JOSEPH HAYDN
WERKE

HERAUSGEGEBEN VOM
JOSEPH HAYDN-INSTITUT, KÖLN

REIHE I · BAND 3

Sinfonien
1761-1763

G. HENLE VERLAG MÜNCHEN

JOSEPH HAYDN

SINFONIEN

1761 bis 1763

HERAUSGEGEBEN VON
JÜRGEN BRAUN
UND
SONJA GERLACH

1990

G. HENLE VERLAG MÜNCHEN

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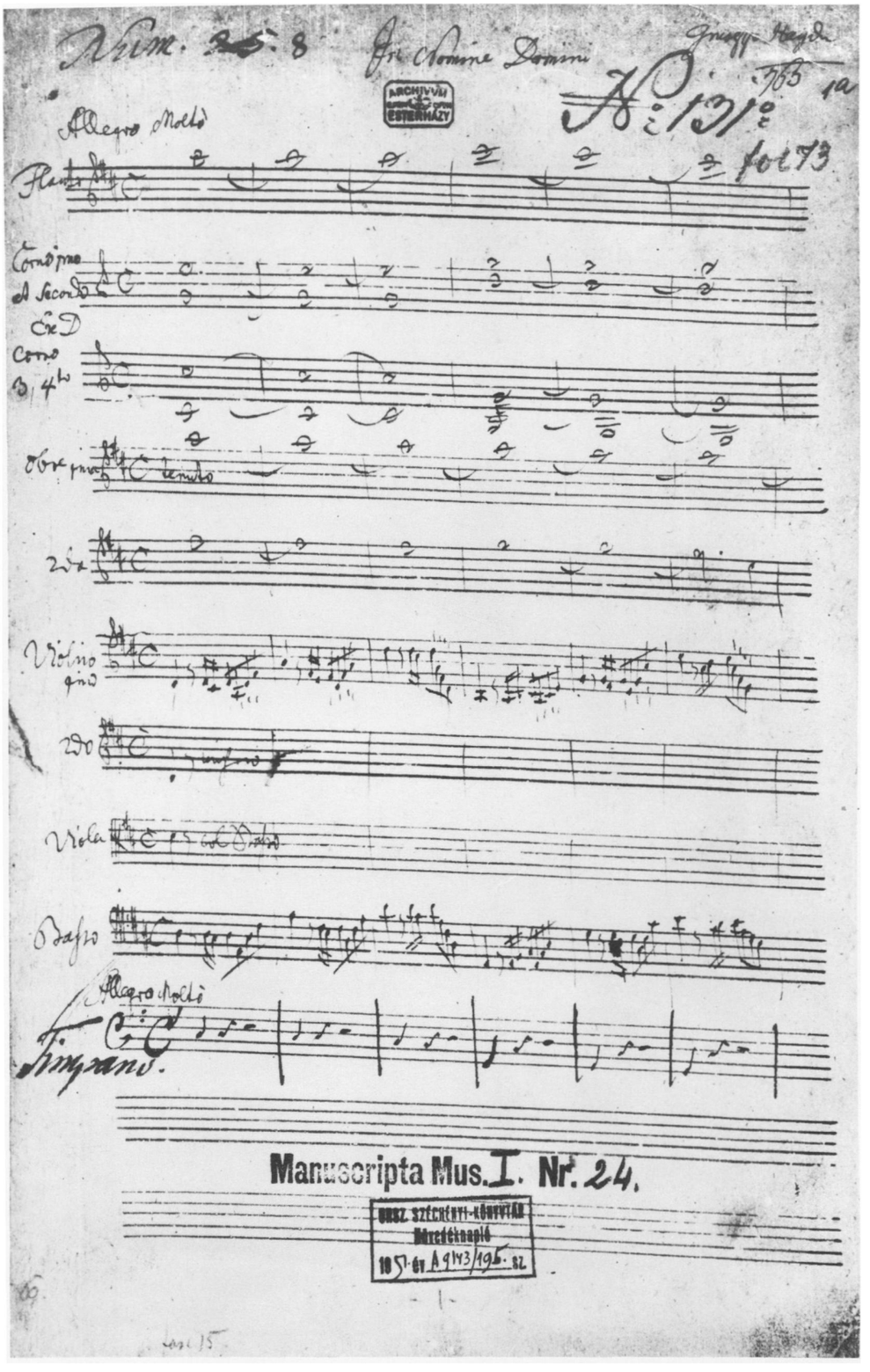

SINFONIE IN D Hob. I:13

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(mit einer Paukenstimme von fremder Hand)

Széchényi Nationalbibliothek, Budapest

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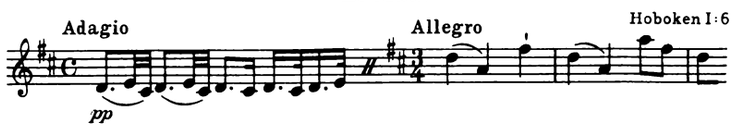
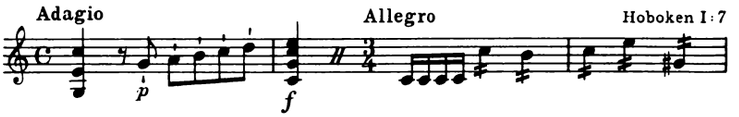
»Le Matin«



Seite 1

SINFONIE in C
»Le Midi«



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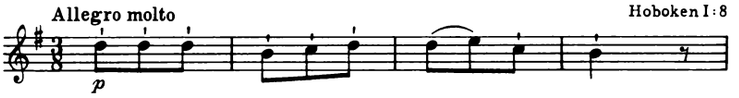
»Le Soir«



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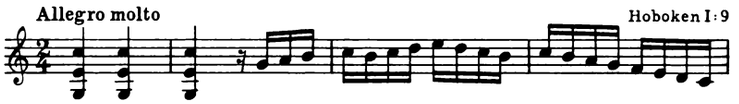
SINFONIE in C



112

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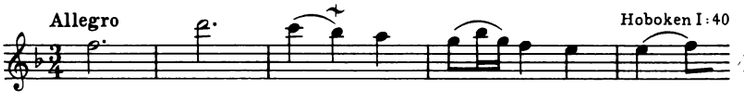

124

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146

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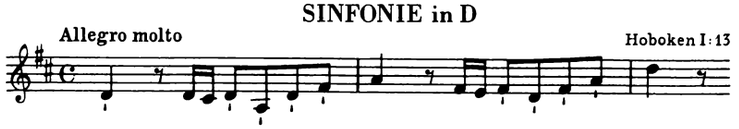

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Kritischer Bericht
Seite 189

ZUR GESTALTUNG DER AUSGABE

Der Notentext ist soweit wie möglich den grundlegenden Quellen entsprechend wiedergegeben. Grundlegende Quelle ist bei Sinfonie 7, 40, 12 und 13 das Autograph; bei Sinfonie 6, 8 und 9 sind es ausgewählte Stimmenabschriften.

Notwendige Berichtigungen sind normalerweise nicht im Text selbst angegeben, sondern ebenso wie abweichende Lesarten im Kritischen Bericht verzeichnet.

Notwendige Ergänzungen (von Vortragszeichen, Akzidentien, Ornamenten, einzelnen Noten und Pausen usw.) von seiten der Herausgeber stehen in eckigen Klammern [ ]. Stellen, die im Autograph leer gelassen und nur mit Hinweis auf eine andere Stimme versehen sind (z. B. mit *col Violino I* oder dem Zeichen //), stehen in spitzen Klammern < >, wenn der Hinweis fehlt, in eckigen Klammern [ ]. Die Deutung dieser Partien ist durch die Stimmenabschriften bestätigt. Das gleiche trifft zu für unsere Angaben *[a 2]* bei Unisono-Stellen in den Bläserstimmen und *[Fg. col Bs.]* nach einer Stimmteilung im Baßsystem.

Ohne Klammern in der Ausgabe und ohne Anführung im Kritischen Bericht sind ergänzt:

fehlende Akzidentien a) vor der ersten Note eines Taktes bei Tonrepetition, 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;

in Haydns Autographen gelegentlich fehlende Ganzepausen;

ein fehlender Haltebogen bei zwei auf einem System notierten gleichrhythmischen Stimmen, wenn einer der beiden Bögen vorhanden ist.

Gewisse Eigentümlichkeiten der originalen Notierungsweise sind geändert:

Die Partituranordnung ist den heutigen Gepflogenheiten angenähert (s. Krit. Bericht);

die Abkürzungen der Vortragszeichen sind normalisiert (z. B. „for:" geändert zu *f*), jedoch unter Beibehaltung von Haydns typischen Abkürzungen „forz:", „pianiss:", „fortiss:";

die Auf- oder Abwärtsstielung der Noten folgt der modernen Stichregel;

auf einem System notierte Bläserstimmen sind meistens zusammengestielt, bei längeren Unisonoführungen ist statt einer (im Autograph wenigstens angedeuteten) Doppelstielung oft *a 2* gesetzt; Doppelgriffe in den Streichern sind ebenfalls zusammengestielt;

nach heutiger Notierungsweise überflüssige Akzidentien sind weggelassen;

Abbreviaturen wie und sind ausgeschrieben, längere Partien mit jedoch im wesentlichen beibehalten.

Im übrigen hält sich die vorliegende Ausgabe auch in der Notierungsart möglichst eng an das originale bzw. – bei den nur abschriftlich überlieferten Sinfonien 6, 8 und 9 – an das mutmaßlich originale Notenbild. Das gilt namentlich für:

die Notierung von Stimmenpaaren auf ein oder zwei Systemen;

die Notenschlüssel (mit Ausnahme des Sopranschlüssels in der Violoncellostimme, der in den Violinschlüssel umgeschrieben wurde; s. S. 171f.);

die Werte der Vorschlagsnoten, die allerdings in Sinfonie 6, 8 und 9 gemäß Haydns Praxis bis 1762 im Zweifelsfall zu Achteln vereinheitlicht wurden, während sie in Sinfonie 7, 40, 12 und 13 gewöhnlich autographgemäß wiedergegeben sind (zu Abweichungen vom Autograph s. Lesarten);

die Staccato-Notierung (meist Strich, selten Punkt; in den Sinfonien 6, 8 und 9 zu Strich vereinheitlicht);

die Balkenziehung (jedoch mit geringfügigen Vereinheitlichungen; zu Abweichungen vom Autograph s. Lesarten);

die Triolenbezeichnung (unter Weglassung überflüssiger Bezeichnungen aus Abschriften);

die Vorschrift *Tutti* als Auflösung der Besetzungsangabe *Fagotto* oder *Violoncello* im Baßsystem;

die Fermate als Schlußzeichen (sie gibt an, mit welcher Note *2da volta* endet);

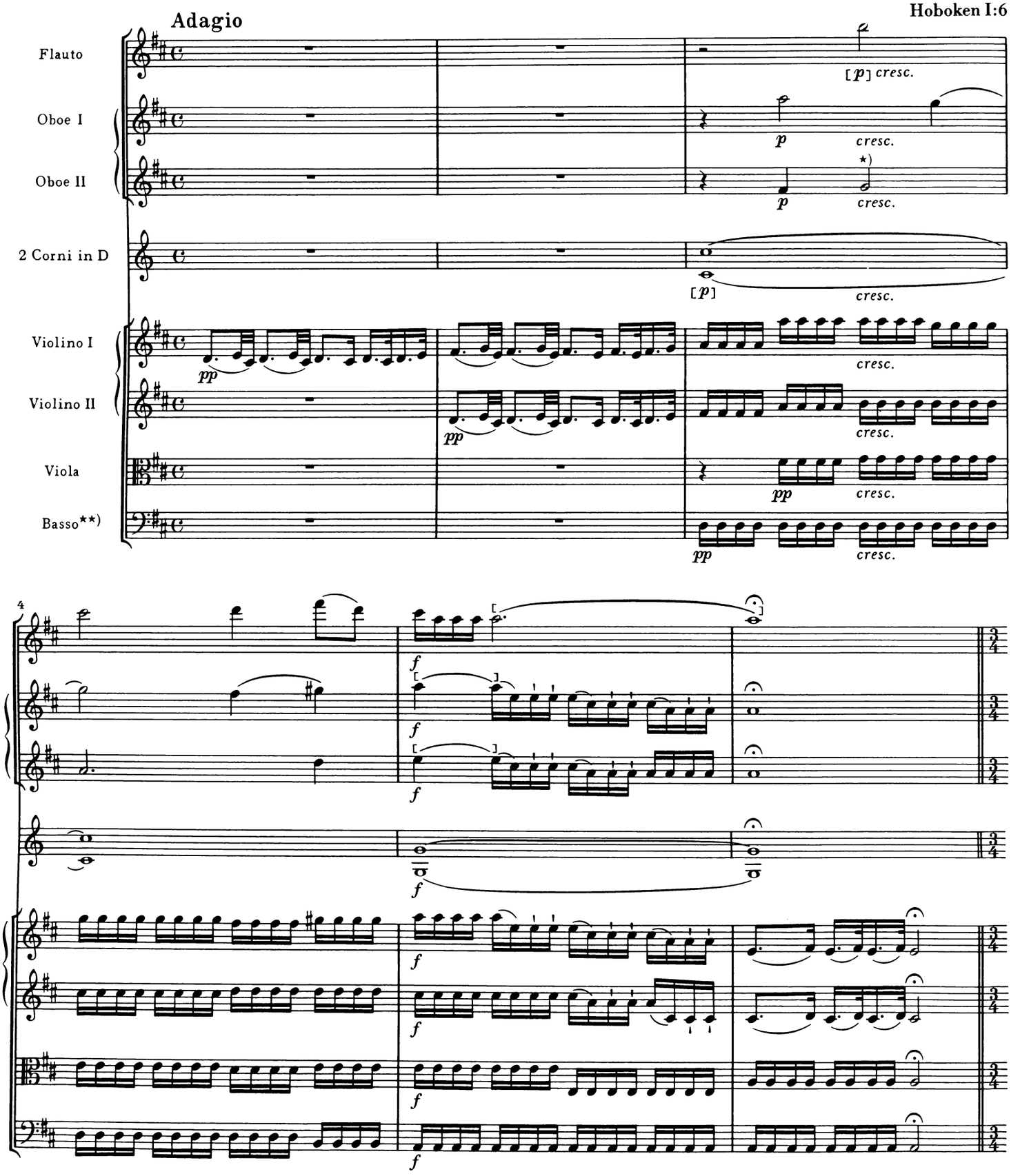
die Unterscheidung von Takt-, Doppel- und Schlußstrichen.

SINFONIE in D

»Le Matin«

Hoboken I:6

Adagio



*) In der ältesten Überlieferung: p cresc.

**) Siehe Zur Aufführungspraxis, S. 220.

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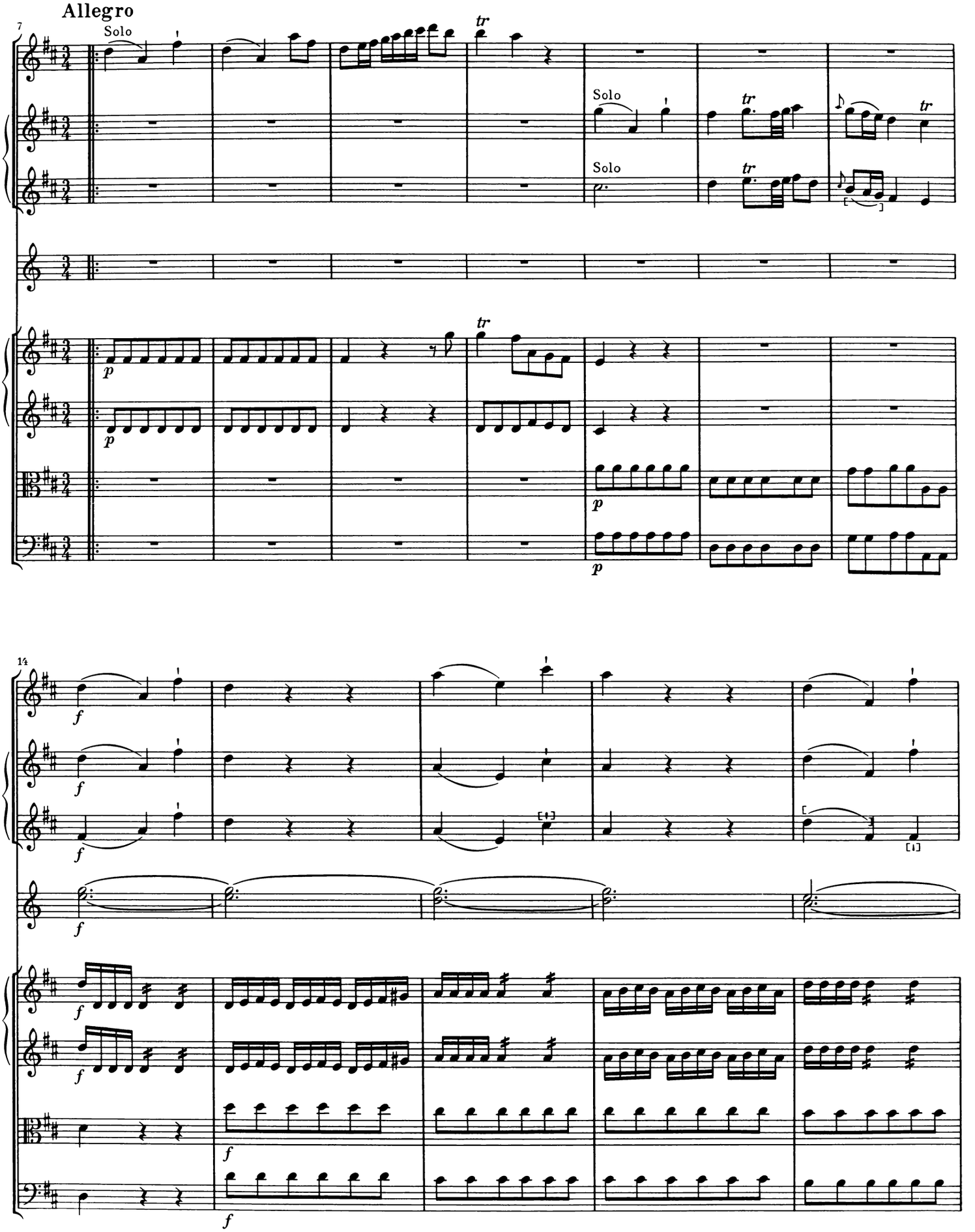
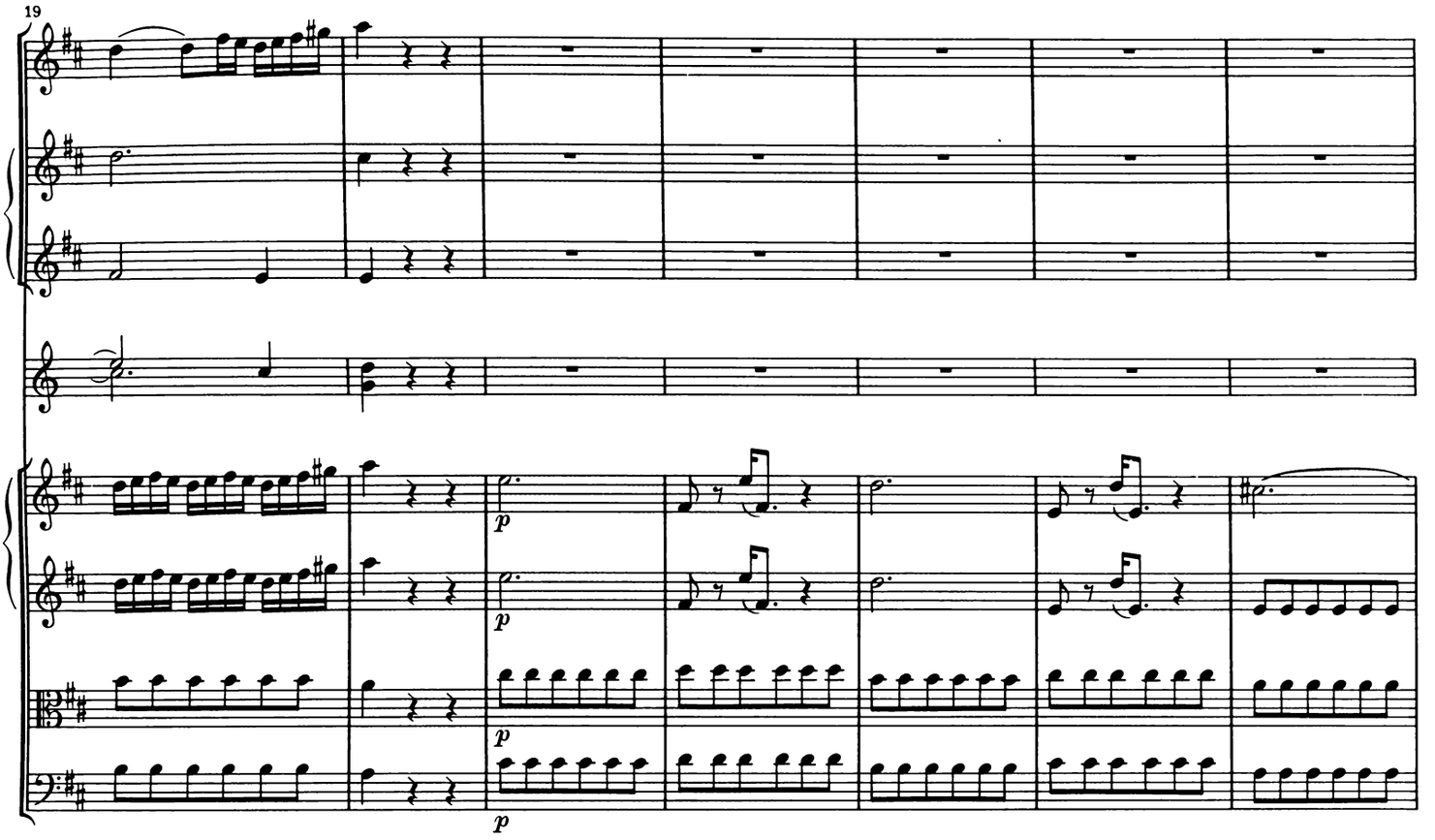
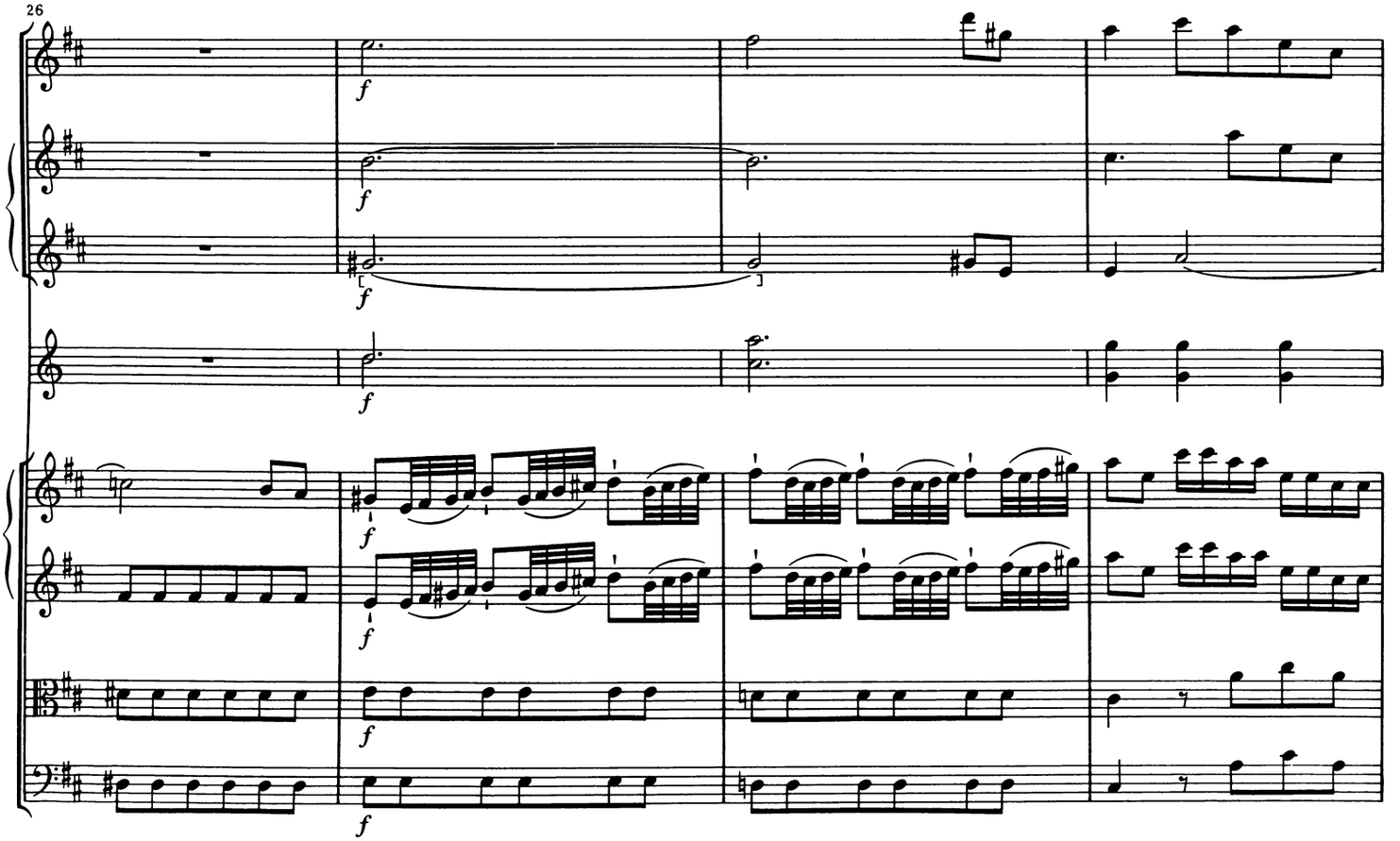
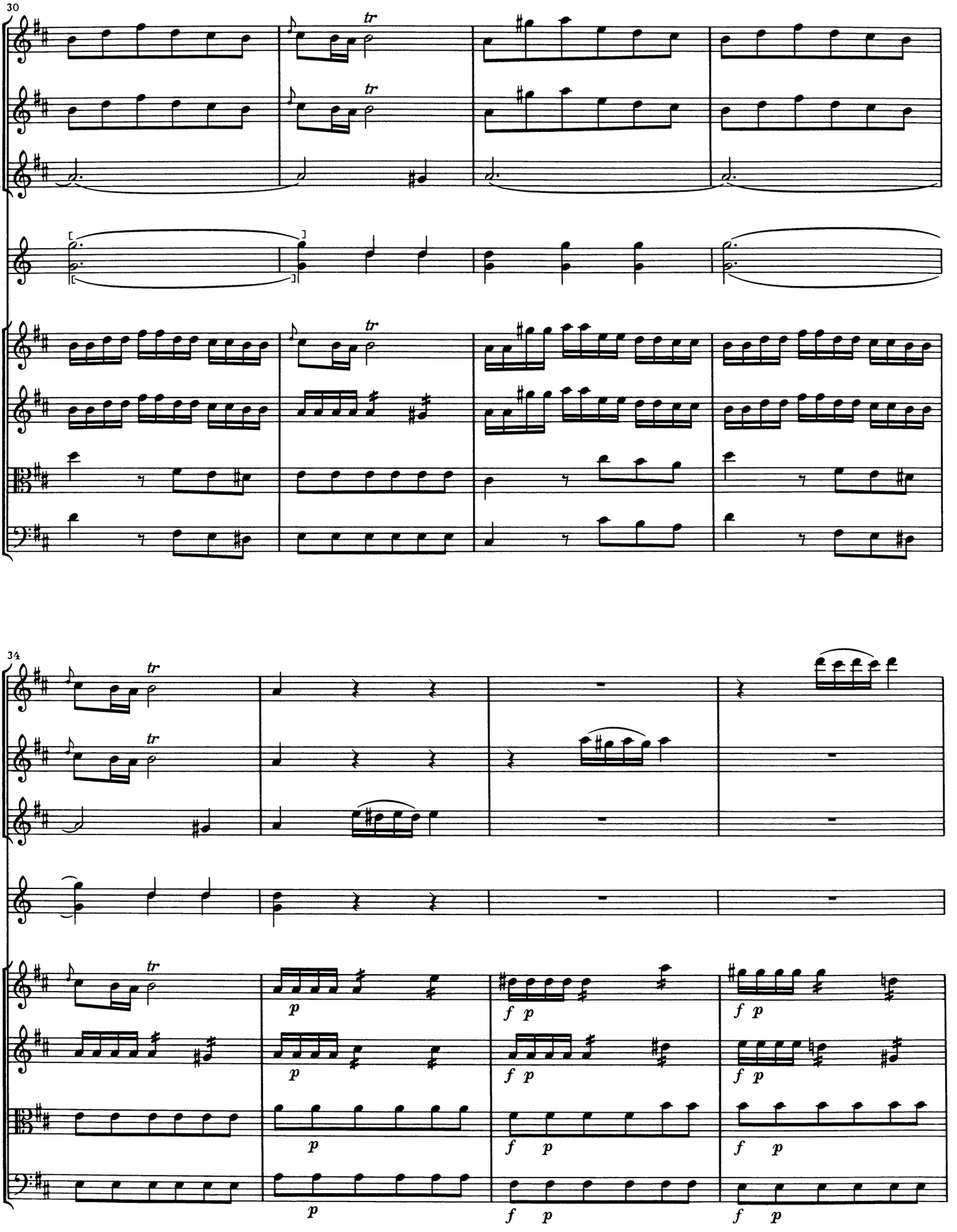
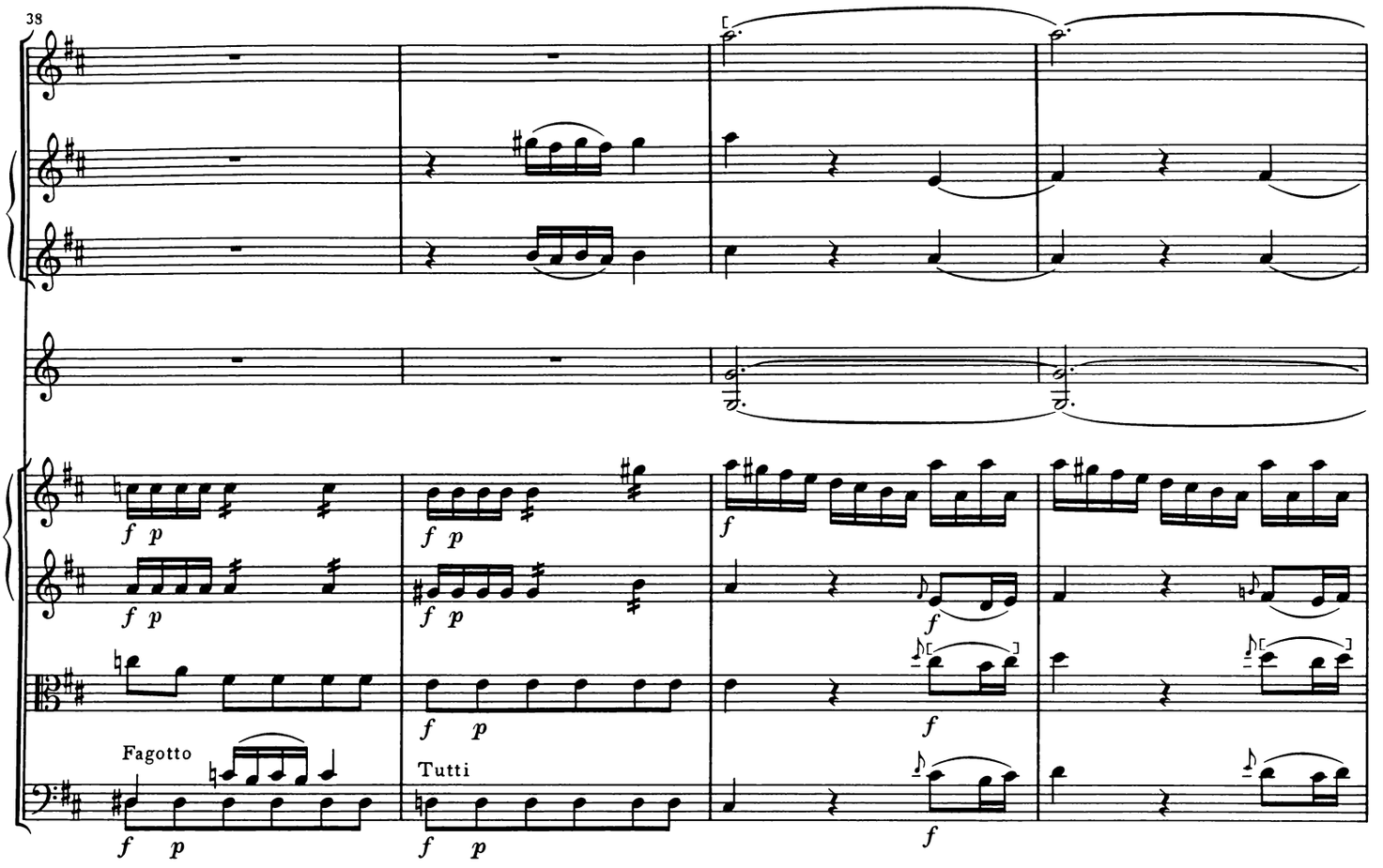
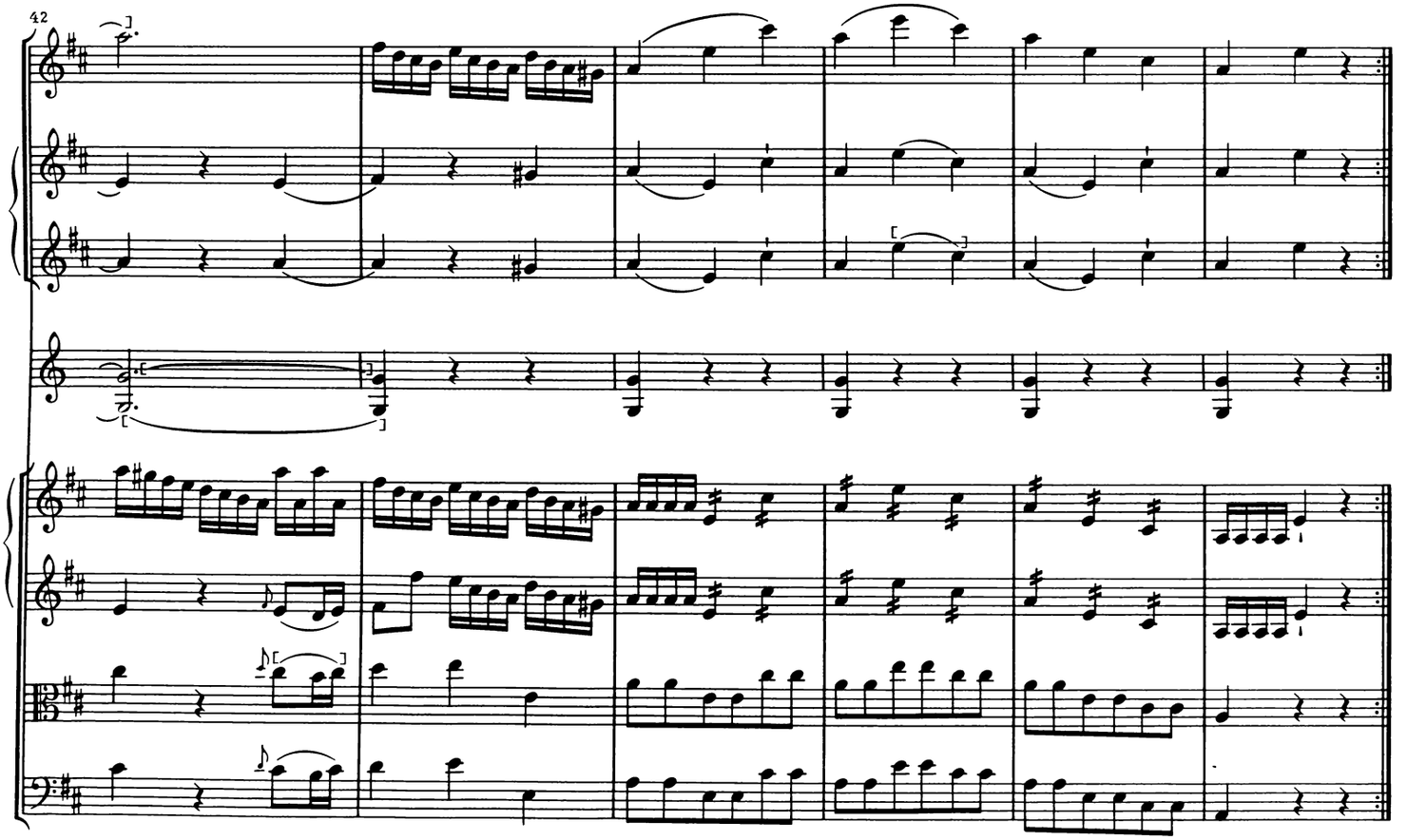

Allegro
7
Solo
Solo
Solo
14

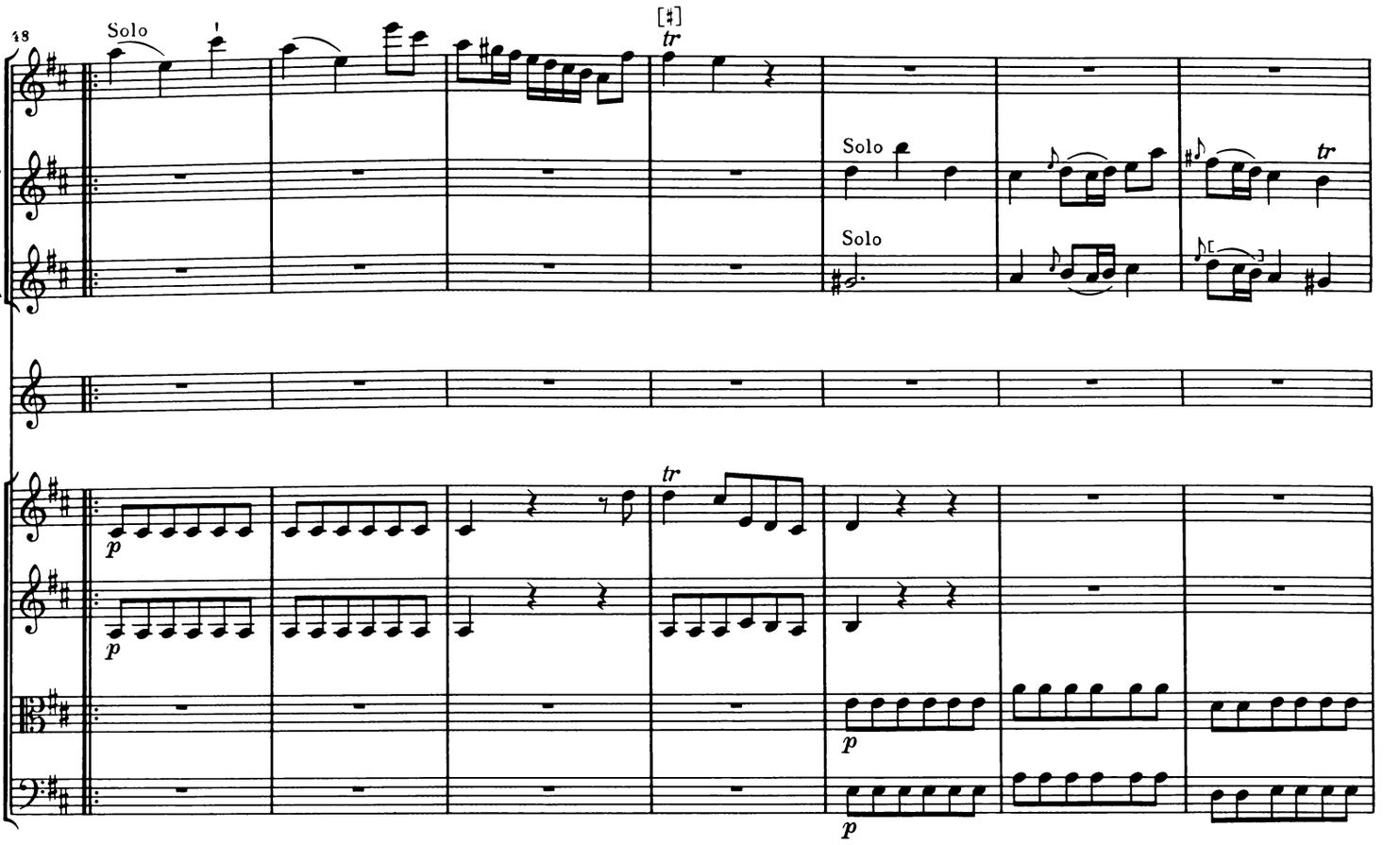

19
p
p
p
p

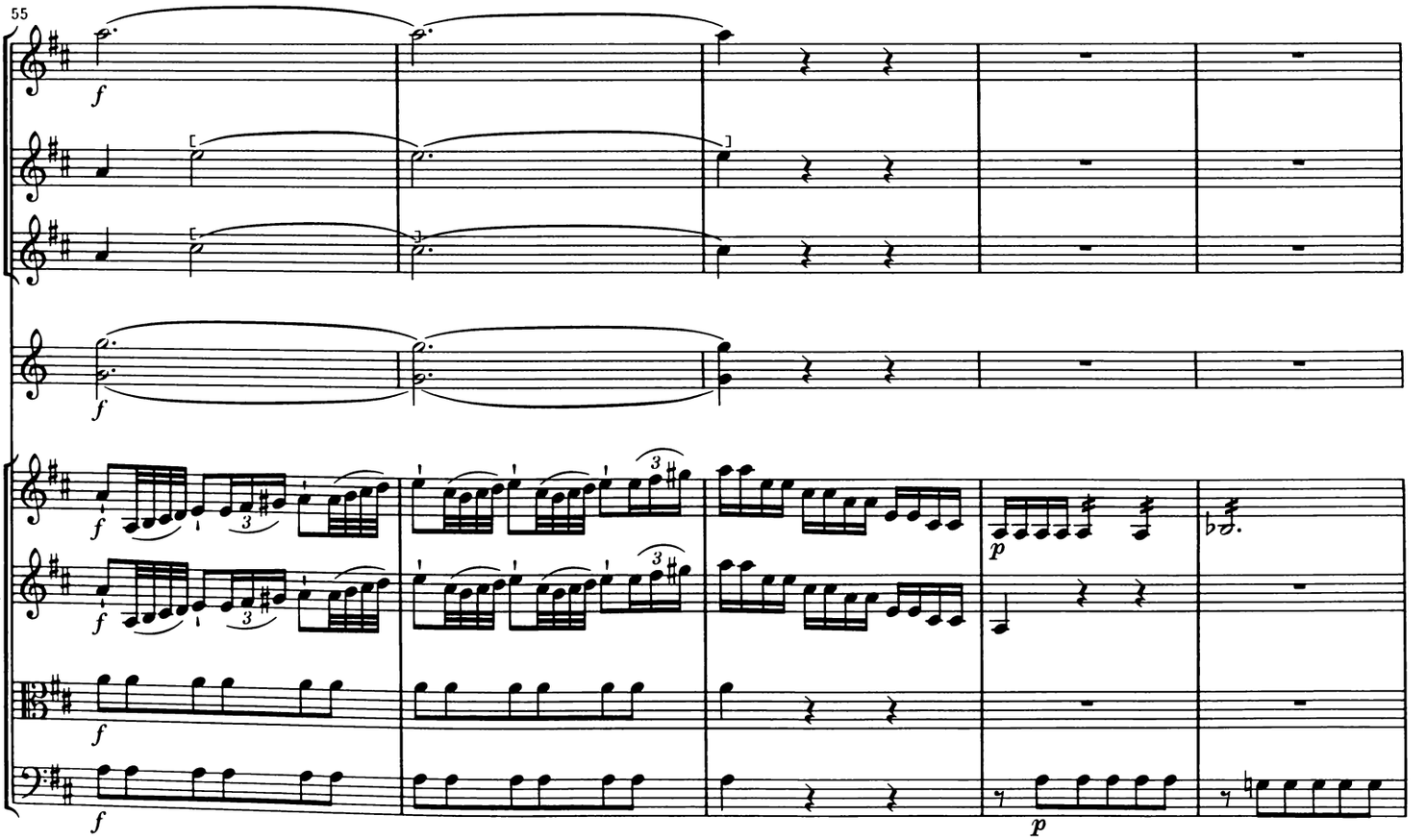

26
f
f
f
f
f
f
f
f

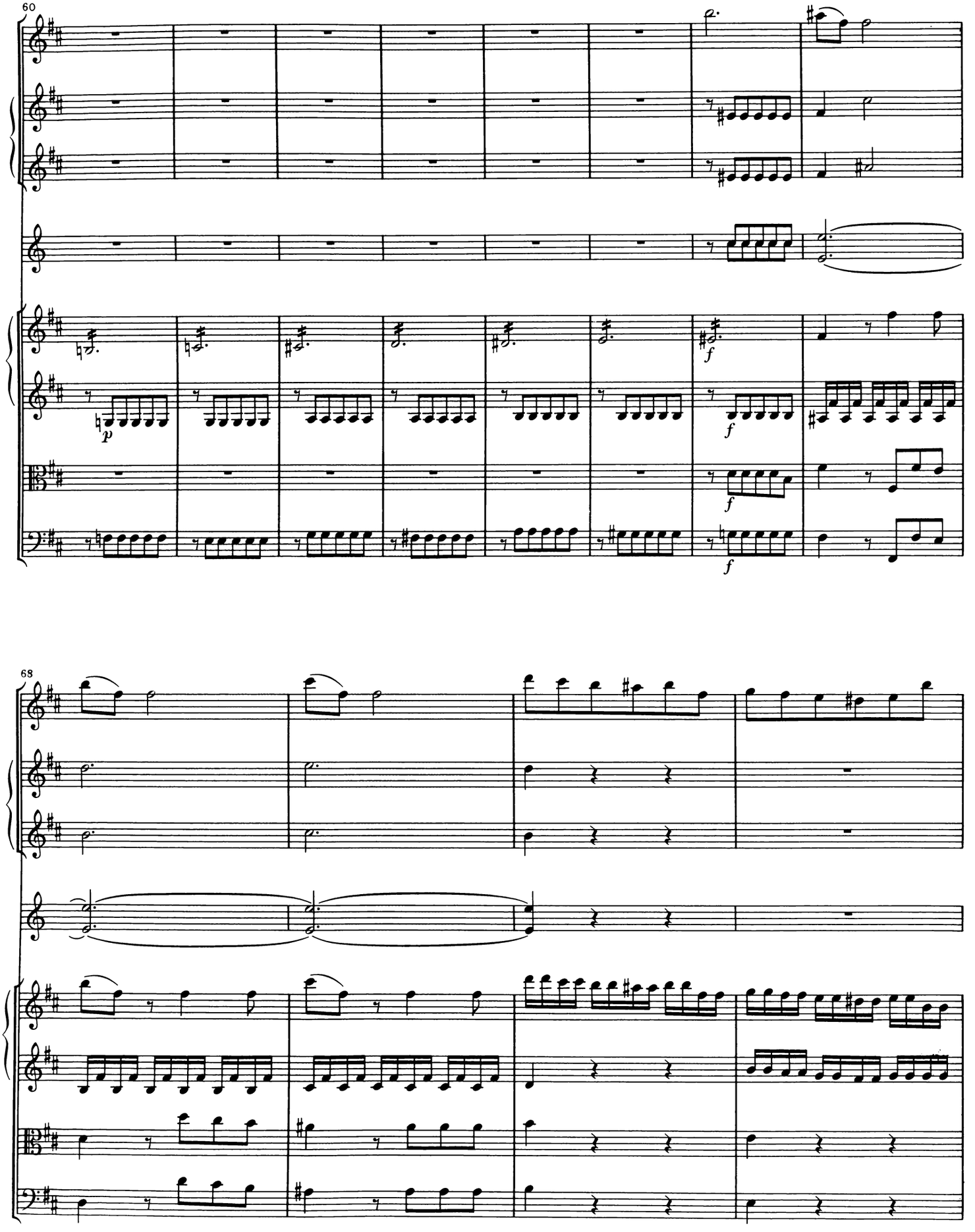

30
tr
34
tr
p
f p

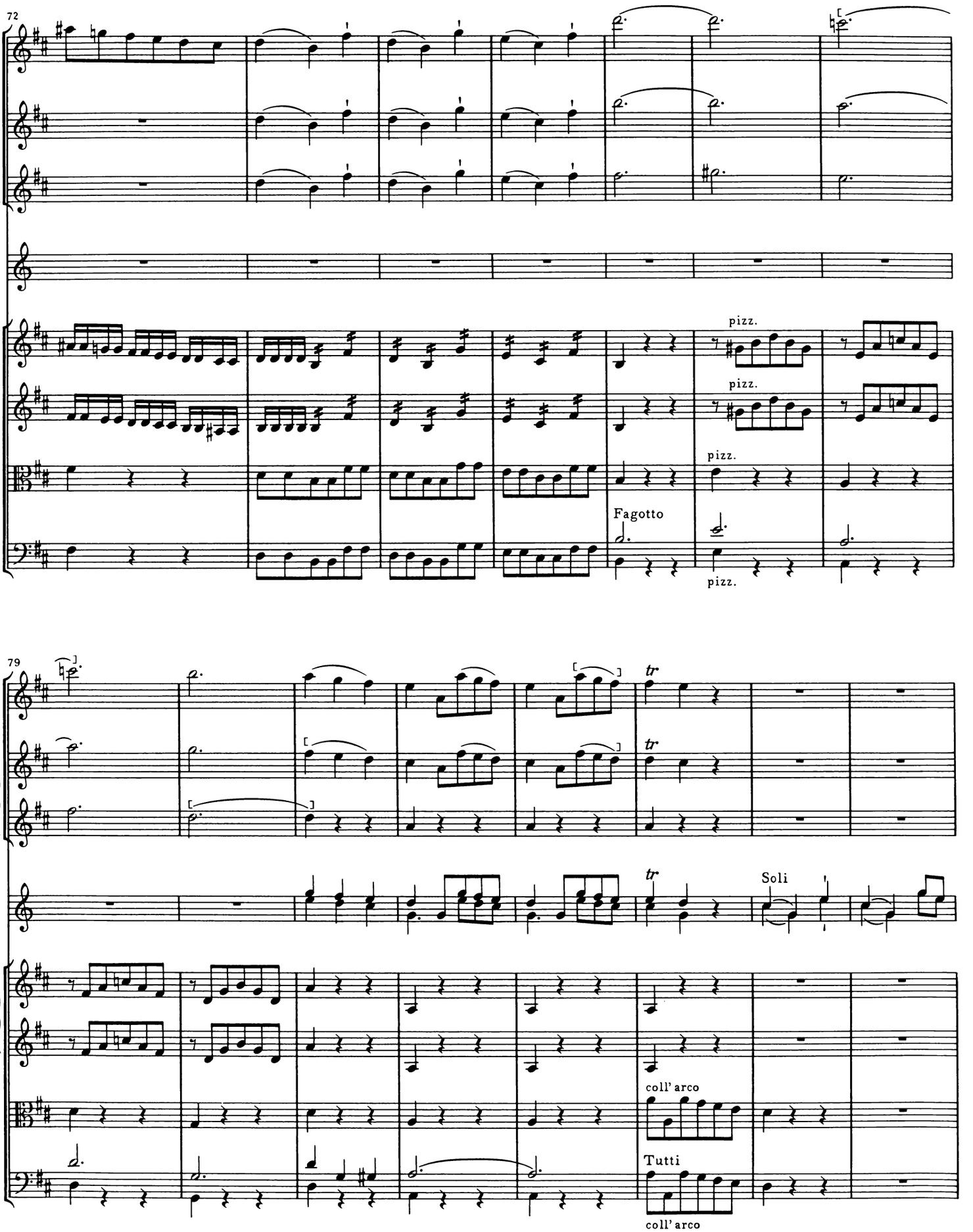

38
Fagotto
Tutti

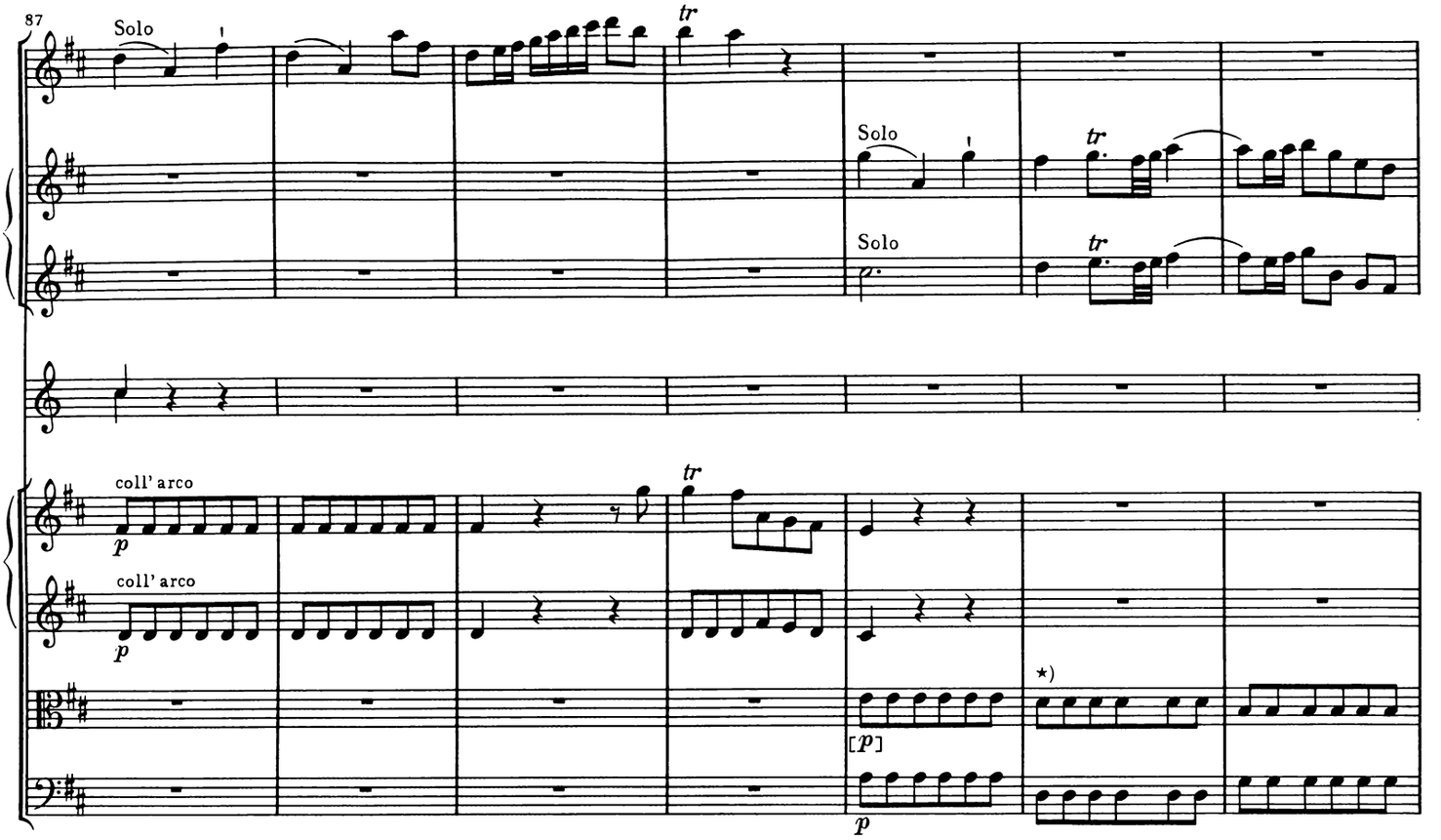

42

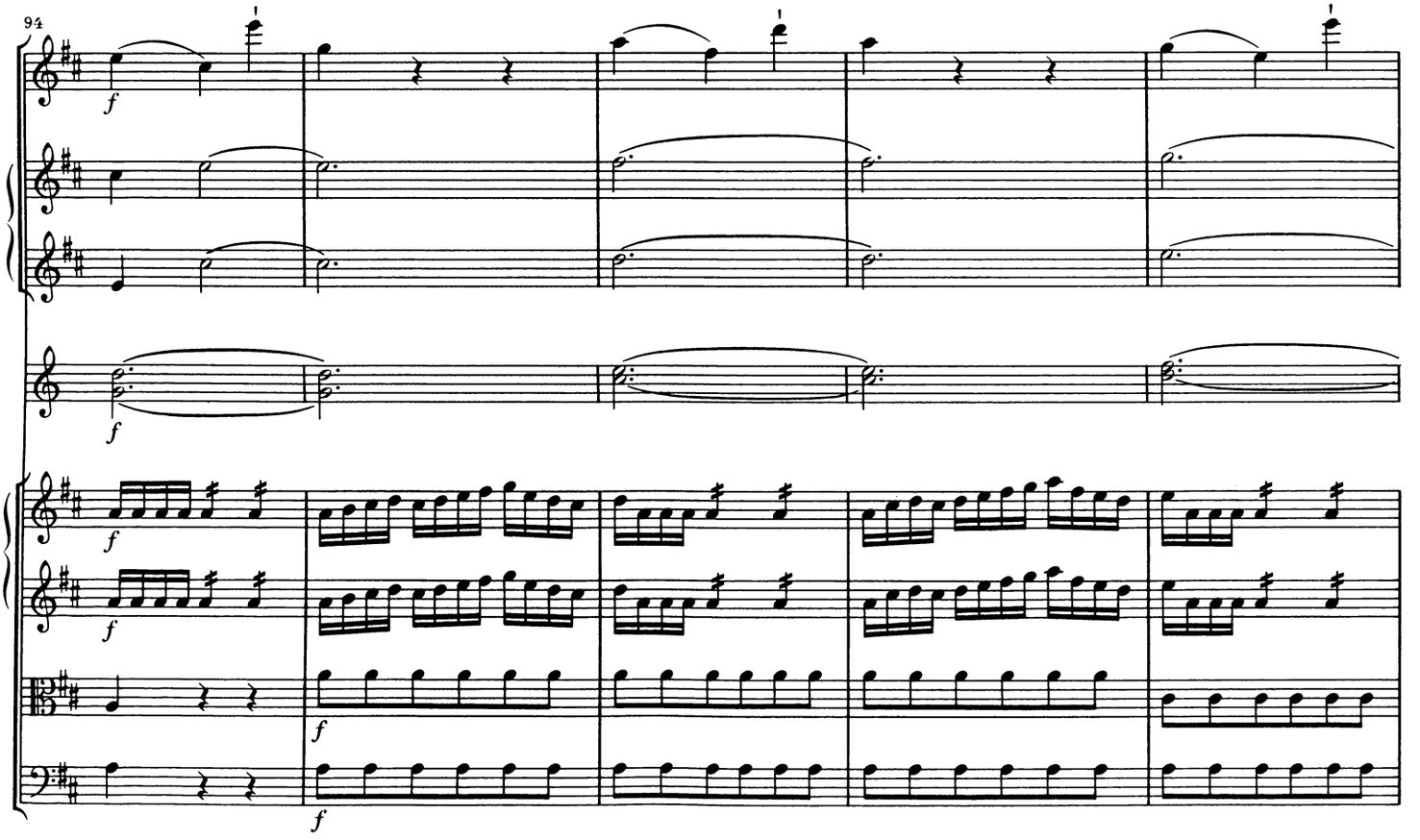

18
Solo
Solo
Solo
tr
tr
p
p
p
p

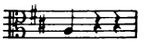

55
f
f
f
f
f
f
p
p

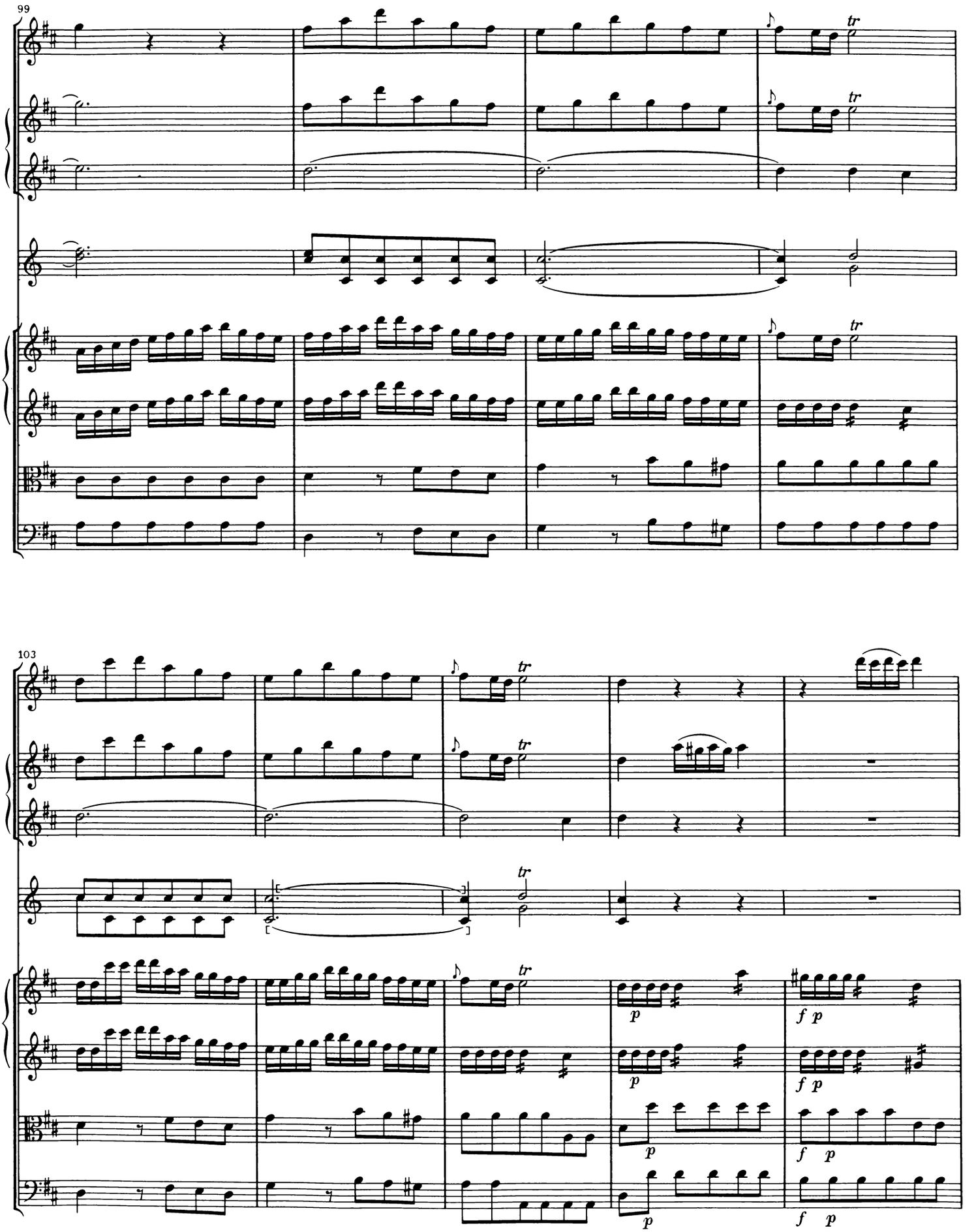

60
p
f
f
f
68

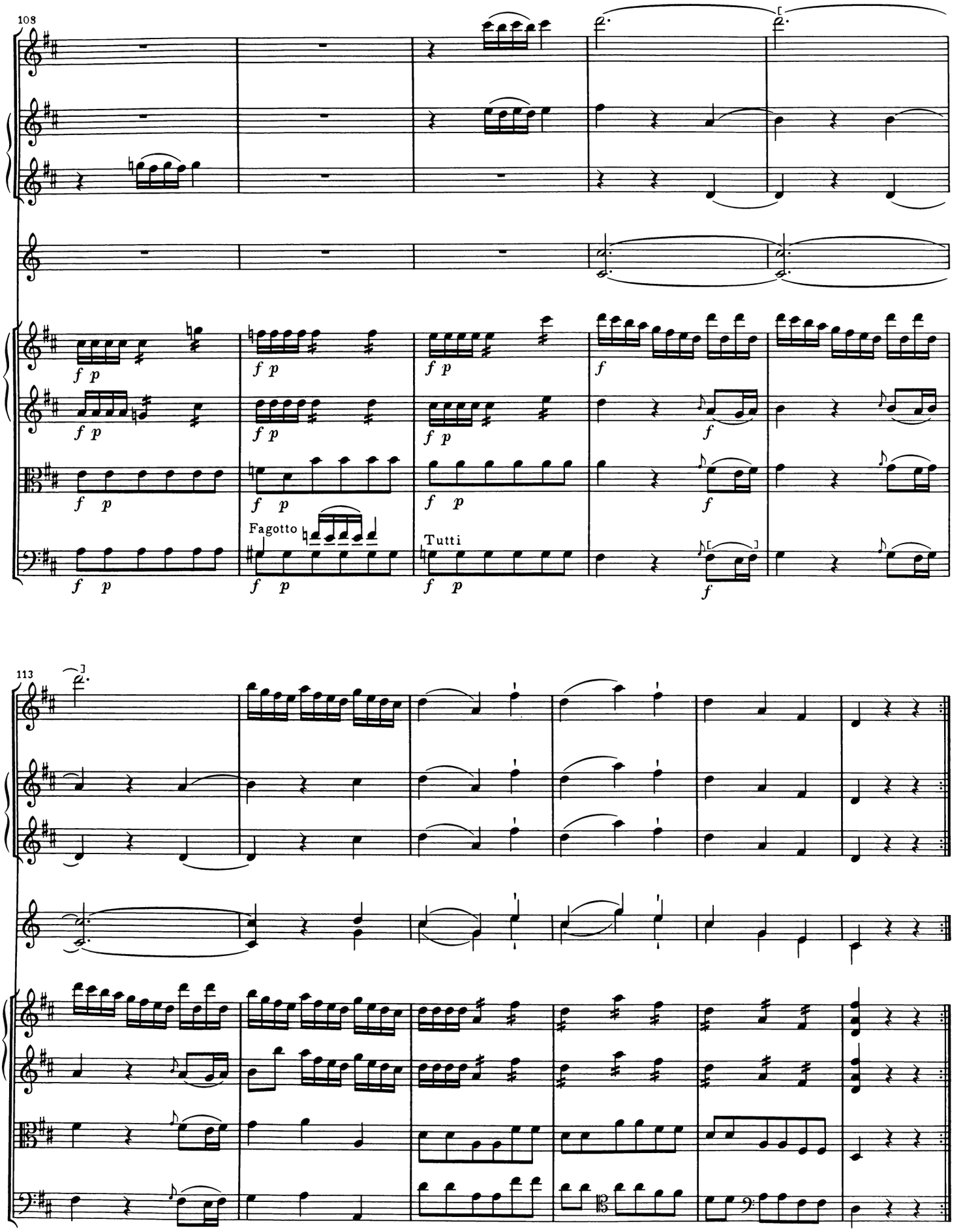

72
pizz.
pizz.
pizz.
Fagotto
pizz.
79
tr
tr
tr
Soli
coll' arco
Tutti
coll' arco

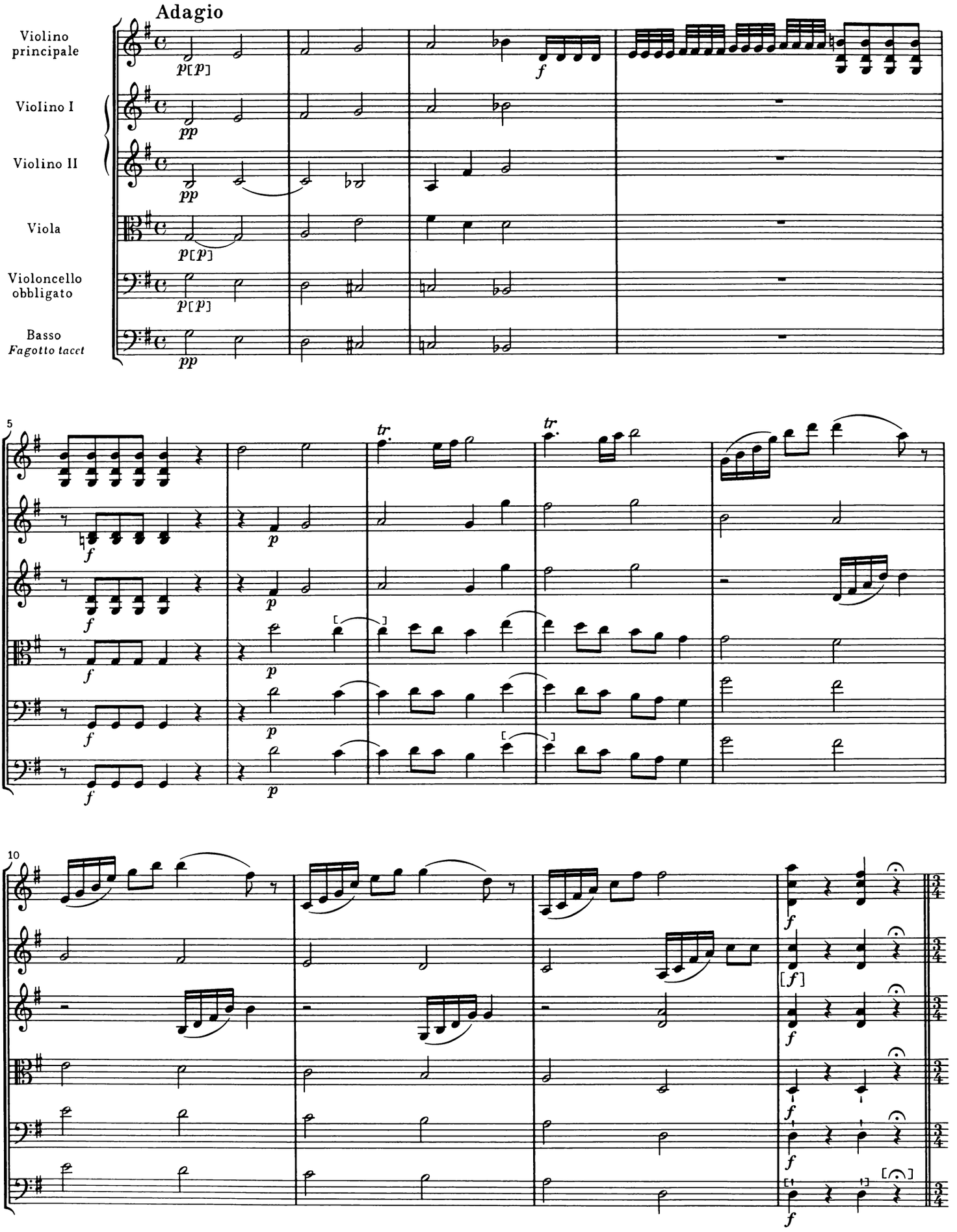


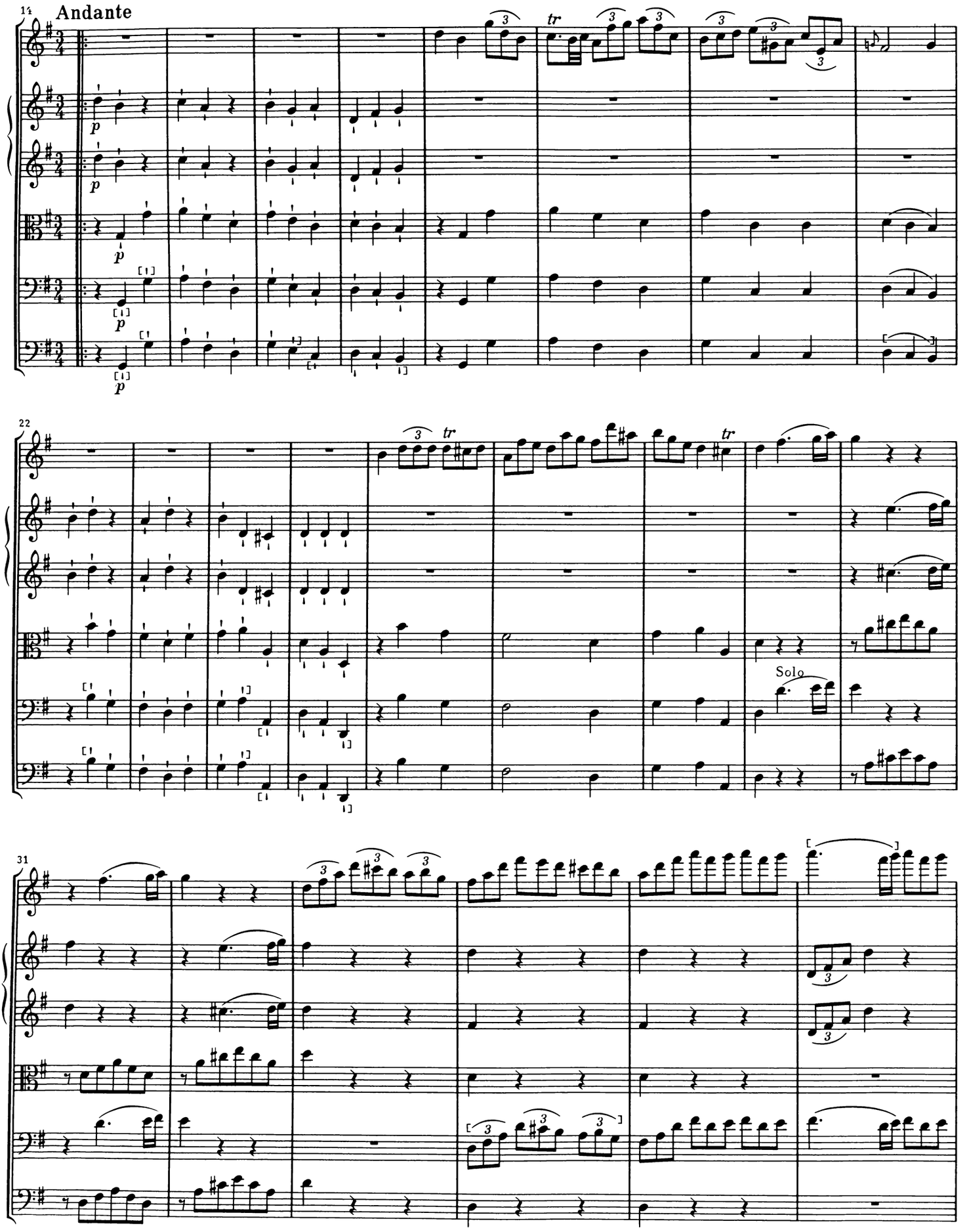


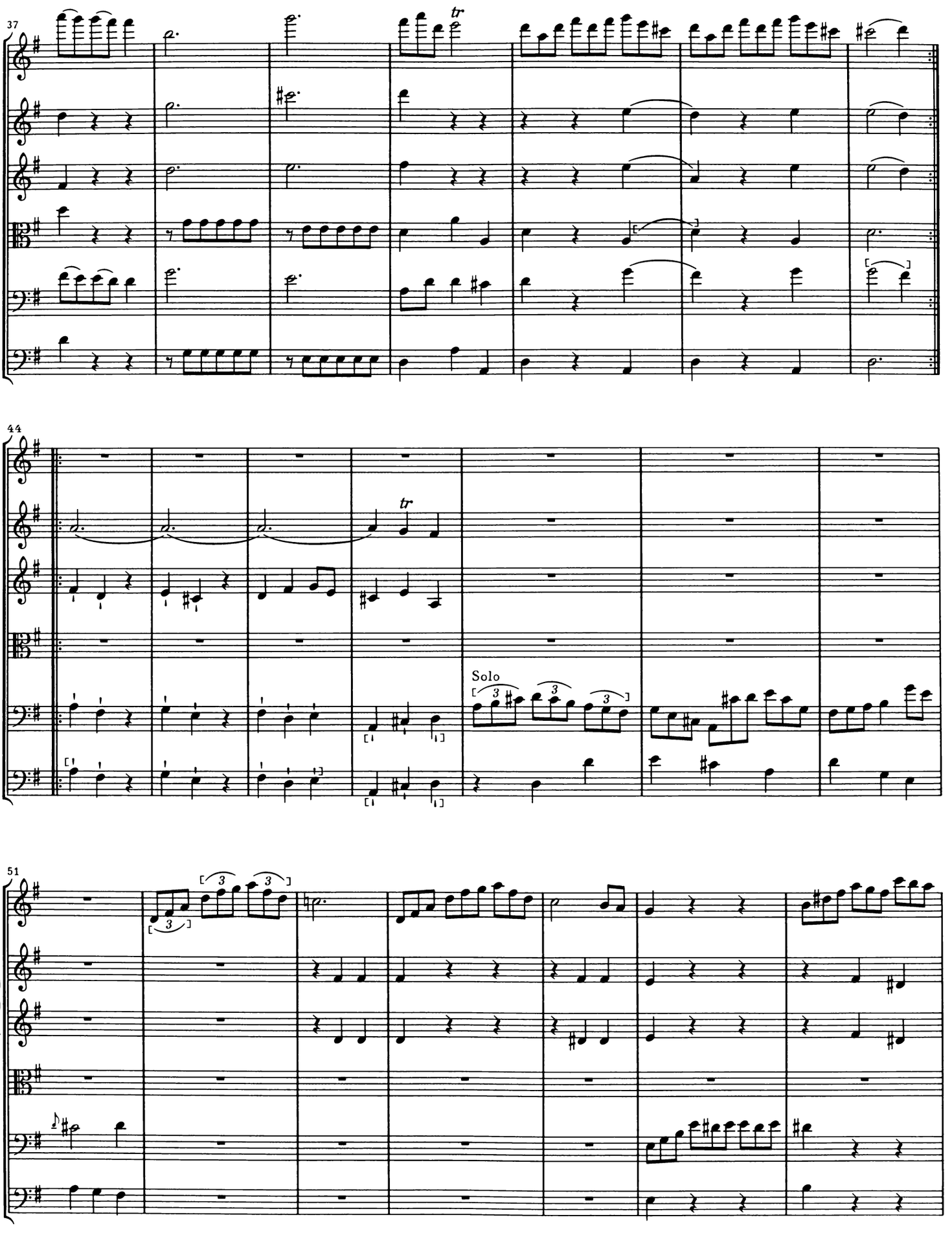
*) In der ältesten Überlieferung  (vgl. Takt 94).

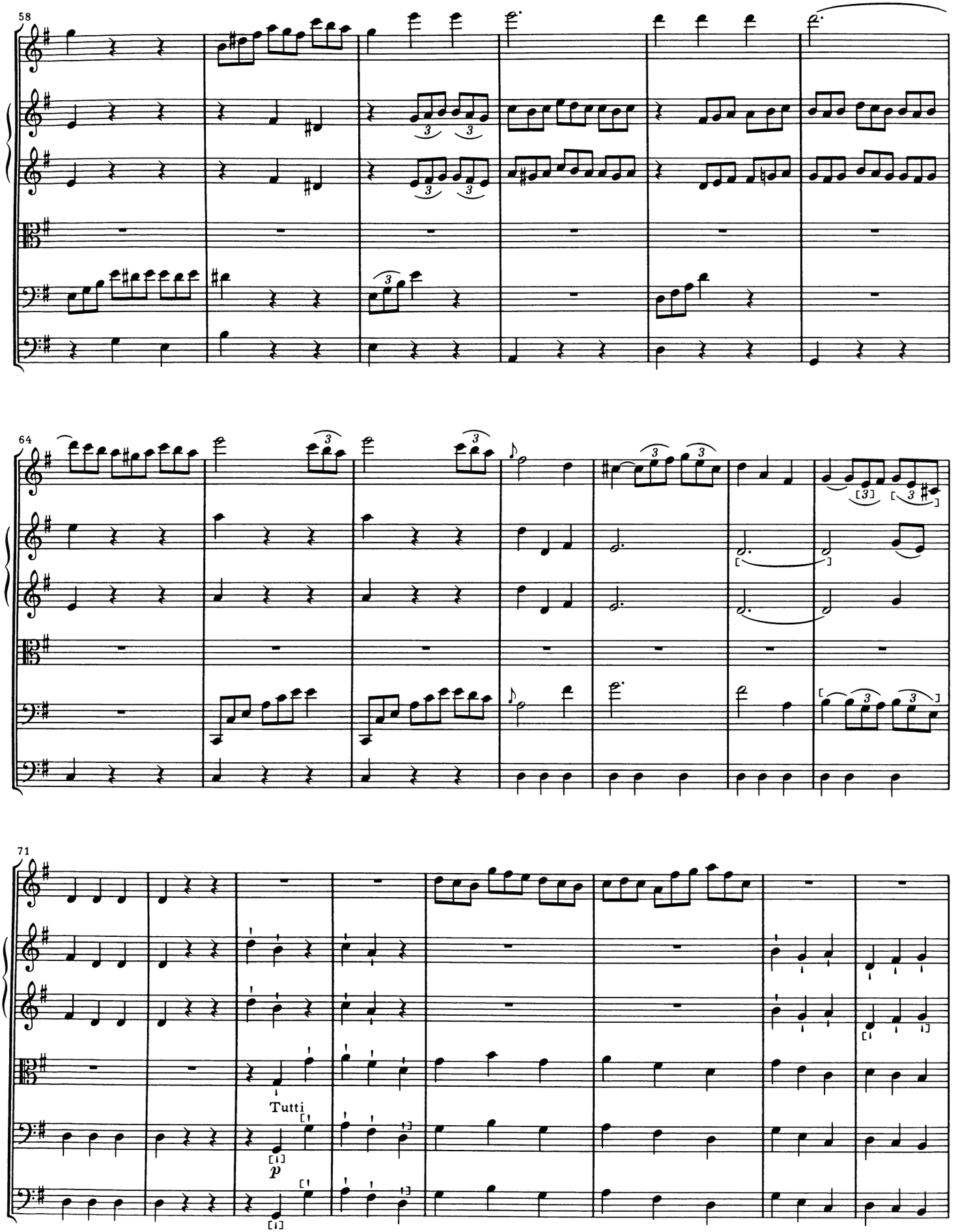

99
103
tr
p
f p

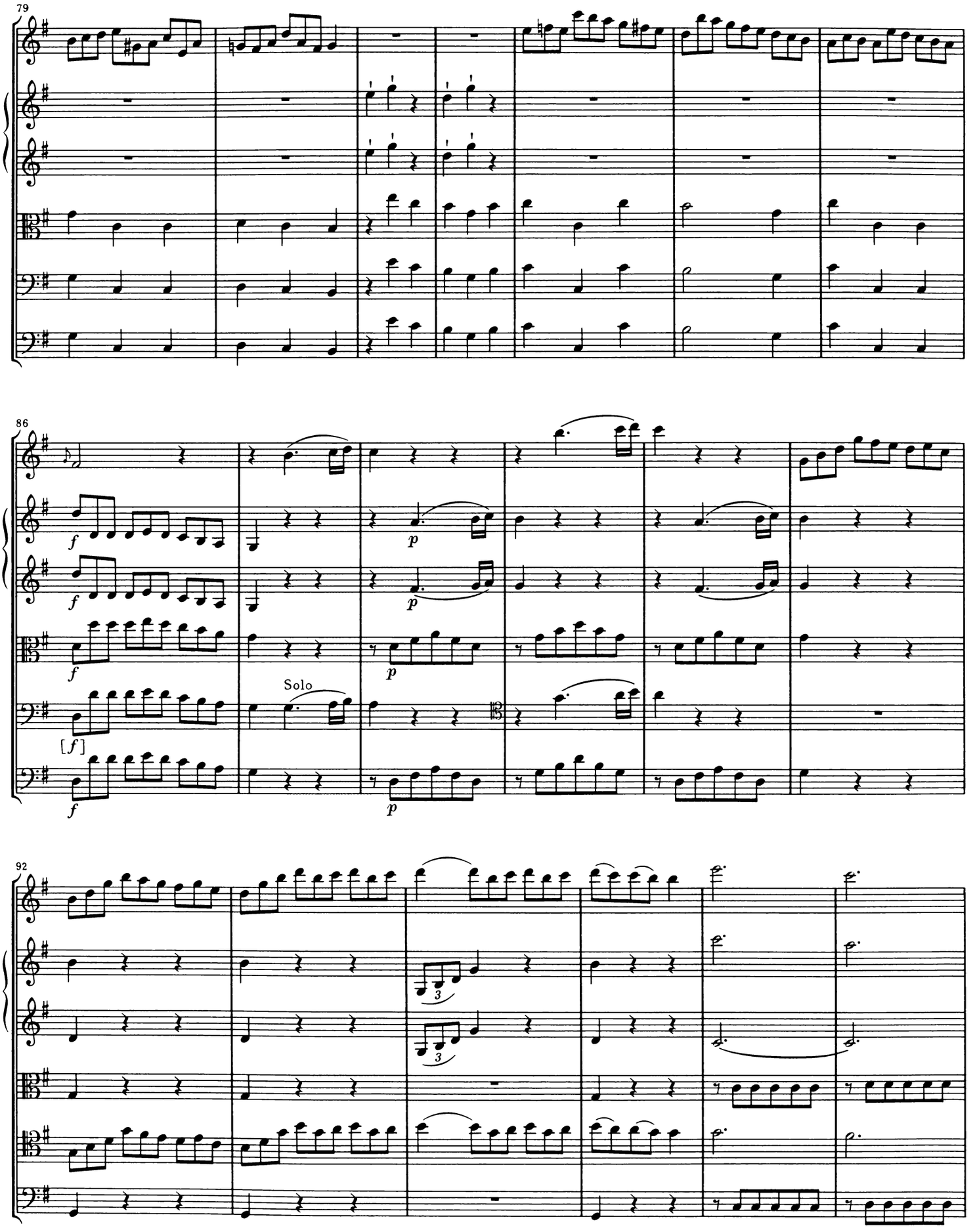

108
Fagotto
Tutti
113

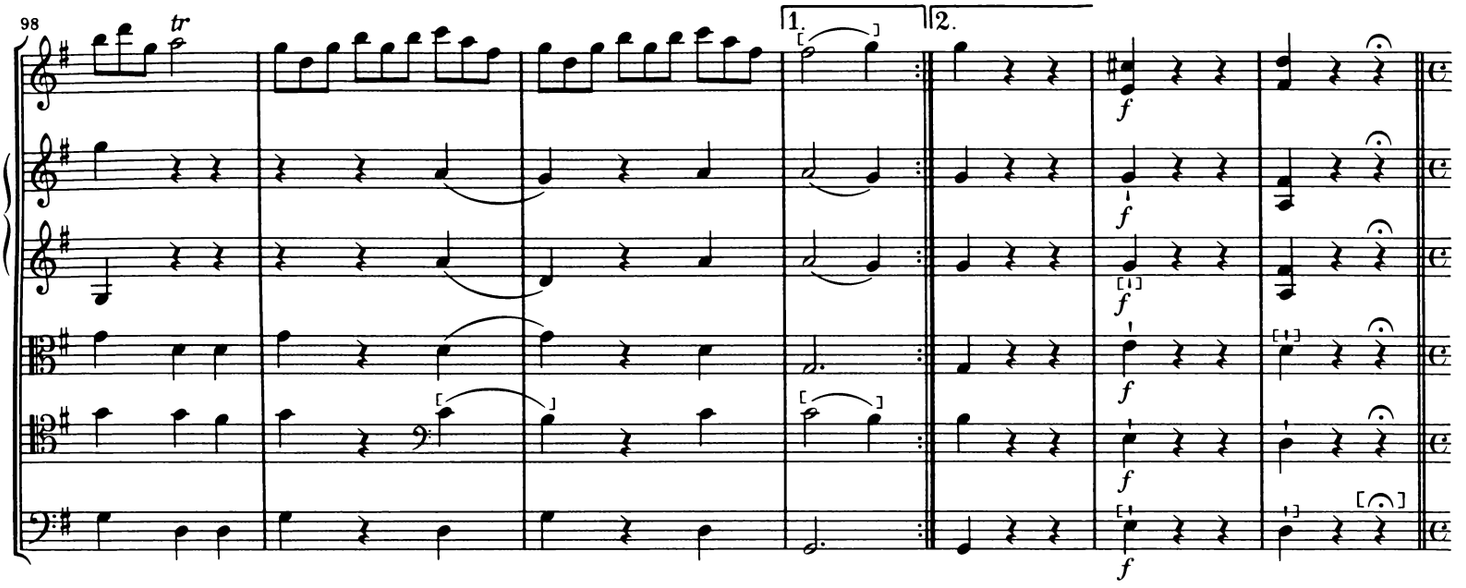

Adagio
Violino principale
Violino I
Violino II
Viola
Violoncello obbligato
Basso
Fagotto tacet
5
10

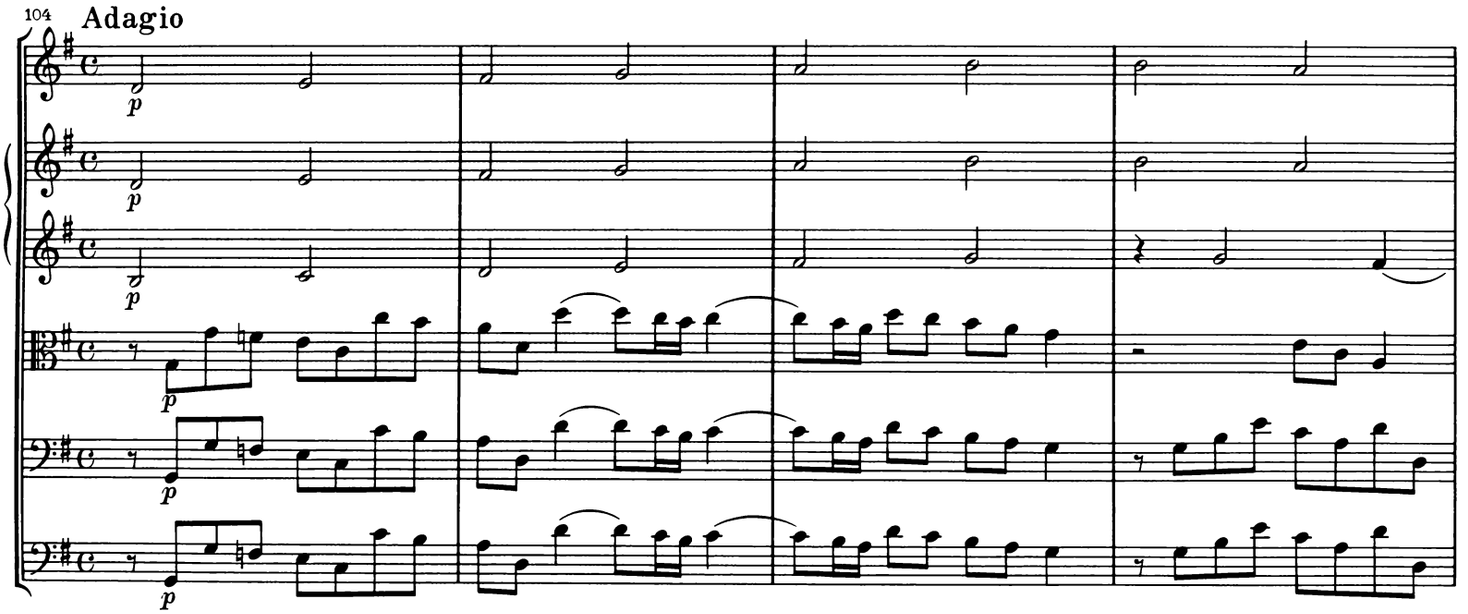

14
Andante
22
Solo
31

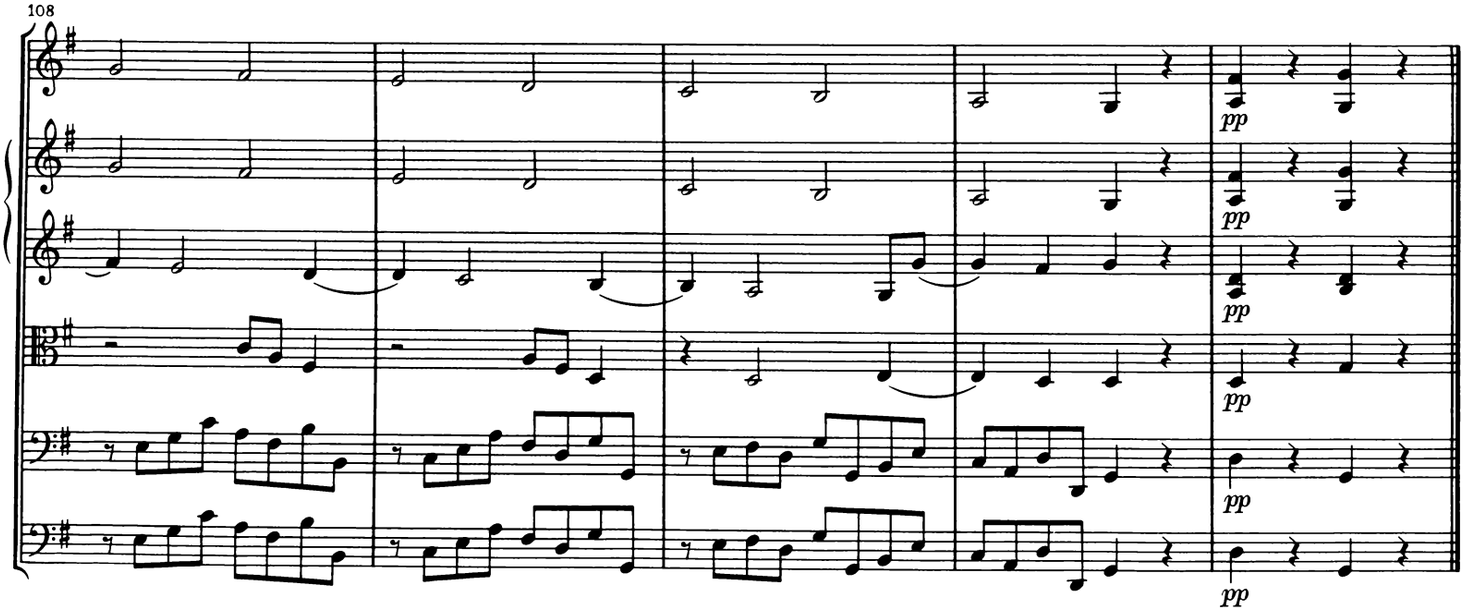

37
tr
44
tr
Solo
51

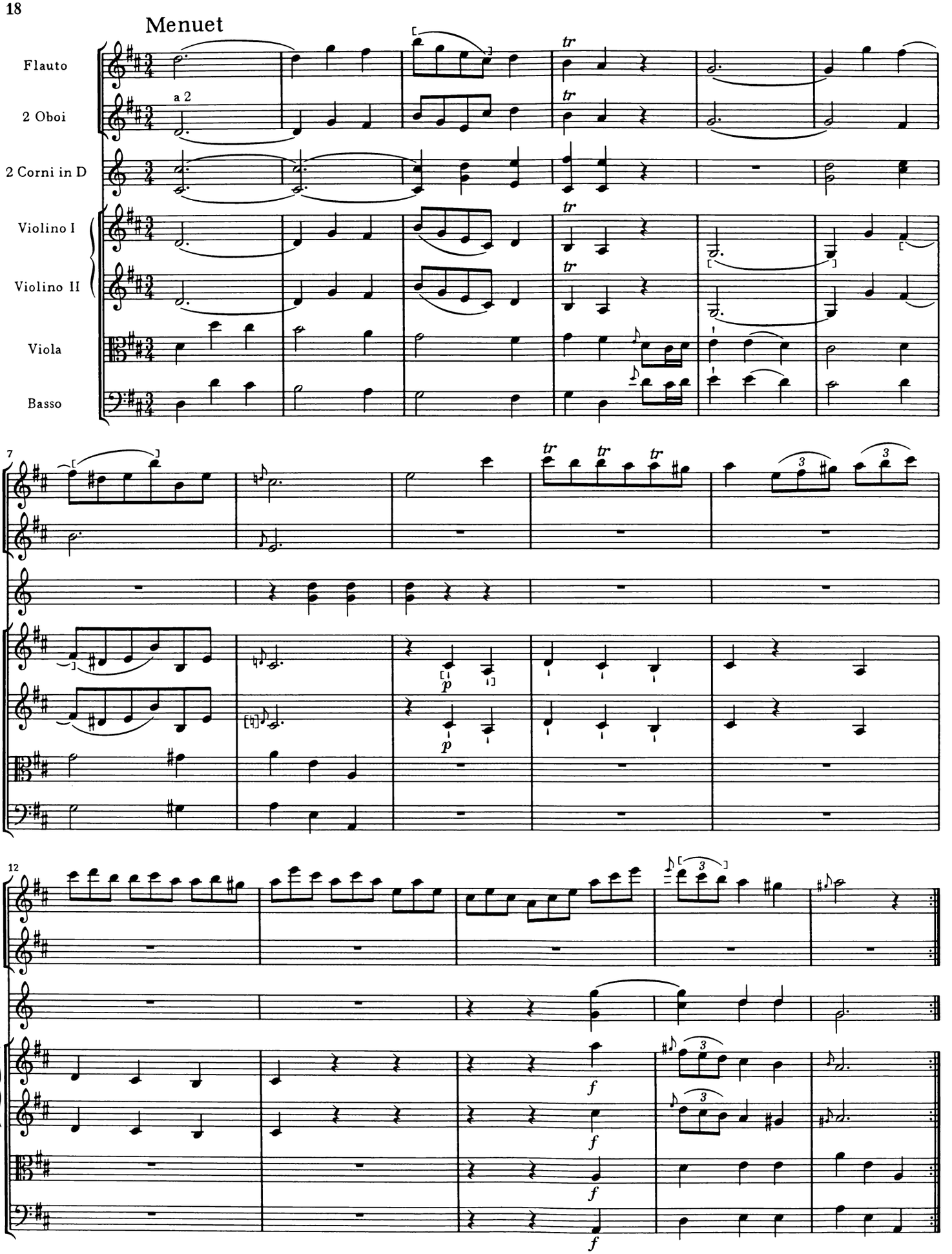

58
64
71
Tutti
p

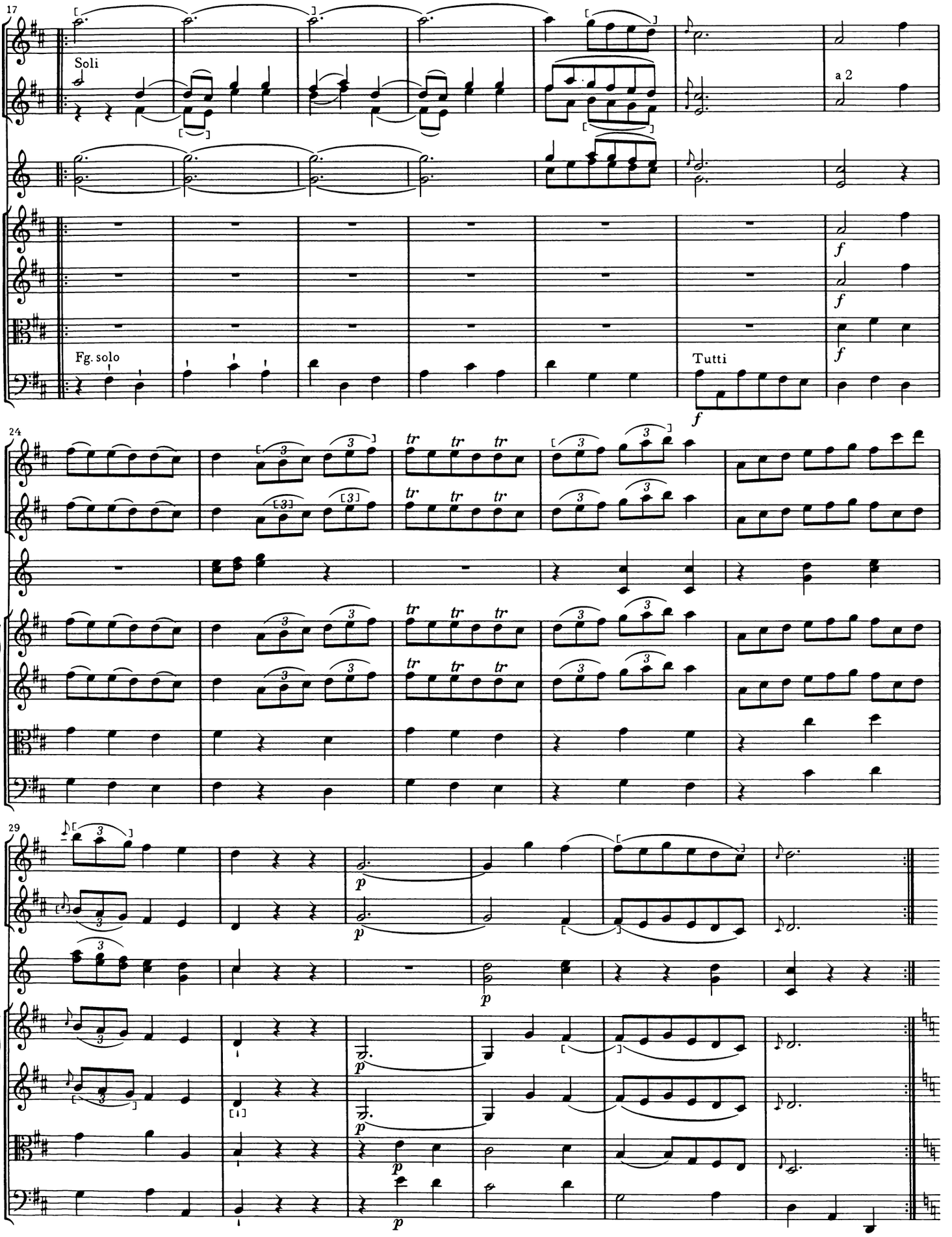

79
86
Solo
92

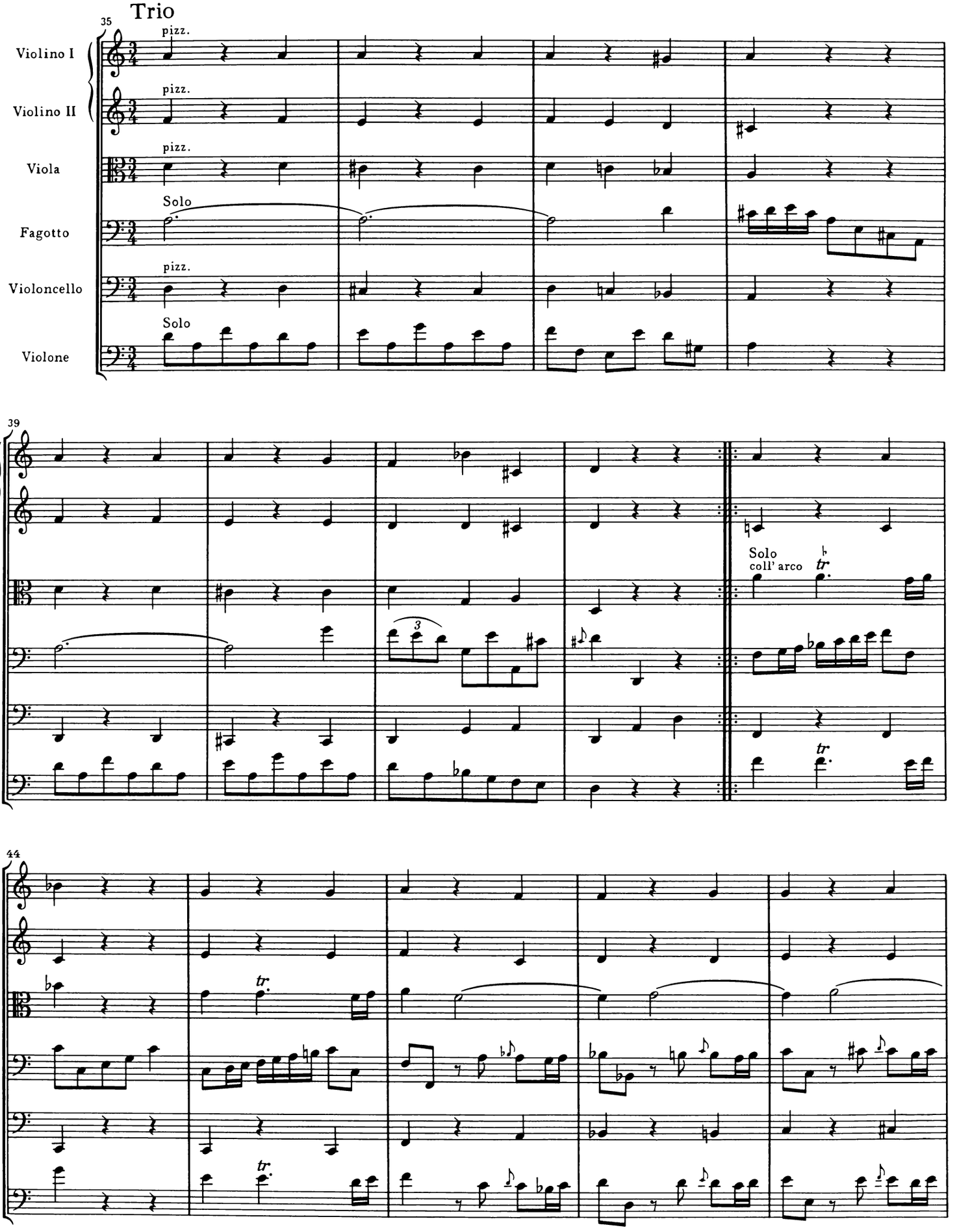

98
tr
1.
2.
f

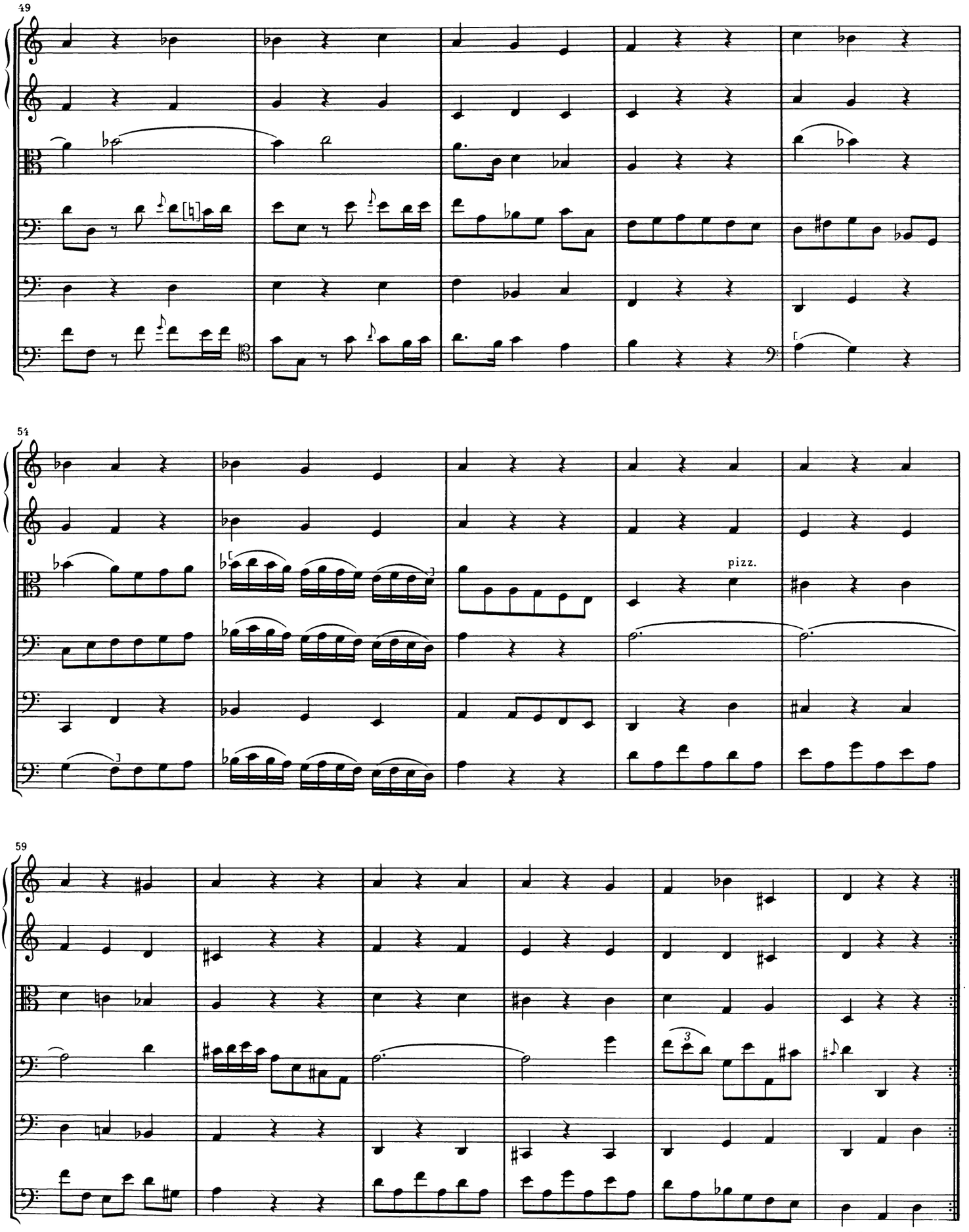

104
Adagio
p


108
pp


Menuet
Flauto
2 Oboi
a 2
2 Corni in D
Violino I
Violino II
Viola
Basso
7
12
tr
p
f

