JOSEPH HAYDN
WERKE

HERAUSGEGEBEN VOM
JOSEPH HAYDN-INSTITUT, KÖLN

REIHE I · BAND 16

Londoner Sinfonien
2. Folge

G. HENLE VERLAG MÜNCHEN

JOSEPH HAYDN

LONDONER SINFONIEN

2. FOLGE

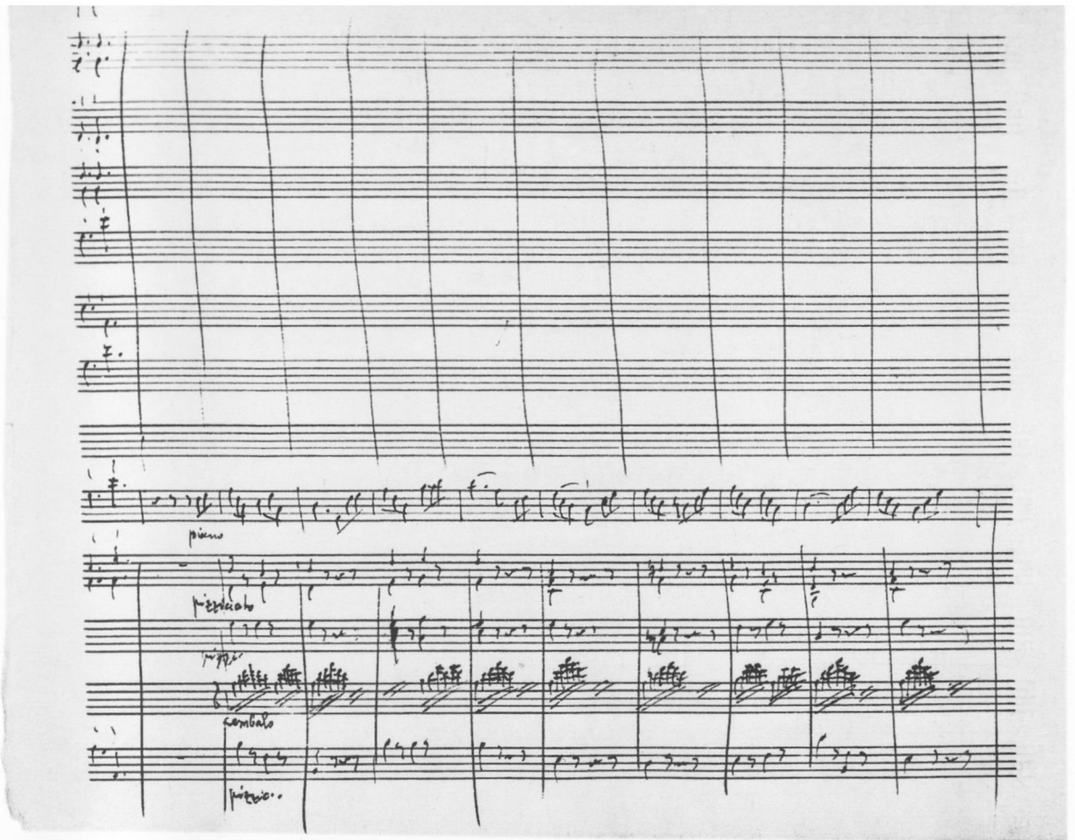
HERAUSGEGEBEN VON
ROBERT VON ZAHN

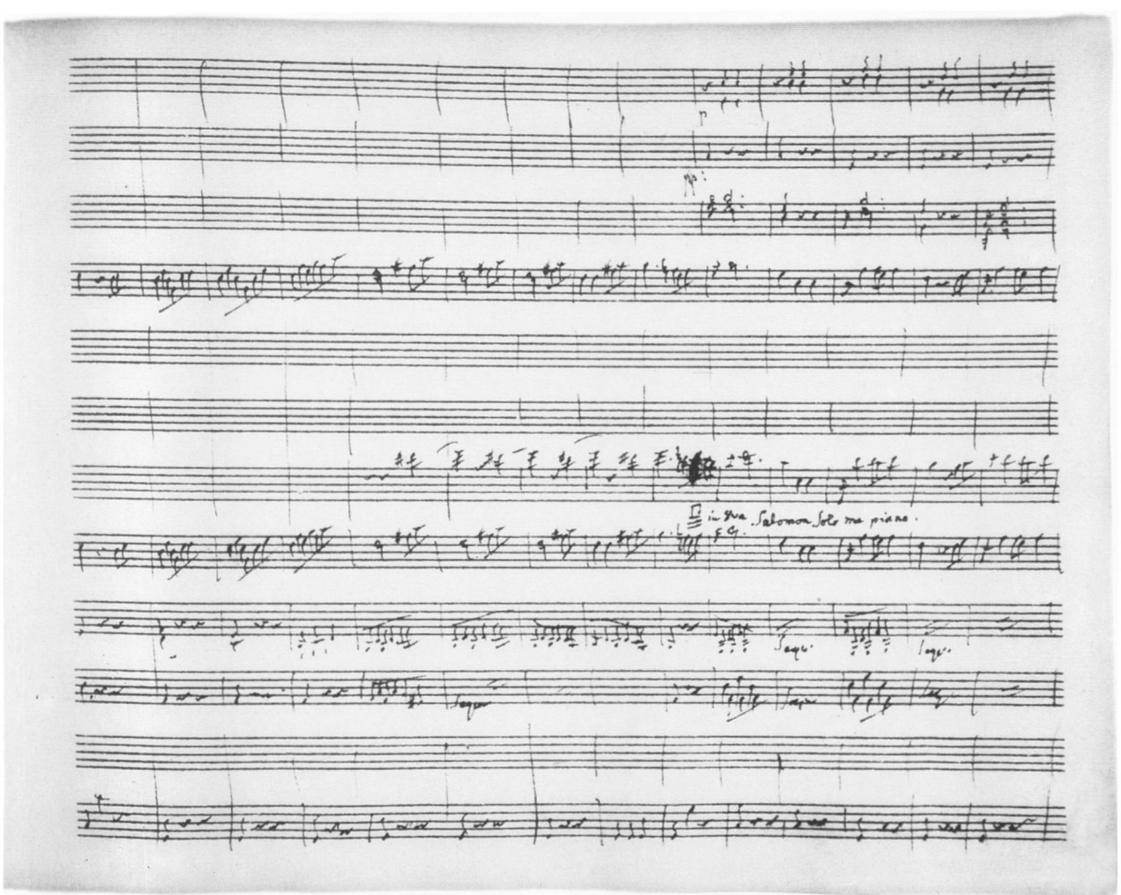
1997

G. HENLE VERLAG MÜNCHEN

Die Editionsarbeiten werden gefördert durch
die Konferenz der deutschen Akademien der Wissenschaften,
vertreten durch die Akademie der Wissenschaften und der Literatur · Mainz,
aus Mitteln des Bundesministeriums für Bildung, Wissenschaft, Forschung und Technologie, Bonn,
und des Ministeriums für Wissenschaft und Forschung des Landes Nordrhein-Westfalen,
die Stadt Köln,
private Unternehmen,
das Bundesministerium für Wissenschaft, Verkehr und Kunst, Wien,
sowie die Österreichische Akademie der Wissenschaften.

Printed in Germany





(oben) **SINFONIE IN B Hob. I:98**
Haydns Solo im Finale
Autograph

Biblioteka Jagiellońska, Kraków
(Preußische Staatsbibliothek, Berlin)

SINFONIE IN C Hob. I:97 (unten)
Salomons Solo im Trio
Autograph

The British Library, London
(Leihgabe Alberman)

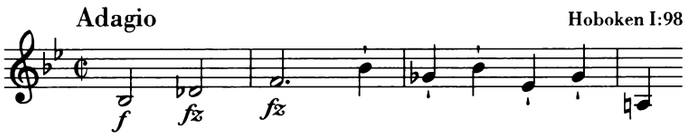
INHALT

Seite

Vorwort VII

Zur Gestaltung der Ausgabe XIII

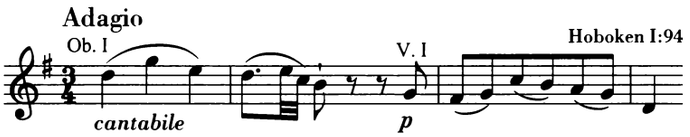
4. SINFONIE in B



Seite 1

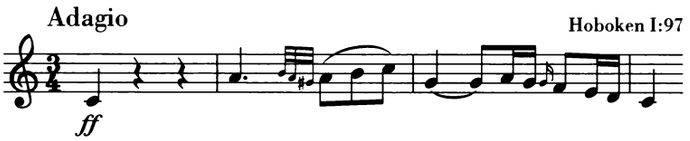
5. SINFONIE in G

„The Surprise" · „Mit dem Paukenschlag"



64

6. SINFONIE in C



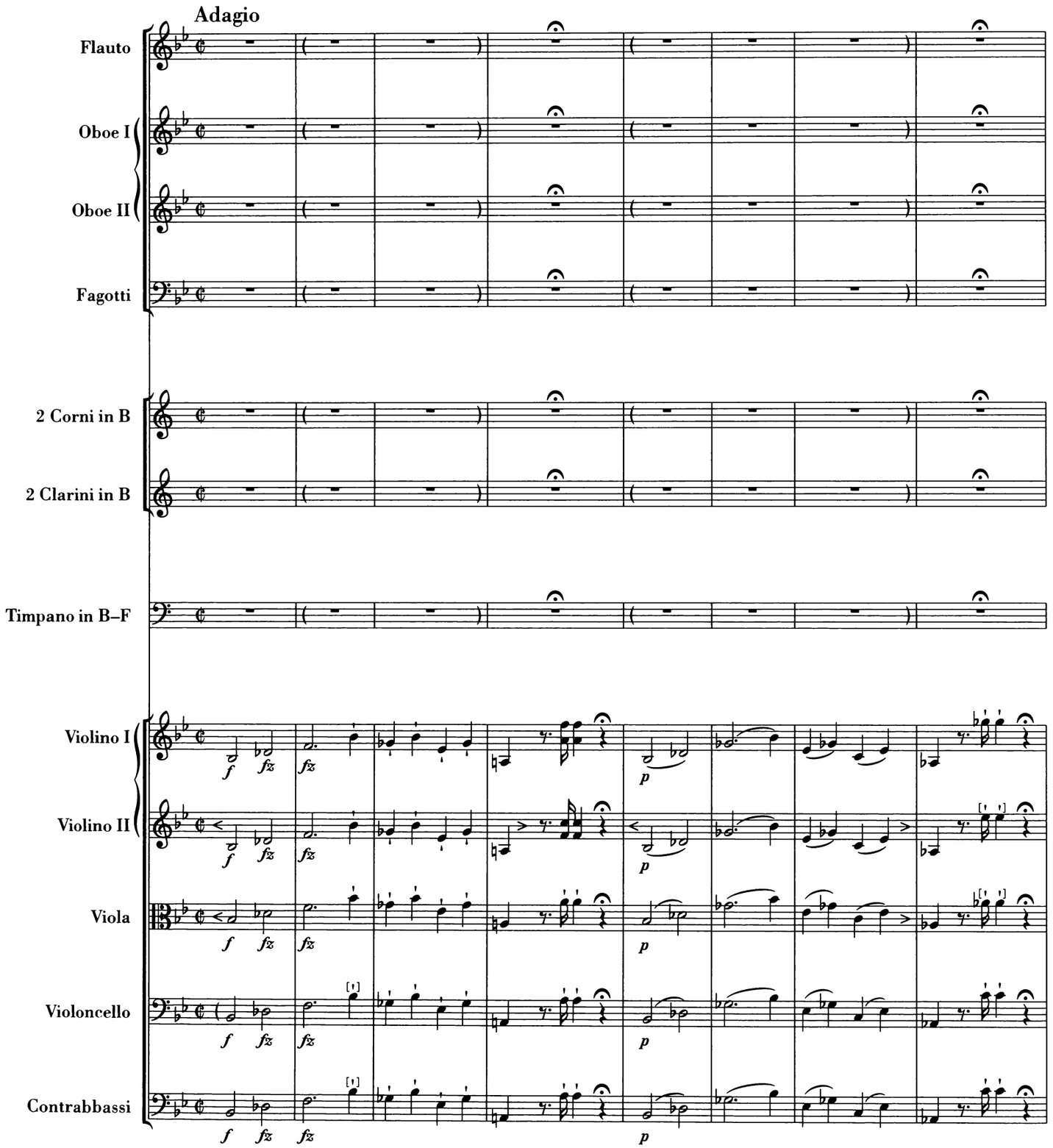
122

Kritischer Bericht

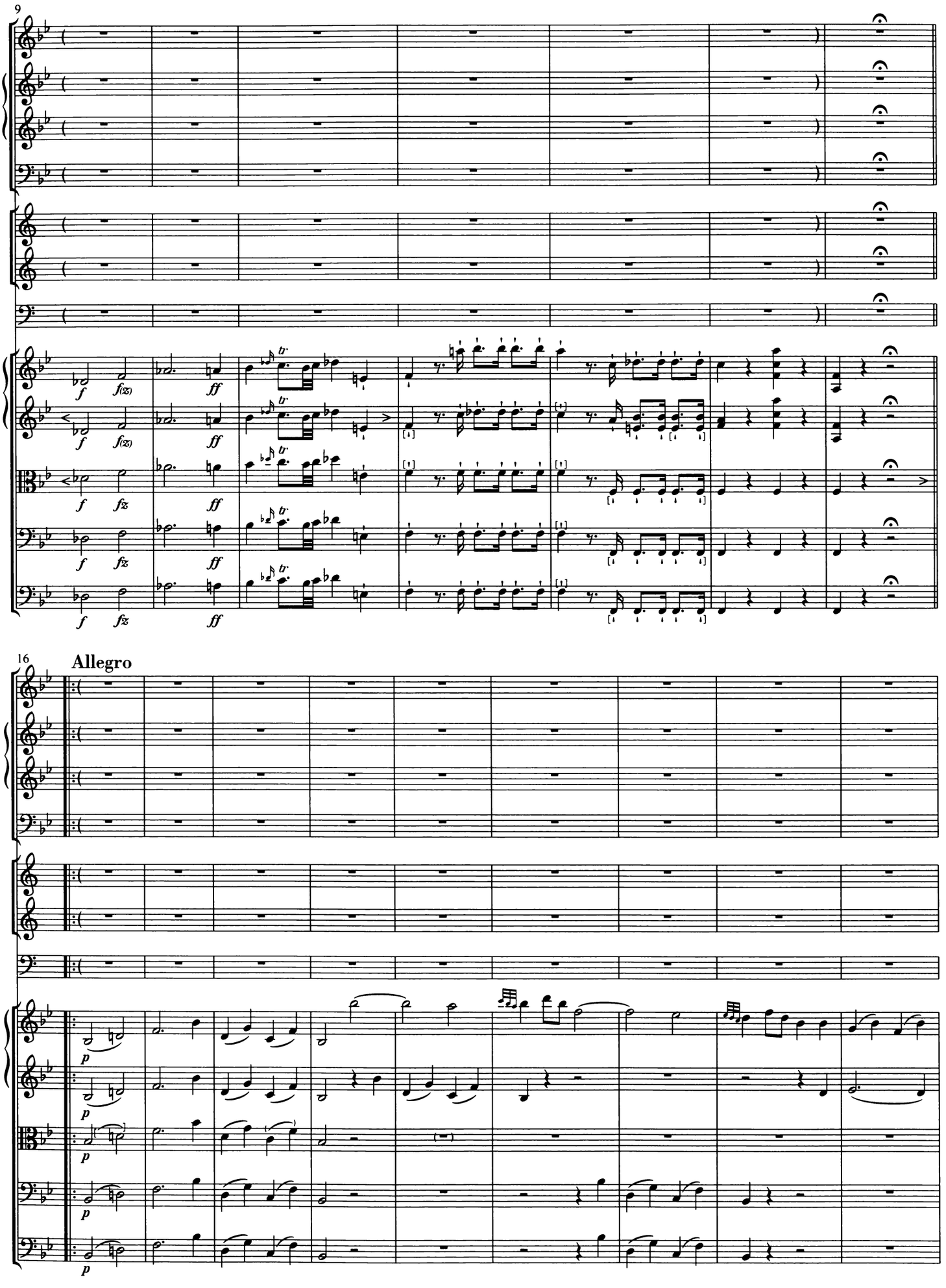
Seite 191

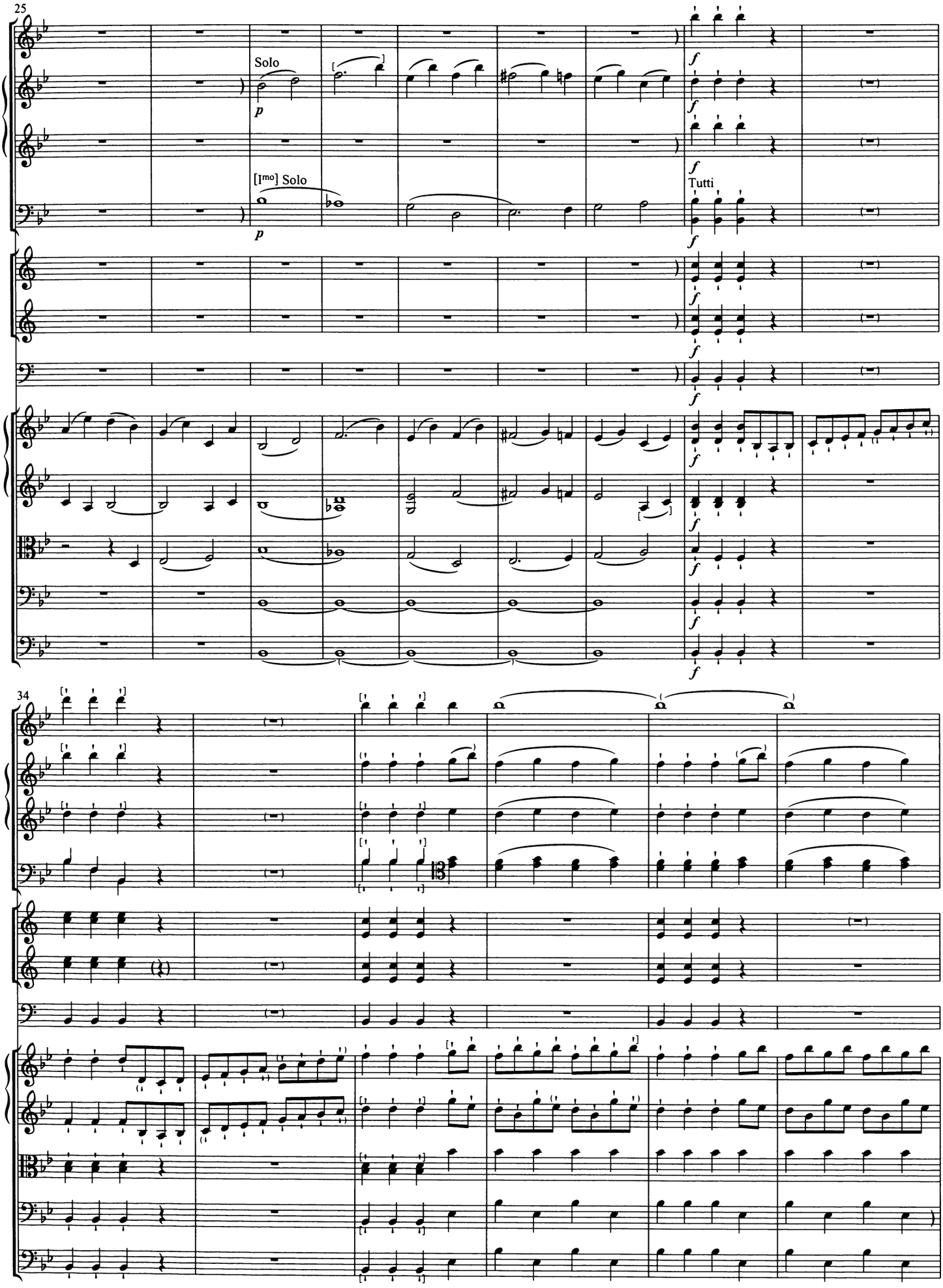
4.
SINFONIE in B

1792
Hoboken I:98



Vervielfältigungen jeglicher Art sind gesetzlich verboten.
© 1997 by Henle Verlag, München.


9
f
f(z)
ff
fz
16
Allegro
p


25
Solo
p
[Imo] Solo
p
f
Tutti
34

40

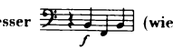
47

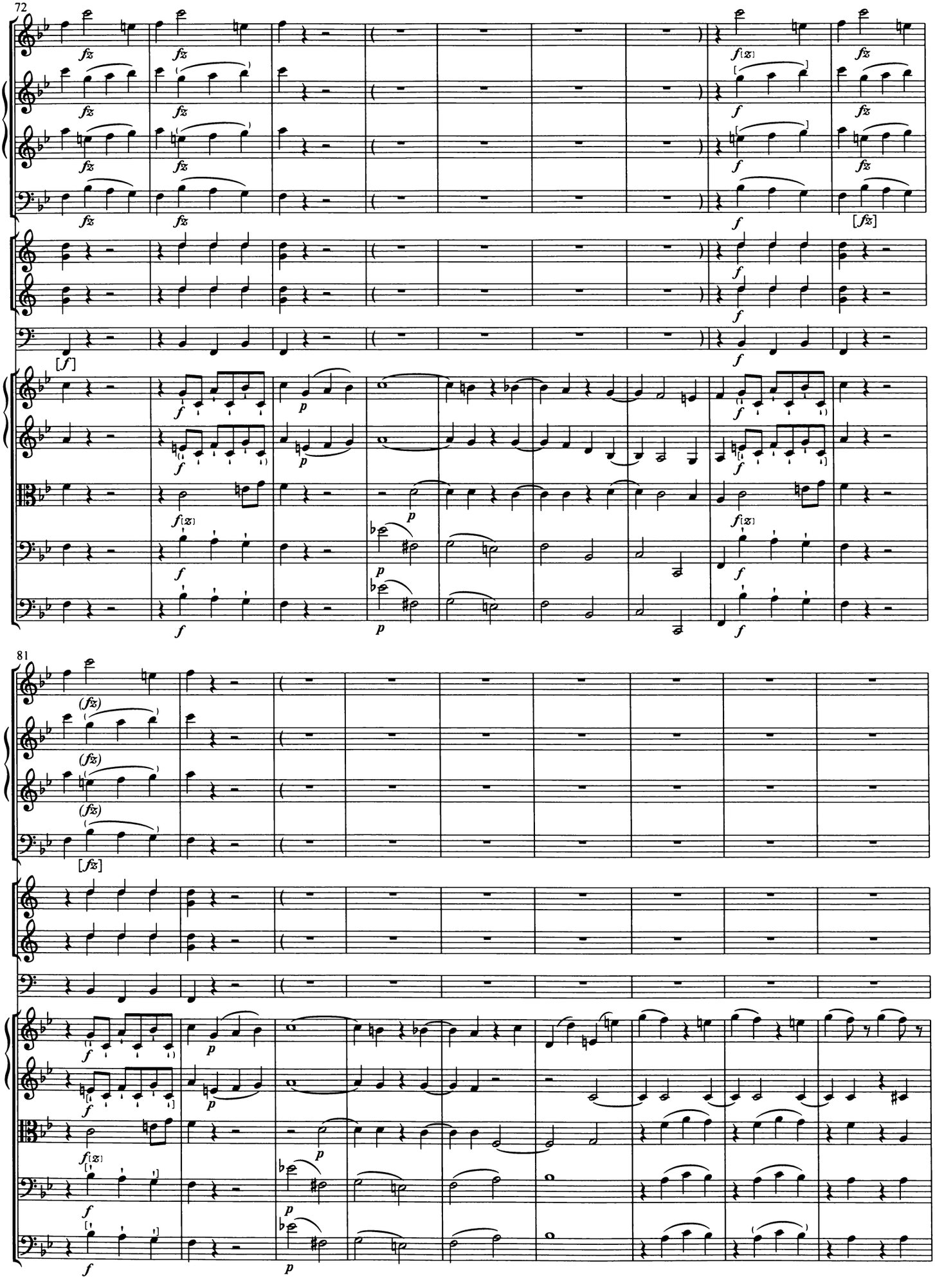
[Tutti]

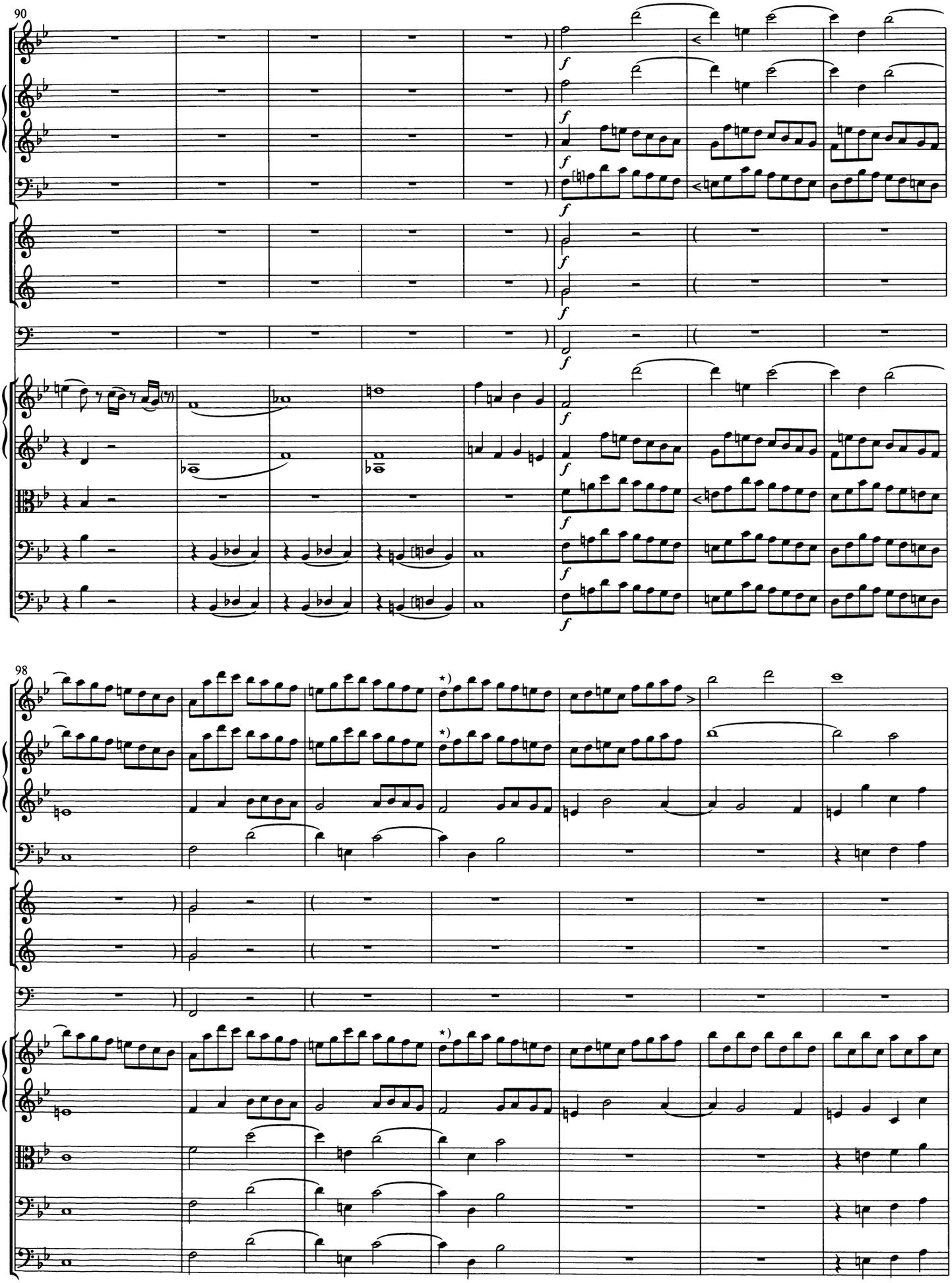
54

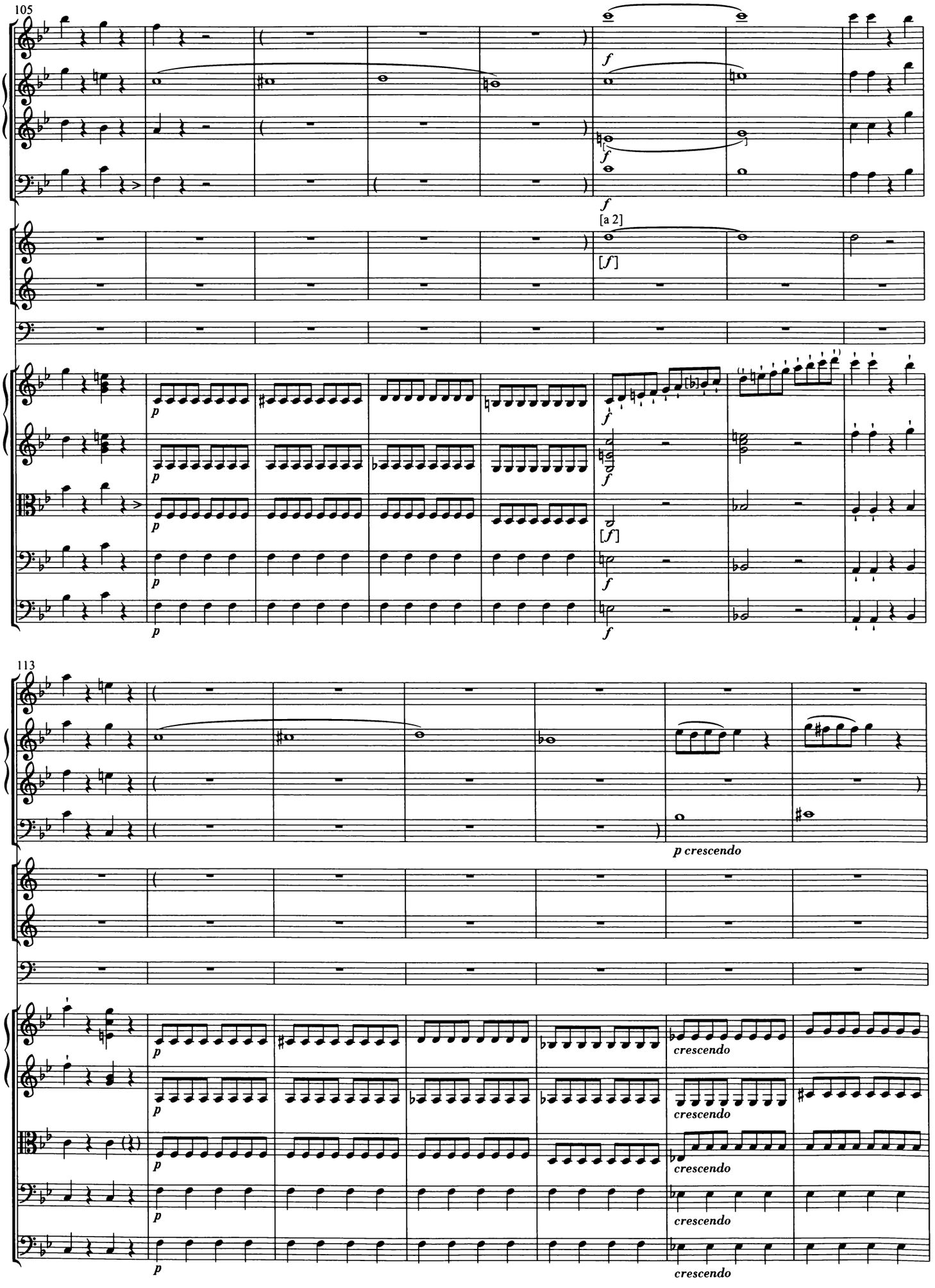
62

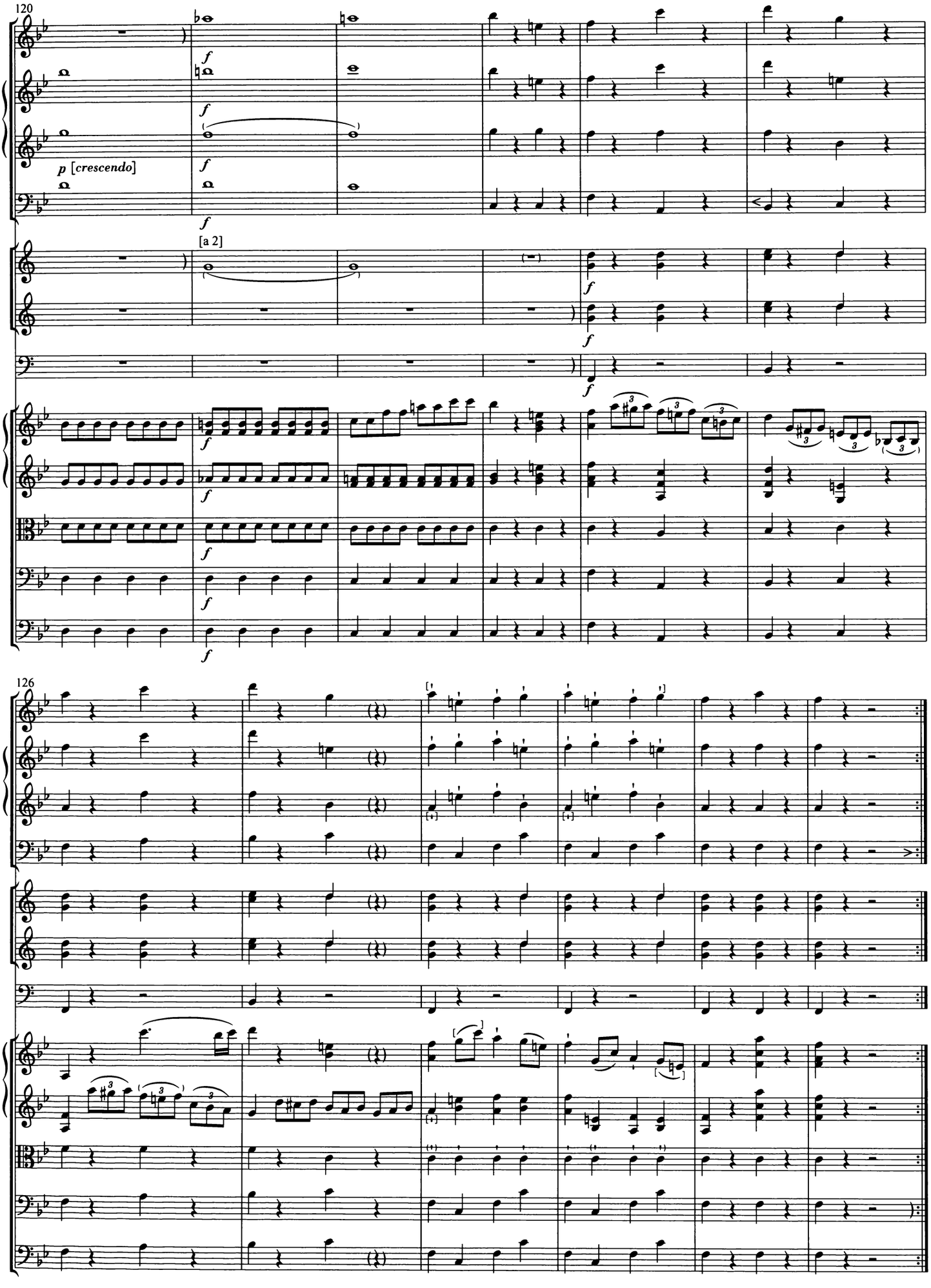
*) Besser (wie Takt 79)?

**) Besser  (wie Takt 79)?


72
81


90
98
*) In den Quellen

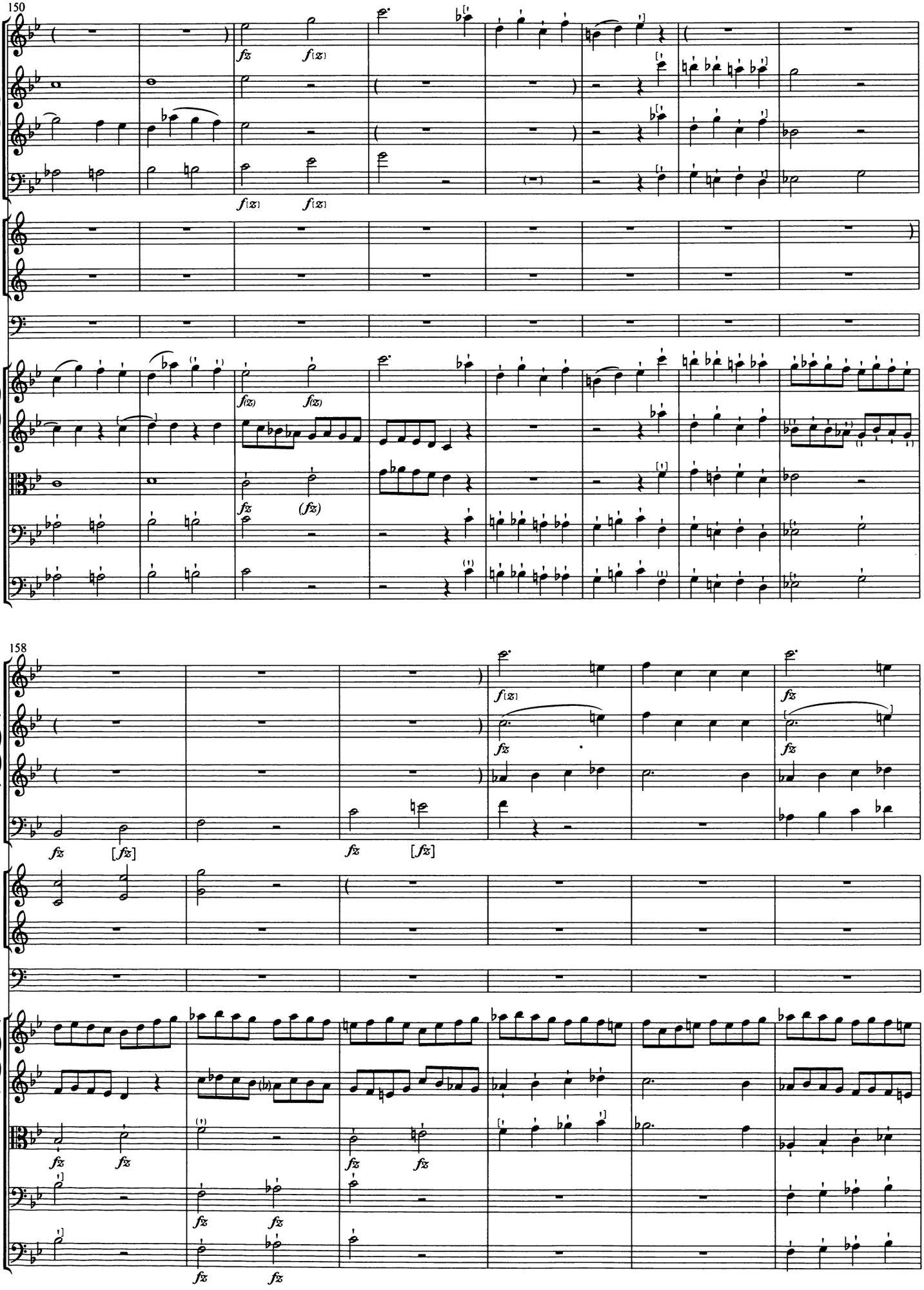

105
f
[a 2]
[f]
p
113
p crescendo
crescendo


120
p [crescendo]
f
[a 2]
126

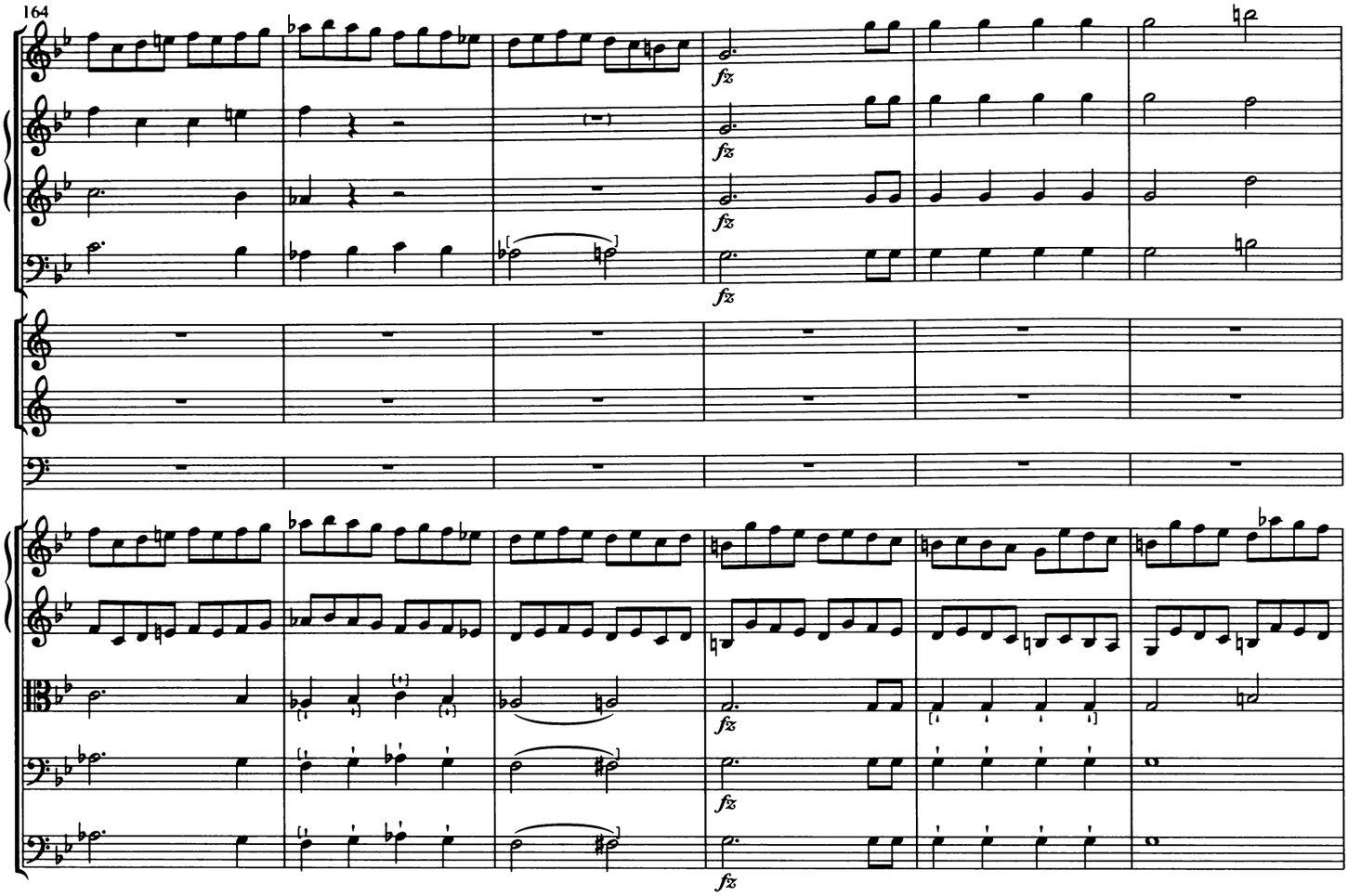
132

141

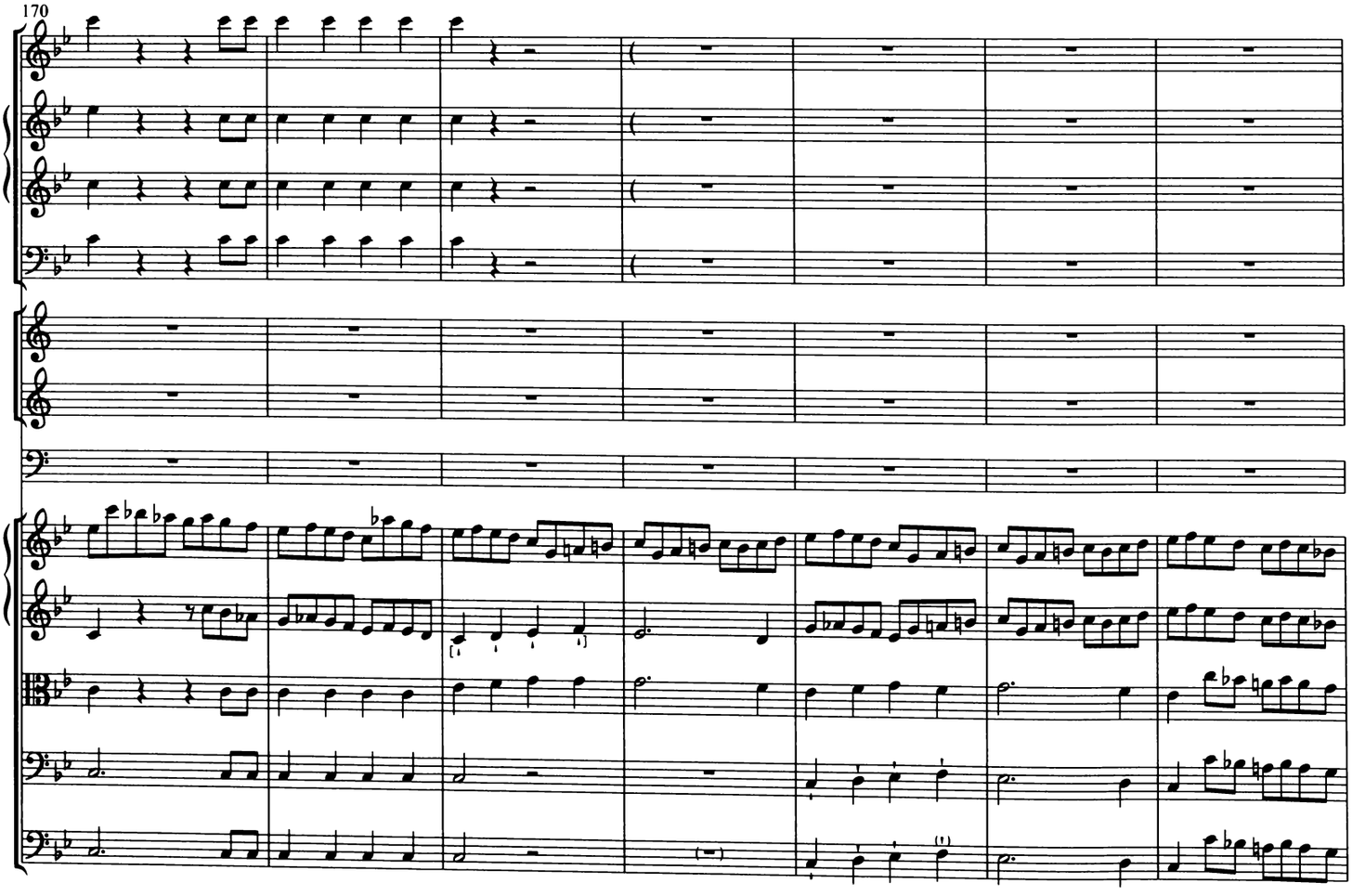
Solo

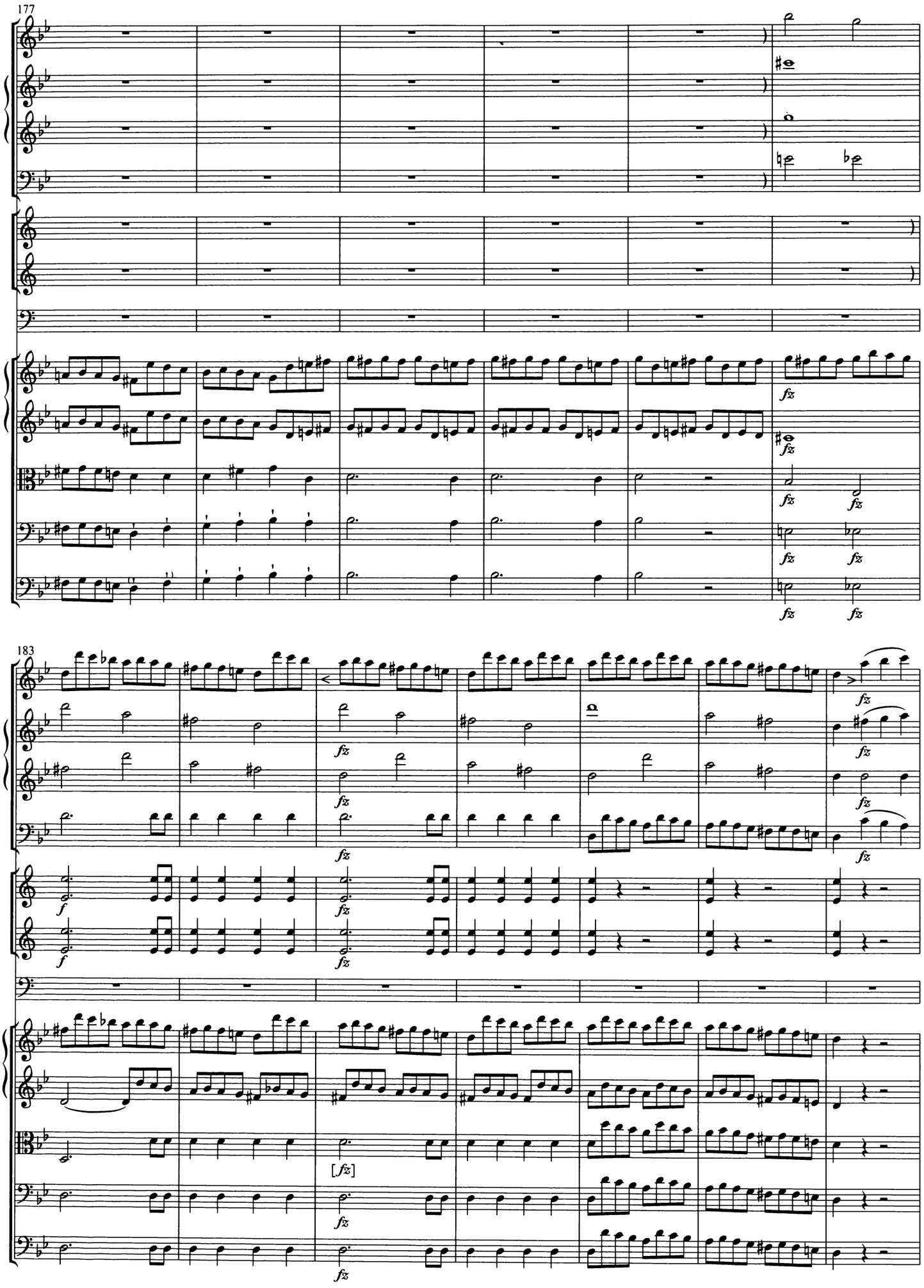

150
158

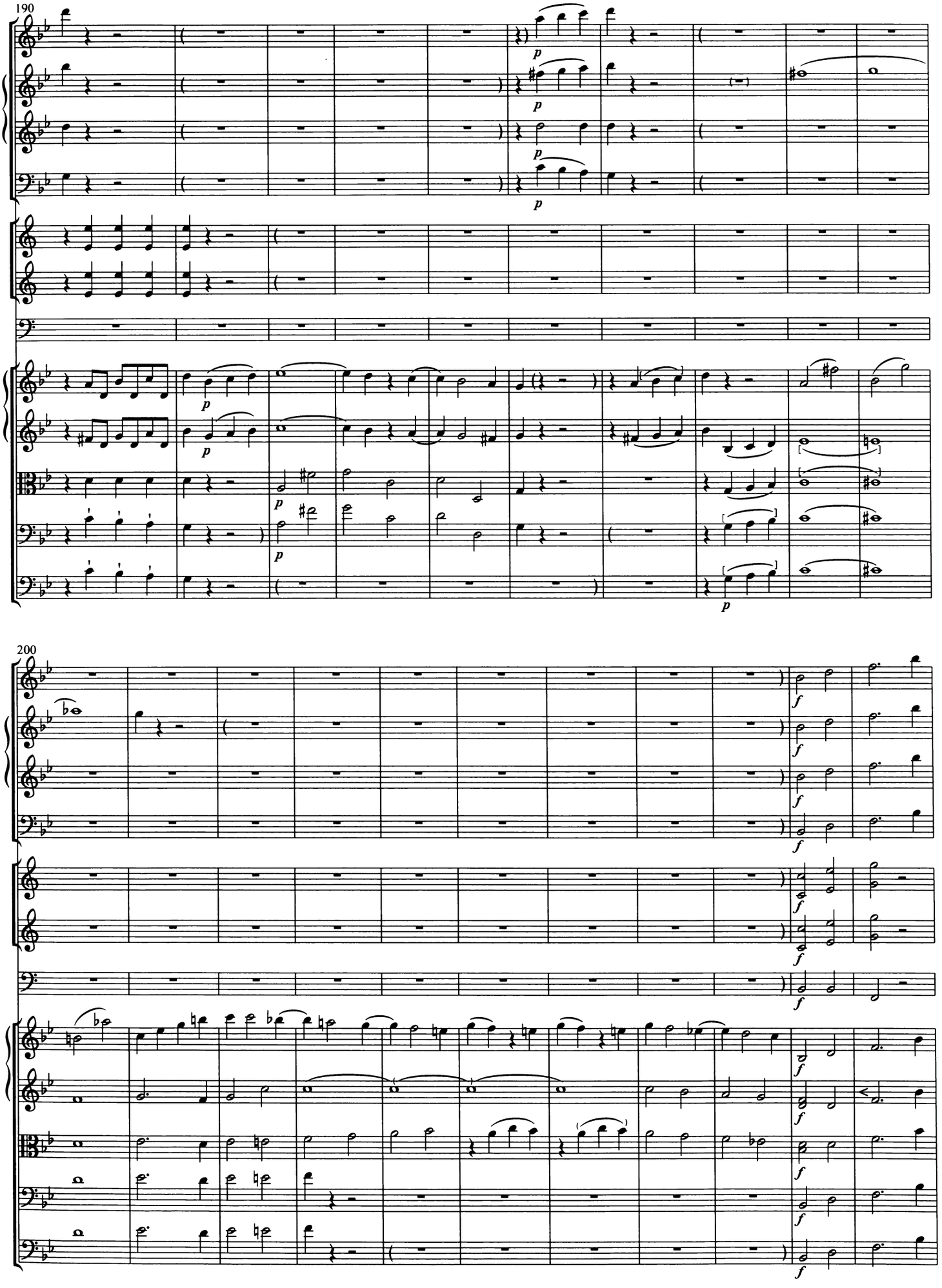
164

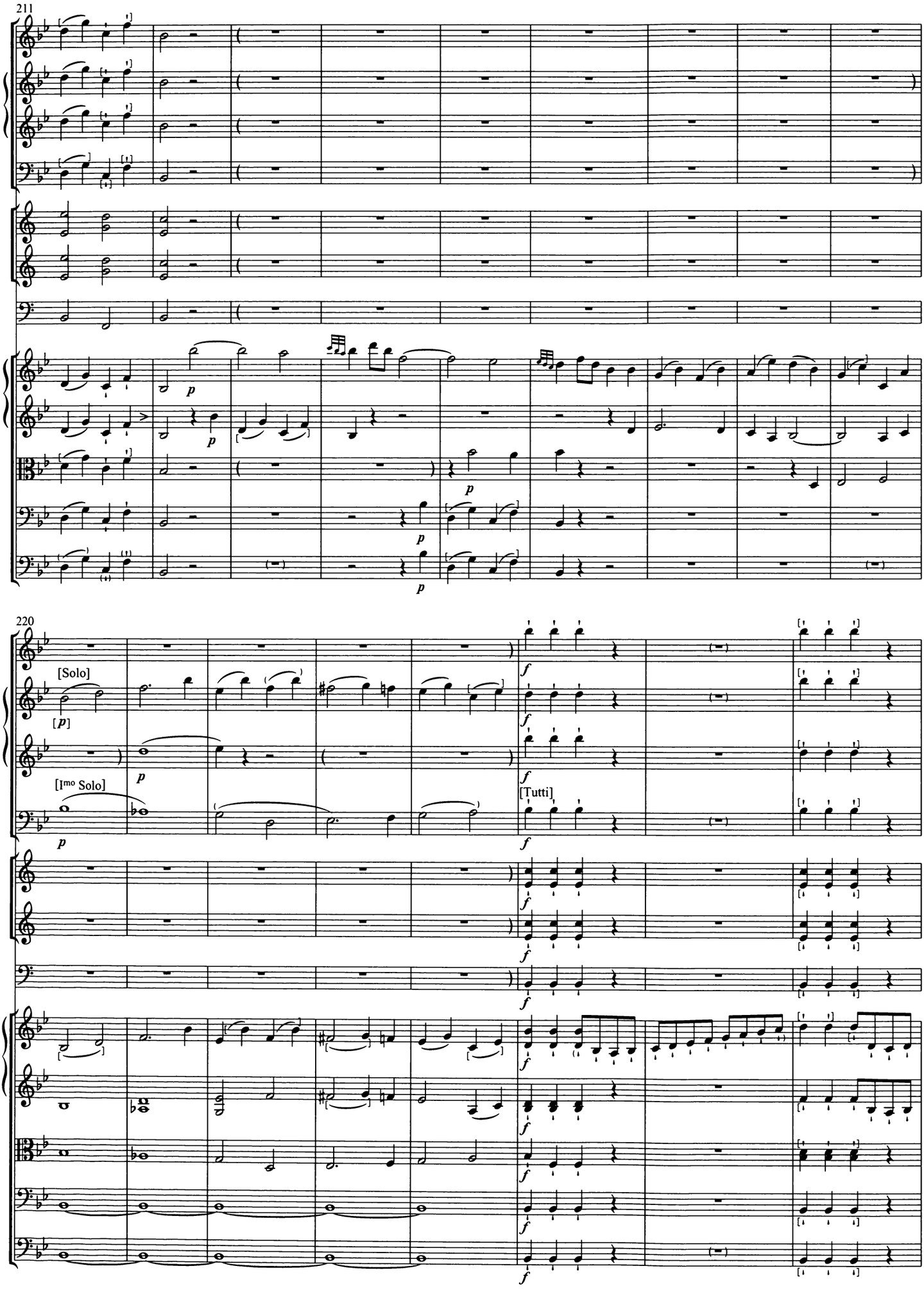


170




177
183

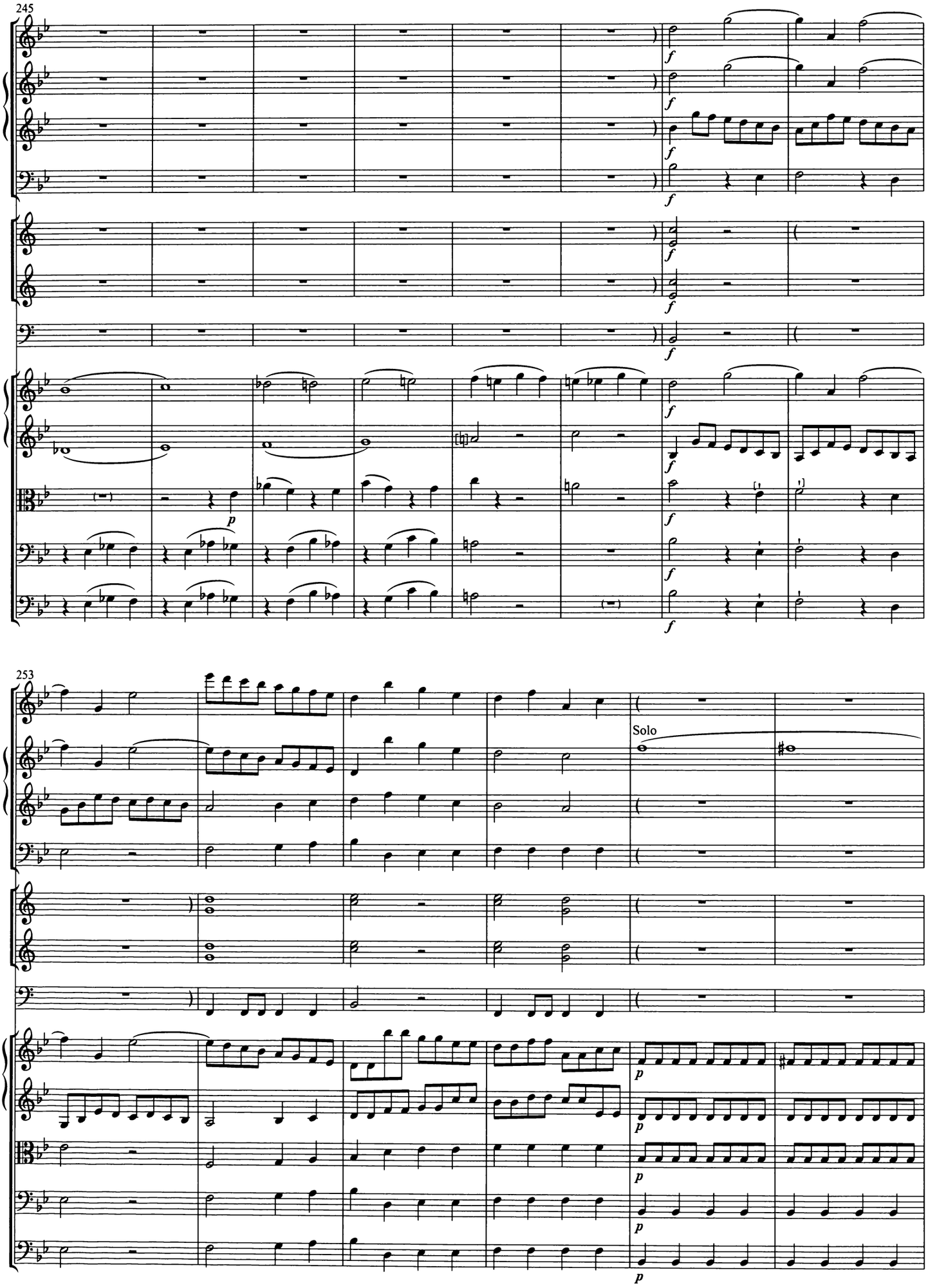

190
p
200
f

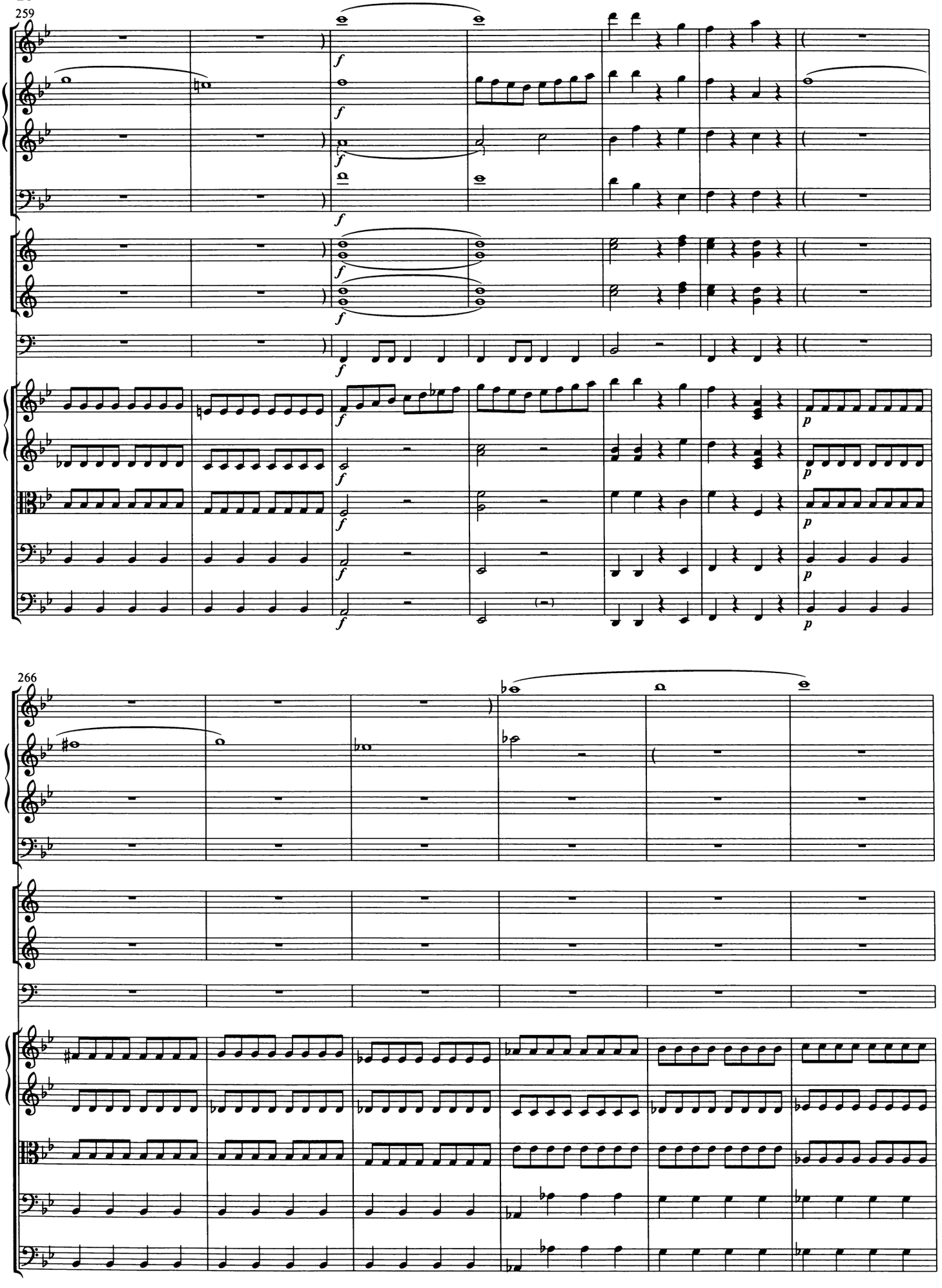

211
220
[Solo]
[p]
[Imo Solo]
[Tutti]
p
f

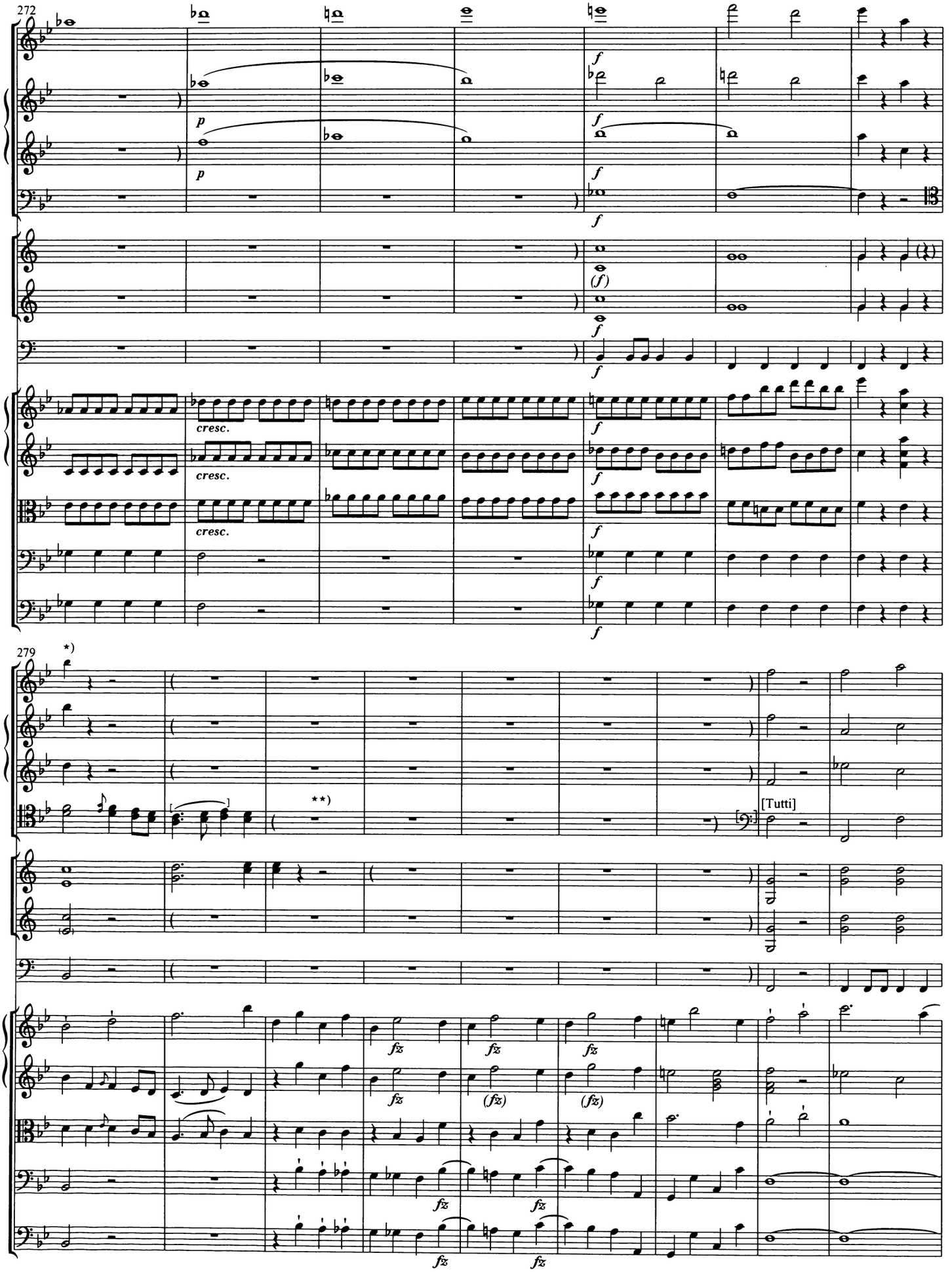
228

235

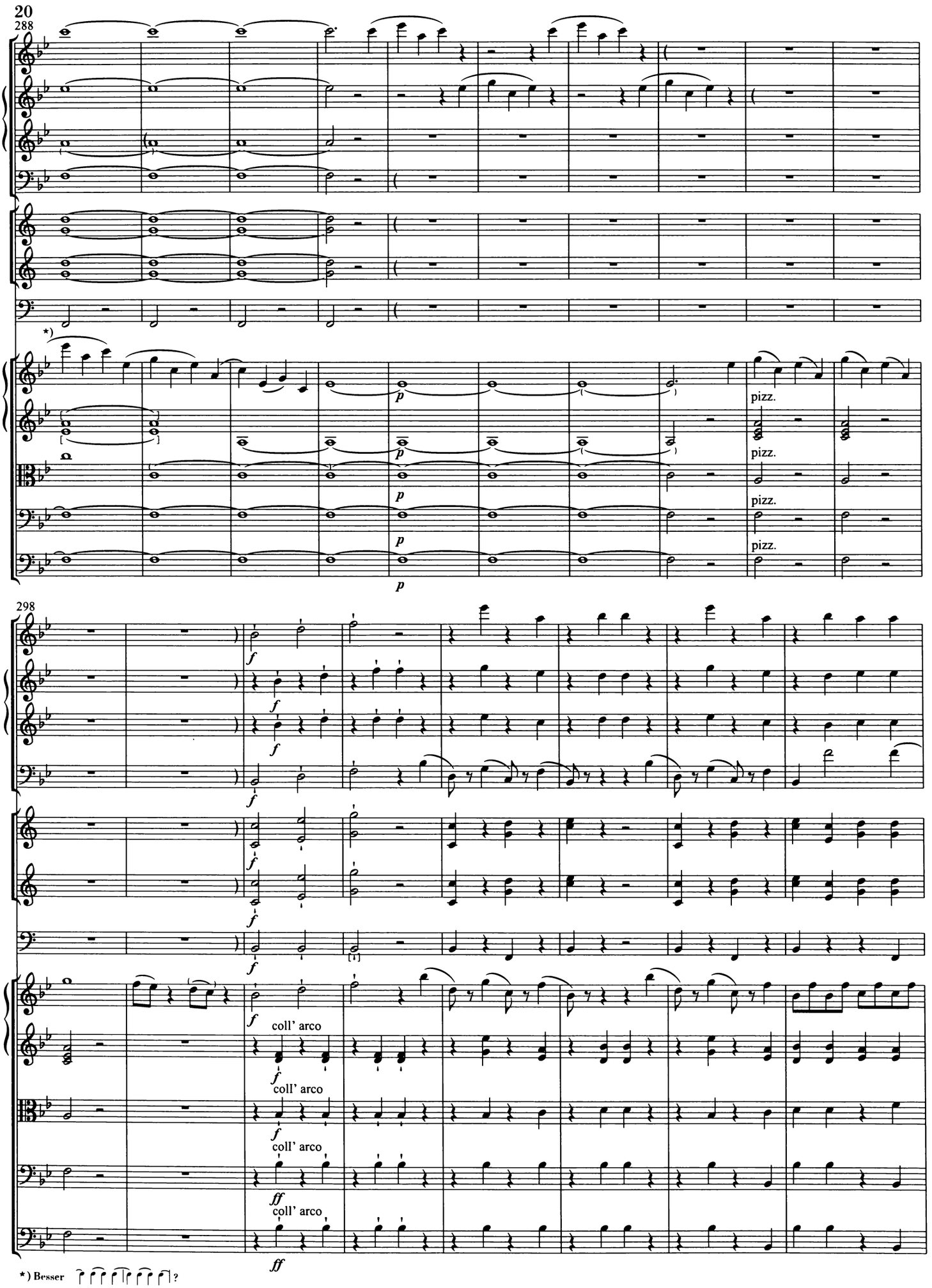
*) Vgl. Takt 90.

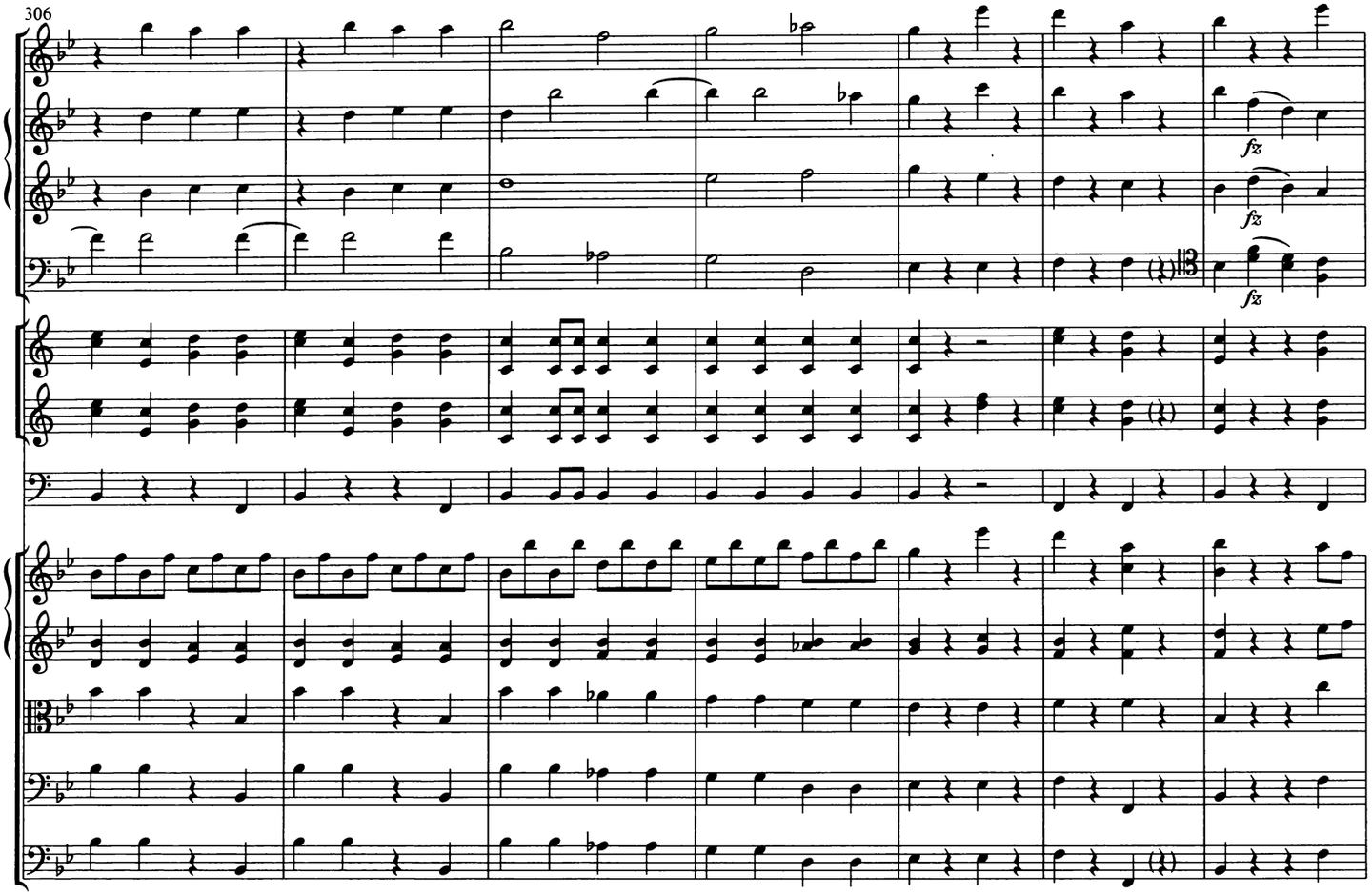

245
f
p
253
Solo
p

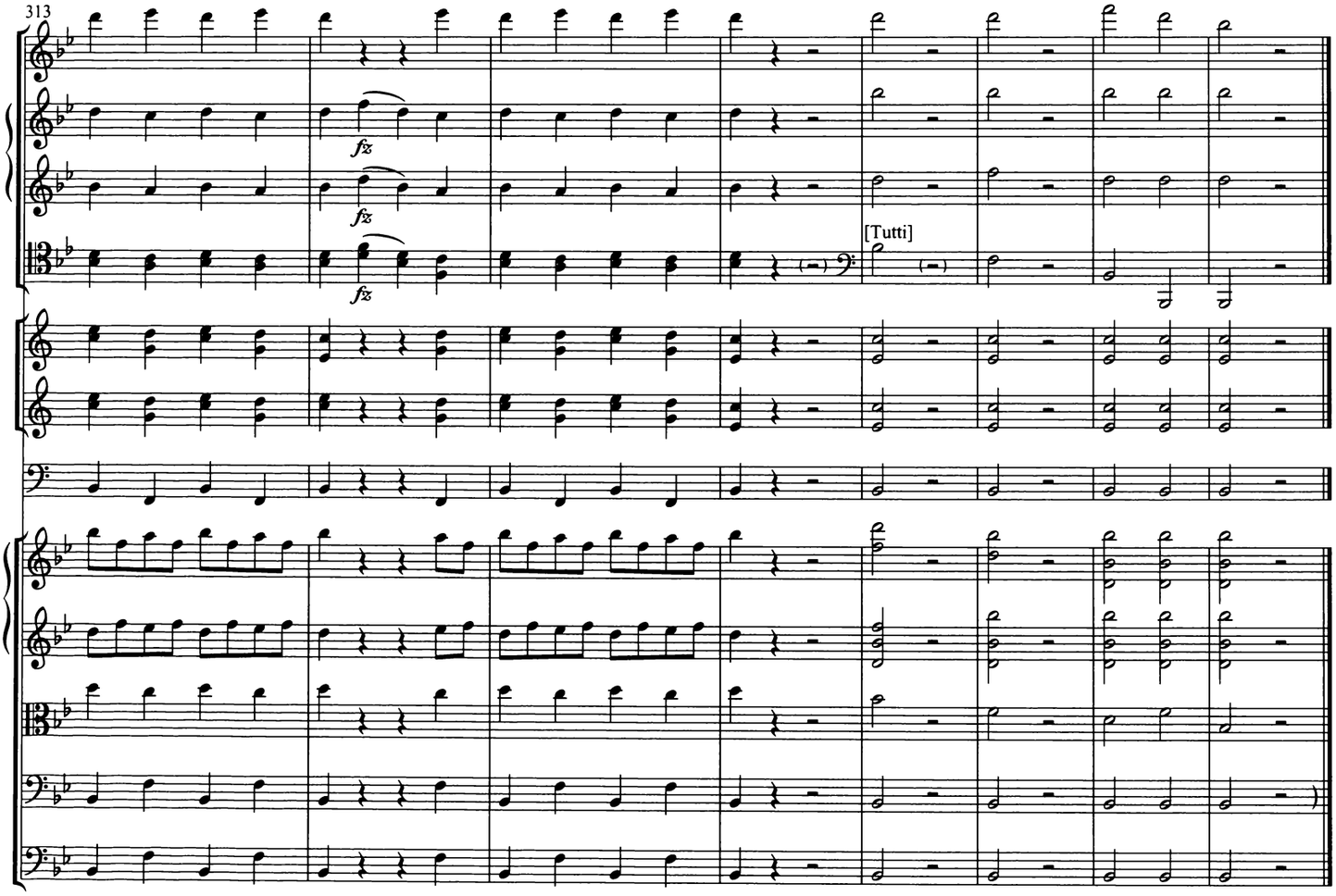

259
f
p
266

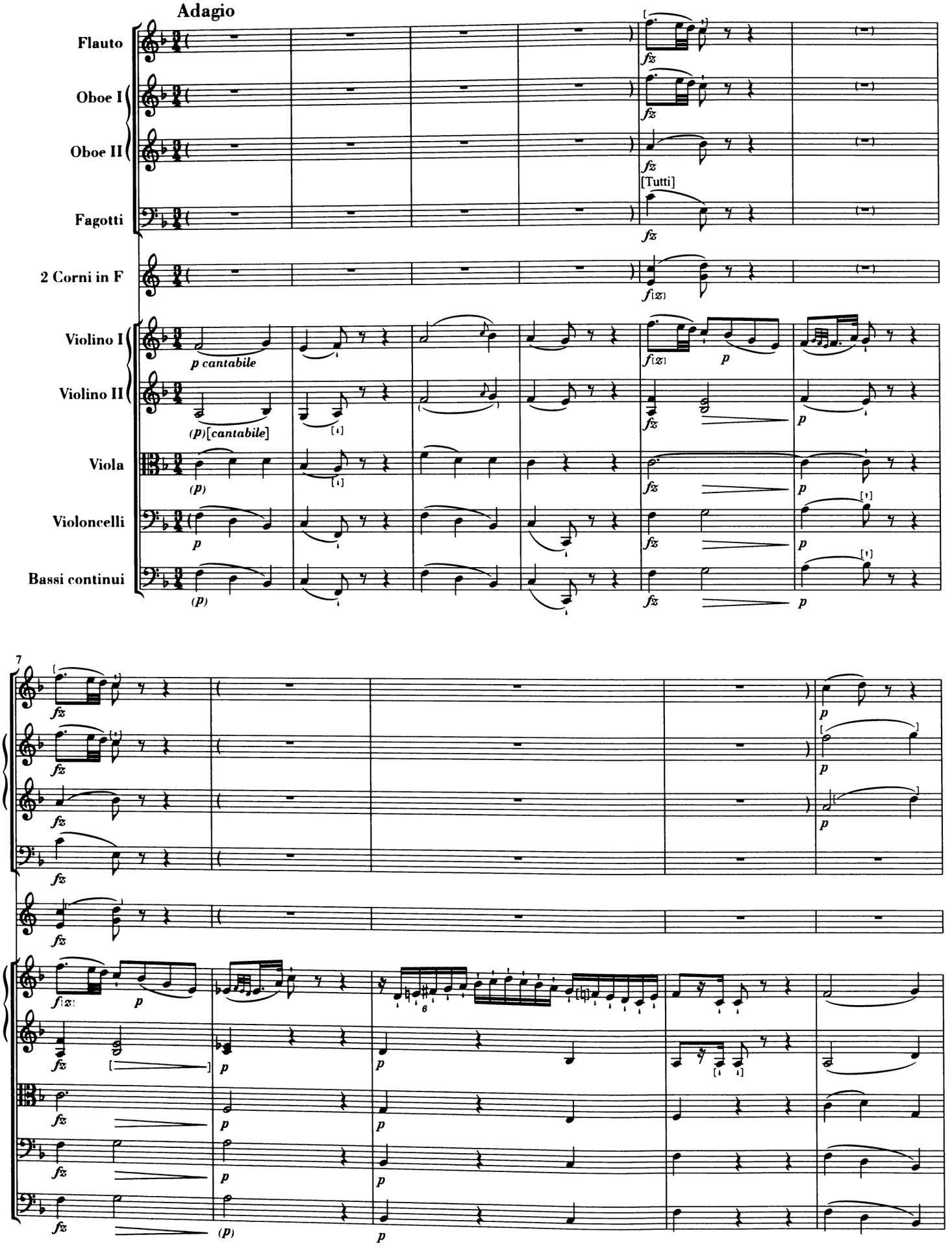


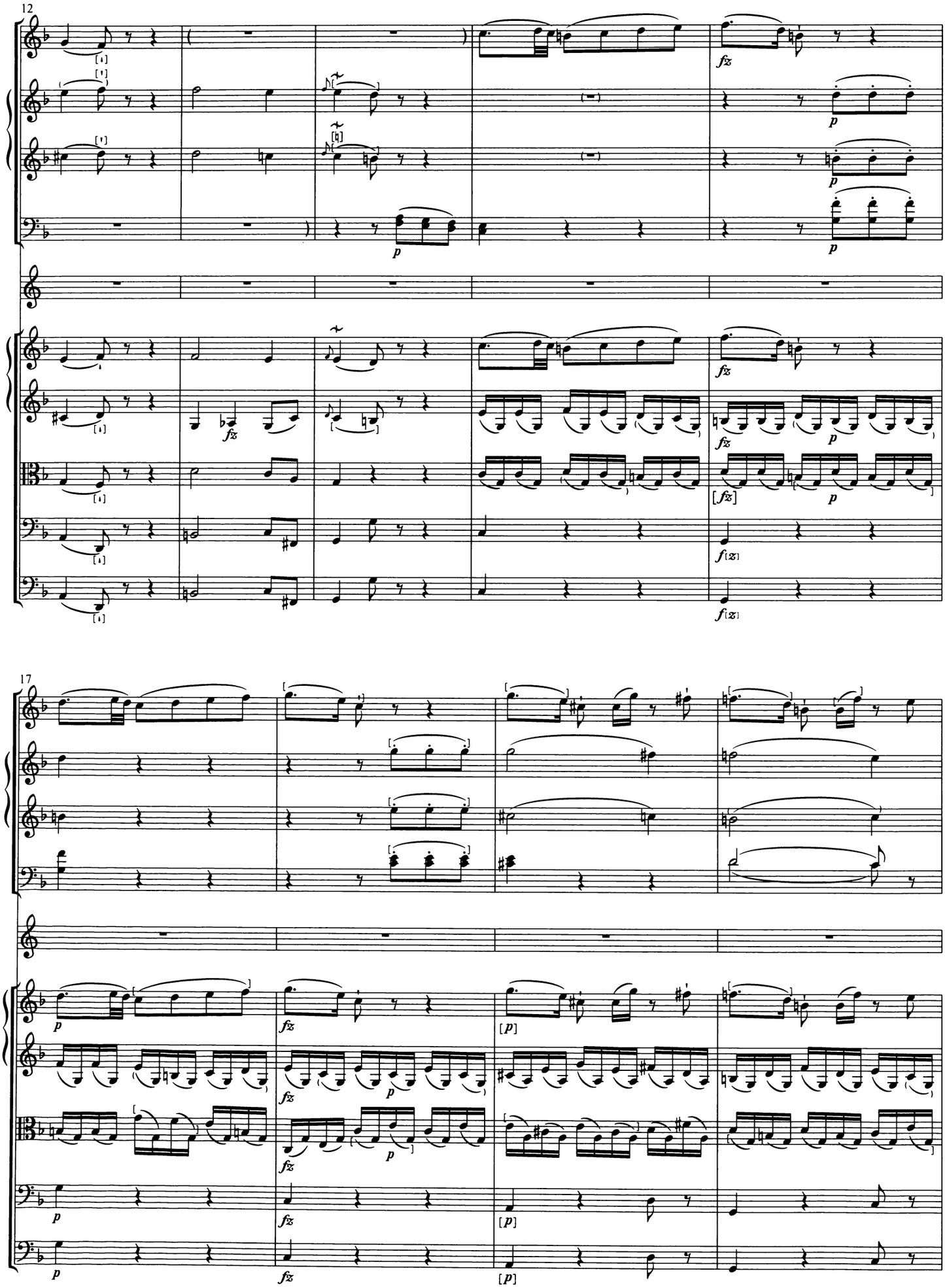
*) Takt im Autograph leer, in den zeitgenössischen Abschriften Pause.
**) In allen Quellen ohne Abschlußnote.

