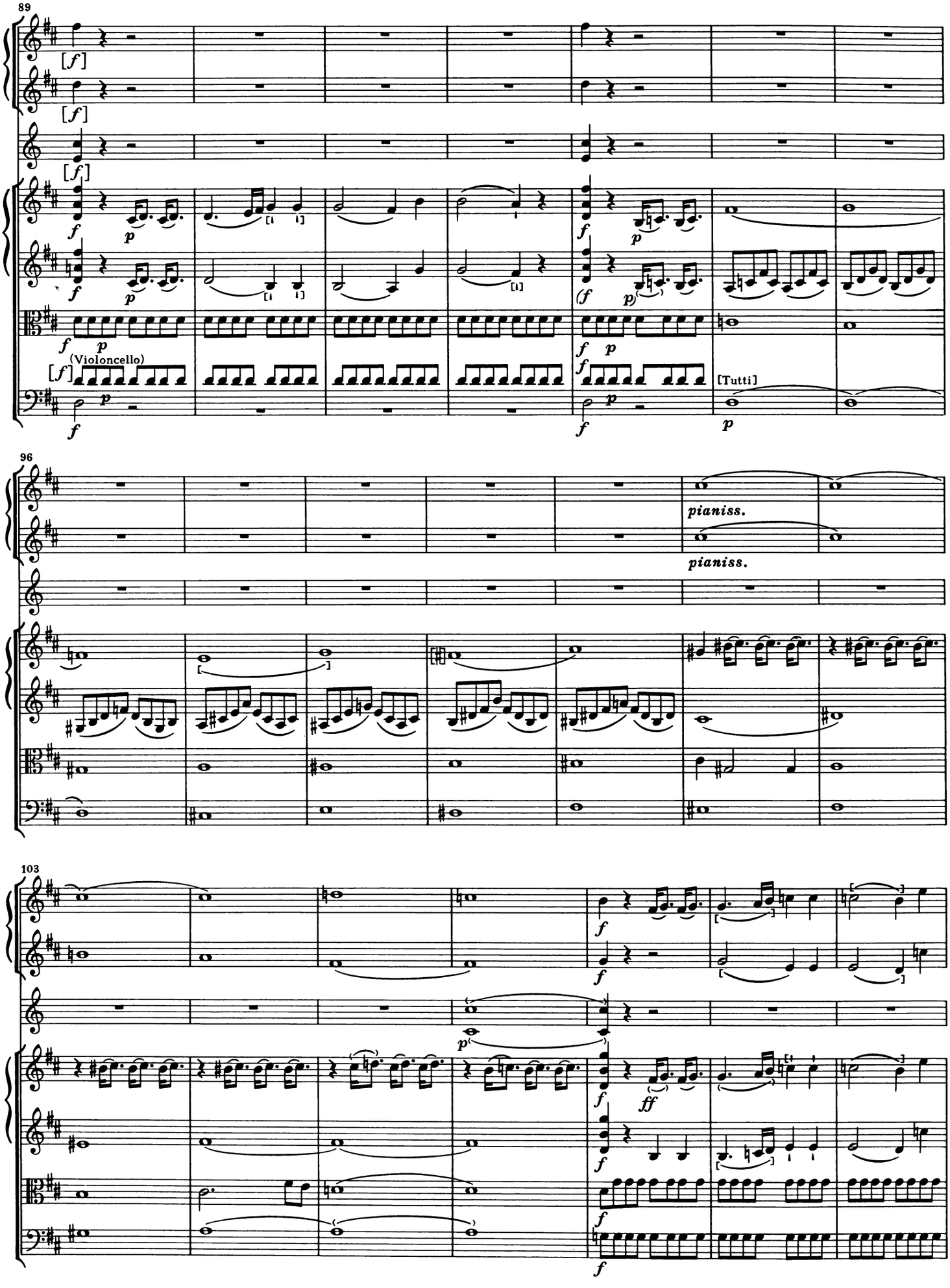


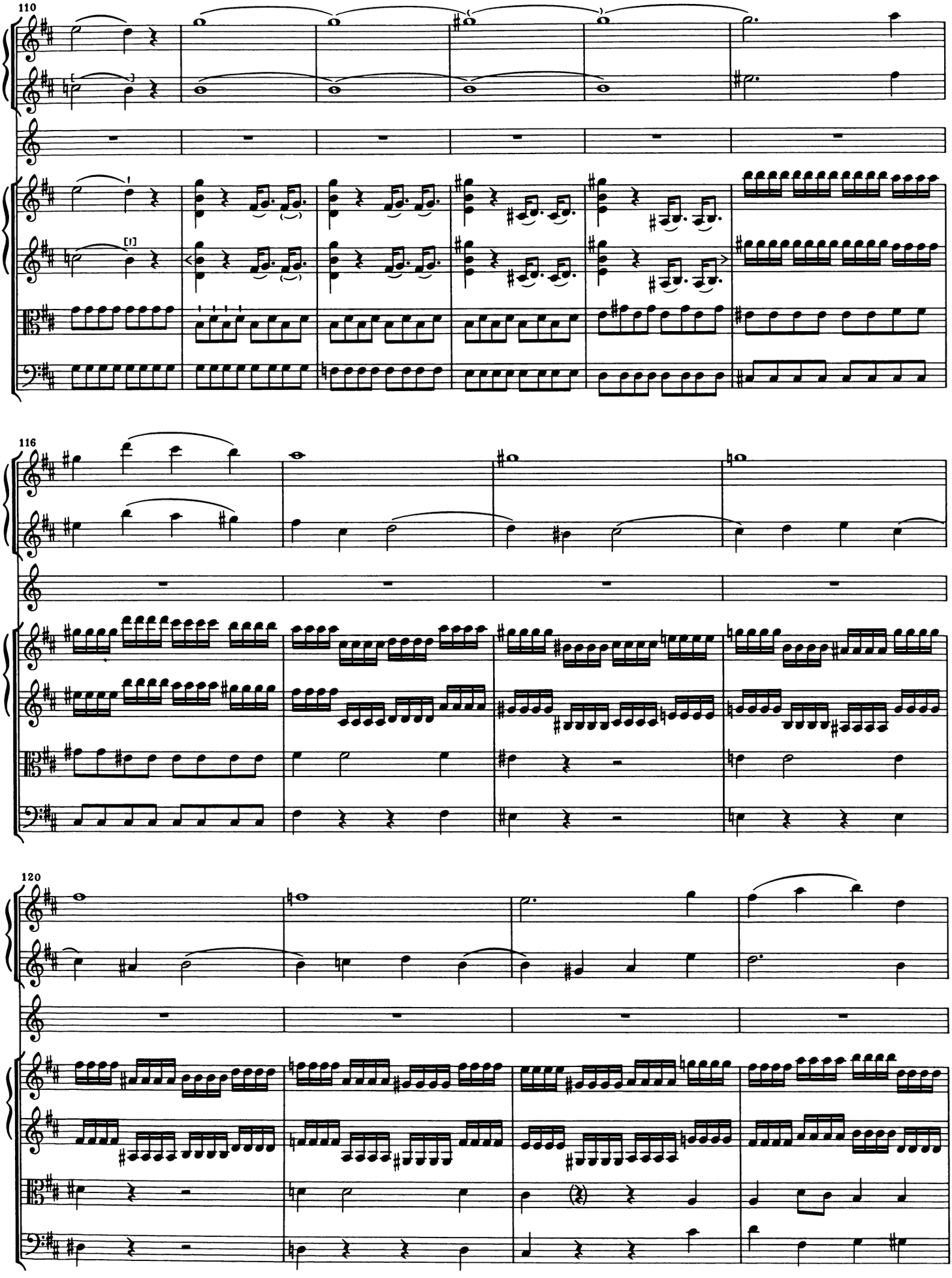

14
21
26
Violoncello

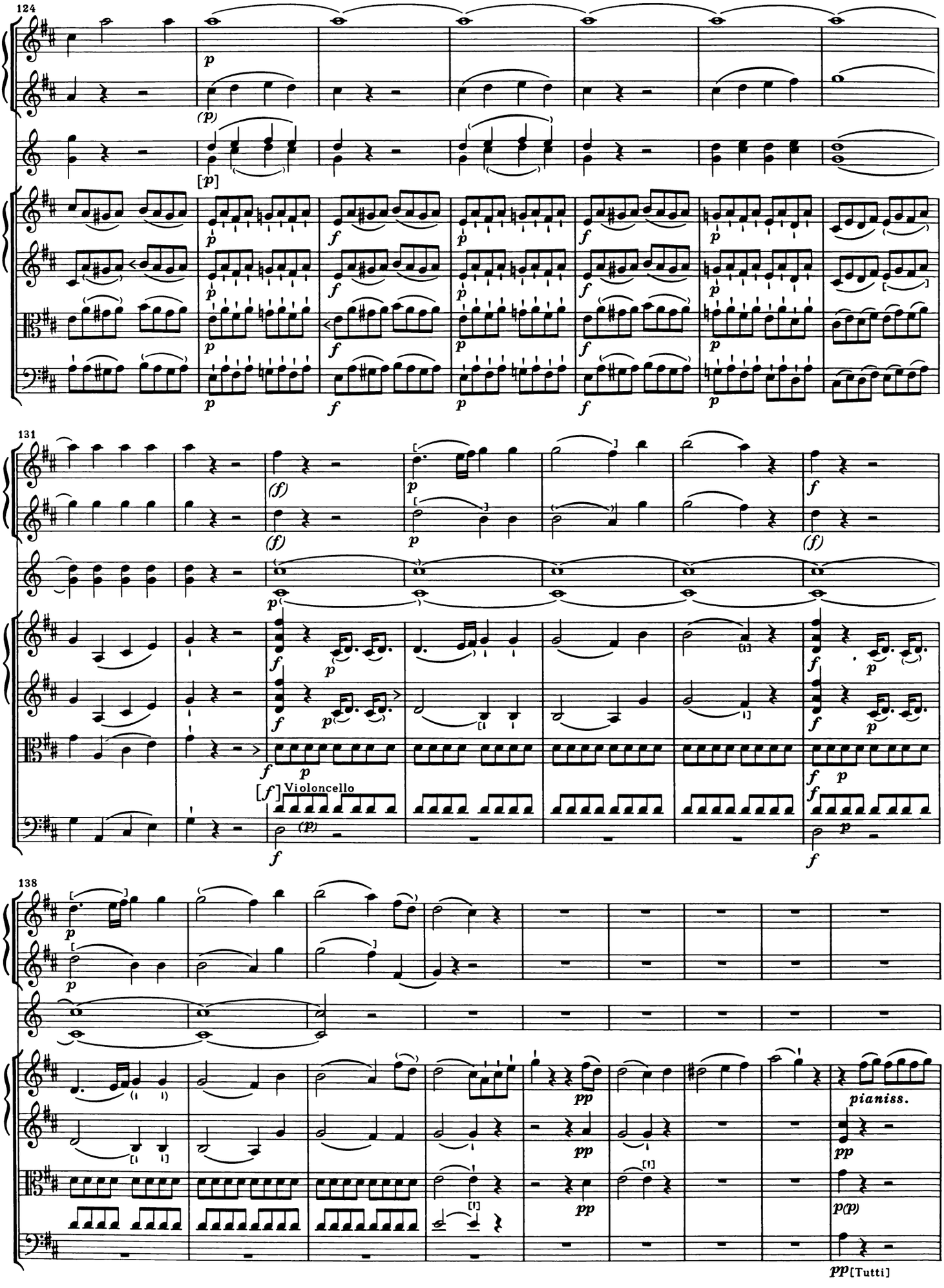

33
40
f
a 2
f Tutti
45

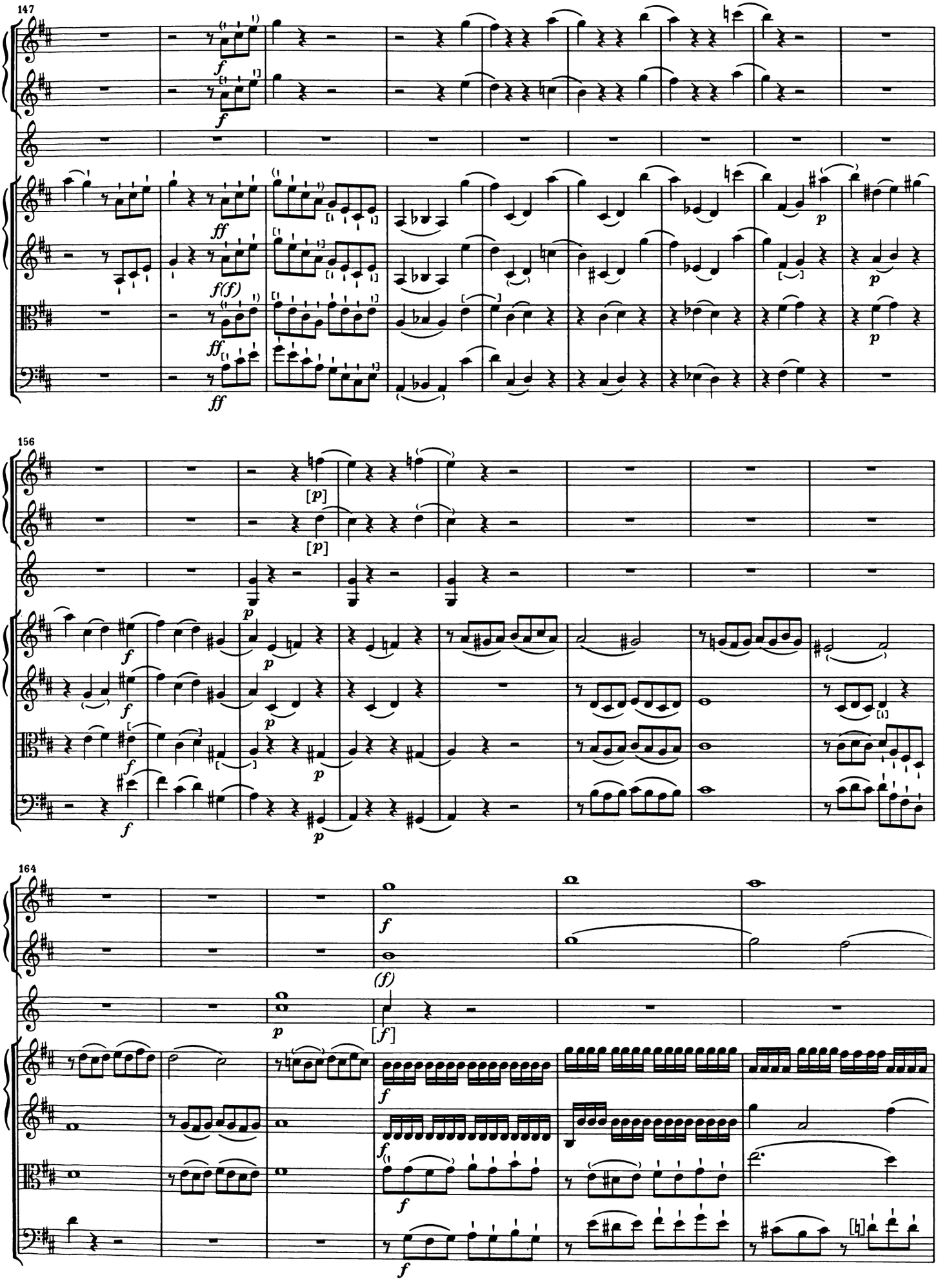

50
56
61

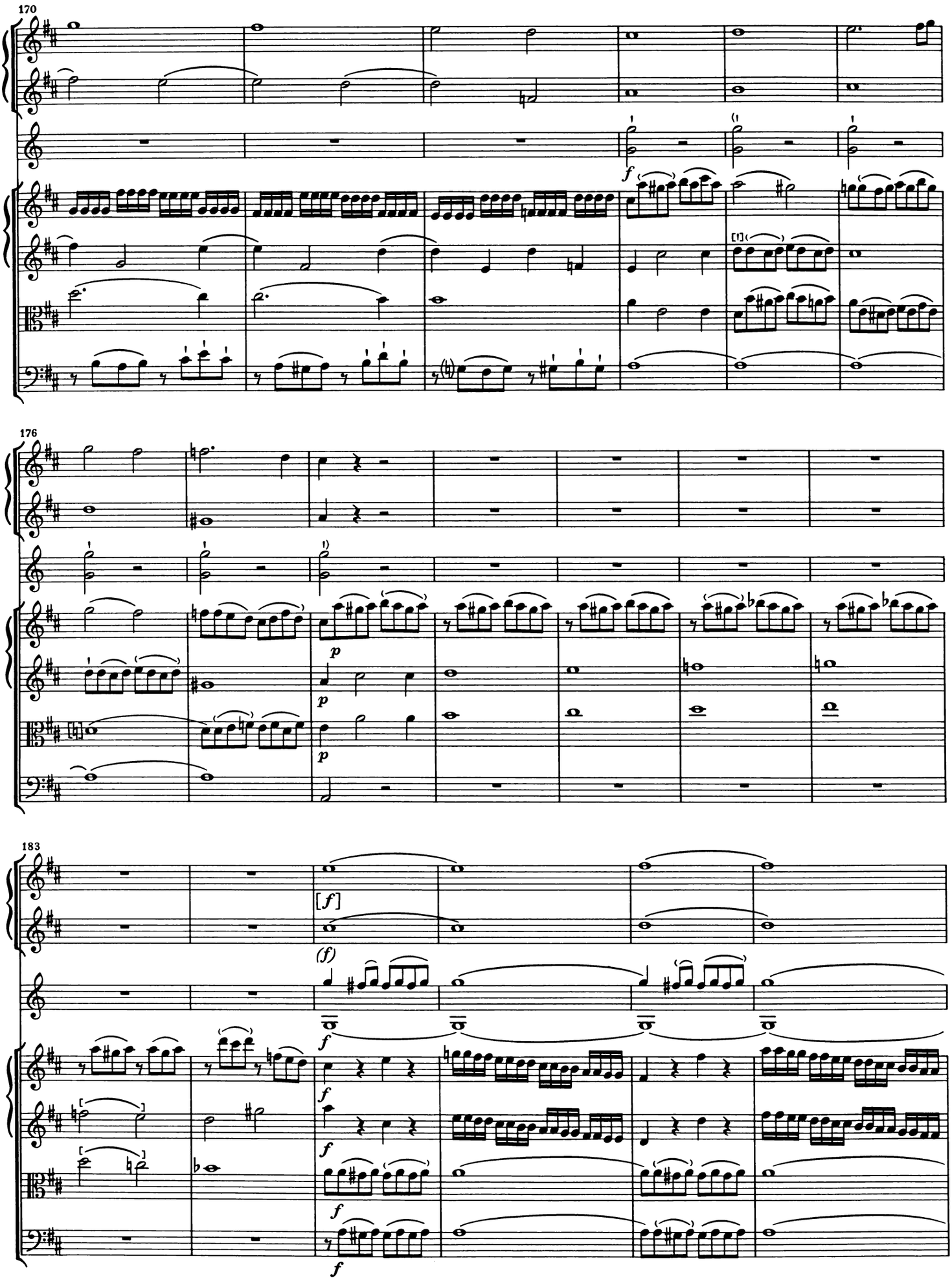

67
74
82

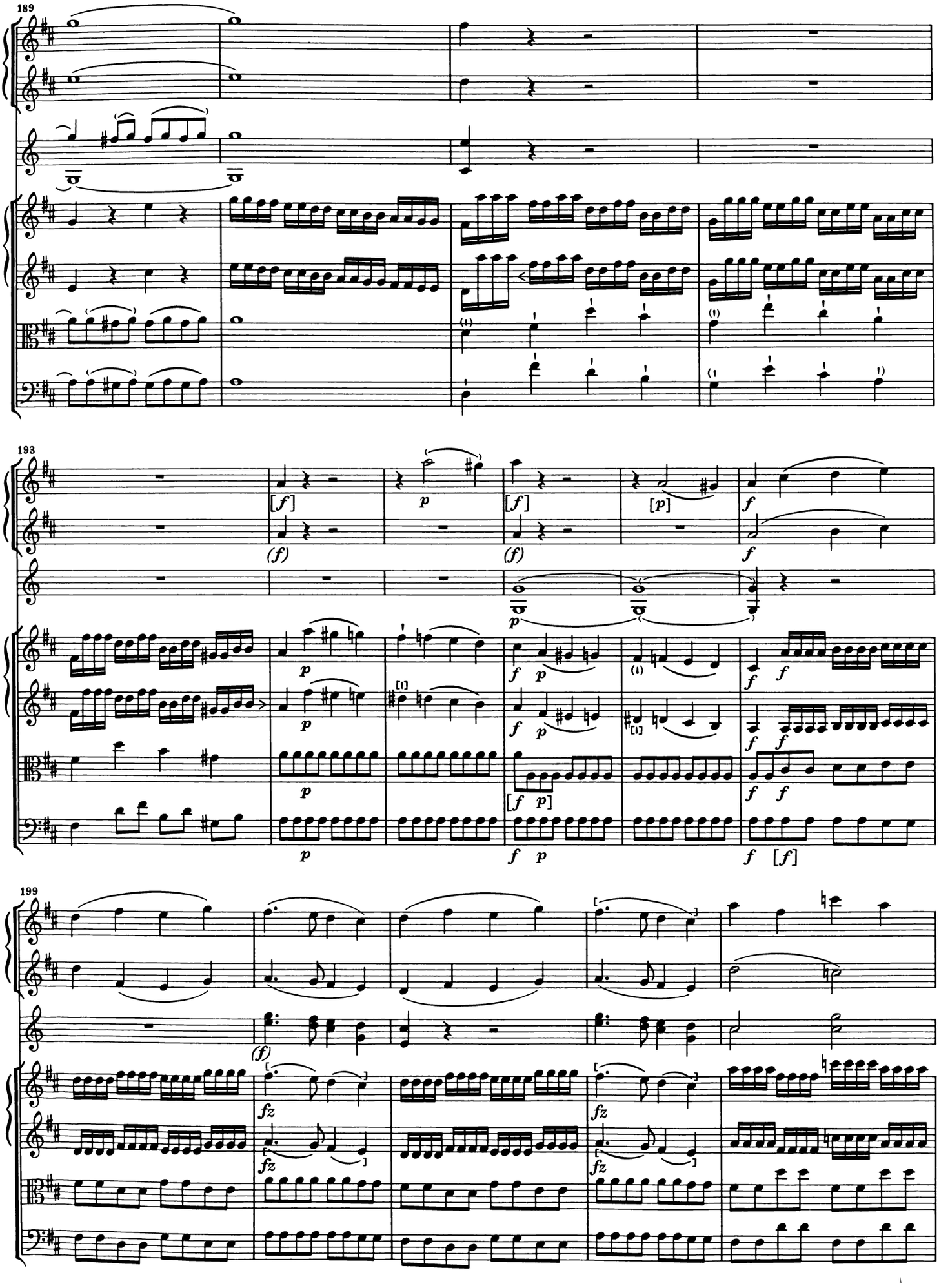

89
[f]
(Violoncello)
[Tutti]
96
pianiss.
103
ff

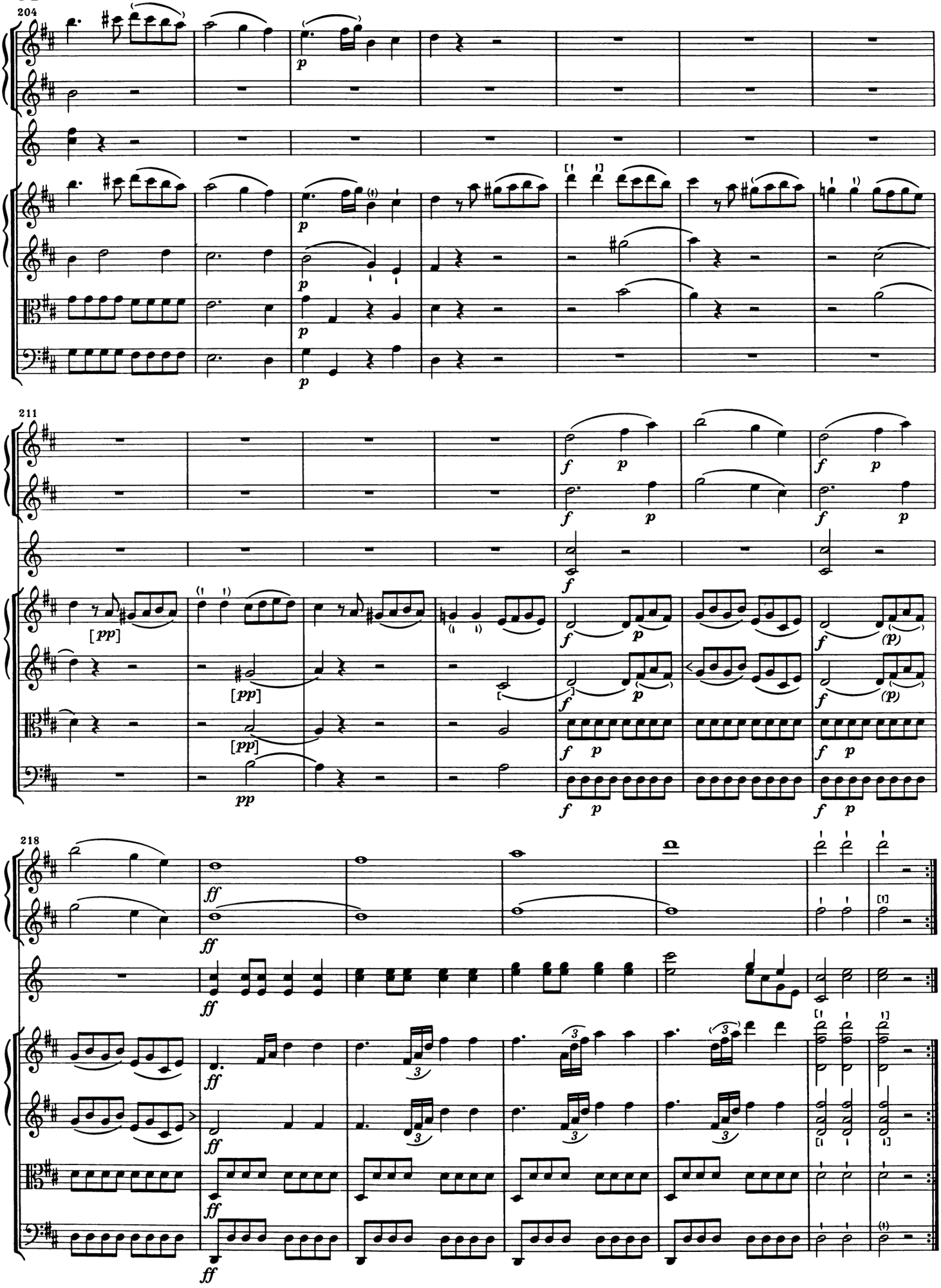

110
116
120

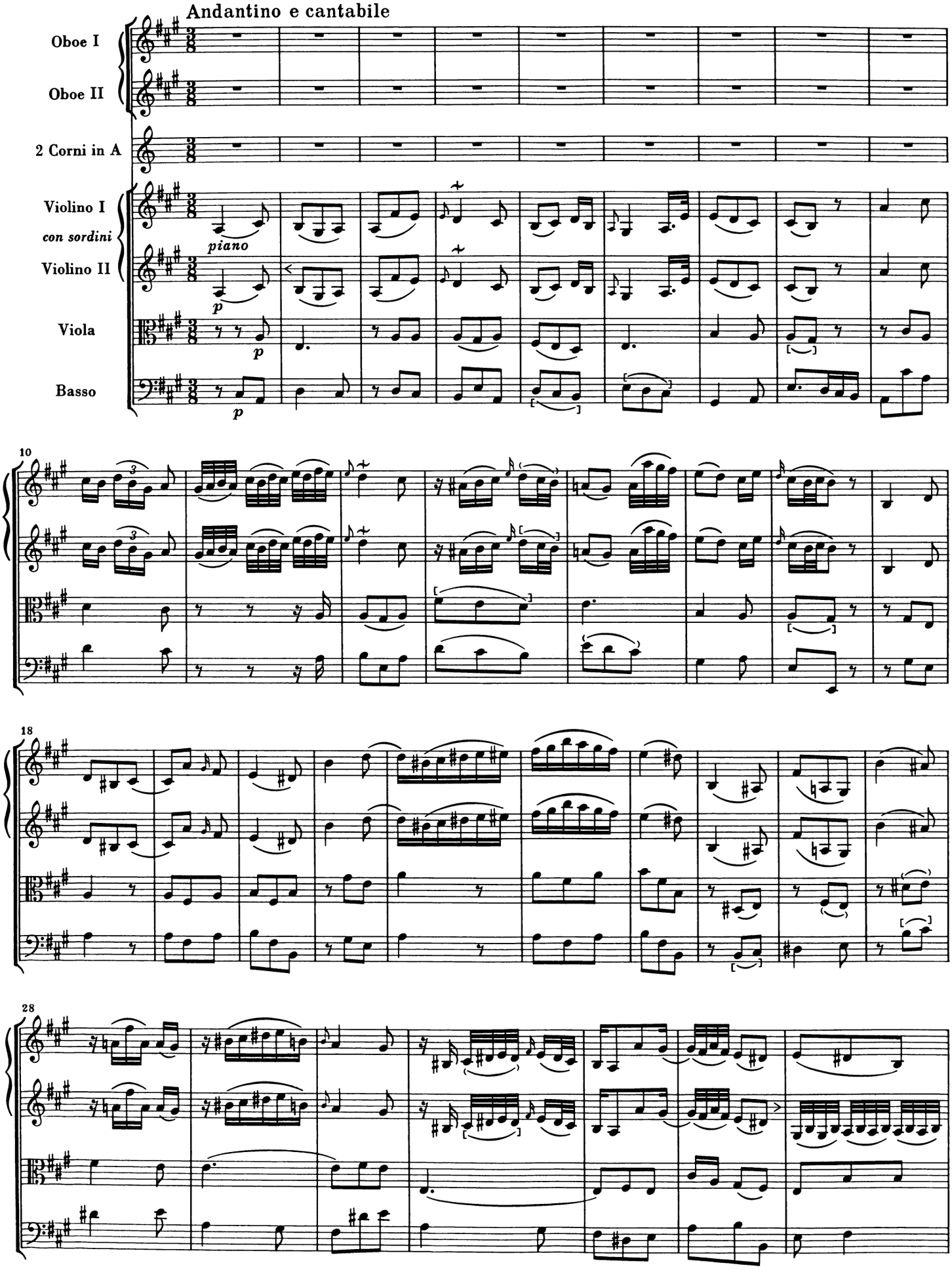

124
131
138
Violoncello
pianiss.
pp[Tutti]

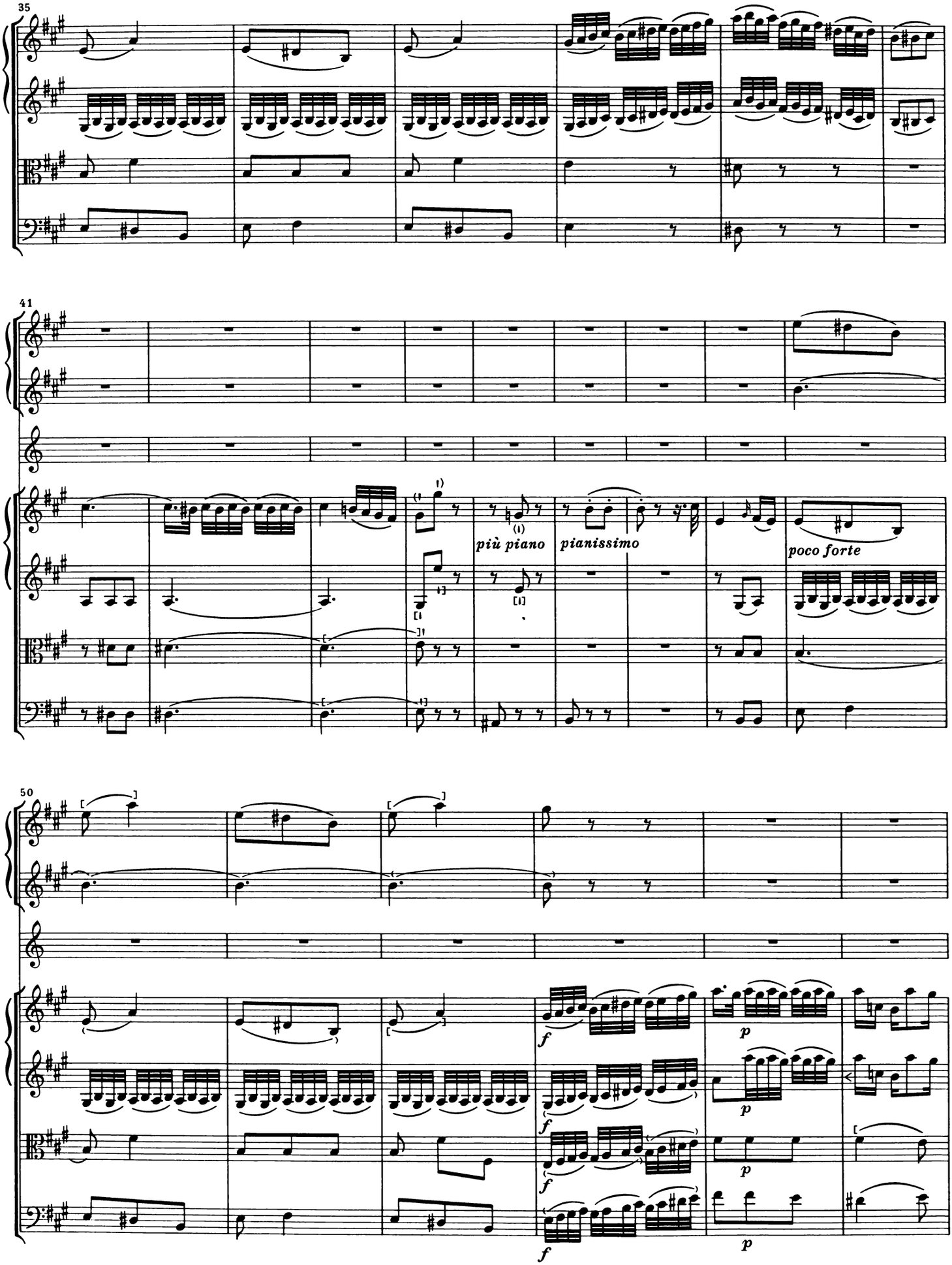

147
156
164

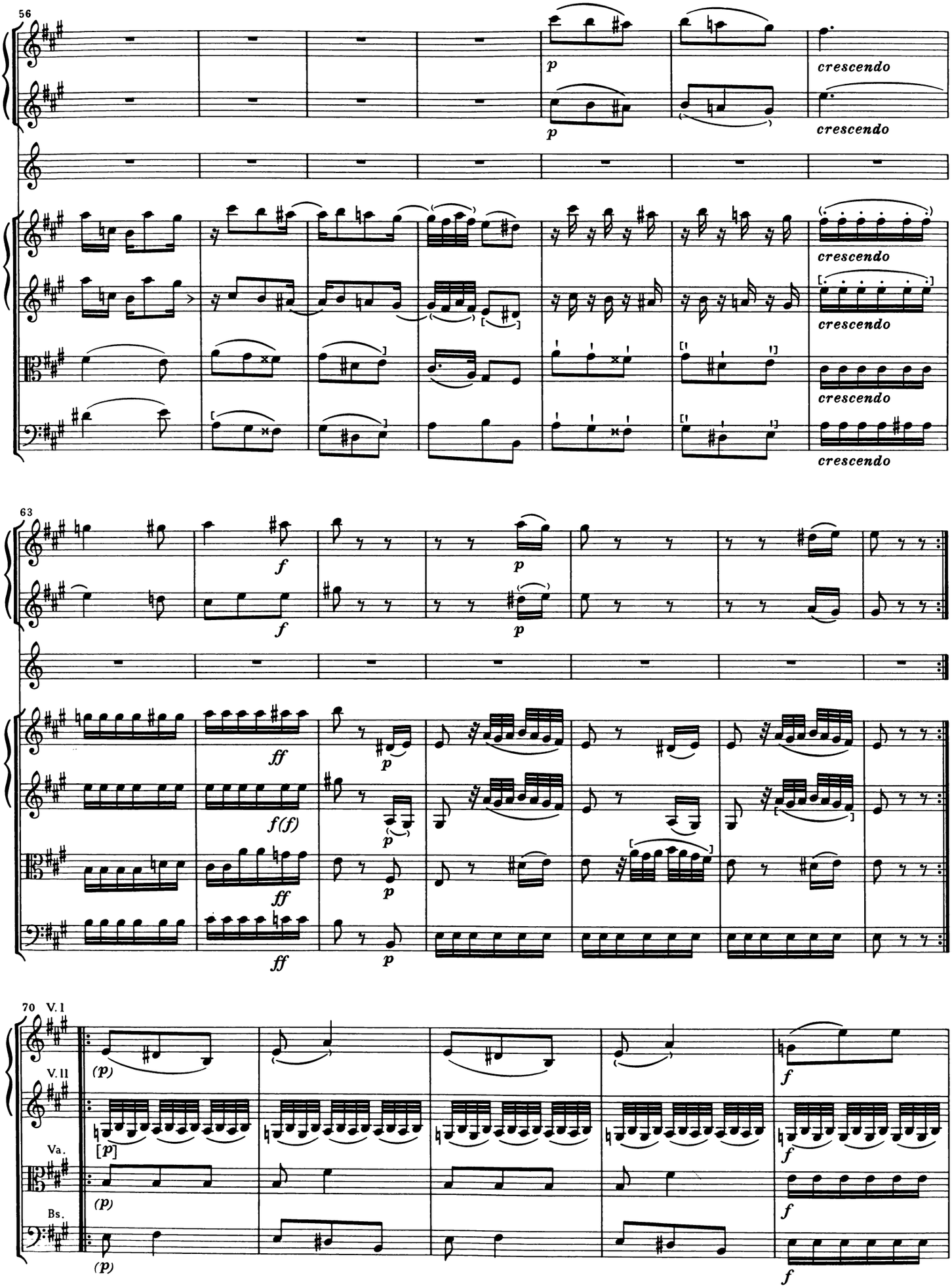

170
f
176
p
p
p
183
[f]
(f)
f
f
f
f
f

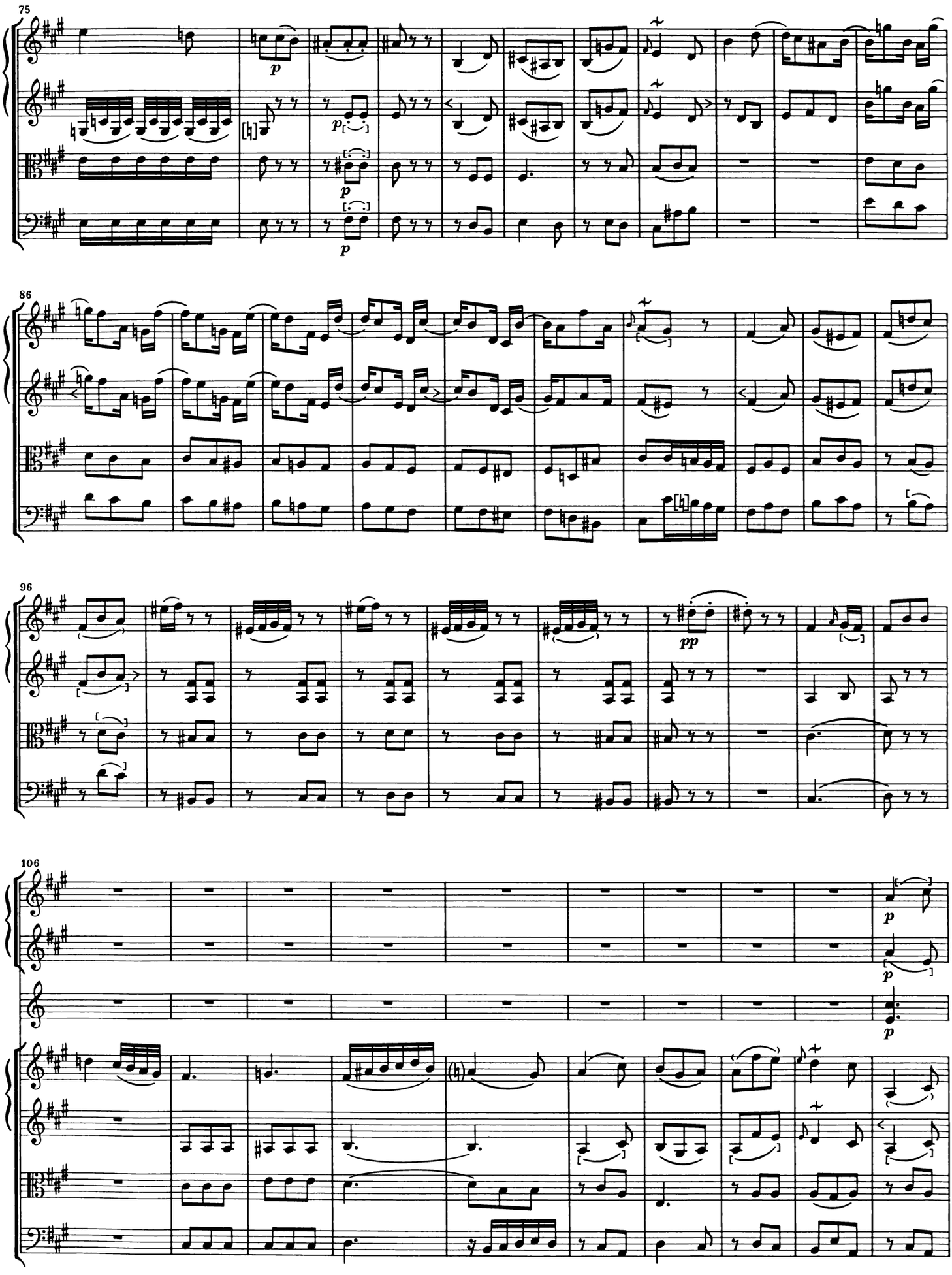

189
193
199

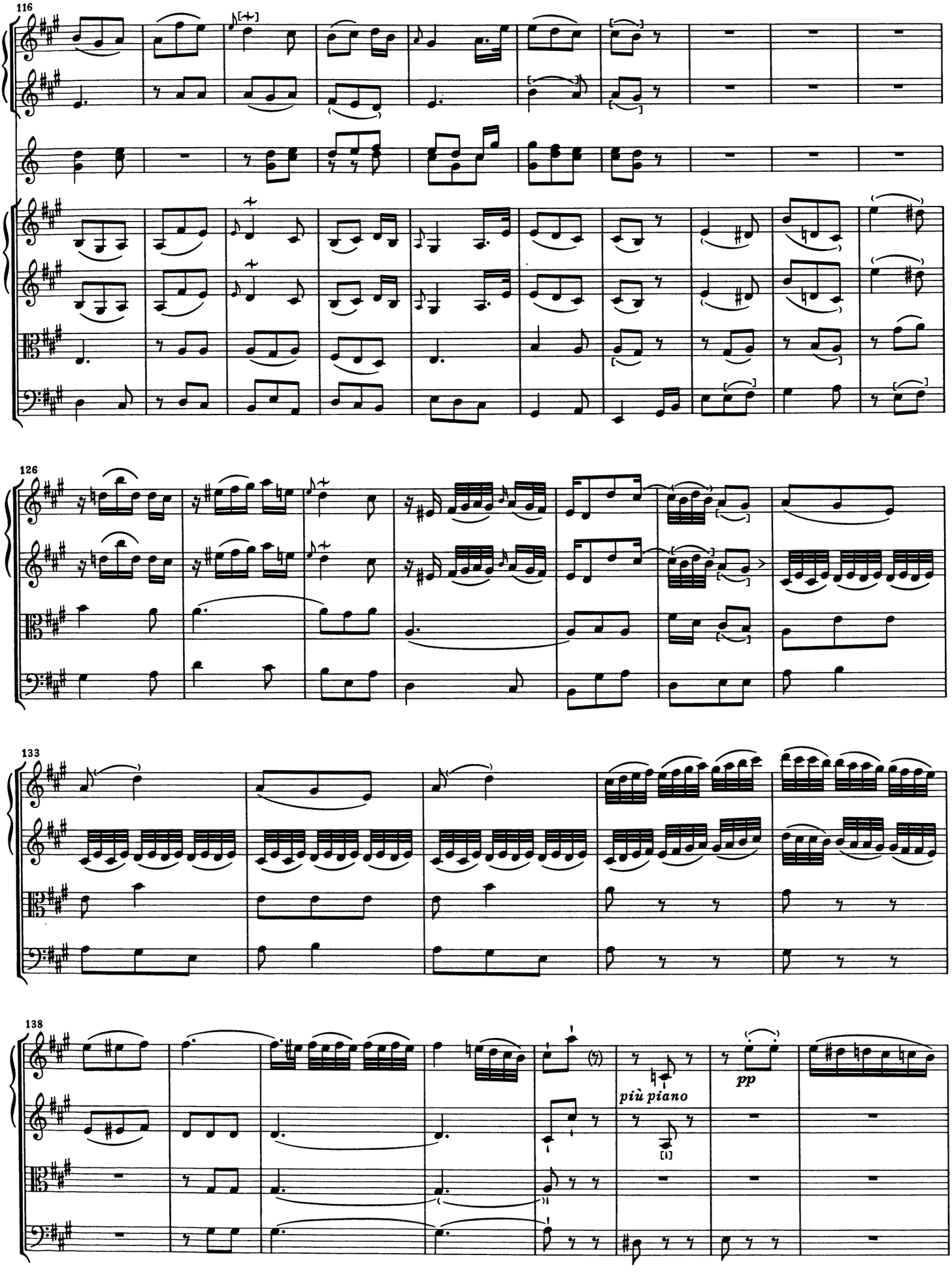

204
211
218

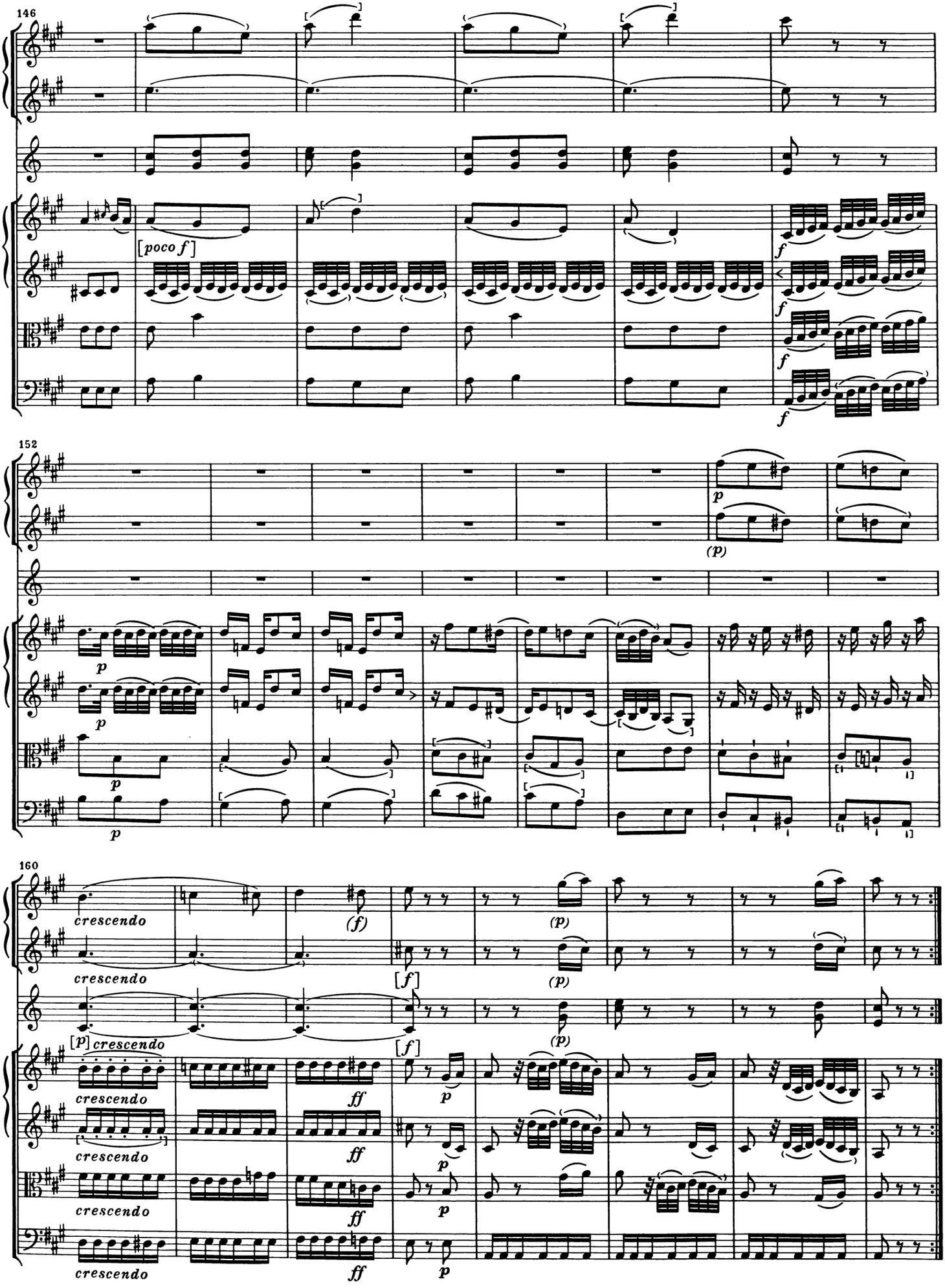

Andantino e cantabile
Oboe I
Oboe II
2 Corni in A
Violino I
con sordini
Violino II
Viola
Basso
piano
p
10
18
28