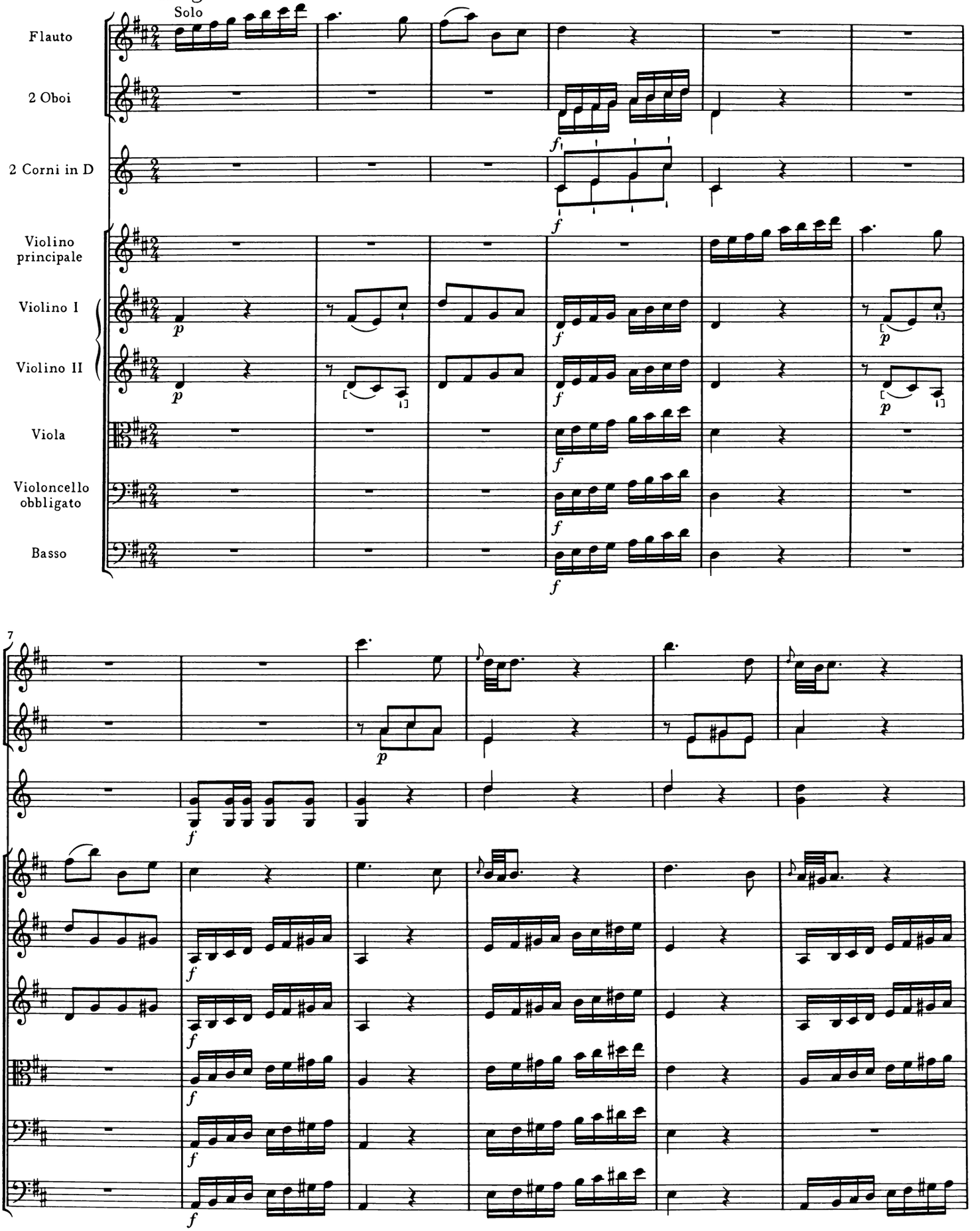

17
Soli
a 2
Fg. solo
Tutti
f
24
tr
29
p

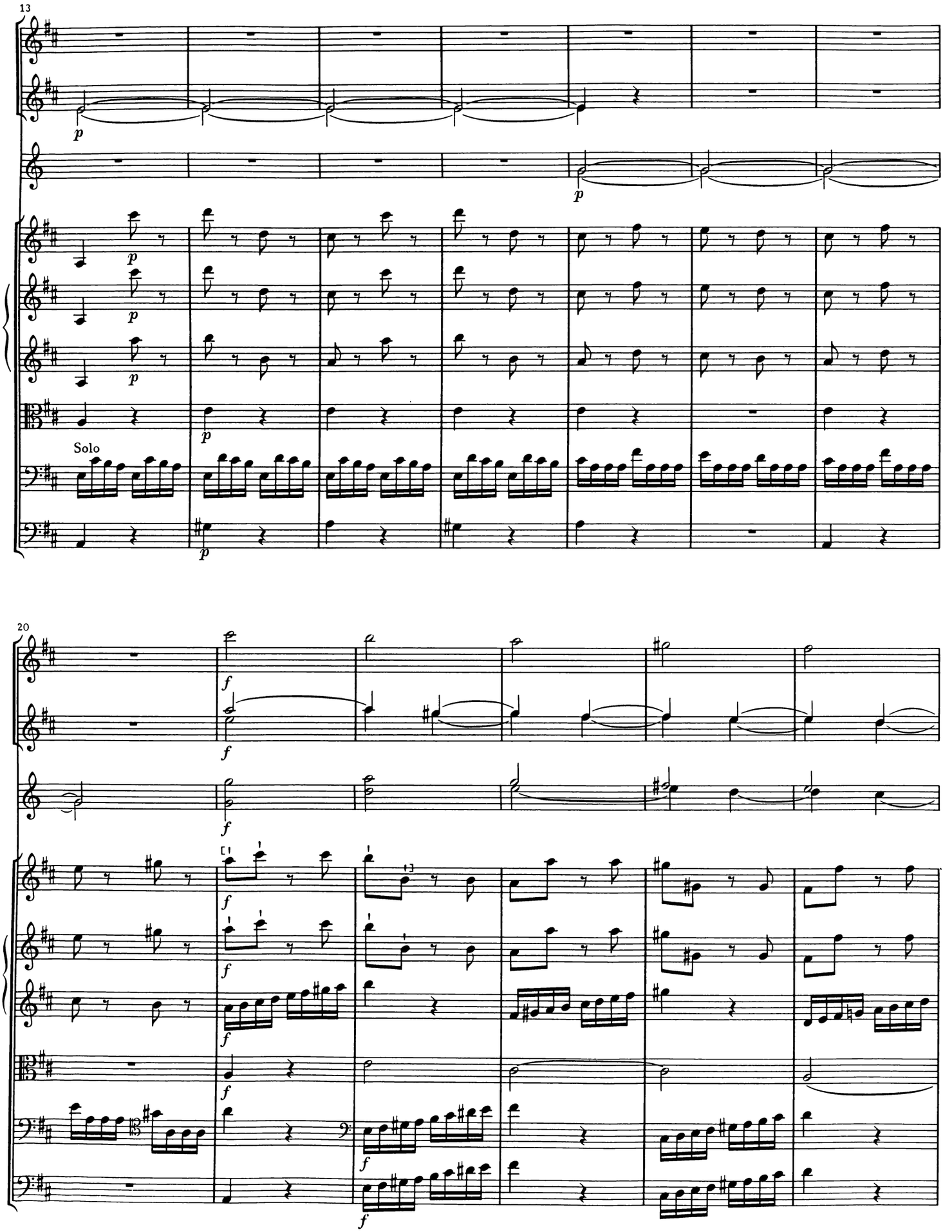

Trio
35
Violino I
Violino II
Viola
Fagotto
Violoncello
Violone
pizz.
Solo
39
Solo
coll' arco
tr
44

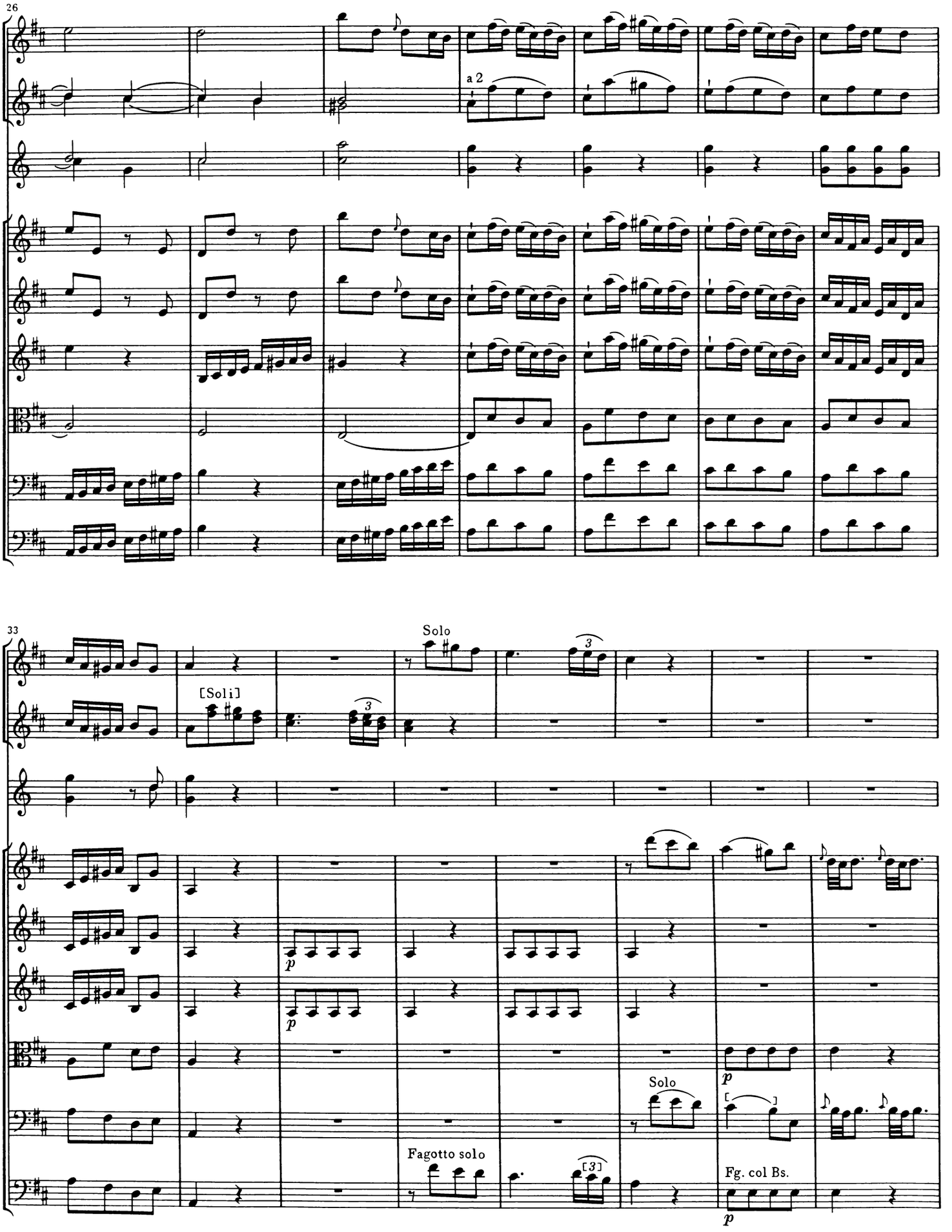


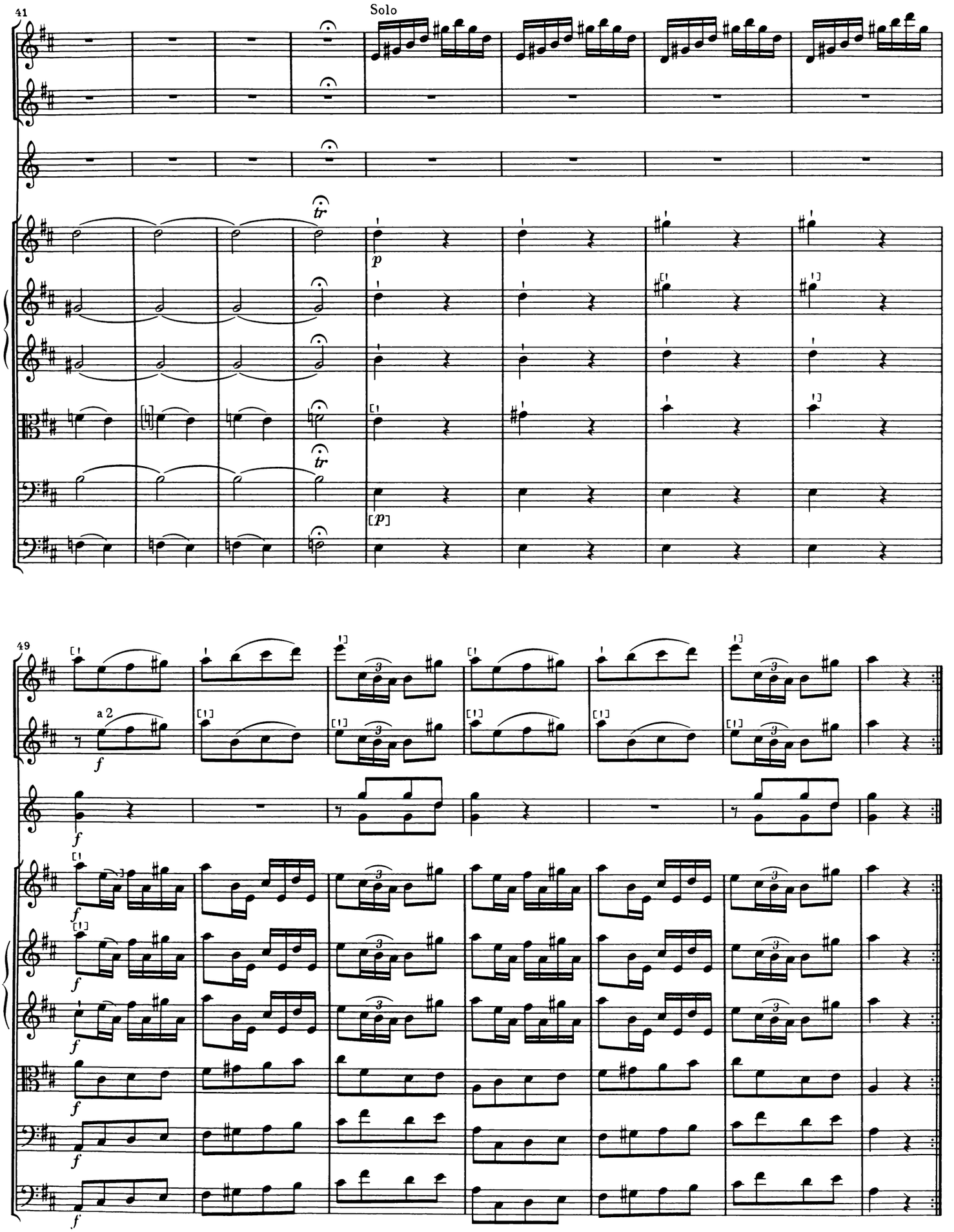
Menuet da Capo

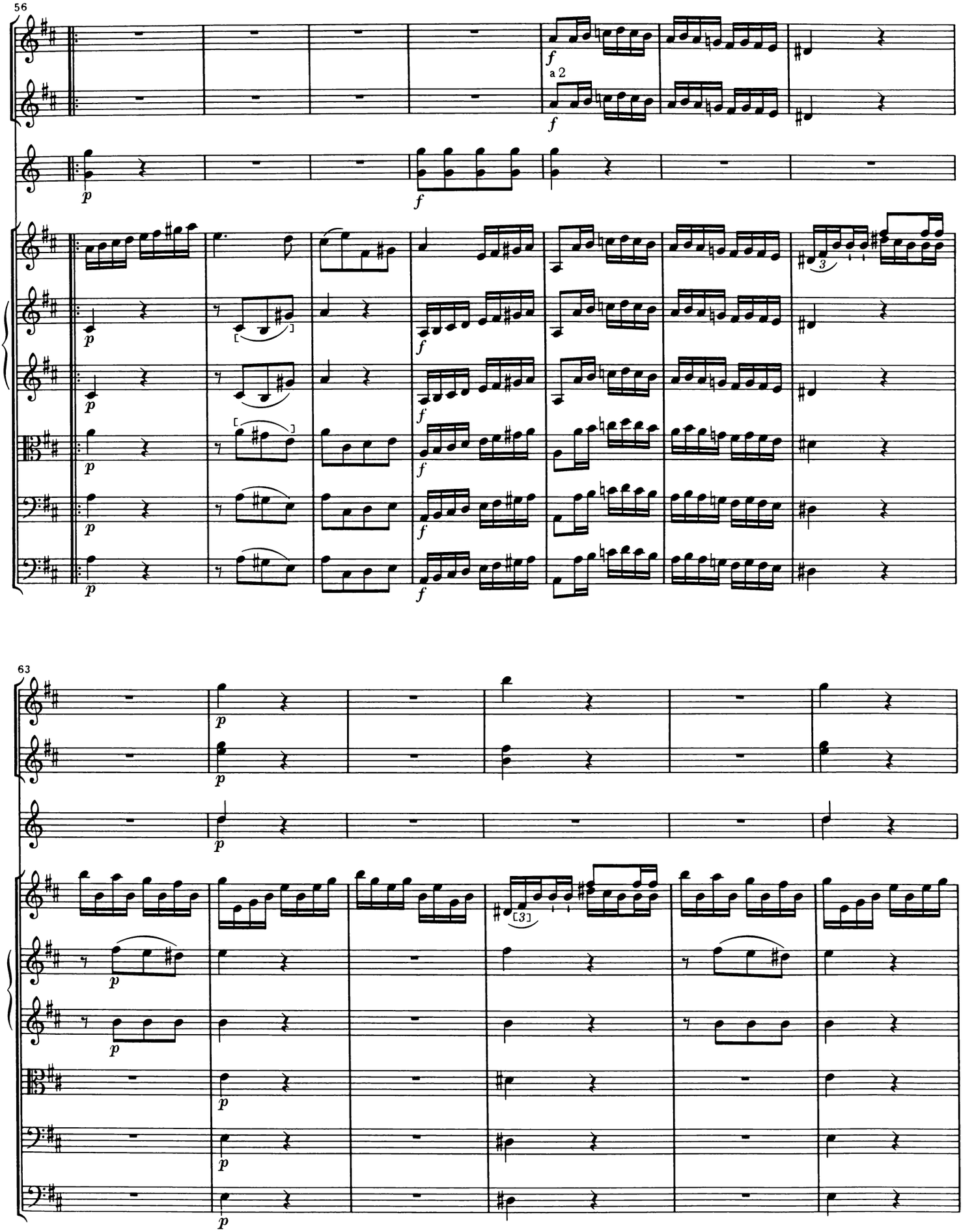
Finale
Allegro

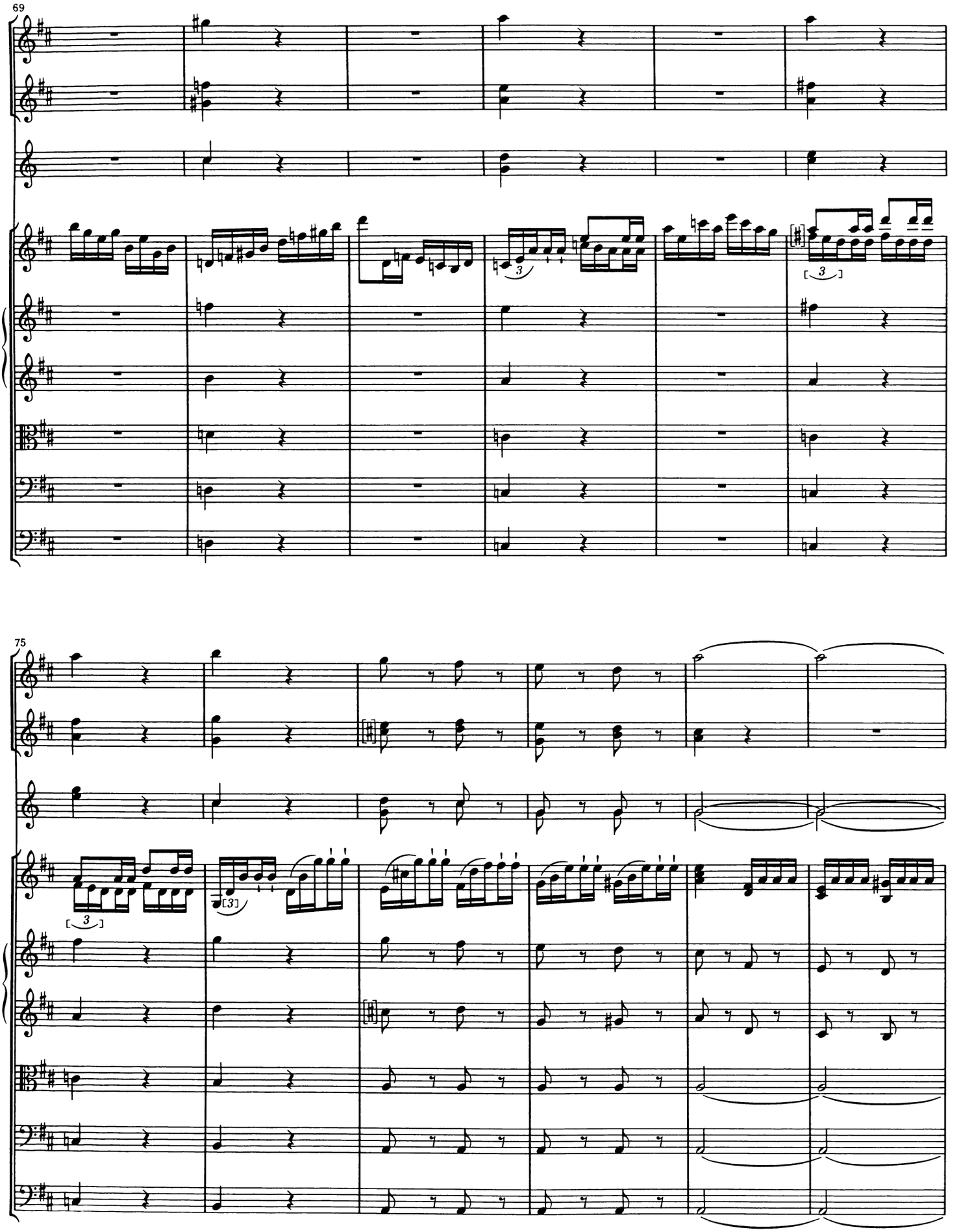


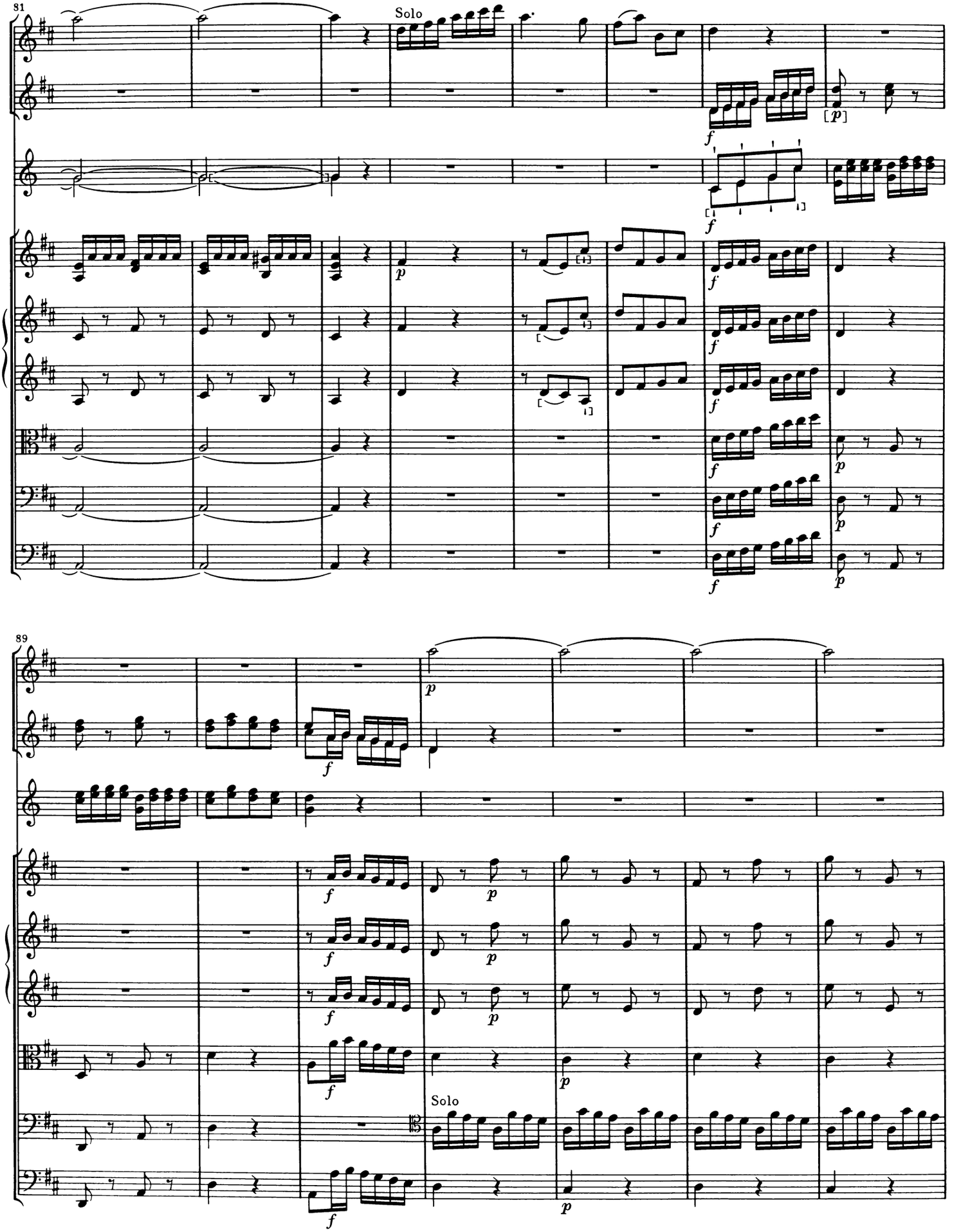

13
Solo
20

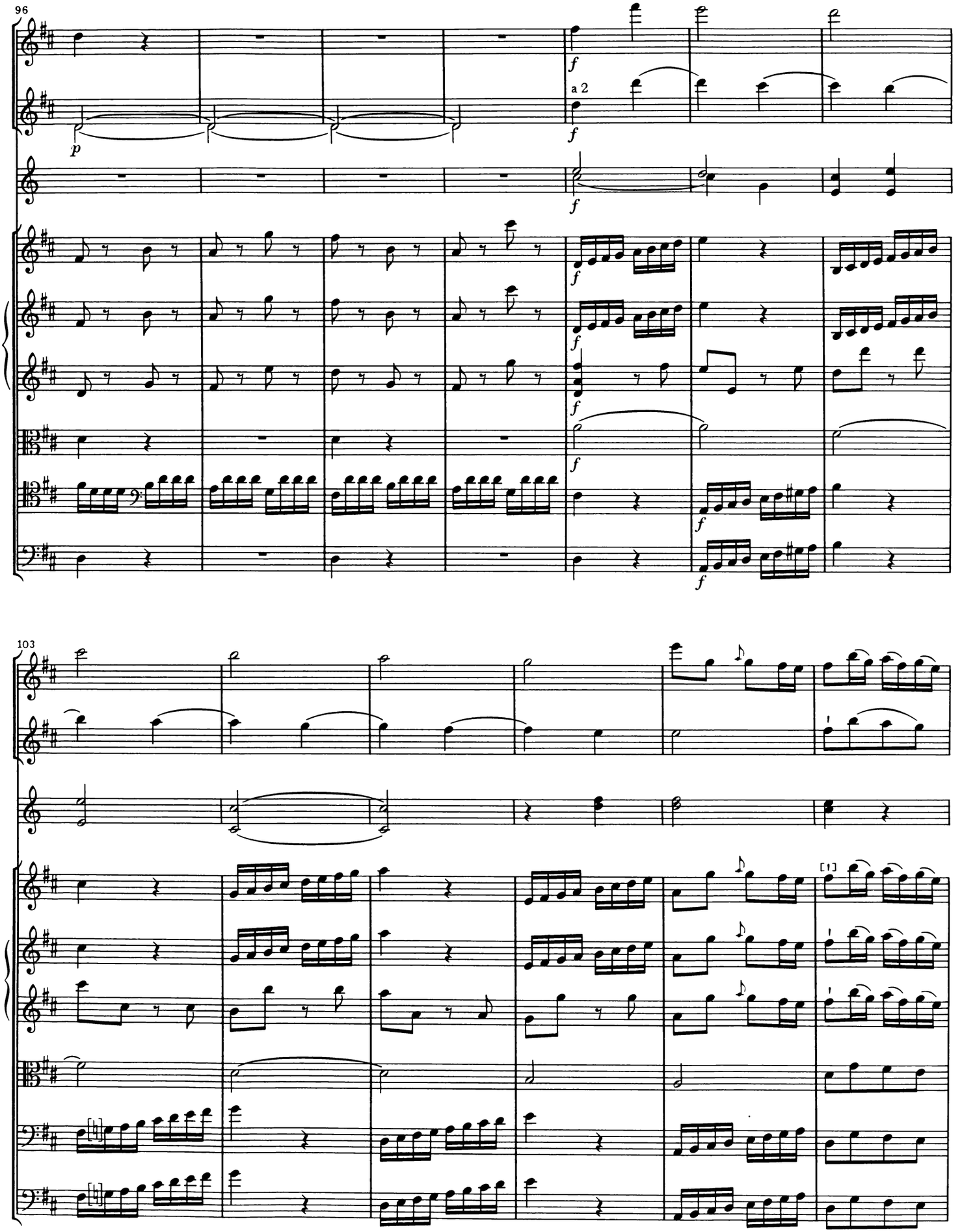

26
a 2
33
[Soli]
Solo
p
Solo
Fagotto solo
Fg. col Bs.

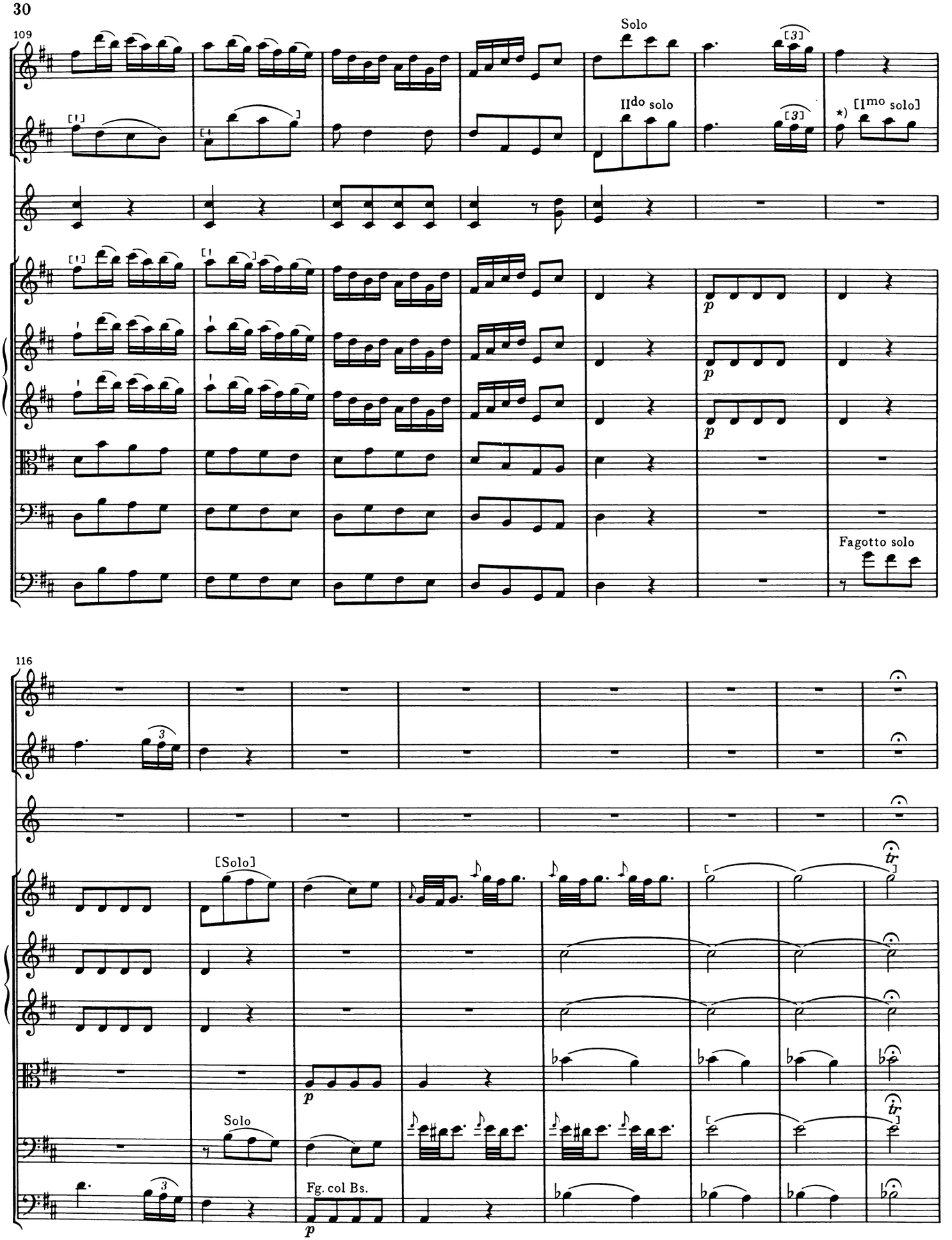

41
Solo
tr
p
tr
[p]
49
a 2
f


56
a 2
63

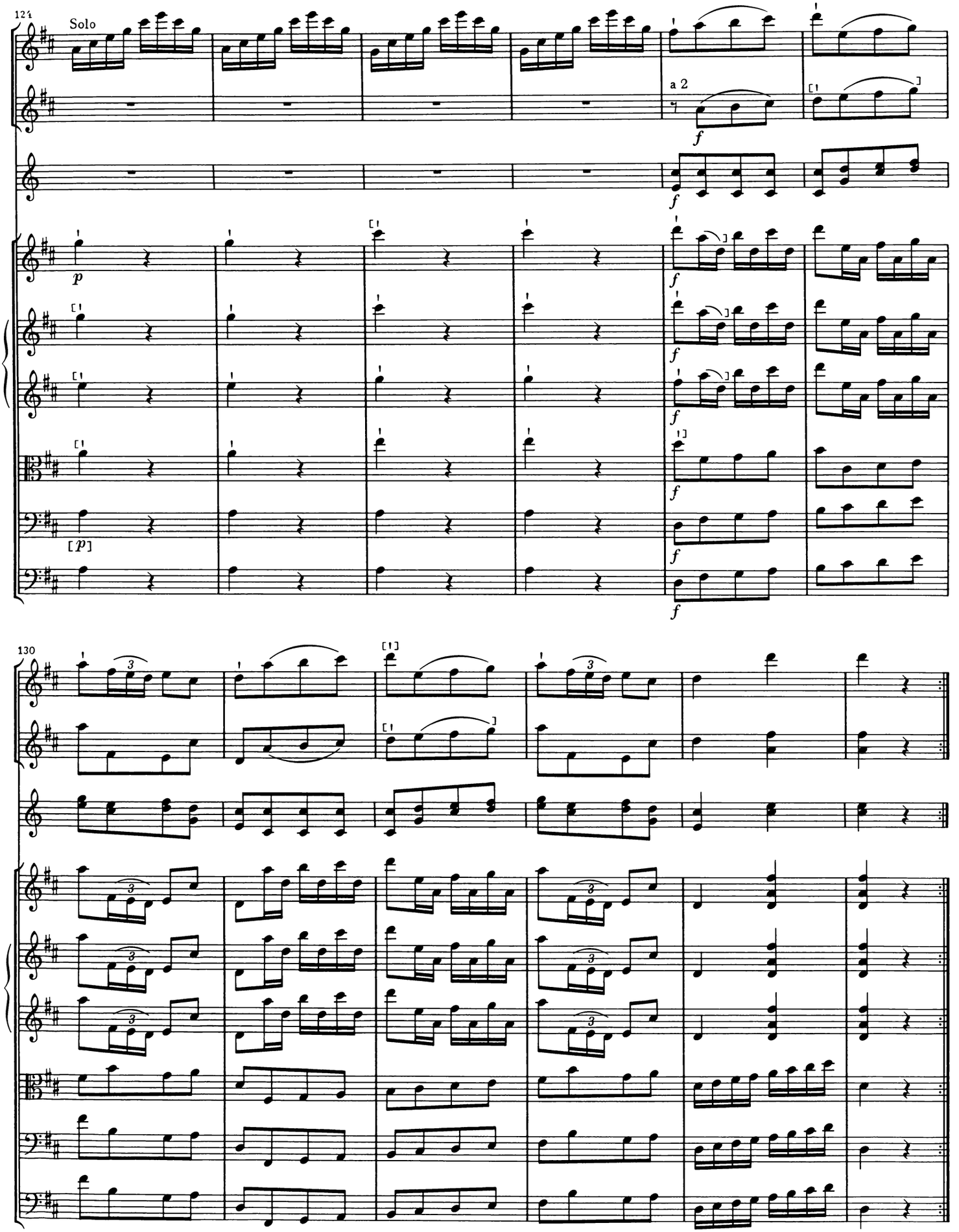

69
75


81
Solo
89
Solo


96
a 2
103



*) Besser d^2 statt fis^2?

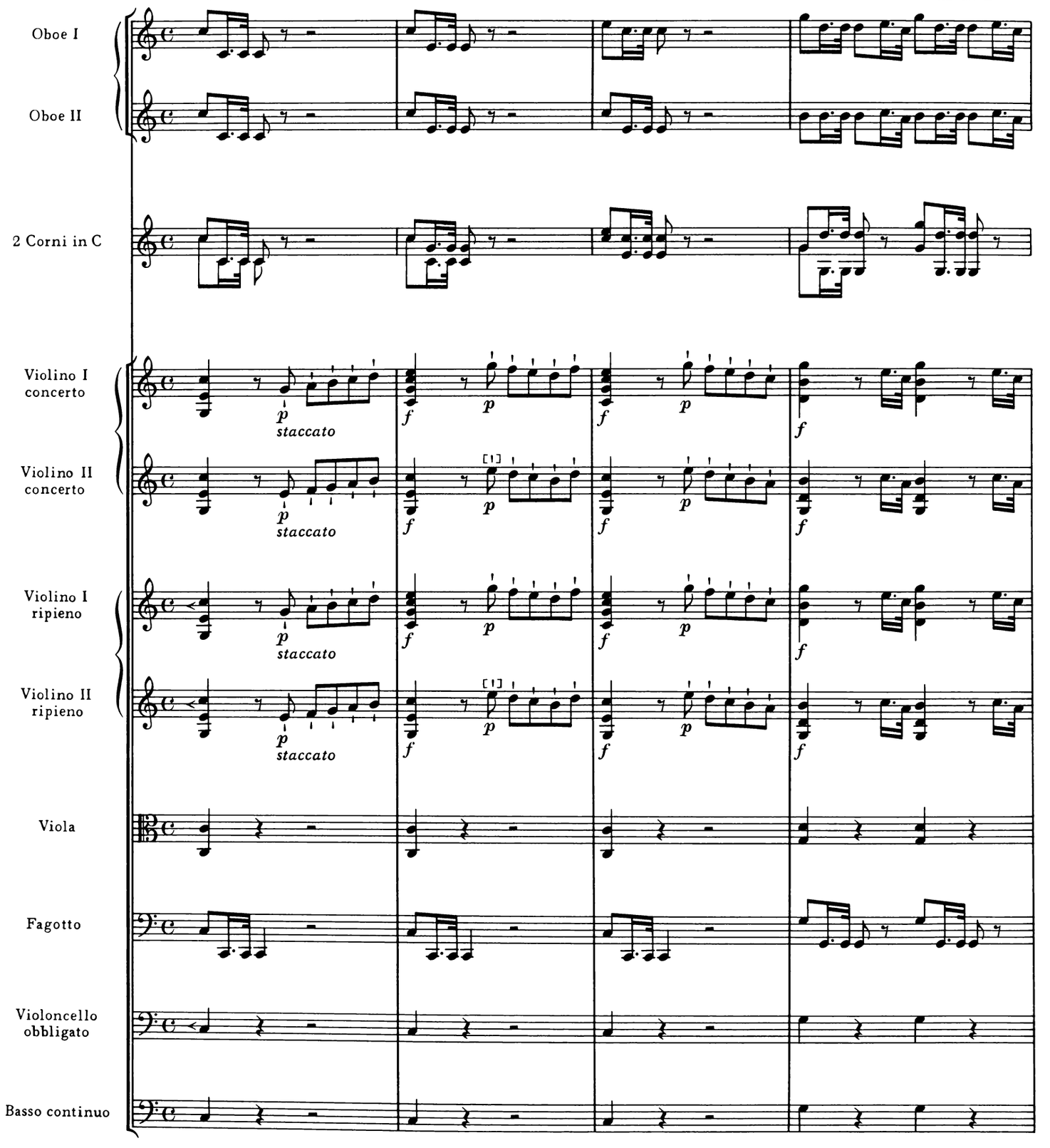

124
Solo
a 2
130

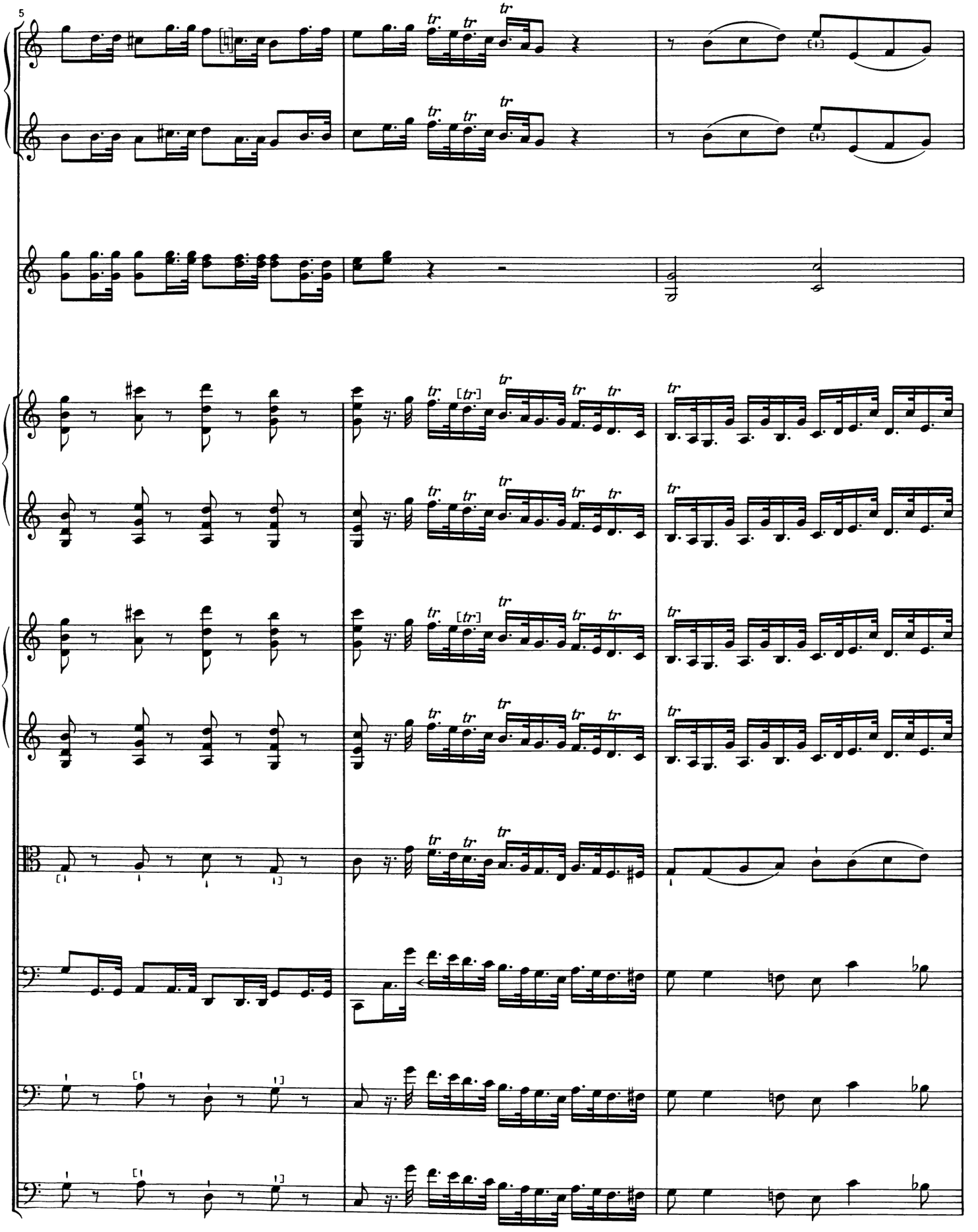
SINFONIE in C

»Le Midi«

1761
Hoboken I:7

Adagio

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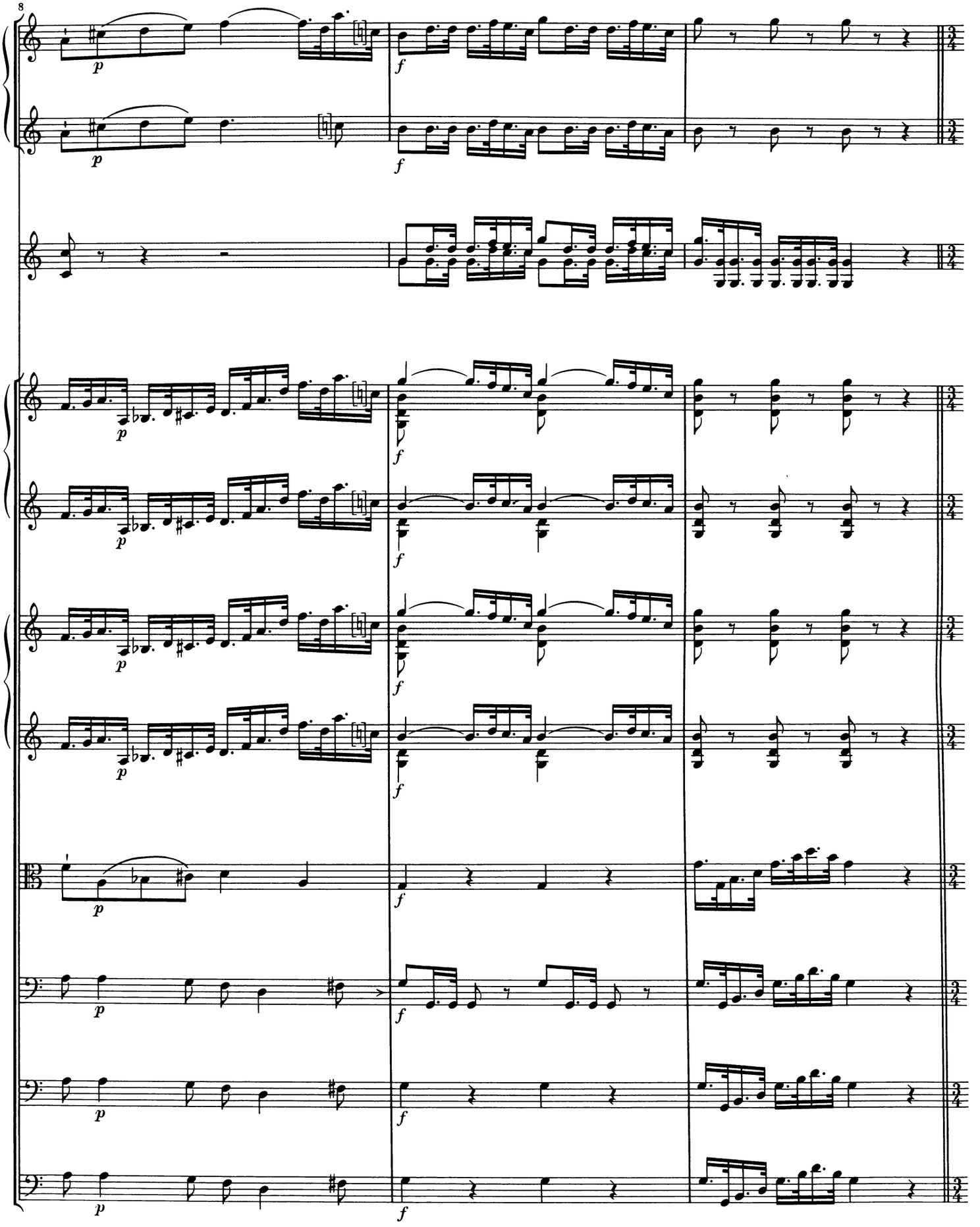
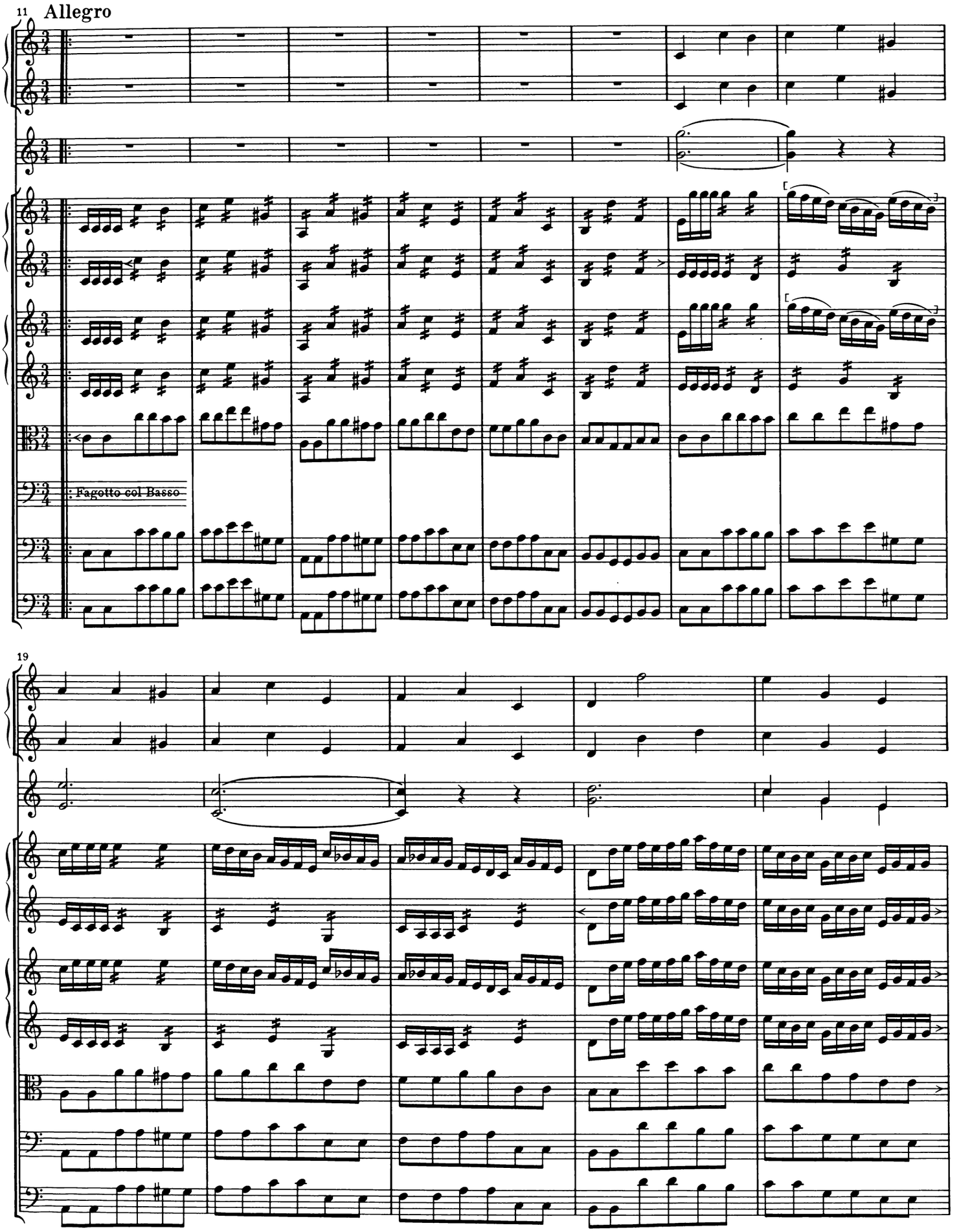
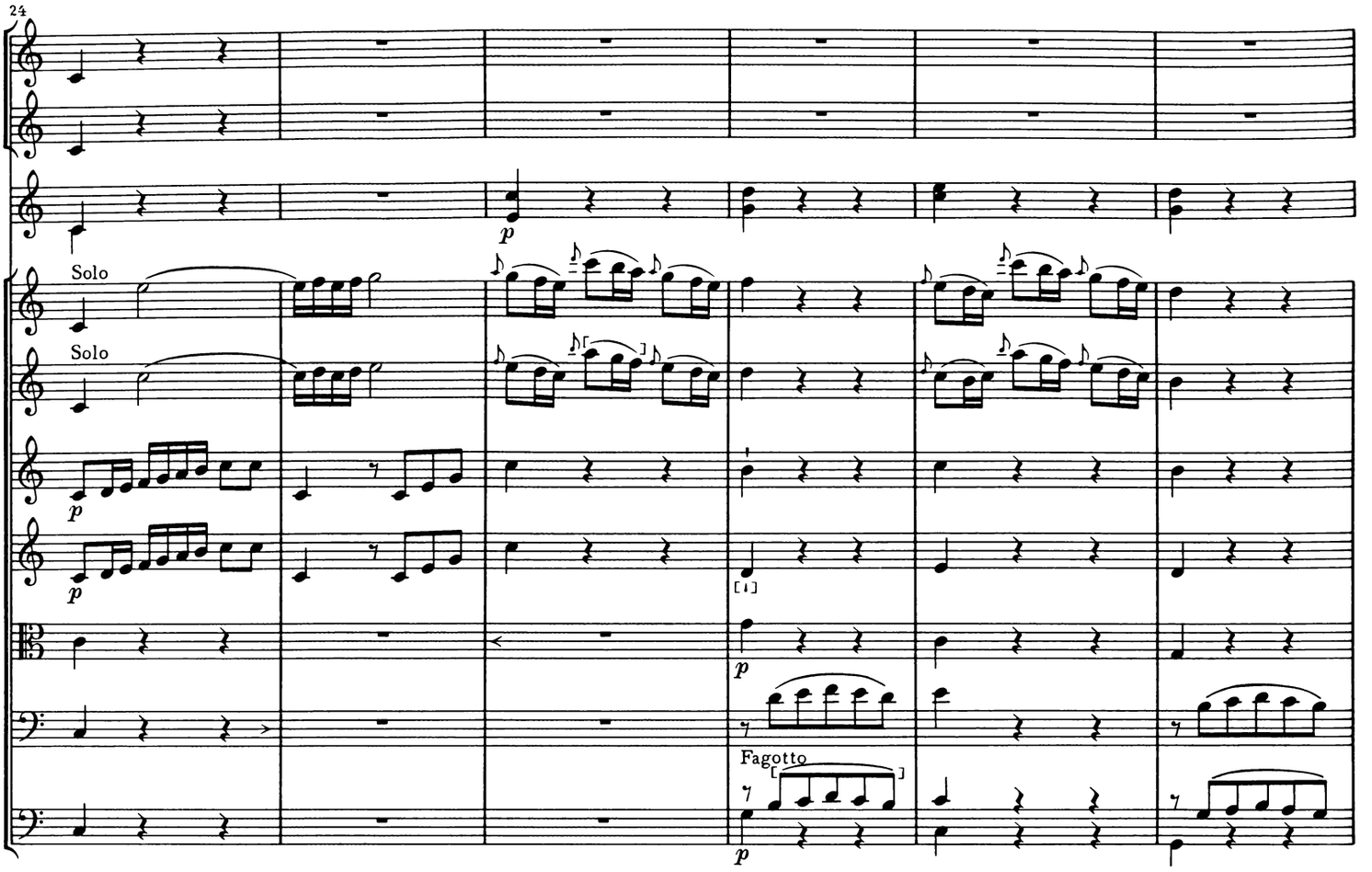
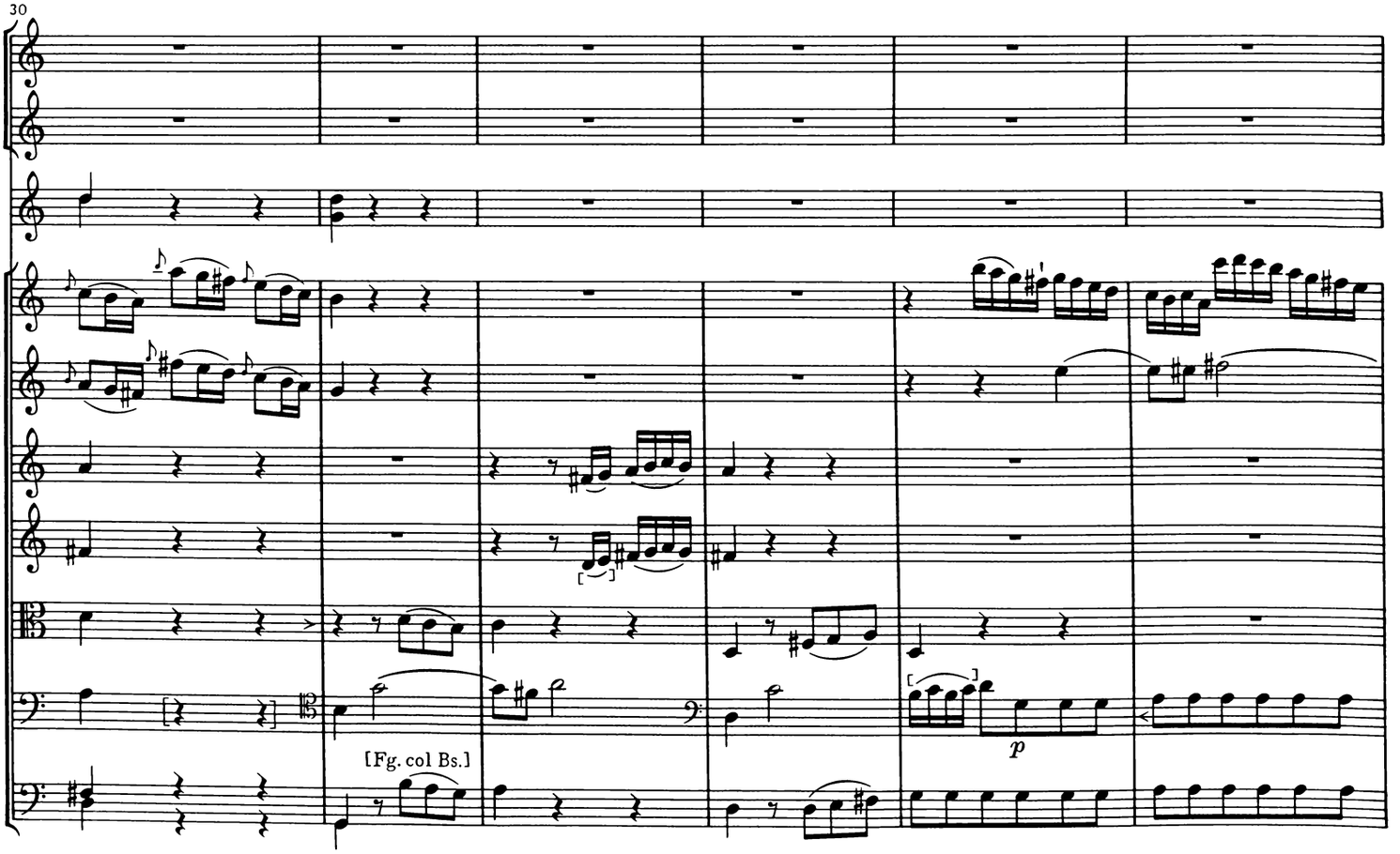
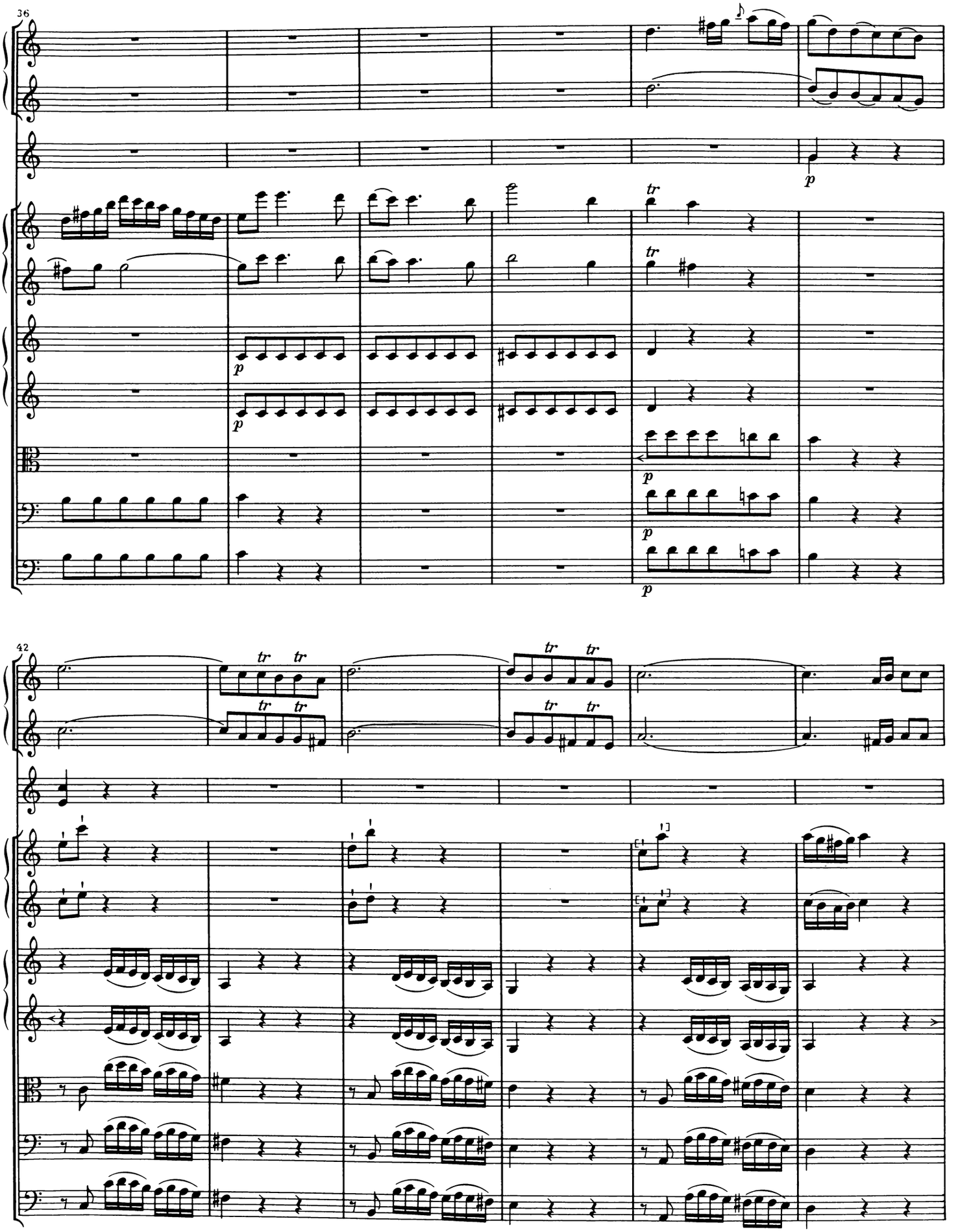
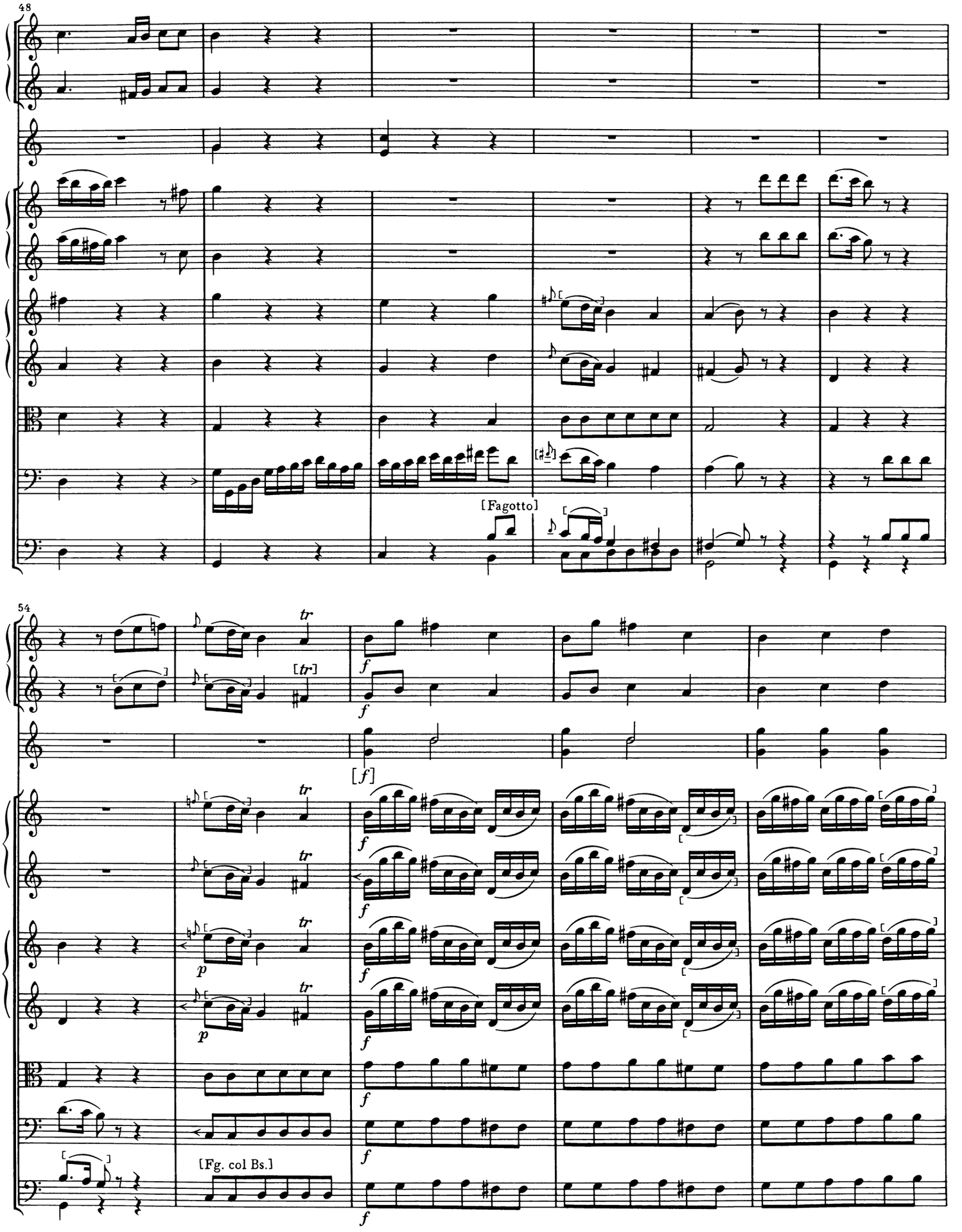

8
p
f
3/4

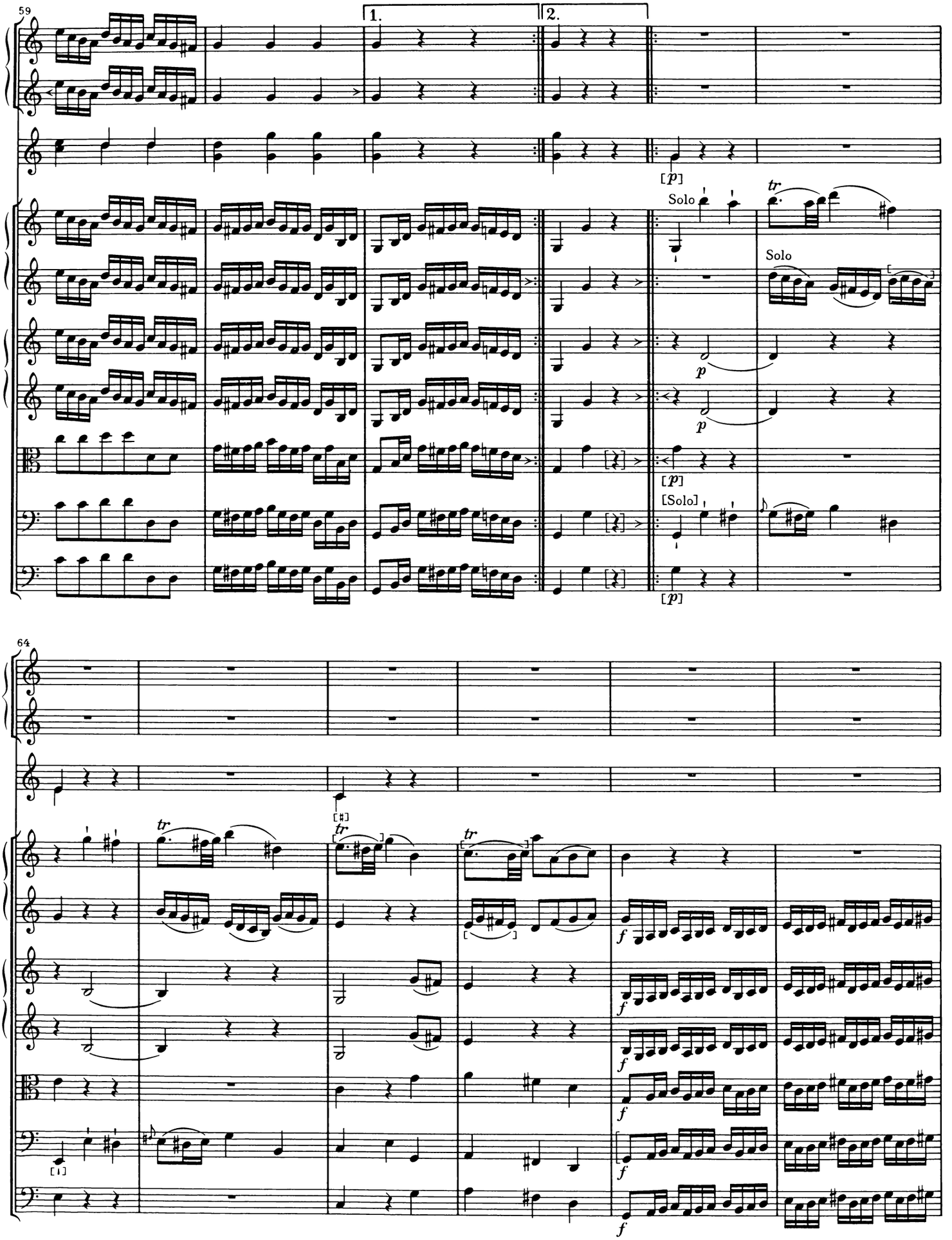

11
Allegro
Fagotto col Basso
19

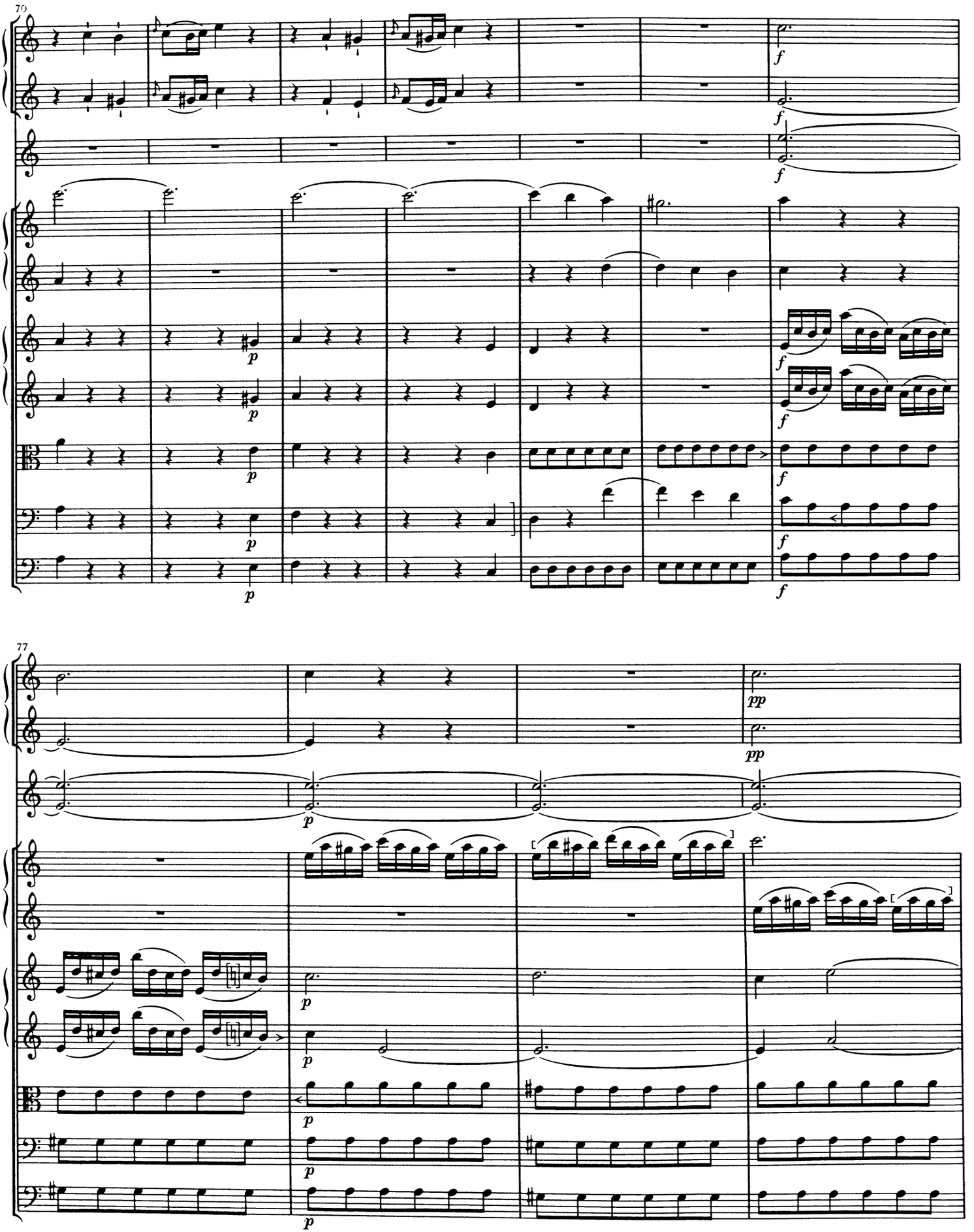

24
Solo
Solo
p
p
p
Fagotto
p

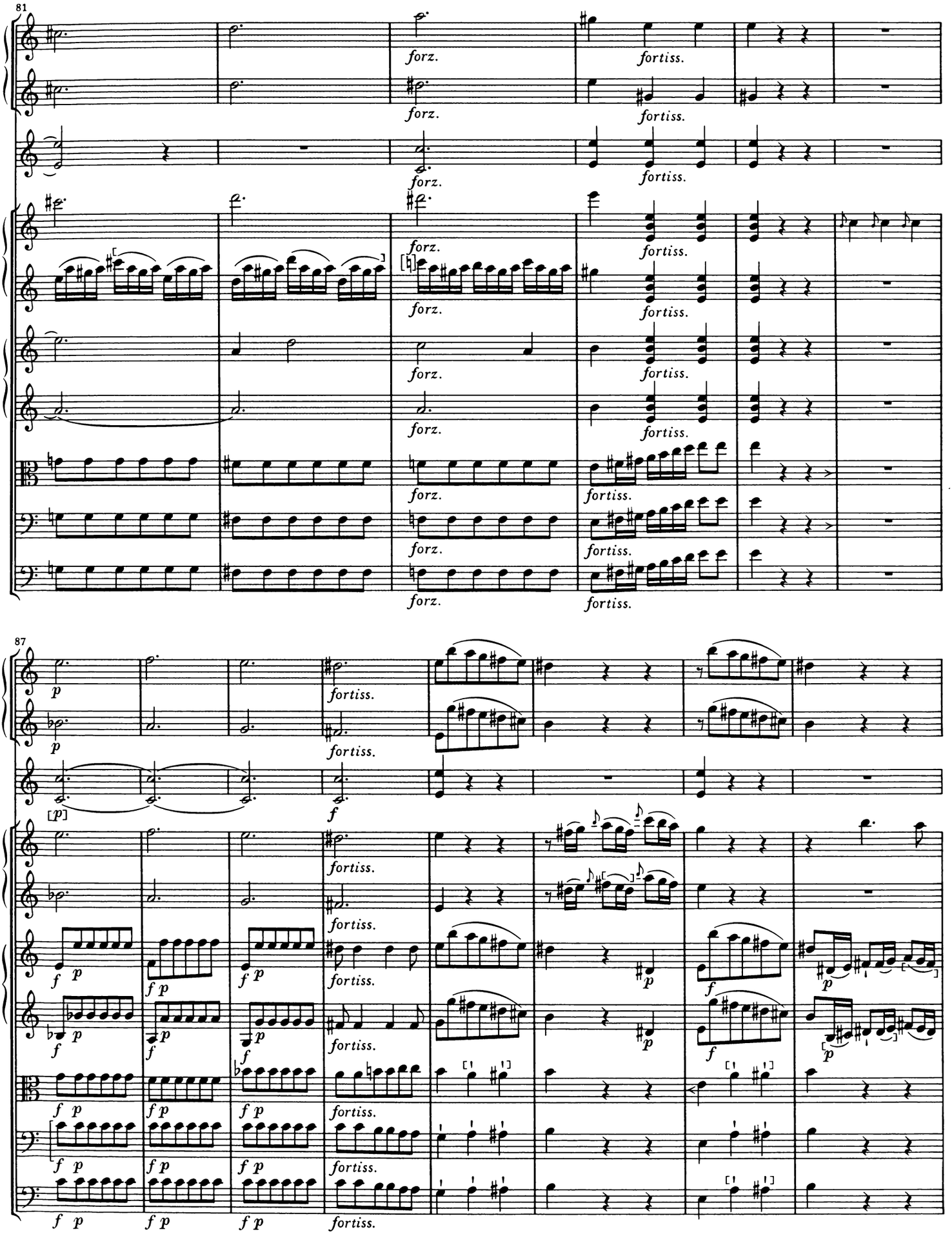

30
[Fg. col Bs.]
p

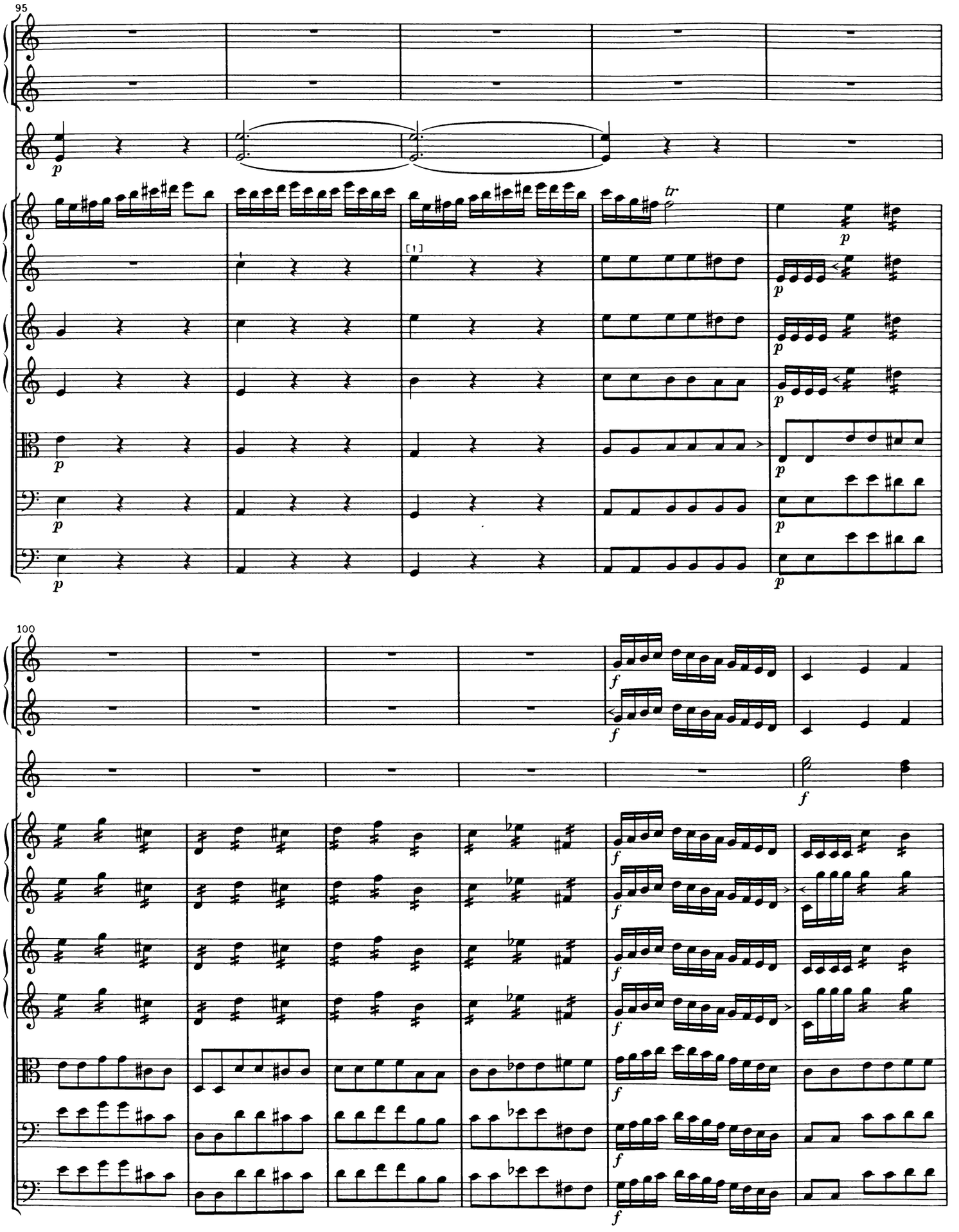

36
p
p
p
p
42
tr
tr
tr
tr
tr
tr

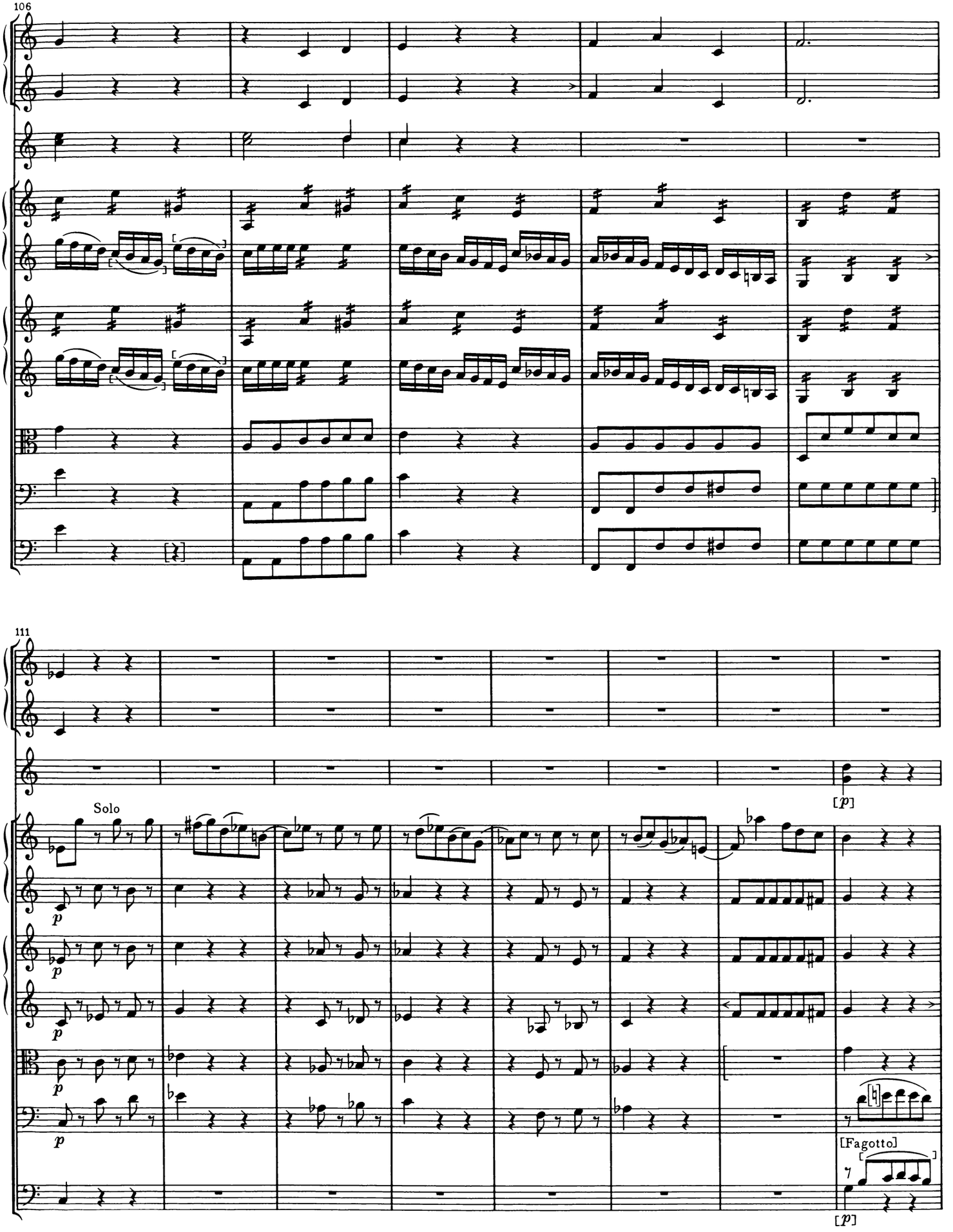

48
[Fagotto]
54
tr
[tr]
f
[f]
p
[Fg. col Bs.]

