Kritische Ausgabe sämtlicher Symphonien
Critical Edition of the Complete Symphonies

JOSEPH HAYDN

Herausgeber Editor
H. C. ROBBINS LANDON

IV
41—49

Philharmonia No. 592 Universal Edition

Sinfonia No. 41

C-Dur / C major

(H. C. R. LANDON)

Flauto

2 Oboi

Fagotto

2 Corni in Do alto e basso

2 Clarini (Trombe) in Do

Timpani

Violino I

Violino II

Viola

Violoncello

Basso

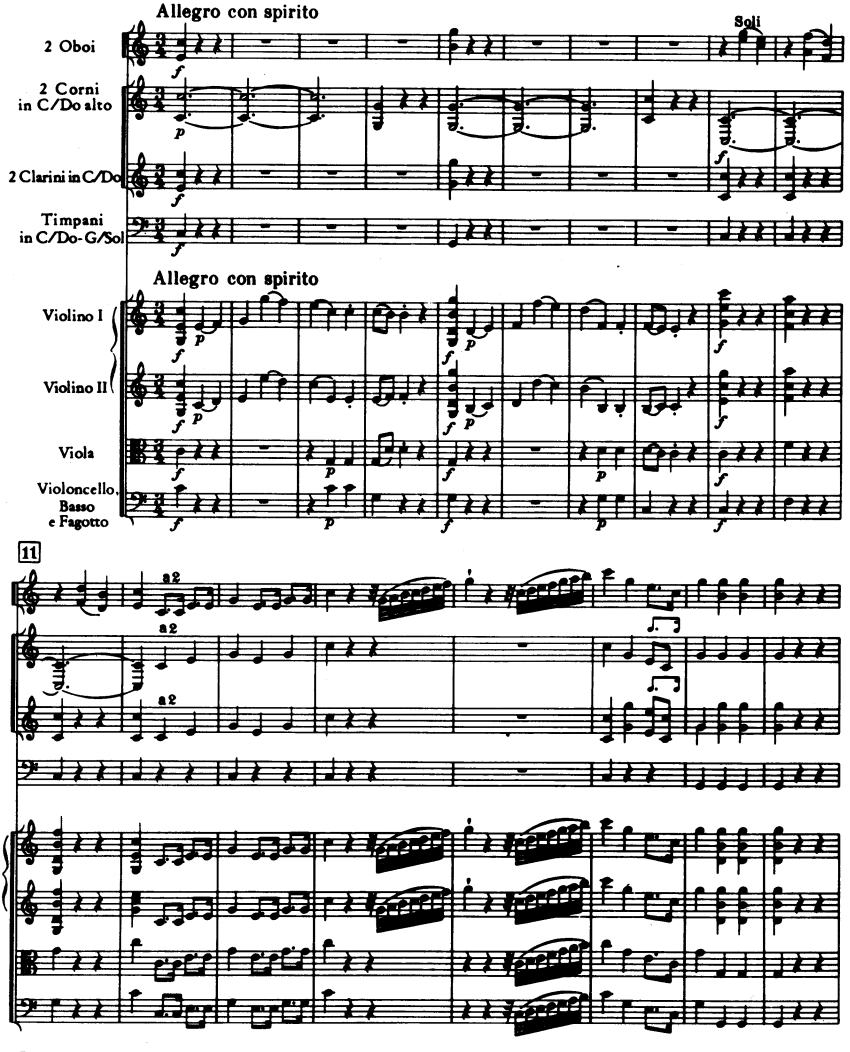
ca. 24 Min.

SINFONIA No. 41

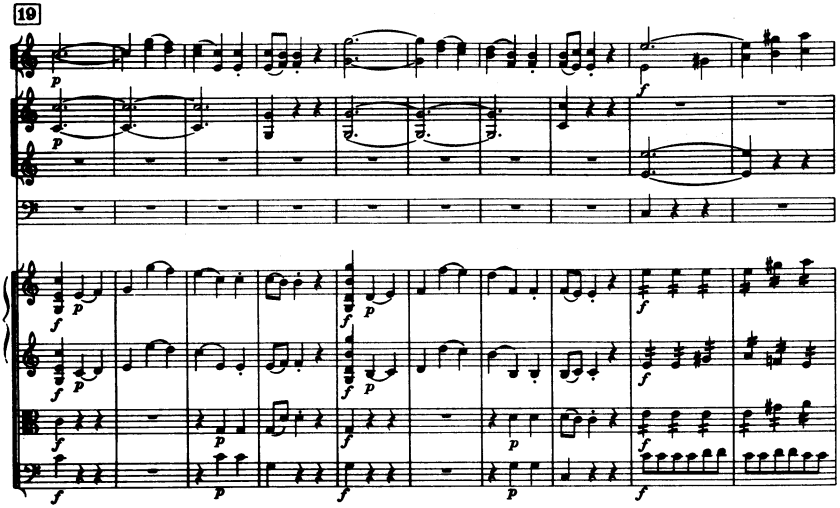
(ca. 1769)

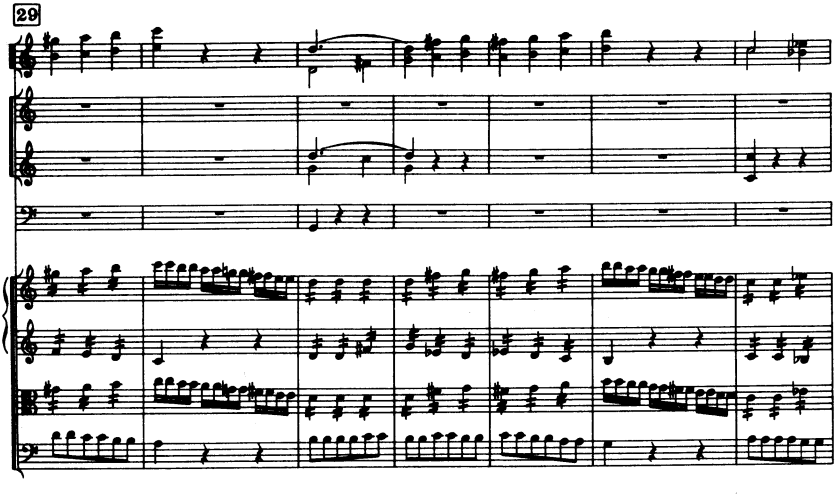
Joseph Haydn

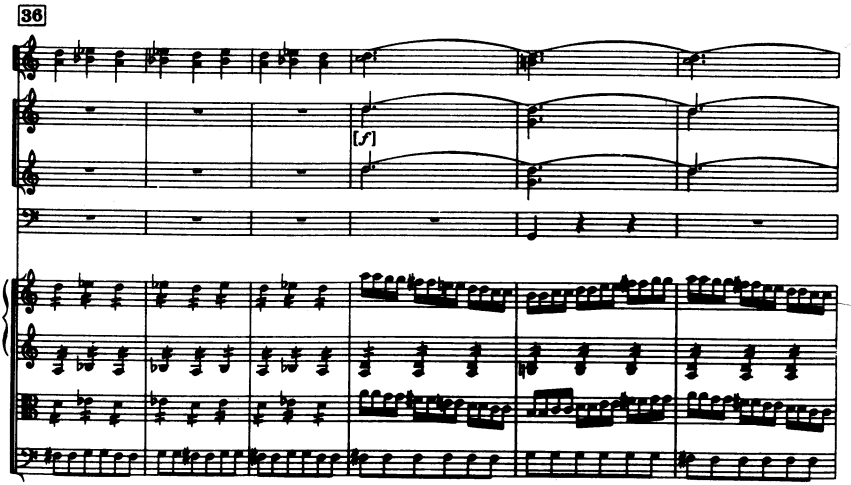
I

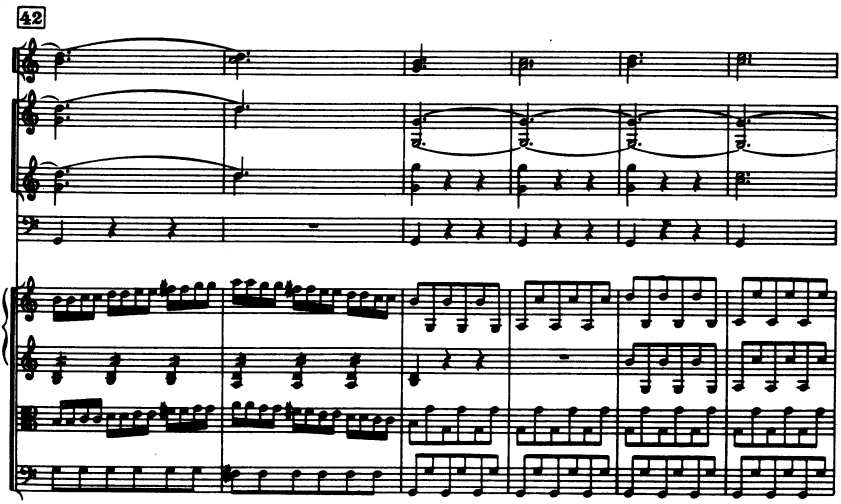


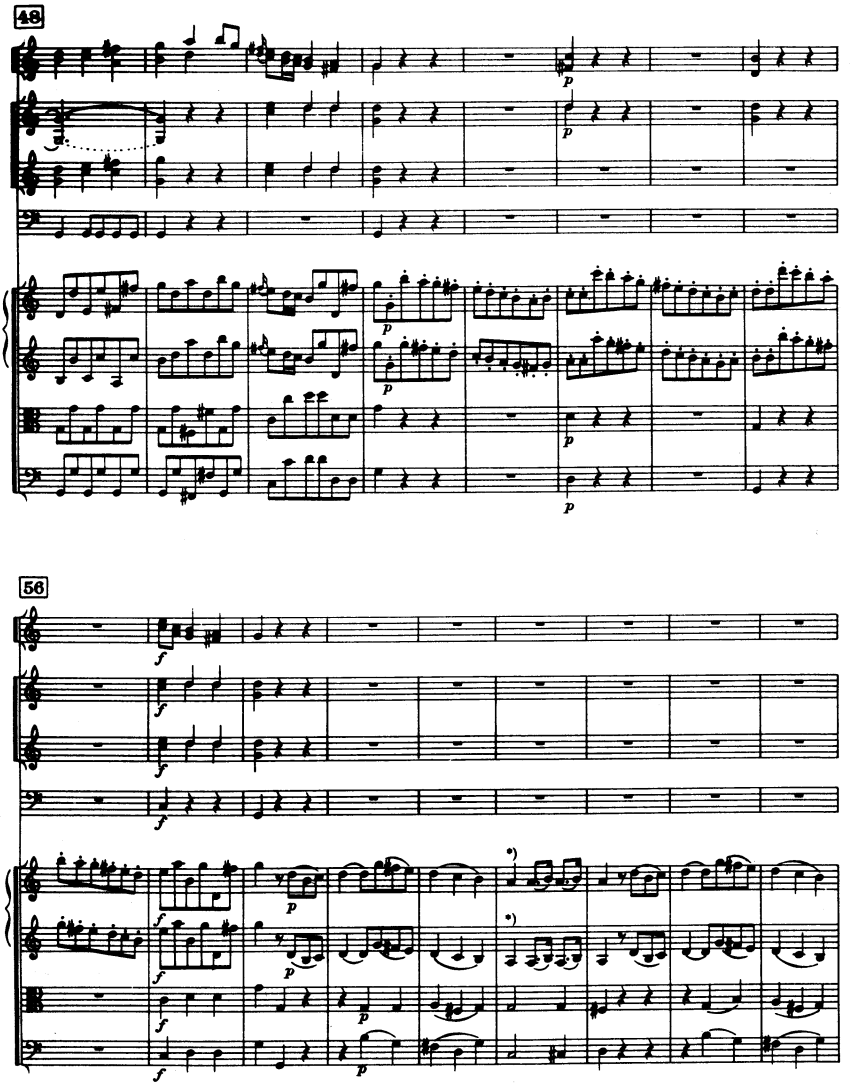
© Copyright 1965 by Ludwig Doblinger (Bernhard Herzmansky) K.G., Wien, München


19

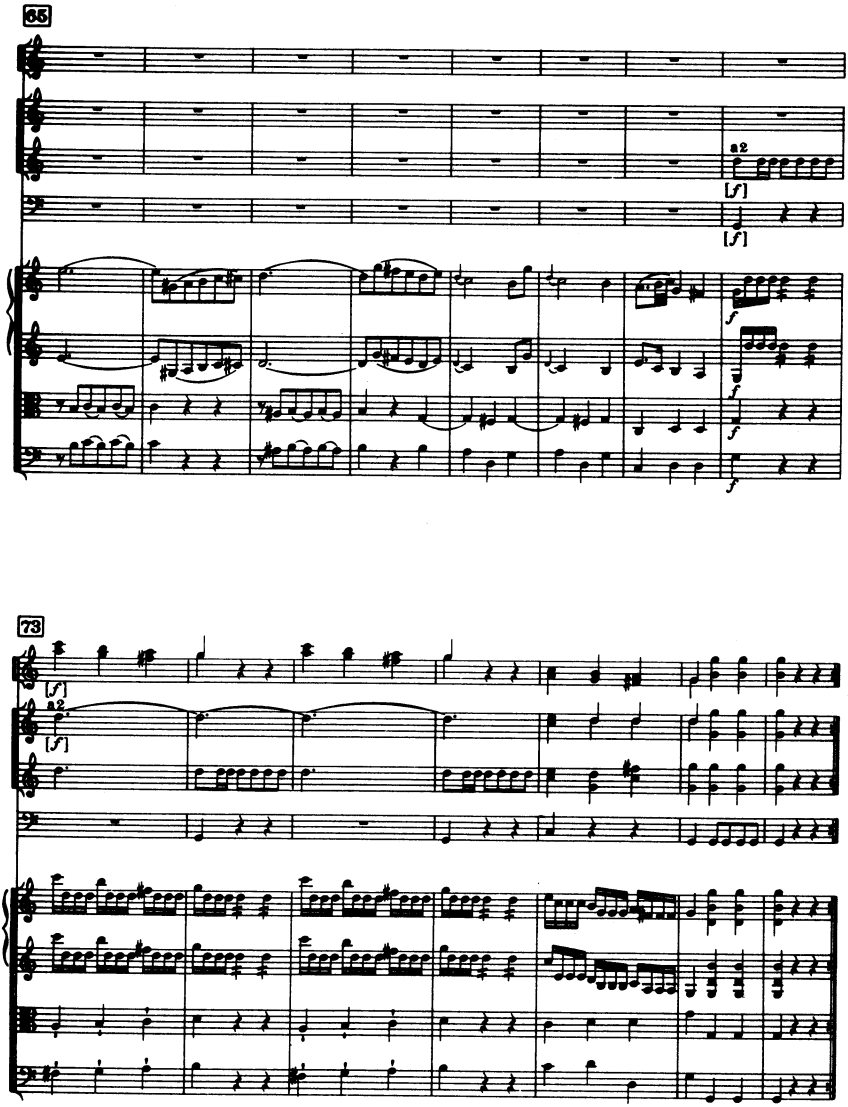

29

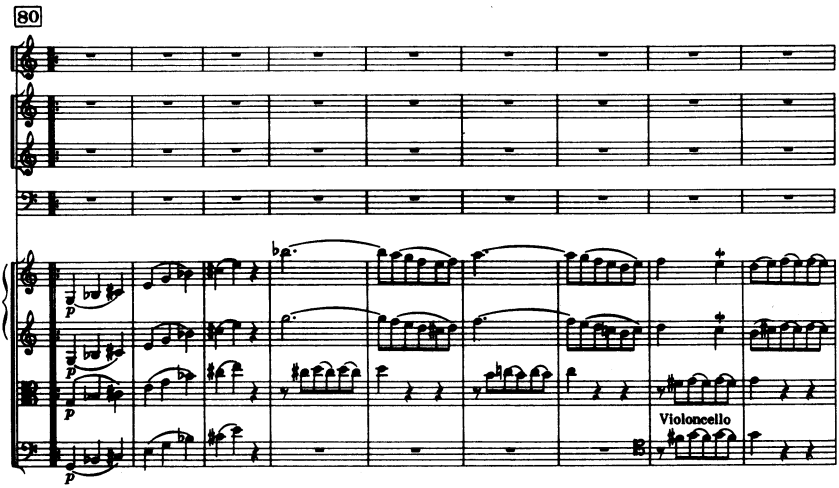

36
[f]

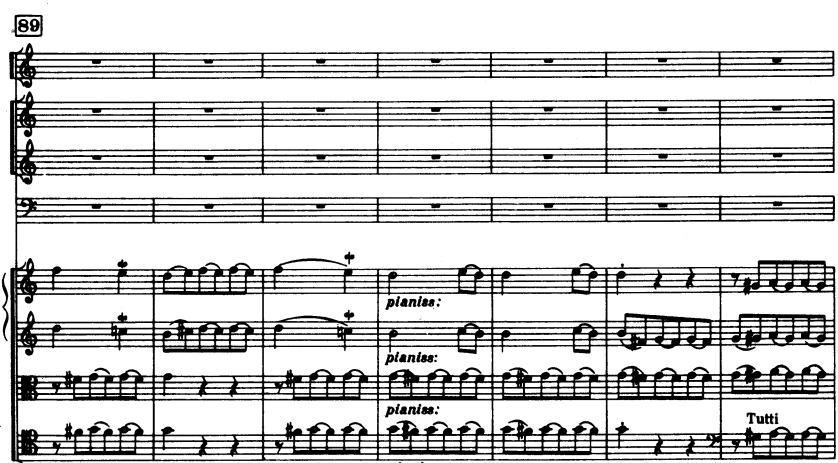

42

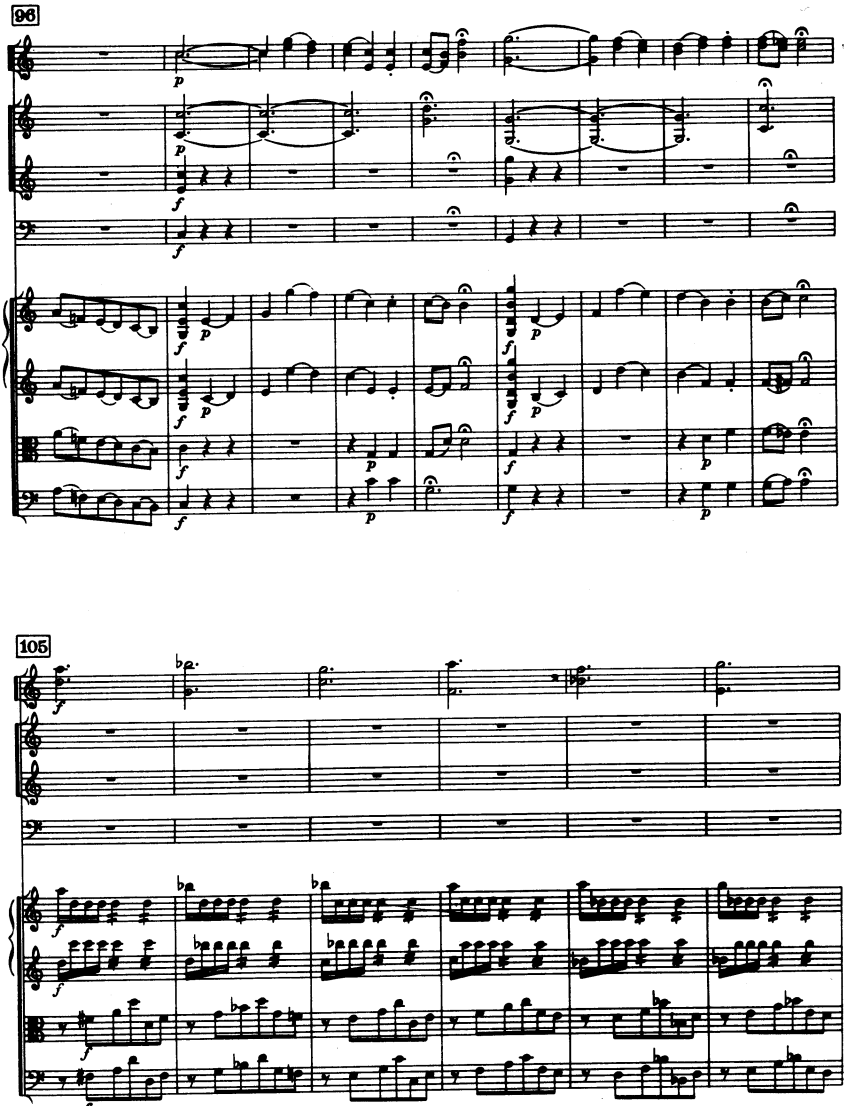


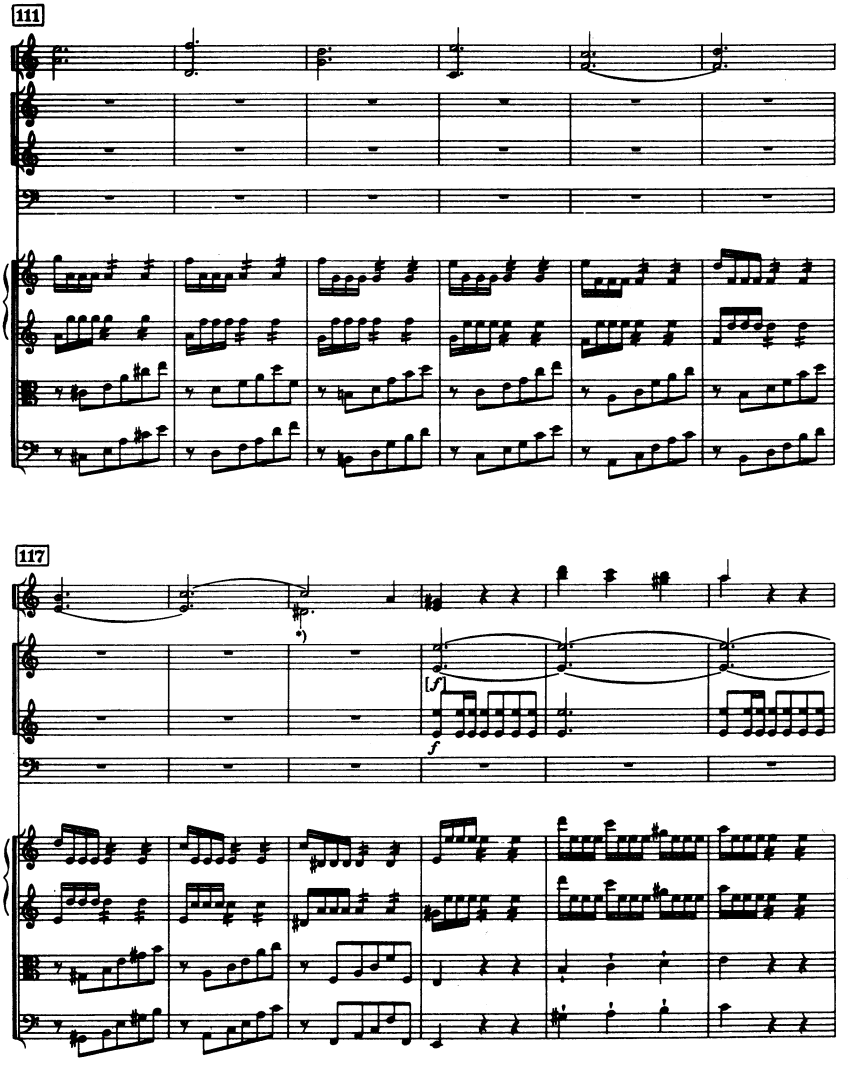
*) 61, 180: St. Florian, Venezia


65
a2
[f]
[f]
f
f
f
f
73
[f]
a2
[f]

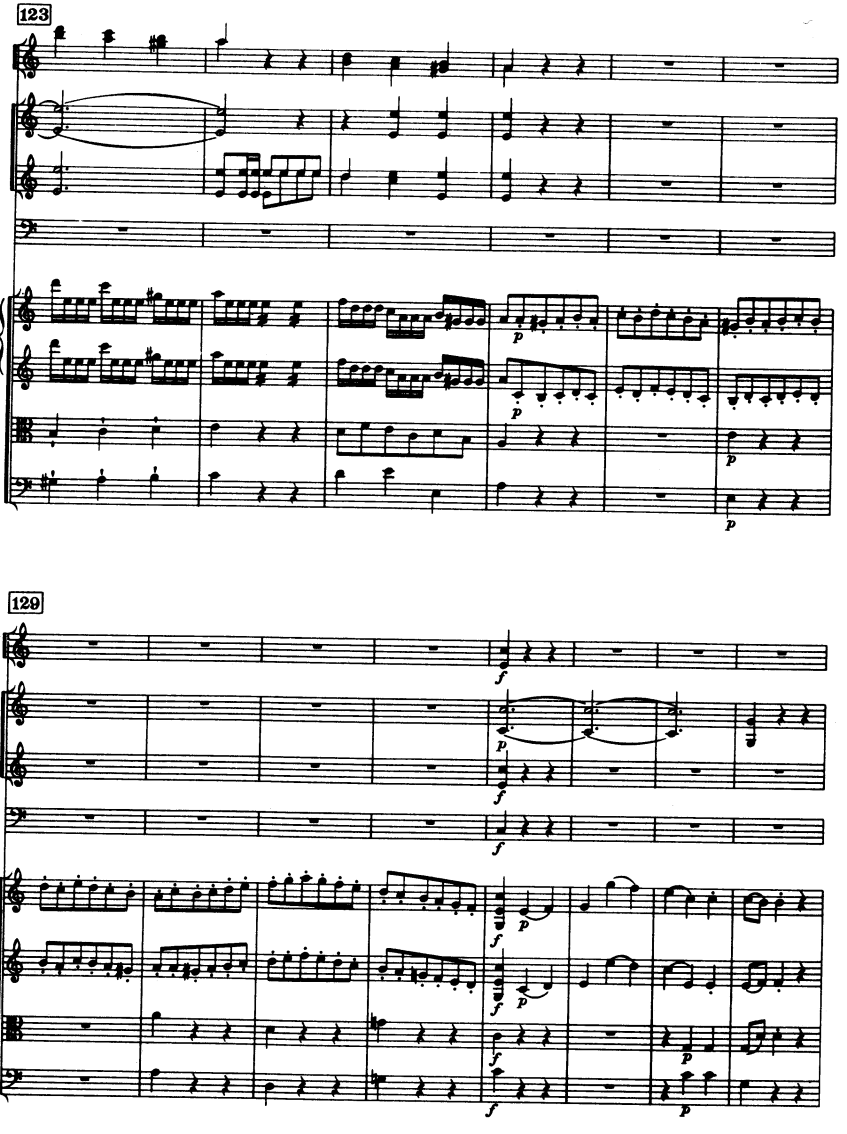

80
p
p
p
p
Violoncello

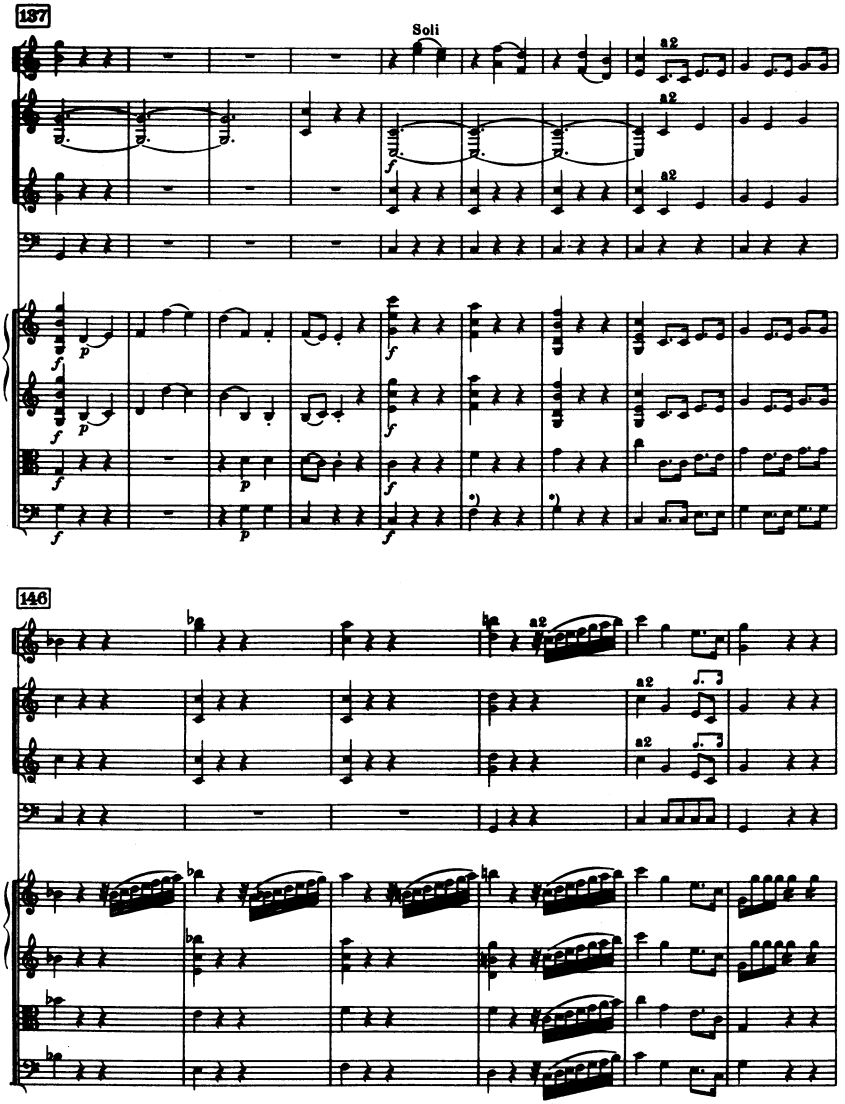

89
pianiss:
pianiss:
pianiss:
pianiss:
Tutti


96
105



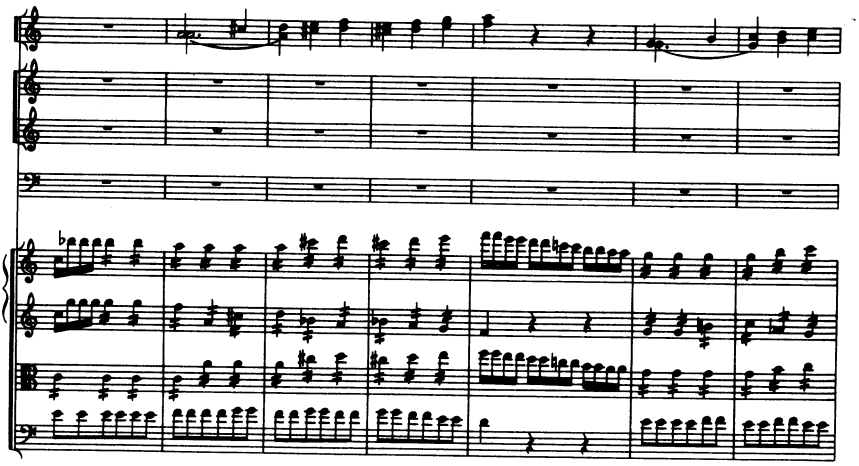
*) Esterházy - Archiv: ♯♩ 𝅗𝅥


123
129

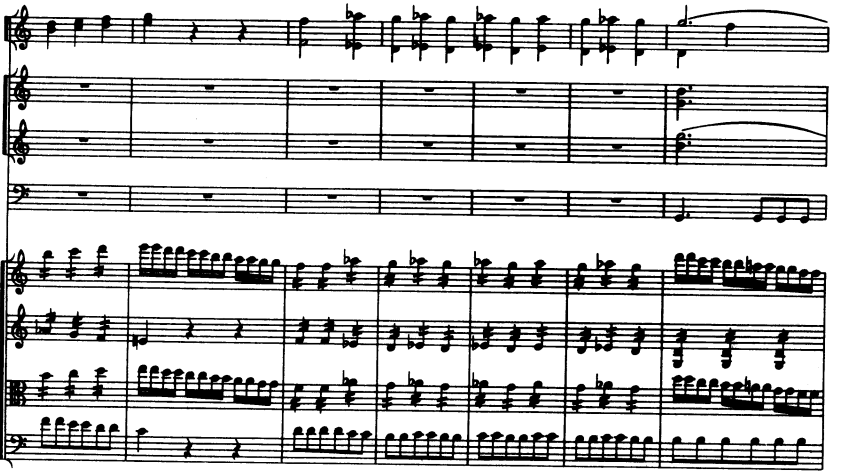


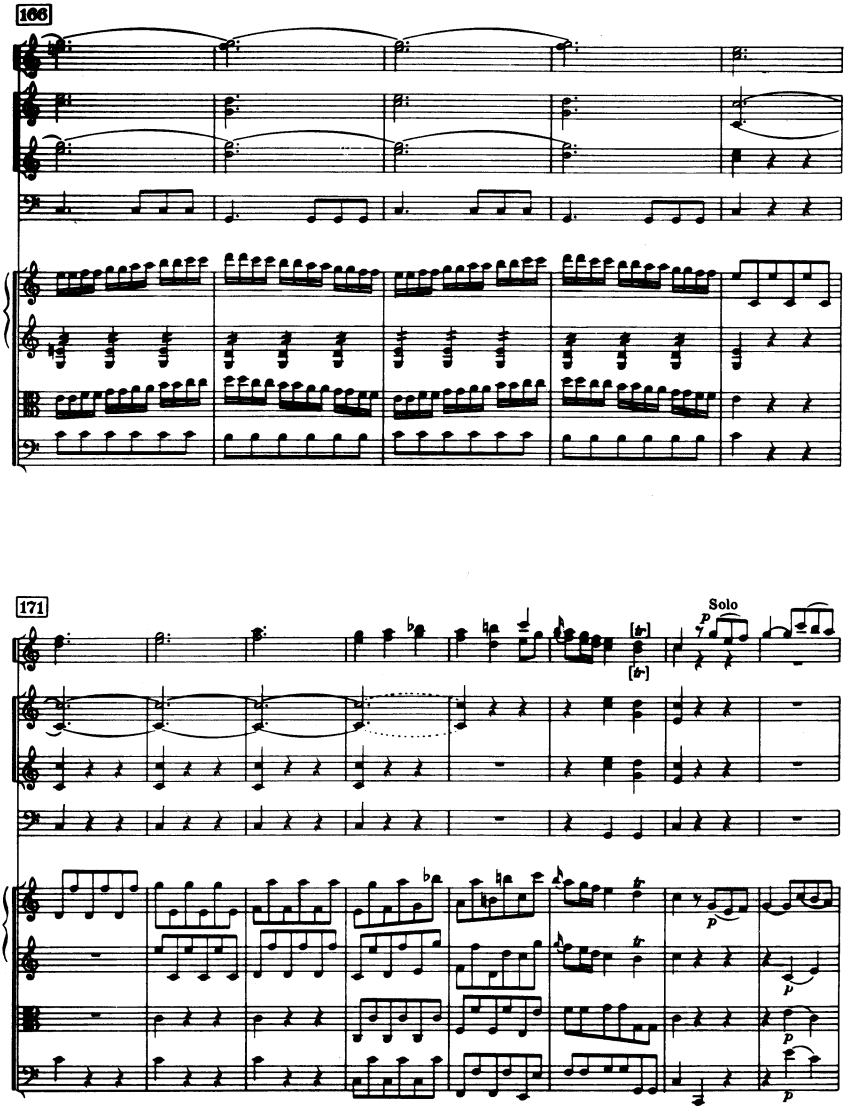
*) Praha (Jos. Elsler), Esterházy - Archiv, etc.

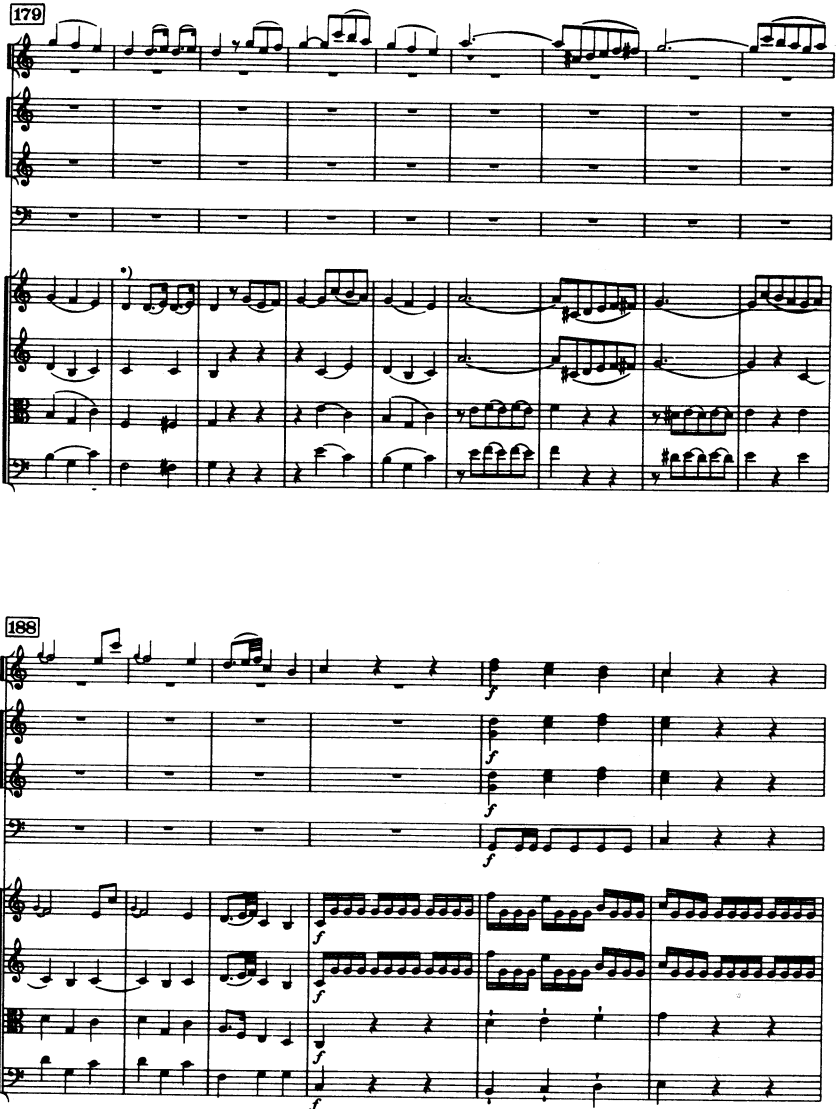
152



159

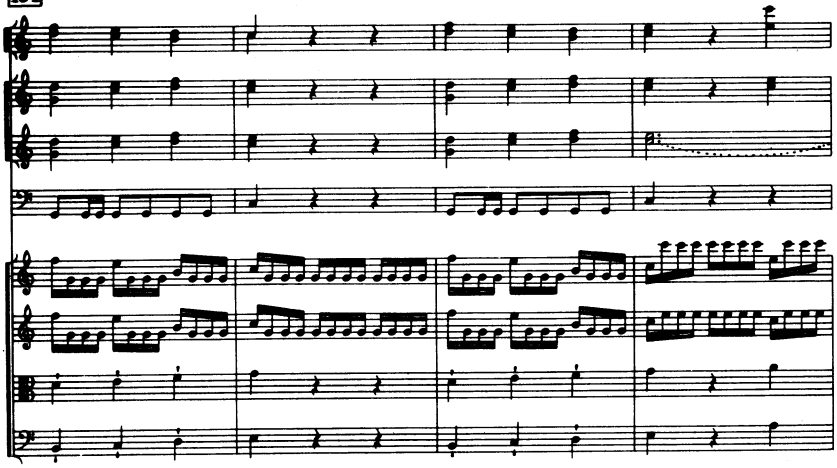



166
171
Solo
p
[tr]
[tr]
p
p
p
p

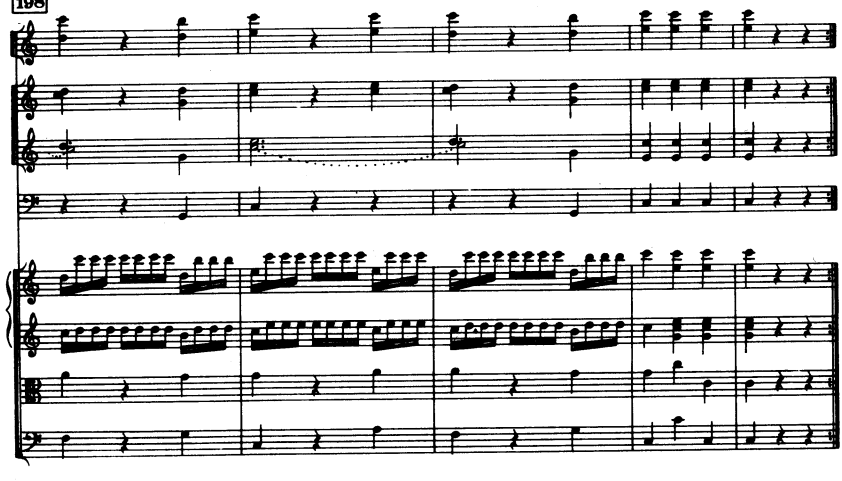


*) Vide supra, 61

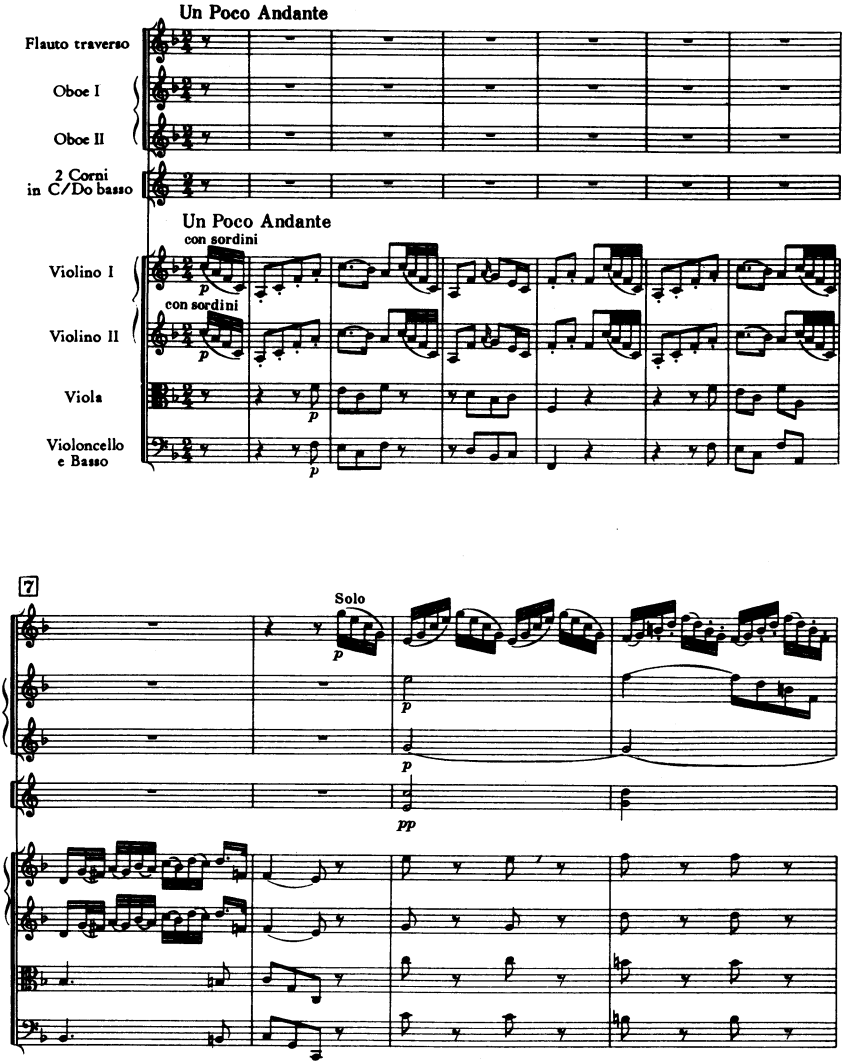
194



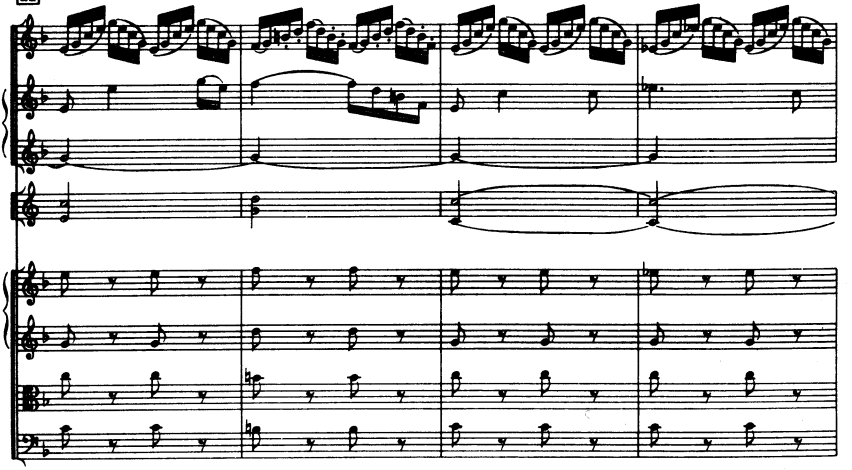
198



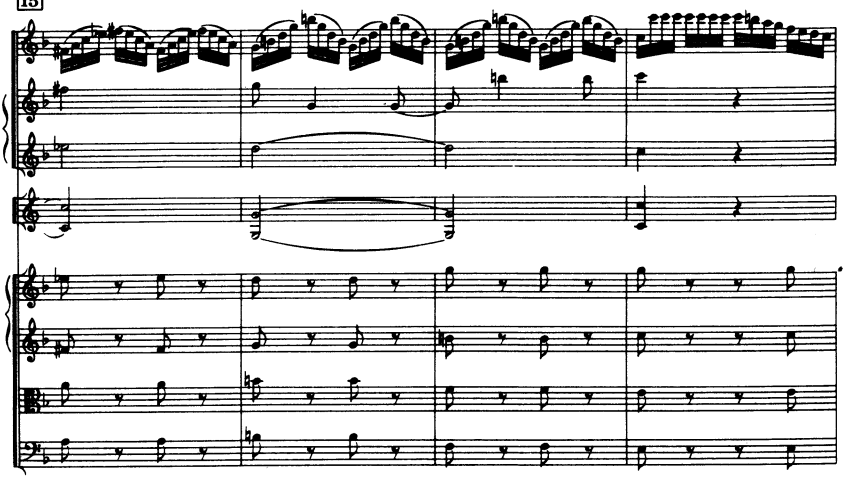
II


Un Poco Andante
Flauto traverso
Oboe I
Oboe II
2 Corni in C/Do basso
Un Poco Andante
con sordini
Violino I
con sordini
Violino II
Viola
Violoncello e Basso
p
7
Solo
pp

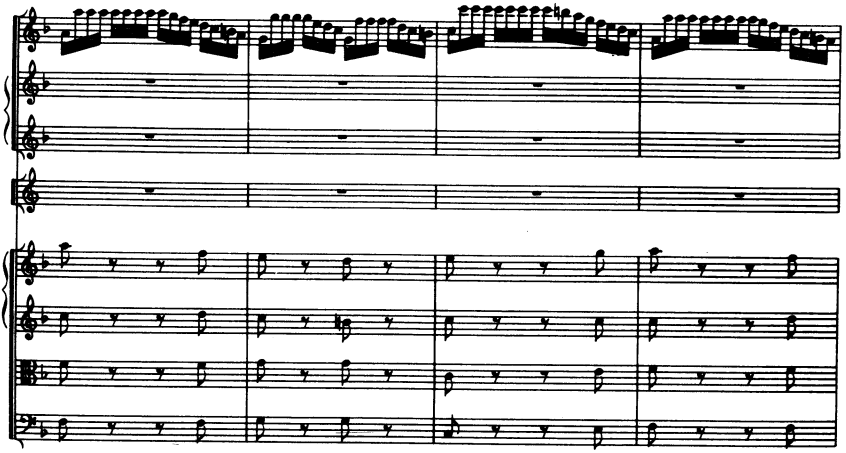
11



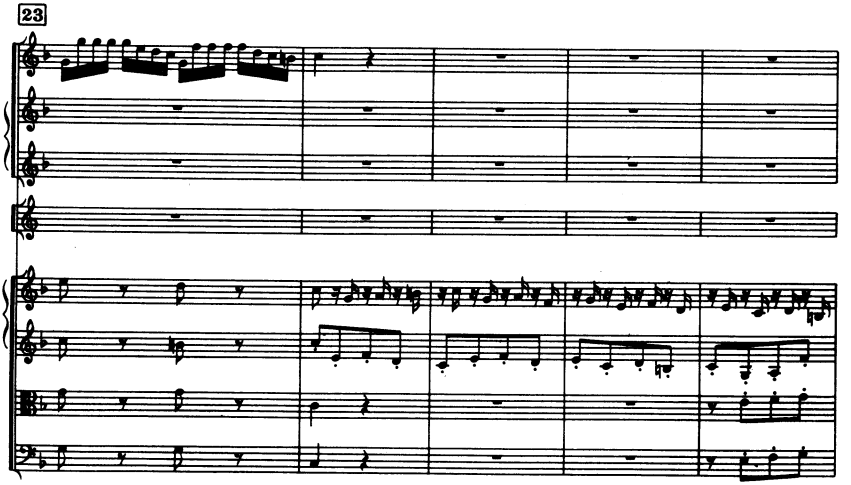
15



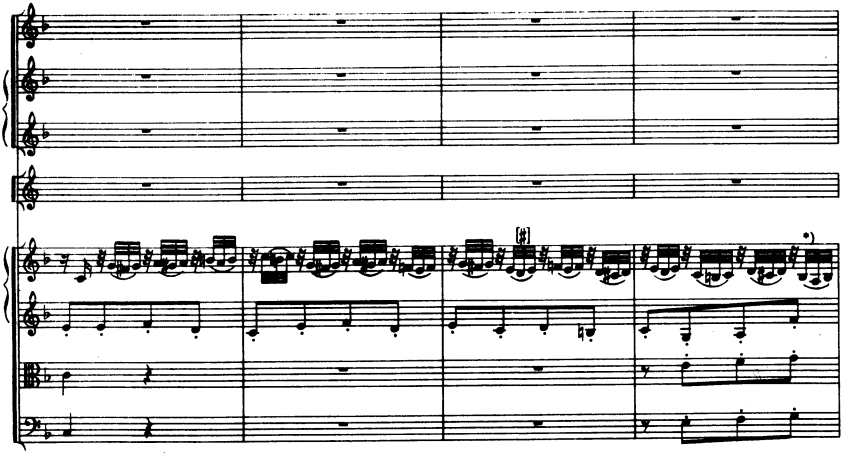
19



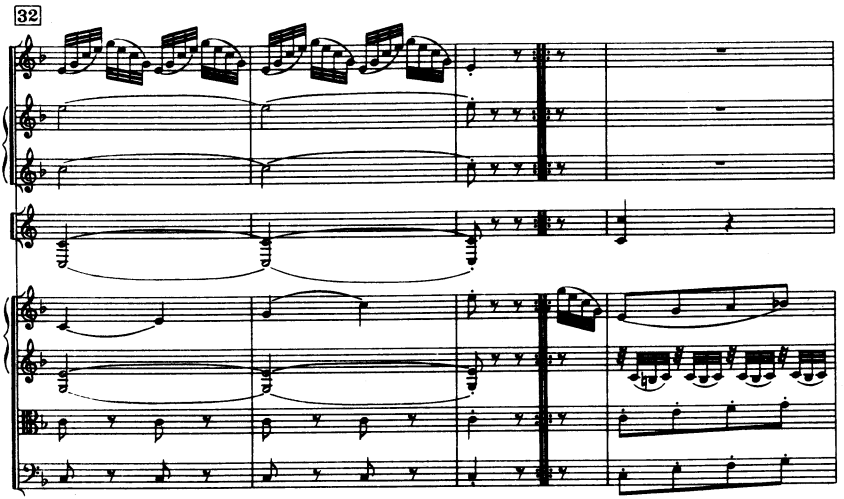
23



28

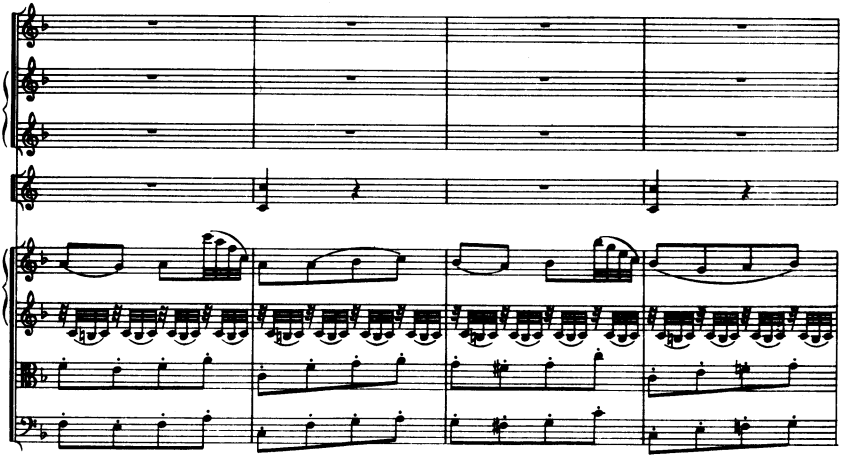


32

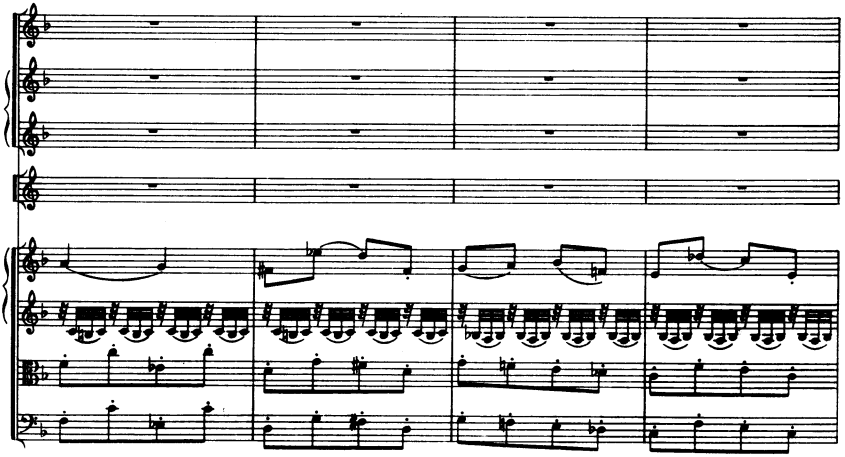


*) Praha (Jos. Elssler)

