

BEMERKUNGEN

Fl = Flauto; *Ob* = Oboe; *Fg* = Fagotto; *Cor* = Corno; *Cln* = Clarino (Trompete); *Timp* = Timpani; *Vi* = Violino; *Va* = Viola; *Vc* = Violoncello; *Cb* = Contrabasso; *Bs* = Basso; *T* = Takt(e); *Zz* = Zählzeit

Quellen

- A Autographe Partitur. Paris, Bibliothèque nationale de France, Département de la musique, Signatur Rés. Vma. ms. 852. 40 Blätter, 76 beschriebene Seiten. Titel: *Sinfonia in G | di me Giuseppe Haydn_{mpria}* [*mpria* Abkürzung für *manu propria* = eigenhändig] 789. | *Pour S: Excellence Monseig. le Comte d'Ogny*. Ohne Cln 1, Cln 2, Timp.
- Eh Partiturschrift aus Haydns Bibliothek, geschrieben von Peter Rampl. Budapest, Széchényi-Nationalbibliothek, Musikabteilung (Országos Széchényi Könyvtár, Zeneműtár), Esterházy-Sammlung, Signatur Ms. Mus. I. 94. Titel: *Sinfonia Ex G: | Del Sig[no]re Giuseppe Haydn*. Mit Cln 1, Cln 2, Timp.
- Ha Stimmenabschrift, 6 Stimmen (Cln 1, Cln 2, Timp, VI 1, VI 2, Bs), geschrieben von drei Kopisten aus Haydns Umkreis, sowie 11 Stimmen (Fl, Ob 1, Ob 2, Fg 1, Fg 2, Cor 1, Cor 2, VI 1, VI 2, Va, Vc), geschrieben von einem Wallersteiner Kopisten. In VI 1, VI 2, Bs der in Haydns Umkreis entstandenen Stimmen Eintragungen von Haydn (siehe *Einzelbemerkungen*). Augsburg, Universitätsbibliothek (vormals Schloss Harburg, Fürstlich Oettingen-Wallersteinsche Bibliothek und Kunstsammlung), Signatur III, 4½, fol. 693. Titel: *Sinfonia* [nachträglich: *in G.*] | *à* | *Due Violini* | *Due Oboe* | *Flauto* | *Due Fagotti* | *Due Corni* | *Viola* | *con* | *Basso*. [nachträglich: (*Violoncello, 2 Clarini in C & Tympano in D.*)] | *del Sig. Hayden*.

Zur Edition








Cln und Timp sind in A nicht enthalten, ihre Authentizität steht jedoch außer Frage. Vermutlich notierte Haydn sie gesondert, da das von ihm verwendete Notenpapier für diese zusätzlichen, über die übliche Besetzung hinausgehenden Stimmen zu wenig Systeme hatte; dieses gesonderte Particell ging wohl verloren.

Hauptquelle ist A (für die dort nicht notierten Cln und Timp gleichberechtigt Eh und Ha), Nebenquellen sind Eh und die in Haydns Umkreis entstandenen Stimmen VI 1, VI 2, Bs aus Ha. Sie gehen offenbar auf eine verschollene (Partitur-)Abschrift zurück, die Haydn anfertigen ließ, als er A an den Comte d'Ogny schickte. Zu allen übrigen Quellen und zum genauen Vorgehen bei der Edition siehe den Kritischen Bericht der Haydn-Gesamtausgabe (*Joseph Haydn Werke*, hrsg. vom Joseph Haydn-Institut Köln, Reihe I, Bd. 14, hrsg. von Andreas Friesenhagen, München: G. Henle Verlag 2010).