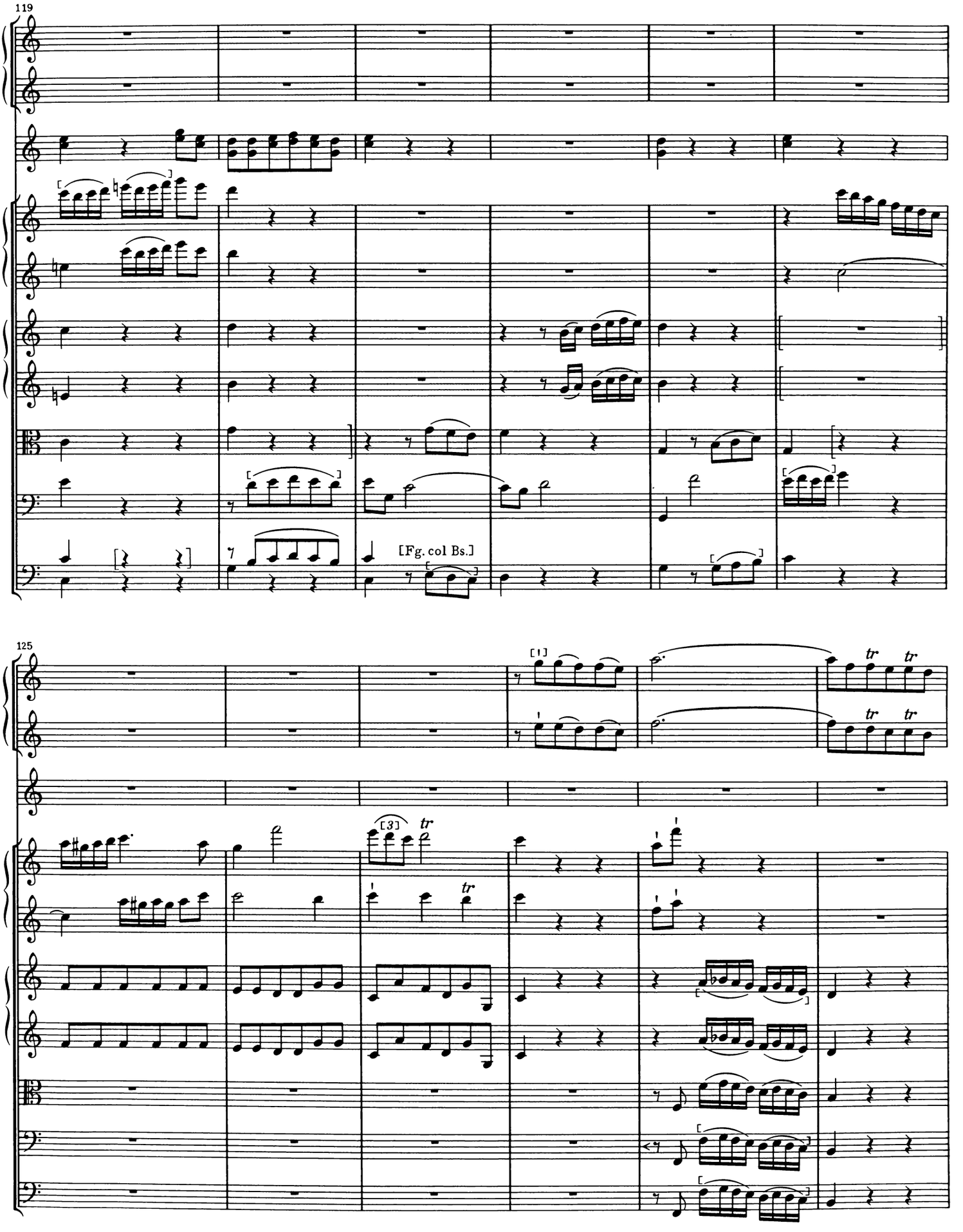

59
1.
2.
[p]
Solo
tr
Solo
p
p
[p]
[Solo]
[p]
64
[♯]
tr
tr
tr
[♮]
f
f
f
f
f

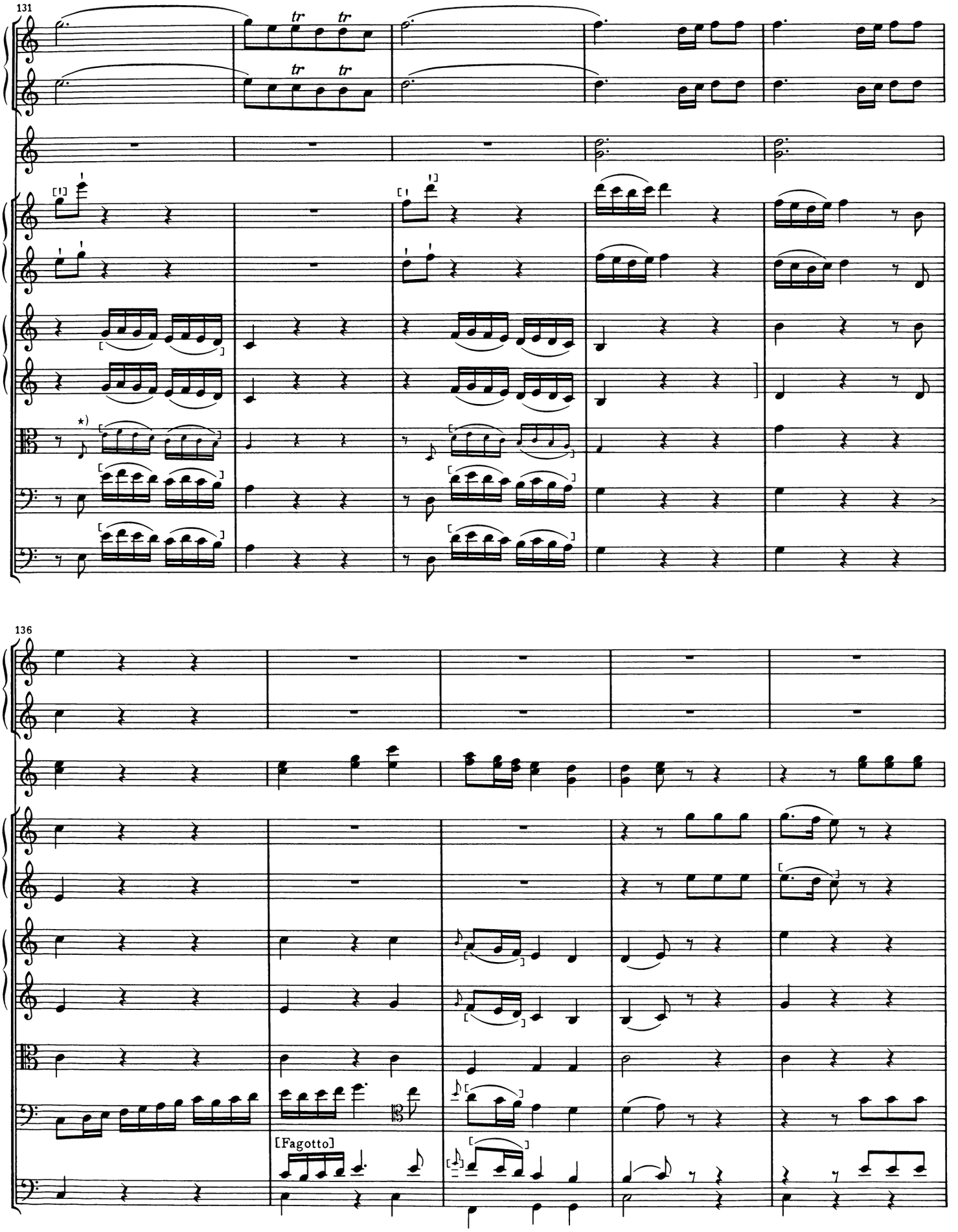

70
77


81
forz.
fortiss.
87
p
fortiss.
[p]
f
f p

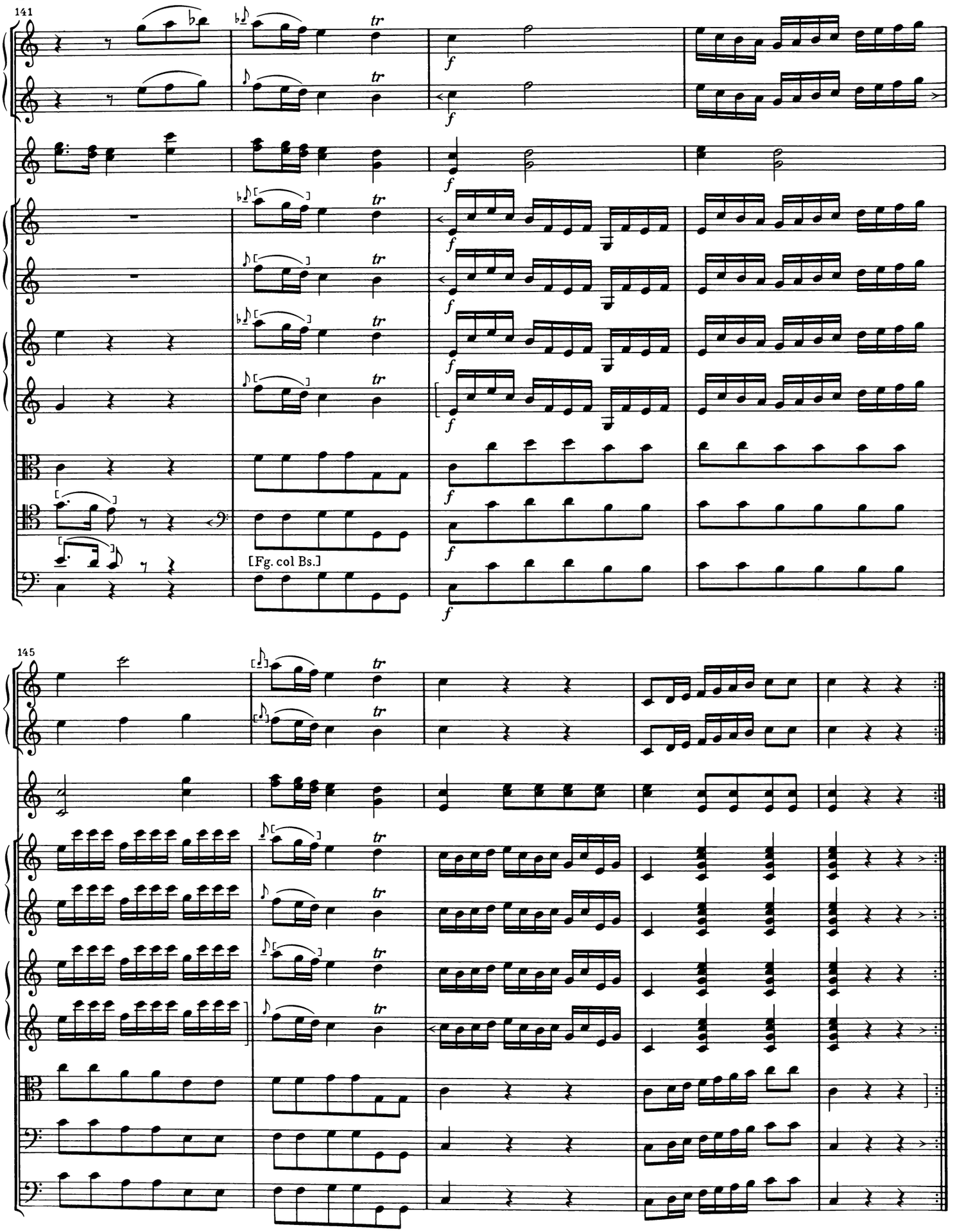

95
p
tr
[1]
100
f


106
111
Solo
[p]
[Fagotto]


119
[Fg. col Bs.]
125
[1]
[3]
tr

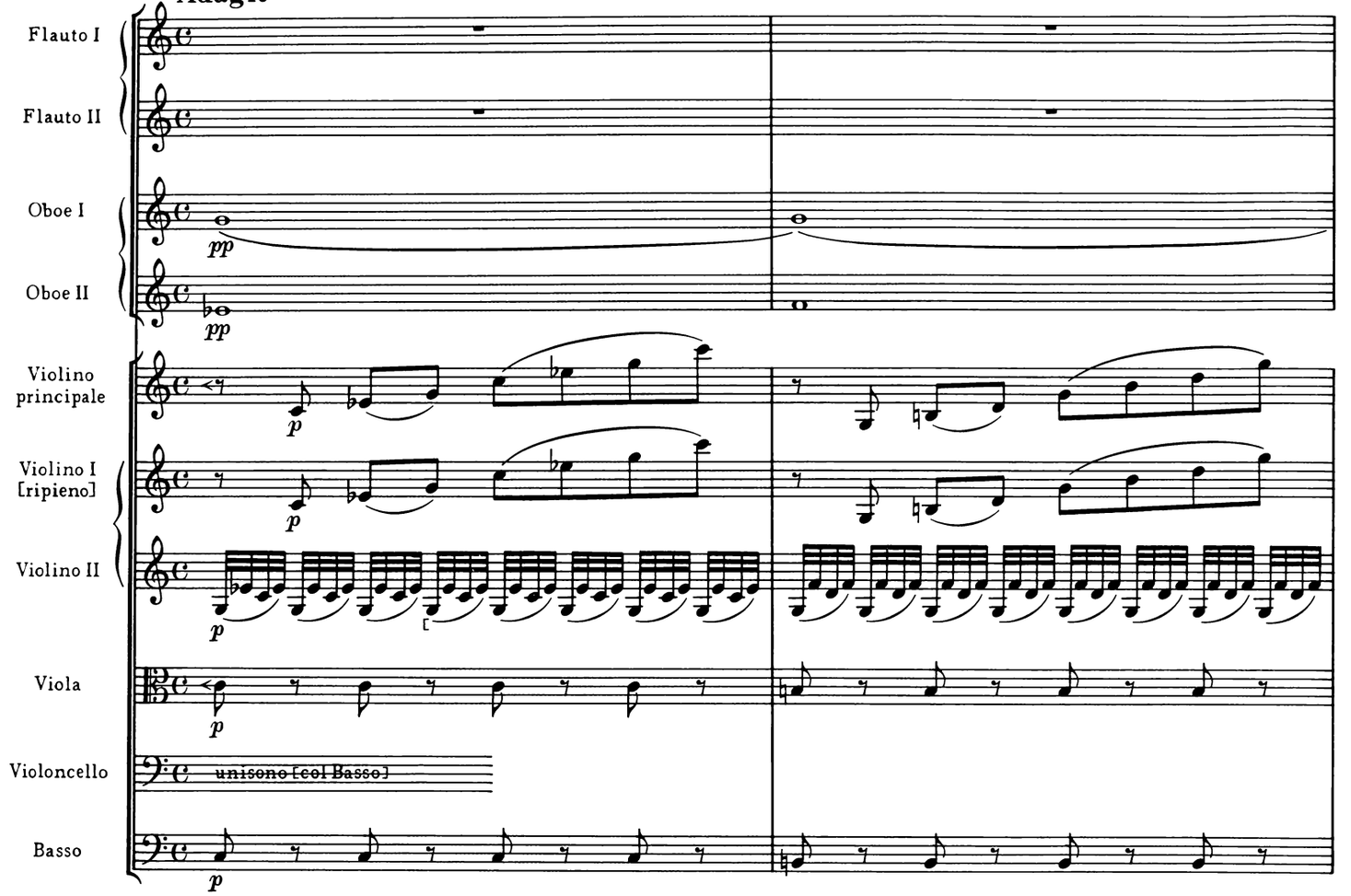


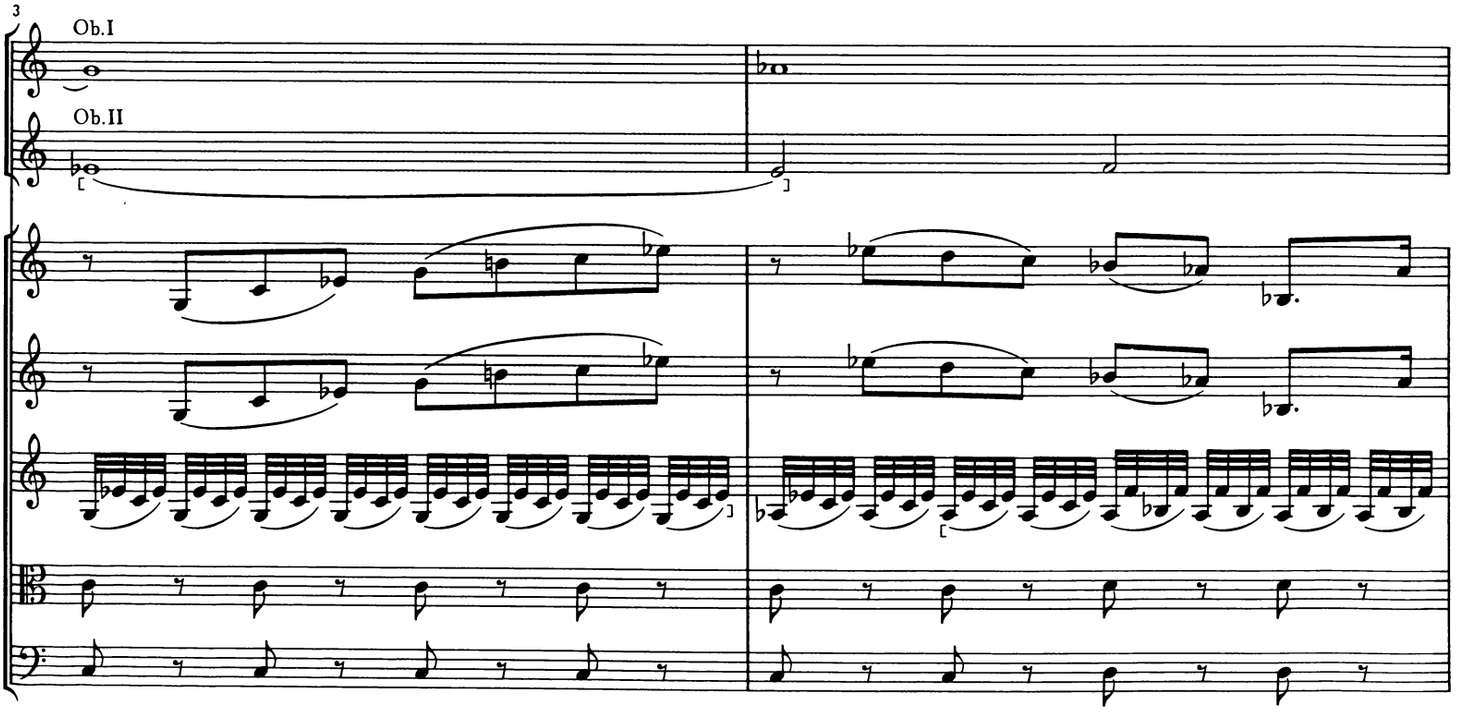
*) Die klein gedruckten Noten gemäß fremdschriftlicher Eintragung im Autograph. In den Abschriften eine Oktave höher.

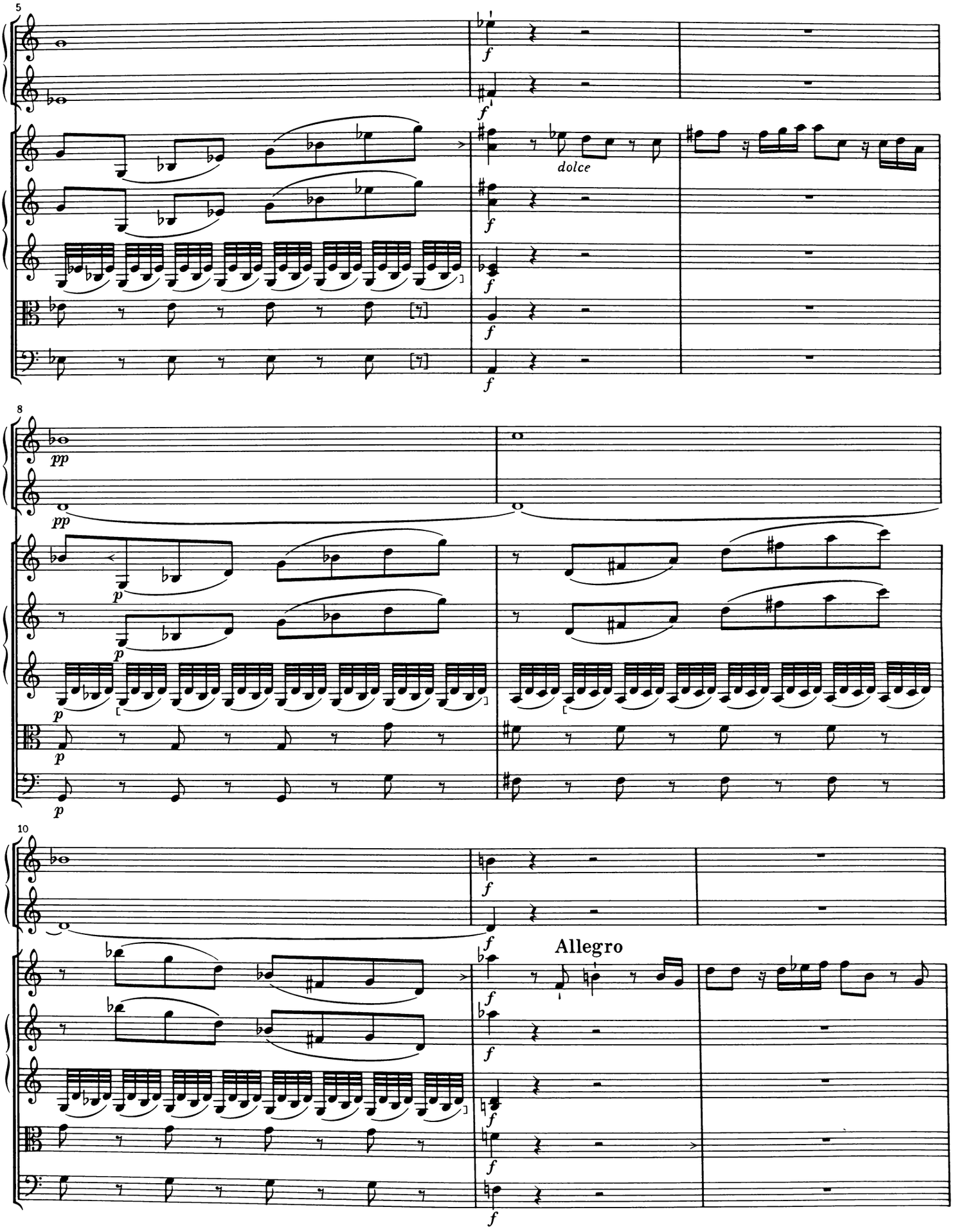

141
f
tr
[Fg. col Bs.]
145

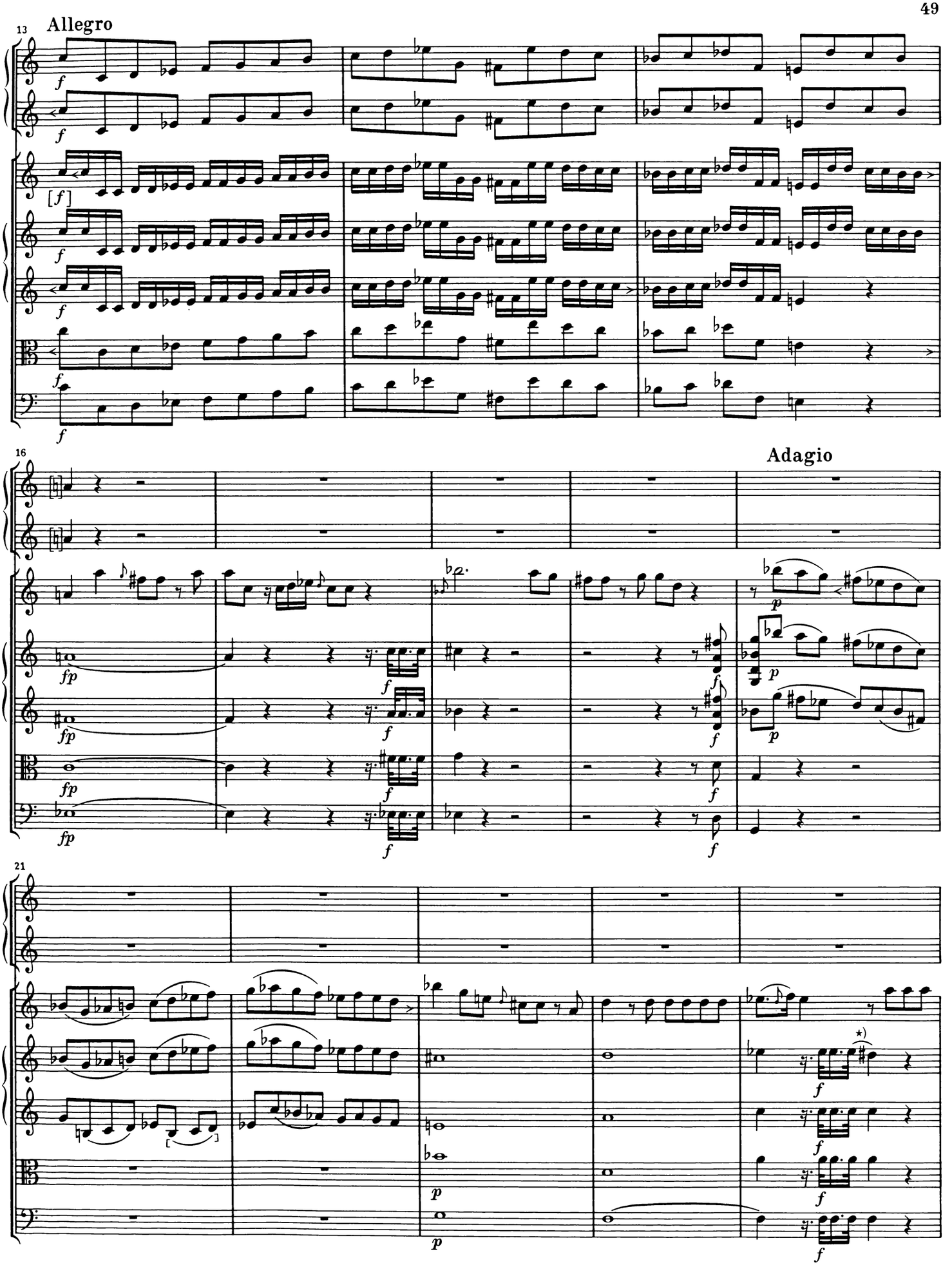
Recitativo

Adagio

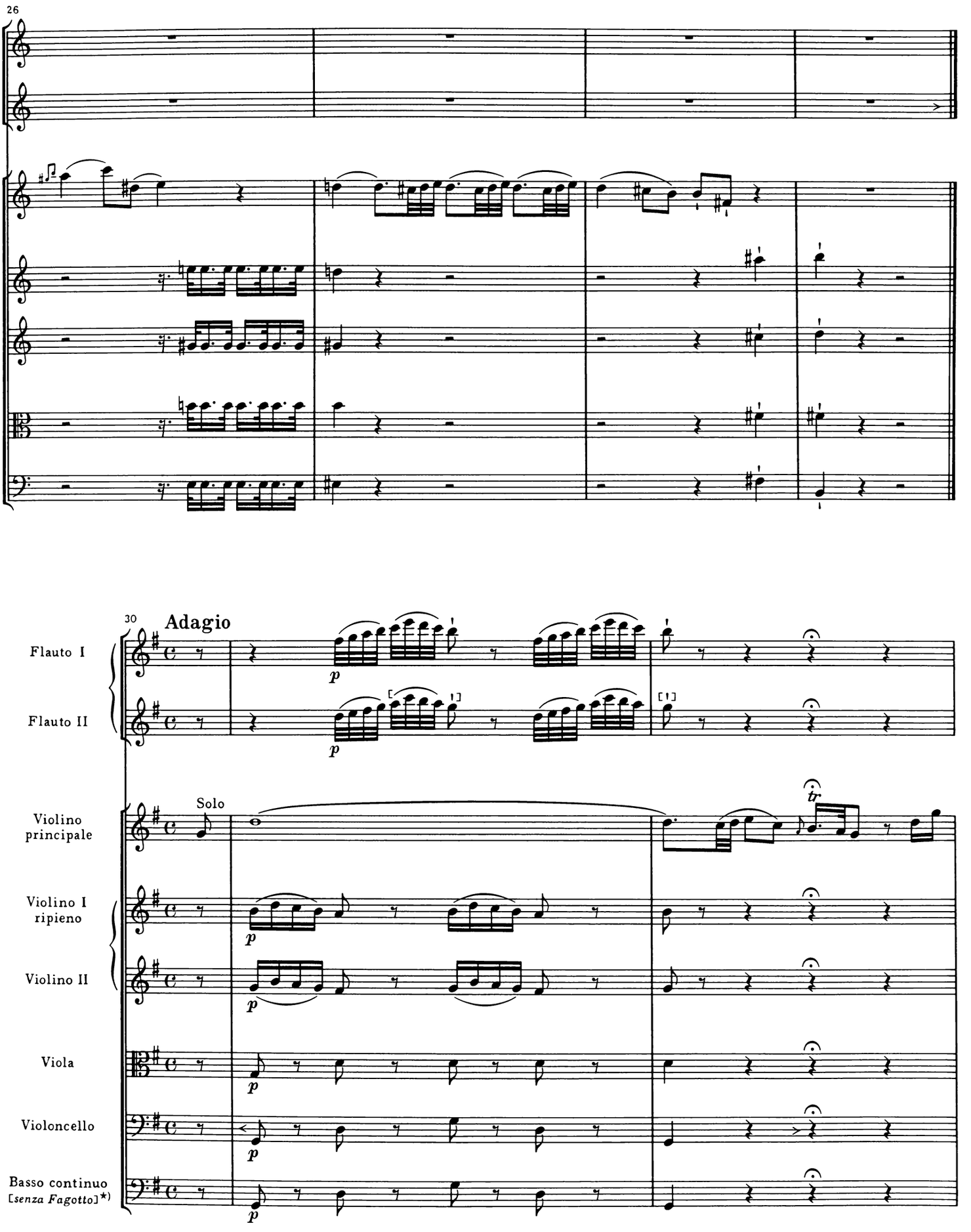




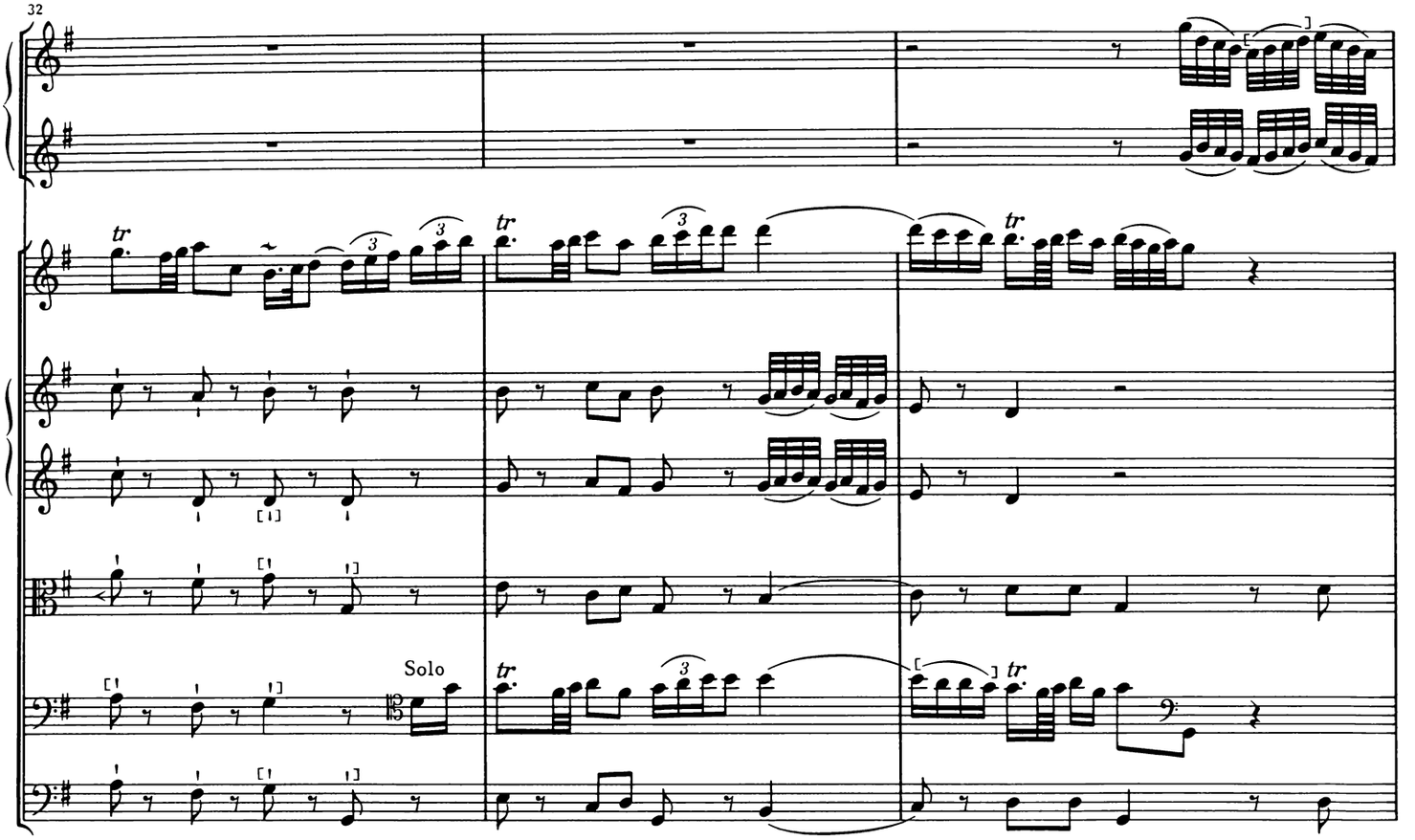

5
dolce
8
10
Allegro

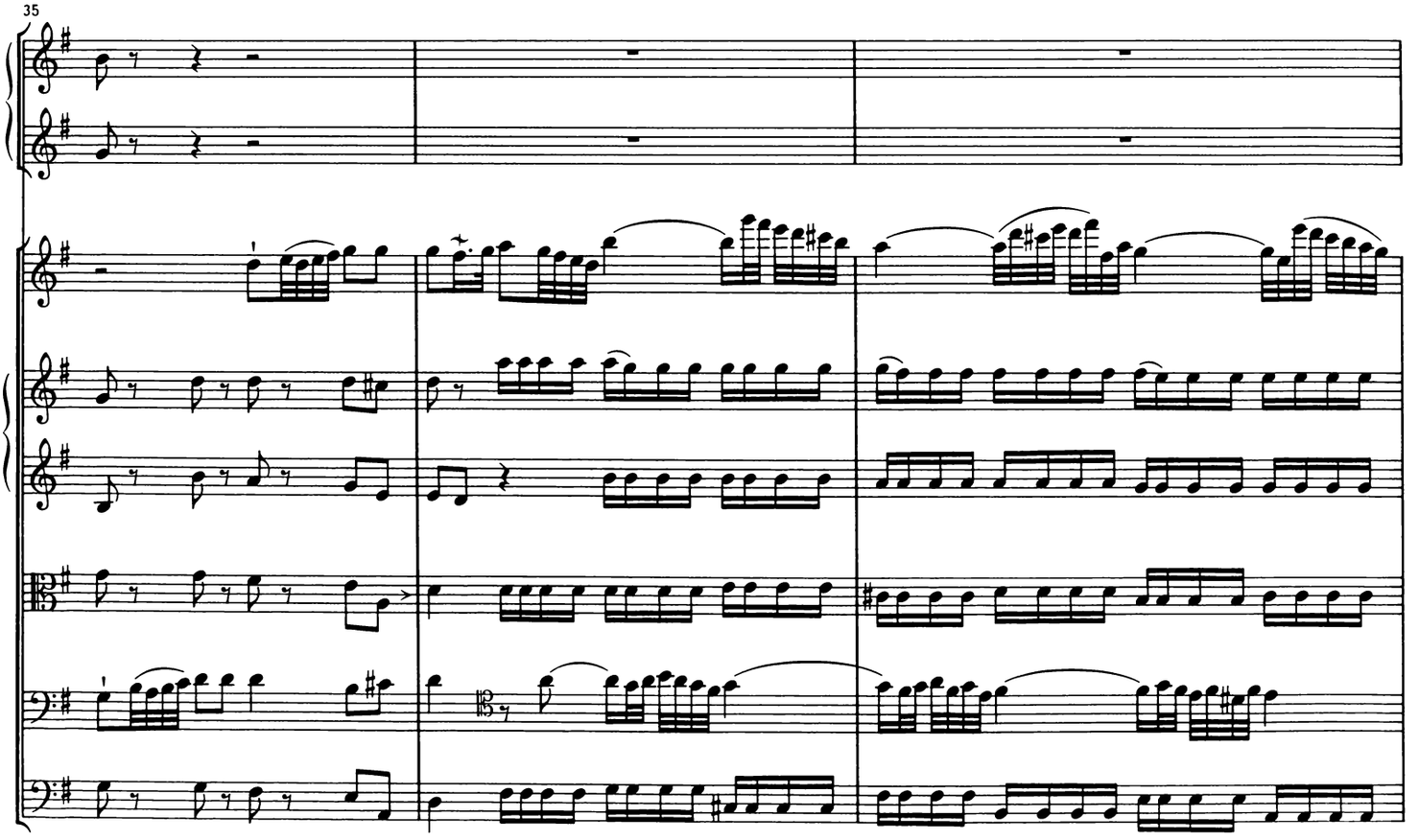


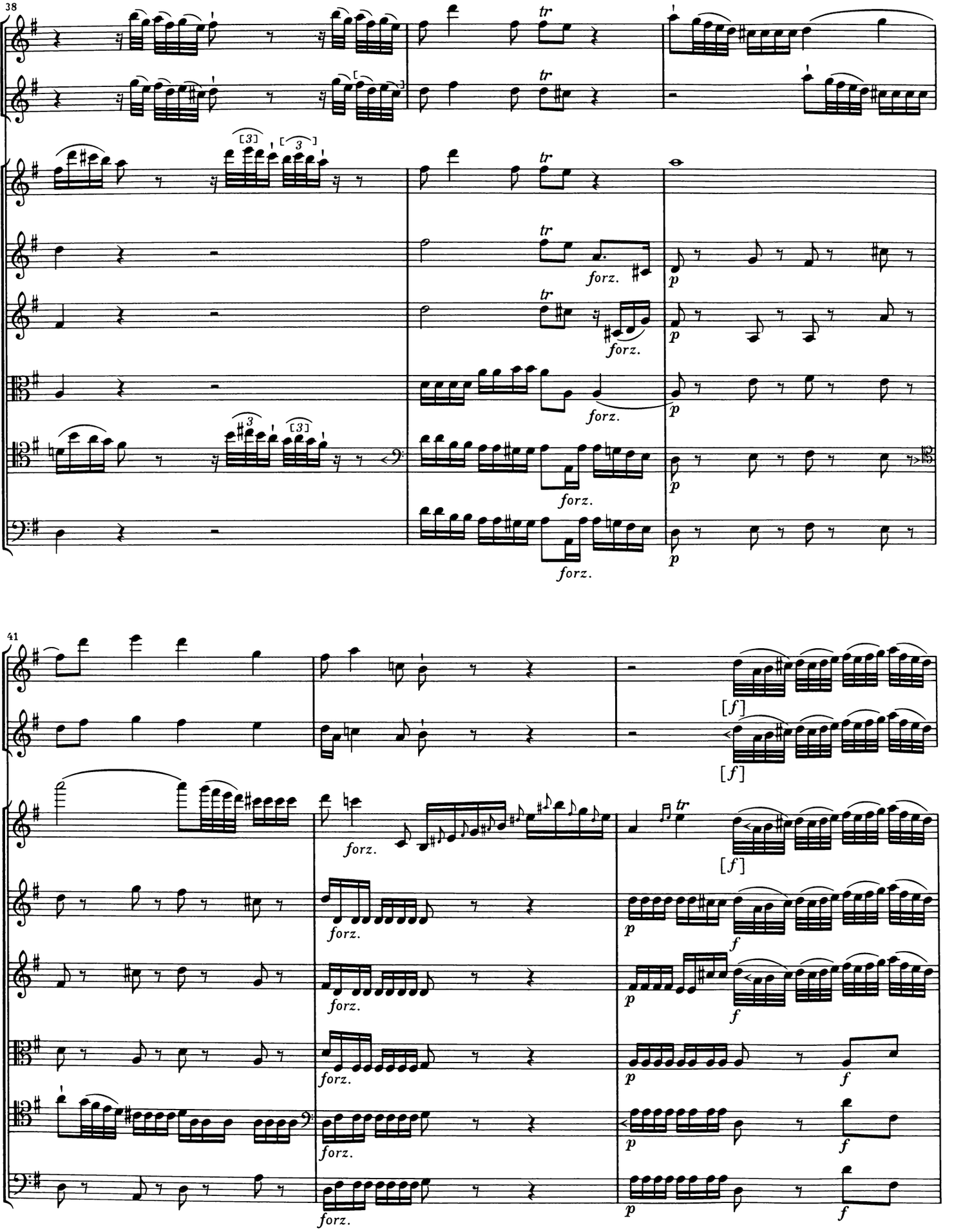
*) Der Bogen bedeutet *l'istesso tono*.

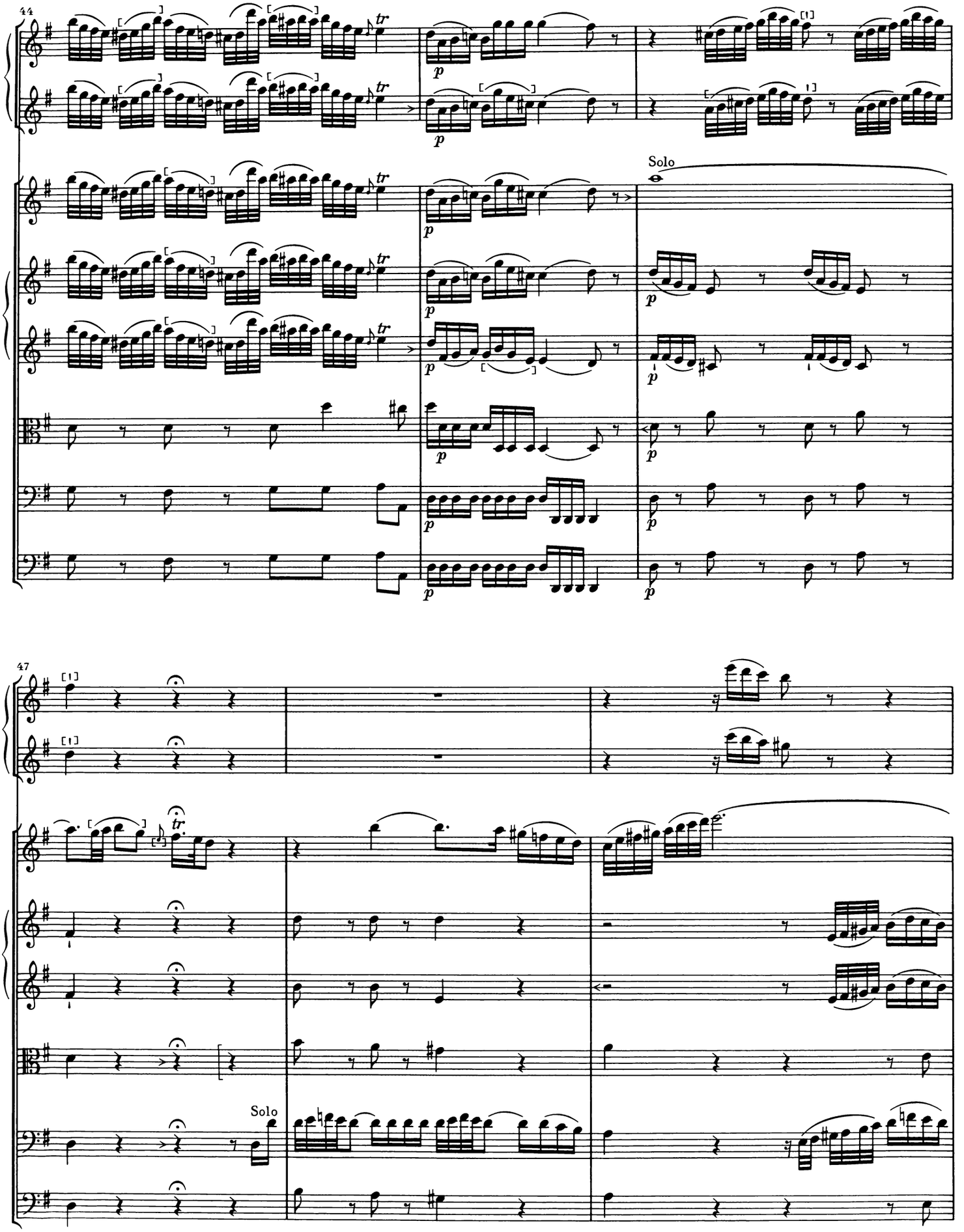


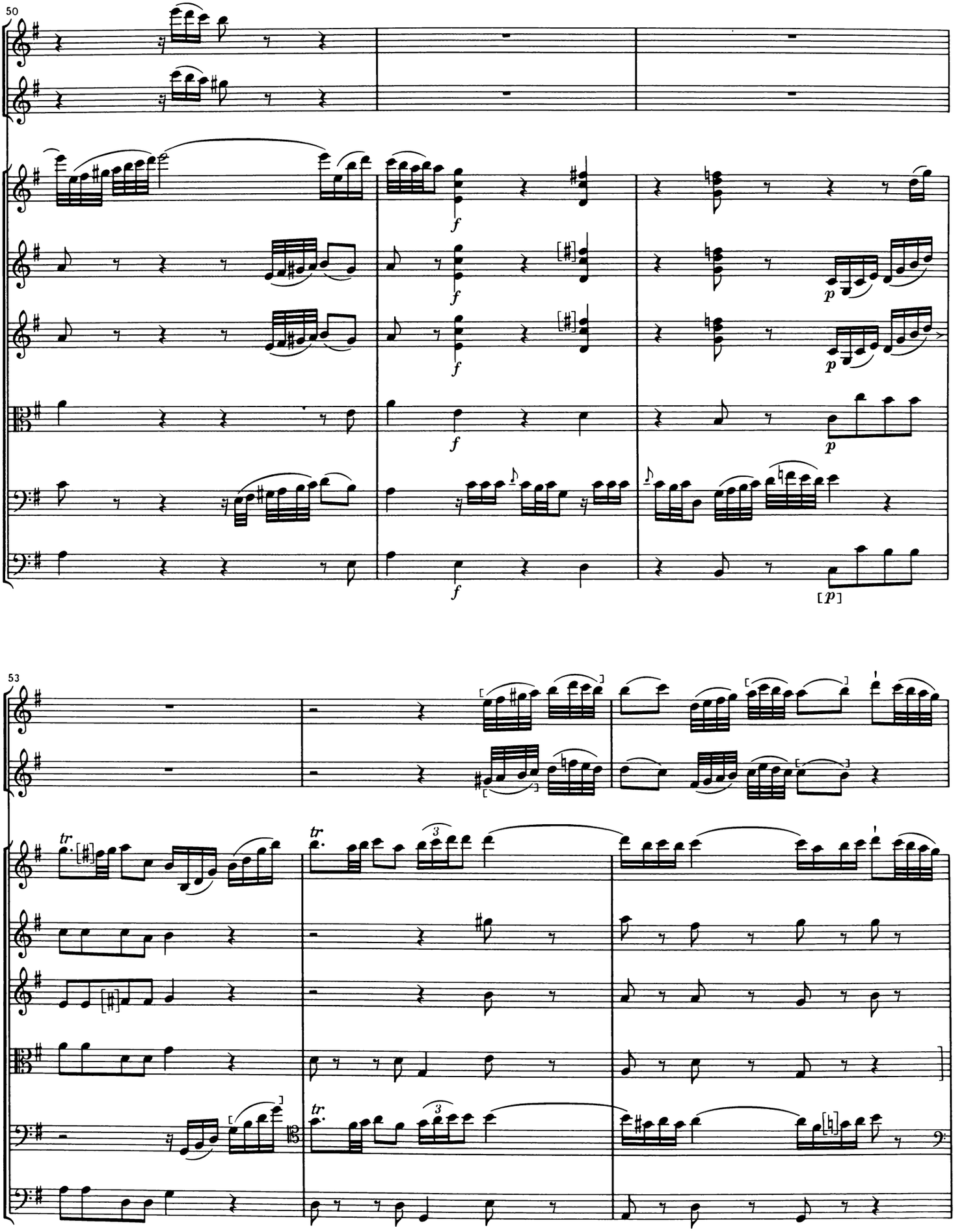
*) Gemäß den Abschriften.

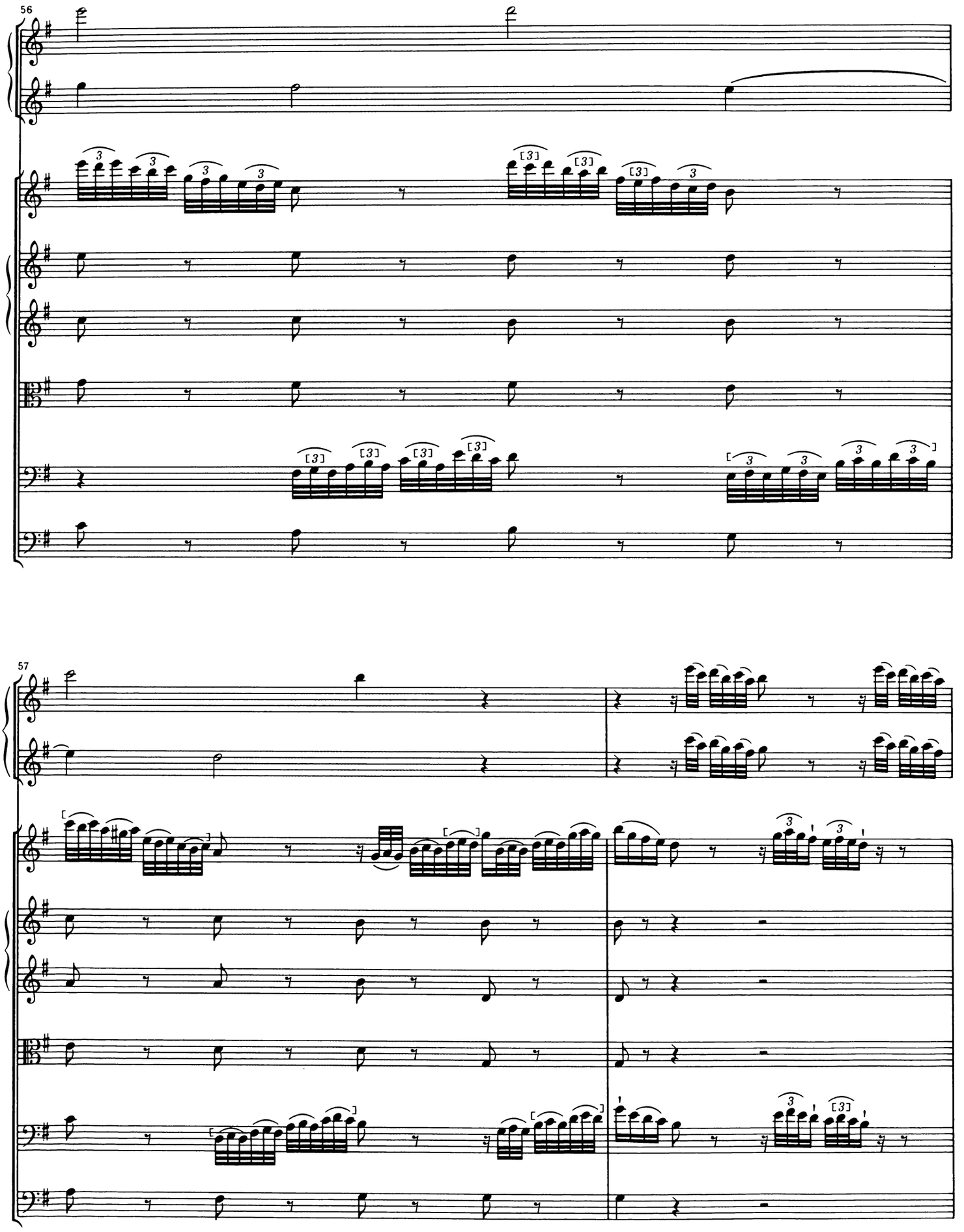

32
Solo

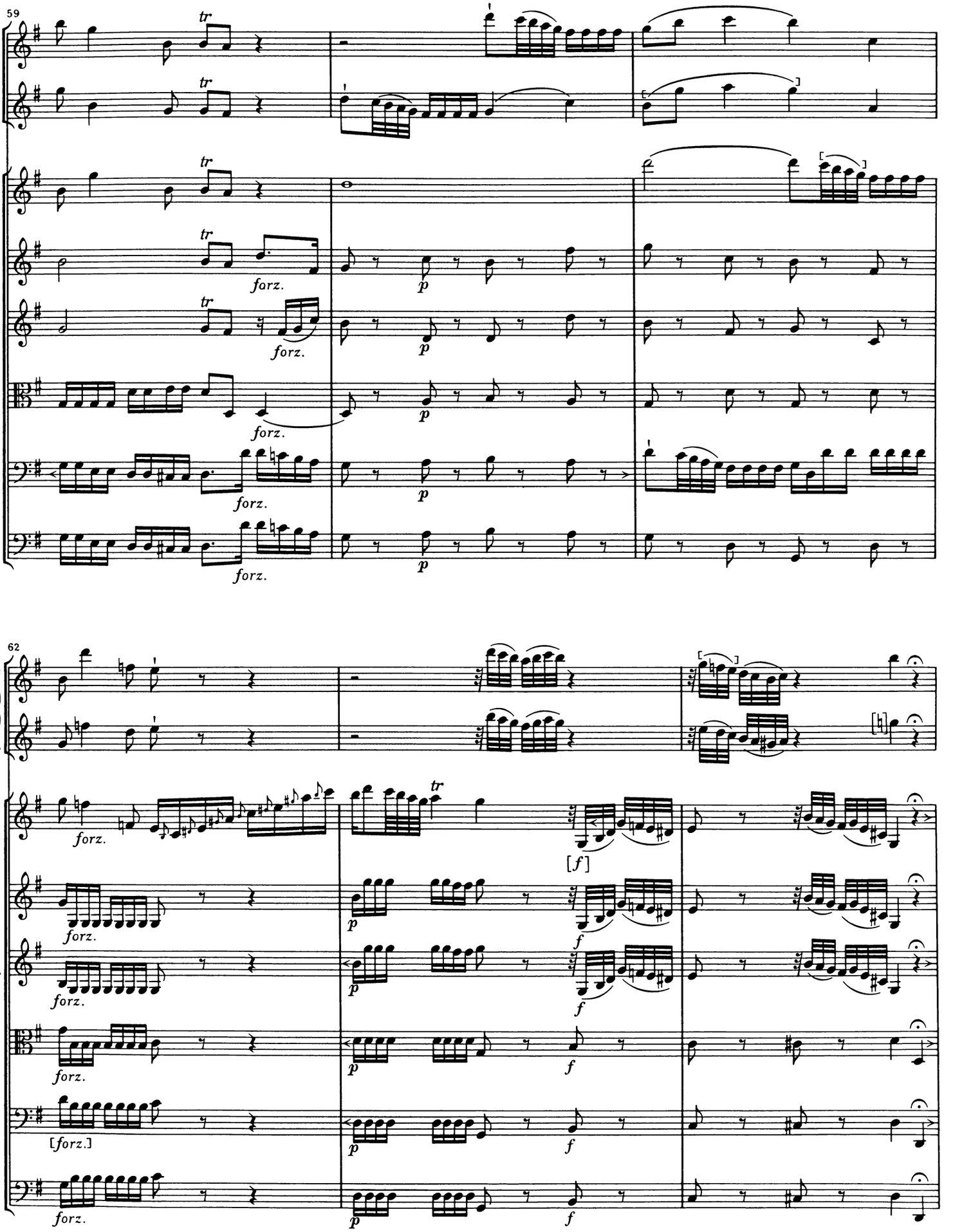

35

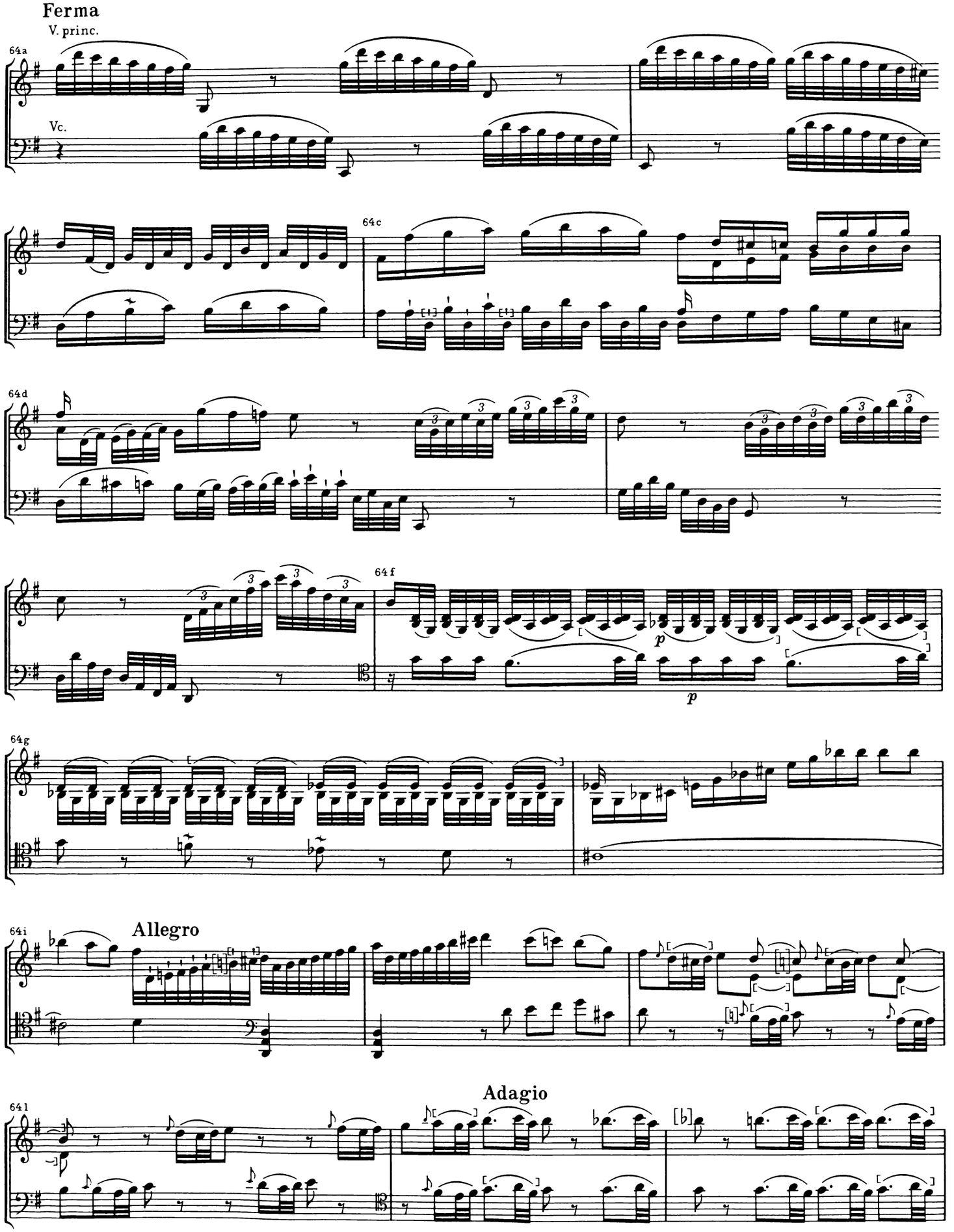

38
41
tr
forz.
p
[f]
f

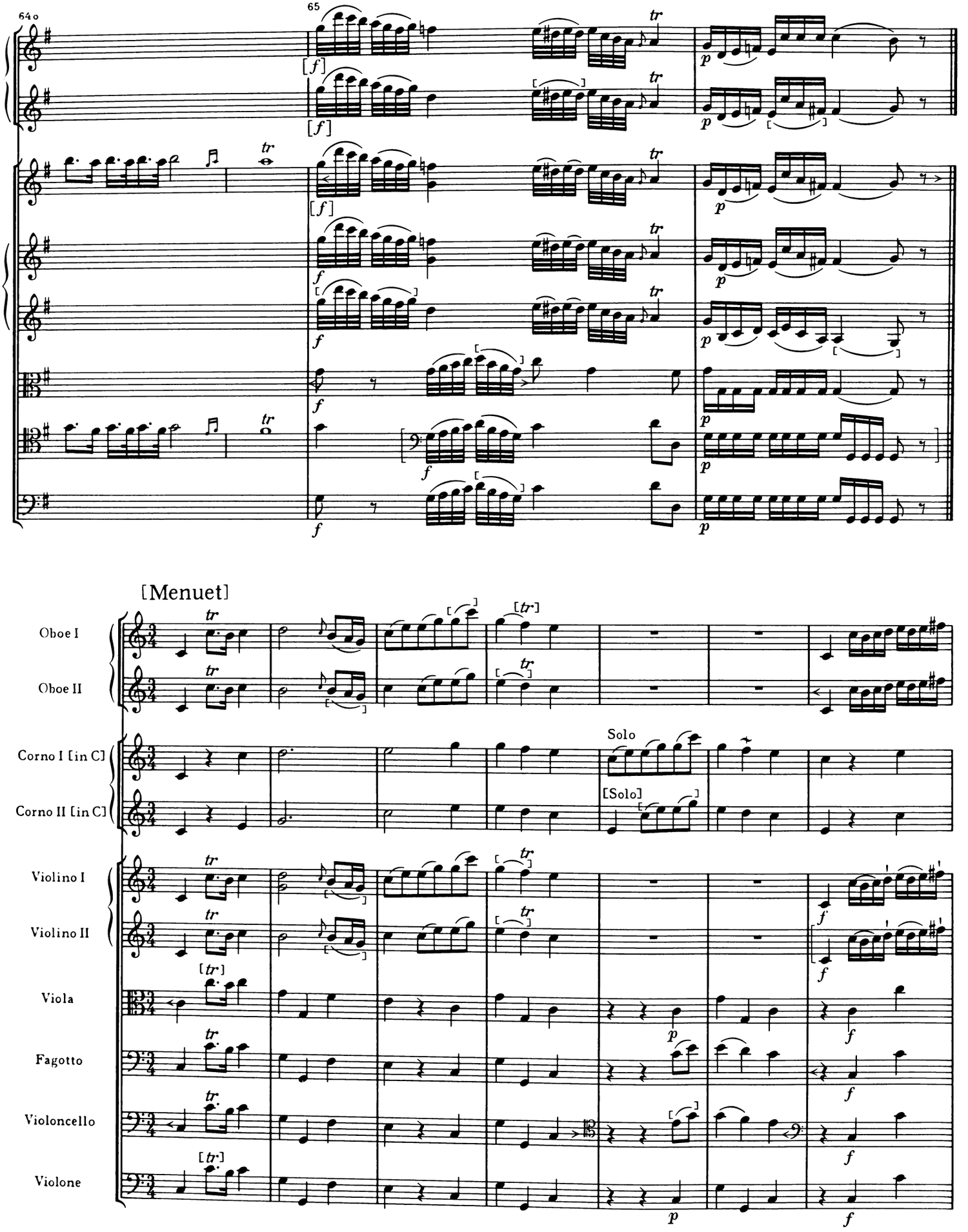

44
Solo
47
Solo

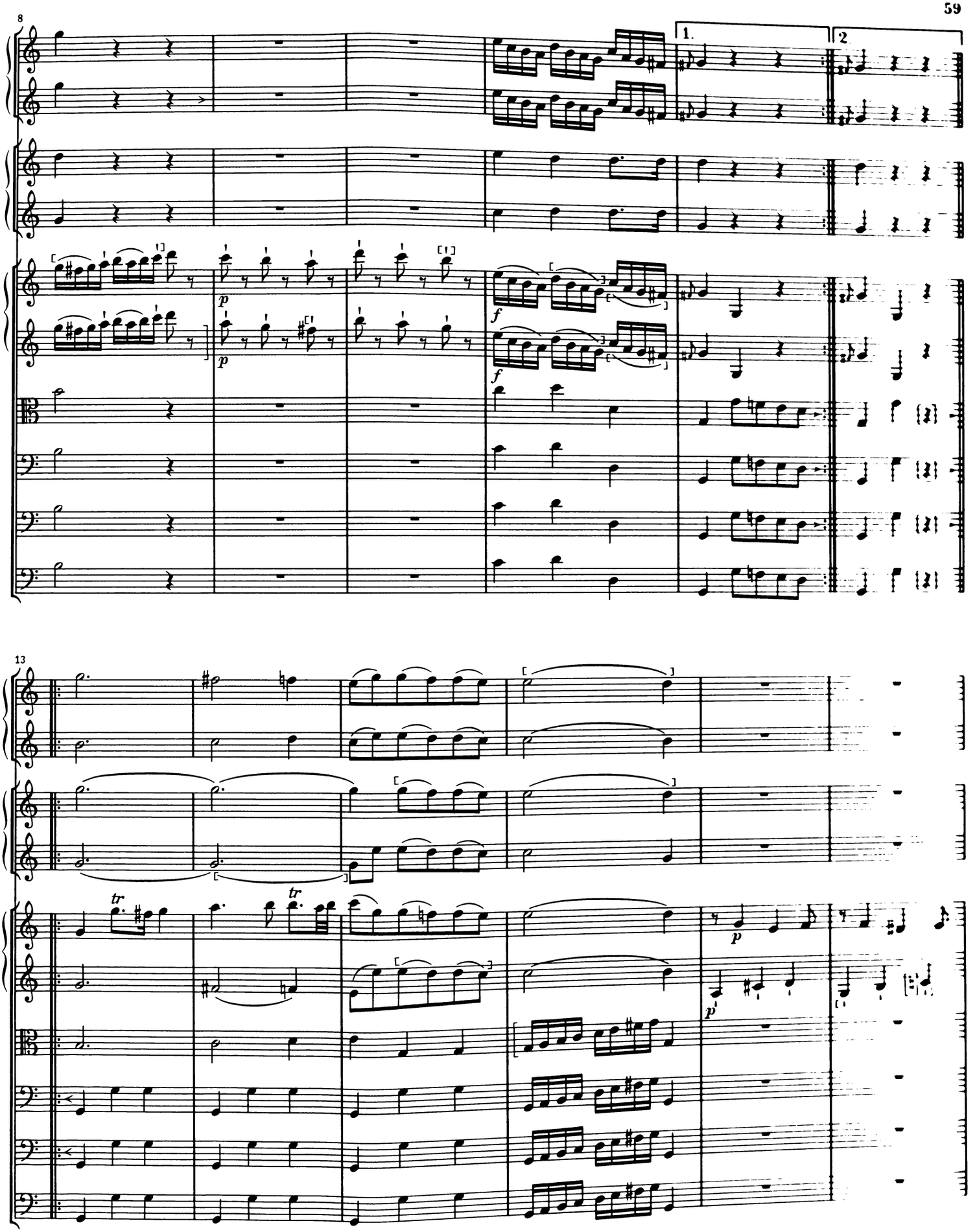

50
f
p
[p]
53
tr
3

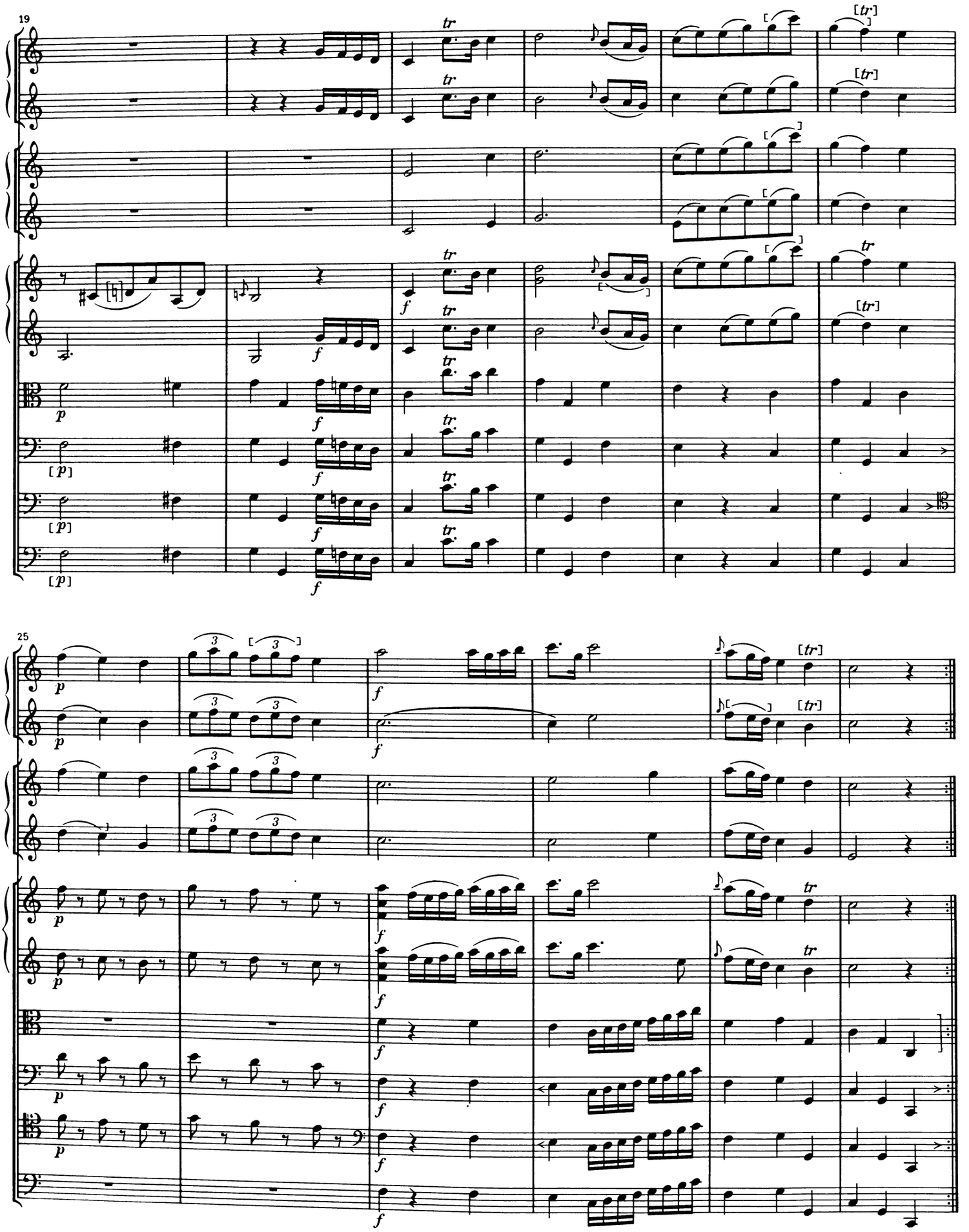

56
57

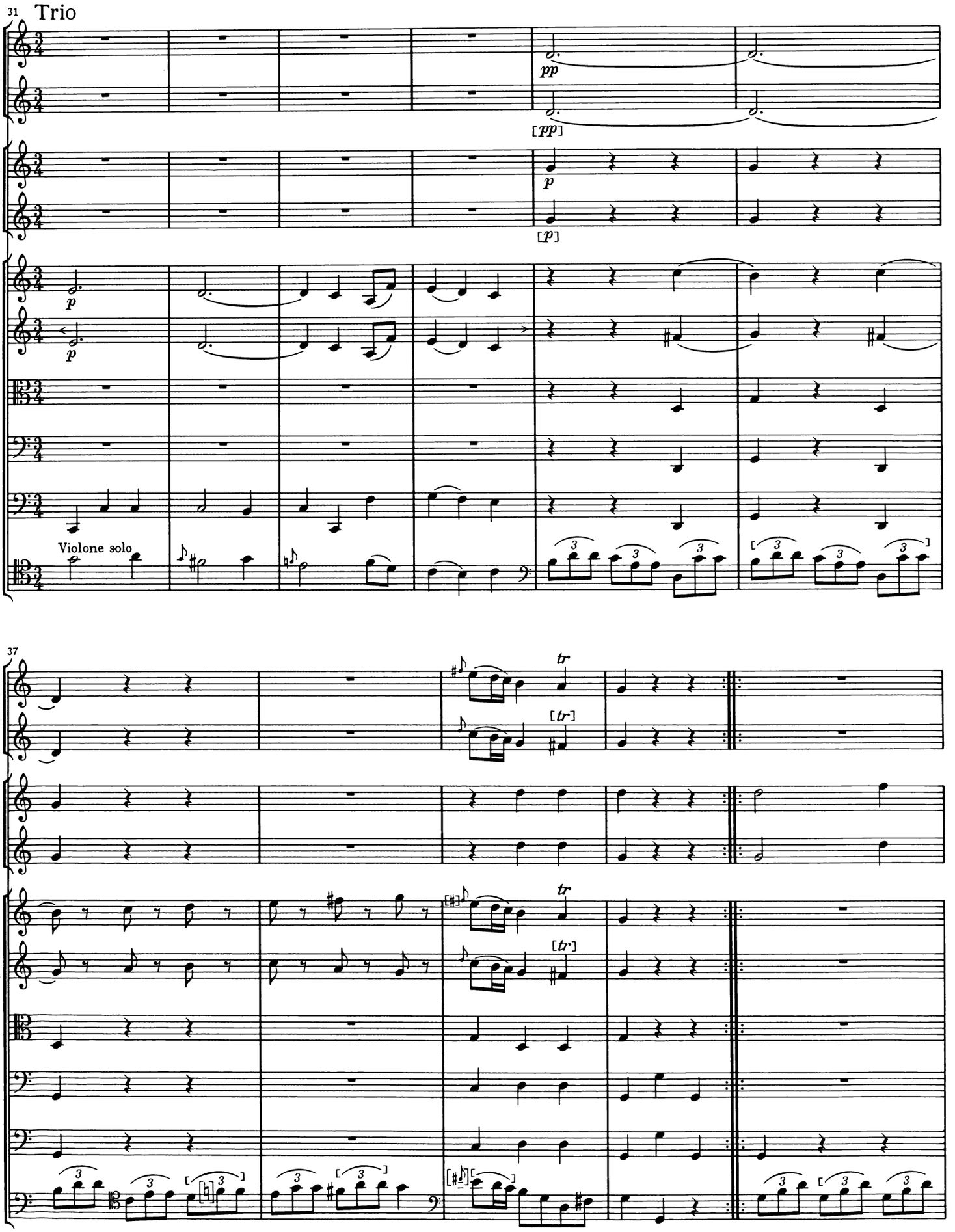

59
tr
forz.
p
62
[f]
[forz.]


Ferma
V. princ.
64a
Vc.
64c
64d
64f
p
p
64g
64i
Allegro
64l
Adagio

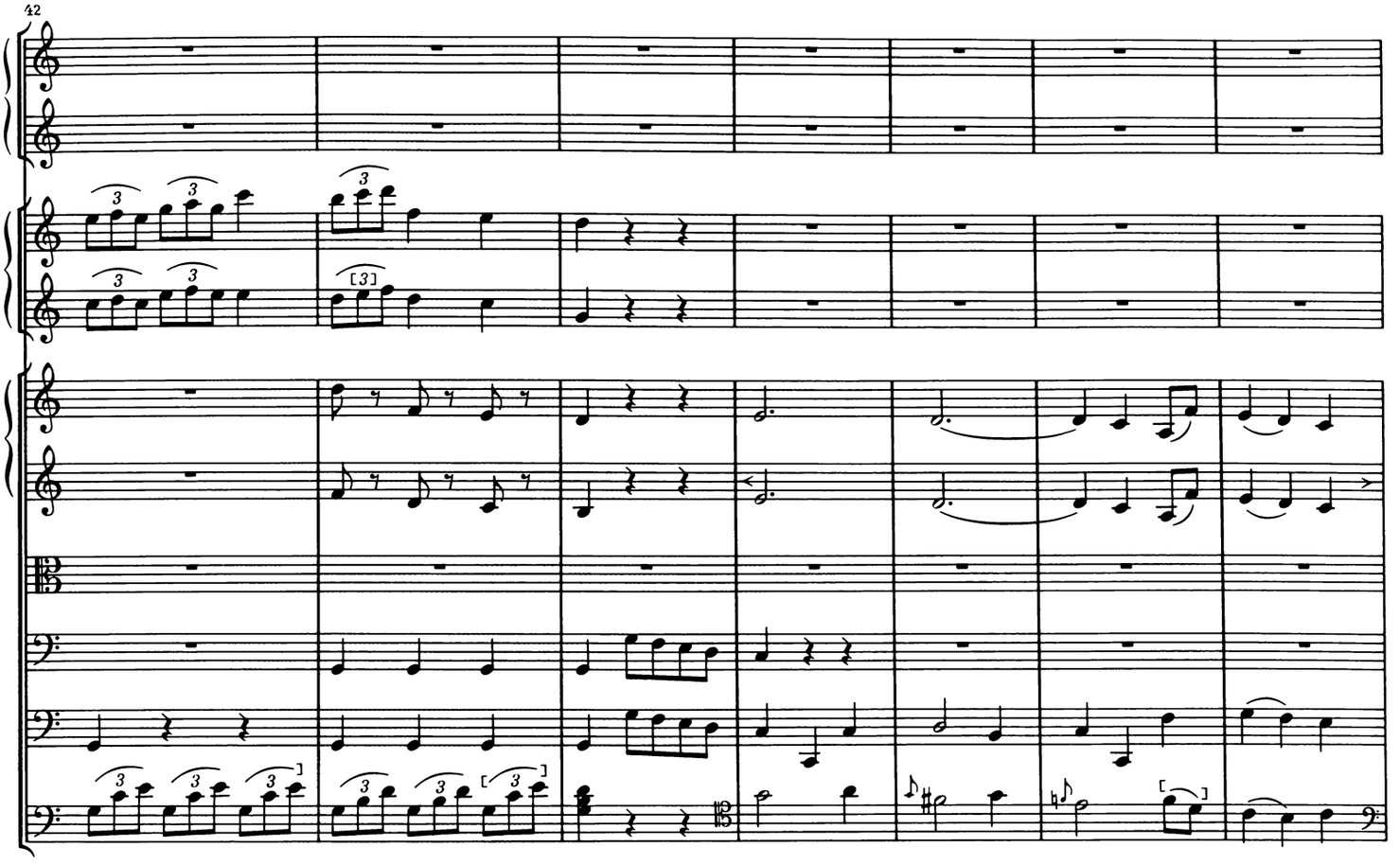

64o
65
[Menuet]
Oboe I
Oboe II
Corno I [in C]
Corno II [in C]
Violino I
Violino II
Viola
Fagotto
Violoncello
Violone
Solo
[Solo]


8
1.
2
p
f
13
tr
tr
p
p

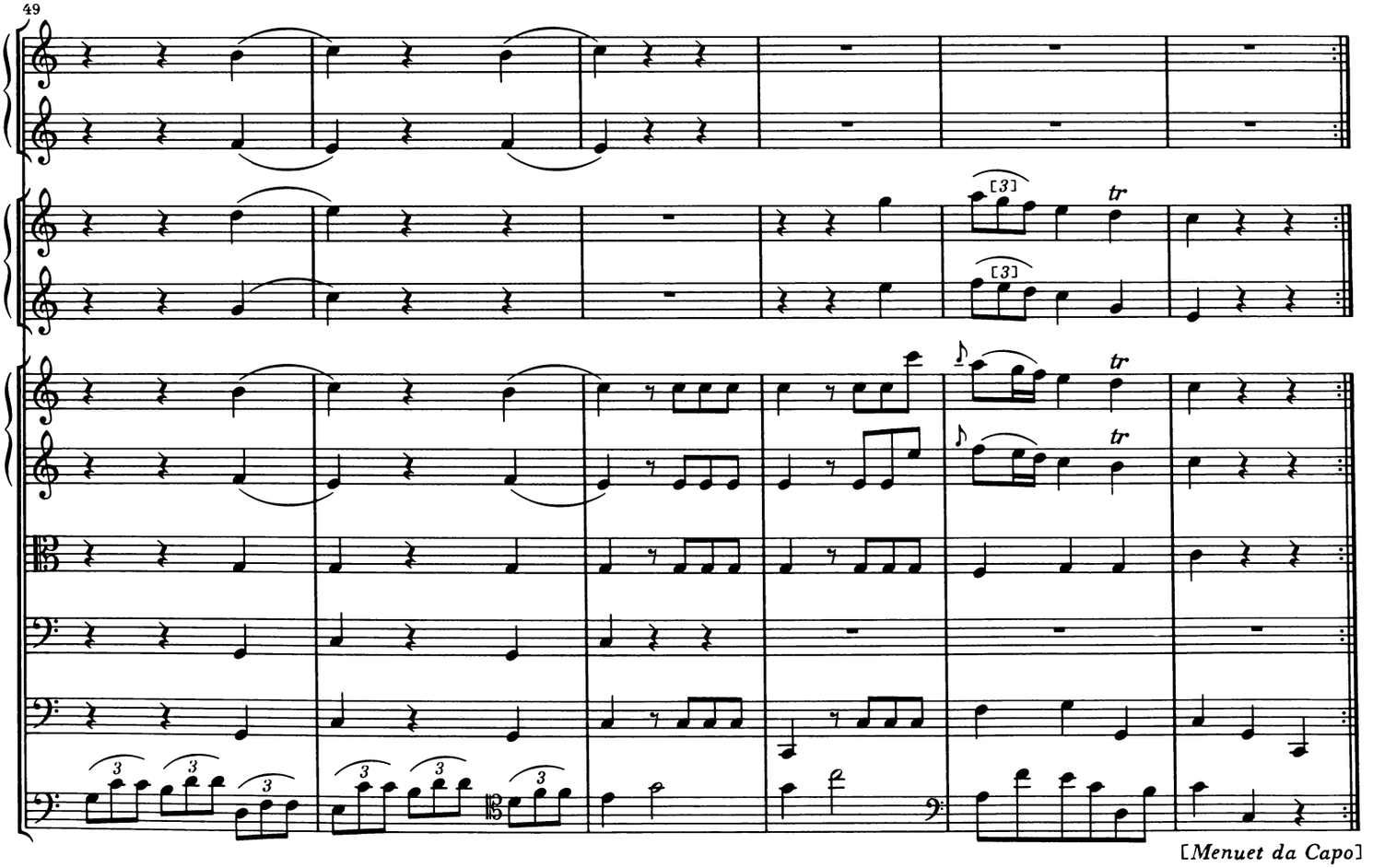

19
25


31
Trio
pp
[pp]
p
[p]
p
p
Violone solo
37
tr
[tr]
tr
[tr]

42



49



[*Menuet da Capo*]

Finale

Allegro

Flauto

2 Oboi

2 Corni [in C]

Violino I concerto

Violino II concerto

Violino I ripieno

Violino II ripieno

Viola

Violoncello

Basso

Solo

Solo

a 2

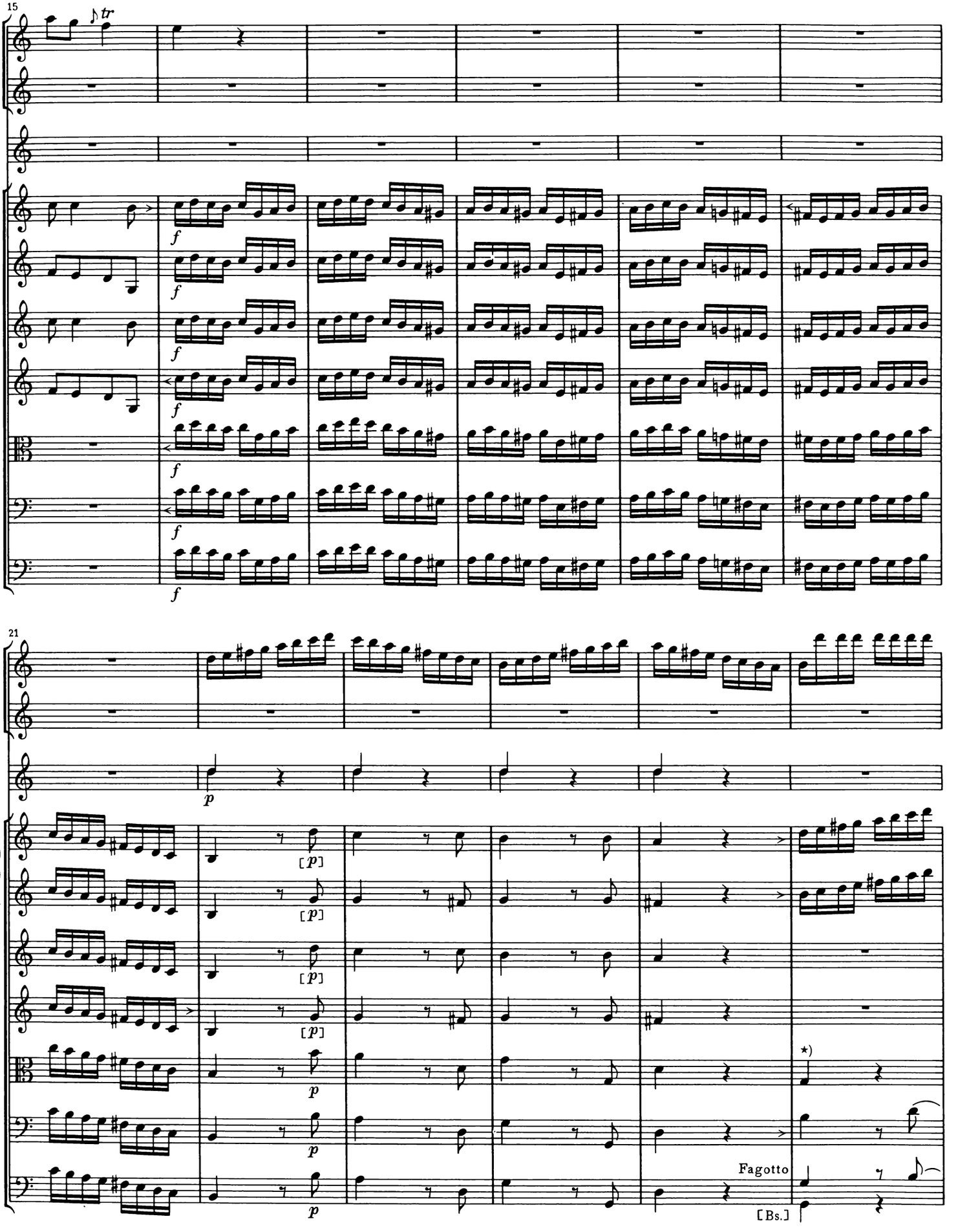
tr

f

[f]

8

p



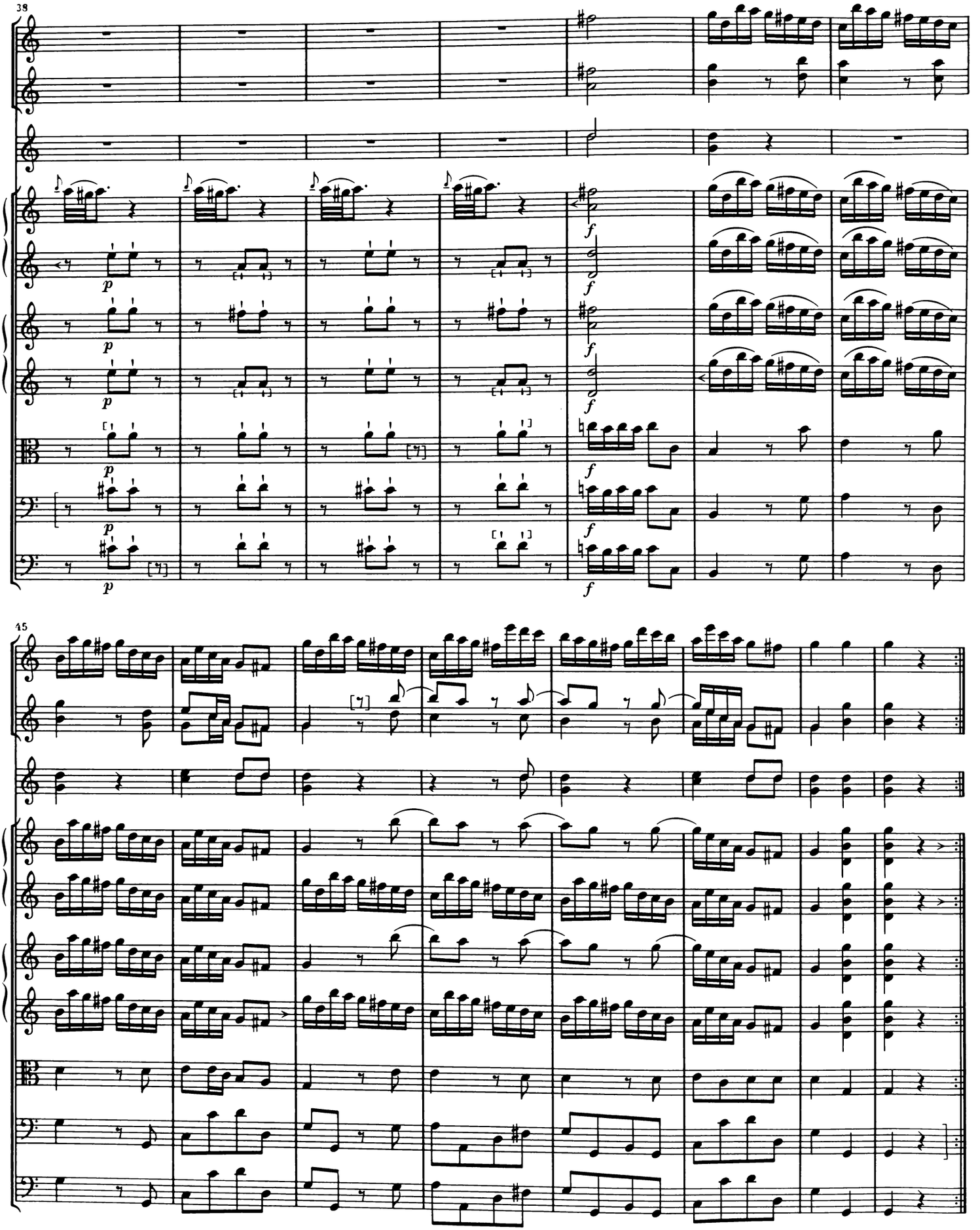
*) Takt 26–29: *Viola col Basso* gemäß Autograph. In den Abschriften Pausen.

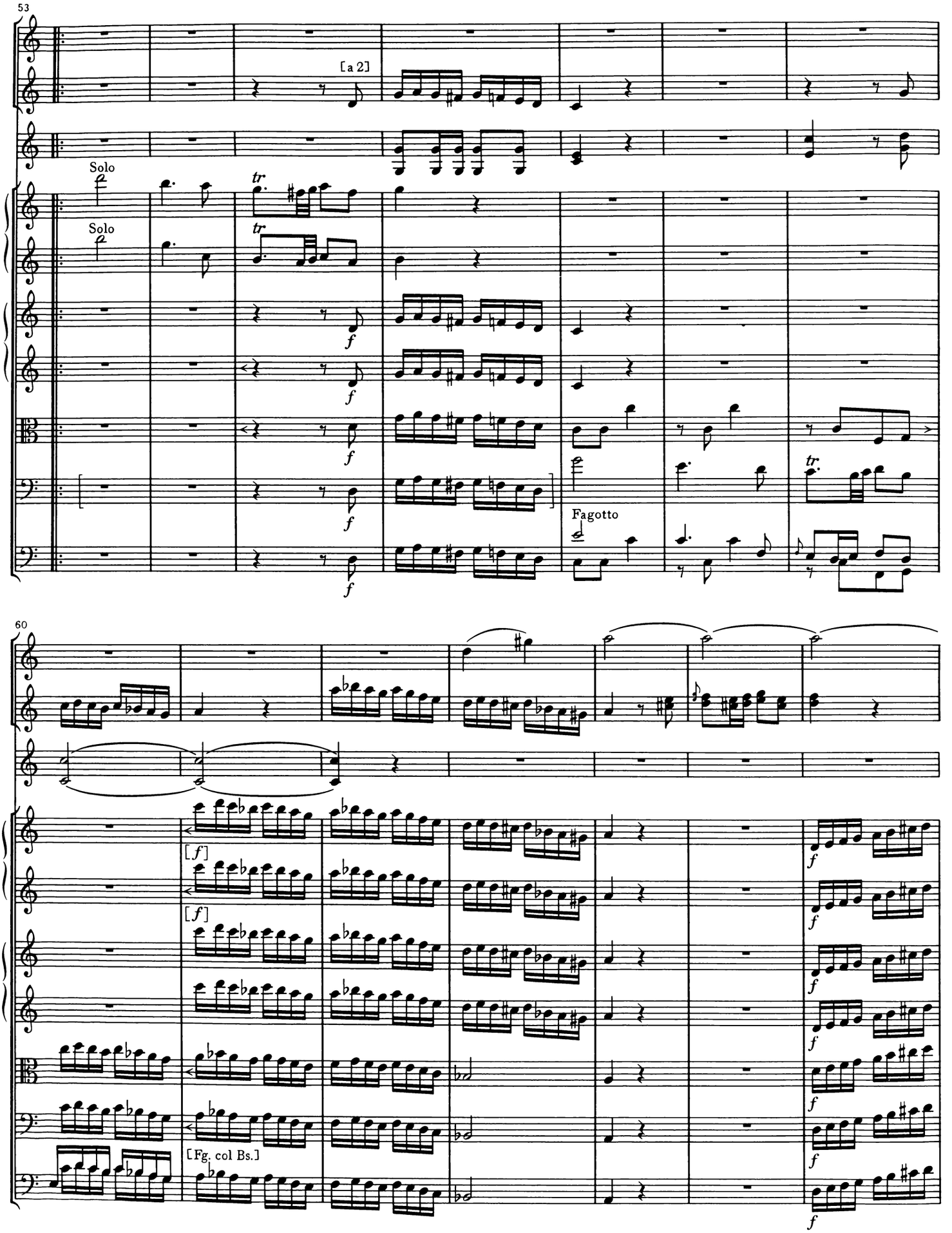
27

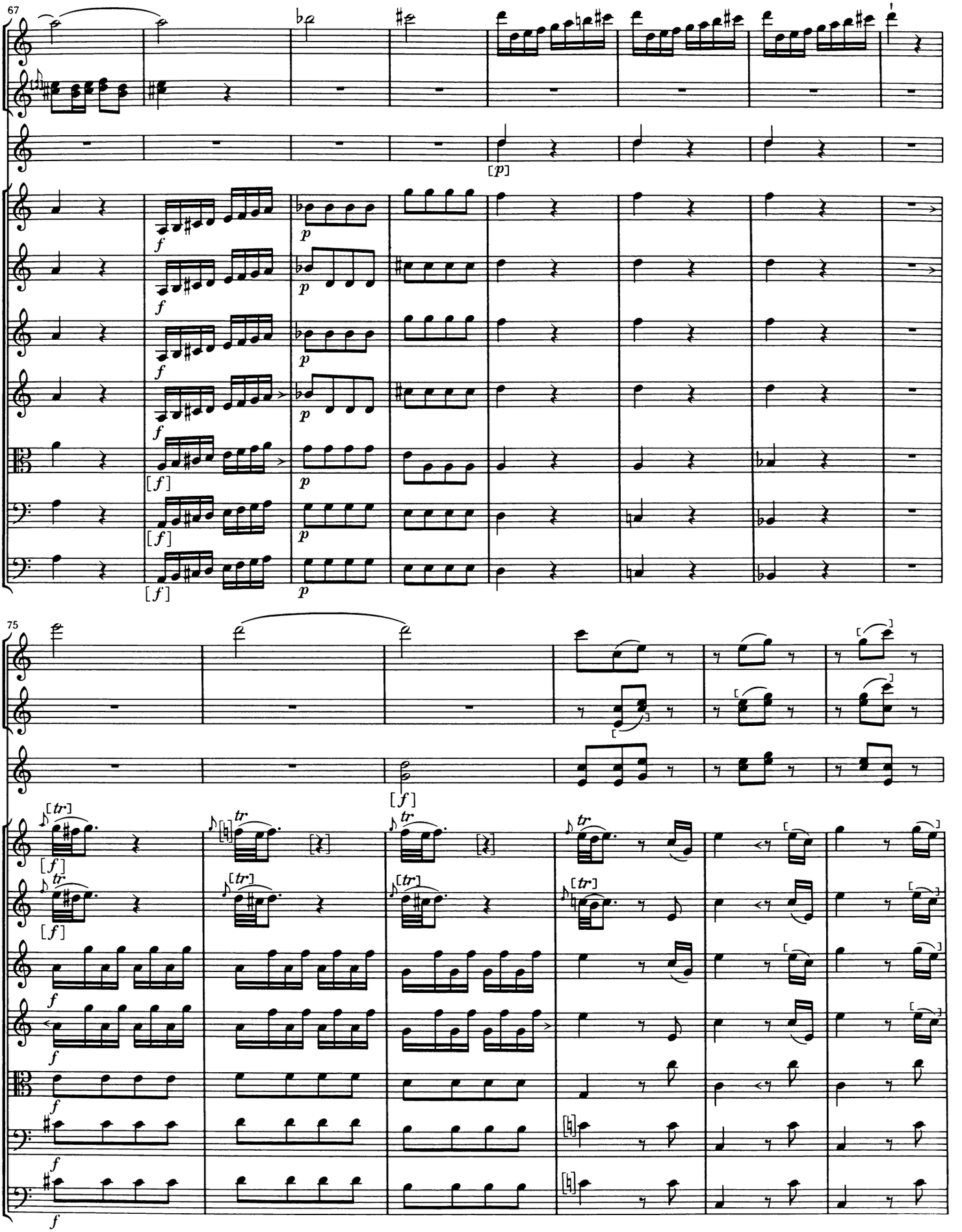
32

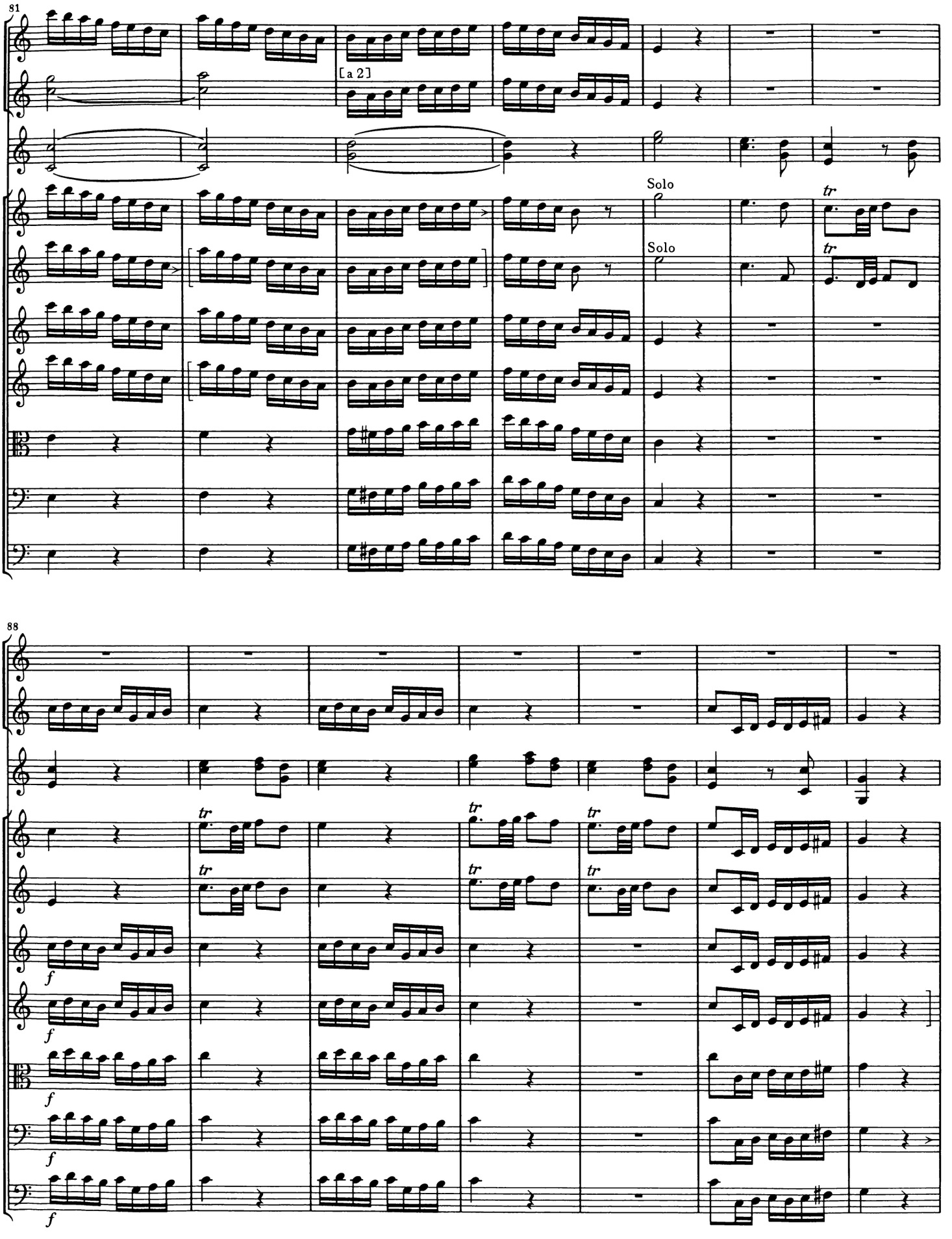
[Fg. col Bs.]