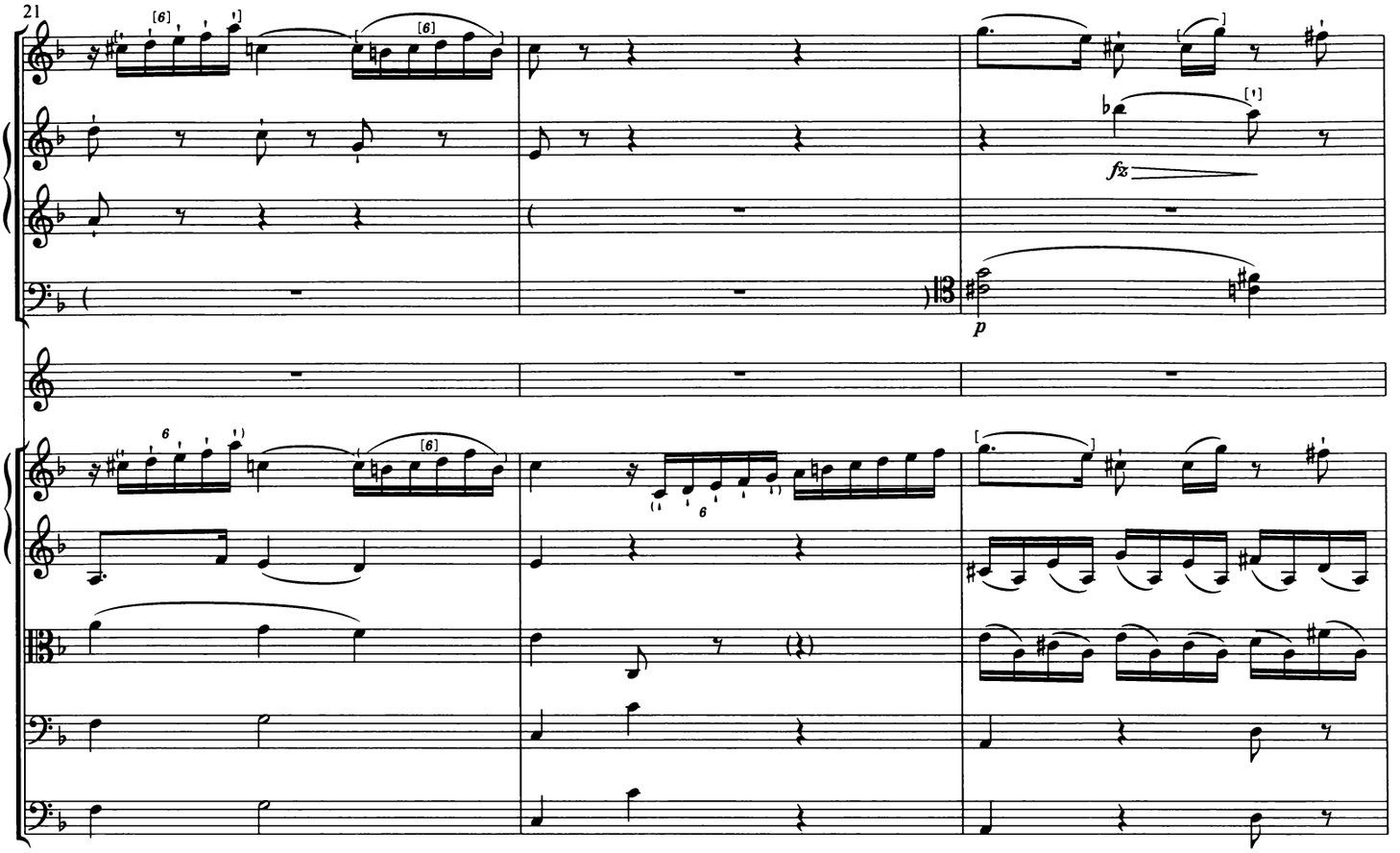

288
*)
p
pizz.
298
f
coll' arco
ff
*) Besser

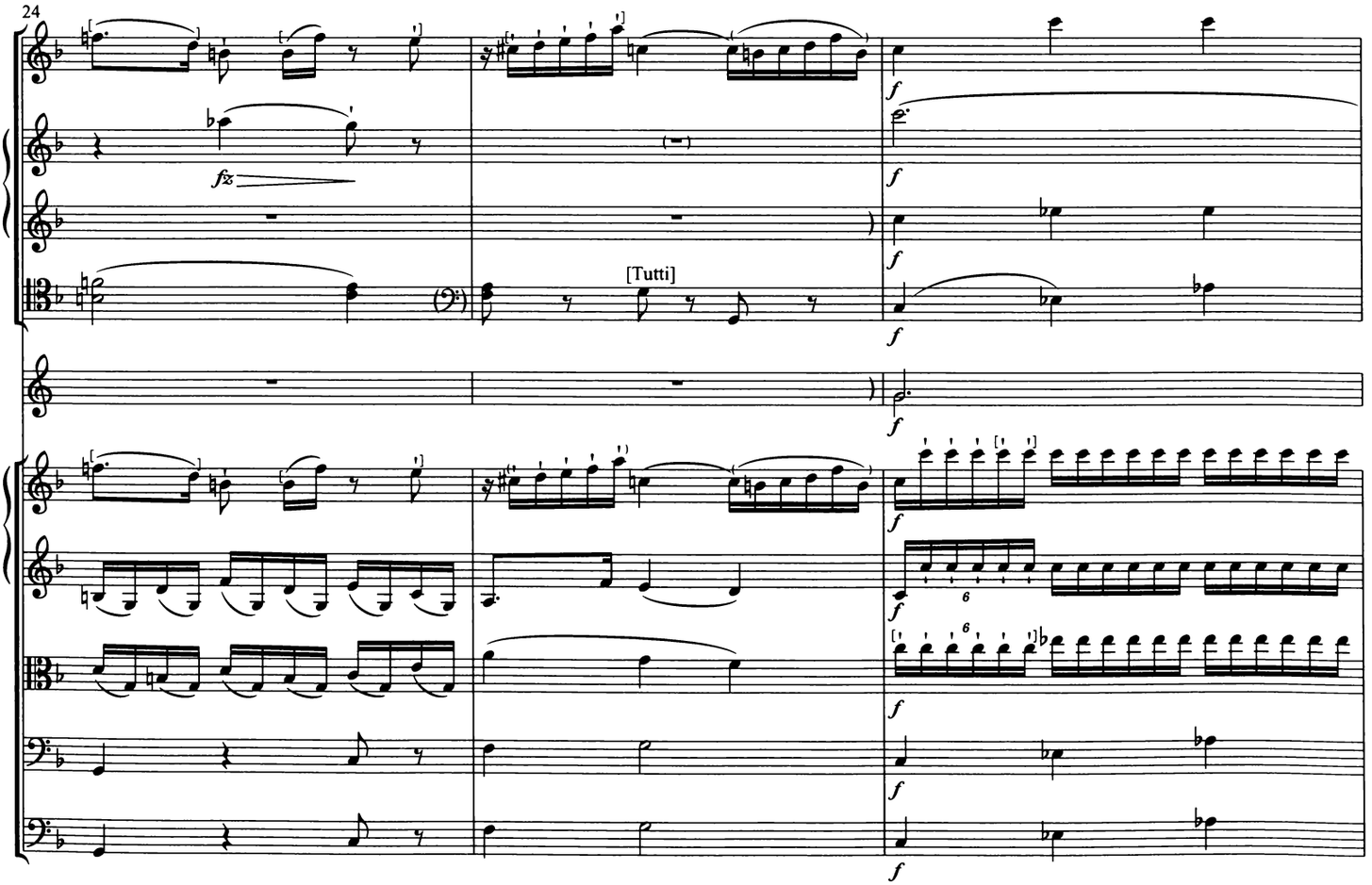

306
fz
fz
fz

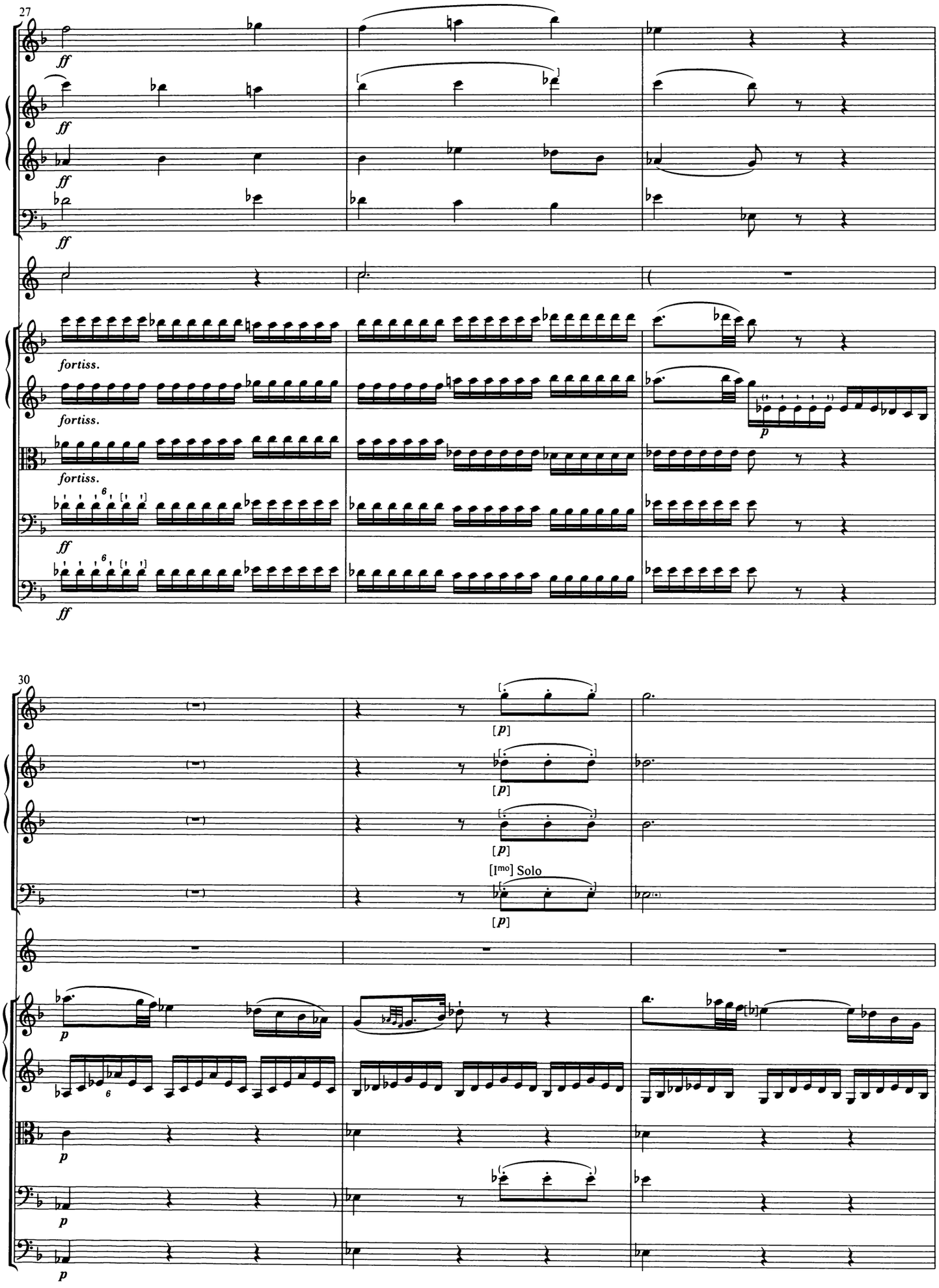

313
fz
fz
fz
[Tutti]

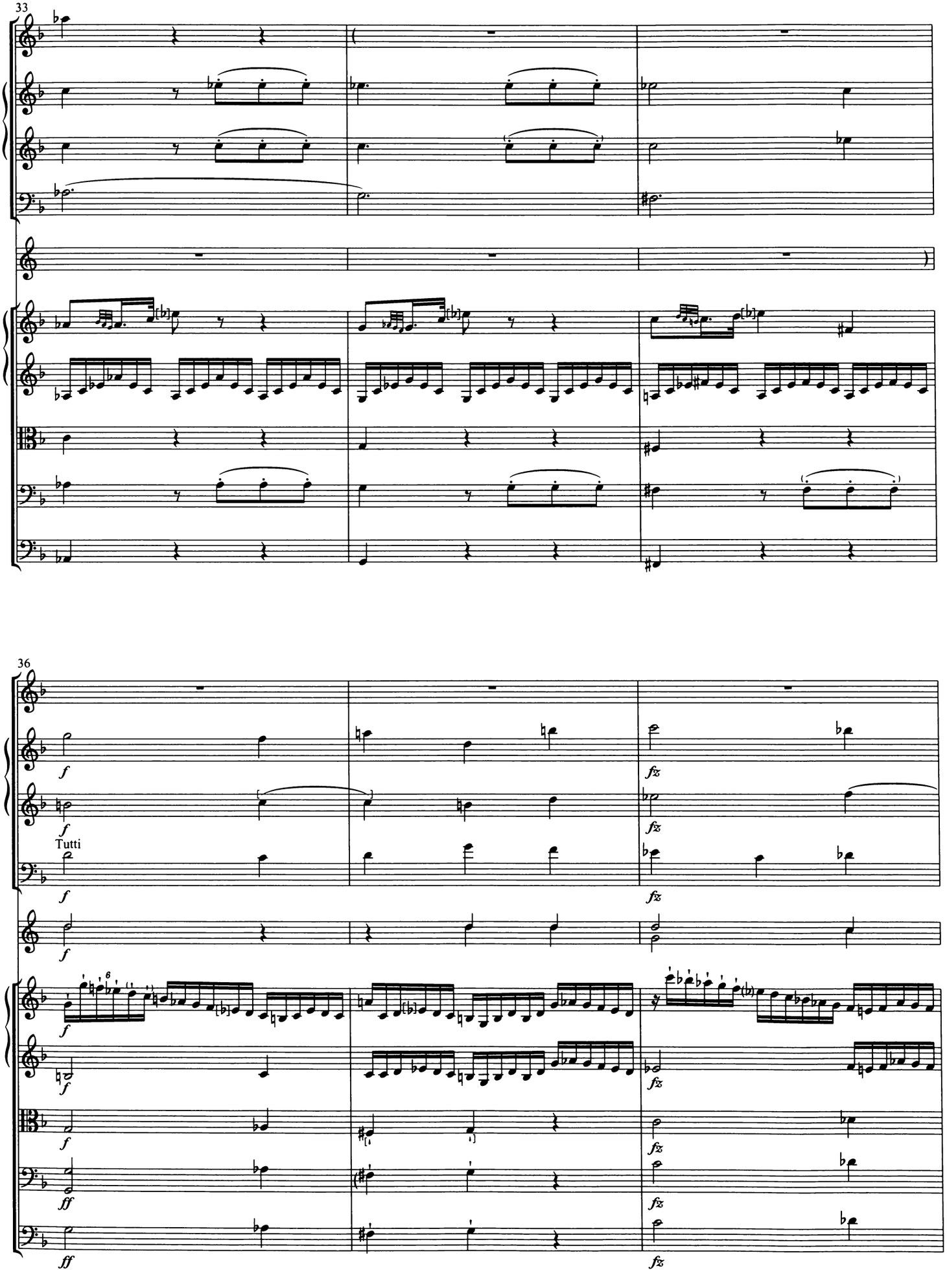

Adagio
Flauto
Oboe I
Oboe II
Fagotti
[Tutti]
2 Corni in F
Violino I
Violino II
Viola
Violoncelli
Bassi continui
p cantabile
(p)[cantabile]
7

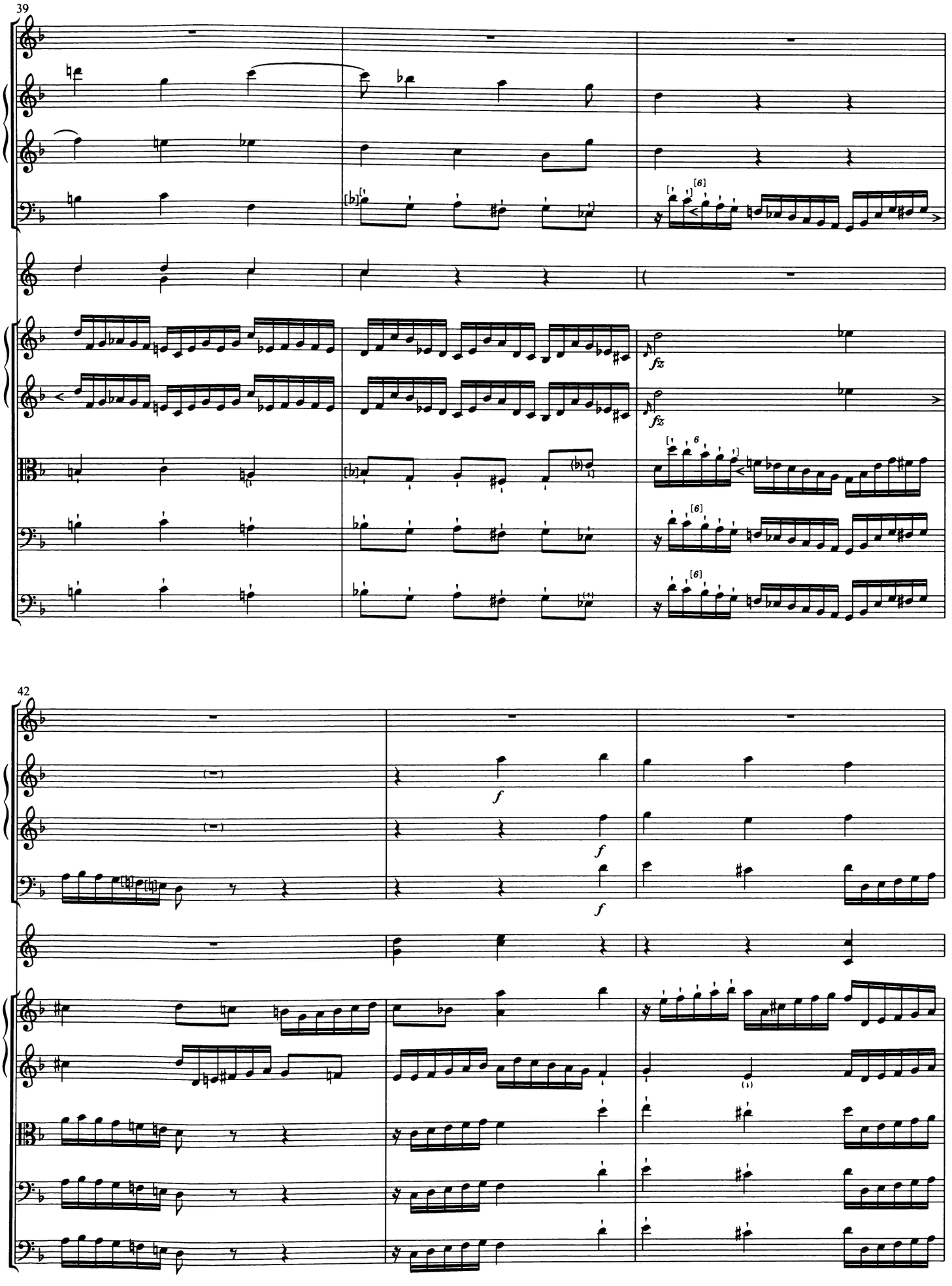

12
17

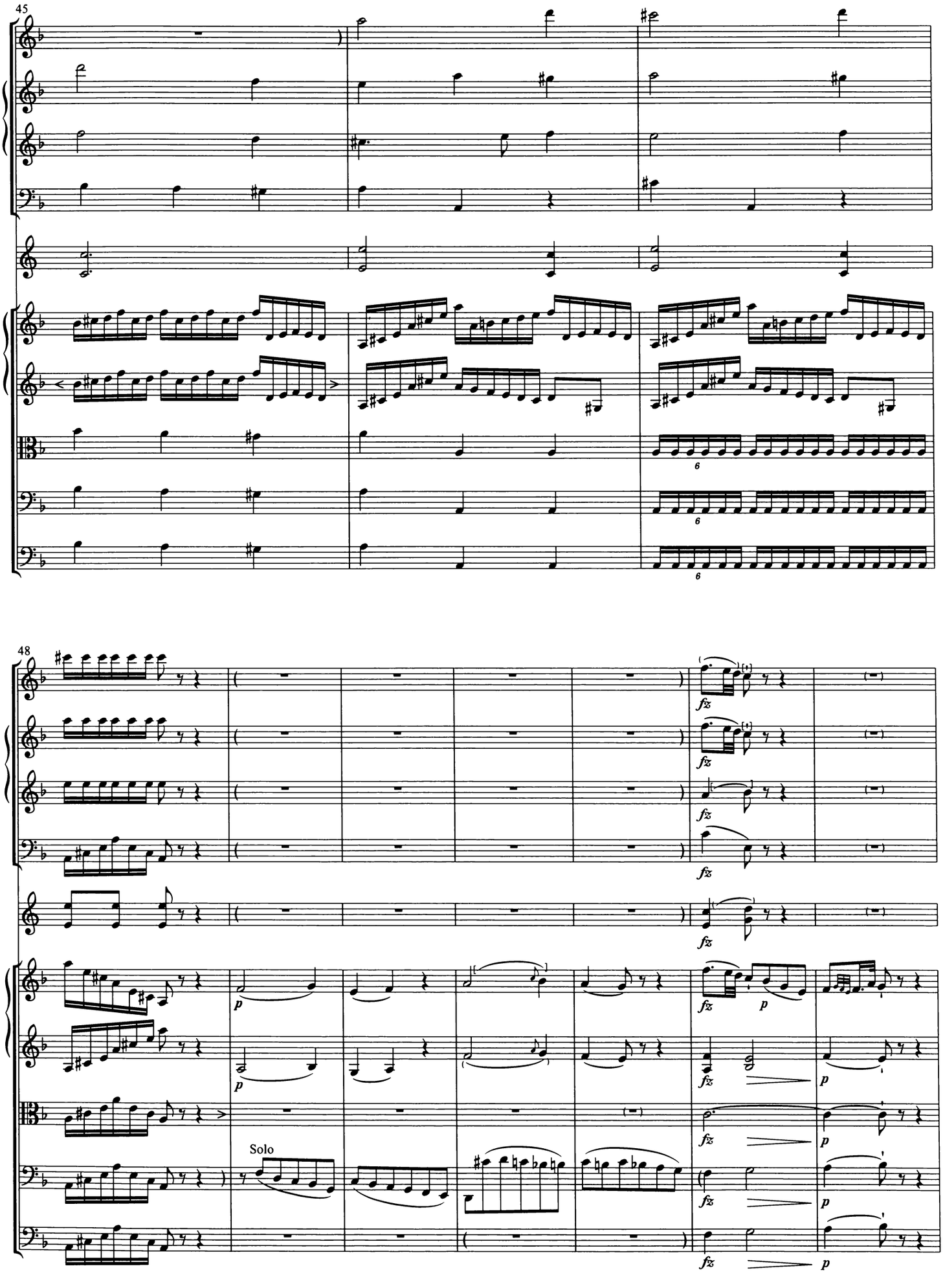

21
fz
p

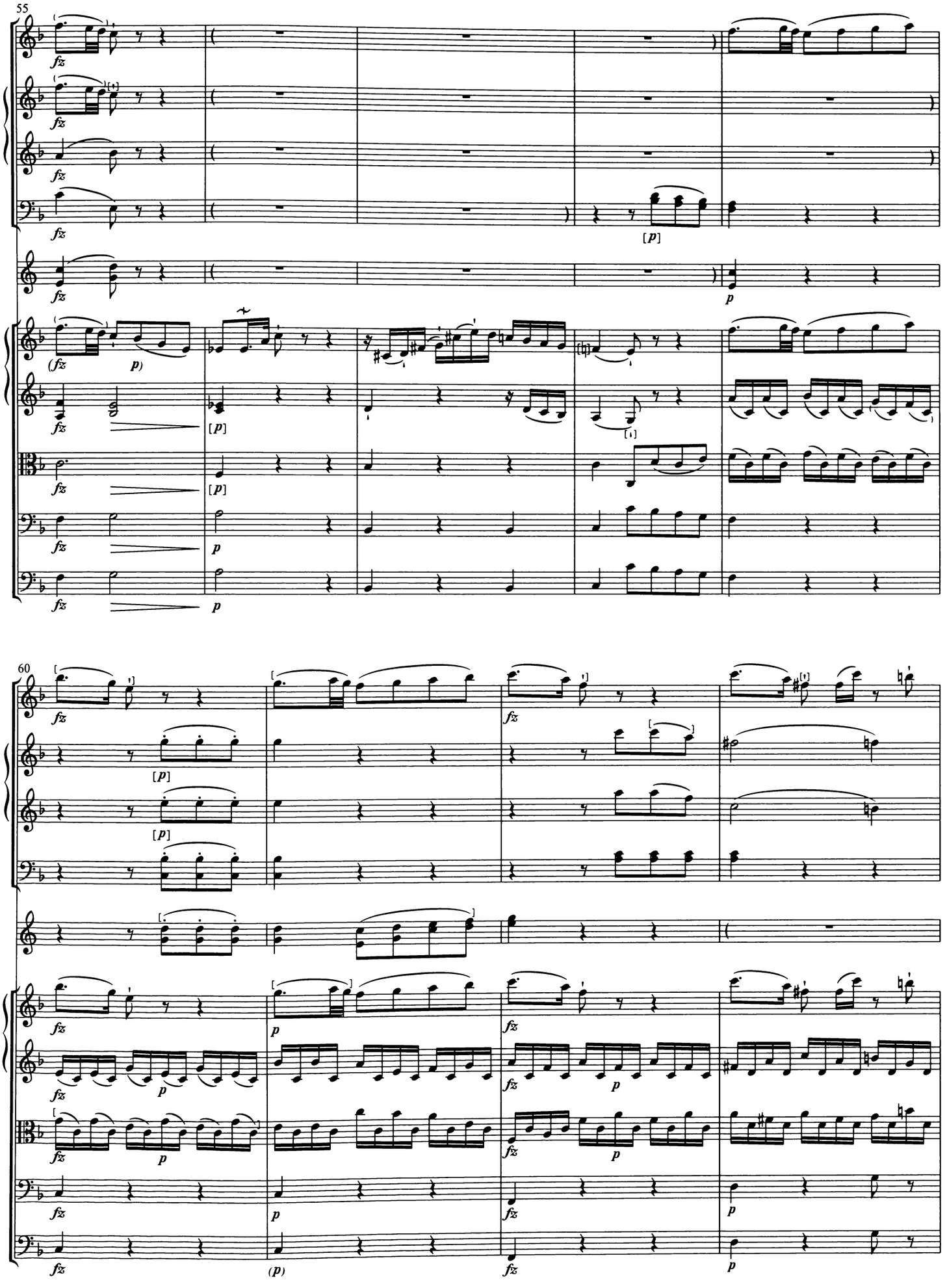

24
fz
[Tutti]
f

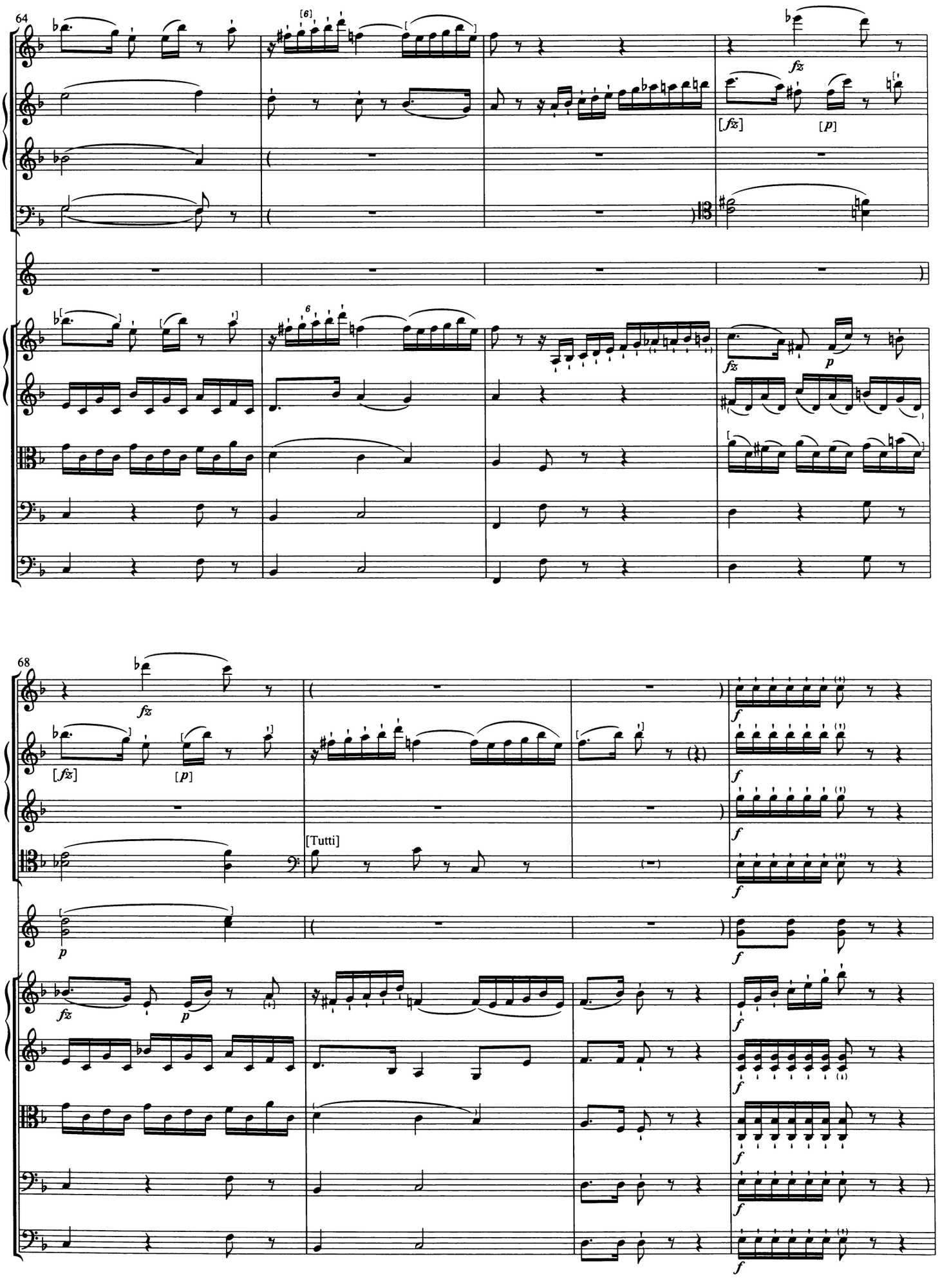

27
ff
fortiss.
p
30
[p]
[Imo] Solo

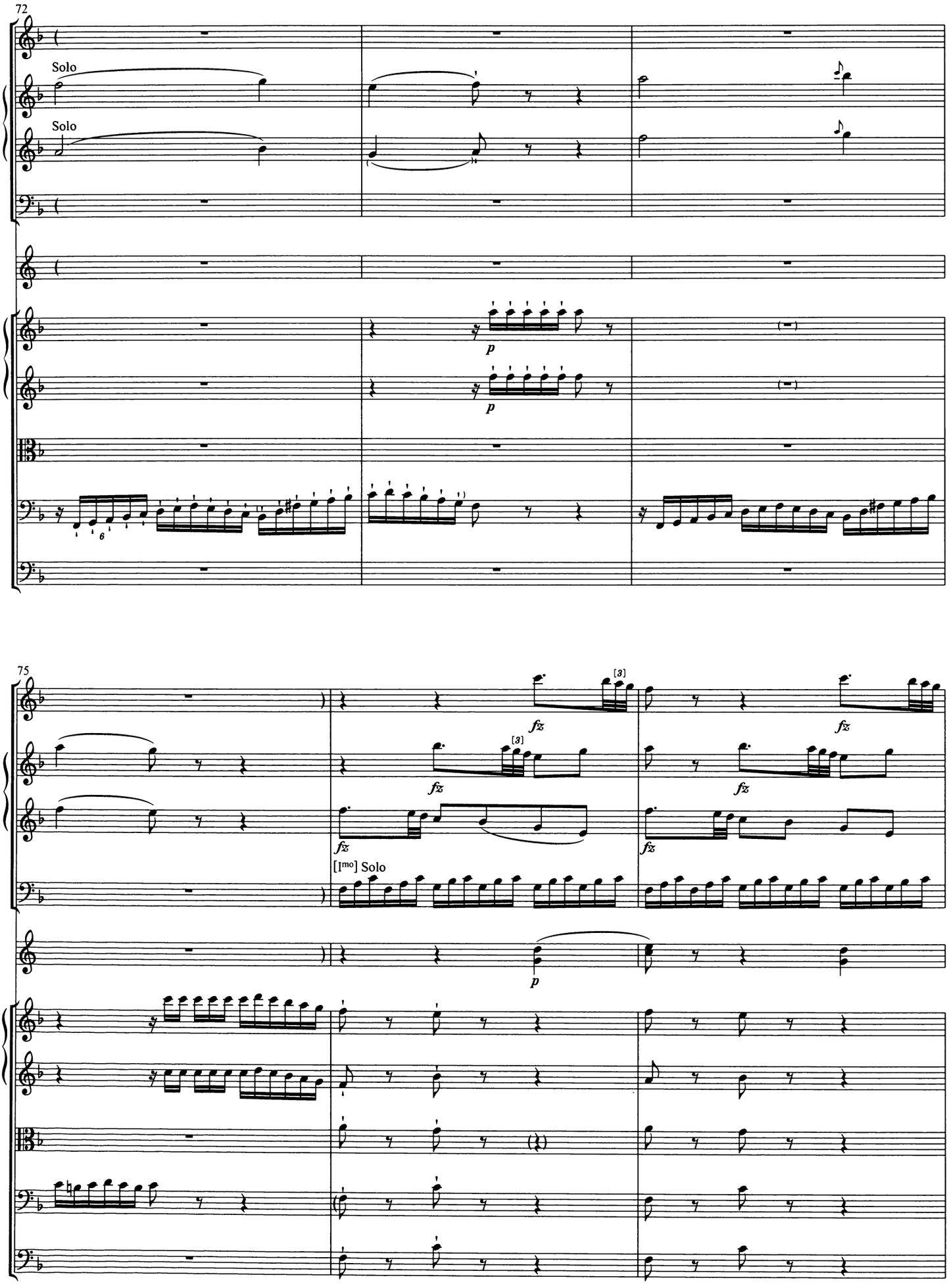

33
36
Tutti

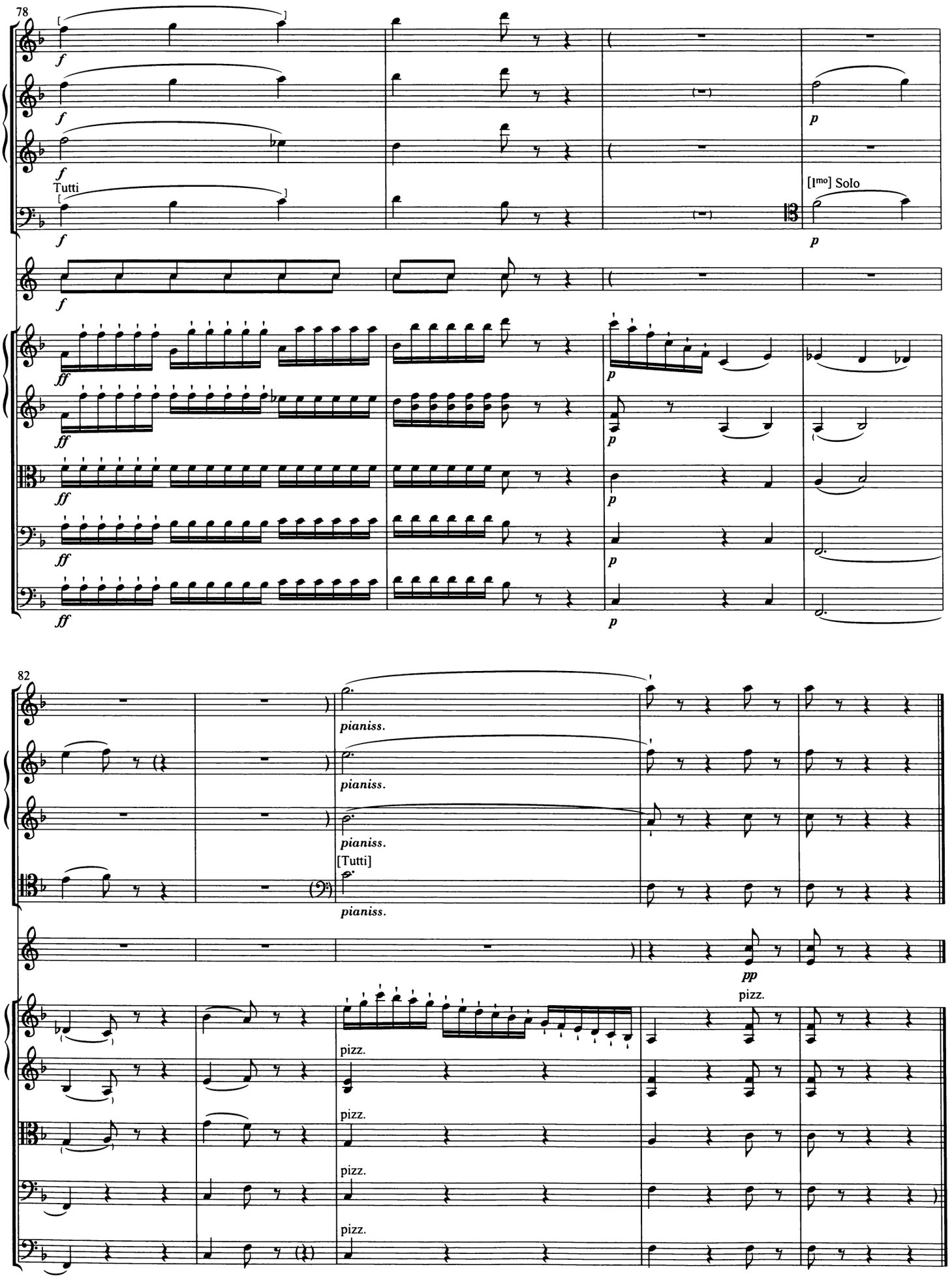

39
fz
fz
42
f
f
f


45
48
Solo


55
60


64
[6]
fz
[fz]
[p]
6
fz
p
68
fz
[fz]
[p]
[Tutti]
p
fz
p
f


72
Solo
Solo
p
p
75
[3]
fz
[3]
fz
fz
fz
fz
[Imo] Solo
p


78
Tutti
[Imo] Solo
82
pianiss.
[Tutti]
pp
pizz.

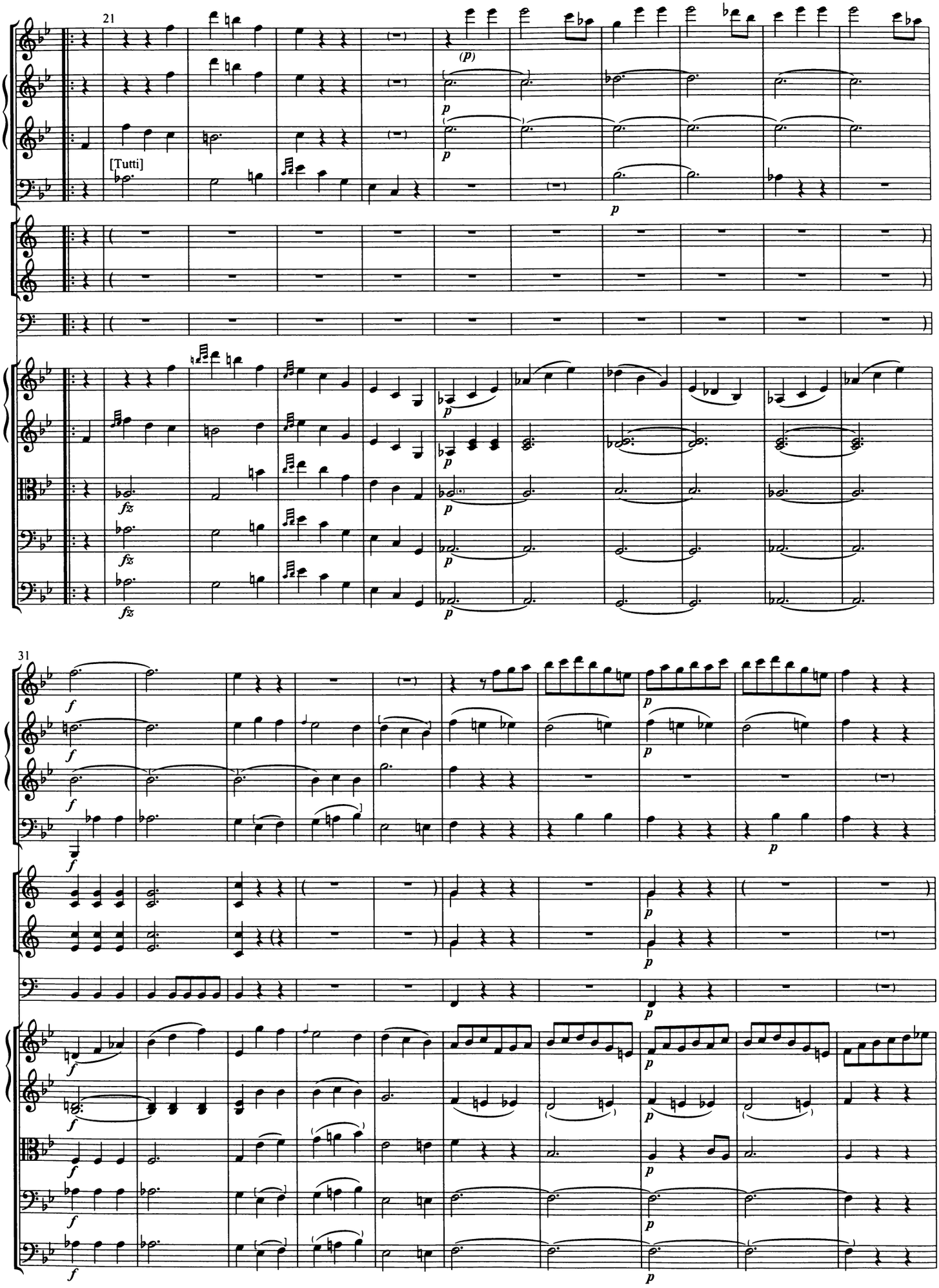
Menuet
Allegro

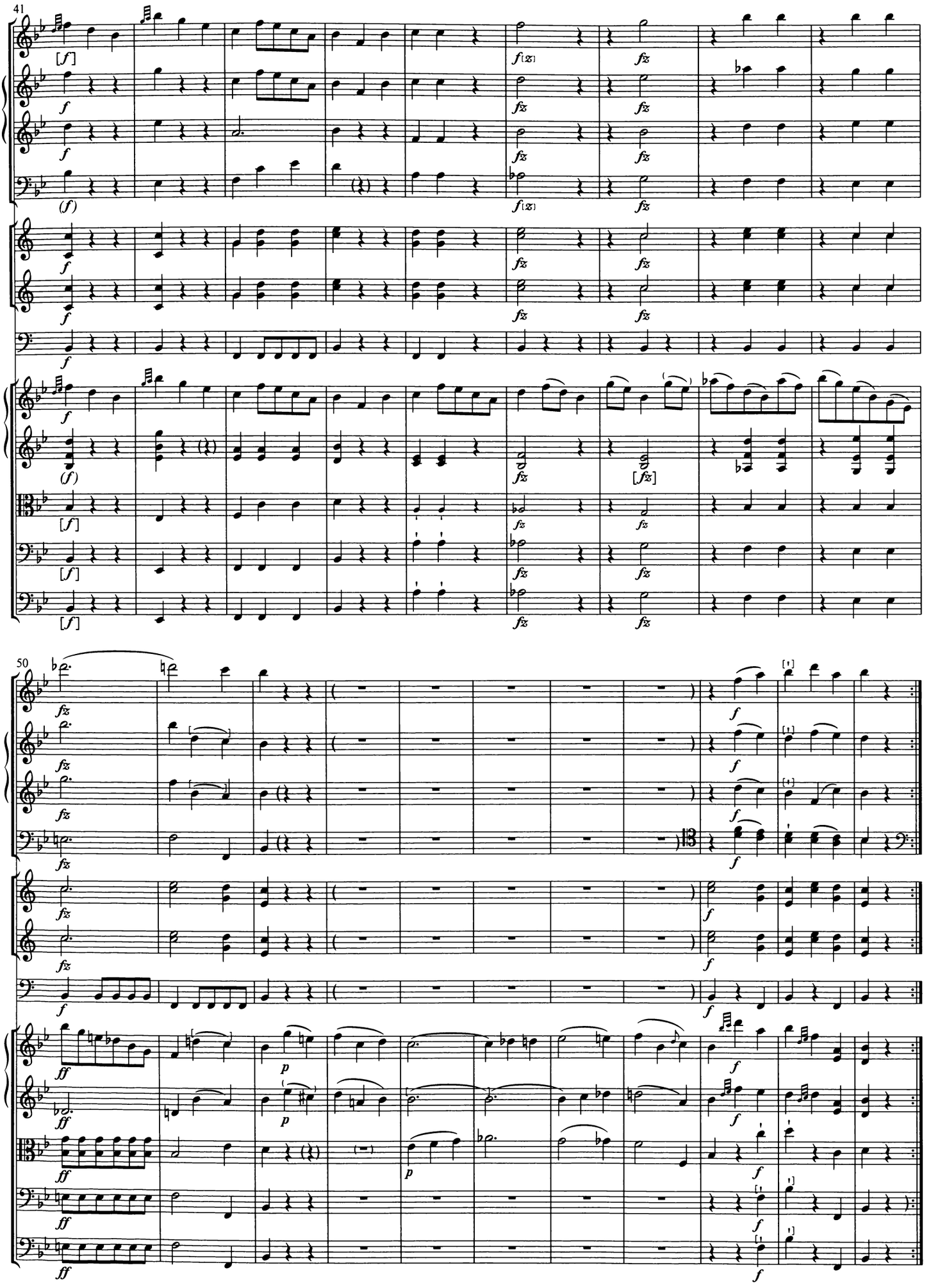
Flauto
Oboe I
Oboe II
Fagotti
2 Corni in B
2 Clarini in B
Timpano in B–F
Violino I
Violino II
Viola
Violoncello
Bassi

[Tutti]
[Tutti]

9

*) Besser ?


21
[Tutti]
(p)
p
fz
31
f


41
50

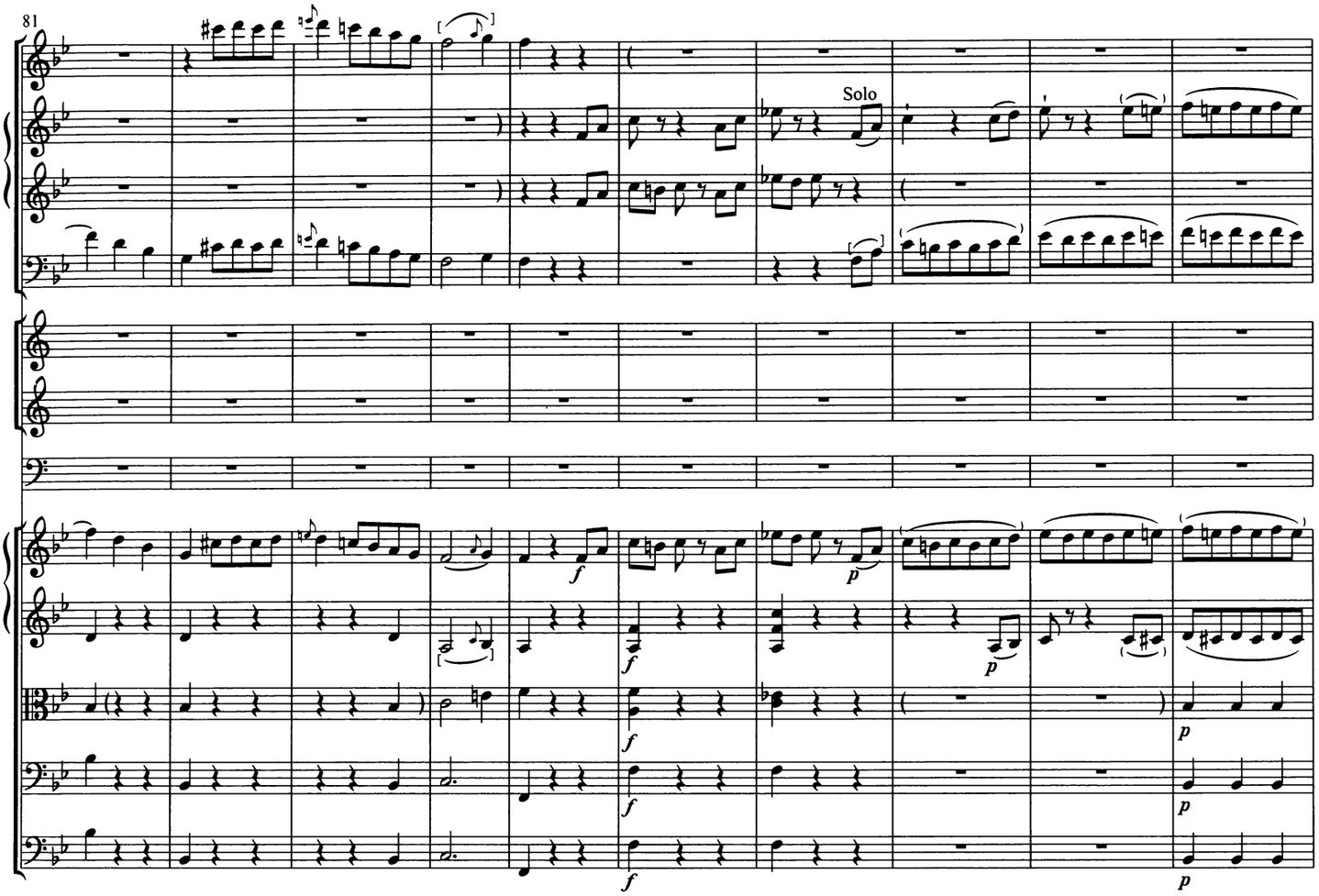
Trio

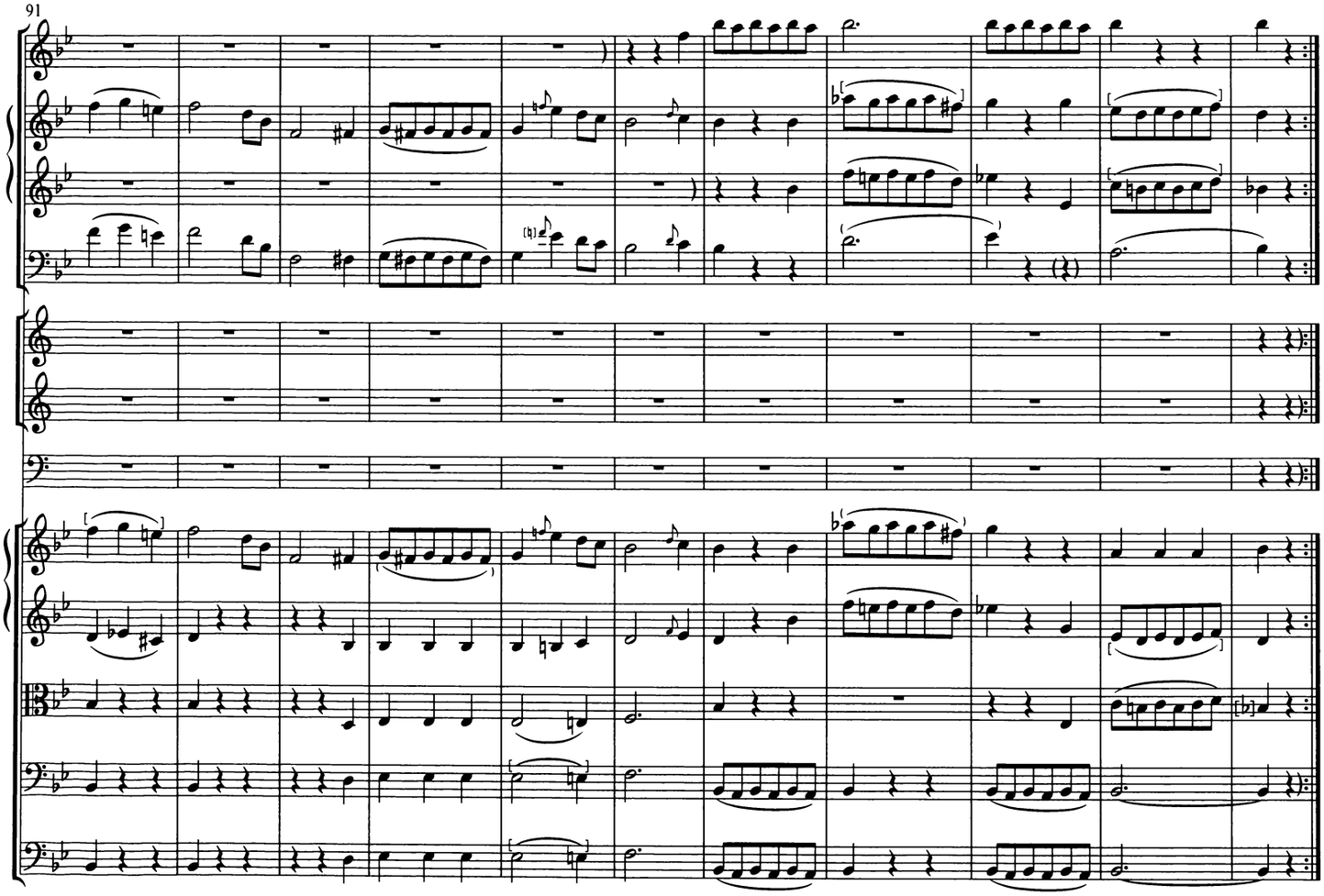
61

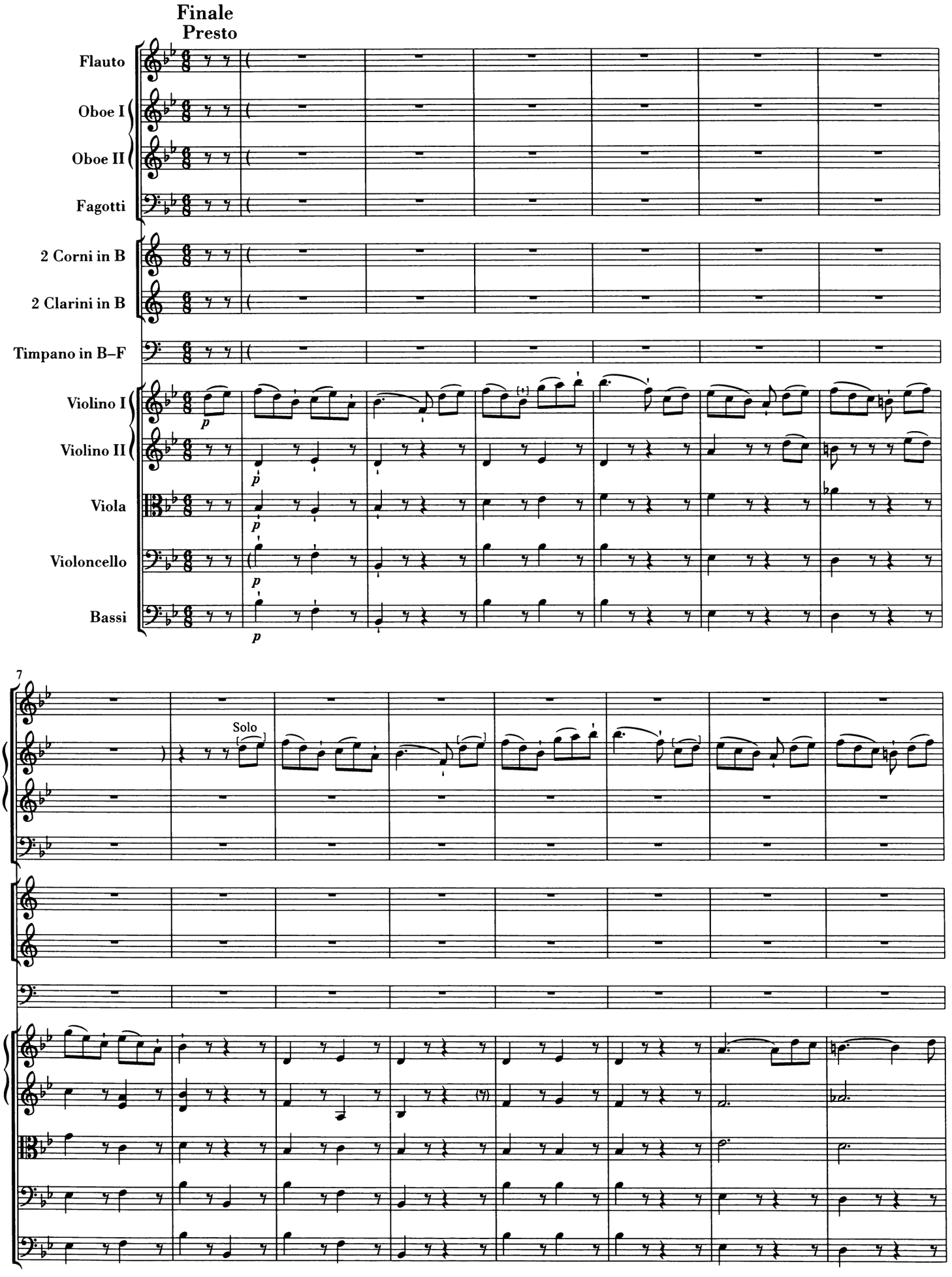
[I^mo] Solo

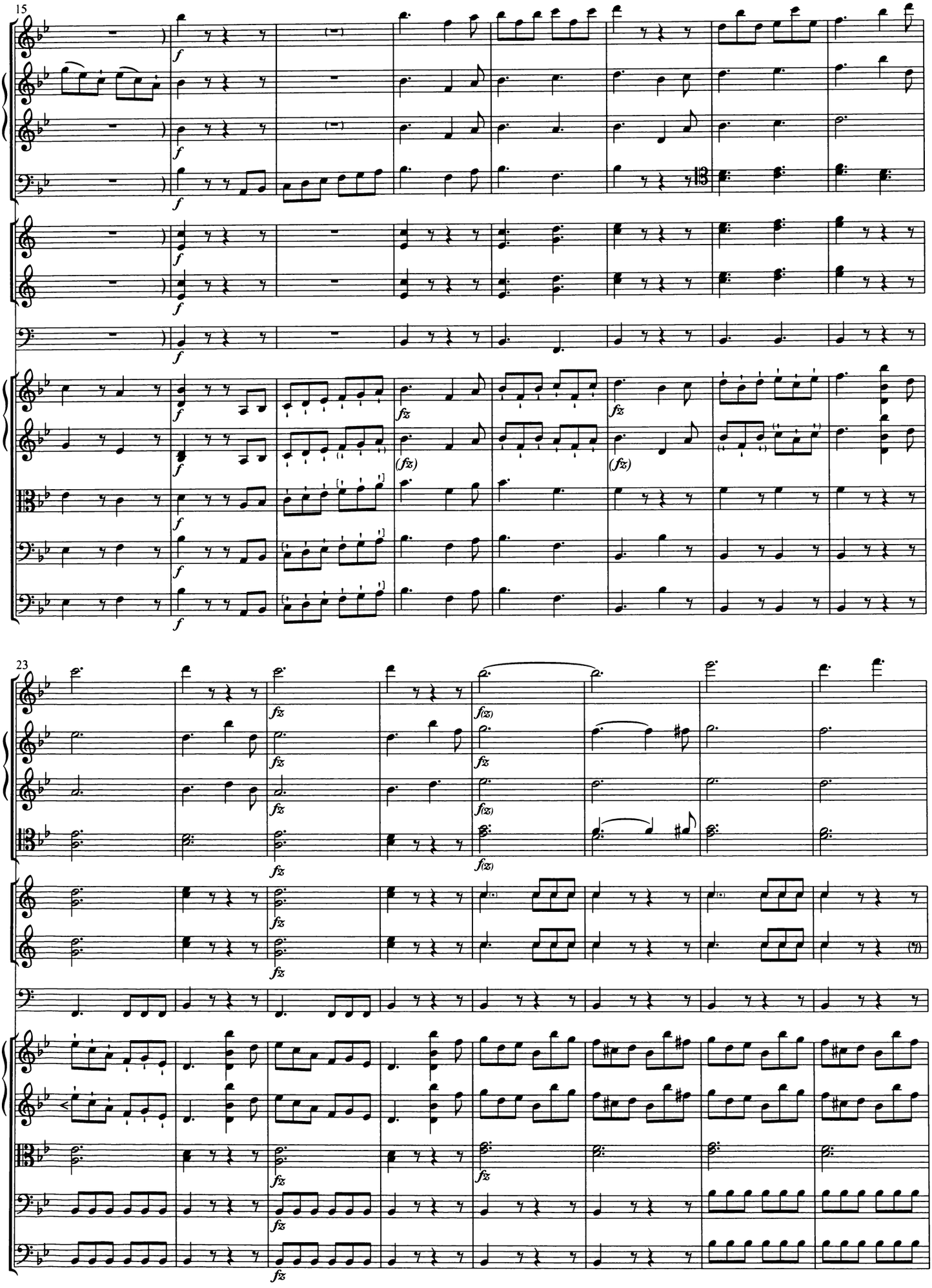
71

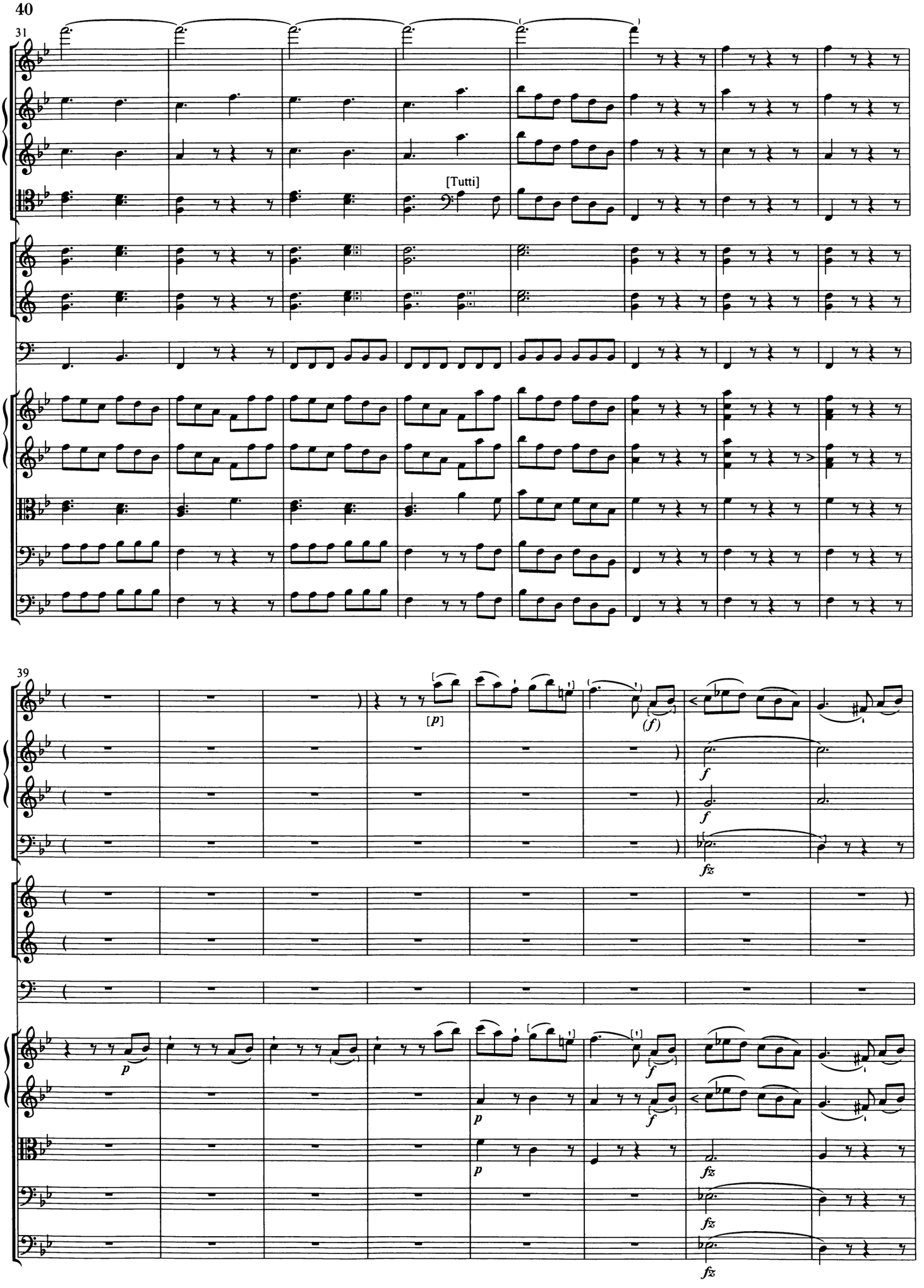
*) 1. Viertel besser Pause?

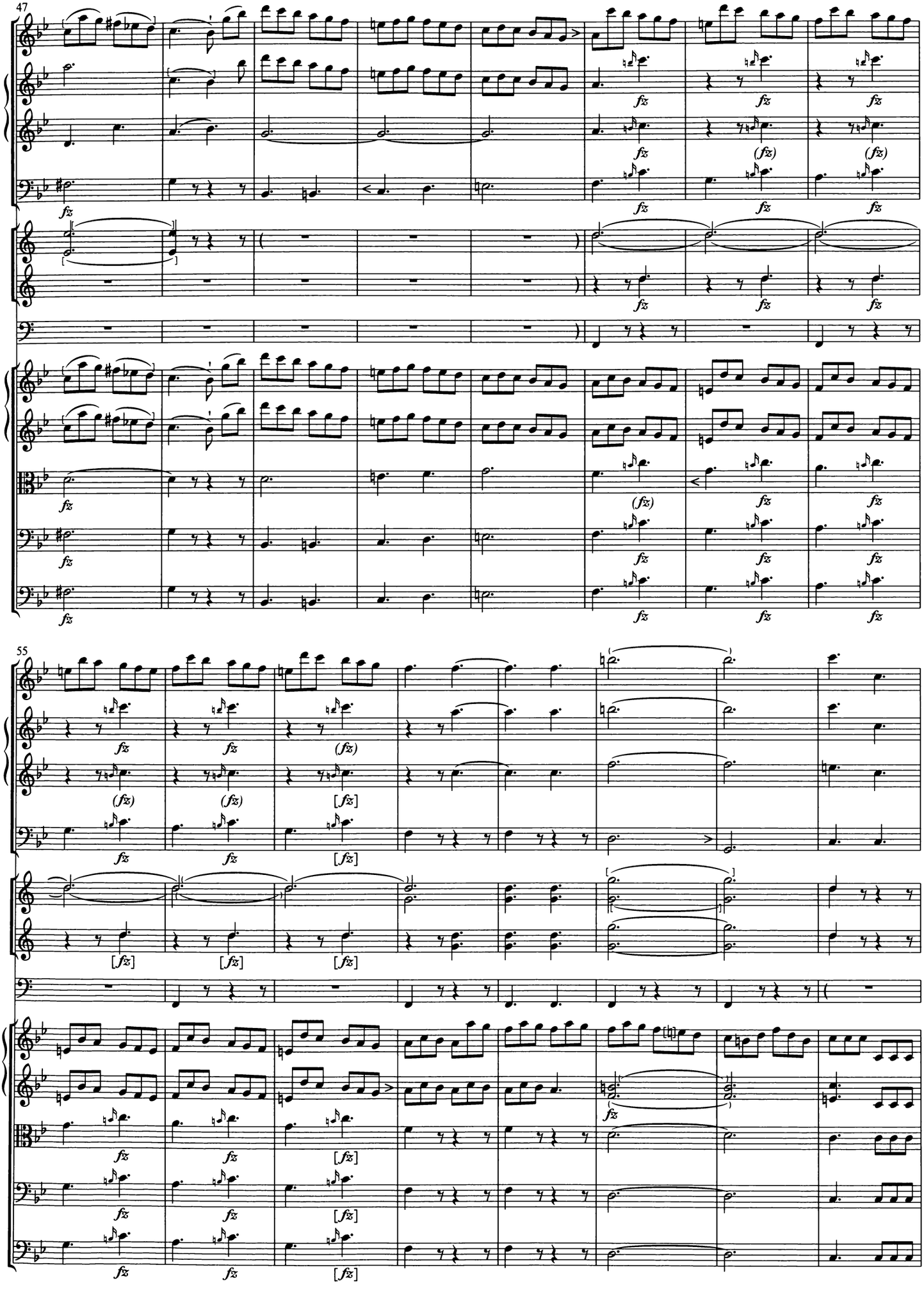

81
Solo
f
p

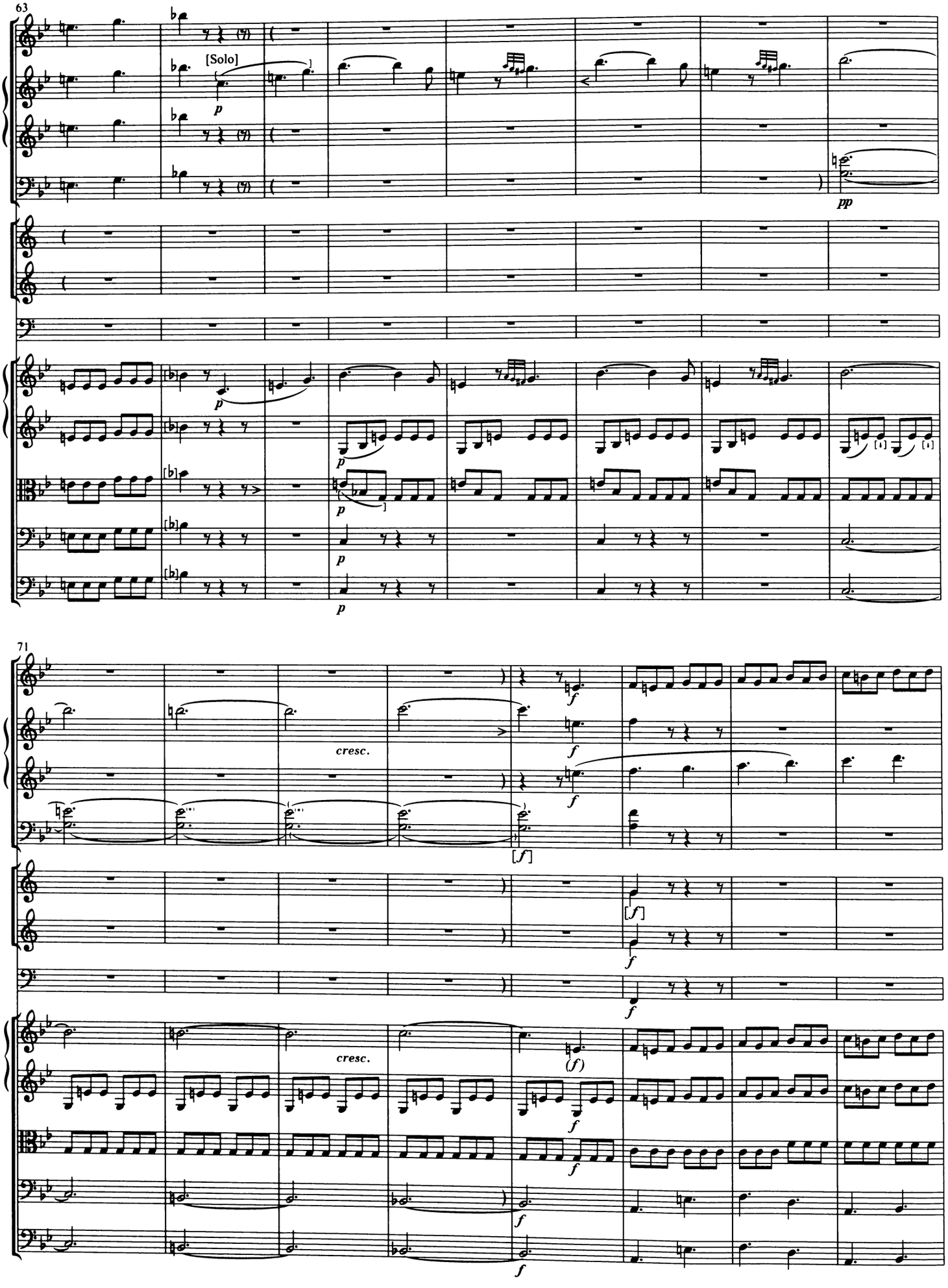

91

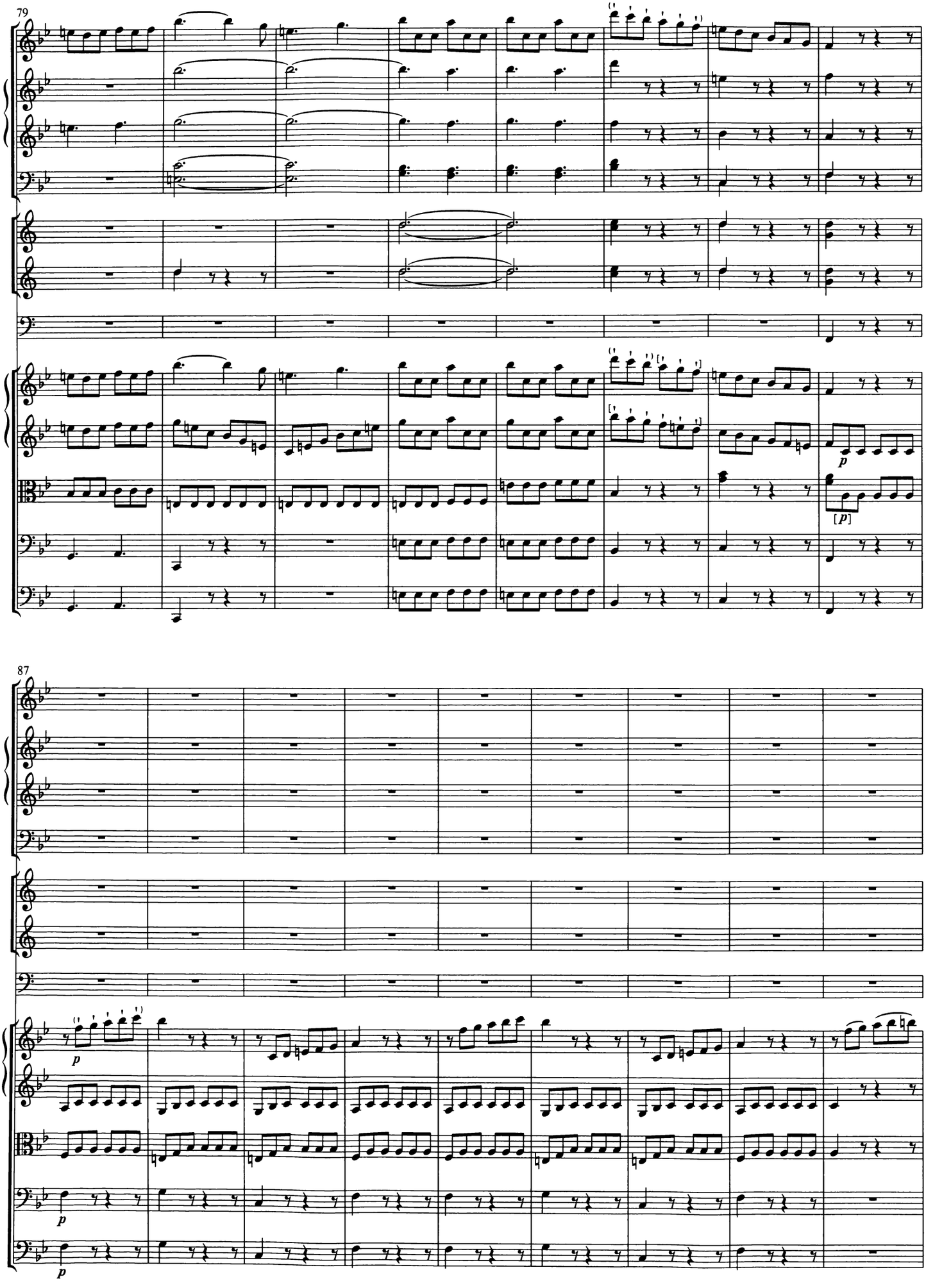

Finale
Presto
Flauto
Oboe I
Oboe II
Fagotti
2 Corni in B
2 Clarini in B
Timpano in B–F
Violino I
Violino II
Viola
Violoncello
Bassi
p
7
Solo

