

BEMERKUNGEN · COMMENTS

BEMERKUNGEN

Ob = Oboe; Cor = Corno; Cln = Clarino (Trompete); Timp = Timpani; Vl = Violino; Va = Viola;
Bs = Basso; T = Takt(e); Zz = Zählzeit

Quellen

- Eh Stimmenabschrift. 15 Stimmen (vollständiger Stimmensatz und Dubletten von VI 1, Bs), geschrieben von Peter Rampl. Budapest, Széchényi-Nationalbibliothek, Musikabteilung (Országos Széchényi Könyvtár, Zene-műtár), Esterházy-Sammlung, Signatur Ms. Mus. I. 92. Ohne Titelblatt.
- Ar Wiener Erstausgabe. Stimmendruck. Artaria, Plattennummer 251, angezeigt am 1. Juli 1789. Titel: *Grande | SIMPHONIE | a | PLUSIEURS INSTRUMENTS | Composée | Par | IOSEPH HAYDN | N^o* [handschriftlich: 14.]. Verwendetes Exemplar: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralarchiv, Signatur J. Haydn 60.
- Lb Londoner Erstausgabe. Stimmendruck. Longman & Broderip, ohne Plattennummer, in Stationers' Hall eingetragen am 23. Juli 1789. Titel: *A | GRAND SYMPHONY | in all its parts | performed at the | PROFESSIONAL CONCERT | HANOVER SQUARE, | 1789 | Composed by | JOSEPH HAYDN | OF VIENNA | N^o* [handschriftlich: 1] *Enter'd at Stationers [sic] Hall. Pr. 5.^s | LONDON | Printed by Longman and Broderip N^o 26 Cheapside & N^o 13 Hay Market [...]*. Verwendetes Exemplar: London, British Library, Music Collections, Signatur g. 212 (3).
- Si Pariser Erstausgabe. Stimmendruck. Sieber, Plattennummer 1036, erschienen 1789. Titel: *N^o* [handschriftlich: 29] *| SIMPHONIES | PÉRIODIQUES | A plusieurs Instrumens | Composées par | J. HAYDN | Prix 5.^{ll} | A PARIS | Chez le S.^r Sieber,*

rue S.^l Honoré, entre celles des Vieilles Etuves et d'Orleans | Maison d'un Apothicaire, N^o 92. Verwendetes Exemplar: Kopenhagen, Det Kongelige Bibliotek Slotsholmen, Signatur mu. 6508.1736.

Zur Edition

Hauptquelle ist Eh, die wohl unmittelbar auf dem verschollenen Autograph beruht und Haydn für Aufführungen diente. In Eh finden sich Nachträge Haydns, die offenbar mit der Aufführung der Sinfonie durch die Esterházy'sche Hofkapelle zusammenhängen. Diese Nachträge werden stillschweigend in unsere Edition übernommen. Nebenquellen sind Ar, Lb und Si. Sie gehen wahrscheinlich unabhängig voneinander auf eine (nicht überlieferte) Abschrift zurück, die von Haydn durchgesehen wurde. Hier überlieferte Varianten könnten also auf Haydn zurückgehen. Zu allen übrigen Quellen sowie 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. Sie werden in unsere Edition übernommen, wenn sie in mindestens zwei der drei Nebenquellen überliefert sind. Eckige Klammern kennzeichnen aufgrund von Analogie oder aus musikalischer Notwendigkeit ergänzte Zeichen. Die in den Fußnoten vorgeschlagenen Verbesserungen beruhen auf der Annahme von Schreibversesehen Haydns.

Einzelbemerkungen

I Adagio – Allegro

Auftakt 1 Ob 1, Fg: In Eh staccato.


Auftakt 1 Cor: In Eh mit *f*. So in Ar, Lb, Si alle Stimmen.

Auftakt 10 Va, Bs: In Eh, Lb, Si mit *f*.