35
41
più piano
pianissimo
poco forte
50
f
p


56
p
crescendo
63
f
ff
f(f)
70
V. I
V. II
Va.
Bs.
(p)
[p]
f

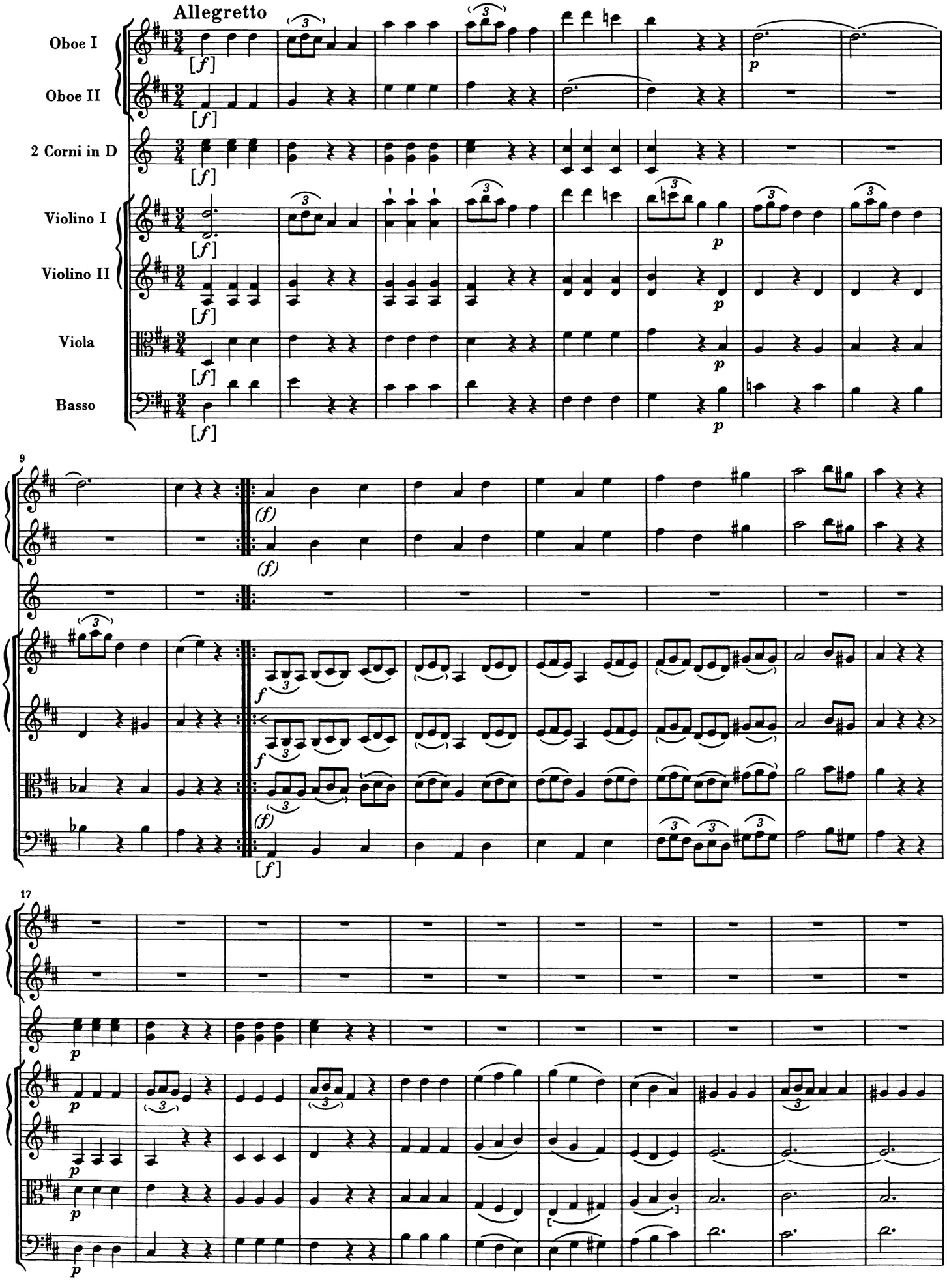

75
p
p
p
86
96
pp
106
p
p
p

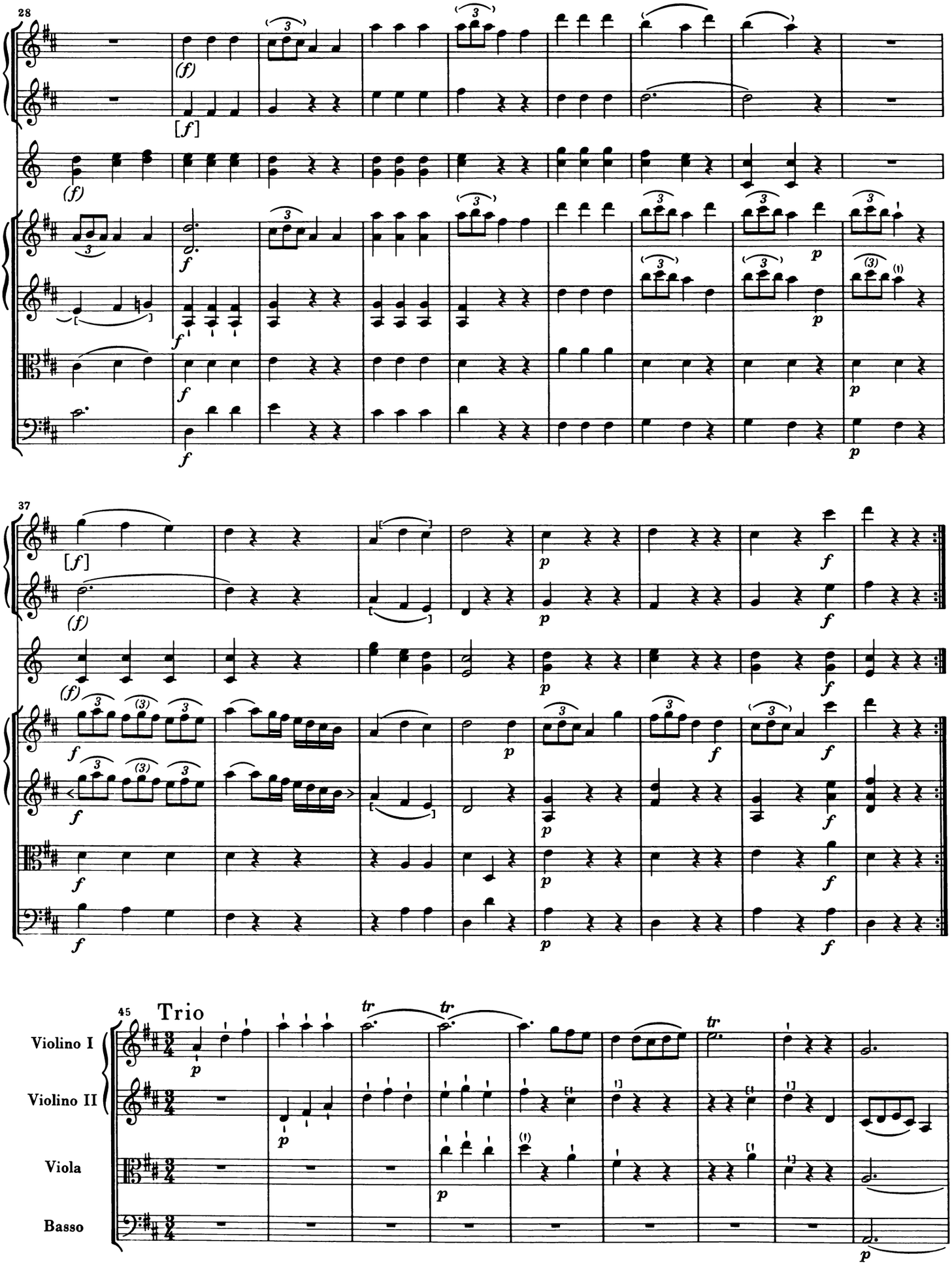

116
126
133
138
più piano
pp

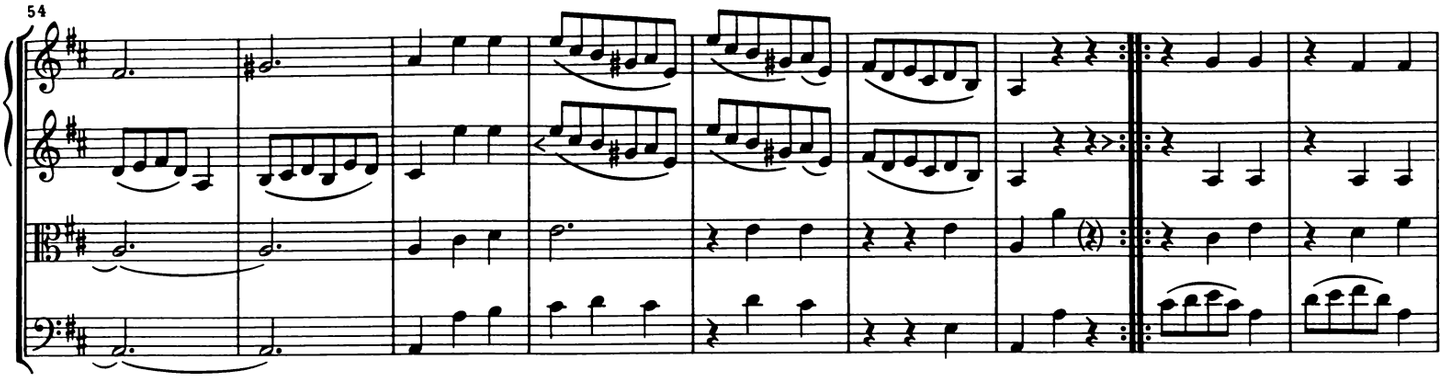

146
[poco f]
f
152
p
(p)
160
crescendo
(f)
[f]
(p)
[p]
ff

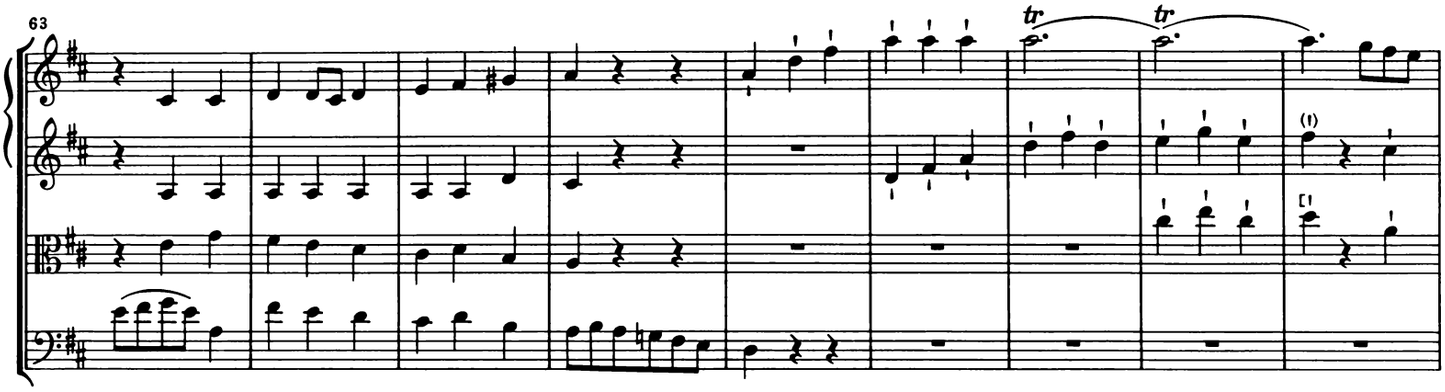
Menuet

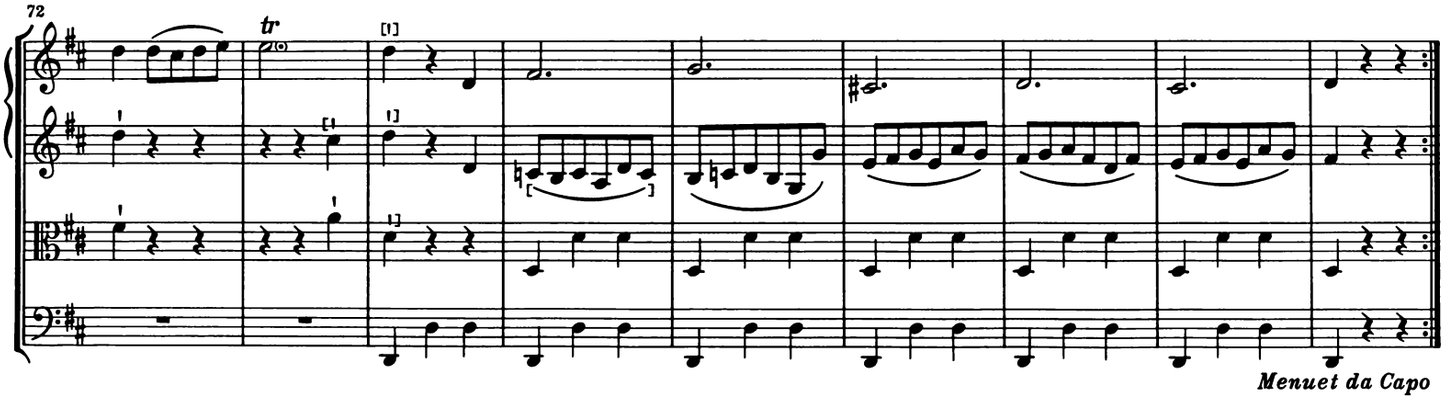
Allegretto




28
37
45
Trio
Violino I
Violino II
Viola
Basso



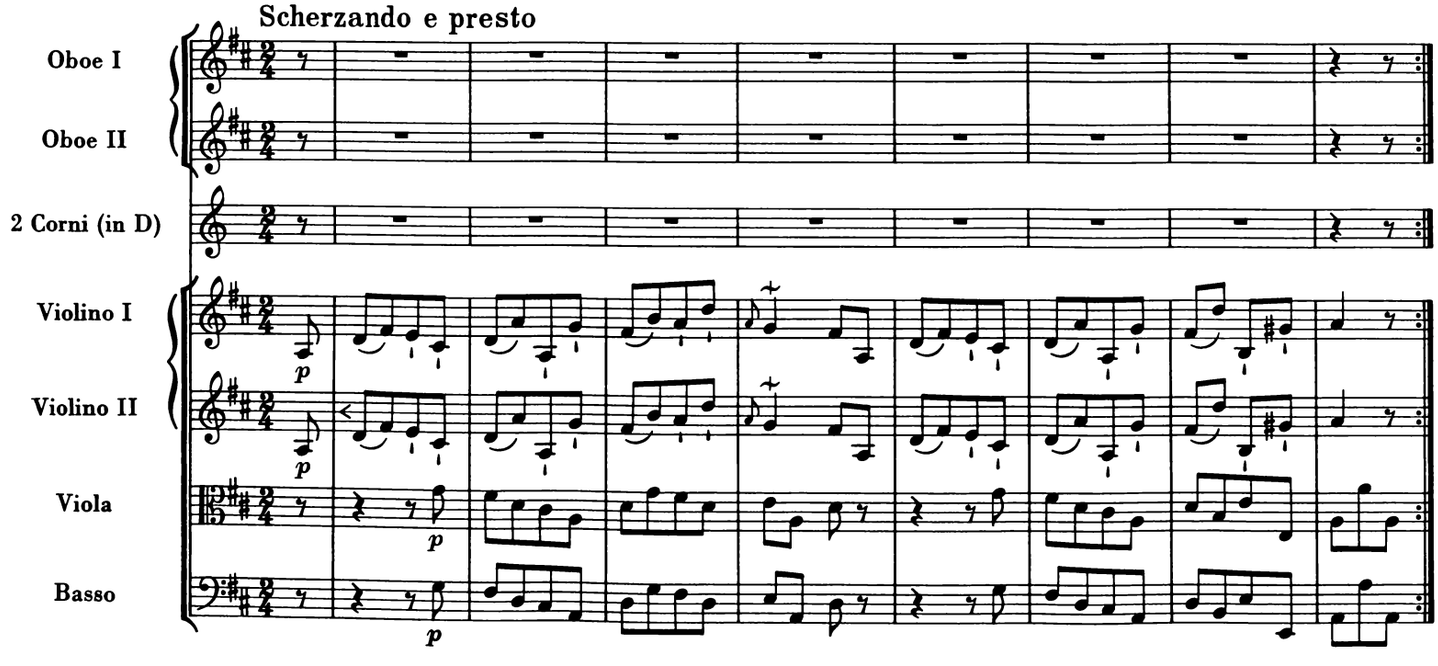


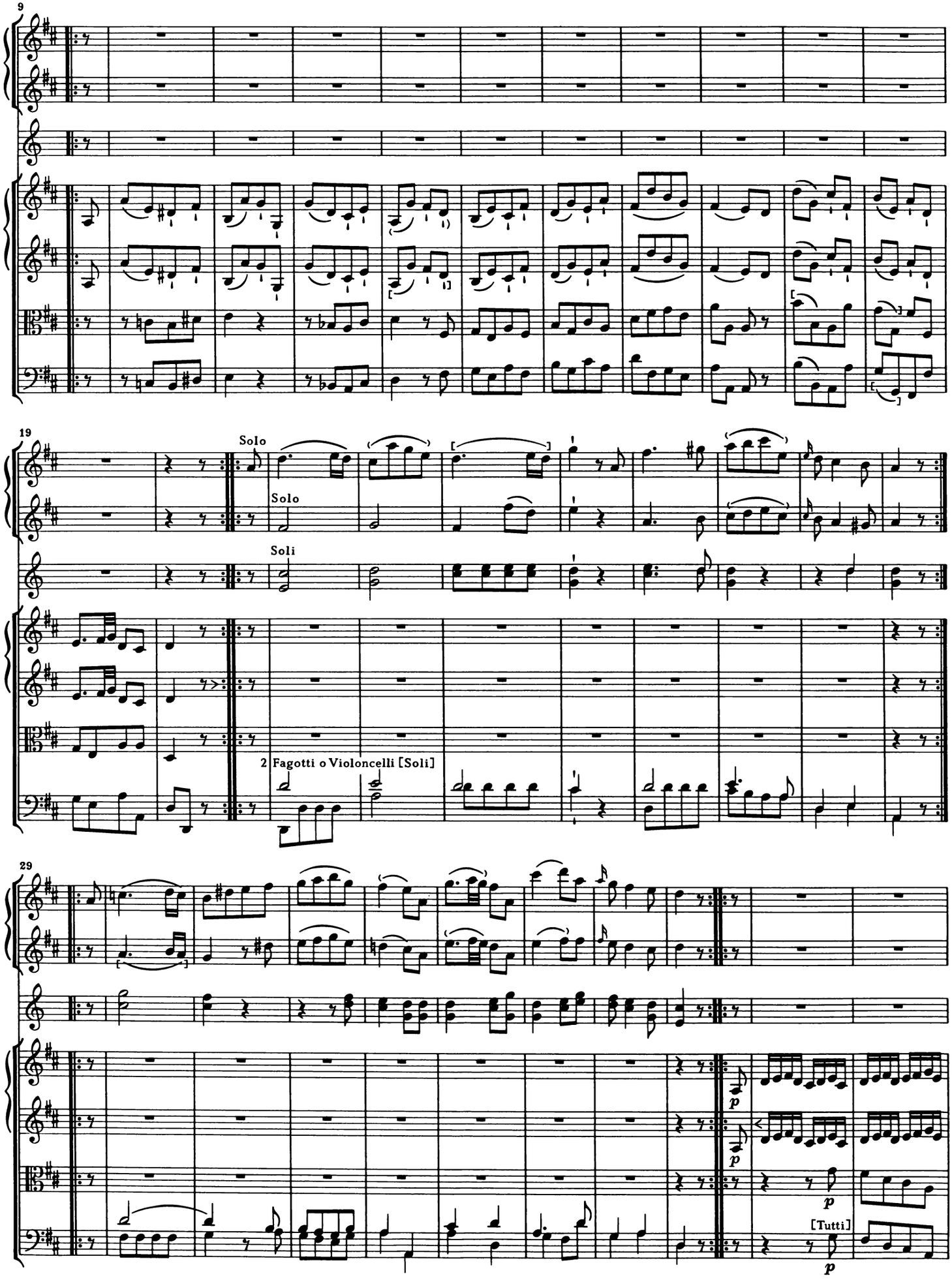


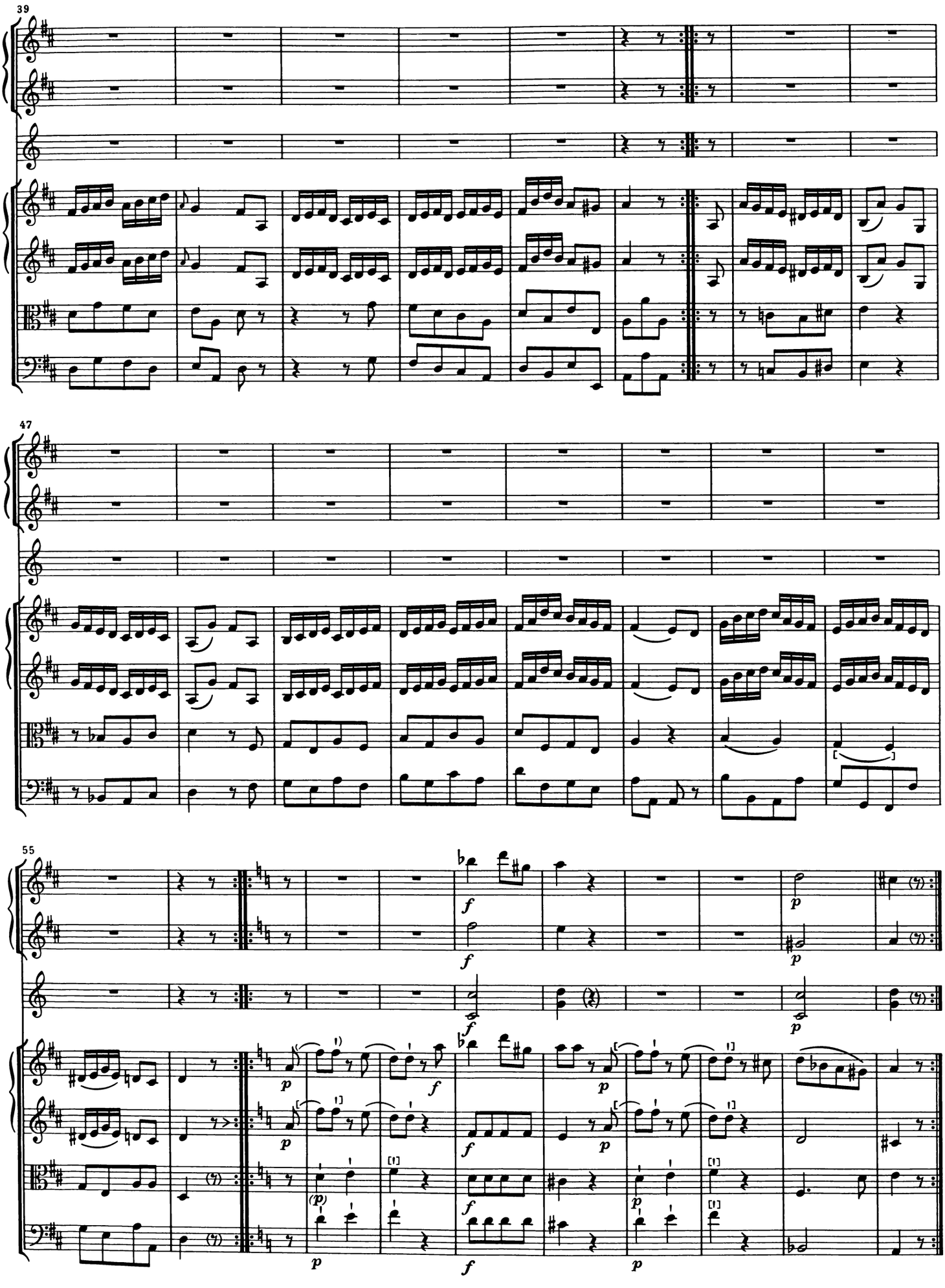
Menuet da Capo

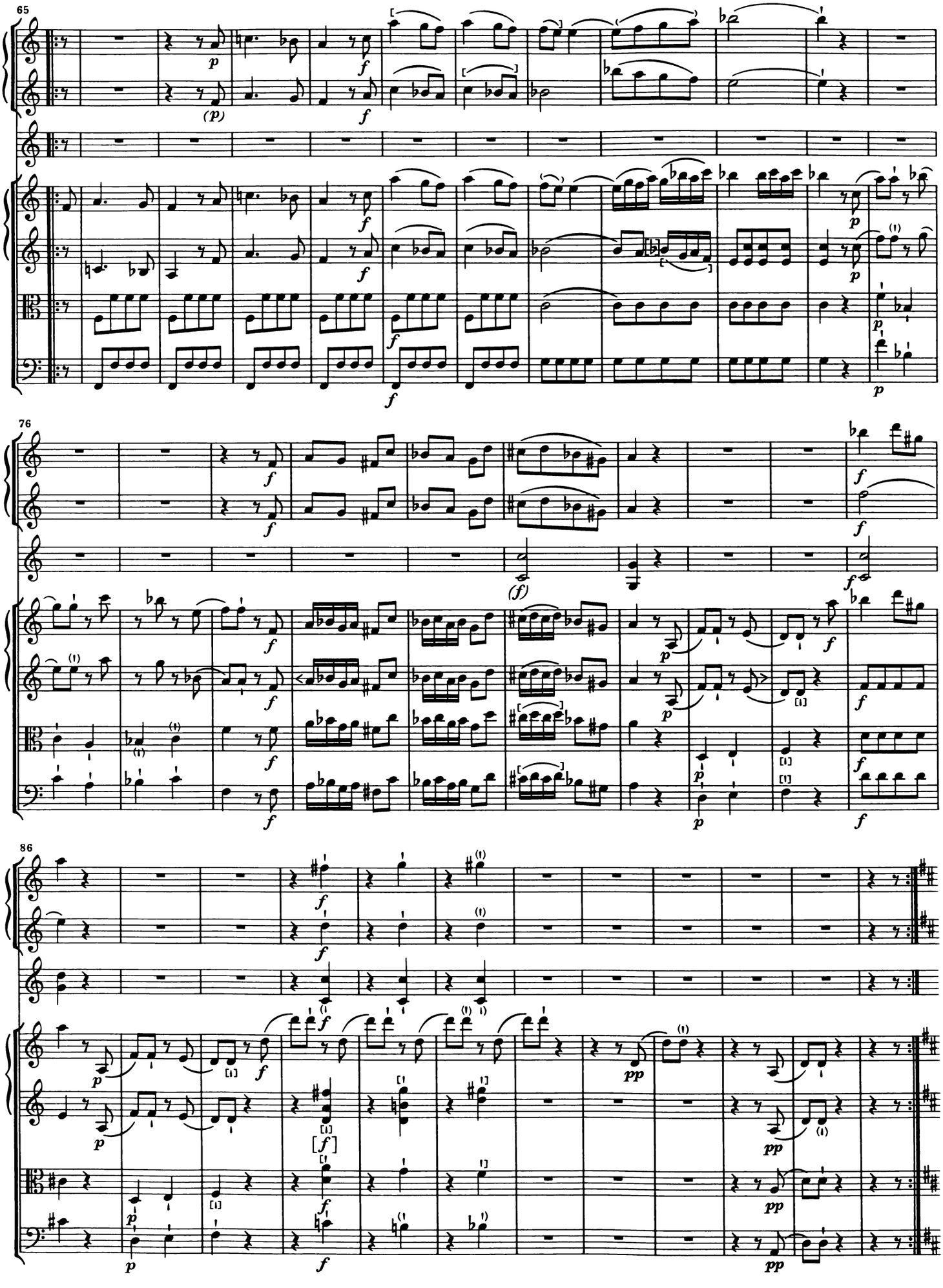
Finale

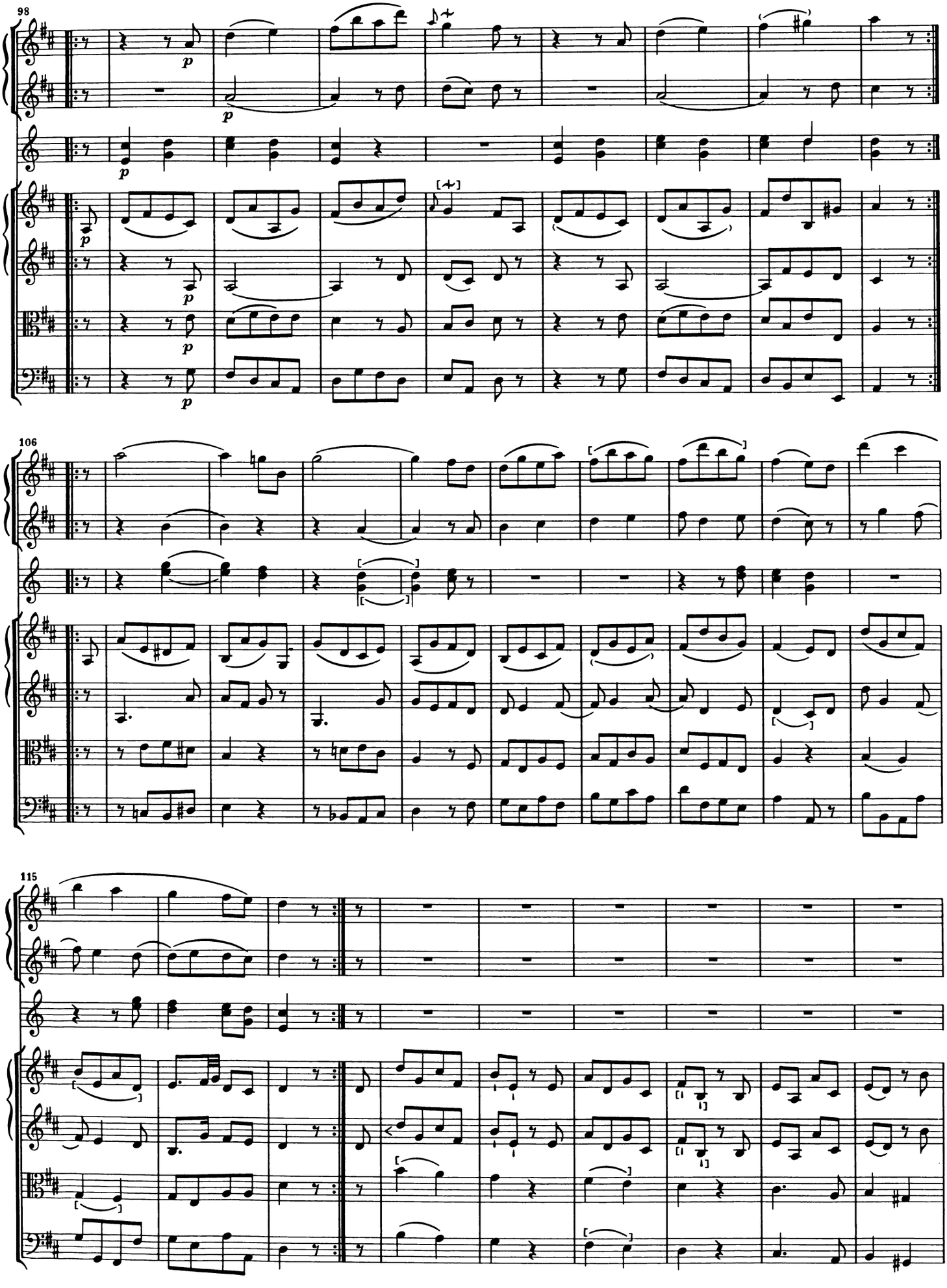
Scherzando e presto

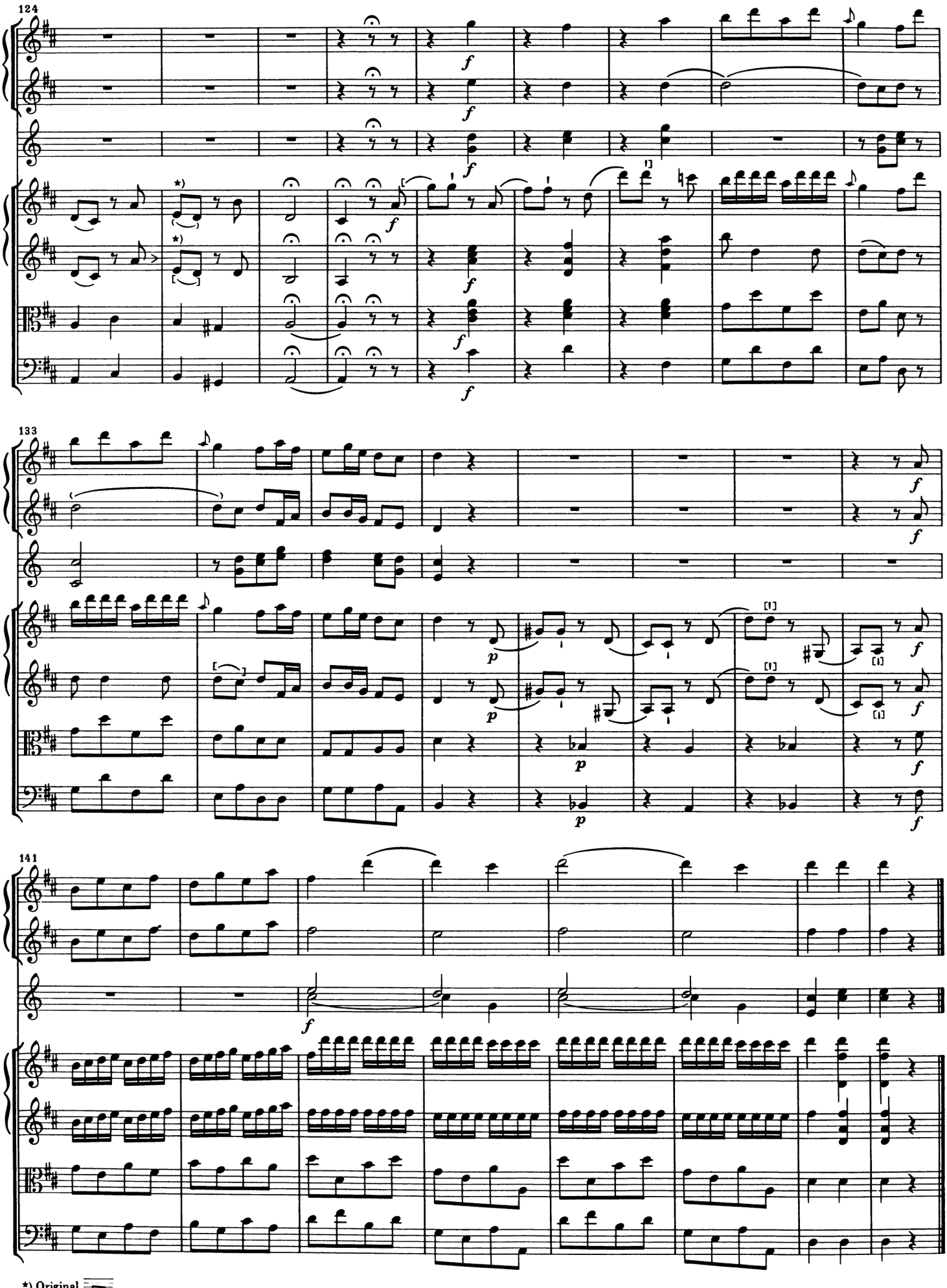



9
19
Solo
Solo
Soli
