Kritische Ausgabe sämtlicher Symphonien
Critical Edition of the Complete Symphonies

JOSEPH HAYDN

Herausgeber Editor
H. C. ROBBINS LANDON

XI
93—98

Philharmonia No. 599 Universal Edition

Sinfonia No. 93

D-Dur / D major

(H. C. R. LANDON)

2 Flauti

2 Oboi

2 Fagotti

2 Corni in Re e Sol

2 Clarini (Trombe) in Re e Do

Timpani

Violino I

Violino II

Viola

Violoncello

Basso

ca. 26 Min.

Tutti i diritti
sono riservati

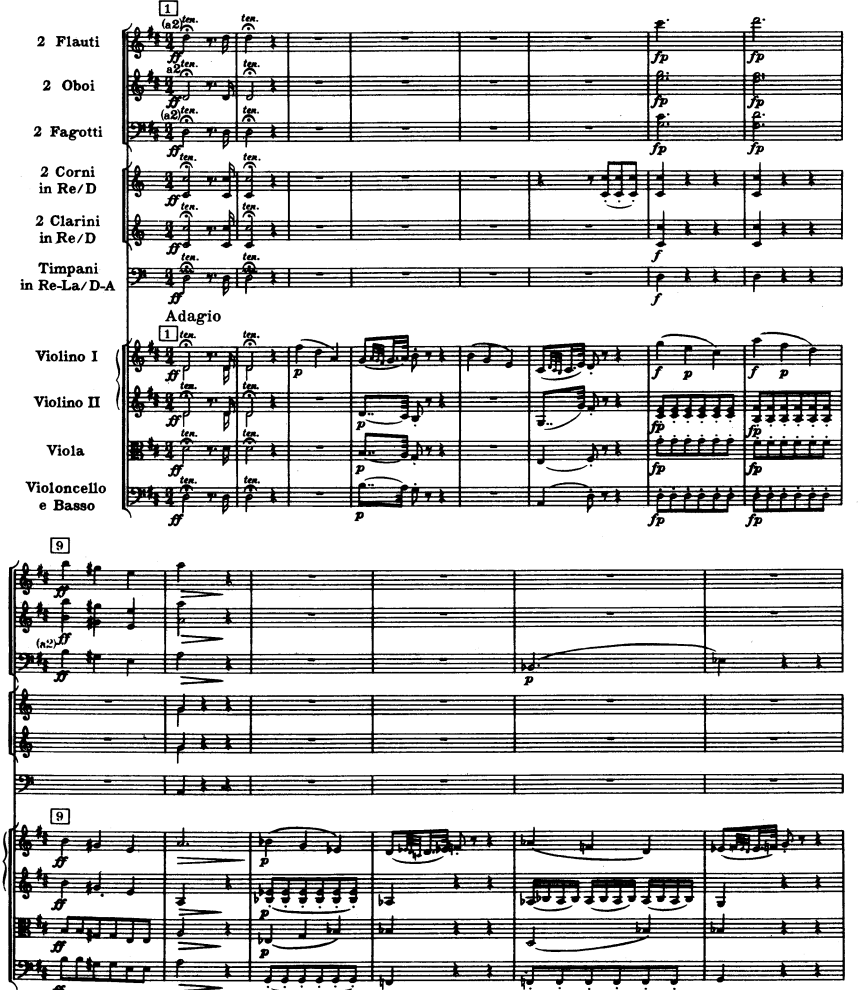
SINFONIA No. 93

(London, 1791)

Joseph Haydn

I

Adagio



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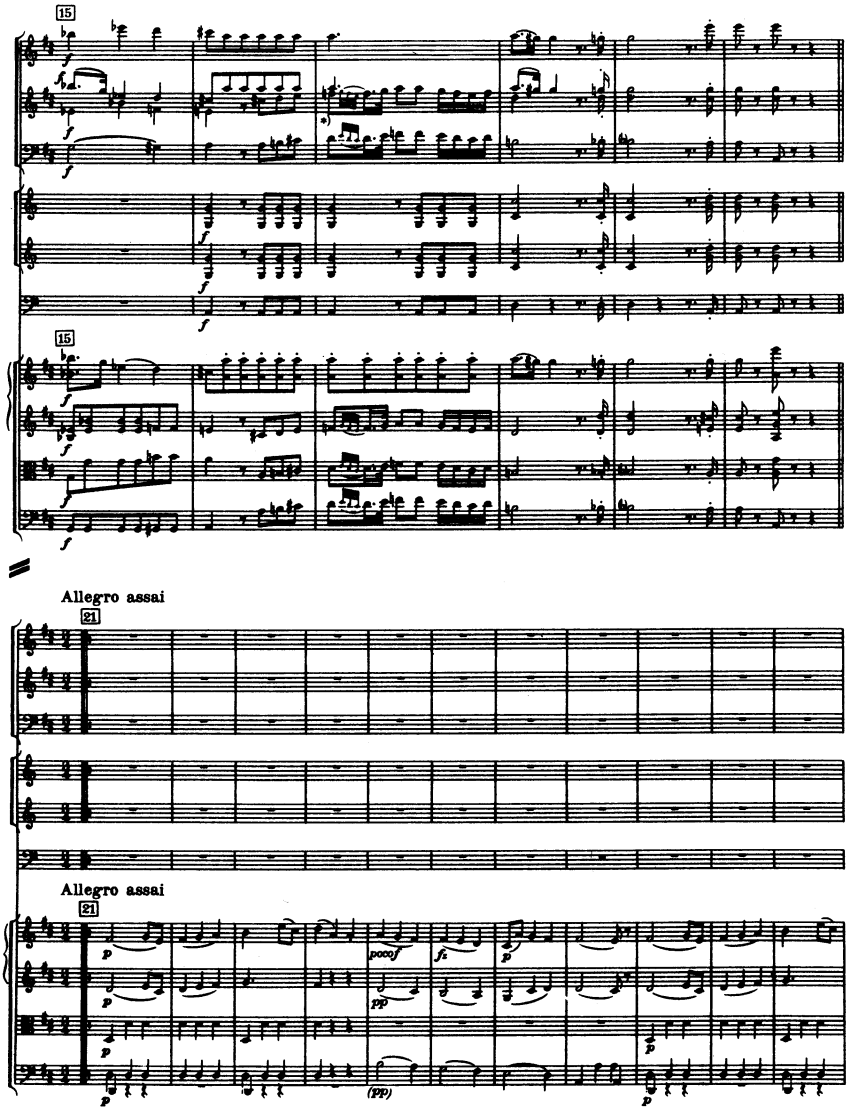
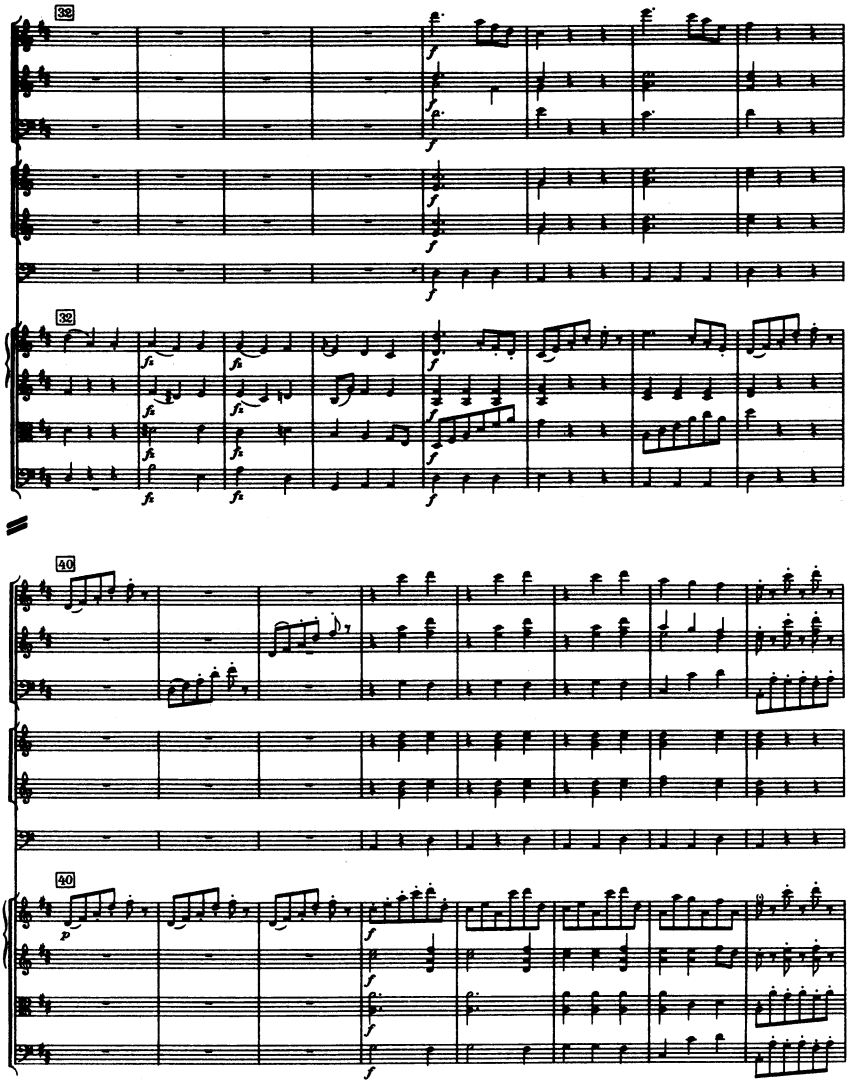
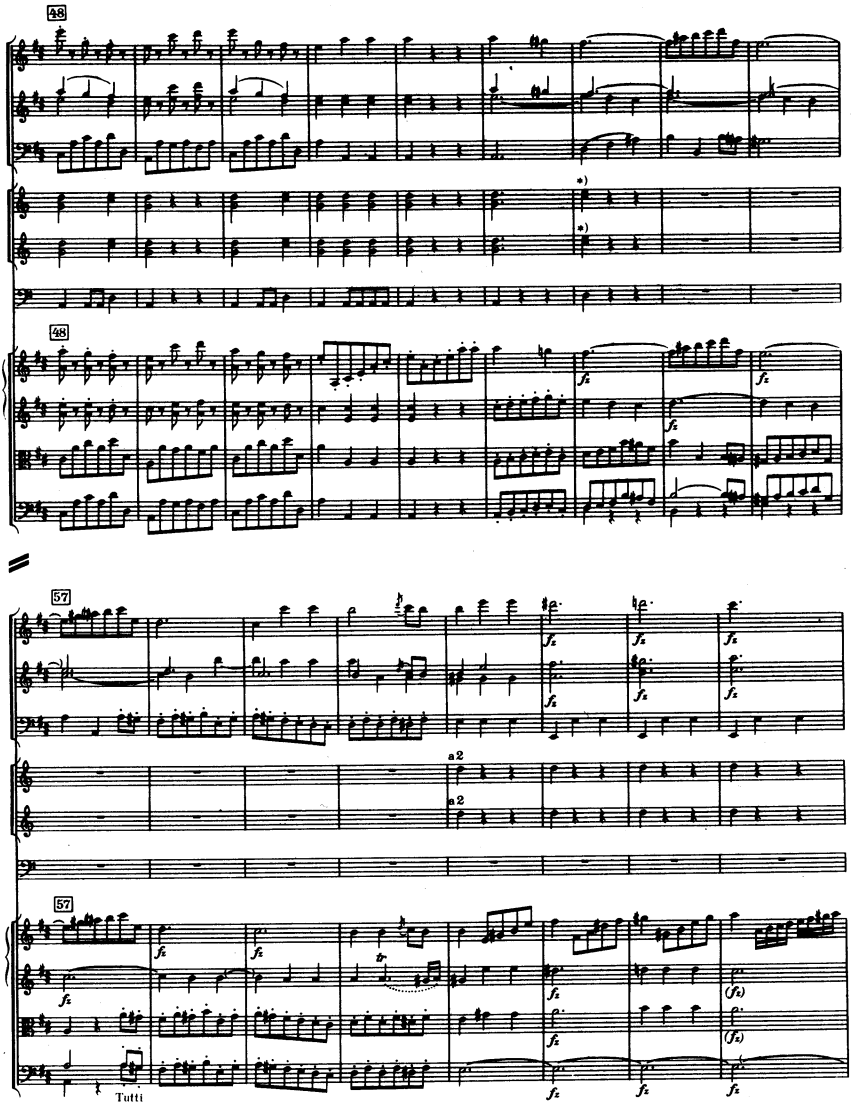
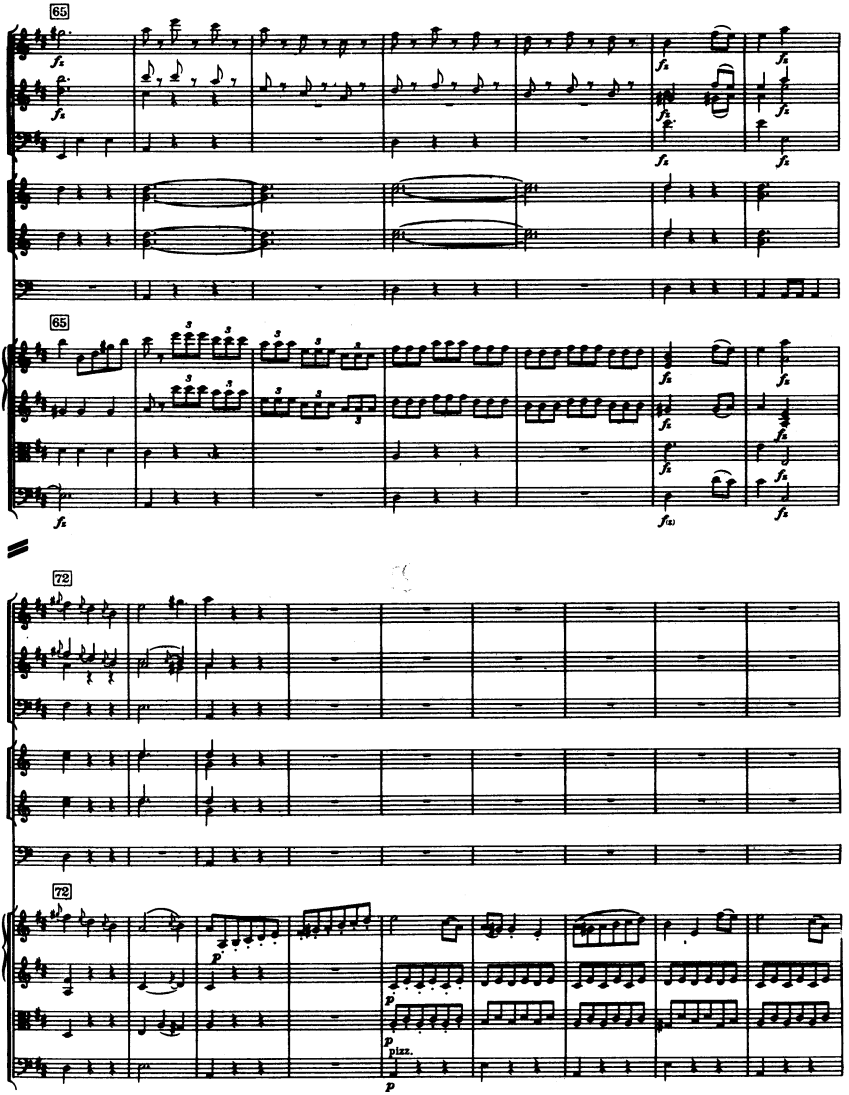


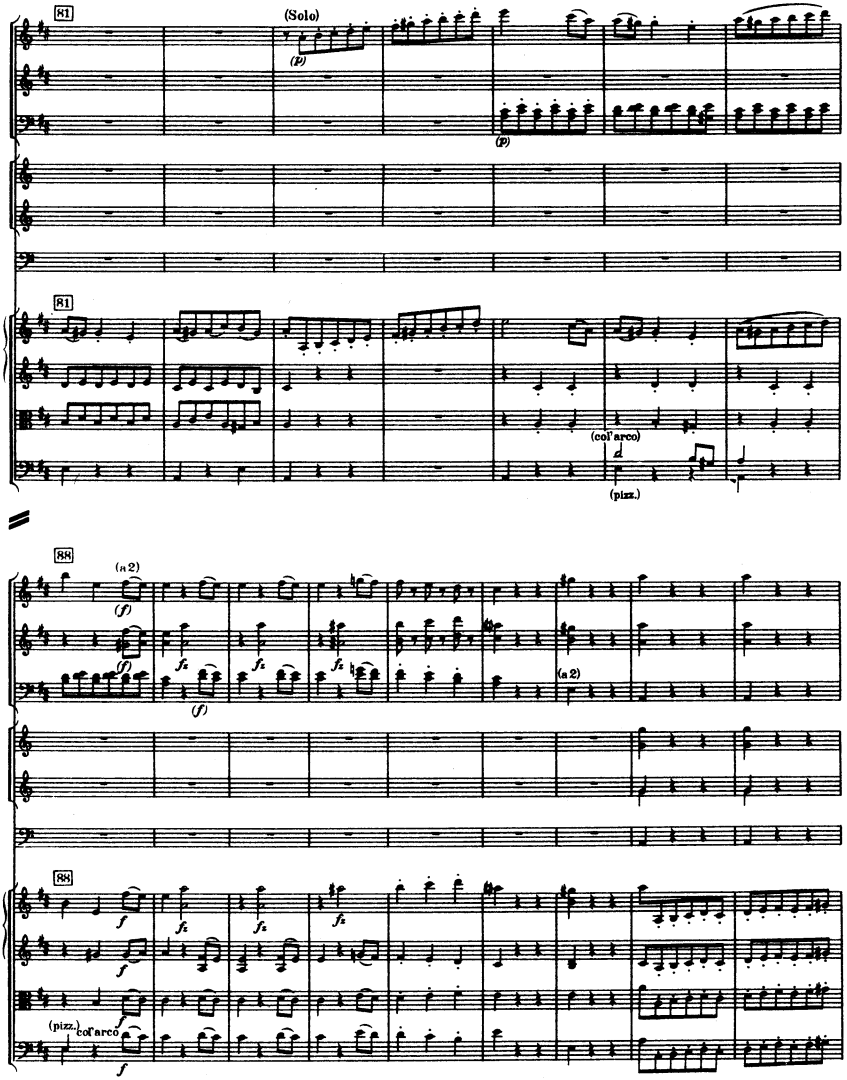
*) MSS.:

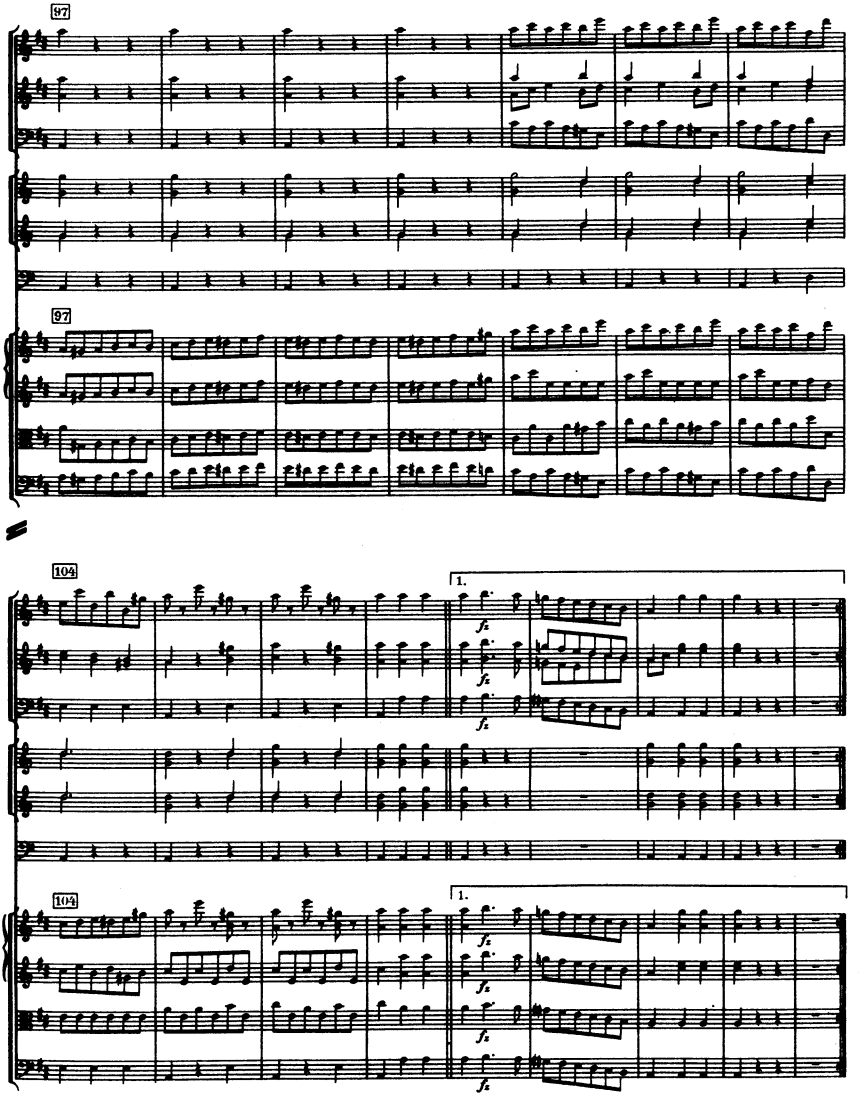

32
40

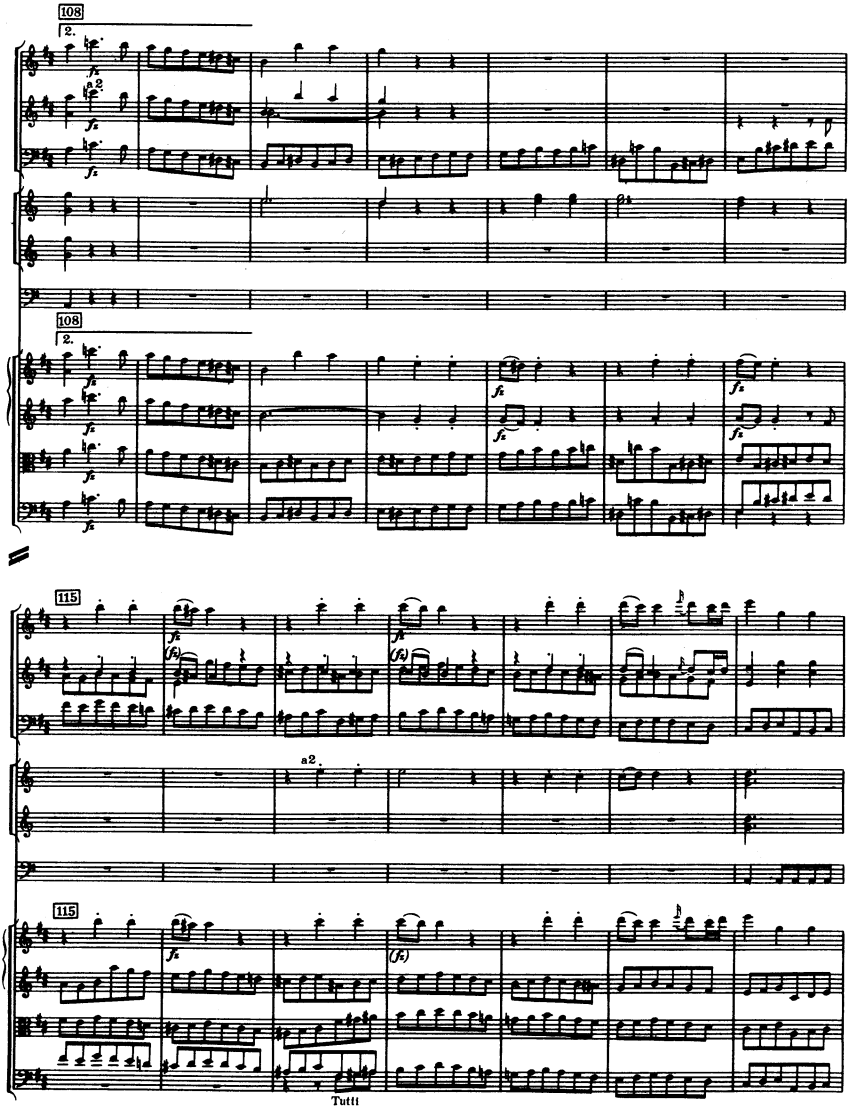


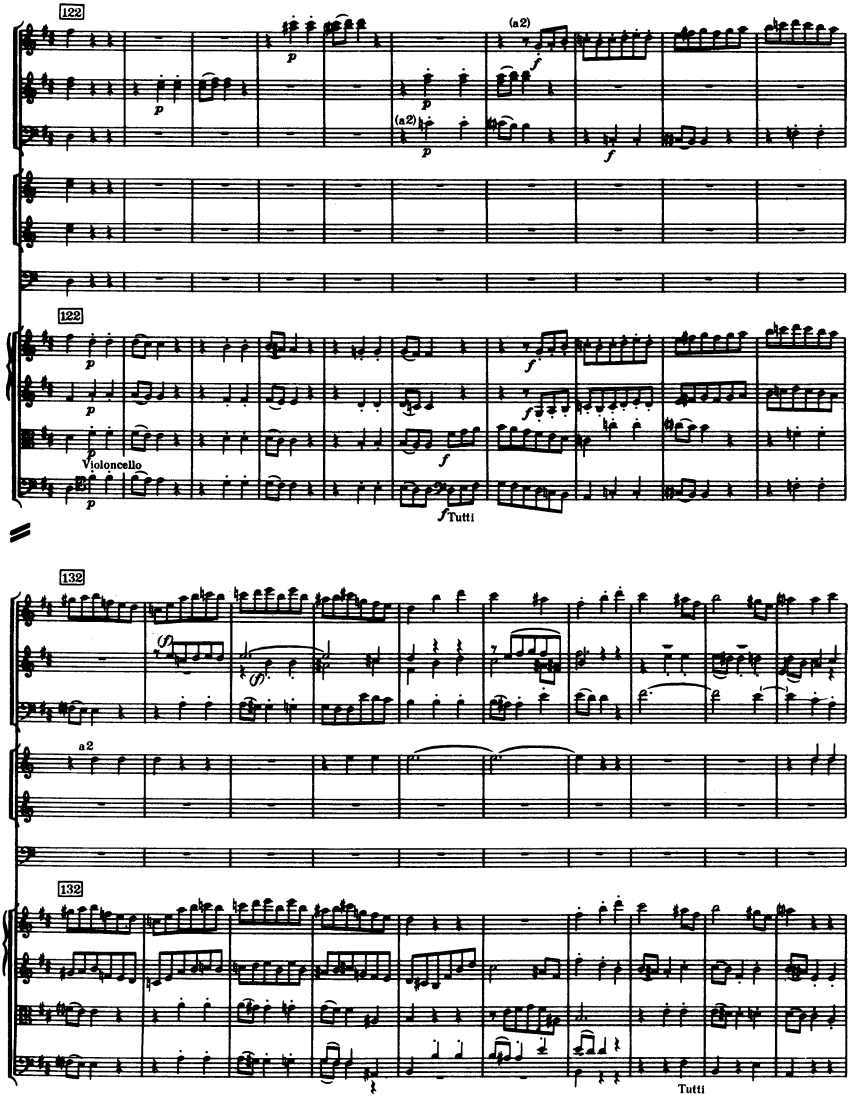
*) Budapest (Elsesler)

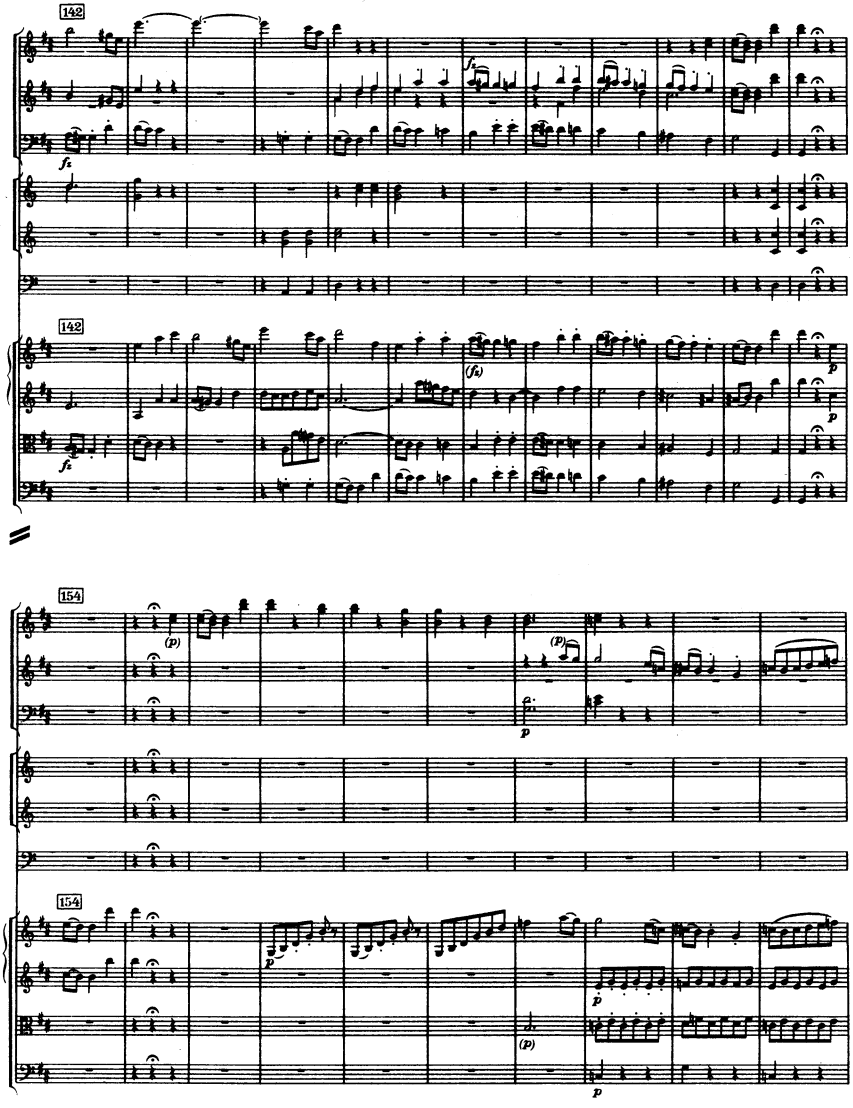

65
65
72
72
pizz.

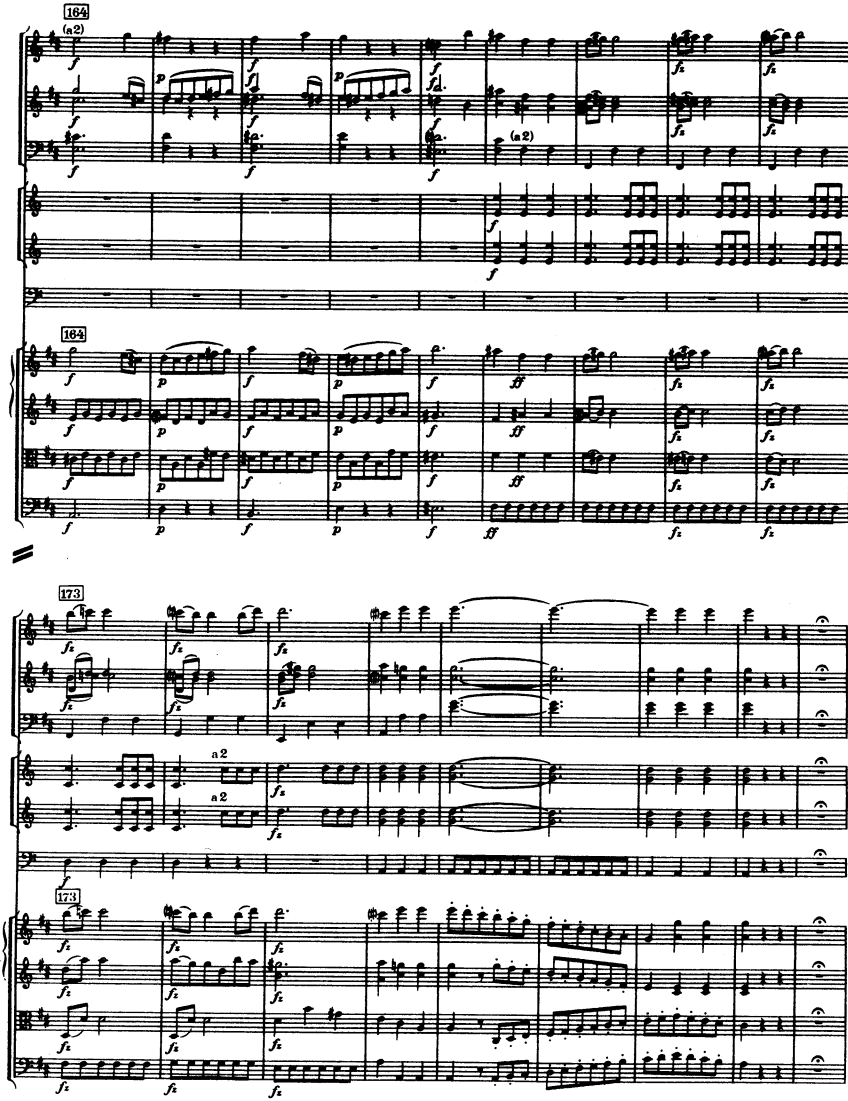

81
(Solo)
(p)
(p)
81
(col'arco)
(pizz.)
88
(a 2)
(f)
(f)
fz
(f)
(a 2)
88
f
fz
(pizz.)
col'arco
f

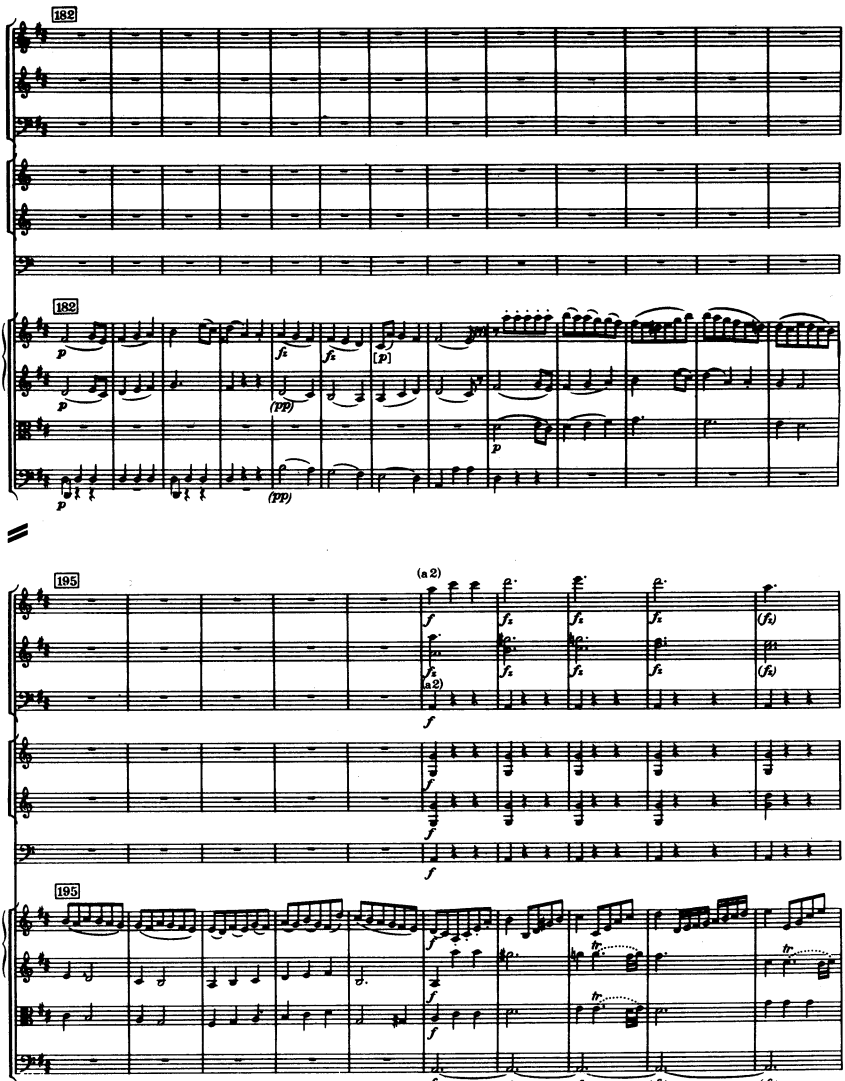

97
97
104
1.
fz
104
1.
fz

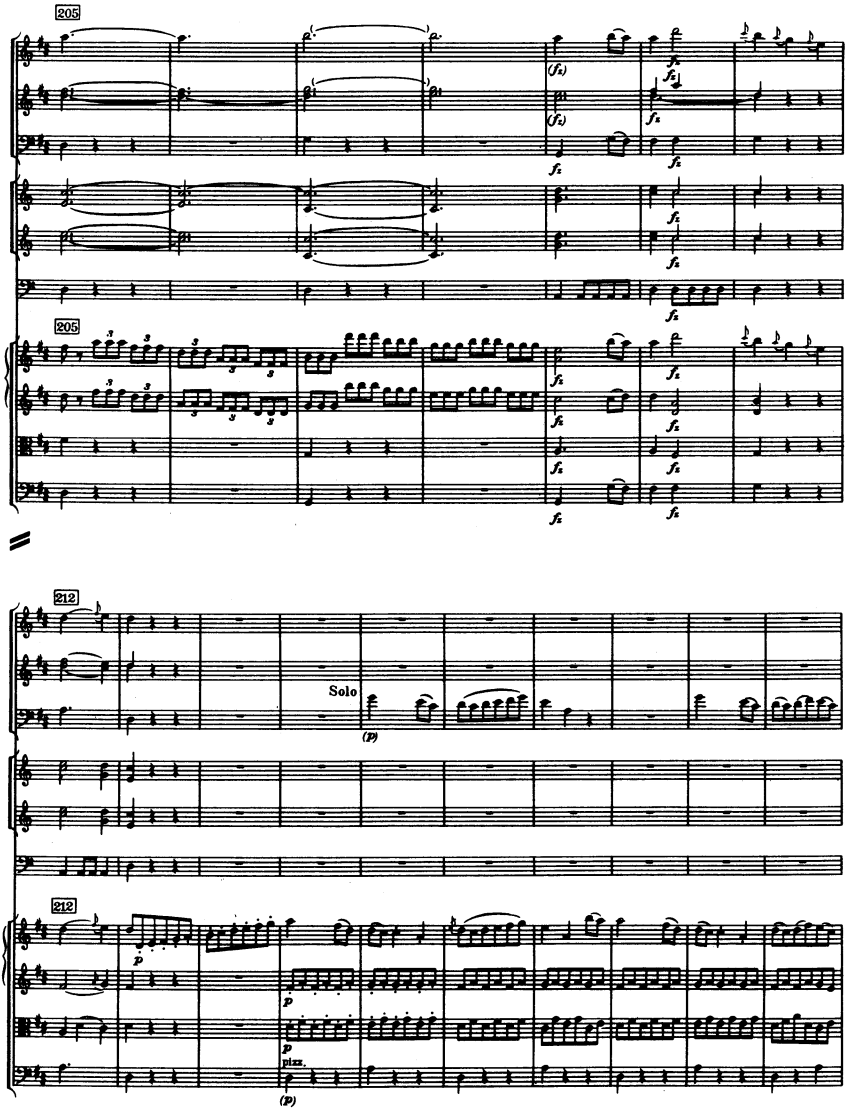

108
2.
a2
108
2.
115
a2
115
Tutti

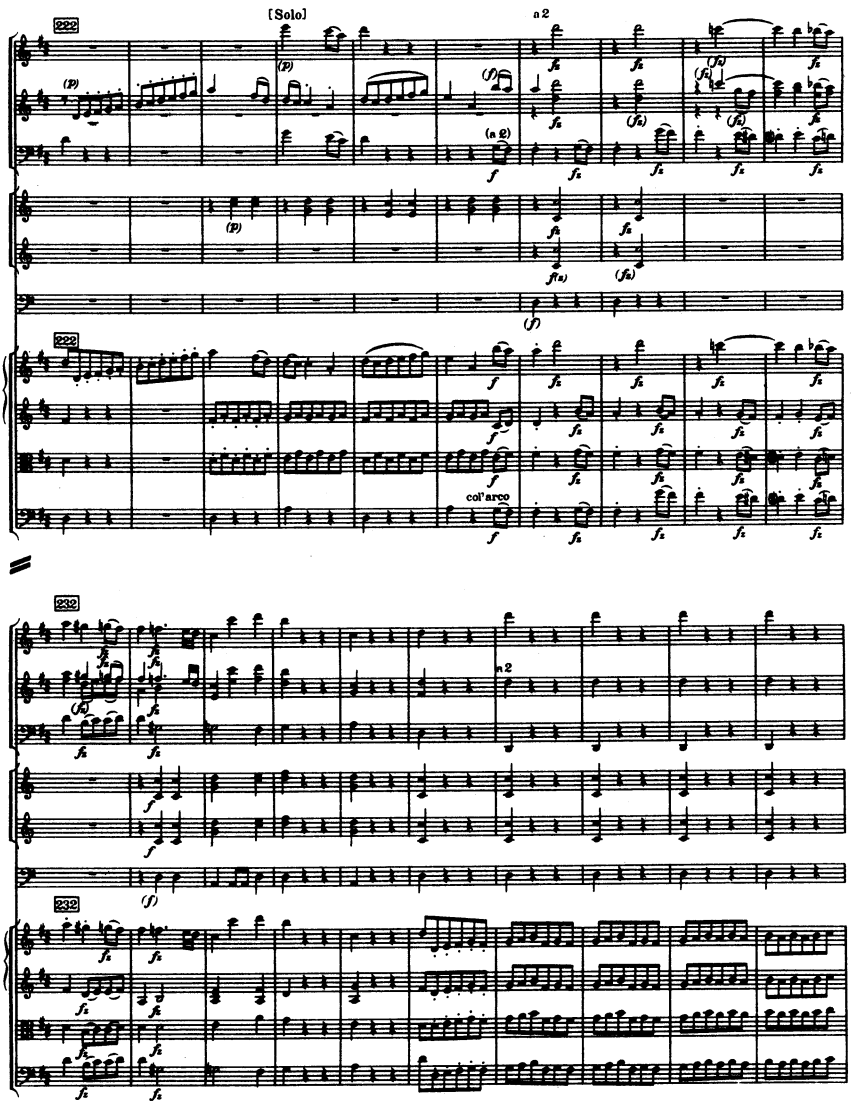

122
(a2)
122
Violoncello
Tutti
132
a2
132
Tutti

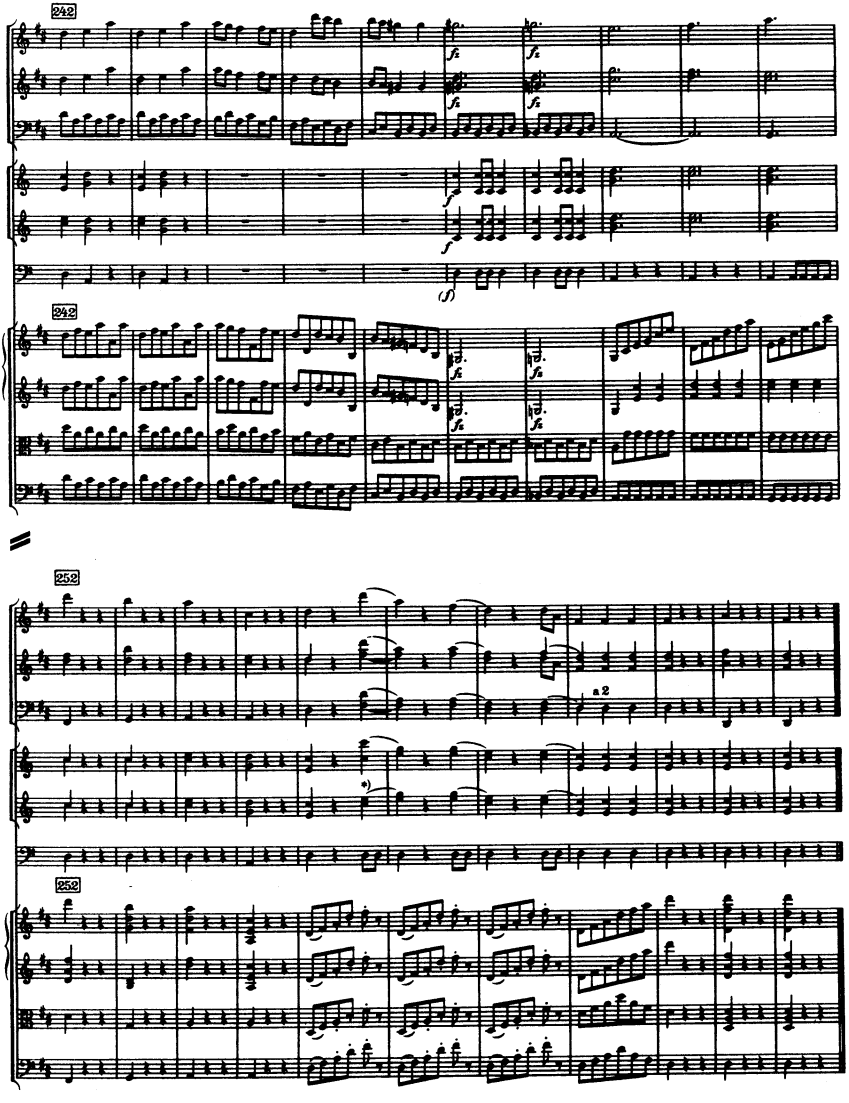

142
fz
fz
142
fz
(fz)
p
p
154
(p)
(p)
p
154
p
p
(p)
p


164
(a2)
(a2)
164
173
a 2
a2
173


182
182
195
(a 2)
(a 2)
195

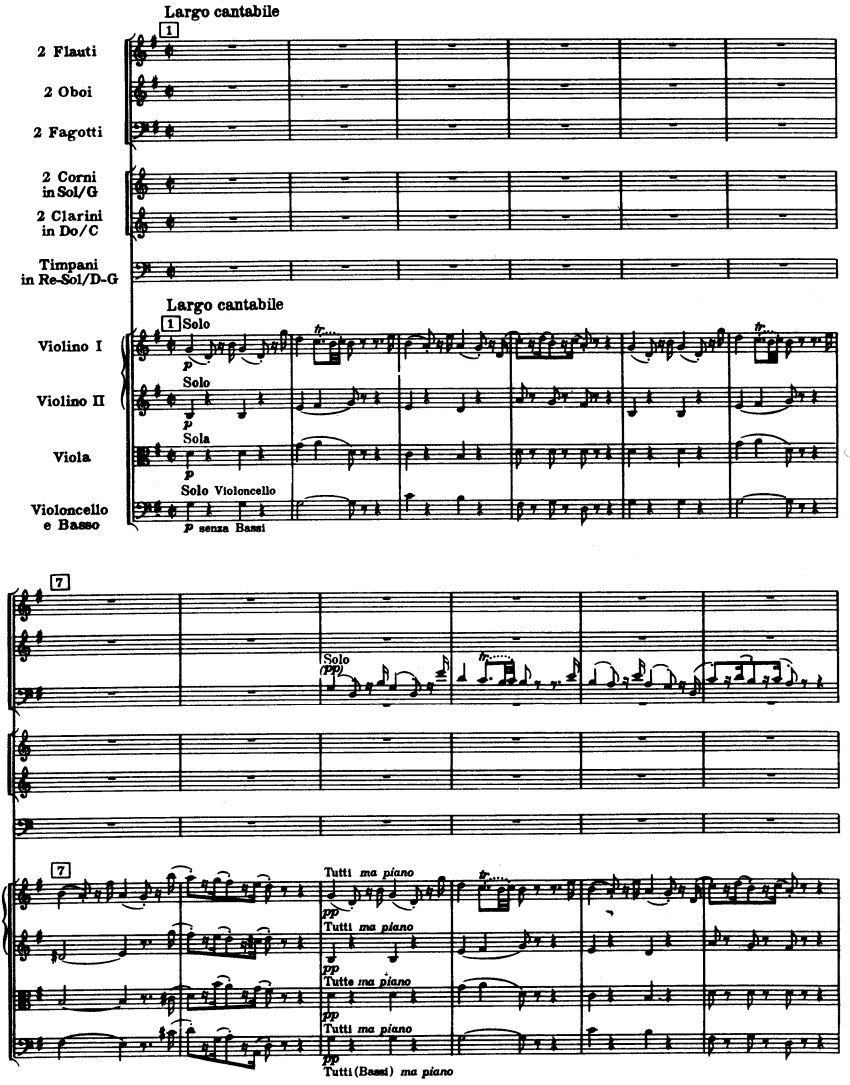

205
205
212
Solo
(p)
212
p
p
p
pizz.
(p)

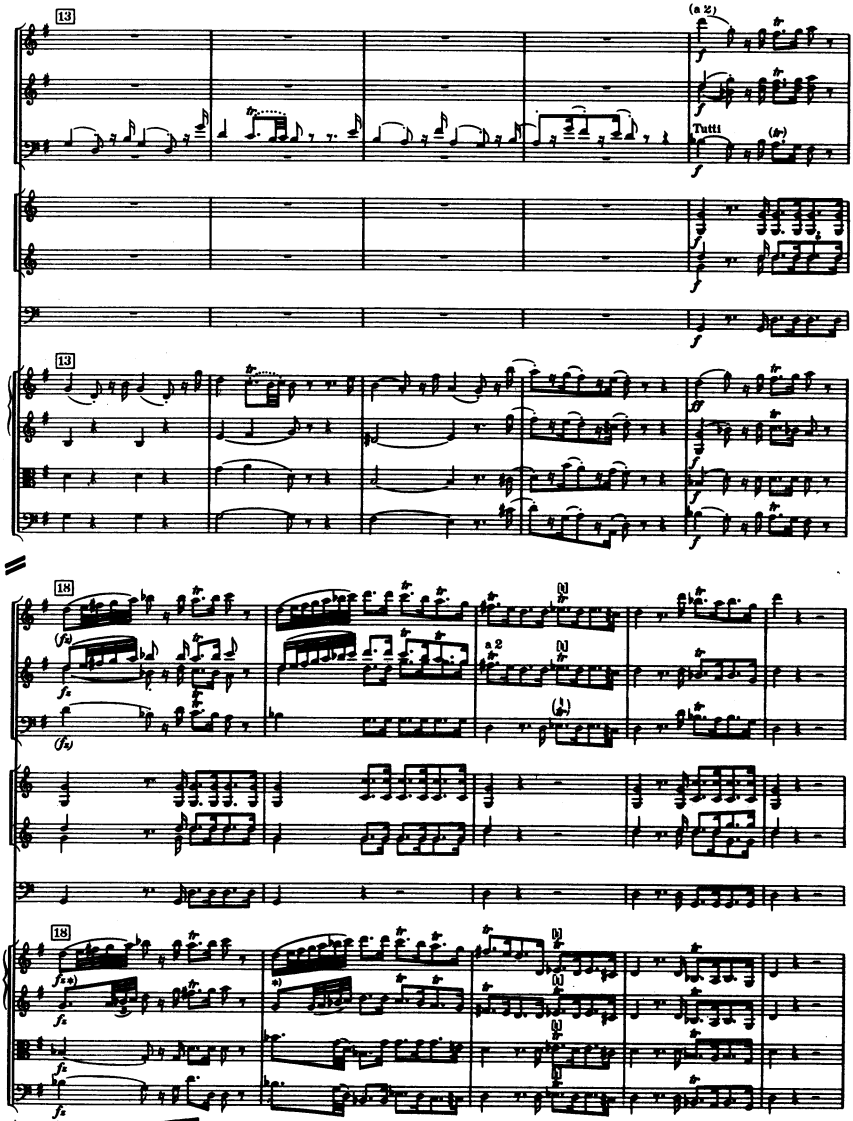

[Solo]
a 2
222
(a 2)
col'arco
232
a 2



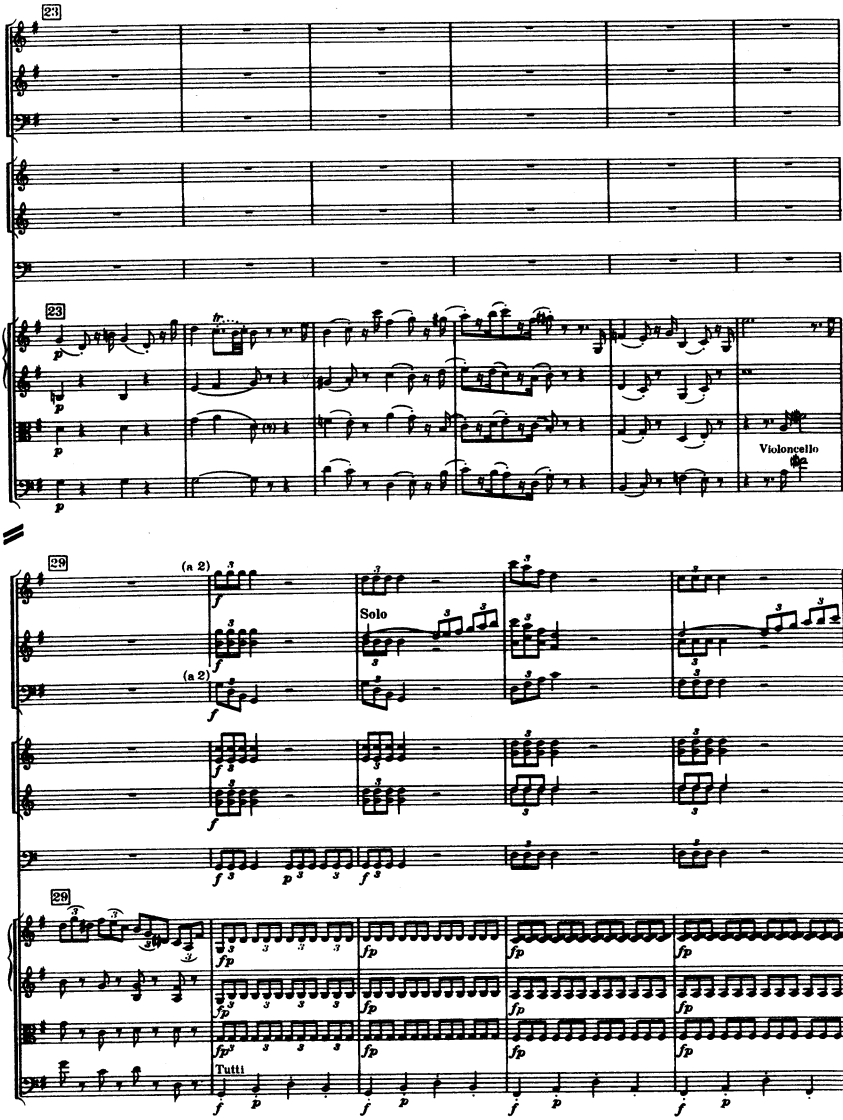
*) Clarino I Donaueschingen (Elsaler)

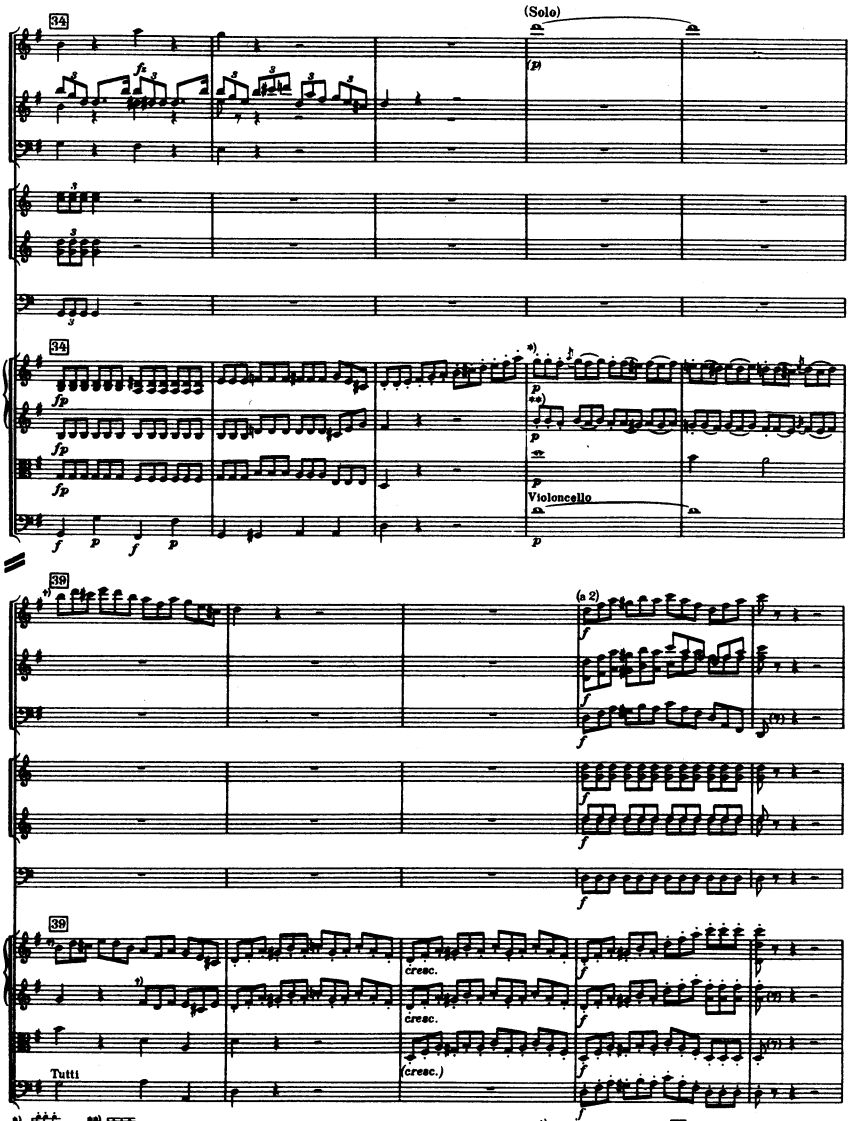
II


Largo cantabile
1
2 Flauti
2 Oboi
2 Fagotti
2 Corni in Sol/G
2 Clarini in Do/C
Timpani in Re-Sol/D-G
Largo cantabile
1 Solo
Violino I
p
Solo
Violino II
p
Sola
Viola
p
Solo Violoncello
Violoncello e Basso
p senza Bassi
7
Solo
(pp)
7
Tutti ma piano
pp
Tutti ma piano
pp
Tutte ma piano
pp
Tutti ma piano
pp
Tutti (Bassi) ma piano

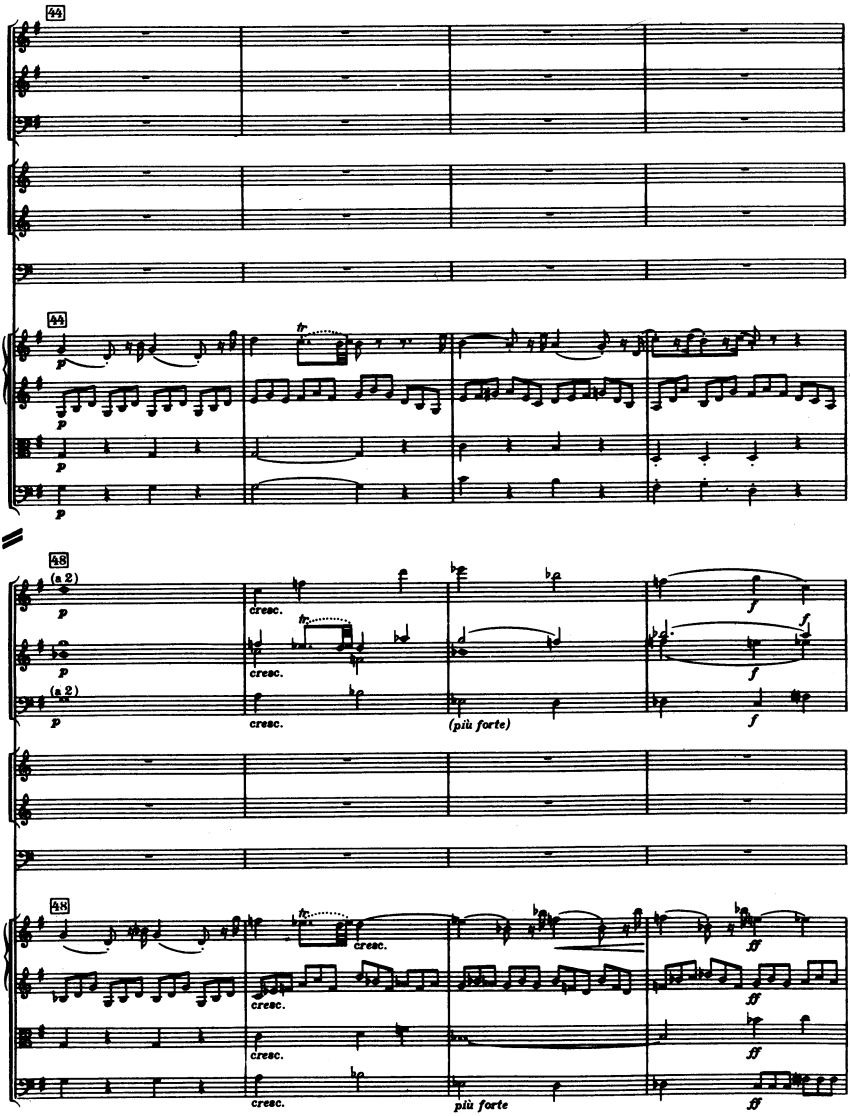


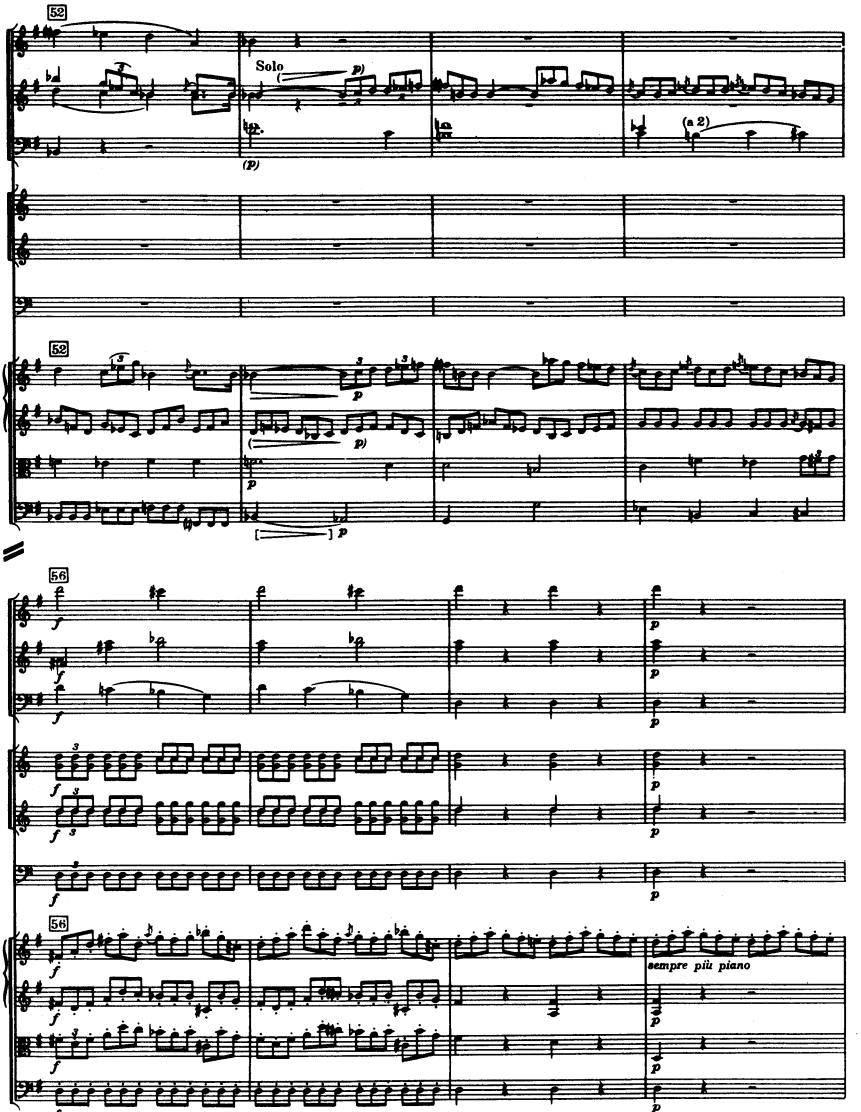
*) Ausführung offenbar
Execution apparently

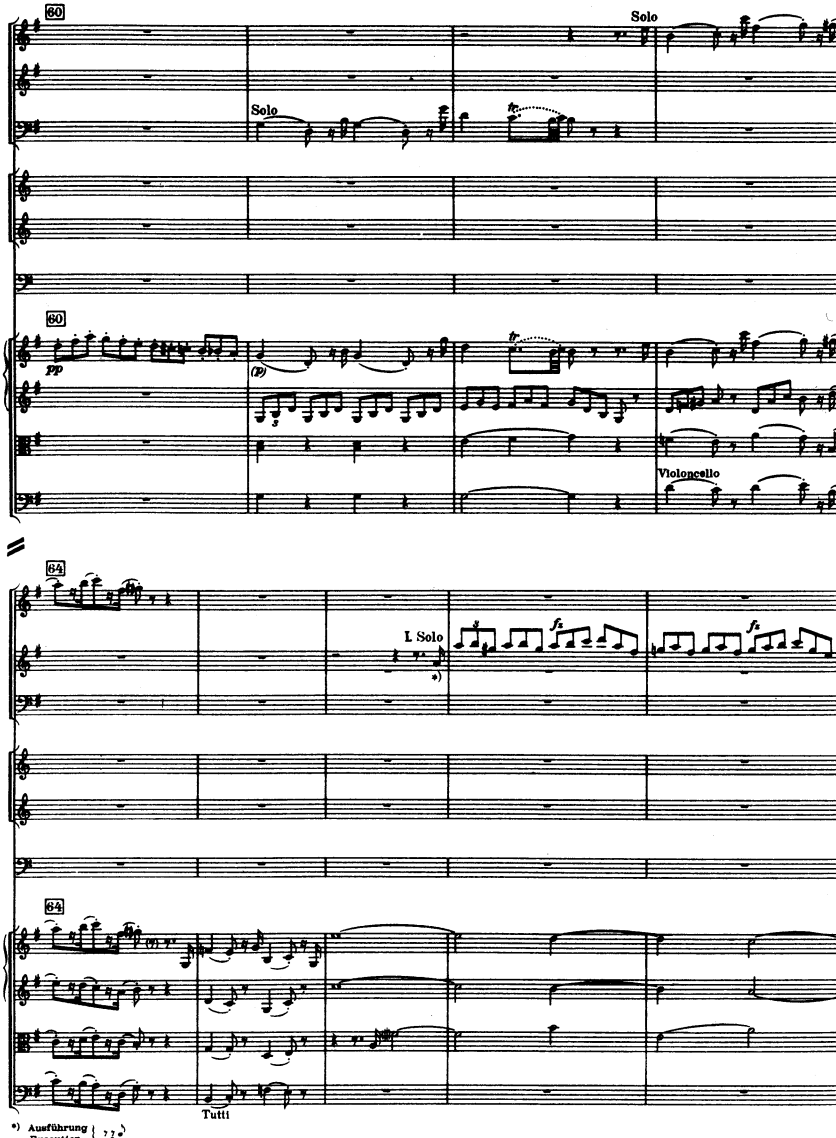

23
23
Violoncello
29
(a 2)
(a 2)
Solo
29
Tutti



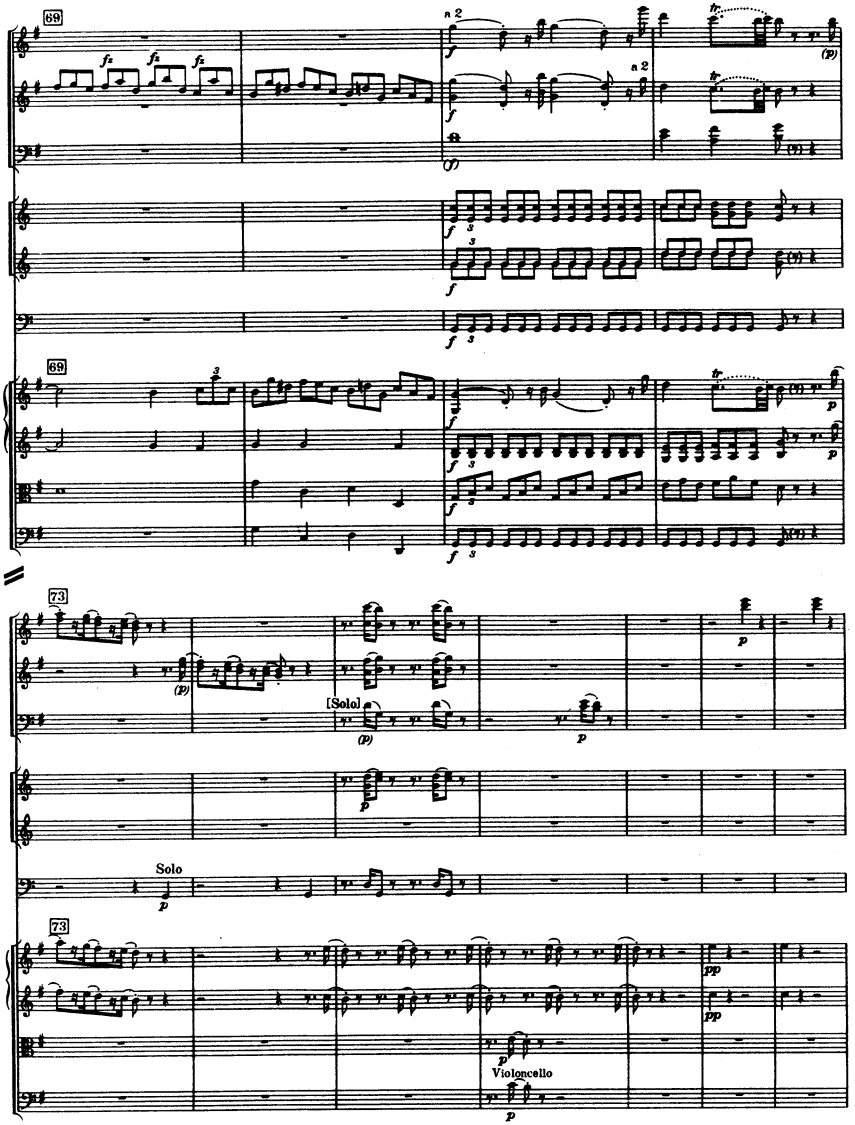
*) in Budapest (Eisler), Schloß Harburg (Eisler), Salomon „Quintetto", etc. **) Salomon „Quintetto" etc.

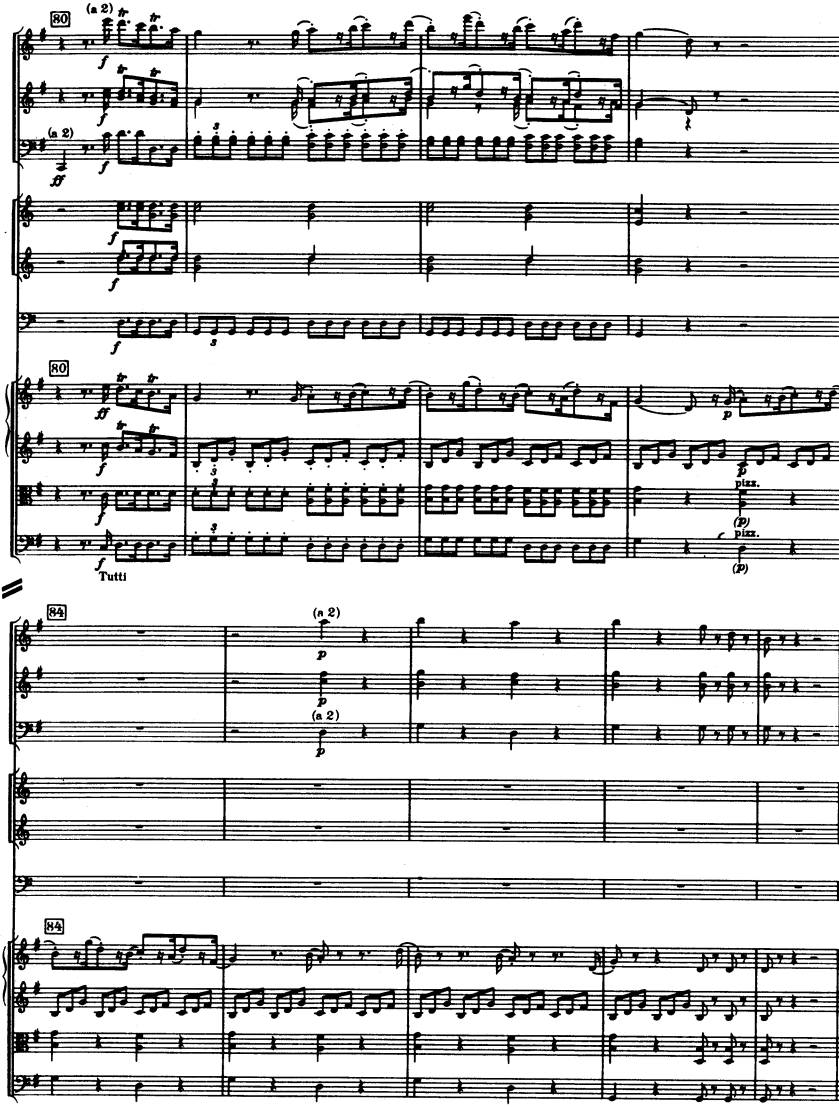

44
44
p
p
p
p
tr
48
(a 2)
p
p
(a 2)
p
cresc.
cresc.
cresc.
(più forte)
f
f
f
f
48
cresc.
cresc.
cresc.
cresc.
più forte
ff
ff
ff
ff


52
Solo
p
(p)
(a 2)
52
p
p
p
56
f
p
56
sempre più piano



*) Ausführung / Execution


69
a 2
69
73
[Solo]
Solo
73
Violoncello


80
(a 2)
(a 2)
80
pizz.
pizz.
Tutti
84
(a 2)
(a 2)
84

III

Menuetto

Allegro

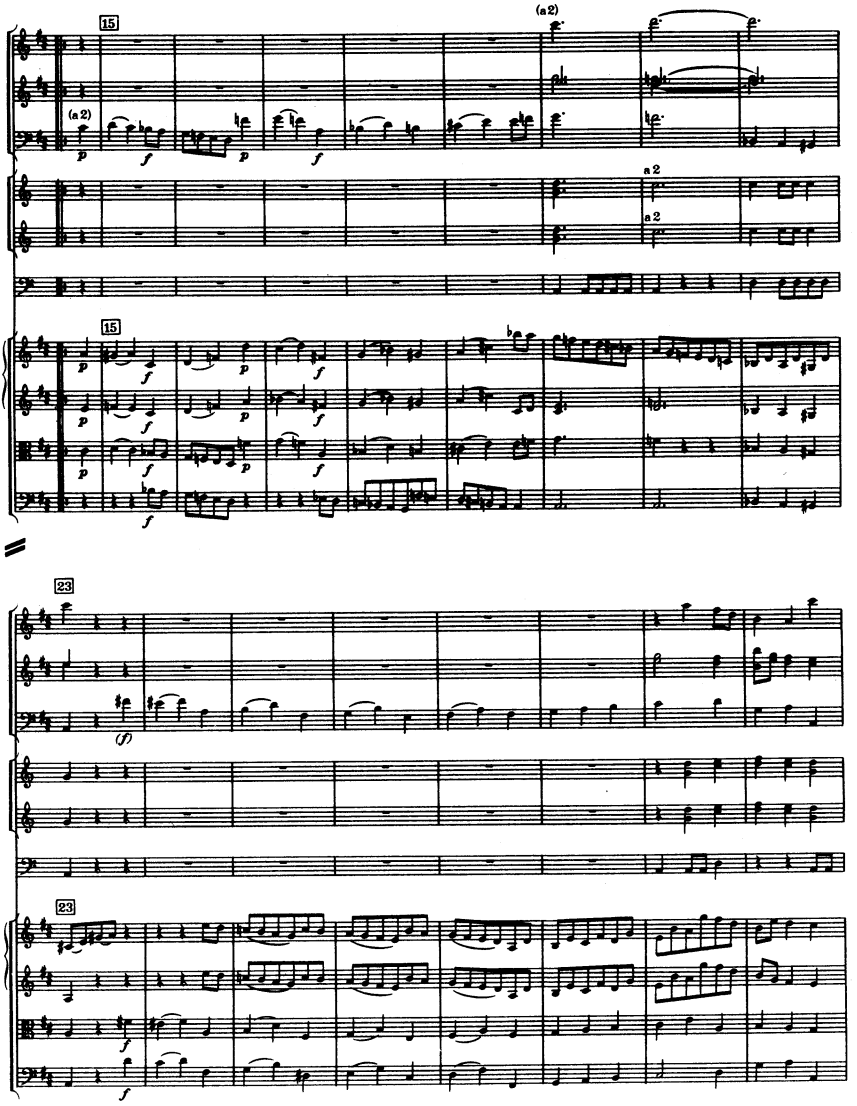
2 Flauti
2 Oboi
2 Fagotti
2 Corni in Re/D
2 Clarini in Re/D
Timpani in Re-La/D-A

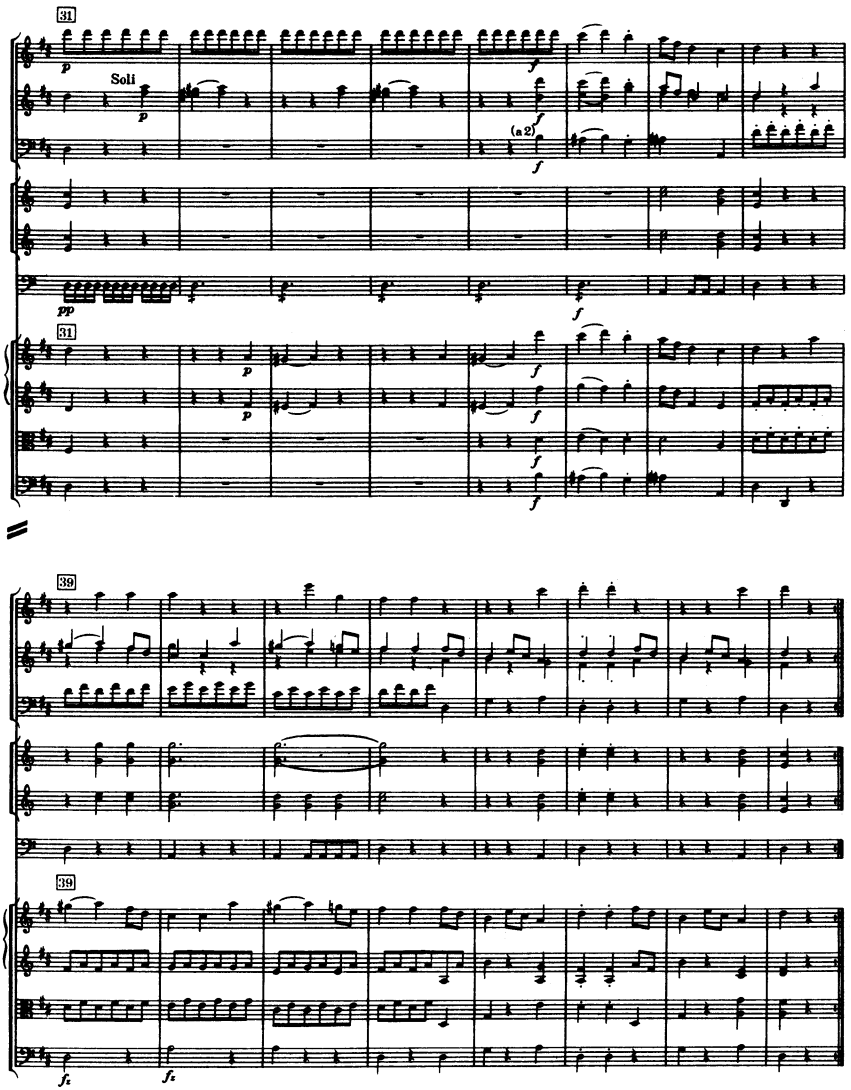
Allegro

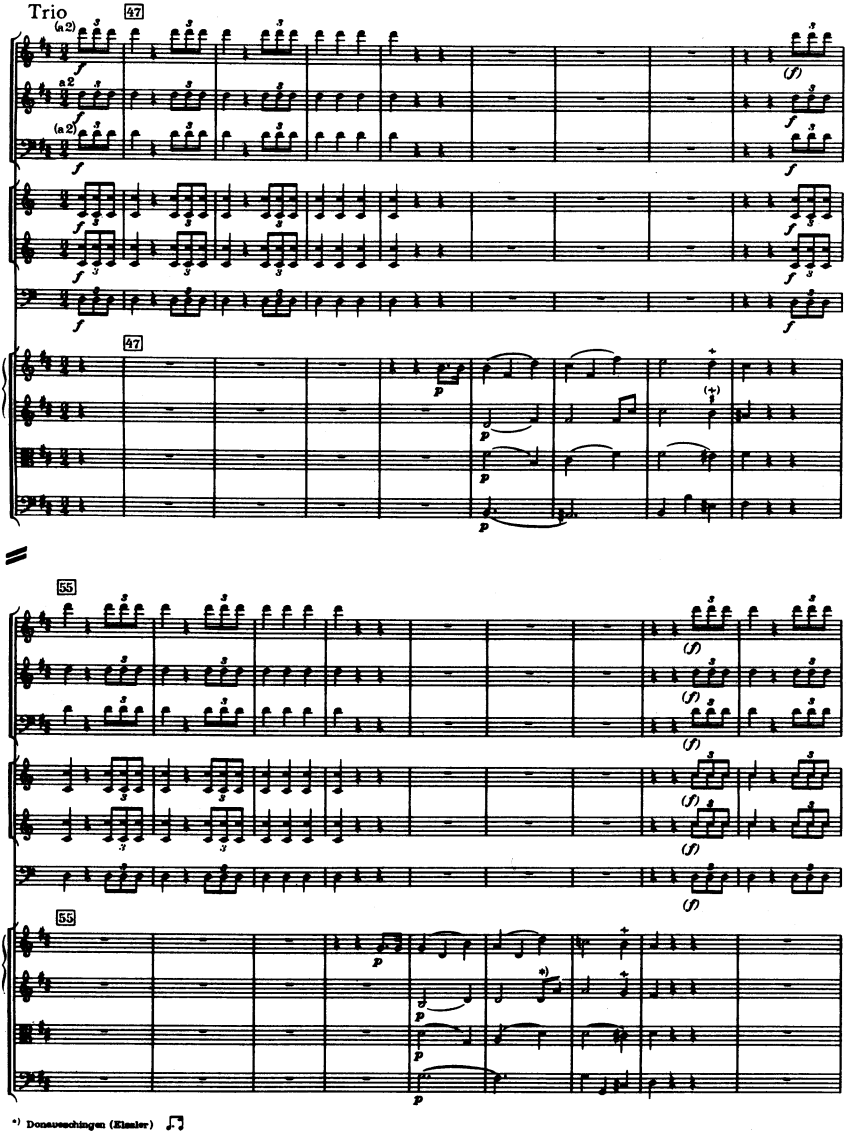
Violino I
Violino II
Viola
Violoncello e Basso

Tutti

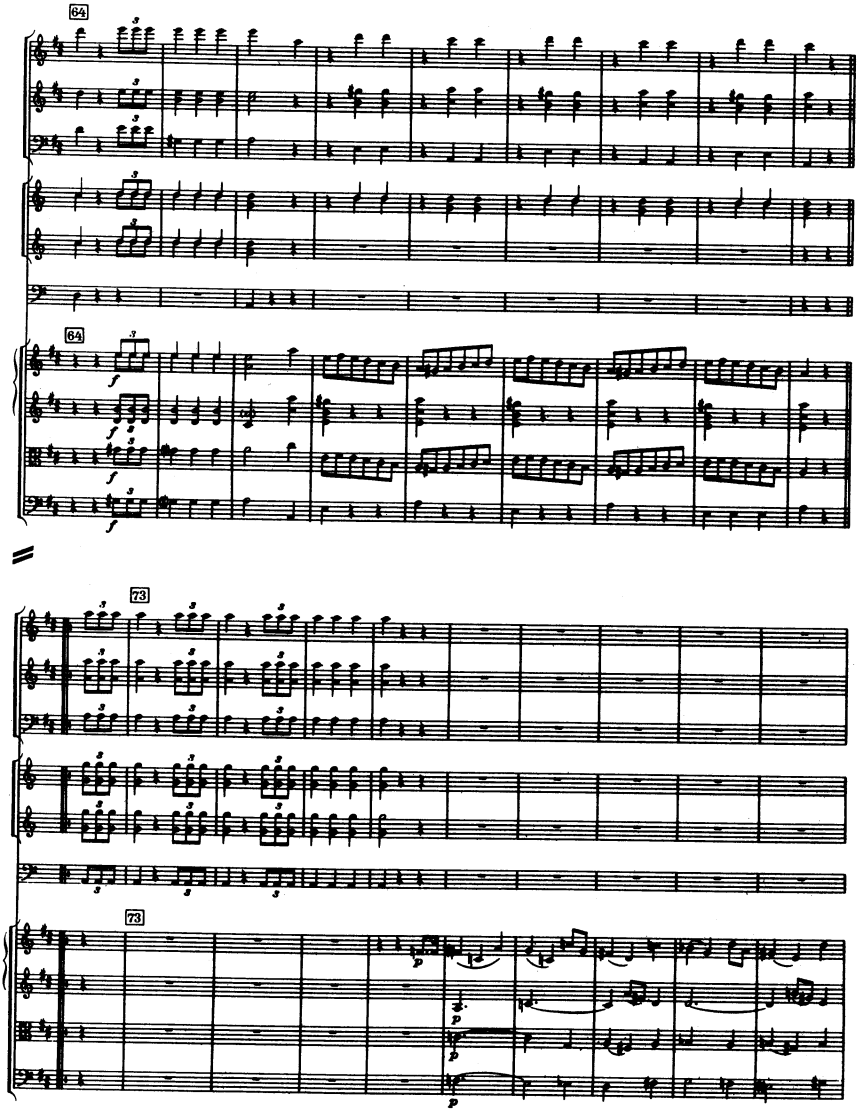
*) Donaueschingen (Eisler), Schloß Harburg (Eisler) kein Bogen; no slur; Salomon „Quintetto"

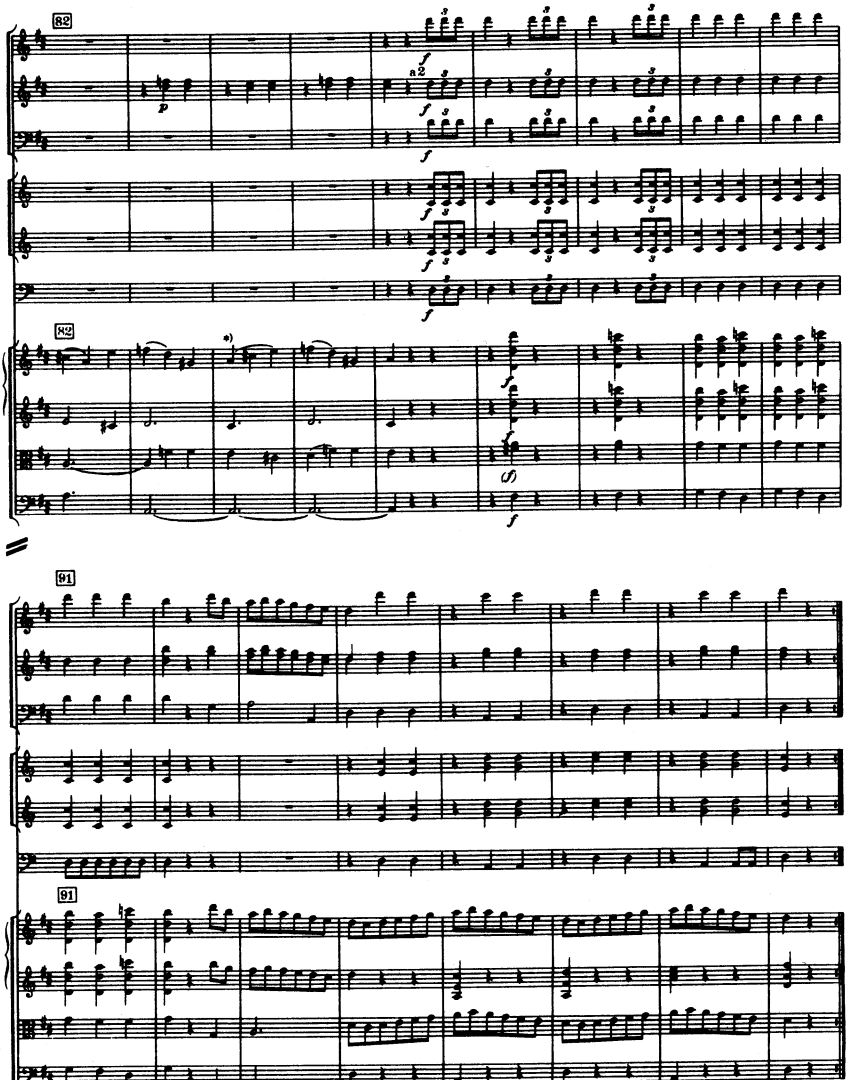

15
(a 2)
(a 2)
a 2
a 2
15
23
(f)
23


31
Soli
(a 2)
39



*) Donaueschingen (Eisler)


64
64
73
73



*) Bogen nur in Salomon „Quintetto"
Slur only in Salomon „Quintetto"

Menuetto da capo

IV

Finale

Presto ma non troppo

2 Flauti
2 Oboi
2 Fagotti
2 Corni in Re/D
2 Clarini in Re/D
Timpani in Re-La/D-A

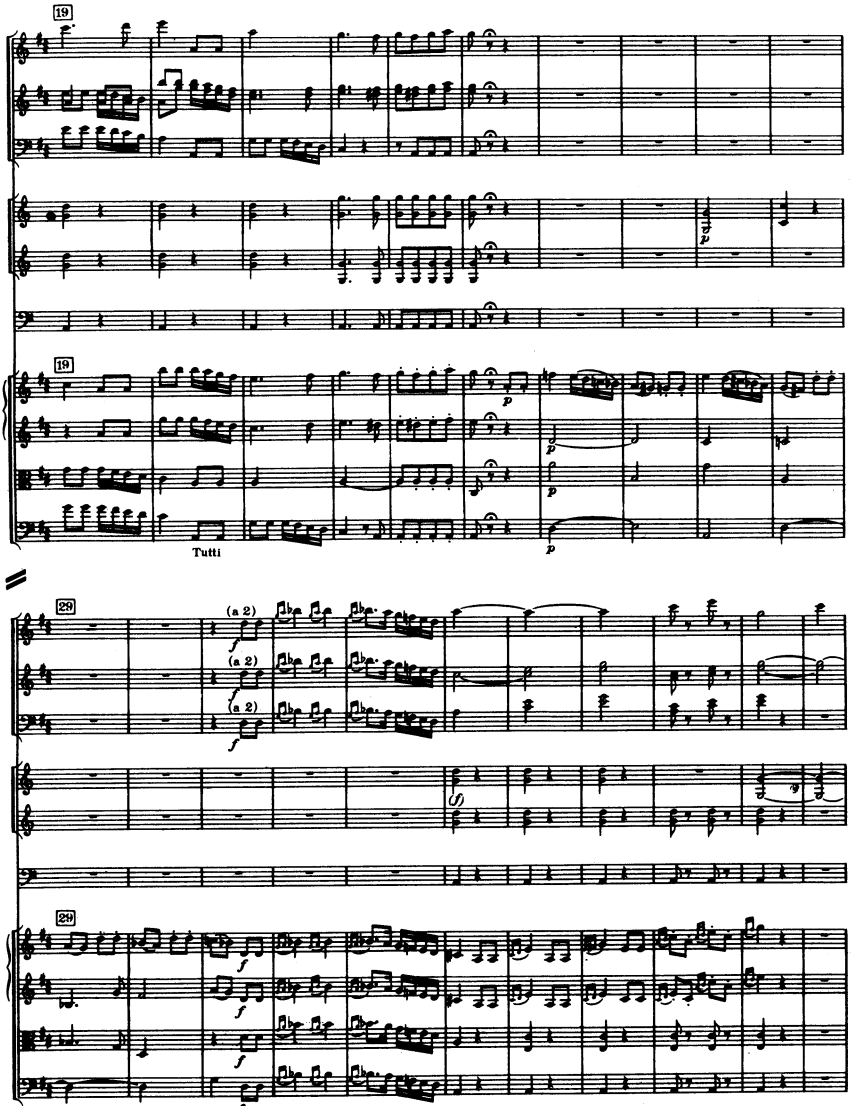
Presto ma non troppo

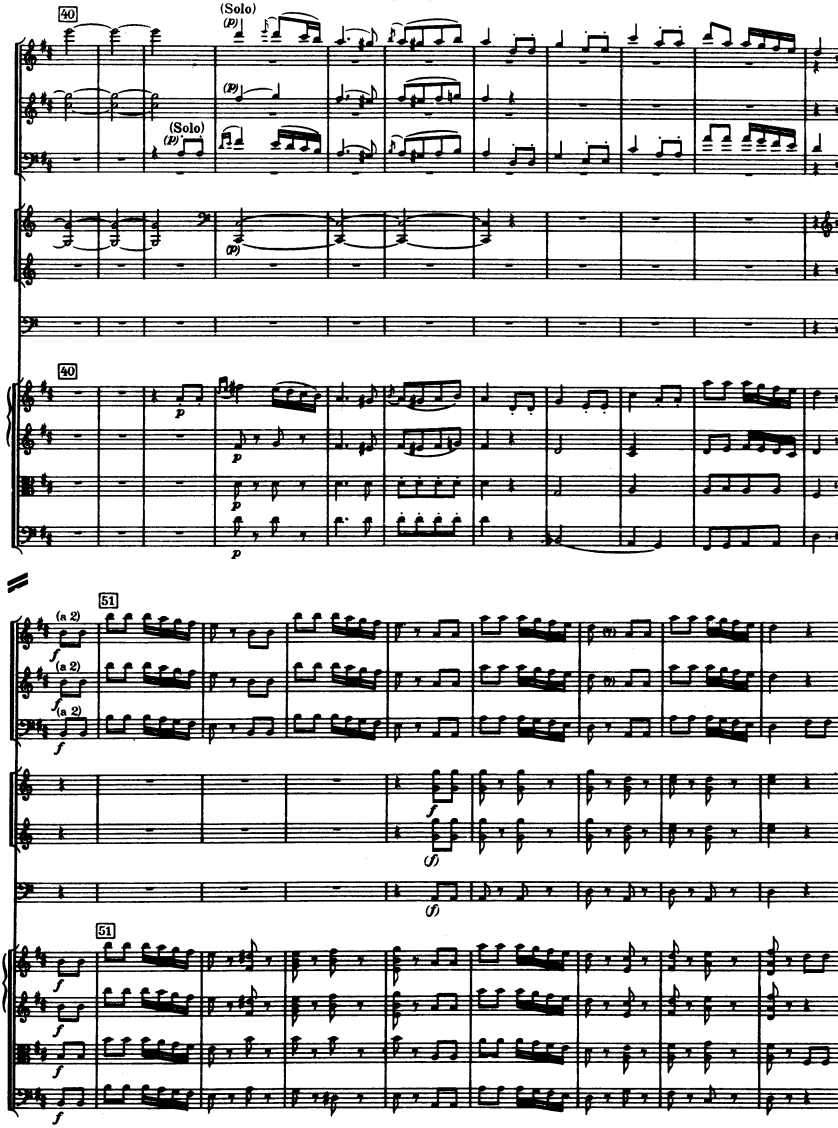
Violino I
Violino II
Viola
Violoncello e Basso

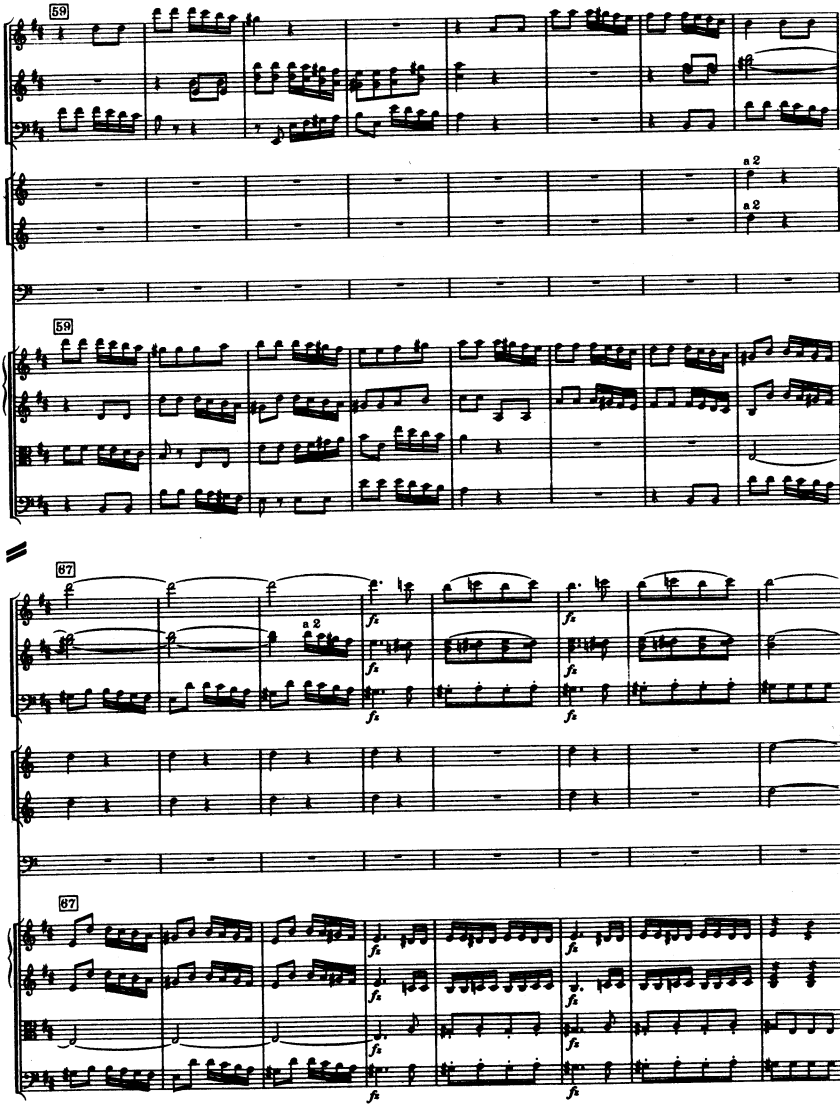
(a 2)

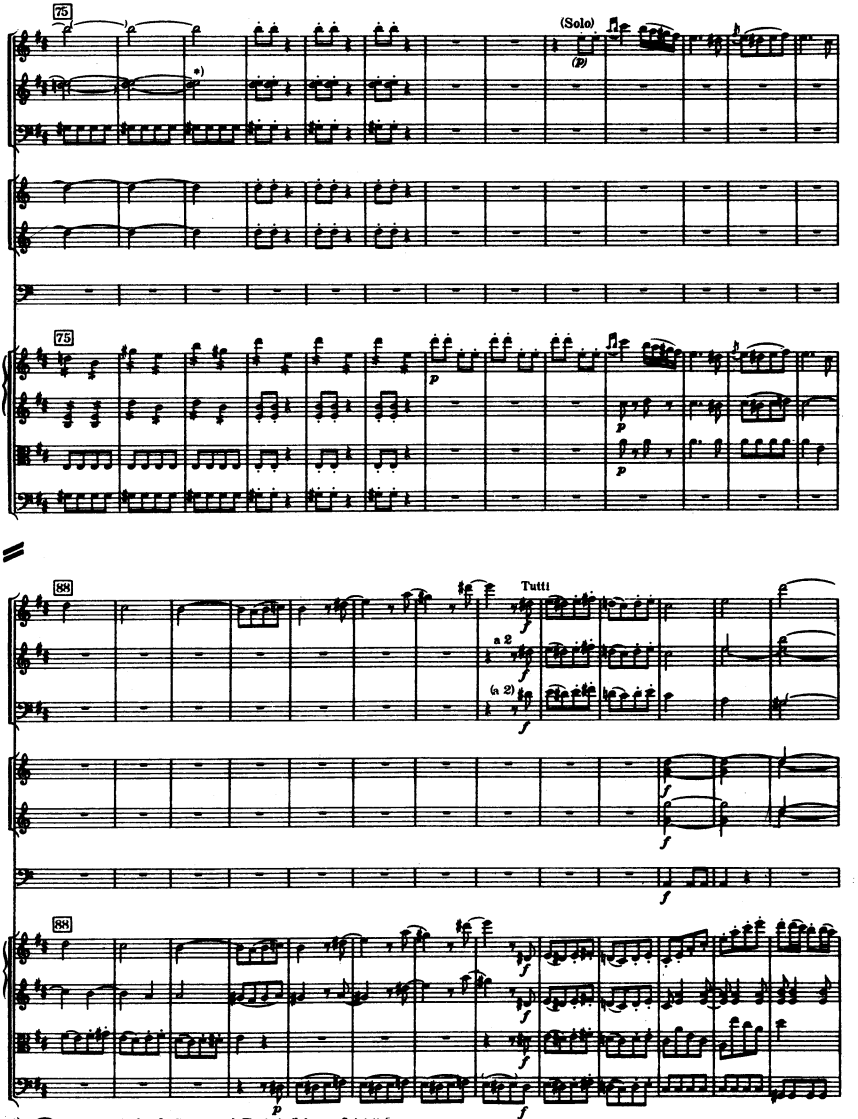
(a 2)

Violoncello

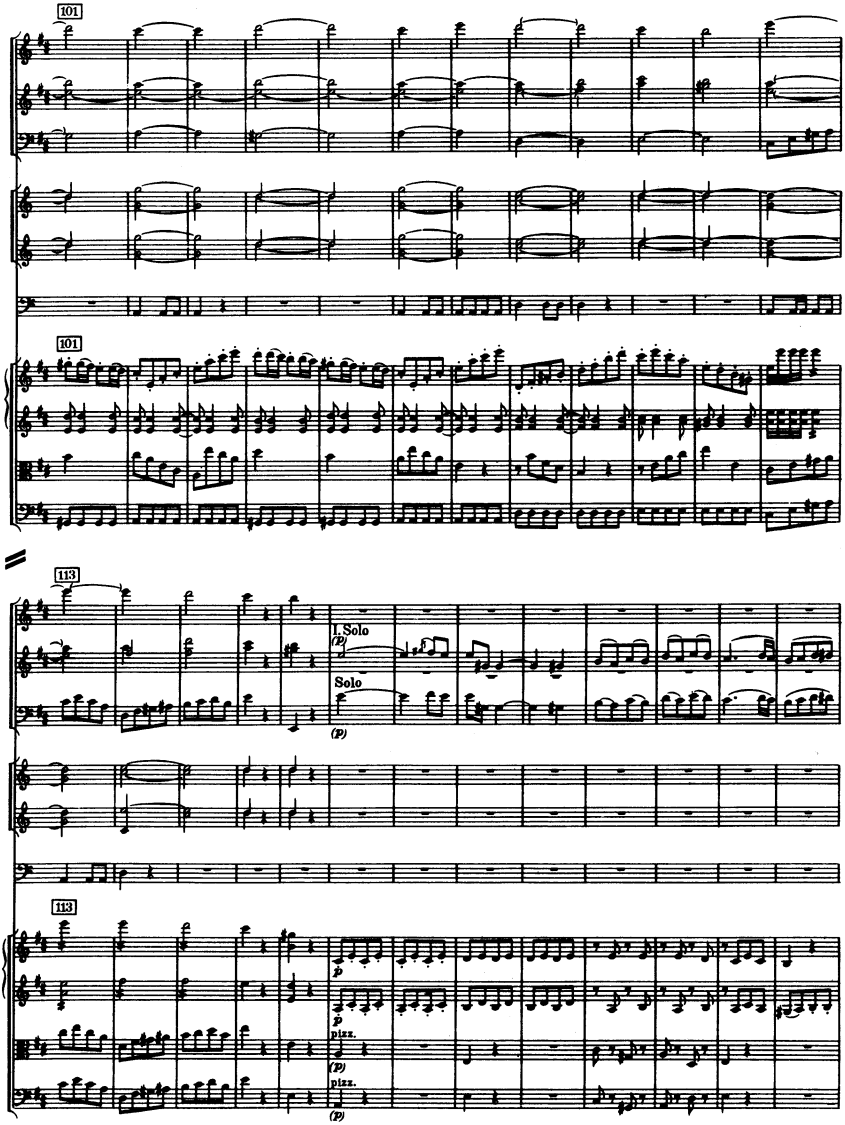

19
19
Tutti
29
(a 2)
(a 2)
(a 2)
29

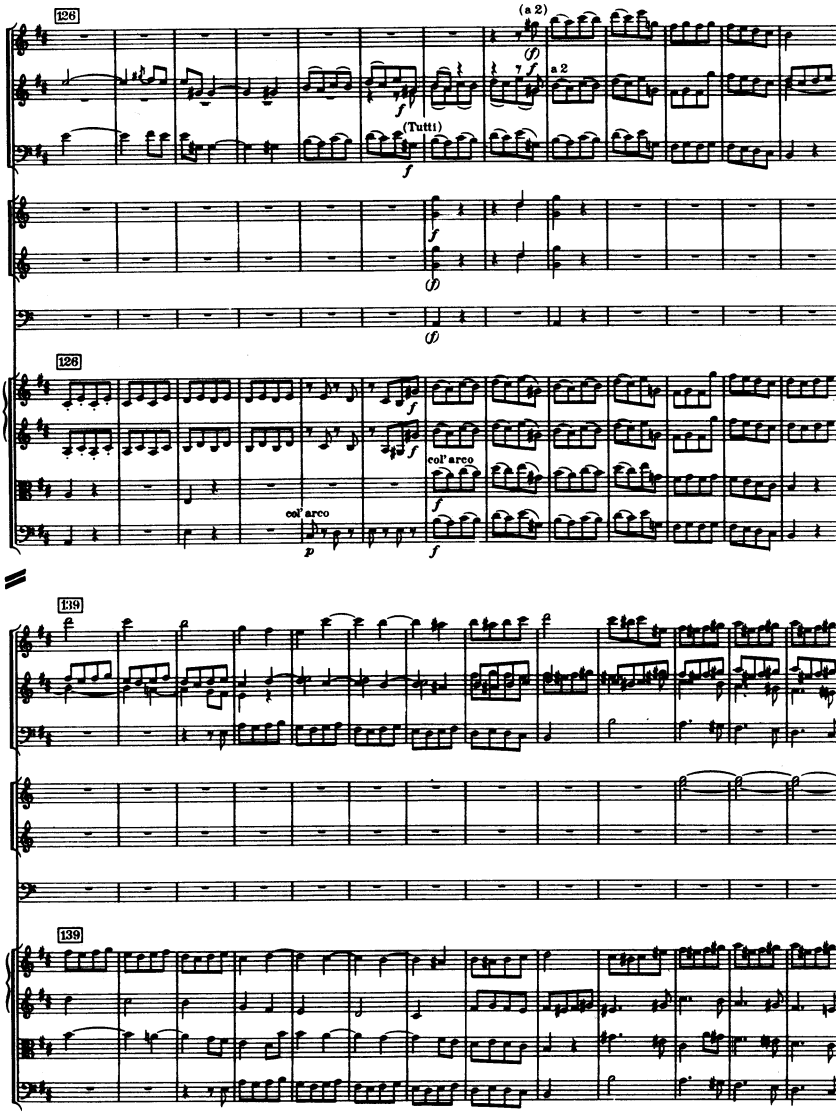

40
(Solo)
(p)
(Solo)
(p)
40
51
(a 2)
(a 2)
(a 2)
51

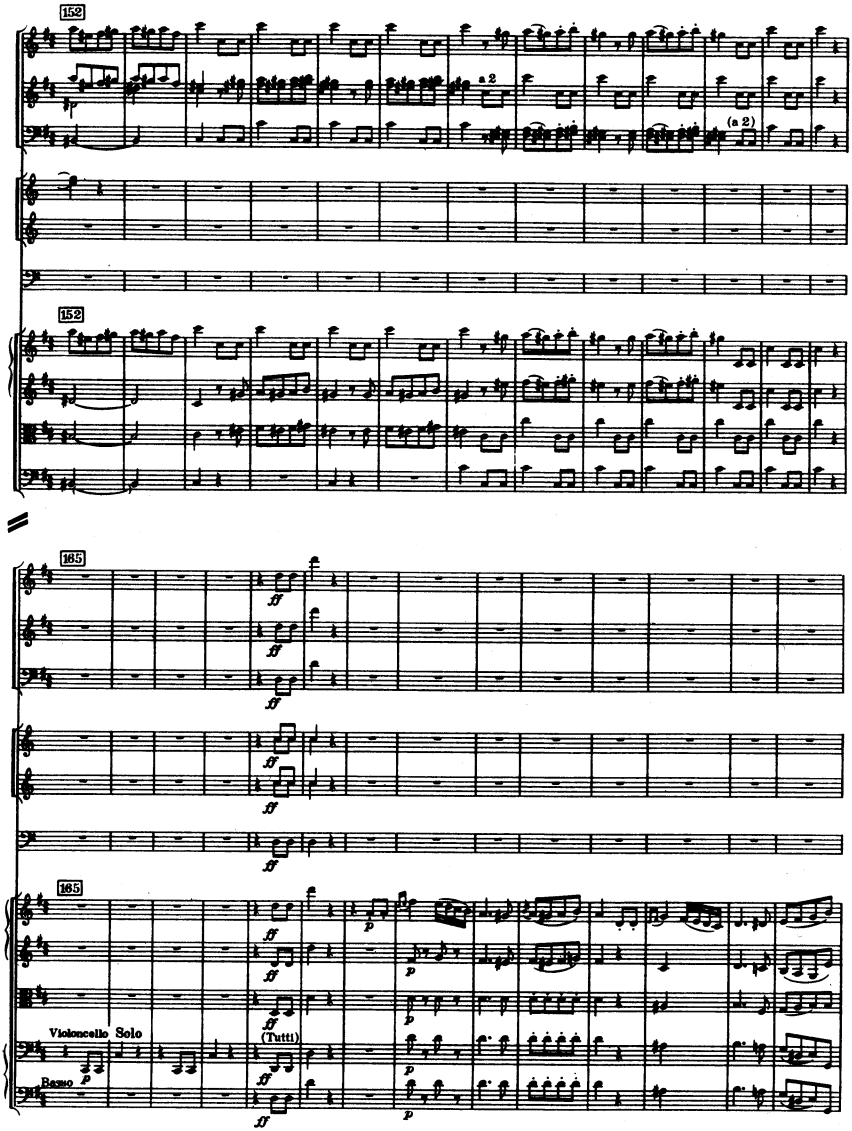

59
a 2
a 2
59
67
a 2
fz
67

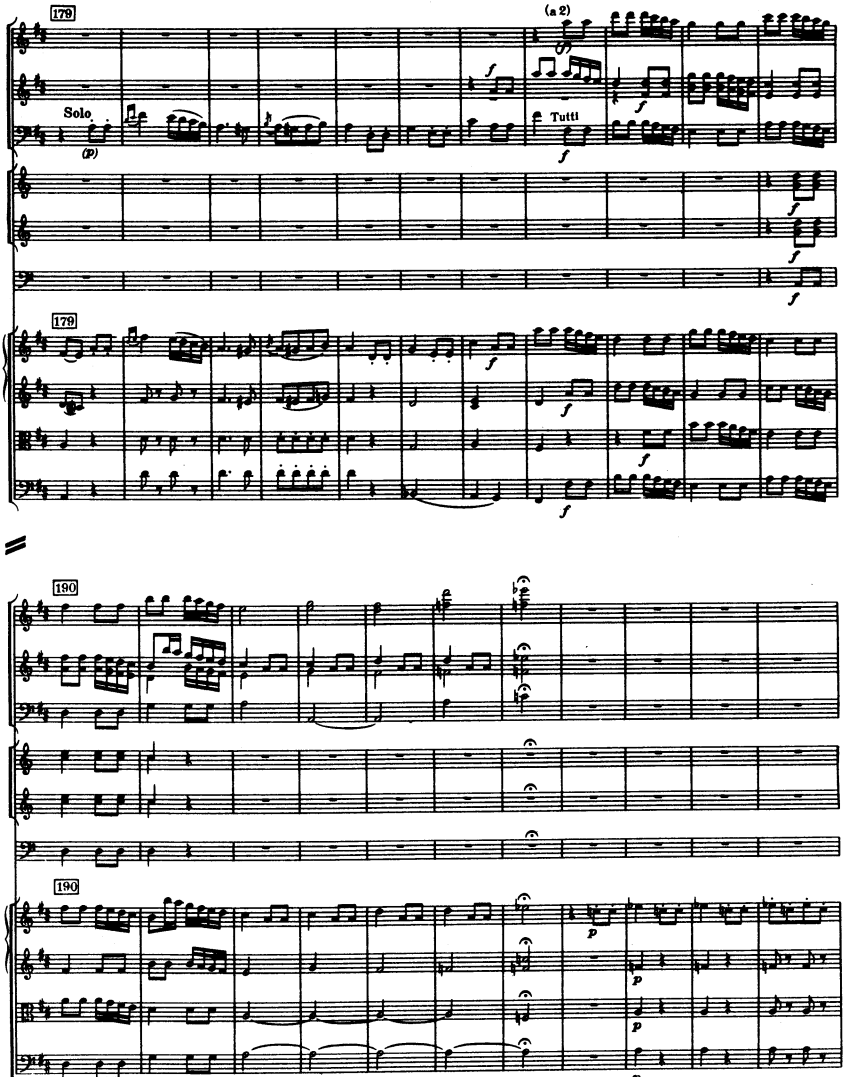


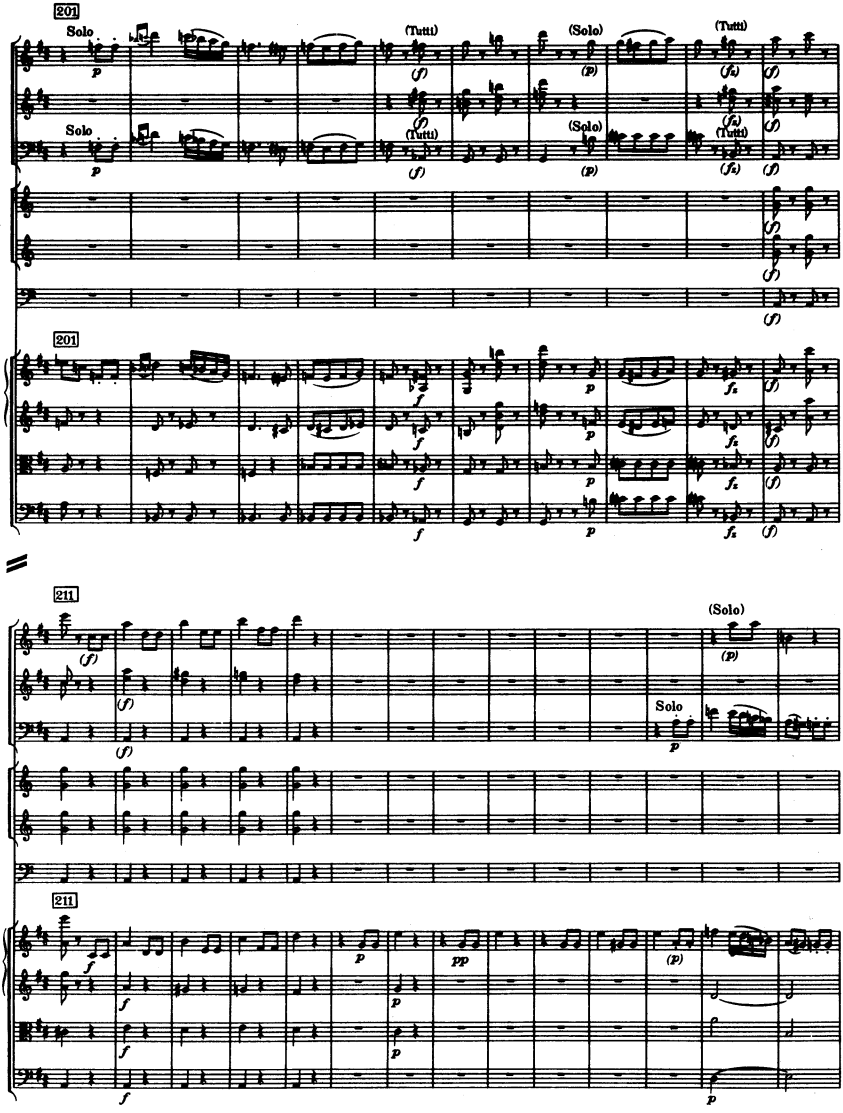
*) (Oboe 1) in den Quellen, so auch Flauto in Salomon „Quintetto"
in the sources, also the flute in Salomon "Quintetto"

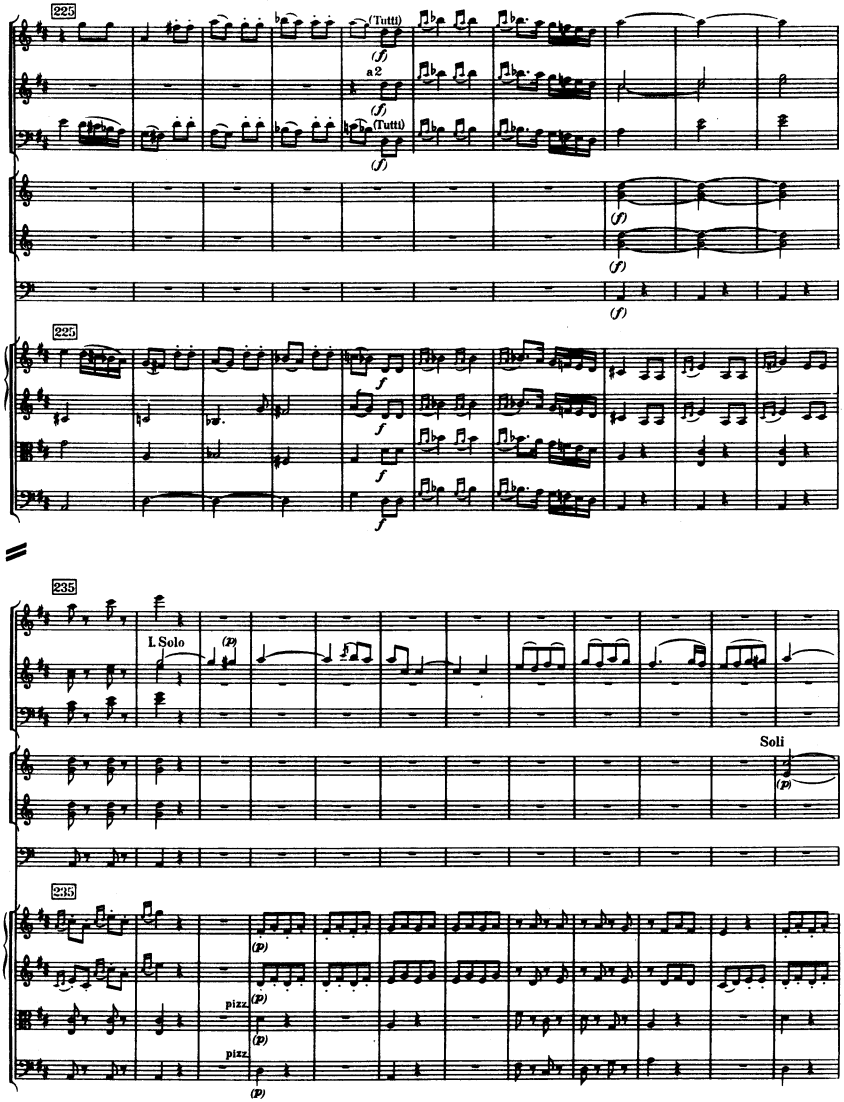

101
101
113
I. Solo
(p)
Solo
(p)
113
p
p
pizz.
(p)
pizz.
(p)

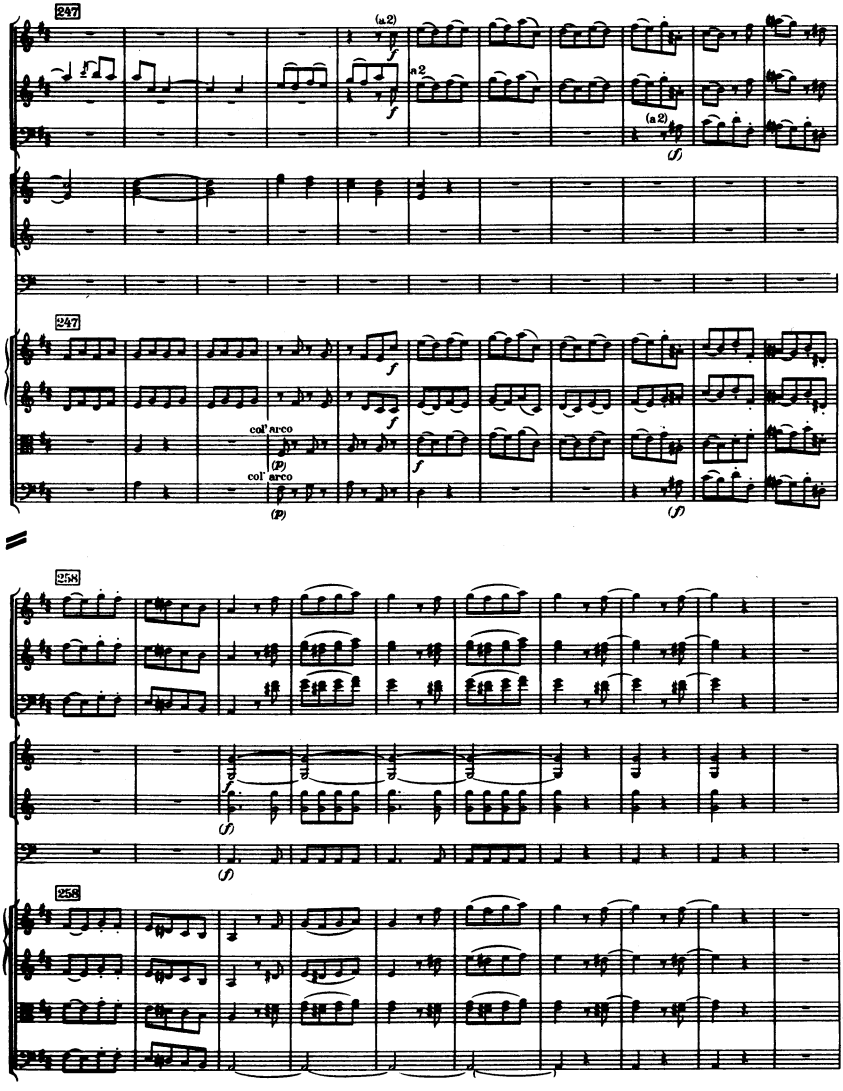

126
(a 2)
(Tutti)
a 2
col' arco
139

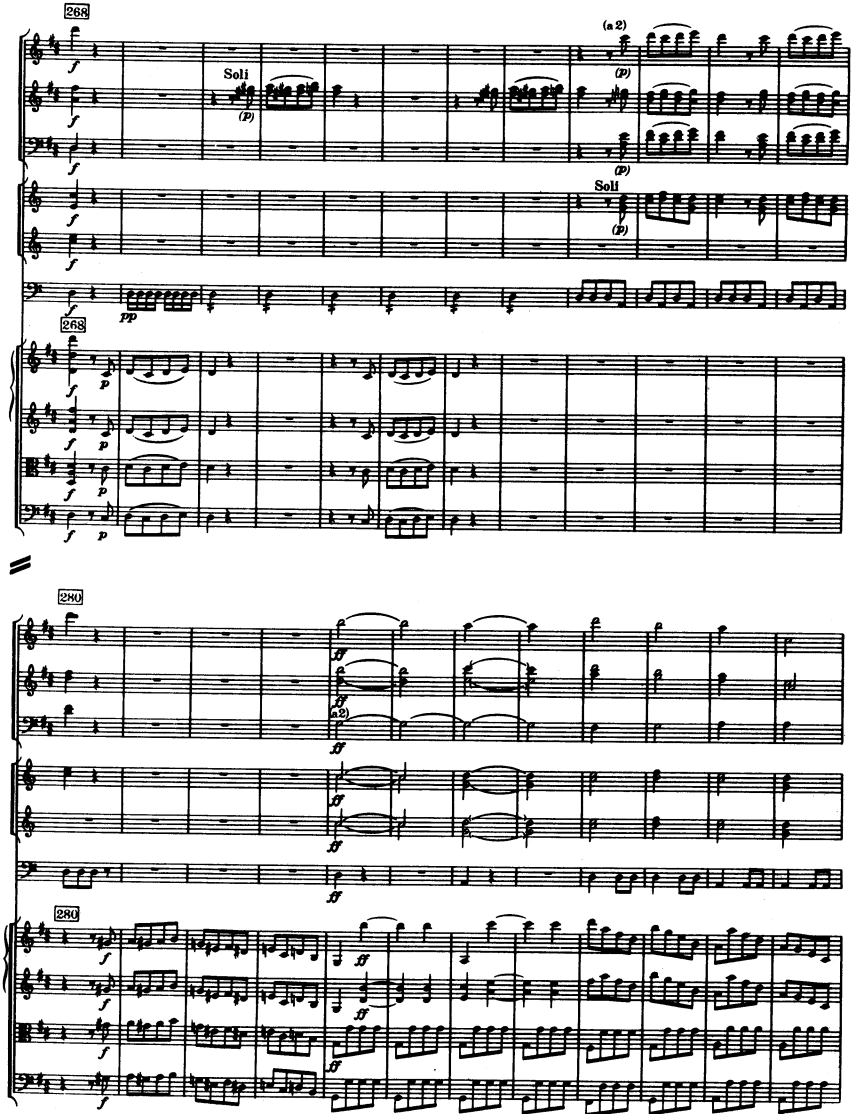

152
a 2
(a 2)
152
165
ff
165
Violoncello Solo
Basso
(Tutti)

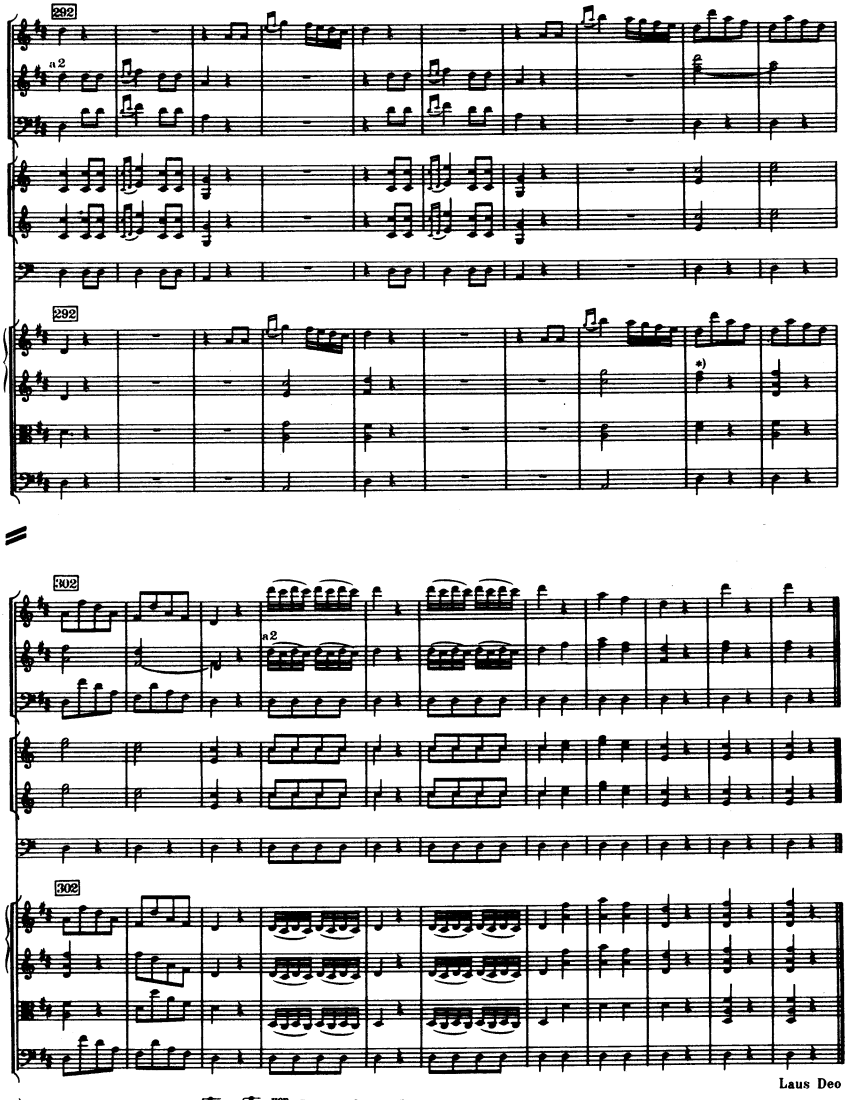

179
(a 2)
Solo
Tutti
179
190
190


201
Solo
(Tutti)
(Solo)
(Tutti)
211
Solo
(Solo)


225
(Tutti)
(f)
a 2
(f)
(Tutti)
(f)
(f)
(f)
225
f
f
f
f
235
I. Solo
(p)
Soli
(p)
235
(p)
(p)
pizz.
(p)
pizz.
(p)


247
(a2)
f
a2
(a2)
(f)
247
f
col' arco
(p)
col' arco
(p)
f
(f)
258
(f)
(f)
258


268
Soli
(a 2)
Soli
268
240
280



Laus Deo

*) Budapest, Donaueschingen, etc. ; von from Salomon „Quintetto"

Sinfonia No. 94

„Paukenschlag / Surprise“

G-Dur / G major

(H. C. R. LANDON)

2 Flauti

2 Oboi

2 Fagotti

2 Corni in Sol e Do

2 Clarini (Trombe) in Do

Timpani

Violino I

Violino II

Viola

Violoncello

Basso

ca. 24 Min.