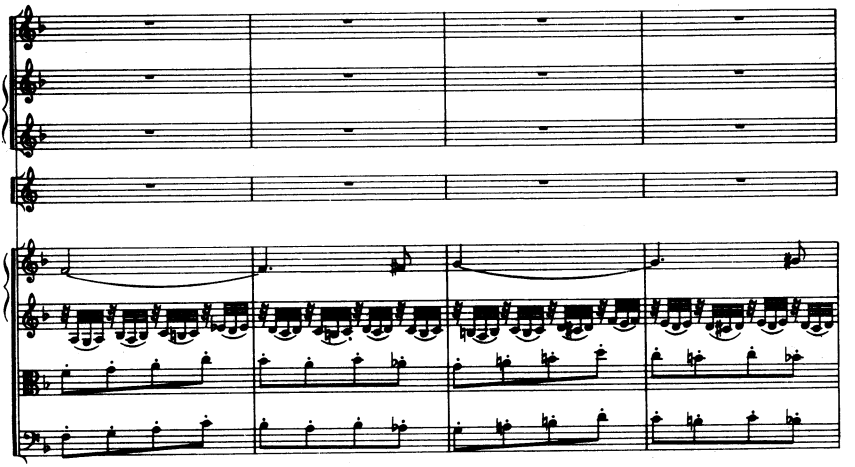
36



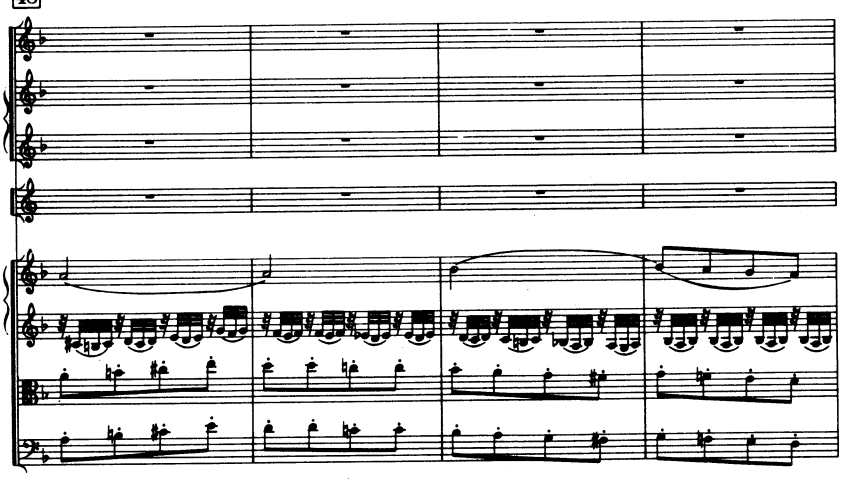
40

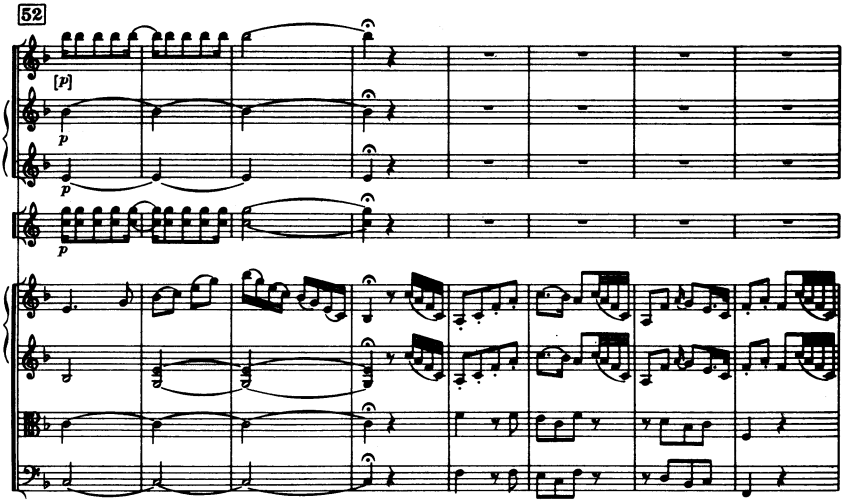


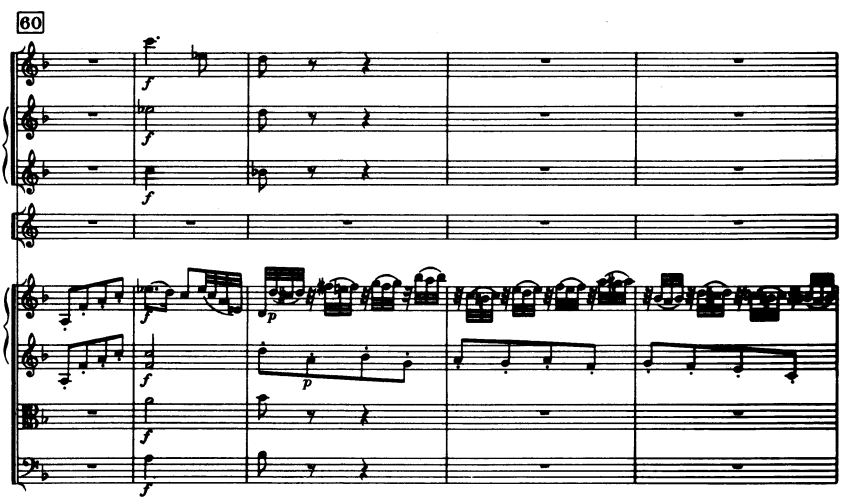
44



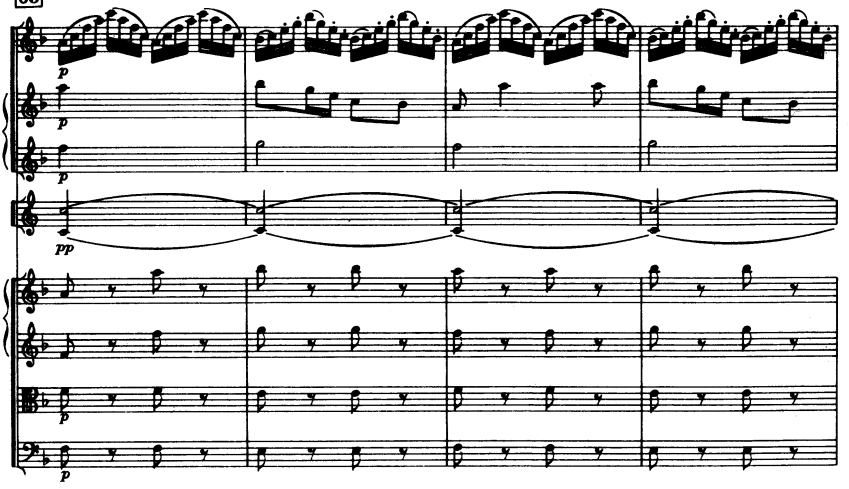
48



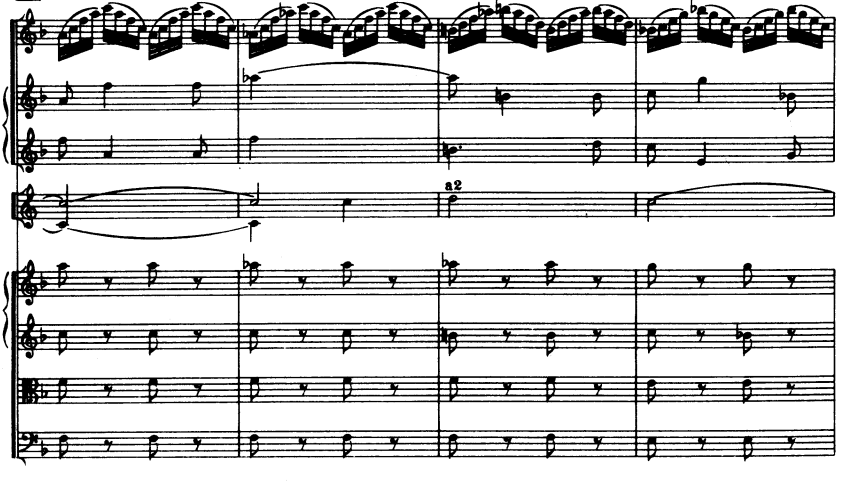

52
[p]
p
p
p

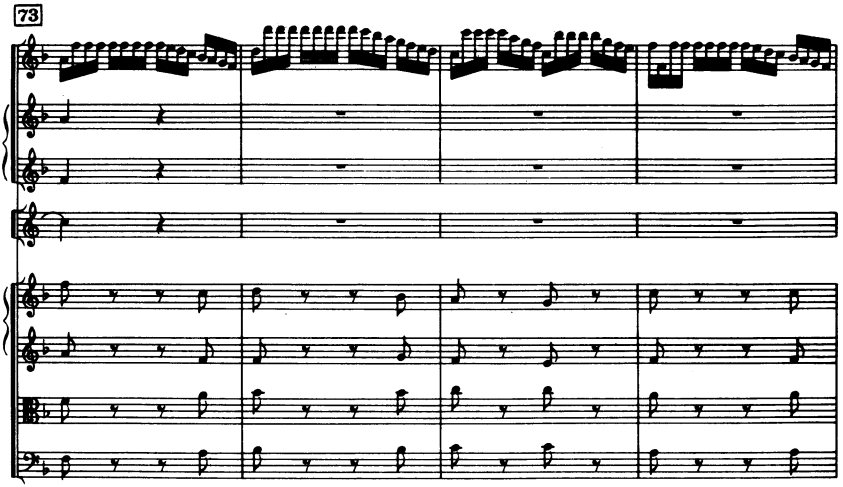

60
f
f
f
f
p
p
f
f
f

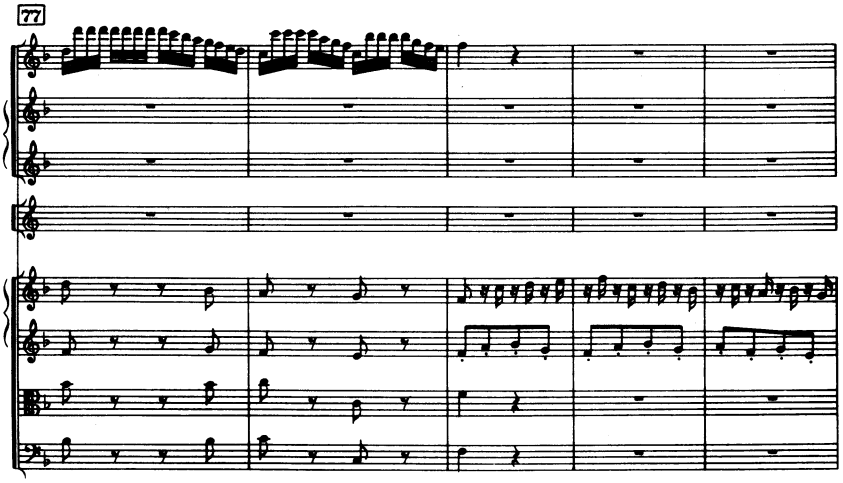
65



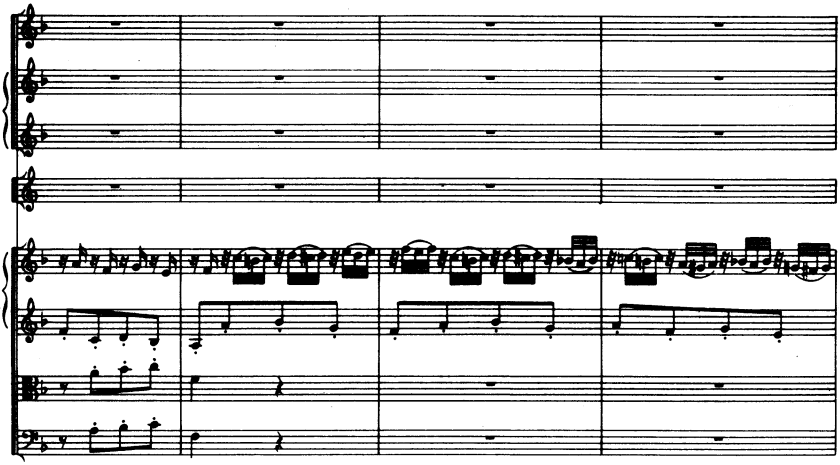
69



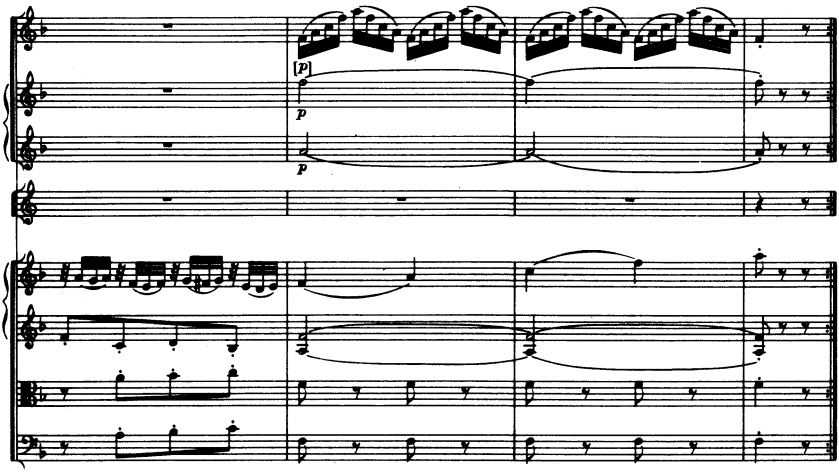

73


77

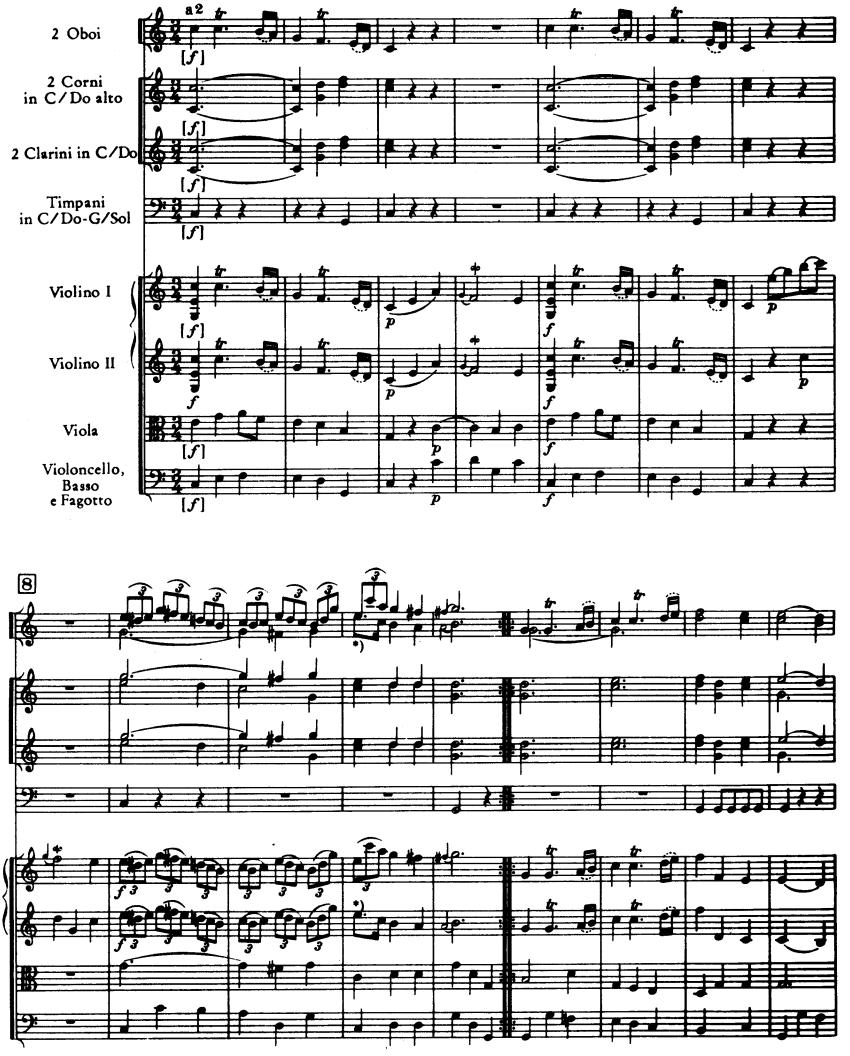
82

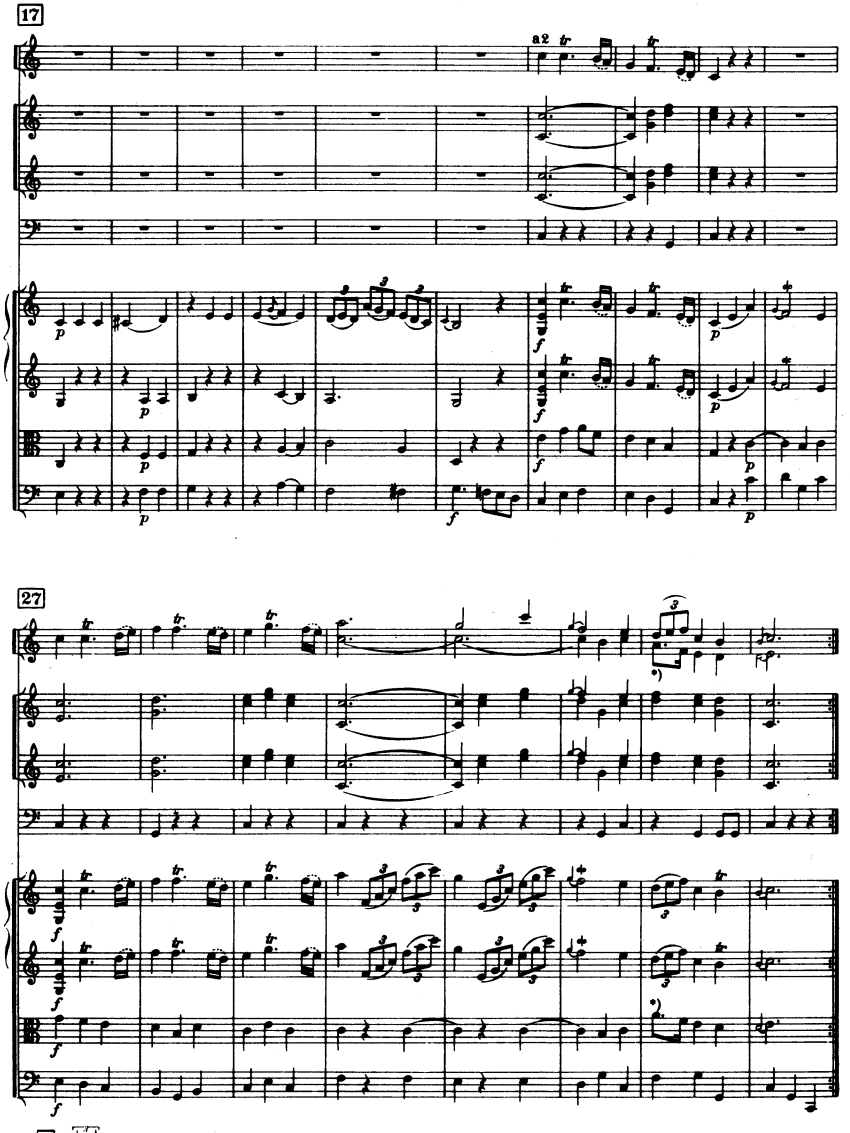


86

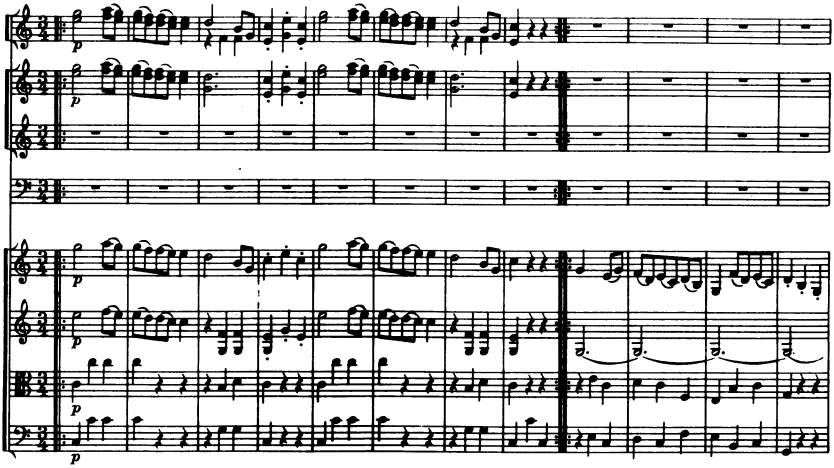


III

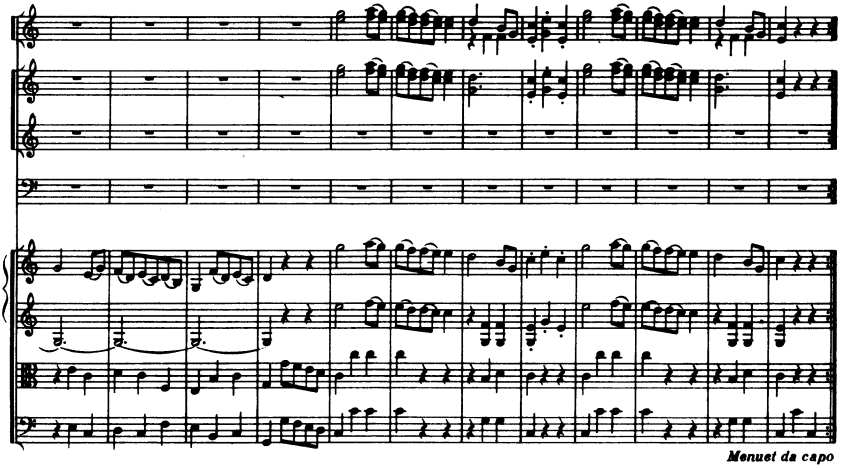

Menuet
a2
2 Oboi
2 Corni in C/Do alto
2 Clarini in C/Do
Timpani in C/Do-G/Sol
Violino I
Violino II
Viola
Violoncello, Basso e Fagotto
8


17
a2
27

35 *Trio*



47



Menuet da capo

IV

Finale

Presto

2 Oboi

2 Corni in C/Do alto

2 Clarini in C/Do

Timpani in C/Do-G/Sol

Presto

Violino I

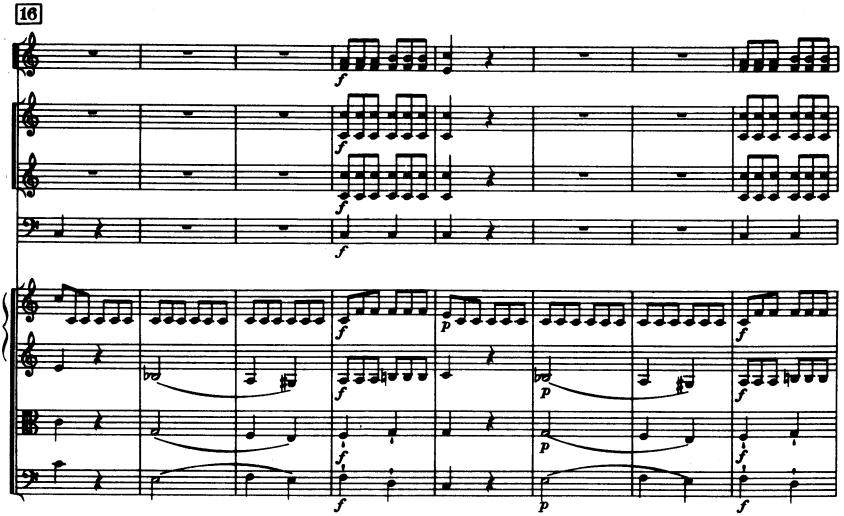
Violino II

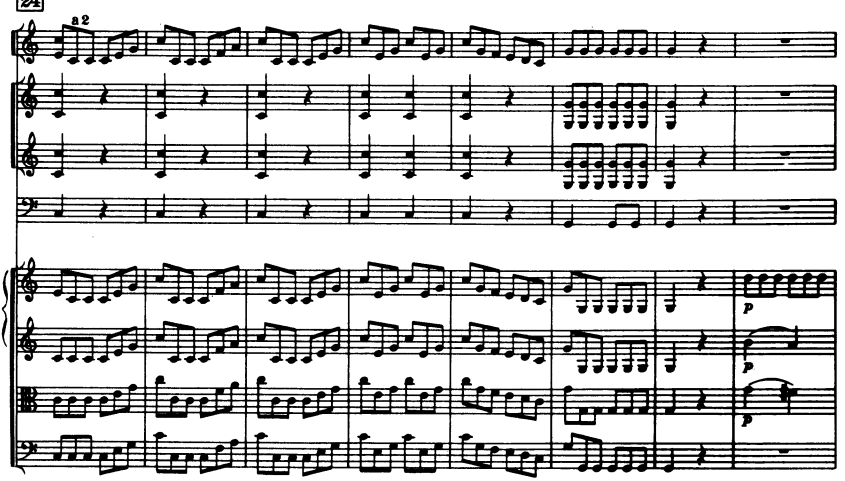
Viola

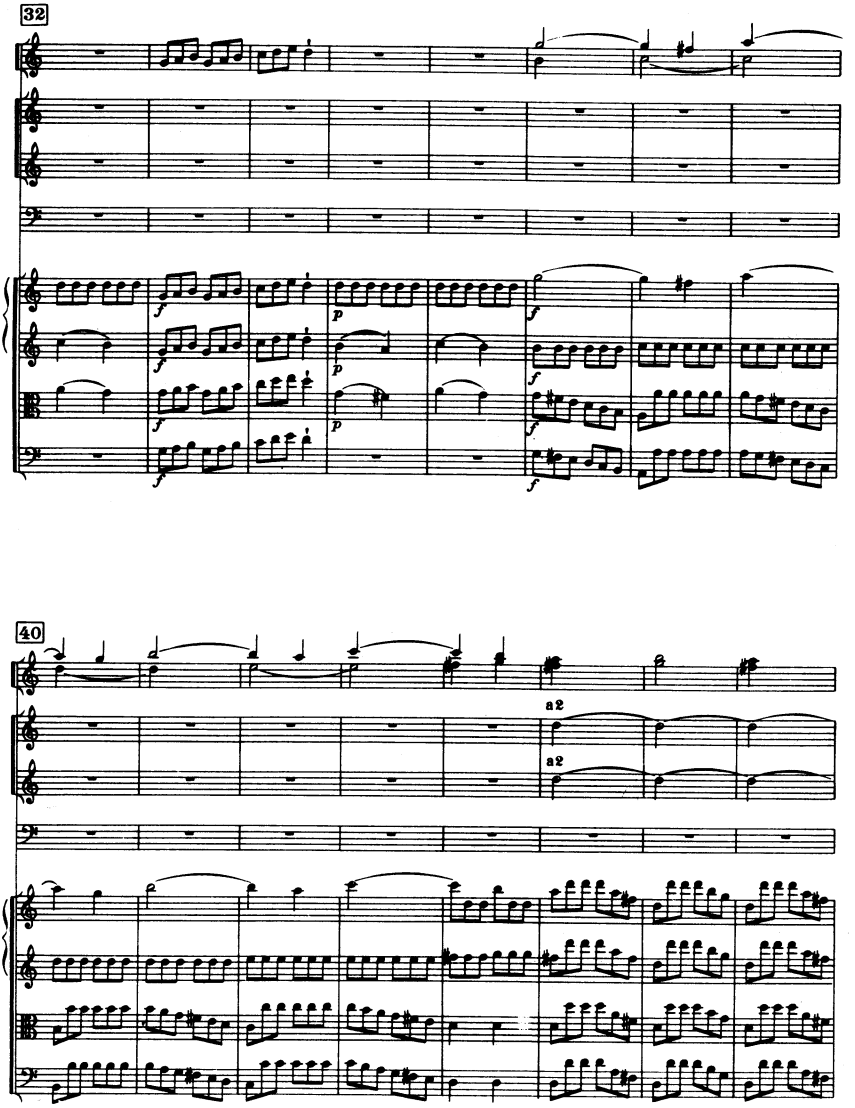
Violoncello, Basso e Fagotto

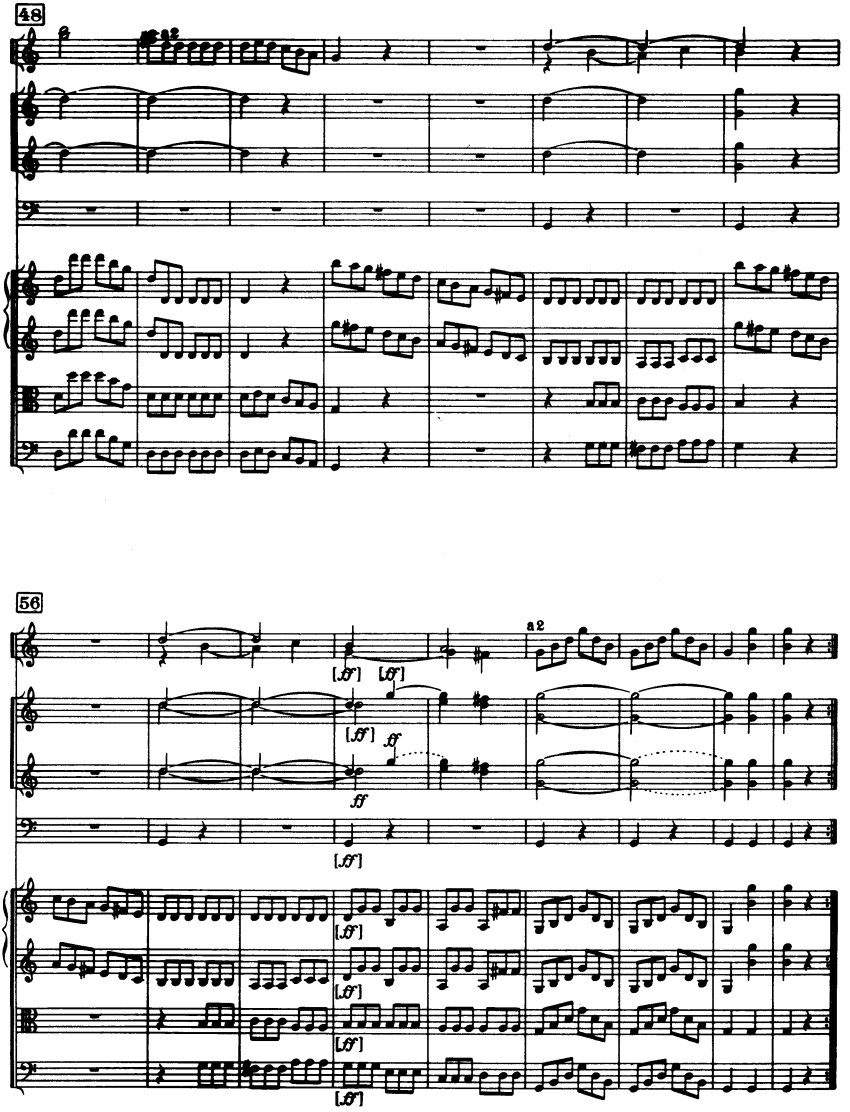
8

a2

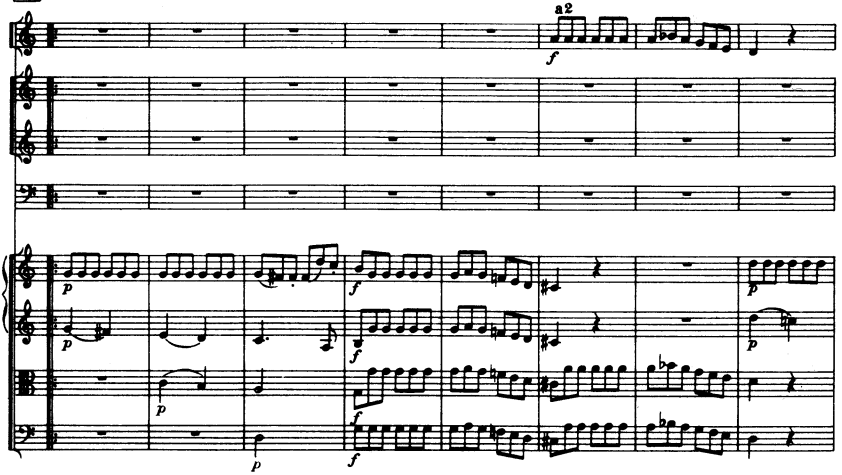

16
f
p


24
a 2
p

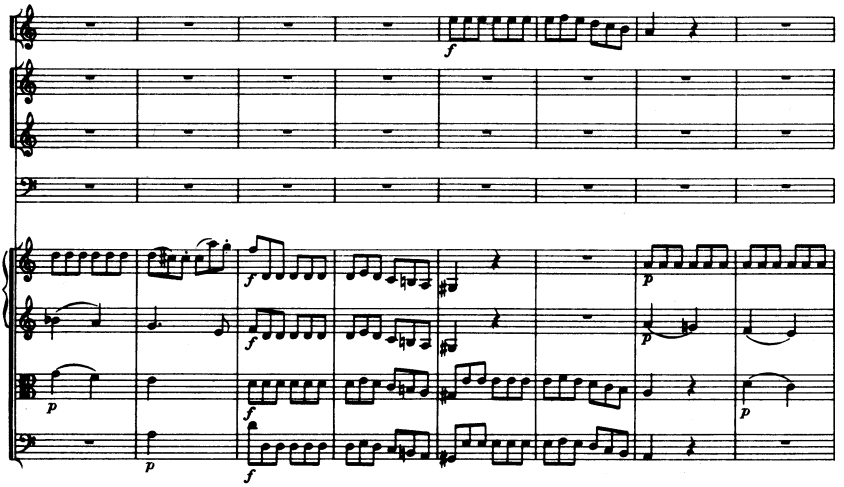

32
f
p
40
a2
a2

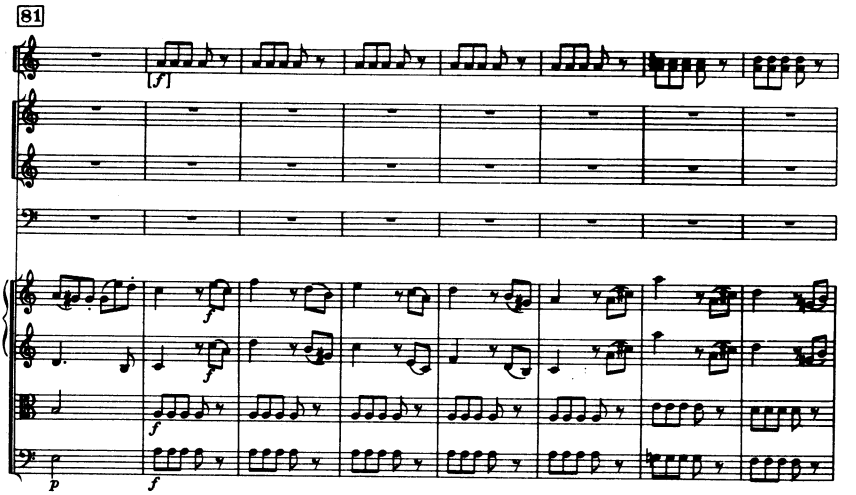

48
56
a2
[ff]
ff

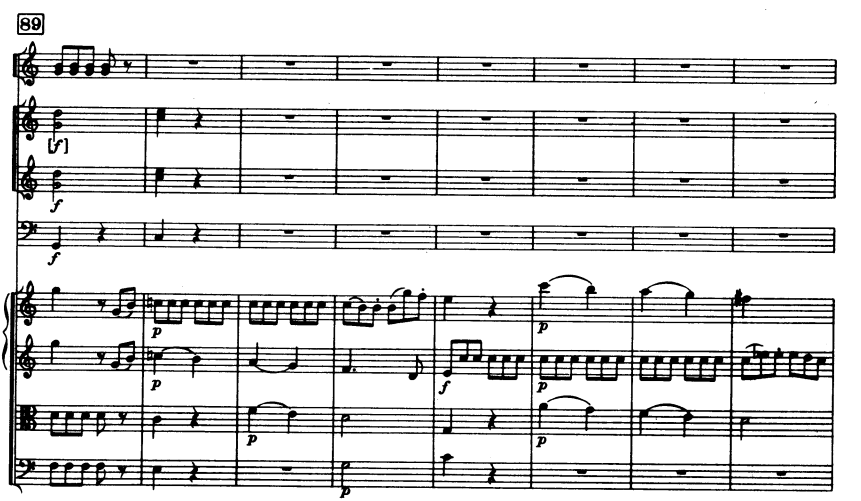
65



73



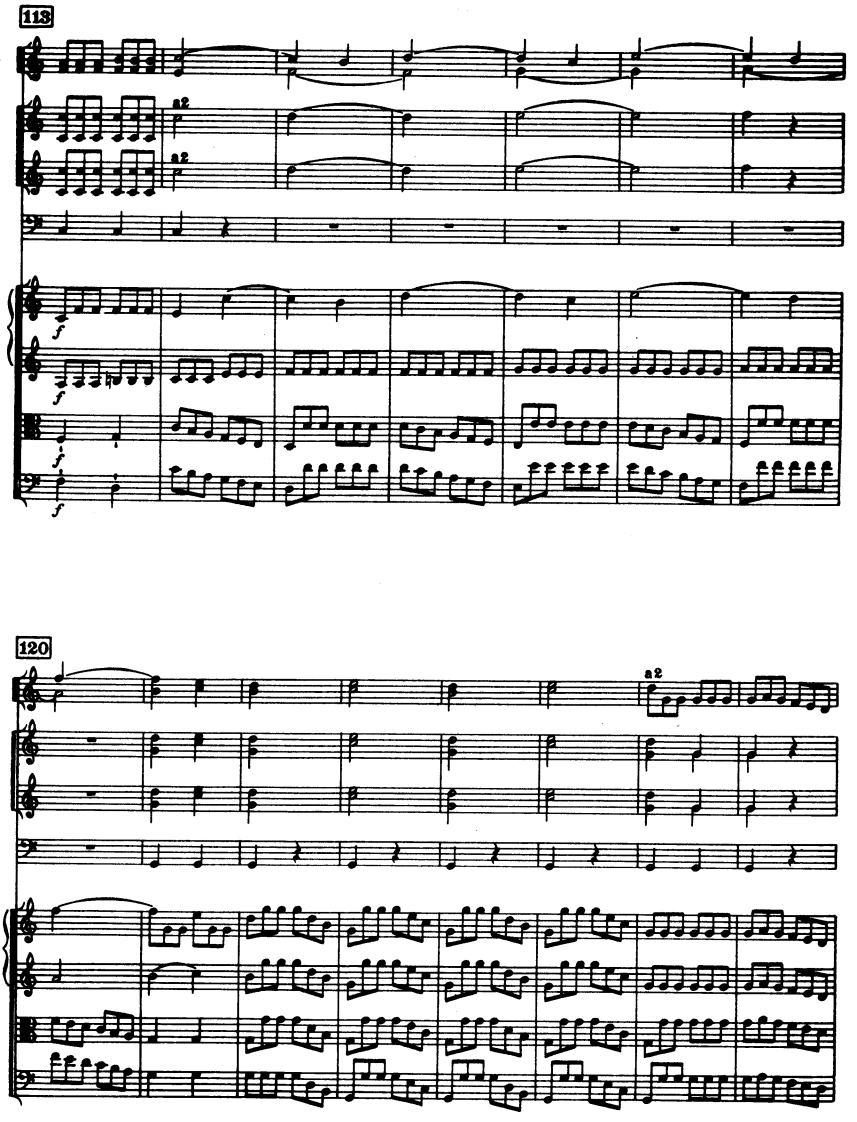

81
[f]
f
f
f
p
f

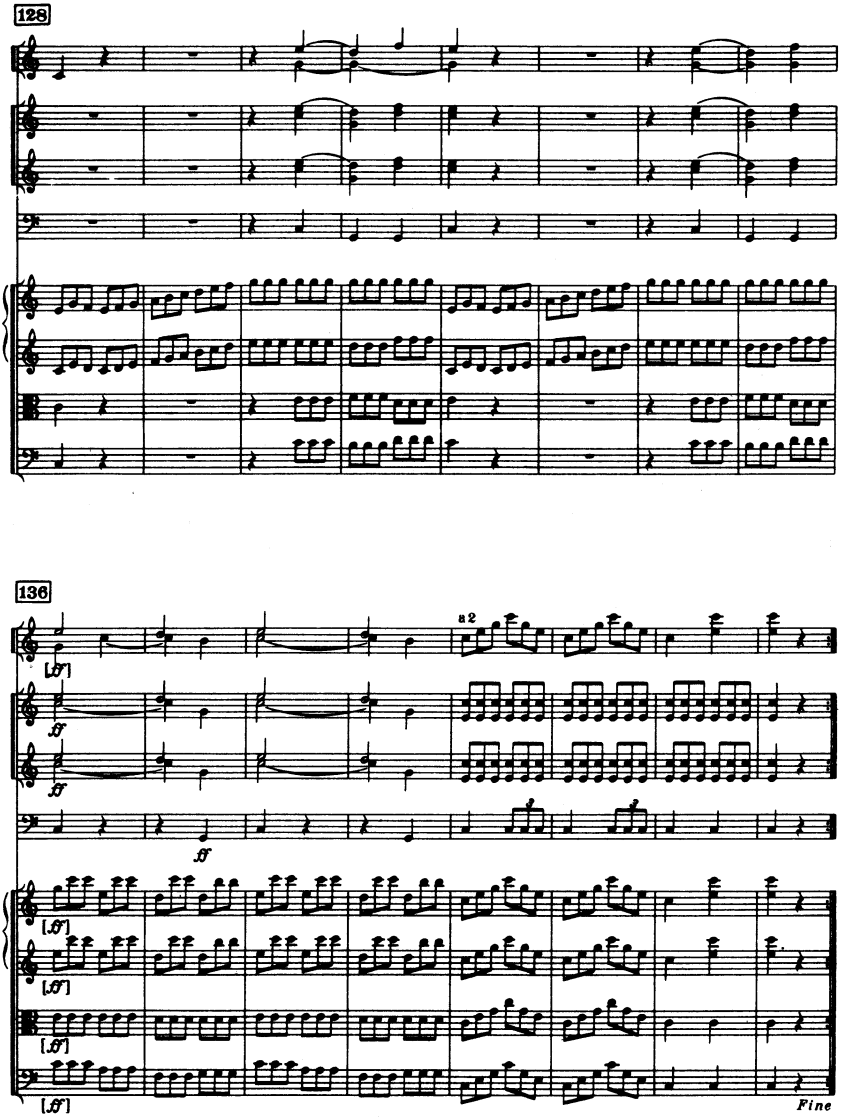

89
[f]
f
f
p
p
p
f
p
p
p

97

a2

105


113
a2
a2
f
f
f
f
120
a2


128
136
a 2
[ff]
ff
Fine

Sinfonia No. 42

D-Dur / D major

(H. C. R. LANDON)

2 Oboi

2 Fagotti

2 Corni in Re e La

Violino I

Violino II

Viola

Violoncello

Basso

ca. 22 Min.

In Nomine Domini

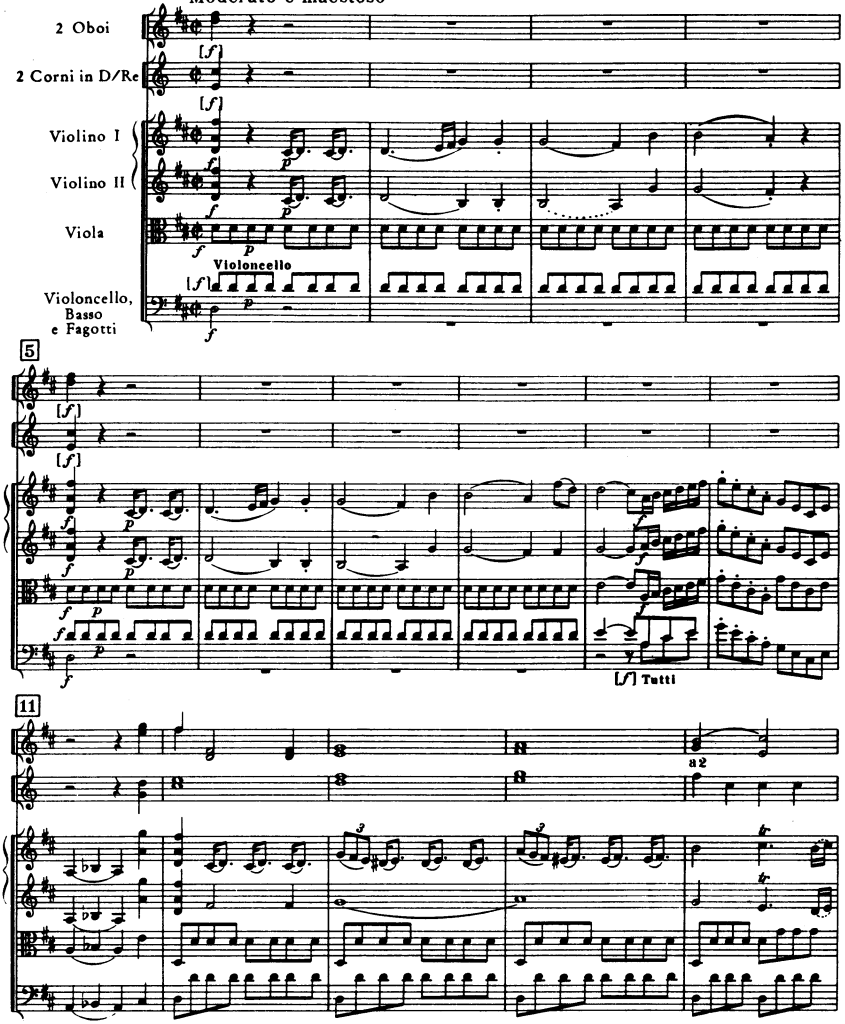
SINFONIA No. 42

(1771)

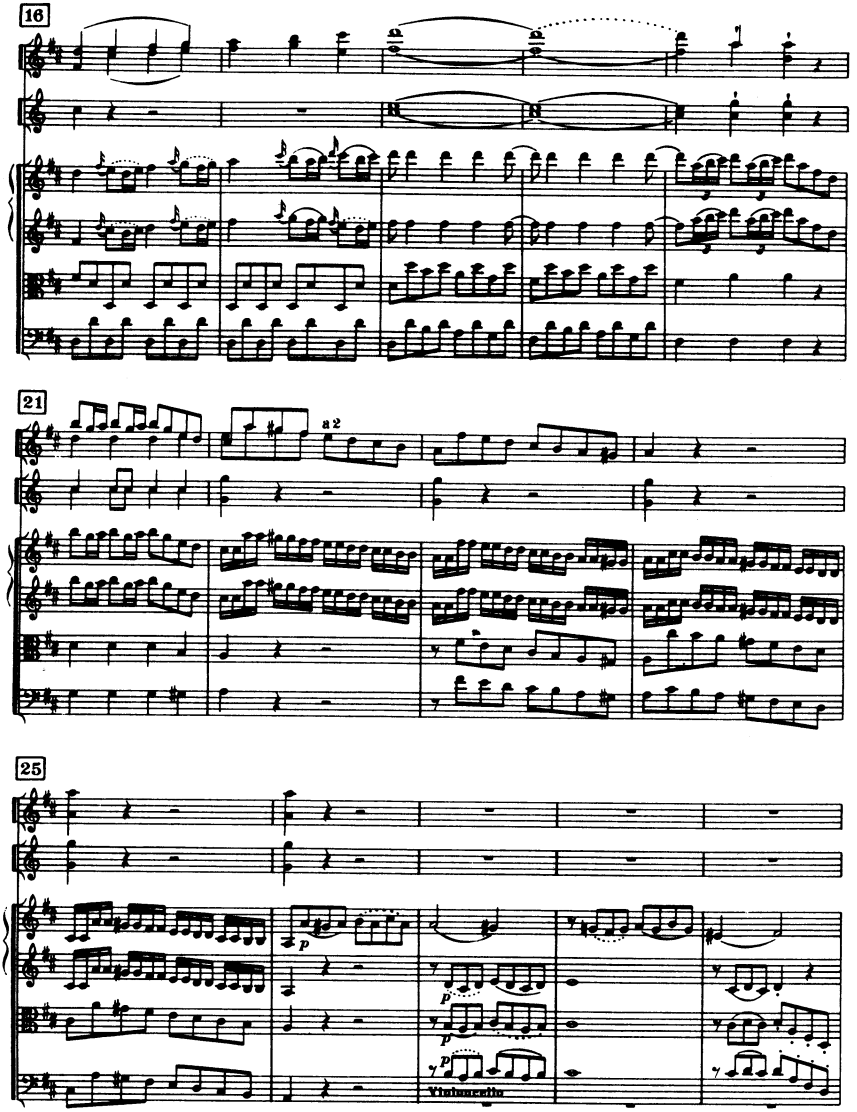
I

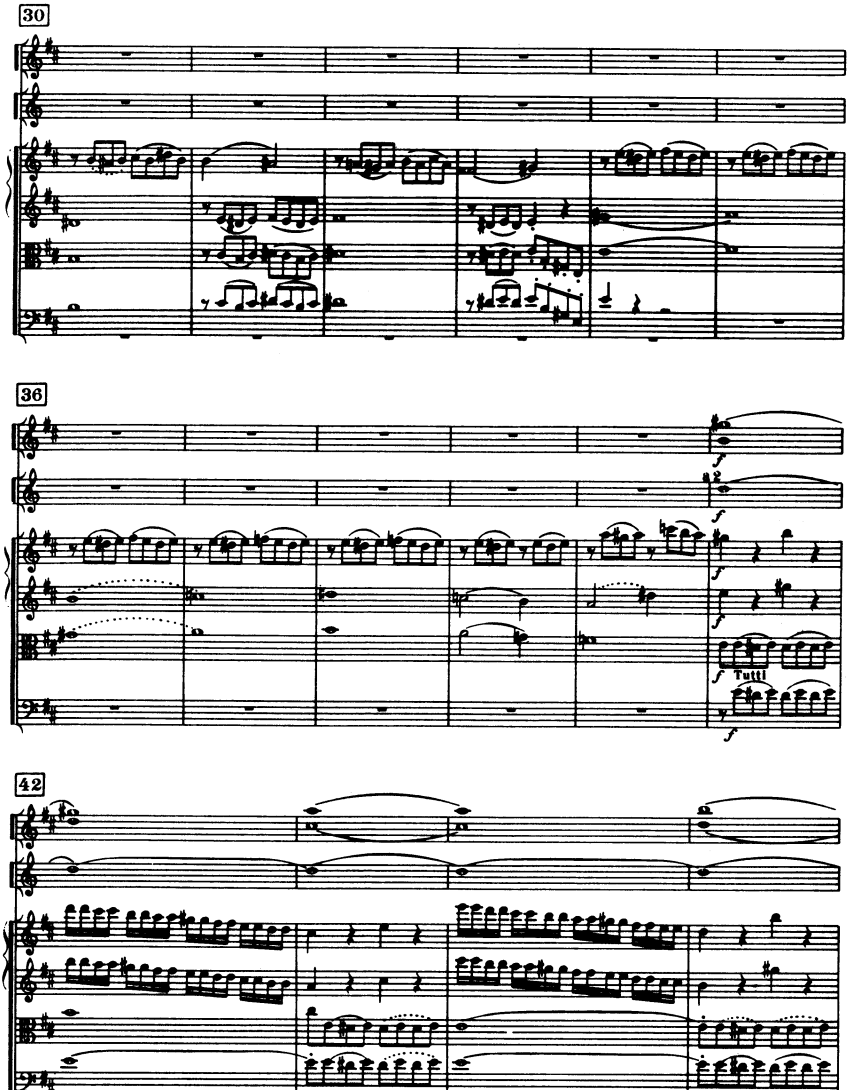
Joseph Haydn

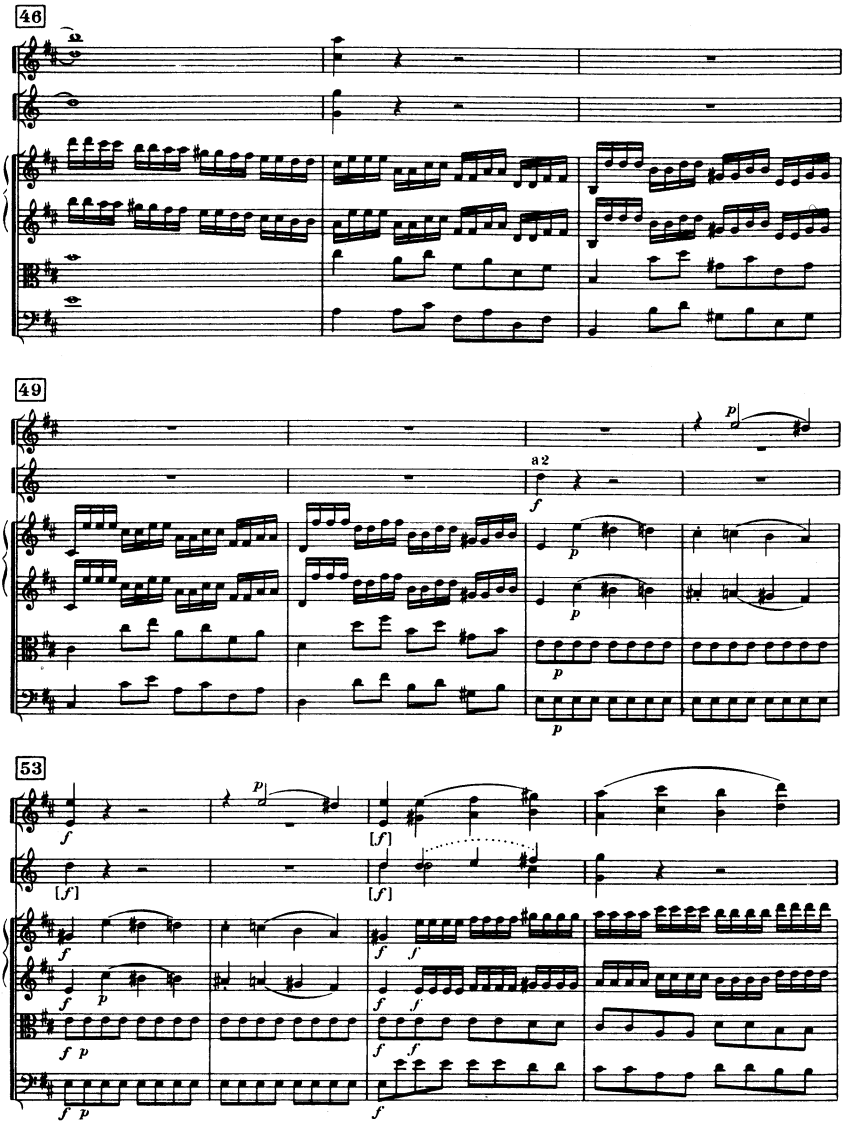
Moderato e maestoso

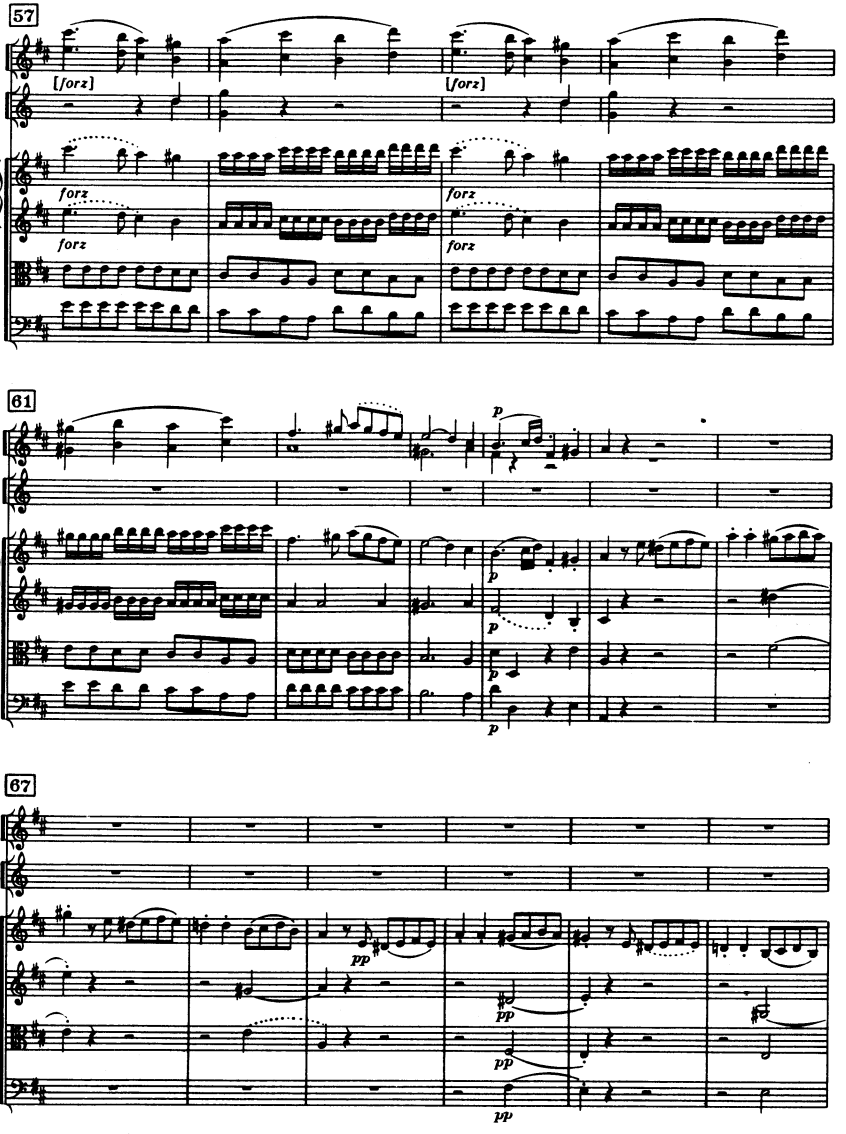


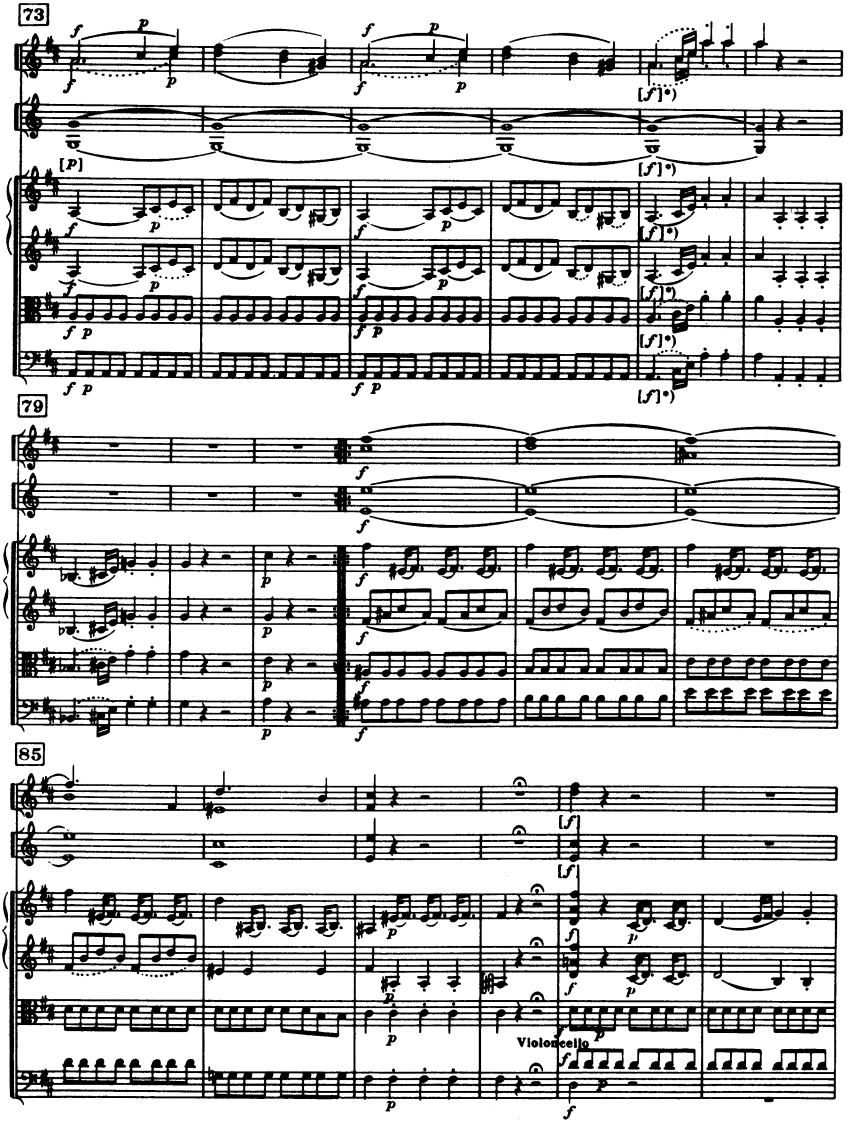
© Copyright 1966 by Ludwig Doblinger (Bernhard Herzmansky) K.G., Wien, München


16
21
a 2
25
p
p
p
p
Violoncello

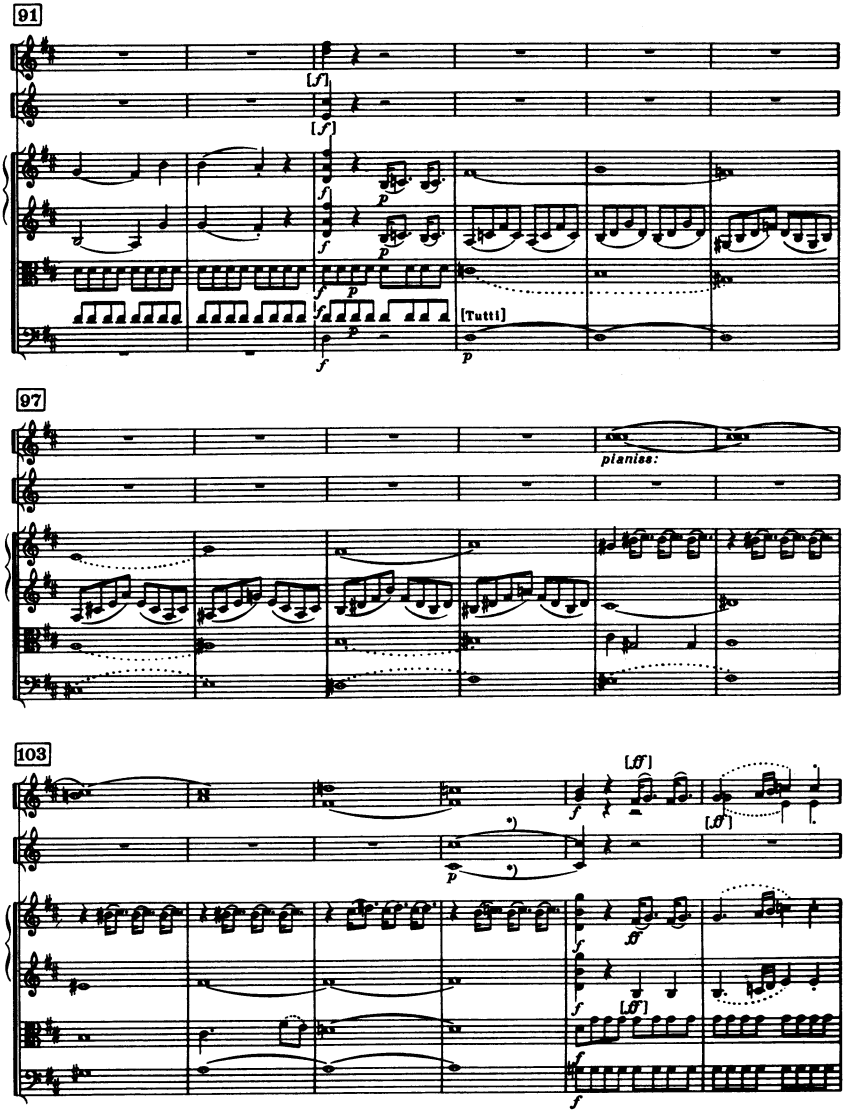

30
36
f
Tutti
42


46
49
a 2
53

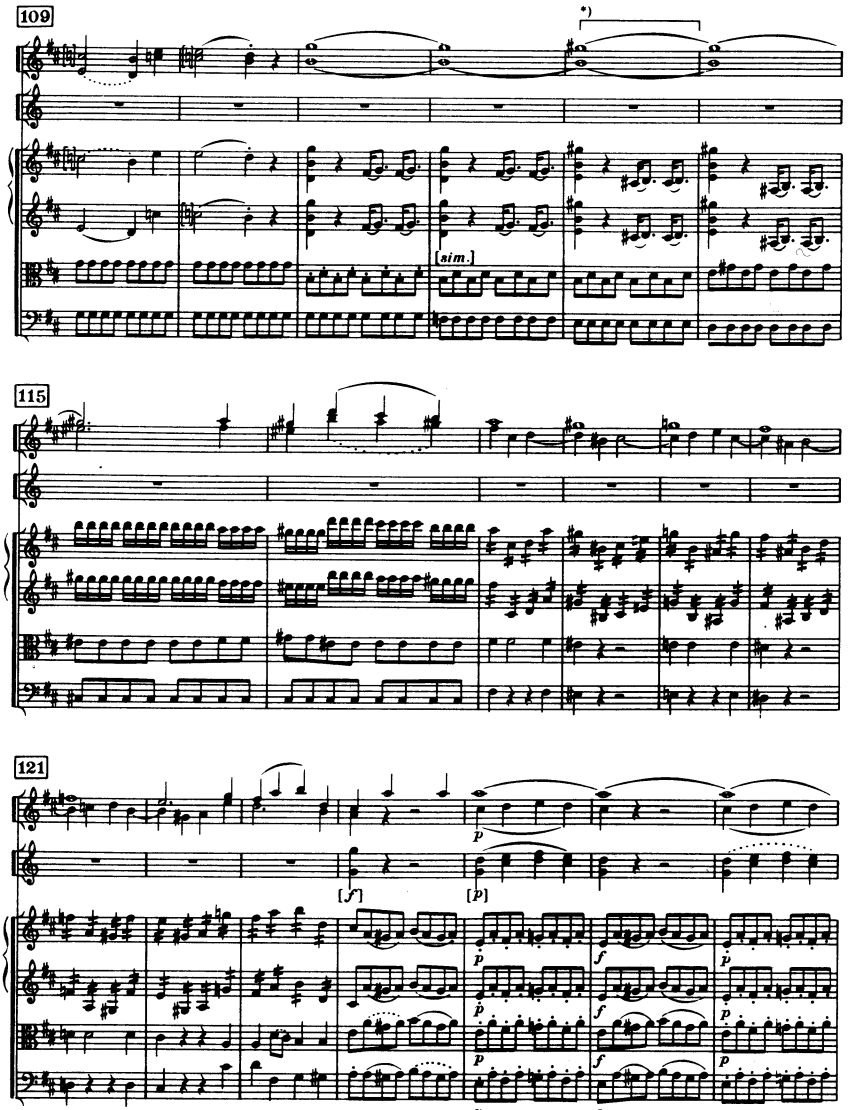

57
[forz]
[forz]
forz
forz
forz
forz
61
p
p
p
p
67
pp
pp
pp
pp



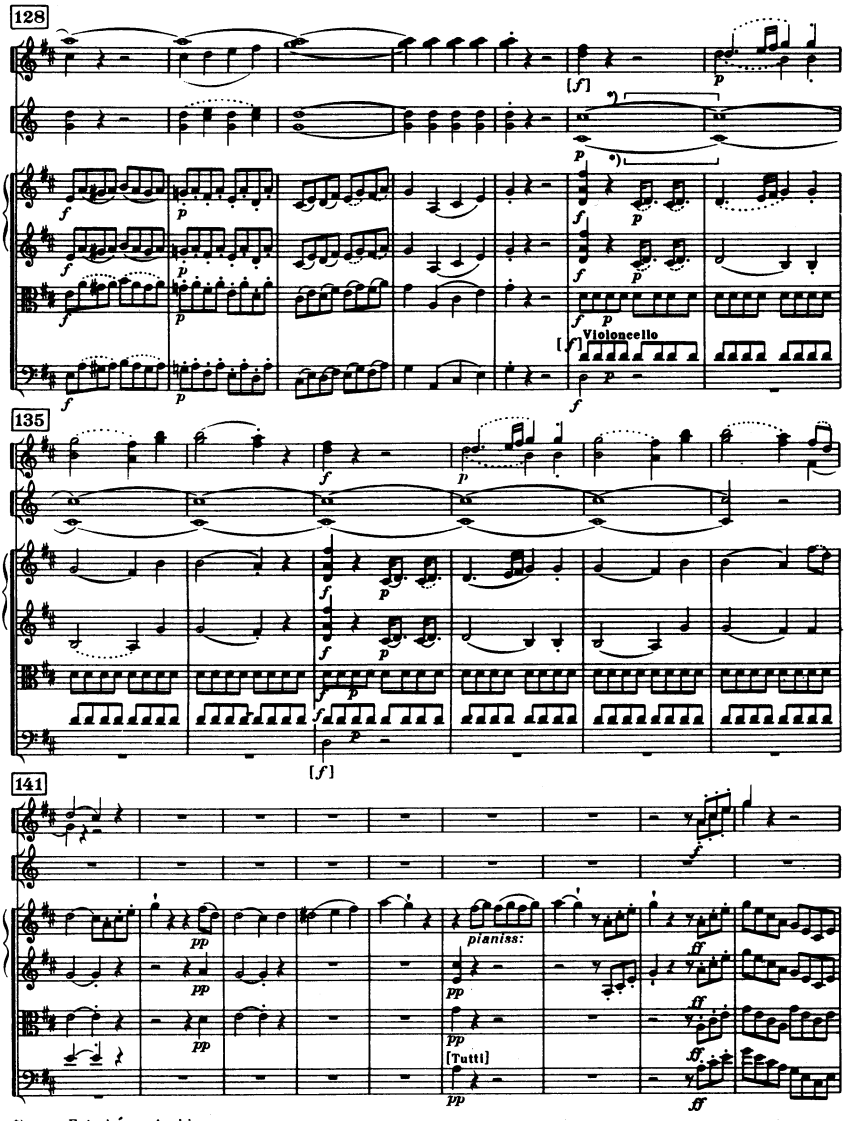
*) *f* zum Teil = Esterházy - Archiv / *f partly = Esterházy Archives.*