2 Fagotti o Violoncelli [Soli]
29
p
p
p
[Tutti]
p


39
47
55


65
76
86

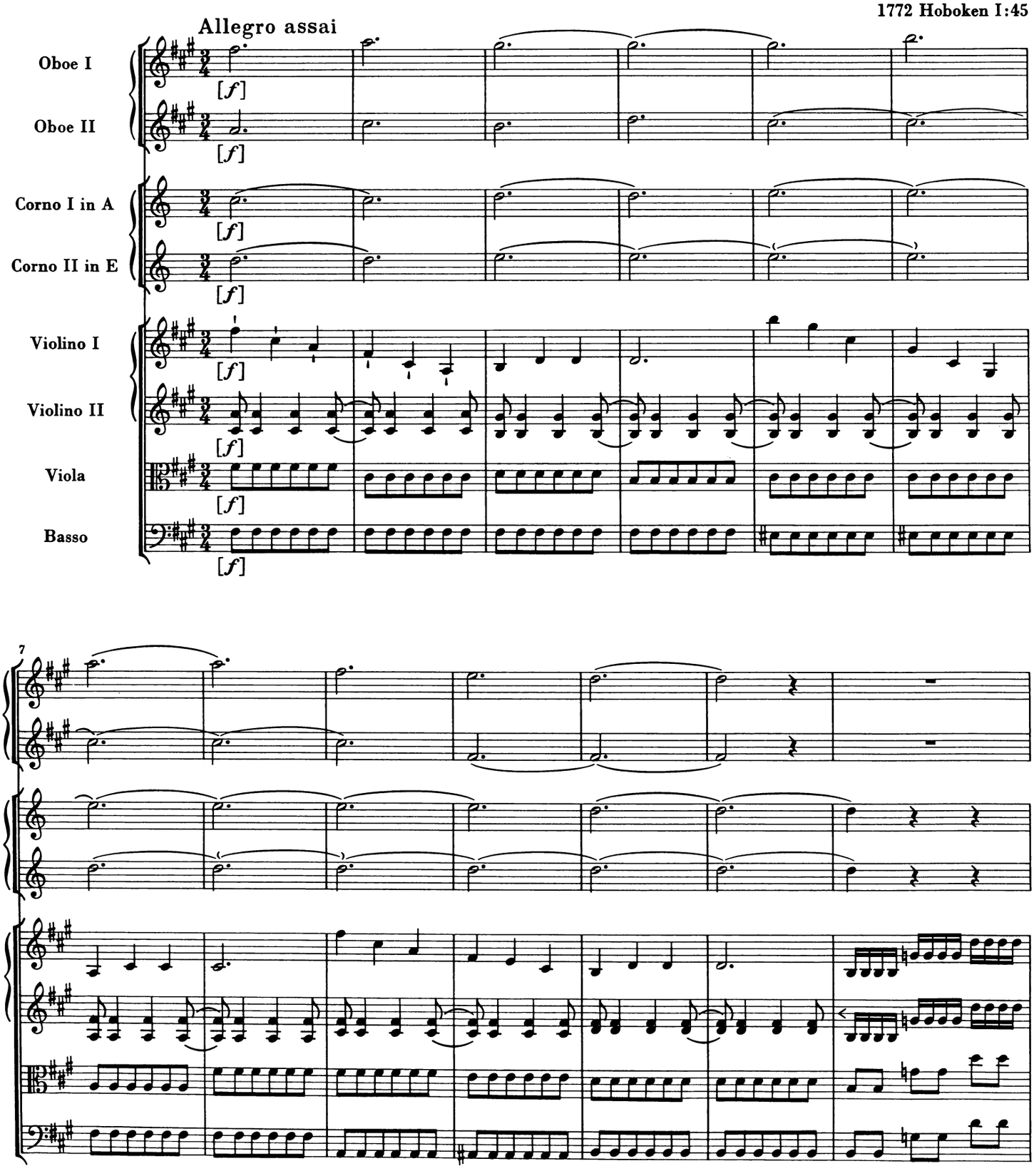

98
106
115

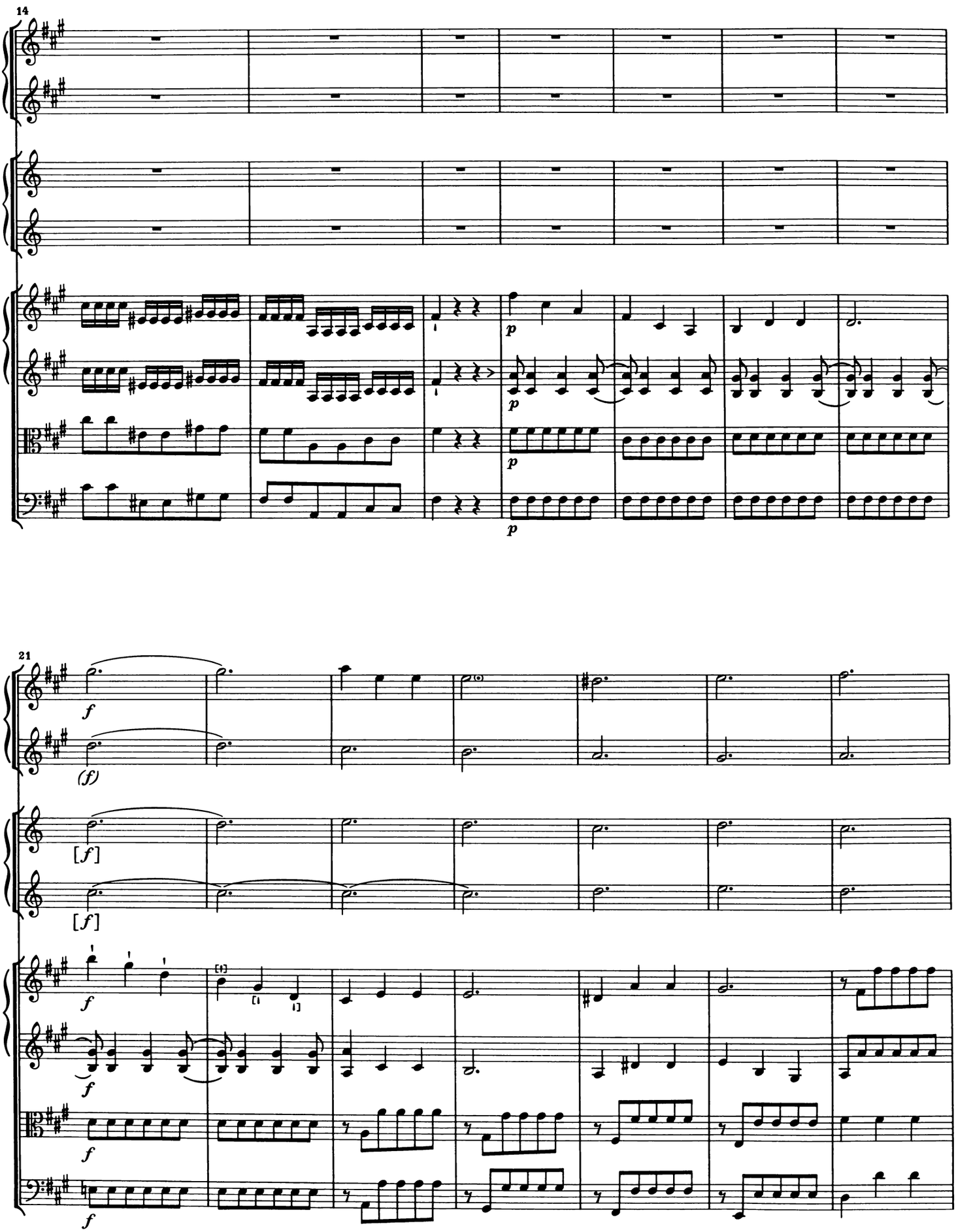

124
133
141
*) Original

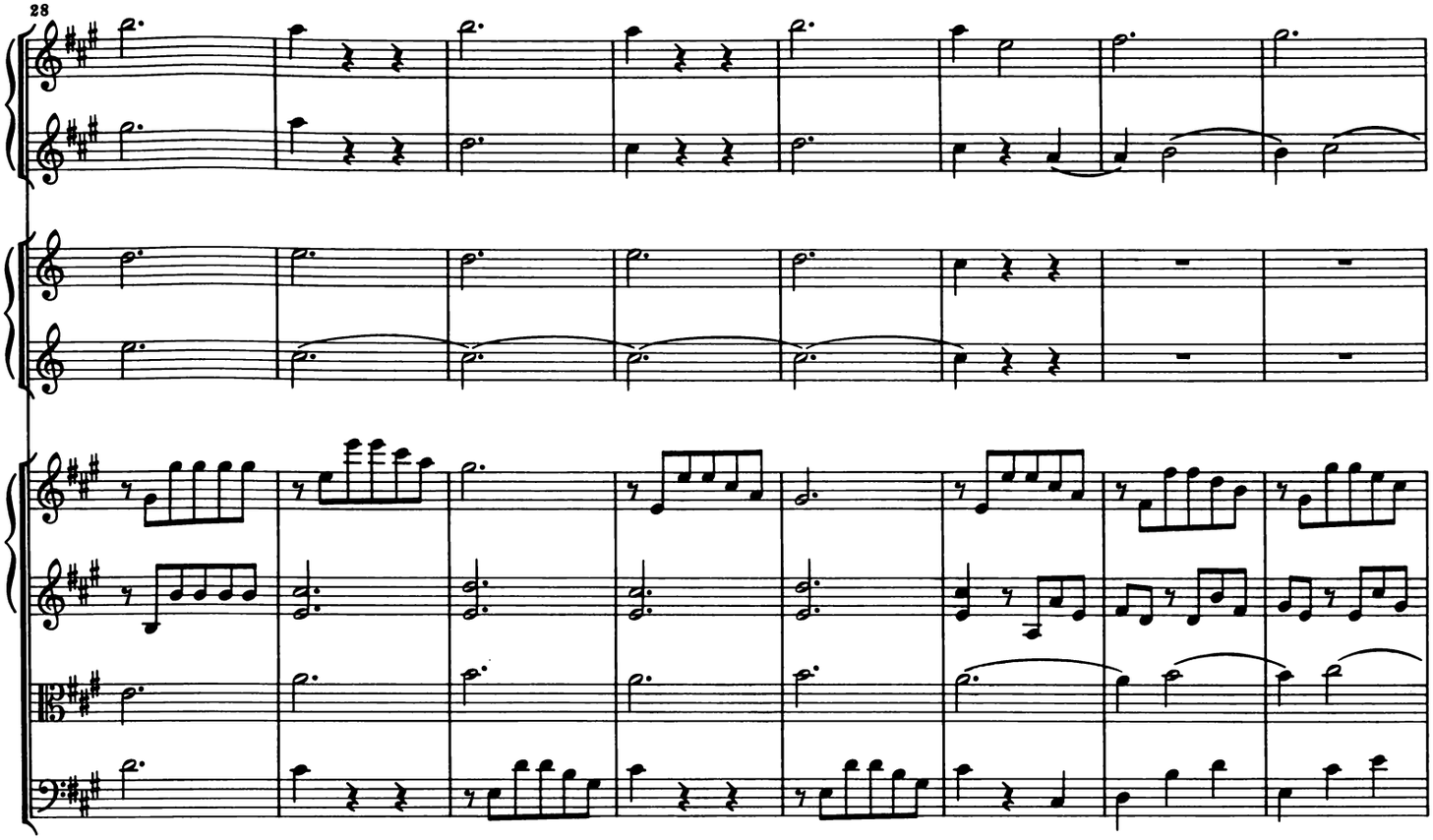
SINFONIE in fis

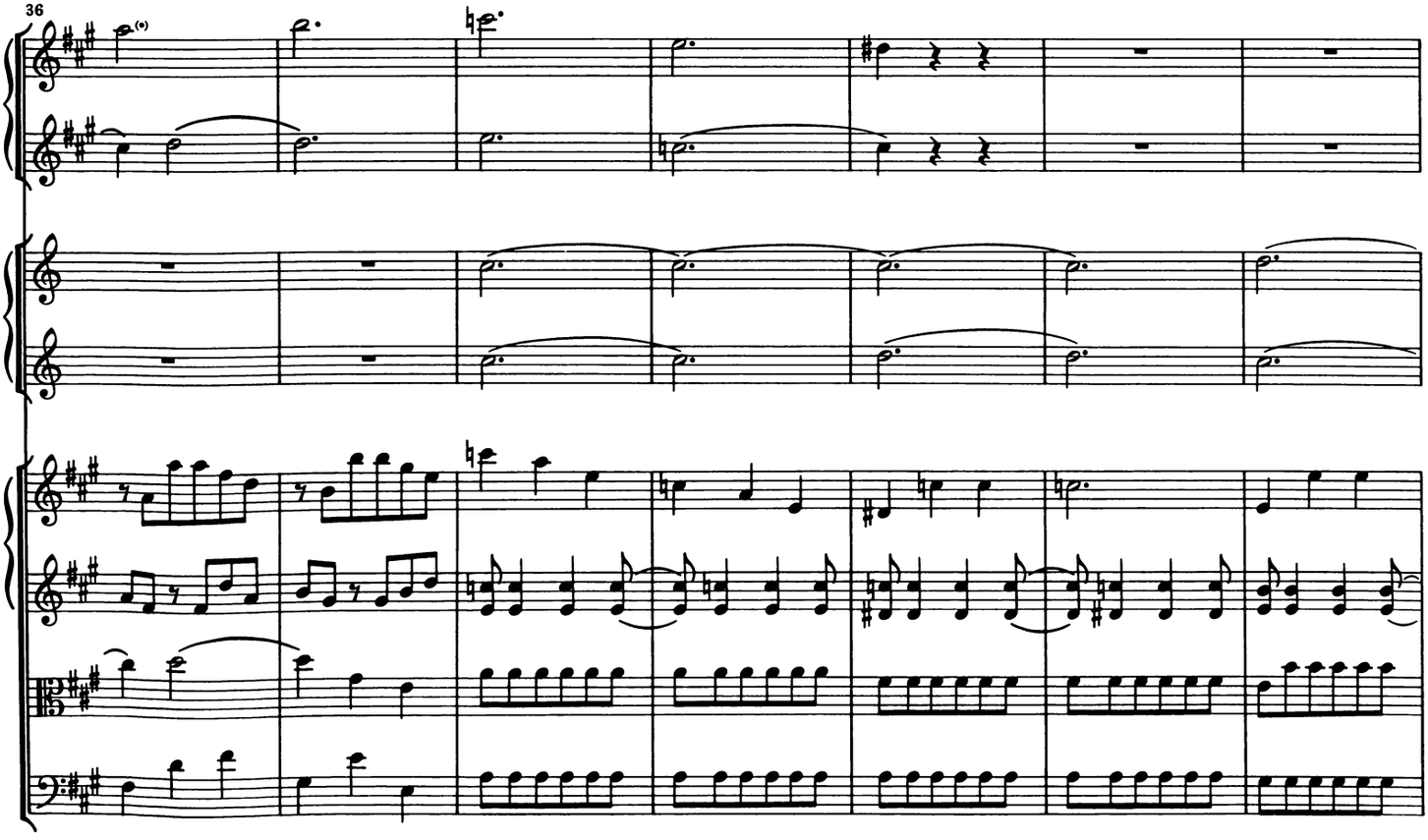
„Abschiedssinfonie“

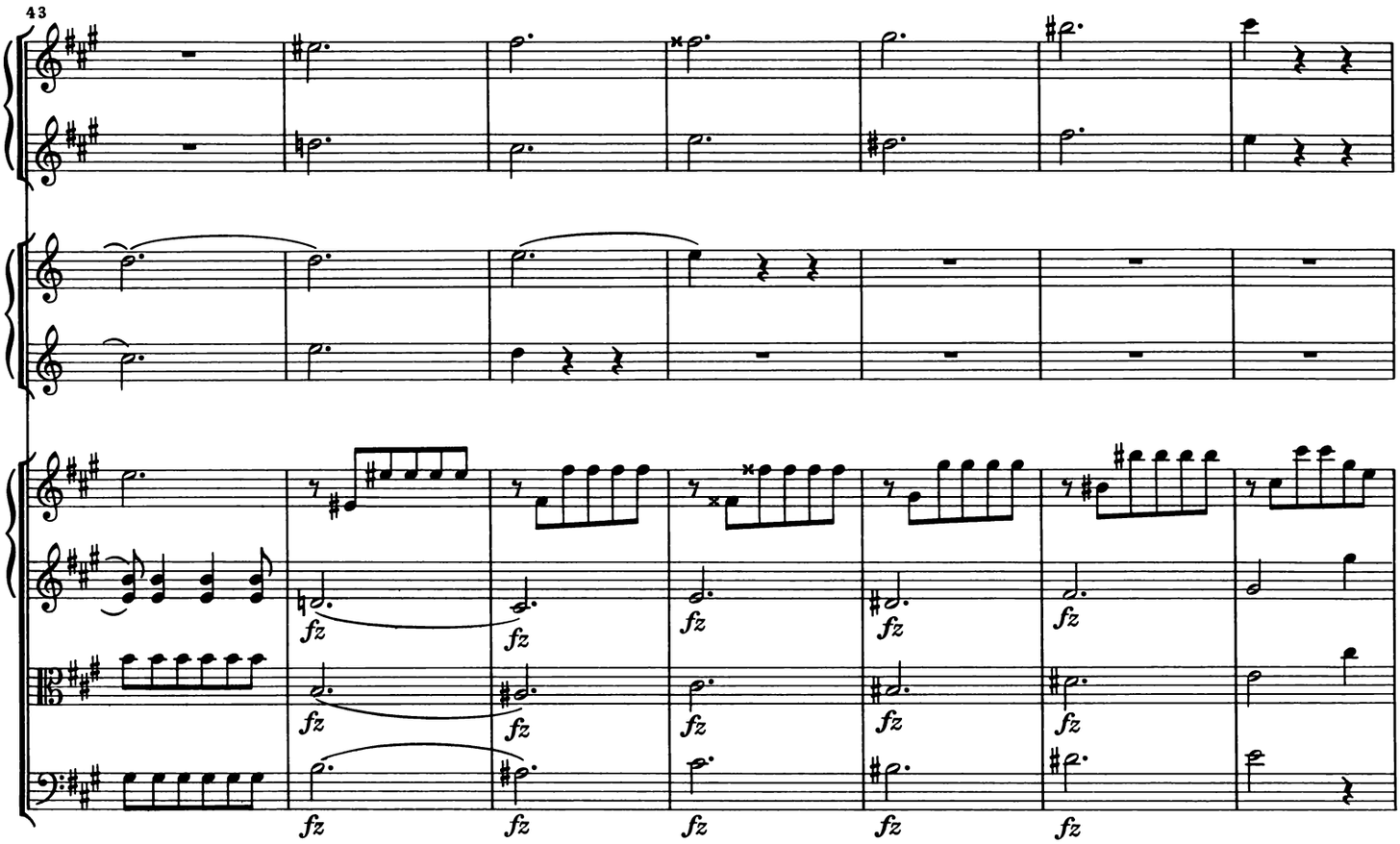
1772 Hoboken I:45

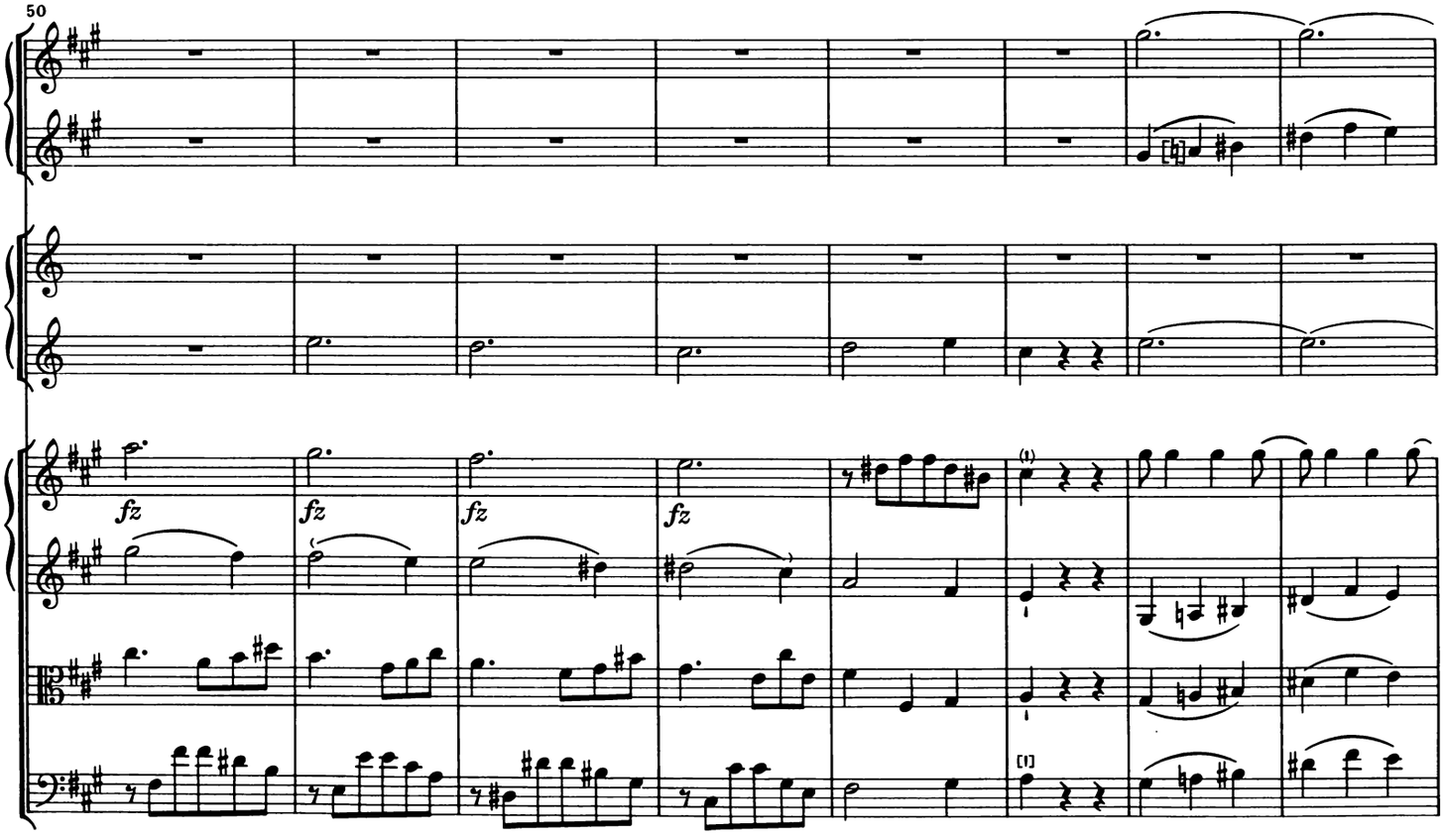


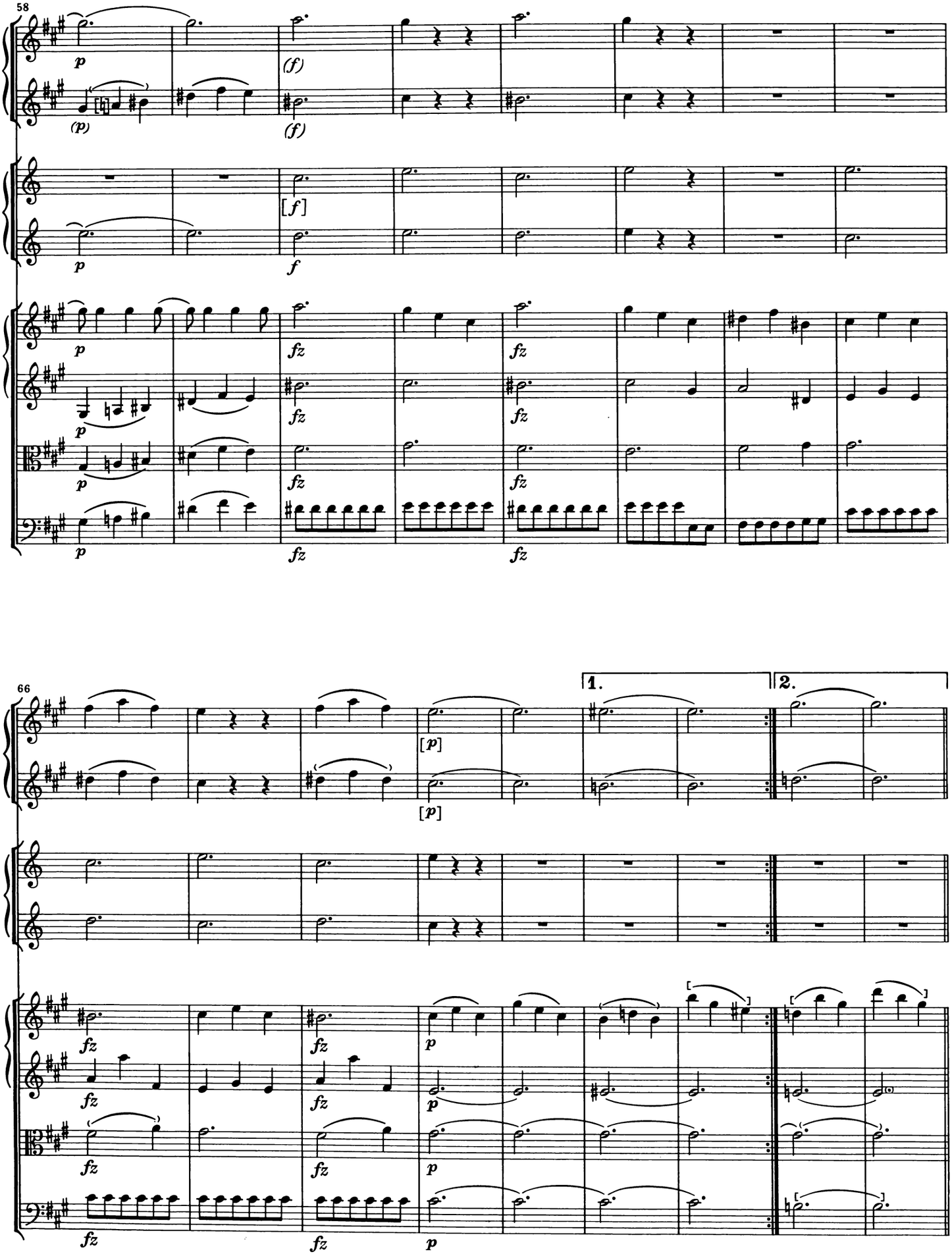

14
p
p
p
21
f
(f)
[f]
[f]
f
f
f
f

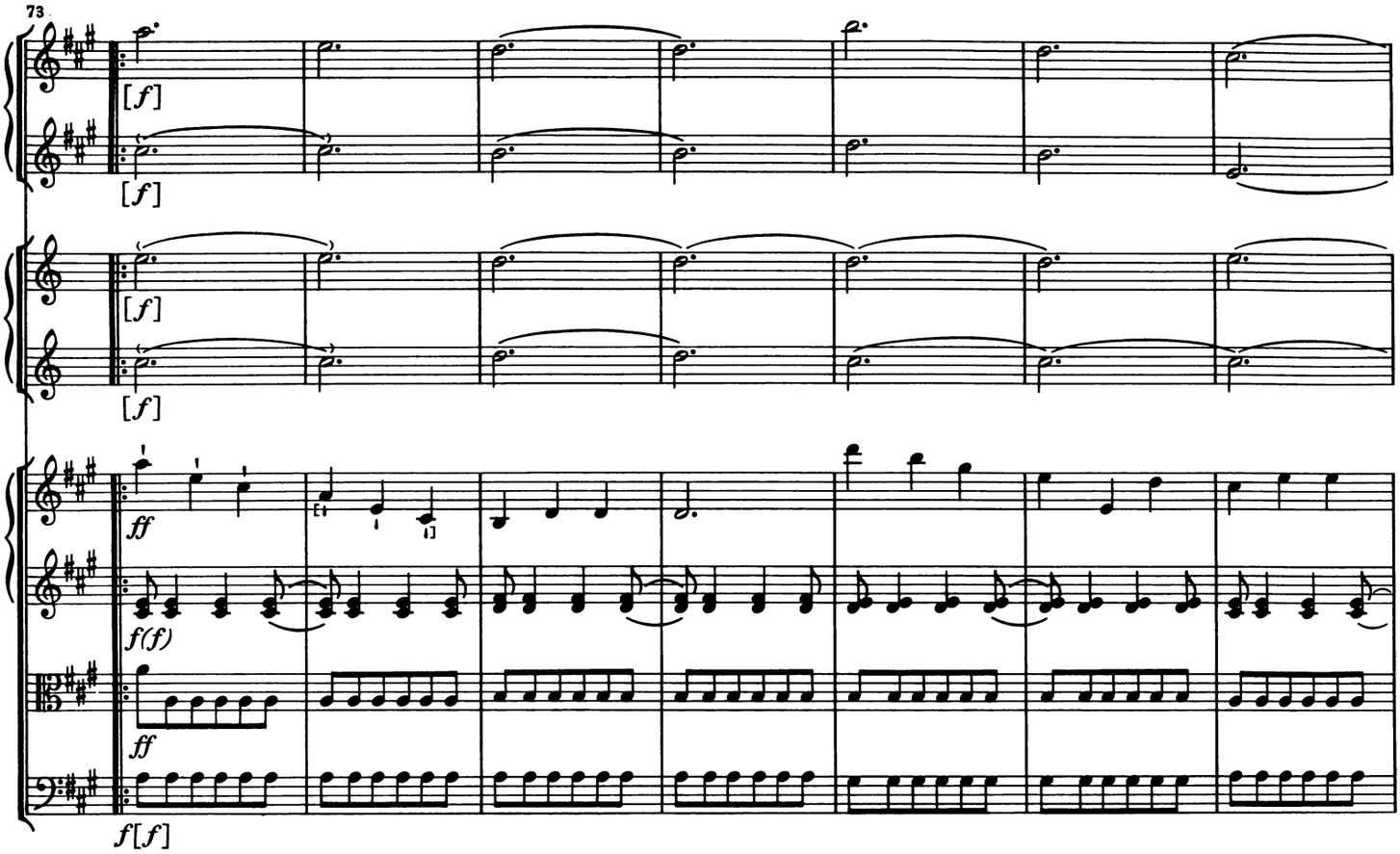

28

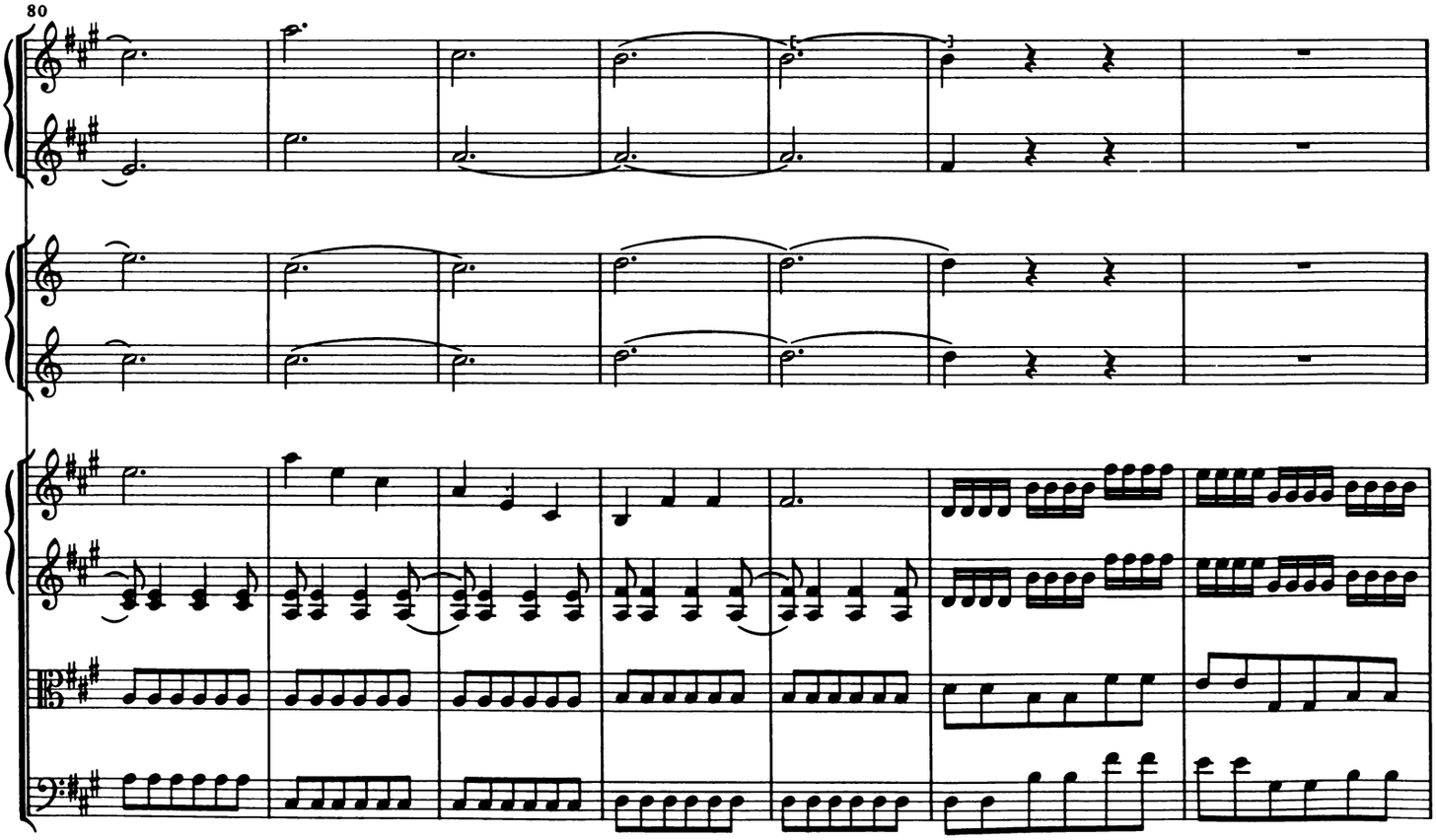

36

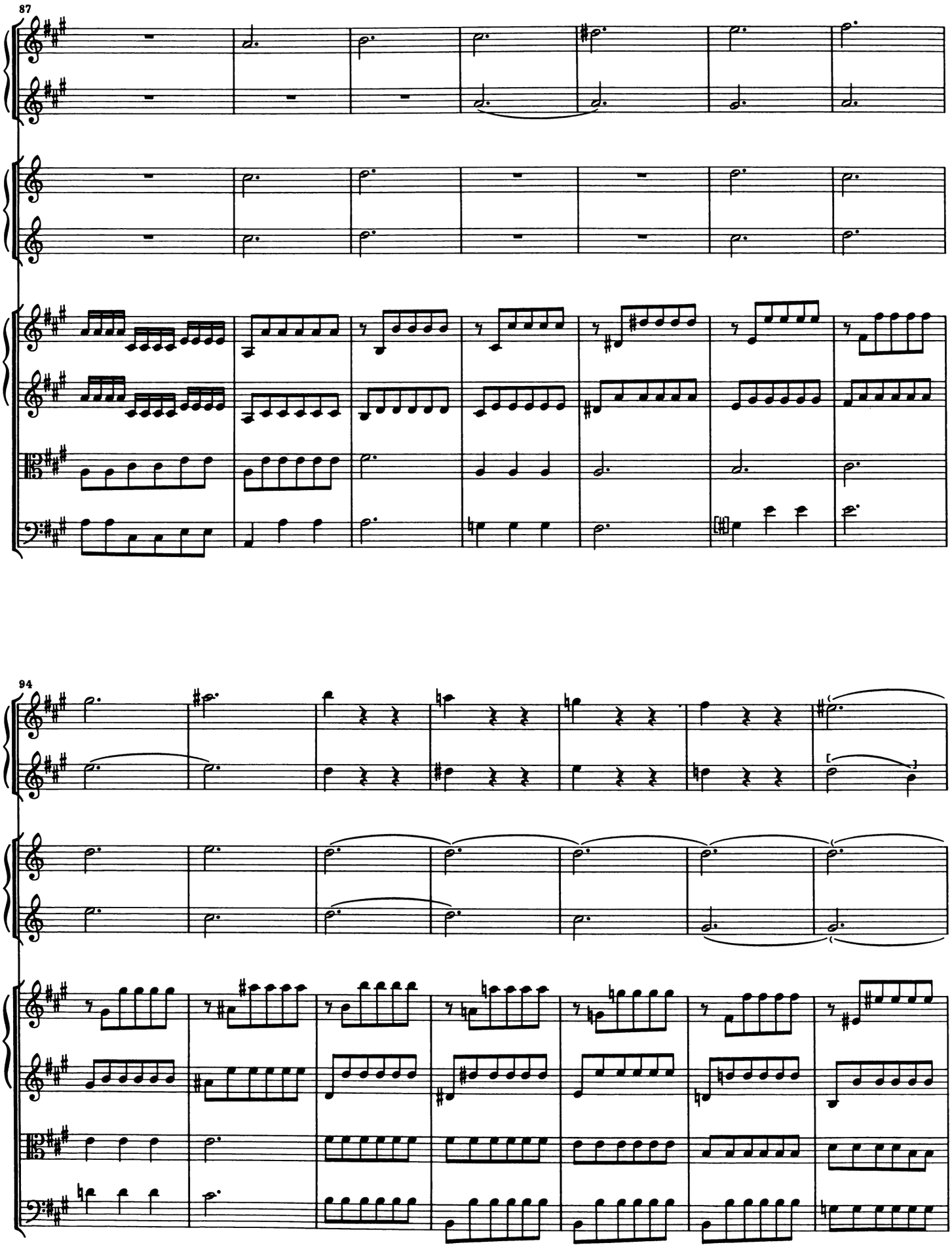

43
fz

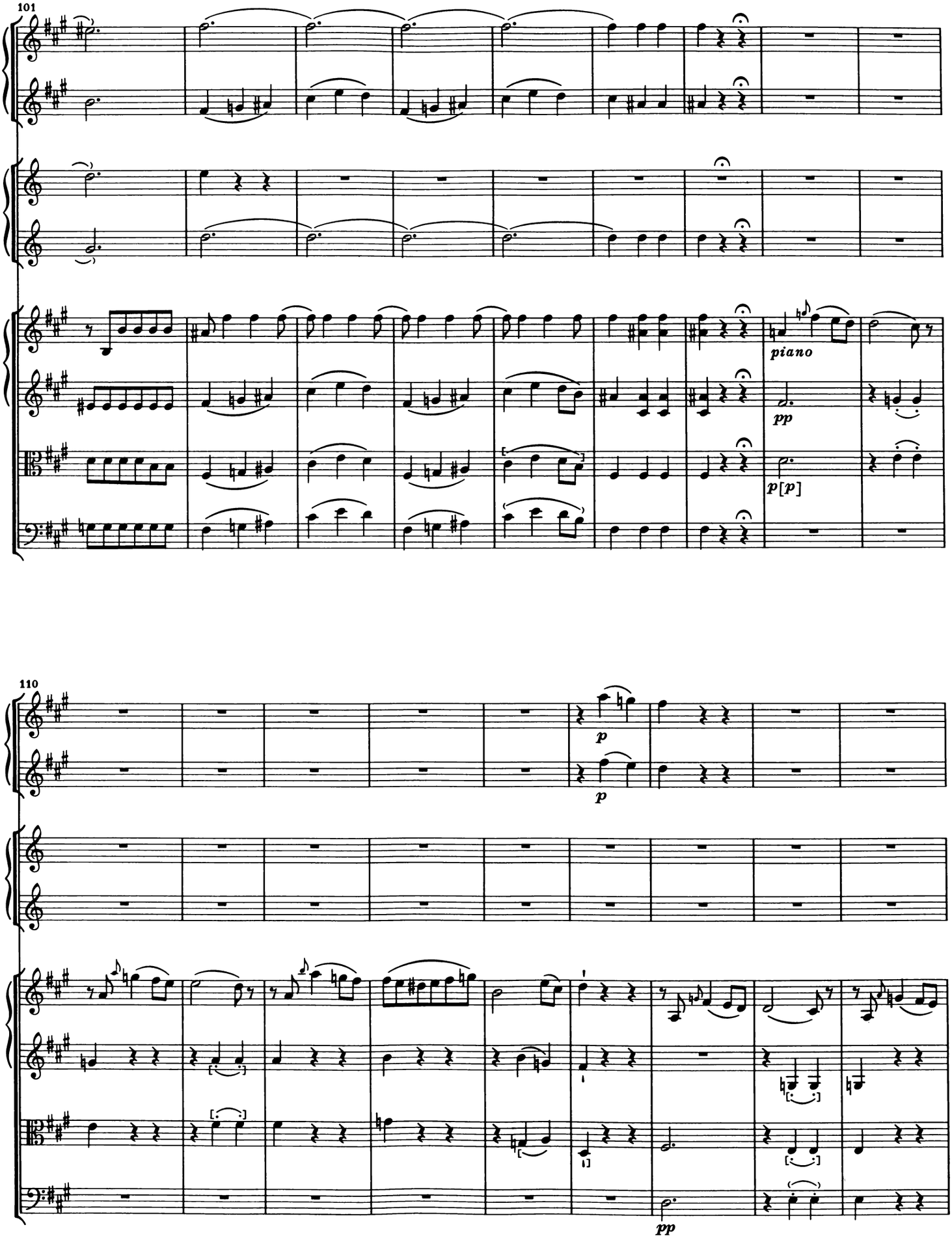

50
fz
(1)
[1]

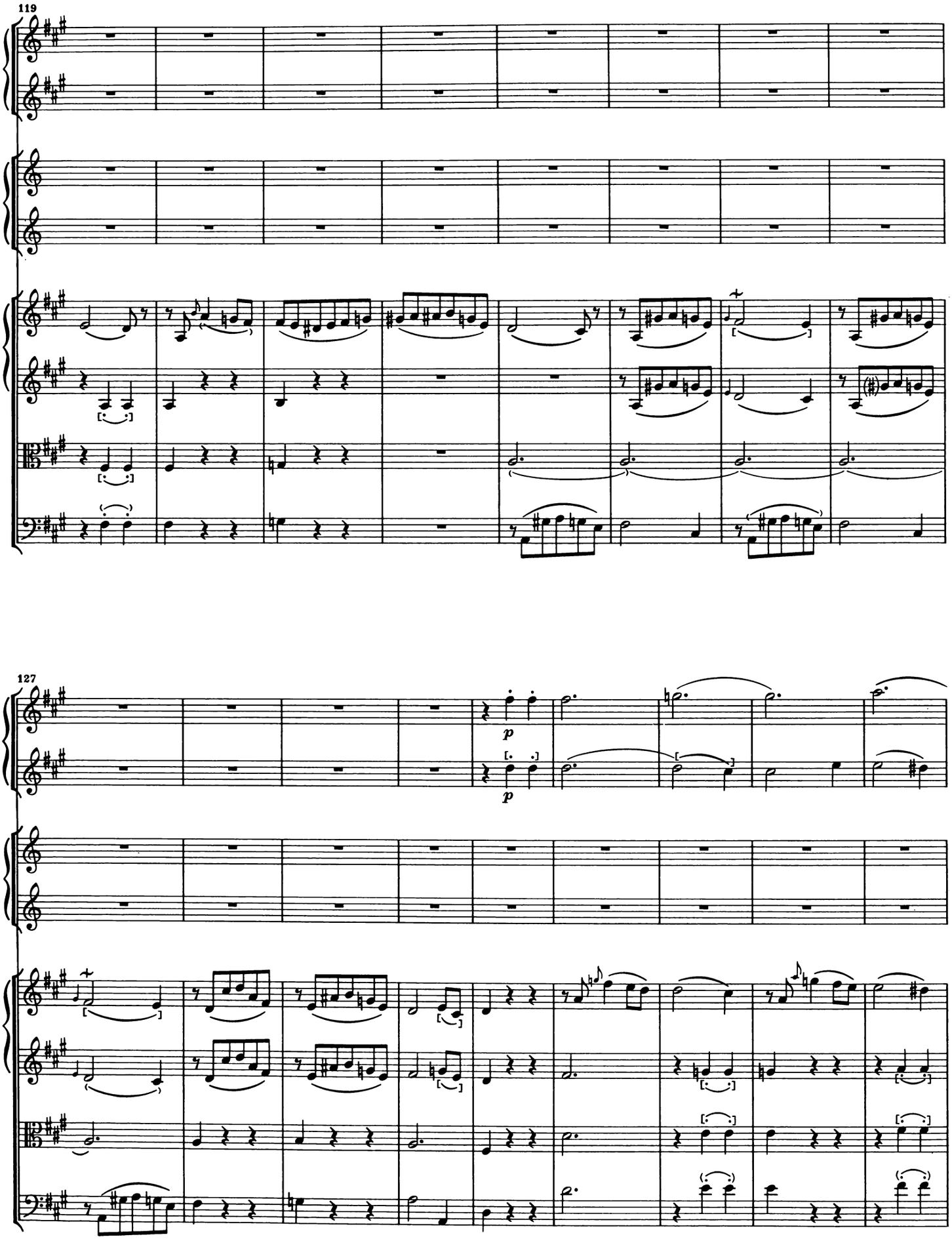

58
66
1.
2.

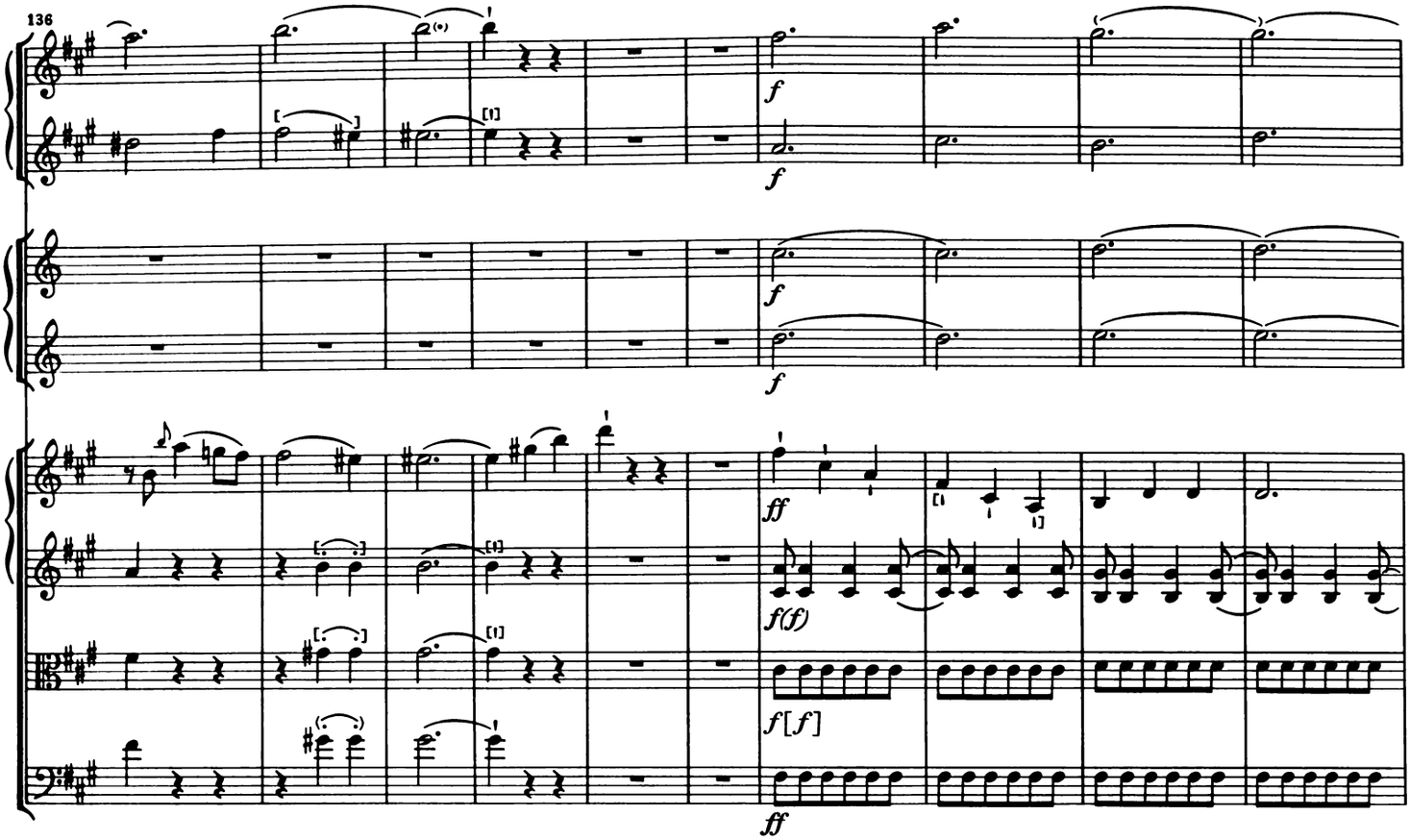

73
[f]
[f]
[f]
[f]
ff
f(f)
ff
f[f]