13 VI 1: *fz* Nachtrag von fremder Hand mit Bleistift in Eh (Dublette VI 1). In Lb, Si mit *f*, in Ar mit *sf*.

24 VI 2: In Eh *fz* statt *f*. Ar, Lb, Si wie unsere Ausgabe.

38 VI 2: In Eh 1.–2. Note staccato. Ar, Lb, Si wie unsere Ausgabe.

71 Ob 2, 81 Fg, 153, 233 Va, 178 Cor, Bs: In Eh, Ar, Lb, Si  statt  γ

93/94 Ob 1: In Eh mit Bogen (irrtümlich als Haltebogen gemeint?).

135 Ob 1/2: In Eh, Lb, Si 2.–3. Note (statt T 134 3.–4. Note) staccato.

141/142 Fl: In Eh mit Bogen (irrtümlich als Haltebogen gemeint?); Ar, Lb, Si wie unsere Ausgabe.

141 Bs: In Eh, Lb 1.–4. Note gebunden.

146 Bs: In Eh in der 1. Takthälfte je zwei Notten gebunden.

153 VI 2: In Eh, Lb, Si 2. Note c^2 .

161 f. Fg: In Eh, Ar, Lb, Si 3. Note T 161 bis 2. Note T 162 $c^1 - c^1 - | c^1 - h$.

199 Ob 1: In Eh, Lb, Si 1. Note *fis*².

200 VI 2: In Eh, Ar, Lb, Si  γ statt 

227–229 Ob 1: In Eh, Ar die vier Viertelnoten unter einem Bogen.

228 VI 2: In Eh, Lb, Si 1.–2. Note gebunden (statt 2. Note T 228 bis 1. Note T 229). So auch in Va in Ar, Lb, Si.

248 Ob 2: In Eh, Ar, Lb, Si 3. Note h^1 .

253 Fg: In Eh, Ar, Lb, Si mit *f* zu 1. Note.

259 Va: In Eh 6.–7. Note $g^1 - h^1$.

II Largo

In Eh gelegentlich (z. B. in T 41, 76, 78) in mehreren Stimmen *f* oder *ff* statt *fz*.

1, 3, 5, 13, 15, 17 Ob 1: In Eh Auftakt bis 2. *Zz* ursprünglich $\xi | \xi \xi$; von Haydn Pausen getilgt und Noten nachgetragen, dabei Bogen T 1 (entgegen Parallelstellen) ab Auftakt gesetzt und *Solo* von Auftakt 2 nach Auftakt 1 versetzt.

1 Bs: Von Haydn in Eh *p* zu *pizzicato* geändert, in der Dublette von ihm *pizzicato*



nachgetragen (*p* bleibt erhalten). In Ar, Lb, Si mit *pizzicato*.

2, 4 Bs: In Eh mit \succ . Von Haydn bei Ergänzung von *pizzicato* in T 1 versehentlich nicht getilgt? Oder \succ gemeint? Auch in T 2 Ar, Lb, Si sowie T 4 Ar, Lb mit \succ .

6 Bs: In Eh mit Haltebogen zu 1.–2. Note.



7 Bs: In Eh, Ar, Lb mit *p* zu 2. Note.

9, 21 VI 1: In Eh 3. *Zz* ohne e^1 . In der Dublette von fremder Hand mit Bleistift ergänzt, in T 9 zusätzlich mit Tinte nachgezogen.

19 VI 2, Va, 79 Ob 1/2: In Eh, Ar, Lb, Si 1. *Zz*  statt  γ

36 Cor 1, 57 VI 2: In Eh, Ar, Lb, Si mit *p*.

42 Cor 2: In Eh mit *fz*.

59 Fg, 60 Ob 2: In Eh, Ar, Lb, Si  γ statt 

61 f. Fl: In Eh, Lb, Si jeweils 2.–3. statt 1.–2. Note gebunden. In Ar 1.–3. Note gebunden.

65 f. Bs: In Eh, Ar, Lb 3. Note T 65 bis 1. Note T 66 gebunden.

95 Fg: In Eh, Ar, Lb, Si *p* statt *fz*.

109 Fl: In Eh, Ar, Lb, Si  γ  γ  γ

111 VI 1/2: In Eh *pp* statt *p*. So überwiegend auch in Ar, Lb, Si.


III Menuetto. Allegretto

Auftakt 21 VI 1, 21 VI 2, Va, Bs: In Eh ursprünglich *p* statt *f*, von Haydn zu *f* geändert. In Ar, Lb, Si *p* statt *f*.