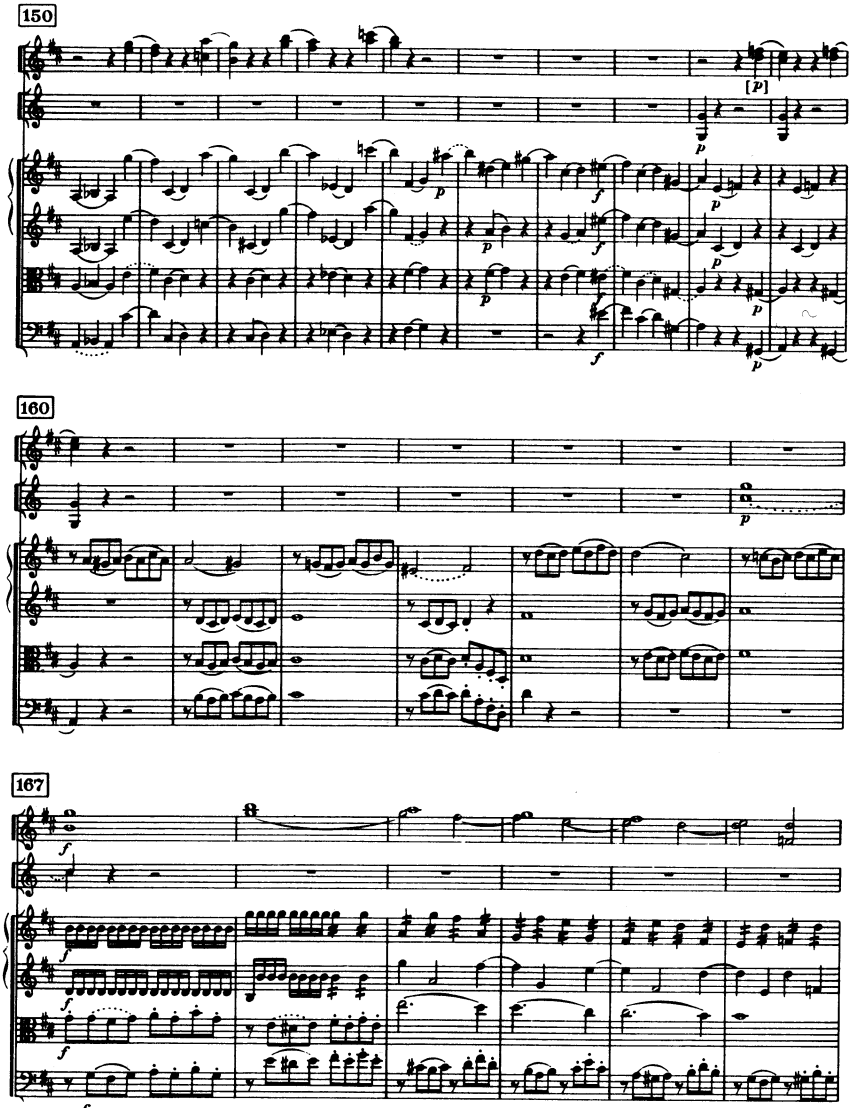
*) ⁀ = Esterházy - Archiv

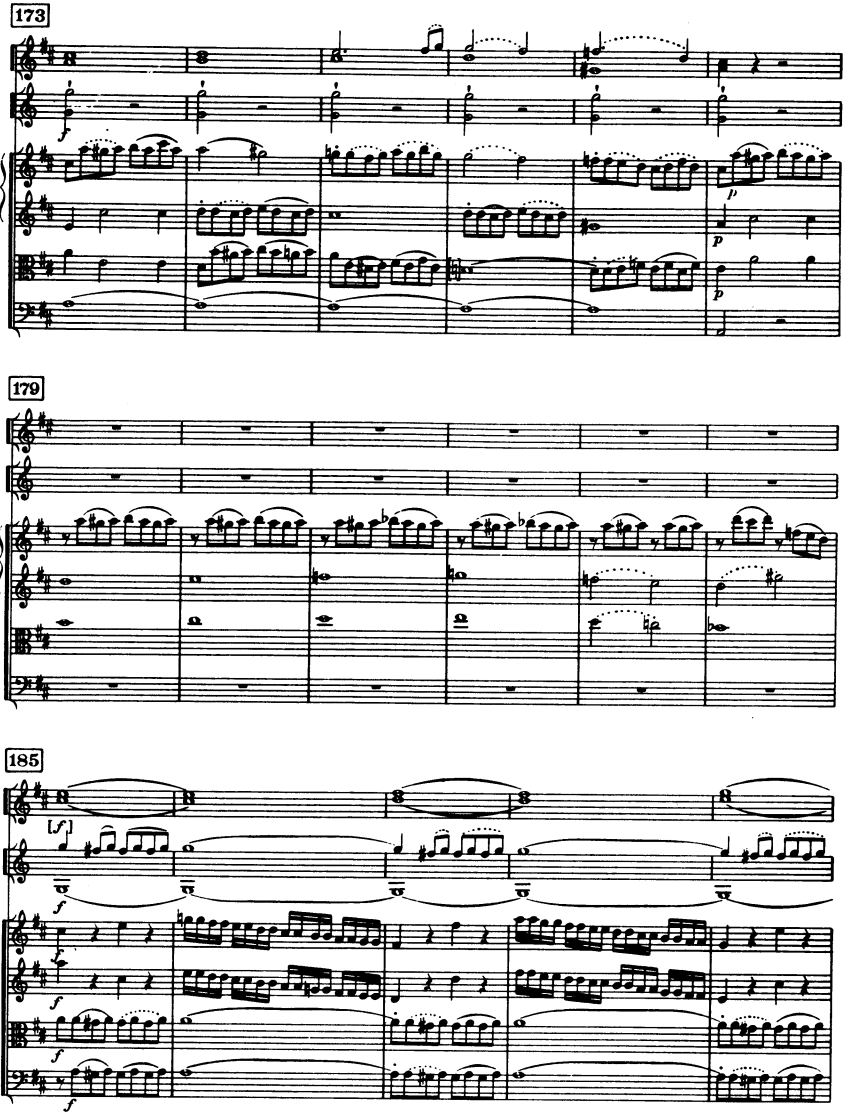


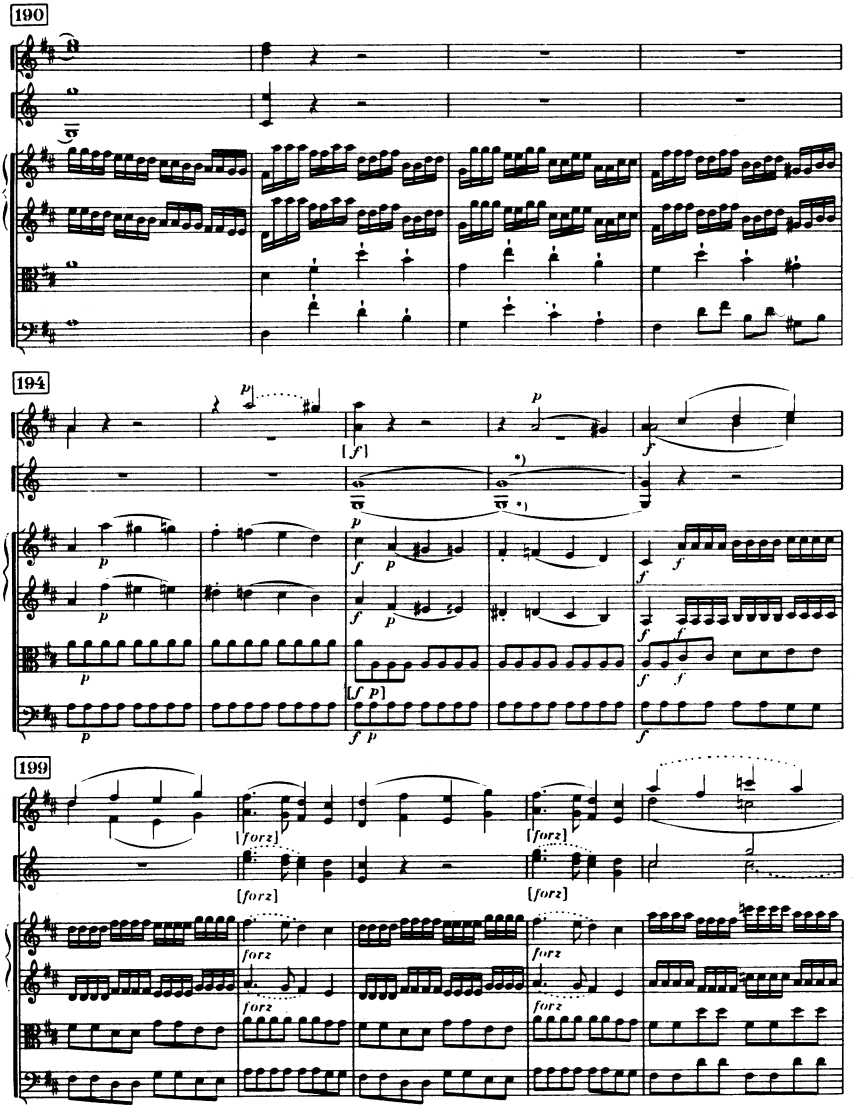
*) ⌒ = Esterházy - Archiv



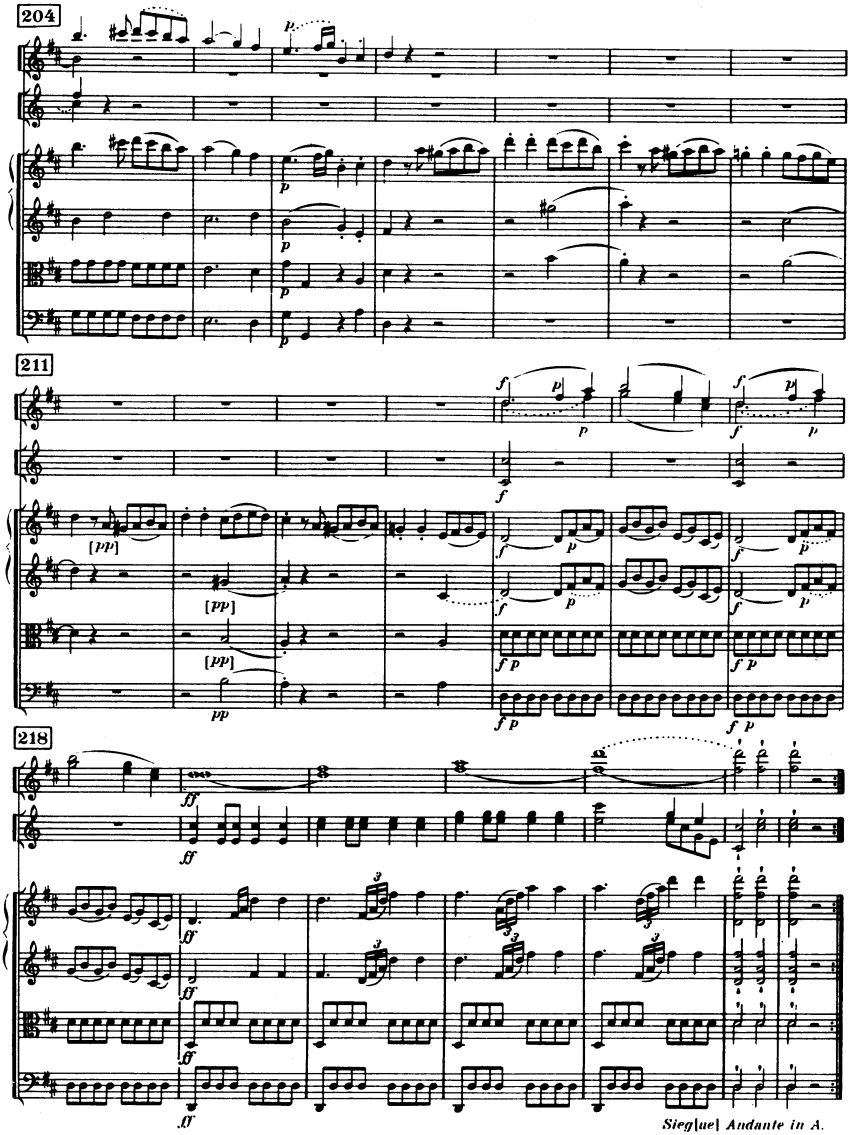
*) ⁀ = Esterházy - Archiv


150
[p]
160
167


173
179
185

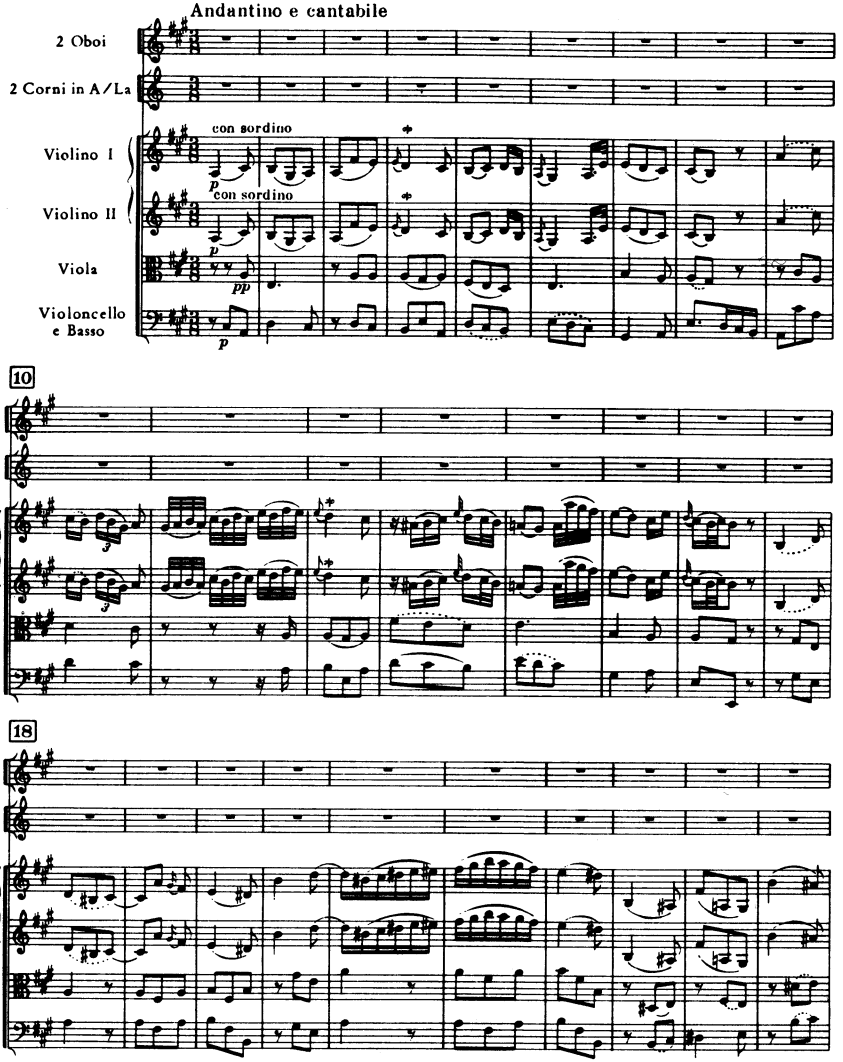


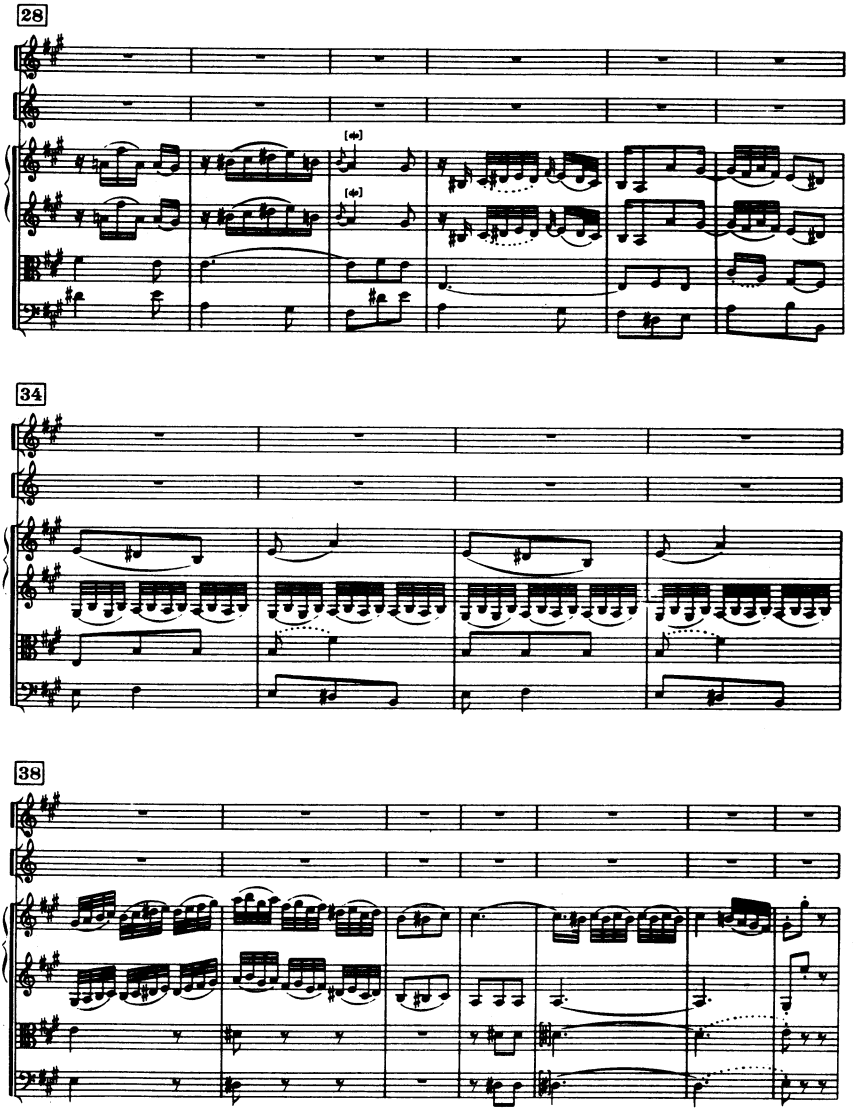
*) ⌒ = Esterházy - Archiv

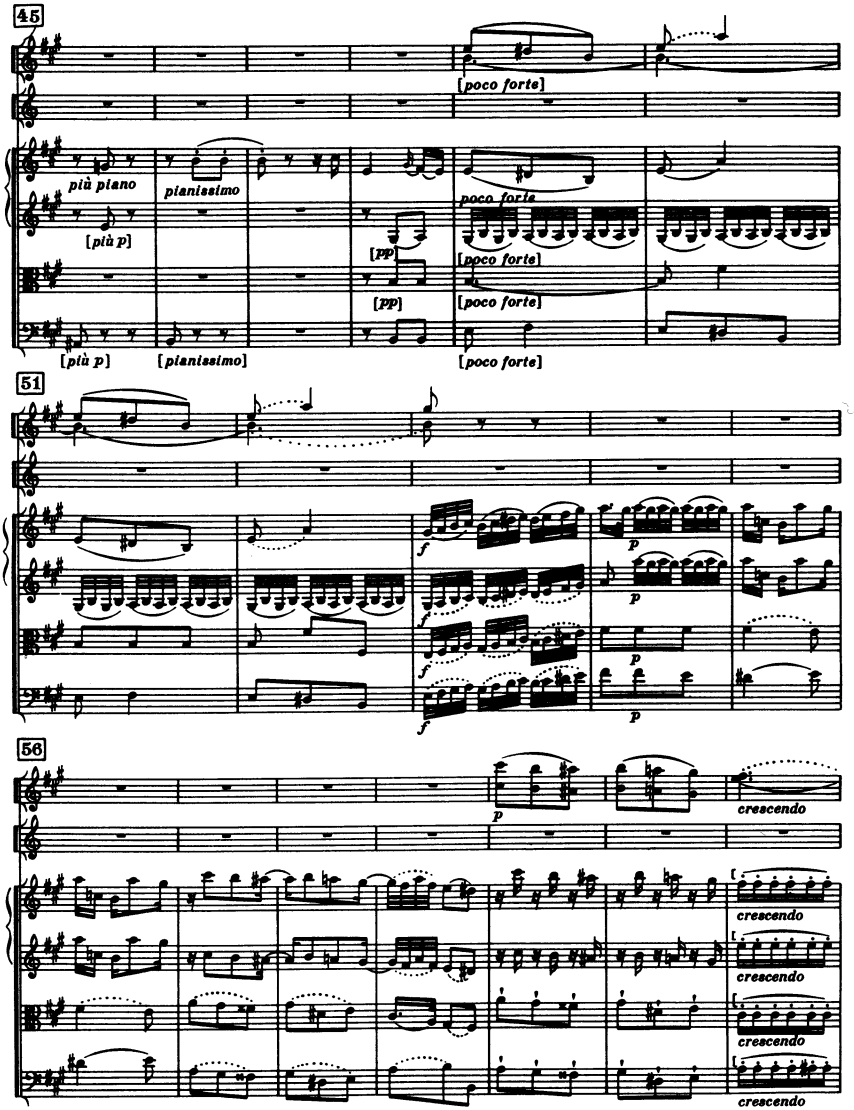

204
211
218
[pp]
[pp]
[pp]
pp
Sieg|ue| Andante in A.

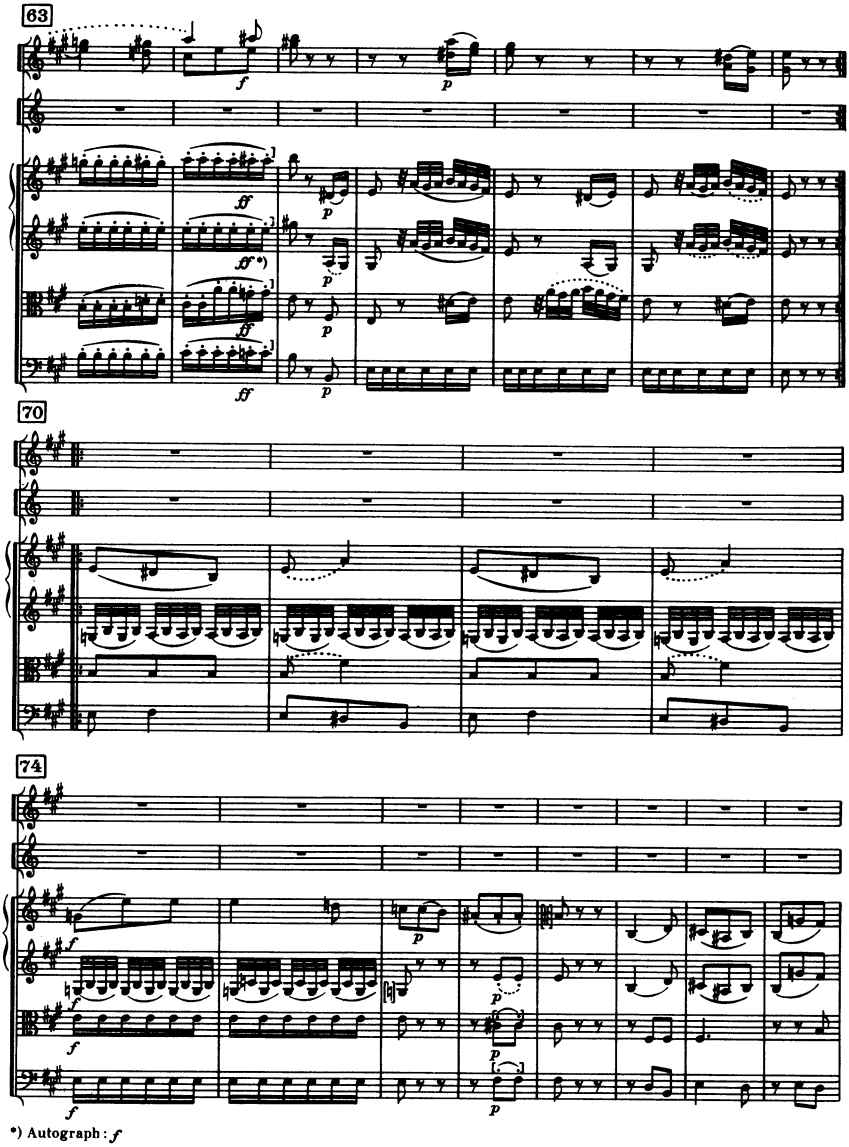
II

Andantino e cantabile

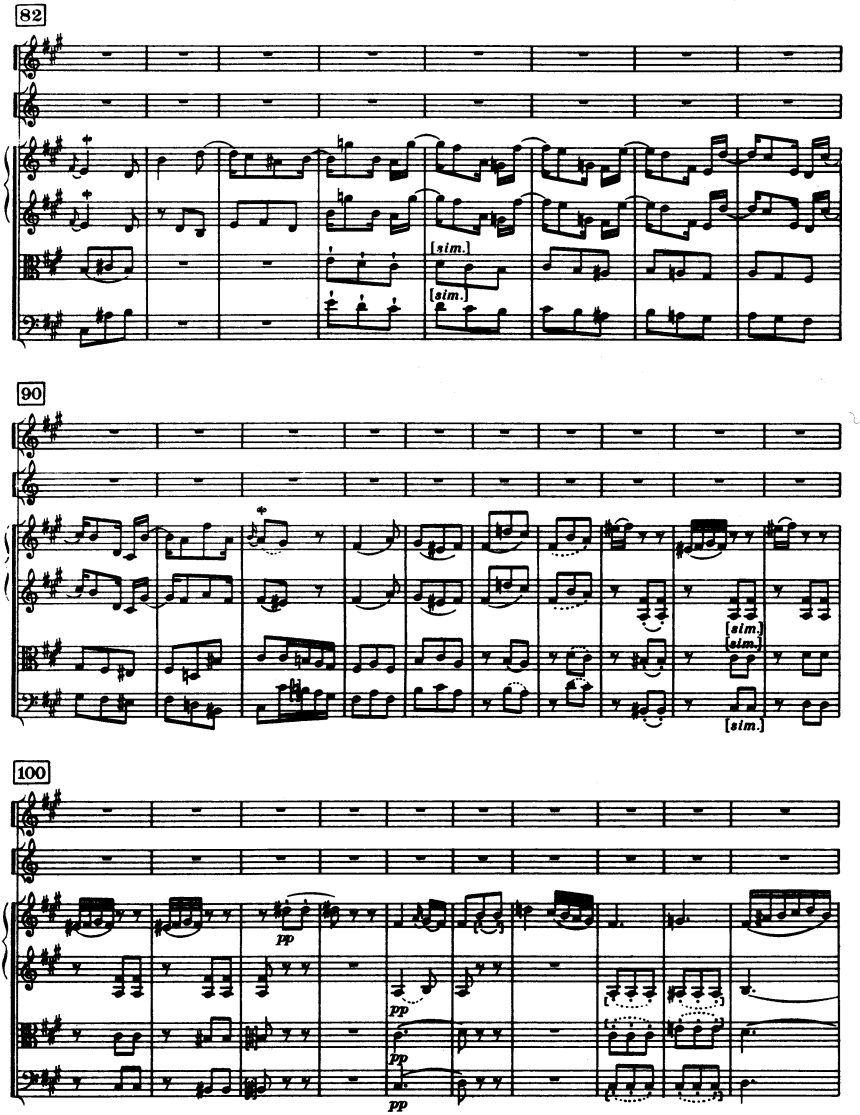


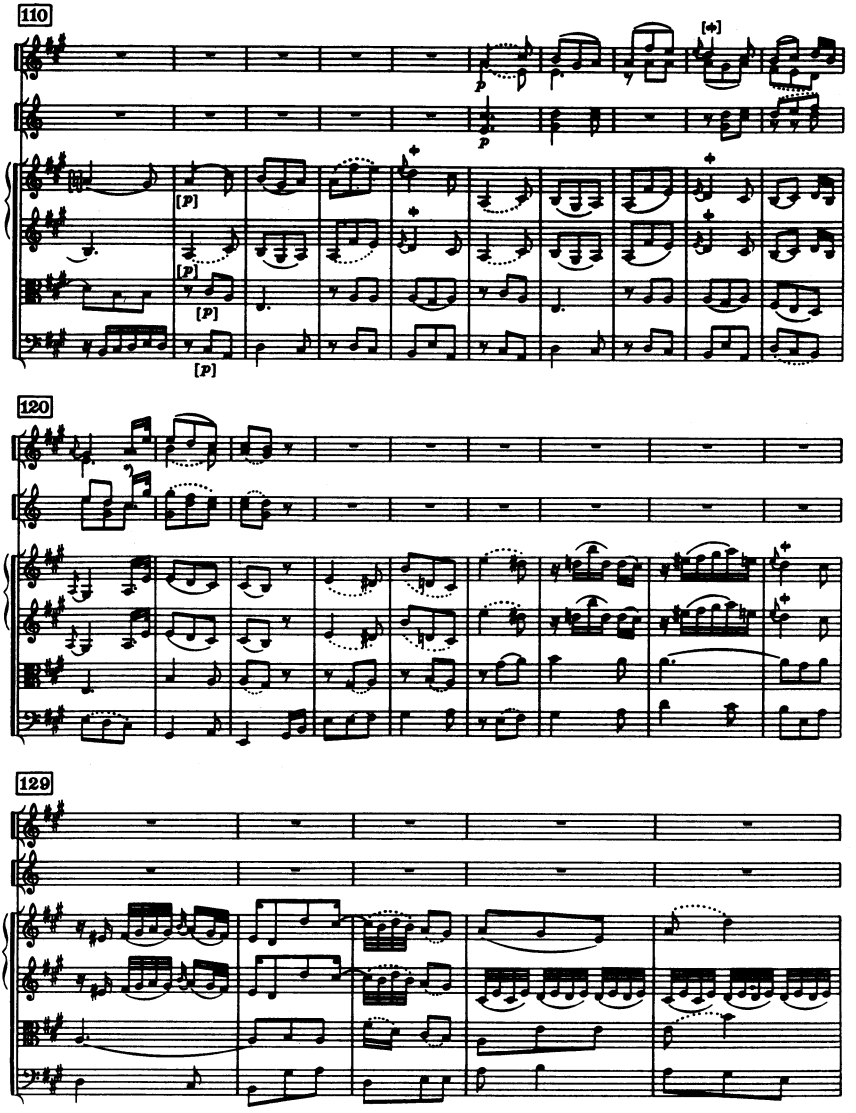

28
34
38


45
più piano
pianissimo
[più p]
[pp]
poco forte
[poco forte]
[più p]
[pianissimo]
[poco forte]
51
f
p
56
p
crescendo

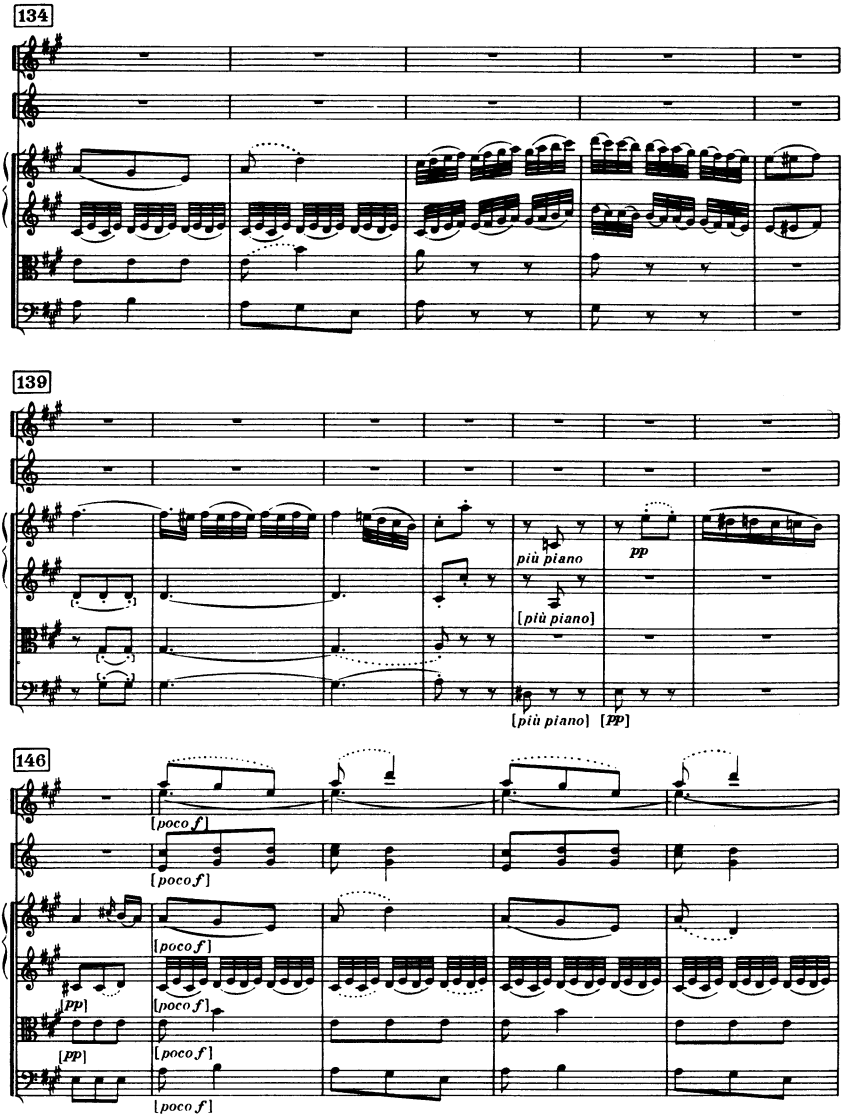


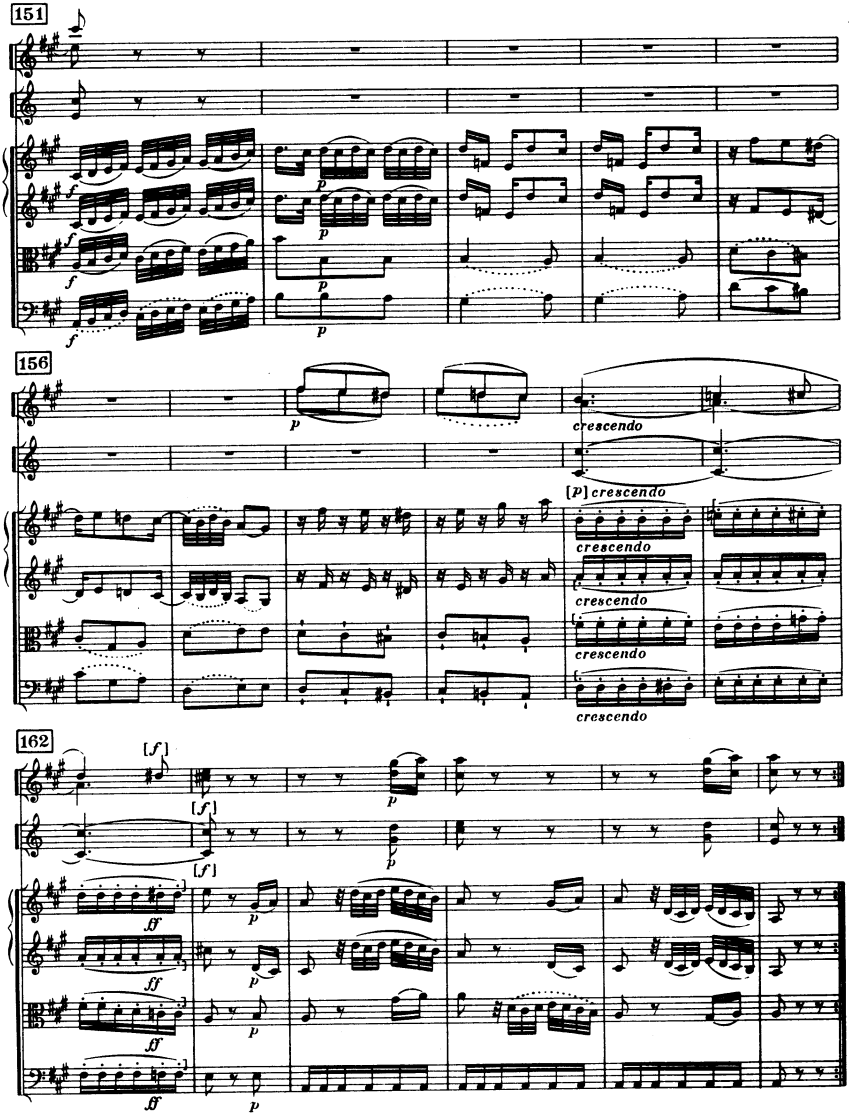
*) Autograph: *f*


82
[sim.]
[sim.]
90
[sim.]
[sim.]
[sim.]
100
pp
pp
pp
pp



*) Autograph

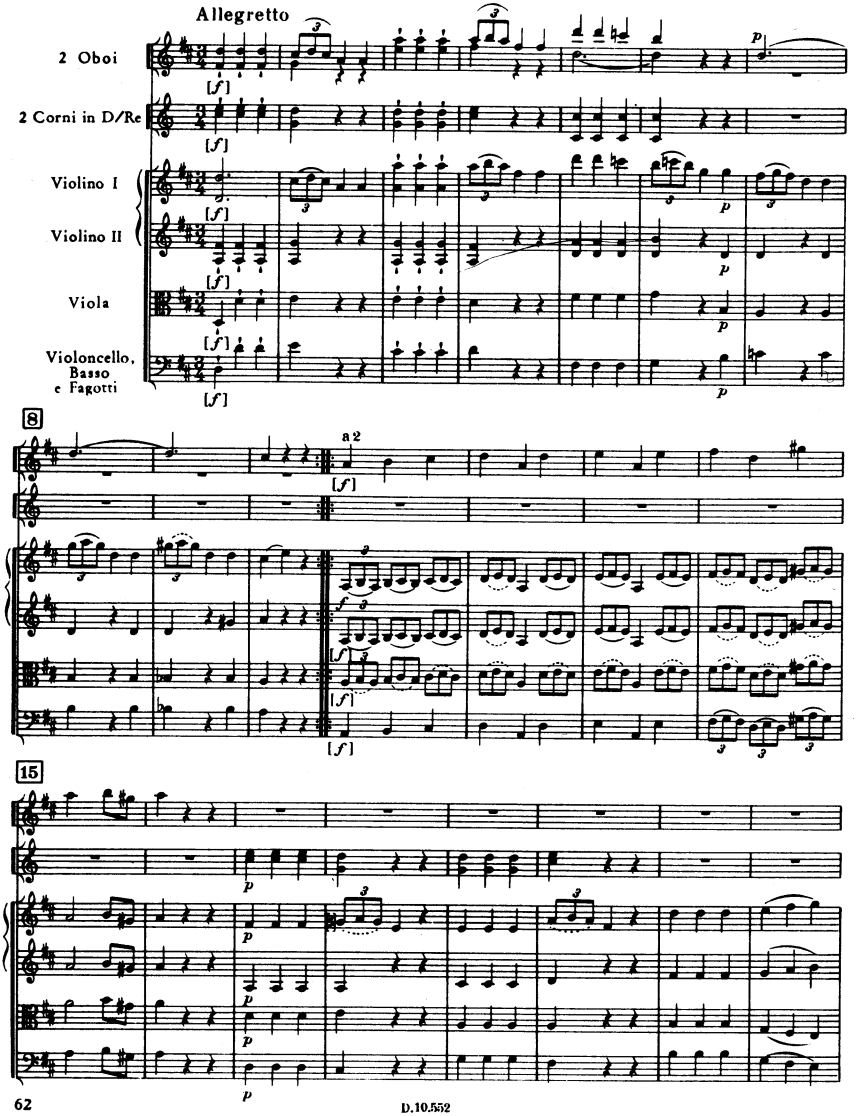

134
139
più piano
[più piano]
[più piano]
pp
[pp]
146
[poco f]
[poco f]
[poco f]
[poco f]
[poco f]
[poco f]
[pp]
[pp]

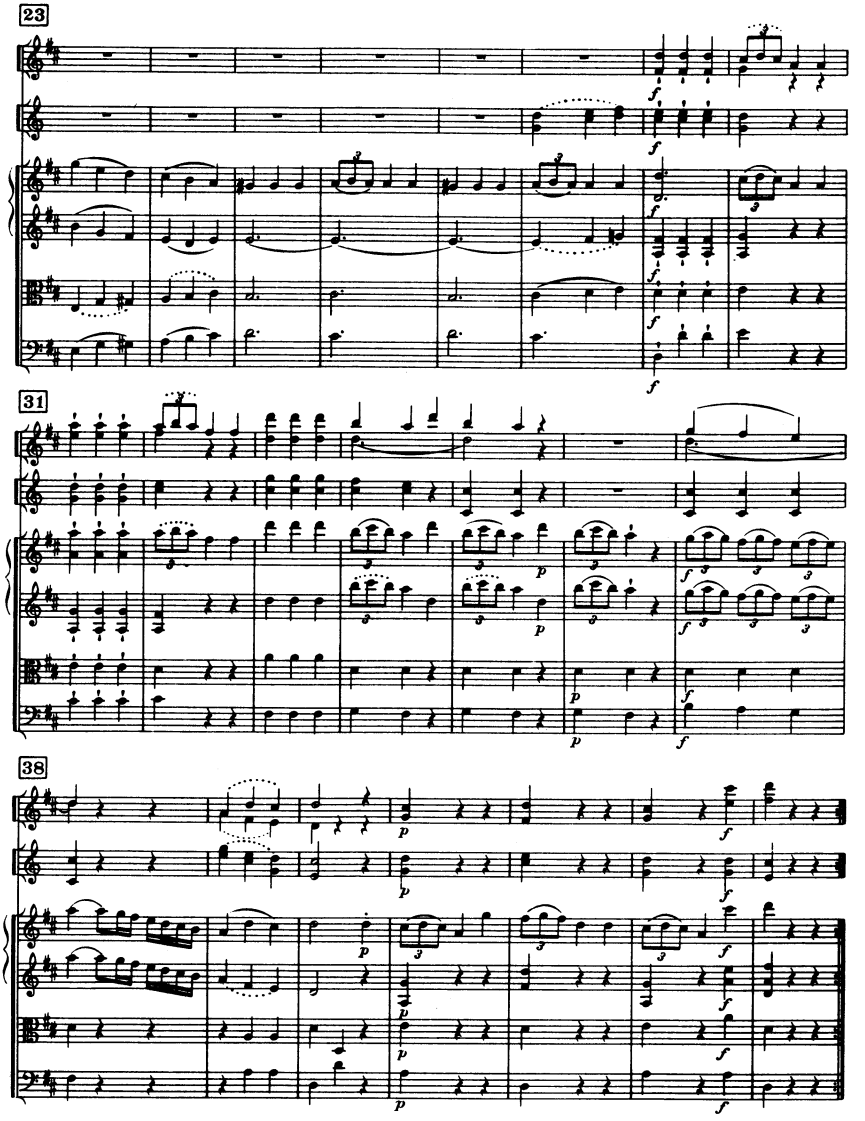

151
156
162
crescendo
[p] crescendo
[f]
ff
p

III

Menuet

Allegretto




23
31
38

Corni e oboi*) tacent

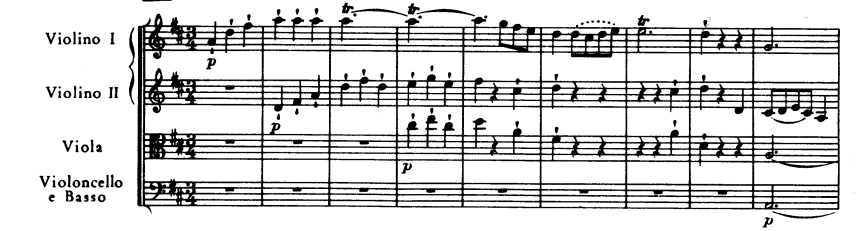
45 *Trio*

Violino I

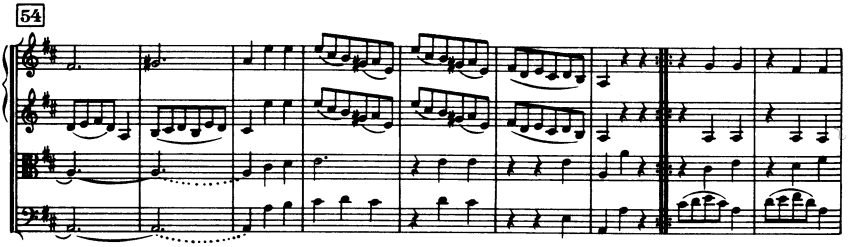
Violino II

Viola

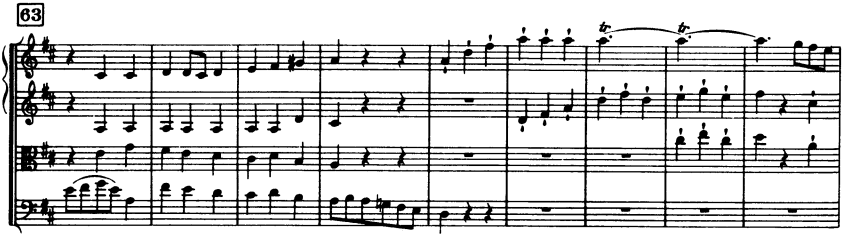
Violoncello e Basso



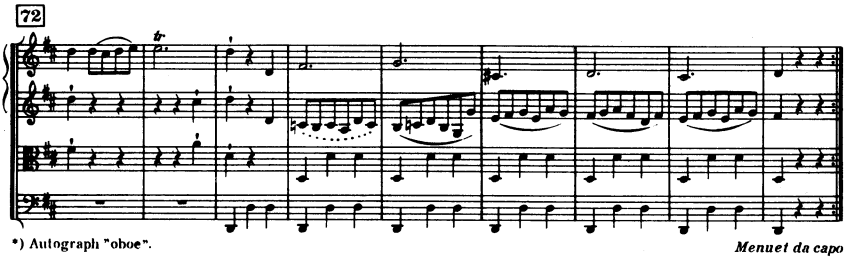
54



63



72



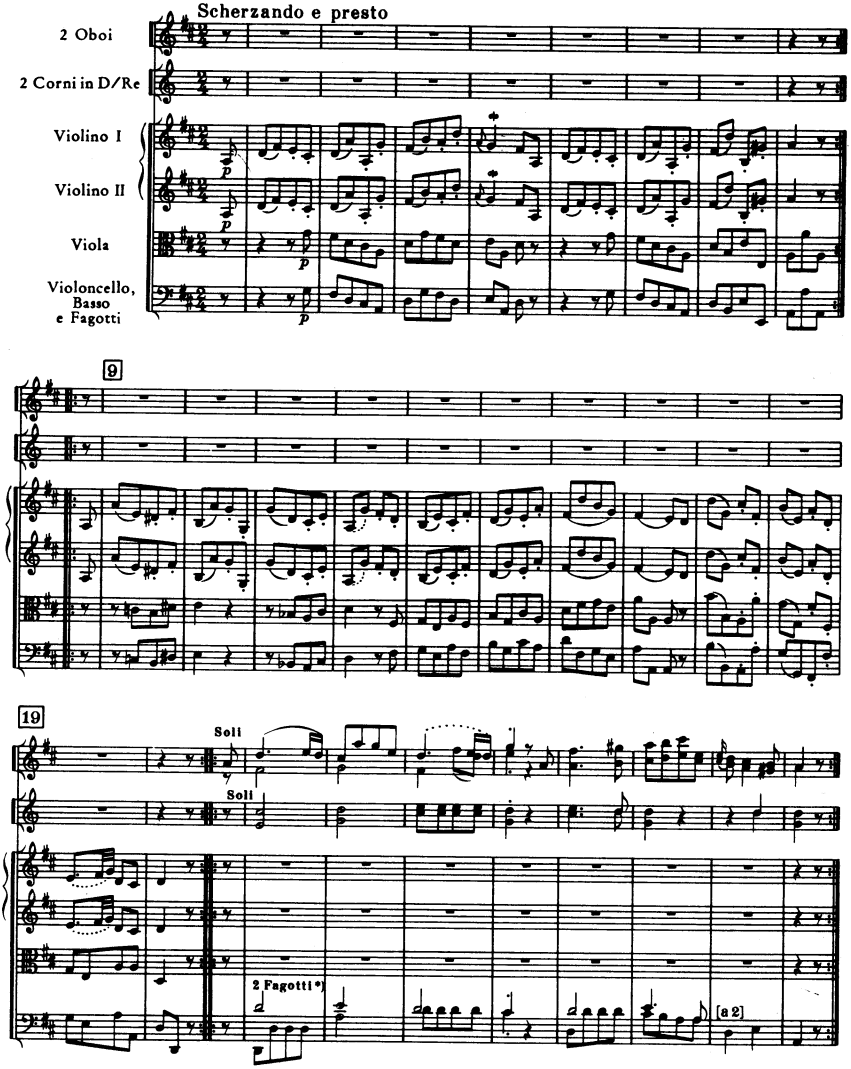
*) Autograph "oboe".

Menuet da capo

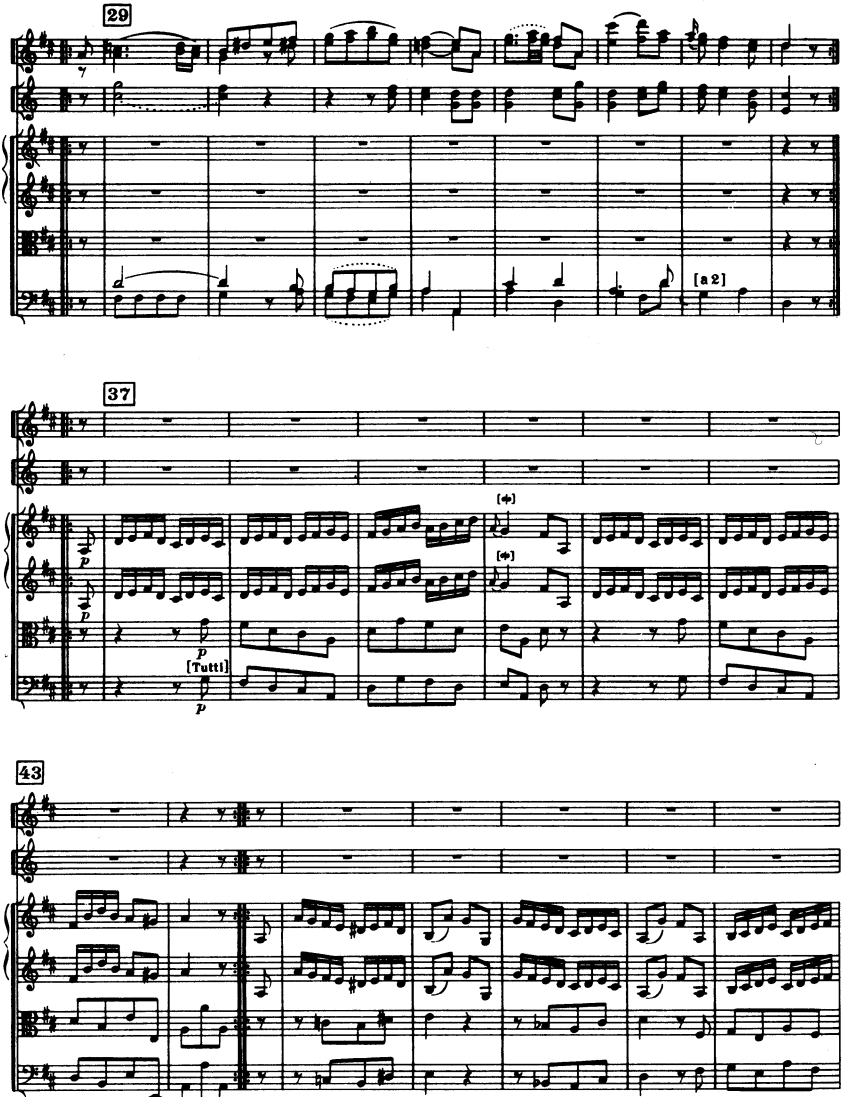
IV

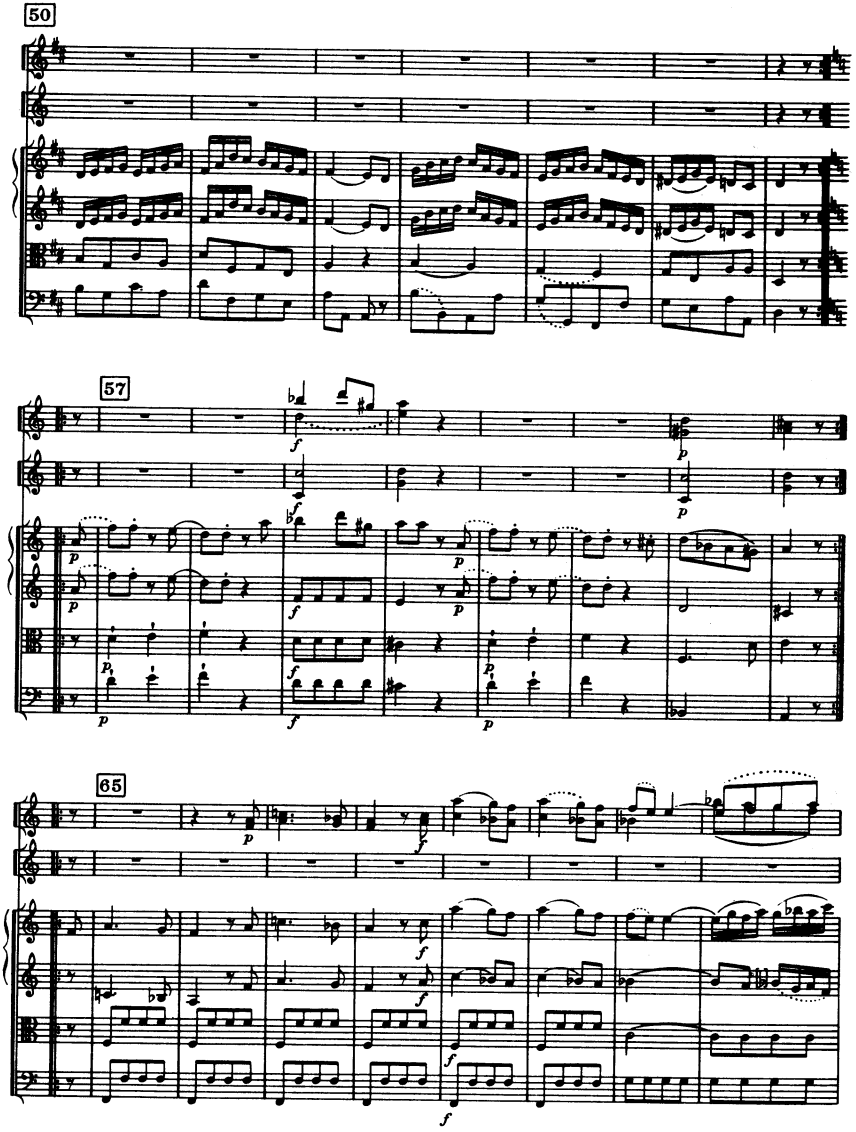
Finale

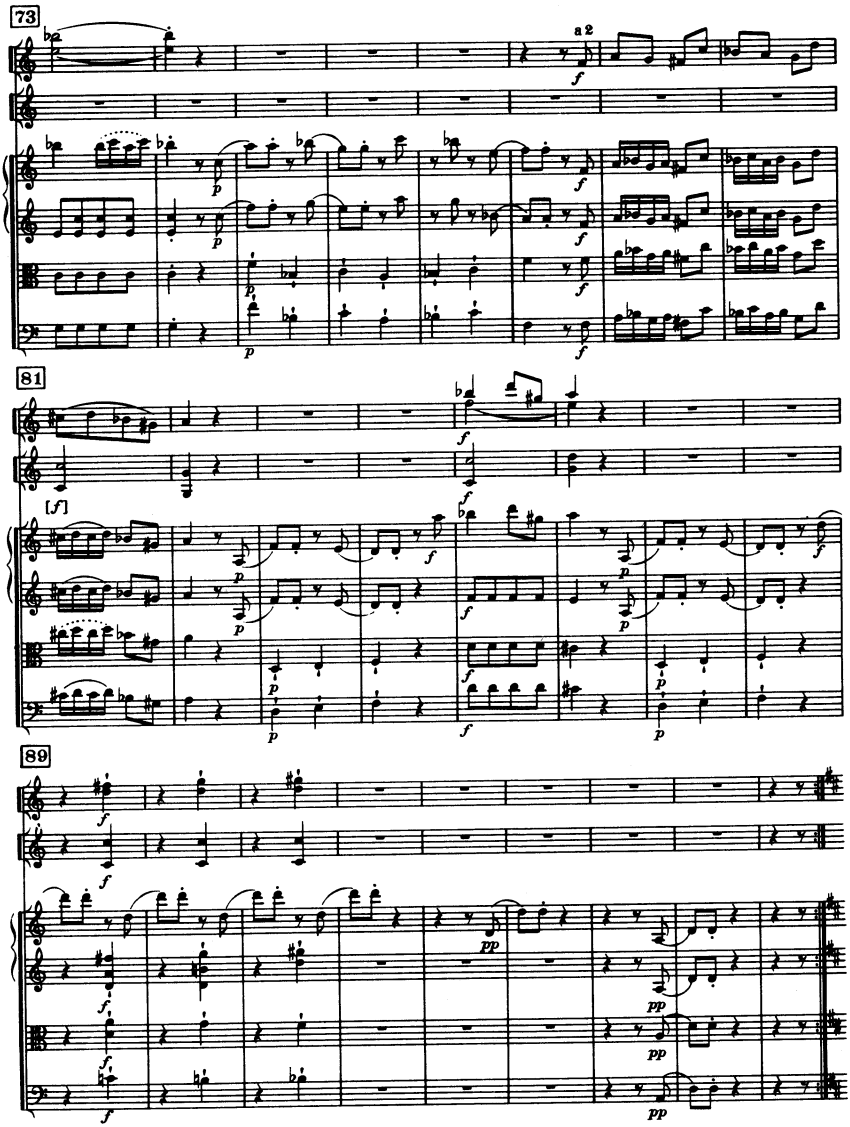
Scherzando e presto

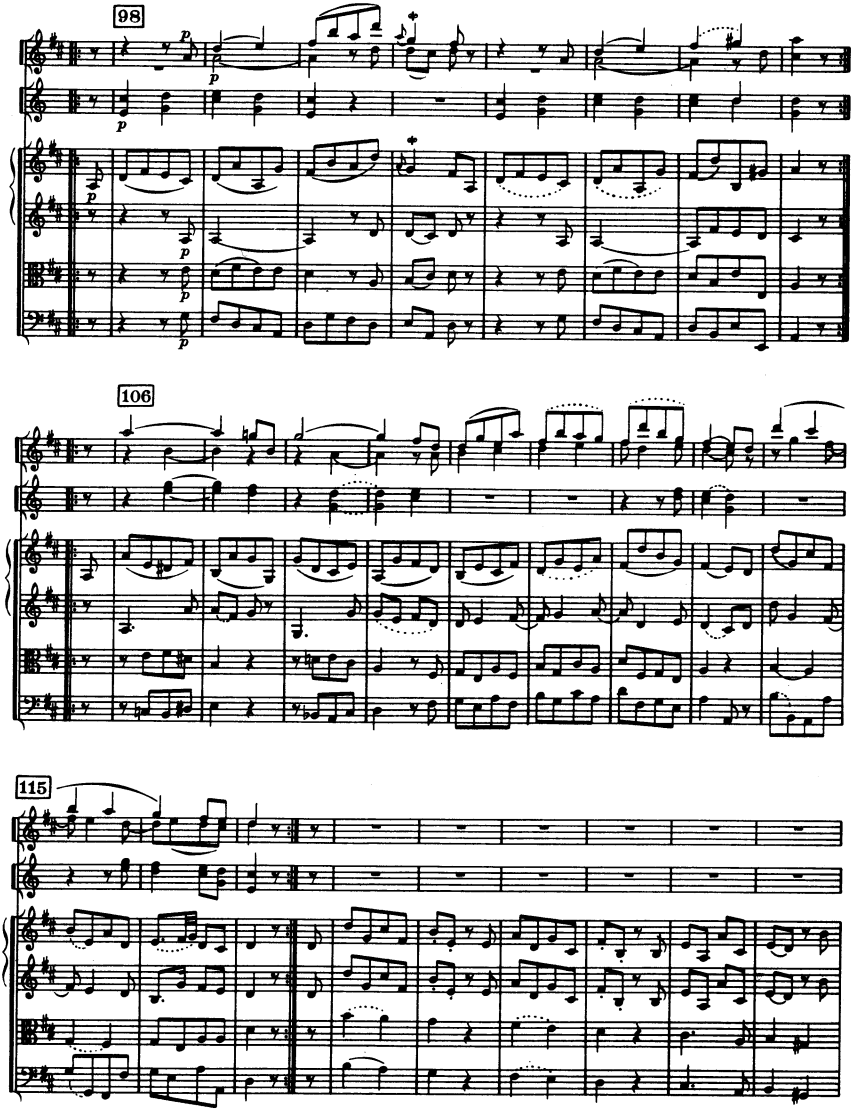


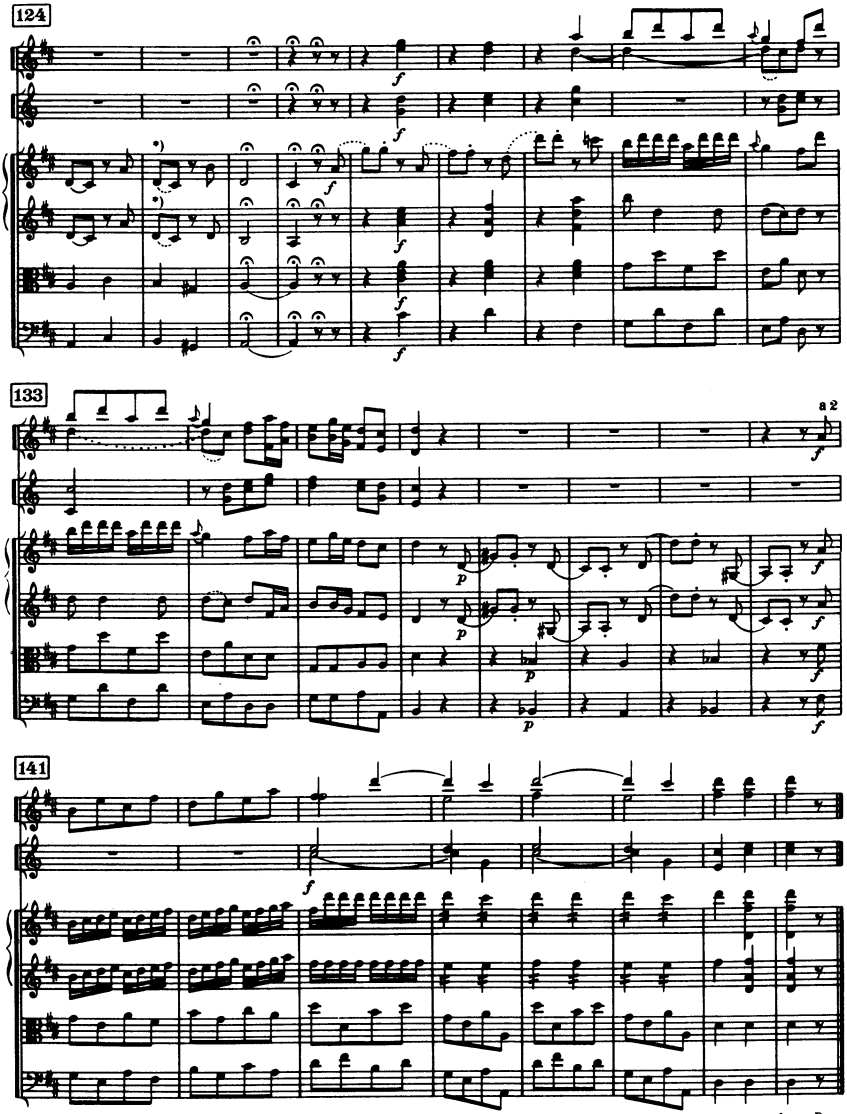
*) Autograph (später / *later*) "o Violoncelli"


29
[a 2]
37
p
[Tutti]
43


50
57
65


73
a 2
81
89


98
106
115



*) Vielleicht trotz Autograph gemeint.
Perhaps is meant, autograph notwithstanding.

Iaus Deo

Sinfonia No. 43

„Merkur / Mercury“

Es-Dur / E flat major

(H. C. R. LANDON)

2 Oboi

Fagotto

2 Corni in Mi b

Violino I

Violino II

Viola

Violoncello

Basso

ca. 23 Min.