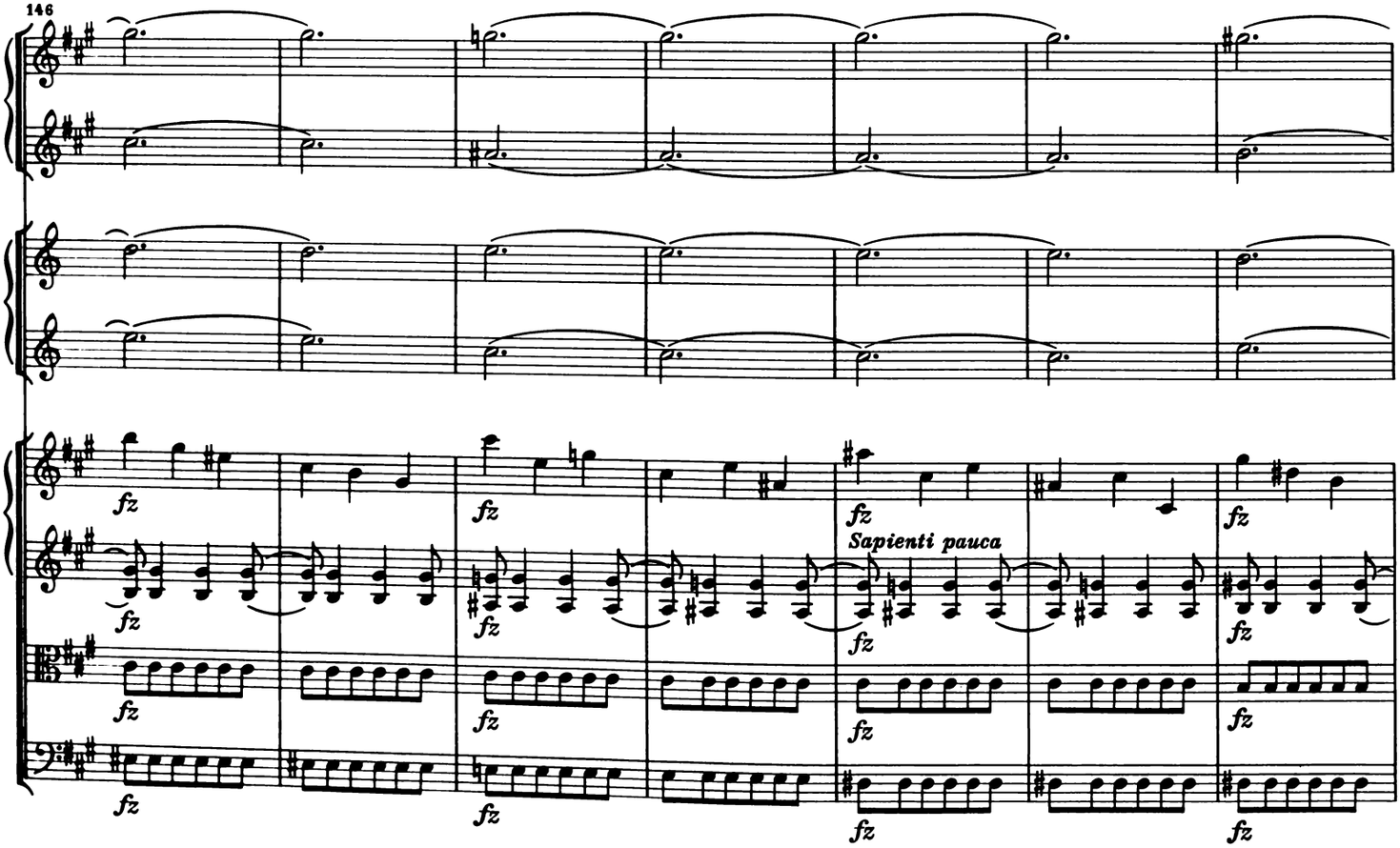

80

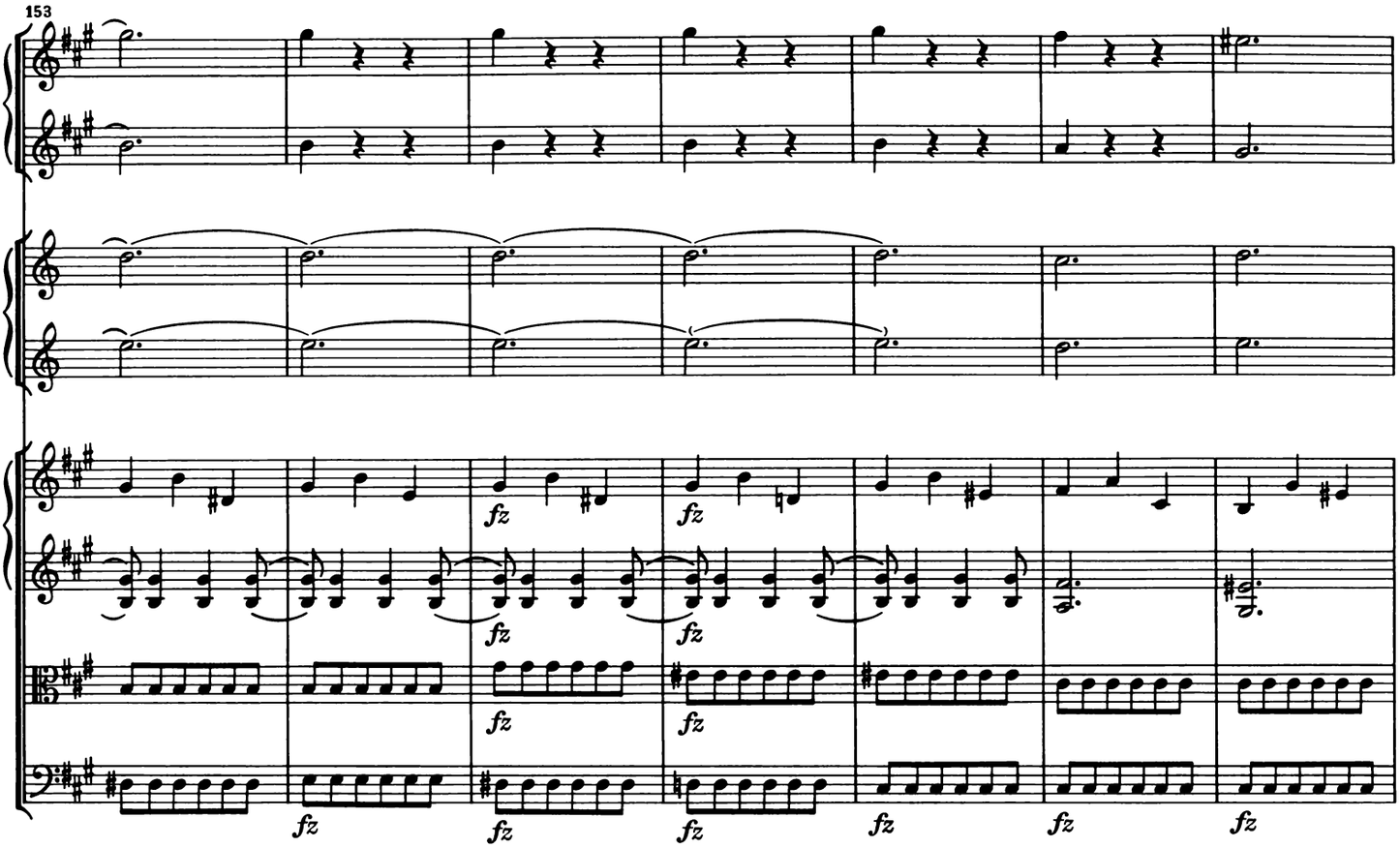

87
94

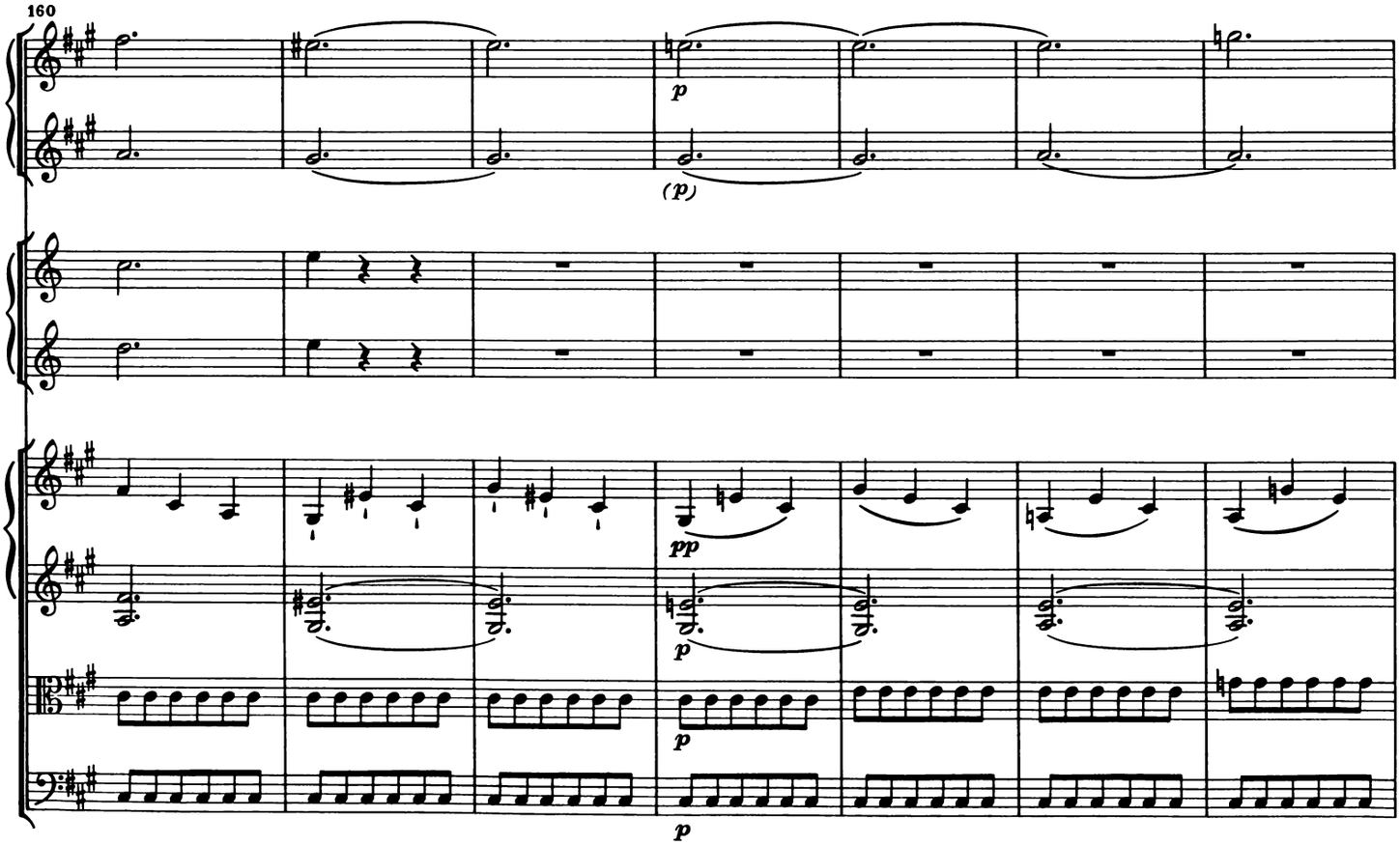

101
piano
pp
p[p]
110
p
p
pp

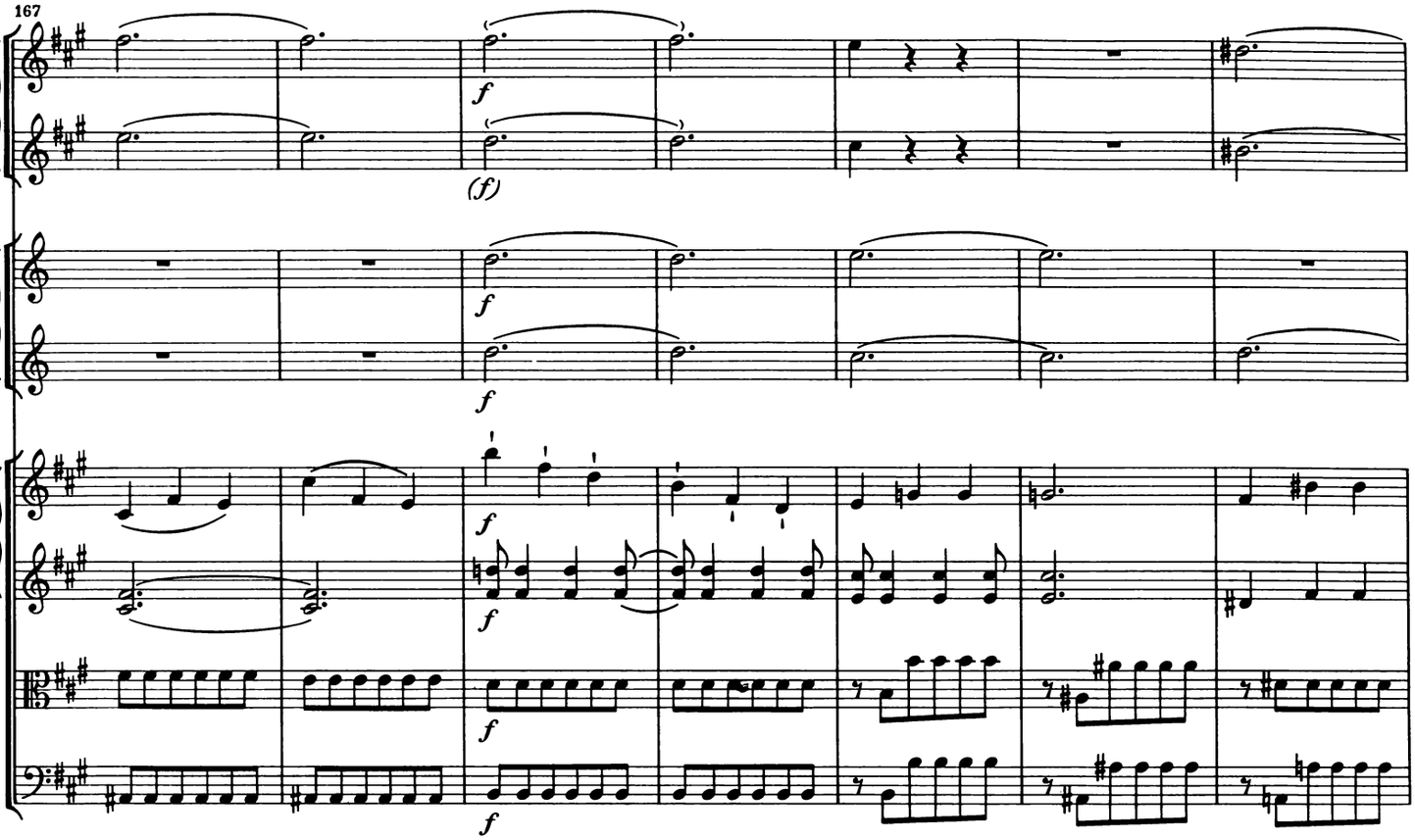

119
127
p
p

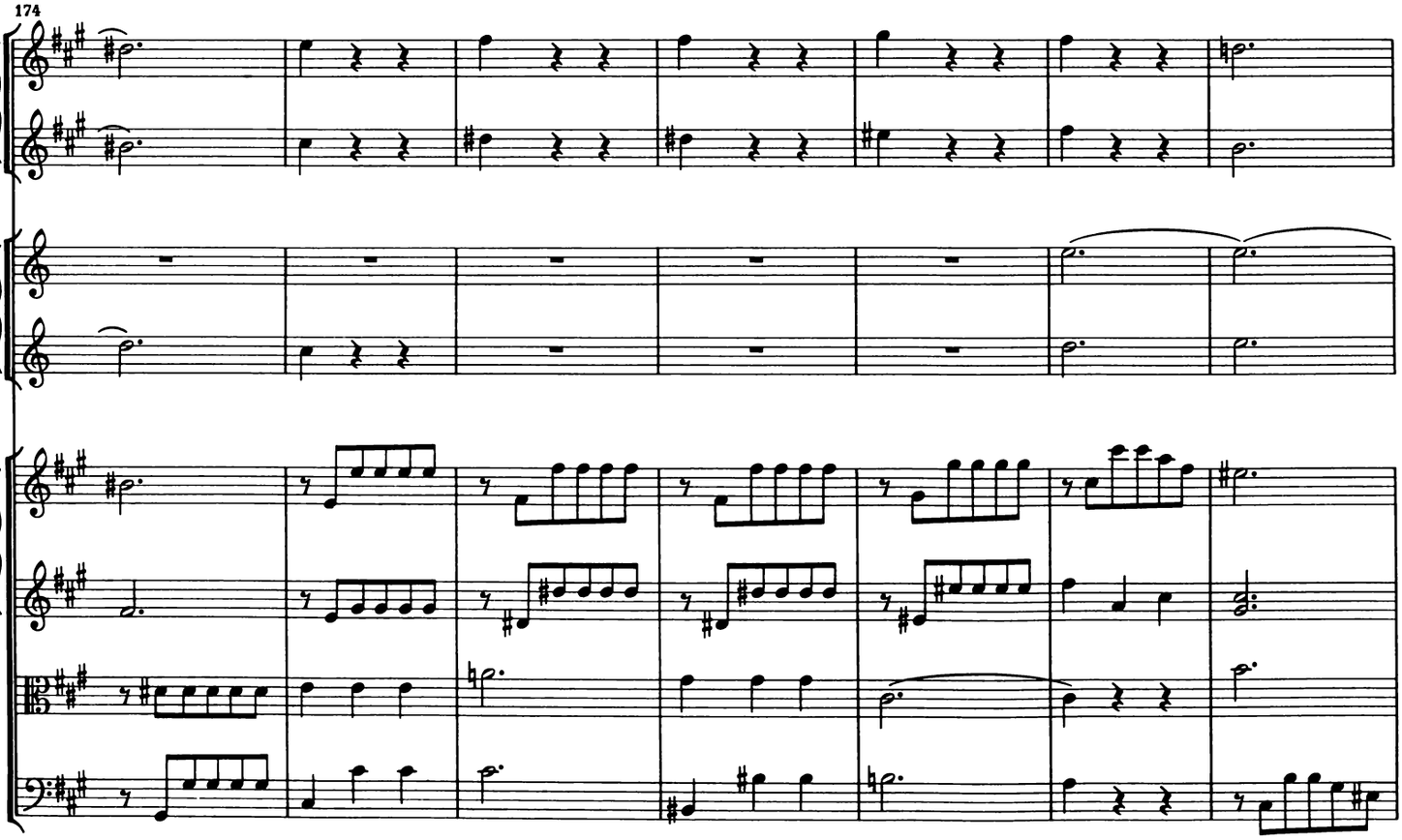

136
f
f
f
f
ff
f(f)
f[f]
ff

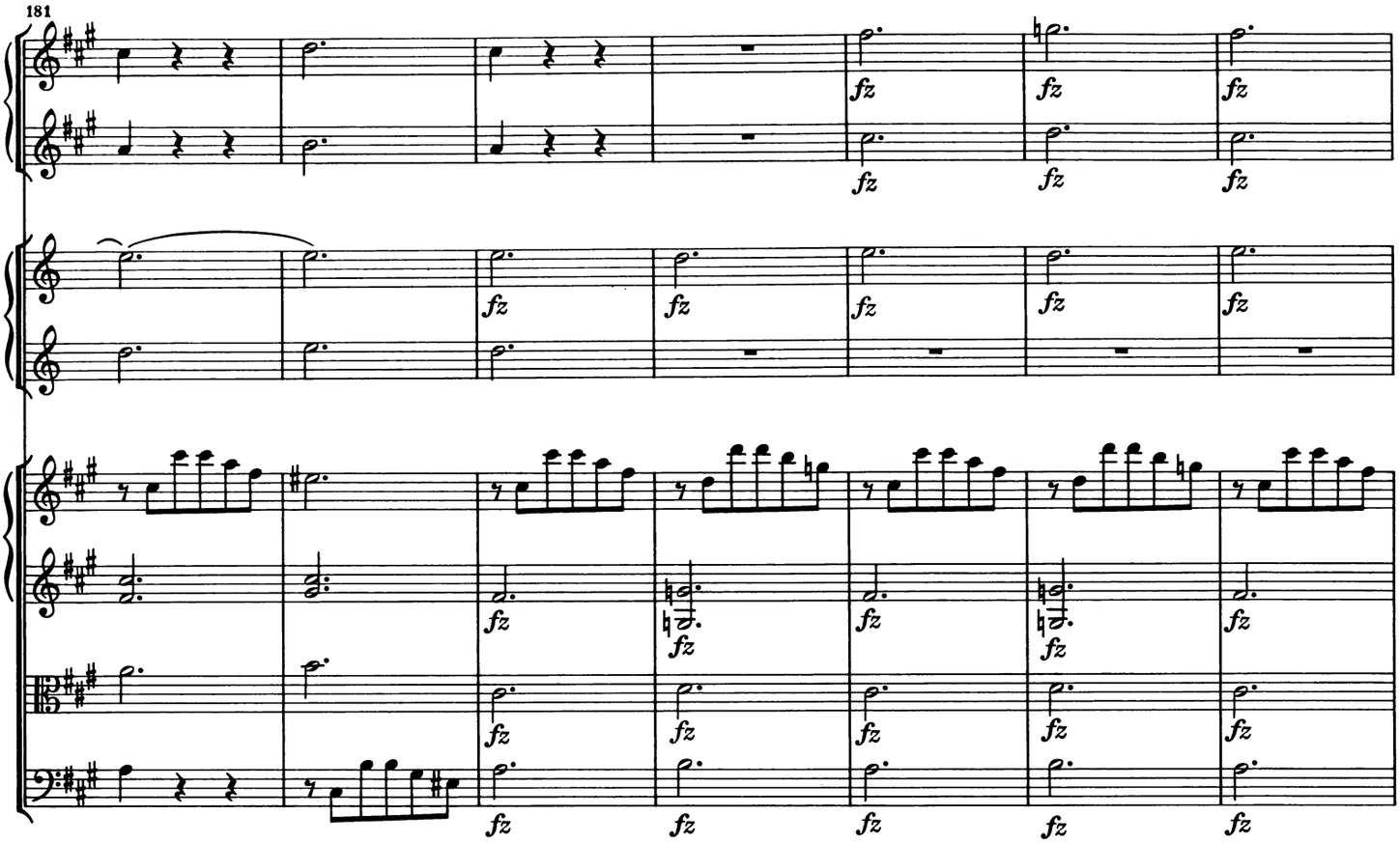

146
fz
Sapienti pauca

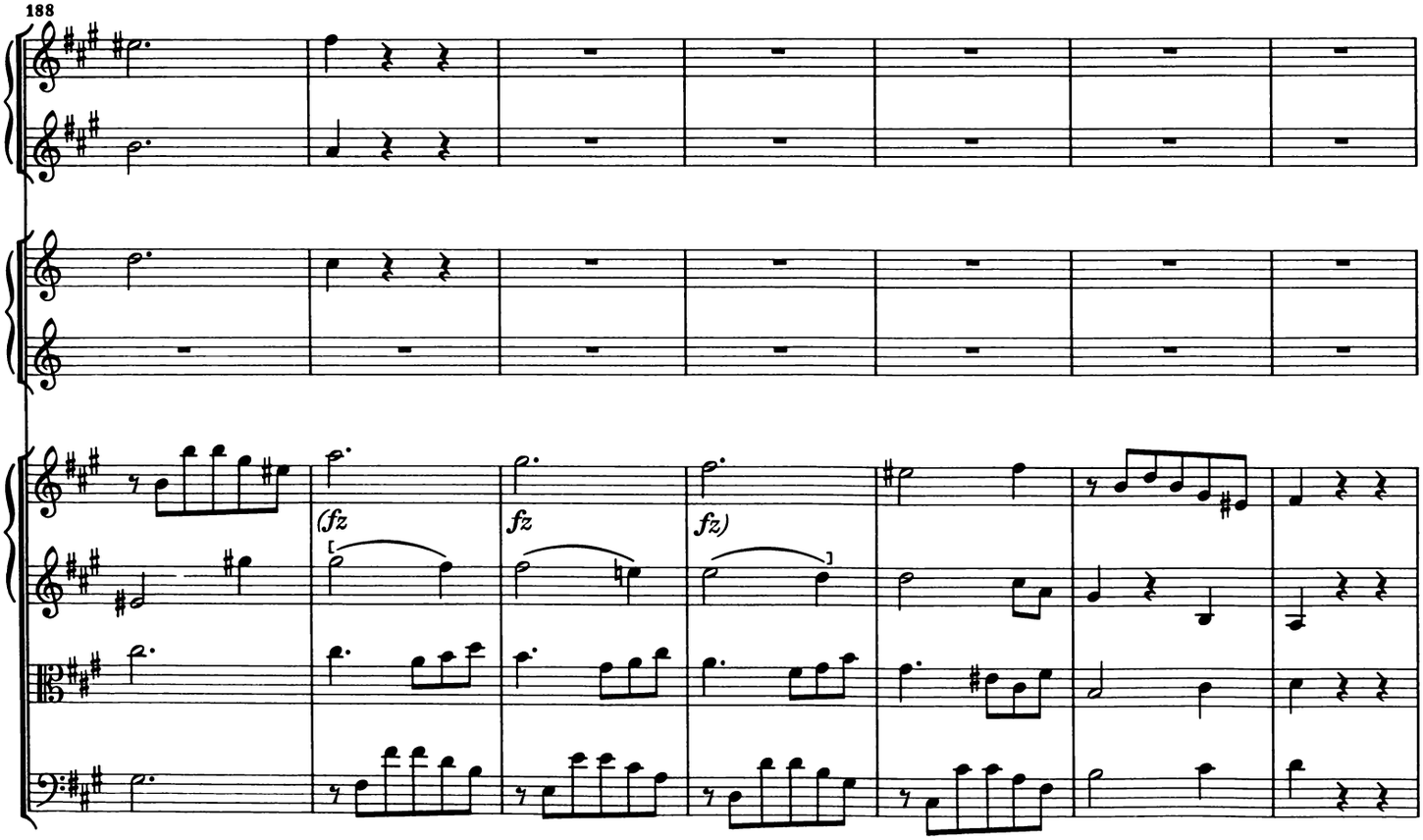

153
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz

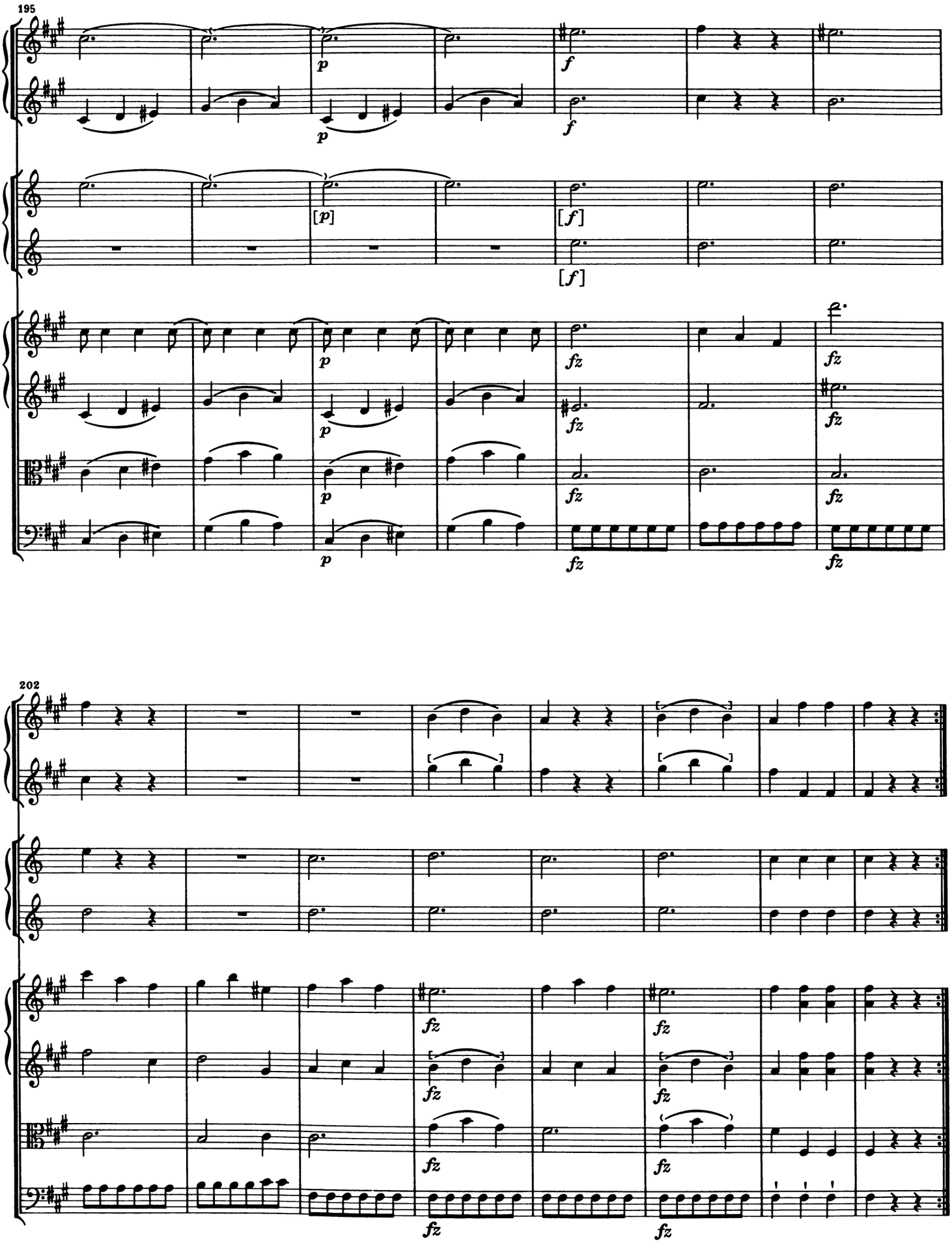

160
p
(p)
pp
p
p
p

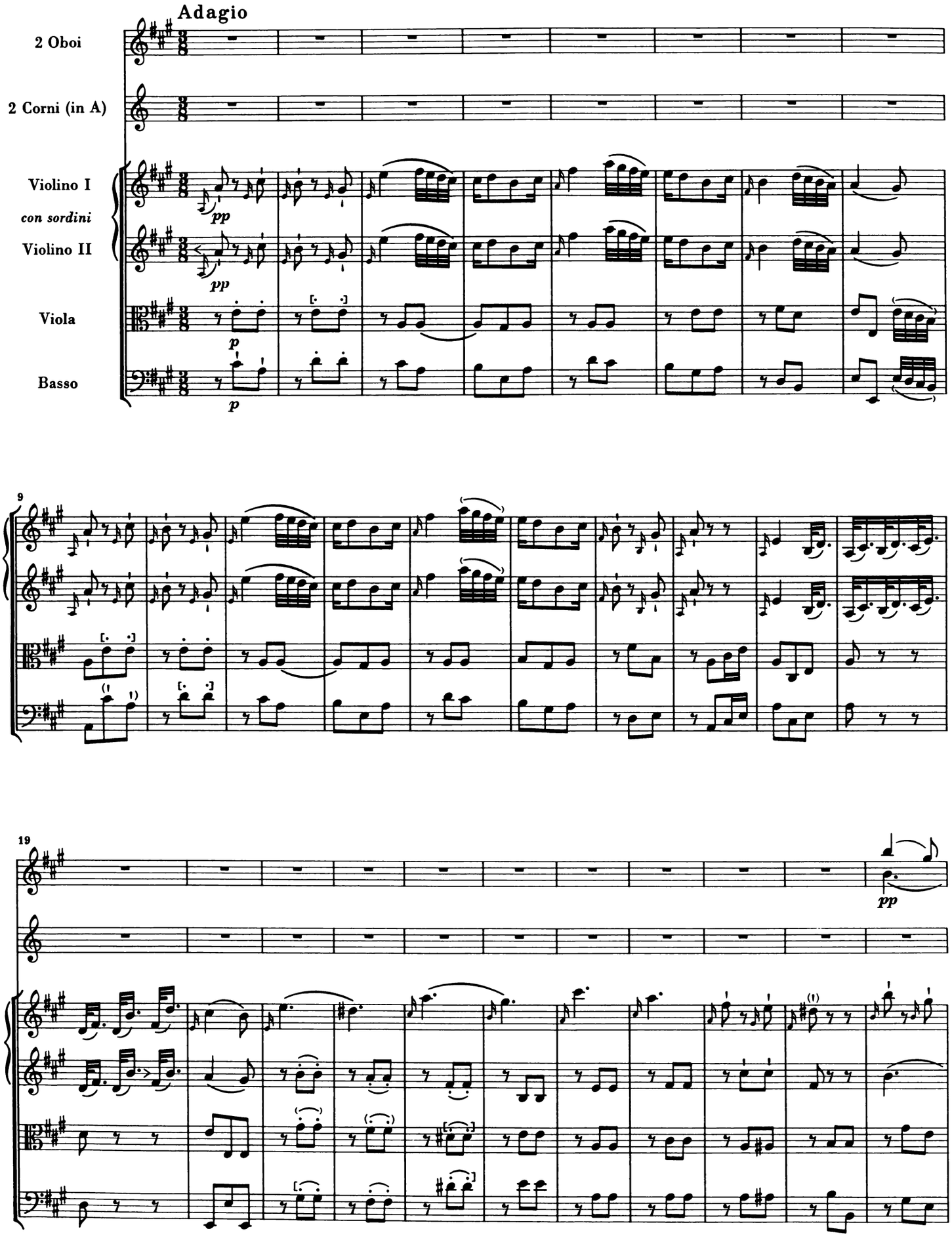

167
f
(f)
f
f
f
f
f
f
f

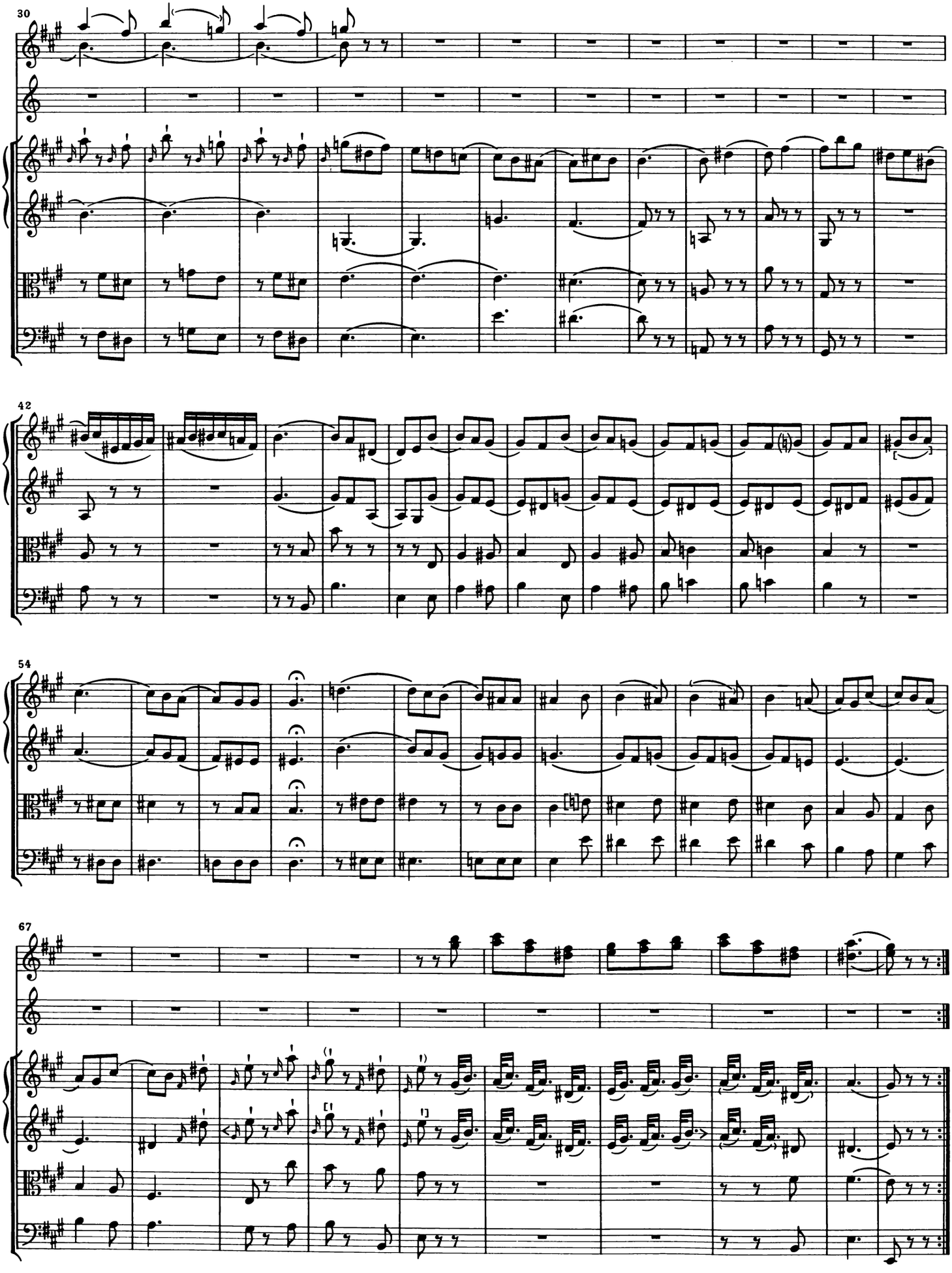

174

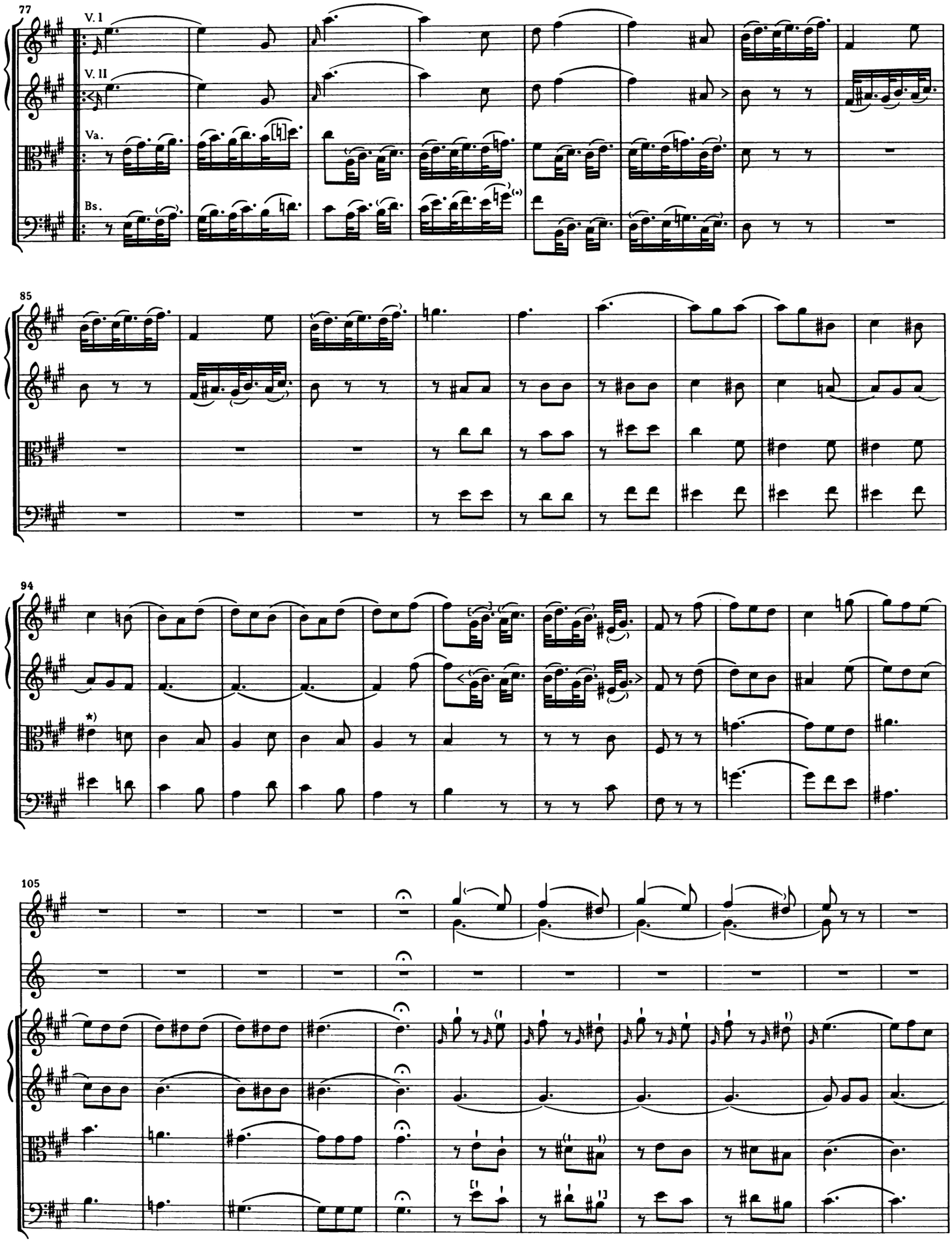

181
fz

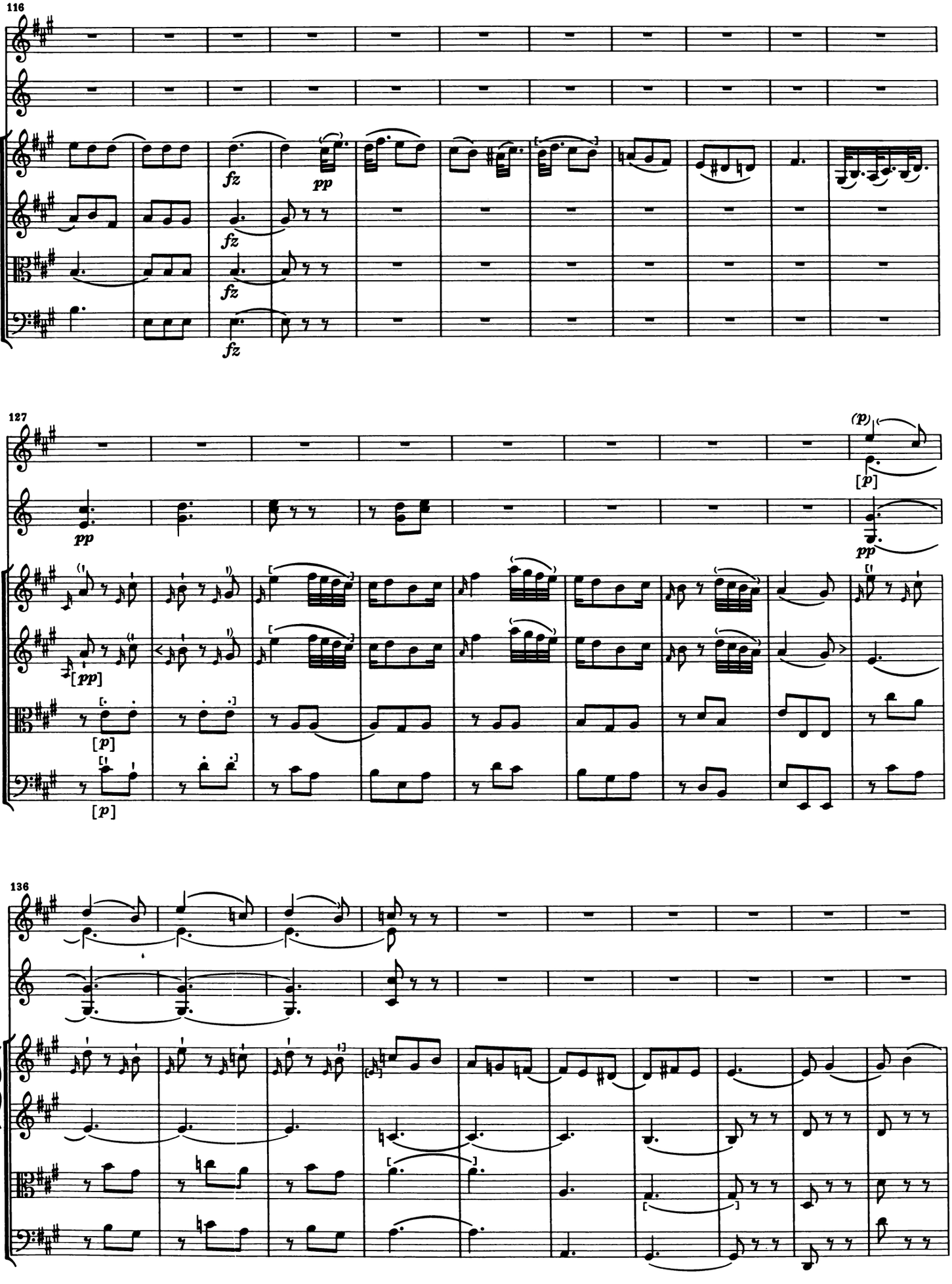

188
(fz
fz
fz)

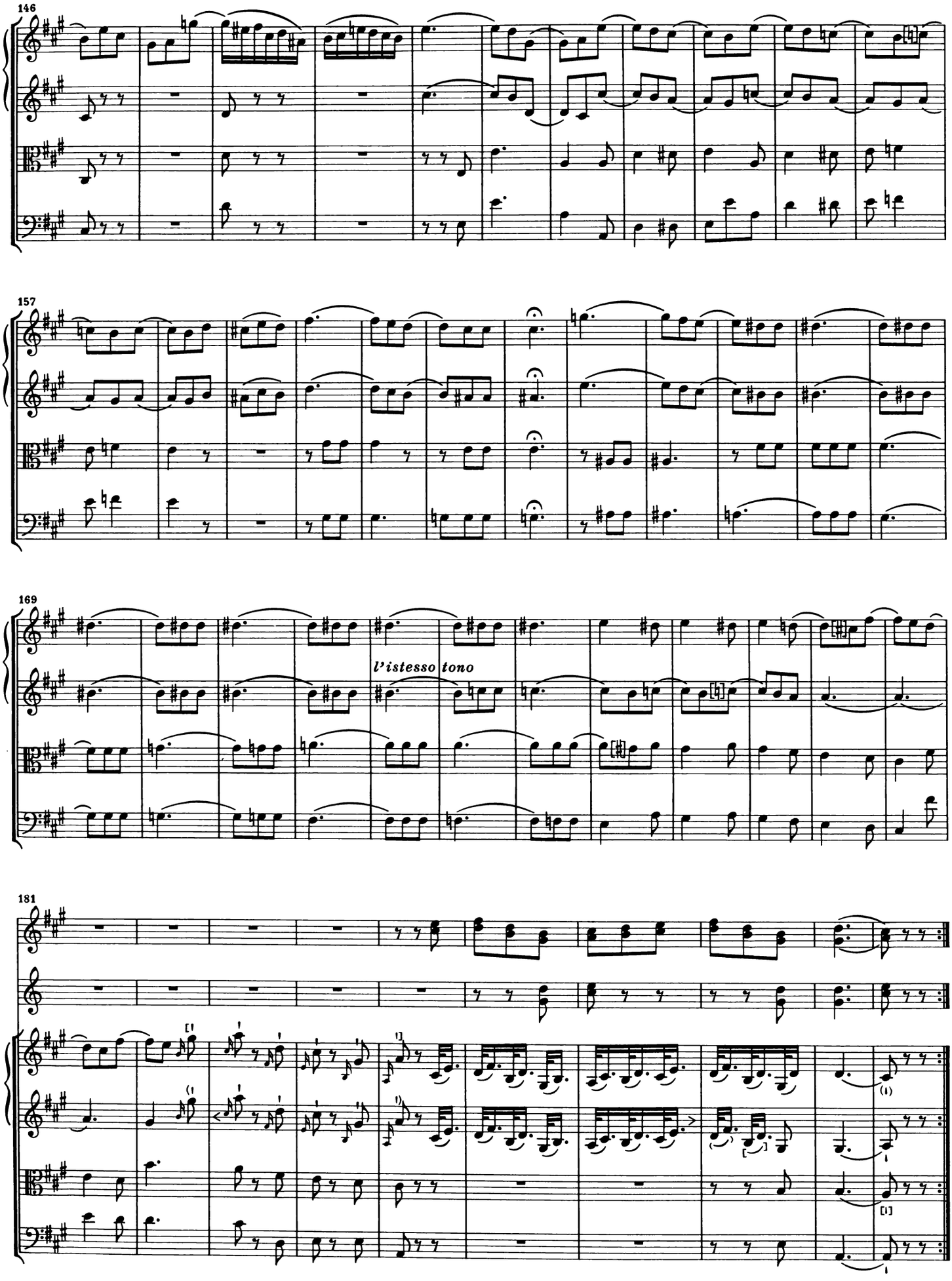

195
202


Adagio
2 Oboi
2 Corni (in A)
Violino I
con sordini
Violino II
Viola
Basso
pp
p
9
19

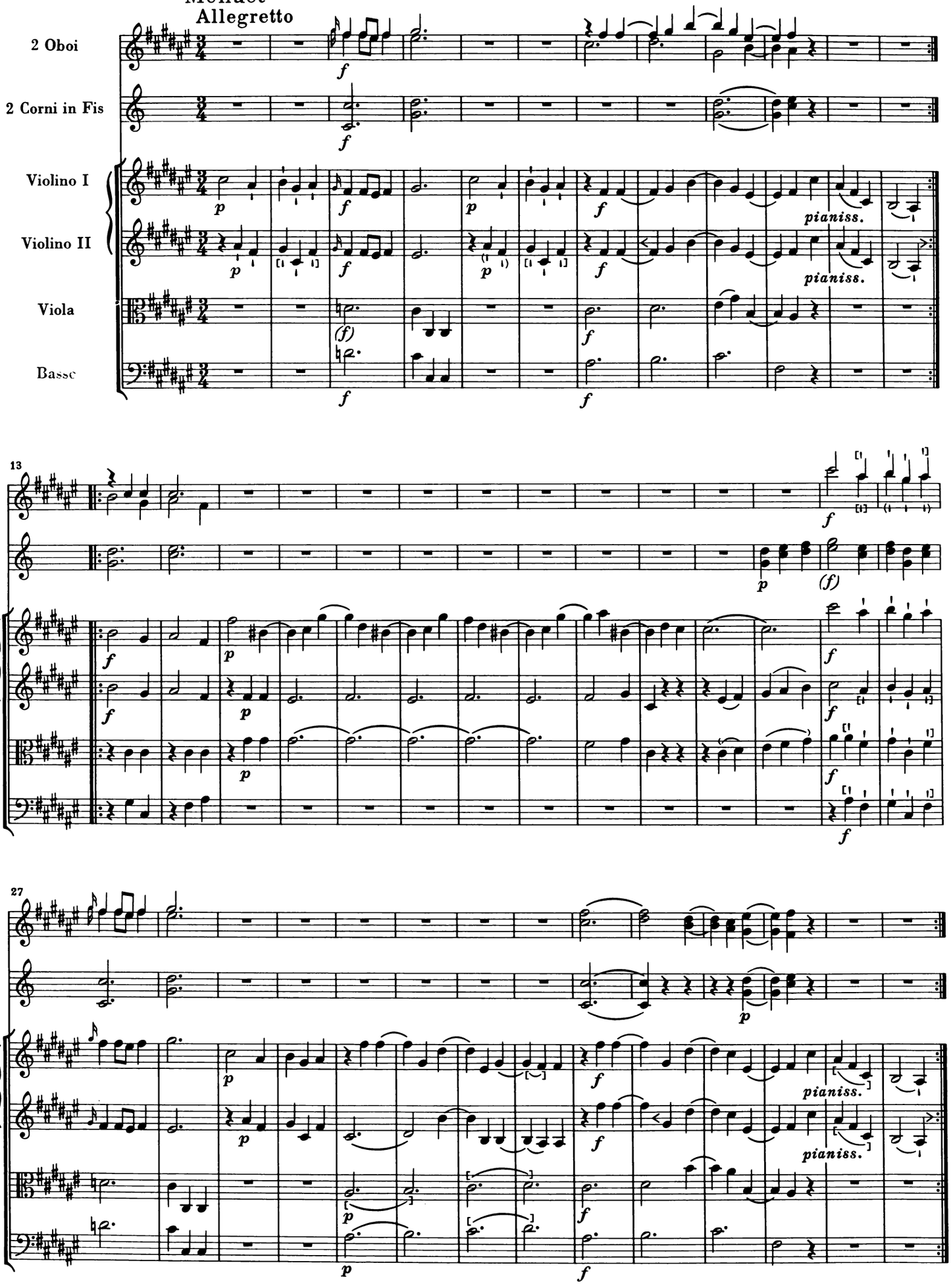

30
42
54
67

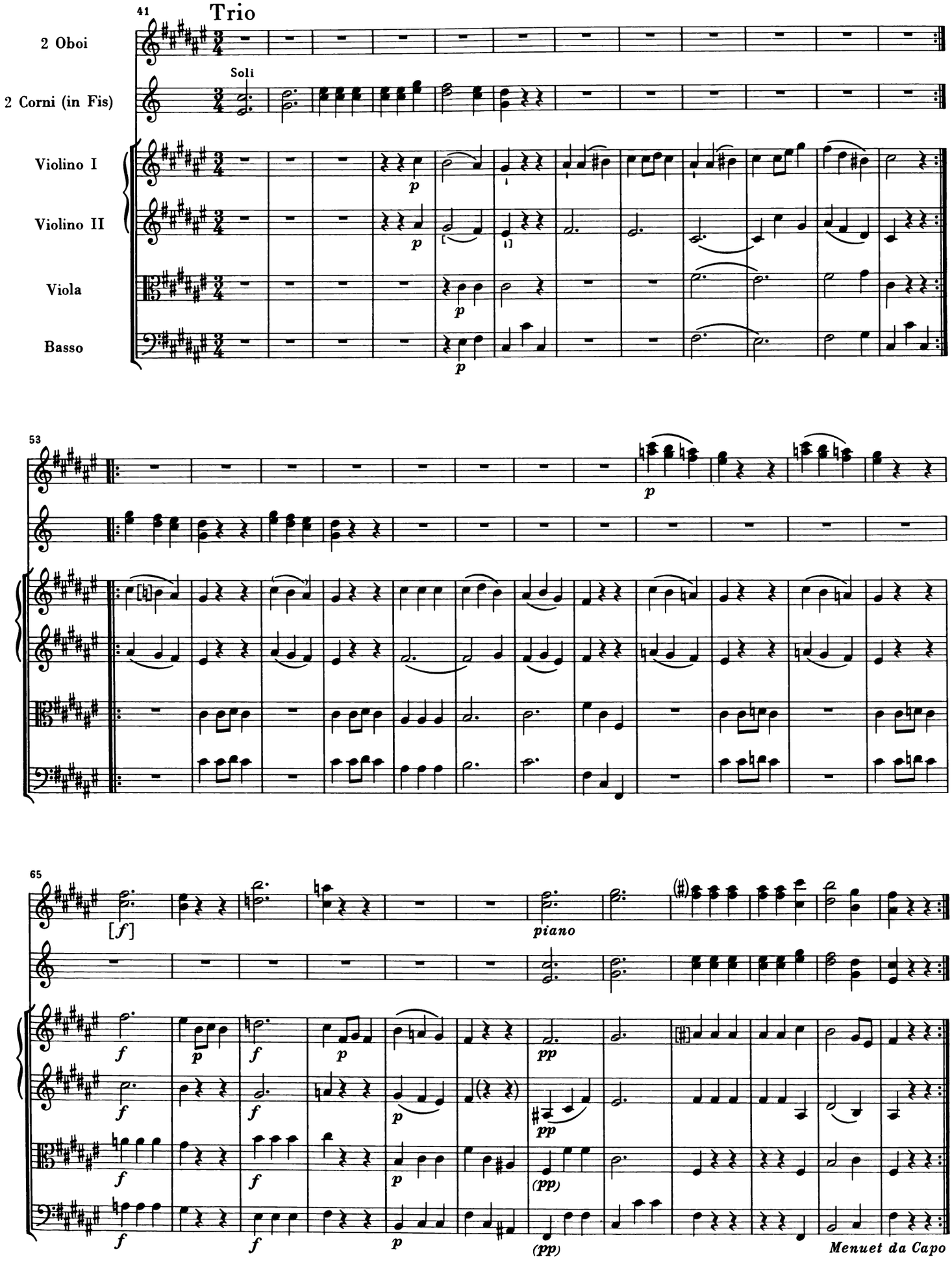

77
V. I
V. II
Va.
Bs.
85
94
*)
105
*) Va. original

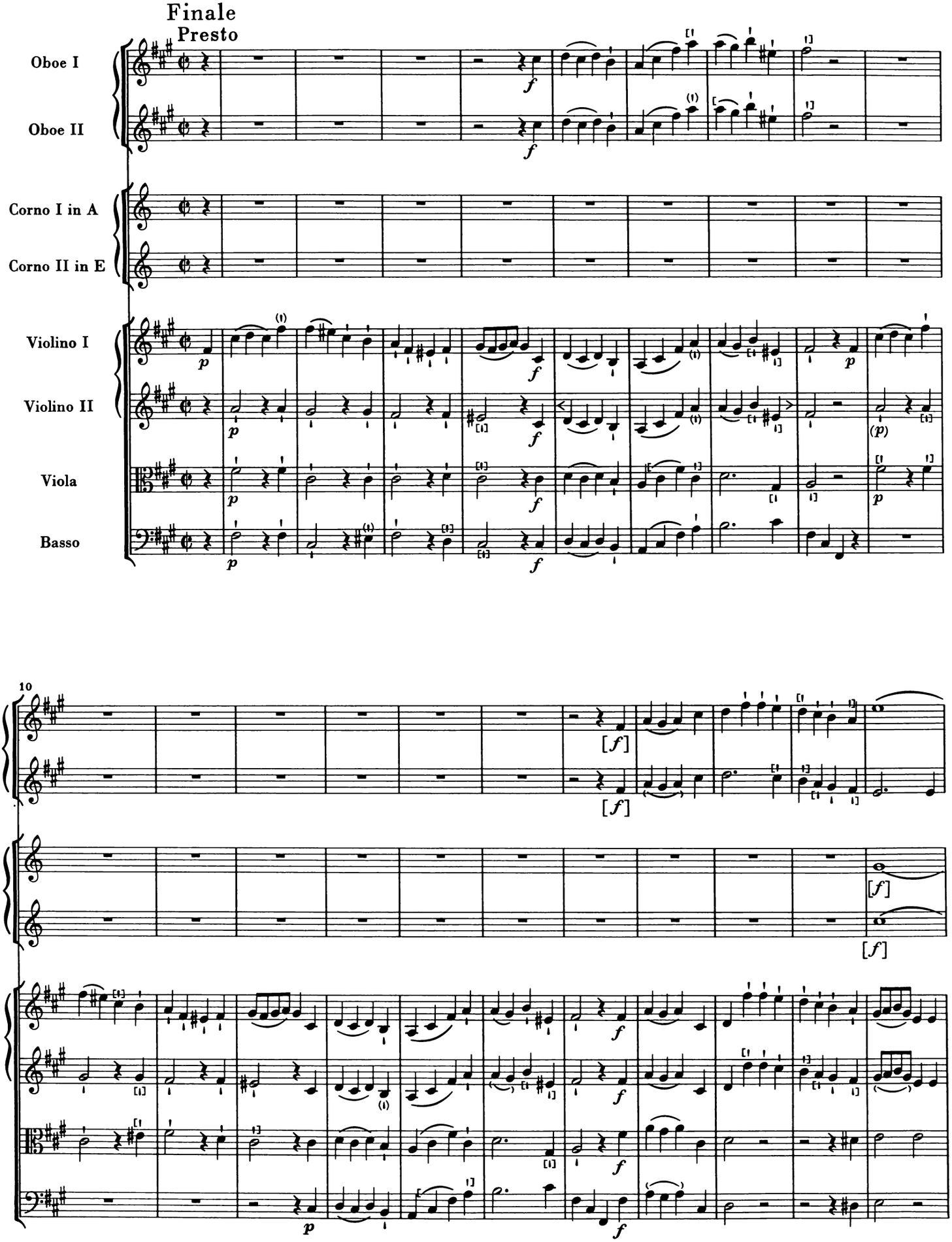

116
fz
pp
fz
fz
fz
127
pp
(p)
[p]
pp
[pp]
[p]
[p]
136

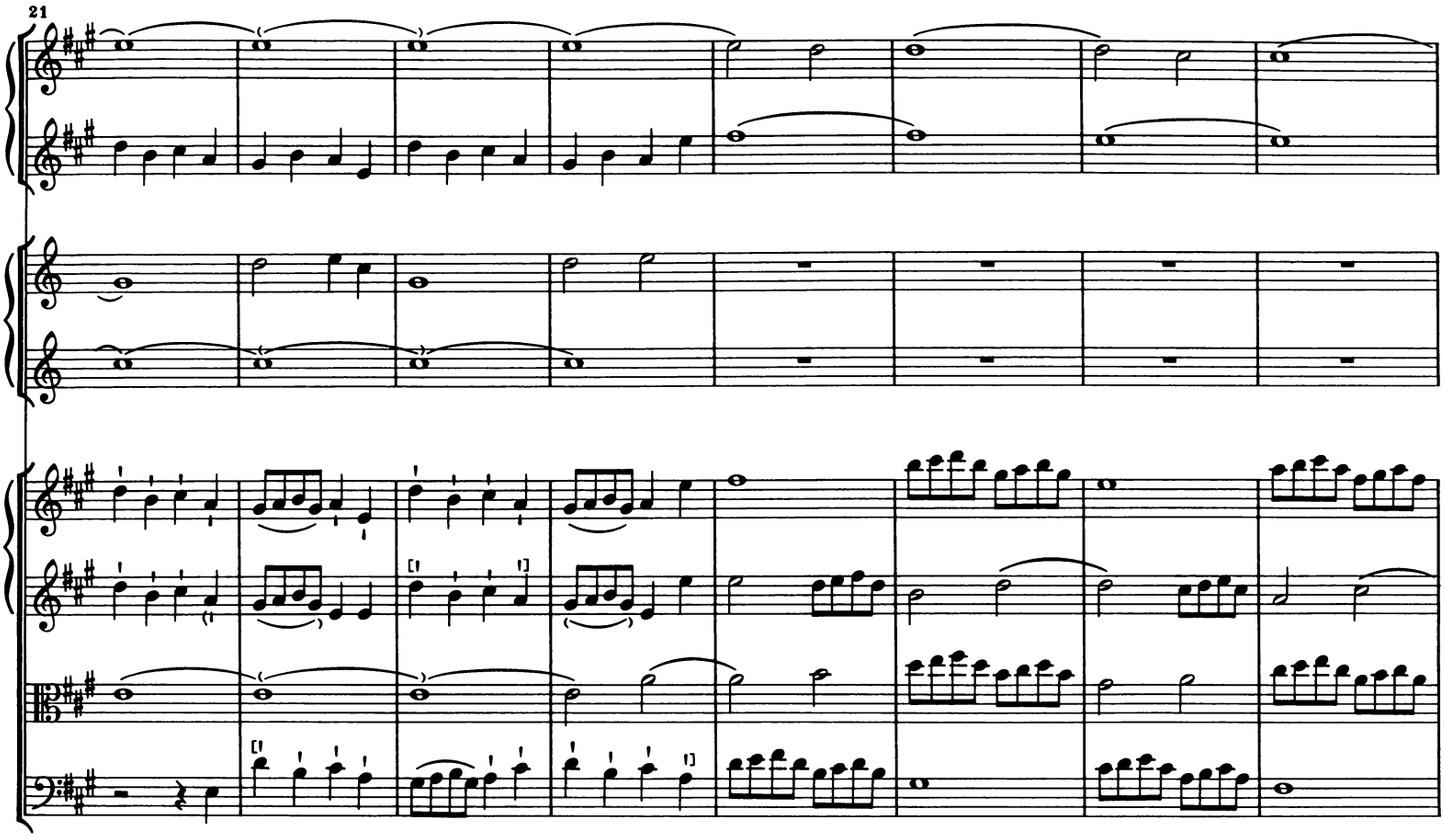

146
157
169
l'istesso tono
181

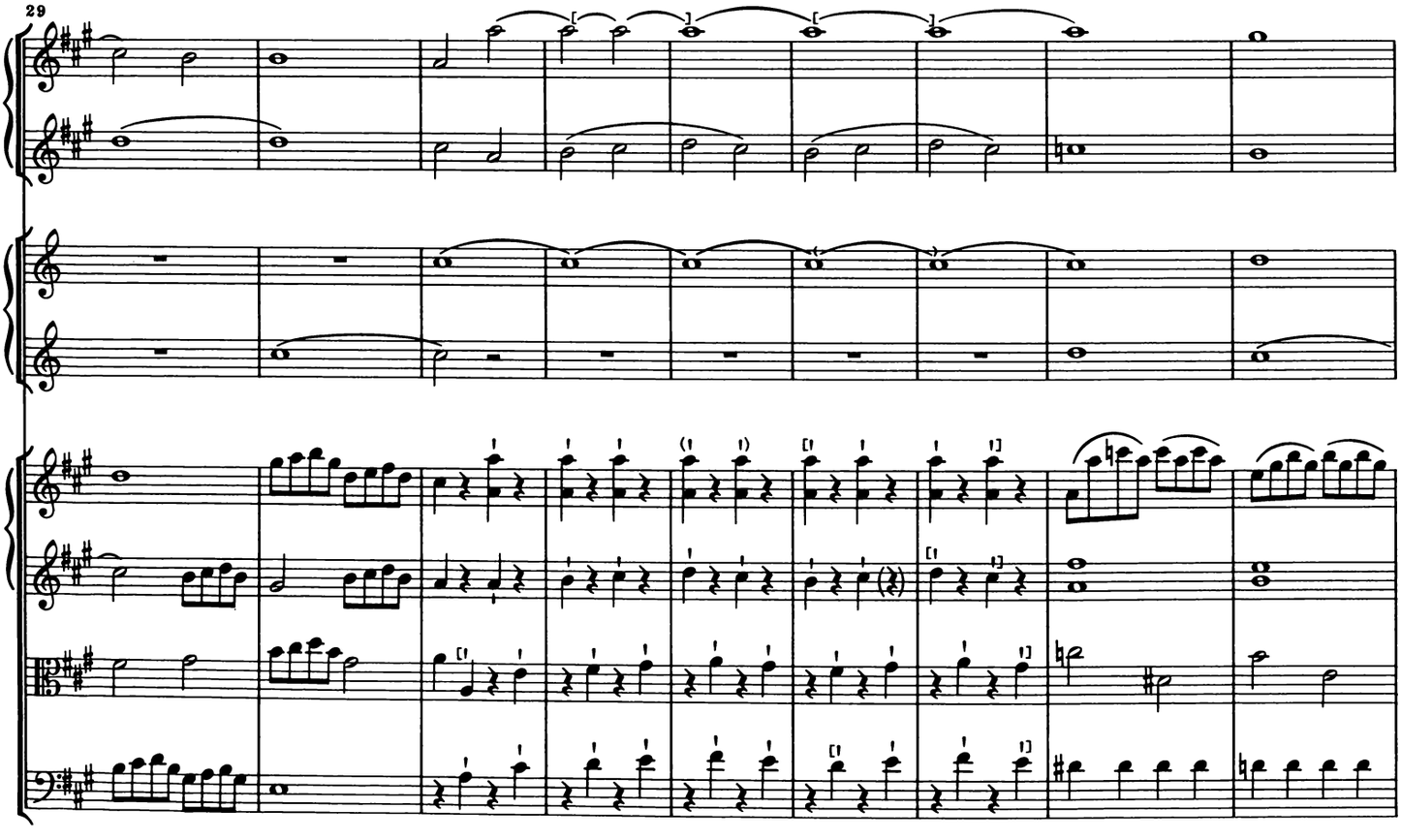
Menuet
Allegretto

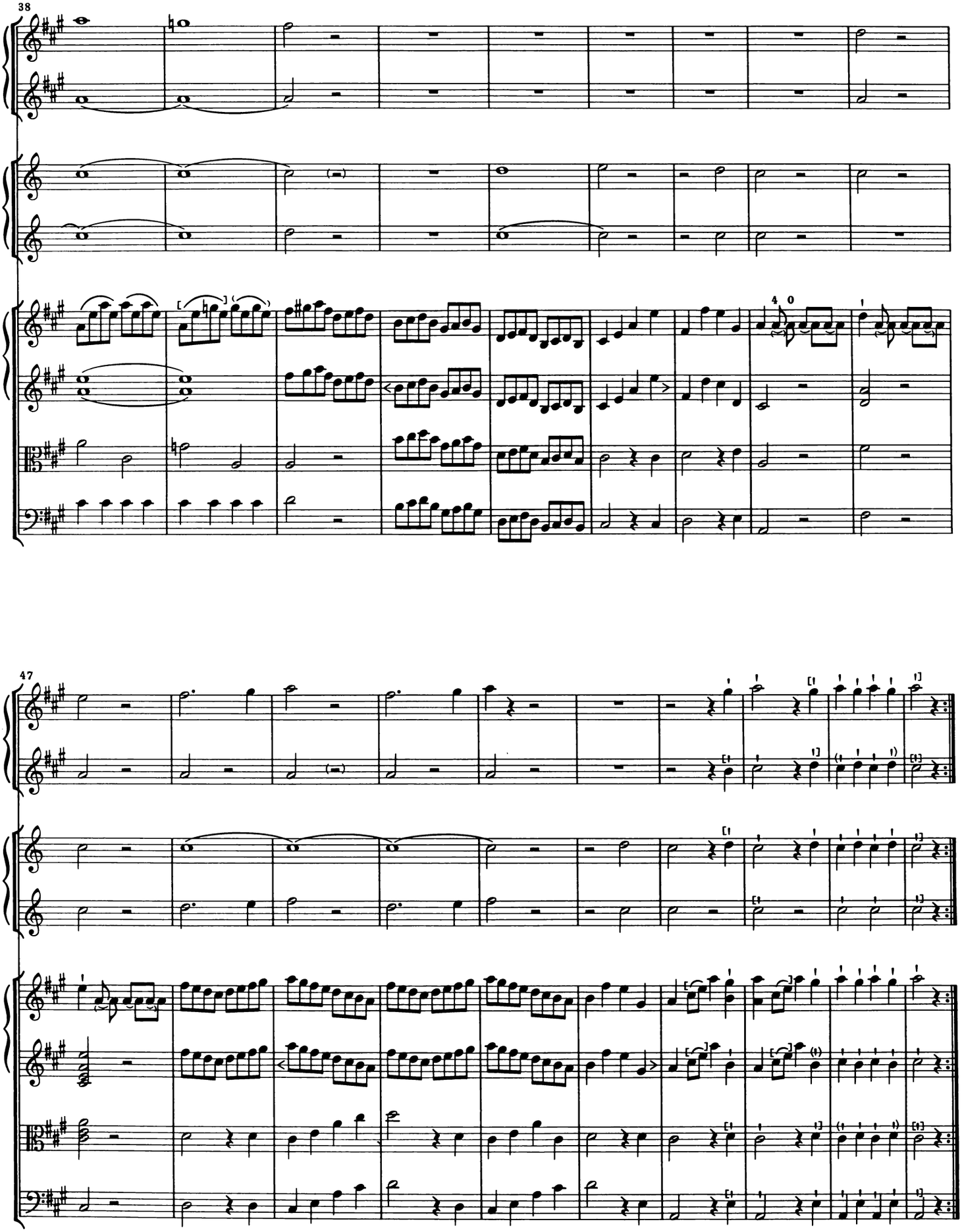


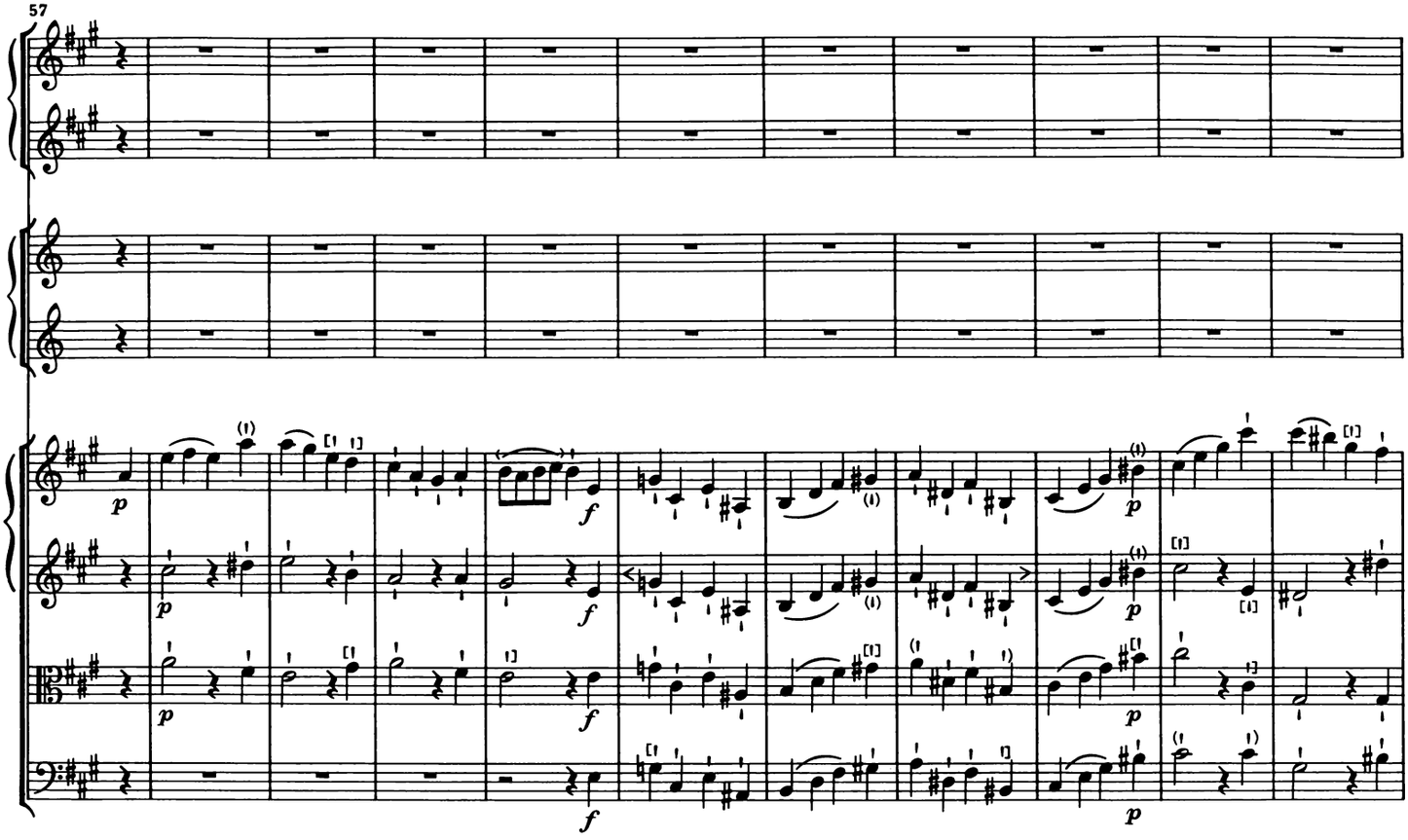

41
Trio
2 Oboi
2 Corni (in Fis)
Soli
Violino I
Violino II
Viola
Basso
p
53
65
[f]
piano
pp
(pp)
Menuet da Capo

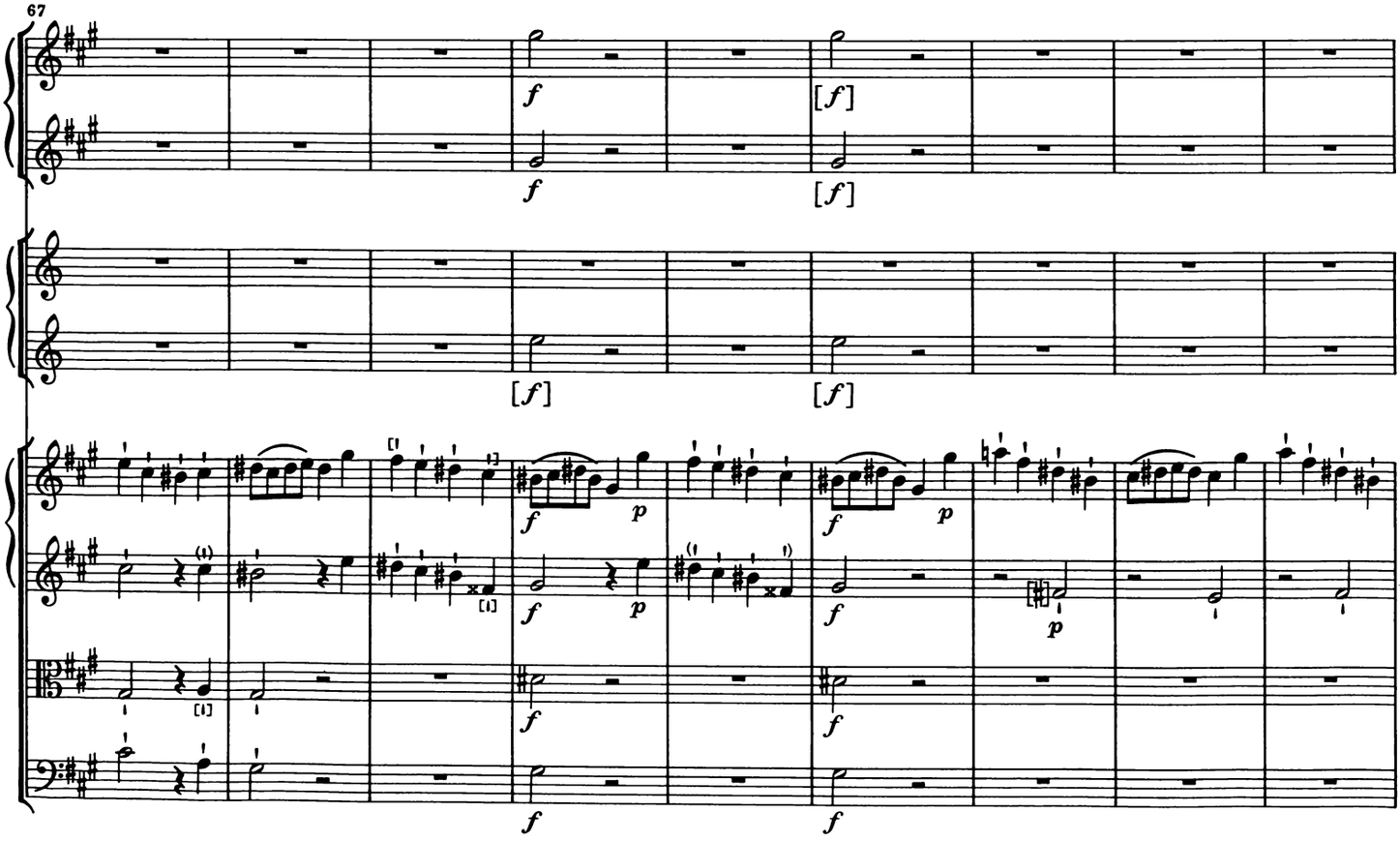

Finale
Presto
Oboe I
Oboe II
Corno I in A
Corno II in E
Violino I
Violino II
Viola
Basso
10