Zeichen in runden Klammern stammen aus den Nebenquellen; bei VI 1, VI 2 und Bs muss das Zeichen in mindestens einer Nebenquelle vorhanden sein. Sicher oder mutmaßlich von Haydn stammende Einträge in Ha werden ohne Kennzeichnung in den Notentext übernommen, aber in den *Einzelbemerkungen* genannt. Eckige Klammern kennzeichnen aufgrund von Analogie oder aus musikalischer Notwendigkeit ergänzte Zeichen. In spitze Klammern < > sind Stellen gesetzt, die im Autograph nicht ausgeschrieben, sondern durch Hinweise auf eine andere Stimme angegeben sind. Die in den Fußnoten vorgeschlagenen Verbesserungen beruhen auf der Annahme von Schreibversehen Haydns.






Einzelbemerkungen

I Adagio – Allegro spiritoso

- 28, 62 f. VI 2: *fz* Nachtrag Haydns in Ha.
 43 VI 1, 126 Fl, 207 VI 2: In A, Eh und teils auch in Ha 1.–2. Note als  notiert.
 53 Fg: In A 2. Note *dis*¹. Eh wie unsere Ausgabe.
 53 Va: In A Takt ursprünglich offenbar leer. Nachträglich zwei einander widersprechende fremdschriftliche Eintragungen, und zwar  *d*¹–*e*¹ (vgl. Fl) sowie ; unsere Ausgabe folgt Eh.
 62 Timp: In Eh, Ha jeweils *G*.
 76 VI 1, 191 Ob 1: In A, Eh Bogen zwischen Vorschlag und Hauptnote statt zu 3.–4. Note. So in T 76 auch in Ha.
 105 VI 1, 115, 129 VI 2: Staccato wahrscheinlich Nachtrag Haydns in Ha.
 110 VI 1, 111 f. VI 1/2, 113, 130 VI 2: *fz* Nachtrag Haydns in Ha.
 111 VI 1/2, 112–114 VI 2: Bogen wahrscheinlich Nachtrag Haydns in Ha.
 113 Ob 2: In A, Eh letzte Note *d*².
 146 VI 1: In A 4.–5. und 6.–7. Note gebunden; vgl. aber sonst bei diesem Motiv. In Eh 3.–5., in Ha 4.–5. und 6.–9. gebunden.
 152 Ob 2: In A, Eh *d*².
 198 Vc: In A, Eh 1. *Zz*  *γ*.
 199 Fg, Vc: In A 1. *Zz*  statt ; in Eh 
 201 VI 1: In A, Ha 1. Note staccato. Eh wie unsere Ausgabe.
 217 VI 1: In A, Eh, Ha 4. Note *d*¹.

II Adagio

- 14 VI 1: In A, Eh 1.–7. und 8.–15. Note jeweils unter einem (in A flüchtig notierten) Bogen. Ha wie unsere Ausgabe.
 21, 33 Vc: In A, Eh alle Noten unter einem Bogen (und an einem Balken).
 30 Fl: In A, Eh 2. *Zz*  statt 
 33 VI 2: In A nur ein Bogen, ungefähr zu 1.–3. Note; vgl. aber T 21. In Eh, Ha 2.–4. bzw. 2.–3. Note gebunden.
 41 Ob 1: In A, Eh staccato.
 42: Cln 1/2 in Eh und Timp in Ha nicht staccato. In Eh Timp 5.–7. Note staccato.
 43, 51 VI 2, Bs: *fz* Nachtrag Haydns in Ha.

- 46 VI 2: In A 5.–6. Note ursprünglich *d*¹–*e*¹, zu *c*¹–*d*¹ korrigiert; fraglich, ob von Haydn. Eh, Ha wie A nach Korrektur. Vgl. auch T 54.
 48 Cln 1/2: In Eh 1.–3. Note nicht staccato. So auch Cln 2 in Ha.
 59 Ob 1: In A, Eh 1. Note staccato.
 69 Ob 1: In A die letzten drei Noten  statt 
 69 Timp: In Ha 1. *Zz* 
 75 VI 1: In A 2.–4. Note  statt 
 84 VI 2: In A, Eh ein Bogen zu 2.–4. Note statt der zwei Bögen. In Ha 2.–3. Note gebunden. Vgl. aber T 21.
 97 Fl: In A *pp* erst zu Beginn des folgenden Takts. So auch in Eh, dort jedoch *p* statt *pp*.
 101 f. Fl: In A *fz* jeweils zu der vorangehenden Note; vgl. aber sonst bei diesem Motiv. Eh wie unsere Ausgabe.