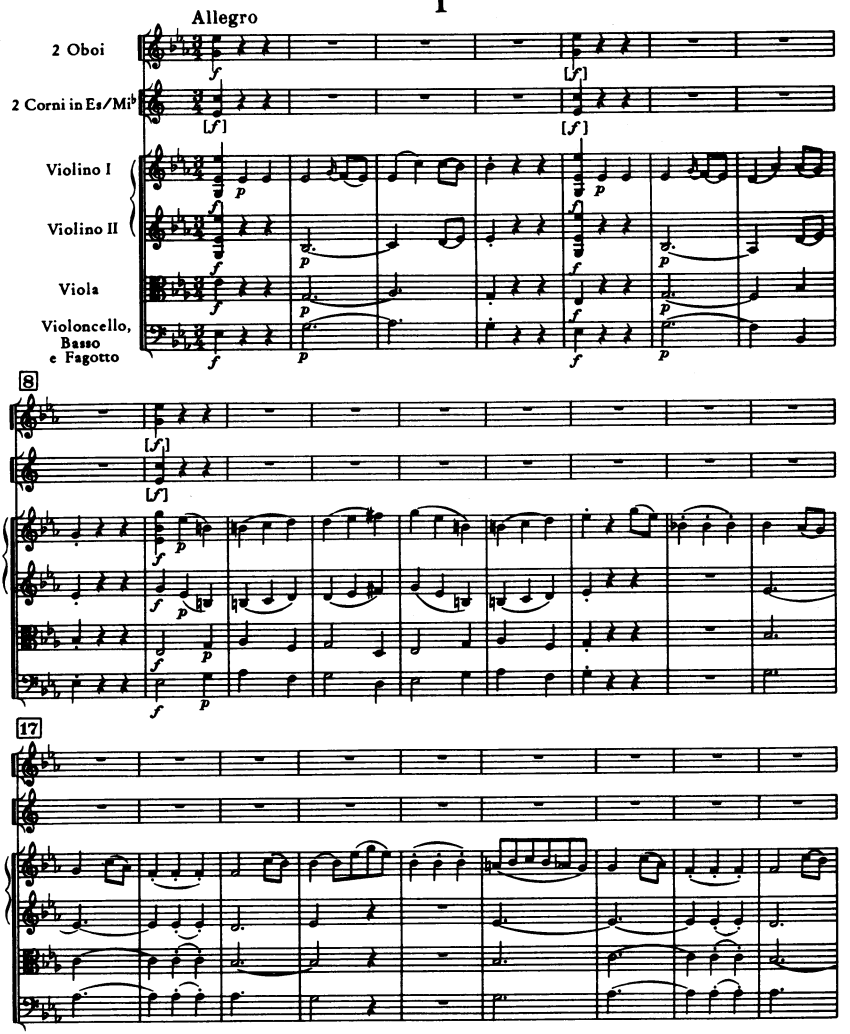
SINFONIA No. 43

„Merkur / Mercury"

(ca. 1771)

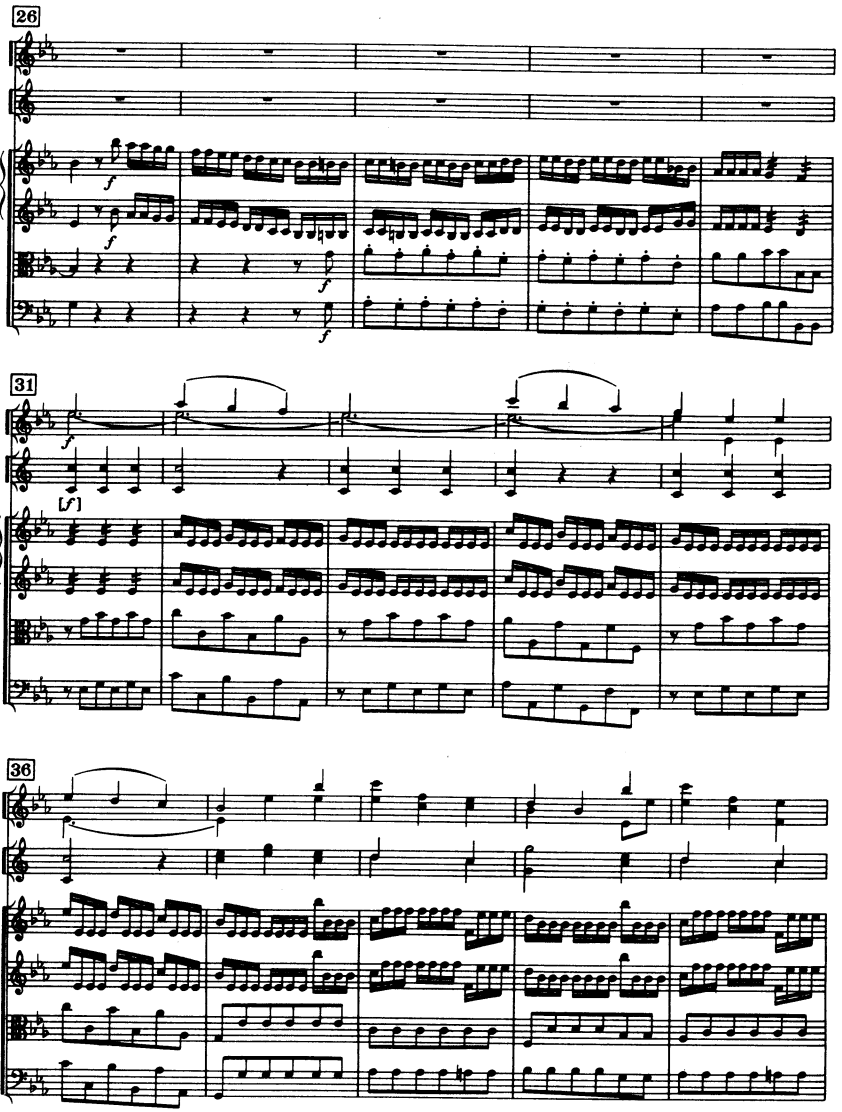
Joseph Haydn

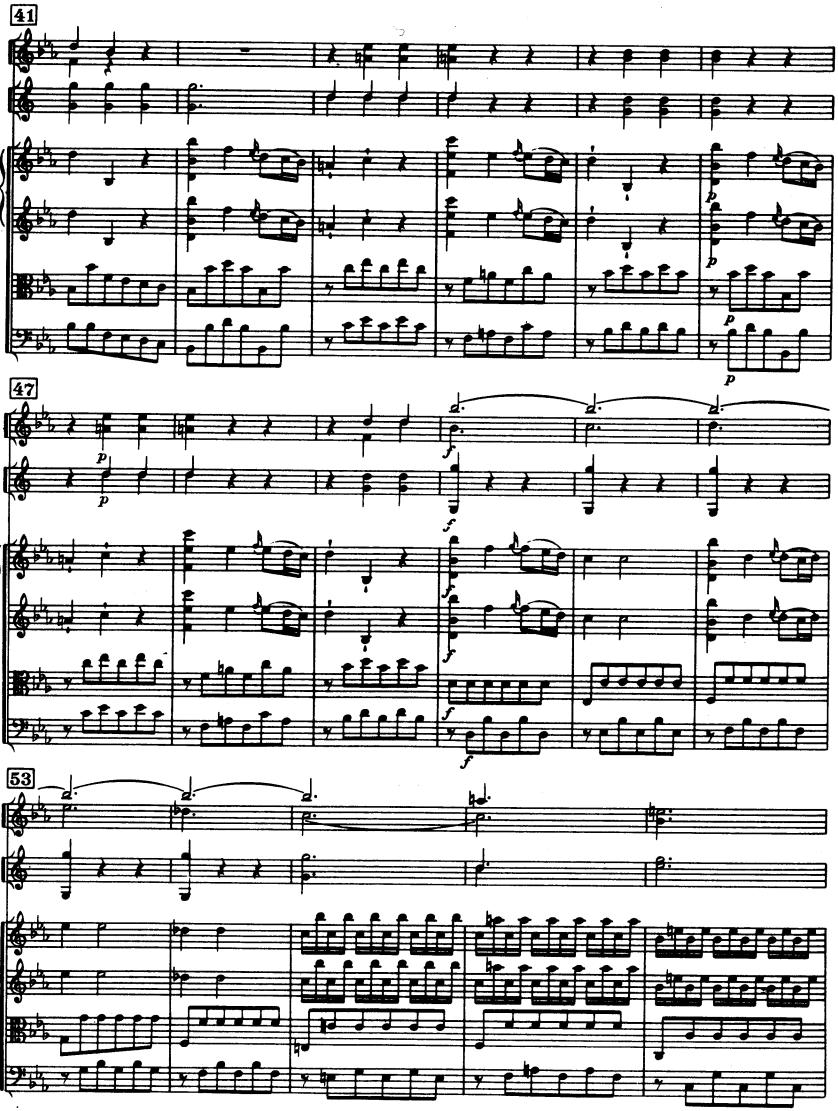
I

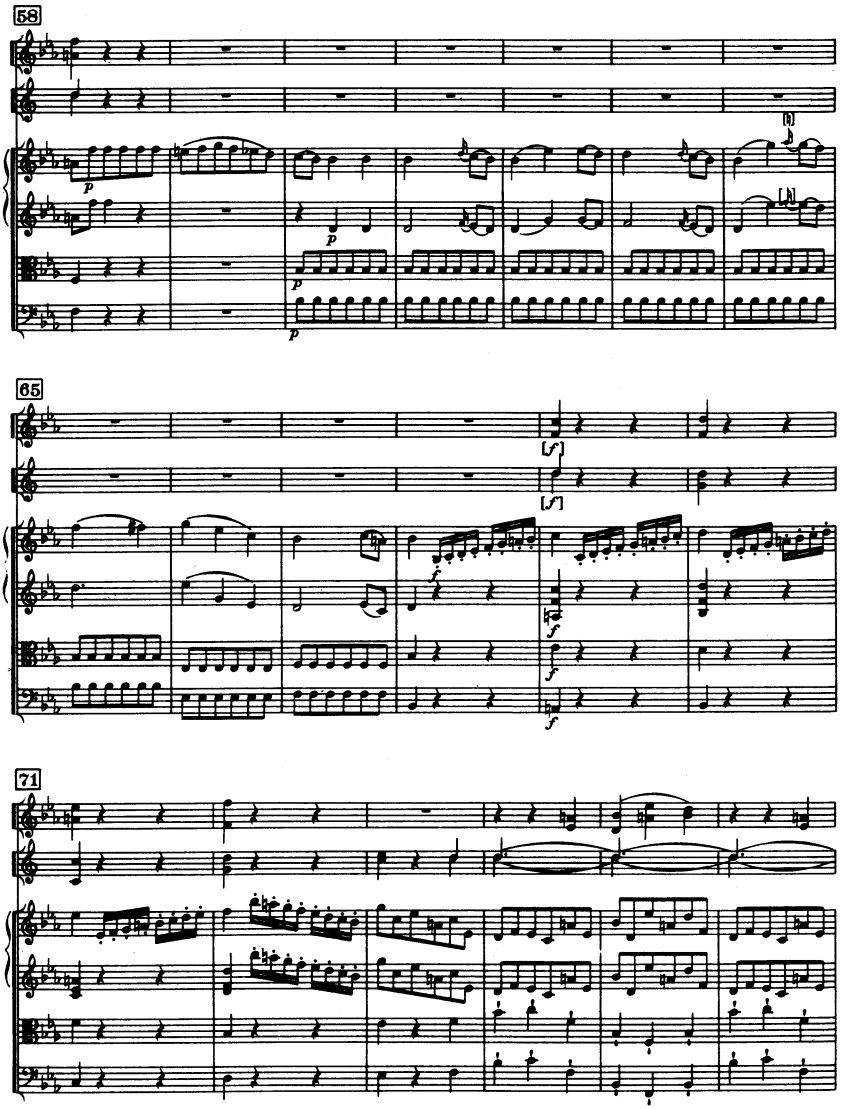


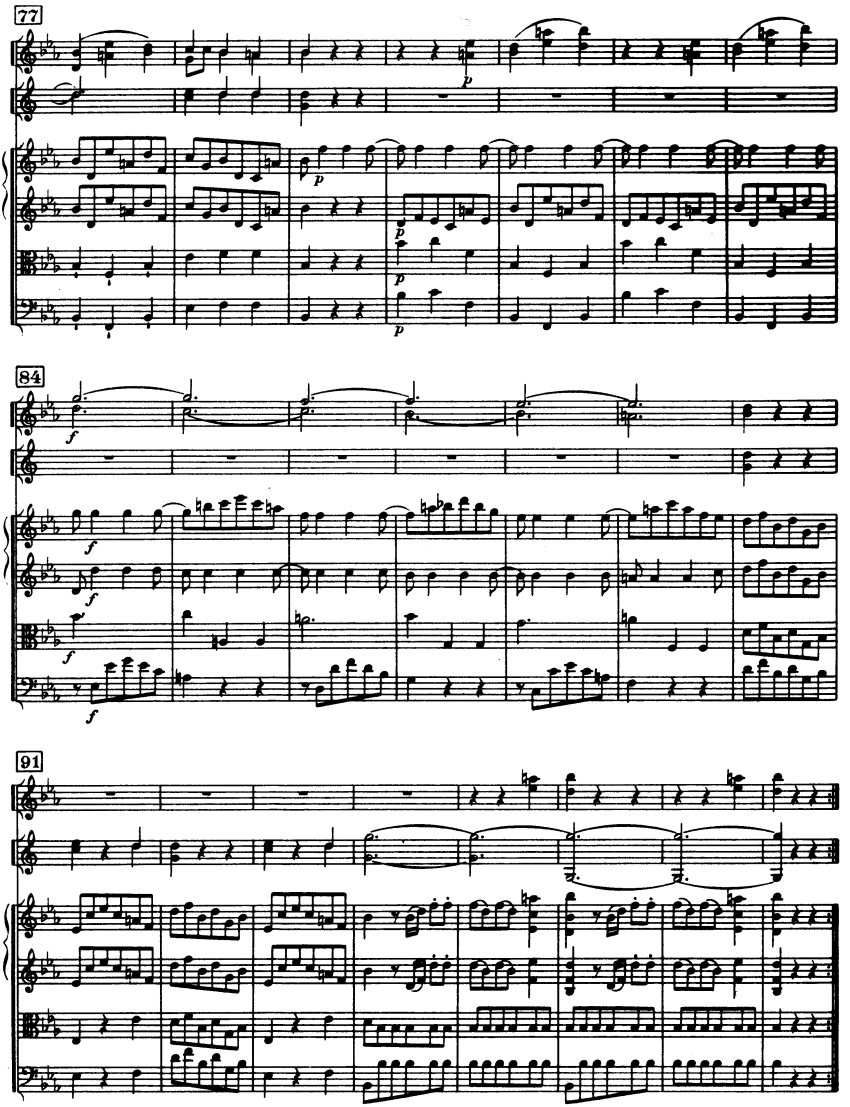
© Copyright 1965 by Ludwig Doblinger (Bernhard Herzmansky) K.G., Wien, München

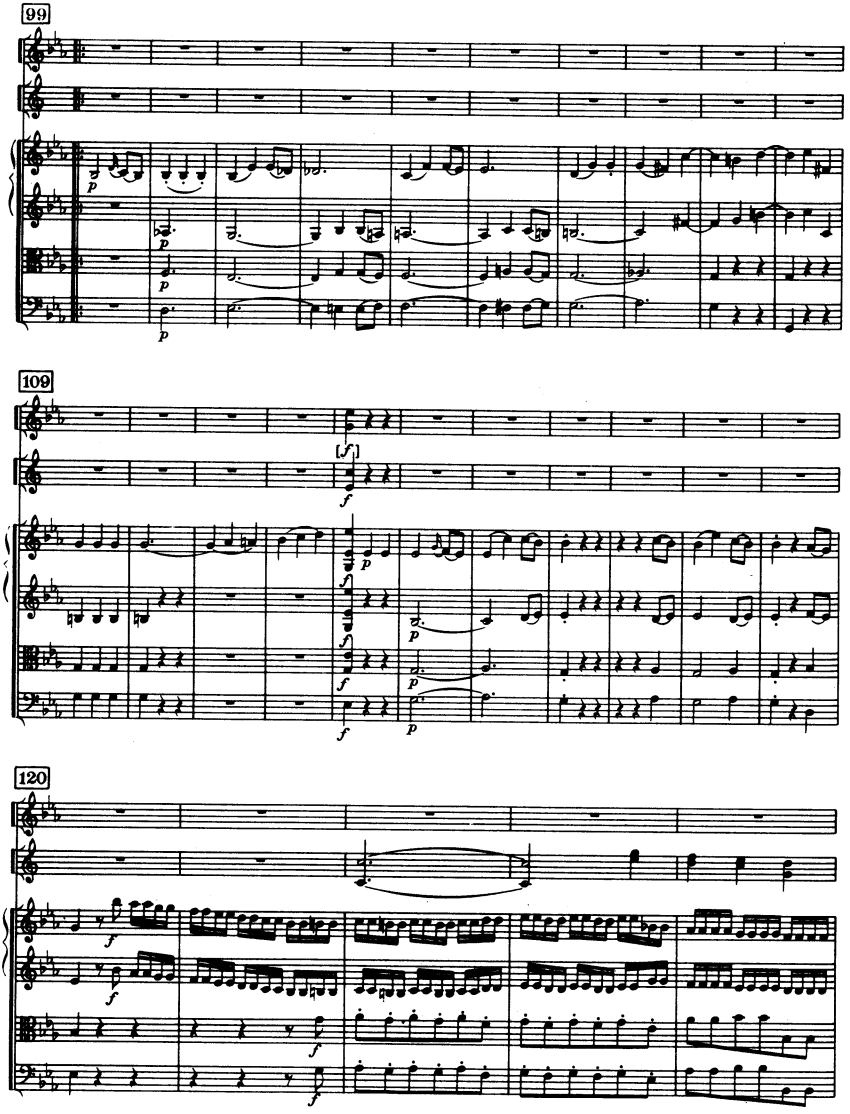
D. 10.553

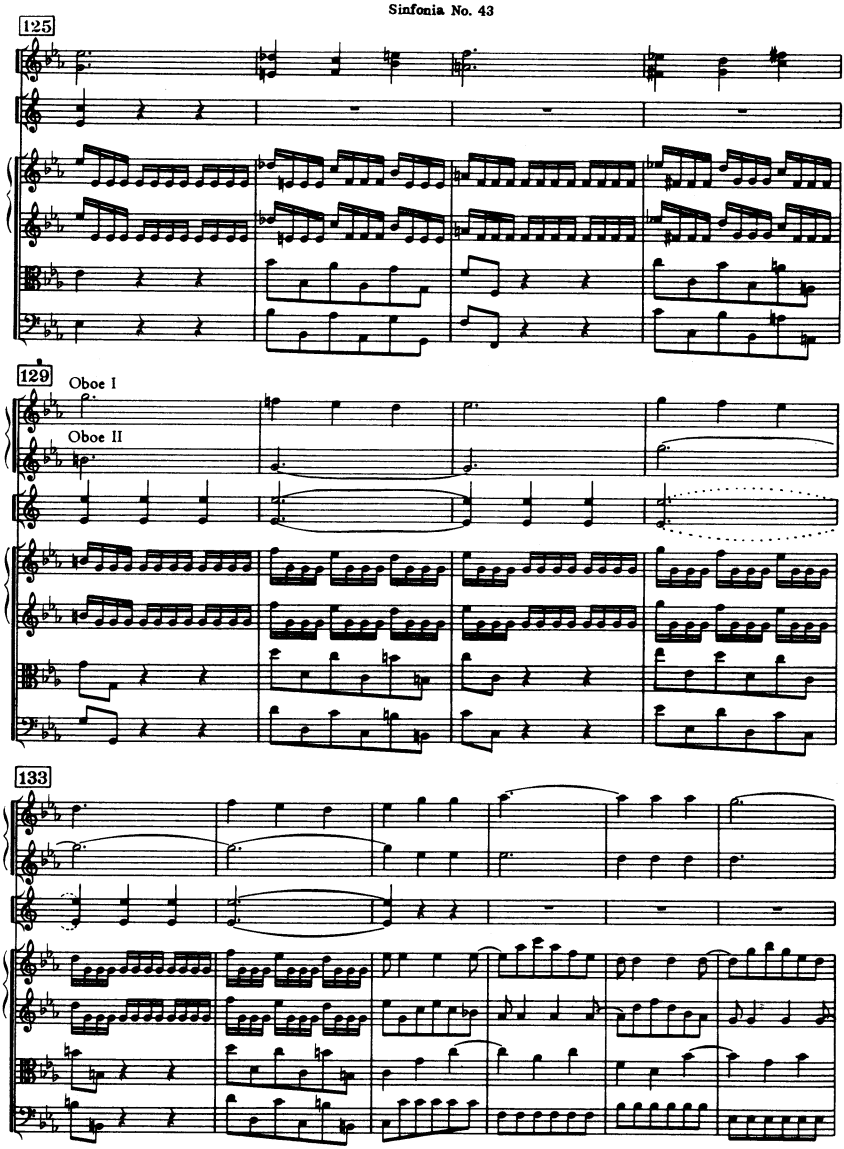

26
31
36

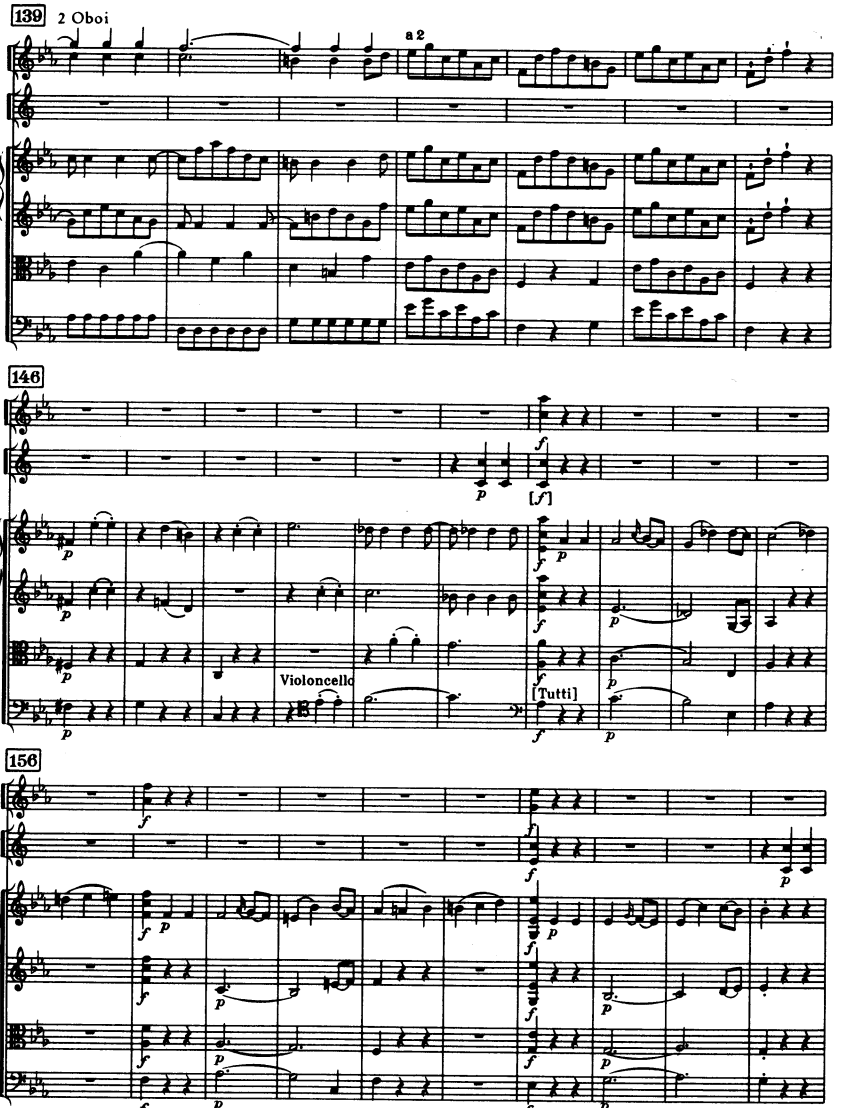

41
47
53

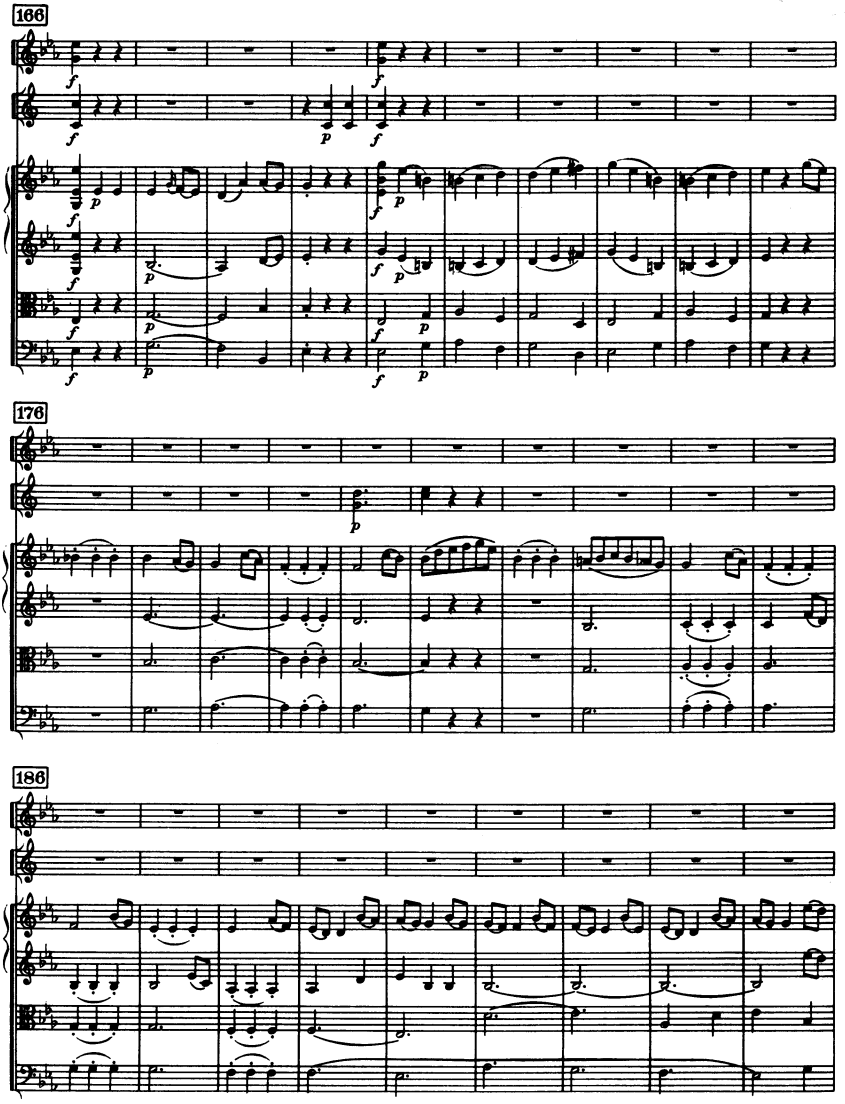

58
65
71

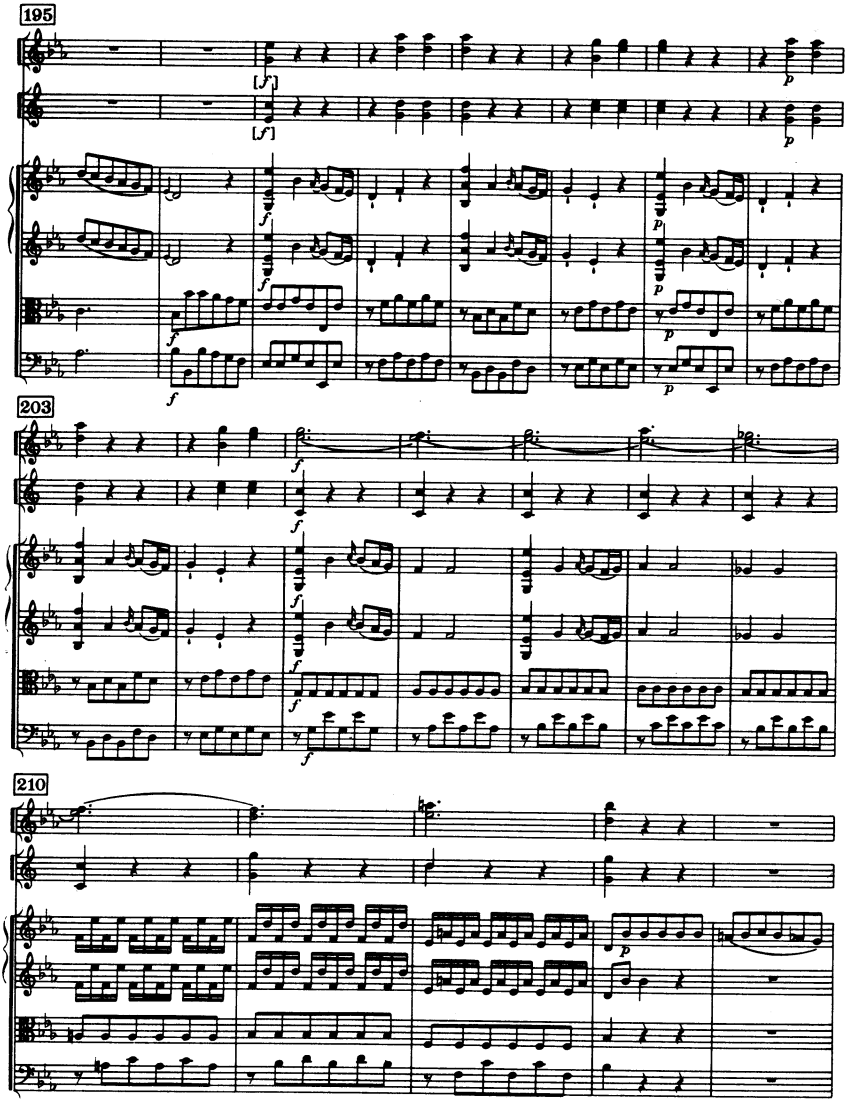

77
84
91

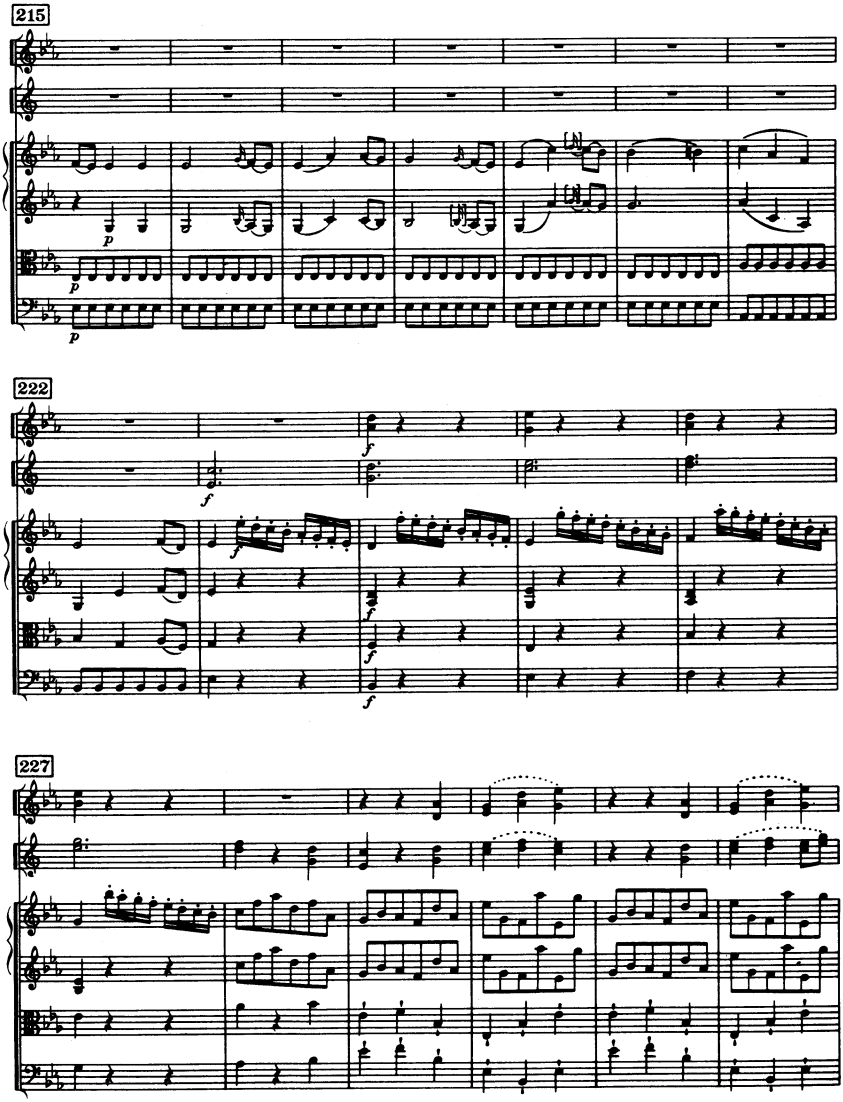

99
109
120

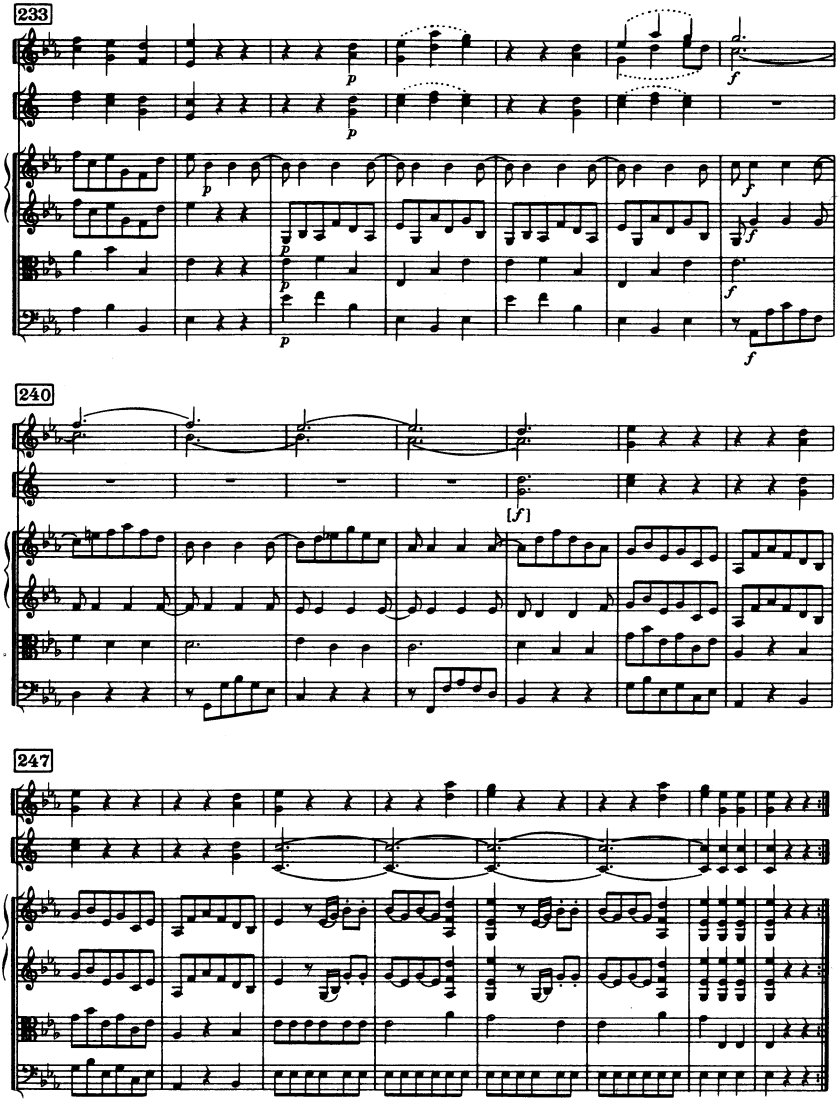

125
129
Oboe I
Oboe II
133


139
2 Oboi
a 2
146
[f]
Violoncello
[Tutti]
156

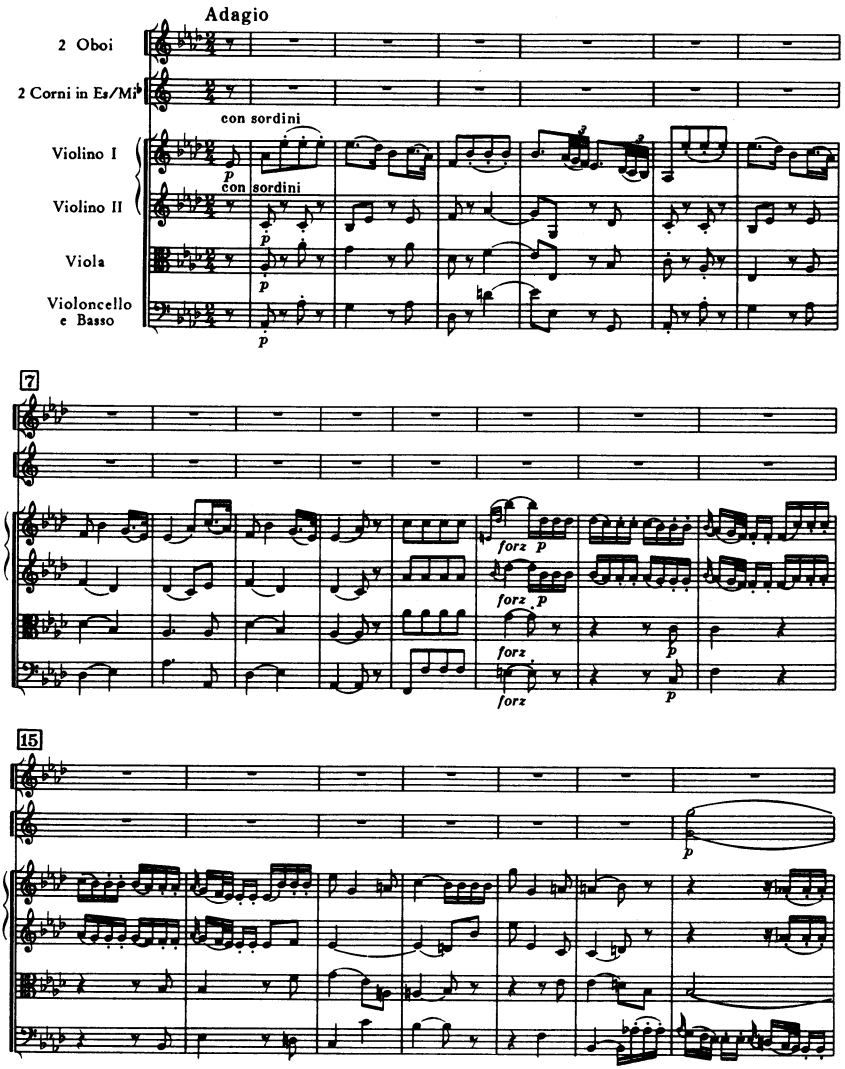

166
176
186

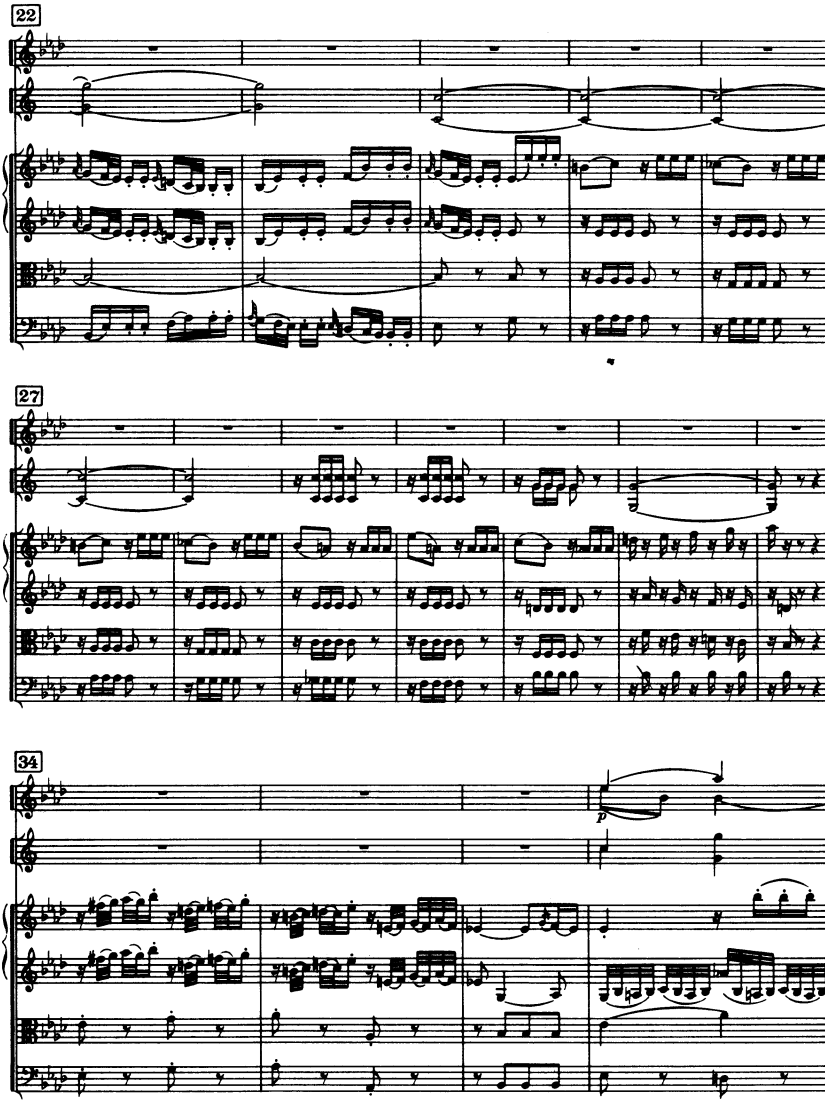

195
203
210

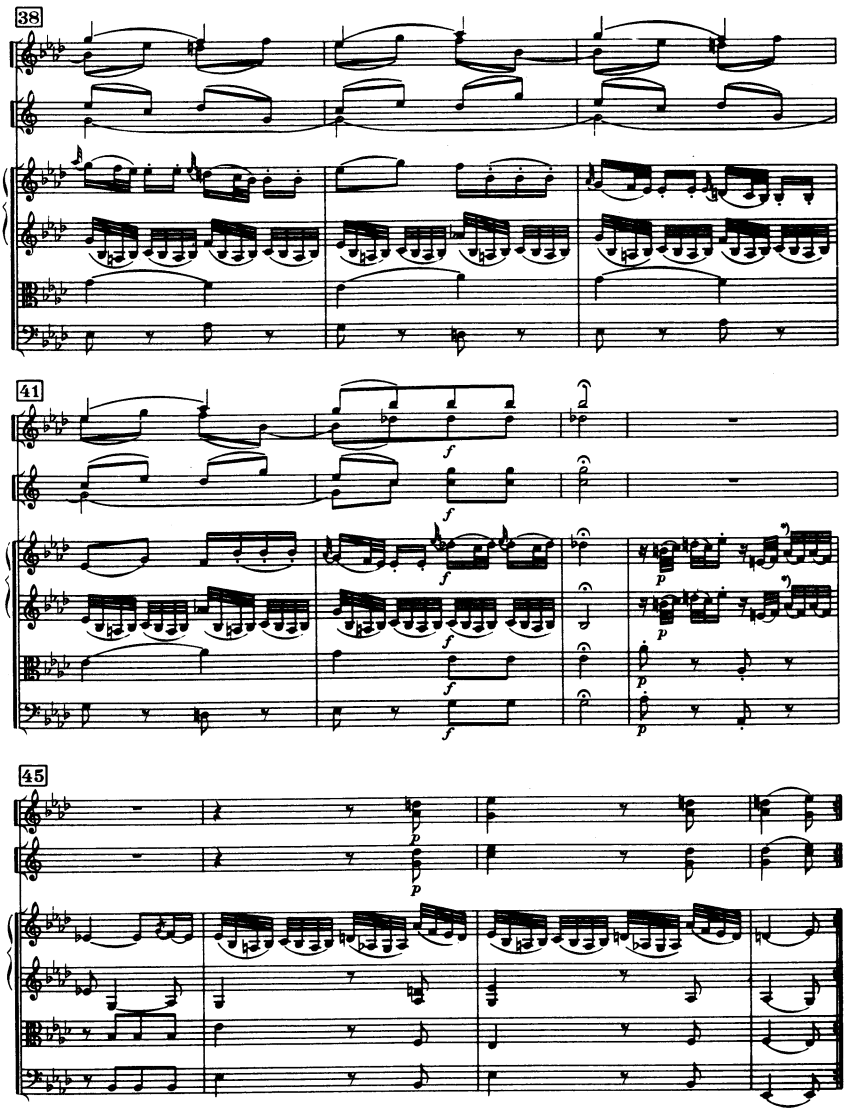

215
p
p
p
222
f
f
f
f
f
227


233
240
247

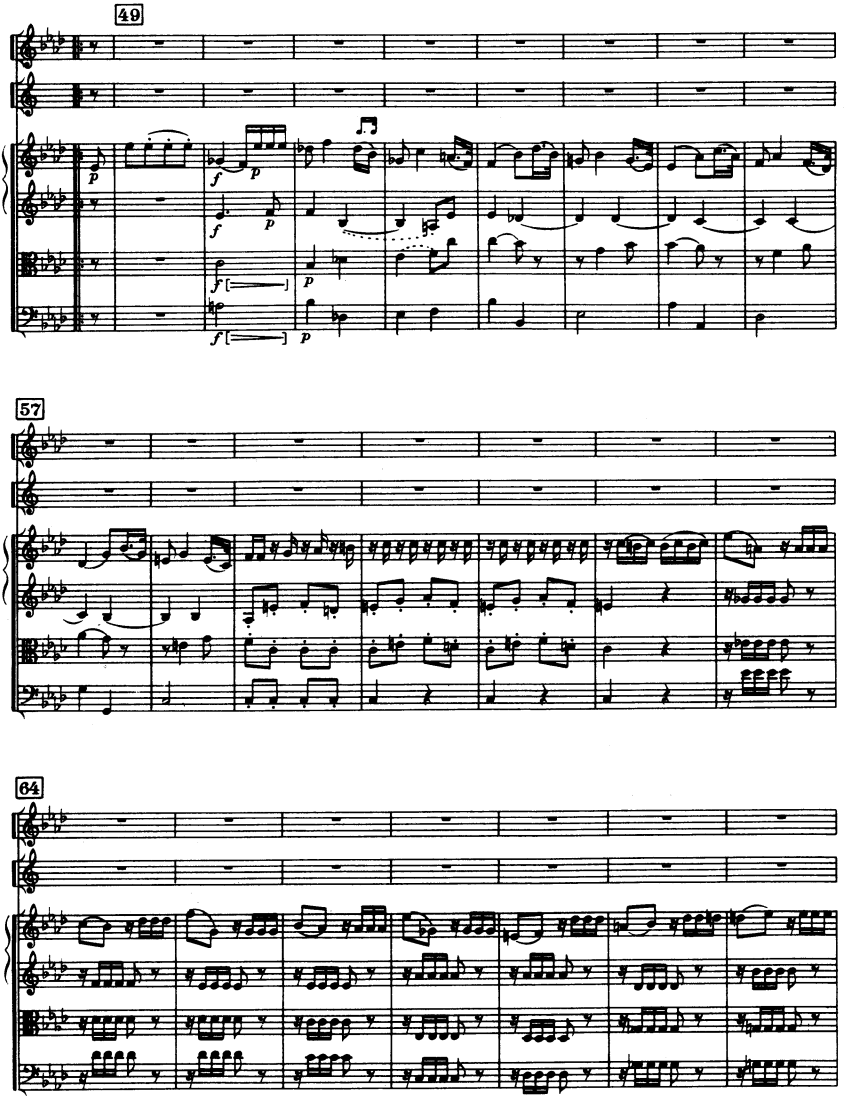
II

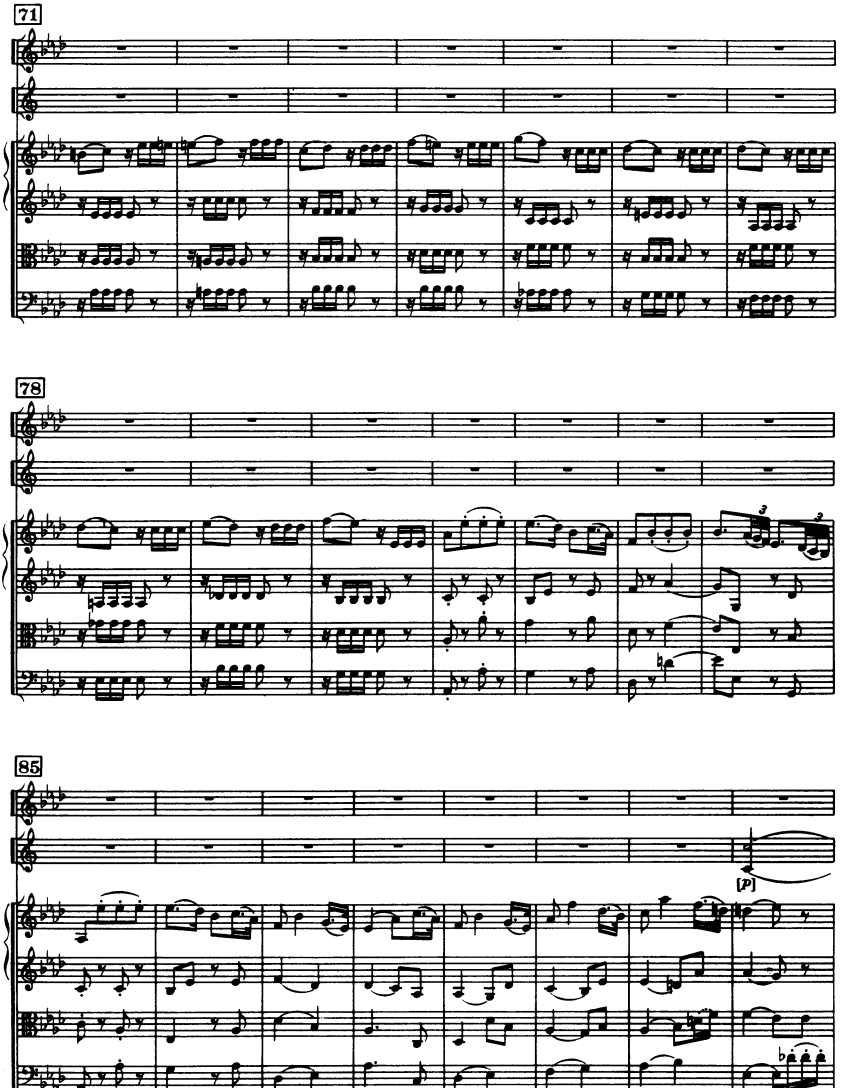

Adagio
2 Oboi
2 Corni in Es/Mi♭
con sordini
Violino I
con sordini
Violino II
Viola
Violoncello e Basso
p
7
forz p
forz p
forz
forz
p
15
p


22
27
34
p

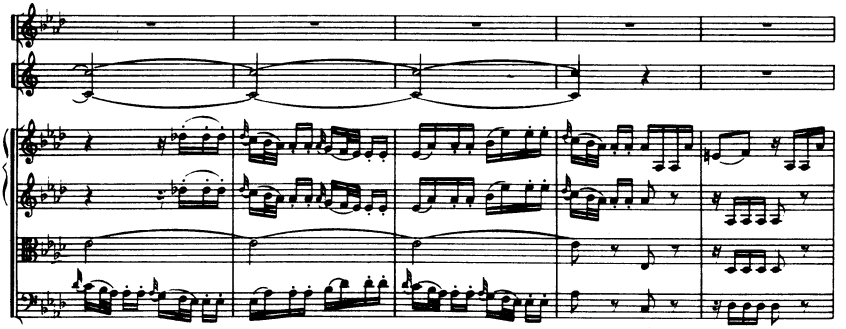


*) Cf. 35 (g')

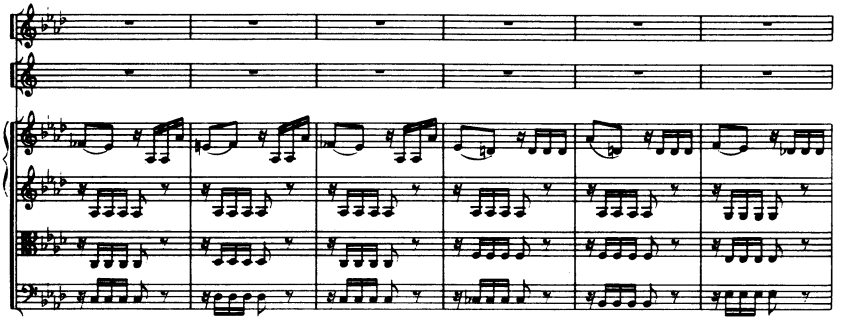

49
57
64


71
78
85
[p]

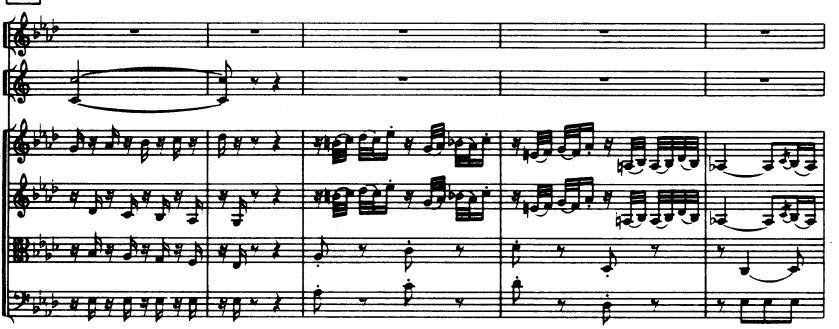
93

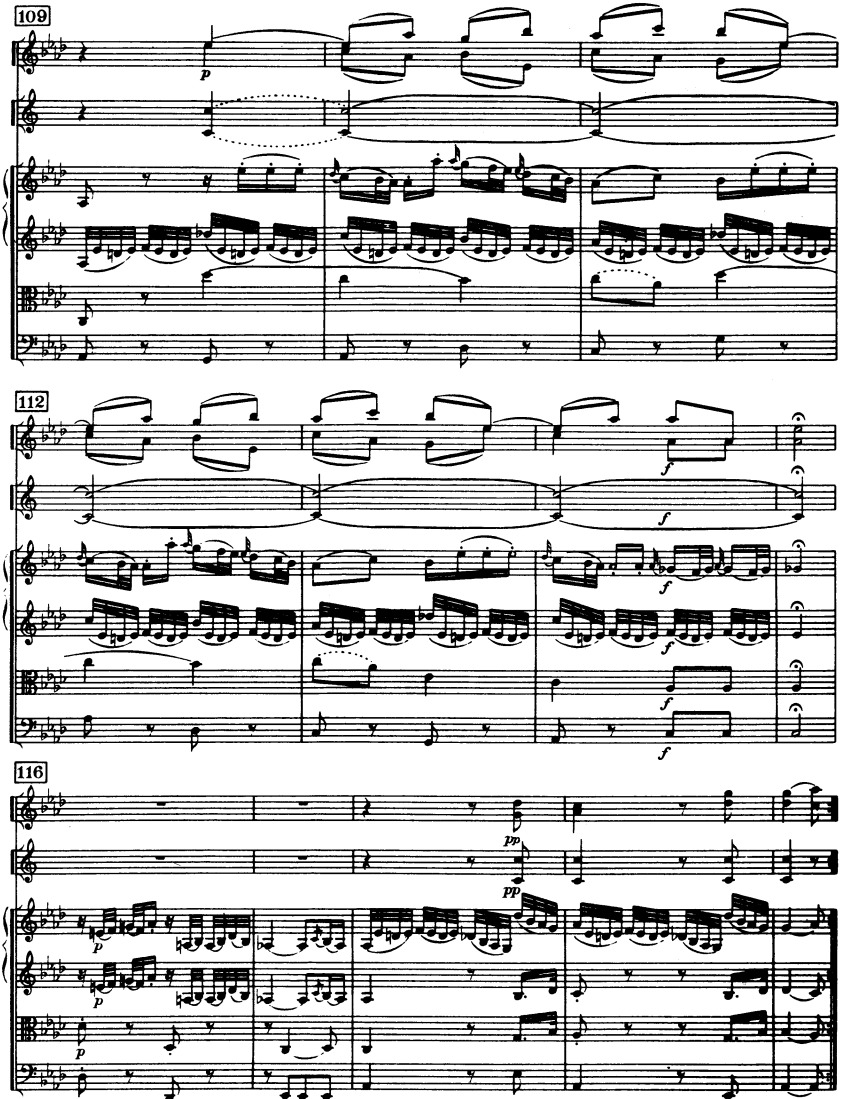


98



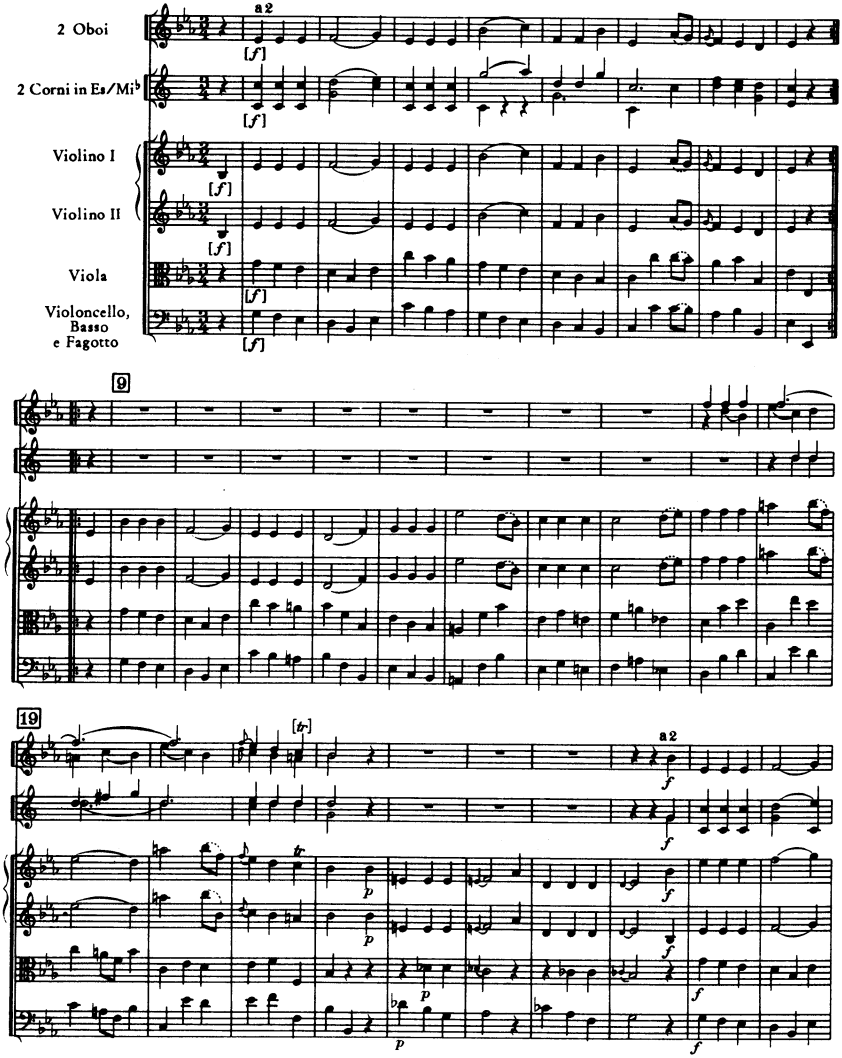
104

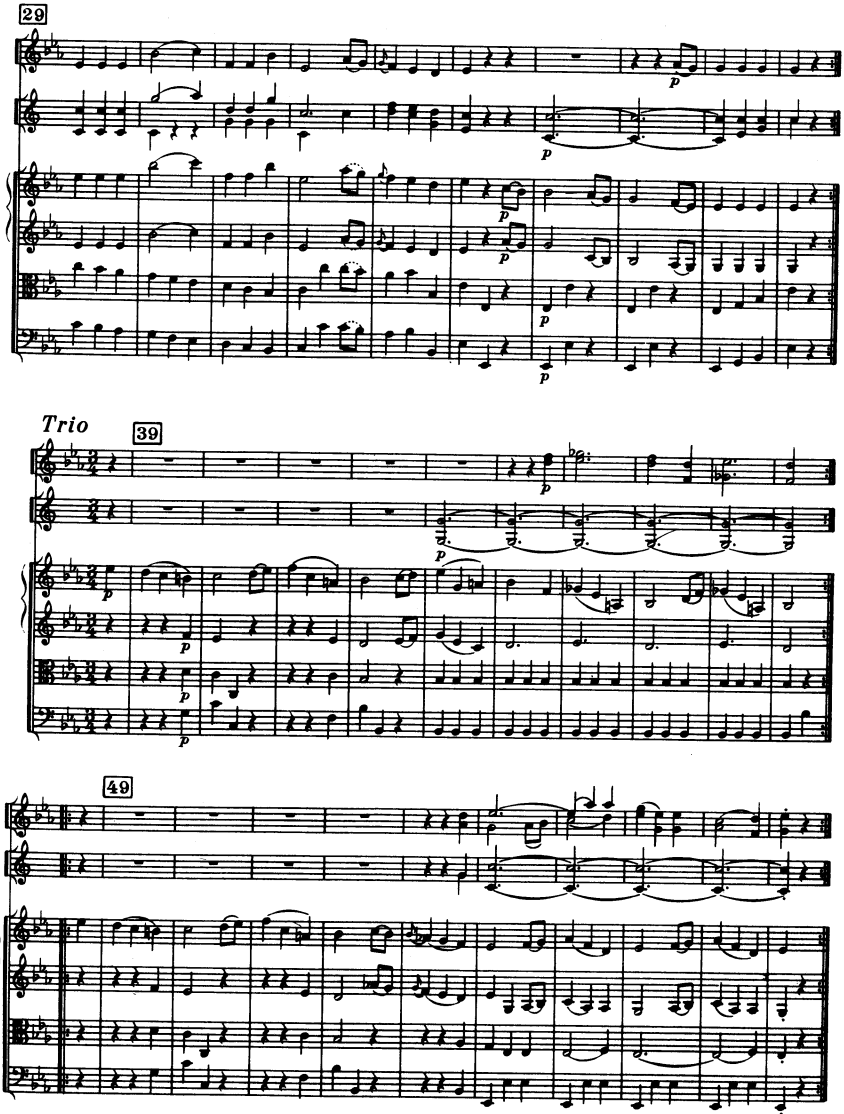



109
p
112
f
f
f
f
f
116
pp
pp
p
p
p
p

III

Menuetto





Menuetto da capo

IV

Finale

Allegro

2 Oboi

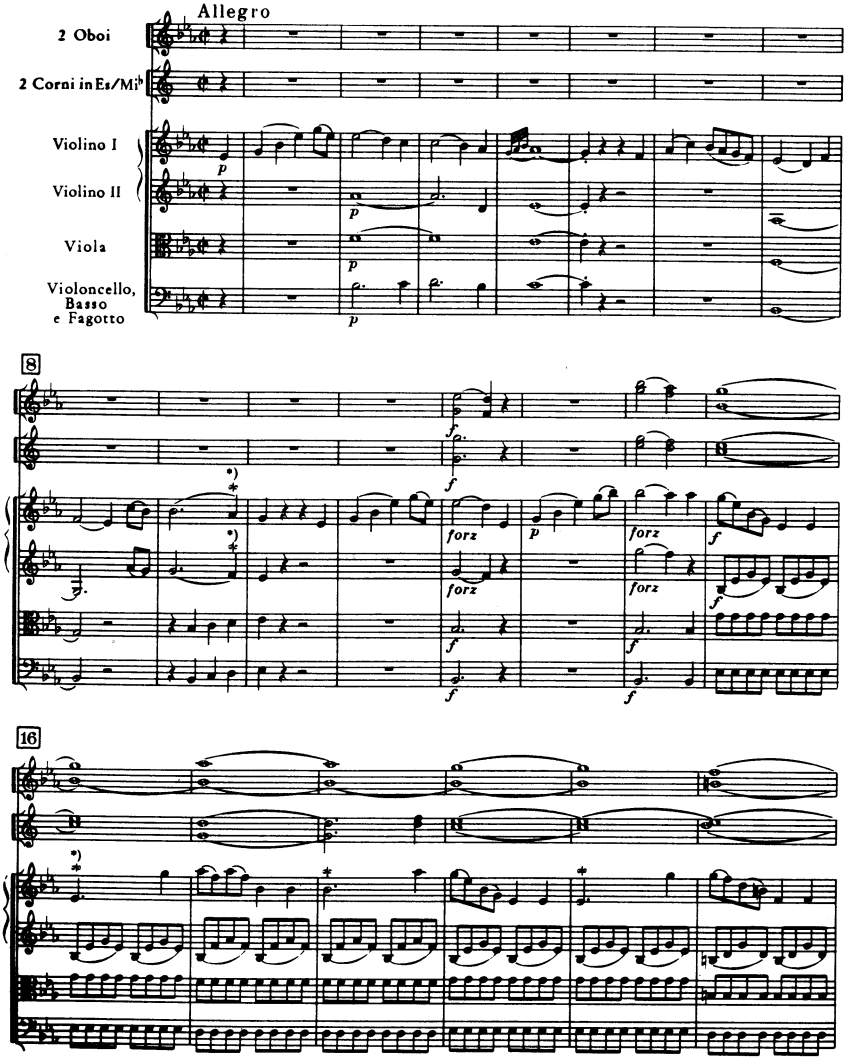
2 Corni in Es/Mi♭

Violino I

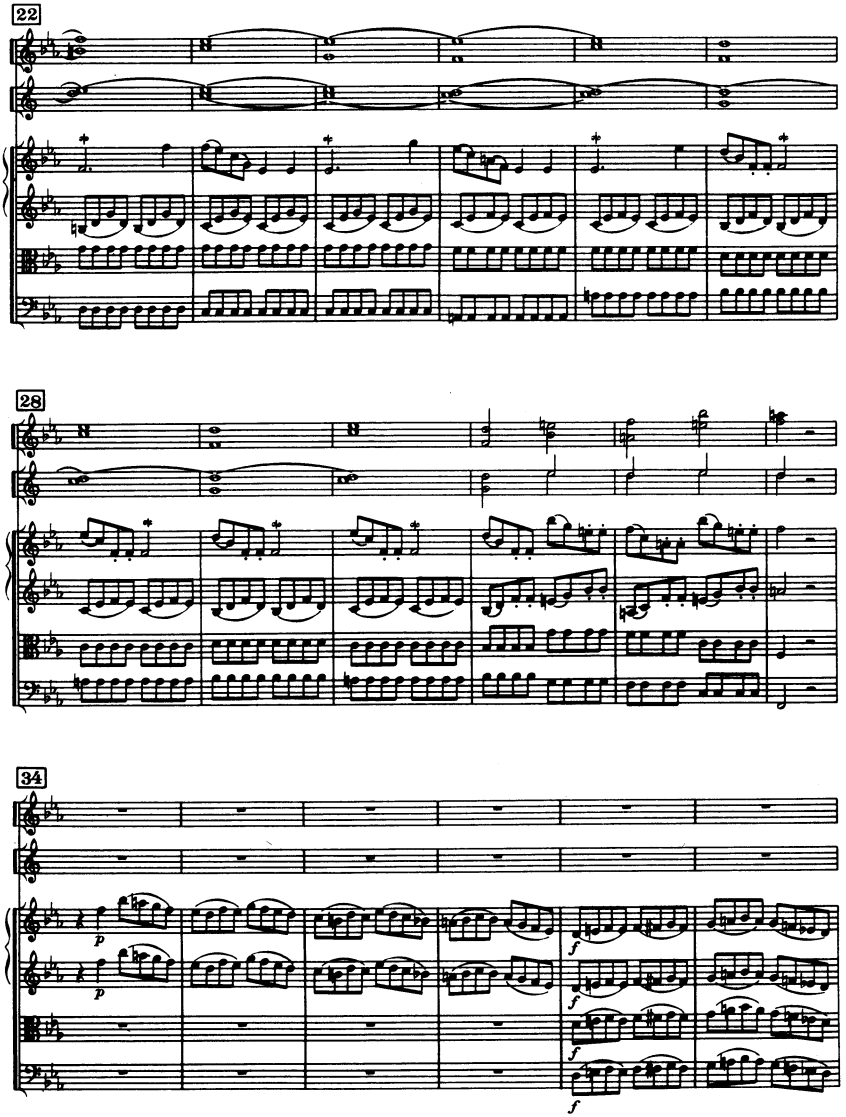
Violino II

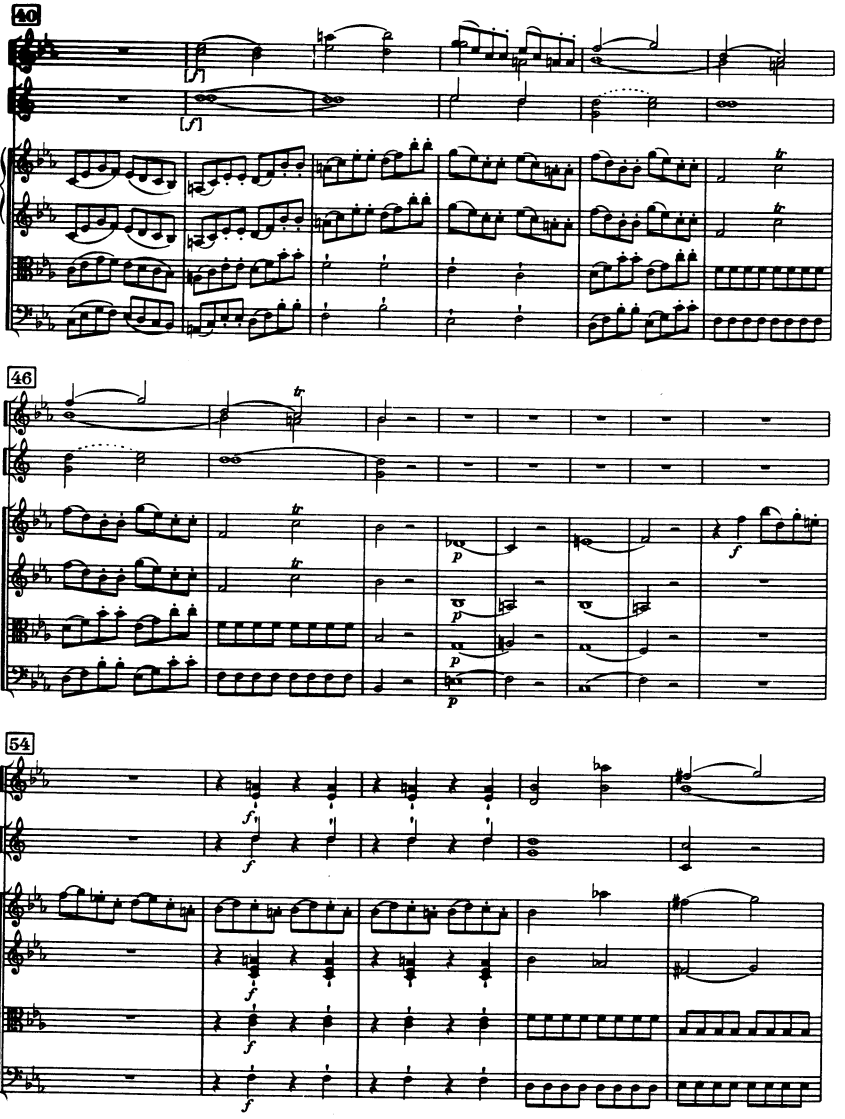
Viola

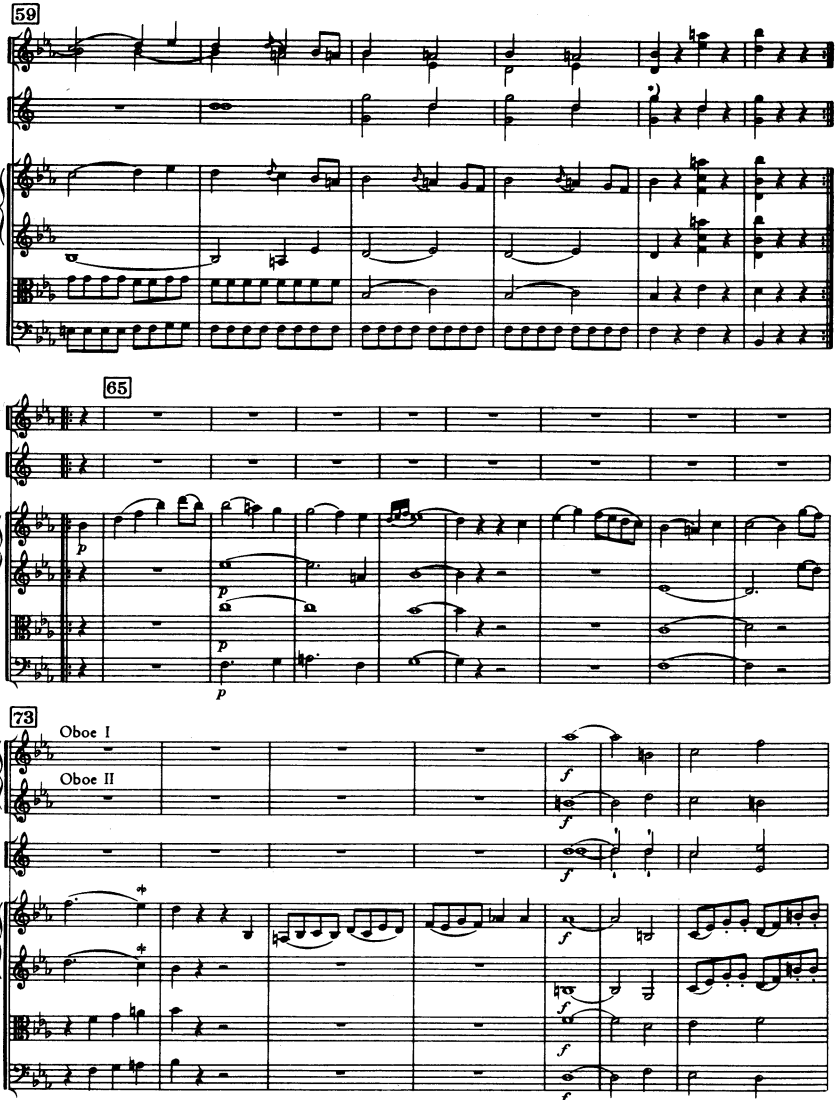
Violoncello, Basso e Fagotto



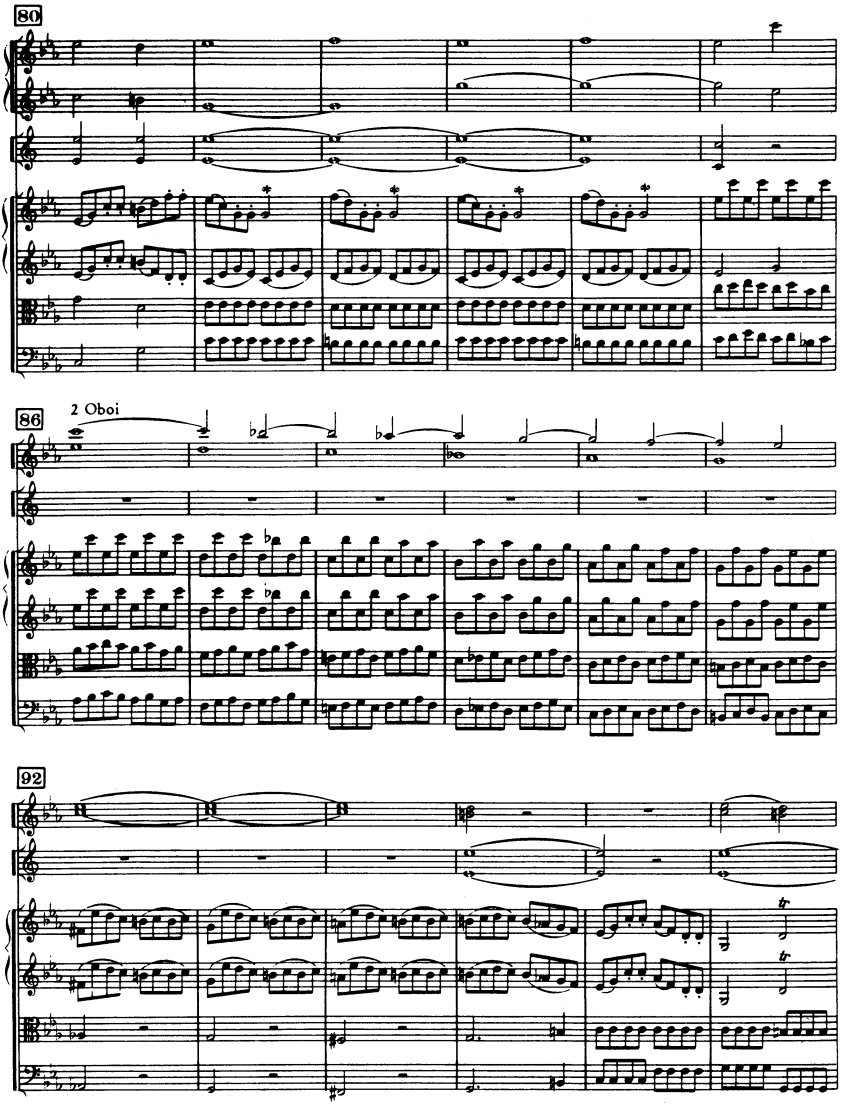
*) **Quellen durchwegs** *tr / sources tr throughout*