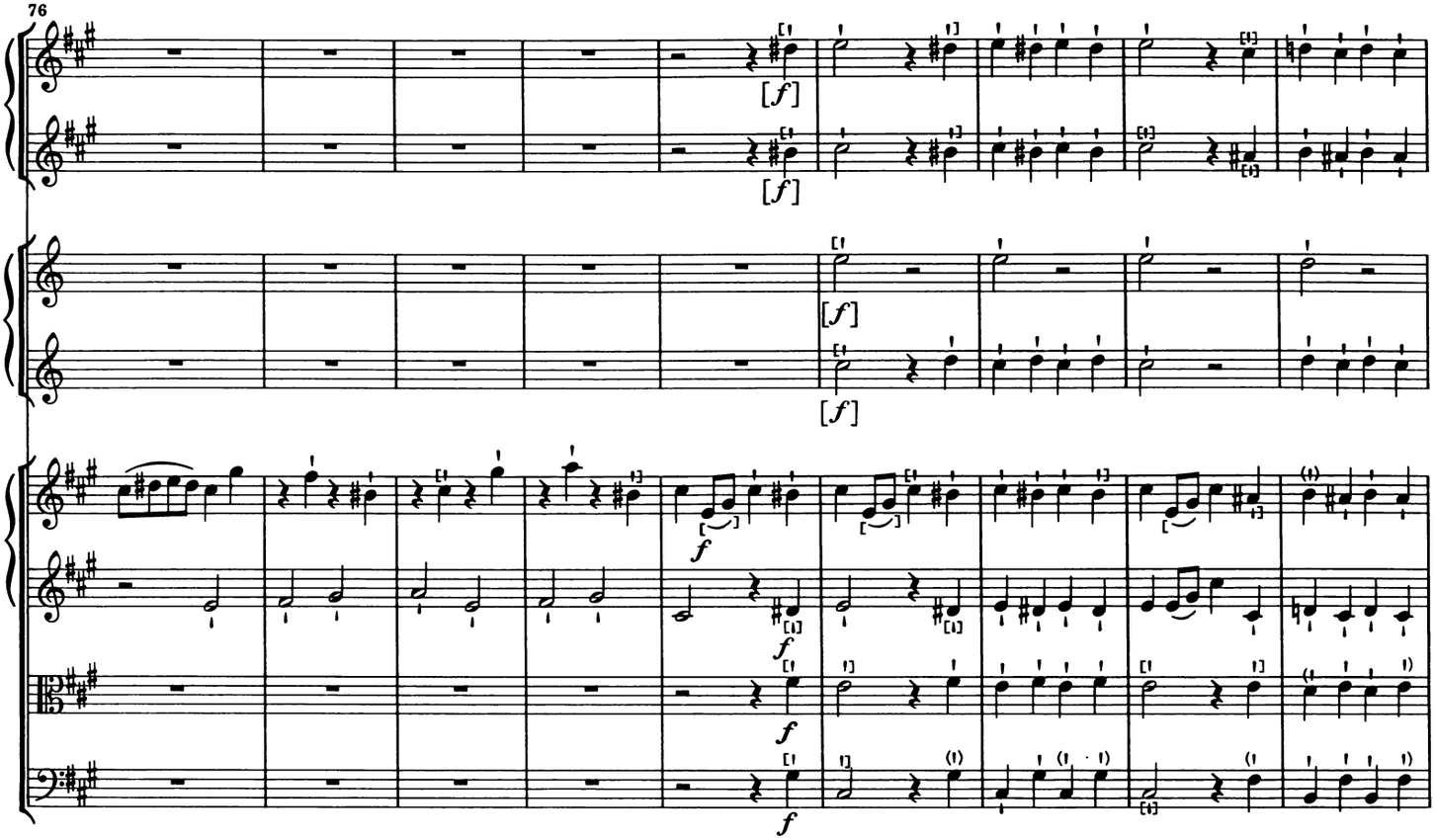

21

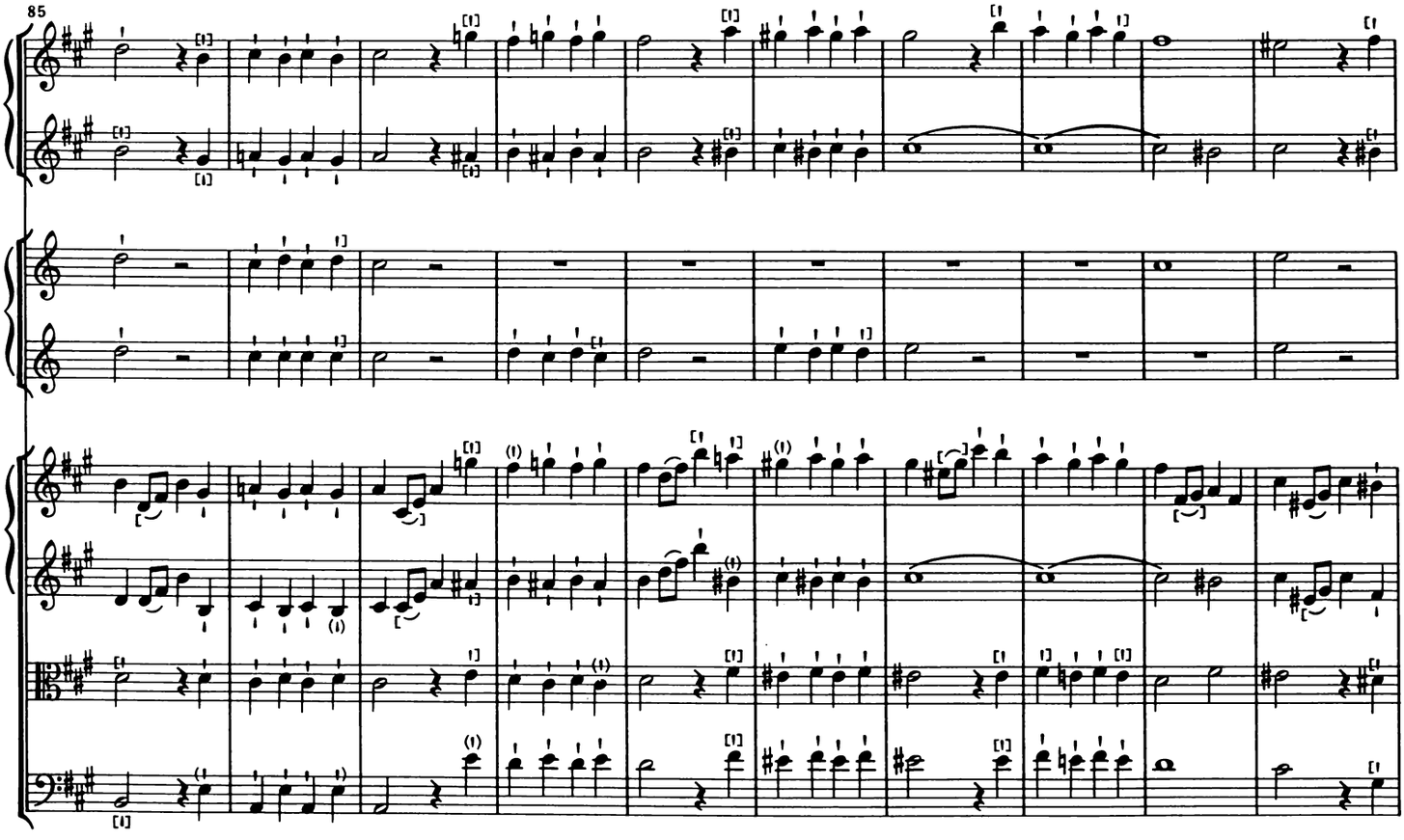

29

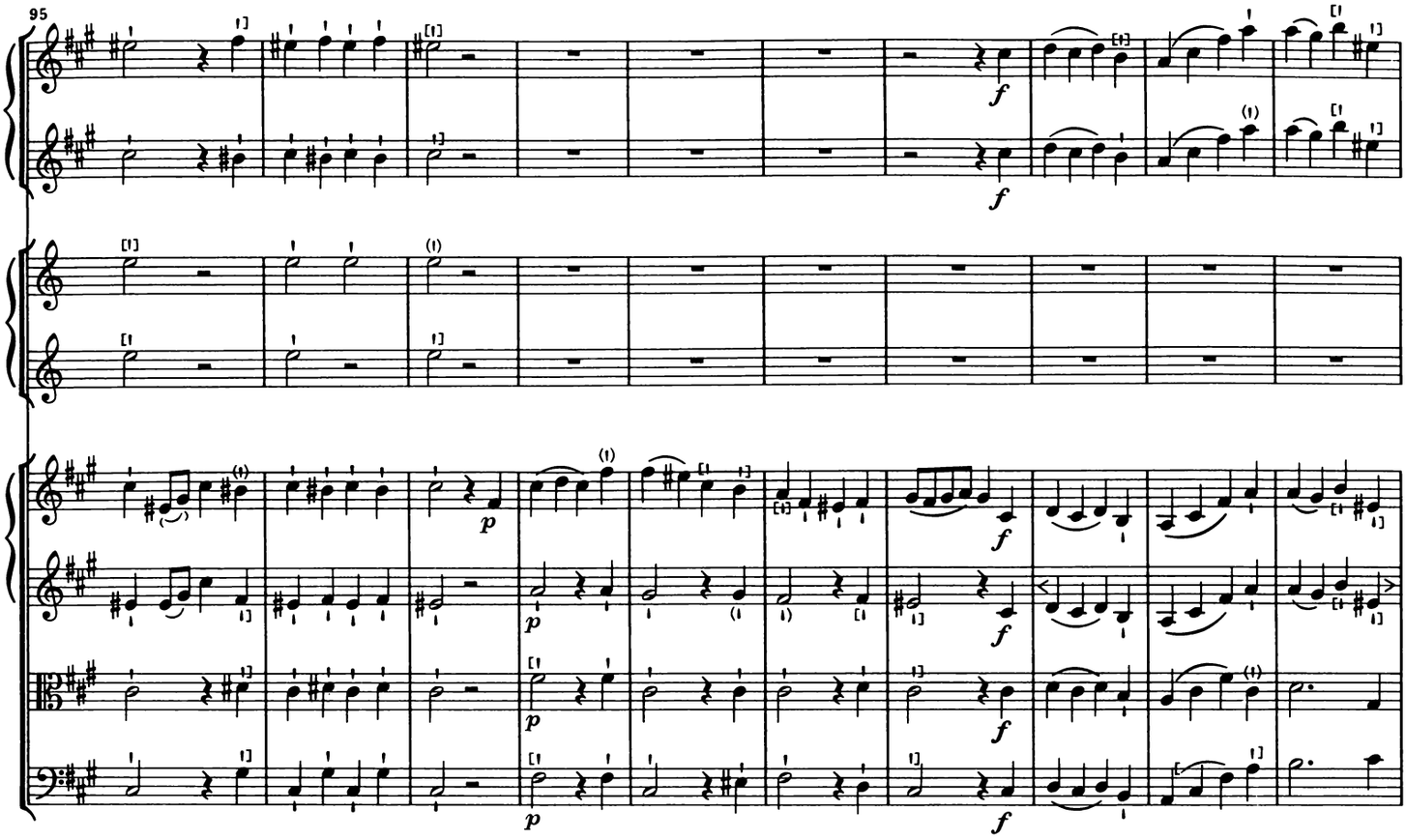

38
47

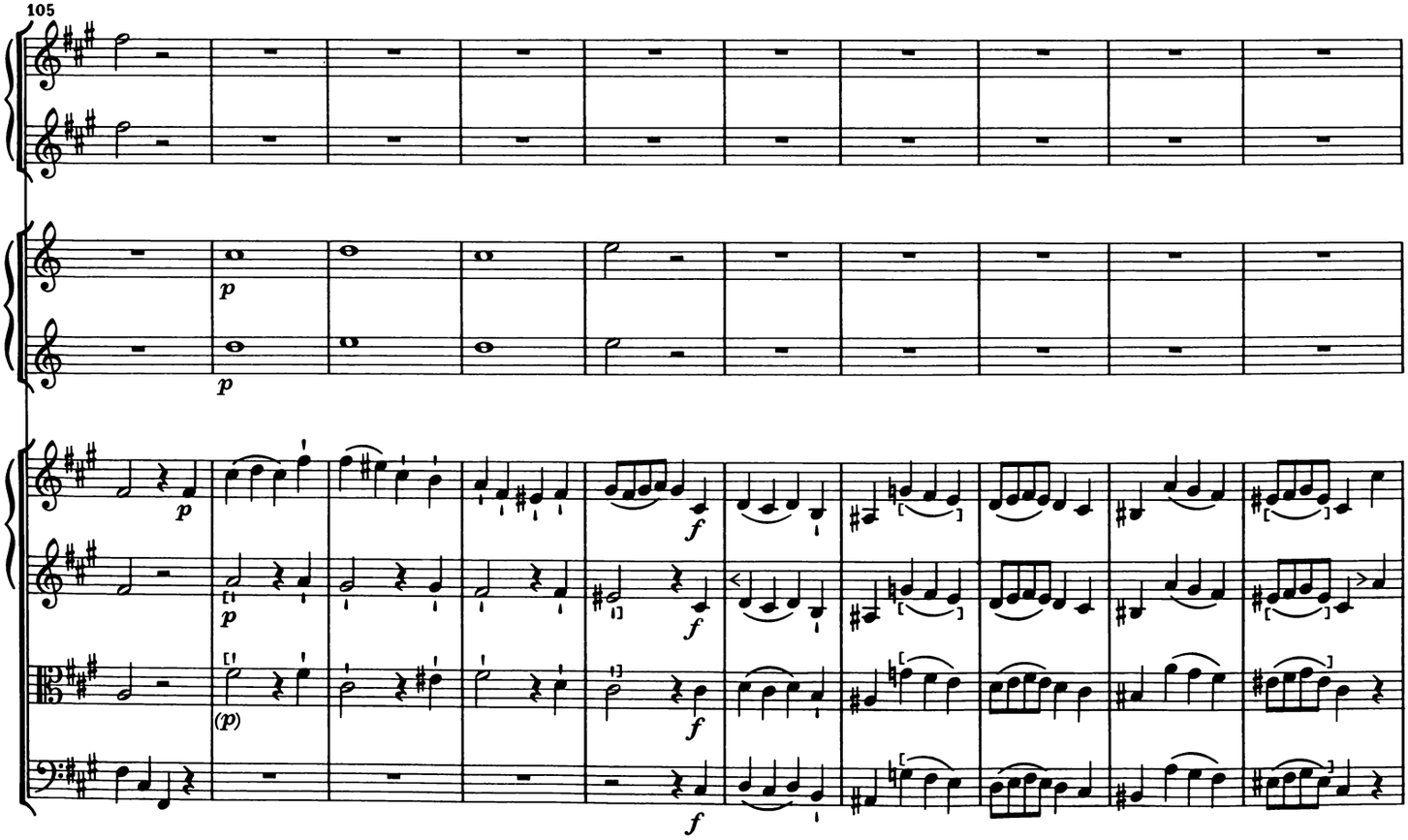

57
p
f
p
f
p
f
p

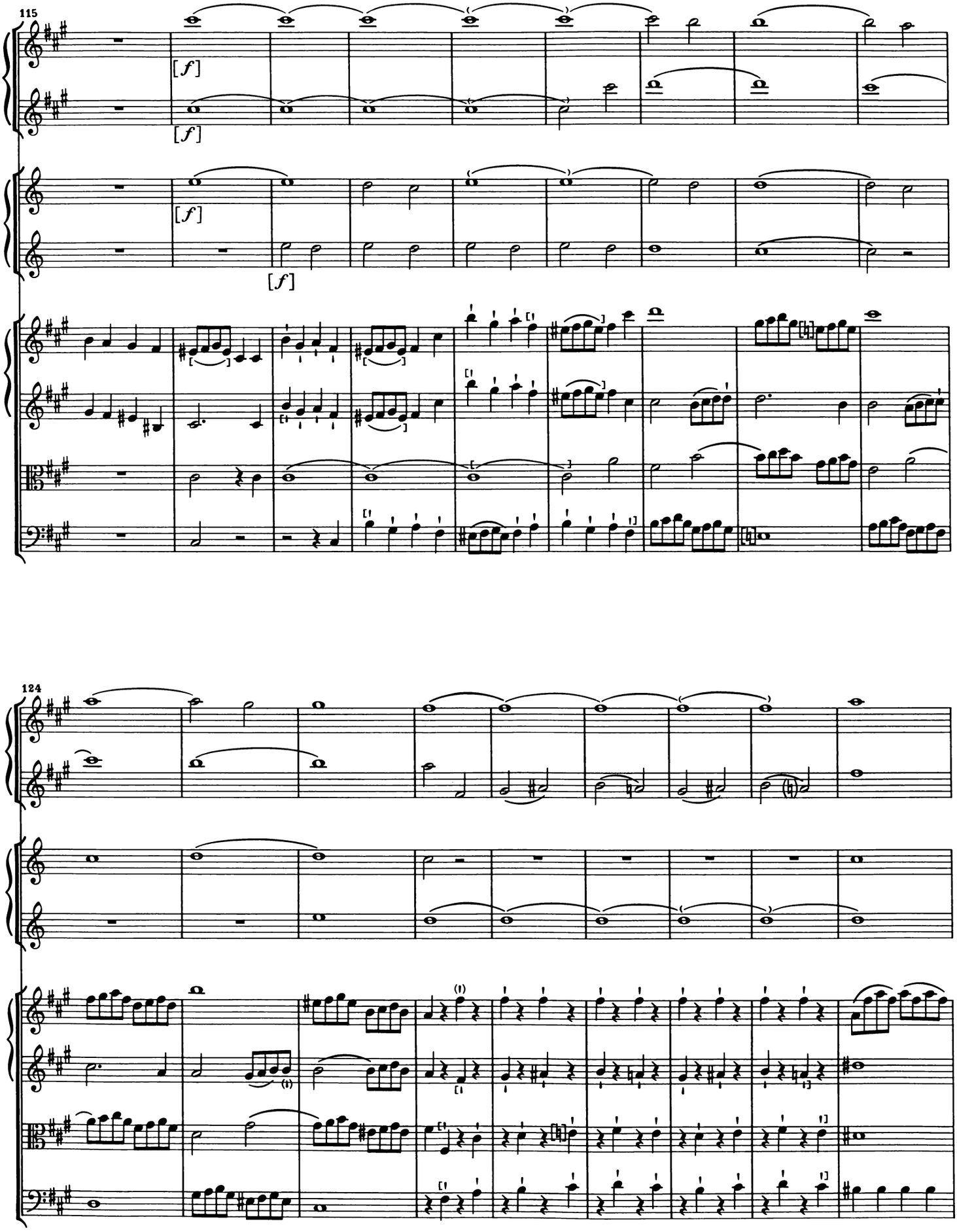

67
f
[f]
f
[f]
[f]
[f]
f
p
f
p
p
f
f
f
f

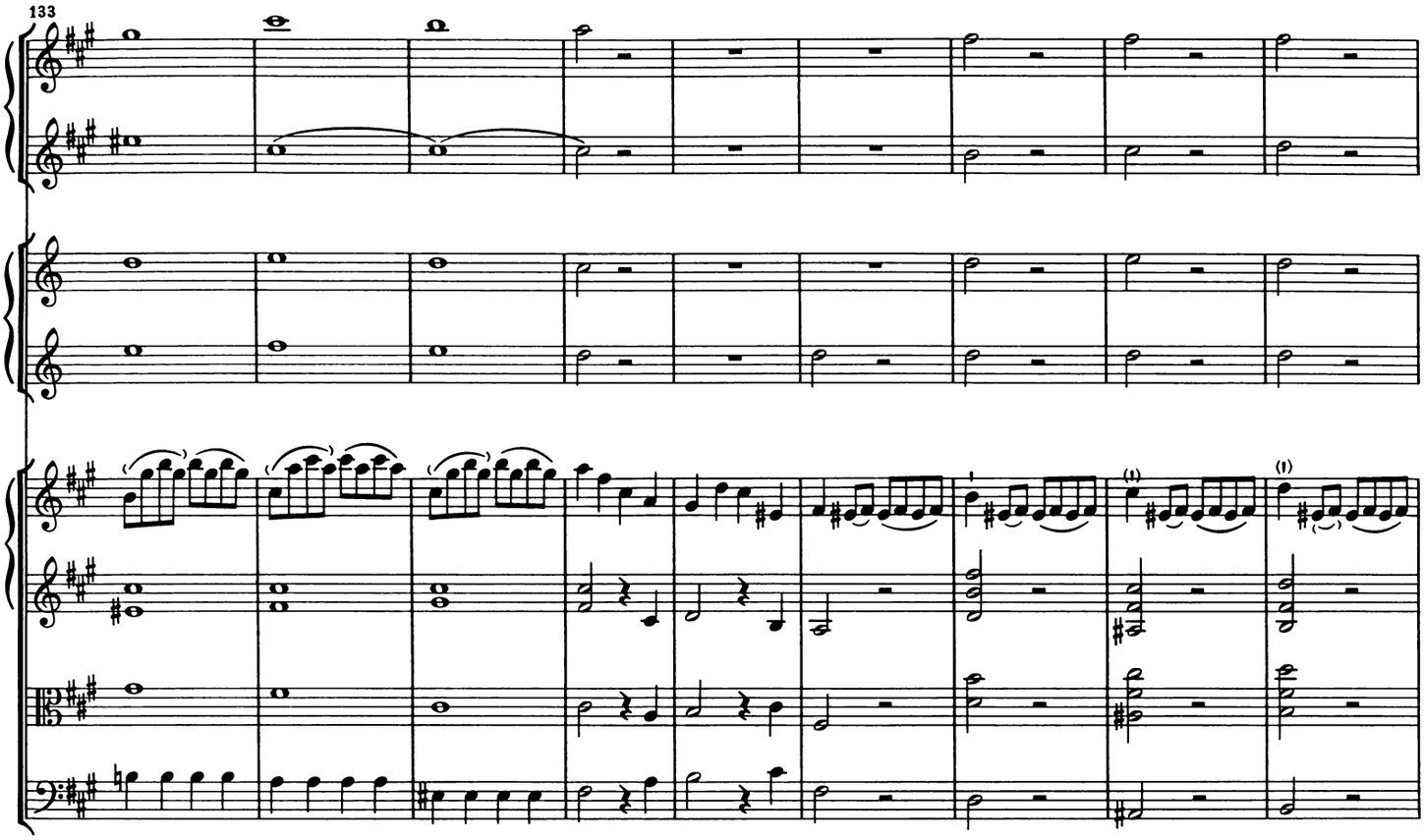

76
[f]
[f]
[f]
[f]
f
f
f
f

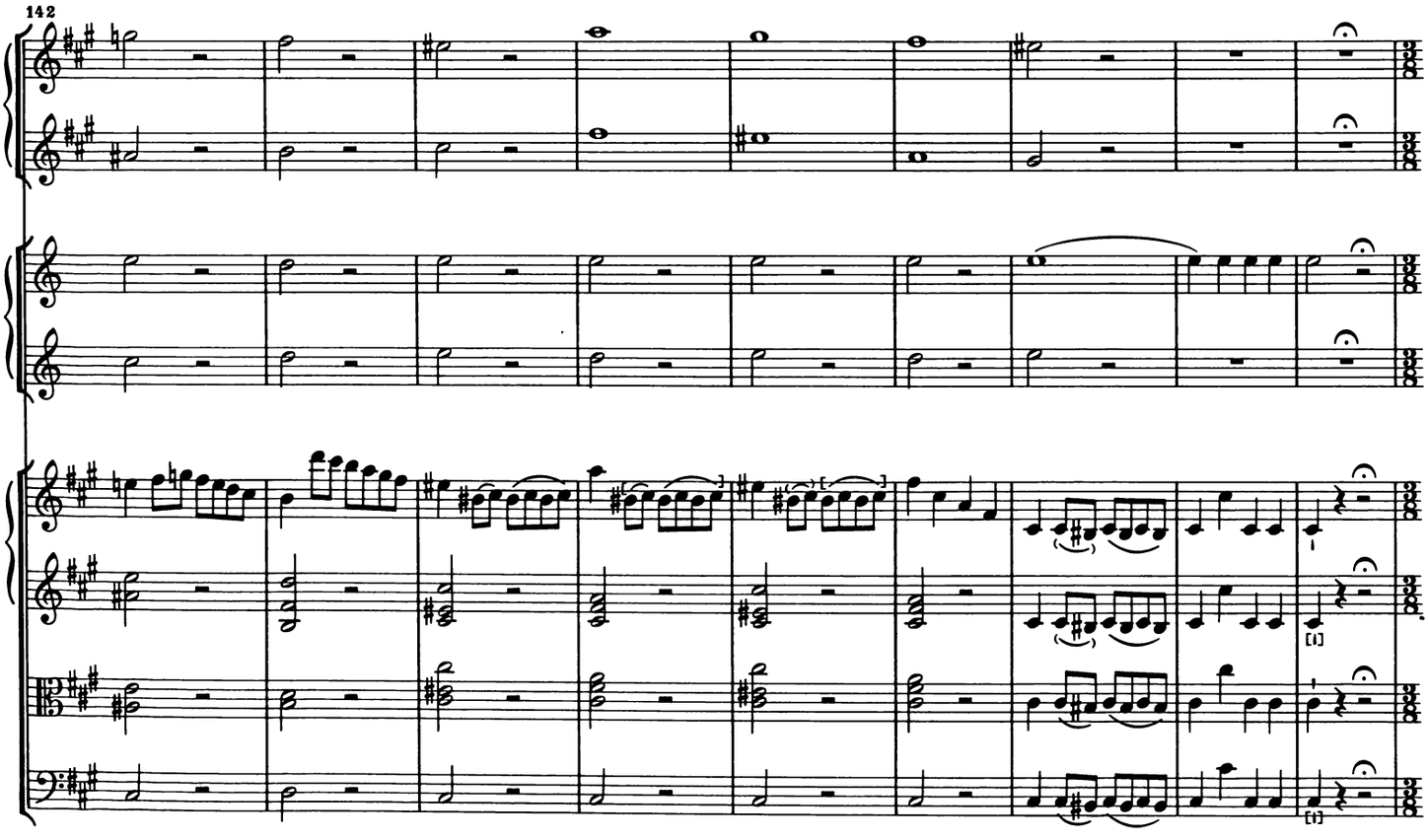

85


95
f
p
f

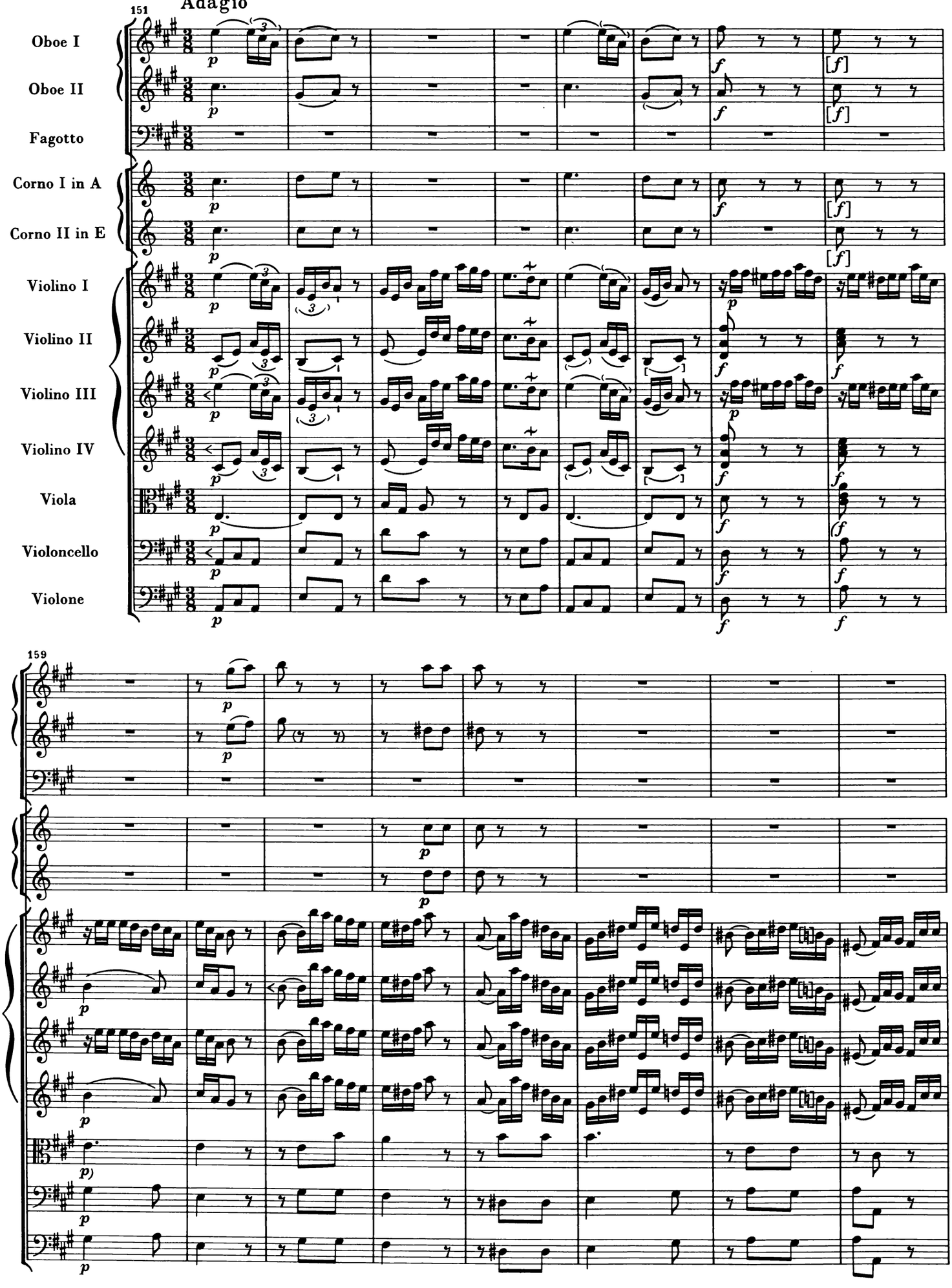

105
p
p
p
f
(p)
f

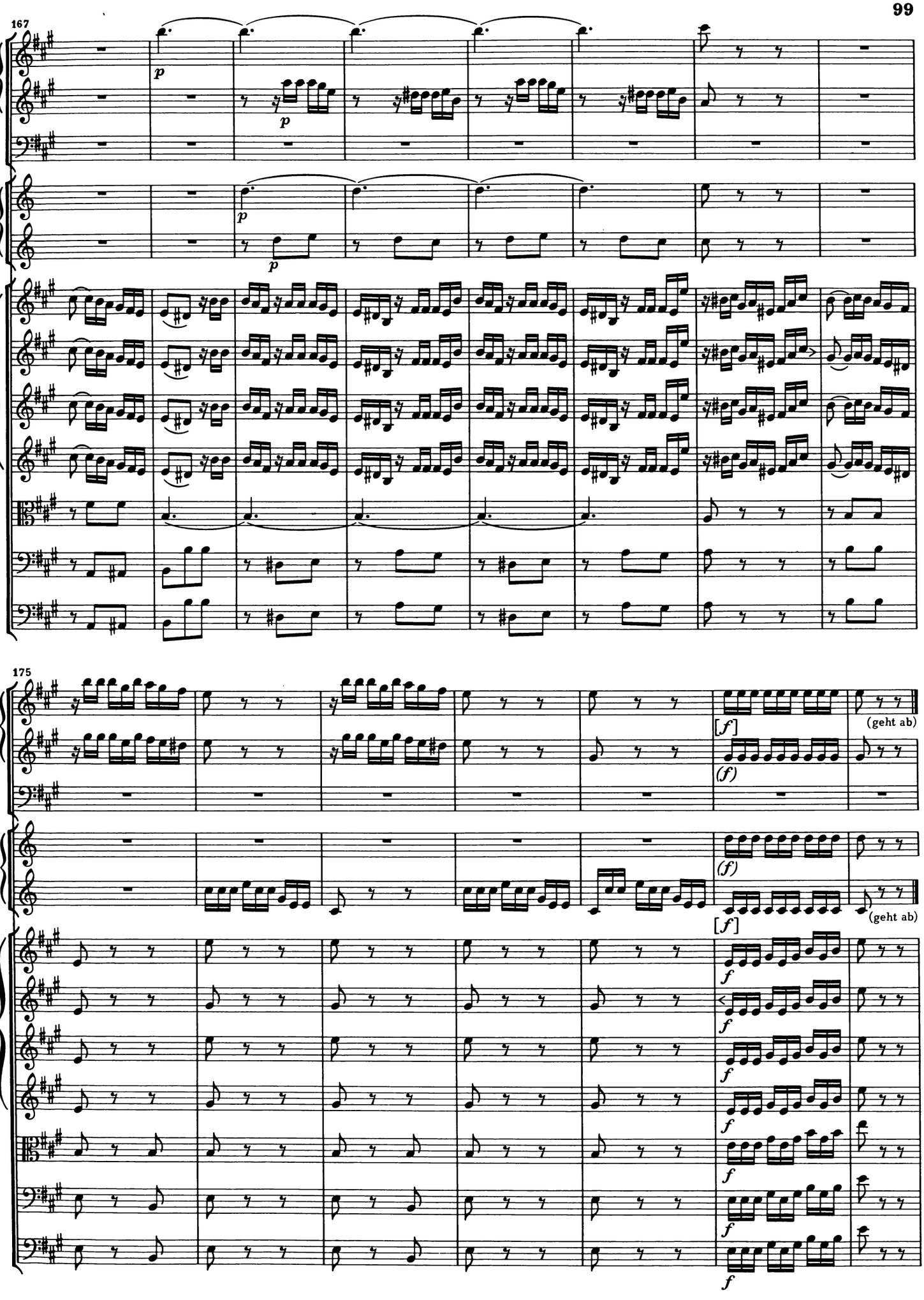

115
[f]
[f]
[f]
[f]
124

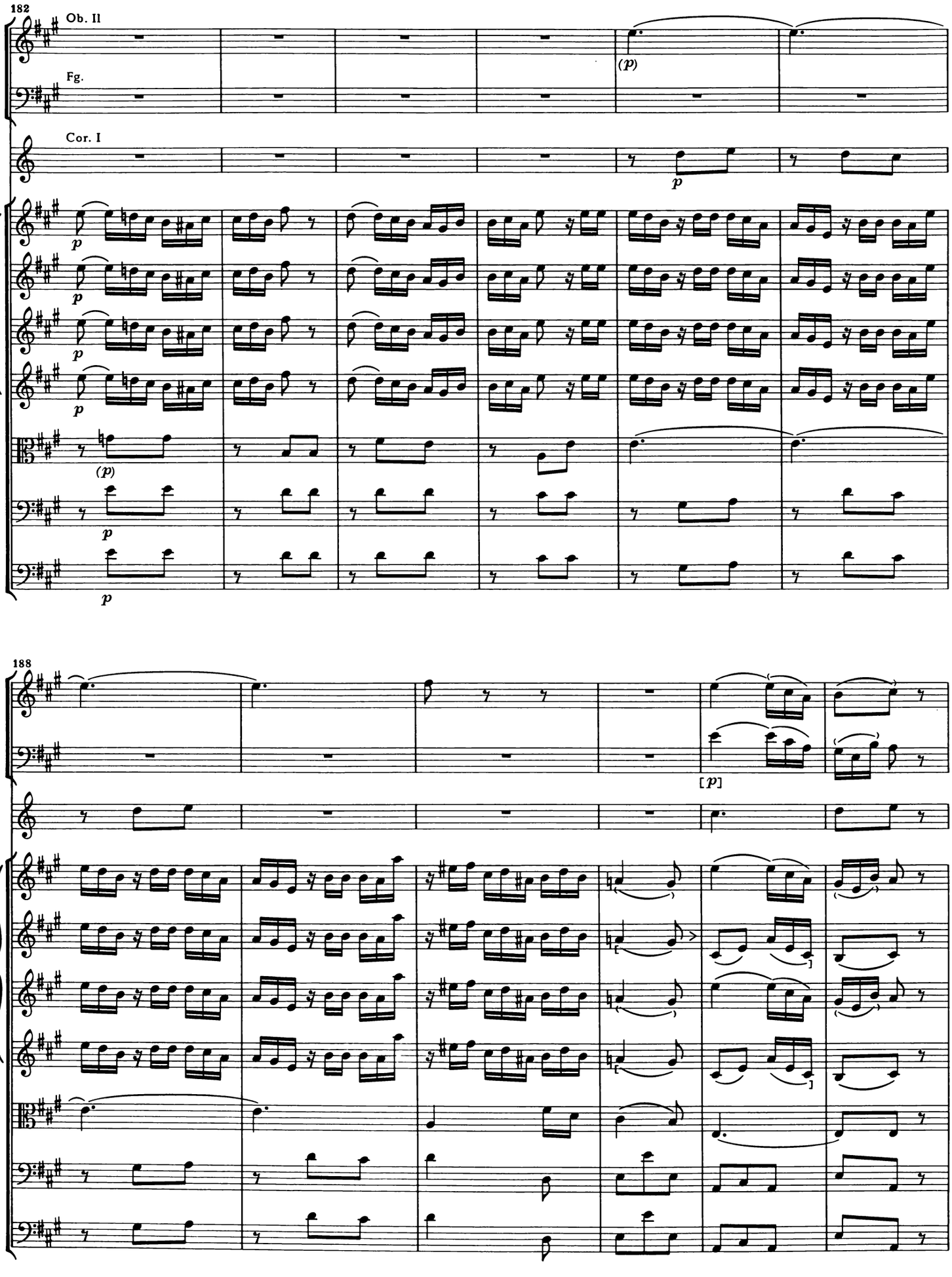

133

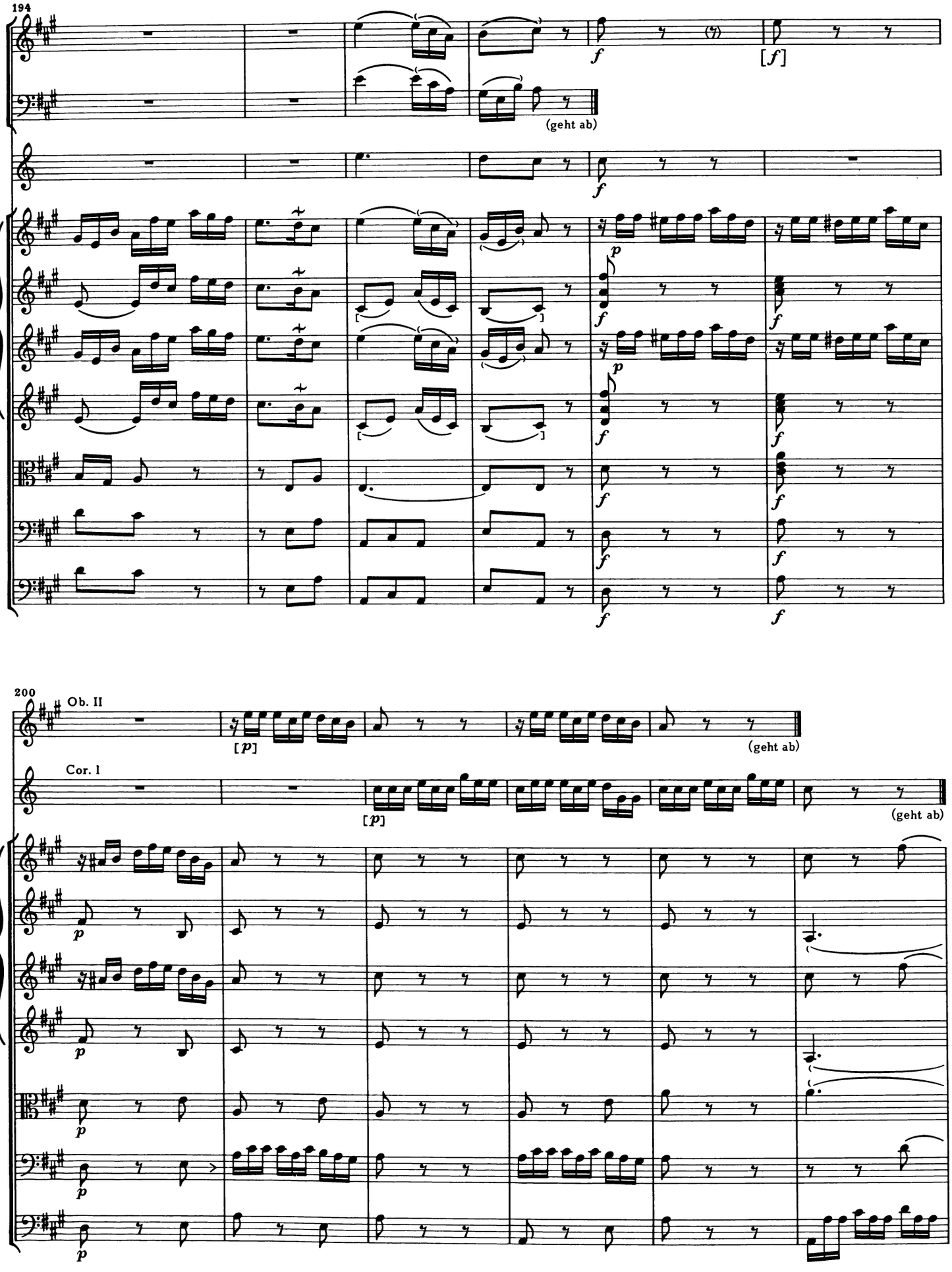

142

Adagio

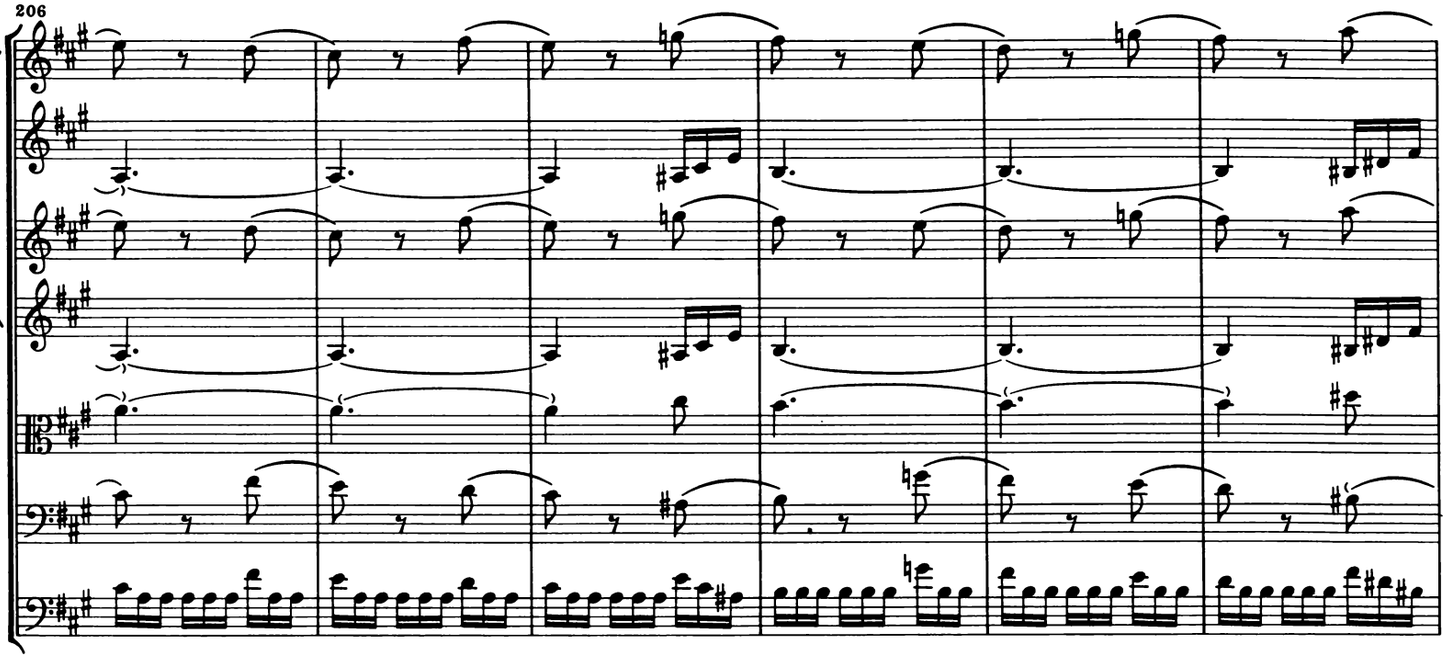

151
Oboe I
Oboe II
Fagotto
Corno I in A
Corno II in E
Violino I
Violino II
Violino III
Violino IV
Viola
Violoncello
Violone
159


167
p
p
p
p
175
[f]
(f)
(geht ab)
(f)
[f]
(geht ab)
f
f
f
f
f
f
f

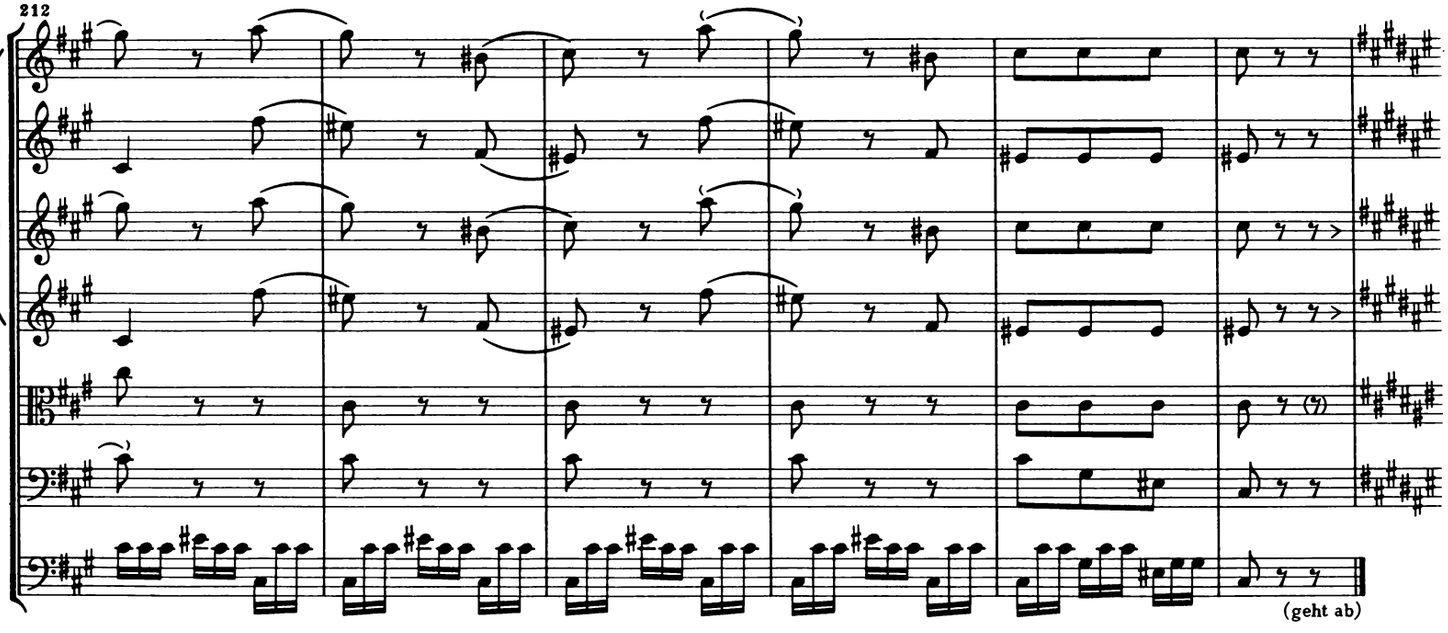

182
Ob. II
Fg.
Cor. I
188


194
(geht ab)
200
Ob. II
(geht ab)
Cor. I
(geht ab)

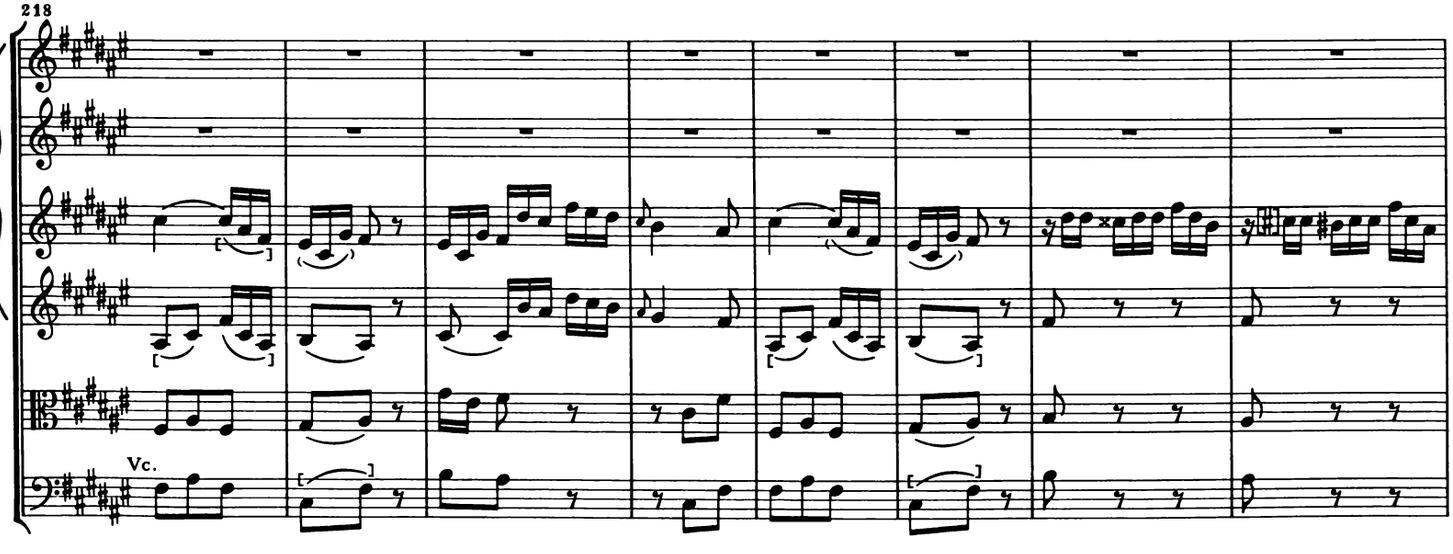
206

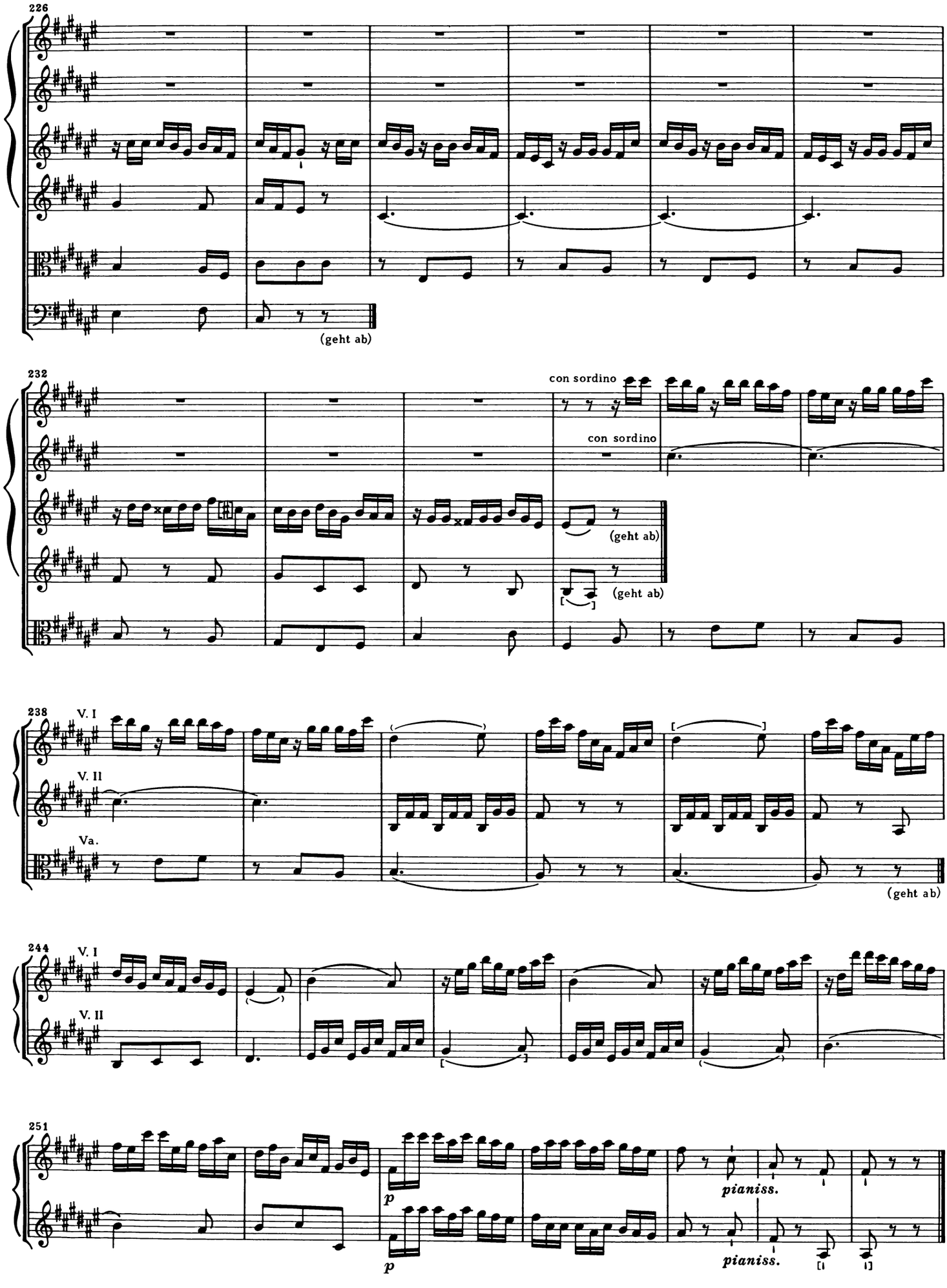


212



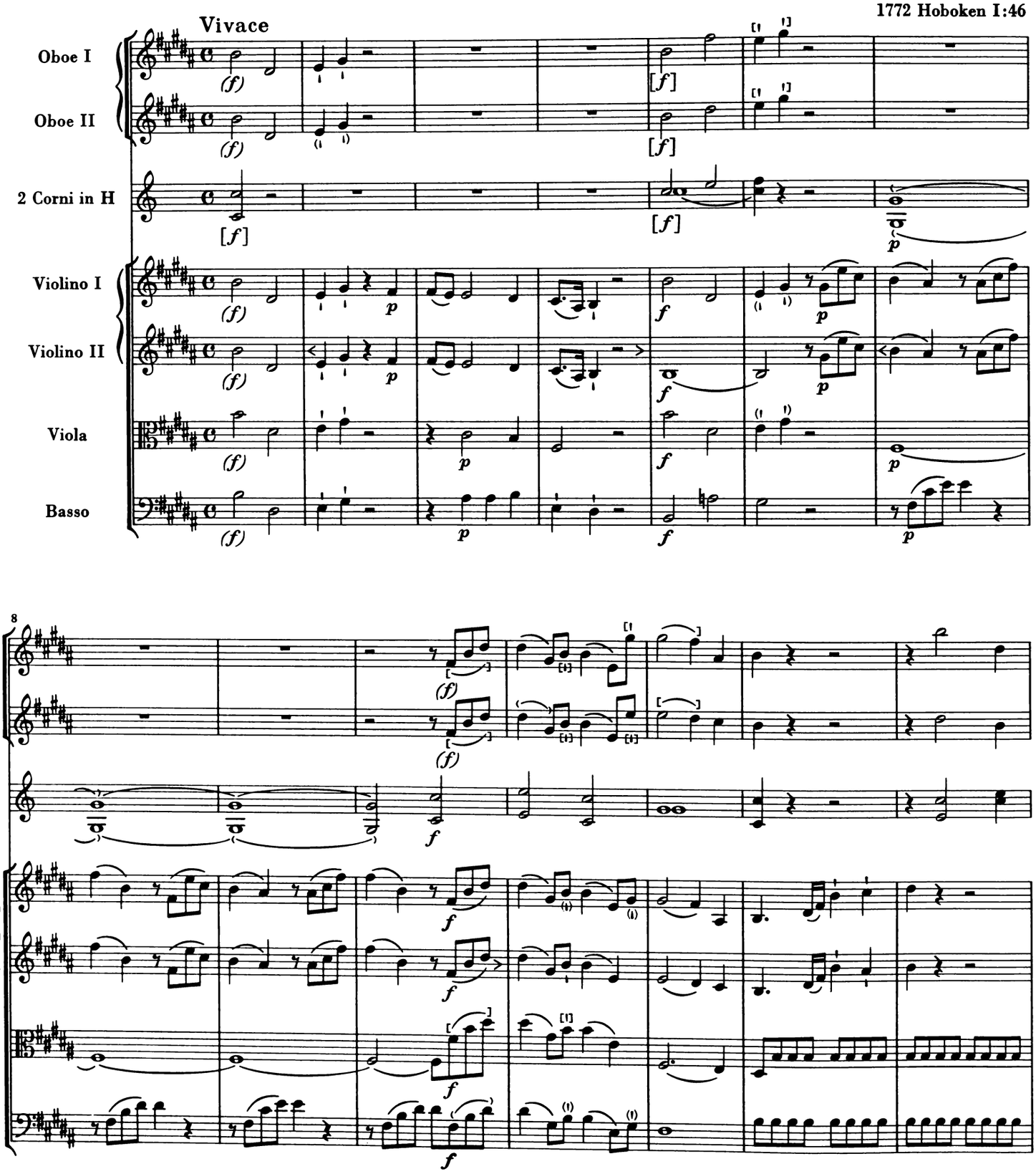
218

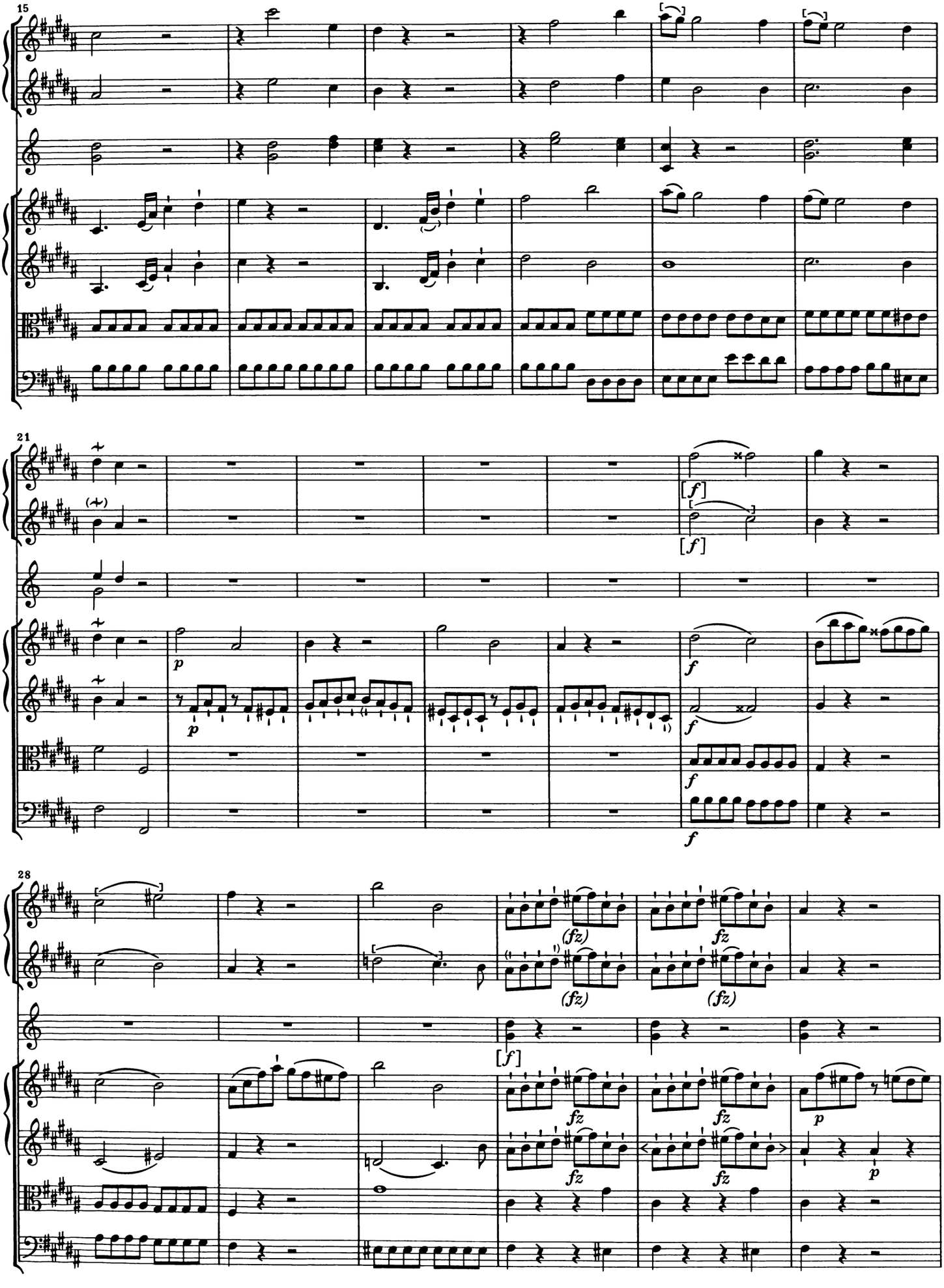


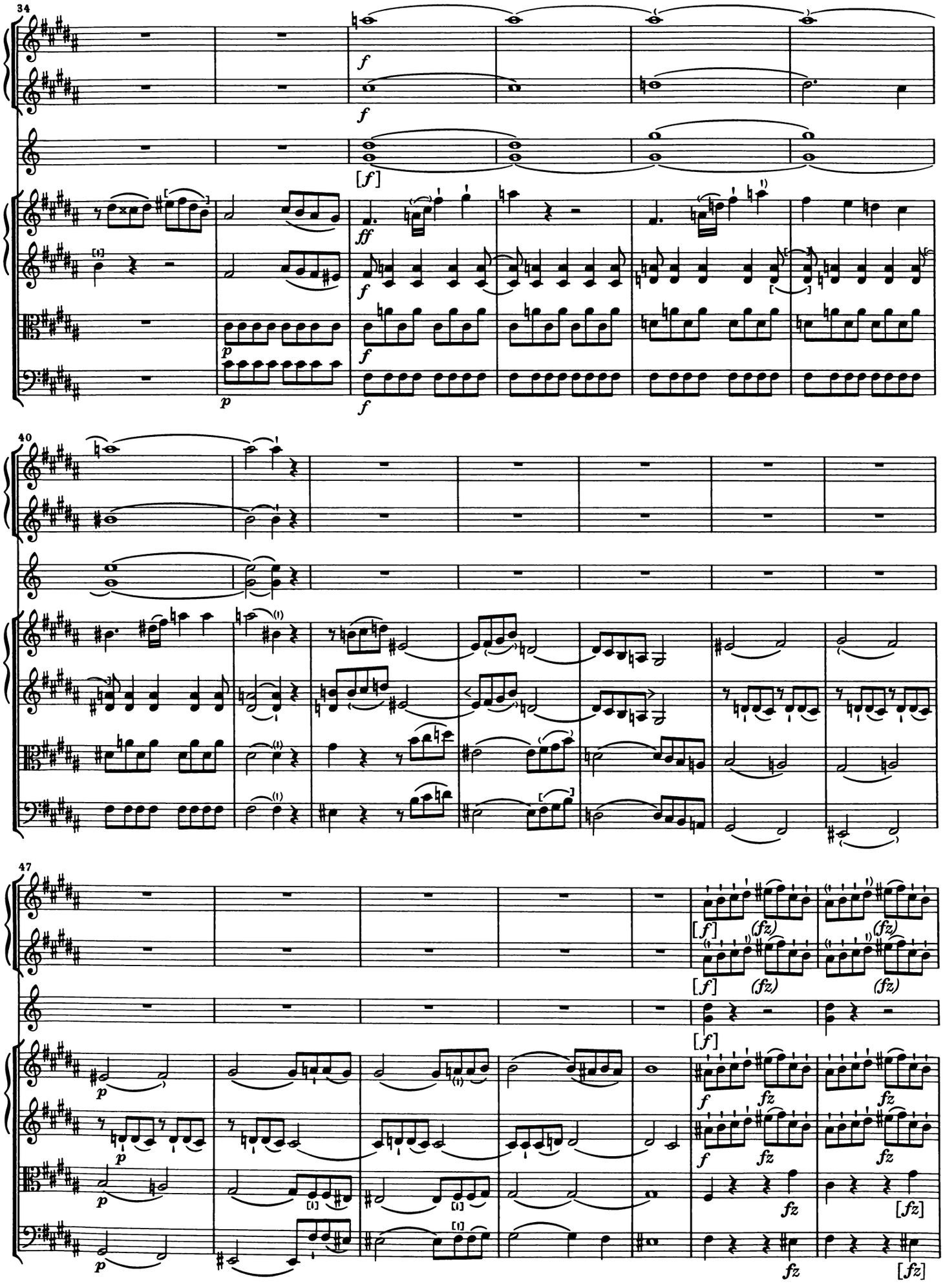

226
(geht ab)
232
con sordino
con sordino
(geht ab)
(geht ab)
238
V. I
V. II
Va.
(geht ab)
244
V. I
V. II
251
p
p
pianiss.
pianiss.