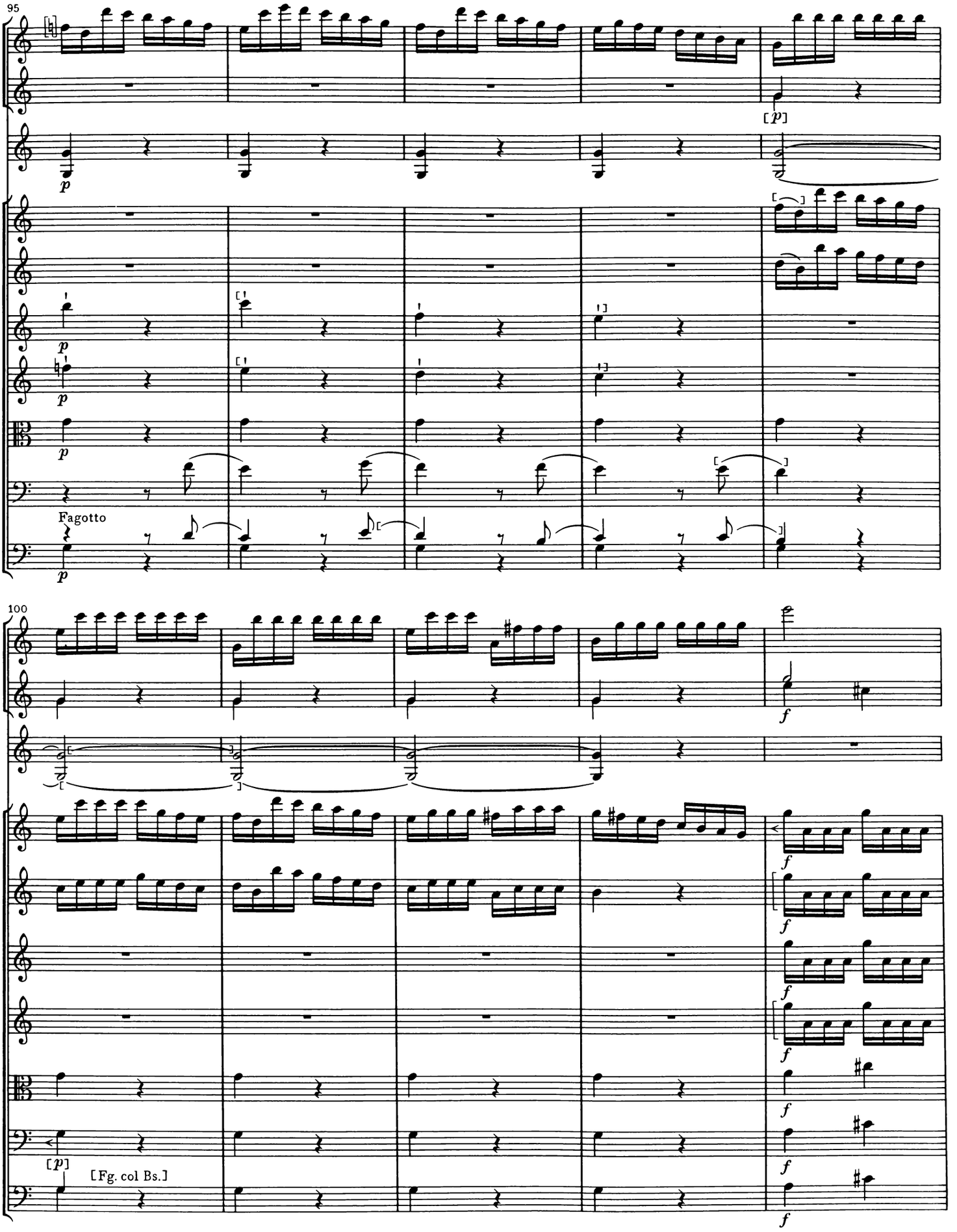
*) Oder V. I conc. V. II conc. ?

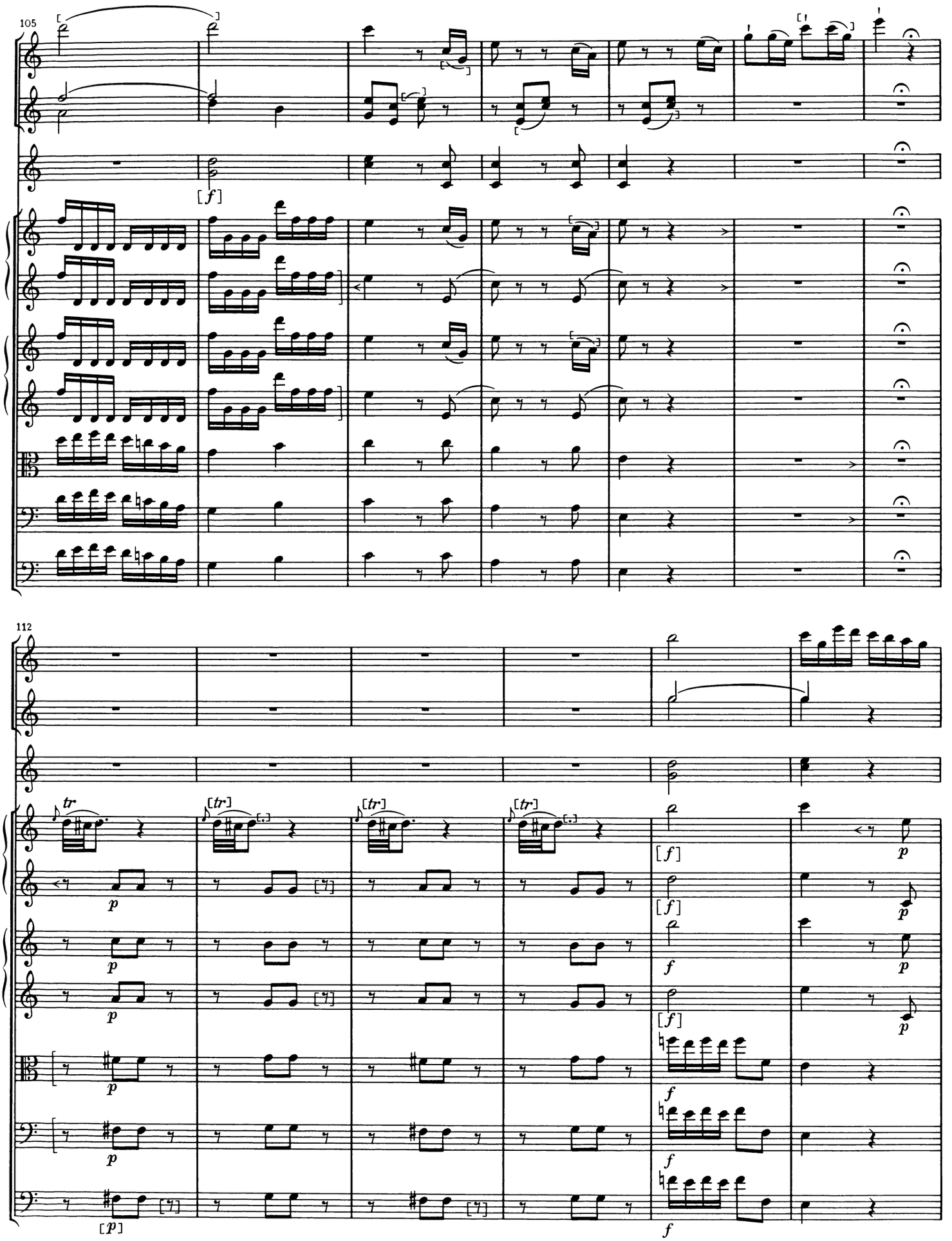

38
45

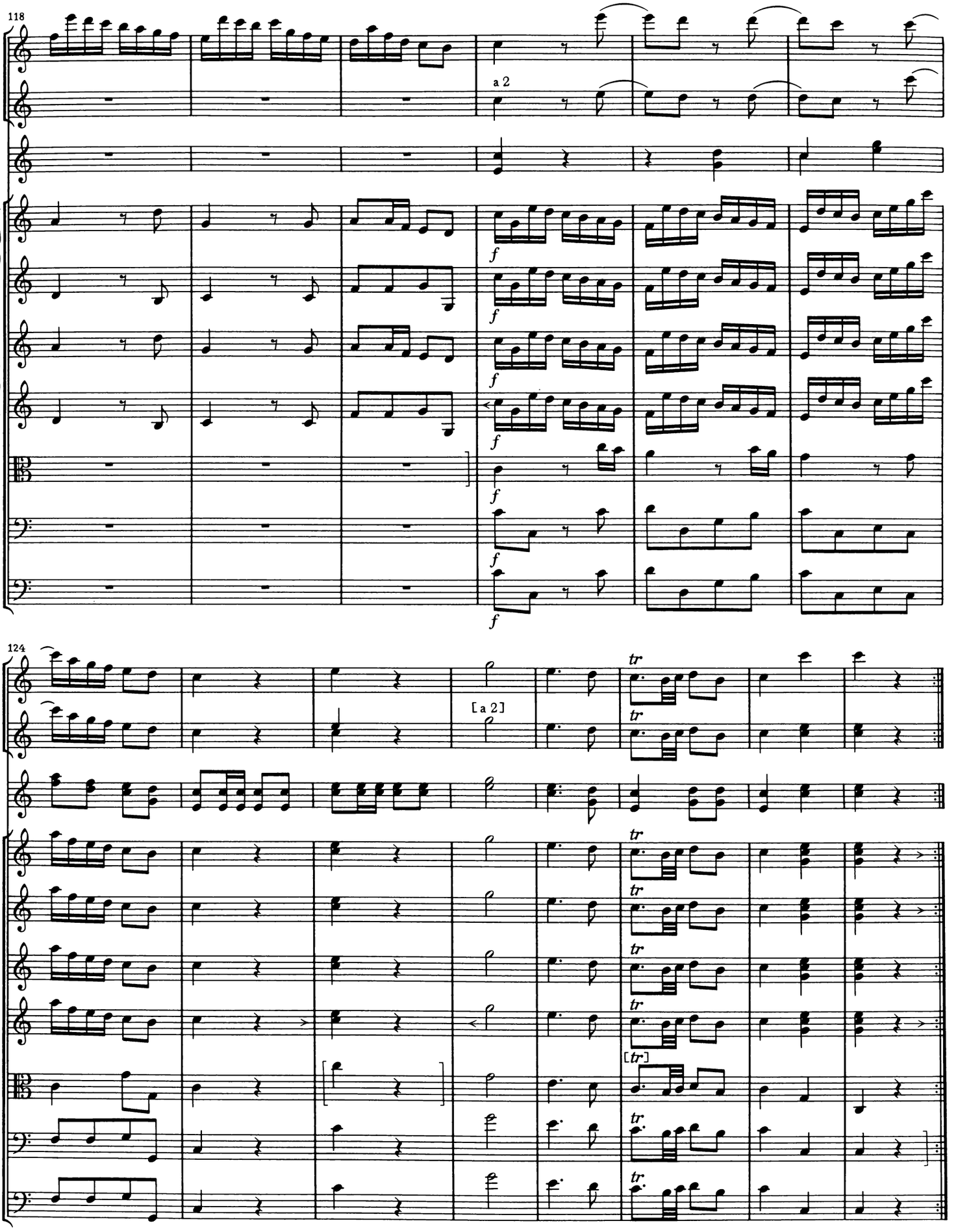

53
[a 2]
Solo
Solo
tr
tr
f
f
f
f
f
Fagotto
tr
60
[f]
[f]
[Fg. col Bs.]
f
f
f
f
f
f


67
[p]
75
[f]
[tr]


81
[a 2]
Solo
Solo
tr
88
f


95
Fagotto
100
[Fg. col Bs.]


105
[f]
112
tr
[tr]
p
[p]
f

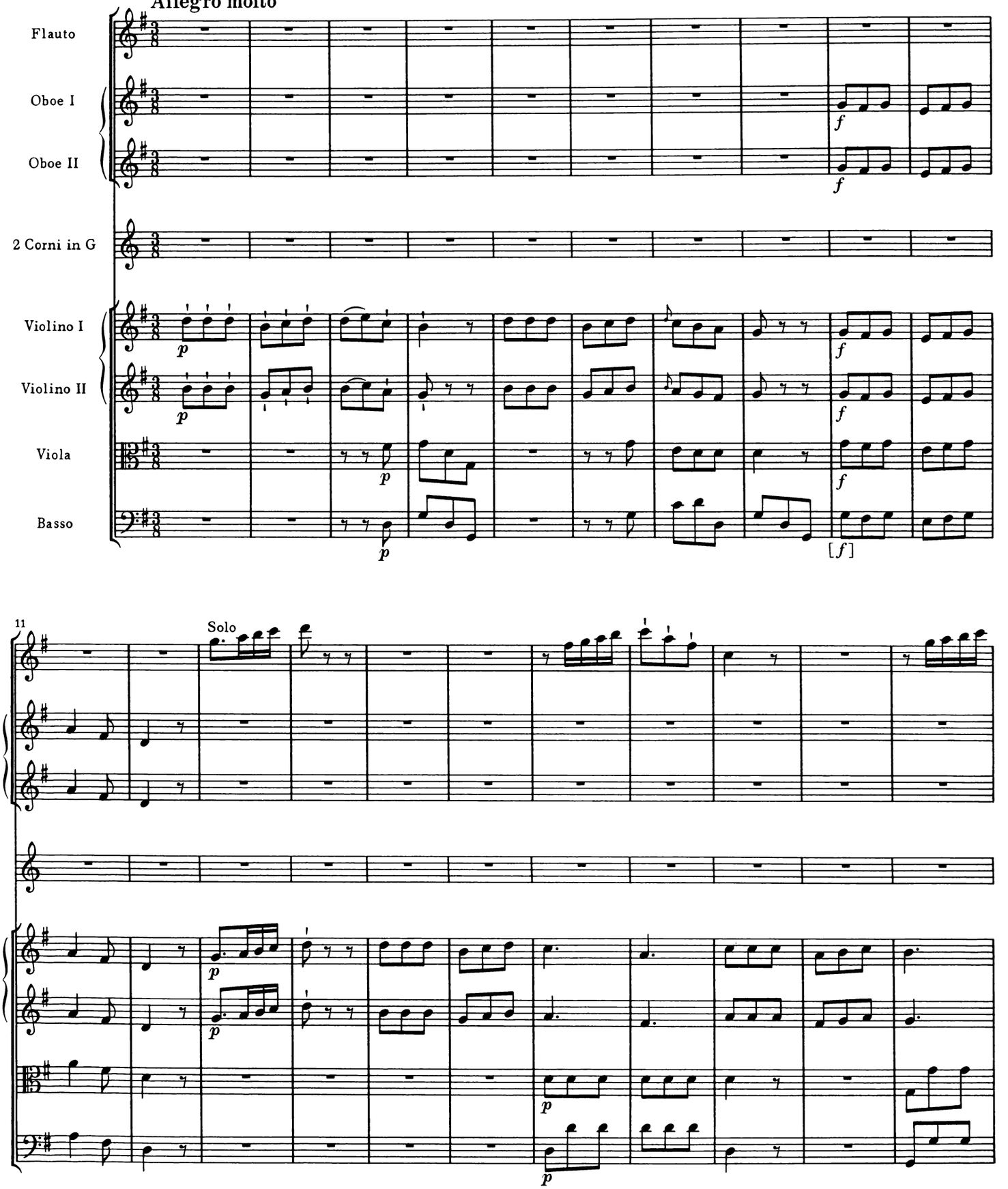

118
a 2
f
124
[a 2]
tr
[tr]

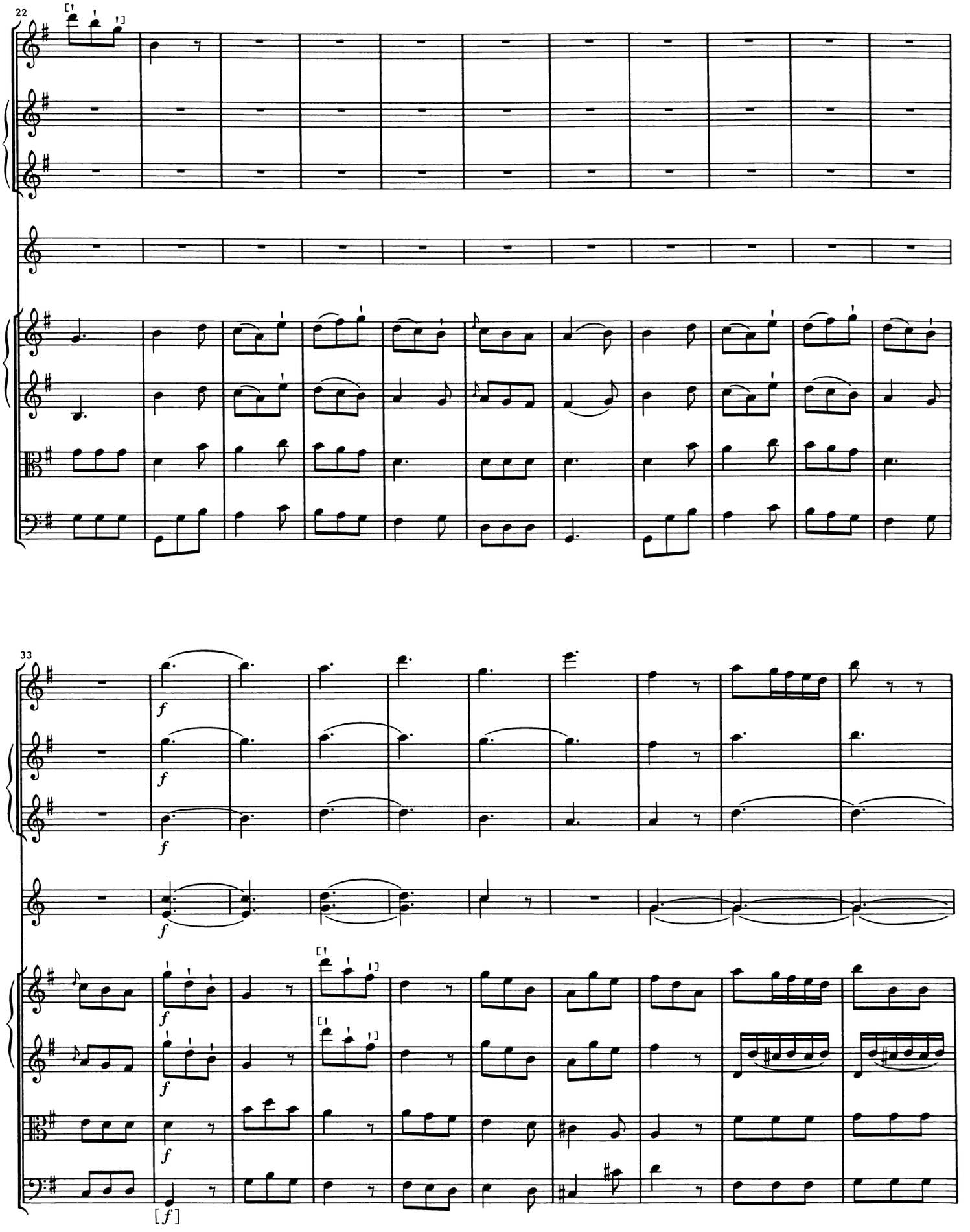
SINFONIE in G

»Le Soir«

Hoboken I:8

Allegro molto




22
33
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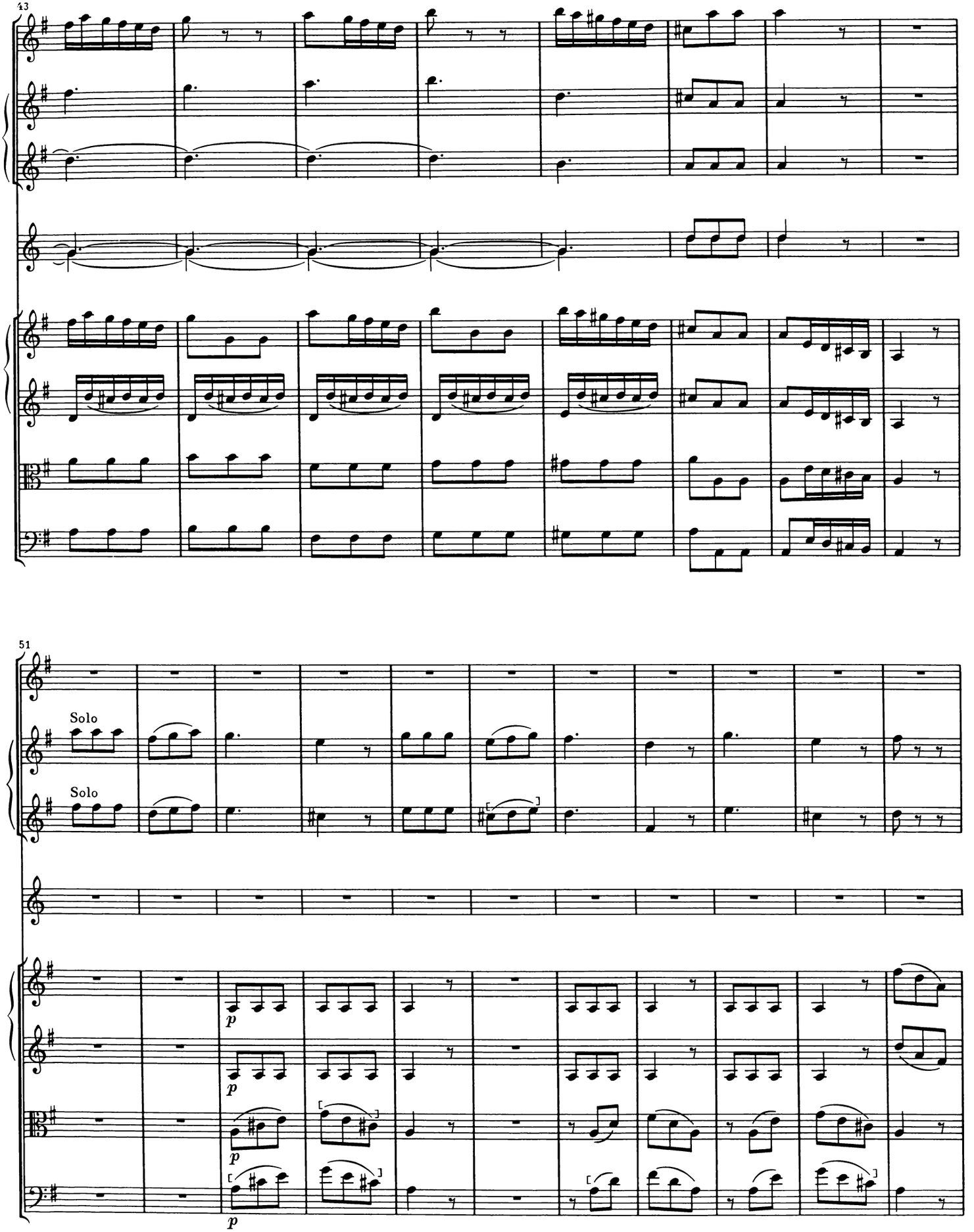
43
51
Solo
Solo
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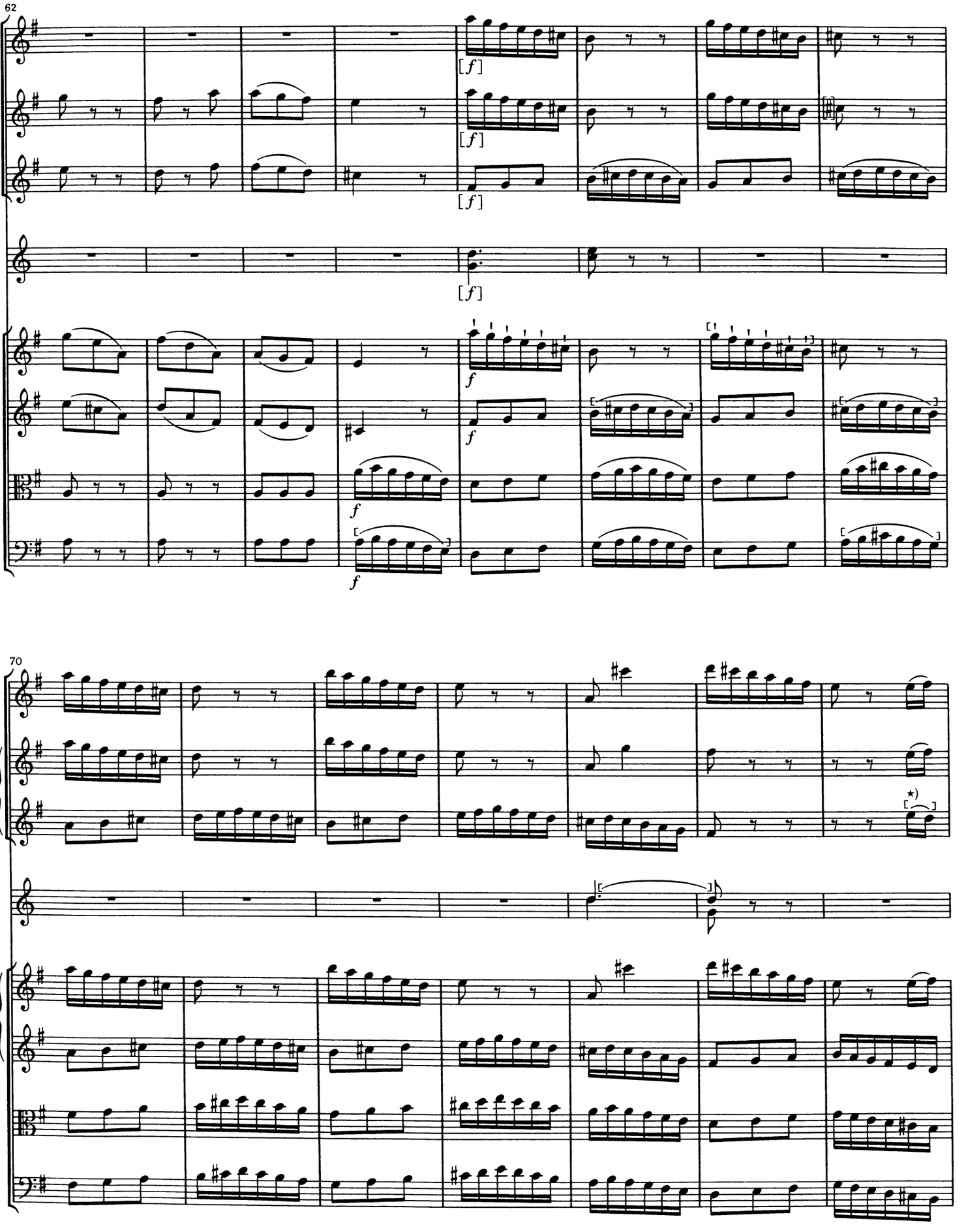
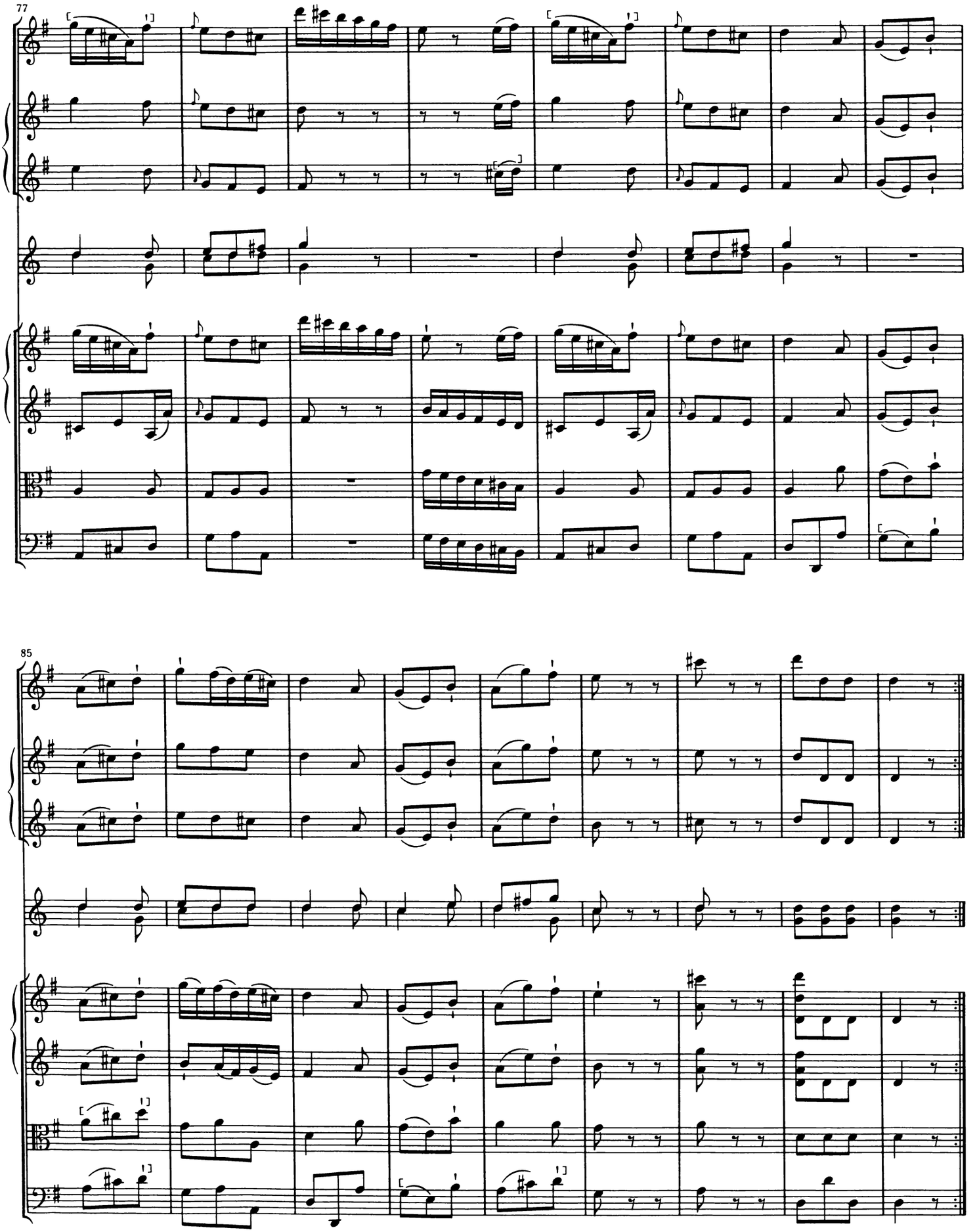


*) Besser wie Takt 80?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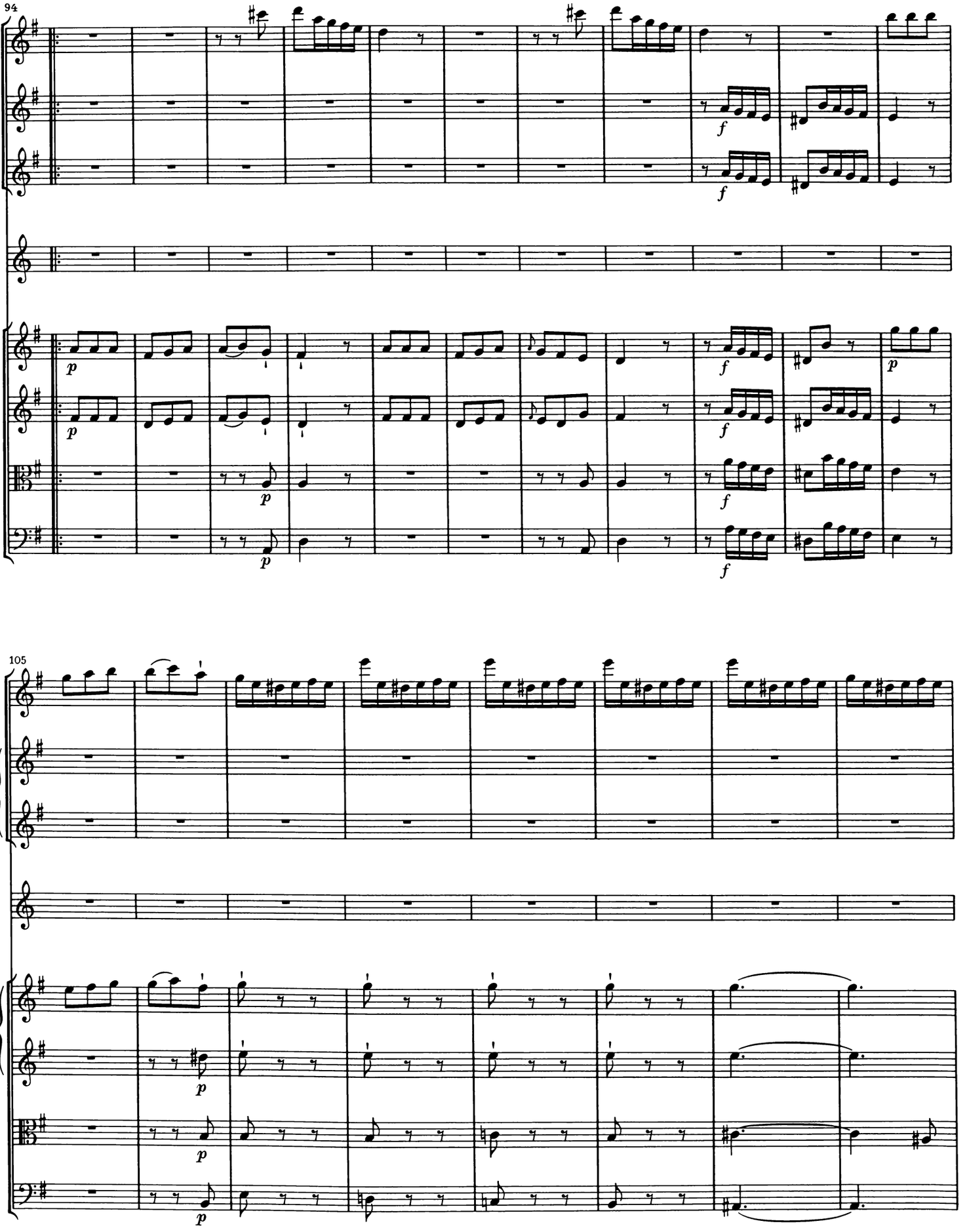
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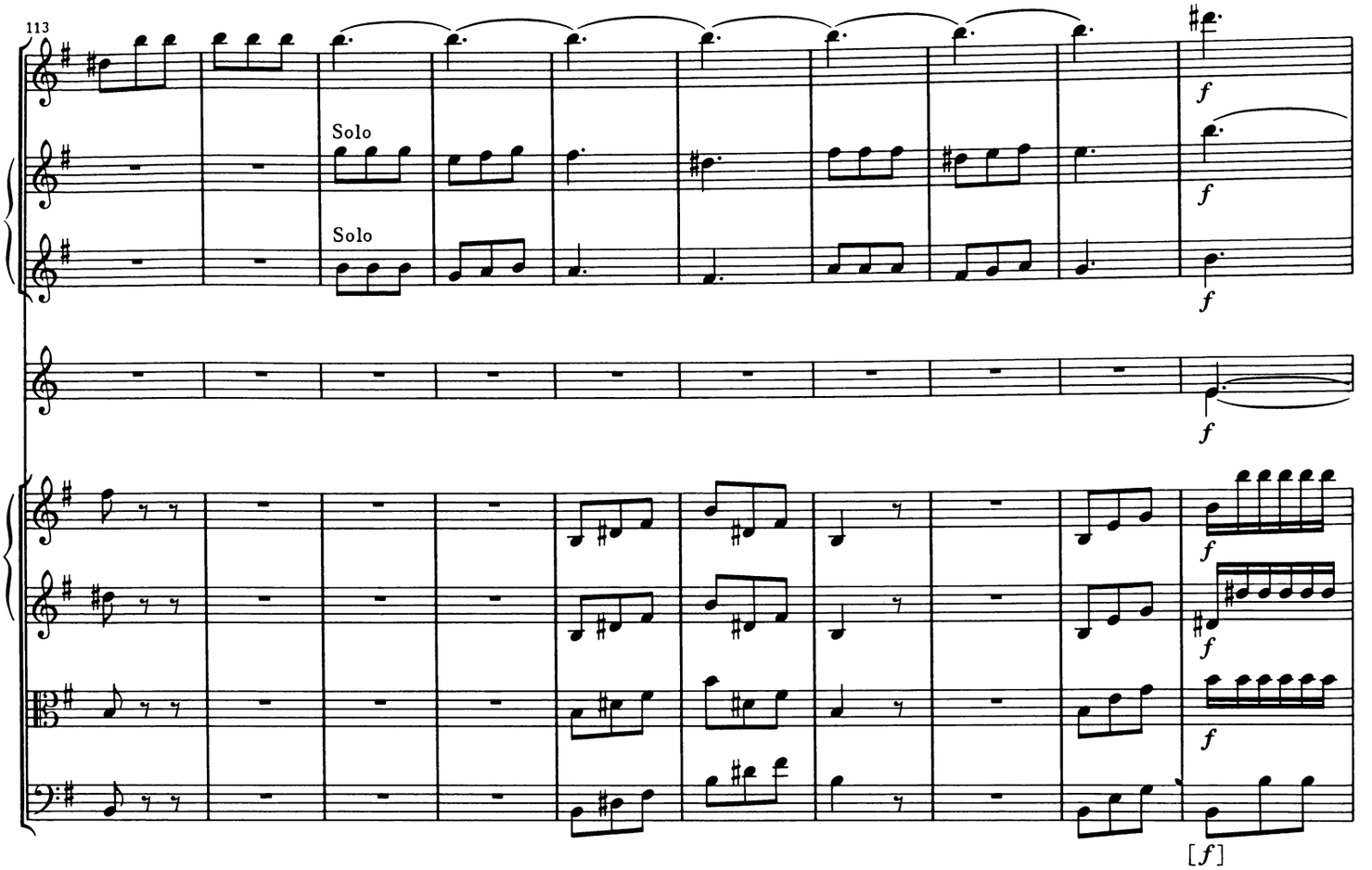
113
Solo
Solo
f
f
f
f
f
f
f
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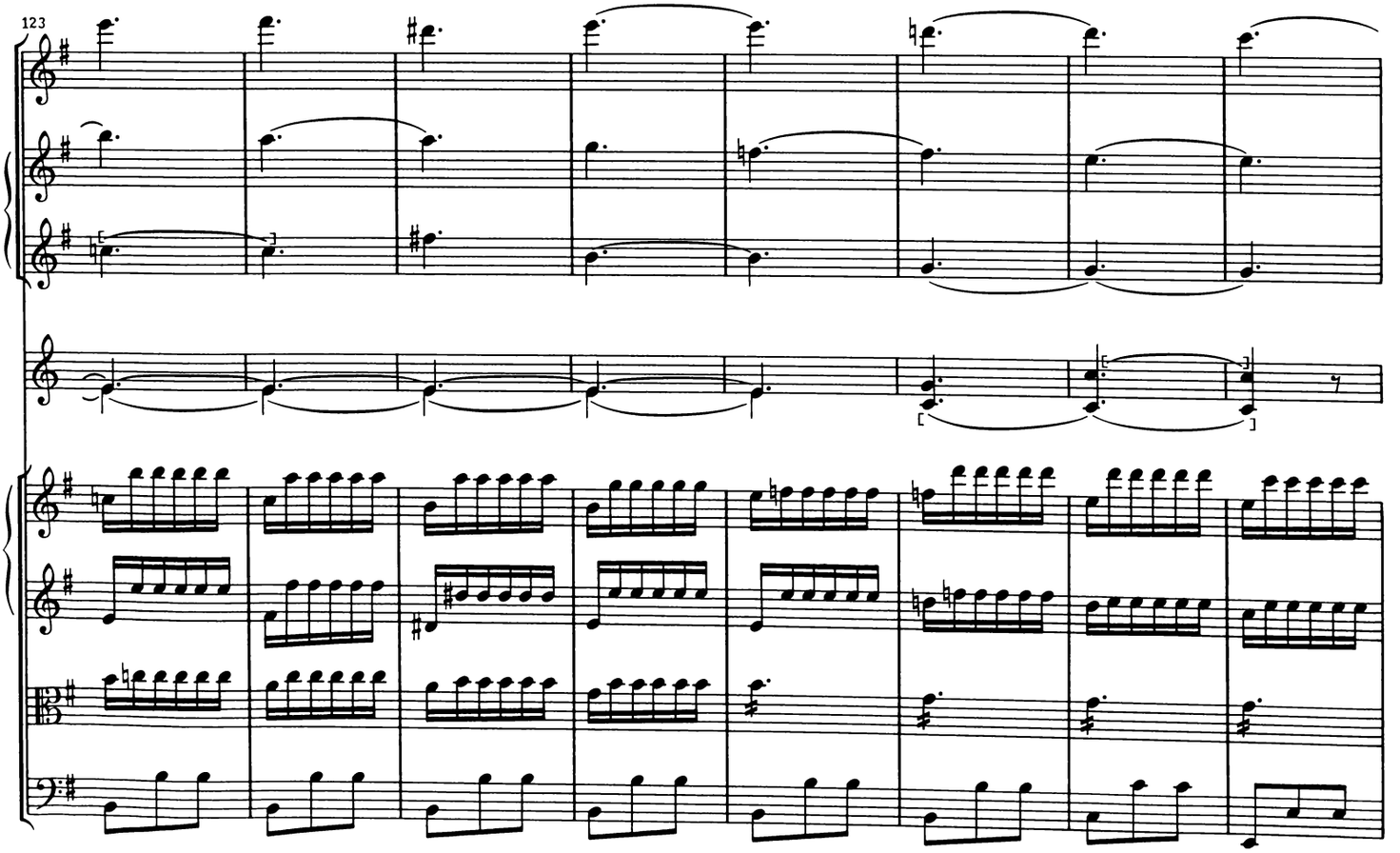
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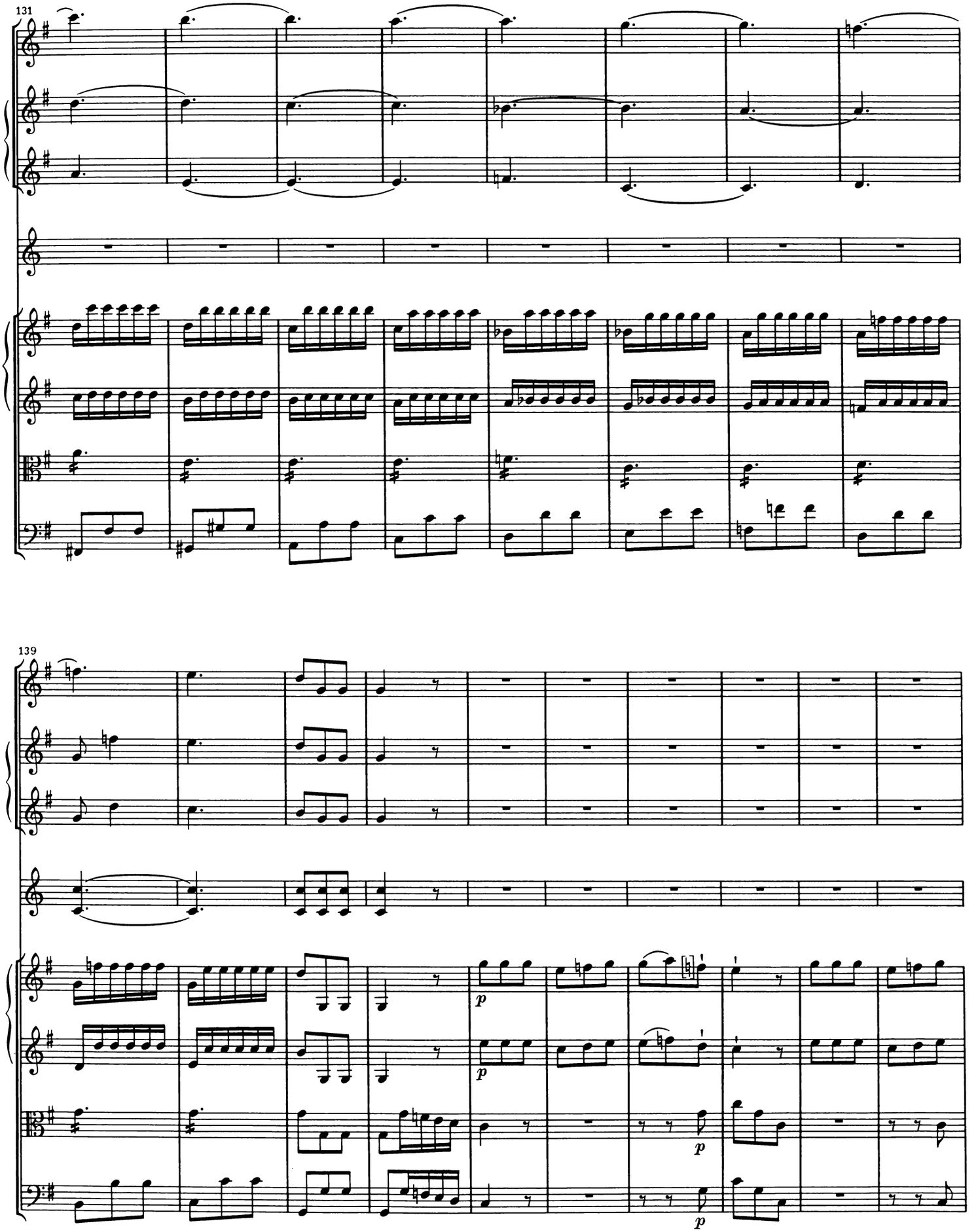
131
139
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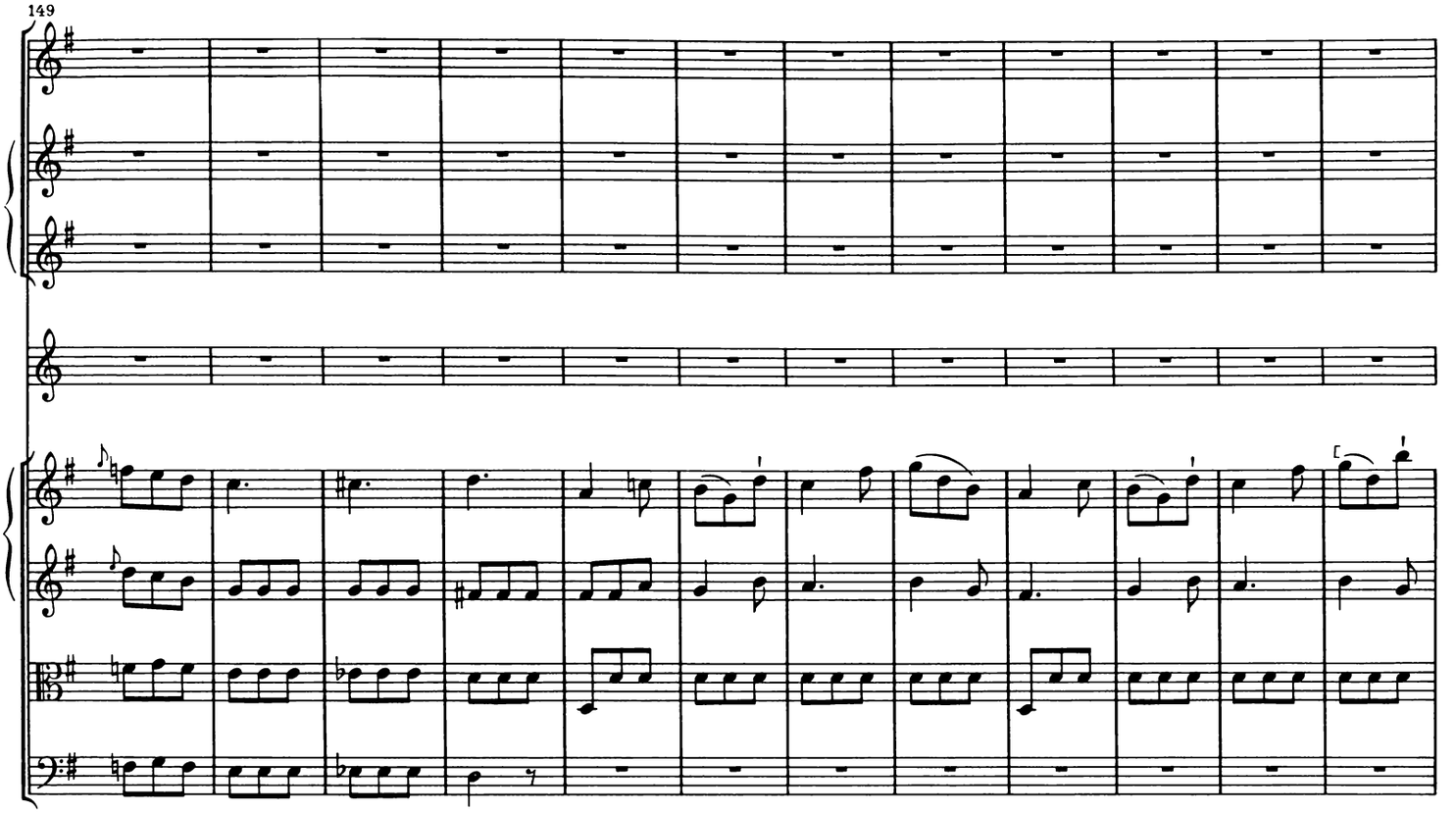
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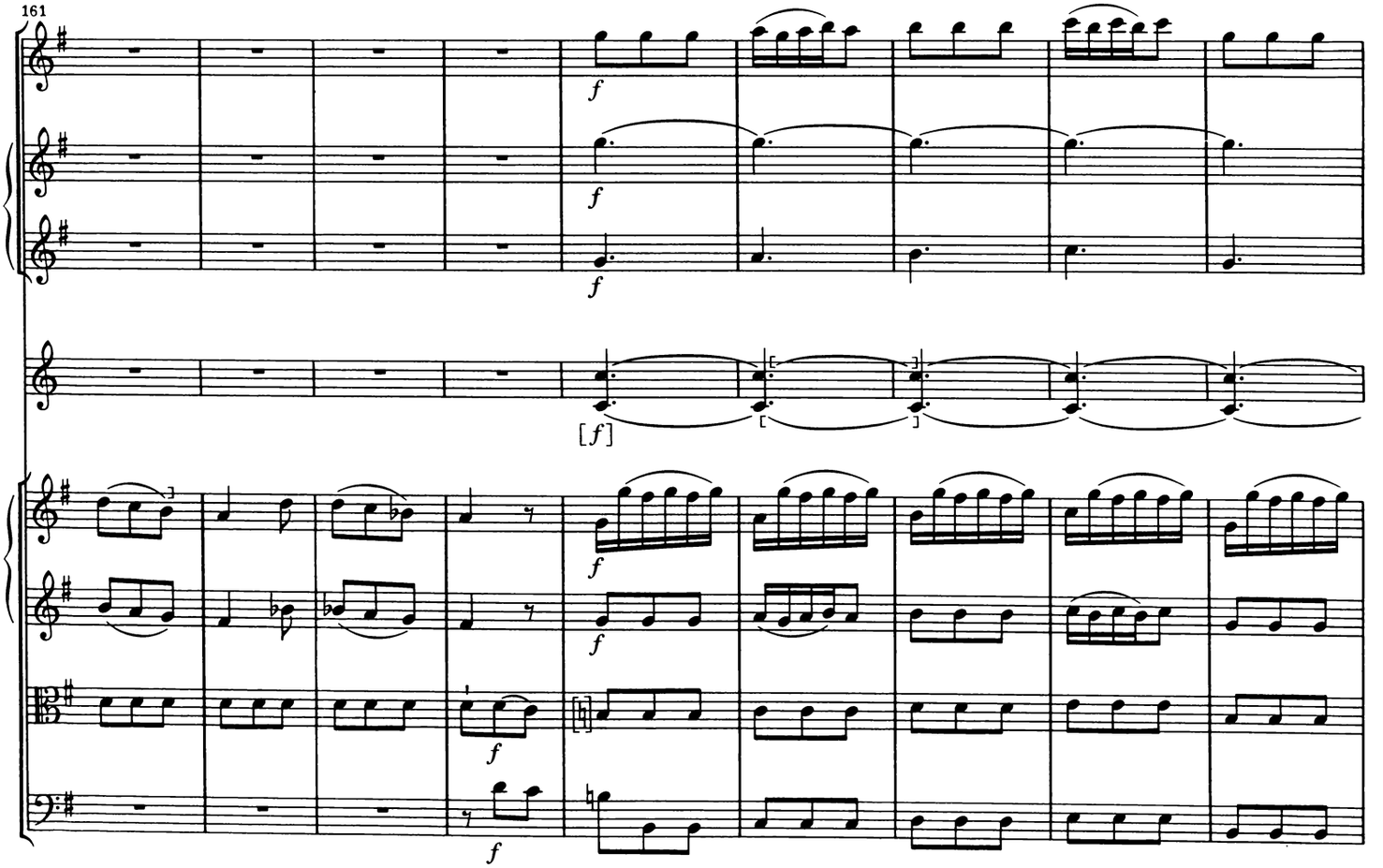
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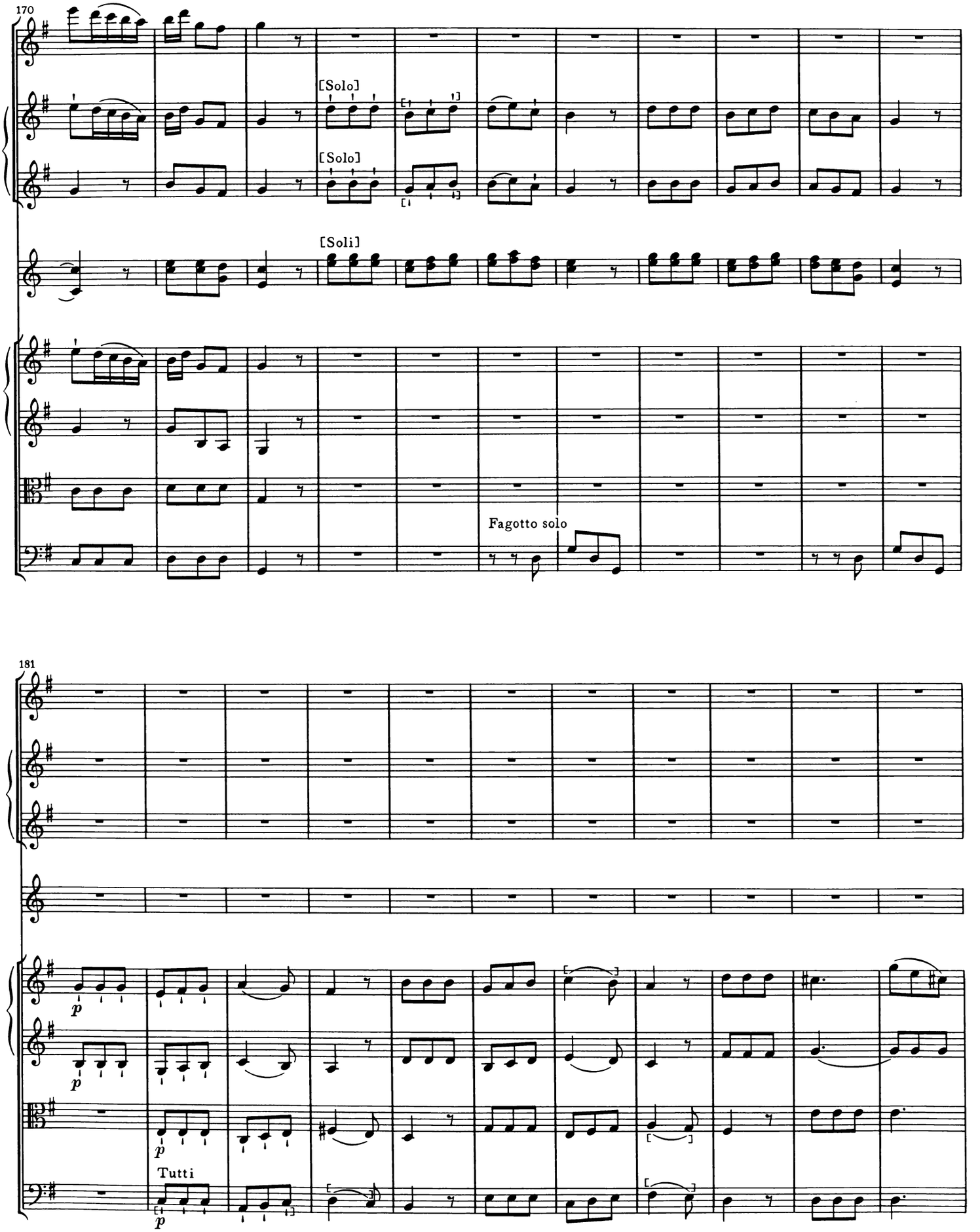
170
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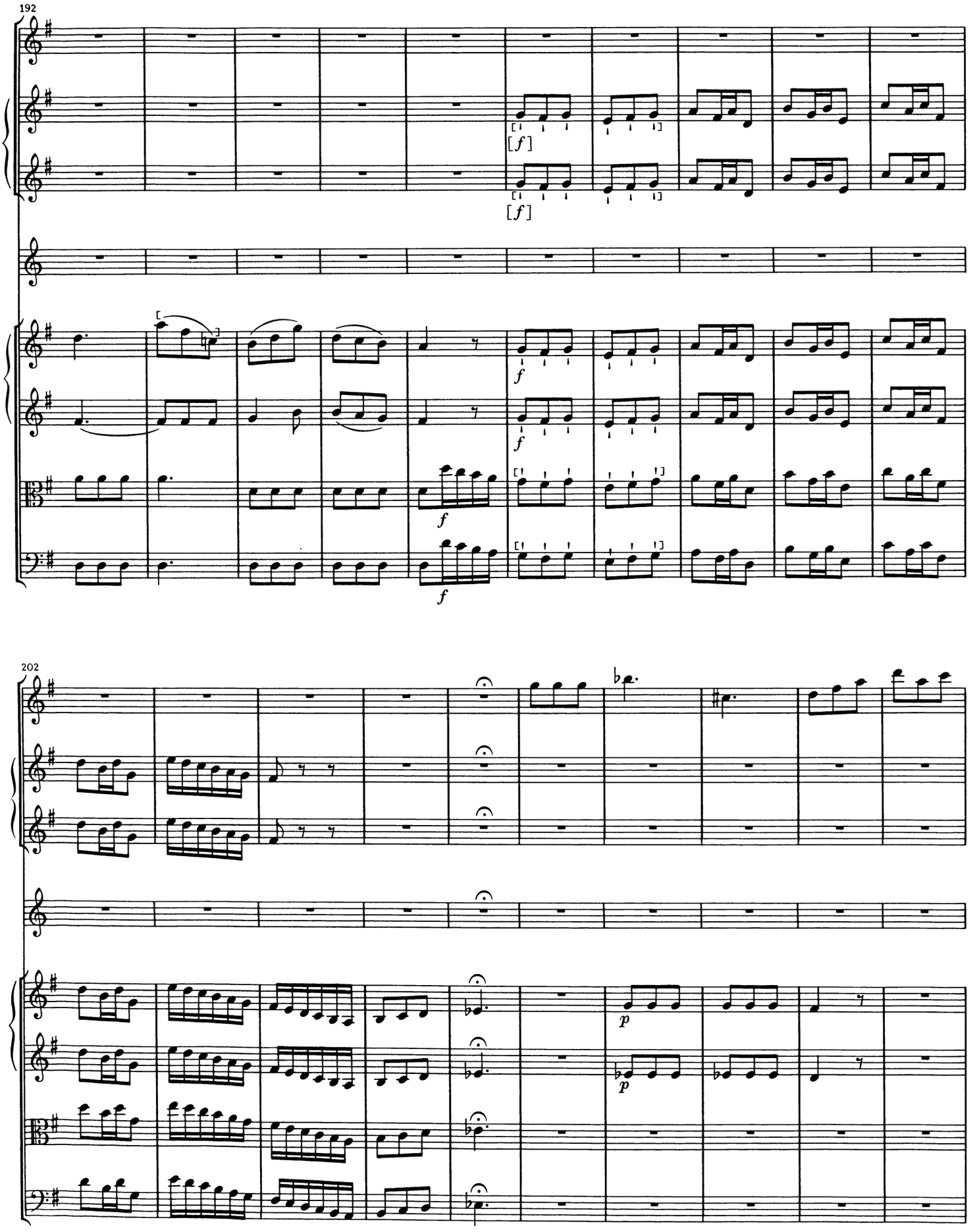
Fagotto solo
181
p
p
p
Tutti
p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202
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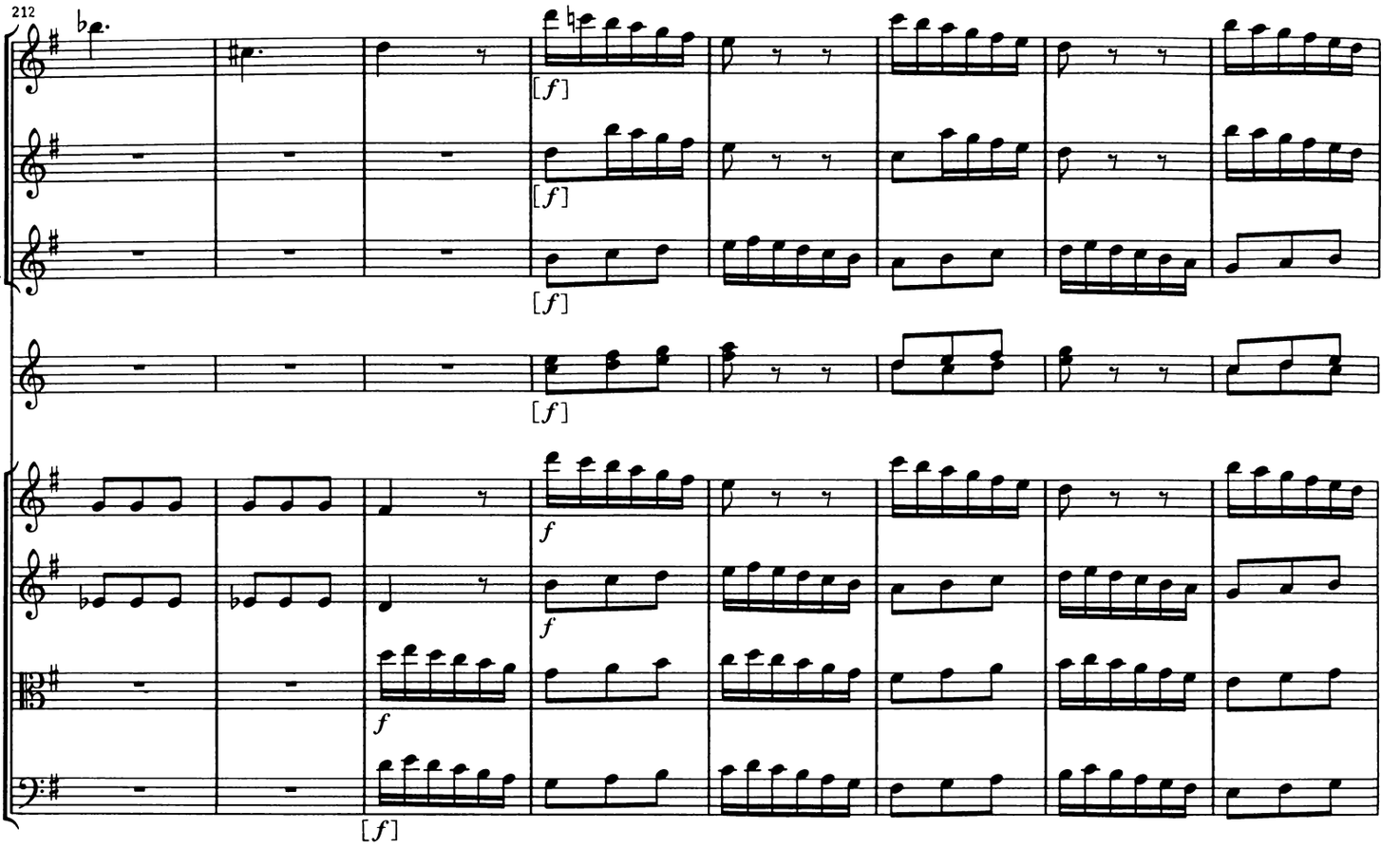
212
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f
f
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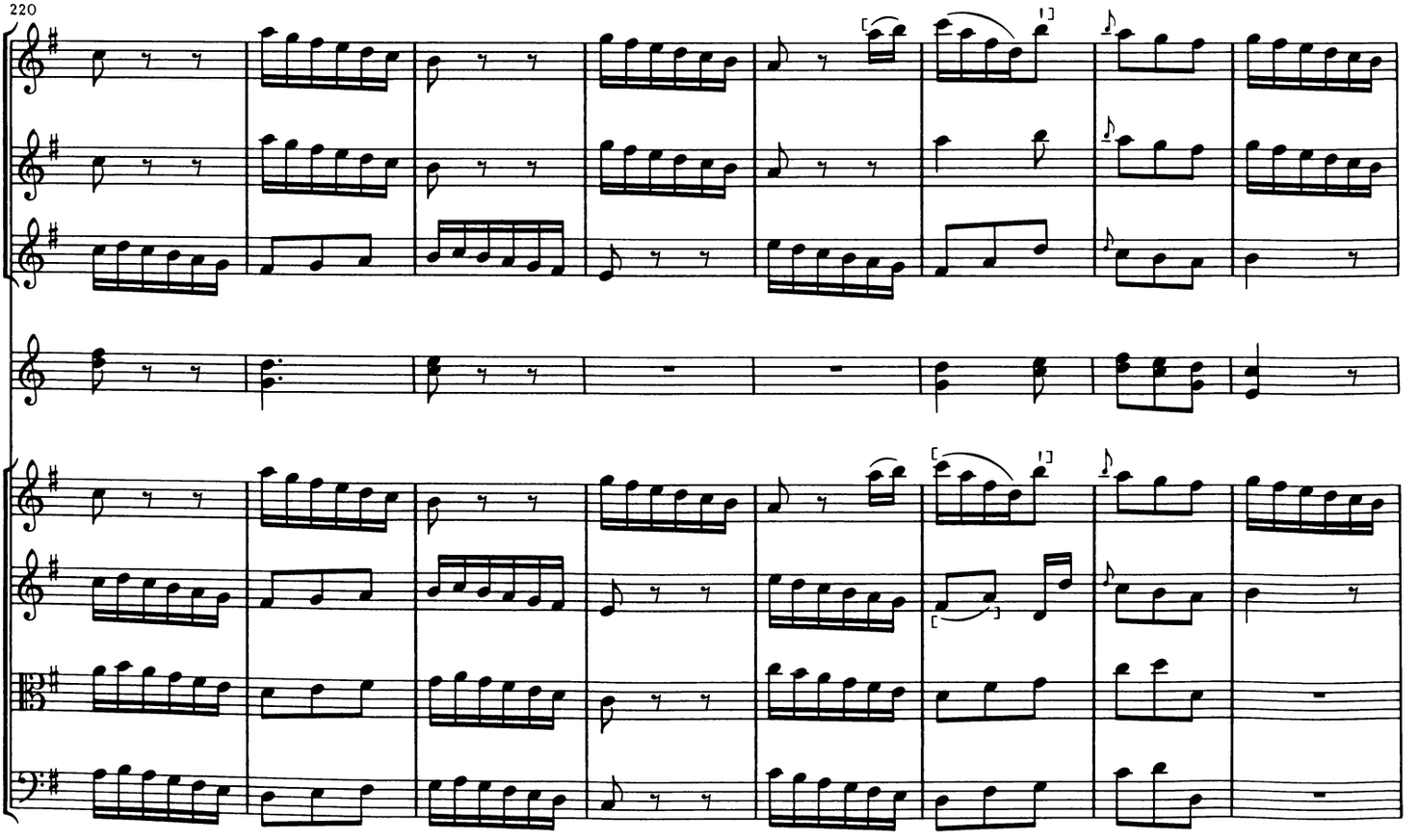
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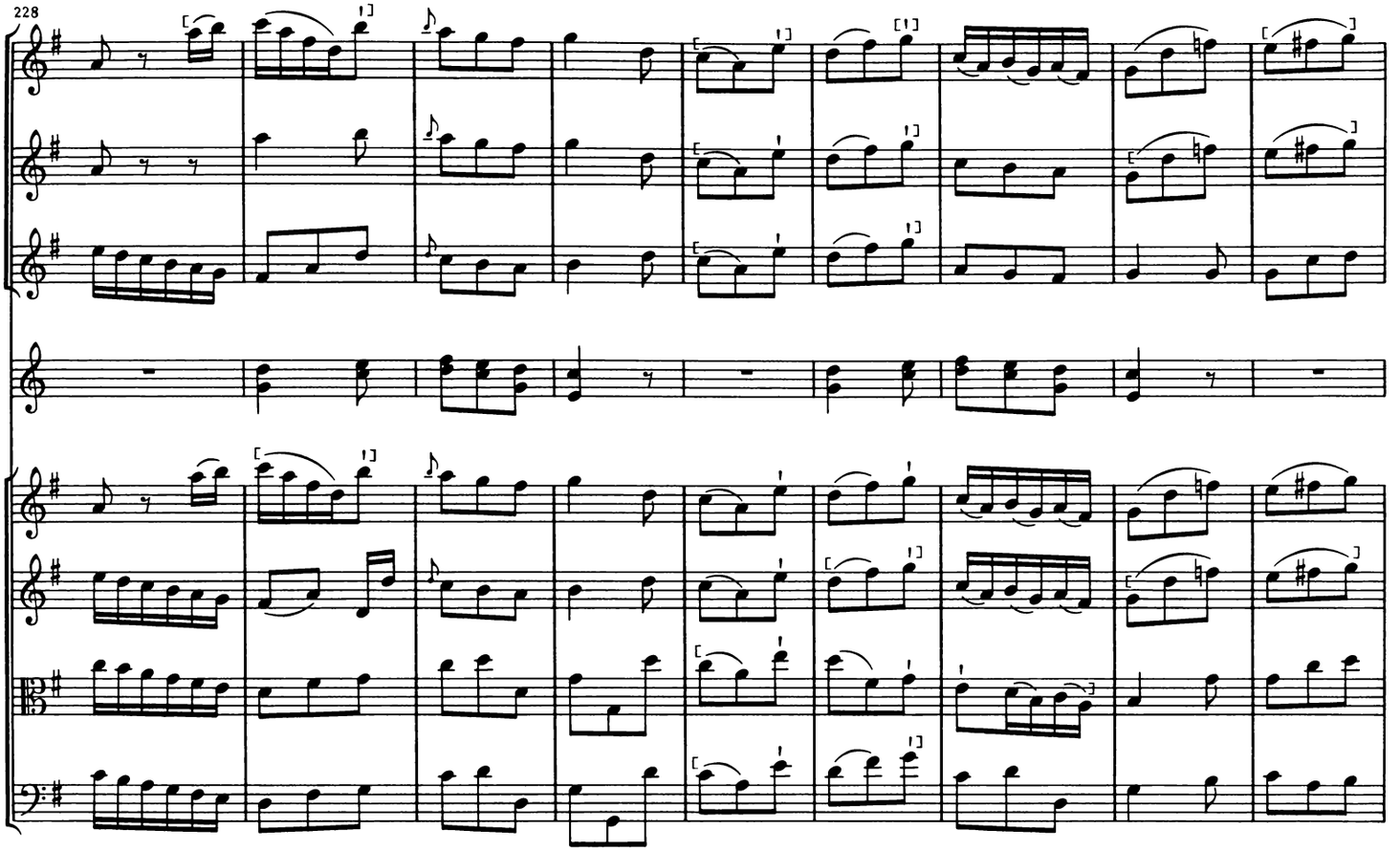
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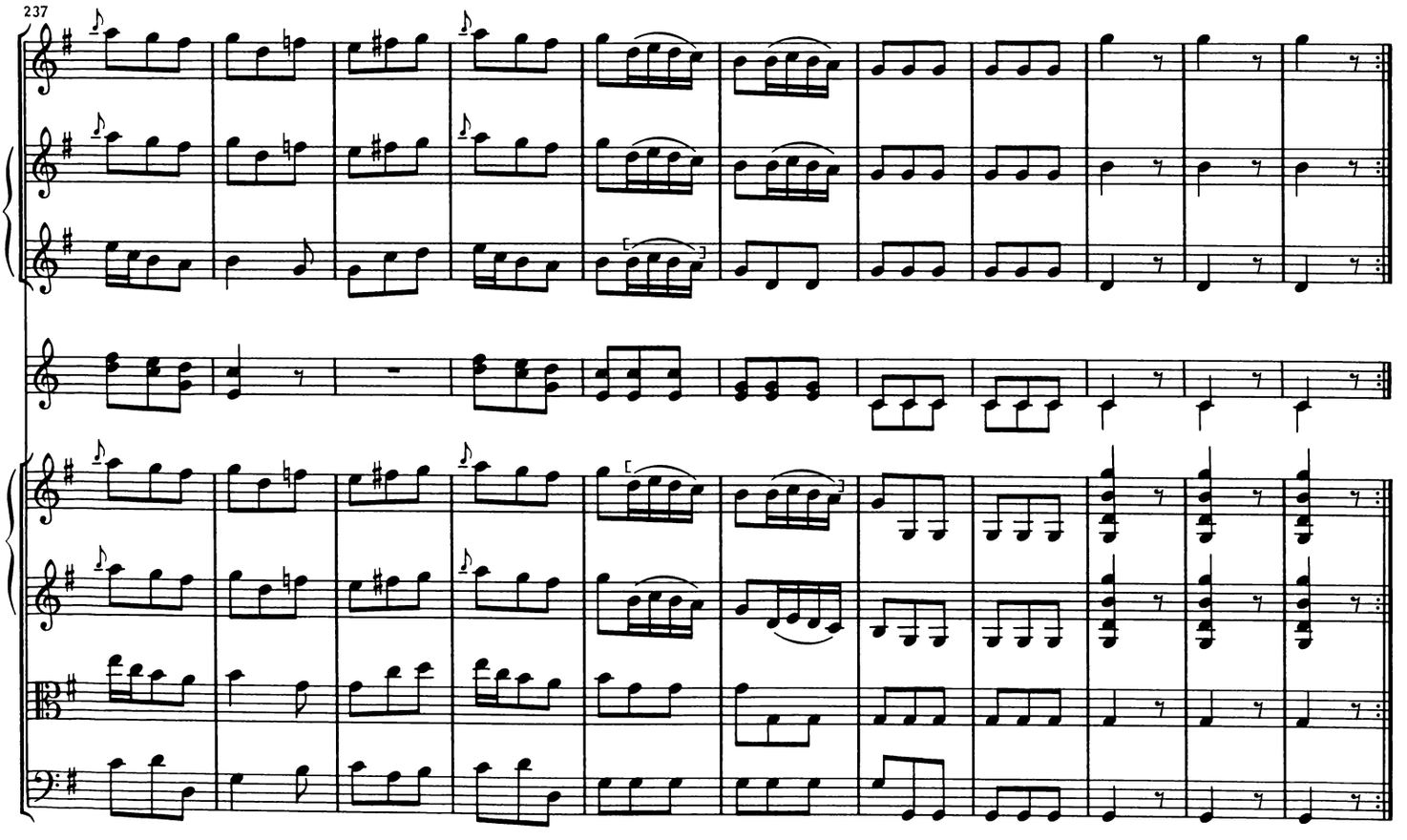
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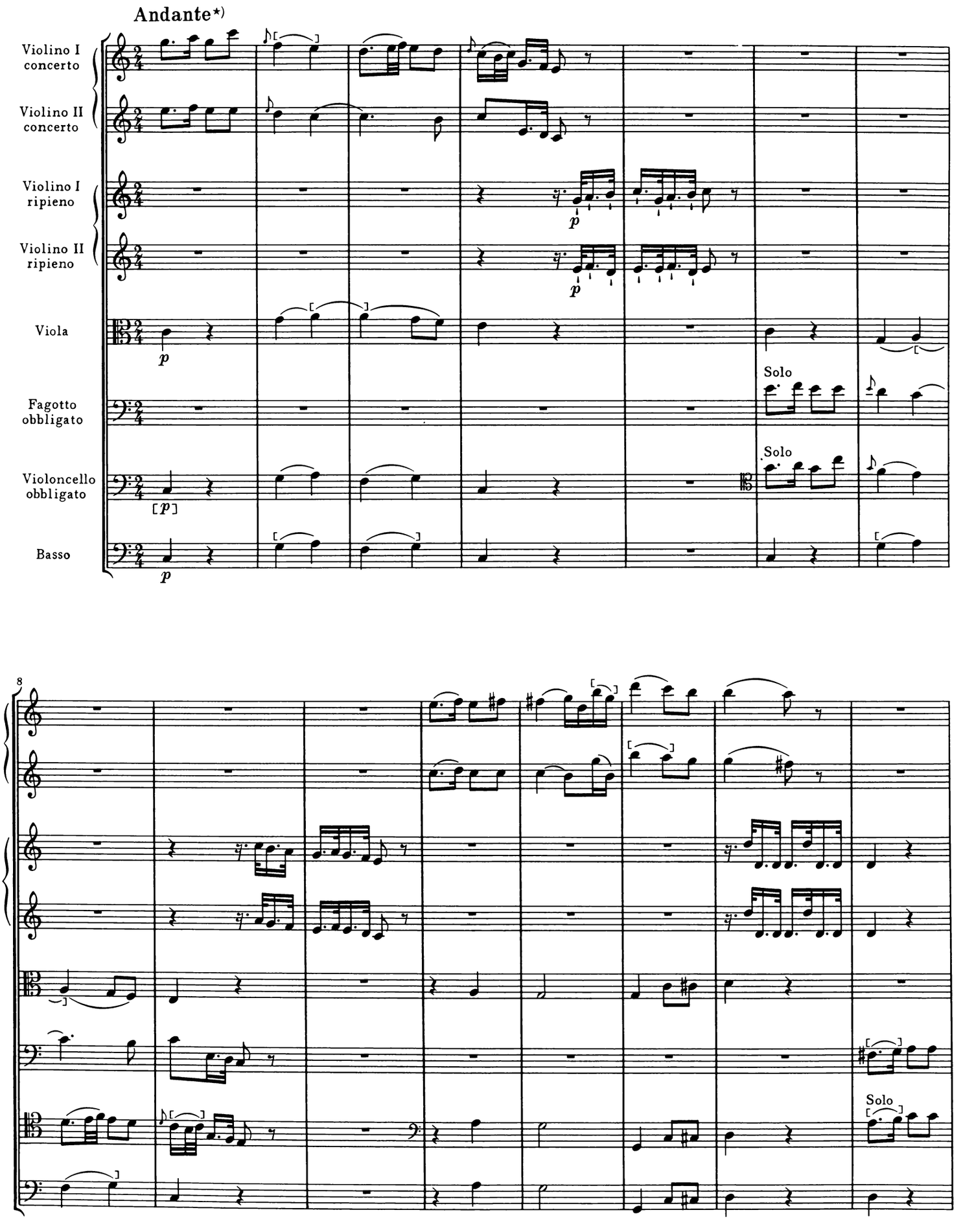
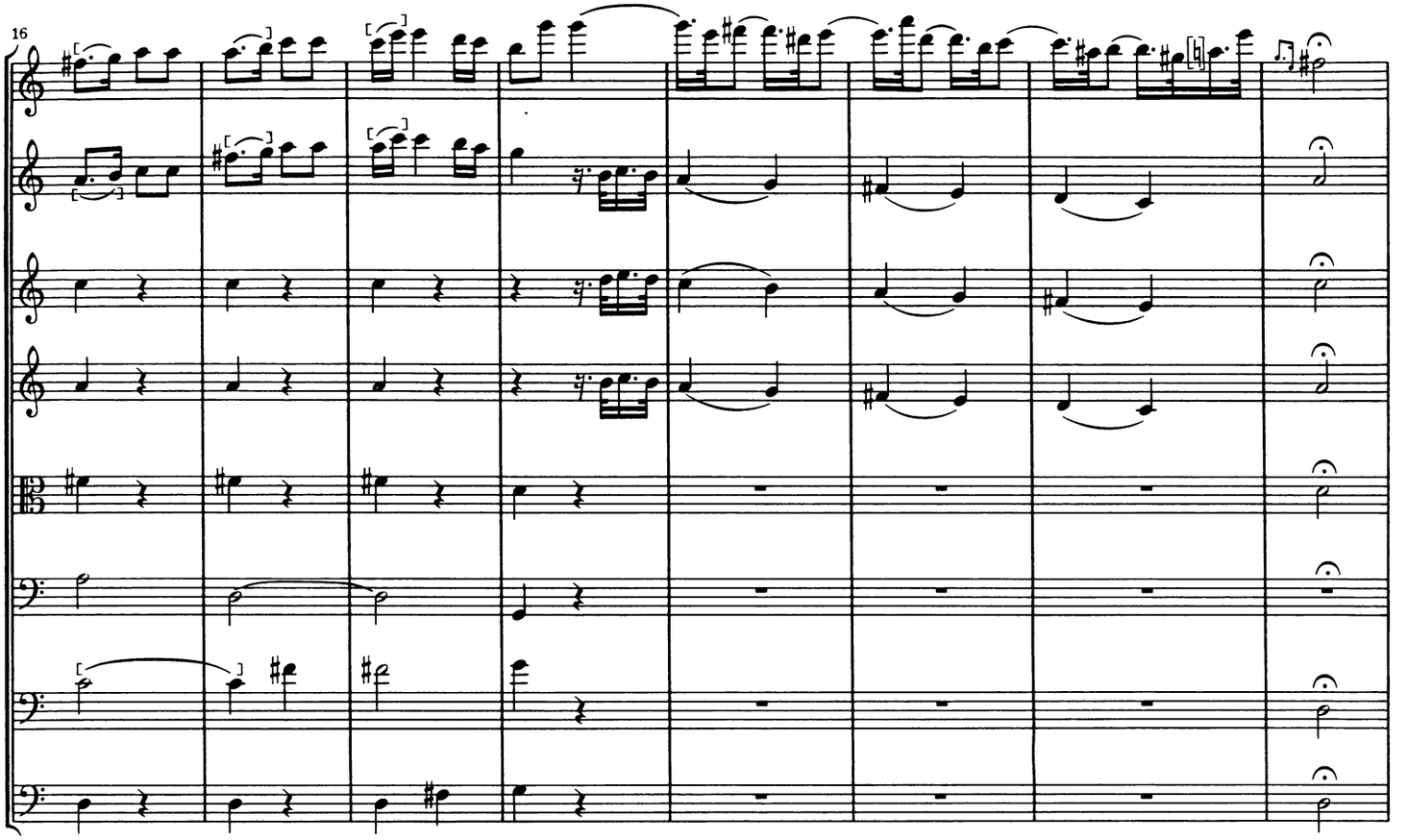


*) In einem Teil der Überlieferung: *Adagio*.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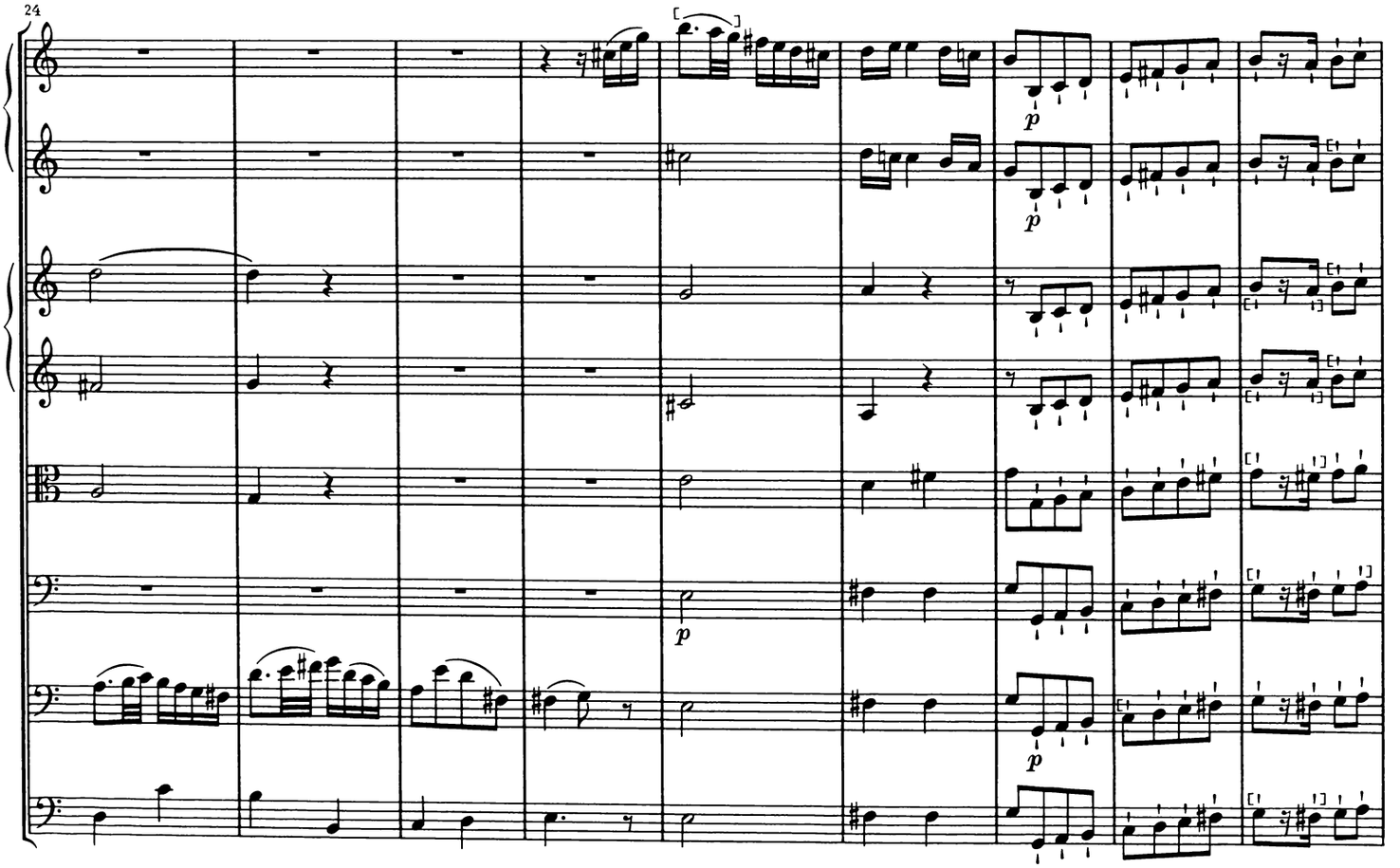
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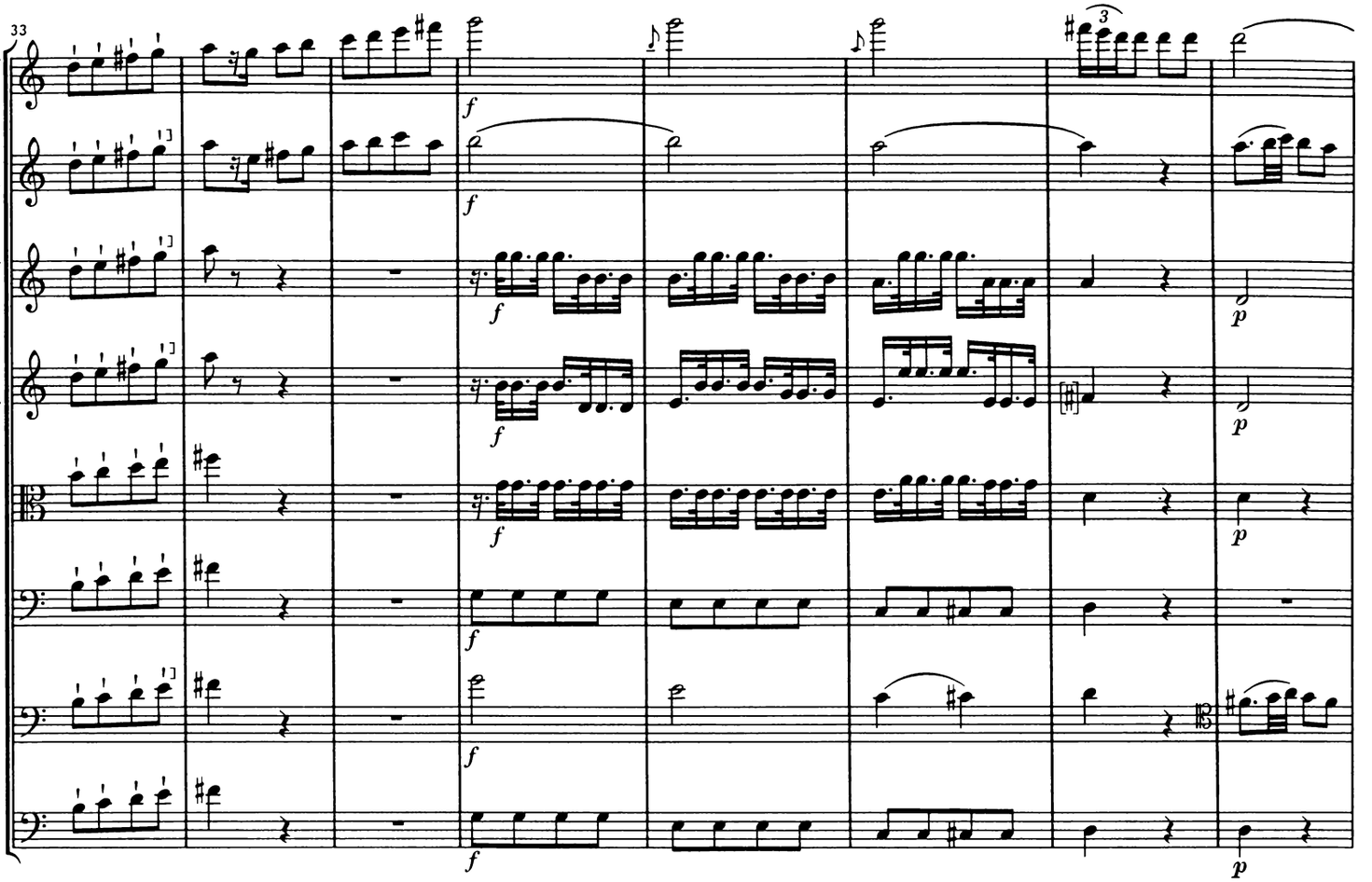
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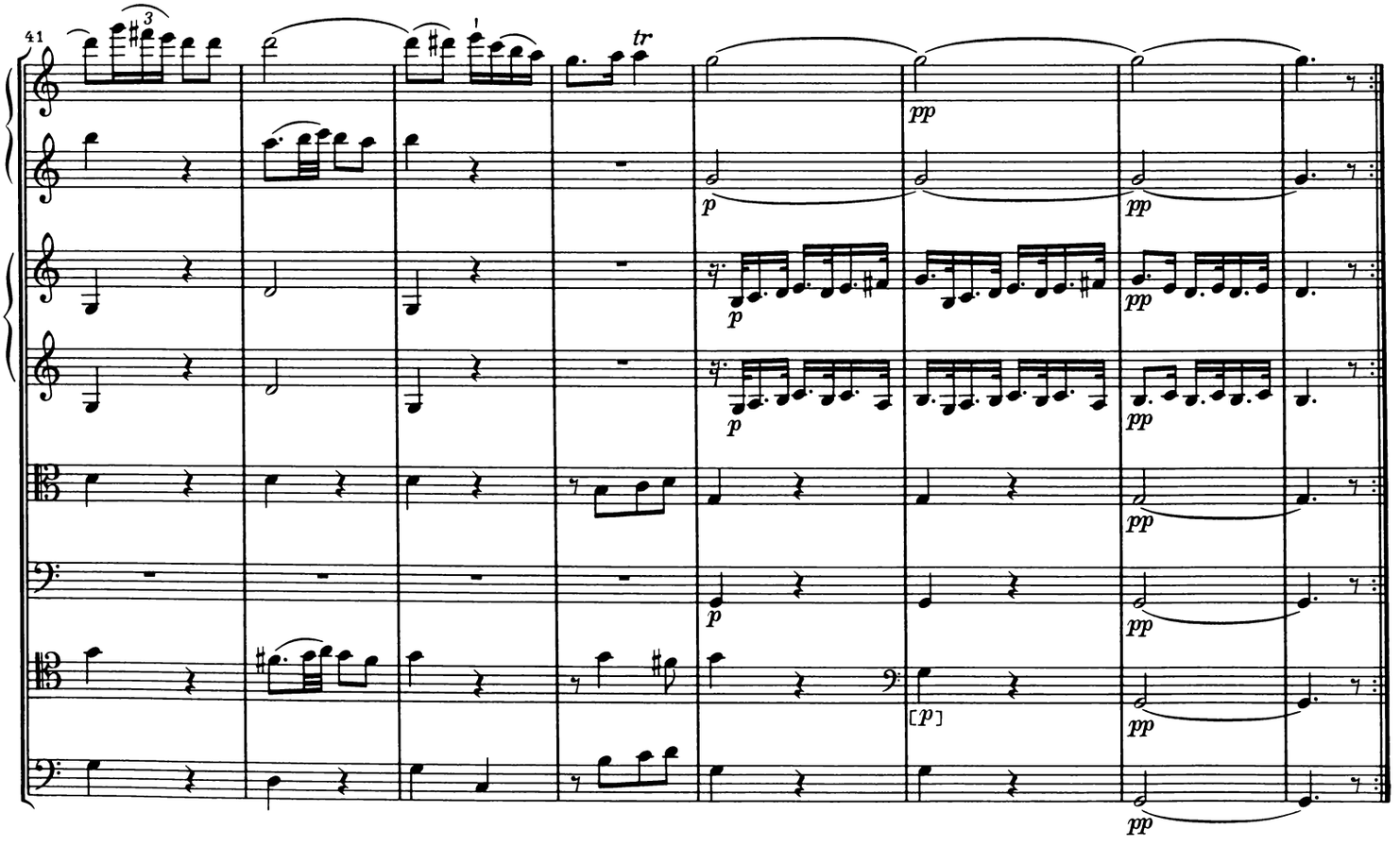
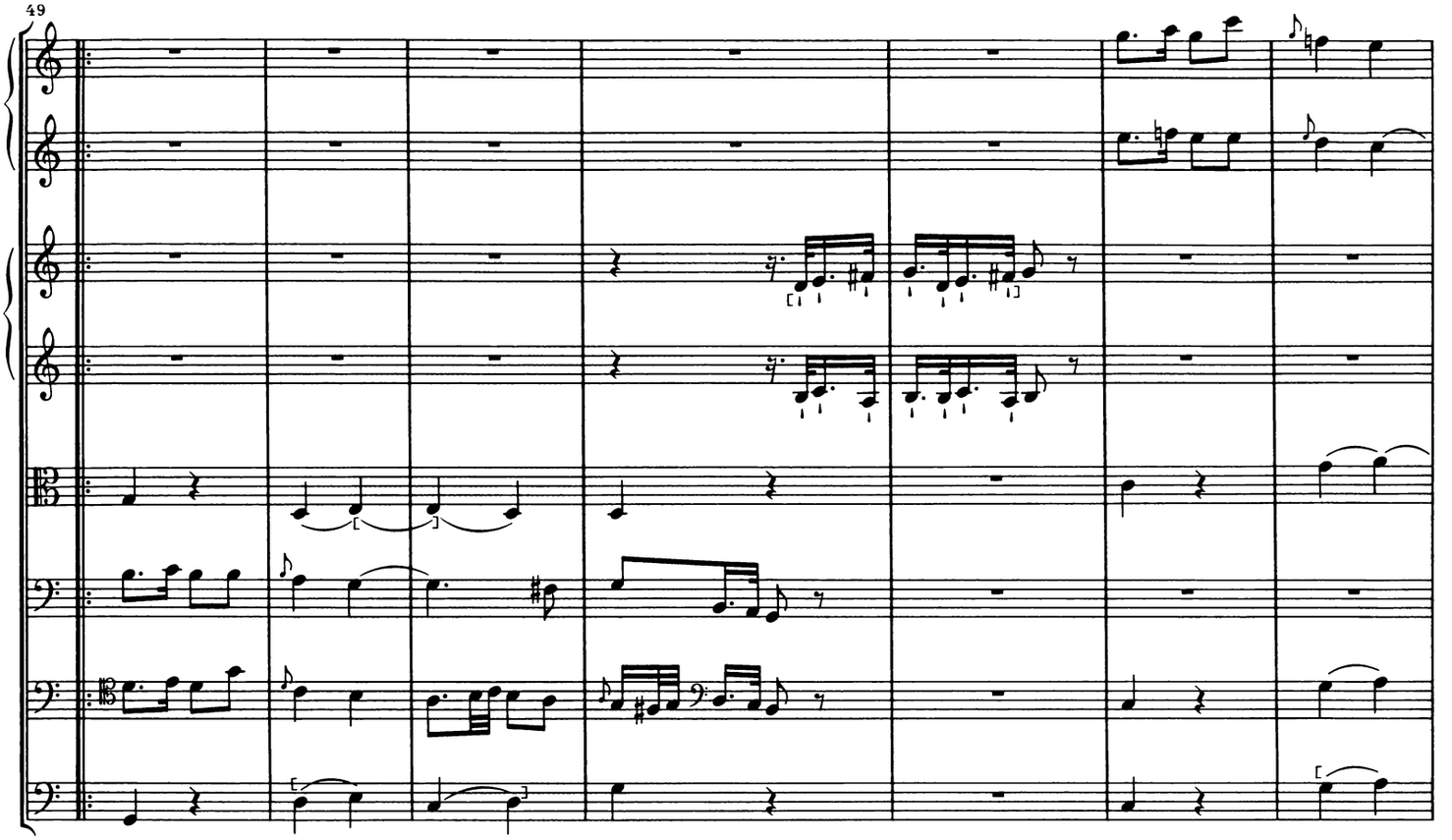