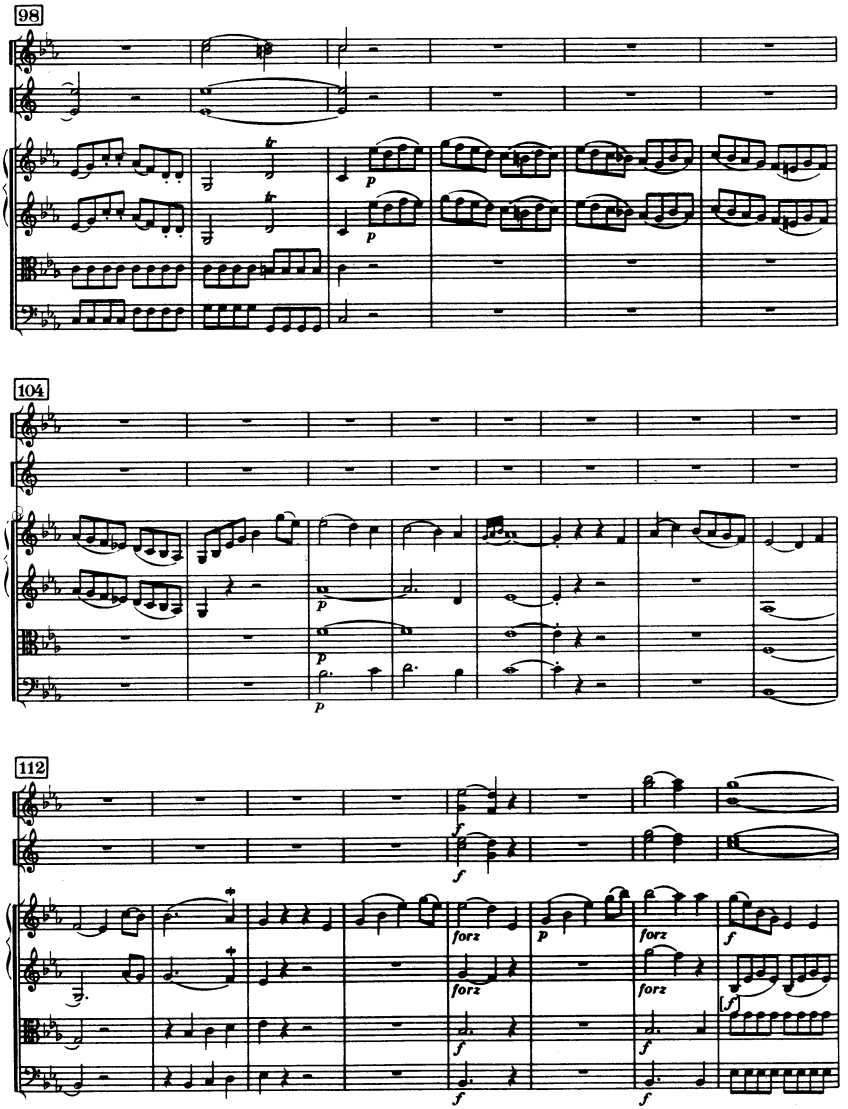

22
28
34
p
p
f
f
f
f

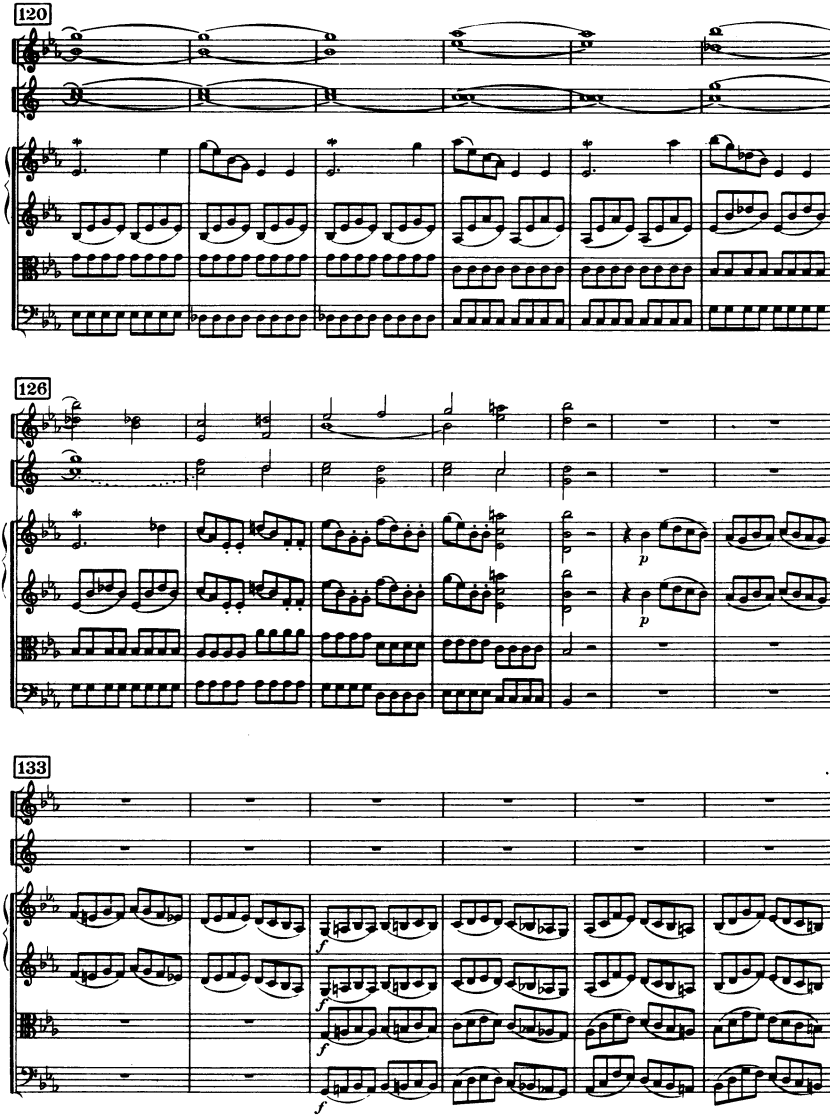

40
46
54

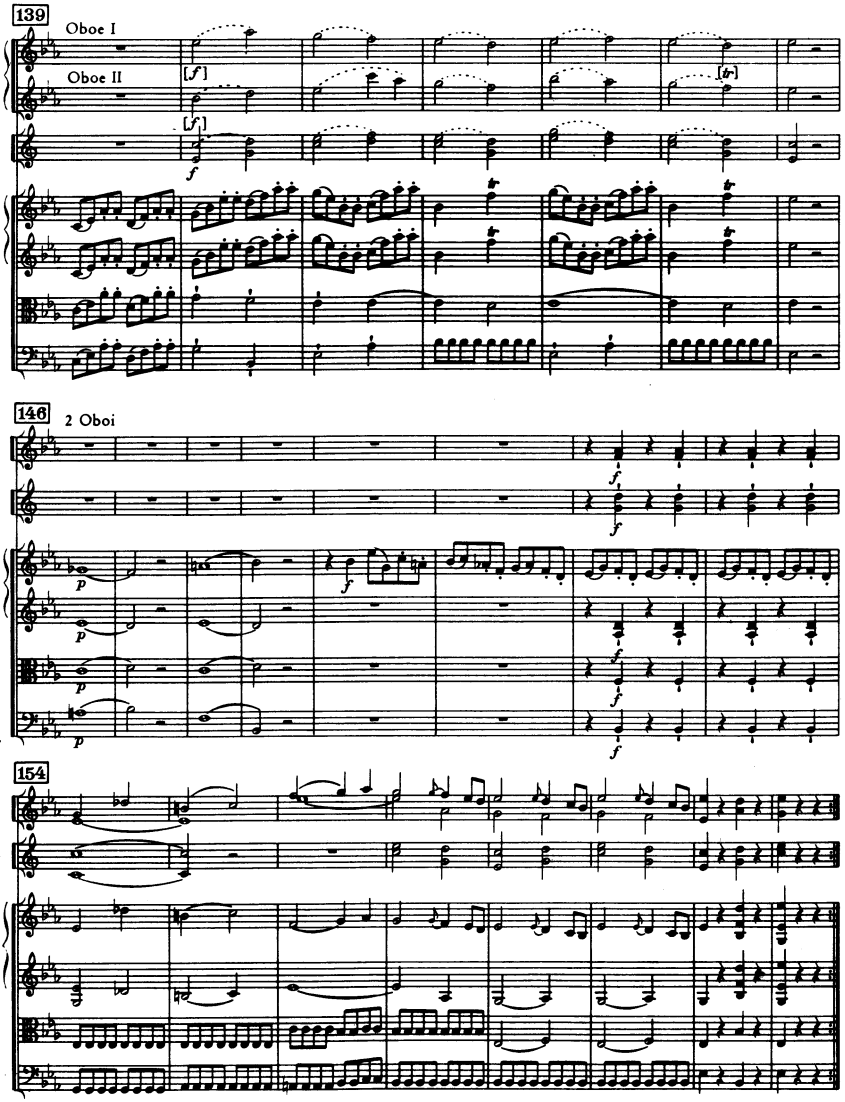


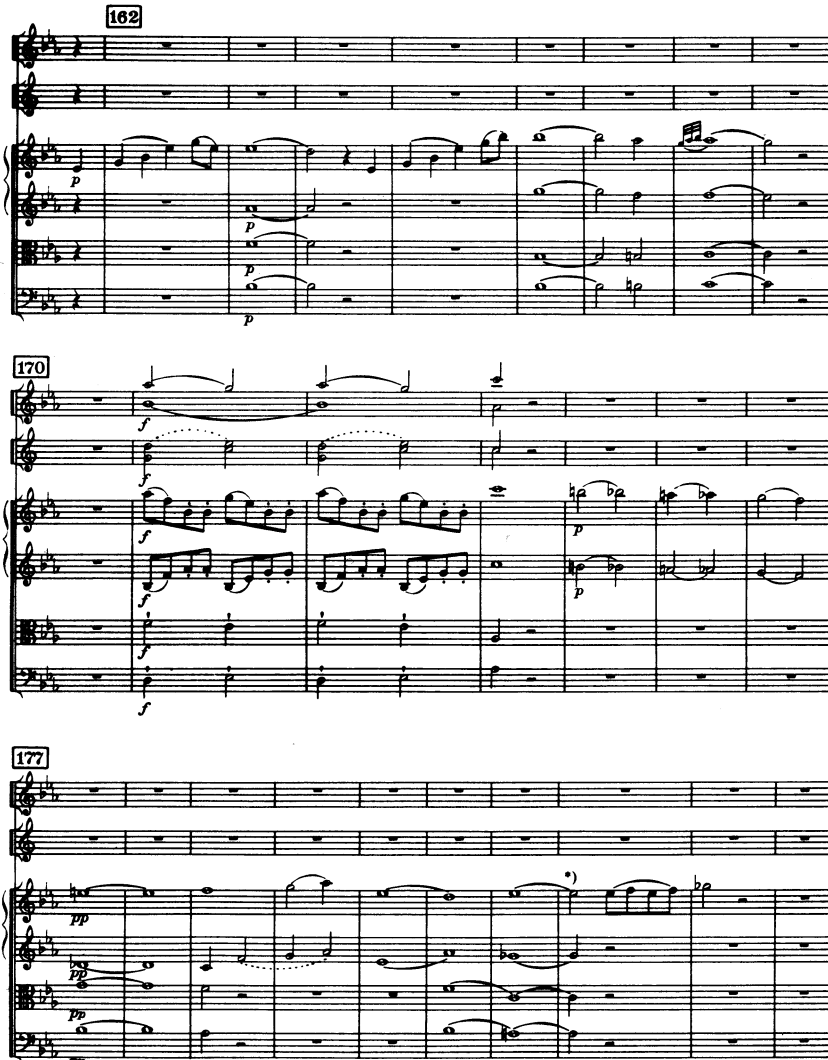
*) MSS.

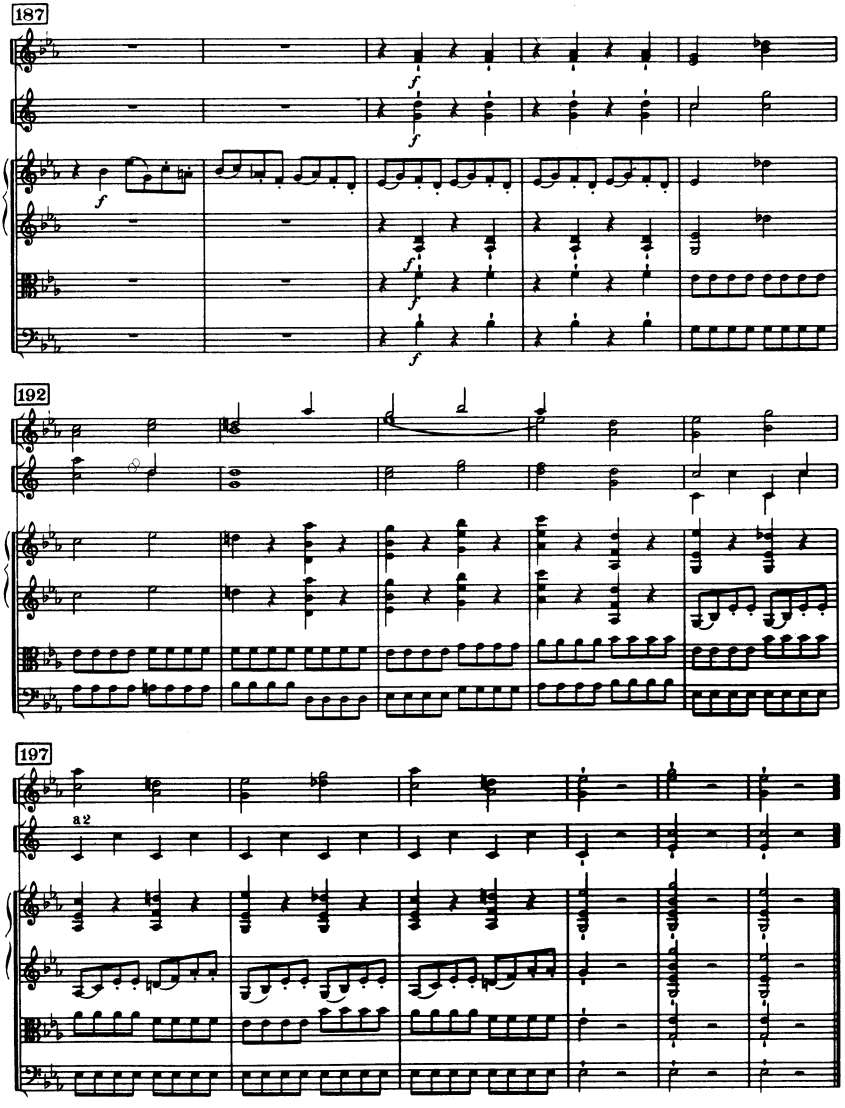

80
86
2 Oboi
92


98
104
112
p
forz
f


120
126
133
p
p
f
f
f


139
Oboe I
Oboe II
146
2 Oboi
154


162
170
177
*) In einigen Quellen
In some MSS.
, in anderen
in others


187
f
192
197
a 2

Sinfonia No. 44

„Trauersymphonie / Mourning“

e-moll / E minor

(H. C. R. LANDON)

2 Oboi

Fagotto

2 Corni in Mi e Sol

Violino I

Violino II

Viola

Violoncello

Basso

ca. 24 Min.

SINFONIA No. 44

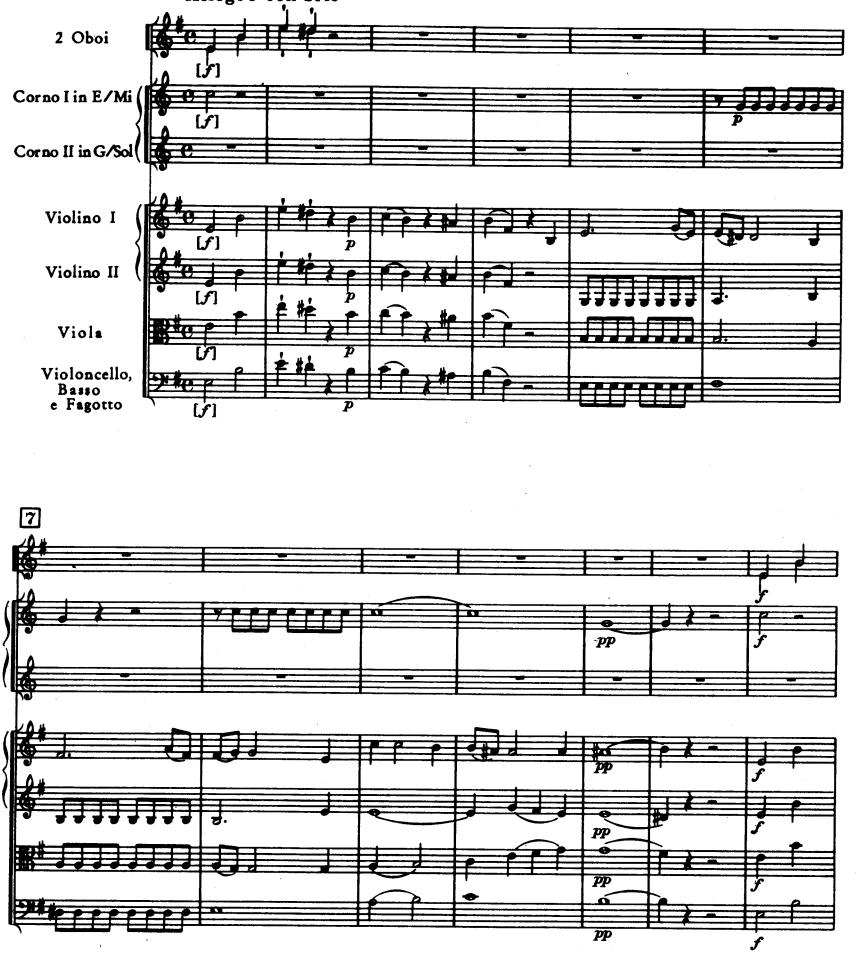
„Trauersymphonie / Mourning"

(ca. 1771)

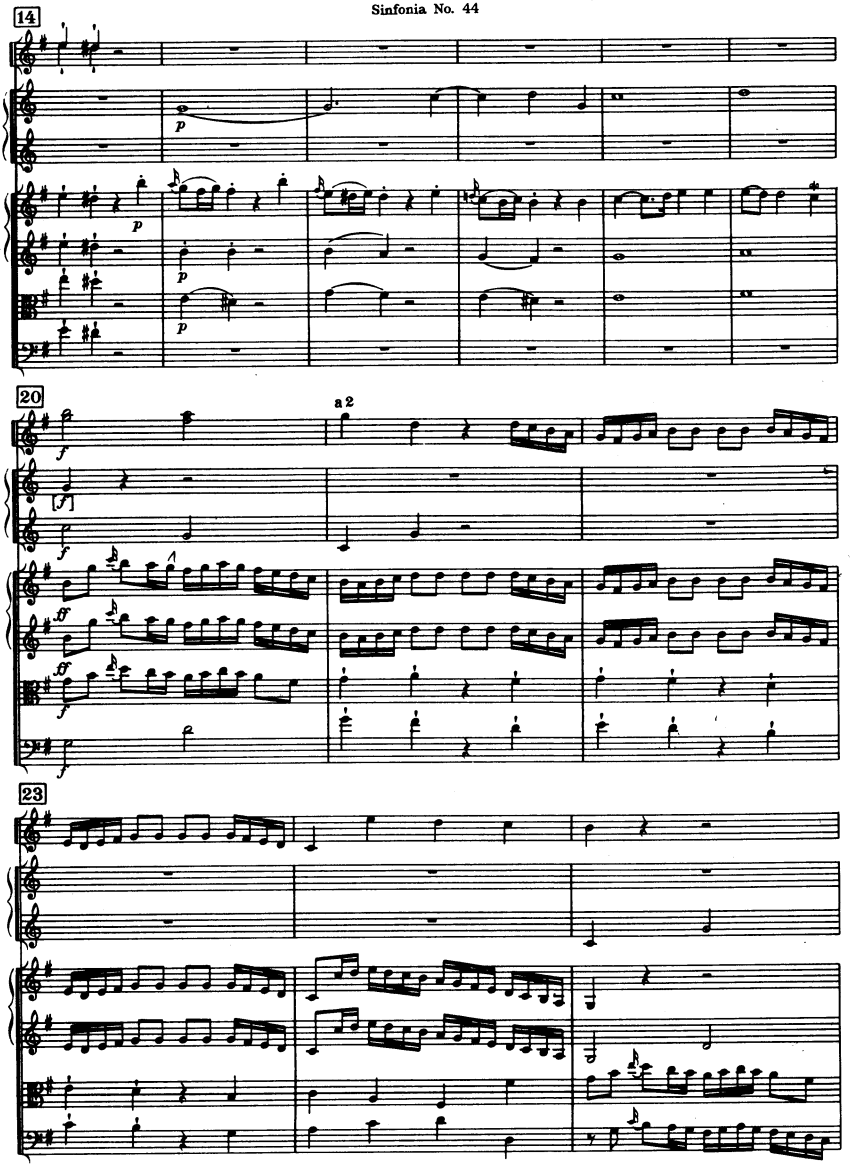
Joseph Haydn

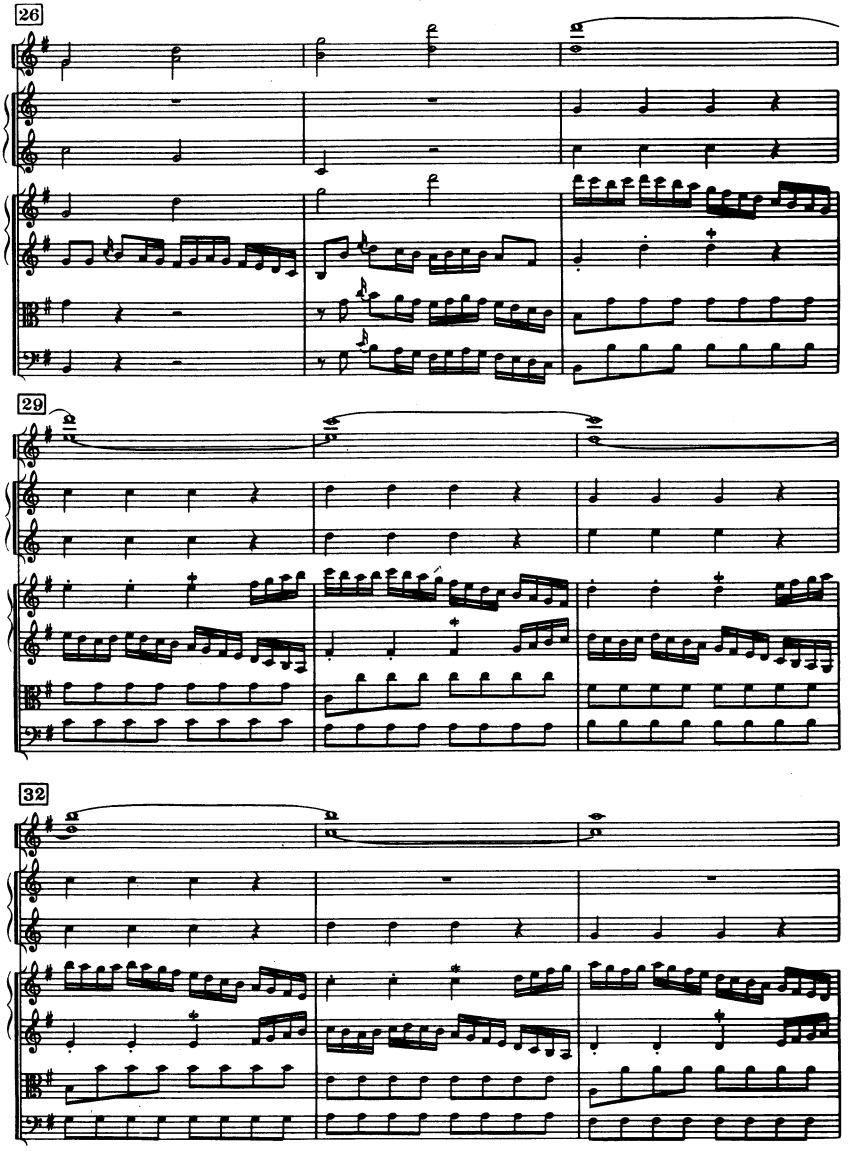
I

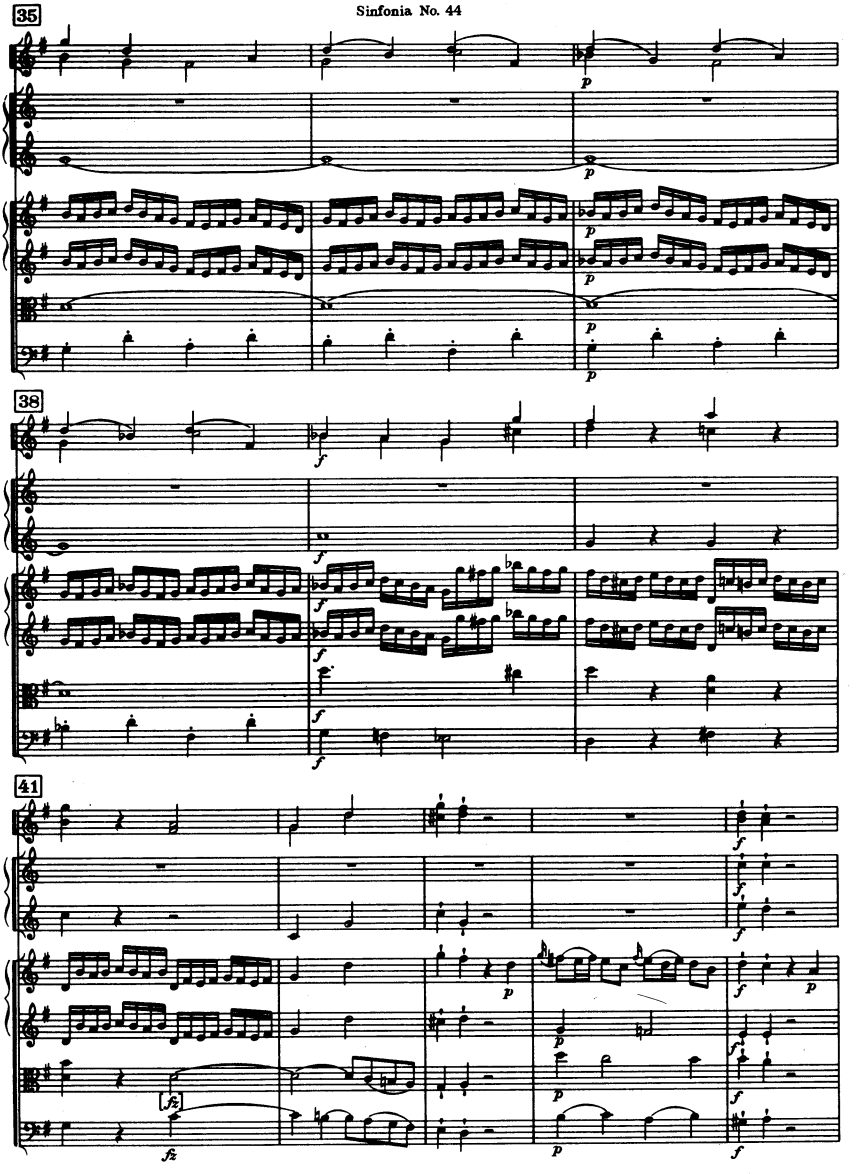
Allegro con brio

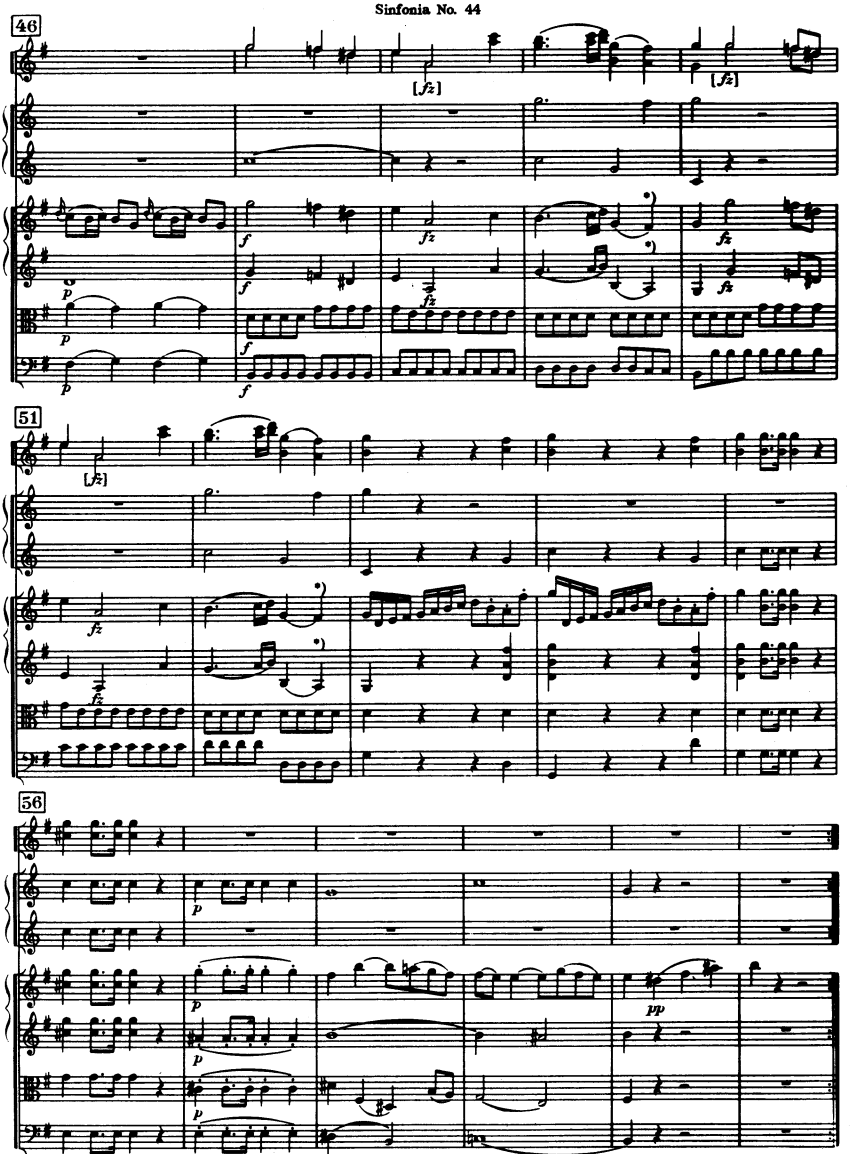


© Copyright 1966 by Ludwig Doblinger (Bernhard Herzmansky) K.G., Wien, München

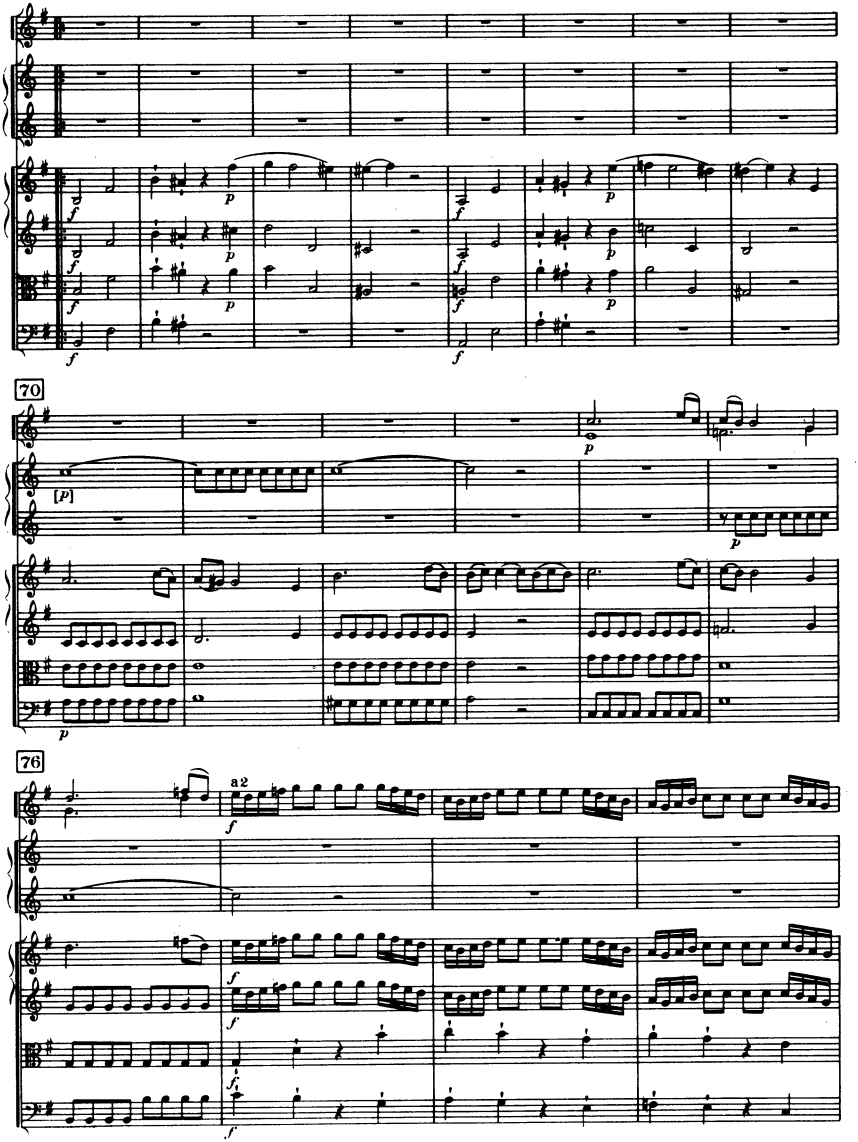

14
p
p
p
20
a 2
f
[f]
f
ff
ff
f
23

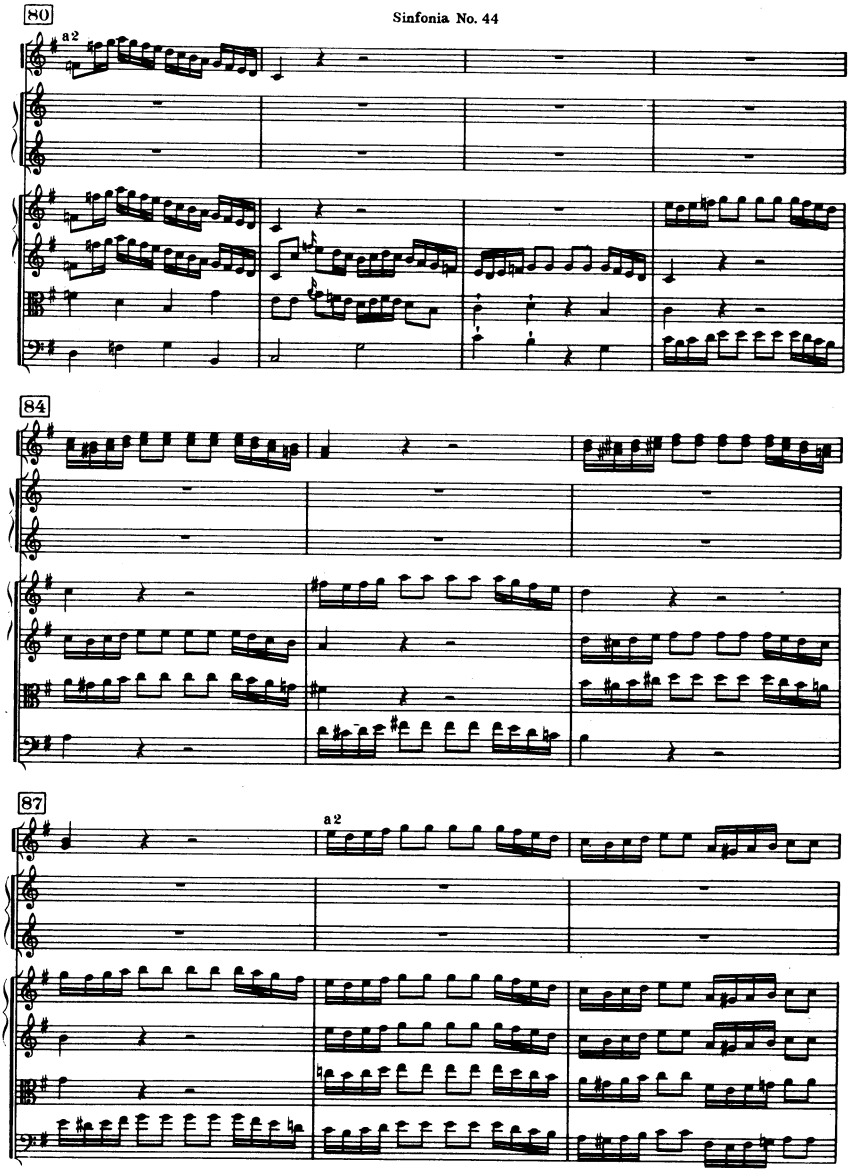

26
29
32

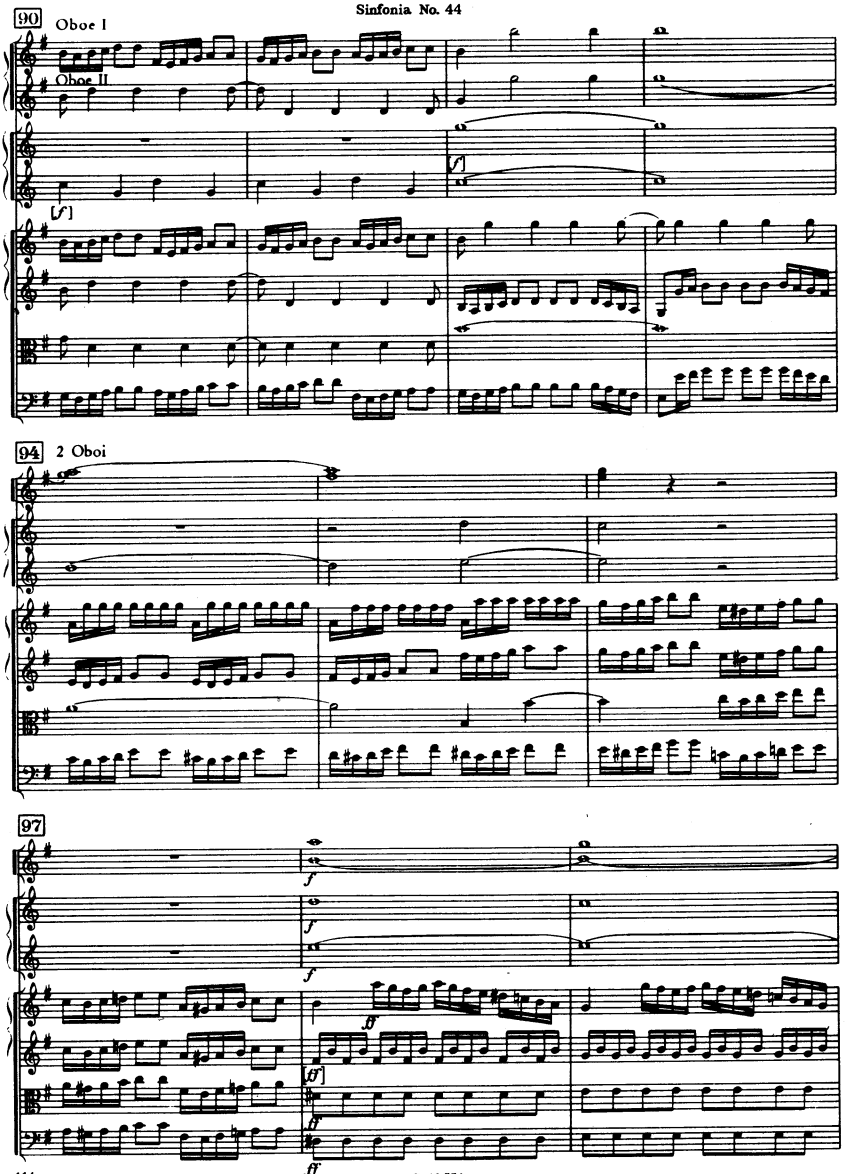

35
38
41

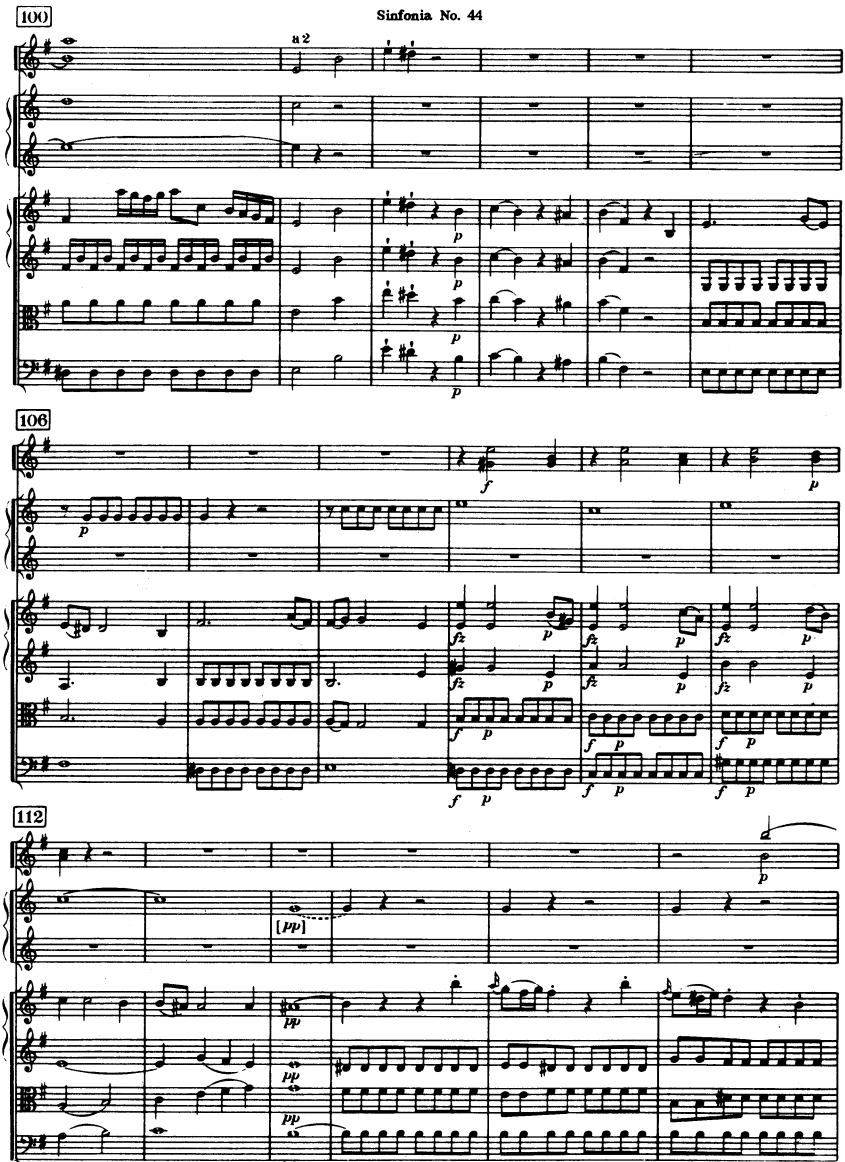


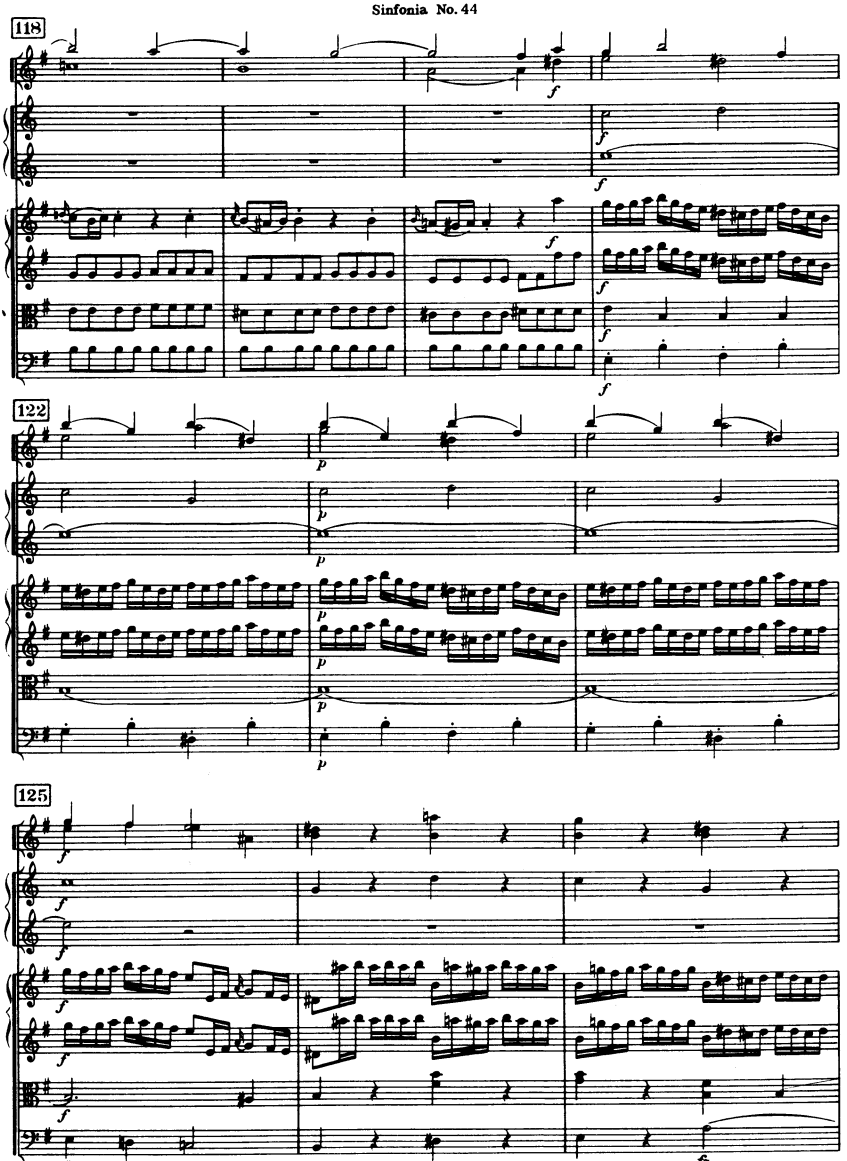
*) In einigen Quellen */Some sources tr*

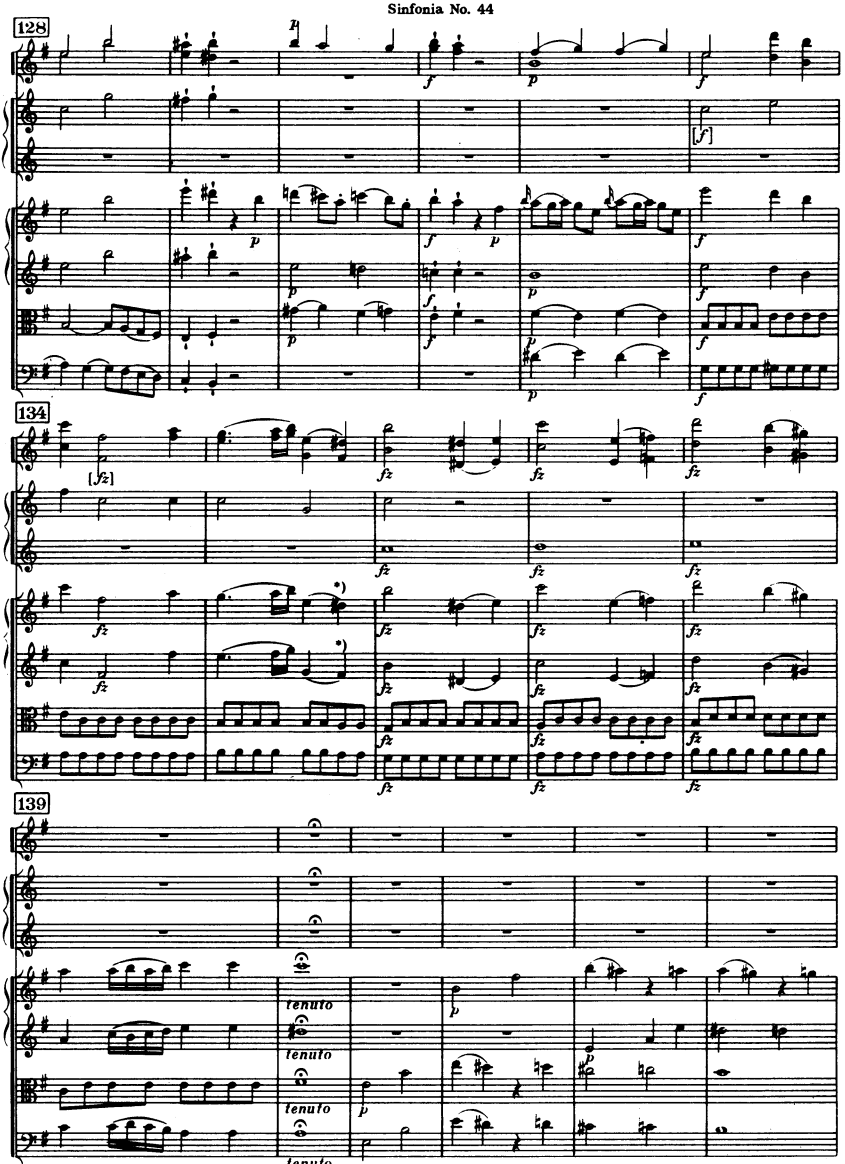

62
70
76
a 2


80
a2
84
87
a2

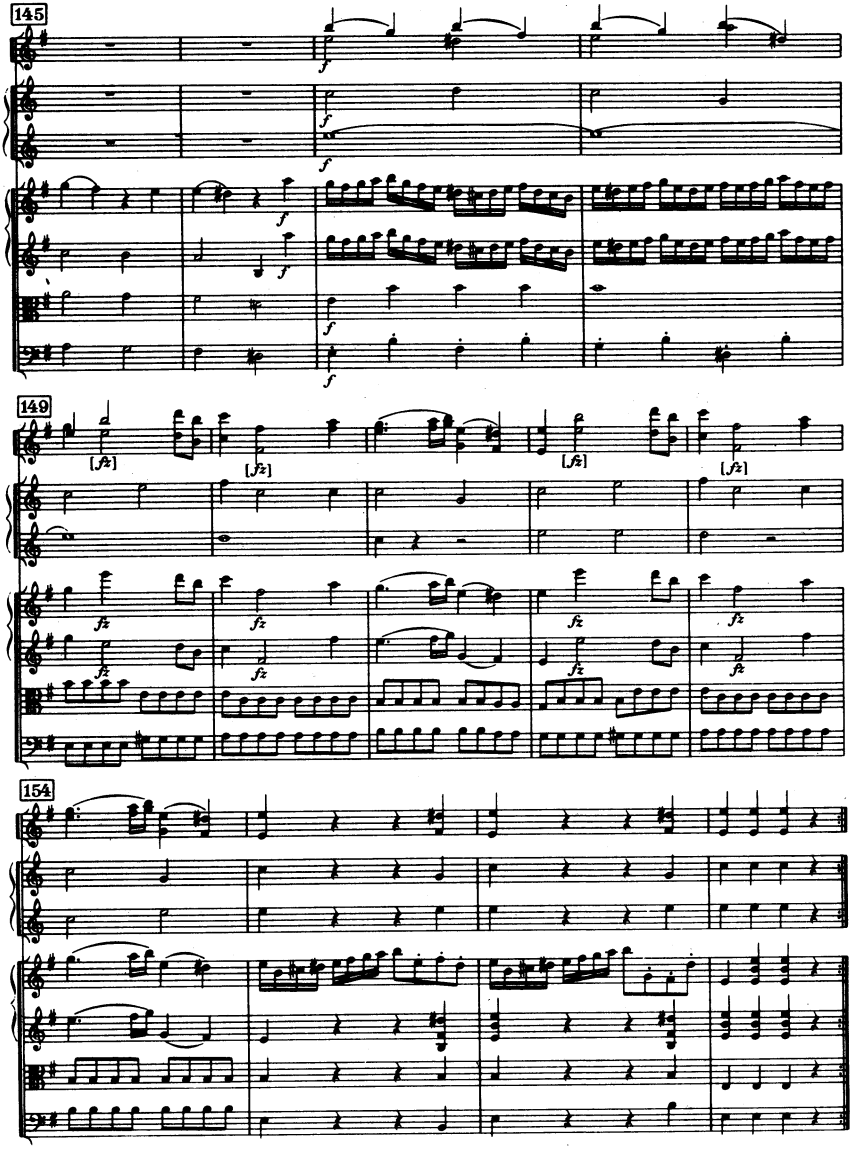

90
Oboe I
Oboe II
94
2 Oboi
97


100
a 2
106
112
[pp]