21 Fg: In Eh, Ar, Lb *p* statt *f*.

28, 42 Fl: In Eh \sim statt Vorschlag. So auch in Lb T 28, Ar T 42 (in Ar T 28 \sim , in Lb T 42 ∞). In Si jeweils *tr*.

37 Va: In Eh, Ar, Lb, Si 3. Note c^2 .

38 Va: In Eh 2. Note h^1 . Von fremder Hand mit Röteln zu a^1 korrigiert. In Ar, Lb, Si 3. *Zz*  $h^1 - a^1$.

39 Cor 1: In Eh, Ar, Lb, Si 2. Note e^2 . In Eh von fremder Hand mit Röteln korrigiert.

45 Fg, Va, 48, 64 Cor, 63 Va: In Eh ursprünglich *p*, von Haydn zu *forte assai* bzw. *ff* geändert. In T 63 Ar, Lb wie Eh nach Korrektur. In T 45, 48, 64 Ar, Lb, Si uneinheitlich; teils mit der ursprünglichen Dynamik, teils mit der Dynamik wie nach

Korrektur, meist aber zwischen den Quellen übereinstimmend. Vgl. auch Bemerkung zu Auftakt 21 VI 1, 21 VI 2, Va, Bs.
 49 VI 2: In Eh, Ar, Lb, Si zwei Bögen, zu 1.–3. und 4.–6. Note (Eh, Ar) bzw. 1.–4. und 5.–6. Note (Lb, Si).
 55 VI 1: In Eh, Lb 1. Note staccato.
 62 Va: In Eh, Ar, Lb, Si *c/g* und mit Haltebogen von T 61.

IV Finale. Allegro con spirito

32^{II}, 34 VI 2: In Eh 4.–5. Note staccato statt gebunden. So auch überwiegend in Ar, Lb, Si. In Ar zusätzlich mit Bogen, also portato.

40 VI 2: In Eh, Si 5. Note *h*.
 99 Bs: In Eh, Lb, Si letzte Note *cis*¹.
 104 Timp, 198, 206 Cln, Timp: In Eh, Ar, Lb mit *f*.
 131 Fg: In Eh 3.–4. Note *d*¹–*d*¹. Ar, Lb, Si wie unsere Ausgabe.
 188 VI 2, Va, Bs: In Eh *coll'arco* bereits zu 1. Note. So überwiegend auch in Ar, Lb, Si; vgl. aber T 90.
 203 VI 1/2: In Eh, Ar, Lb, Si 2. Note *h*¹.

Köln, Frühjahr 2019
 Andreas Friesenhagen

COMMENTS

ob = oboe; *hn* = horn; *trp* = trumpet; *tmp* = timpani; *vn* = violin; *va* = viola; *bs* = basso;
M = measure(s)

Sources

Eh Copy of the parts. 15 parts (complete set of parts and duplicates of vn 1, bs), copied by Peter Rampl. Budapest, National Széchényi Library, Music Department, Esterházy Collection, shelfmark Ms. Mus. I. 92. Lacks title page.
 Ar Viennese first edition. Printed parts. Artaria, plate number 251, advertised on 1 July 1789. Title: *Grande | SIMPHONIE | a | PLUSIEURS INSTRUMENTS | Composée | Par | IOSEPH HAYDN | N^o* [added by hand: 14.]. Copy consulted: Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralarchiv, shelfmark J. Haydn 60.
 Lb London first edition. Printed parts. Longman & Broderip, without plate number, entered at Stationers' Hall on 23 July 1789. Title: *A | GRAND SYMPHONY | in all its parts | performed at*

the | PROFESSIONAL CONCERT | HANOVER SQUARE, | 1789 | Composed by | JOSEPH HAYDN | OF VIENNA | N.º [added by hand: 1] *Enter'd at Stationers [sic] Hall. Pr. 5.º | LONDON | Printed by Longman and Broderip N.º 26 Cheapside & N.º 13 Hay Market [...].* Copy consulted: London, British Library, Music Collections, shelfmark g. 212 (3).