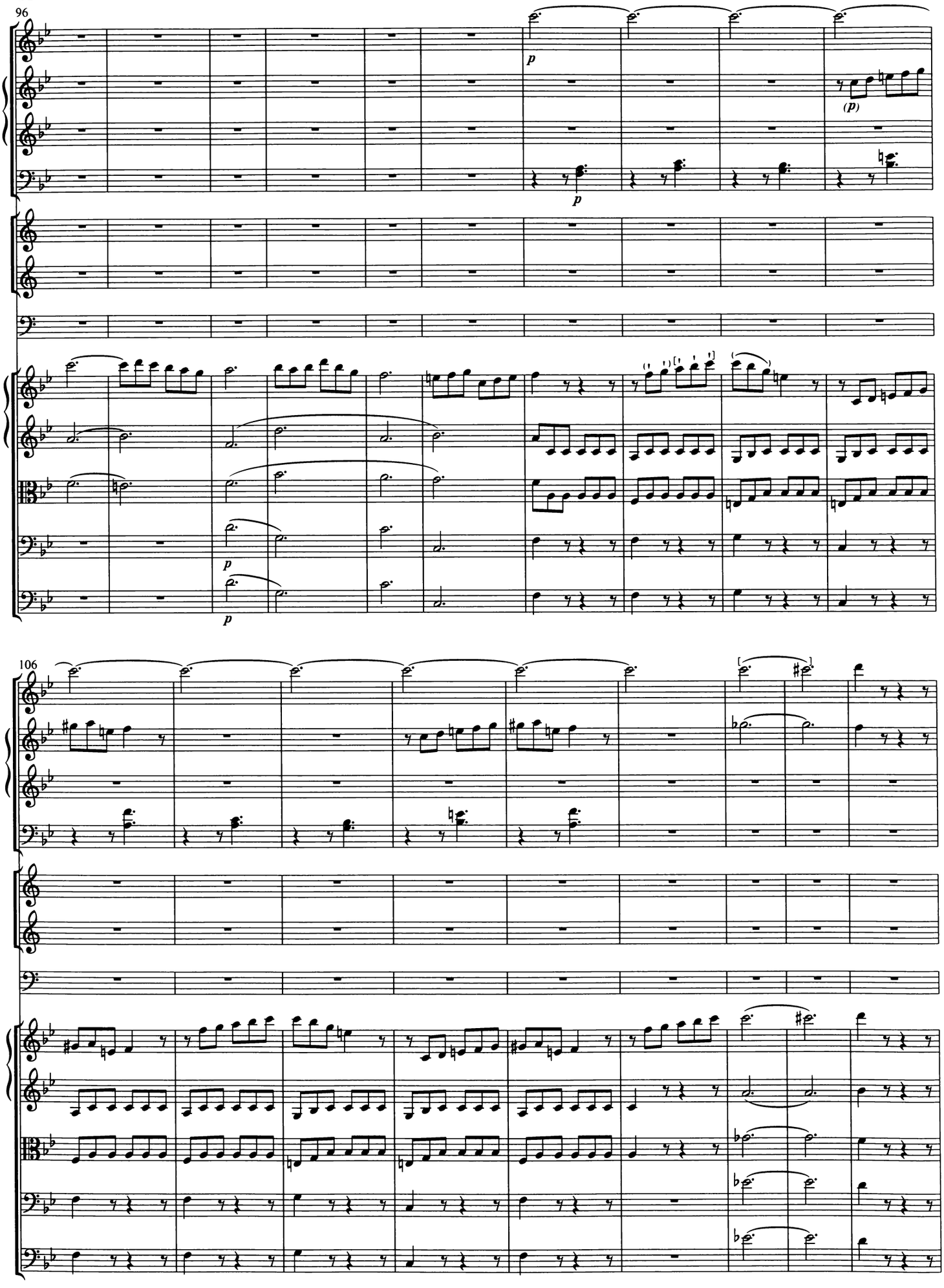

15
23

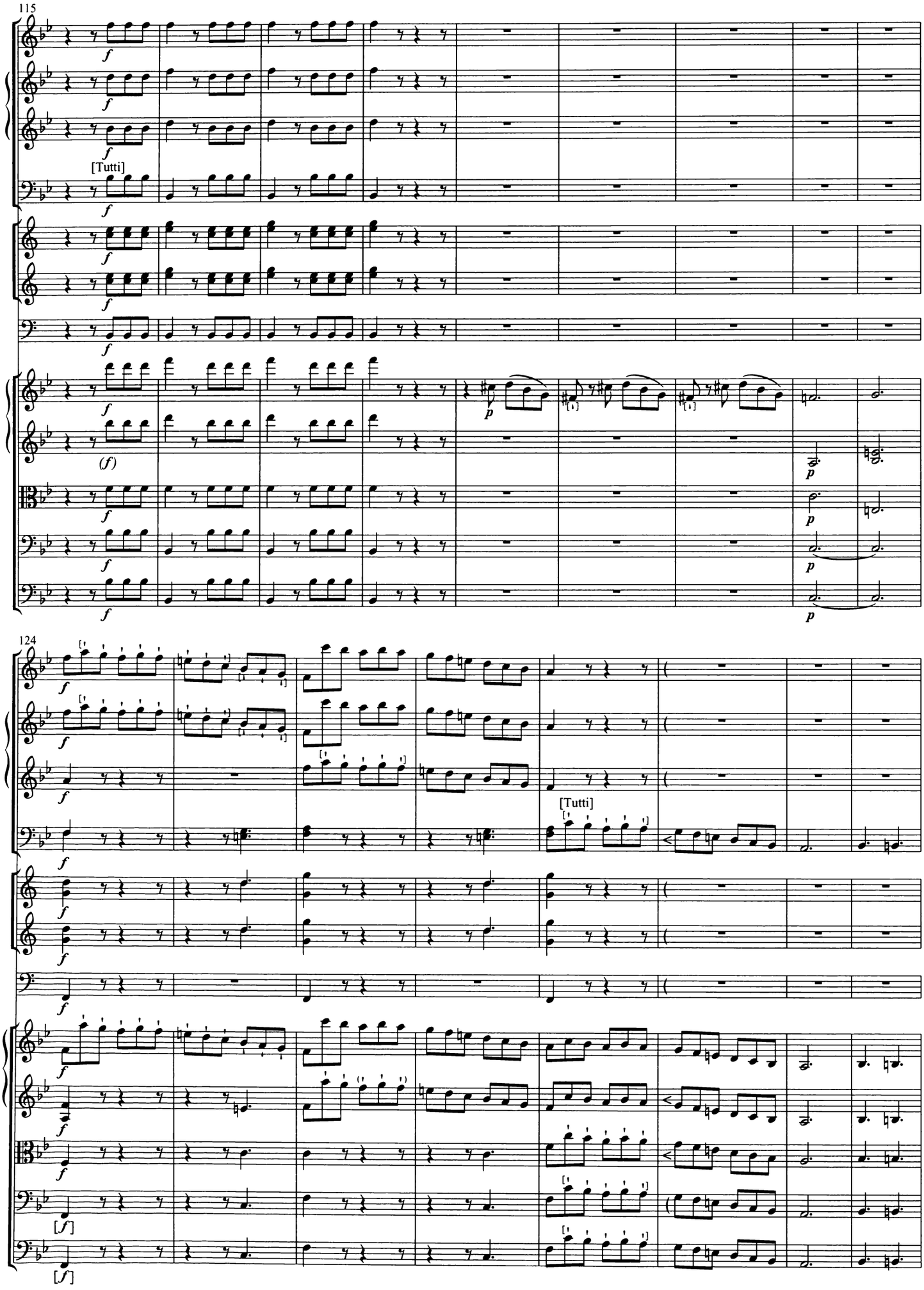

31
[Tutti]
39
[p]
(f)
f
fz
p

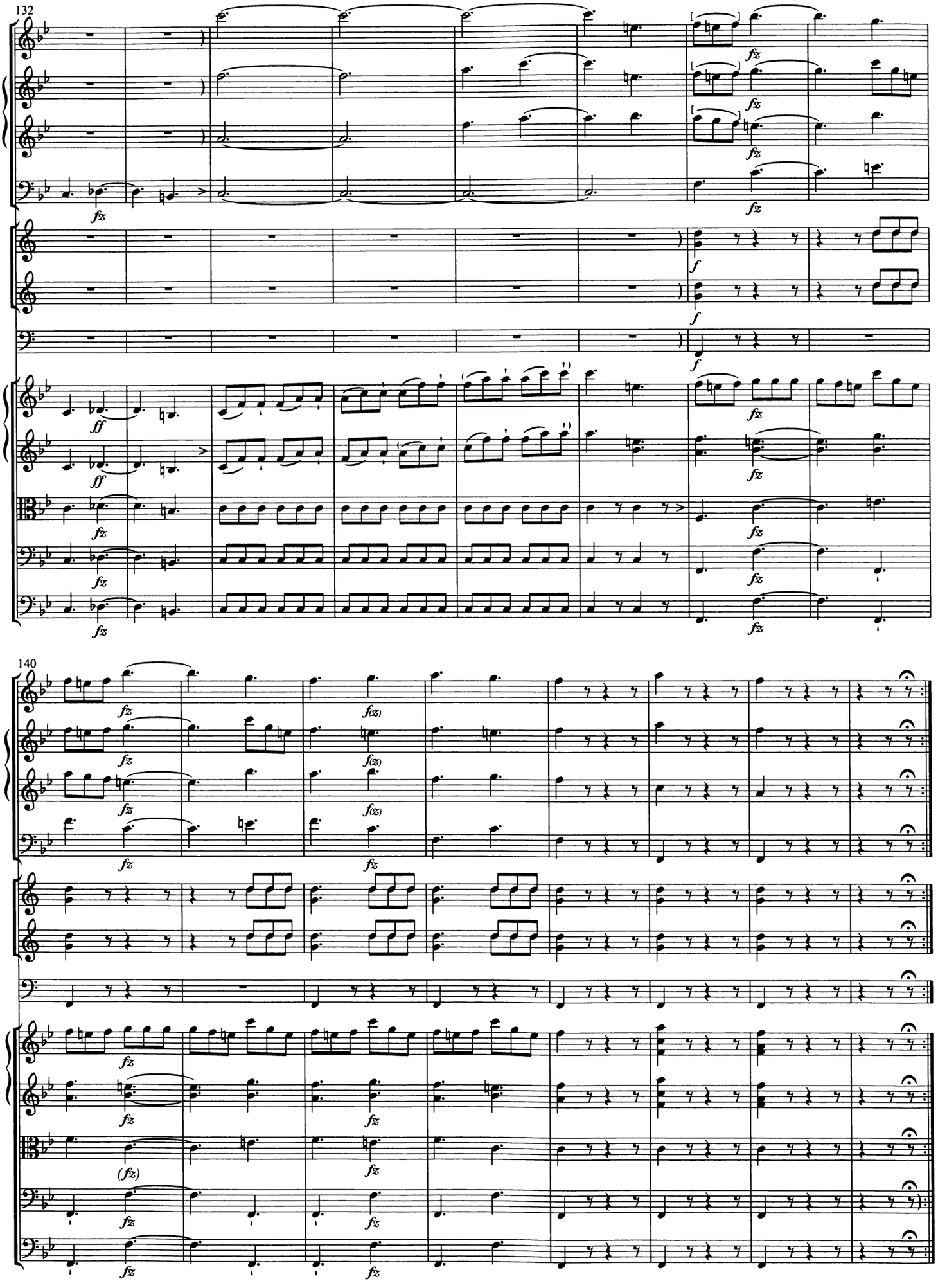

47
55

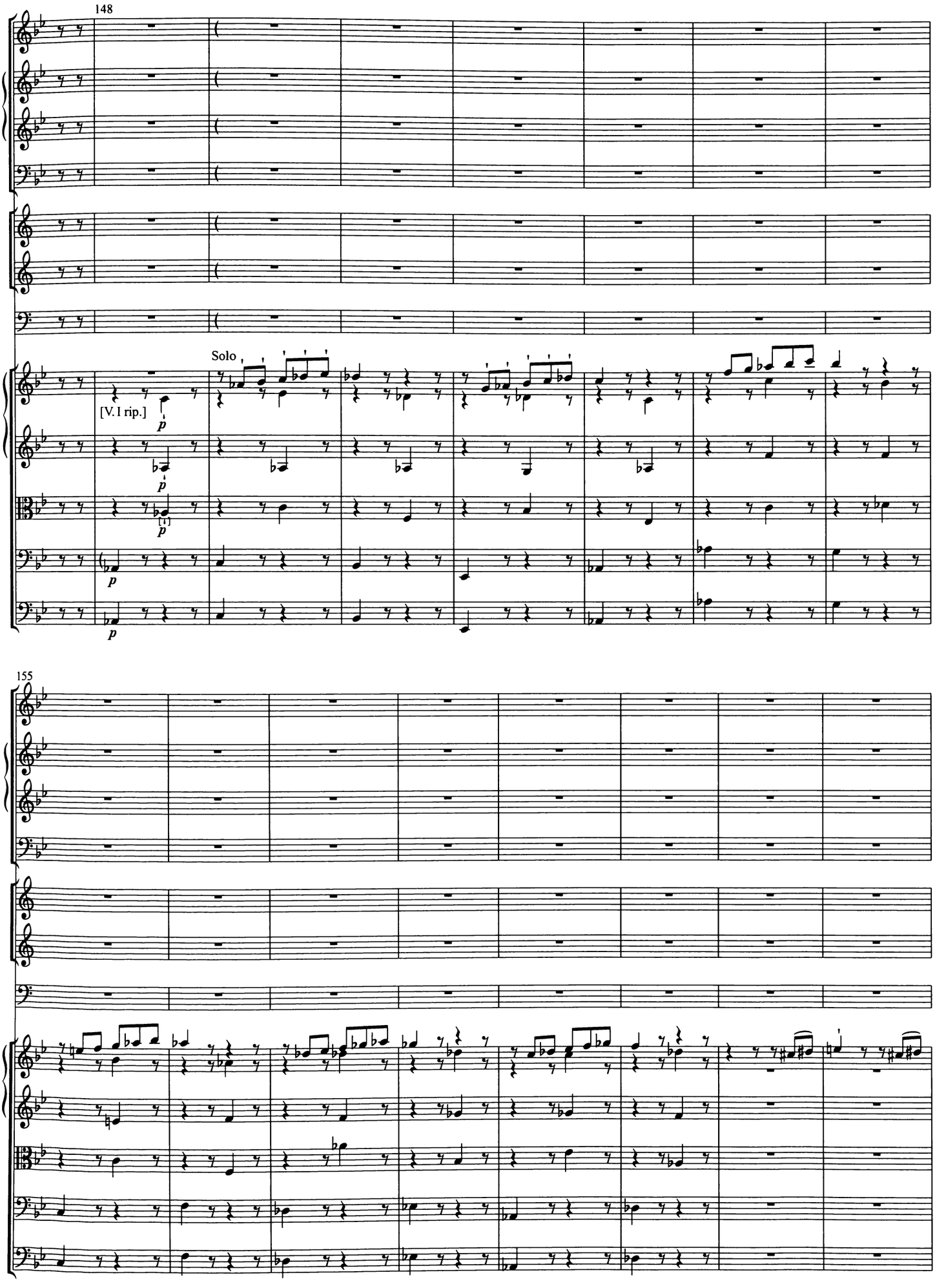

63
[Solo]
p
pp
71
cresc.
f
[f]
(f)

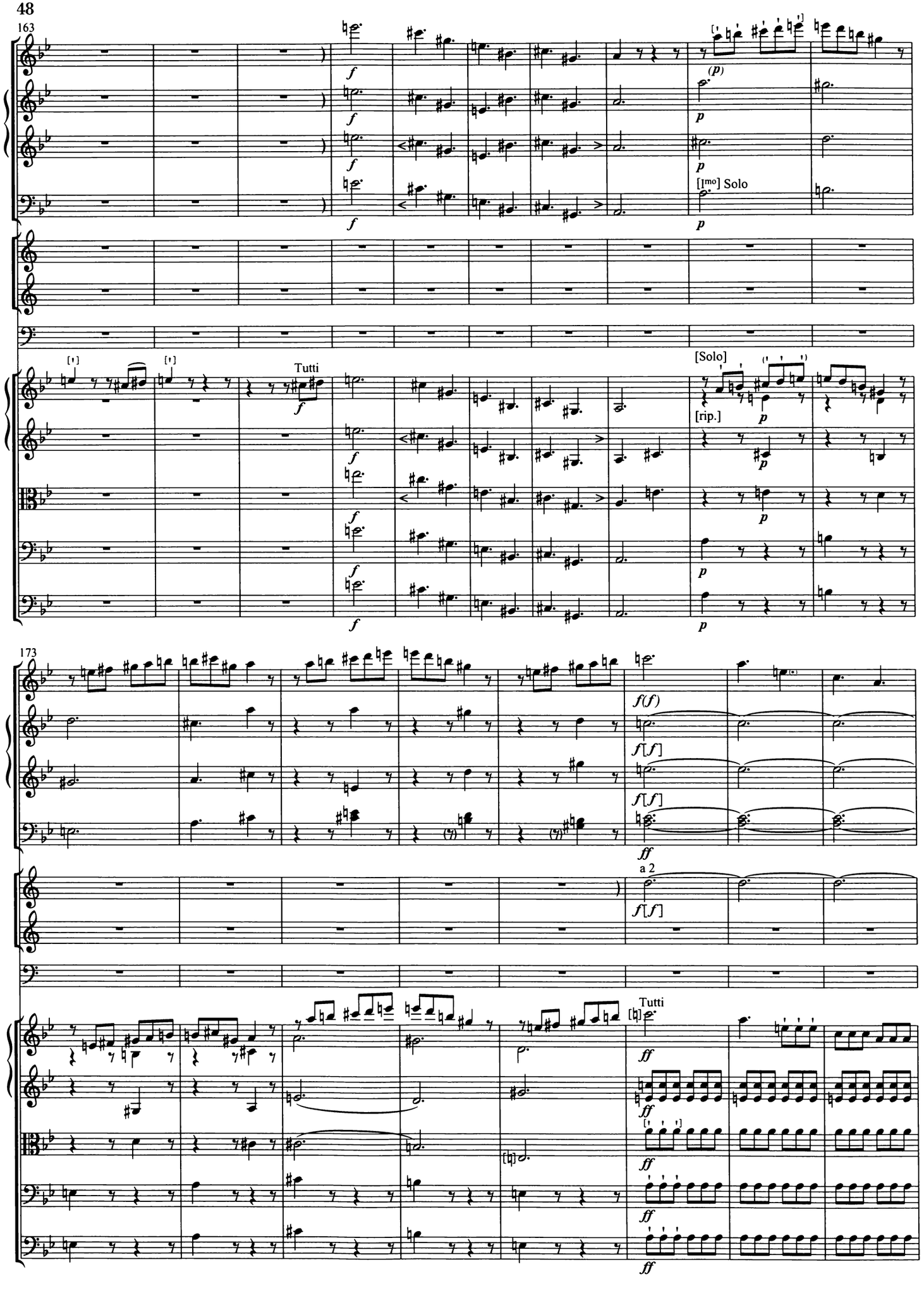

79
87
p
[p]
p
p

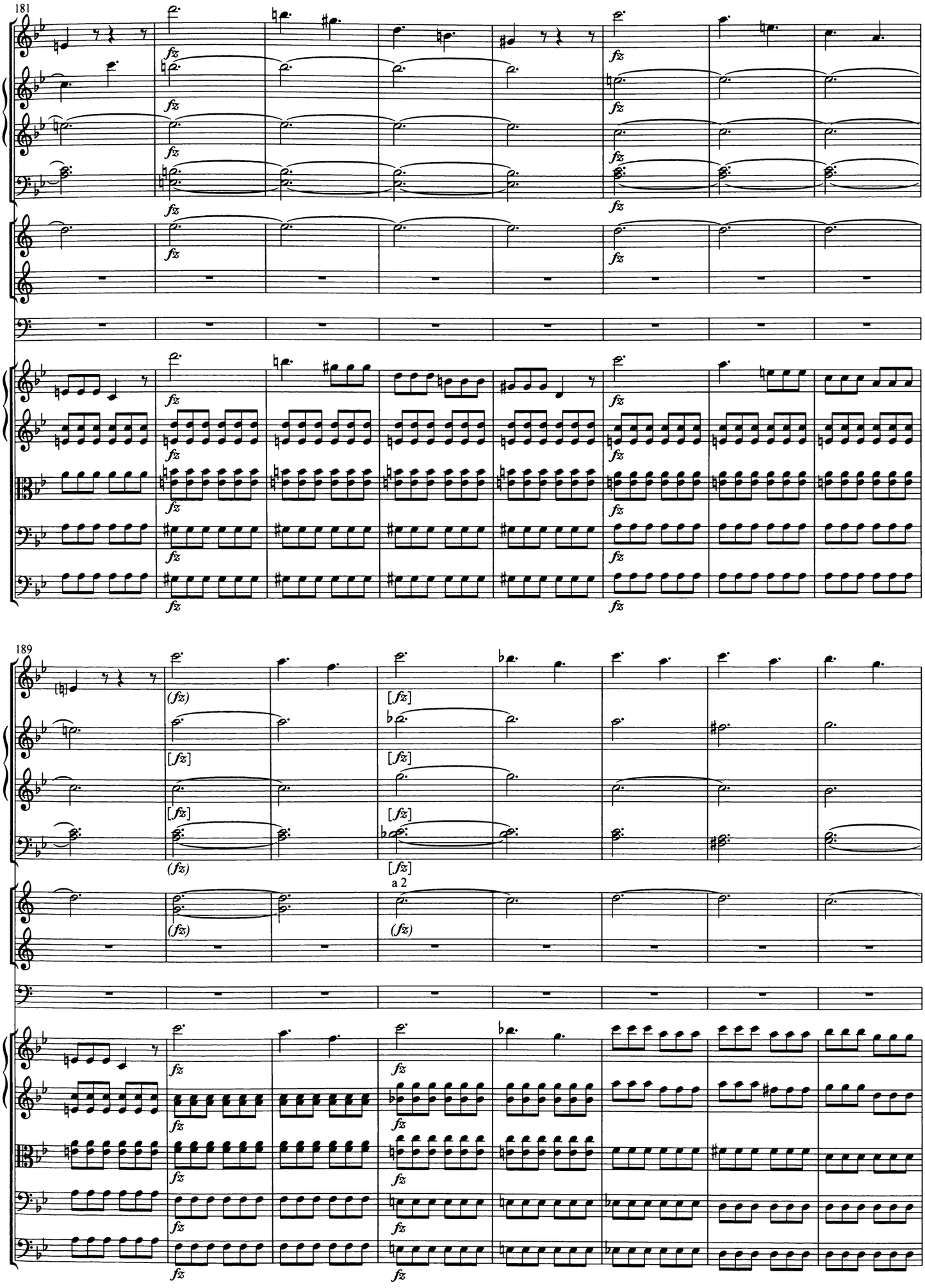

96
p
(p)
p
p
106

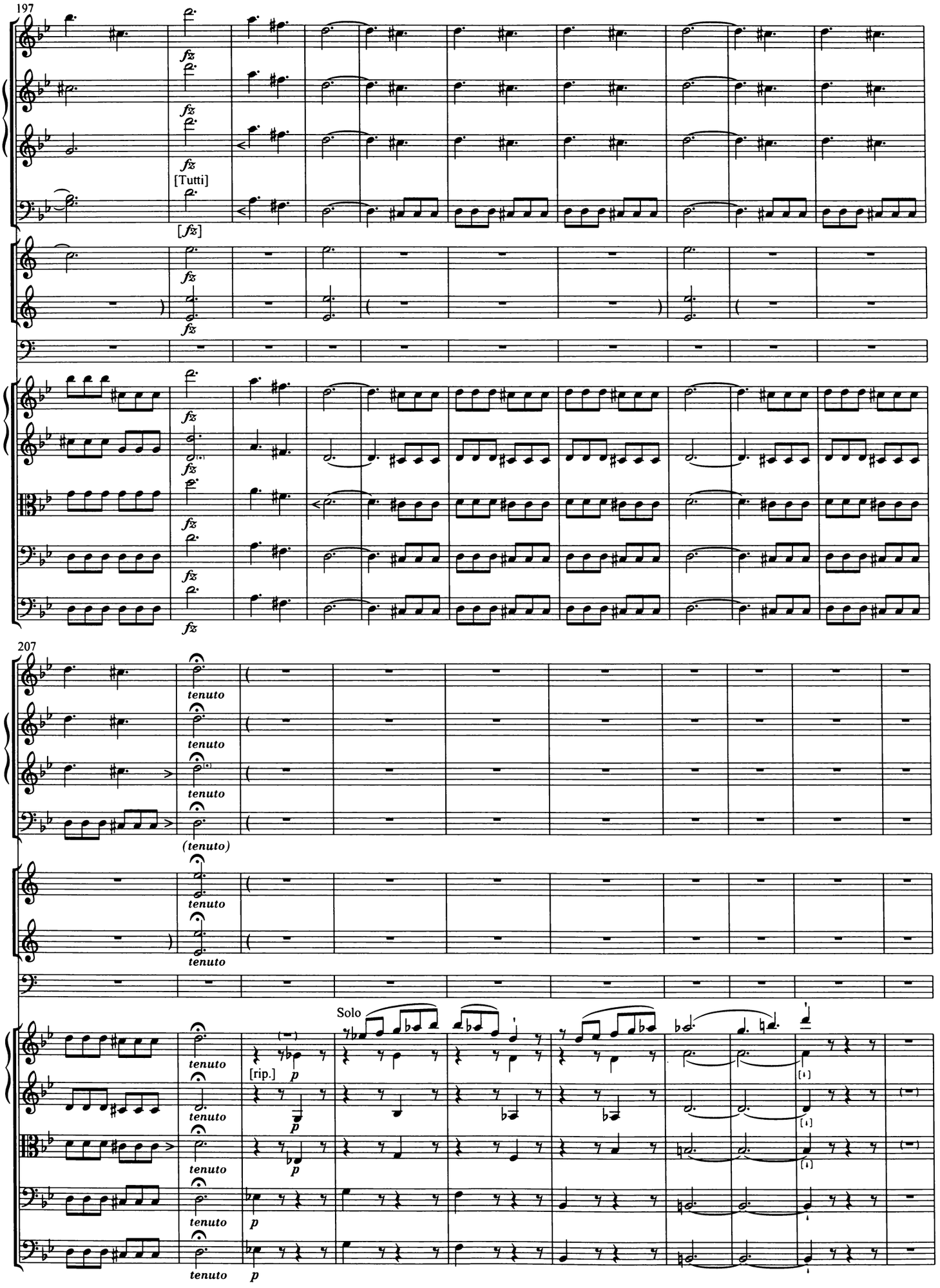

115
[Tutti]
124
[Tutti]

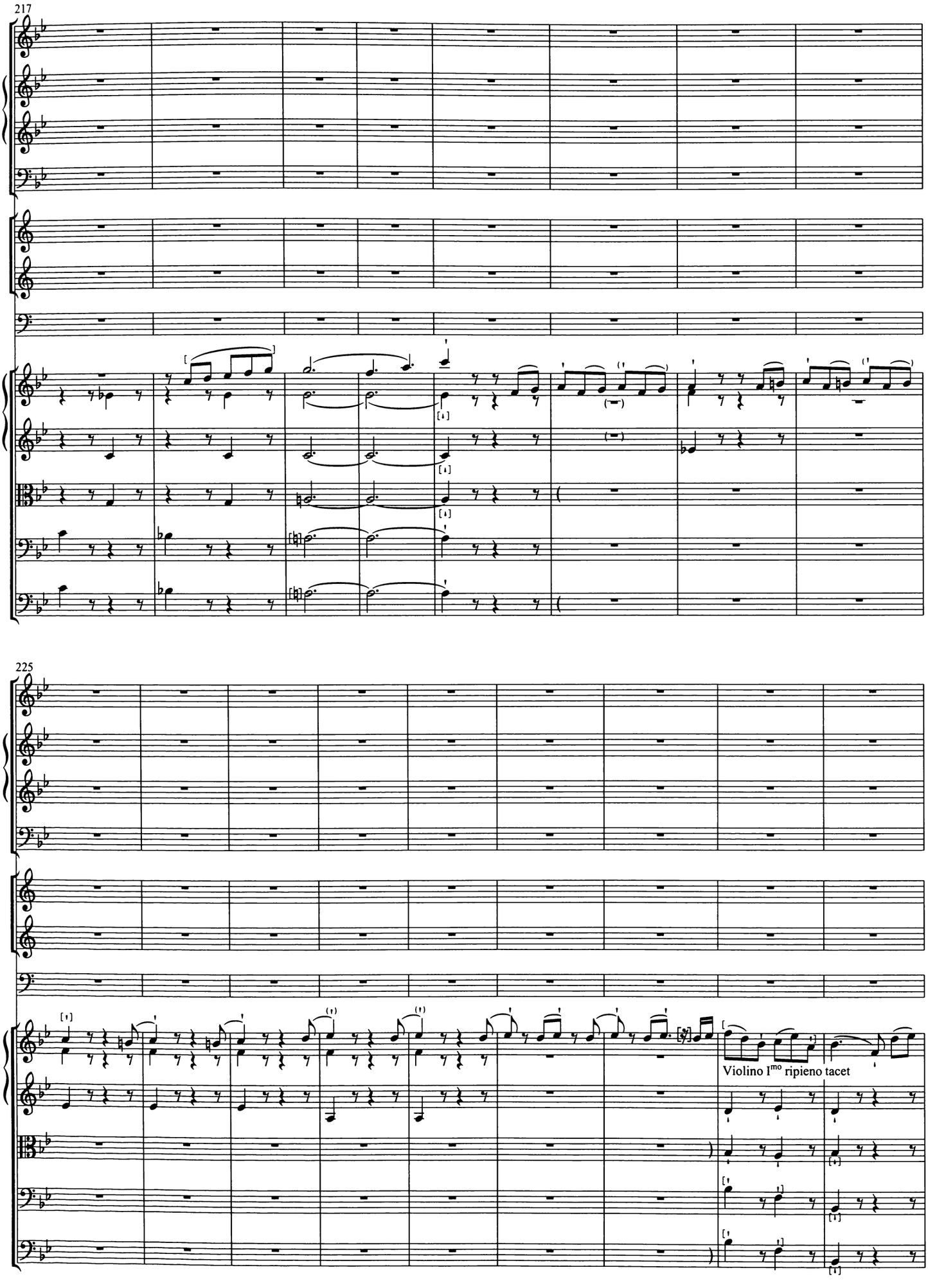

132
140

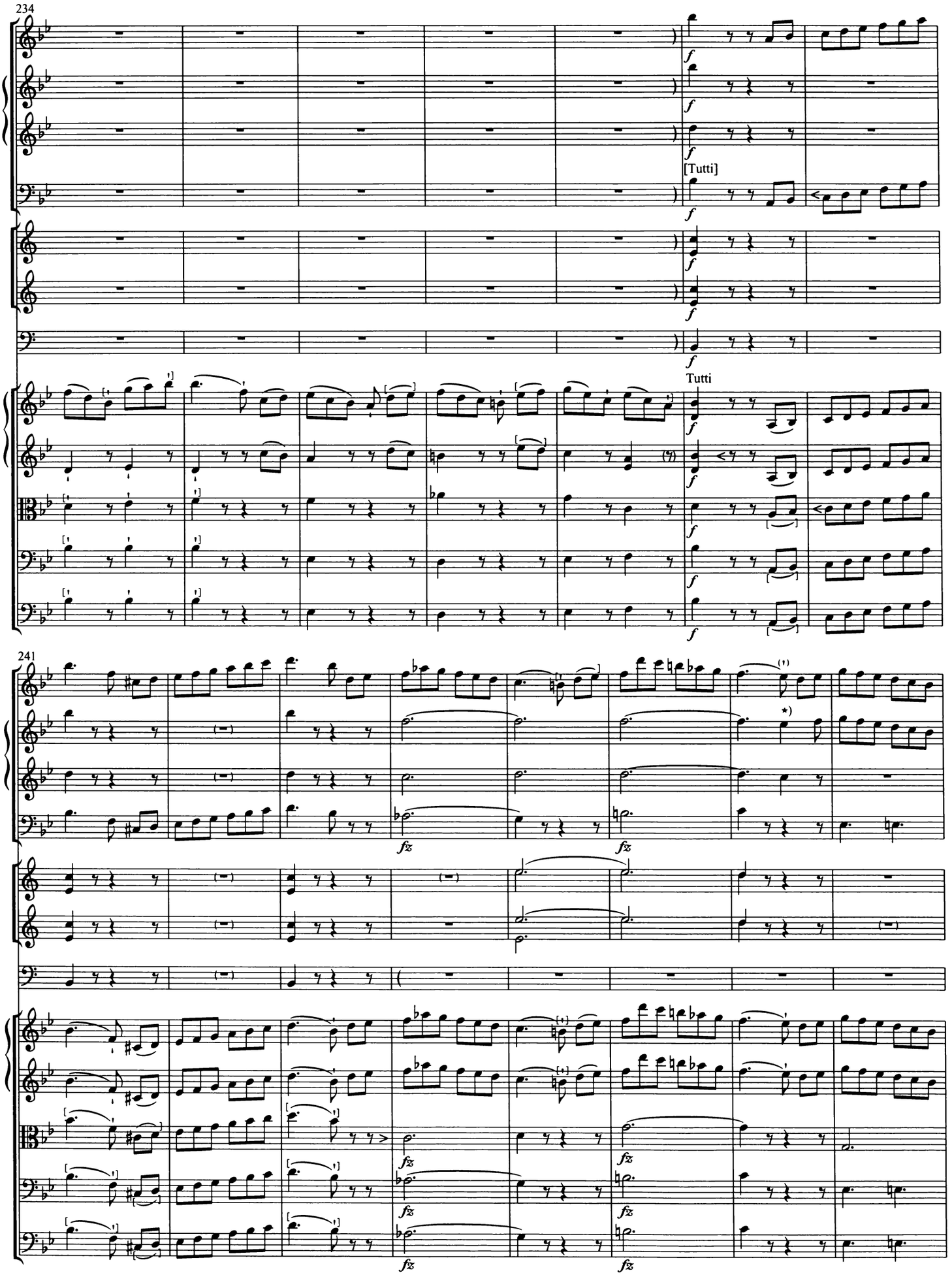

148
Solo
[V. I rip.]
p
155

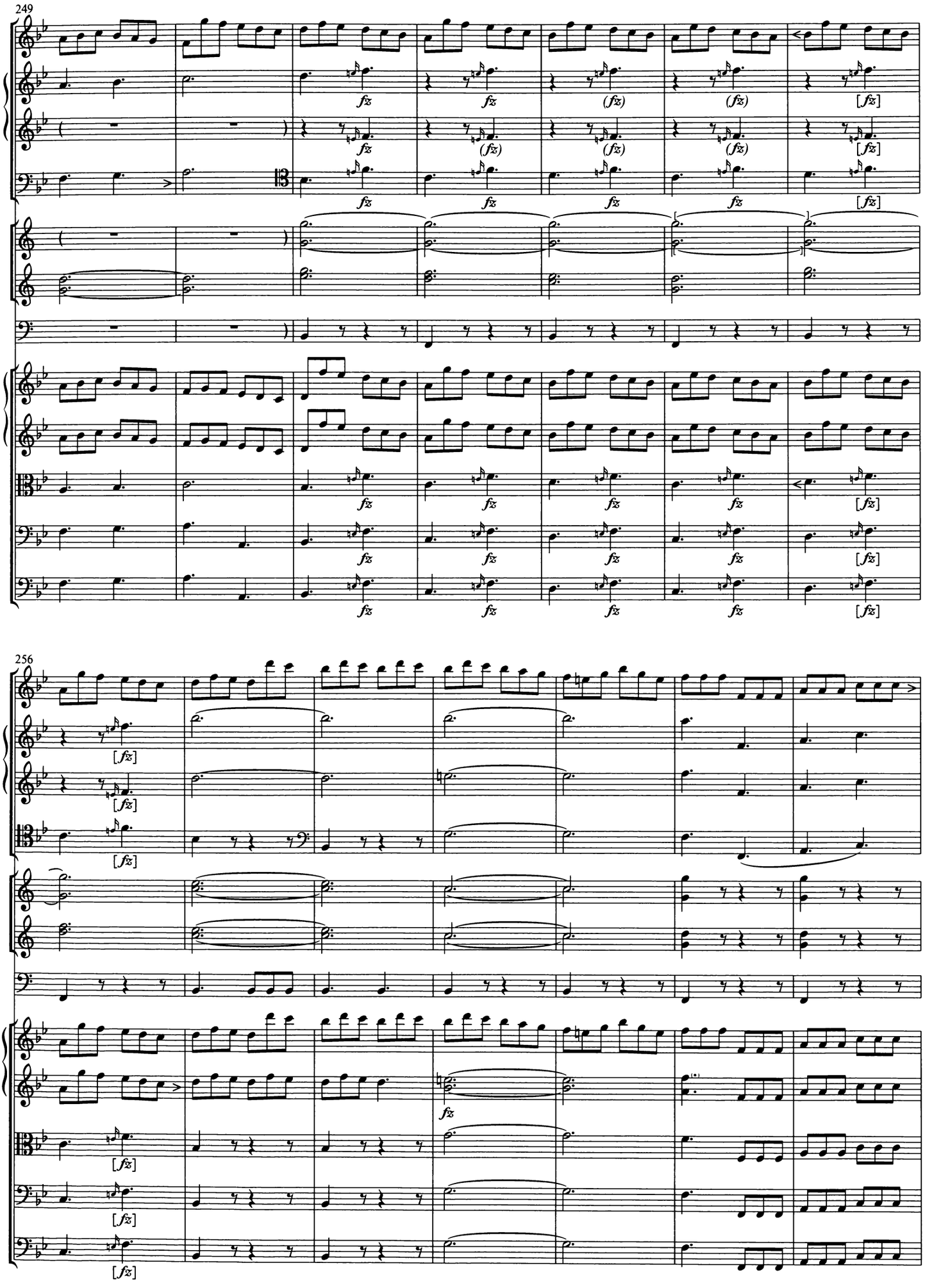

163
f
(p)
p
[Imo] Solo
Tutti
[Solo]
[rip.]
173
f(f)
f[f]
ff
a 2
Tutti

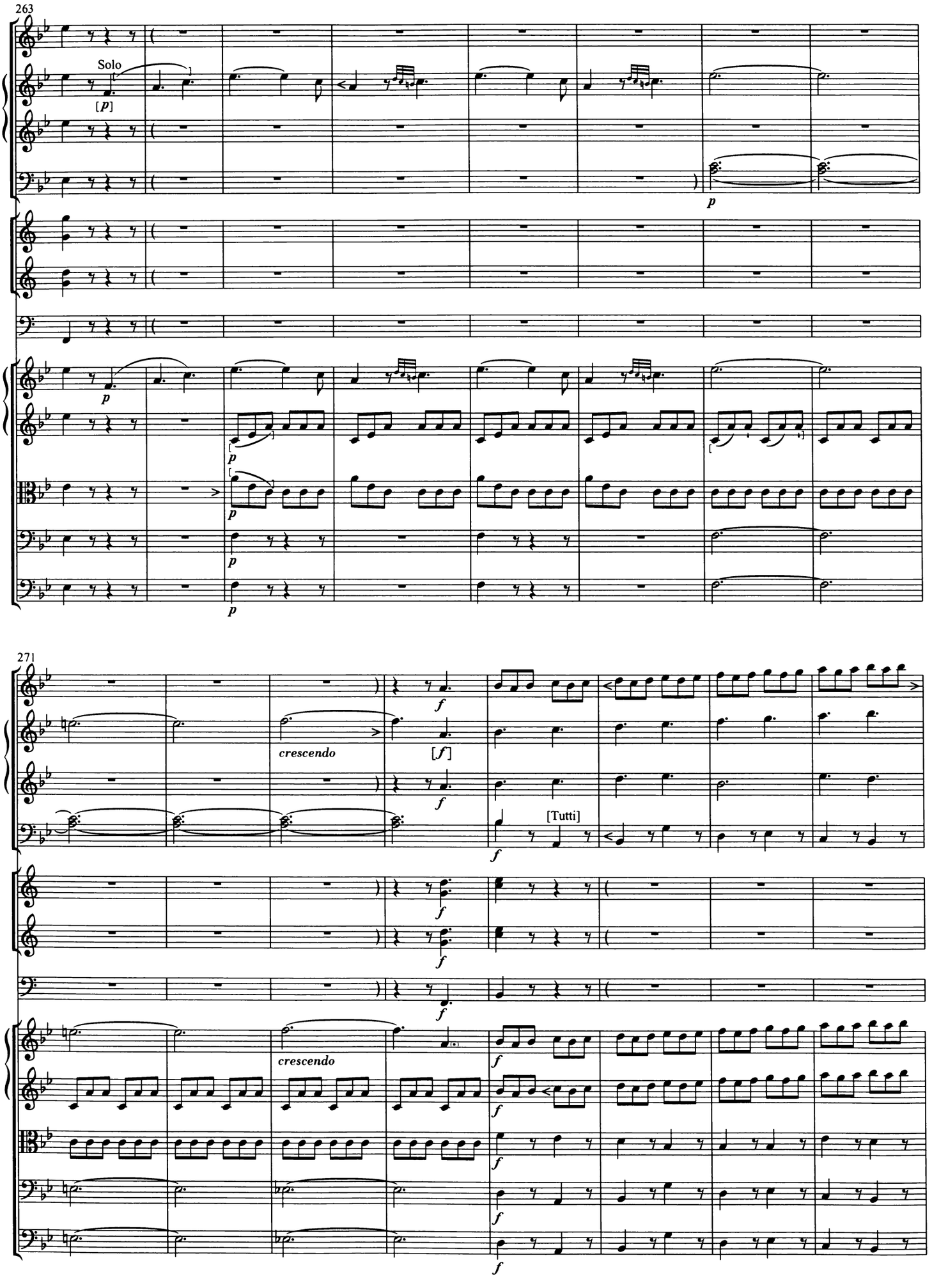

181
fz
189
(fz)
[fz]
a 2

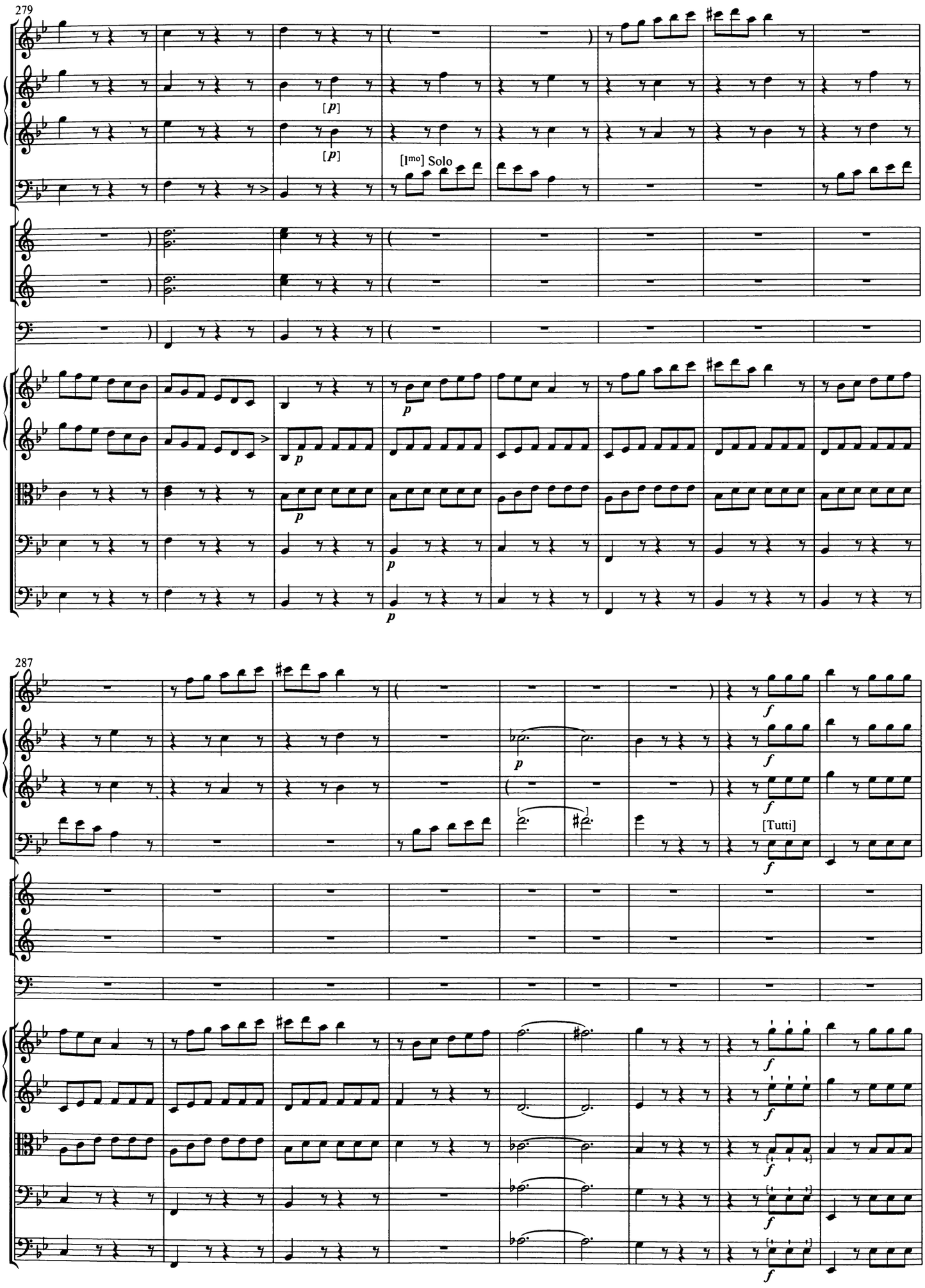

197
fz
[Tutti]
[fz]
207
tenuto
(tenuto)
Solo
[rip.]
p

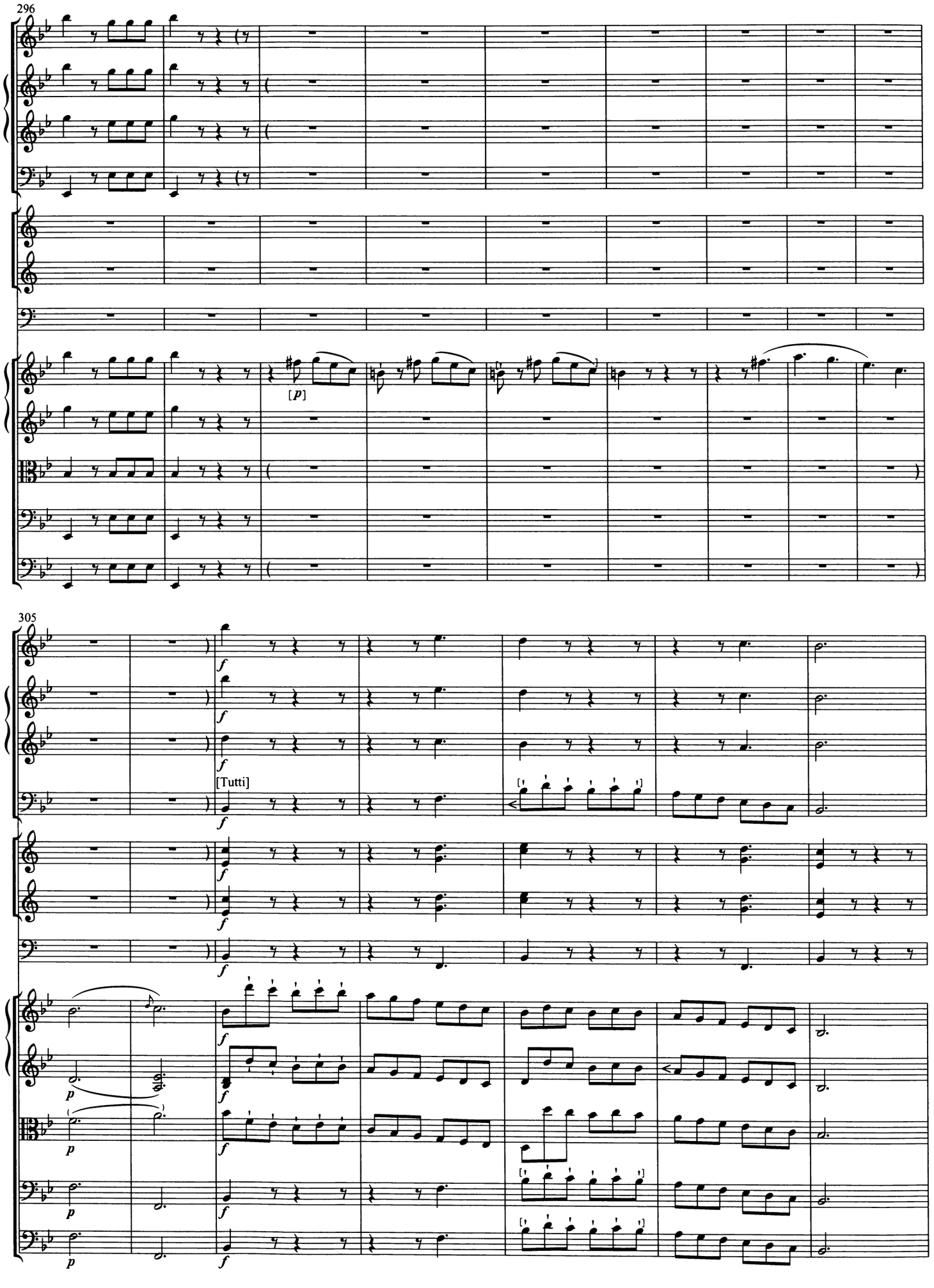

217
225
Violino I^mo ripieno tacet

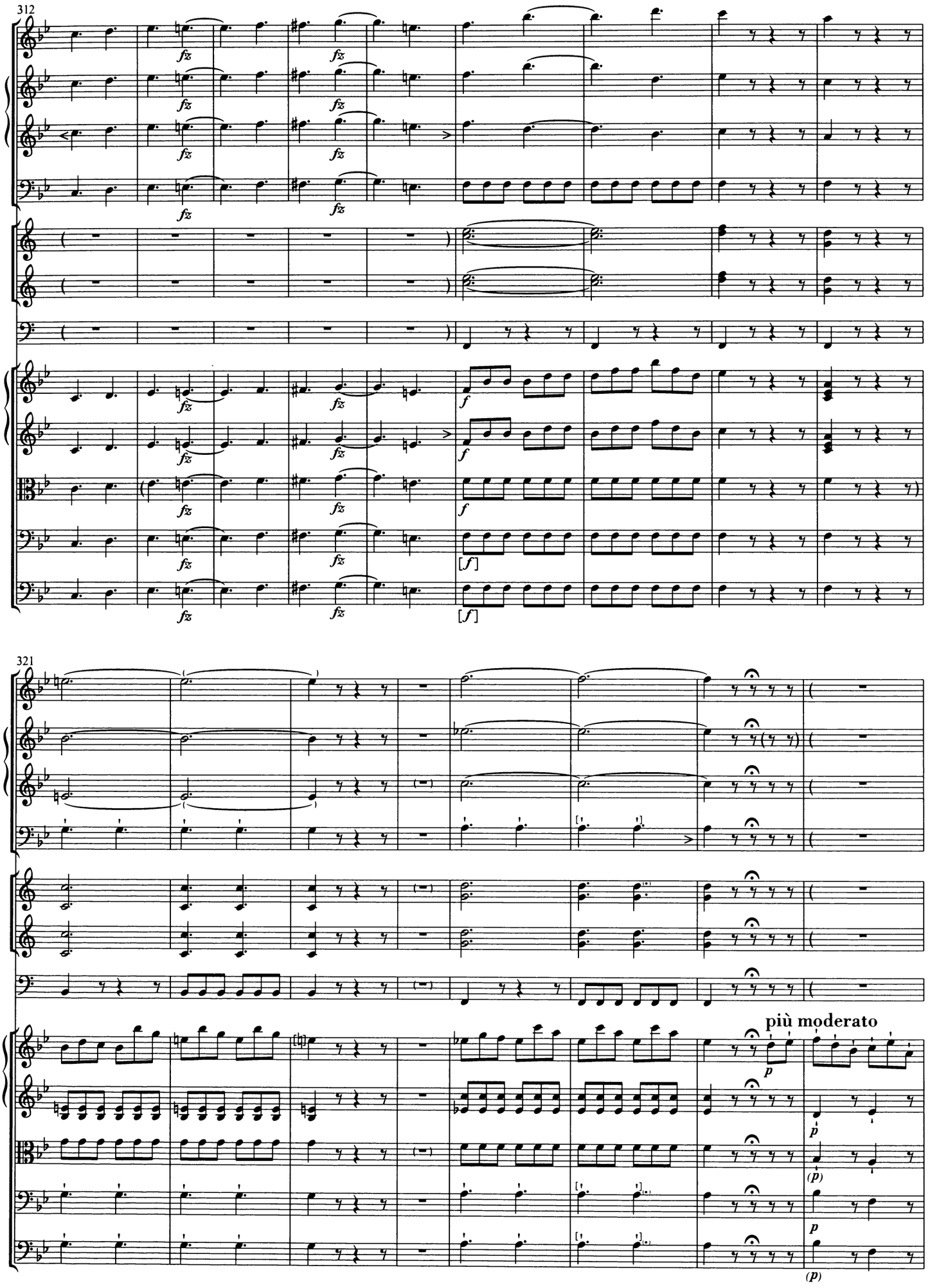

234
[Tutti]
Tutti
241
fz
*) Besser wie Flöte und Violinen?

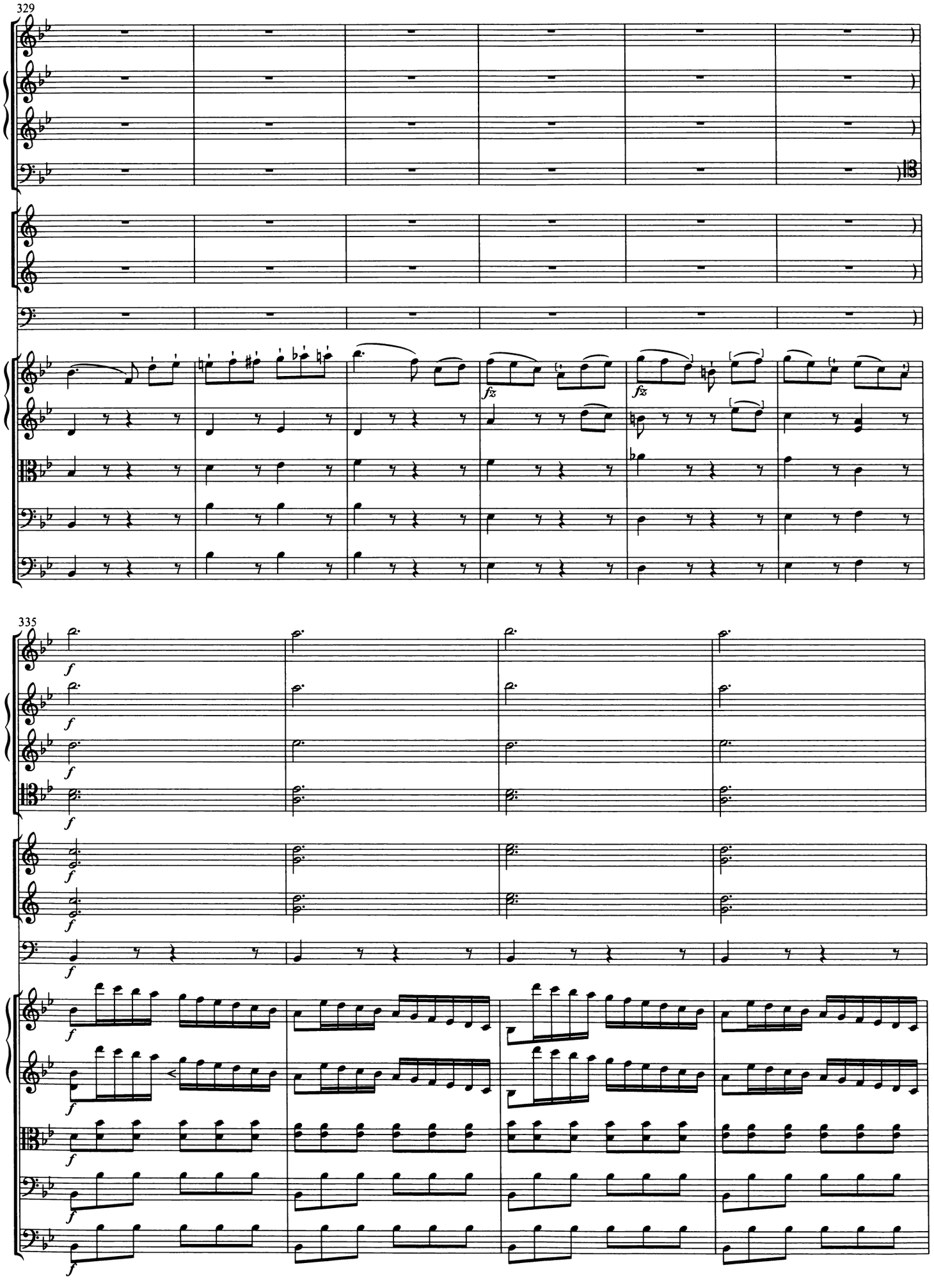

249
256

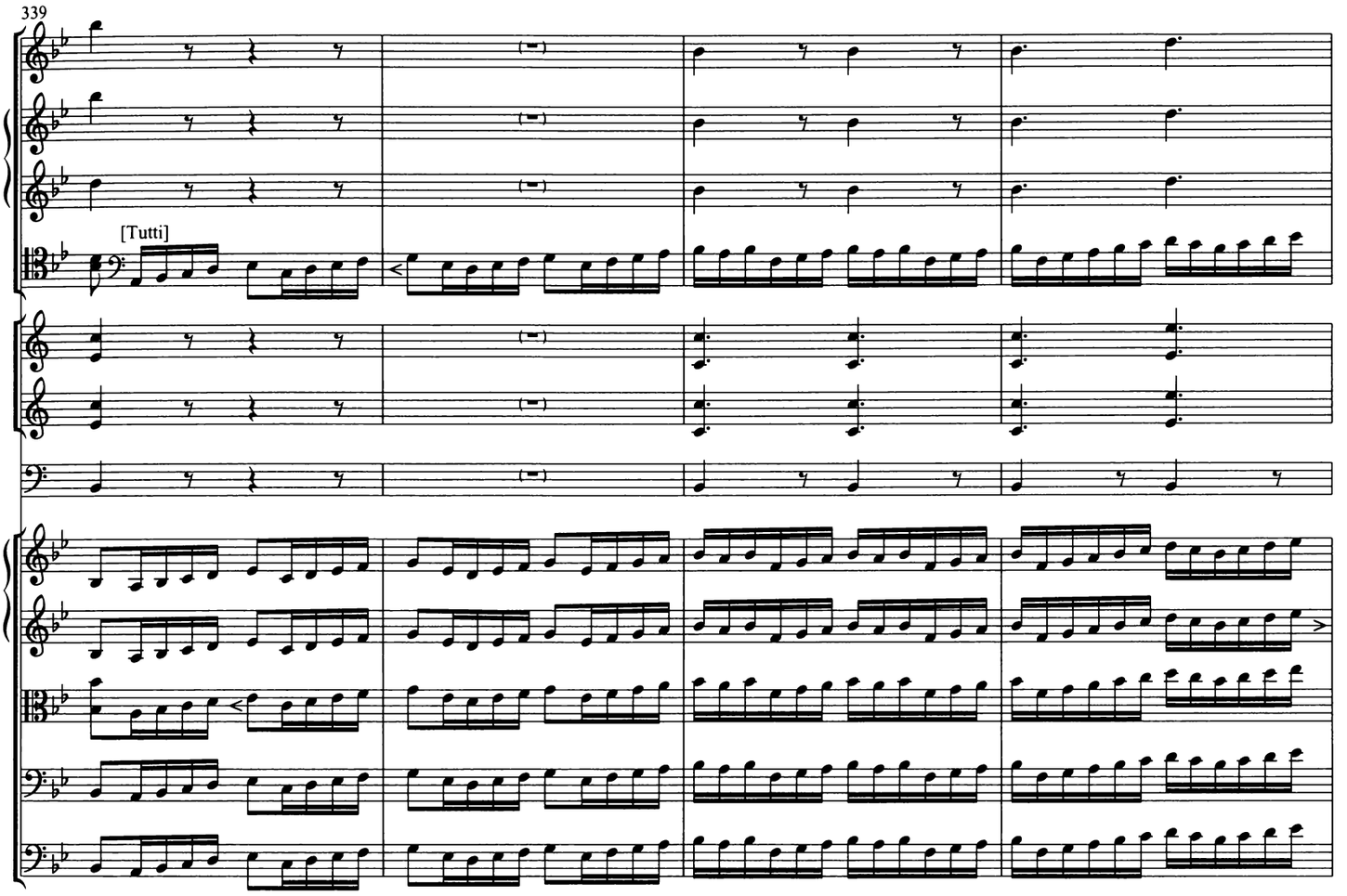

263
Solo
[p]
p
271
crescendo
[f]
[Tutti]
f

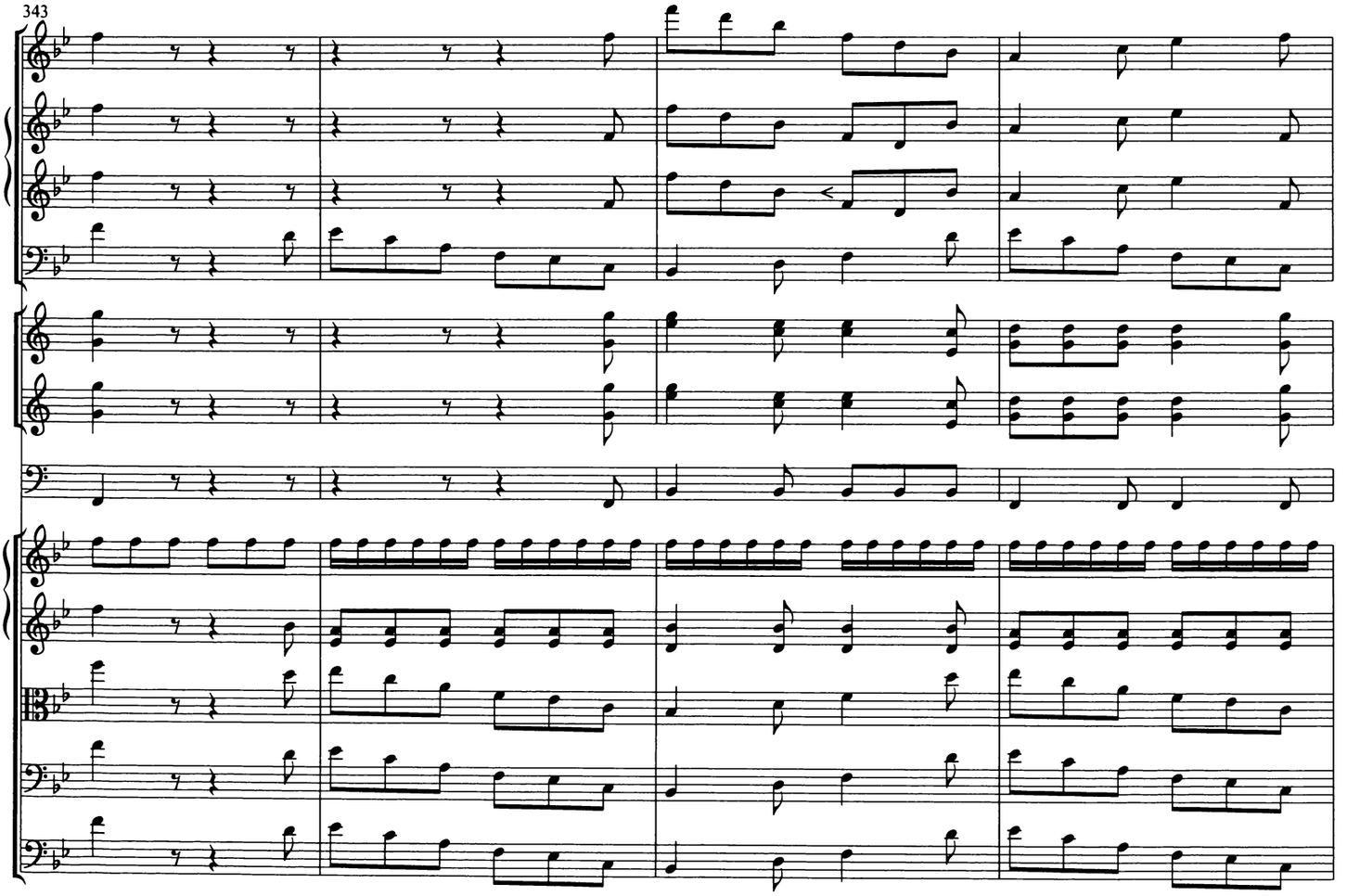

279
[p]
[p]
[Imo] Solo
p
p
p
p
287
f
f
f
f
[Tutti]
f
f
f
f
f


296
[p]
305
[Tutti]


312
fz
f
[f]
321
più moderato
p
(p)


329
fz
fz
335
f


339
[Tutti]


343

347

*)

352

p

p

[p]

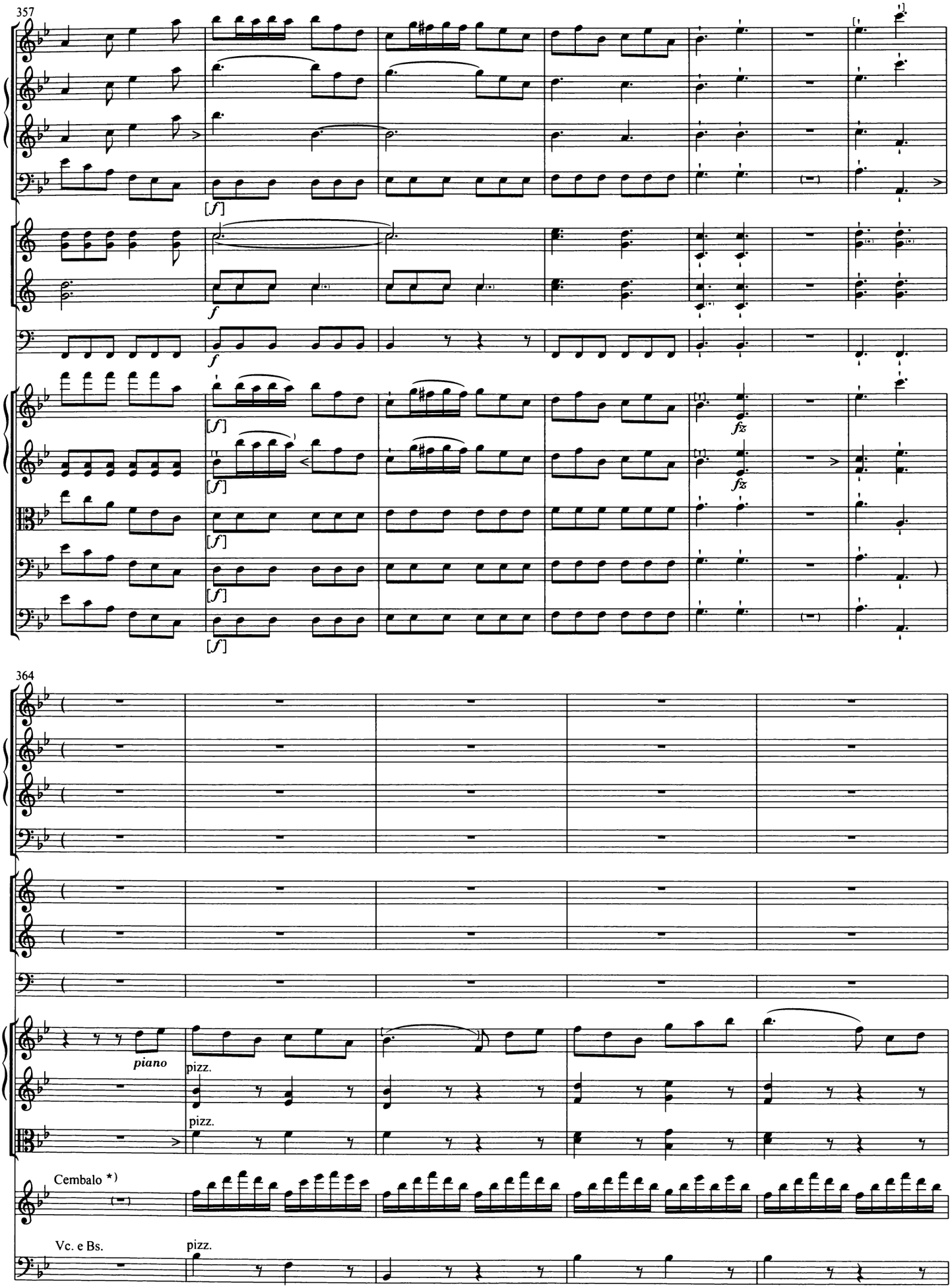
[p]

p

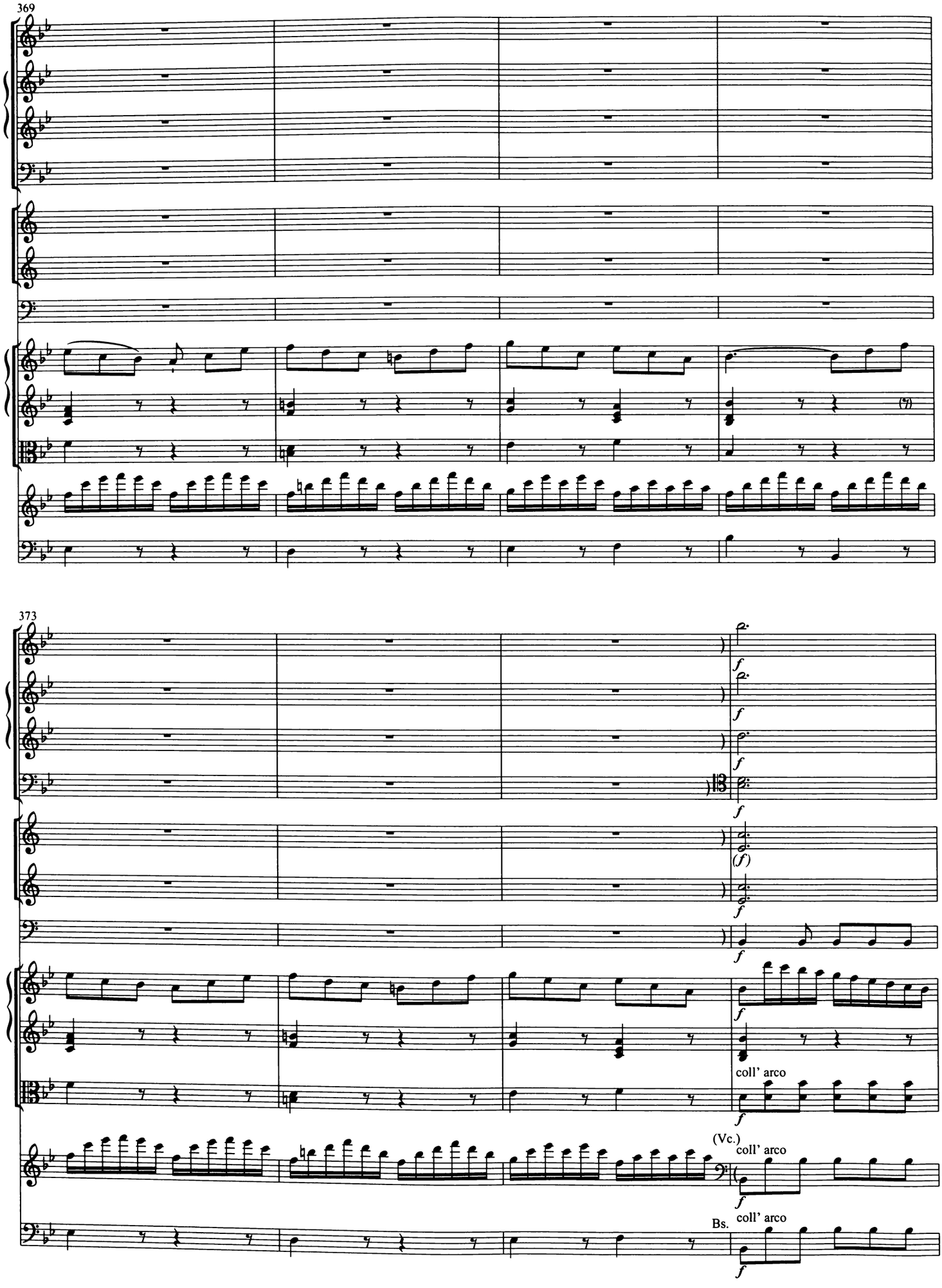
p

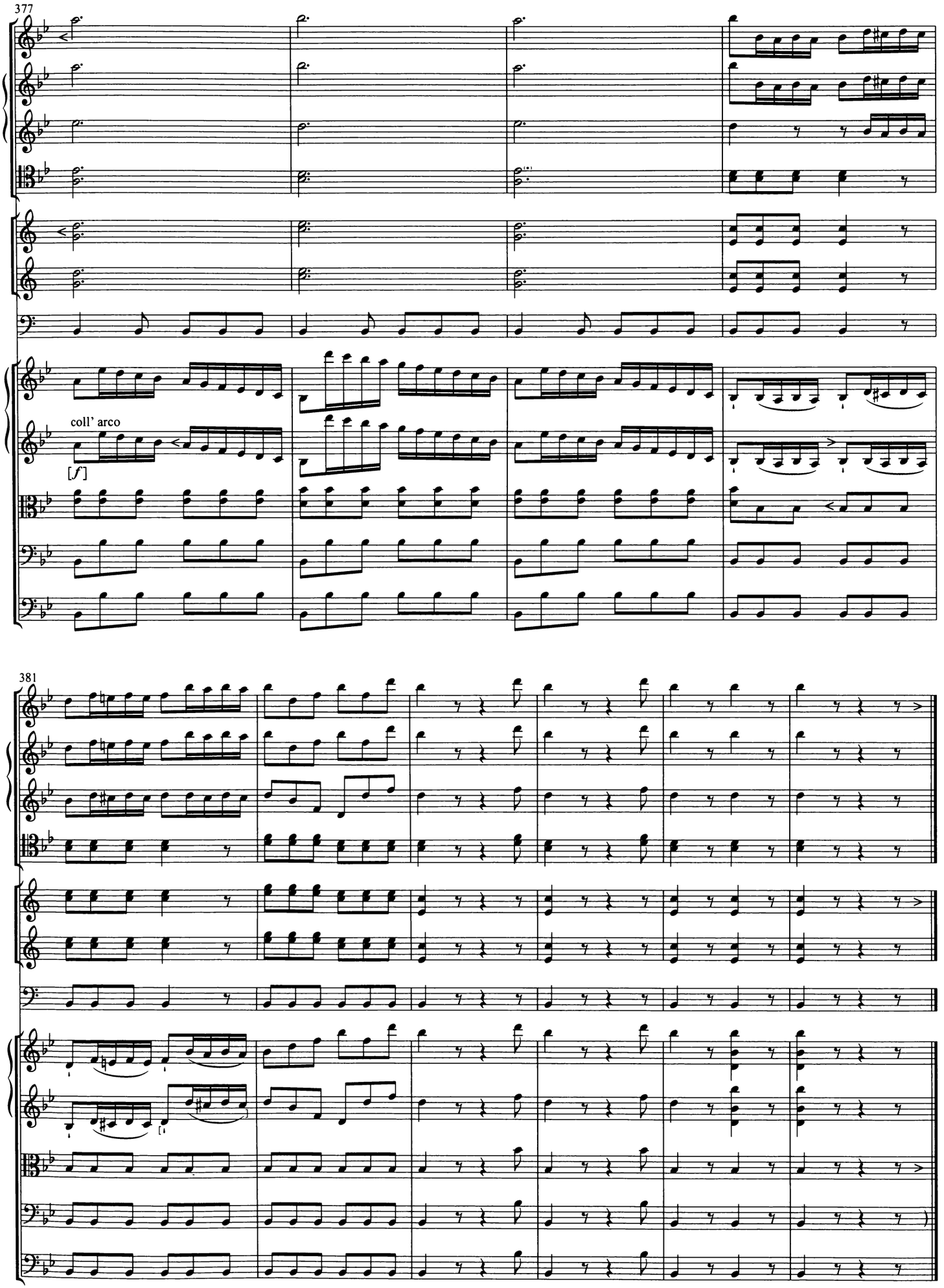
p

*) Besser c^2 (wie in Takt 359)?



*) Vgl. das Vorwort.


369
373
f
(f)
coll' arco
(Vc.)
coll' arco
Bs.
coll' arco

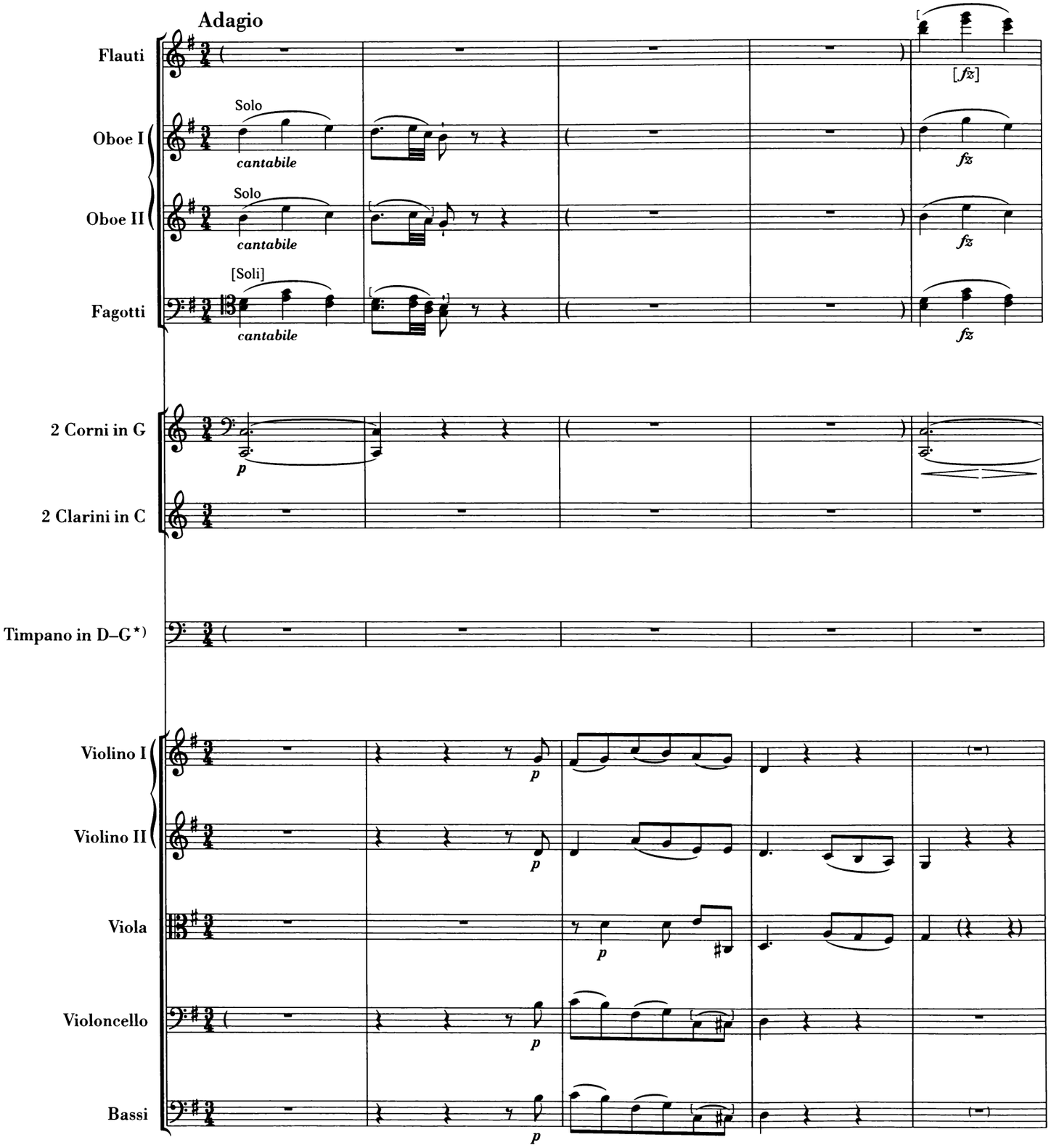

377
coll' arco
[f]
381

5.

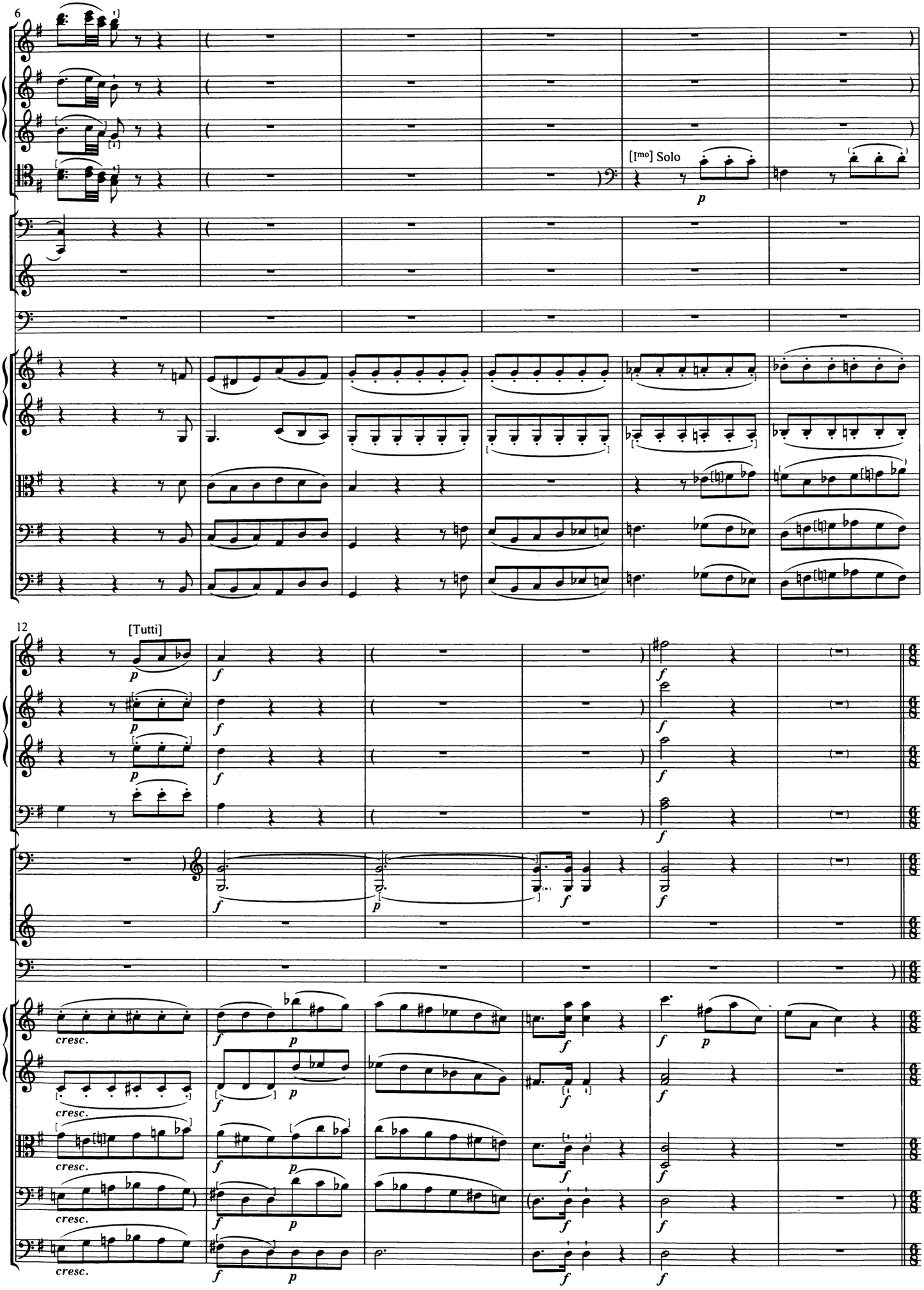
SINFONIE in G

„The Surprise“ · „Mit dem Paukenschlag“

1791
Hoboken I:94



*) Siehe dagegen Takt 131–134.


6
[mo] Solo
12
[Tutti]
cresc.