41
tr
pp
p
[p]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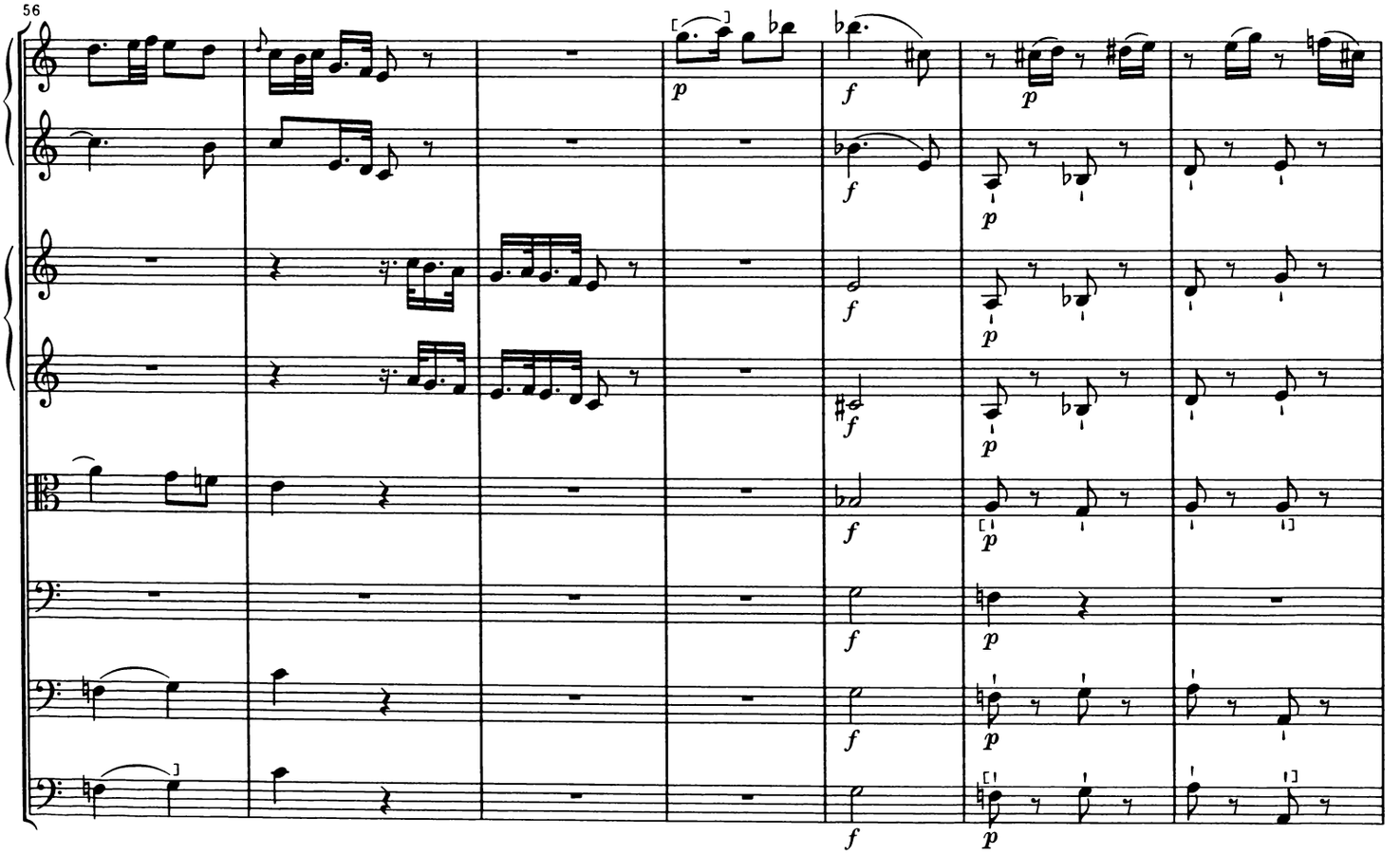
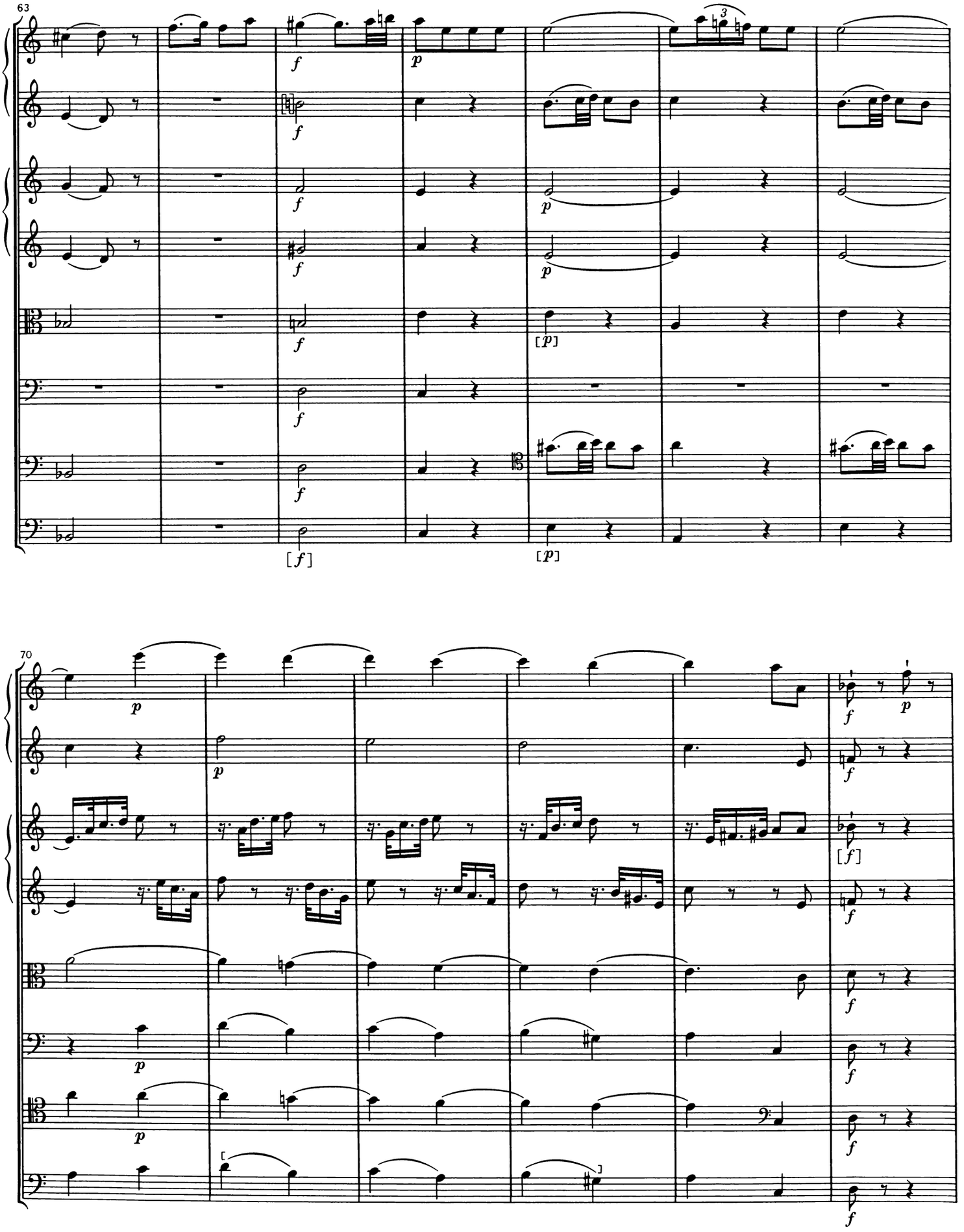

56
p
f
p
f
p
f
p
f
p
f
p
f
p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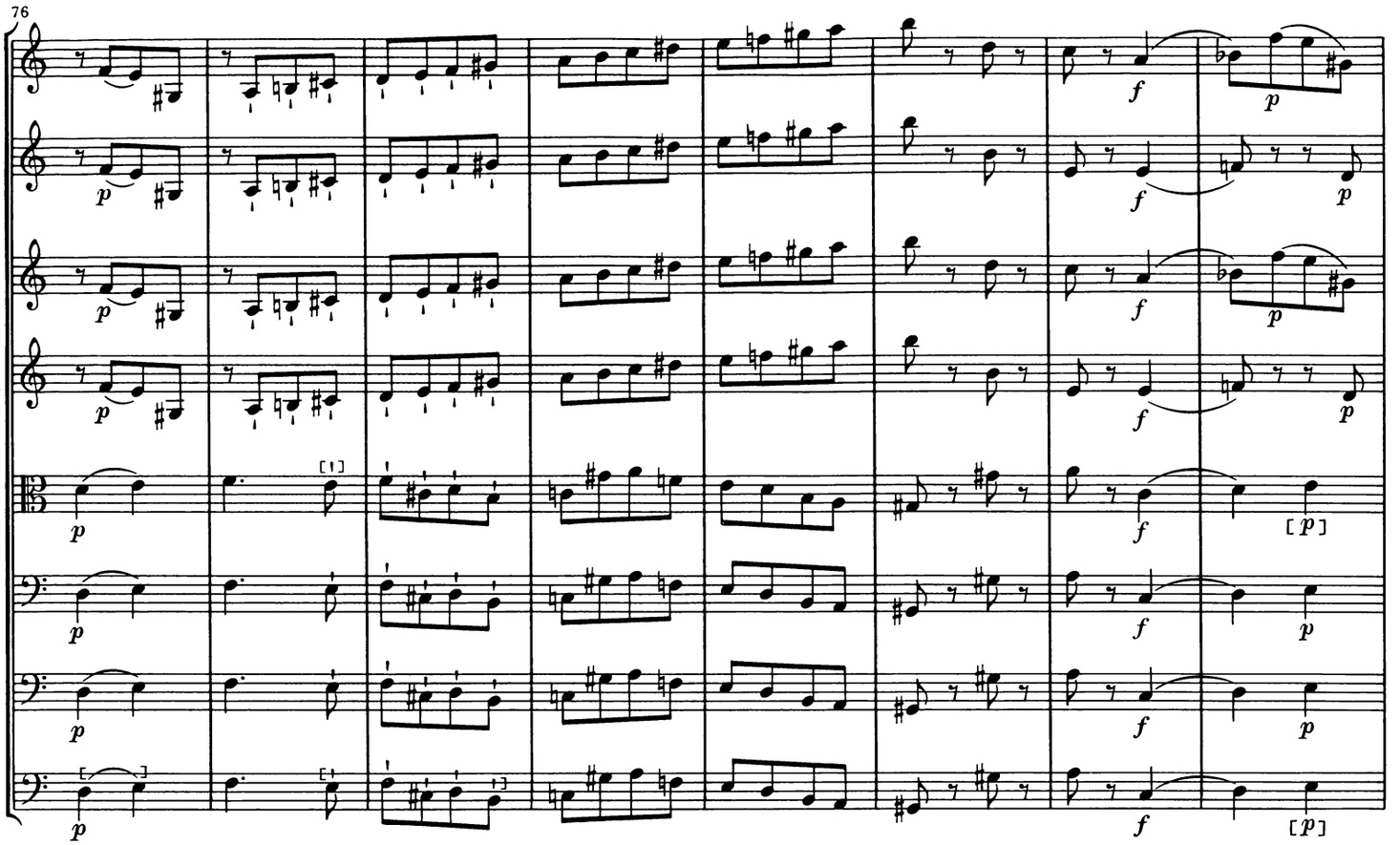
70


76
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f
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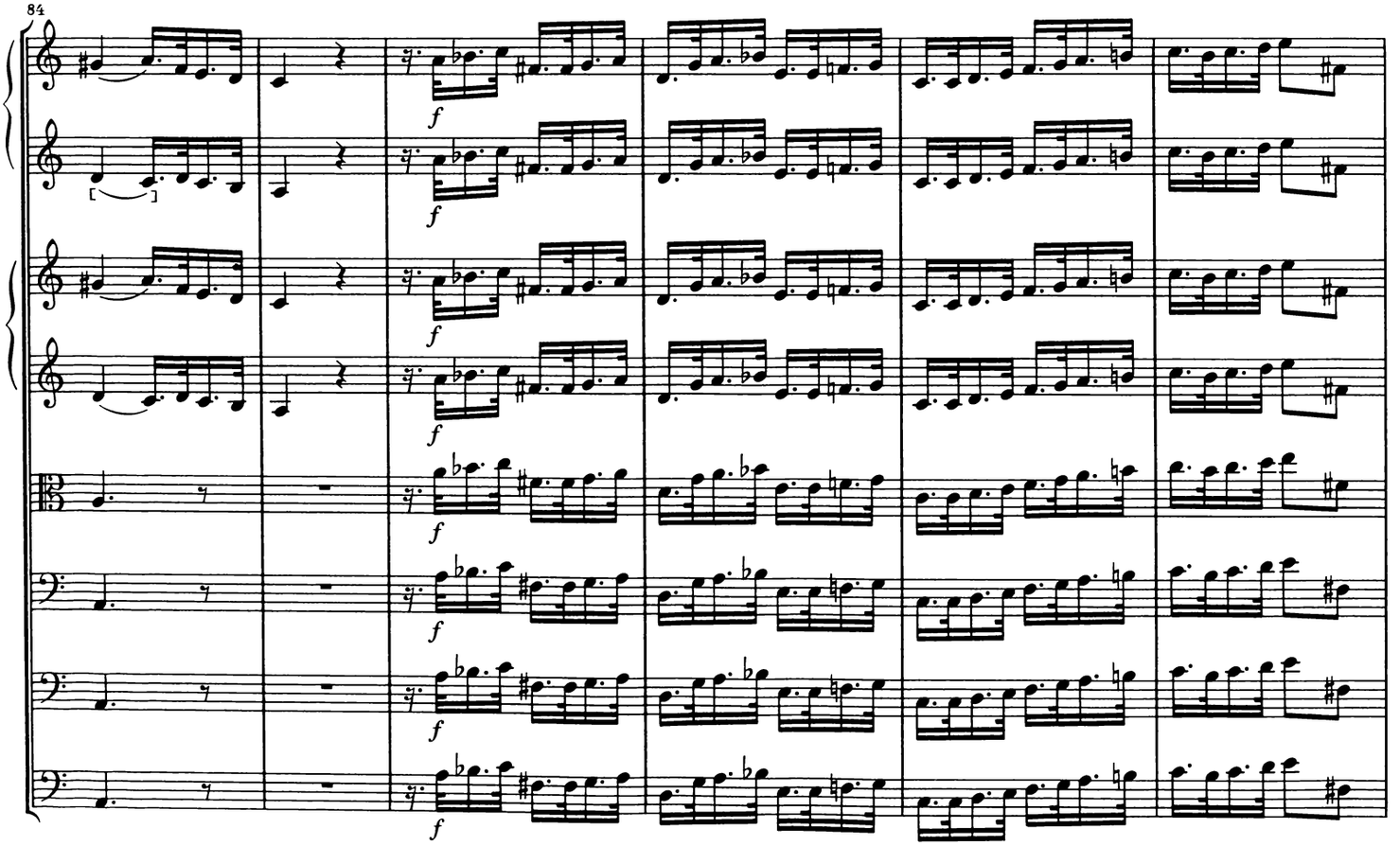
84
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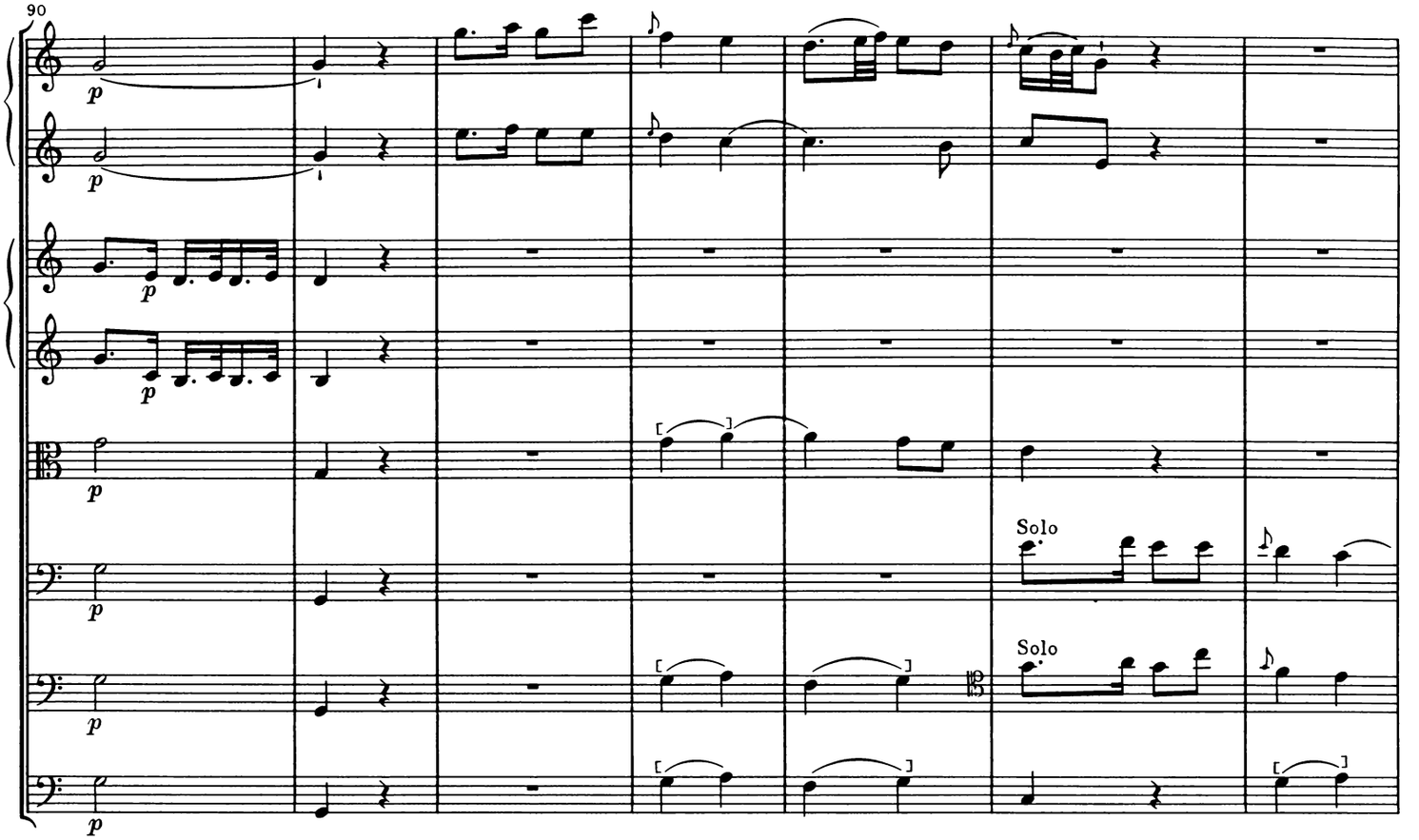
90



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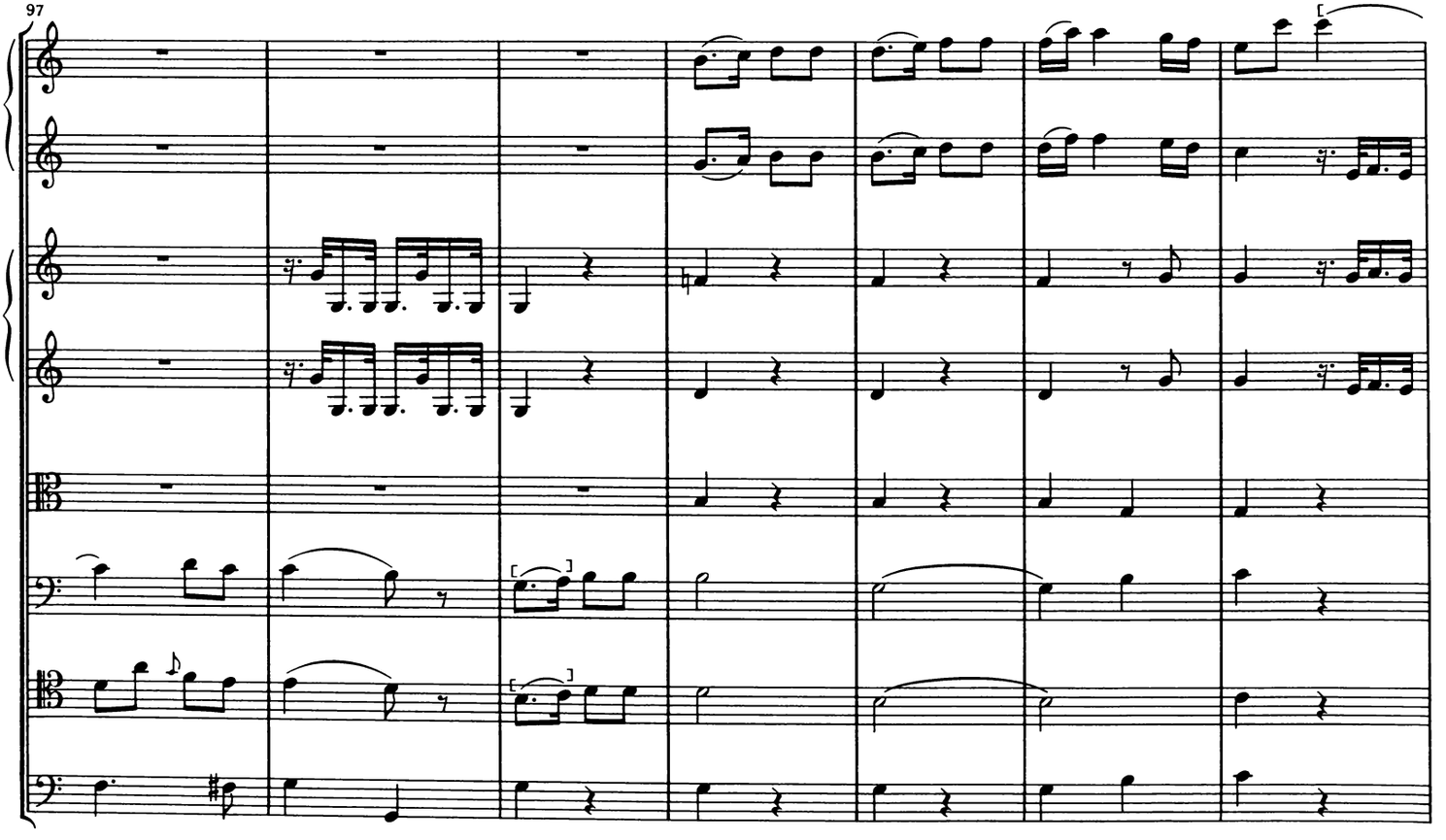
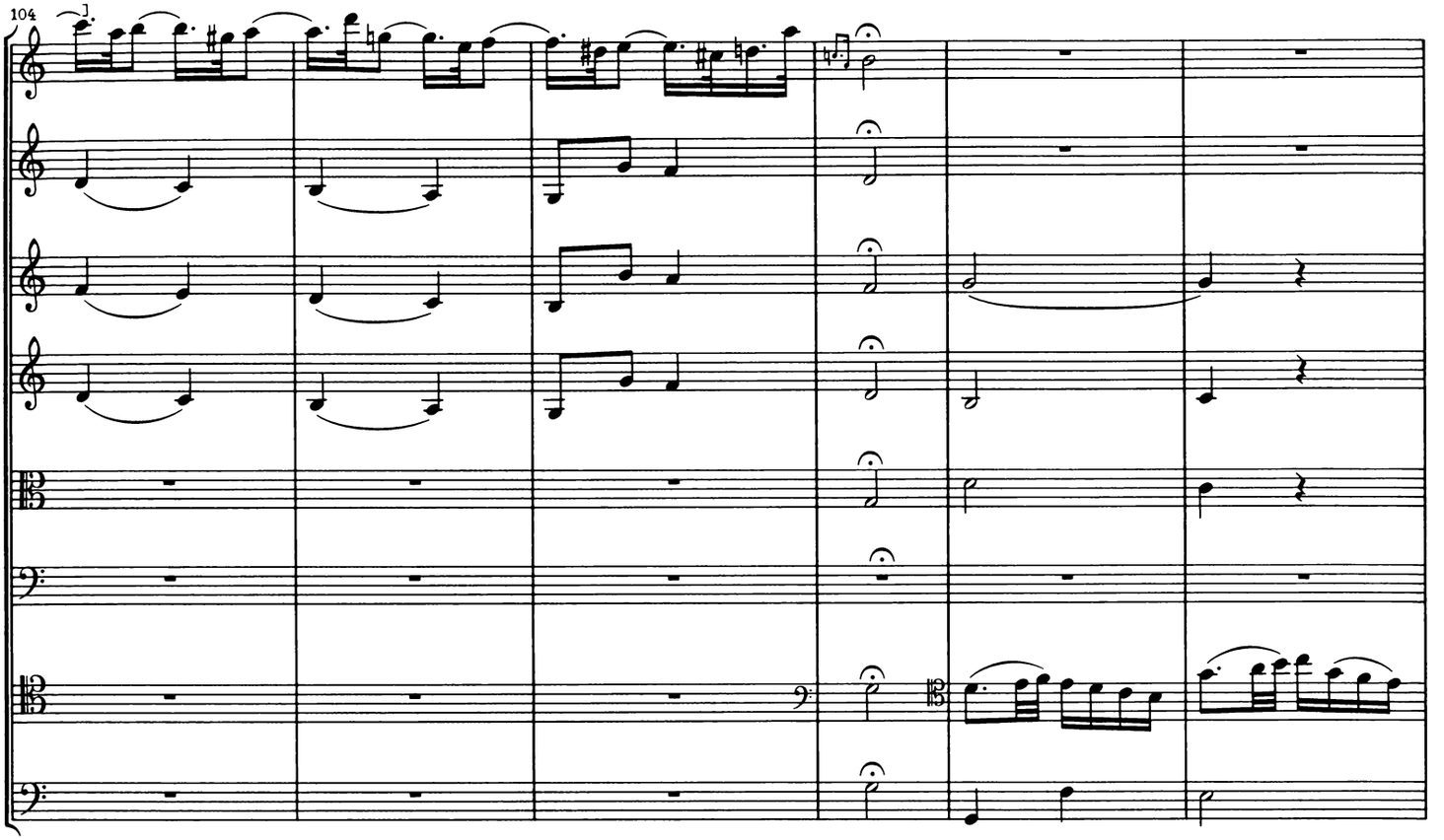
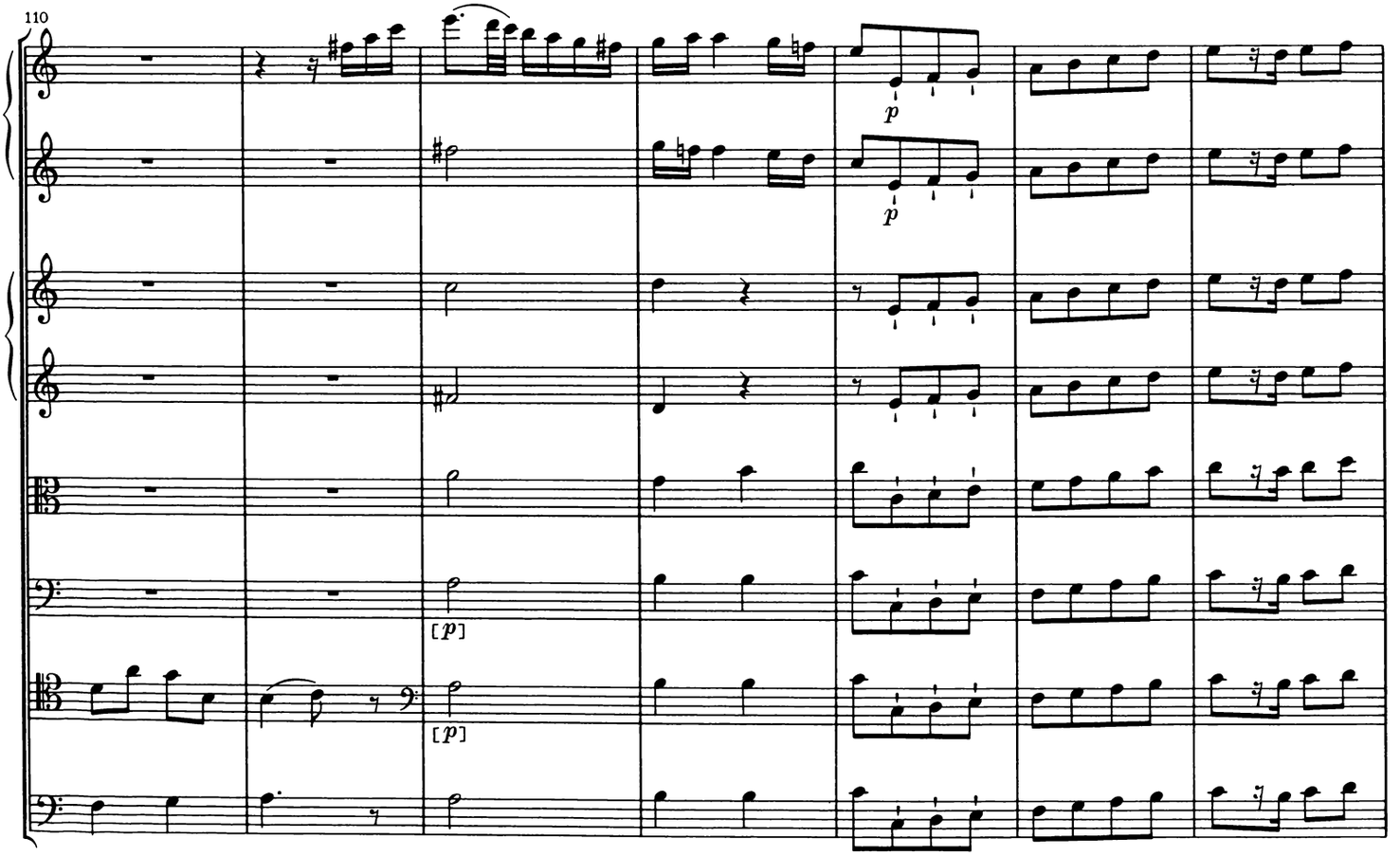



104


110
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p
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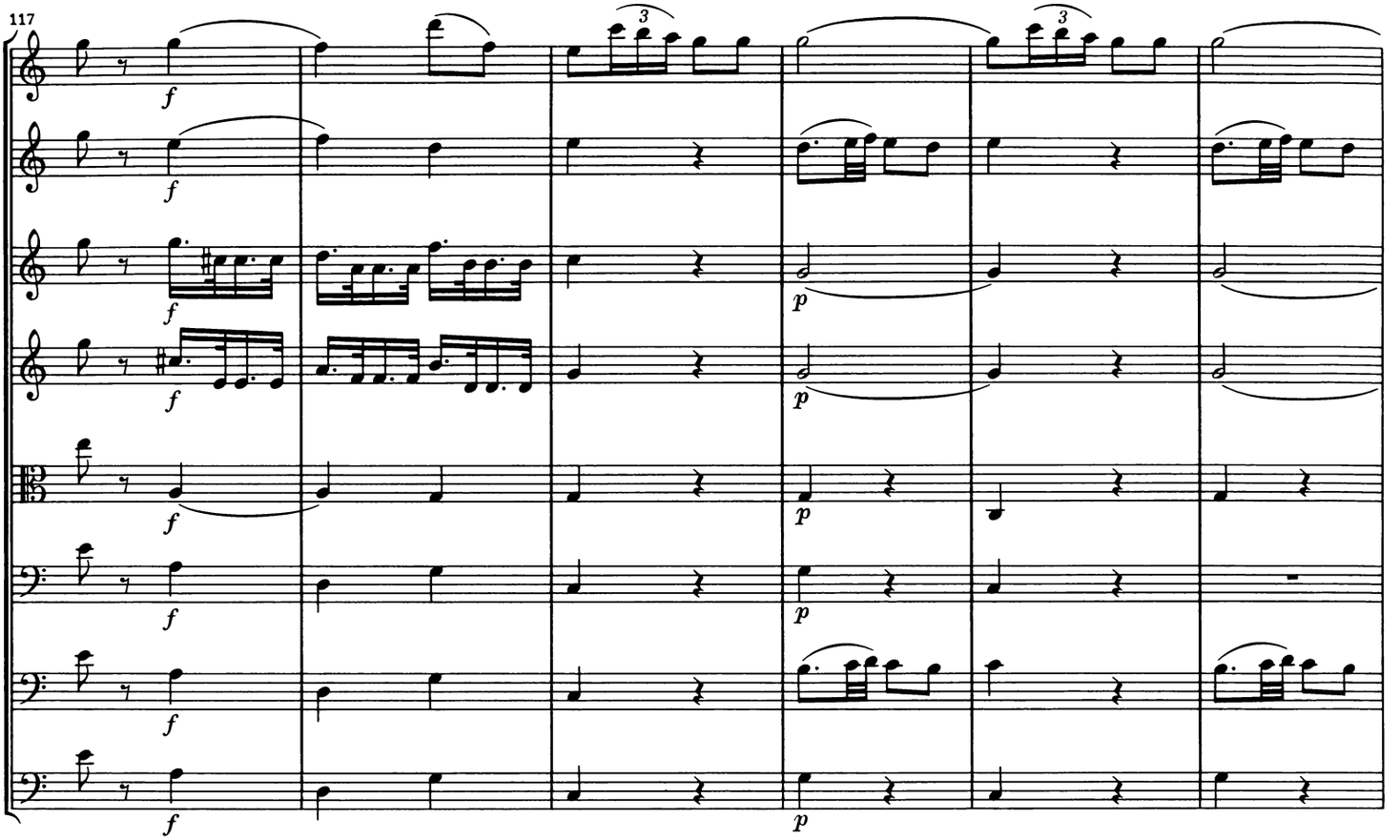
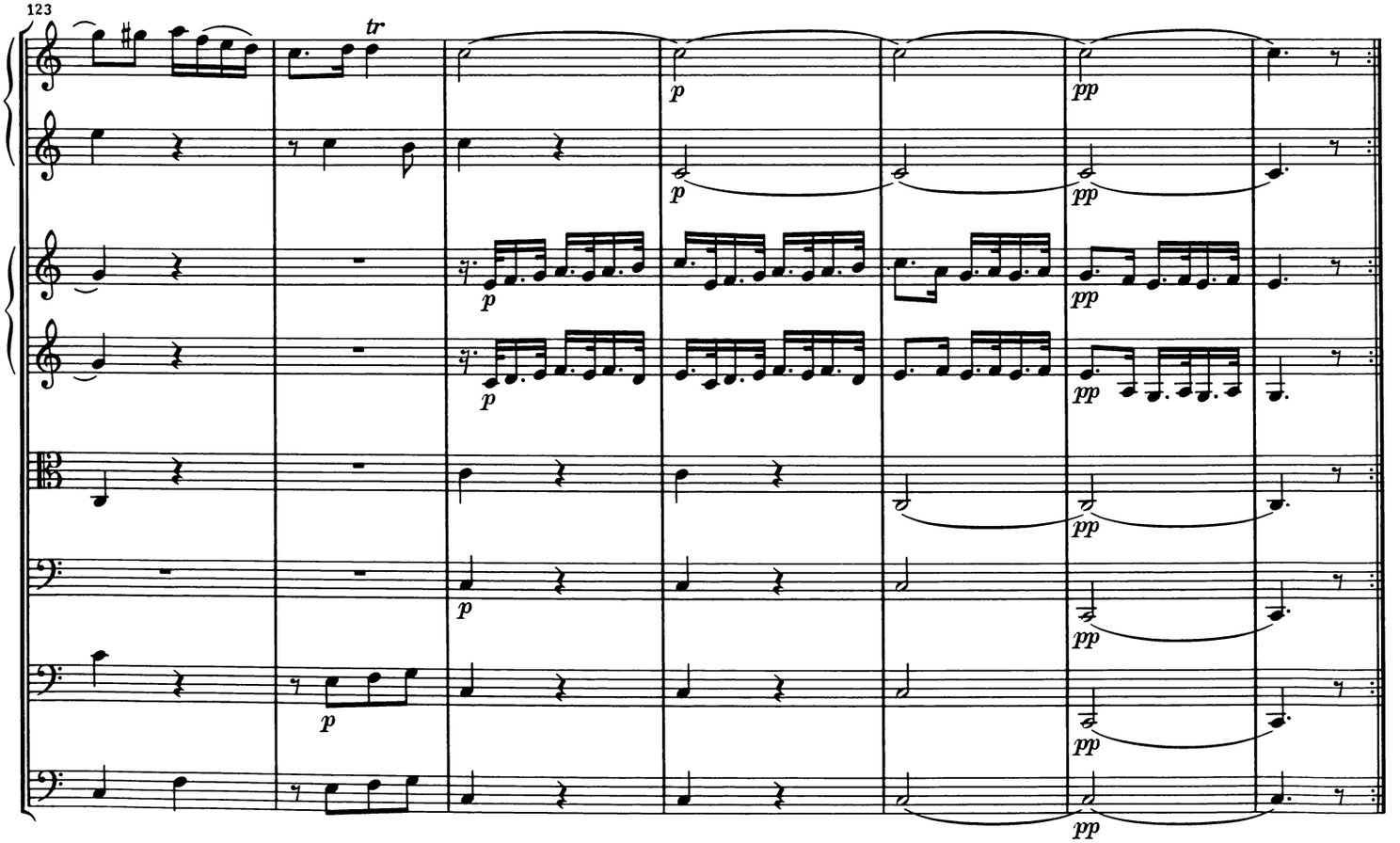
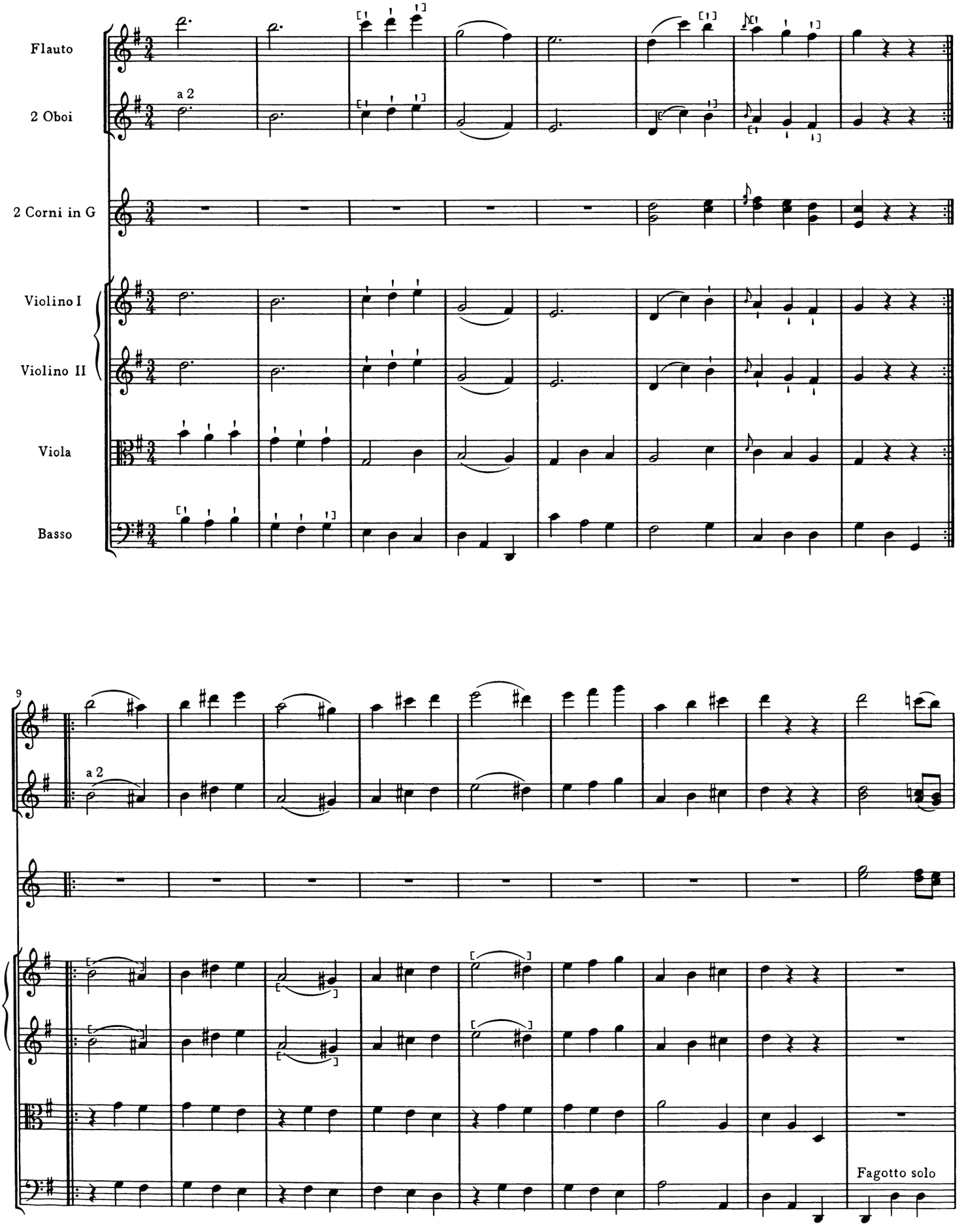
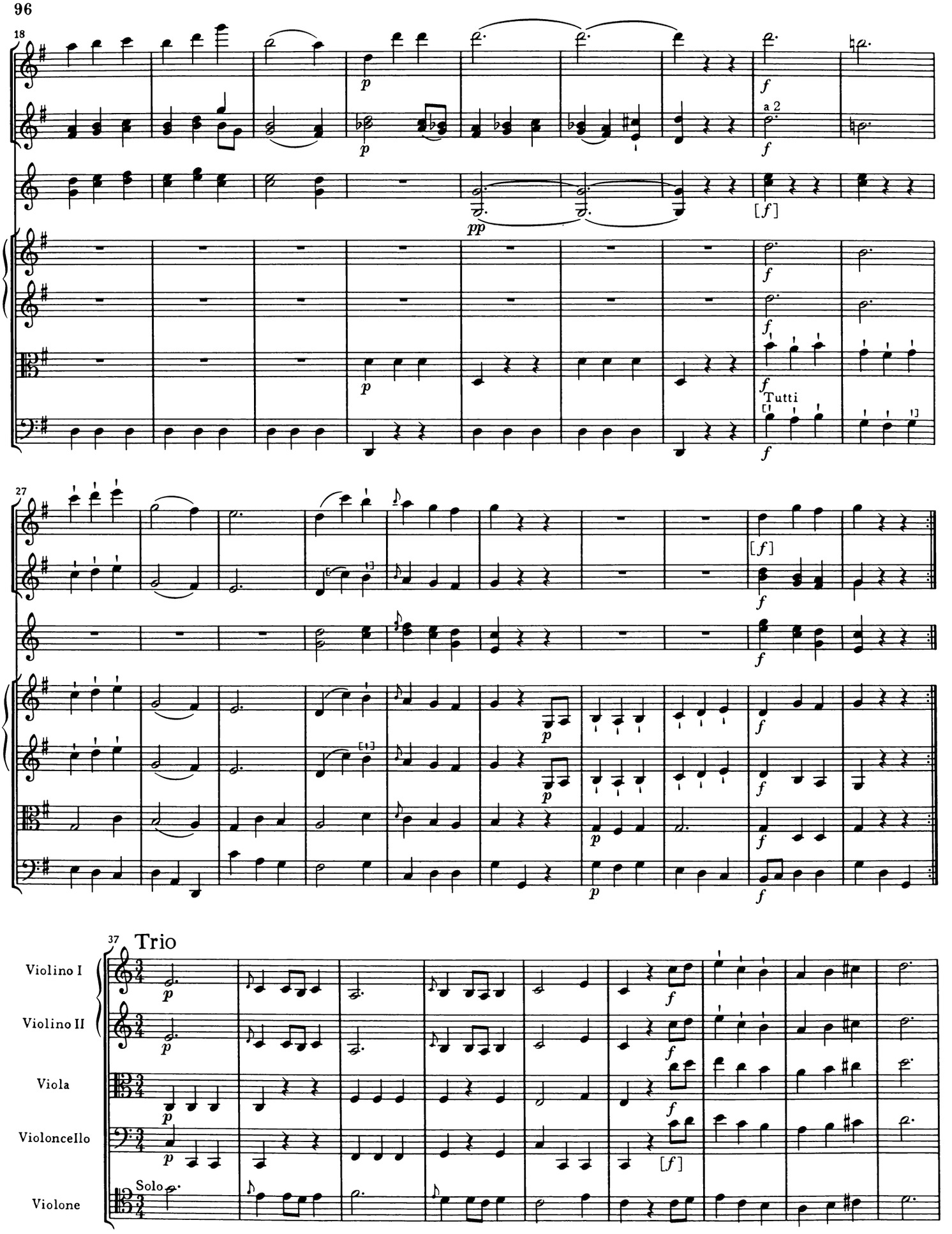
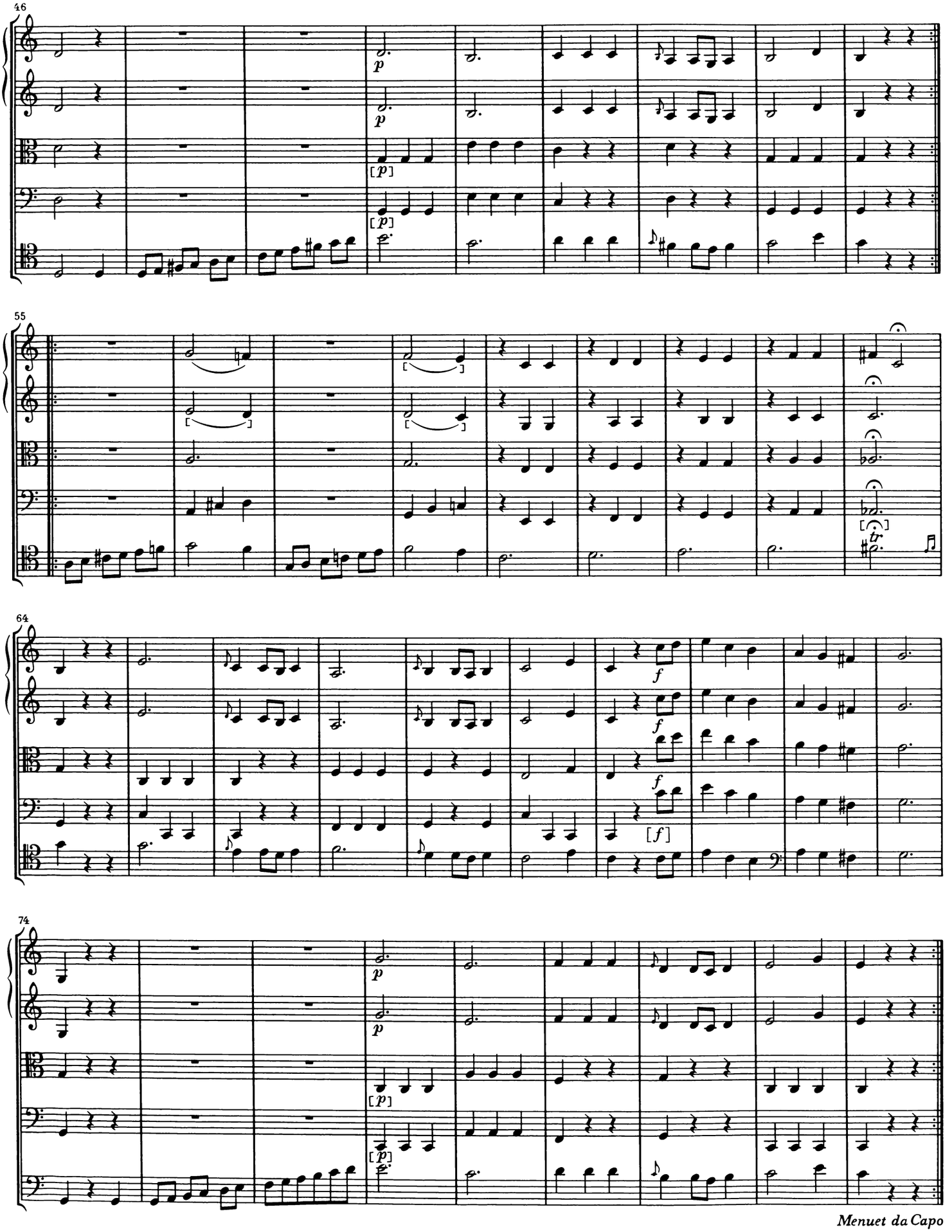

117
f
p


123
tr
p
pp

Menuet


Flauto
2 Oboi
a 2
2 Corni in G
Violino I
Violino II
Viola
Basso
9
a 2
Fagotto solo

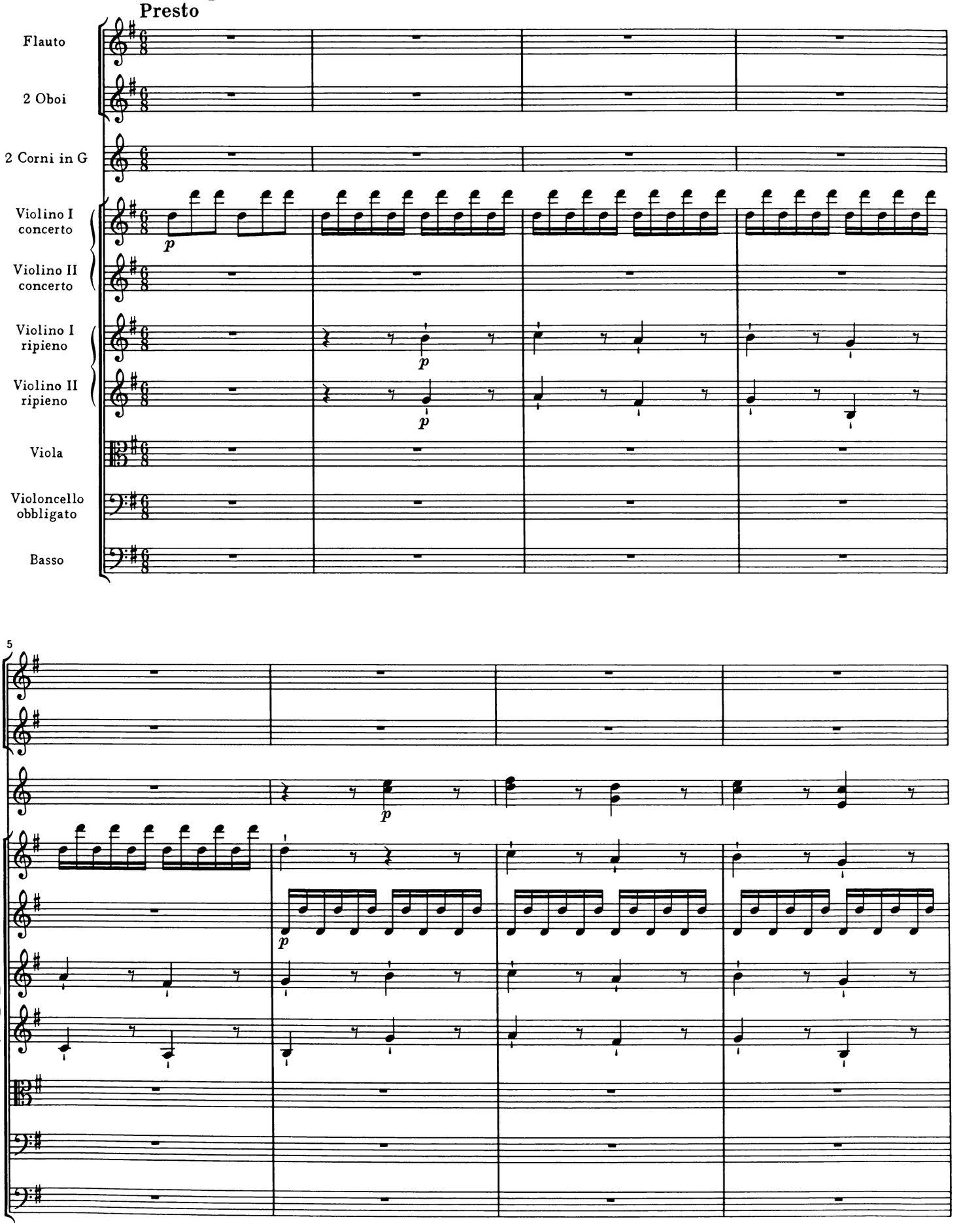

18
a 2
Tutti
27
37
Trio
Violino I
Violino II
Viola
Violoncello
Violone
Solo

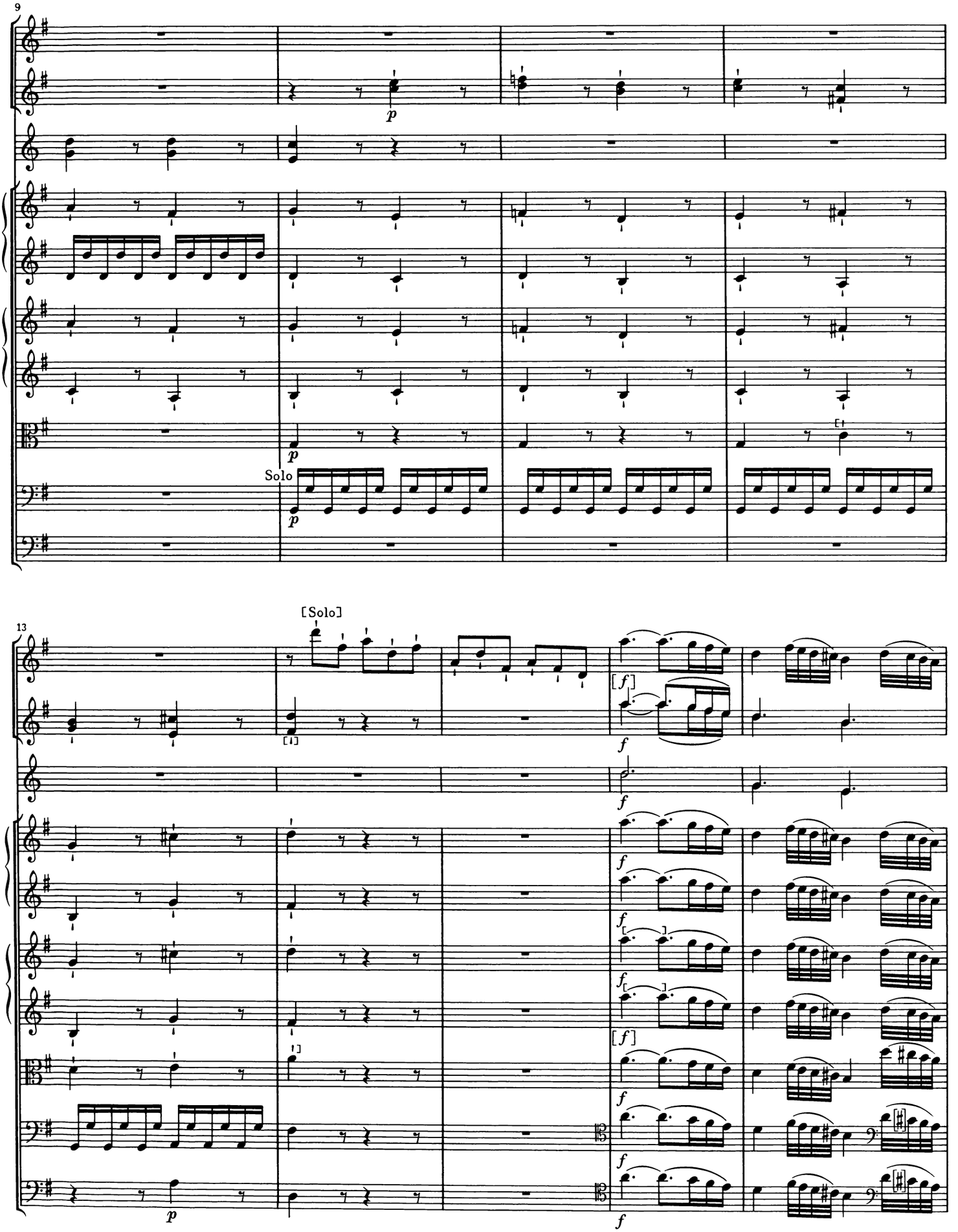


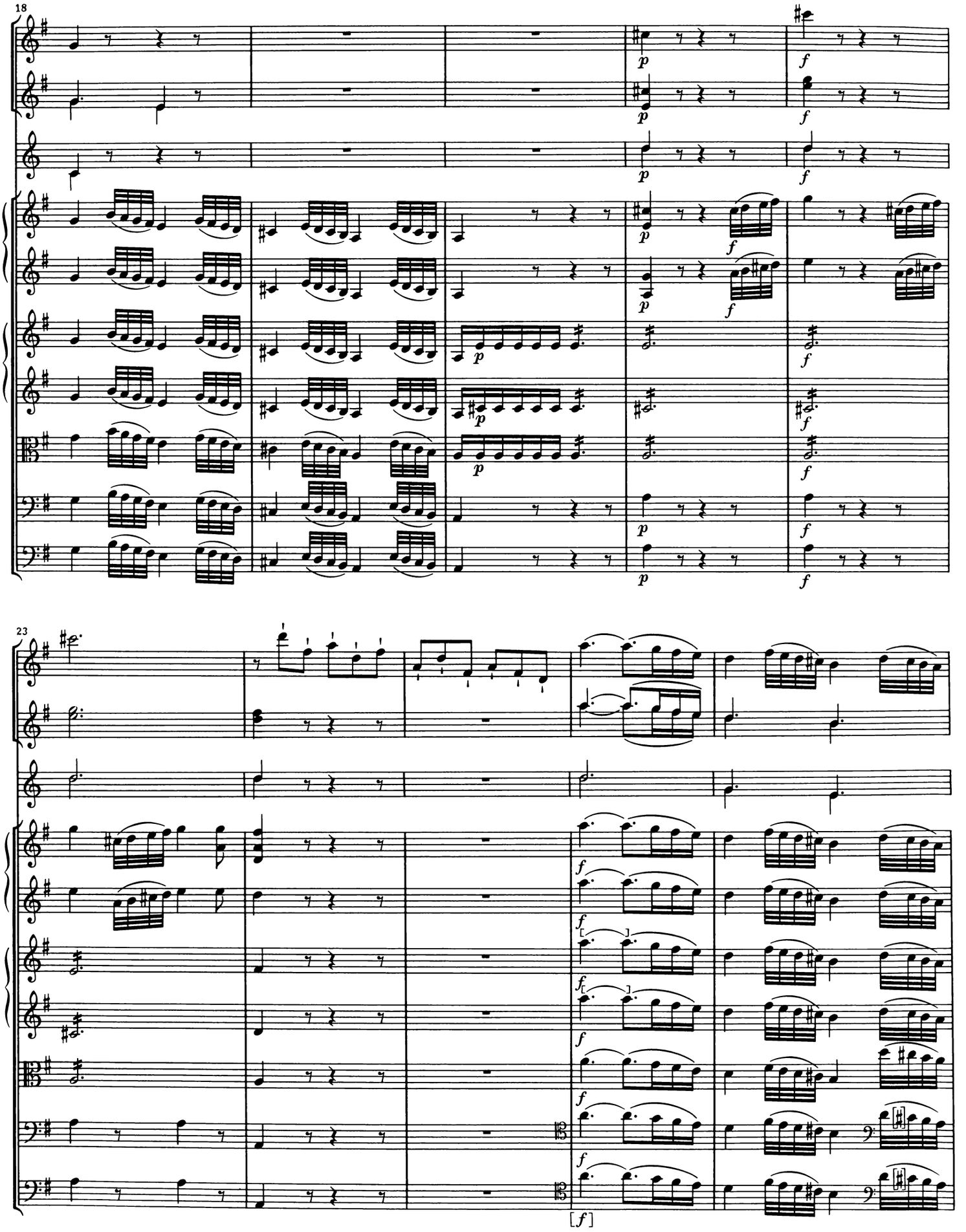
Menuet da Capo

La Tempesta

Presto




9
p
Solo
p
13
[Solo]
[f]
f
p


18
23
p
f
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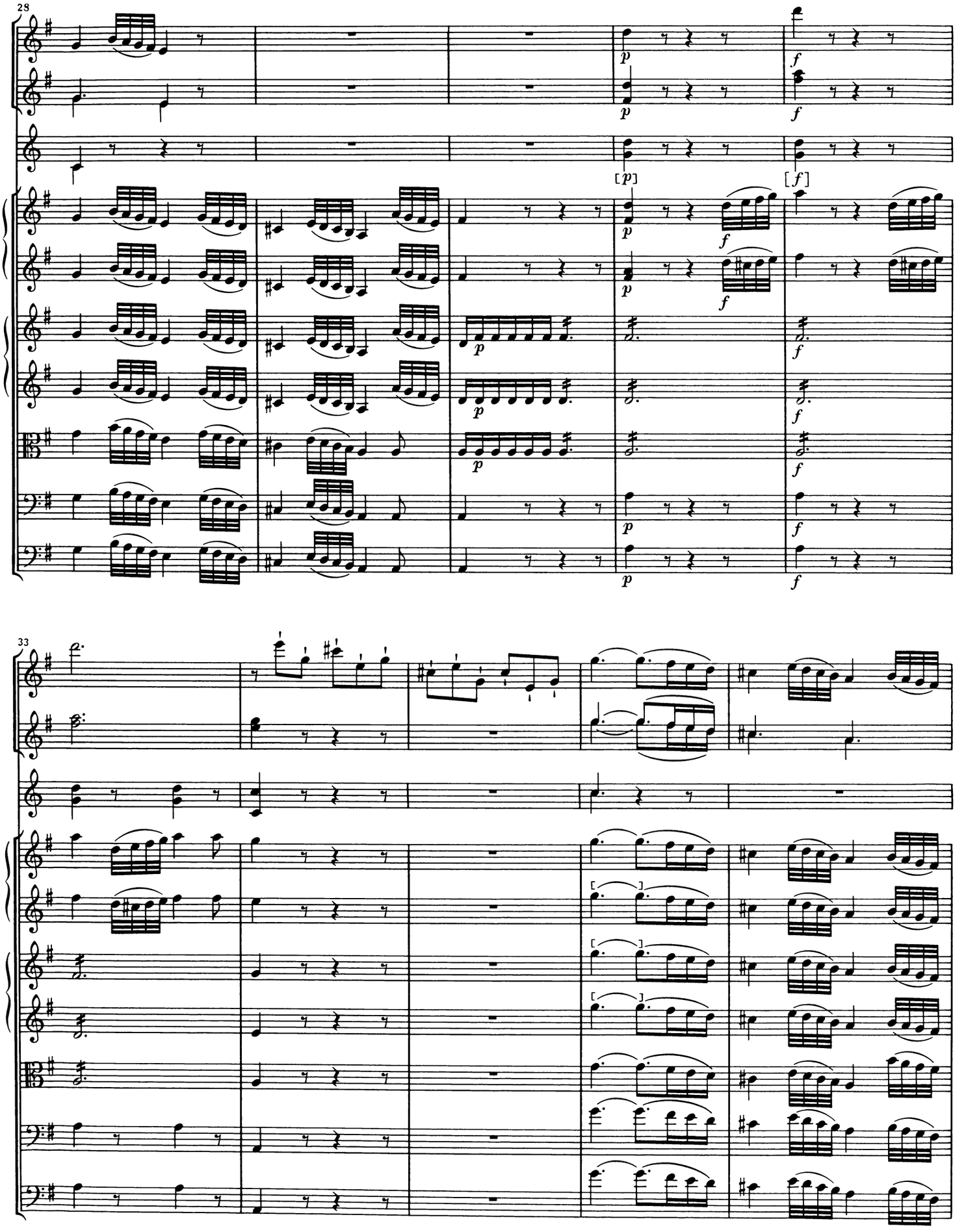
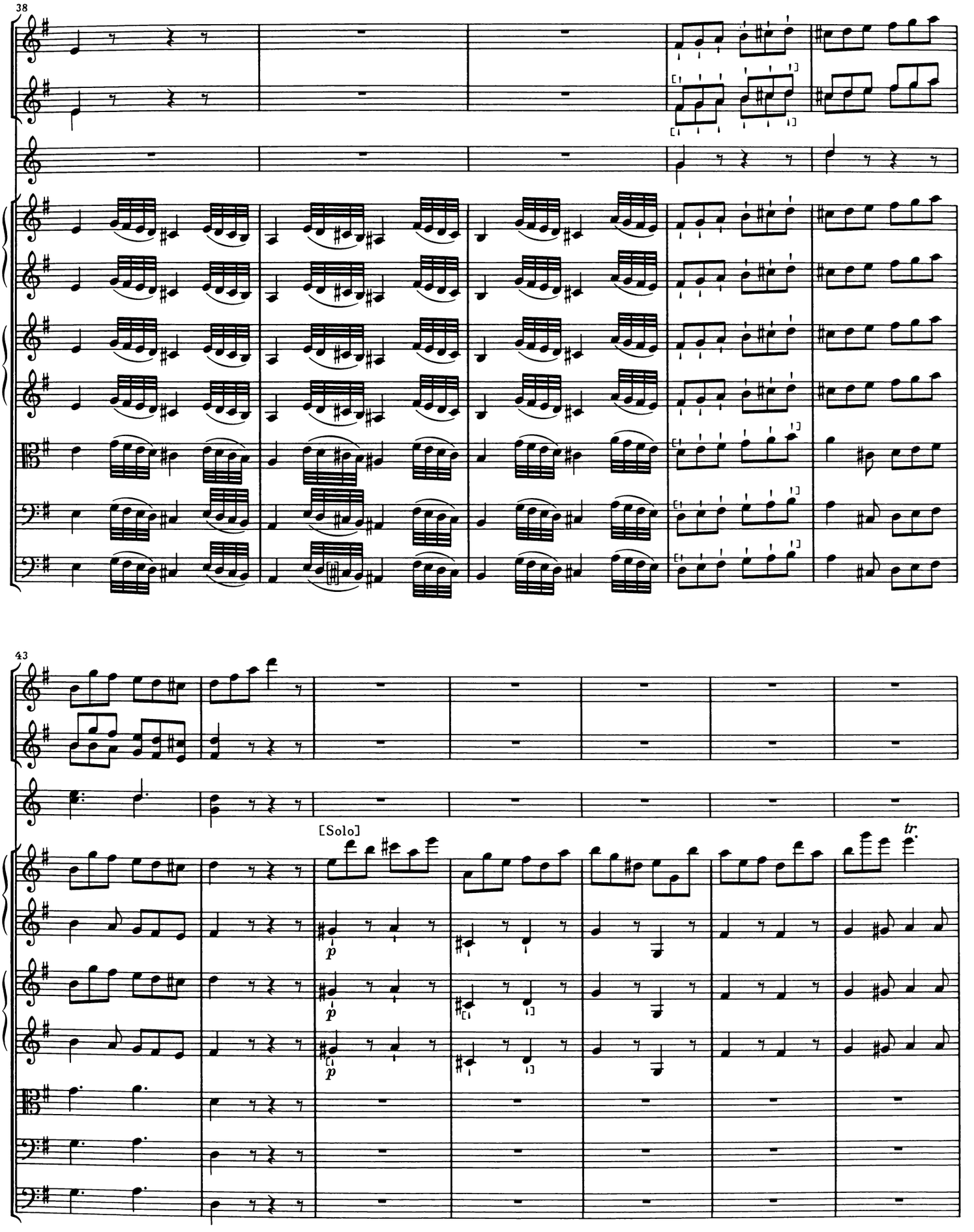

28
33


38
43
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p
p
p
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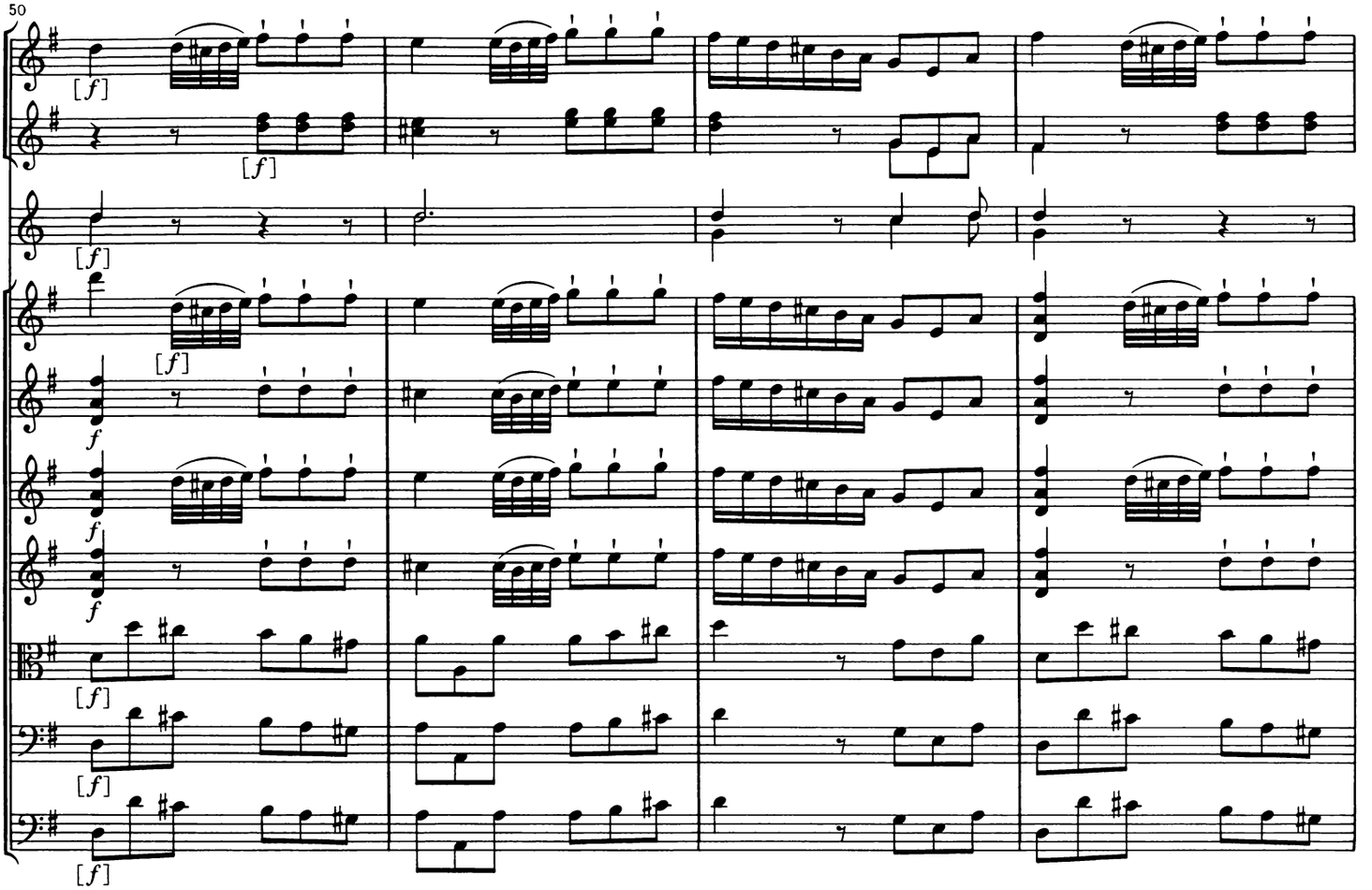
50
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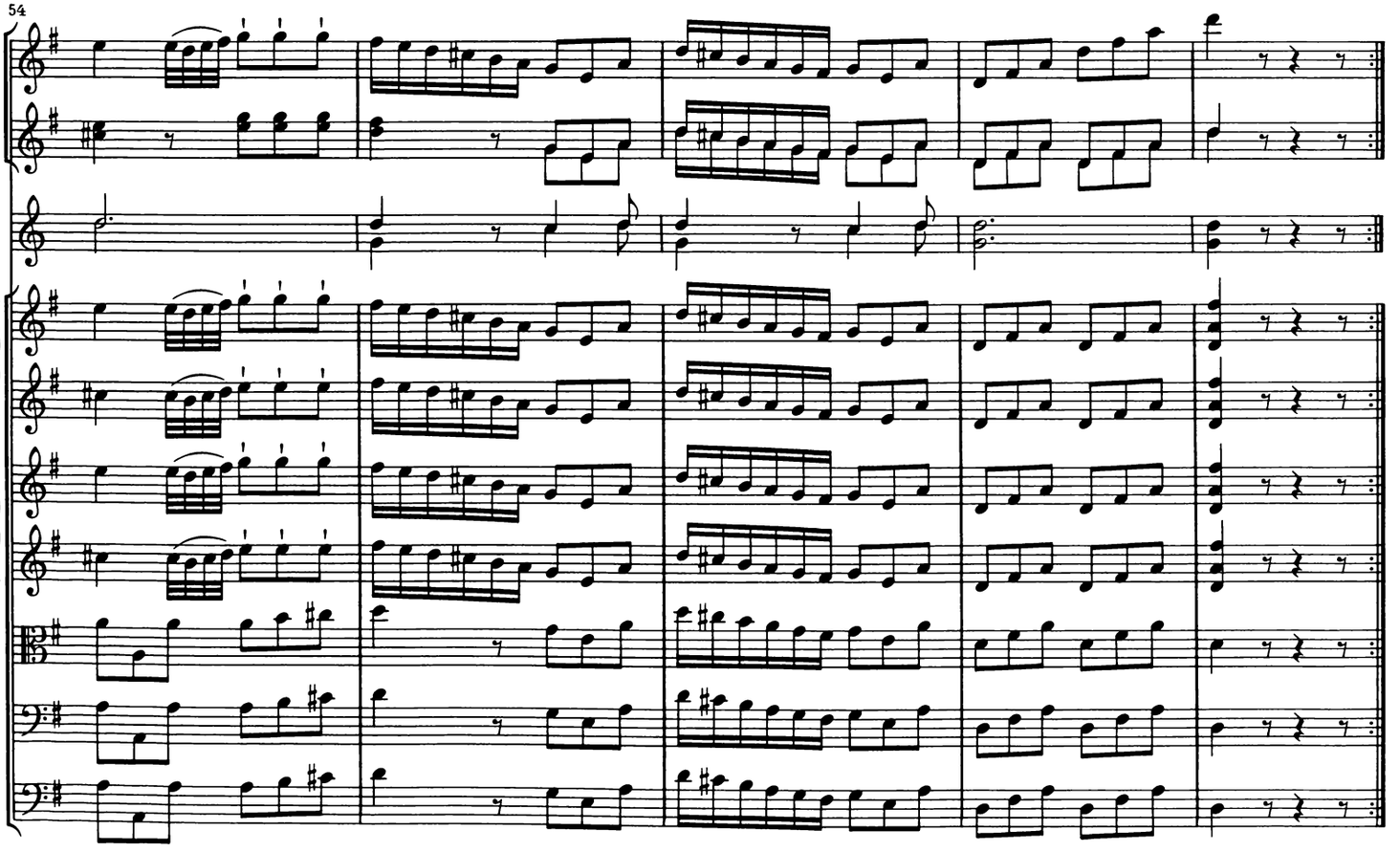
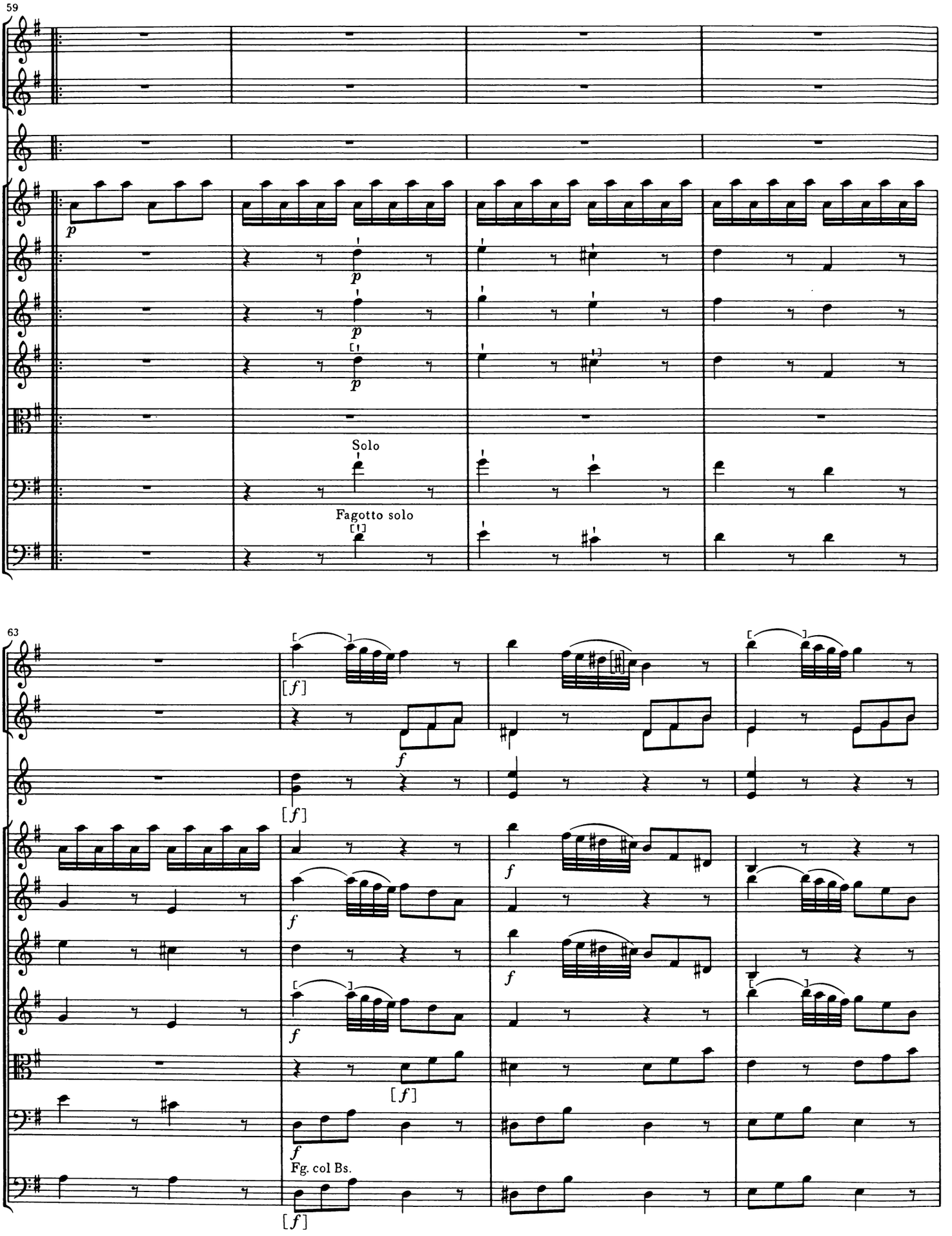
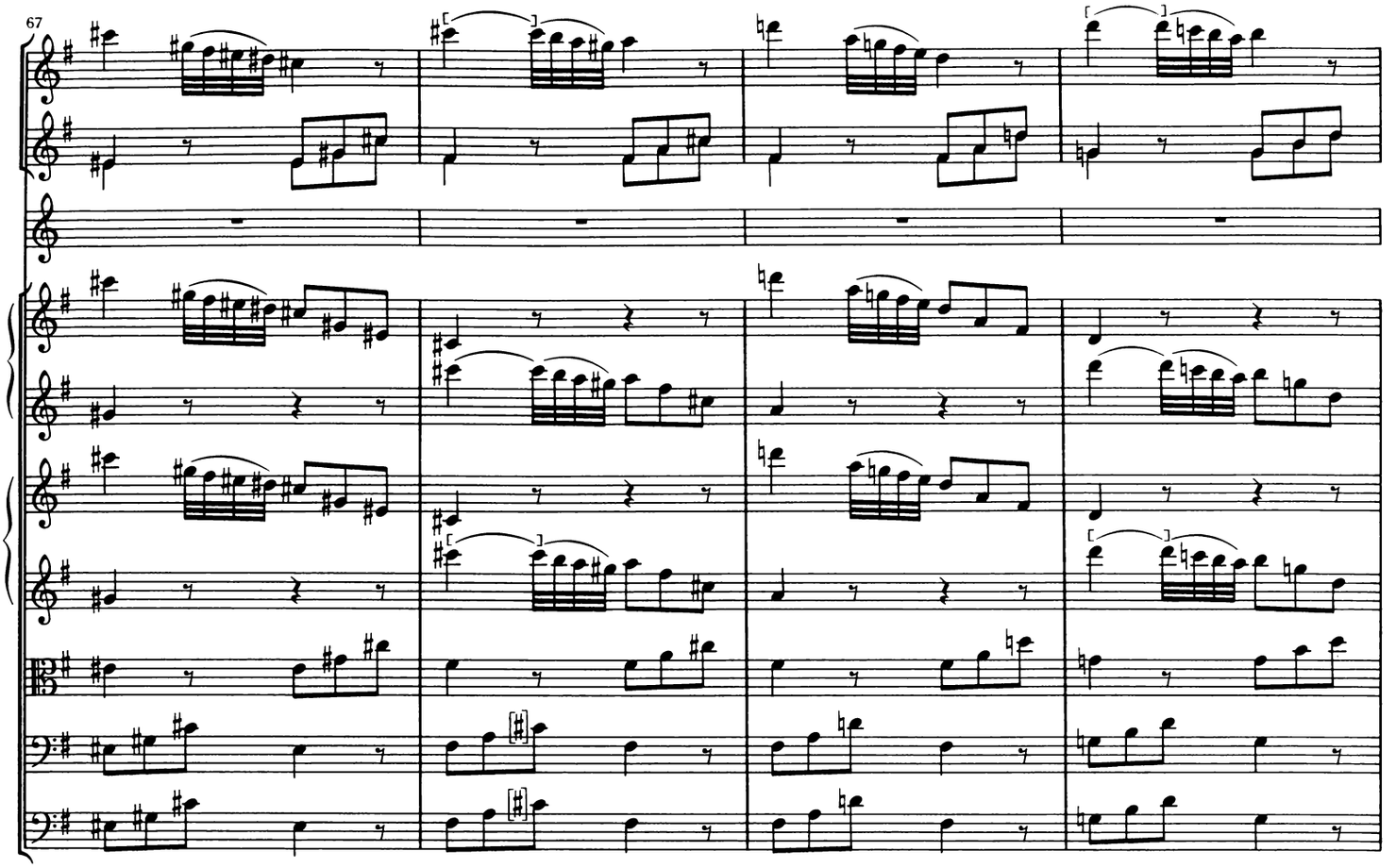
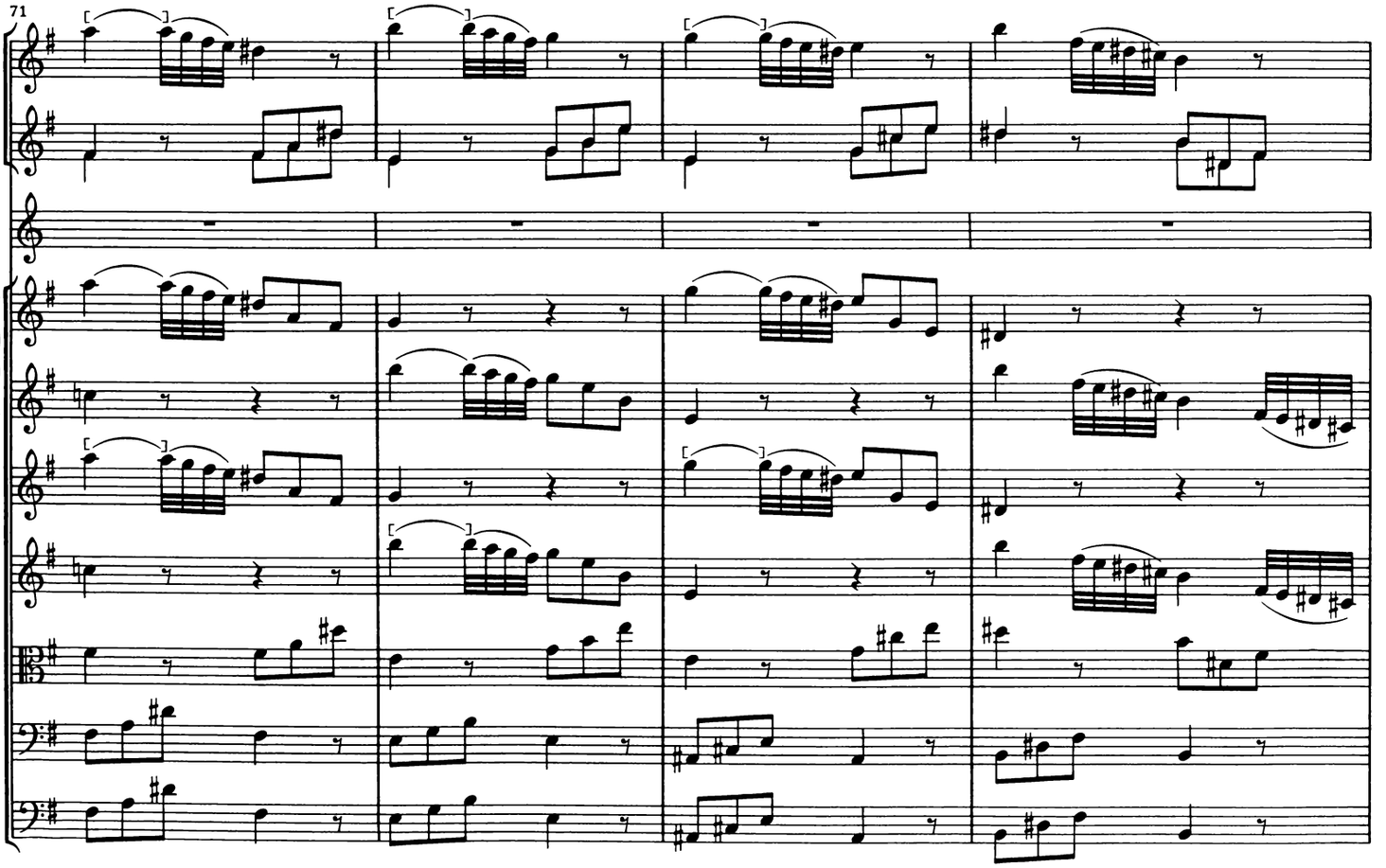

54


59
p
p
p
p
Solo
Fagotto solo
63
[f]
f
[f]
f
f
f
f
[f]
f
Fg. col Bs.
[f]


67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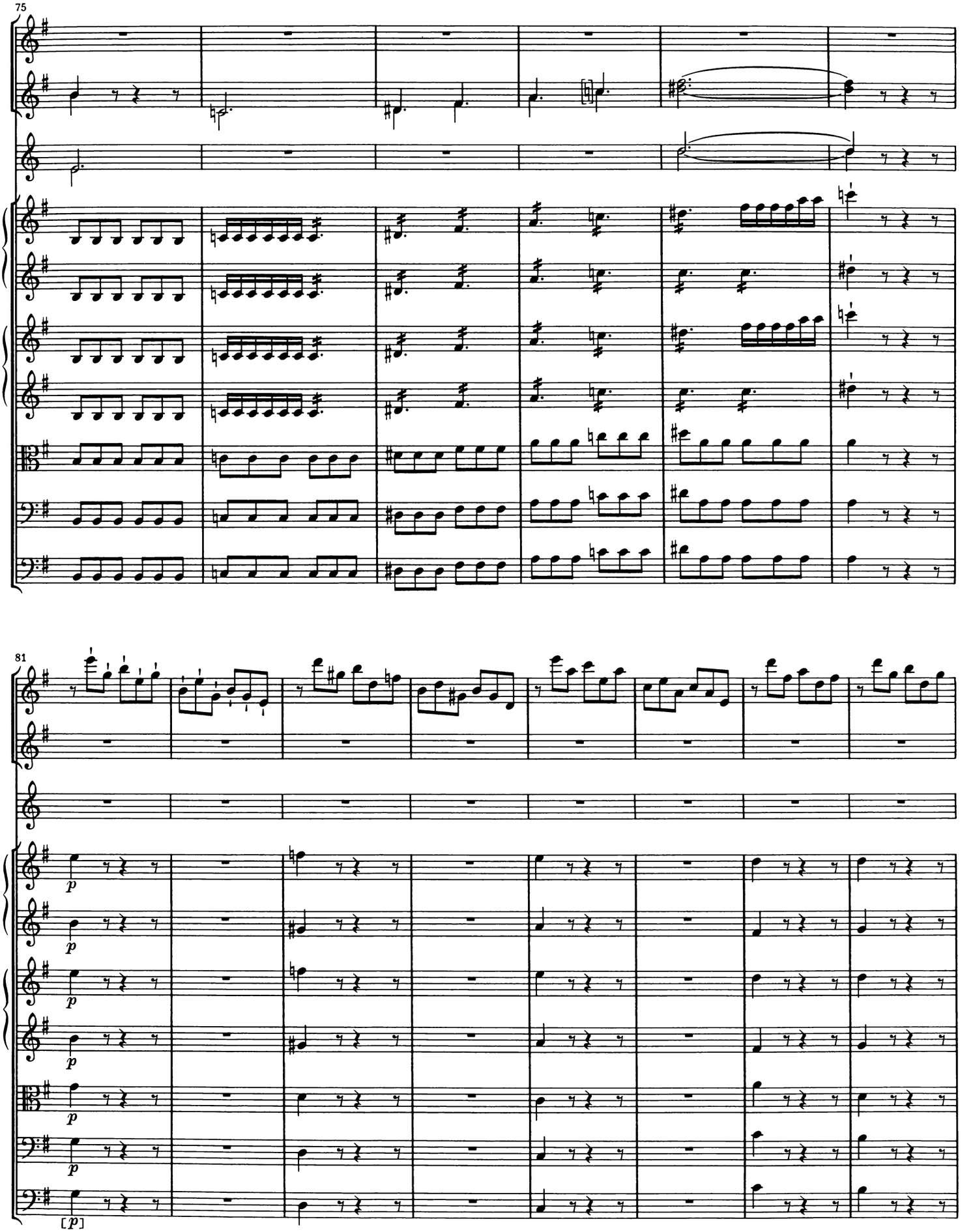
75
81
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p
p
p
p
p
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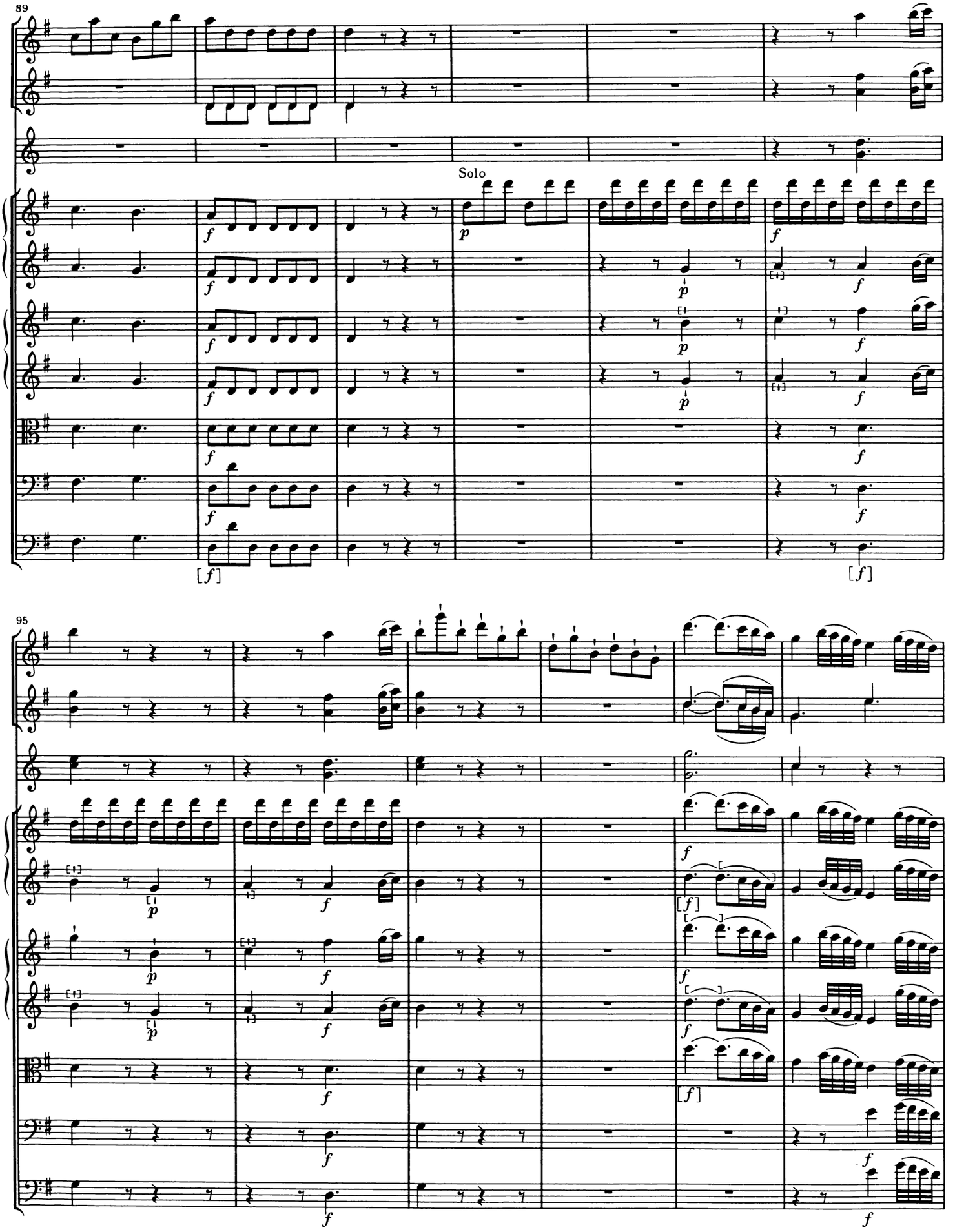
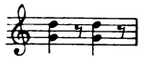
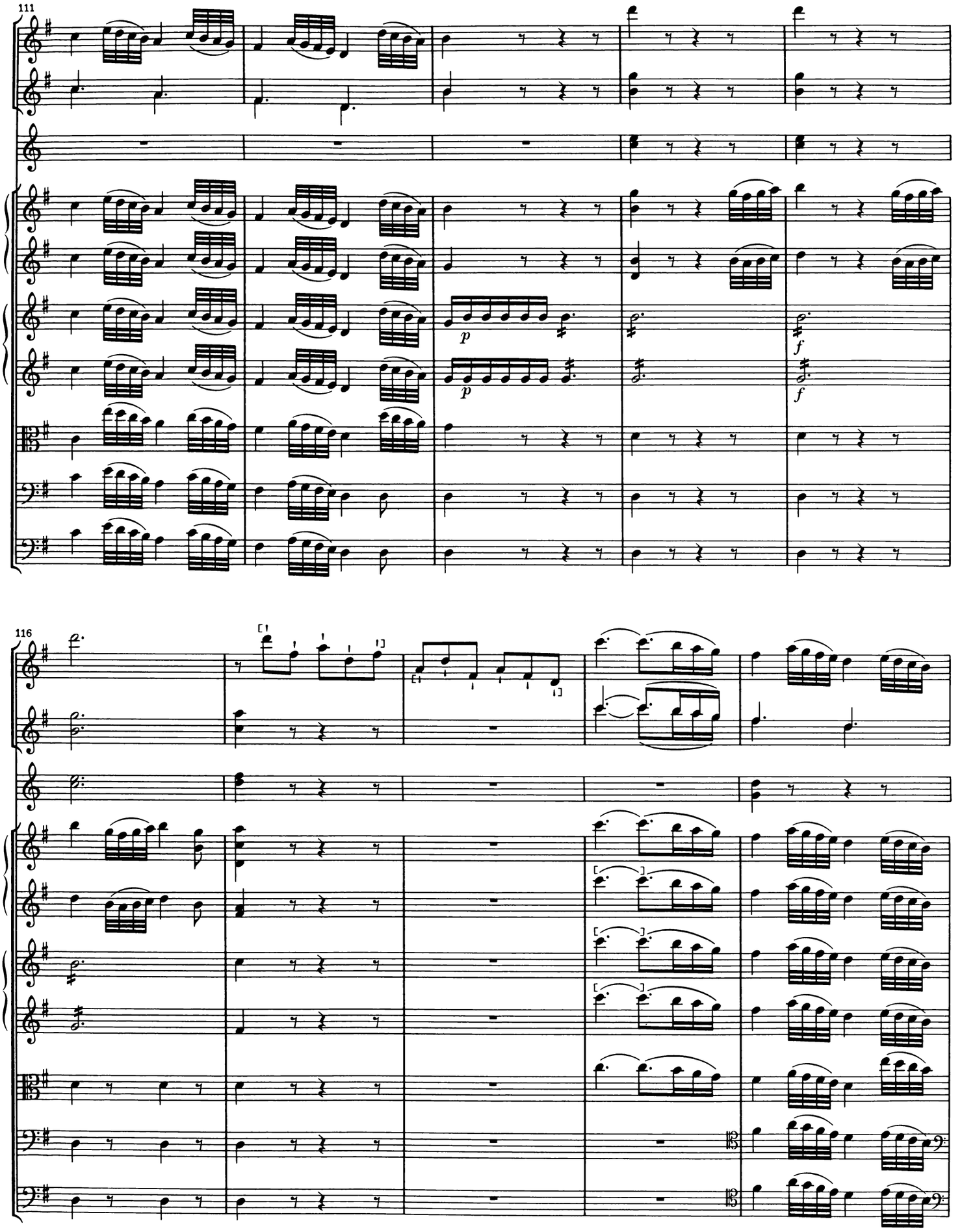
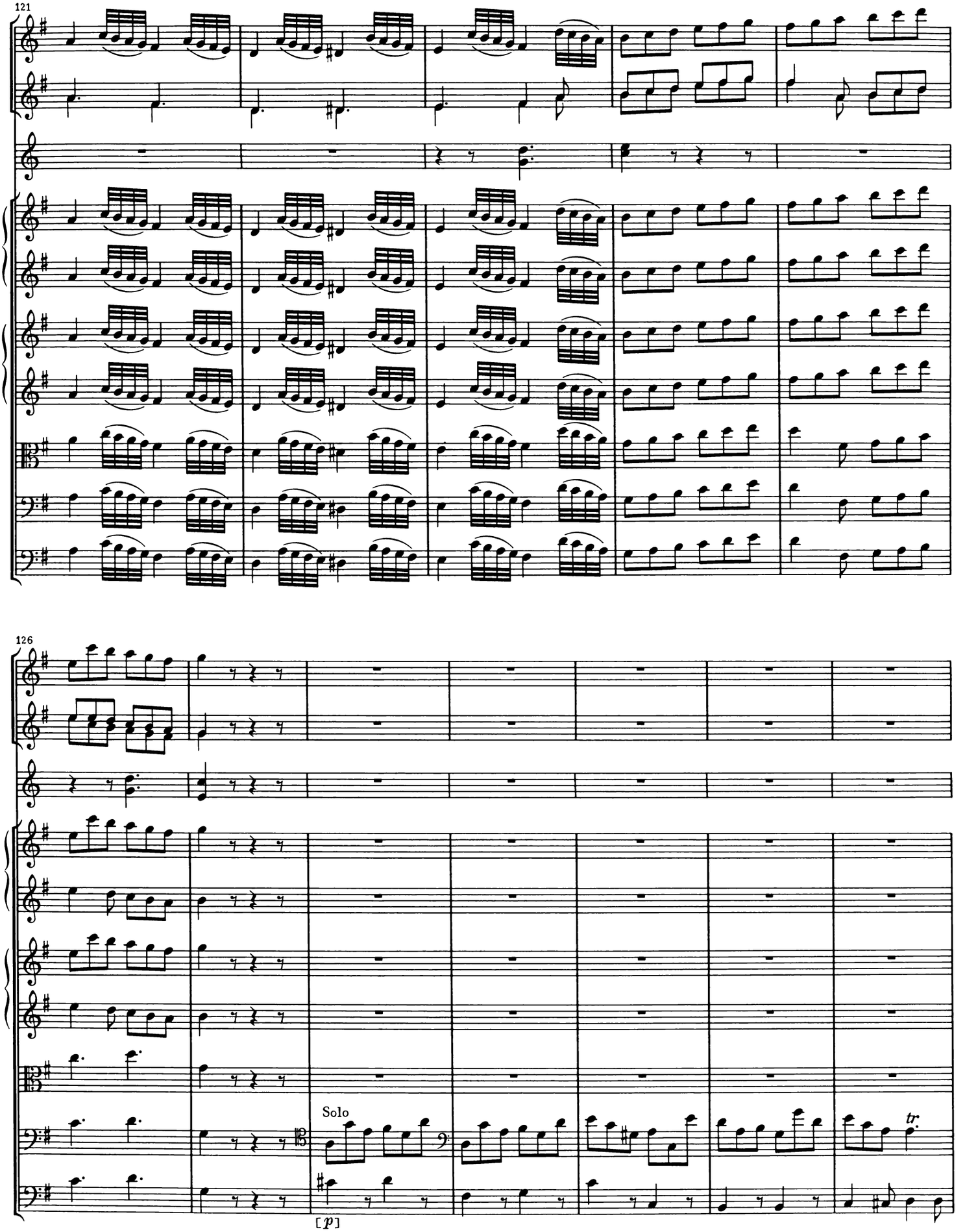