Si Parisian first edition. Printed parts. Sieber, plate number 1036, published 1789. Title: *Nº* [added by hand: 29] | *SIMPHONIES | PÉRIODIQUES | A plusieurs Instrumens | Composées par | J. HAYDN | Prix 5.º* | *A PARIS | Chez le S.^r Sieber, rue S.^t Honoré, entre celles des Vieilles Etuves et d'Orleans | Maison d'un Apothicaire, N.º 92.* Copy consulted: Copenhagen, Det Kongelige Bibliotek Slots-holmen, shelfmark mu. 6508.1736.

About this edition

The primary source is Eh, which was probably based directly on the missing autograph and which Haydn used for performances. Eh contains subsequent additions by Haydn which evidently relate to the performance of the Symphony by the Esterházy court orchestra. These additions have been tacitly adopted in our edition. Secondary sources are Ar, Lb and Si. These were probably based, independently of each other, on a copy which no longer survives, which was checked through by Haydn. Variants found here could, therefore, derive from Haydn. For information on all other sources, as well as the precise methodology used in the edition, 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).

Signs in parentheses are taken from secondary sources. They have been included in our edition if they are found in at least two of the three secondary sources. Square brackets indicate signs added on the basis of analogy or musical necessity. The emendations suggested in the footnotes are based on the assumption of scribal oversights by Haydn.

Individual comments

I Adagio – Allegro

Upbeat to 1 ob 1, bn: Eh has staccato.

Upbeat to 1 hn: Eh has *f*. Thus in Ar, Lb, Si in all parts.

Upbeat to 10 va, bs: Eh, Lb, Si have *f*.

13 vn 1: *fz* added later in another hand in pencil in Eh (duplicate vn 1). Lb, Si have *f*, Ar has *sf*.

24 vn 2: Eh has *fz* instead of *f*. Ar, Lb, Si as our edition.

38 vn 2: In Eh 1st–2nd notes are staccato. Ar, Lb, Si as our edition.

71 ob 2, 81 bn, 153, 233 va, 178 hn, bs: Eh, Ar, Lb, Si have \downarrow instead of $\downarrow \gamma$

93/94 ob 1: Eh has a slur (erroneously intended as a tie?).

135 ob 1/2: In Eh, Lb, Si 2nd–3rd notes (instead of in M 134 3rd–4th notes) are staccato.

141/142 fl: Eh has a slur (erroneously intended as a tie?); Ar, Lb, Si as our edition.

141 bs: In Eh, Lb 1st–4th notes are slurred.

146 bs: In Eh in the 1st half of the measure two notes are slurred each time.

153 vn 2: In Eh, Lb, Si 2nd note is *c*².

161 f. bn: In Eh, Ar, Lb, Si 3rd note in M 161 to 2nd note in M 162 are *c*¹–*c*¹–|*c*¹–*b*.

199 ob 1: In Eh, Lb, Si 1st note is *f*^{#2}.

200 vn 2: Eh, Ar, Lb, Si have $\downarrow \gamma$ instead of \downarrow

227–229 ob 1: In Eh, Ar the four quarter notes are beneath one single slur.

228 vn 2: In Eh, Lb, Si 1st–2nd notes are slurred (instead of 2nd note in M 228 to 1st note in M 229). Similarly in va in Ar, Lb, Si.

248 ob 2: In Eh, Ar, Lb, Si 3rd note is *b*¹.

253 bn: Eh, Ar, Lb, Si have *f* on 1st note.

259 va: In Eh 6th–7th notes are *g*¹–*b*¹.

II Largo

Eh occasionally (e.g. in M 41, 76, 78) has *f* or *ff* instead of *fz* in several parts.

1, 3, 5, 13, 15, 17 ob 1: In Eh the upbeat and first 2 beats of the measure were originally $\downarrow \downarrow \downarrow$; the rests were deleted by Haydn and the notes added later, in the process the slur in M 1 (unlike in the parallel passages) was placed on the upbeat and the *Solo* marking moved from the upbeat to M 2 to the upbeat to M 1.