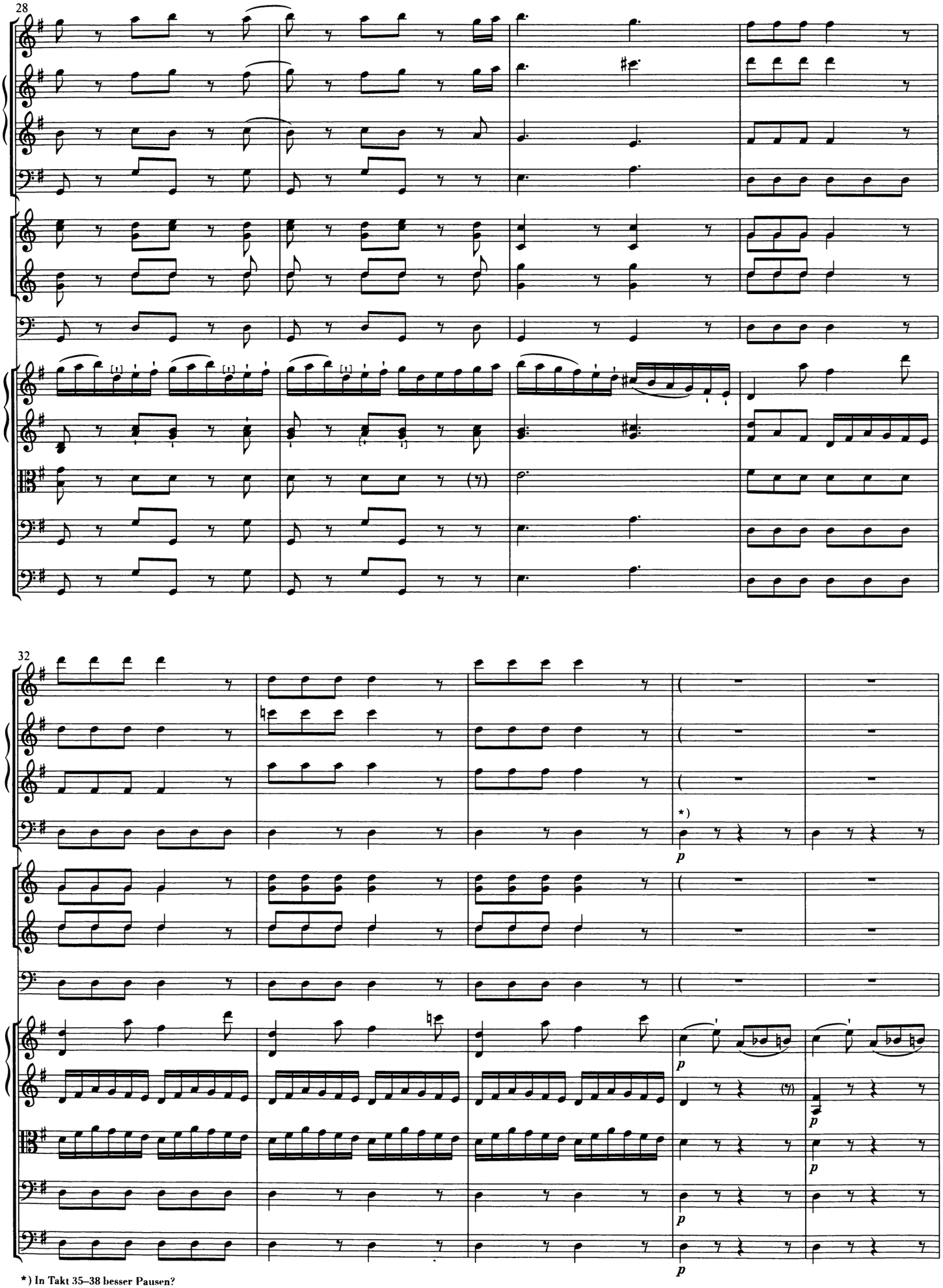
Vivace assai

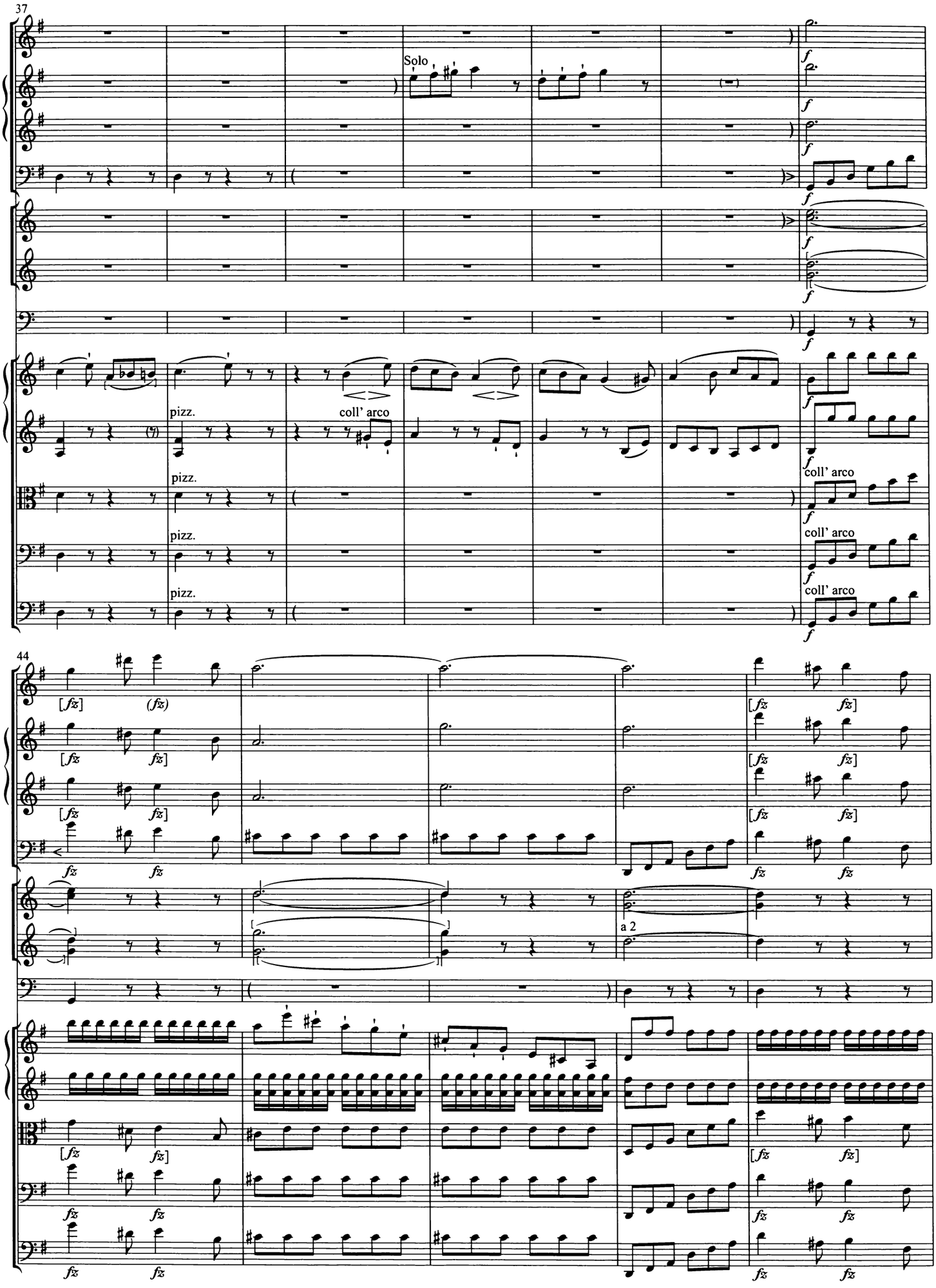
18

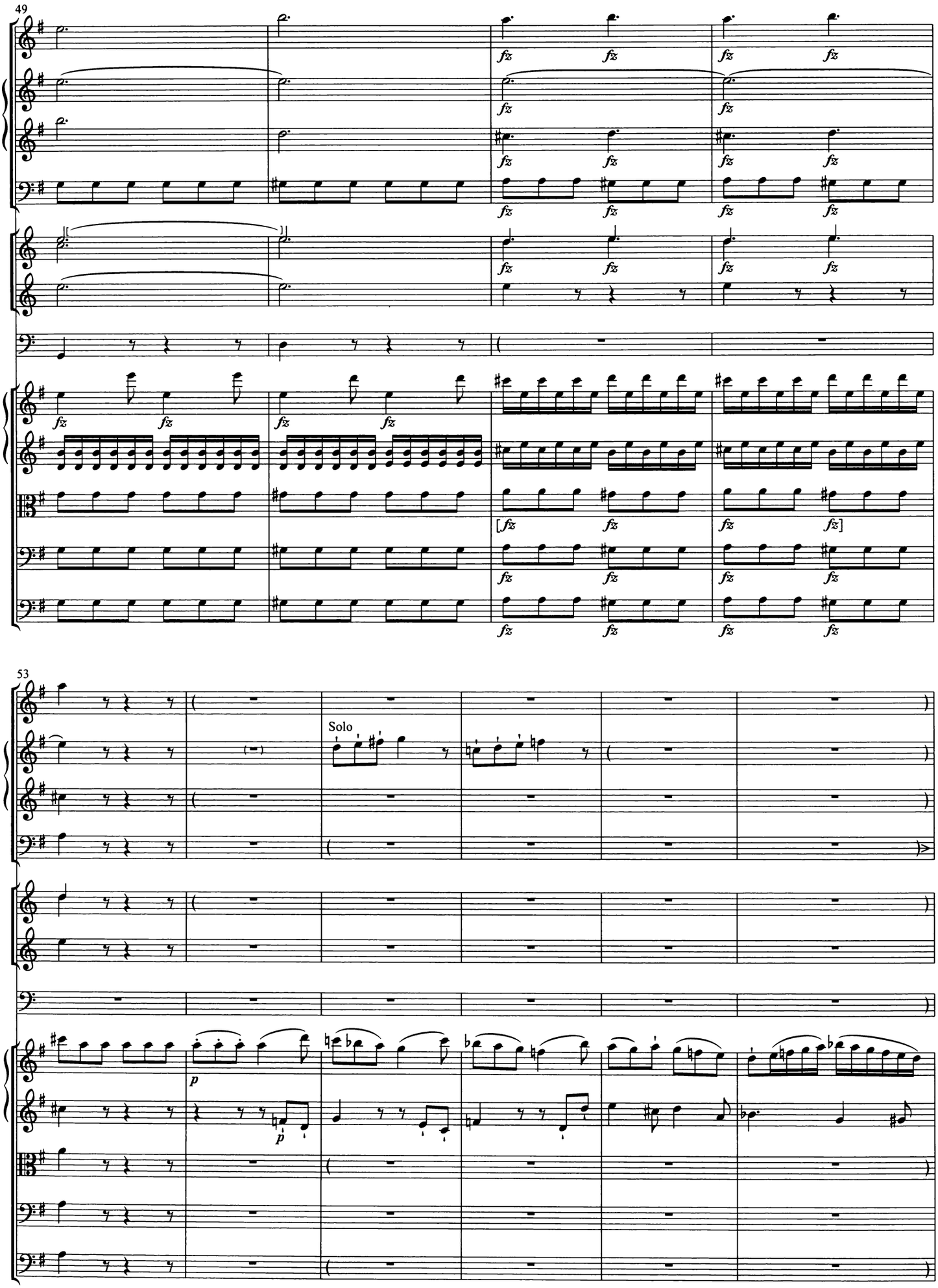
Tutti

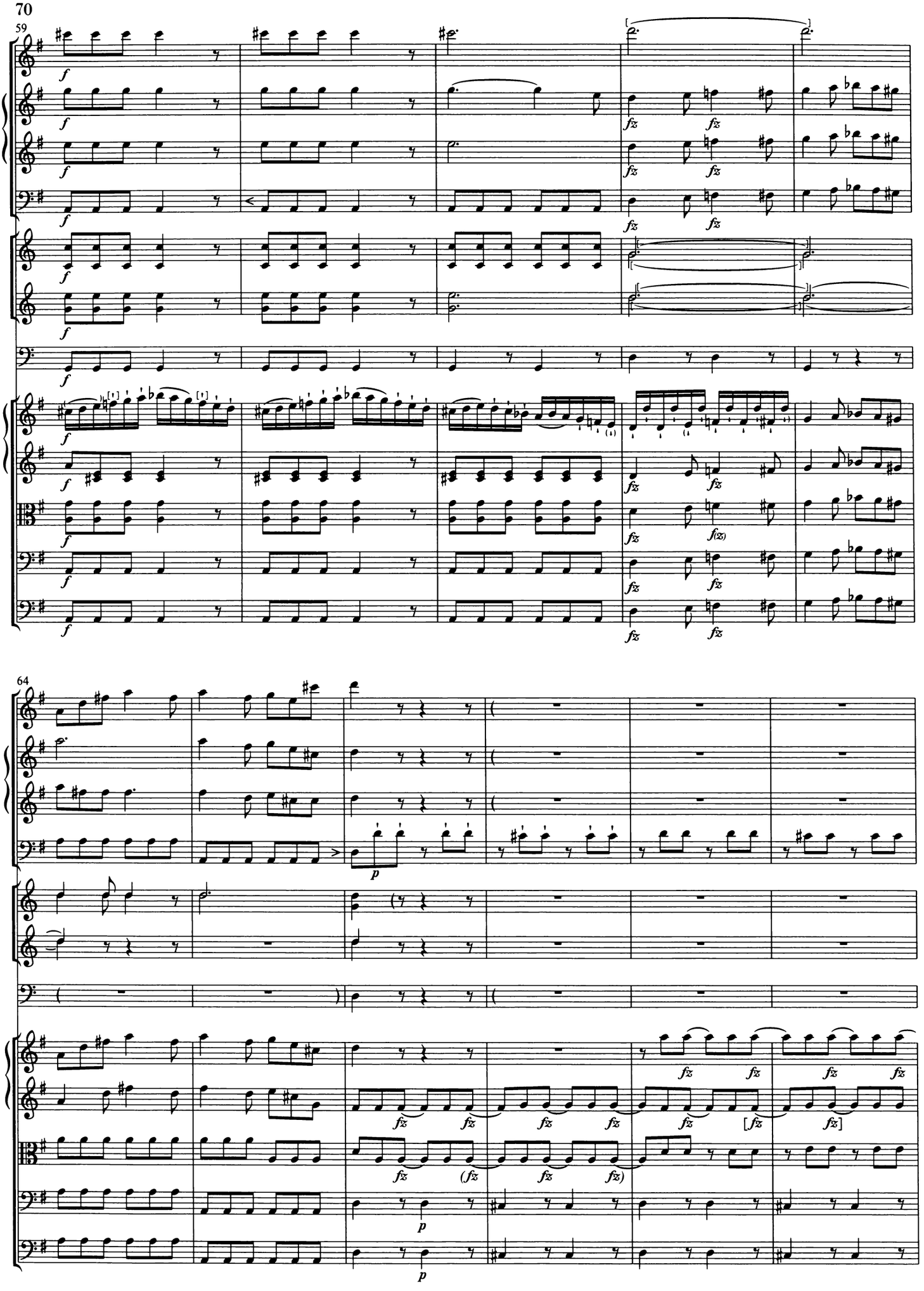
23

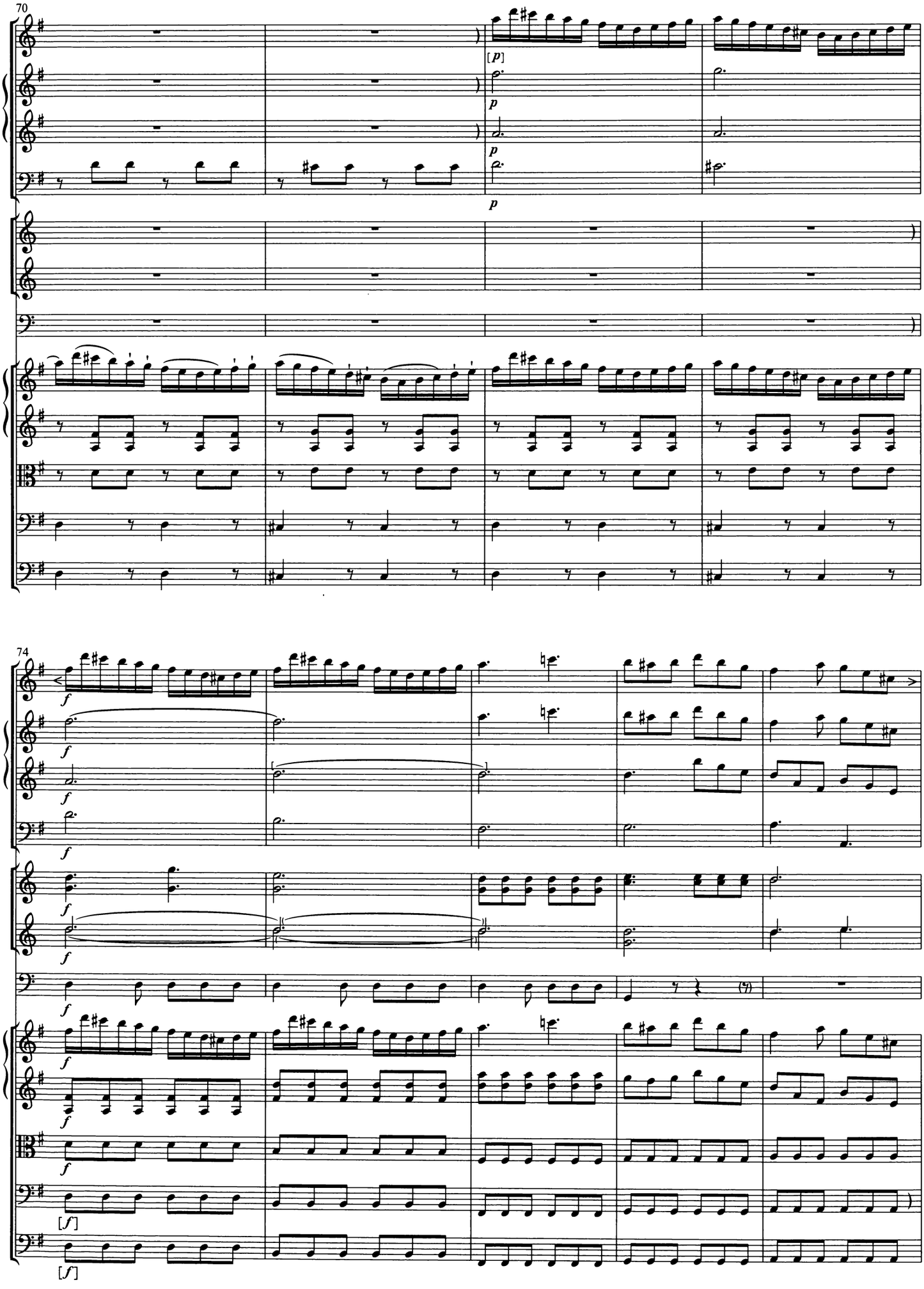
*) Statt in den meisten Figuren auch zu deuten.

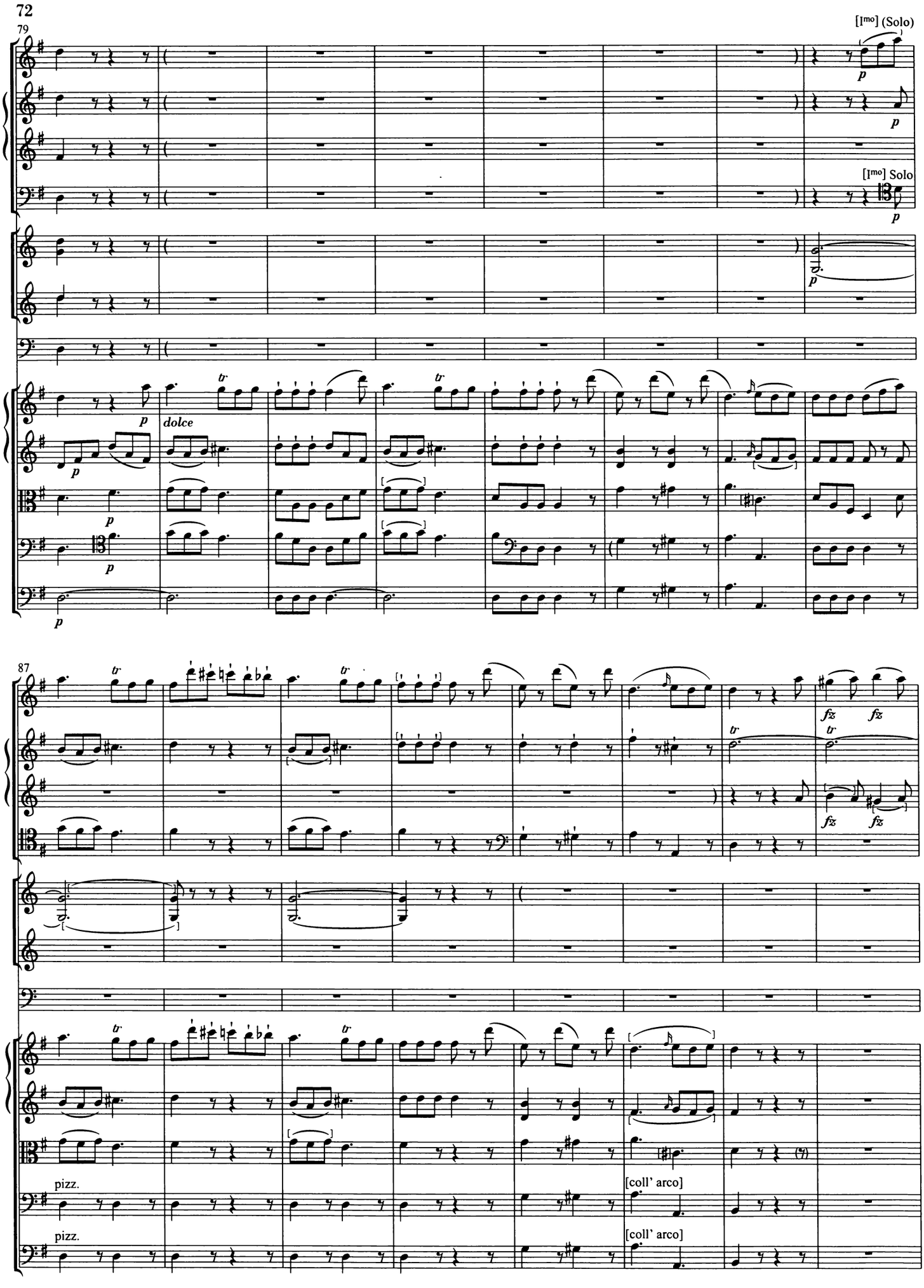

28
32
*)
p
p
p
p
p
*) In Takt 35–38 besser Pausen?

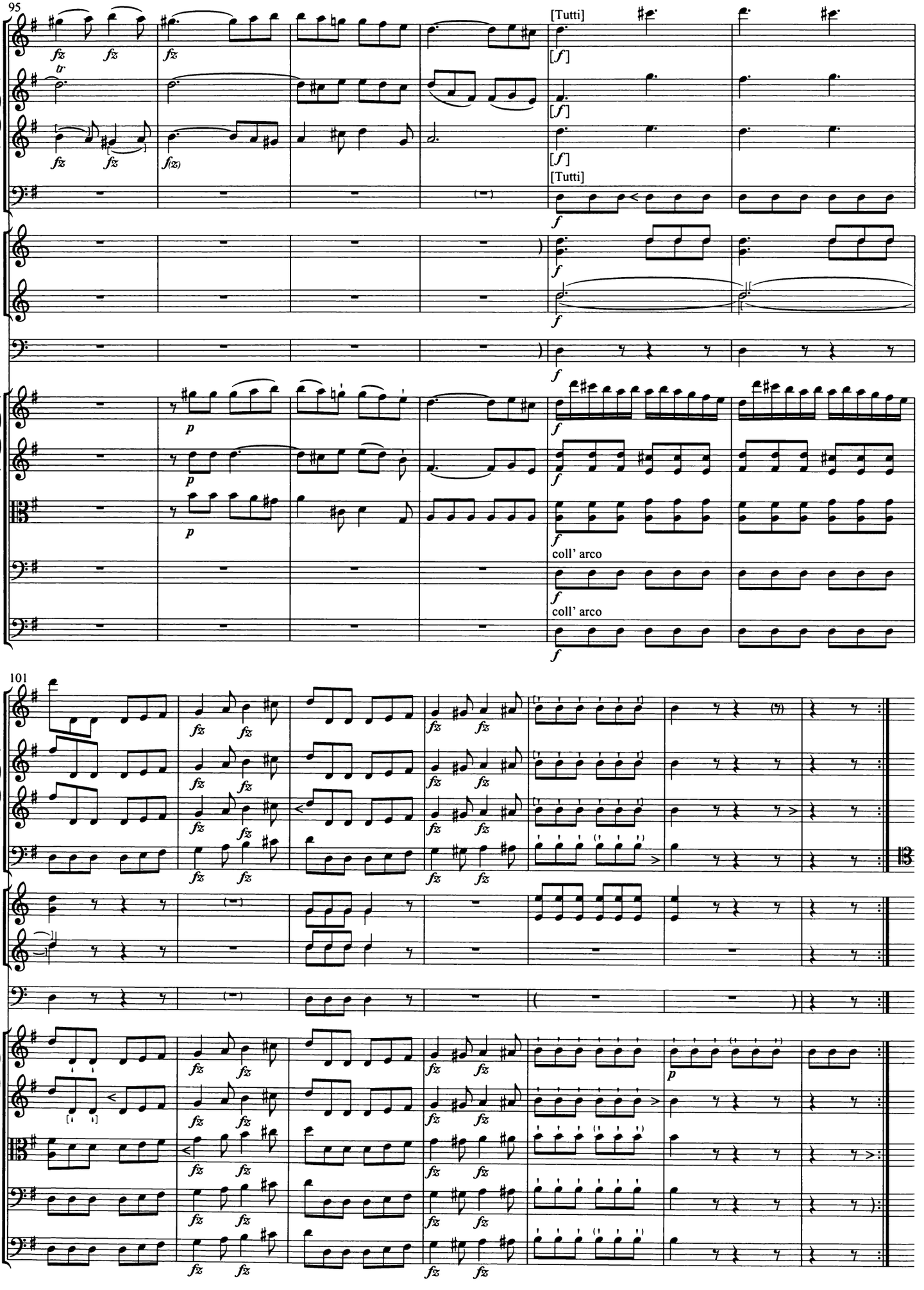

37
Solo
pizz.
coll' arco
44
a 2

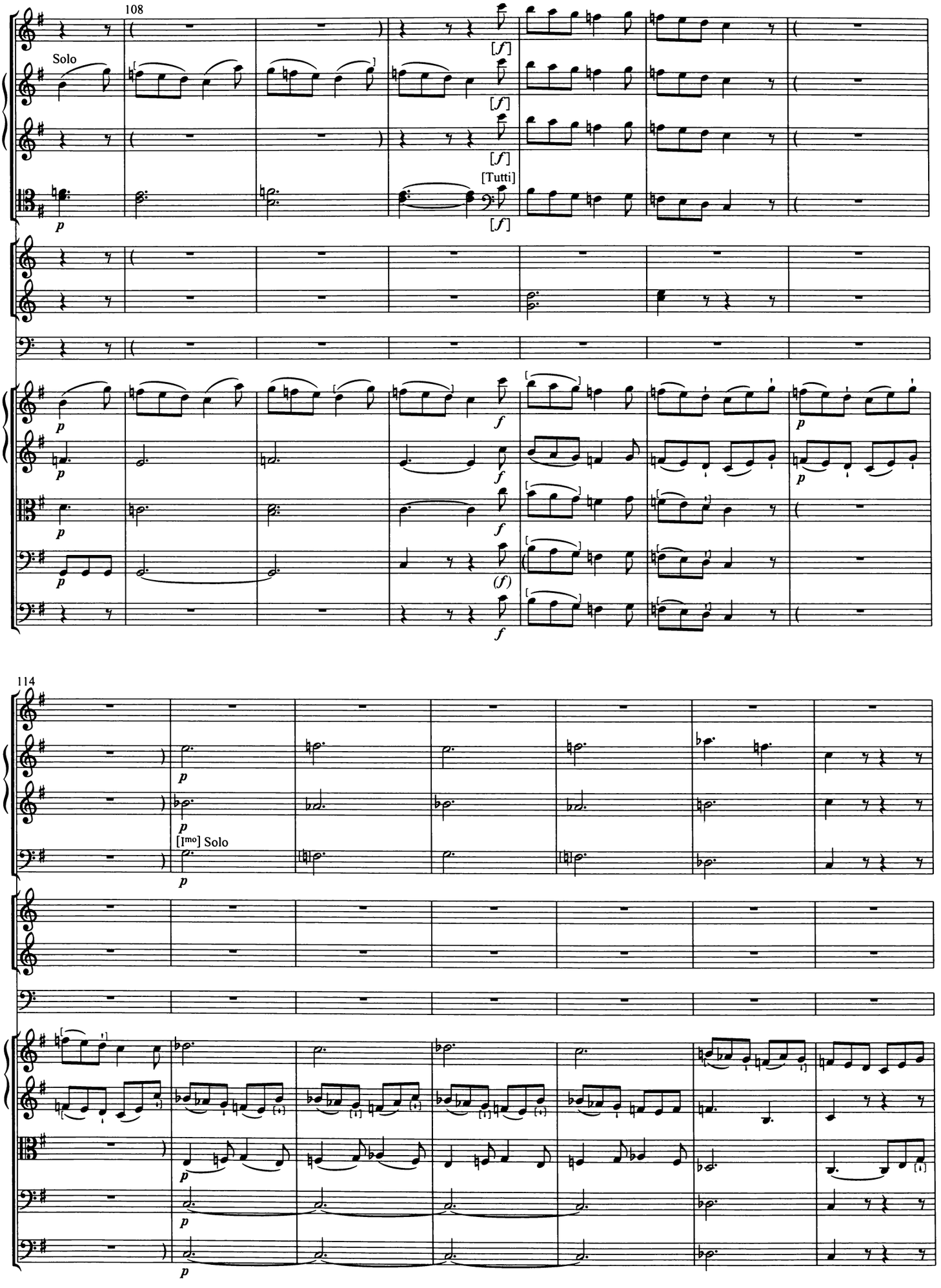

49
fz
53
Solo
p


59
64


70
[p]
p
p
p
74
f
f
f
f
f
f
f
f
f
[f]
[f]


79
[Imo] (Solo)
p
[Imo] Solo
p
p
dolce
tr
87
fz
pizz.
[coll' arco]
pizz.
[coll' arco]


95
[Tutti]
[f]
[Tutti]
coll' arco
101

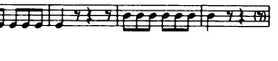

108
Solo
[f]
[Tutti]
p
f
(f)
114
[Imo] Solo

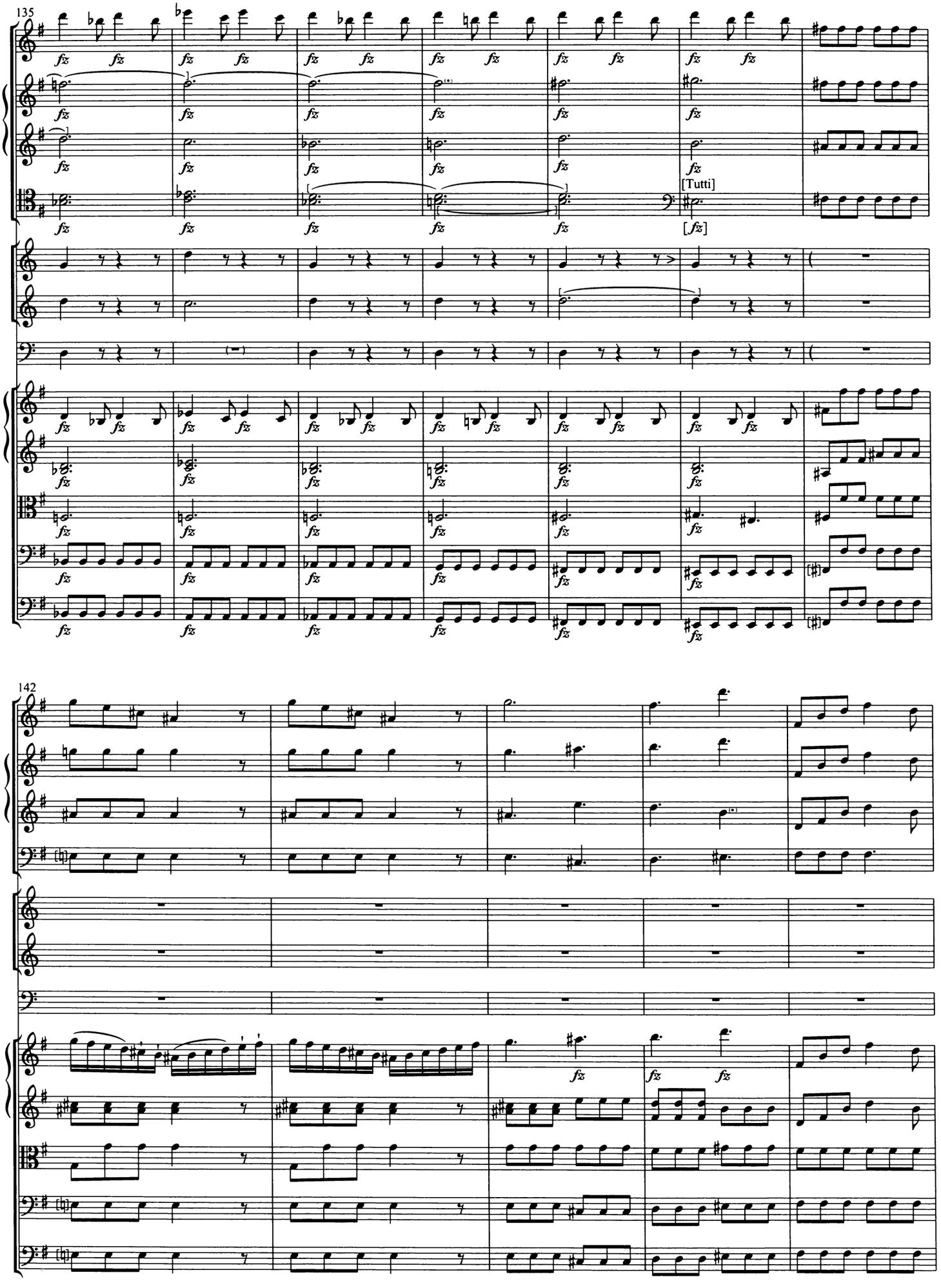
121

[Tutti]

a 2

128

*) Takt 131–134 im Autograph von unbekannter Hand zu  geändert.


135
[Tutti]
142

147

154

*) Besser (wie Takt 23)?

161

a 2

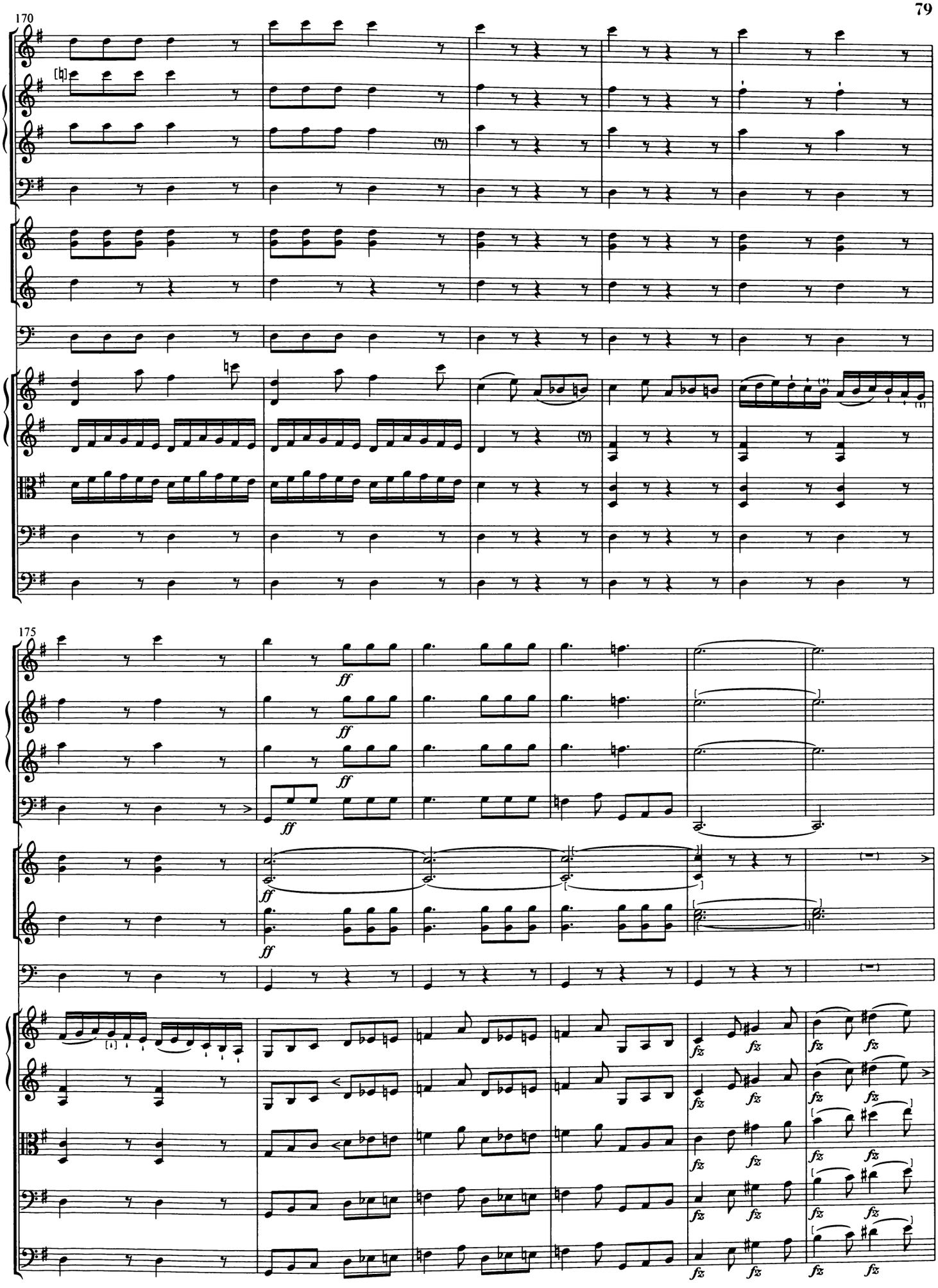
166

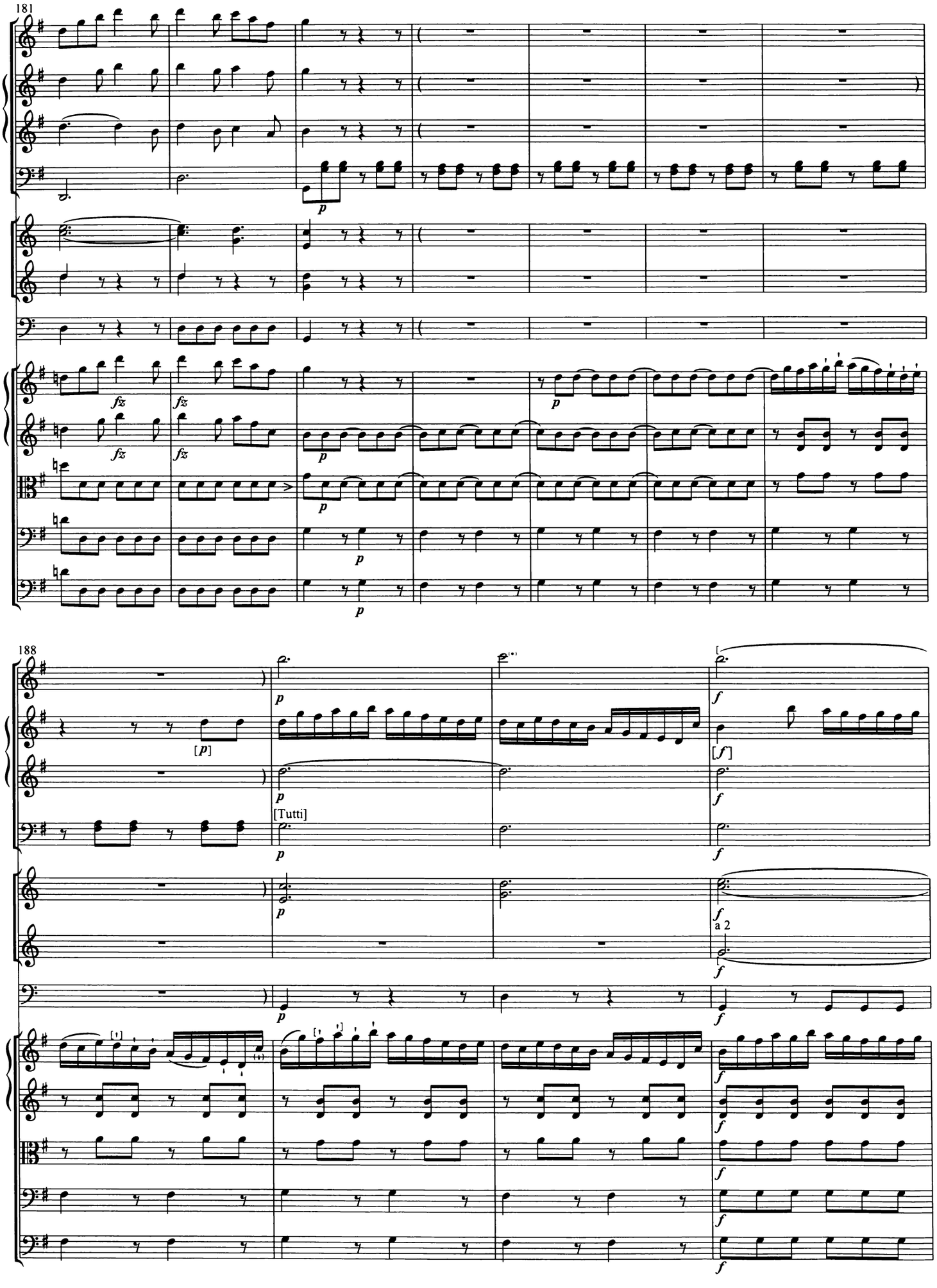
a 2

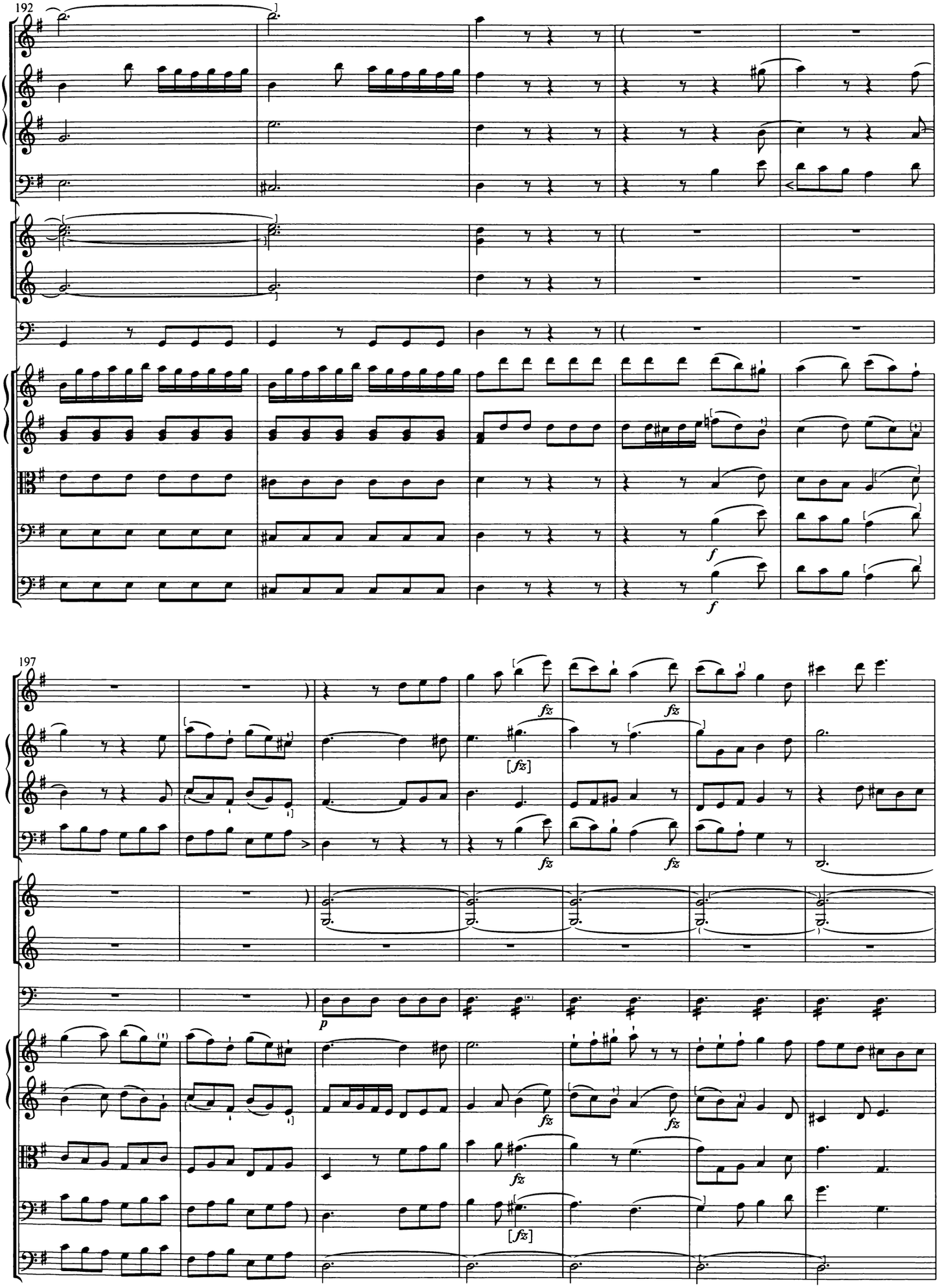
fz

fz

*) Besser (wie Takt 29–30)?


170
175
ff
fz


181
fz
p
188
[p]
[Tutti]
[f]
a 2


192
f
f
197
fz
fz
[fz]
fz
fz
fz
[fz]
p

204

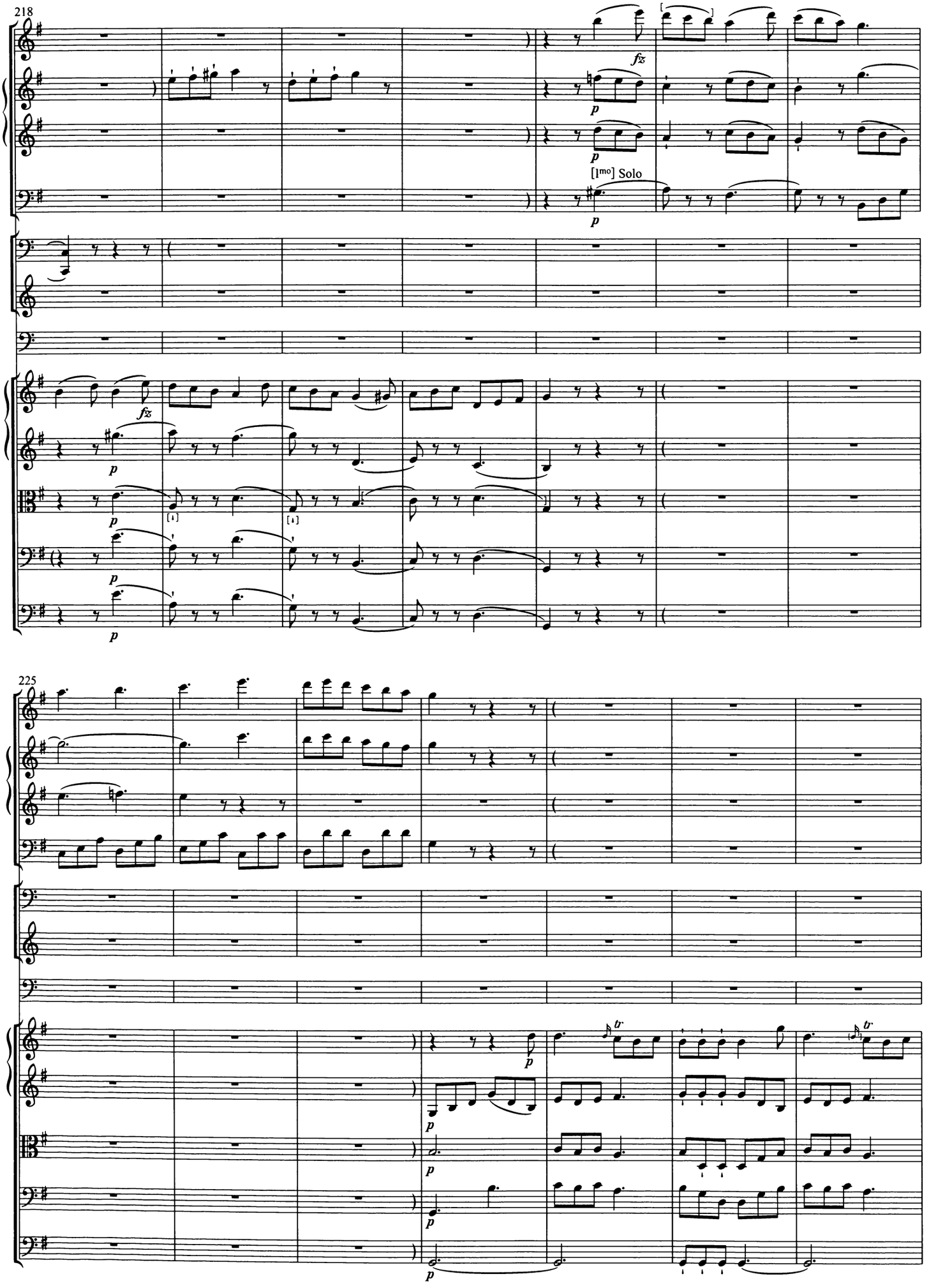
a 2

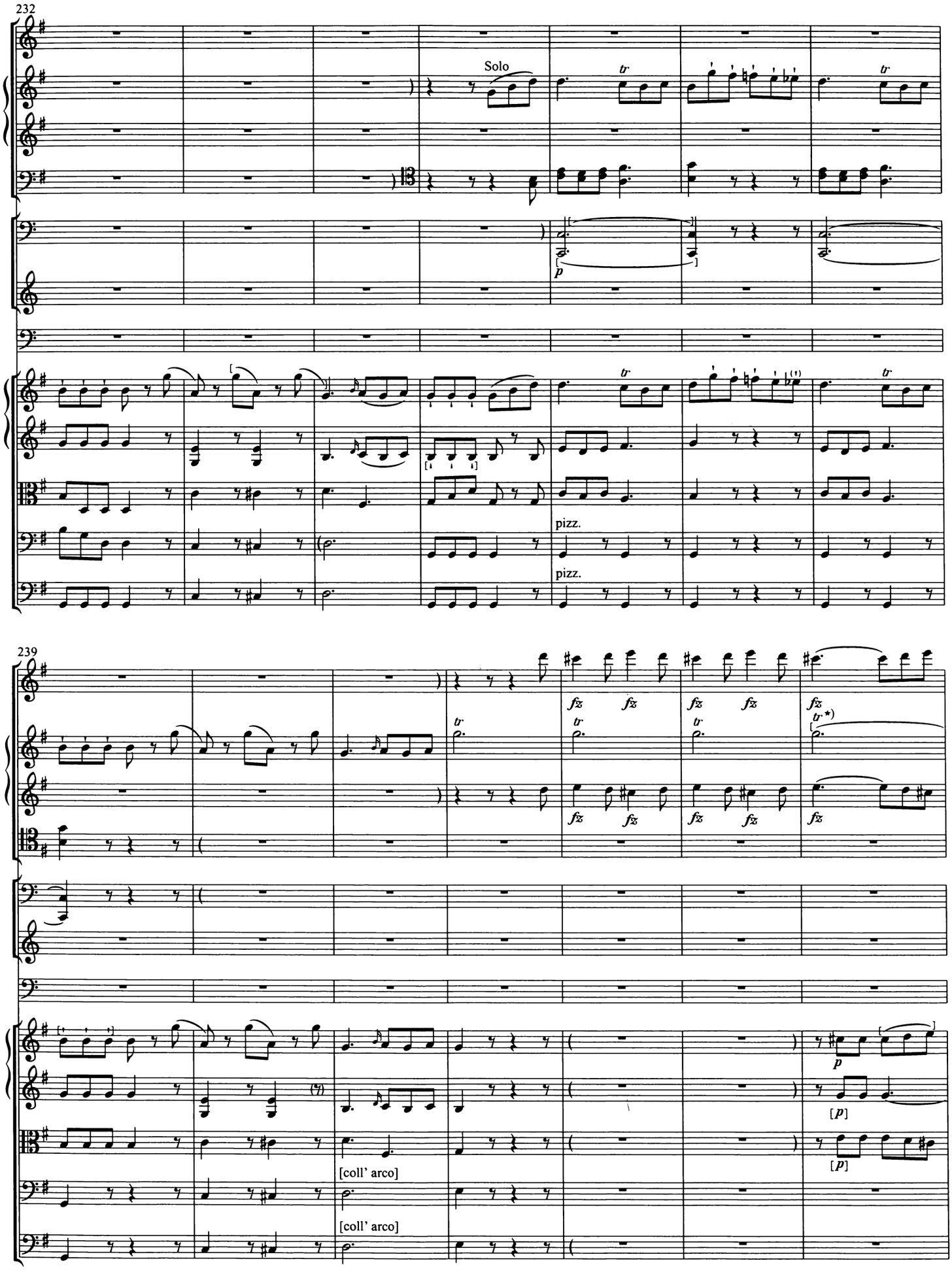
f

211

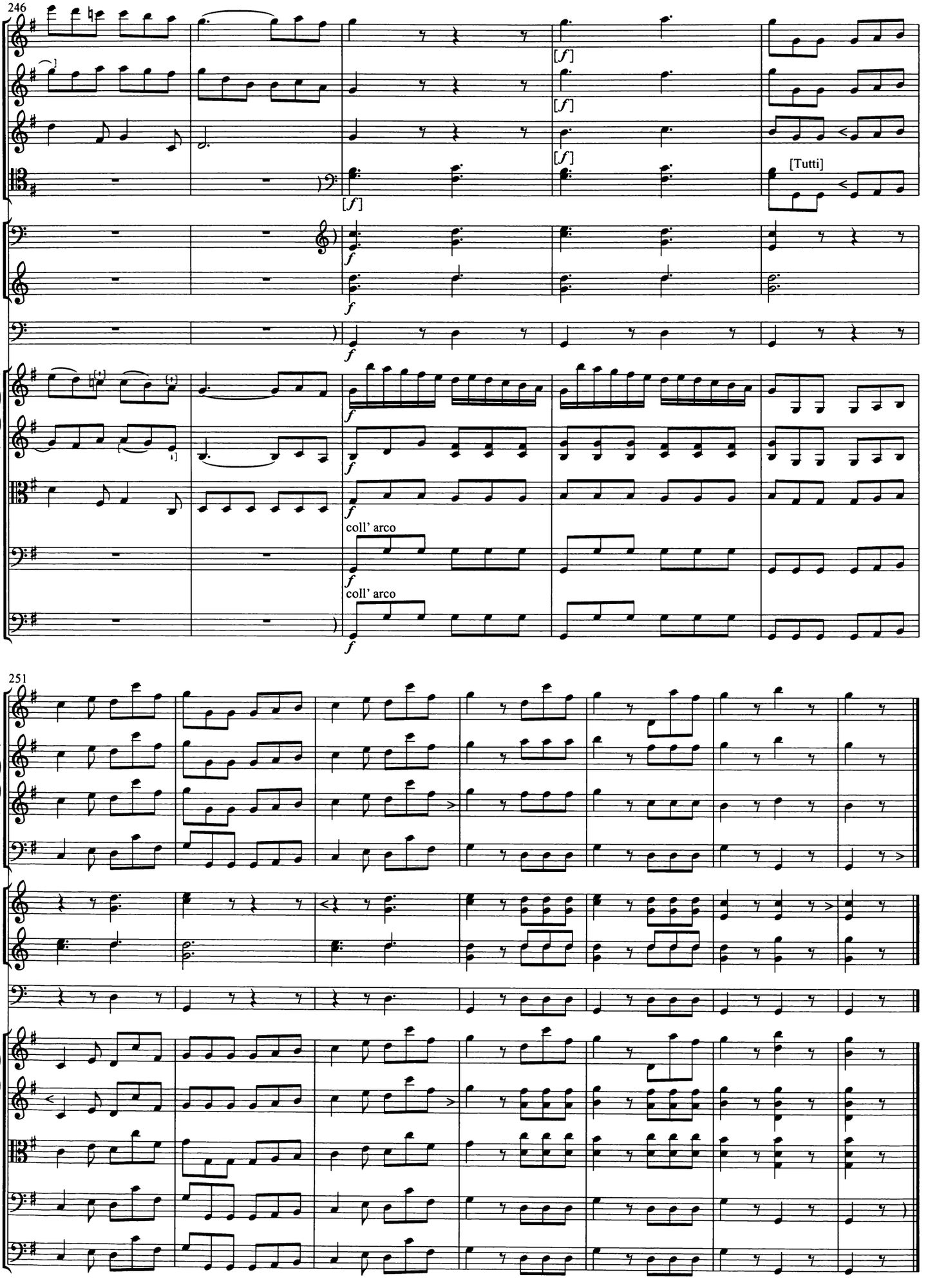
p

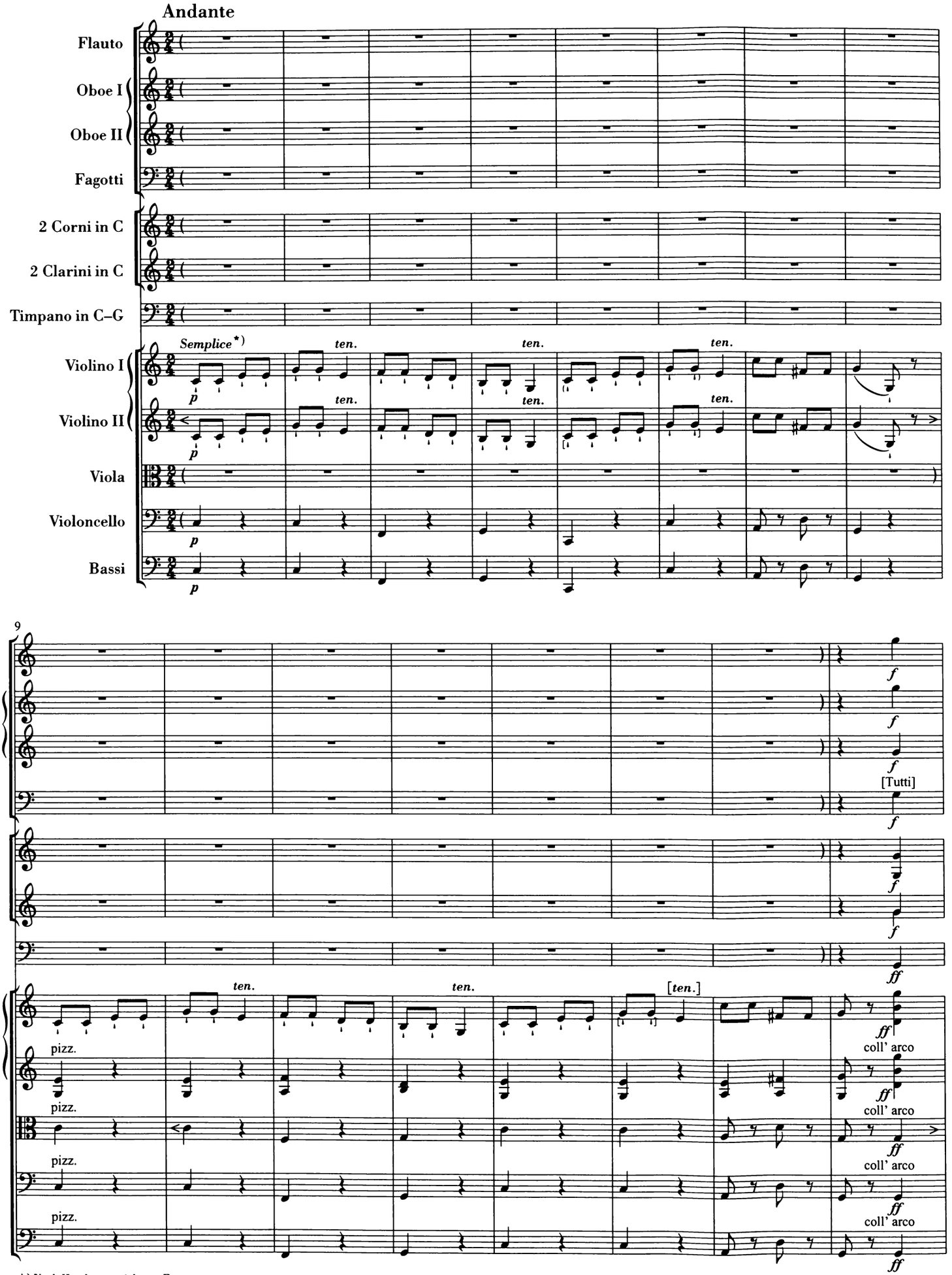
p


218
fz
p
[1mo] Solo
225
tr

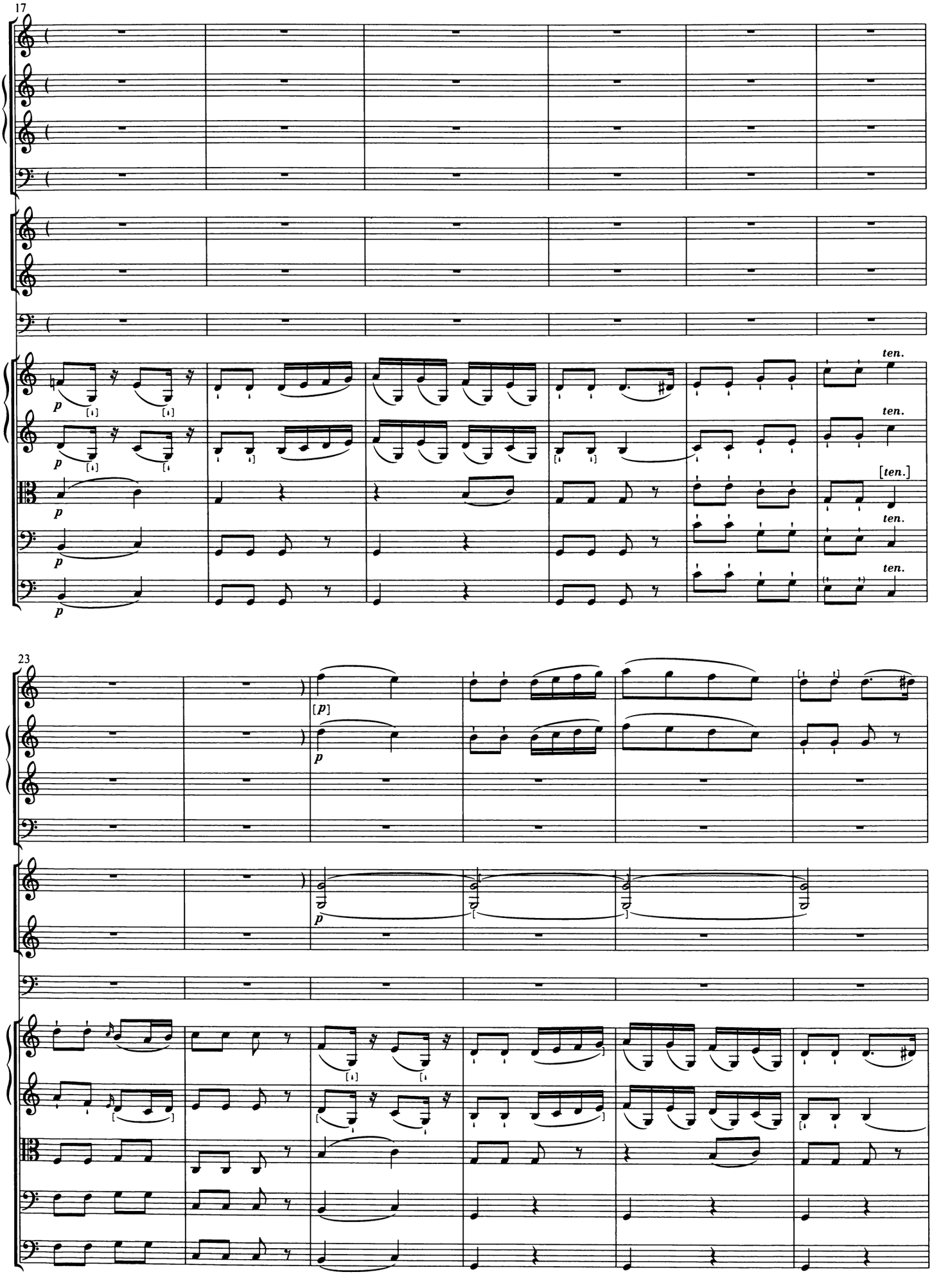


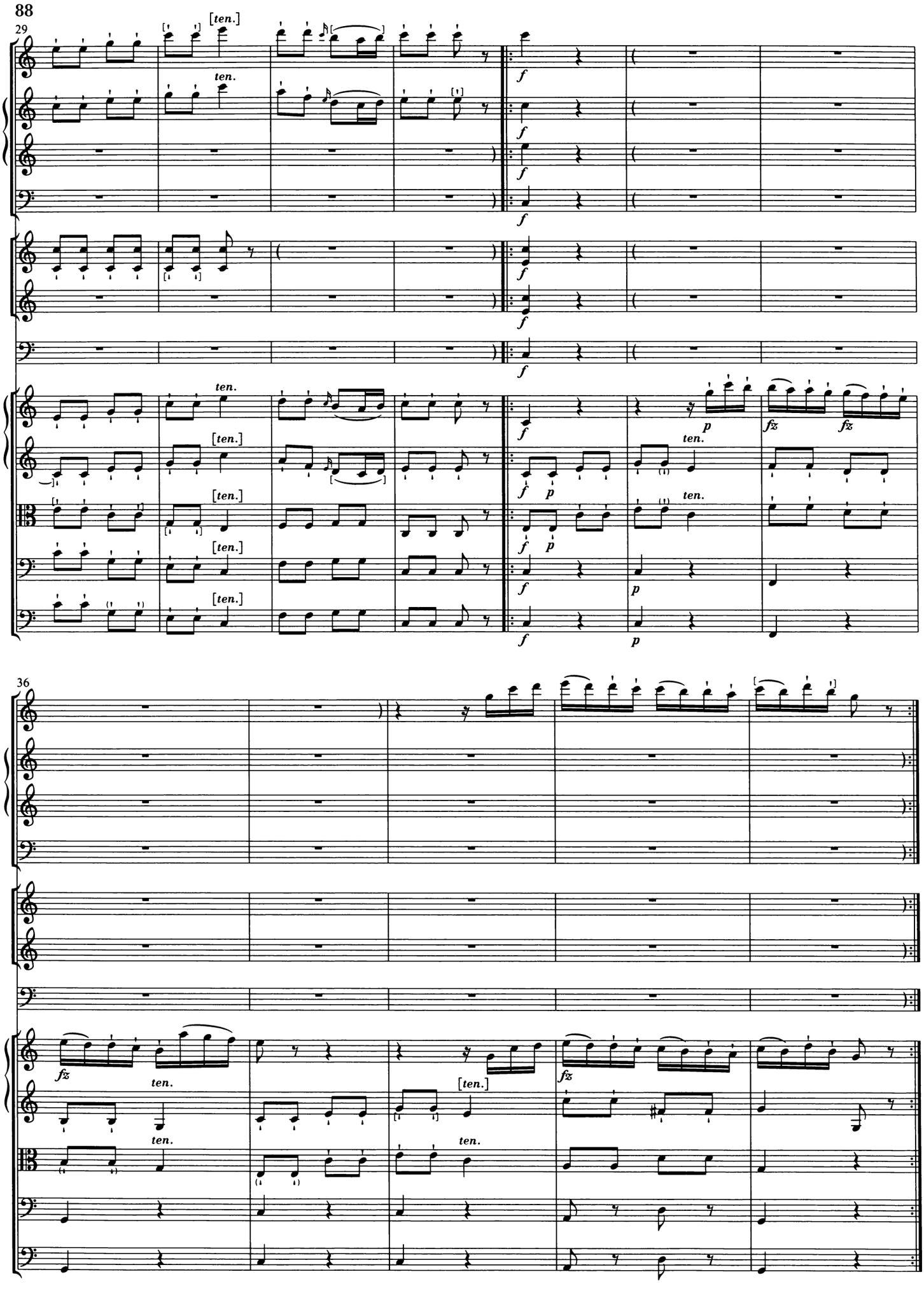
*) Besser ohne *tr* (wie in Takt 96)?

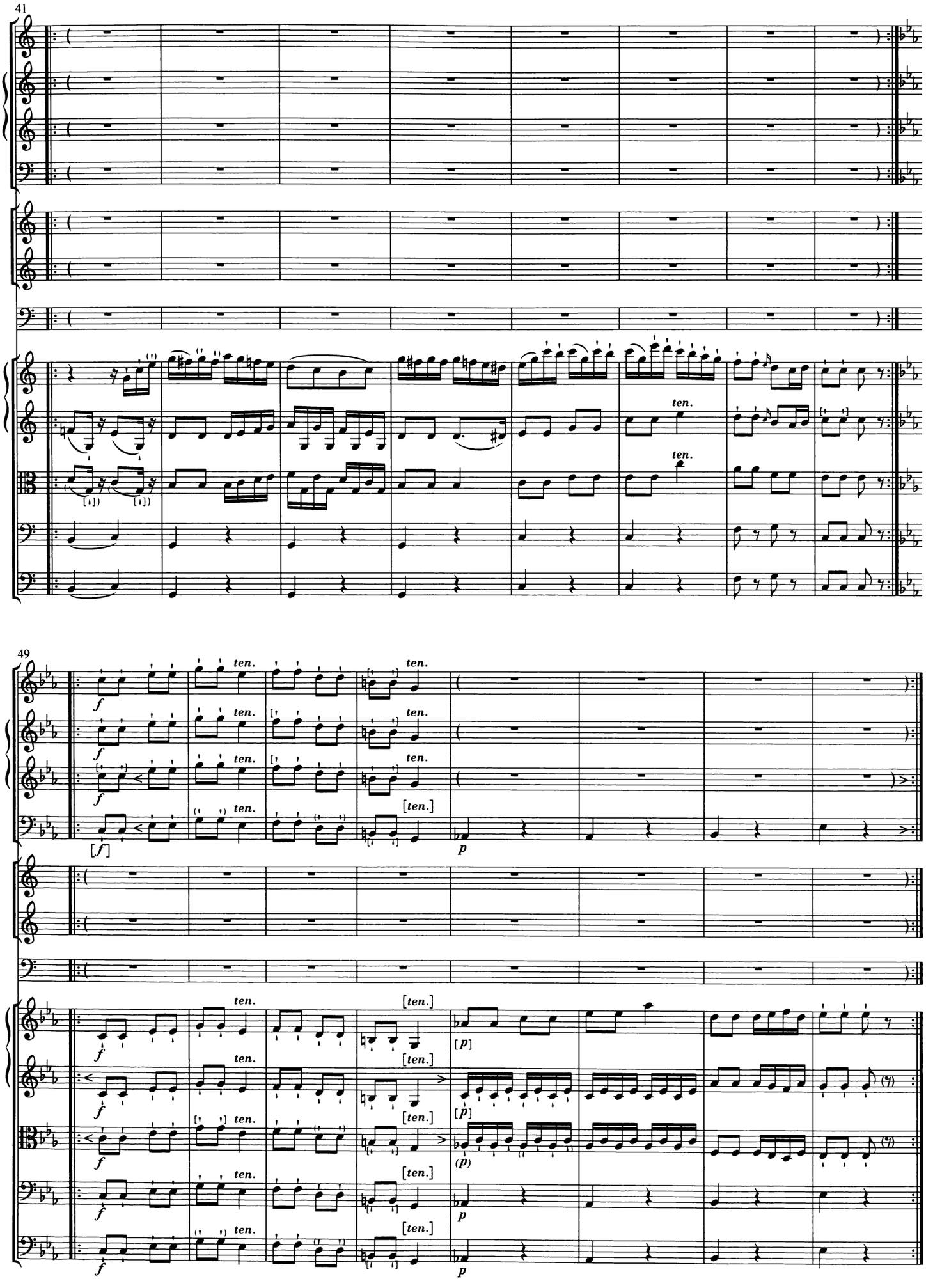

246
[f]
[Tutti]
f
coll' arco
coll' arco
251

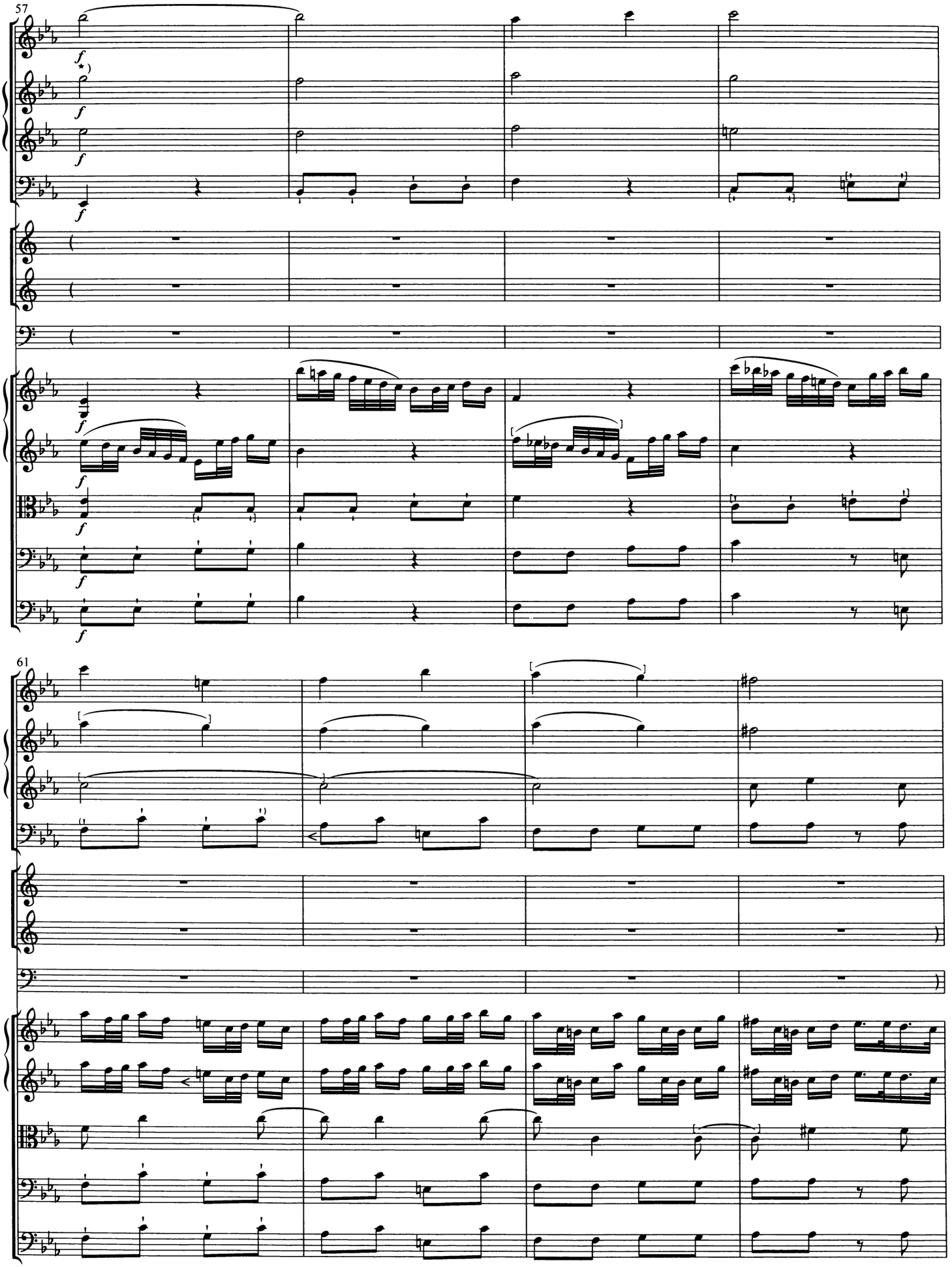


*) Nach Haydns gestrichener Fassung.

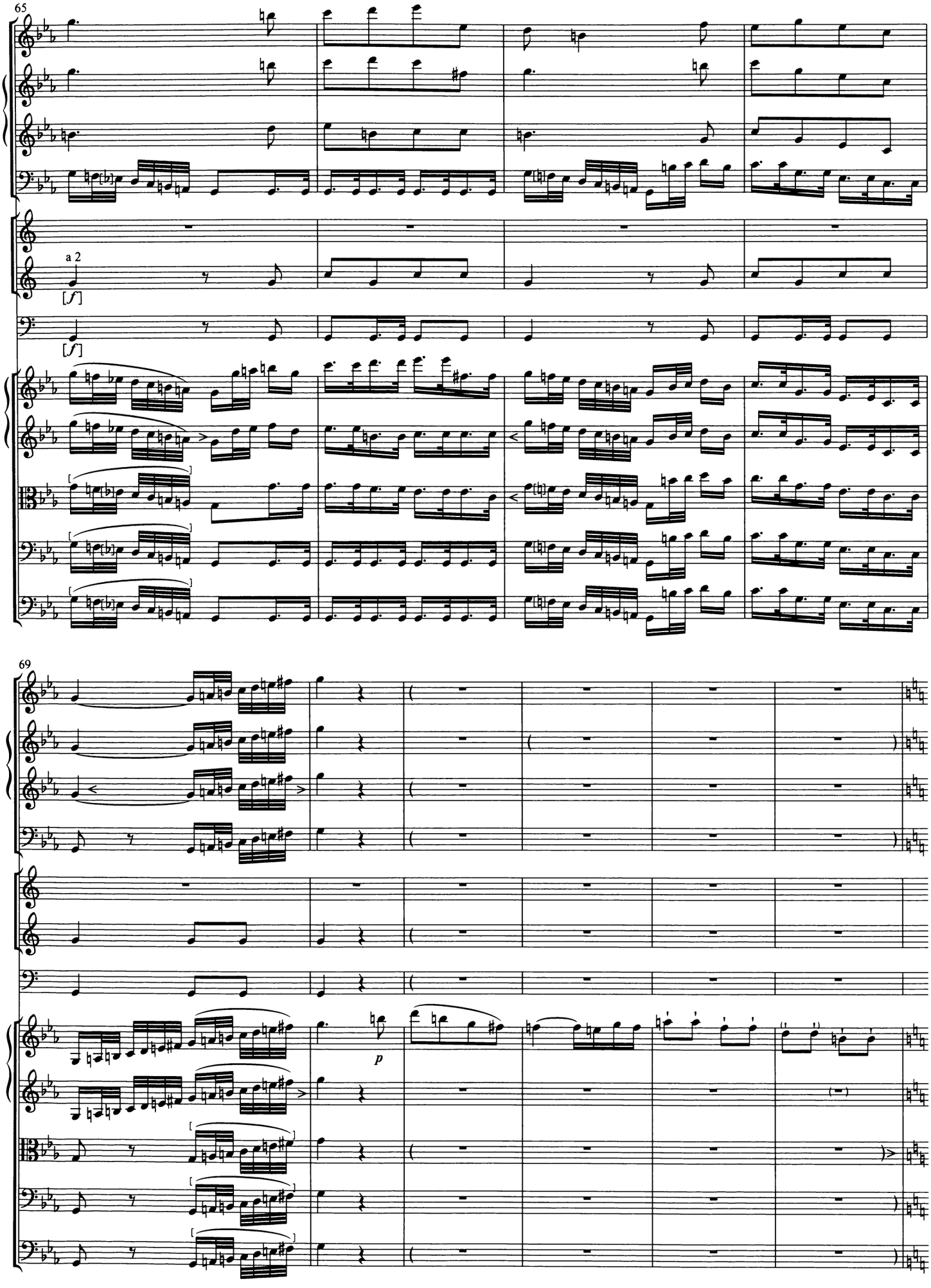

17
p
ten.
23
[p]
p


29
[ten.]
ten.
f
p
fz
36


41
ten.
49
f
[f]
[ten.]
p
[p]
(p)



*) Bei Haydn 𝅗𝅥 | 𝅗𝅥 | . Die Punkte bedeuten vielleicht Akzente (*non legato*).


65
a 2
[f]
[f]
69
p

75

Solo

p

p

p

p

p

82

Solo

tr

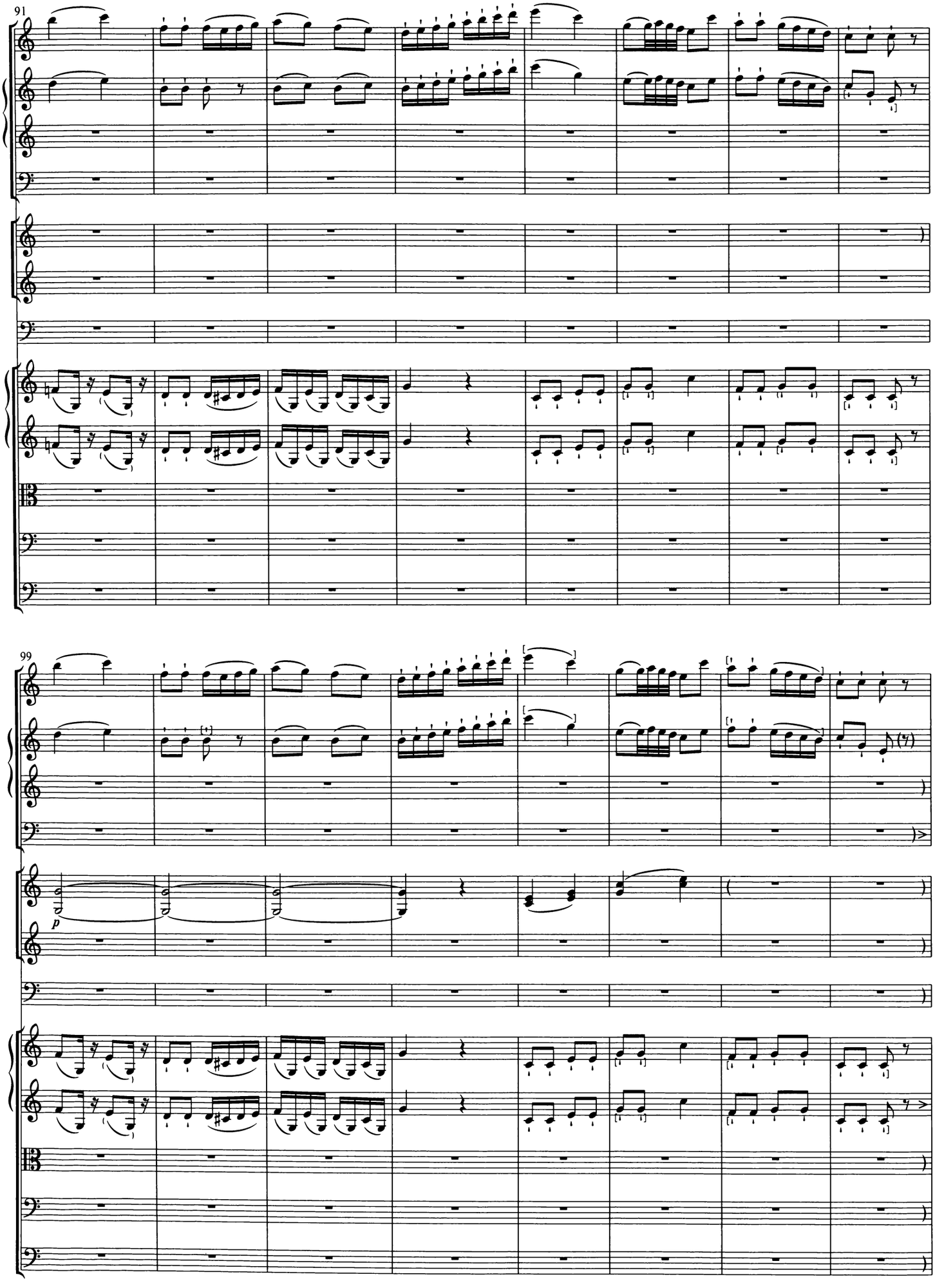
fz

pianiss.

ten.

pianiss.

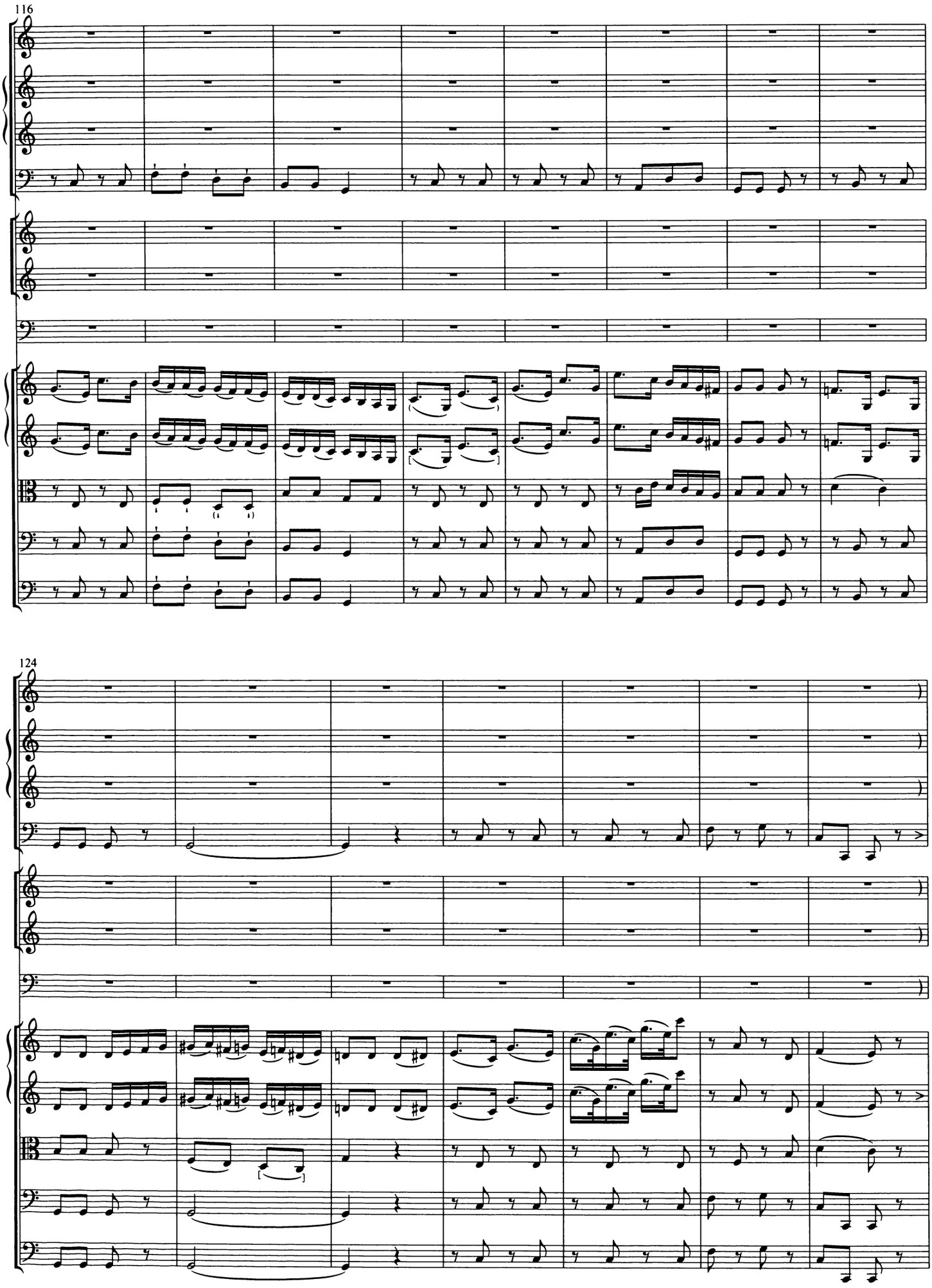
ten.


91
99
p

107

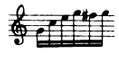
111

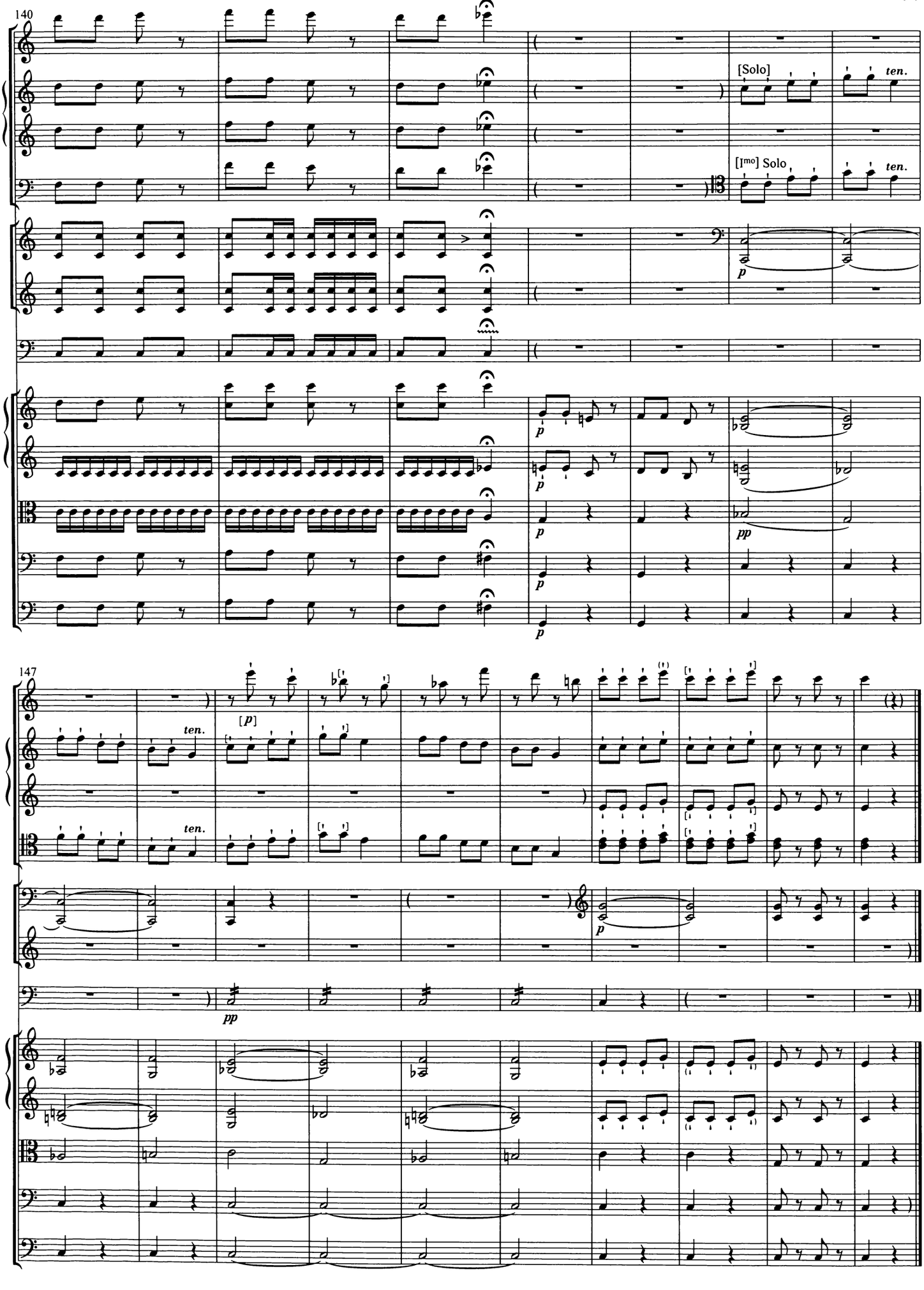
*) Takt 115–130 besser Pausen?