Tutti i diritti
sono riservati

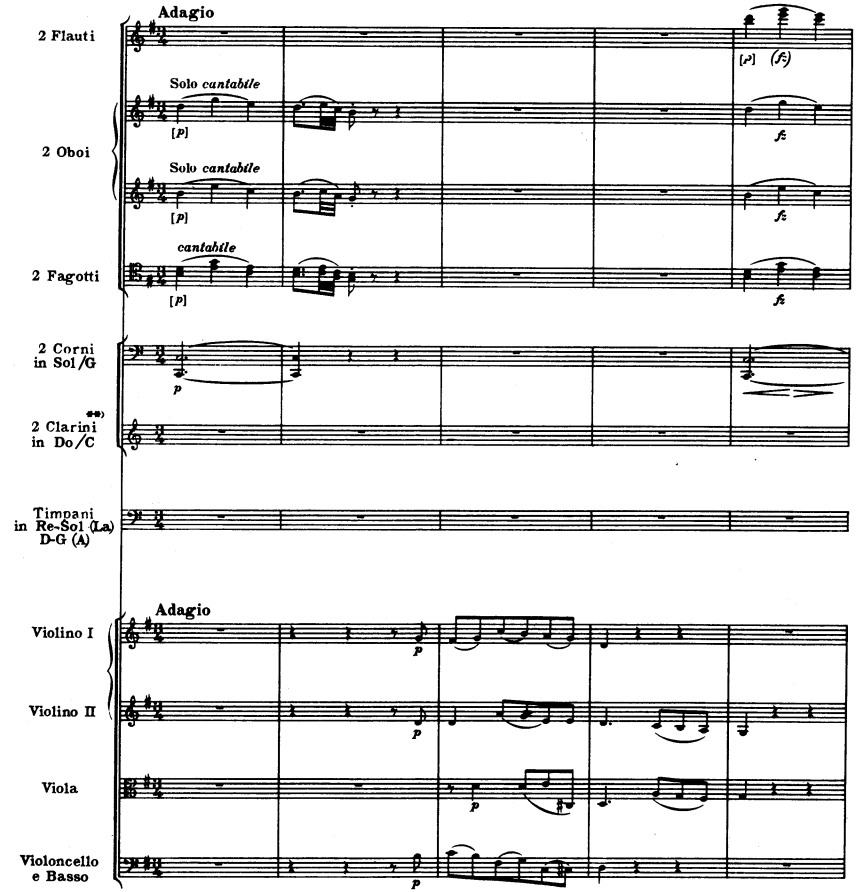
In Nomine Domini

SINFONIA No. 94 *)

„Paukenschlag"/"Surprise"

London, 1791

Joseph Haydn



*) Siehe Nachtrag / See Addendum

**) Siehe S. 117–118 / See p. 117–118

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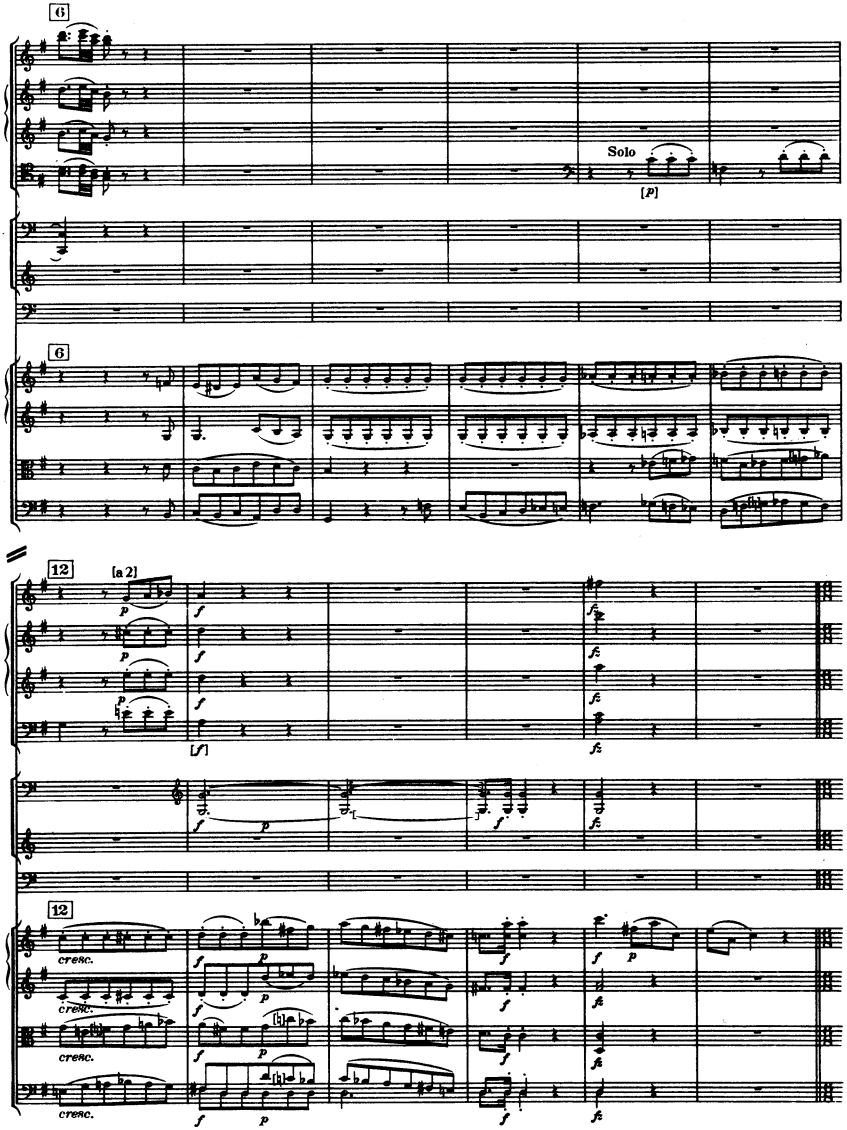
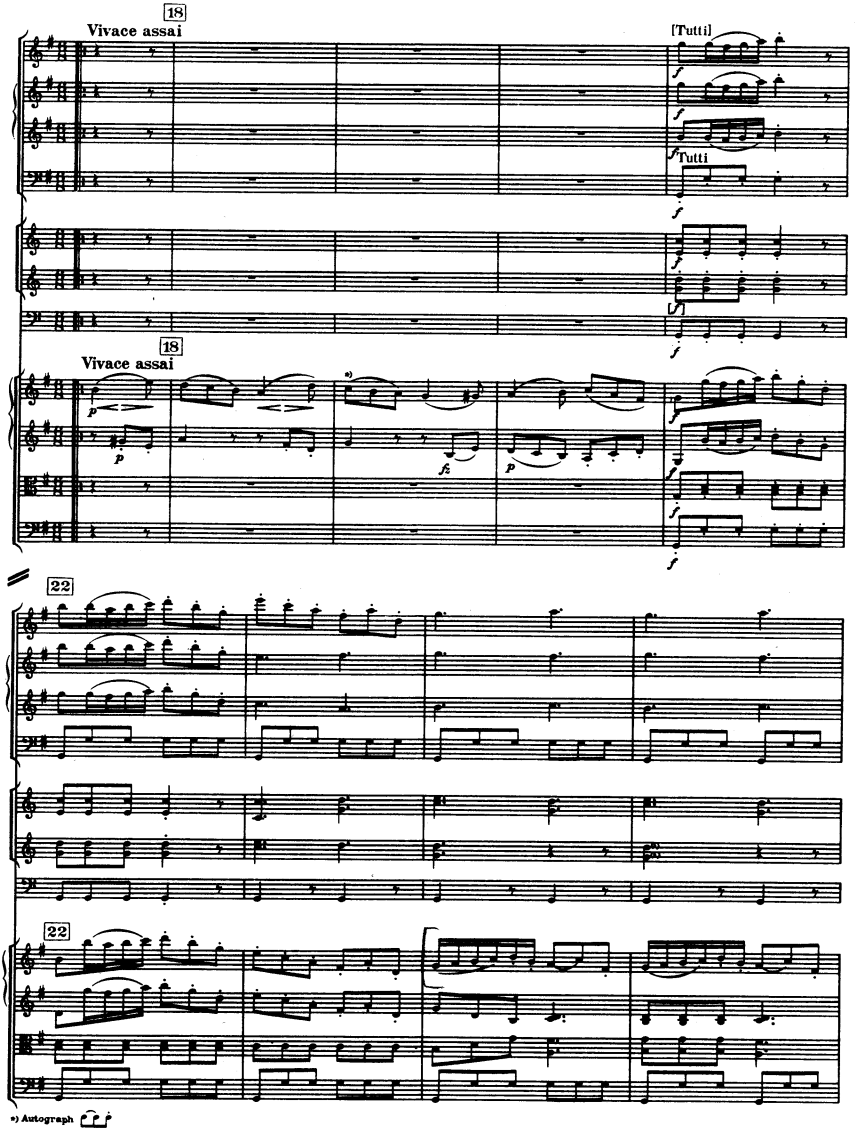
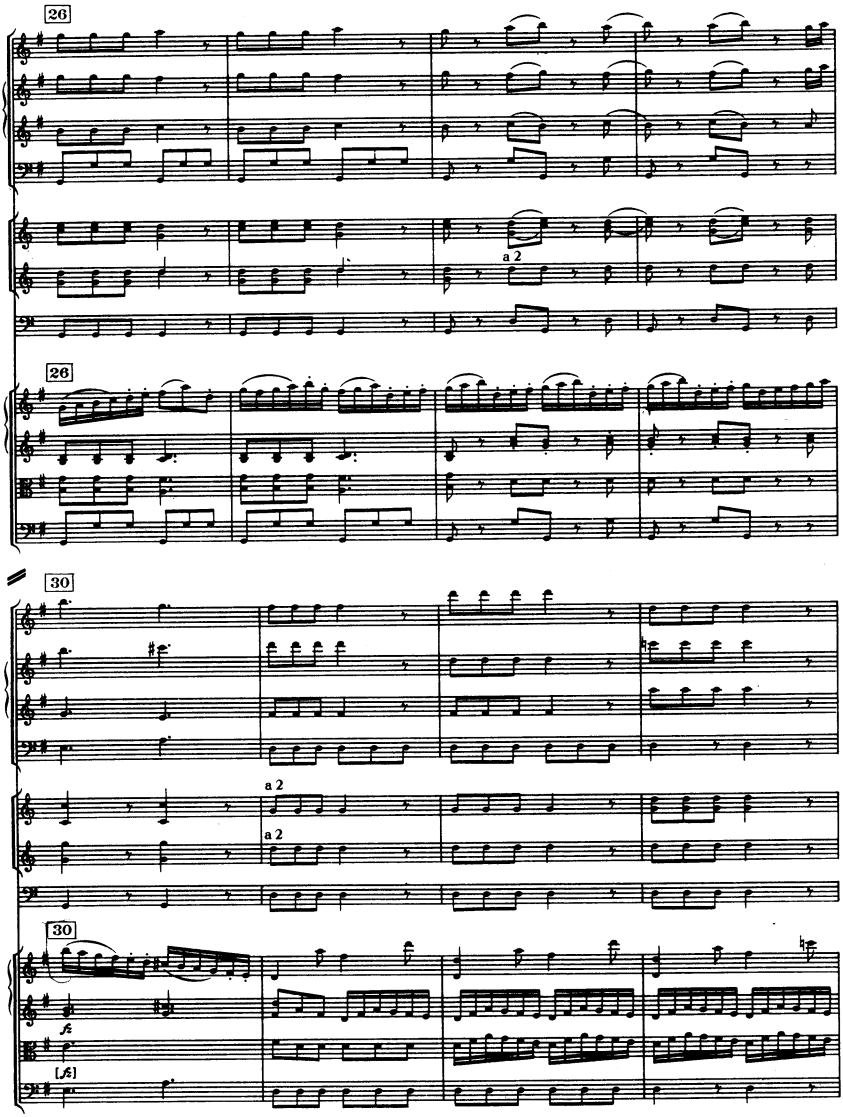
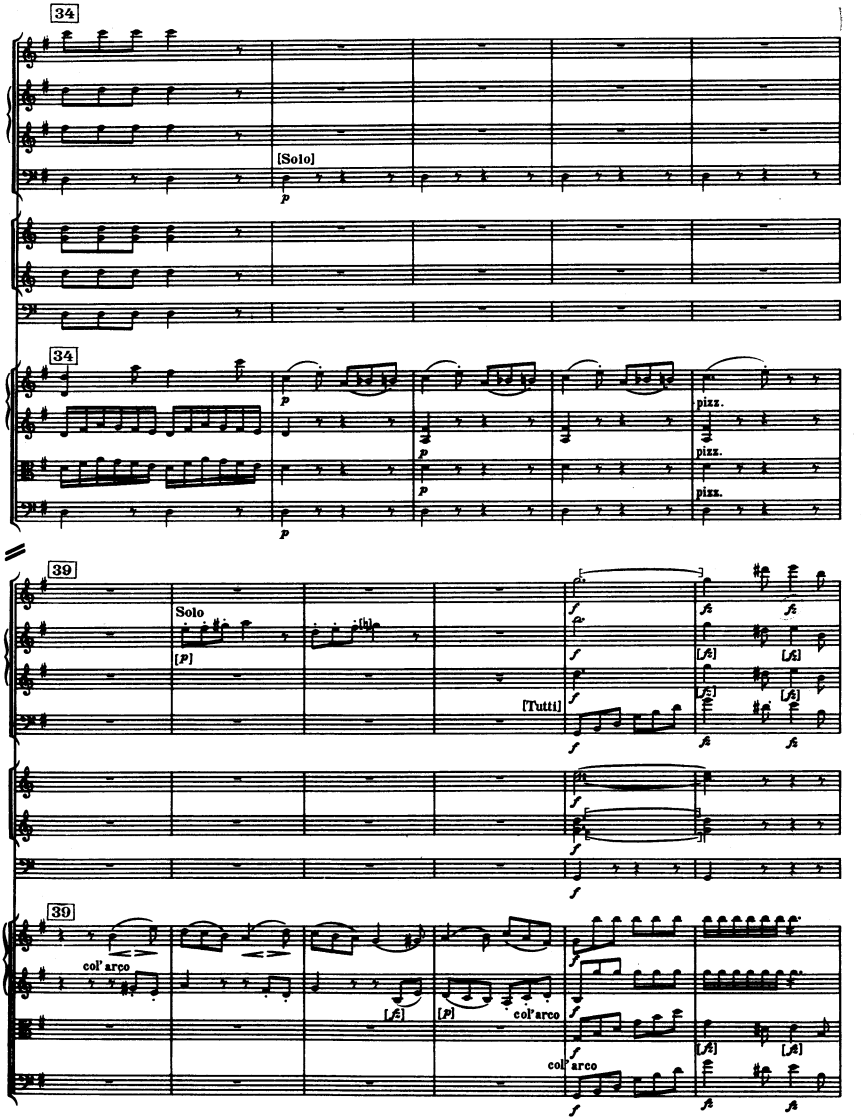
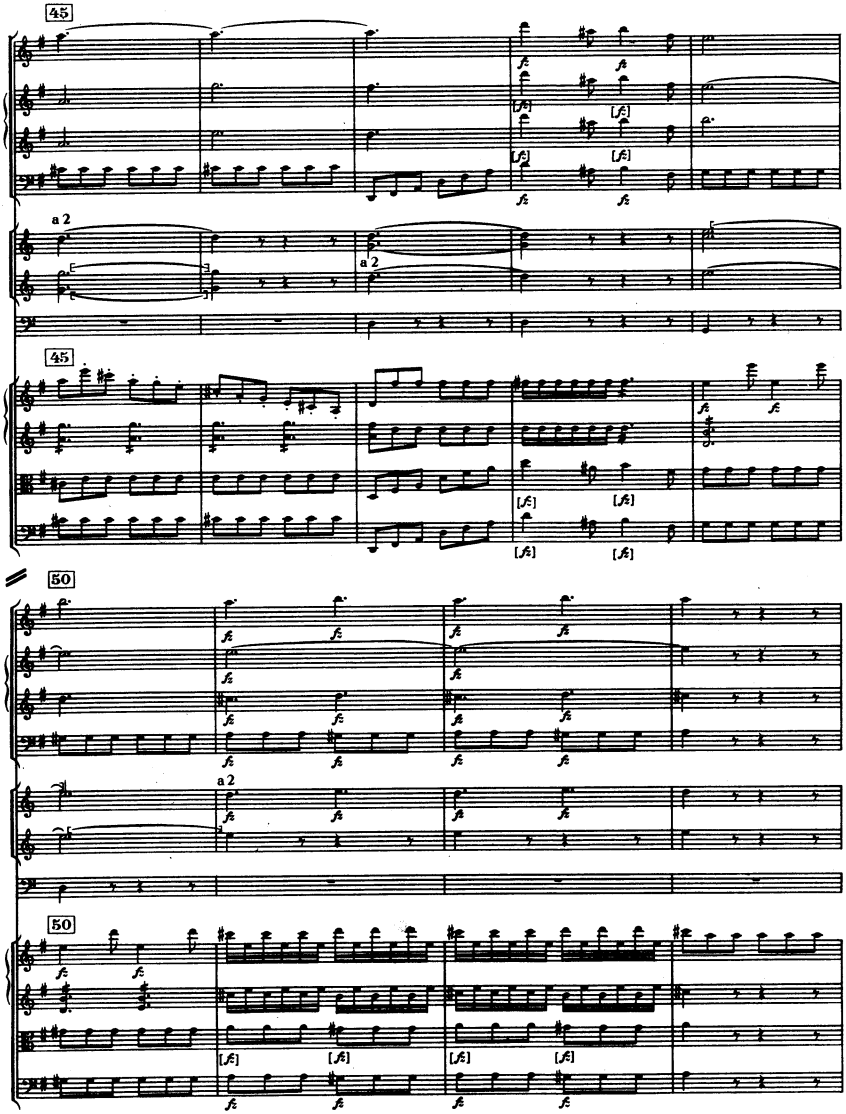

6
Solo
[p]
6
12
[a 2]
[f]
12
cresc.
cresc.
cresc.
cresc.

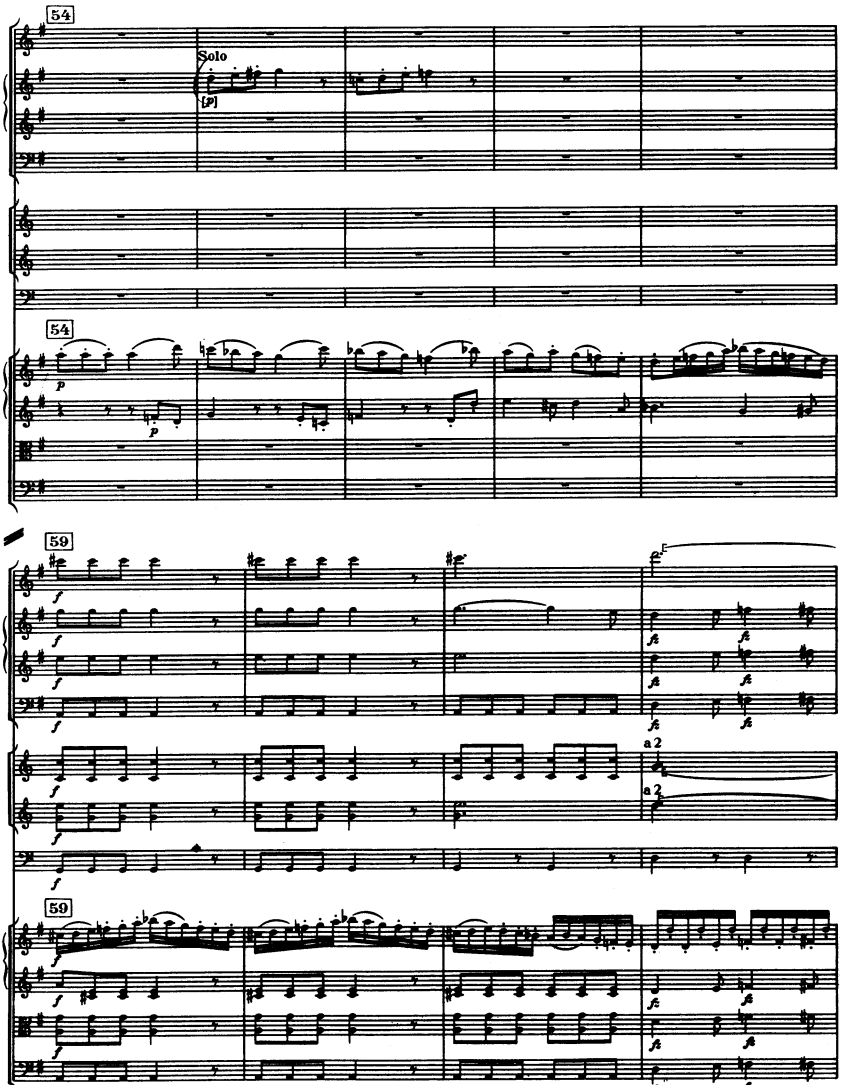


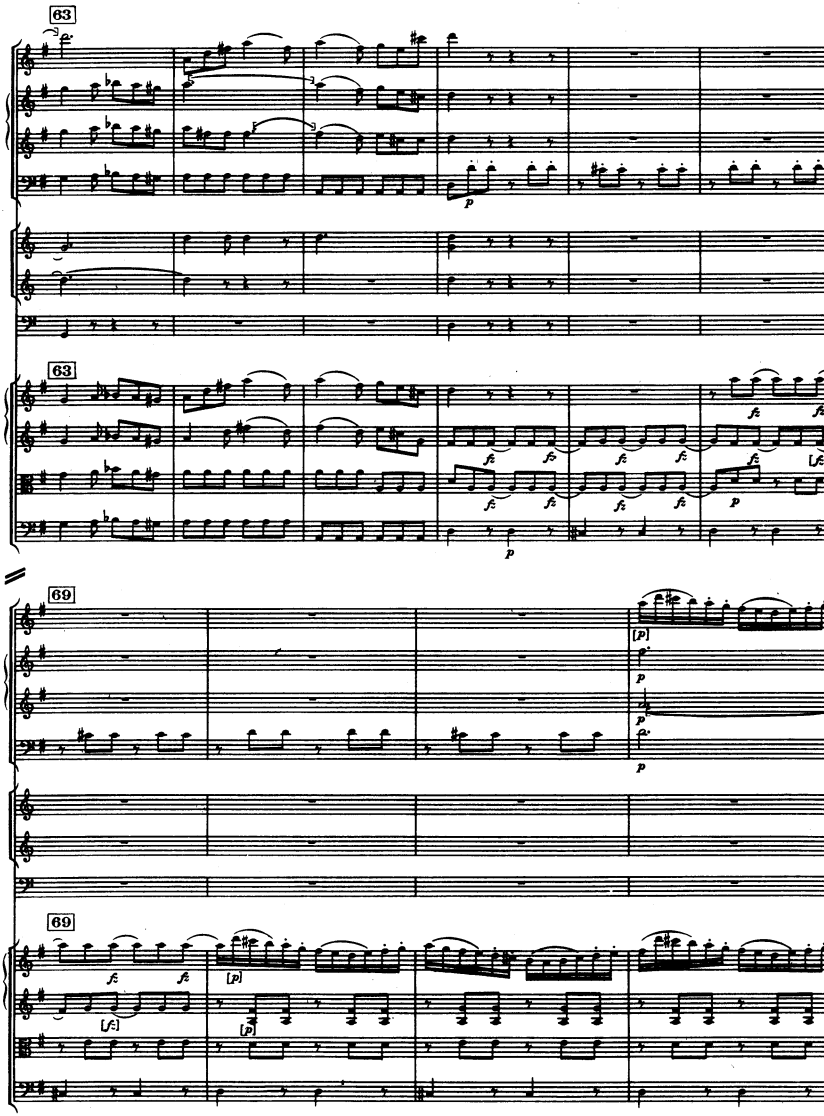
*) Autograph

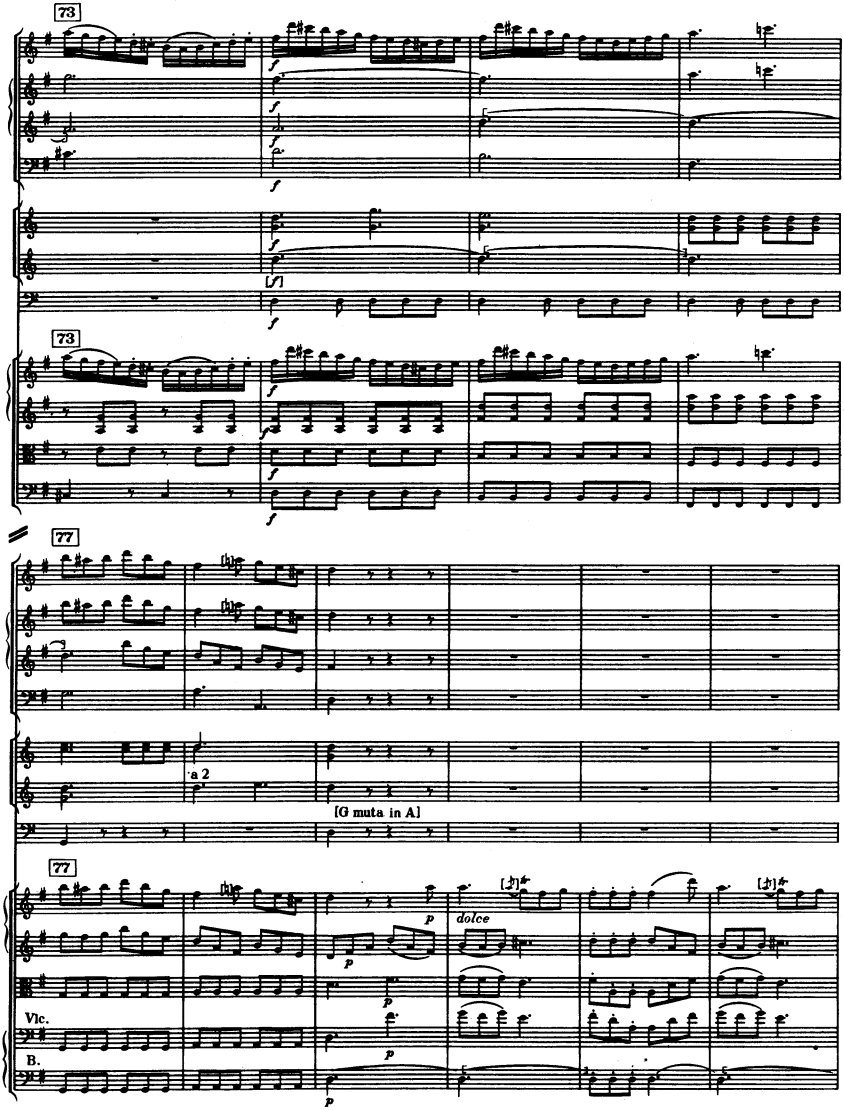

26
a 2
26
30
a 2
a 2
30
fz
[fz]

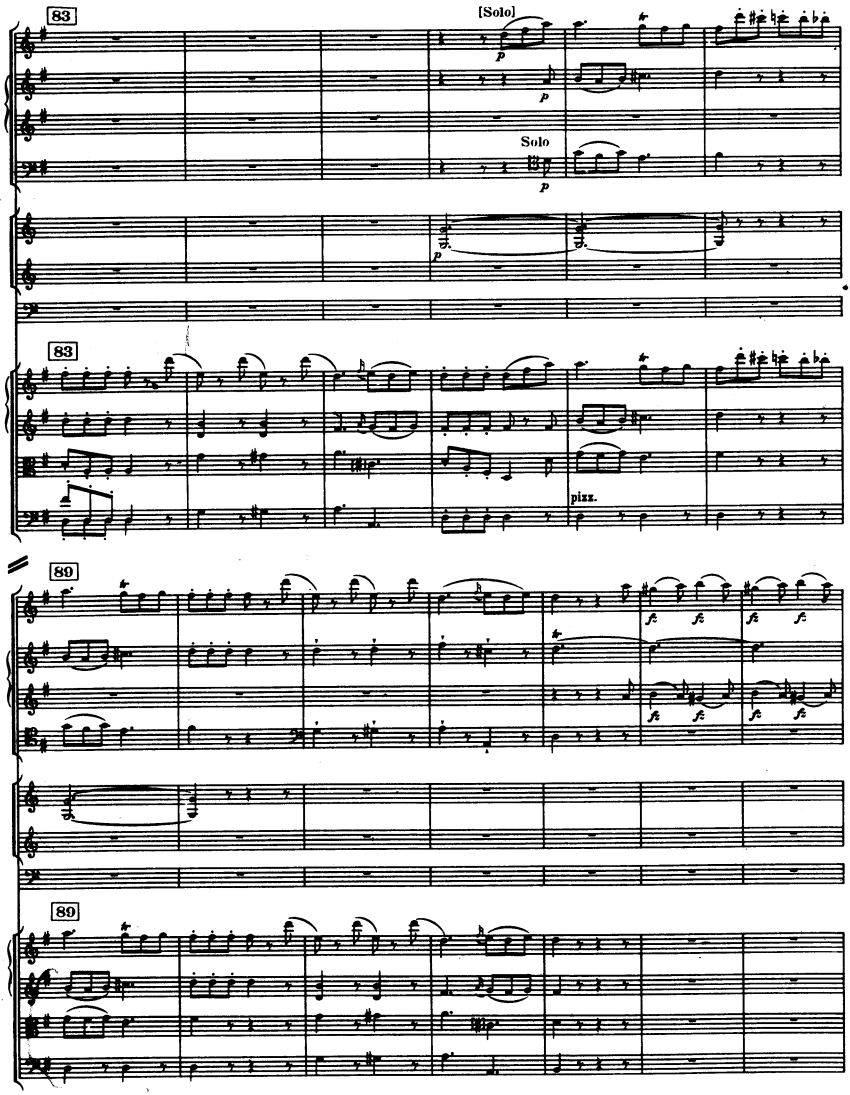

34
[Solo]
p
34
p
p
p
p
pizz.
pizz.
pizz.
39
Solo
[p]
[Tutti]
f
fz
39
col' arco
[fz]
[p]
col' arco
col' arco
f
fz

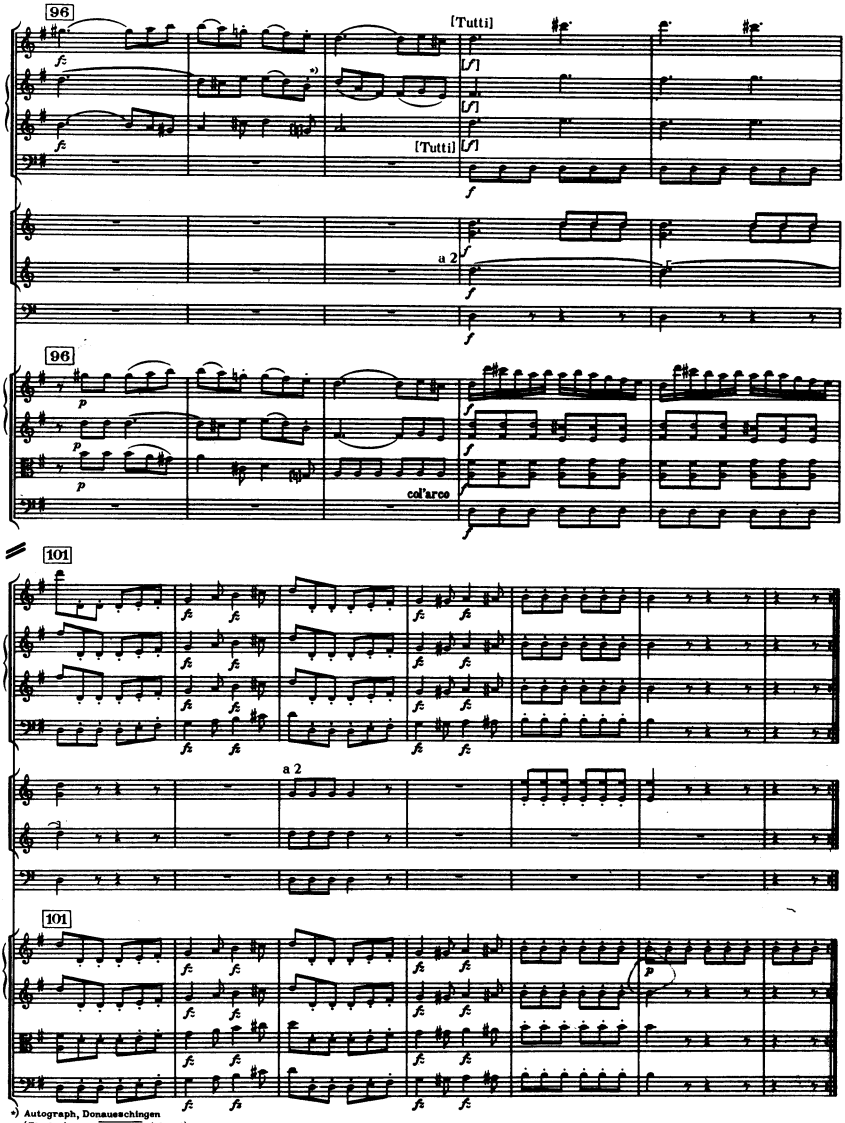

45
a 2
a 2
45
50
a 2
50


54
Solo
[p]
54
p
p
59
f
f
f
f
f
fz
fz
fz
fz
a 2
a 2
59
f
f
f
f
f
fz
fz
fz
fz

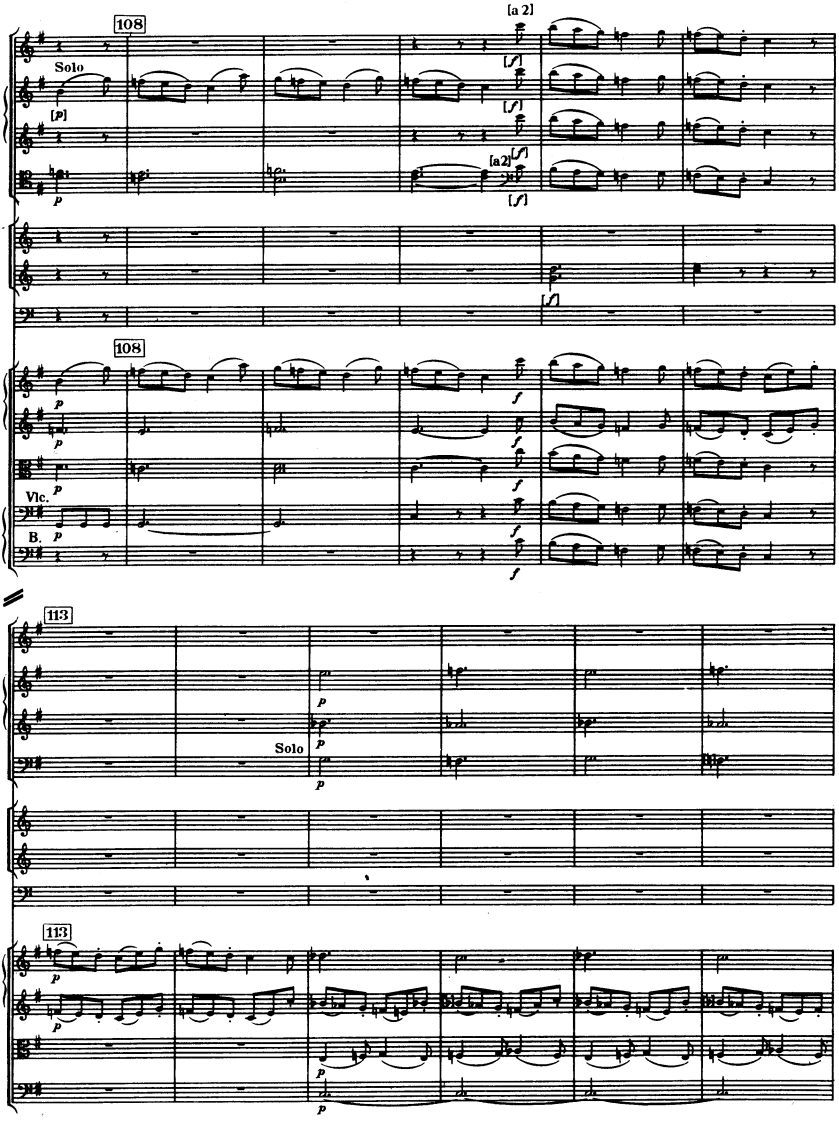

63
63
69
69

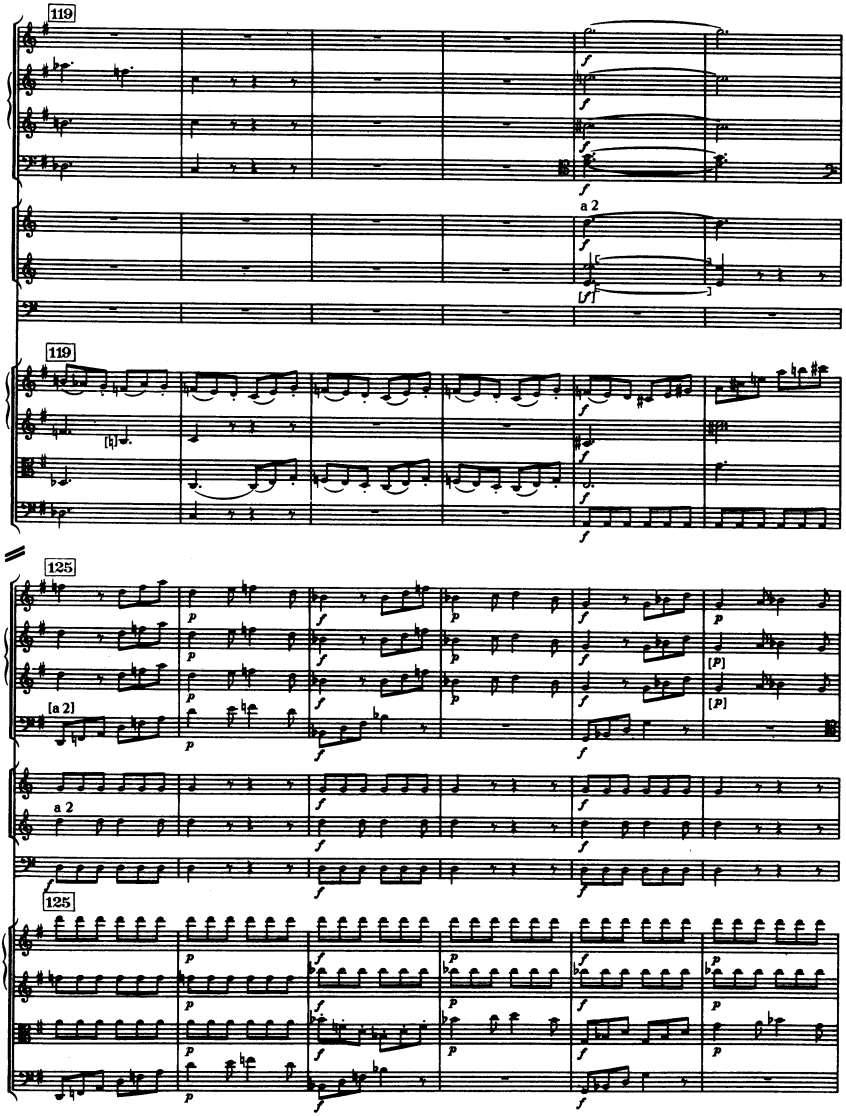

73
73
77
a 2
[G muta in A]
77
dolce
Vlc.
B.

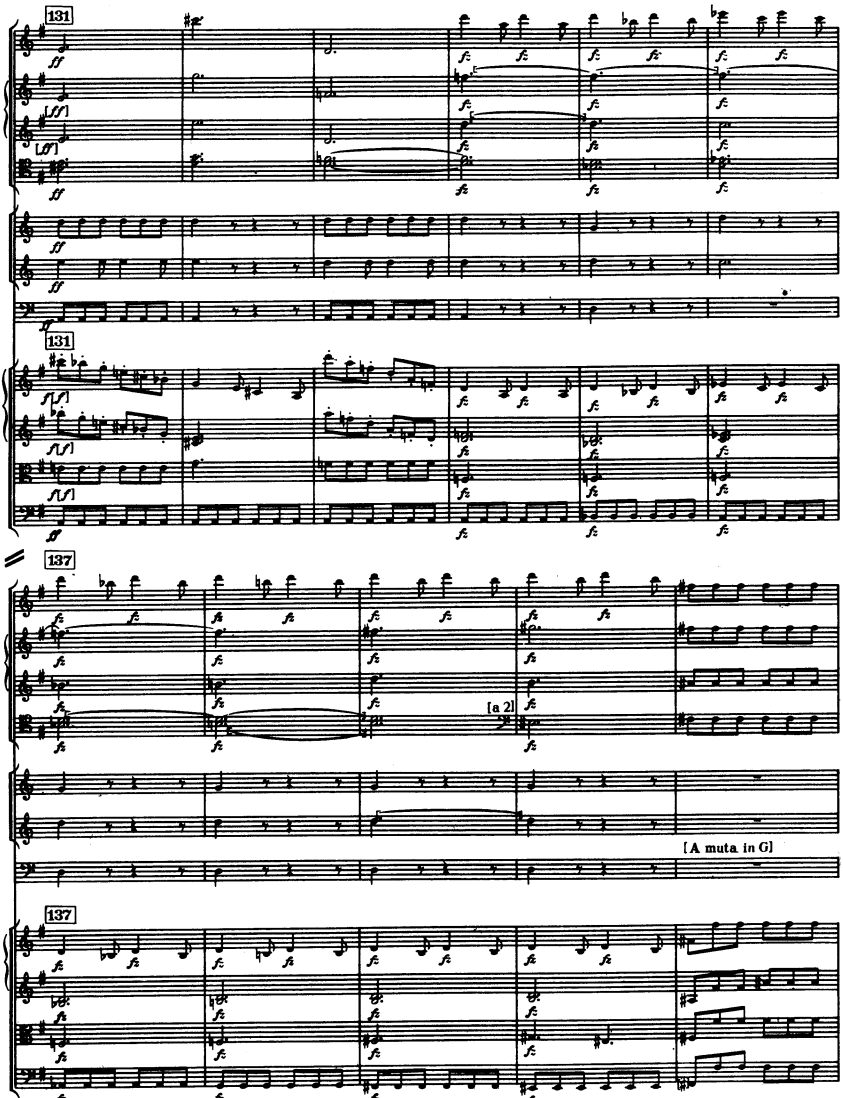

83
[Solo]
Solo
83
pizz.
89
89

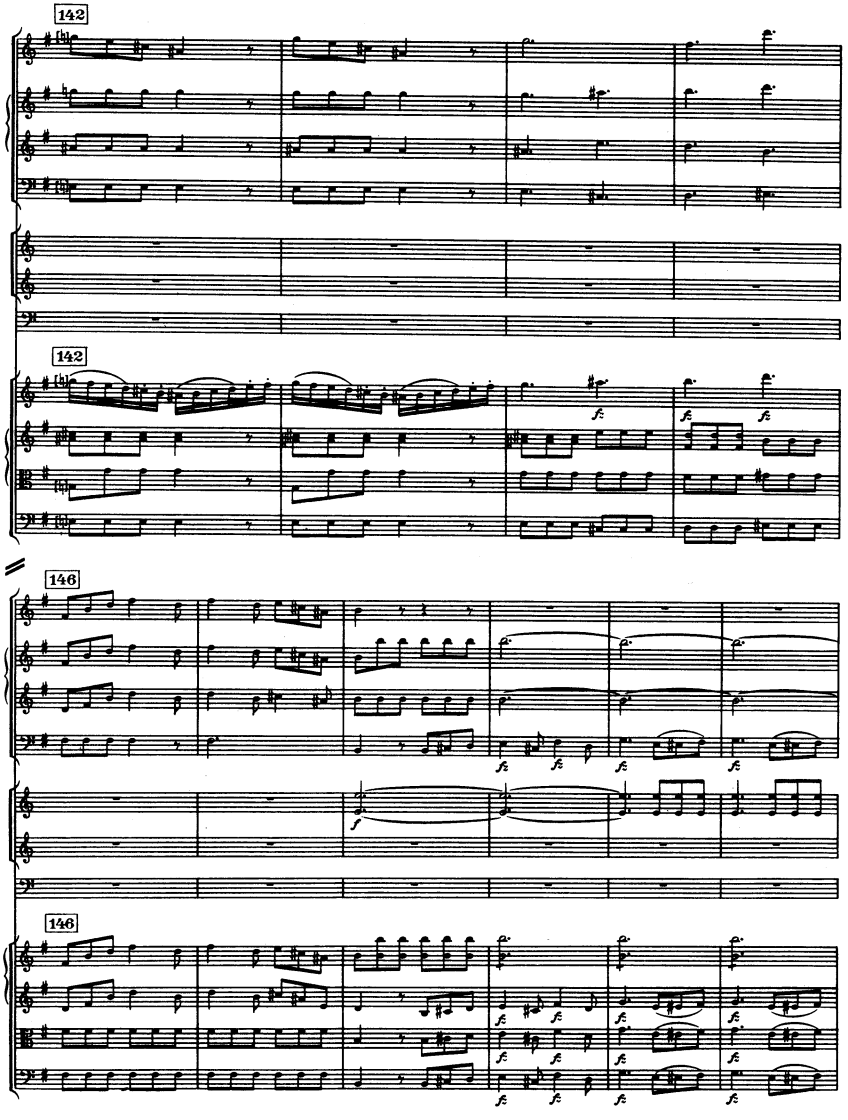


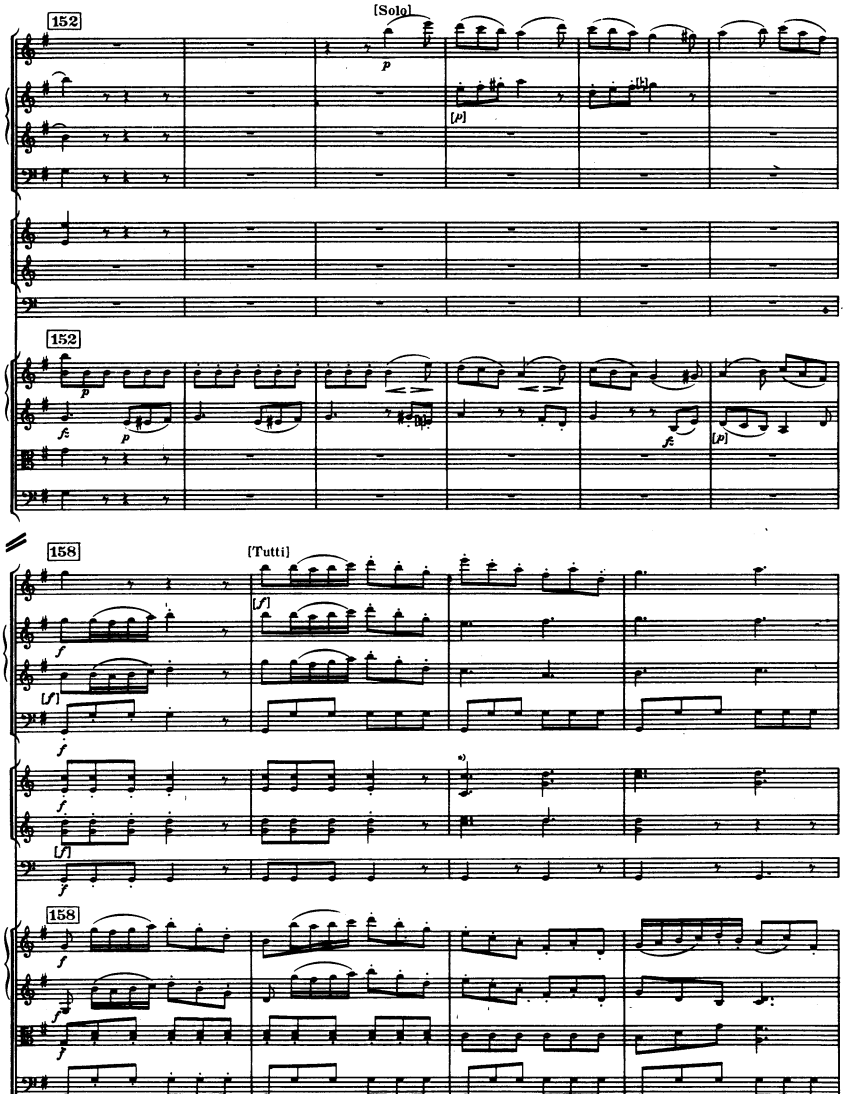
*) Autograph, Donaueschingen (Elsasser) etc. (cf. 24a)


108
Solo
[p]
[a 2]
[a2]
108
Vlc.
B.
113
Solo
113

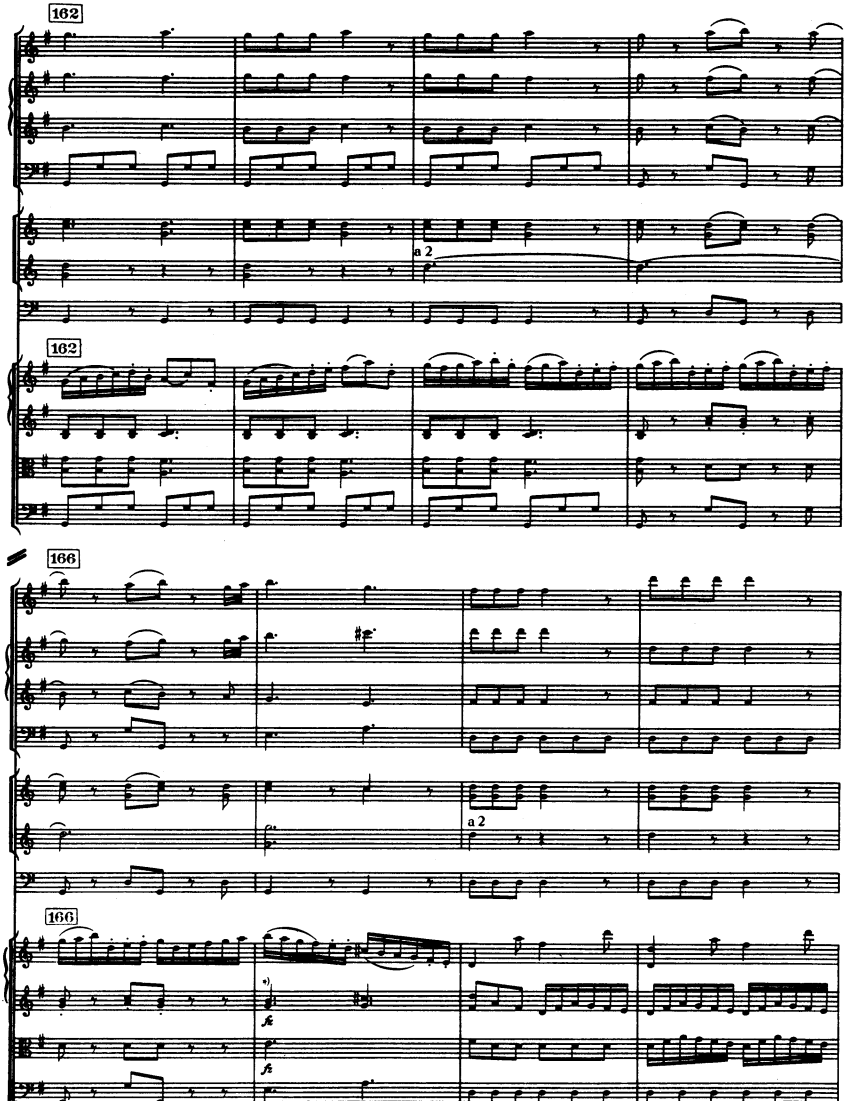

119
a 2
119
125
[a 2]
a 2
125


131
131
137
[a 2]
[A muta in G]
137

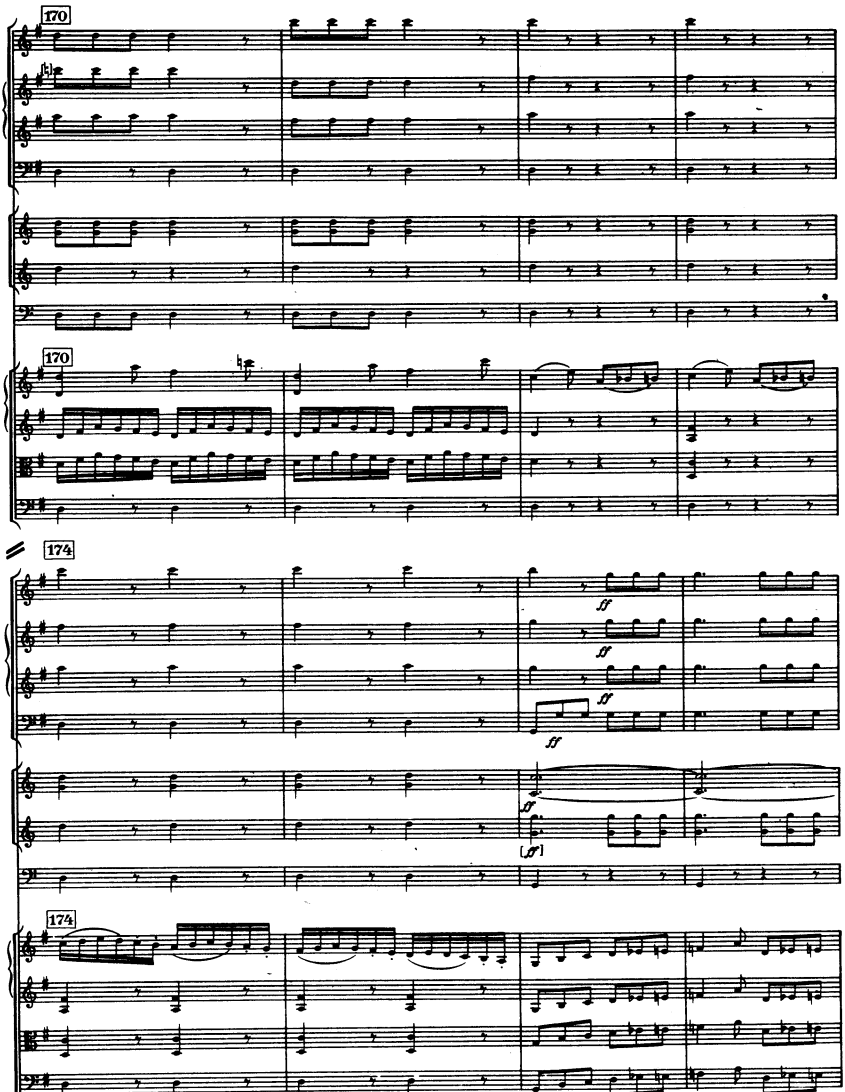

142
142
146
146

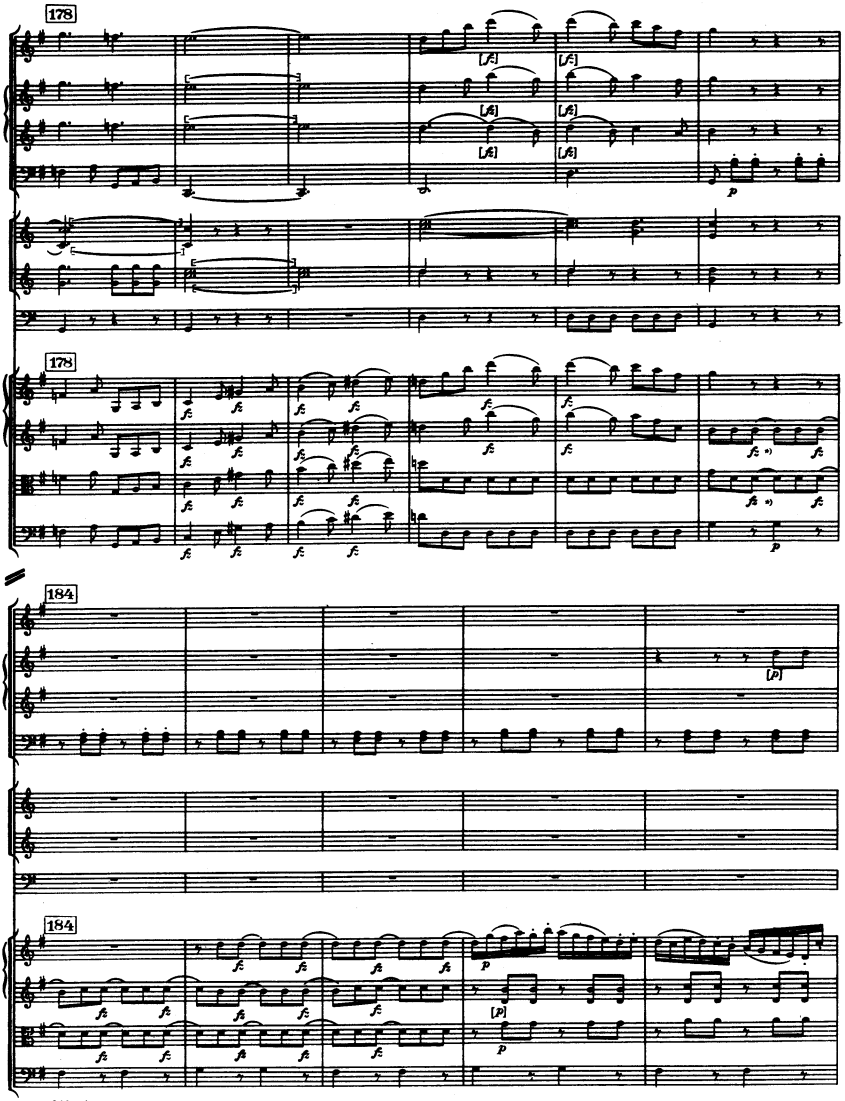


*) Autograph etc. (cf. 23)

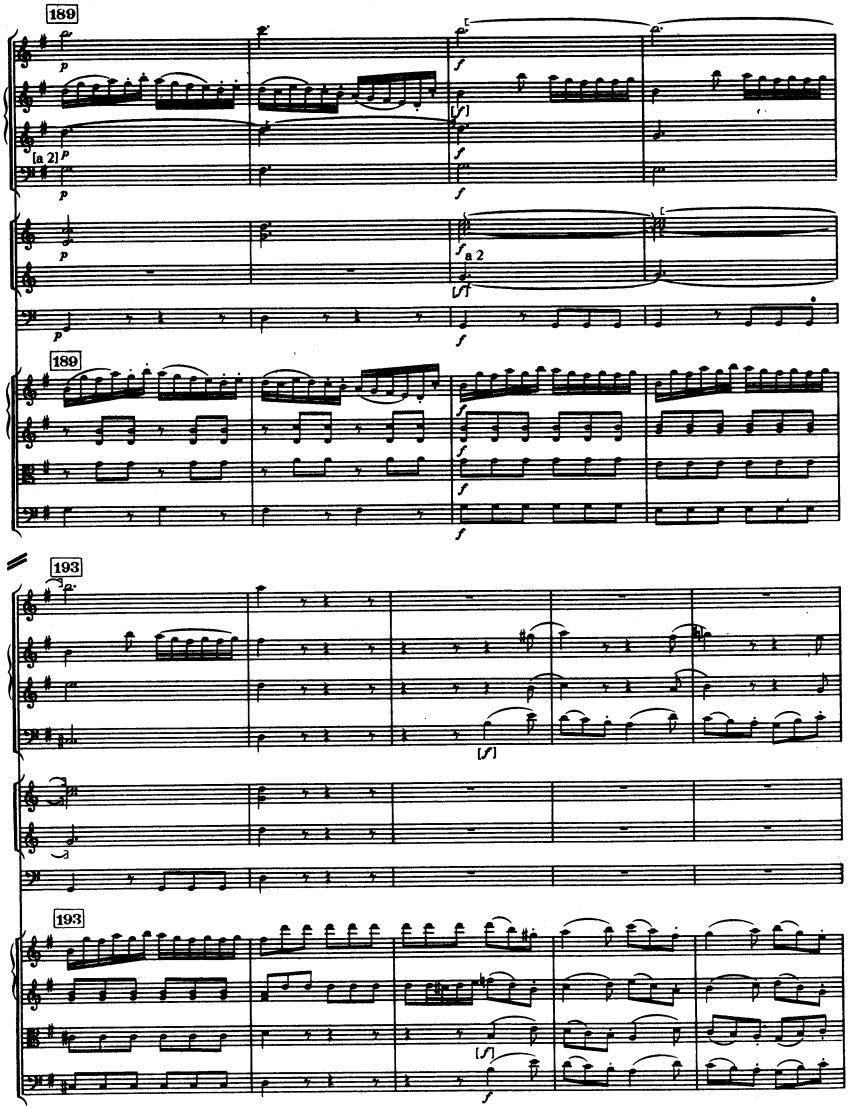


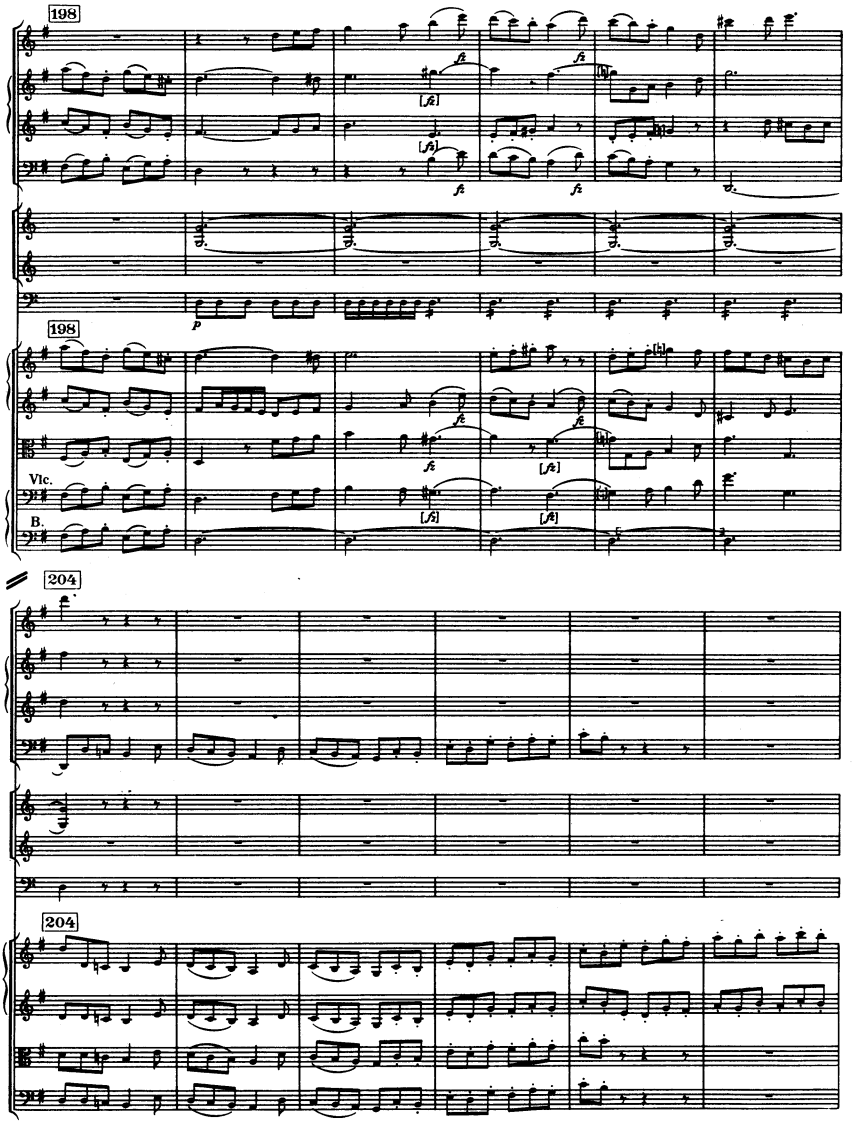
*) Autograph, etc. (cf. 30)

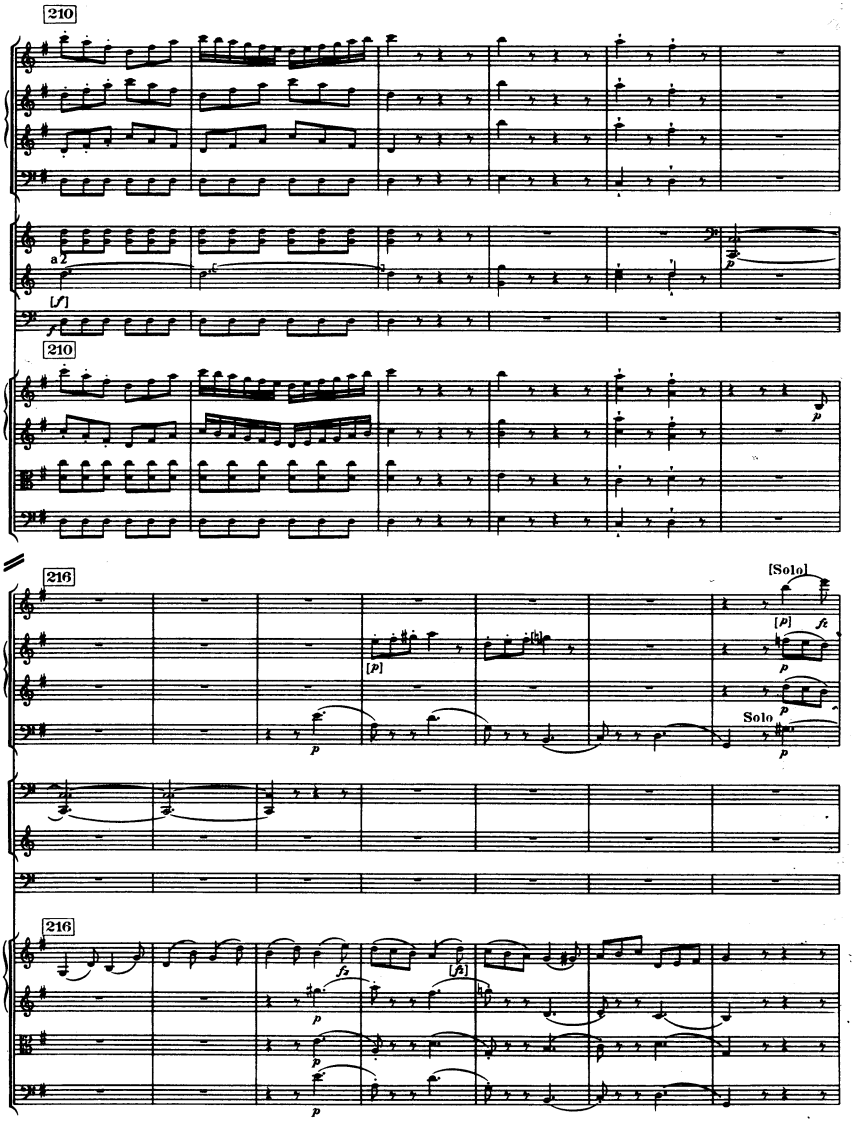

170
170
174
174
ff
ff
ff
ff
[ff]

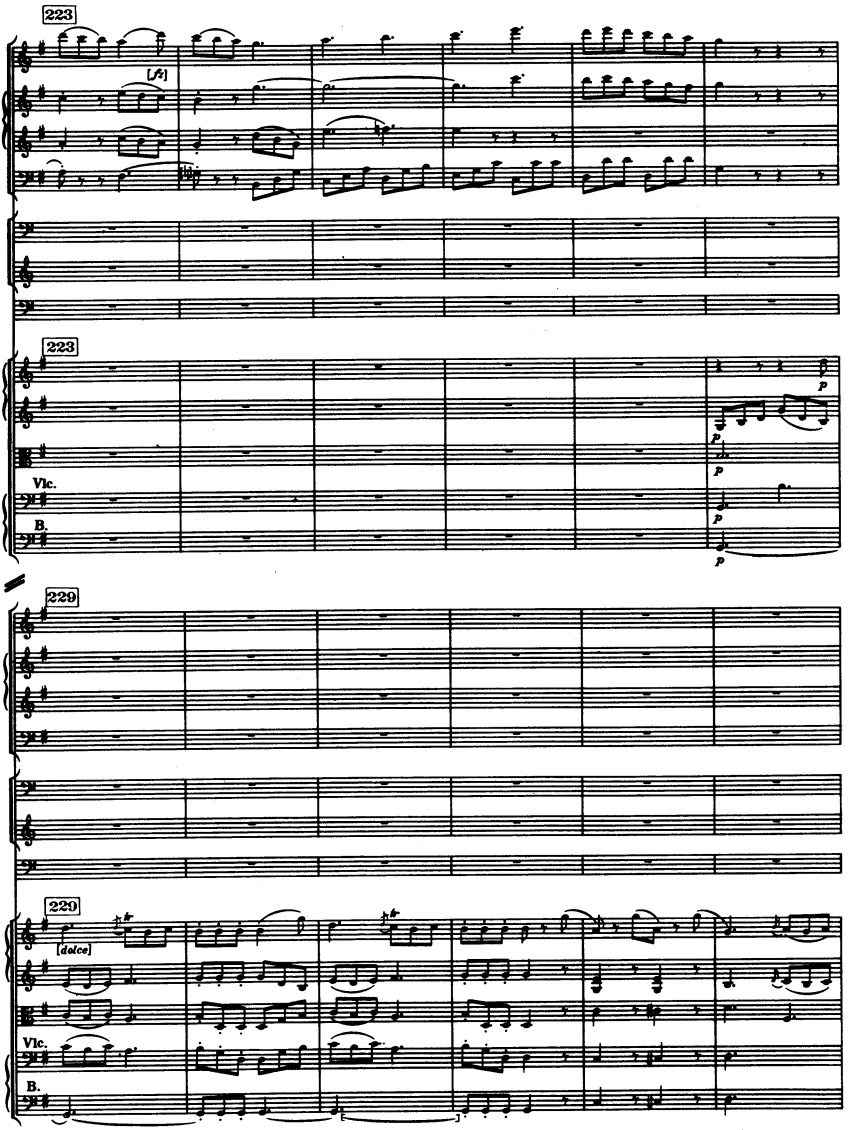


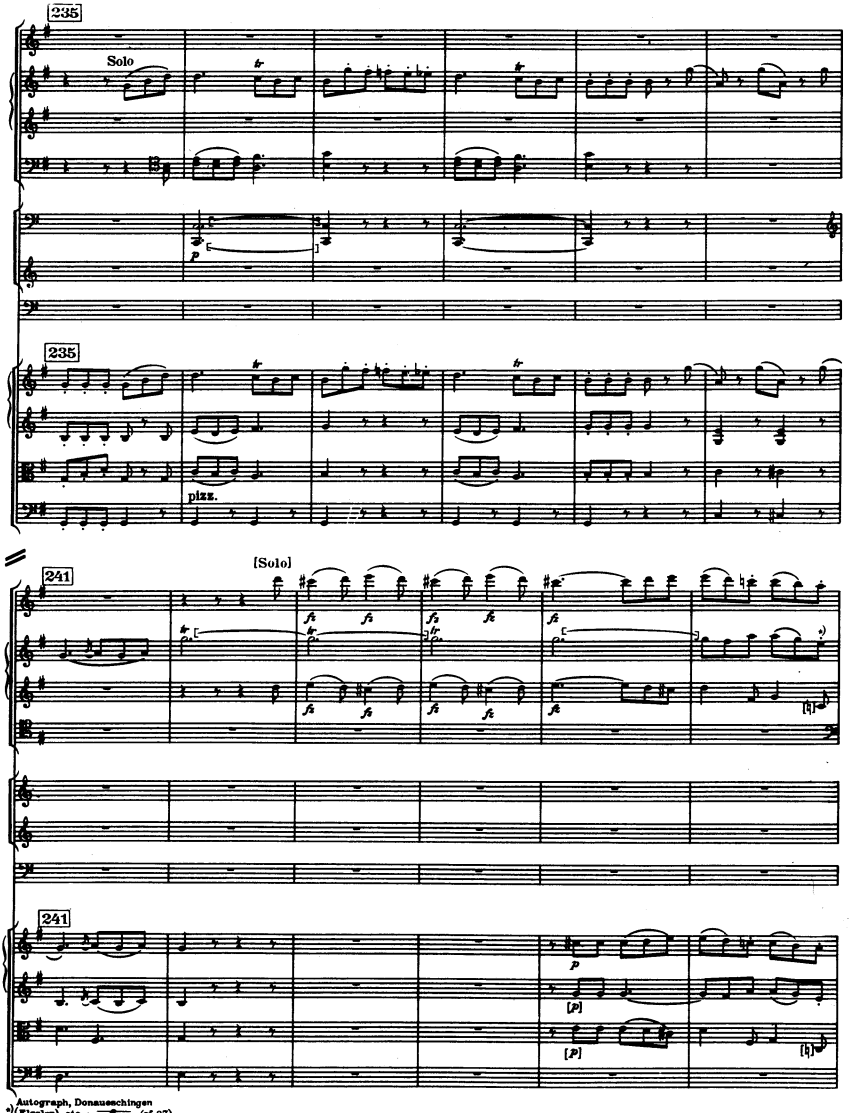
a) fz p fehlen im Autograph von Donaueschingen (Elssler)
are lacking in the from


189
[a 2]
a 2
189
193
193

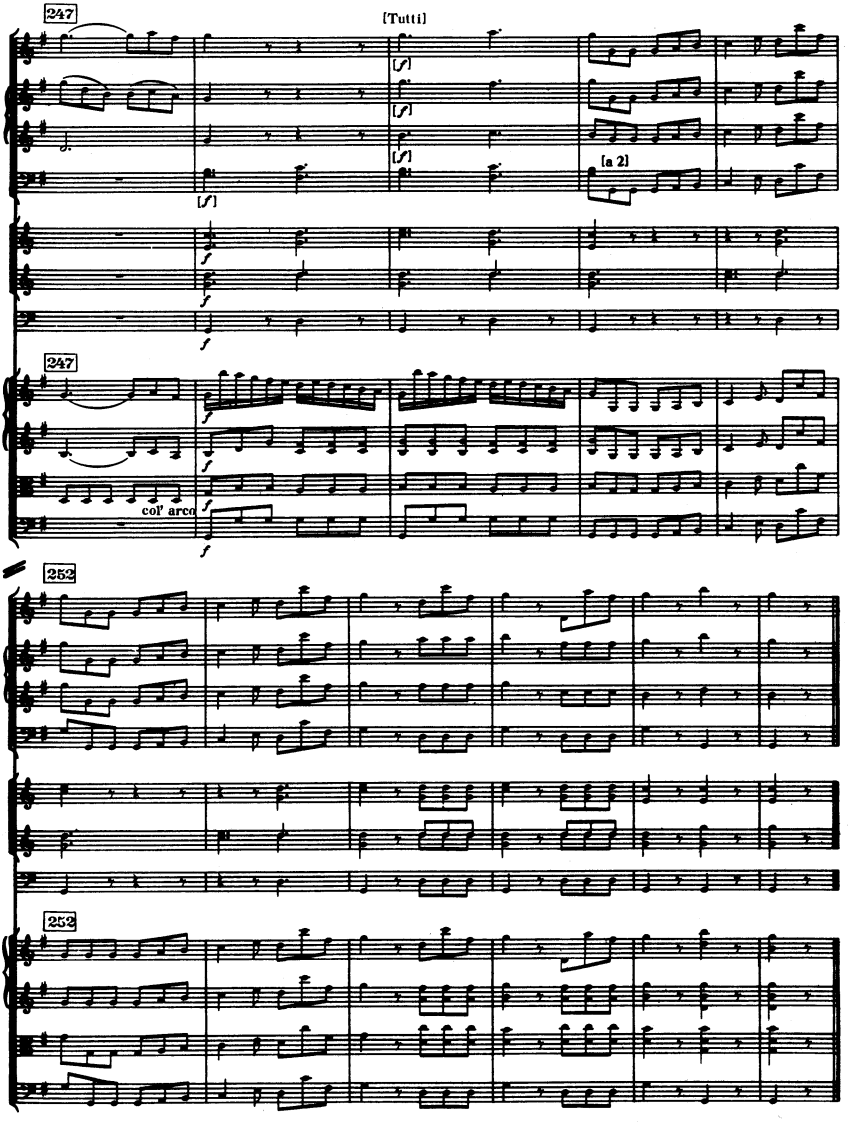

198
198
Vlc.
B.
204
204


210
a 2
[f]
210
216
[Solo]
[p]
fz
Solo
216

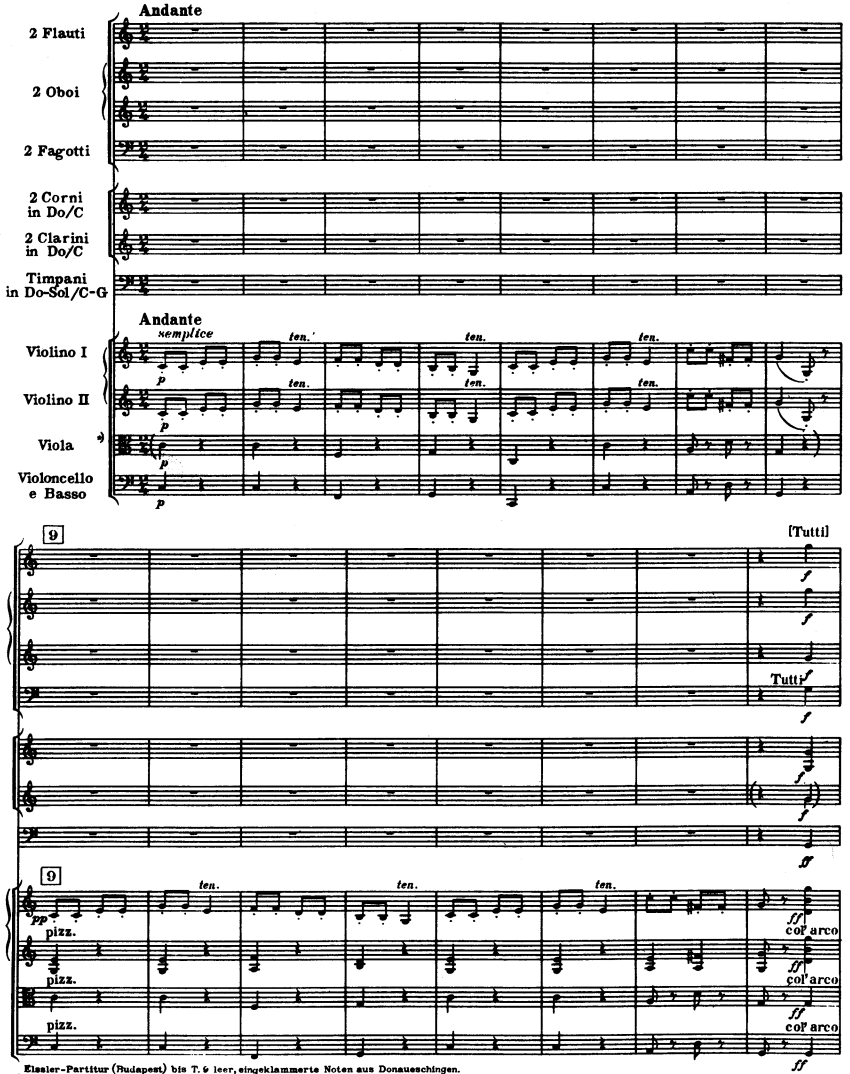

223
[fz]
223
Vlc.
B.
p
229
229
[dolce]
Vlc.
B.



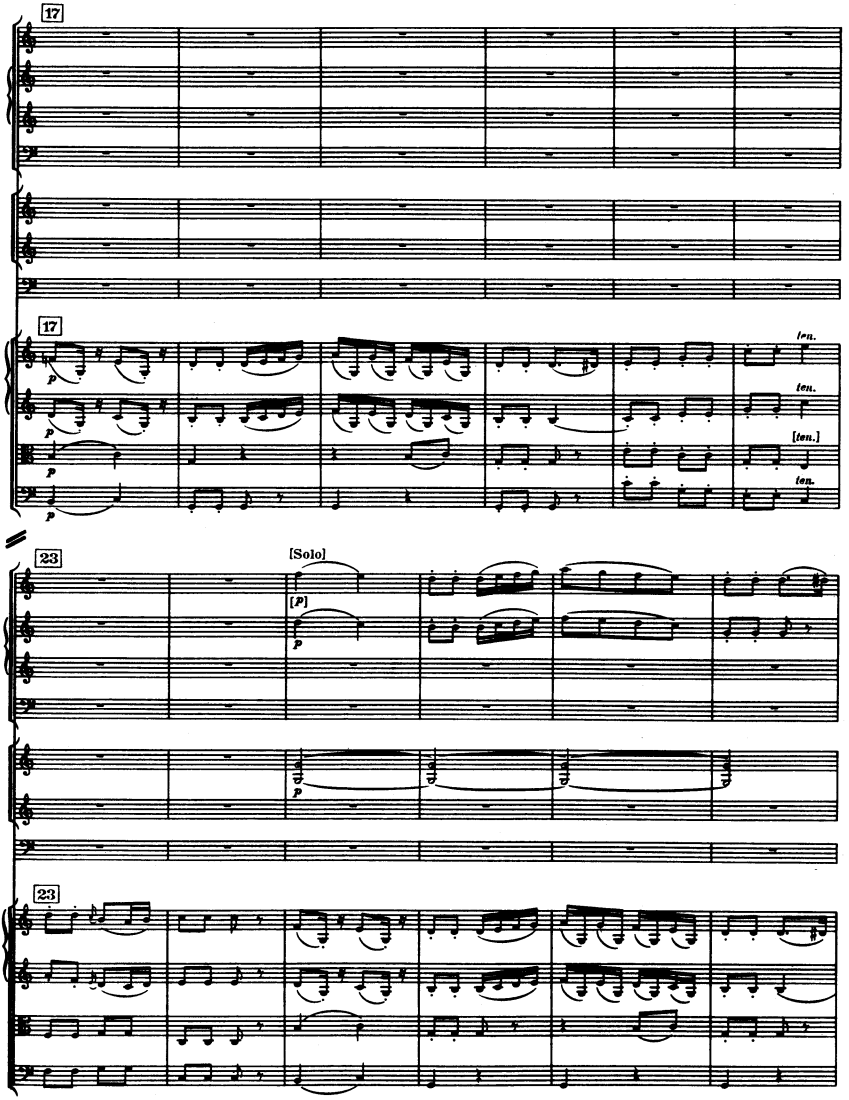
Autograph, Donaueschingen (Eisteler), etc.: (cf. 97)

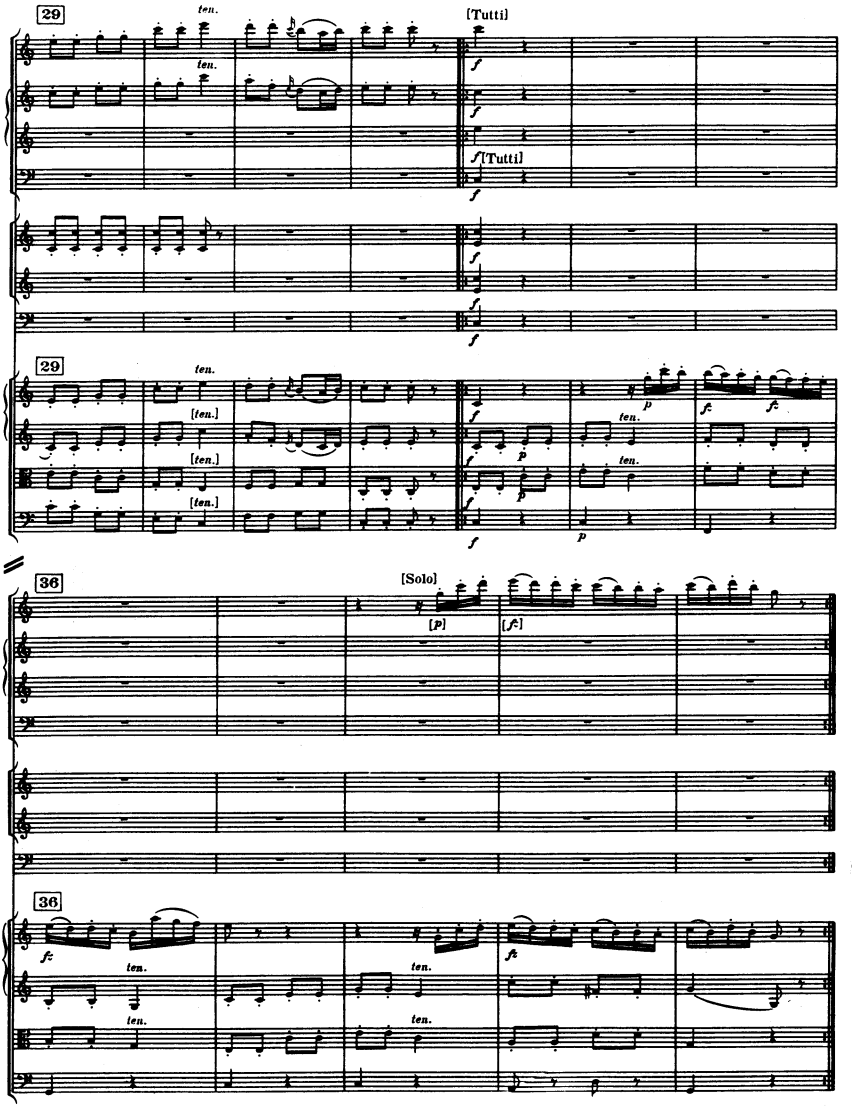

247
[Tutti]
[f]
[a 2]
247
col' arco
252
252

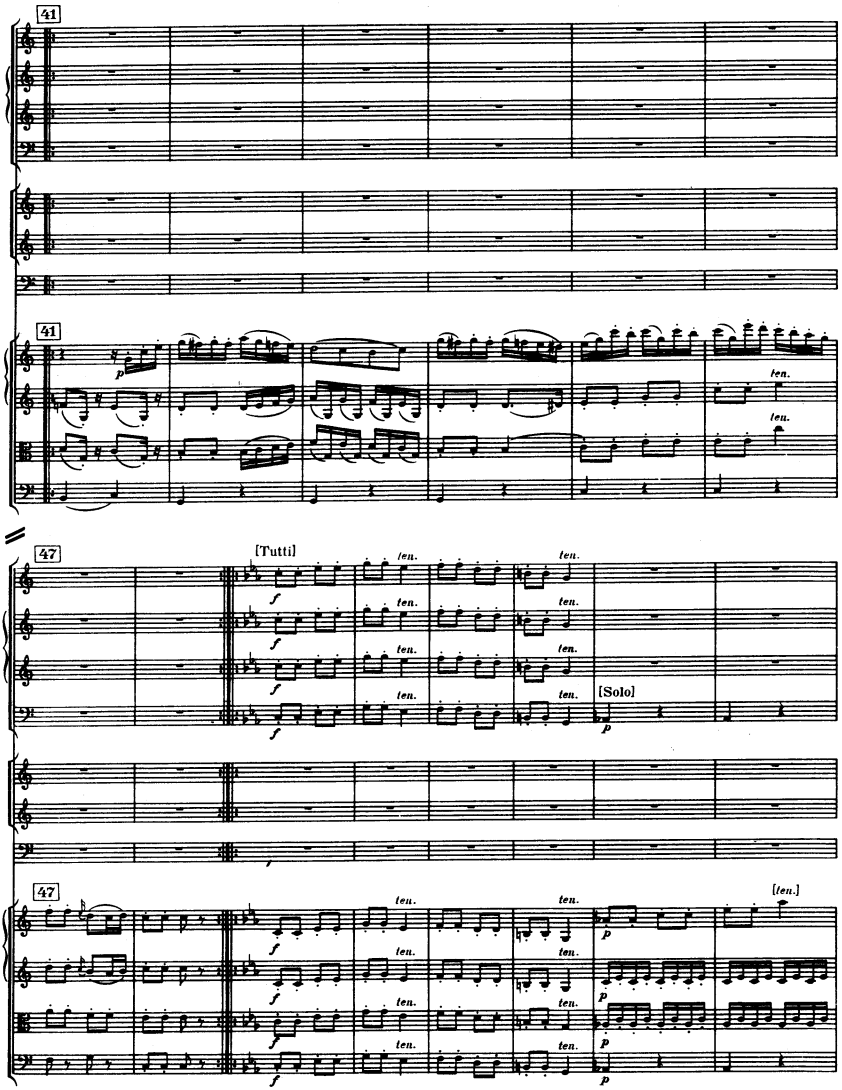
II

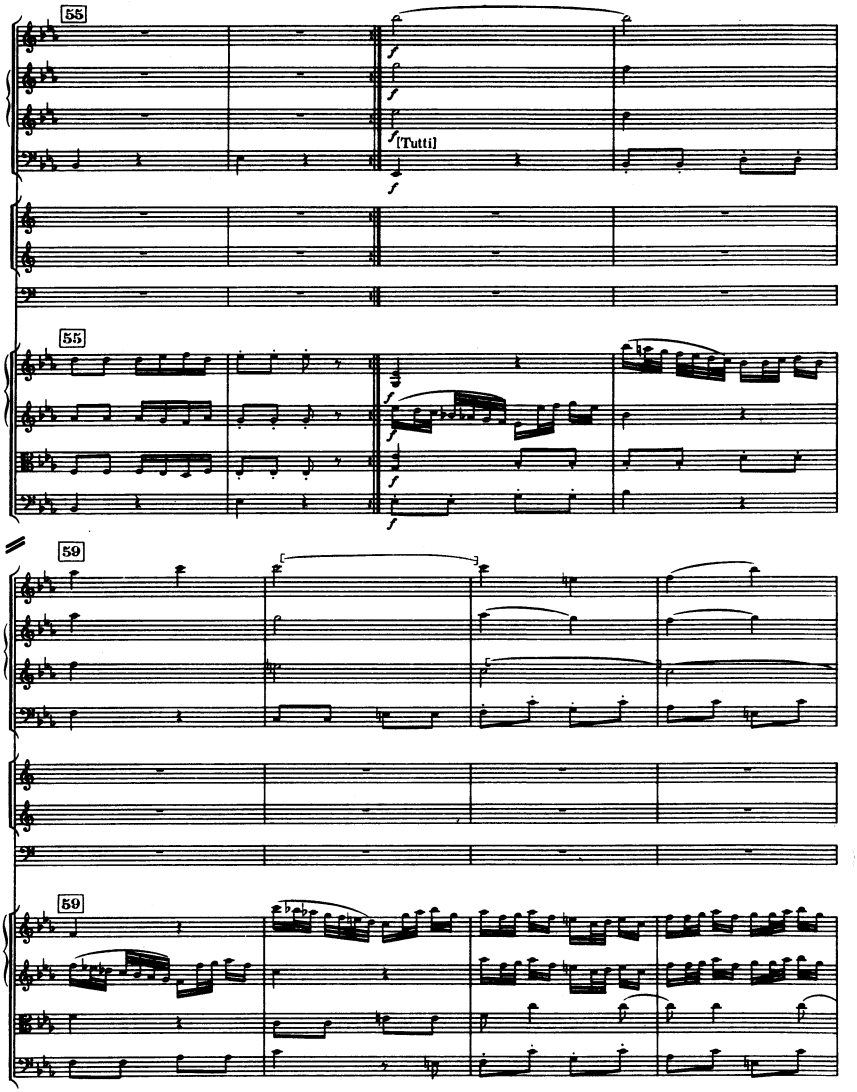


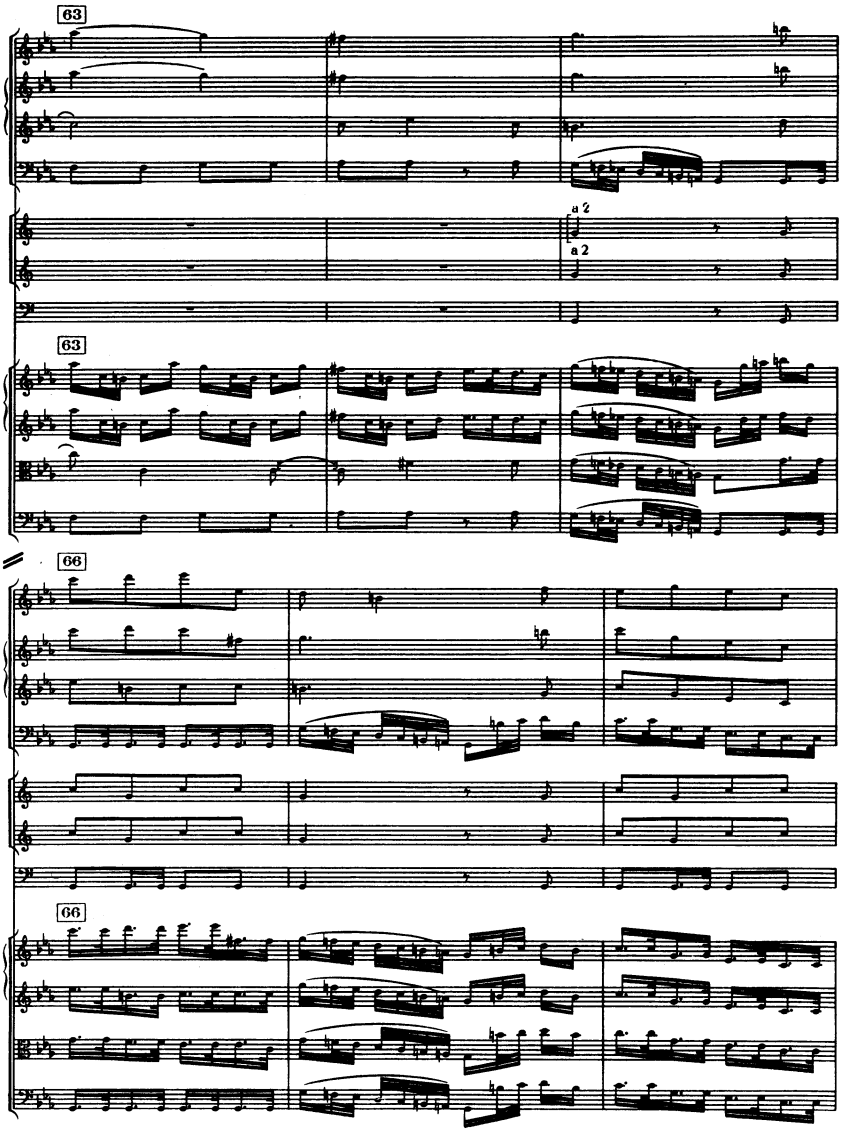
Elssler-Partitur (Budapest) bis T. 9 leer, eingeklammerte Noten aus Donaueschingen.
*) Elssler score (Budapest) empty till bar 9, bracketed notes from Donaueschingen.

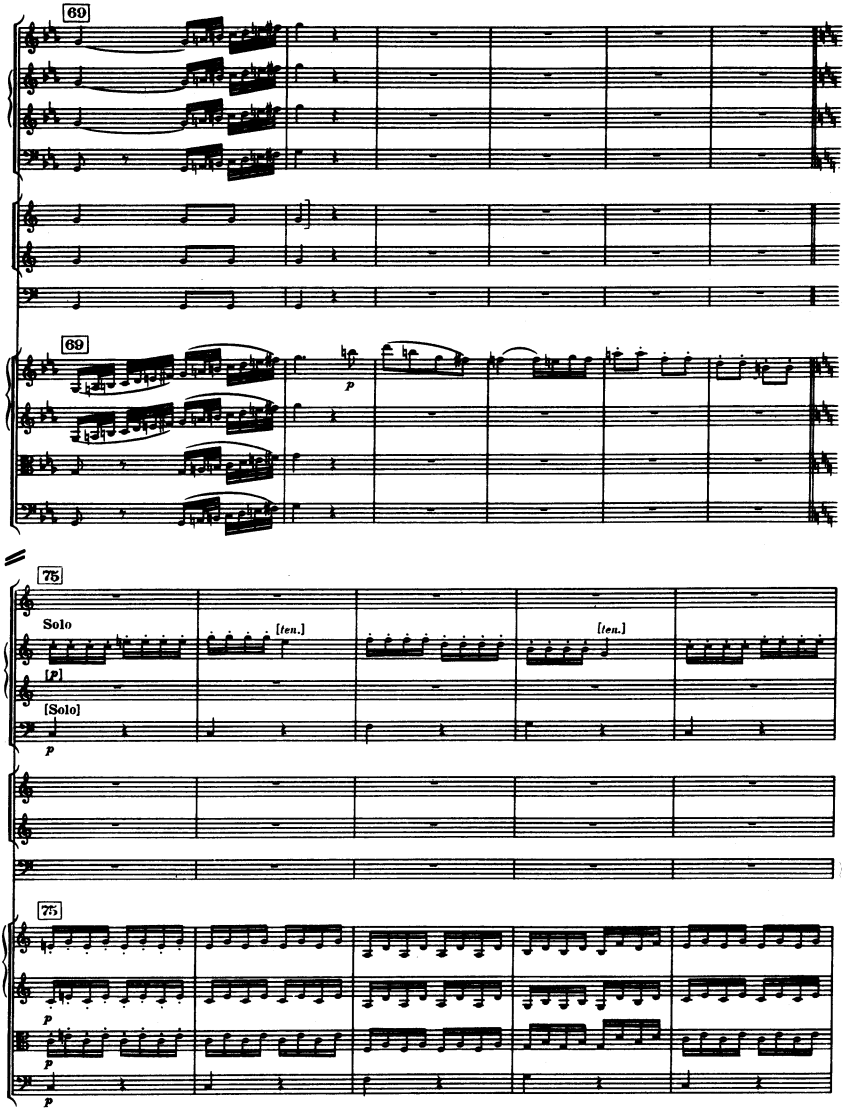

17
17
ten.
ten.
[ten.]
ten.
23
[Solo]
[P]
23

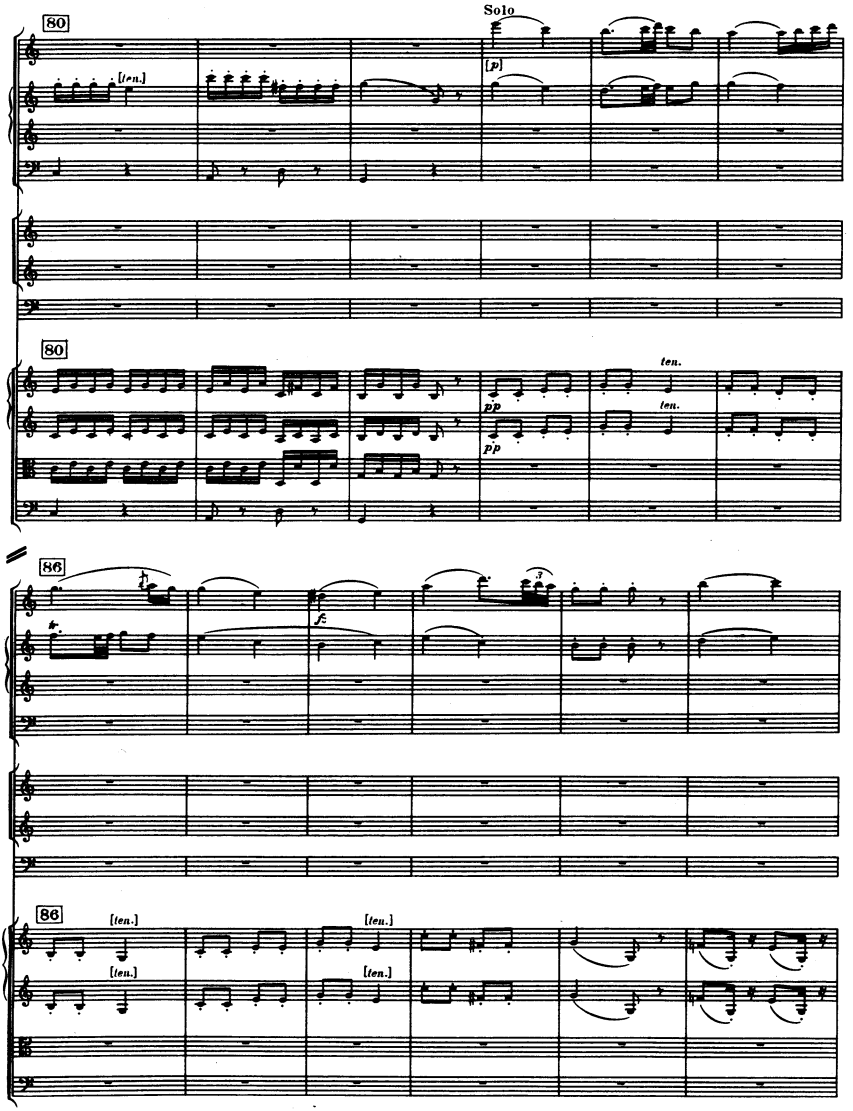

29
ten.
[Tutti]
f
[Tutti]
29
ten.
[ten.]
p
fz
36
[Solo]
[p]
[fz]
36
fz
ten.

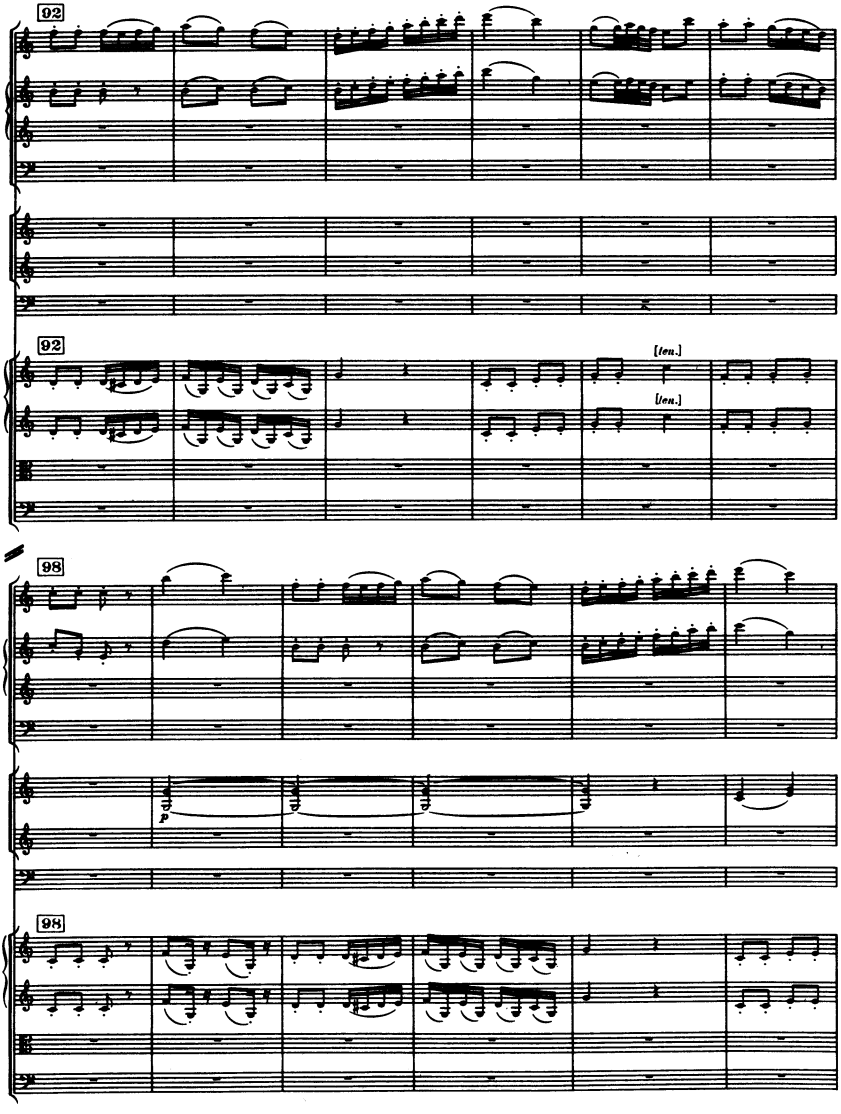

41
41
47
[Tutti]
[Solo]
47
[ten.]

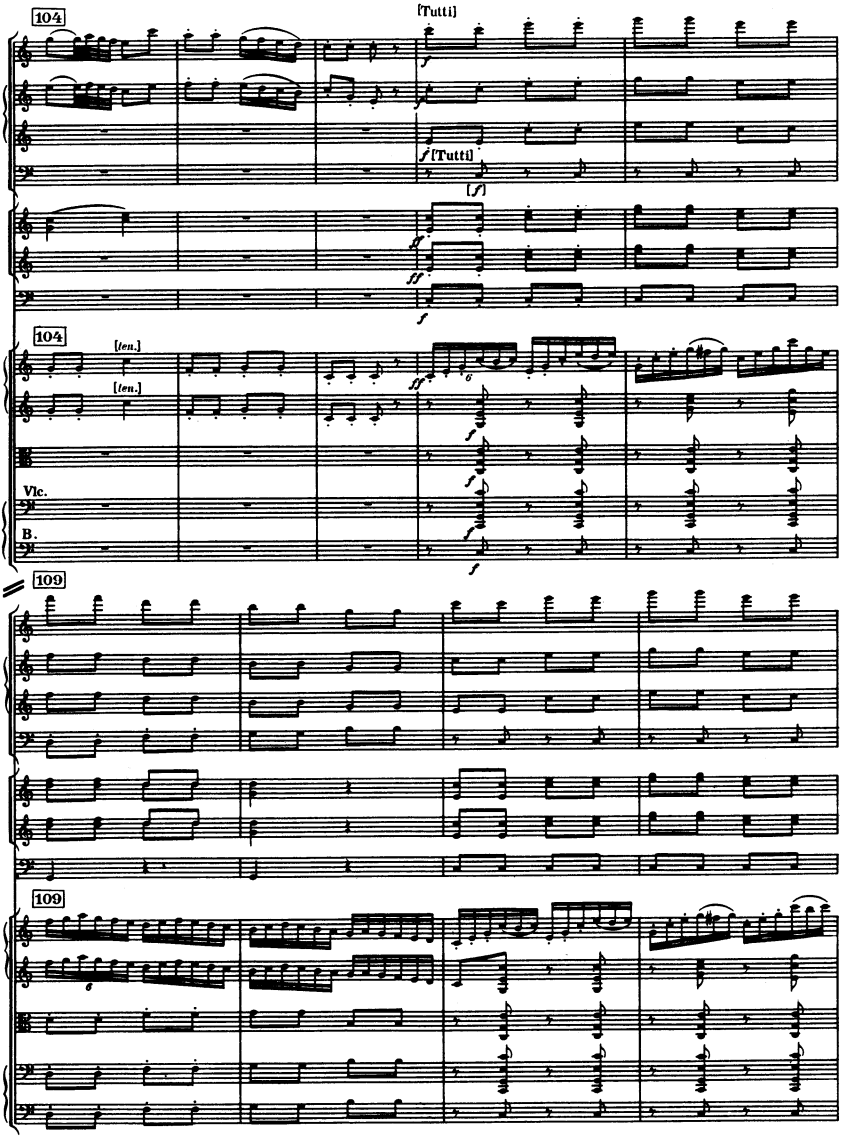

55
[Tutti]
55
59
59

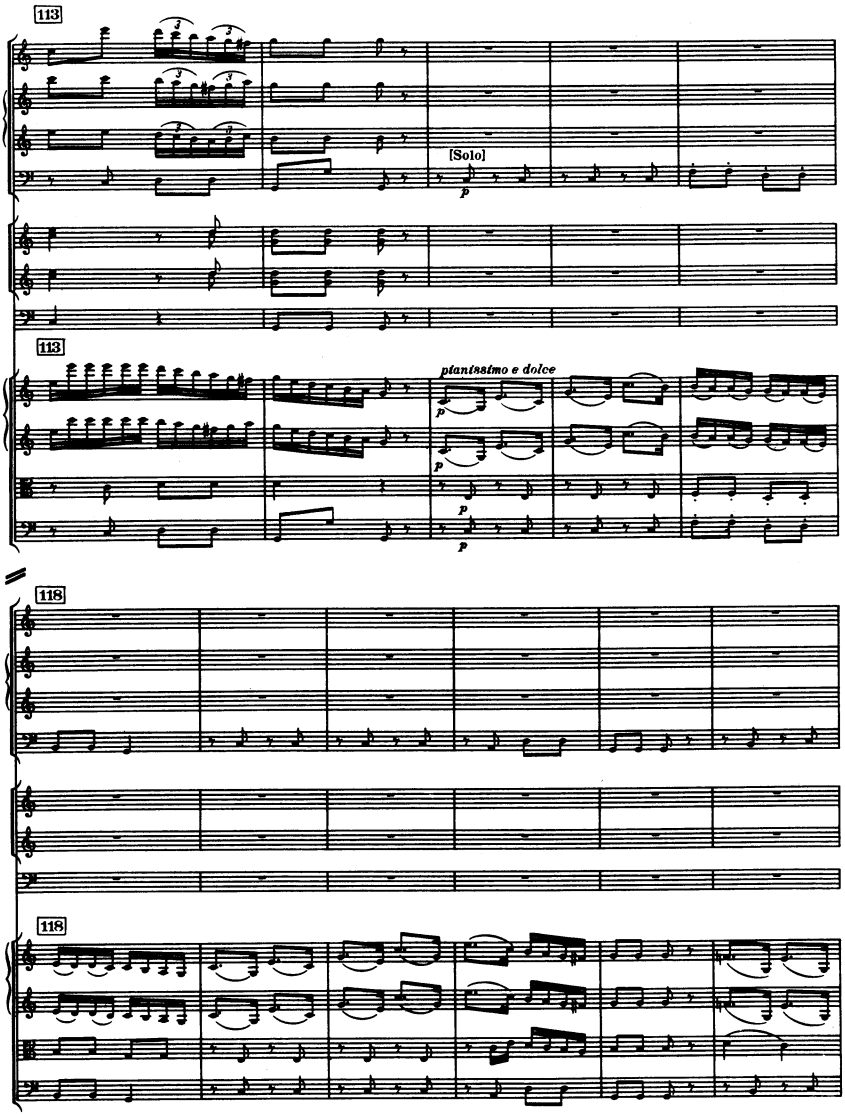

63
a 2
a 2
63
66
66

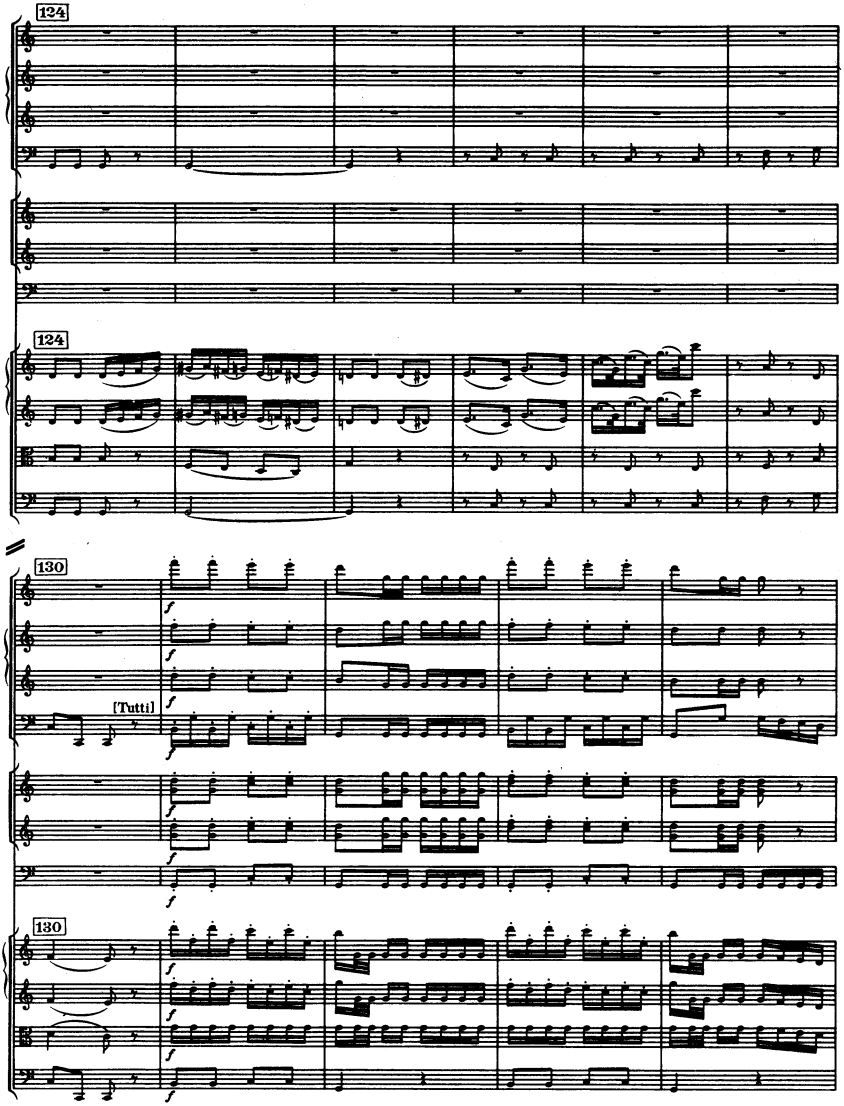

69
69
p
75
Solo
[ten.]
[ten.]
[p]
[Solo]
p
75
p
p
p

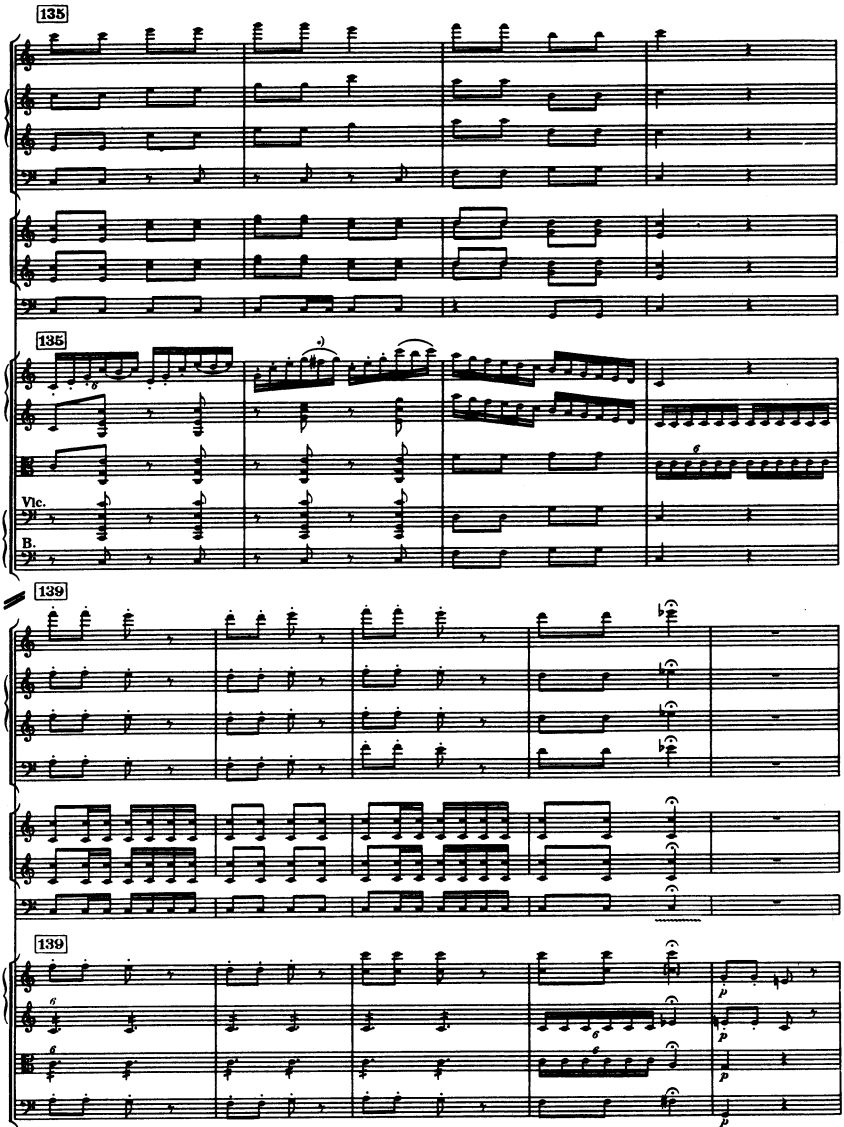

80
Solo
[ten.]
[p]
80
ten.
ten.
pp
pp
86
fz
86
[ten.]
[ten.]
[ten.]
[ten.]


92
92
[ten.]
[ten.]
98
p
98

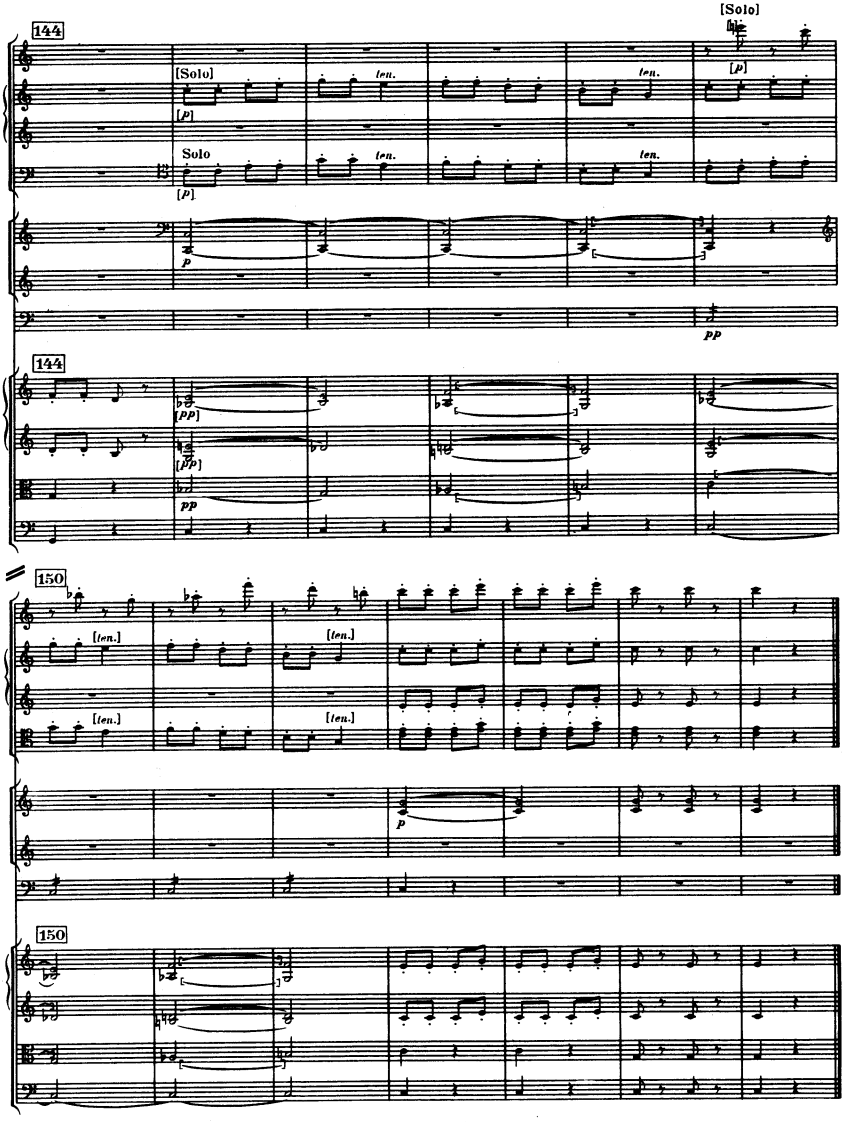

104
[Tutti]
f
[Tutti]
[f]
ff
f
104
[ten.]
[ten.]
ff
f
f
f
Vlc.
B.
109
109


113
[Solo]
p
113
pianissimo e dolce
p
p
p
118
118


124
124
130
[Tutti]
130



*) Autograph kein ♯ no ♯


144
[Solo]
[Solo]
[p]
Solo
[p]
ten.
ten.
ten.
p
pp
144
[pp]
[pp]
pp
150
[ten.]
[ten.]
[ten.]
[ten.]
p
150

III

Menuet

Allegro molto

[Tutti]

2 Flauti

2 Oboi

[Tutti]

2 Fagotti

2 Corni in Sol/G

2 Clarini in Do/C

Timpani in Re-Sol/D-G

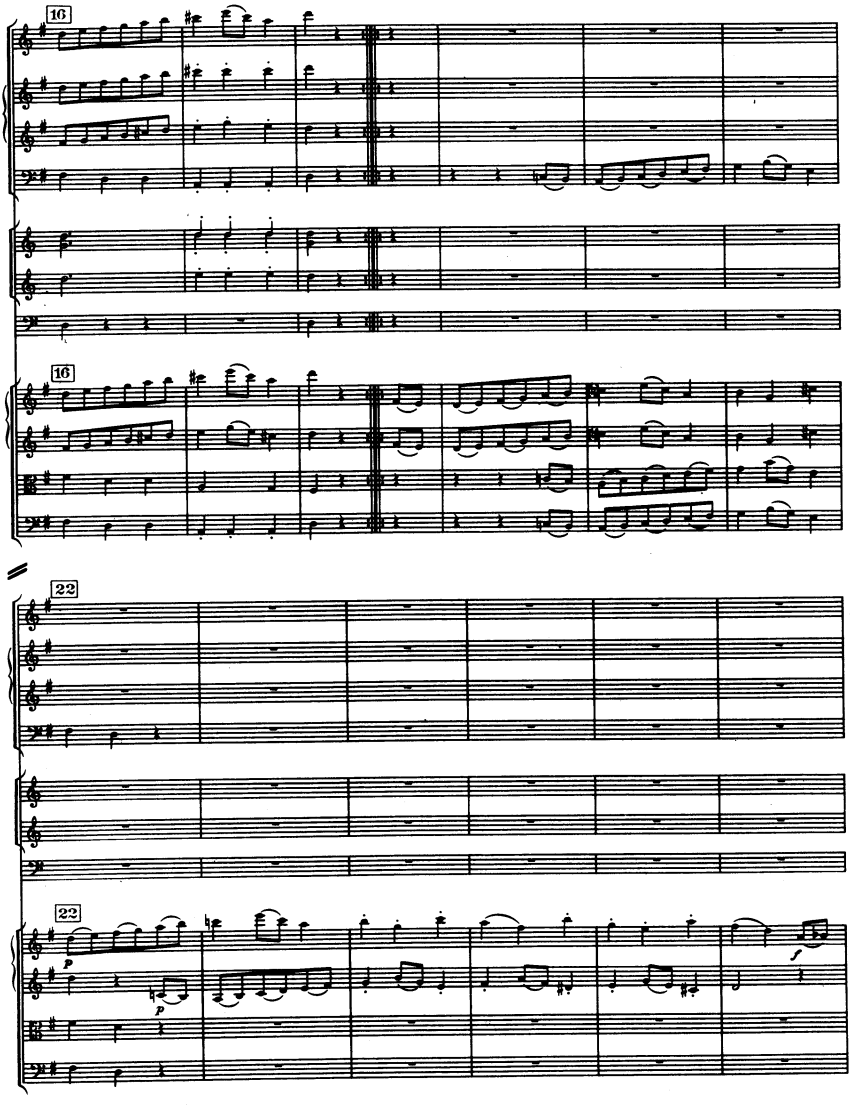
Allegro molto

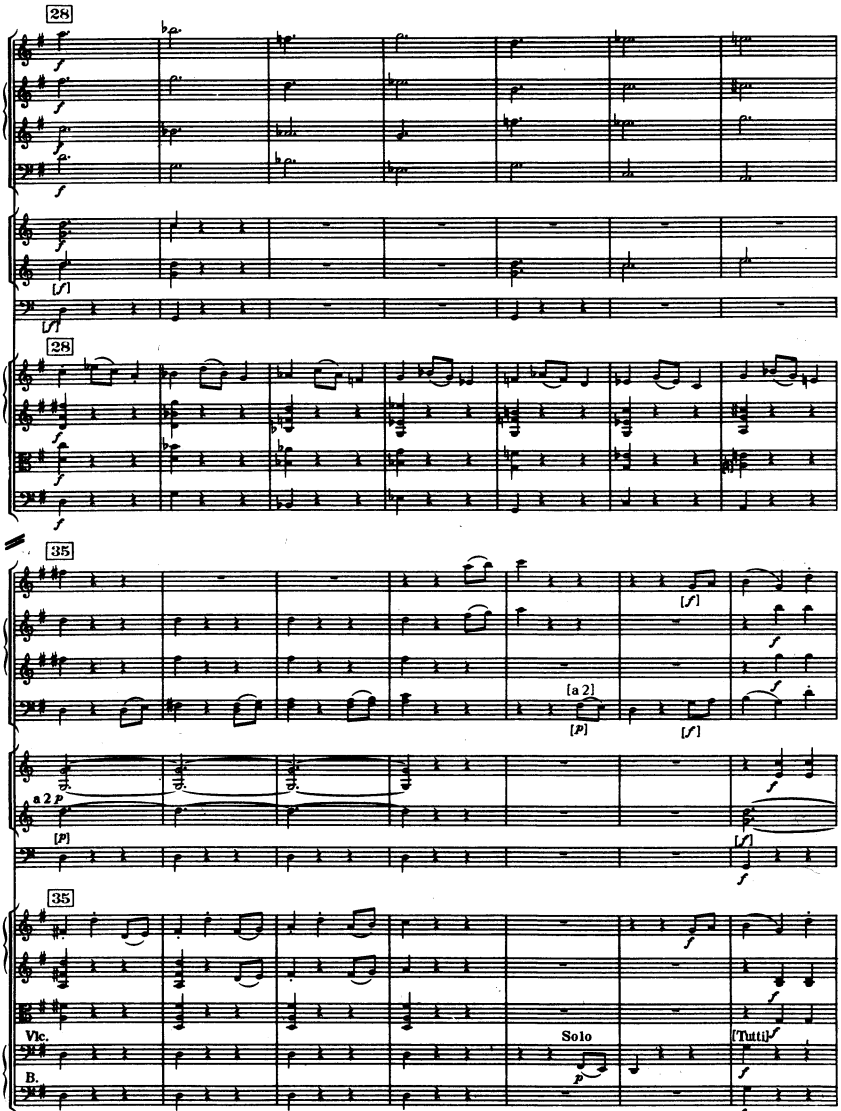
Violino I

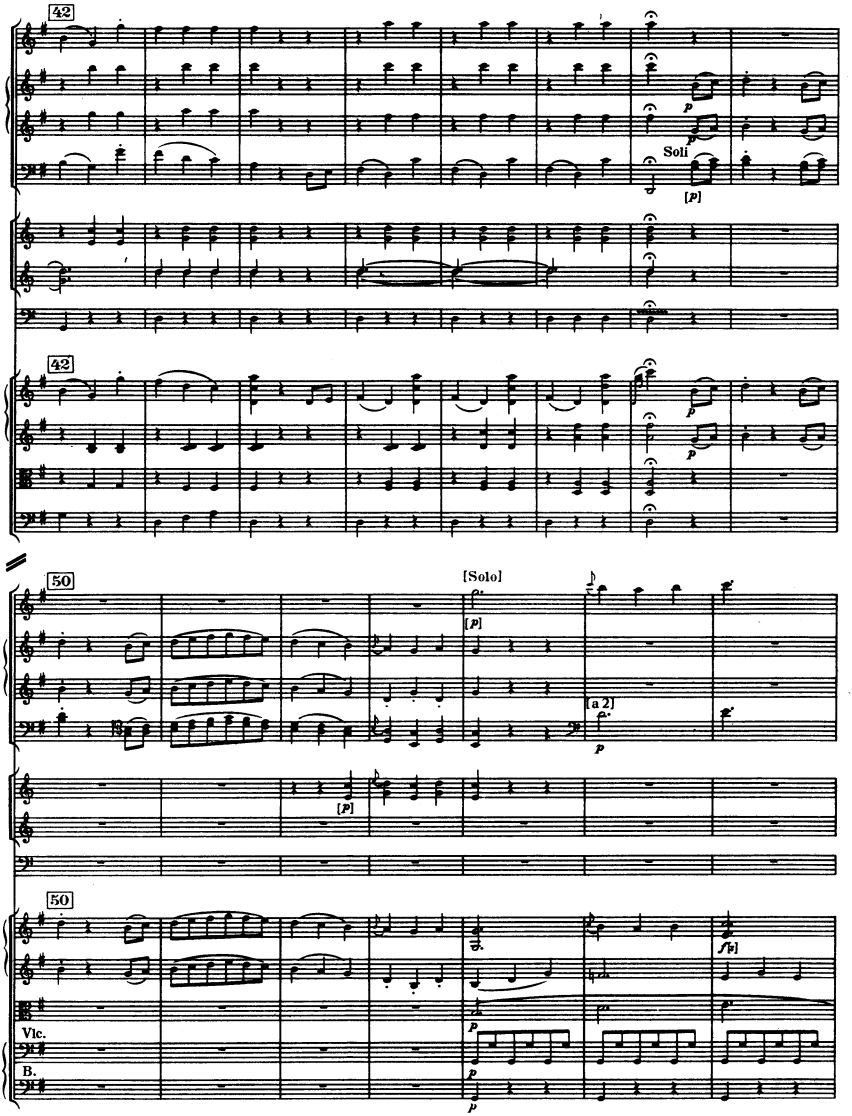
Violino II

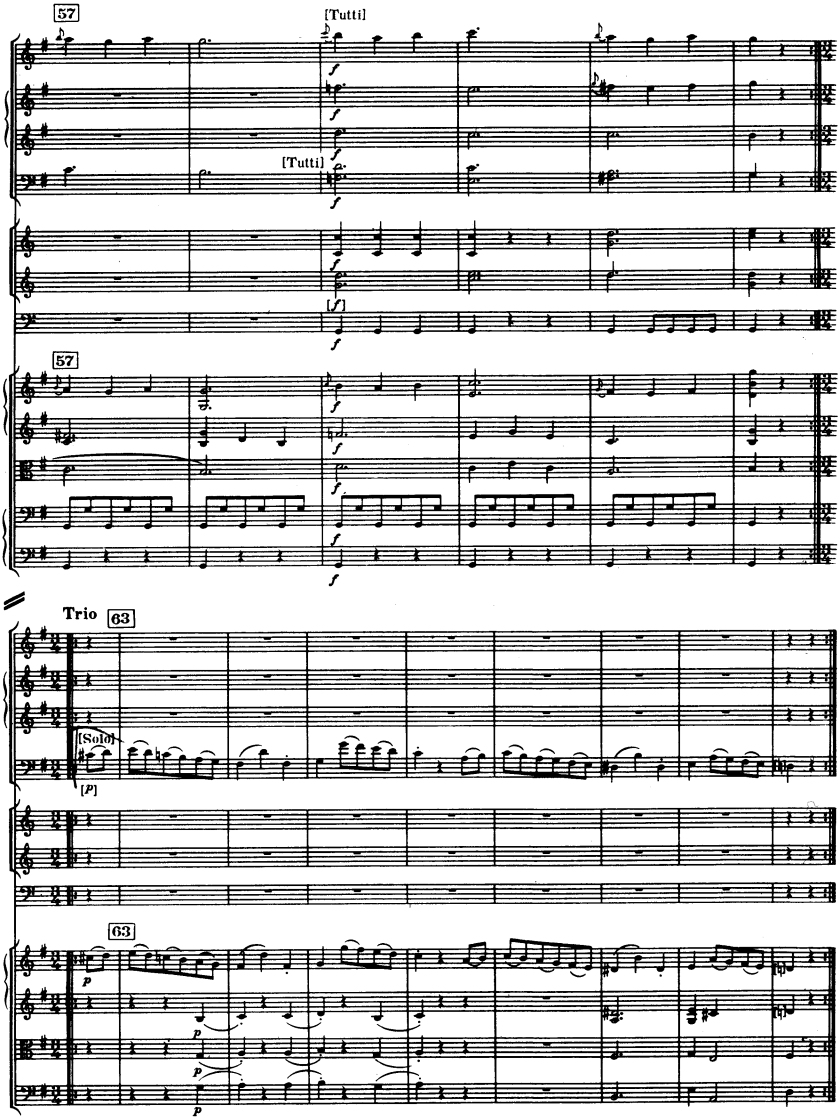
Viola

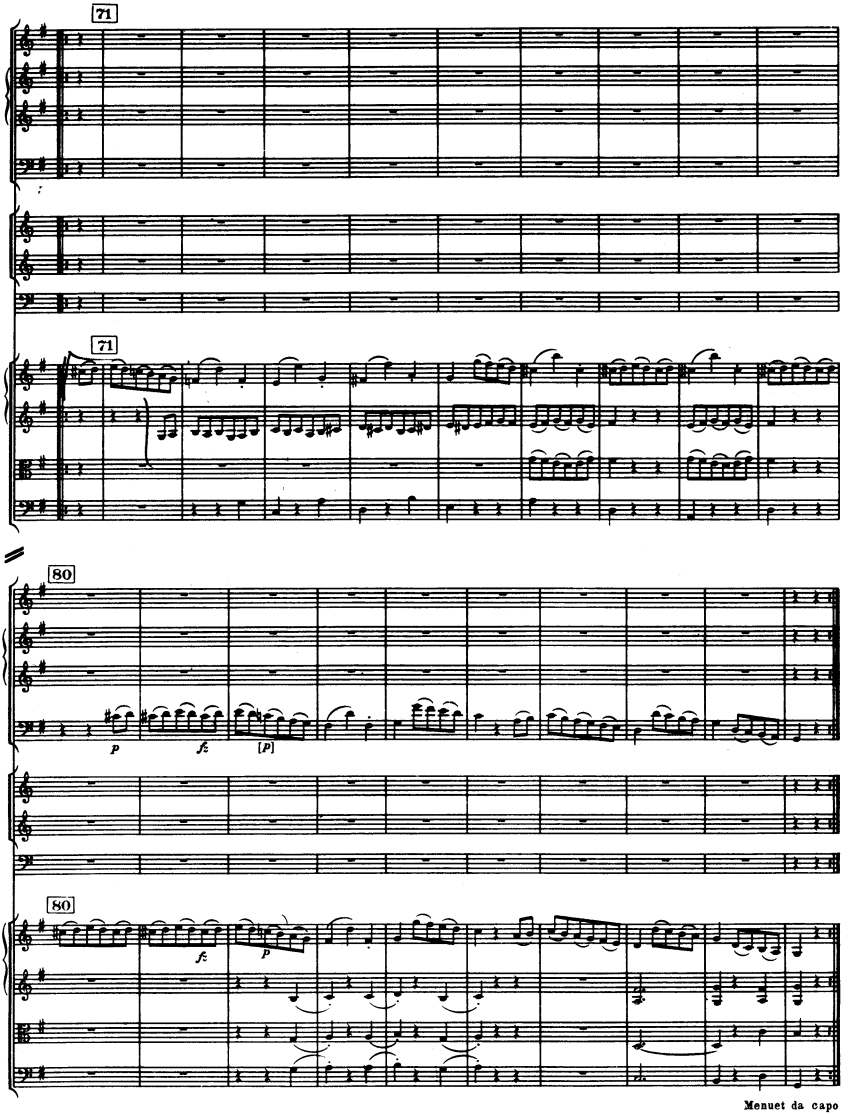
Violoncello e Basso


16
16
22
22
p
p
f


28
28
35
[a 2]
a 2 P
35
Vlc.
B.
Solo
[Tutti]