89
Solo
95

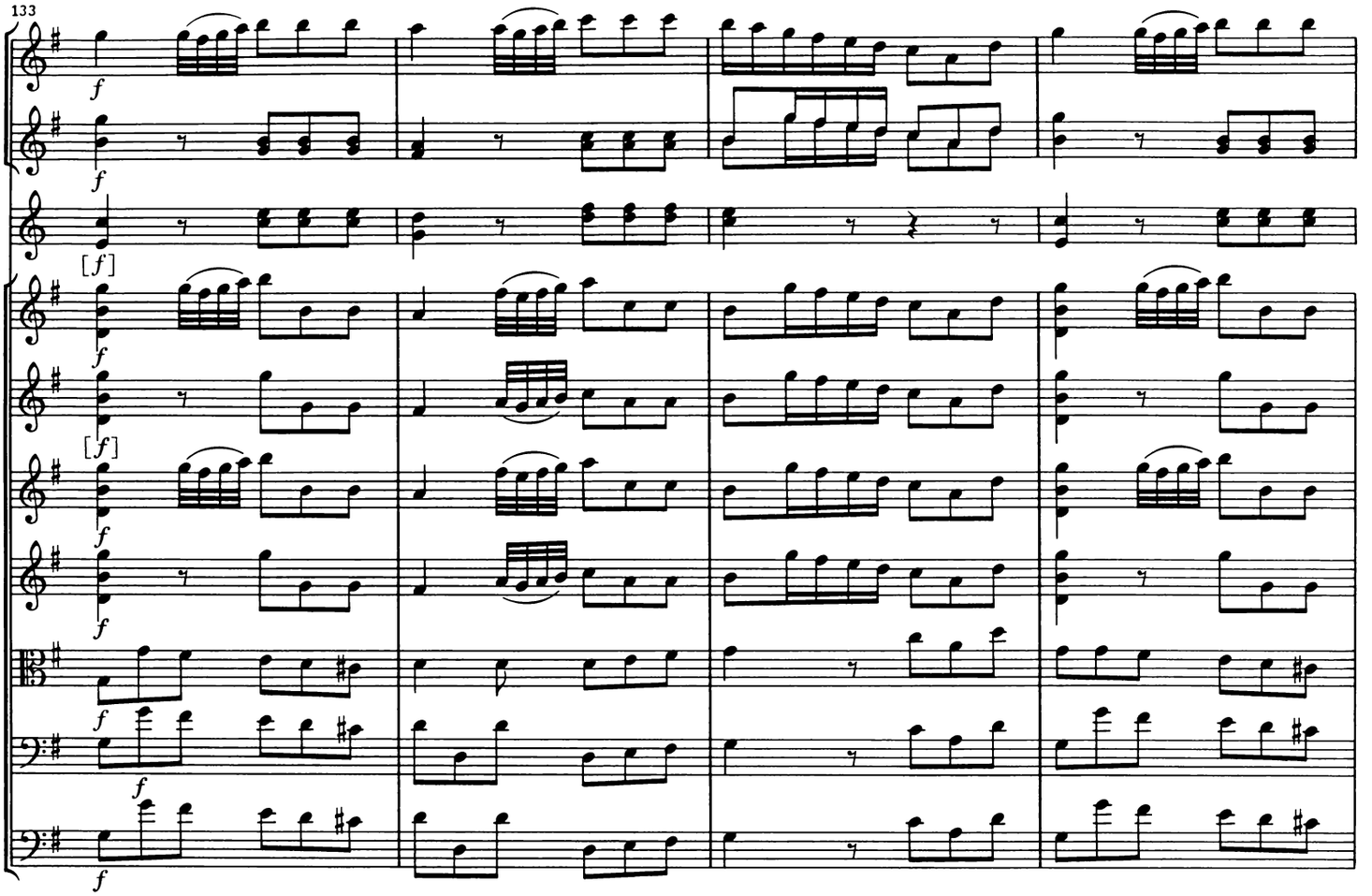
101

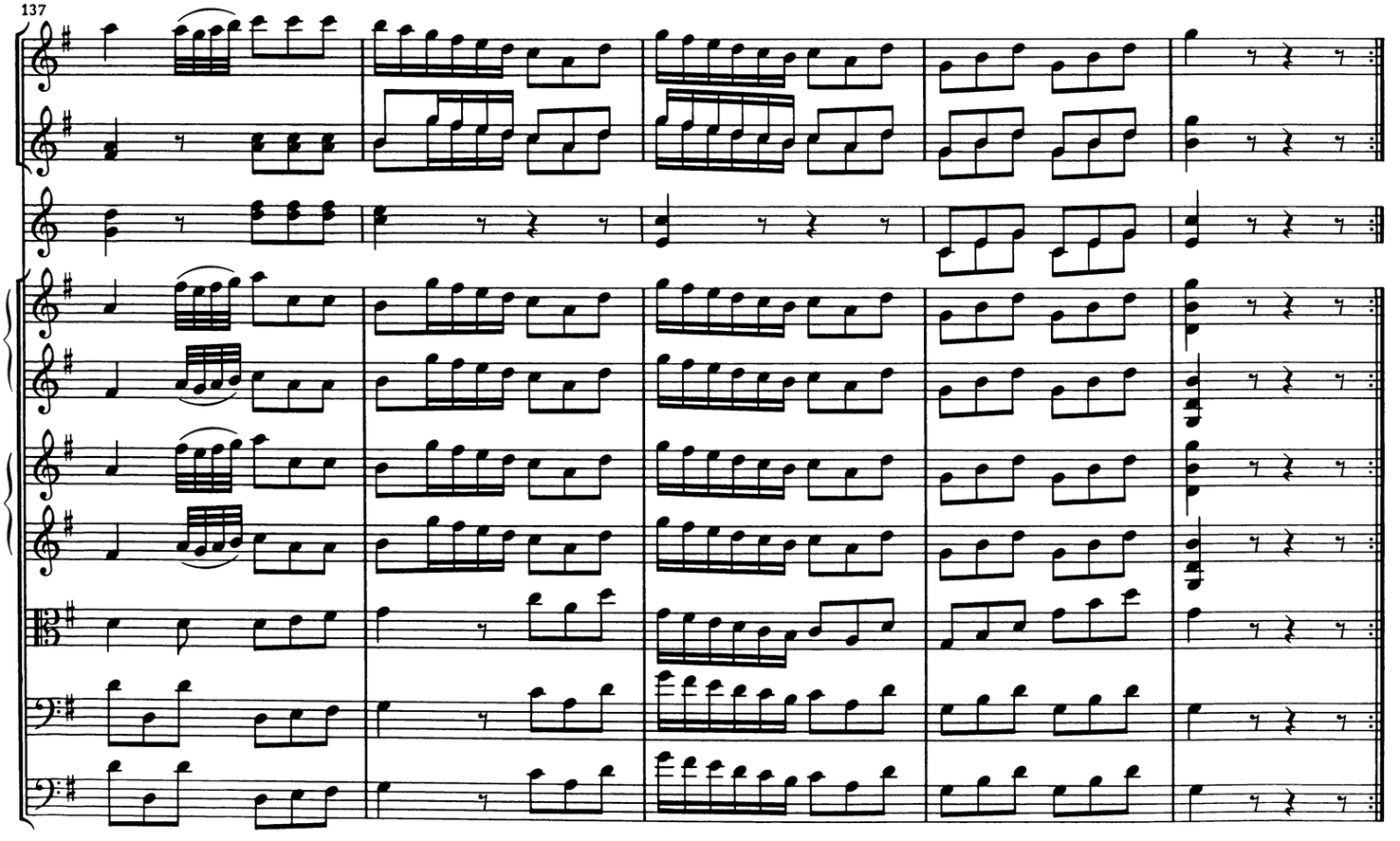
106

*) In der Überlieferung: 


111
p
f
p
f
116


121
126
Solo
tr.
[p]

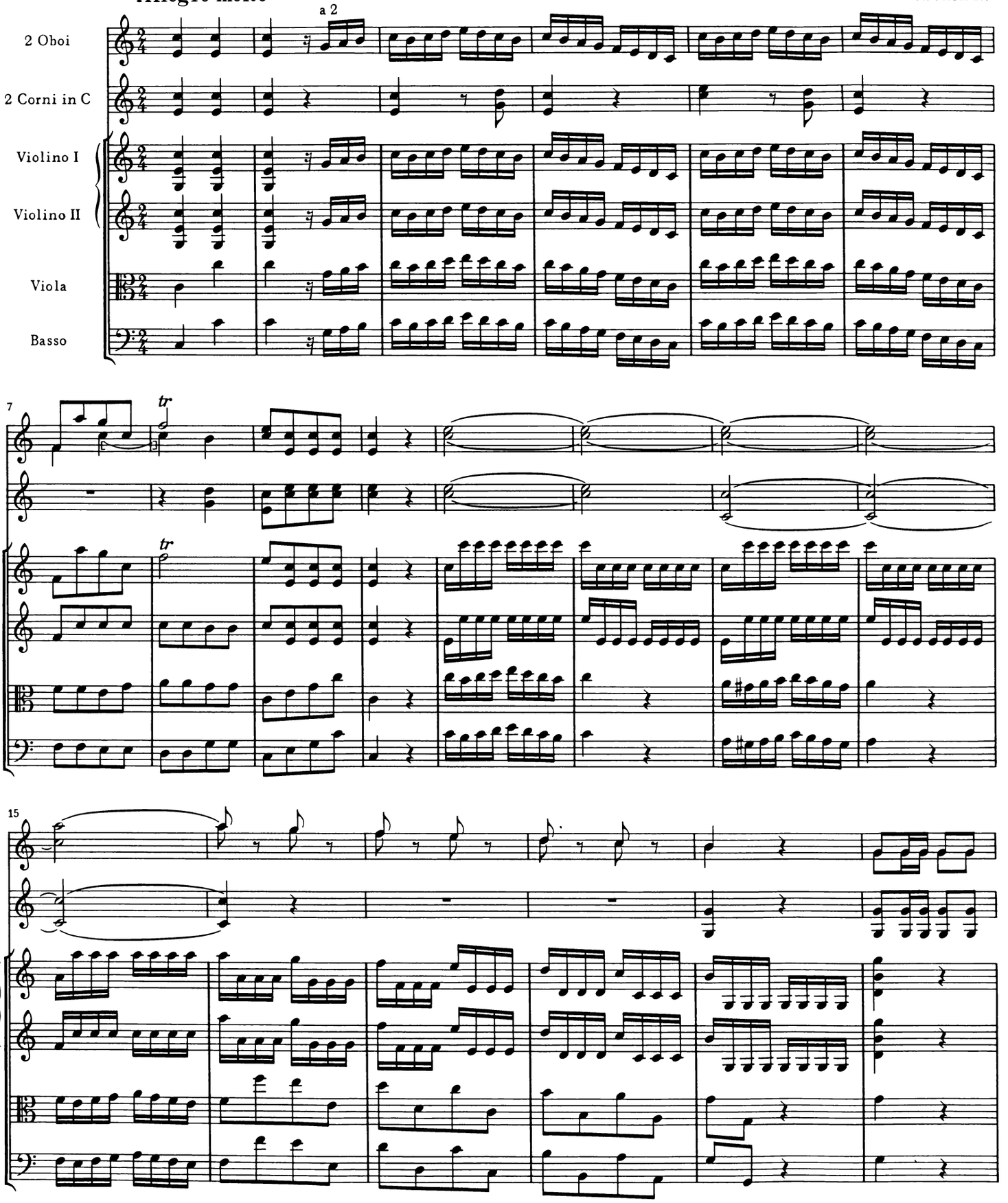

133
f
[f]
f
[f]
f
f
f
f

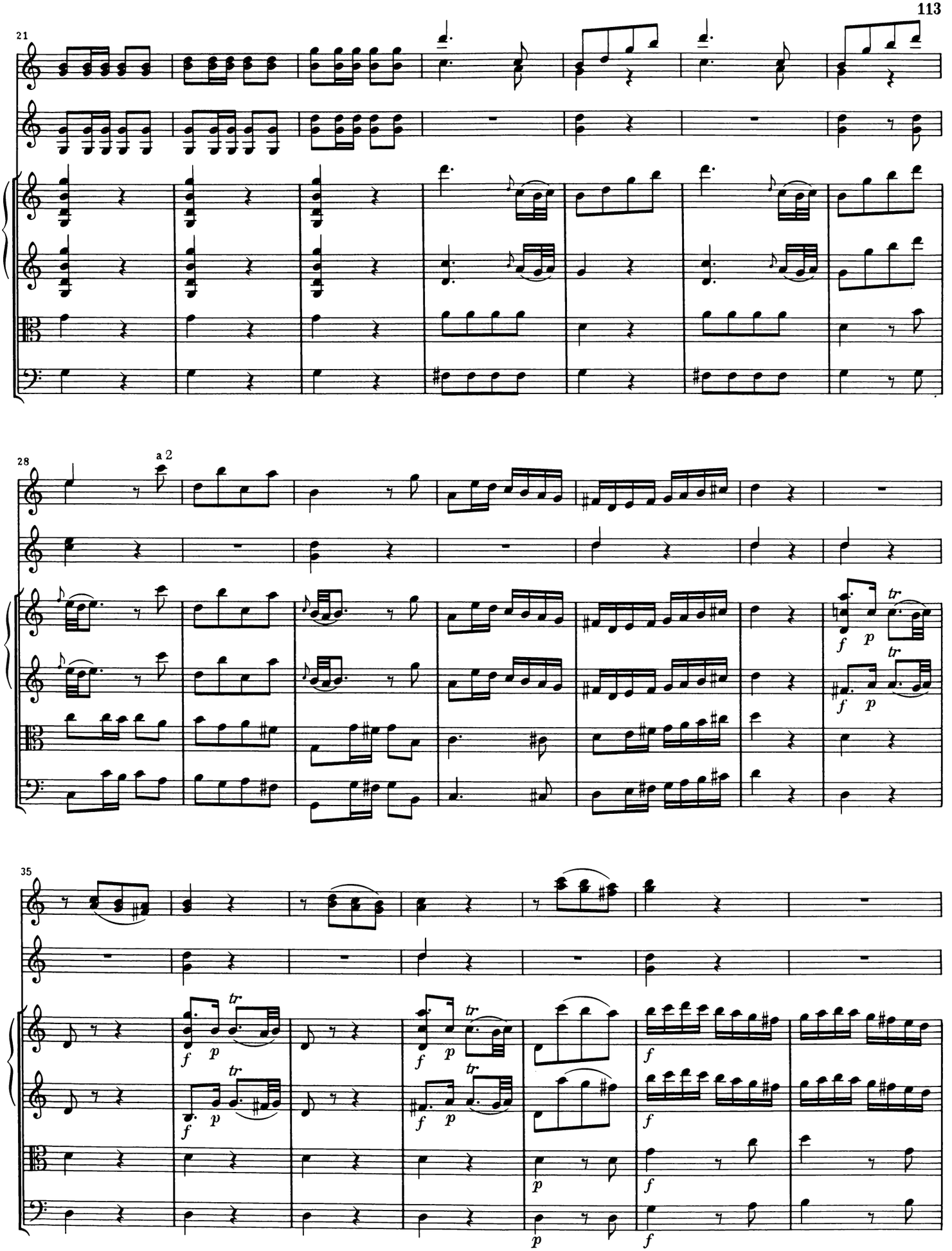

137

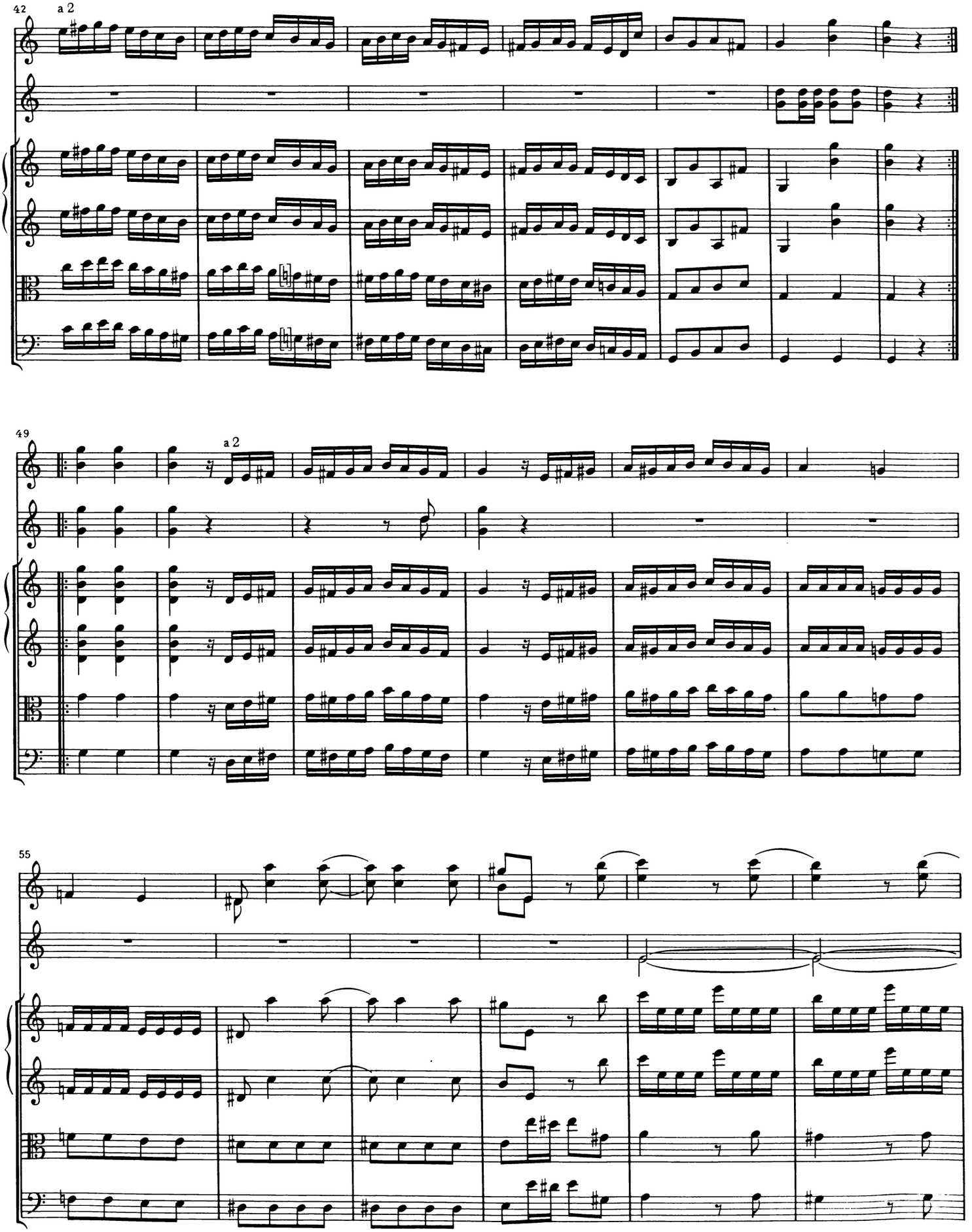
SINFONIE in C

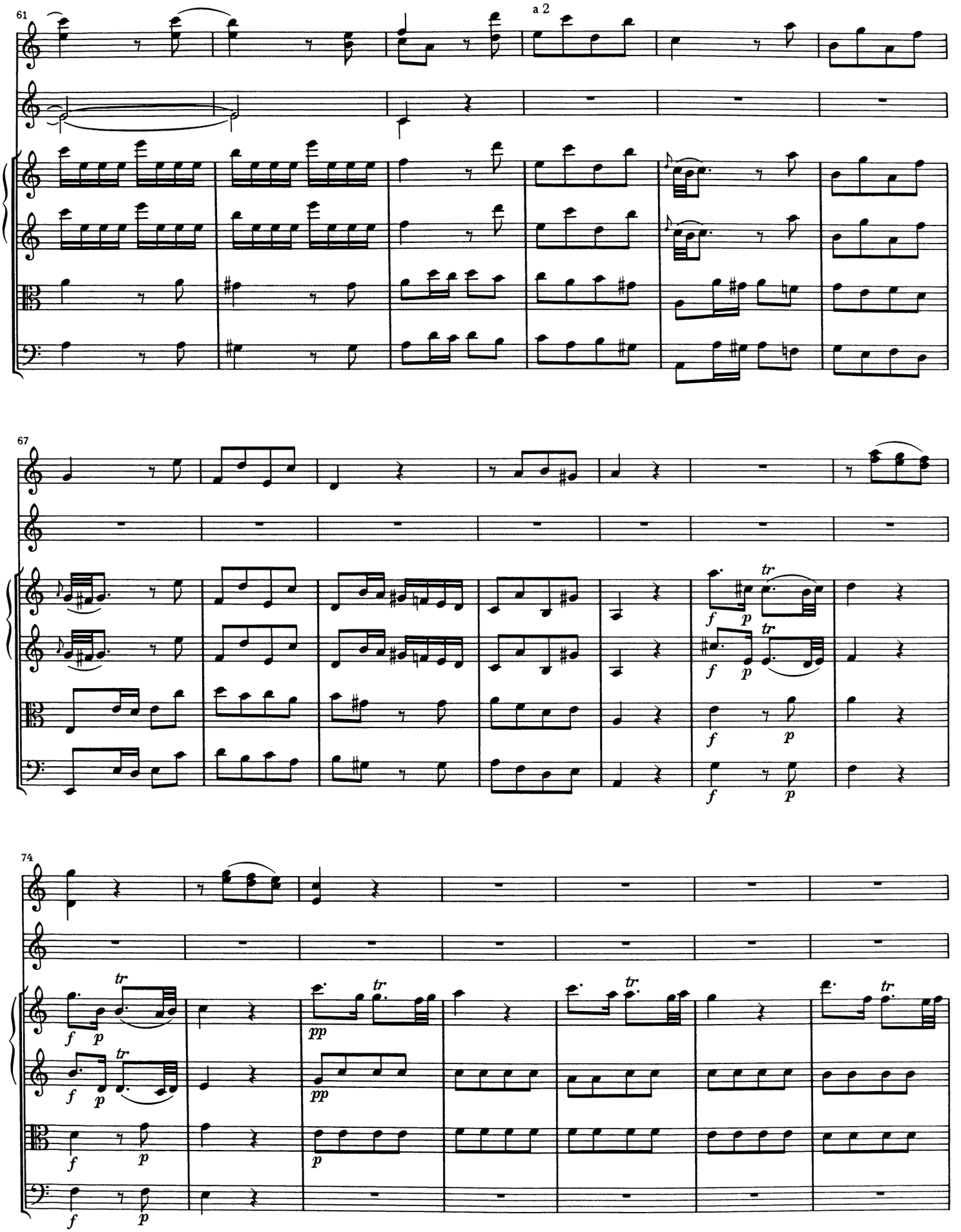
[1762]
Hoboken I:9

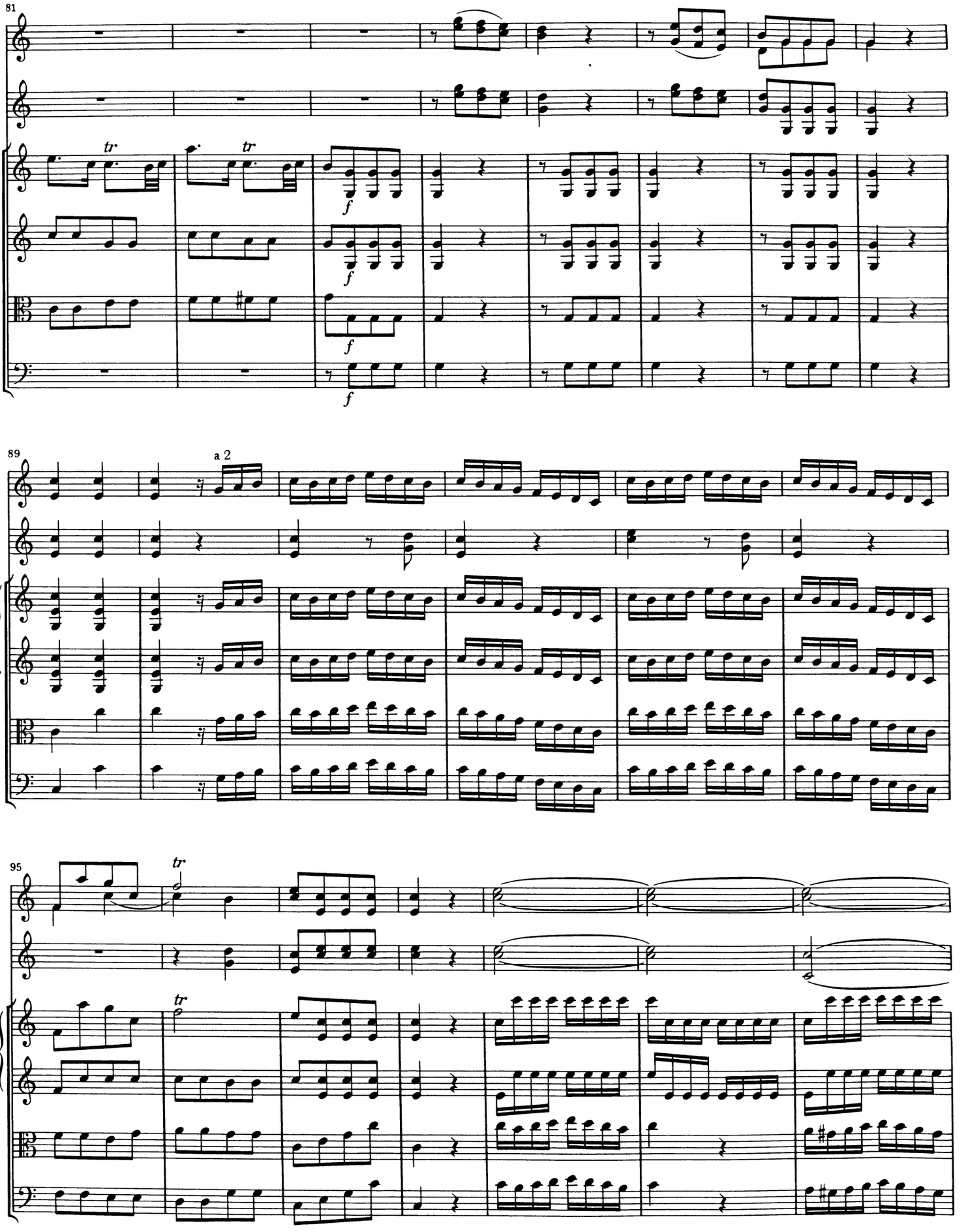
Allegro molto

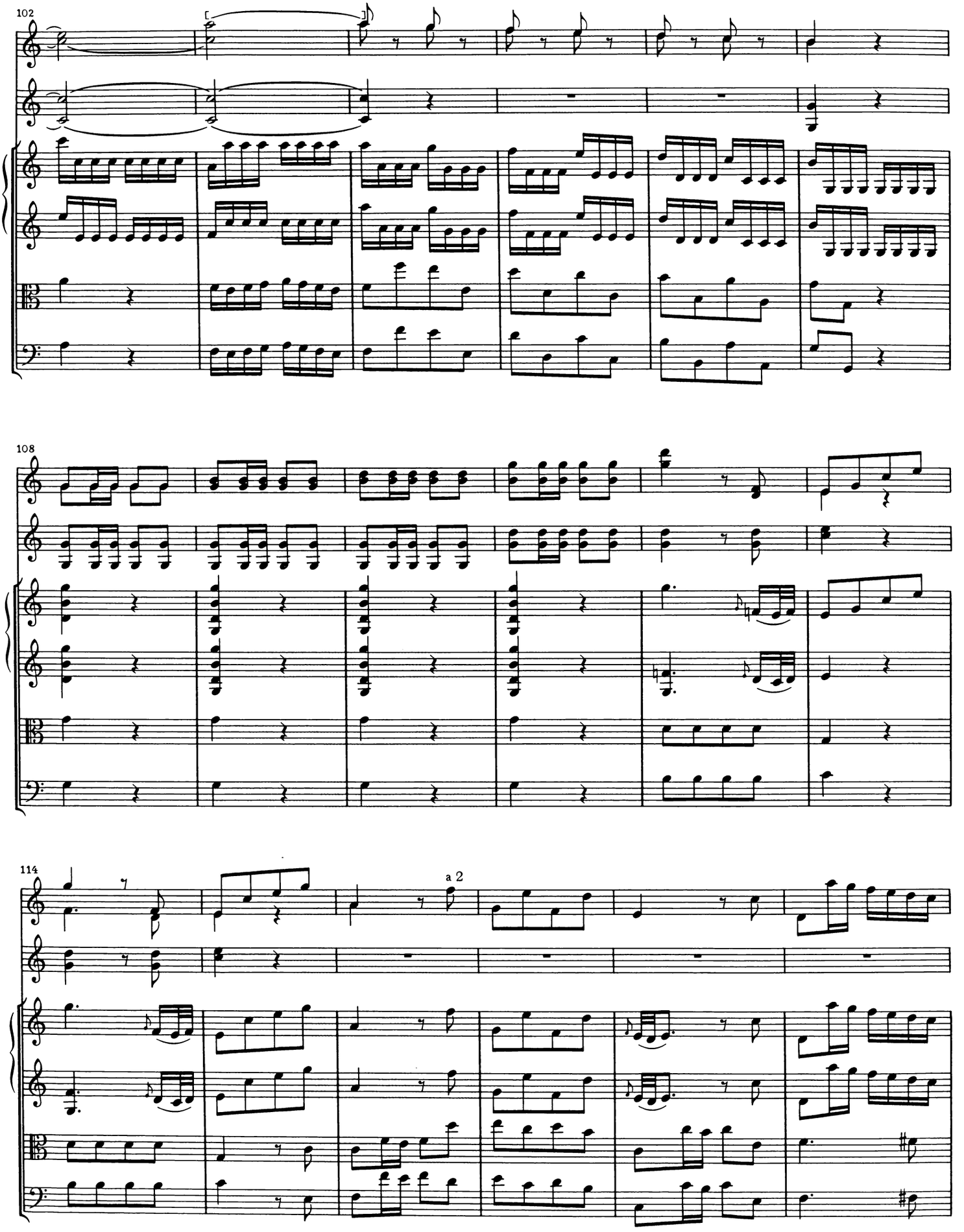


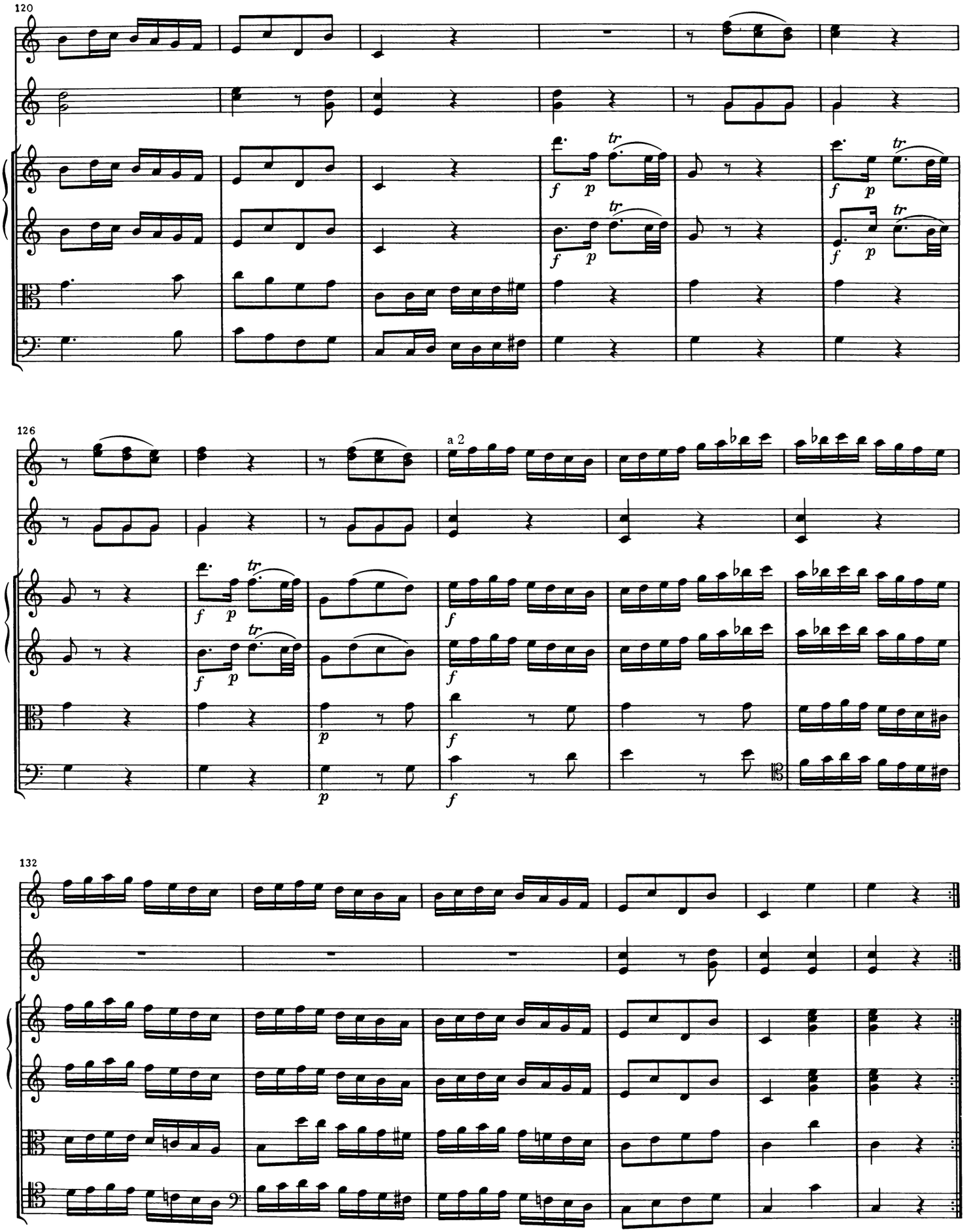

21
28
a 2
35
f
p
tr

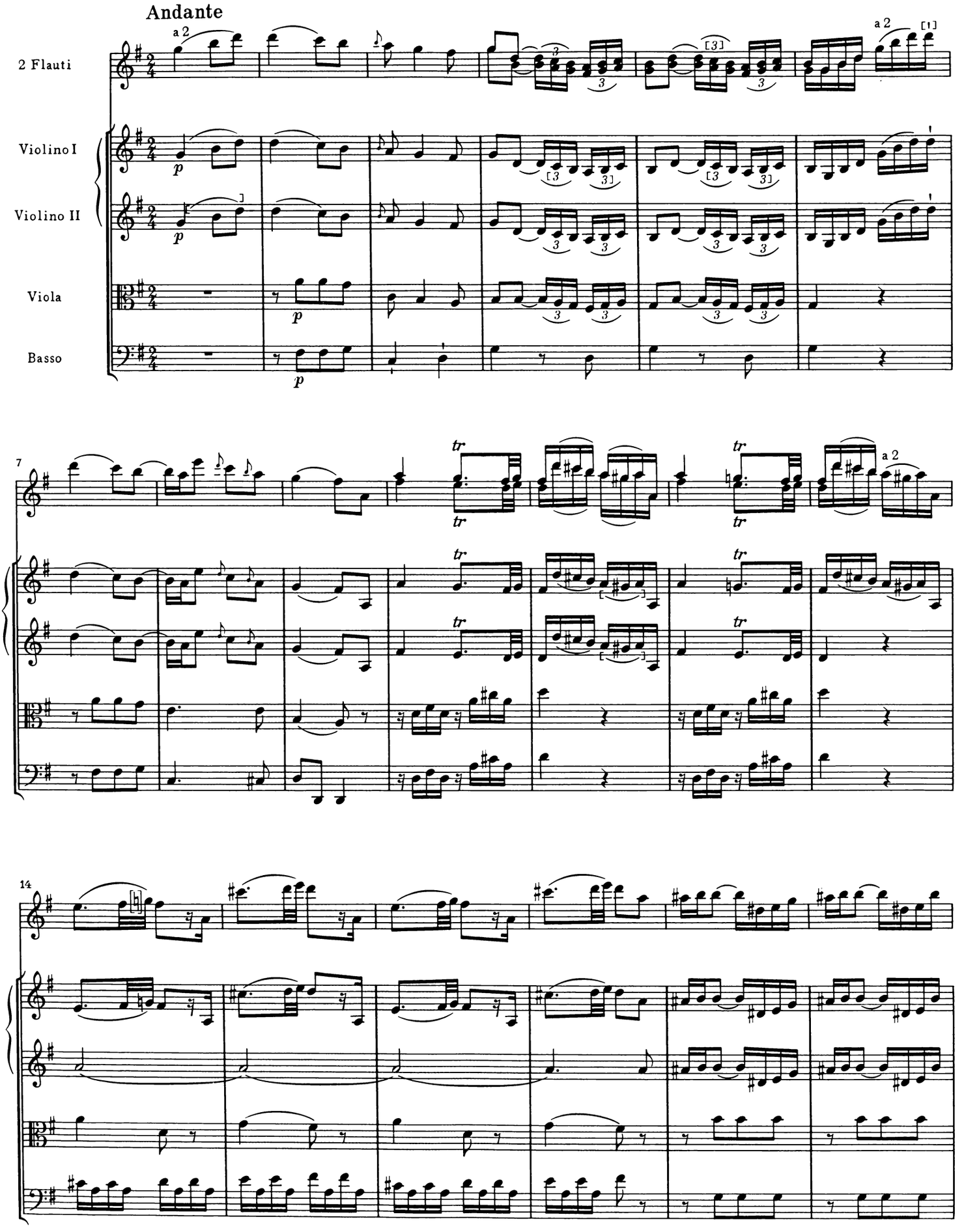

42
a 2
49
a 2
55

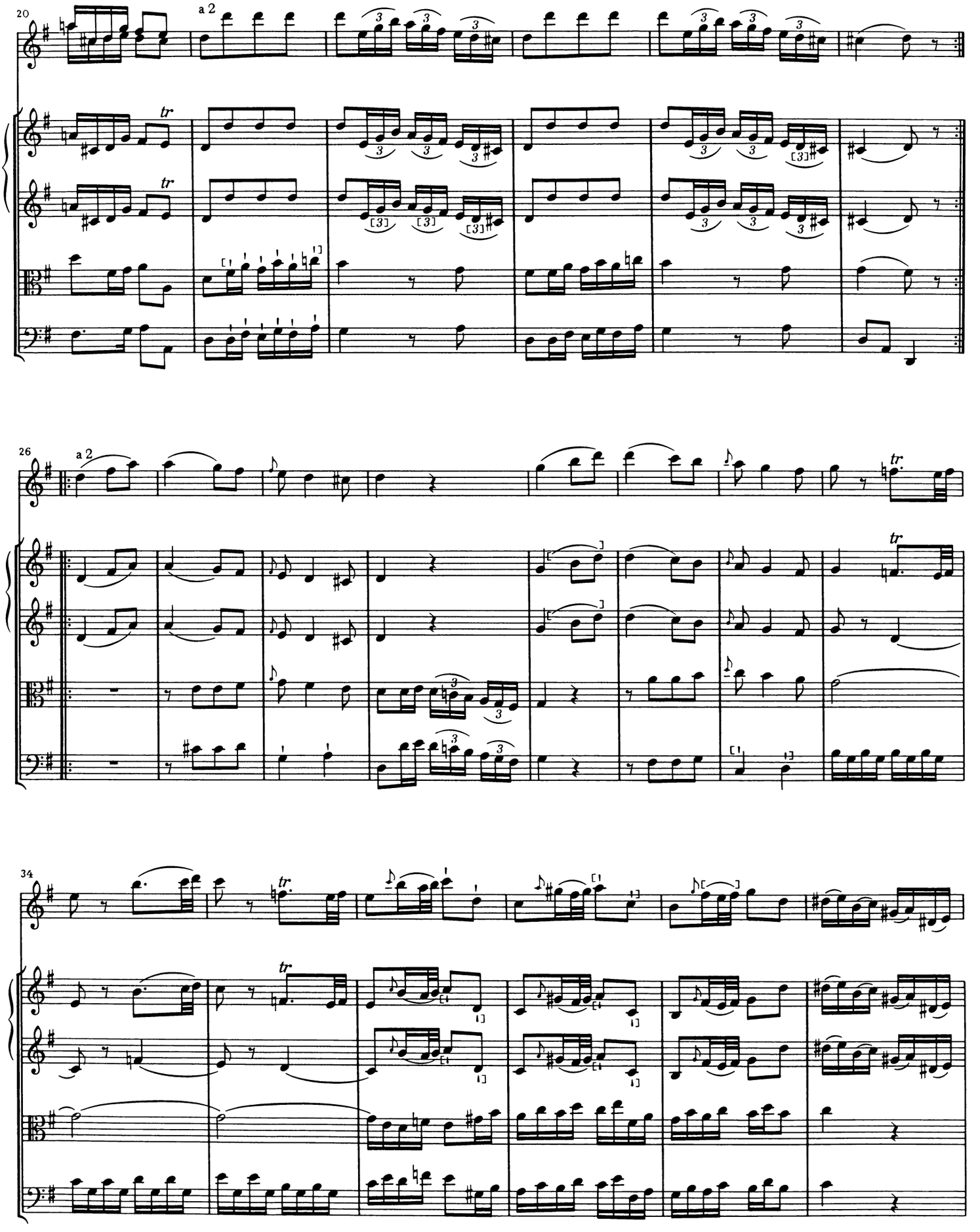

61
a 2
67
74

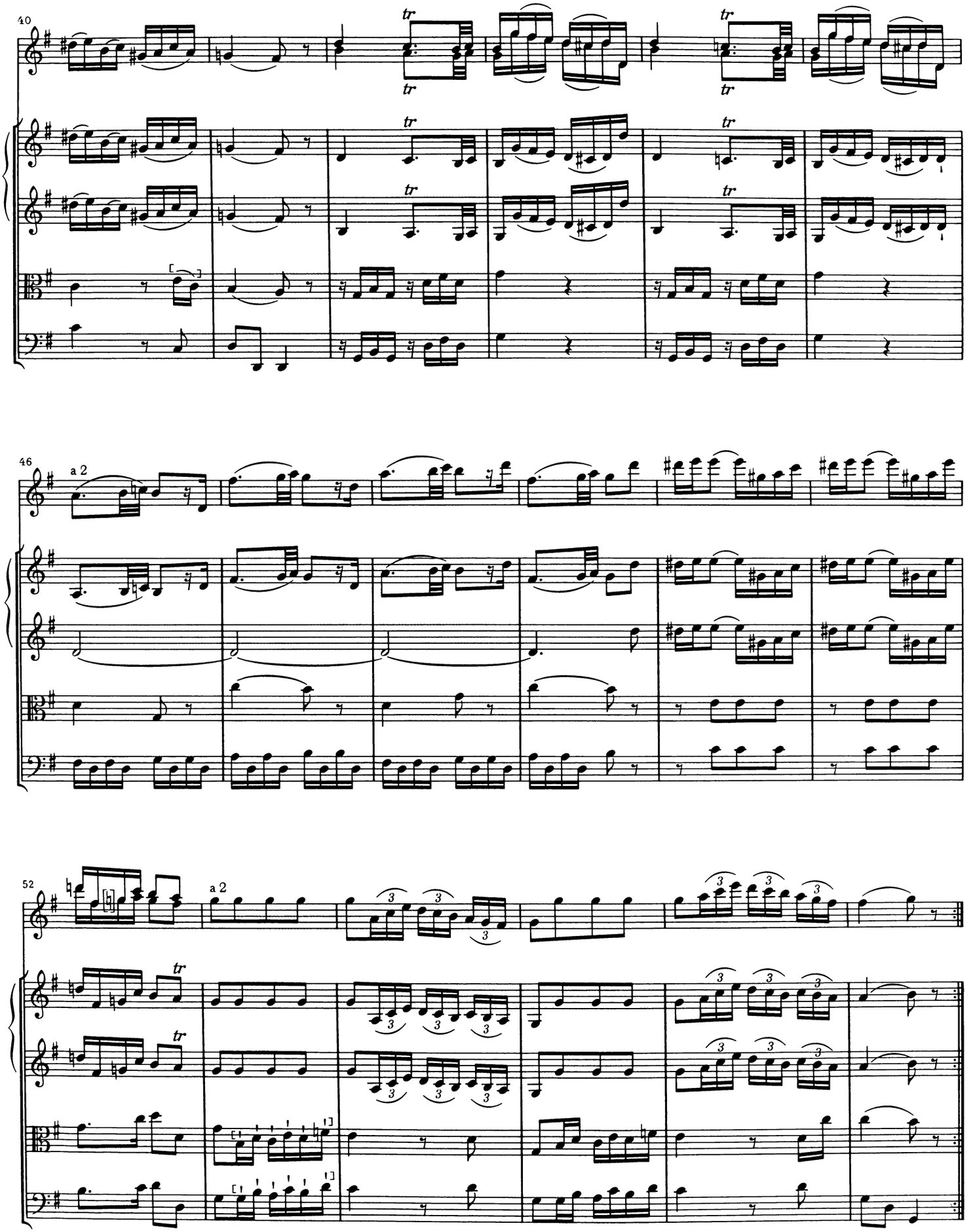

81
tr
tr
f
f
f
f
89
a 2
95
tr
tr


102
108
114
a 2

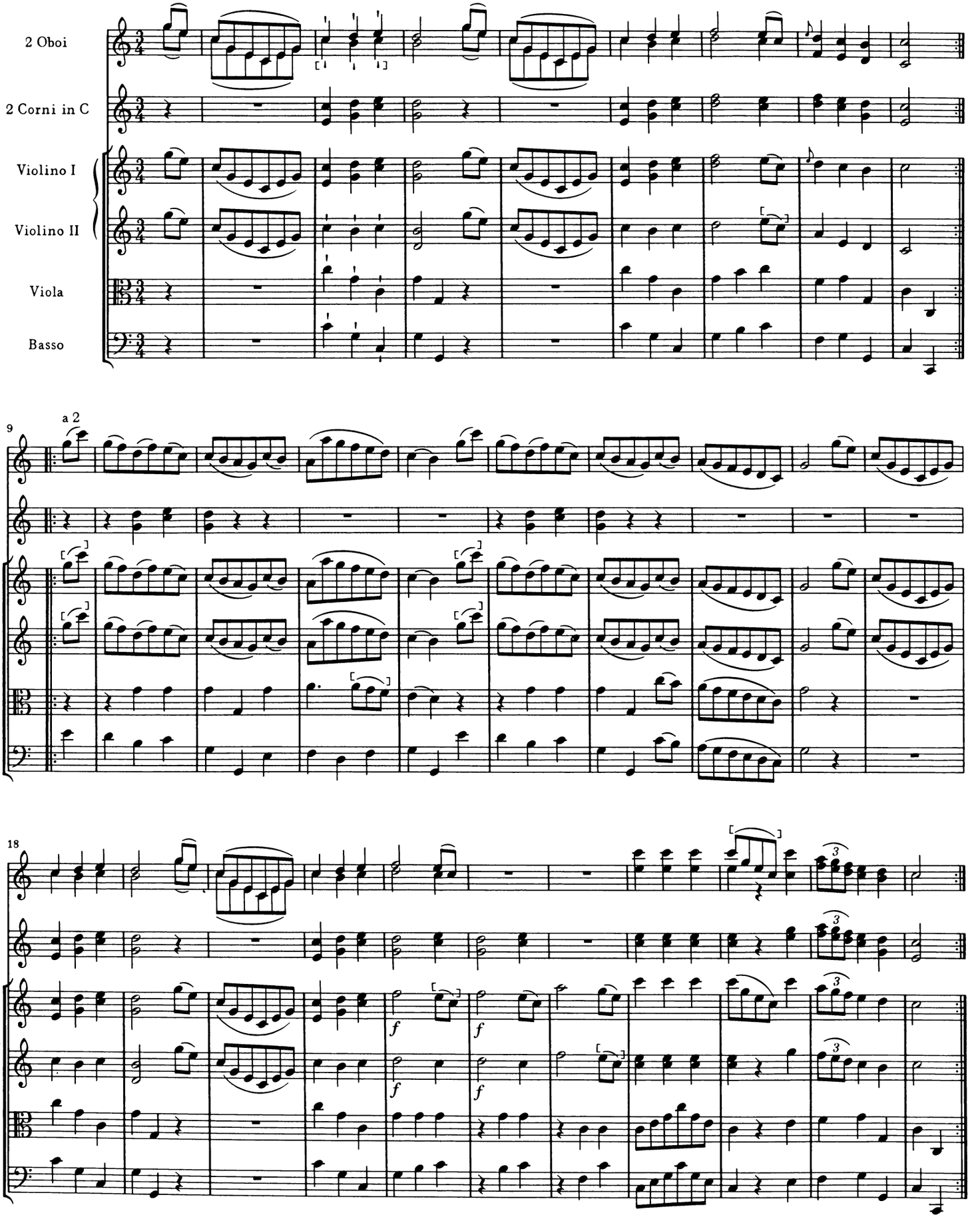

120
126
a 2
132

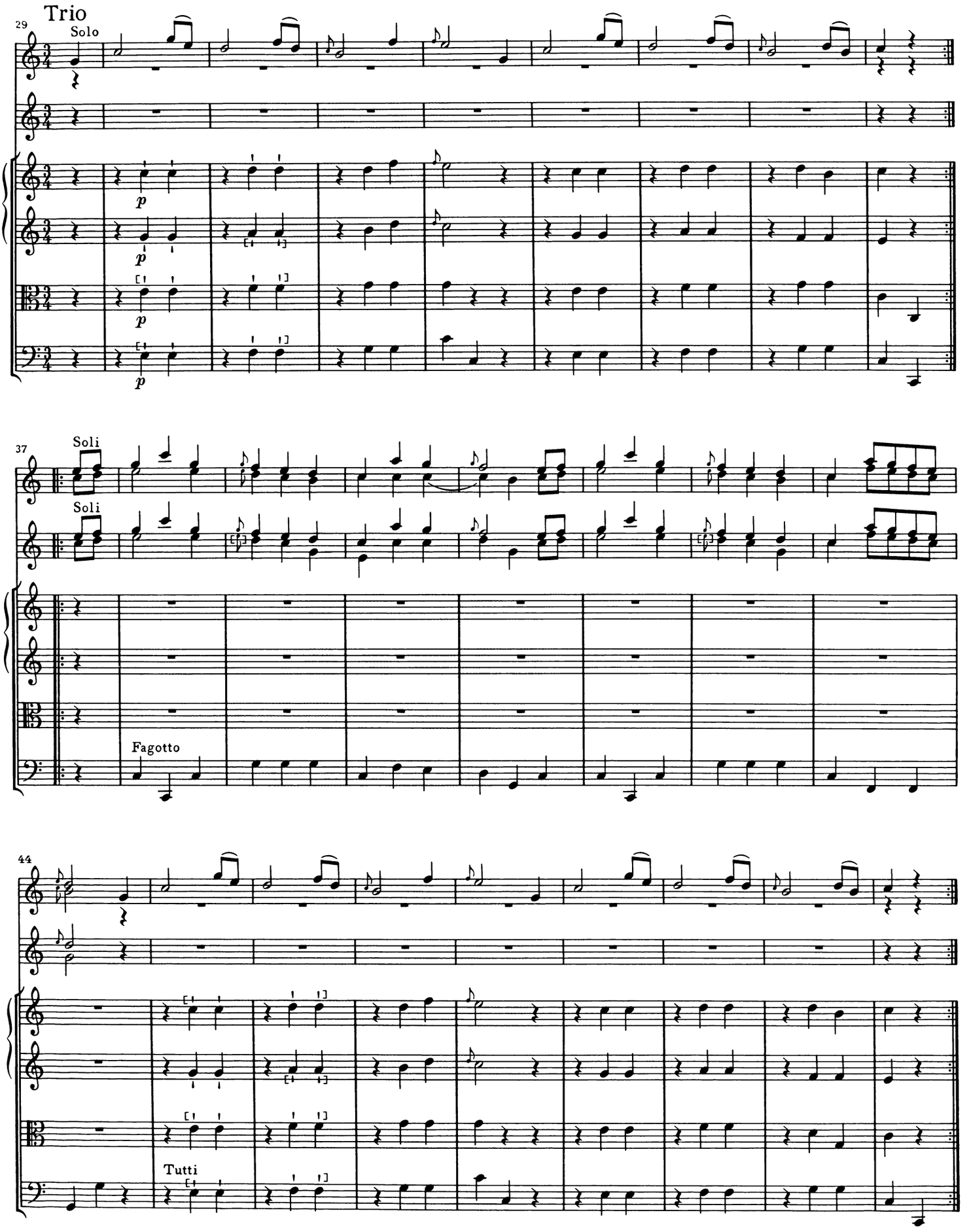

Andante
2 Flauti
Violino I
Violino II
Viola
Basso
a 2
p
tr
7
14


20
a 2
26
a 2
34


40
46
a 2
52
a 2

Finale
Menuet
Allegretto



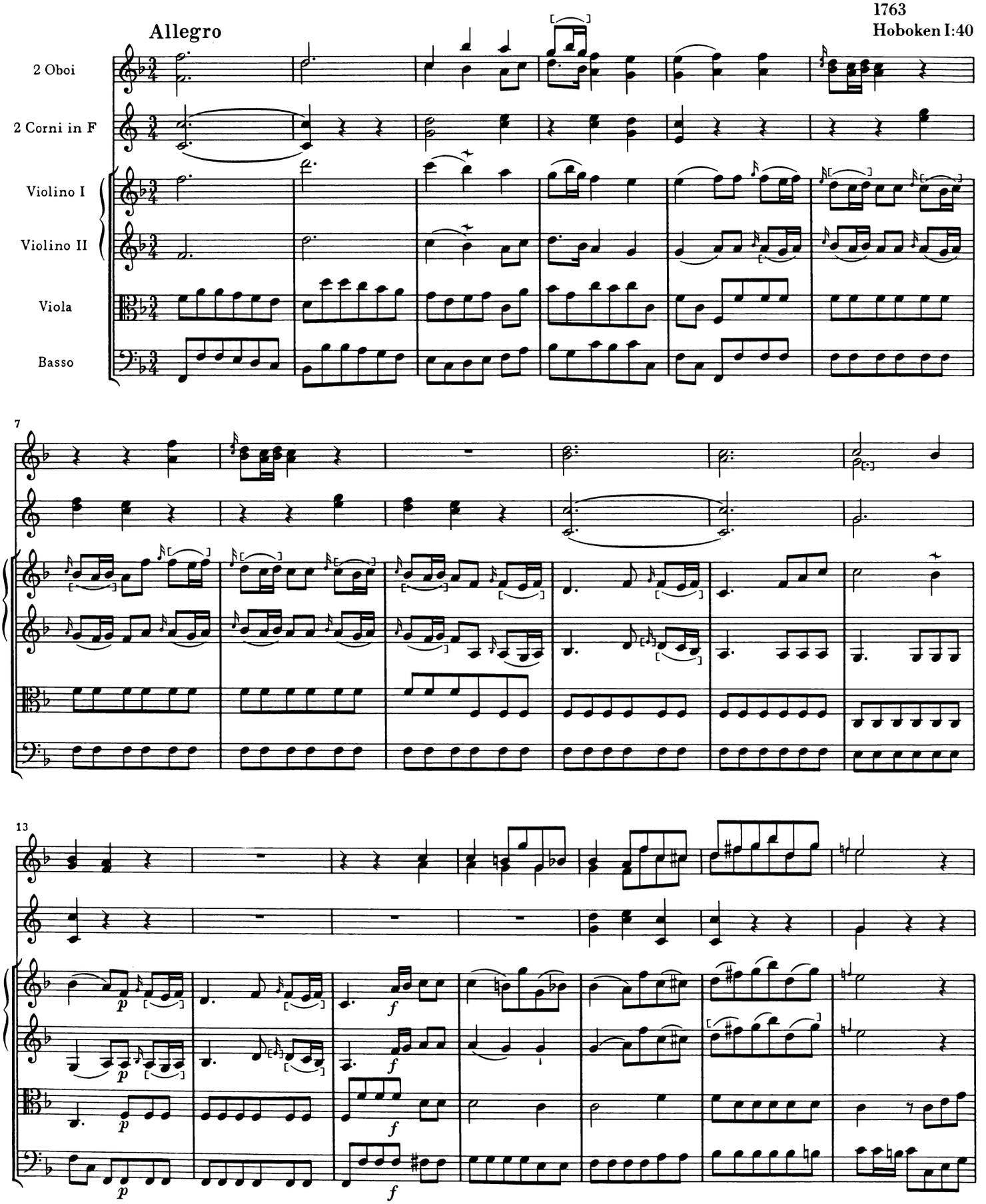


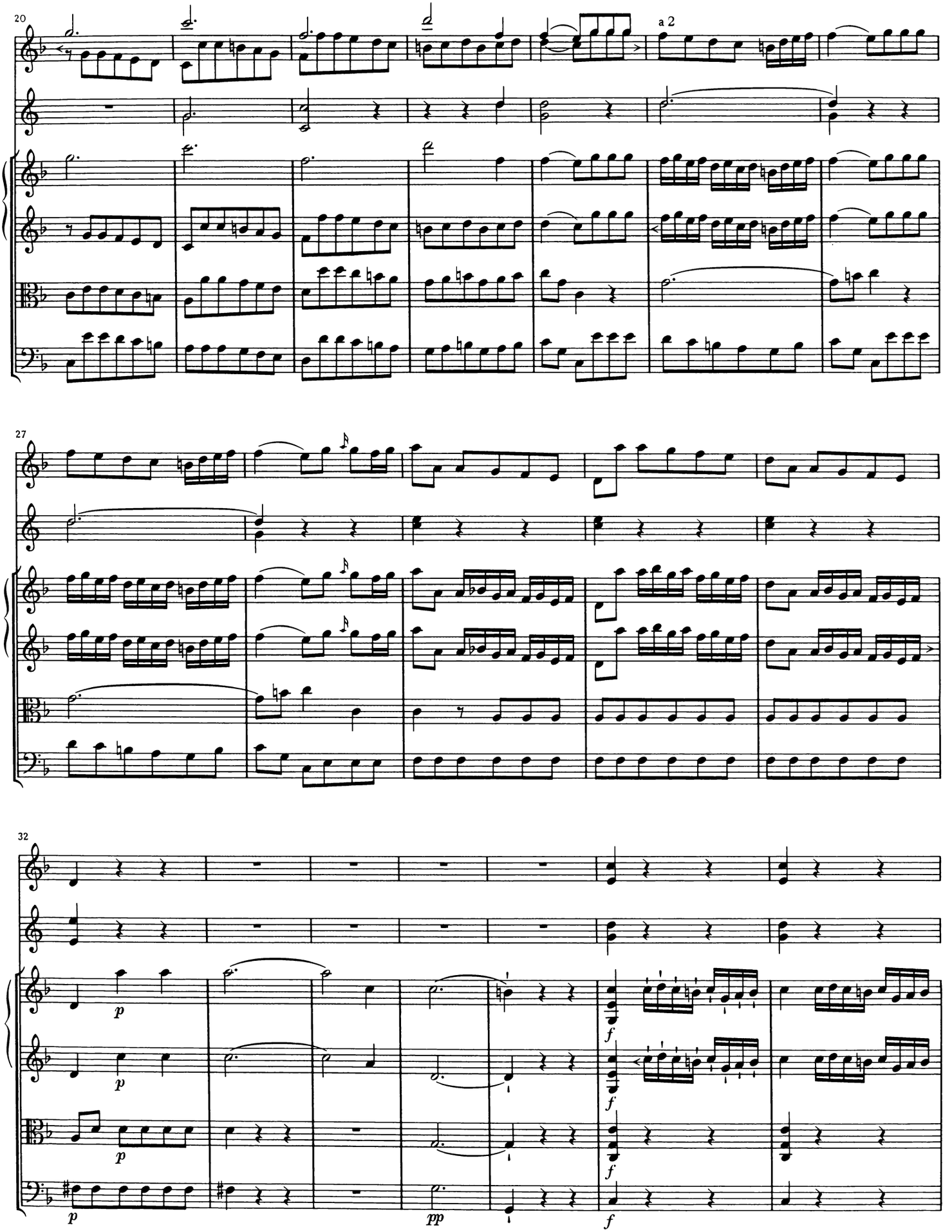
Menuet da Capo

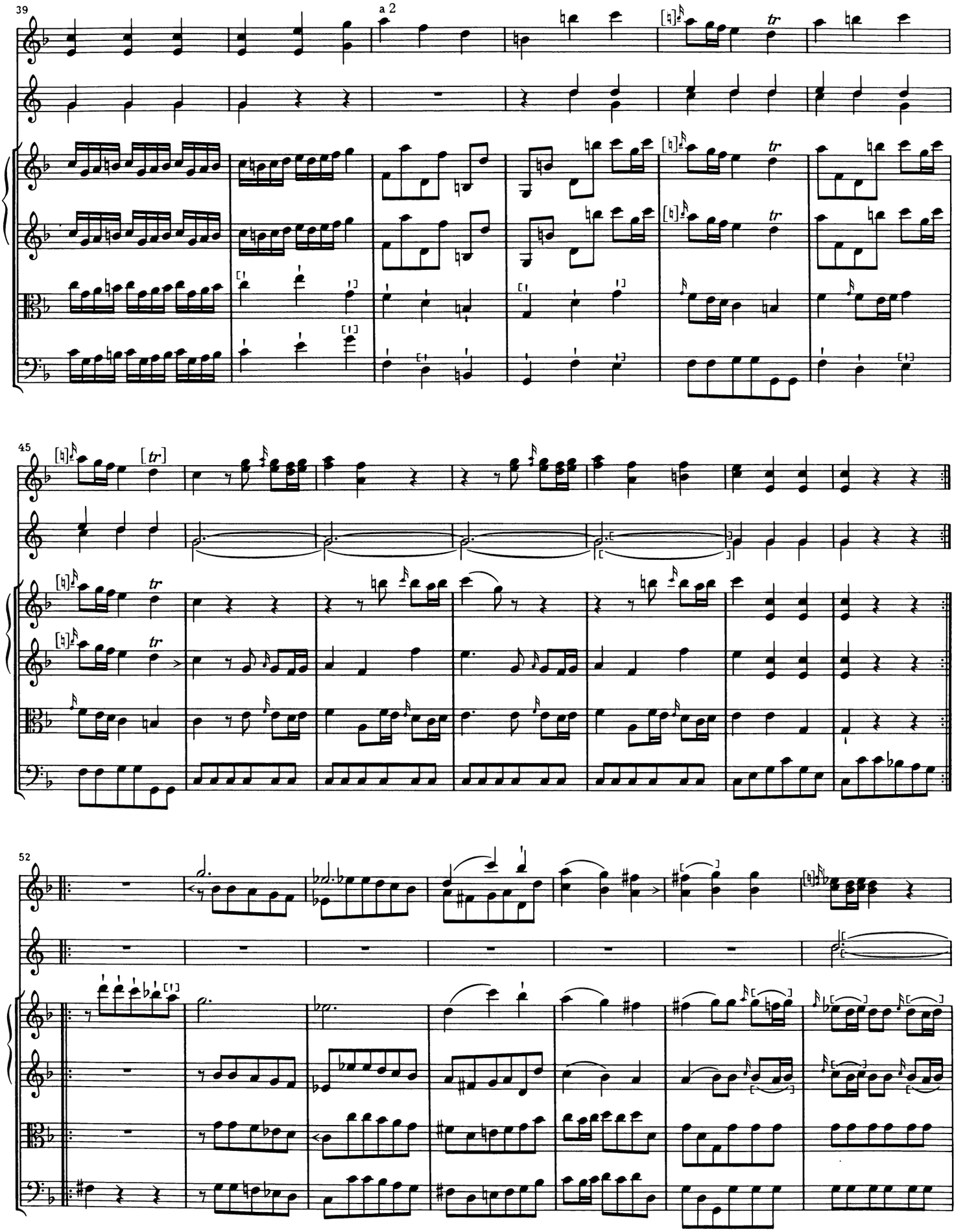
SINFONIE in F

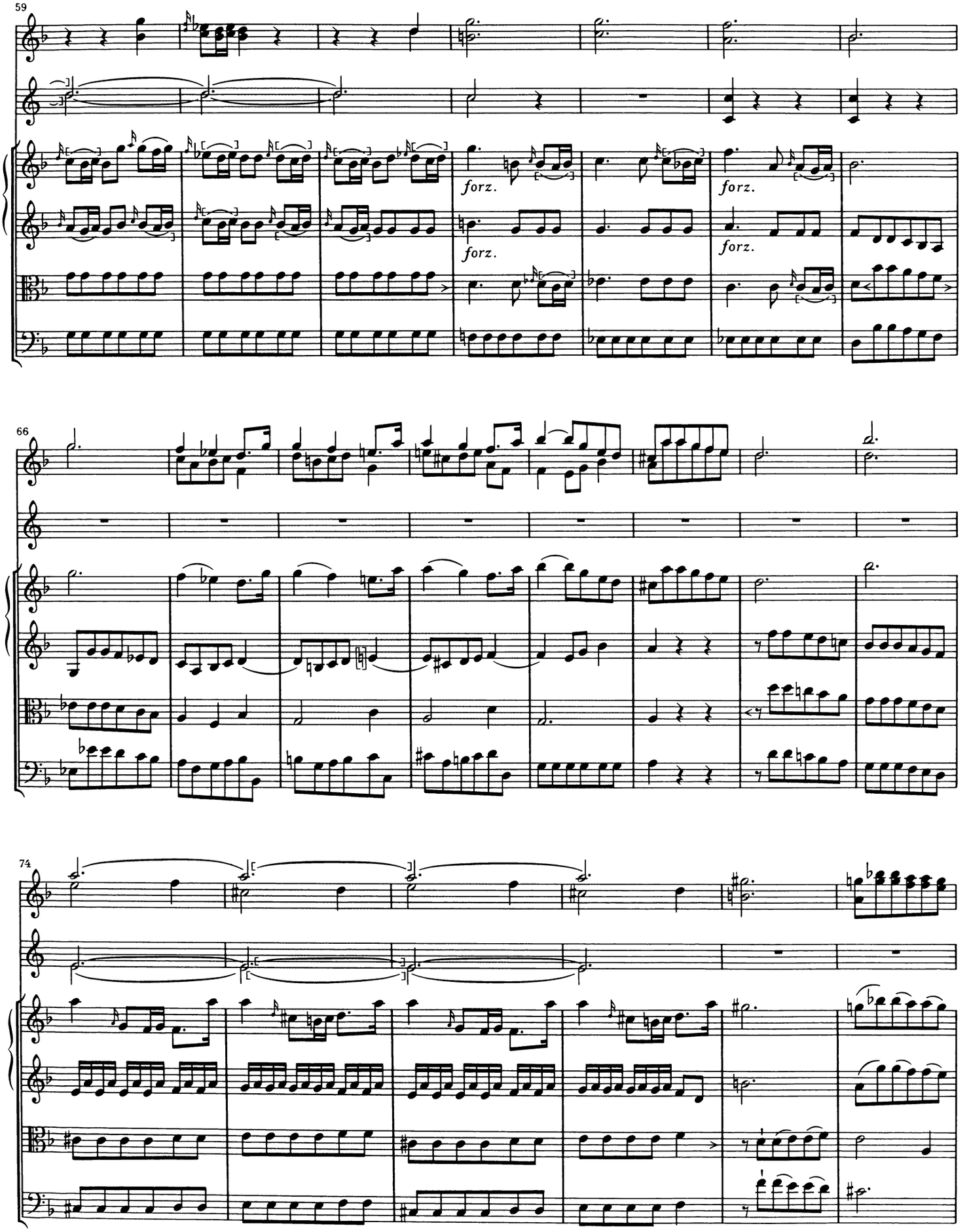
1763
Hoboken I:40

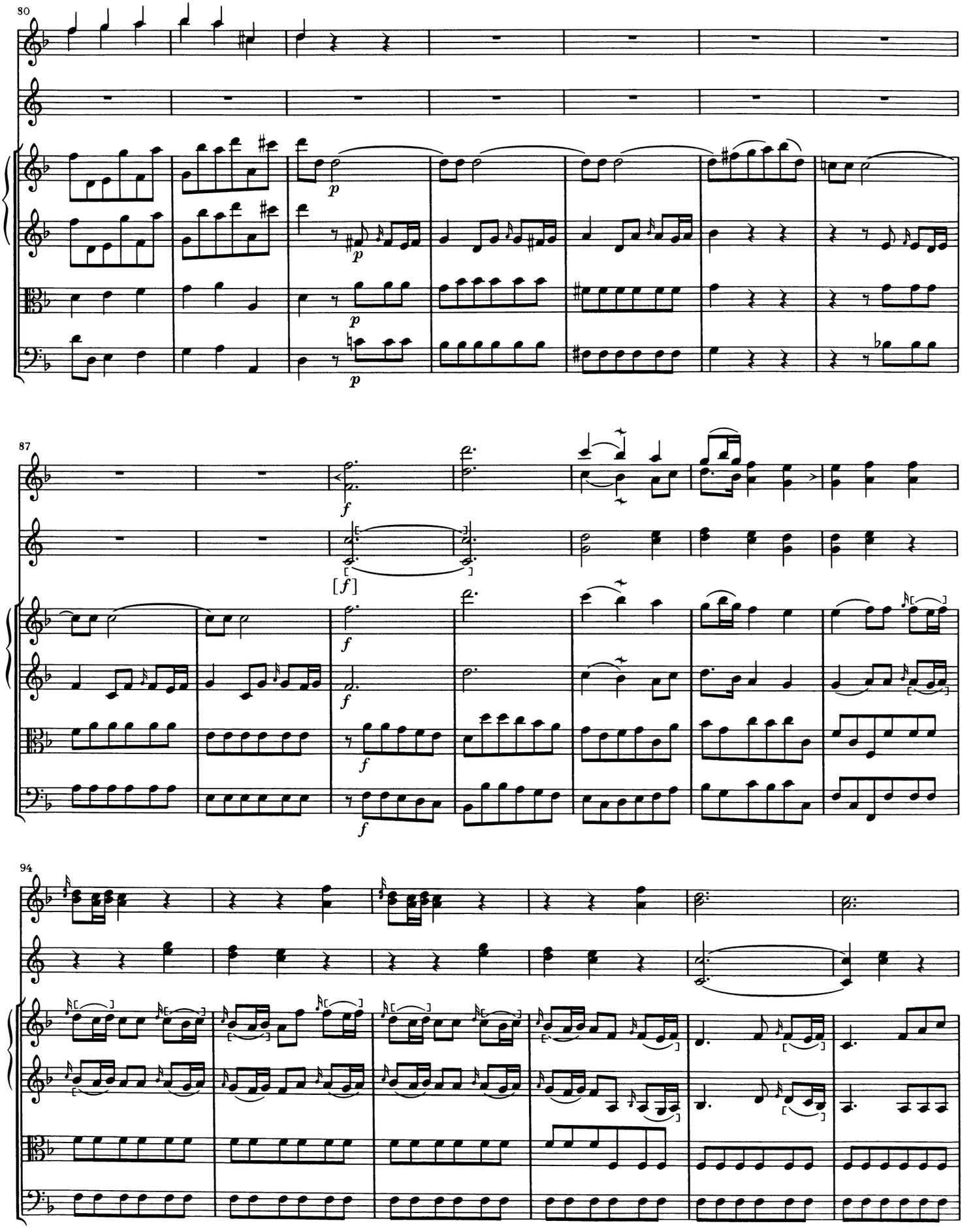
Allegro

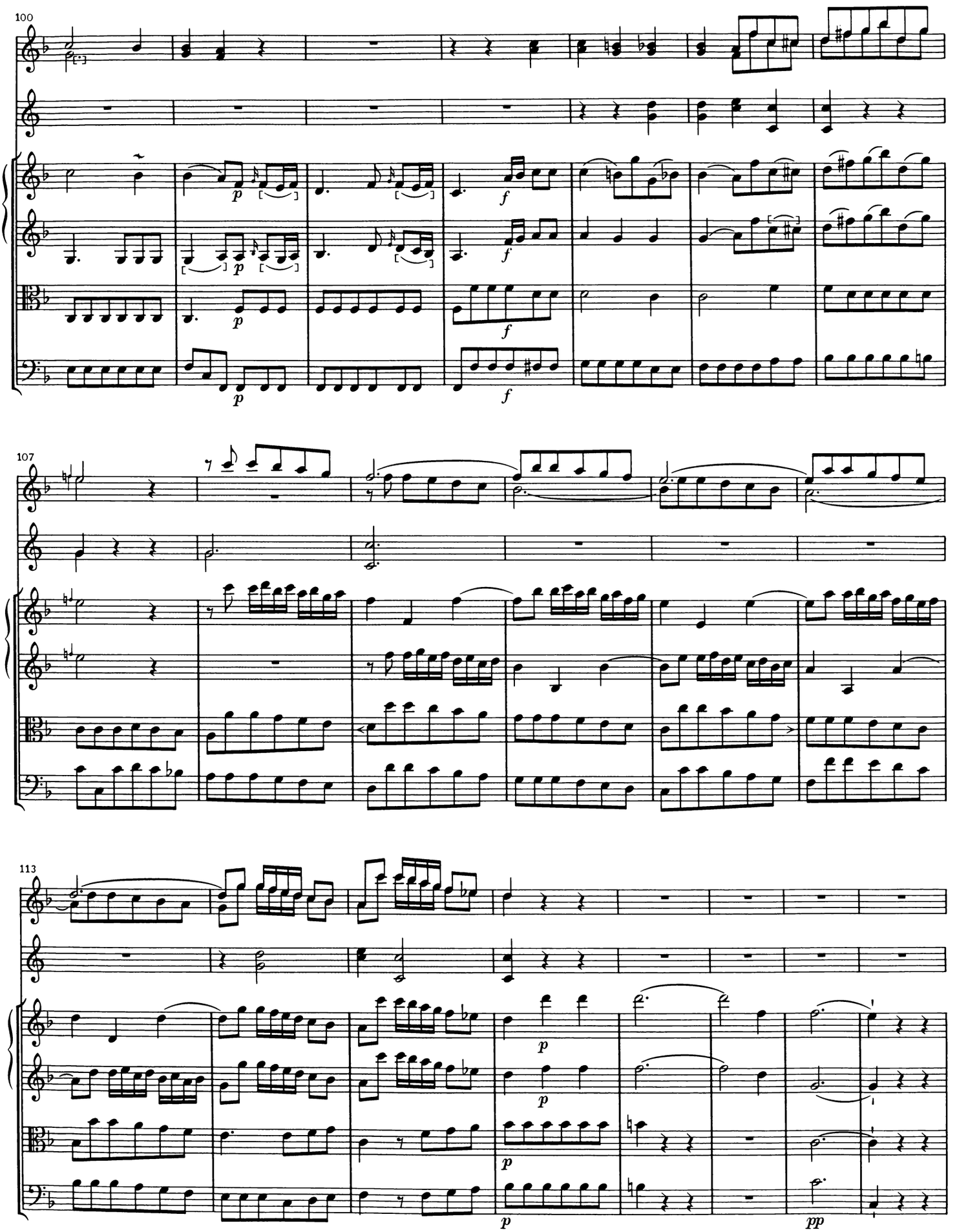


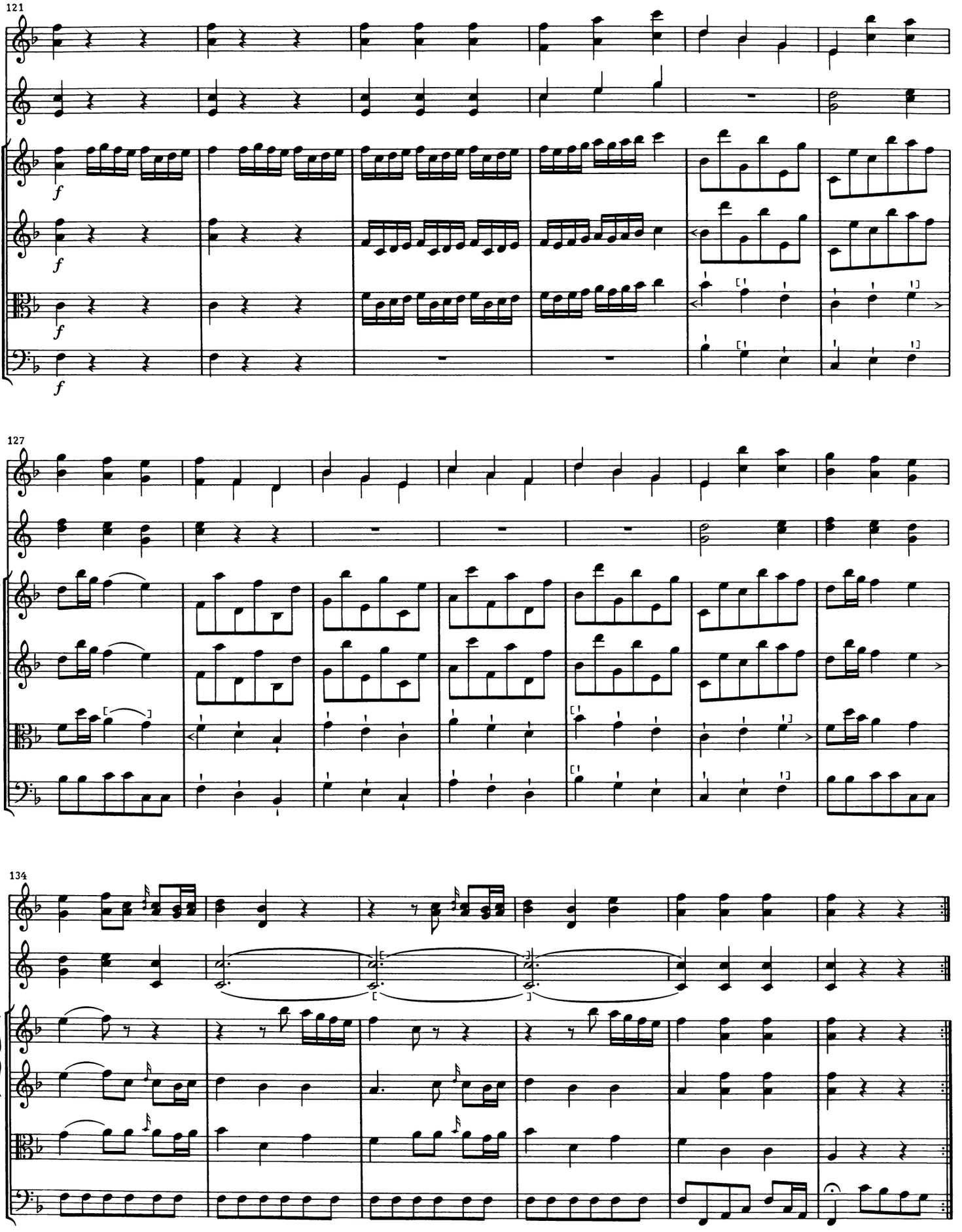

20
a 2
27
32
p
p
p
pp
f
f
f
f


39
a 2
45
52

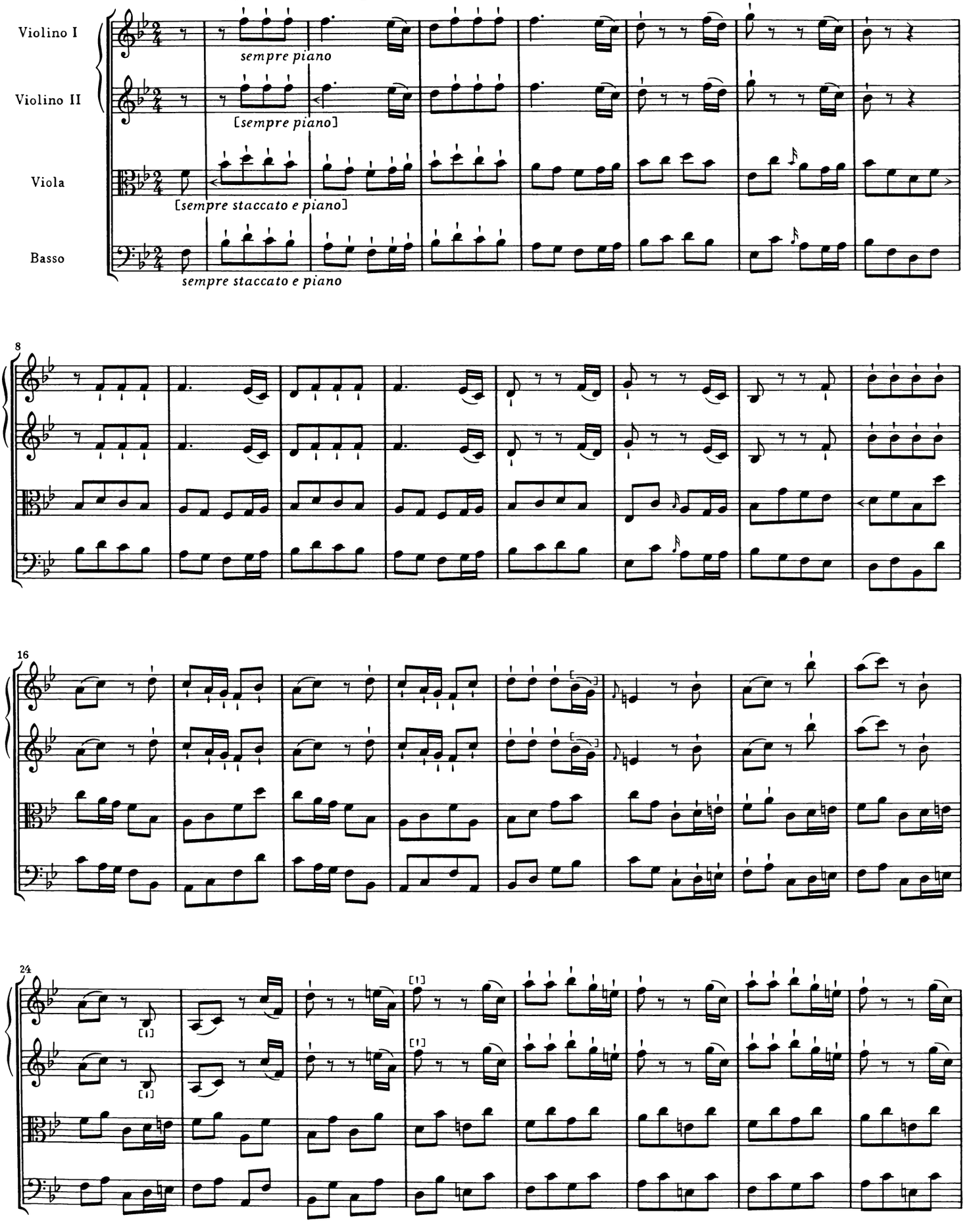

59
forz.
forz.
forz.
66
74

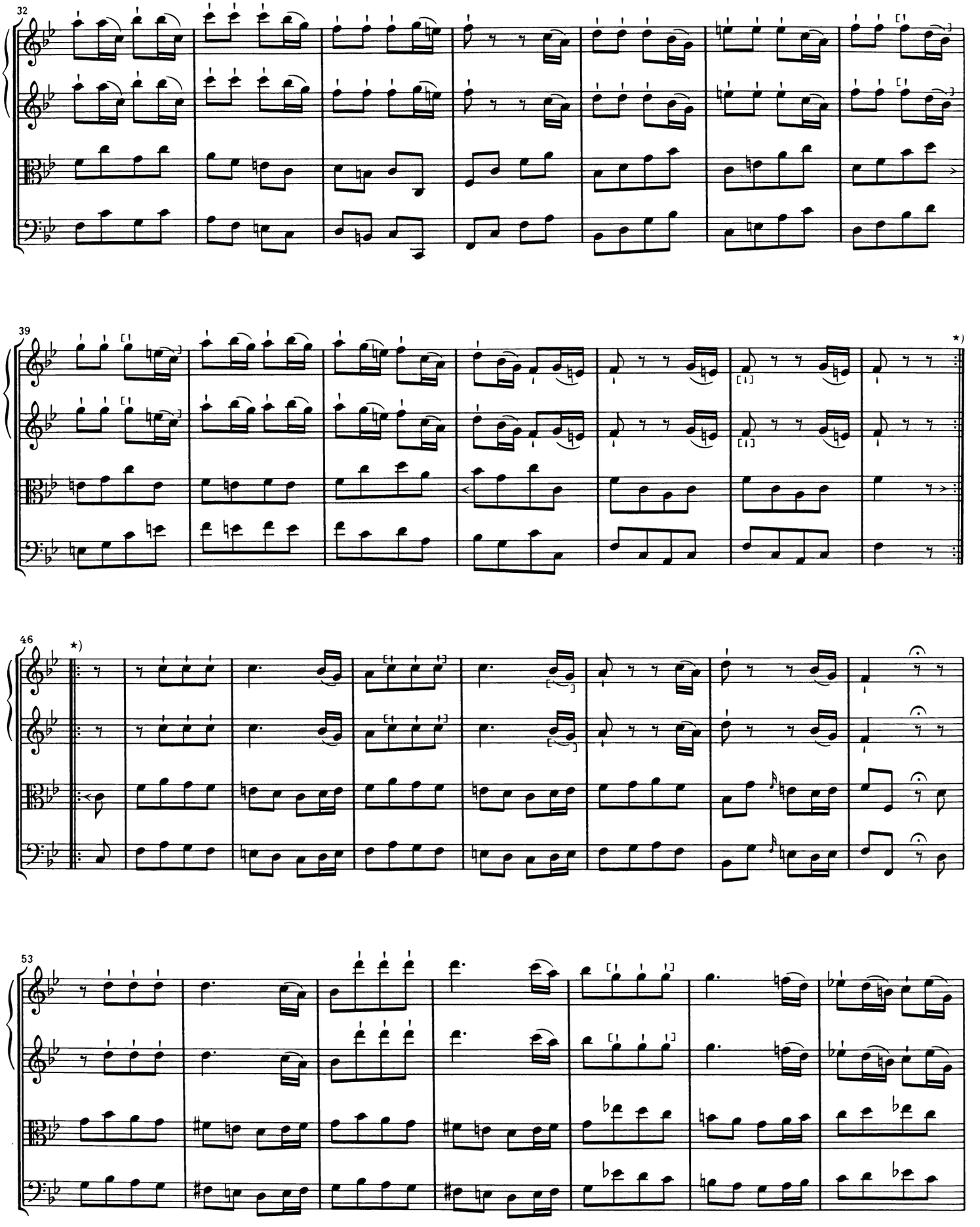

80
p
87
f
[f]
94


100
107
113

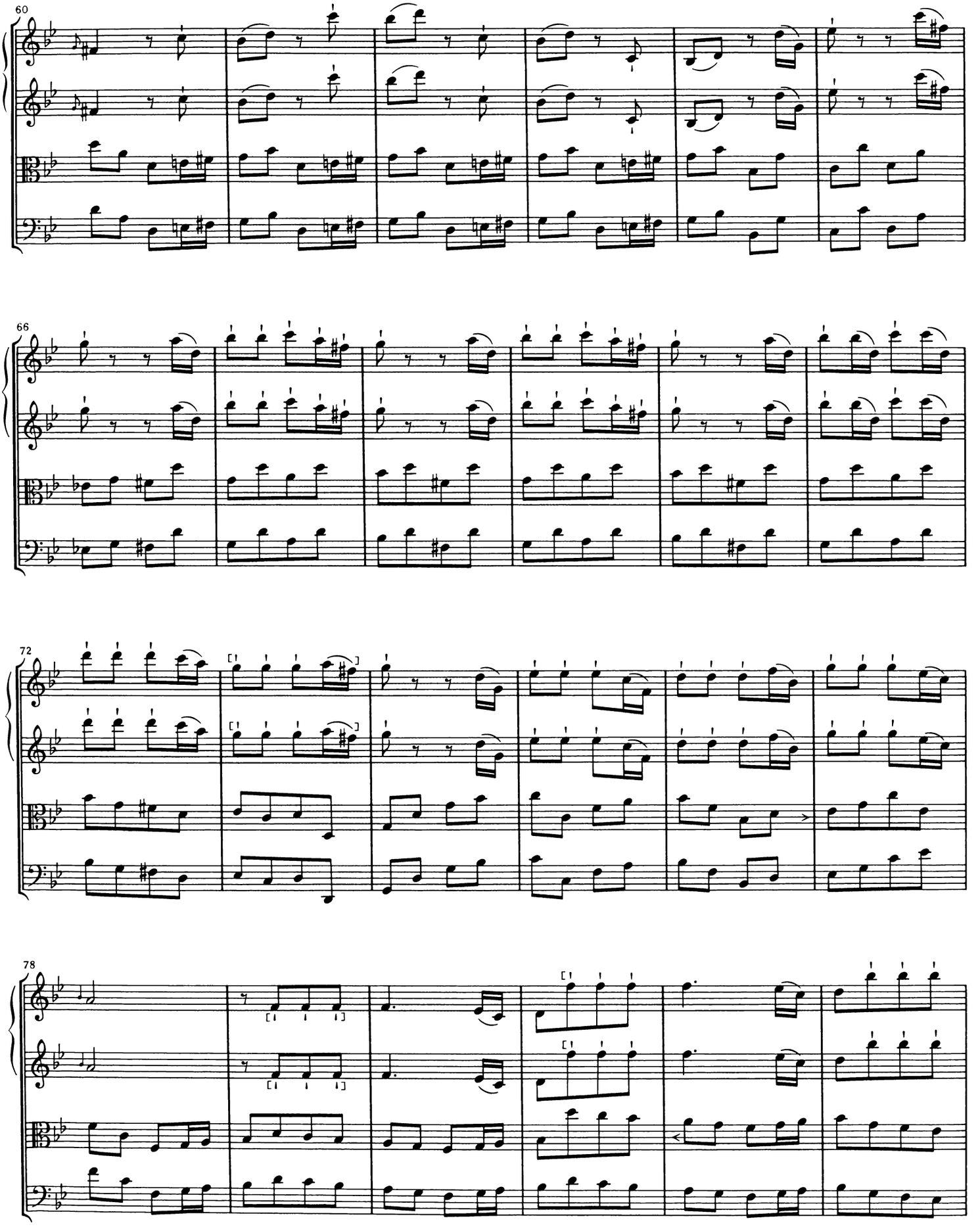

121
f
127
134

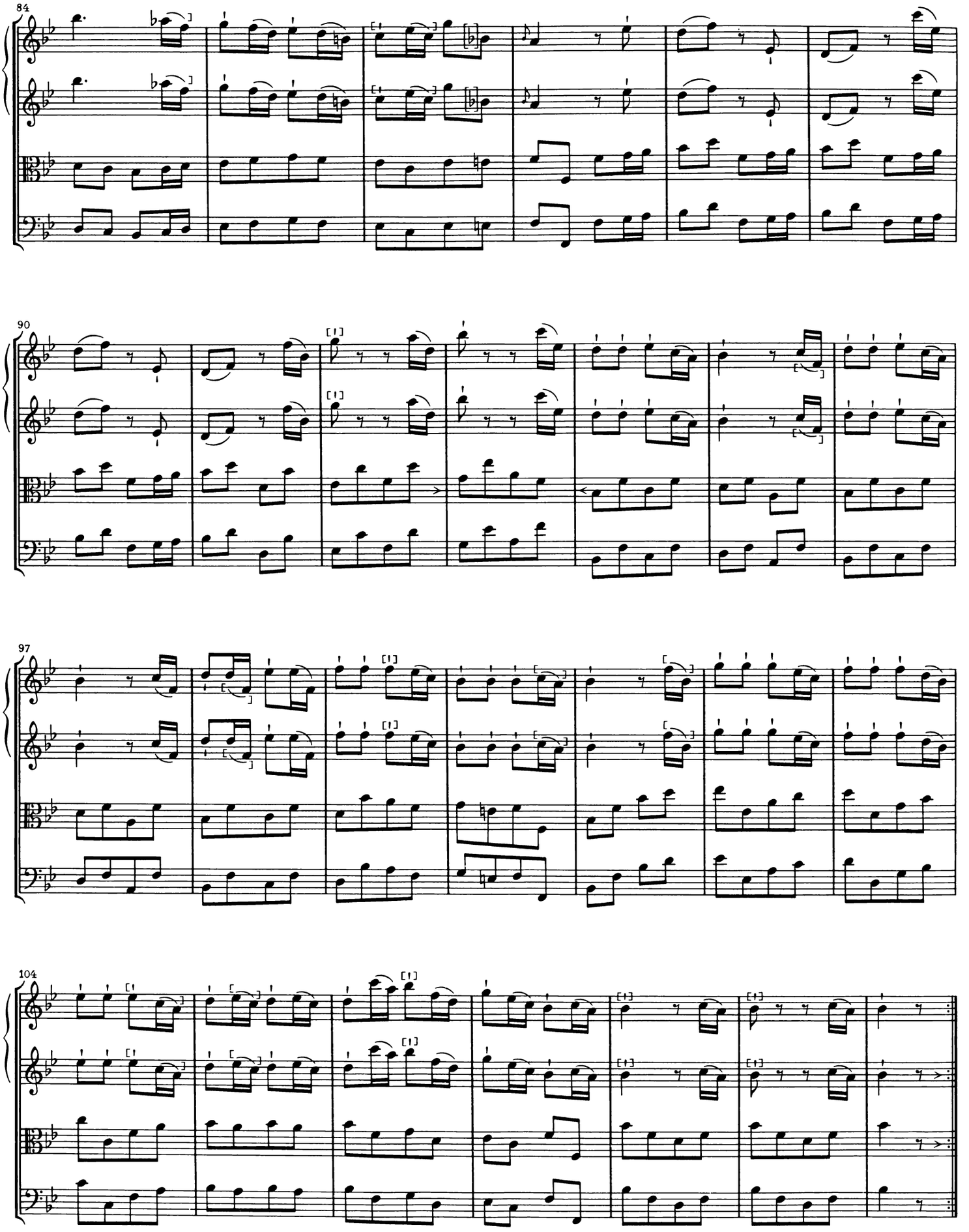
Andante più tosto Allegretto

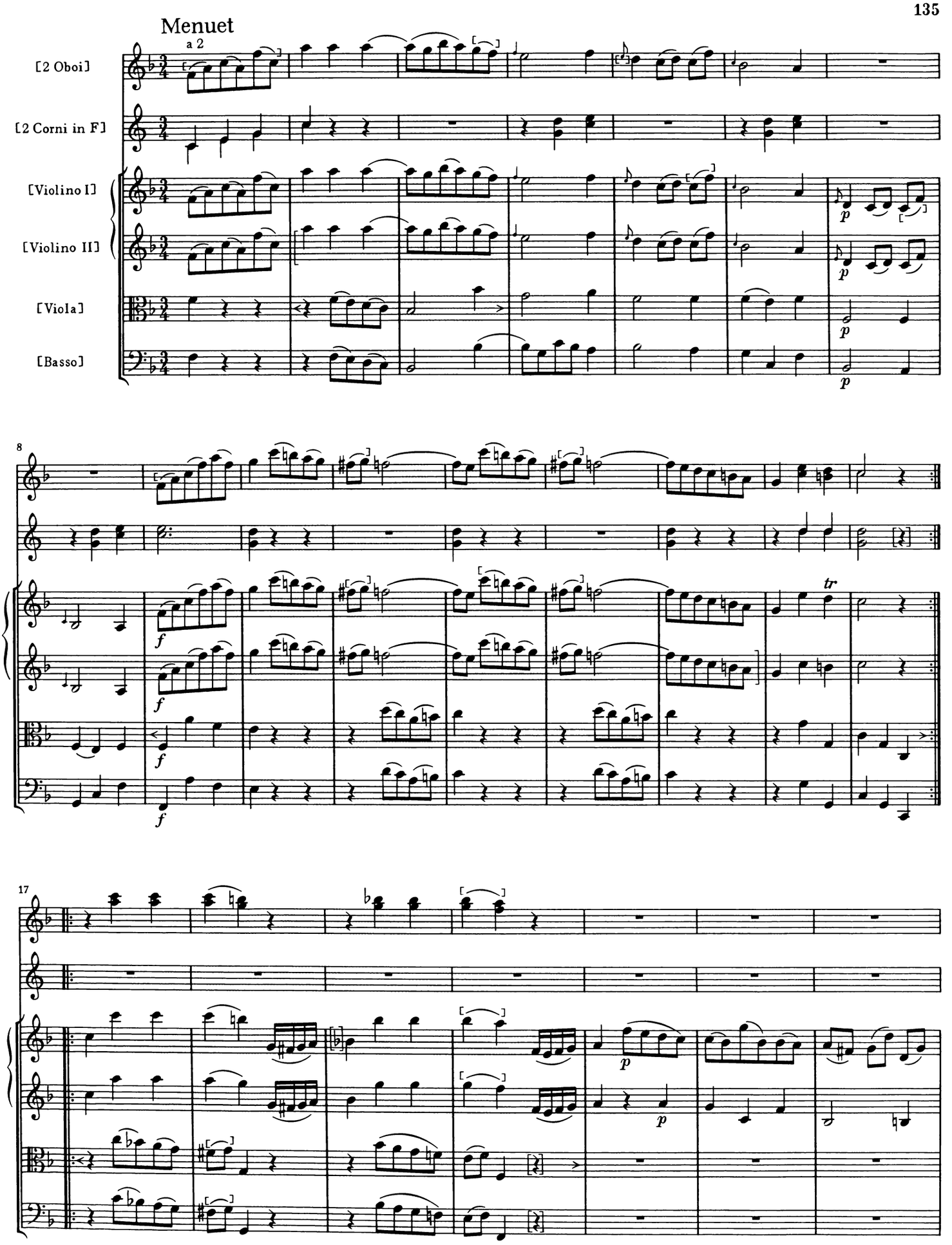


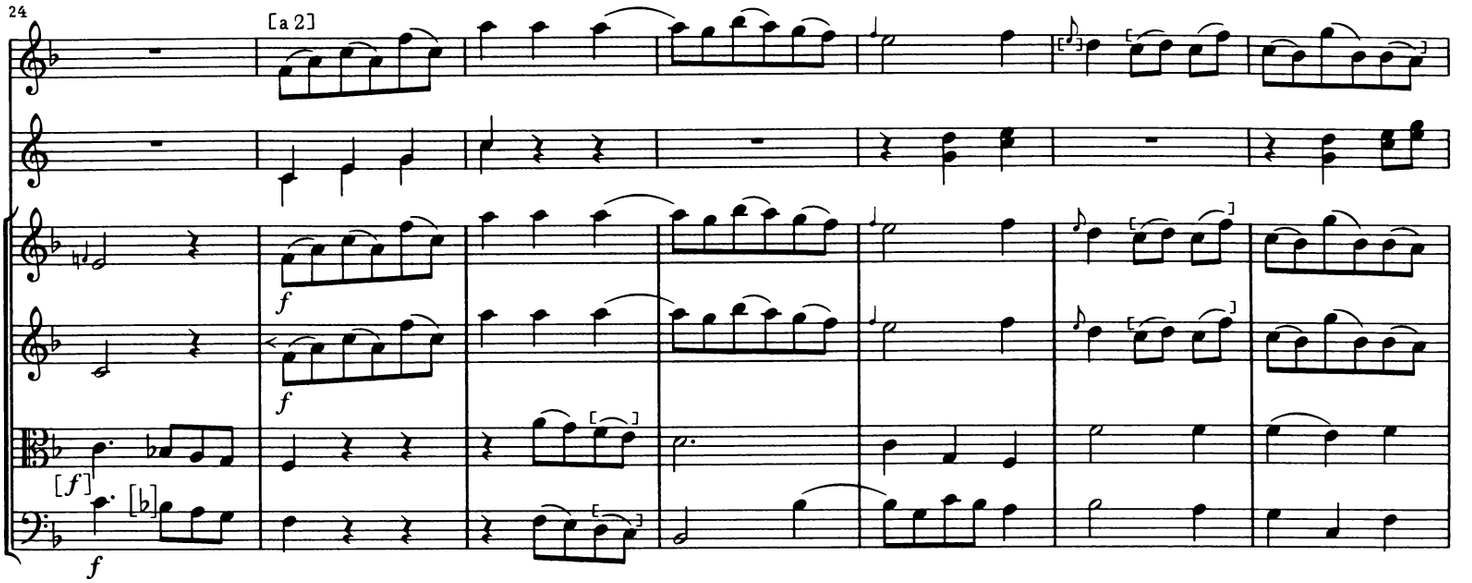


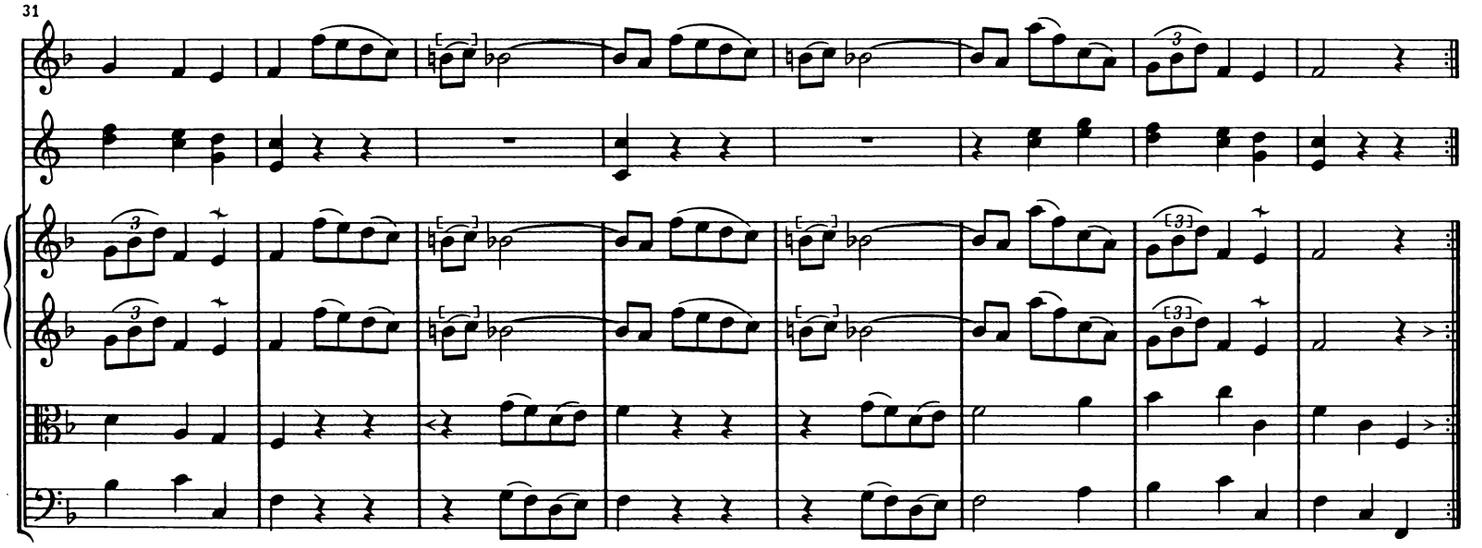
*) Wiederholung beider Teile gemäß dem Autograph. In den Abschriften keine Wiederholungen.