116
124

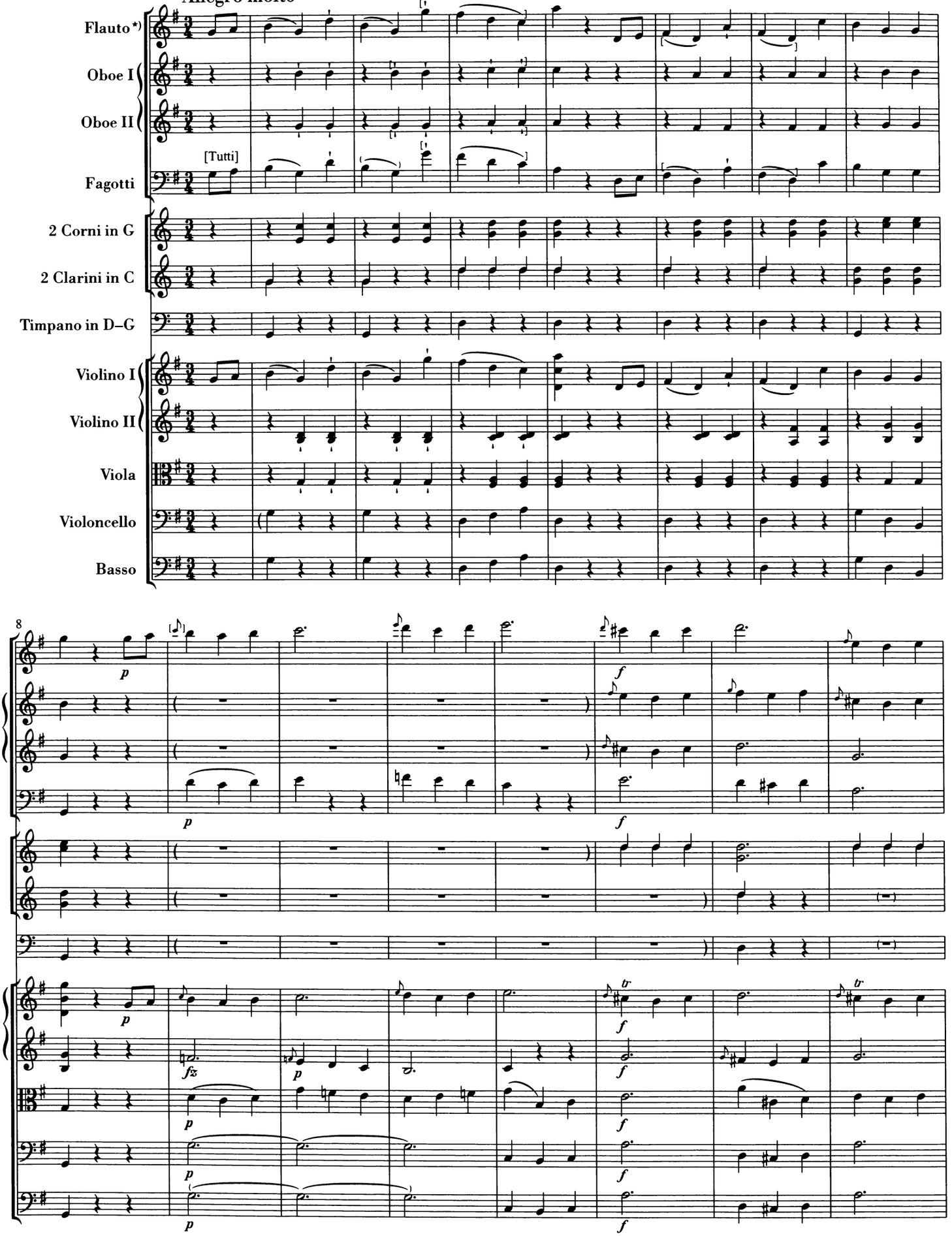
131

136

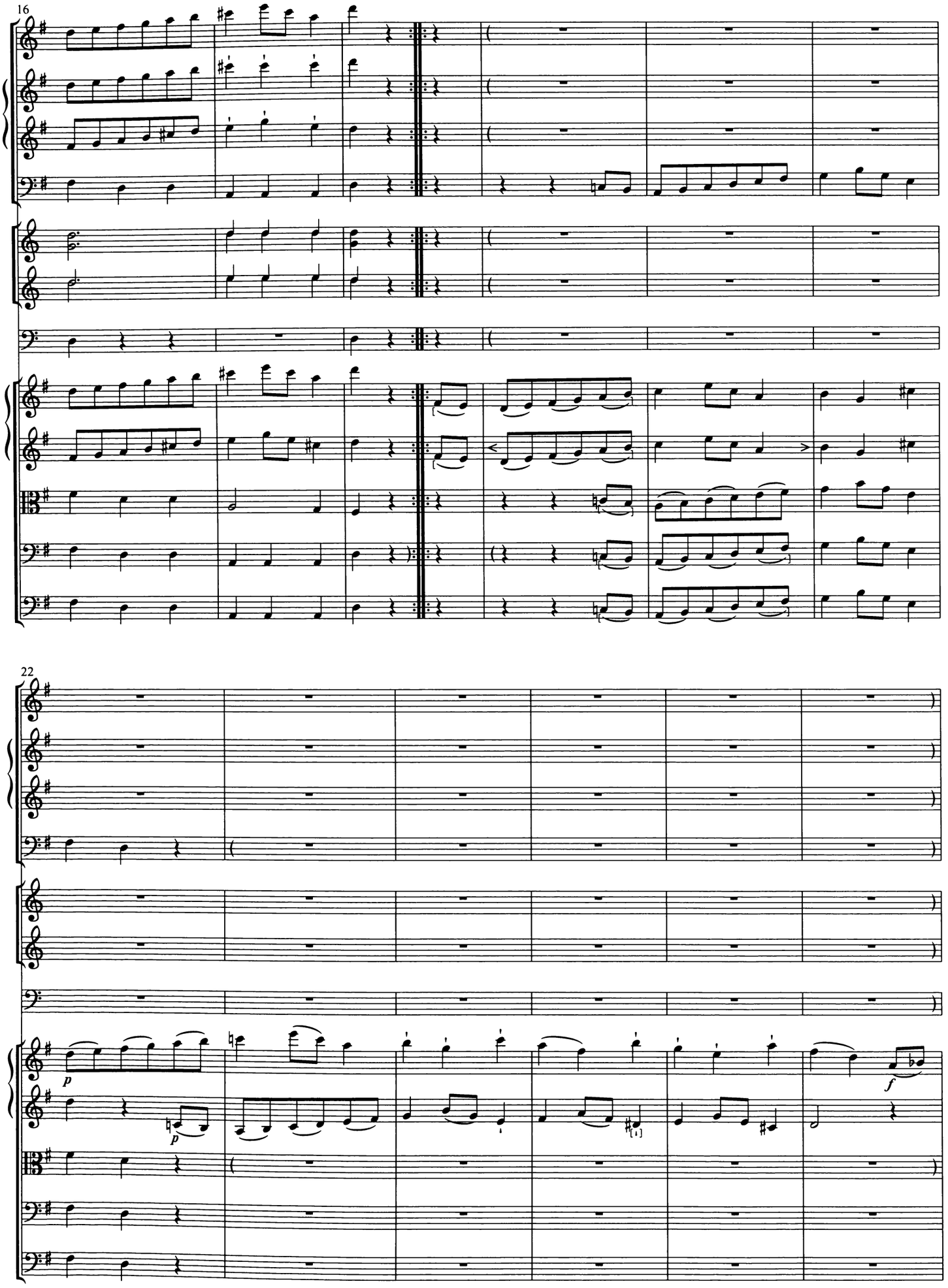
*) Besser  (wie in Takt 108 und 112)?

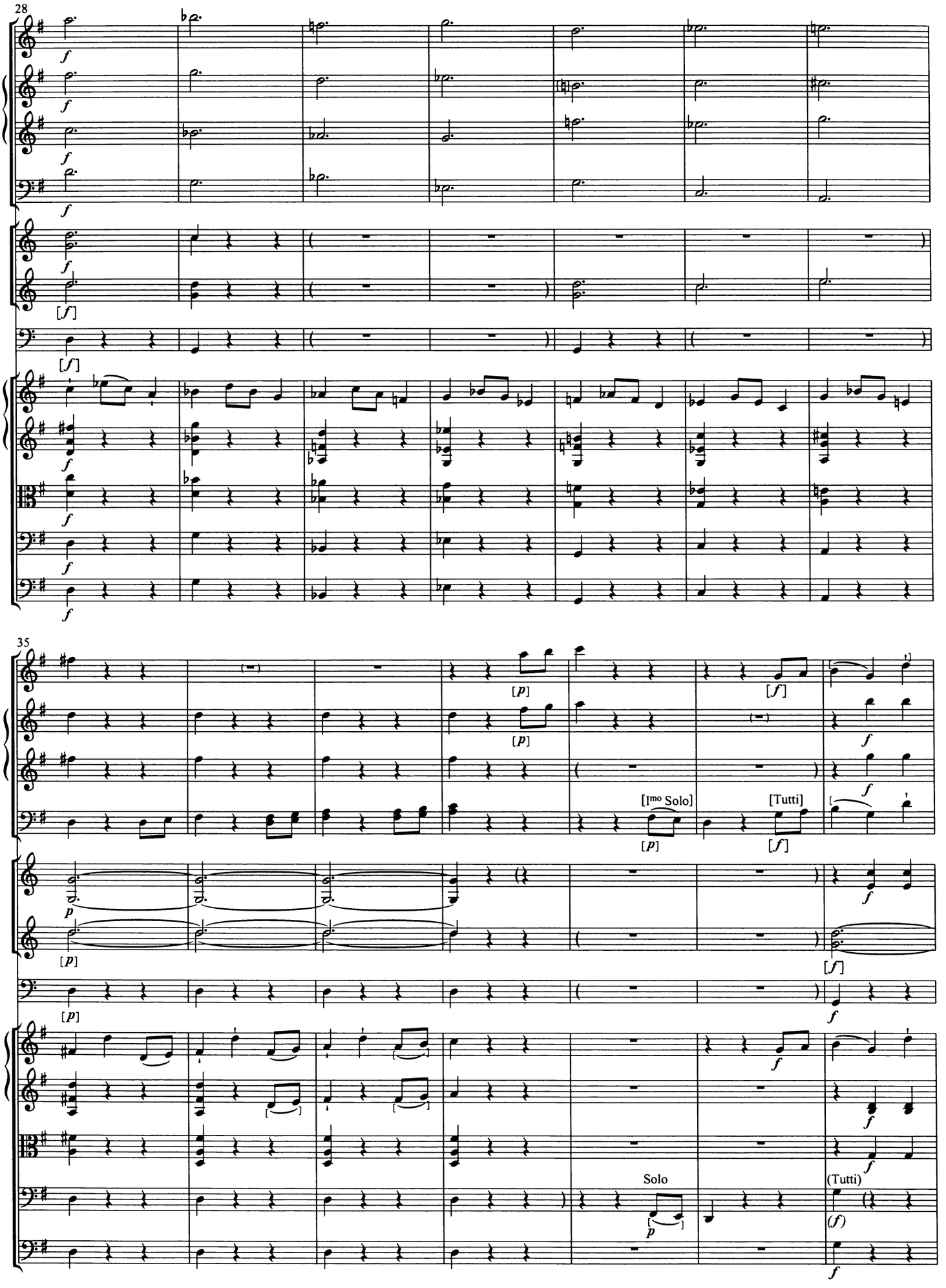

140
[Solo]
ten.
[Imo] Solo
ten.
p
147
ten.
[p]
ten.
pp

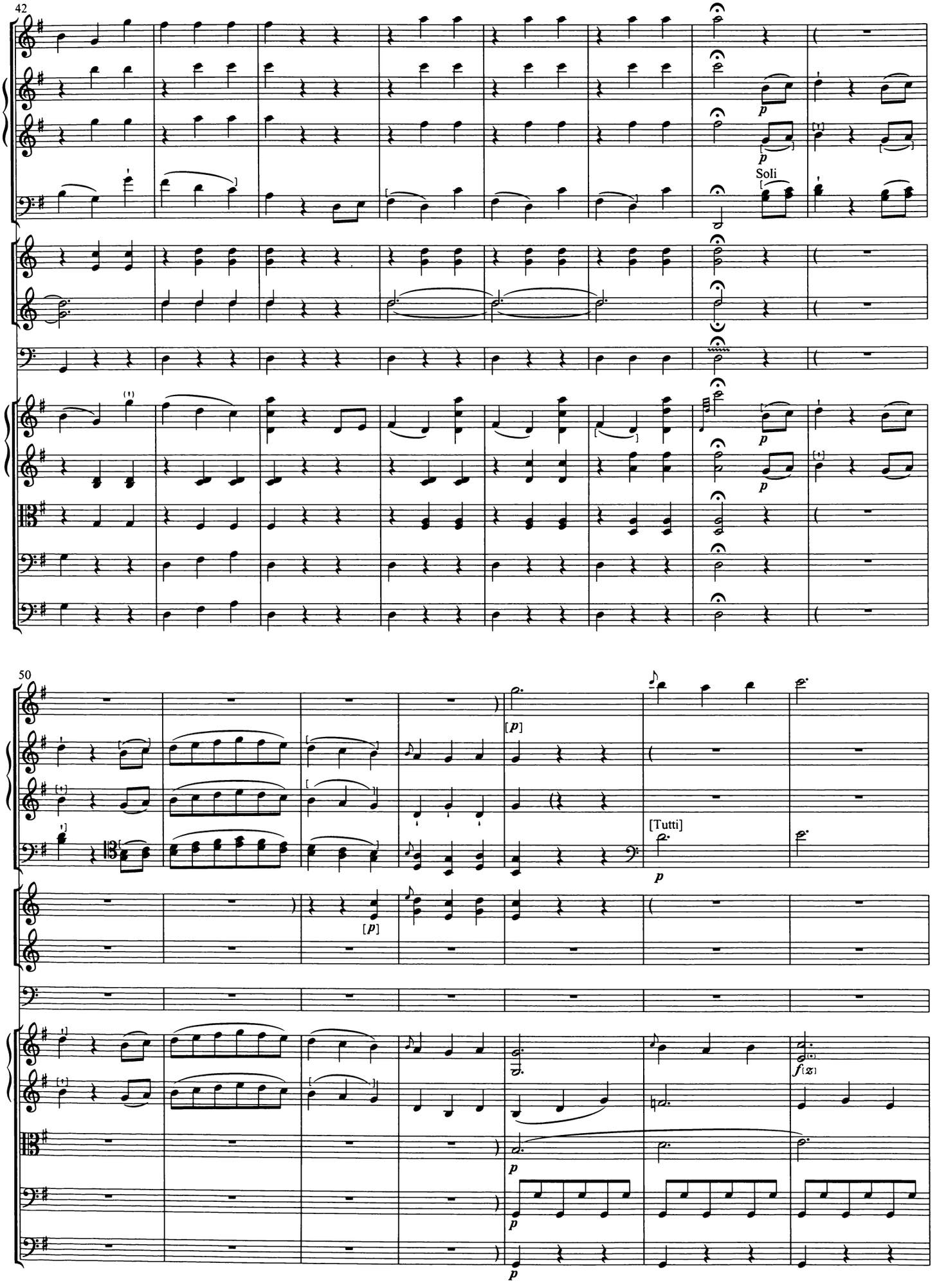
Menuet
Allegro molto

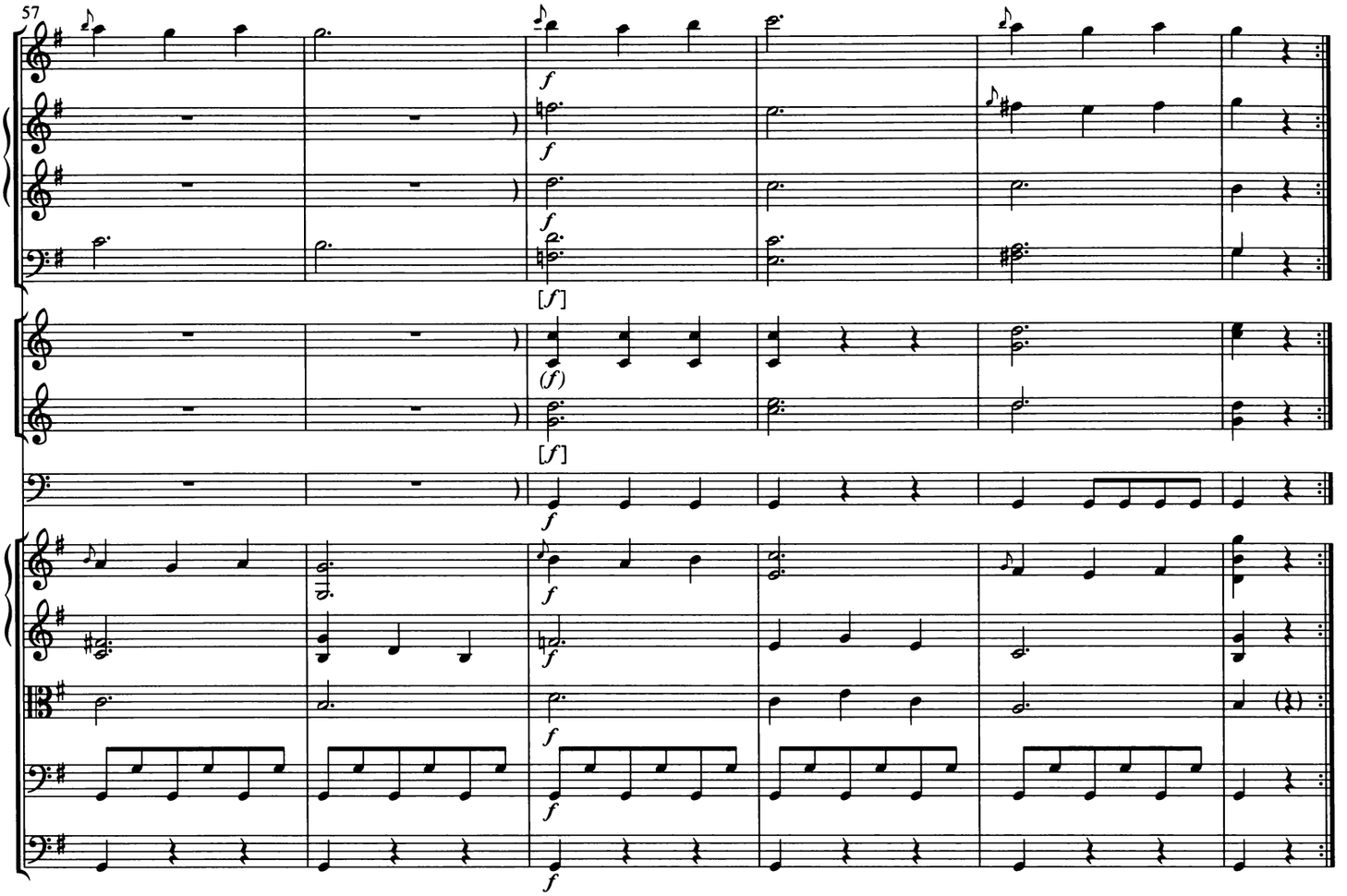


*) Vgl. das Vorwort.

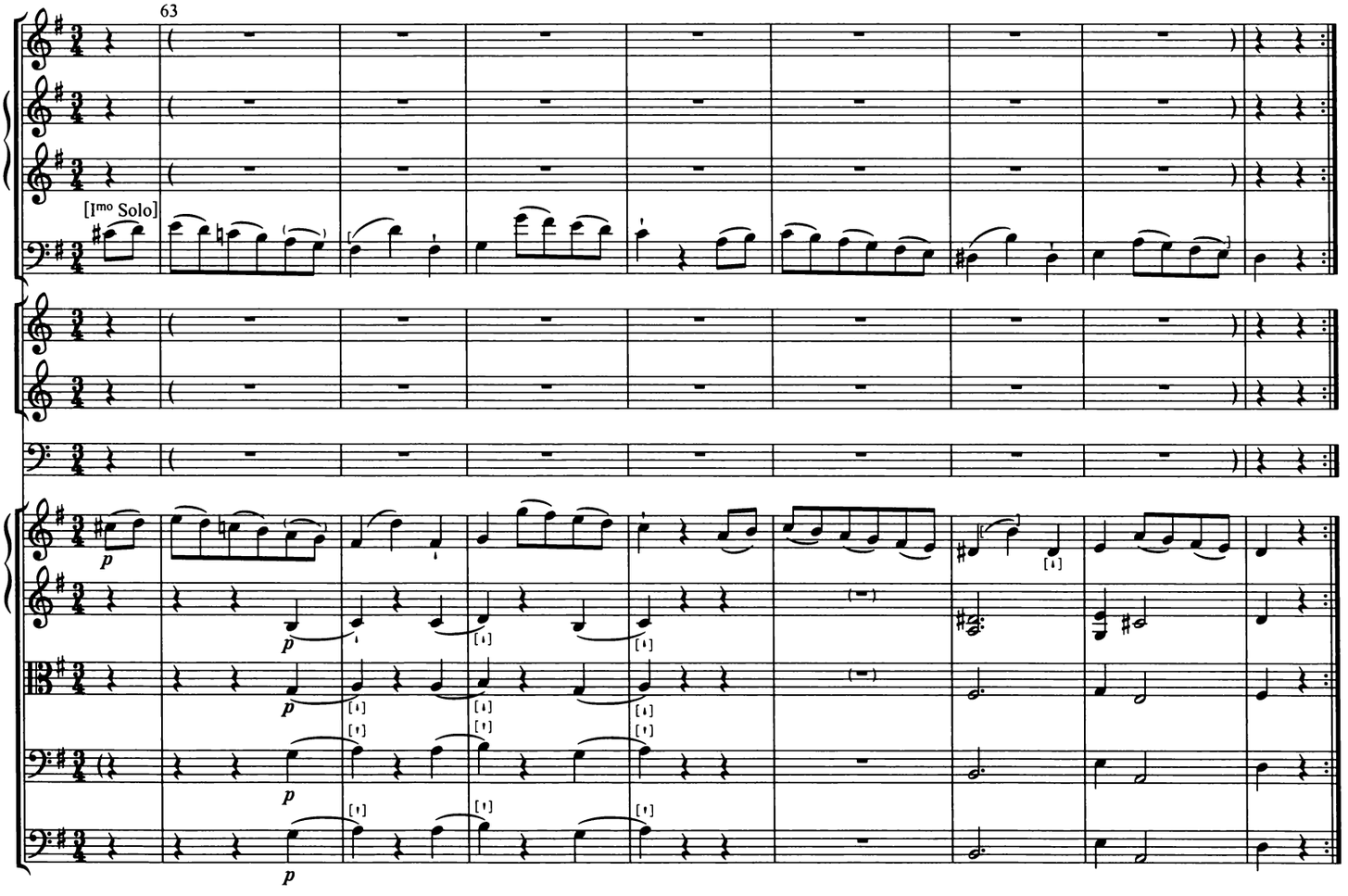

16
22
p
p
f

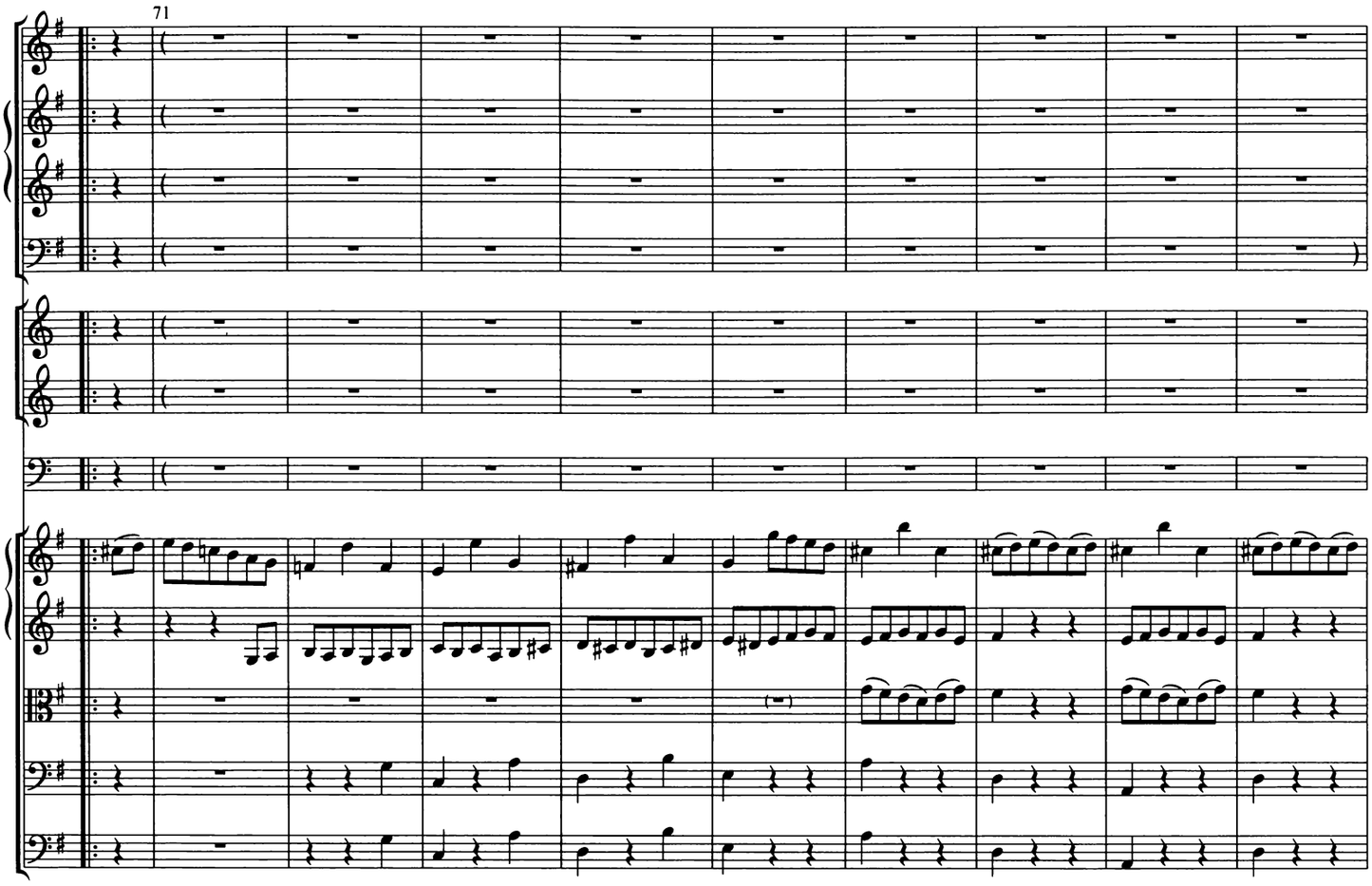

28
35
[Imo Solo]
[Tutti]
Solo
(Tutti)

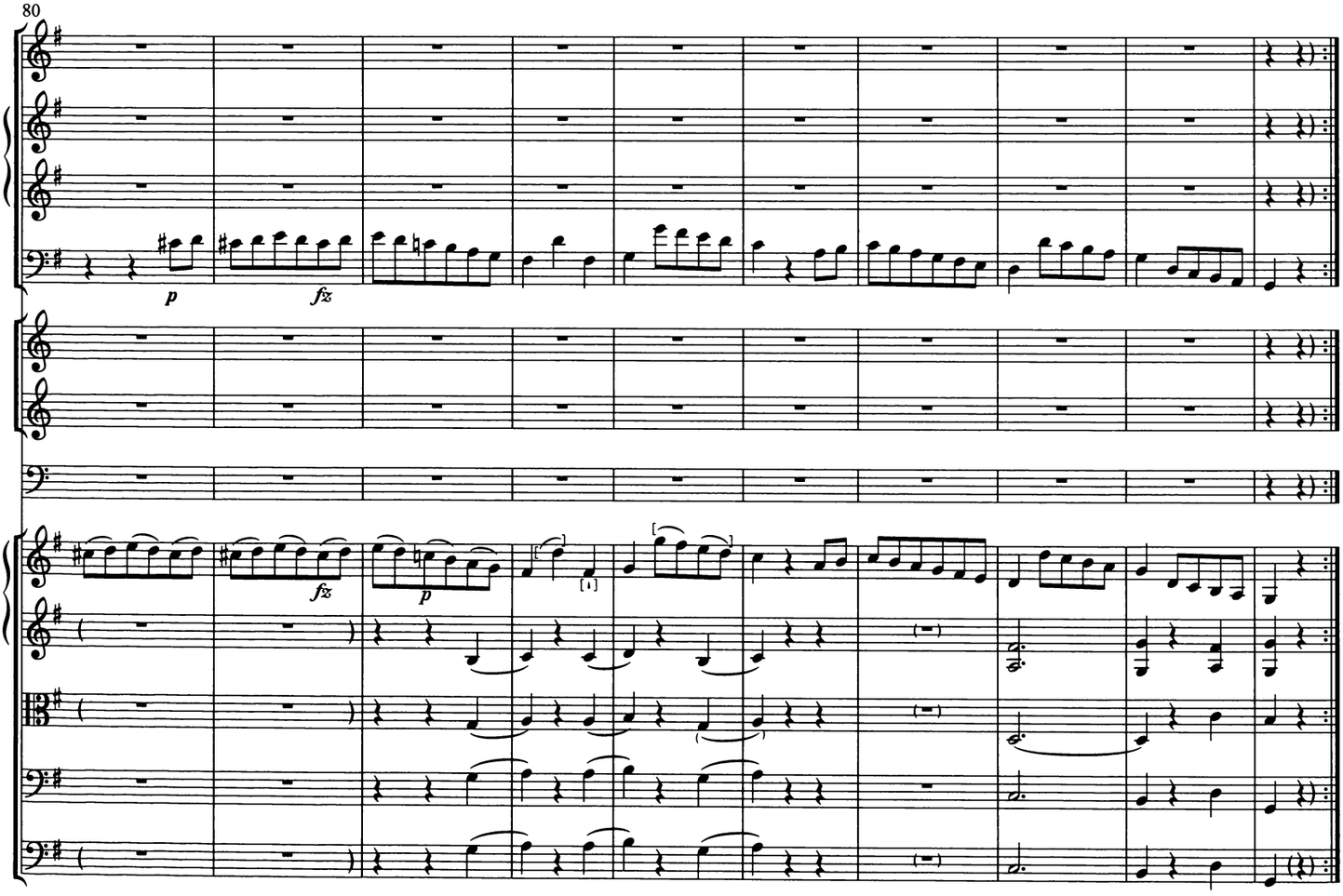

42
Soli
50
[Tutti]



Trio

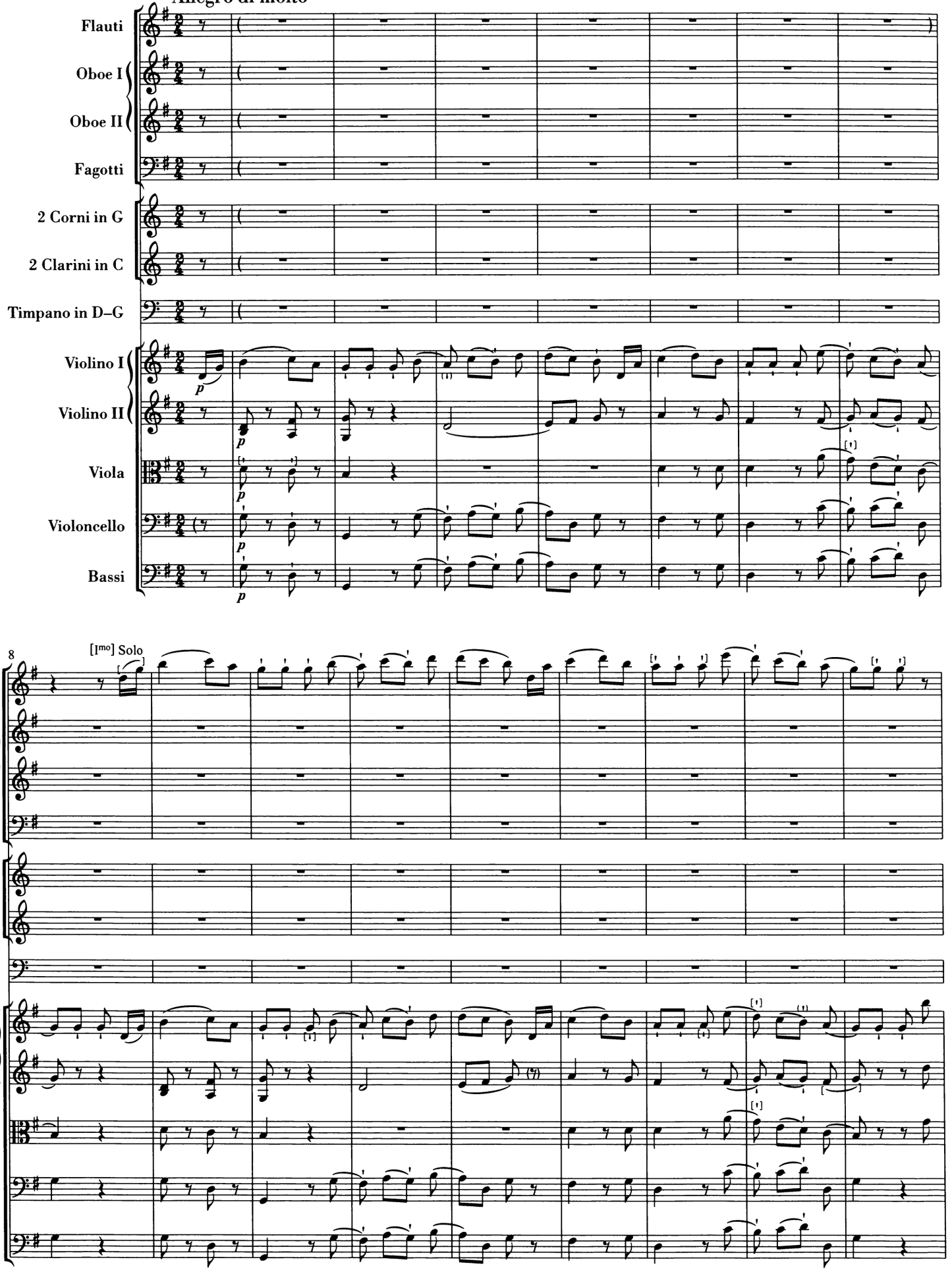


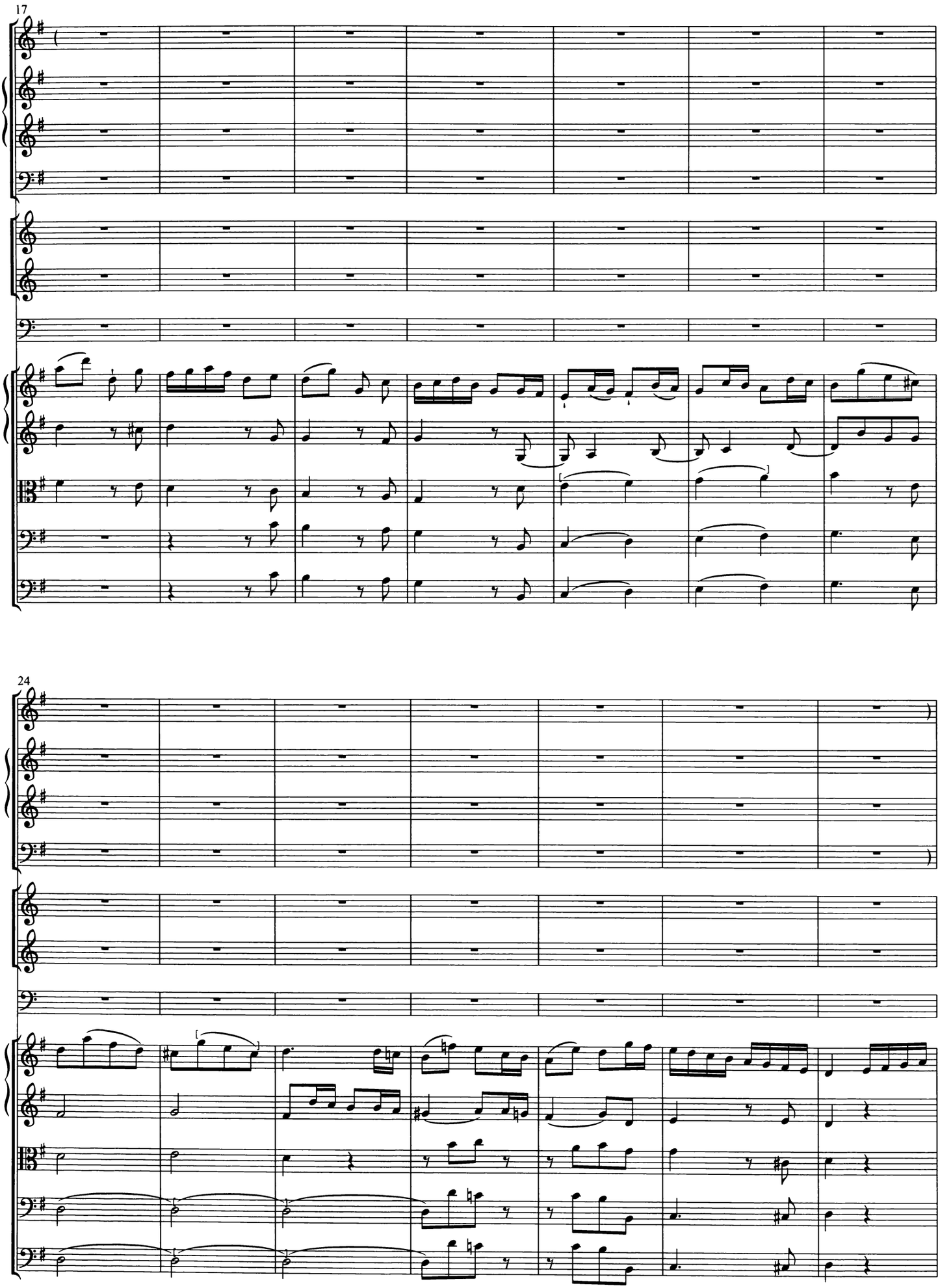

71

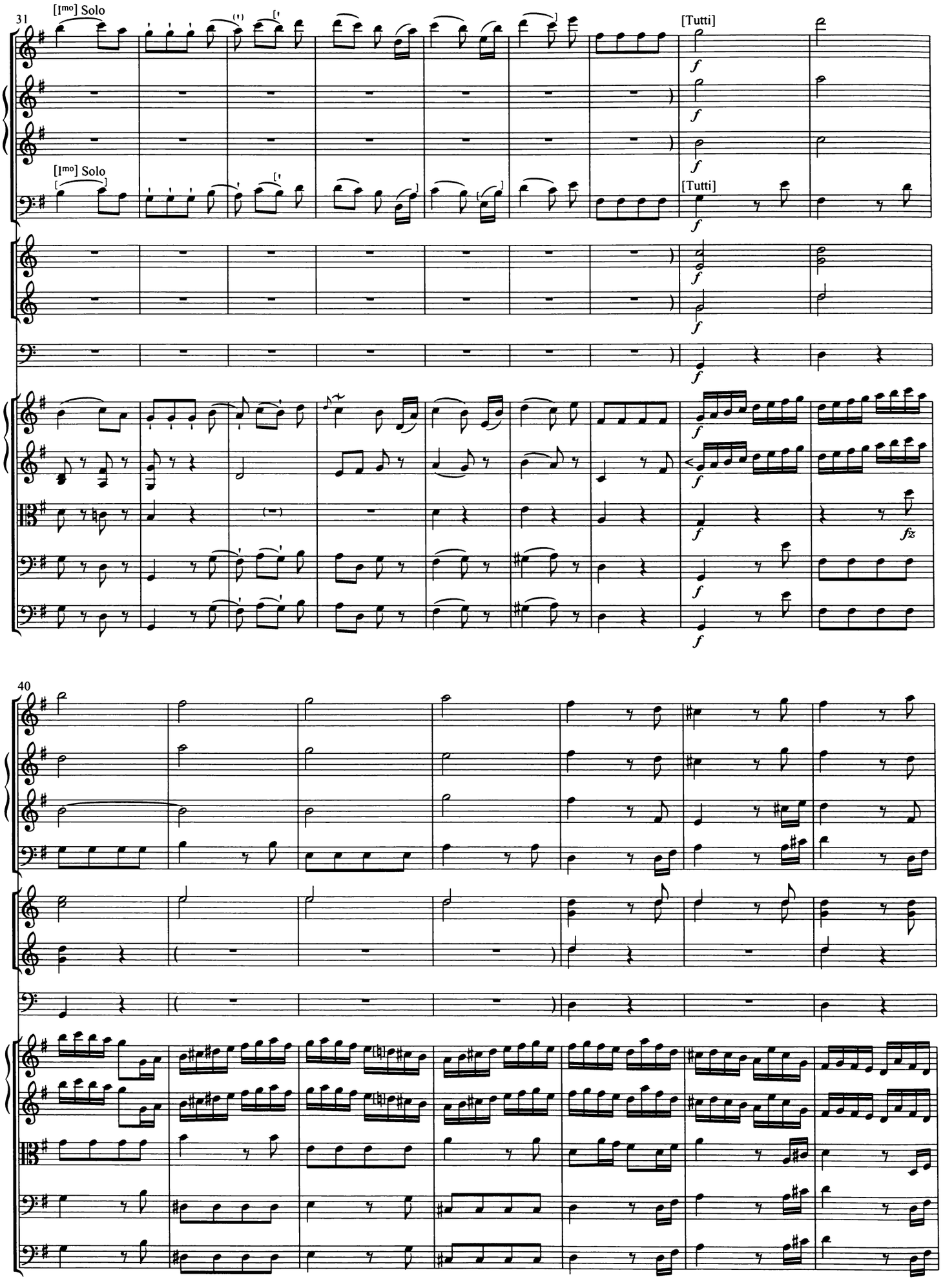

80
p
fz
fz
p

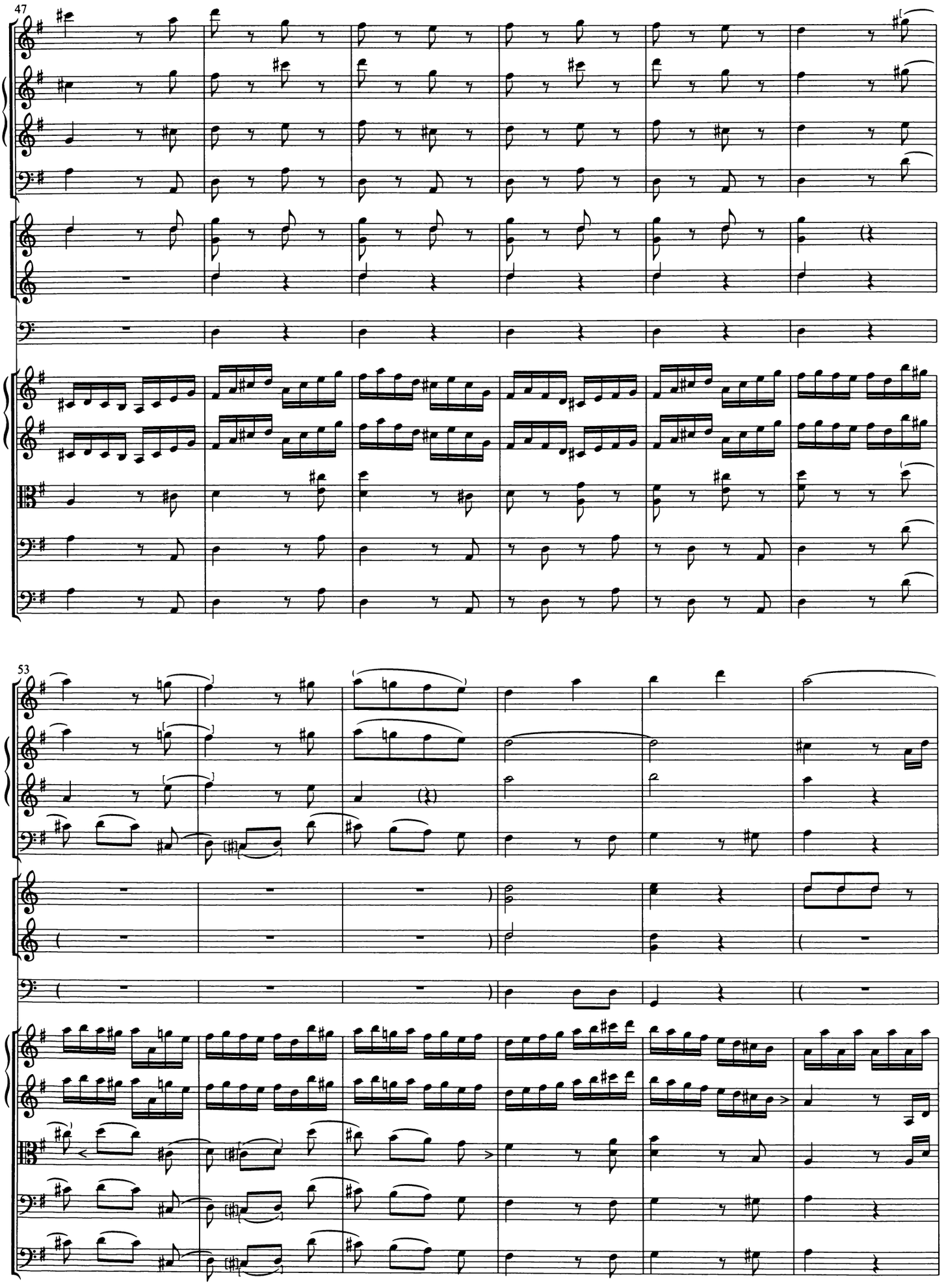
Finale

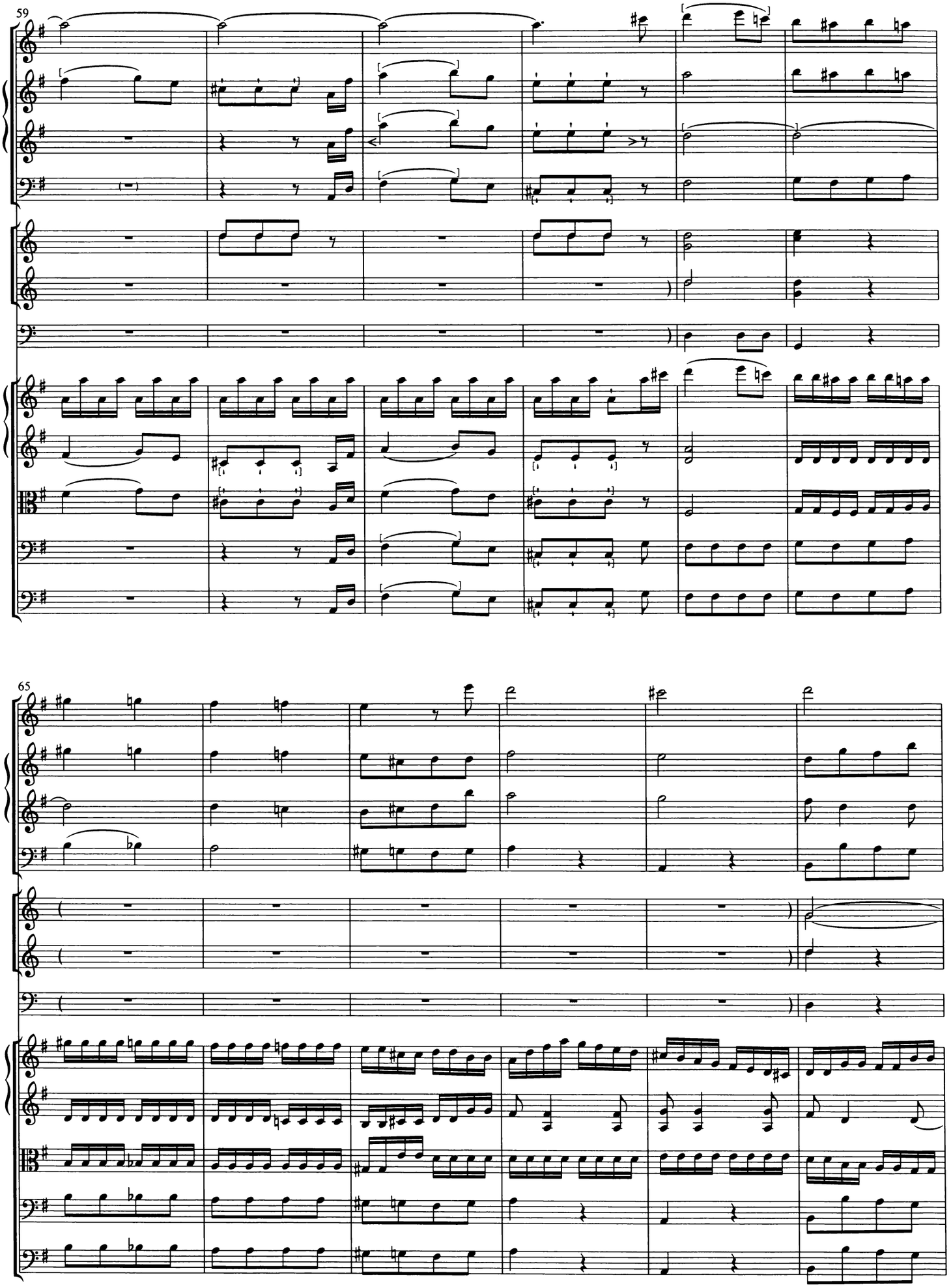
Allegro di molto

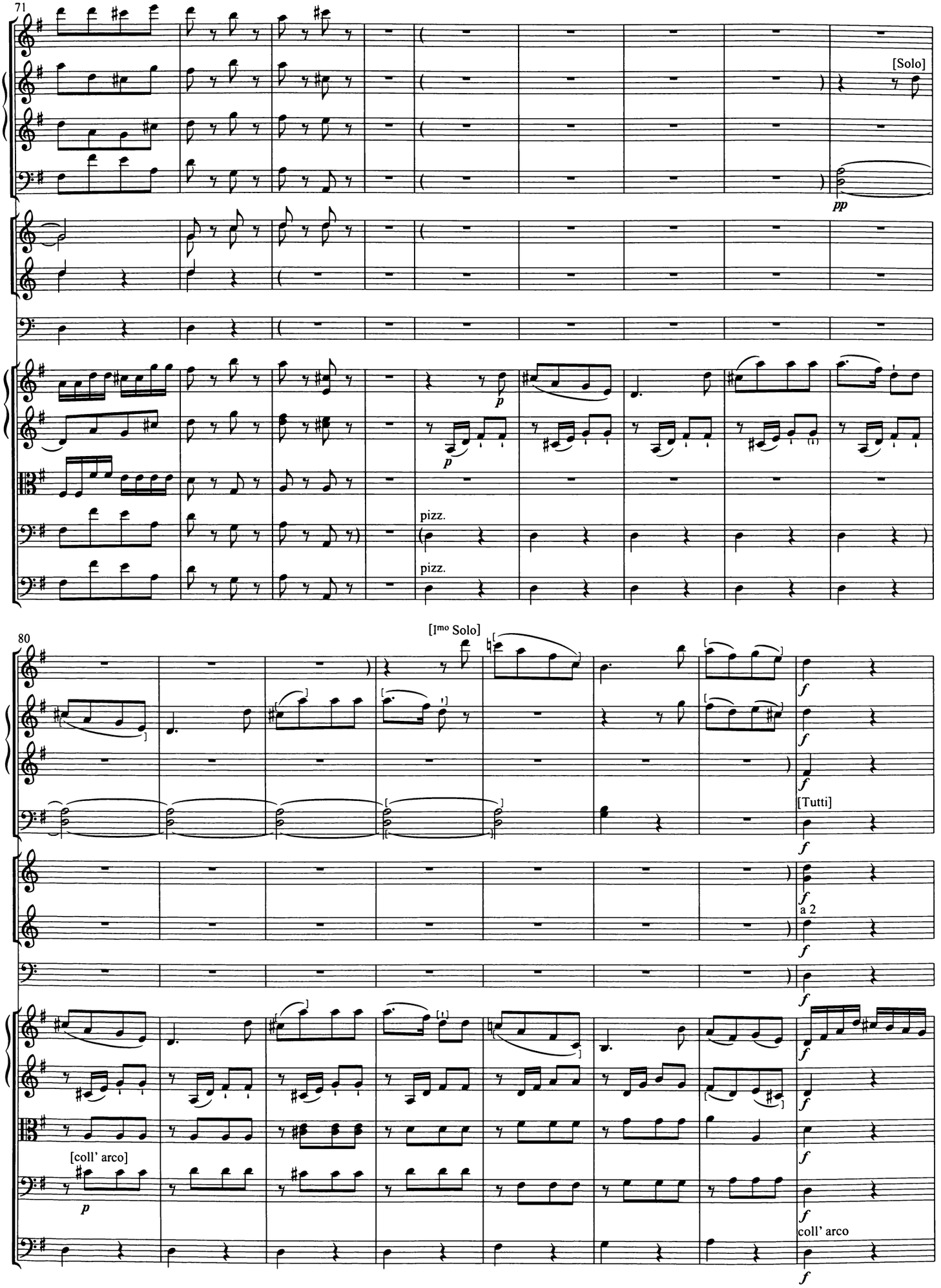


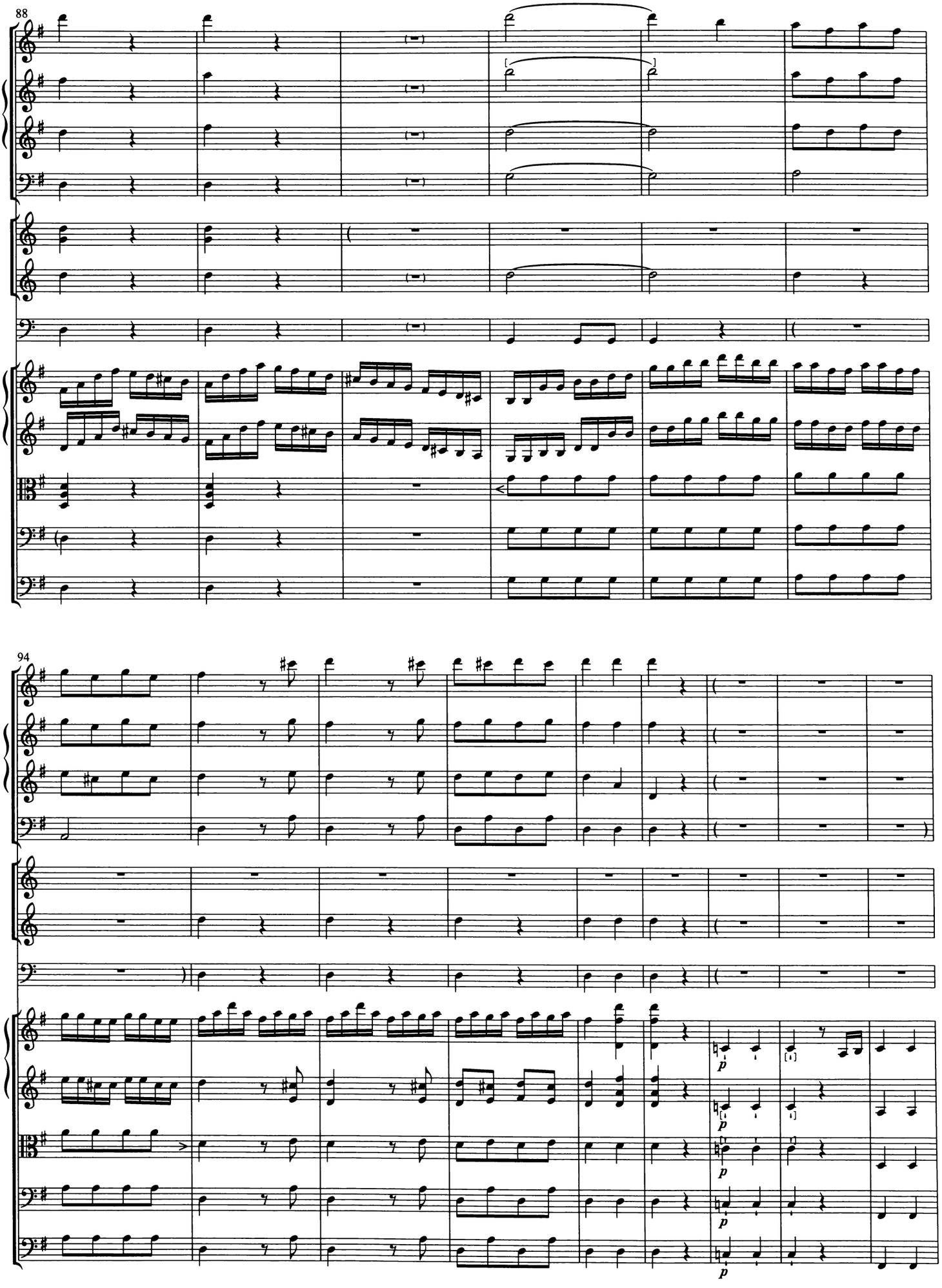

17
24

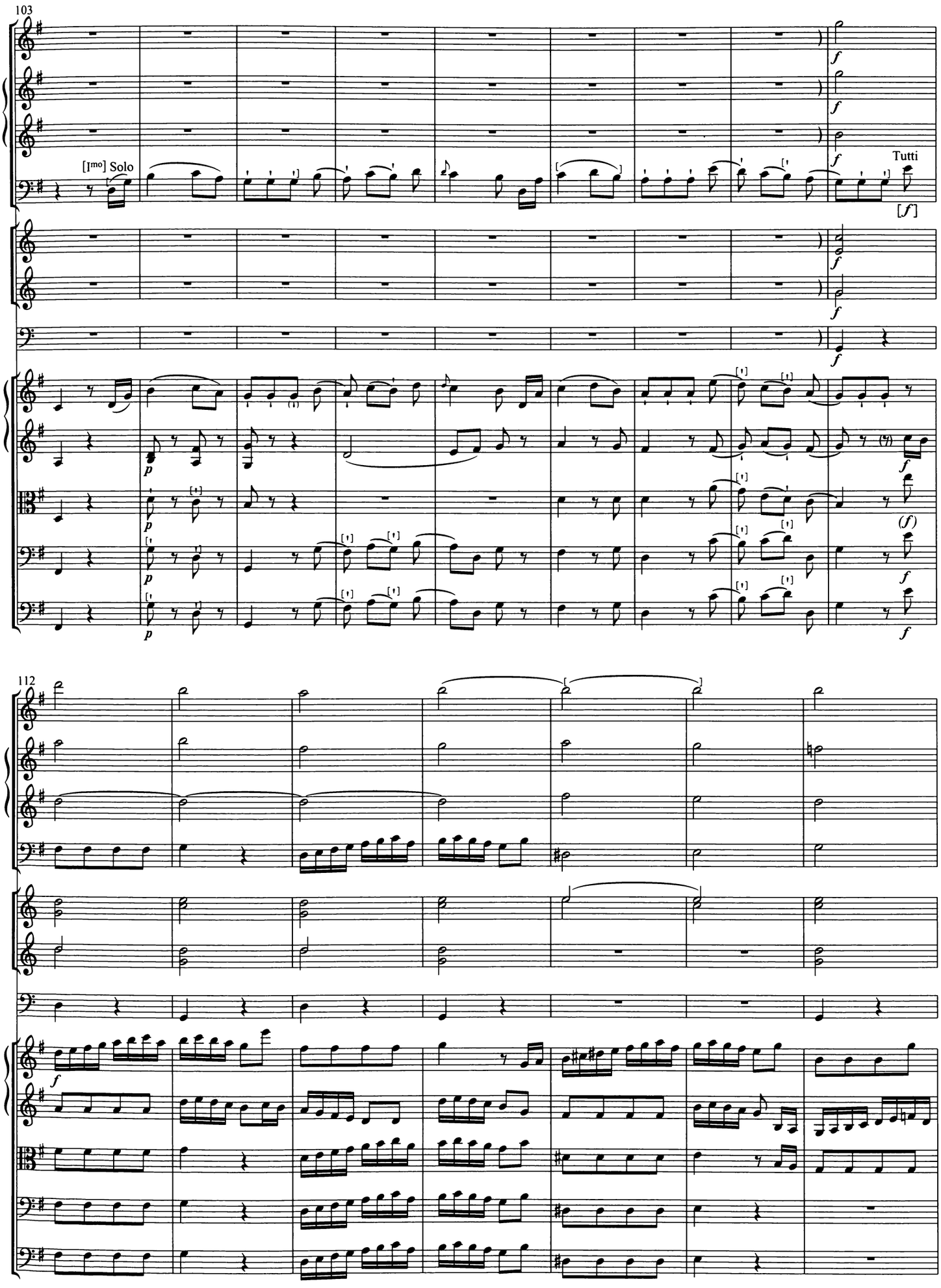

31
[Imo] Solo
[Tutti]
40

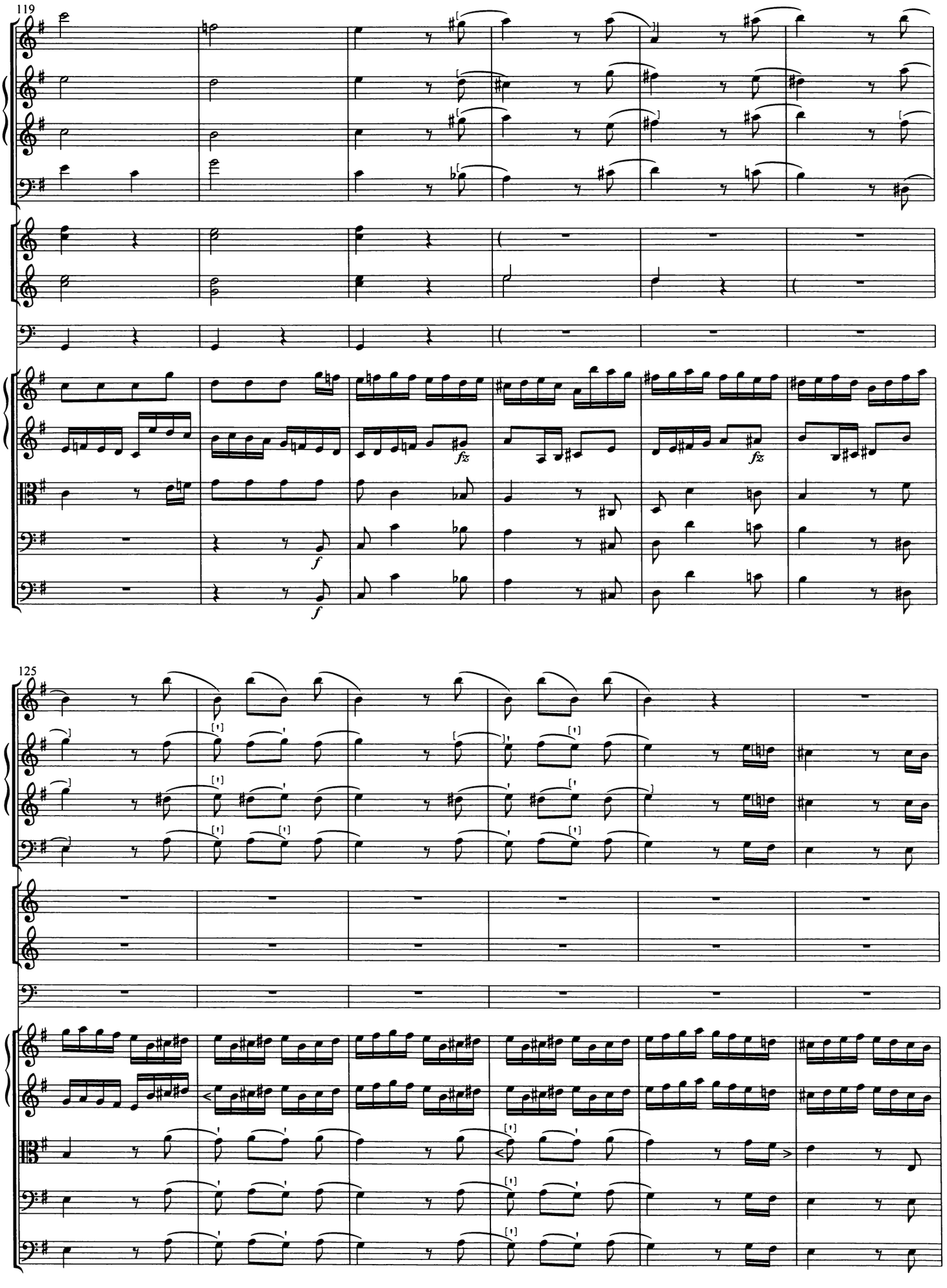

47
53

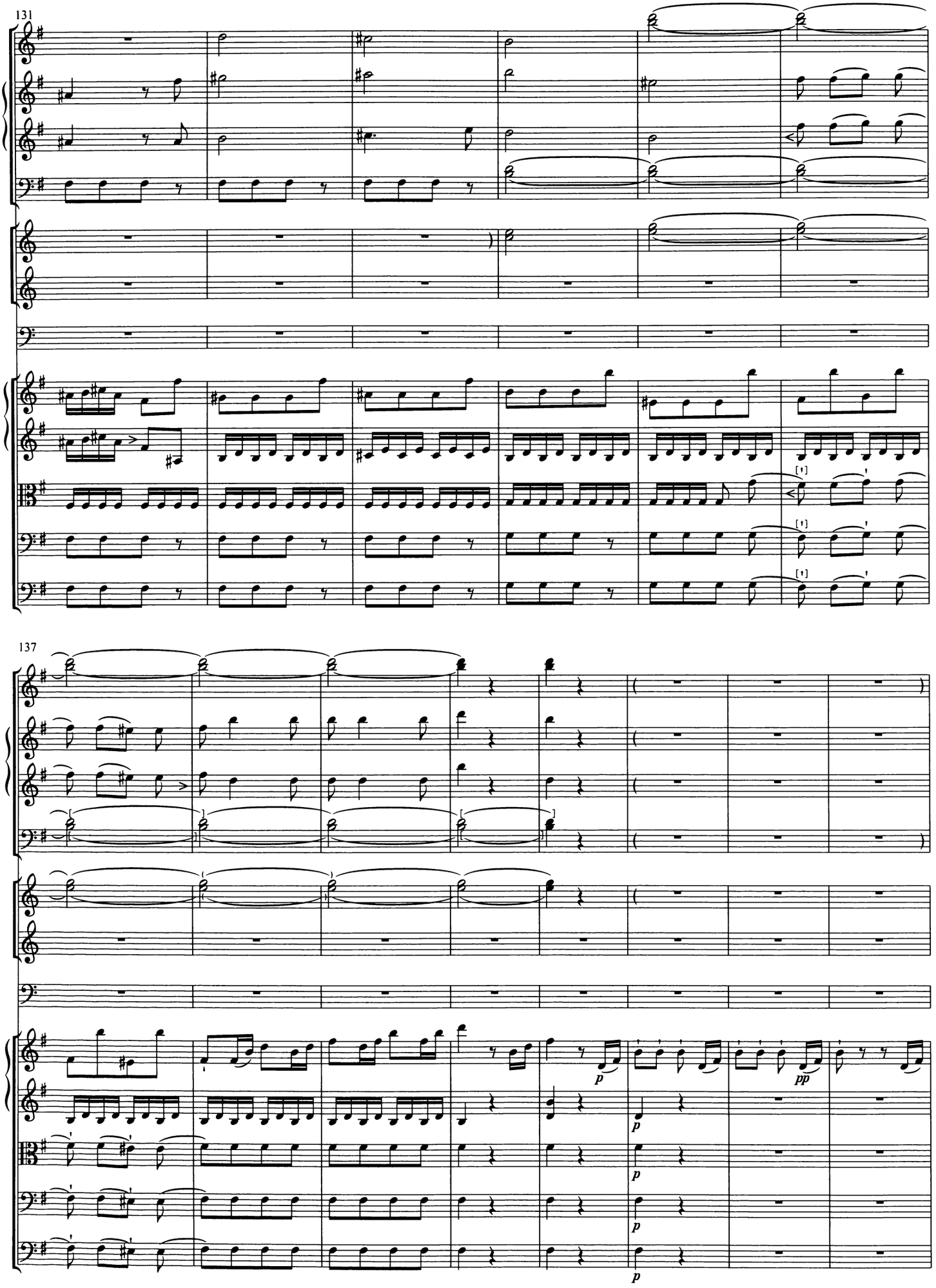

59
65

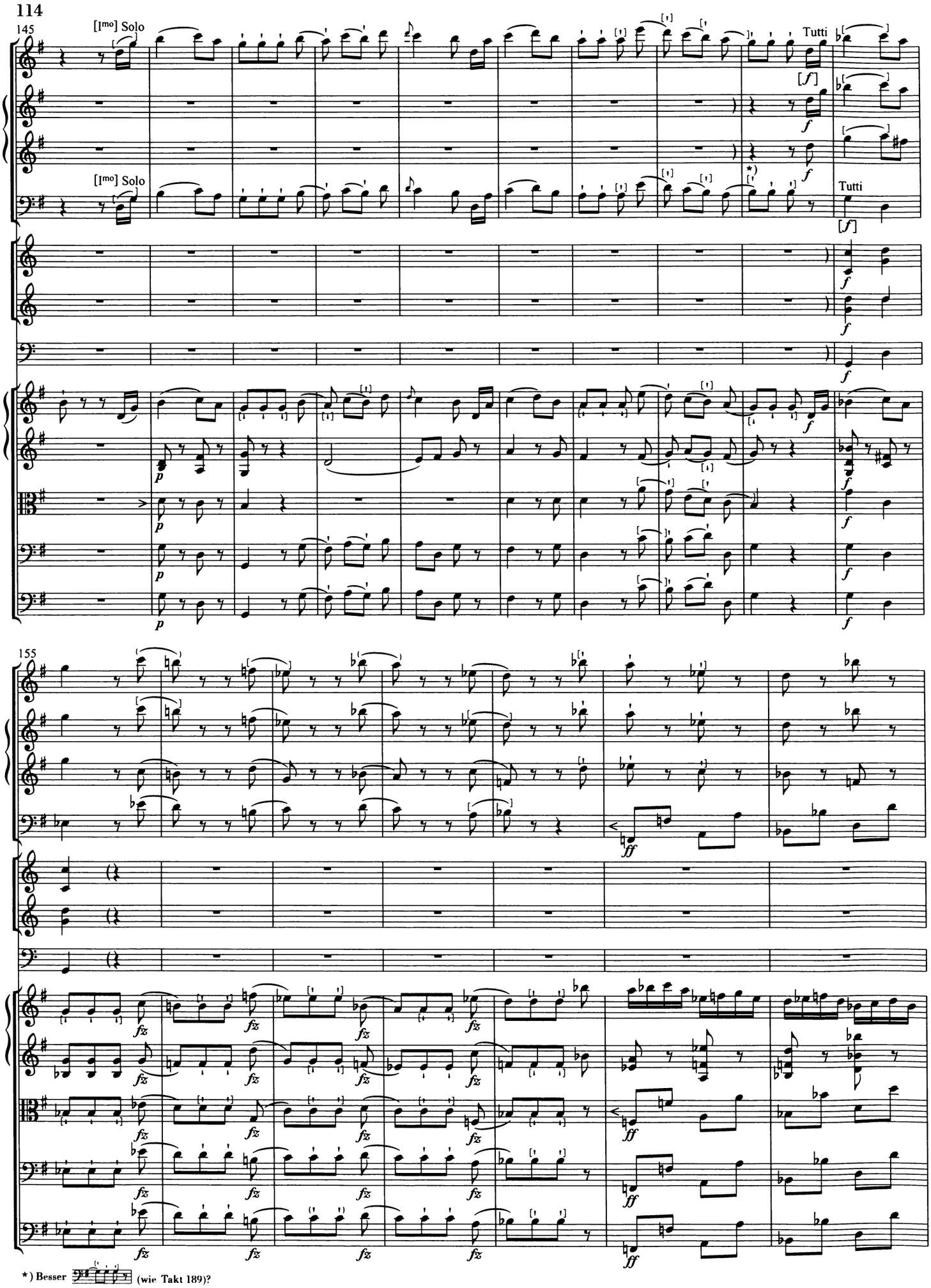

71
[Solo]
pp
p
pizz.
pizz.
80
[Imo Solo]
f
[Tutti]
a 2
[coll' arco]
p
coll' arco


88
94
p
p
p
p

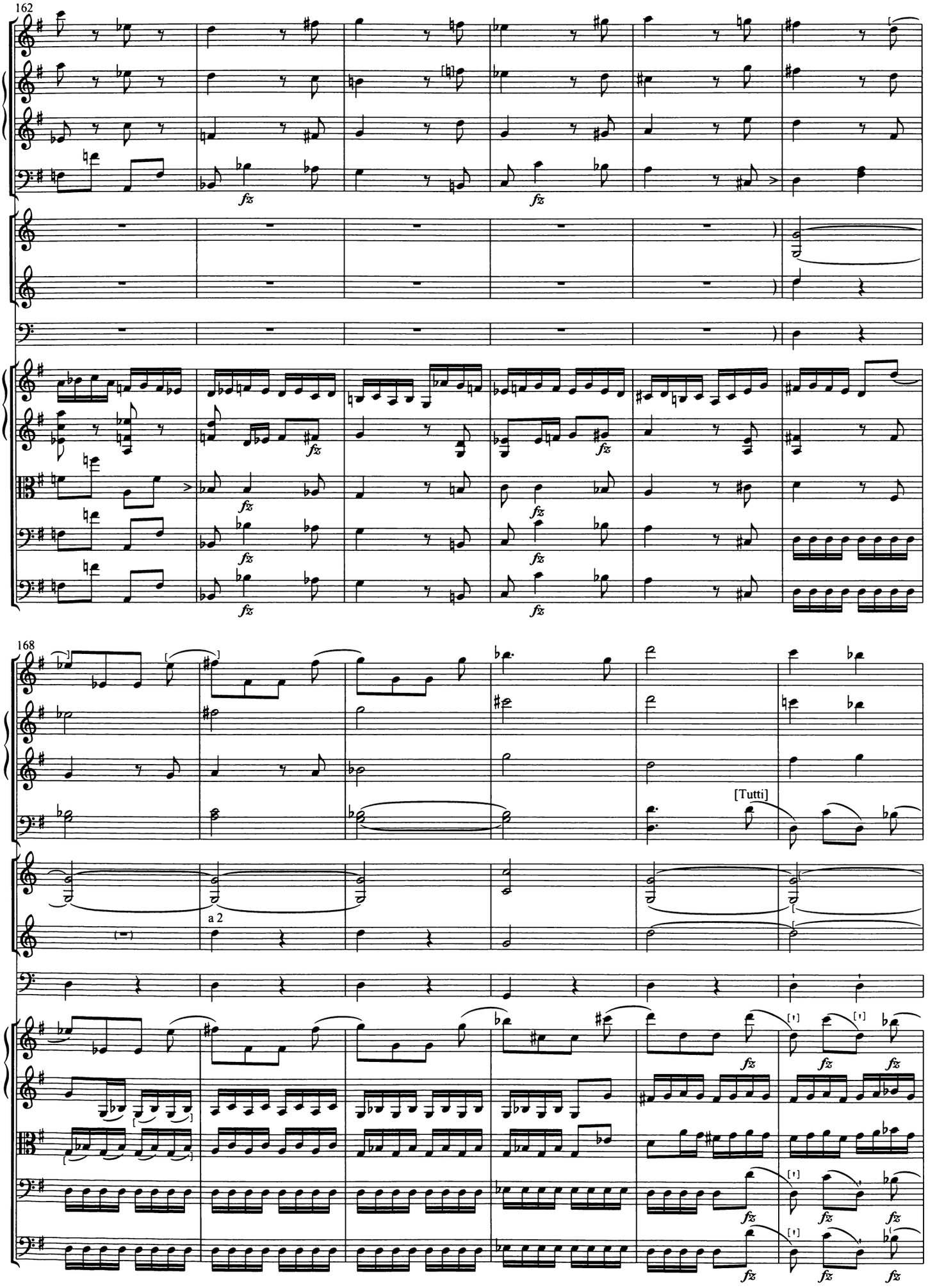

103
[Imo] Solo
Tutti
112

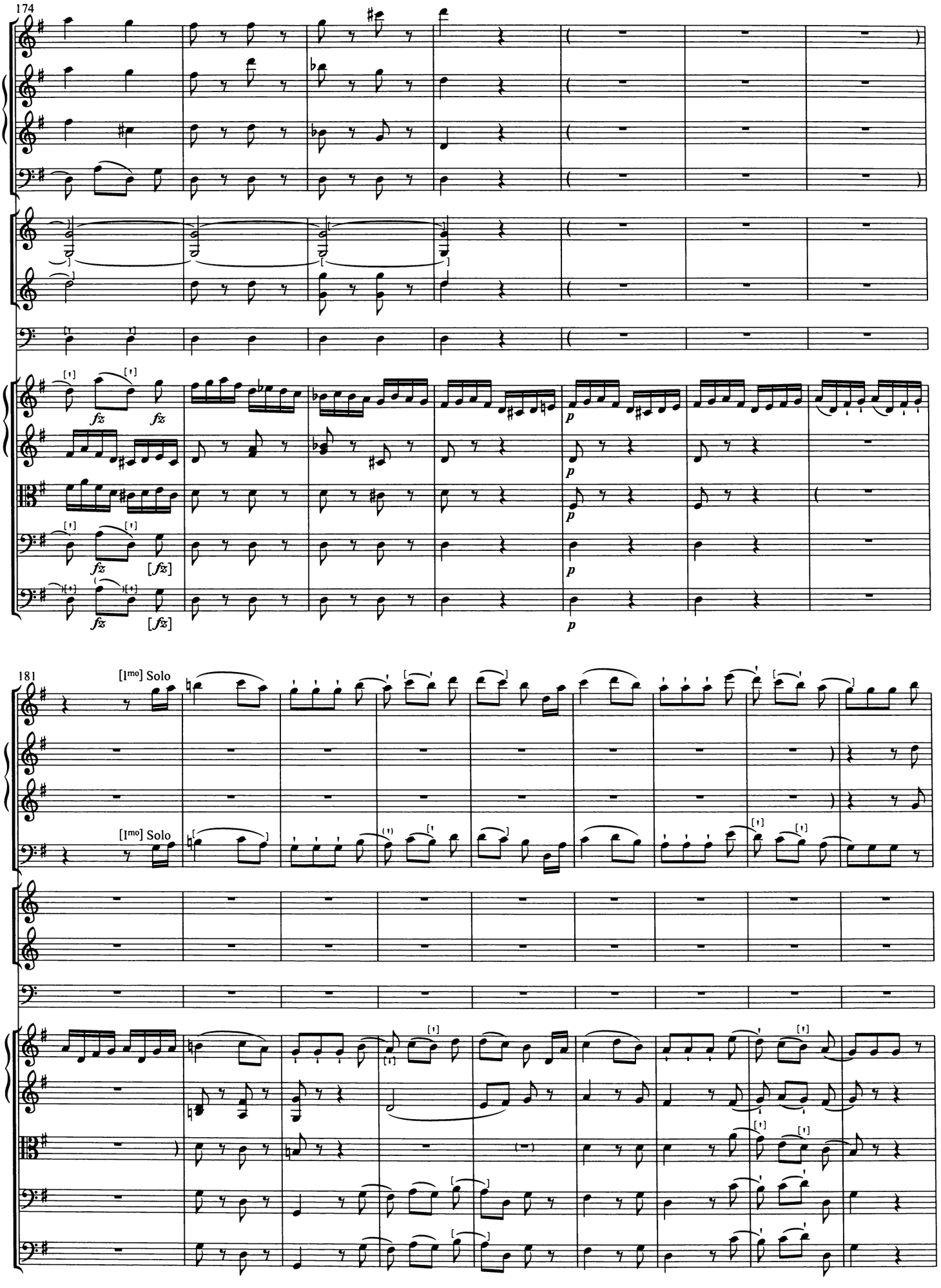

119
fz
fz
f
f
125

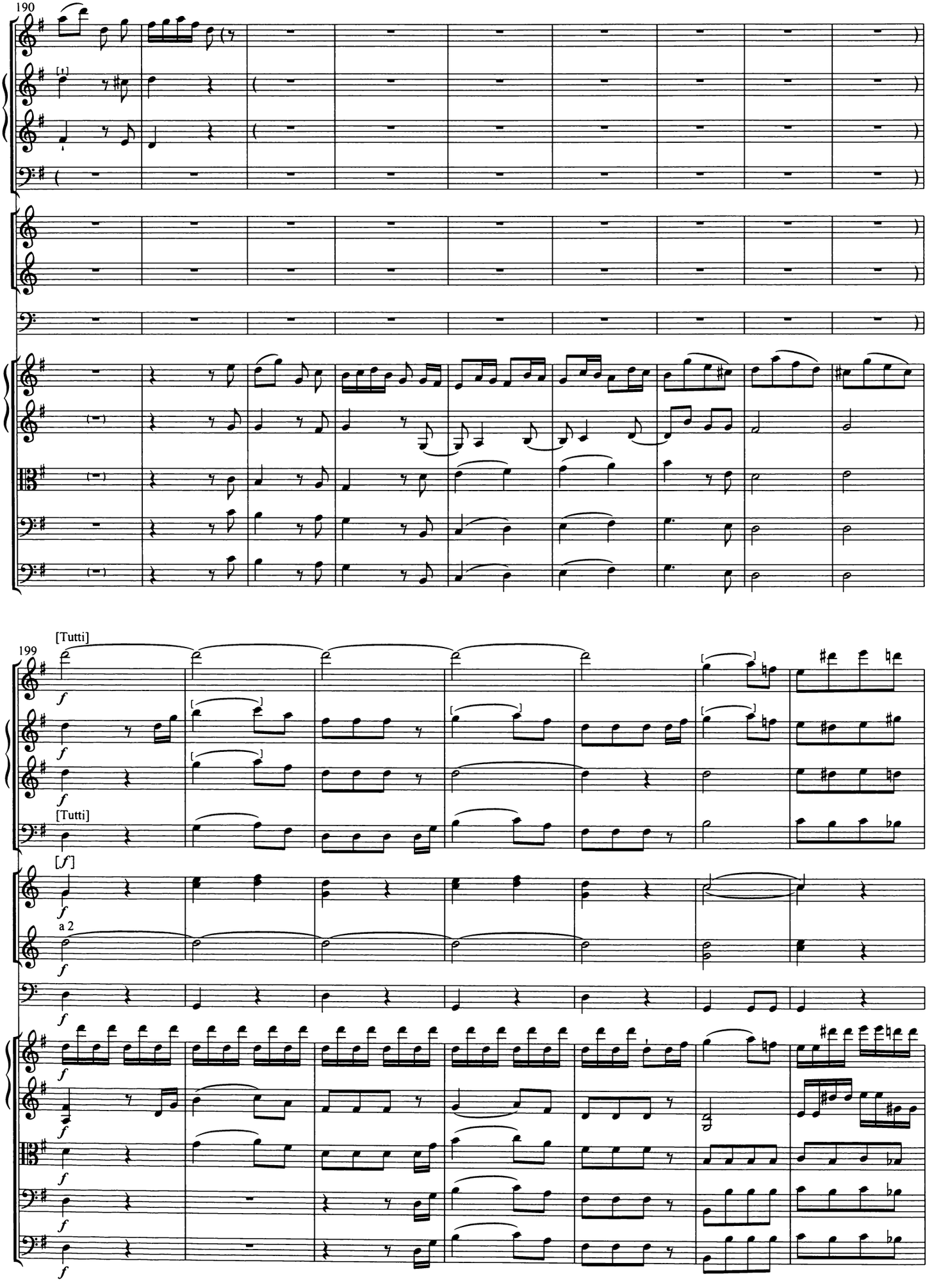

131
137
p
pp
p
p
p
p

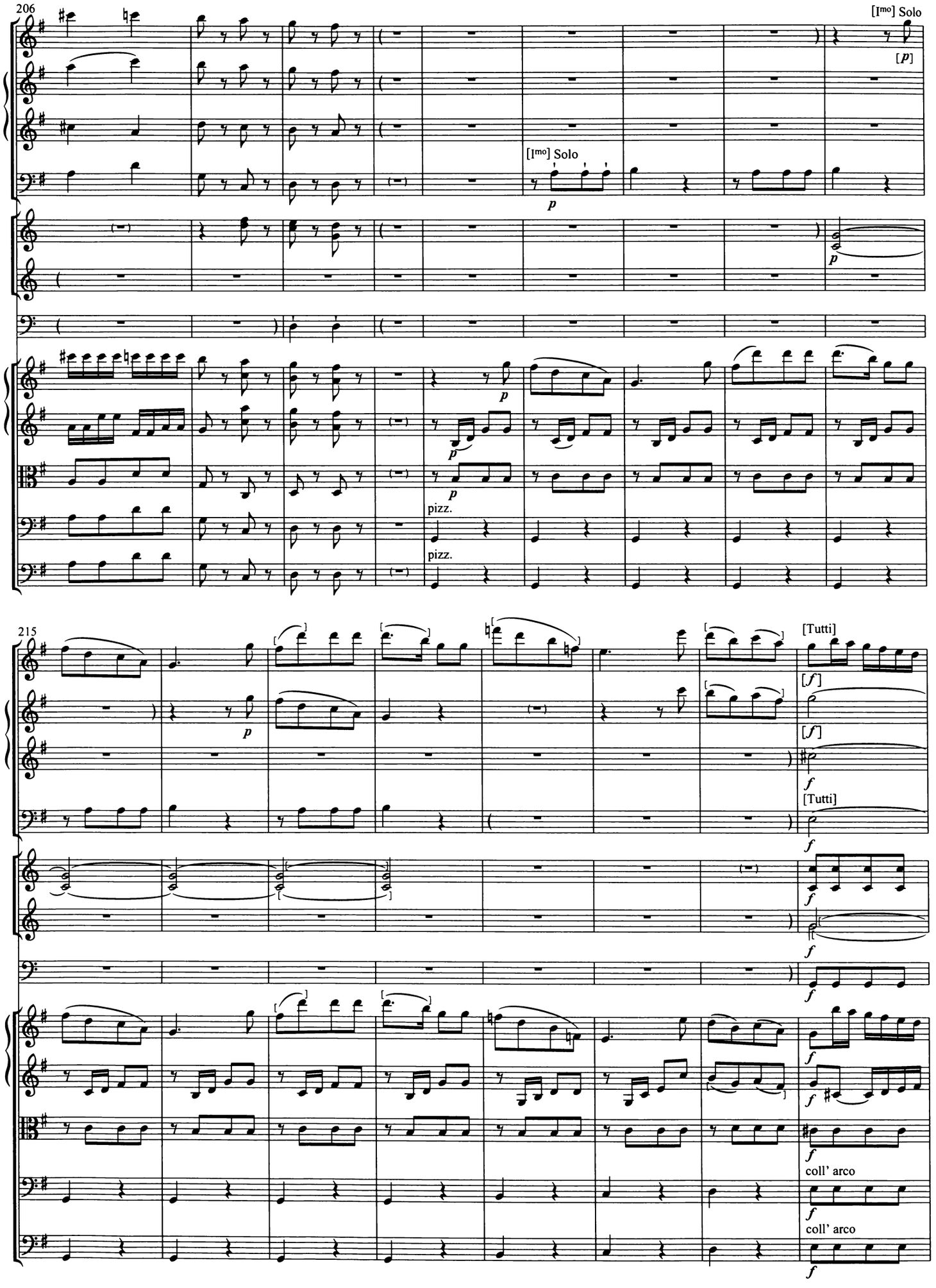


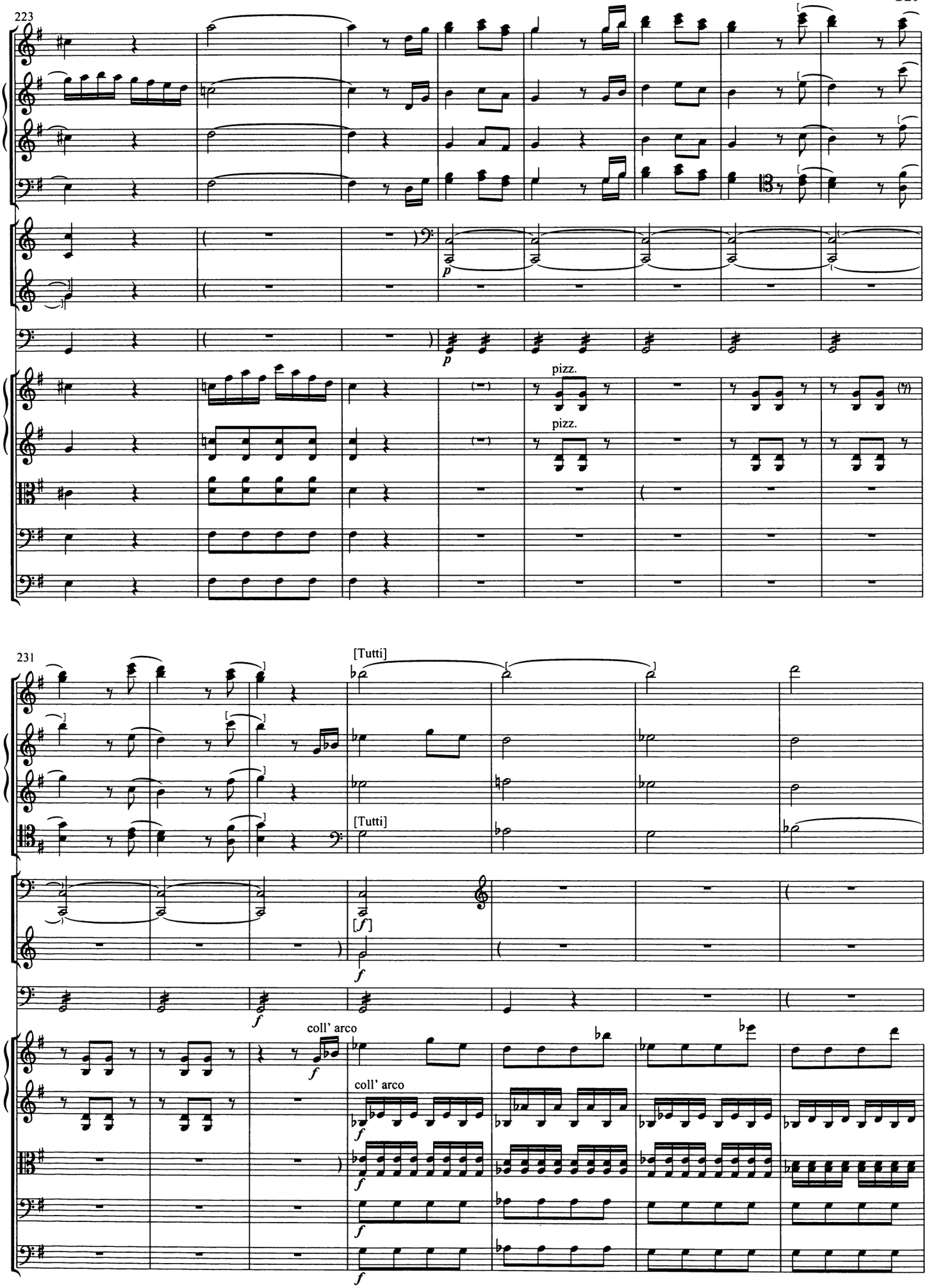
*) Besser (wie Takt 189)?