III Menuet. Allegretto

- 11 f. Cln: Lesart in der Fußnote in unserer Ausgabe gemäß Eh, Ha. So vermutlich aufgrund einer fehlerhaften Textstelle in der verschollenen Partiturbabschrift (Vorlage von Eh, Ha). Wegen der Generalpause in Timp sind Noten in T 11, 2.–3. *Zz*, fraglich.
 25–27 VI 2: In A, Eh, Ha Bogen nur bis T 26. So auch in Eh, Ha VI 1.
 42 VI 2: In A, Eh, Ha alle Noten unter einem Bogen.
 43 VI 1/2: In A die letzten vier Noten unter einem (flüchtig notierten) Bogen. In Eh, Ha VI 1 wie unsere Ausgabe.
 51 Va: In A 1. Note staccato. Eh wie unsere Ausgabe.
 54 f. VI 1: In A nur ein Bogen (ungefähr zu 1.–3. Note) bzw. zwei Bögen (zu 1.–2. und 4.–5. Note). Unsere Ausgabe folgt Eh. In Ha jeweils 1.–2. und 3.–6. Note gebunden.
 54–56, 60 f. Bs: In A mit Noten wie Vc (im Tenorschlüssel notiert). Tenorschlüssel im Bs-System bei Haydn jedoch stets Hinweis für die Ausführung mit Vc ohne Cb. Daher offenbar Versehen in A, da Vc

in eigenem System ausnotiert. Eh, Ha wie unsere Ausgabe.

62 Bs: In A, Eh, Ha mit *p*.

72–74 VI 1: *fz* jeweils Nachtrag Haydns in Ha.

90 VI 1: In A zwei flüchtig notierte Bögen, ungefähr zu 2.–5. und 5.–6. Note, statt des einen Bogens. Eh, Ha wie unsere Ausgabe.

IV Finale. Presto

Auftakt 98–113 Fg: In A System leer und ohne Anweisung *col Basso*. Unsere Ausgabe folgt Eh.

103 Timp: In Eh *g*.

114–119 Fg: In A System leer und ohne Anweisung *col Basso*. In Eh Pausen statt der Noten.

171 Cln 2: In Eh, Ha 2. Note *c*².

213 Ob 1: In Eh *d*².

260 Va: In A, Eh, Ha letzte Note *d*¹.

306 f. Fg: *col Basso* statt der Pausen? In A kein Hinweis darauf, dass *col Basso* ab T 287 aufgehoben ist. Unsere Ausgabe folgt Eh.

Köln, Herbst 2019

Andreas Friesenhagen

COMMENTS

fl = flute; *ob* = oboe; *bn* = bassoon; *hn* = horn; *cln* = clarino (trumpet); *timp* = timpani; *vn* = violin; *va* = viola; *vc* = violoncello; *db* = double bass; *bs* = basso; *M* = measure(s)

Sources

- A Autograph score. Paris, Bibliothèque nationale de France, Département de la musique, shelfmark Rés. Vma. ms. 852. 40 leaves, 76 written pages. Title: *Sinfonia in G | di me Giuseppe Haydn_{mpria}* [*mpria* abbreviation for *manu propria* = with my own hand] 789. | *Pour S: Excellence Monseig. le Comte d'Ogny*. Lacking cln 1, cln 2, timp.
- Eh Copyist's manuscript in score from Haydn's library, written by Peter Rampl. Budapest, Széchényi National Library, Music Department, Esterházy Collection, shelfmark Ms. Mus. I. 94. Title: *Sinfonia Ex G: | Del Sig[no]re Giuseppe Haydn*. With cln 1, cln 2, timp.
- Ha Manuscript set of parts, 6 parts (cln 1, cln 2, timp, vn 1, vn 2, bs), written by three copyists from Haydn's immedi-