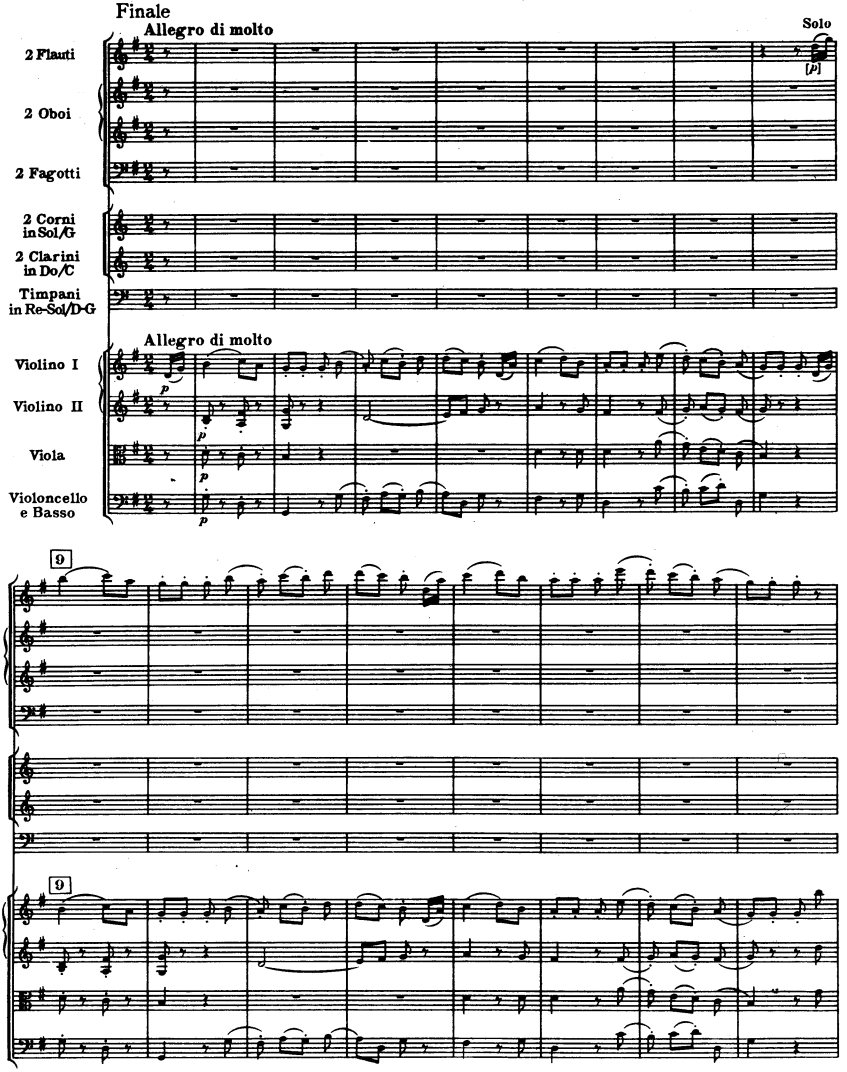

42
Soli
[p]
42
50
[Solo]
[p]
[a 2]
50
Vlc.
B.

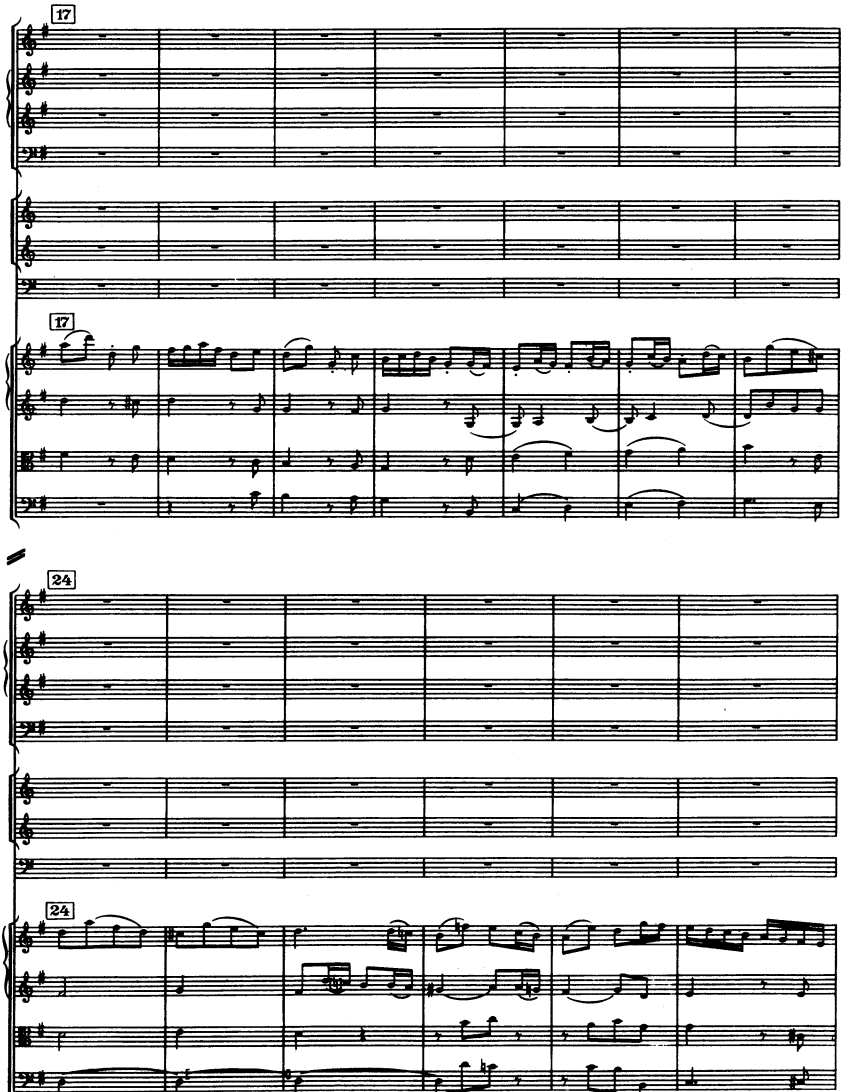

57
[Tutti]
[Tutti]
57
Trio
63
[Solo]
63

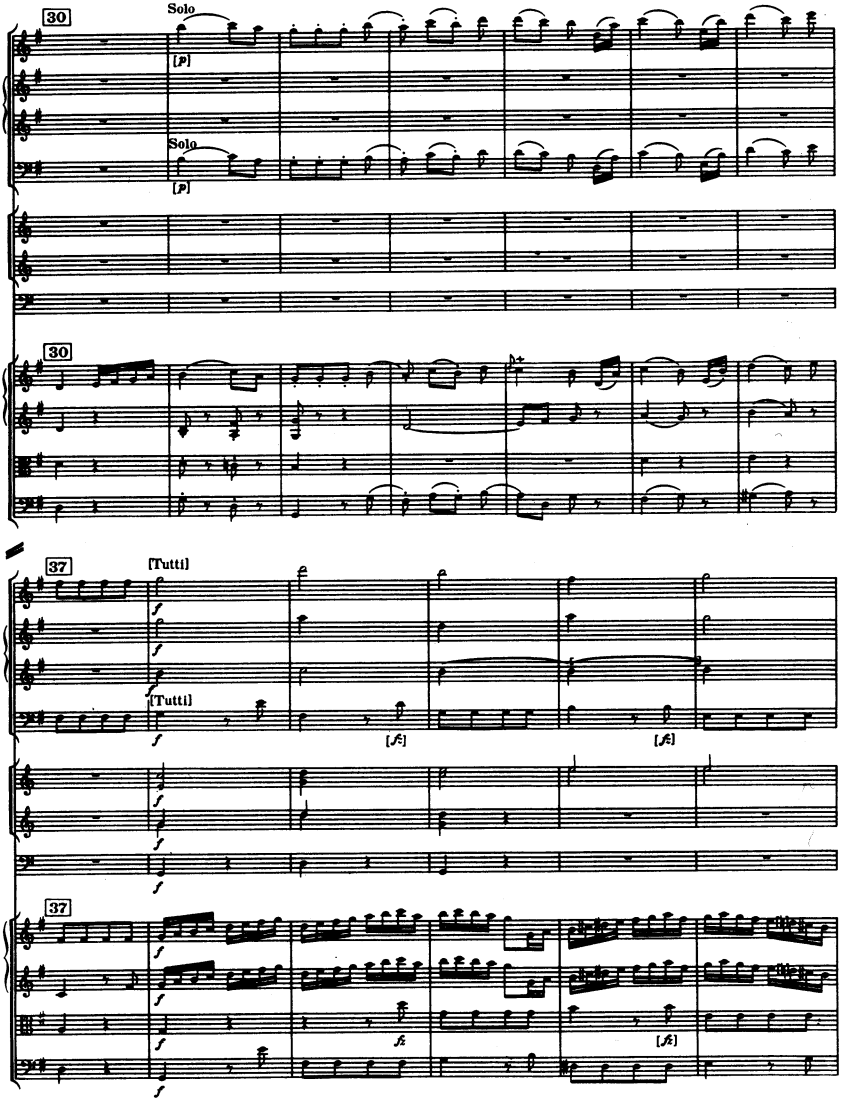


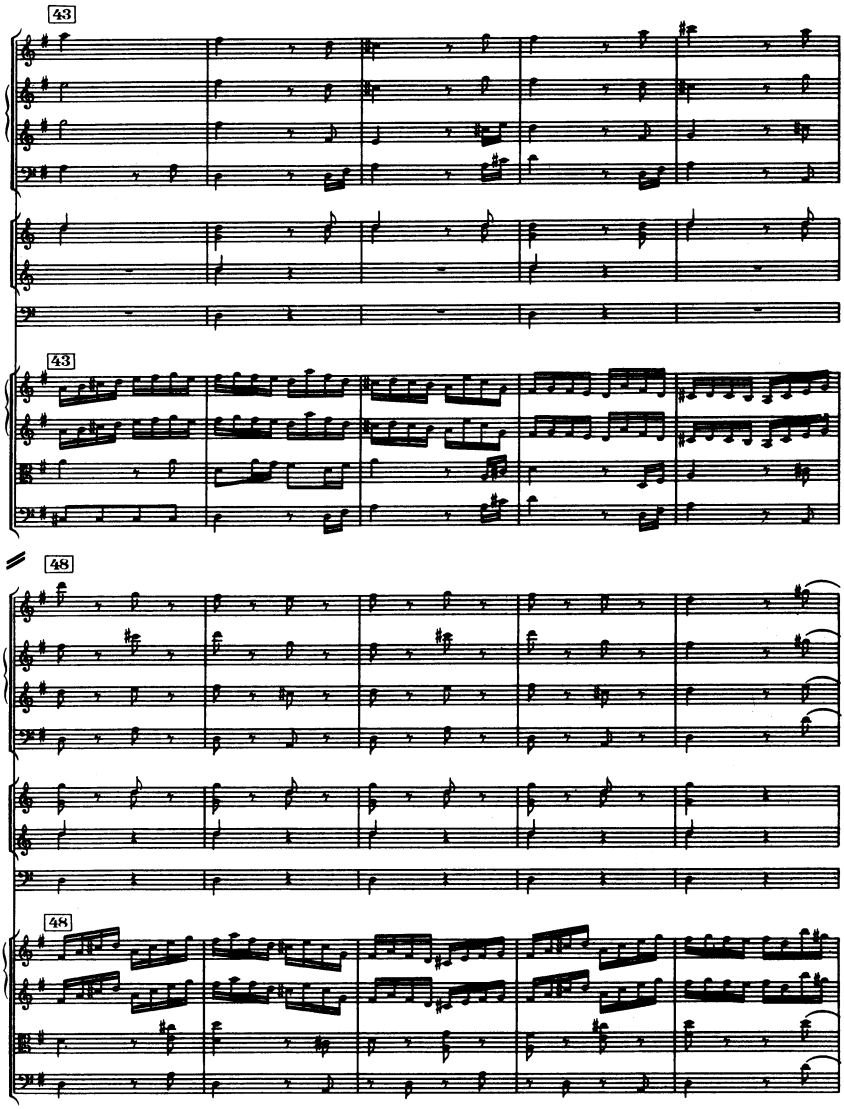
Menuet da capo

IV


Finale
Allegro di molto
Solo
2 Flauti
2 Oboi
2 Fagotti
2 Corni in Sol/G
2 Clarini in Do/C
Timpani in Re-Sol/D-G
Allegro di molto
Violino I
Violino II
Viola
Violoncello e Basso
p
9
9


17
17
24
24


30
Solo
[P]
Solo
[P]
30
37
[Tutti]
[Tutti]
37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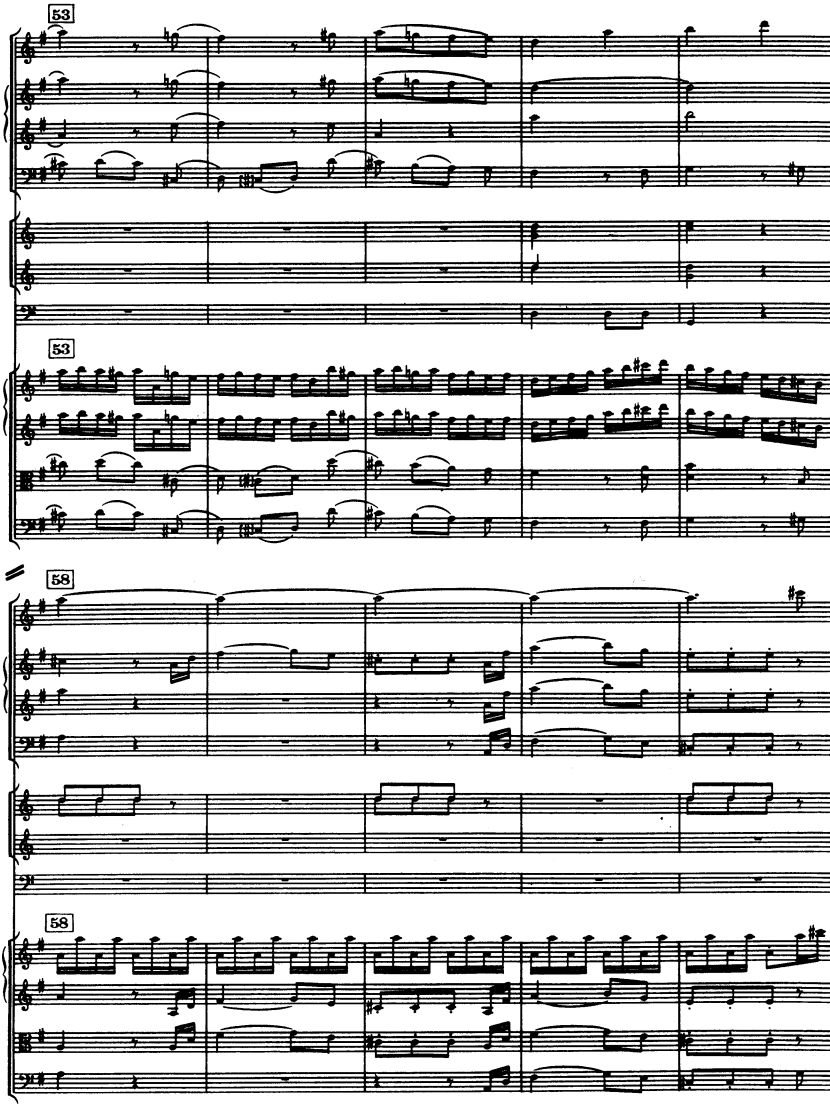
43
48
48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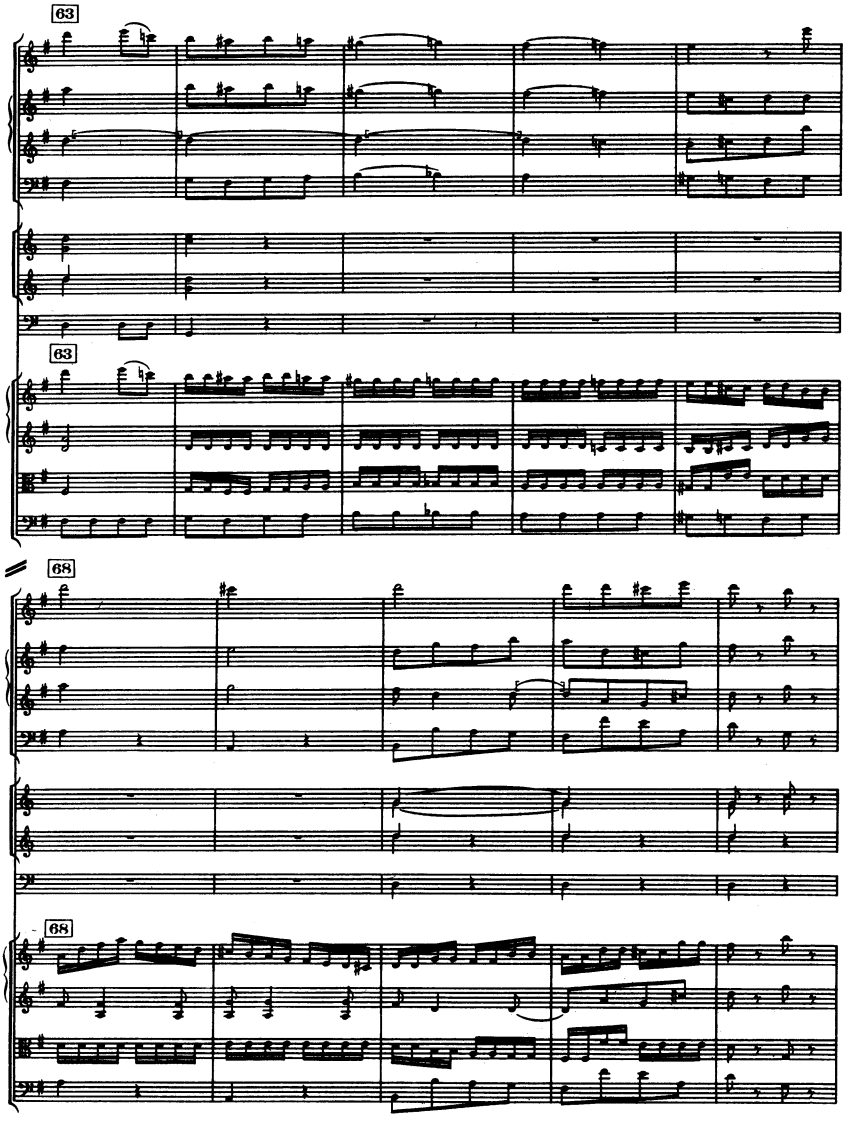
53
58
58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63
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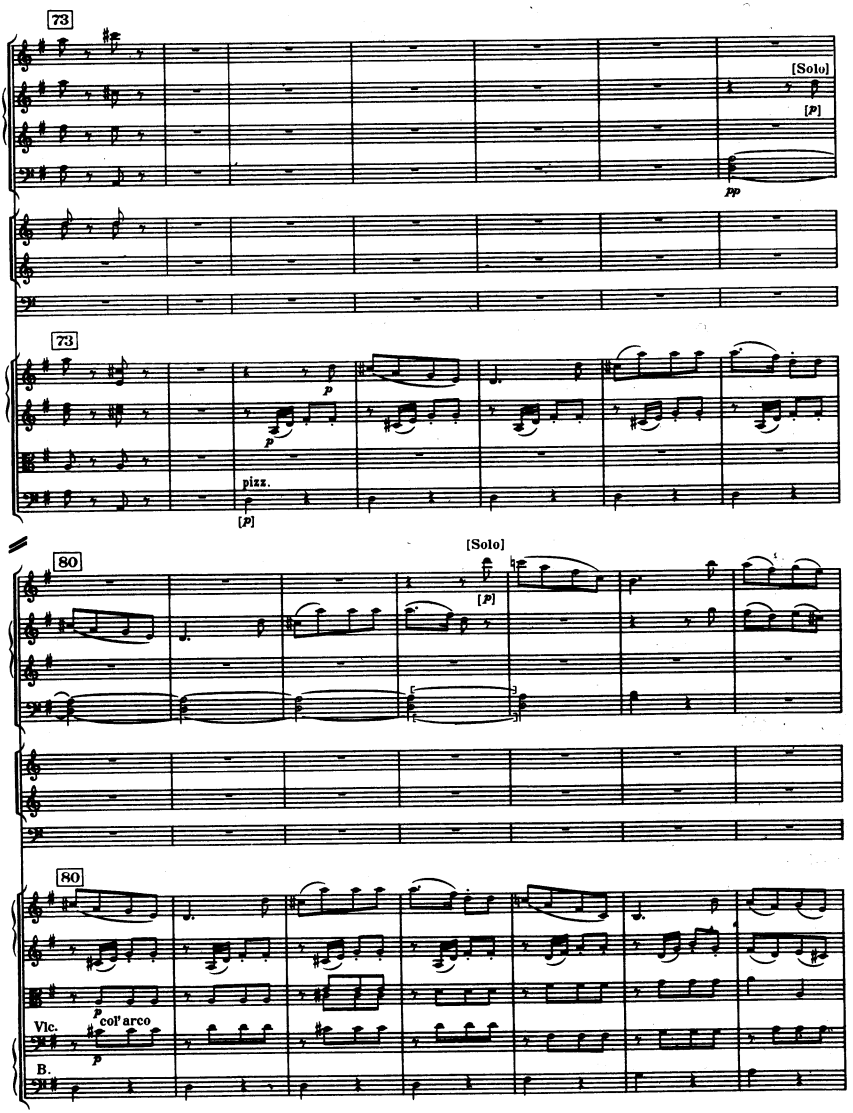
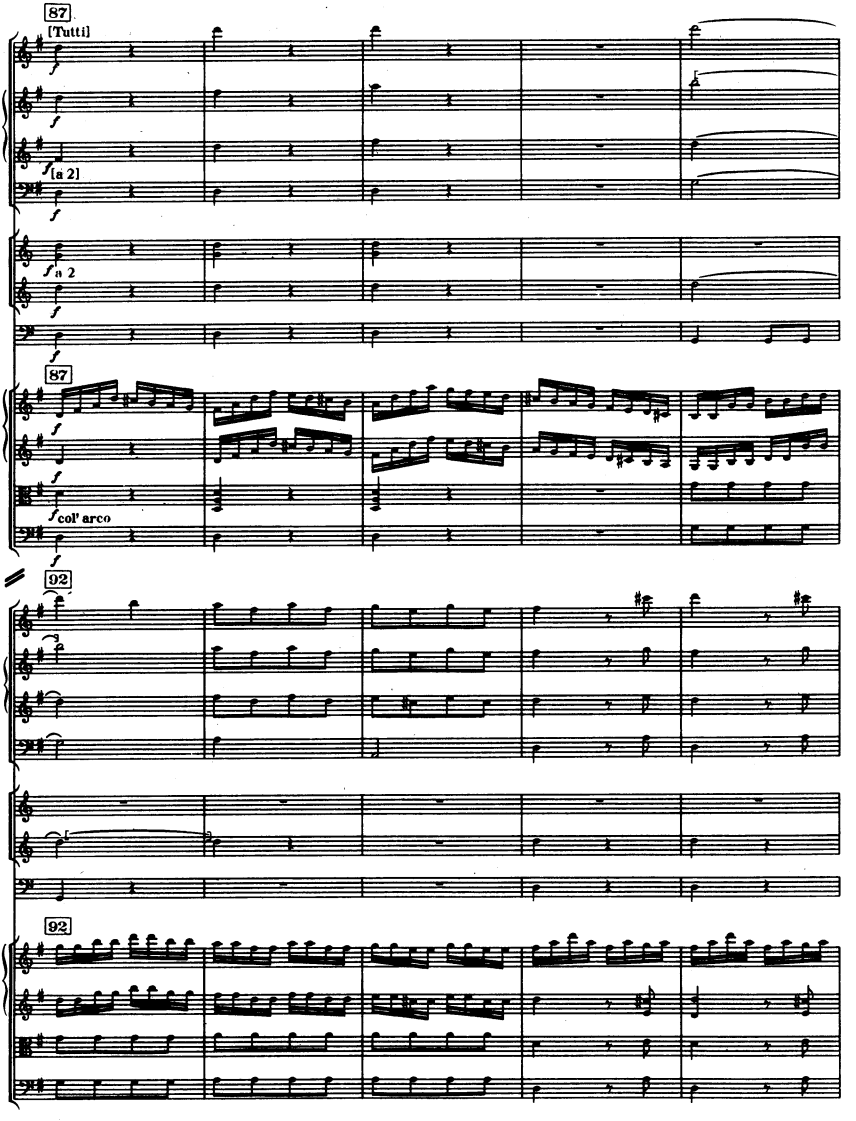
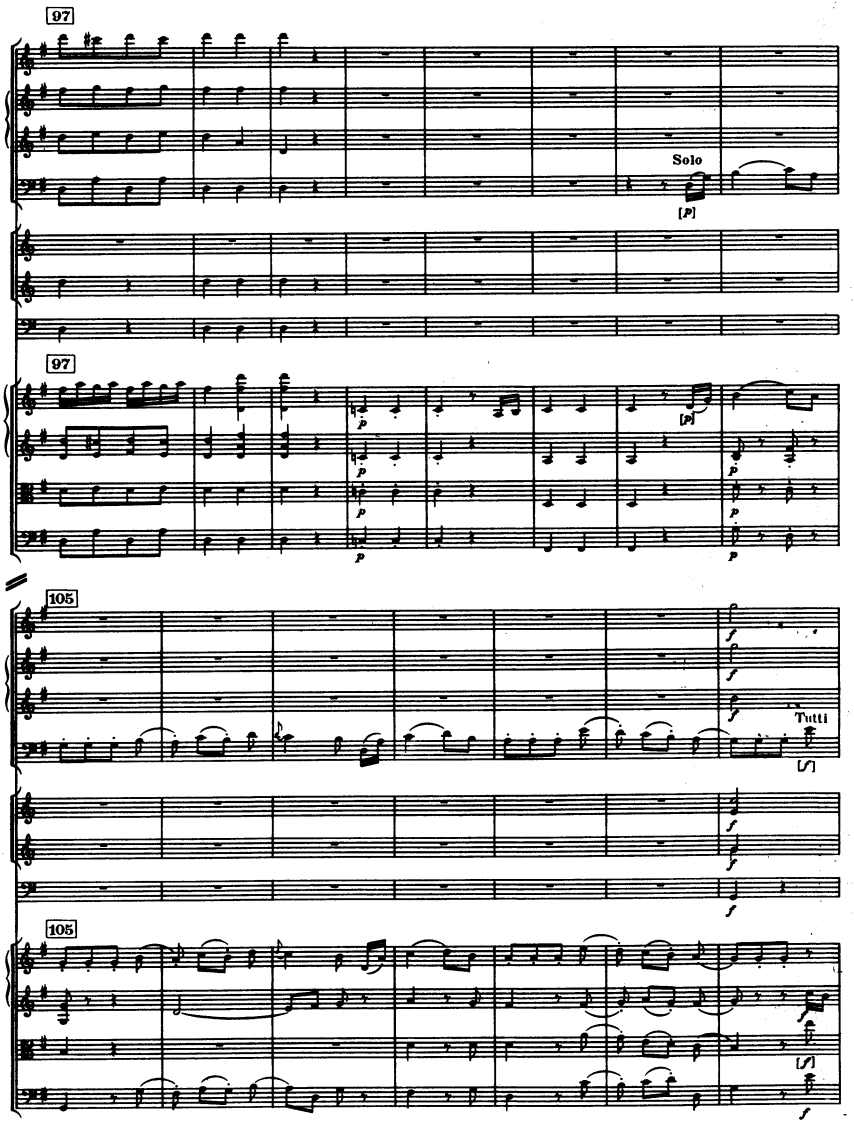
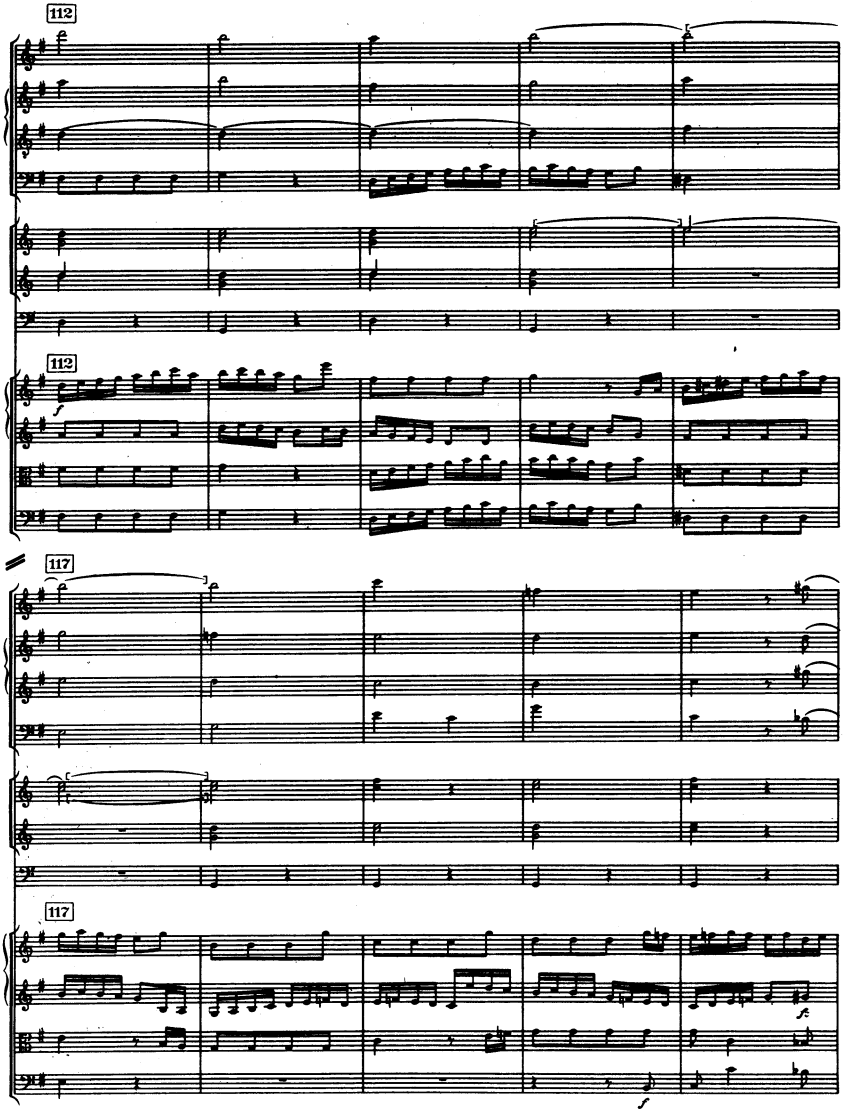
68

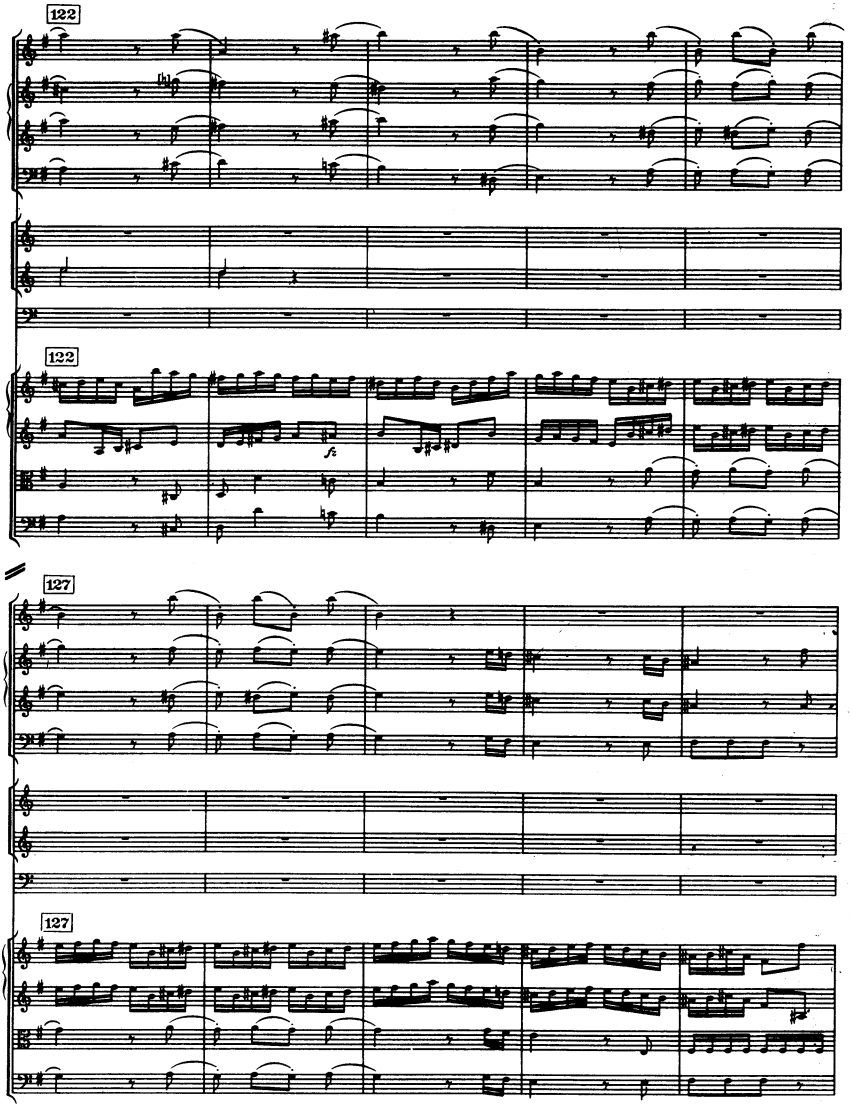


H. M. P. 71


87
[Tutti]
f
[a 2]
a 2
87
col' arco
92
92


97
Solo
[p]
97
[p]
105
Tutti
[f]
105
[f]


112
112
117
117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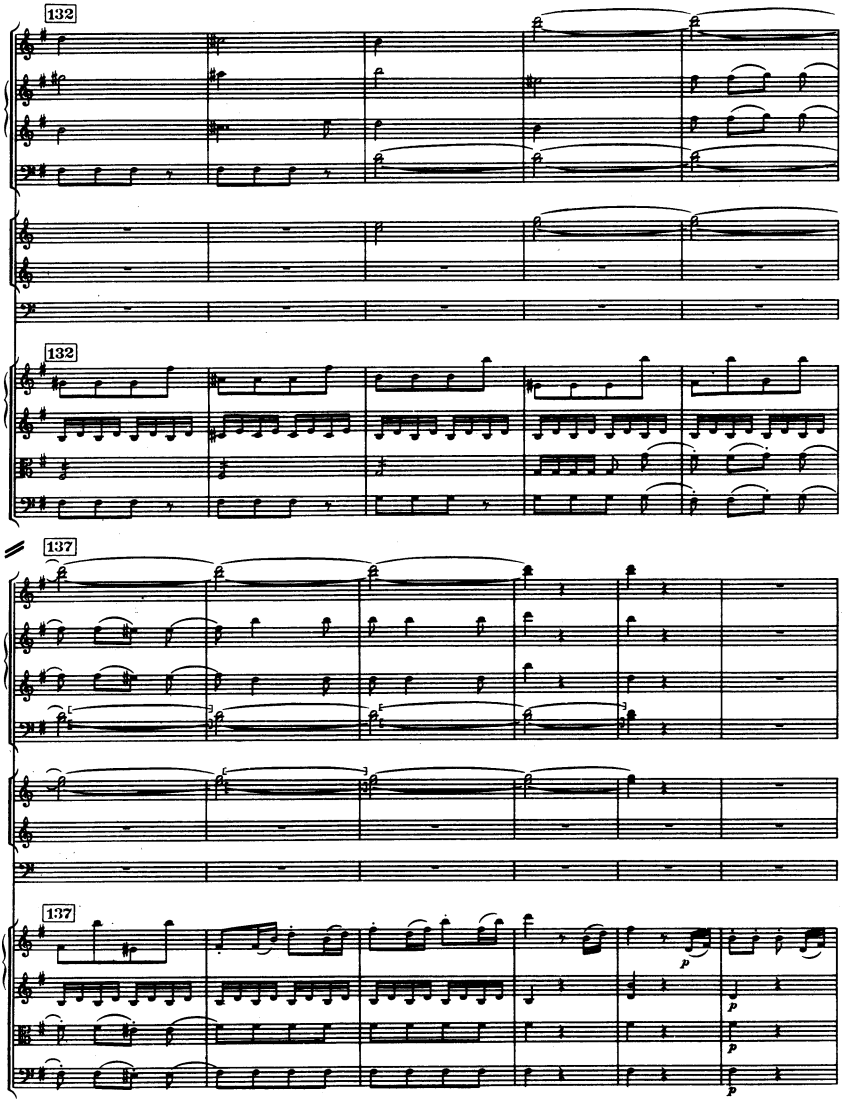
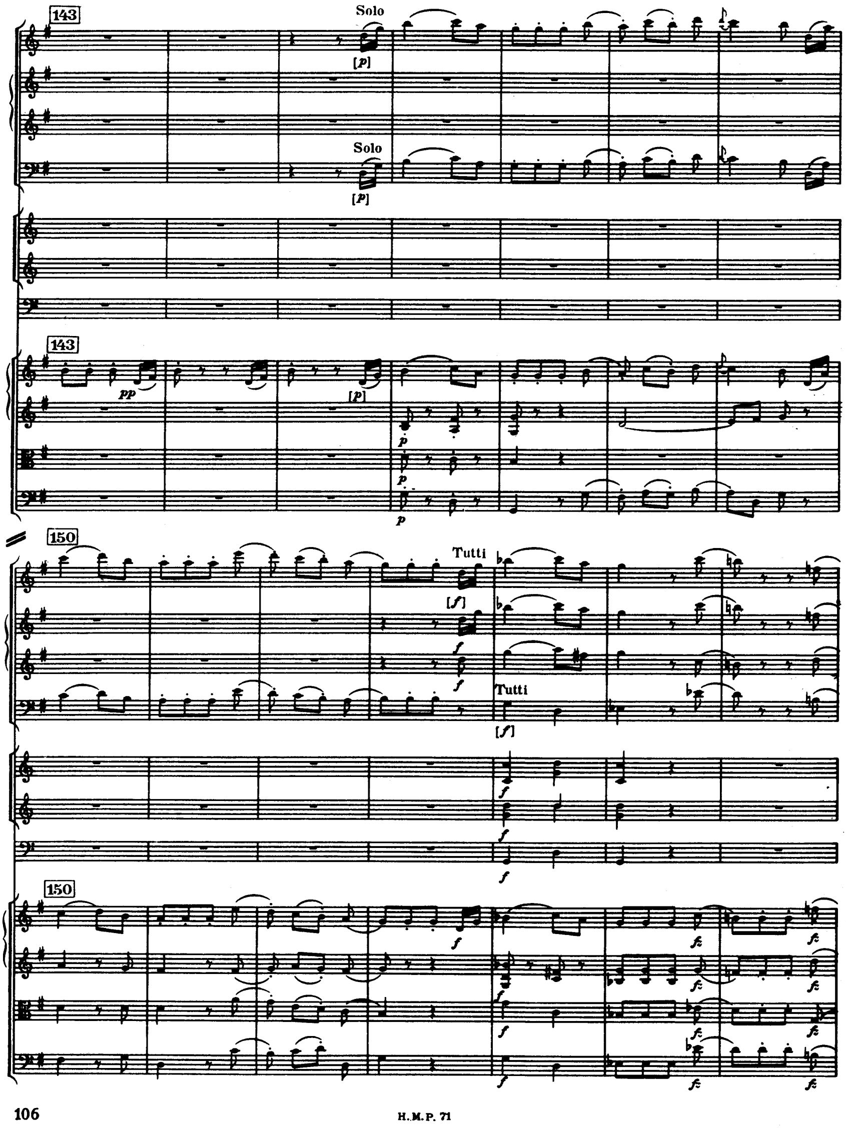
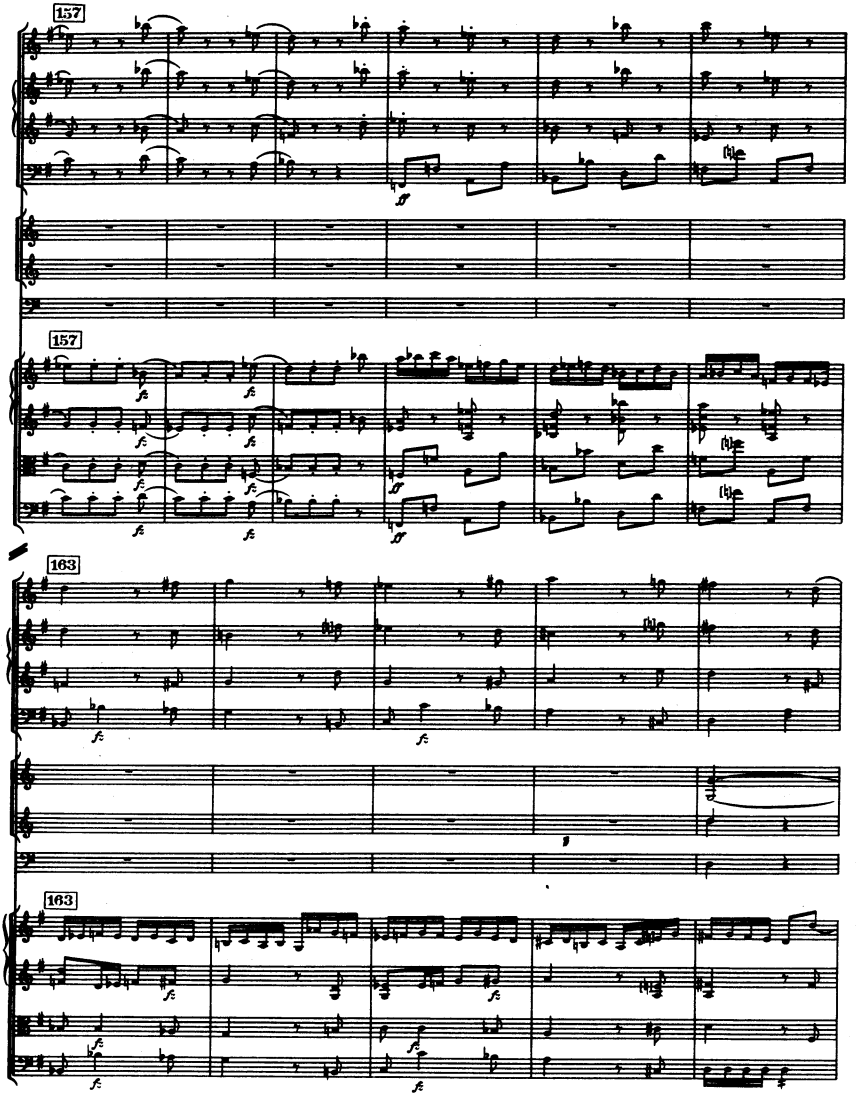
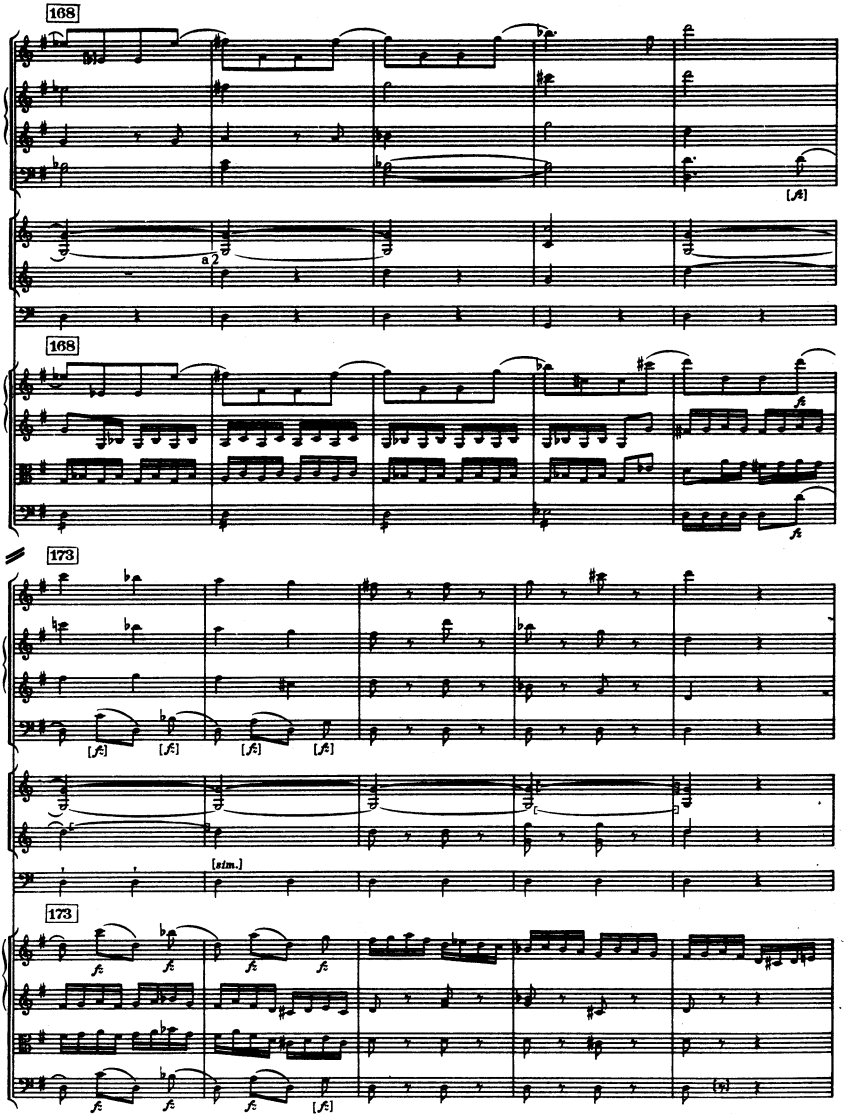
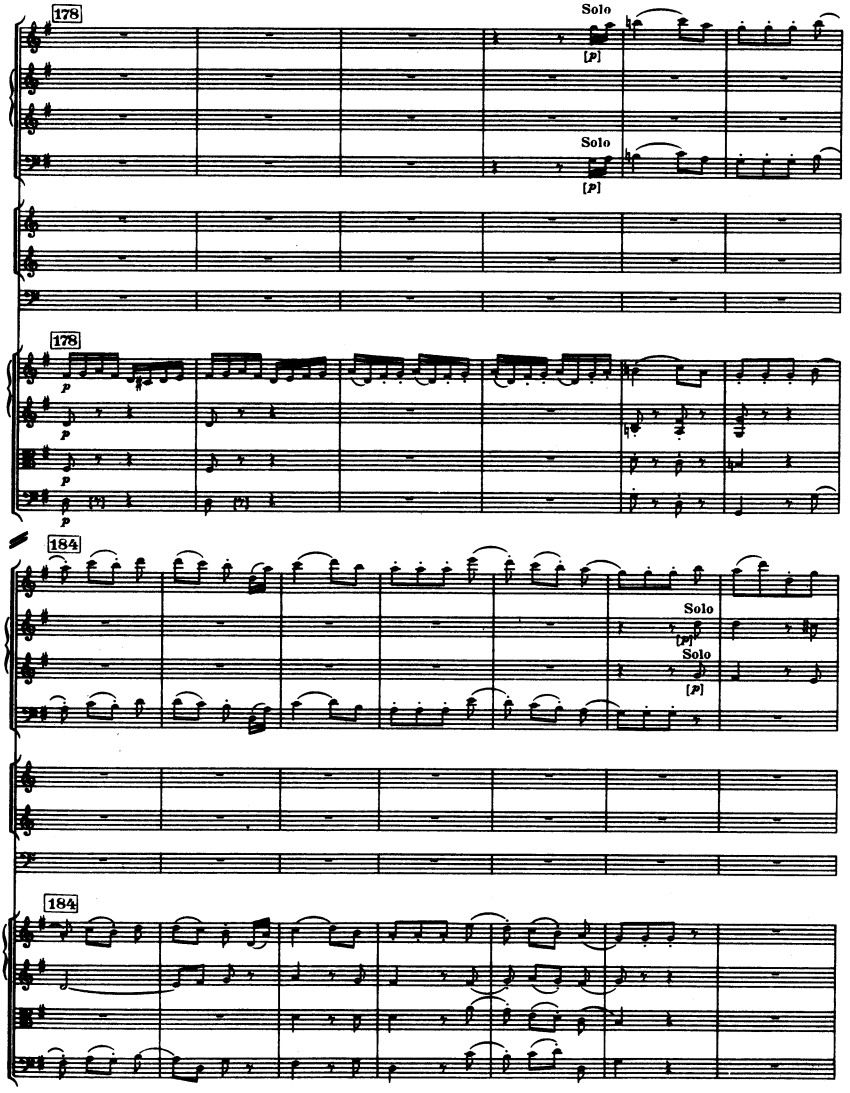
122
127
127

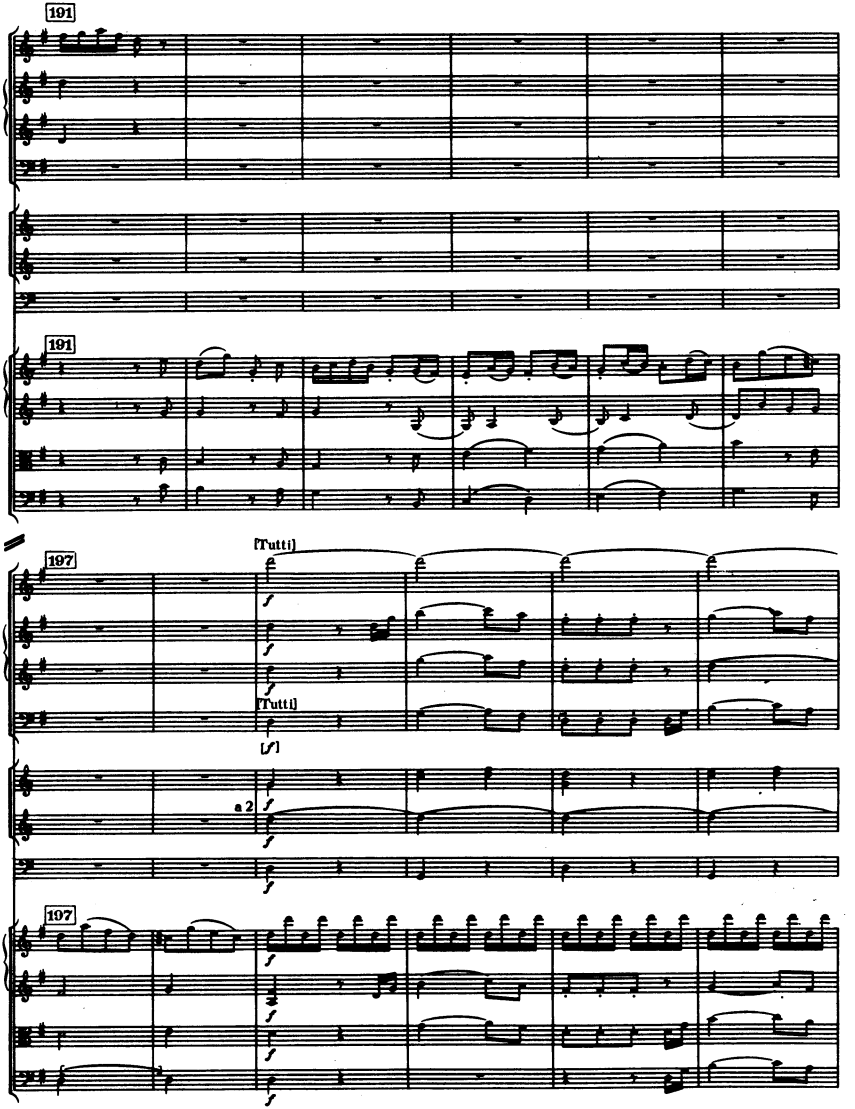

132
132
137
137
p
p
p

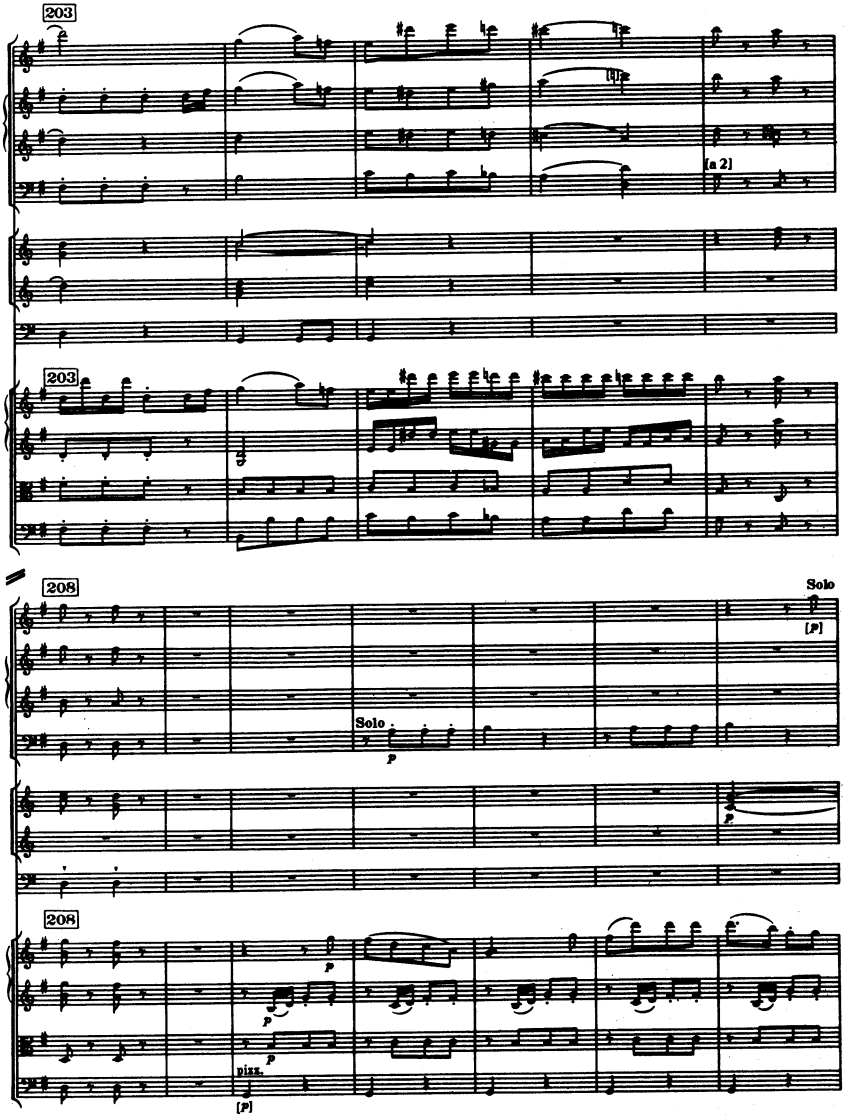

143
Solo
[p]
Solo
[p]
143
pp
[p]
p
p
p
150
Tutti
[f]
f
f
Tutti
[f]
f
f
f
150
f
f
fz
fz
fz
fz
fz
fz
fz
fz

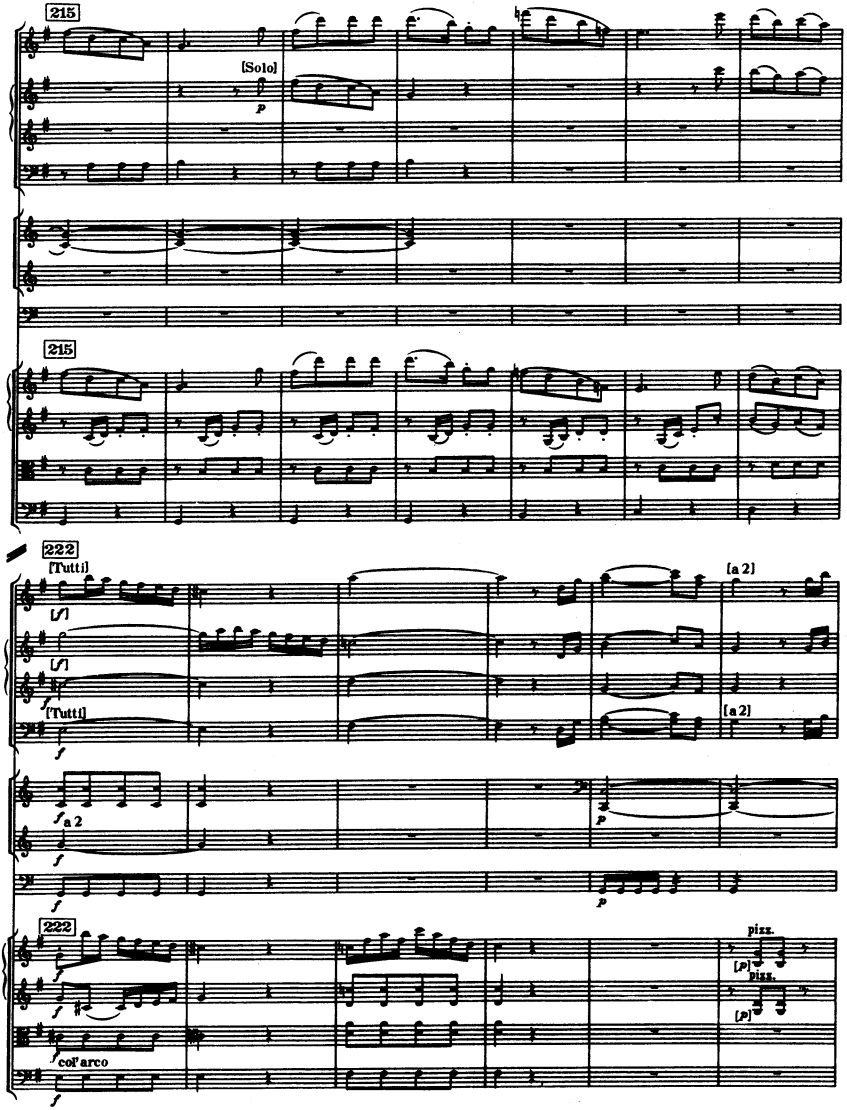

157
157
163
163

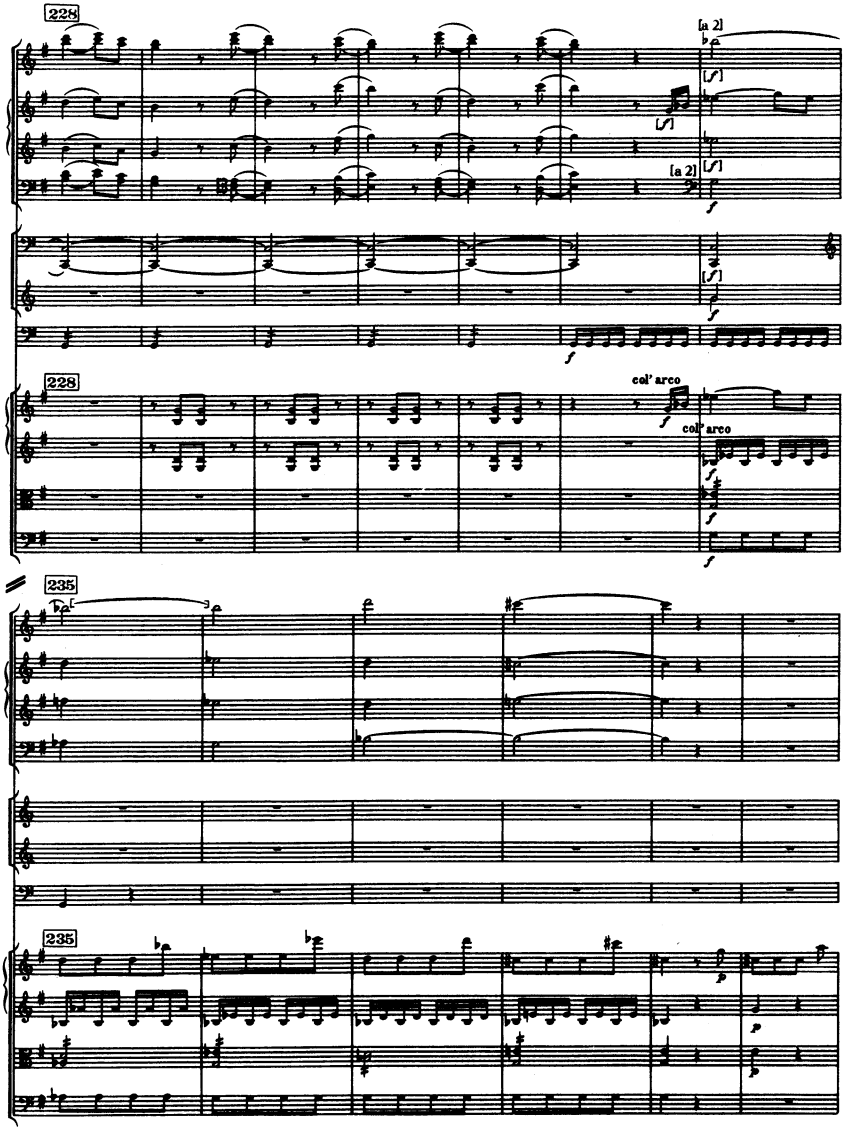

168
[fz]
a 2
168
fz
173
[fz]
[fz]
[fz]
[fz]
[stim.]
173
fz
fz
fz
fz
fz
fz
[fz]

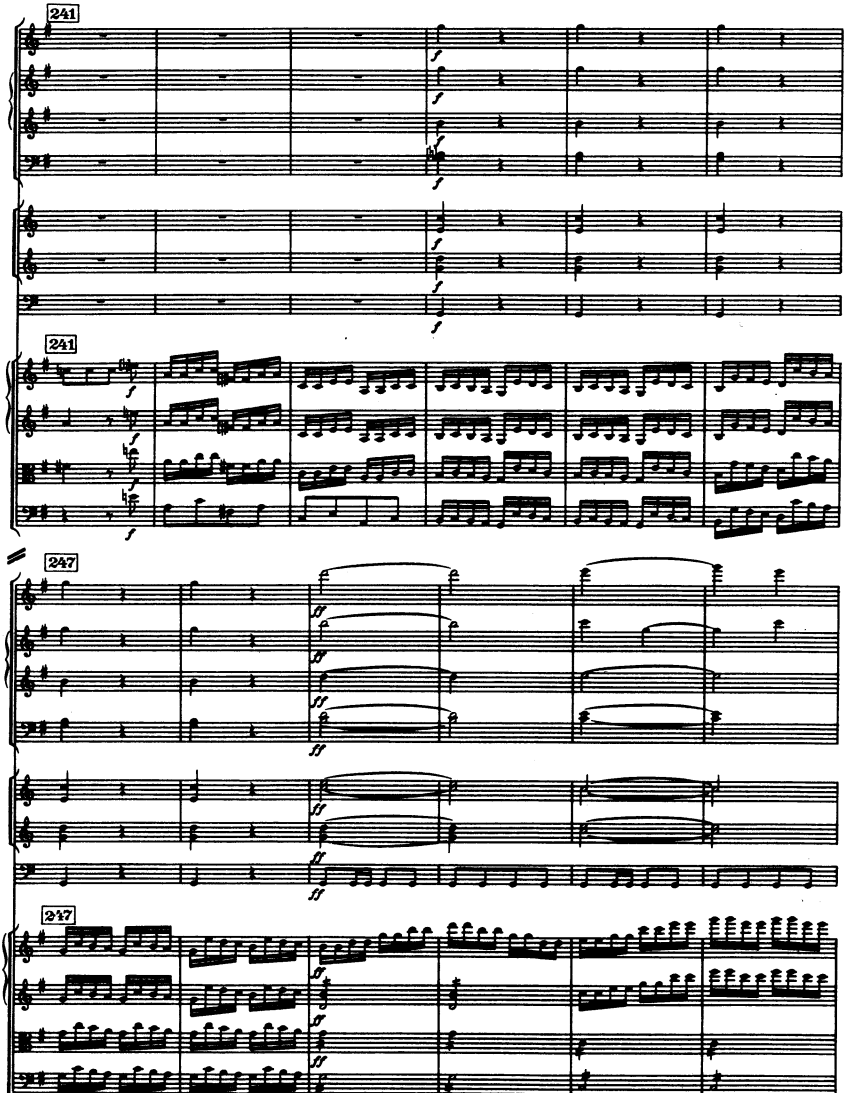

178
Solo
[p]
Solo
[p]
178
p
p
p
p
184
Solo
[p]
Solo
[p]
184

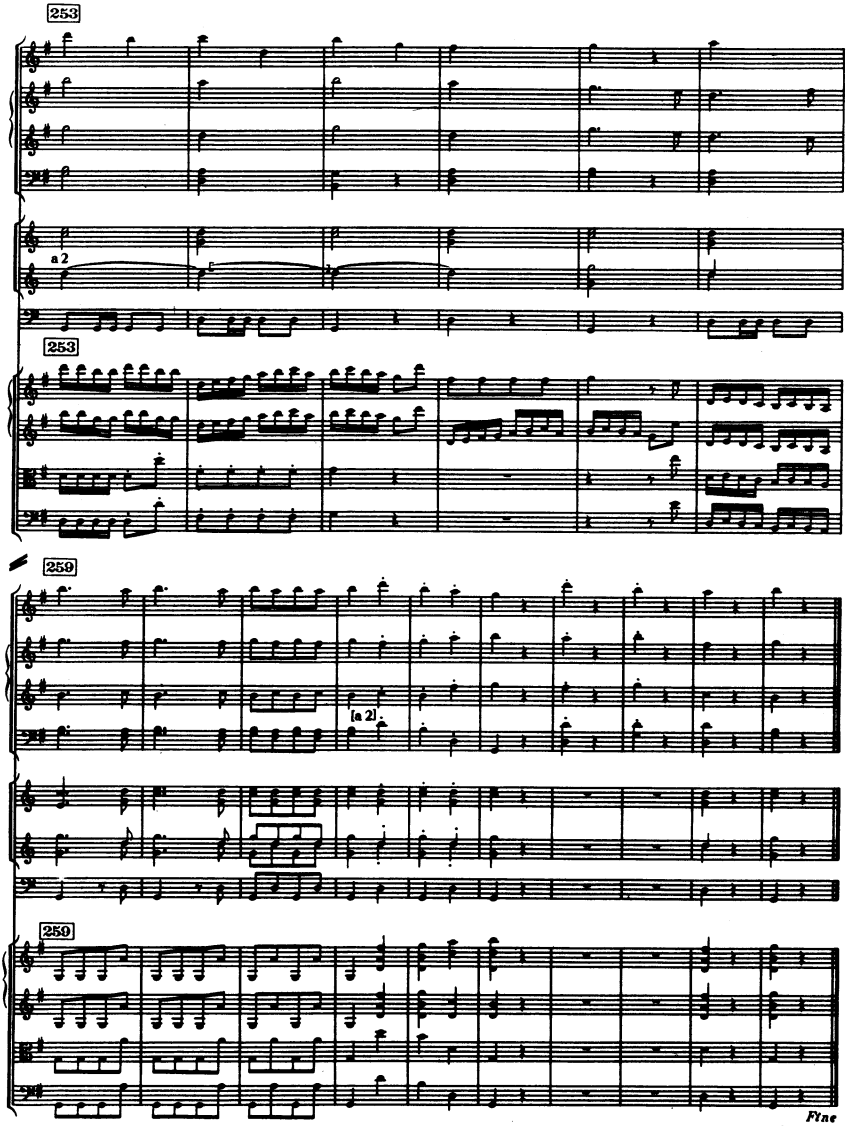

191
191
197
[Tutti]
[Tutti]
[f]
a 2
197


203
[a 2]
203
208
Solo
[p]
Solo
p
p
208
p
p
p
pizz.
[p]


215
[Solo]
p
215
222
[Tutti]
[f]
[f]
[Tutti]
f
[a 2]
[a 2]
f a 2
f
p
222
pizz.
[p]
pizz.
[p]
col arco
f


228
[a 2]
[f]
[a 2]
col' arco
col' arco
235
235


241
241
247
247

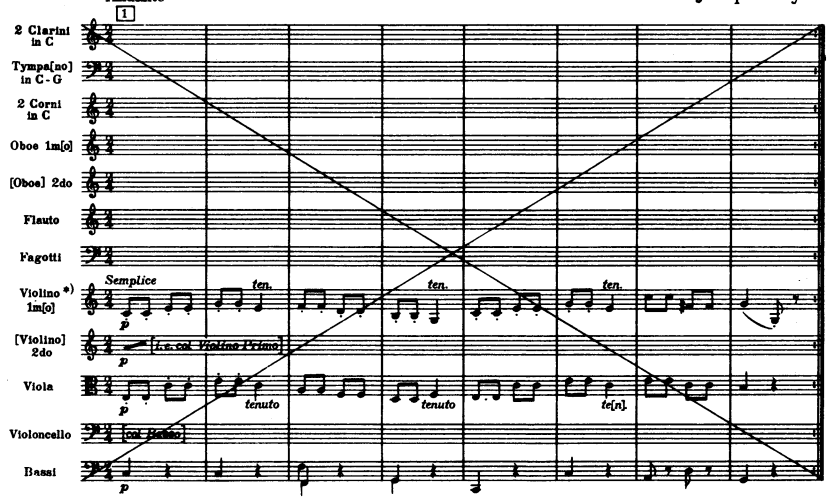


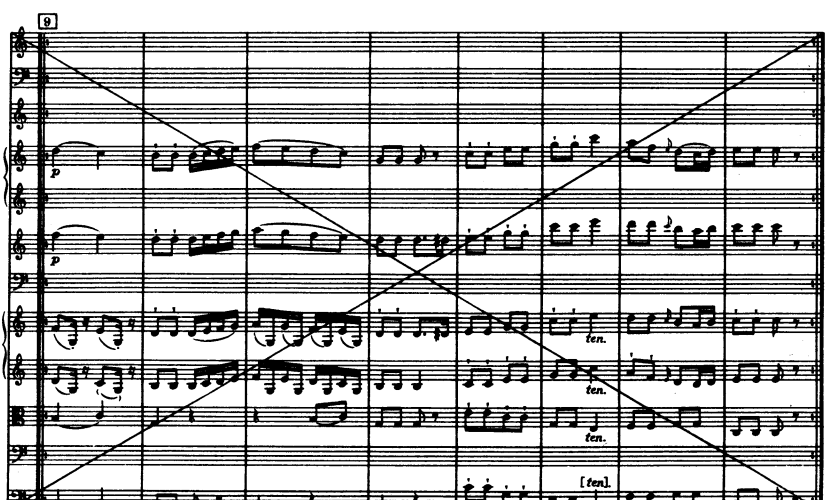
Fine
Laus Deo

ANHANG I / APPENDIX I

Sinfonia No. 94–Urfassung des 2. Satzes
Sinfonia No. 94 – Original Version of Second Movement

Andante — **Joseph Haydn**





*) im Autograph: Violini
in autograph: Violini

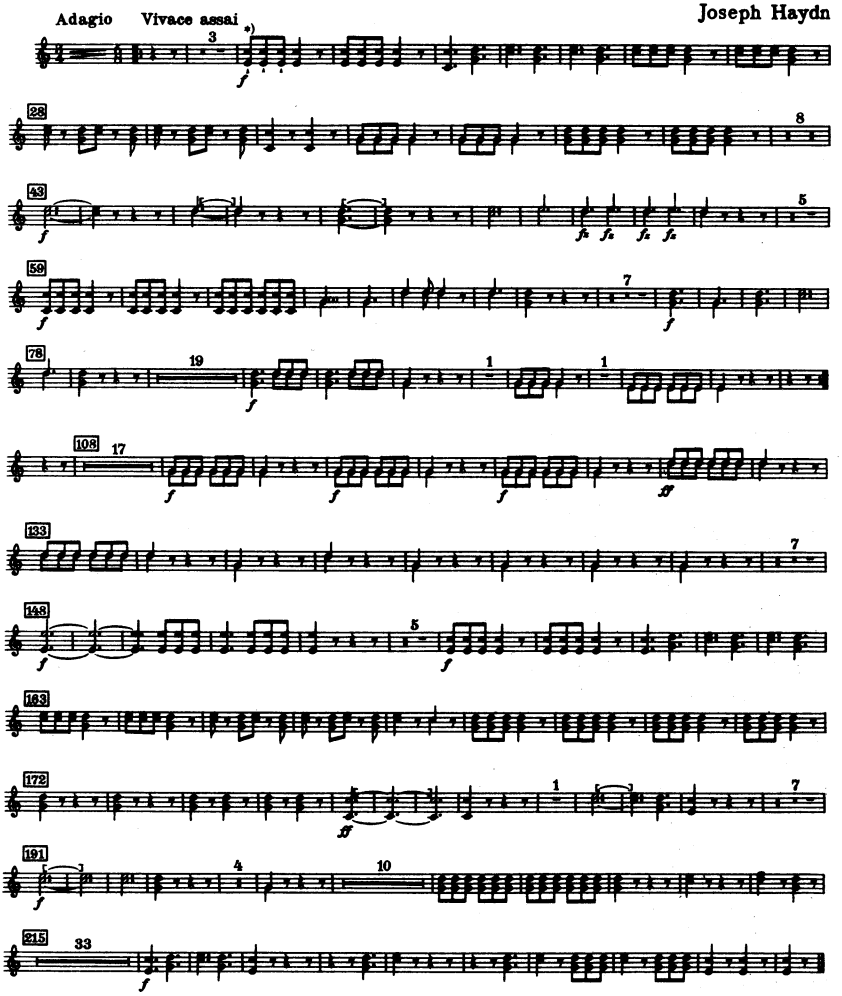
ANHANG II / APPENDIX II

Sinfonia No. 94

2 Clarini in Sol/G

Adagio Vivace assai

Joseph Haydn



*) Durchgekreuzt, darüber „a parte" (siehe S. 118)
Cancelled; above stave "a parte" (see p. 118)

Haydn hatte ursprünglich mit Trompeten in G begonnen (sogenannte „englische" Trompeten, von denen Altenburg im „Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst . . .", Halle, 1795, p. 11, spricht; in Italien wurden sie *trombe piccole* genannt); im Verlaufe der Komposition jedoch, während er darauf Bedacht nahm, die Trompeten nur bis zum geschriebenen e" (= h") zu führen (nur einmal, in Takt 214 des 1. Satzes, verlangt er geschrieben f" [= c"']), muß er festgestellt haben, daß sie zu schwer zu spielen sein würden und vielleicht zu schrill klingen möchten; nach Vollendung des 1. Satzes wechselte er jedenfalls auf C-Trompeten über und schrieb über den ersten Einsatz der originalen (G-) Trompeten-Stimmen (I : 21) „a parte"; gleichzeitig strich er die G-Stimmen aus. Die C-Trompeten-Stimmen für den 1. Satz stehen auf einem separaten Blatt am Ende des MS. Inzwischen war er zum 3. und 4. Satz gelang und nahm in der Partitur C-Trompeten (der langsame Satz hätte auf jeden Fall C-Trompeten gehabt).

Haydn originally started to use trumpets in G (the so-called "English" trumpets referred to in Altenburg's "Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst . . .", Halle, 1795, p. 11; in Italy they were called *trombe piccole);* but while he was very careful to use them mainly up to written e" (= b"), and only writes written f" once (= c"'), at I : 214, he must have decided that they would be too difficult to play and perhaps also too shrill; for after having completed the first movement he changed to C trumpets and wrote, at the first entrance of the original (G) trumpet parts (I : 21), "a parte" over the stave, crossing out the discarded parts. The C trumpet parts for I are on a separate sheet at the end of the MS. By the time he got to the third and fourth movts., Haydn put C trumpets in the score (the slow movt. would have had parts in C as a matter of course).

Sinfonia No. 95

C-moll / C minor

(H. C. R. LANDON)

Flauto

2 Oboi

2 Fagotti

2 Corni in Mi♭ e Do

2 Clarini (Trombe) in Do

Timpani

Violino I

Violino II

Viola

Violoncello Solo

Violoncello

Basso

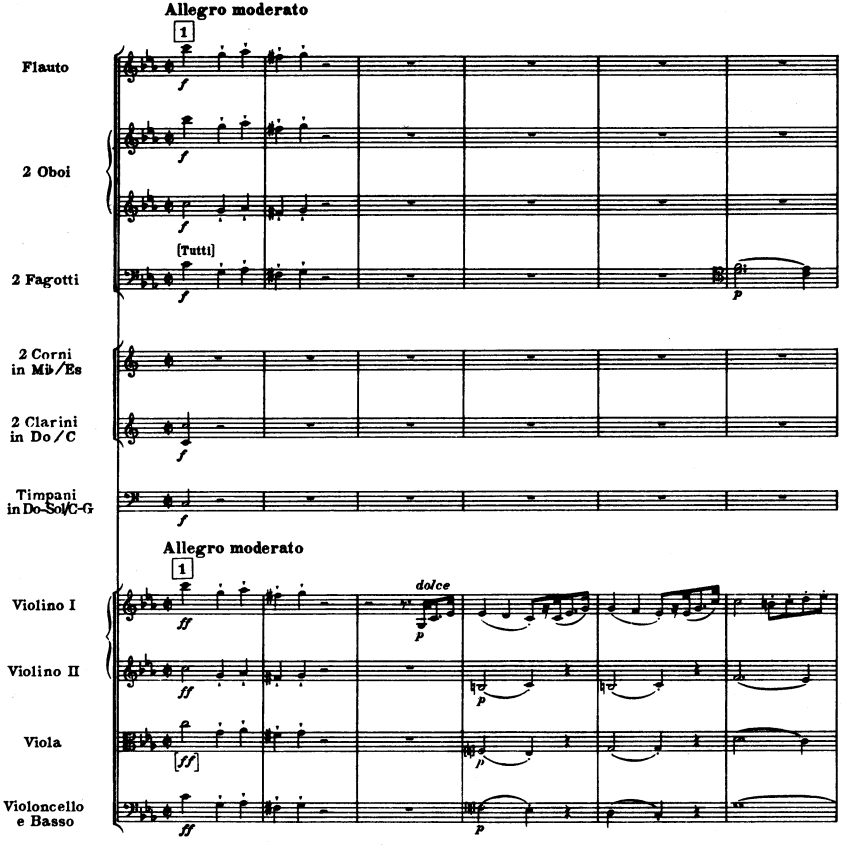
ca. 25 Min.

SINFONIA No. 95

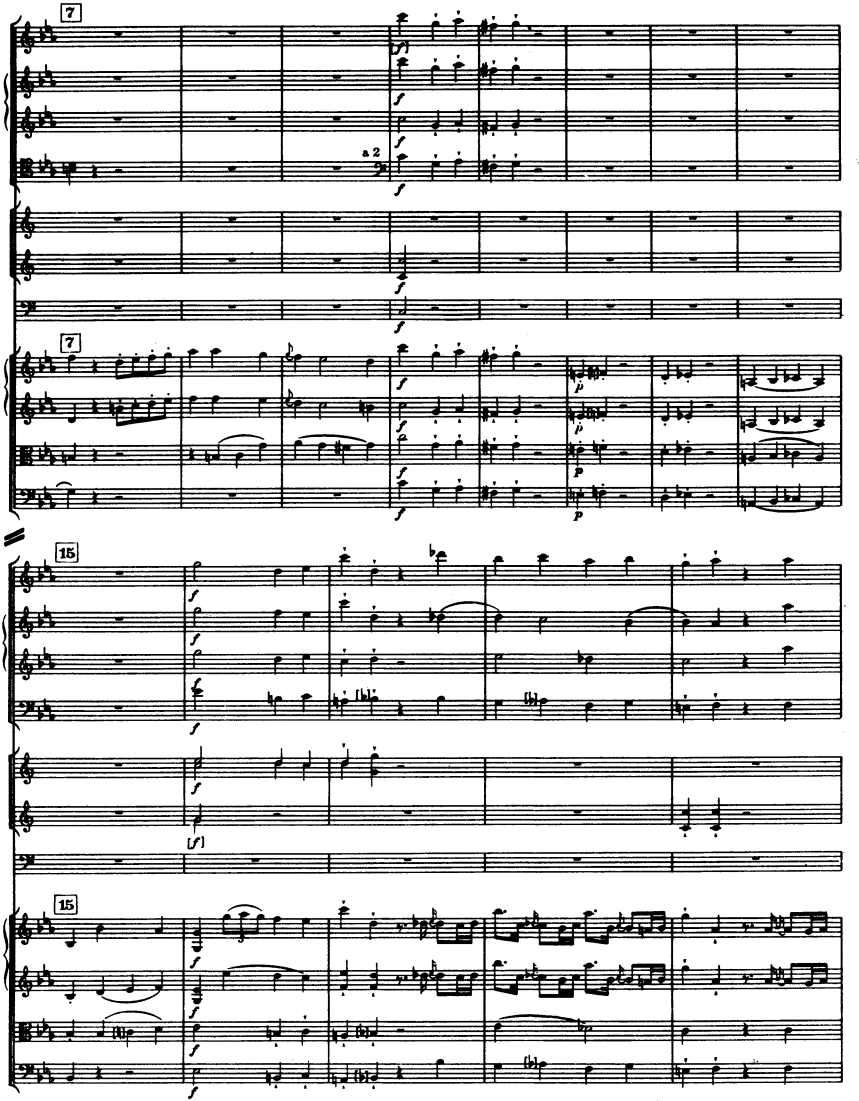
(London, 1791)

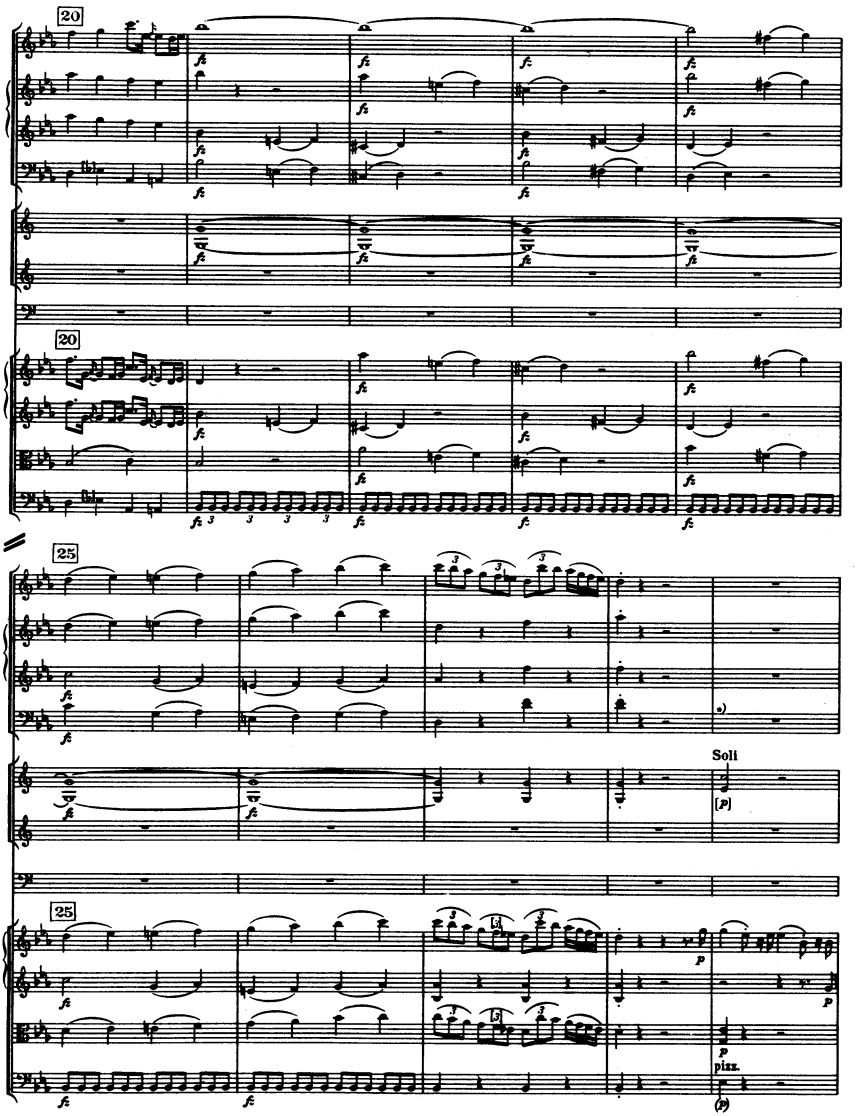
Joseph Haydn

I

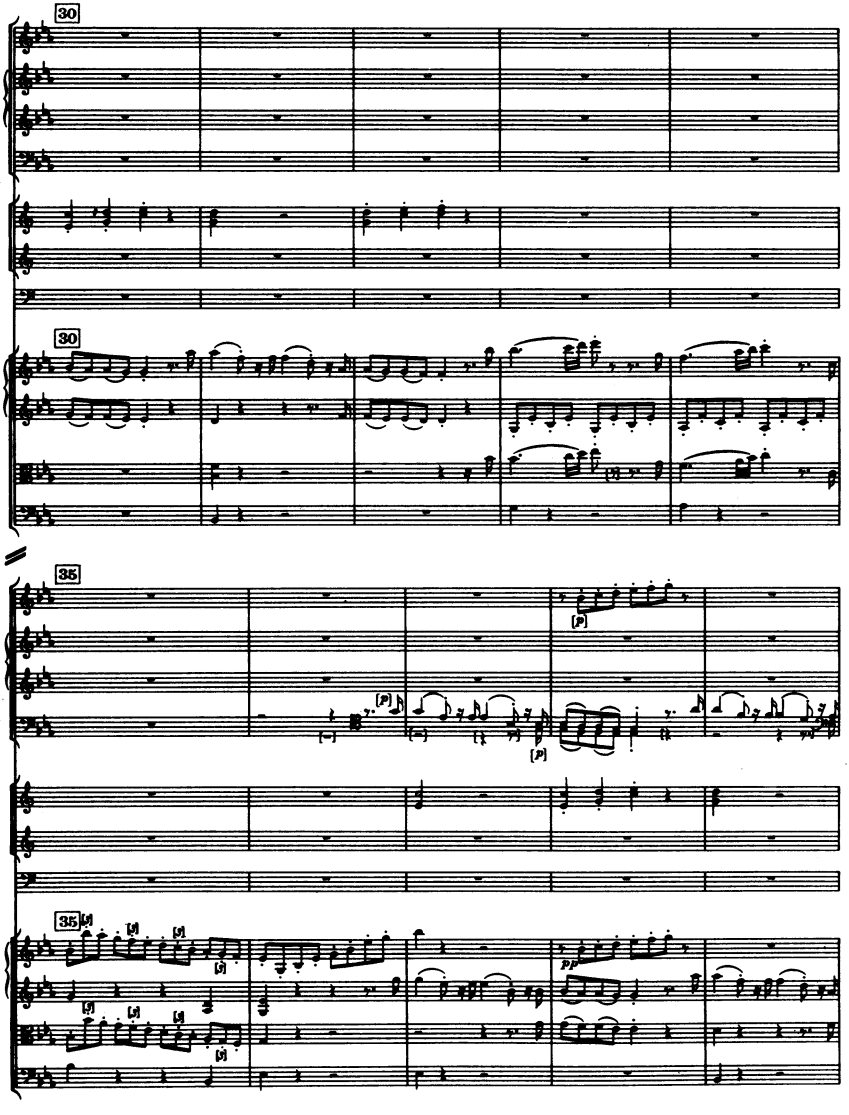


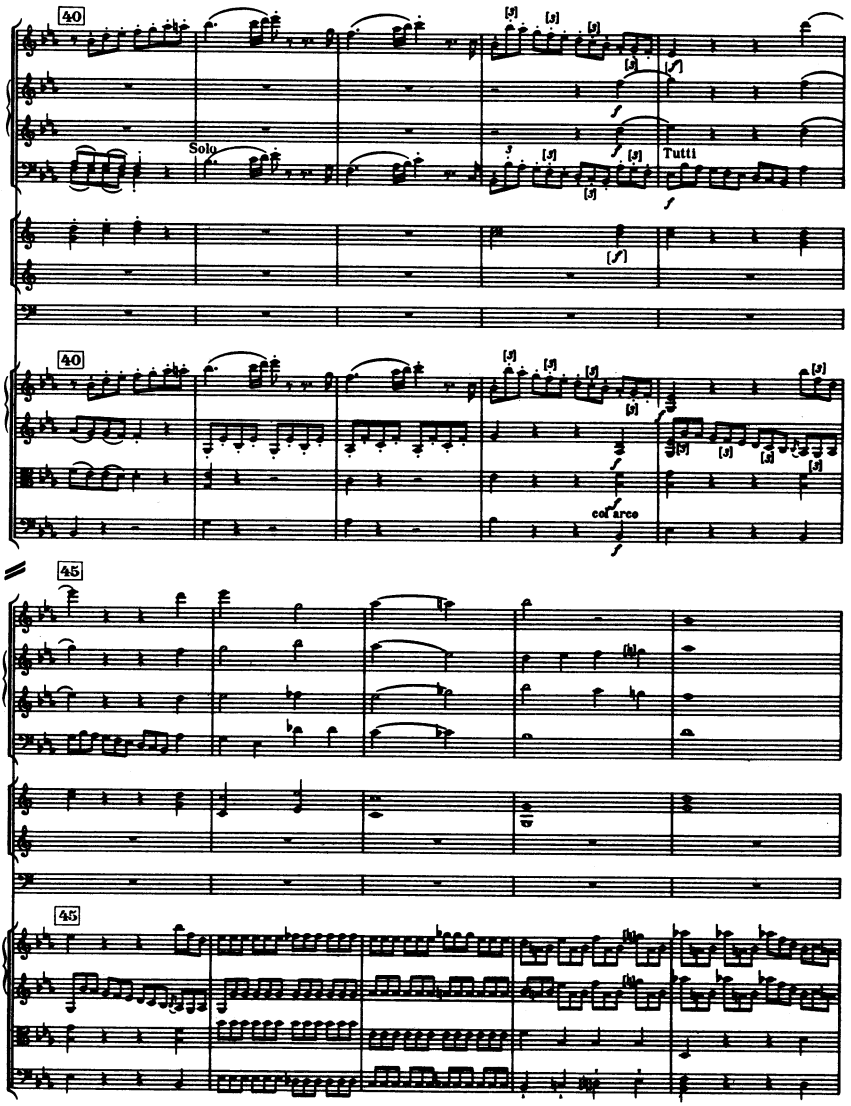
Copyright 1965 by HAYDN-MOZART PRESSE, SALZBURG

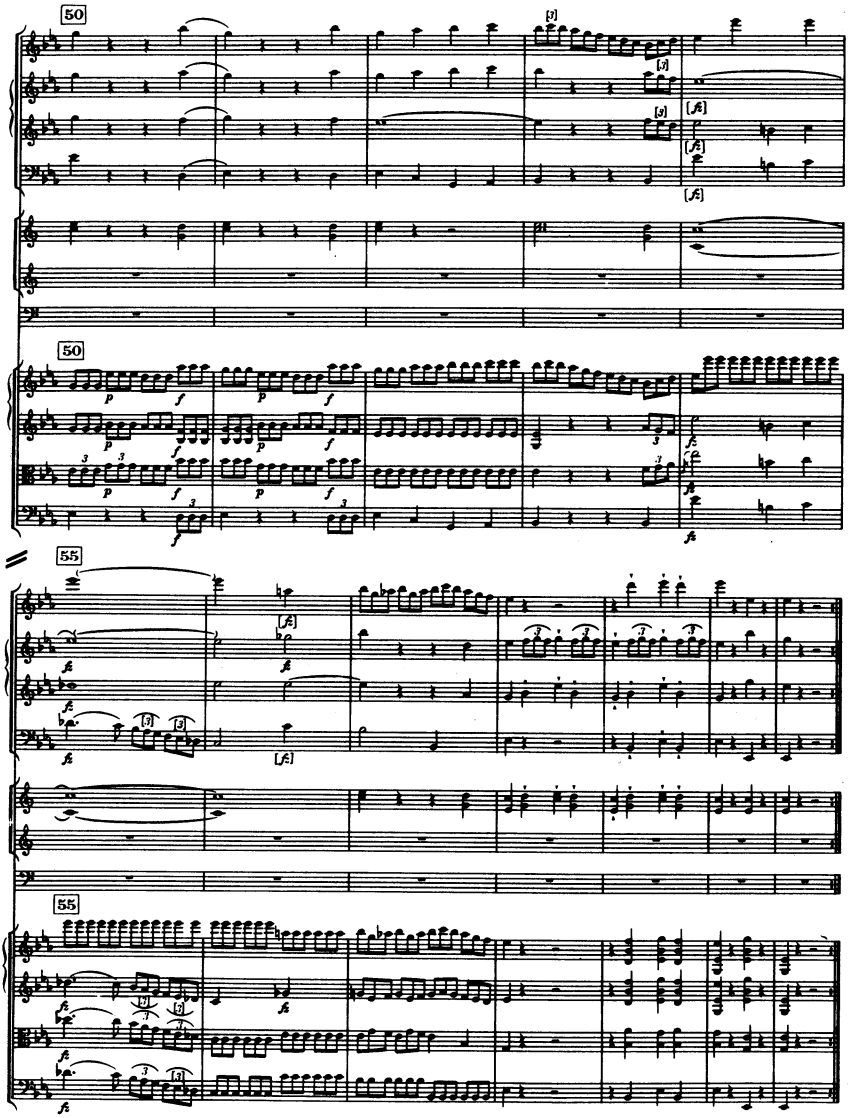

7
a 2
7
15
[f]
15

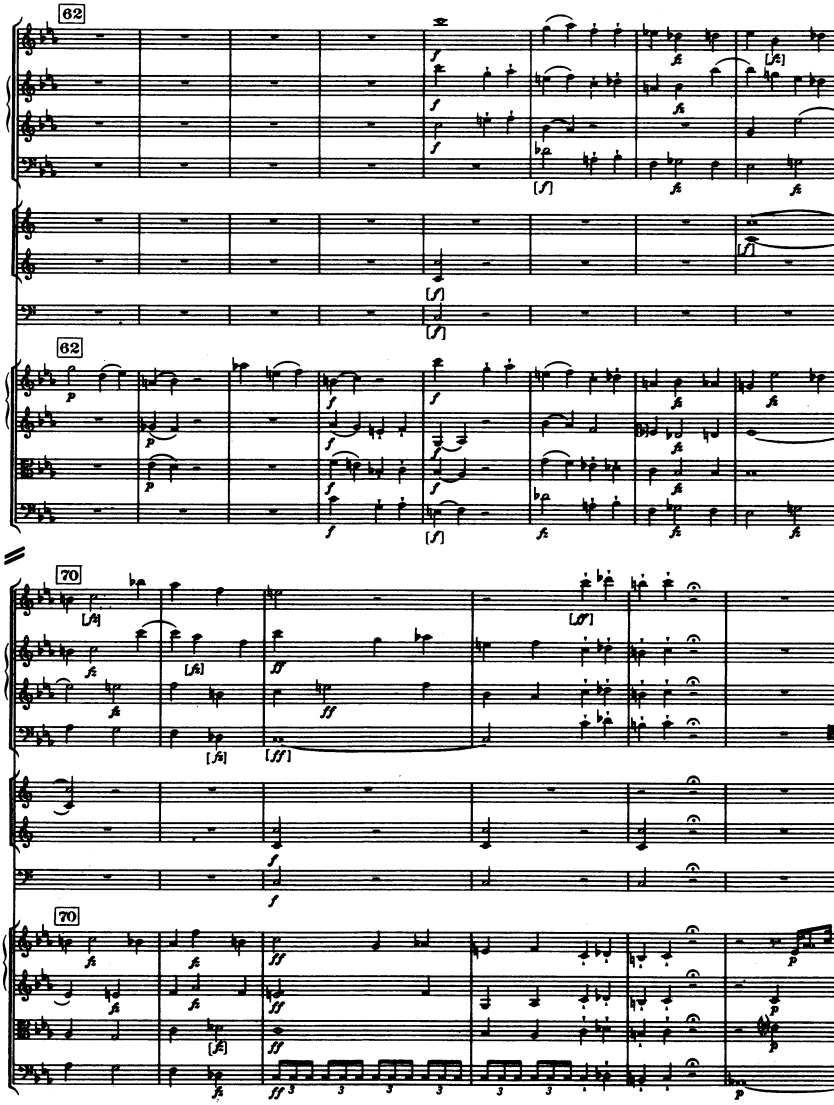


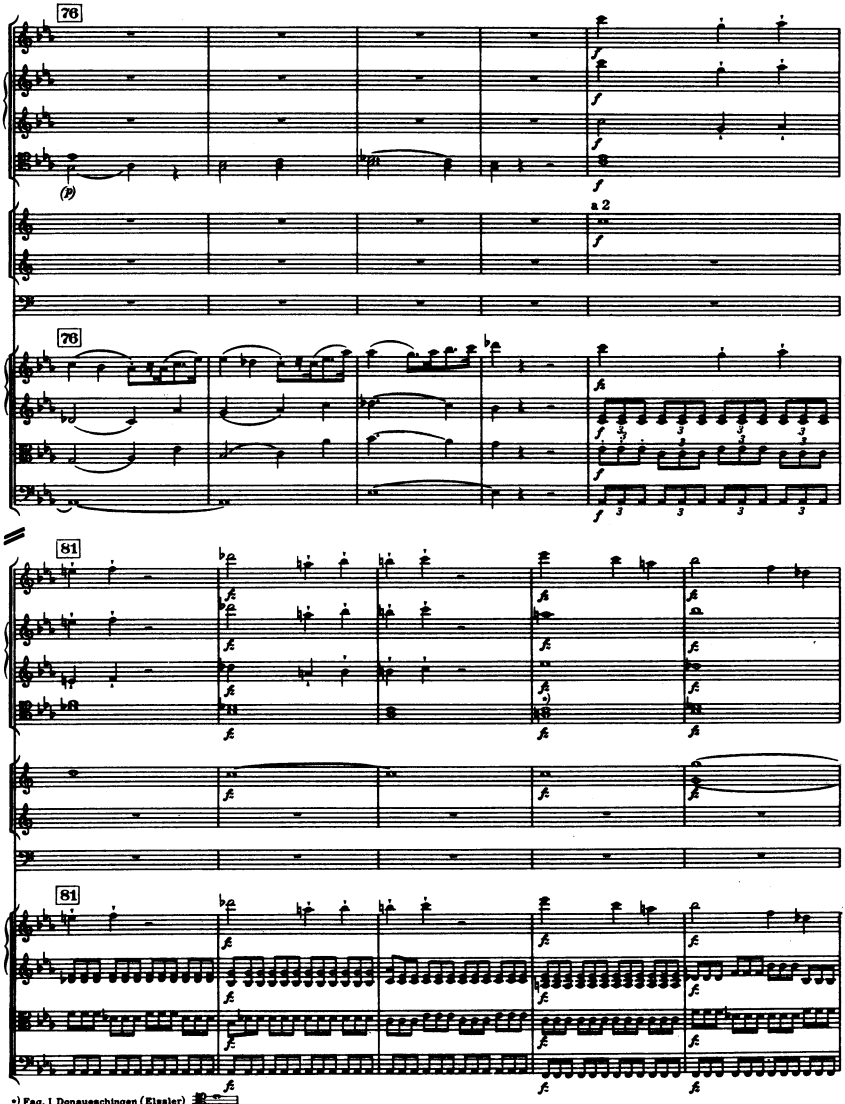
*) 79-85 col basso (a 2) in Budapest (Elsaler), Donaueschingen (Elsaler), Birchall, etc.


30
30
35
35

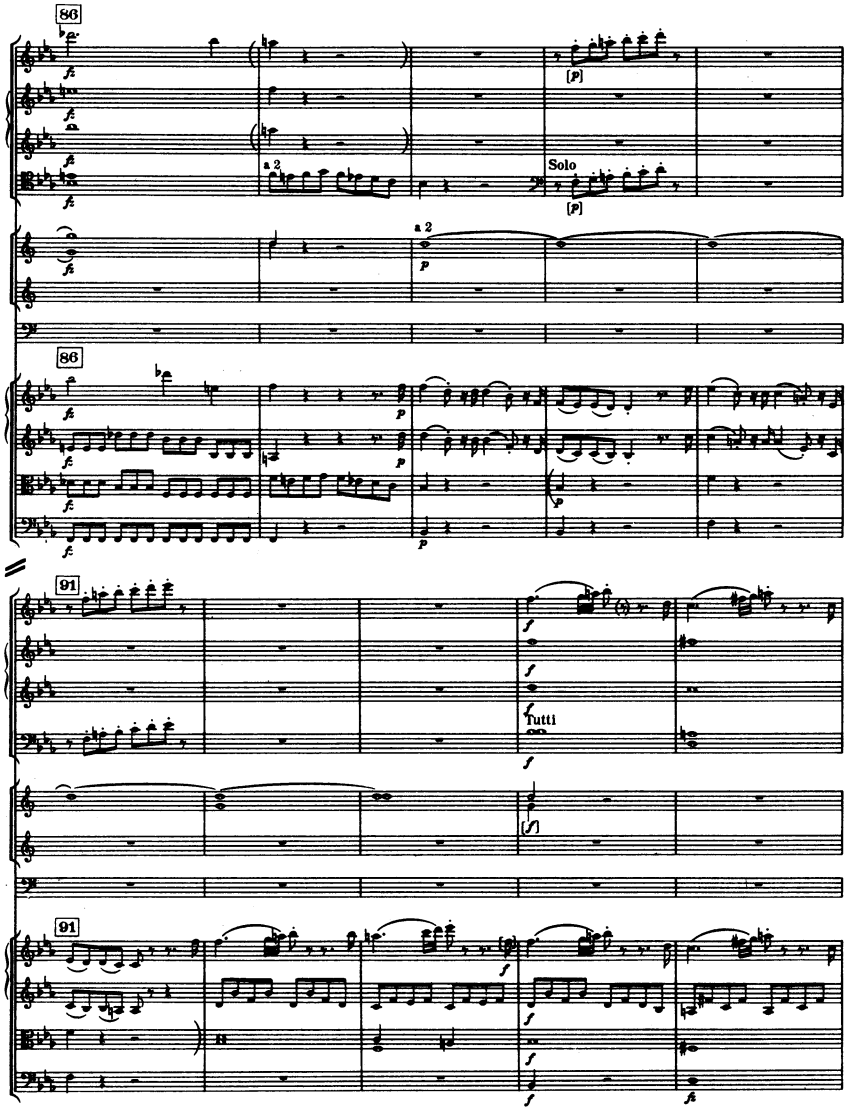

40
Solo
Tutti
40
col arco
45
45

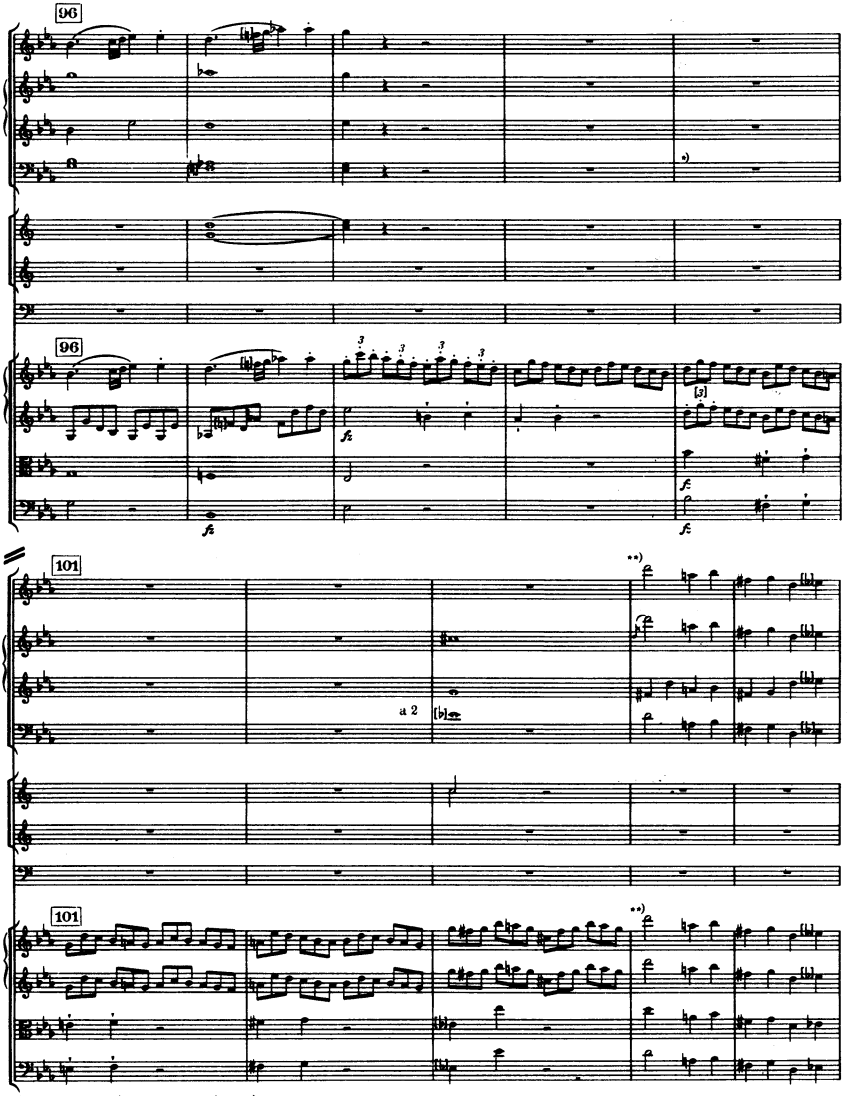

50
55


62
62
70
70



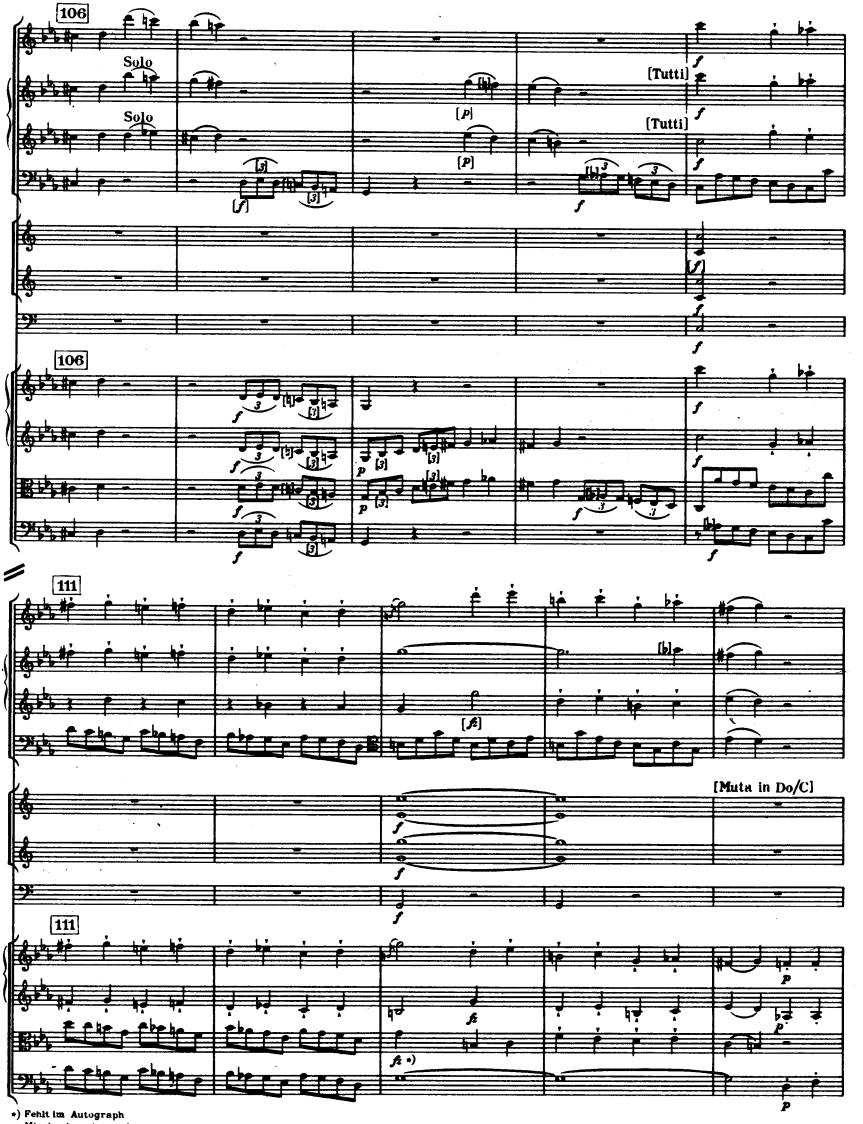
*) Fag. I Donaueschingen (Eissler)


86
a 2
Solo
86
91
tutti
91

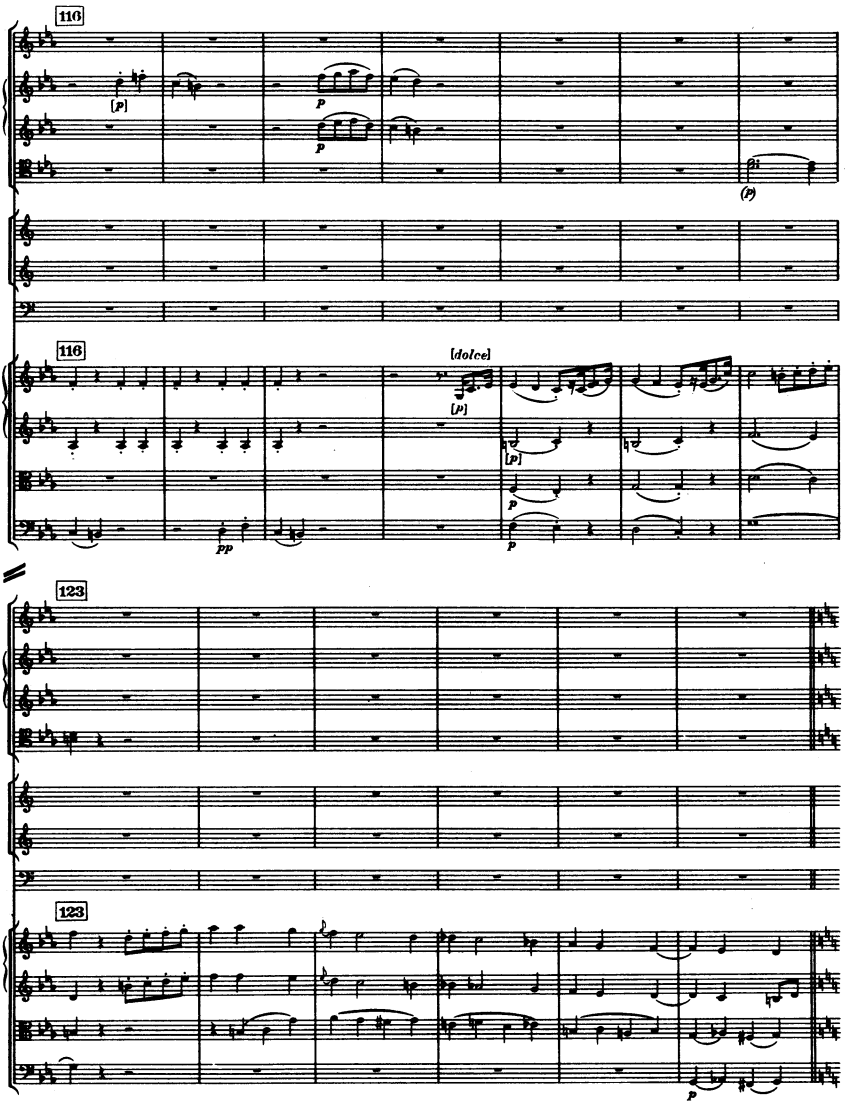


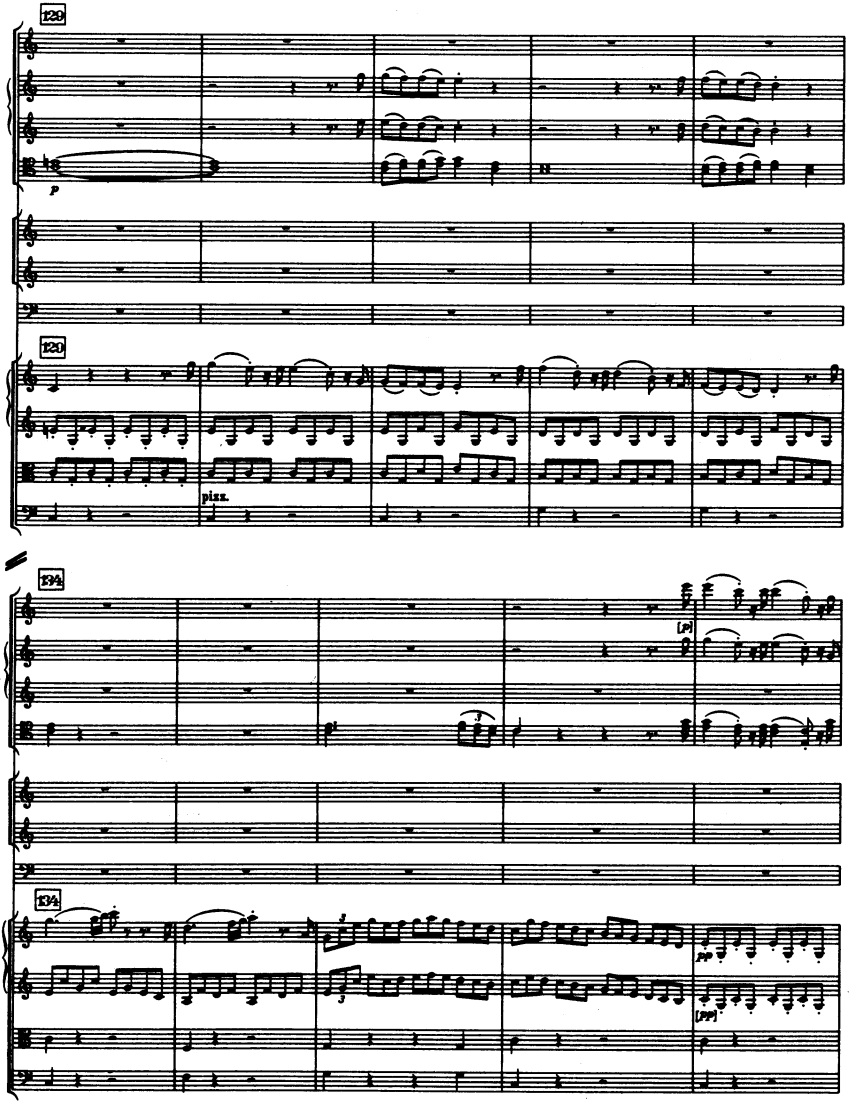
*) Budapest (Elssler), Donaueschingen (Elssler), etc. "col basso" 100 - 102.

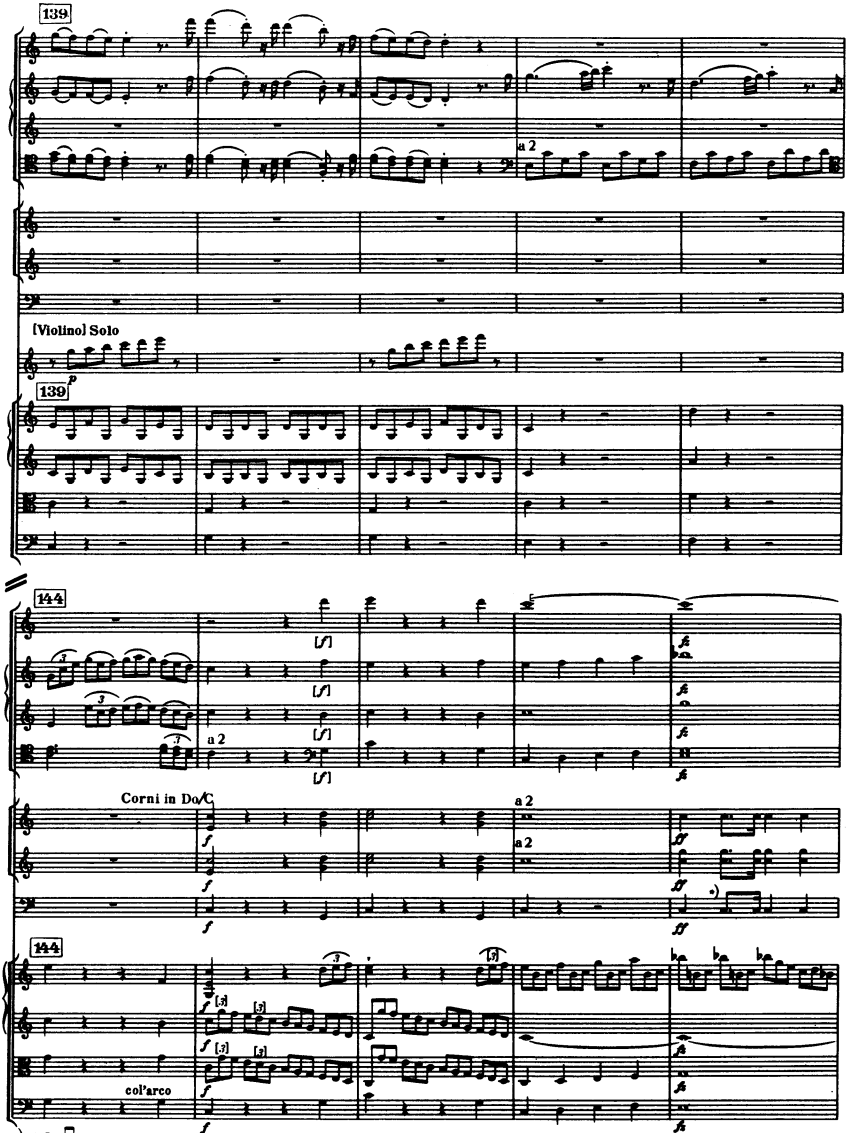
**) Birchall: überall *ff* und ''
general *ff* and ''

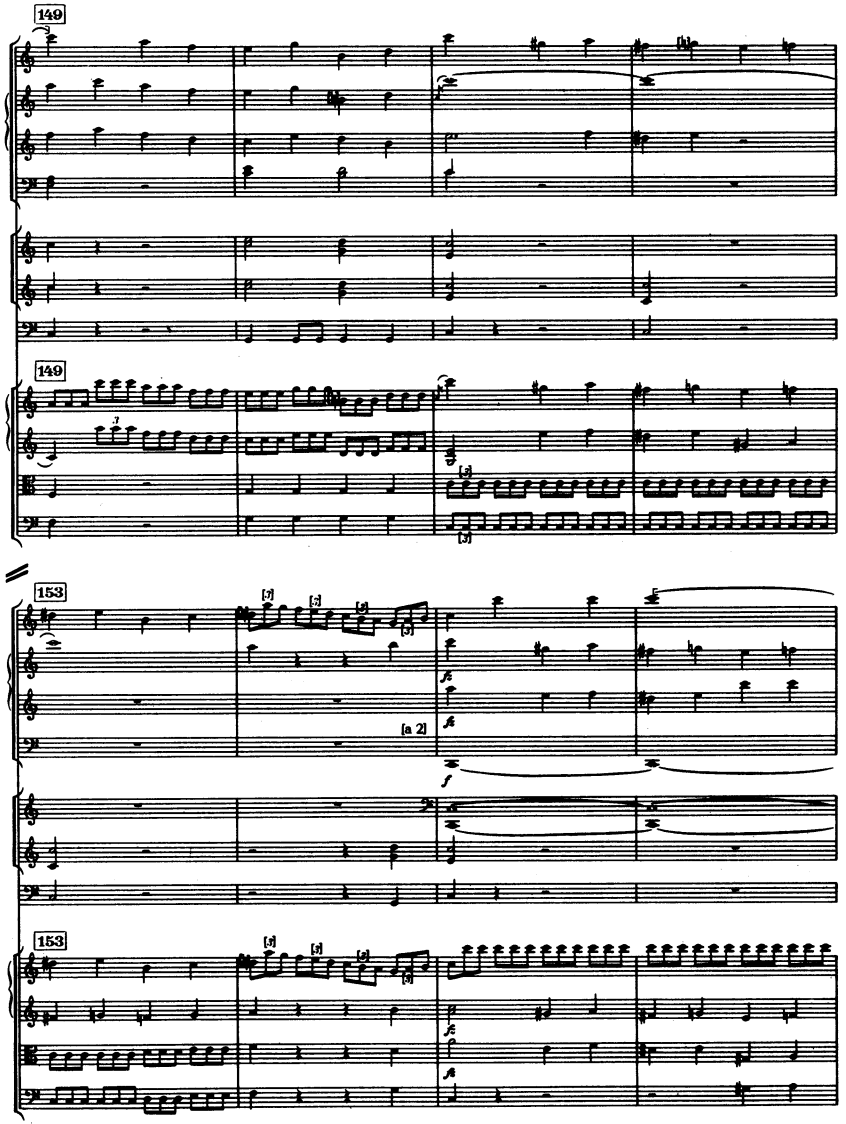


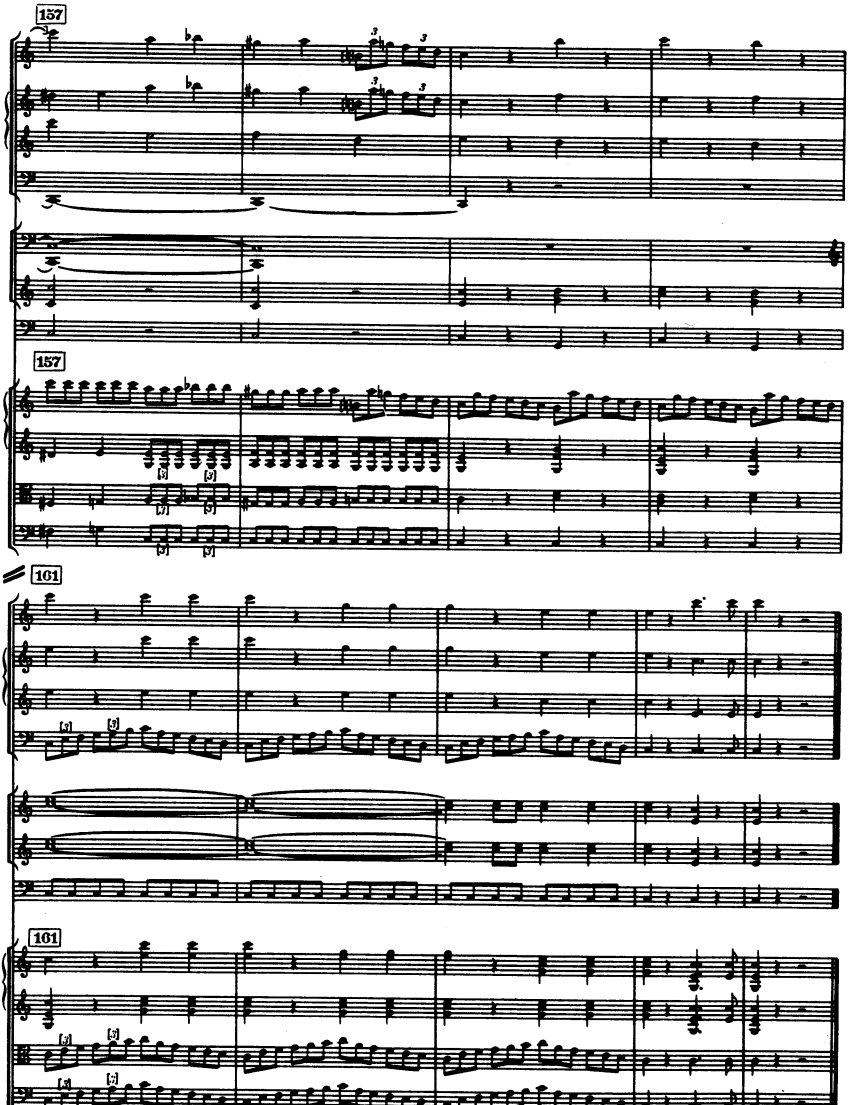
*) Fehlt im Autograph
Missing in autograph


116
[p]
p
p
(p)
116
[dolce]
[p]
[p]
p
pp
p
123
123
p

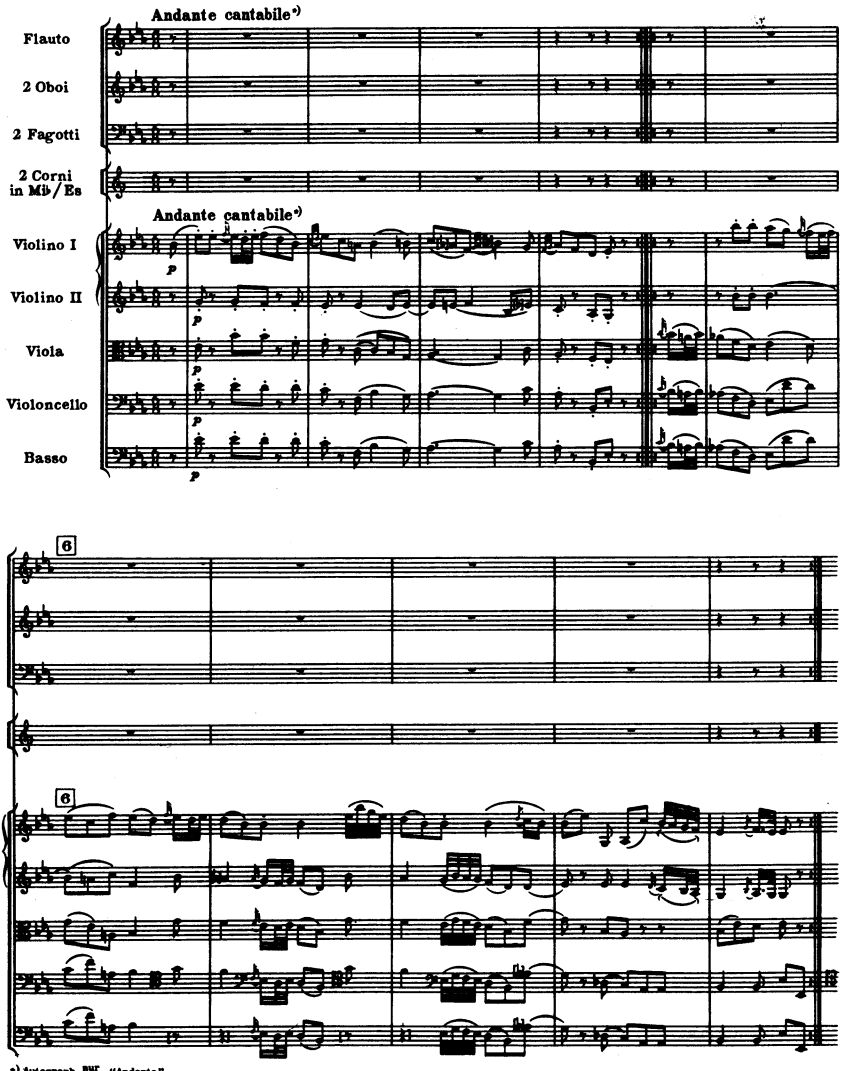

129
p
120
pizz.
134
[p]
134
[pp]


139
a 2
[Violino] Solo
p
139
144
[f]
a 2
Corni in Do/C
a 2
a 2
f
ff
144
col'arco
f
fz
•) MSS.