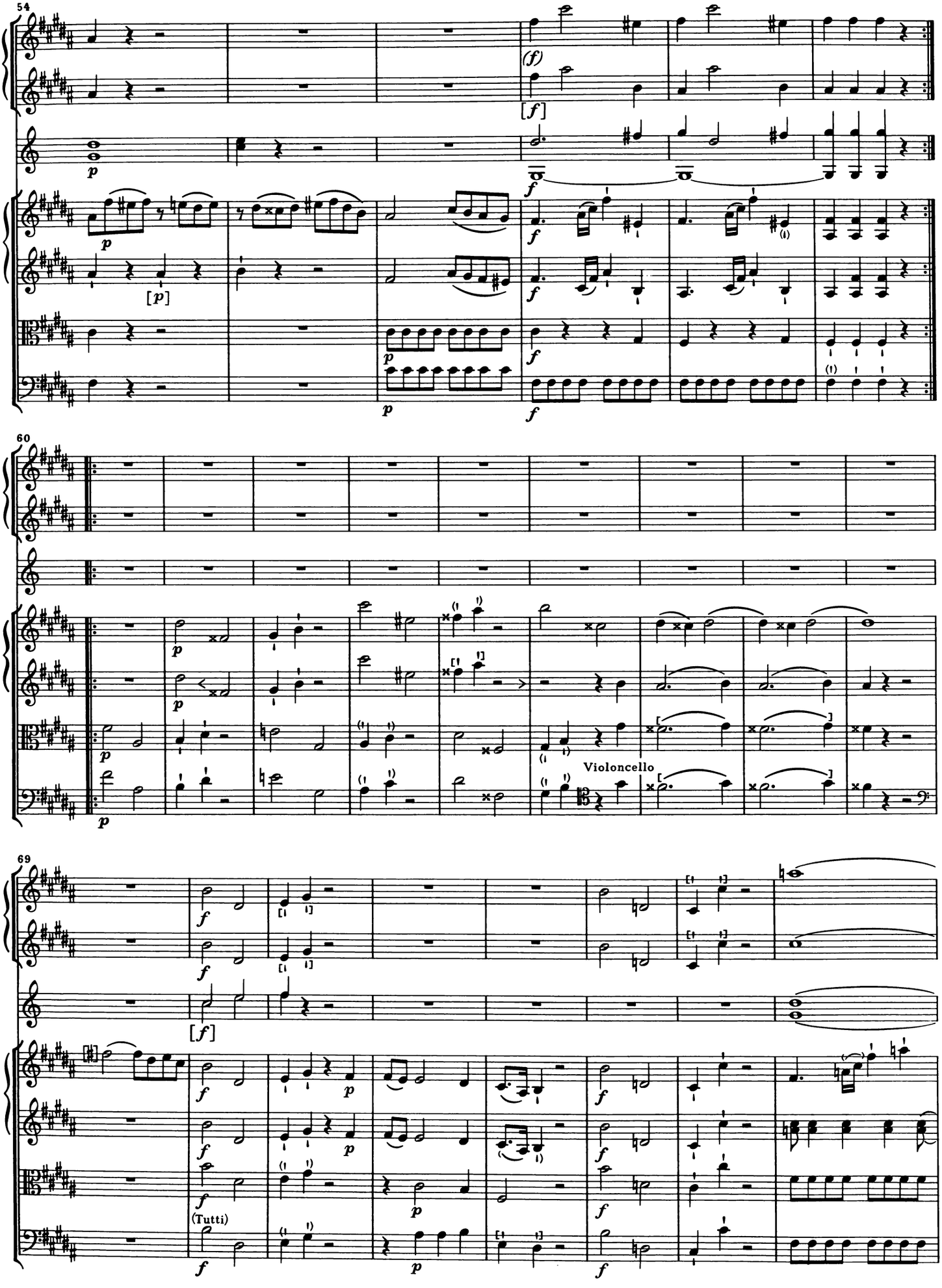
SINFONIE in H

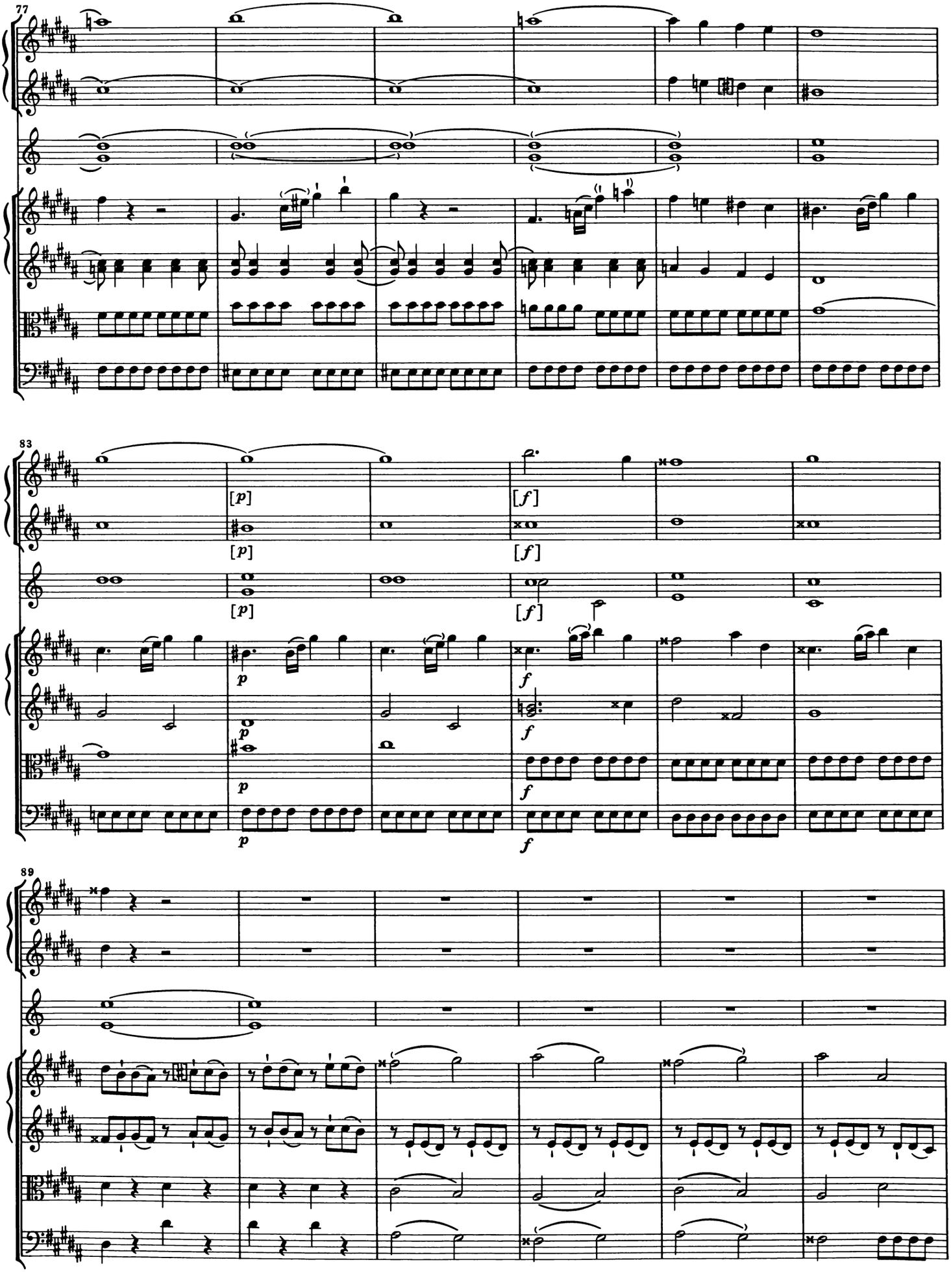
1772 Hoboken I:46

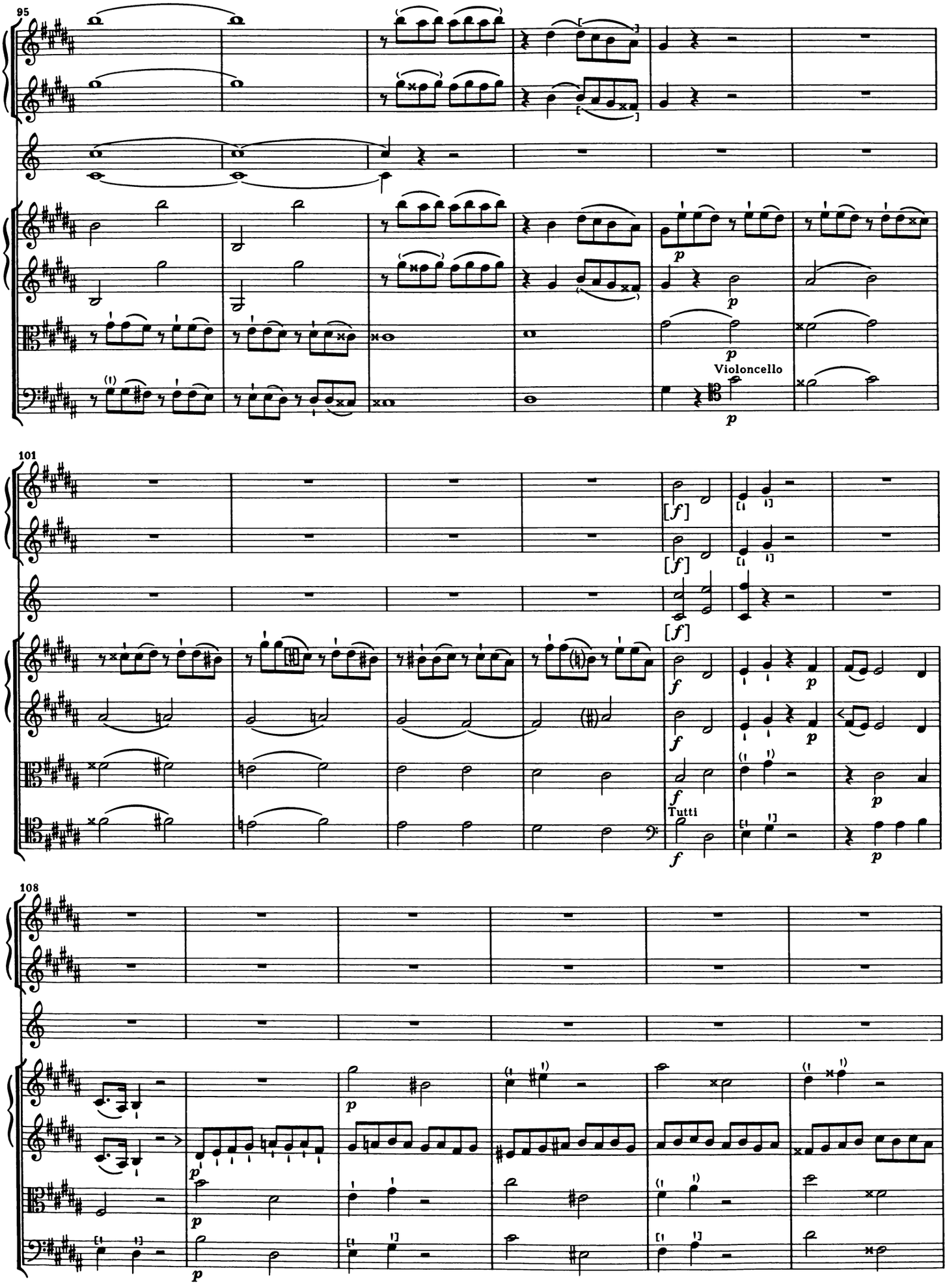


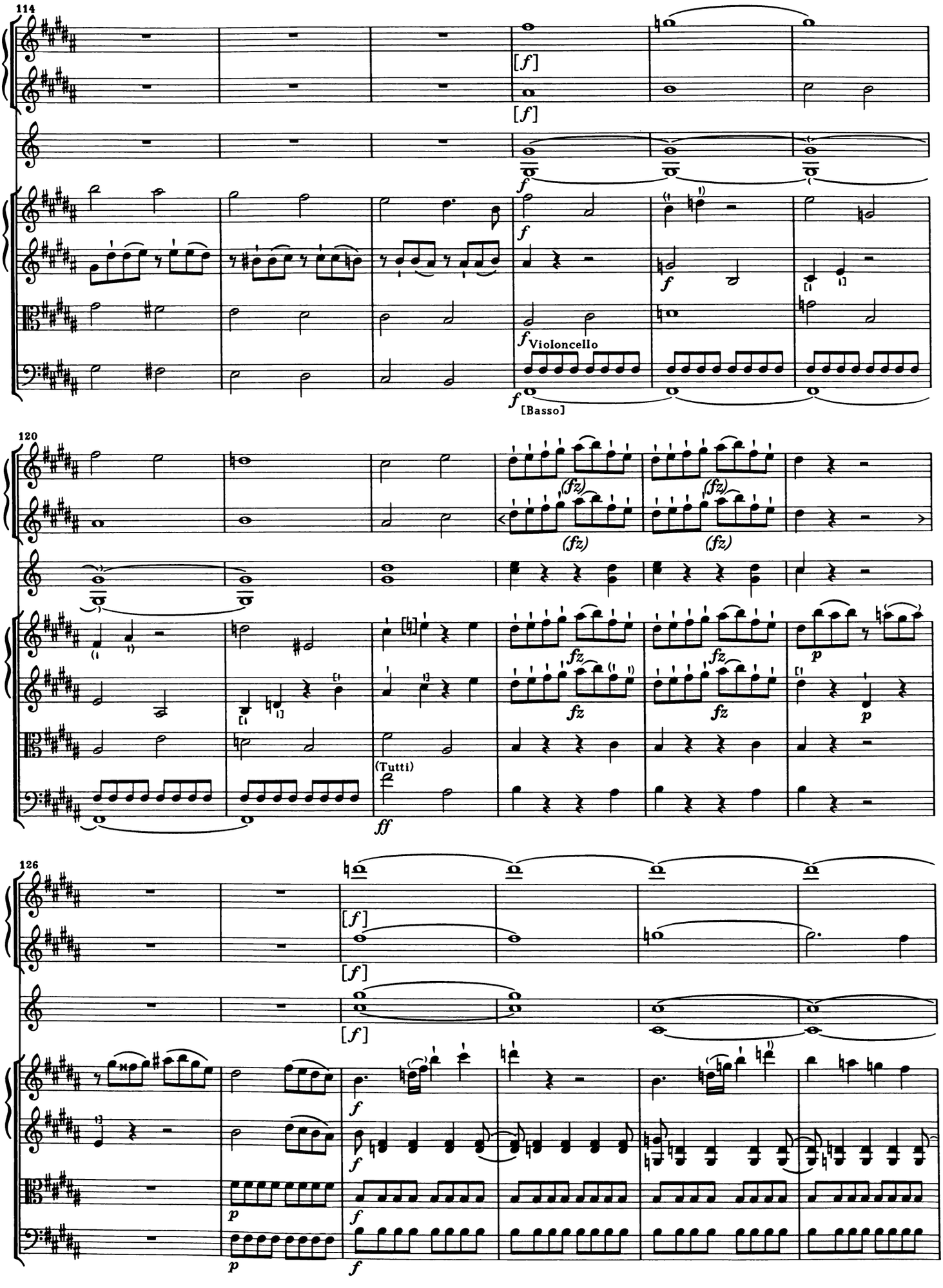

15
21
28
[f]
p
f
(fz)
fz

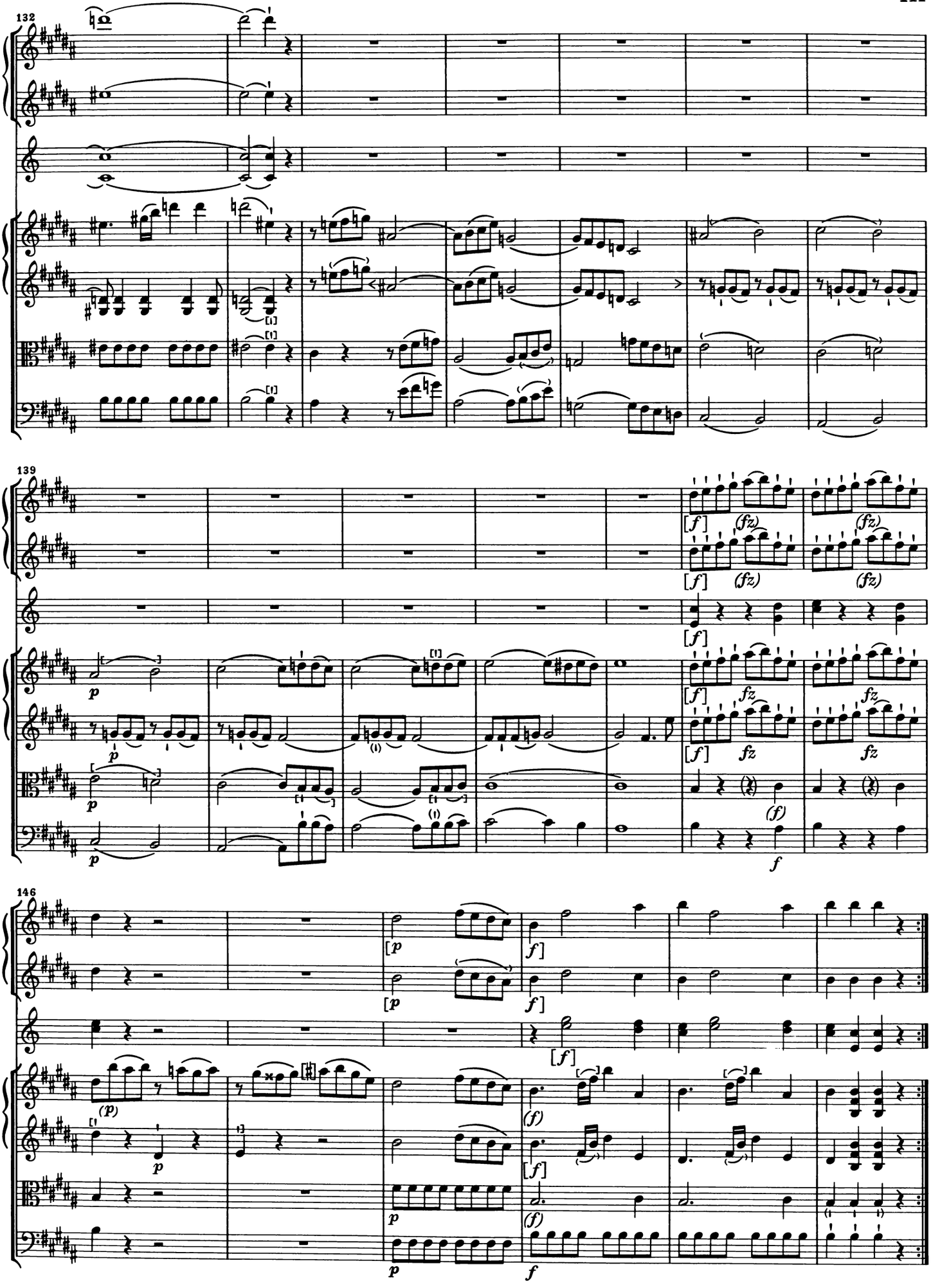

34
40
47

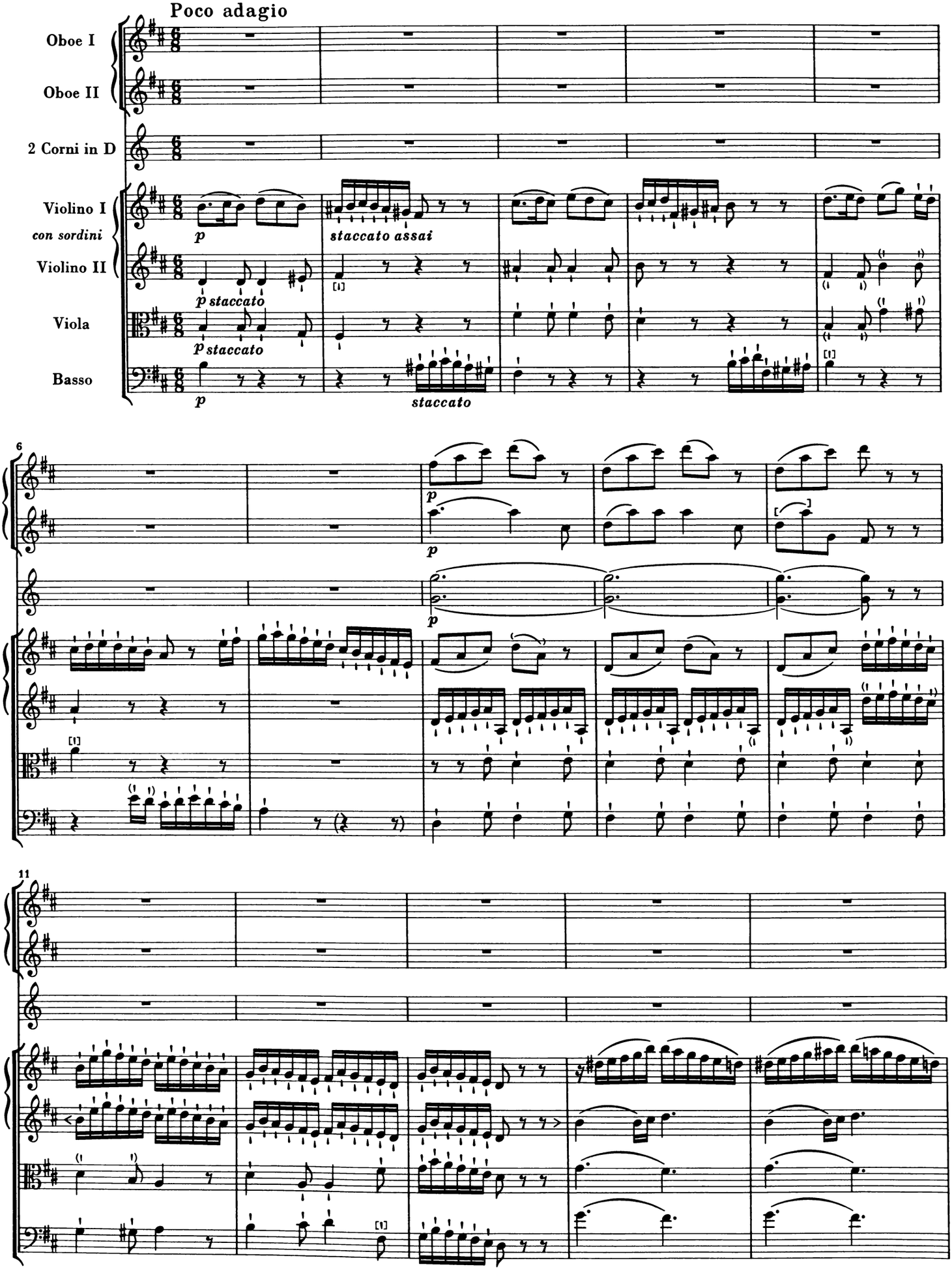

54
60
Violoncello
69
(Tutti)

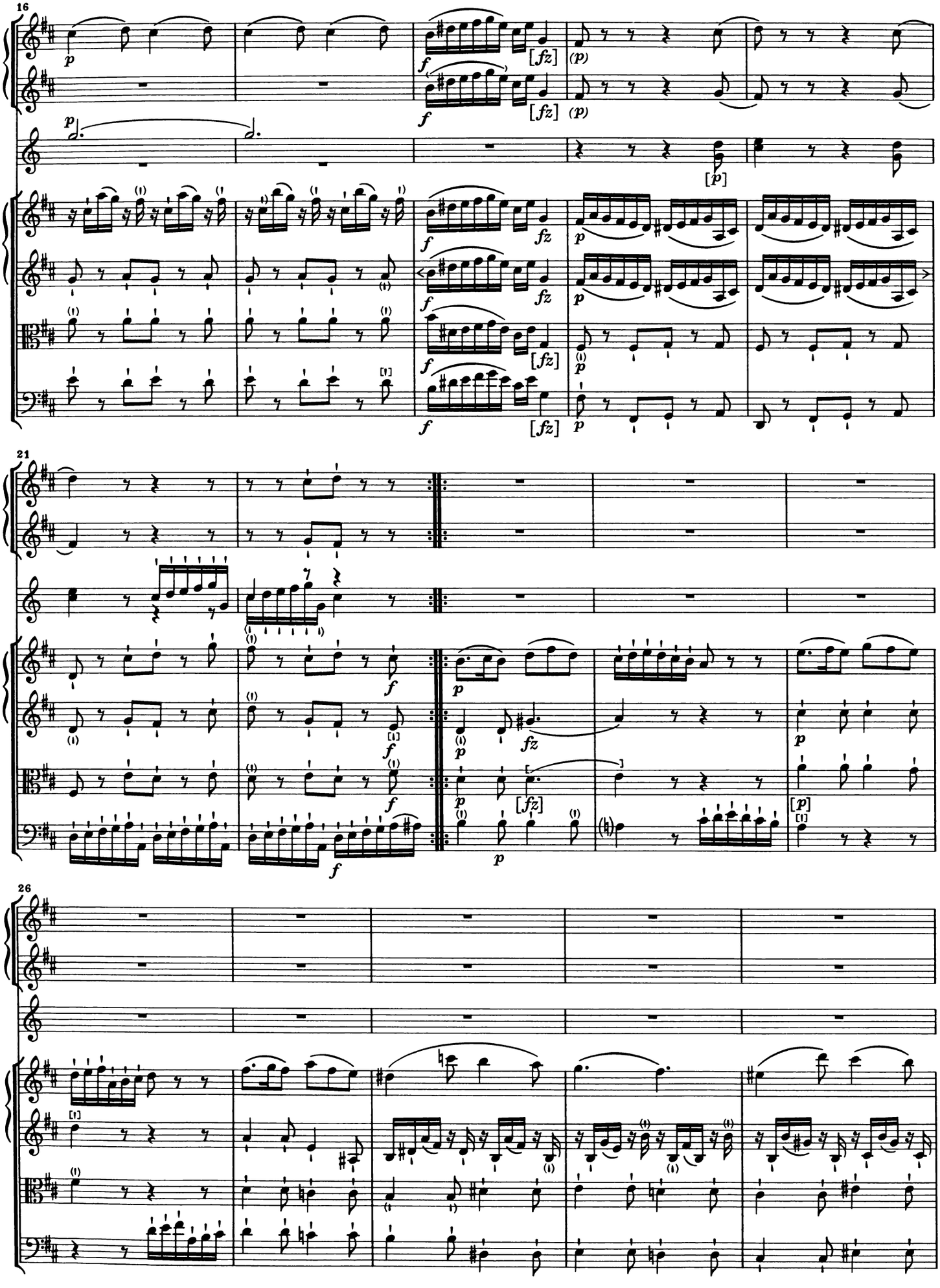

77
83
89
[p]
[f]
p
f

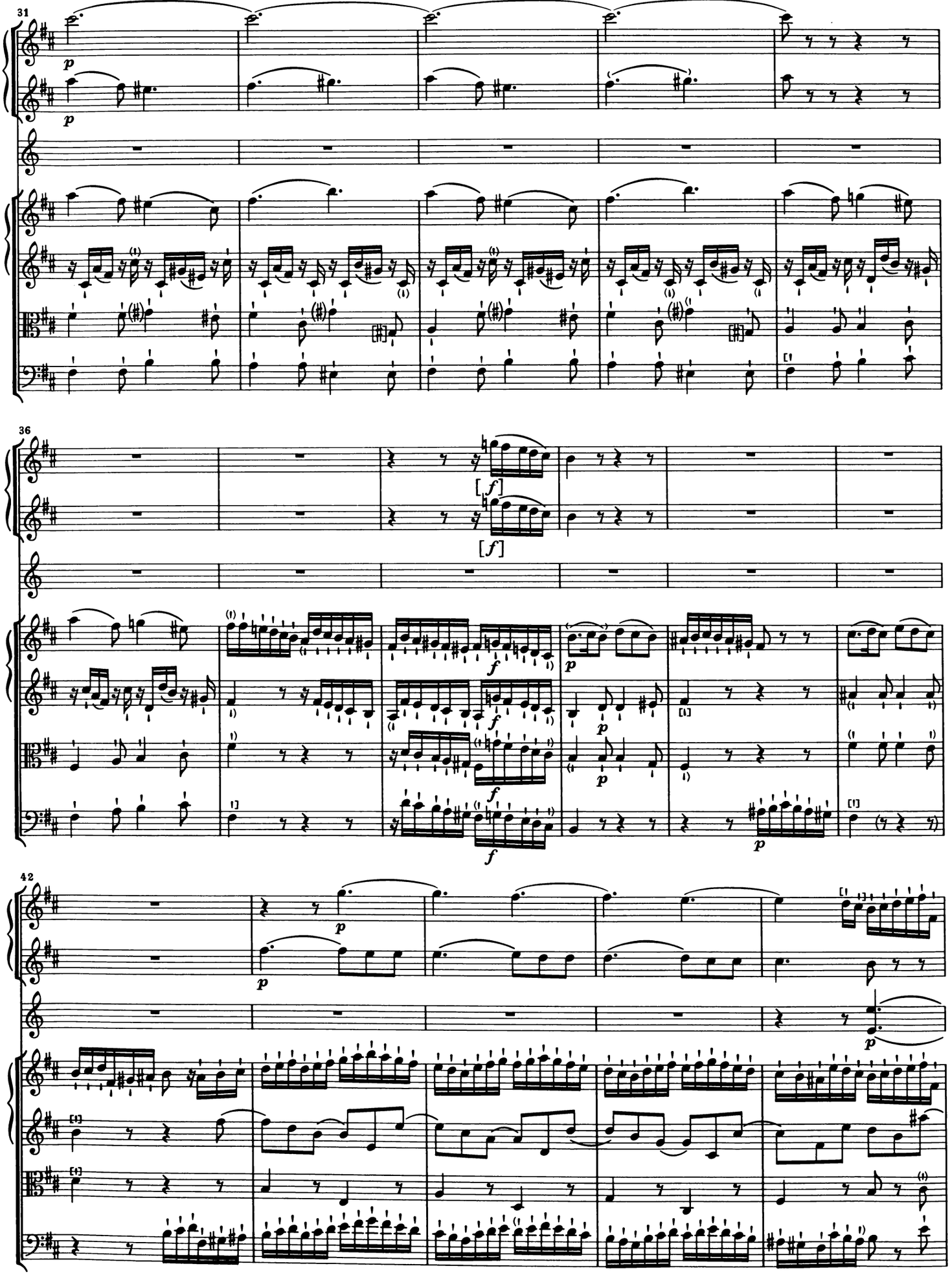

95
Violoncello
101
Tutti
108

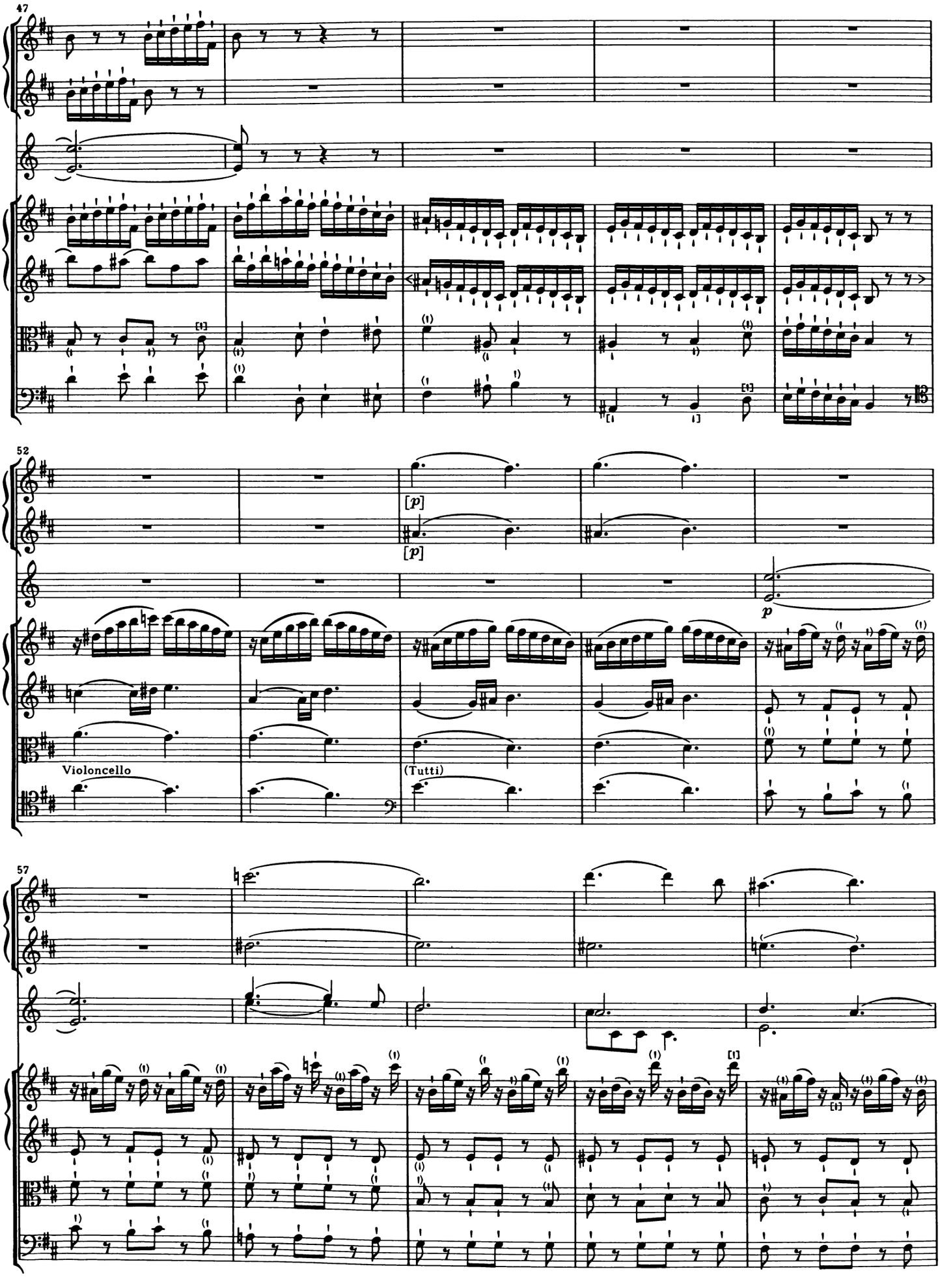

114
[f]
[f]
f
f
f
Violoncello
f
[Basso]
120
(fz)
(fz)
(fz)
(fz)
fz
fz
fz
fz
p
p
(Tutti)
ff
126
[f]
[f]
[f]
f
f
f
p
p
f


132
139
146


Poco adagio
Oboe I
Oboe II
2 Corni in D
Violino I
con sordini
Violino II
Viola
Basso
p
staccato assai
p staccato
p staccato
staccato
6
11


16
21
26


31
p
p
36
[f]
[f]
f
p
f
p
f
42
p
p
p


47
52
[p]
[p]
p
Violoncello
(Tutti)
57

62

pianiss.

Menuet

Allegretto

Oboe I

Oboe II

2 Corni in H

Violino I

Violino II

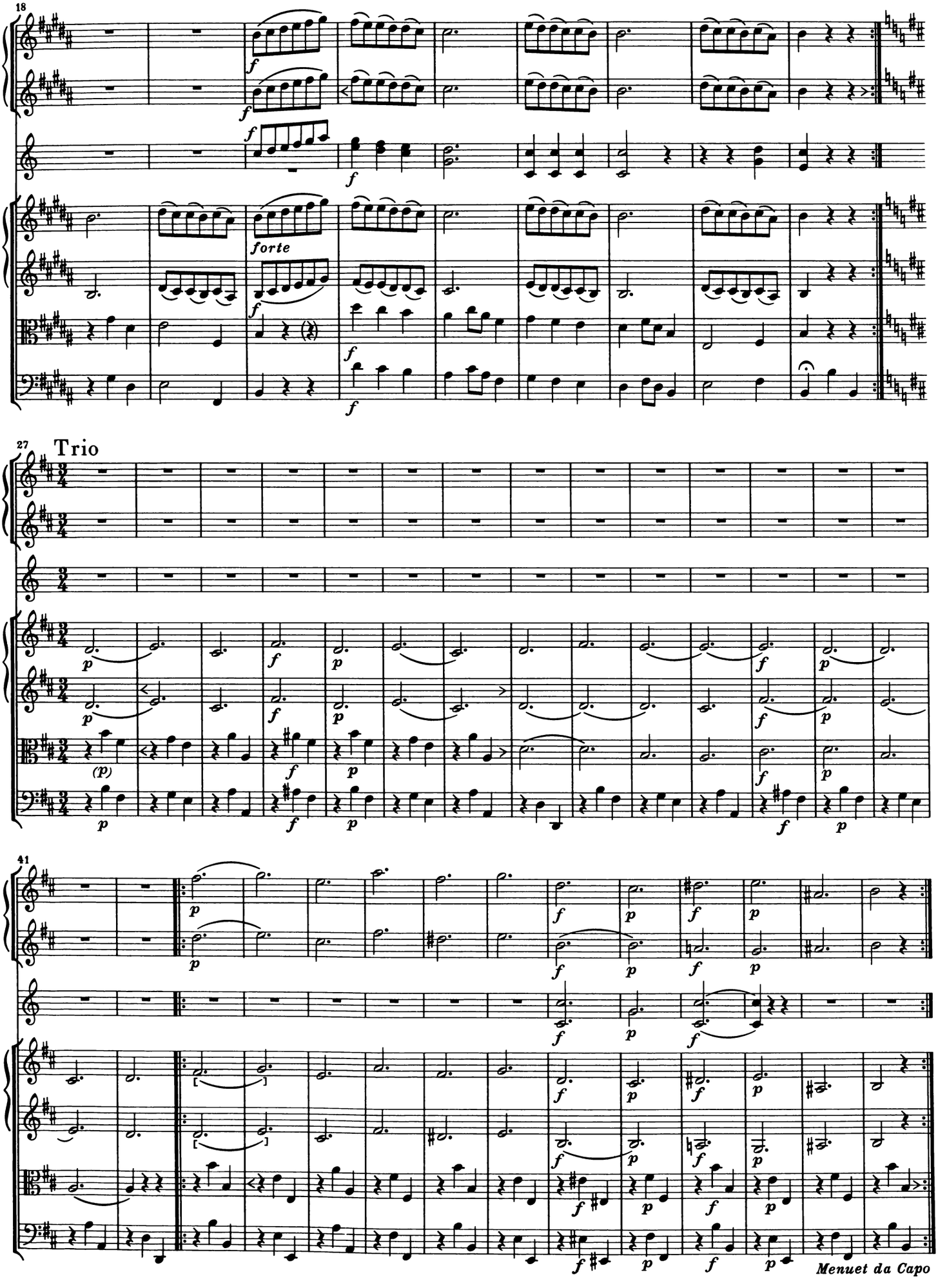
Viola

Basso

[f]

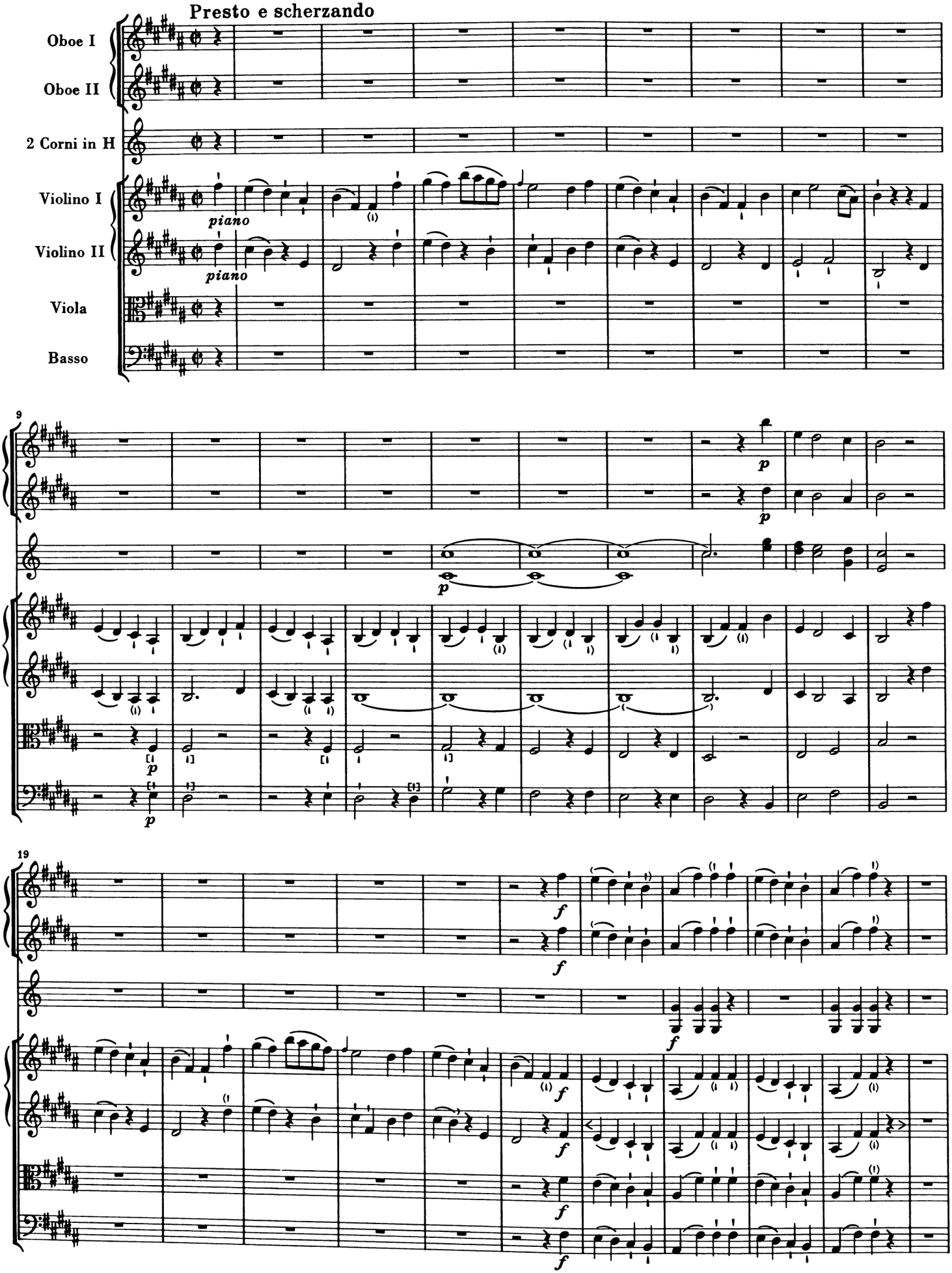
9

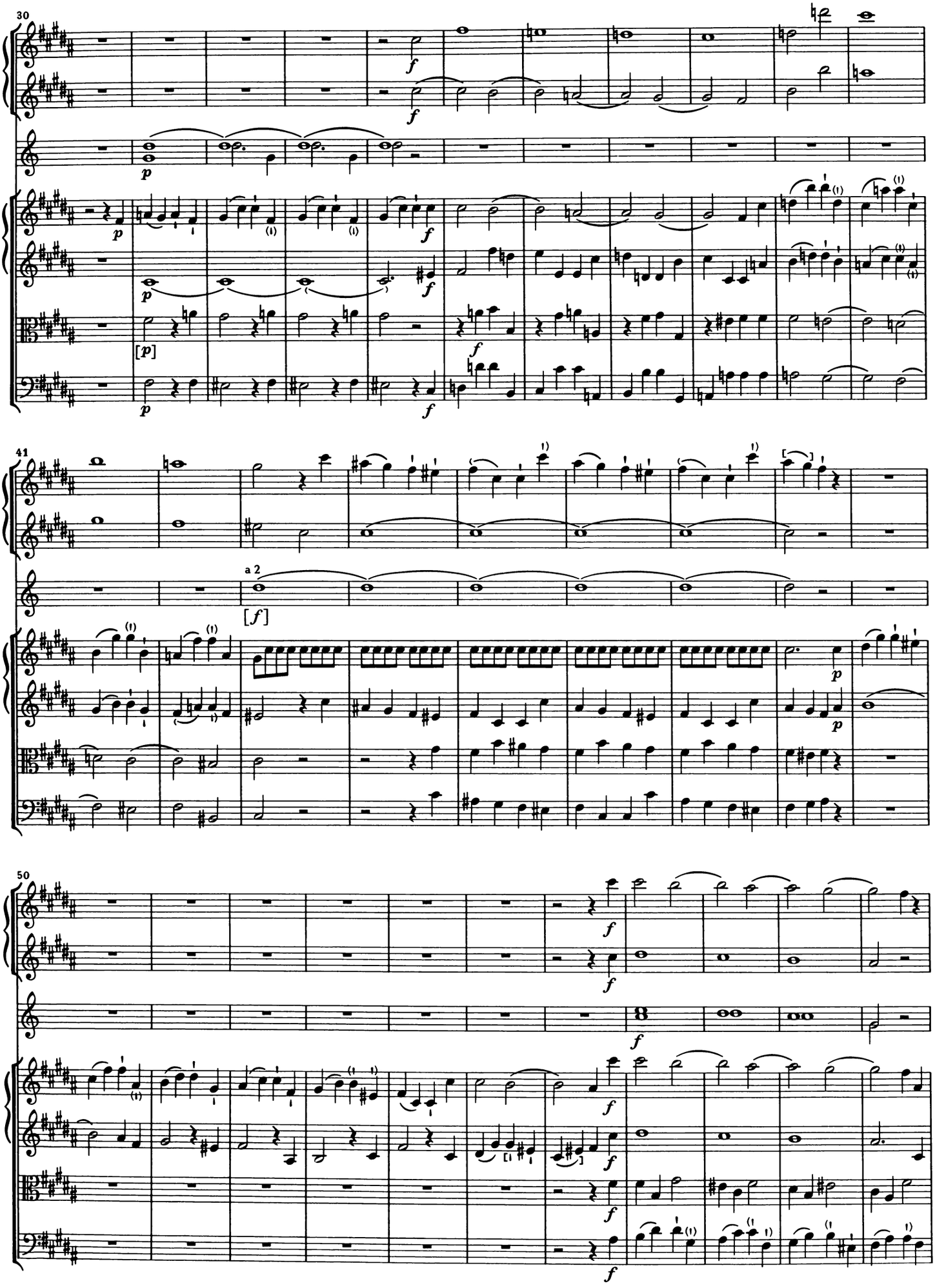
p

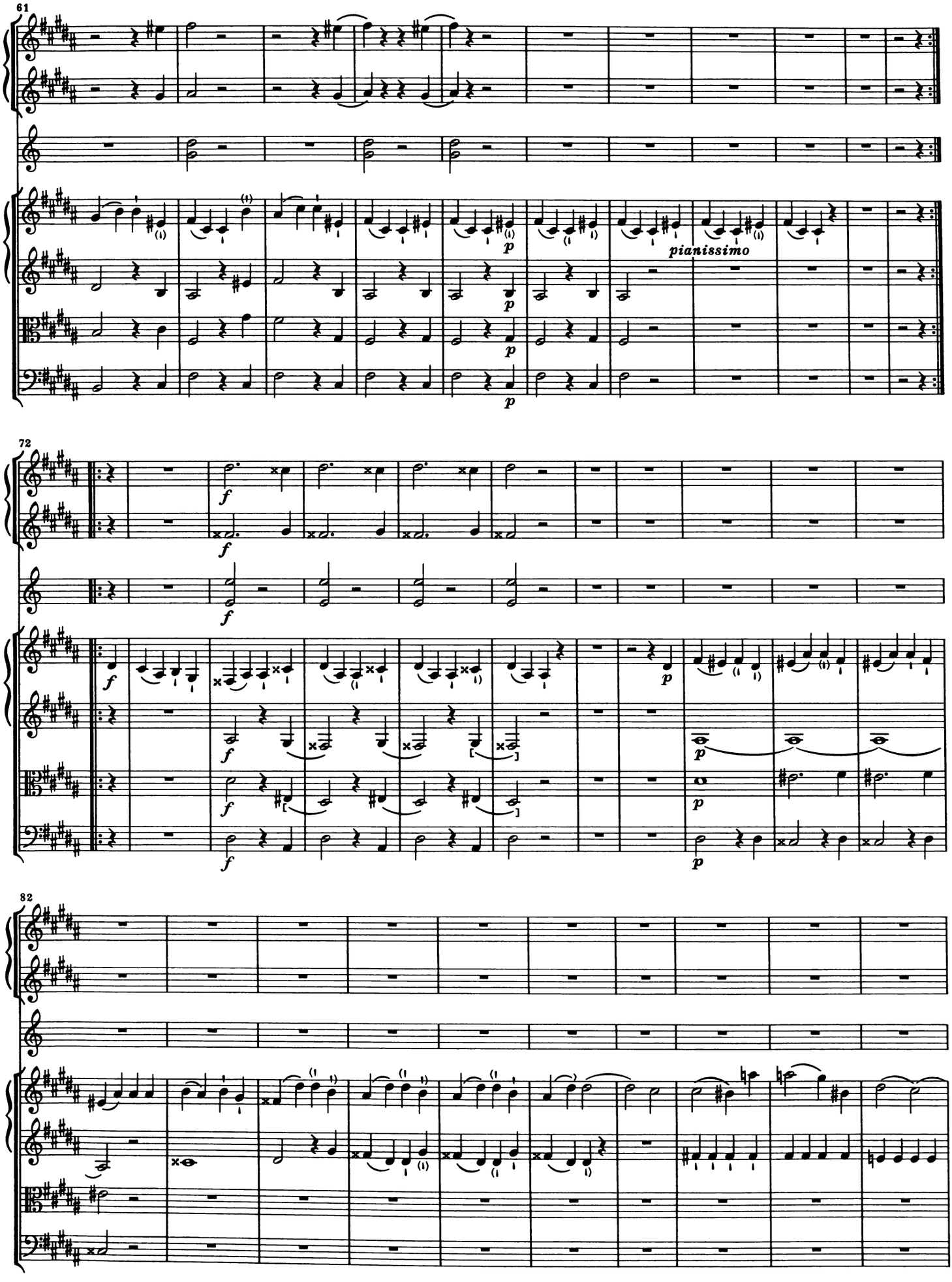

18
forte
27
Trio
41
Menuet da Capo

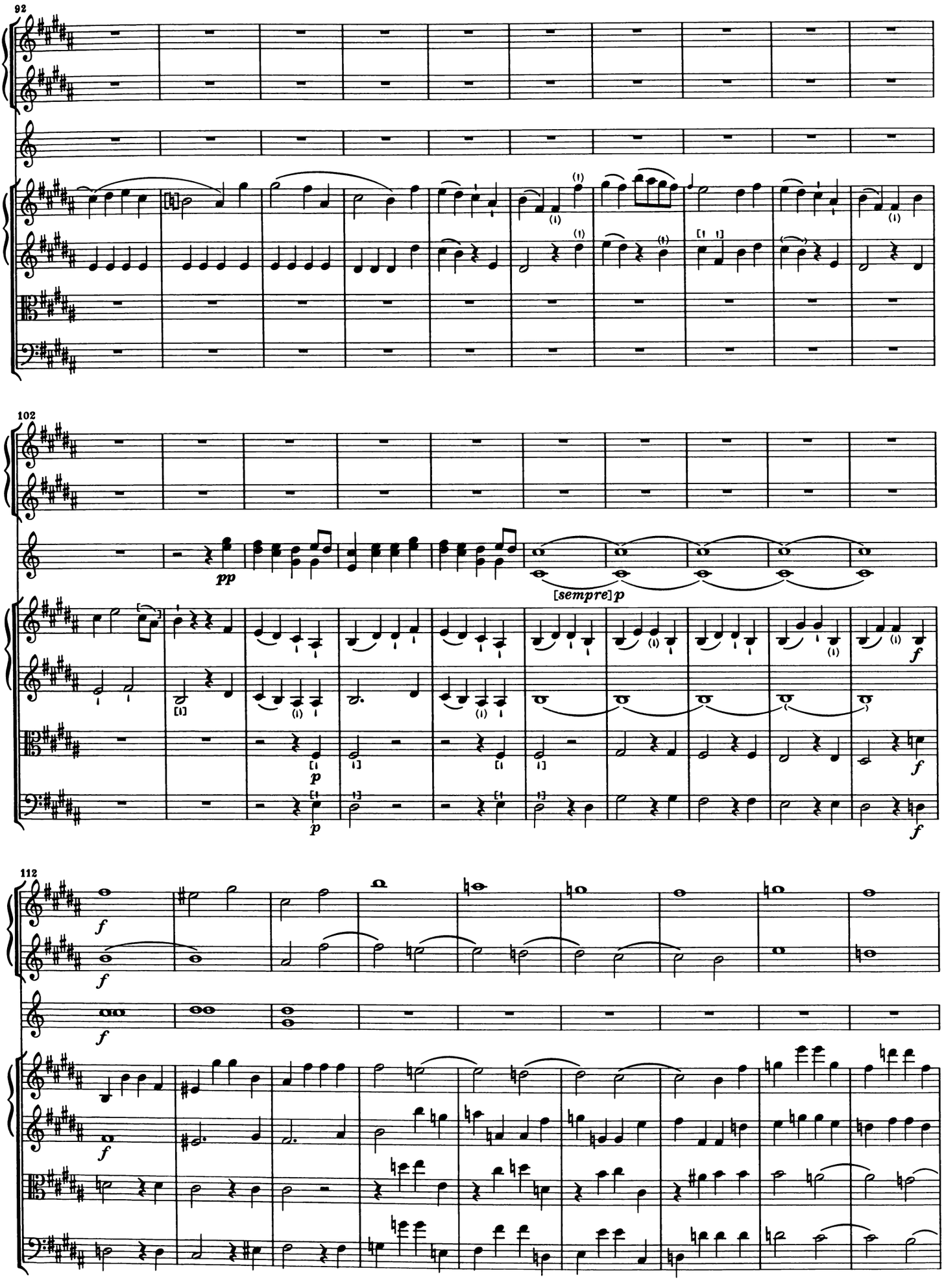
Finale

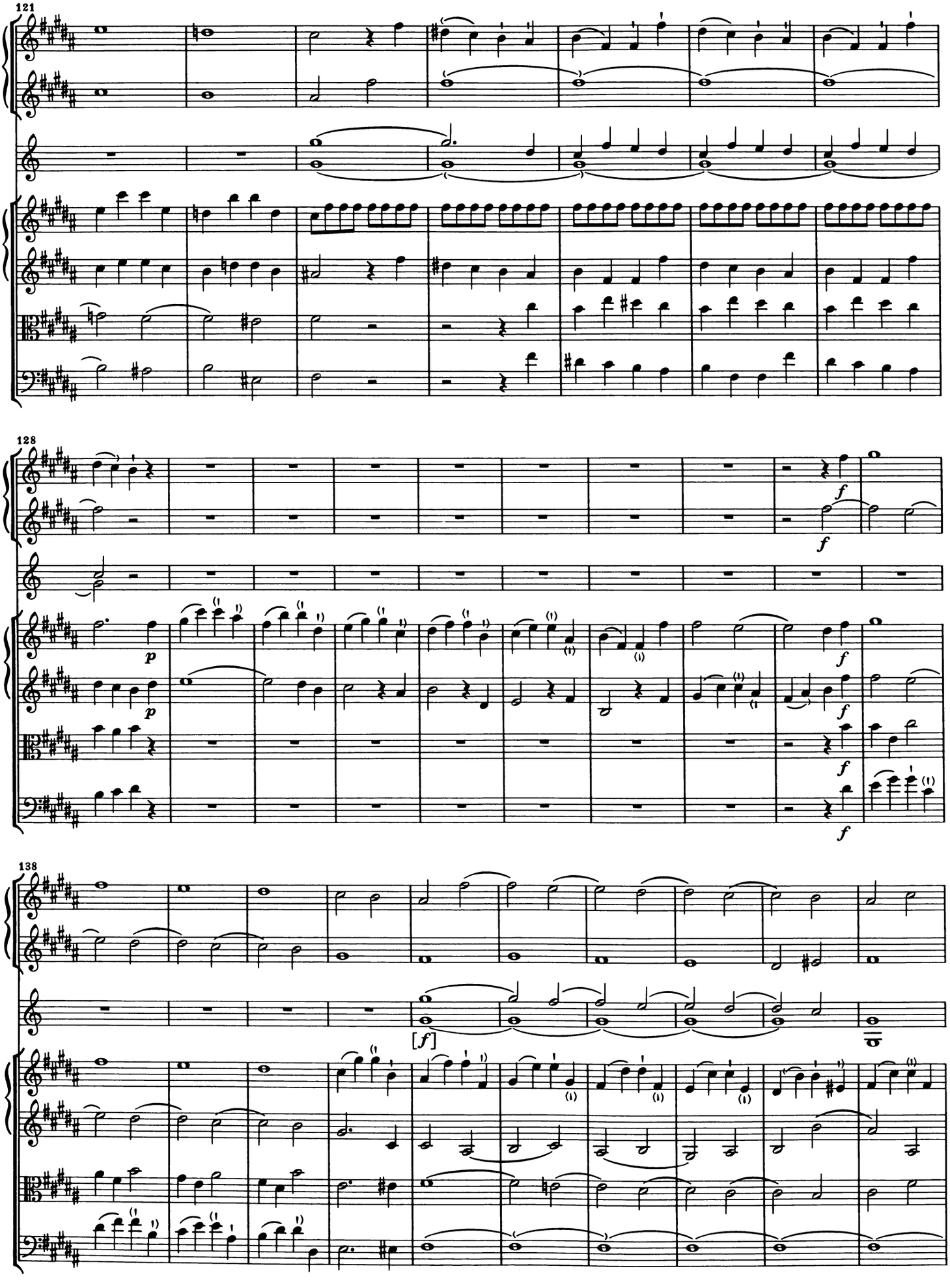
Presto e scherzando

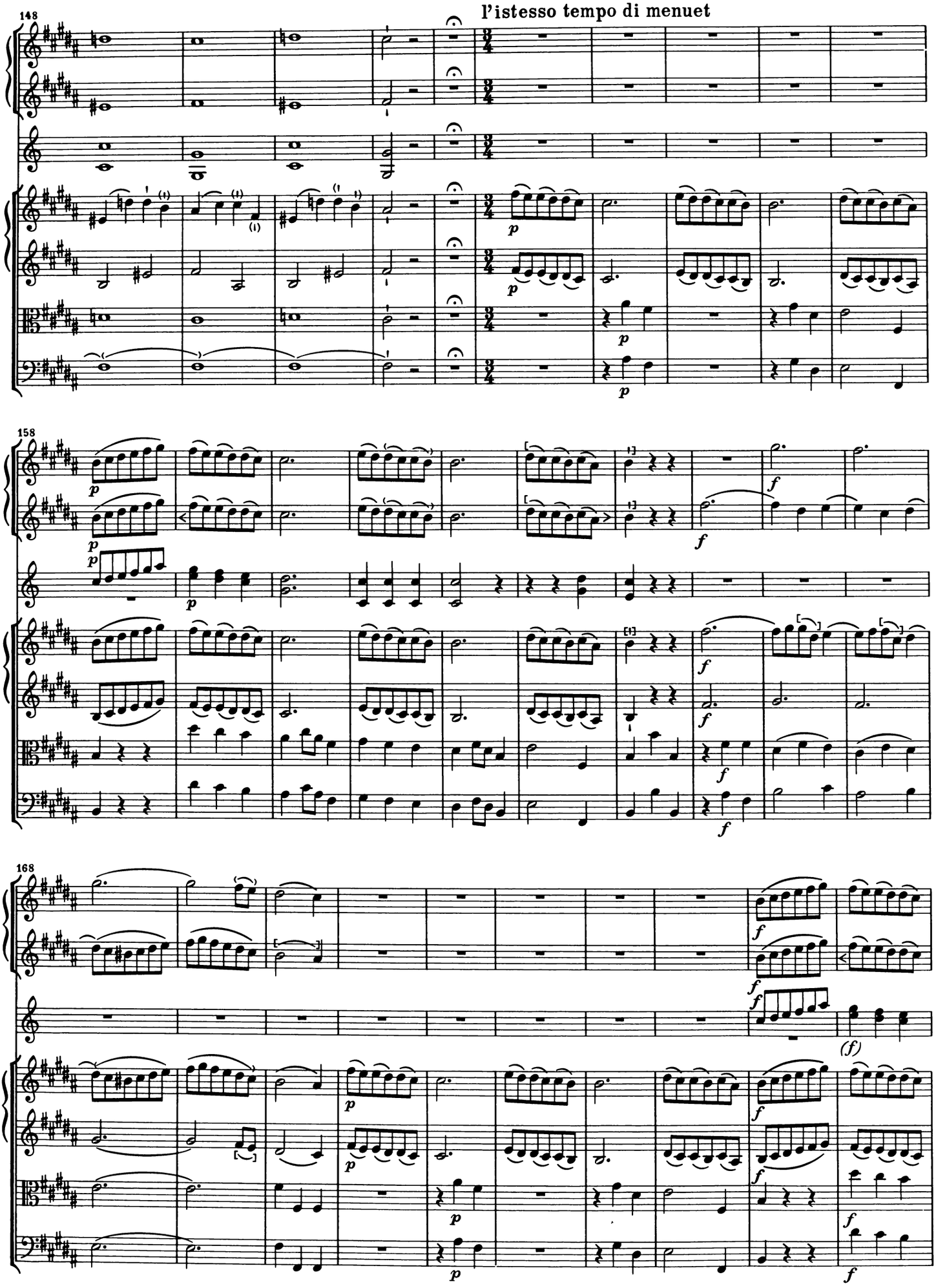



30
41
a 2
50


61
pianissimo
72
82


92
102
pp
[sempre]p
p
f
112
f


121
128
138
f
p
[f]


148
l'istesso tempo di menuet
158
168

178

(Tempo I)

189

Soli

pianiss.