118
122
125



*) In einigen Quellen / *Some sources tr*

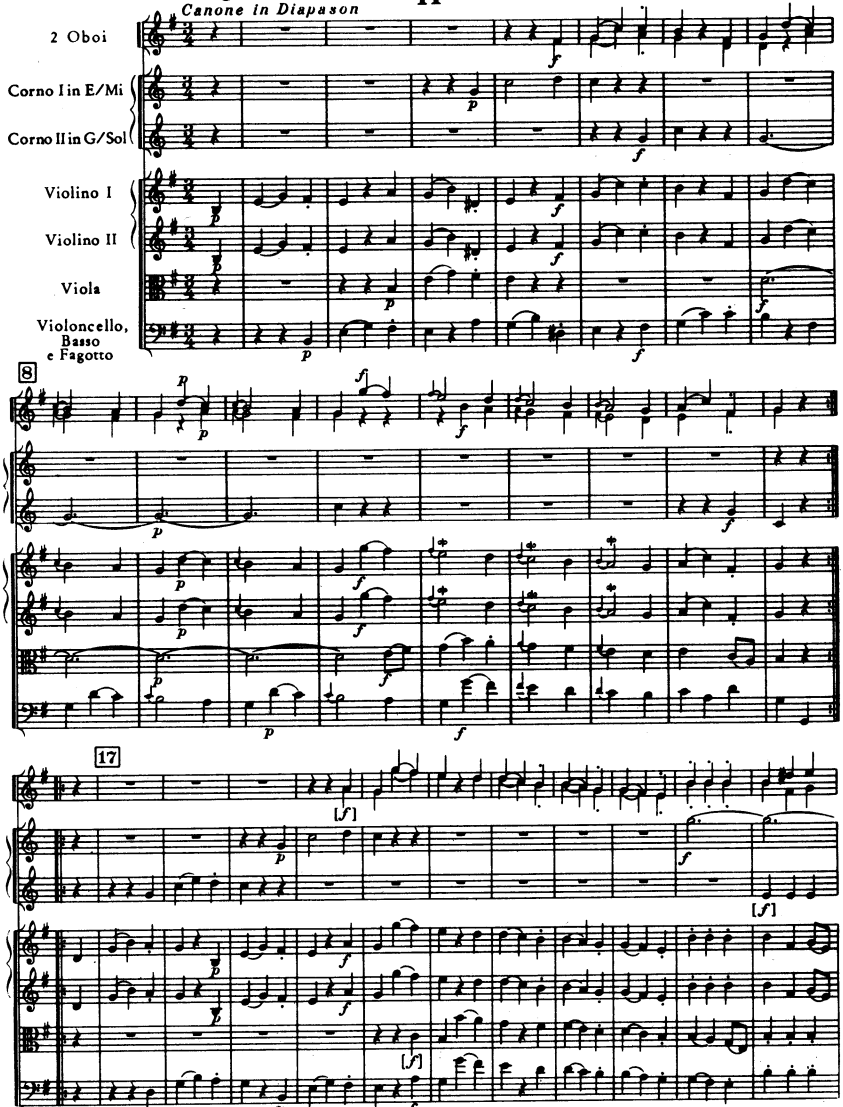

145
149
154

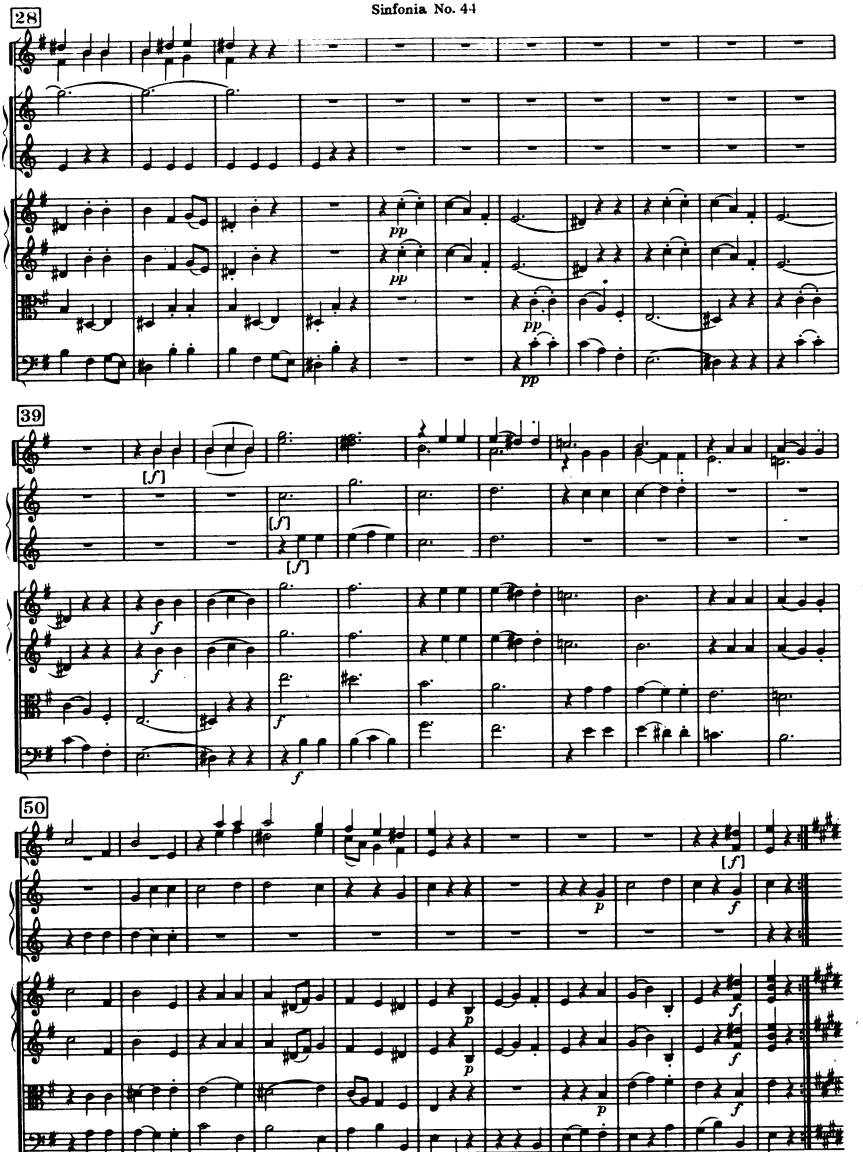
Menuetto

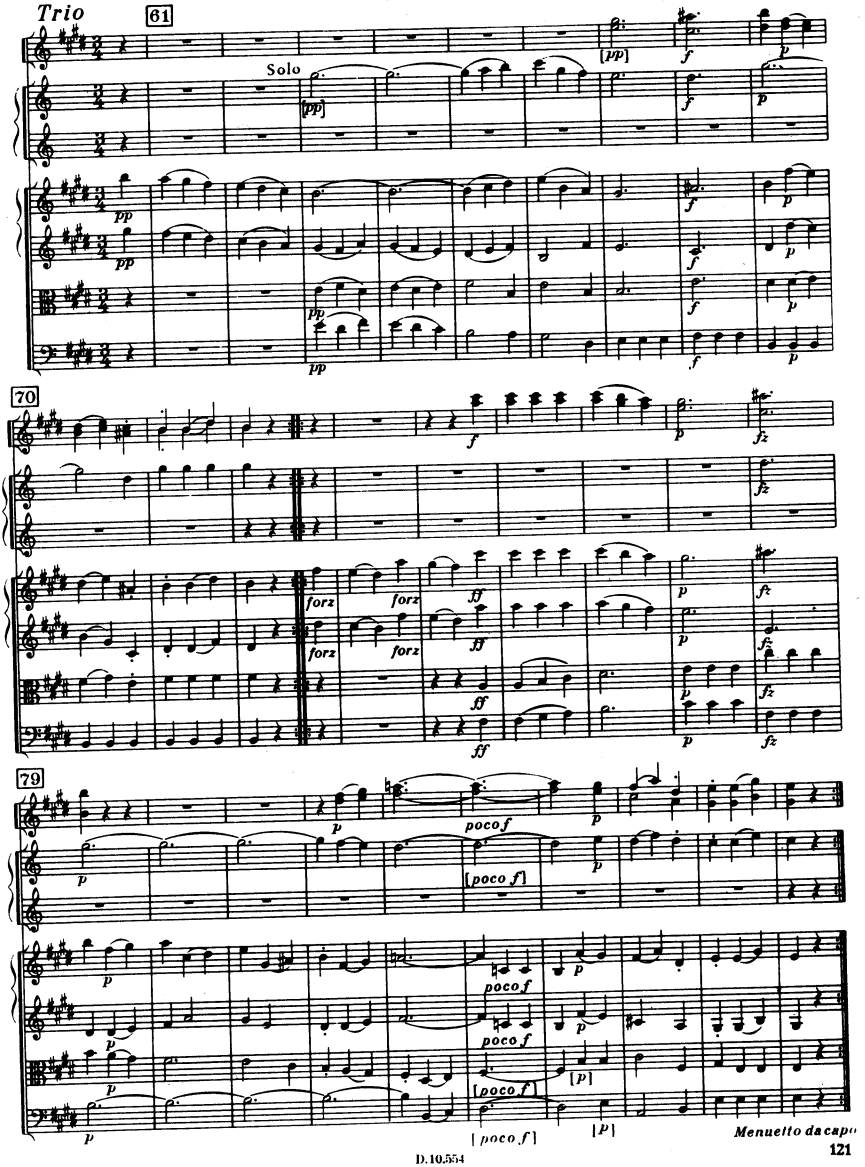
Allegretto

Canone in Diapason

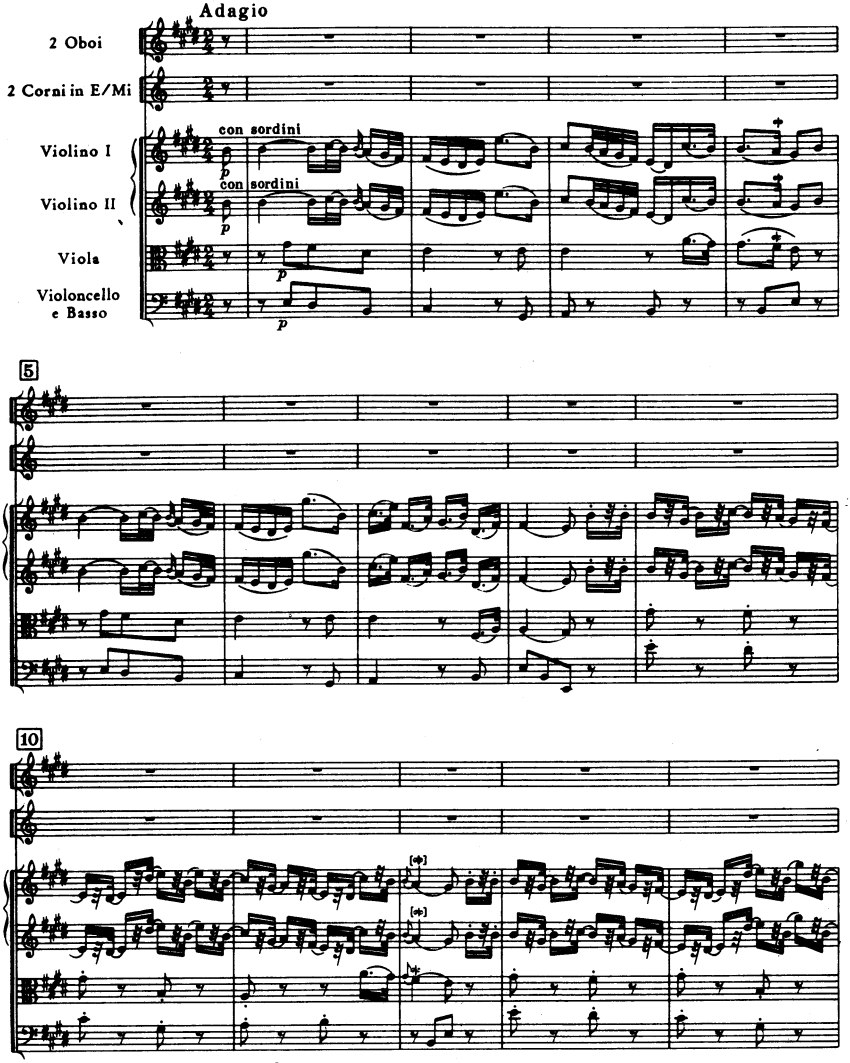
II

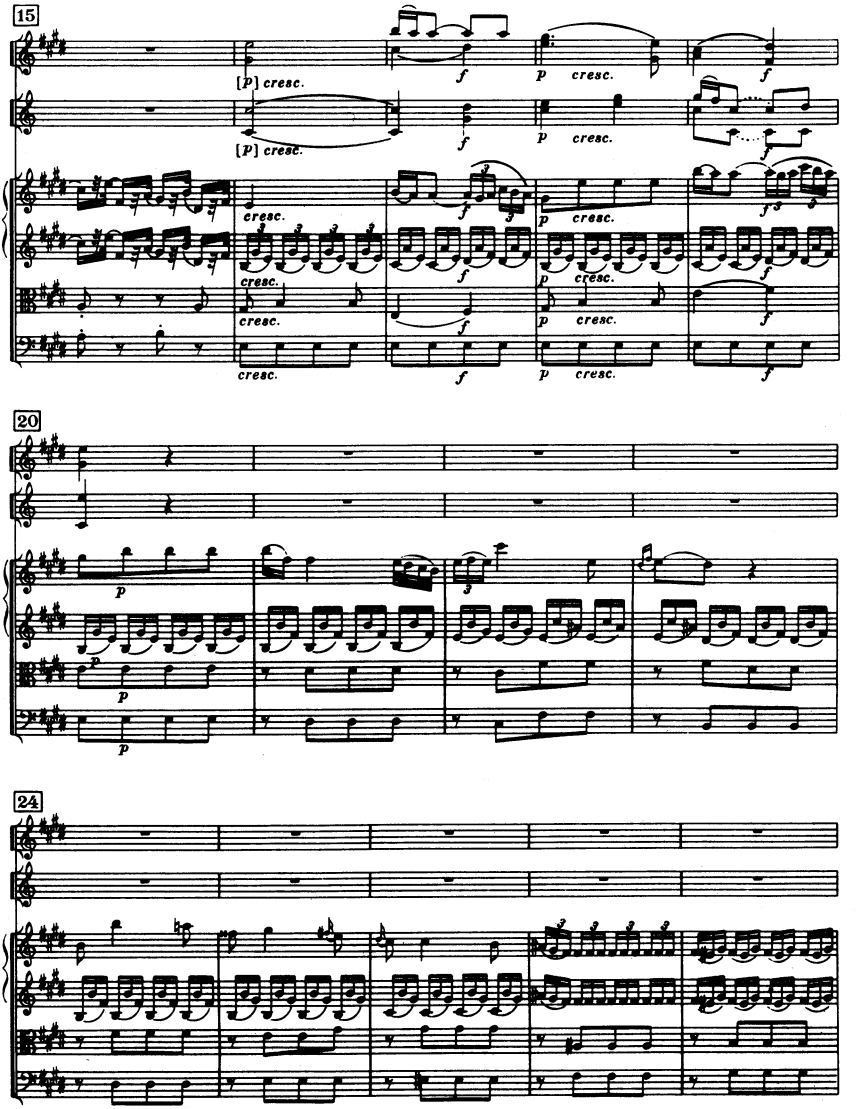


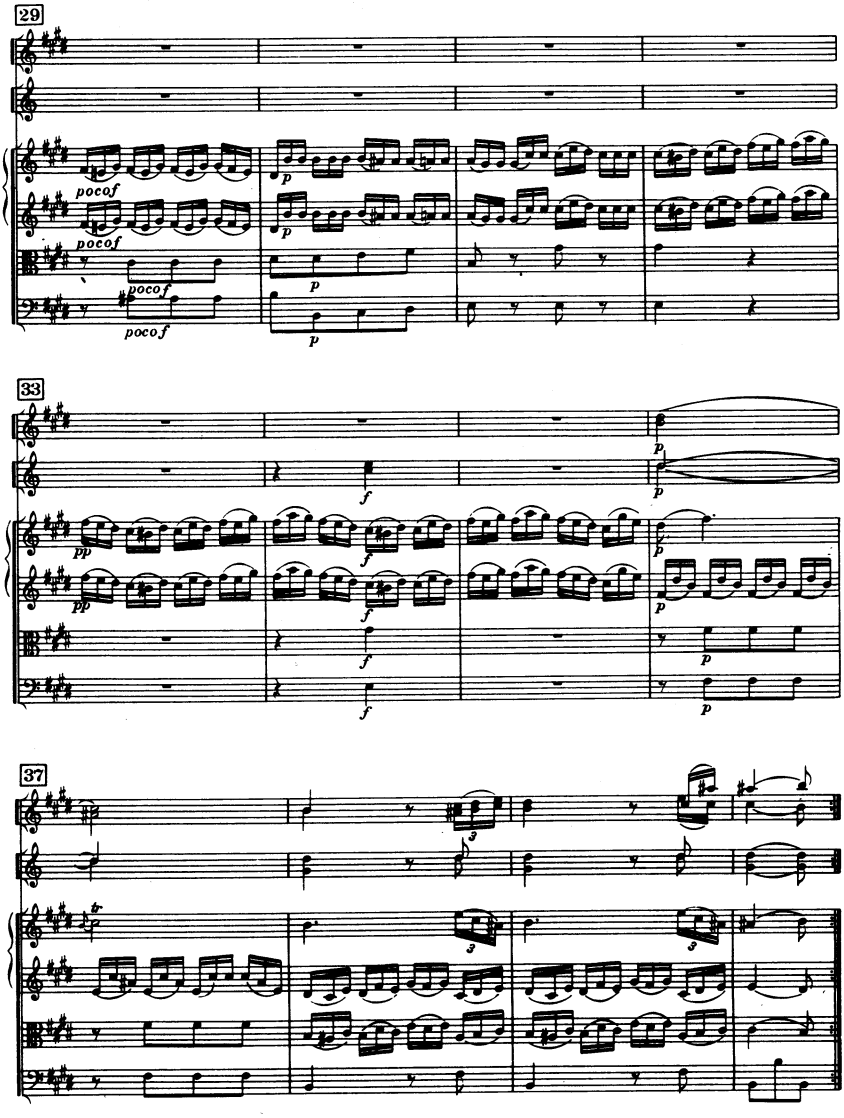

28
pp
pp
pp
39
[f]
[f]
[f]
f
f
f
f
50
[f]
p
f
p
p
p
f
f
f

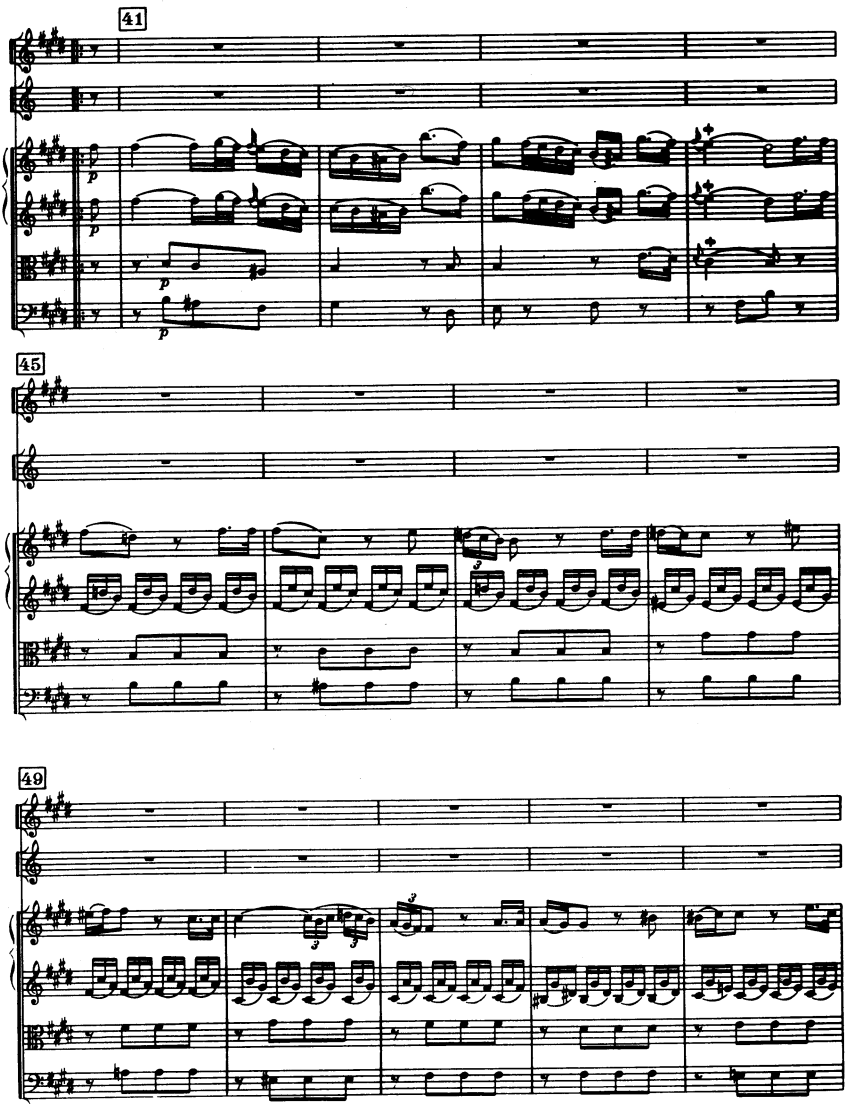

Trio
61
Solo
70
79
Menuetto da capo

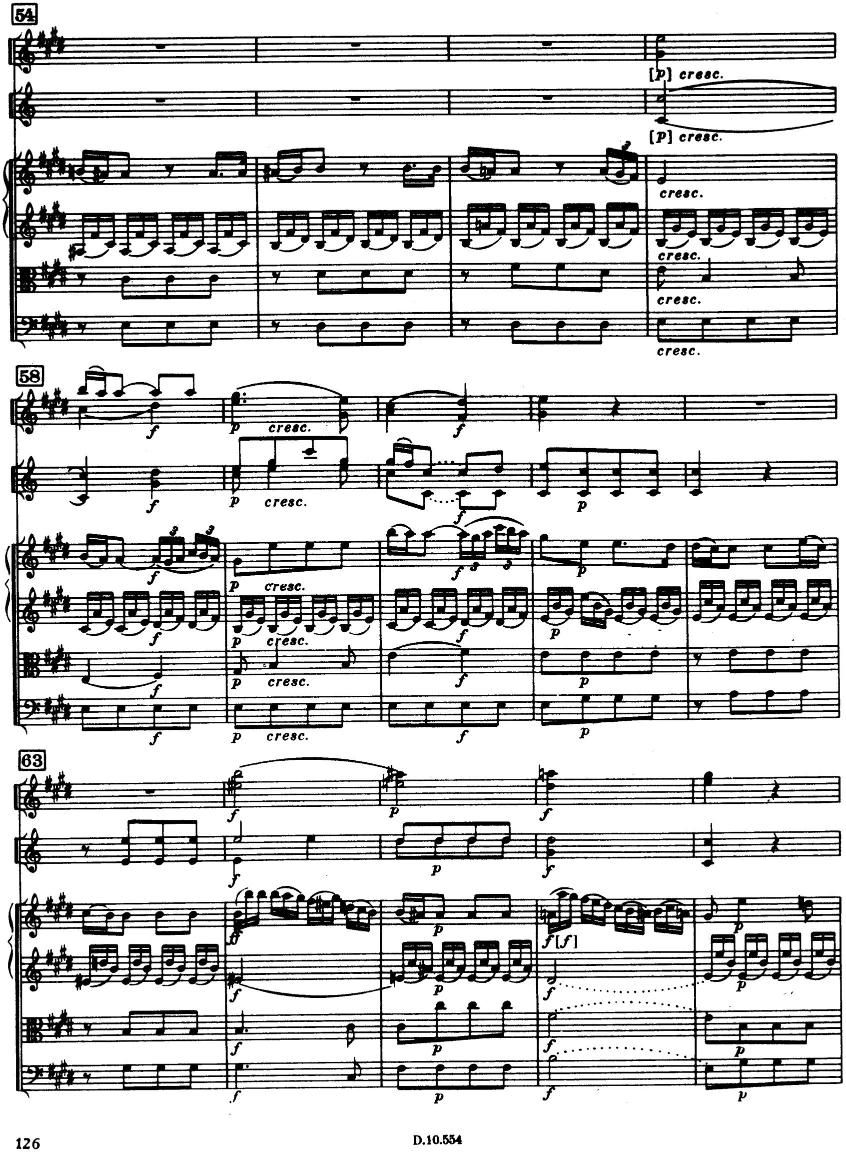
III

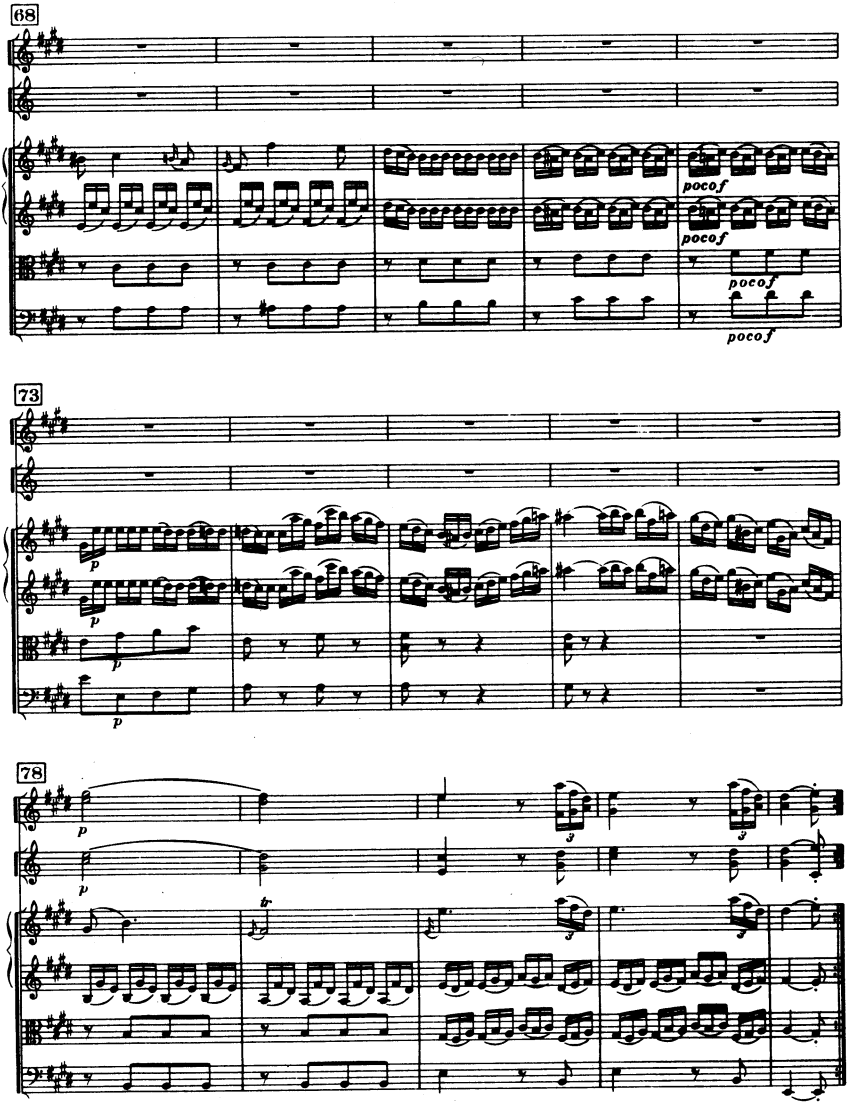

Adagio
2 Oboi
2 Corni in E/Mi
Violino I
con sordini
Violino II
con sordini
Viola
Violoncello
e Basso
5
10


15
[p] cresc.
f
p cresc.
20
24


29
pocof
p
33
pp
f
37
tr
3


41
45
49


54
[p] cresc.
[p] cresc.
cresc.
cresc.
cresc.
cresc.
58
f
p cresc.
f
p cresc.
f
p
f
p cresc.
f
p
f
p cresc.
f
p
f
p cresc.
f
p
f
p cresc.
f
p
63
f
p
f
f
p
f
f[f]
p
f
p
f
p
f
p
f
p
f
p


68
pocof
pocof
pocof
pocof
73
p
p
p
78
p
p
tr

IV

Finale

Presto

2 Oboi

Corno I in E/Mi

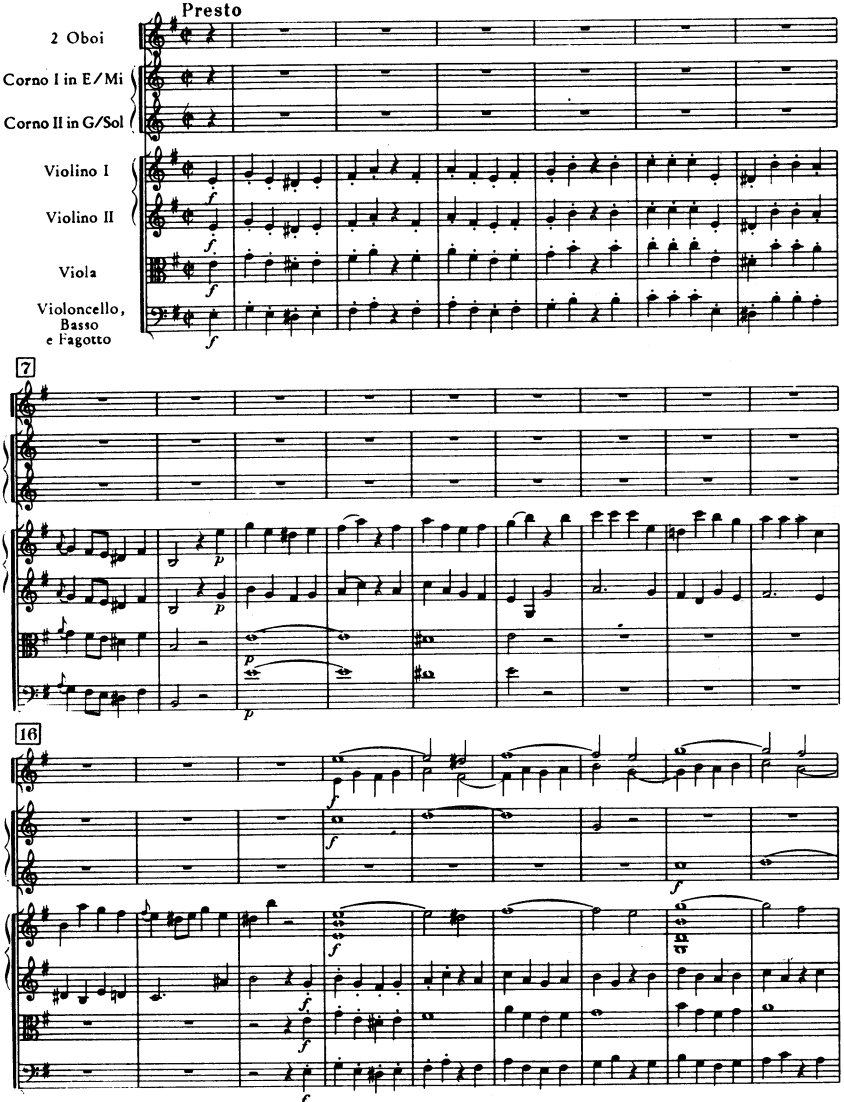
Corno II in G/Sol

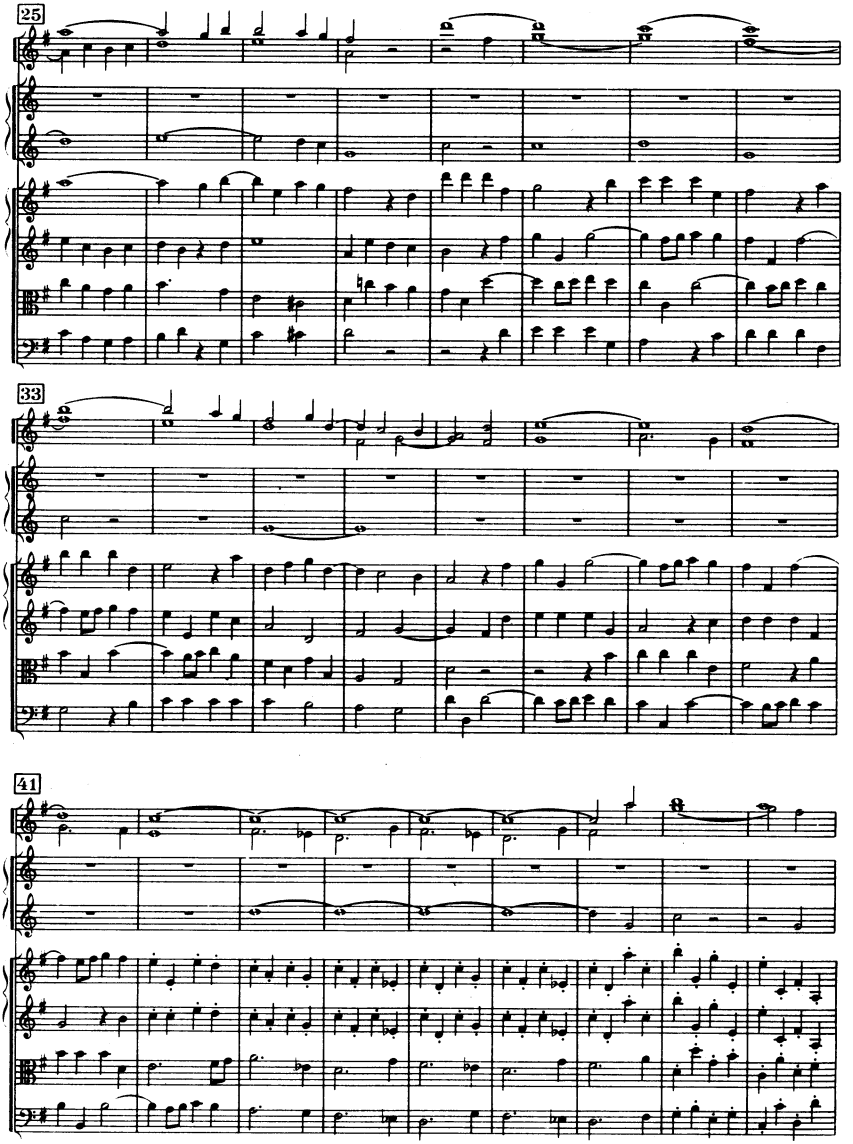
Violino I

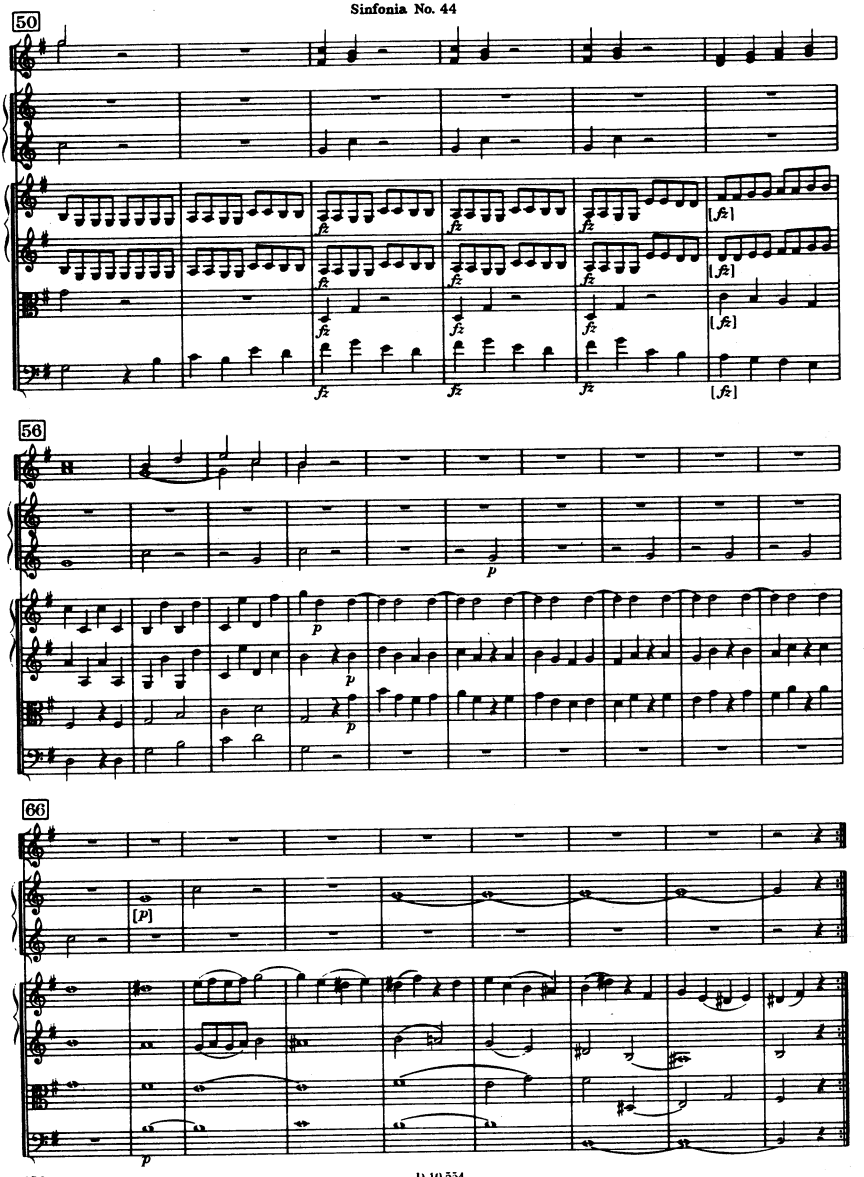
Violino II

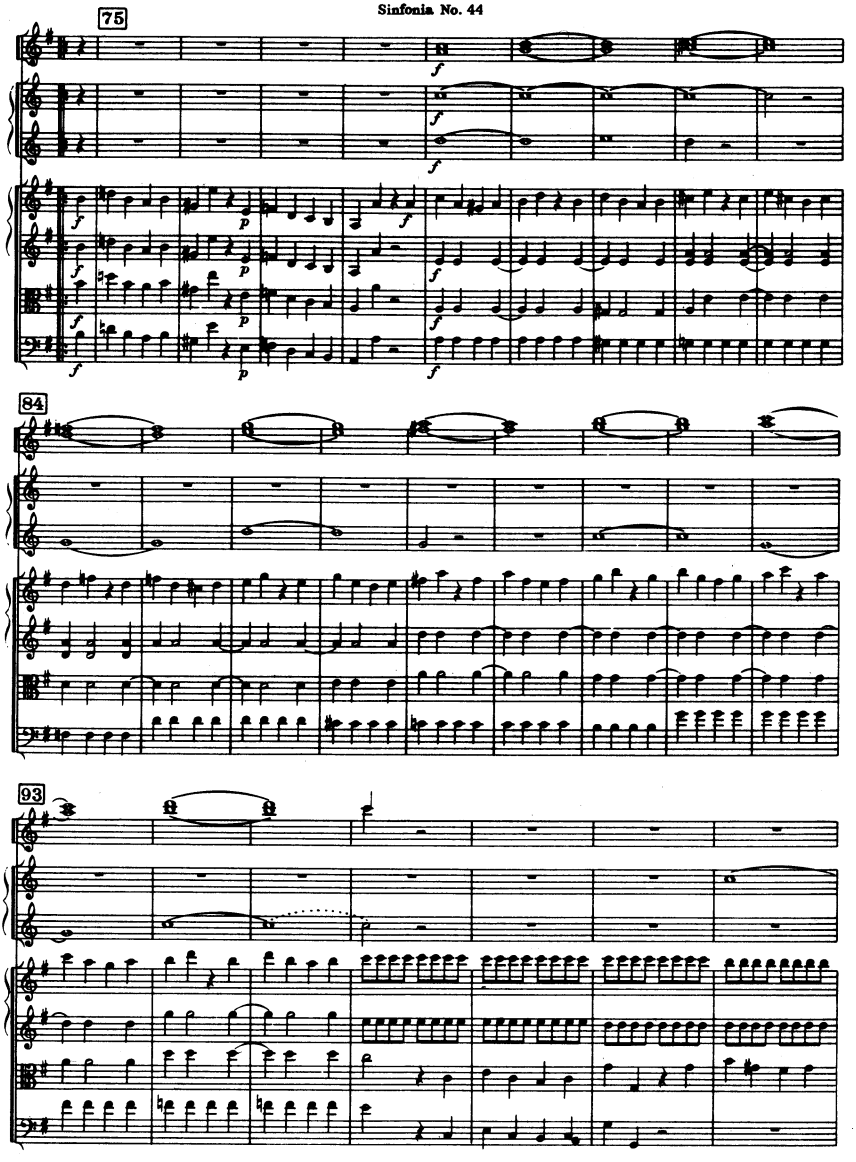
Viola

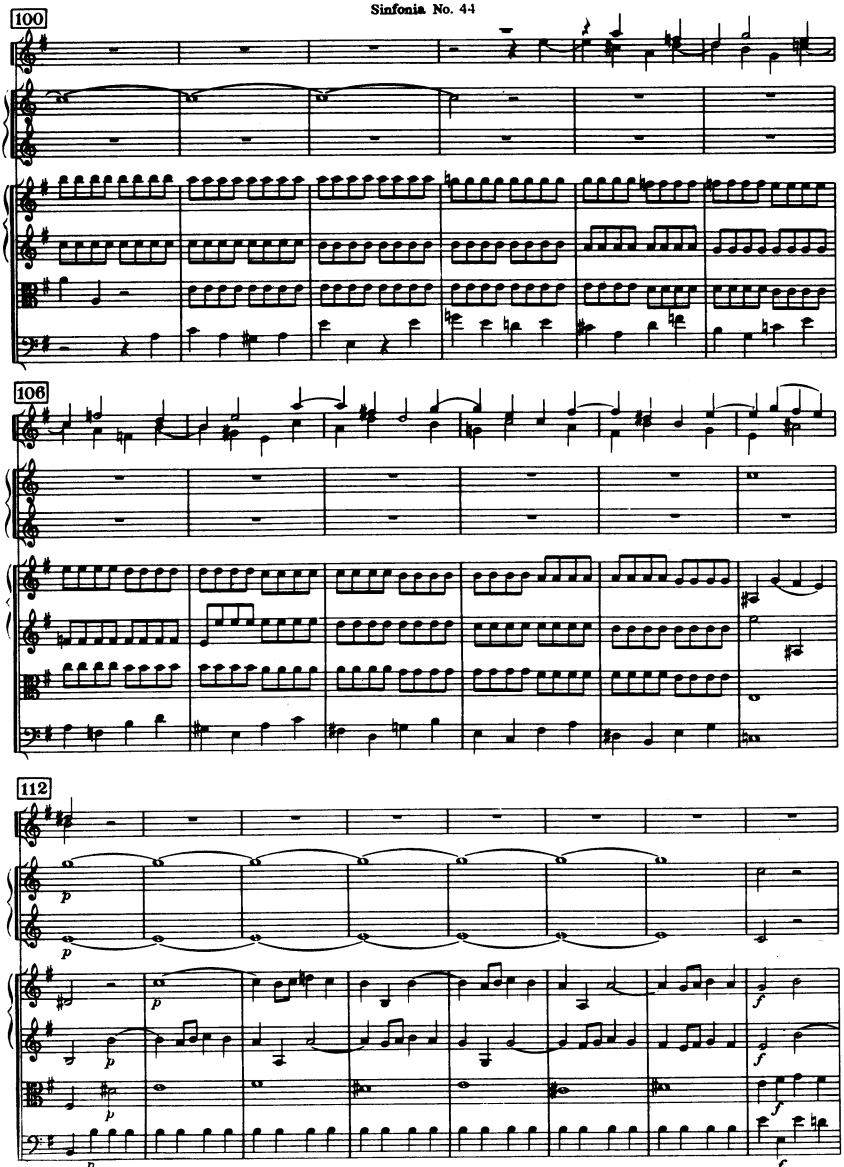
Violoncello, Basso e Fagotto

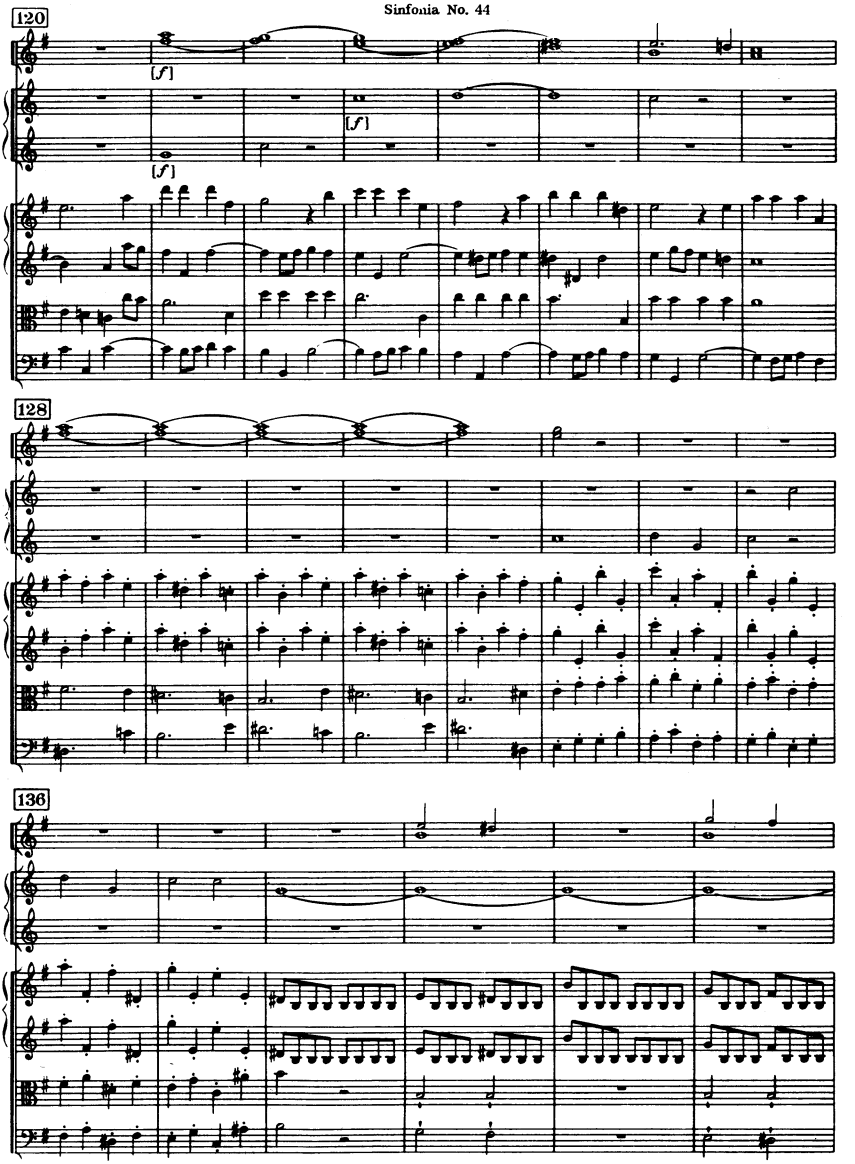



25
33
41


50
56
66
[P]


75
84
93

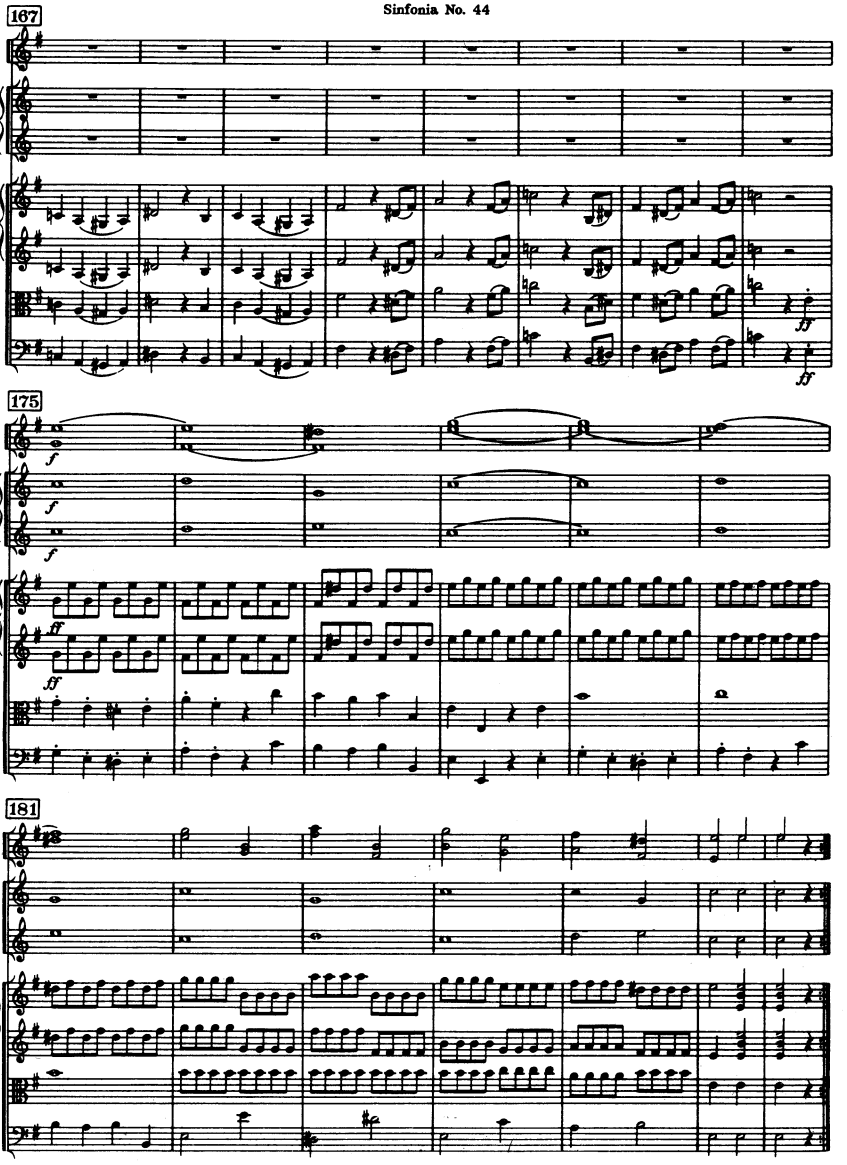

100
106
112
p
p
p
p
p
f
f
f
f


120
[f]
[f]
[f]
128
136

142

148

157


167
175
181

Sinfonia No. 45

„Abschiedssymponie / Farewell"

fis-moll / F sharp minor

(H. C. R. LANDON)

2 Oboi

Fagotto

2 Corni in La, Fa ♯ anche in Mi (2do)

Violino I

Violino II

Viola

Violoncello e Basso

ca. 25 Min.

In Nomine Domini

SINFONIA No. 45

„Abschiedssymphonie / Farewell"

(1772)

Joseph Haydn

I

Allegro assai

2 Oboi

Corno in A/La

Corno in E/Mi

Allegro assai

Violino I

Violino II

Viola

Violoncello, Basso e Fagotto

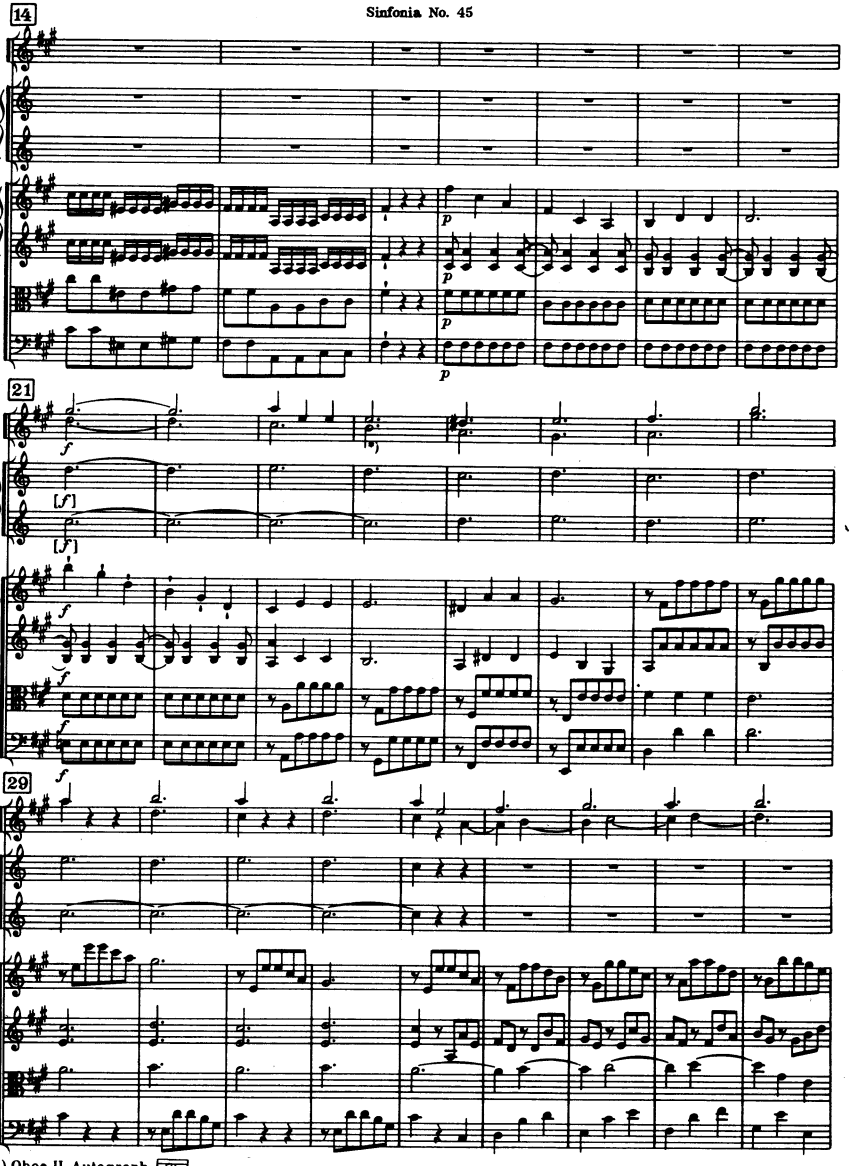
[f]

7

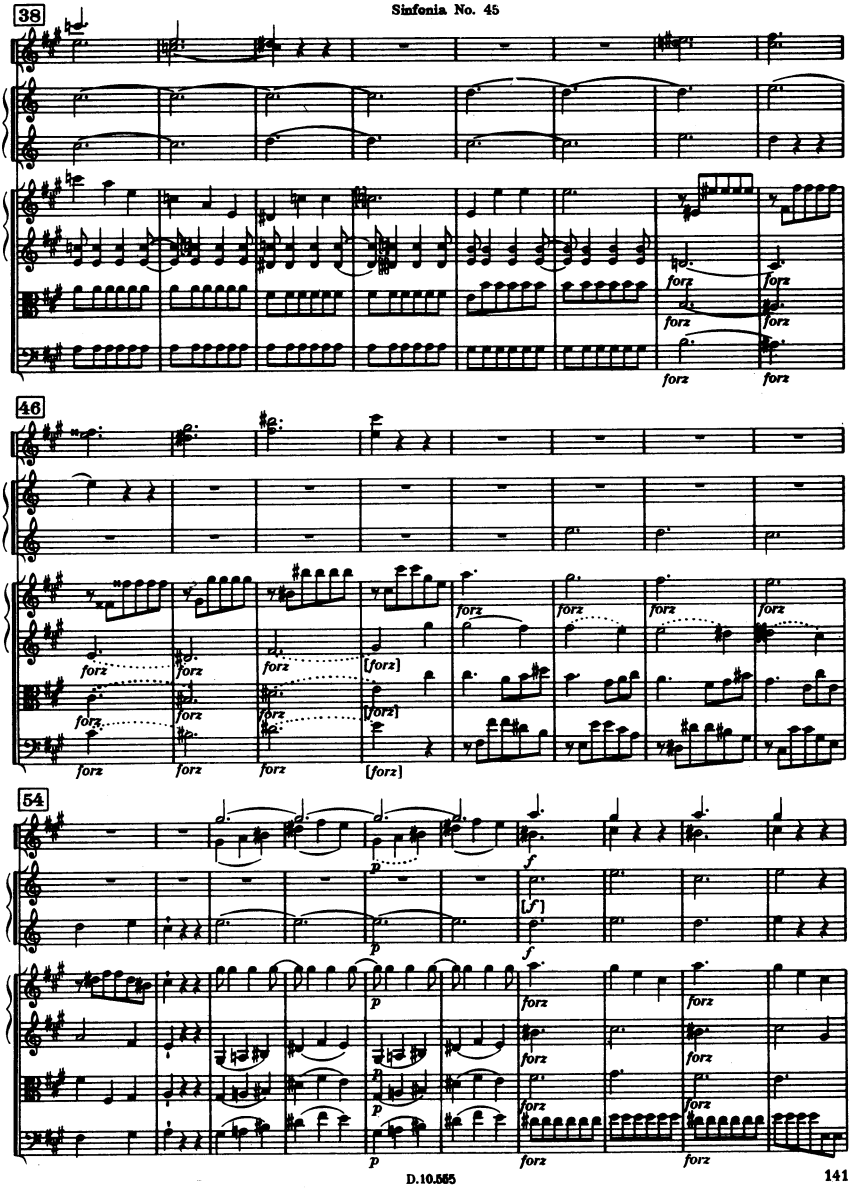
*) Autograph

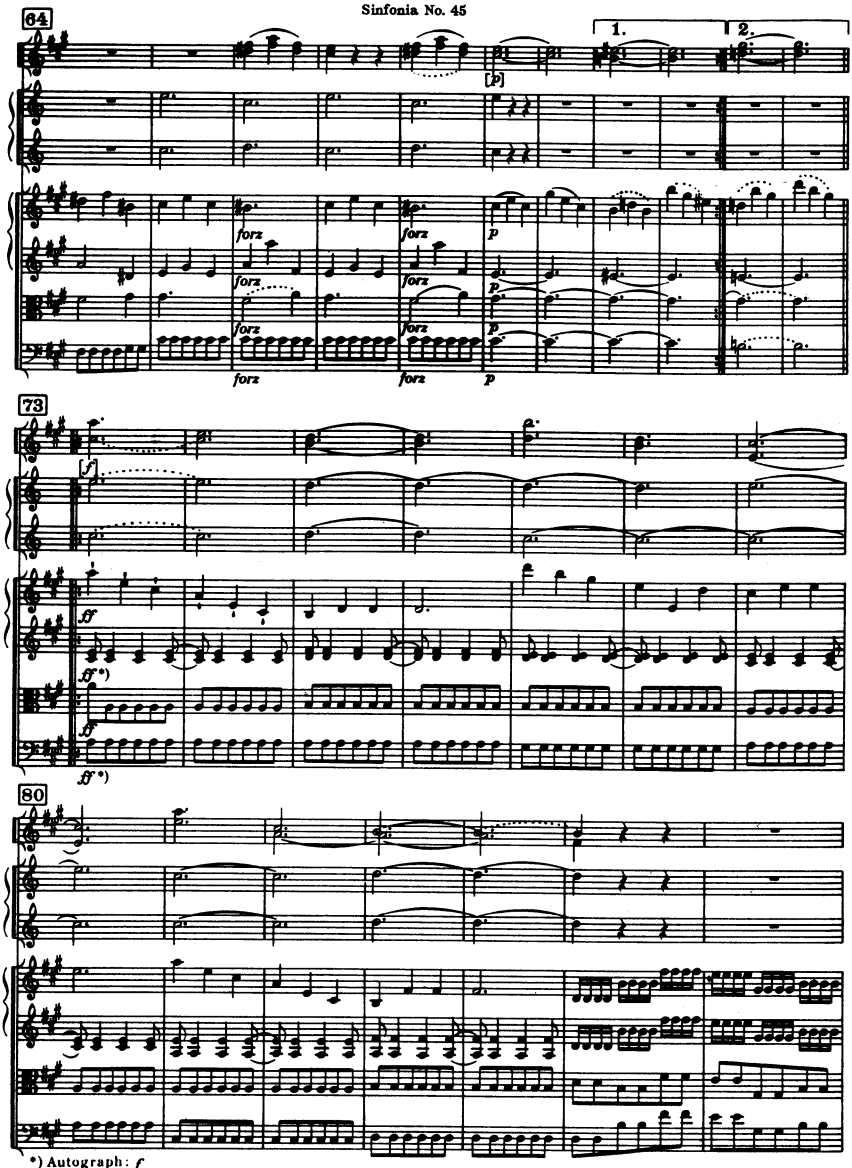
© Copyright 1966 by Ludwig Doblinger (Bernhard Herzmansky) K.G., Wien, München

D. 10.555



*) Oboe II Autograph


38
forz
46
[forz]
54
p
f
[f]



*) Autograph: *f*

87

94

102

piano

pp

p[p]

111

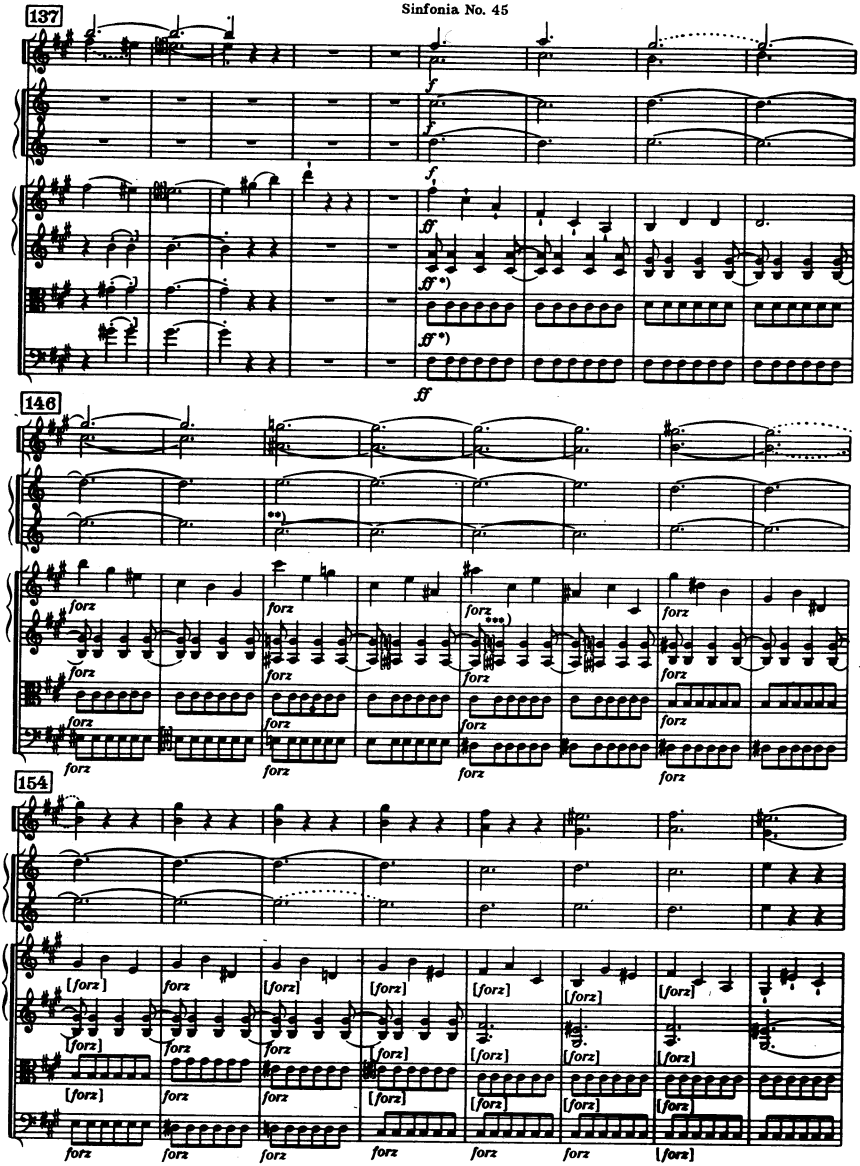
p

pp

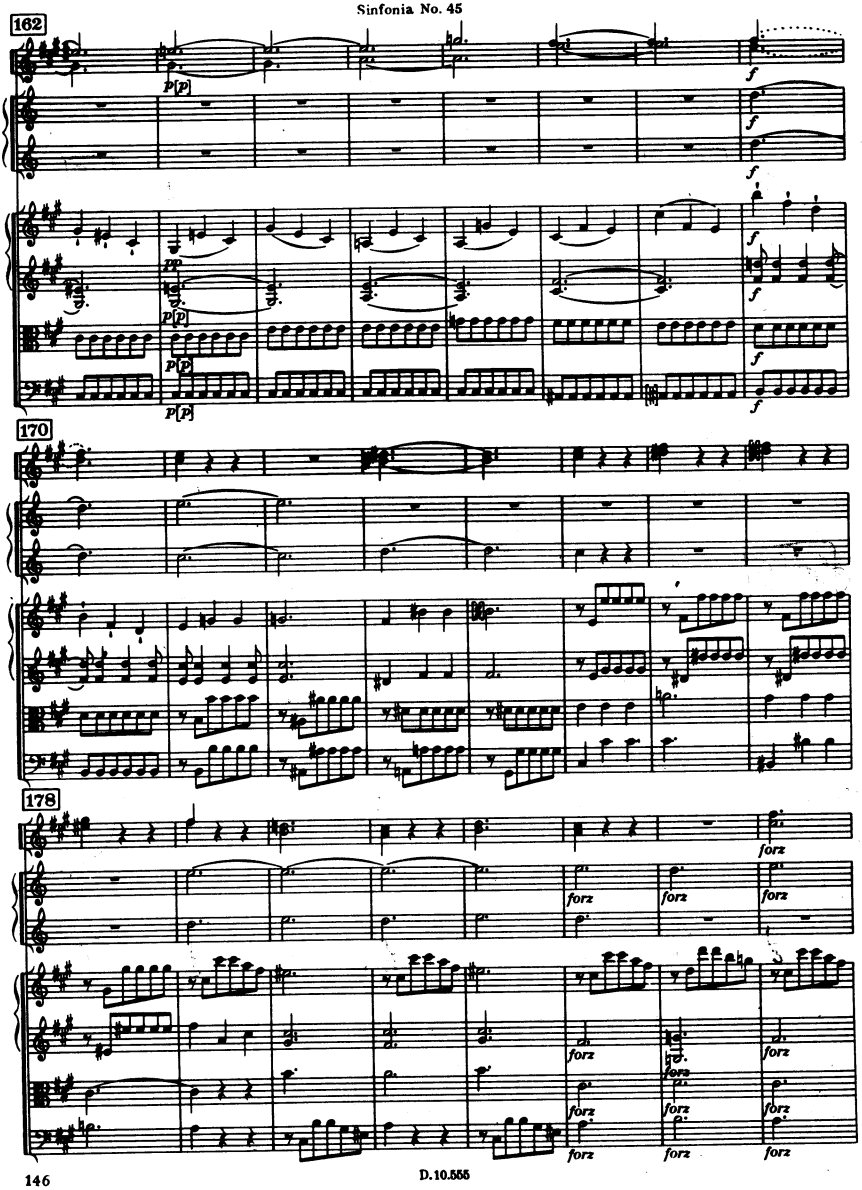
120

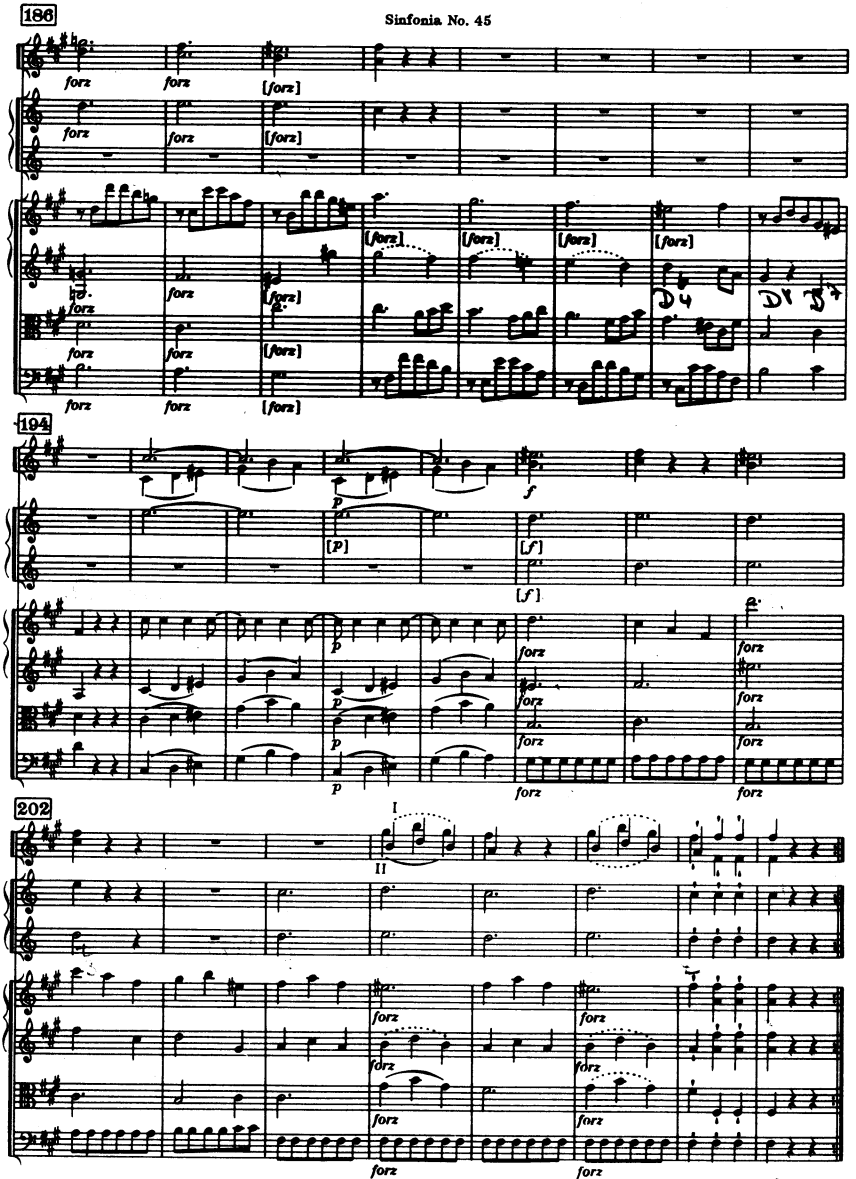
p

*) Autograph: ?