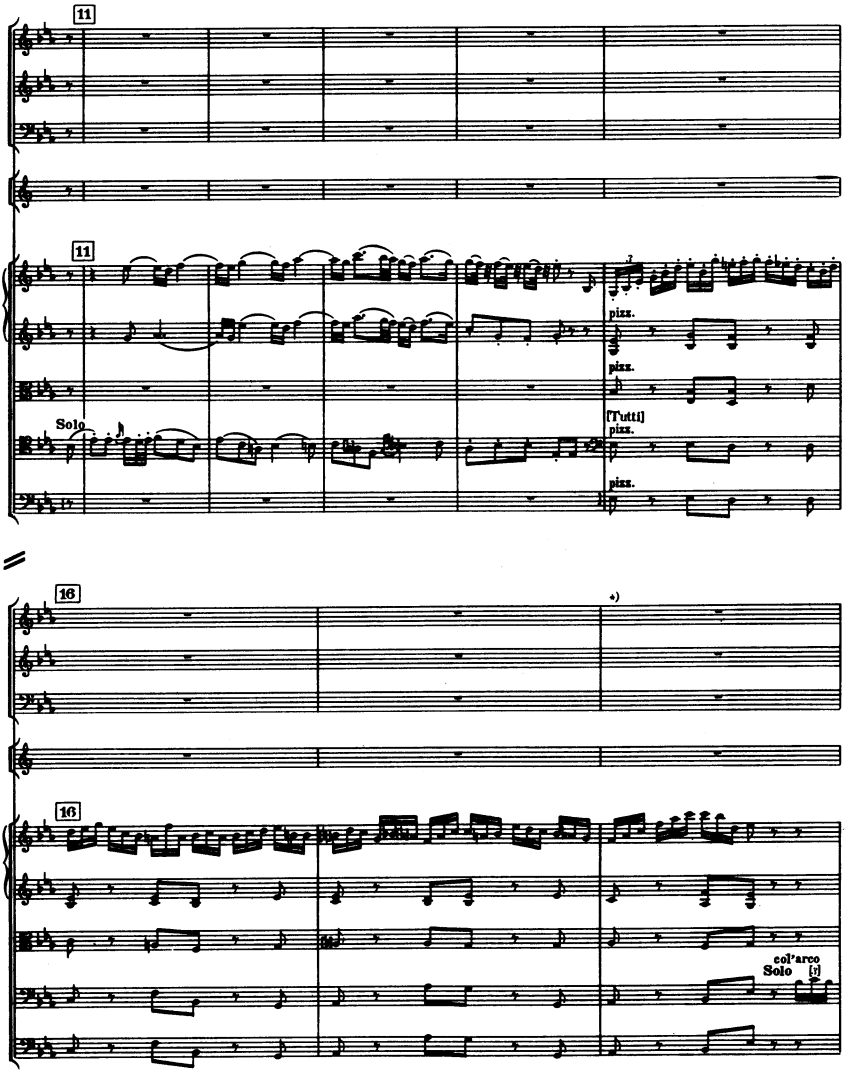

149
149
153
[a 2]
153


157
157
161
161

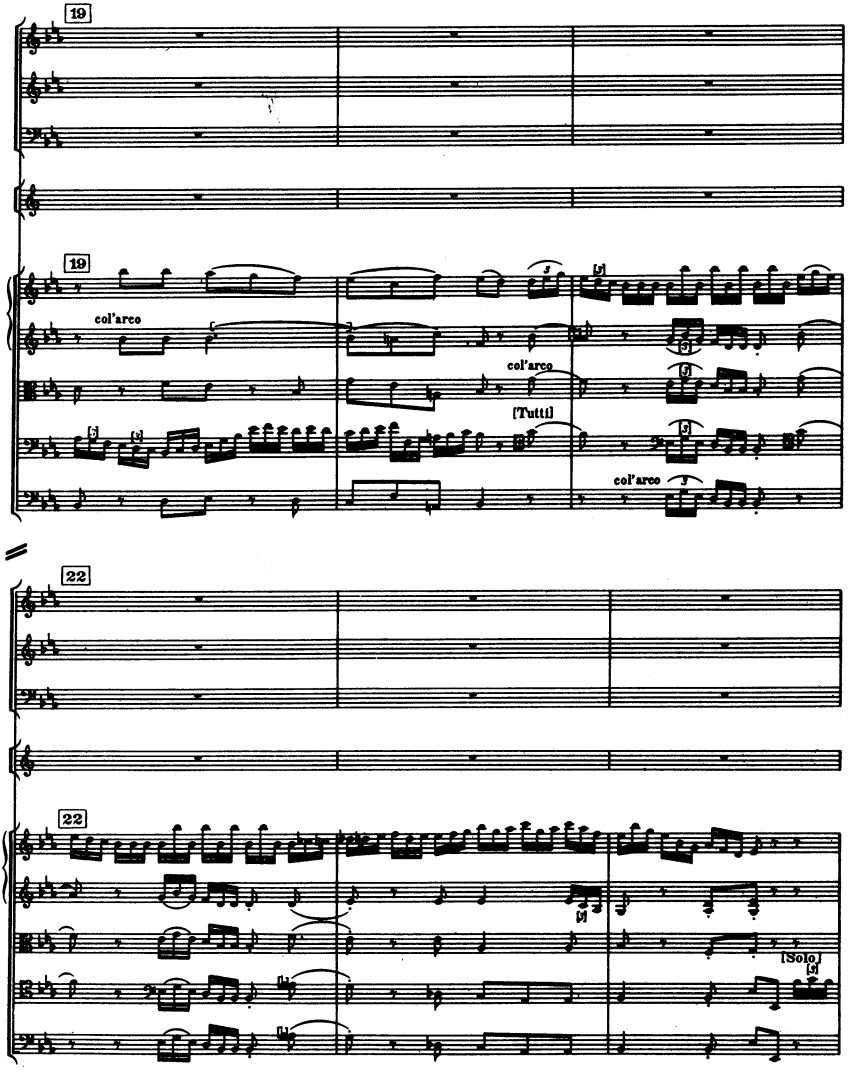
II

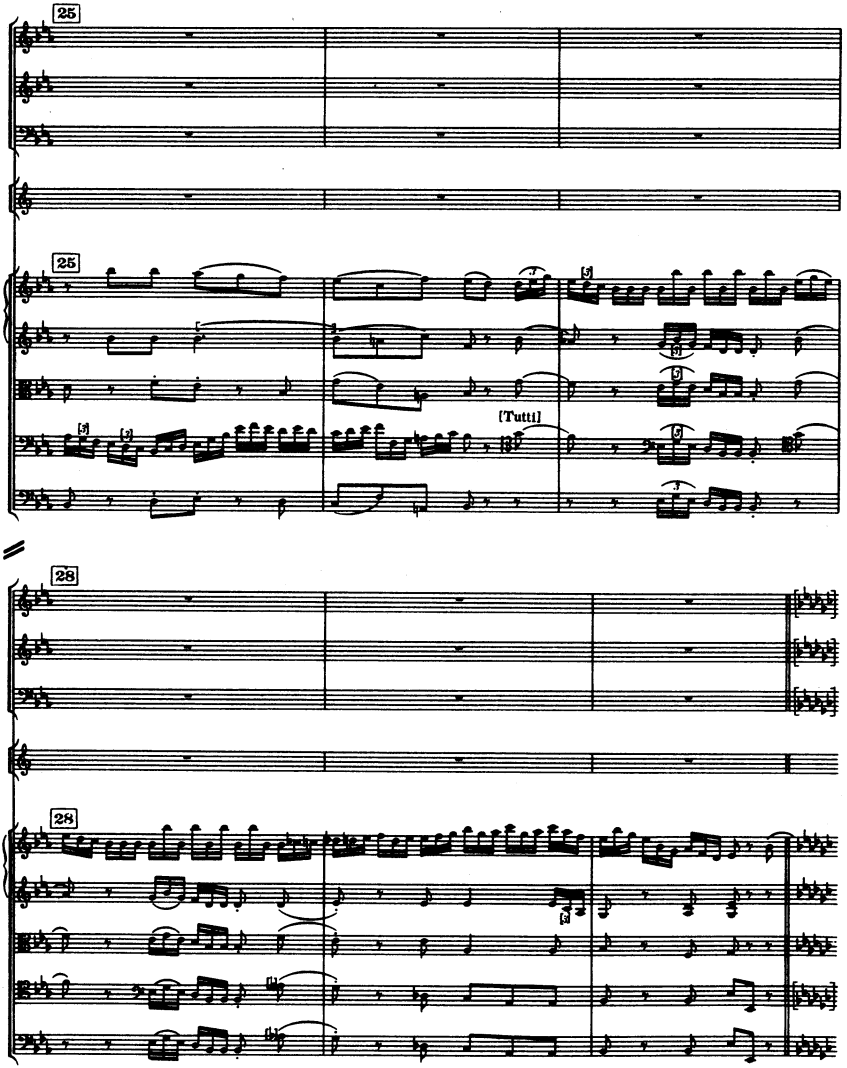


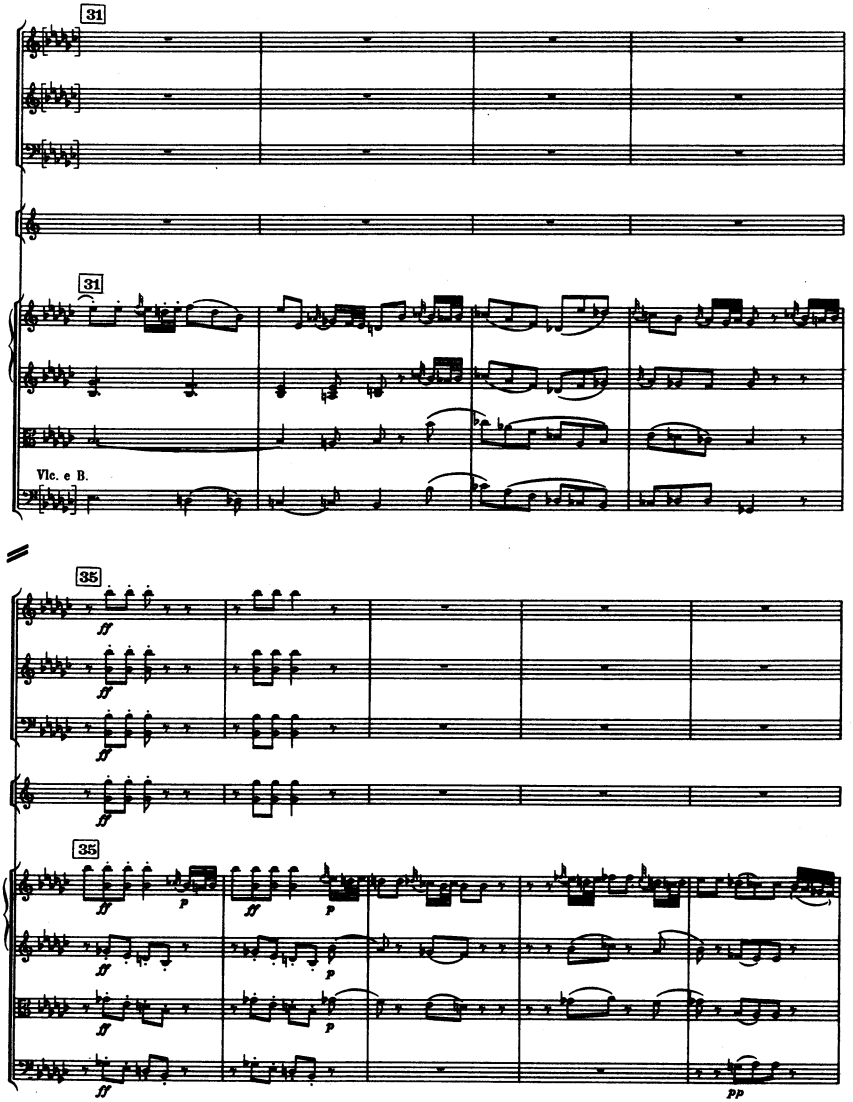
*) Autograph nur only "Andante"

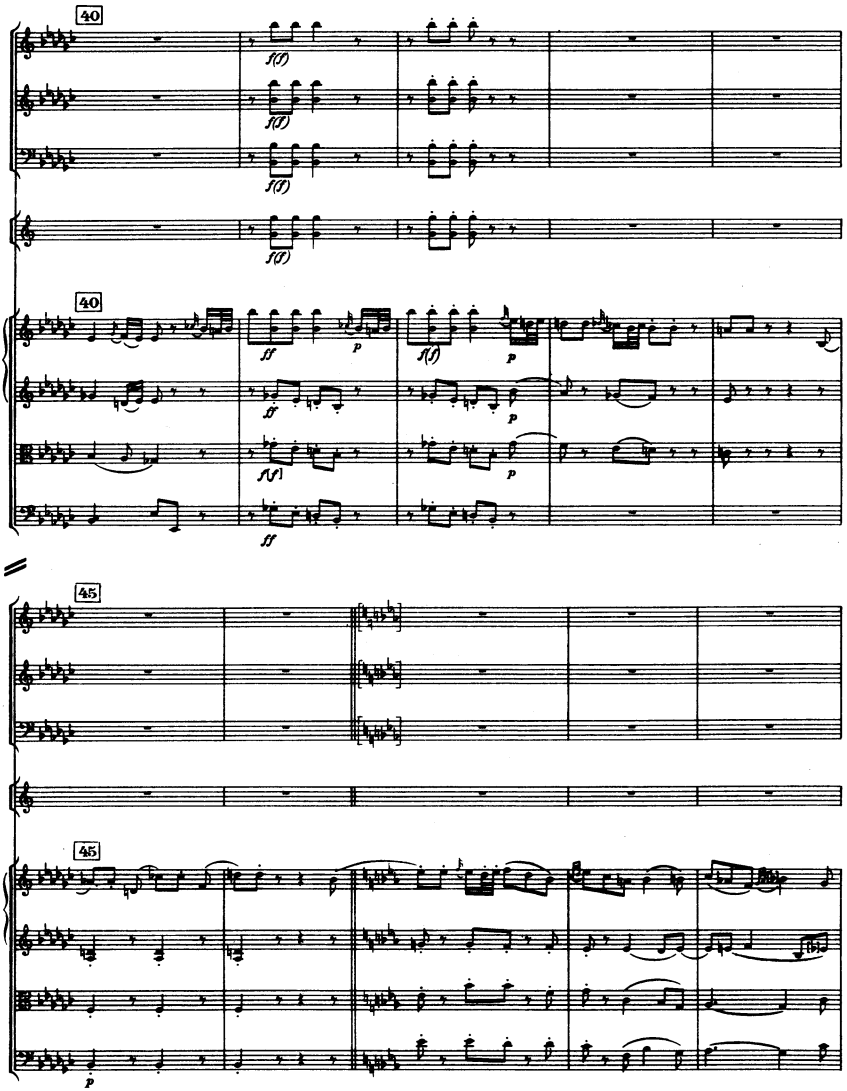


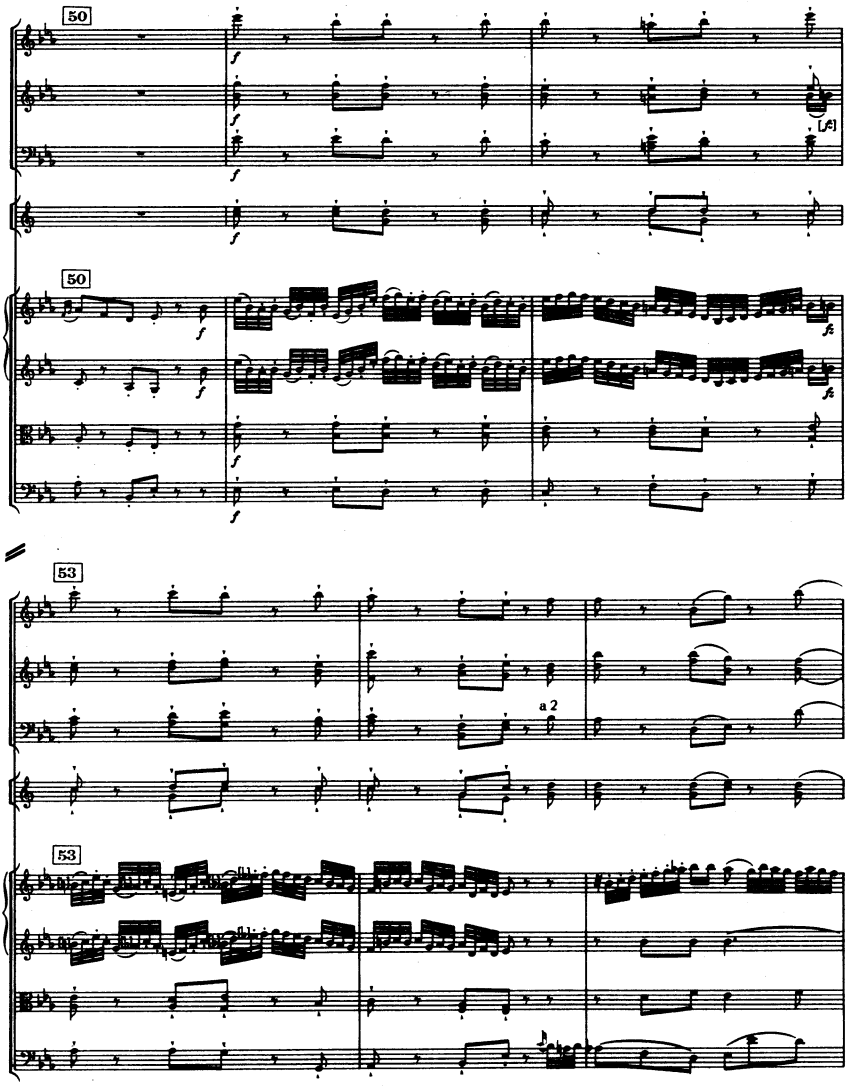
*) Siehe Rev. Ber. / see notes

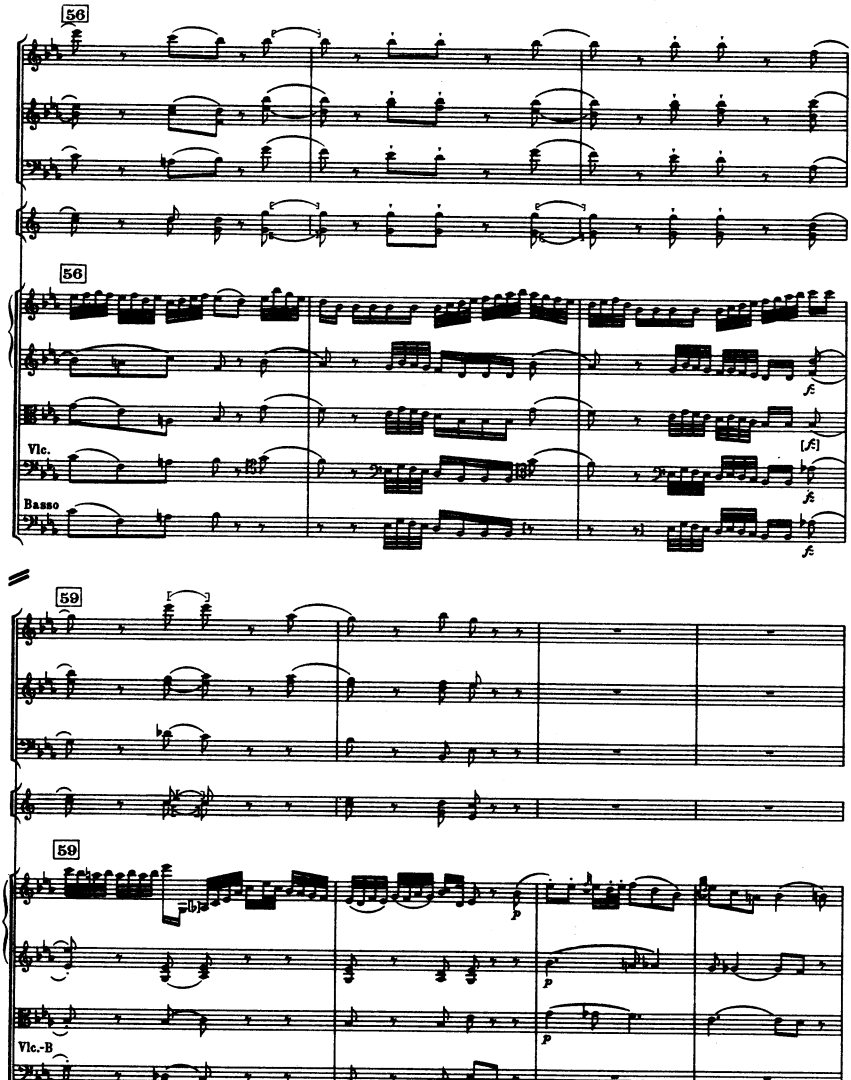

19
19
col'arco
col'arco
[Tutti]
col'arco
22
22
[Solo]

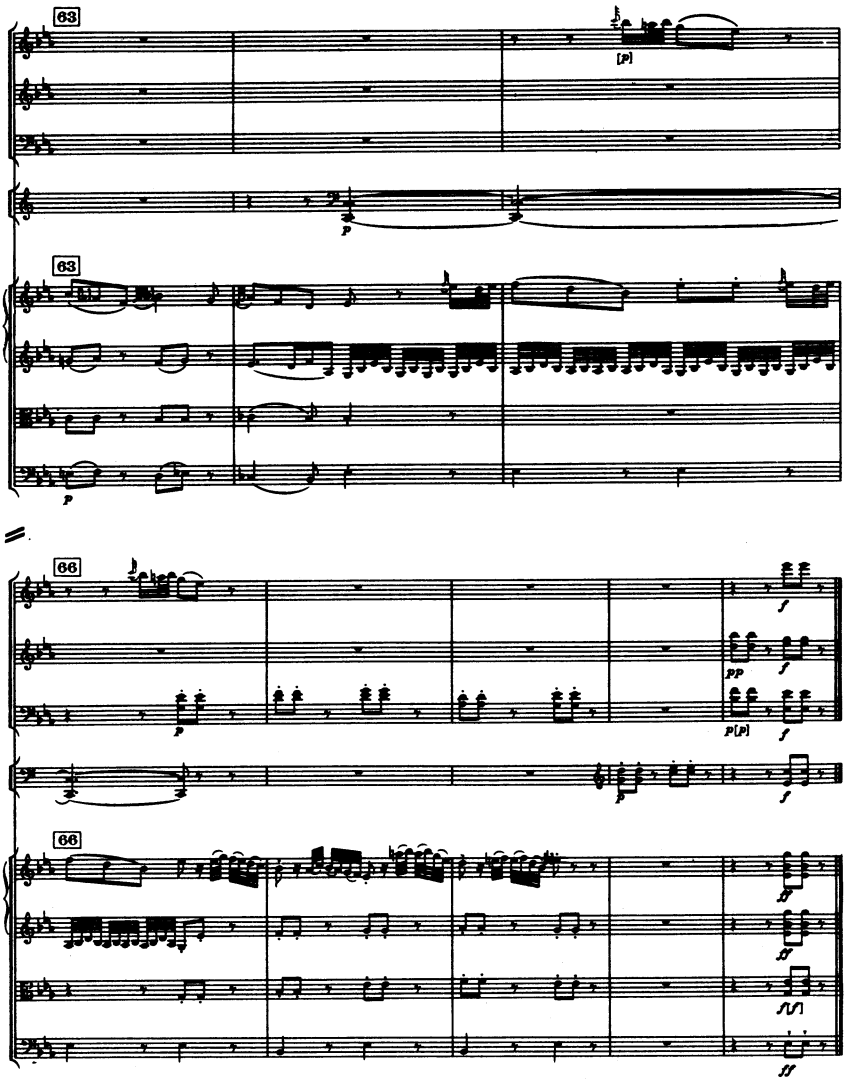

25
25
[Tutti]
28
28


31
31
Vlc. e B.
35
35
ff
p
pp

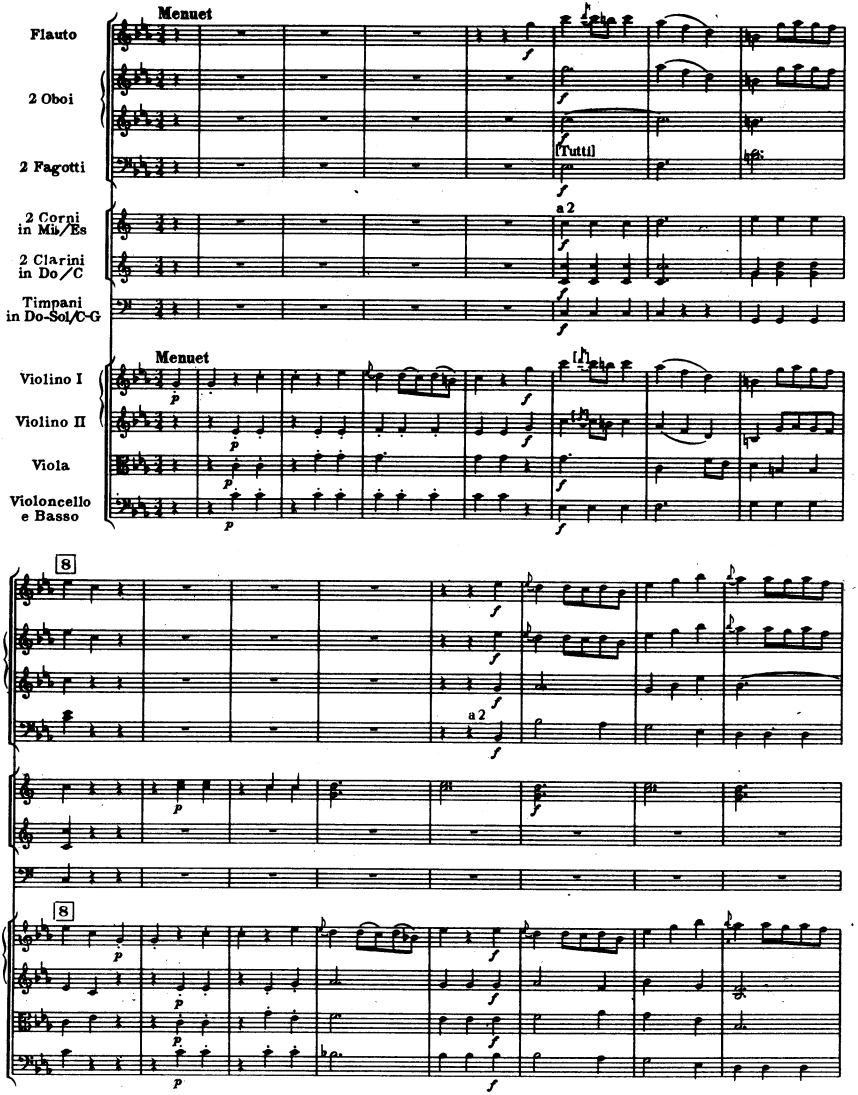

40
f(f)
40
ff
p
f(f)
45
45
p


50
f
[A]
50
fz
53
a 2
53

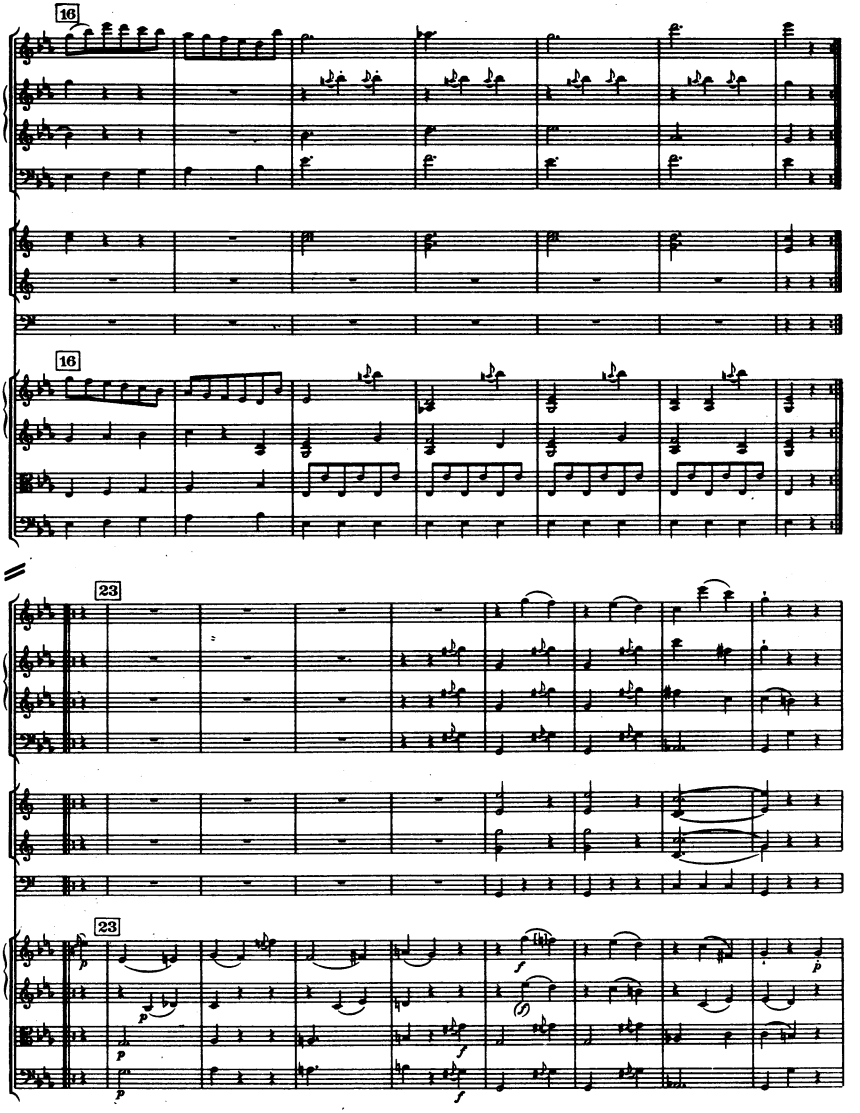

56
56
Vlc.
Basso
59
59
Vlc.-B


63
[p]
p
63
p
66
p
pp
f
p[p]
f
66
ff
ff
ff

III


Menuet
Flauto
2 Oboi
2 Fagotti
[Tutti]
a 2
2 Corni in Mi♭/Es
2 Clarini in Do/C
Timpani in Do-Sol/C-G
Menuet
Violino I
Violino II
Viola
Violoncello e Basso
8
a 2
8

H. M. P. 73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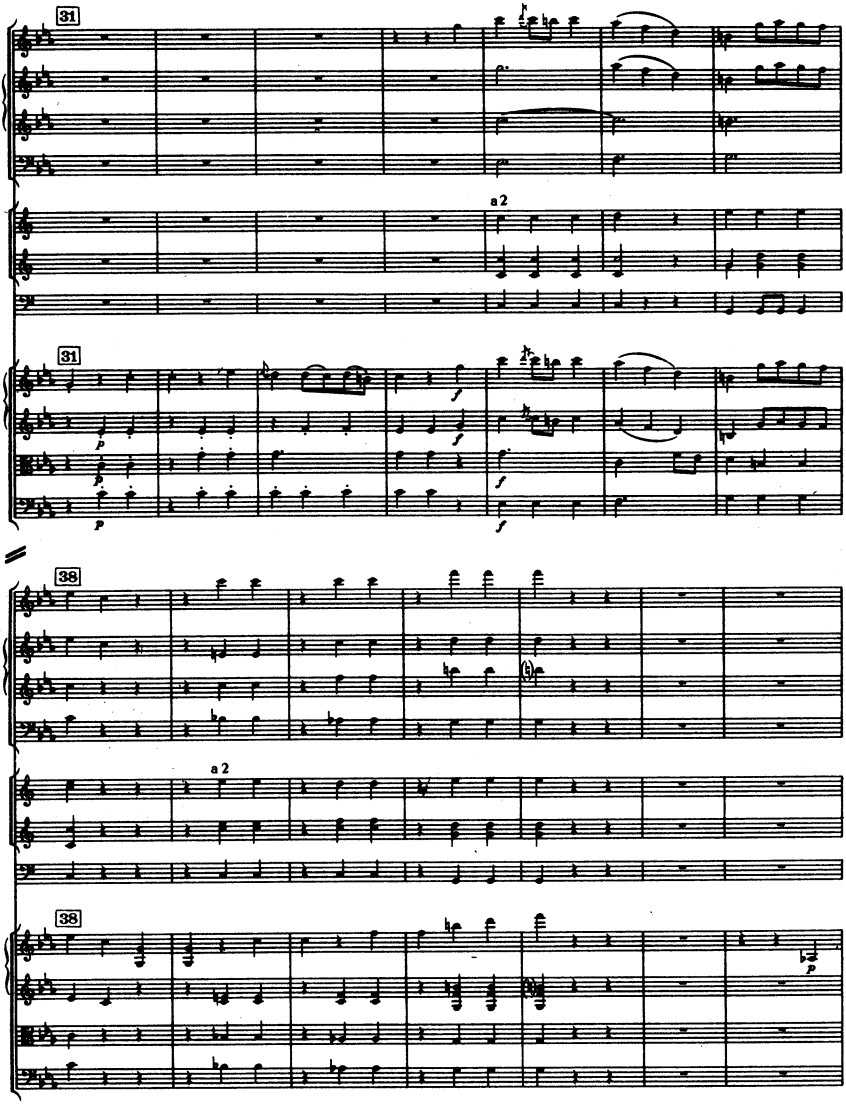
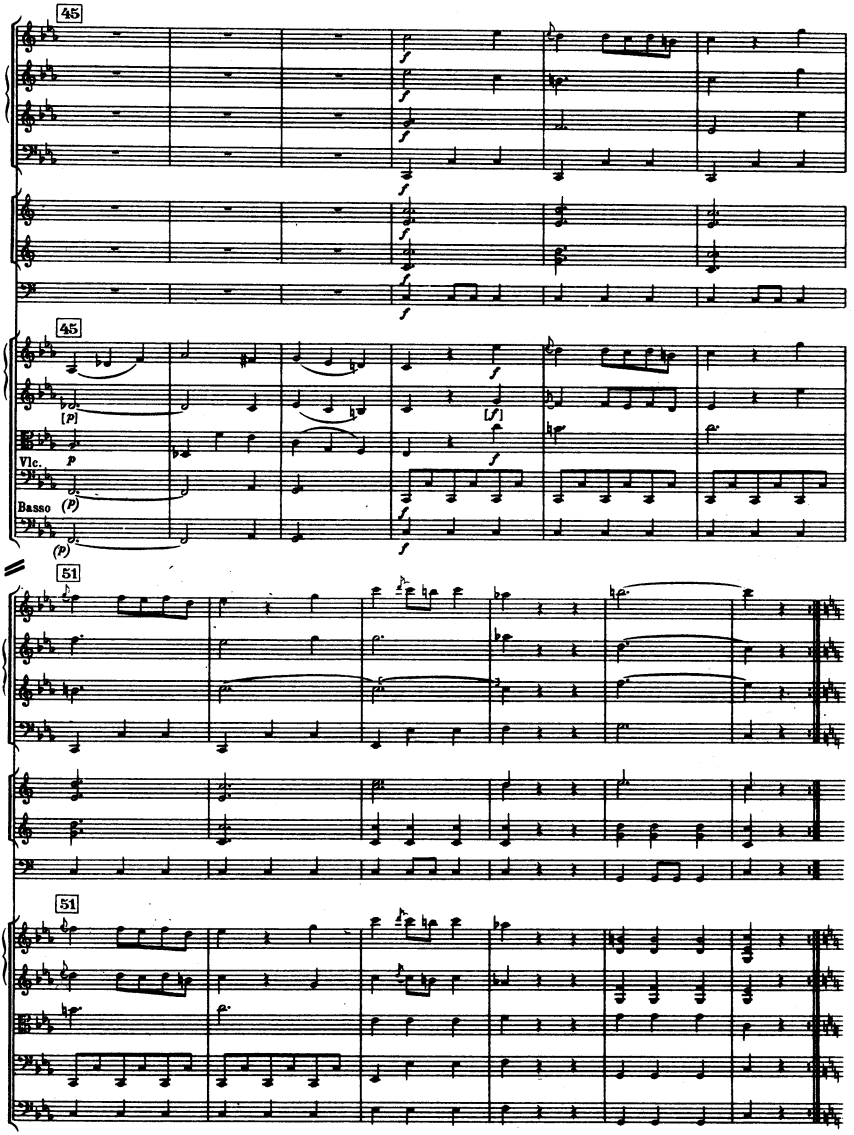
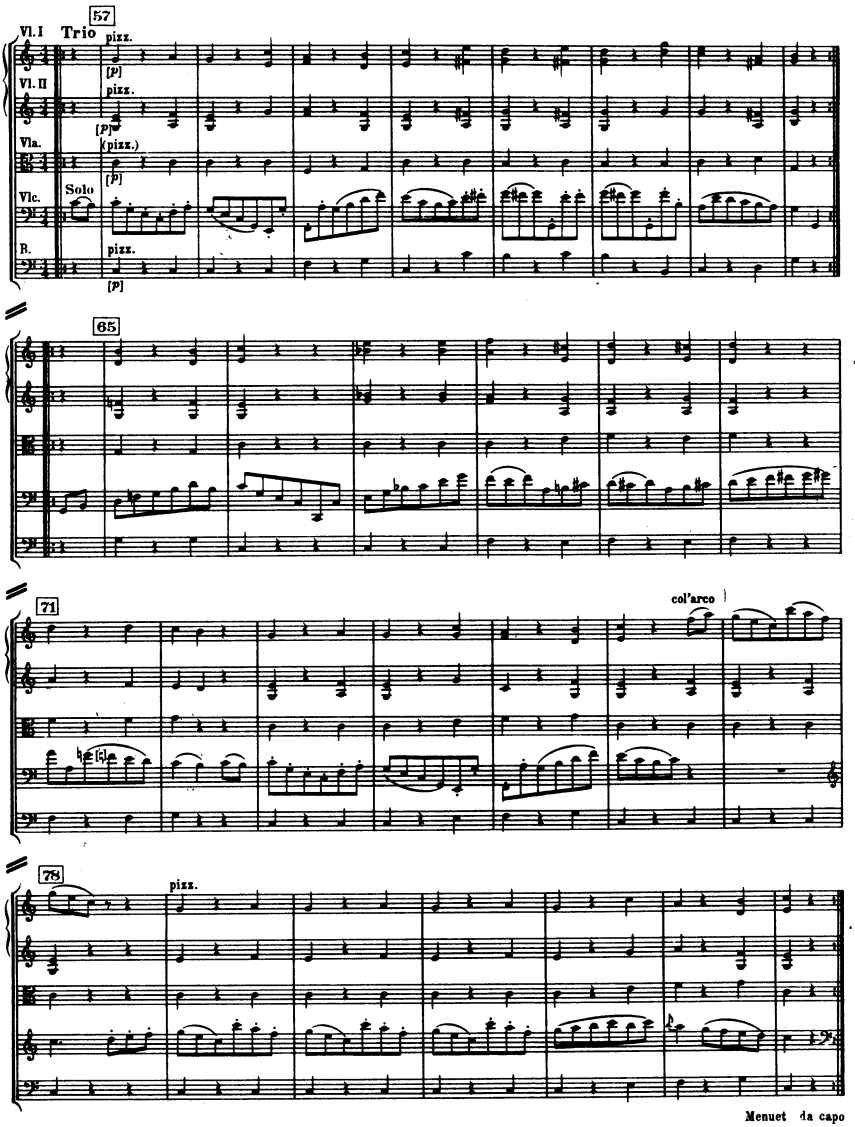
16
23
23


31
a 2
31
38
a 2
38


45
45
Vlc.
Basso
51
51



Menuet da capo

IV

Finale

Vivace

Flauto

2 Oboi

2 Fagotti

2 Corni in Do / C

2 Clarini in Do / C

Timpani in Do-Sol/C-G

Vivace

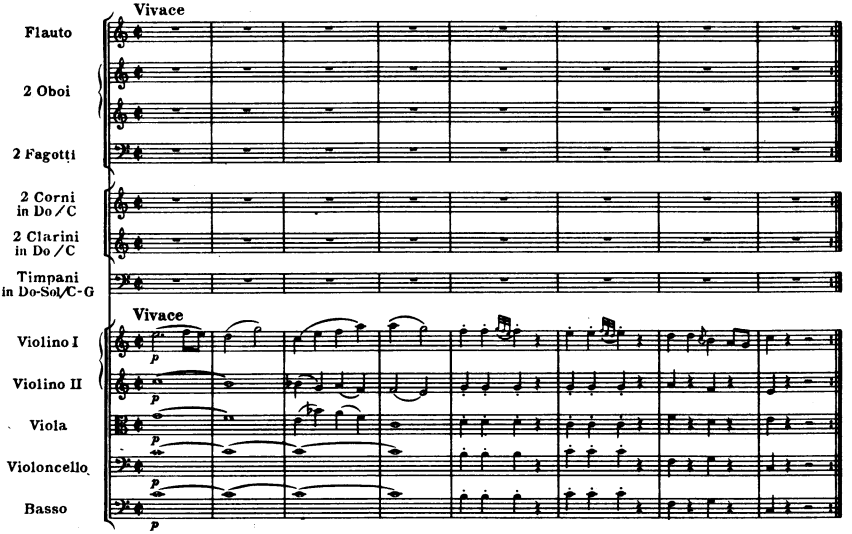
Violino I

Violino II

Viola

Violoncello

Basso



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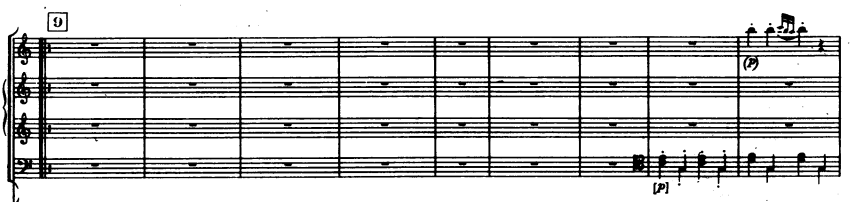

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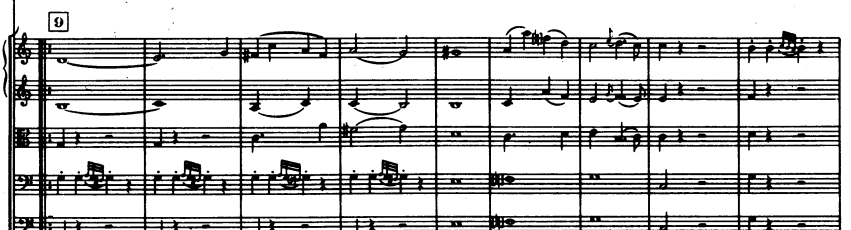
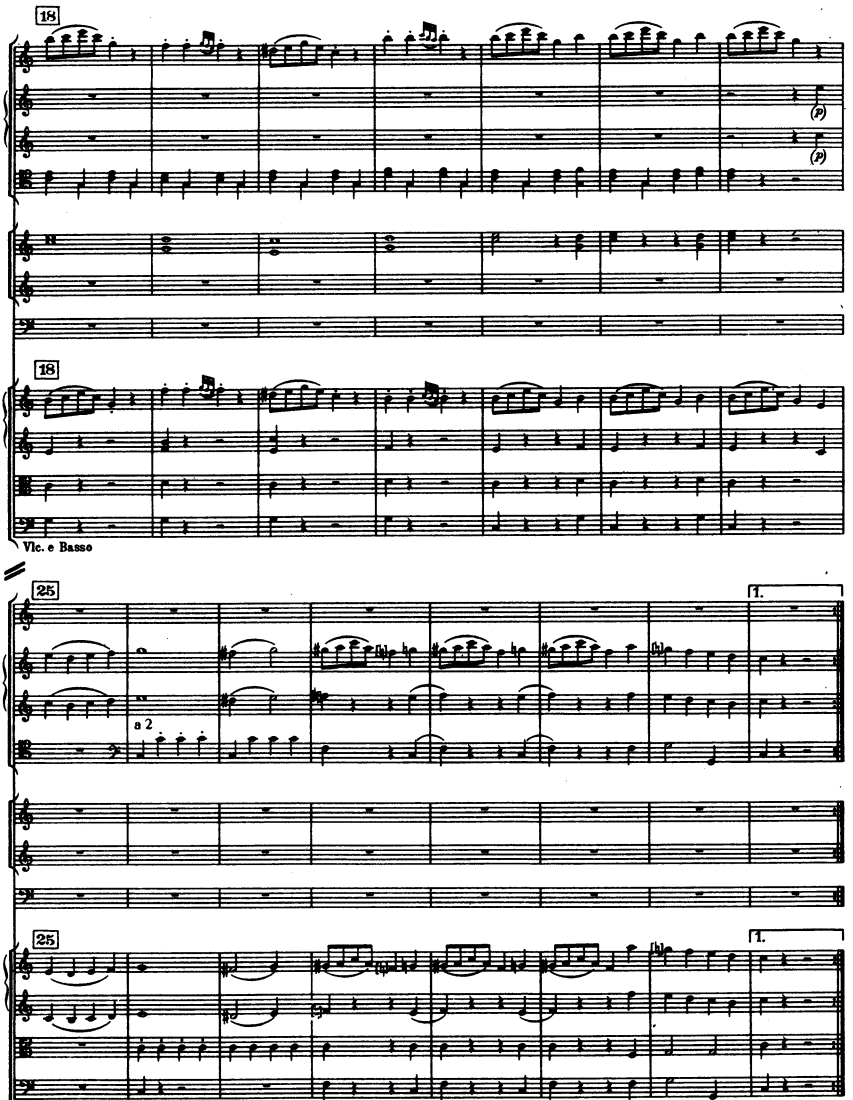
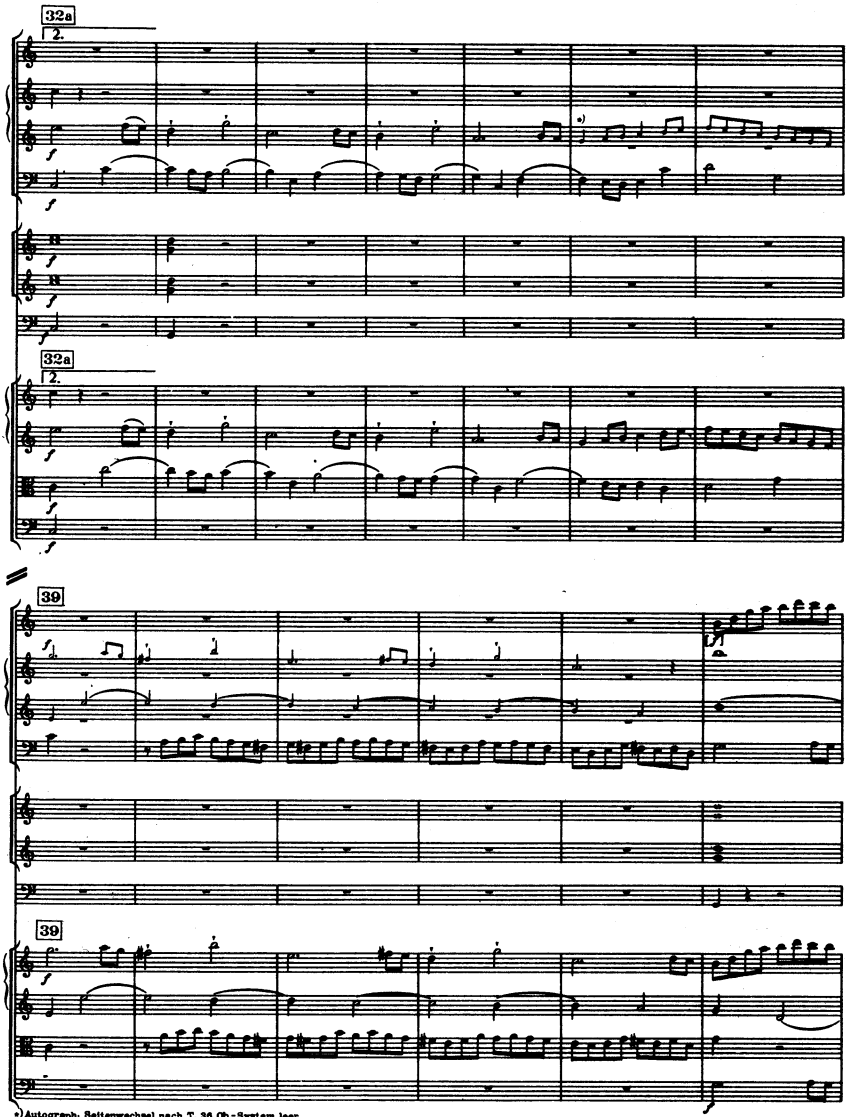
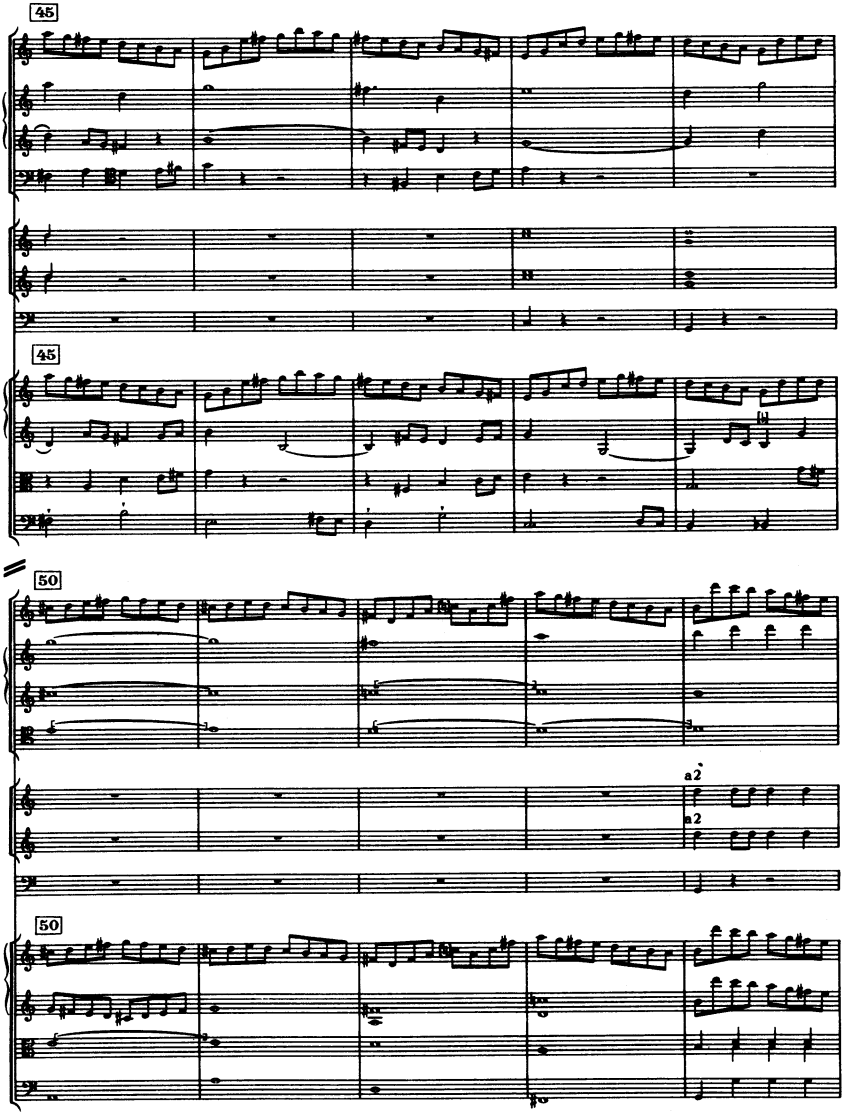
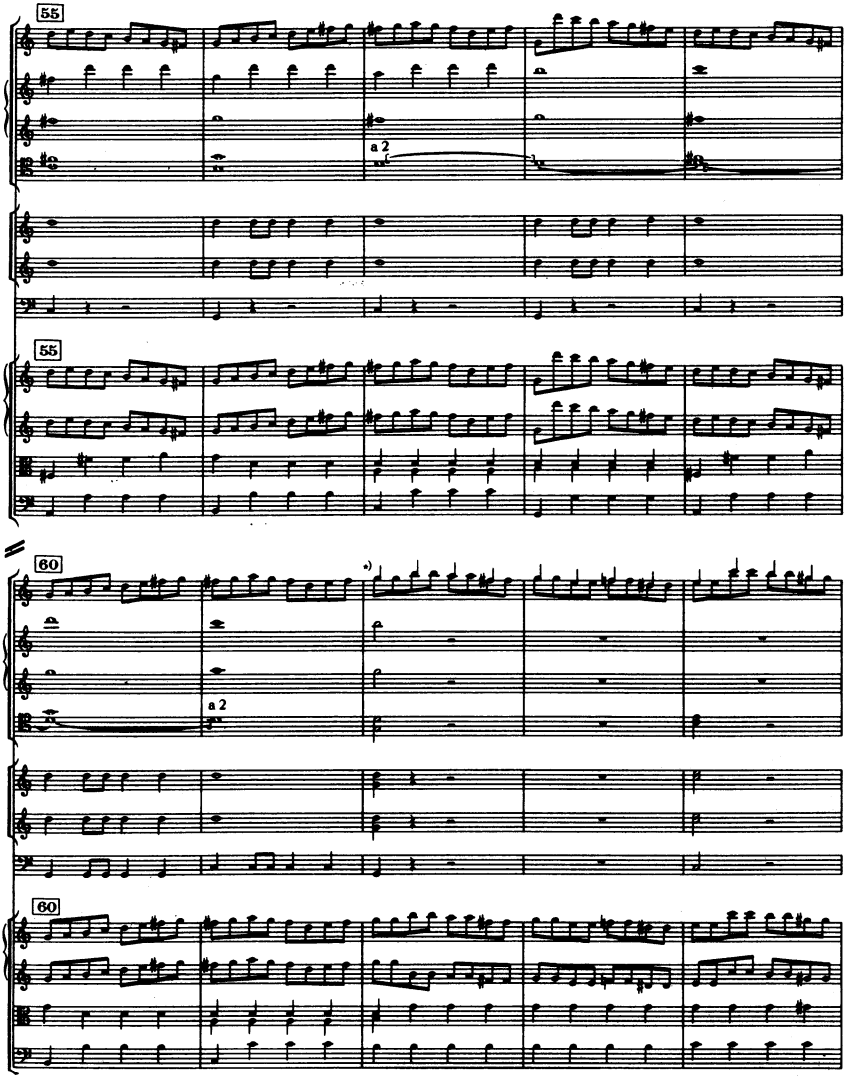



18
(p)
(p)
18
Vlc. e Basso
25
1.
a 2
25
1.

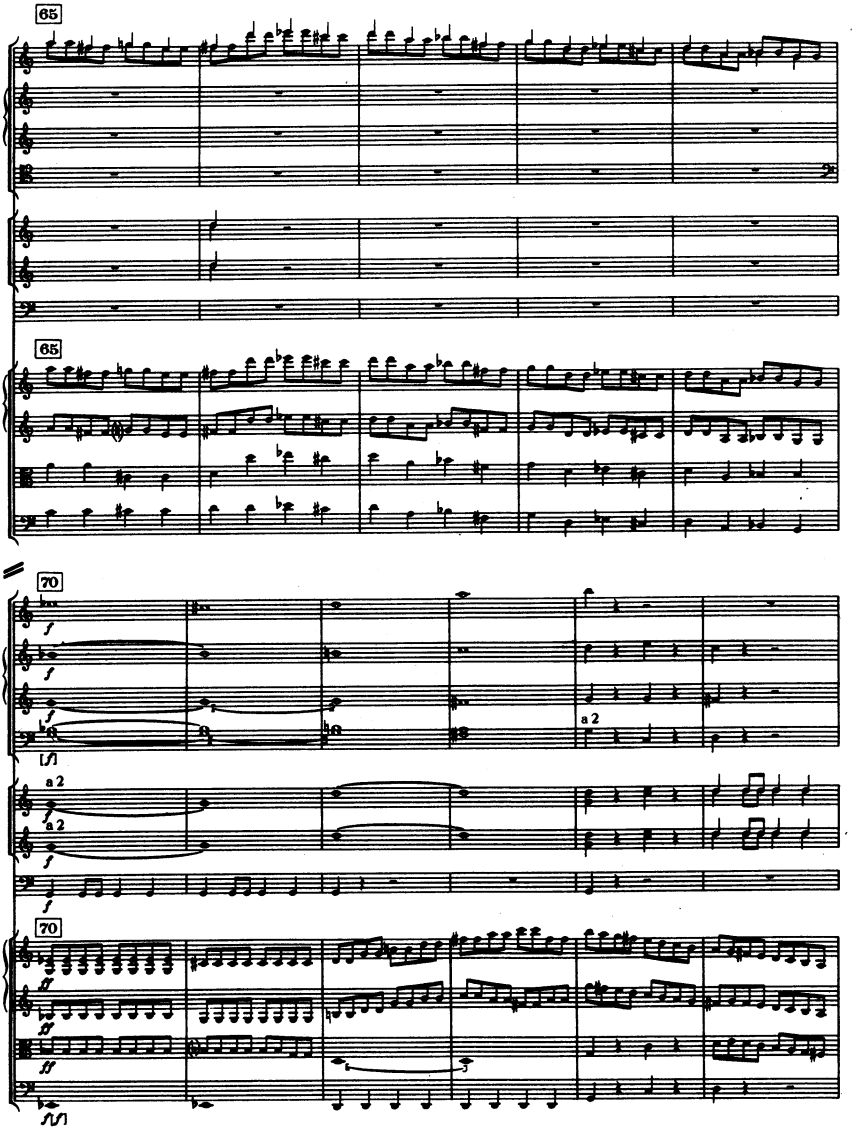


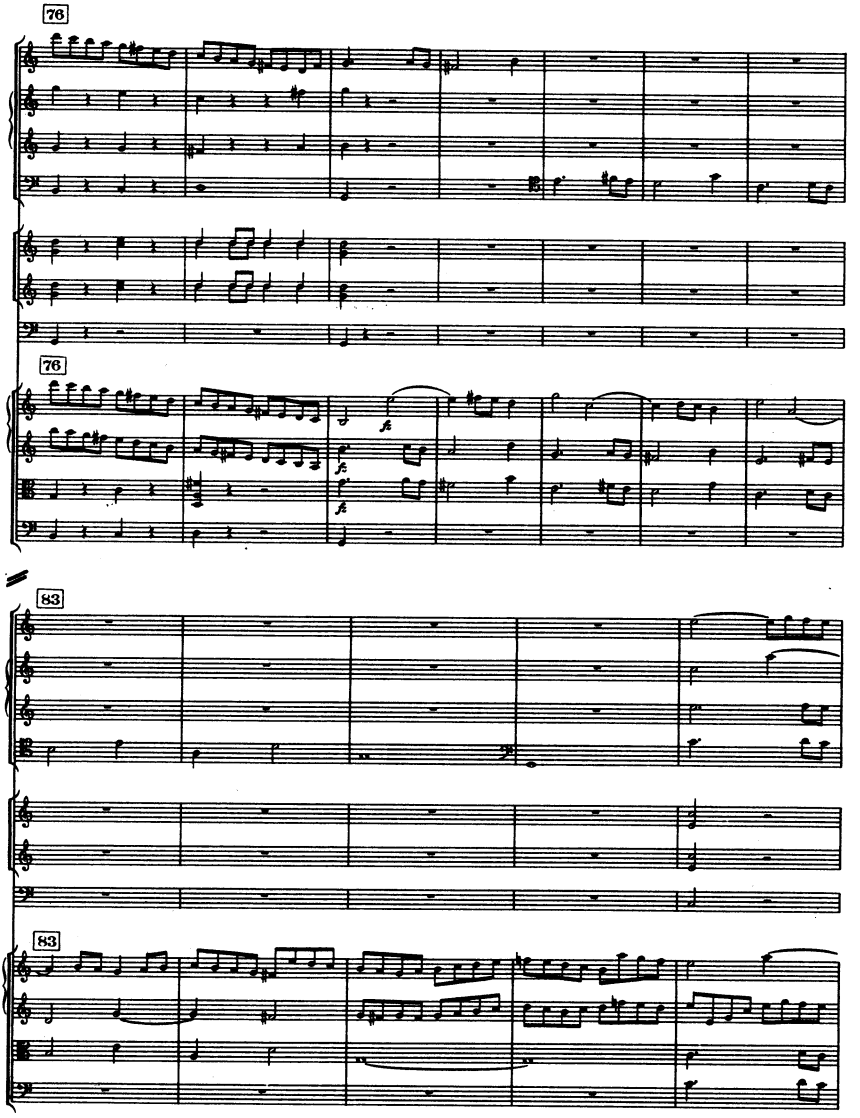
*) Autograph: Seitenwechsel nach T. 36, Ob.-System leer.
Autograph: Page turn after bar 36, Ob. stave empty.

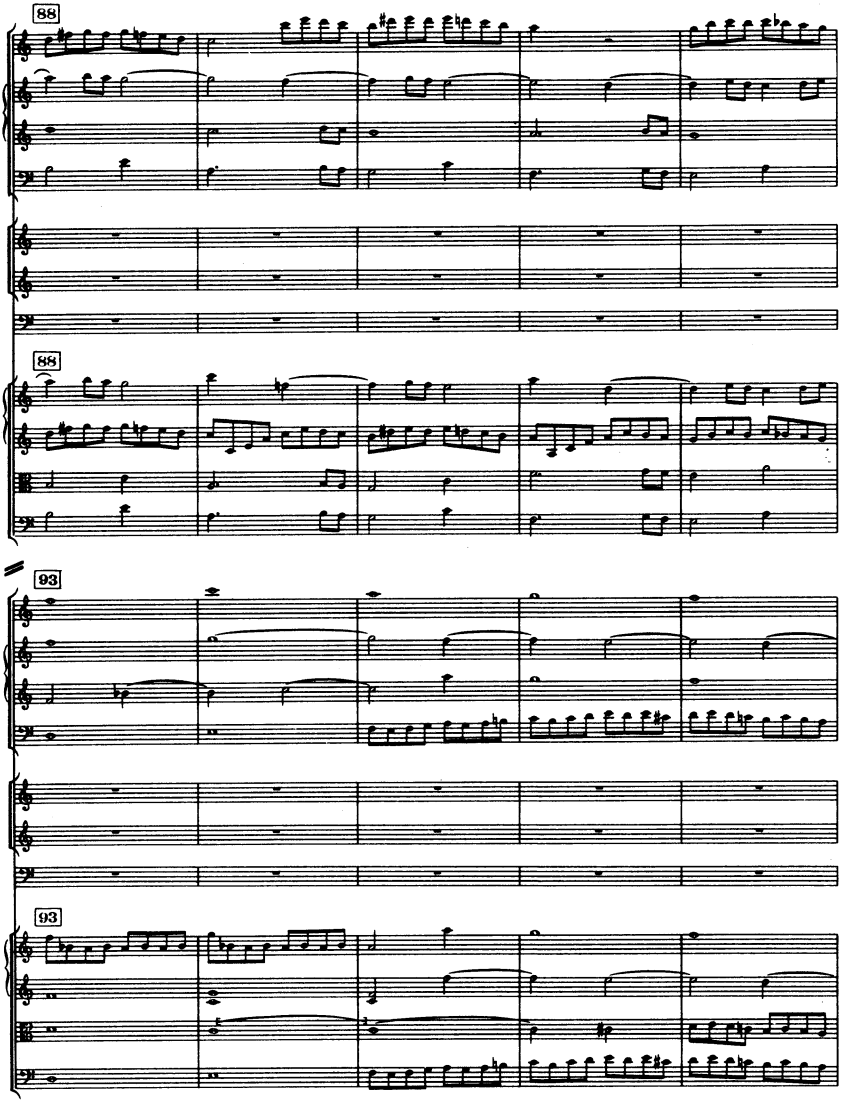

45
45
50
a2
a2
50

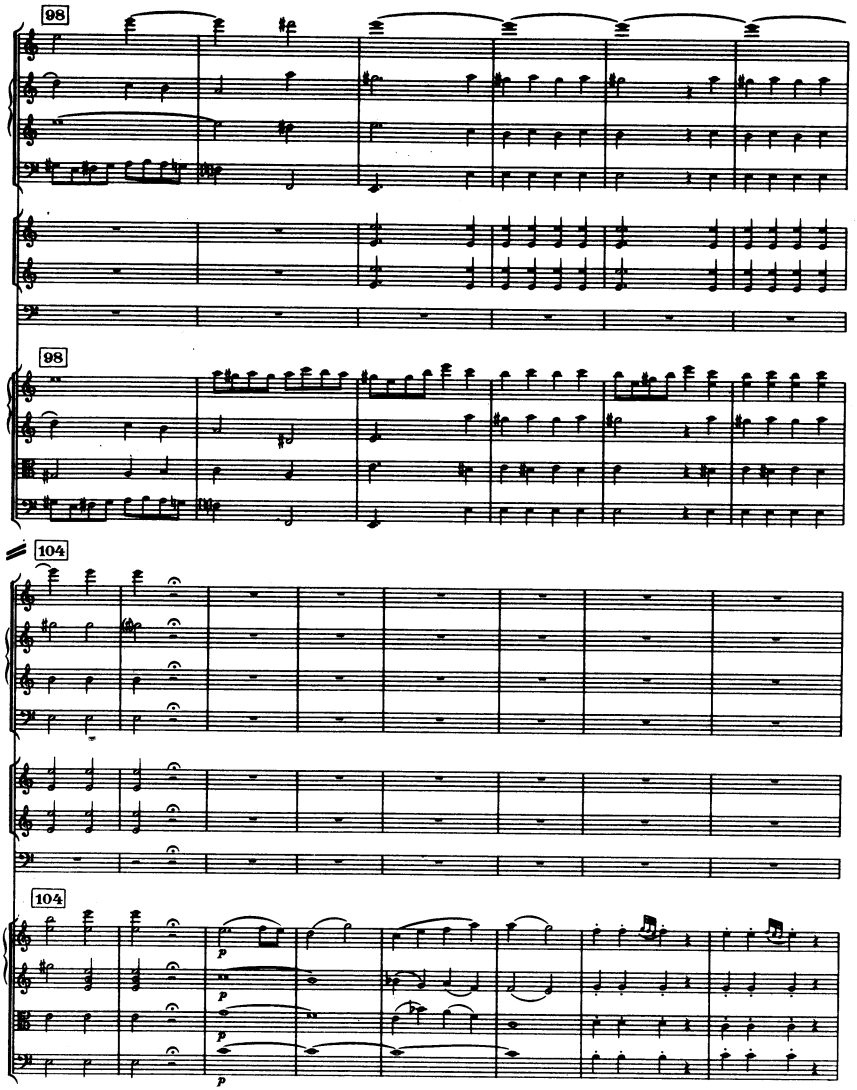


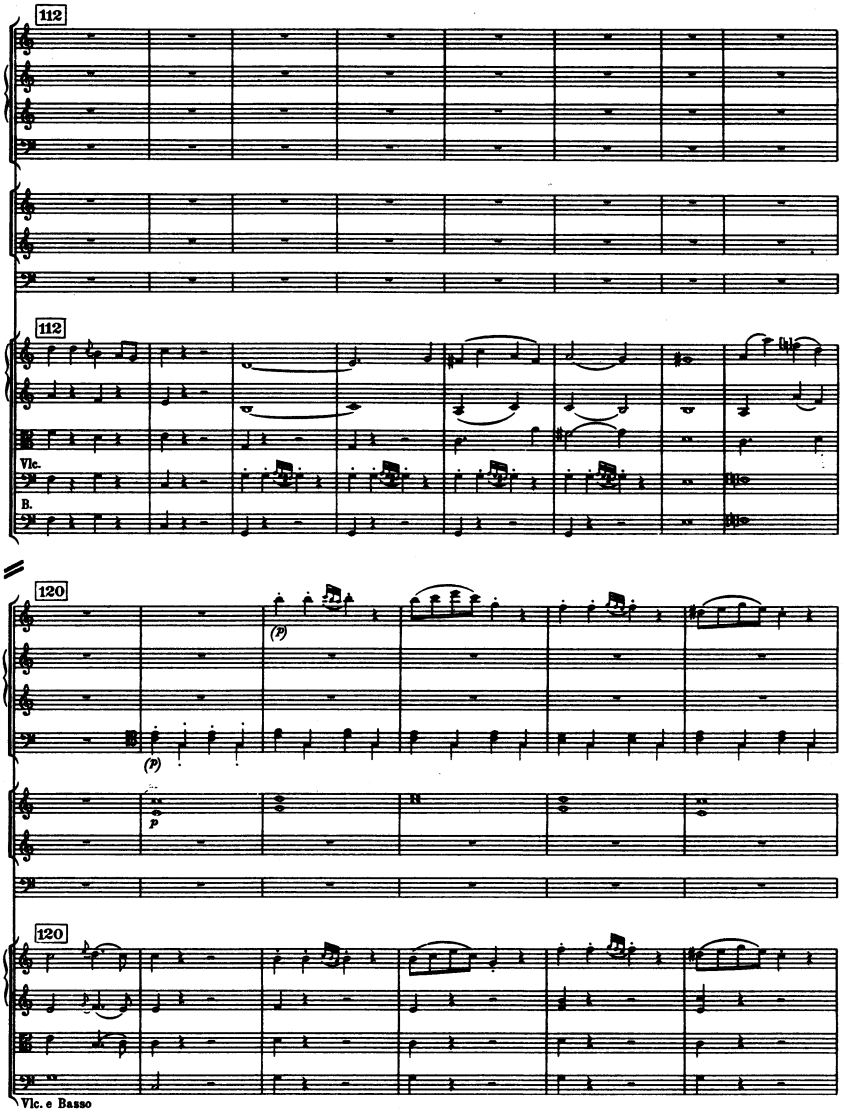
*) Viertelnoten aus der Birchall Ausgabe (empfohlen)
Crotchets from Birchall edition (recommended)

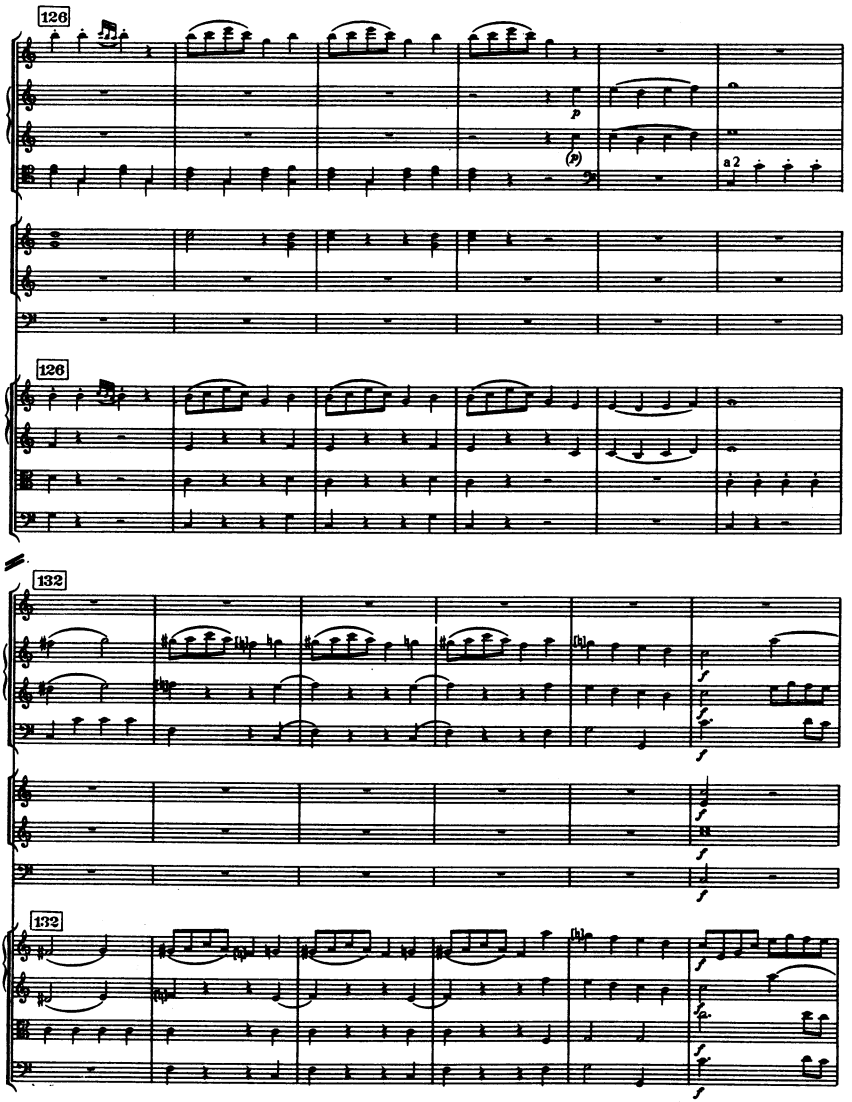

65
65
70
f
f
f
[f]
a 2
a 2
a 2
f
f
70
ff
ff
ff
[ff]

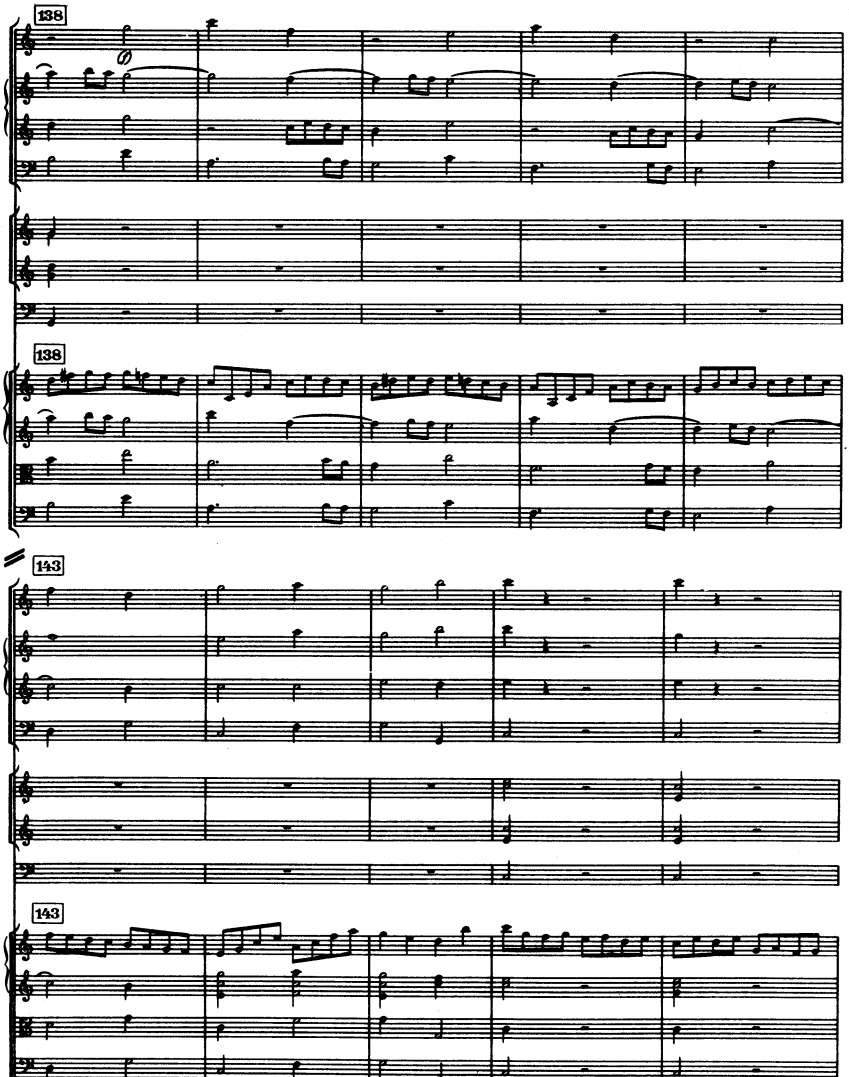

76
76
83
83


88
88
93
93


98
98
104
104
p
p
p
p


112
112
Vlc.
B.
120
(p)
(p)
p
N
120
Vlc. e Basso


126
a 2
126
132
132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143
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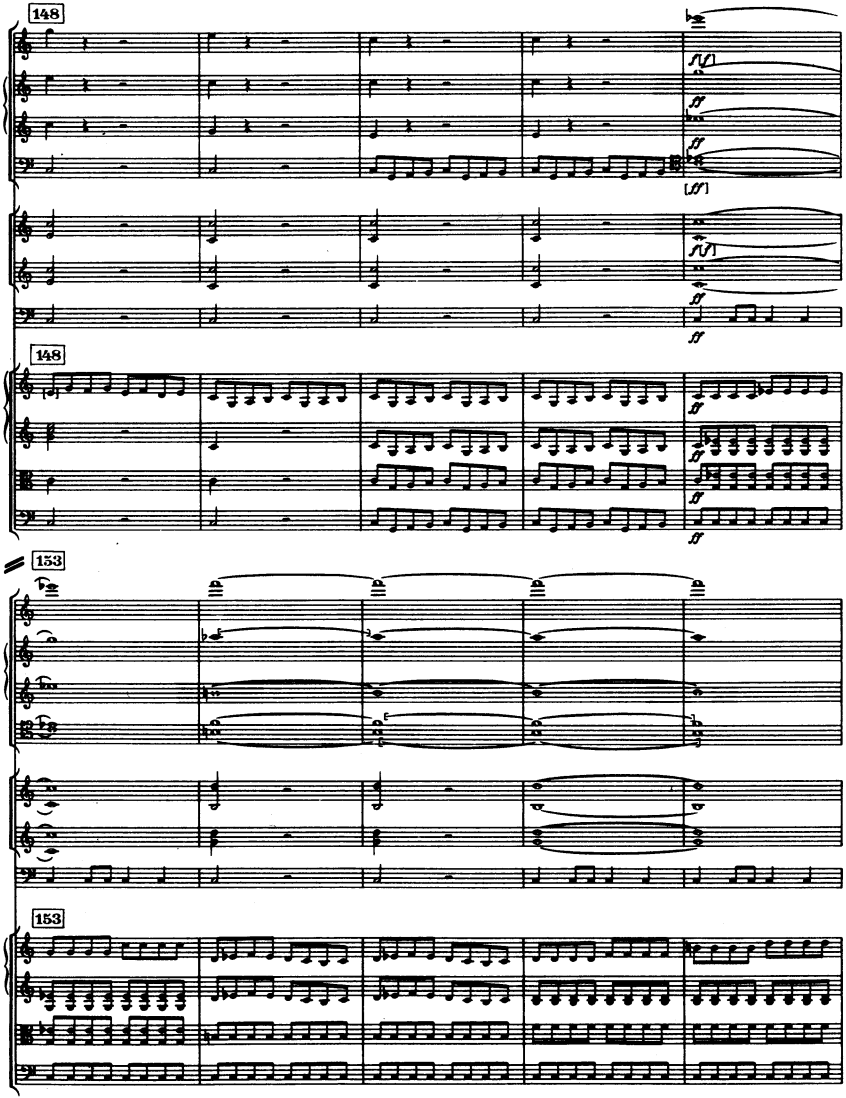
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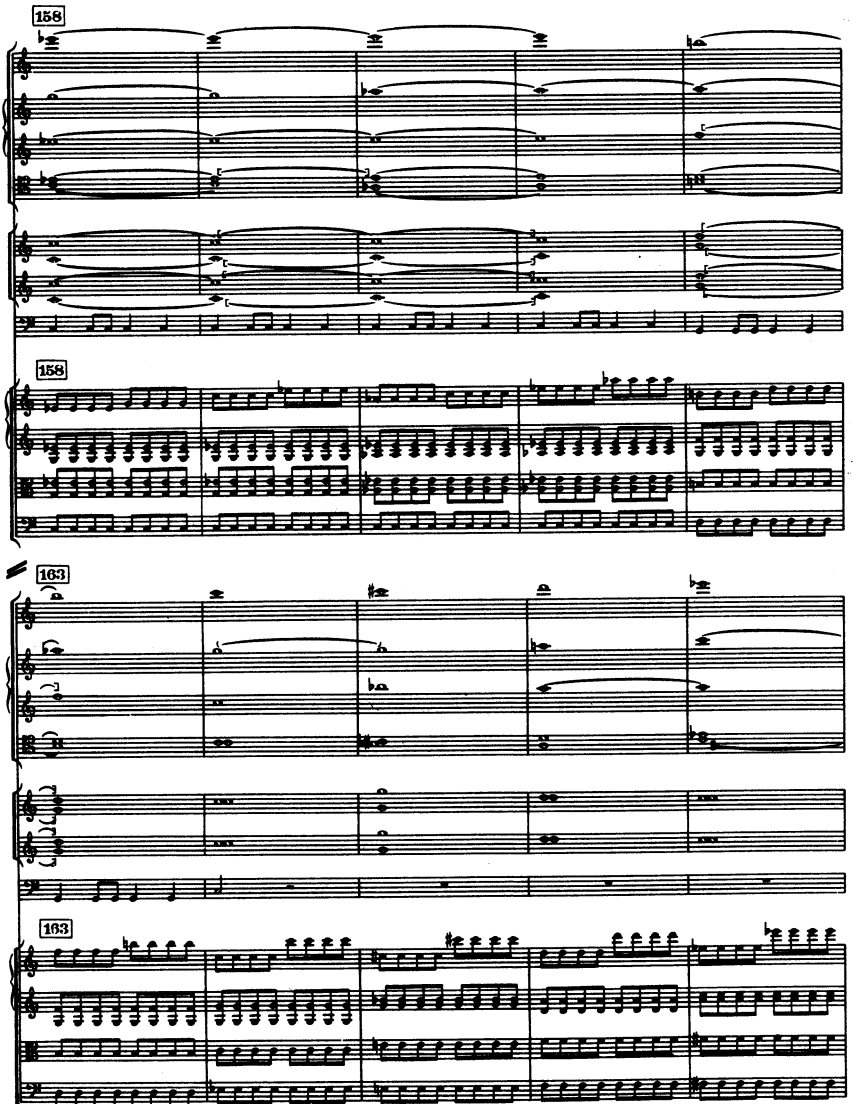
148
153
153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158
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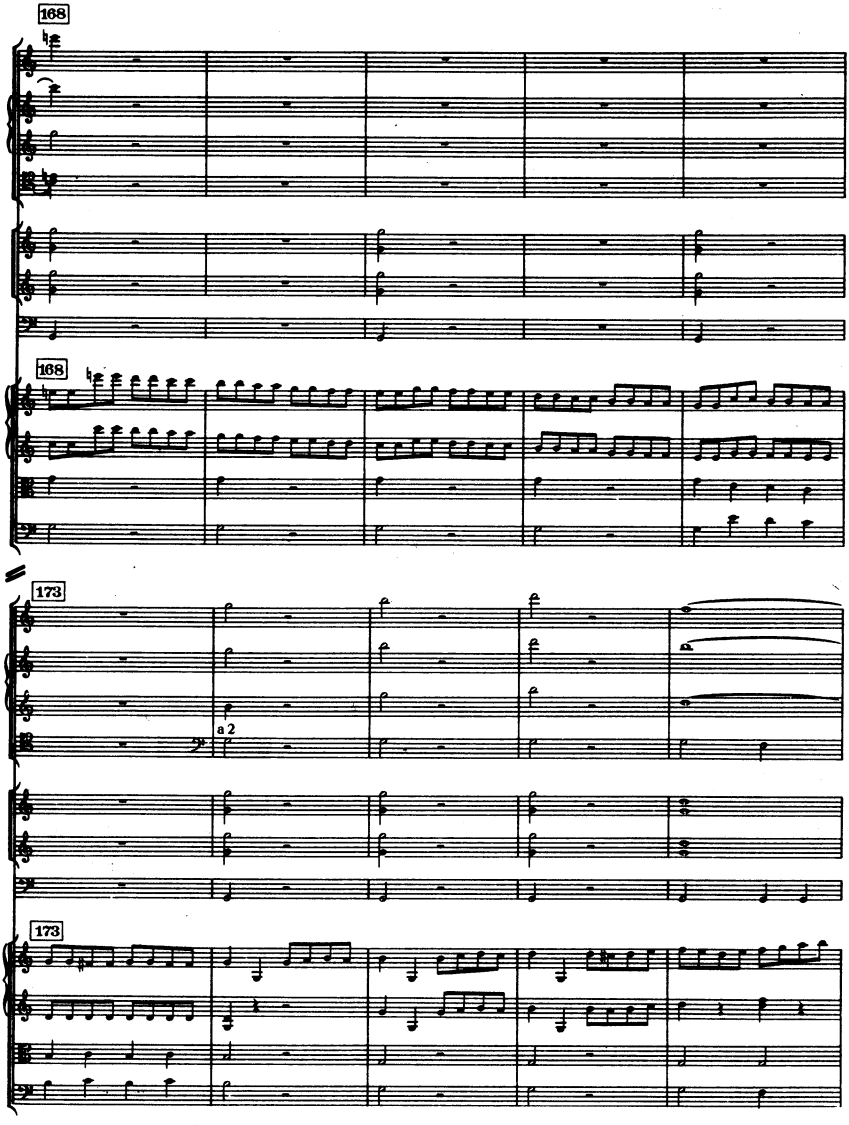
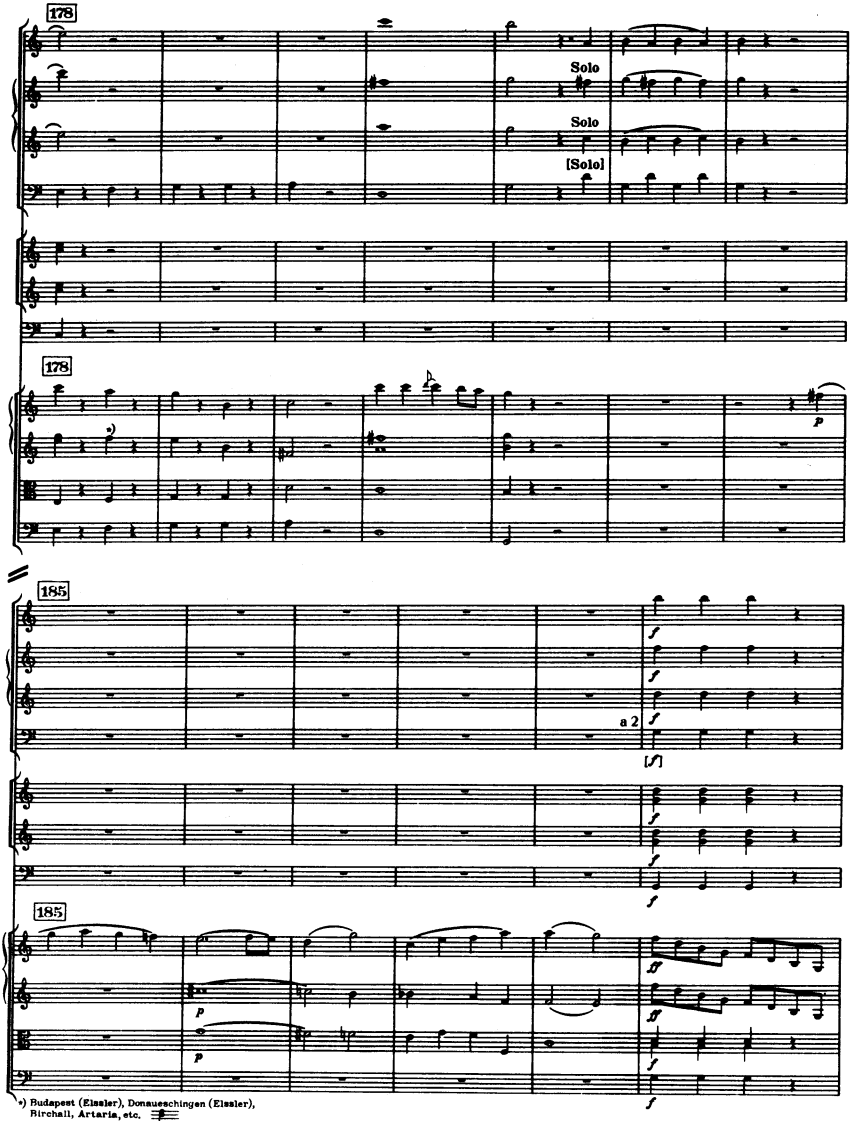
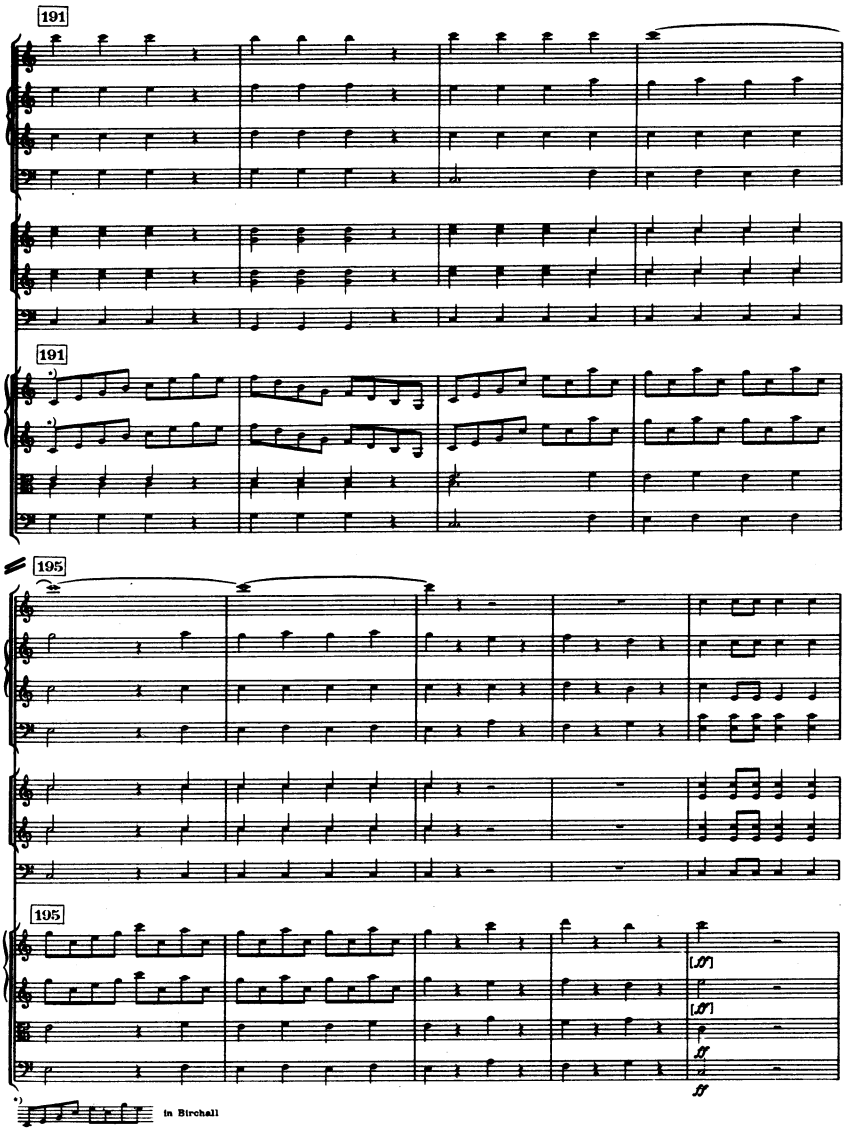
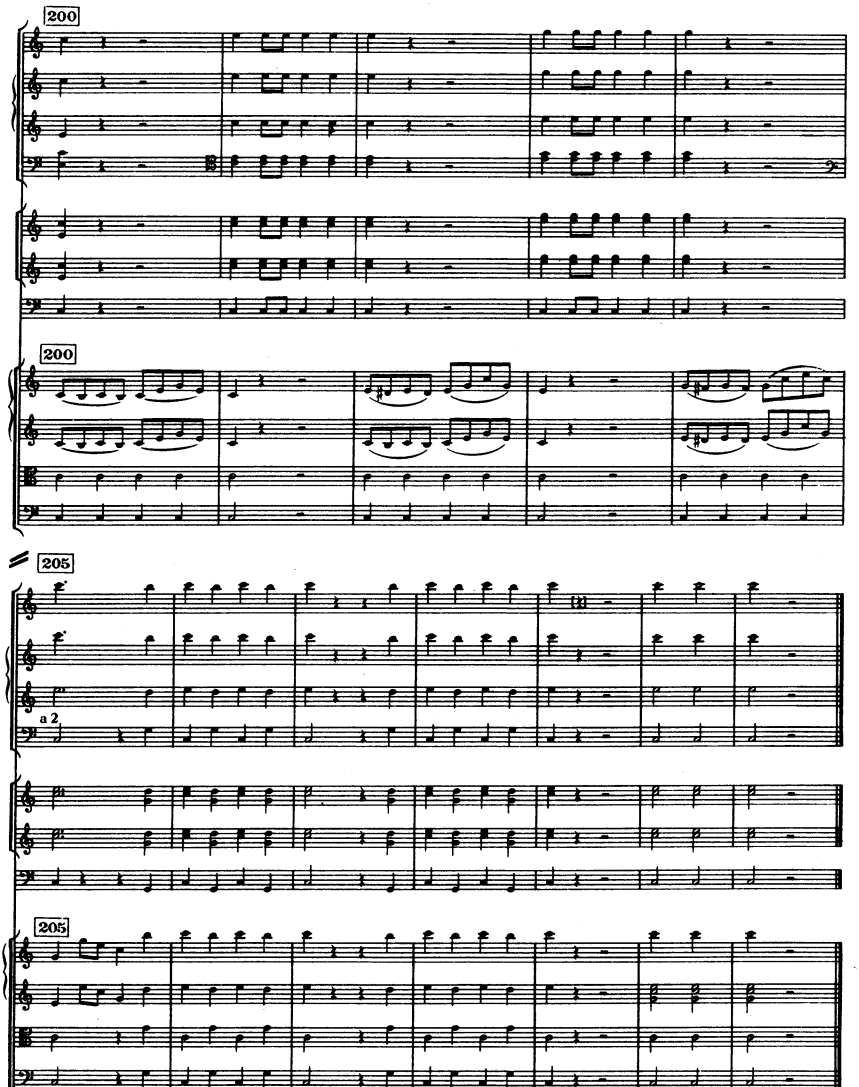
163


168
168
173
a 2
173



*) Budapest (Elsaler), Donaueschingen (Elsaler), Birchall, Artaria, etc.


191
191
195
195
[ff]
[ff]
ff
ff
*) in Birchall



Laus Deo

Sinfonia No. 96

„The Miracle"

D-Dur / D major

(H. C. R. LANDON)

2 Flauti

2 Oboi

2 Fagotti

2 Corni in Re e Sol

2 Clarini (Trombe) in Re e Do

Timpani

Violino I

Violino II

Viola

Violoncello

Basso

ca. 25 Min.

In Nomine Domini

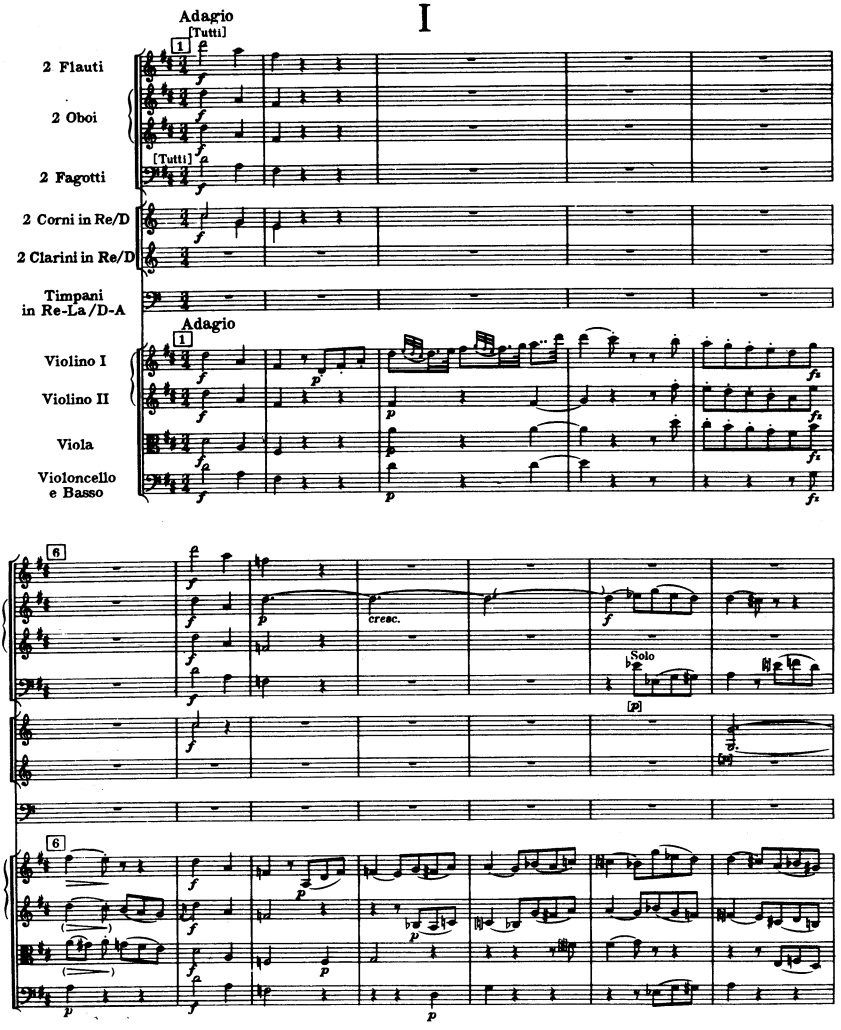
SINFONIA No. 96

"The Miracle"

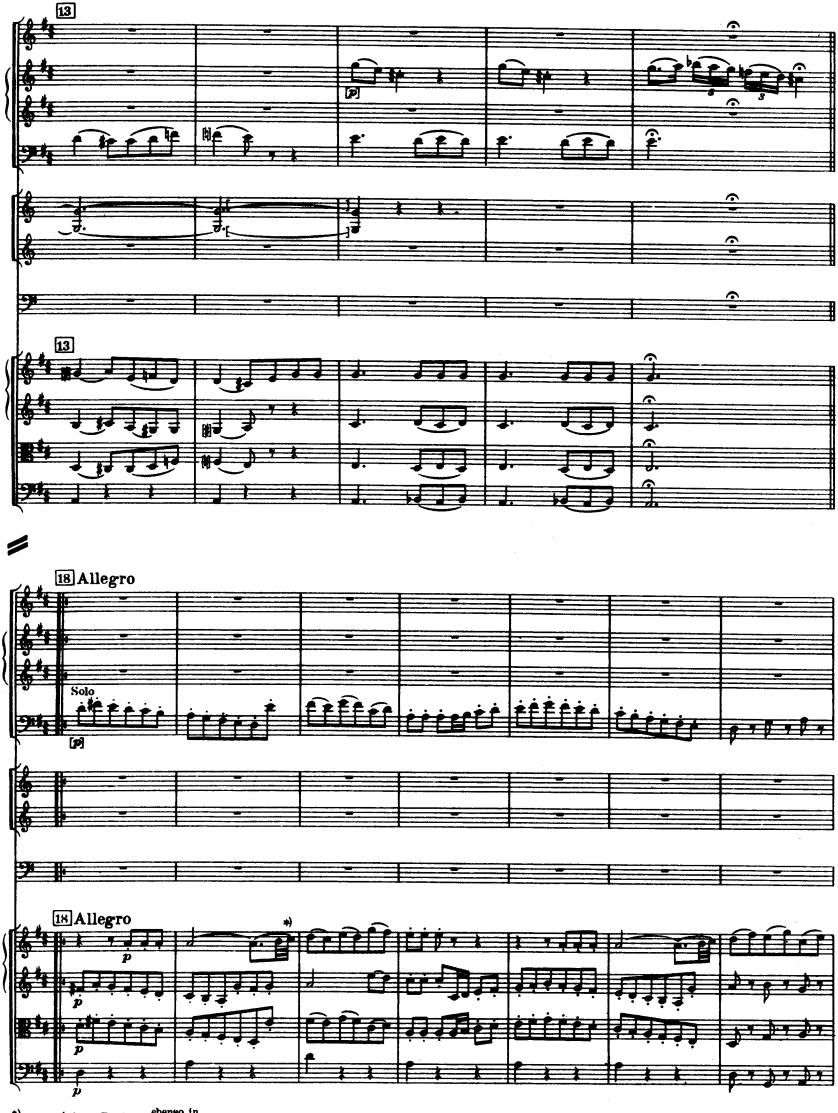
(London, 1791)

Joseph Haydn

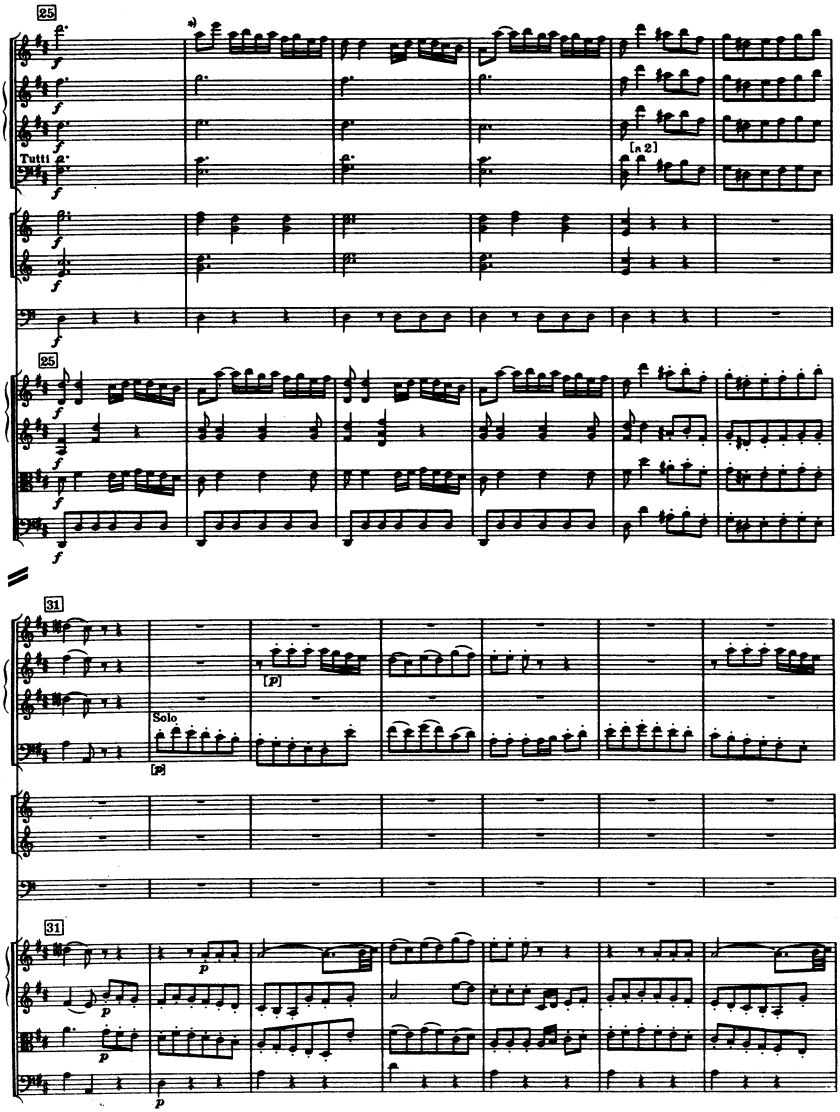
I



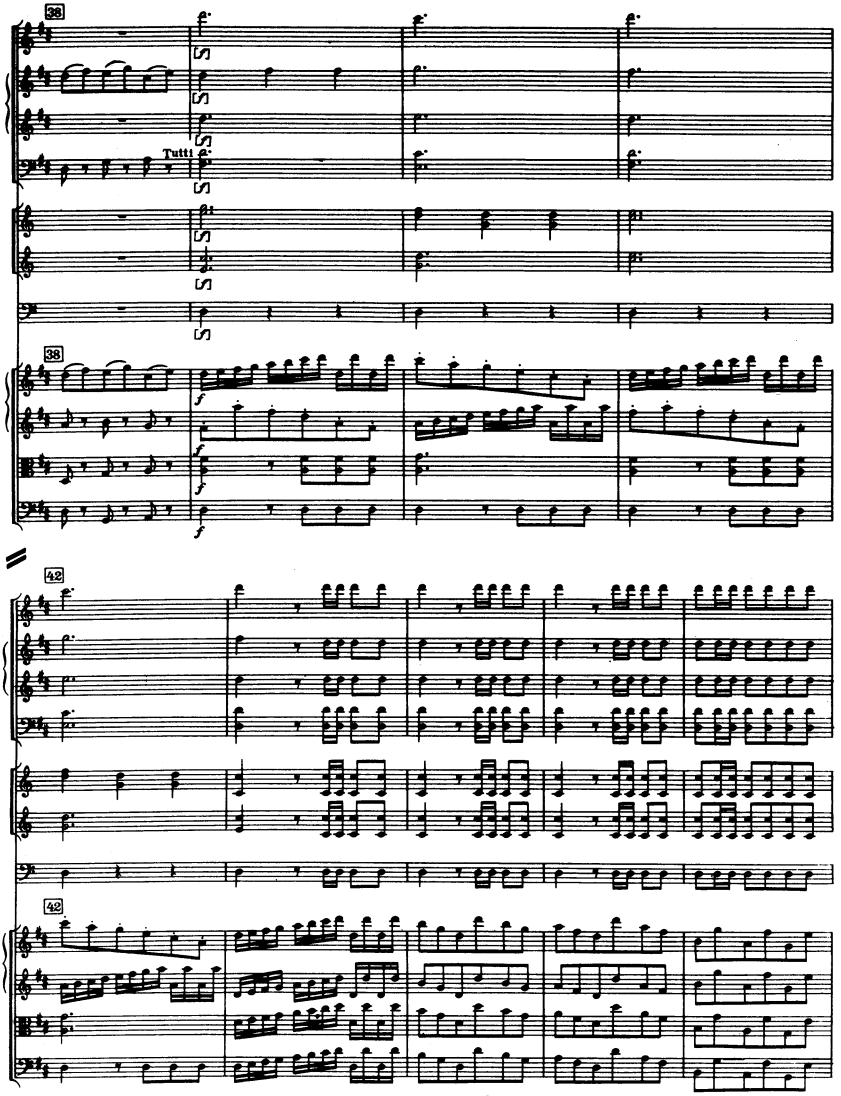
© Copyright 1962 by HAYDN-MOZART PRESSE, SALZBURG

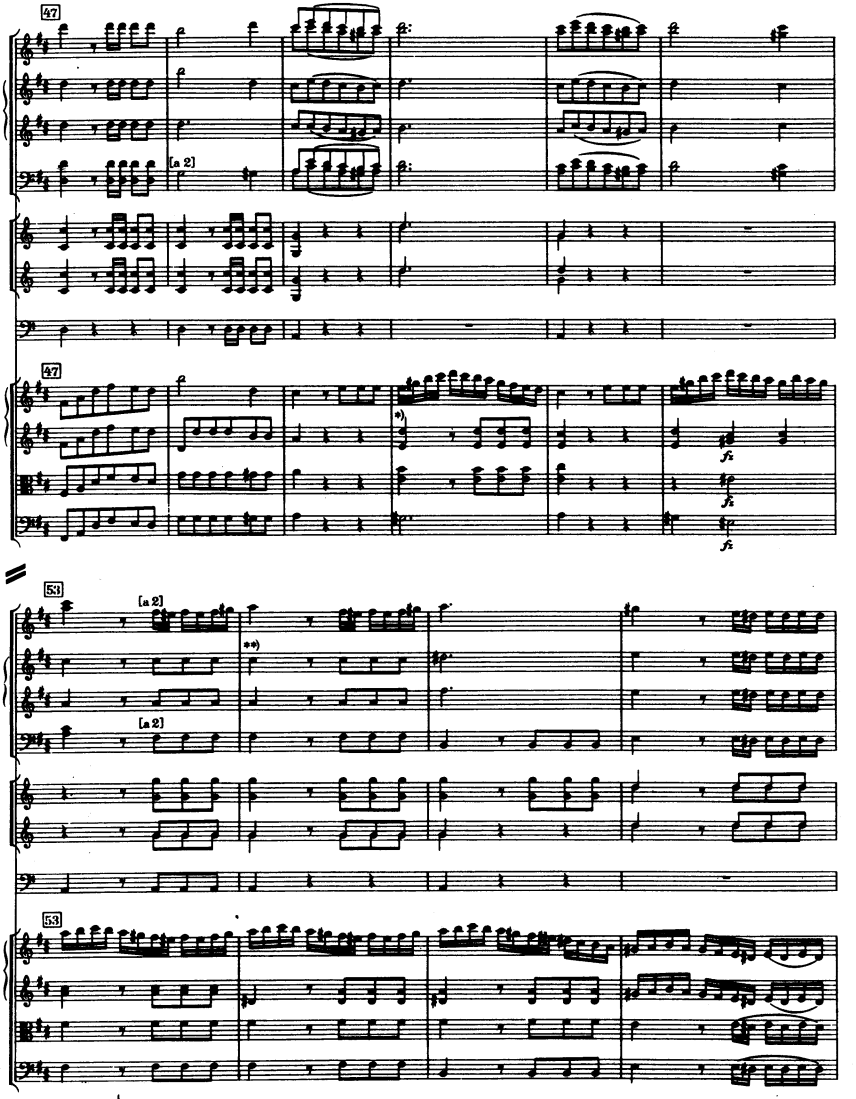


*) von / from Birchall, ebenso in / also in 23, 33, 37 etc.



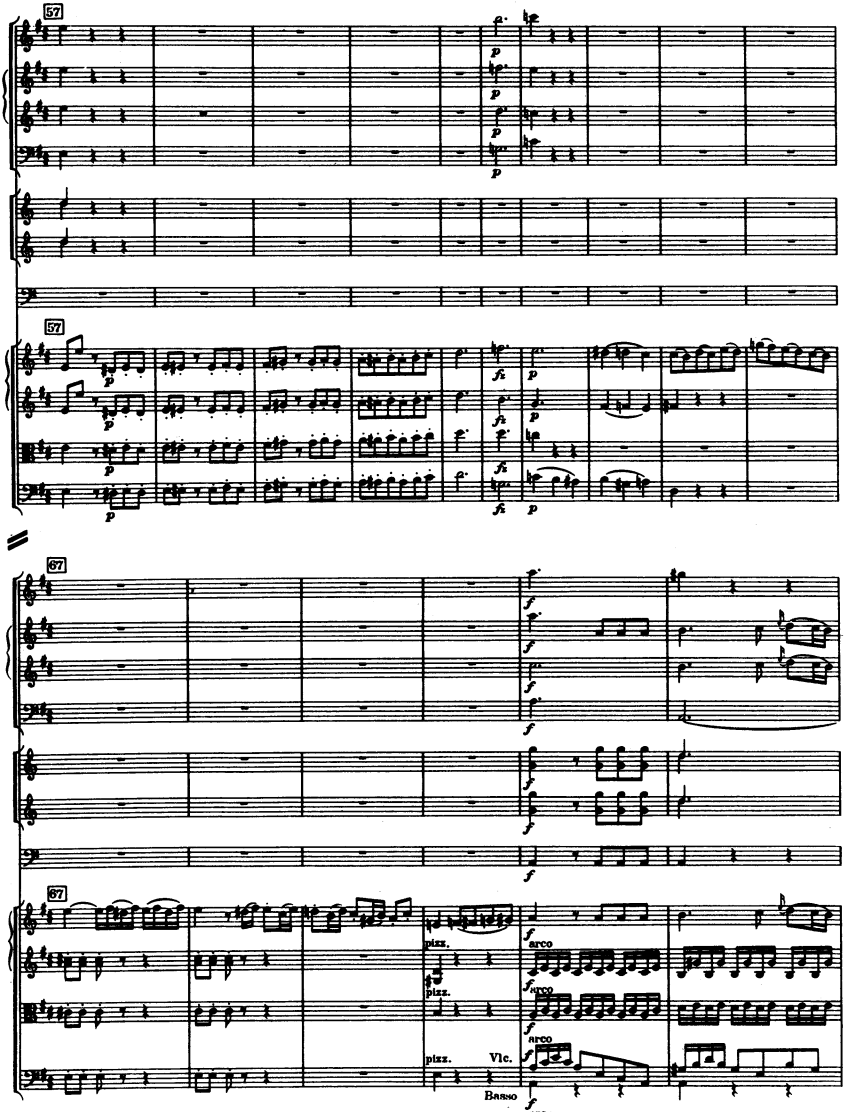
*) Birchall

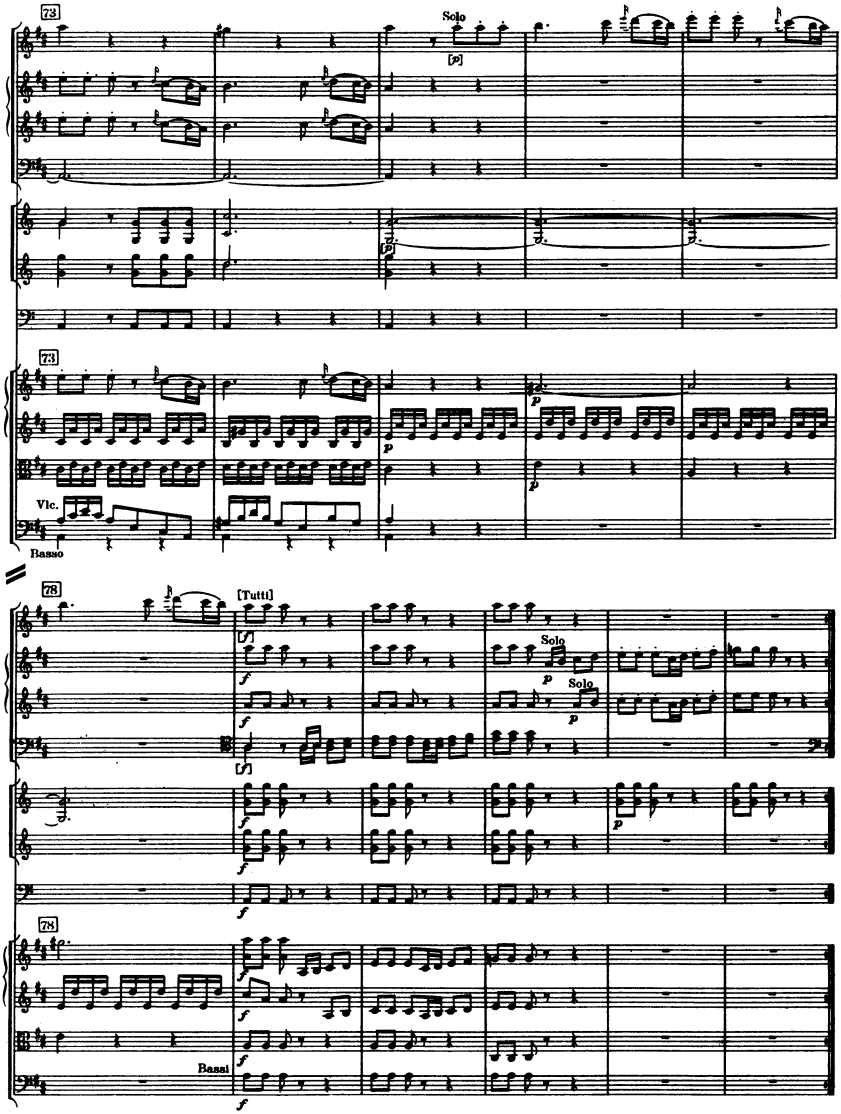

38
Tutti
38
42
42

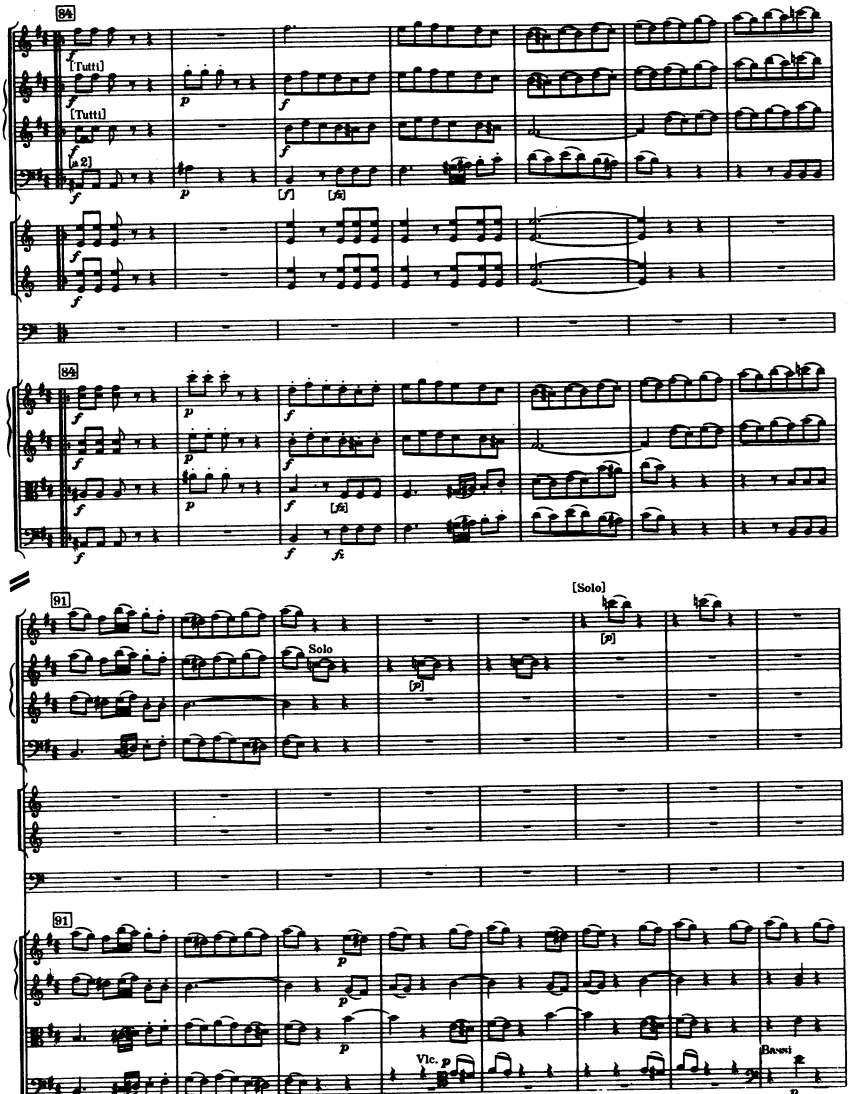


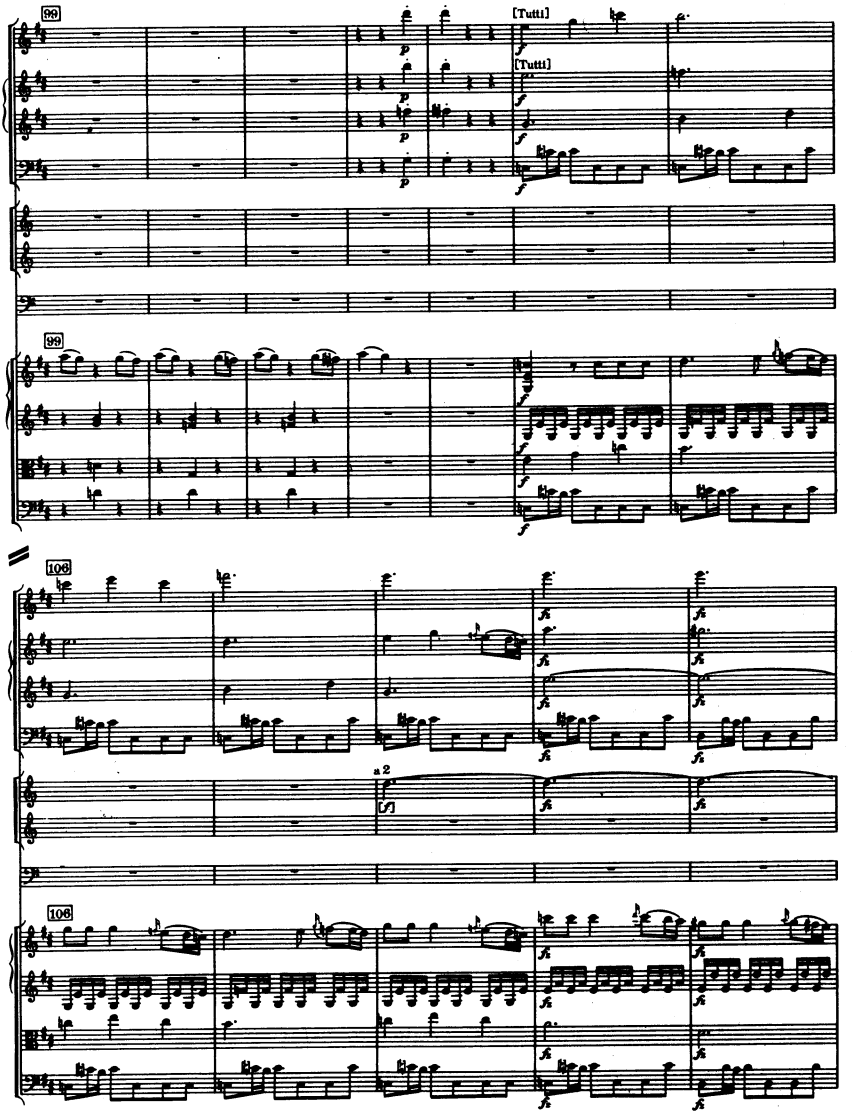
*) Autograph: ?

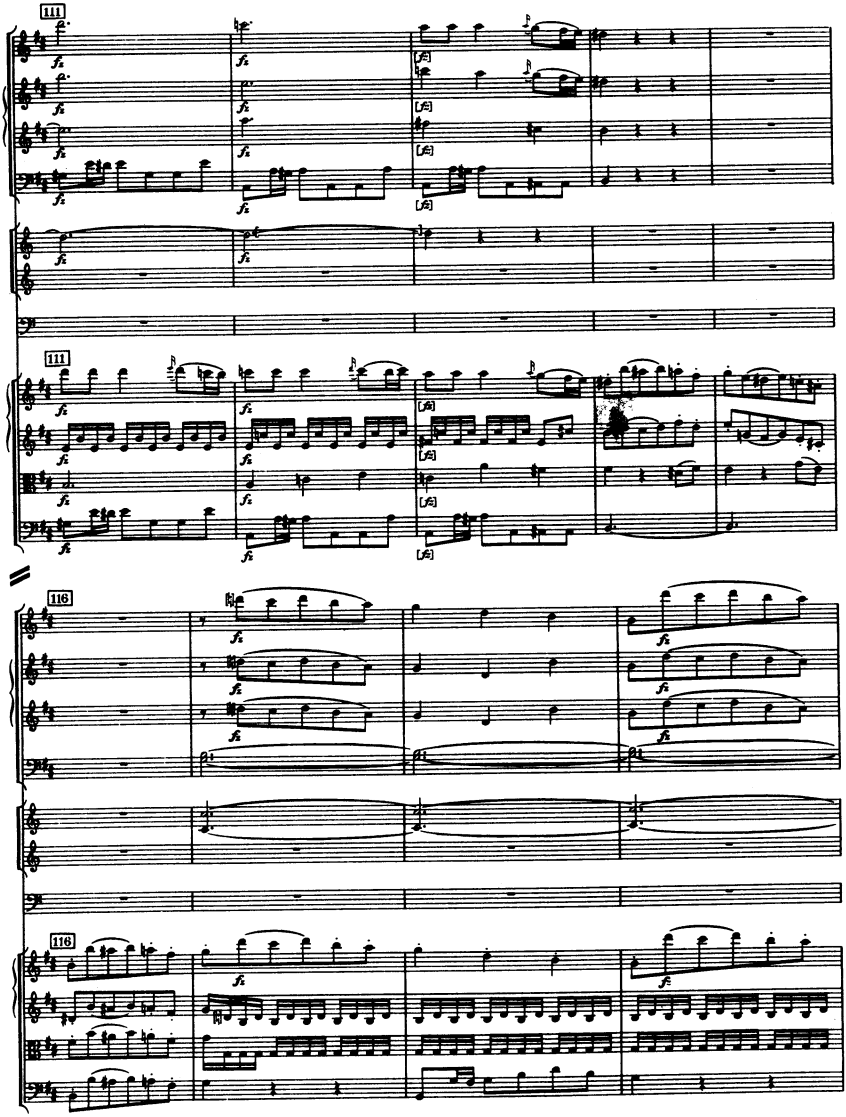
**) Salomons Änderung in Haydns Autograph (und Birchall):
Salomon's change in Haydn's autograph (and Birchall):

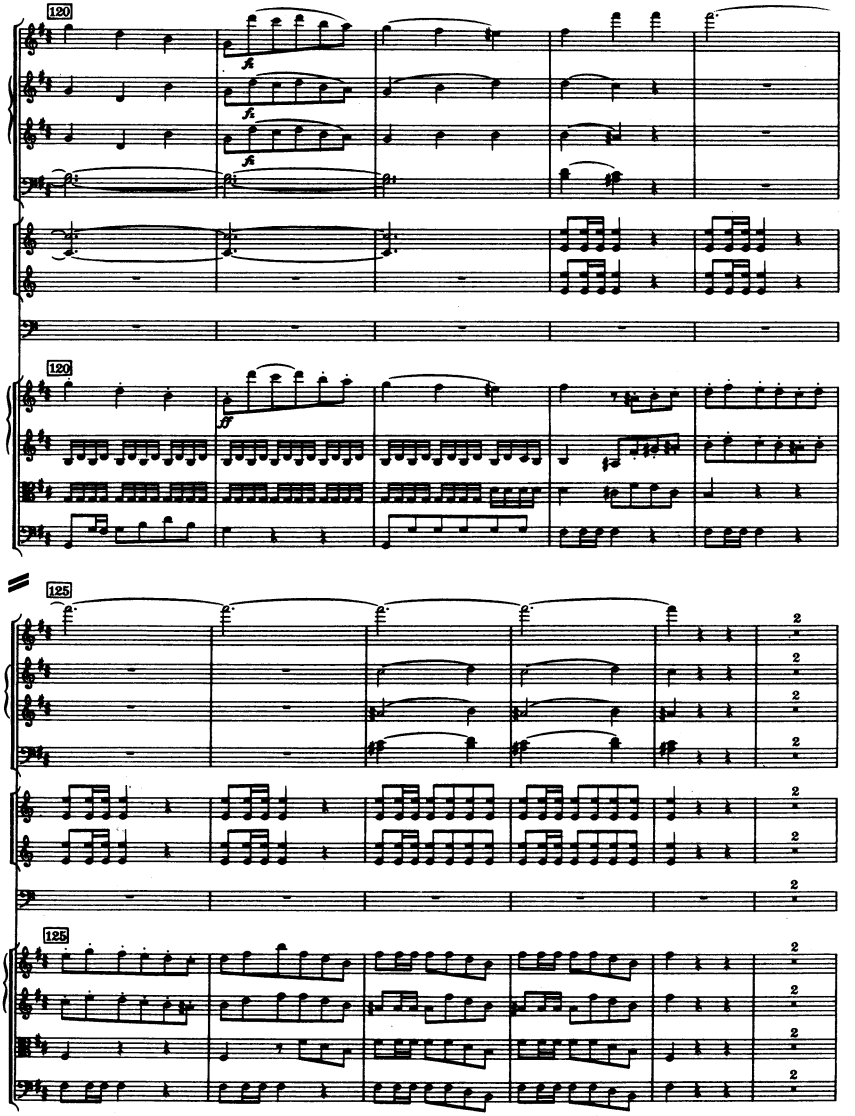

57
p
57
fz
67
f
arco
pizz.
Vlc.
Basso


73
Solo
[p]
73
Vlc.
Basso
78
[Tutti]
[f]
Solo
Solo
78
Bassi


84
[Tutti]
[Tutti]
[a 2]
84
91
Solo
[Solo]
91
Vlc.
Bassi


98
[Tutti]
[Tutti]
99
106
a 2
106


111
fz
116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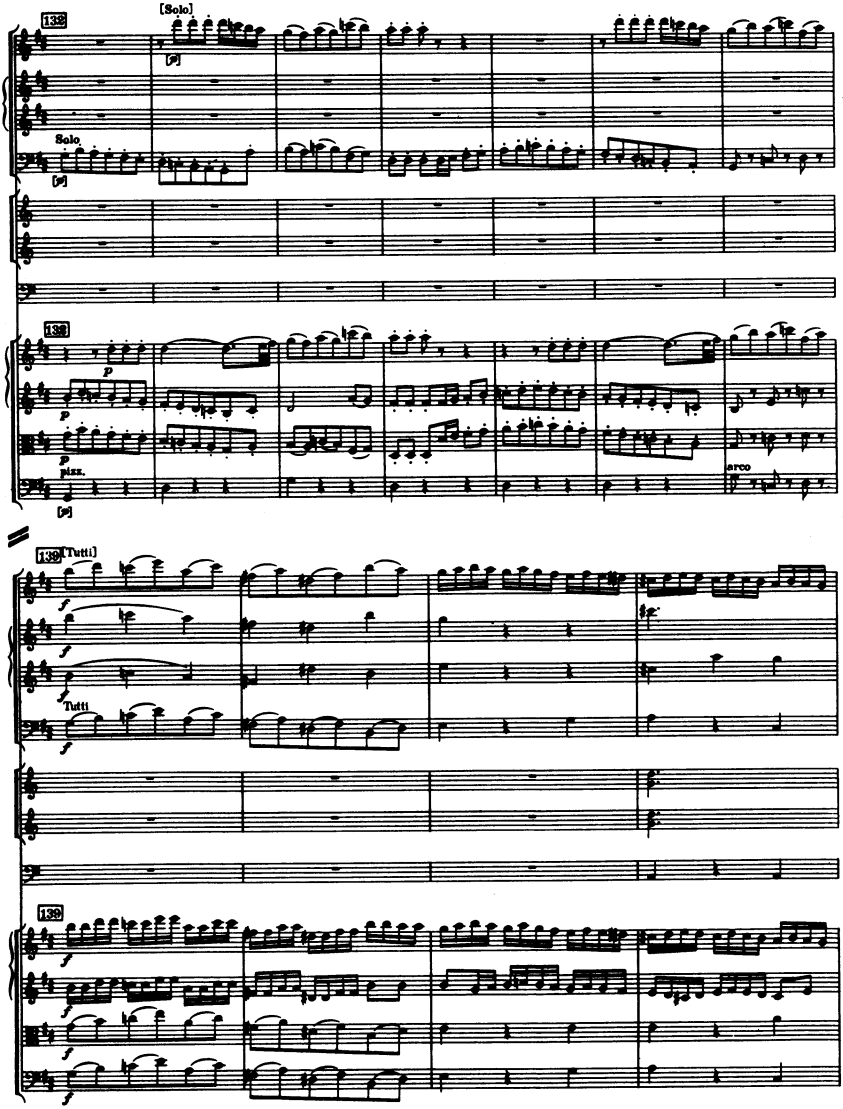
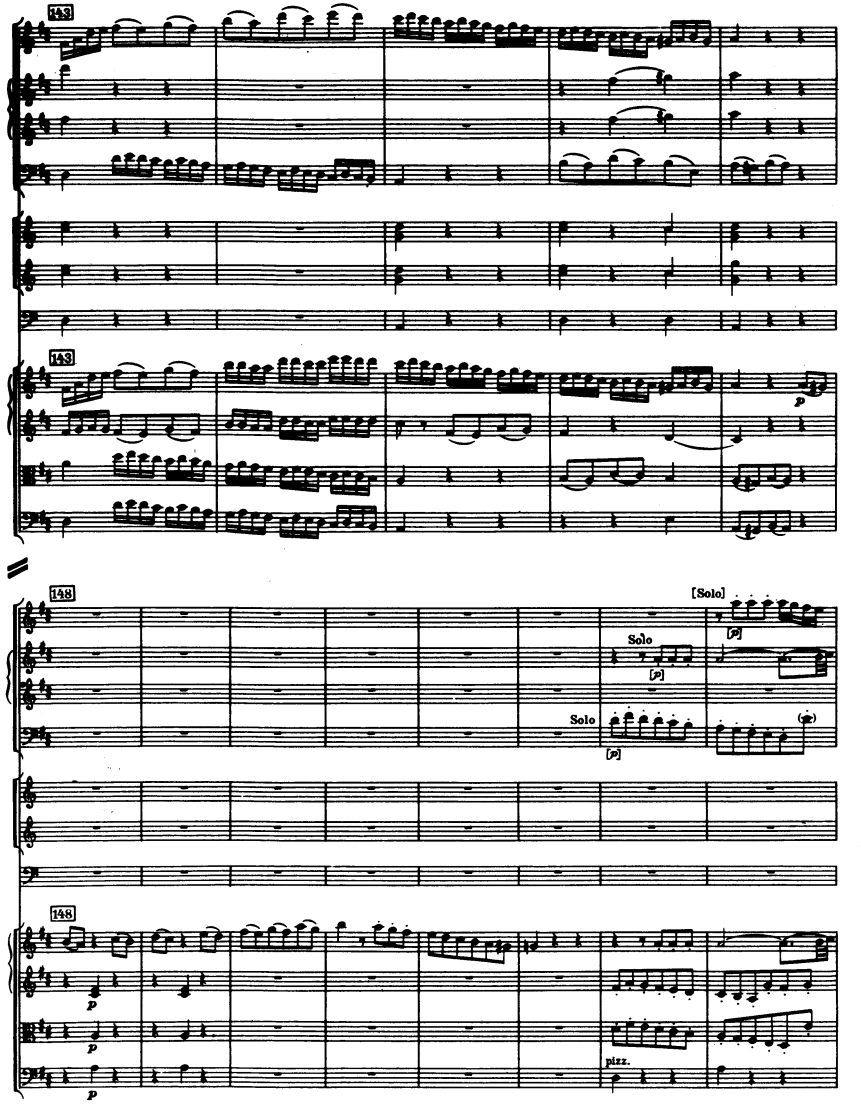
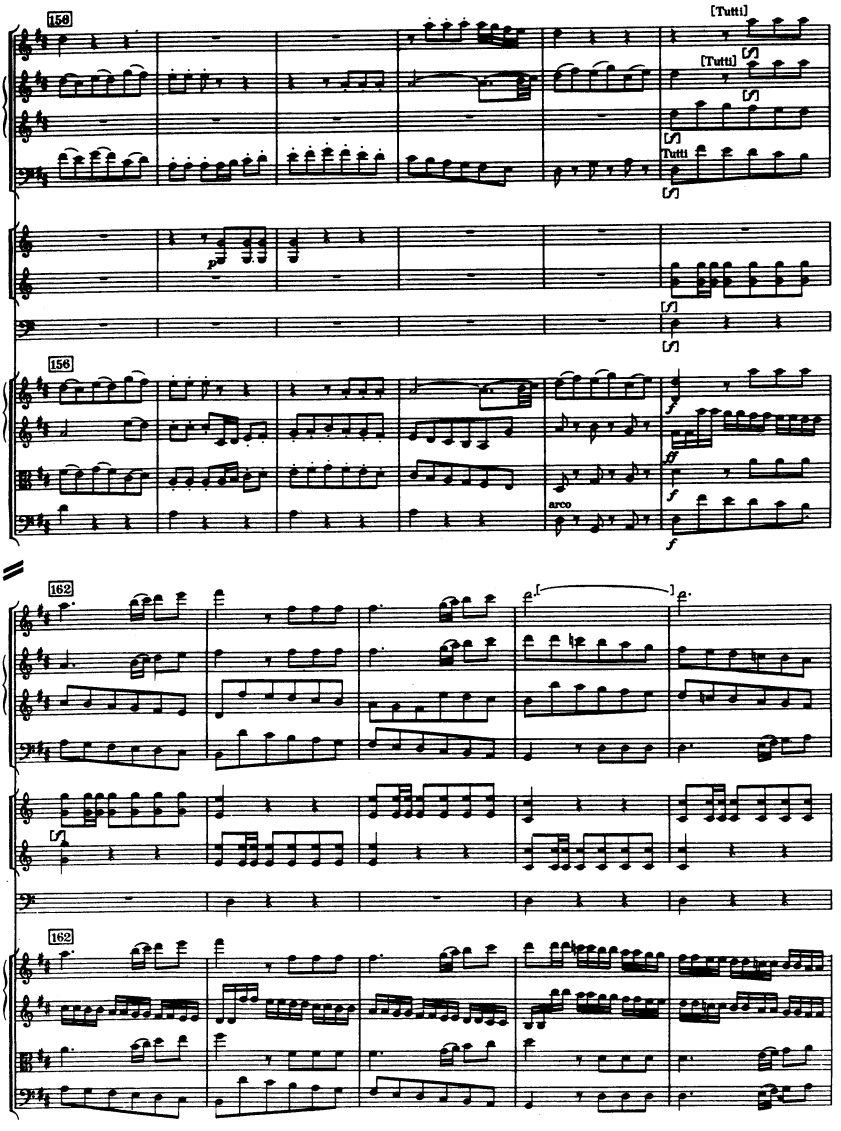
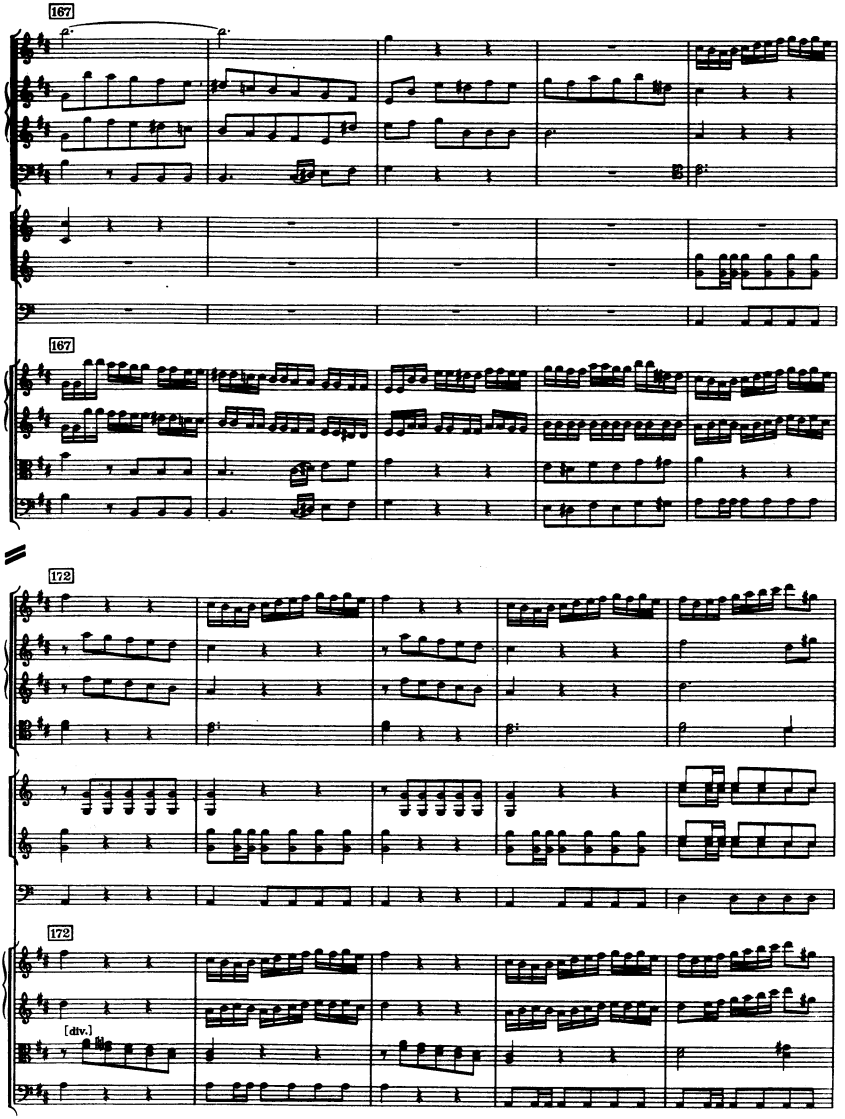
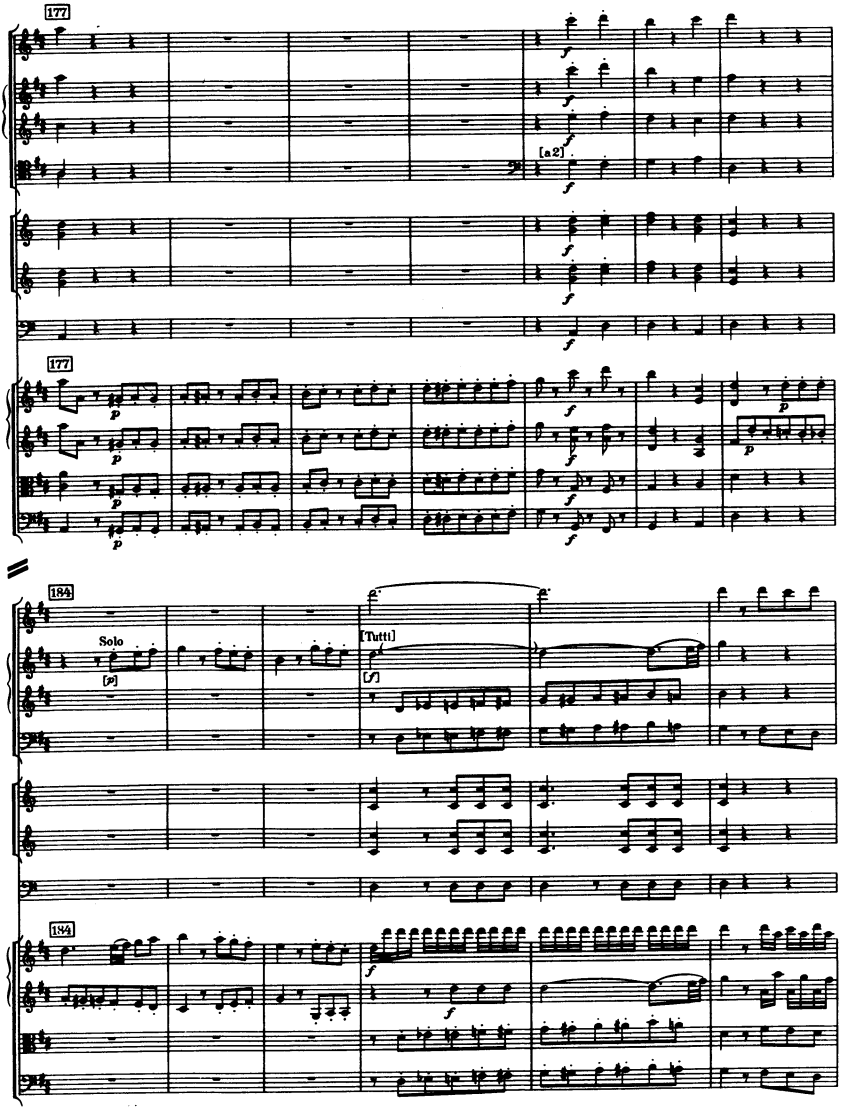
fz
fz
fz
120
ff
125
2
125

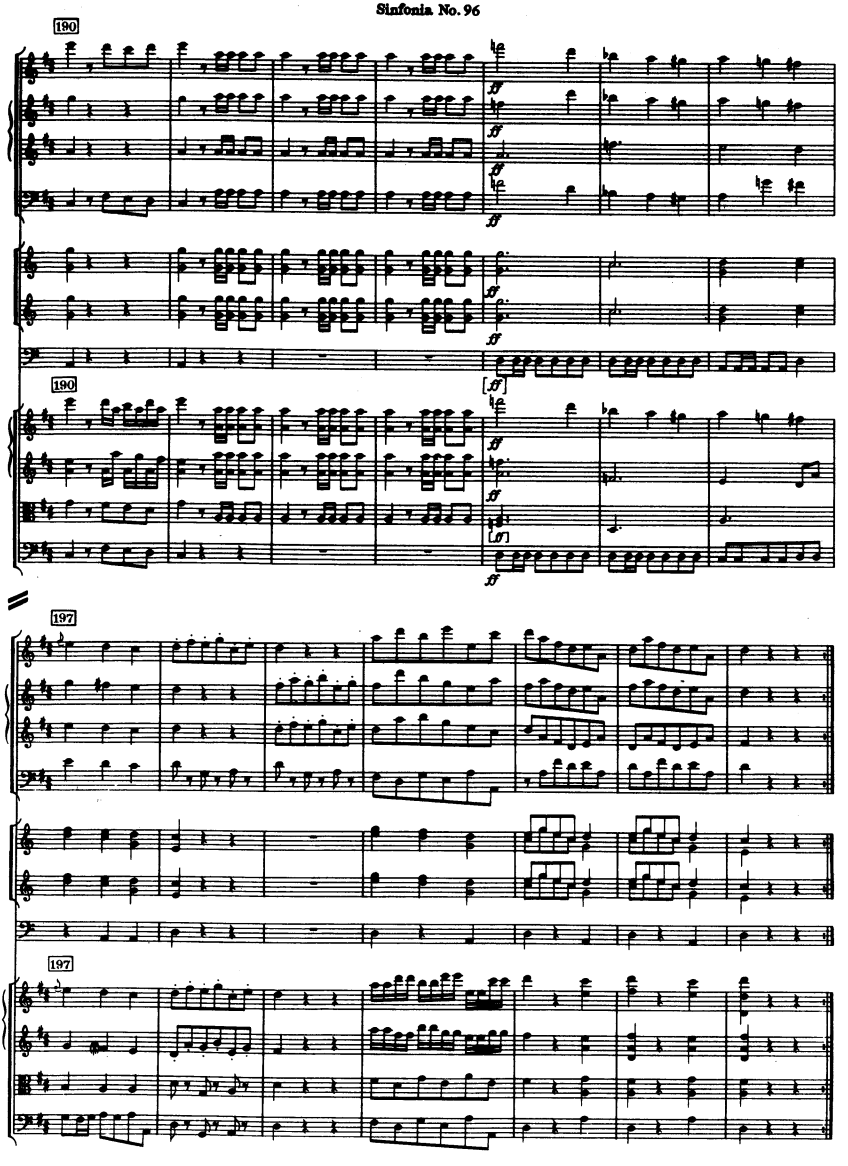

138
[Solo]
Solo
138
pizz.
arco
139
[Tutti]
Tutti
139


143
143
148
[Solo]
Solo
Solo
148
pizz.