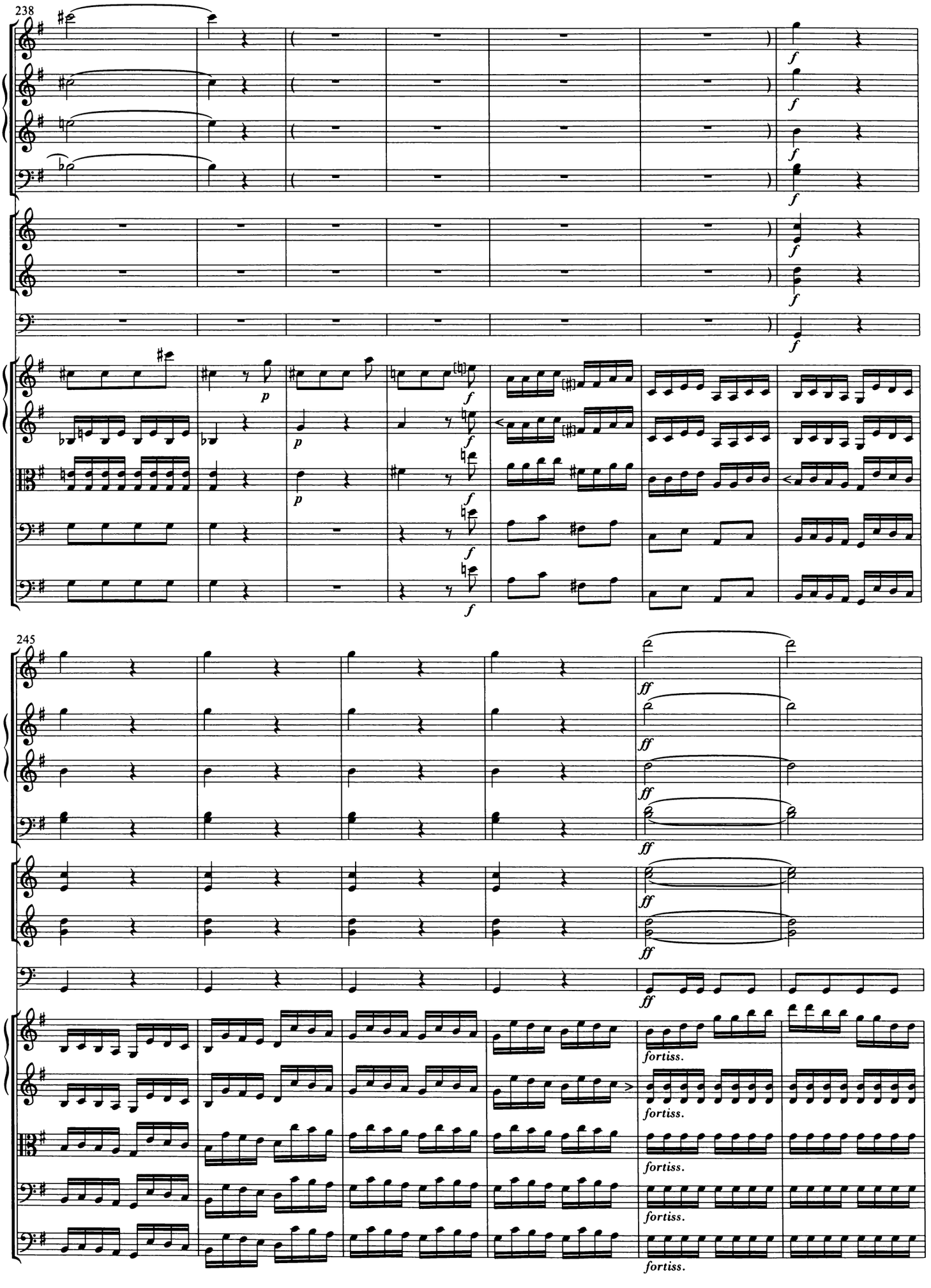

162
fz
168
[Tutti]
a 2

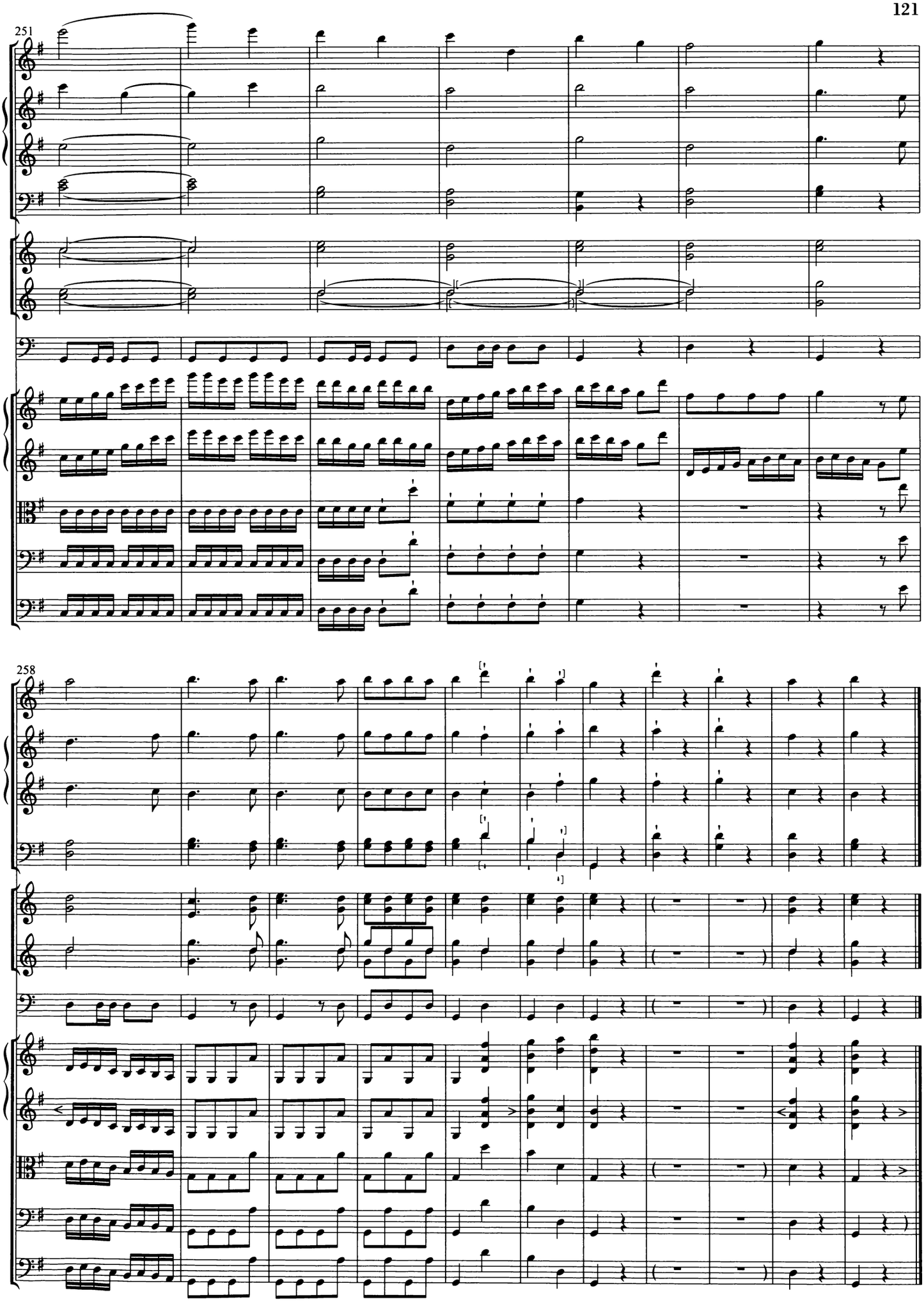

174
fz
fz
fz
fz
fz
fz
p
p
p
p
181
[Imo] Solo
[Imo] Solo


190
[1]
199
[Tutti]
f
[Tutti]
[f]
a 2


206
[Imo] Solo
[p]
[Imo] Solo
p
p
p
p
pizz.
pizz.
215
[Tutti]
[f]
[f]
f
[Tutti]
f
f
f
f
f
f
coll' arco
f
coll' arco
f

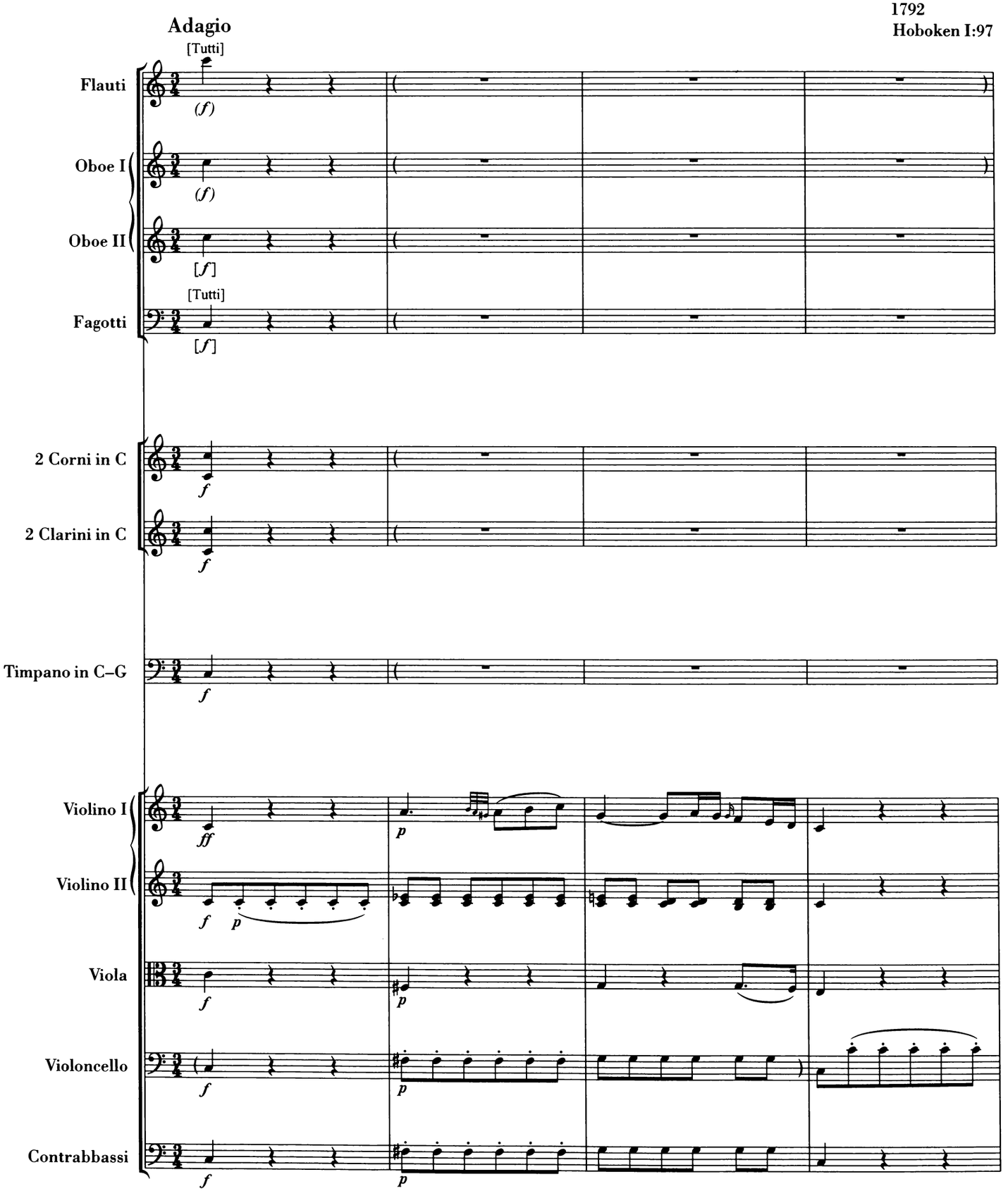

223
p
pizz.
pizz.
231
[Tutti]
[Tutti]
[f]
f
coll' arco
coll' arco

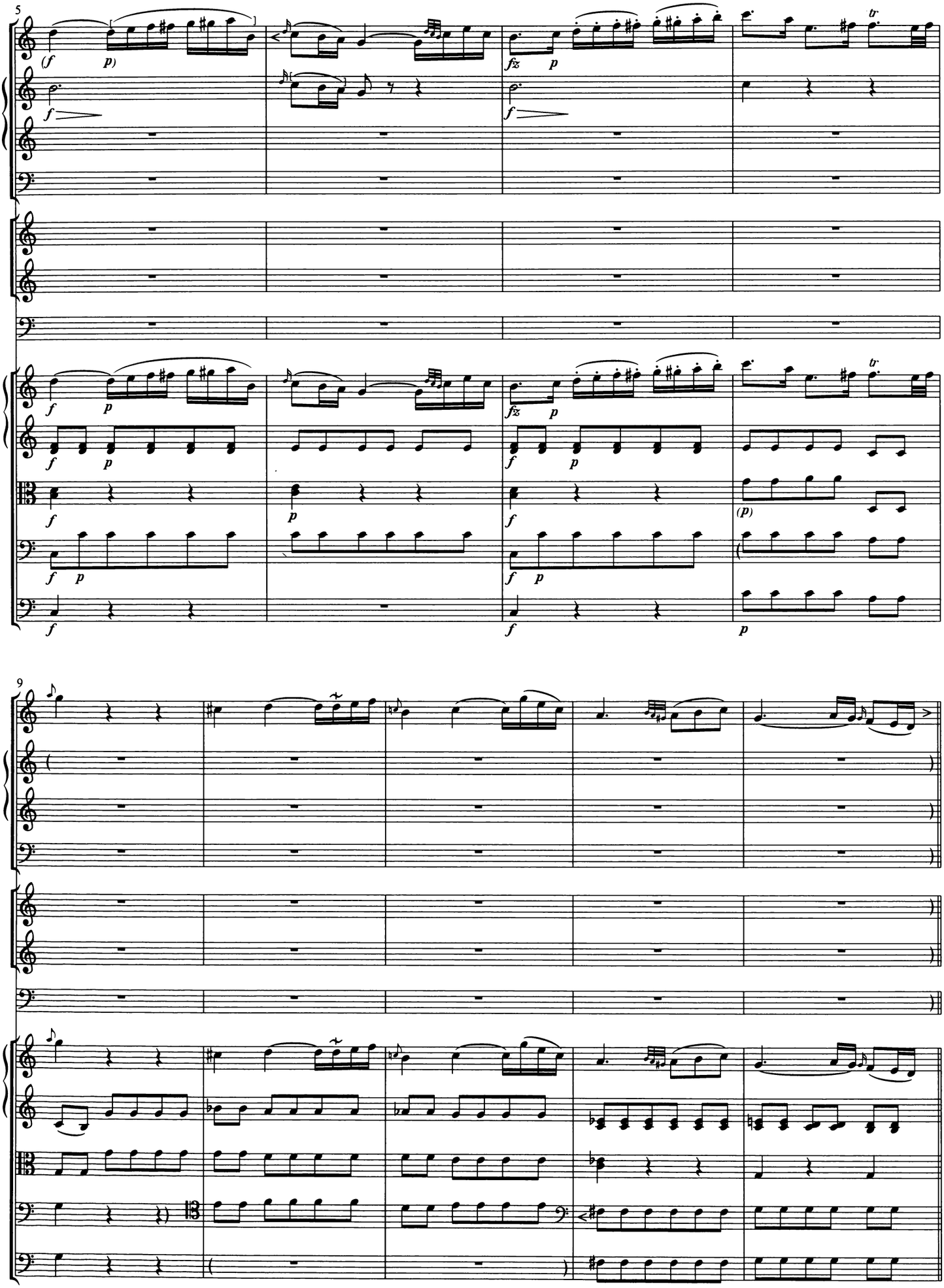

238
245
fortiss.


251
258

6.
SINFONIE in C

1792
Hoboken I:97




5
9

Vivace

14

f

[Tutti]

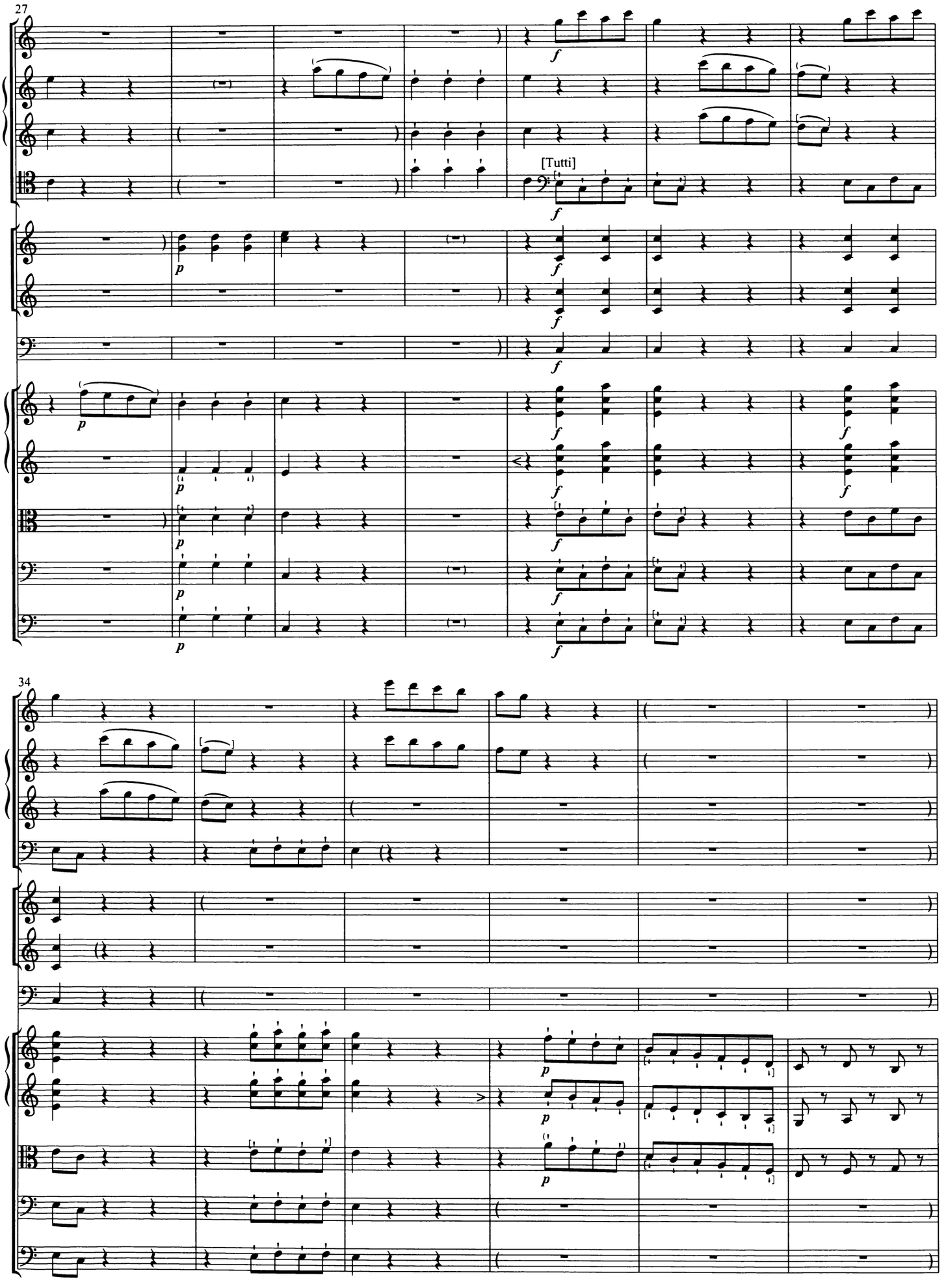
ff

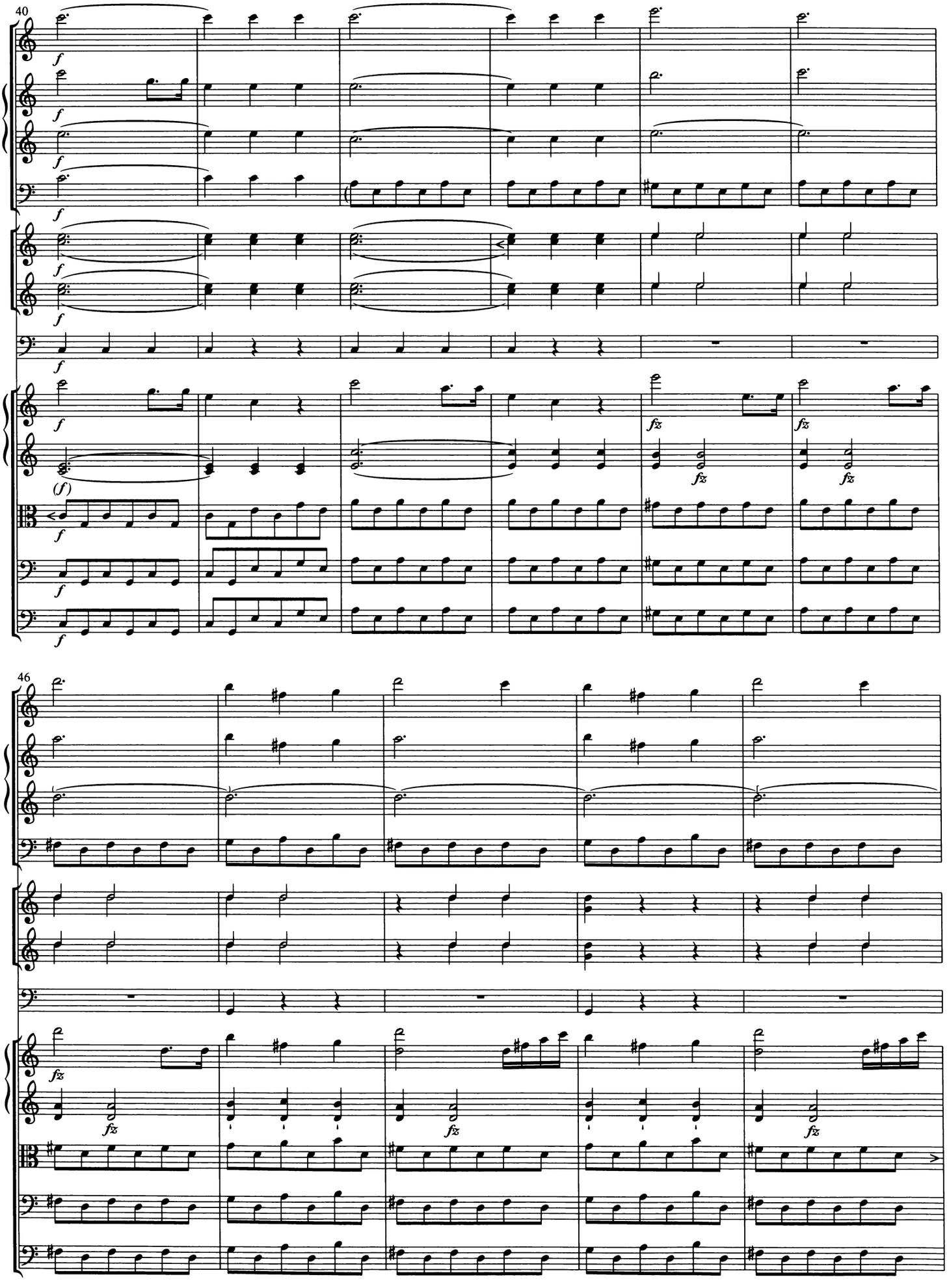
21

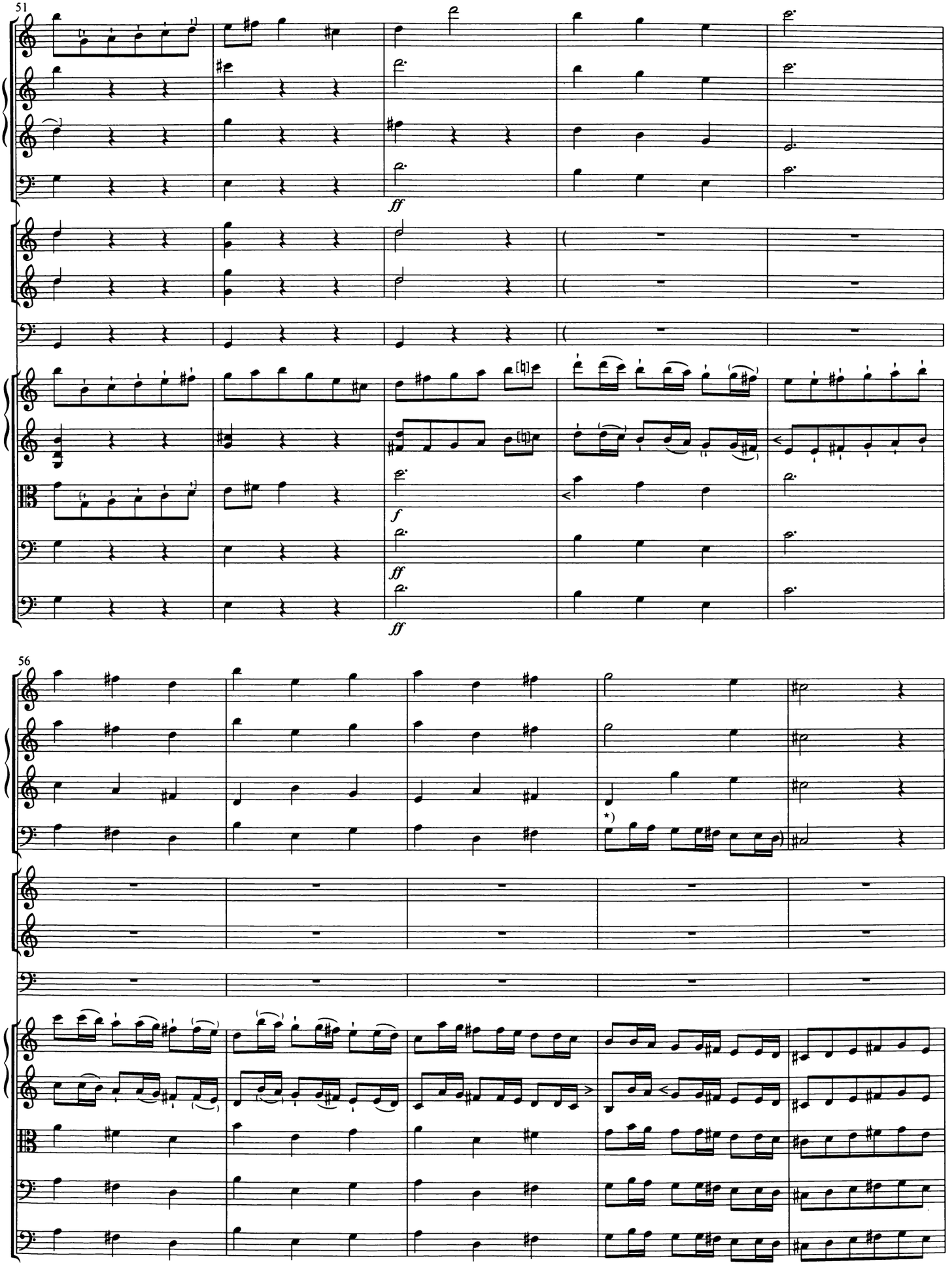
Solo

Solo

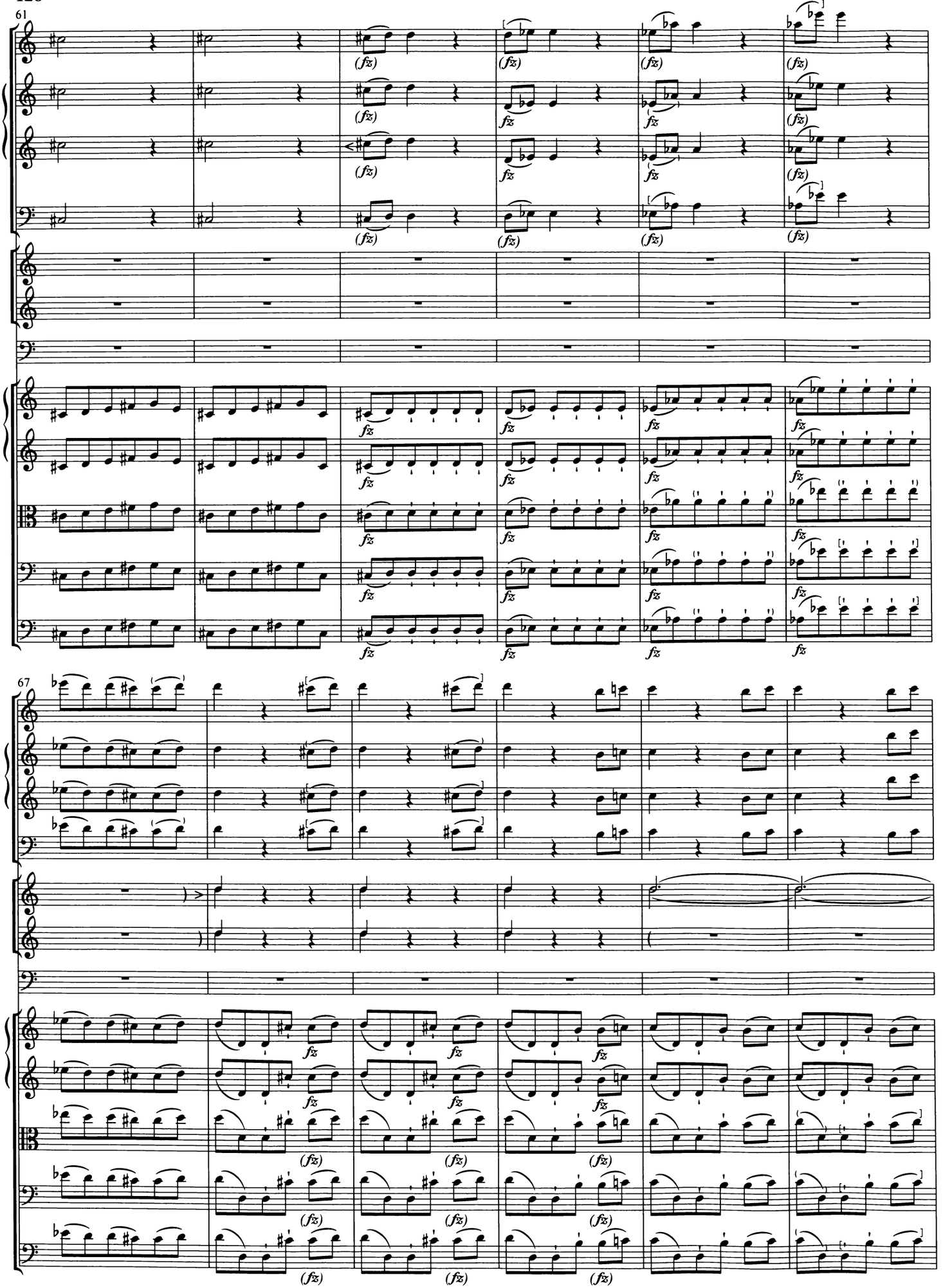
[Imo] Solo

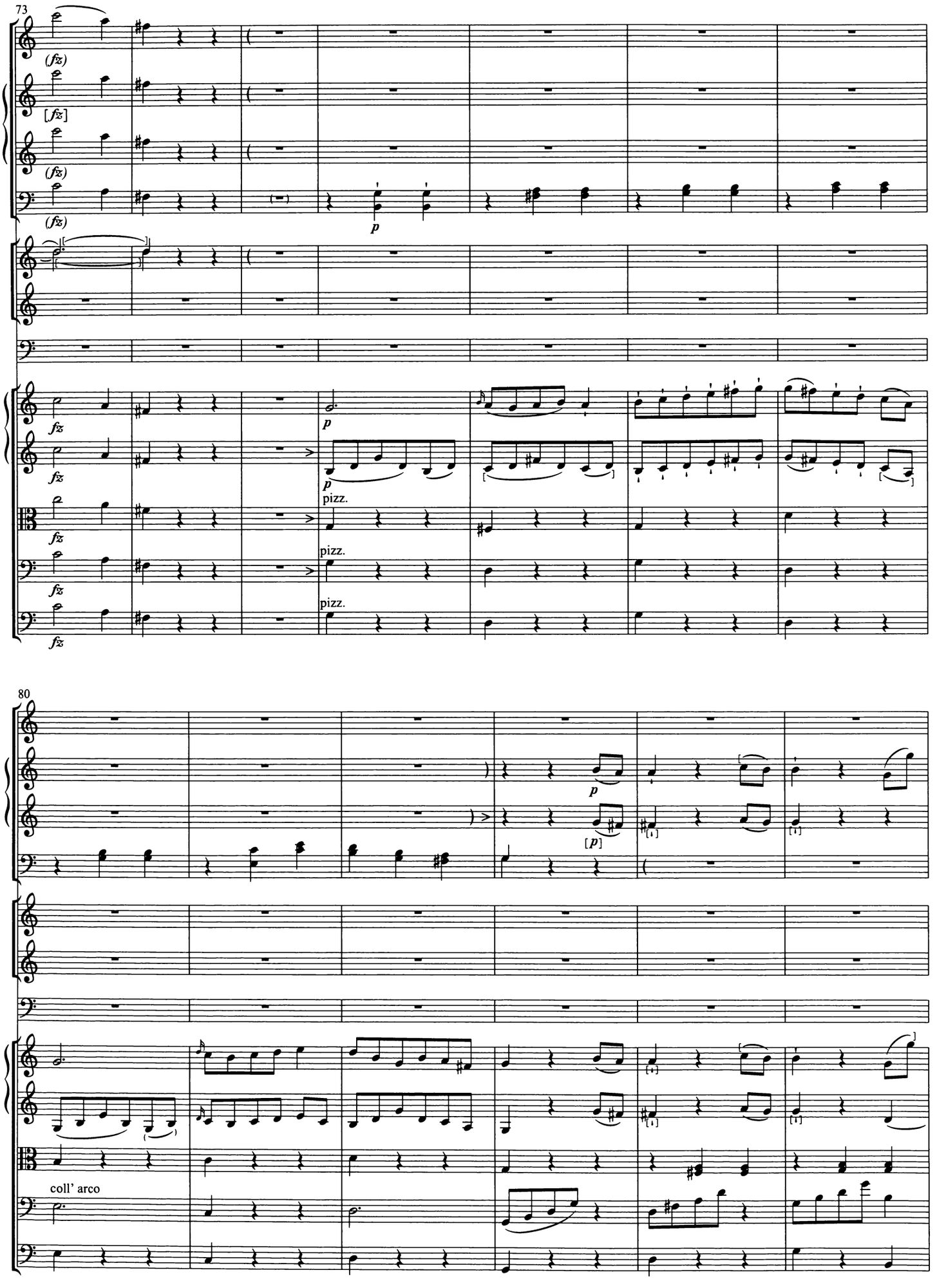

27
[Tutti]
34

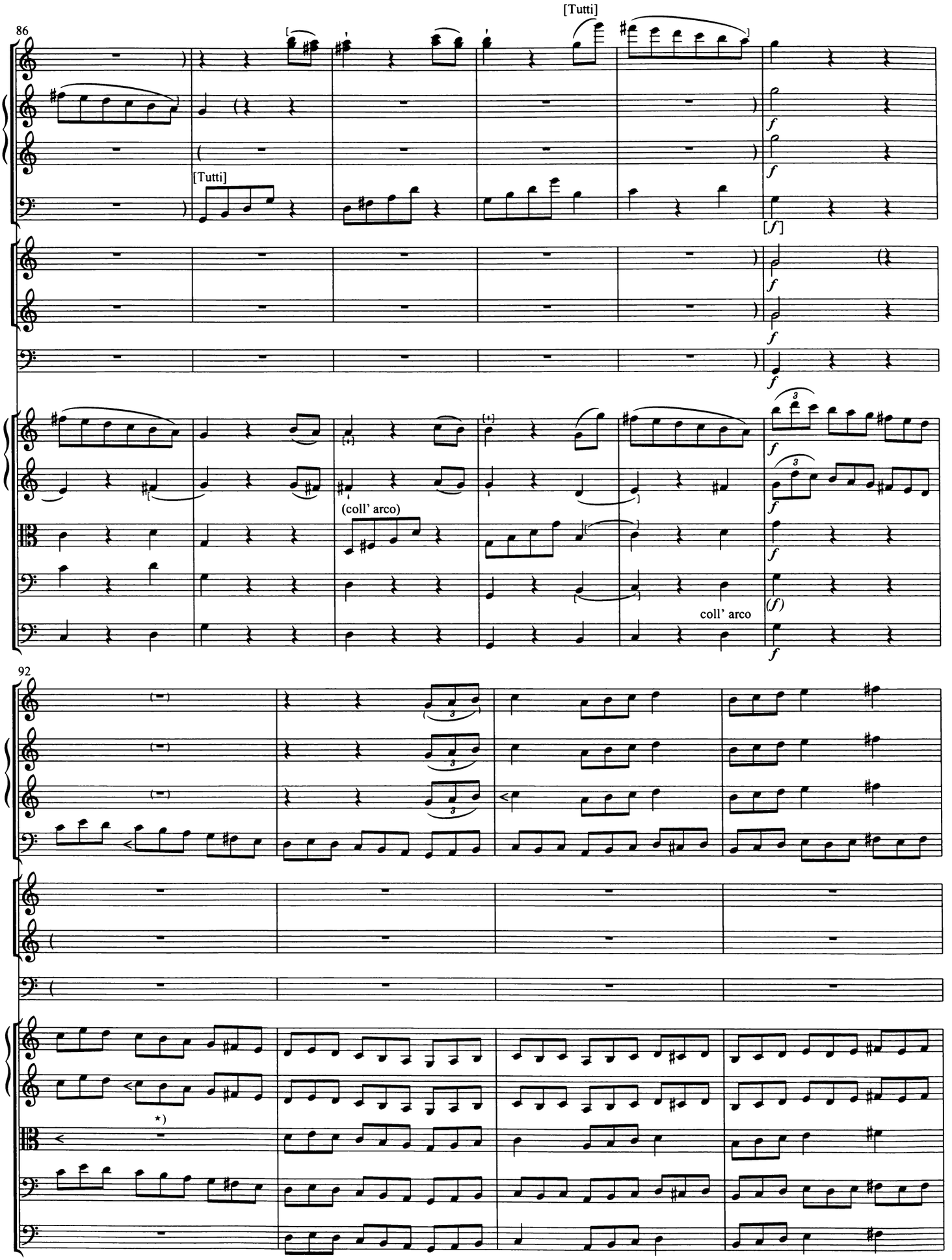

40
46



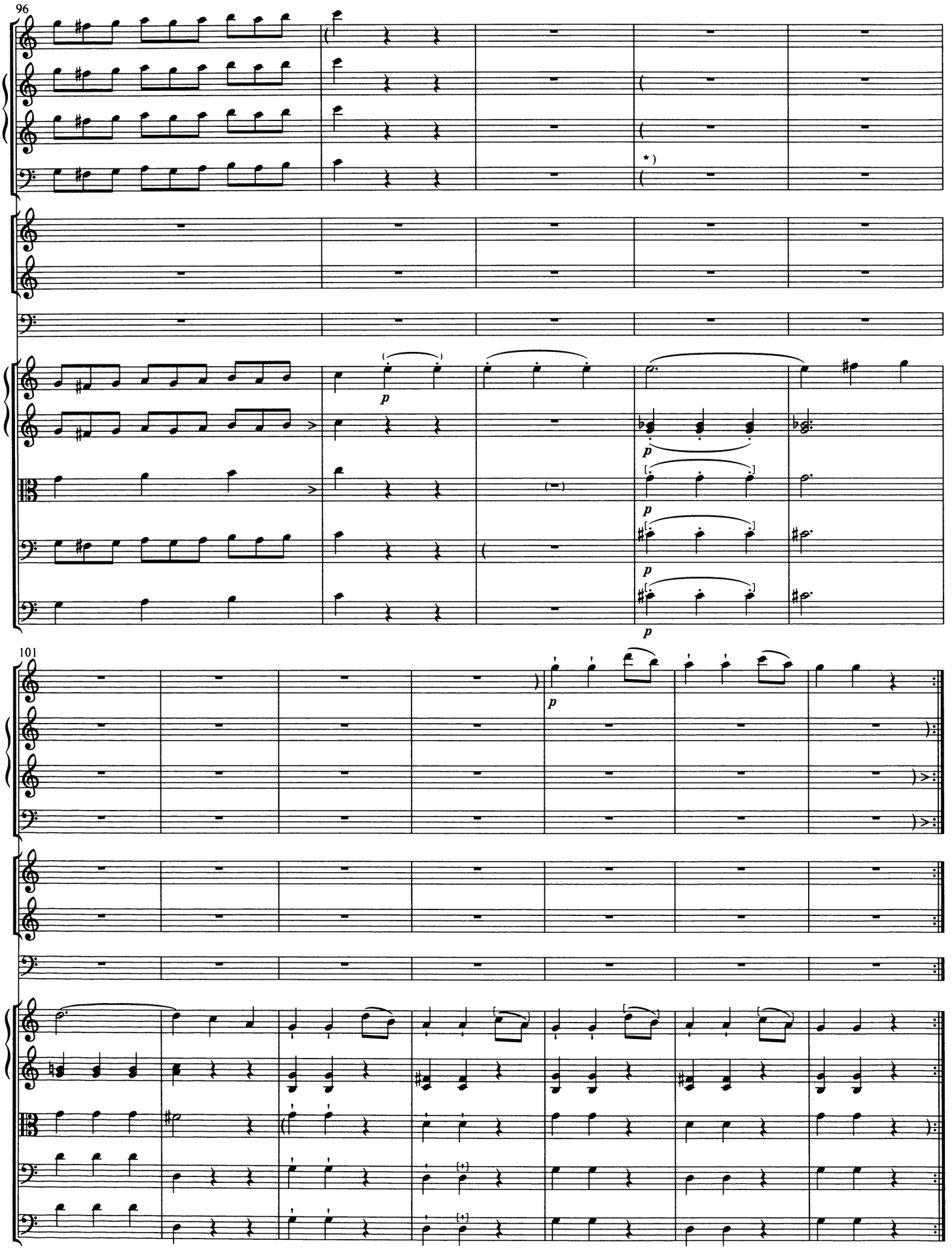
*) Besser ? Siehe das Vorwort und den Kritischen Bericht, Lesarten, Takt 42–59.


61
67
fz
(fz)

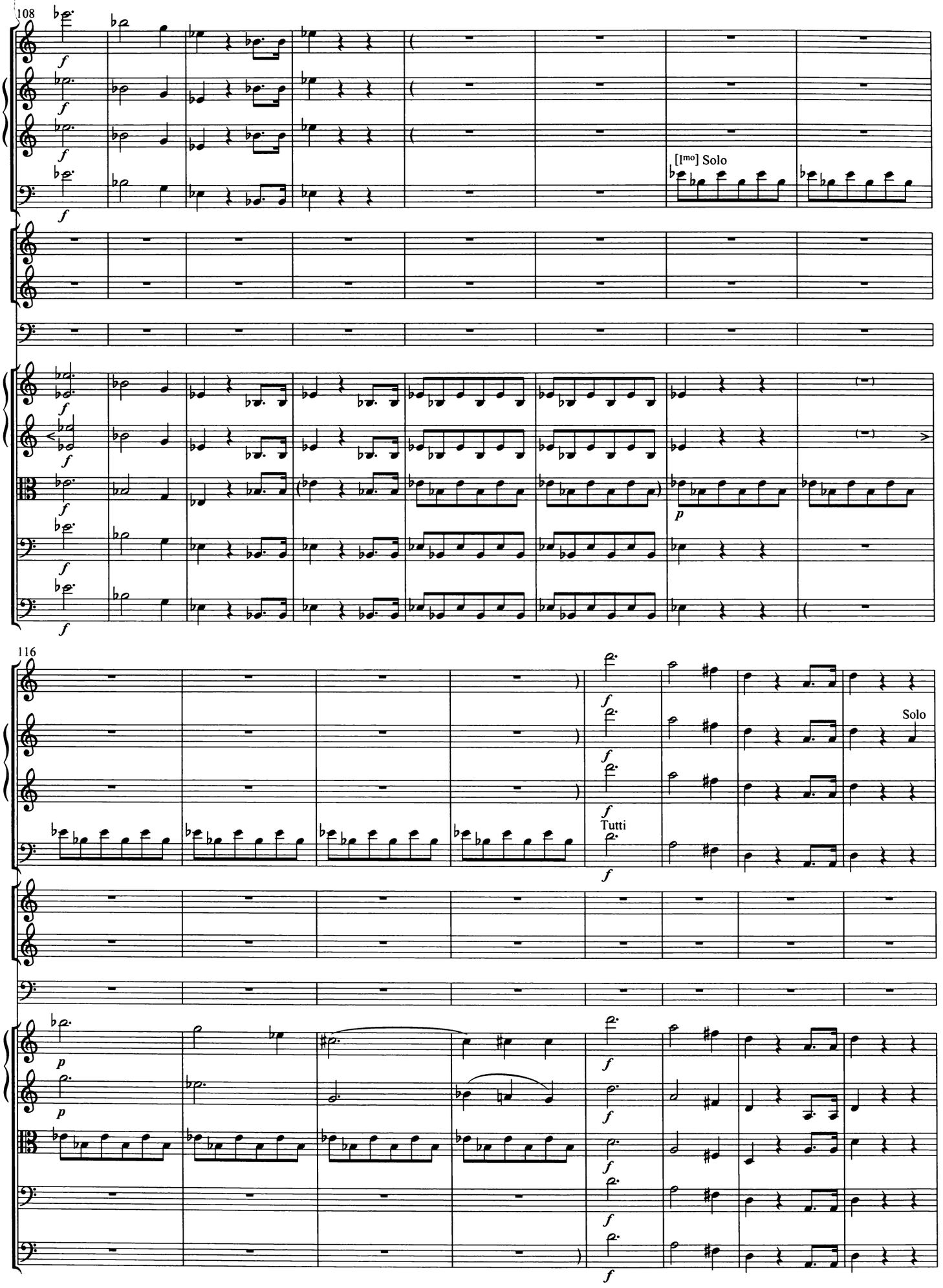

73
(fz)
[fz]
(fz)
(fz)
p
fz
fz
fz
fz
p
p
pizz.
pizz.
pizz.
80
p
[p]
coll' arco

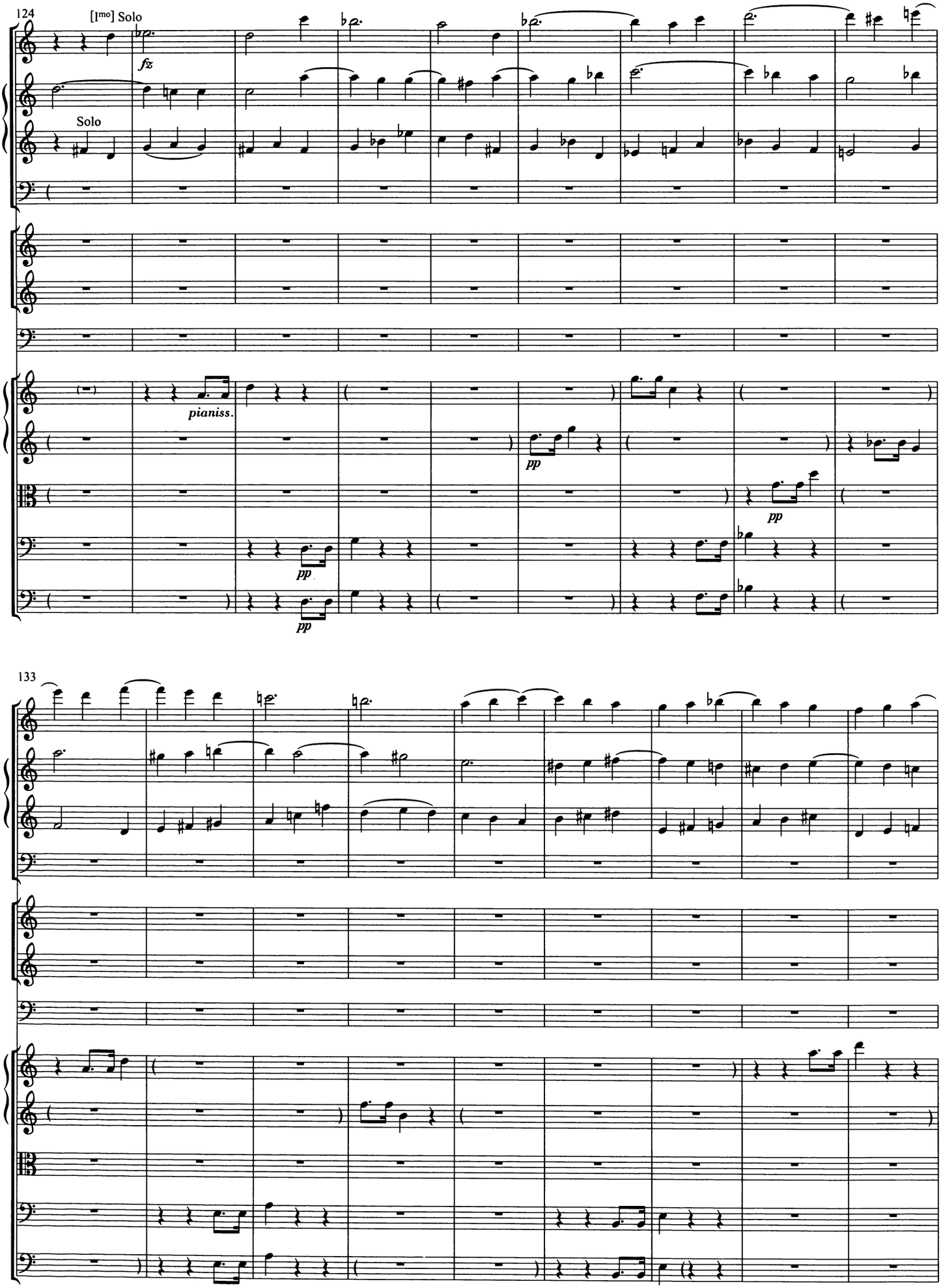


*) Besser *col Violoncello?* In den zeitgenössischen Abschriften Pause.



*) Noch bis T. 107 *col Violoncello*? Siehe den Kritischen Bericht, Lesarten, Takt 92–107.

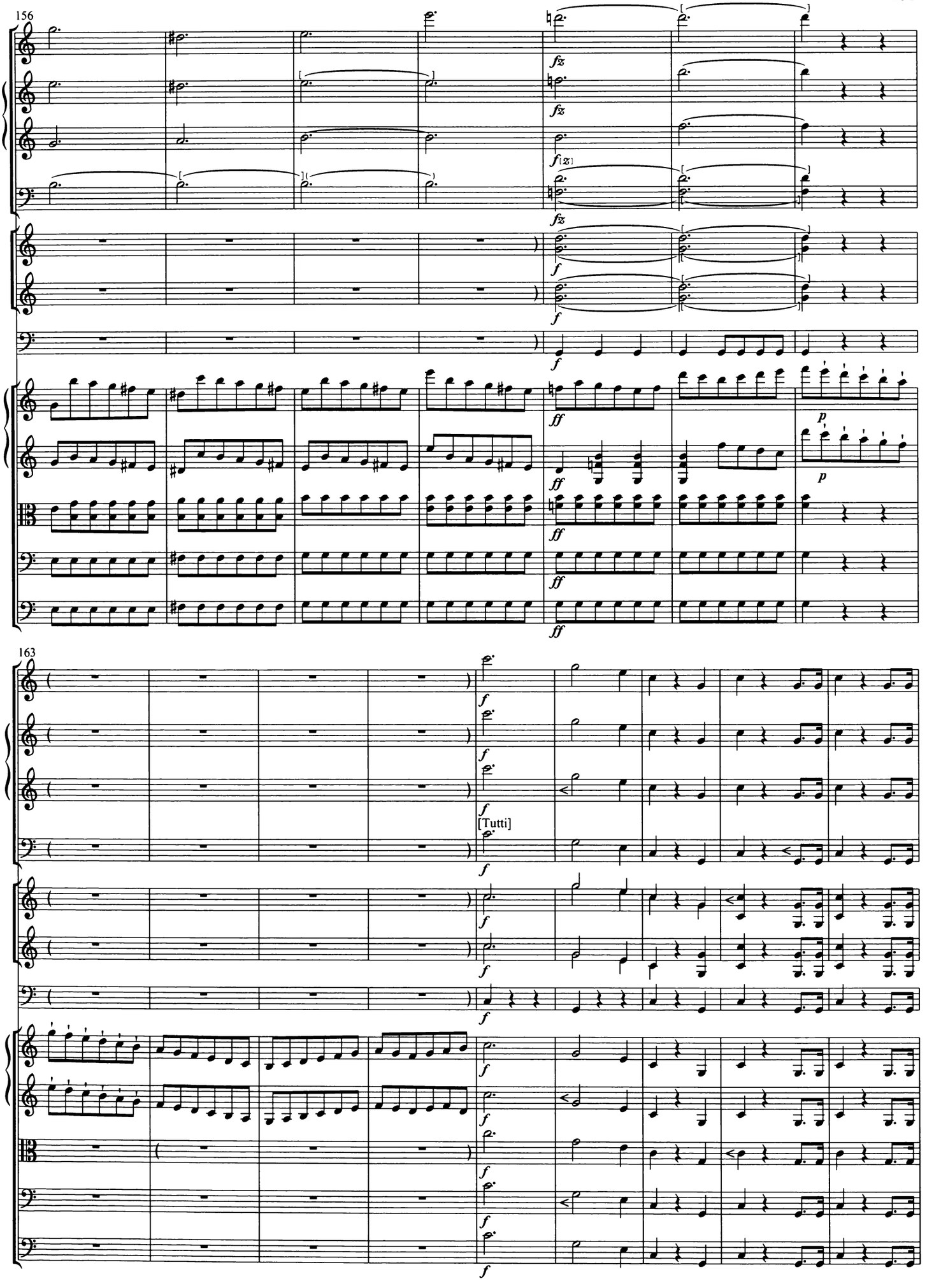

108
[Imo] Solo
116
Solo
Tutti

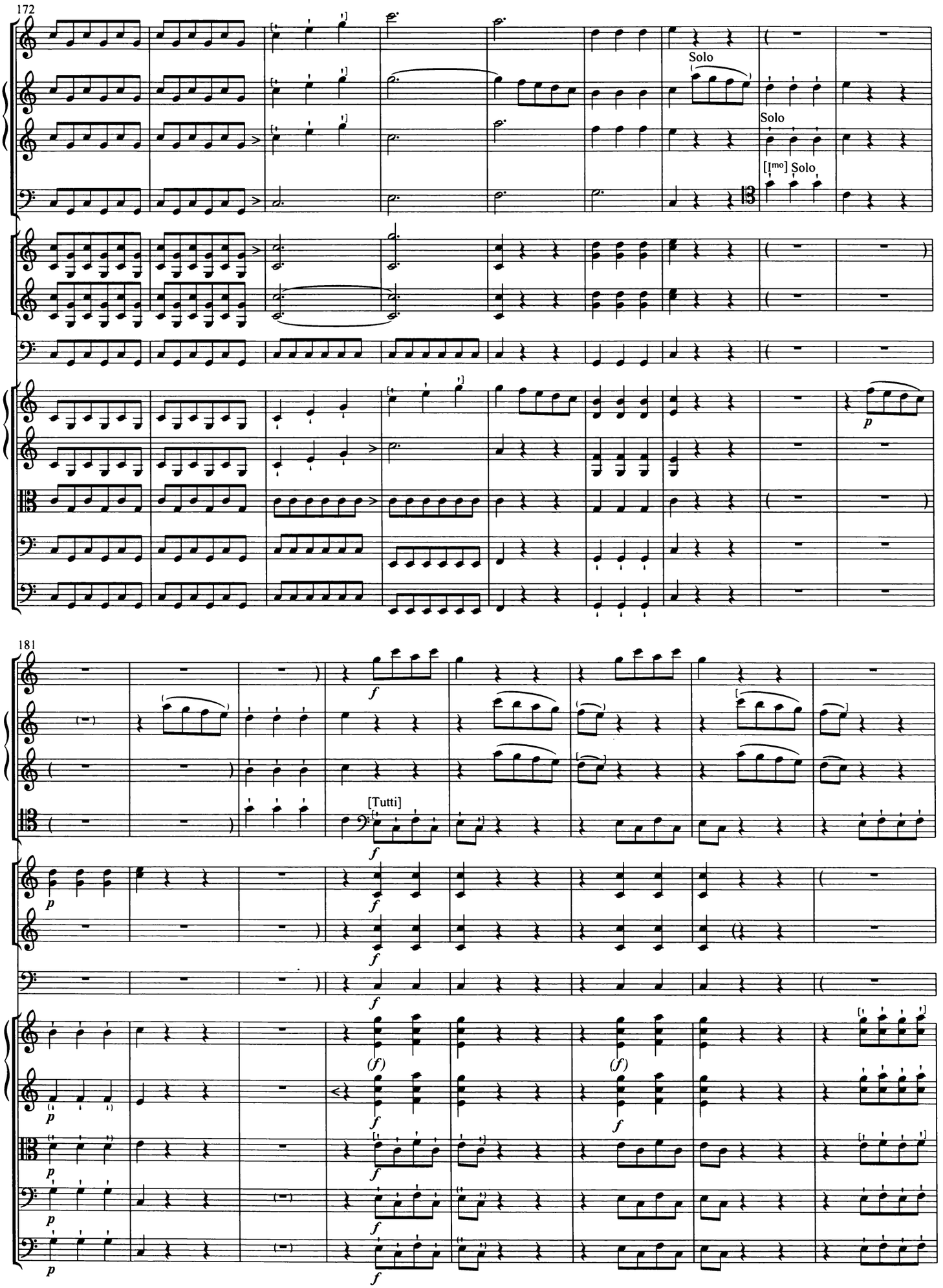

124
[Imo] Solo
fz
Solo
pianiss.
pp
pp
pp
pp
133

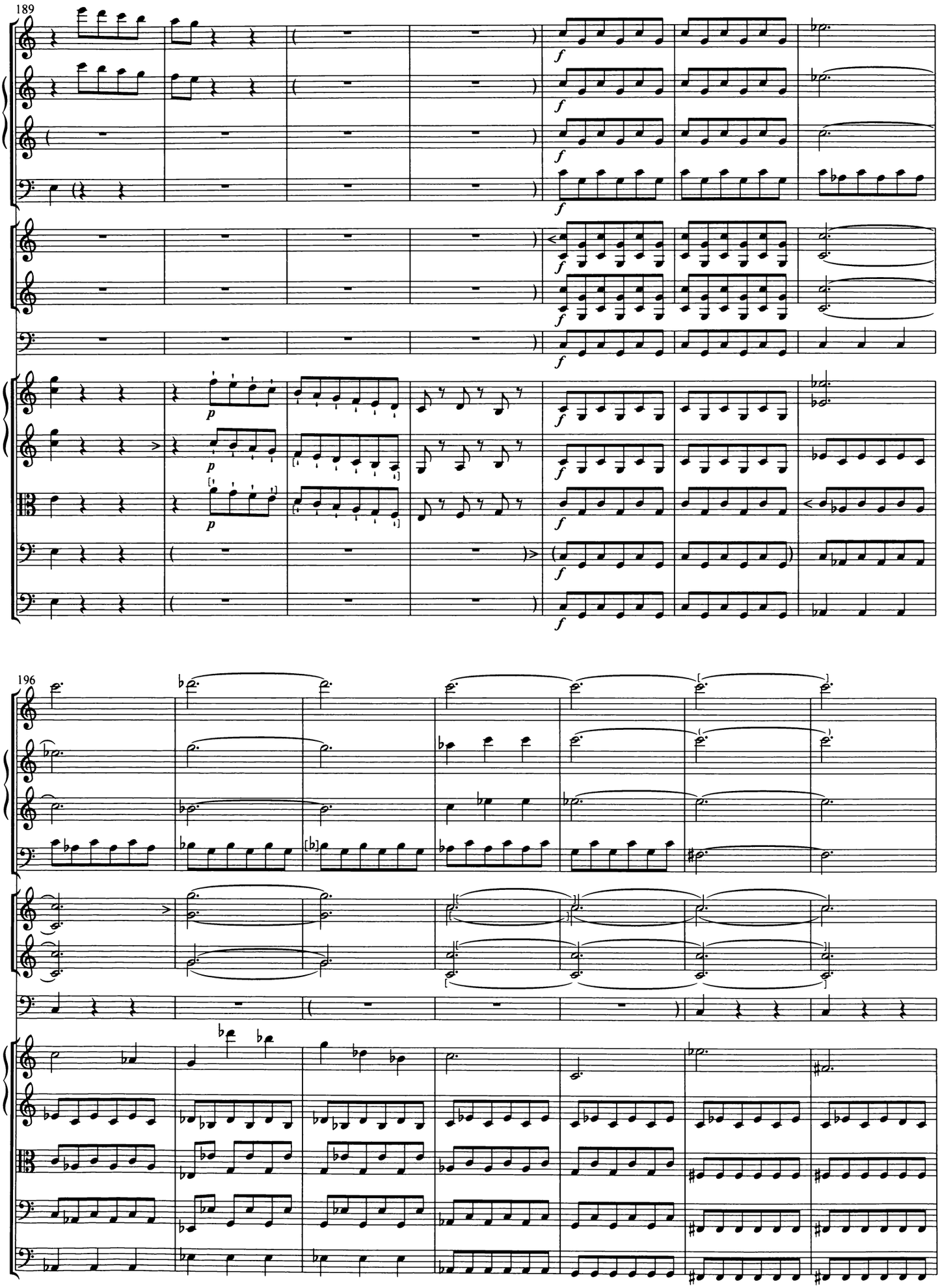
142

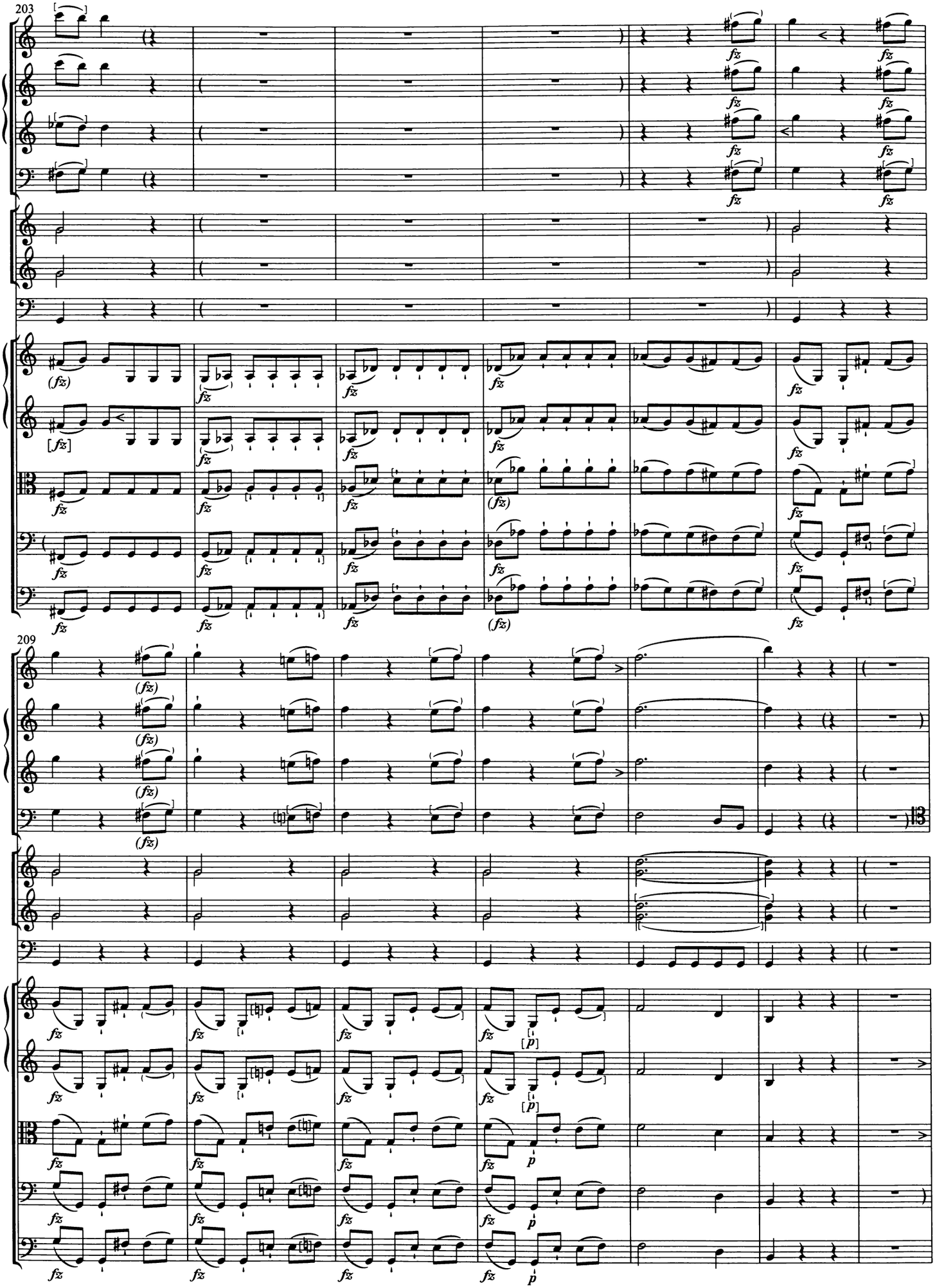
[Tutti]

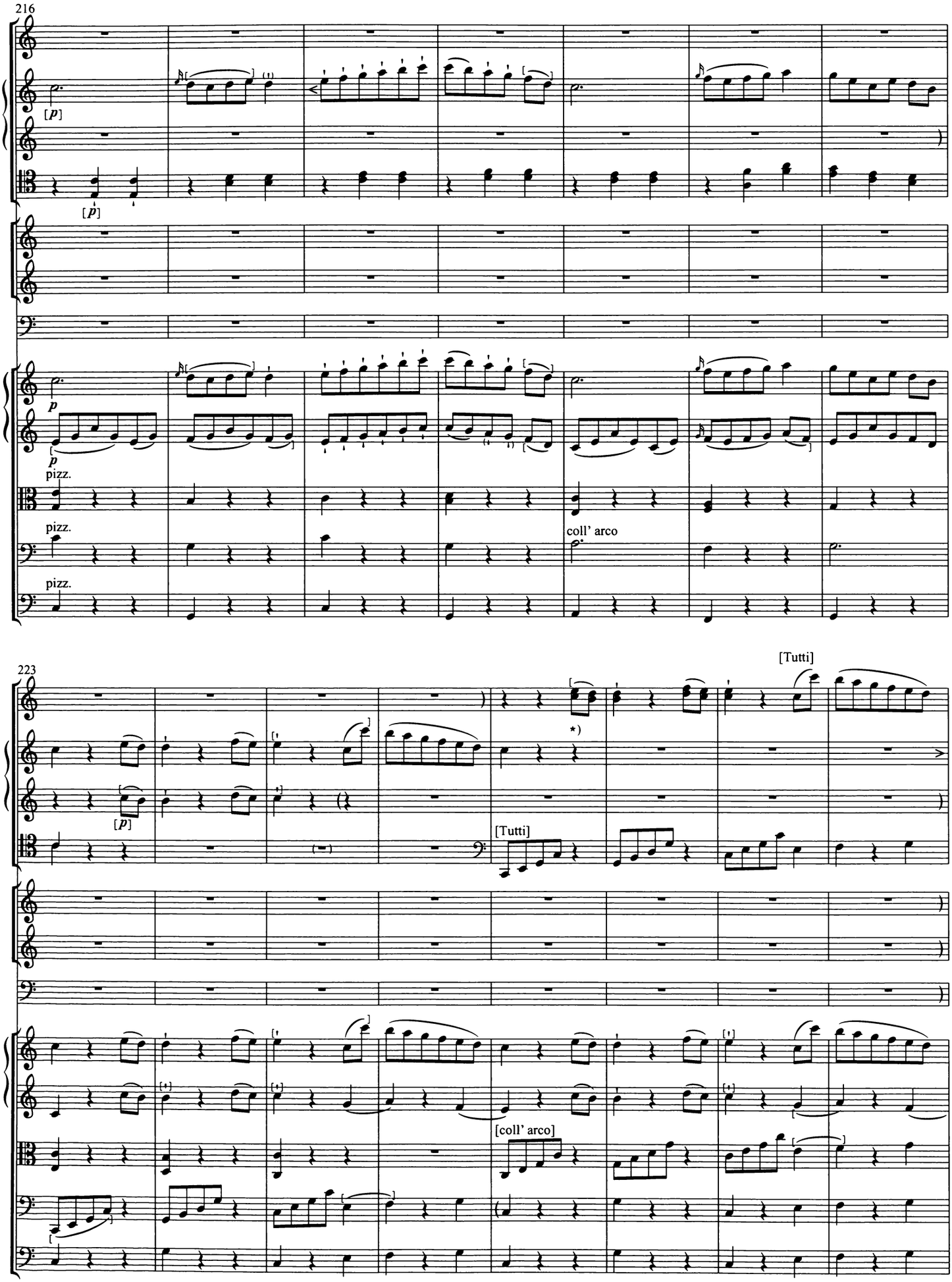
149


156
fz
fz
f
fz
f
f
ff
ff
ff
ff
p
p
163
f
f
f
[Tutti]
f
f
f
f
f
f
f
f

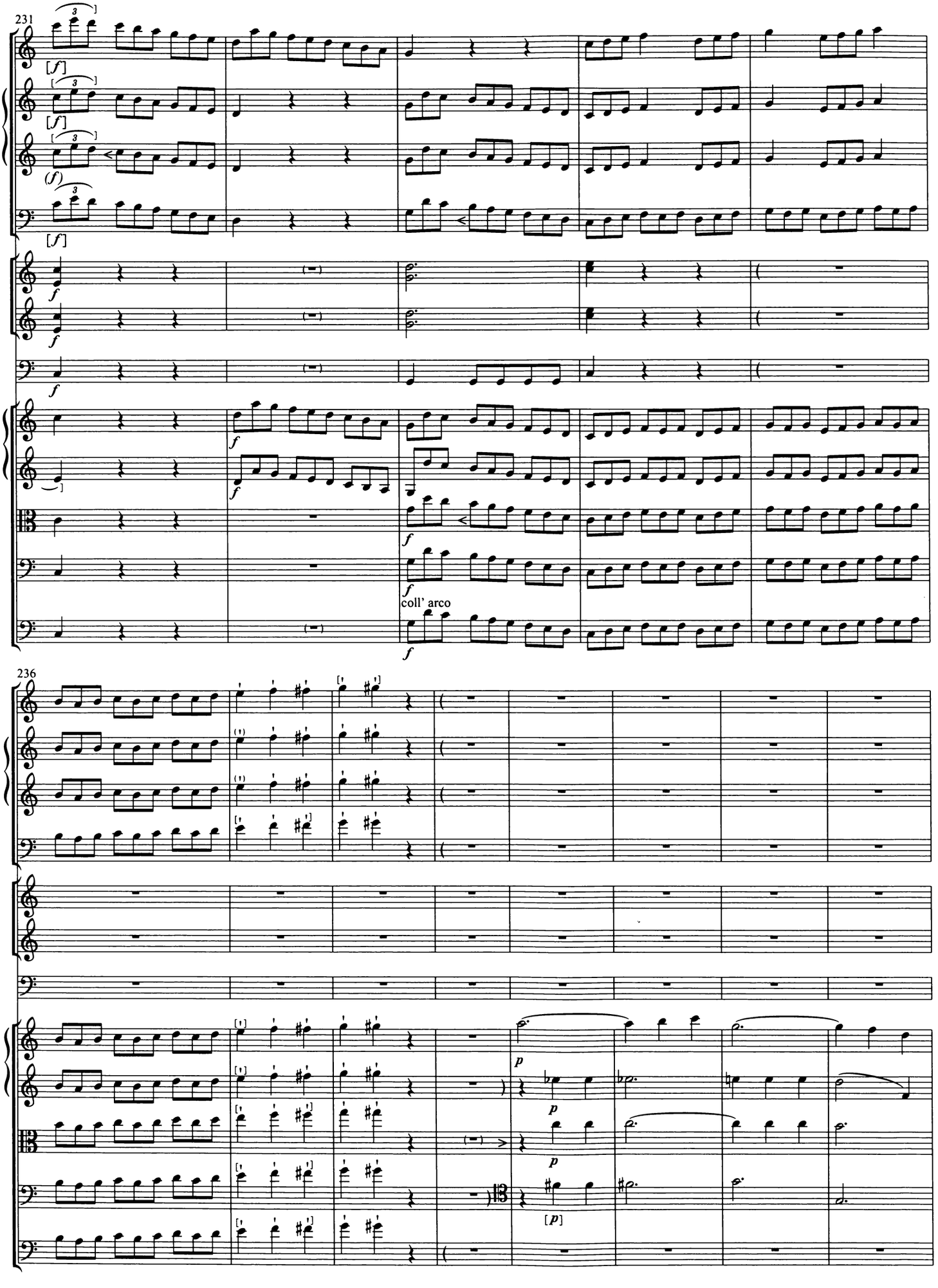

172
Solo
Solo
[Imo] Solo
p
181
f
[Tutti]
f
p
f
f
f
(f)
(f)
p
f
f
p
f
p
f
p
f

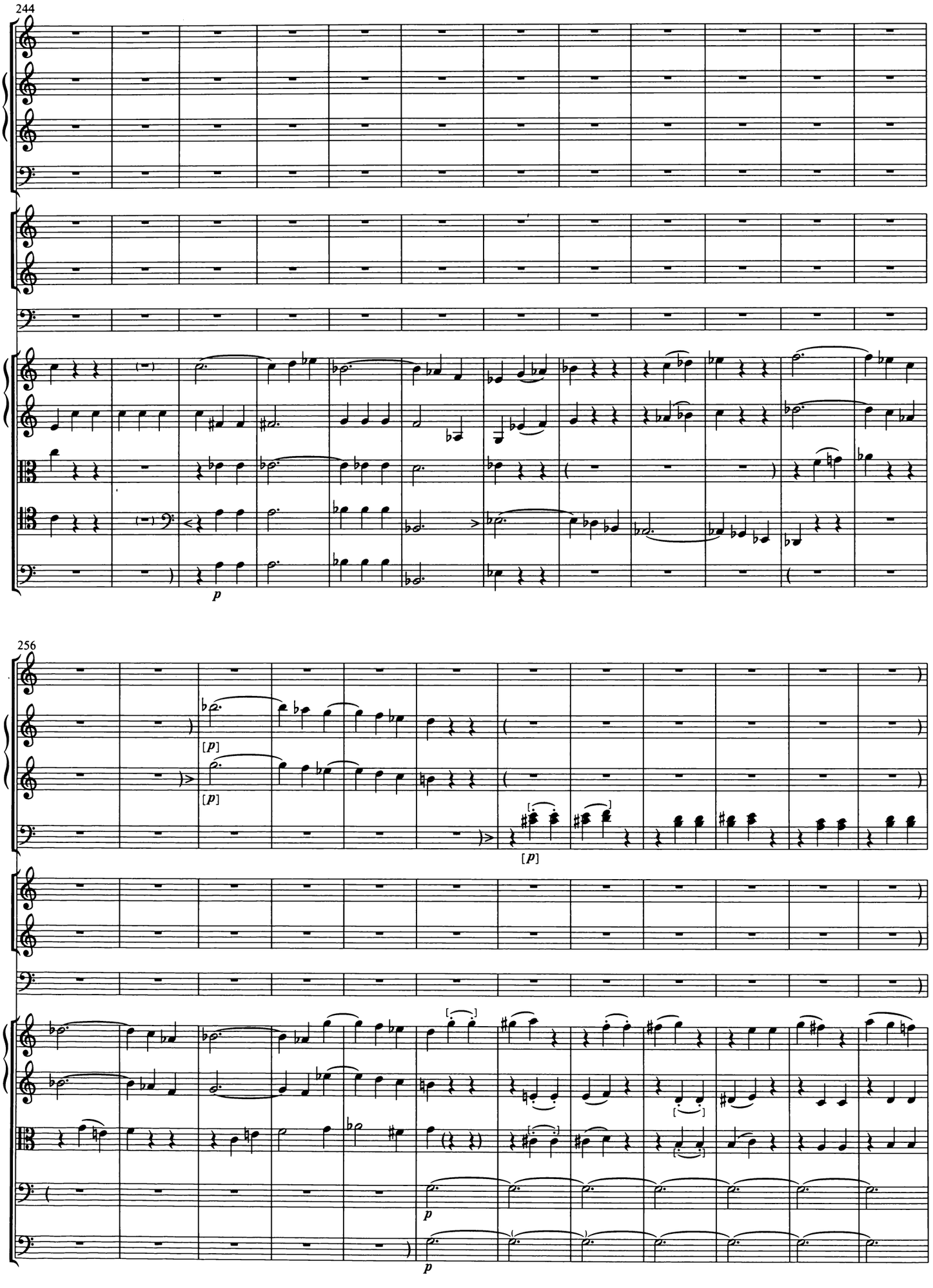

189
196

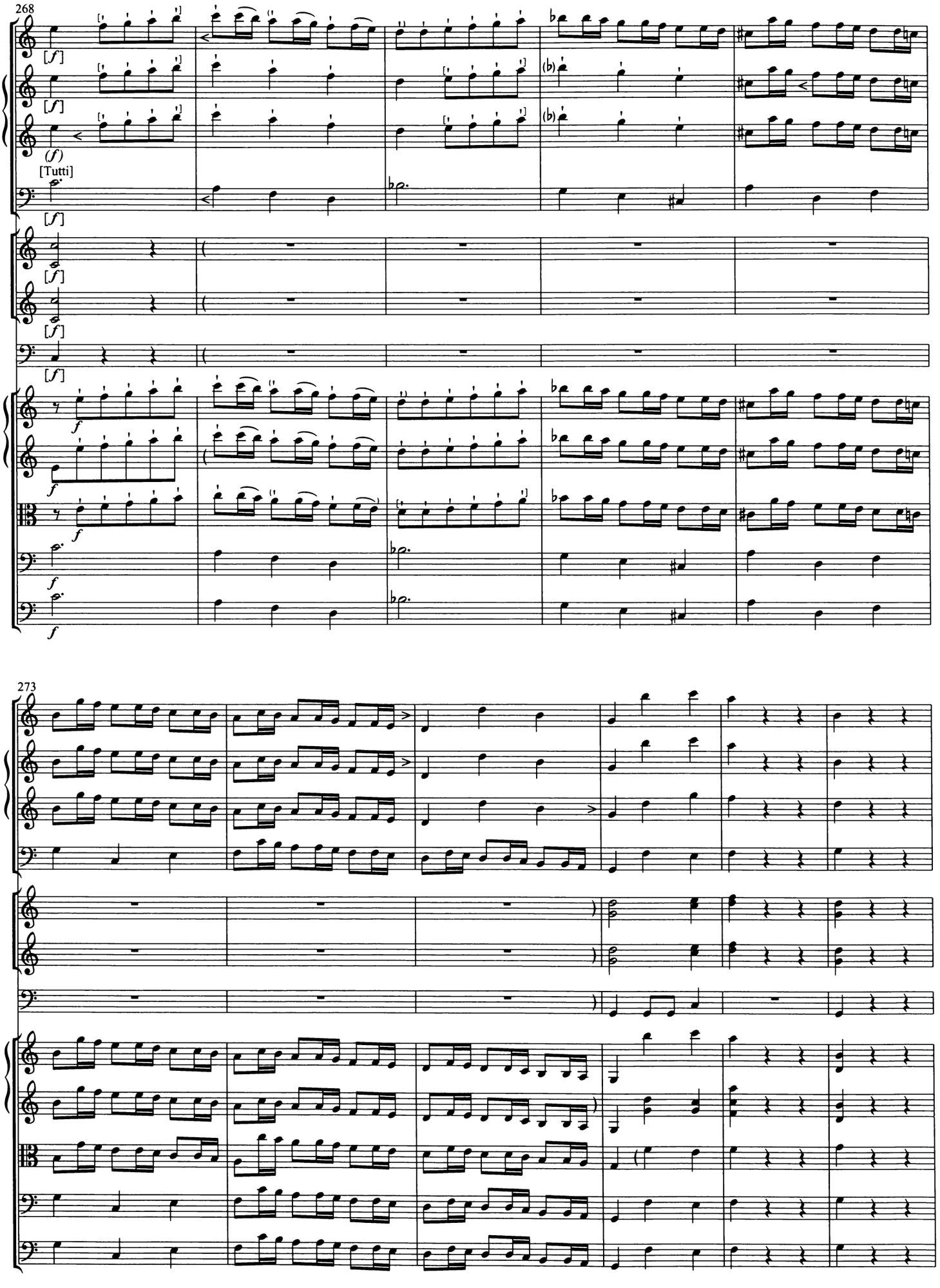

203
209

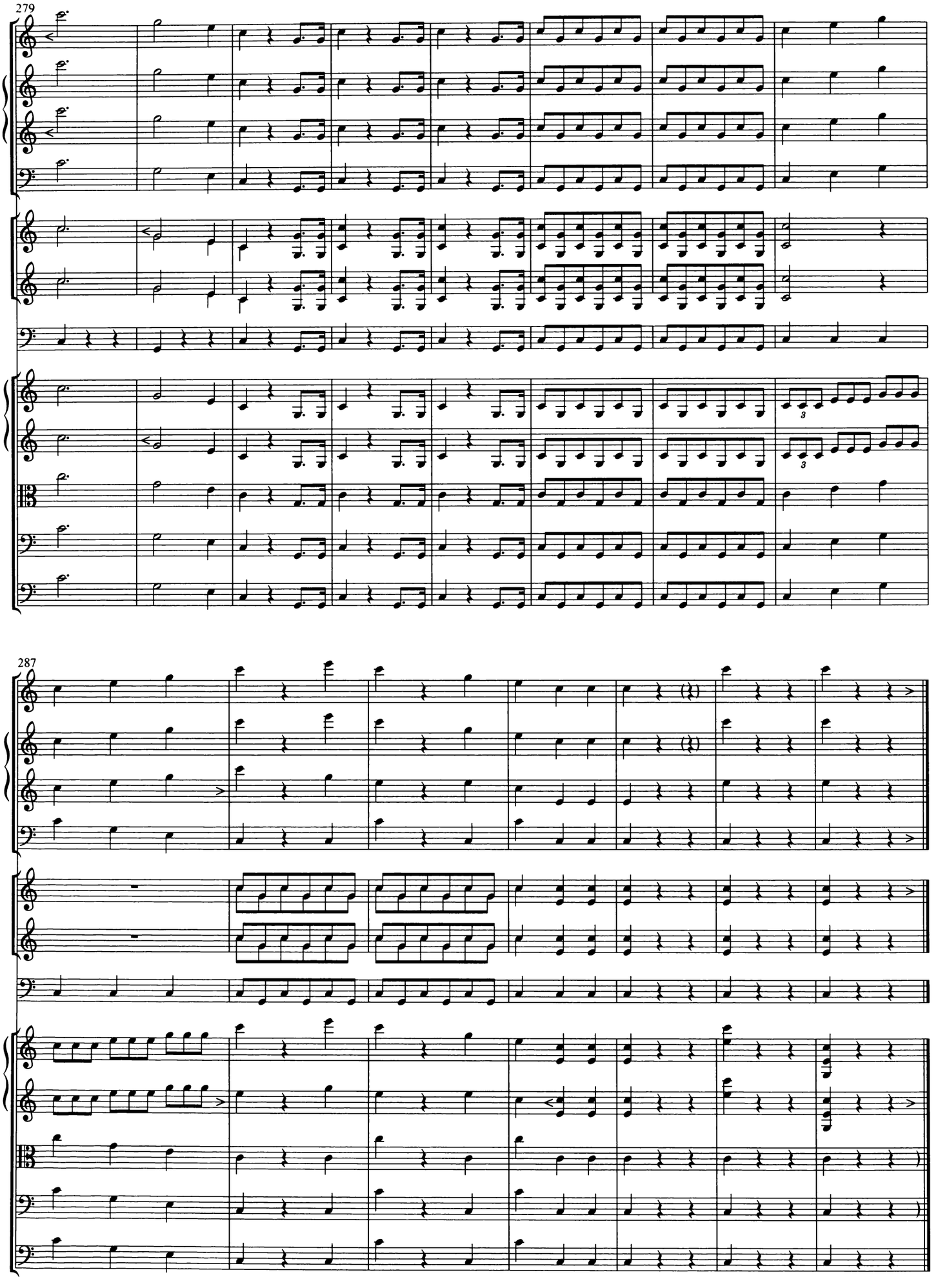


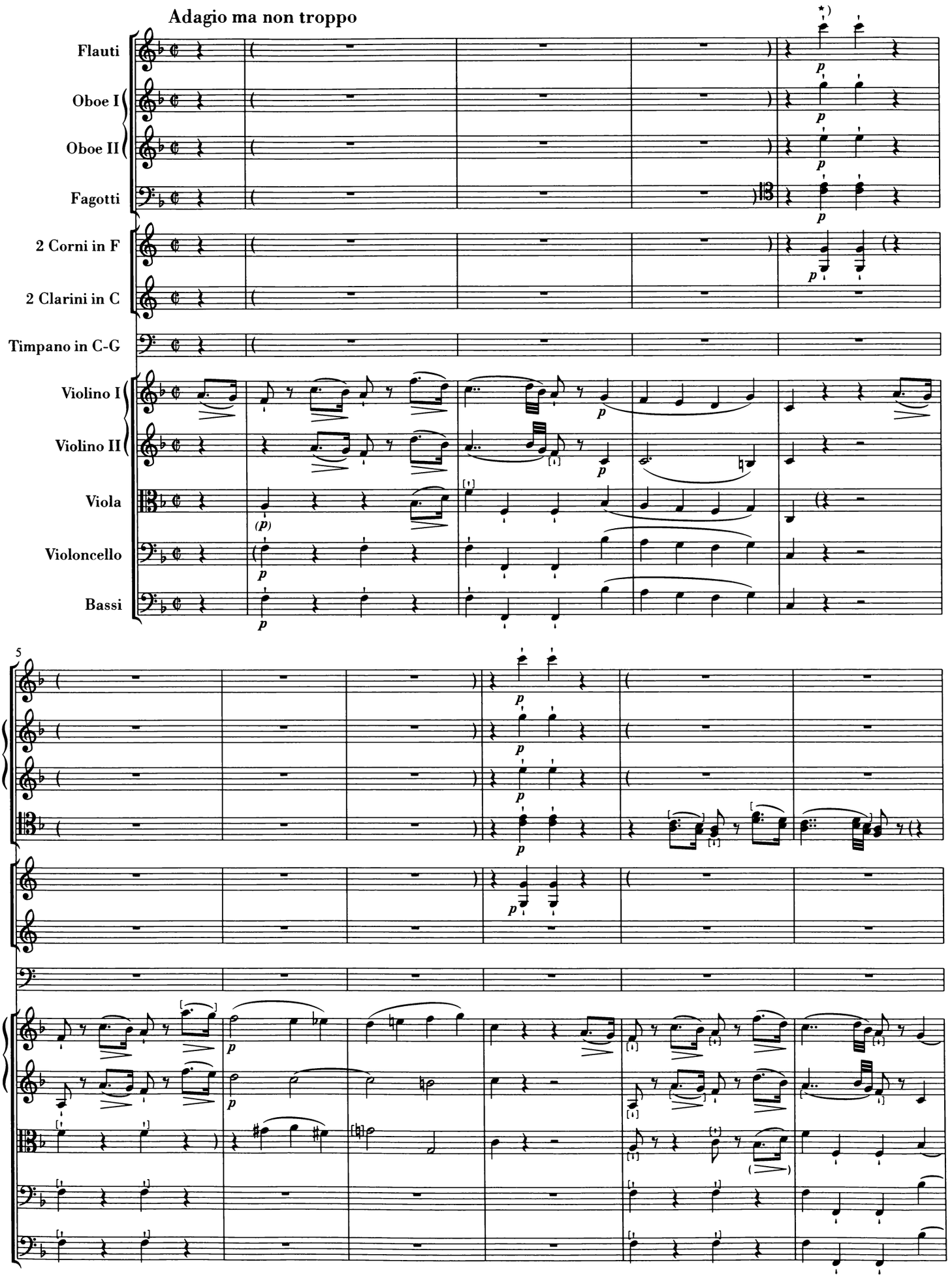
*) Im Autograph bis Takt 230 weiter *col Violino I^mo*. In den zeitgenössischen Abschriften Pausen.