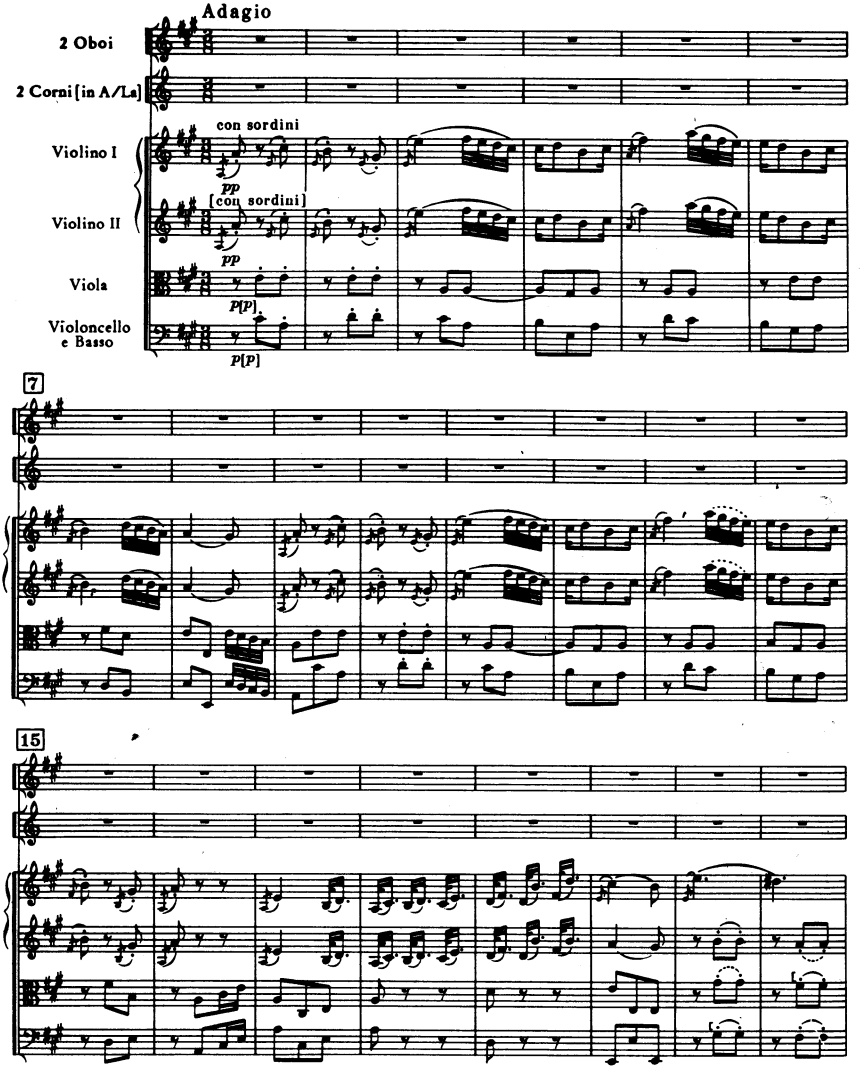


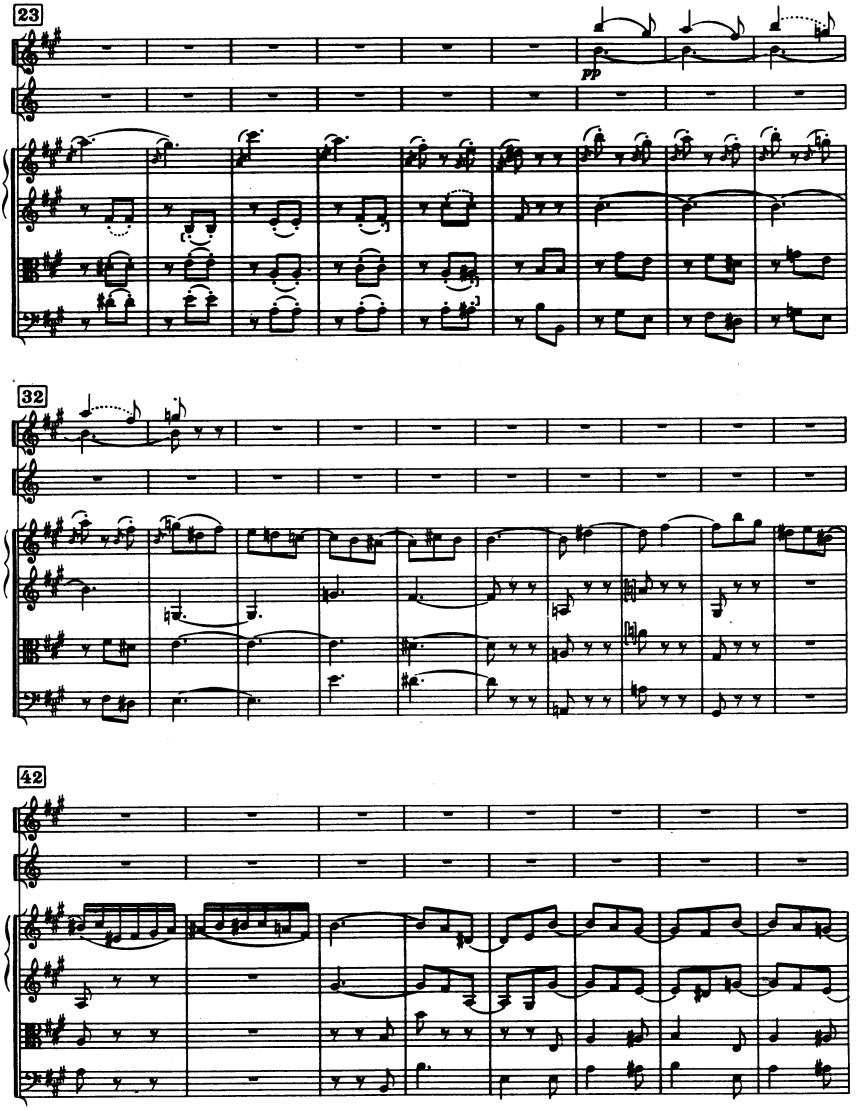
*) Autograph: *f* **) Autograph zuerst */ at first* ***) Autograph: "Sapienti pauca"

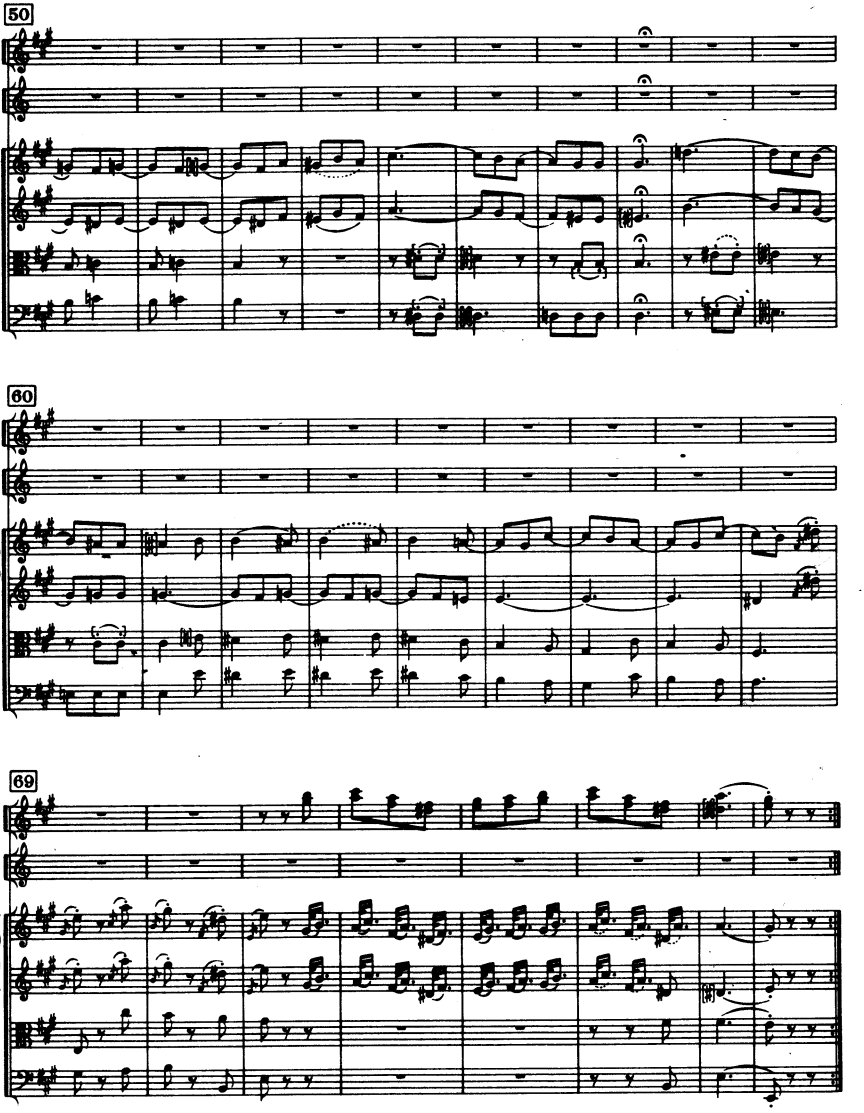

162
170
178
p[p]
f
forz

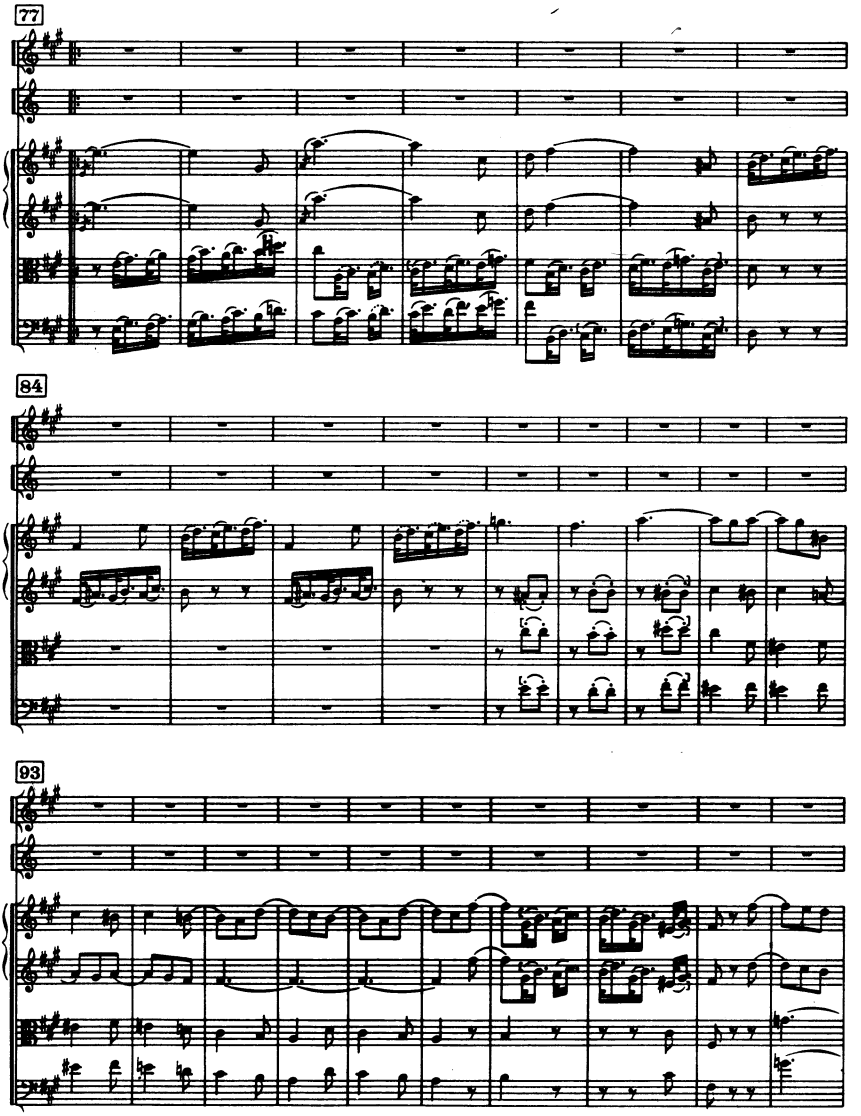

186
forz
[forz]
194
p
[p]
f
[f]
202
I
II

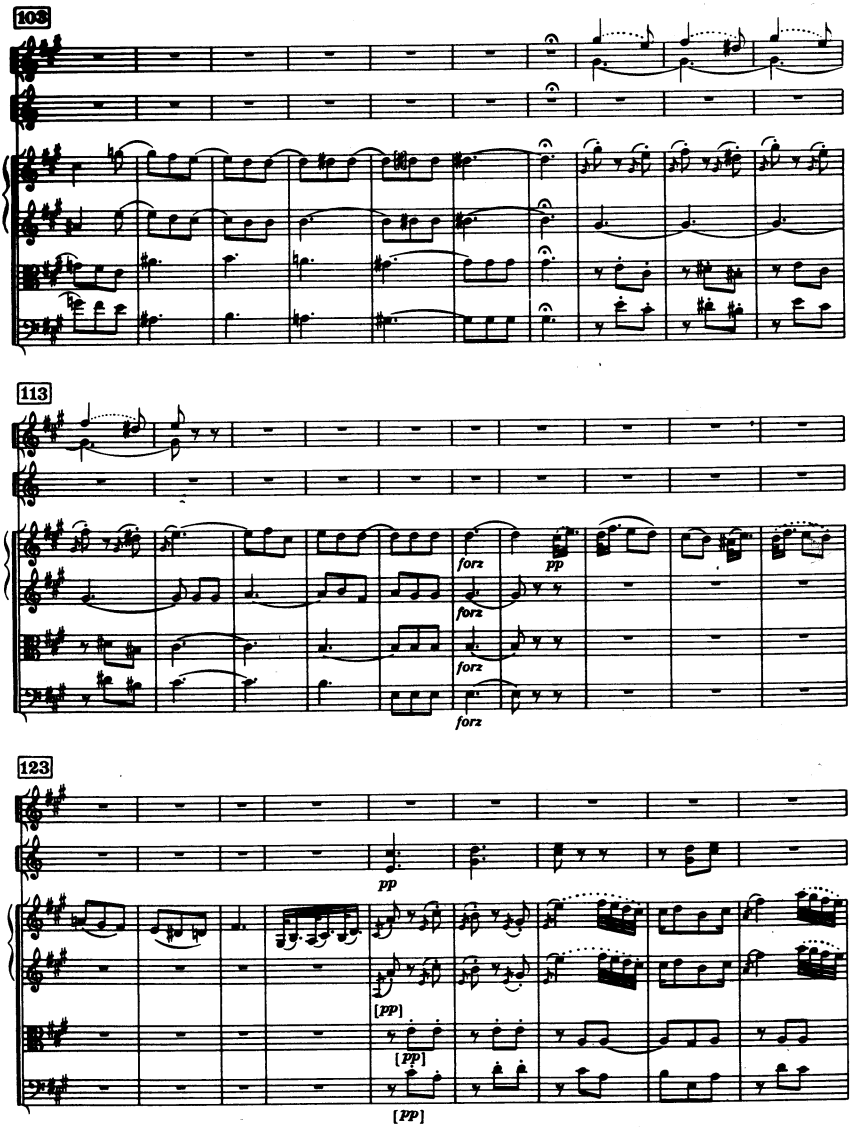
II

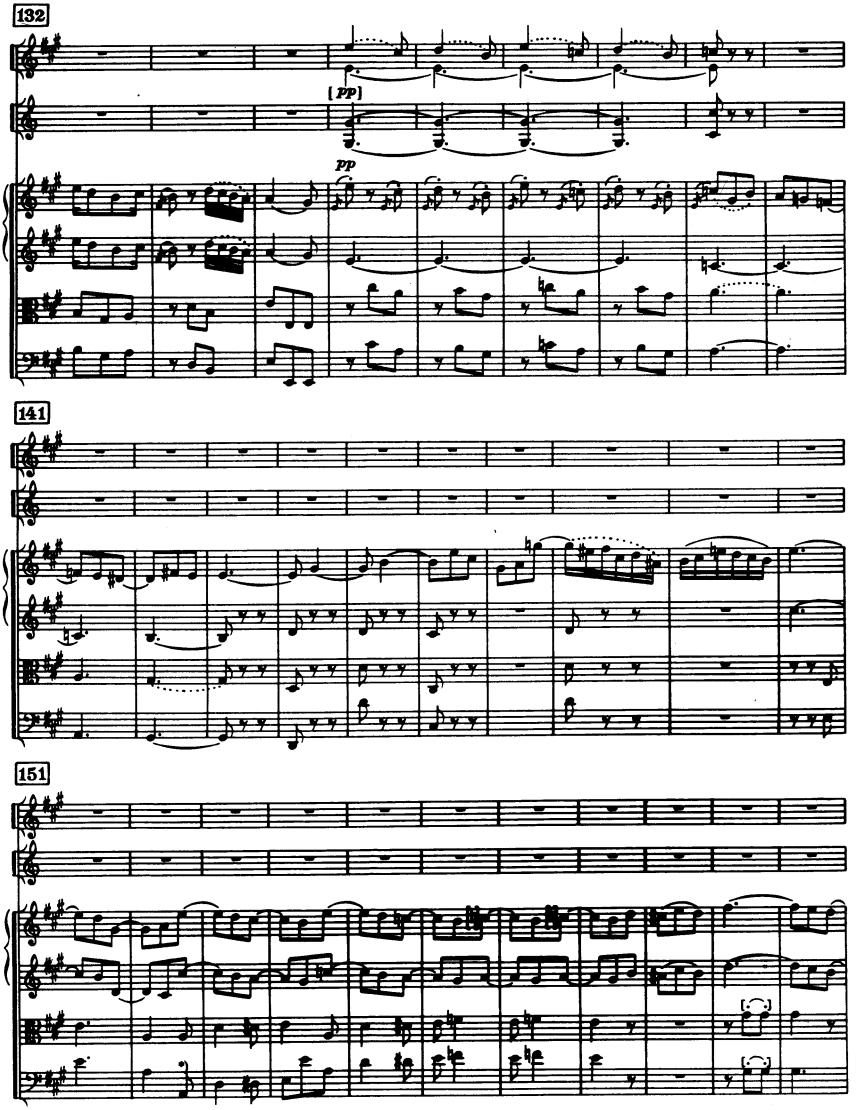

Adagio
2 Oboi
2 Corni [in A/La]
con sordini
Violino I
pp
[con sordini]
Violino II
pp
Viola
p[p]
Violoncello e Basso
p[p]
7
15


23
pp
32
42

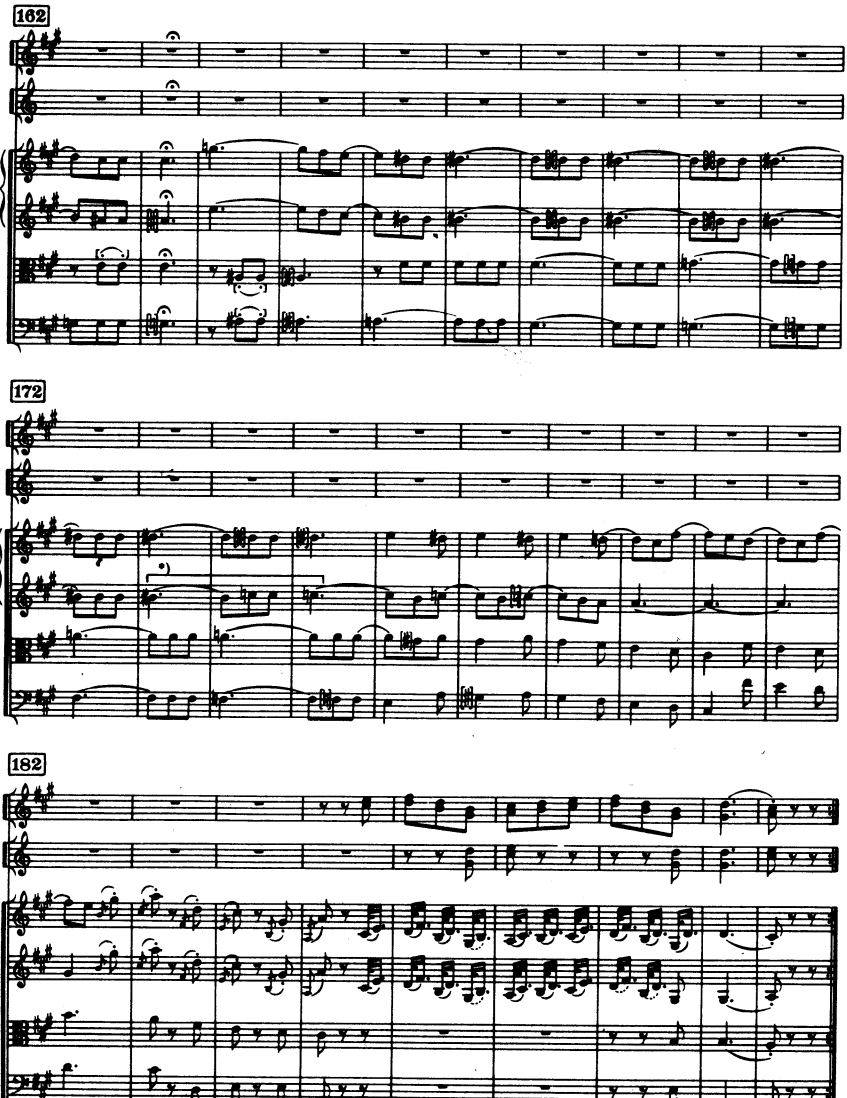

50
60
69


77
84
93


103
113
forz
pp
forz
forz
forz
123
pp
[pp]
[pp]
[pp]



*) Autograph urspr. cis */ at first* c♯



*) Autograph um die enharmonische Modulation zu zeigen. / *to show the enharmonic modulation.*

III

Menuet

Allegretto

2 Oboi

2 Corni in Fis/Fa

Violino I

Violino II

Viola

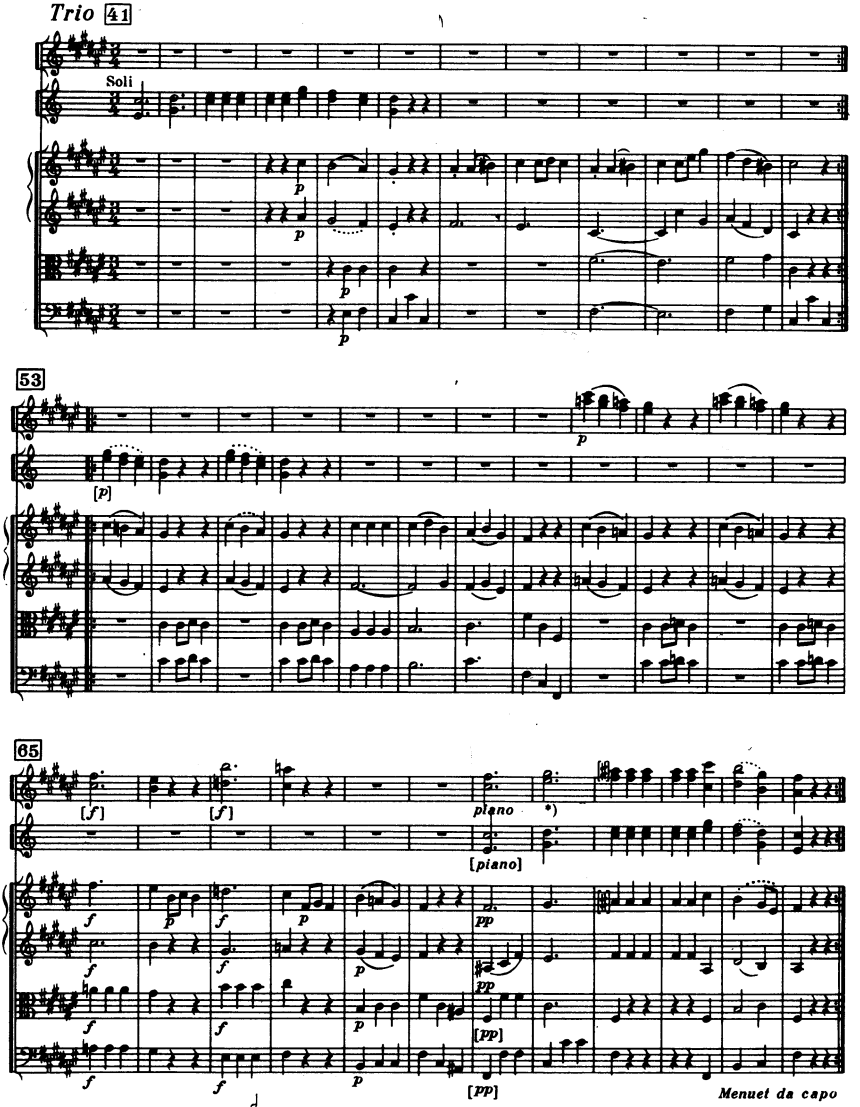
Violoncello, Basso e Fagotto

13

27

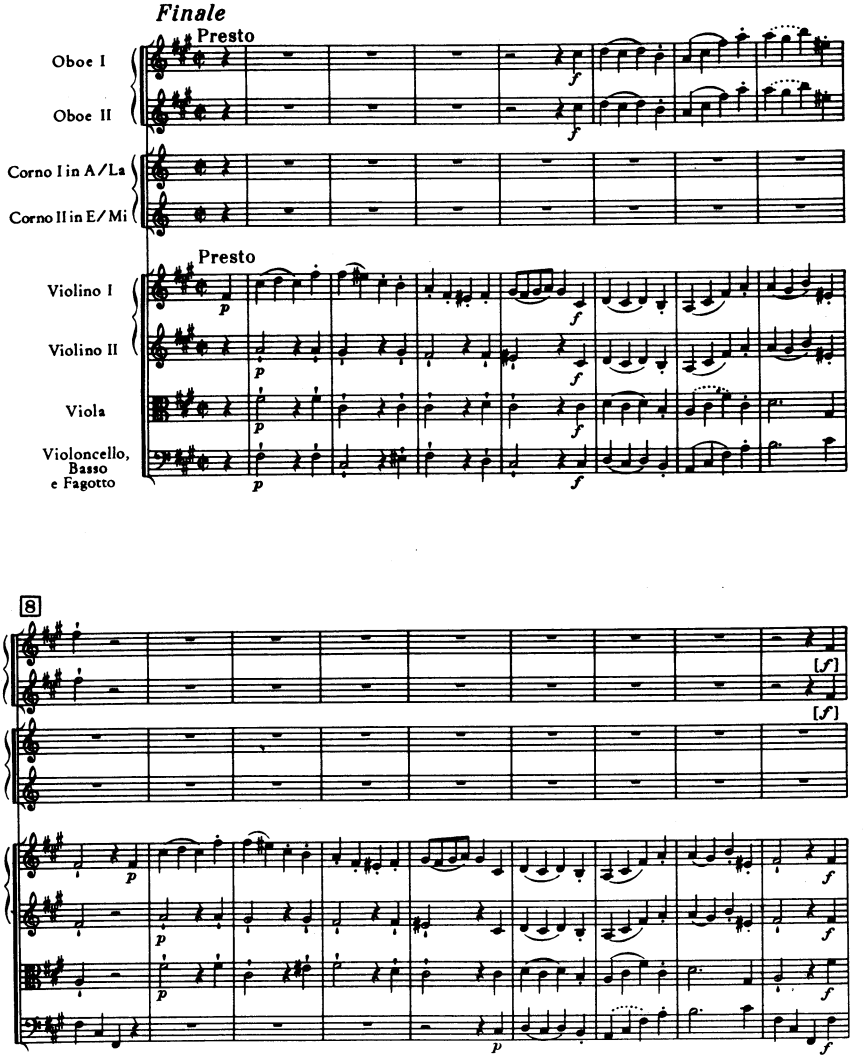
pianiss.

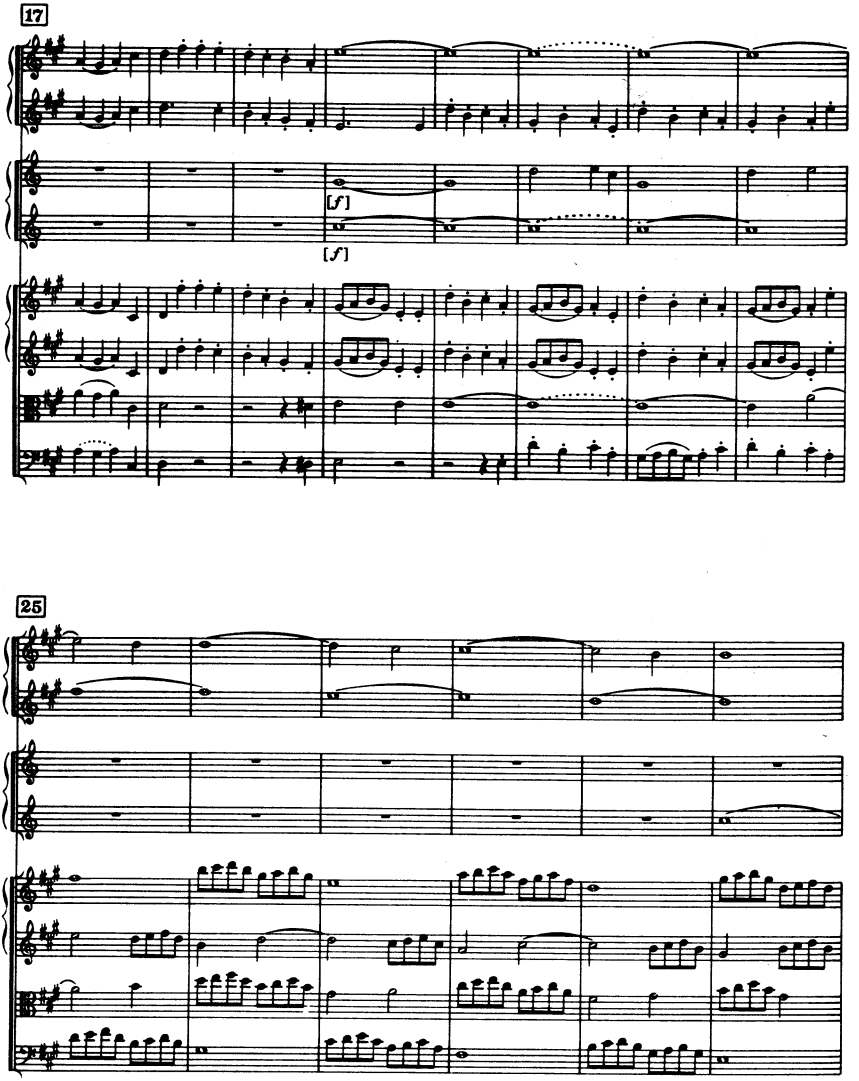
Sieg Trio

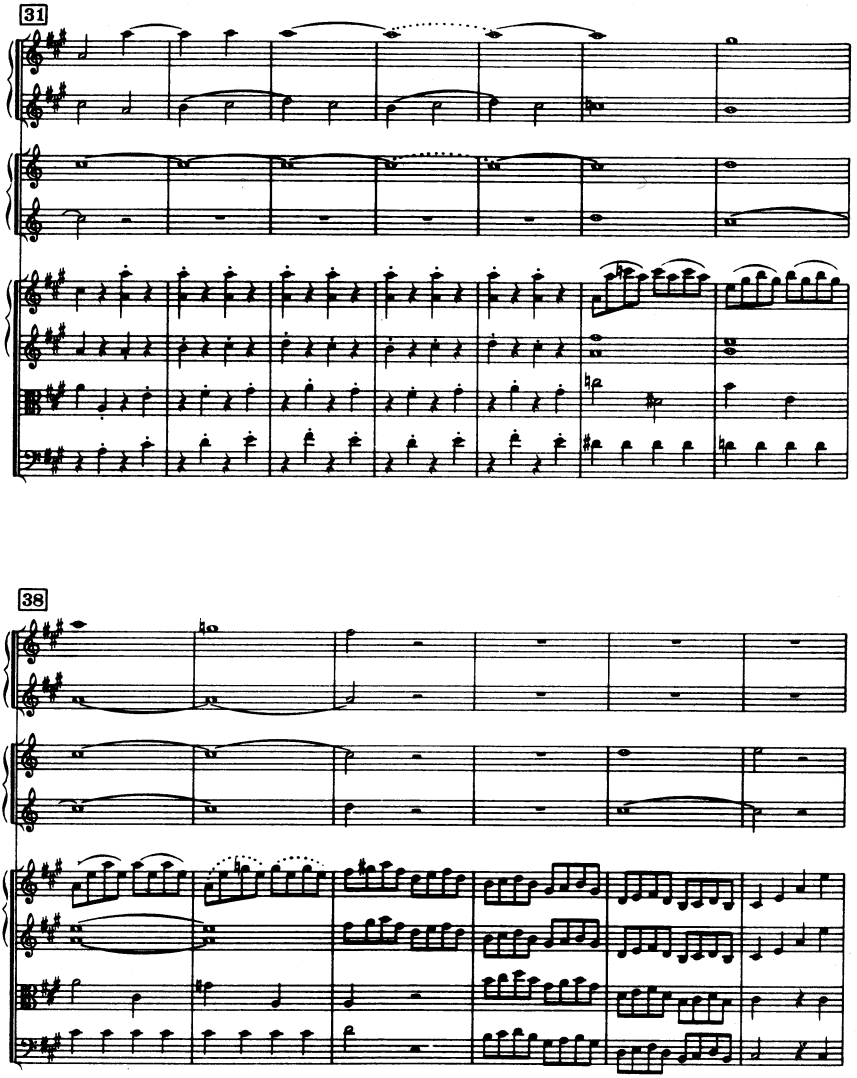


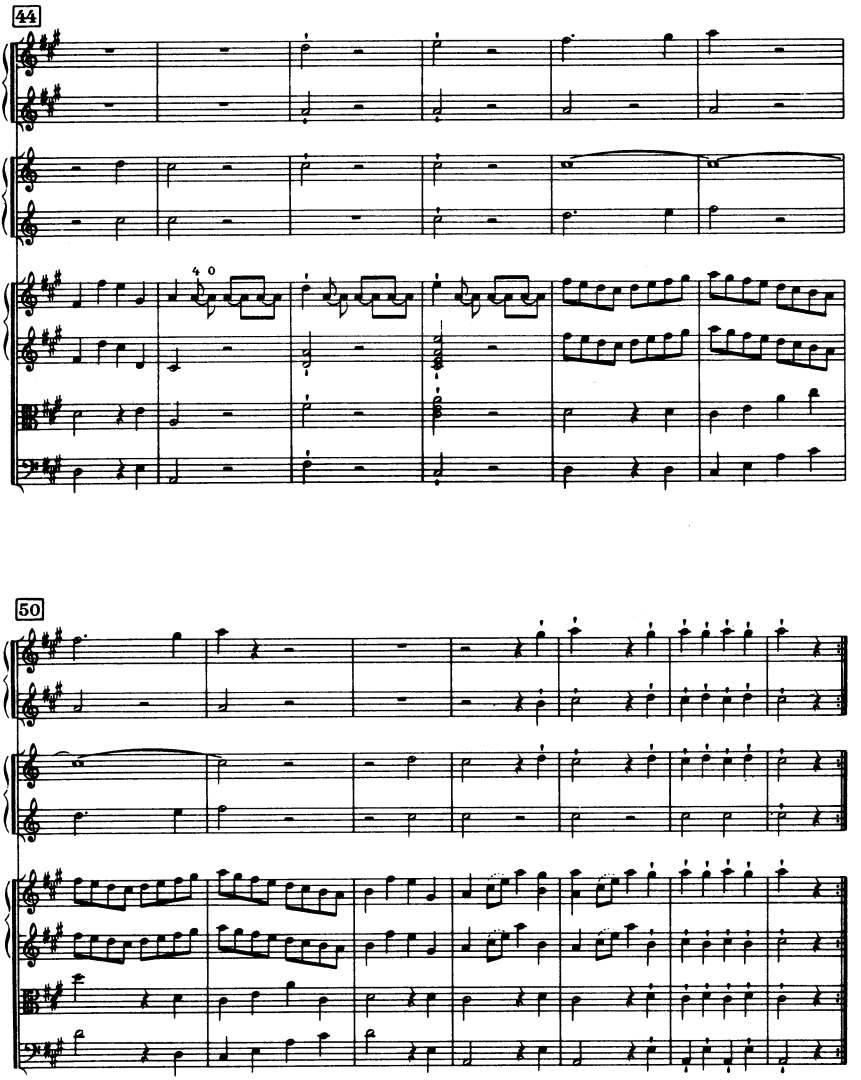
*) Autograph zuerst /*at first*

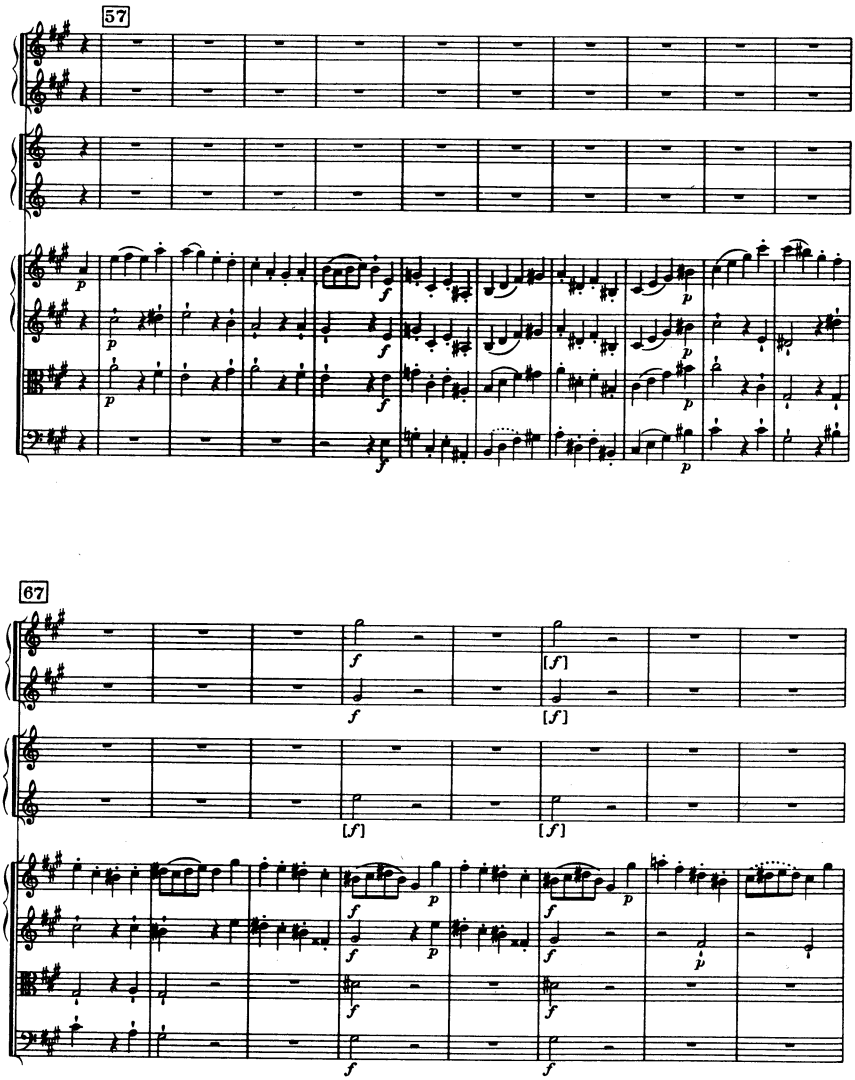
IV

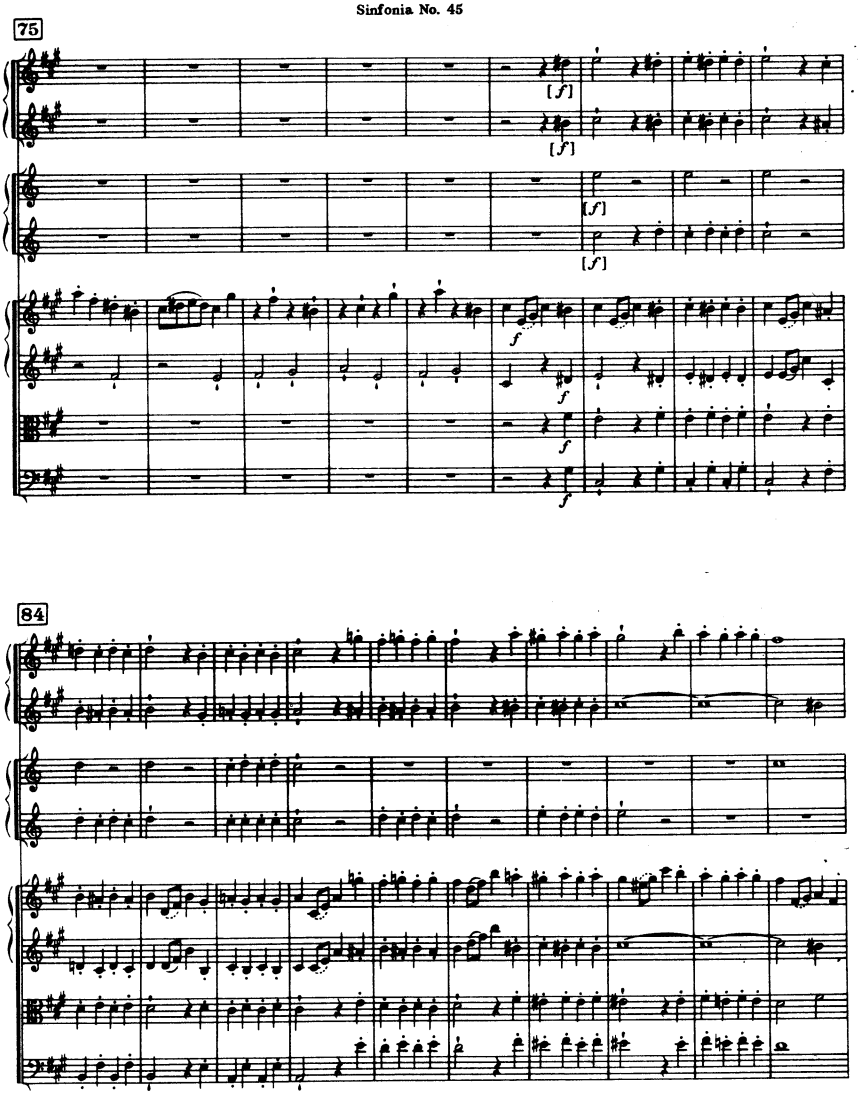

Finale
Presto
Oboe I
Oboe II
Corno I in A/La
Corno II in E/Mi
Presto
Violino I
Violino II
Viola
Violoncello, Basso e Fagotto
8
[f]
[f]


17
[f]
[f]
25

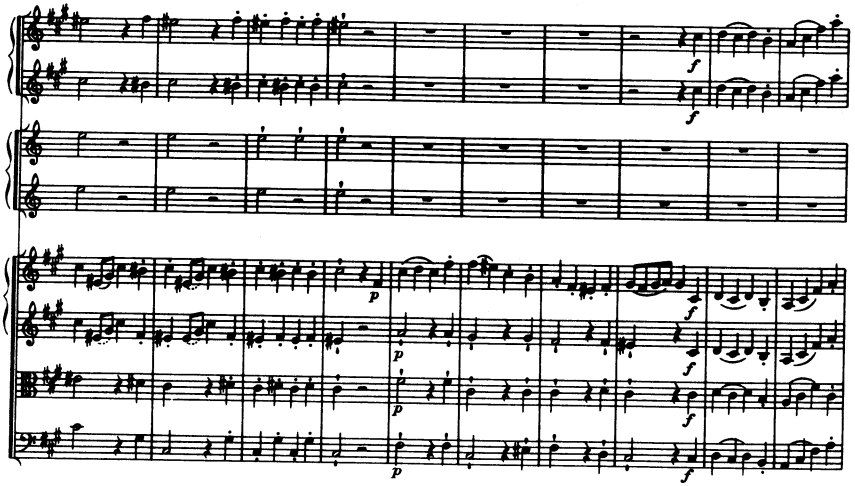

31
38


44
50

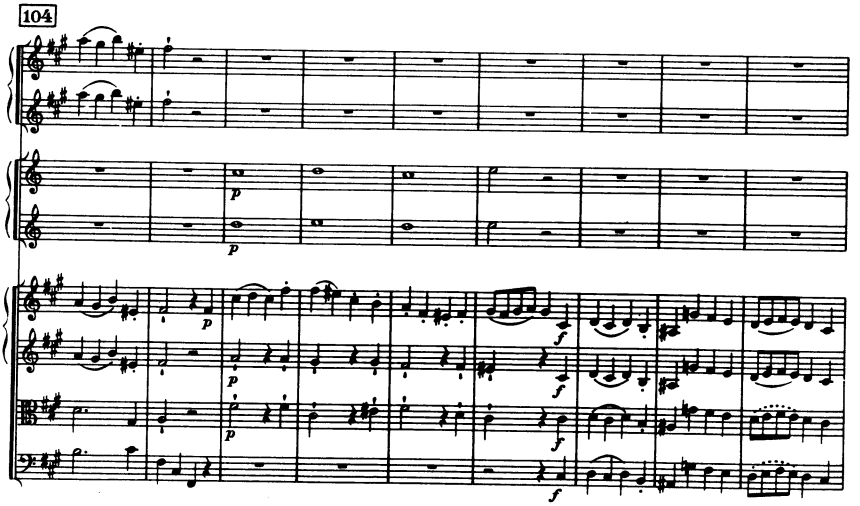

57
67

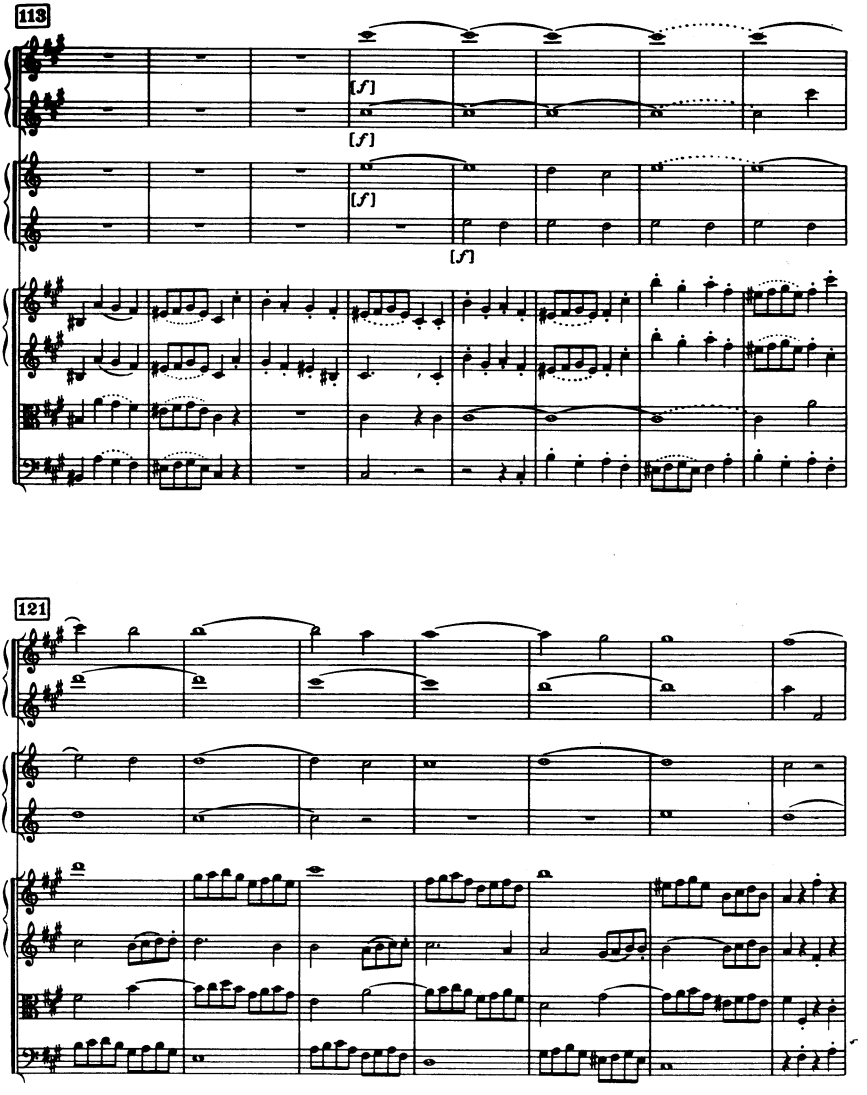

75
[f]
[f]
[f]
[f]
f
f
f
f
84

94

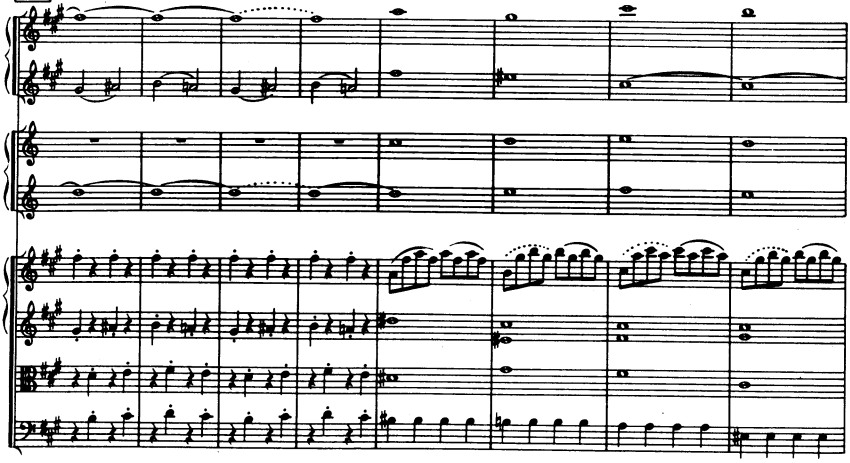


104

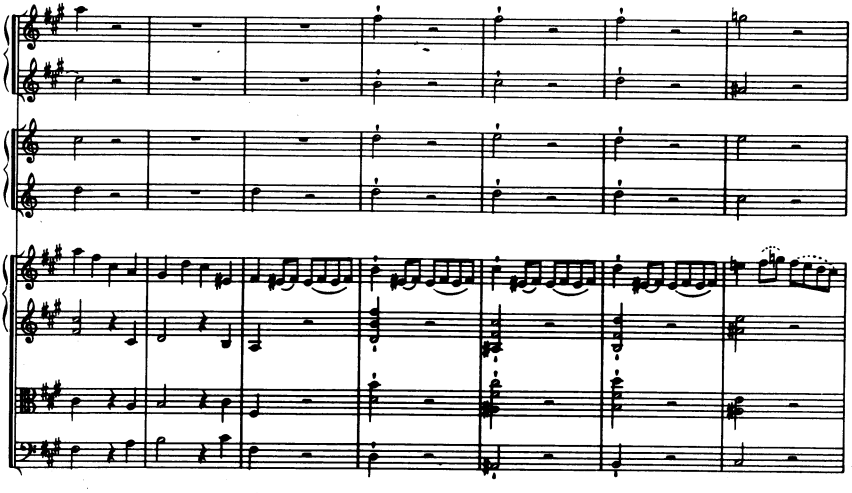



113
[f]
[f]
[f]
[f]
121

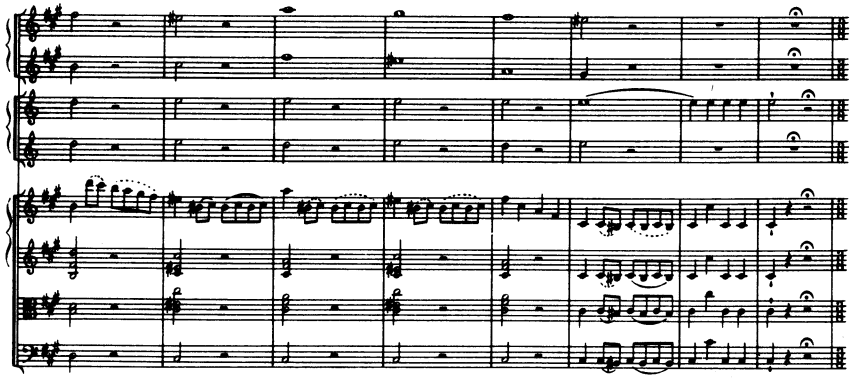
128



136

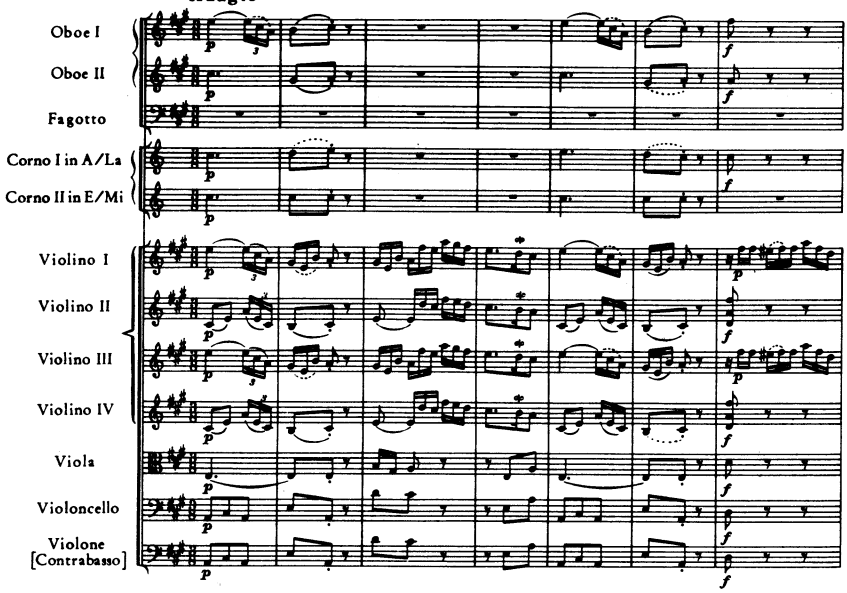


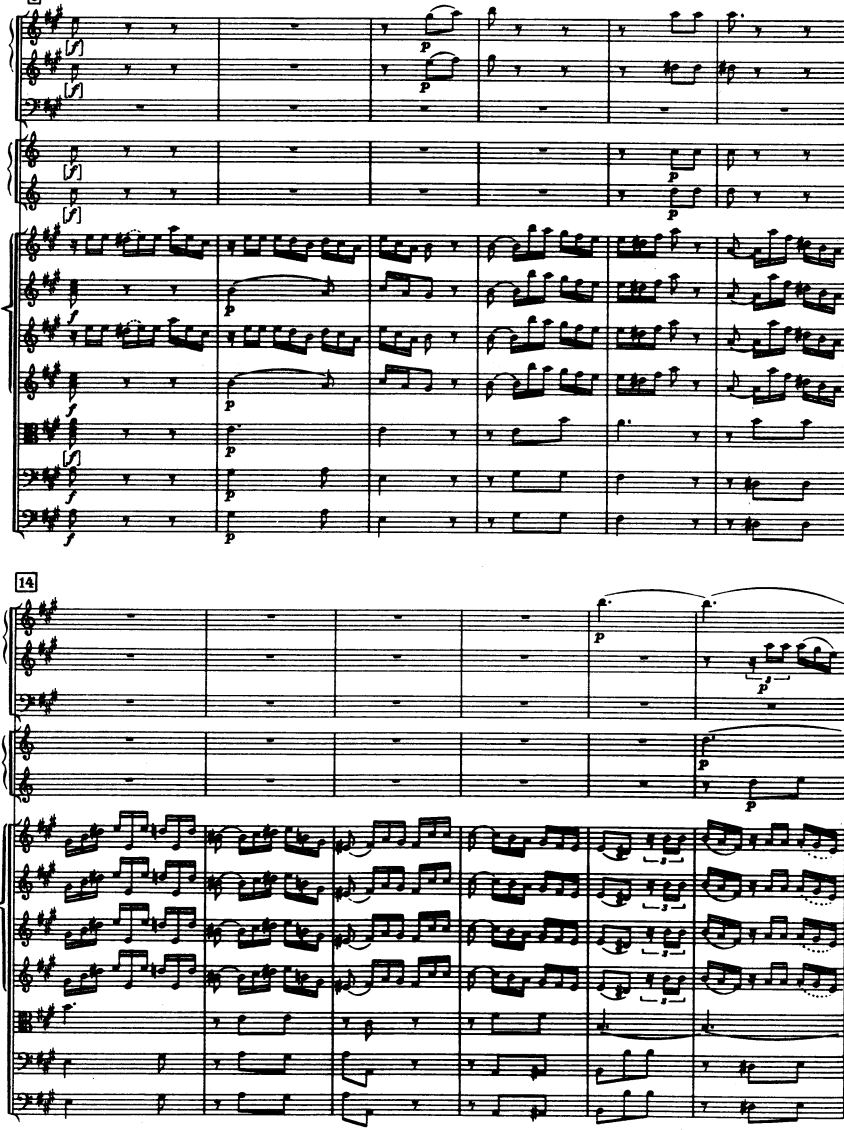
143

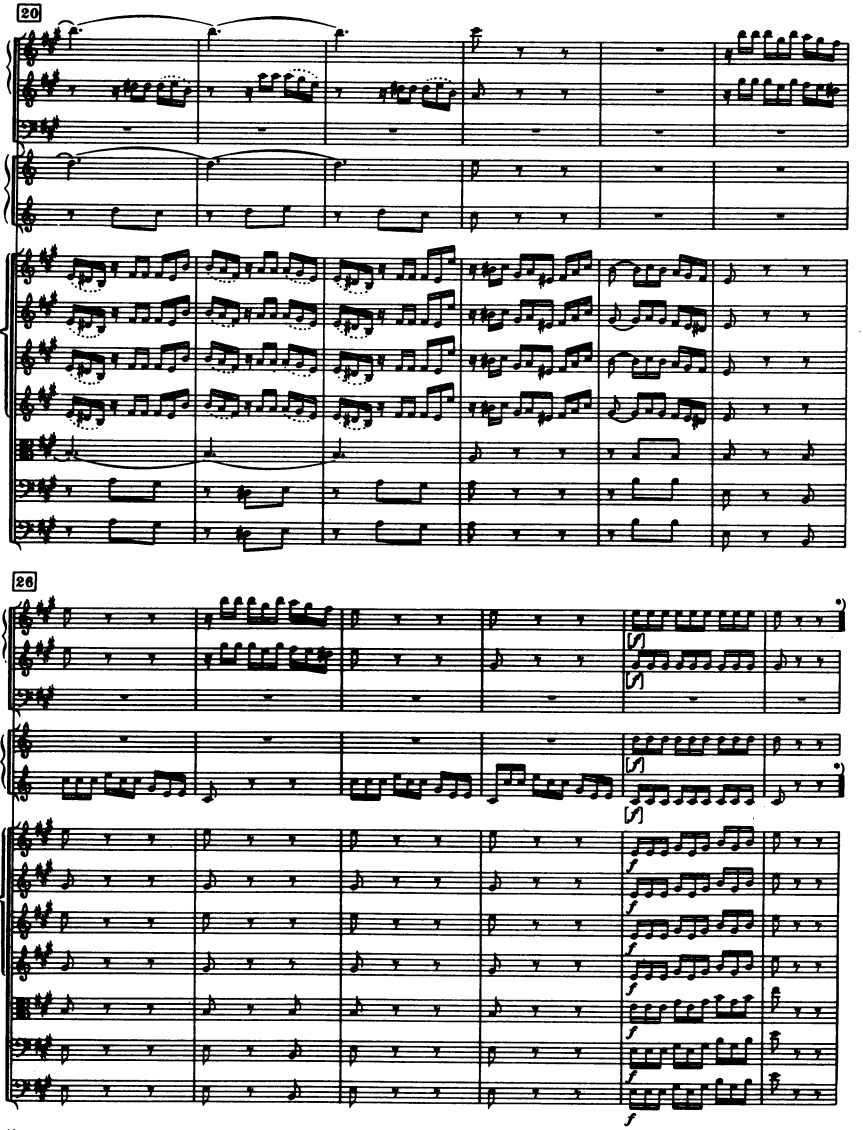


Adagio

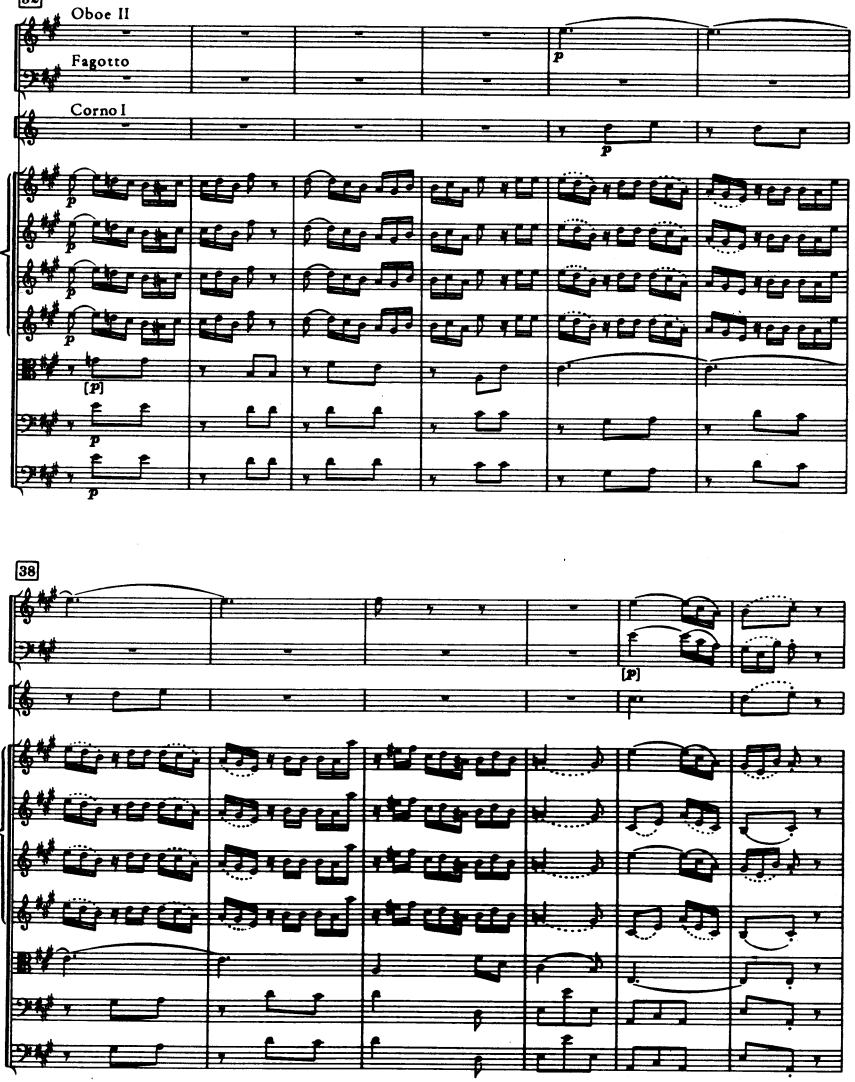
Oboe I
Oboe II
Fagotto
Corno I in A/La
Corno II in E/Mi
Violino I
Violino II
Violino III
Violino IV
Viola
Violoncello
Violone [Contrabasso]

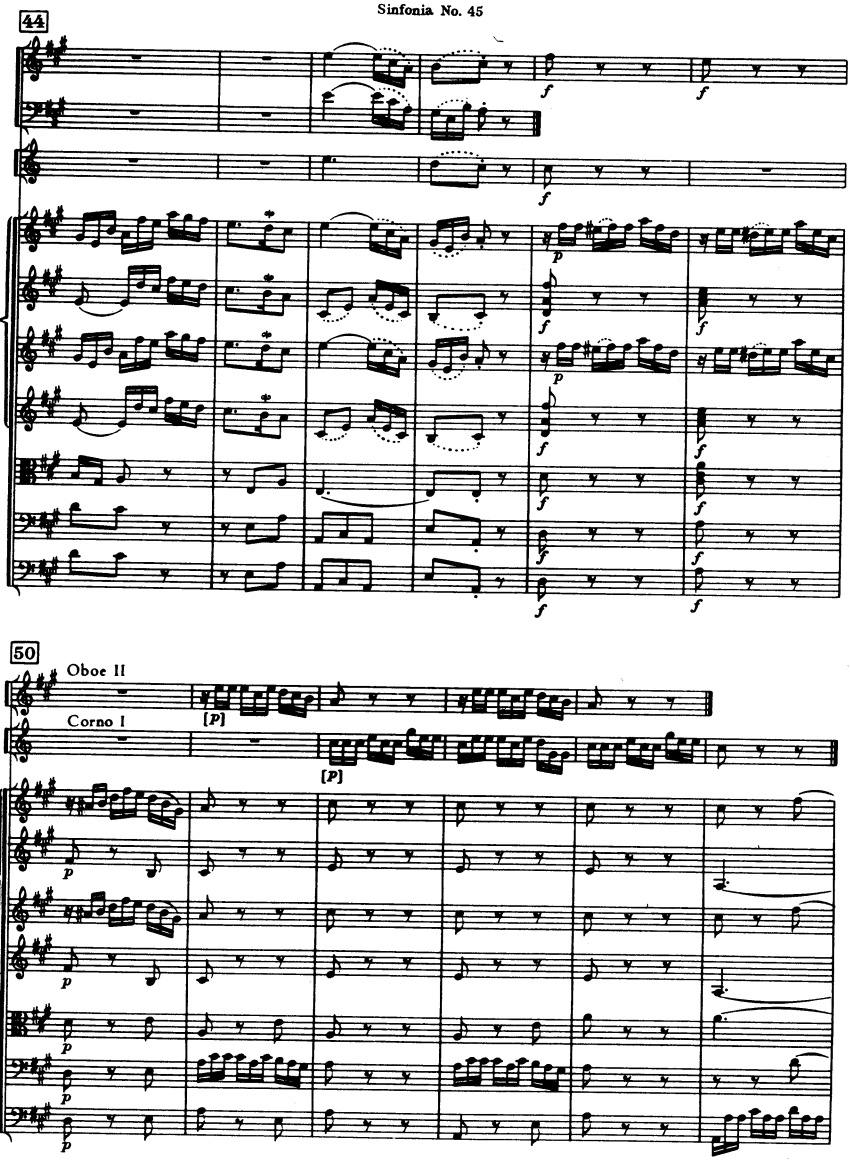


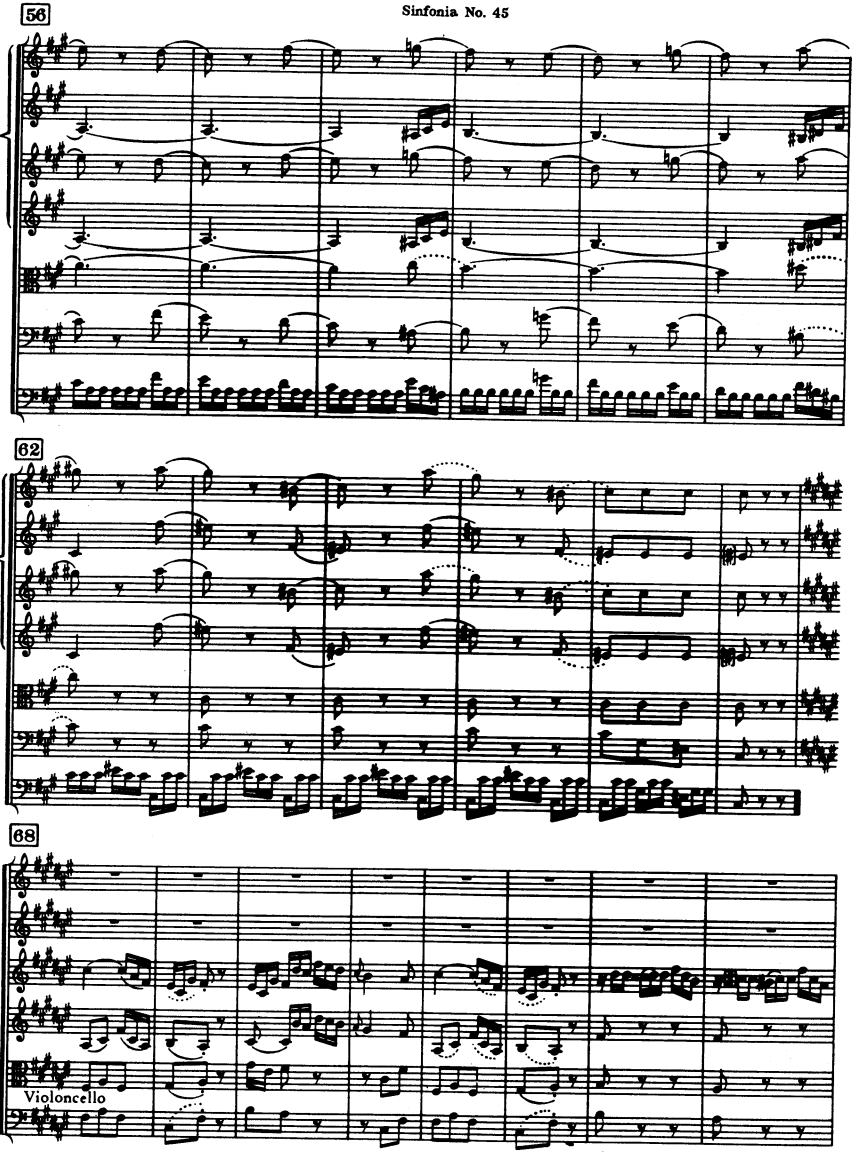


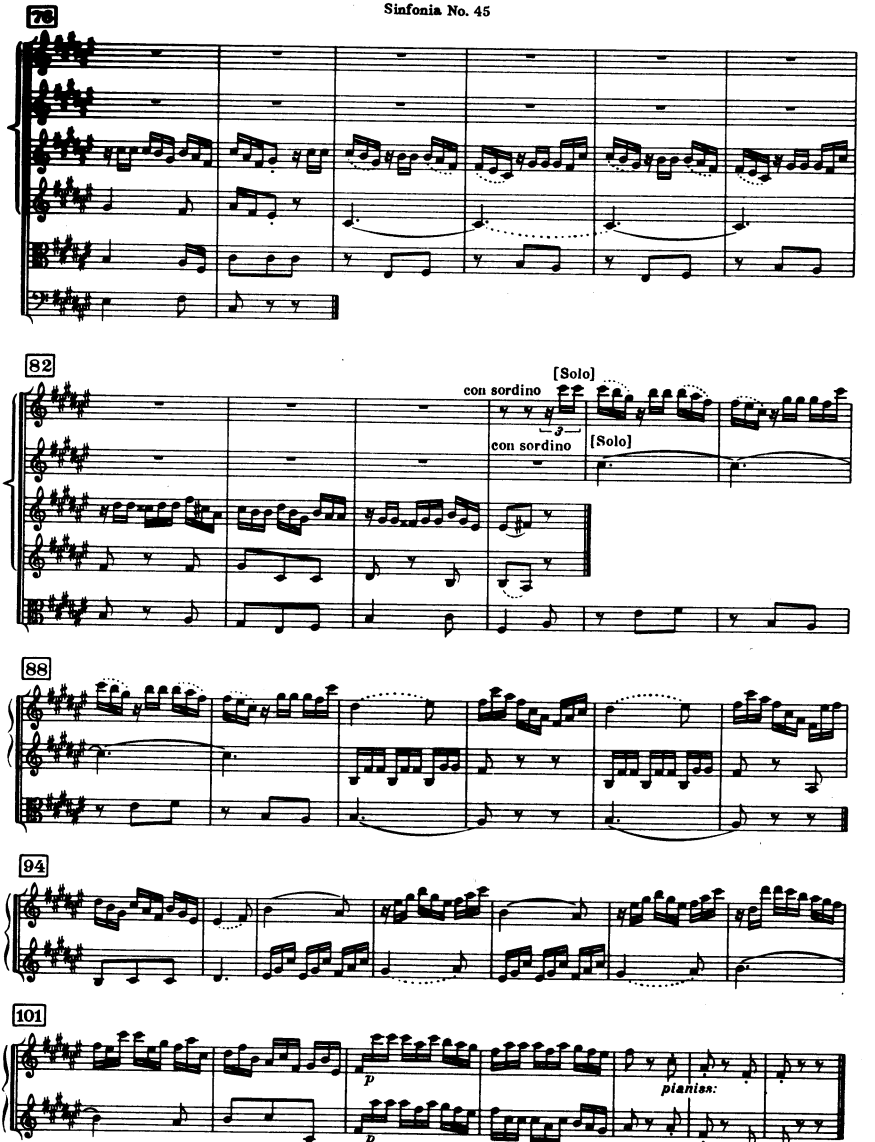


*) Autograph: „nichts mehr"


32
Oboe II
Fagotto
Corno I
p
[p]
38
[p]


44
50
Oboe II
Corno I
[P]
[P]


56
62
68
Violoncello


76
82
con sordino
[Solo]
con sordino
[Solo]
88
94
101
p
p
pianiss:
pianiss:

Sinfonia No. 46

H-Dur / B major

(H. C. R. LANDON)

2 Oboi

Fagotto

2 Corni in Si e Re

Violino I

Violino II

Viola

Violoncello

Basso

ca. 22 Min.