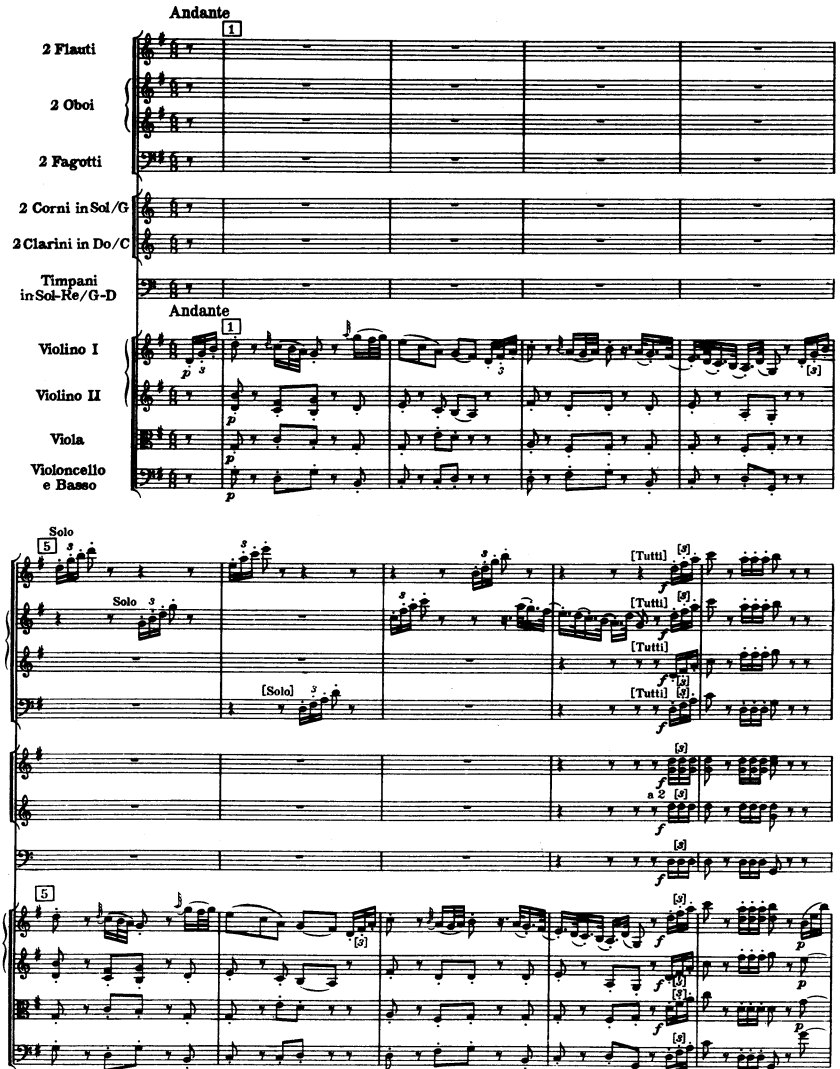

159
[Tutti]
[Tutti]
Tutti
156
arco
162
162

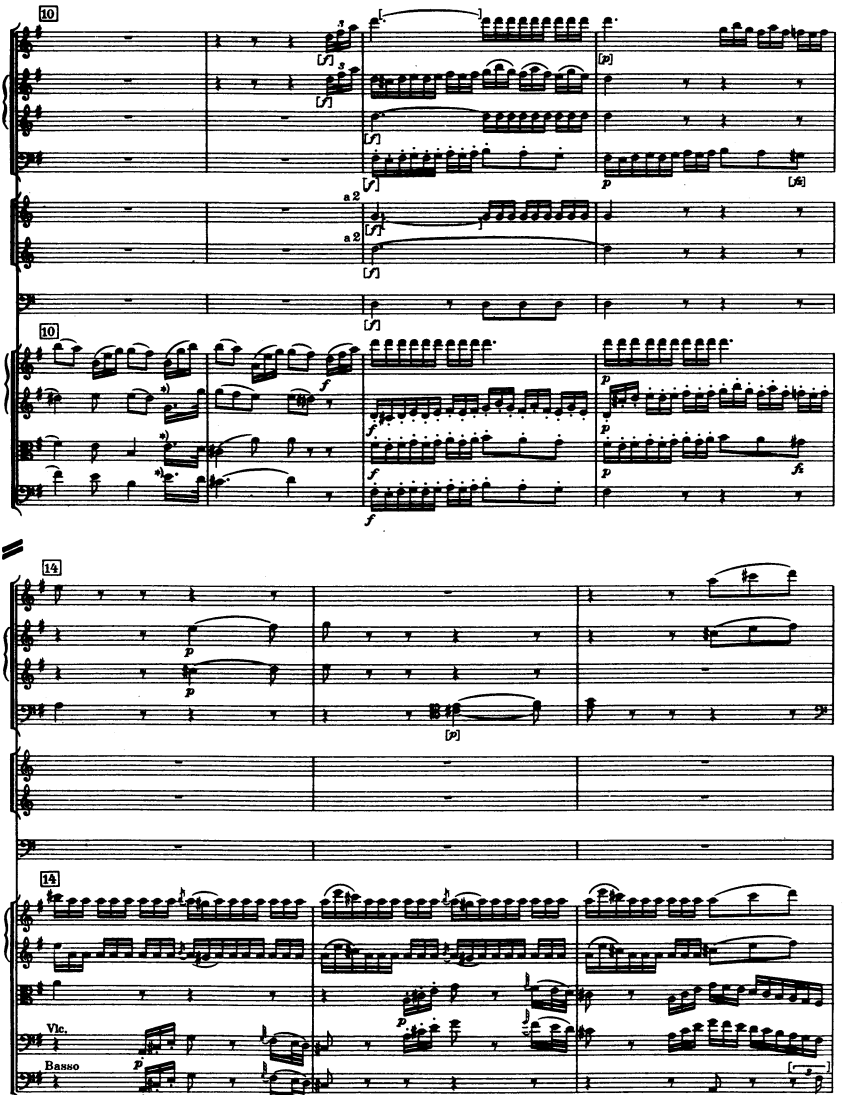

167
167
172
172
[div.]


177
[a2]
177
184
Solo
[p]
[Tutti]
[f]
184

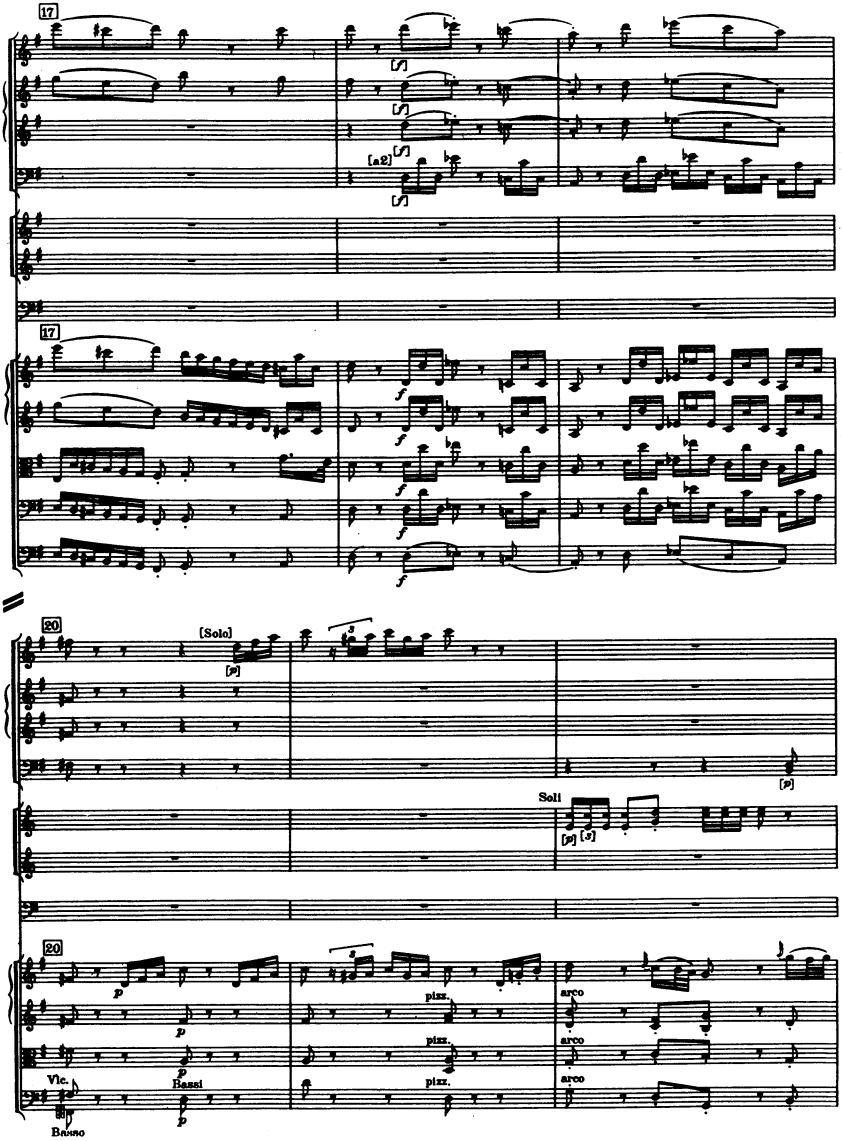

190
190
197
197

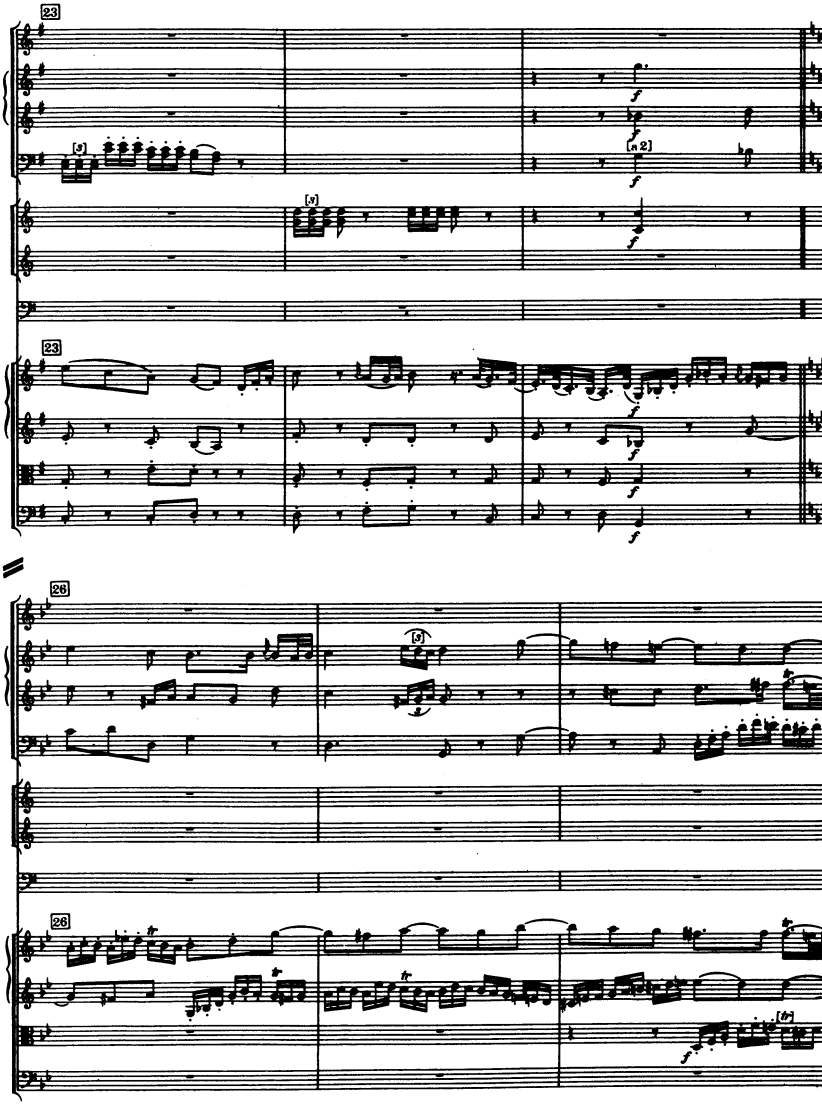
II

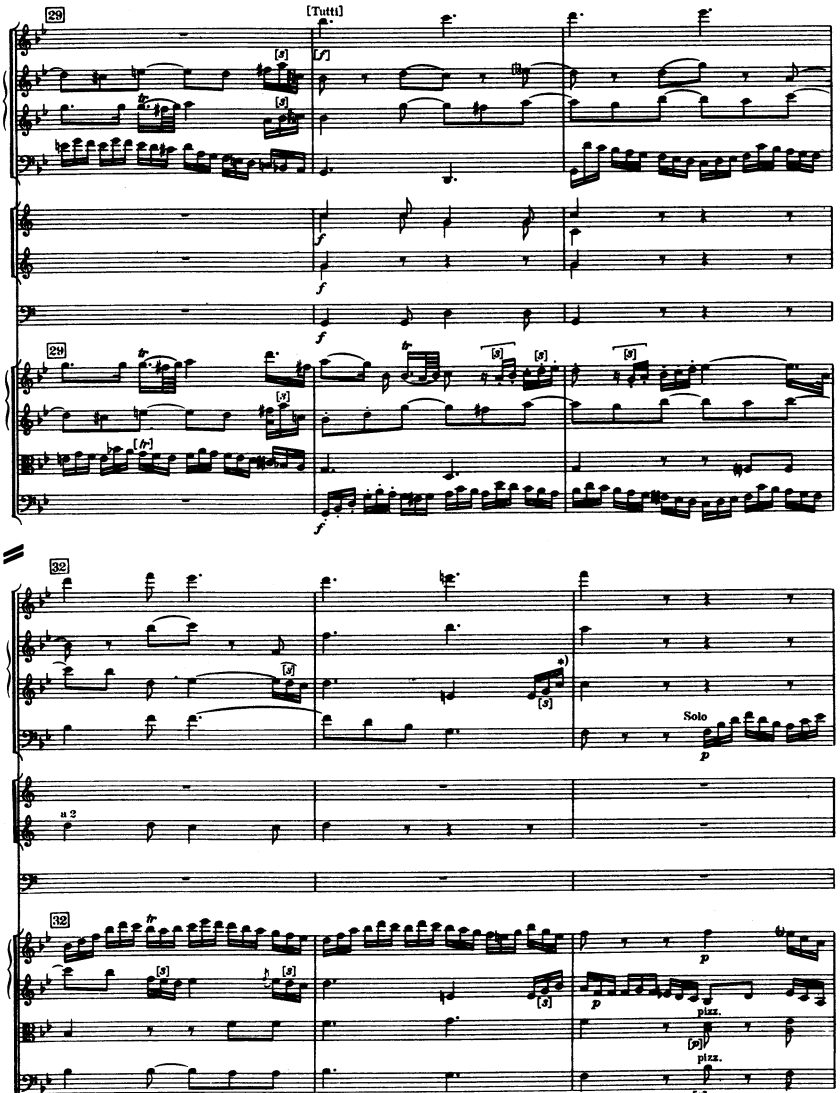

Andante
2 Flauti
2 Oboi
2 Fagotti
2 Corni in Sol/G
2 Clarini in Do/C
Timpani in Sol-Re/G-D
Andante
Violino I
Violino II
Viola
Violoncello e Basso
Solo
Solo
[Solo]
[Tutti]
[Tutti]
[Tutti]
[Tutti]
a 2



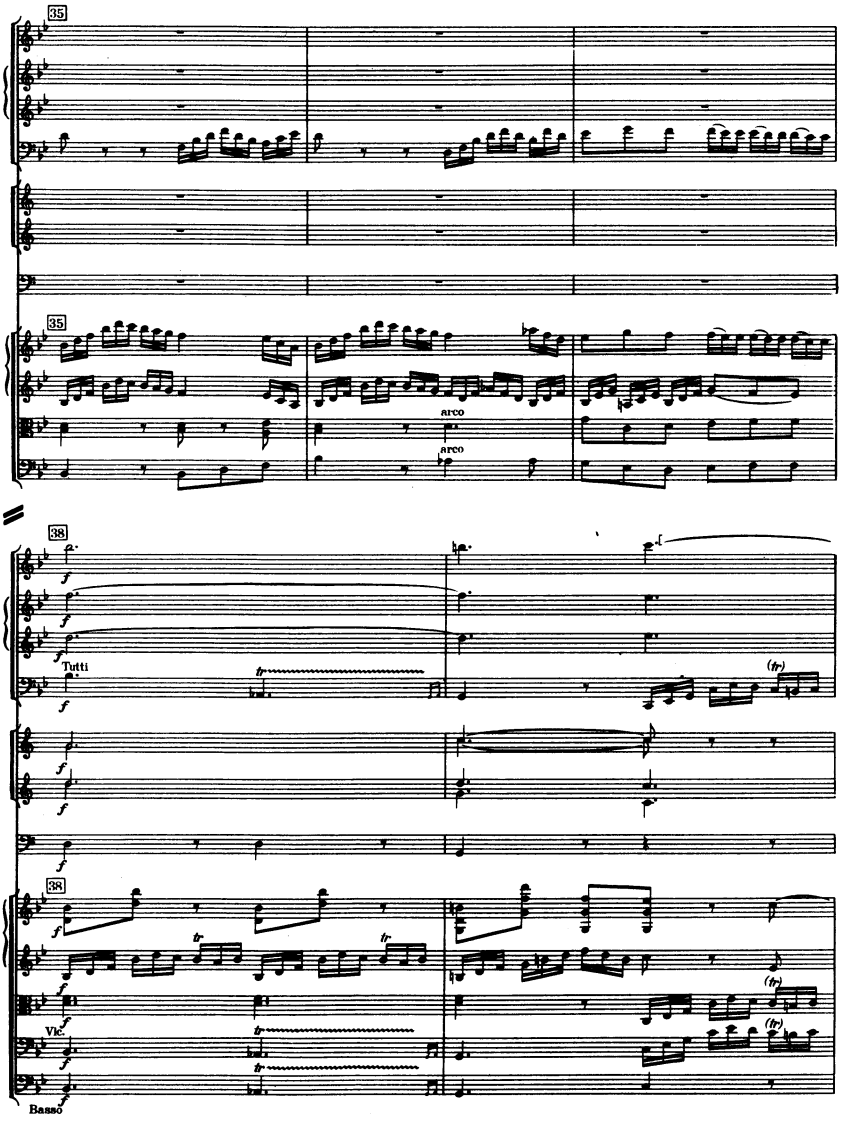
*) Hier und durchwegs
here and later

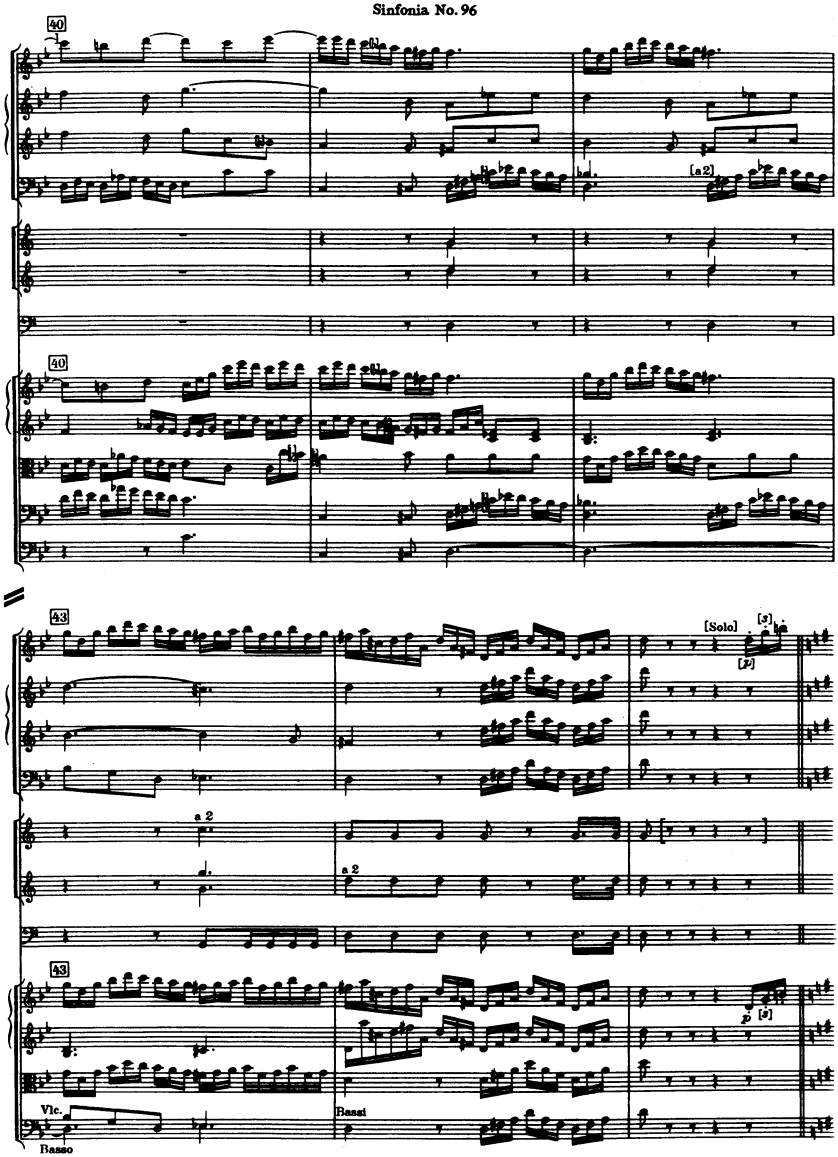

17
[f]
[a2]
17
f
20
[Solo]
[p]
Soli
[p] [3]
20
p
pizz.
arco
Vlc.
Bassi
Basso

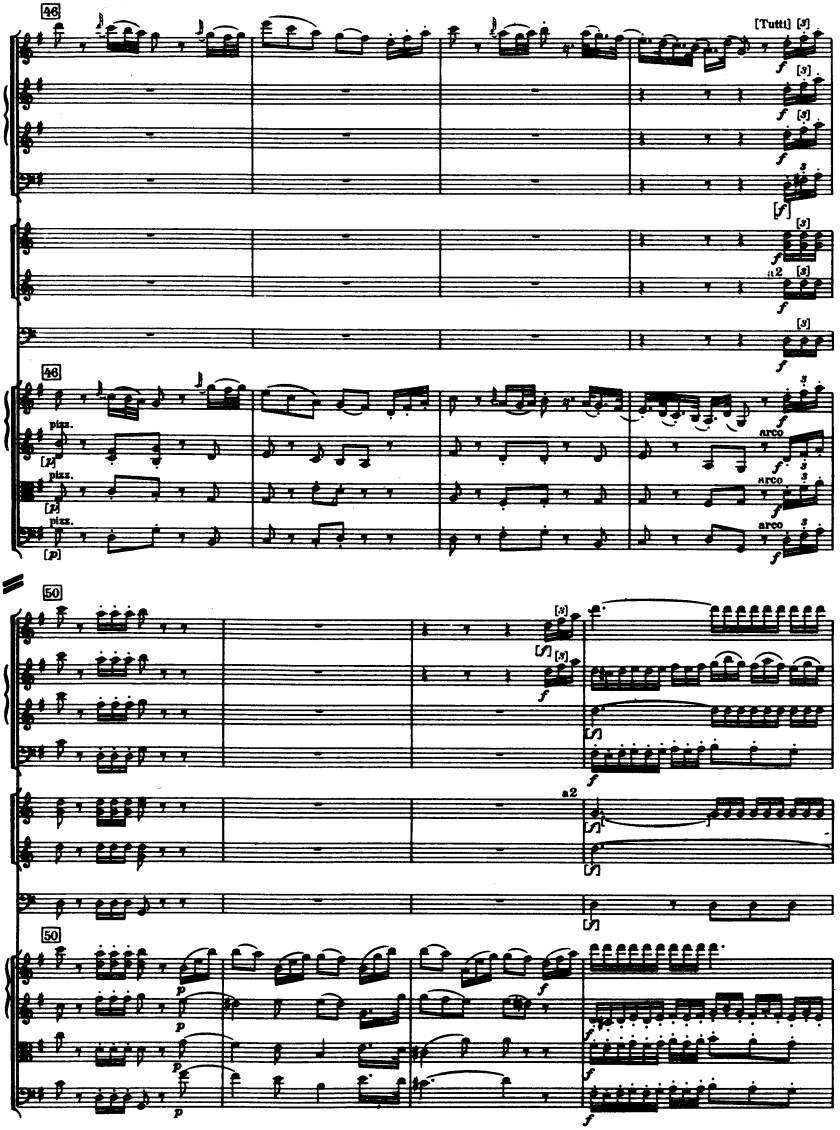


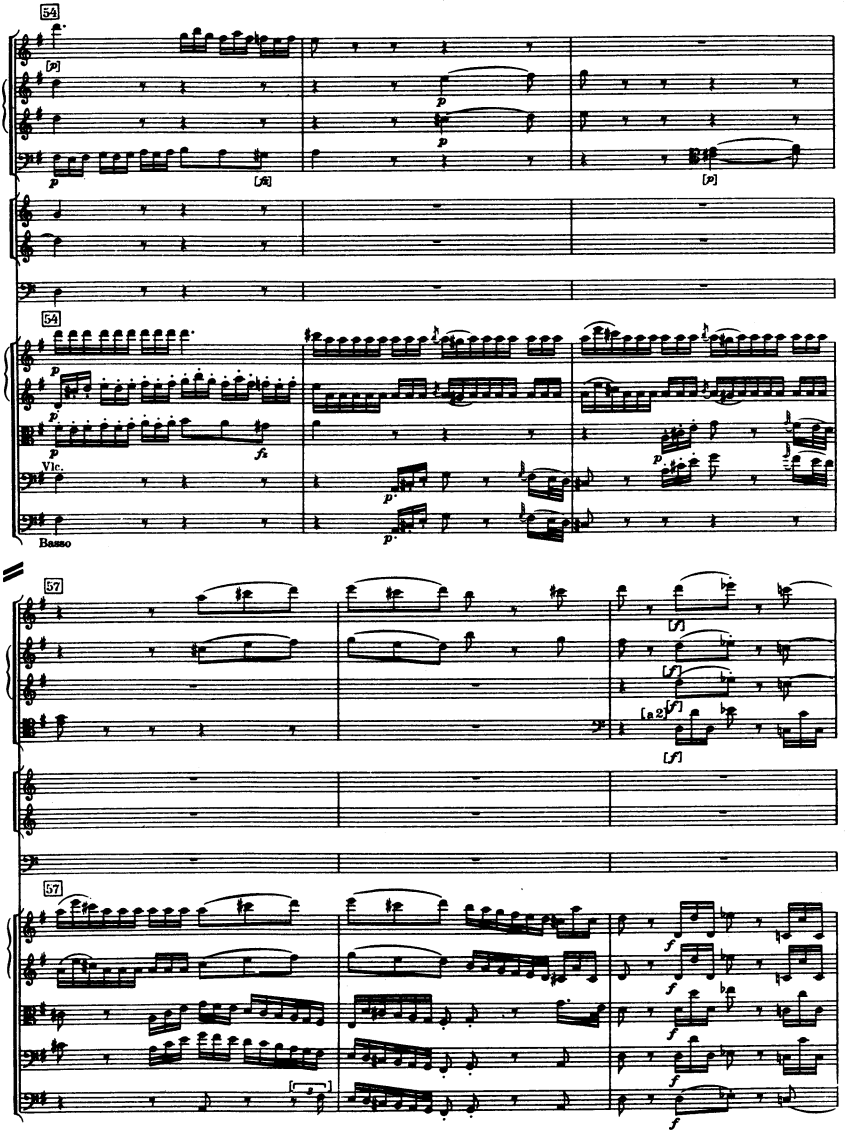


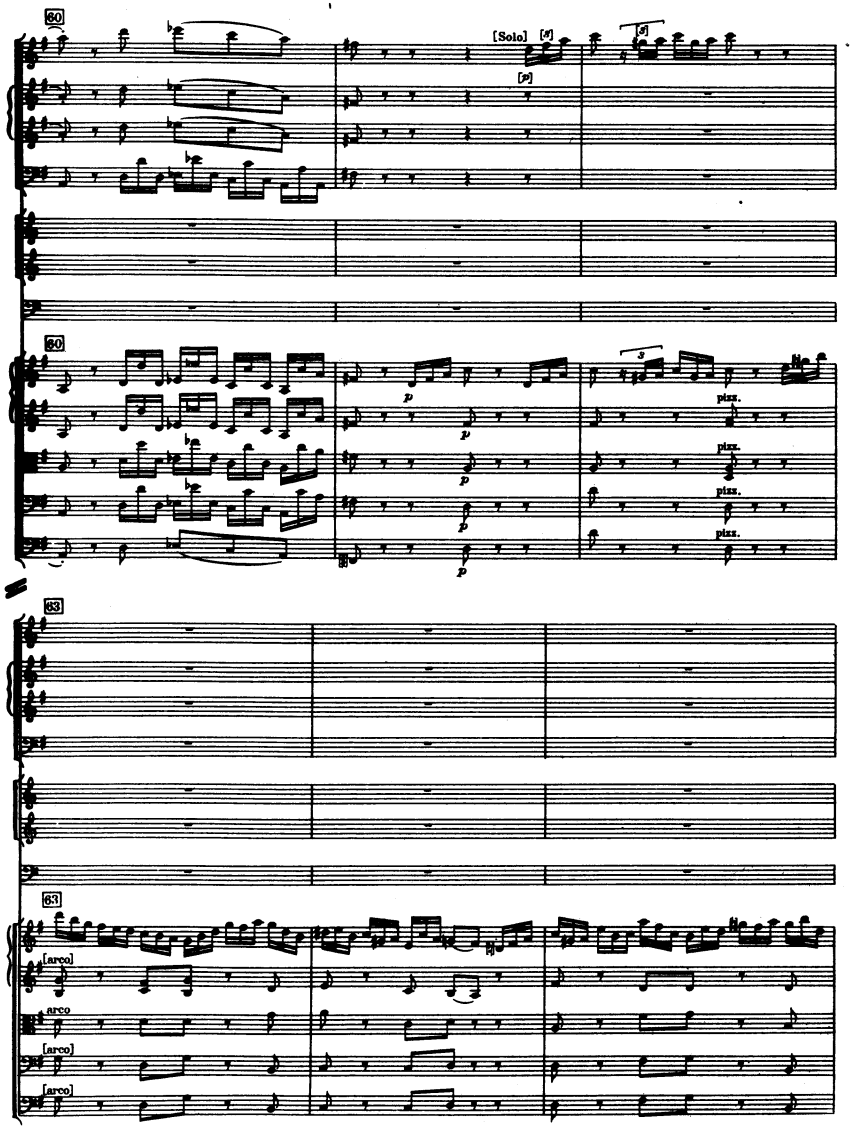
*) Esterházy (Elssler), Harburg (Elssler), Donaueschingen (Elssler) d''

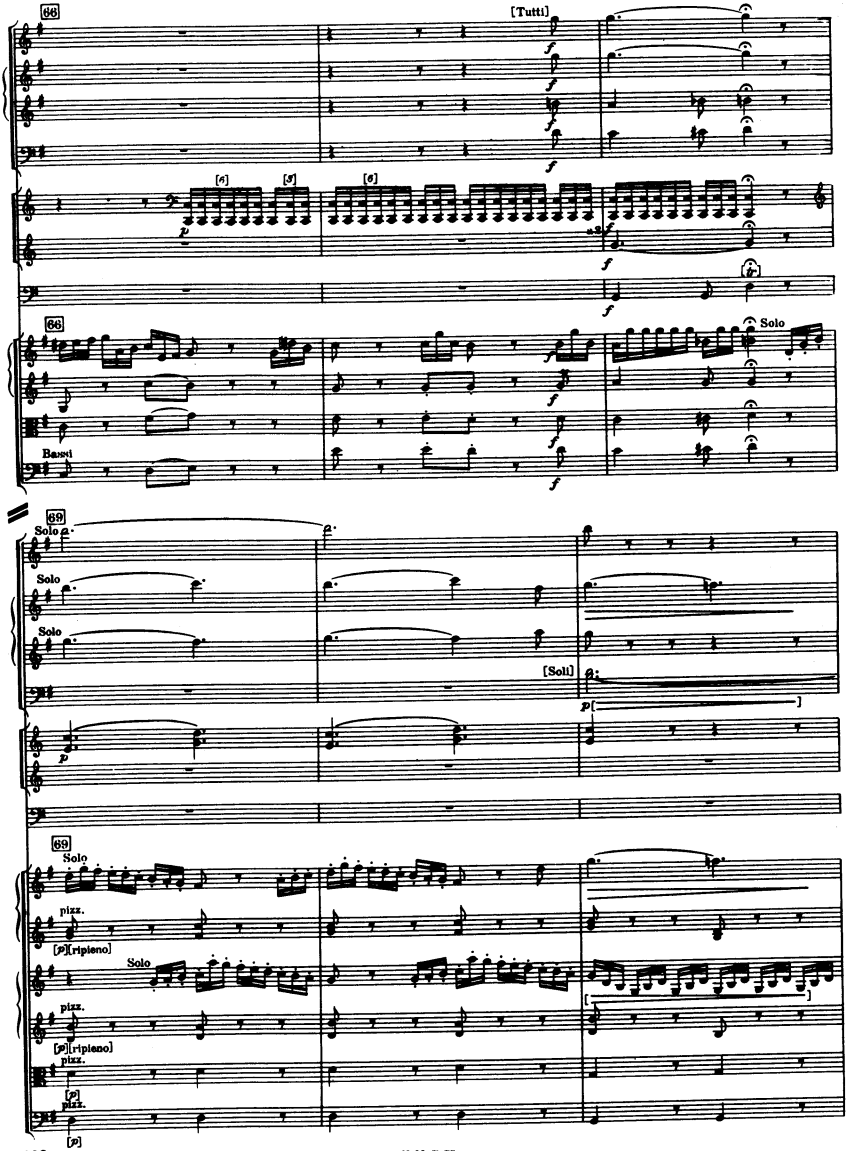

35
35
arco
arco
38
Tutti
38
Vlc.
Basso

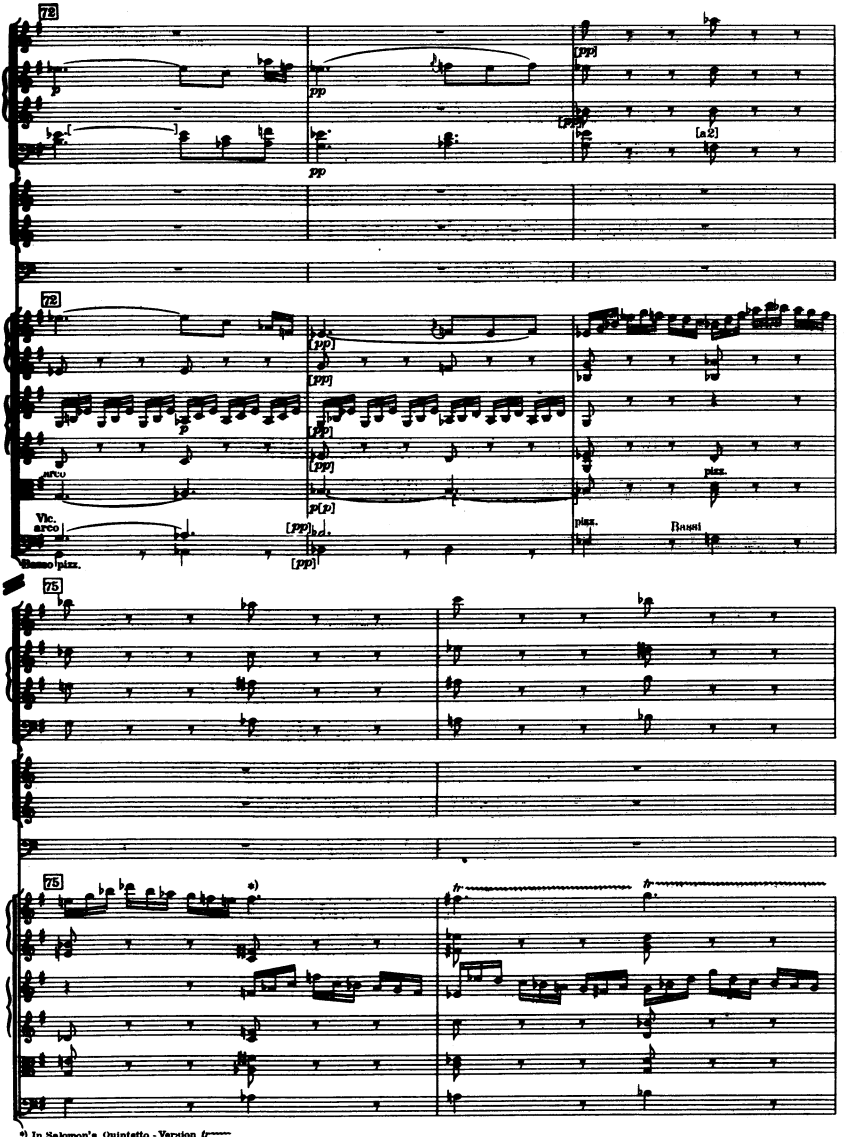

40
[a2]
40
43
[Solo]
[3]
[2]
a 2
a 2
43
Vlc.
Basso
Bassi


46
[Tutti]
46
pizz.
arco
50
a2
50

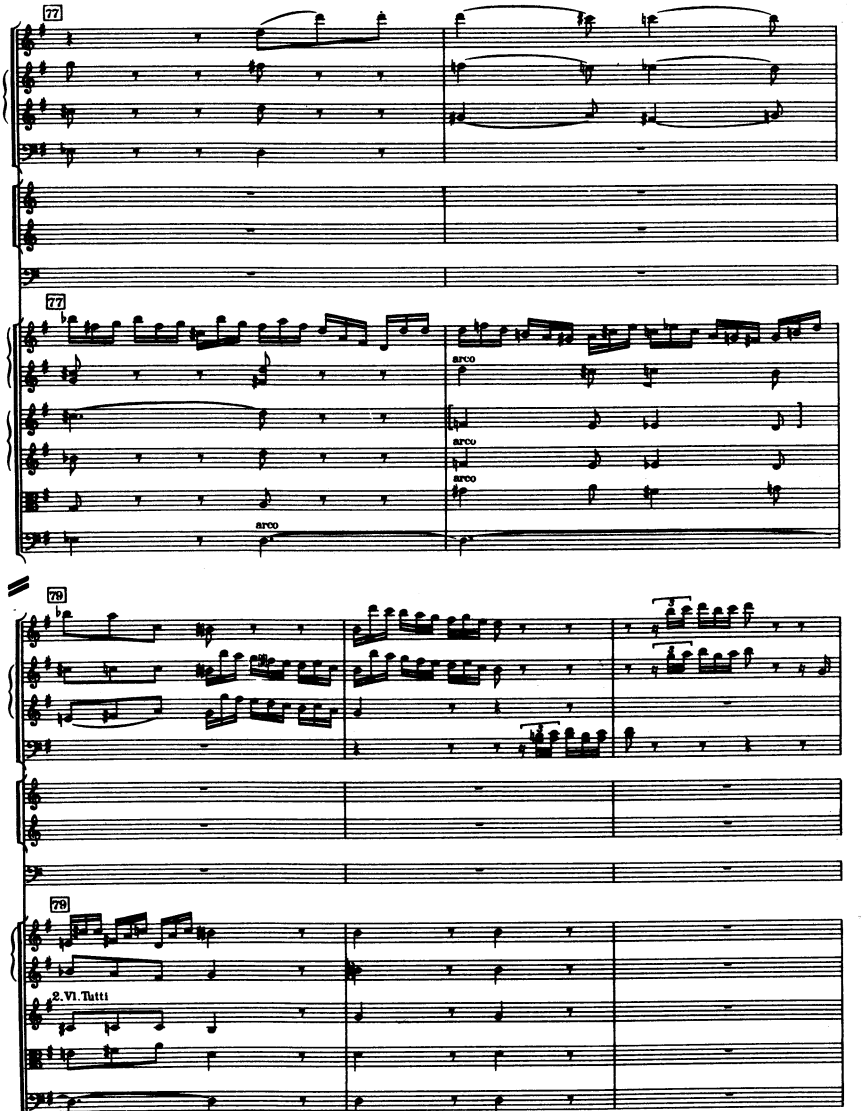

54
[p]
p
[fz]
[p]
54
p
fz
Vlc.
Basso
57
[f]
[a 2]
57
f

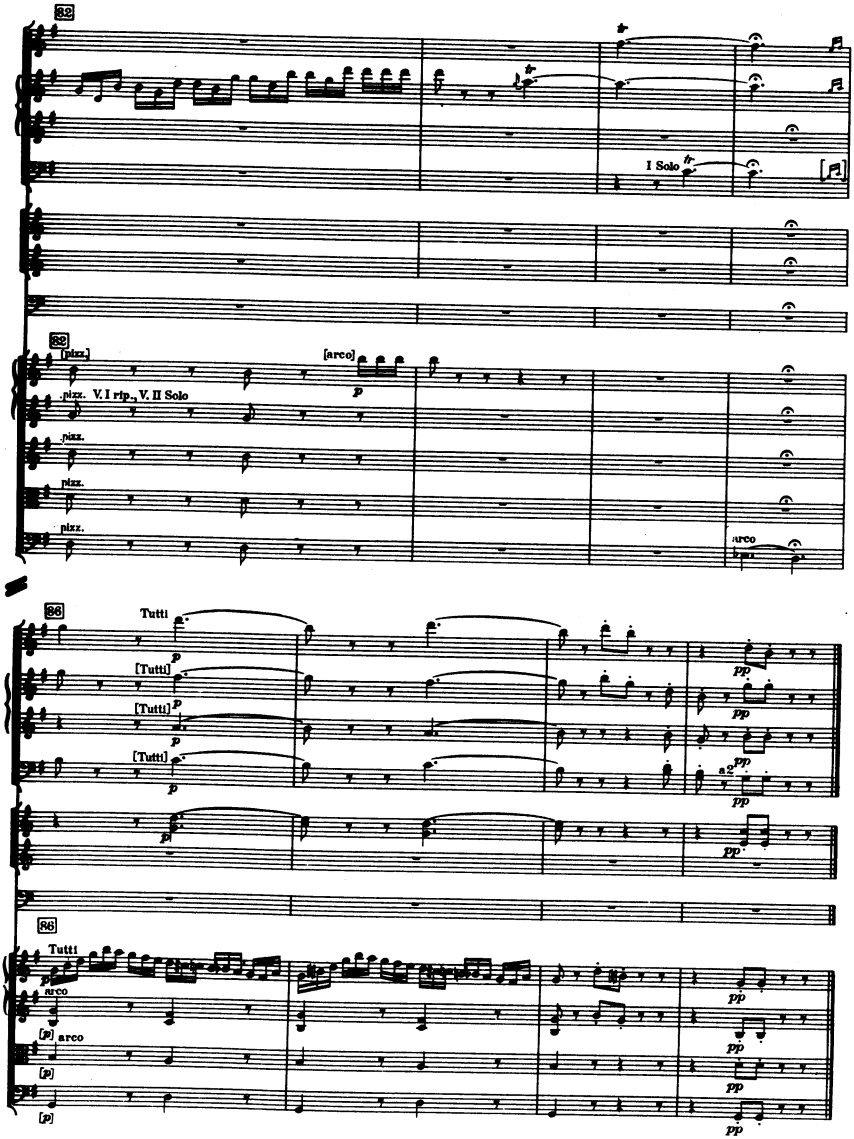

60
[Solo]
[p]
60
p
pizz.
63
63
[arco]
arco
[arco]
[arco]


66
[Tutti]
[6]
[7]
[8]
66
Solo
Bassi
69
Solo
Solo
Solo
[Soli]
69
Solo
pizz.
[p][ripieno]
Solo
pizz.
[p][ripieno]
pizz.
[p]
pizz.
[p]

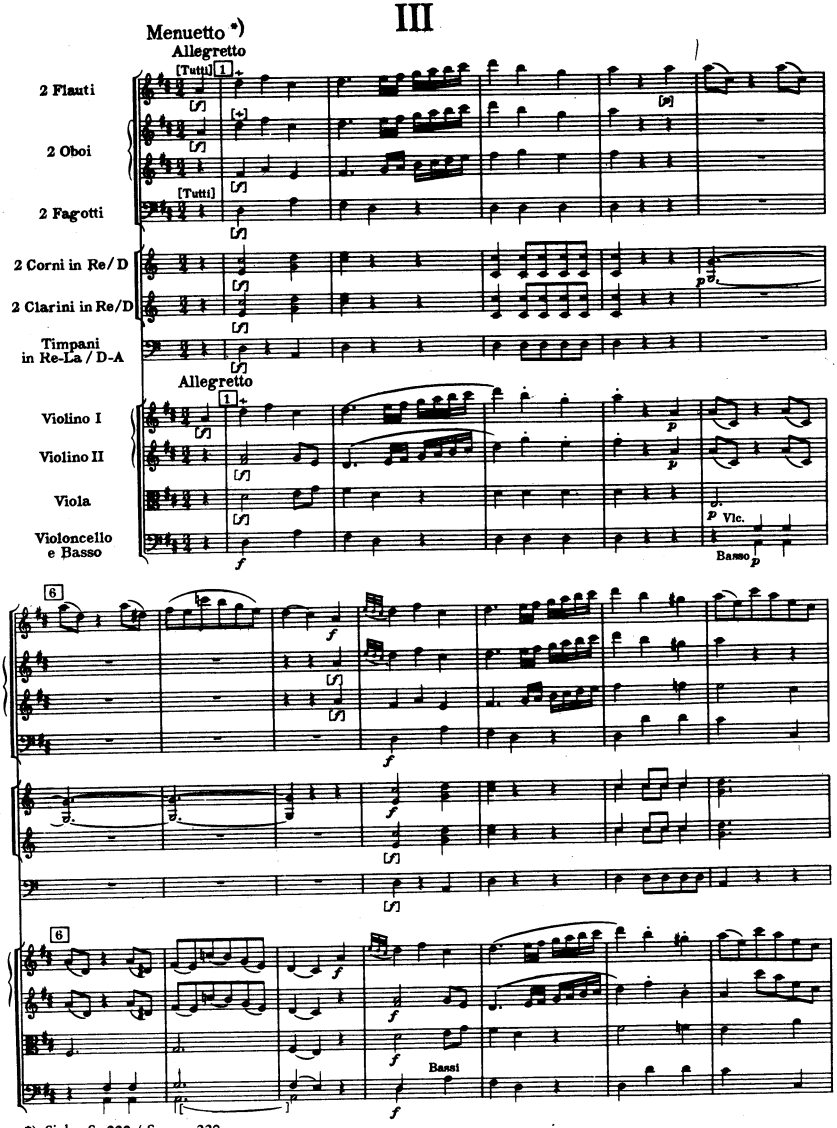


a) In Salomon's Quintetto - Version *fr*


77
77
arco
arco
arco
arco
79
79
2. Vl. Tutti

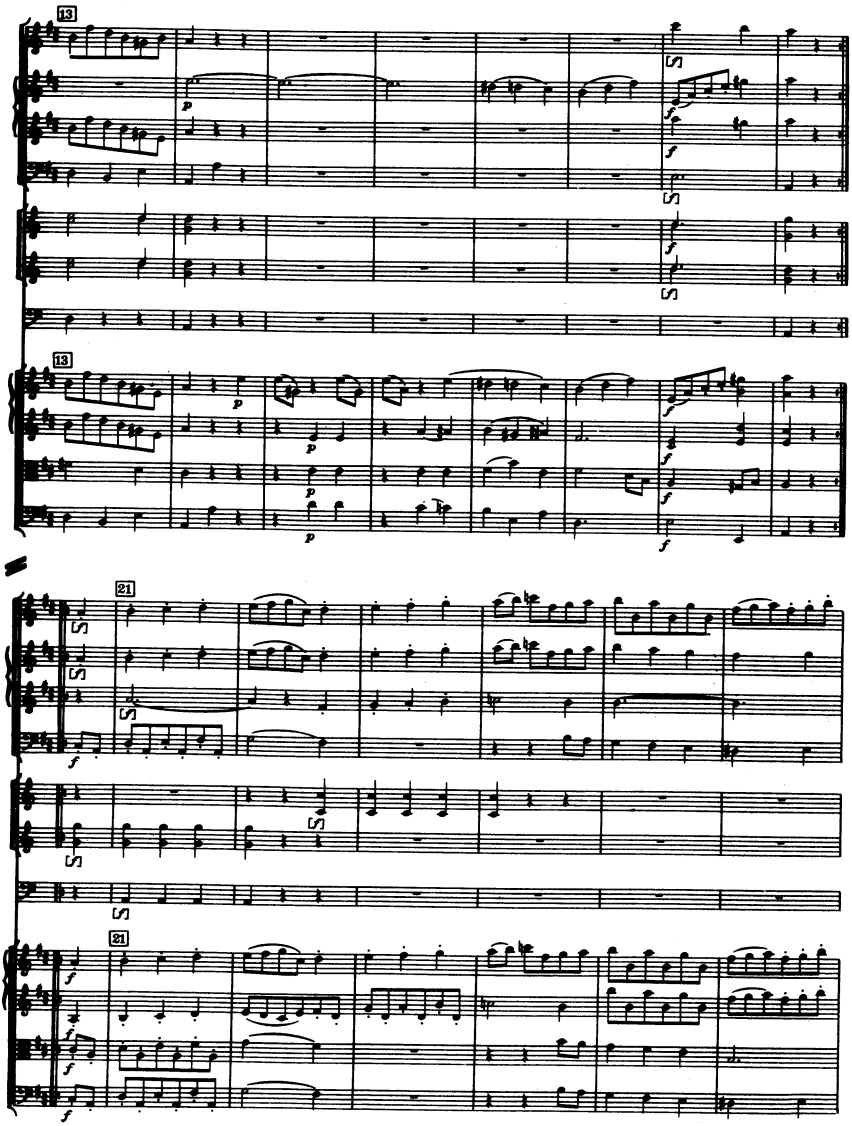

32
I Solo
32
[pizz.]
[arco]
pizz. V. I rip., V. II Solo
pizz.
pizz.
pizz.
arco
36
Tutti
[Tutti]
[Tutti]
[Tutti]
a2
36
Tutti
arco
arco

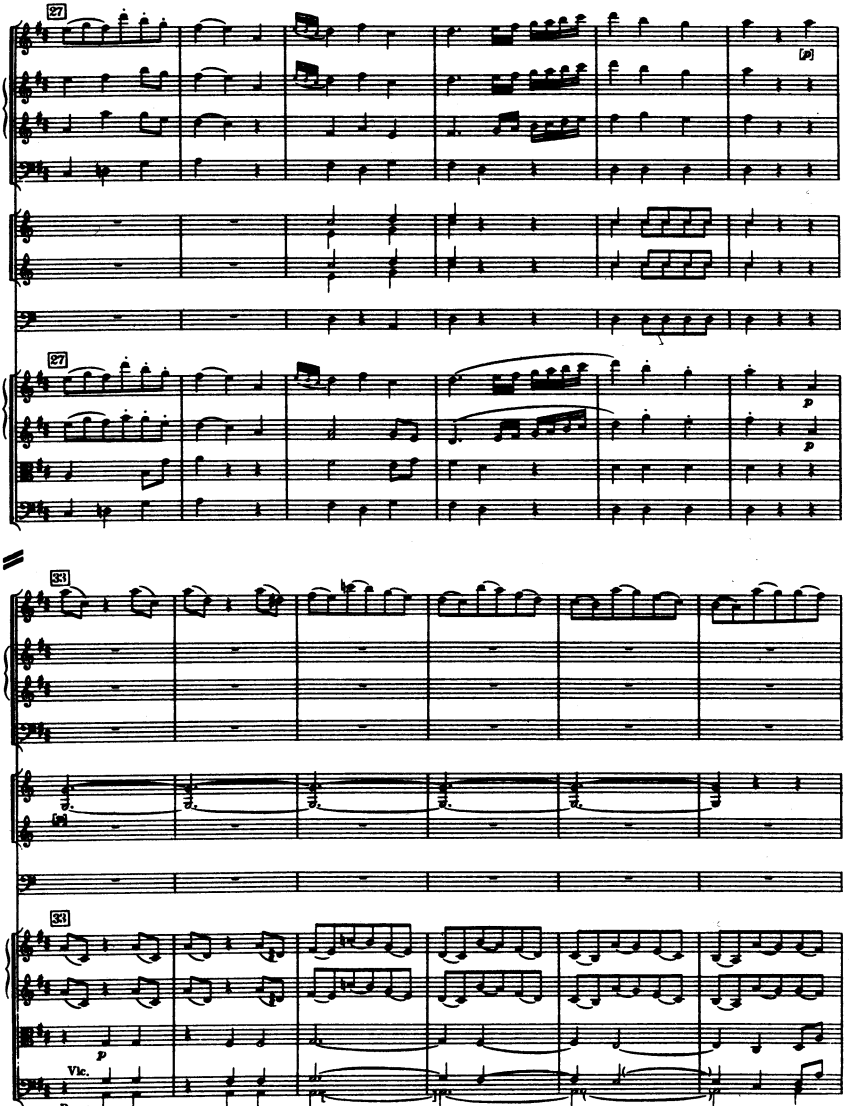
III

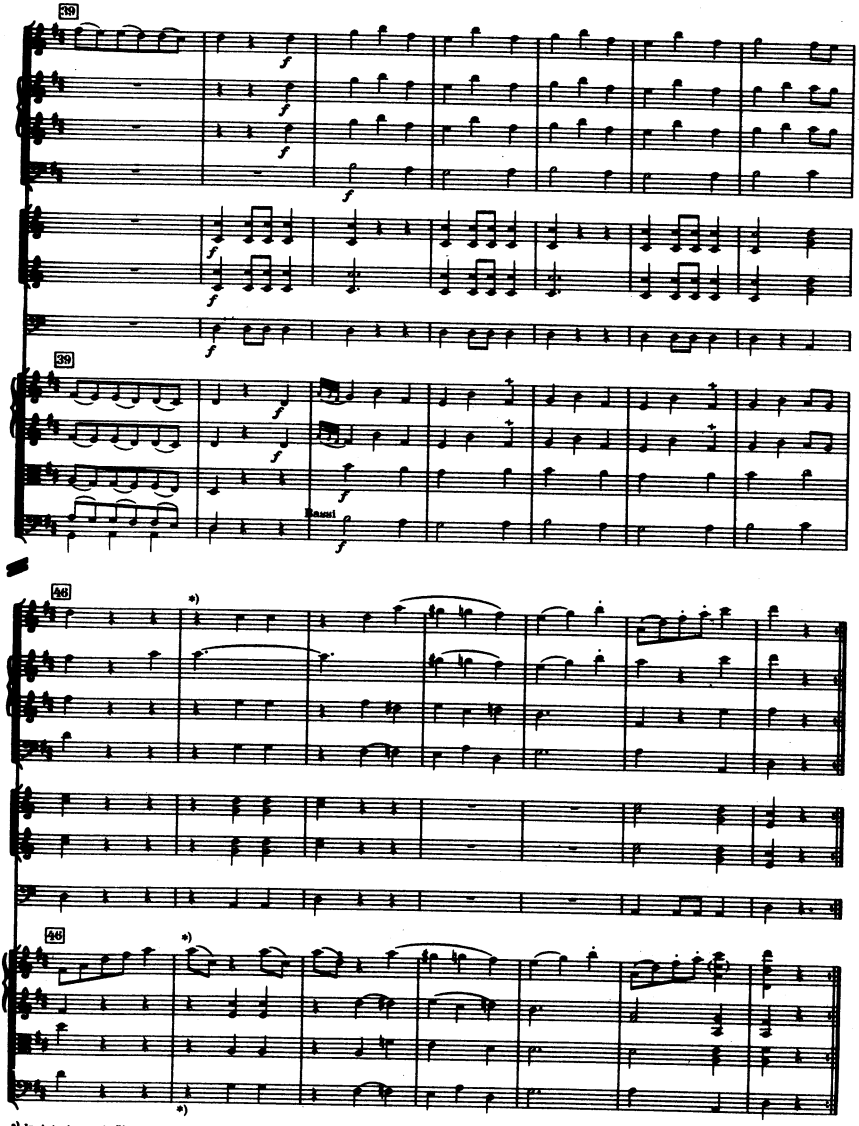


*) Siehe S. 220 / See p. 220

H. M. P. 75

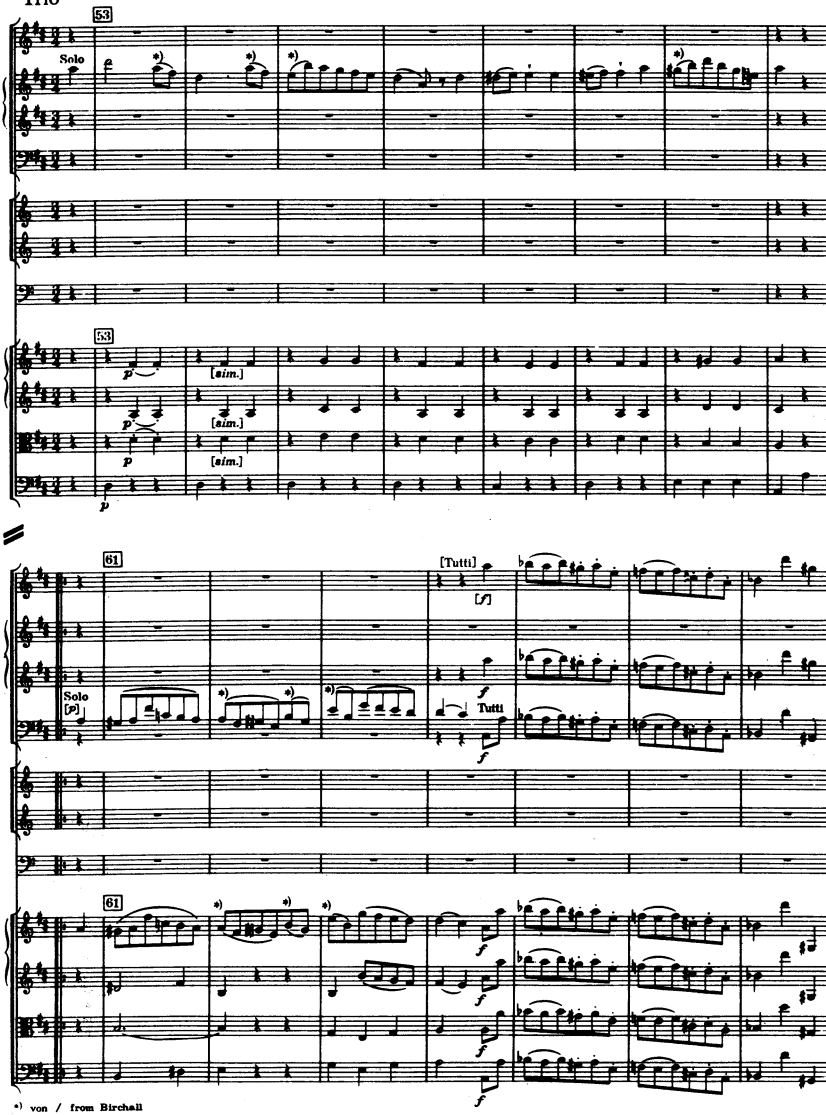

13
13
21
21


27
[p]
27
p
p
33
33
p
Vlc.
Basso
p



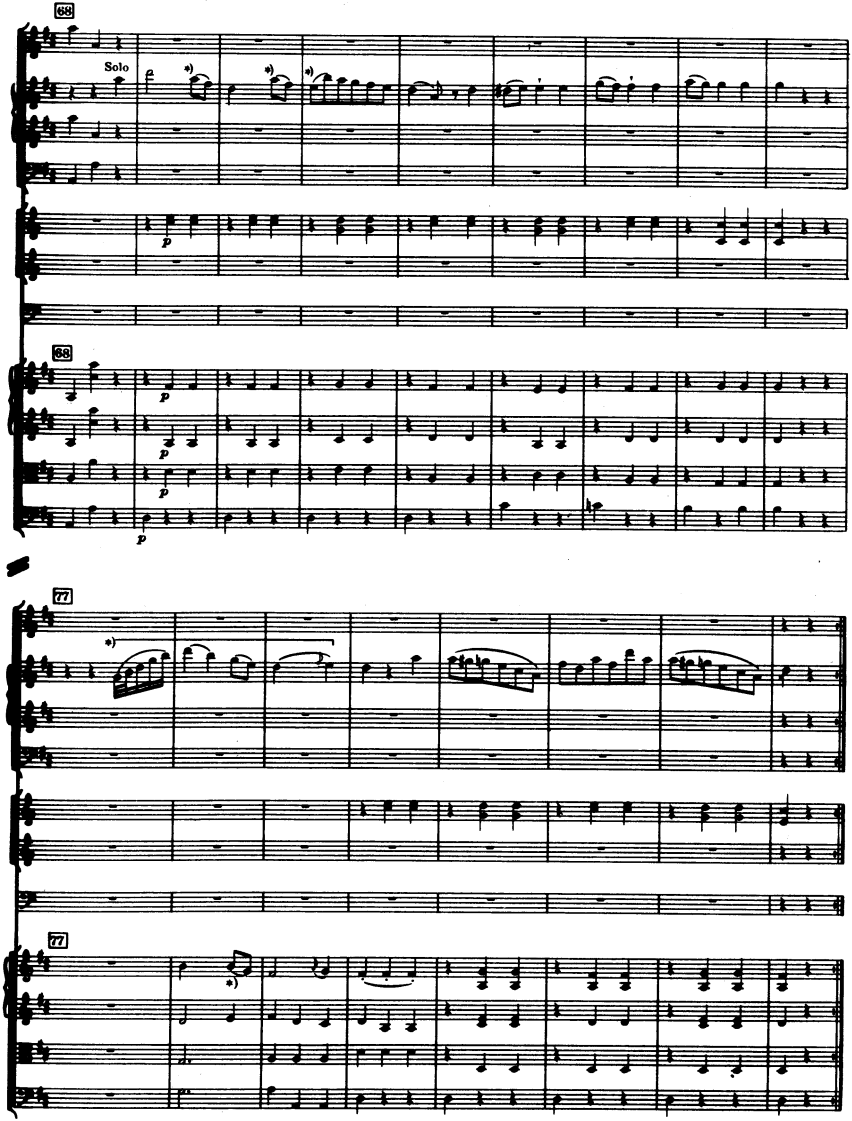
*) In Artaria *p, f* in 51

Trio



*) von / from Birchall

H.M.P. 75



*) von / from Birchall

Menuetto da capo

IV

Finale

Vivace *(assai)*

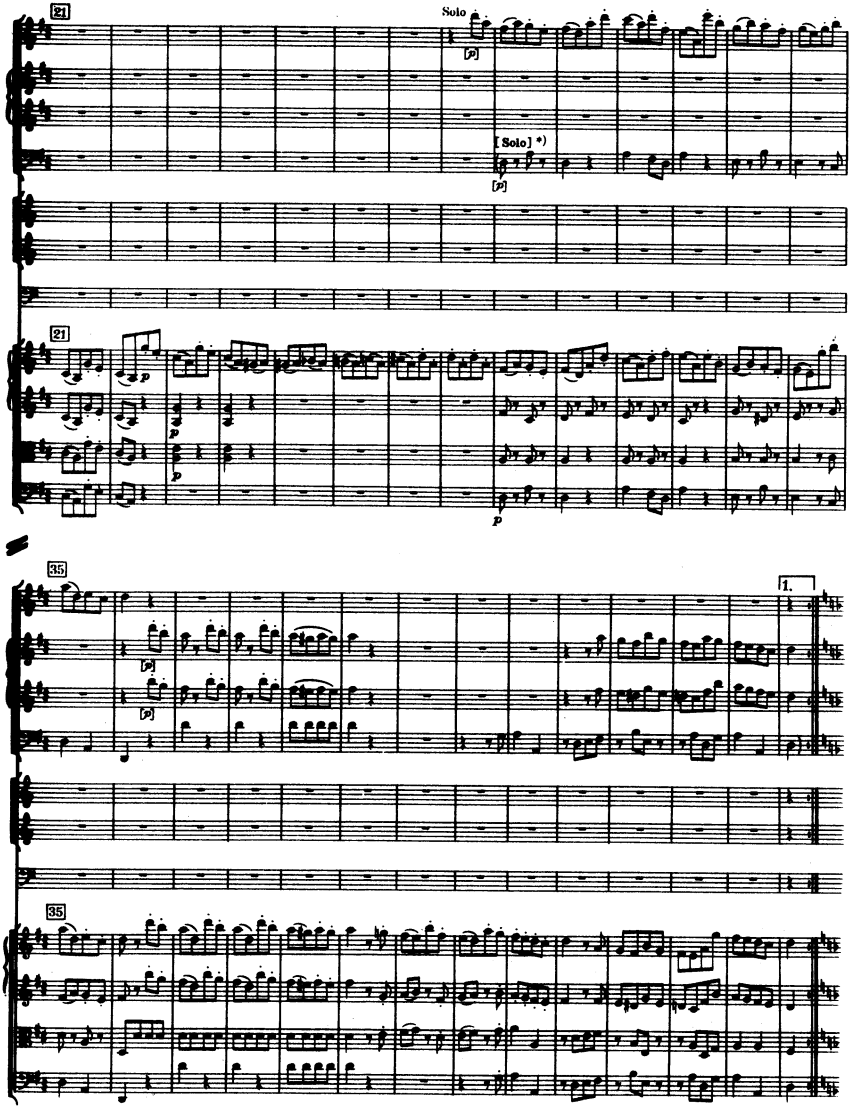
2 Flauti
2 Oboi
2 Fagotti
2 Corni in Re/D
2 Clarini in Re/D
Timpani in Re-La/D-A

Vivace *(assai)*

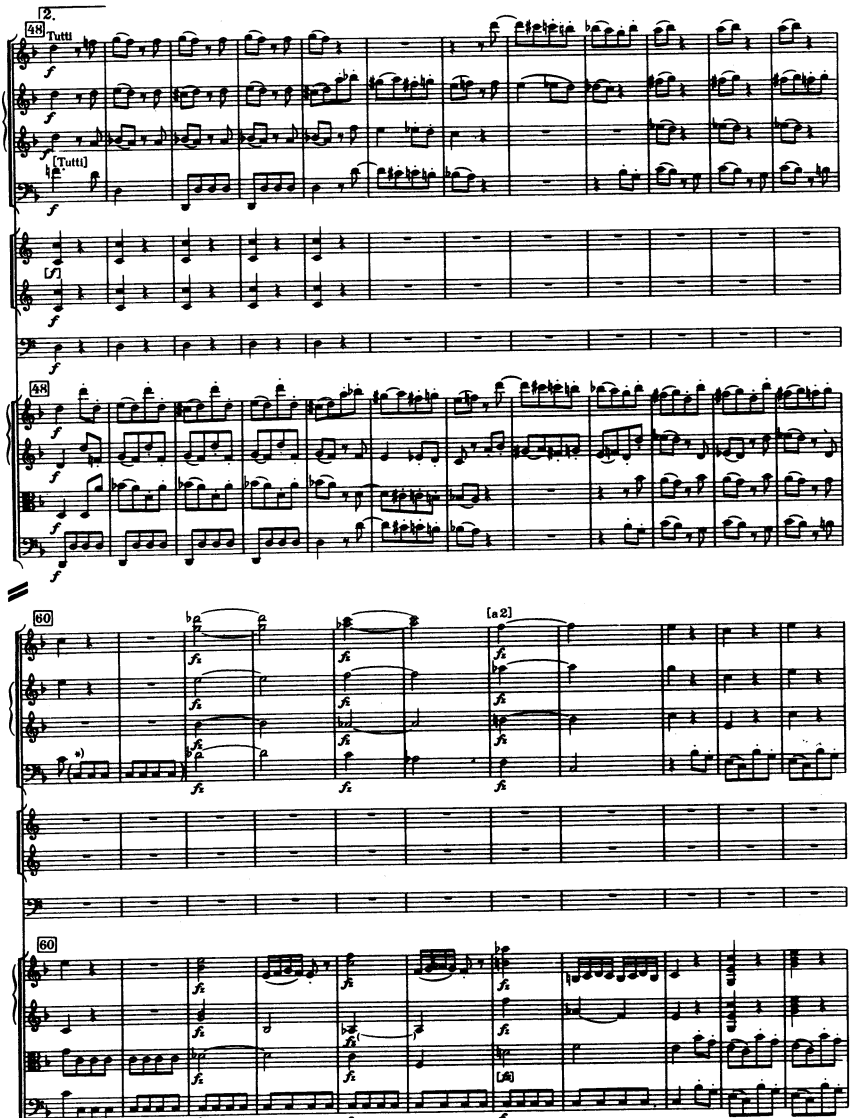
Violino I
Violino II
Viola
Violoncello e Basso

Vlc.
Basso
Bassi

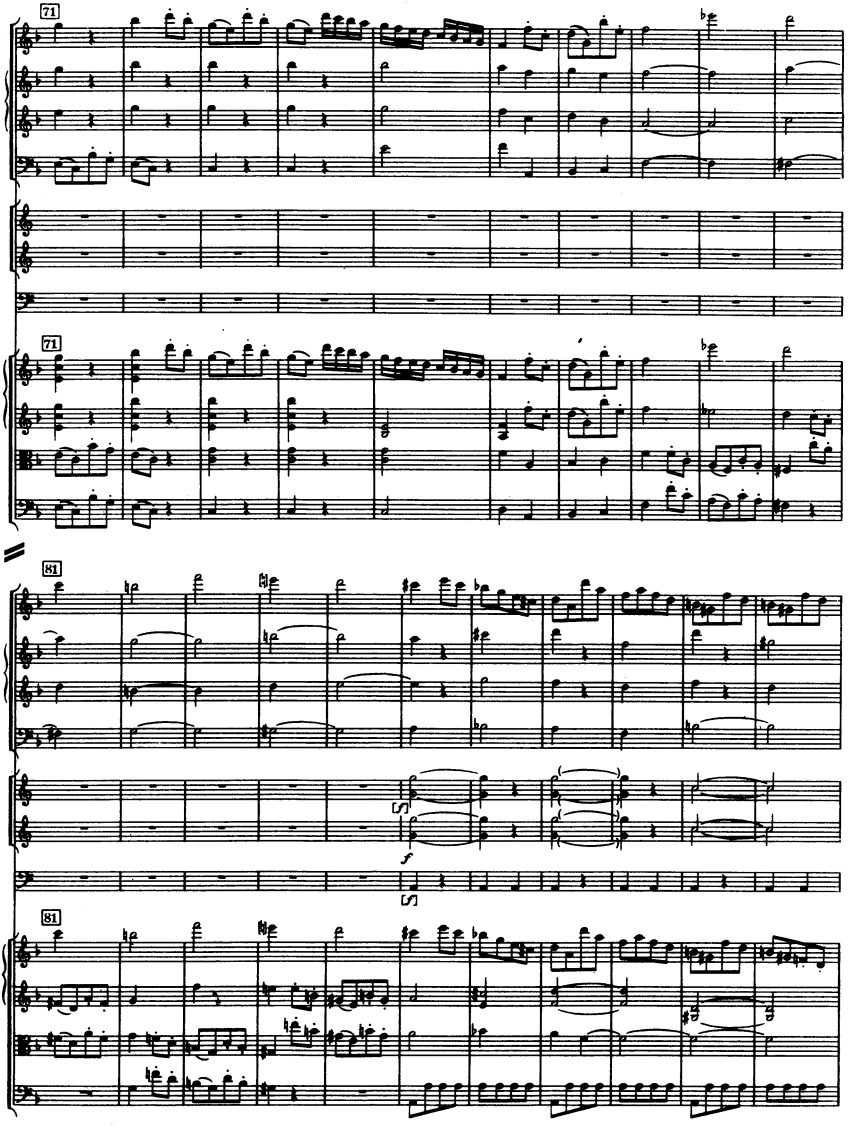
*) von / from Birchall

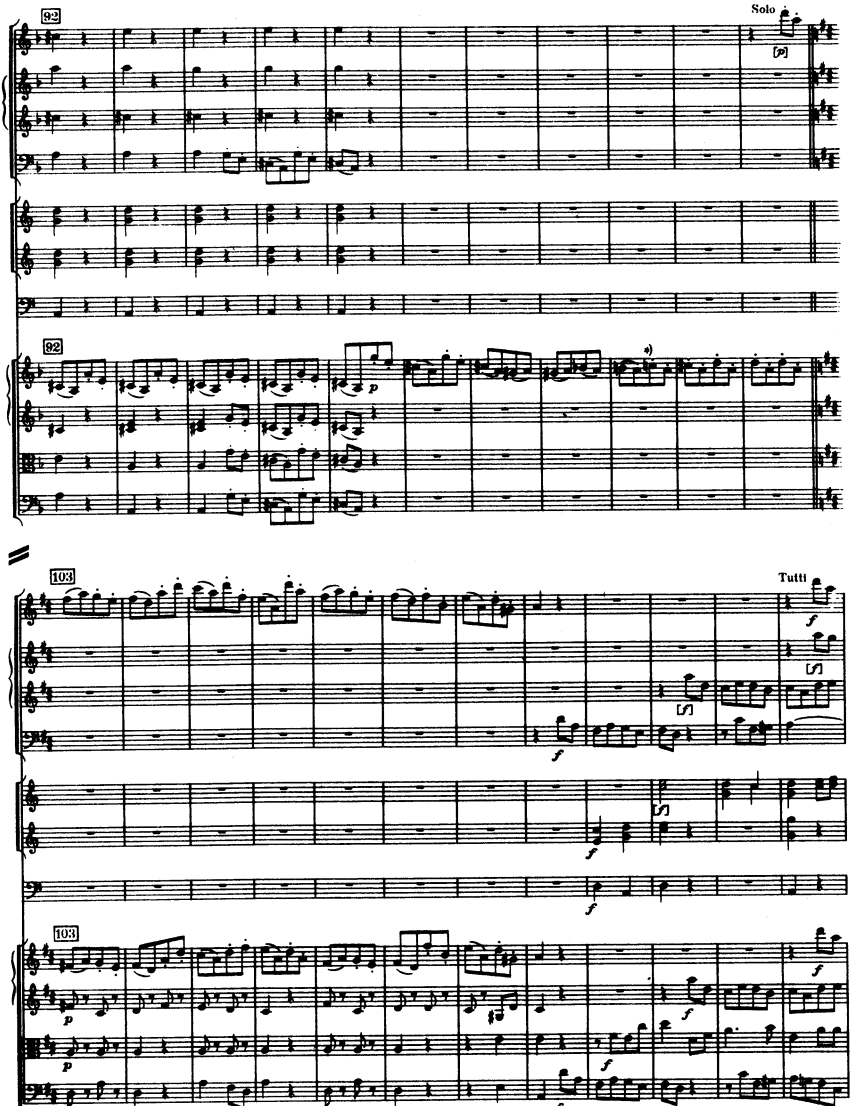


*) Autograph: leer
blank

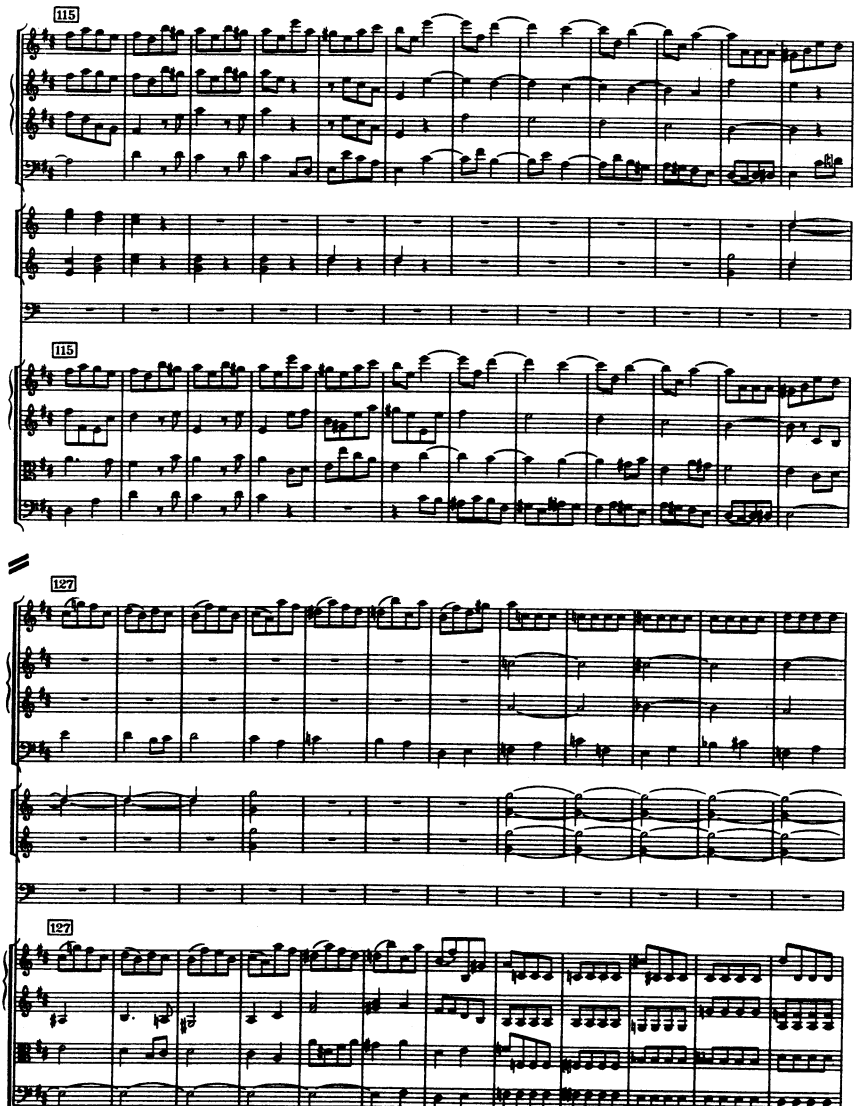


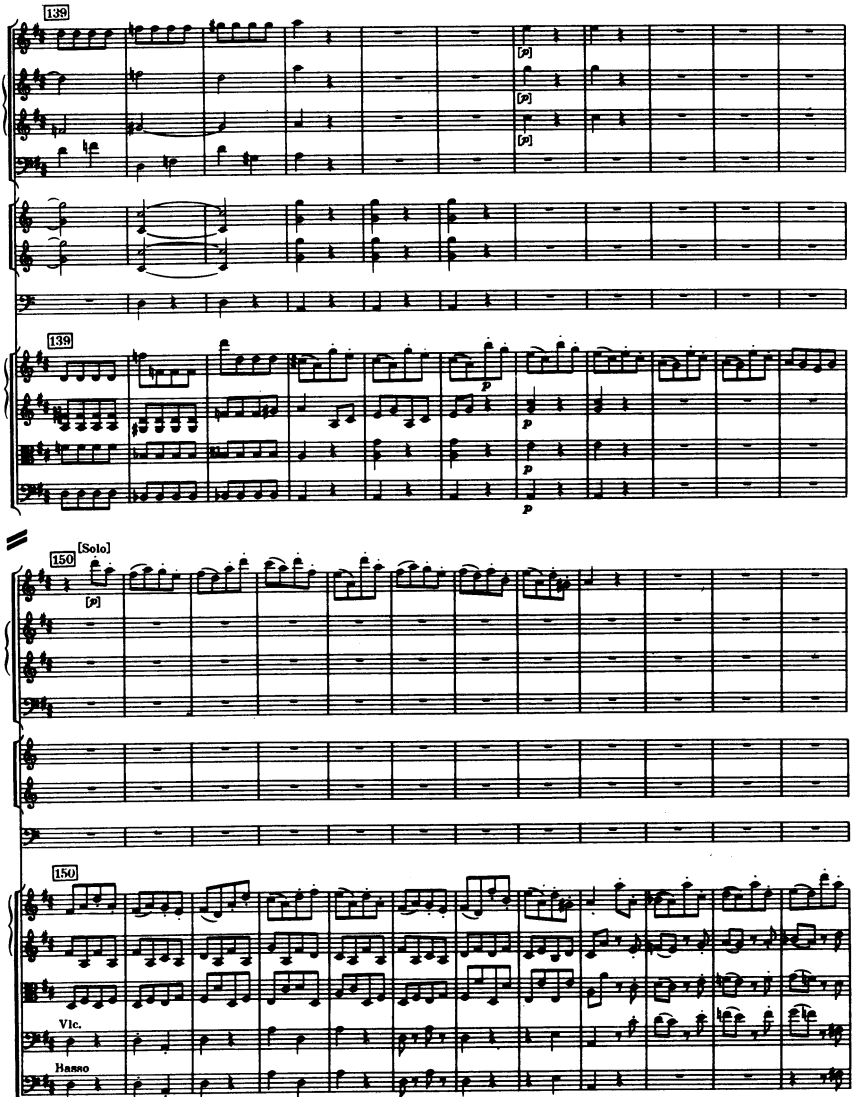
*) ♪ 𝄾 | 𝄽 | in Elssler MSS. (Esterházy, Harburg, Donaueschingen)

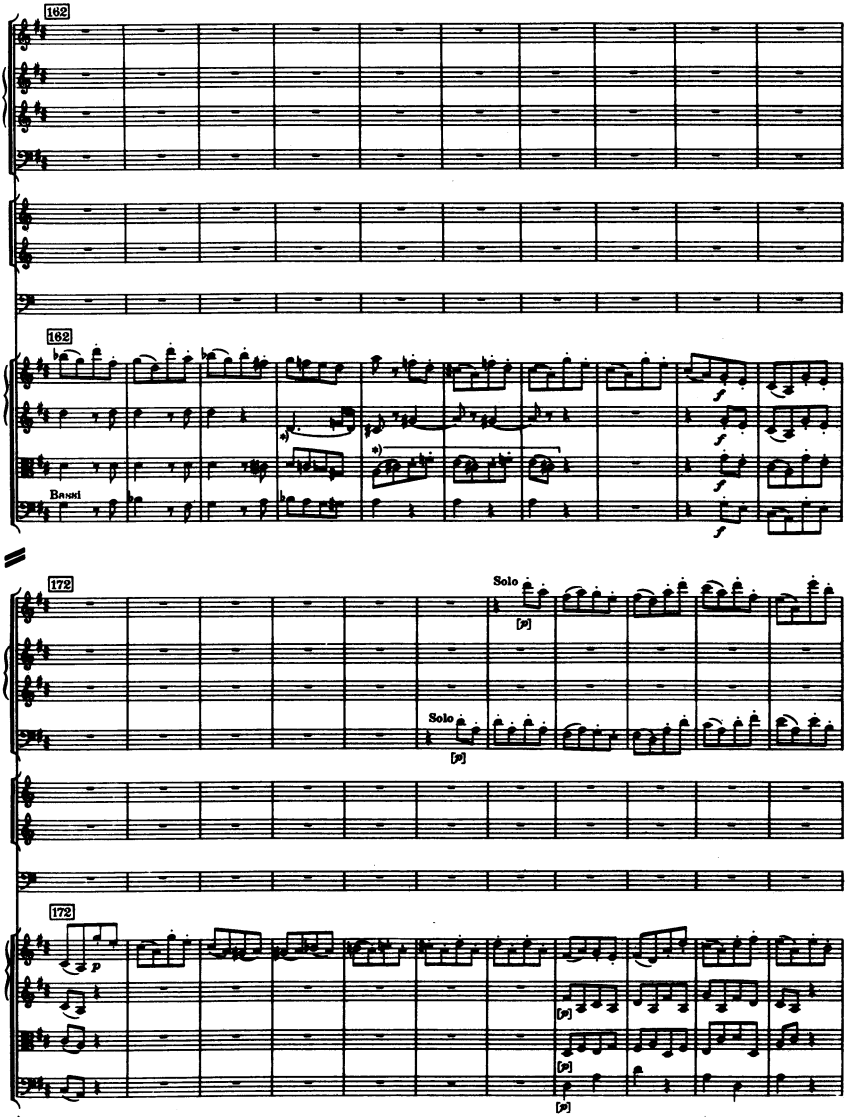

71
71
81
81
f



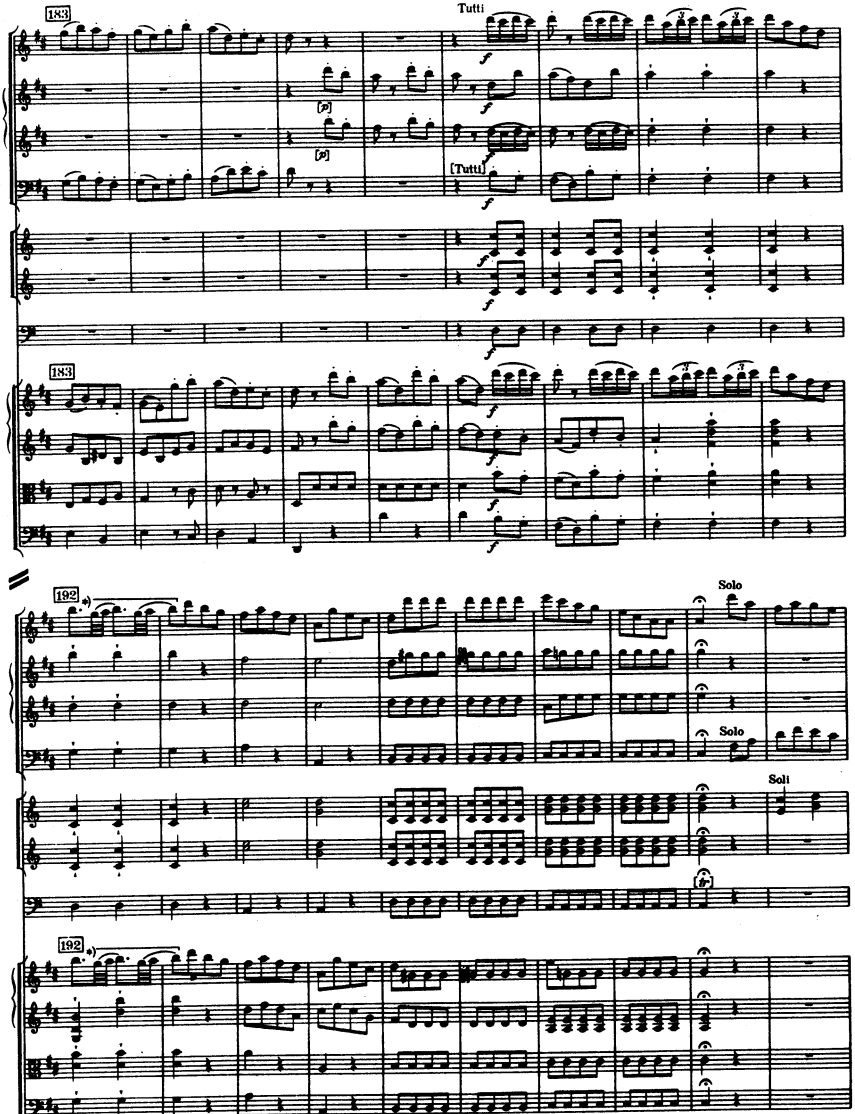
*) Birchall , idem 176/177


115
115
127
127

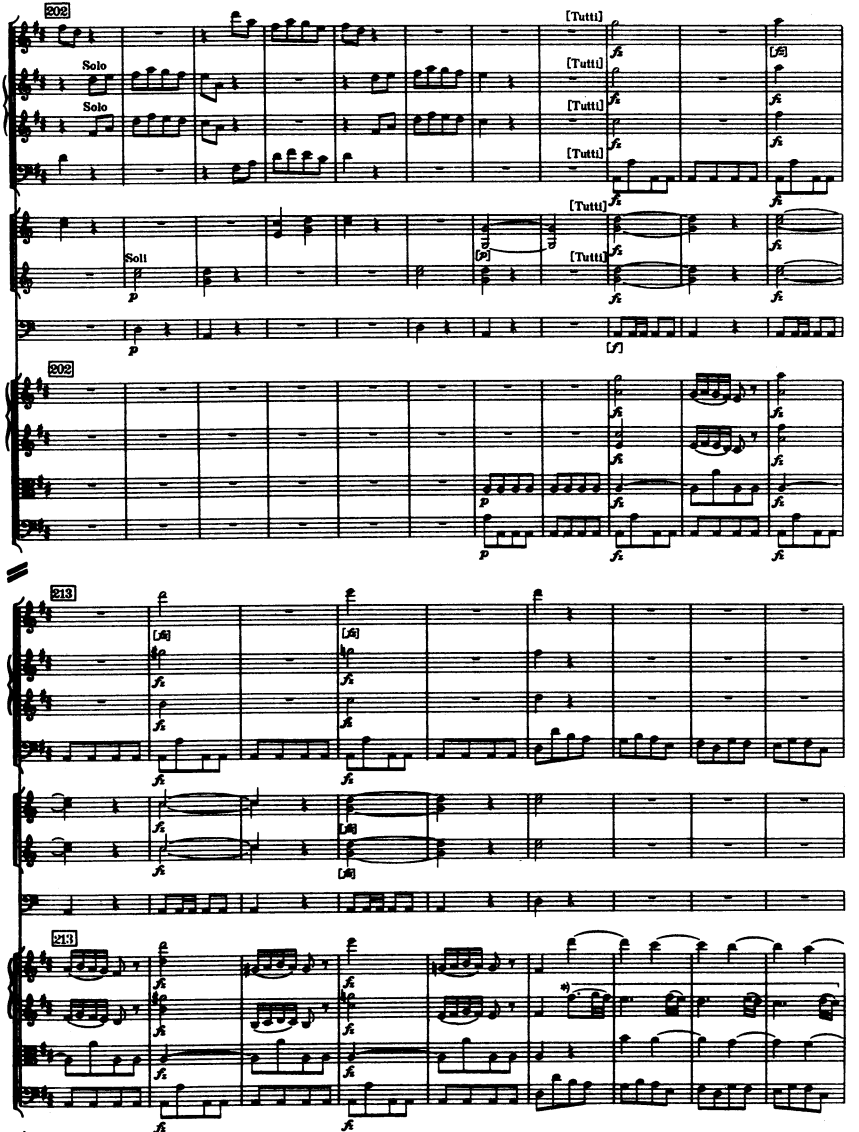

139
[p]
[p]
[p]
139
p
p
p
p
150
[Solo]
[p]
150
Vlc.
Basso

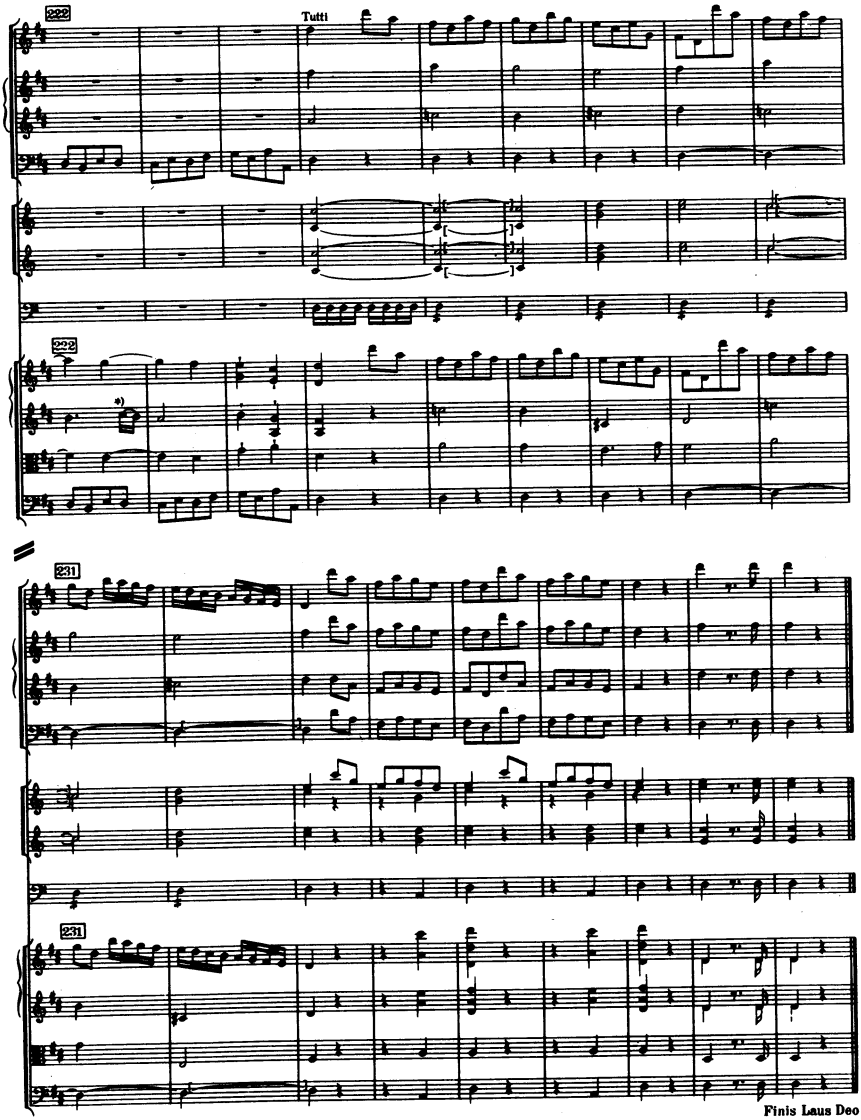


a) von / from Birchall



*) von / from Birchall


202
Solo
Solo
Soli
[Tutti]
[Tutti]
[Tutti]
[Tutti]
[Tutti]
[Tutti]
202
213
213

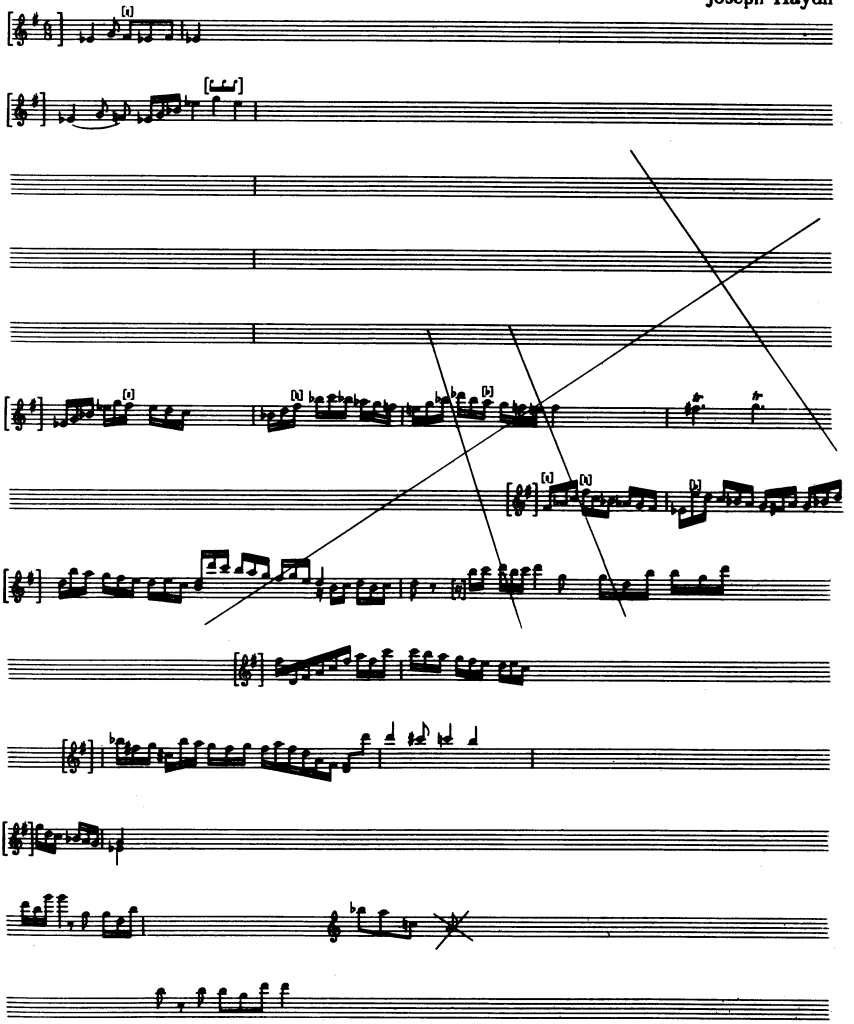


*) von / from Birchall

ANHANG III / APPENDIX III

Sinfonia No. 96, Skizzen (für das Andante)
Sinfonia No. 96, Sketches (for the Andante)

Joseph Haydn



Zu *Sinfonia 96*, Menuetto, S. 202:
Eine interessante Variante in der Paukenstimme der EH-Stimmen beweist, daß diese Stimmen 1794 oder 1795 in England verwendet worden sind (siehe *The Symphonies of Joseph Haydn*, S. 755). Der Paukenspieler machte folgende Notiz: „Während des ersten Teiles spielen die Pauken das erste Mal, während des zweiten Teiles spielen sie das zweite Mal" (d. h. die Pauken pausieren bei Wiederholung des ersten Teiles und beim ersten Durchspielen des zweiten Teiles). Diese Anmerkung wirft ein Licht auf die improvisatorische Natur von Haydns Aufführungen in London.

To *Sinfonia 96*, Menuetto, p. 202:
There is an interesting variant reading concerning the Timpani part of the EH parts (see *The Symphonies of Joseph Haydn*, p. 755) which shows that these parts were used in England in 1794 or 1795. The Timpani player notes the following: "At first Strain, first time Drums, 2d Strain 2d Time Drums" — a remark which throws an interesting light on the improvisatory nature of Haydn's performances in London.

Sinfonia No. 97

C-Dur / C major

(H. C. R. LANDON)

2 Flauti

2 Oboi

2 Fagotti

2 Corni in Do e Fa

2 Trombe in Do

Timpani

Violino I

Violino II

Viola

Violoncello

Basso

ca. 26 Min.

Tutti i diritti
sono riservati

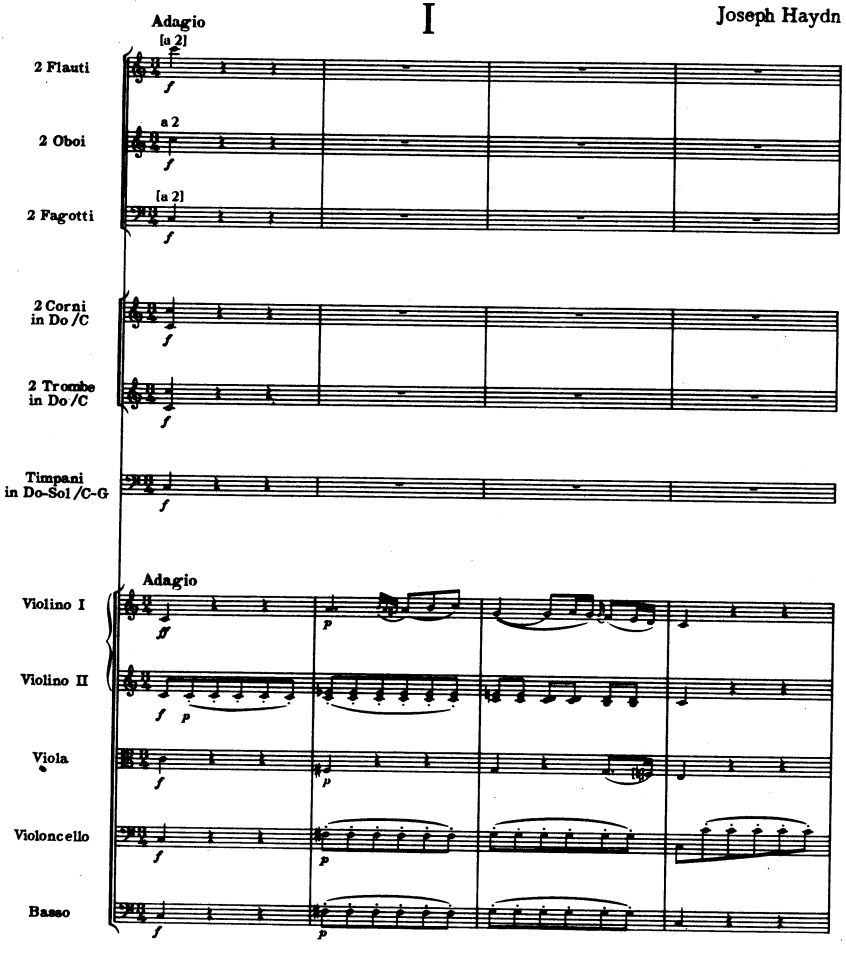
In Nomine Domini

SINFONIA No. 97

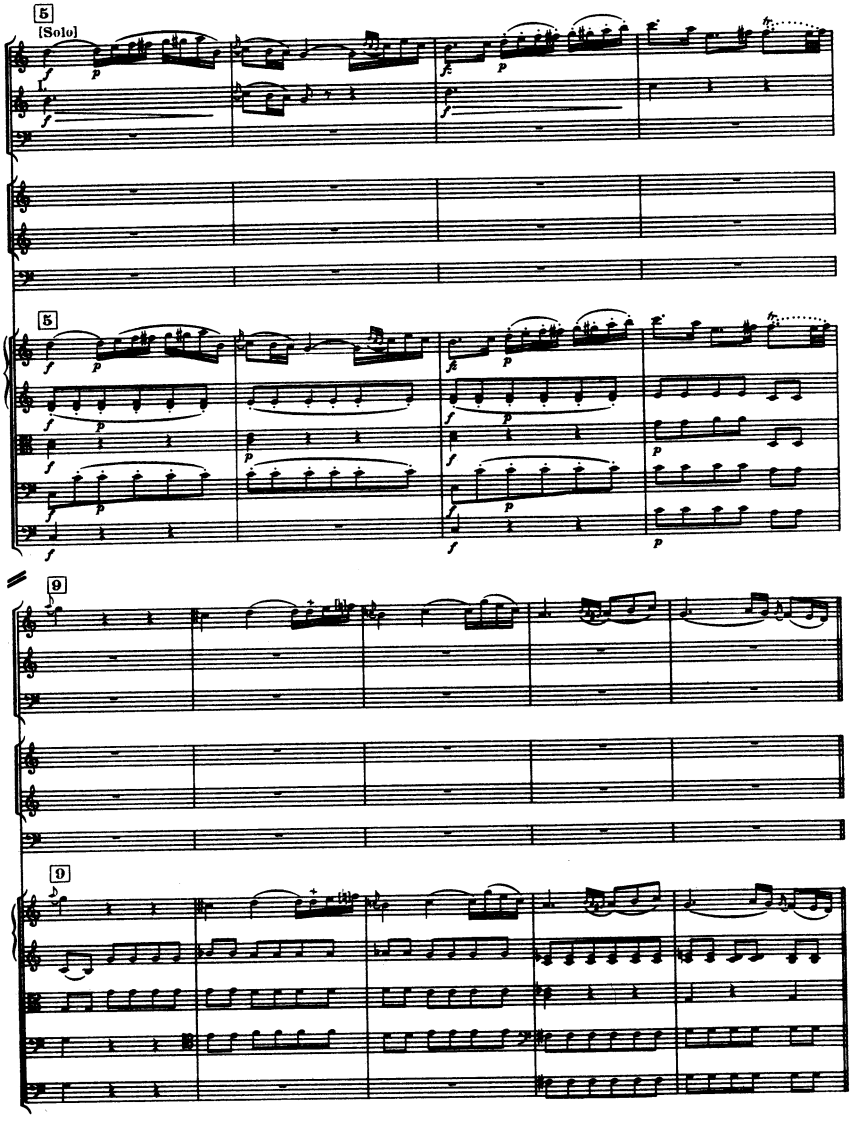
London, 1792

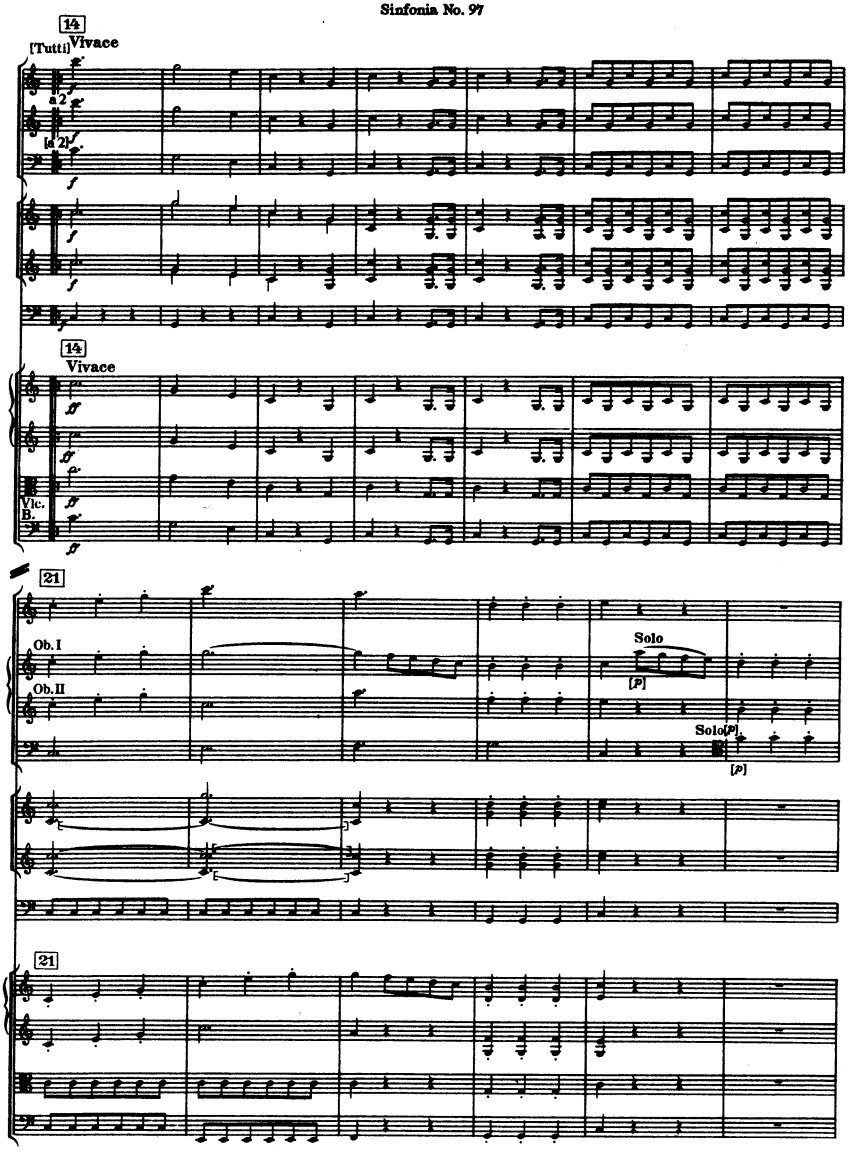
I

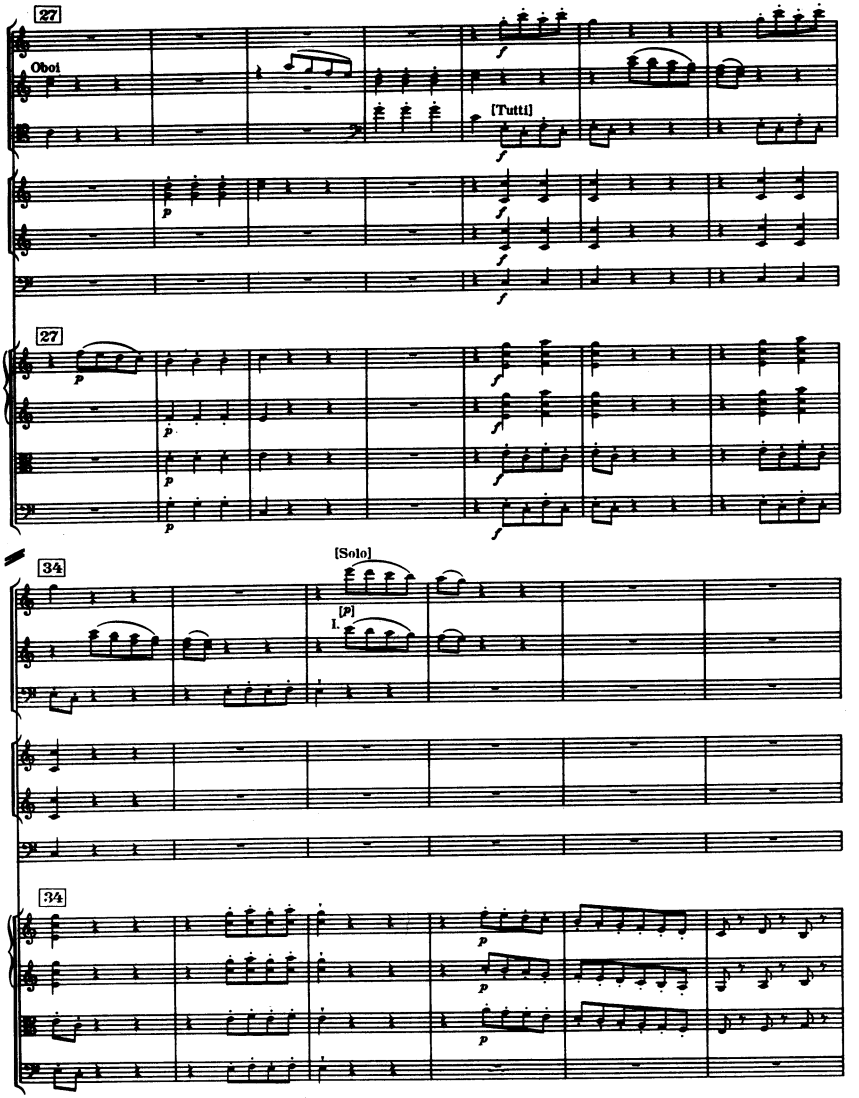
Joseph Haydn

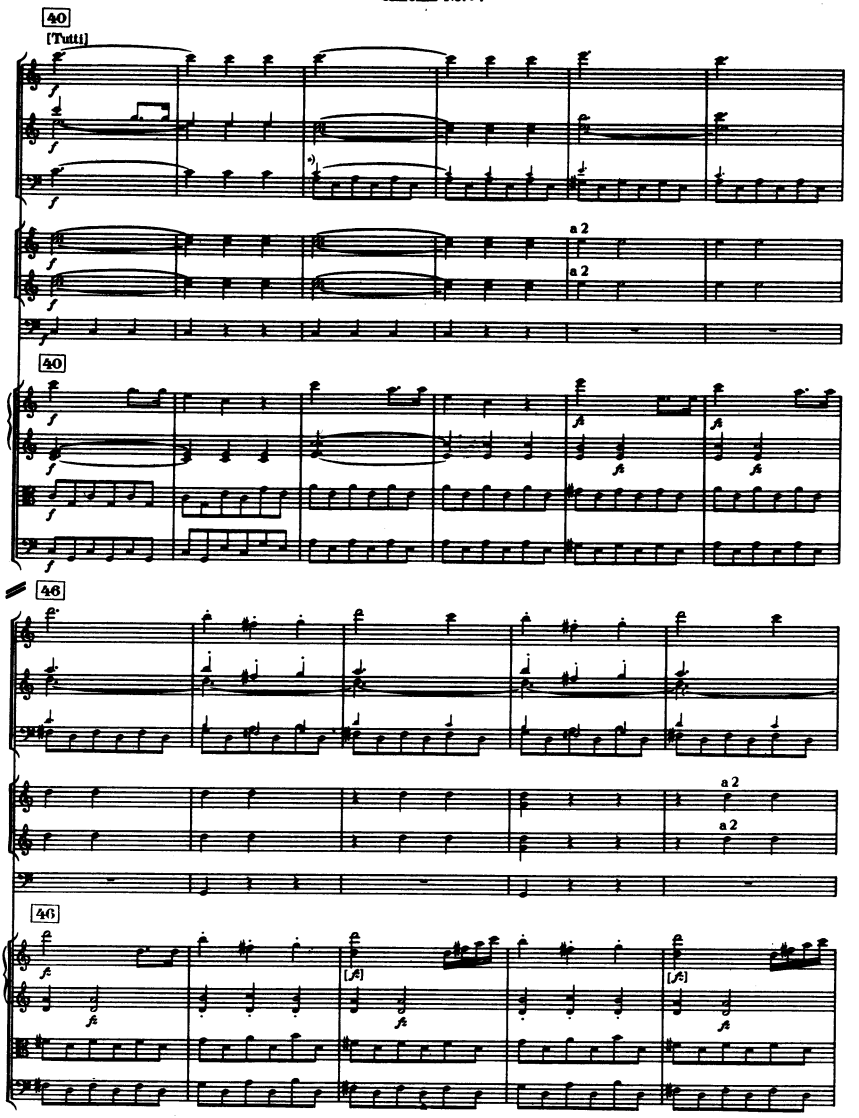


Copyright 1965 by HAYDN-MOZART PRESSE, SALZBURG

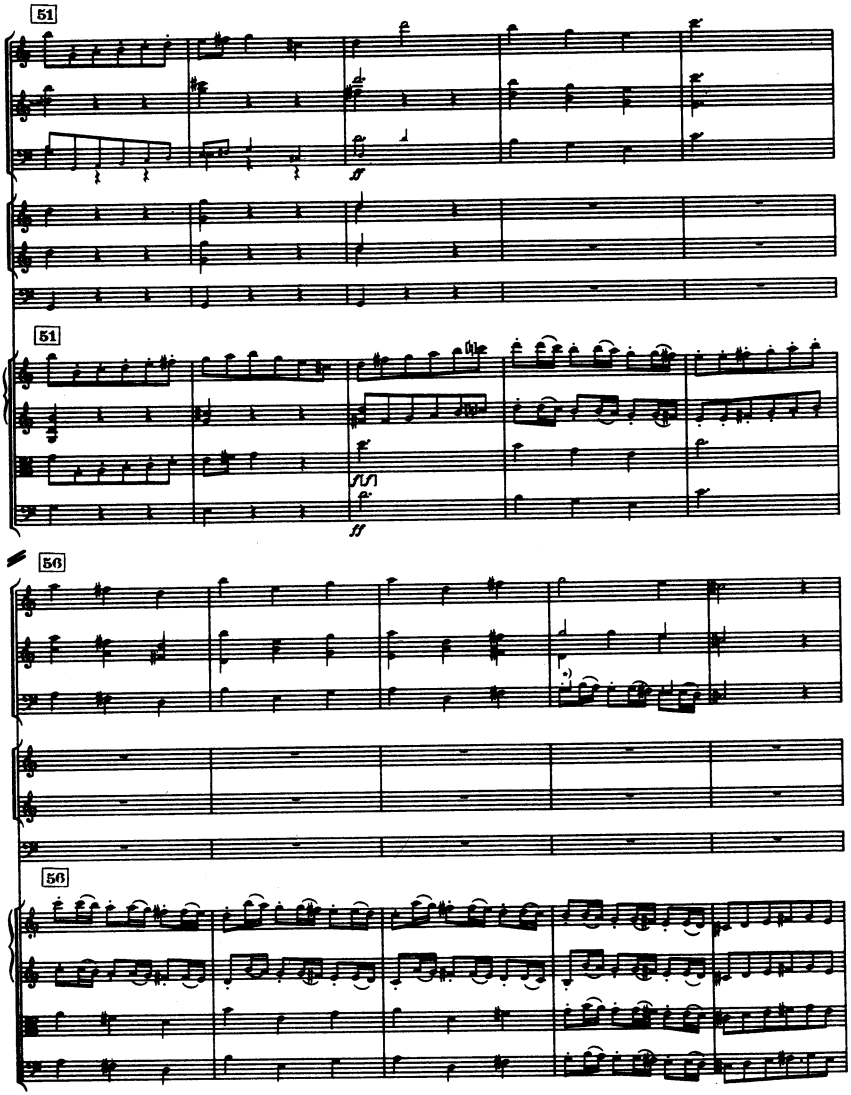

5
[Solo]
5
9
9


14
[Tutti] Vivace
a 2
[a 2]
14
Vivace
Vlc.
B
21
Ob. I
Ob. II
Solo
[p]
Solo [p]
[p]
21

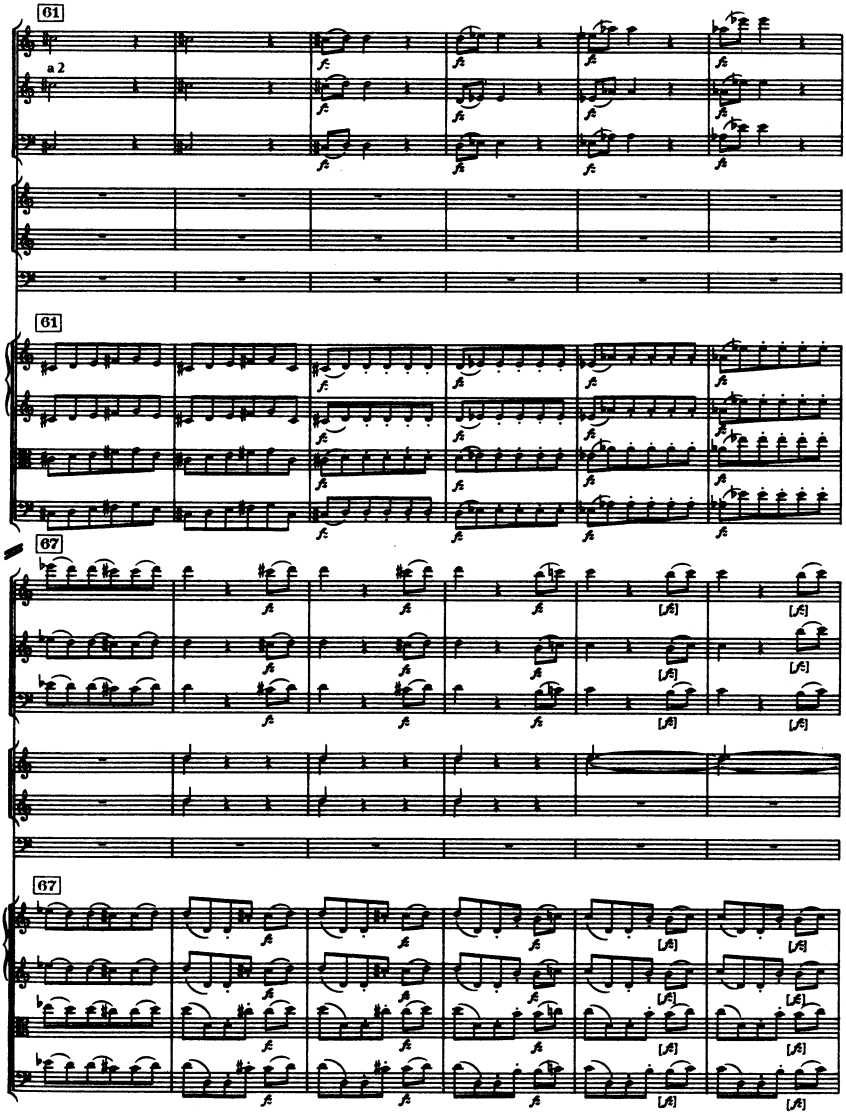

27
Oboi
[Tutti]
27
[Solo]
34
[P]
I.
34

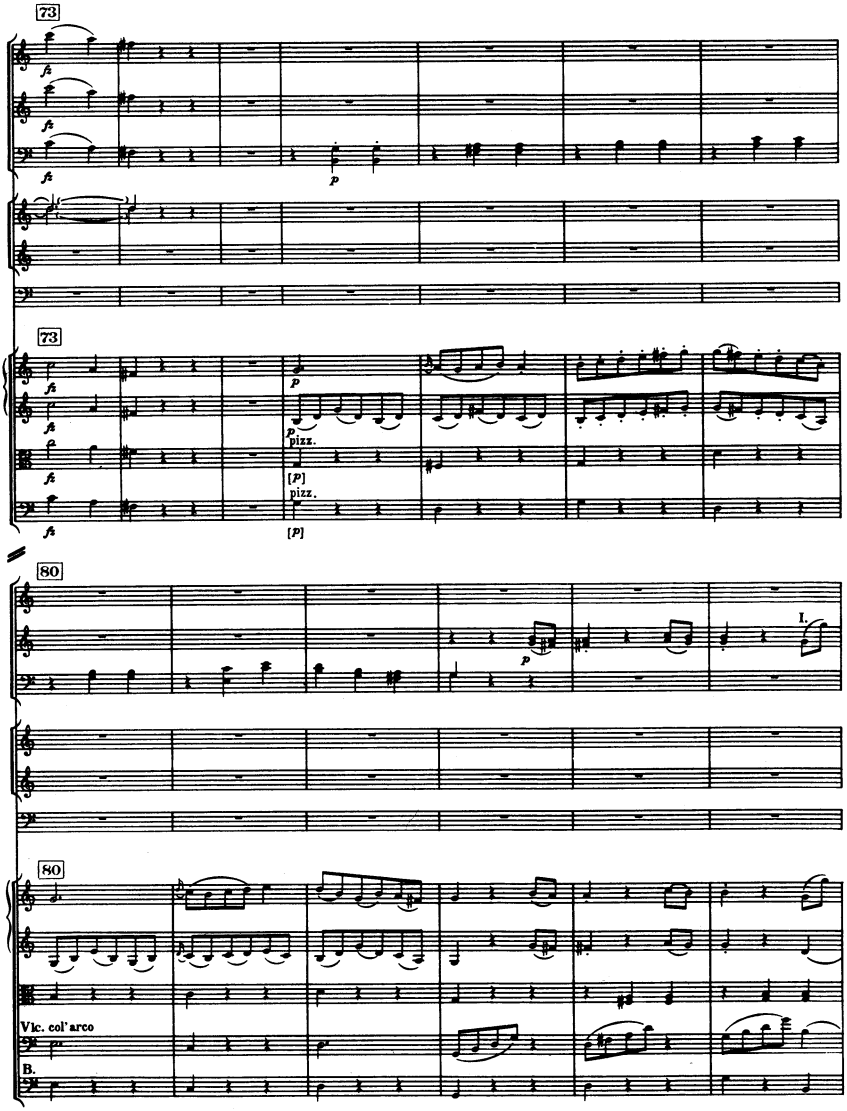


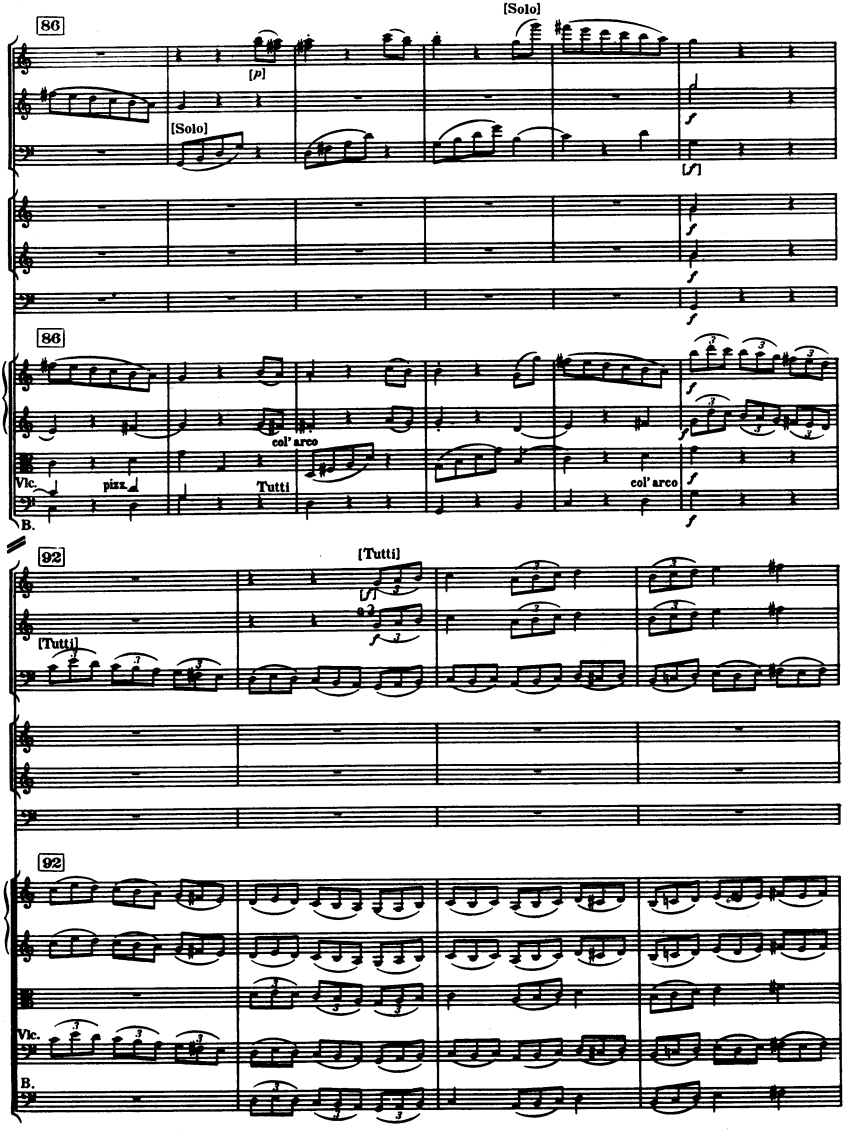
*) Kleinstich / Smaller print } = Birchall

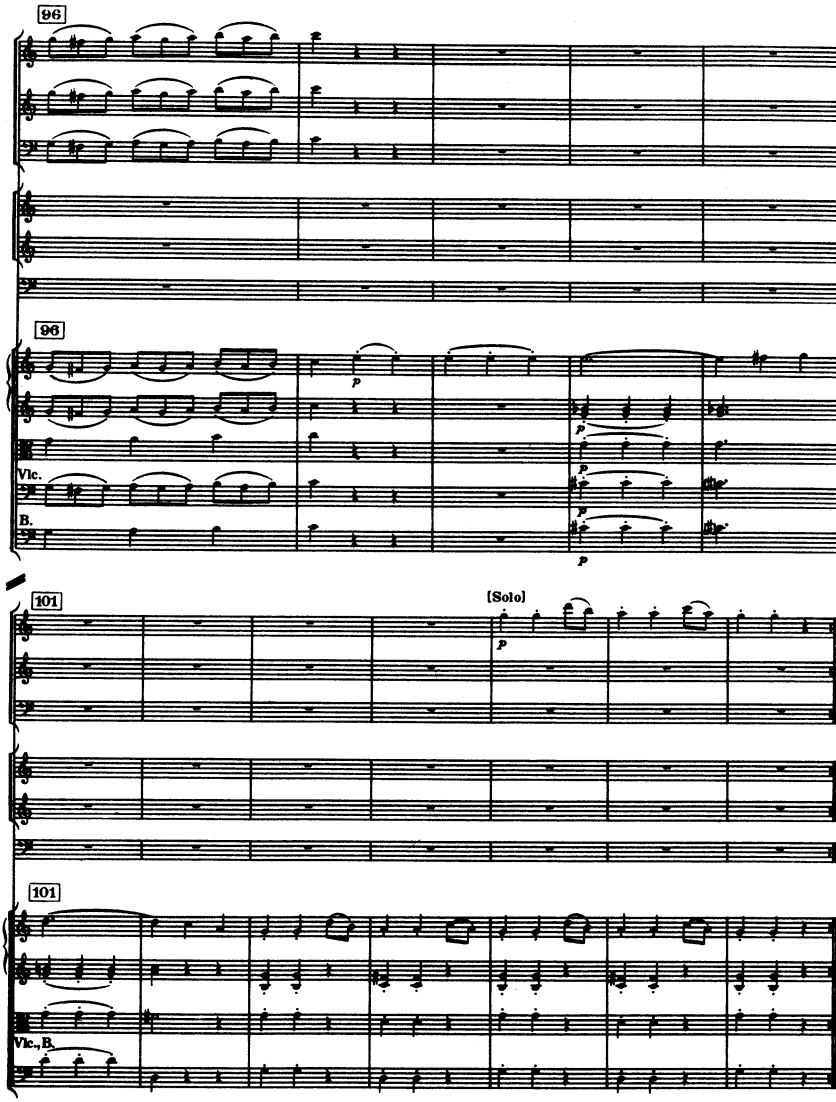


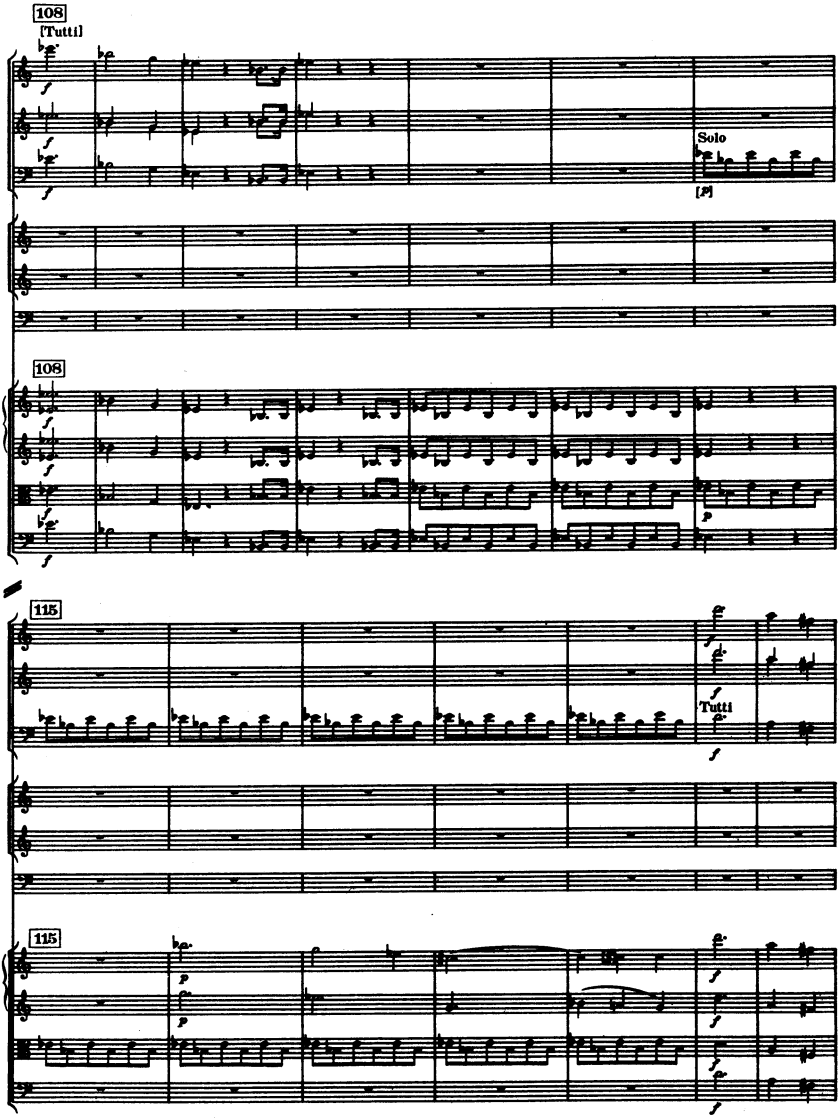
*) Wie vorhin
As before

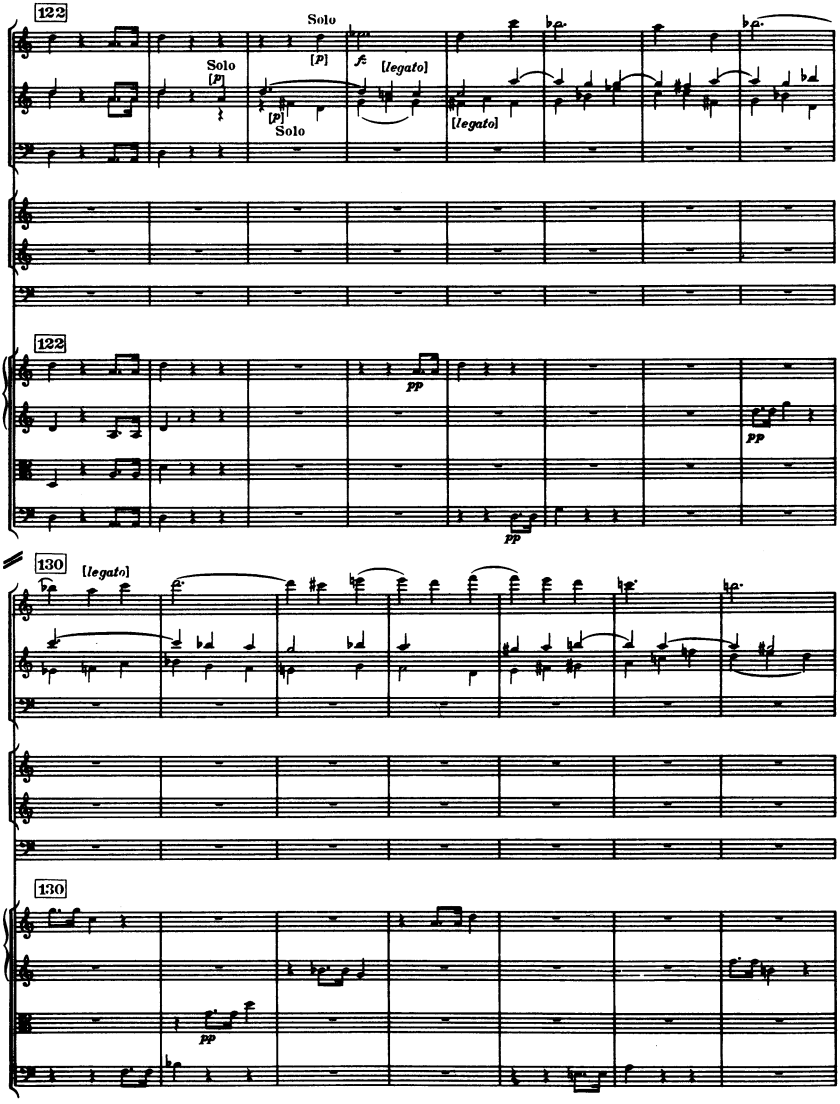

61
a 2
61
67
67

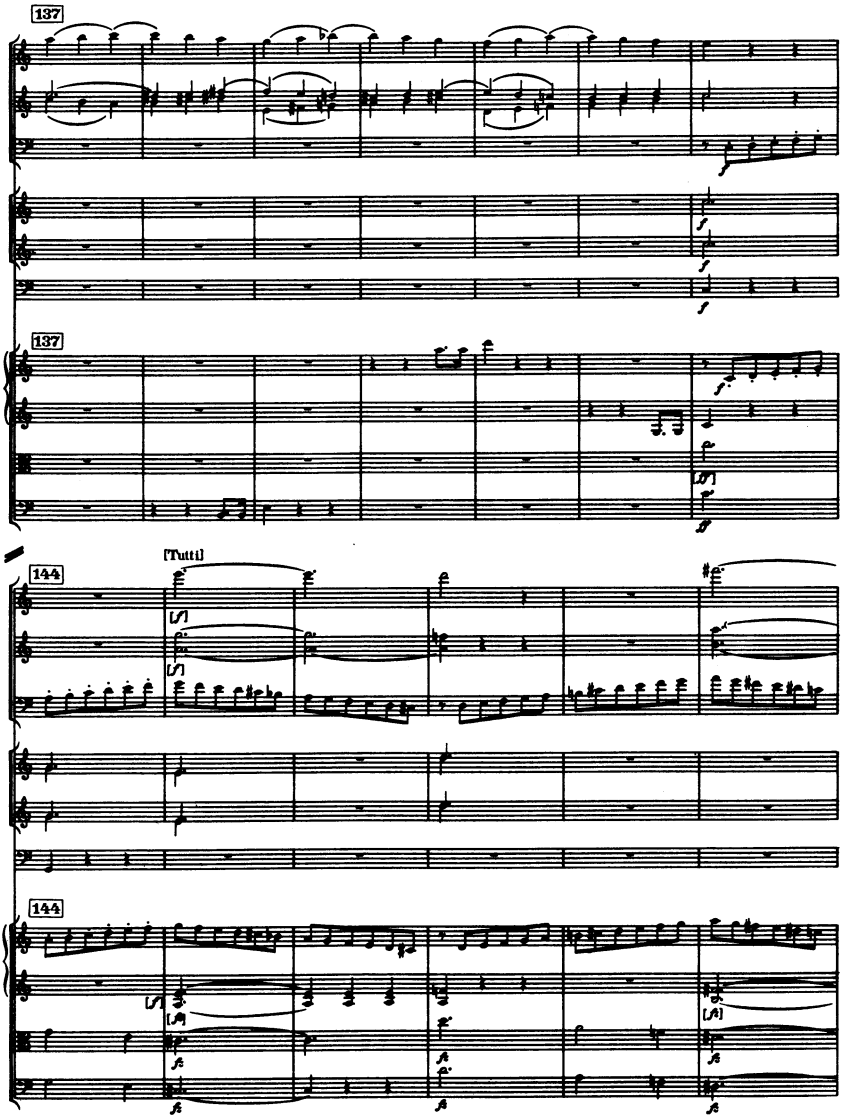

73
fz
p
73
p
pizz.
[P]
pizz.
80
I.
80
Vlc. col'arco
B.