231
[f]
f
coll' arco
236
p
[p]

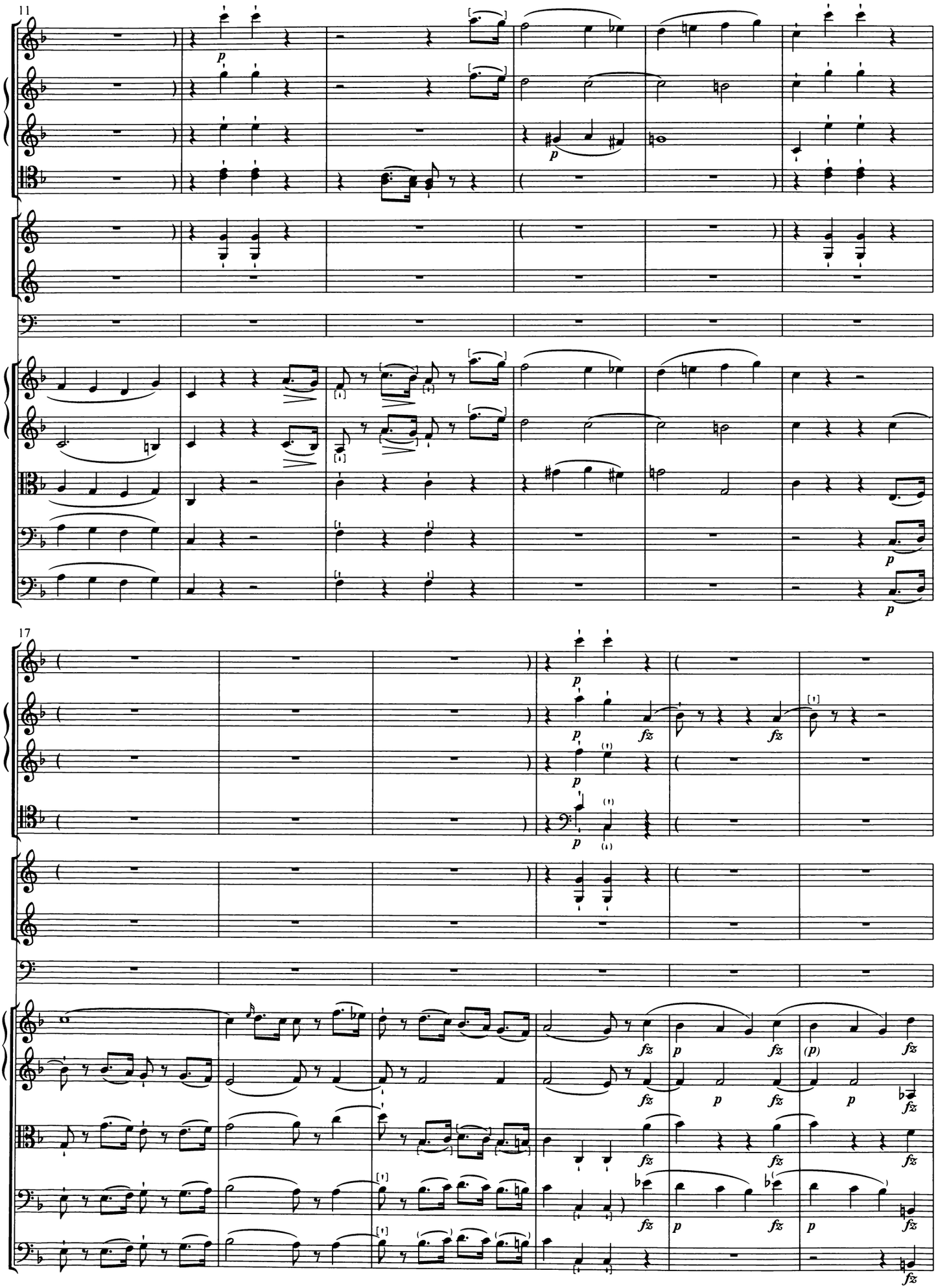

244
p
256
[p]
[p]
[p]
p
p

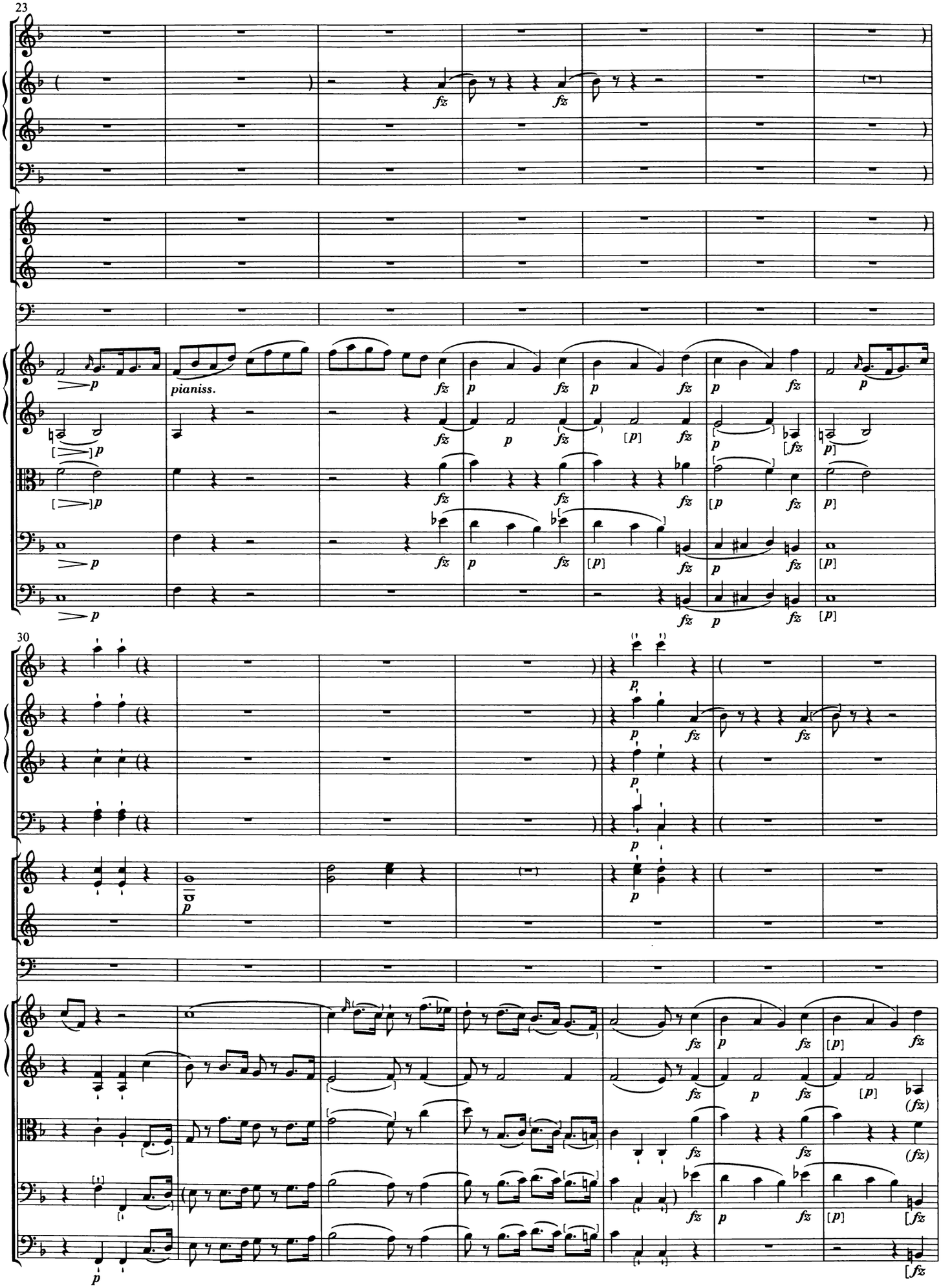

268
[f]
[Tutti]
273

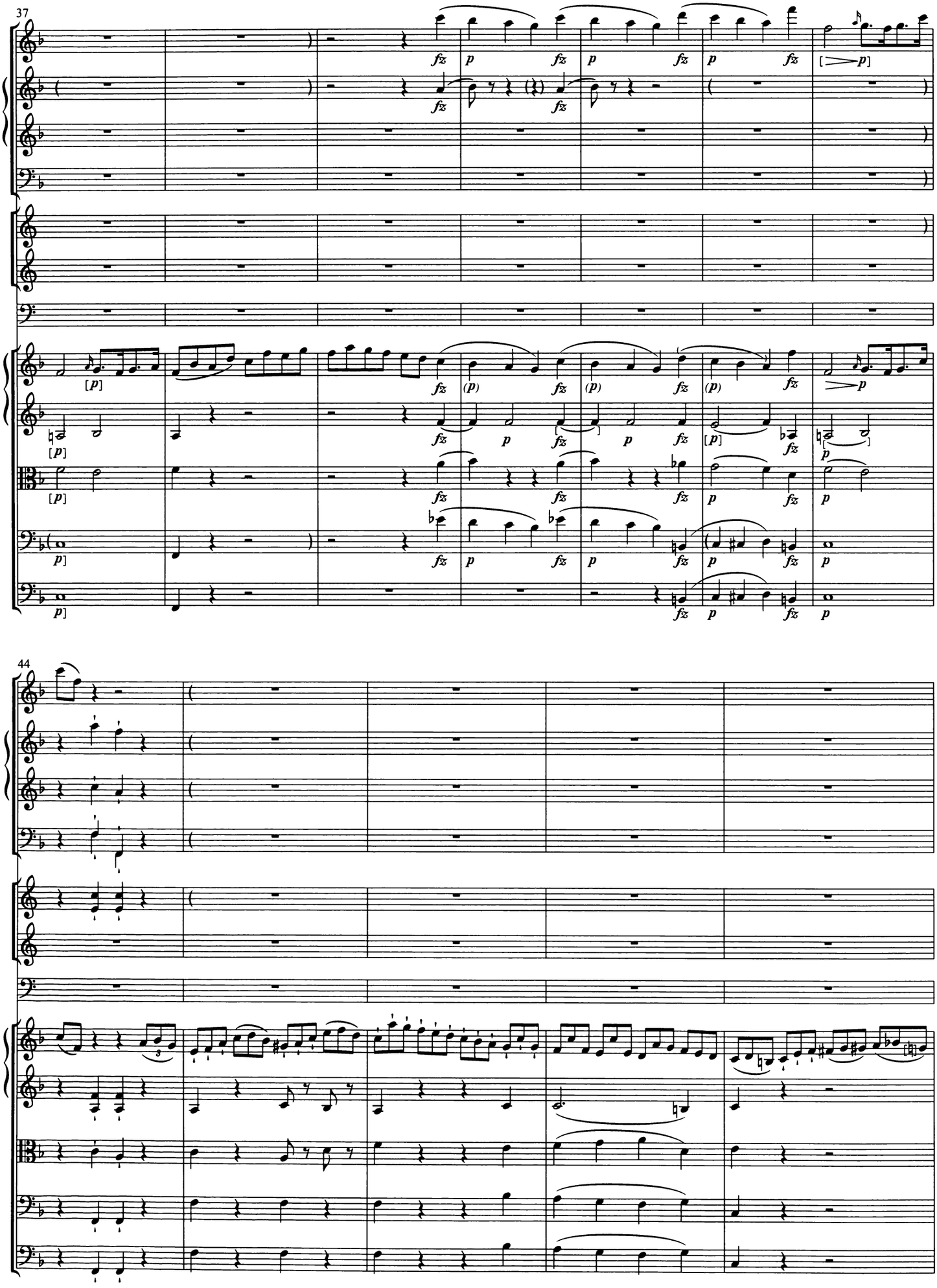

279
287

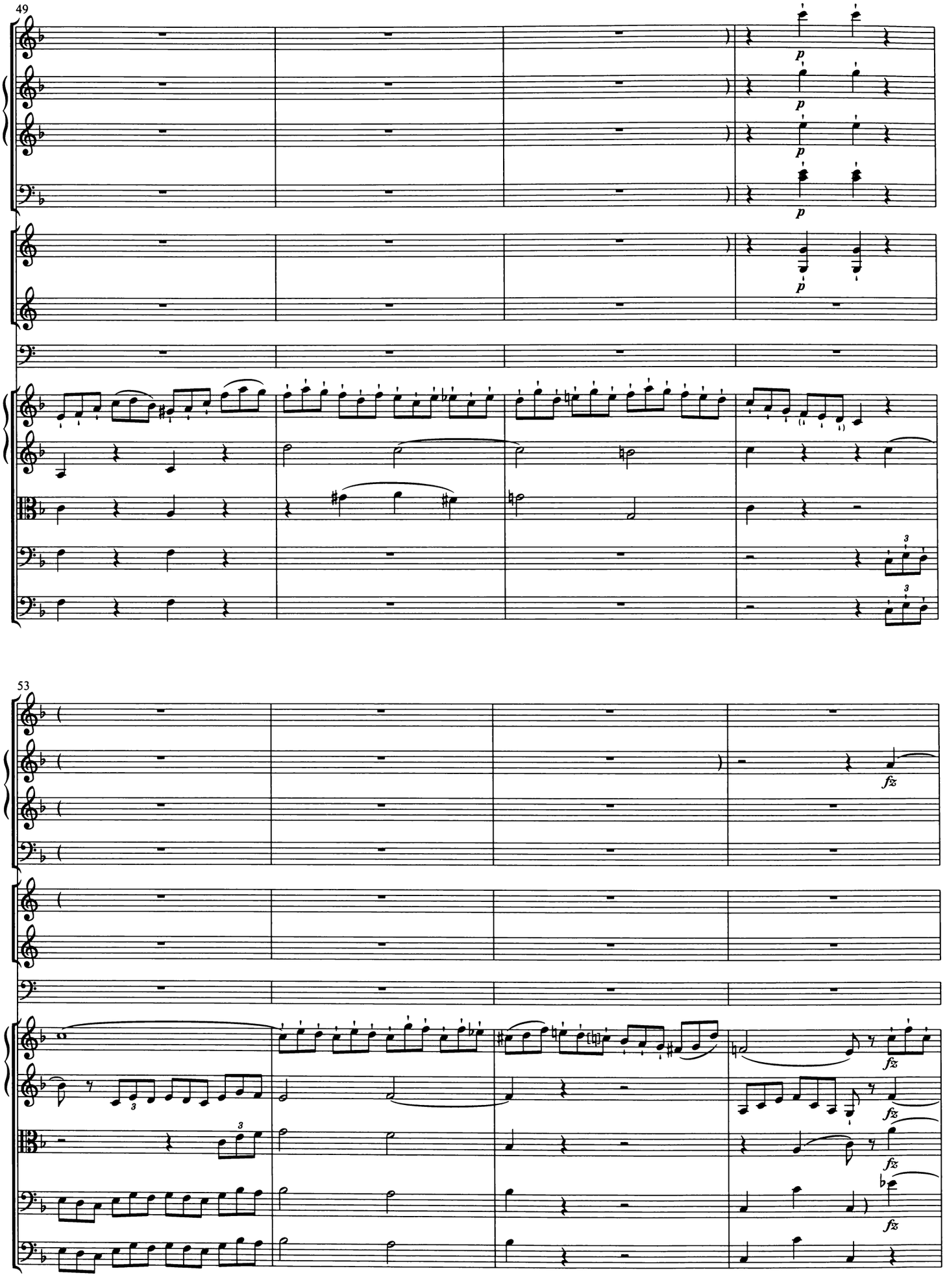


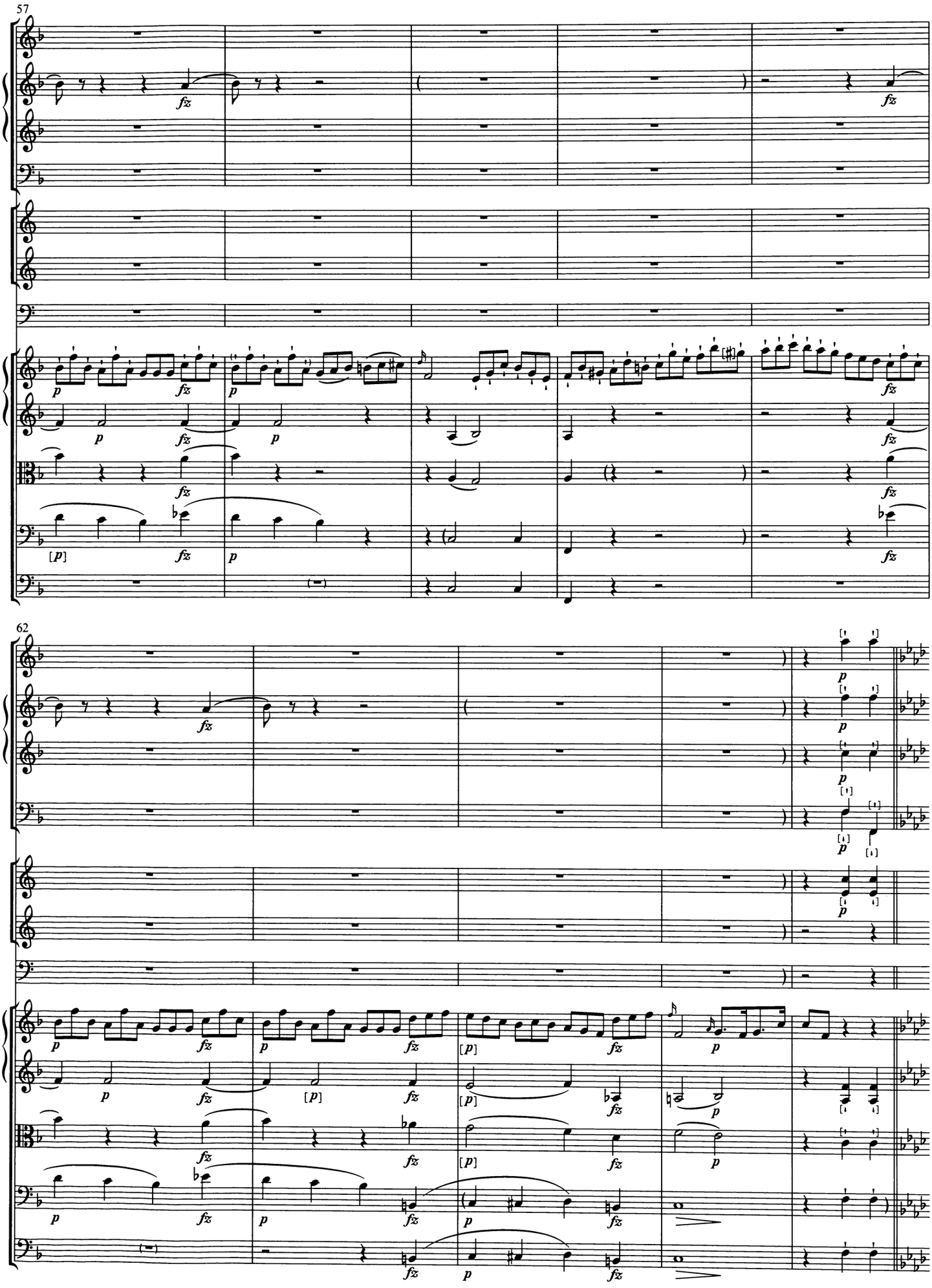
*) Alle einstimmigen Stellen I^mo Solo gemeint?

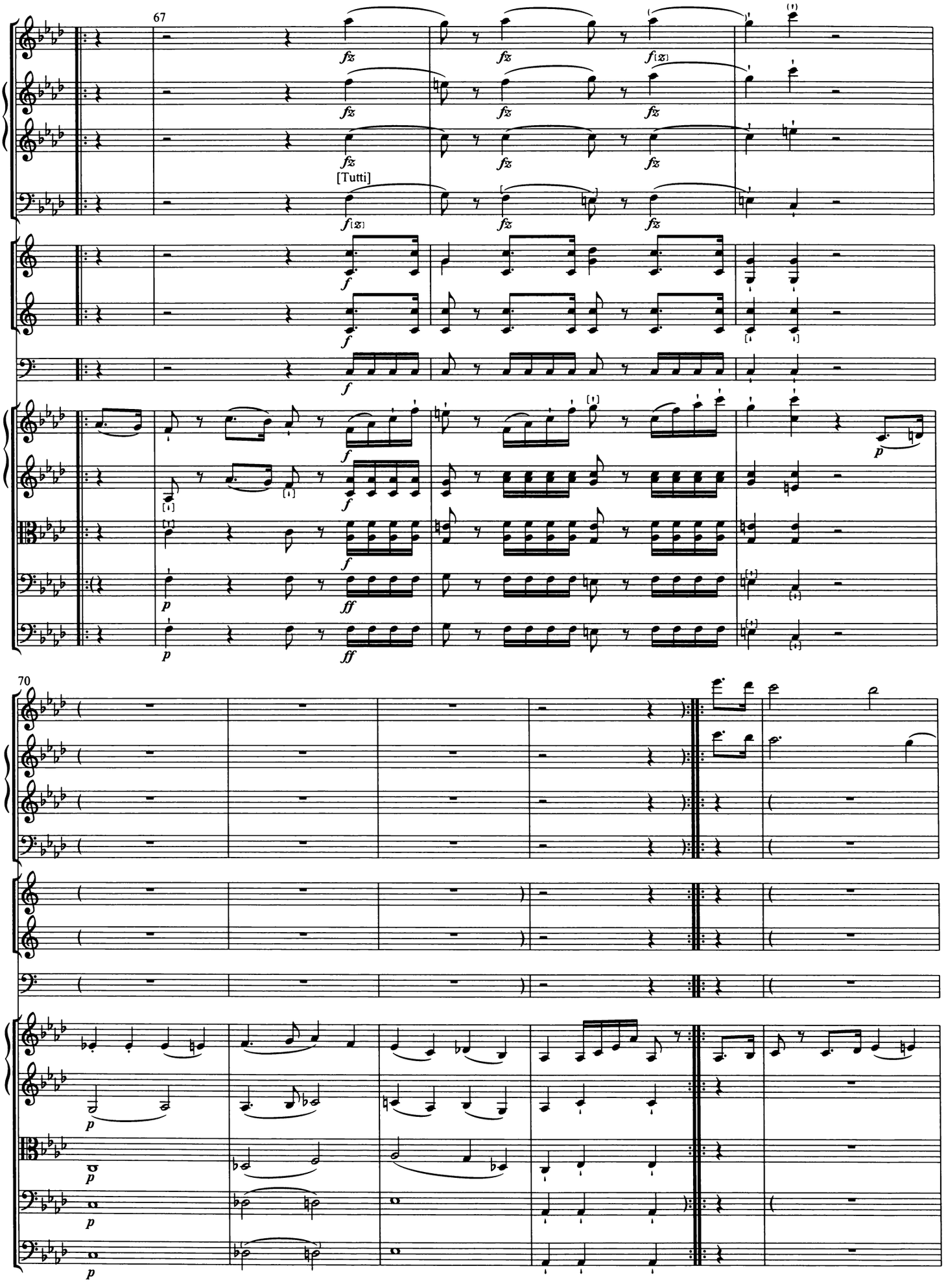

11
17

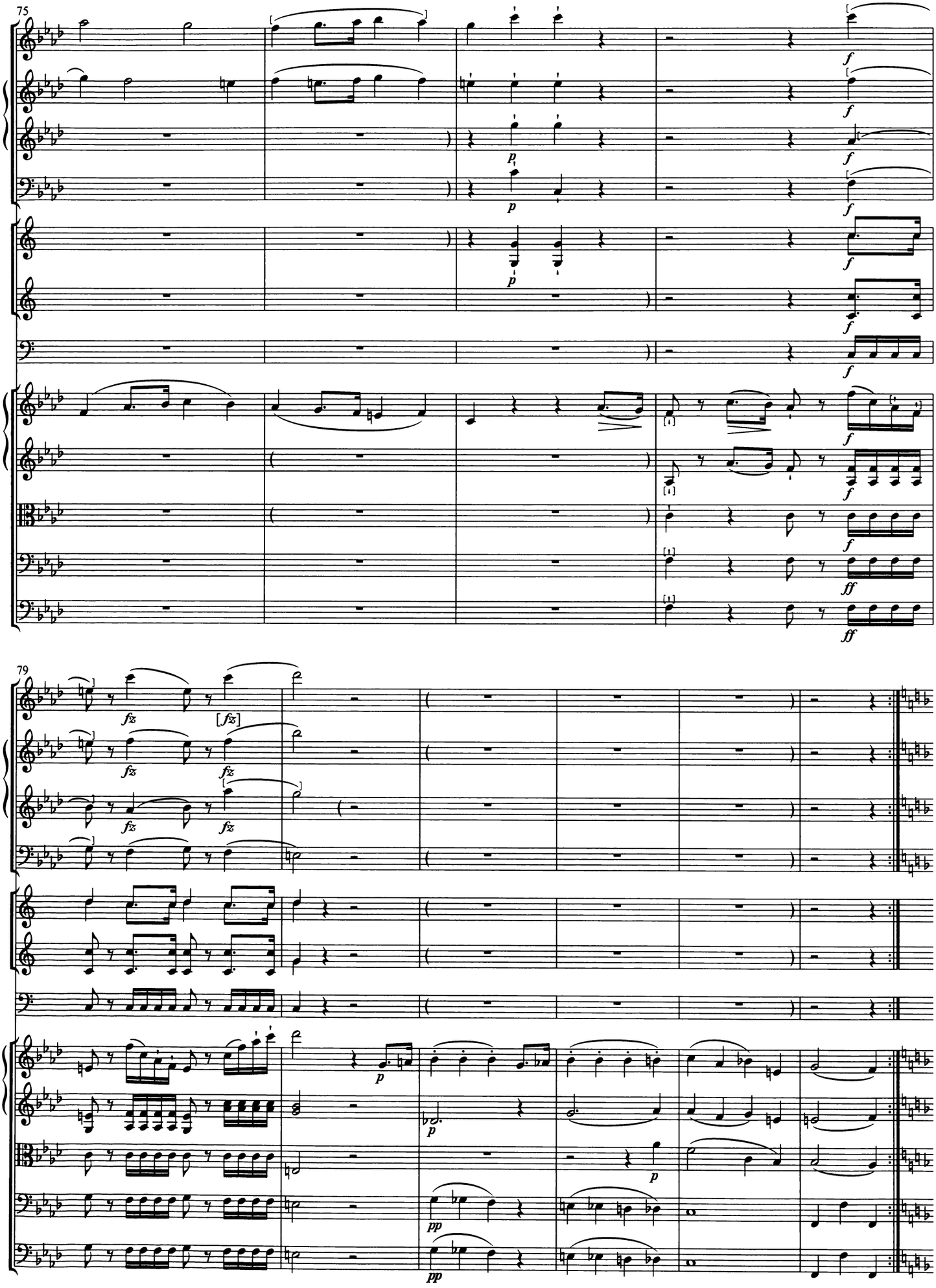

23
pianiss.
30

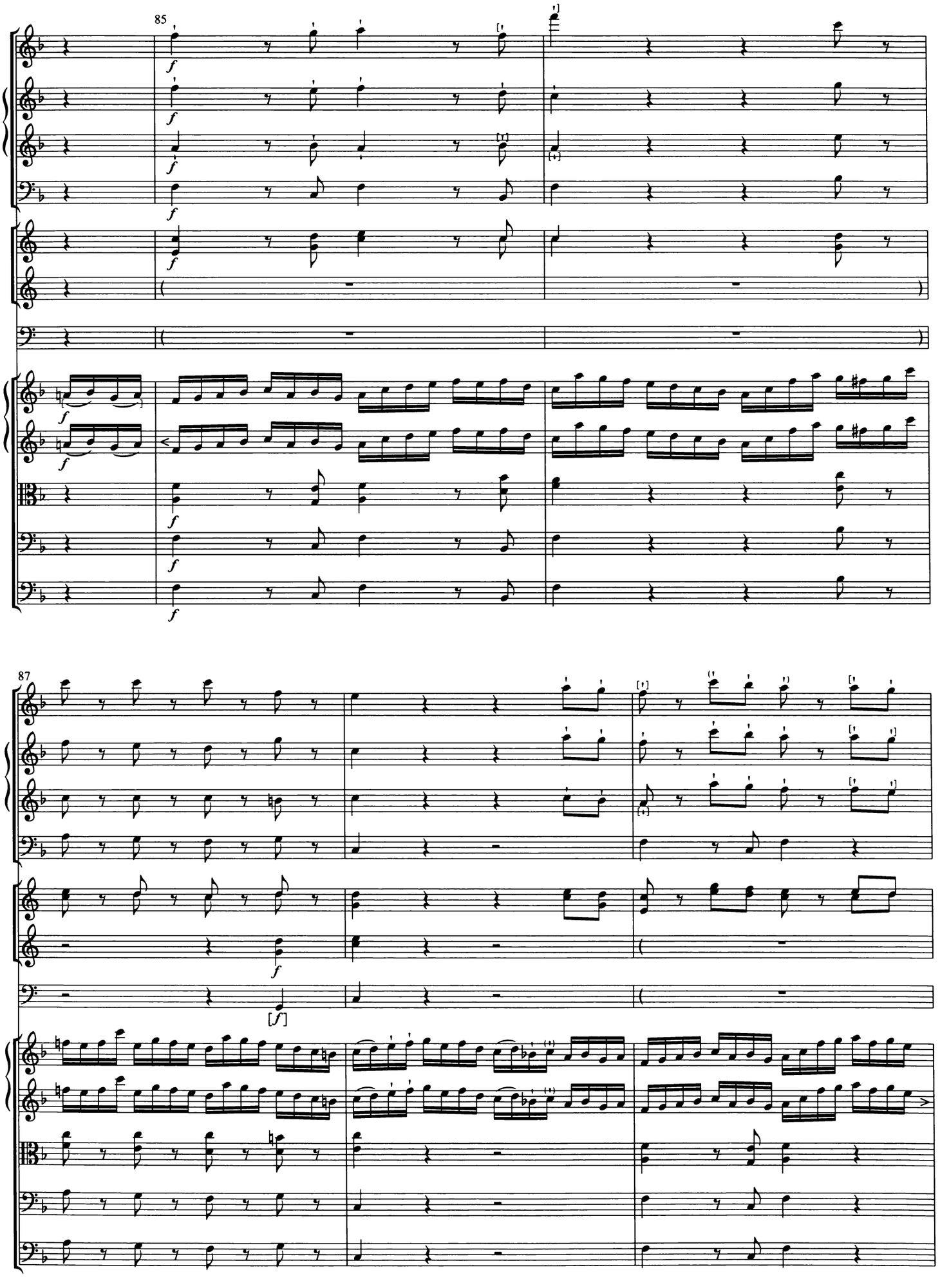

37
44

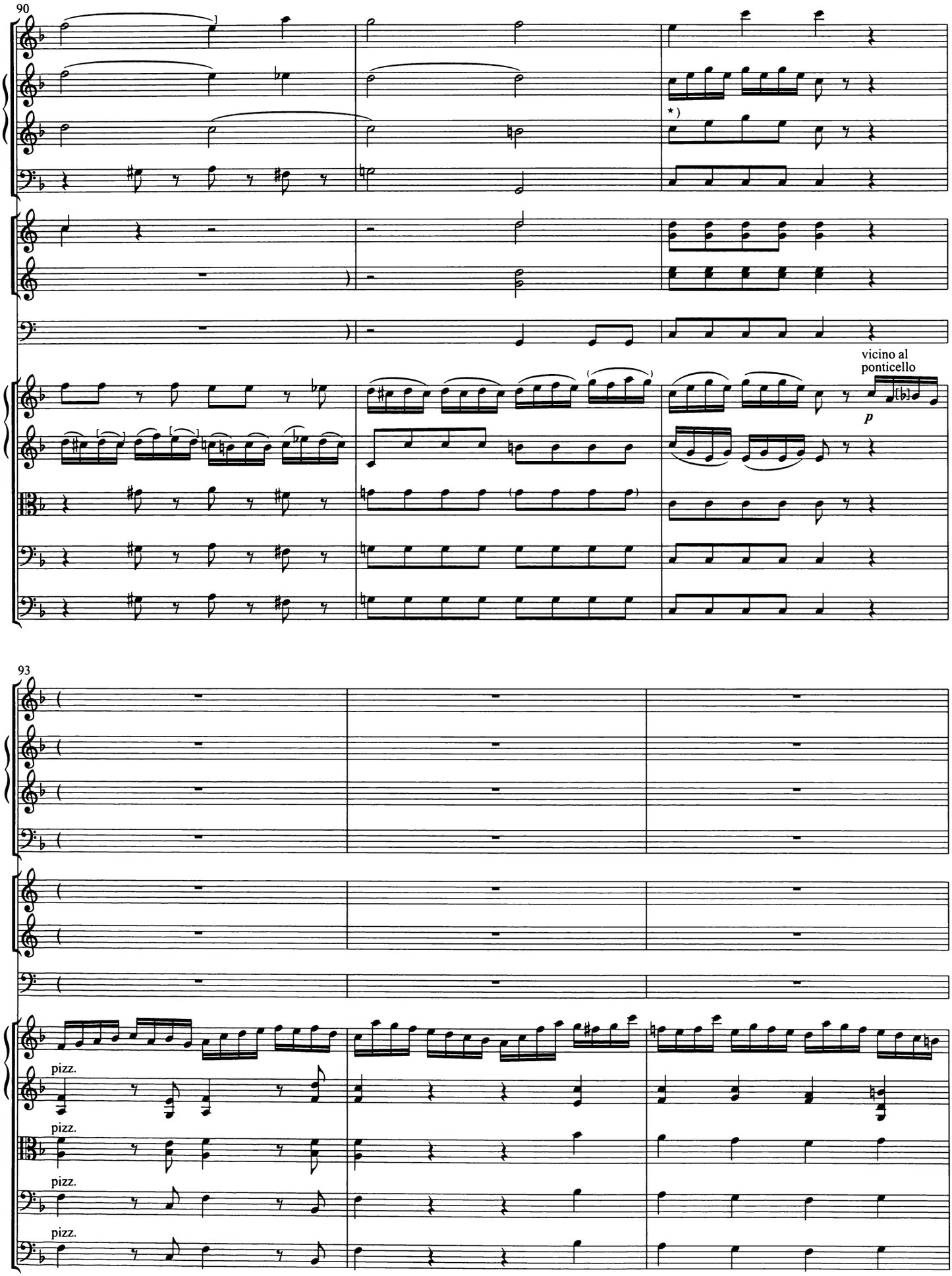

49
p
53
fz


57
62

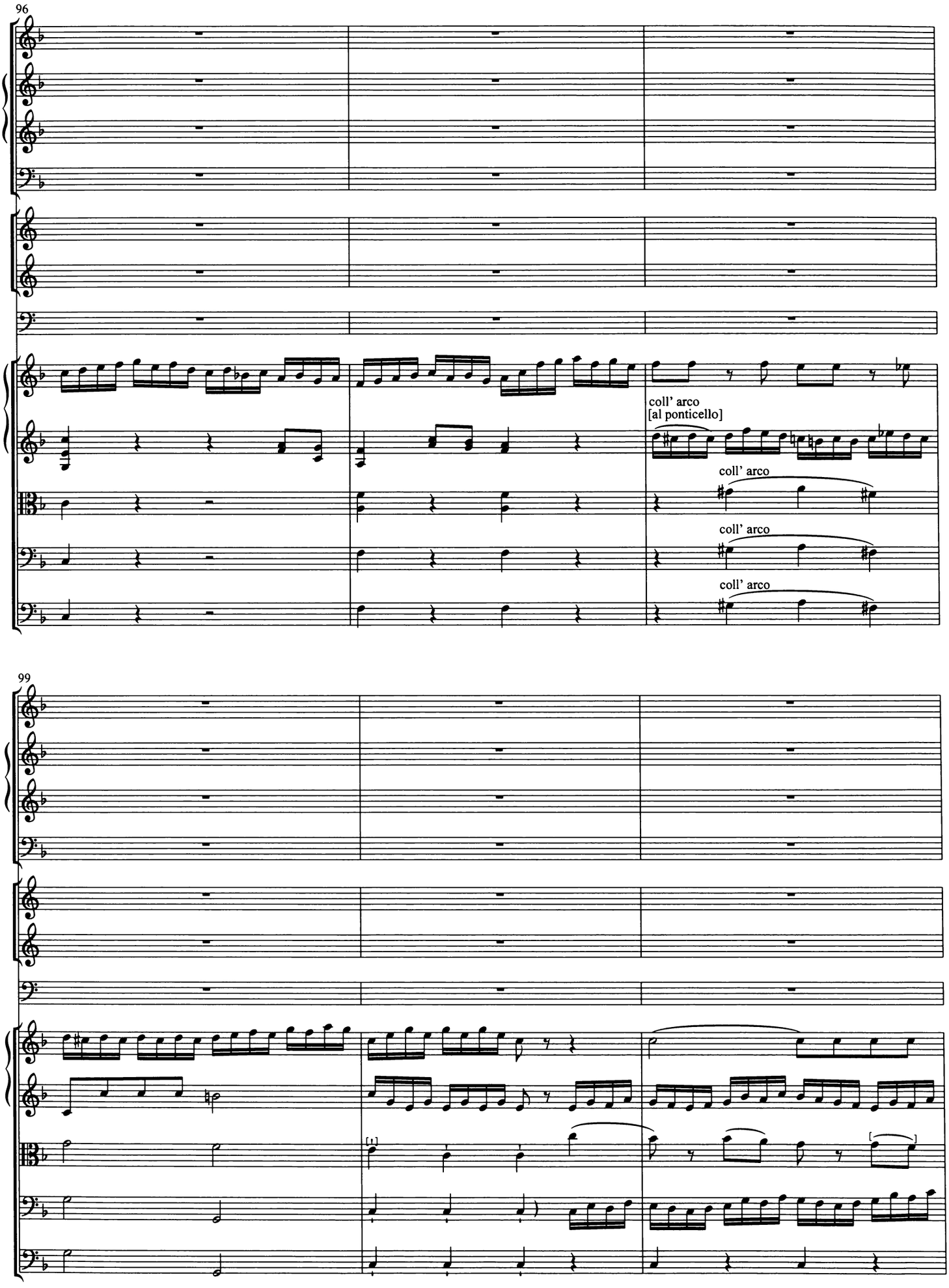

67
[Tutti]
70

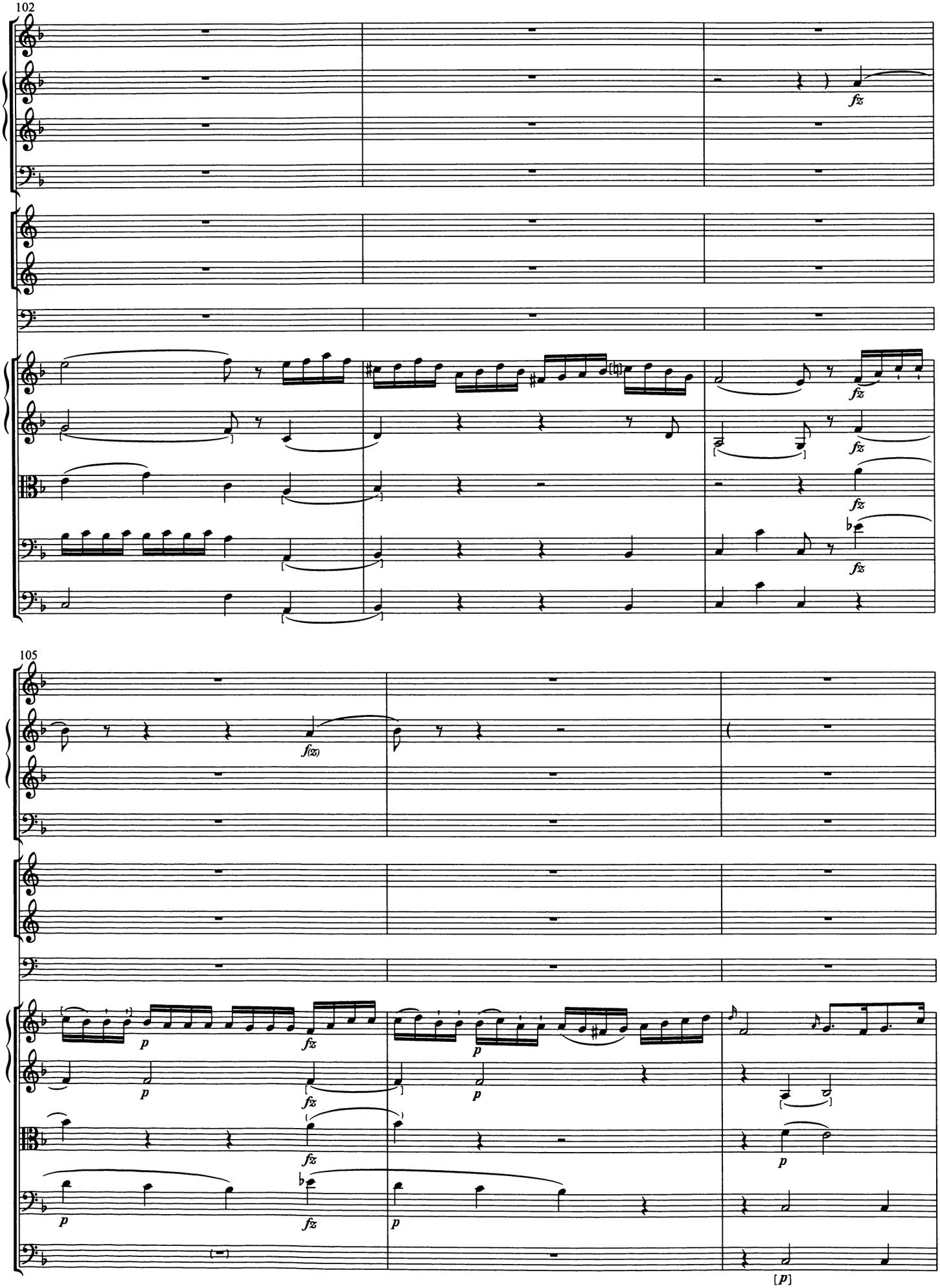

75
79

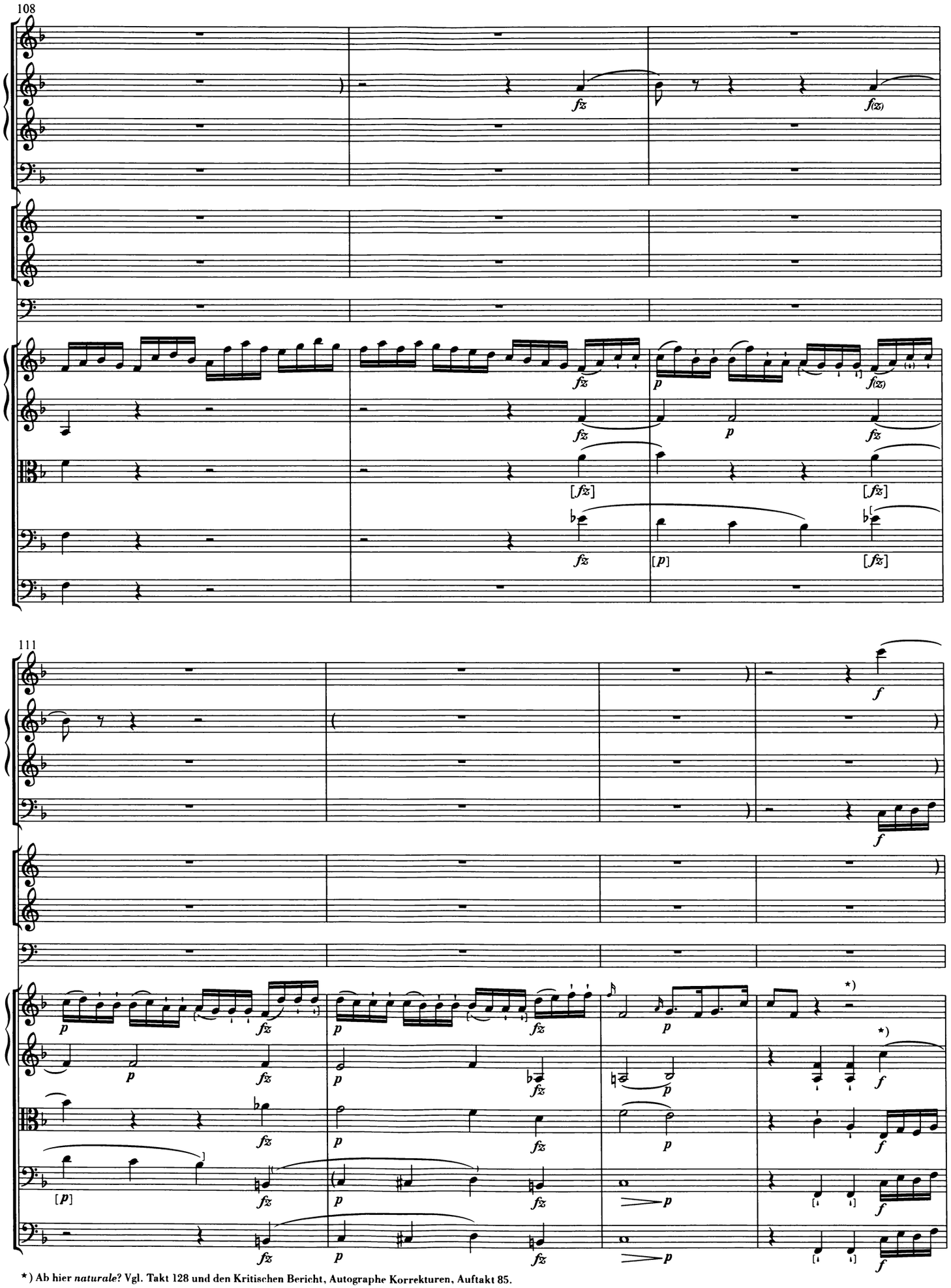

85
87

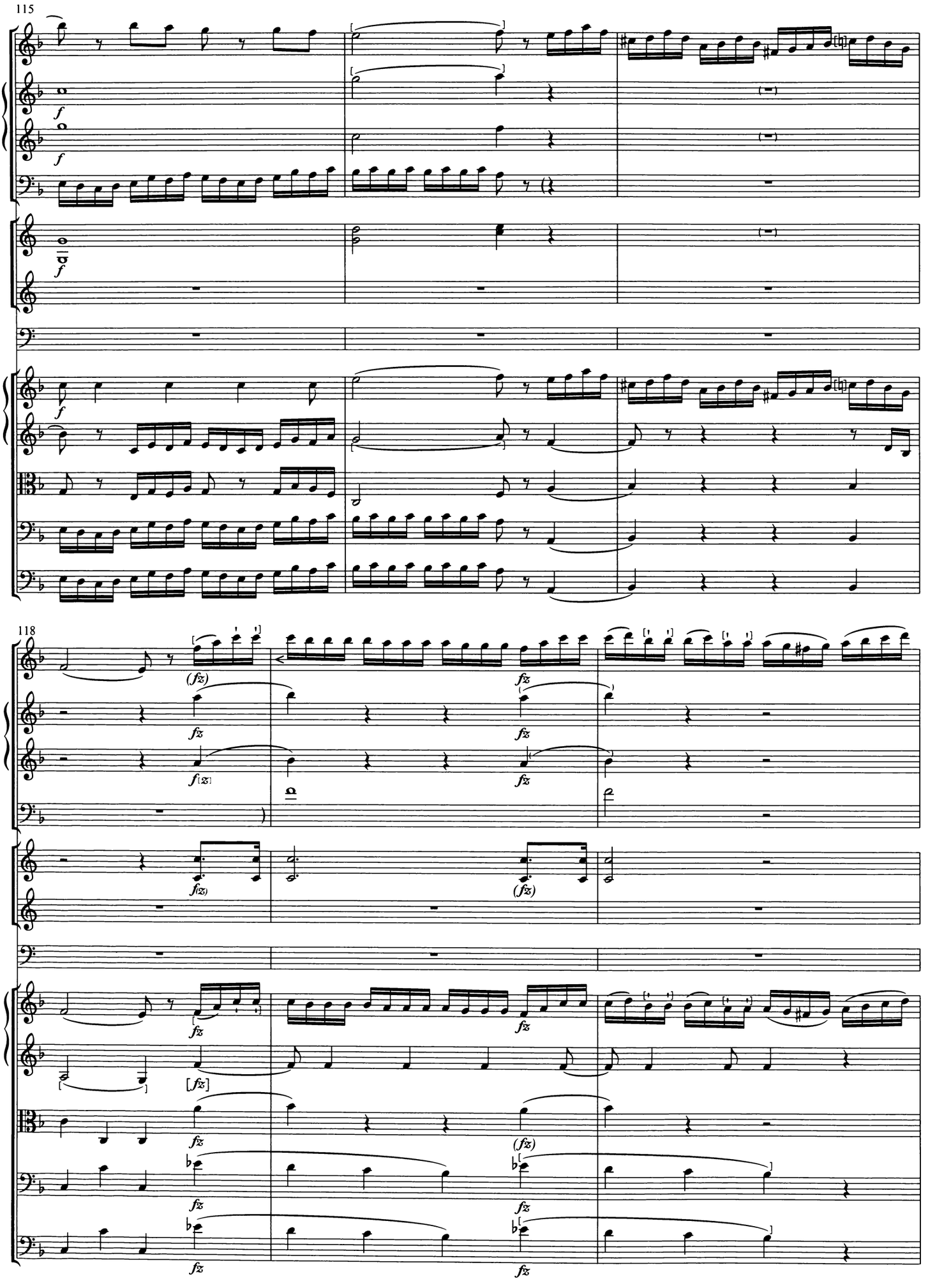


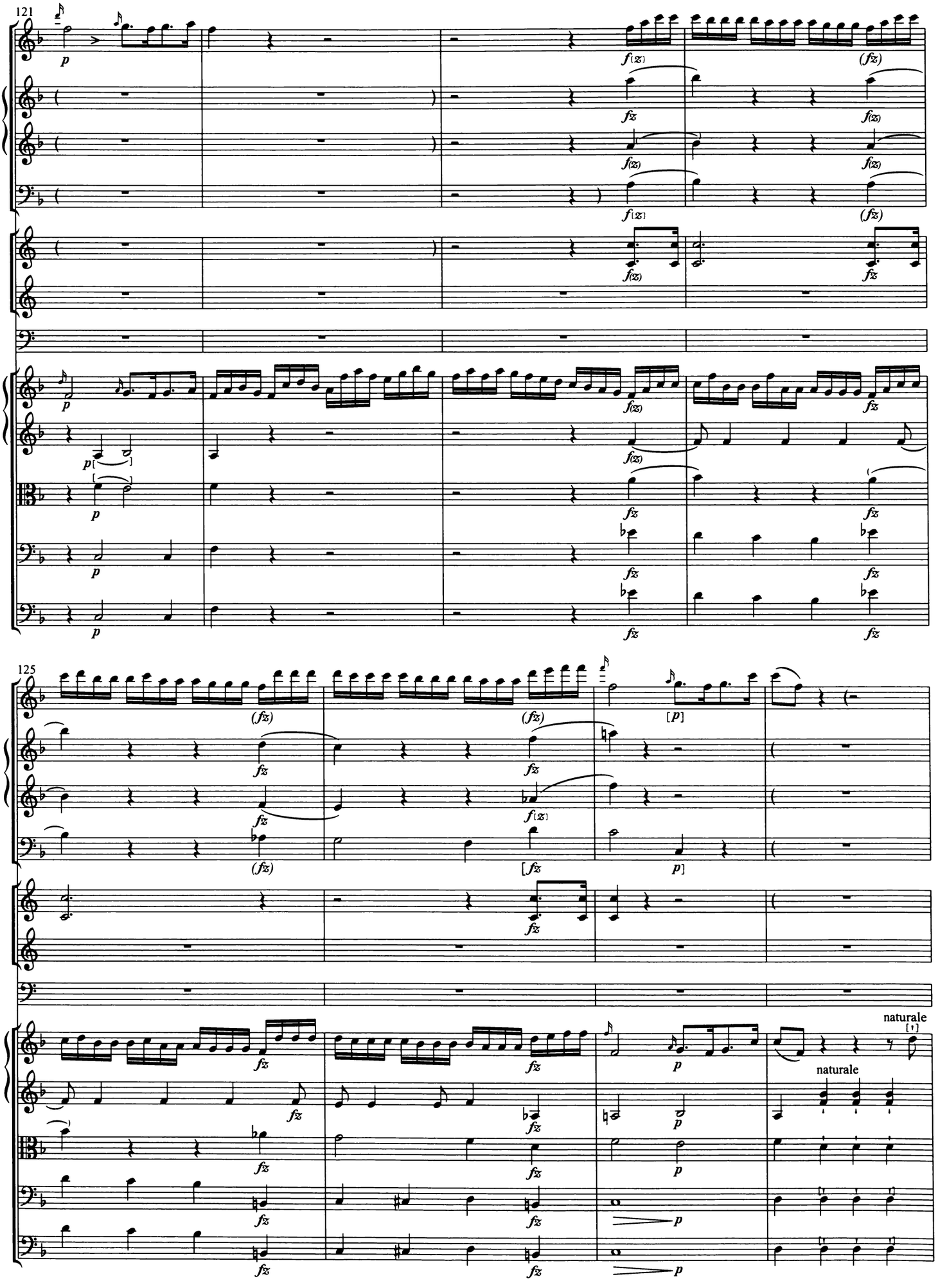
*) Besser wie Oboe I ?

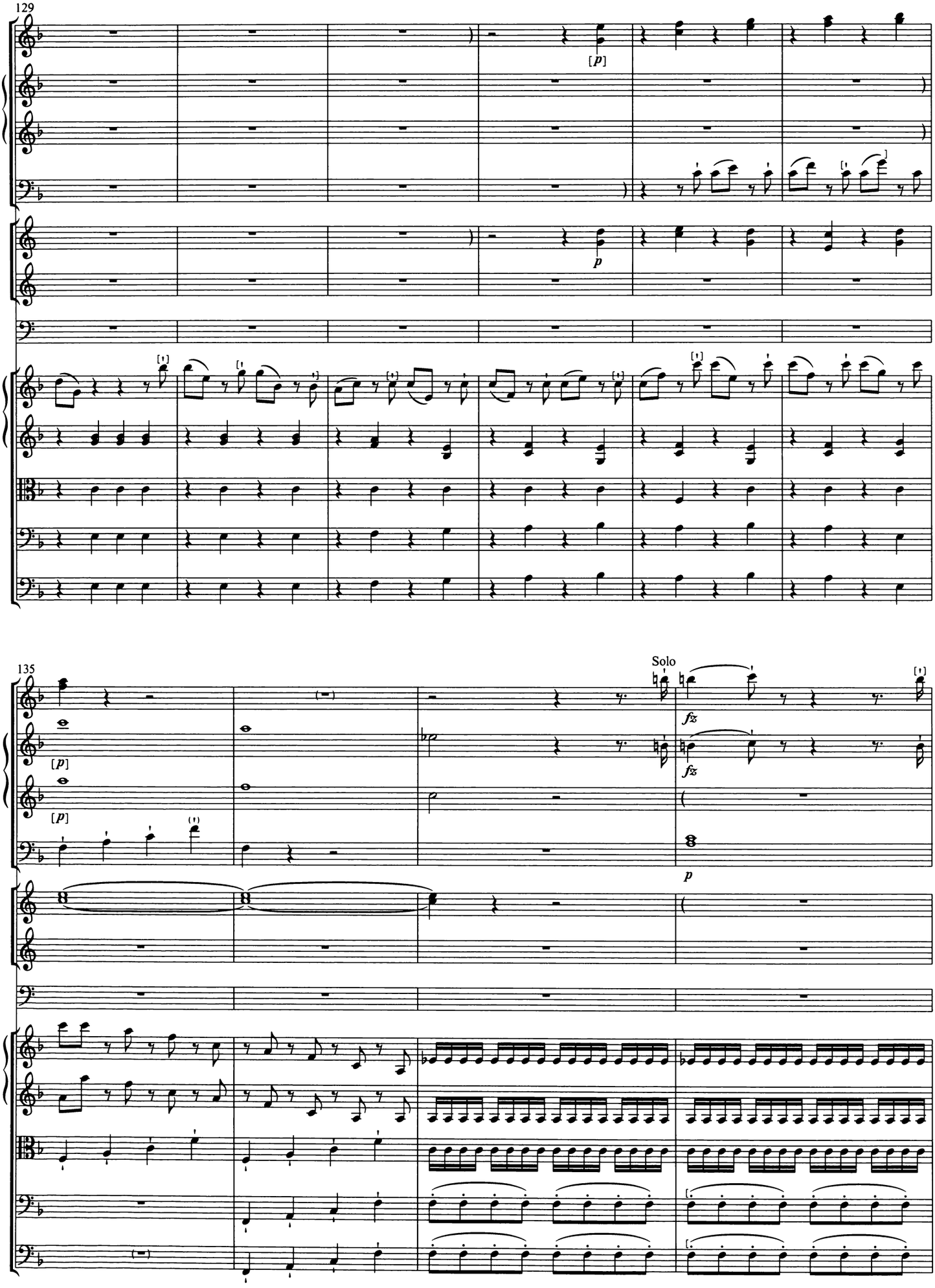

96
coll' arco
[al ponticello]
coll' arco
coll' arco
coll' arco
99

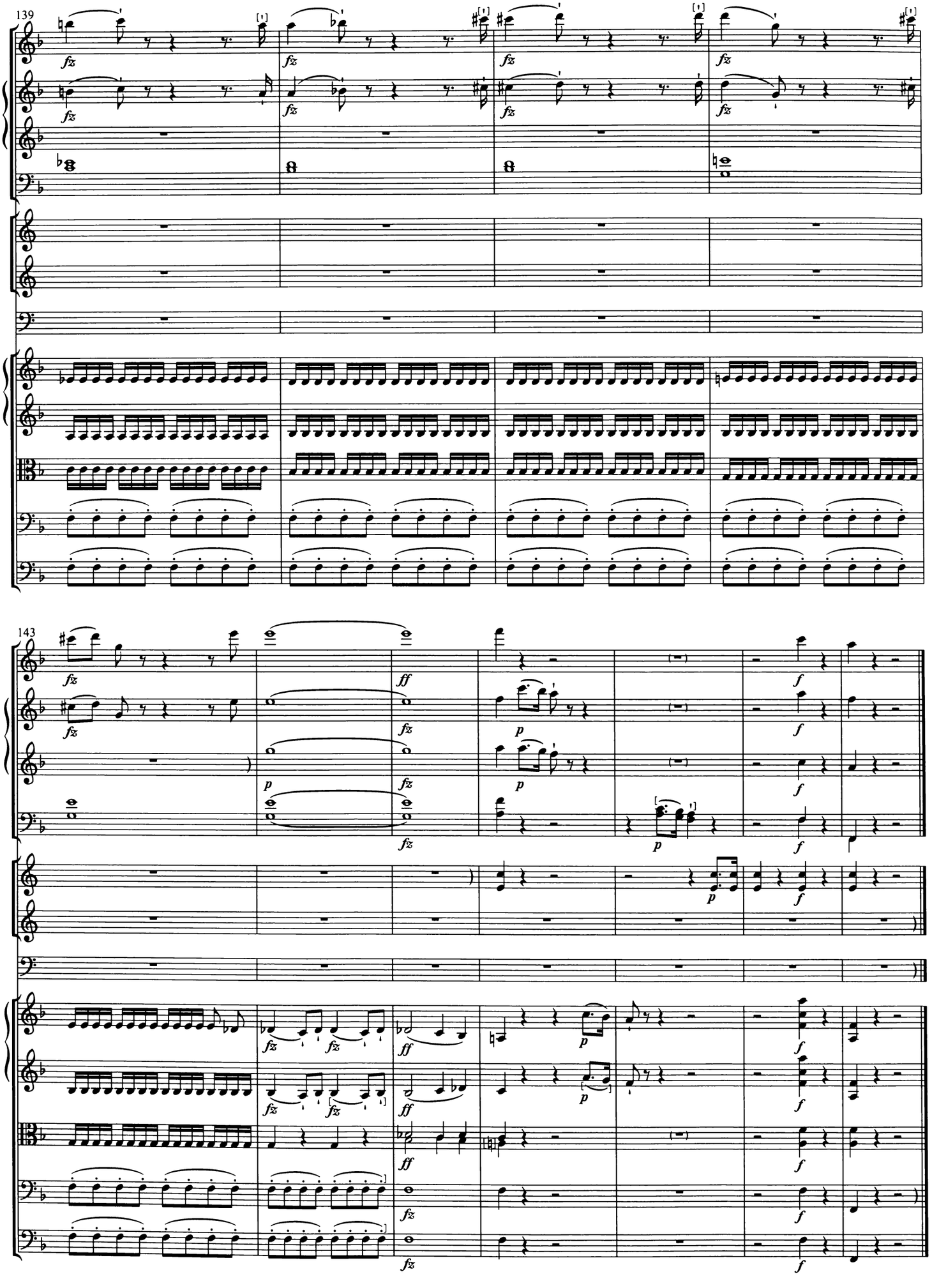

102
fz
105
f(fz)
p
fz
[p]


108
111
*) Ab hier naturale? Vgl. Takt 128 und den Kritischen Bericht, Autographe Korrekturen, Auftakt 85.


115
118

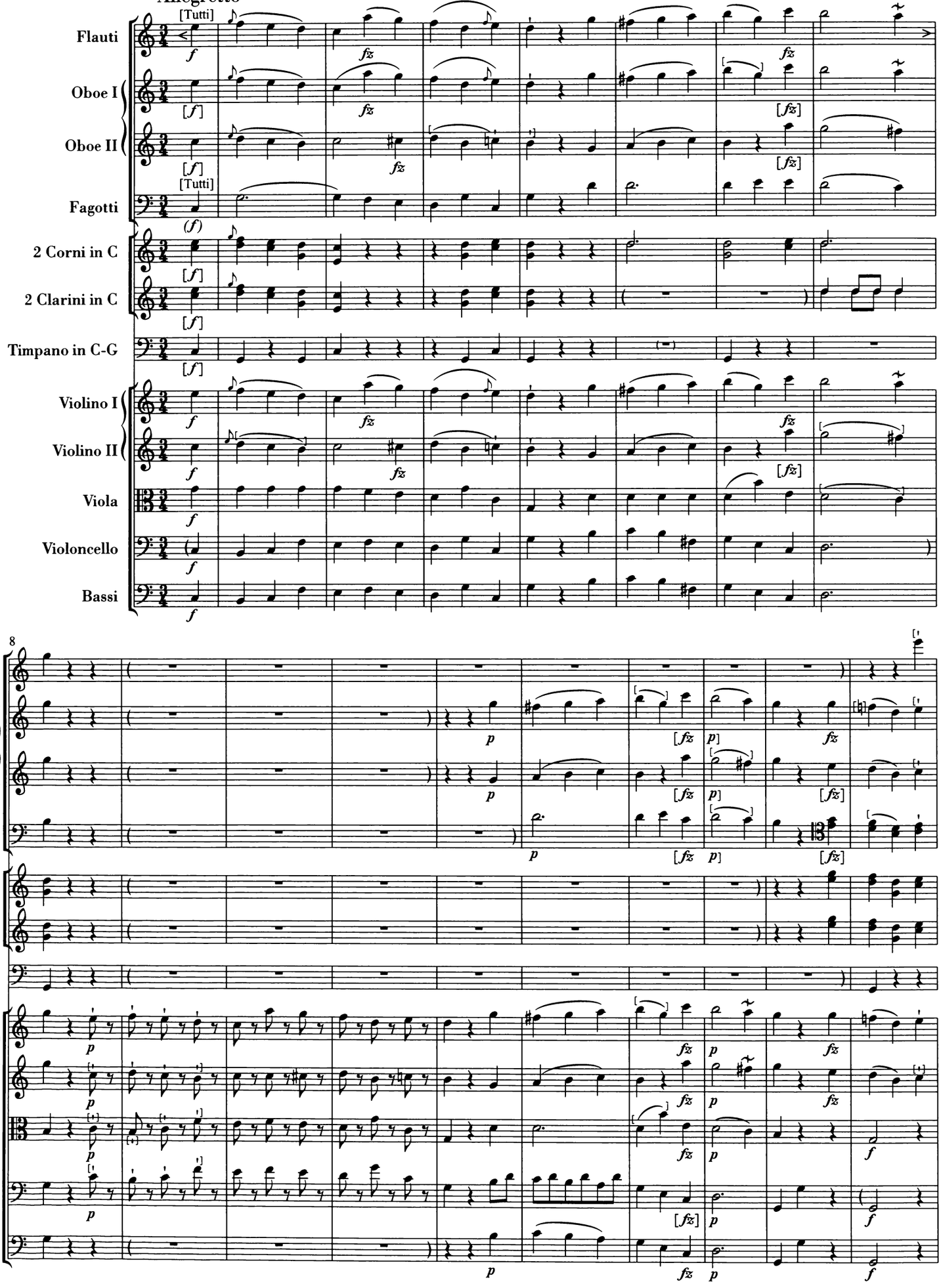

121
125
naturale
naturale

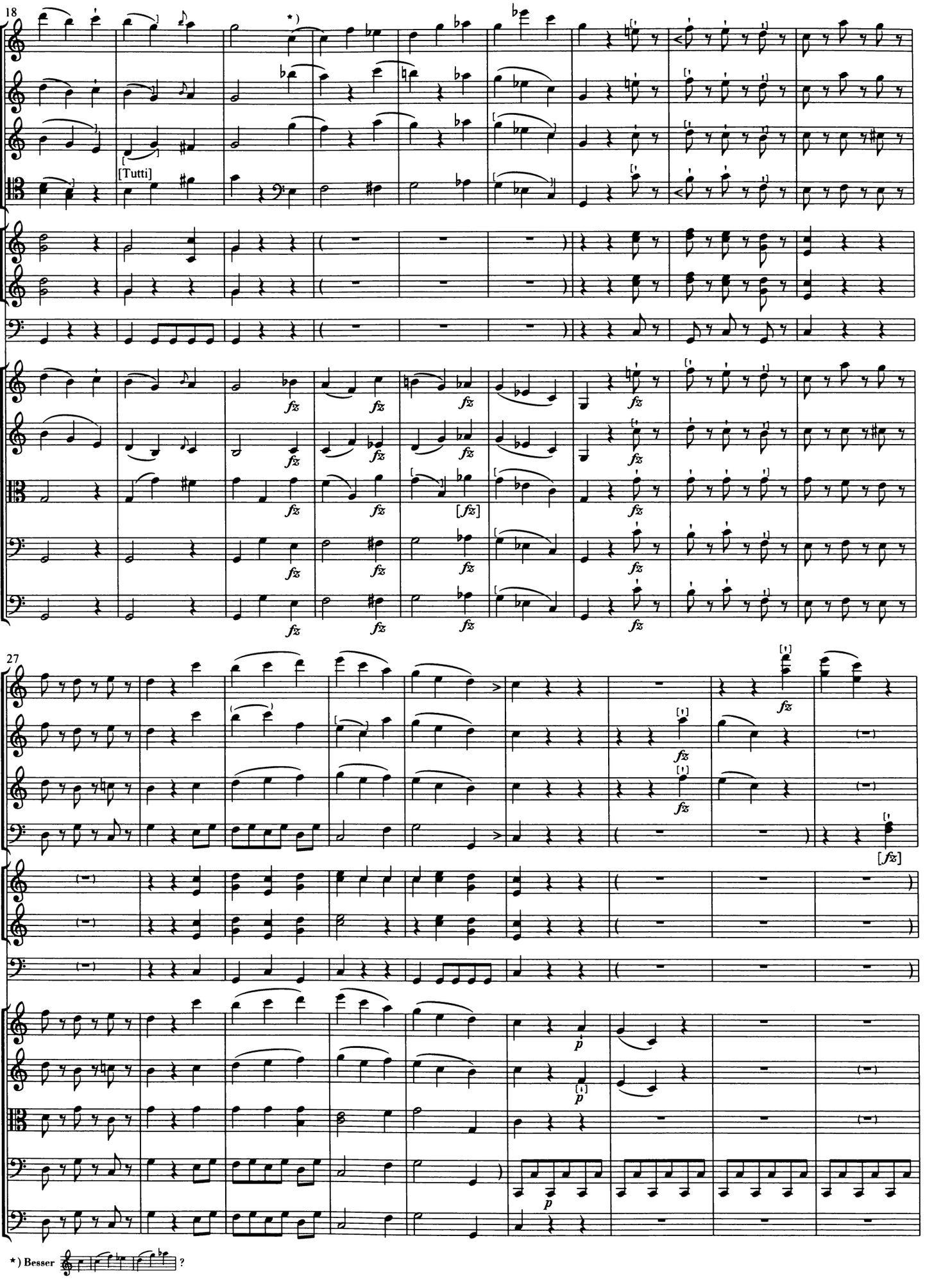

129
[p]
p
135
Solo
[p]
[p]
fz
fz
p

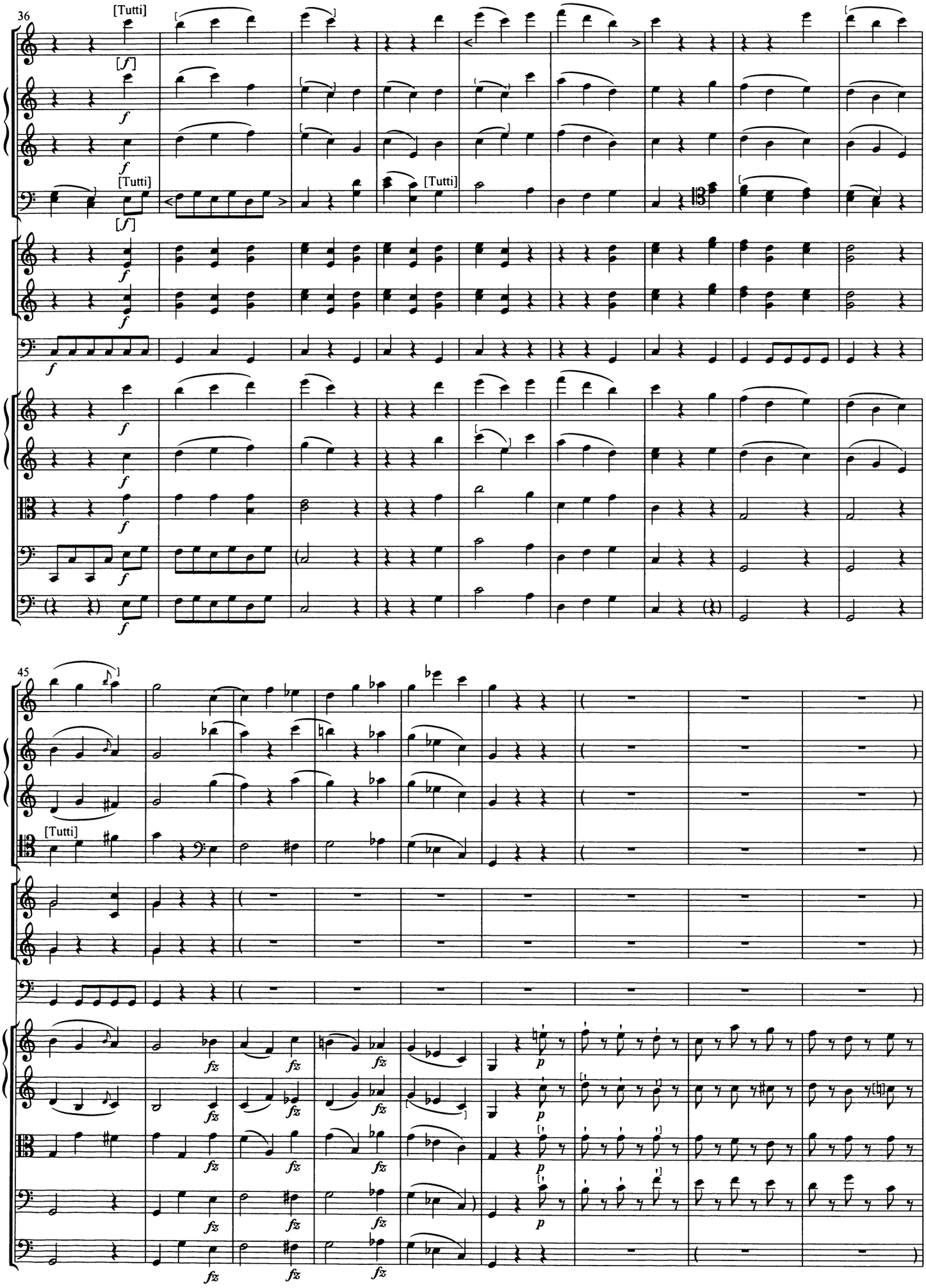

139
143
fz
ff
p
f

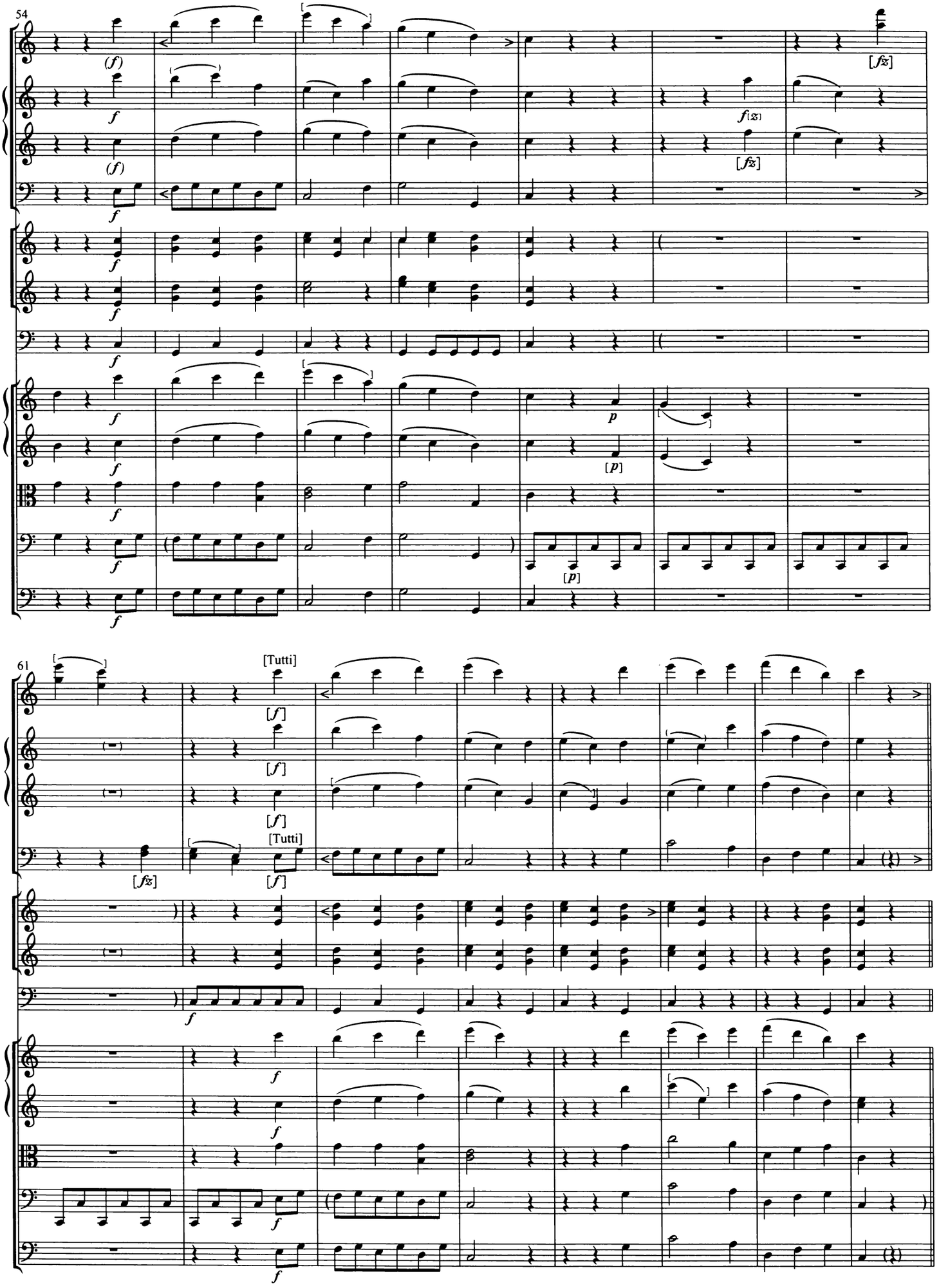
Menuet

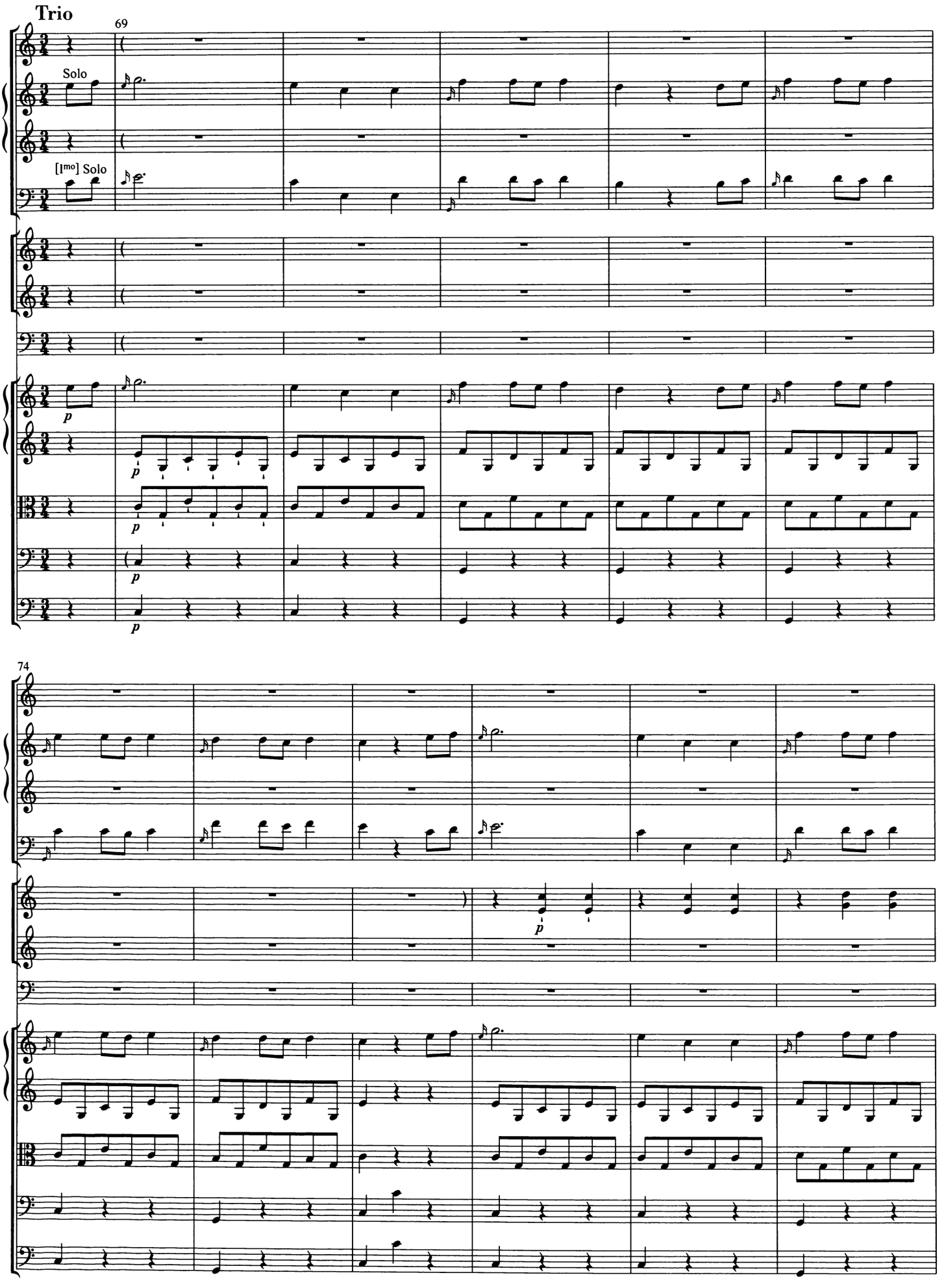
Allegretto

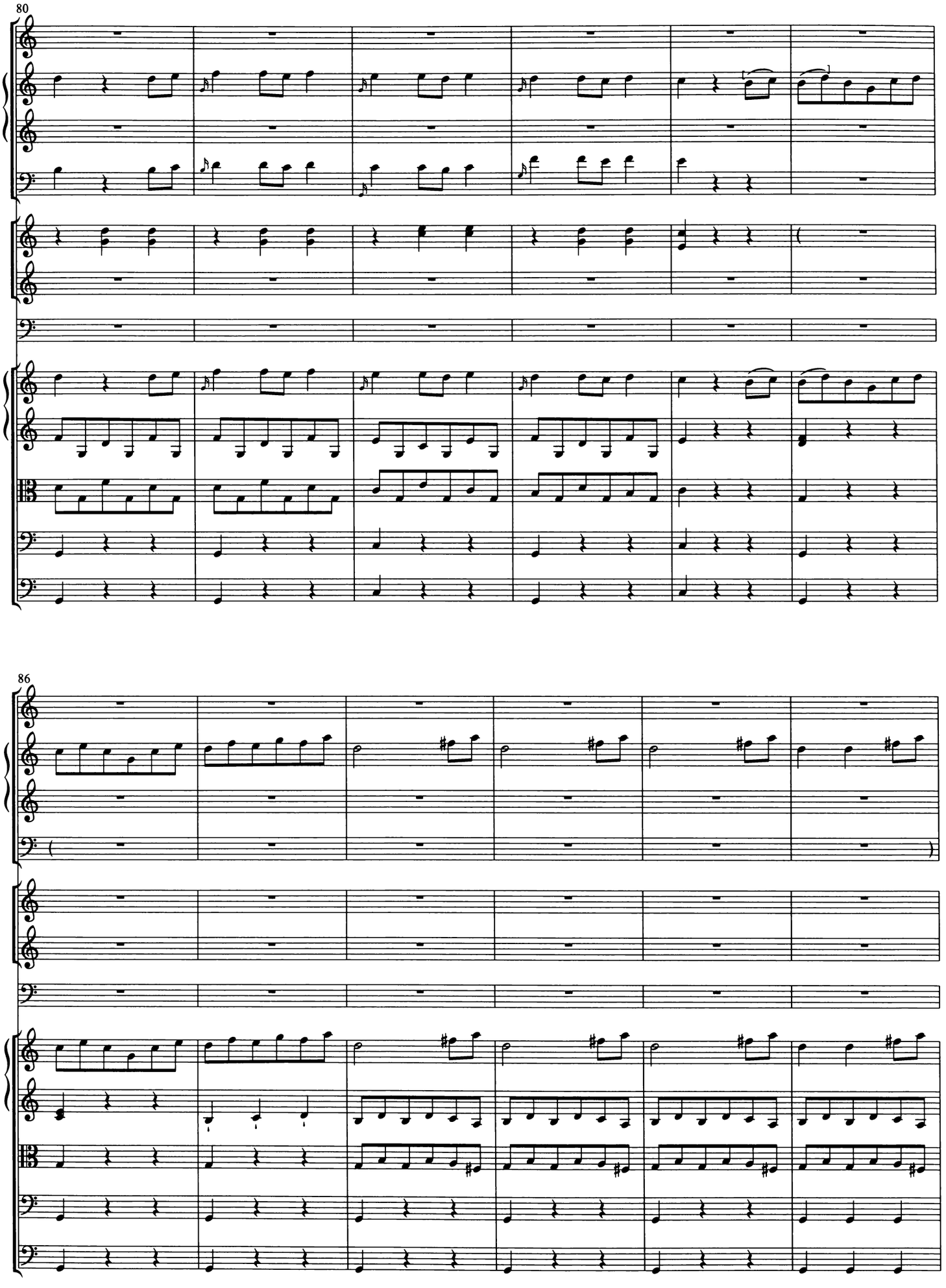


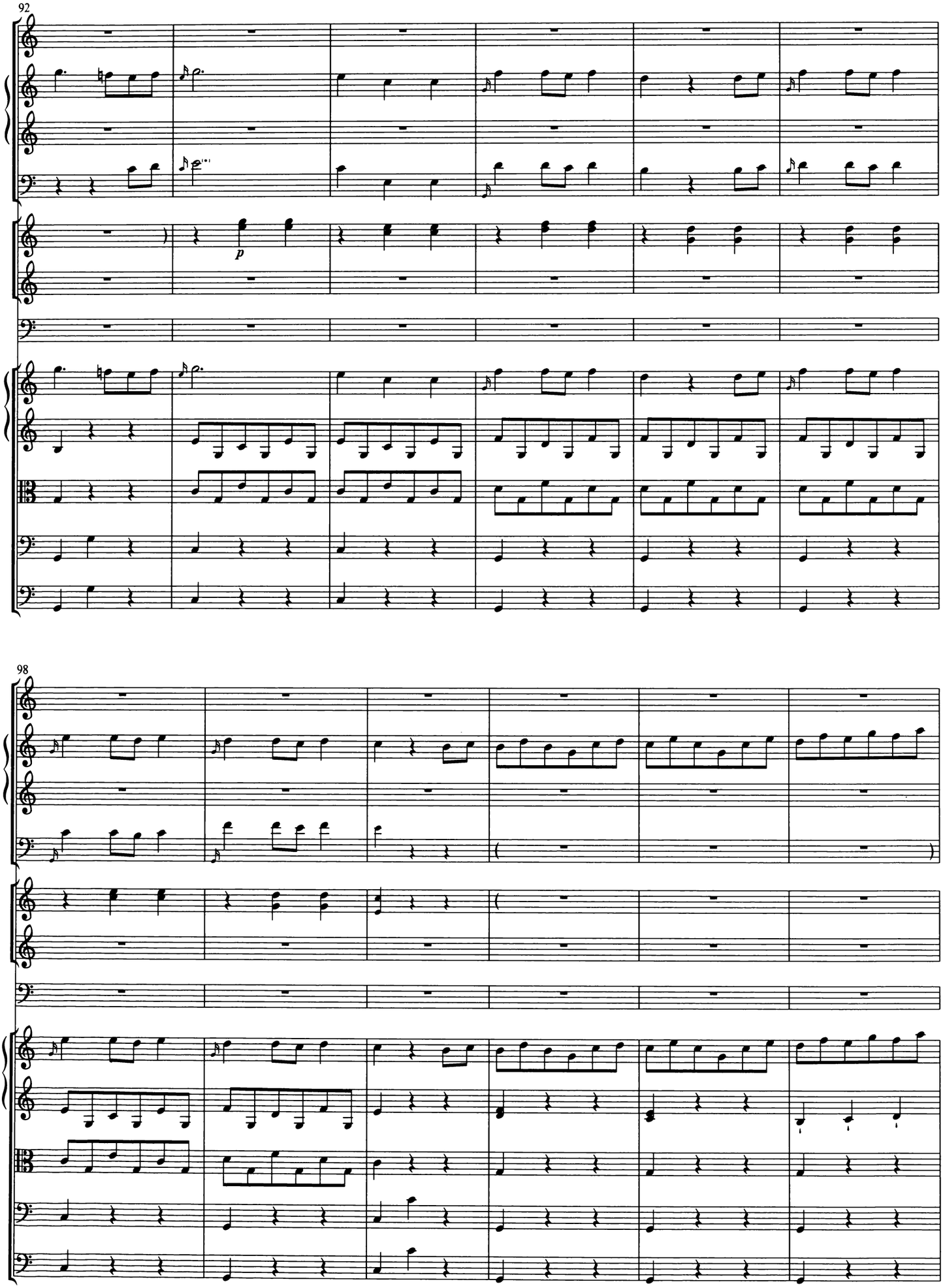

18
*)
[Tutti]
fz
[fz]
27
p
*) Besser ?