ate environment, and 11 parts (fl, ob 1, ob 2, bn 1, bn 2, hn 1, hn 2, vn 1, vn 2, va, vc) written by a Wallerstein copyist. In vn 1, vn 2, bs of the parts produced in Haydn's environment, annotations by Haydn (see *Individual comments*). Augsburg, Universitätsbibliothek (formerly Schloss Harburg, Fürstlich Oettingen-Wallersteinsche Bibliothek und Kunstsammlung), shelfmark III, 4½, fol. 693. Title: *Sinfonia* [subsequently added: *in G.*] | à | *Due Violini* | *Due Oboe* | *Flauto* | *Due Fagotti* | *Due Corni* | *Viola* | *con* | *Basso*. [subsequently added: (*Violoncello*, 2 *Clarini in C & Tympano in D.*)] | *del Sig. Hayden*.

About this edition

Cln and timp are not included in A; however there is no doubt concerning their authen-


ticity. Haydn presumably notated them separately because the music paper he employed had too few staves for these additional parts which exceeded the usual scoring; this separate partcell was probably lost.



The primary source is A (for the cln and timp not notated there, Eh and Ha with equal weight); secondary sources are Eh and the parts from Ha produced in Haydn's immediate environment for vn 1, vn 2, bs. The latter apparently trace back to a lost copyist's manuscript (score) which Haydn had made when he sent A to the Comte d'Ogny. Concerning all other sources and the exact editorial procedures, see the Critical Report of the Haydn Complete Edition (*Joseph Haydn Werke*, ed. by the Joseph Haydn Institut Köln, series I, vol. 14, ed. by Andreas Friesenhagen, Munich: G. Henle Verlag, 2010).





Marks in parentheses stem from the secondary sources; in vn 1, vn 2 and bs a mark must be present in at least one secondary source. Entries definitely or presumably by Haydn have been taken over into the musical text without indication, but are listed in the *Individual comments*. Square brackets indicate marks added on the basis of analogy or for reasons of musical necessity. Set in angle brackets < > are passages which are not written out in the autograph, but indicated by references to another part. The suggested emendations in the footnotes are based on the assumption of scribal oversights by Haydn.

Individual comments




I Adagio – Allegro spiritoso






- 28, 62 f. vn 2: *fz* was subsequently added by Haydn in Ha.
 43 vn 1, 126 fl, 207 vn 2: In A, Eh and partially also Ha 1st–2nd notes are notated as 
 53 bn: In A 2nd note is *d*^{#1}. Eh as in our edition.
 53 va: In A measure apparently originally blank. Subsequently two contradictory

entries in an unknown hand, namely  *d*¹–*e*¹ (cf. fl) and ; our edition follows Eh.

- 62 timp: Eh, Ha have *G* each time.
 76 vn 1, 191 ob 1: A, Eh have slur between the grace note and the main note instead of at 3rd–4th notes. Also thus in M 76 in Ha.
 105 vn 1, 115, 129 vn 2: In Ha staccato was in all probability subsequently added by Haydn.
 110 vn 1, 111 f. vn 1/2, 113, 130 vn 2: *fz* was subsequently added by Haydn in Ha.
 111 vn 1/2, 112–114 vn 2: Slur was probably subsequently added by Haydn in Ha.
 113 ob 2: In A, Eh last note is *d*².
 146 vn 1: A has 4th–5th and 6th–7th notes slurred; but cf. with this motif in other passages. Eh has 3rd–5th, Ha has 4th–5th and 6th–9th notes slurred.
 152 ob 2: A, Eh have *d*².
 198 vc: A, Eh have  *G* on 1st beat.
 199 bn, vc: A has  on 1st beat instead of ; Eh has 
 201 vn 1: In A, Ha 1st note is staccato. Eh as in our edition.
 217 vn 1: In A, Eh, Ha 4th note is *d*¹.