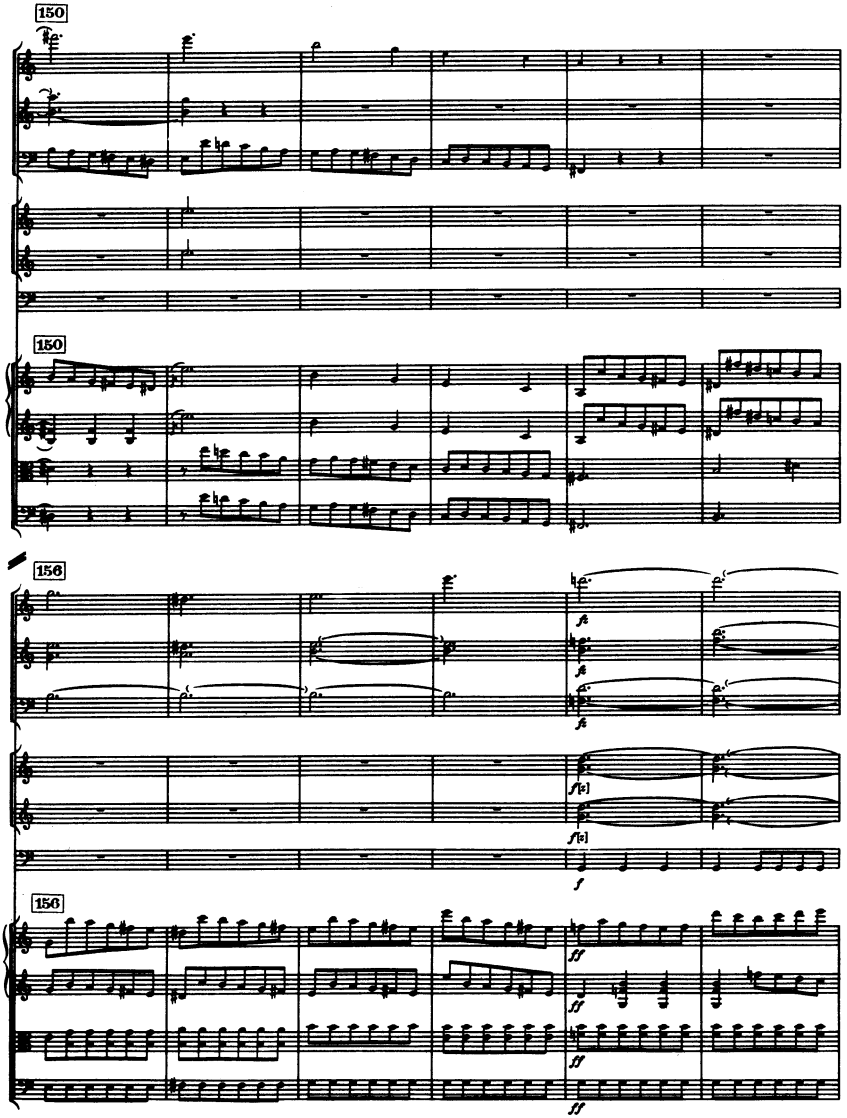

[Solo]
86
[p]
[Solo]
[f]
86
col' arco
Vlc.
pizz.
Tutti
col' arco
B.
92
[Tutti]
[f]
a 2
[Tutti]
92
Vlc.
B.

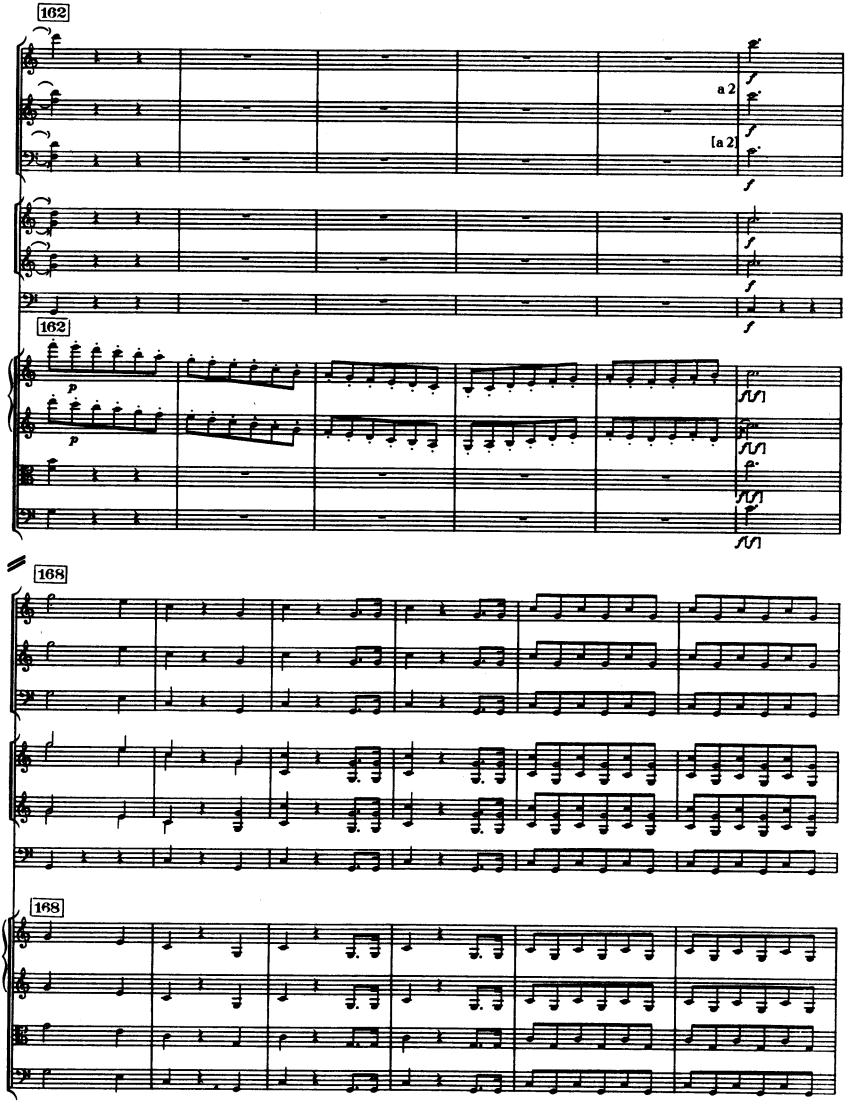

96
96
Vlc.
B.
101
[Solo]
101
Vlc., B.

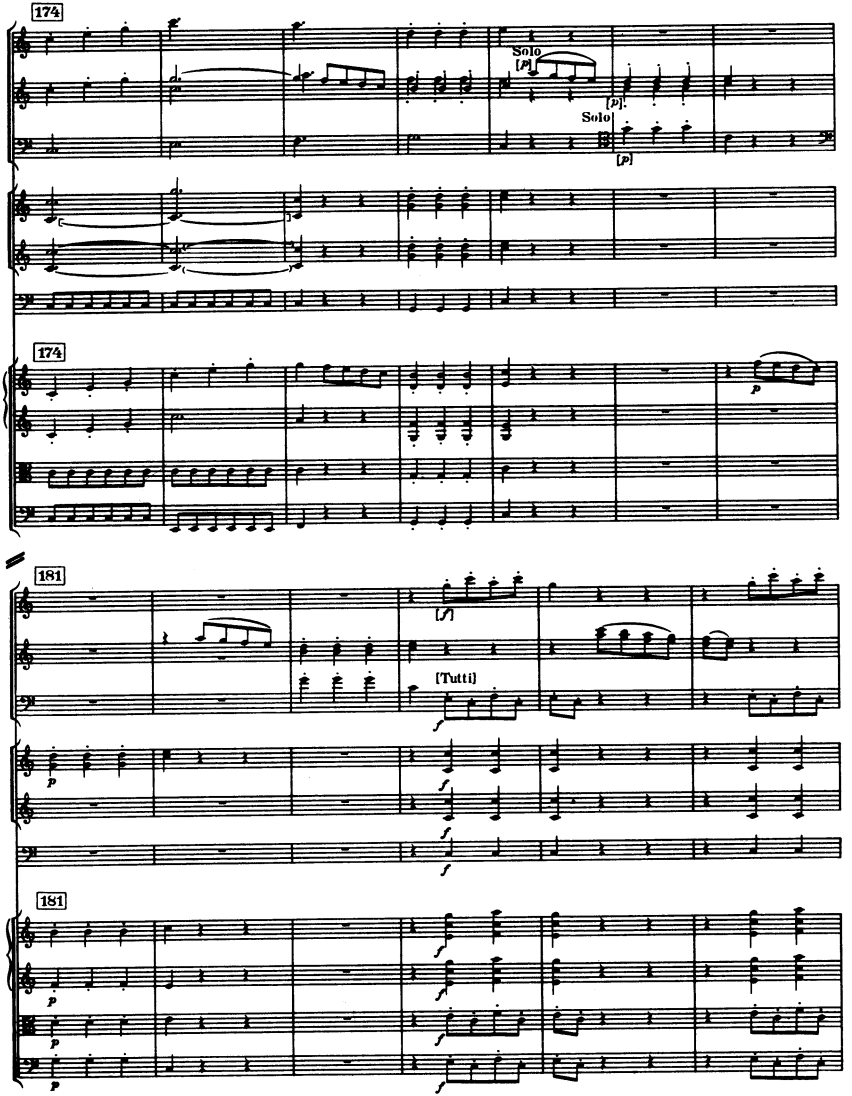

108
[Tutti]
Solo
108
115
Tutti
115

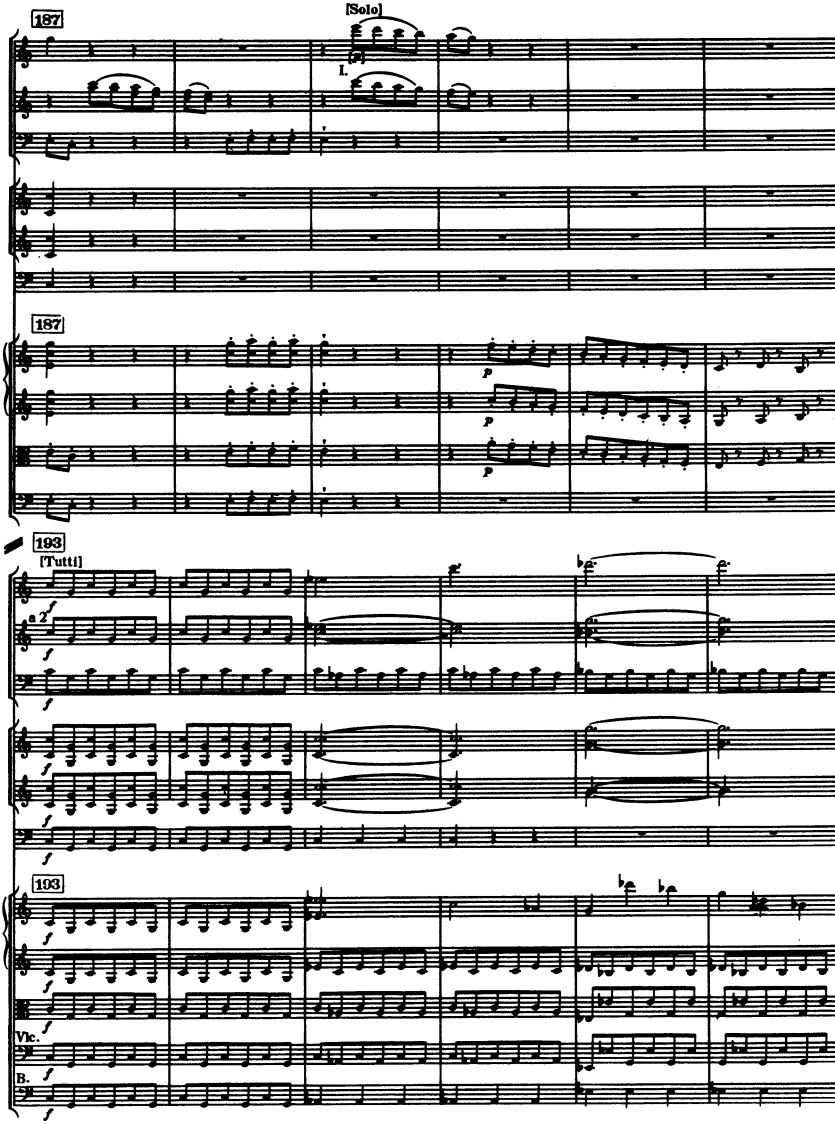

122
Solo
Solo
[p]
[p]
Solo
fz
[legato]
[legato]
122
pp
pp
130
[legato]
130
pp

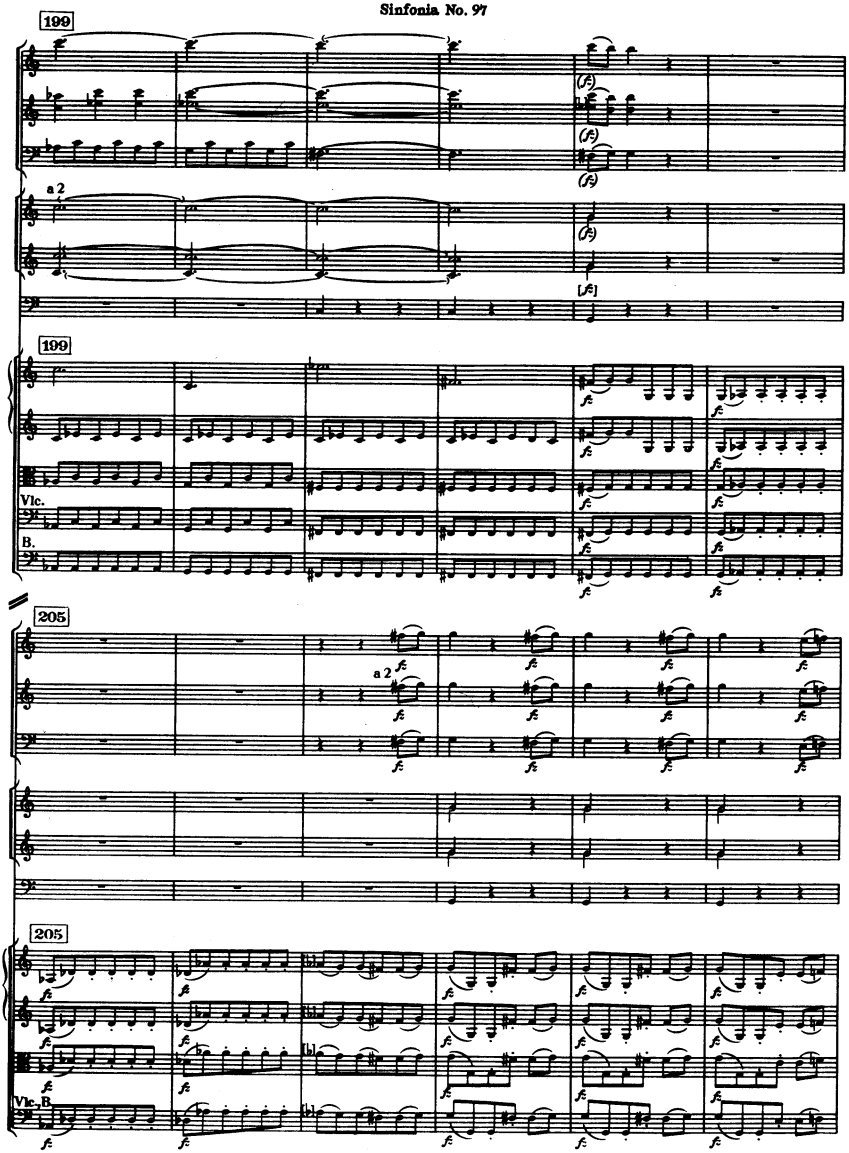

137
137
144
[Tutti]
144

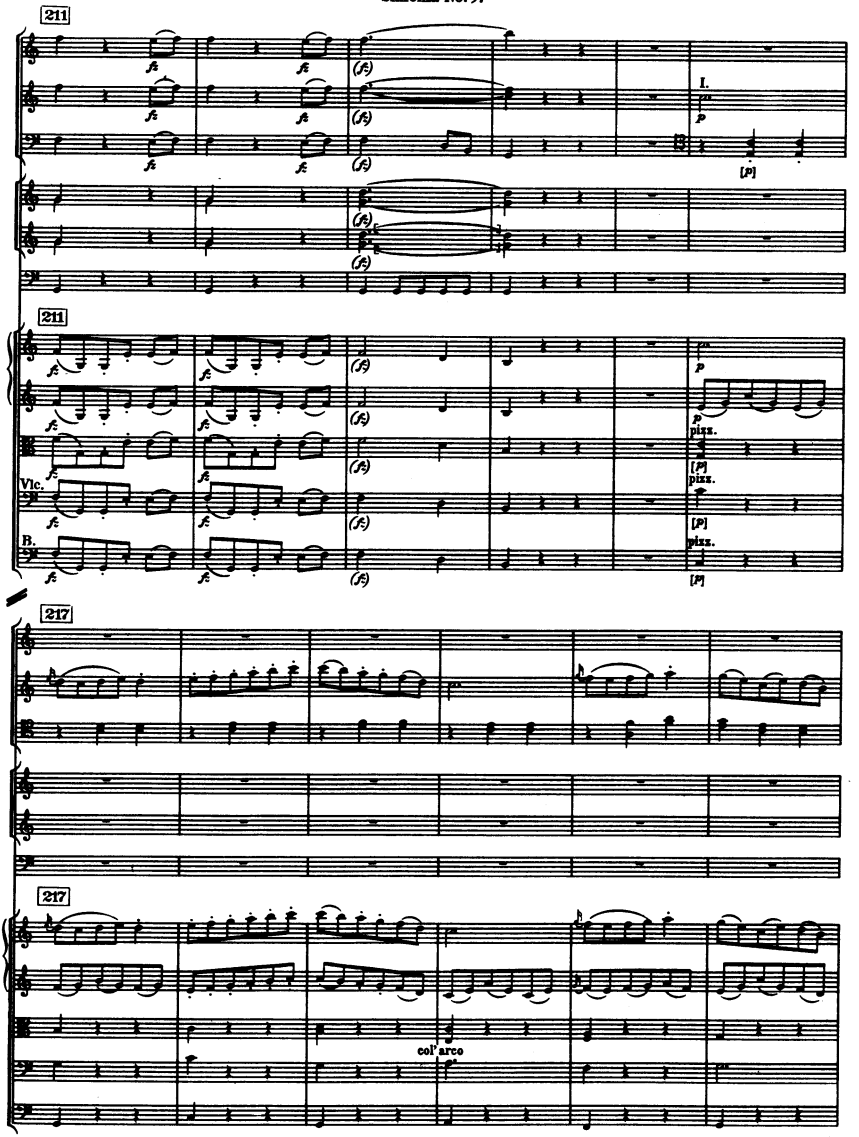

150
150
156
fz
fz
fz
f
156
ff
ff
ff
ff

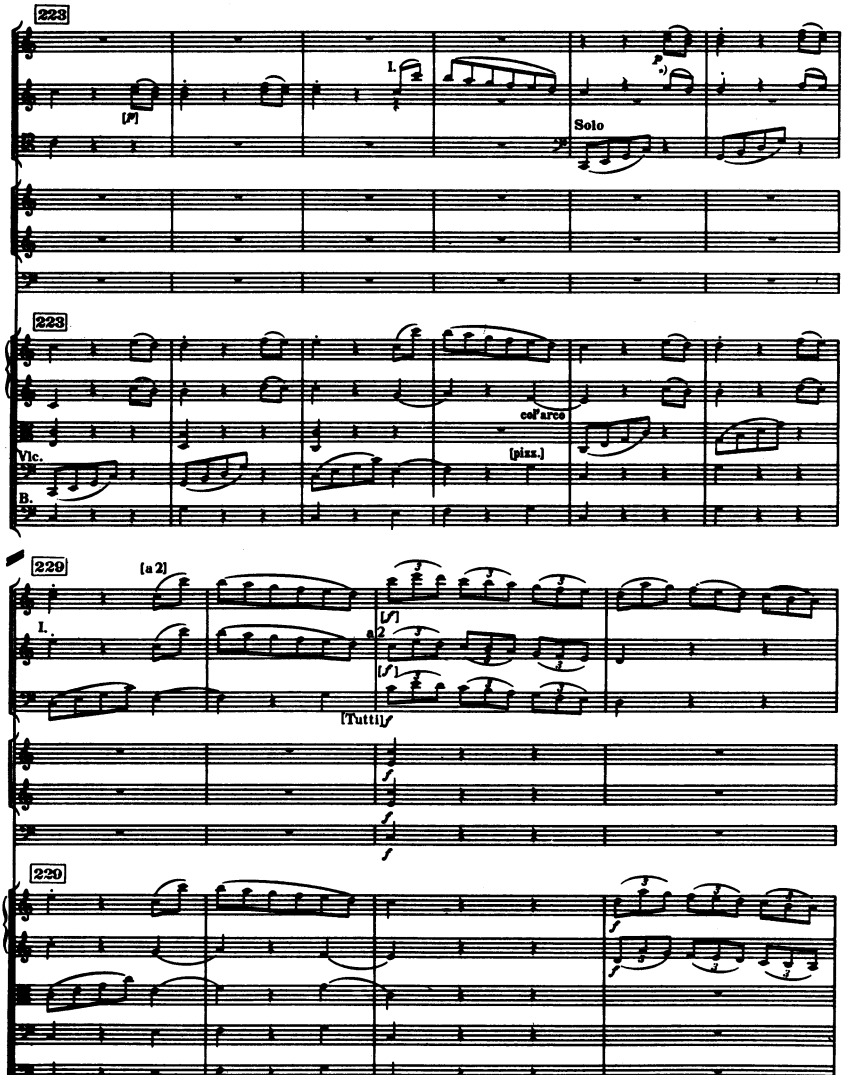

162
a 2
[a 2]
162
168
168


174
Solo
[p]
[p]
Solo
[p]
174
p
181
[f]
[Tutti]
p
f
f
f
181
p
p
p
f
f
f

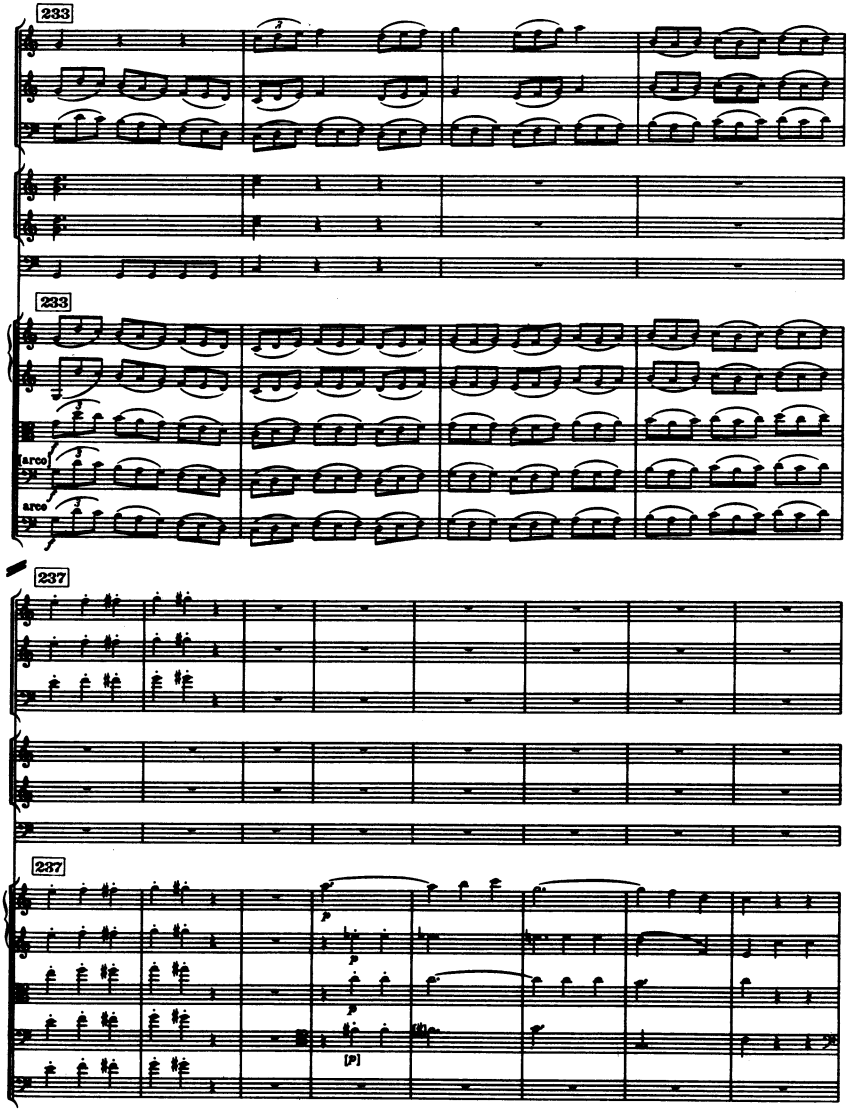

187
[Solo]
I.
187
193
[Tutti]
a 2
193
Vlc.
B.

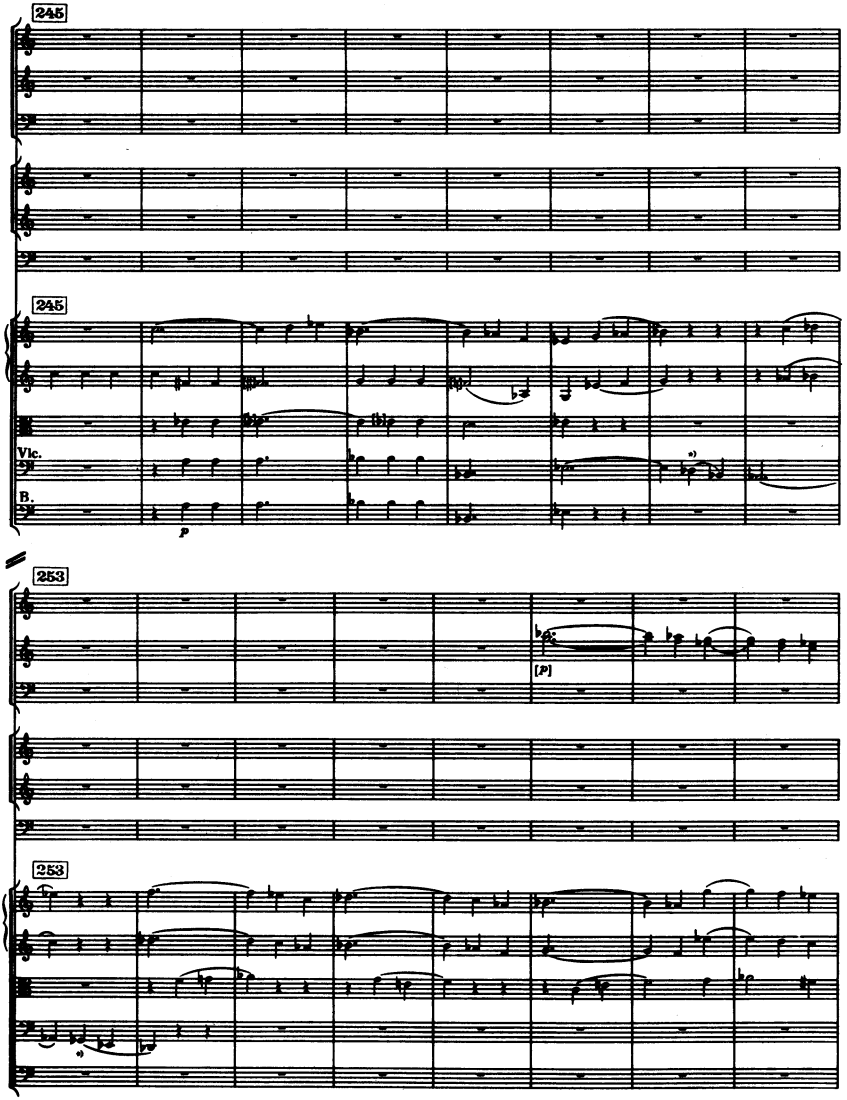

199
a 2
199
Vlc.
B.
205
a 2
205
Vlc. B.


211
I.
[P]
211
Vlc.
B.
pizz.
217
col arco
217

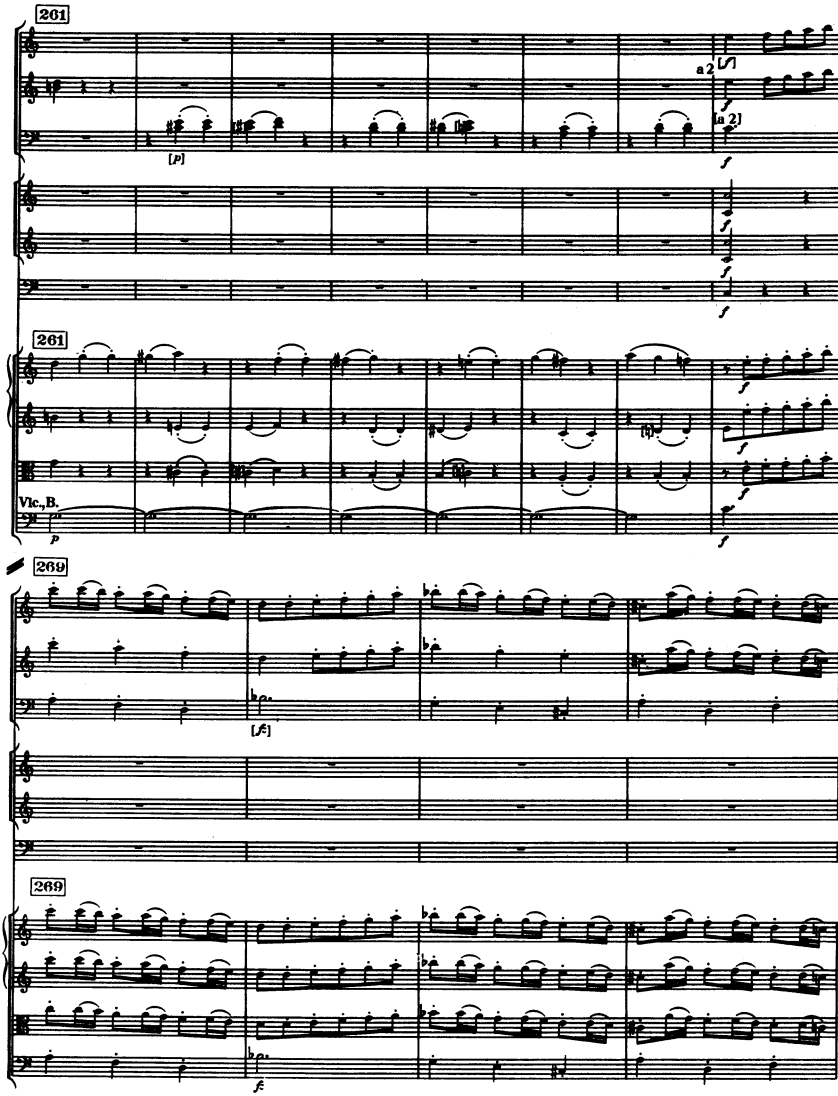


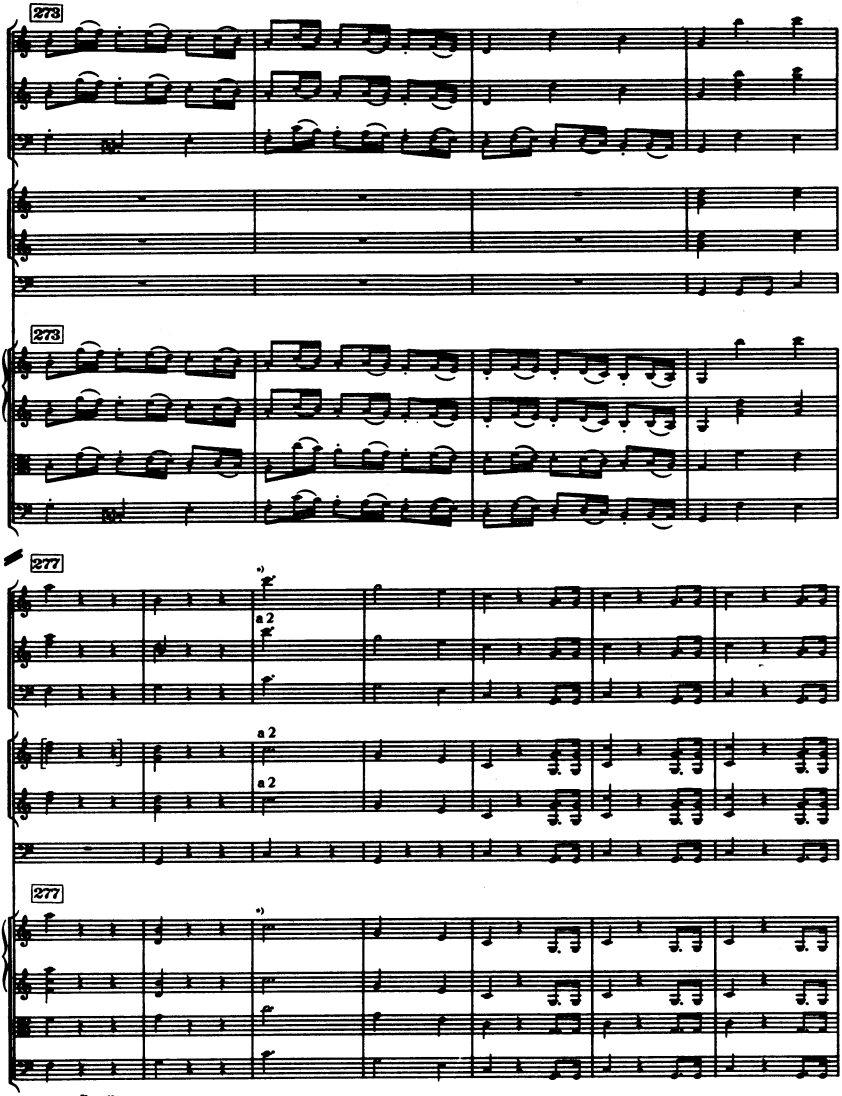
*) Oboe I Birdcall


233
233
arco
arco
237
237
[p]

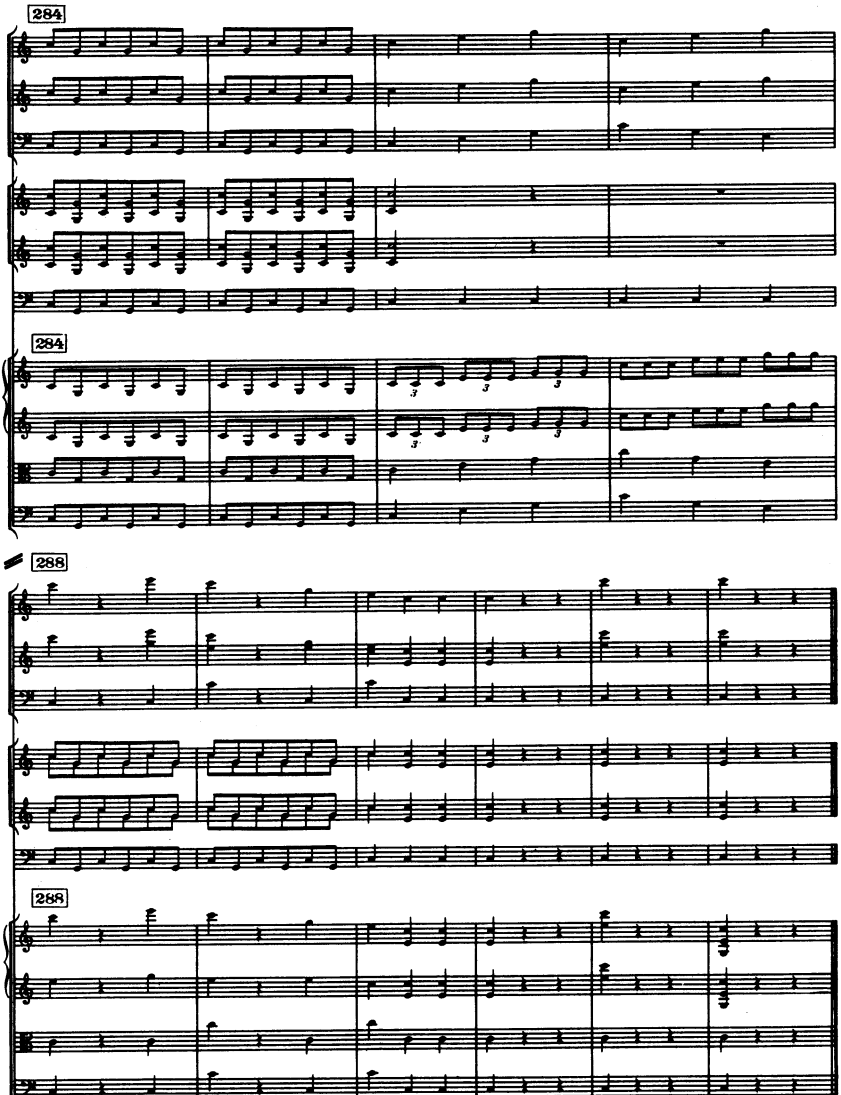


*) Bogen nur in / Slur only in } Birchall


261
a 2
[a 2]
261
Vlc., B.
269
269

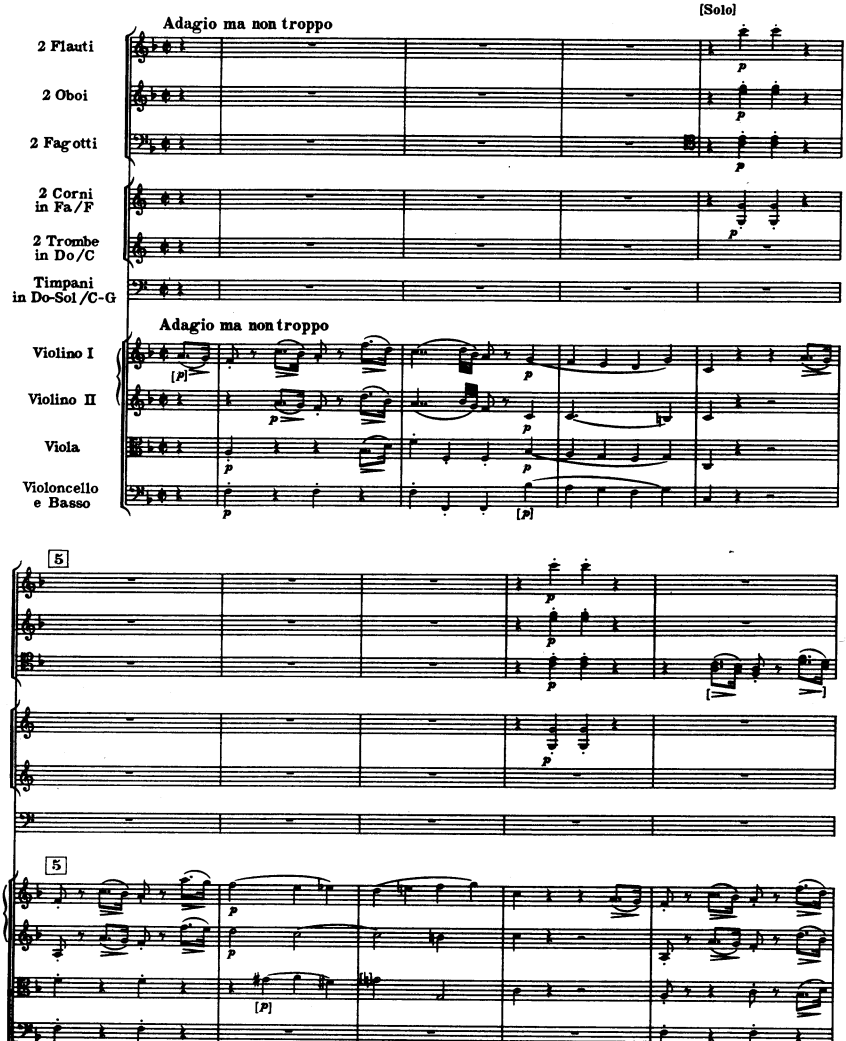


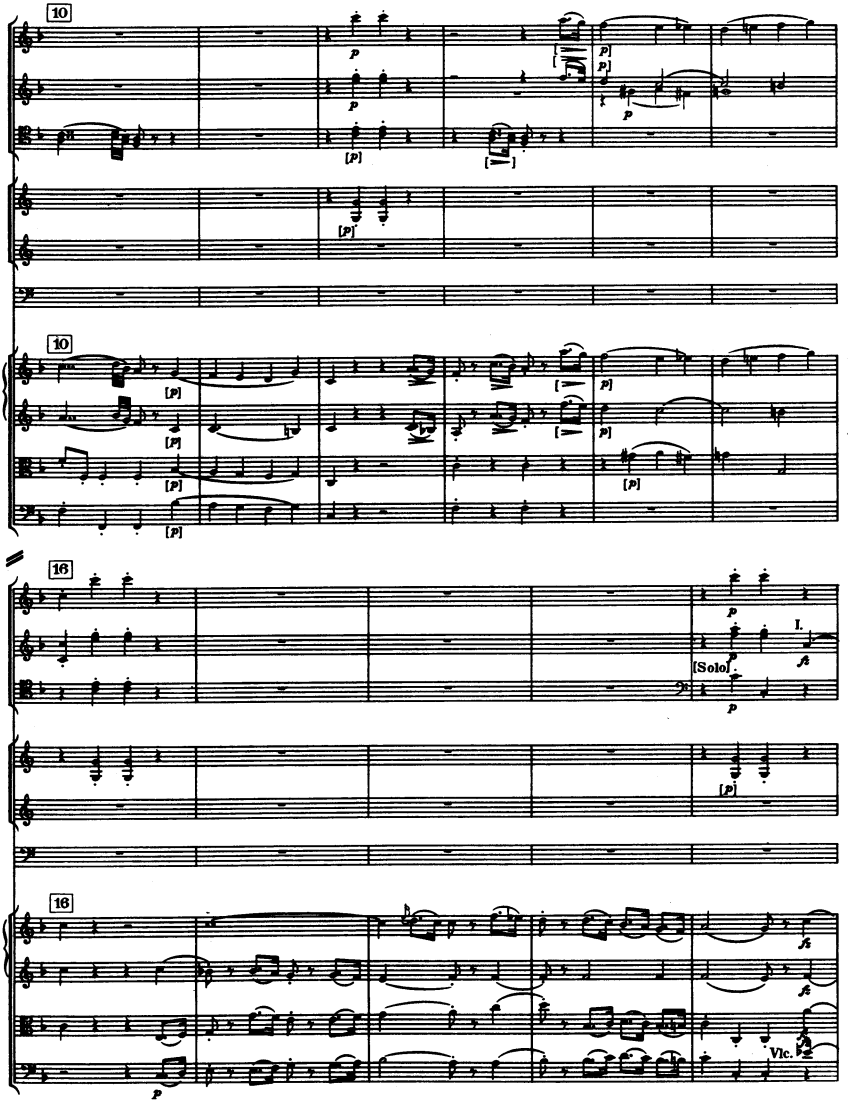
*) Birchall *ff* überall
throughout

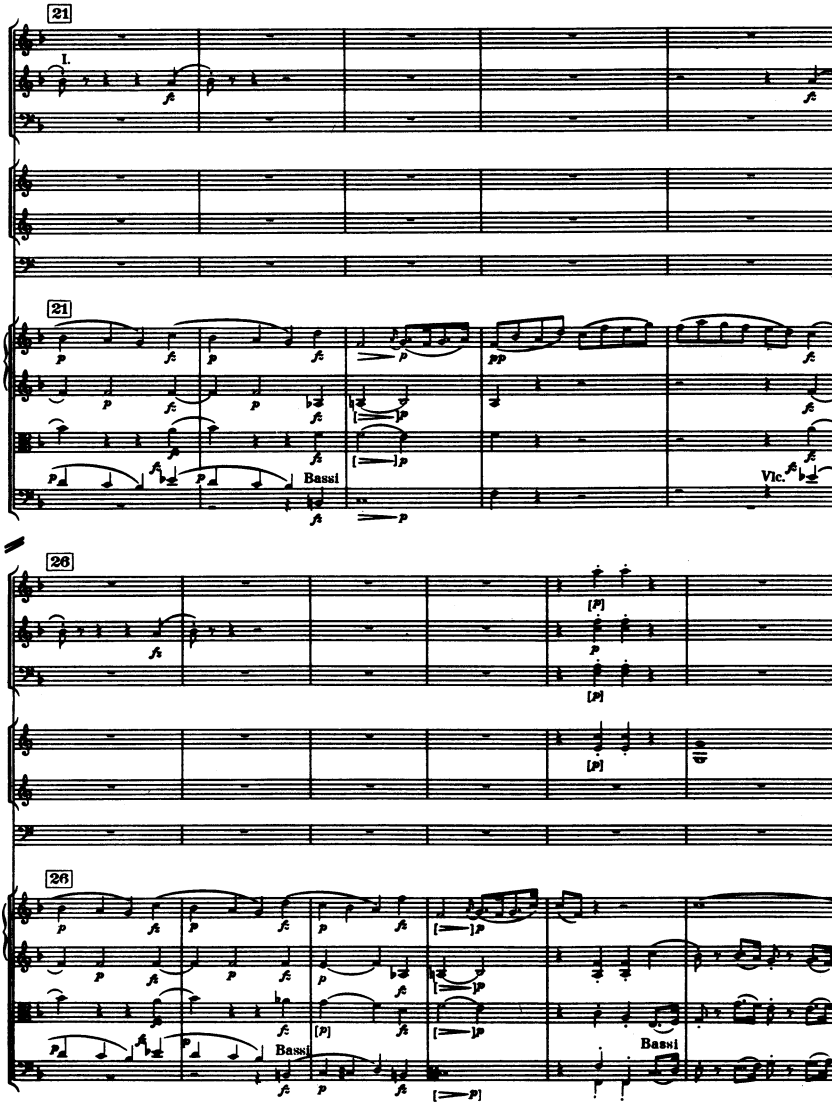


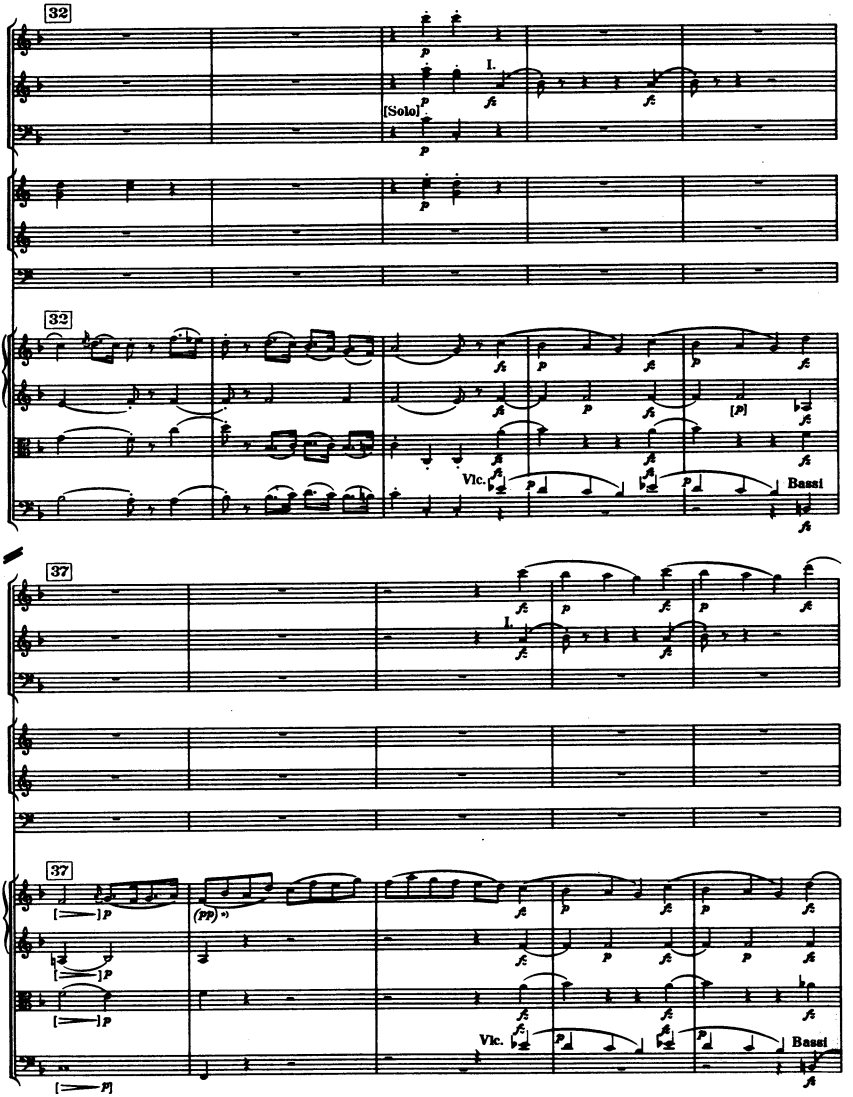
Laus Deo

II

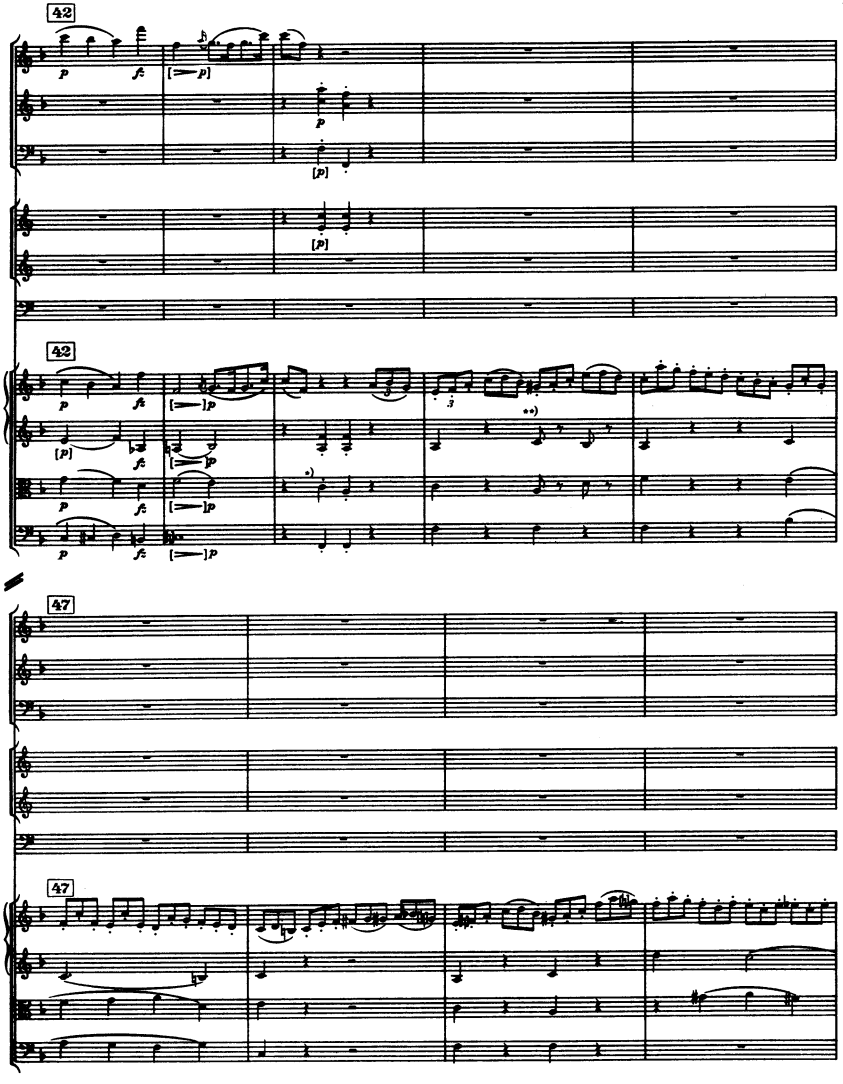

[Solo]
Adagio ma non troppo
2 Flauti
2 Oboi
2 Fagotti
2 Corni in Fa/F
2 Trombe in Do/C
Timpani in Do-Sol/C-G
Adagio ma non troppo
Violino I
Violino II
Viola
Violoncello e Basso
5
5


10
[p]
10
16
[Solo]
I.
16
Vlc.


21
I.
21
Bassi
Vlc.
26
26
Bassi
Bassi

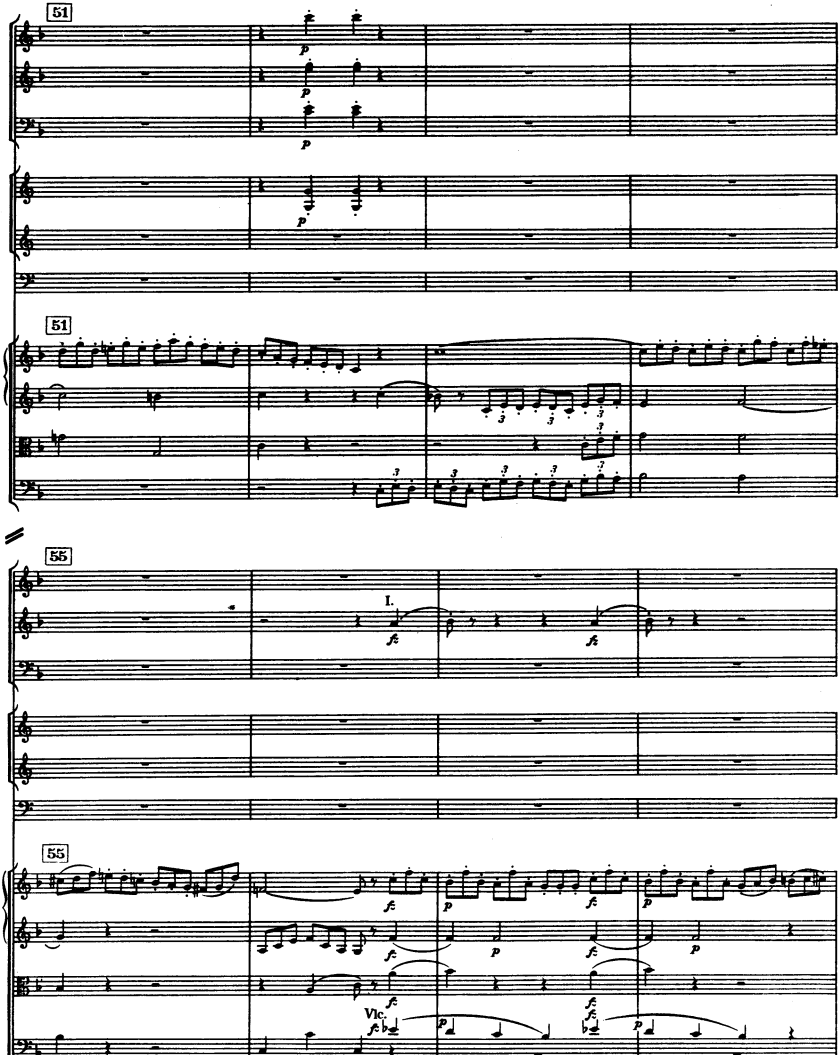


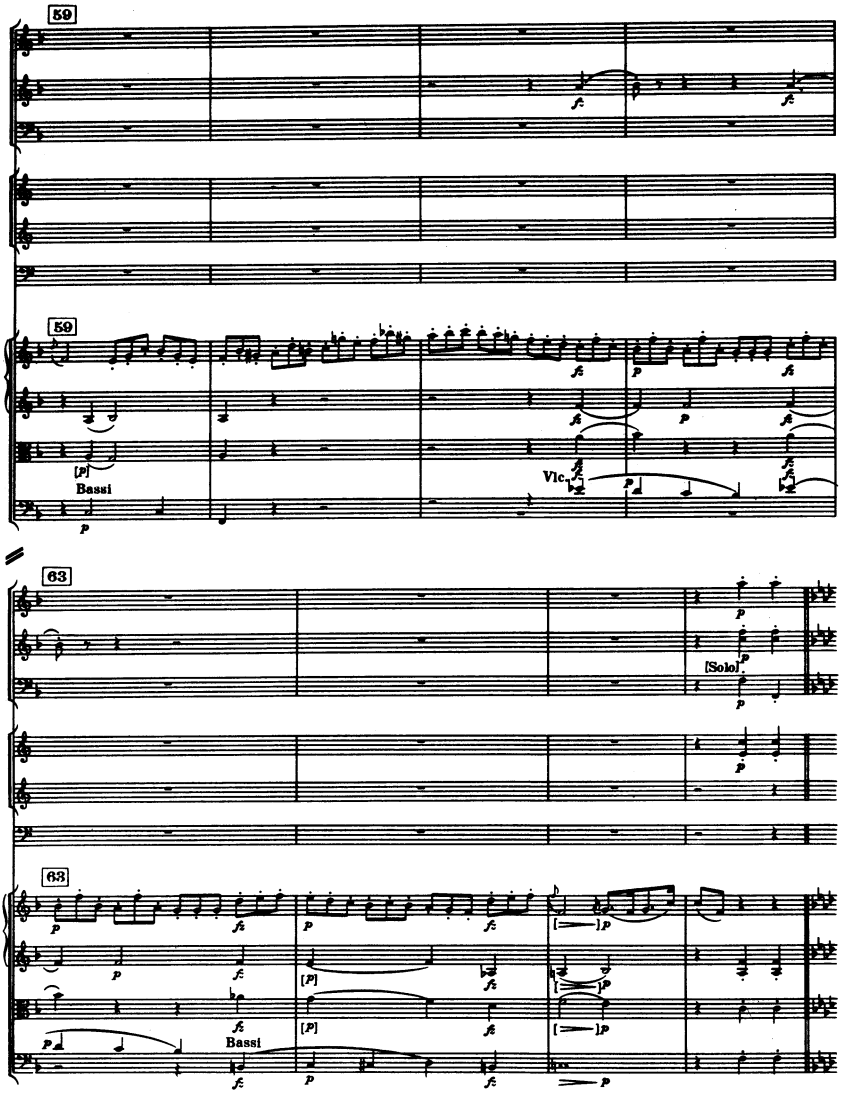
*) Nur in / Only in } Birchall (cf. 24)

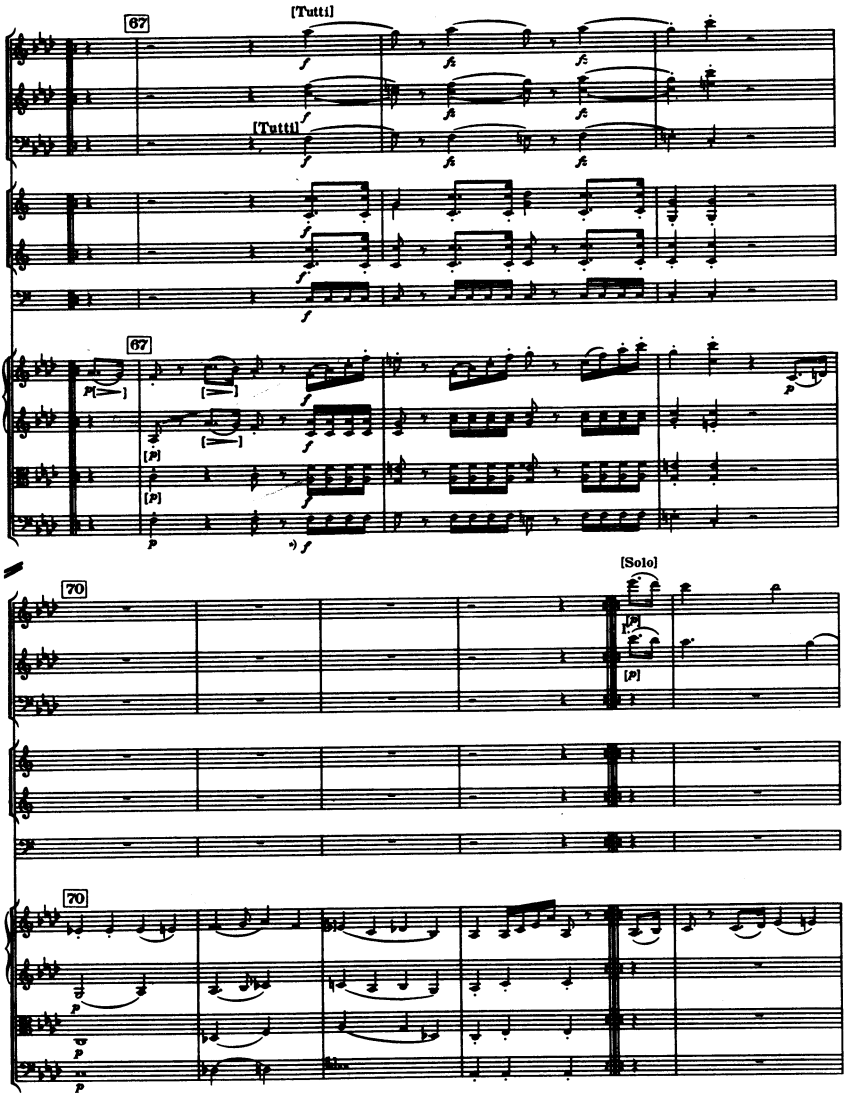


*) Esterházy-Archiv / Donaueschingen

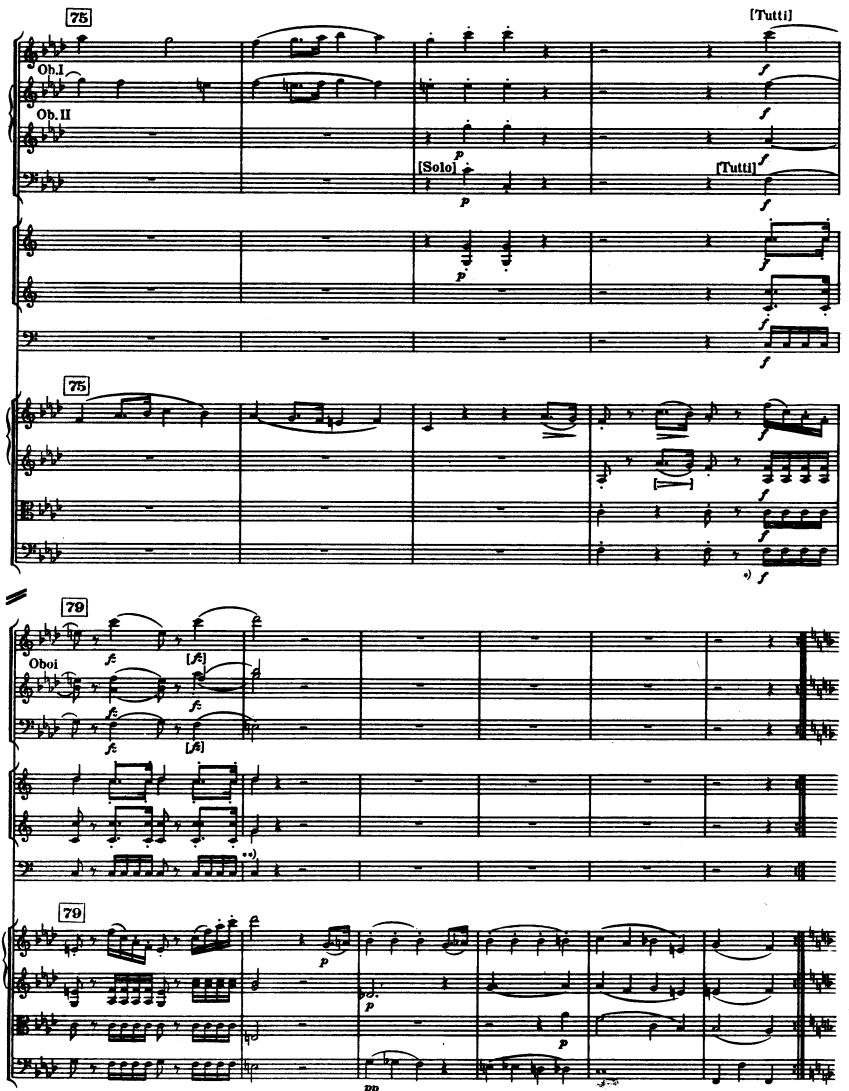
**) In denselben MSS. / In the same MSS.


51
51
55
I.
55
Vlc.

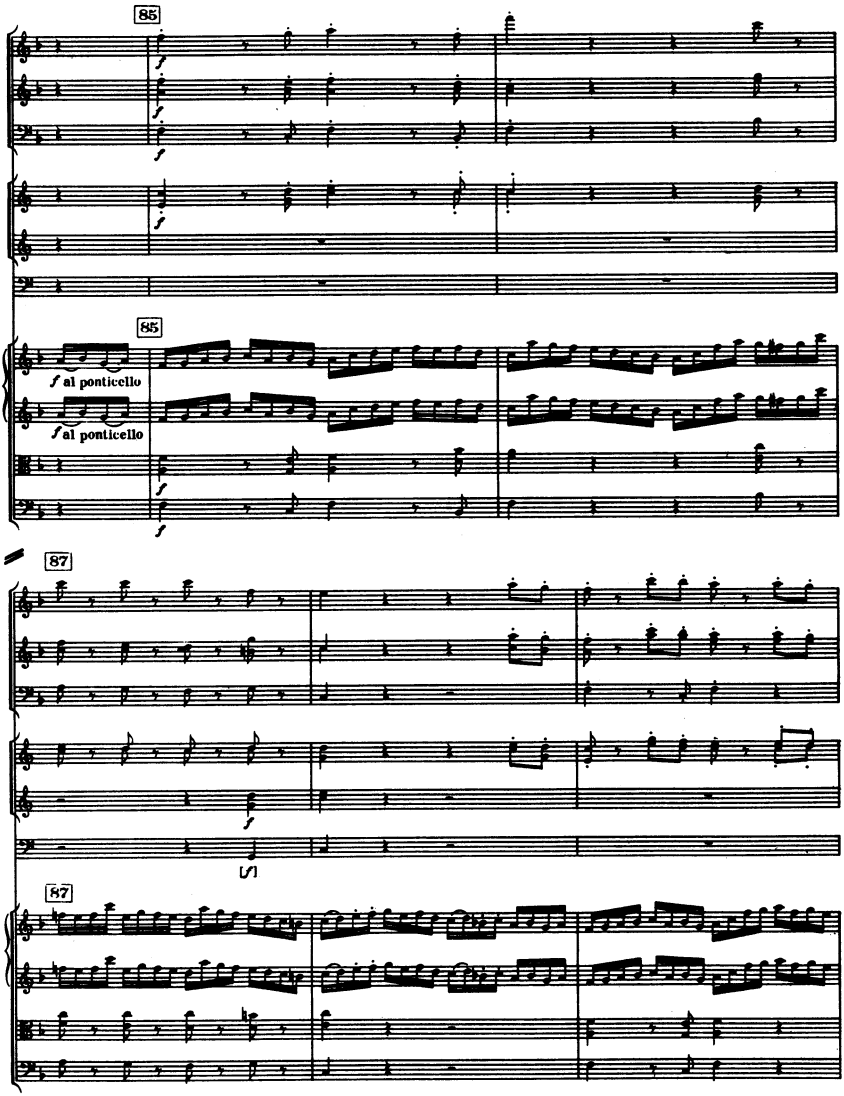

59
59
[P]
Bassi
Vlc.
63
[Solo]
63
Bassi



*) Autograph *ff*



*) Autograph *ff* **) Birchall G { besser / better


85
f
f
f
85
f al ponticello
f al ponticello
f
f
87
f
87

90

•) a 2

90

••) vicino al ponticello

p

93

93

pizz.

p

pizz.

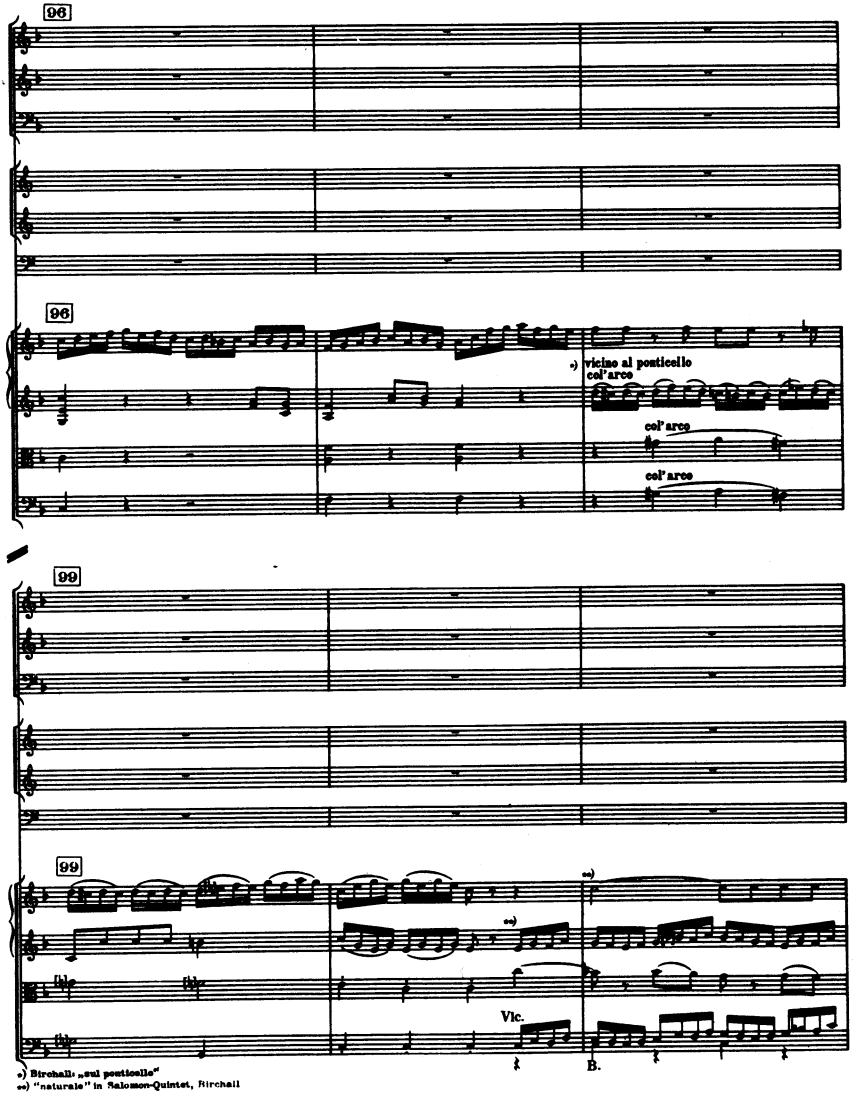
p

pizz.

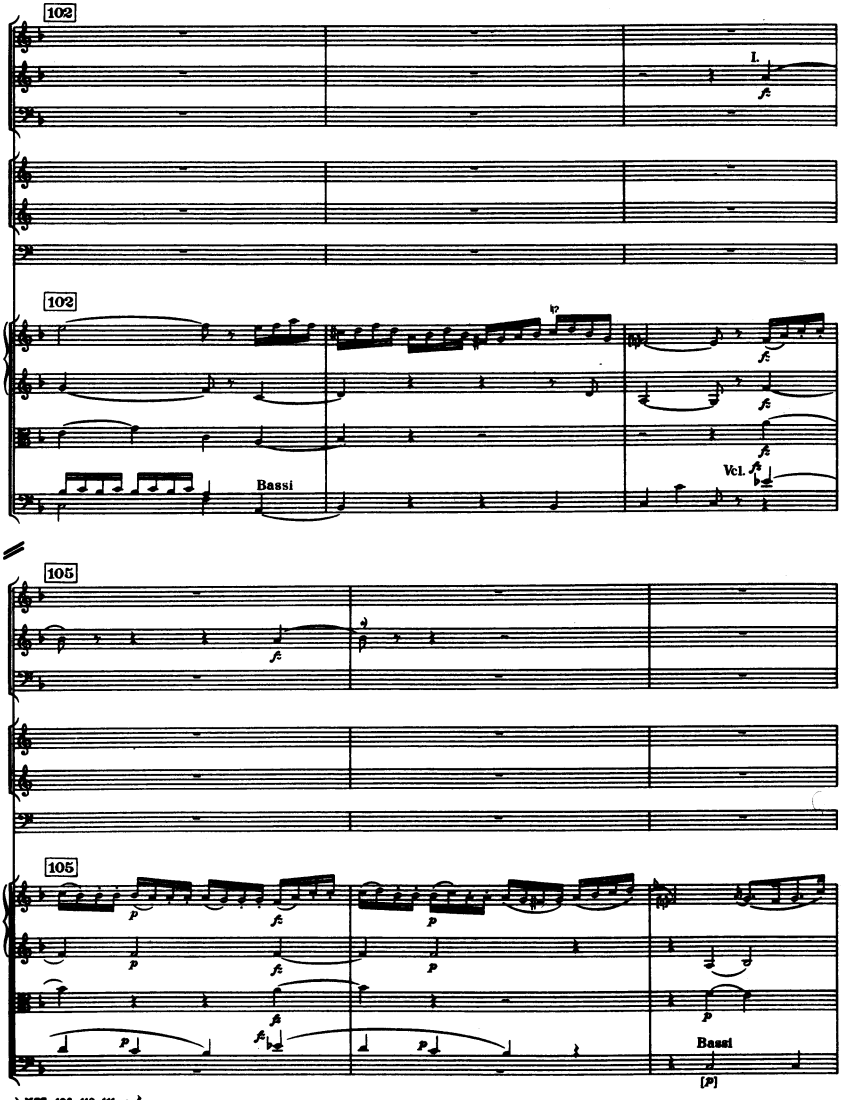
p

•) Ob. II Autograph, Birchall

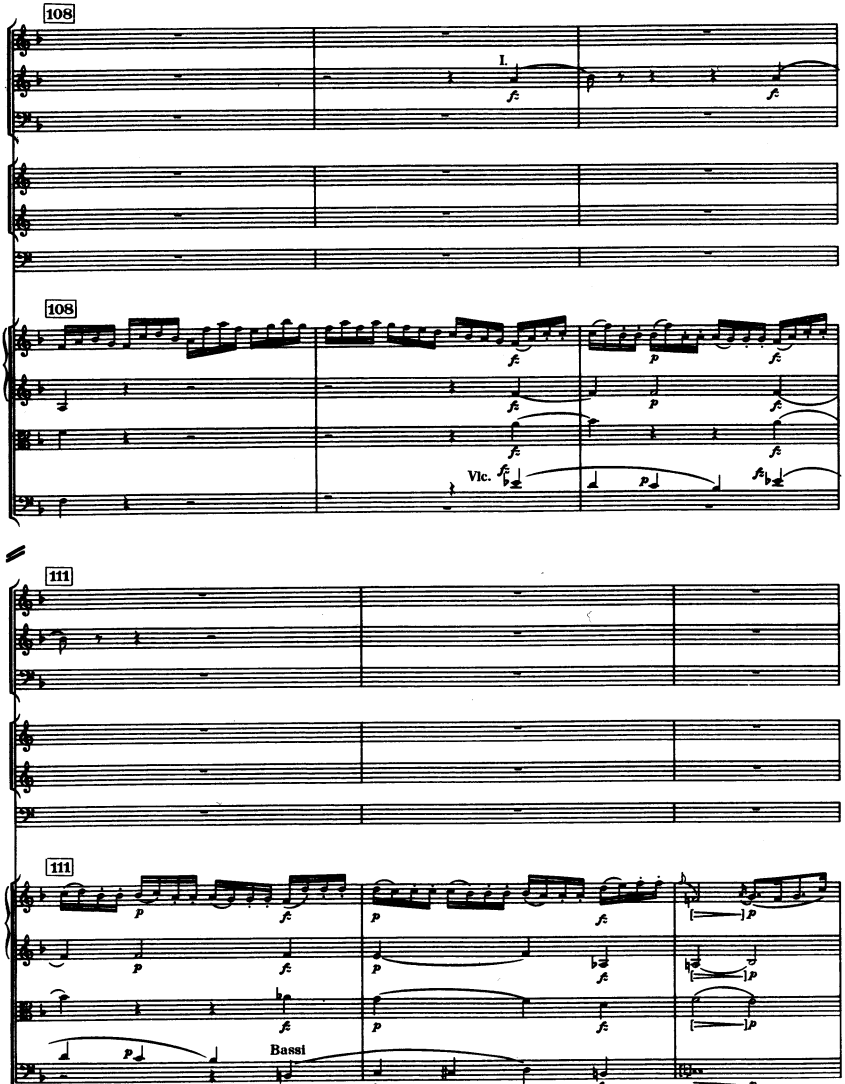
••) Birchall „sul ponticello"

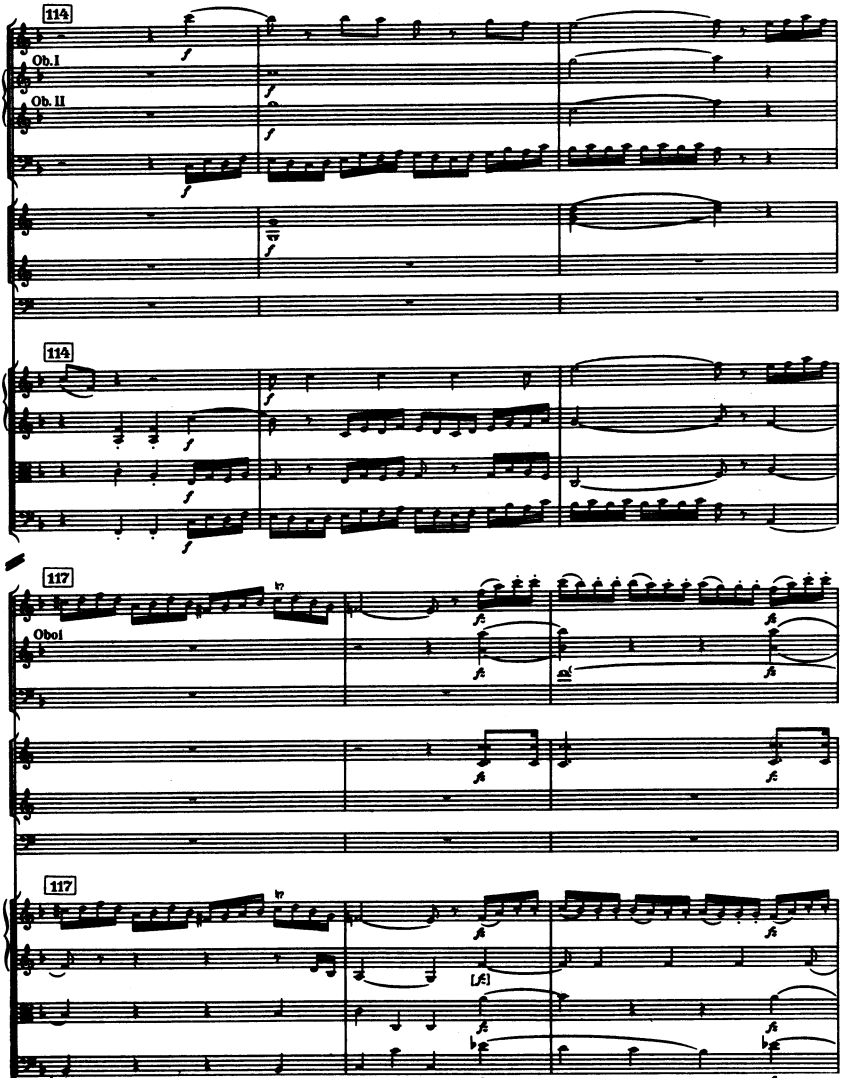


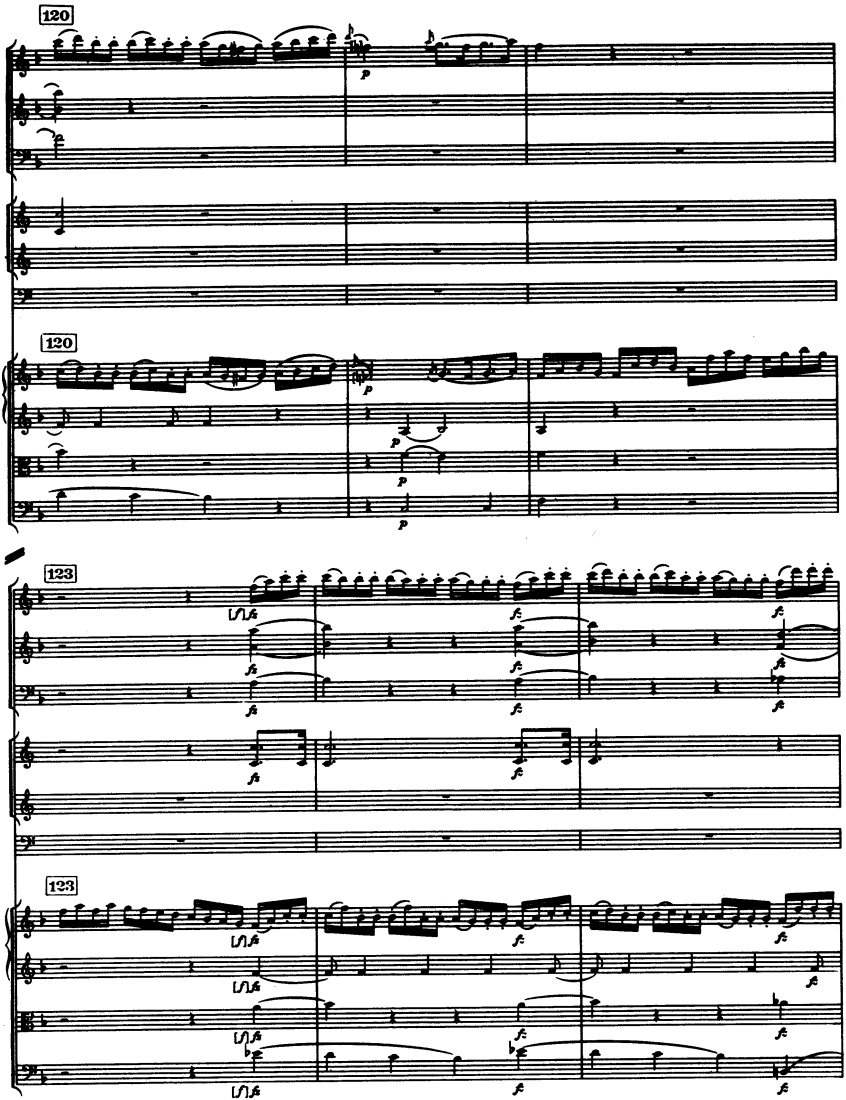
*) Birchall: „sul ponticello"
**) "naturale" in Salomon-Quintet, Birchall

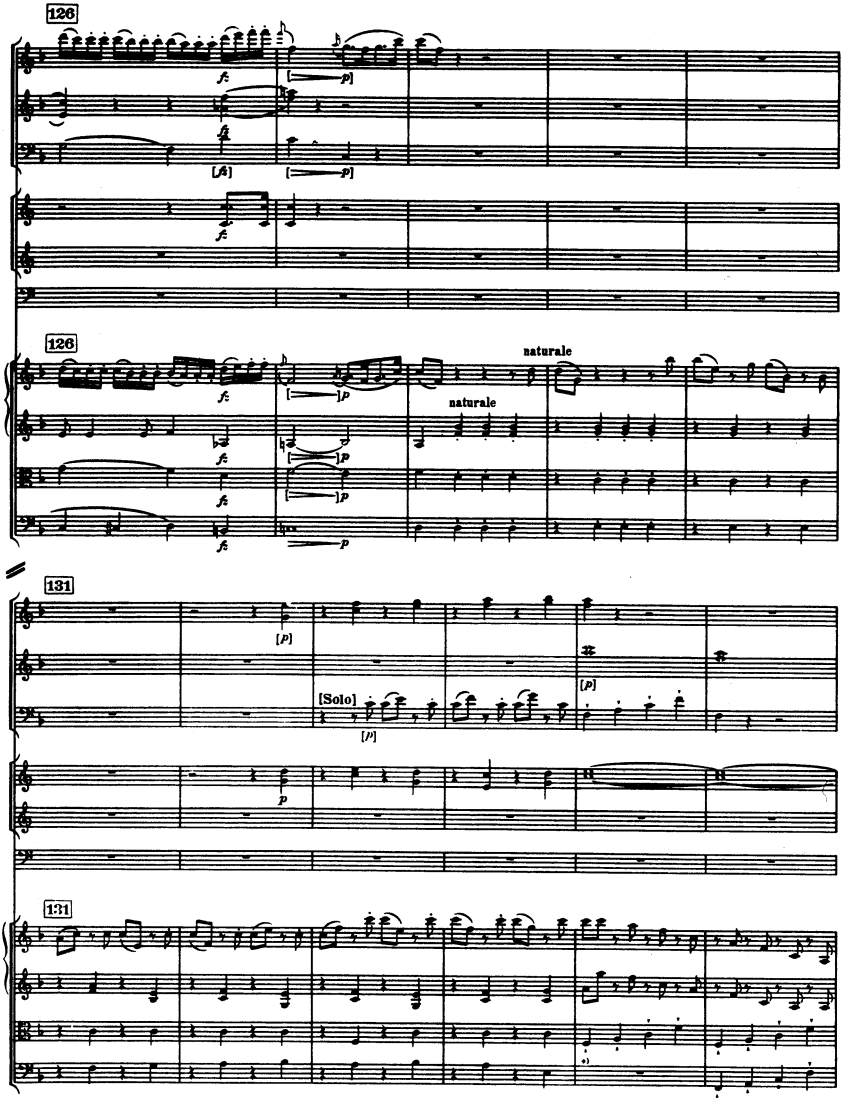


*) Mss. 106, 110, 111 p

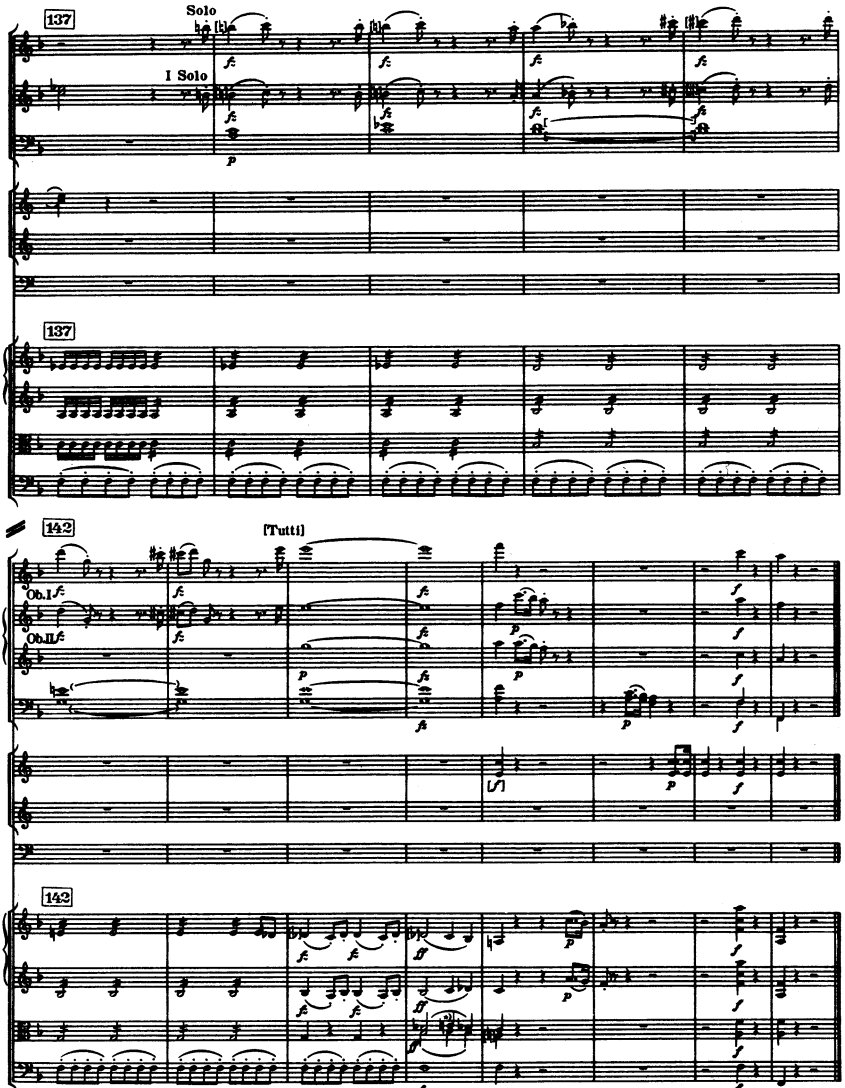

108
I.
fz
fz
108
fz
p
fz
fz
fz
Vlc.
fz
p
fz
111
111
p
fz
p
fz
p
fz
p
fz
p
fz
p
Bassi
fz
p
fz
p


114
Ob. I
Ob. II
114
117
Oboi
117


120
120
123
123



*) Birchall



*) Autograph, Birchall

III

Menuetto

Allegretto

[Tutti]

2 Flauti

2 Oboi

[Tutti]

2 Fagotti

2 Corni in Do/C

2 Trombe in Do/C

Timpani in Do-Sol/C-G

Allegretto

Violino I

Violino II

Viola

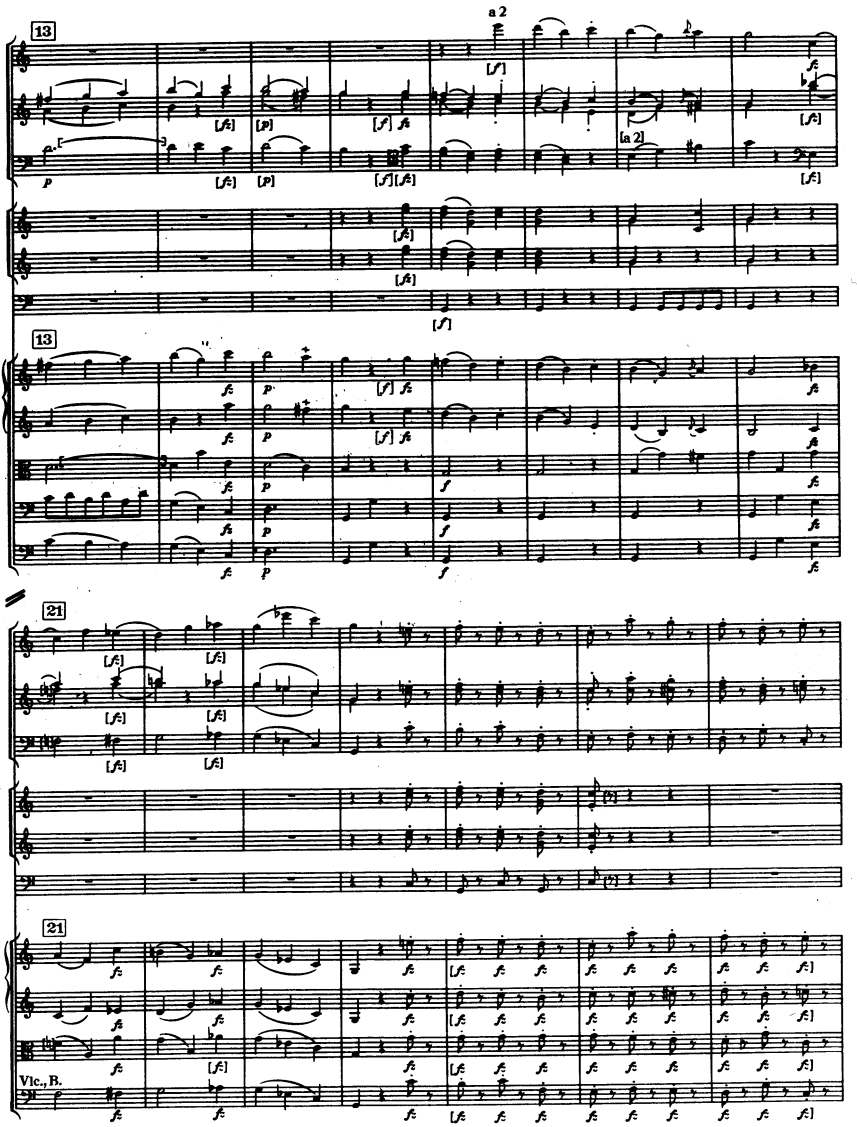
Violoncello e Basso

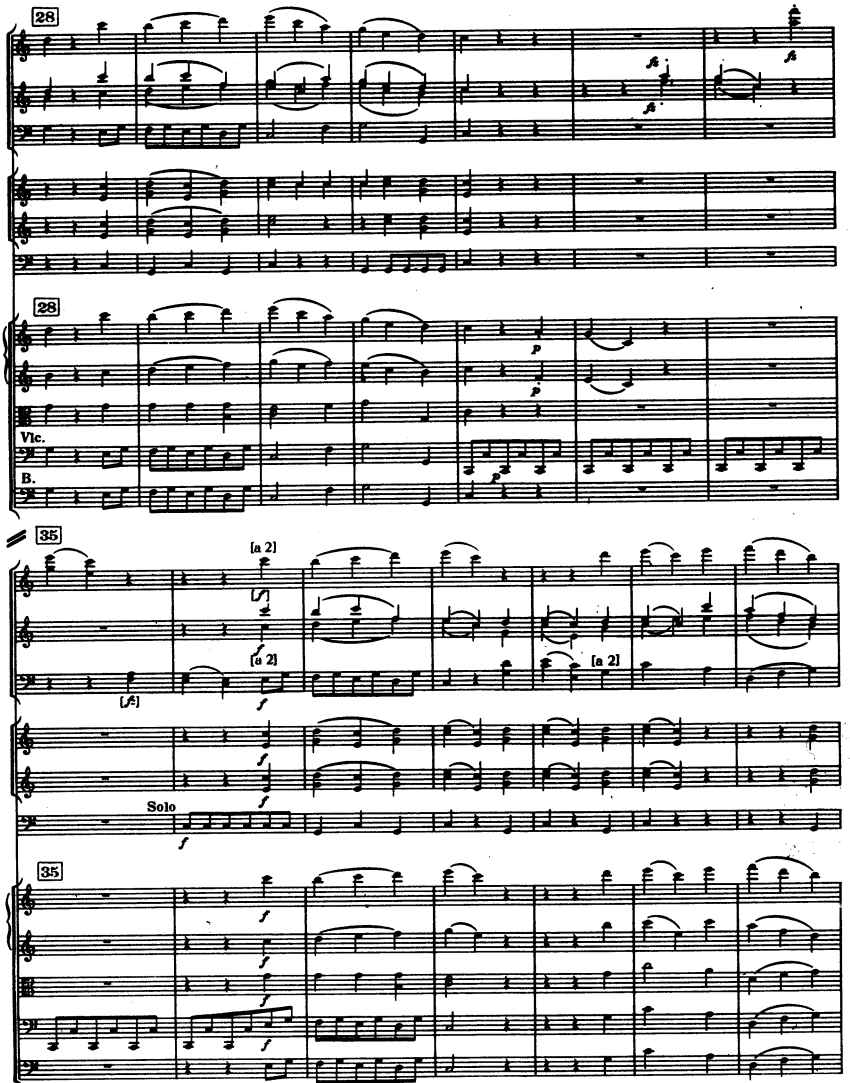
7

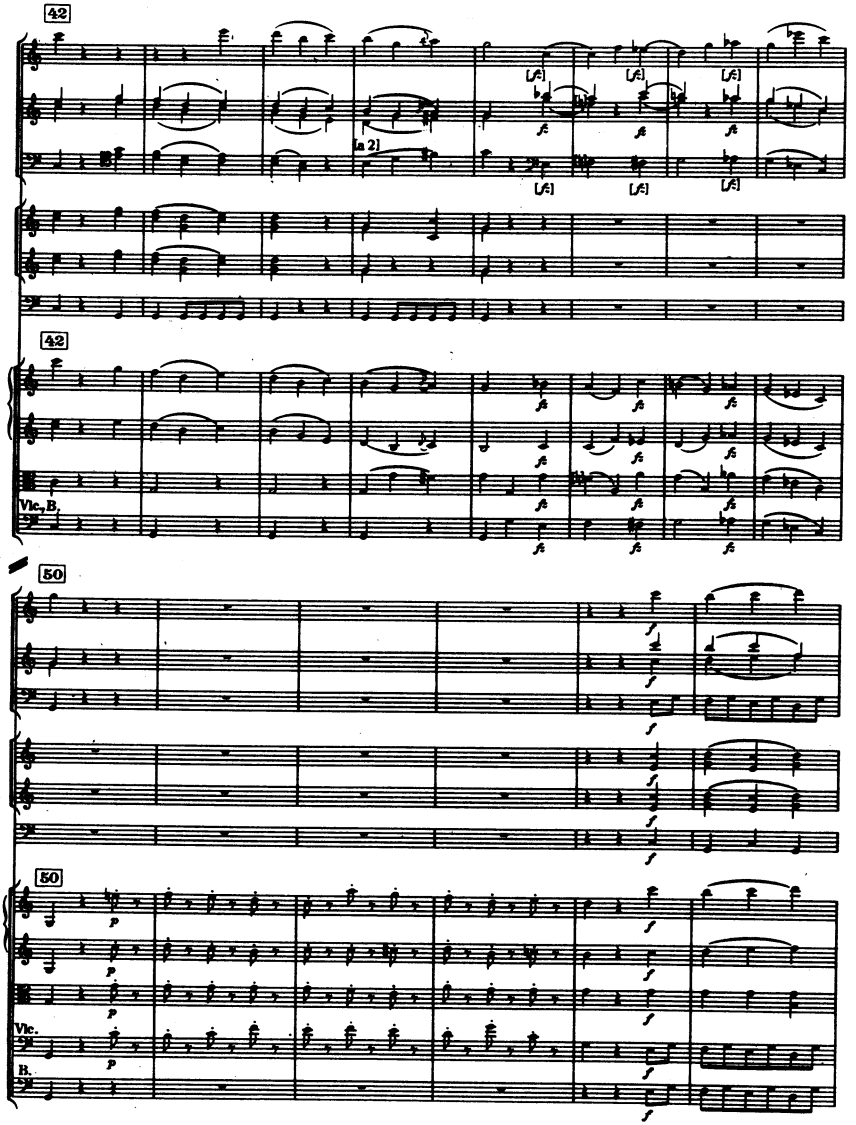
7

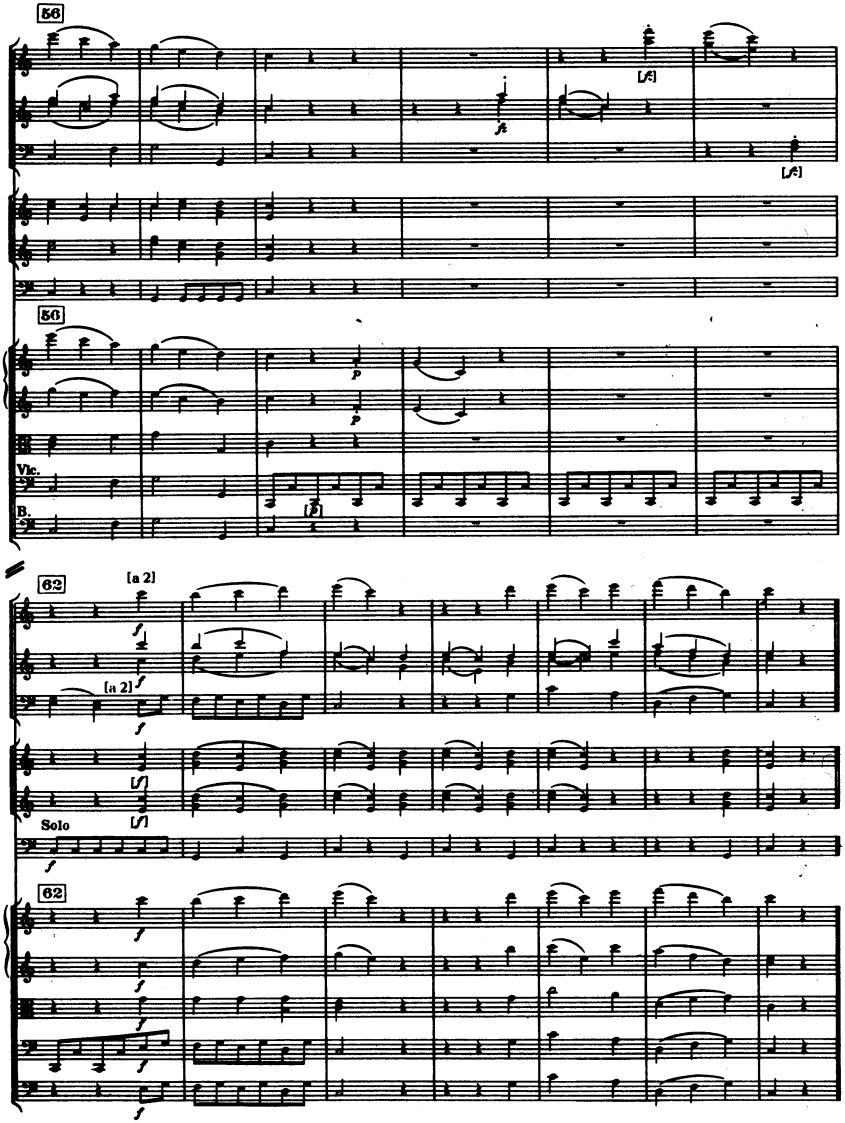
Vlc.

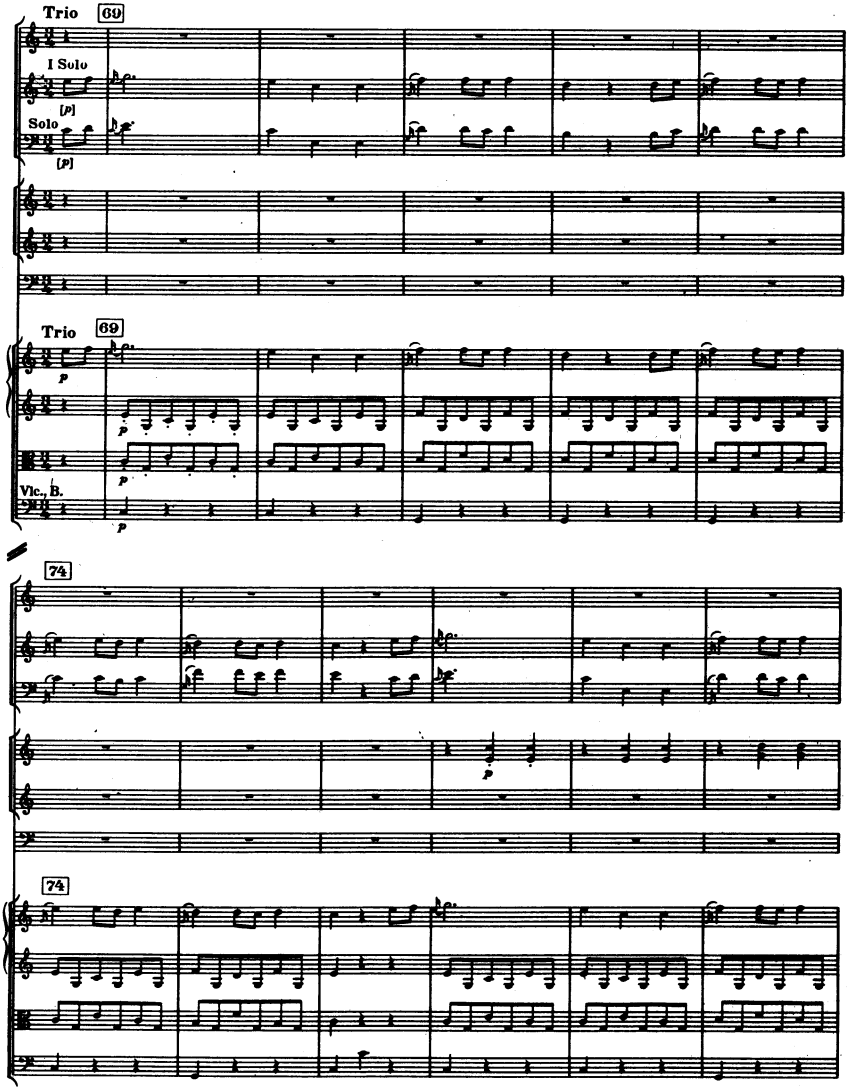
B.

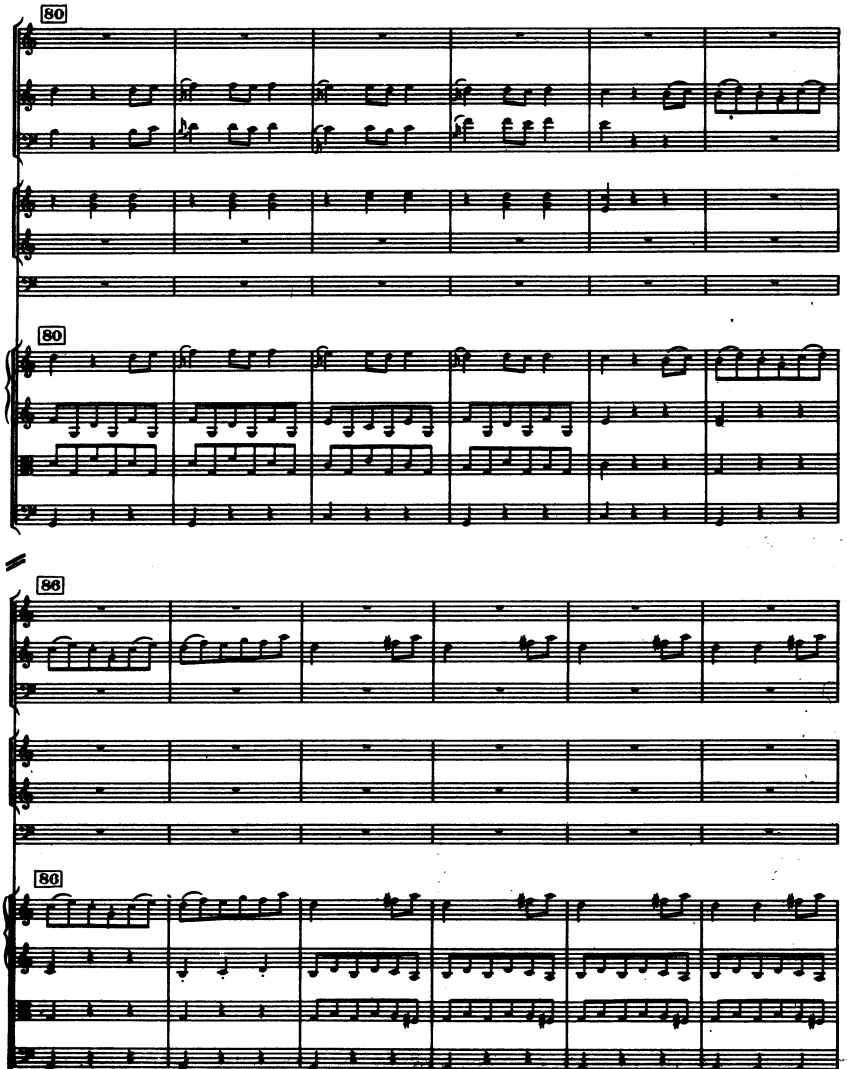

a 2
13
[a 2]
13
21
21
Vlc., B.

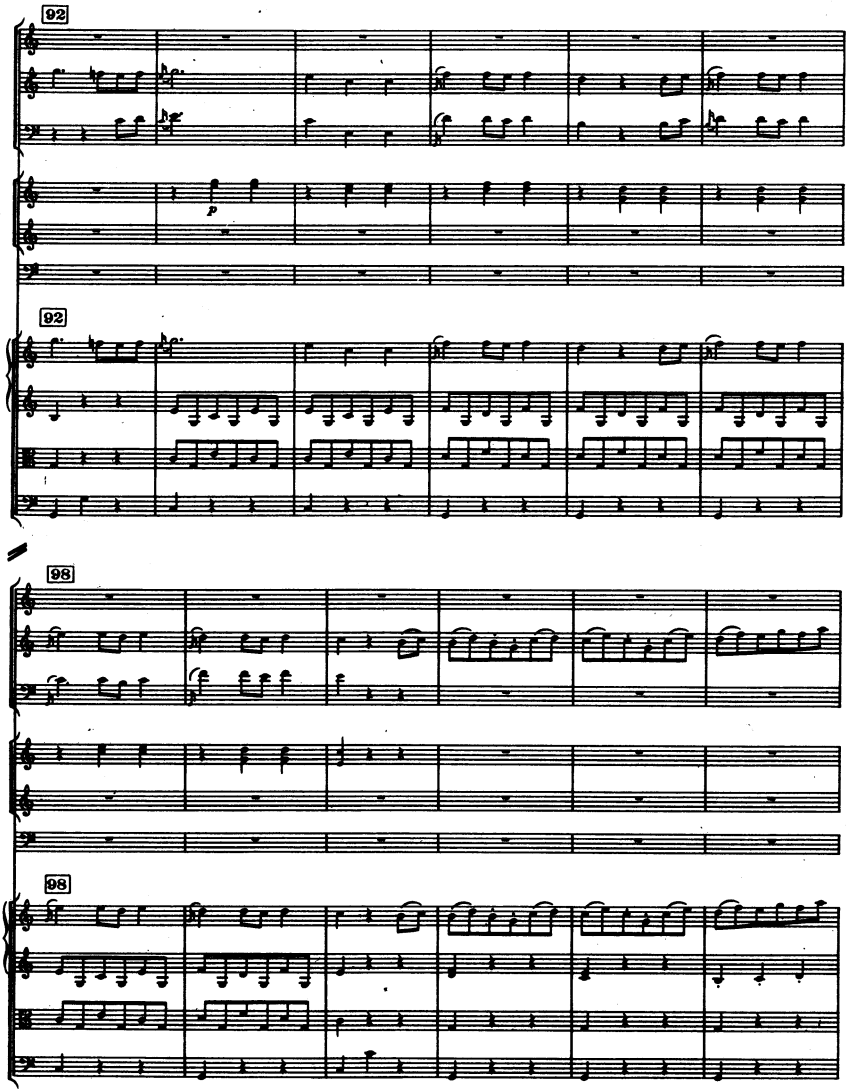

28
28
Vlc.
B.
35
[a 2]
[a 2]
[a 2]
[a 2]
Solo
35

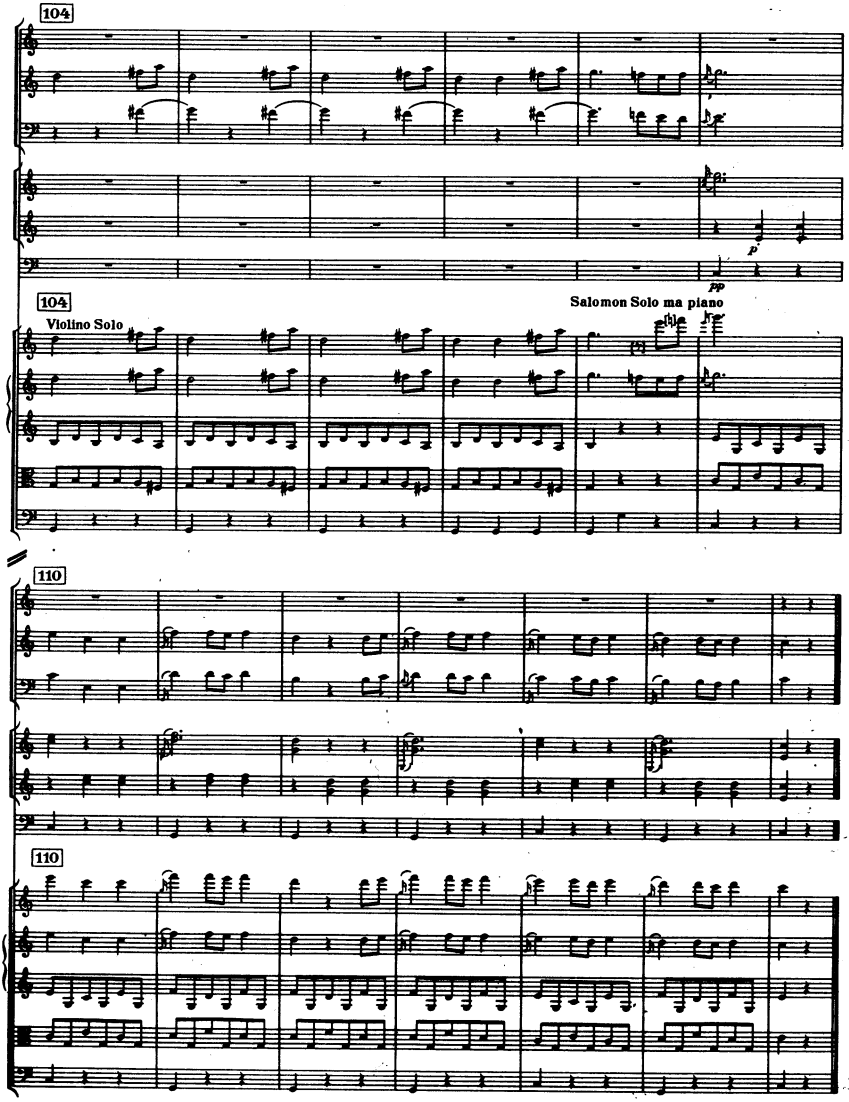

42
la 2]
42
Vlc, B.
50
50
Vlc.
B.


56
[A]
56
Vlc.
B.
62
[a 2]
[a 2]
Solo
62


Trio
69
I Solo
[p]
Solo
[p]
Trio
69
p
p
p
Vlc., B.
p
74
p
74


80
80
86
86


92
p
92
98
98


104
104
Violino Solo
Salomon Solo ma piano
110
110
Menuetto da capo

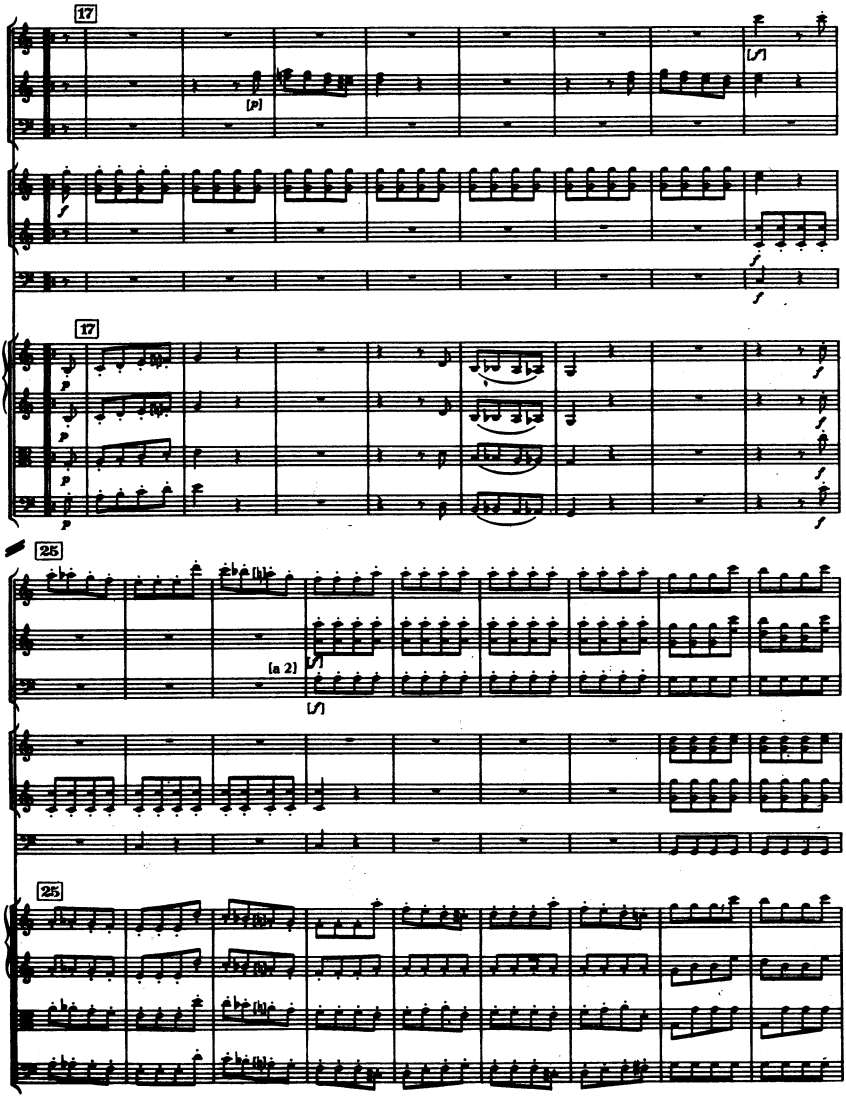
IV

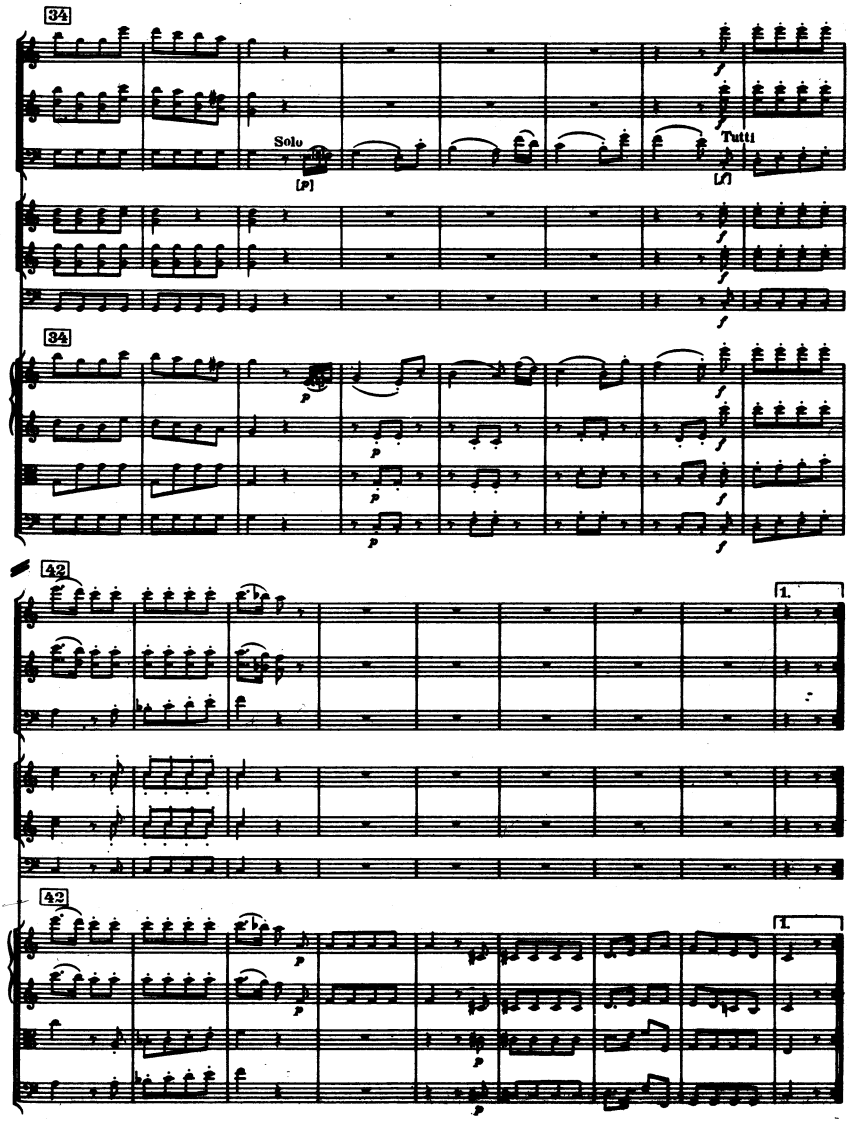
Finale

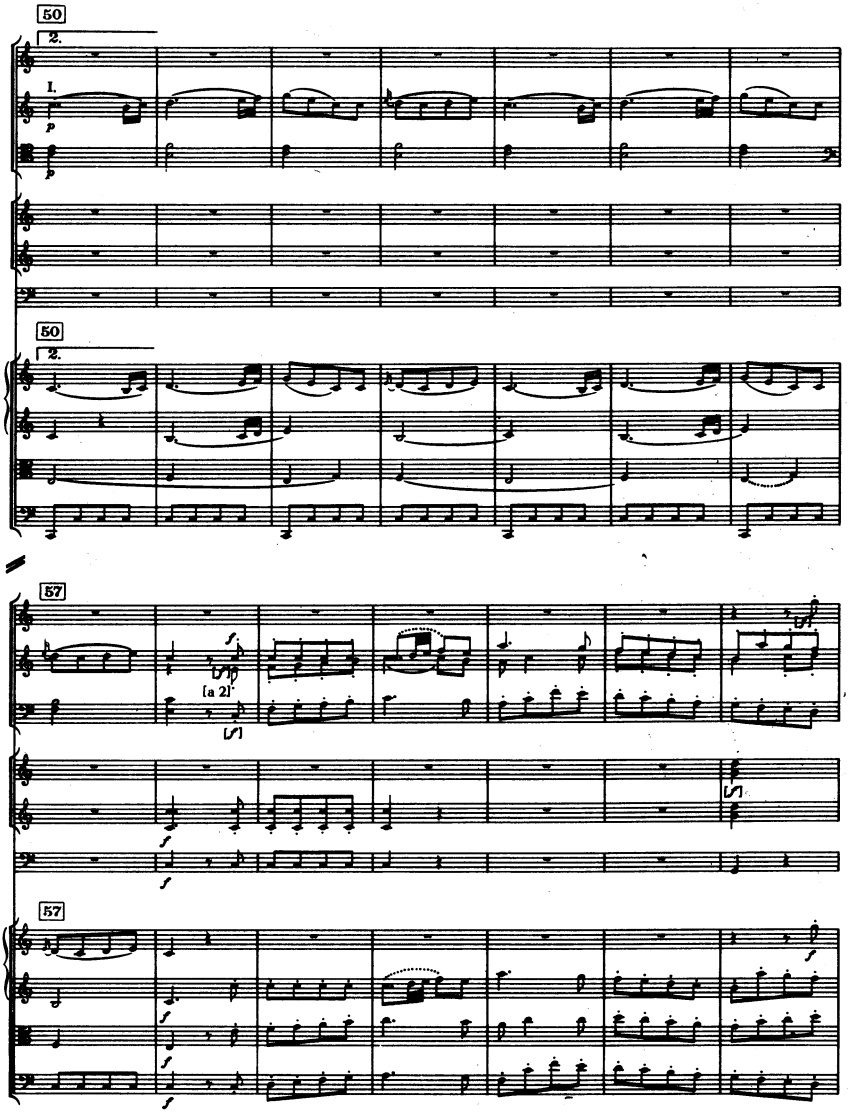
Presto assai

2 Flauti
2 Oboi
2 Fagotti
2 Corni in Do/C
2 Trombe in Do/C
Timpani in Do-Sol/C-G
Violino I
Violino II
Viola
Violoncello e Basso