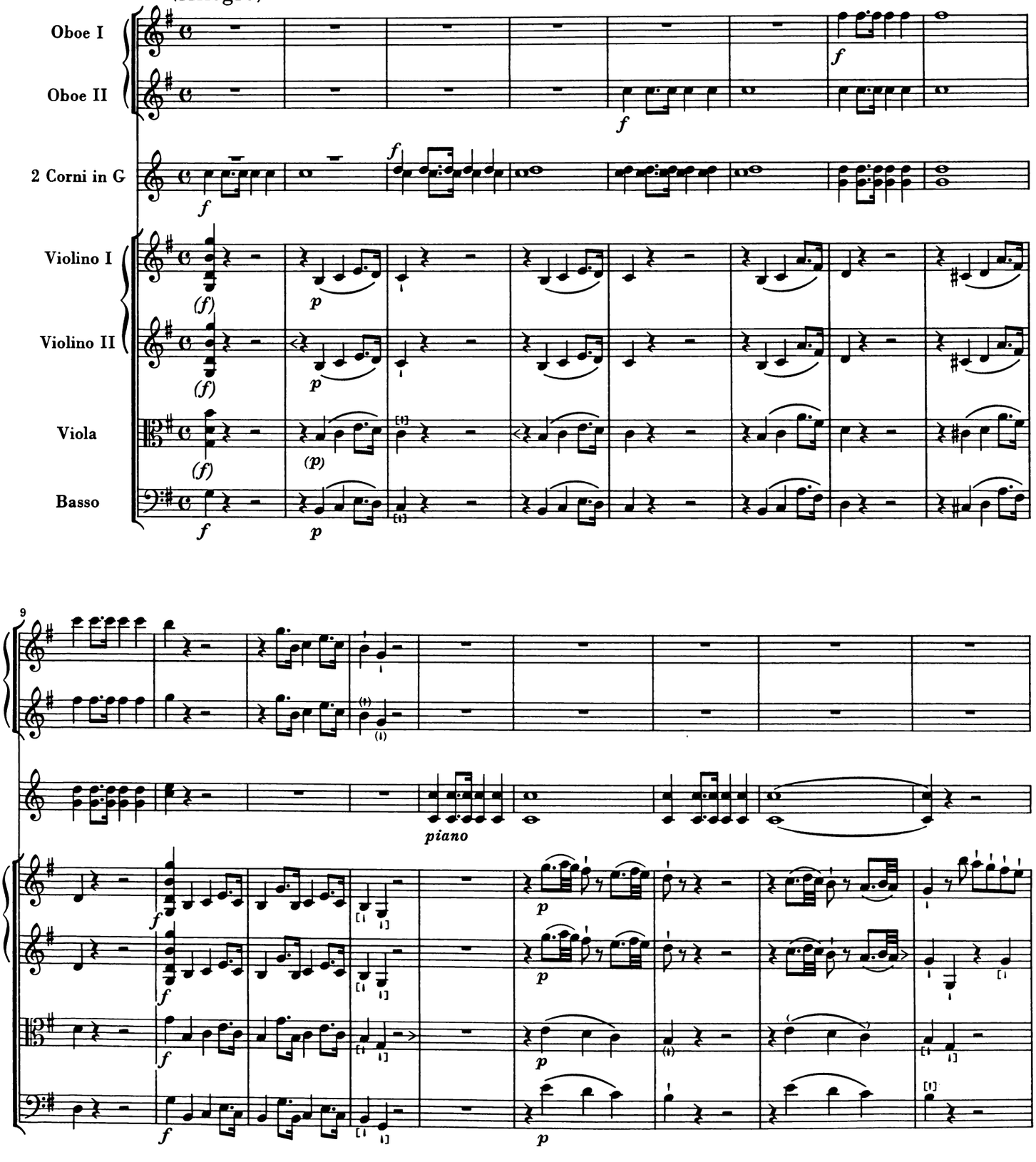
203

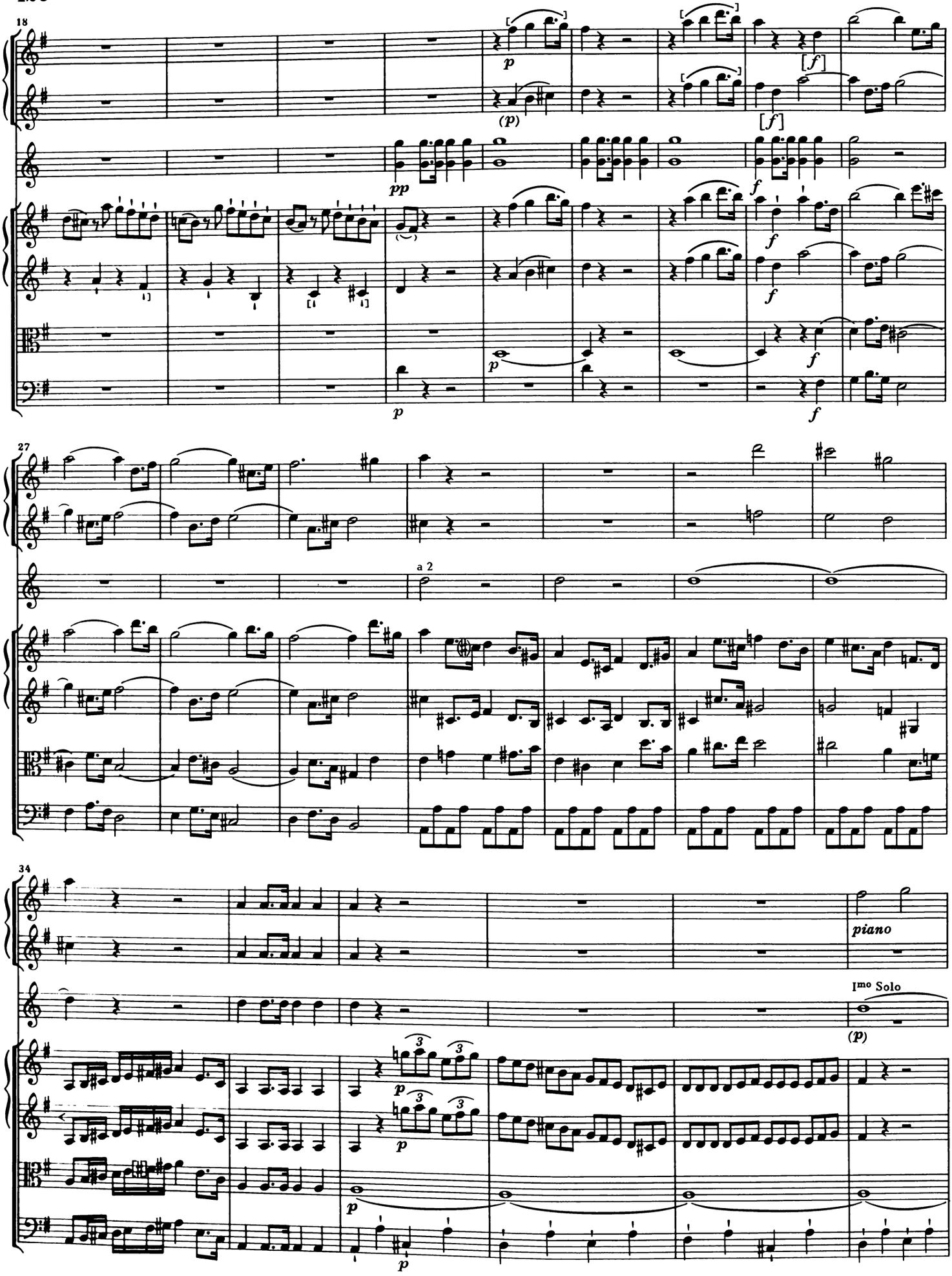
pianiss.

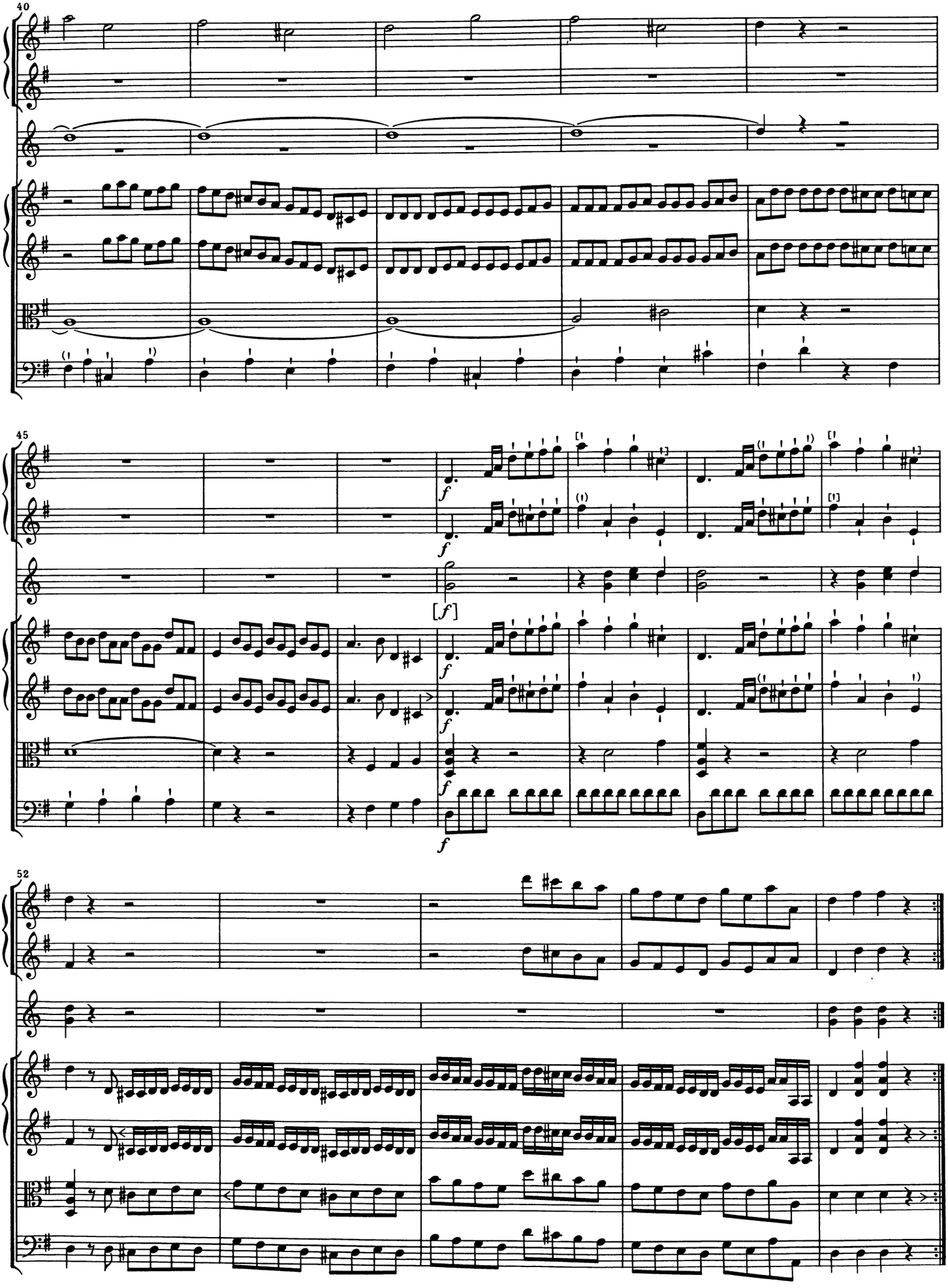
SINFONIE in G

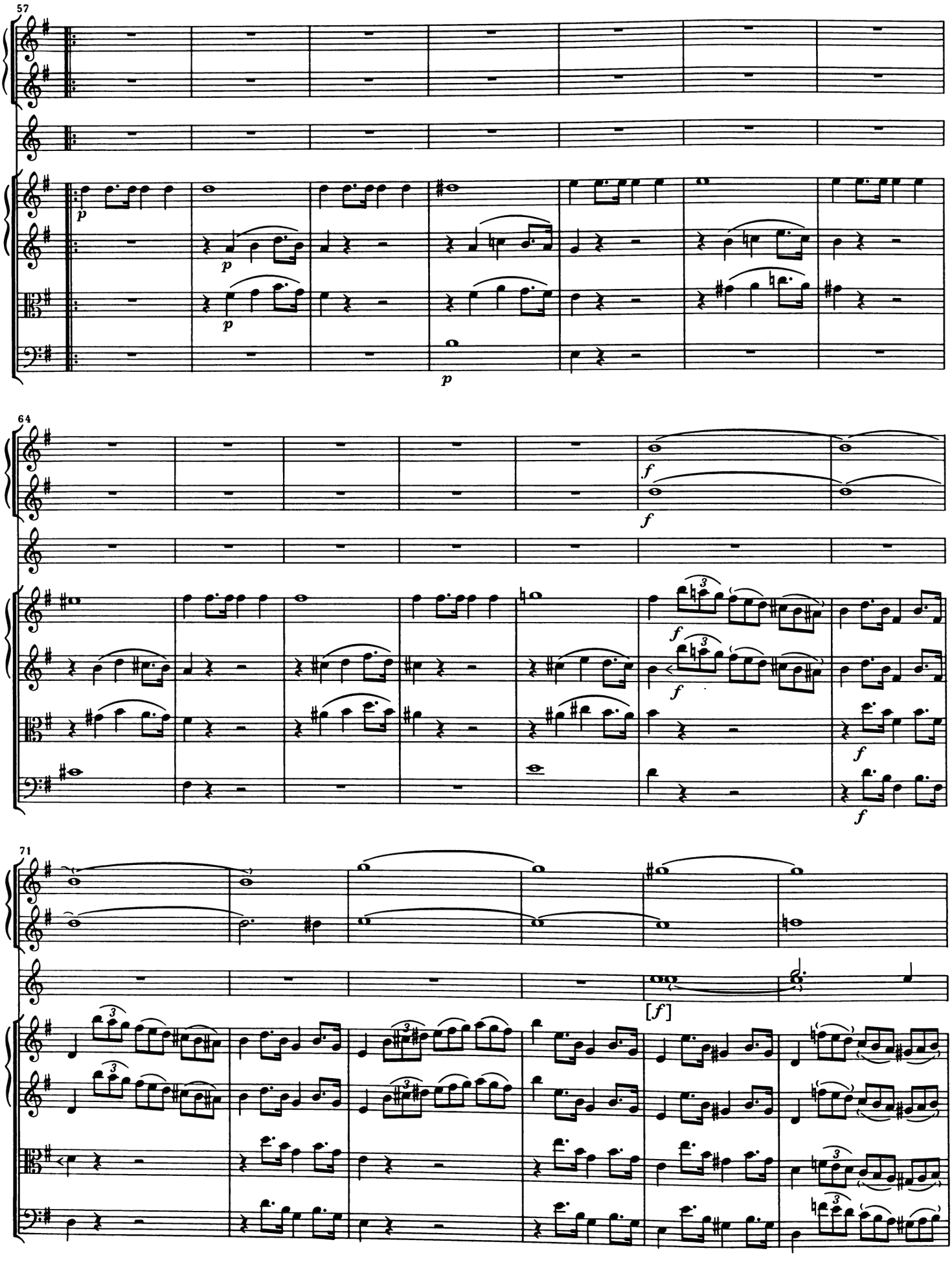
1772 Hoboken I:47

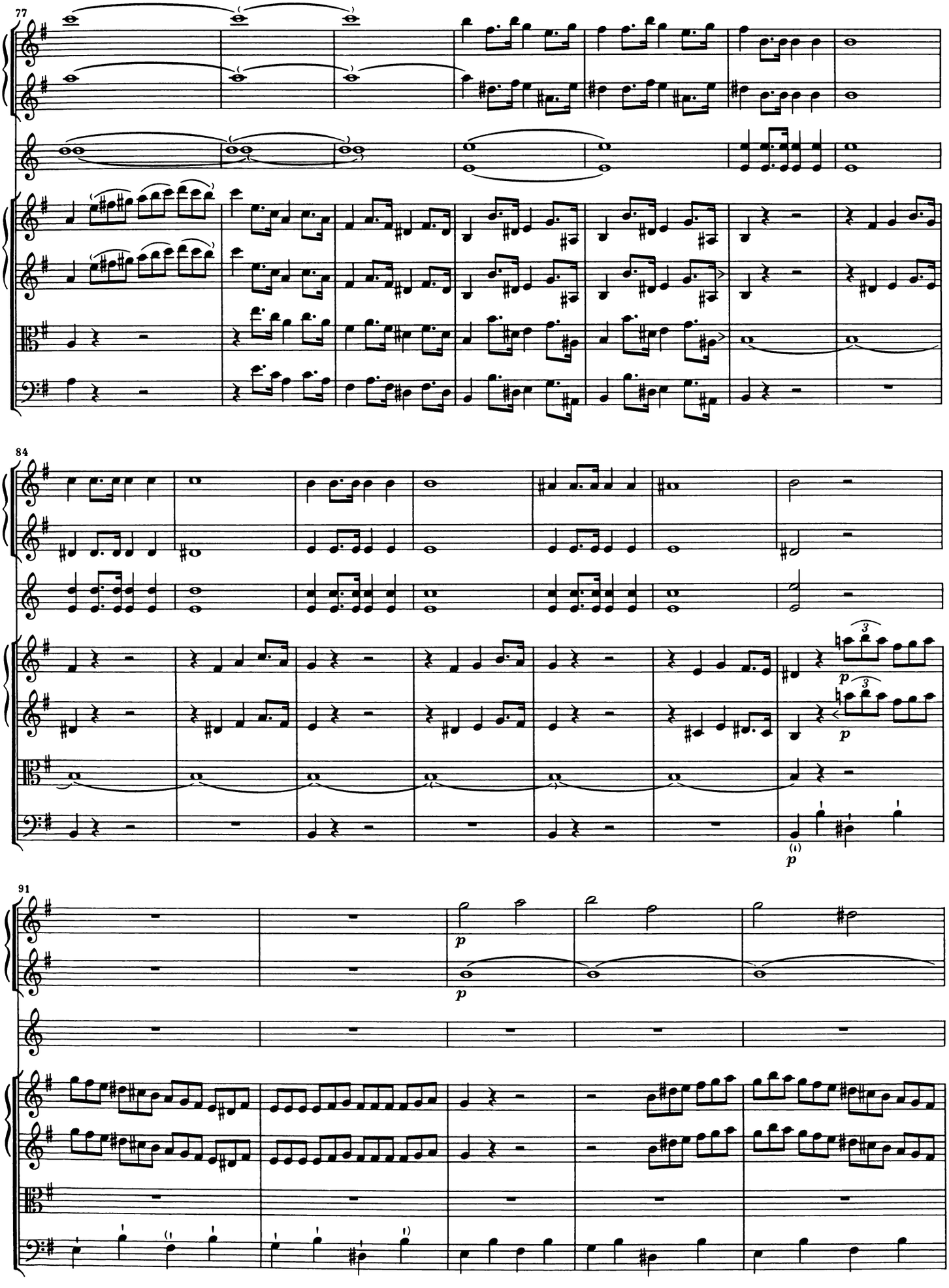
(Allegro)

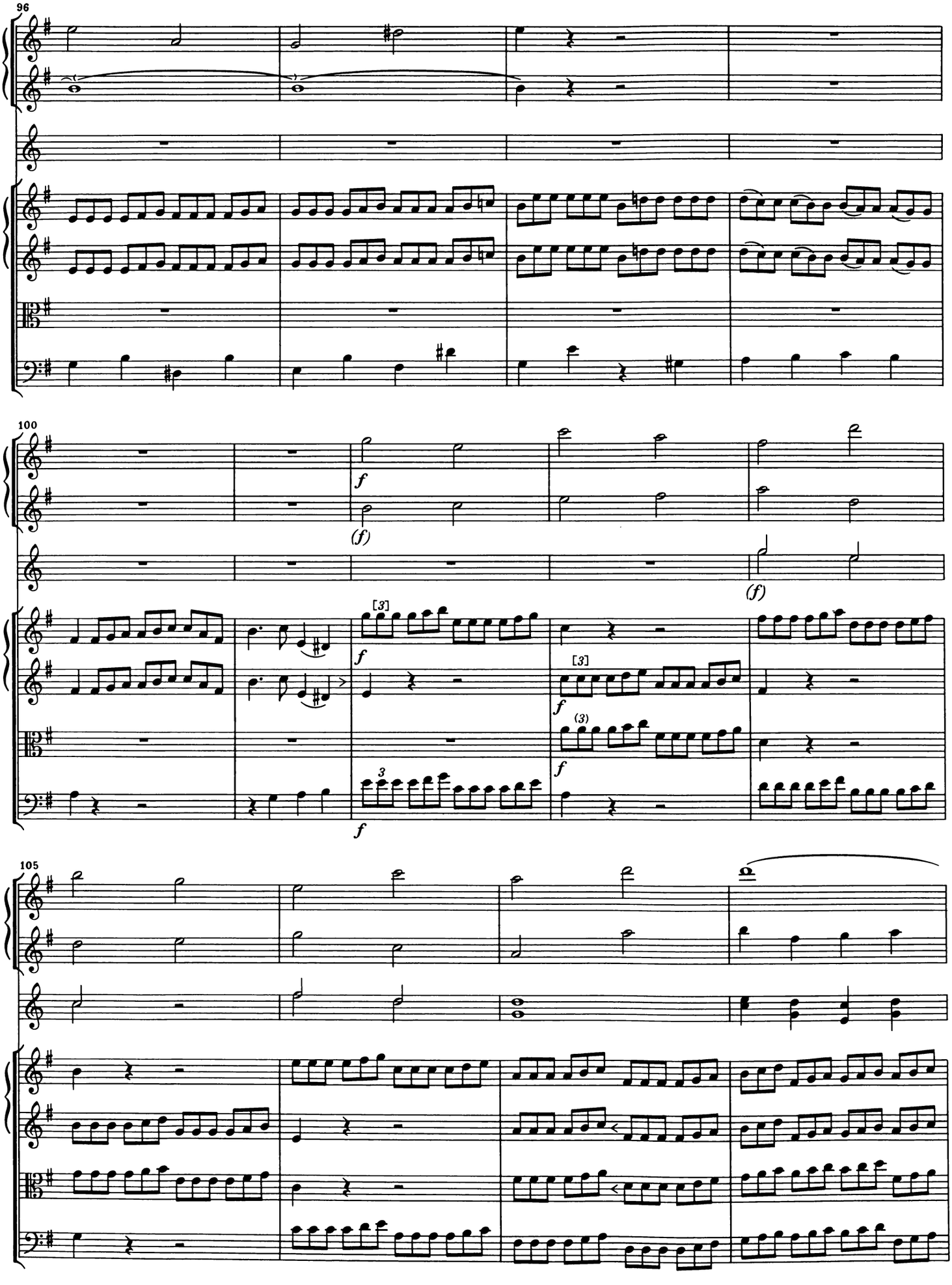


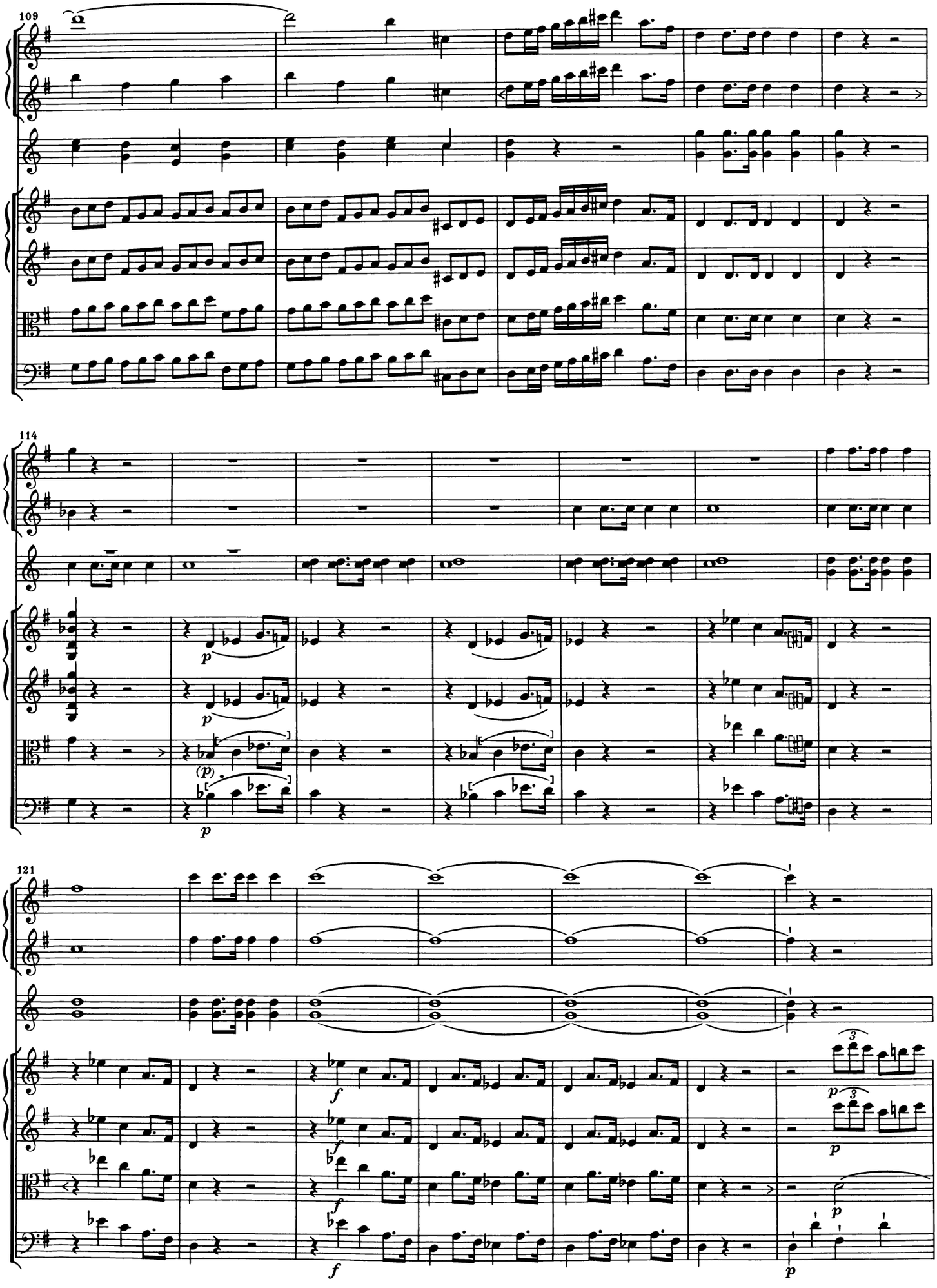

18
27
a 2
34
piano
I^mo Solo

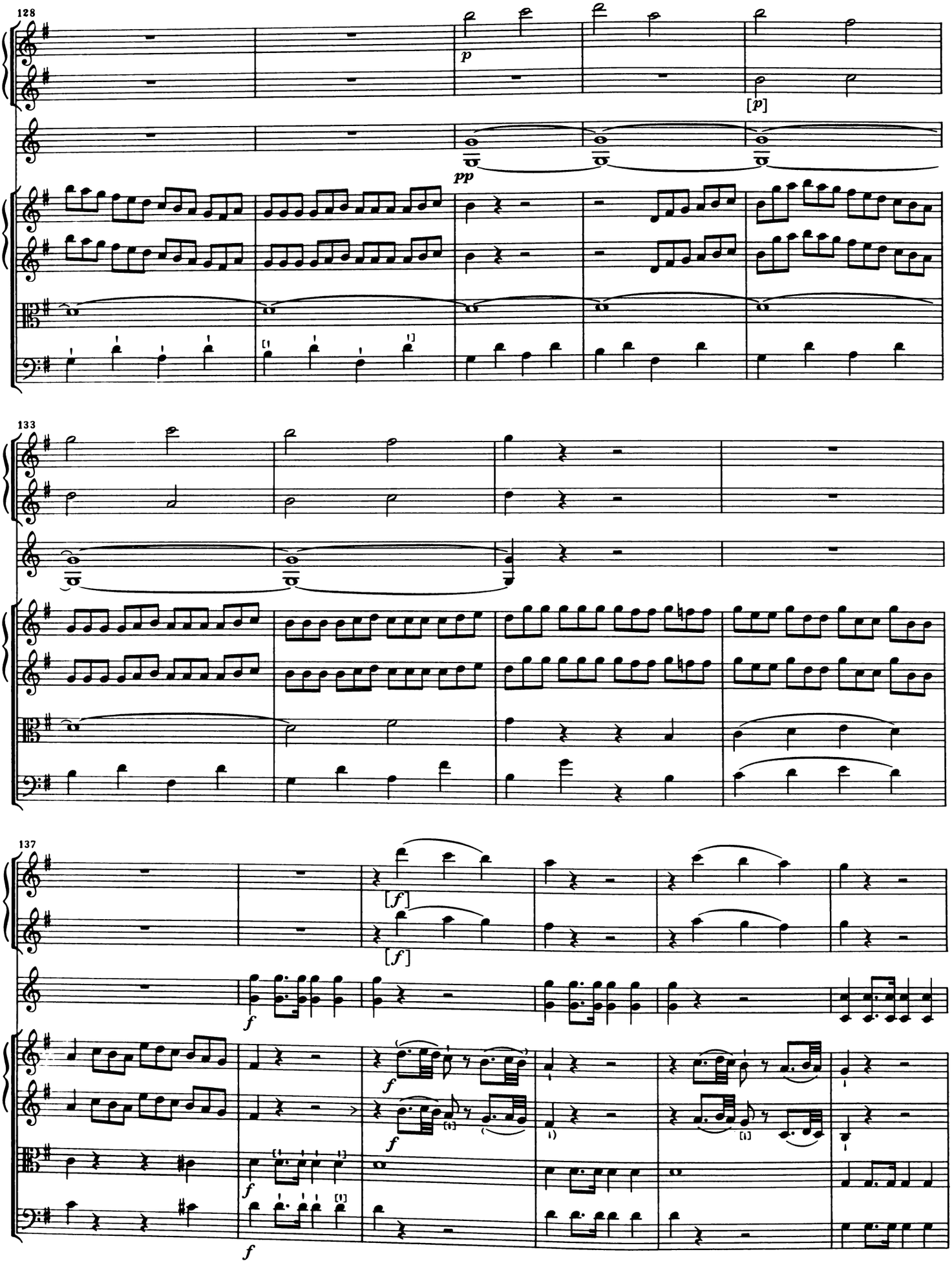

40
45
52
f
[f]

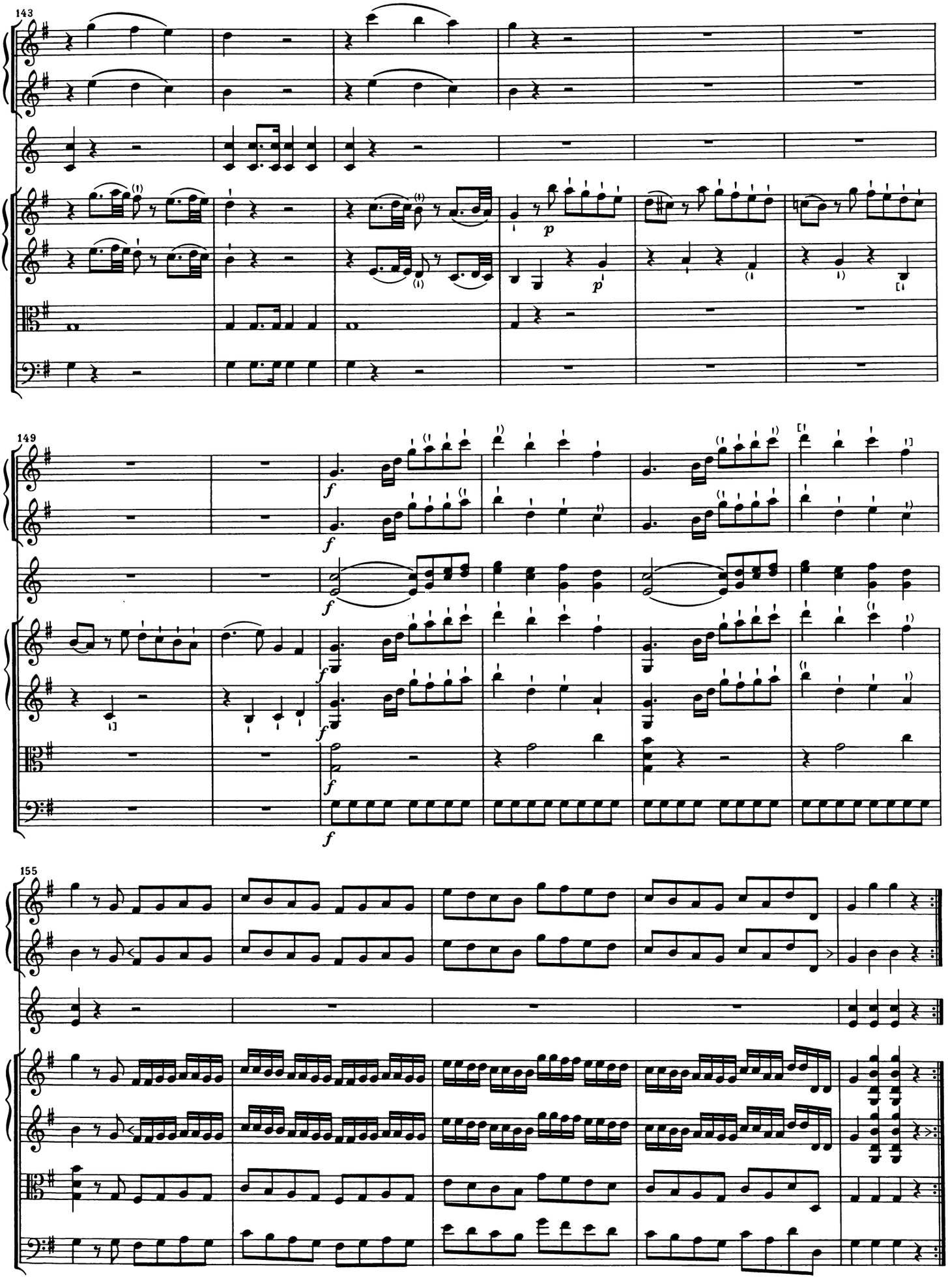

57
p
p
p
64
f
f
f
f
f
71
[f]

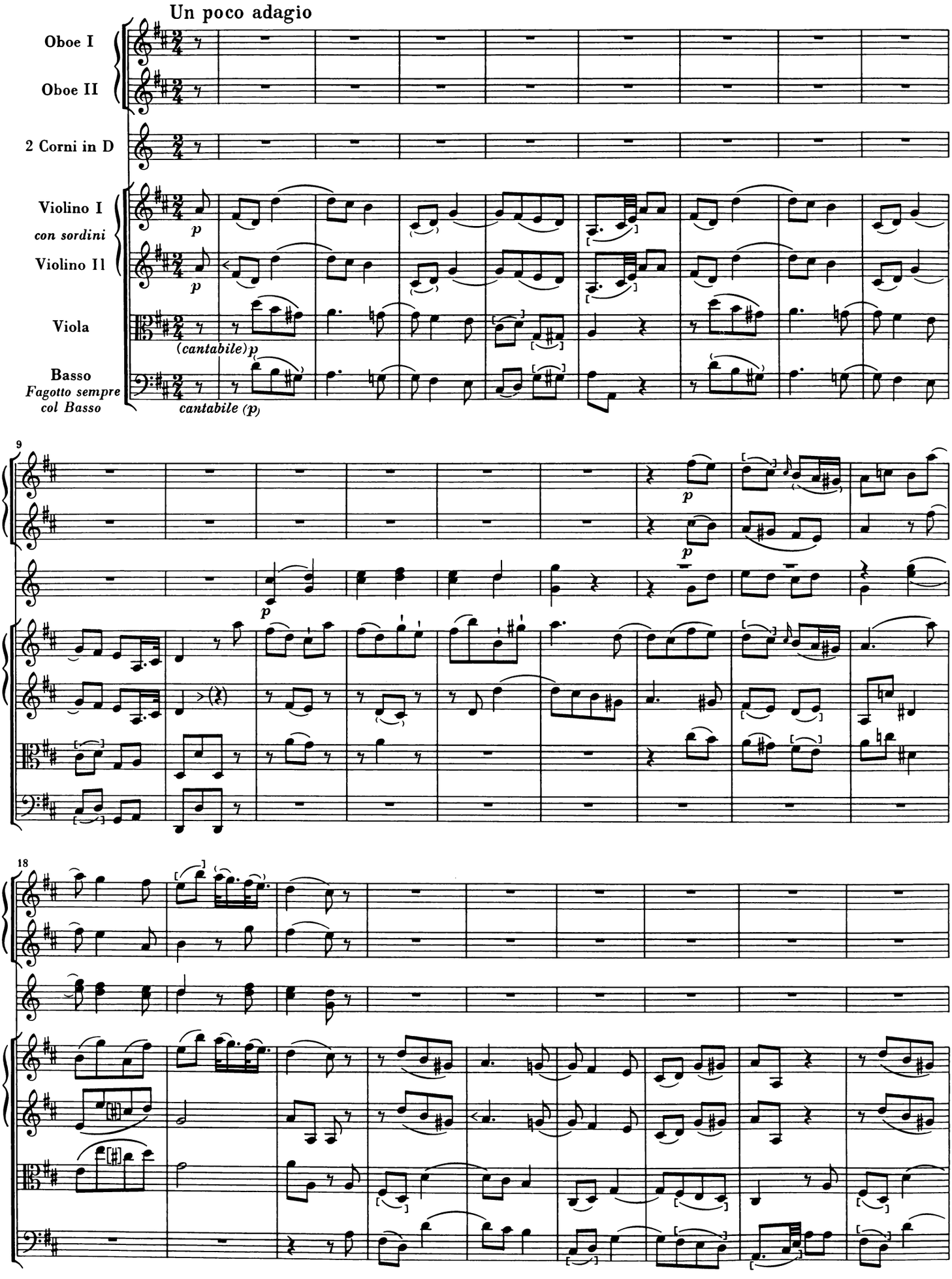

77
84
91
p
p
p
p

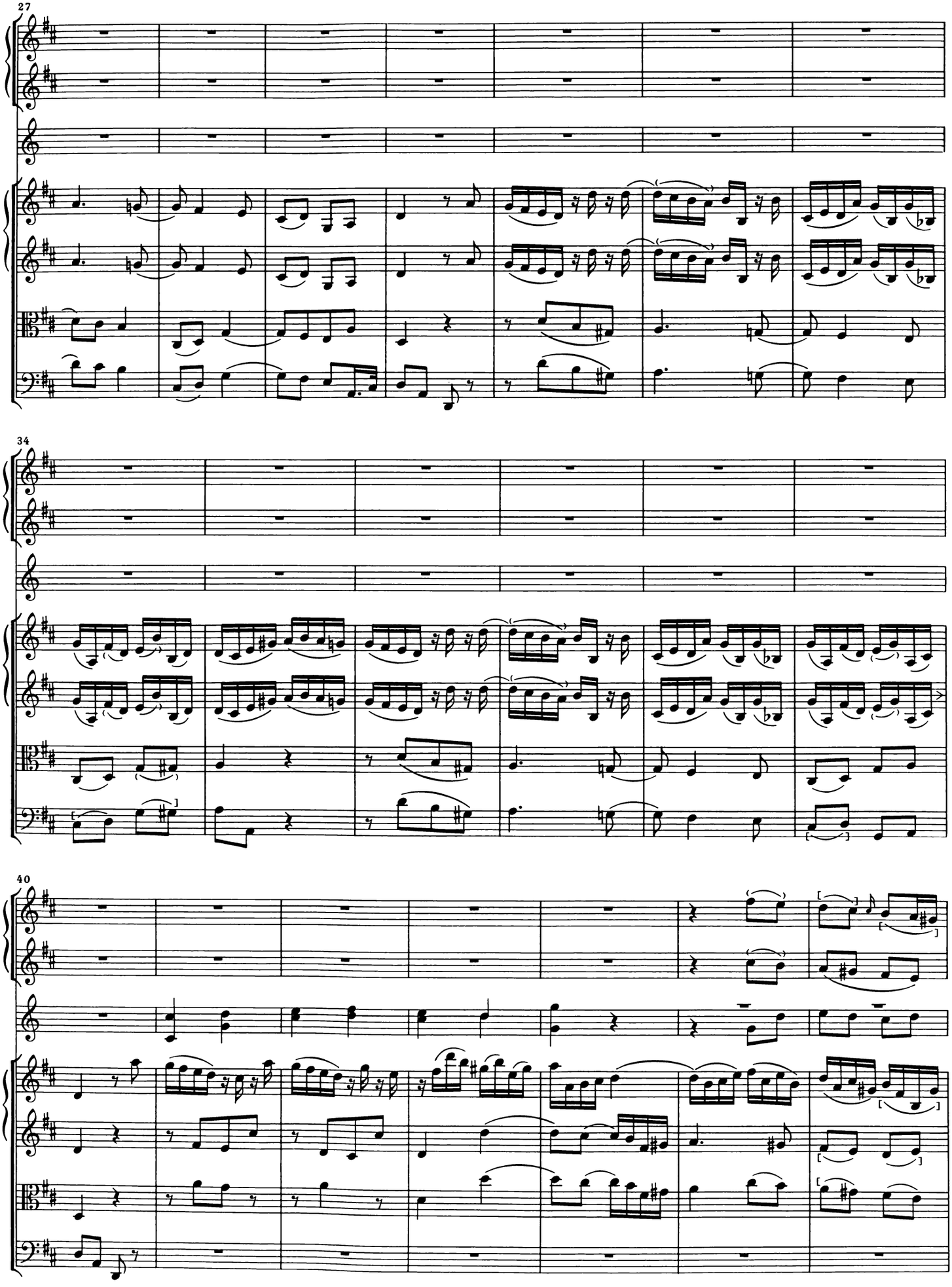

96
100
105
f
(f)
[3]
3
(3)

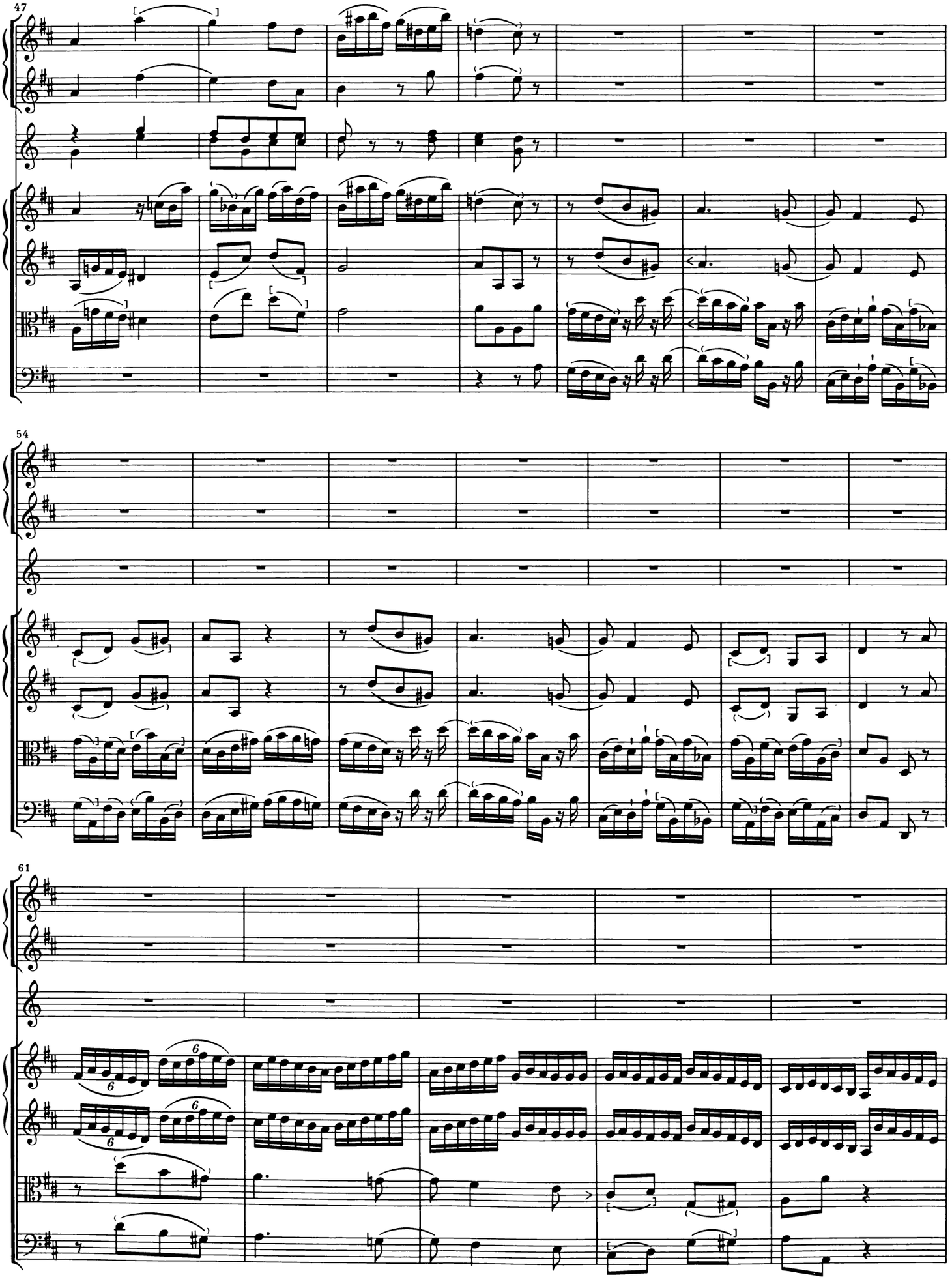

109
114
121
p
(p)
f
3

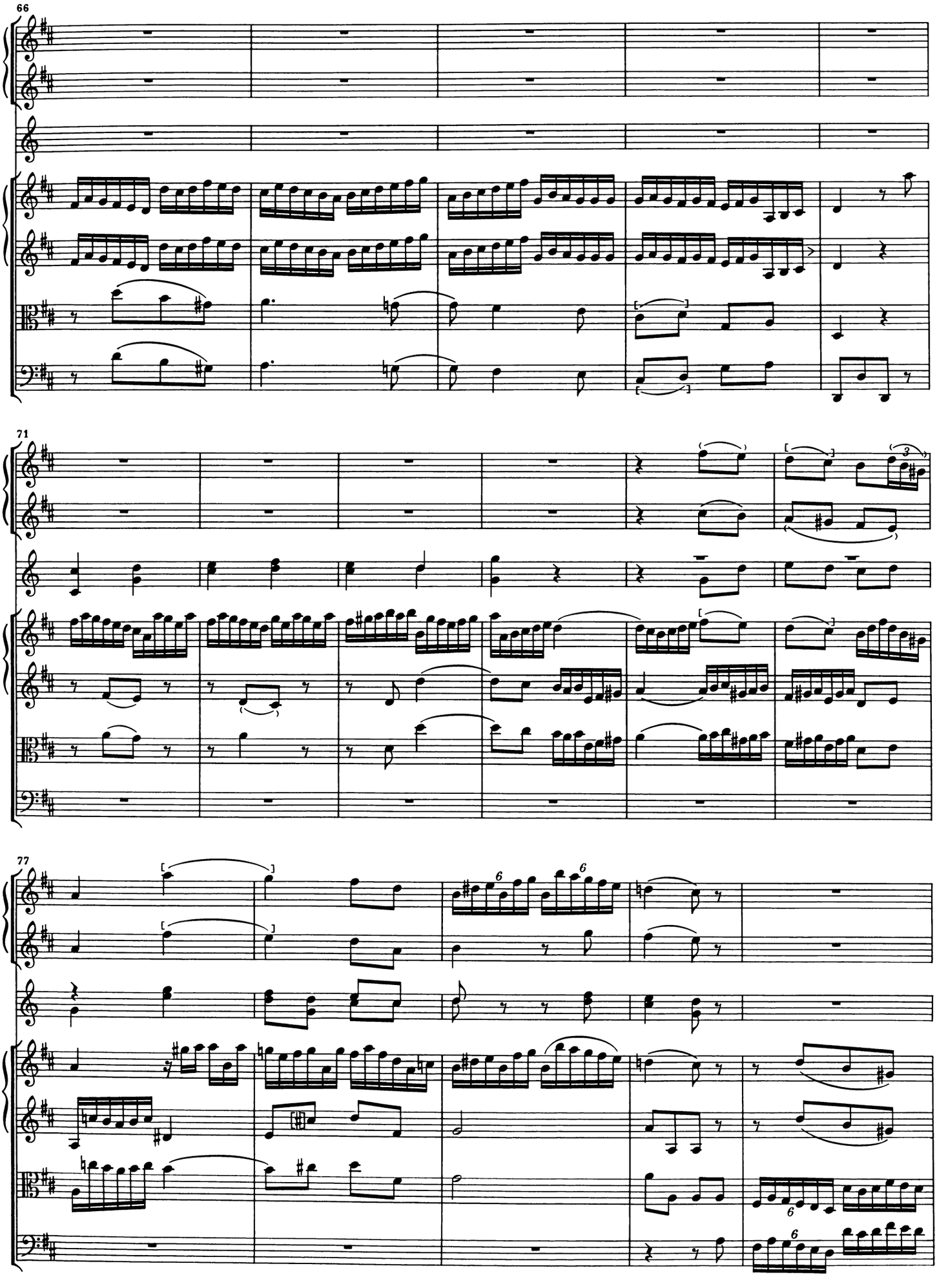

128
p
[p]
pp
133
137
[f]
[f]
f
f
f
f
f

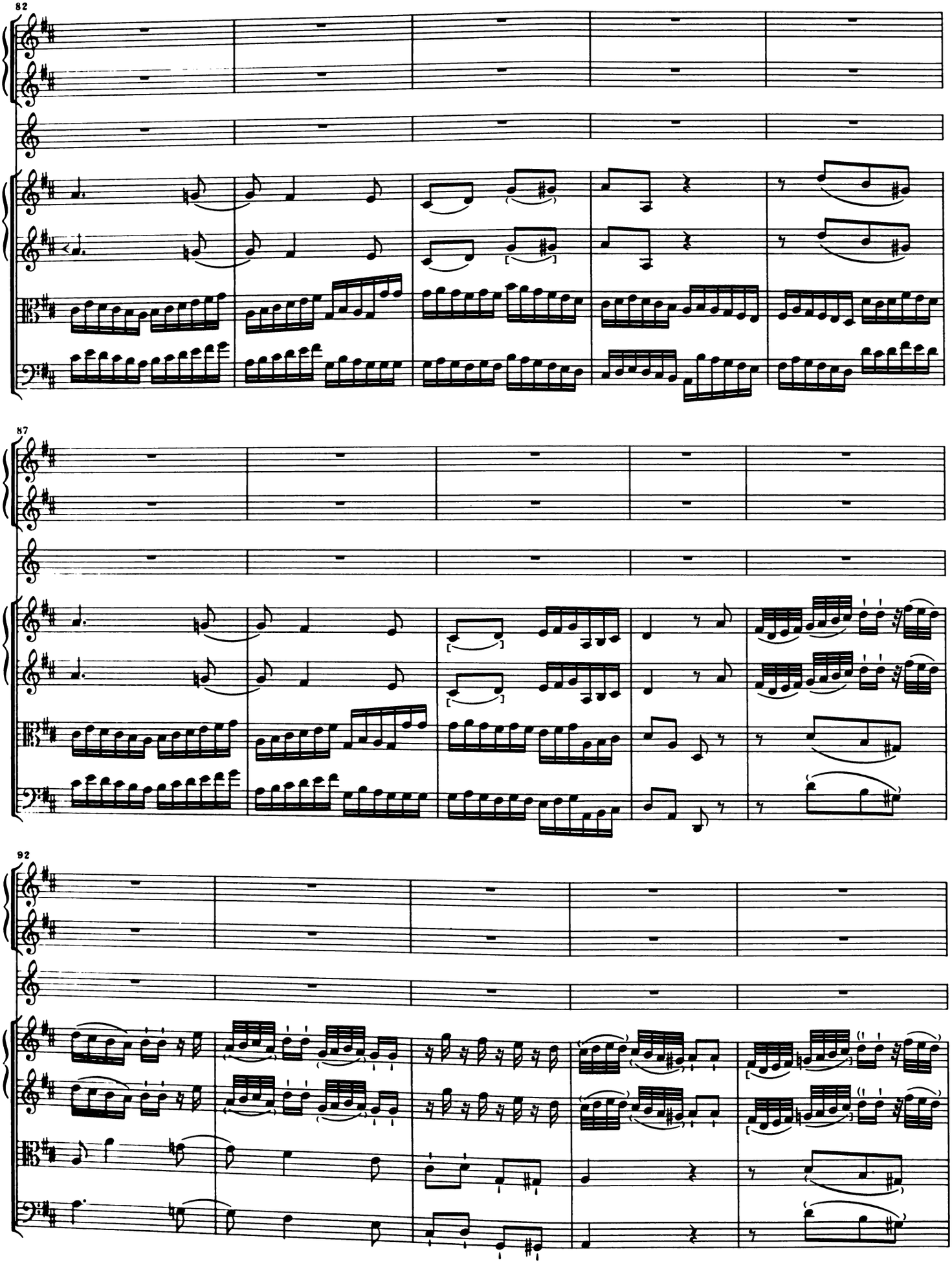

143
149
155

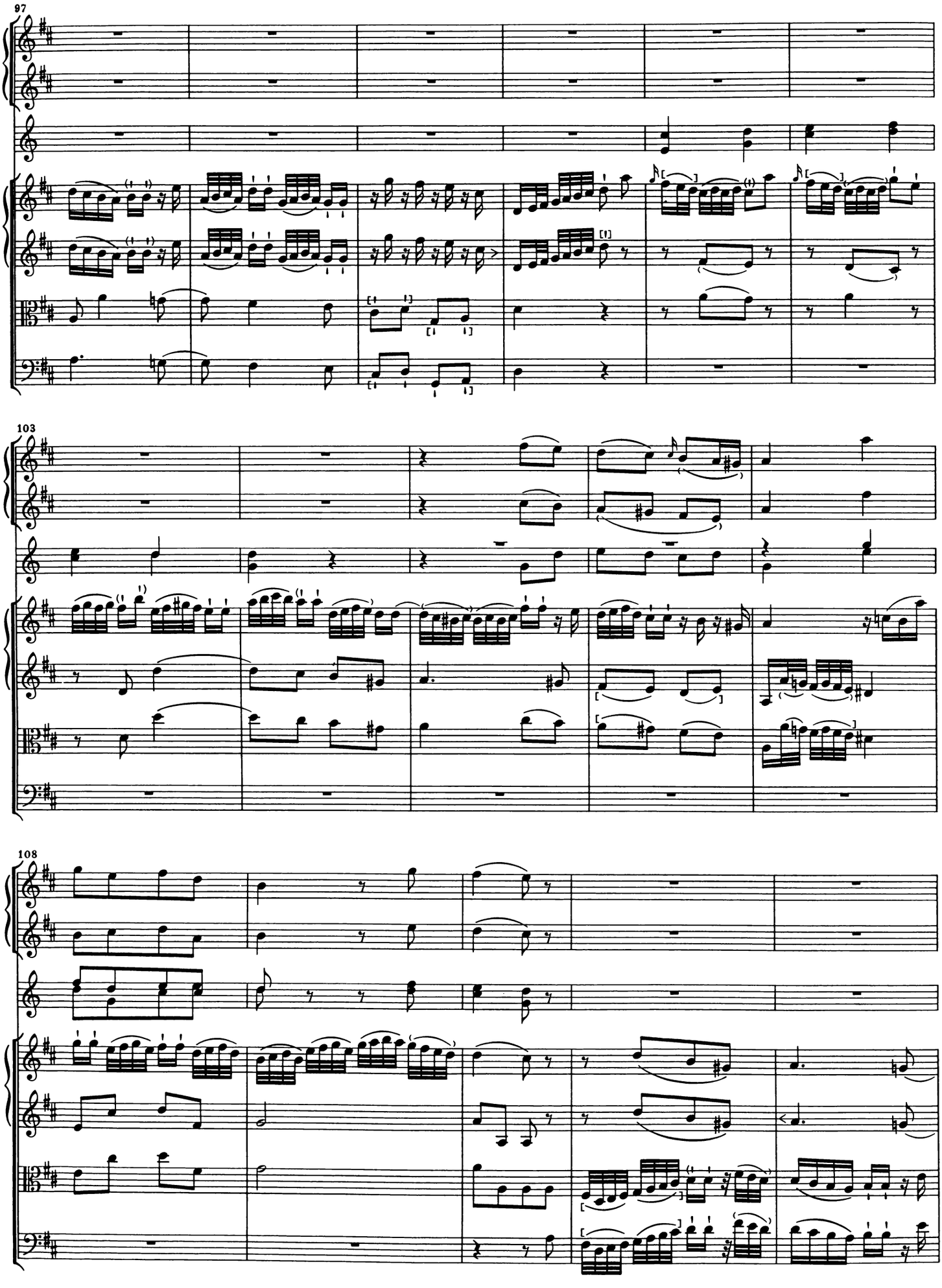

Un poco adagio
Oboe I
Oboe II
2 Corni in D
Violino I
con sordini
Violino II
Viola
Basso
Fagotto sempre col Basso
p
(cantabile) p
cantabile (p)
9
18