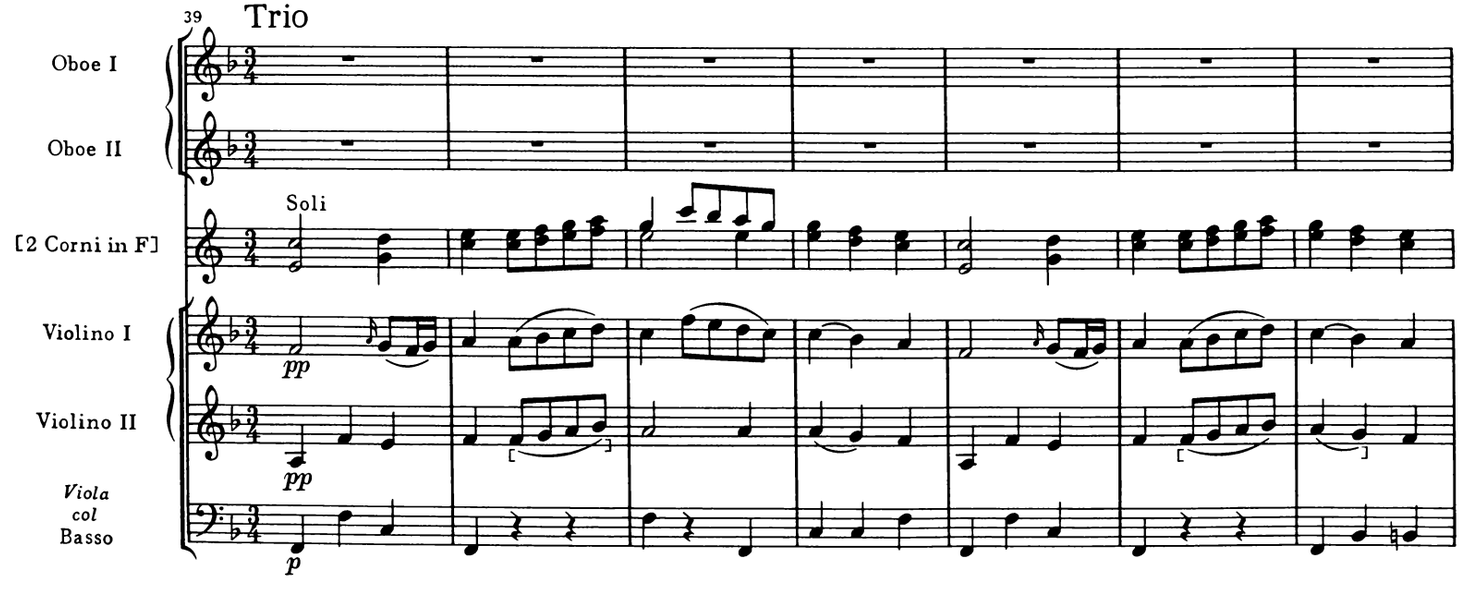

60
66
72
78

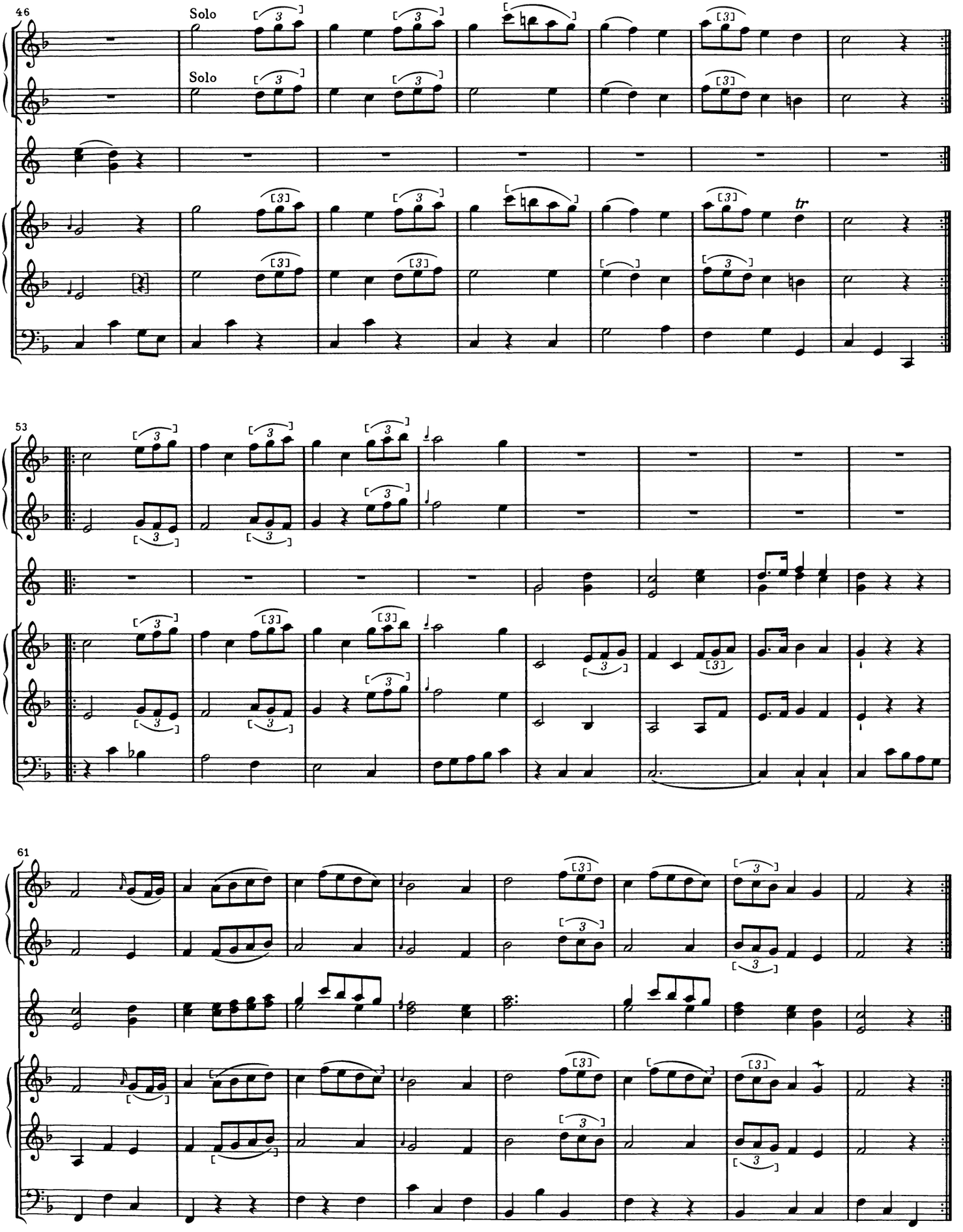

84
90
97
104


Menuet
a 2
[2 Oboi]
[2 Corni in F]
[Violino I]
[Violino II]
[Viola]
[Basso]
8
17
tr


24
[a 2]
f
f
[f]
f

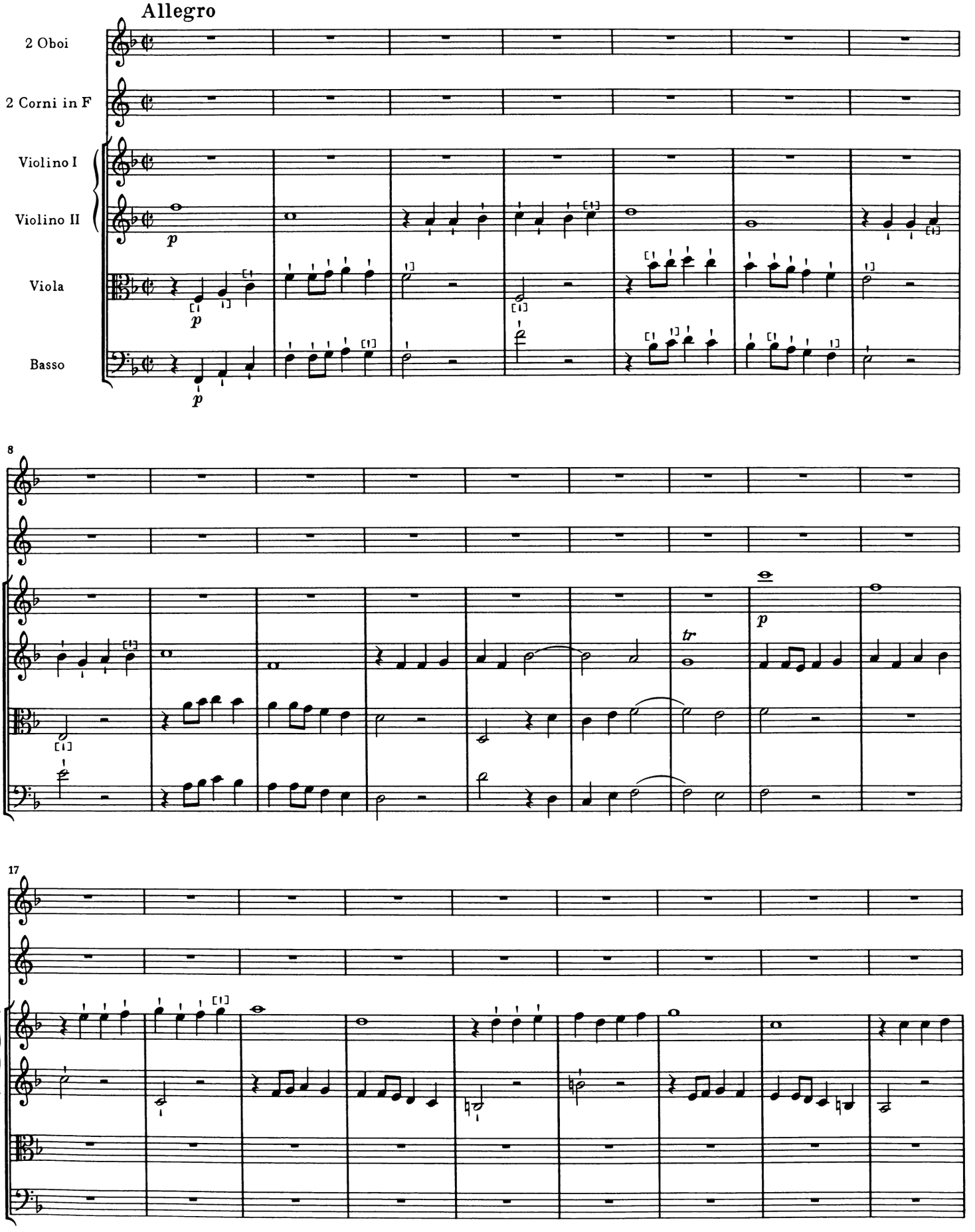

31

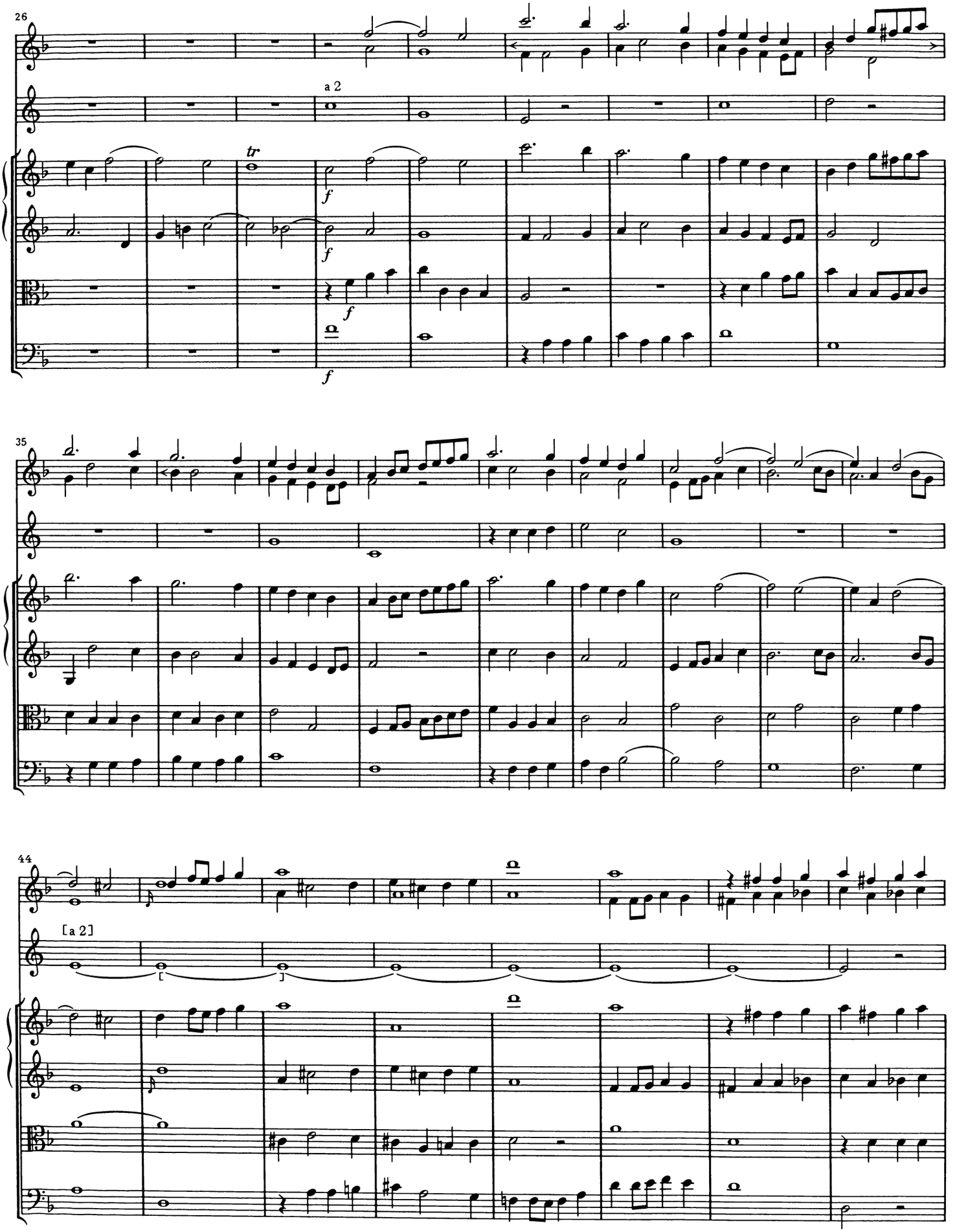

39
Trio
Oboe I
Oboe II
Soli
[2 Corni in F]
Violino I
Violino II
Viola
col
Basso
pp
pp
p

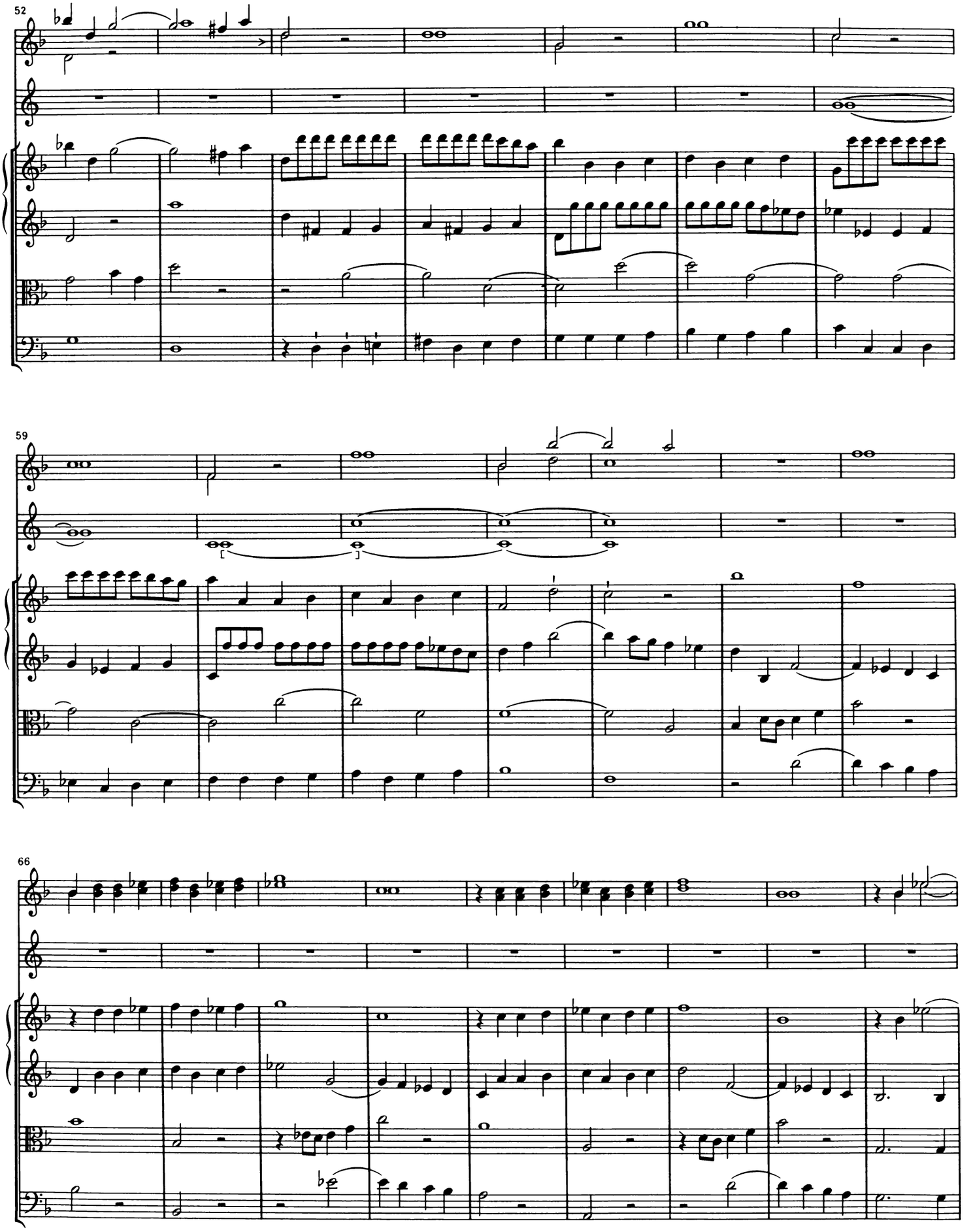


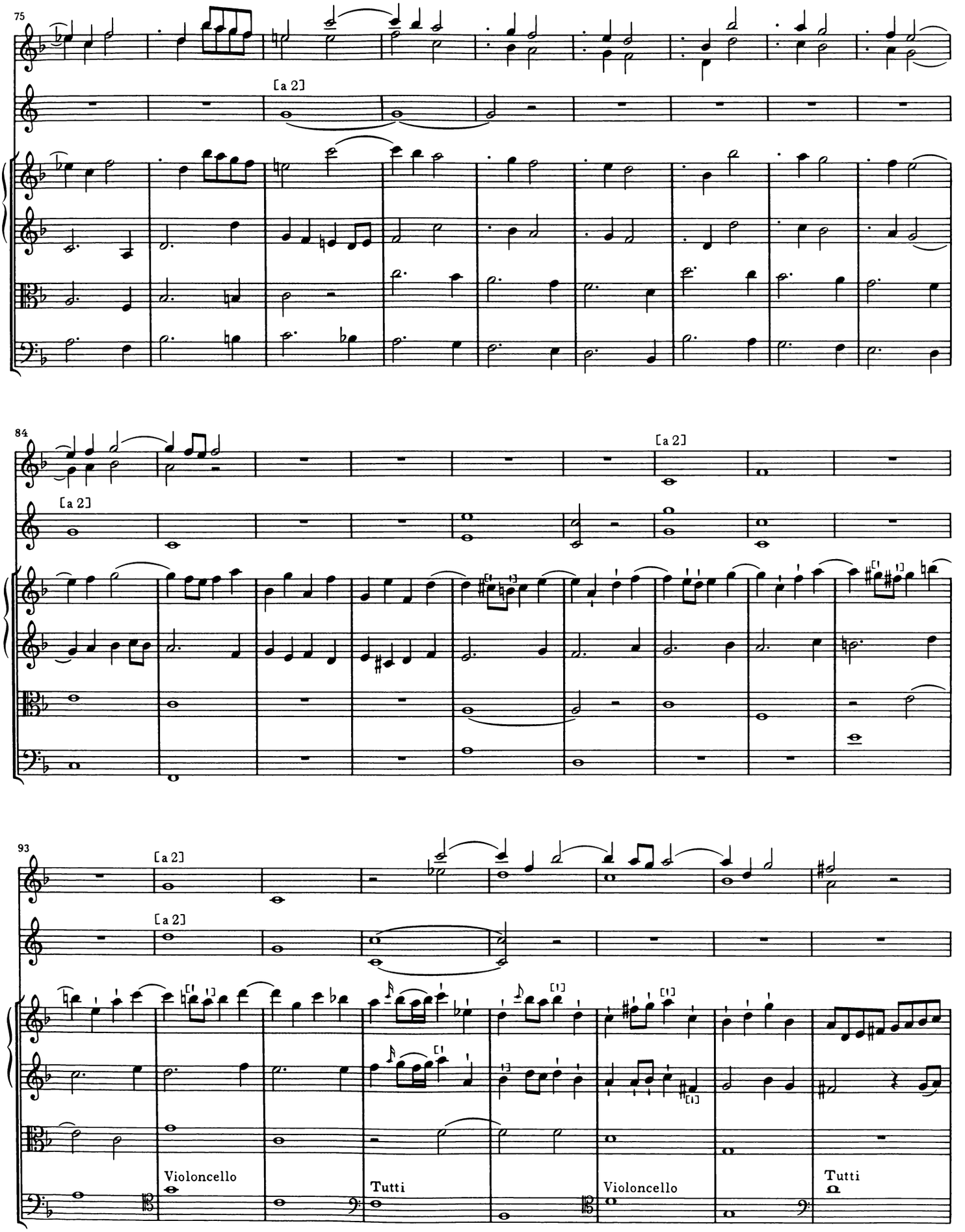
Menuet da Capo

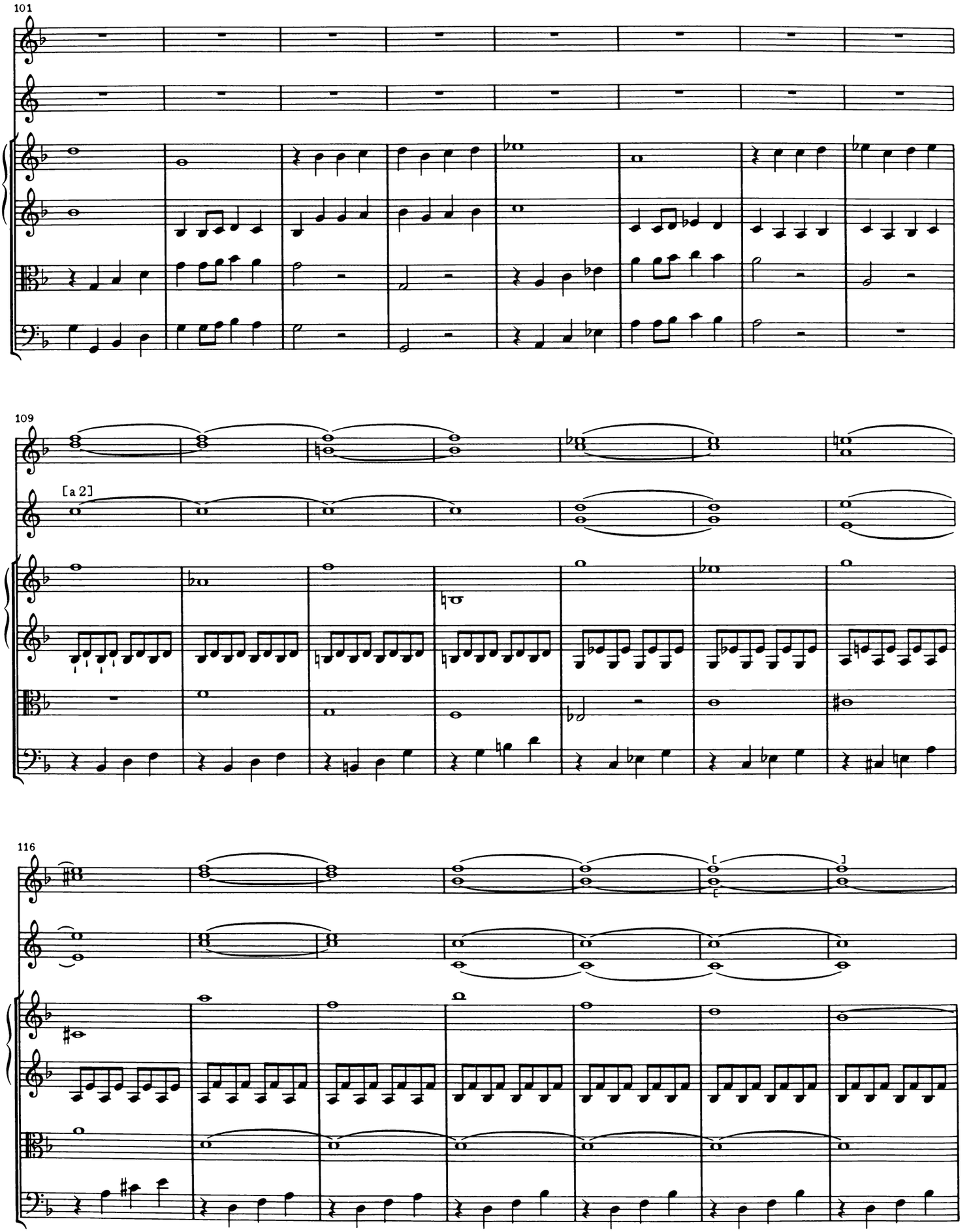
Fuga
Finale
Allegro

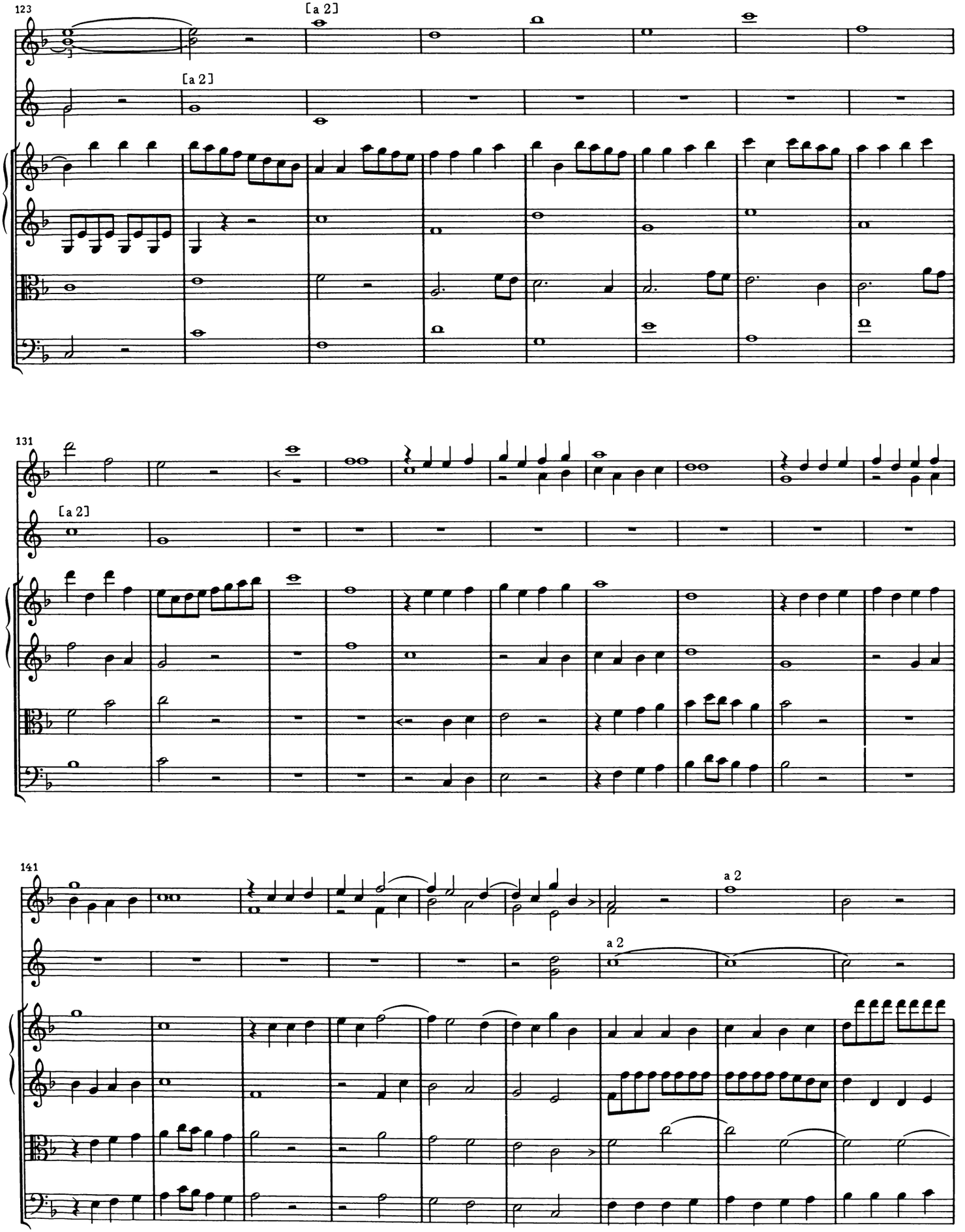


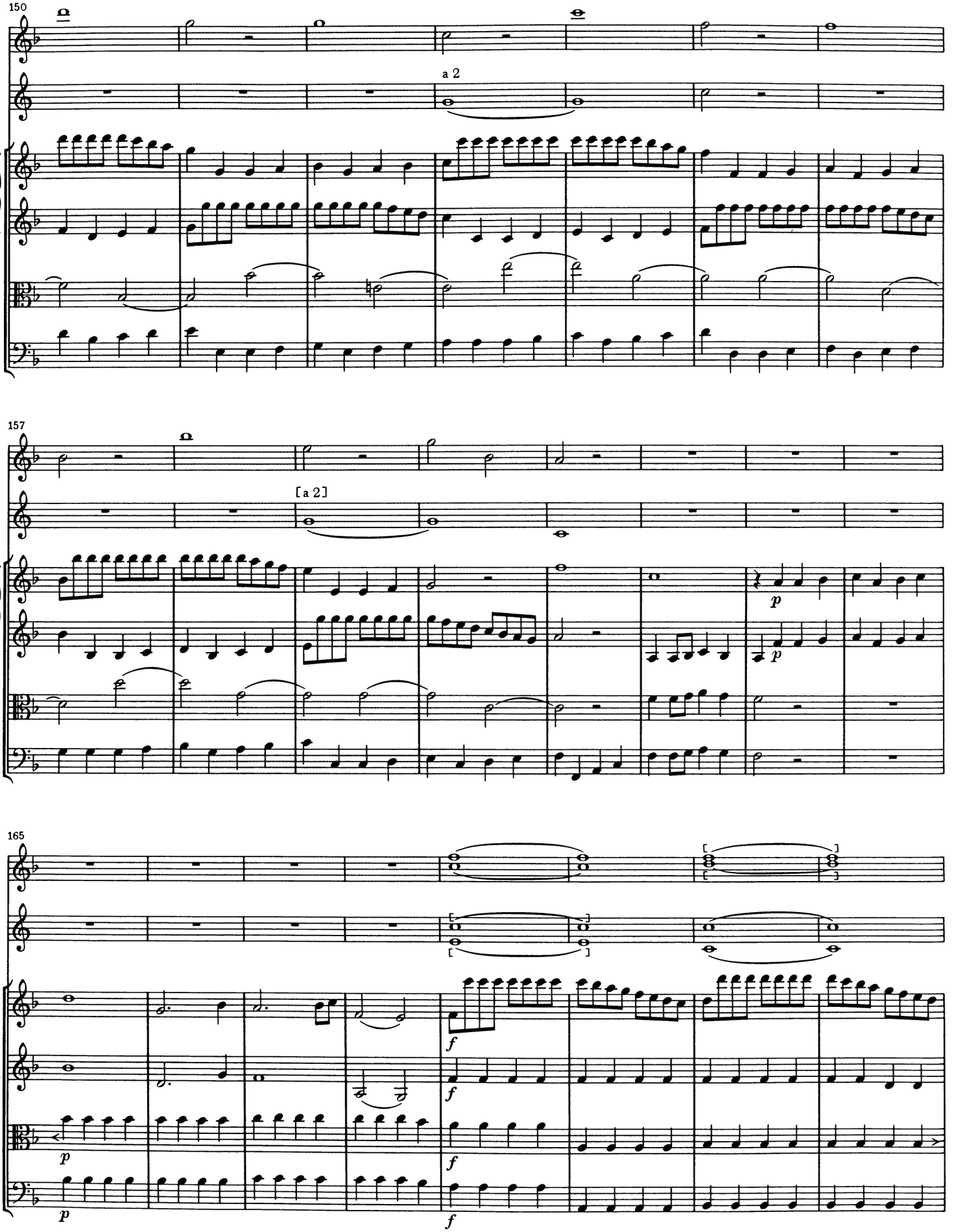

26
a 2
tr
f
f
f
f
35
44
[a 2]

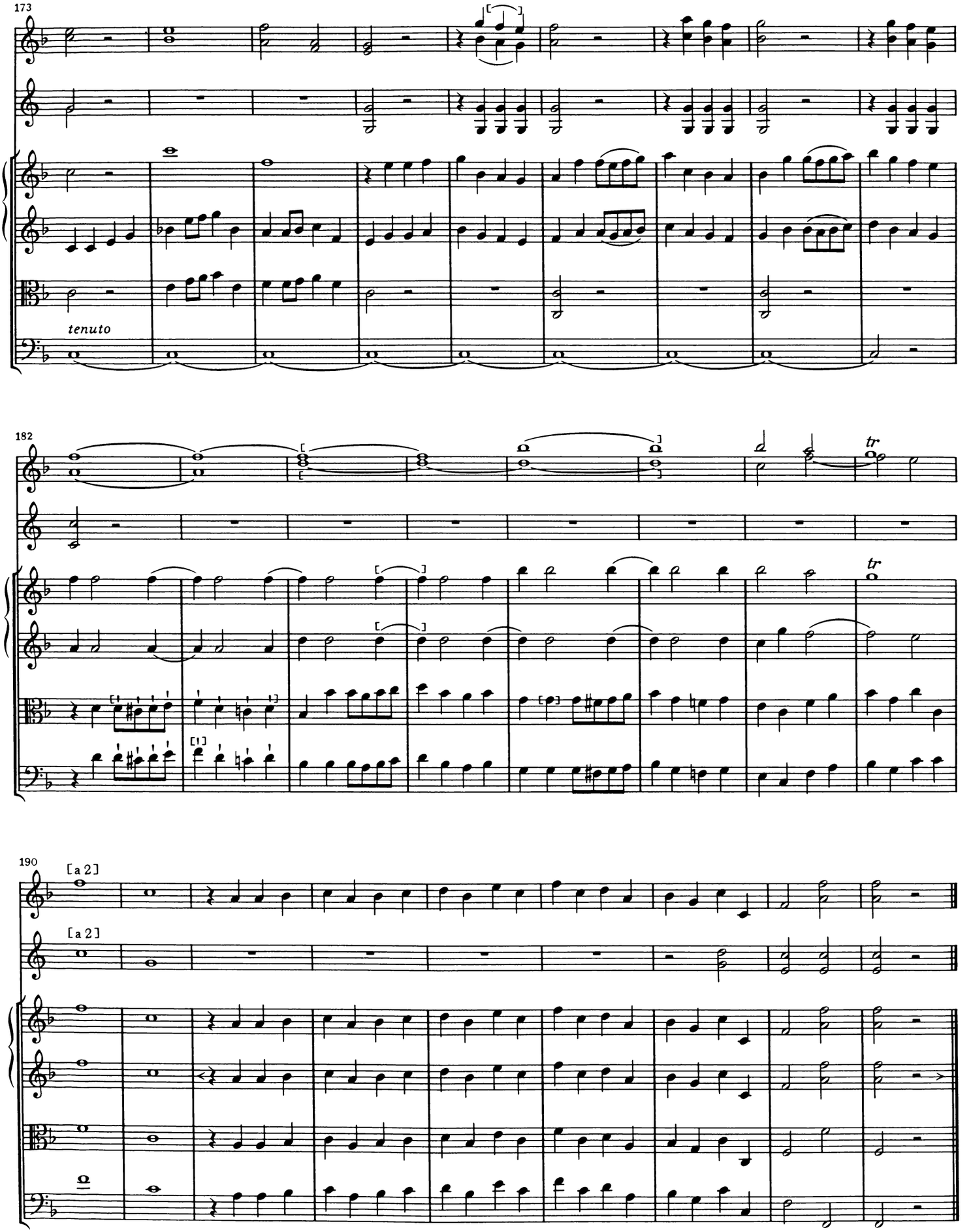

52
59
66


75
[a 2]
84
[a 2]
[a 2]
93
[a 2]
Violoncello
Tutti
Violoncello
Tutti


101
109
[a 2]
116


123
[a 2]
[a 2]
131
[a 2]
141
a 2
a 2

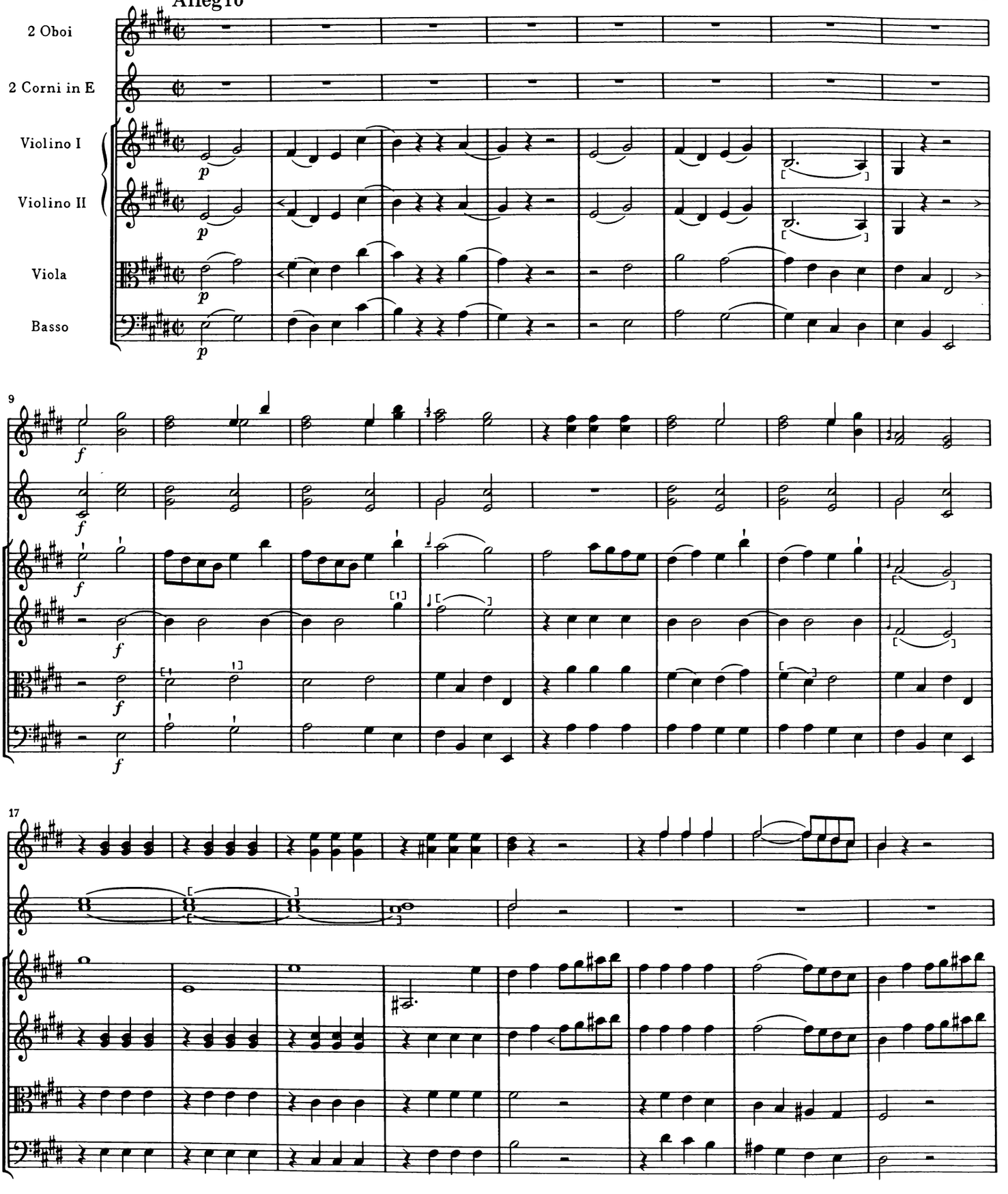

150
a 2
157
[a 2]
165
p
f

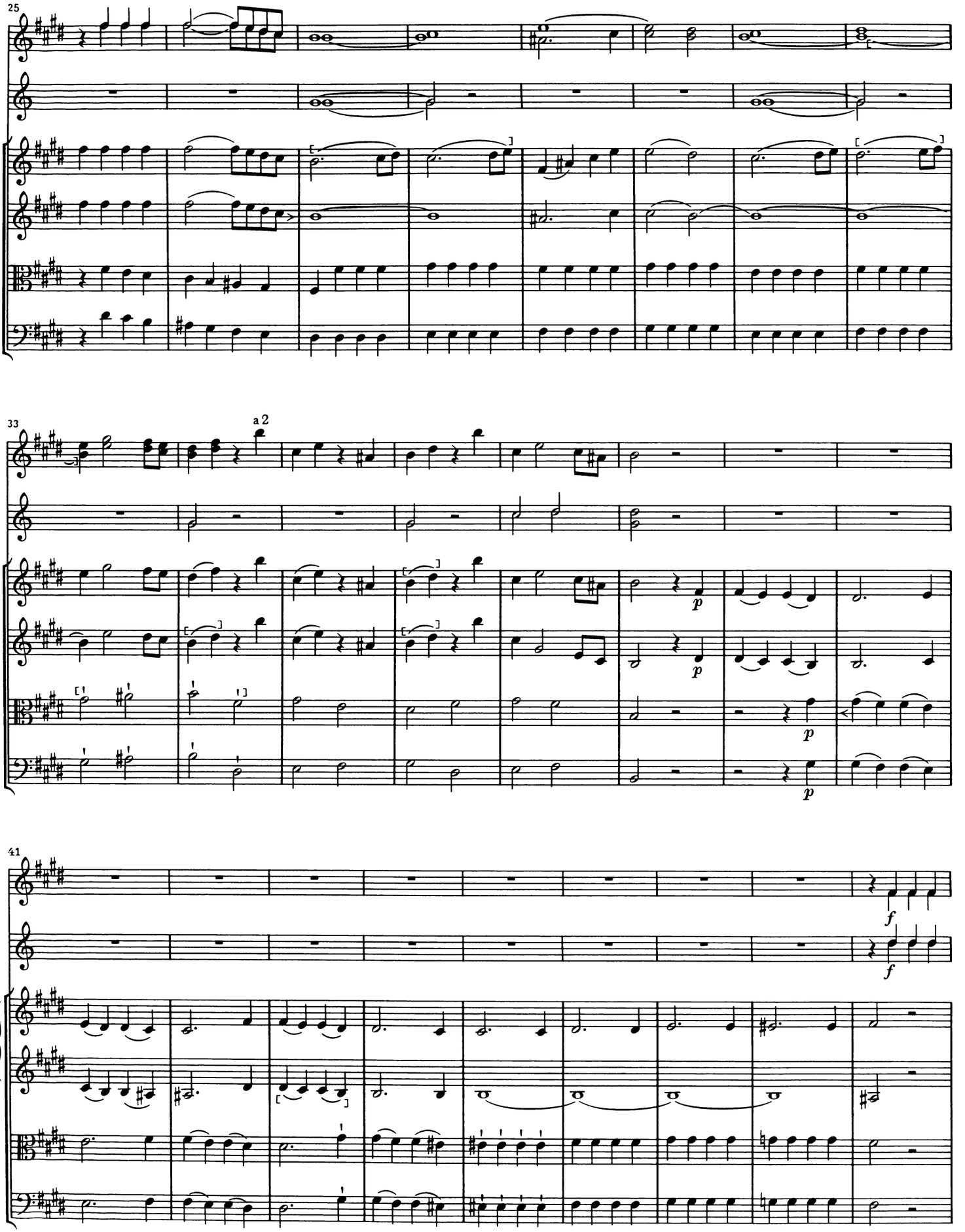

173
tenuto
182
tr
tr
190
[a 2]
[a 2]

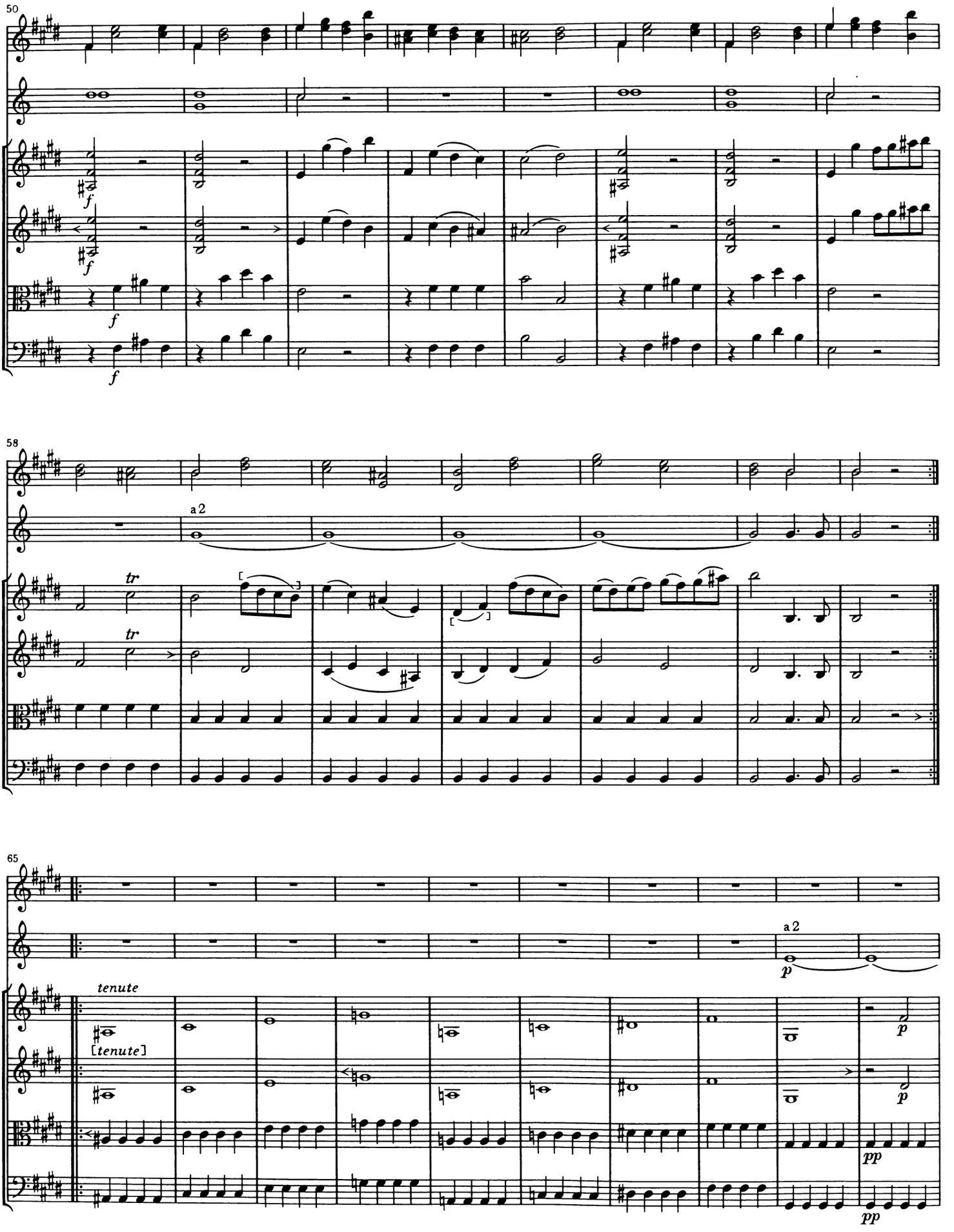
SINFONIE in E

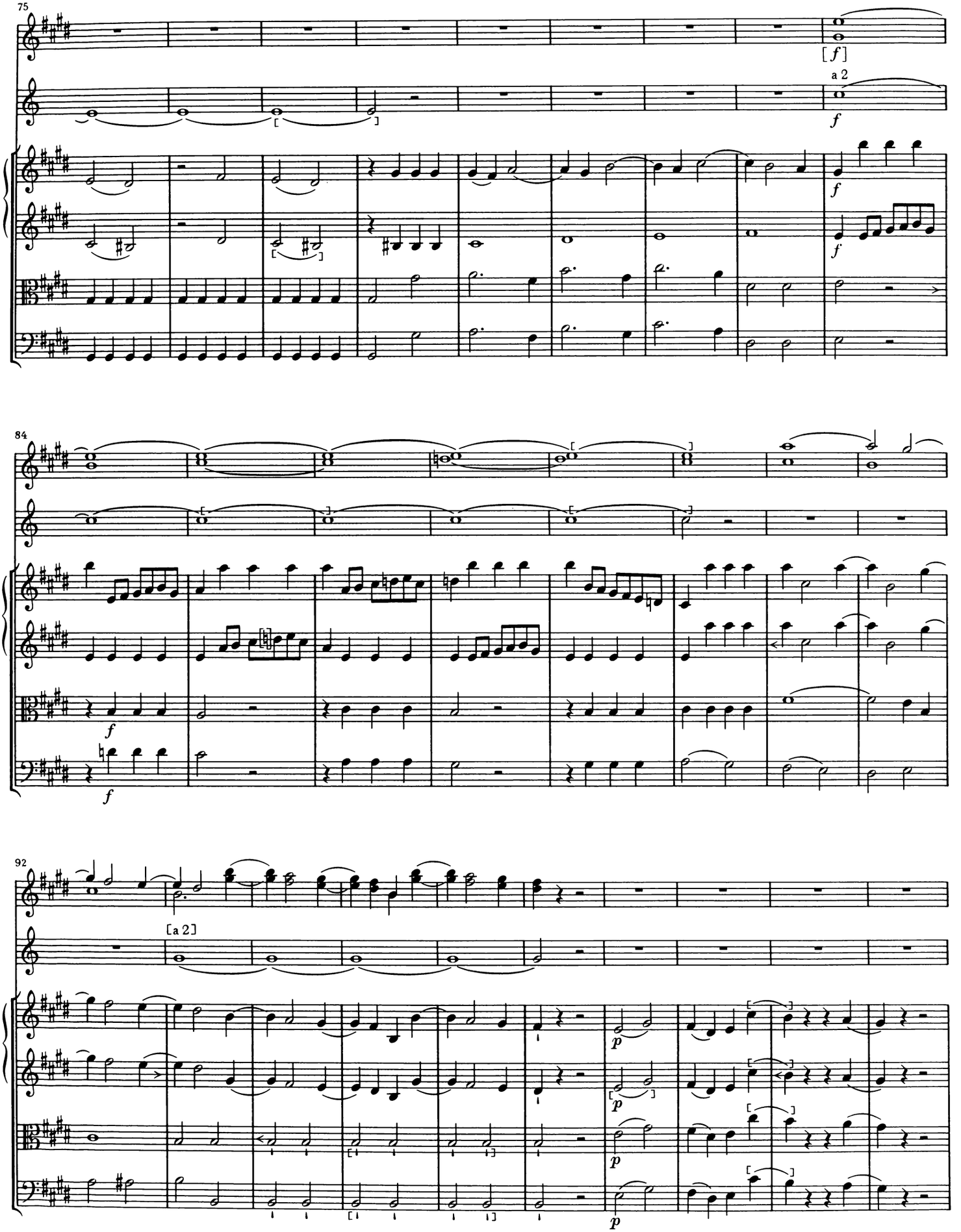
1763
Hoboken I:12

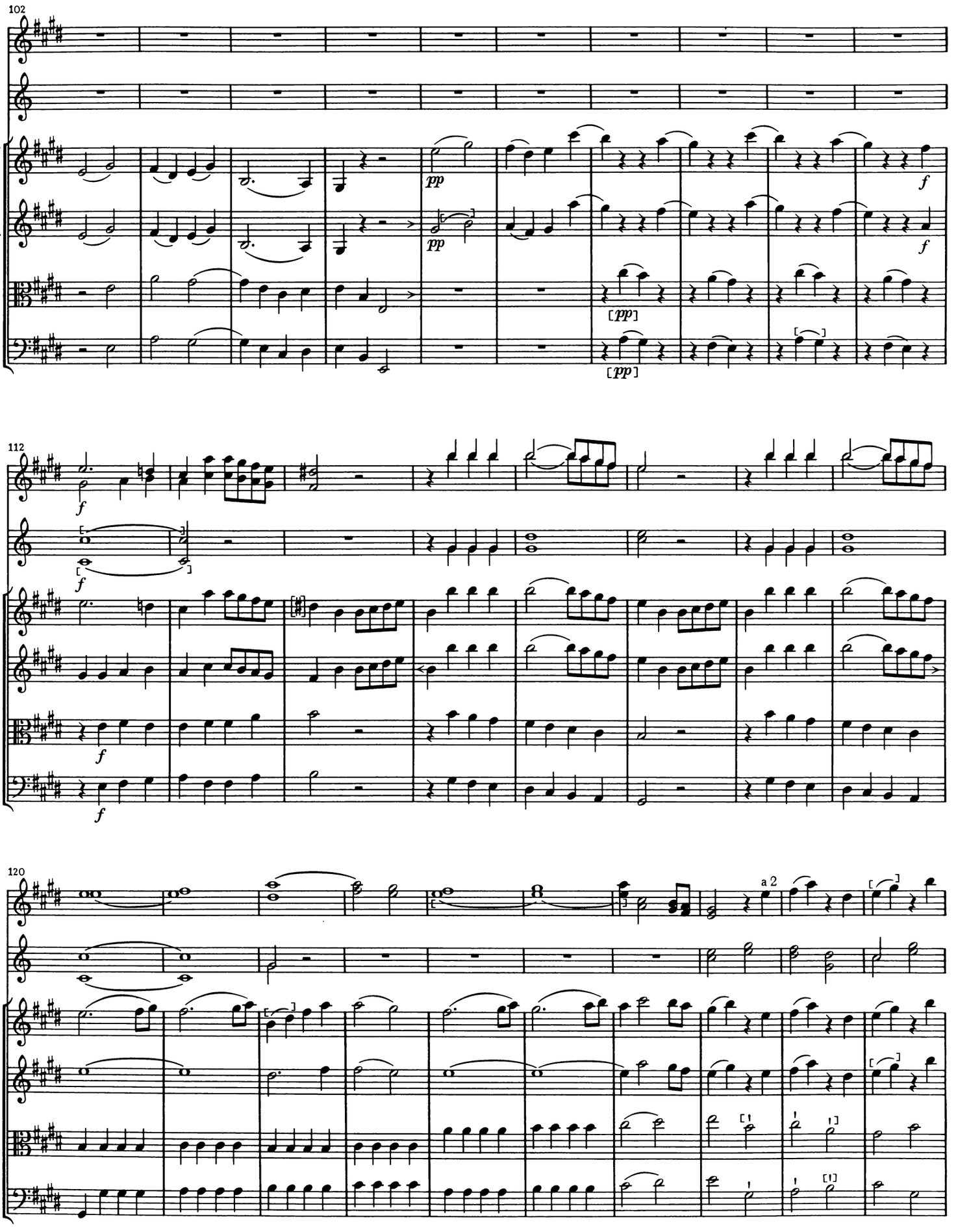
Allegro

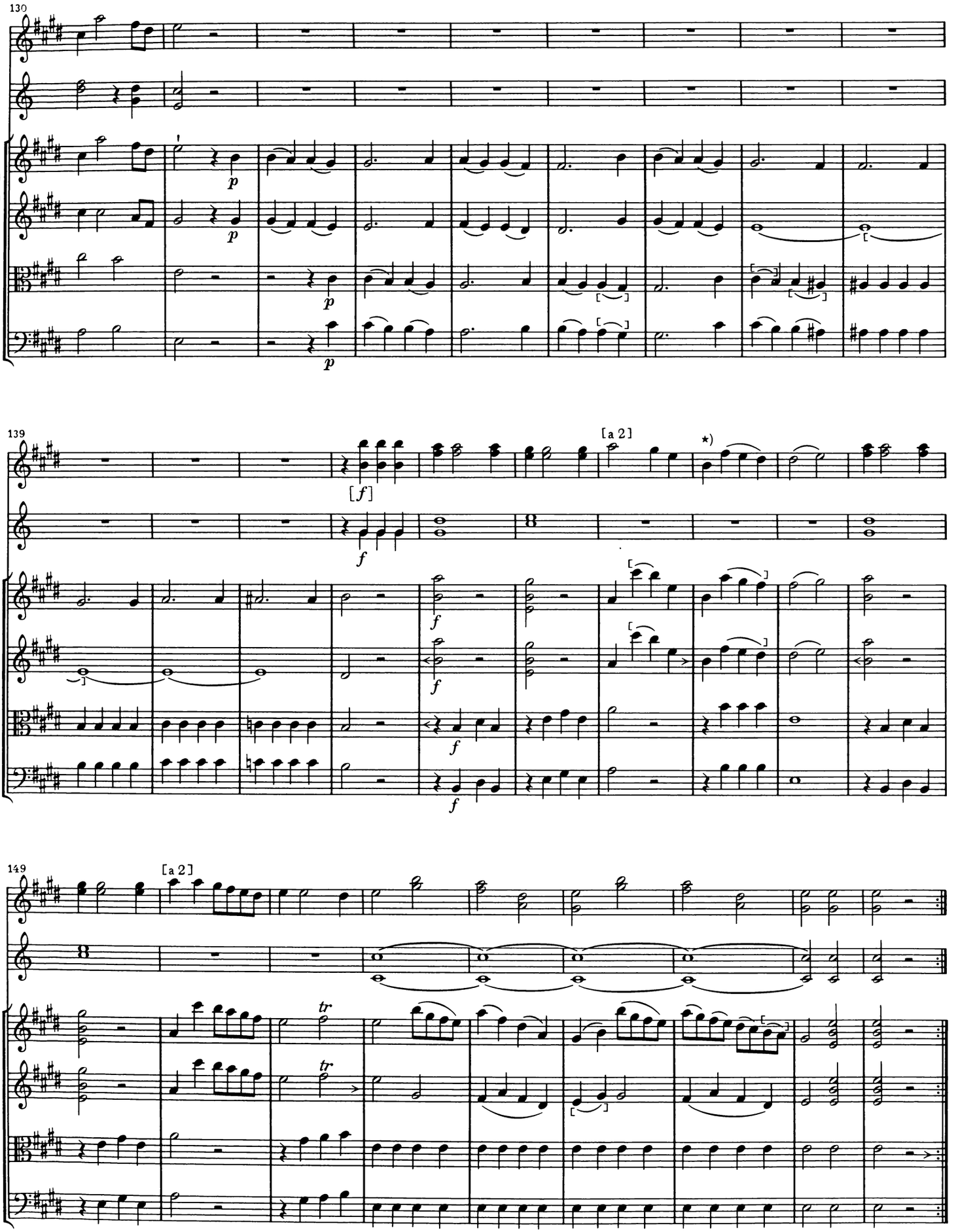


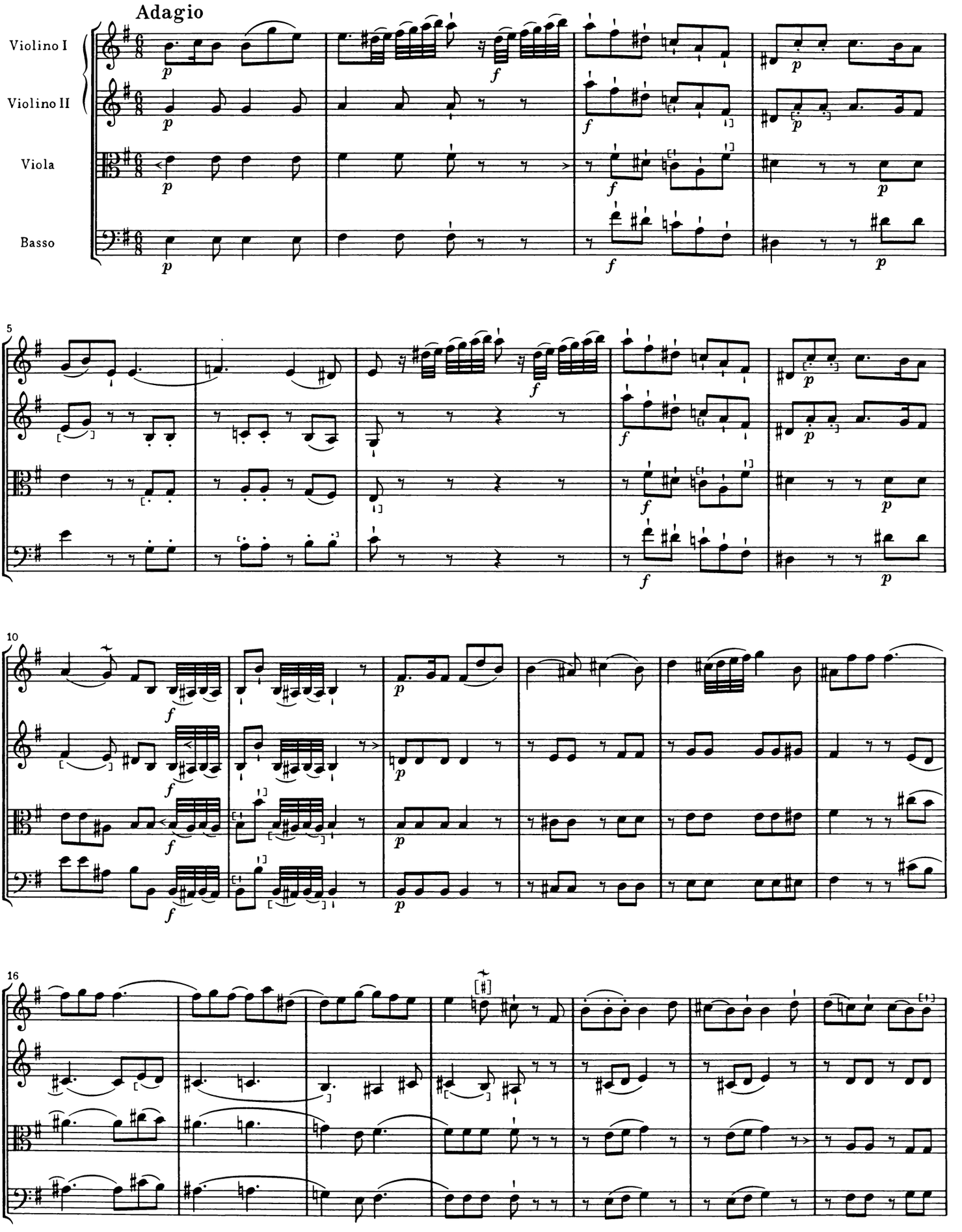

25
33
a 2
41
p
p
p
f
f

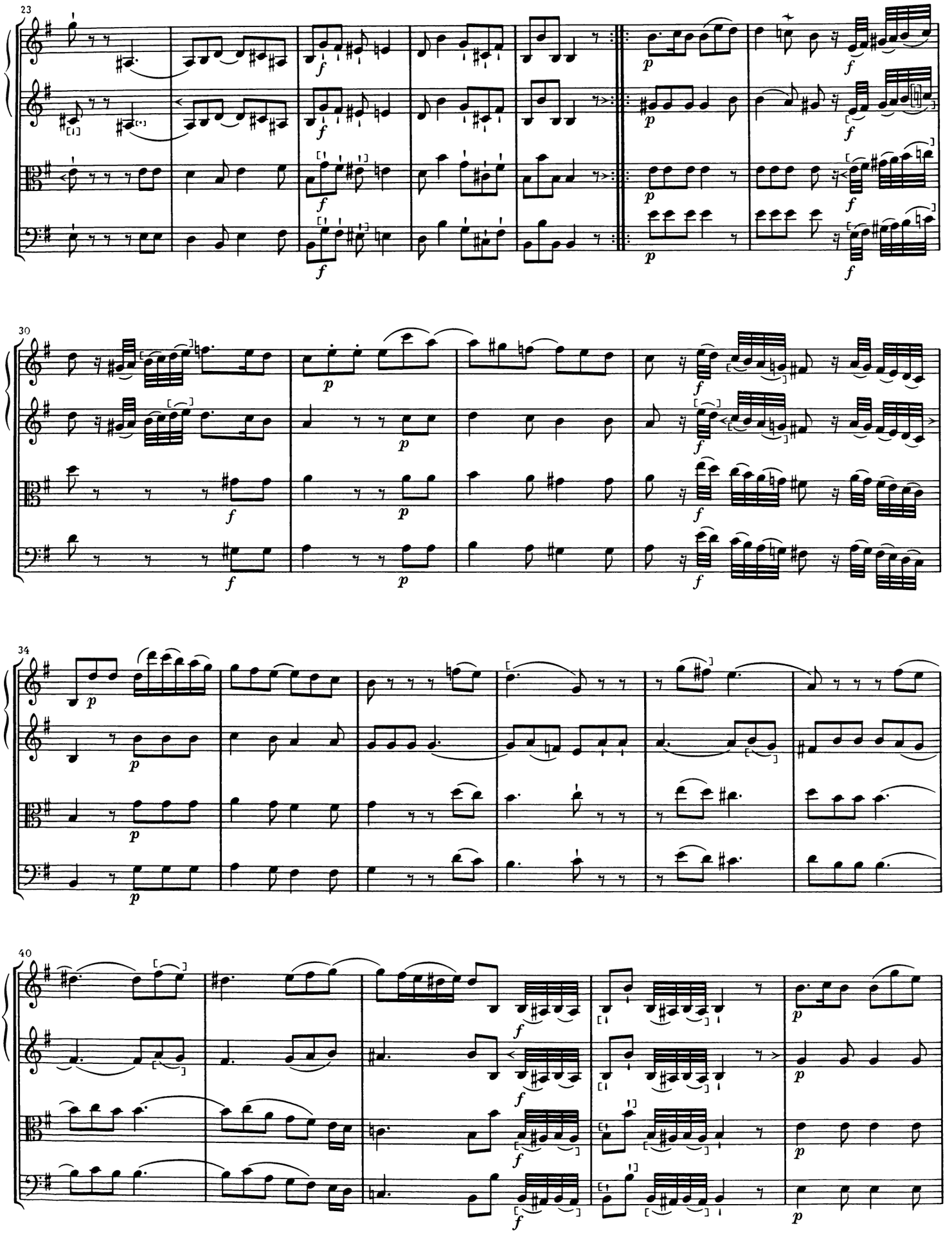

50
f
f
f
58
a 2
tr
tr
65
tenute
[tenute]
a 2
p
p
p
pp
pp

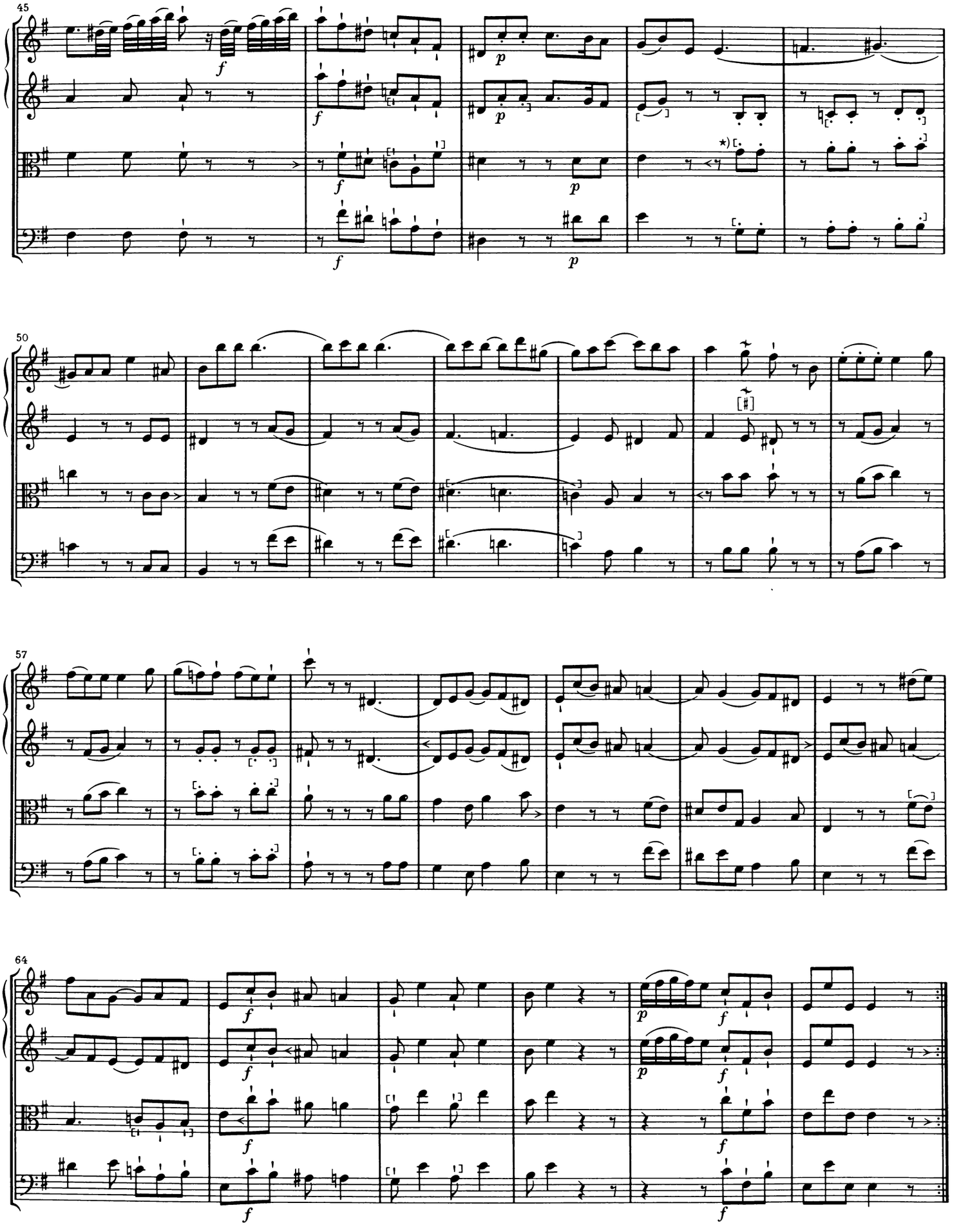

75
[f]
a 2
f
84
92
[a 2]
p


102
pp
f
[pp]
112
120
a 2


130
p
139
[f]
f
[a 2]
*)
149
[a 2]
tr
*) Besser
?


Adagio
Violino I
Violino II
Viola
Basso
5
10
16

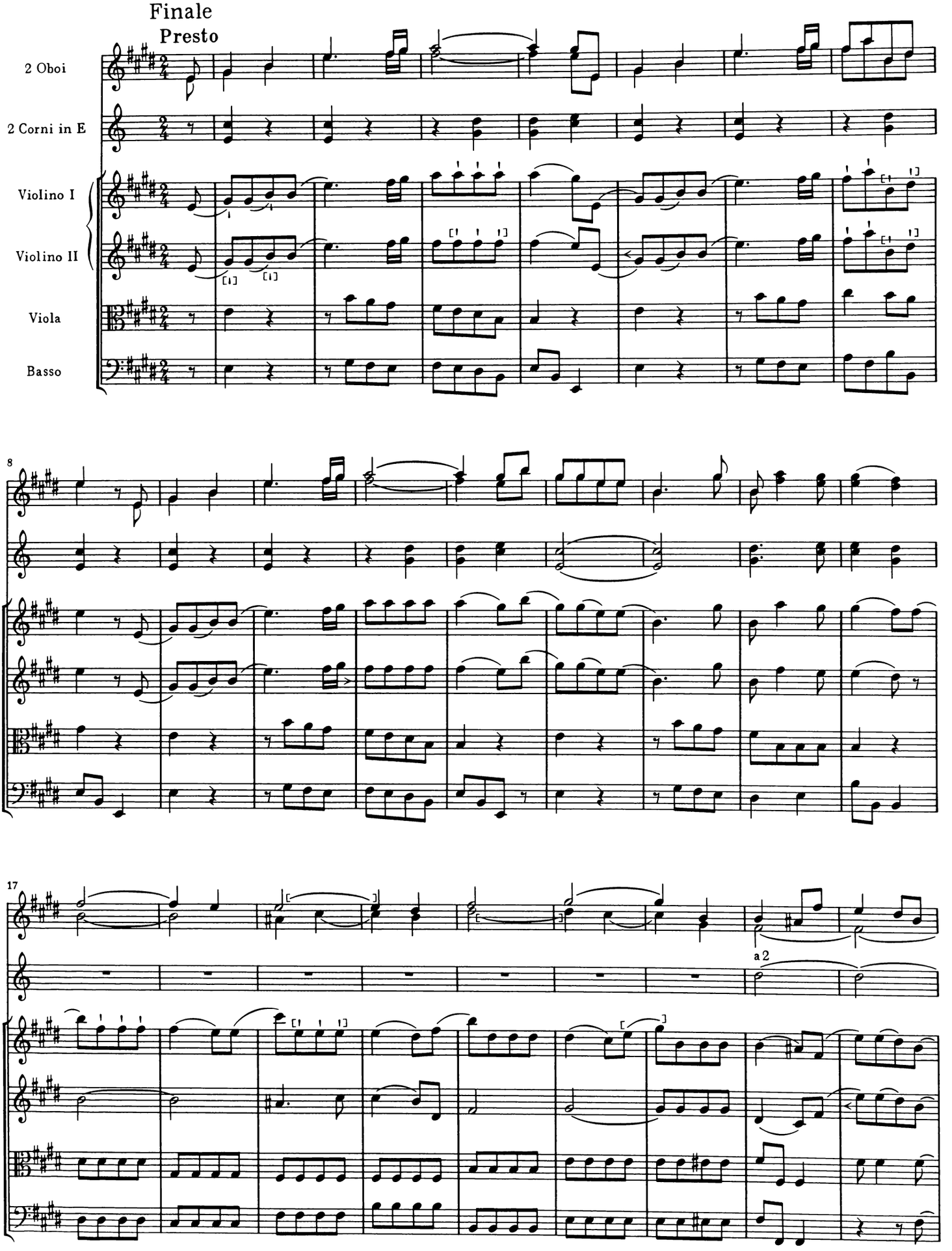

23
30
34
40

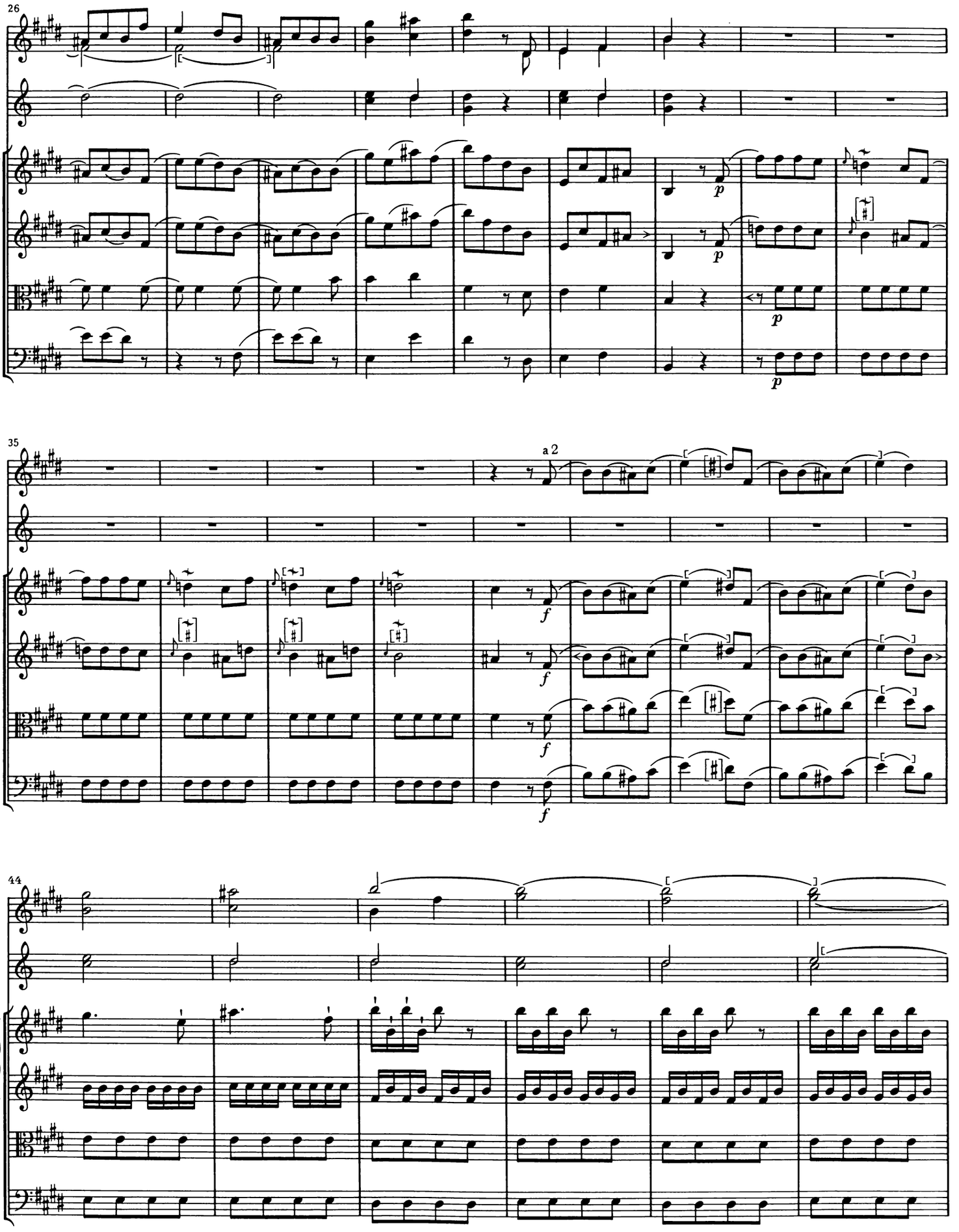


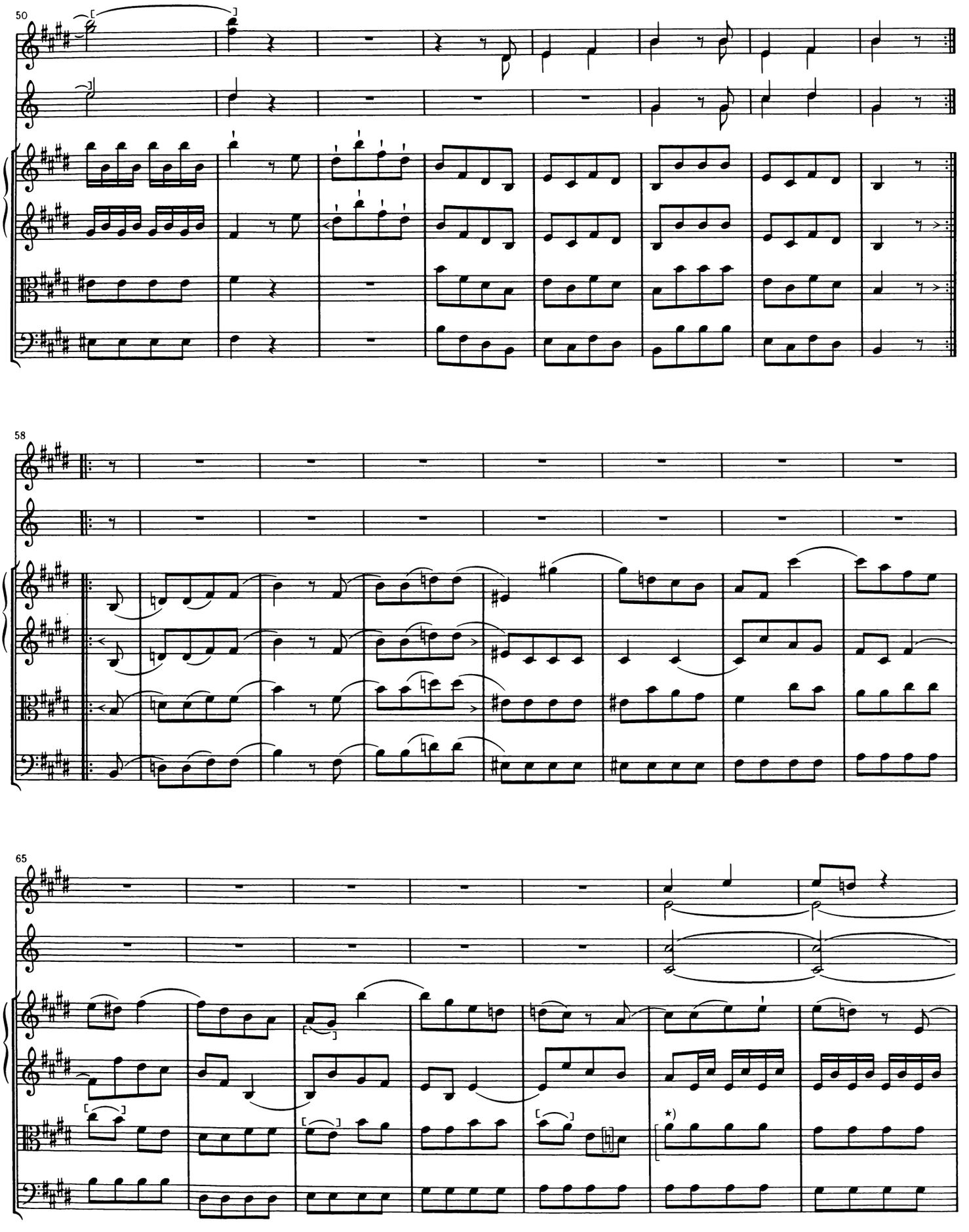
*) Vgl. Takt 5–7.

Finale

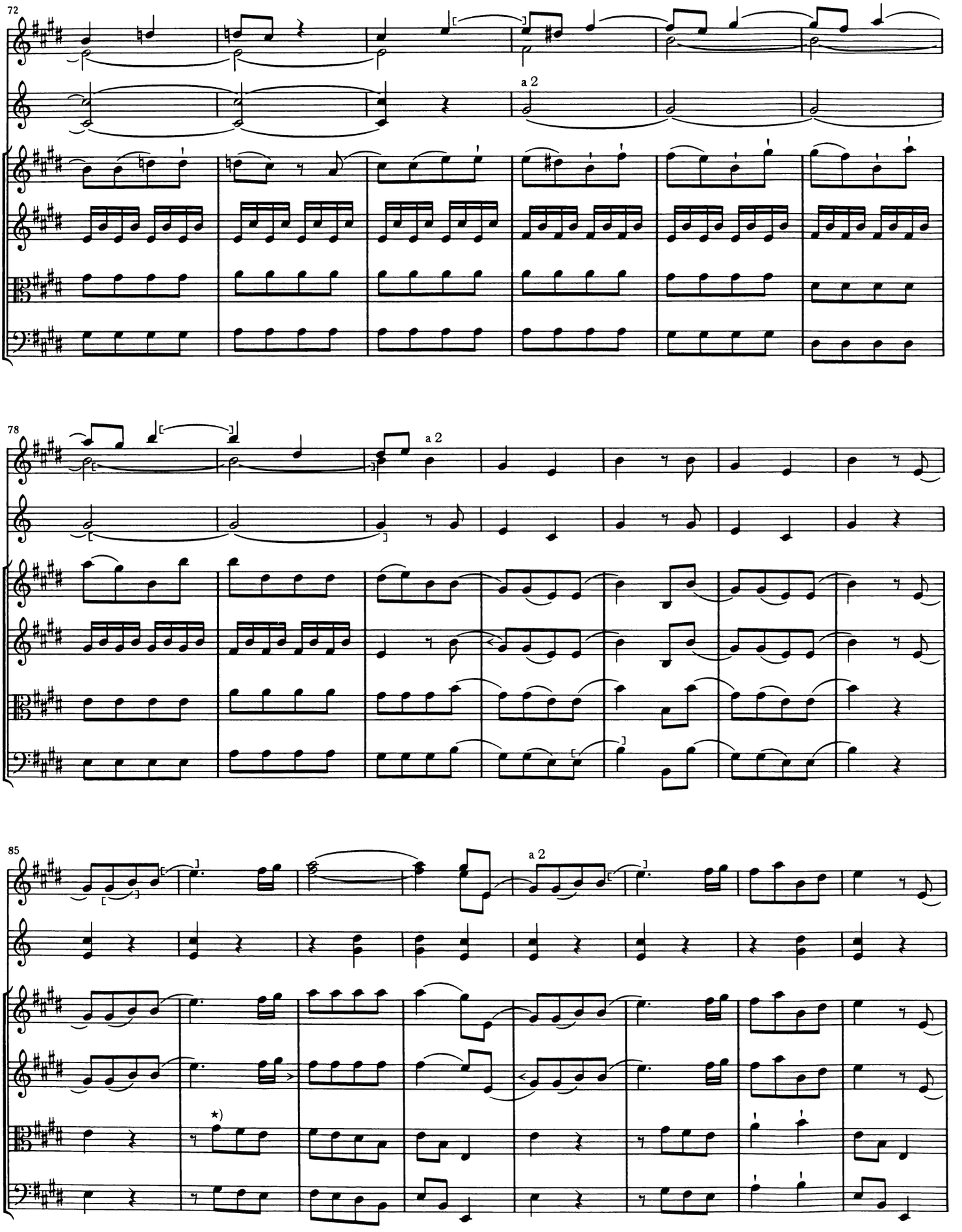
Presto



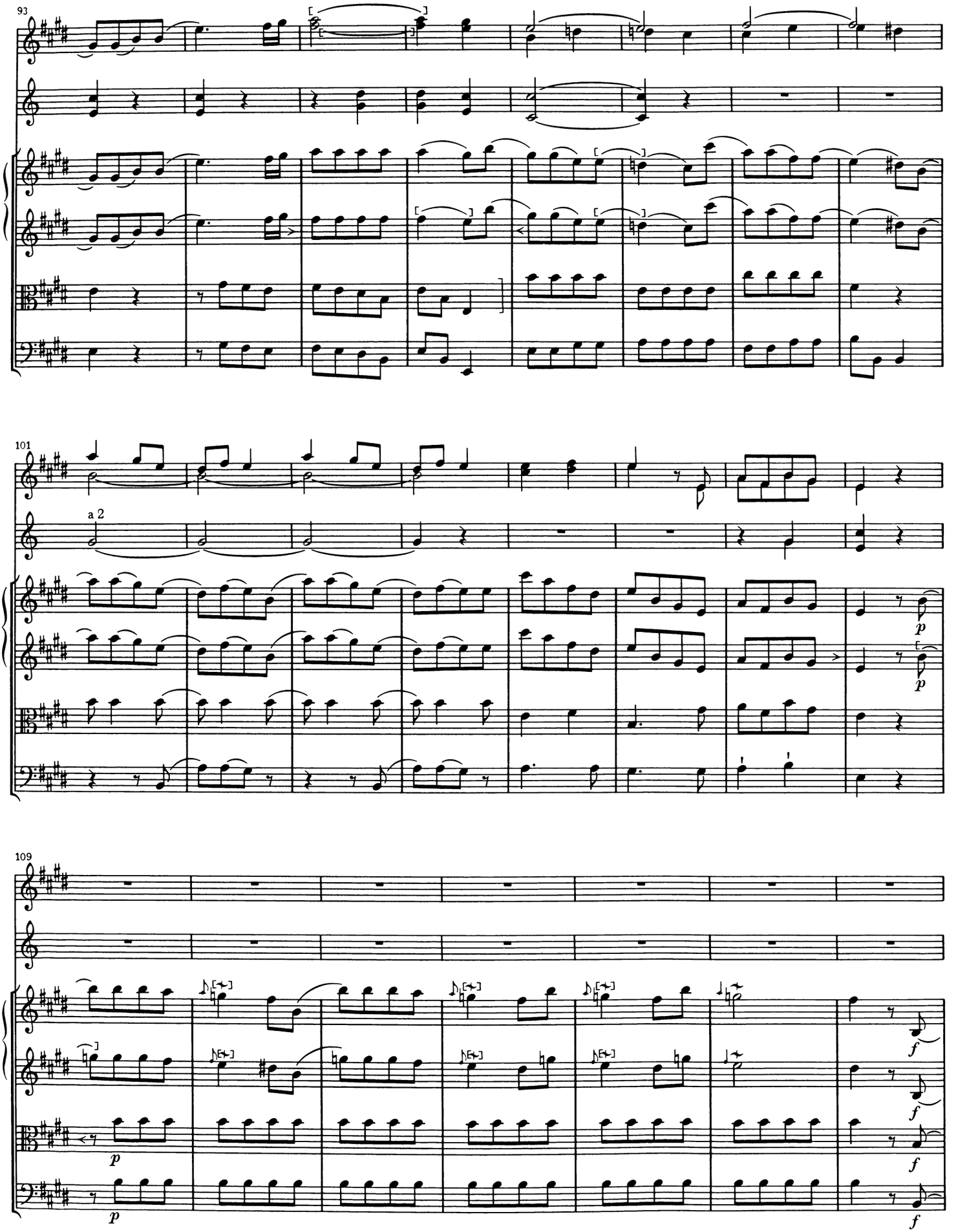

26
35
a 2
44

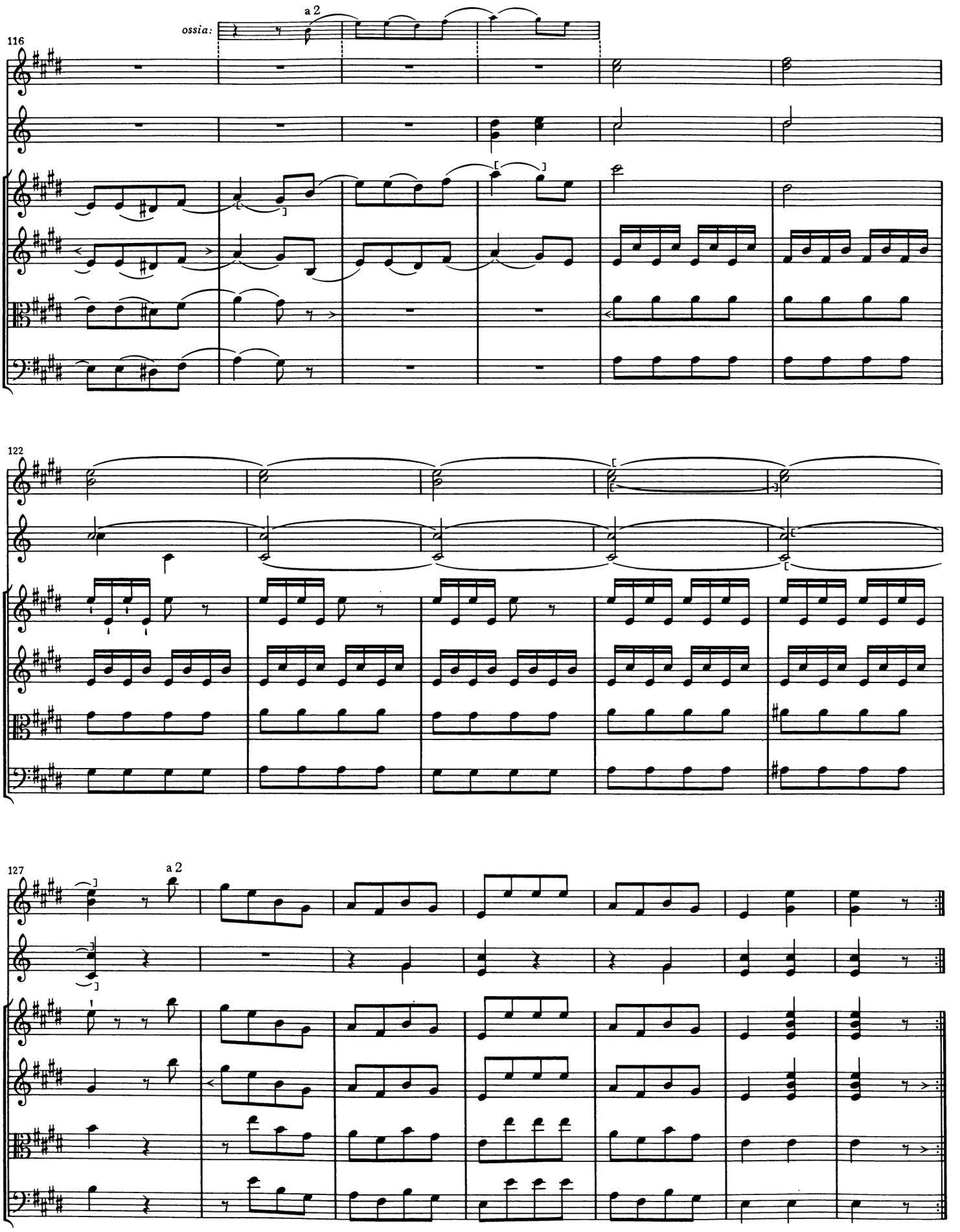


*) 1. Note besser *cis*^{1}? (a^1 in den Abschriften.)



*) Vgl. Takt 2 ff.

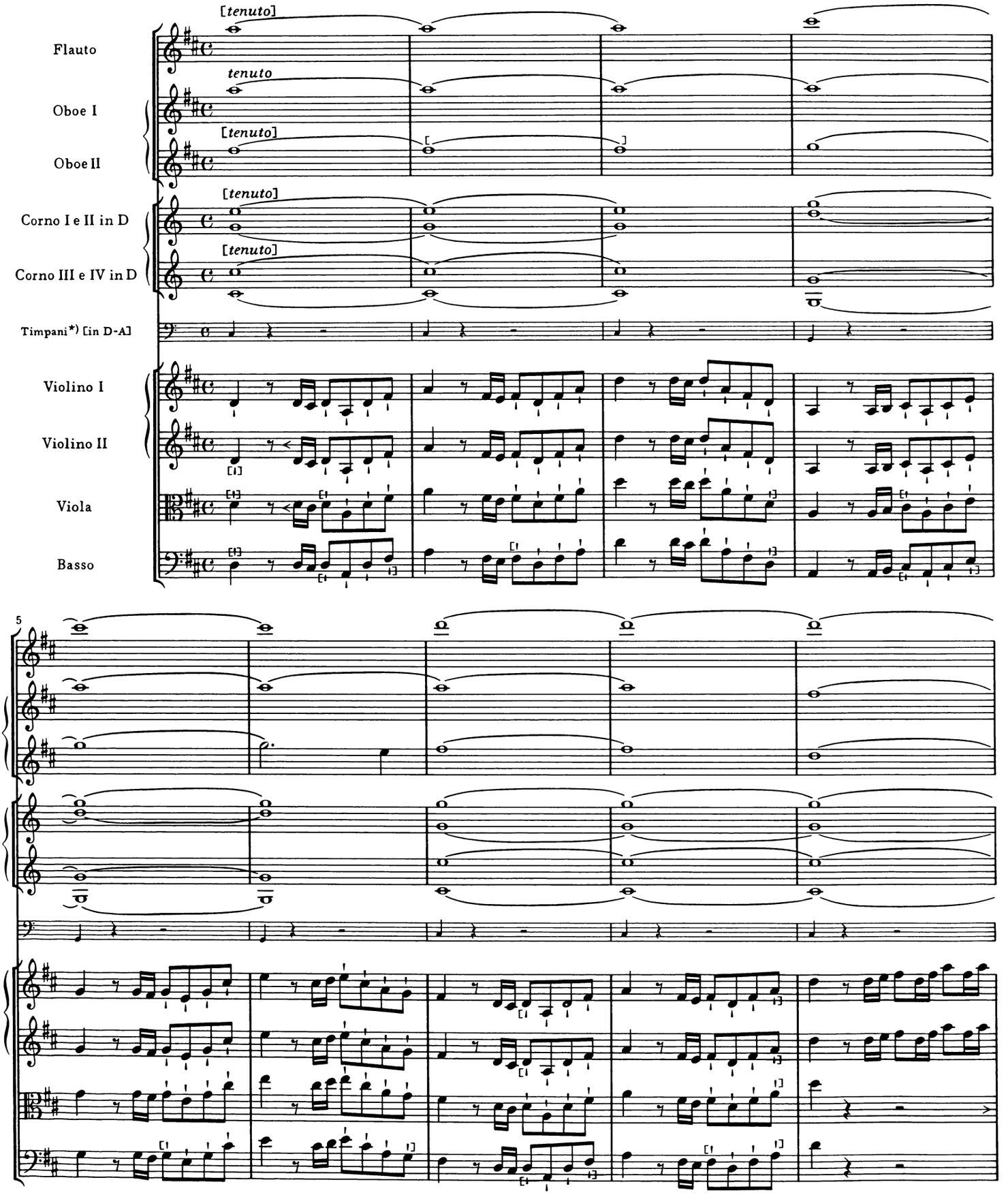

93
101
a 2
109
p
f


ossia:
a 2
116
122
127
a 2

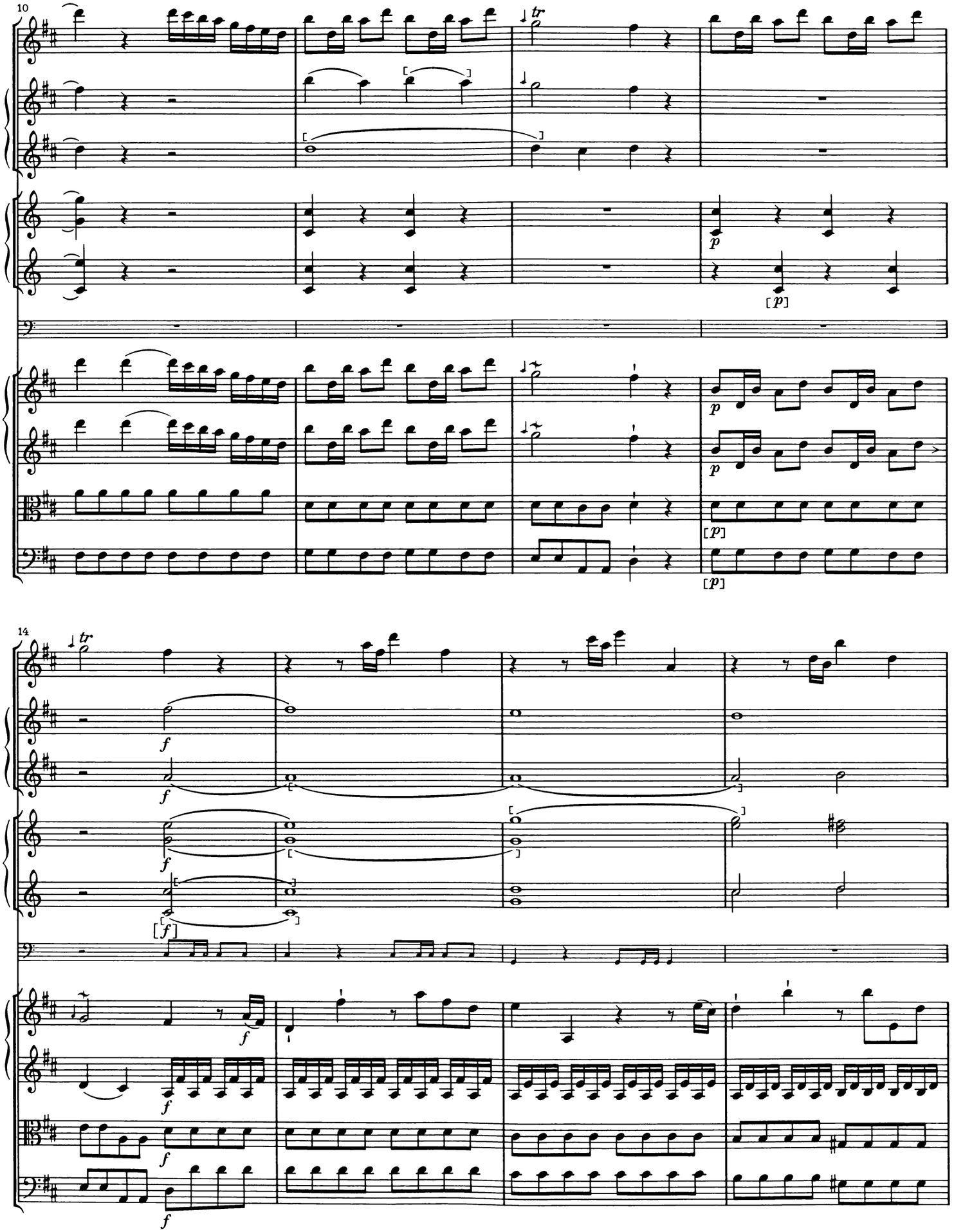
SINFONIE in D

1763
Hoboken I:13

Allegro molto



*) Die Paukenstimme ist im Autograph von unbekannter Hand nachgetragen und fehlt im größten Teil der abschriftlichen Überlieferung. Sie stammt vermutlich nicht von Haydn, könnte aber von ihm autorisiert sein; vgl. Vorwort und Krit. Bericht.