[Tutti]
a 2
Solo
Tutti


17
[p]
[f]
17
25
[a 2]
[f]
[f]
25


34
Solo
[P]
Tutti
[F]
34
42
1.
42
1.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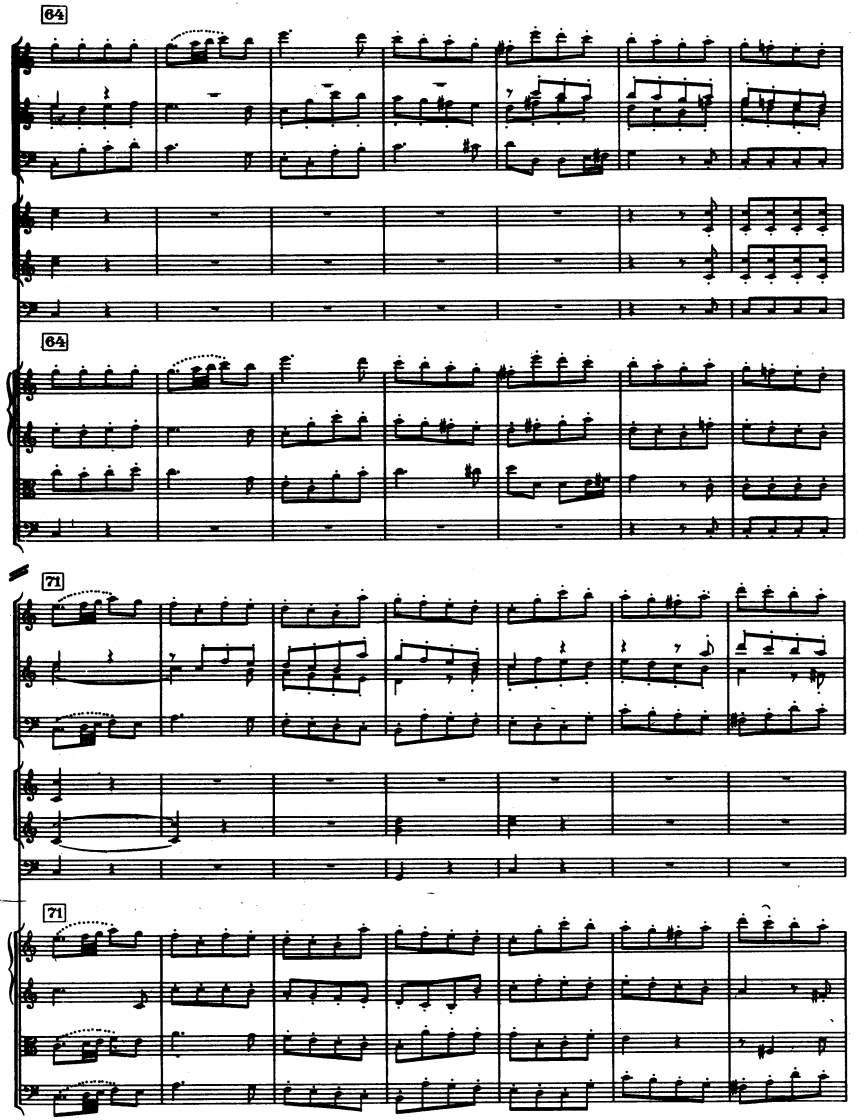
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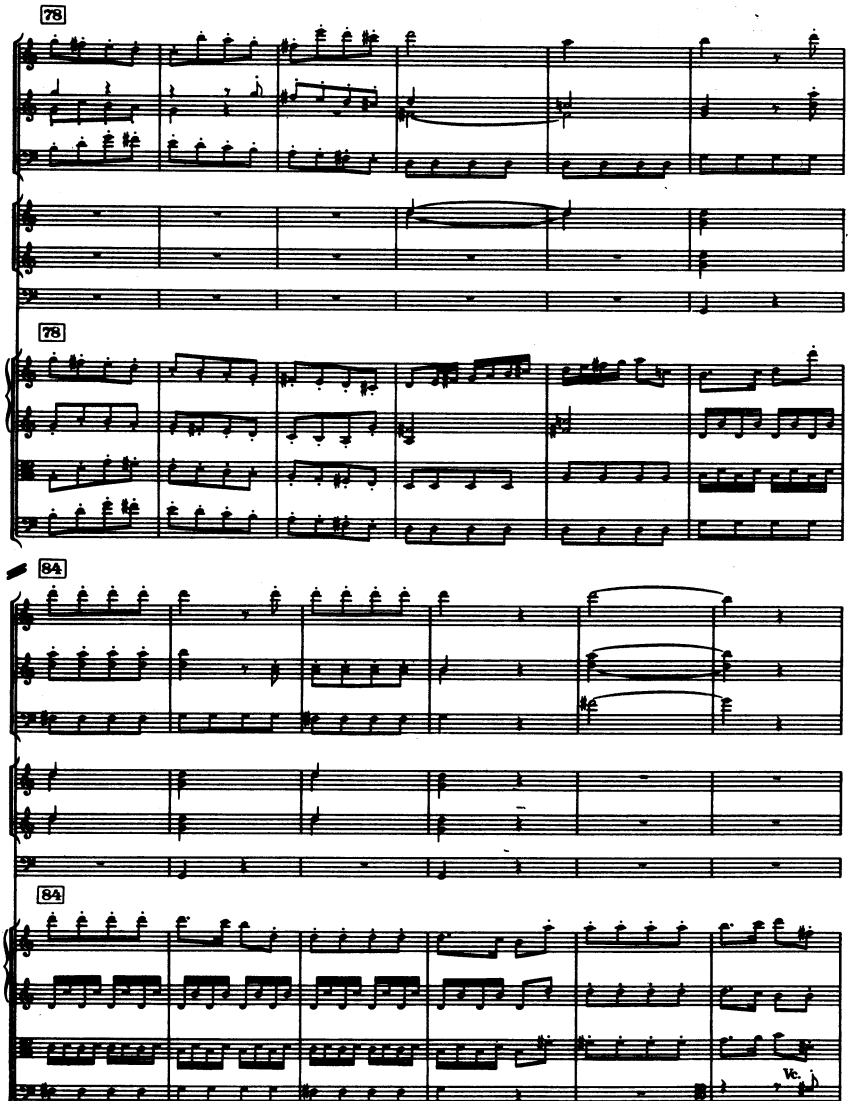
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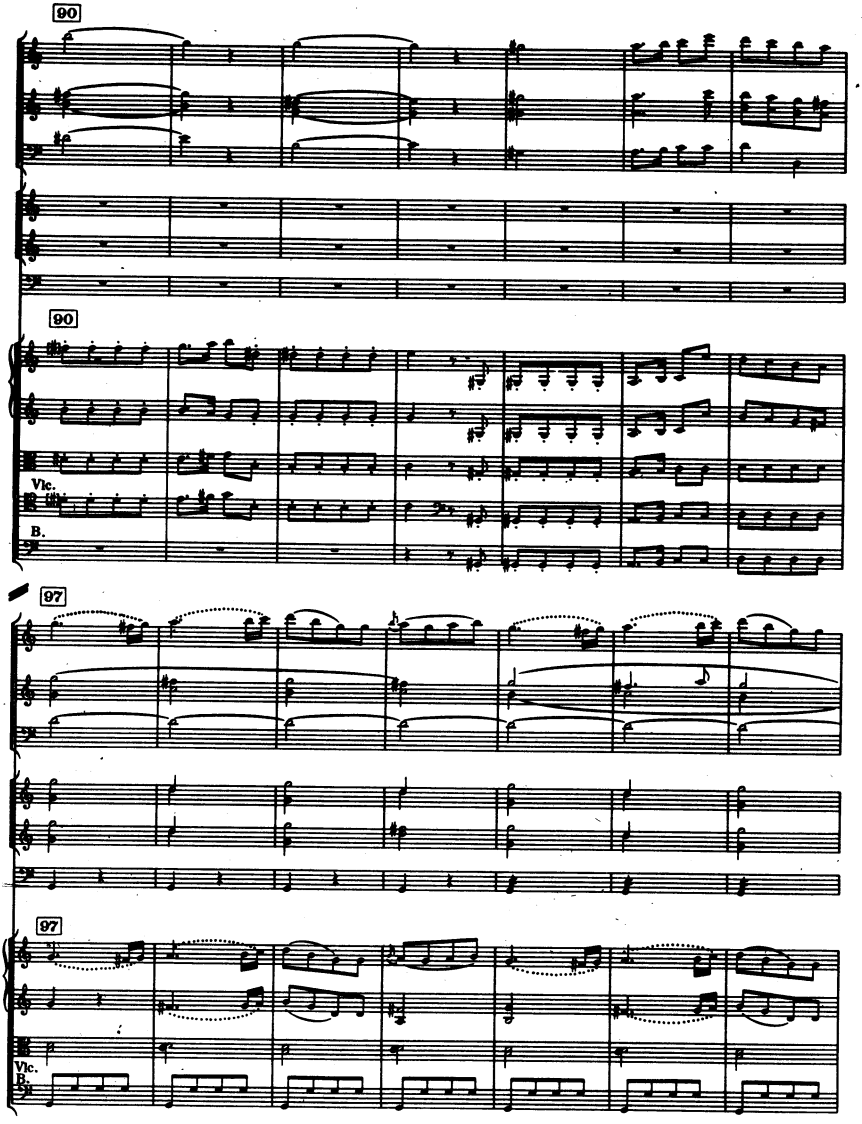
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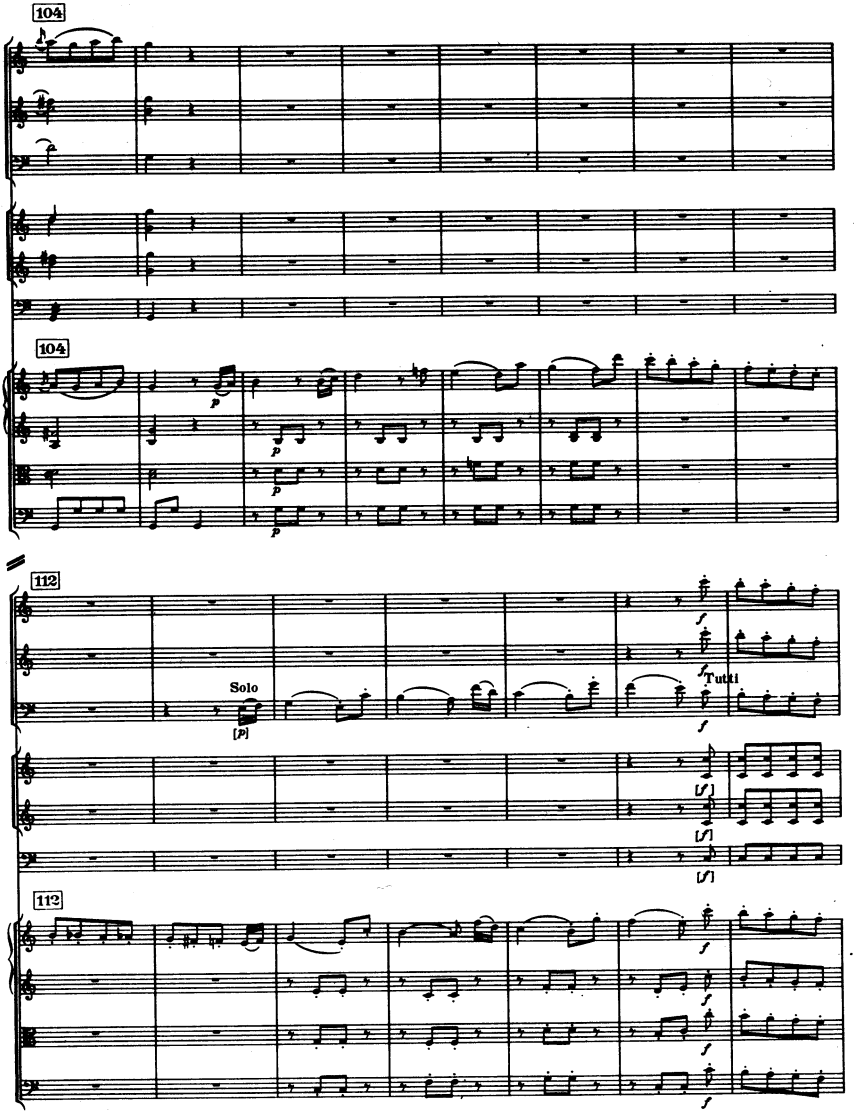
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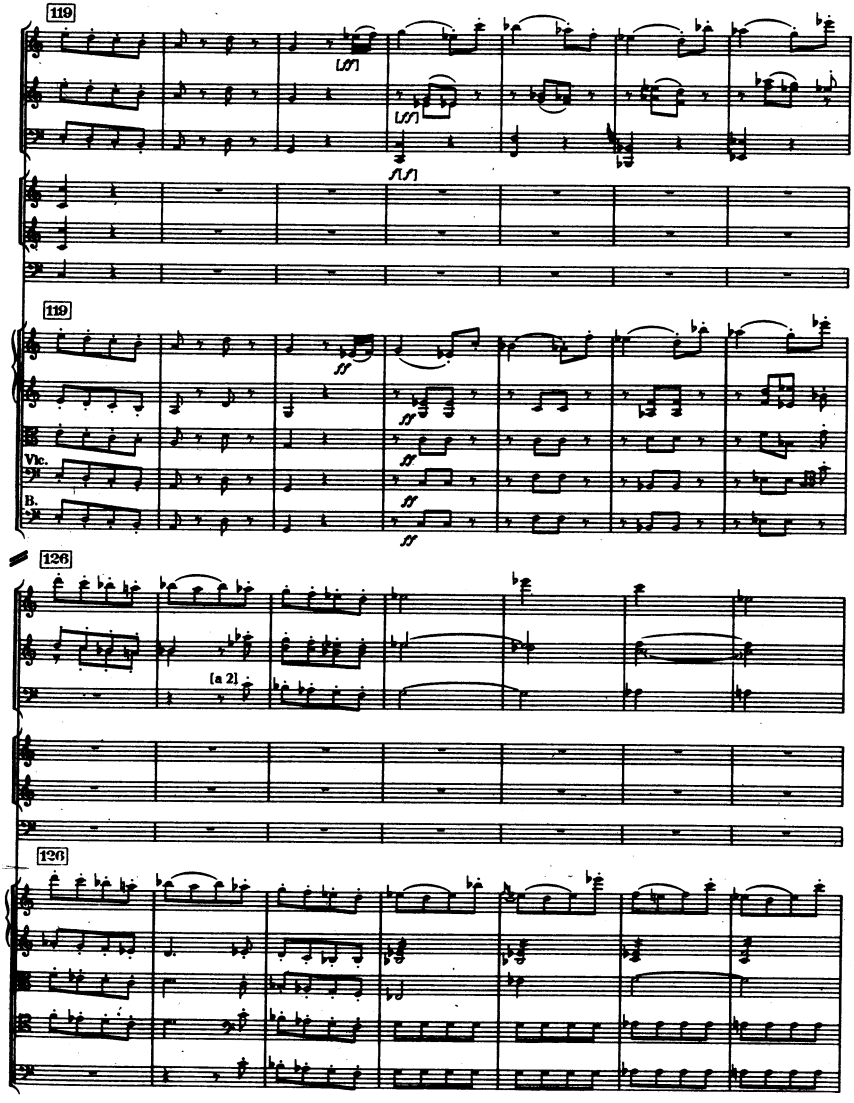
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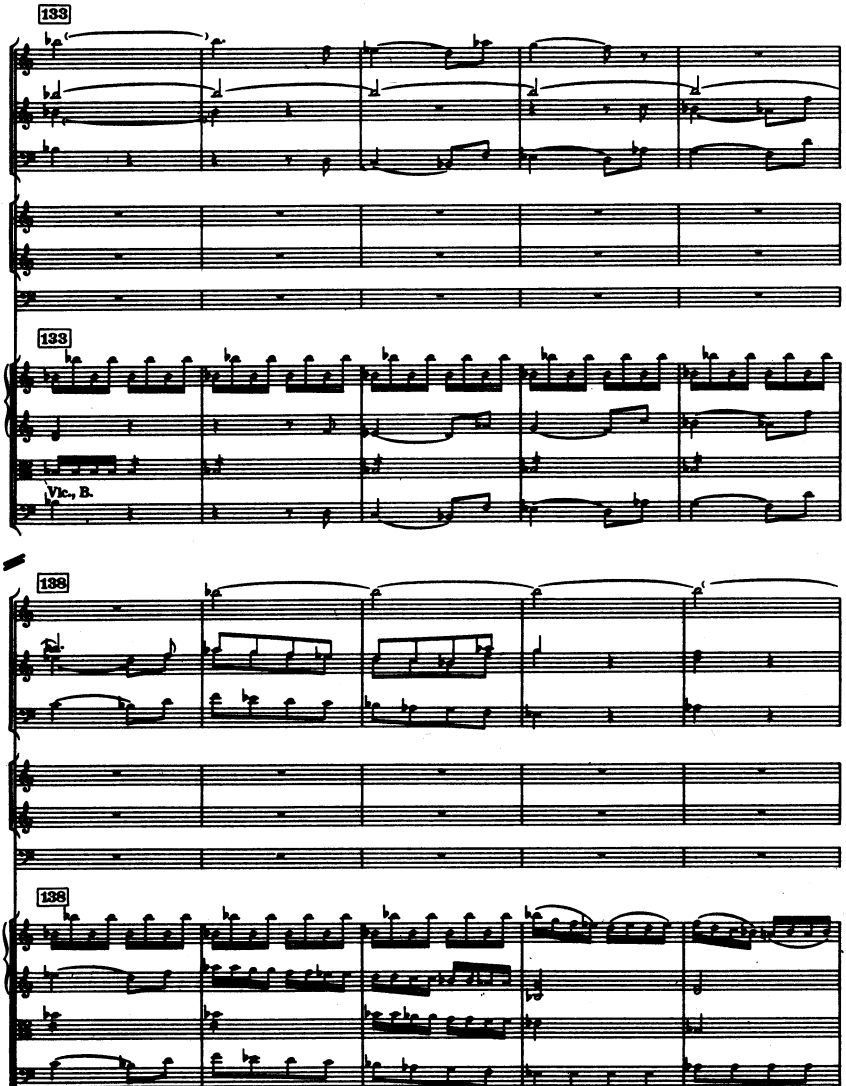
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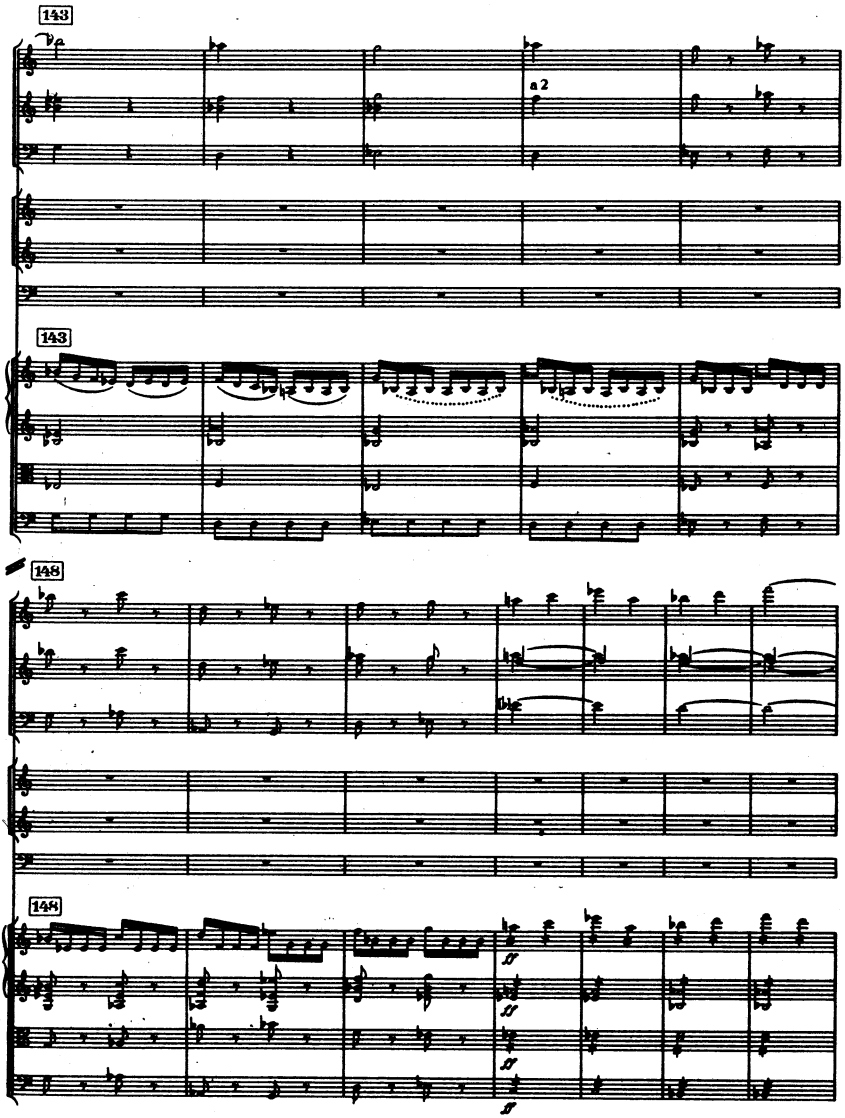
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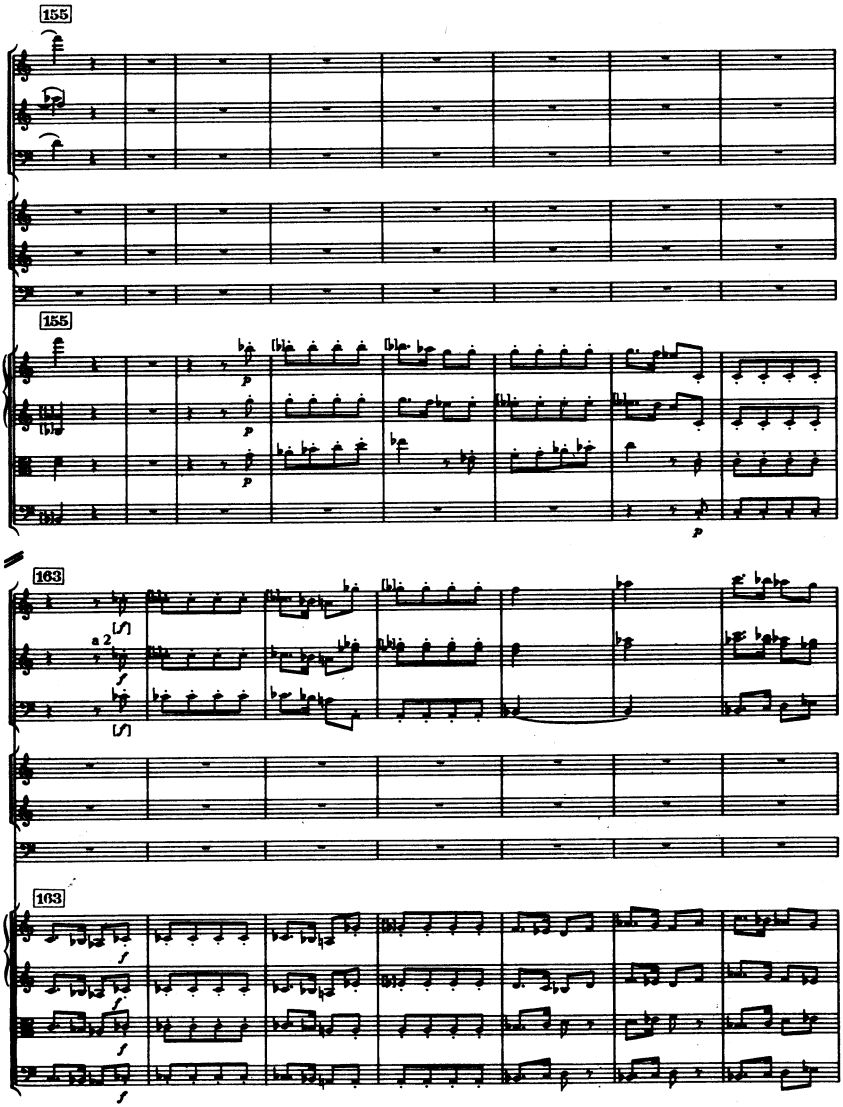
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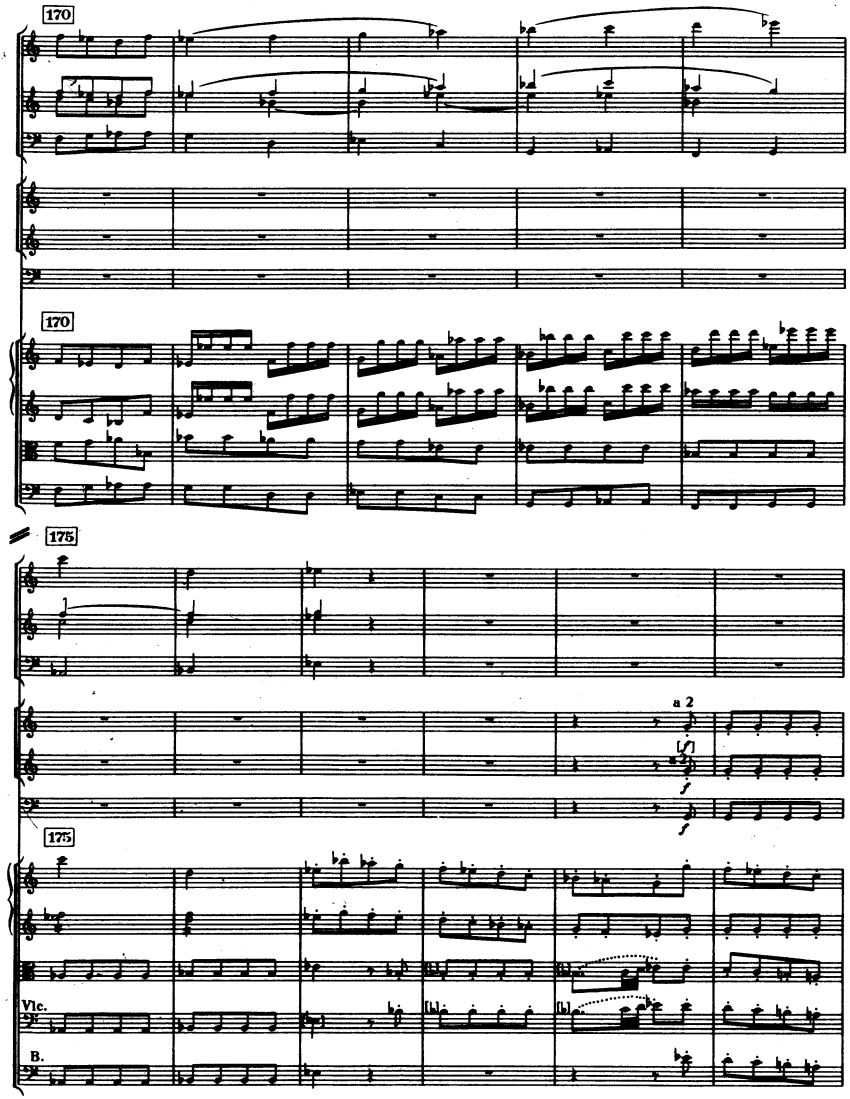
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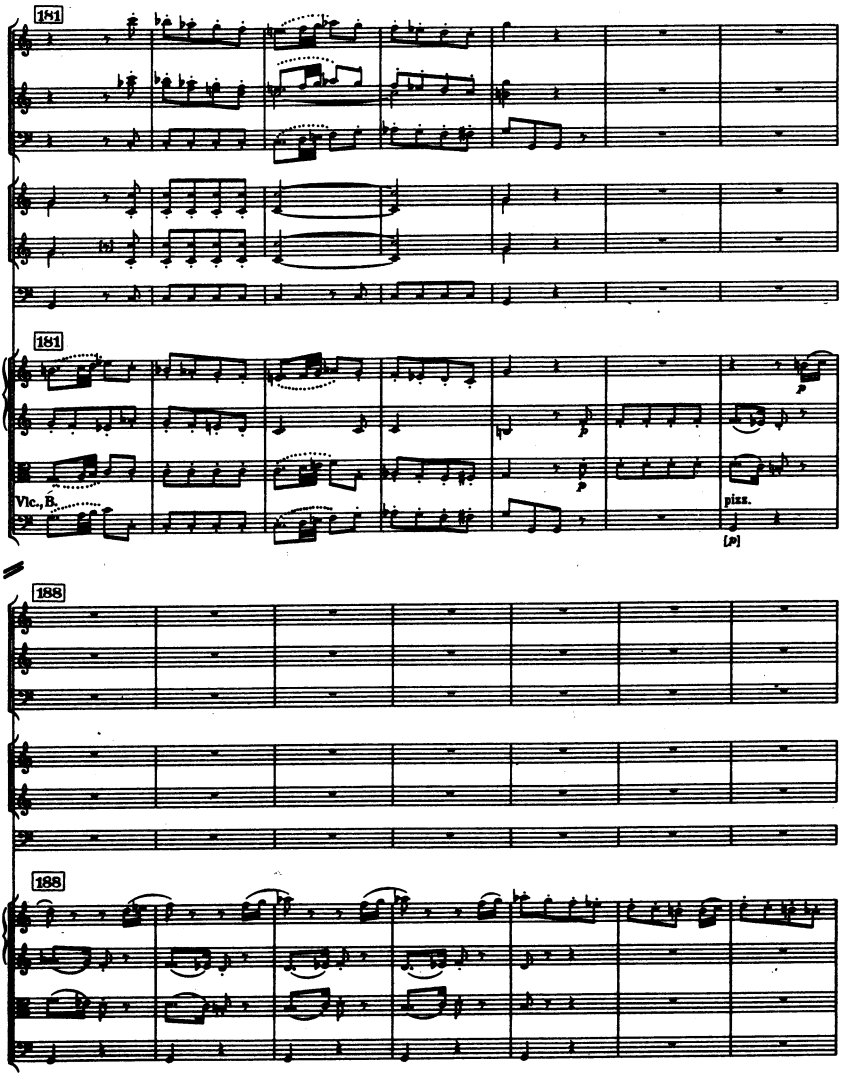
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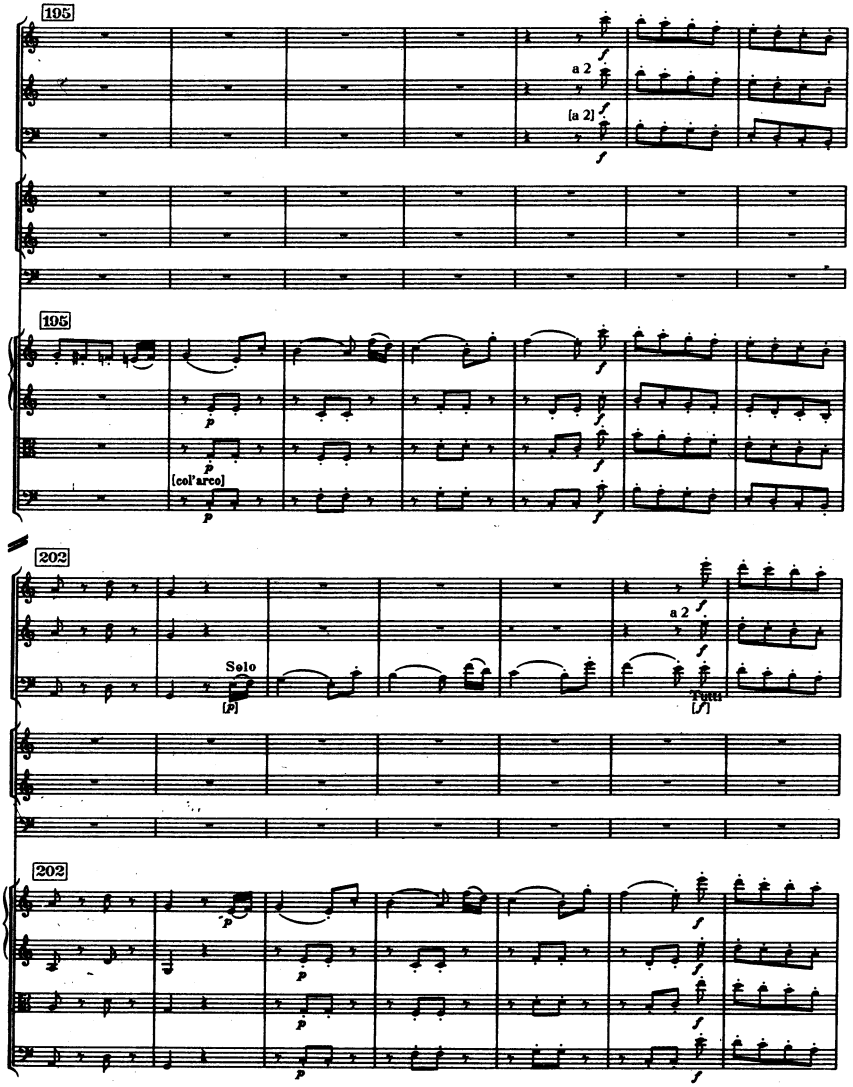
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[f]
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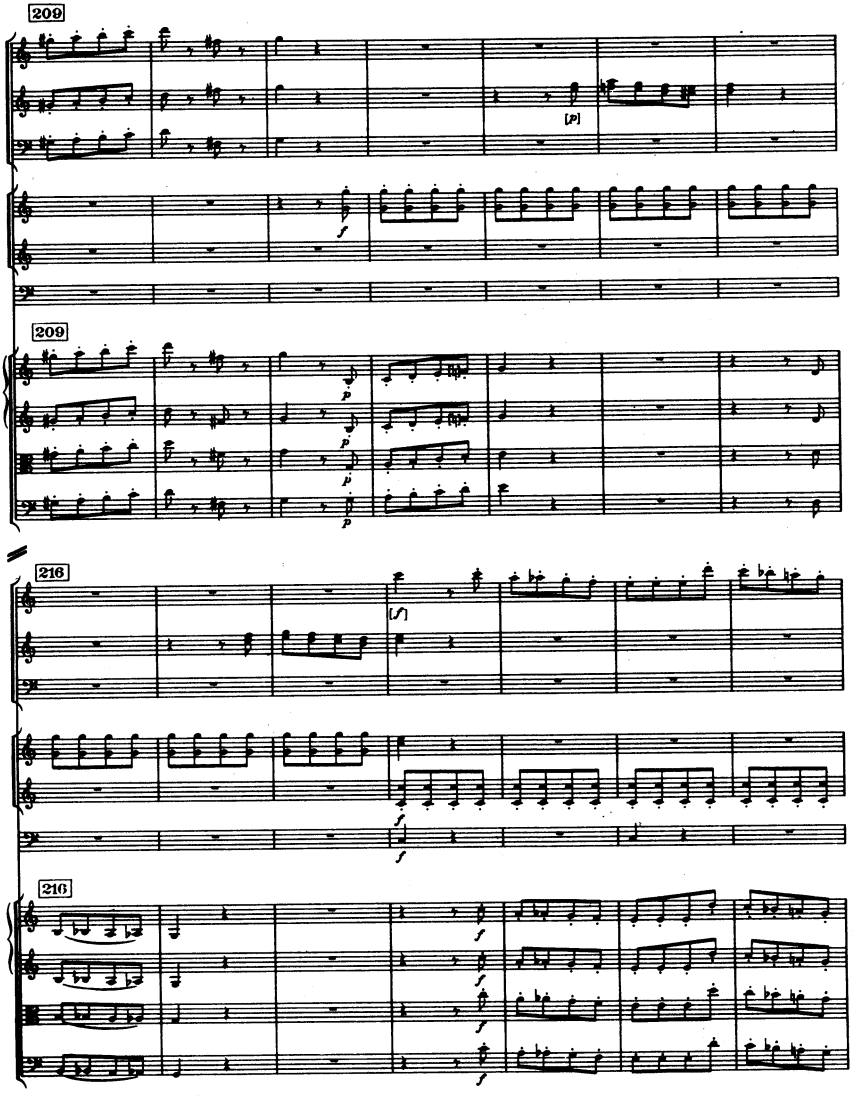
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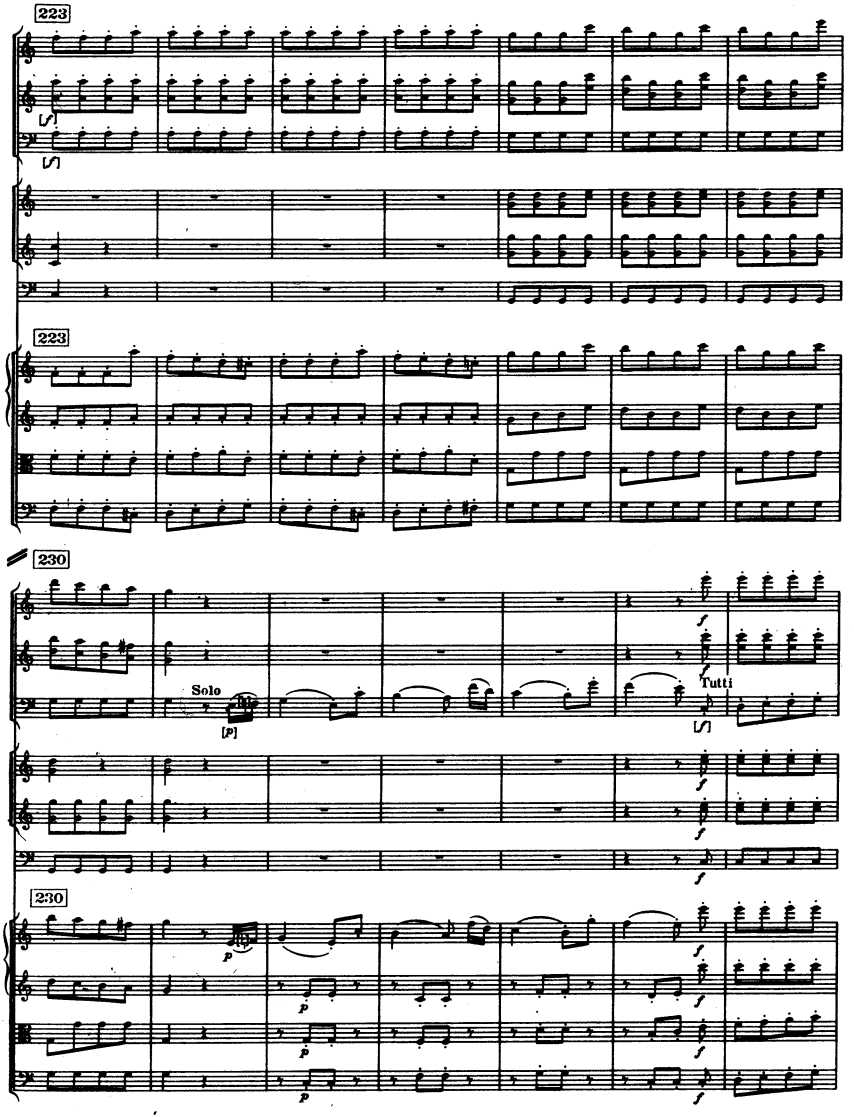
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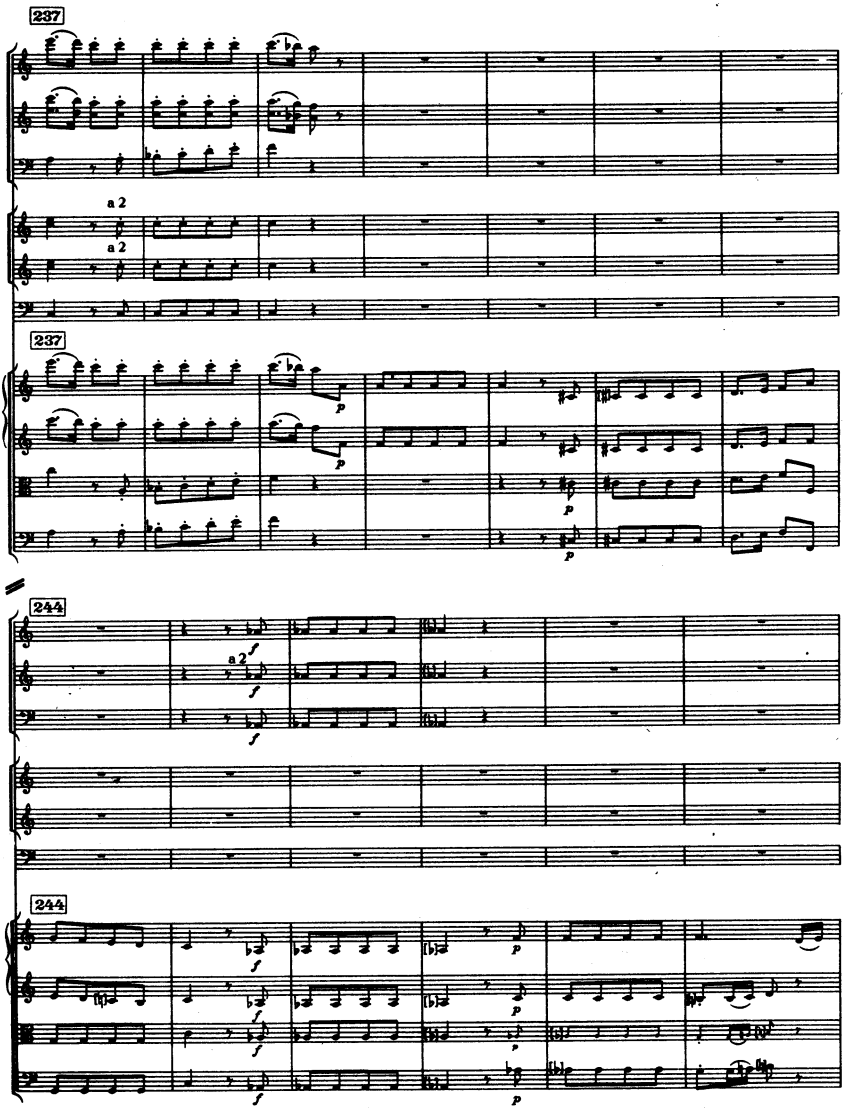
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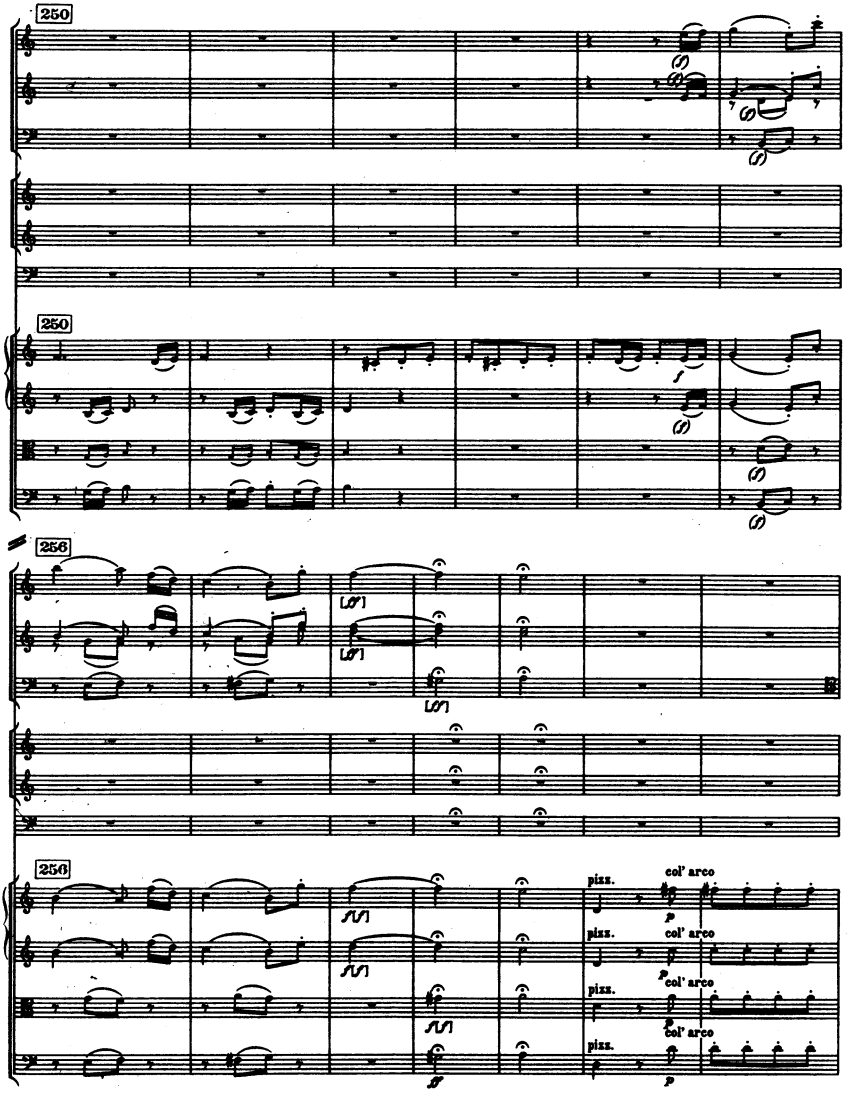
a 2
237
244
a 2
244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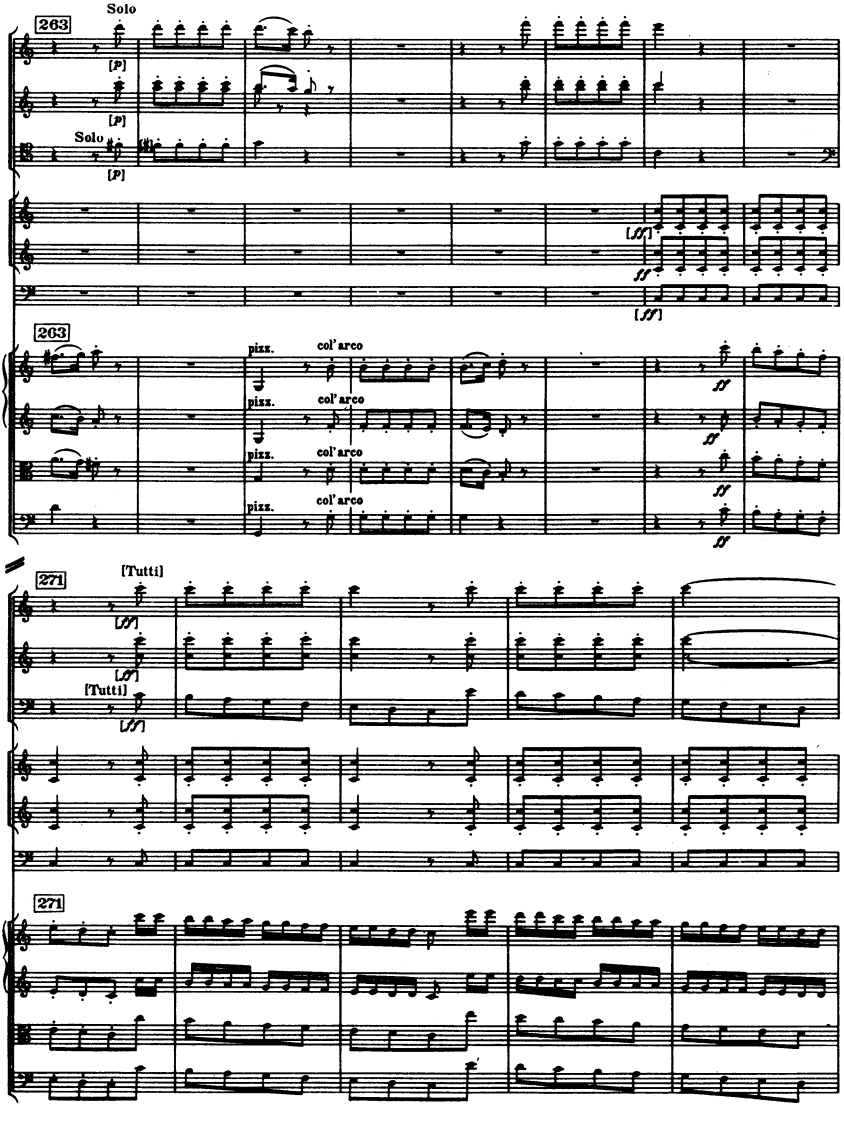
256
250
pizz.
col' arco
pizz.
col' arco
pizz.
col' arco
pizz.
col' arco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[P]
Solo
[P]
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col' arco
pizz.
col' arco
pizz.
col' arco
pizz.
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ff
ff
ff
271
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[ff]
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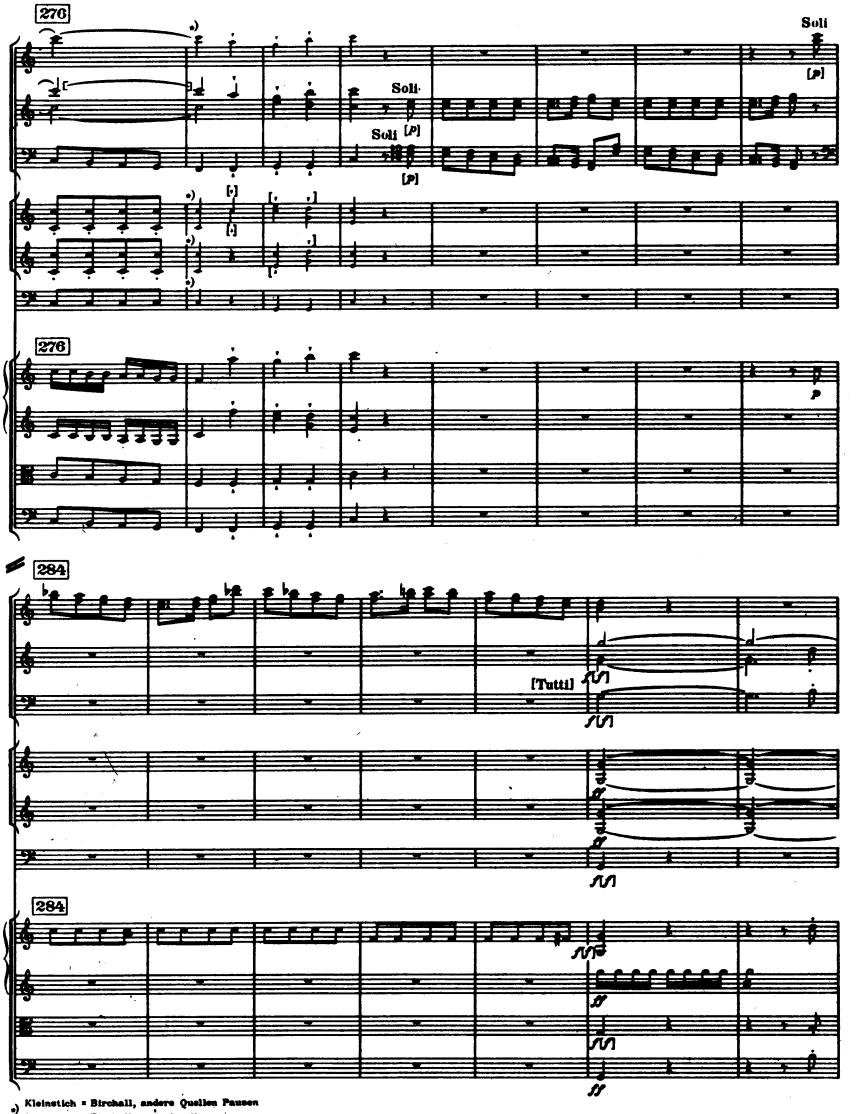
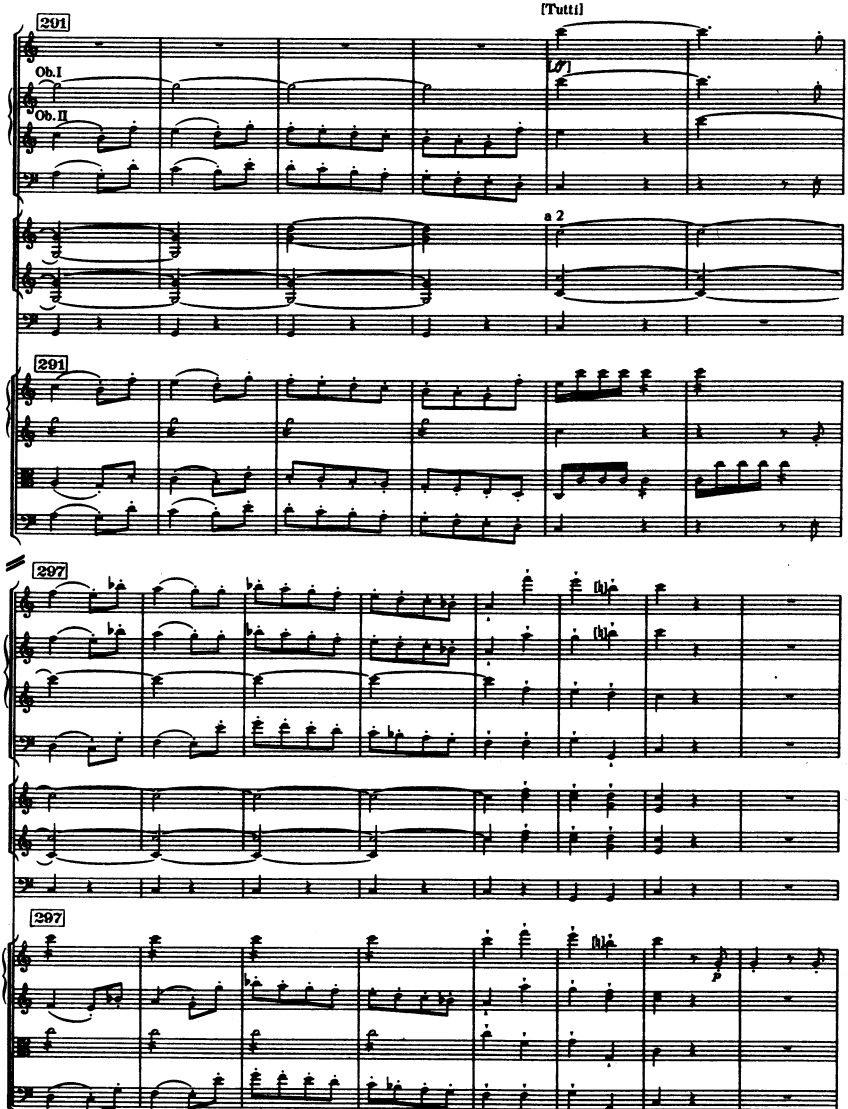
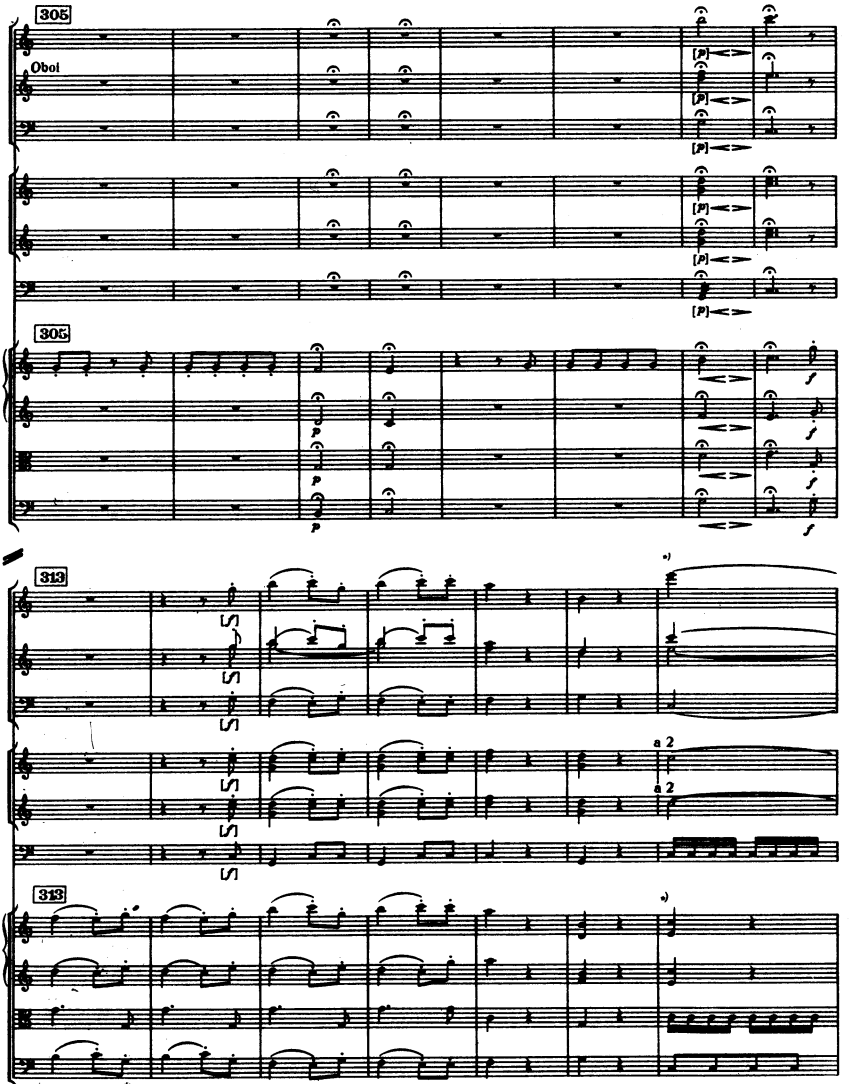
[Tutti]
[ff]
271

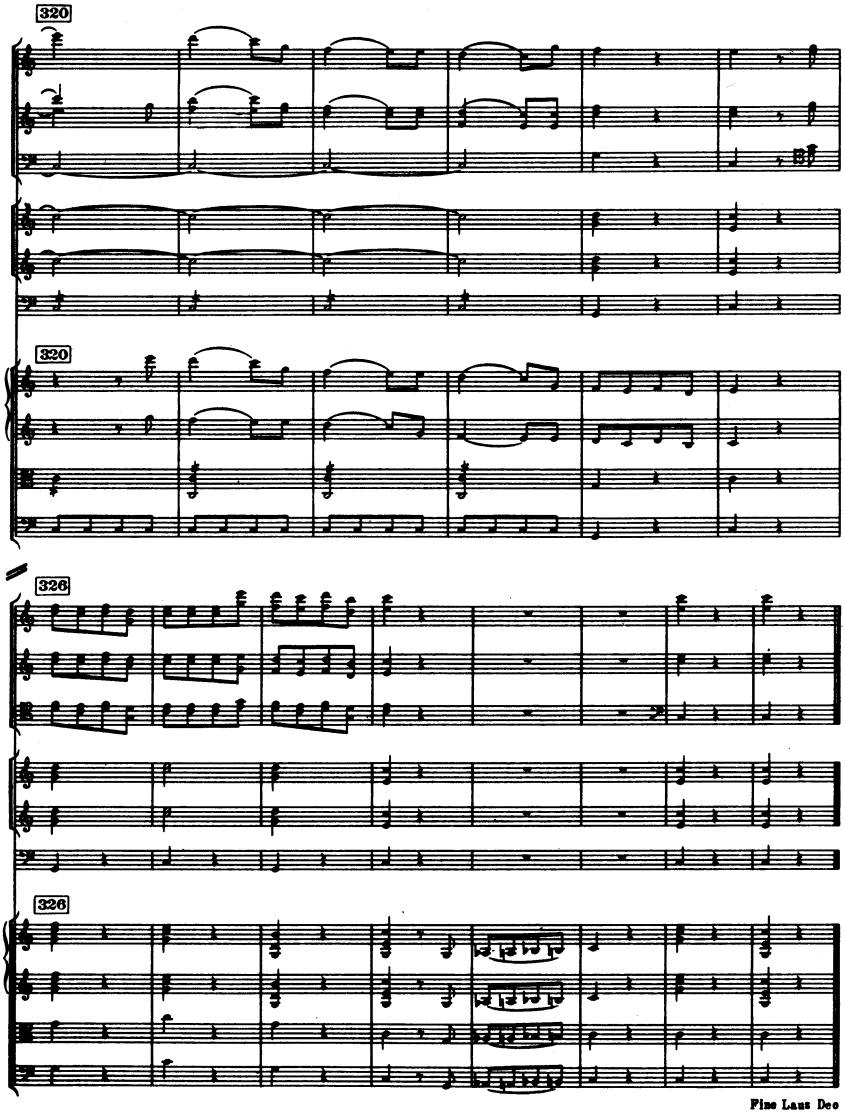


a) Kleinstich = Birchall, andere Quellen Pausen
Small print = Birchall, rests in other sources


[Tutti]
291
Ob.I
Ob.II
[f]
a 2
291
297
(h)
(h)
297
(h)
p



*) Birchall ff {überall / throughout



Fine Laus Deo

Sinfonia No. 98

B-Dur / B flat major

(H. C. R. LANDON)

Flauto

2 Oboi

2 Fagotti

2 Corni in Si ♭ e Fa

2 Trombe in Si ♭

Timpani

Cembalo Solo

Violino I

Violino II

Viola

Violoncello

Basso

ca. 30 Min.

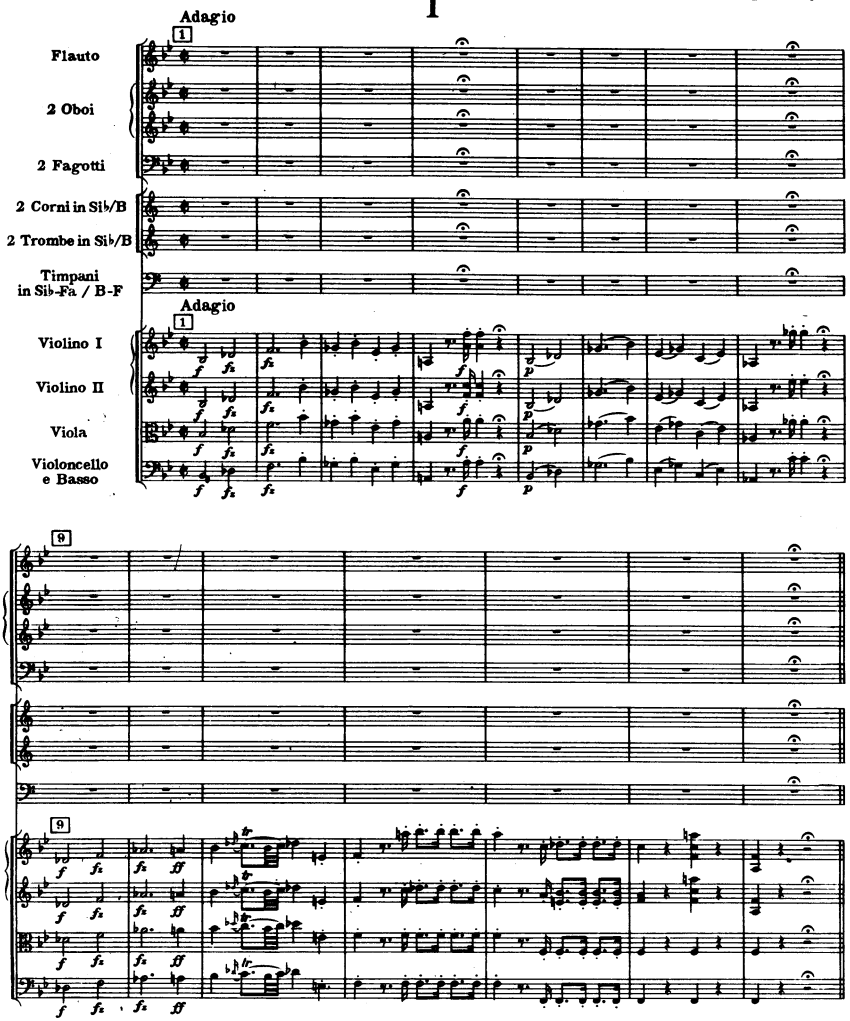
In Nomine Domini

SINFONIA No. 98

(London, 1792)

I

Joseph Haydn



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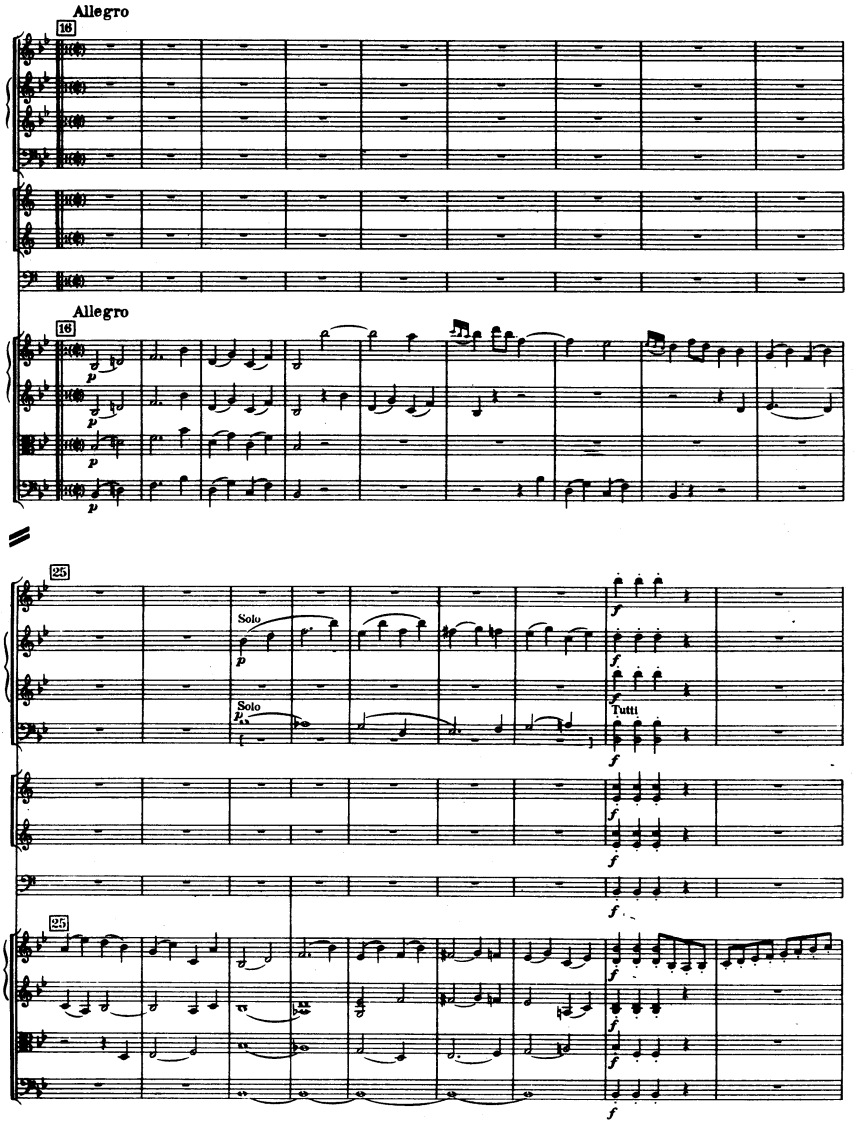
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Allegro
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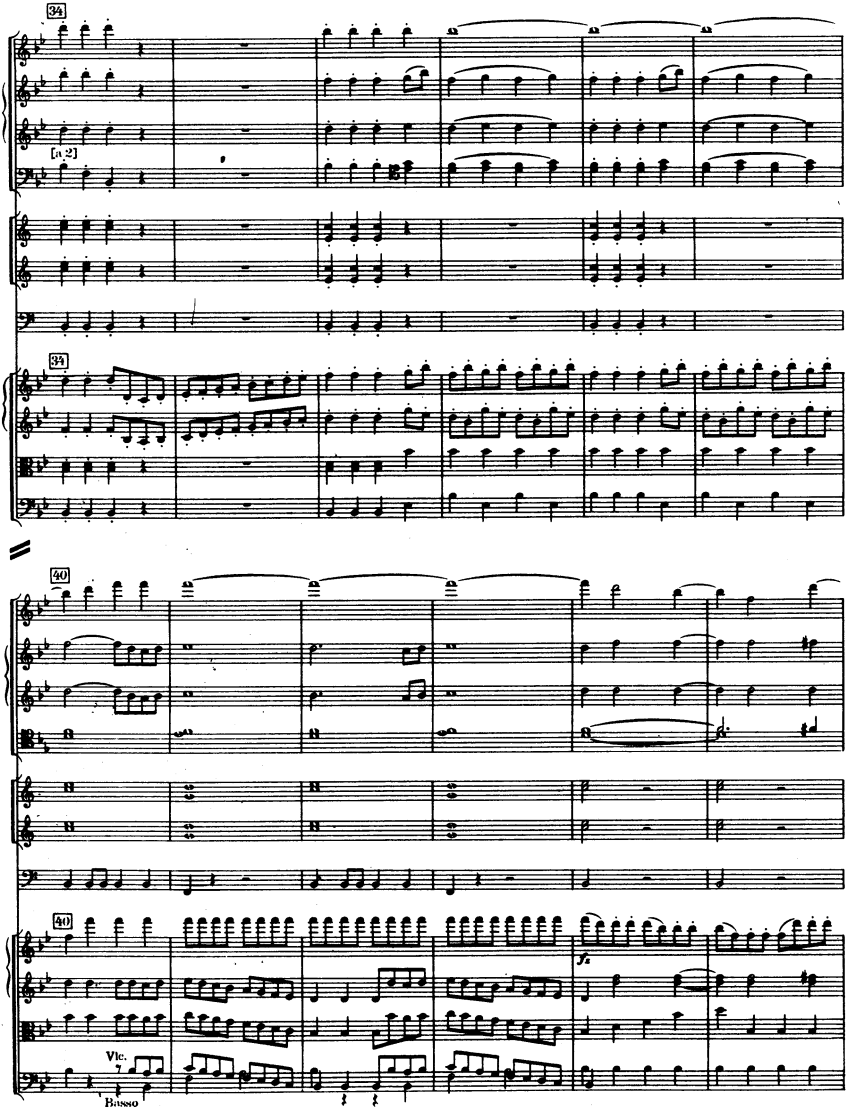
Solo
p
Solo
p
f
Tutti
25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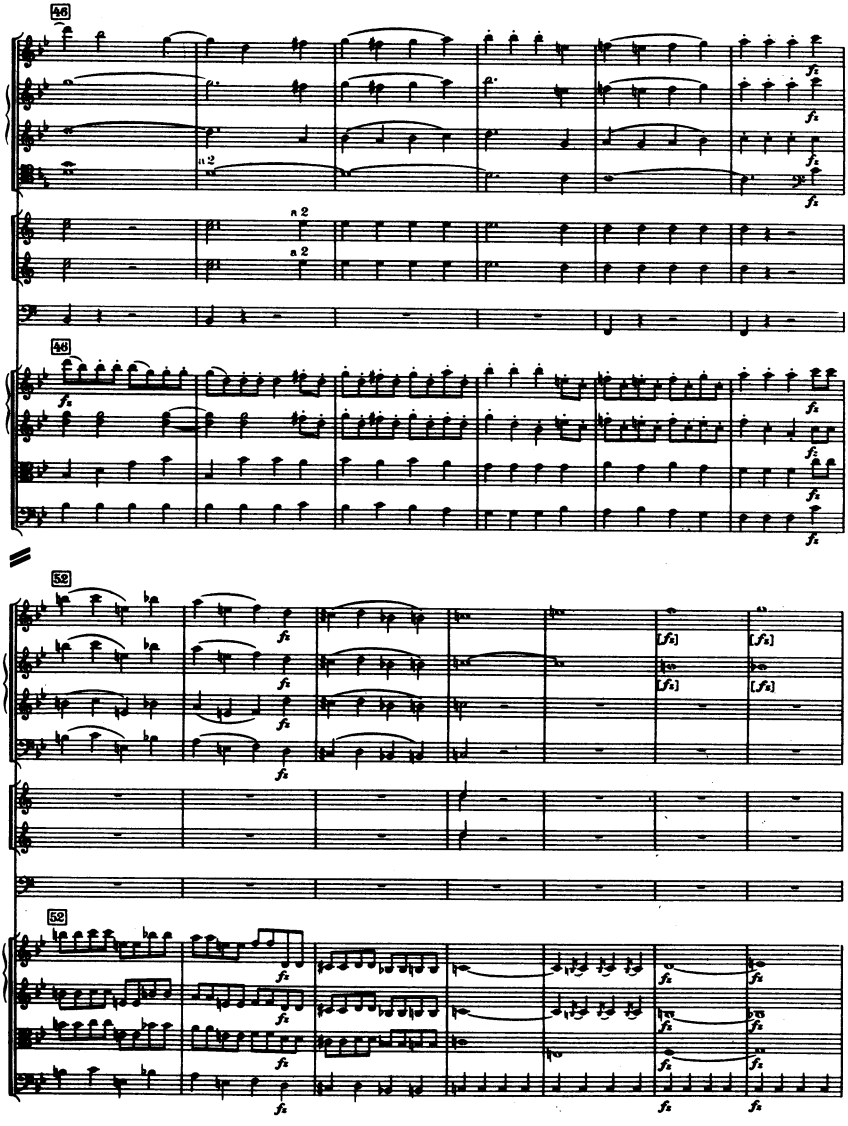
40
Vlc.
Basso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a 2
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52
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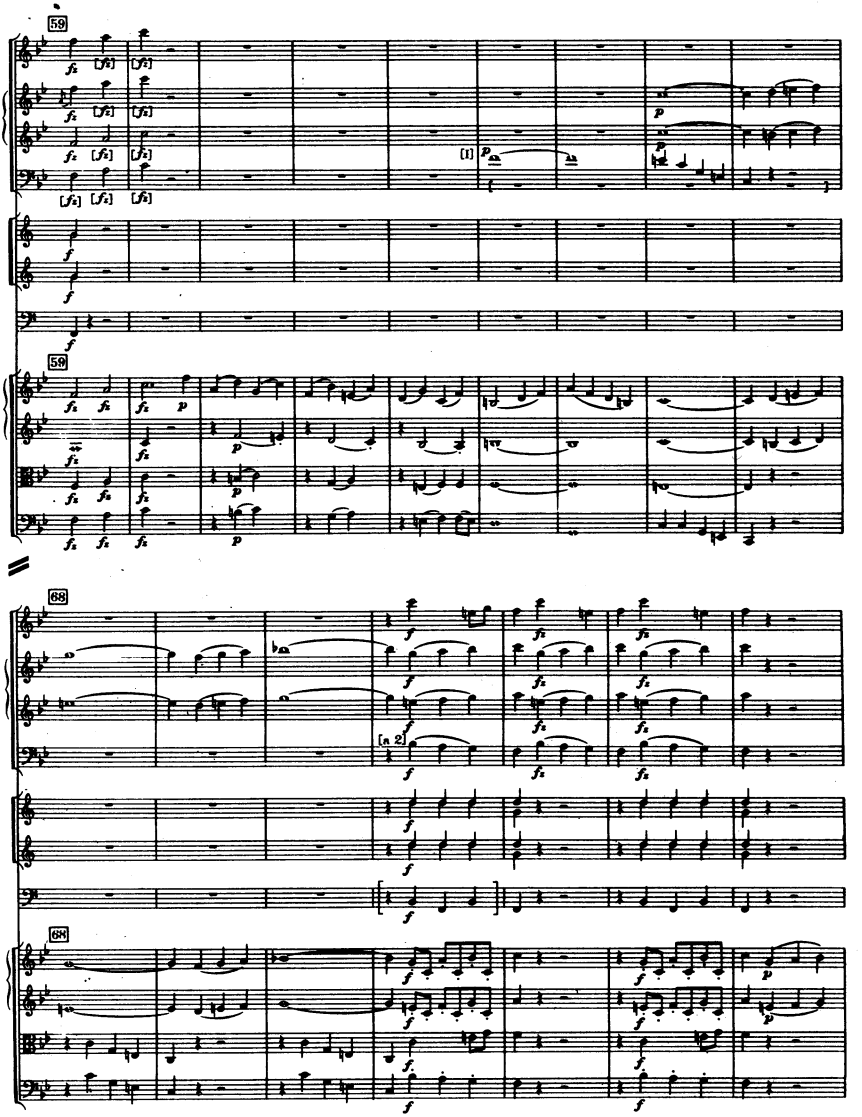
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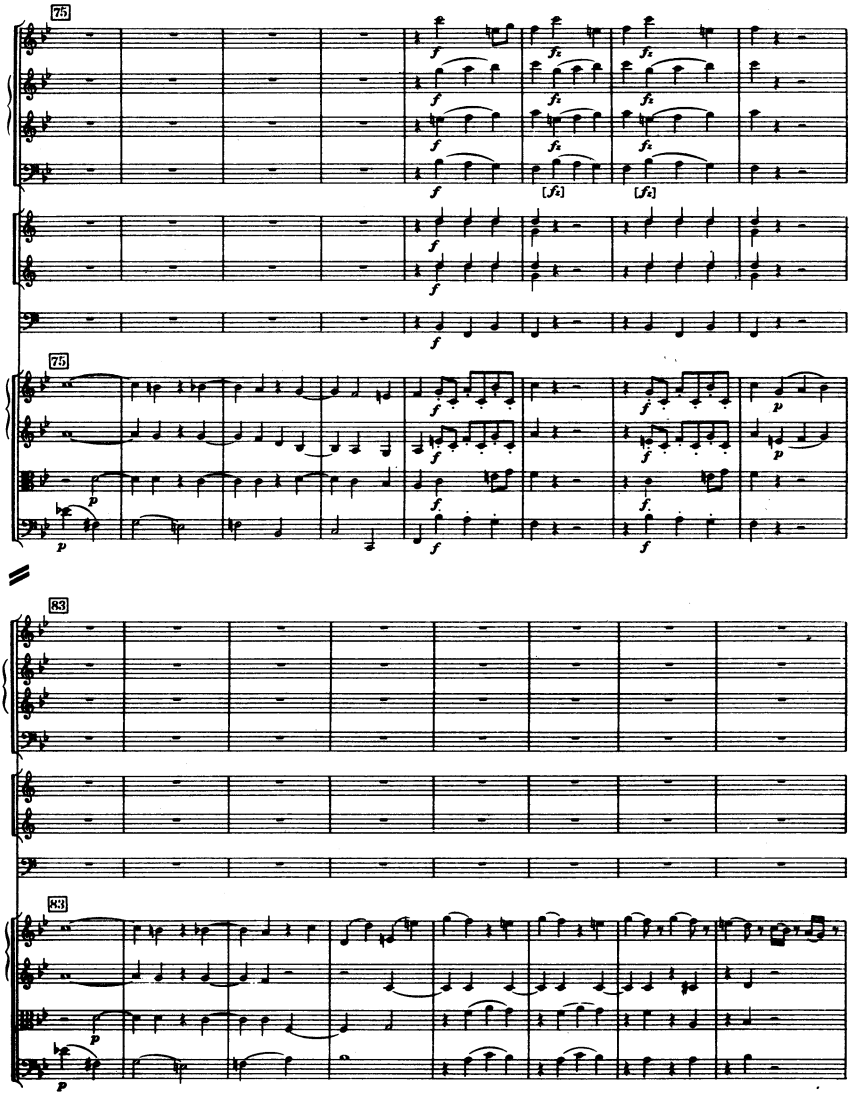
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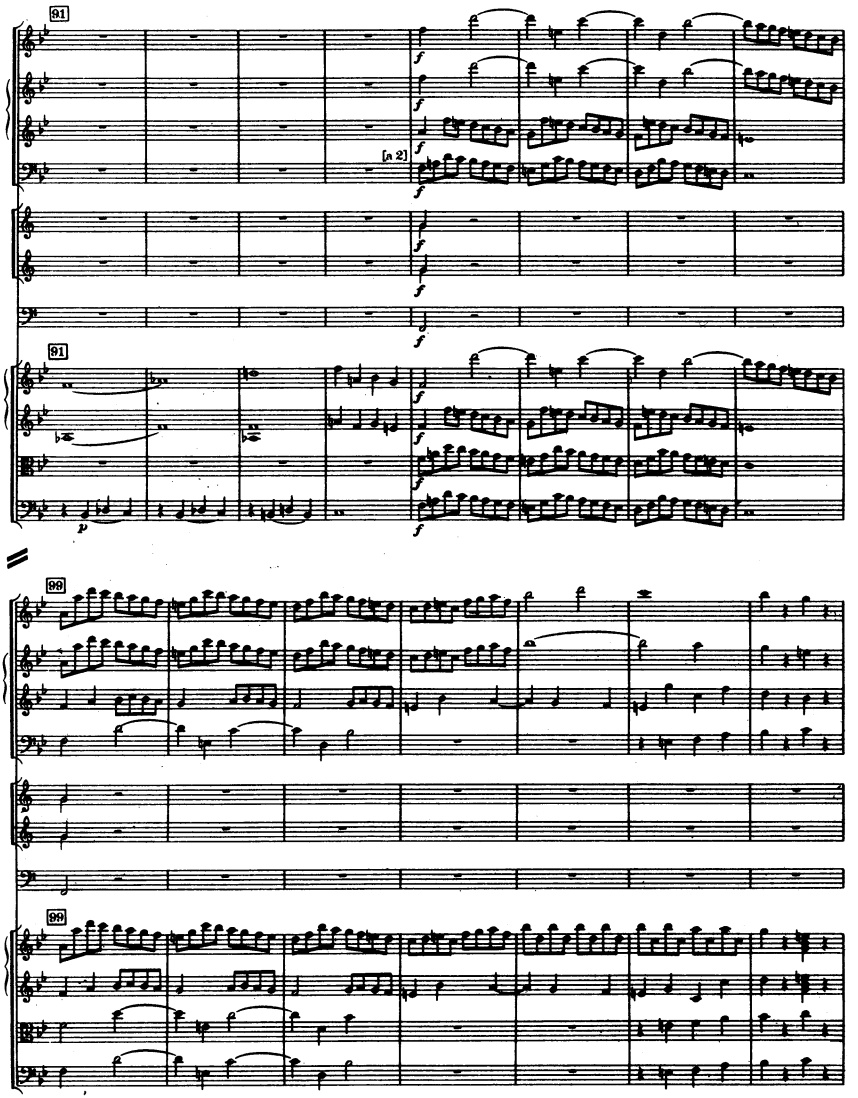
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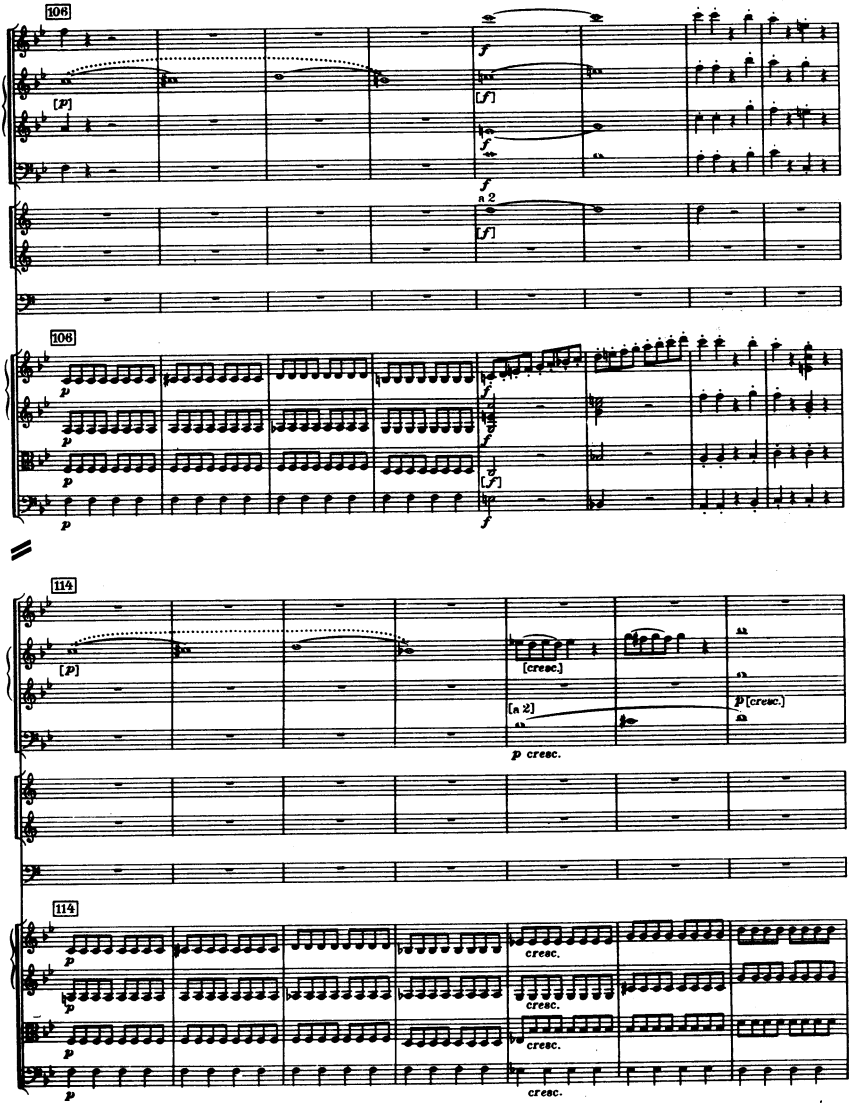
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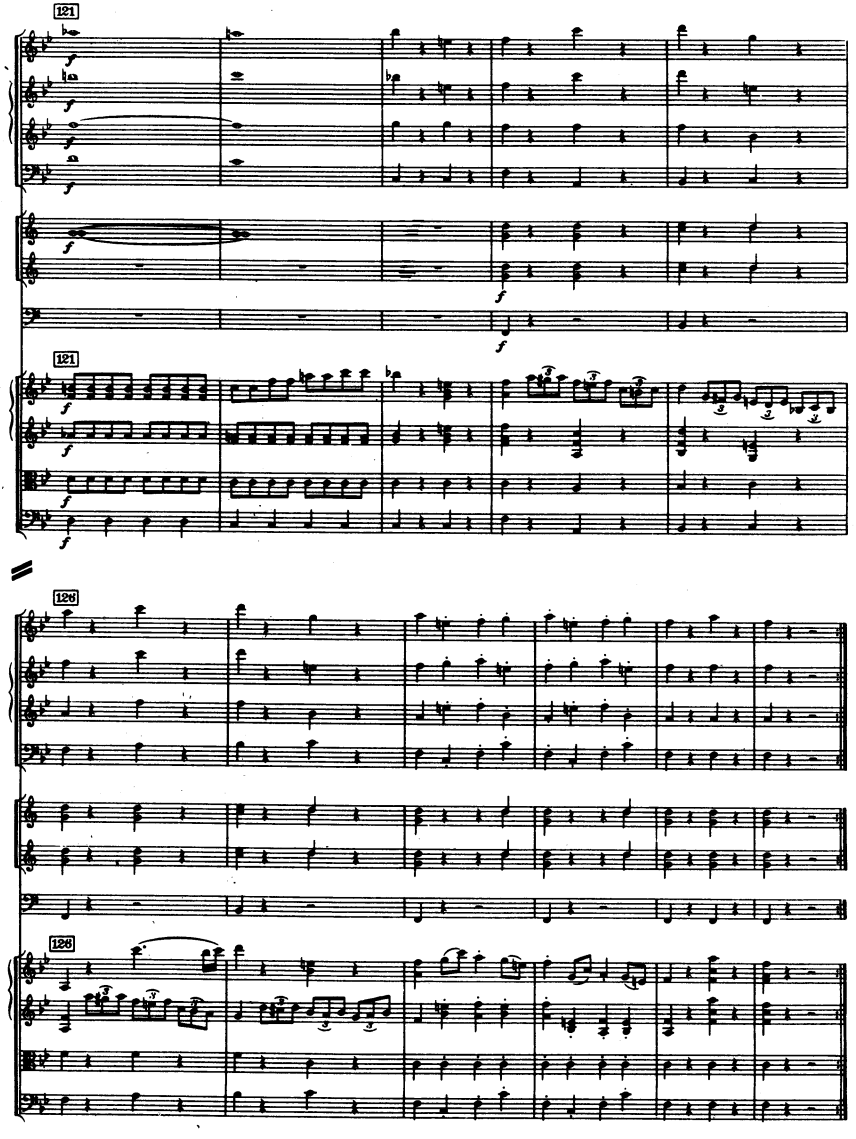
p [cresc.]
114
p
cresc.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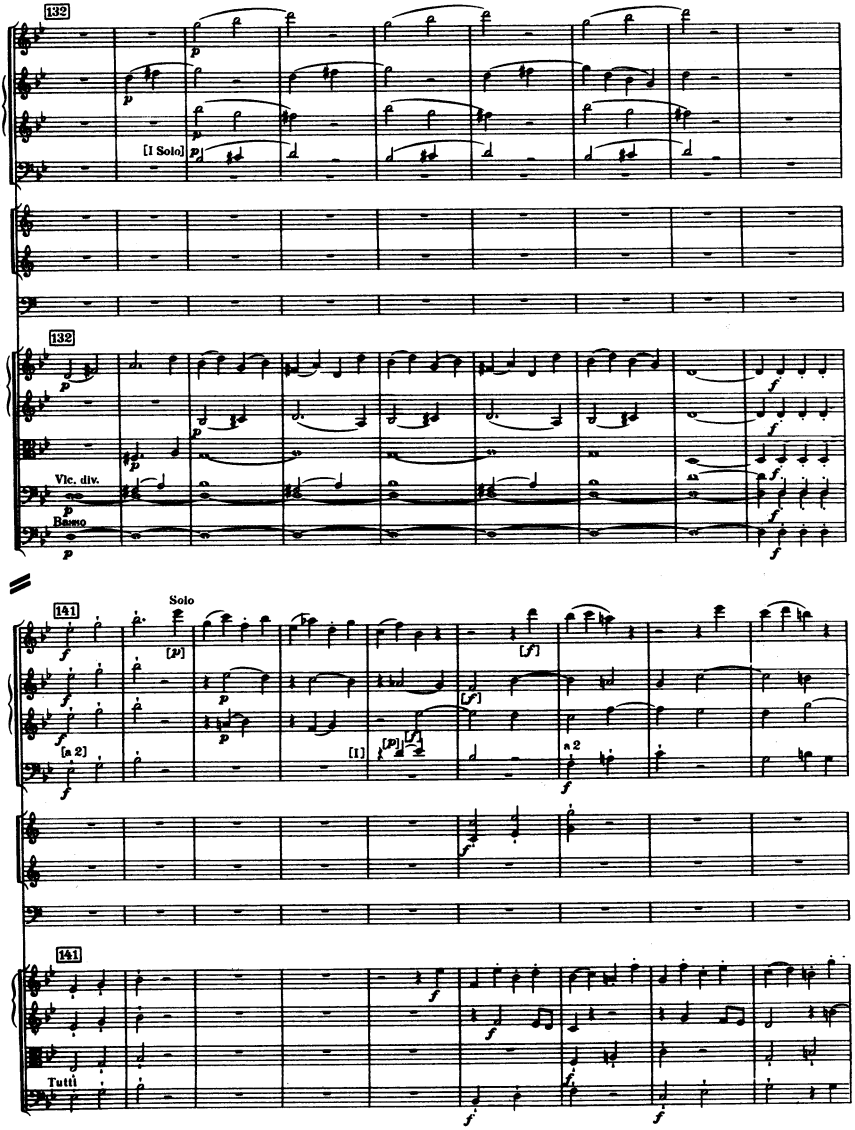
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132
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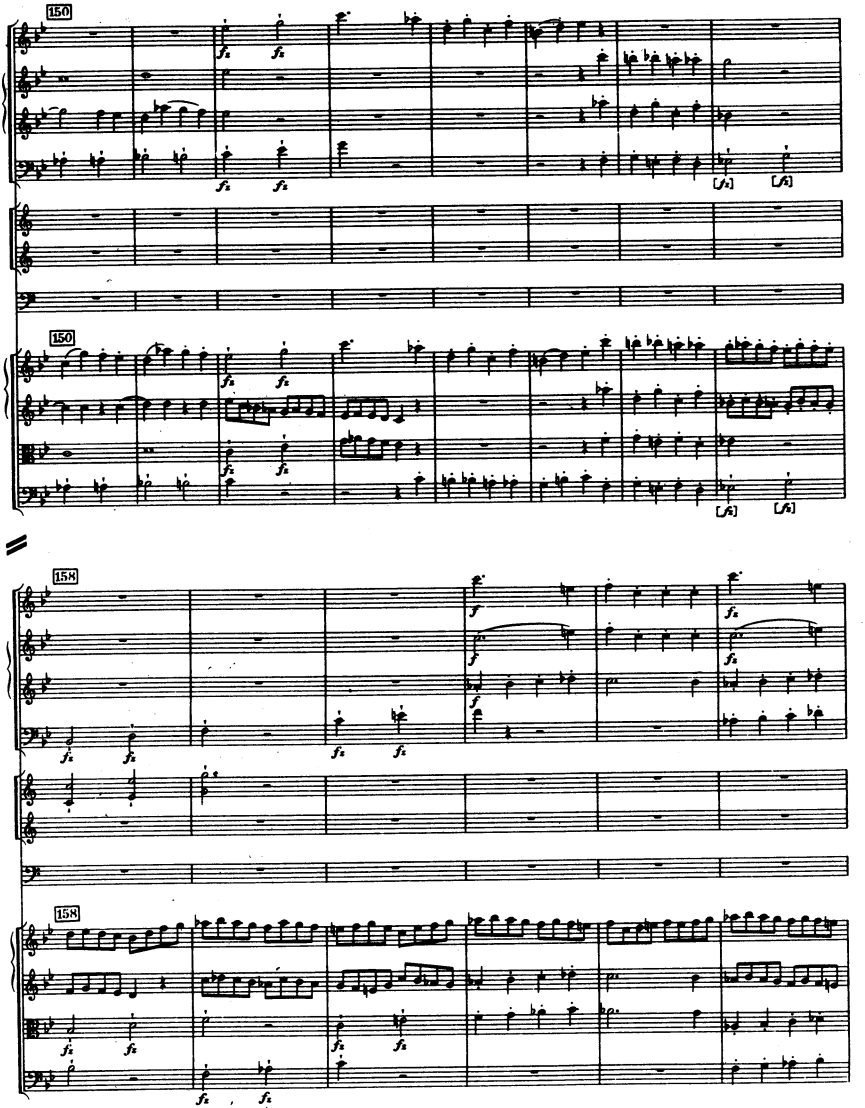
Basso
141
Solo
[a 2]
[1]
a 2
141
Tutti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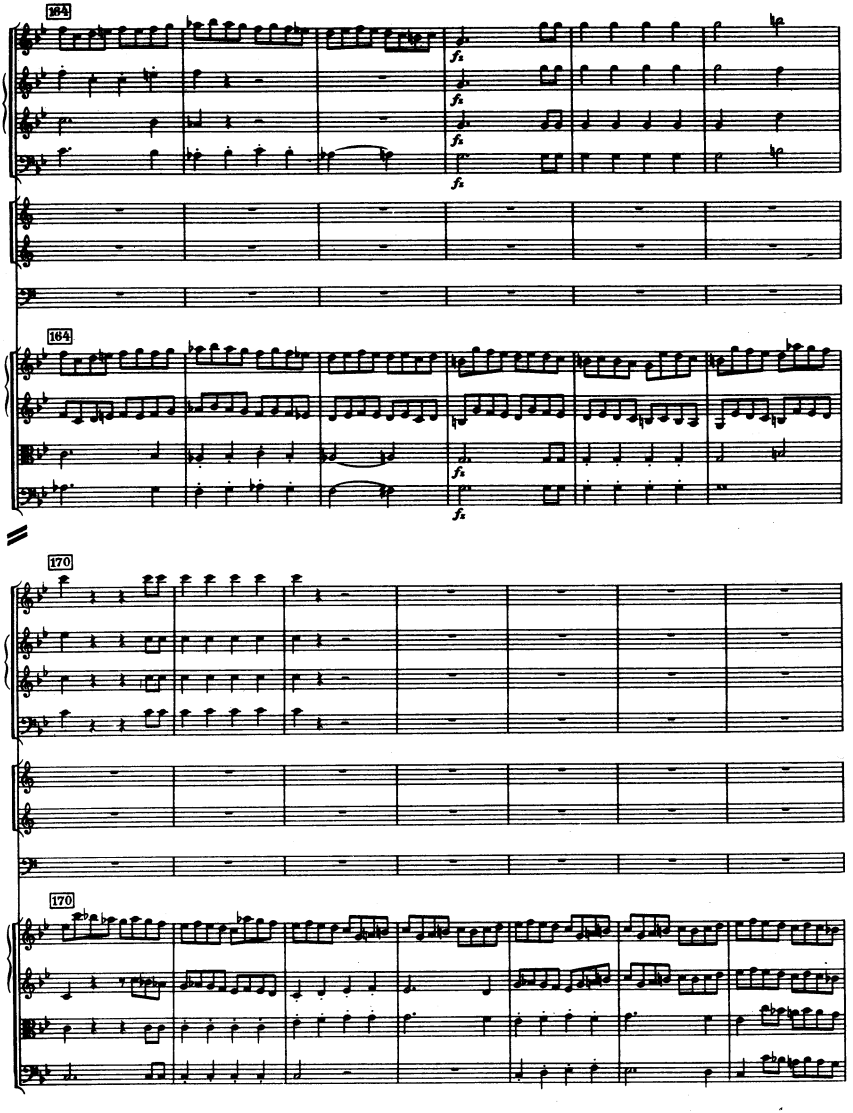
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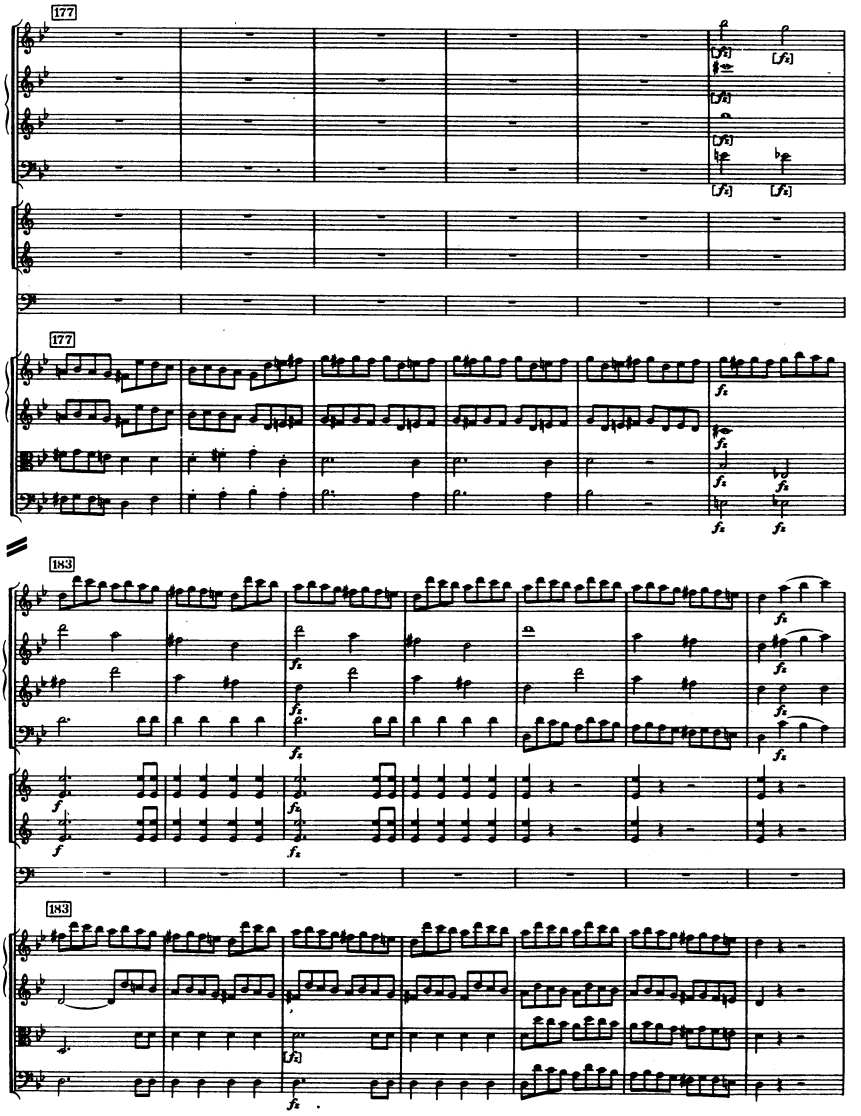
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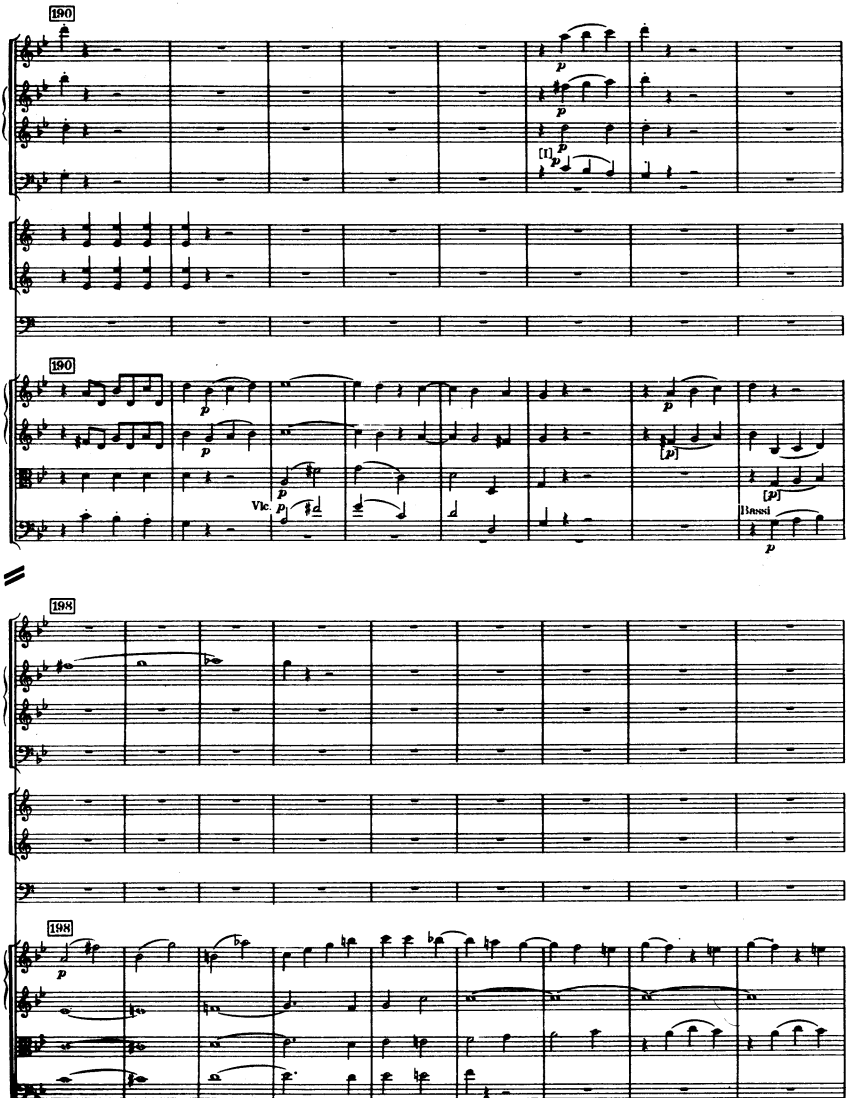
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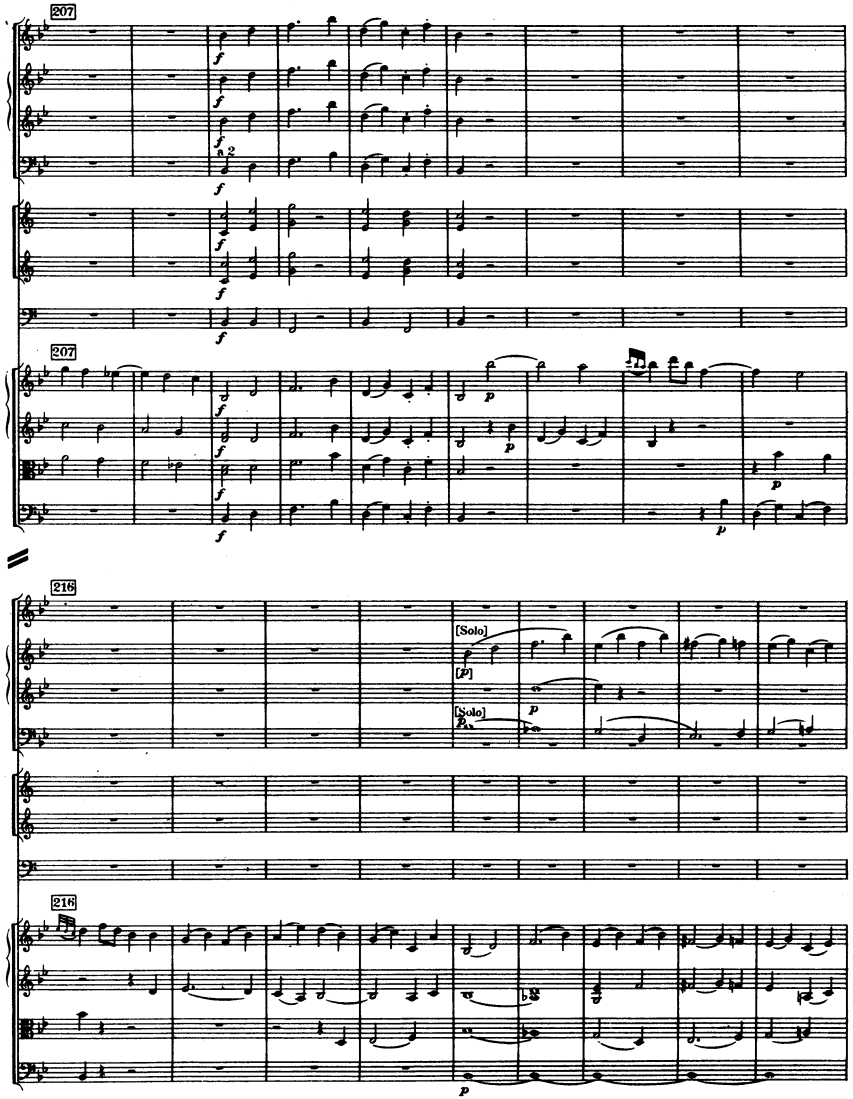
Vlc.
Bassi
198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207
216
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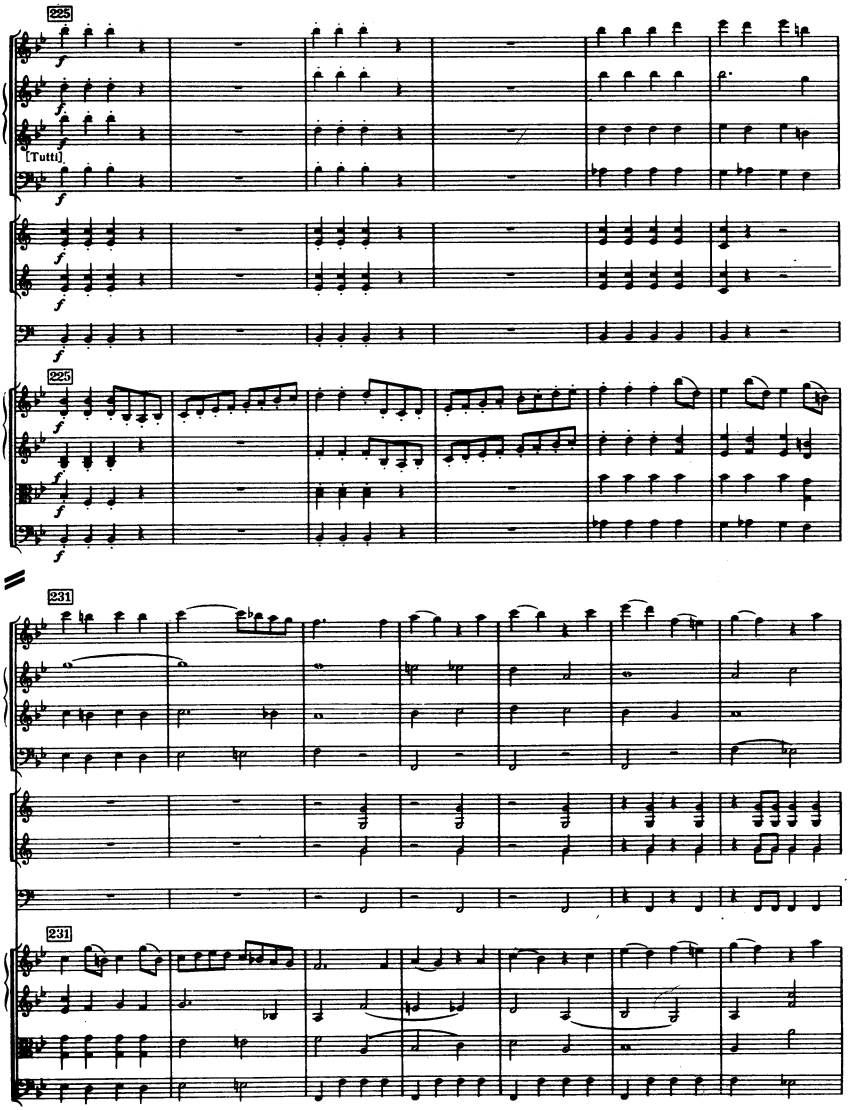
216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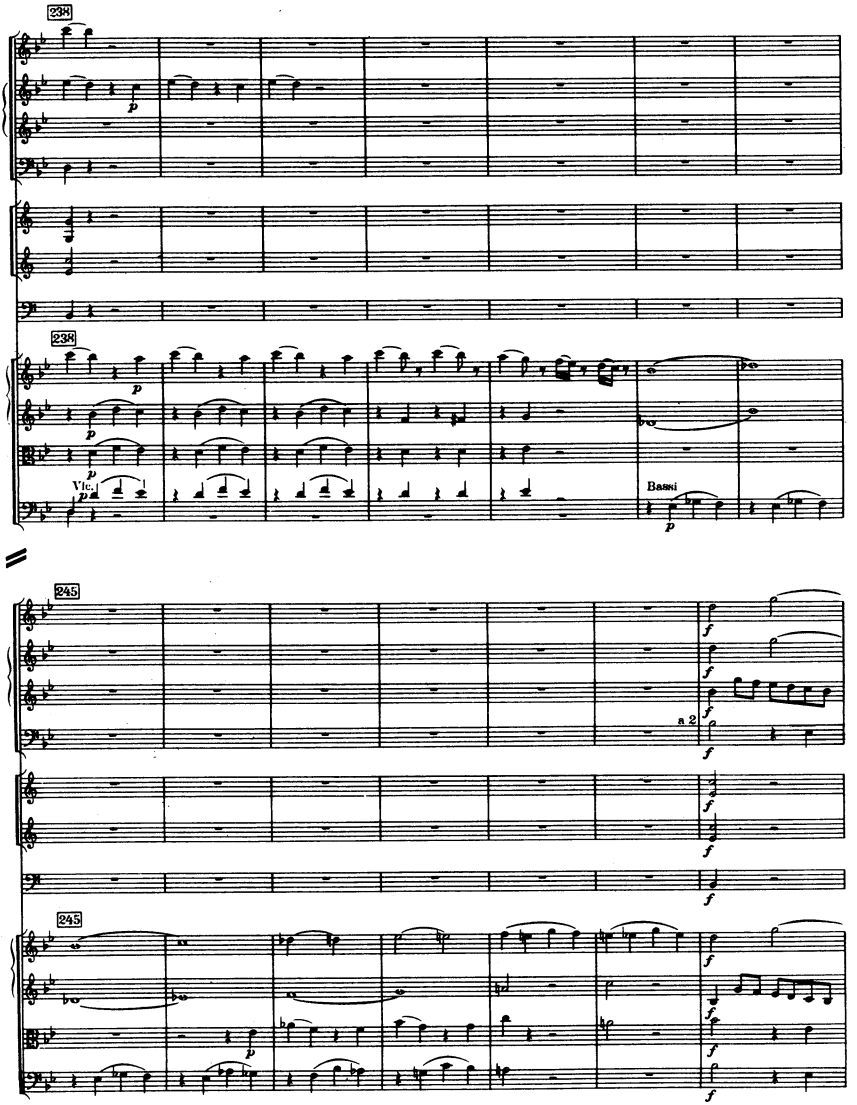
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p
Bassi
p
245
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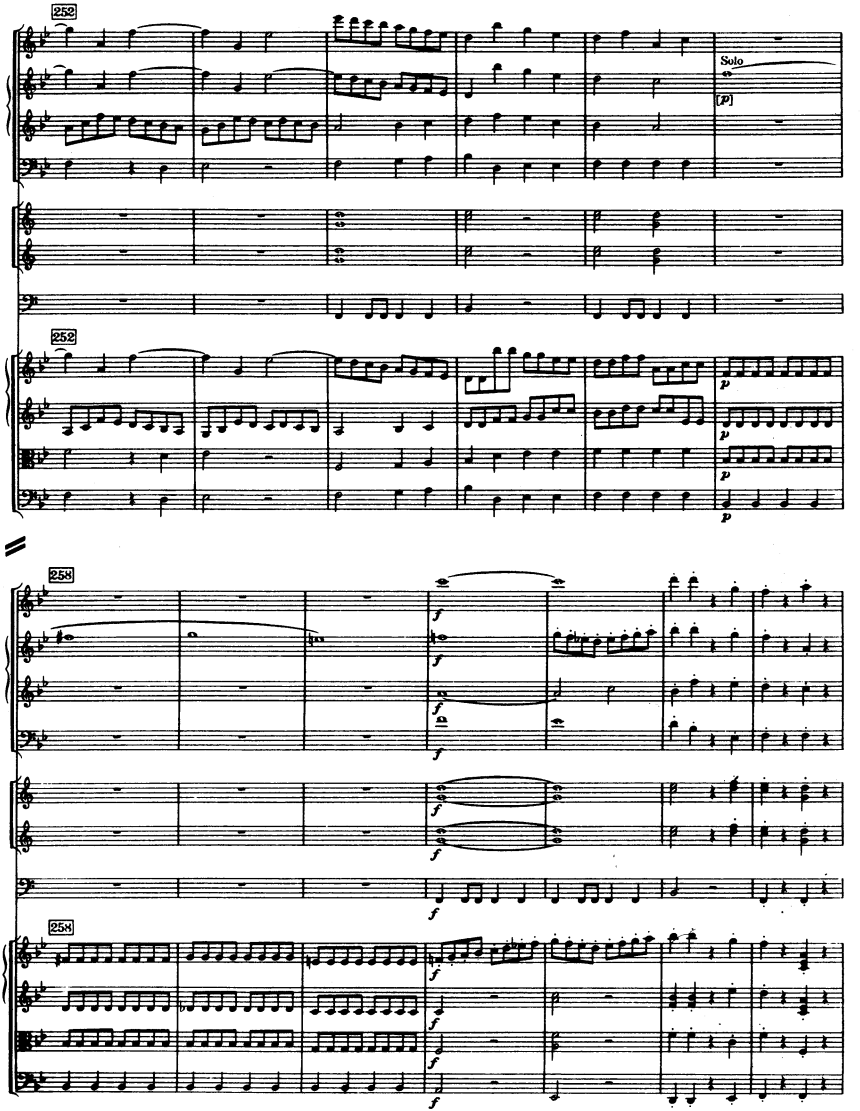
a 2
f
245
p
f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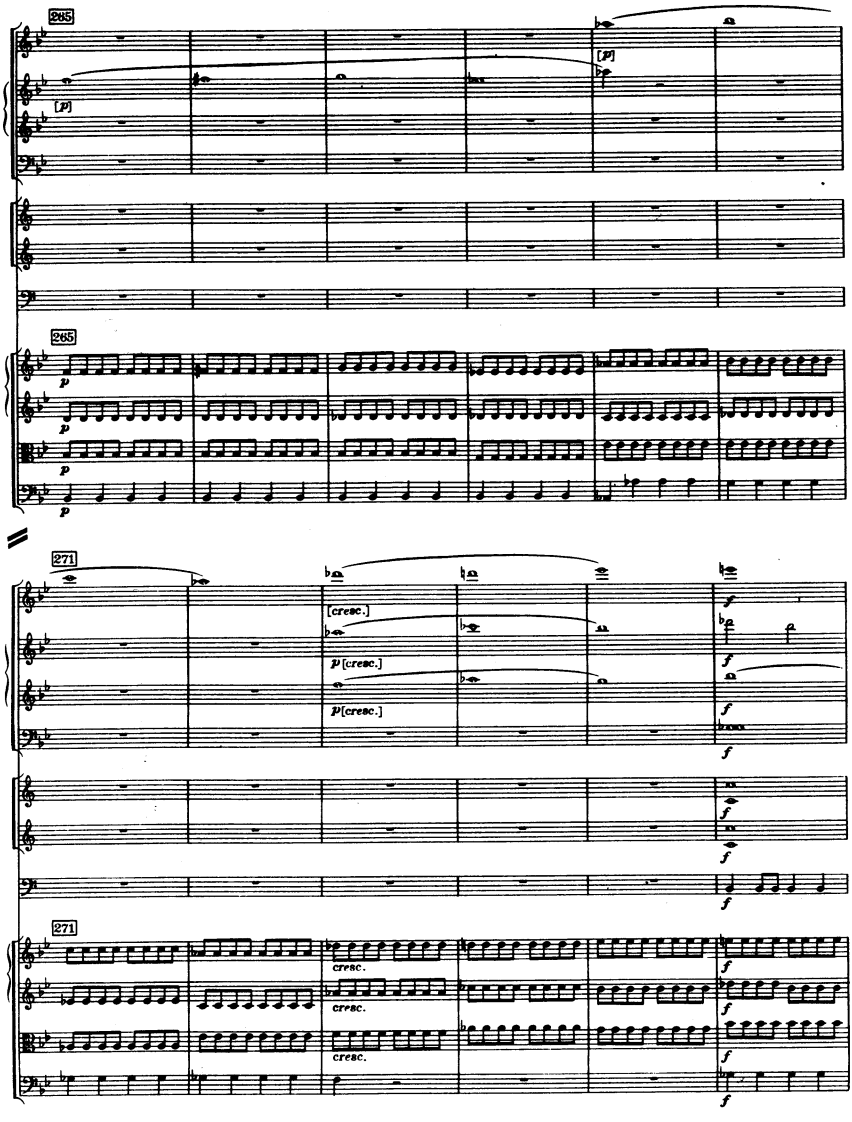
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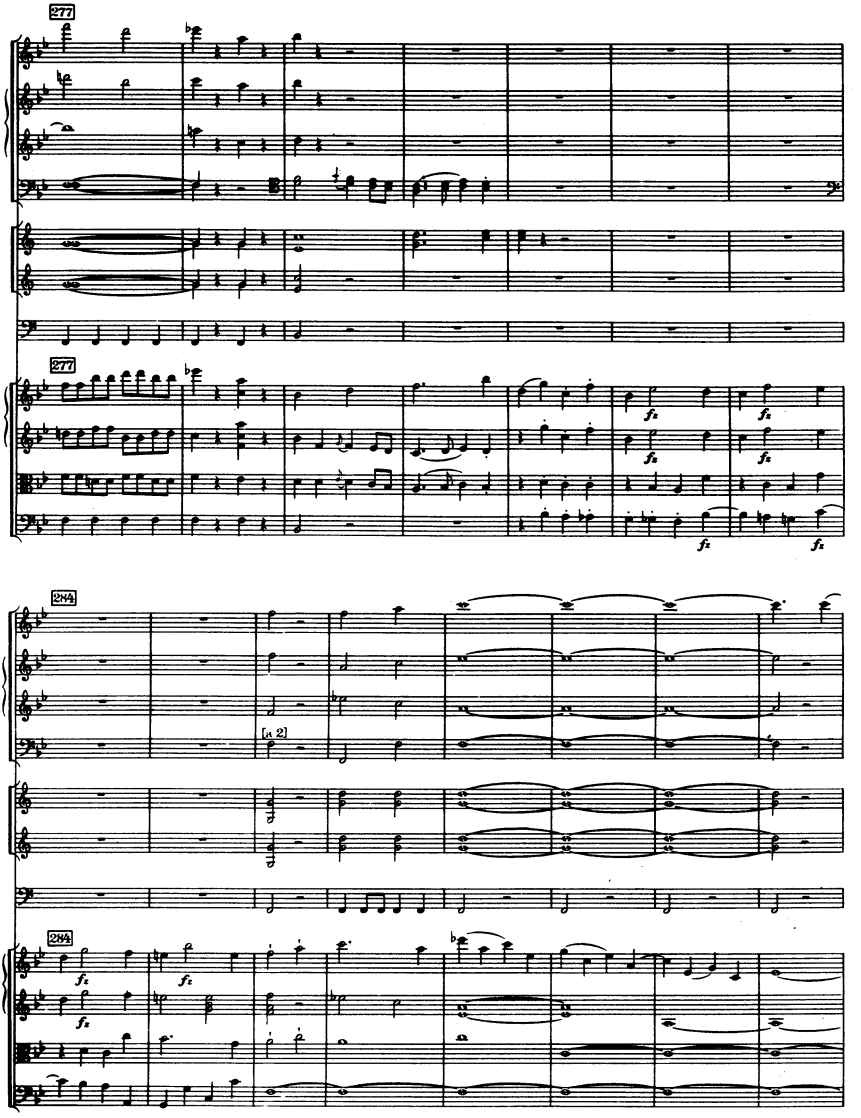
p [cresc.]
f
271
cresc.
cresc.
cresc.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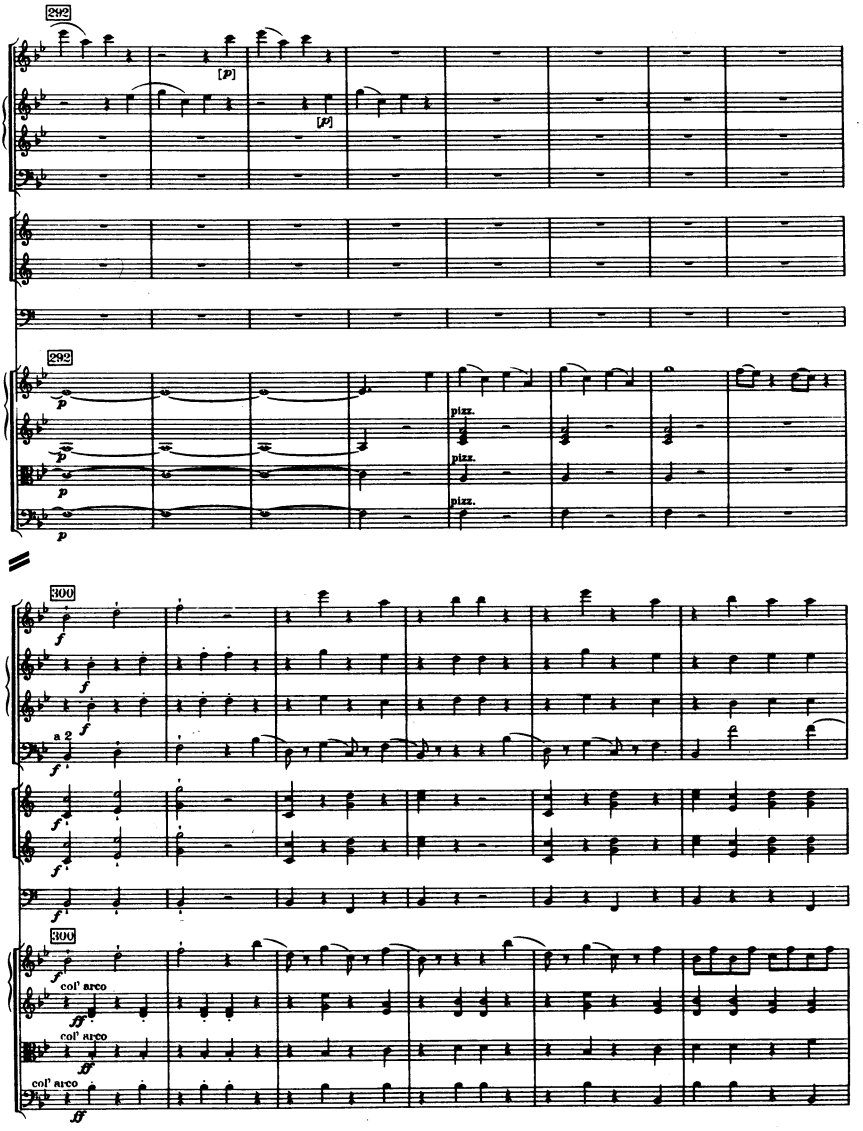
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[p]
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p
p
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pizz.
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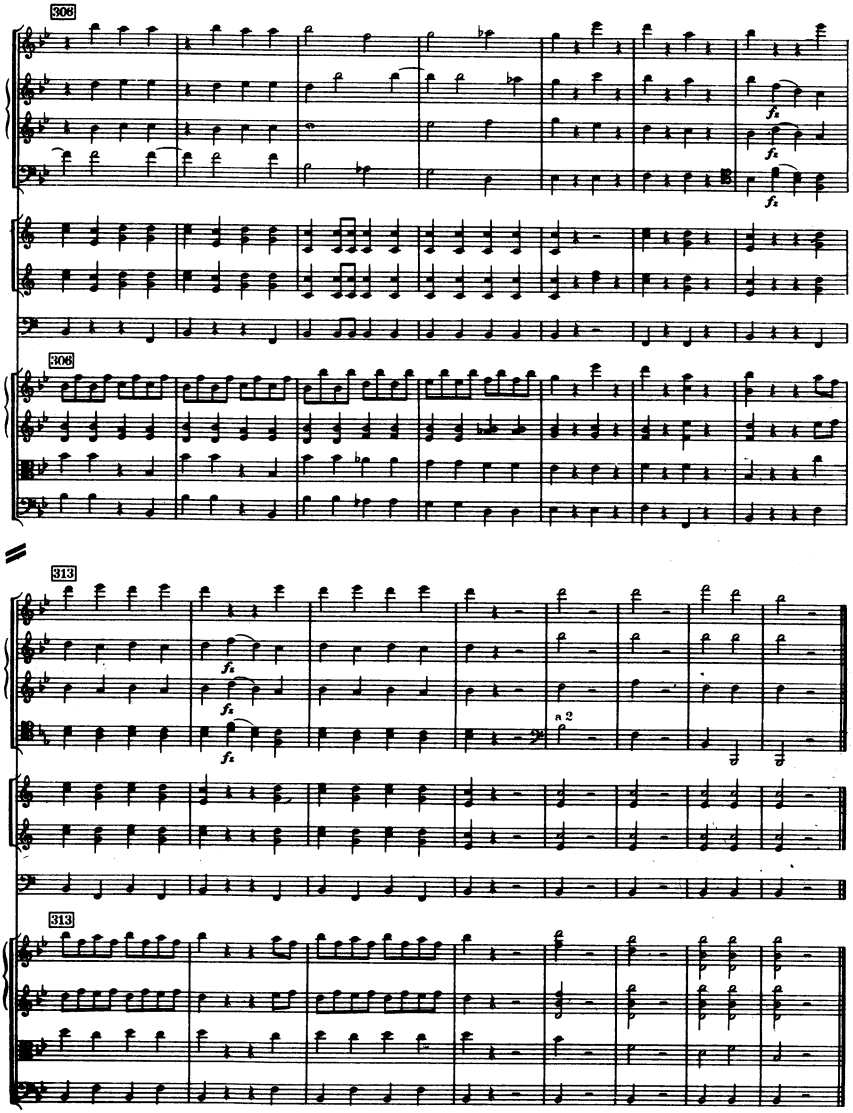
f
f
f
a 2
f
f
300
col' arco
ff
col' arco
ff
col' arco
ff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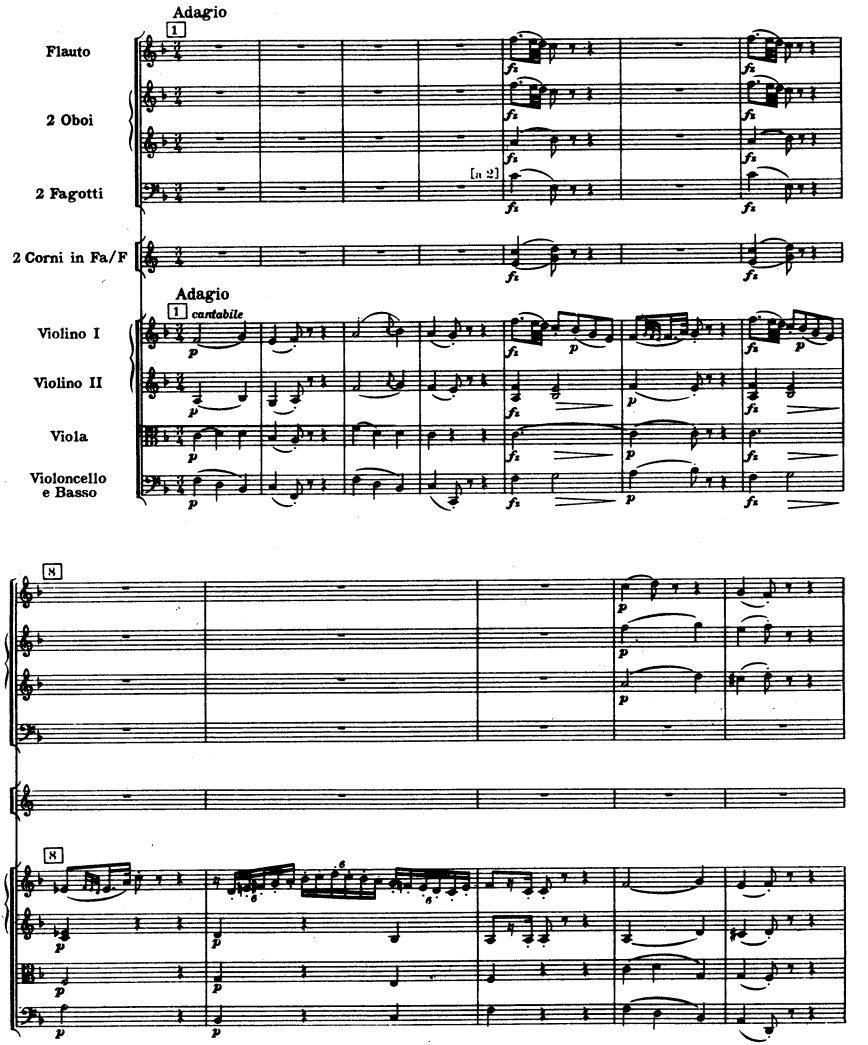
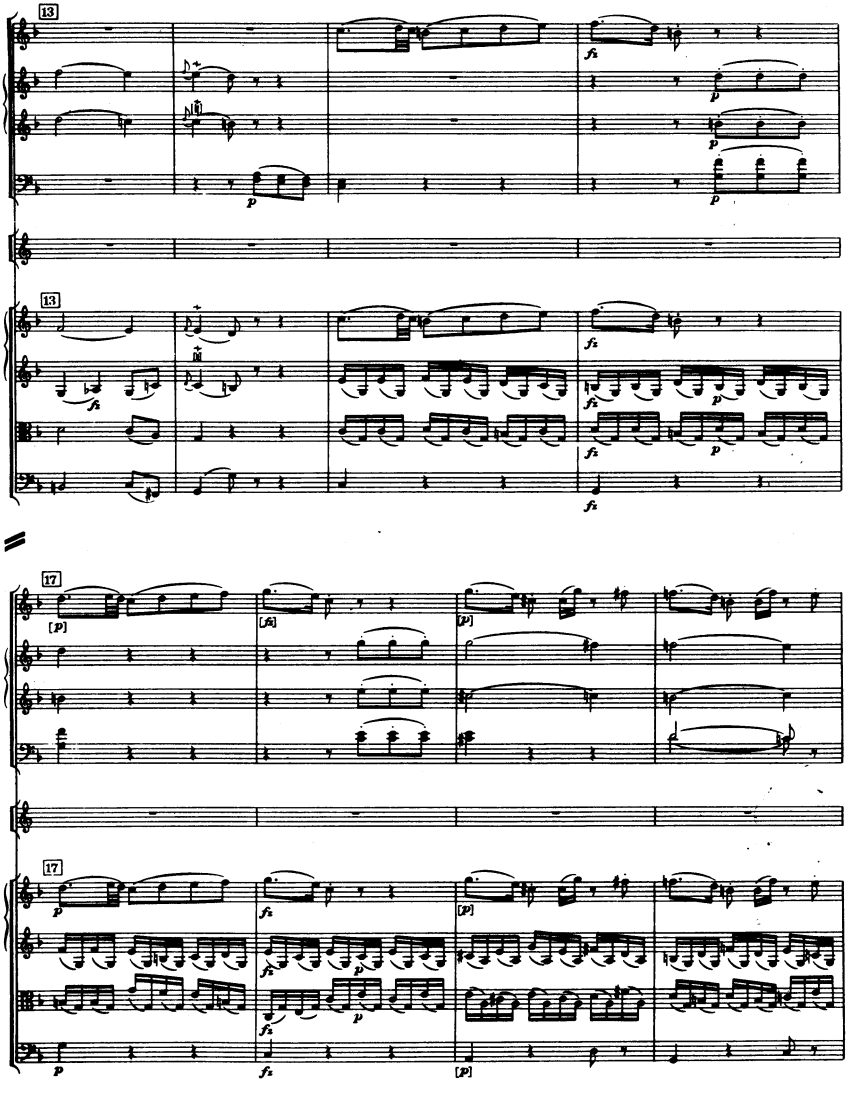
313
313
fz
a 2

II


Adagio
Flauto
2 Oboi
2 Fagotti
[a 2]
2 Corni in Fa/F
Adagio
cantabile
Violino I
Violino II
Viola
Violoncello
e Basso


13
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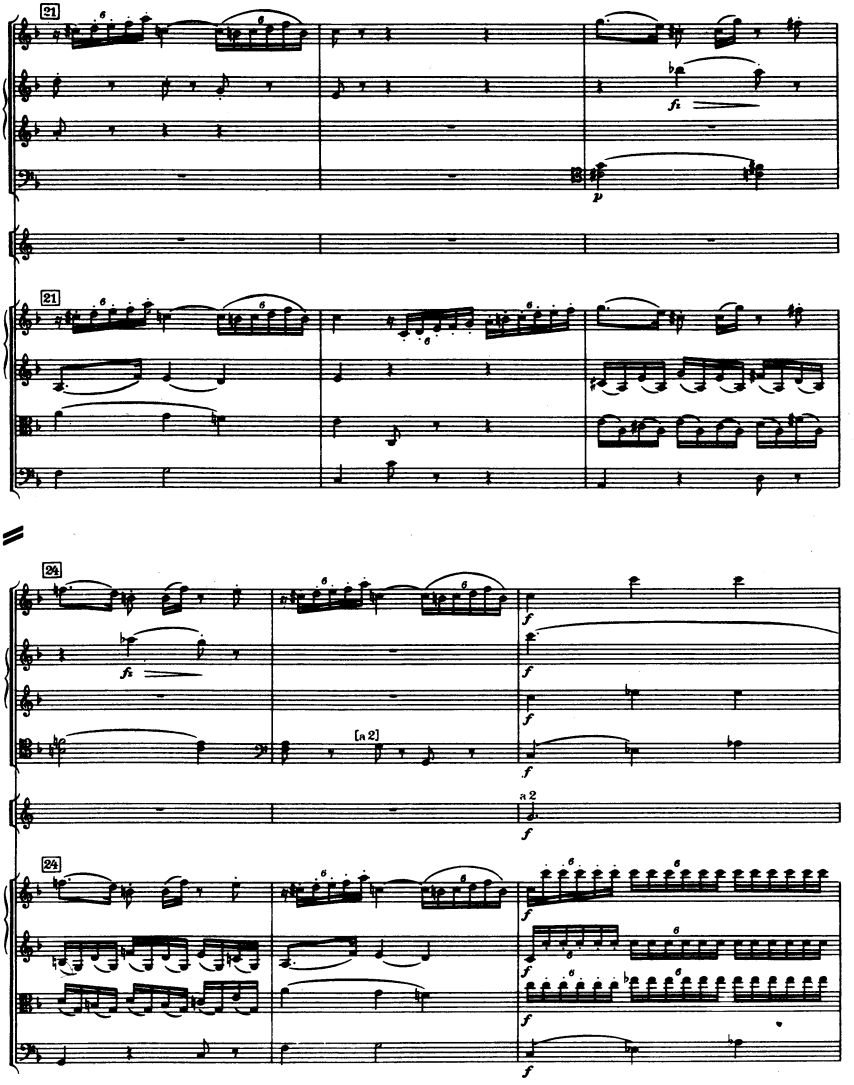
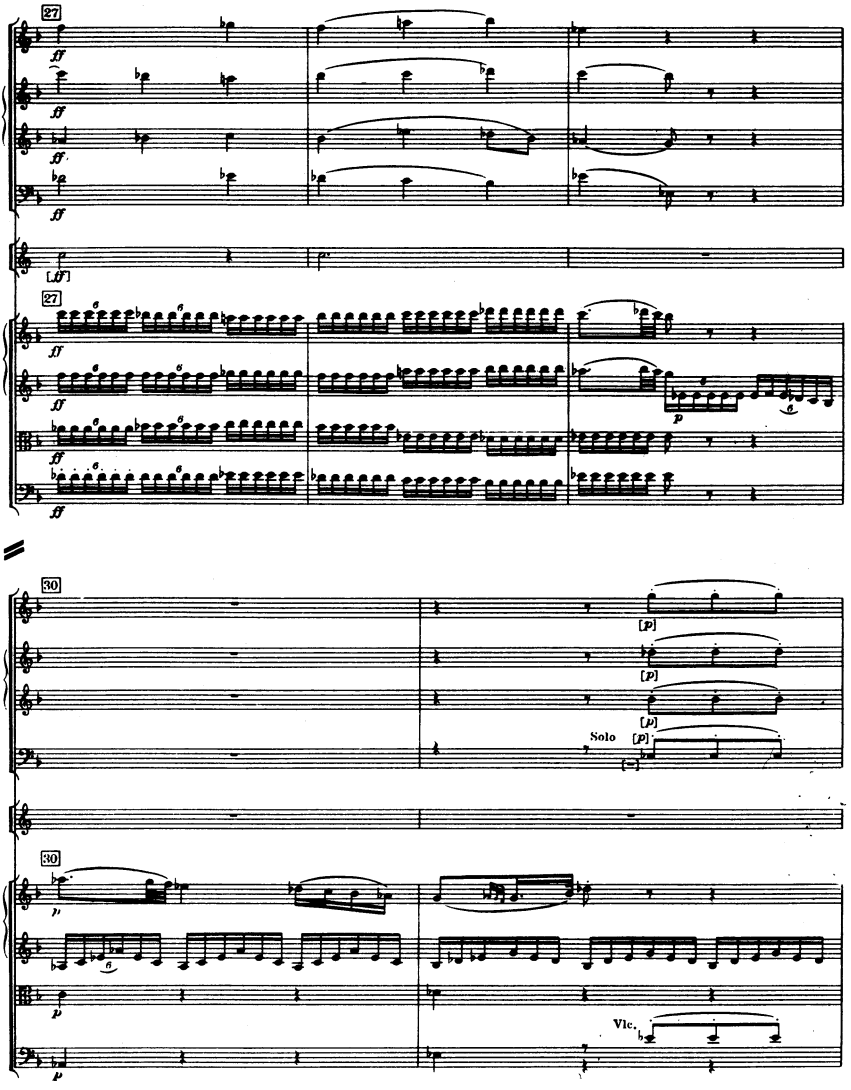
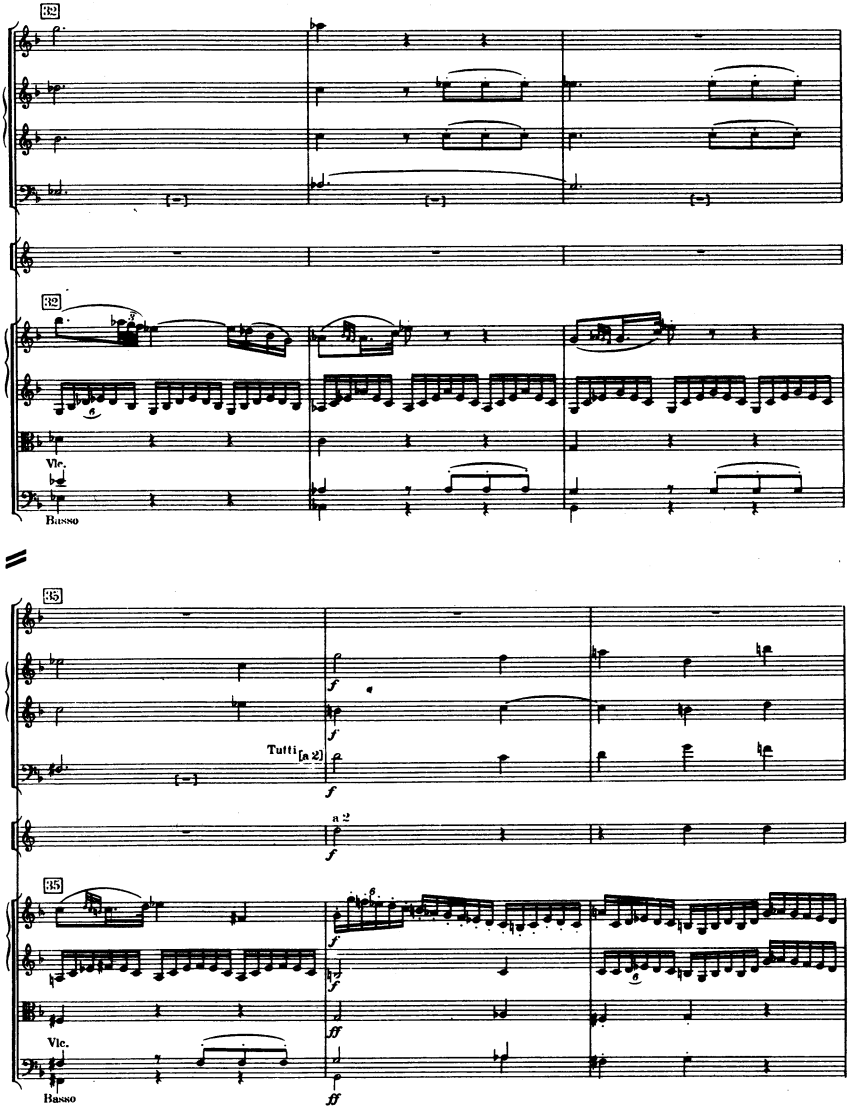
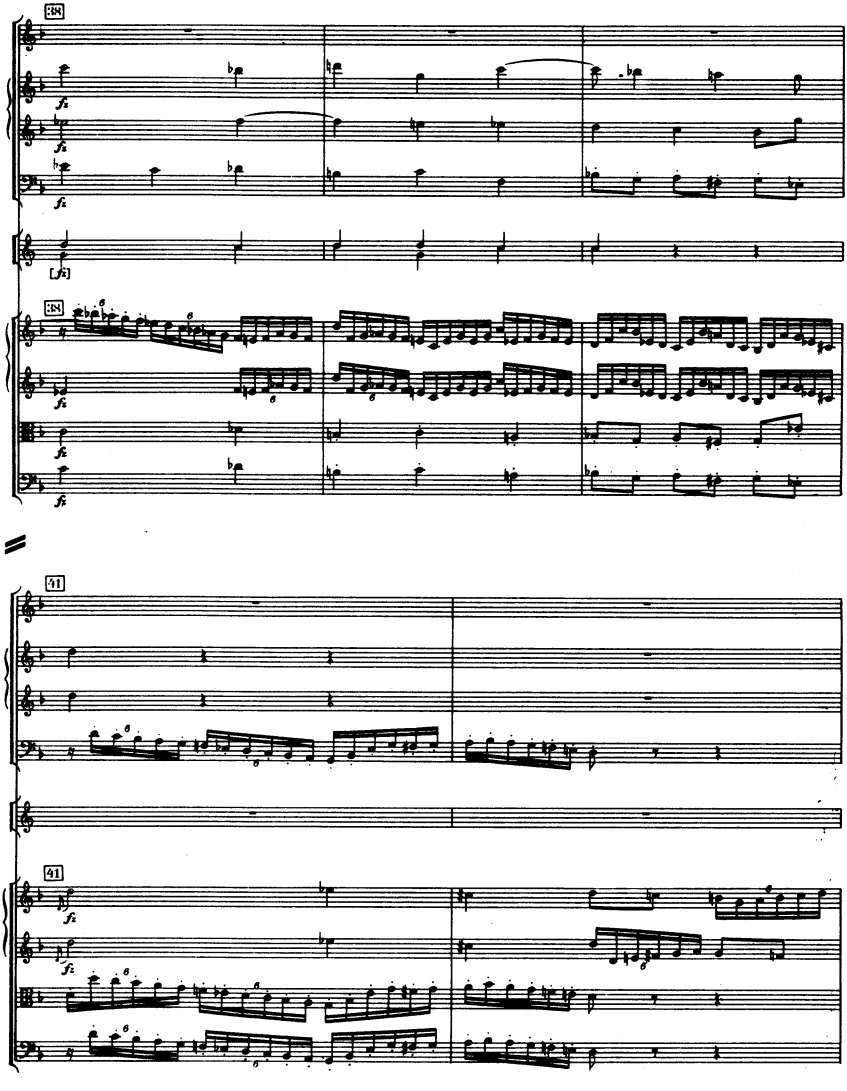
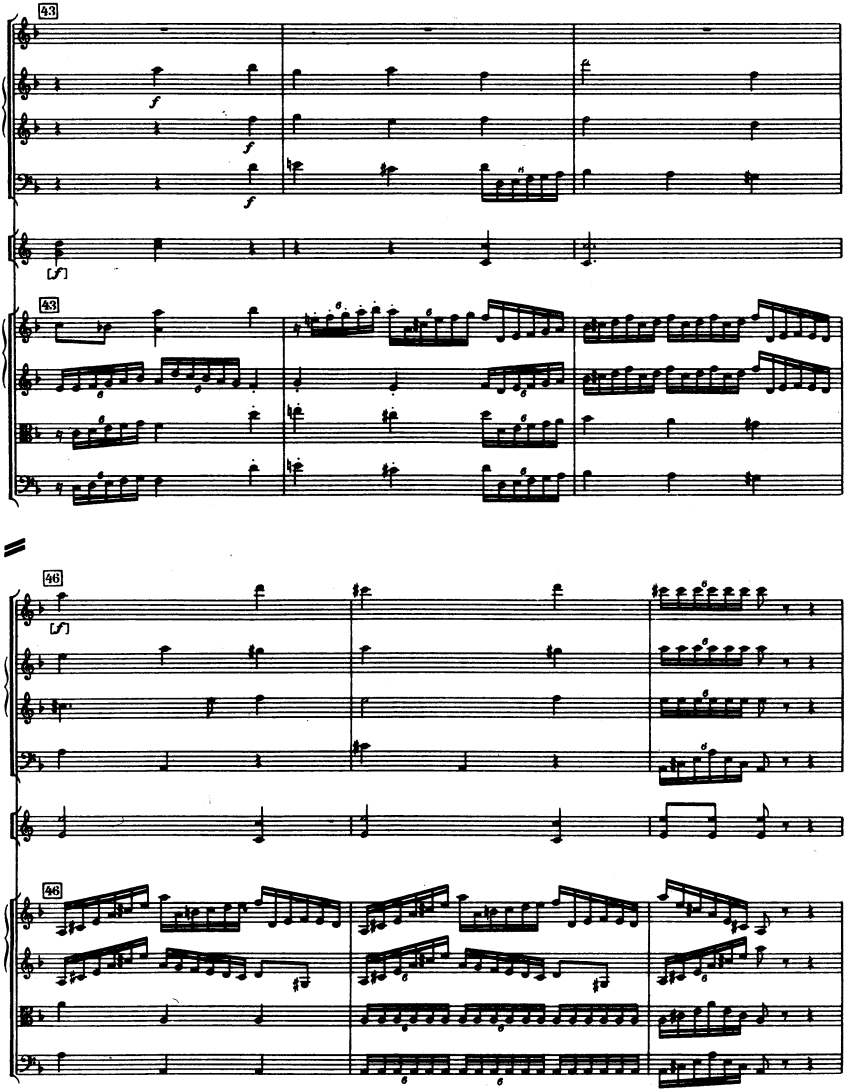
17
17

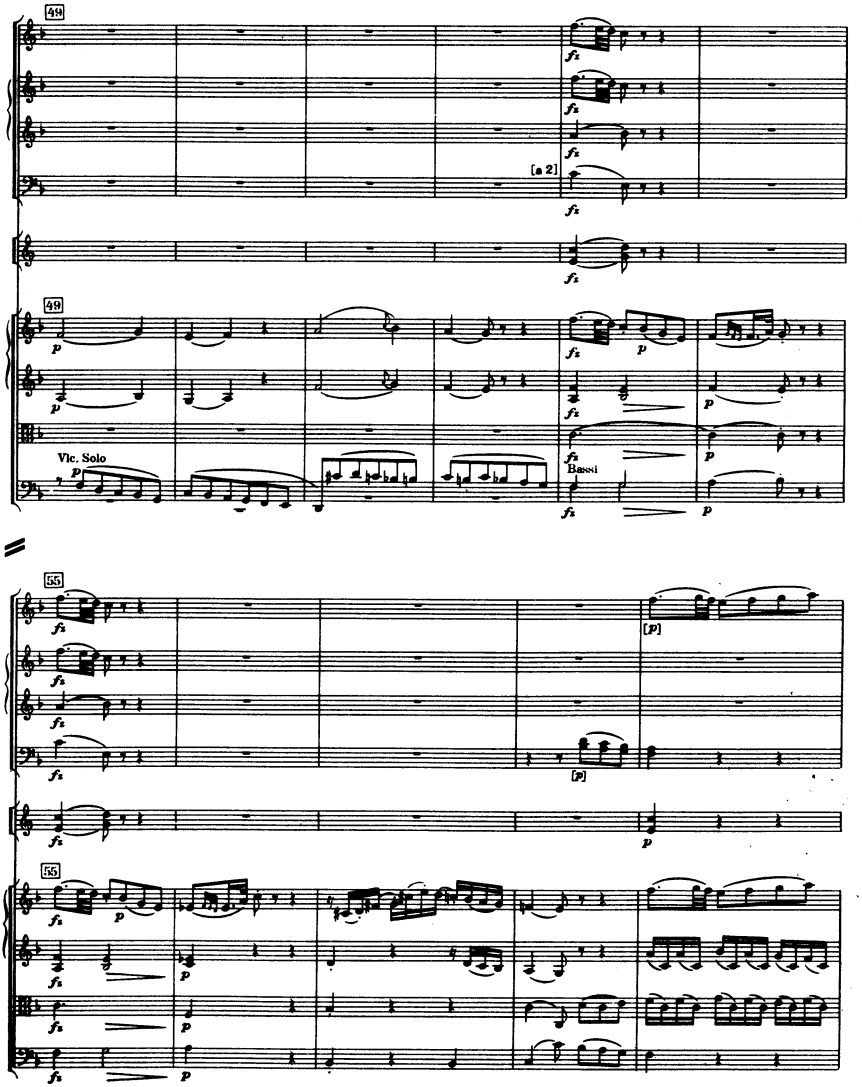

21
fz
p
21
24
fz
[a 2]
f
24

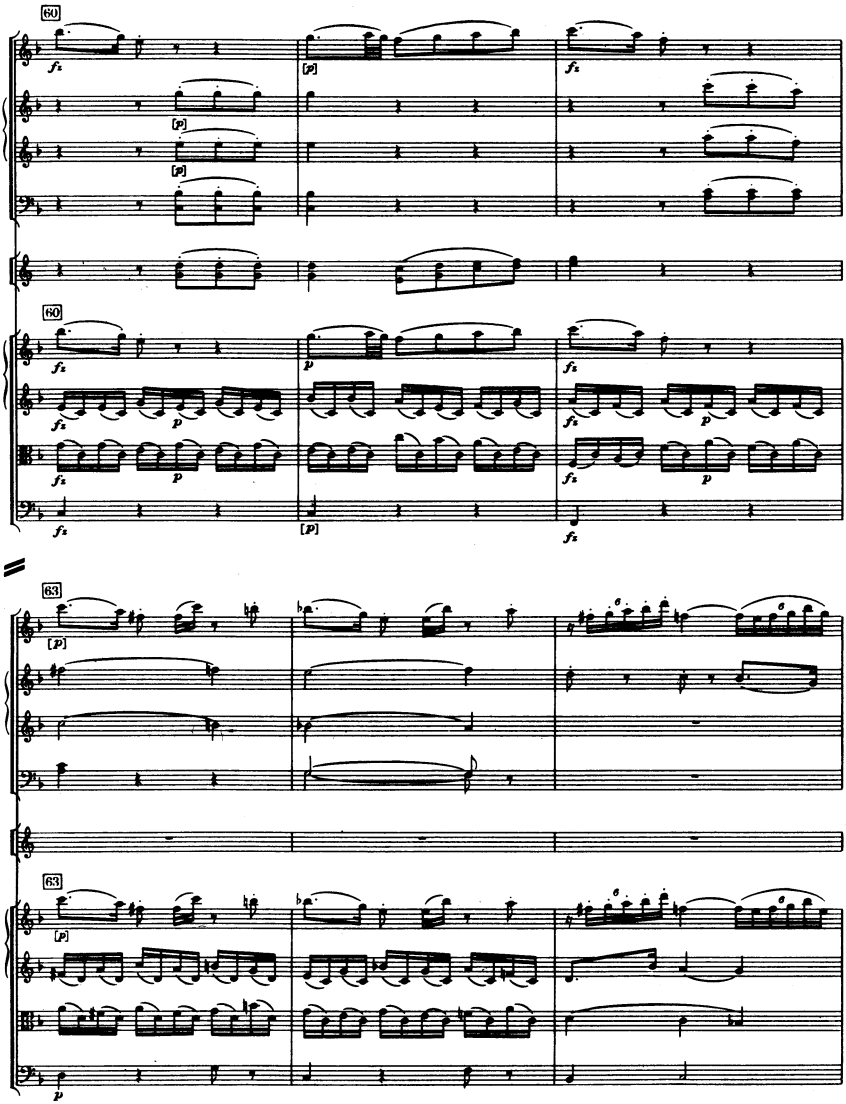

27
ff
[ff]
27
p
30
[p]
Solo
[p]
30
p
Vlc.