1 bs: In Eh *p* altered to *pizzicato* by Haydn, in the duplicate, he entered *pizzicato* later (*p* is retained). Ar, Lb, Si have *pizzicato*.

2, 4 bs: Eh has \gg . Inadvertently not deleted by Haydn when adding the *pizzicato* in M 1? Or $>$ intended? In M 2 Ar, Lb, Si and M 4 Ar, Lb also have \gg .





6 bs: Eh has tie on 1st–2nd notes.

7 bs: Eh, Ar, Lb have *p* on 2nd note.

9, 21 vn 1: In Eh 3rd beat lacks *e*¹. In the duplicate it has been added in another hand in pencil, in M 9 additionally gone over in ink.

- 19 vn 2, va, 79 ob 1/2: In Eh, Ar, Lb, Si 1st beat is  instead of 
- 36 hn 1, 57 vn 2: Eh, Ar, Lb, Si have *p*.
- 42 hn 2: Eh has *fz*.
- 59 bn, 60 ob 2: Eh, Ar, Lb, Si have  instead of 
- 61 f. fl: In Eh, Lb, Si in each case the 2nd–3rd notes are slurred instead of the 1st–2nd notes. In Ar 1st–3rd notes are slurred.
- 65 f. bs: In Eh, Ar, Lb there is a slur from the 3rd note in M 65 to the 1st note in M 66.
- 95 bn: Eh, Ar, Lb, Si have *p* instead of *fz*.
- 109 fl: Eh, Ar, Lb, Si have 
- 111 vn 1/2: Eh has *pp* instead of *p*. Mainly also thus in Ar, Lb, Si.

III Menuetto. Allegretto

- Upbeat to 21 vn 1, 21 vn 2, va, bs: Eh originally has *p* instead of *f*, altered to *f* by Haydn. Ar, Lb, Si have *p* instead of *f*.
- 21 bn: Eh, Ar, Lb have *p* instead of *f*.
- 28, 42 fl: Eh has  instead of grace notes. Likewise in Lb M 28, Ar M 42 (in Ar M 28 has , in Lb M 42 has ). Si has *tr* in each case.
- 37 va: In Eh, Ar, Lb, Si 3rd note is *c*².
- 38 va: In Eh 2nd note is *b*¹. Corrected to *a*¹ in another hand in red crayon. In Ar, Lb, Si 3rd beat is  *b*¹–*a*¹.
- 39 hn 1: In Eh, Ar, Lb, Si 2nd note is *e*². Corrected in Eh in another hand in red crayon.

- 45 bn, va, 48, 64 hn, 63 va: Eh originally has *p*, altered by Haydn to *forte assai* or *ff*, respectively. In M 63 Ar, Lb as in Eh after the correction. In M 45, 48, 64 Ar, Lb, Si are inconsistent; partly with the original dynamic, partly with the dynamic as after correction, but mainly consistent in the sources. Cf. also comment on upbeat to 21 vn 1, 21 vn 2, va, bs.
- 49 vn 2: Eh, Ar, Lb, Si have two slurs, over the 1st–3rd and 4th–6th notes (Eh, Ar) or the 1st–4th and 5th–6th notes (Lb, Si).
- 55 vn 1: In Eh, Lb 1st note is staccato.
- 62 va: Eh, Ar, Lb, Si have *c/g* and tie from M 61.

IV Finale. Allegro con spirito

- 32^{II}, 34 vn 2: In Eh 4th–5th notes are staccato instead of slurred. Mainly also thus in Ar, Lb, Si. Ar additionally has a slur, so portato.
- 40 vn 2: In Eh, Si 5th note is *b*.
- 99 bs: In Eh, Lb, Si last note is *c*^{#1}.
- 104 tmp, 198, 206 trp, tmp: Eh, Ar, Lb have *f*.
- 131 bn: In Eh 3rd and 4th notes are *d*¹–*d*¹. Ar, Lb, Si as our edition.
- 188 vn 2, va, bs: Eh has *coll'arco* already on the 1st note. Mainly also thus in Ar, Lb, Si; but cf. M 90.
- 203 vn 1/2: In Eh, Ar, Lb, Si 2nd note is *b*¹.
- Cologne, spring 2019
Andreas Friesenhagen