II Adagio

- 14 vn 1: In A, Eh 1st–7th and 8th–15th notes are under one slur (in A fleetingly notated) each time. Ha as in our edition.
 21, 33 vc: In A, Eh all notes are under one slur (and on a single beam).
 30 fl: In A, Eh 2nd beat is  instead of  
 33 vn 2: A has only one slur, approximately on 1st–3rd notes; but cf. M 21. Eh, Ha have 2nd–4th or 2nd–3rd notes slurred.
 41 ob 1: A, Eh have staccato.
 42: In Eh cln 1/2 and in Ha timp do not have staccato. In Eh timp 5th–7th notes are staccato.
 43, 51 vn 2, bs: *fz* was subsequently added by Haydn in Ha.
 46 vn 2: In A 5th–6th notes were originally *d*¹–*e*¹, corrected to *c*¹–*d*¹; questionable if by Haydn. Eh, Ha as in A after correction. Cf. also M 54.

- 48 cln 1/2: In Eh 1st–3rd notes are not staccato. Cln 2 also thus in Ha.
- 59 ob 1: In A, Eh 1st note is staccato.
- 69 ob 1: In A the last three notes are  instead of .
- 69 timp: Ha has  on 1st beat.
- 75 vn 1: In A 2nd–4th notes are  instead of .
- 84 vn 2: A, Eh have one slur on 2nd–4th notes instead of two slurs. In Ha 2nd–3rd notes are slurred. But cf. M 21.
- 97 fl: A has *pp* only at the beginning of the following measure. Thus also in Eh, however it has *p* instead of *pp*.
- 101 f. fl: A has *fz* on the preceding note each time; but cf. with this motif in other passages. Eh as in our edition.

III Menuet. Allegretto

- 11 f. cln: Reading in the footnote in our edition in accordance with Eh, Ha. Thus presumably on the basis of a faulty passage in the lost copyist's manuscript of the score (model for Eh, Ha). Due to a general pause in timp, the notes in M 11, on 2nd–3rd beats, are questionable.
- 25–27 vn 2: A, Eh, Ha have slur only to M 26. Thus also in Eh, Ha vn 1.
- 42 vn 2: In A, Eh, Ha all notes are under one slur.
- 43 vn 1/2: A has the last four notes under a (fleetingly notated) slur. In Eh, Ha vn 1 as in our edition.
- 51 va: In A 1st note staccato. Eh as in our edition.
- 54 f. vn 1: A has only one slur (approximately on 1st–3rd notes) or two slurs (on

1st–2nd and 4th–5th notes, respectively). Our edition follows Eh. Ha has 1st–2nd and 3rd–6th notes slurred each time.

- 54–56, 60 f. bs: A has notes as in vc (notated in tenor clef). Tenor clef in the bs staff by Haydn, however always with indication for performance by vc without db. Therefore apparently an error in A, since vc written out on its own staff. Eh, Ha as in our edition.
- 62 bs: A, Eh, Ha have *p*.
- 72–74 vn 1: *fz* was subsequently added by Haydn each time in Ha.
- 90 vn 1: A has two fleetingly notated slurs, approximately on 2nd–5th and 5th–6th notes, instead of one slur. Eh, Ha as in our edition.

IV Finale. Presto

- Upbeat 98–113 bn: A has blank staff and lacks *col Basso* indication. Our edition follows Eh.
- 103 timp: Eh has *g*.
- 114–119 bn: A has blank staff and lacks *col Basso* indication. Eh has rests instead of notes.
- 171 cln 2: In Eh, Ha 2nd note is *c*².
- 213 ob 1: Eh has *d*².
- 260 va: In A, Eh, Ha last note is *d*¹.
- 306 f. bn: *col Basso* instead of the rests? In A there is no indication that *col Basso* is cancelled starting from M 287. Our edition follows Eh.

Cologne, autumn 2019
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