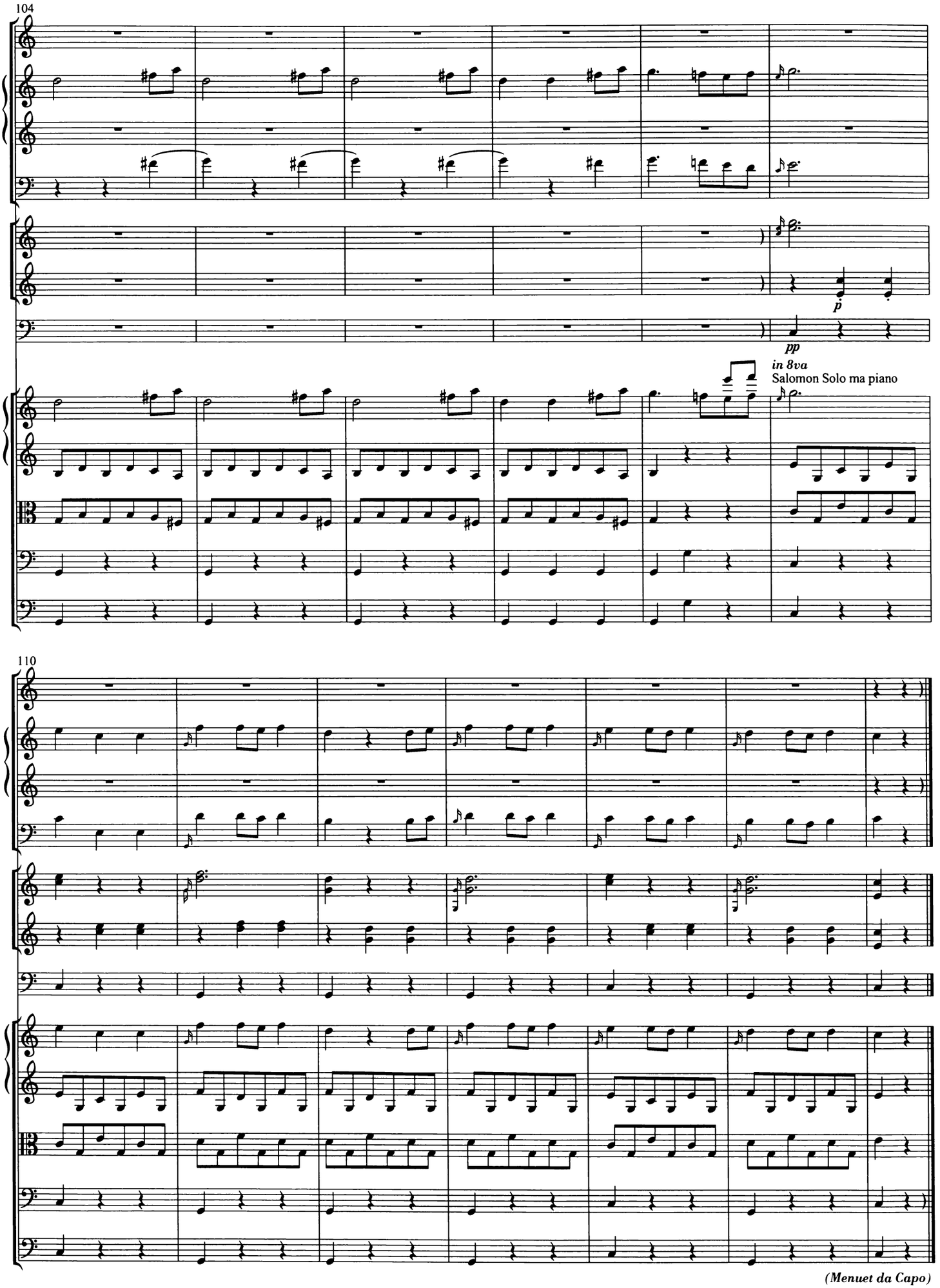

36
[Tutti]
[f]
[Tutti]
[f]
[Tutti]
45
[Tutti]
fz
p


54
(f)
f
[fz]
f(z)
p
[p]
61
[Tutti]
[f]
[fz]


Trio
69
Solo
[Imo] Solo
p
74


80
86


92
p
98


104
p
pp
in 8va
Salomon Solo ma piano
110
(Menuet da Capo)

Finale

Presto assai *)

Flauti
Oboe I
Oboe II
Fagotti
2 Corni in C
2 Clarini in C
Timpani in C-G
Violino I
Violino II
Viola
Violoncello
Bassi continui

[Tutti]

8

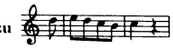
[Imo] Solo

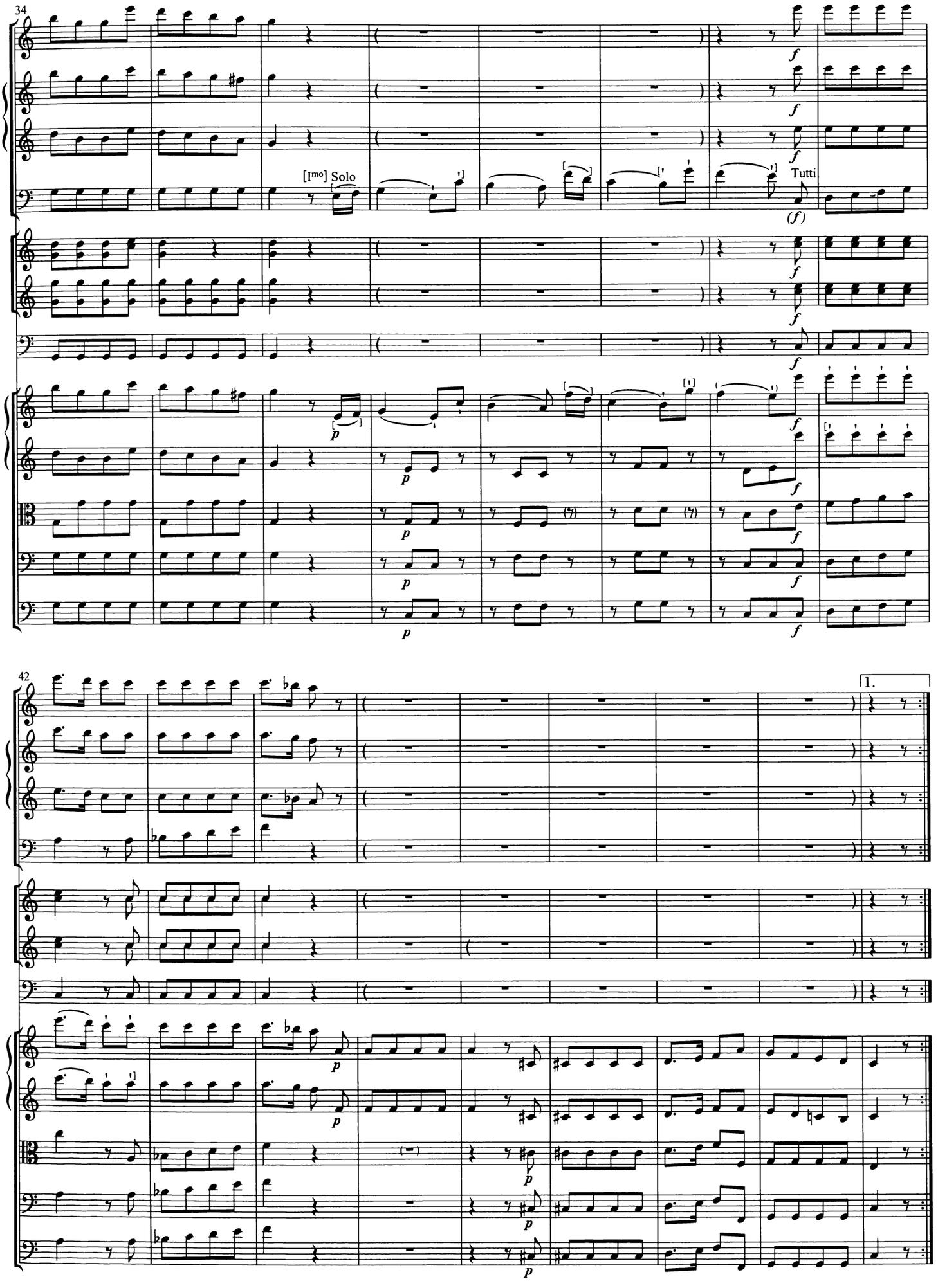
Tutti

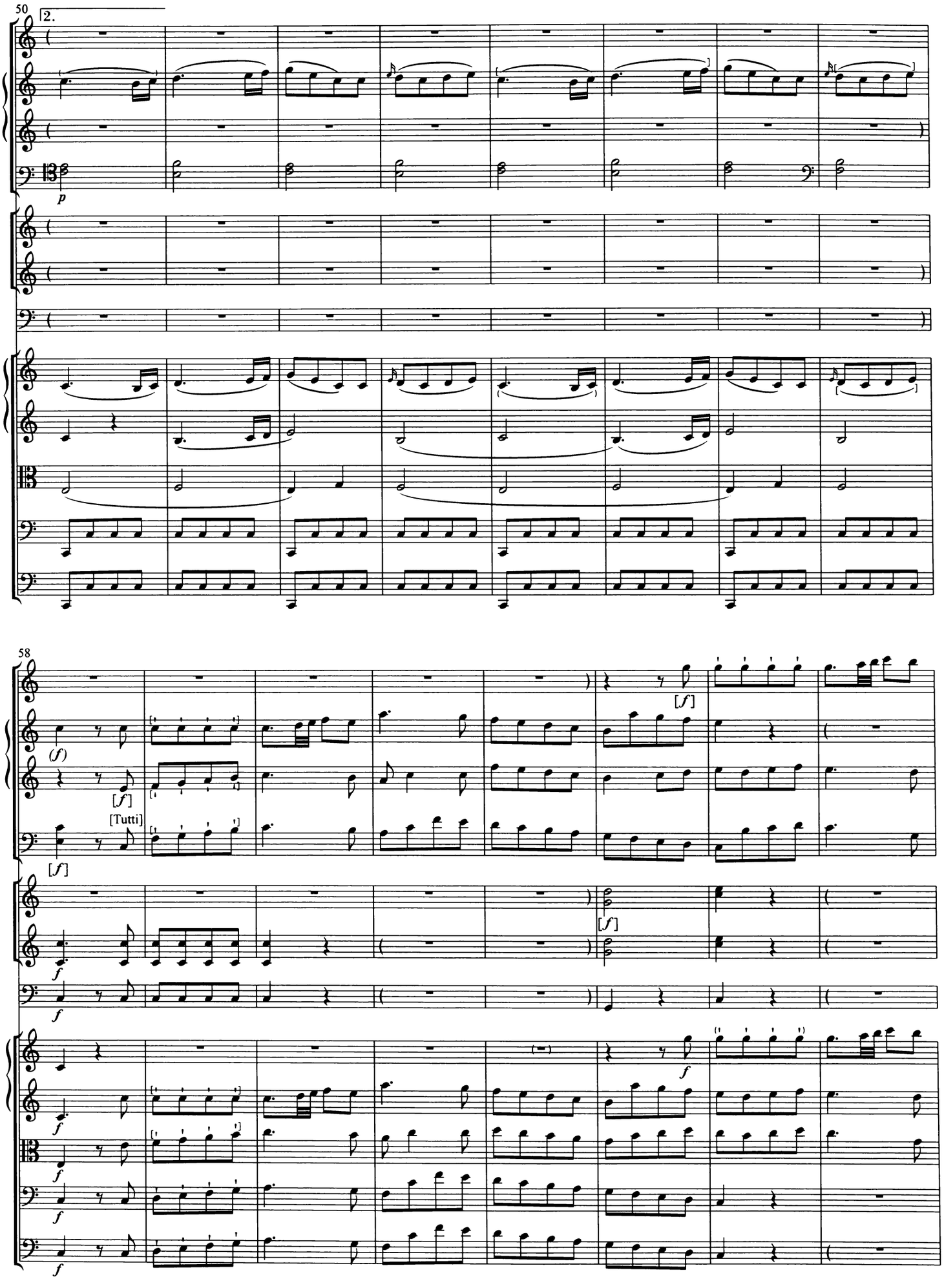
*) Ursprünglich *Spiritoso*.

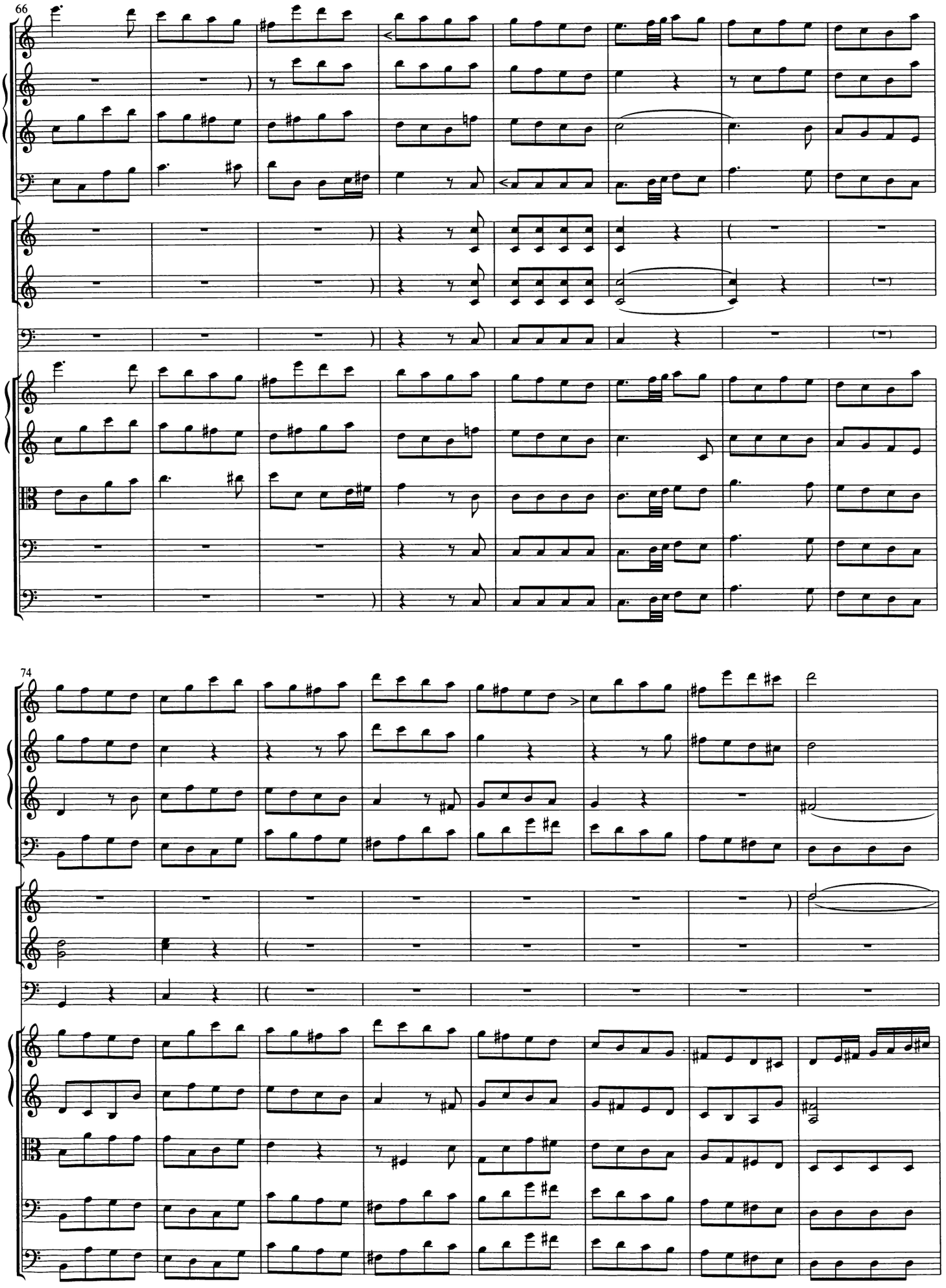
17

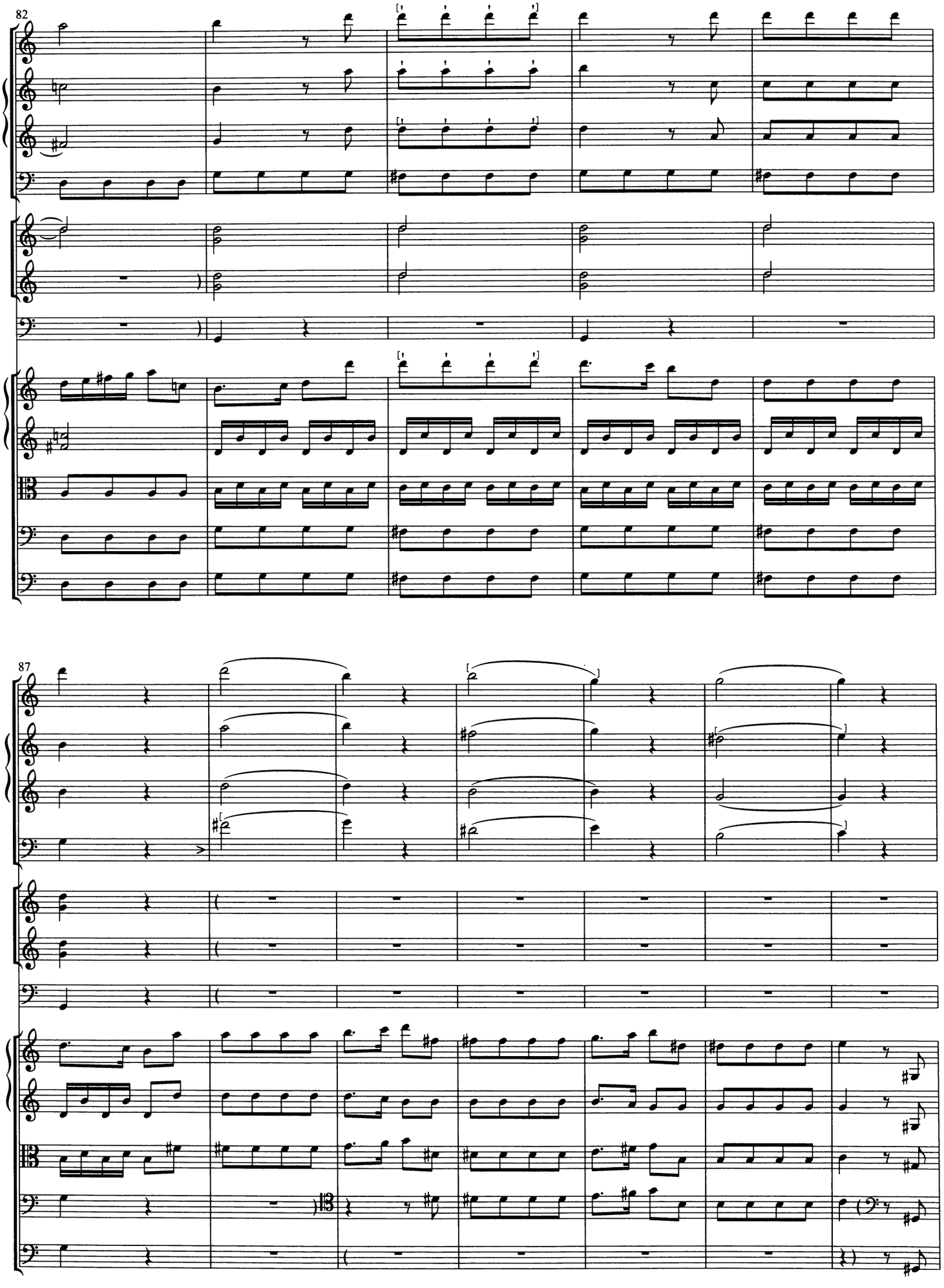
25

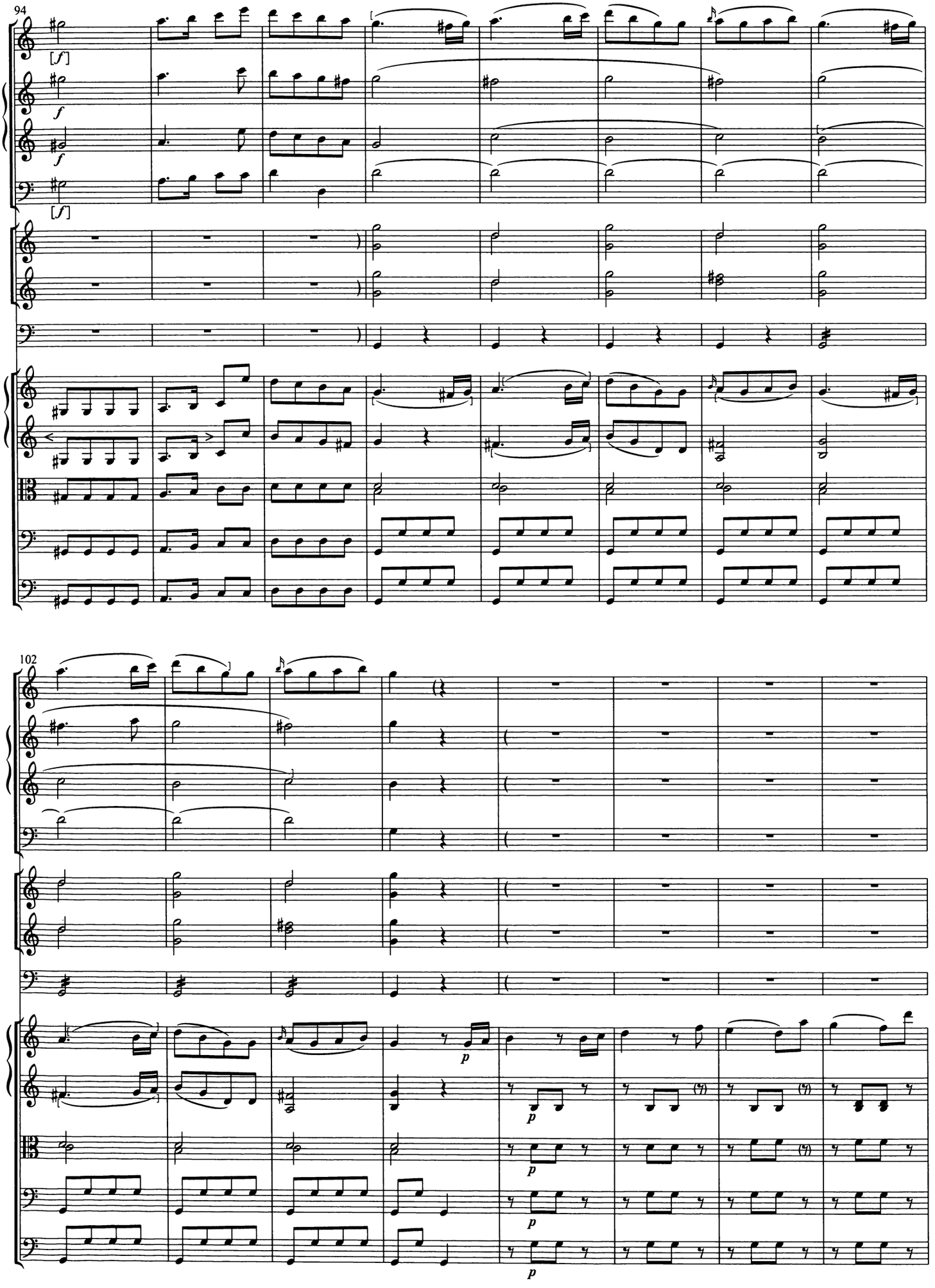
*) Hier und in Takt 217–219 in den zeitgenössischen Abschriften zu  korrigiert. Vgl. den Kritischen Bericht, Lesarten.

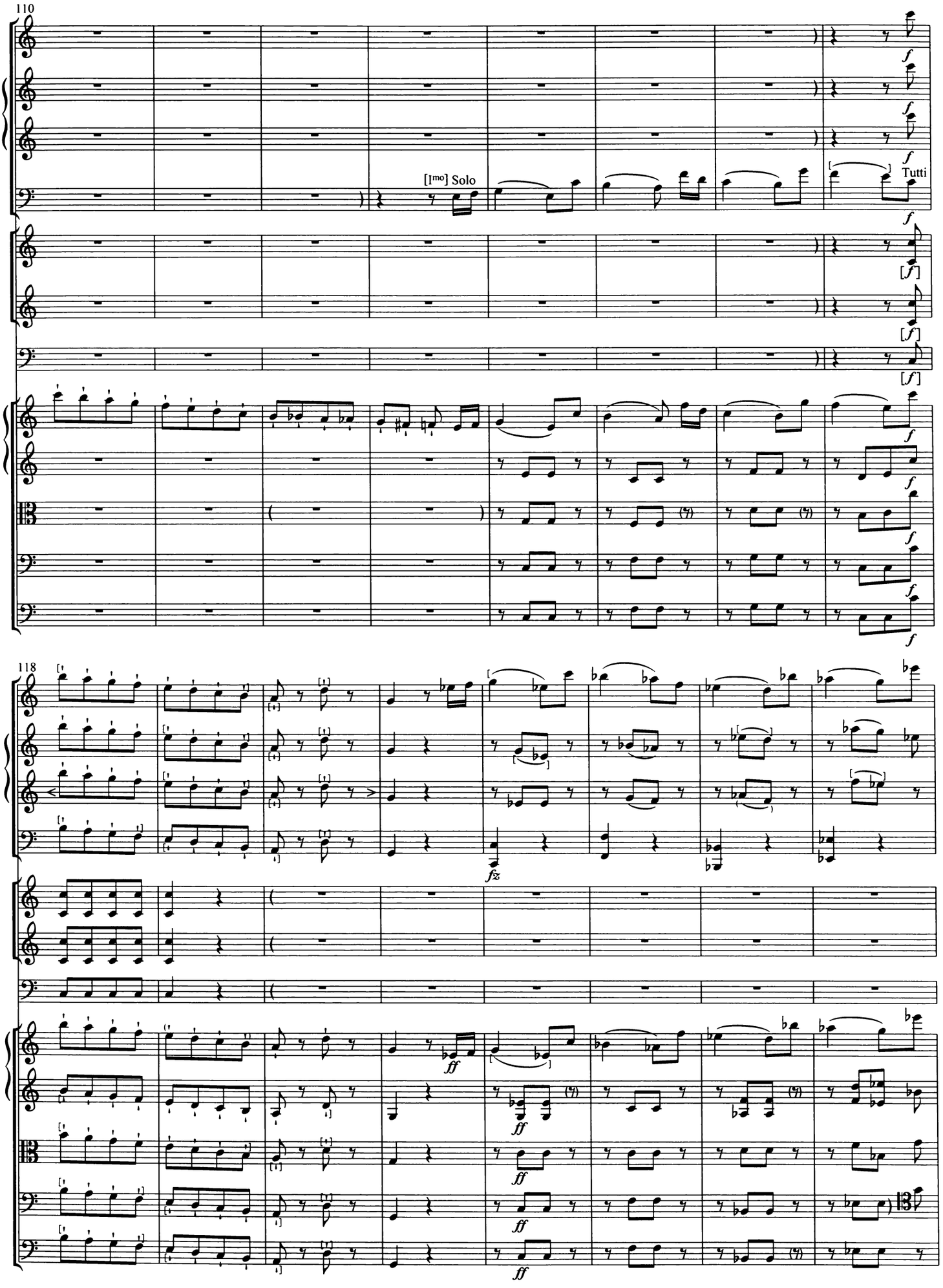

34
[Imo] Solo
Tutti
42
1.

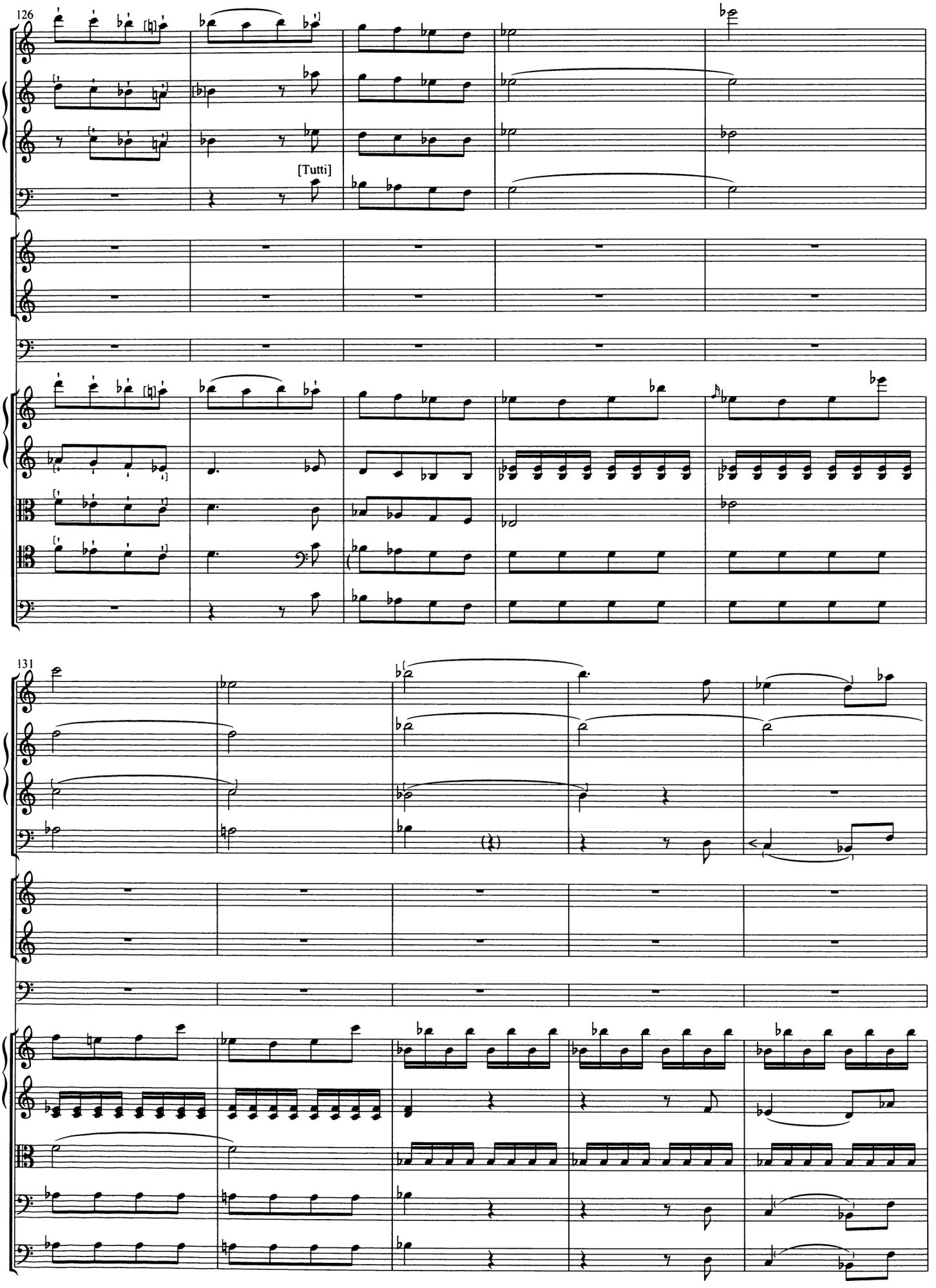

50
2.
p
58
(f)
[f]
[Tutti]
[f]
[f]
f
f
f
f
f
f
f

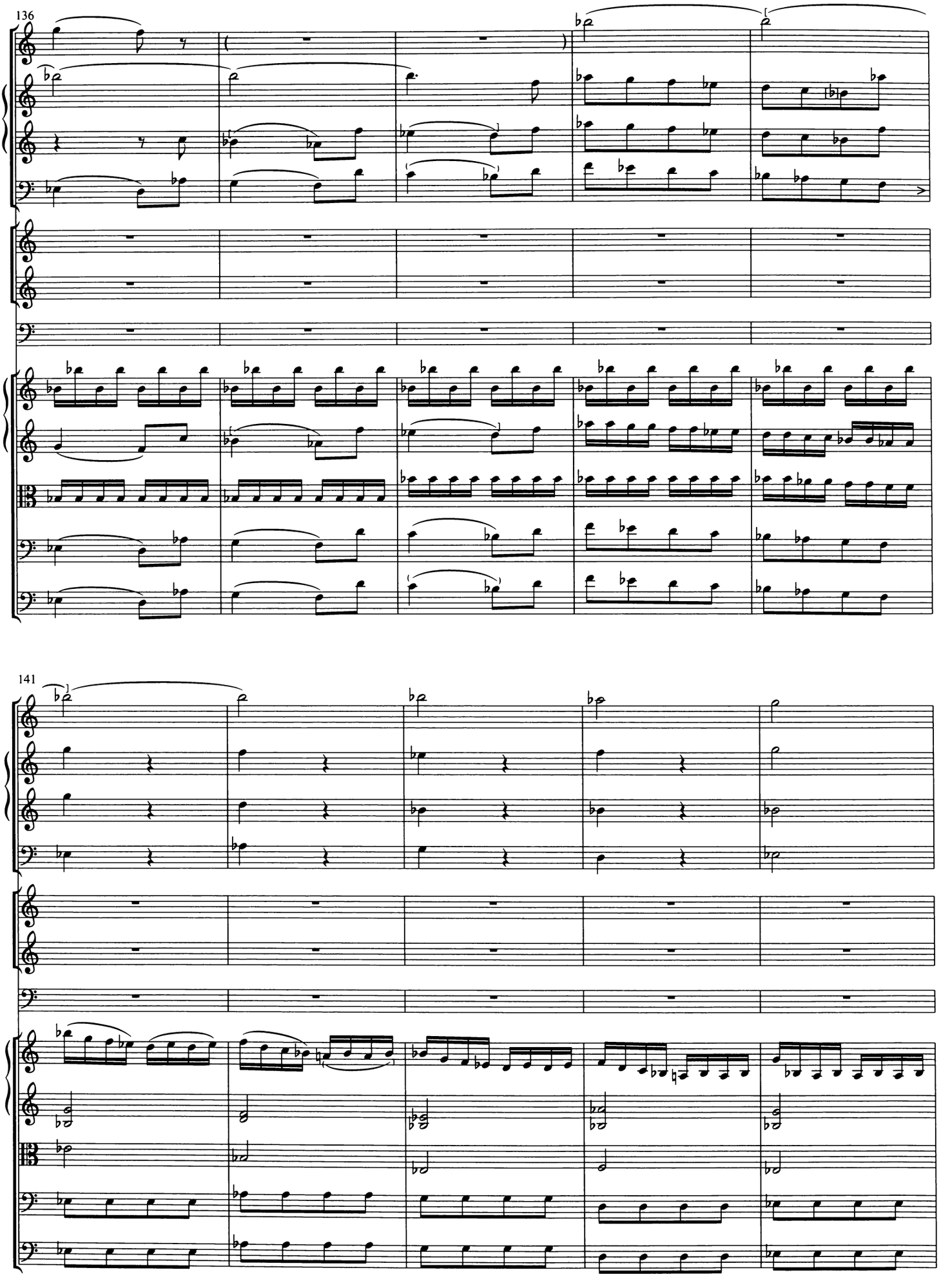

66
74

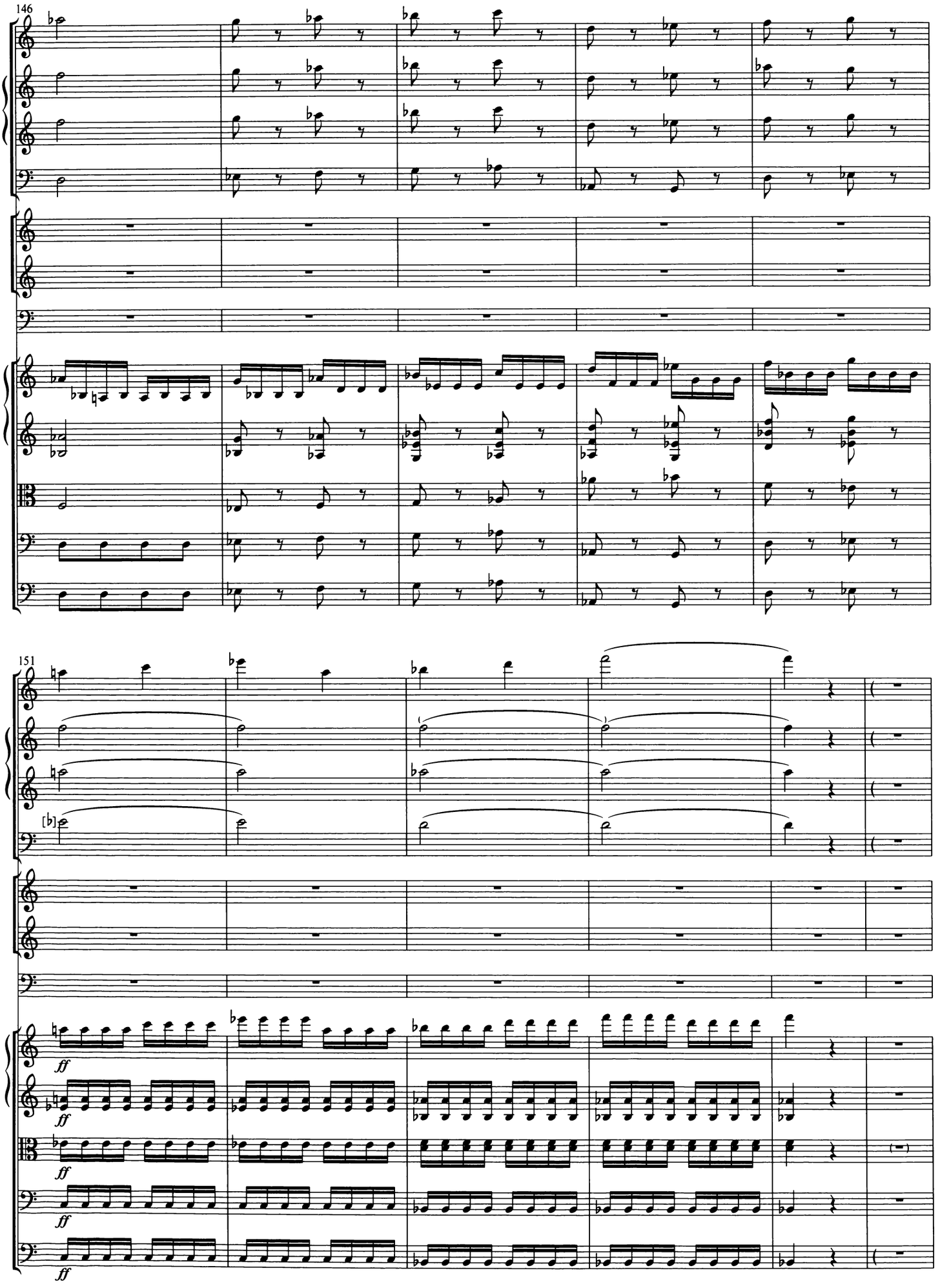

82
87

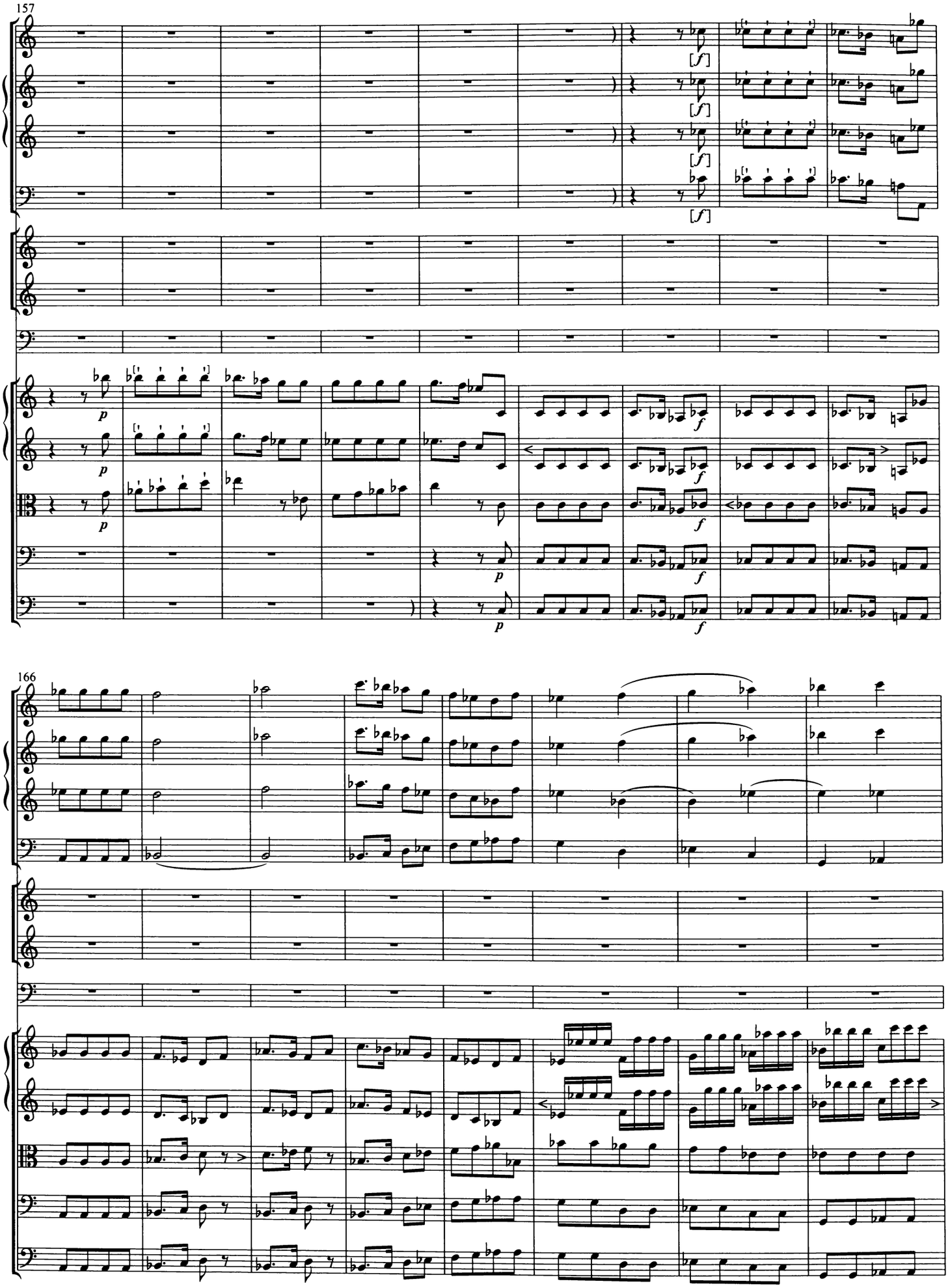

94
[f]
f
f
[f]
102
p
p
p
p

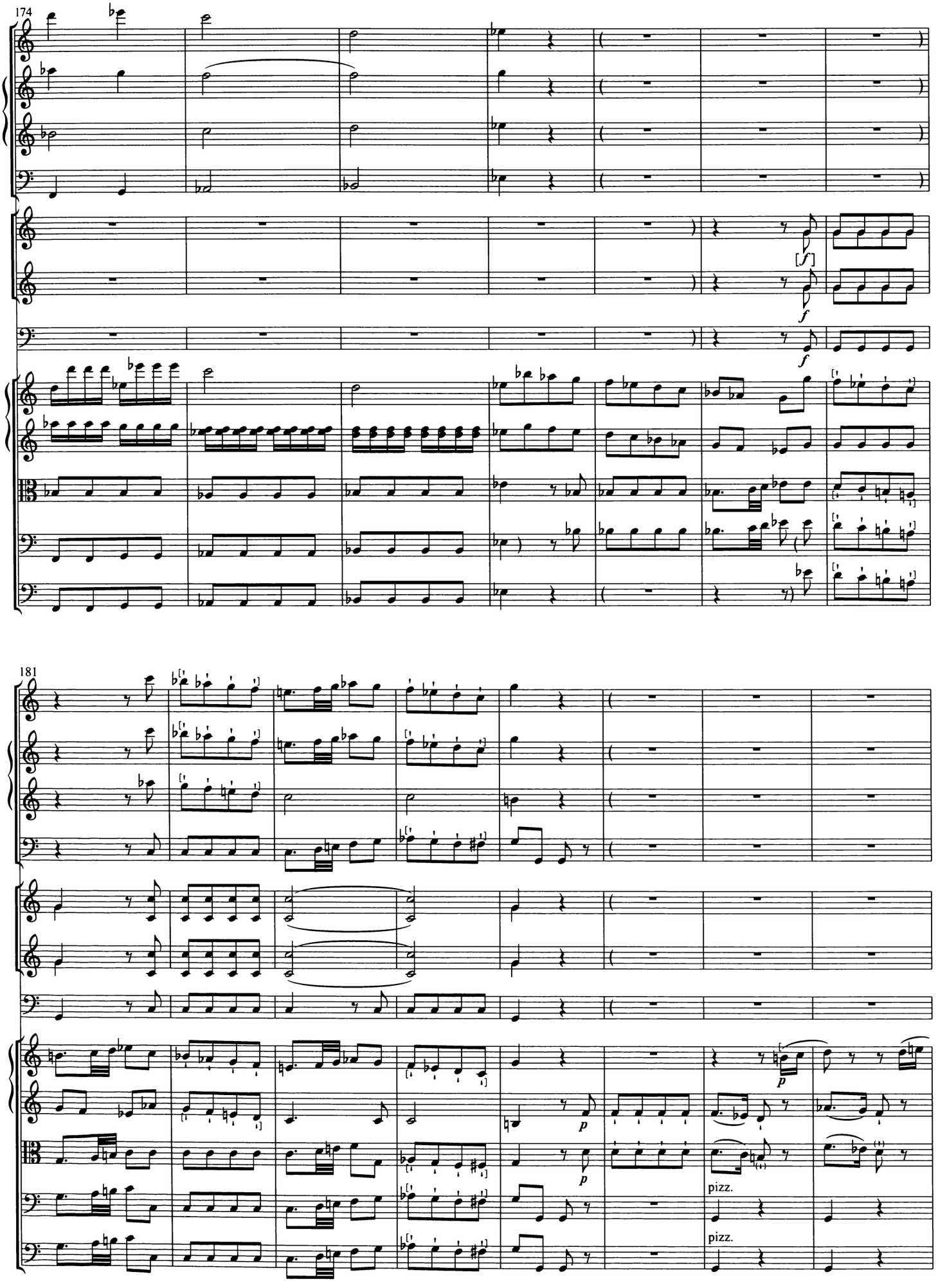

110
[Imo] Solo
Tutti
118
fz
ff


126
[Tutti]
131


136
141


146
151
ff

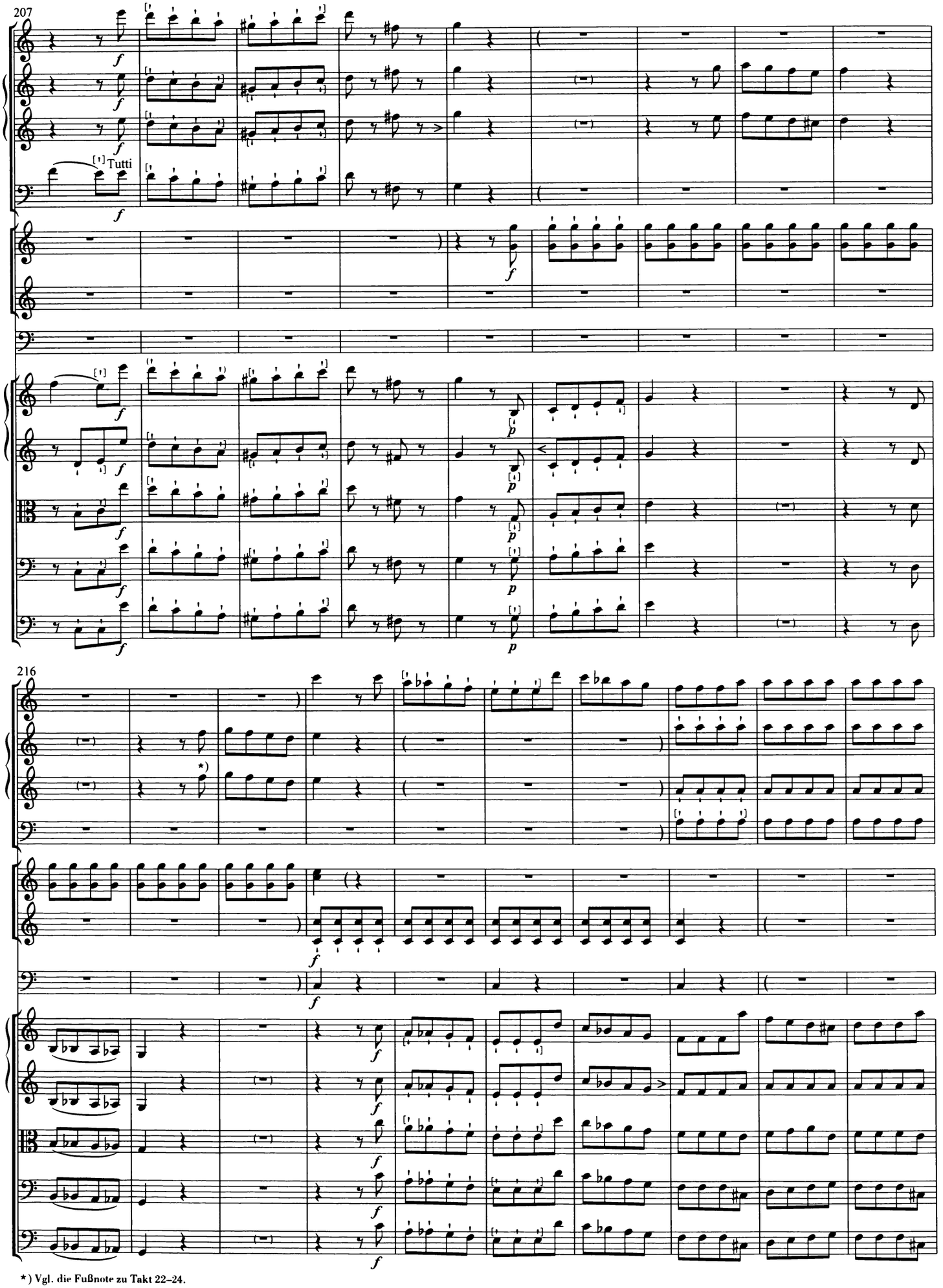

157
166


174
[f]
f
f
181
p
p
pizz.
pizz.

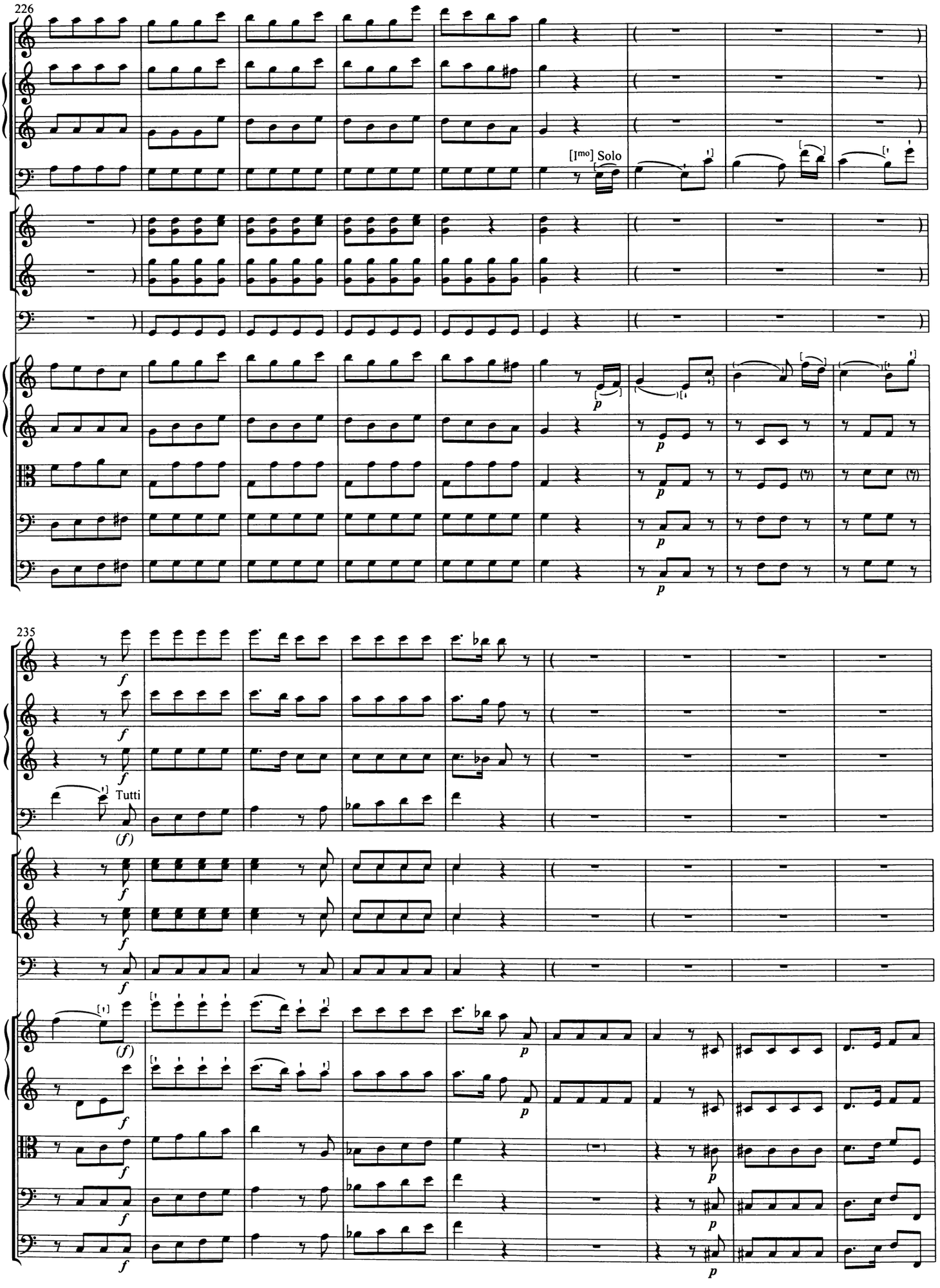
189

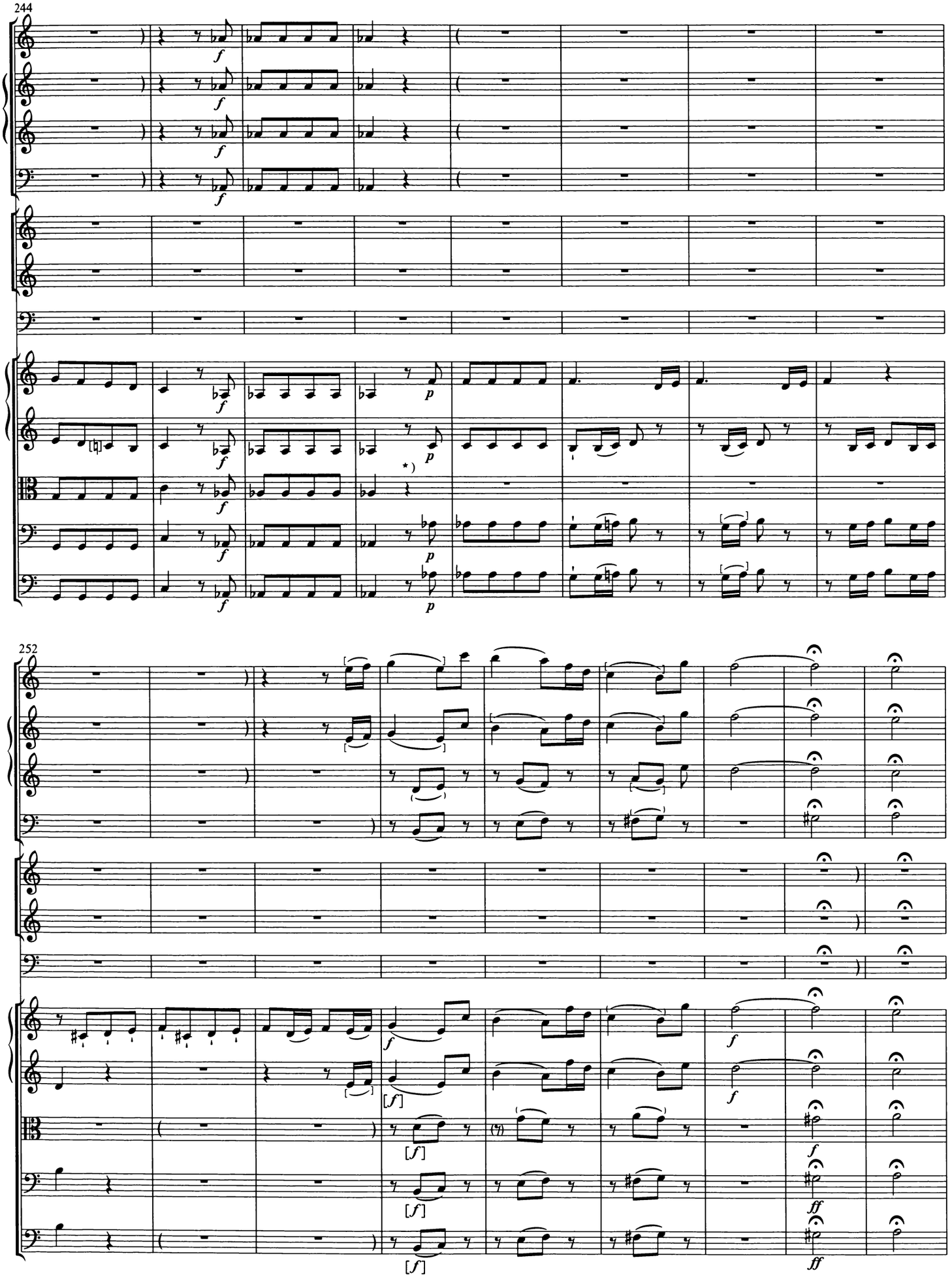
198

[Imo] Solo



*) Vgl. die Fußnote zu Takt 22–24.


226
[Imo] Solo
p
235
f
Tutti
(f)
p



*) Bis Takt 252 im Autograph leer, in den zeitgenössischen Abschriften *col Basso*.

261

[Imo] Solo

[Imo] Solo

pizz. coll' arco

p

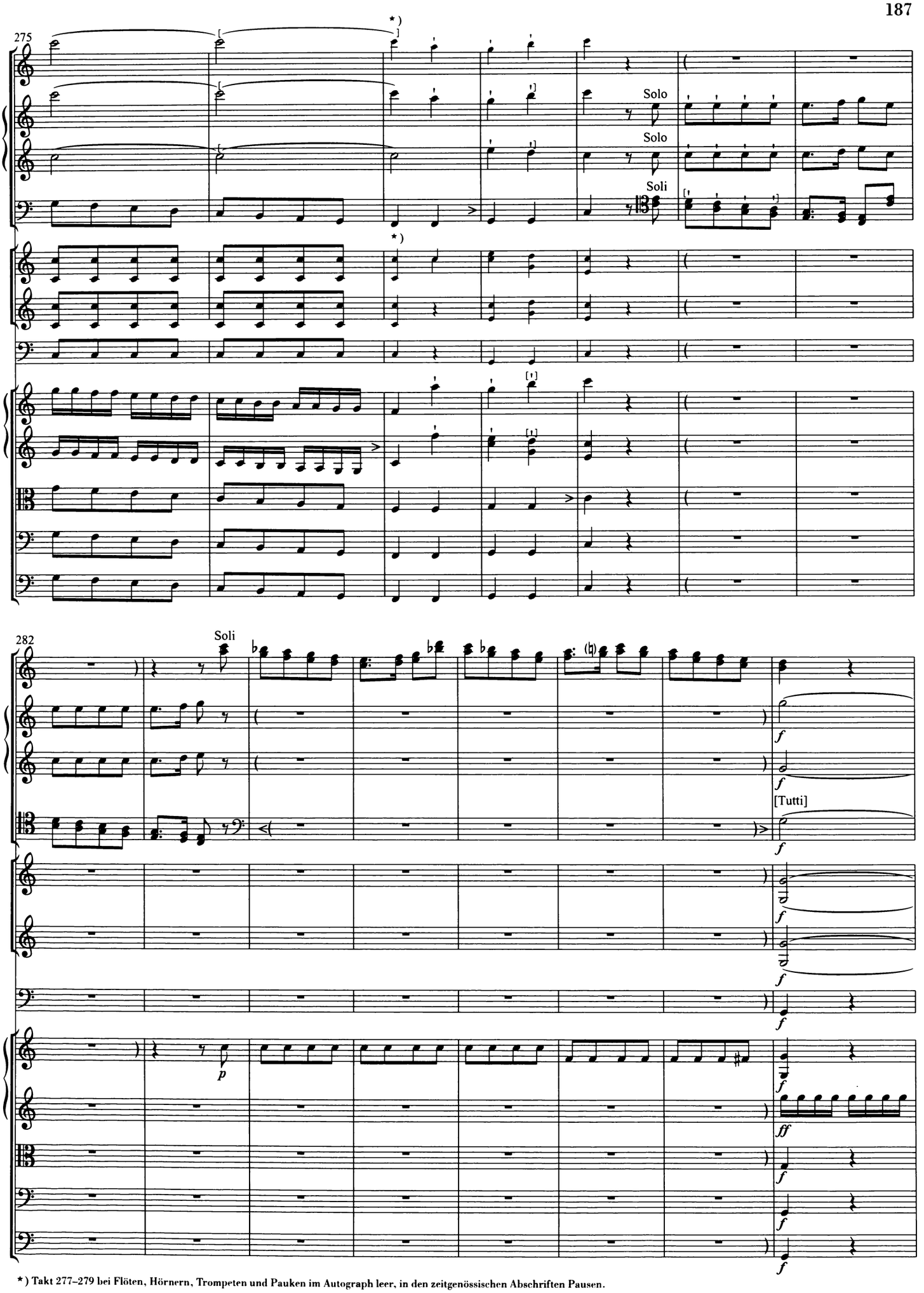
269

[Tutti]

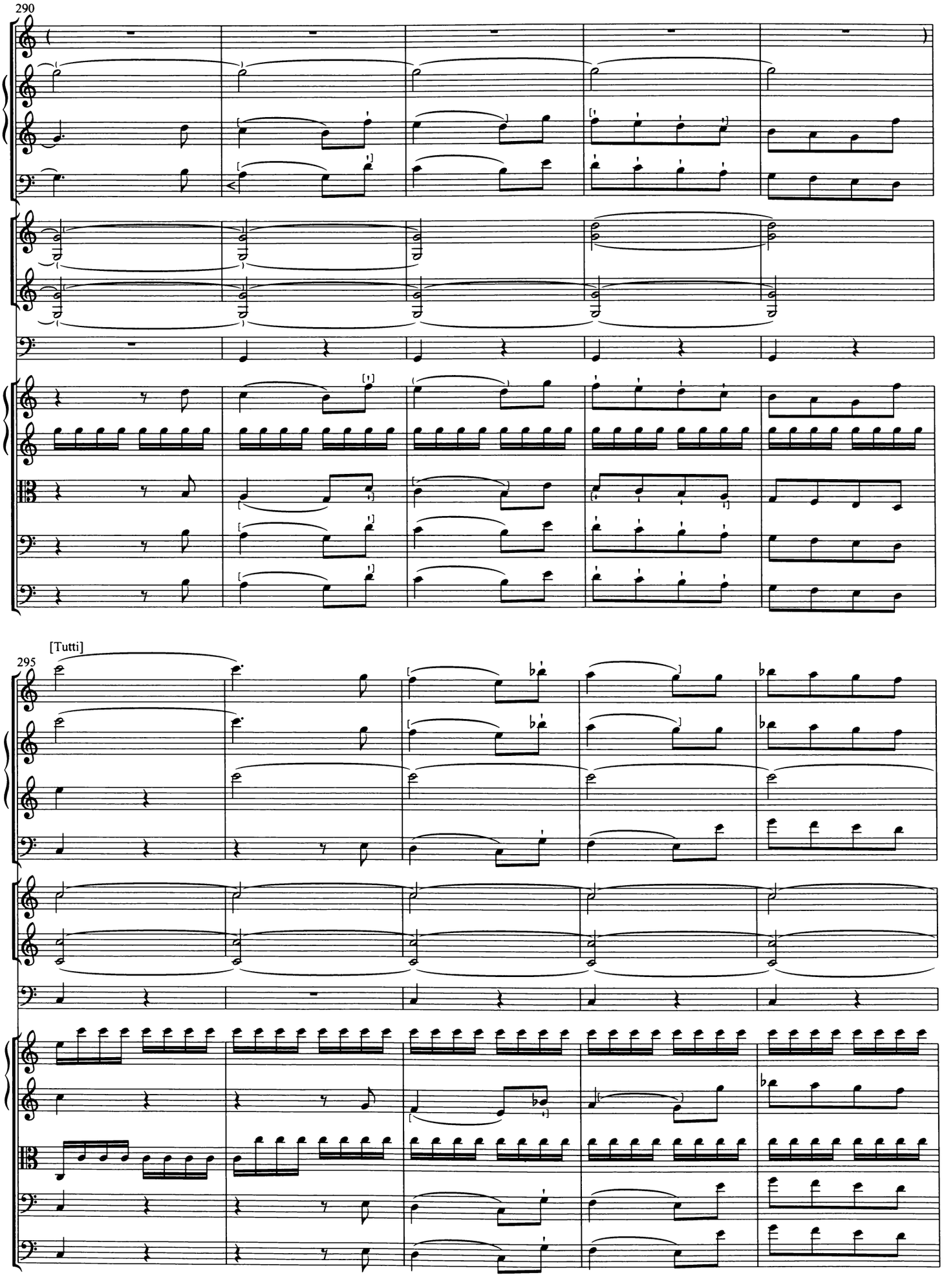
[Tutti]

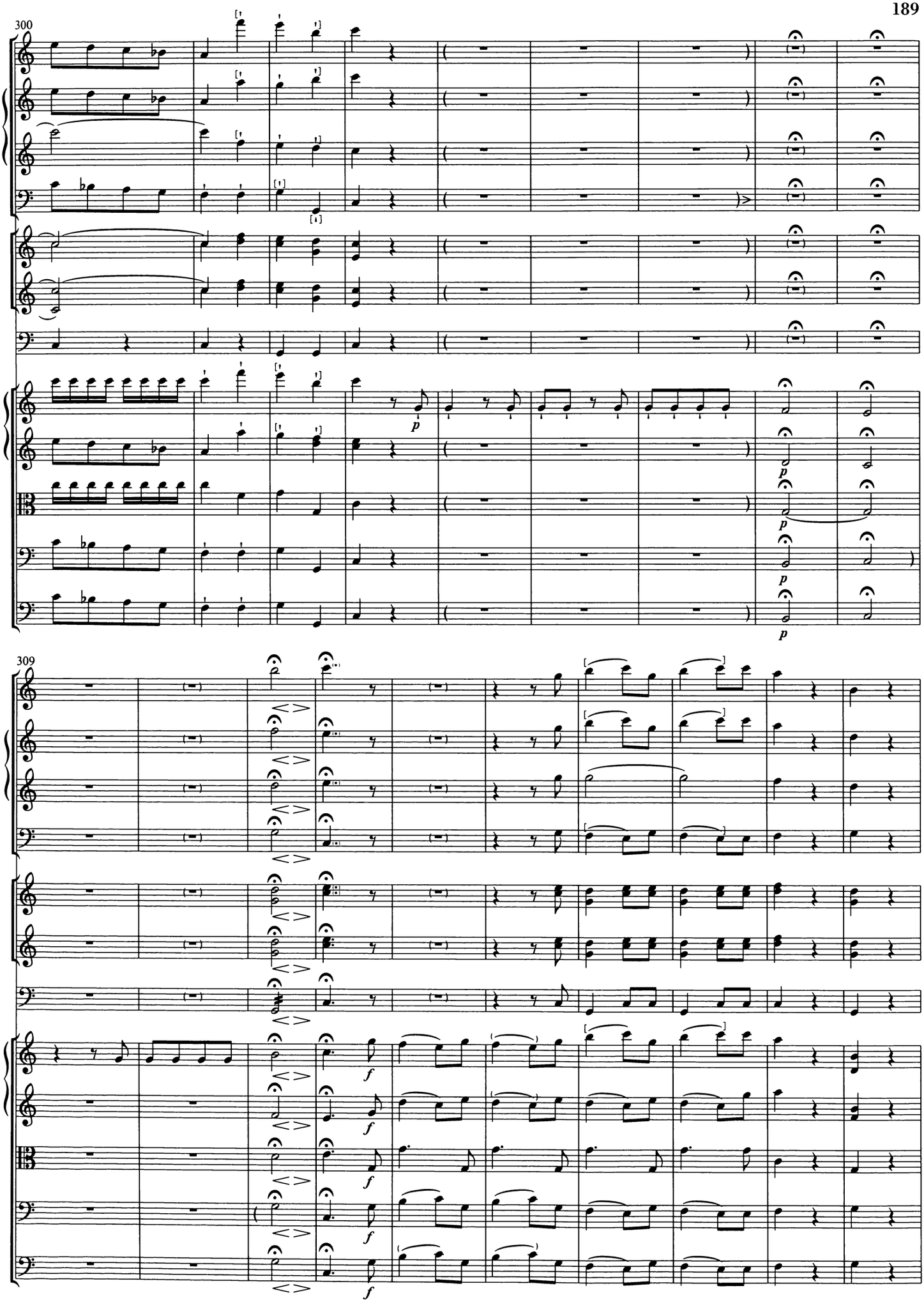
[ff]

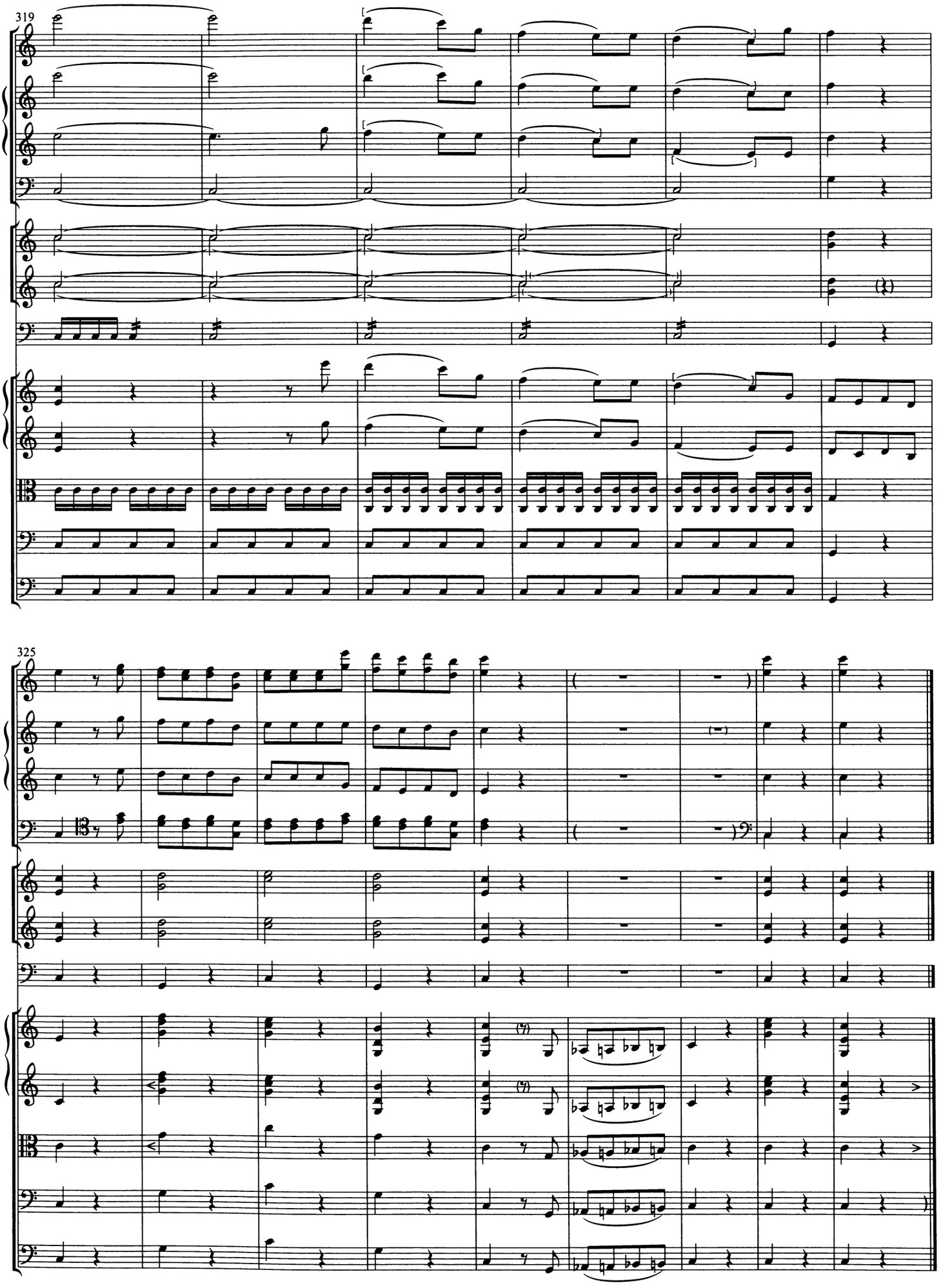
ff



*) Takt 277–279 bei Flöten, Hörnern, Trompeten und Pauken im Autograph leer, in den zeitgenössischen Abschriften Pausen.


290
[Tutti]
295


300
309


319
325