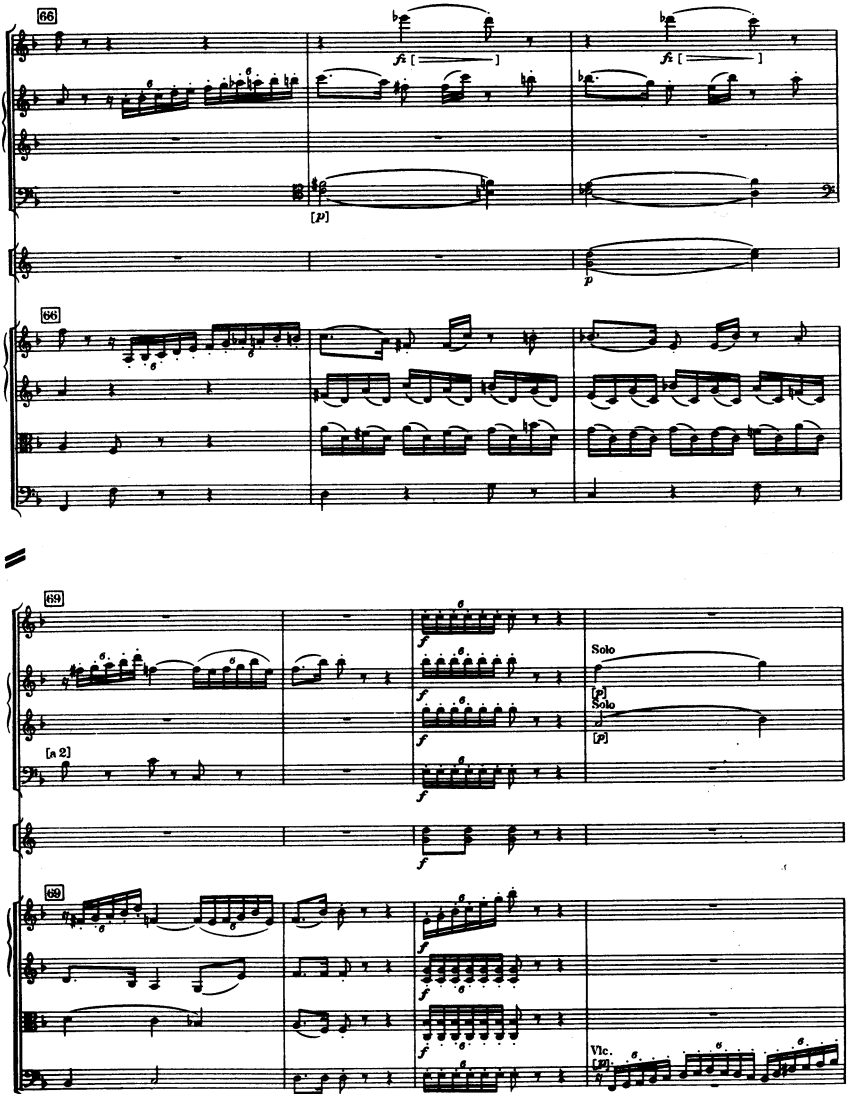

32
Vle.
Basso
35
Tutti
a 2
Vle.
Basso

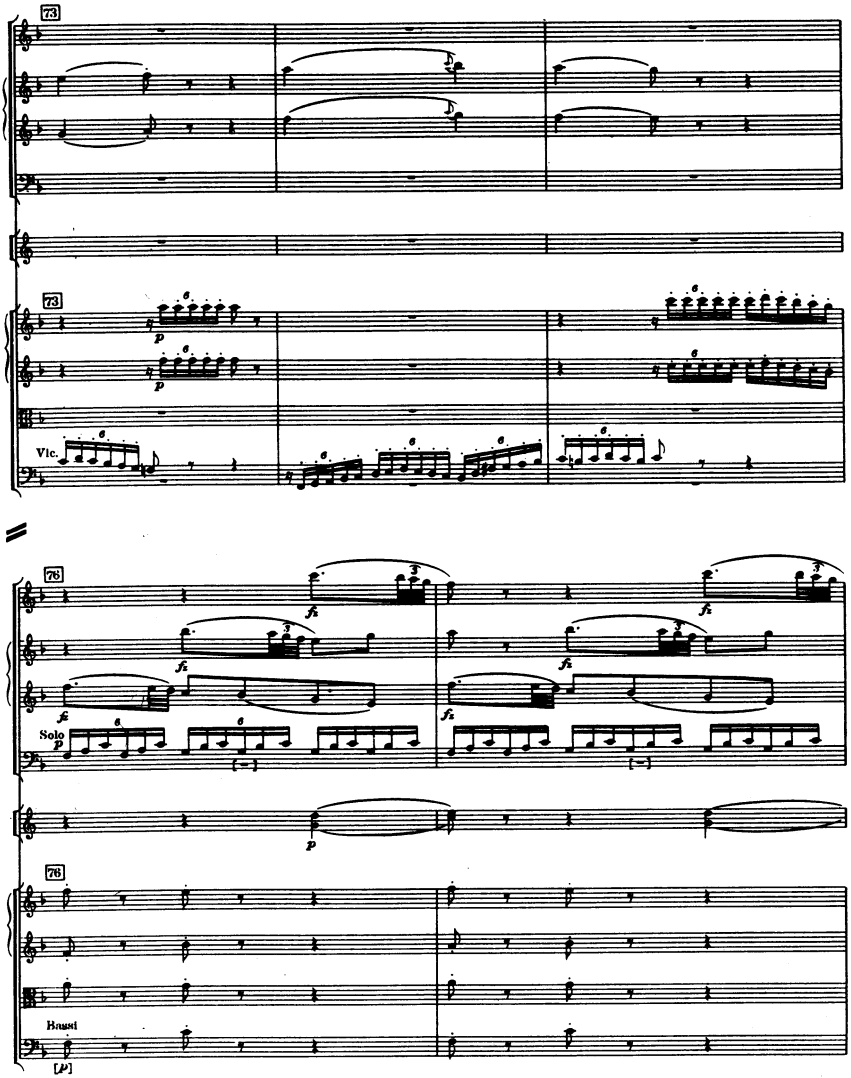

38
41

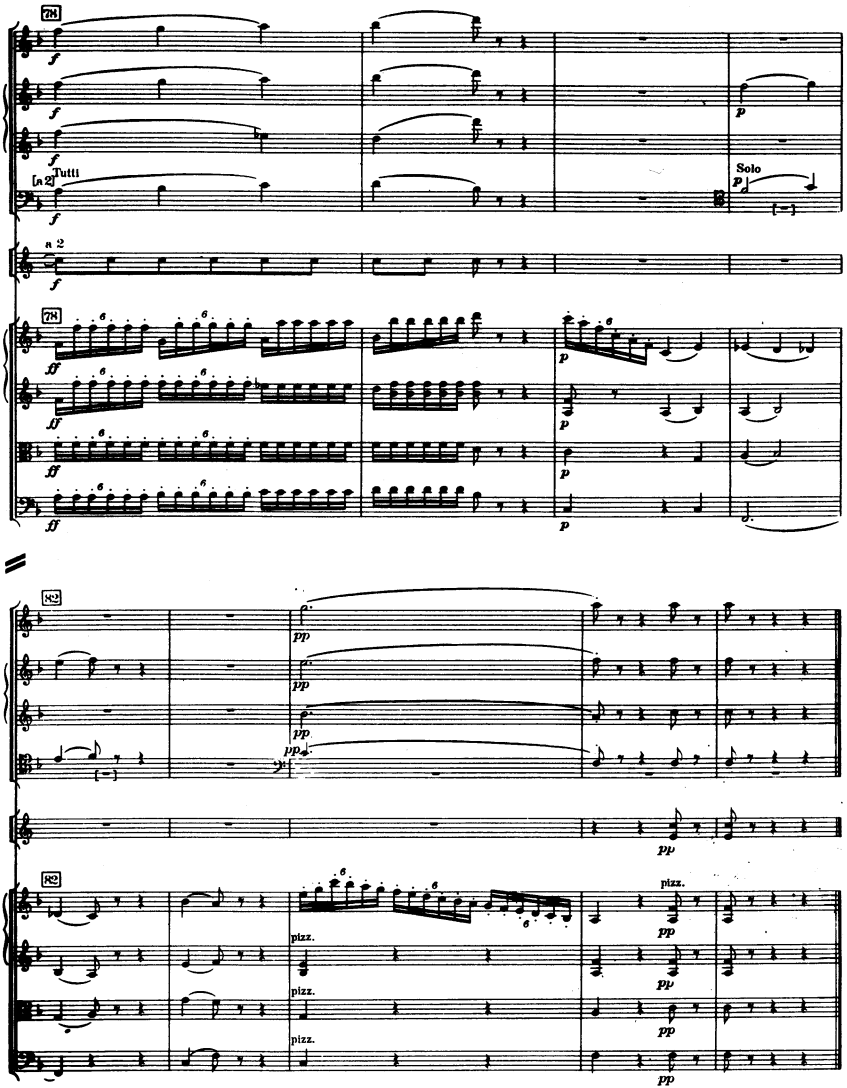

43
43
46
46


44
[a 2]
49
Vlc. Solo
Bassi
55
55


60
60
63
63


66
fz [ ]
fz [ ]
[p]
p
66
69
[a 2]
f
Solo
[p]
Solo
[p]
69
Vlc.
[p]


73
73
Vlc.
76
Solo
76
Bassi


78
f
f
f
[a 2] Tutti
f
Solo
p
a 2
f
78
ff
ff
ff
ff
p
p
p
p
82
pp
pp
pp
pp
pp
82
pizz.
pizz.
pizz.
pizz.
pp
pp
pp
pp

III

Menuet

Allegro

Flauto

2 Oboi

2 Fagotti

2 Corni in Sib/B

2 Trombe in Sib/B

Timpani in Sib-Fa / B-F

Allegro

Violino I

Violino II

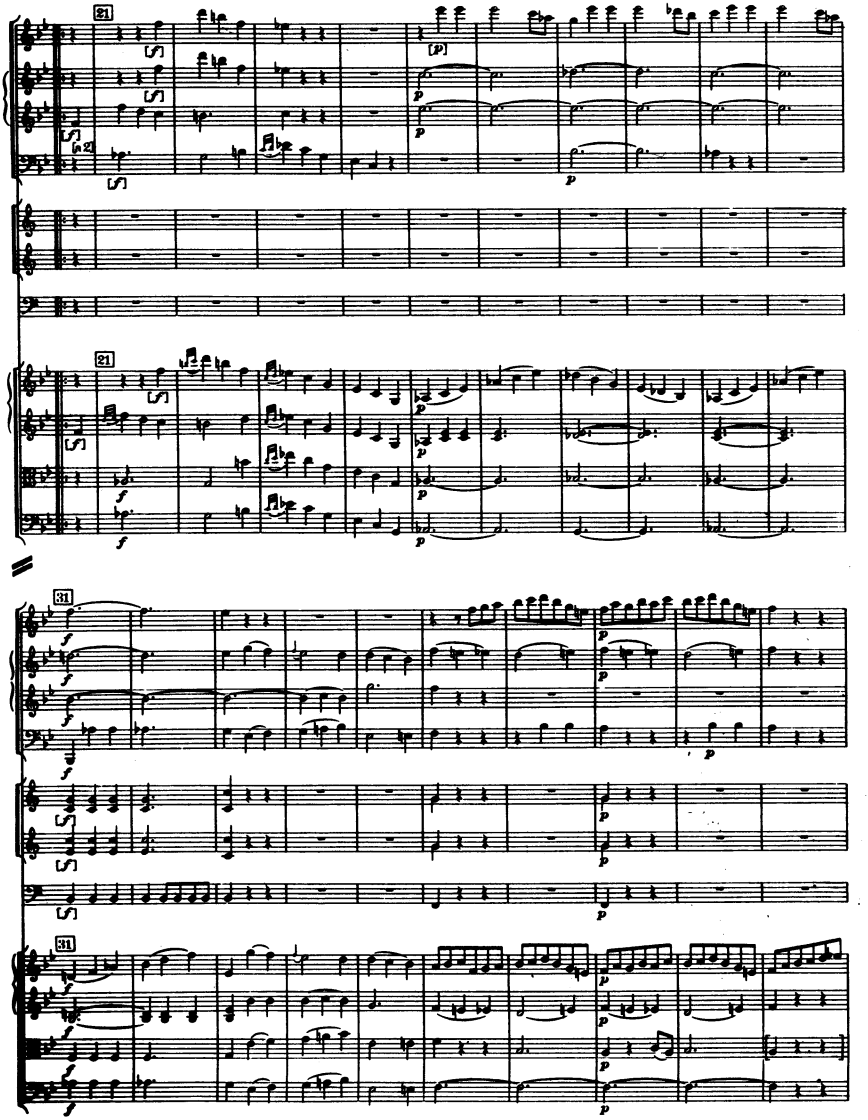
Viola

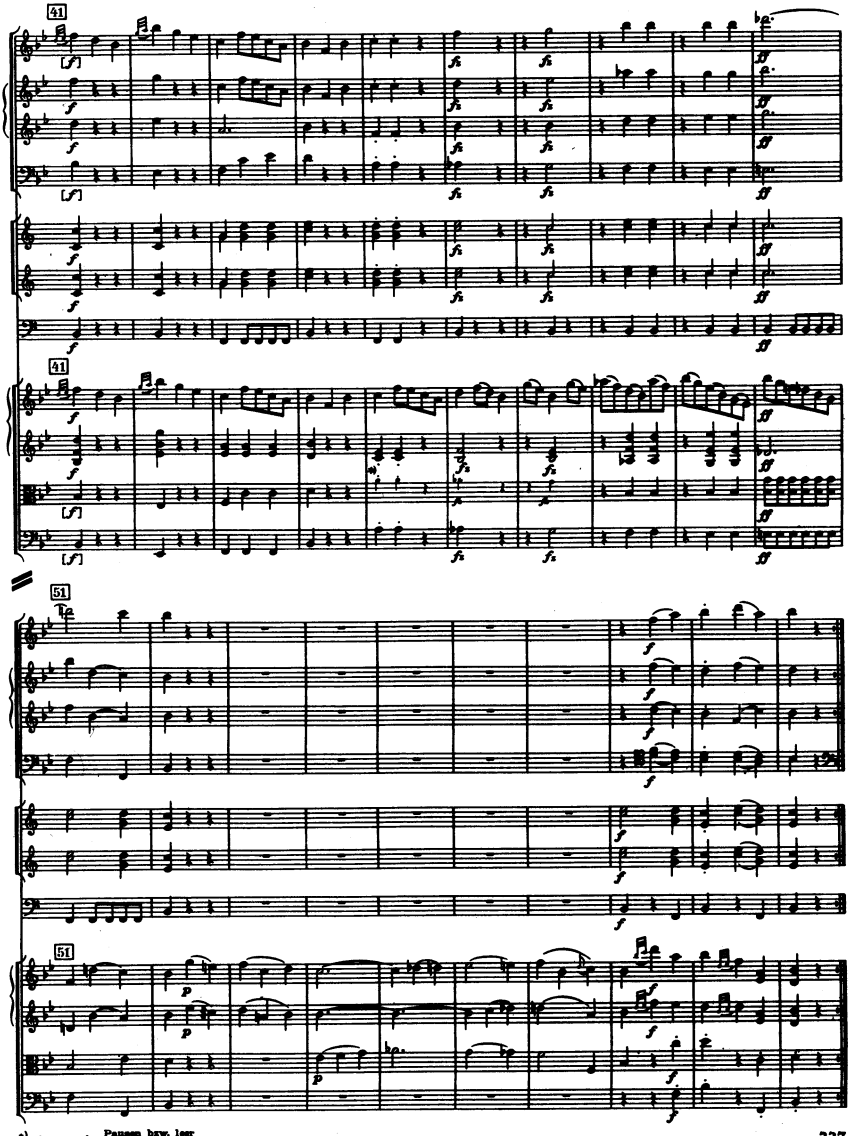
Violoncello e Basso

Vlc.

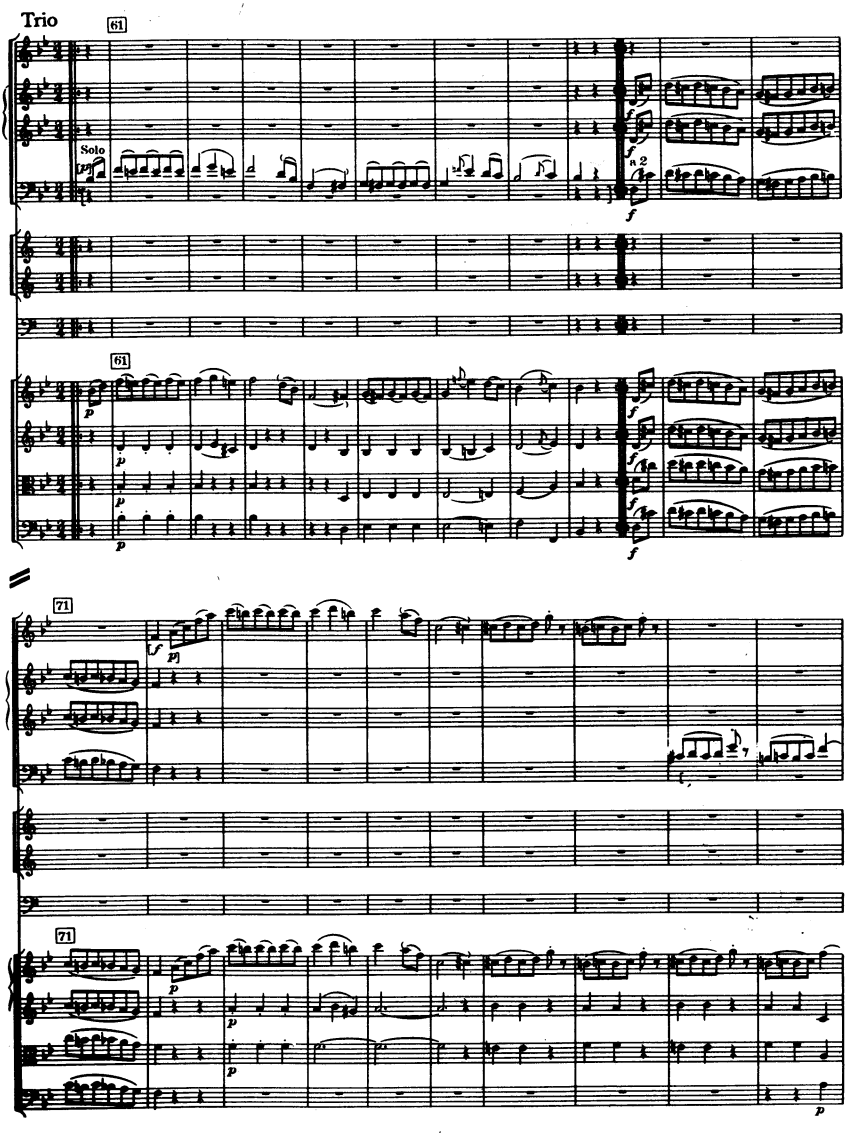
Bassi

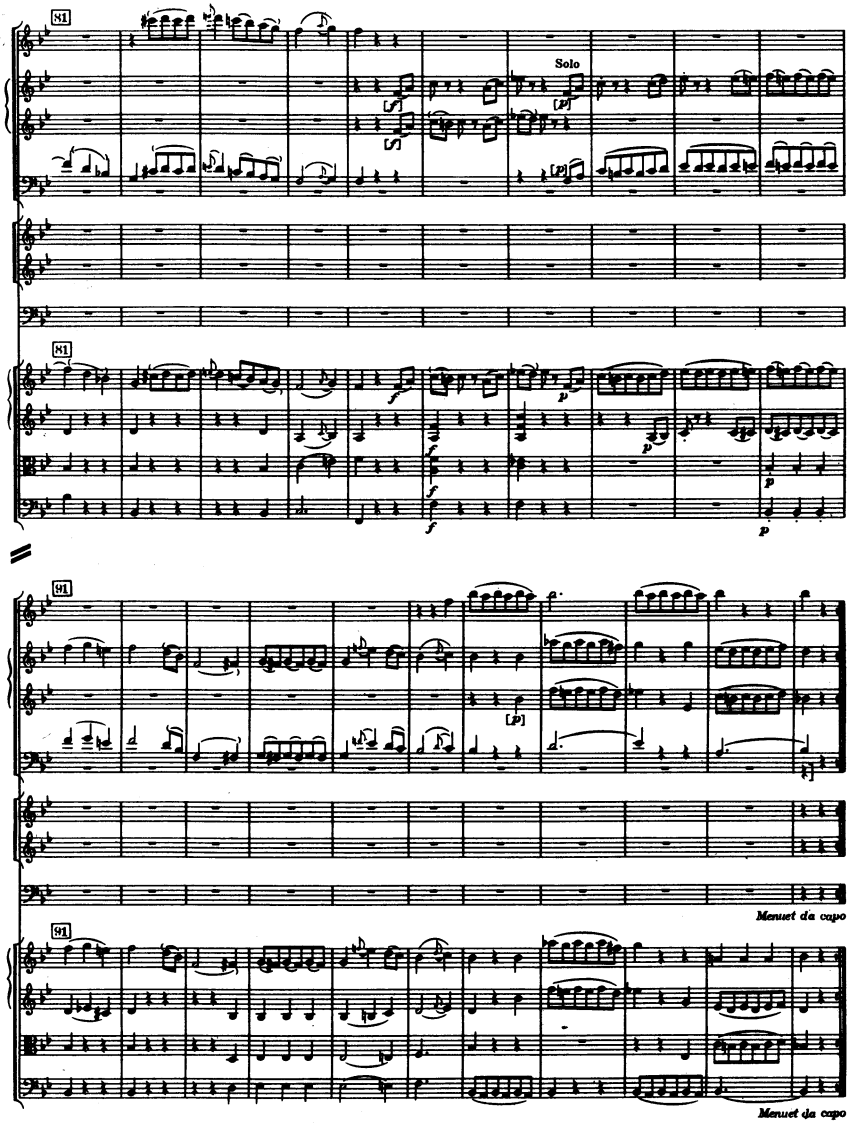
a) Tromba II so in thus in Autograph und and Eisler





*) Autograph: Pausen bzw. leer rests, or rather blank

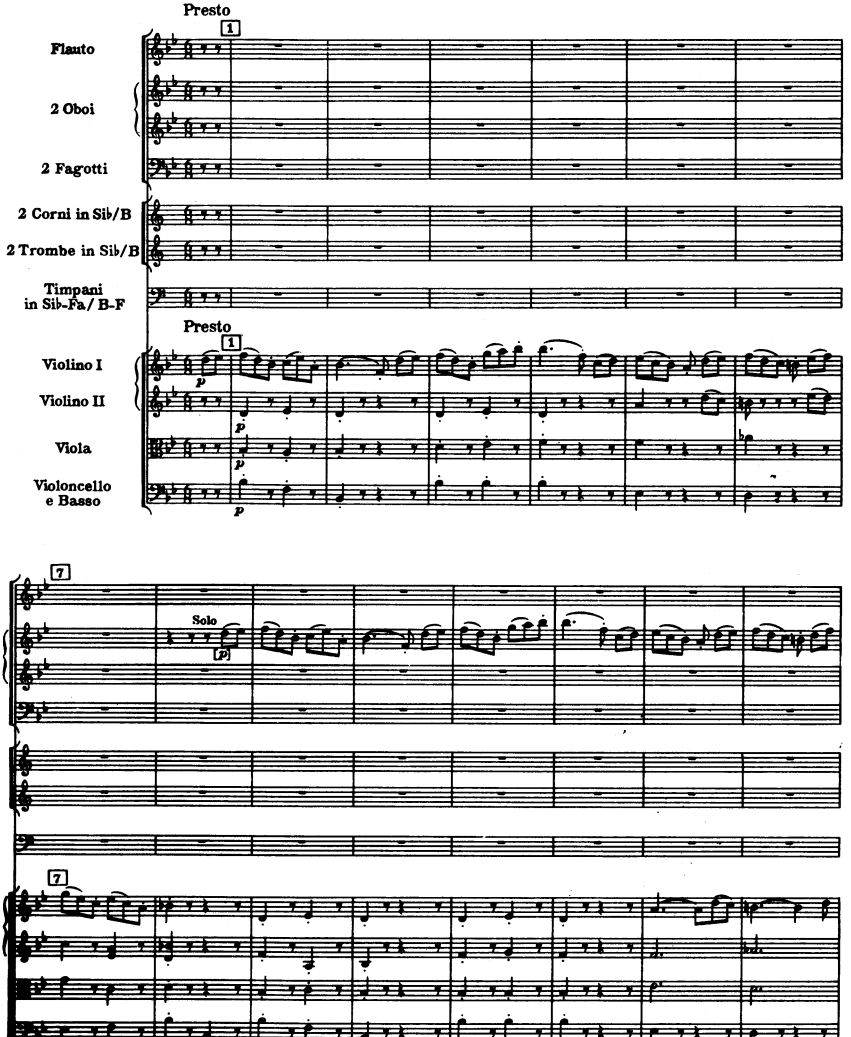

Trio
61
Solo
61
71
71

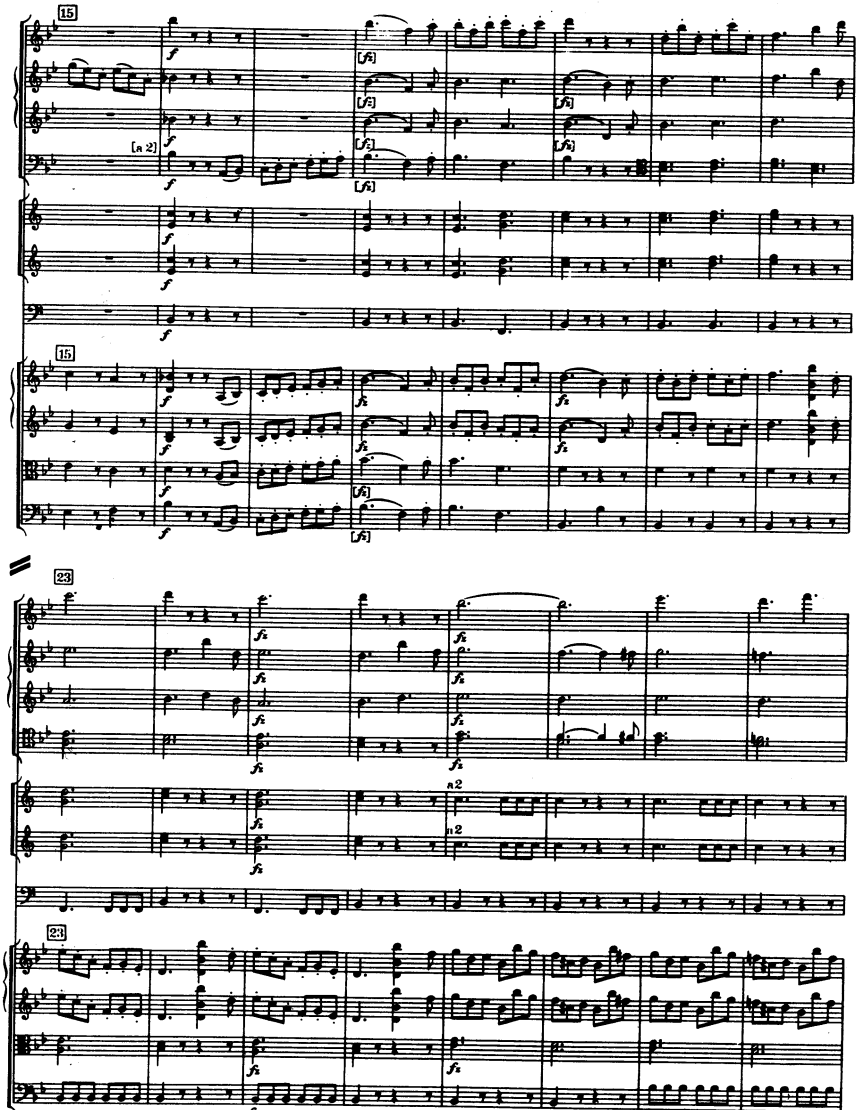

91
Solo
91
91
Menuet da capo
91
Menuet da capo

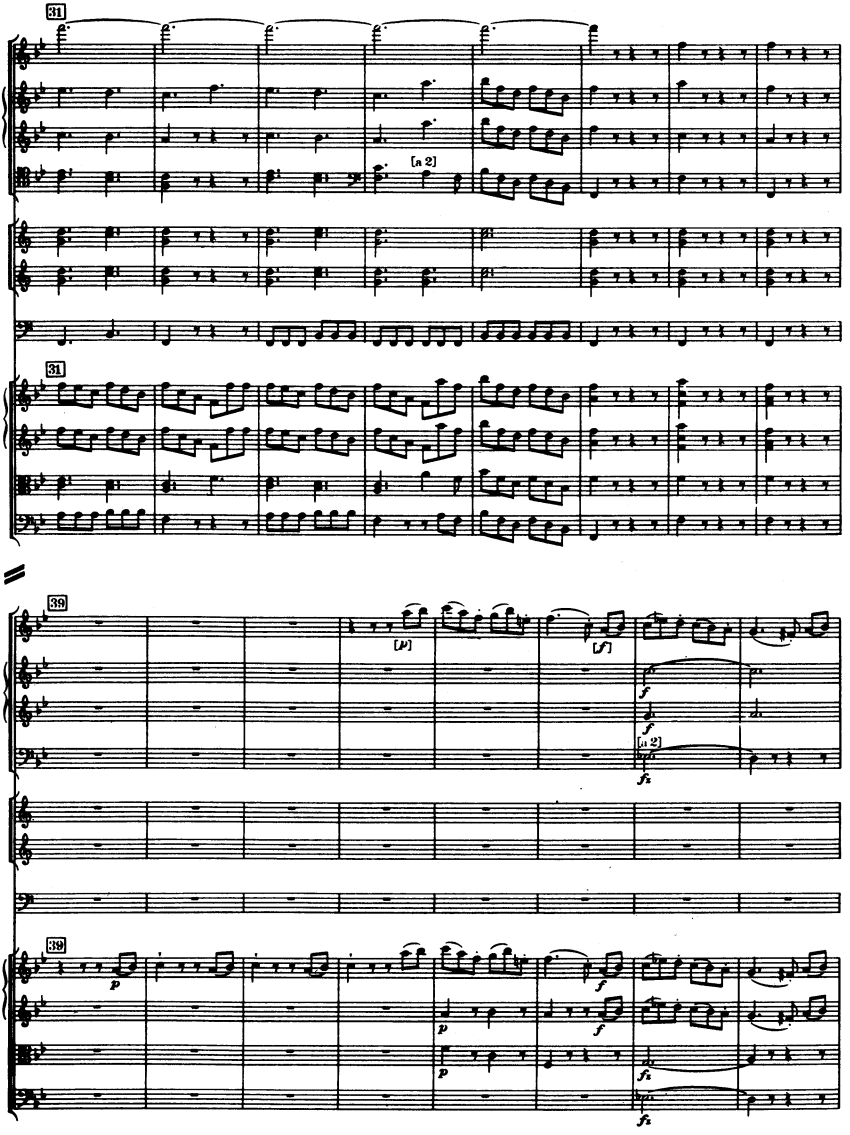
IV

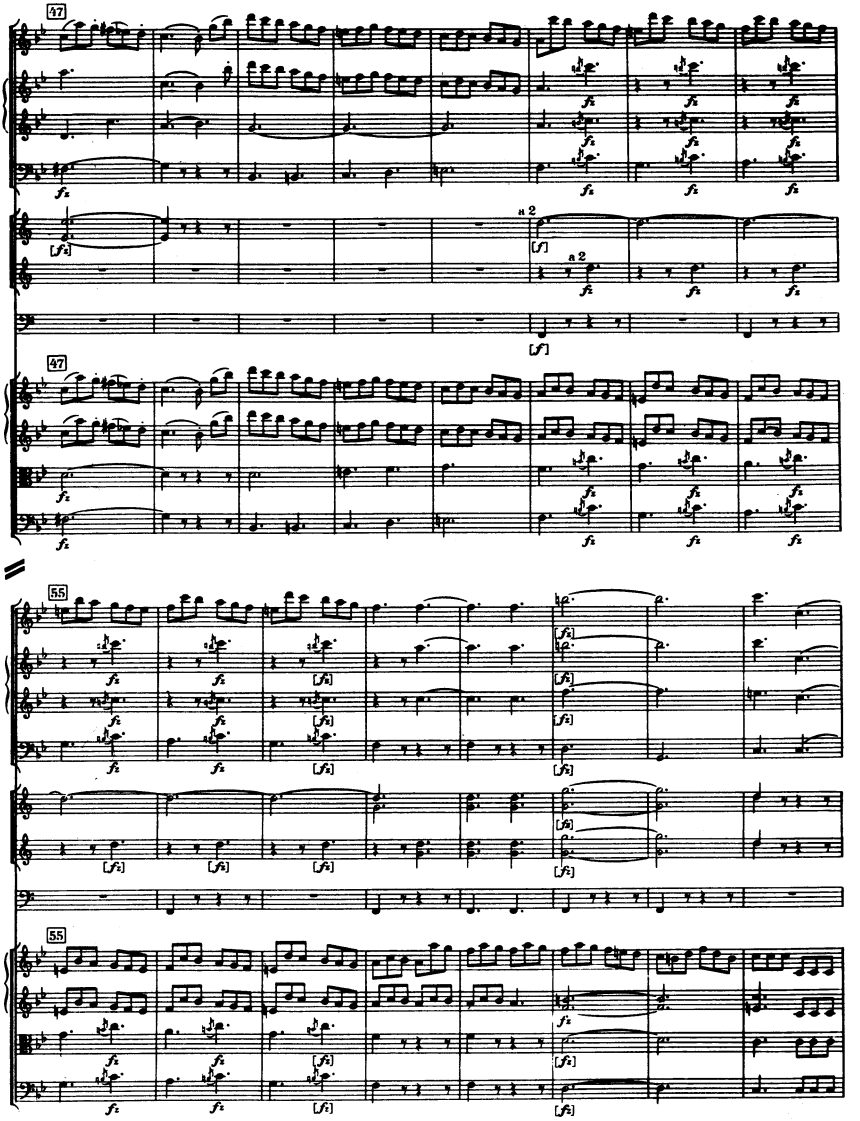
Finale

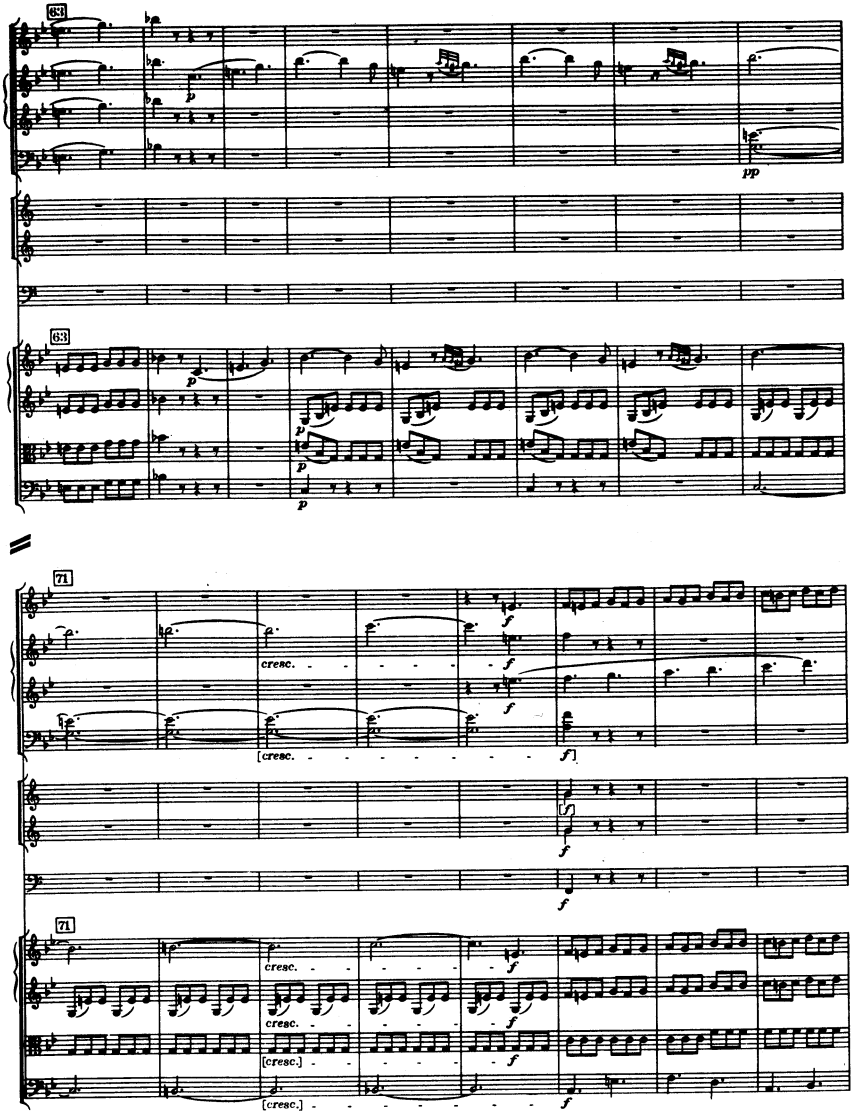
Presto

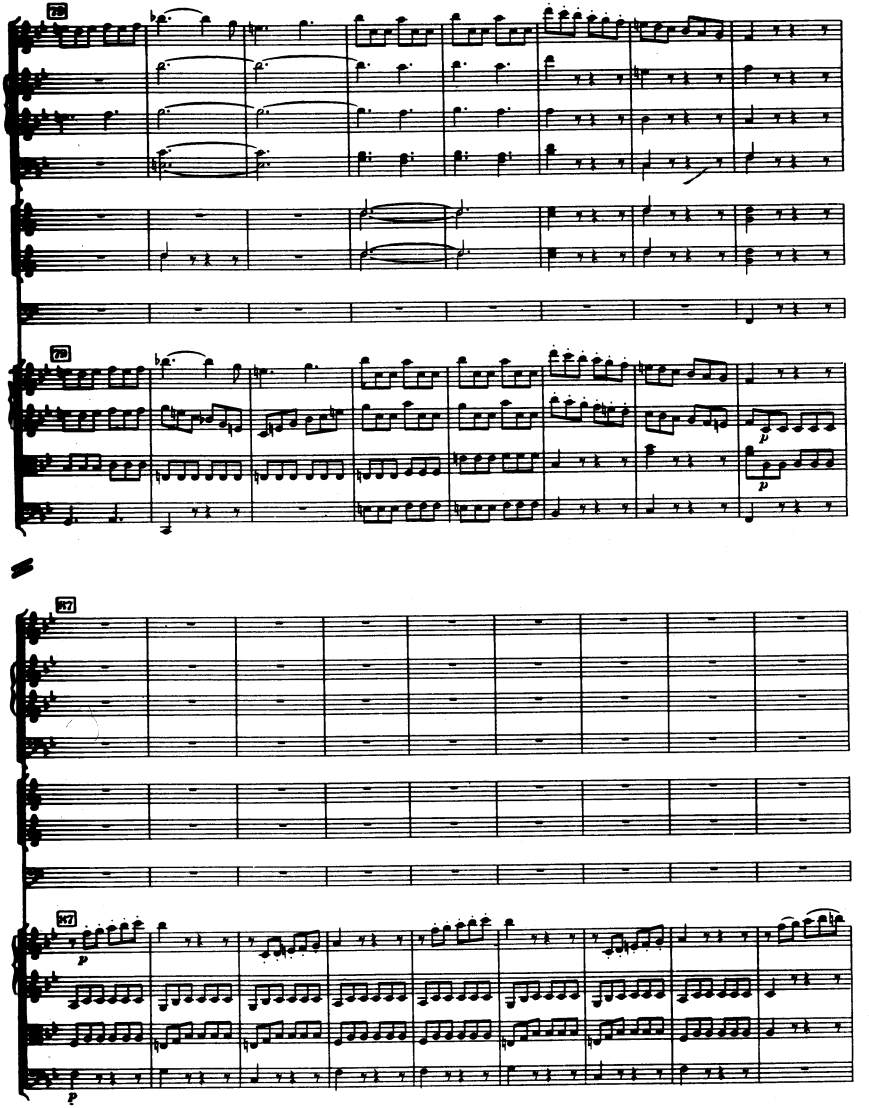


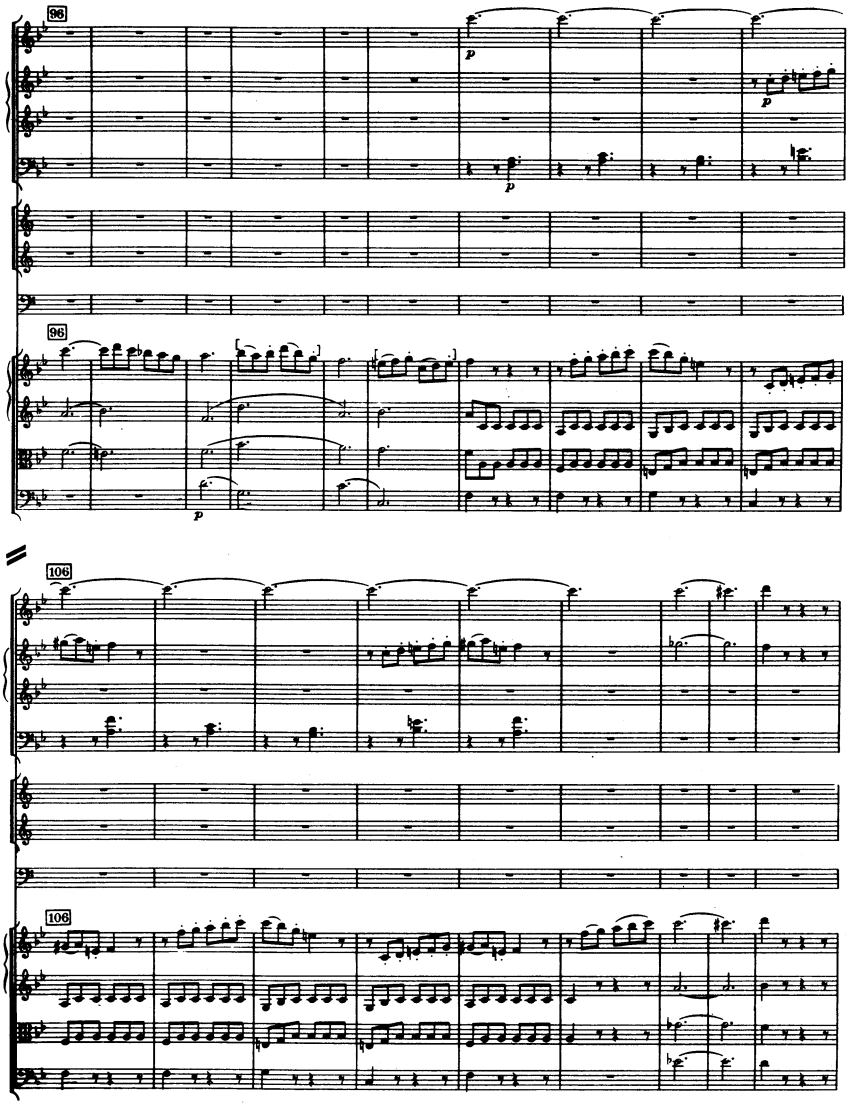

15
[a 2]
15
23
a2
23

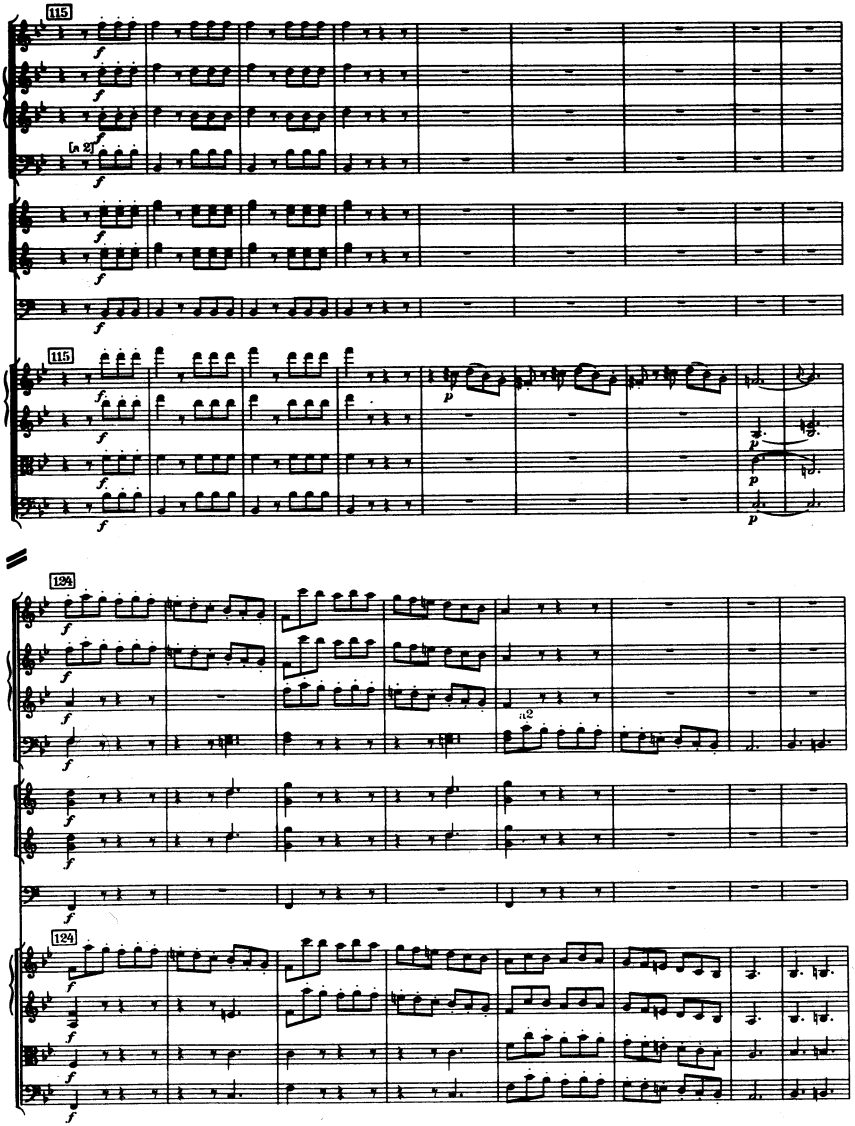

31
[a 2]
31
39
[p]
[f]
[a 2]
39

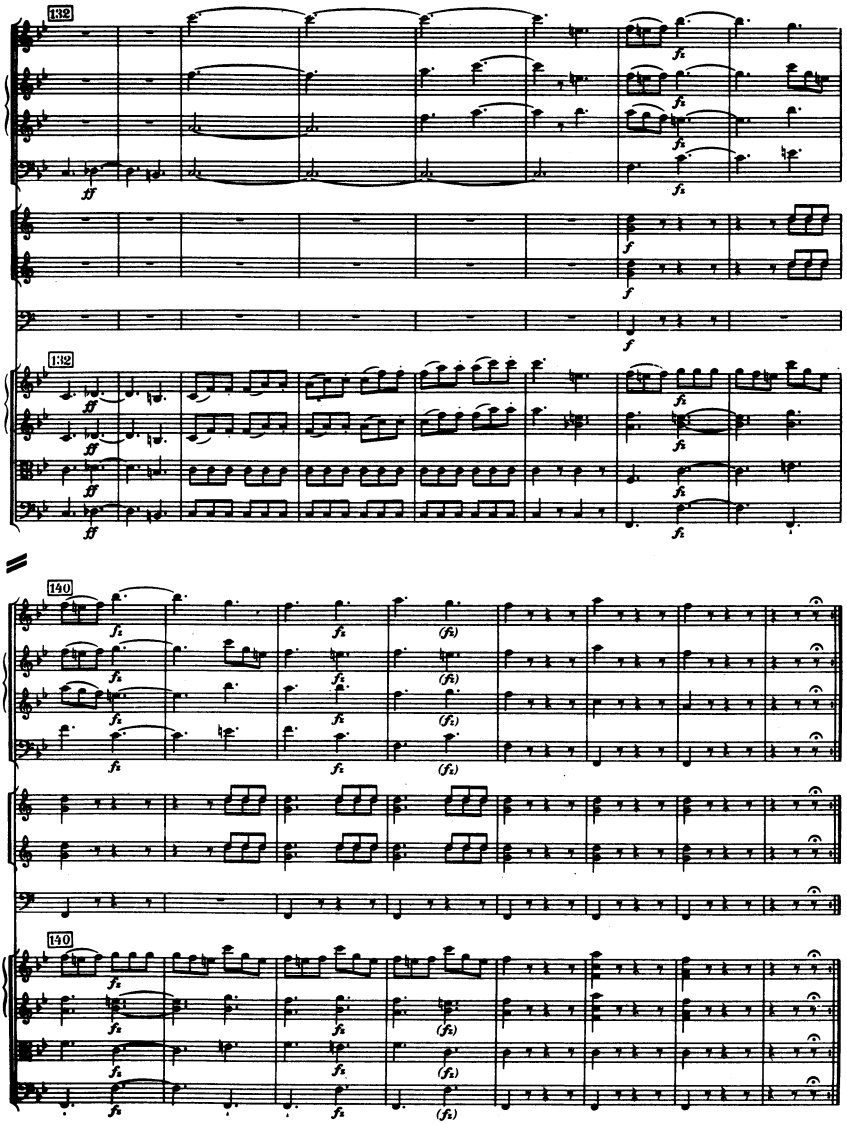

47
a 2
a 2
47
55
55


83
p
pp
83
p
p
p
71
cresc.
f
[cresc.
f]
71
cresc.
cresc.
[cresc.]
[cresc.]

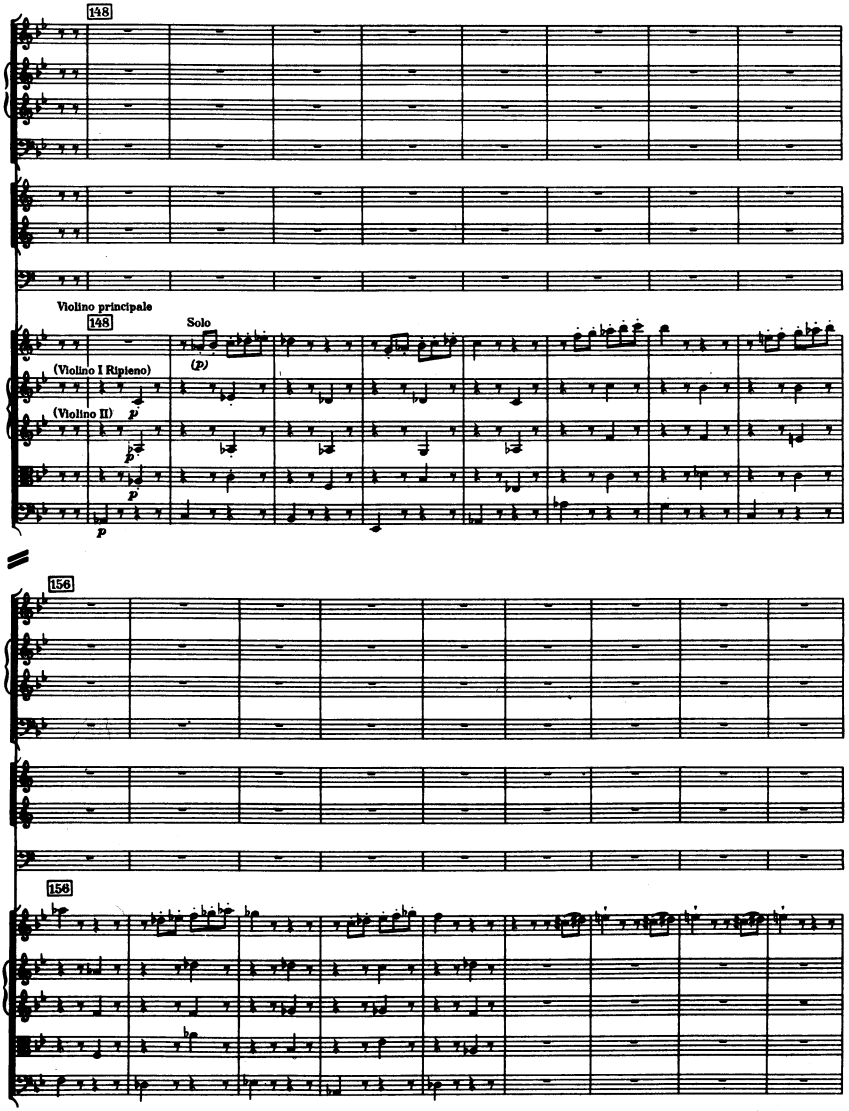

78
78
p
p
87
87
p
p

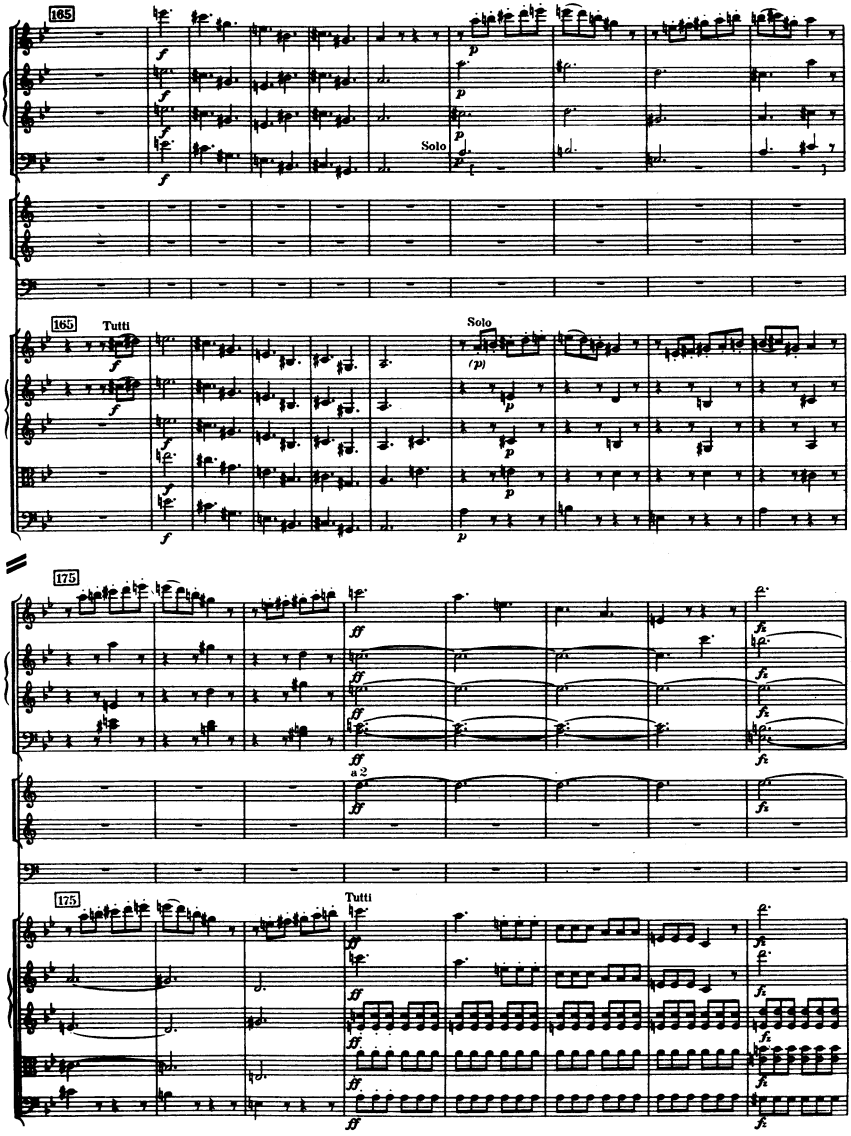

96
p
p
96
p
106
106

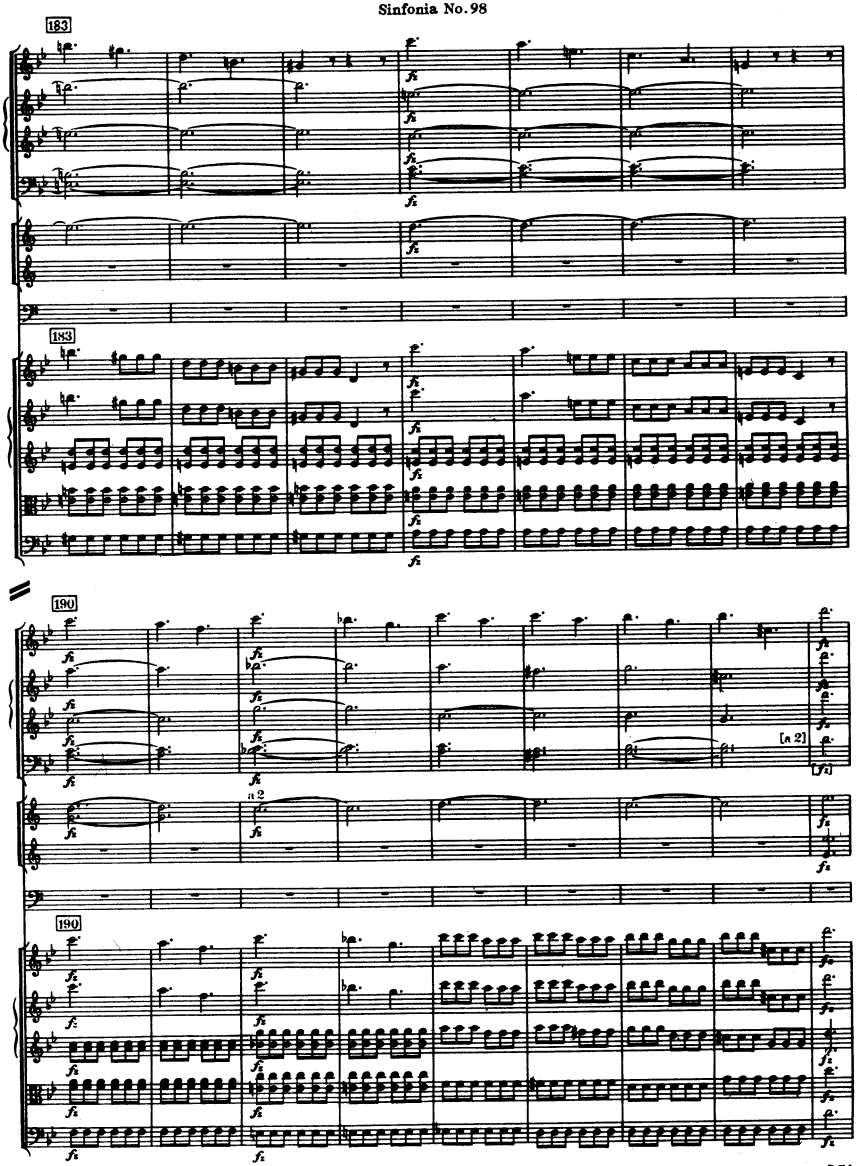

115
115
124
124

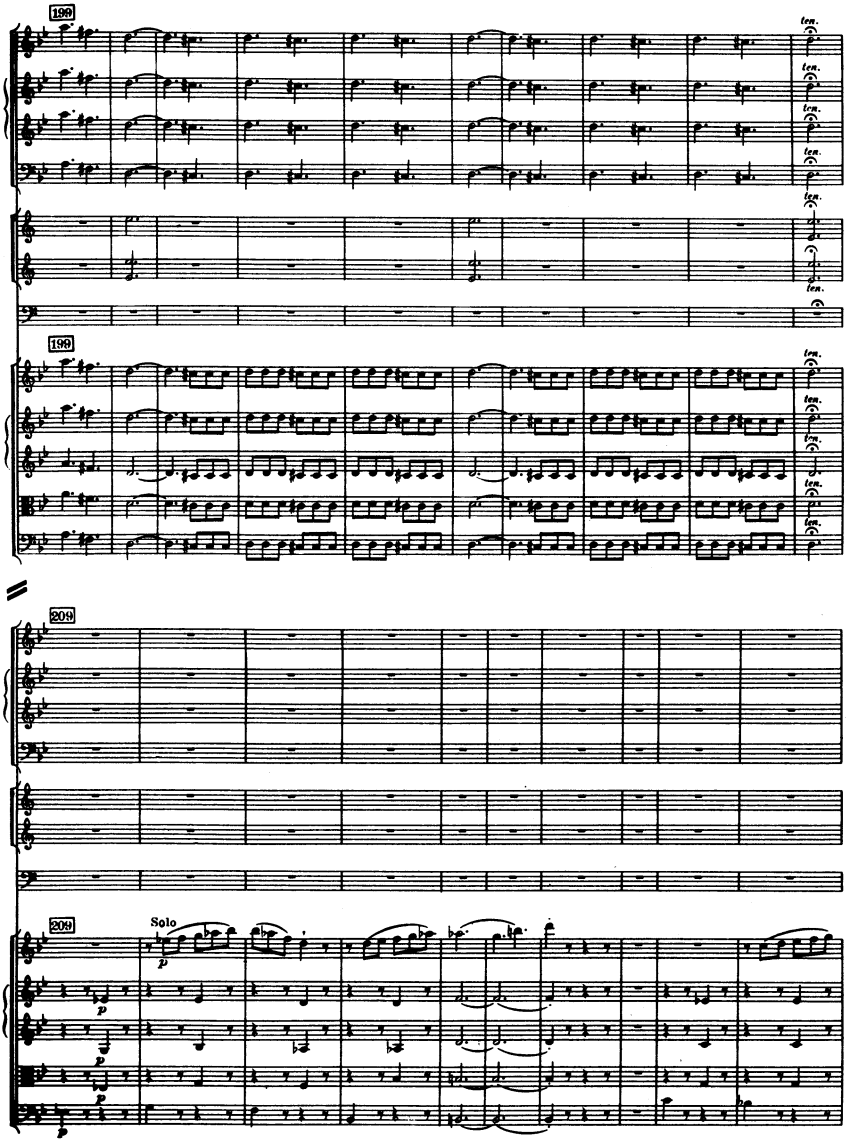


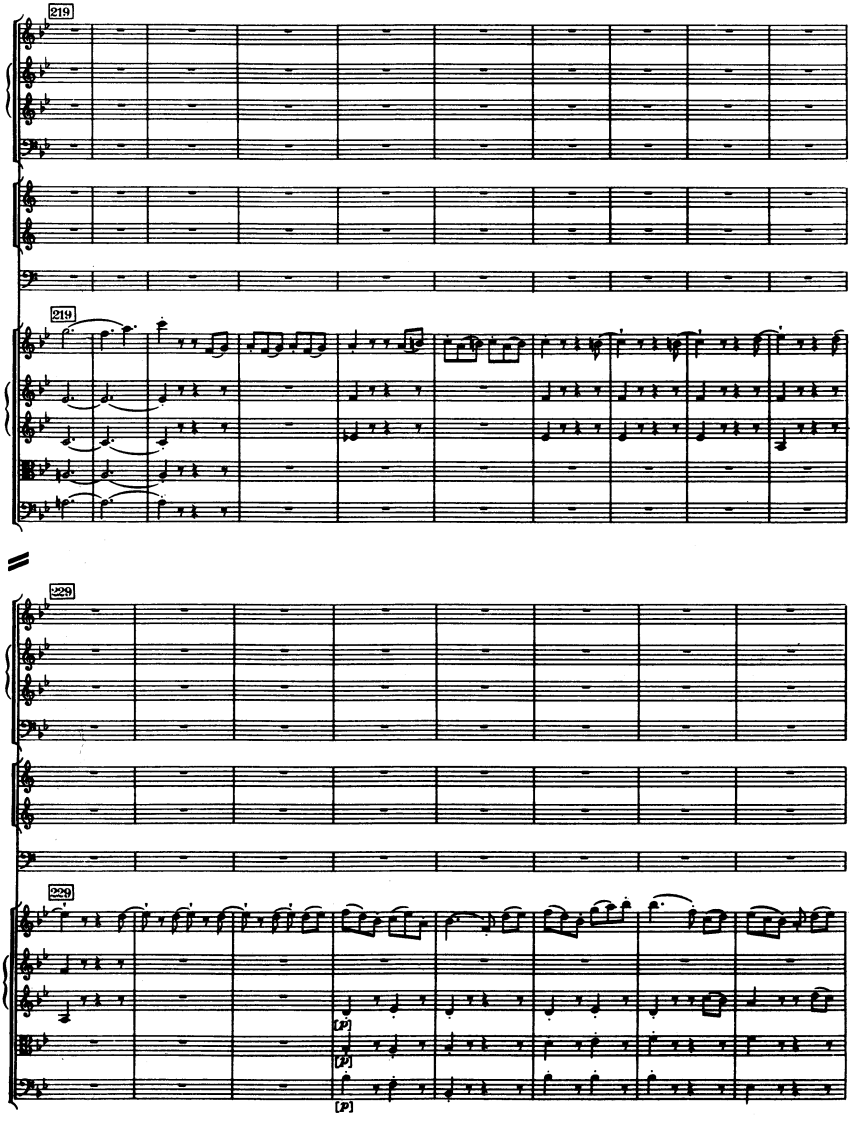
H.M.P. 79

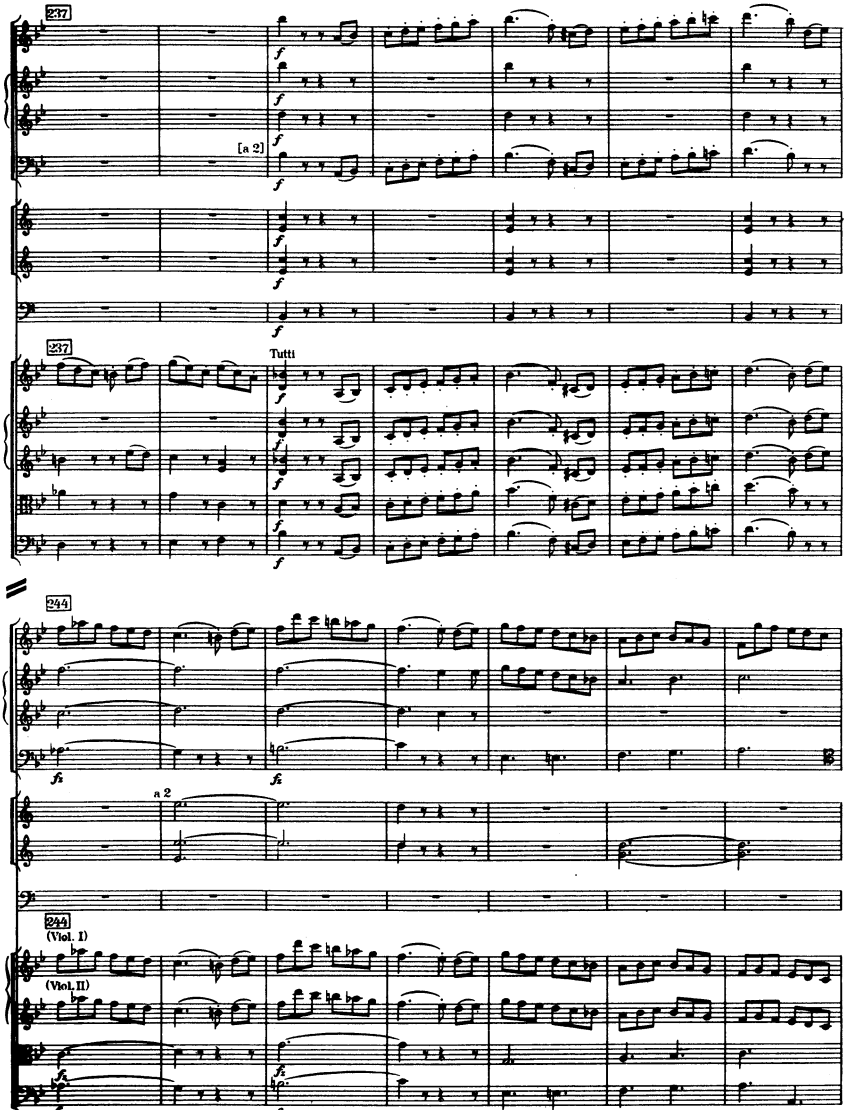

148
Violino principale
148
Solo
(p)
(Violino I Ripieno)
(Violino II)
p
p
p
p
156
158

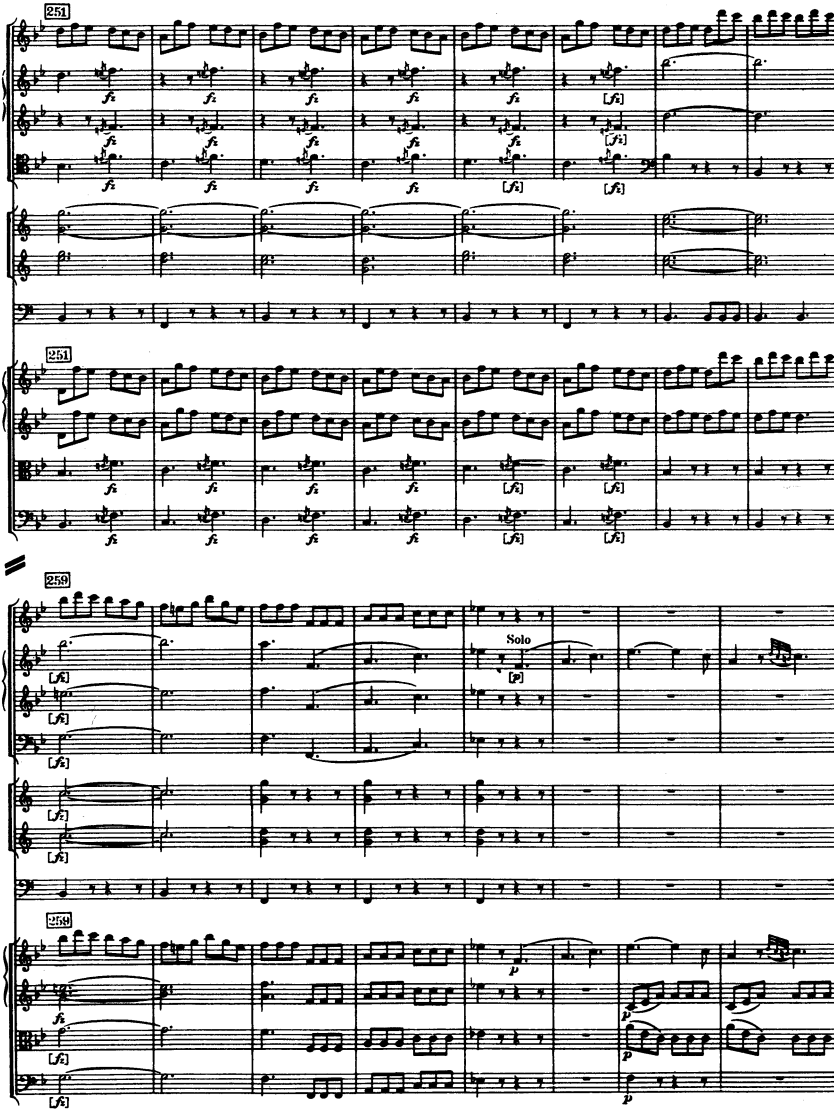

165
Solo
165
Tutti
Solo
175
a 2
175
Tutti

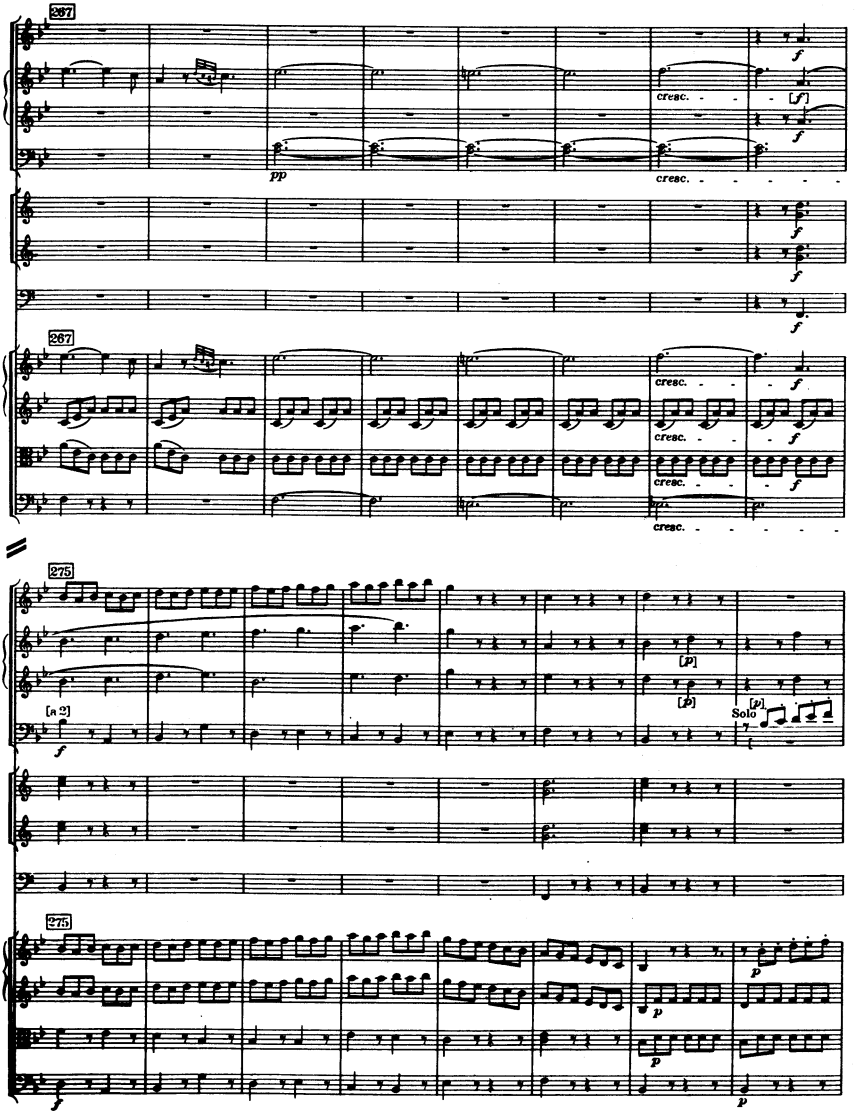

183
183
190
190
n 2
[n 2]

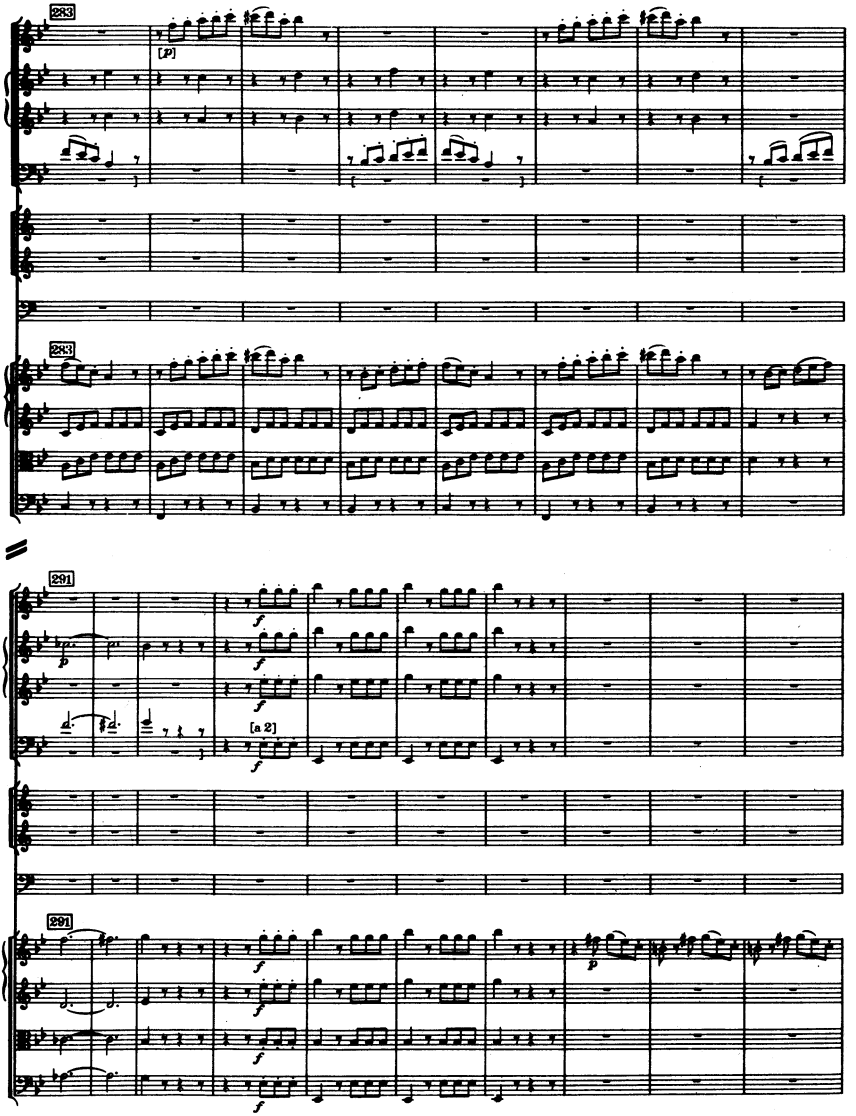

199
ten.
199
209
209
Solo
p

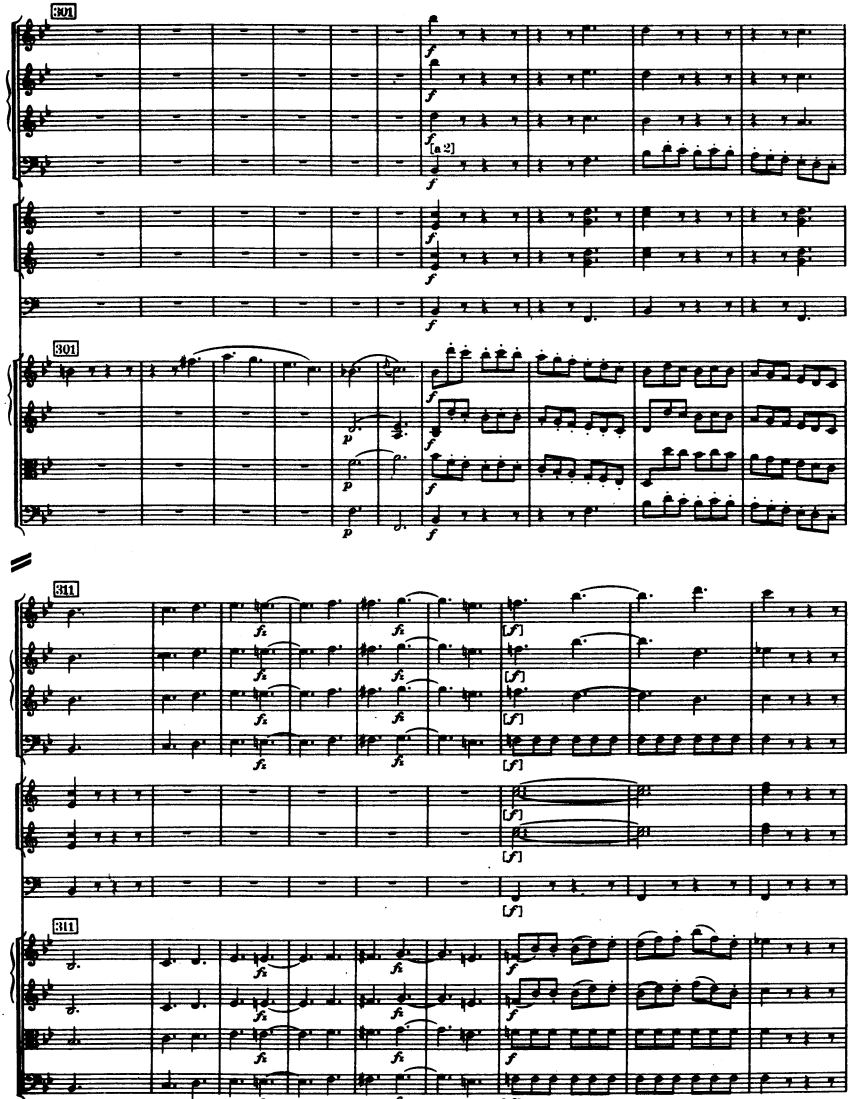

219
219
229
229
[P]
[P]
[P]

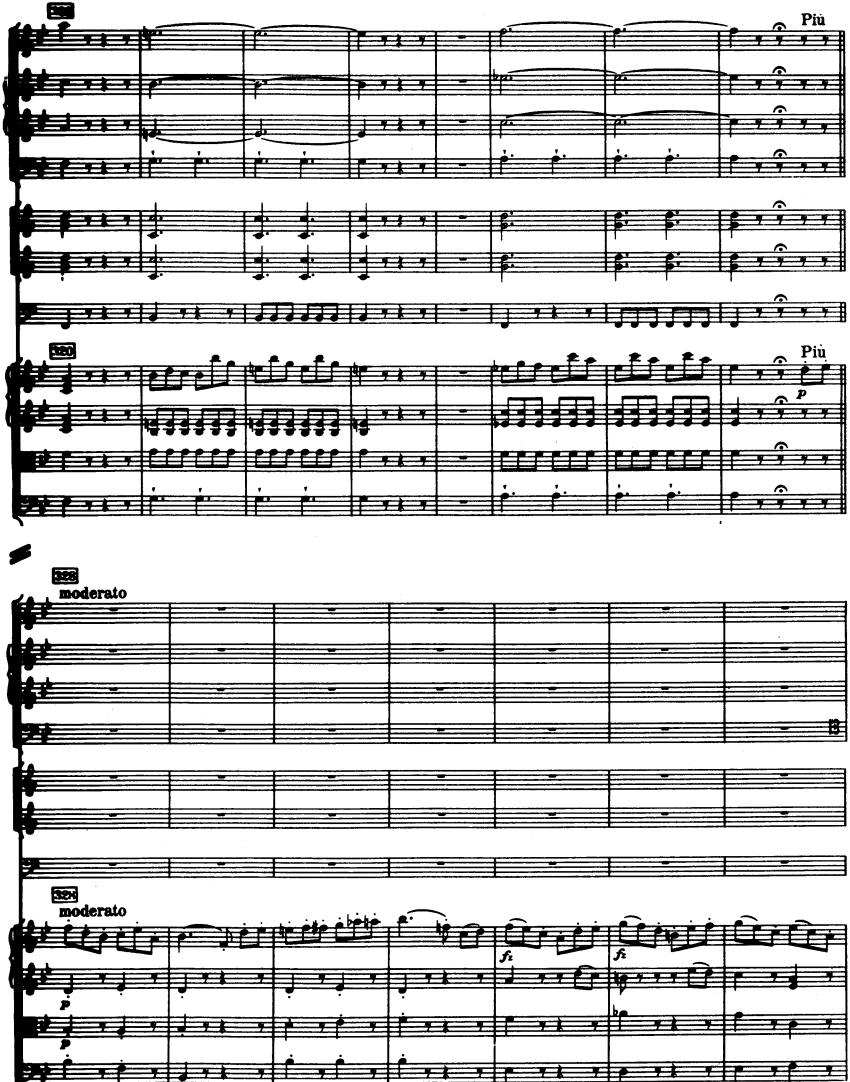

237
[a 2]
f
237
Tutti
244
fz
a 2
244
(Viol. I)
(Viol. II)

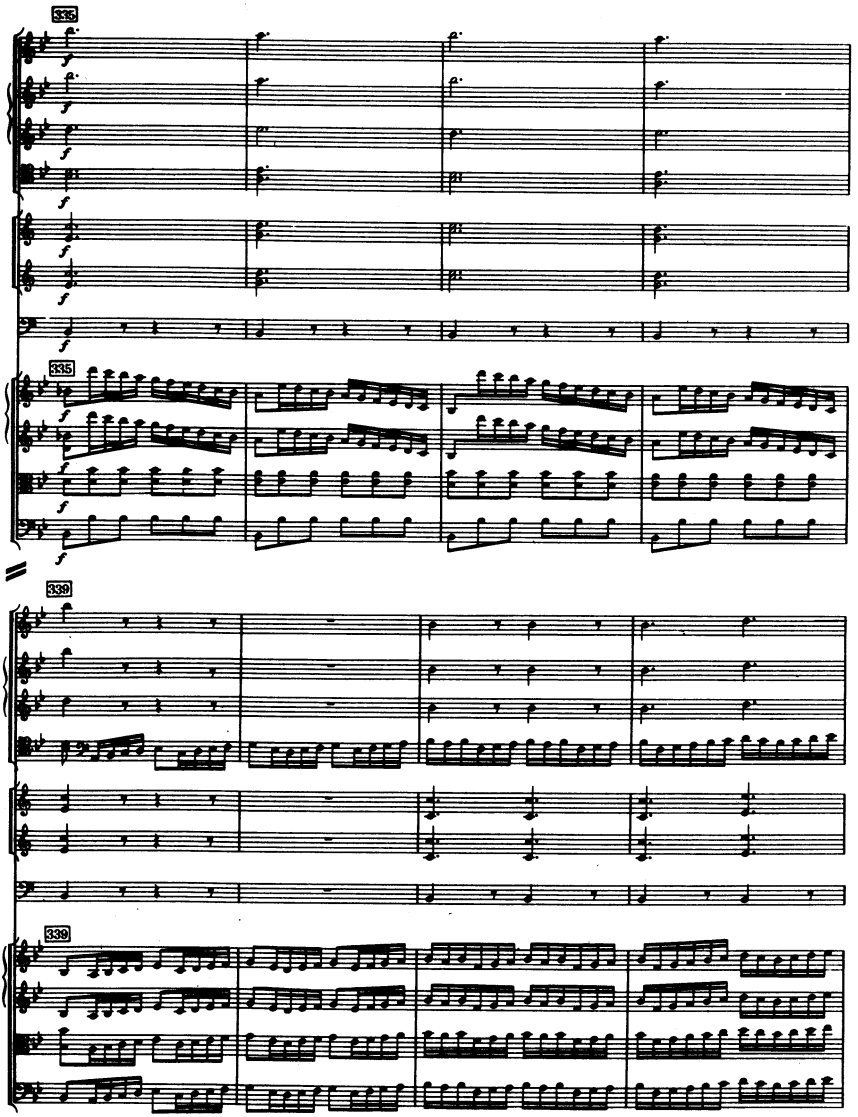

251
251
259
Solo
259

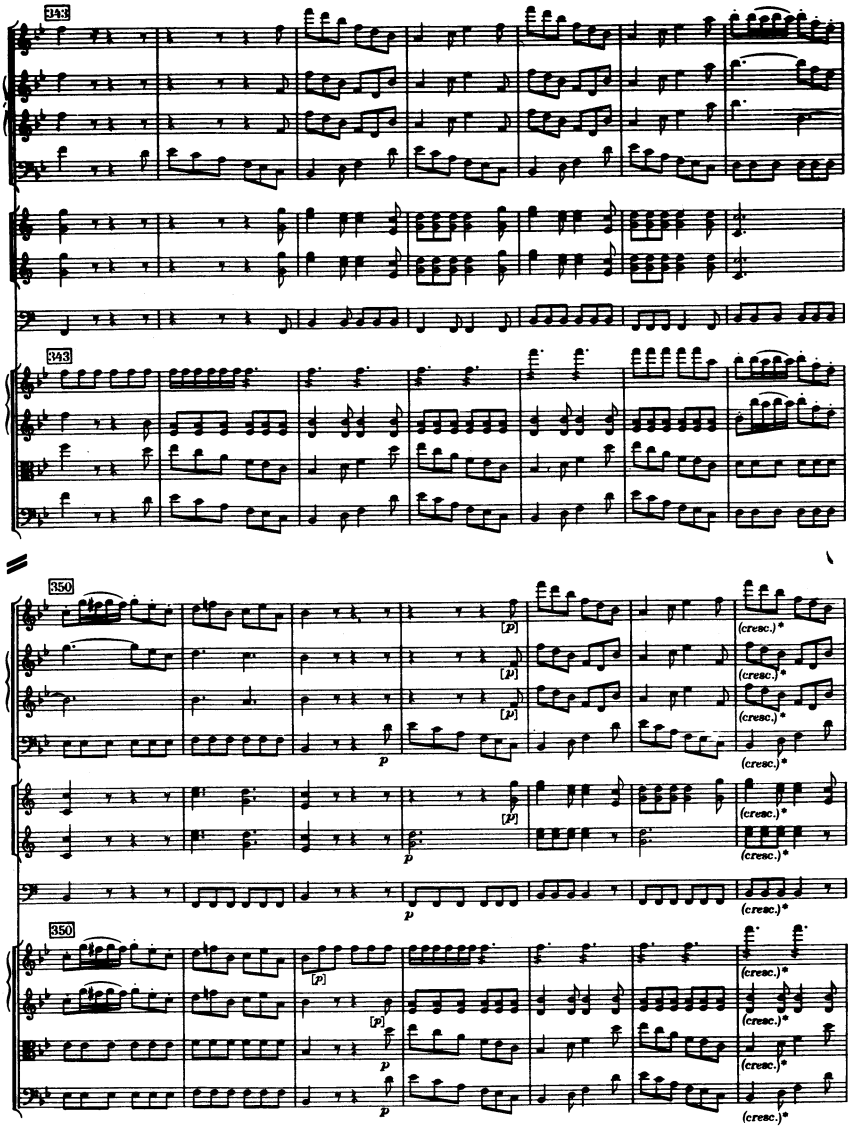

267
cresc.
[f]
267
275
[a 2]
[p]
Solo
275


283
[P]
283
291
[a 2]
291

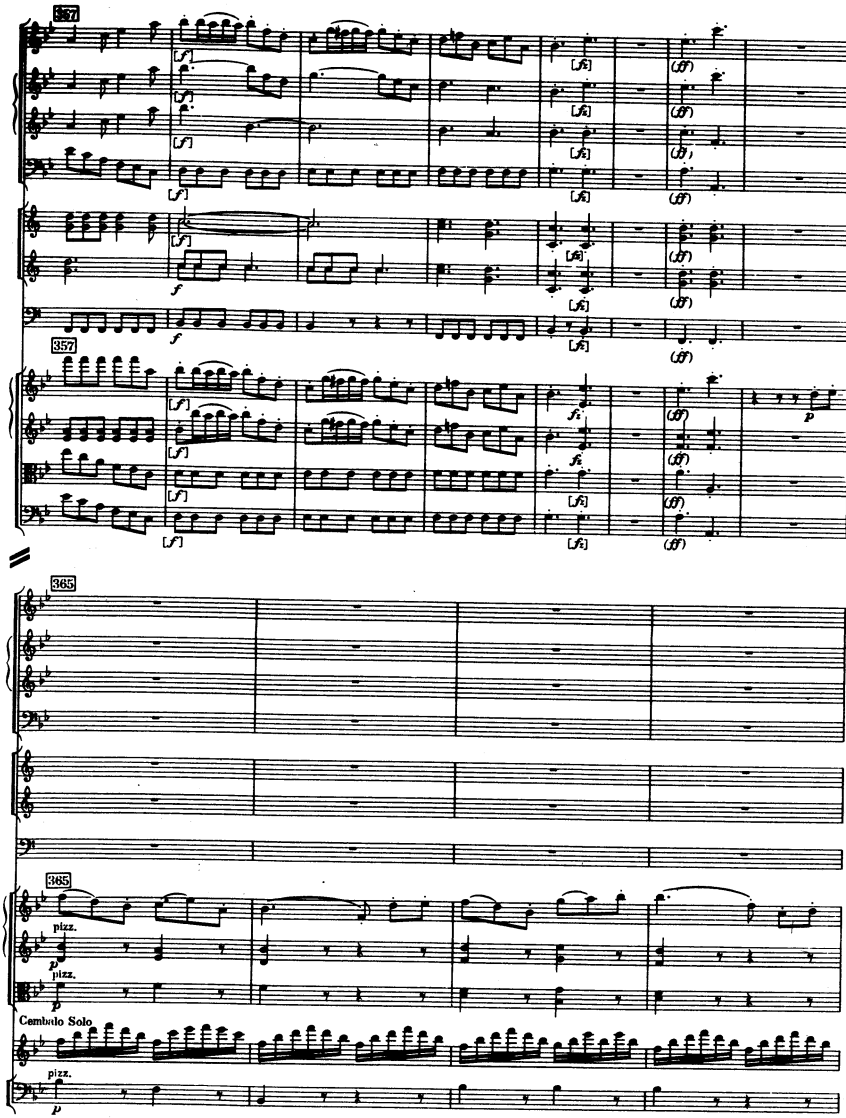

301
[a 2]
301
311
311

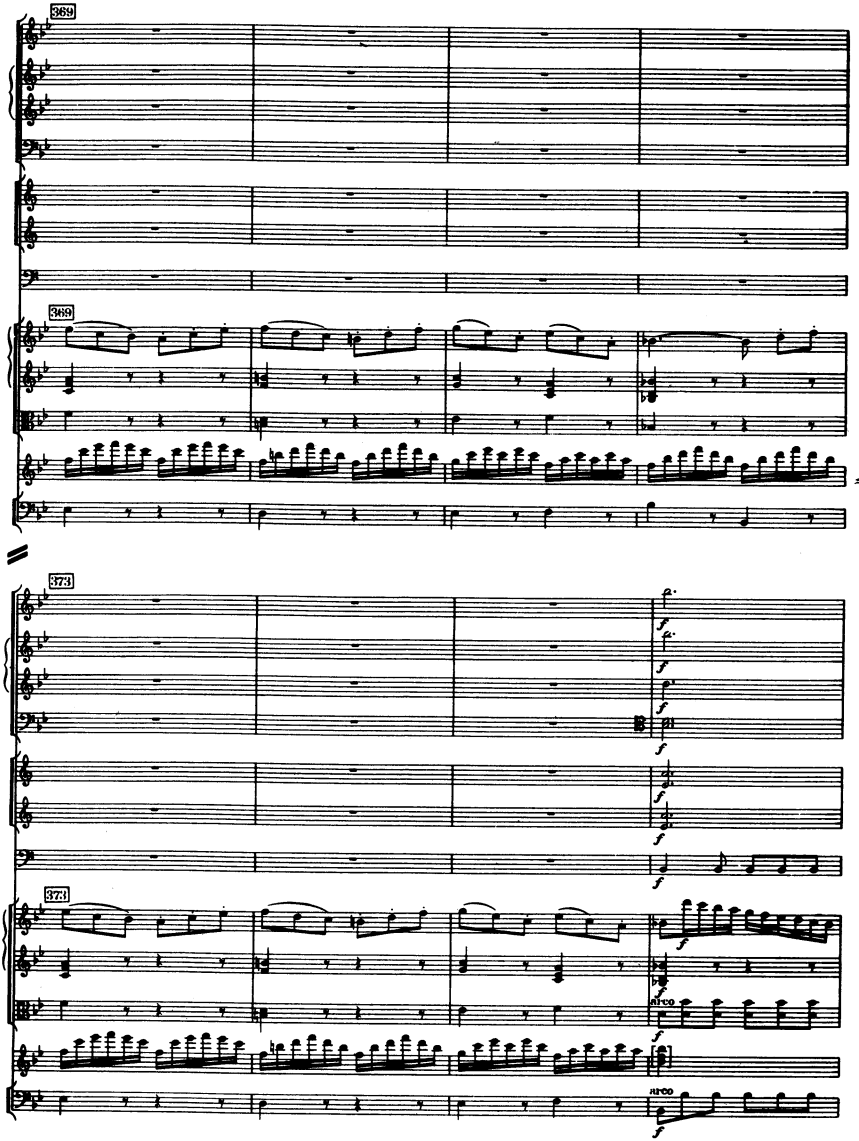

319
Più
320
Più
p
323
moderato
324
moderato
fz
fz
p
p
p

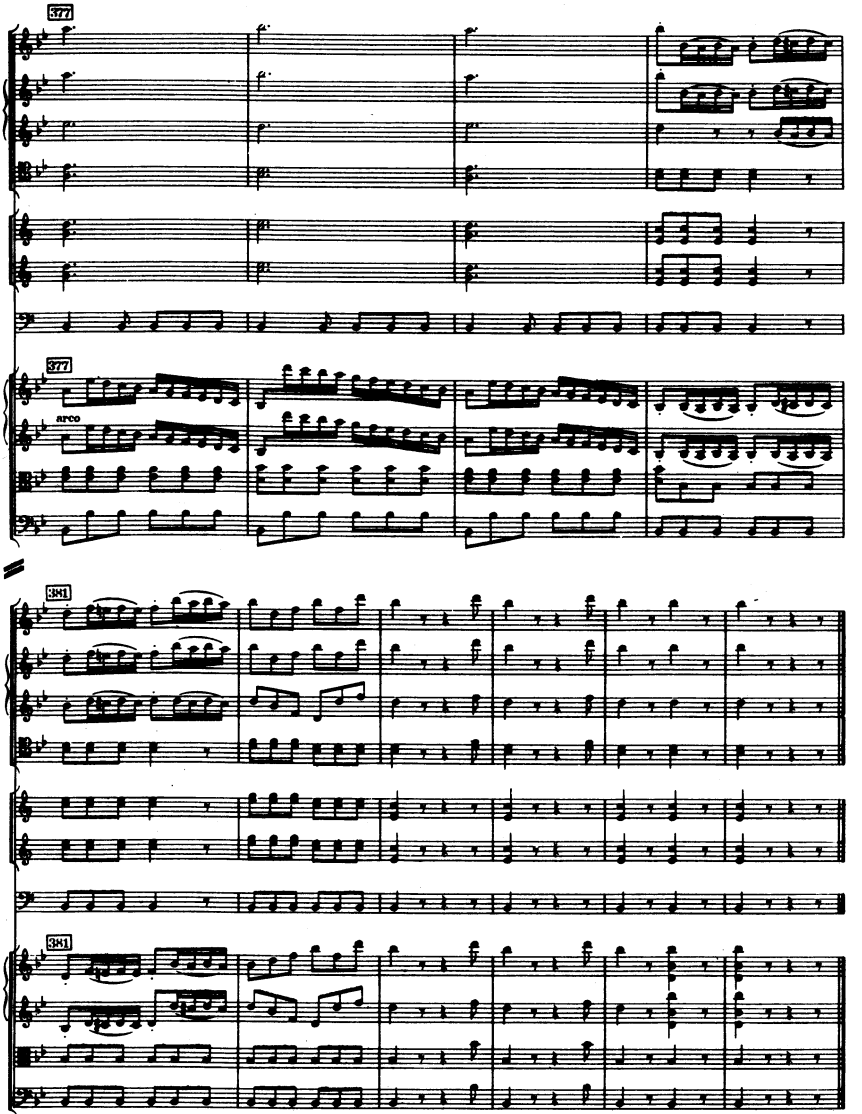

335
335
339
339



*cresc. bereits in Salomons Quintettversion
cresc. as early as Salomon's Quintet version


367
357
365
365
pizz.
pizz.
Cembalo Solo
pizz.


369
369
373
373
arco
arco



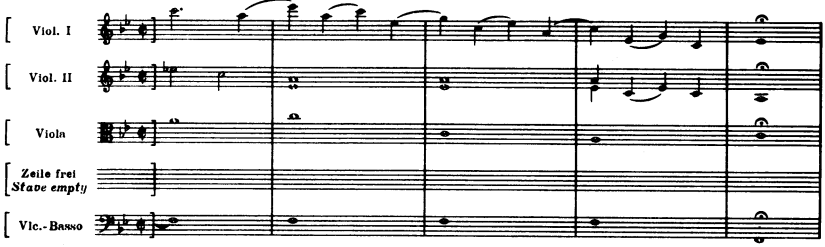
Fine Laus Deo

ANHANG IV / APPENDIX IV

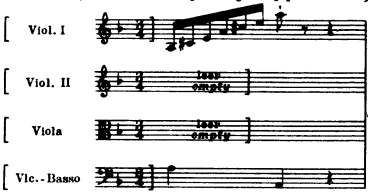
Sinfonia No. 98: geänderte Lesarten im Autograph
Sinfonia No. 98: cancelled versions in autograph

Joseph Haydn

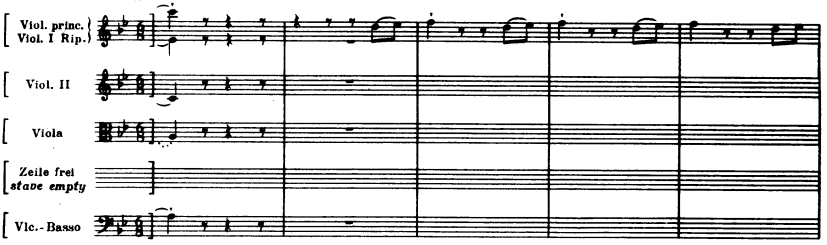
a) 1. Satz, T. 287 ff.
first movt., bars 287 ff.



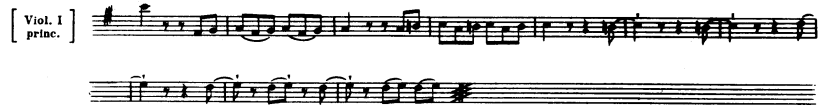
b) 2. Satz, statt T. 46/8 hatte Haydn ursprünglich geplant:
2nd movt., for bars 46/8 Haydn originally planned the following:



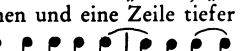
c) 4. Satz, T. 221 ff.
4th movt., bars 221 ff.



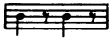
d) Skizze für 221 ff. (Aut. letzte Seite [81]) – nur die eine Zeile beschrieben.
Sketch for 221 ff. (Aut. last page [81]) – only the one stave filled in.



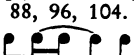
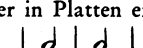
Während der Drucklegung dieses Bandes (Sommer 1965) gelang es uns endlich, ein Exemplar der Birchall-Ausgabe von Sinfonia 94 ausfindig zu machen; die Platten sind am Fußende mit „Haydns Overe Surprize" bezeichnet. Es war in den Besitz der Henry Watson Music Library in Manchester gelangt, von deren Büro wir einen Mikrofilm erhielten. Als der Film eintraf, war die Partitur allerdings bereits gedruckt und ein Einarbeiten der abweichenden Lesarten in Form von Fußnoten nicht mehr möglich. Wir bringen deshalb an dieser Stelle ein kurzes Verzeichnis der bedeutsamen Differenzen (oder auch Entsprechungen zu unserem Text und ähnliches), von denen wir glauben, daß sie sowohl für Forscher wie für Interpreten von Interesse sein könnten.

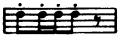
Satz I: 3: V. I Bogen von 1. zu 3. Note. 12: Holzbläser cresc.-Zeichen. 14/15: Cor. I (nicht II) gebunden. 16: *fp* statt *fz*. 19: V. I = unsere Part. (nicht AUT), ebenso in 20 letzte 3 Noten gebunden (detto V. II); V. II kein *fz p* hier oder 156 und stacc. statt Bogen in 19, 156. 21: Fag. = Vc.-B., ebenso 141, 158. 21, 158: V. II 1. Note h. 30: V. II kein *fz*. 42: V. II letzte 3 Noten gebunden. 48: *fz* hier. 49/50: Cor. I gebunden. 50/51: Ob. I gebunden, kein *fz* 51/52. 58: V. II letzte 2 Noten gebunden. 59/61: V. I Bögen 4 + 2 stacc. 62: V. I ebenfalls *sf*. 62/63: Cor. gebunden, ebenso I 65/66, 78/79. 63: *sf* auf 1. Note; offenkundig später ergänzt, denn Fag., Takt 62 hat Haydns *fz*, während Takt 63 Salomons (typisches) *sf* hat. 64/65, 182/83: V. I, II und Fl. keine Bögen; Ob. II gebunden. 66, etc.: Str. Eintritt *p*. 69: V. II hat *fz*, *p* 2 Noten später. 70: V. I *p* hier, letzte 6 Noten Bogen und 3 stacc., ebenso 71. 72: Fl. „Solo", „Unis" Mitte 74. 72/73: Fl., V. I keine Phras. 72/74: Ob. II gebunden, ebenso 75/77. 80/81, 82/83, 87/88, 89/90, 229/30, 231/32, 236/37, 238/39: V. II Bogen über Taktstrich. 80, 82: V. I Bogen über ganzen Takt (kein Vorschlag), ebenso 87, 89 (hier mit Fl.). 81, 230: V. II, Va., Vc. letzte 3 Noten gebunden. 82/83: Basso gebunden. 86: V. I letzte 3 Noten gebunden. Fl. hier „Solo", „Unis" sollte 99 sein, ist nach 100 verrutscht, wurde gestrichen und eine Zeile tiefer versetzt, wo es in der Mitte von 111 landete. 96f.: V. I  ; Bögen auch in Fl., Ob. I, V. II; ebenso 245f. 108 (Auftakt): Ob. I „dol" — vermutlich falsch gelesen, statt „Solo", detto 235. 112: Bläser erste 3 Noten gebunden, kein stacc. 115/16, 117/18: Ob. I (nicht II) gebunden. 115/18: V. I Bogen (überzeugend). 119/20: V. II über Taktstrich gebunden. 119/23: V. I durchwegs, kein ♯ vor g in 123. 126, 128, 130: Cor. (wahrsch. Trpt.), Timp. *p*. 131/34: Timp. zunächst A, auf Platte in G geändert (131/32) und d (133/34). 133: Ob. II = I. 154: Fl. „Solo", „Unis" 159. 160: Cor. II 1. Note c', nicht e' wie AUT. 167: V. II zuerst = AUT, später auf Platte in unsere Lesart abgeändert. 177/78: Str. erste 2 Noten, letzte 3 Noten gebunden. 178/79: Cor. gebunden. 179: Str. gebunden wie 180. 179/80: Ob. I, II gebunden. 181/82: eingeklammerte *fz* hier, ebenso Cor. 182. 183ff.: *fz* etc. wie in DE (Einsätze jedoch *p*). 190/91: Ob. II gebunden. 191: V. I erste Takthälfte ebenso Phras. mit Bogen + 2 stacc. 191/93: Cor. gebunden. 193: Ob. I kein Bogen. 196/97: Fag., Va., Vc.-B. erste 3 Noten jedes Taktes gebunden, kein stacc.; 198 tiefe Str. Phras. wie V. 195, 198: V. II Sechzehntel gebunden. 199: allgemein

p, *f* in 200; Fl. „Solo", „Unis" in 204 (vermutlich 210 gemeint); Cor., Timp. *pp*. 200/1: V. I gebunden, ebenso Ob. II. 201: eingeklammertes *fz* hier. 203: Ob. II letzte 3 Noten gebunden. 215: Cor. *pp*, ebenso 236, 238. 218/19: statt *fz* hat V. I wie vorher. 222: Fl. „Solo", ebenso 242; „Unis" 249. 228: V. II erste 3 Noten gebunden (nicht 79!). 229, 231, 236, 238: V. I Bogen über ganzen Takt, ebenso Ob. 236, 238. 241: Vc.-B.



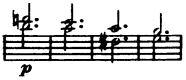
(mit pizz. vielleicht bessere Lesart); die Platte dürfte aber ursprünglich unsere Lesart gehabt haben.

Satz II: 1: kein „semplice". 1—8: Va. = Part. (d. h. DE). 9: kein *pp*. 16: Ob. I, II, Fag., Cor. *ff*. 25: Fl. „Solo", „Unis" 33, „Solo" 38, „Unis" 49. 33: *ff* statt *f* (außer Fag., Cor., Timp.). 39: V. I *fz* auf 5. Note. 49 *ff* (außer Fag.). 54: V. I *ten.* hier, ebenso I, II 86, 88, 96, 104. 55: Str. Sechzehntel gebunden. 57ff.: V. I, II 2. Takthälfte Bogen  oder Bogen über ganze Figur (hauptsächlich V. I), ebenso durchwegs in beiden Hälften von 61/63, erste Hälfte 64, zweite Hälfte 65 und 67, wo Bogen, falls er akzeptiert wird, auf der 2. Note jeder Gruppe beginnen muß. 60/61: Fl. gebunden, detto Ob. 61/62, 63/64. 61/63: Ob. I keine Bögen. 63/64: Va. gebunden. 65/70: Cor. I, II Pausen. 66: Ob. II 3. Note ♮ a'; AUT c" etwas zu tief, deshalb DE h' (!); 67 Ob. II BIR letzte Note d". 69: Holzbläser Skala gebunden wie in V. I. 70: V. I gebunden, ebenso letzte 3 Noten 72. 76, 78, 80: Ob. I *ten.* hier. 82: Ob. I gebunden, 88 *fz*. 87/88: Ob. II taktweise gebunden. 93, 101: Fl. ein Bogen über alle 4 Noten. 96, 104: Fl., Ob. I Bogen 3.—5. Note. 107: Fl. „Unis", Ob. I und Fag. *ff*. 107/8: V. I nur *f* und stacc. (keine Bögen), detto 112/13; jedoch 135/36 unsere Phras.; 135 unklar, ob f oder fis, ♯ möglicherweise später in Platten ergänzt. 109: Timp. hier Pausen. 115: kein *pp*, Phras. 115 ff. Va.  und Bogen 152/53. 118: V. I, II letzte 4 Noten 2 + 2 gebunden, Va. letzte Takthälfte Viertelnote g wie Vc.-B. mit „ten". Fag., Vc.-B. „ten" auf Viertelnote. 121: Str. Sechzehntel 2 + 2 gebunden (auch Va.), in V. II letzte 4 Noten ein Bogen (soll wahrscheinlich ebenfalls 2 + 2 sein). 131: Ob., Cor. *ff*. 134: Ob. I

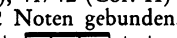
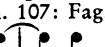
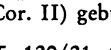


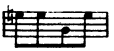
(siehe Ob. II); Fag. Sechzehntel gebunden. 136: Fl. Viertelnote „ten"; Timp. 4 Achtel c (siehe oben, Anmerkungen). 138: V. II, Va. *ff* (überzeugend). 142: V. I hat eingeklammertes c". Timp. kein *tr* (oder anderes Zeichen für Paukenwirbel). 145: Fag. *p*, jedoch „Solo" mit Tinte (Zeichenstift?) ergänzt. Cor. I *pp* (II *p*), Cor. I, II 148/49 gebunden. 147 ff.: Str. hier alle Bindungen und Bögen. 149: Ob. I, Fag., Vc.-B. *pp;* Fl. „Solo" eine Zeile tiefer gerutscht, wo es im 1. Takt von III aufscheint (!). 151, 153: *ten.* hier. 153: V. I, II, Ob. II, Cor. *pp*.

Satz III: Auftakt zu 1, 5 etc. gebunden (nicht Fag., außer 40). 3 (V. I, Fl.), 43 (V. I) , jedoch Fag. Takt 3 = unsere Part. 7: Fag. erste 2 Noten gebunden. 8: Fl. „Solo", „Unis" 13. 9/10: V. II *p* nur in 9 (kein *fz*). 9 ff.: Appoggiatura als Sechzehntel geschrieben, ebenso 53 ff. (einige in der Fl. als Achtel). 12: Va., Vc.-B. Bogen über alle 3 Noten. 13, 15: V. I *tr* statt gekreuztem Doppelschlag. 16: Fag., Va., Vc.-B. erste 2 Noten gebunden. 17: Fl. kein Bogen; V. I, II, Va. gebunden. 19 ff.: Str. haben unsere (ergänzte) Phras., außer wo vermerkt, siehe oben, Anmerkungen. 38: Fl. „Solo", „Unis" in 40; Ob. II 38 *p* (nicht Fl.). 43/44: Va. = 3/4. 48: Timp. kein Wirbelzeichen. 53: Ob. I, Cor. I Bogen über alle 3 Noten; Ob. II, V. II kein stacc. 54: Fl. „Solo" und „dol.", „Unis" 59. 54 ff.: Va. gebunden 54/55, 57/58. 55/58: Fag.

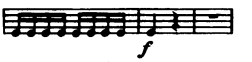


56: V. I kein *f* oder *fz*. Auftakt zu 62: Fag. „Solo" und „dol." 65, 56: Fag., V. I ein Bogen für 4 Achtel, jedoch 75 V. I 2 + 2; 84, 87: Fag., V. I detto. 67: Fag., V. I ein Bogen für 6 Achtel. 72/74: V. I keine Phras. 87/88: V. I über Taktstrich gebunden.

Satz IV: teilweise „Allegro molto". 3, 7, etc.: nirgends stacc. unter Bogen. 5/6: V. II über Takt gebunden. 17/18, 19/20, 192/93: V. I Bogen über Taktstrich; 193 Sechzehntel gebunden. 17 etc.: Va. über Taktstrich gebunden, ebenso 191/94 (detto Vc.-B. 191/93). 24/25: V. II, Va. gebunden, ebenso Va. 197/98. 26/27: V. I kein Bogen über Sechzehntel. 27: Va. gebunden, ebenso 28 (alle 3 Noten); Vc.-B letzte 2 Noten gebunden, 28 erste 2 Noten gebunden. 31: Fag. „dol" (falsch gelesen statt „Solo"?), ebenso 103, 145, 181. 34: V. I *tr* statt gekreuztem Doppelschlag und Sechzehntel-Vorschlag. 38: Va. kein *f*, *f* statt *fz* in 39; 87 kein *f* (*f* 88). Fl. „Unis"; Fag. *f* 2. Note 38. 40/42 (Cor. I), 41/42 (Cor. II) gebunden. 41/42: Ob. II gebunden. 44/46: Va., Vc.-B. letzte 2 Noten gebunden. 54/55: Ob. II über Taktstrich gebunden. 54/56: Fl., Ob. I  . 55/56: Fag., Va., Vc.-B. über Taktstrich gebunden. 58 ff.: Sechzehntel-Auftakt gebunden, ebenso 199 ff. (nicht V. II 199). 63: Fl., V. I Bogen nur 1. und 2. Note. 63/65: Ob. II gebunden. 68/69, 69/70: V. II über Taktstrich gebunden. 70/71: Fl., Ob. II gebunden. 71/72: Cor. II (nicht I) gebunden. 75, 210: Vc.-B. hier *p*. 79: Fag. *p*, Bindung 83/84 vorhanden. 83: Fl. „Solo", „Unis" 88 (nicht 87). 91/92: Ob. I gebunden. 107: Fag. nicht Vorschlag, sondern ausgeschrieben und von 106 gebunden  , detto 148/49, Bindung auch 184/85. 112: Fag. halbe Note fis, kein „Tutti" 111 (aber *fz* auf letzter Note 111 und *f* 112). 115/17 (Cor. I), 117/19 (Cor. II) gebunden. 121, 123, 163, 165: Va., Vc.-B.  , detto Fag. 163, 165. 120/21: Cor. II gebunden. 122: V. I 6. Note b". 137 ff.: Fag. alle Bindungen vorhanden. 138/39: Ob. I, II über Taktstrich gebunden; Cor. gebunden, ebenso 173/74, 176/77. 145: Fl. „dol.", kein *p*, ebenso 181. 162: Va.



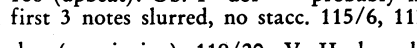
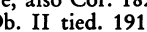
163/69: Ob. II Bogen über Taktstrich (nicht Fl. oder Ob. I). 167: Ob. II erste Note a'; Fag. II 2. Note d. 168: V. II AUT **(Bogen sehr dünn, keine anderen vorhanden); in BIR letzte 4 Noten 2 + 2 gebunden, dann 169/70** **, 171 2 + 2 gebunden; Va. keine Bögen. V. II DE hat 2 + 2-Bögen nur 168. Wir vermuten, daß der kleine Bogen im AUT möglicherweise ein Irrtum ist, denn EH läßt ihn ganz weg. 172 ff.: Fag.** *fz* **vorhanden. 173: Timp. kein stacc., 176 Viertel. 174: Vc.-B. letztes** *fz* **vorhanden. 180/81: V. I keine Phras. (siehe Anmerkungen), 191: Fl.** **, was nahelegt, daß der Bogen über Takt (siehe oben 17/18 etc.) eine spätere Ergänzung auf der Platte ist. 197/99: Vc.-B. keine Bindung. 199: V. II ohne untere Note im Akkord. Fl. „Unis", auch 284. 206: Holzbläser keine Bögen; Fag. II = I. 208: Fag. 2. Note Oktave tiefer. 211: Fag. kein „Solo", kein stacc. 217/18, 230/31, 233/34: Cor. gebunden. 222: Fl. a 2, 225, 227 Fl. II hat Achtel d" im letzten Taktschlag, Fl. I hat Sechzehntel. 222: Vc.-B.** *ff*, **kein** *ff* **249. 225: Va. hat oben a'; Holzbläser Auftakt hier** *p* **(außer Fag., wo „dol."). 225, 227: Fag. II letzter Taktschlag Achtel d bzw. g. 227: V. I, II** *p* **hier. 233/35: Timp.**



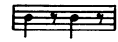
235/36: Fl. gebunden. 235: V. II obere Noten ♮ **f' (nicht as'). 238/39: Fag. gebunden. 248: V. I** *ff* **hier. 250/51, 252/53: Cor. II gebunden. 259/60: Timp. punktierte Viertel und keine Pausen. 262 ff.: kein stacc. 264: Fag. Oktave höher; in DE fälschlich e; man sieht, wie der Irrtum entstand: das (etwas vergrößerte) Halsende des G reicht genau in den e-Zwischenraum; da dieses e falsch ist, wurde es in das nächstgelegene g korrigiert (Haydn könnte mündlich verbessert haben: „Spielen Sie g", ohne zu fixieren, daß es sich um das tiefere G handeln muß).**

Juli 1965

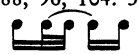
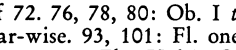
As this volums goes to press (Summer 1965) we have at last been able to locate a copy of Birchall's edition of *Sinfonia* 94, entitled at the bottom of the plates "Haydn's Overe Surprize"; it has come into the possession of the Henry Watson Music Library in Manchester, from whose staff we received a microfilm. The trumpets are missing from the copy. Although it was too late to incorporate the variant readings in footnotes, since the full score was printed by the time the film arrived, we include herewith a brief list of the important divergencies (or conformations of our text, and the like) which, we trust, will be of interest to scholars and performers alike.

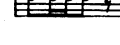
Movement I: 3: V. I slur first to 3rd notes. 12: woodwind cresc. sign. 14/5: Cor. I (not II) tied. 16: *fp* for *fz*. 19: V. I = our score (not AUT), also in 20 last 3 notes slurred (ditto V. II); V. II no *fz p* here or 156 and stacc. instead of slur at 19, 156. 21: Fag. = Vc.-B., also 141, 158. 21, 158: V. II 1st note b. 30: V. II no *fz*. 42: V. II last 3 notes slurred. 48: *fz* there. 49/50: Cor. I tied. 50/1: Ob. I tied, no *fz* 51/2. 58: V. II last 2 notes slurred. 59/61: V. I slurs 4 + 2 stacc. 62: V. I also *sf*. 62/3: Cor. tied, also I 65/6, 78/9. 63: *sf* on 1st note; patently added later, because in Fag. 62 has Haydn's *fz* while 63 has Salomon's (typical) *sf*. 64/5, 182/3: V. I, II & Fl. no slurs; Ob. II tied. 66, *etc.*: Str. entries *p*. 69: V. II has *fz*, *p* 2 notes later. 70: V. I *p* there, last 6 notes slur & 3 stacc., also 71. 72: Fl. "Solo", "Unis" middle 74. 72/3: Fl., V. I no phras. 72/4: Ob. II tied, also 75/7. 80/1, 82/3, 87/8, 89/90, 229/30, 231/2, 236/7, 238/9: V. II slur across bar-line. 80, 82: V. I slur across whole bar (no grace), also 87, 89 (here with Fl.). 81, 230: V. II, Va., Vc. last 3 notes slurred. 82/3: Basso tied. 86: V. I last 3 notes slurred. Fl. "Solo" here, "Unis" ought to be 99 but has slipped to 100, was erased and dropped down a line below, where it landed in middle of 111. 96f.: V. I  ; ties also Fl., Ob. I, V. II; the same at 245f. 108 (upbeat): Ob. I "dol" — probably misread for "Solo", ditto 235. 112: winds first 3 notes slurred, no stacc. 115/6, 117/8: Ob. I (not II) slurred. 115/8: V. I slur (convincing). 119/20: V. II slurred across bar-line. 119/23: V. I throughout, no ♯ for g in 123. 126, 128, 130: Cor. (prob. Trpt.), Timp. *p* 131/4: Timp. at first A, changed on plate to G (131/2) and d (133/4). 133; Ob. II = I. 154: Fl. "Solo", "Unis" at 159. 160: Cor. II first note c', not e' as AUT. 167: V. II at first = AUT, later changed on plate as we have it in score. 177/8: Str. first 2 notes, last 3 notes, slurred. 178/9: Cor. tied. 179: Str. slurred as in 180. 179/80: Ob. I, II tied. 181/2: Bracketed *fz* are there, also Cor. 182. 183ff.: *fz, etc.* as in DE (but the entries are marked *p*). 190/1: Ob. II tied. 191: V. I first half of bar also phrased with slur & 2 stacc. 191/3: Cor. tied. 193: Ob. I no slur. 196/7: Fag., Va., Vc.-B. first 3 notes each bar slurred, no stacc.; at 198 lower Str. phrased like V. 195, 198: V. II semiquavers slurred. 199: general *p, f* at 200; thus Fl. "Solo", "Unis" at 204 (probably meant for 210); Cor., Timp. *pp*. 200/1: V. I tied, also Ob. II. 201: bracketed *fz* there. 203: Ob. II last 3 notes slurred. 215: Cor. *pp*, also 236, 238. 218/9: instead of *fz* V. I has  as before. 222:

Fl. "Solo", also 242; "Unis" 249. 228: V. II first 3 notes slurred (not at 79!). 229, **231, 236,** 238: V. I slur over whole bar, also Ob. 236, 238. 241: Vc.-B.



(with pizz. perhaps the better reading); it appears that the plate originally had our reading, however.

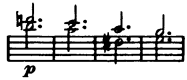
Movement II: 1: no "semplice". 1—8: Va. = score (*i. e.*, DE). 9: no *pp*. 16: Ob. I, II, Fag., Cor. *ff*. 25: Fl. "Solo", "Unis" 33, "Solo" 38, "Unis" 49. 33: *ff* for *f* (except Fag., Cor., Timp.). 39: V. I *fz* 5th note. 49: *ff* (except Fag.). 54: V. I *ten.* there, also I, II 86, 88, 96, 104. 55: Str. semiquavers slurred. 57ff.: V. I, II 2nd half of bar slurred  or slur over whole figure (V. I mostly), also throughout both halves of 61/3, first half 64, 2nd half 65 & 67, where slur, if adopted, must begin on the 2nd note of each group. 60/1: Fl. tied, ditto Ob. 61/2, 63/4. 61/3: Ob. I no slurs. 63/4: Va. tied. 65/70: Cor. I, II have rests. 66: Ob. II 3rd note ♮ a'; AUT c" a little too low, therefore DE b' (!); 67 Ob. II BIR last note d". 69: woodwind scale slurred as in V. I. 70: V. I slurred, also last 3 notes of 72. 76, 78, 80: Ob. I *ten.* there. 82: Ob. I slurred. 88 *fz*. 87/8: Ob. II slurred bar-wise. 93, 101: Fl. one slur over all 4 notes. 96, 104: Fl., Ob. I slur 3rd—5th notes. 107: Fl. "Unis", Ob. I & Fag. *ff*. 107/8: V. I only *f* and stacc. (no slurs), ditto 111/2; but 135/6 our phras., unclear at 135 if f or f♯, the ♯ possibly added to plate later. 109: Timp. rests here. 115: no *pp*, phras. 115ff. Va.  and slur 152/3. 118: V. I, II last 4 notes slurred 2 + 2, Va. last half of bar crotched g (like Vc.-B.) with "ten". Fag., Vc.-B. "ten" on crotchet. 121: Str. semiquavers slurred 2 + 2 (also Va.), in V. II last 4 notes one slur (should also be 2 + 2, obviously). 131: Ob., Cor. *ff*. 134: Ob. I



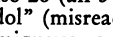
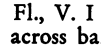
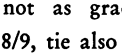
(cf. Ob II); Fag. semiquavers slurred. 136: Fl. crotchet "ten"; Timp. 4 quavers *c* (see notes, *supra*). 138: V. II, Va. *ff* (convincing). 142: V. I has bracketed c". Timp. no *tr* (or other sign for roll). 145: Fag. *p* but "Solo" added in ink (crayon?). Cor I *pp* (II *p*), Cor. I, II tied 148/9. 147ff.: Str. all ties & slurs there. 149: Ob. I, Fag., Vc.-B. *pp;* Fl. "Solo" dropped a line lower, where it appears at bar 1 of III (!). 151, 153: *ten.* there. 153: V. I, II, Ob. II, Cor. *pp*.

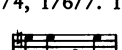
Movement III: upbeat to 1, 5, *etc.* slurred (not Fag. except 40). 3 (V. I, Fl.), 43 (V. I) but Fag. bar 3 = our score. 7: Fag. first 2 notes slurred. 8: Fl. "Solo", "Unis" 13. 9/10: V. II *p* at 9 only (no *fz*). 9ff.: appoggiature written as semiquavers, also 53ff. (some in Fl. as quavers). 12: Va., Vc.-B. slur for all 3 notes. 13, 15: V. I *tr* for crossed turn. 16: Fag., Va., Vc.-B. first 2 notes slurred. 17: no slur Fl.; V. I, II, Va. slurred. 19ff.: Str. have our (added) phras. except when noted; see the notes, *supra*. 38: Fl. "Solo", "Unis" at 40; Ob. II 38 *p* (not Fl.). 43/4: Va. = 3/4. 48: Timp. no sign for roll. 53: Ob. I, Cor. I slur for all

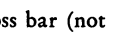
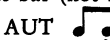
3 notes; Ob. II, V. II no stacc. 54: Fl. "Solo" and "dol.", "Unis" 59. 54ff.: Va. slurred 54/5, 57/8. 55/8: Fag.



56: V. I no *f* or *fz*. Upbeat to 62: Fag. "Solo" & "dol.". 65, 69: Fag., V. I one slur for 4 quavers, but at 75 V. I 2 + 2; 84, 87: Fag., V. I ditto. 67: Fag., V. I one slur for 6 quavers. 72/4: V. I no phras. 87/8: V. I slurred across bar.

Movement IV: partly "Allegro molto". 3, 7, *etc.:* no stacc. under slurs ever. 5/6: V. II slurred across bar-line. 17/8, 19/20, 192/3: V. I slur across bar-line; at 193 semiquavers slurred. 17, *etc.:* Va. slurred across bar-line, also 191/4 (ditto Vc.-B. 191/3). 24/5: V. II, Va. slurred, also Va. 197/8. 26/7: V. I no slur semiquavers. 27: Va. slurred, also 28 (all 3 notes); Vc.-B. last 2 notes slurred, at 28 first 2 notes slurred. 31: Fag. "dol" (misreading of "Solo"?), also 103, 145, 181. 34: V. I *tr* for crossed turn and semiquaver grace. 38: Va. no *f* and *f* for *fz* at 39; at 87 no *f* (*f* 88). Fl. "Unis"; Fag. *f* 2nd note 38. 40/2 (Cor. I), 41/2 (Cor. II) tied. 41/2: Ob. II tied. 44/6: Va., Vc.-B. last 2 notes slurred. 54/5: Ob. II tied across bar-line. 54/6: Fl., Ob. I  . 55/6: Fag., Va., Vc.-B. slurred across bar-line. 58ff.: semiquaver upbeats slurred, also 199ff. (not V. II 199). 63: Fl., V. I slur 1st to 2nd notes only. 63/5: Ob. II tied. 68/9, 69/70: V. II slurred across bar-line. 70/1: Fl., Ob. II tied. 71/2: Cor. II (not I) tied. 75, 210: Vc.-B. *p* there. 79: Fag. *p*, tie 83/4 present. 83: Fl. "Solo", "Unis" 88 (not 87). 91/2: Ob. I tied. 107: Fag. not as grace but written out and tied from 106  , ditto 148/9, tie also 184/5. 112: Fag. minim f♯, no "Tutti" 111 (but *fz* on last note of 111 and *f* at 112). 115/7 (Cor. I), 117/9 (Cor. II) tied. 121, 123, 163, 165: Va., Vc.-B.  , ditto Fag. 163, 165. 120/1: Cor. II tied. 122: V. I 6th note b flat". 137ff.: Fag. all ties present. 138/9: Ob. I, II tied across bar-line; Cor. tied, also 173/4, 176/7. 145: Fl. "dol.", no *p*, also 181. 162: Va.



163/9: Ob. II slurred across bar (not Fl. or Ob. I). 167: Ob. II first note a'; Fag. II 2nd note d. 168: V. II AUT  (the slur very small and no others); in BIR last 4 notes slurred 2 + 2, then 169/70  , 171 slurred 2 + 2; Va. no slurs V. II DE has 2 + 2 slurs 168 only. We think the little slur in AUT is possibly a mistake, for EH omits it entirely. 172ff.: Fag. *fz* present. 173: Timp. no stacc., 176 crotchets. 174: Vc.-B. last *fz* present. 180/81: V. I no phras. (see notes). 191: Fl. which suggests that the slur across bar (see *supra*, 17/18 etc.) is a later addition on the plate. 197/9: Vc.-B. no tie. 199: V. II no bottom note in chord. Fl. "Unis", also at 284. 206: Woodwind no slurs; Fag. II = I. 208: Fag. 2nd note octave lower. 211: Fag. no "Solo", no stacc. 217/8, 230/1, 233/4: Cor. tied. 222: Fl. a 2, at 225, 227 Fl. II has quaver d" for last beat, Fl. I the semiquavers. 222:

Vc.-B. *ff*, no *ff* 249. 225: Va. has top a'; woodwind upbeat *p* there (except Fag., where "dol"). 225, 227: Fag. II last beat a quaver d and g, resp. 227: V. I, II *p* there. 233/5: Timp.

235/6: Fl. tied. 235: V. II upper notes ♮ f' (not a b'). 238/9: Fag. tied. 248: V. I *ff* here. 250/1, 252/3: Cor. II tied. 259/60: Timp. dotted crotchets and no rests. 262ff.: no stacc. 264: Fag. octave higher; in DE wrongly e; we can see how the mistake started: the (slightly enlarged) top of AUT's tail for G is exactly in the e space; the e being wrong, it was corrected to the nearest g (Haydn may even have corrected it orally: "play g", without specifying that it was the bottom G).

July, 1965