10
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14
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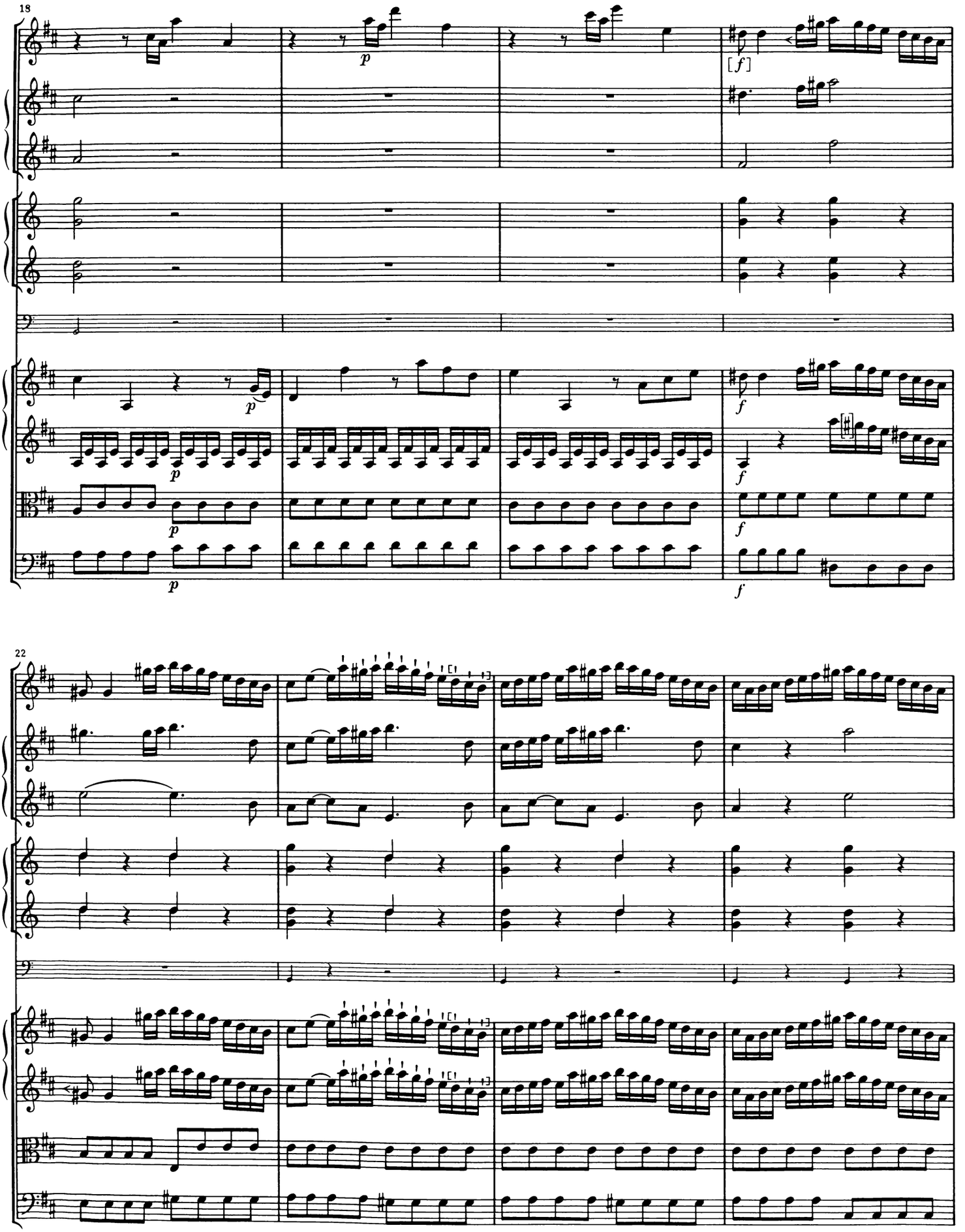
[f]


18
p
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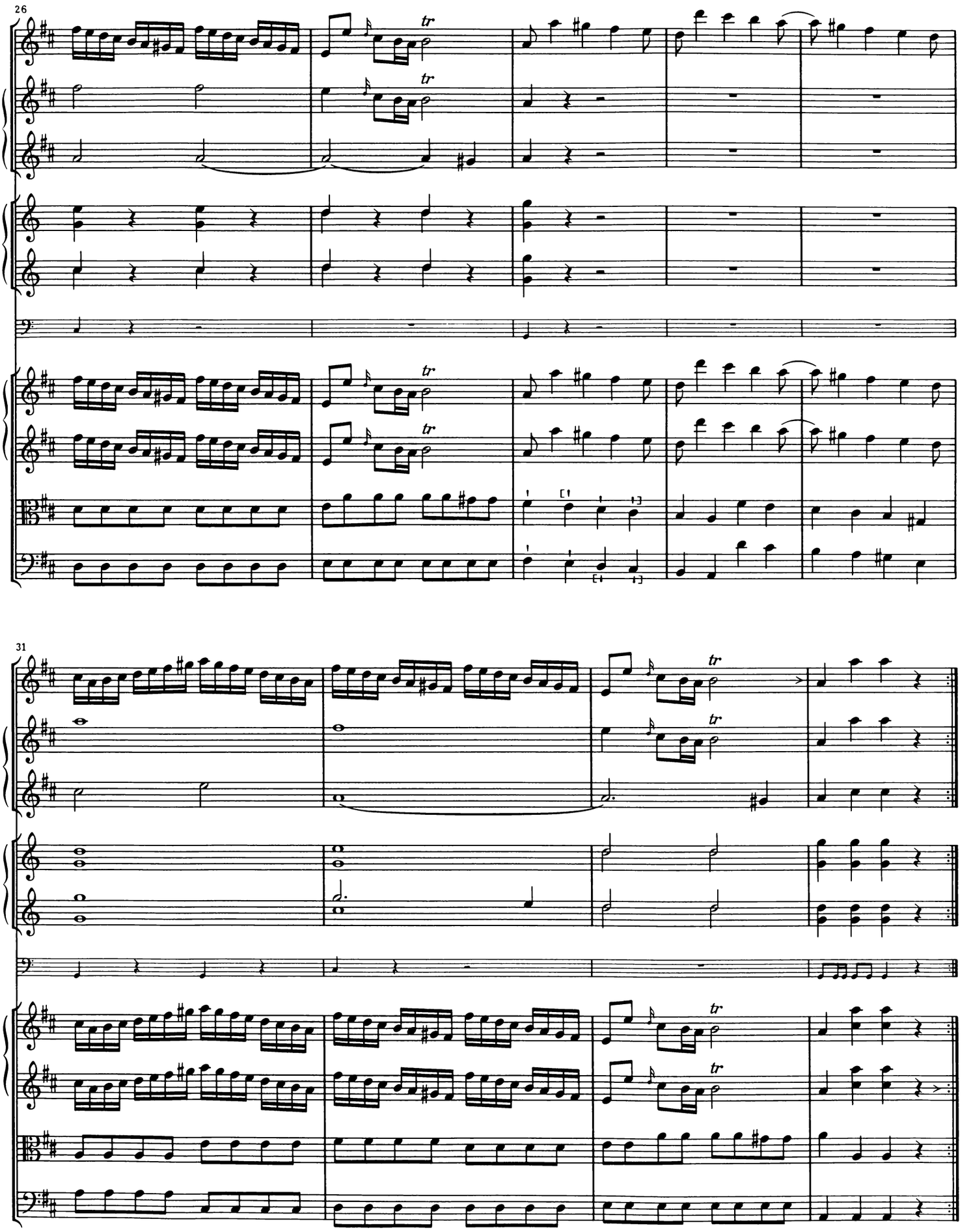
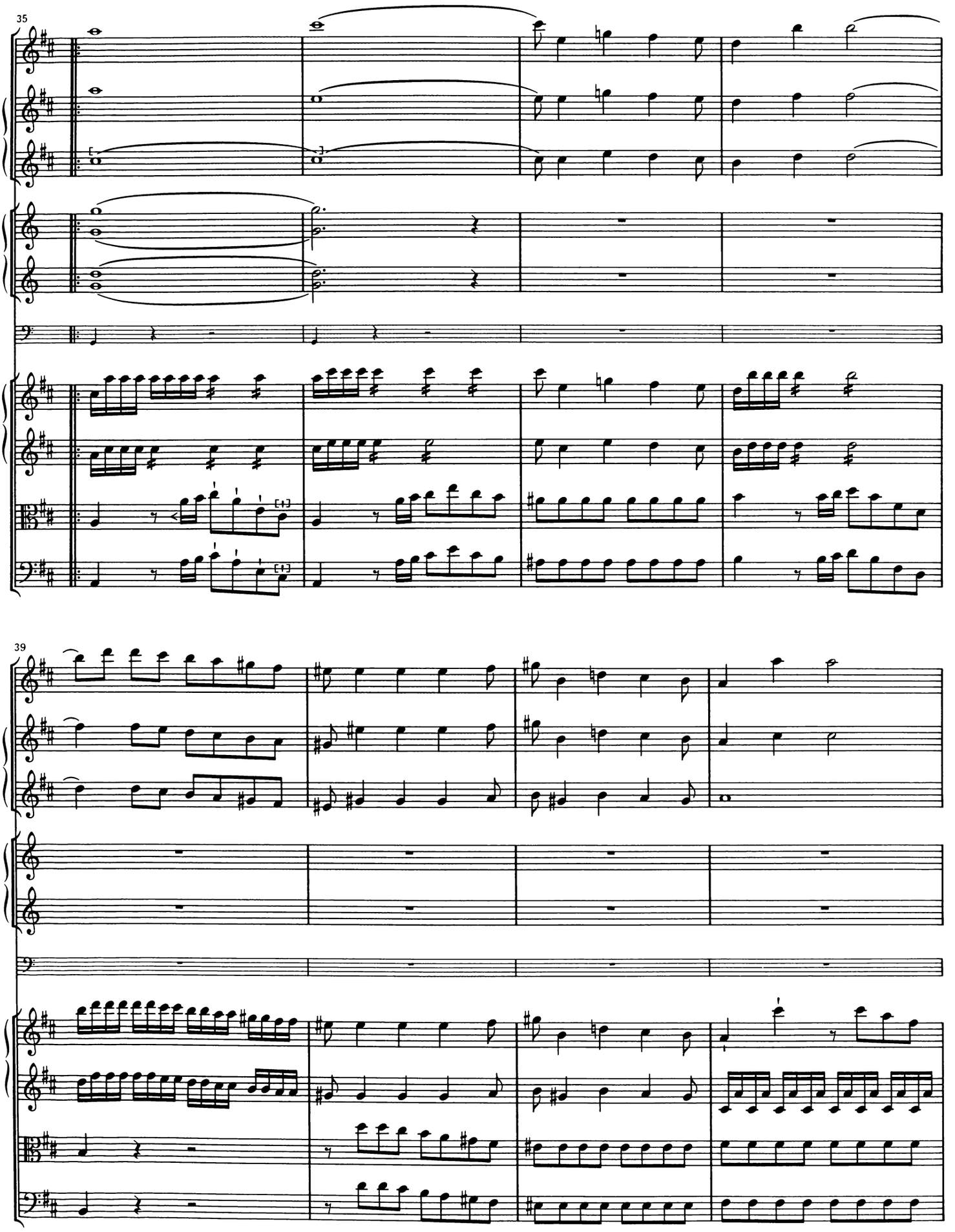
p
p
f
f
f
22


26
31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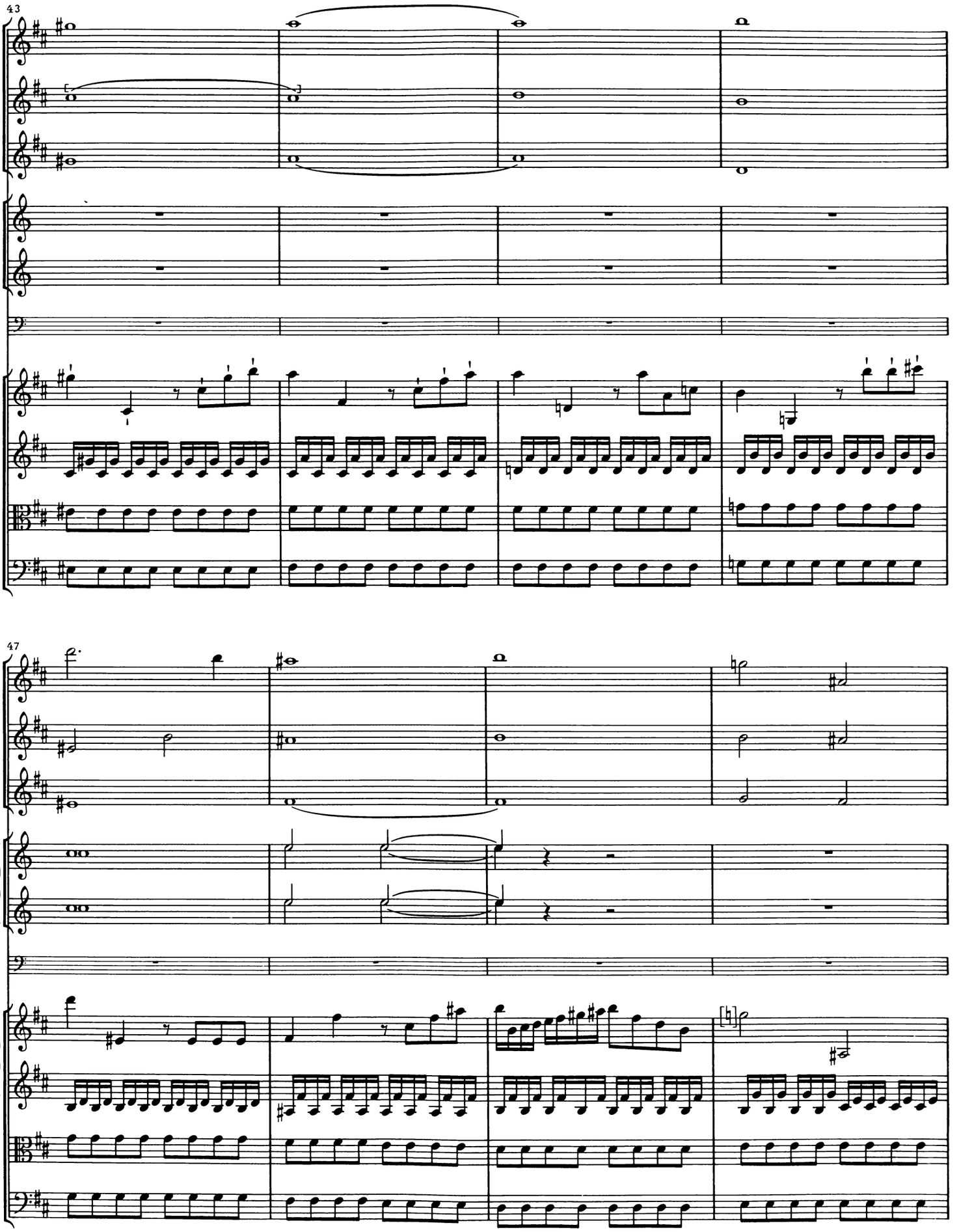
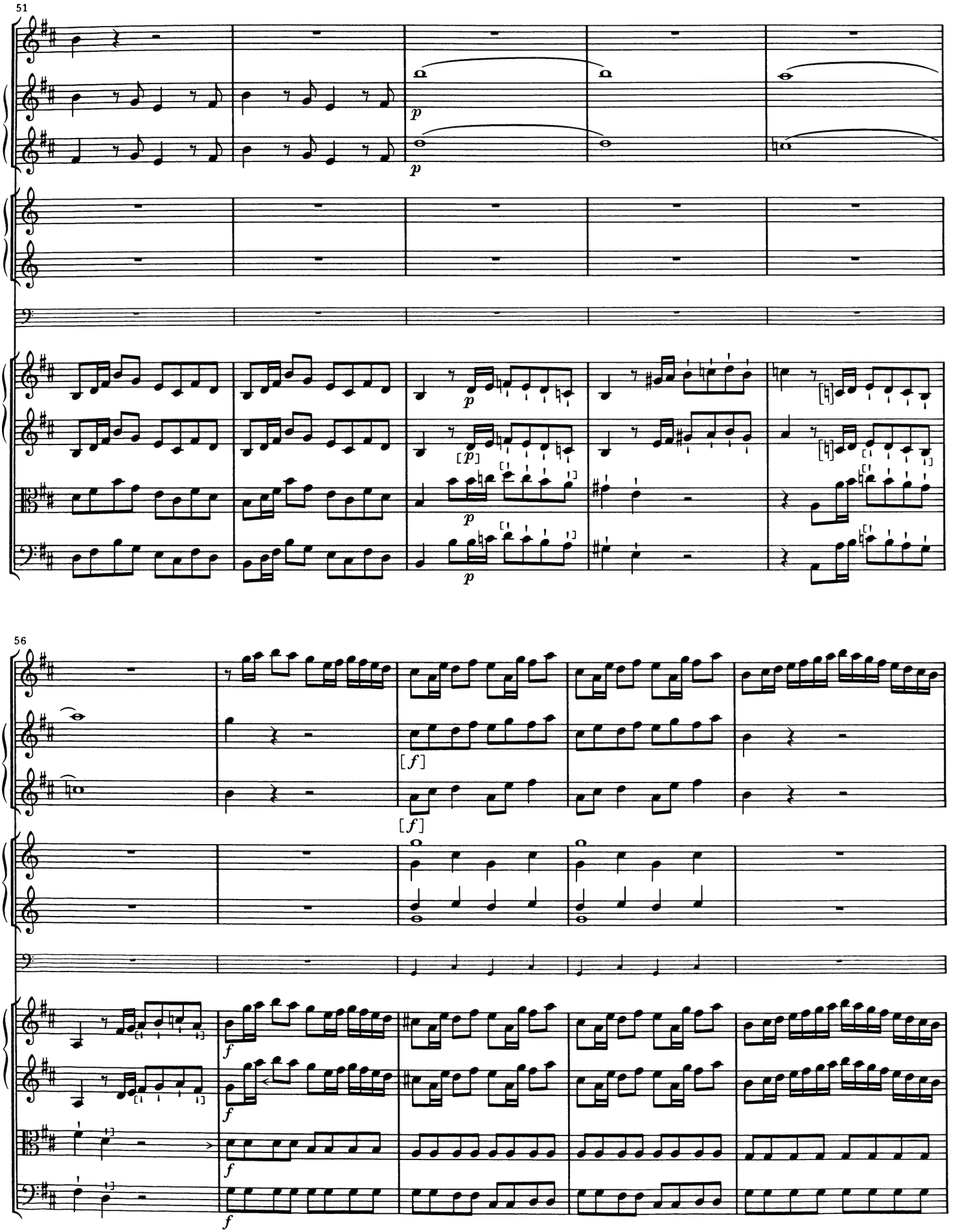

43
47


51
p
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56
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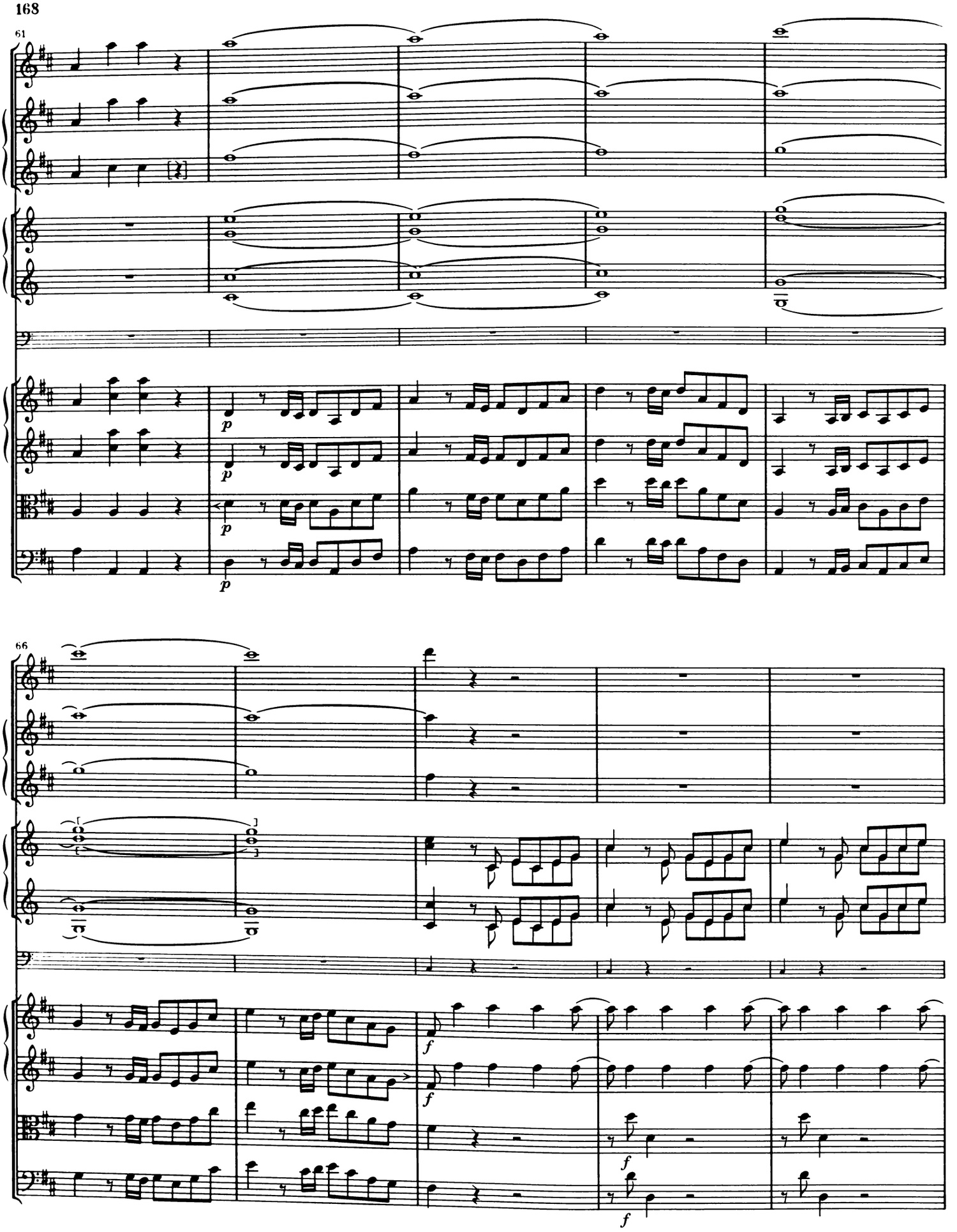
[f]
f
f
f
f


61
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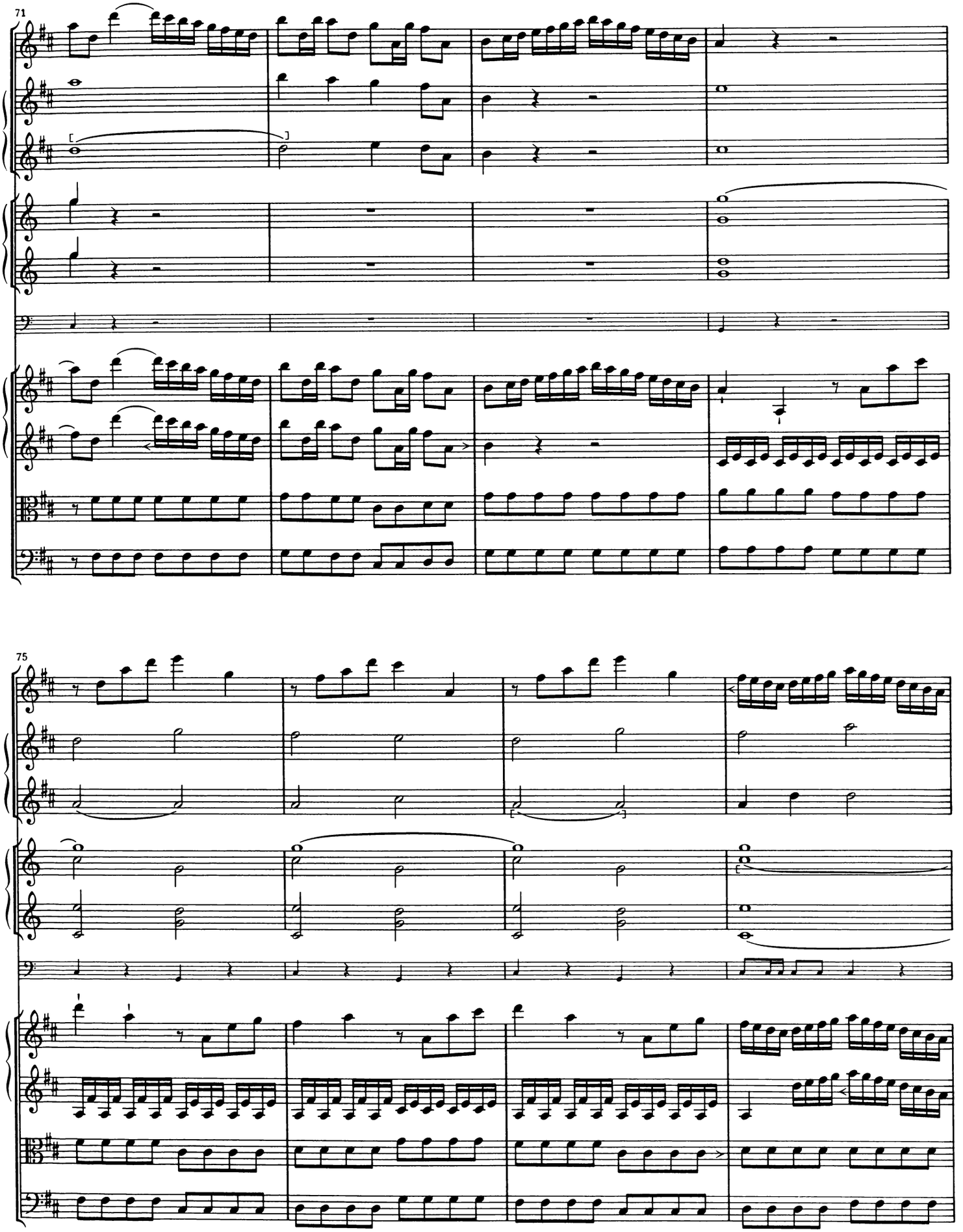
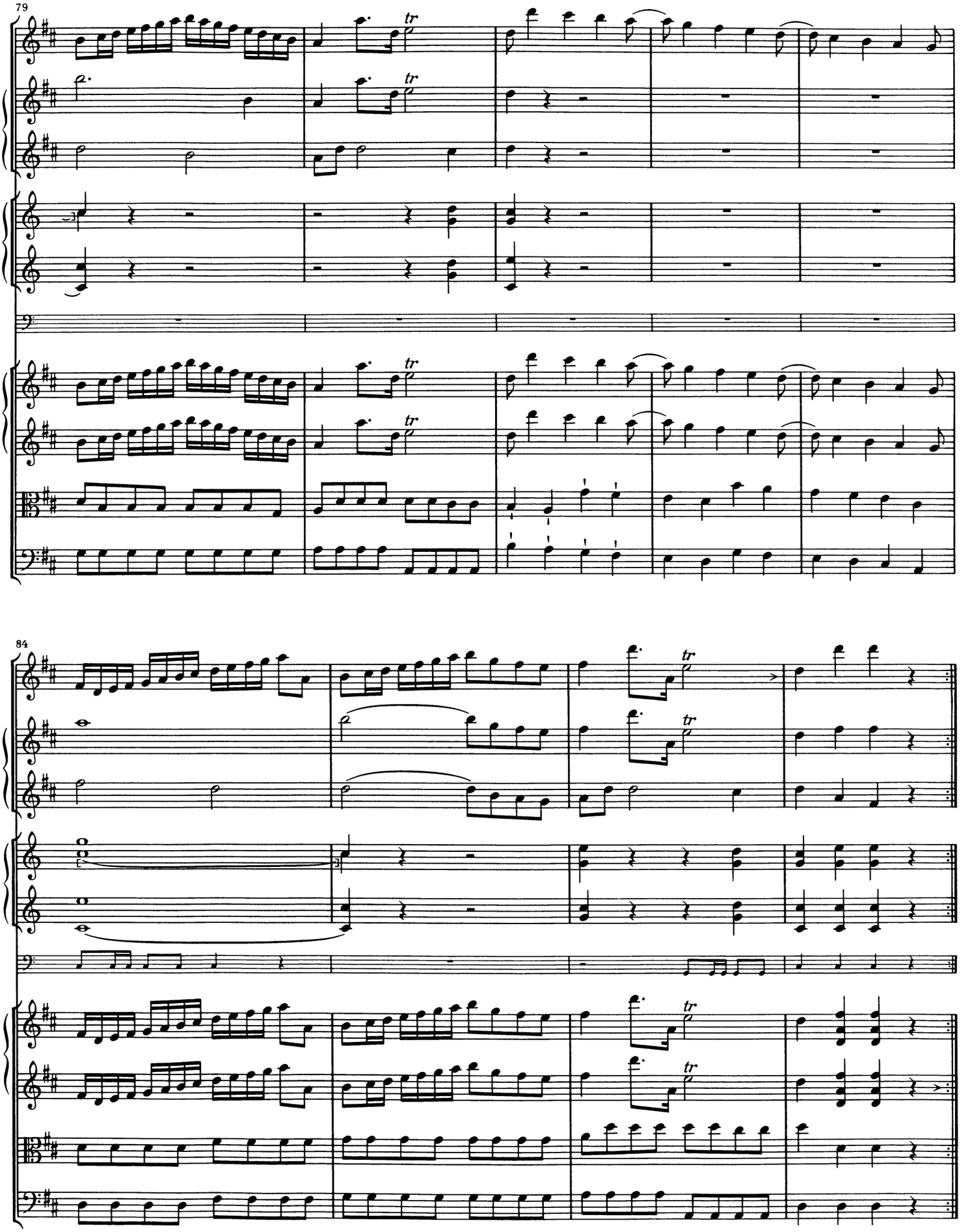
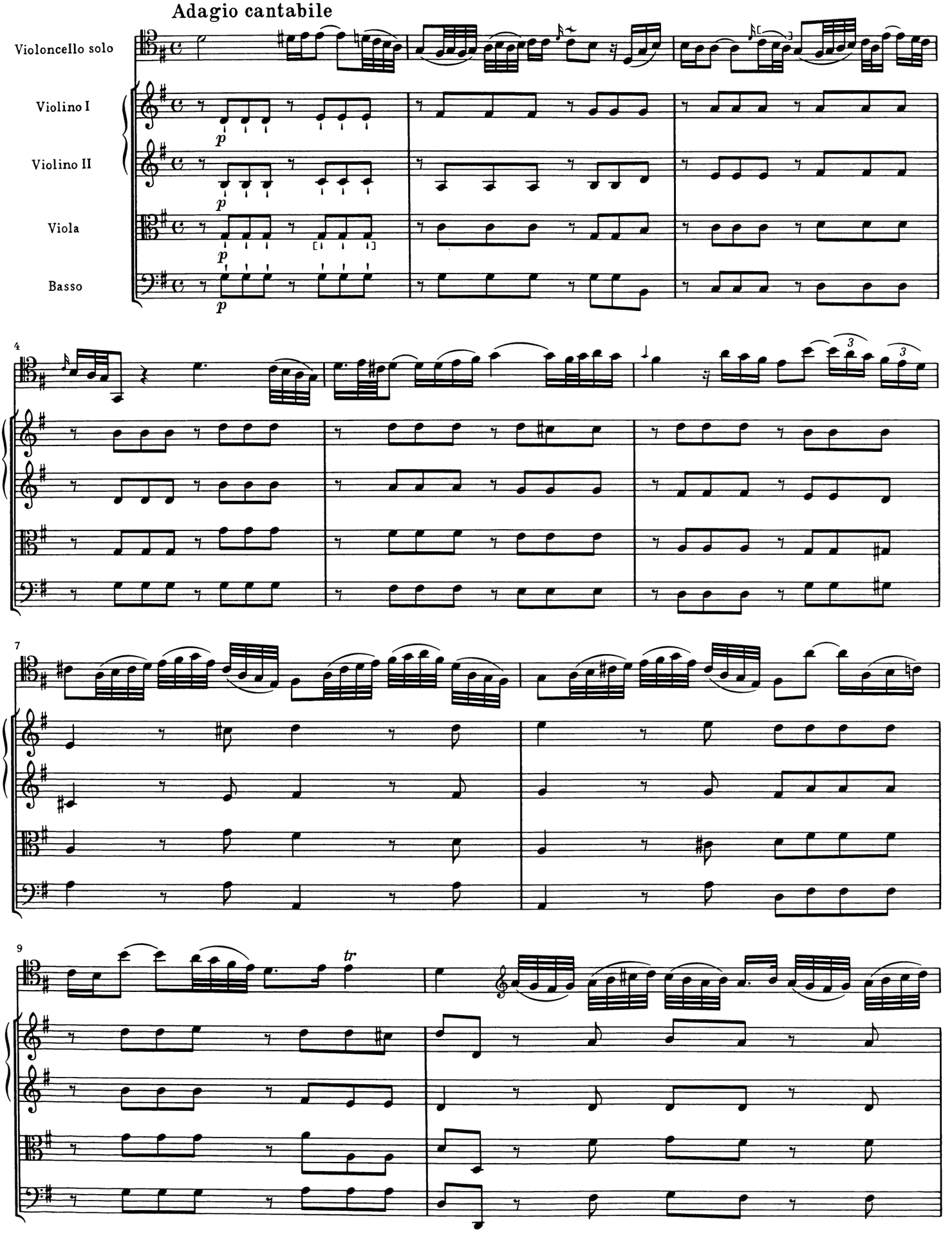
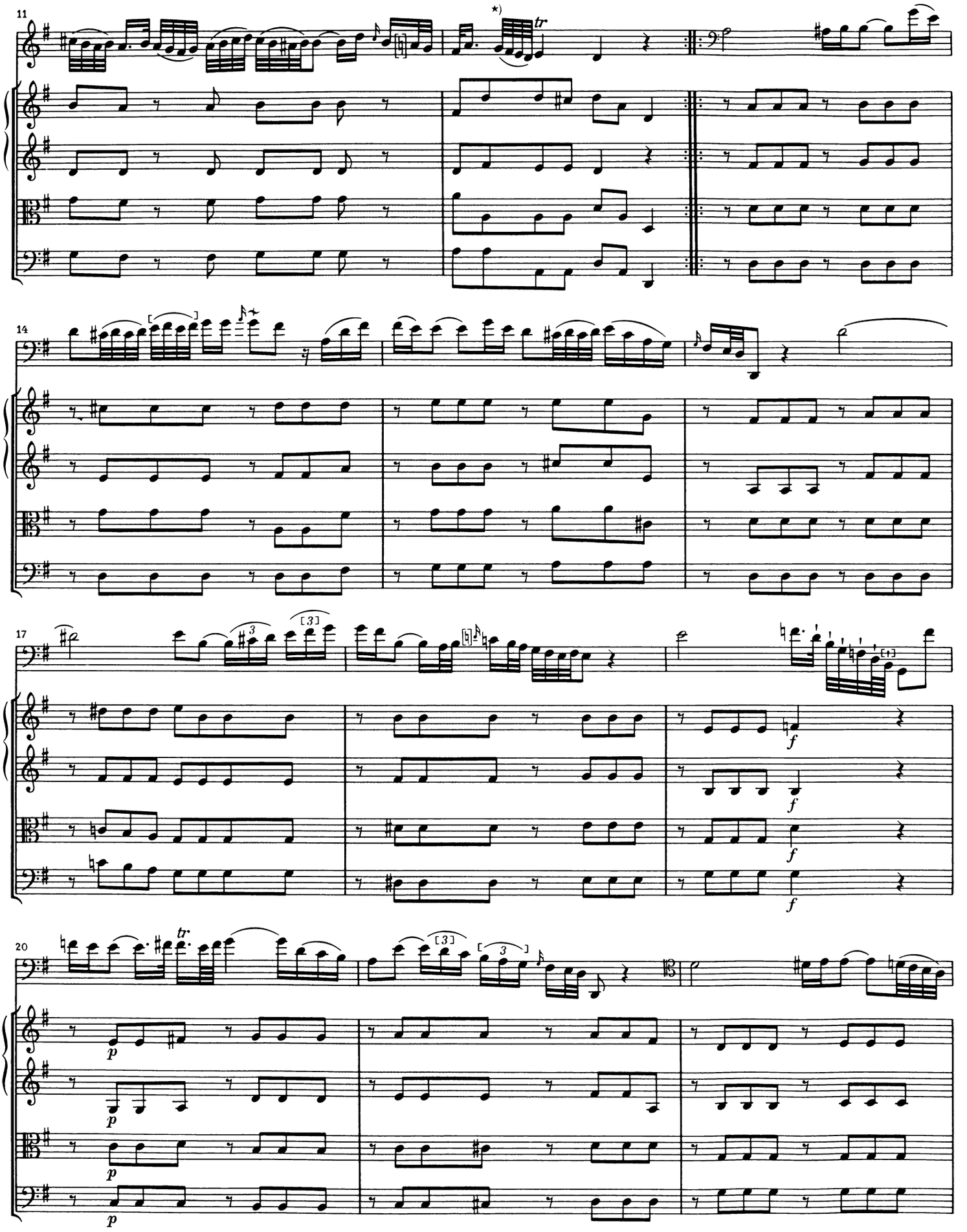
66
f


71
75

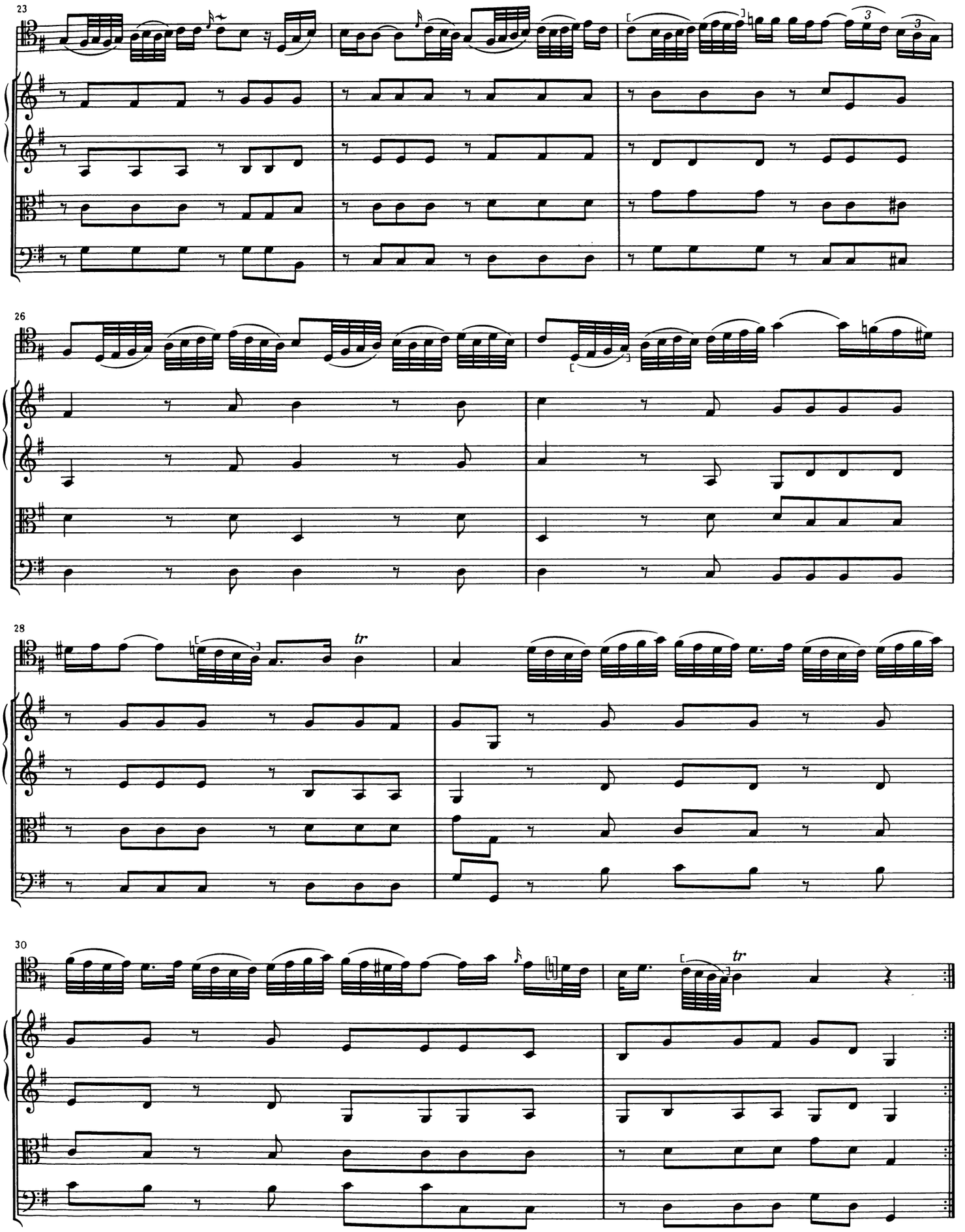

79
84

Adagio cantabile

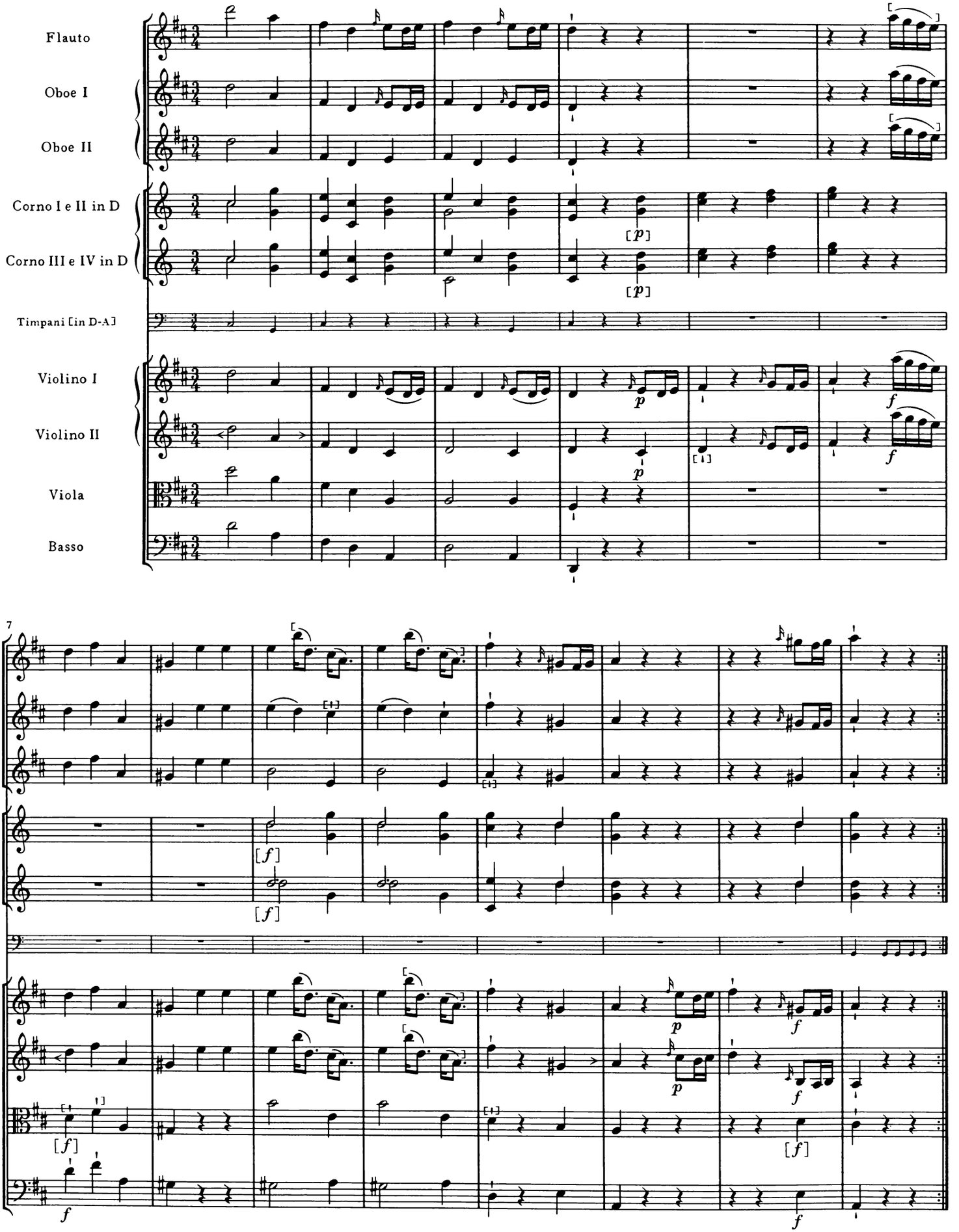


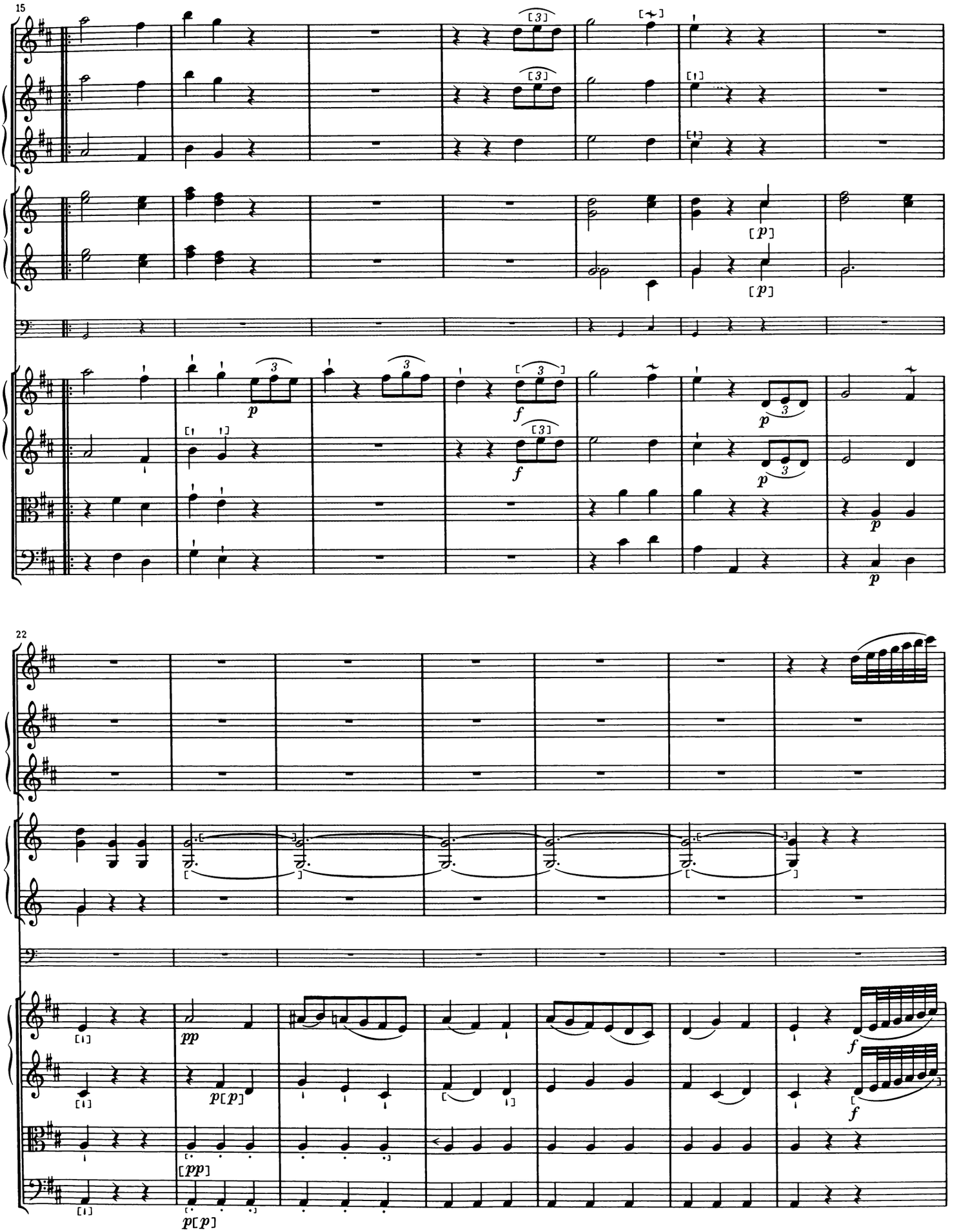


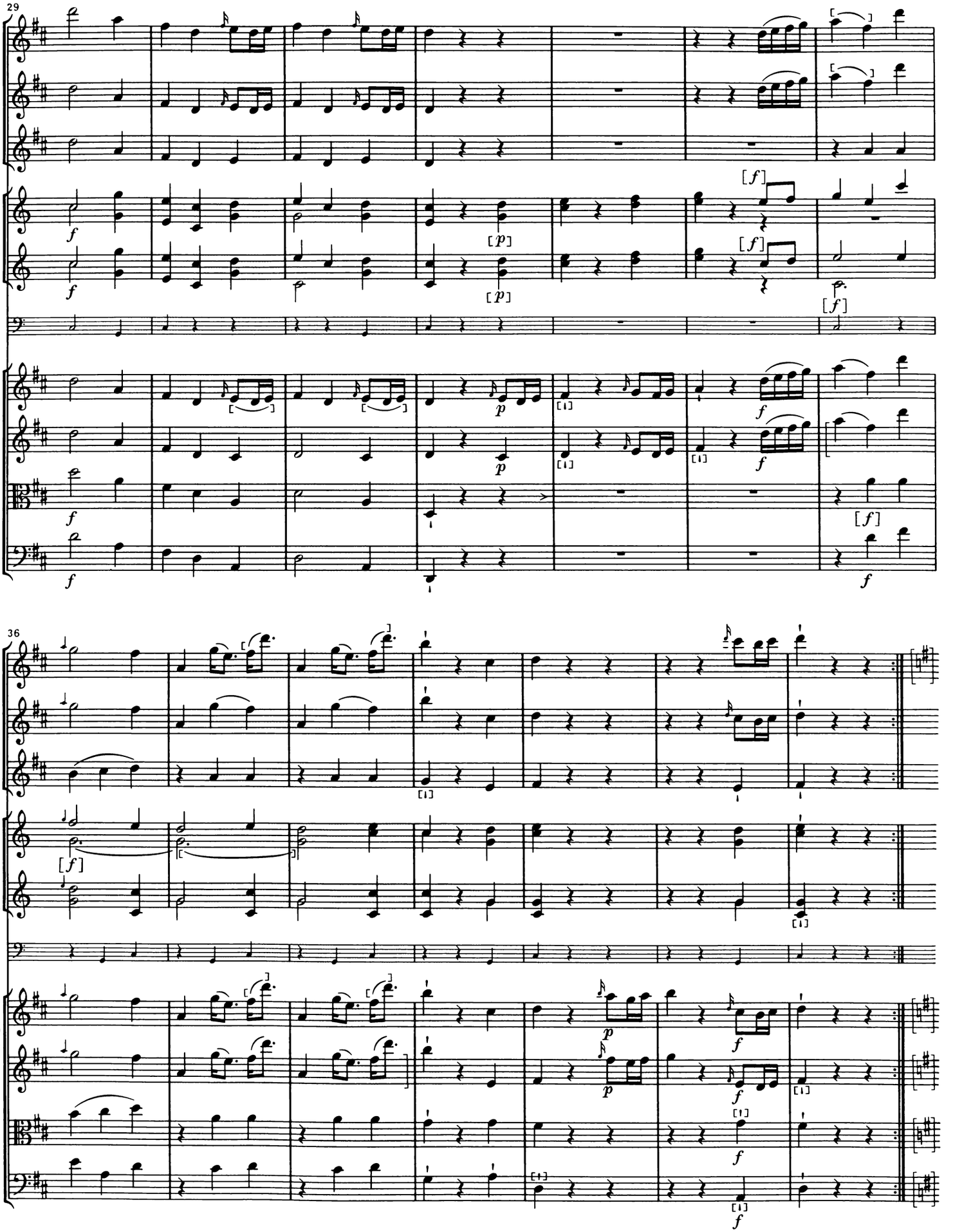
*) Vgl. Erläuterung auf S. 221.


23
26
28
tr
30
tr

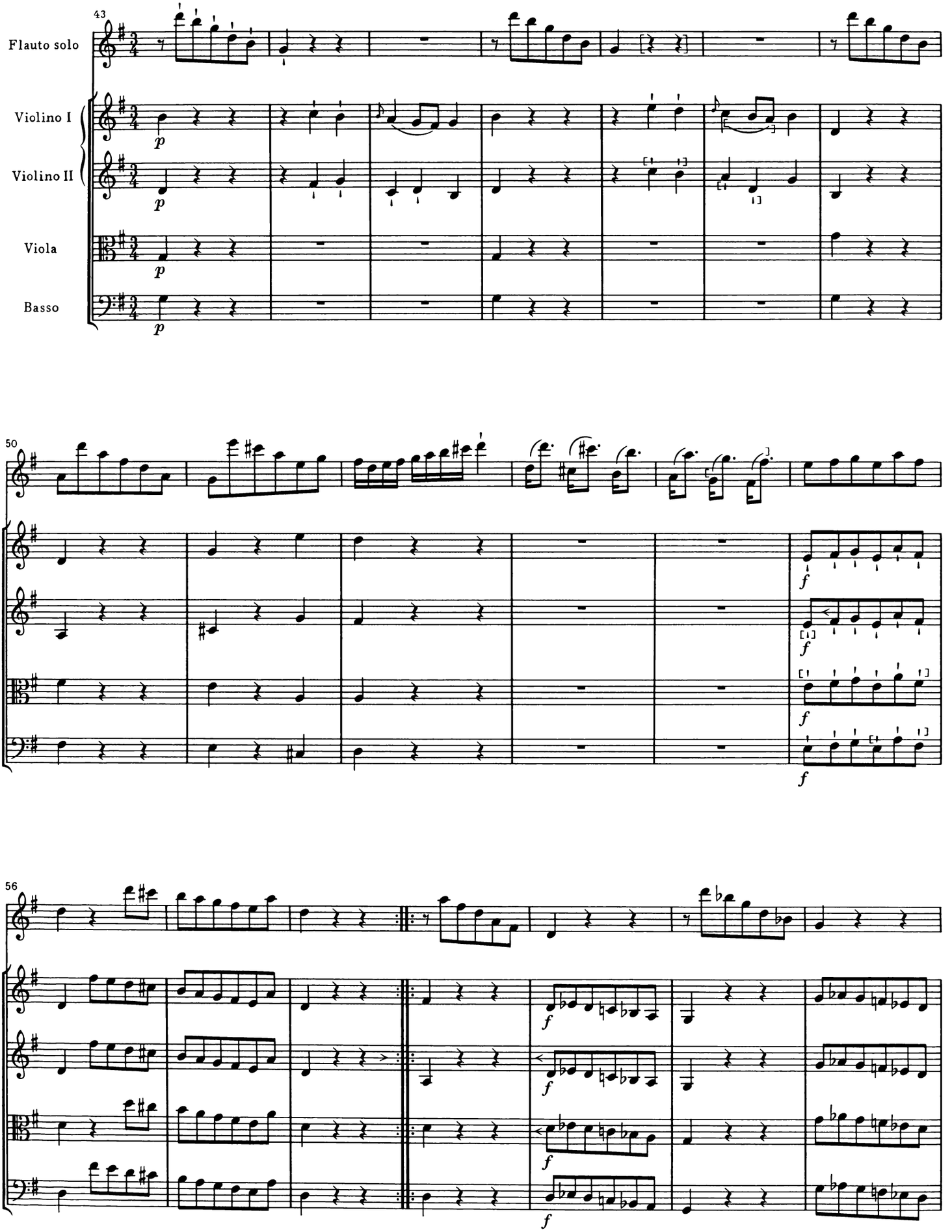
Menuet

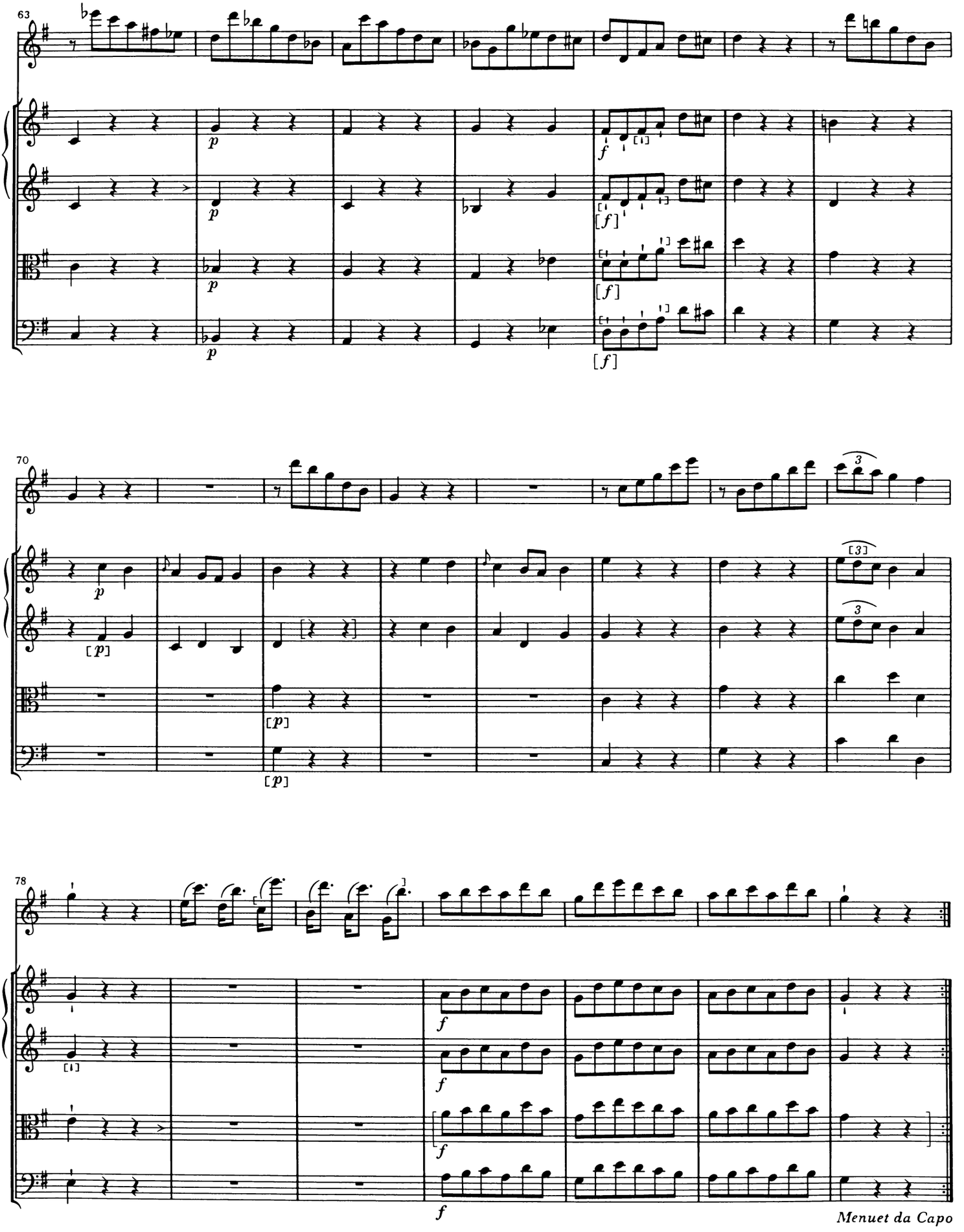

Flauto
Oboe I
Oboe II
Corno I e II in D
Corno III e IV in D
Timpani [in D-A]
Violino I
Violino II
Viola
Basso
7


15
22


29
36

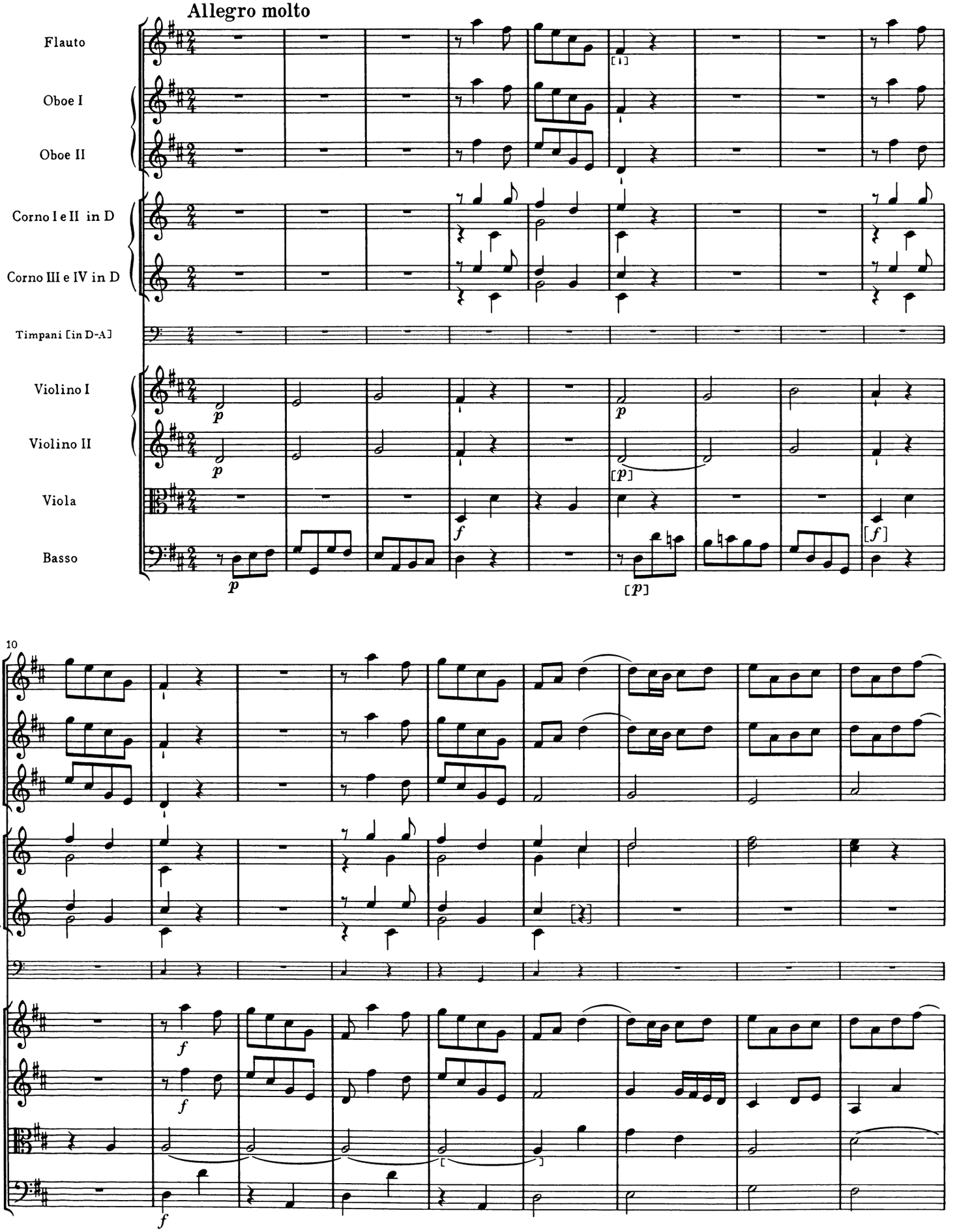
[Trio]

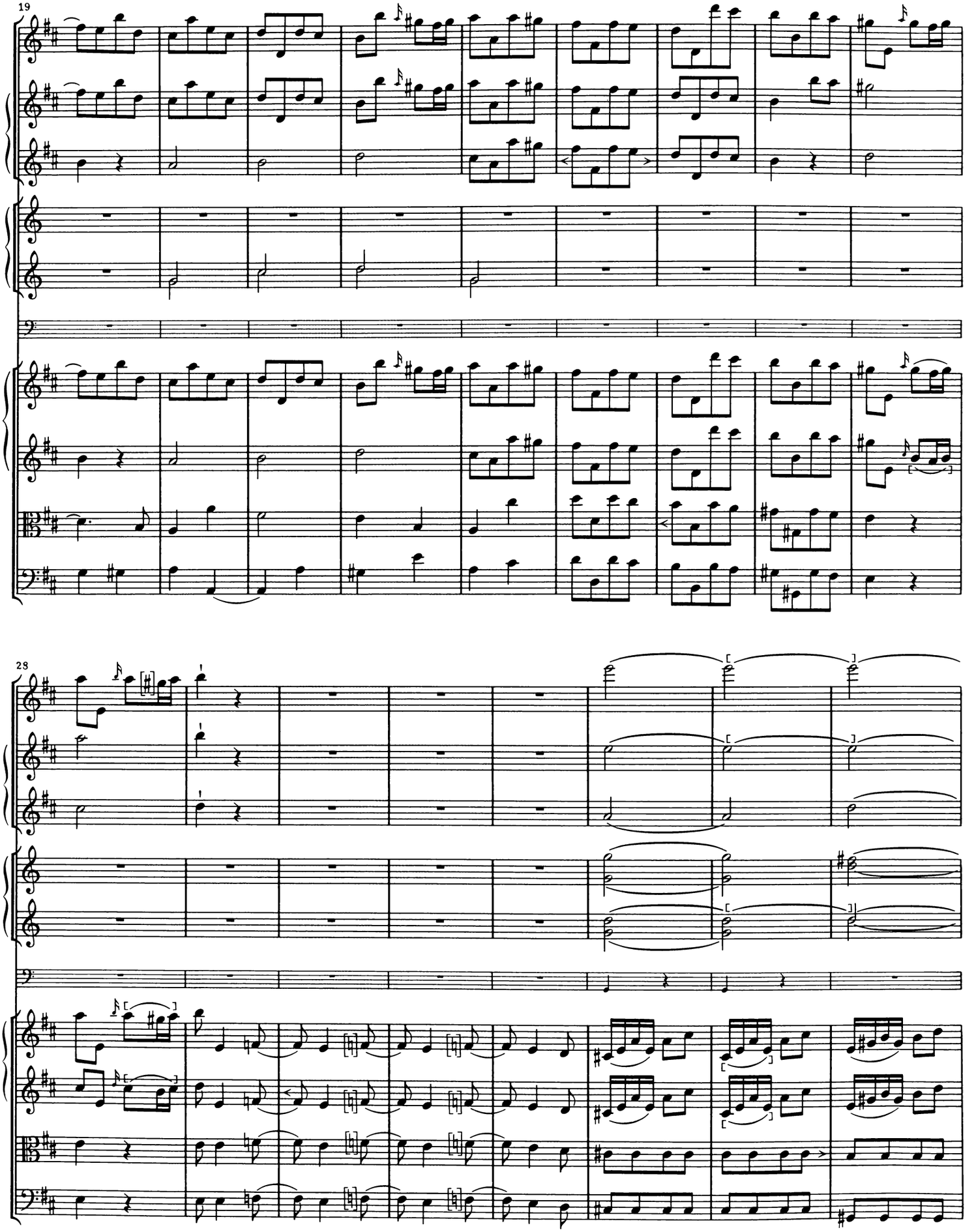



63
p
f
70
78
Menuet da Capo

Finale

Allegro molto

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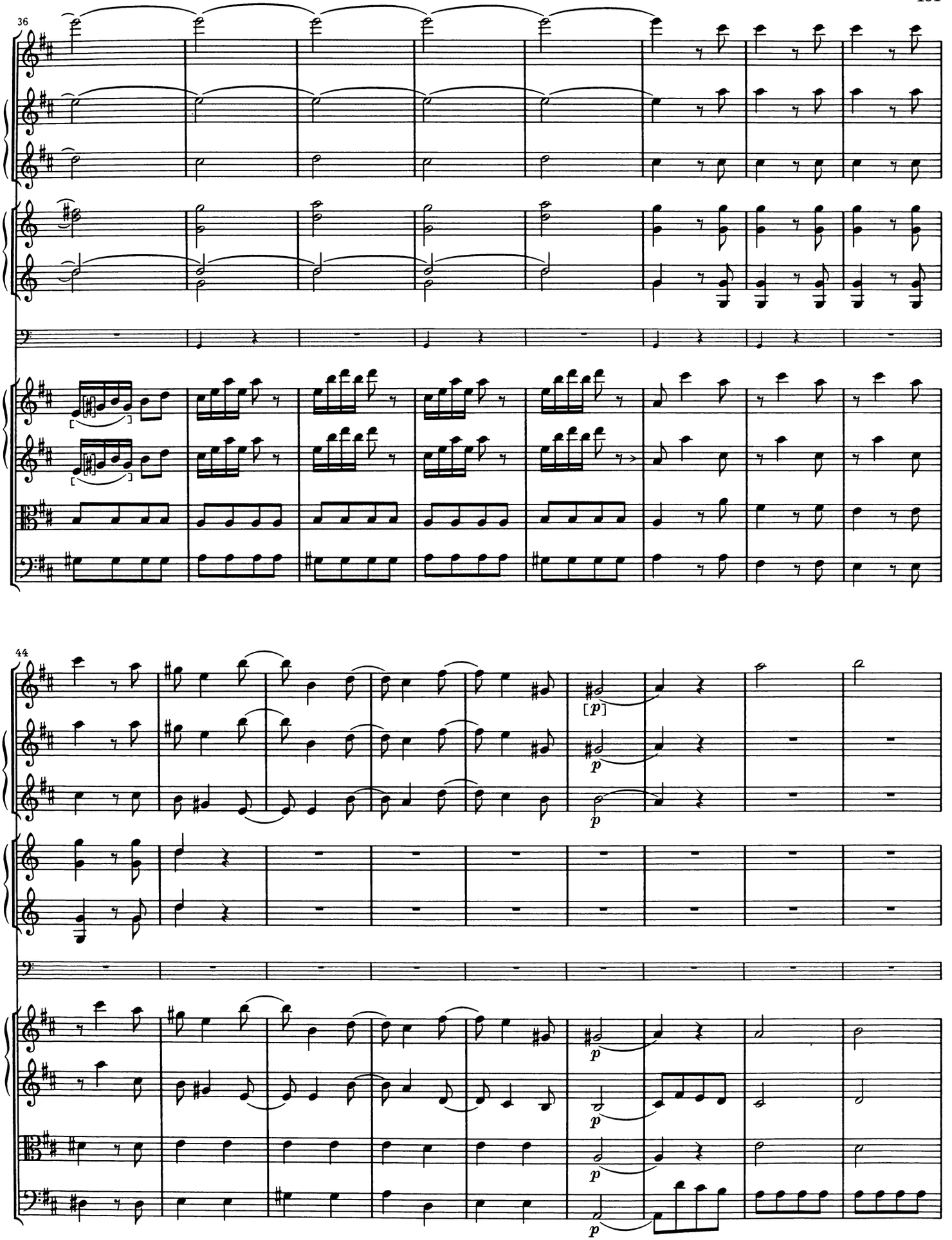
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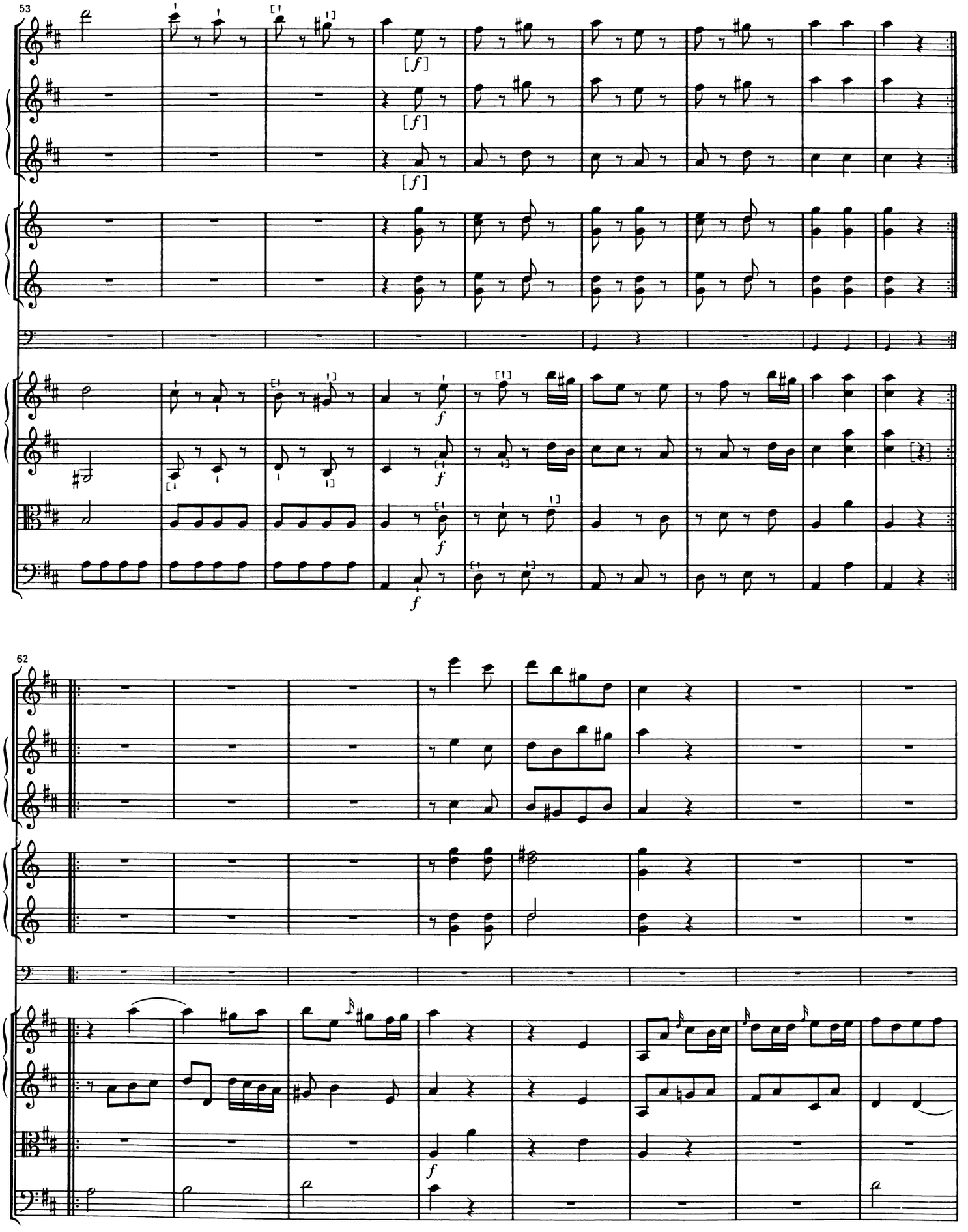
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62
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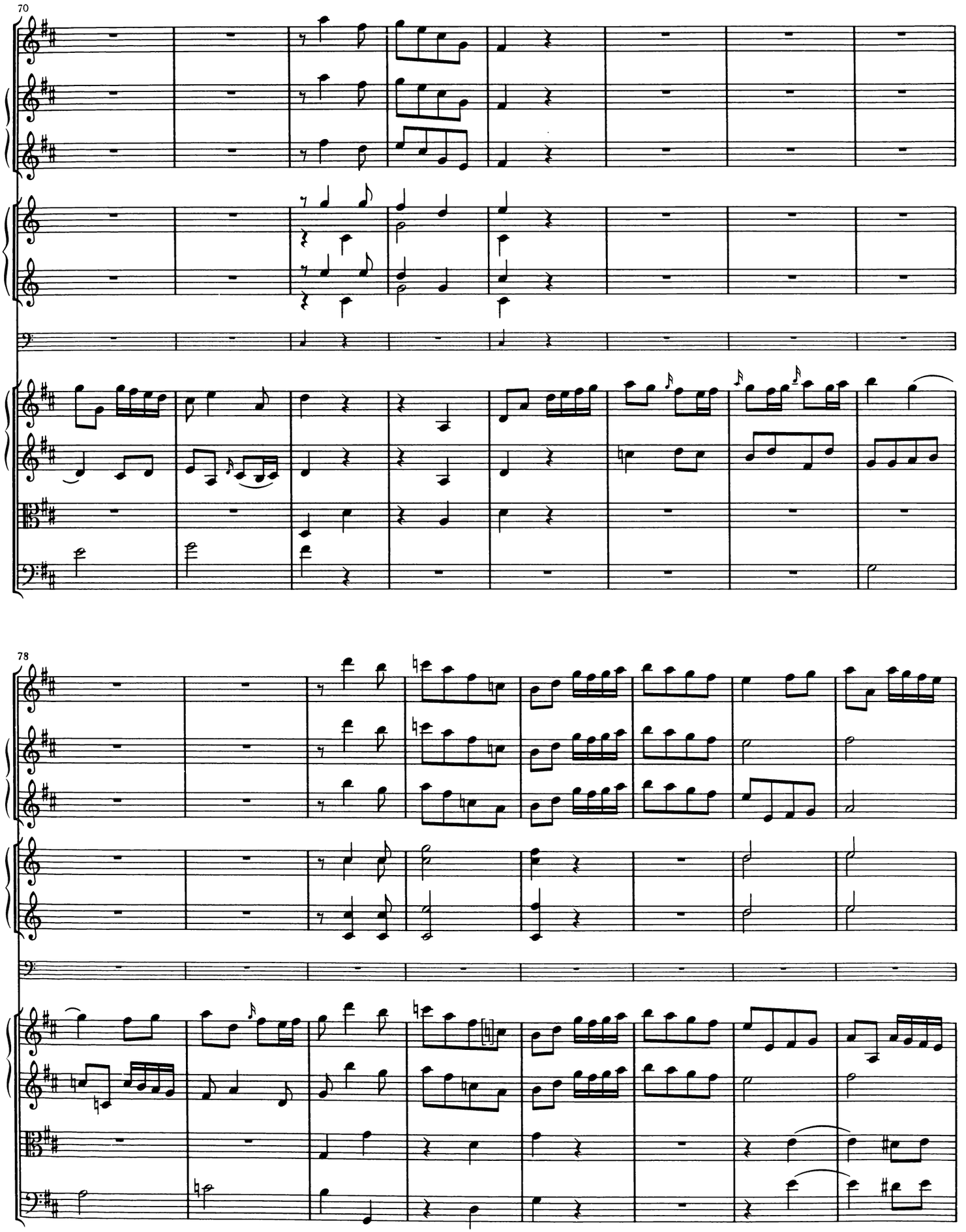

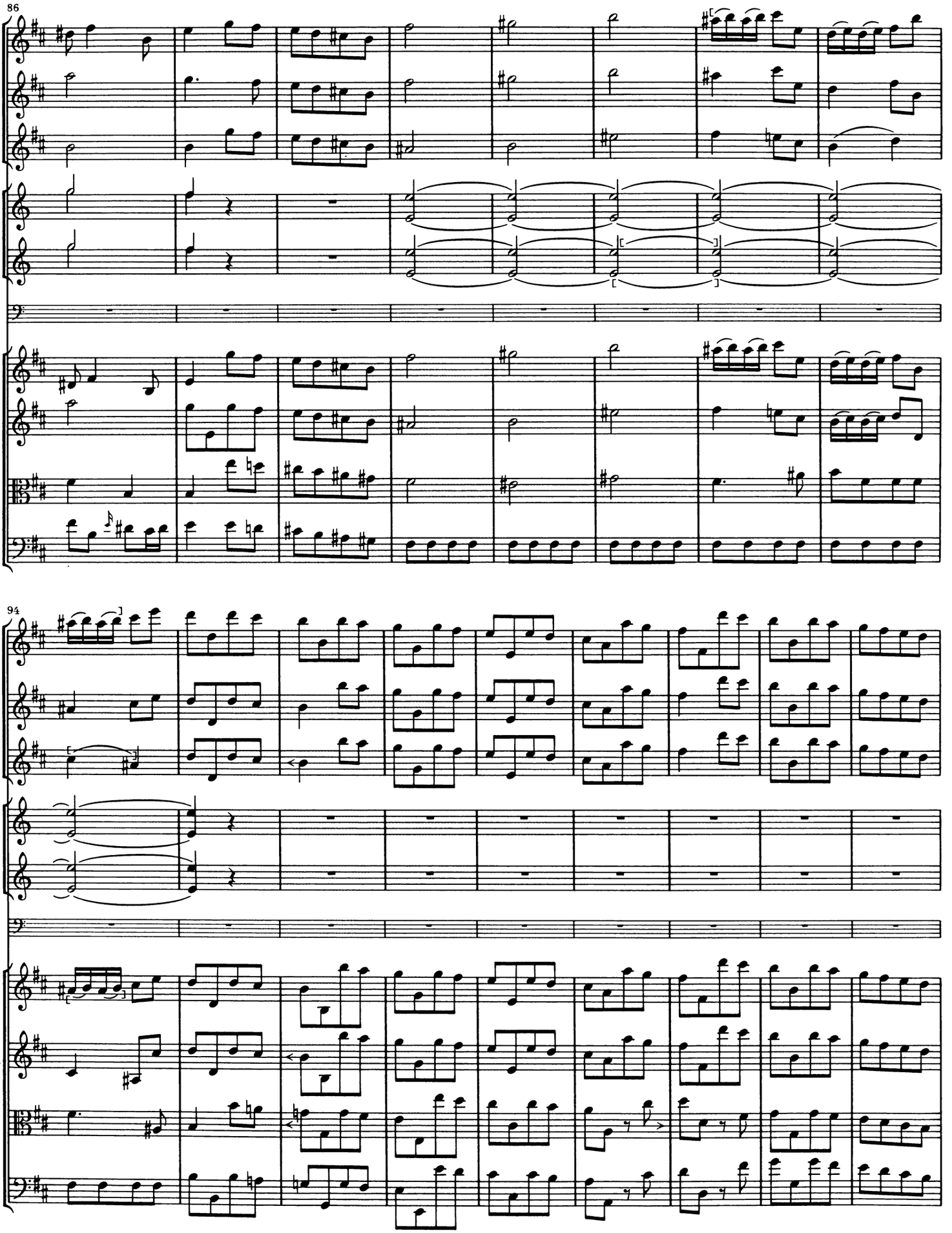
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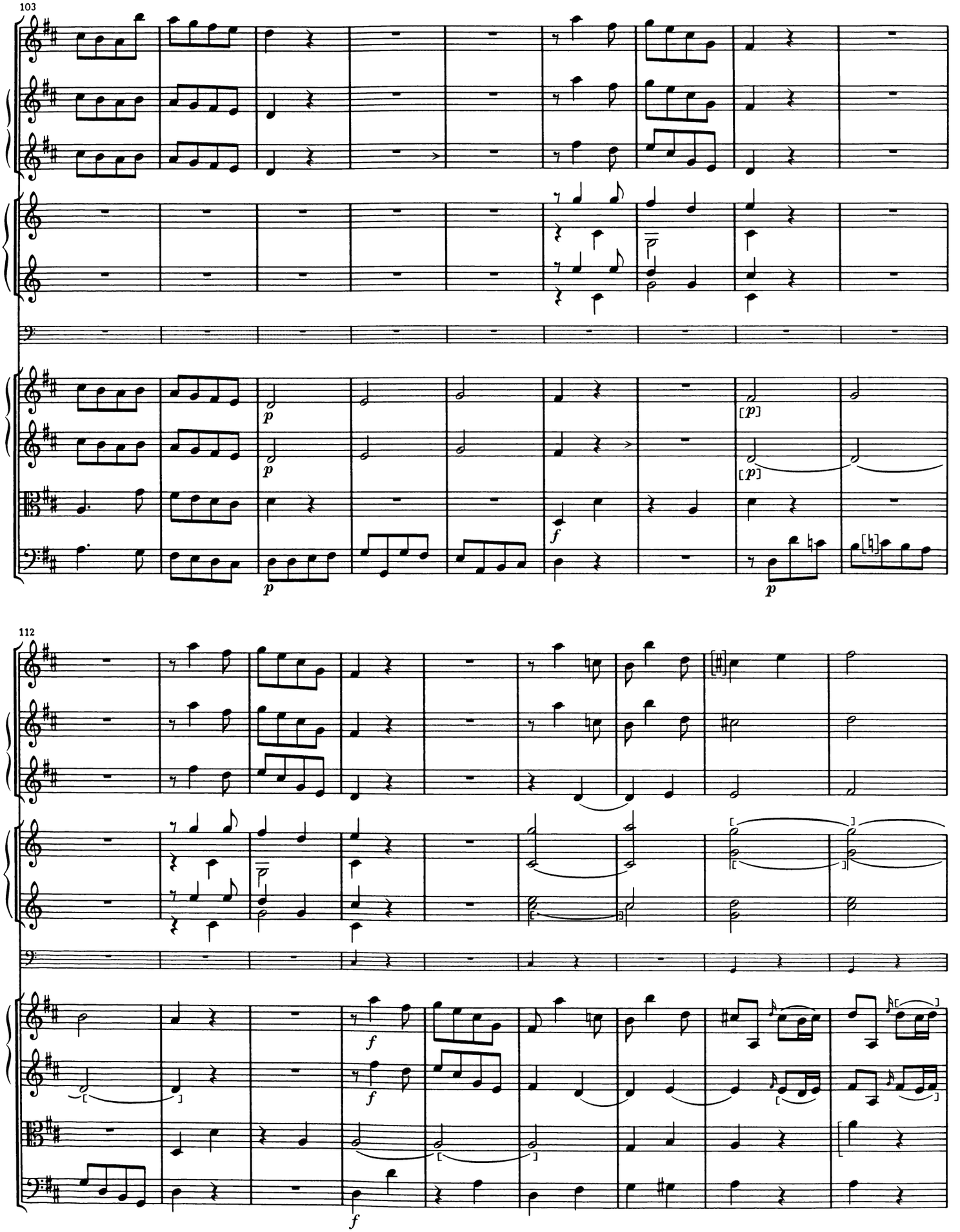
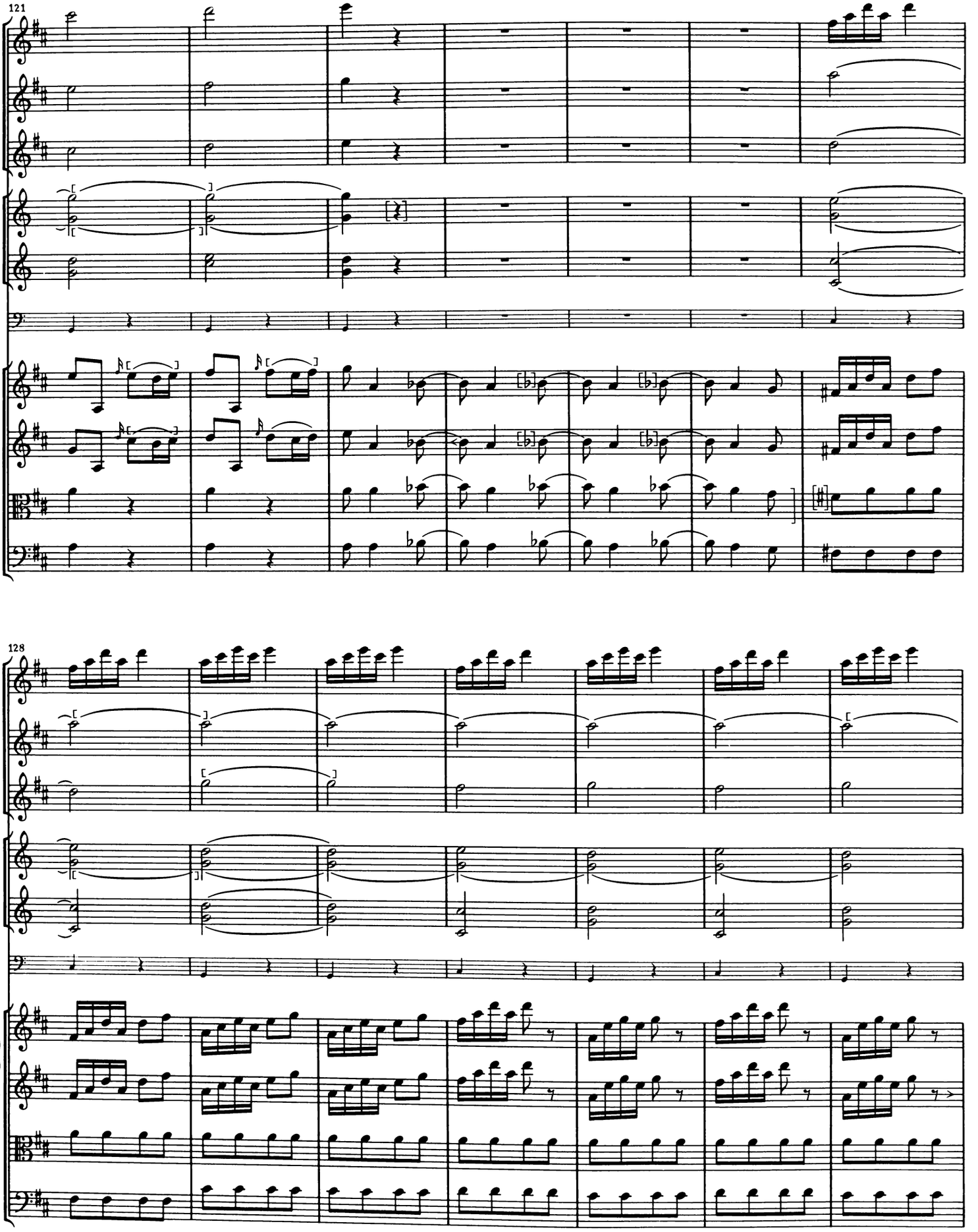

103
112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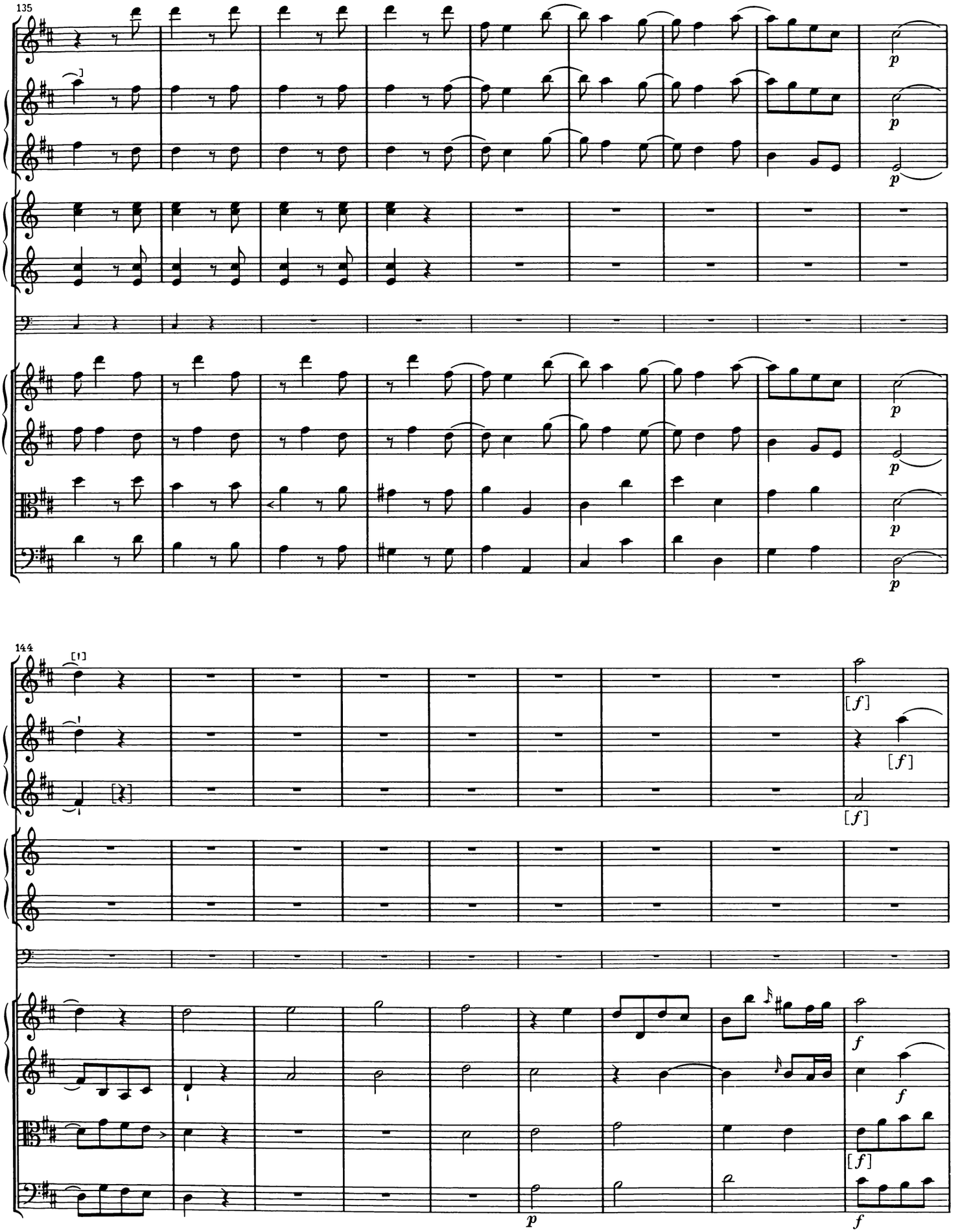
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144
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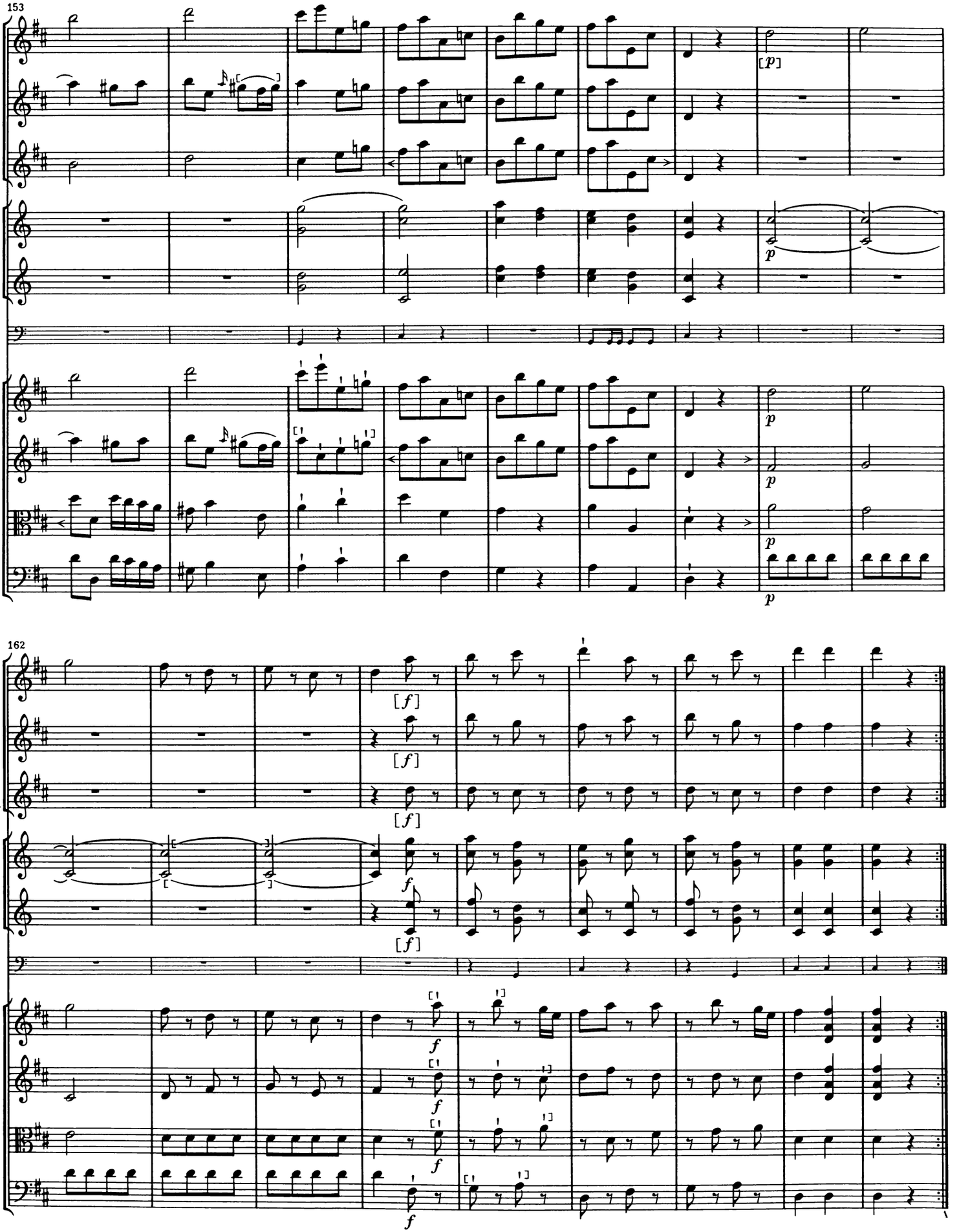
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