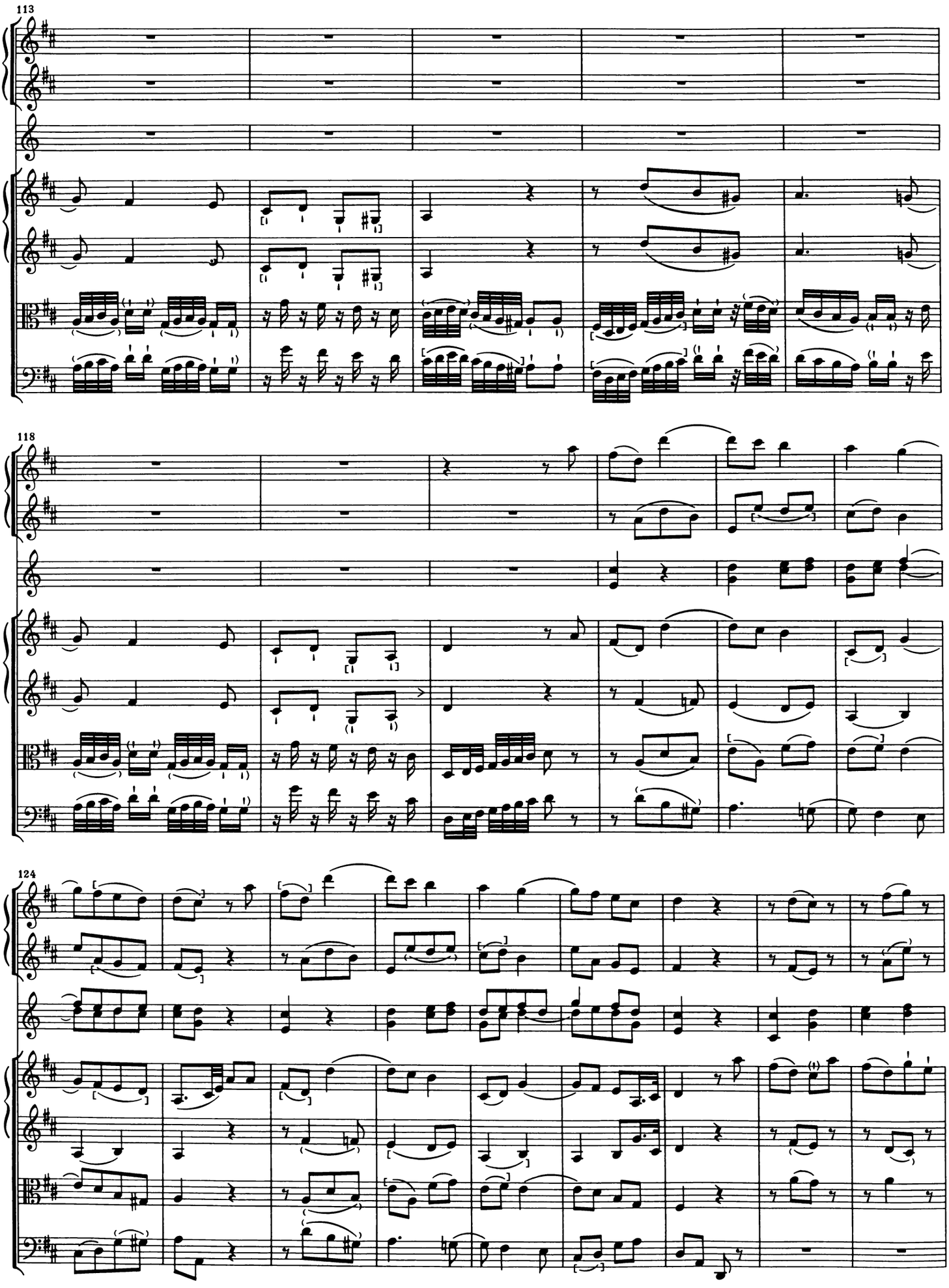

27
34
40

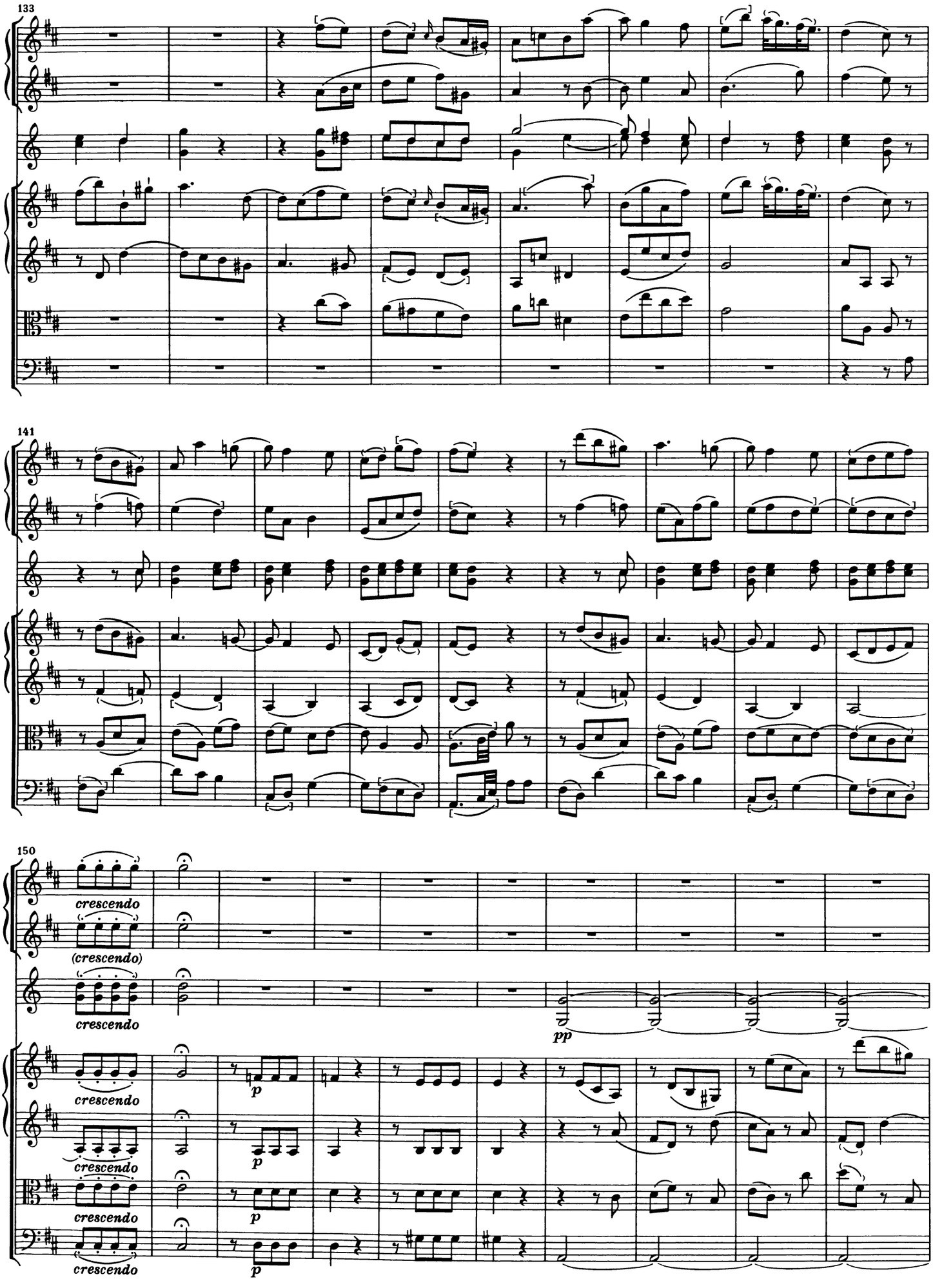

47
54
61


66
71
77


82
87
92


97
103
108


113
118
124


133
141
150
crescendo
(crescendo)
pp
p

160

169

Menuet al roverso

Oboe I

Oboe II

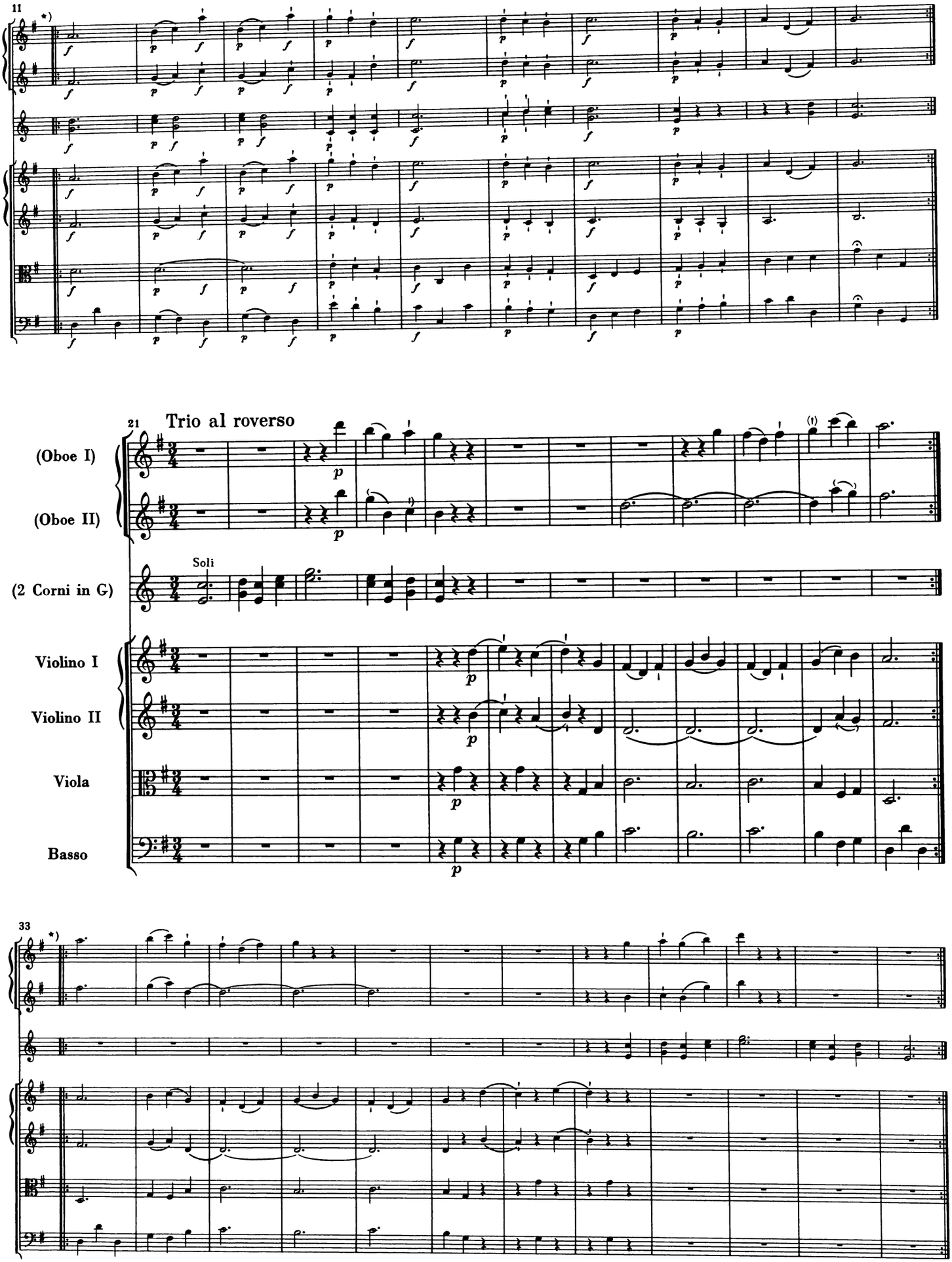
2 Corni in G

Violino I

Violino II

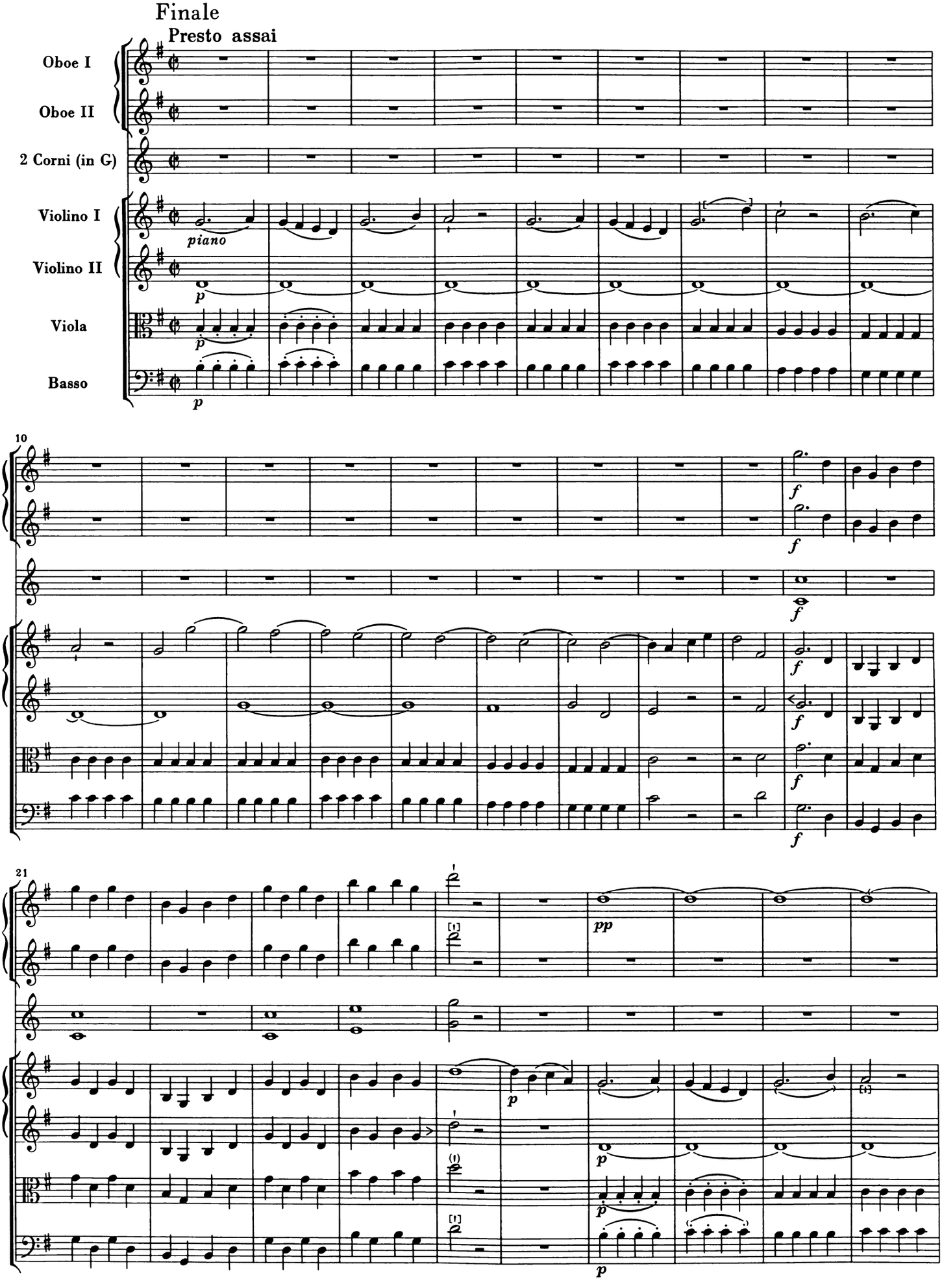
Viola

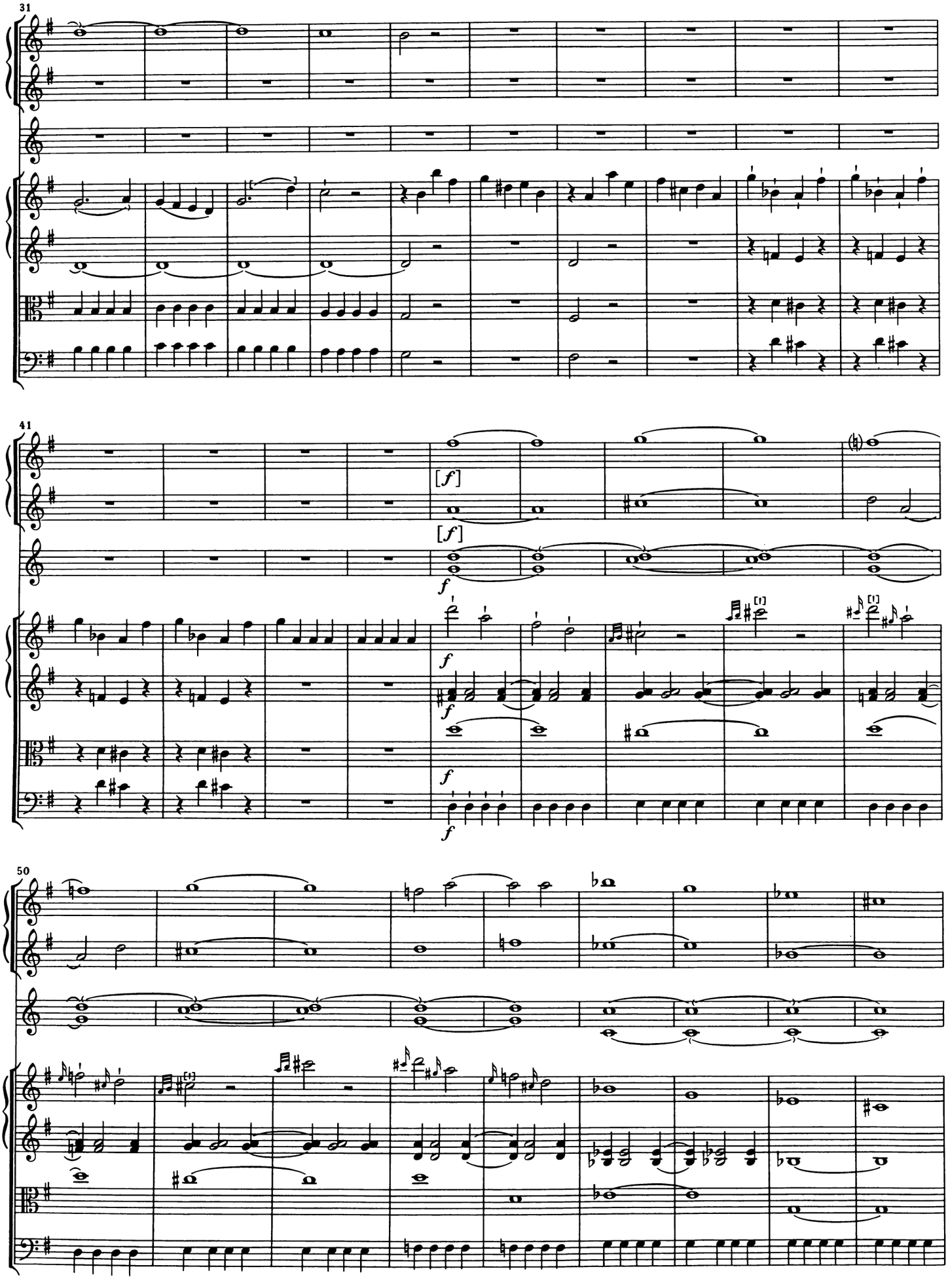
Basso

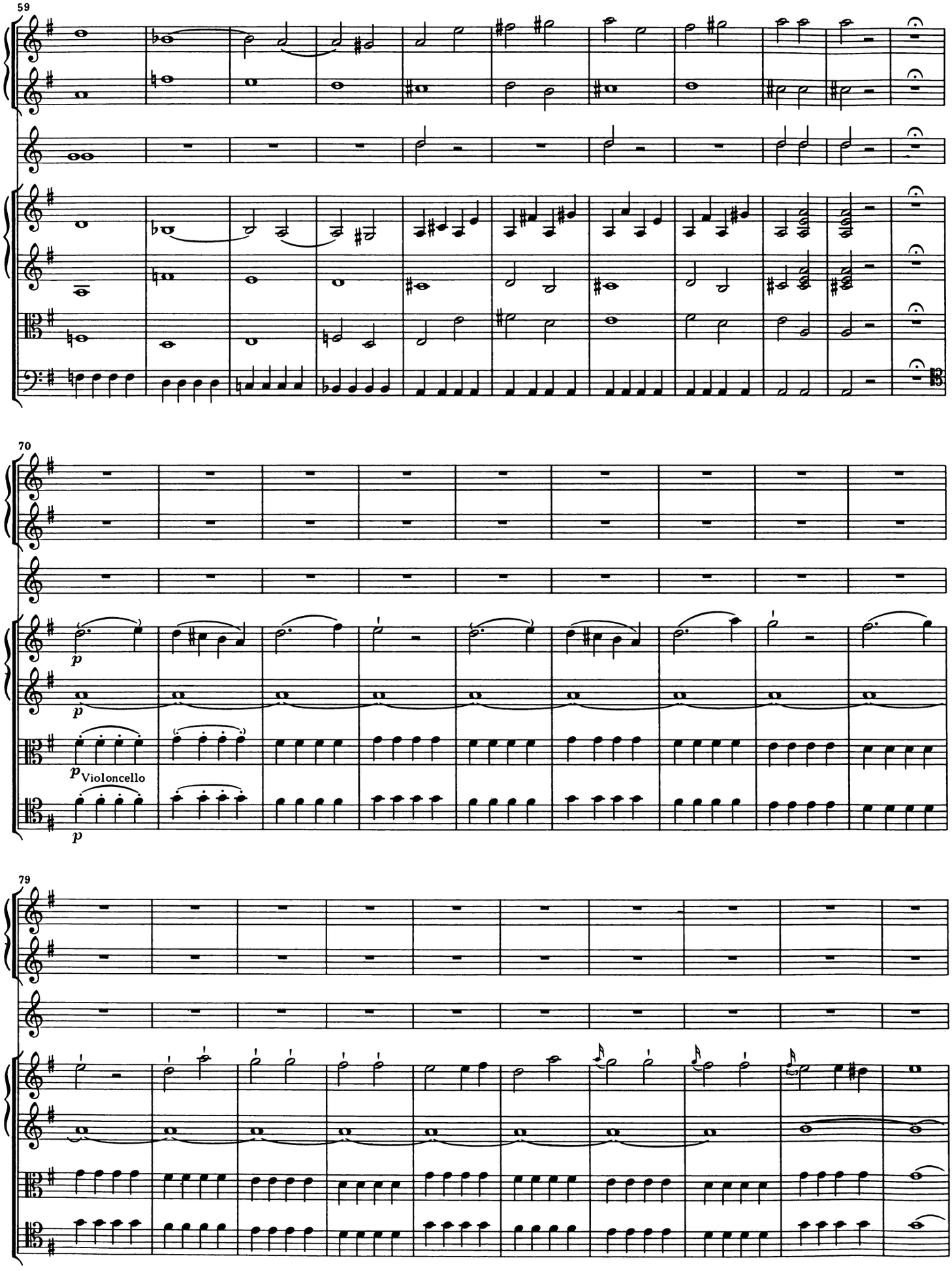


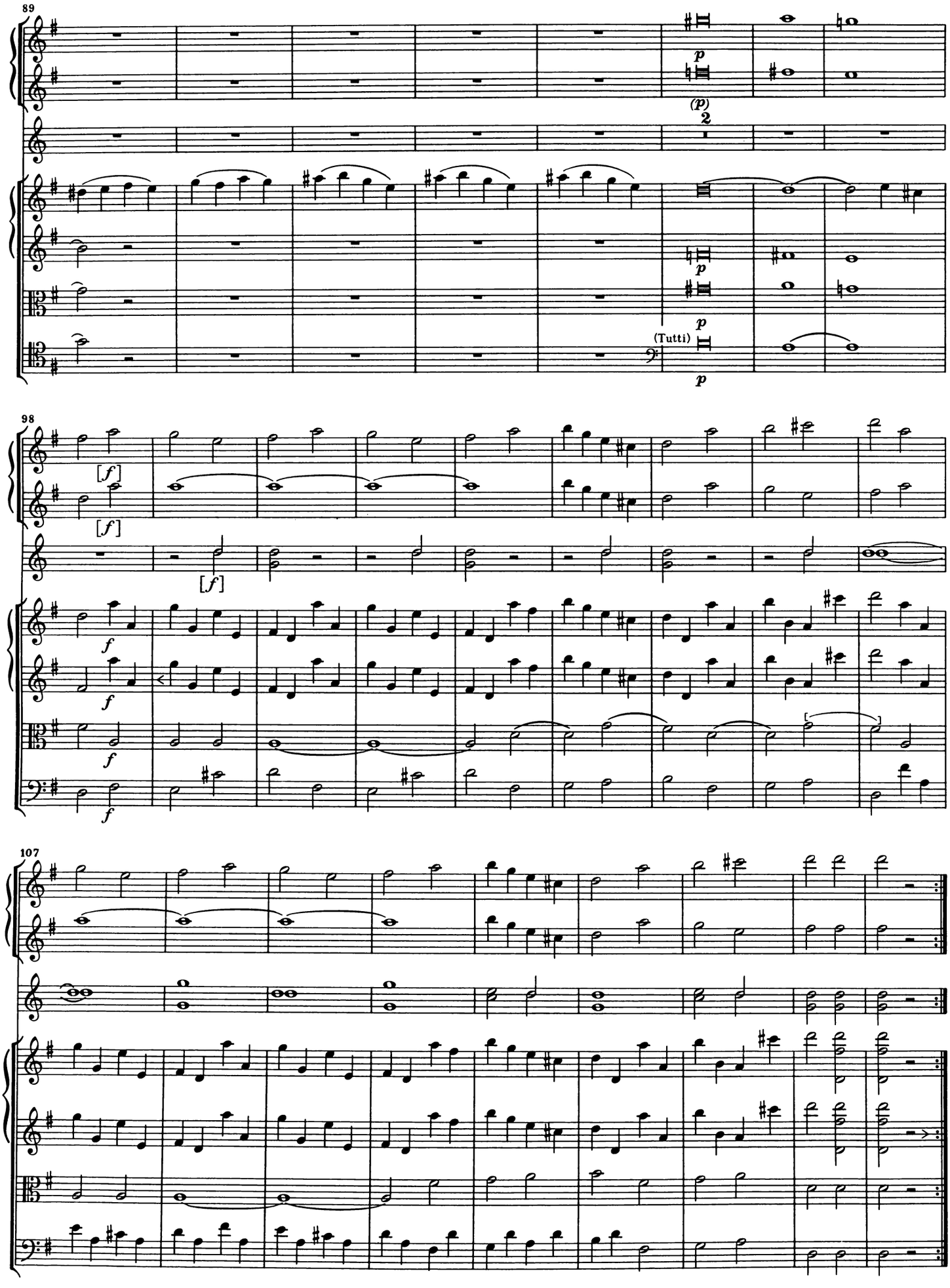
*) Die beiden klein gestochenen Abschnitte sind im Original nicht notiert, sondern nur durch die Vorschrift „al roverso" gefordert

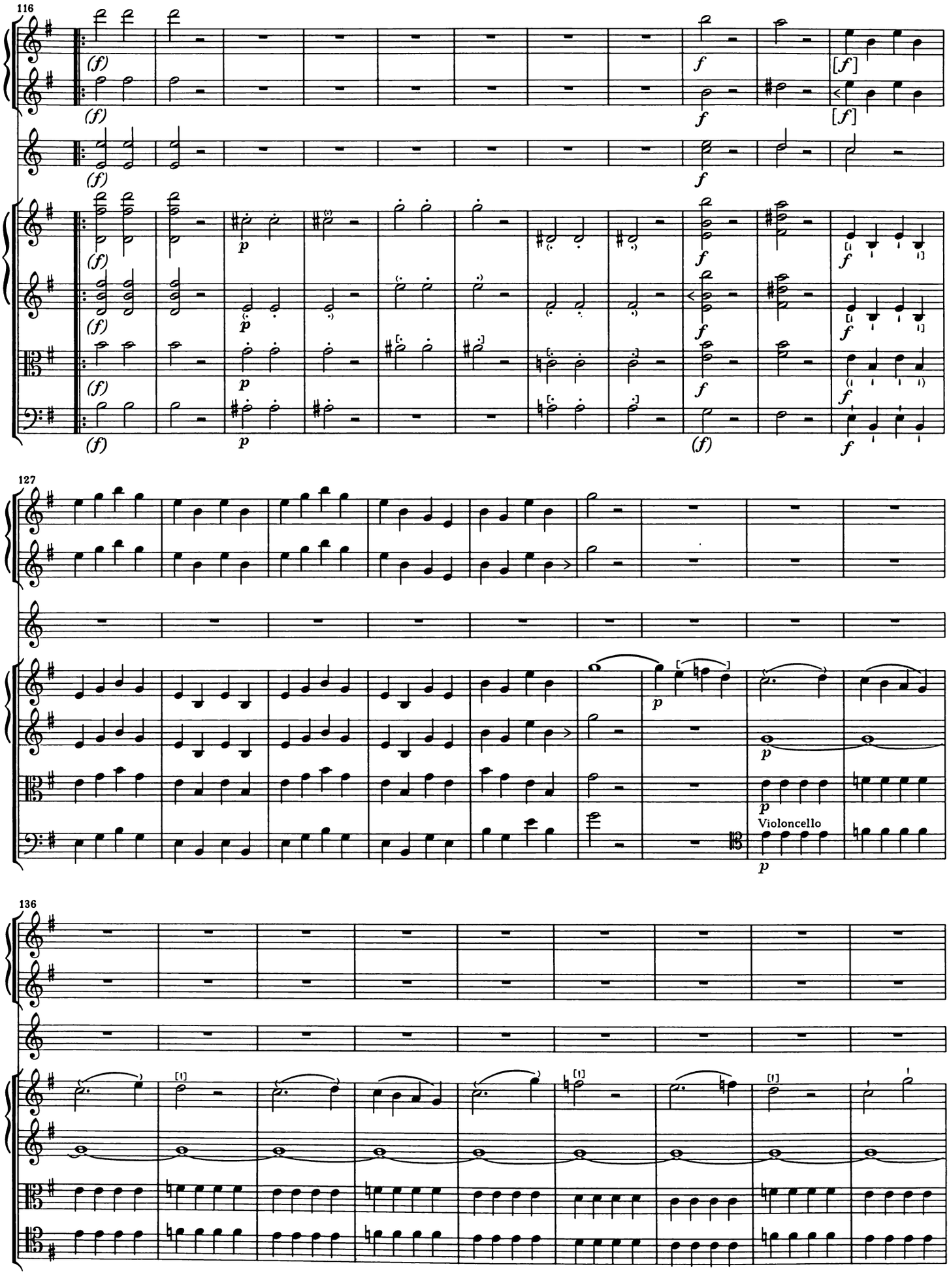
Menuet da Capo

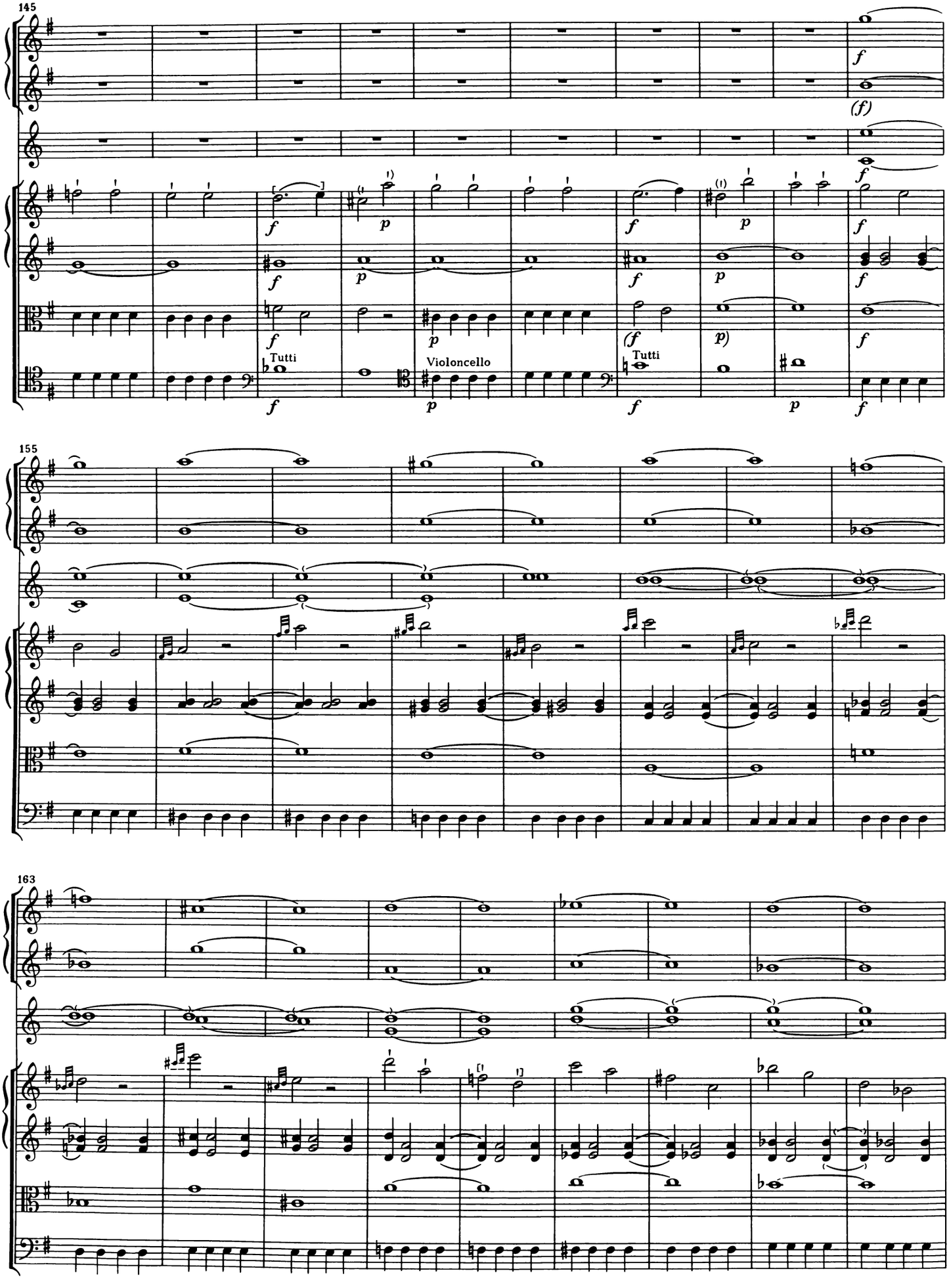

Finale
Presto assai
Oboe I
Oboe II
2 Corni (in G)
Violino I
Violino II
Viola
Basso
piano
10
21

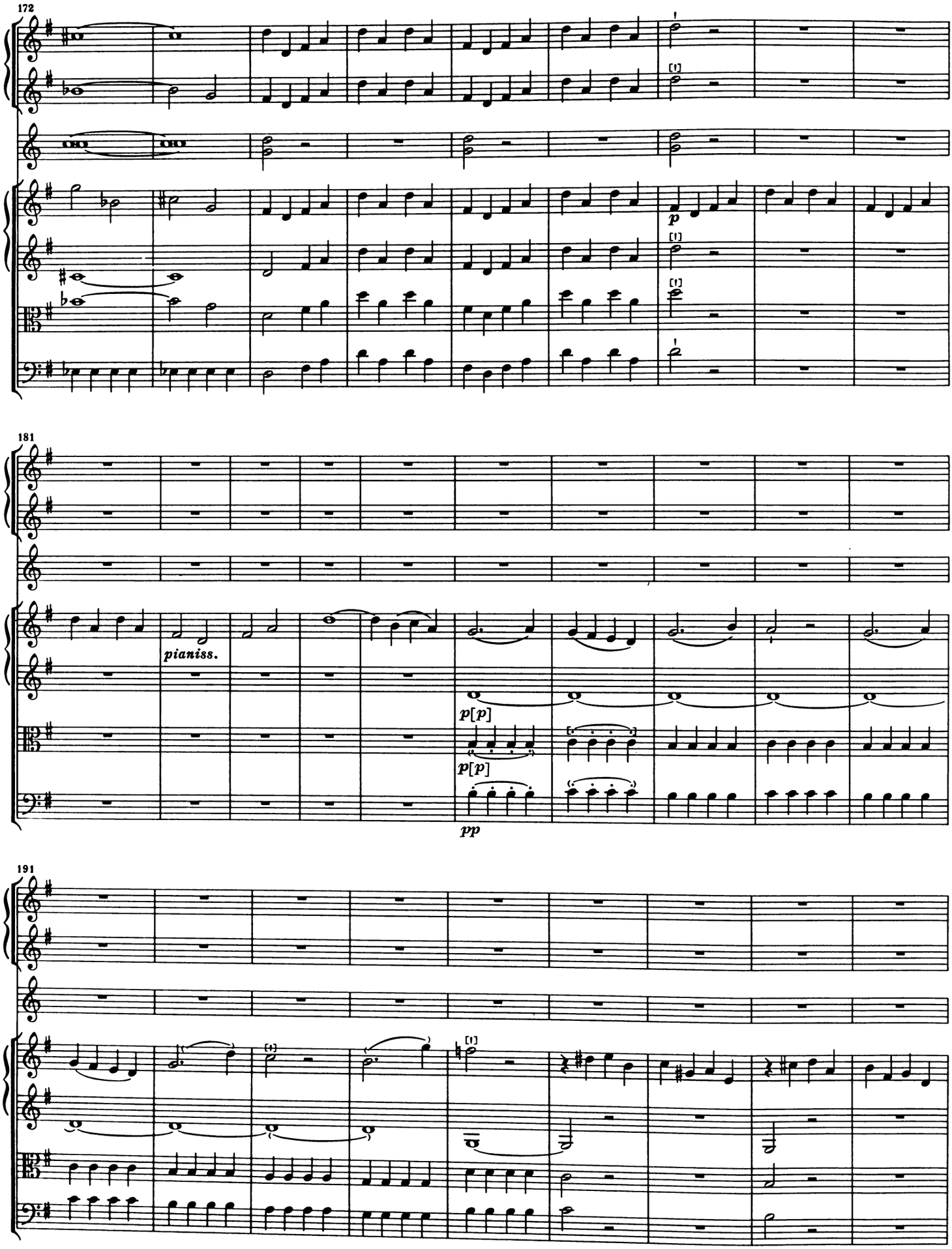

31
41
[f]
[f]
f
f
f
f
f
50

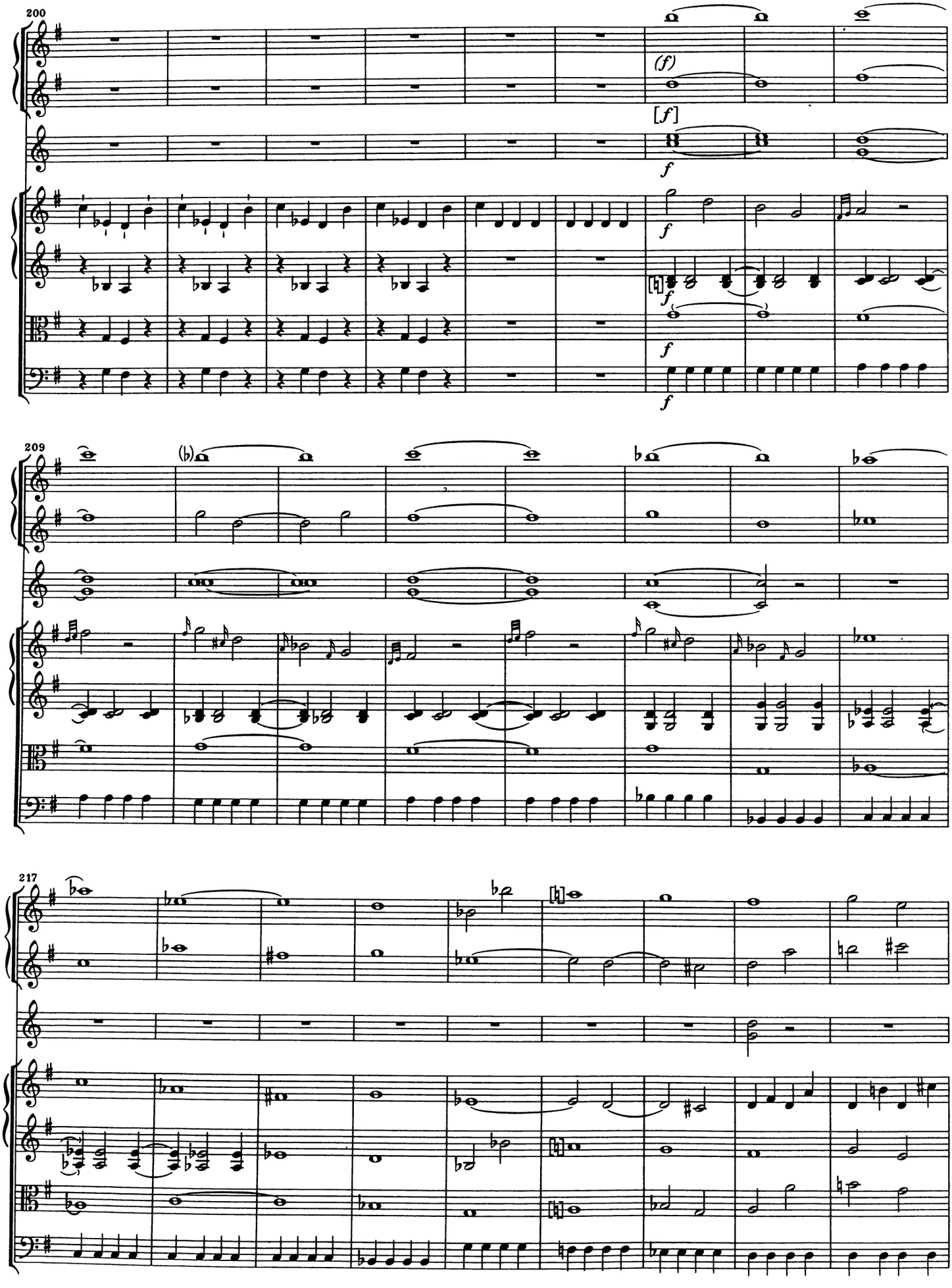

59
70
p
p
p
Violoncello
79

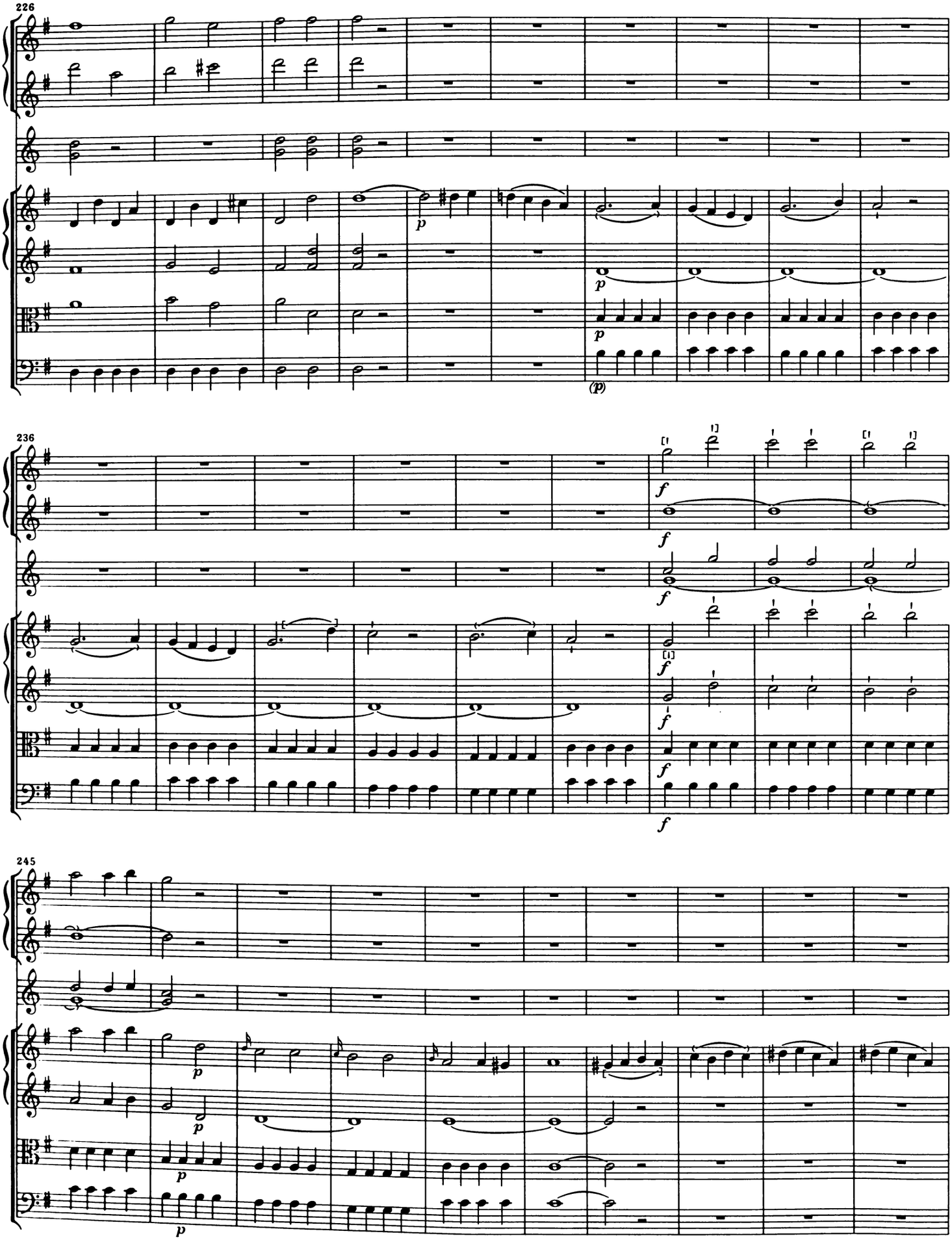

89
p
(p)
2
p
p
(Tutti)
p
98
[f]
[f]
[f]
f
f
f
f
107

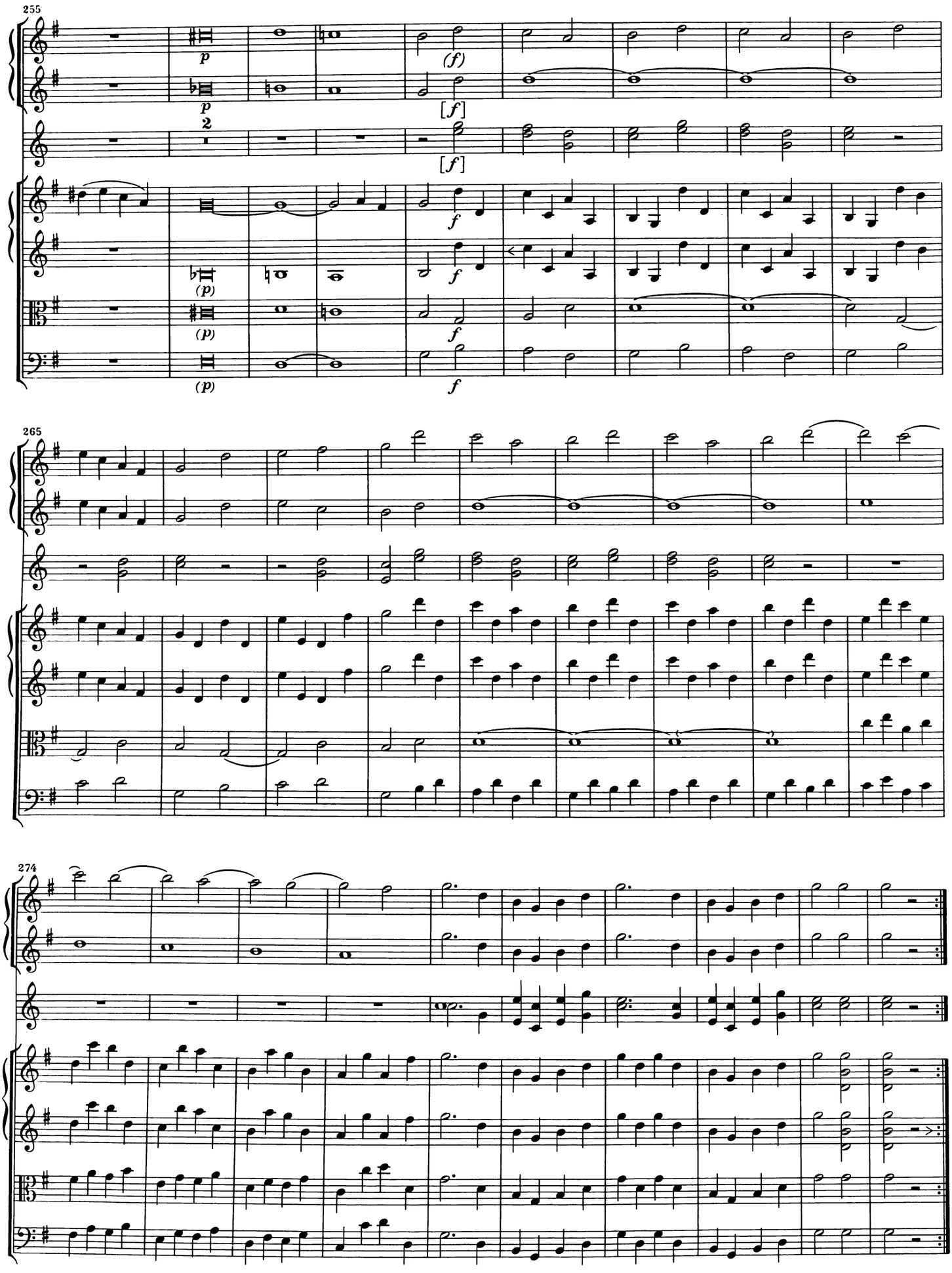

116
127
136
Violoncello


145
Tutti
Violoncello
Tutti
155
163


172
p
181
pianiss.
p[p]
p[p]
pp
191


200
(f)
[f]
f
209
217


226
236
245


255
p
(f)
[f]
2
f
(p)
265
274