In Nomine Domini

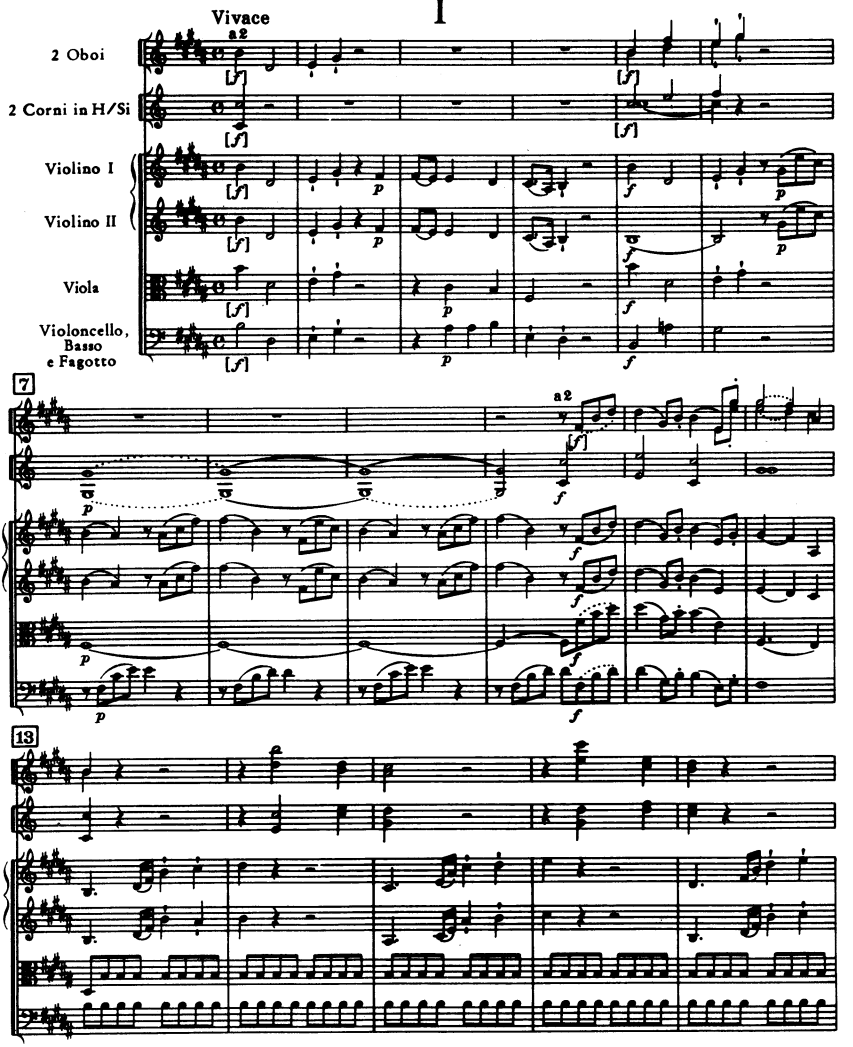
SINFONIA No. 46

(1772)

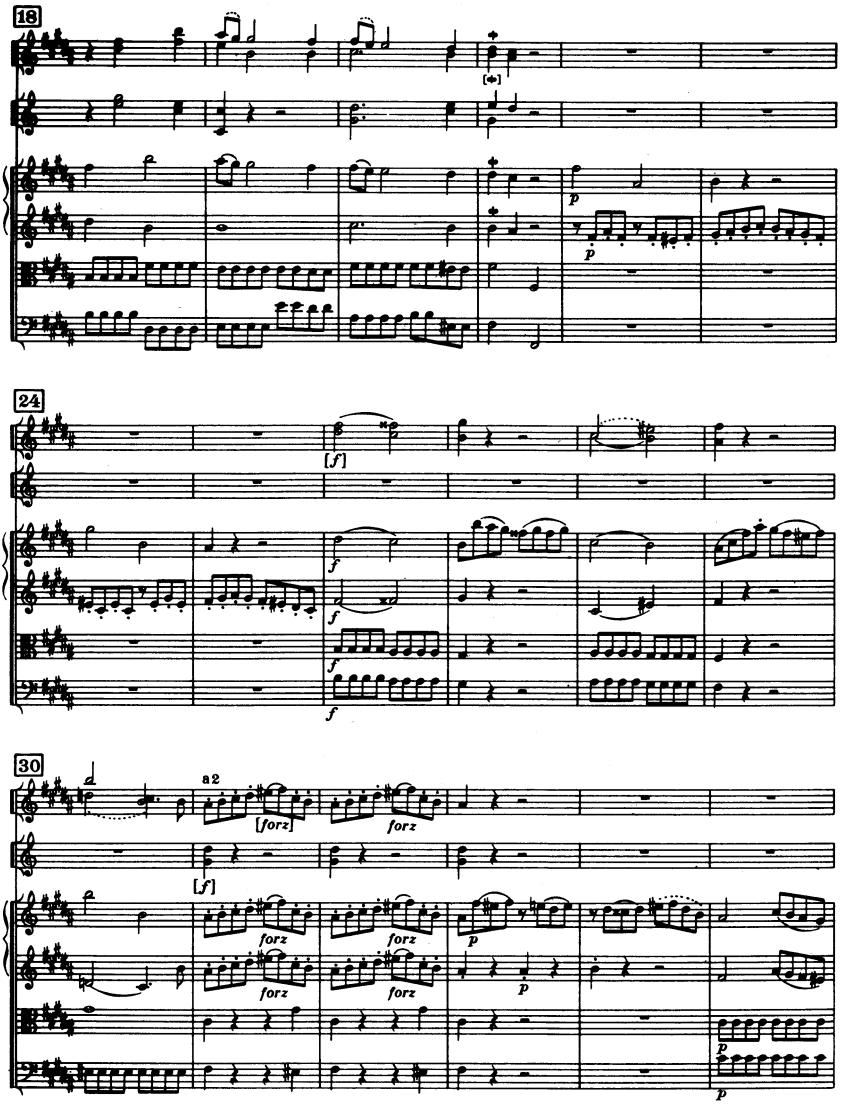
Joseph Haydn

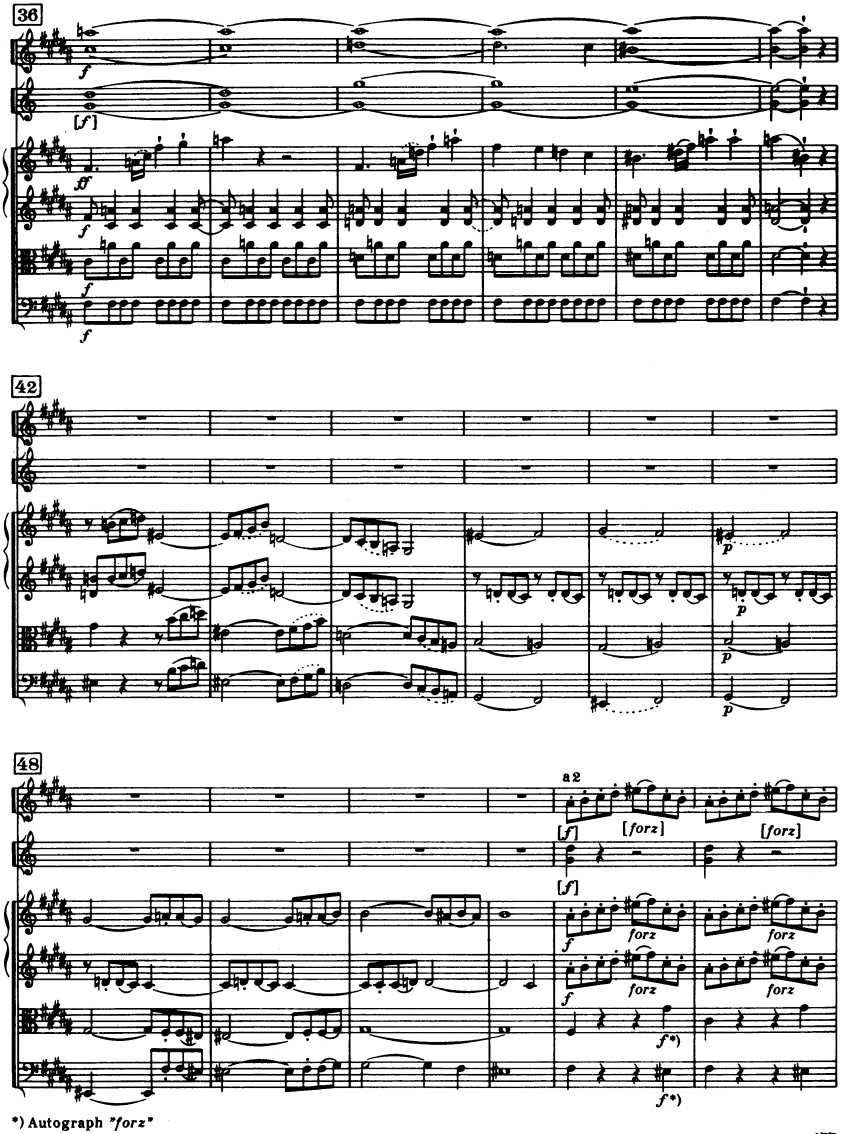
I

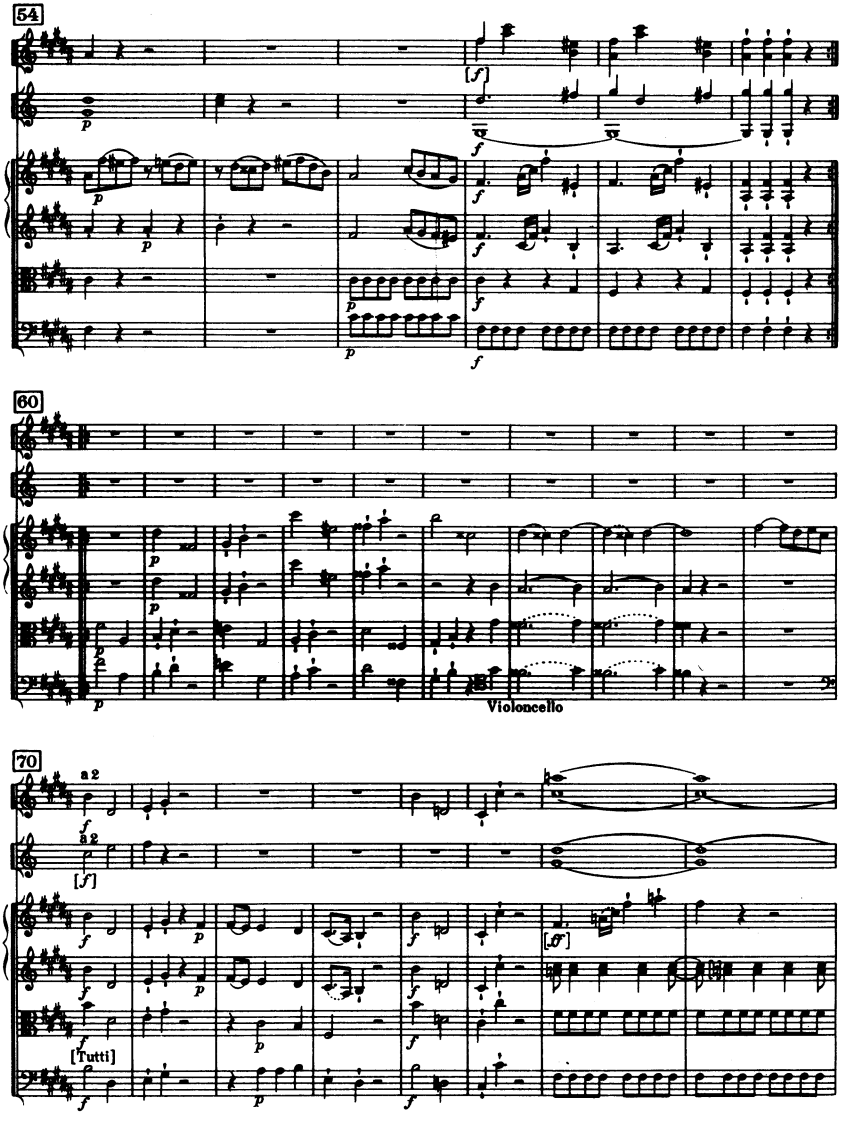
Vivace

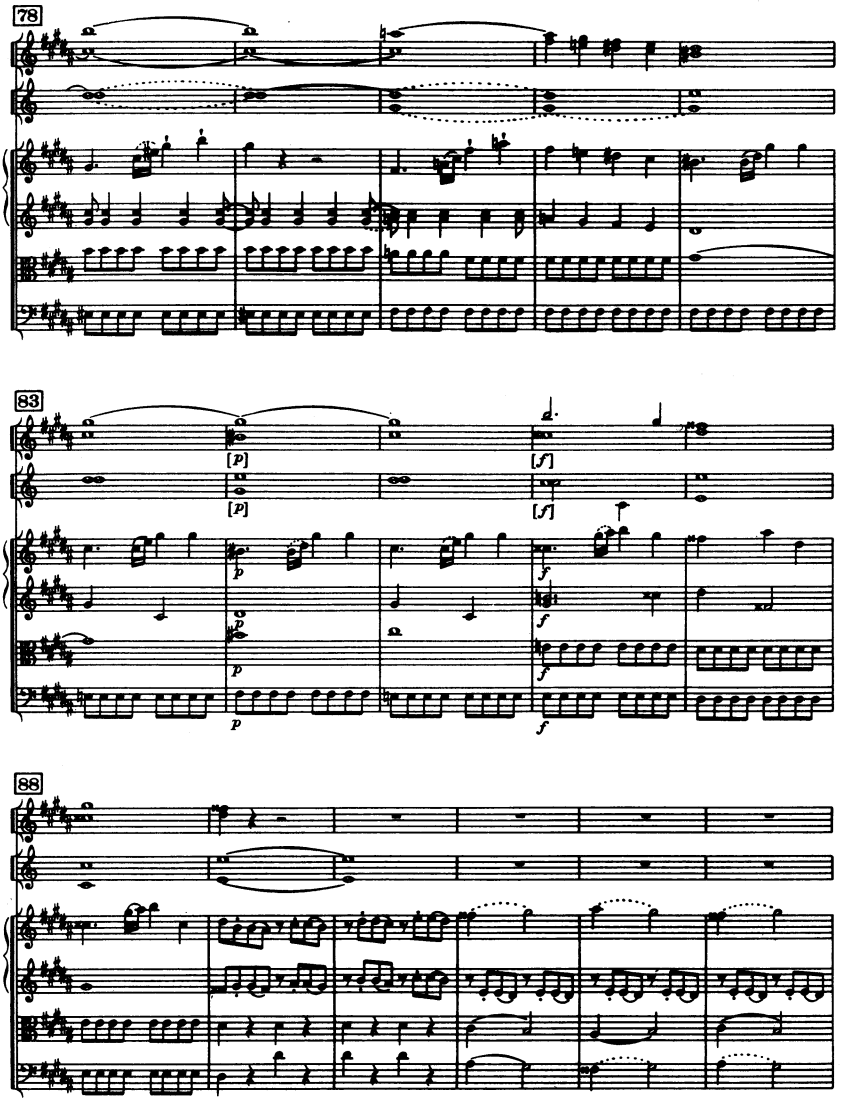


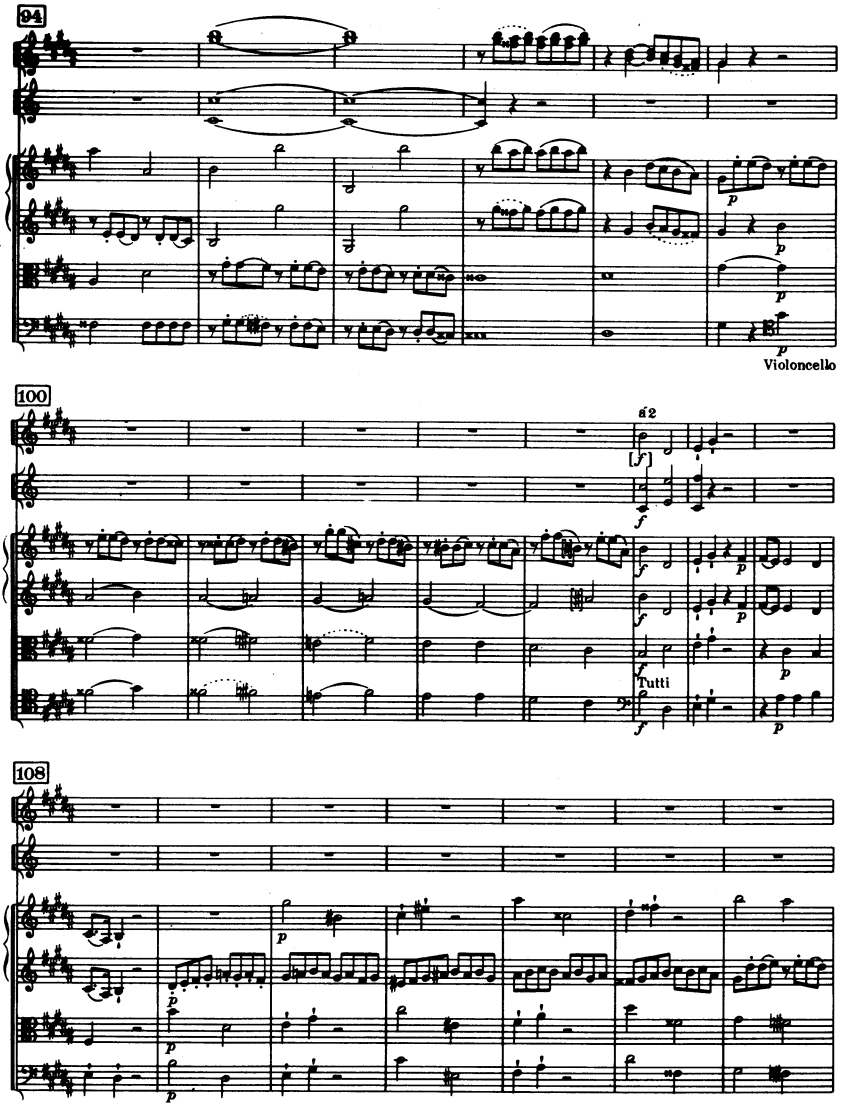
© Copyright 1966 by Ludwig Doblinger (Bernhard Herzmansky) K.G., Wien, München

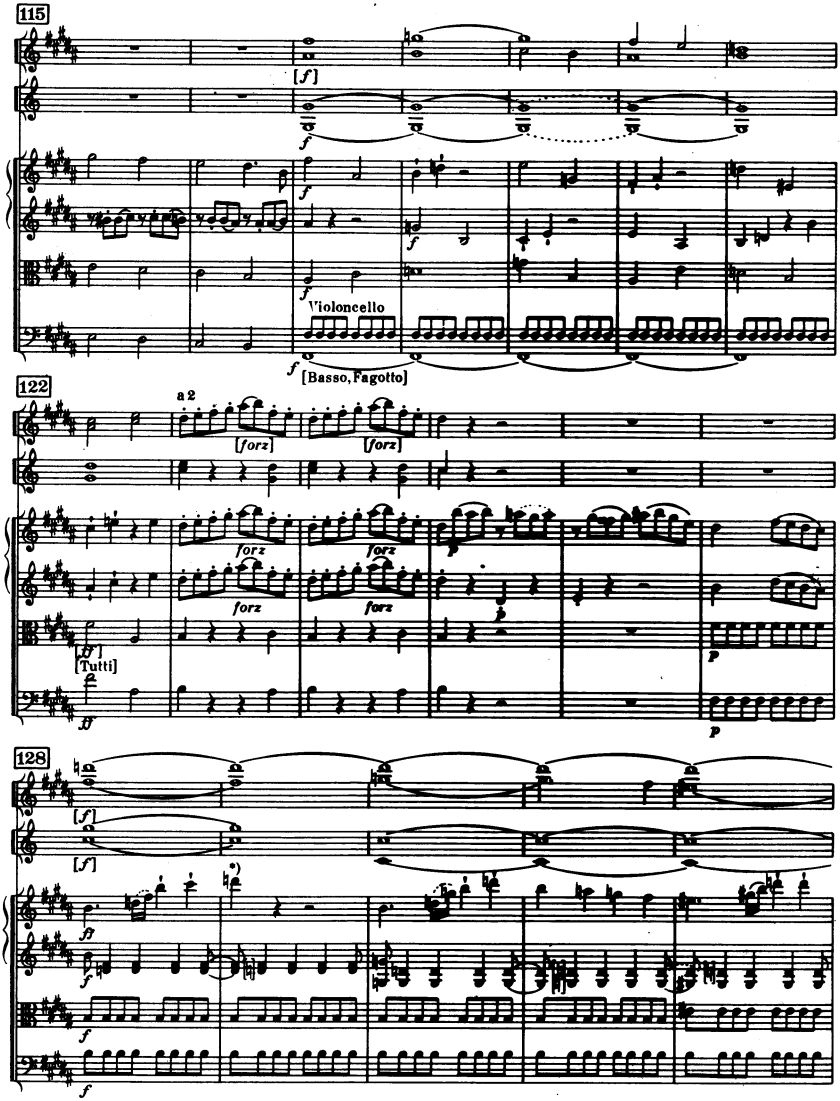

18
24
30
a2
[f]
forz
p


36
42
48
a 2
*) Autograph "forz"

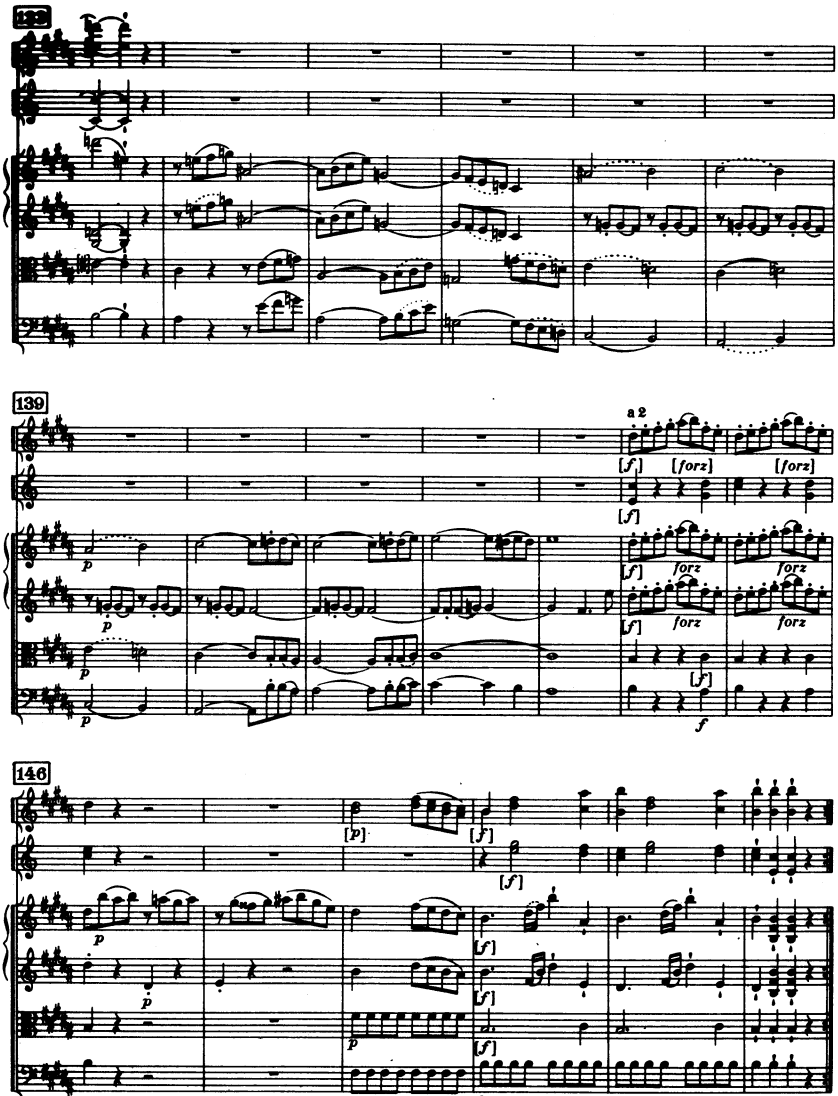

54
60
Violoncello
70
a 2
a 2
[Tutti]


78
83
[p]
[p]
[f]
[f]
88

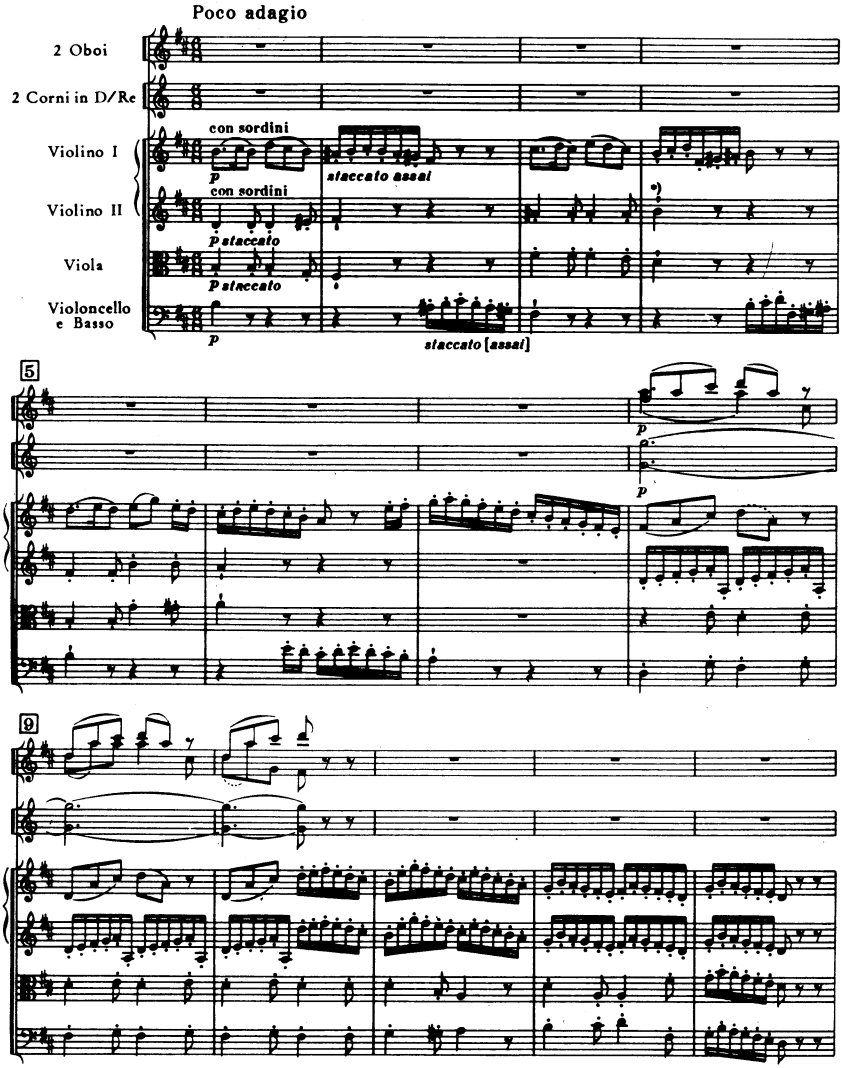

94
Violoncello
100
a2
Tutti
108



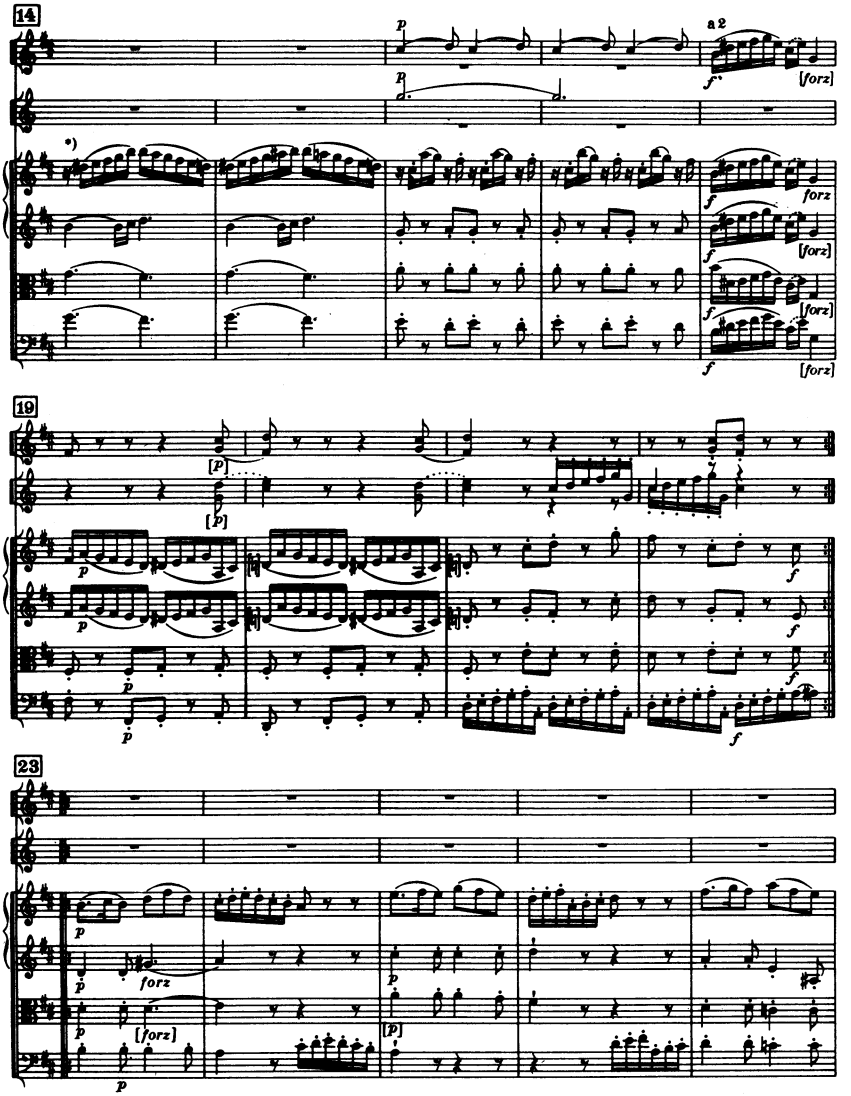
*) Autograph


122
139
a 2
[f]
[forz]
146
[p]
p
f

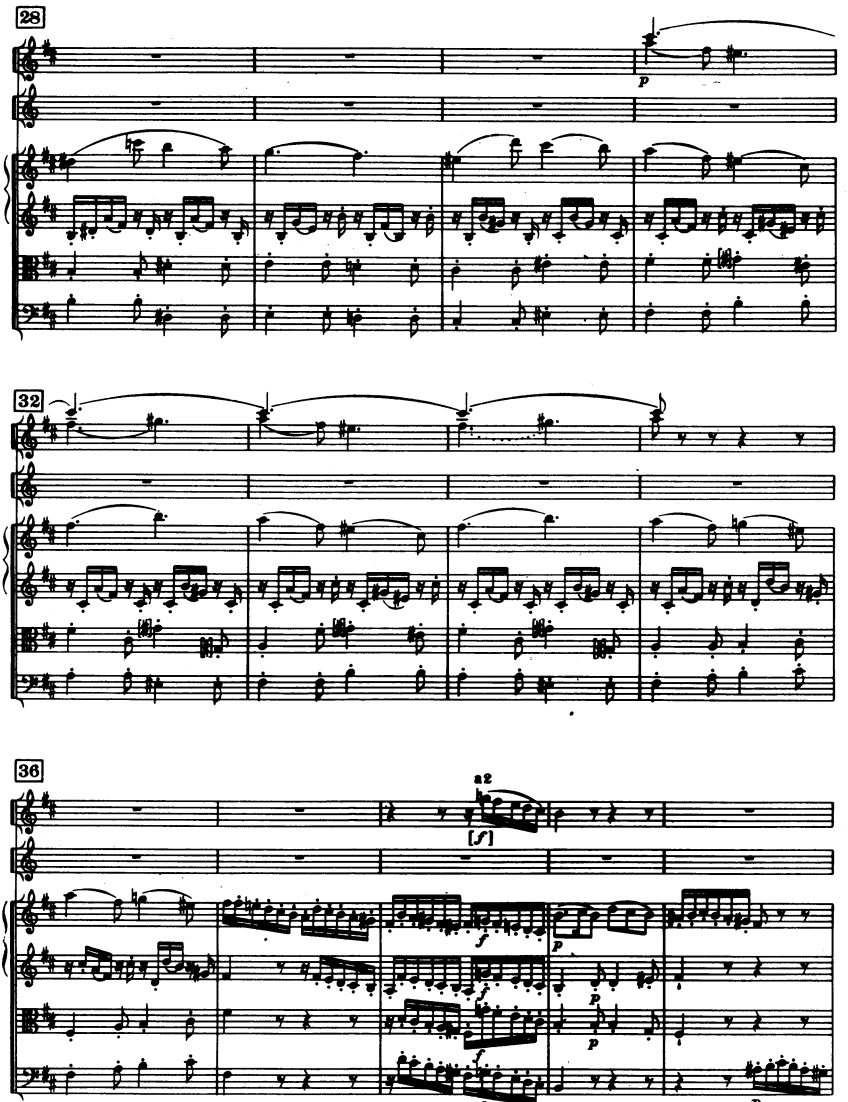
II

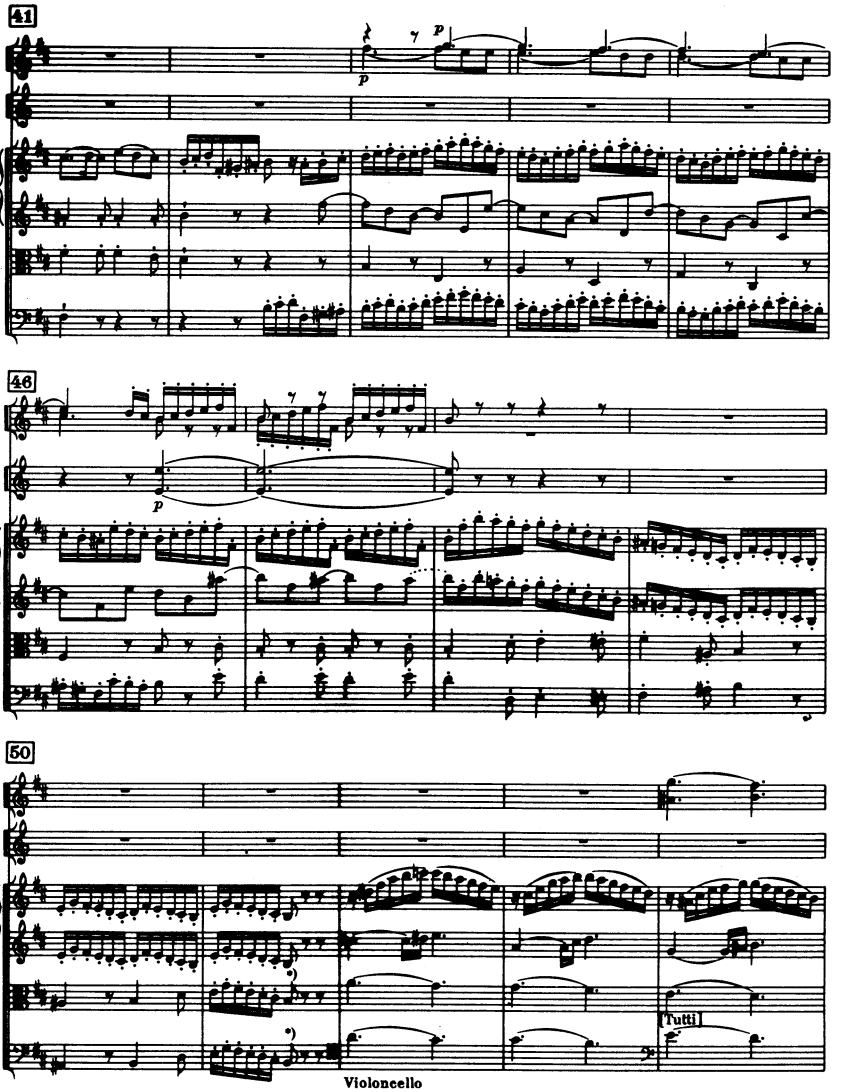


*) Autograph



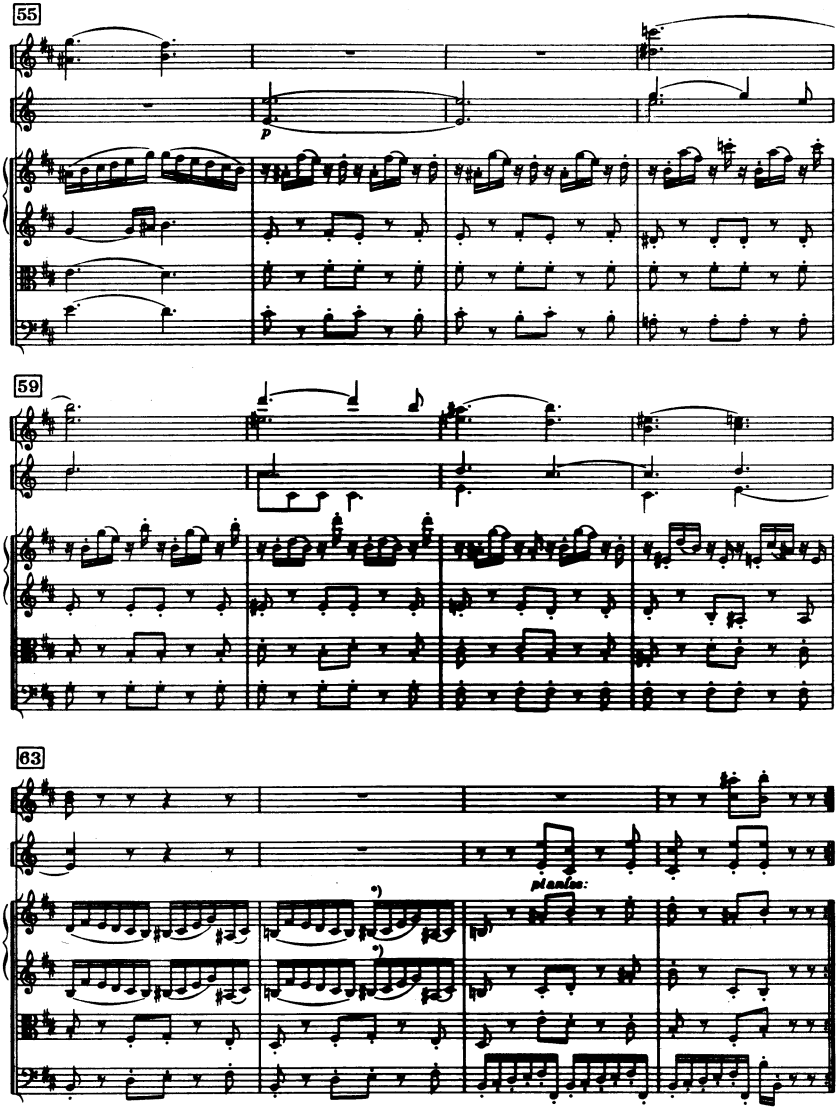
*) Autograph


28
p
32
36
a2
[f]
f
p
f
p
f
p
f
p



Violoncello

*) Autograph ♩ 𝄾



*) Autograph

III

Menuet

Allegretto

2 Oboi

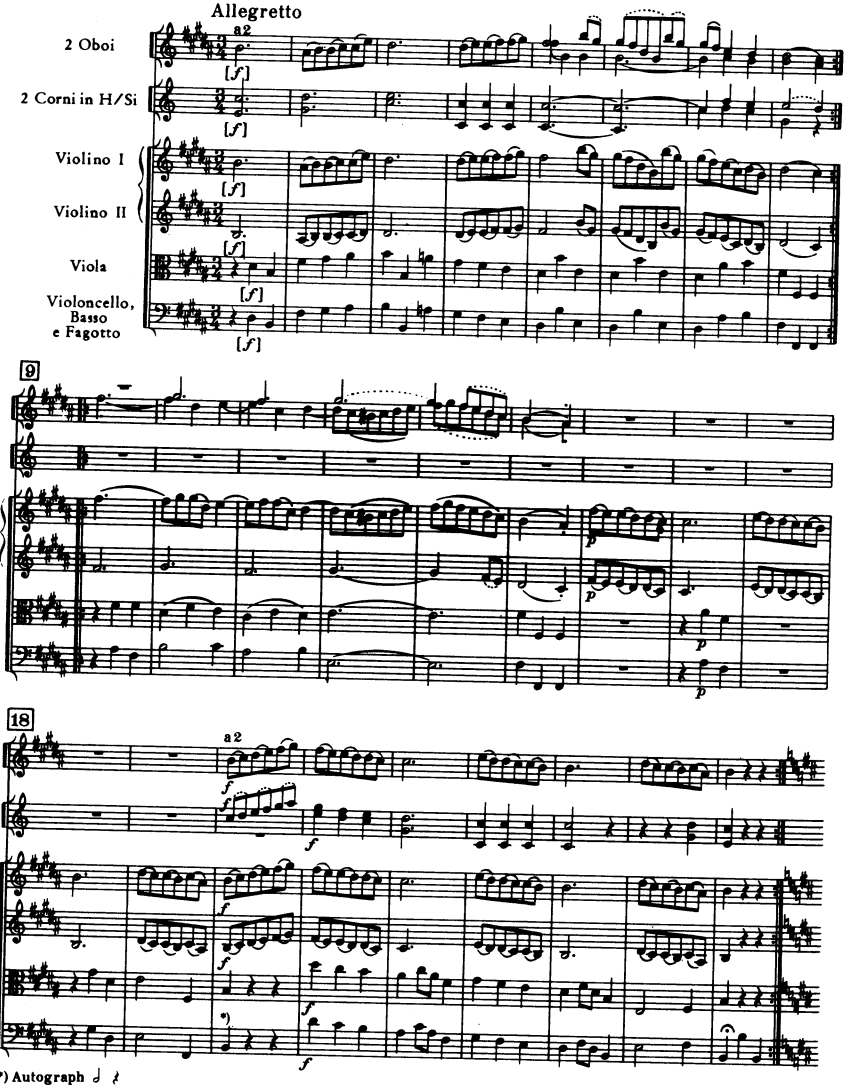
2 Corni in H/Si

Violino I

Violino II

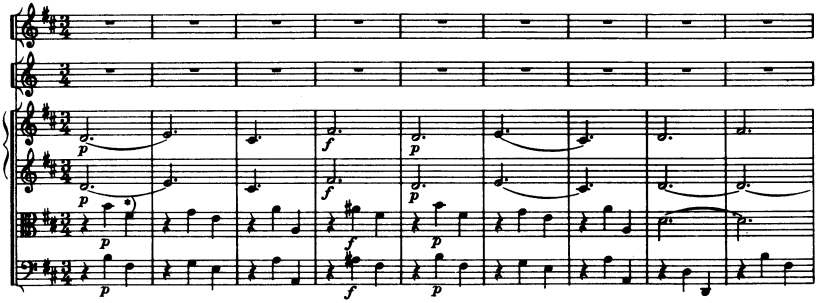
Viola

Violoncello, Basso e Fagotto

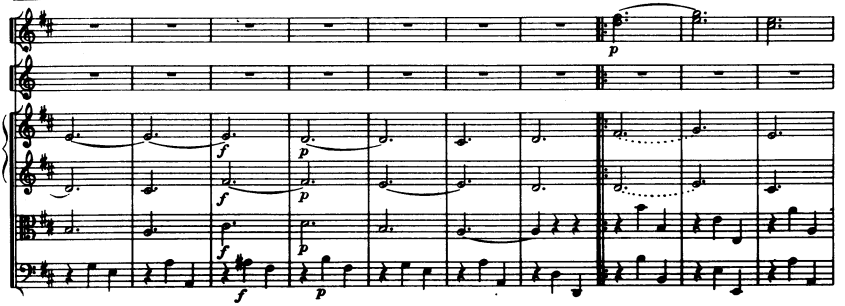


*) Autograph

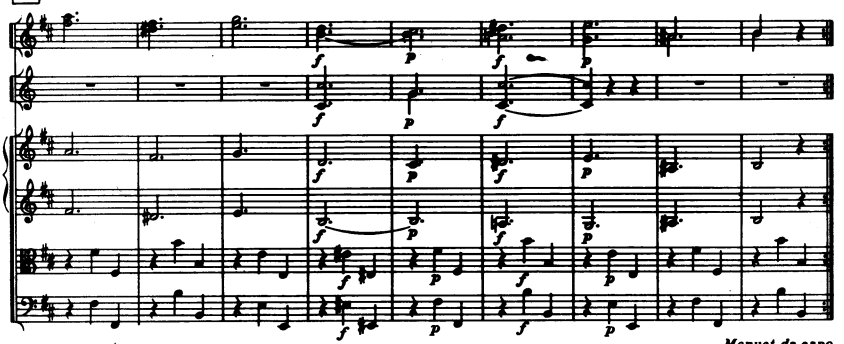
27 *Trio*



36



46



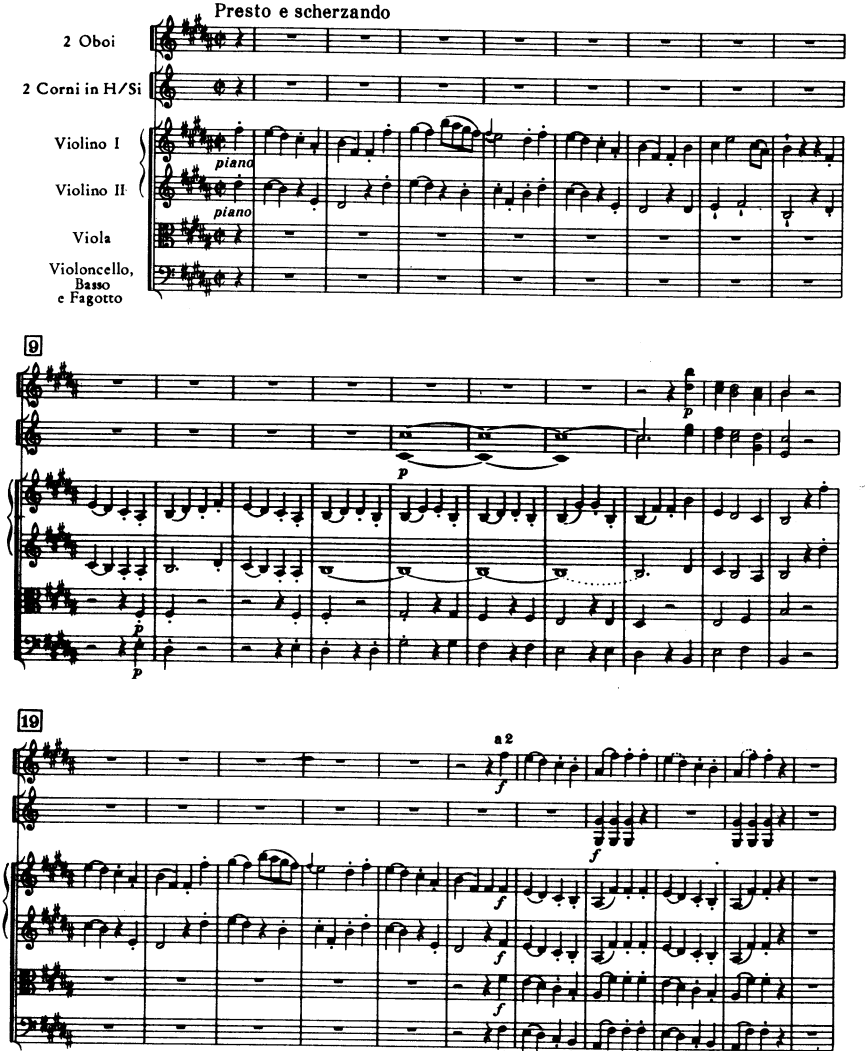
*) Autograph , Basso Autograph zuerst */at first* , korr. von */by* Haydn

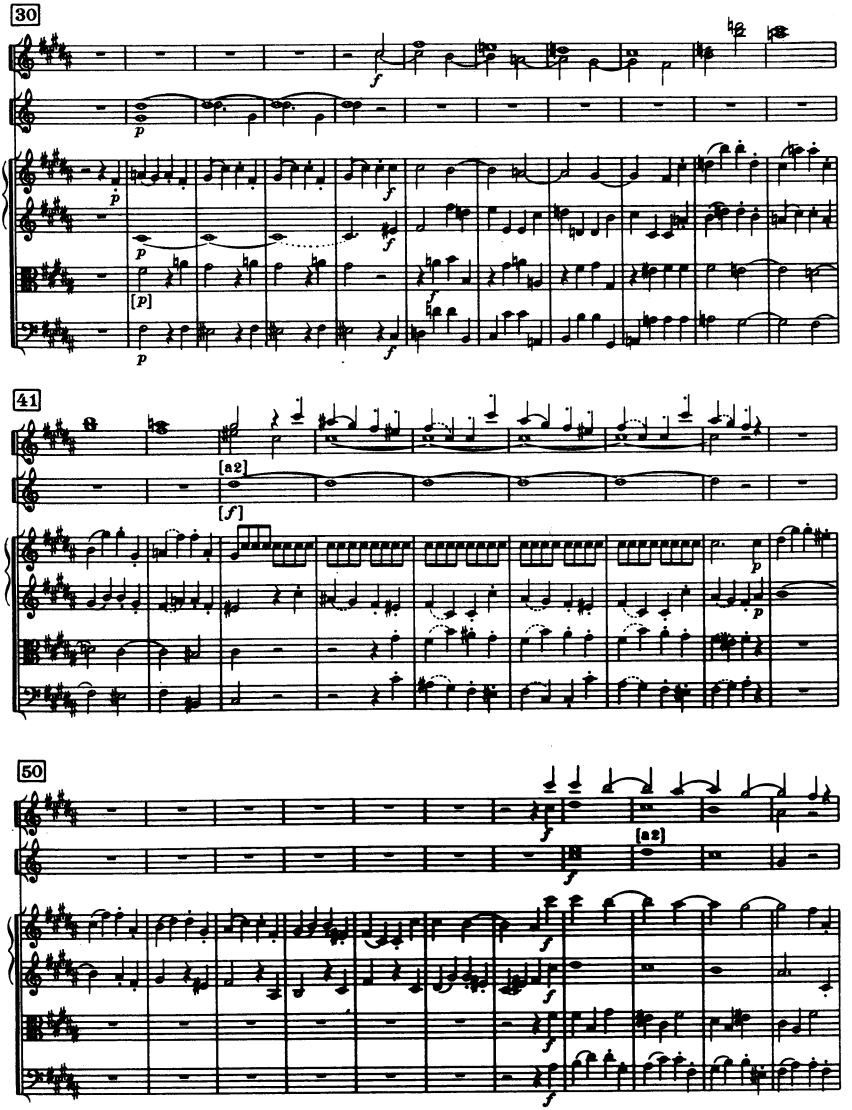
Menuet da capo

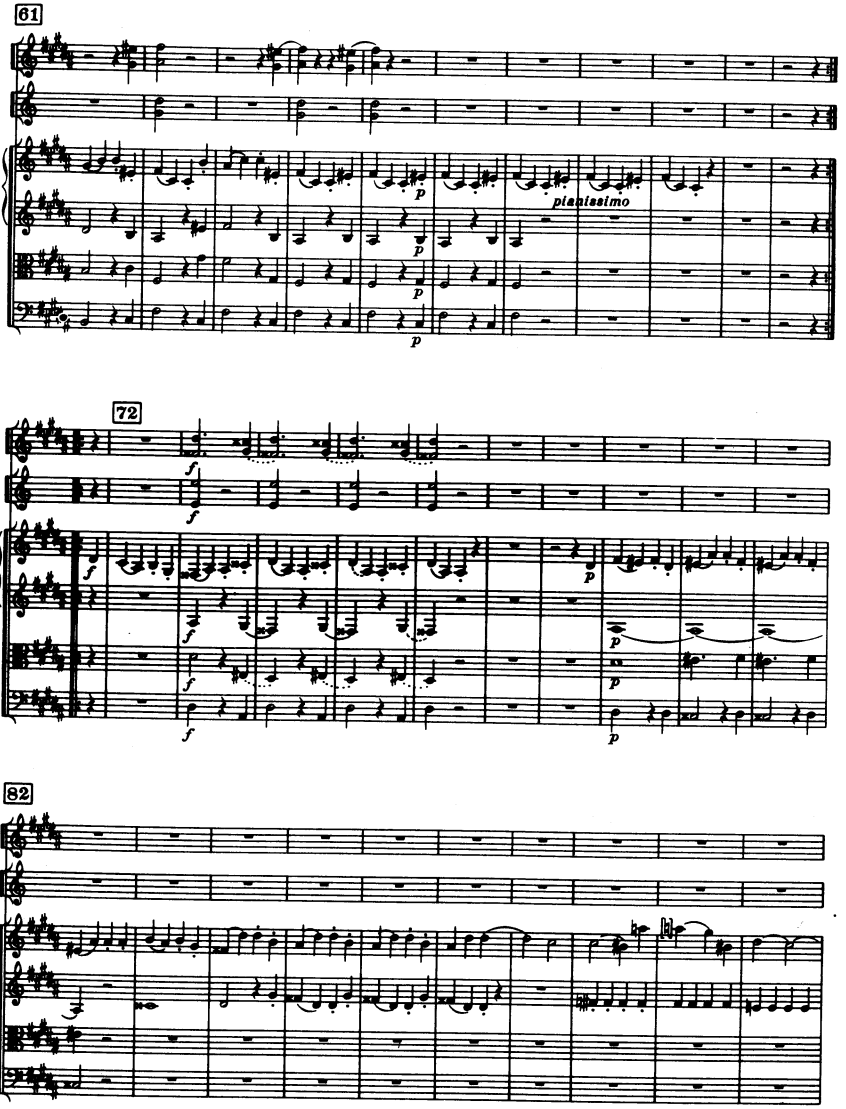
IV

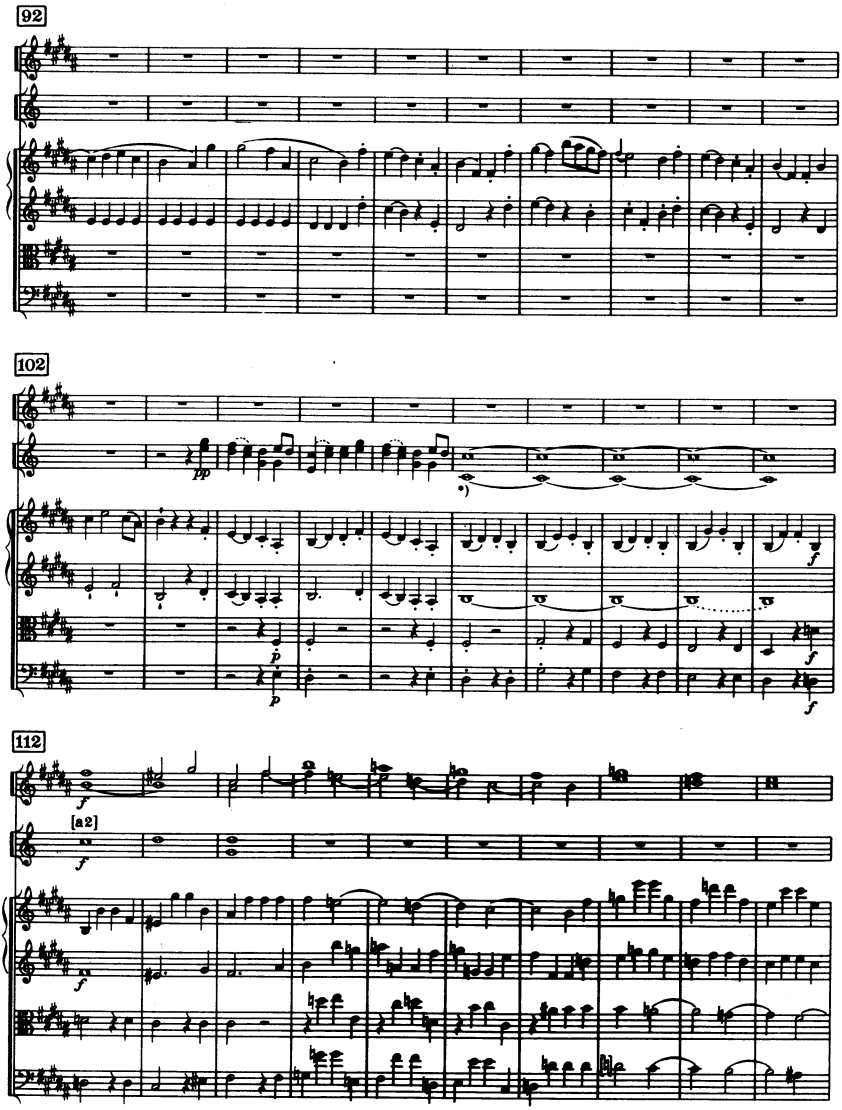
Finale

Presto e scherzando

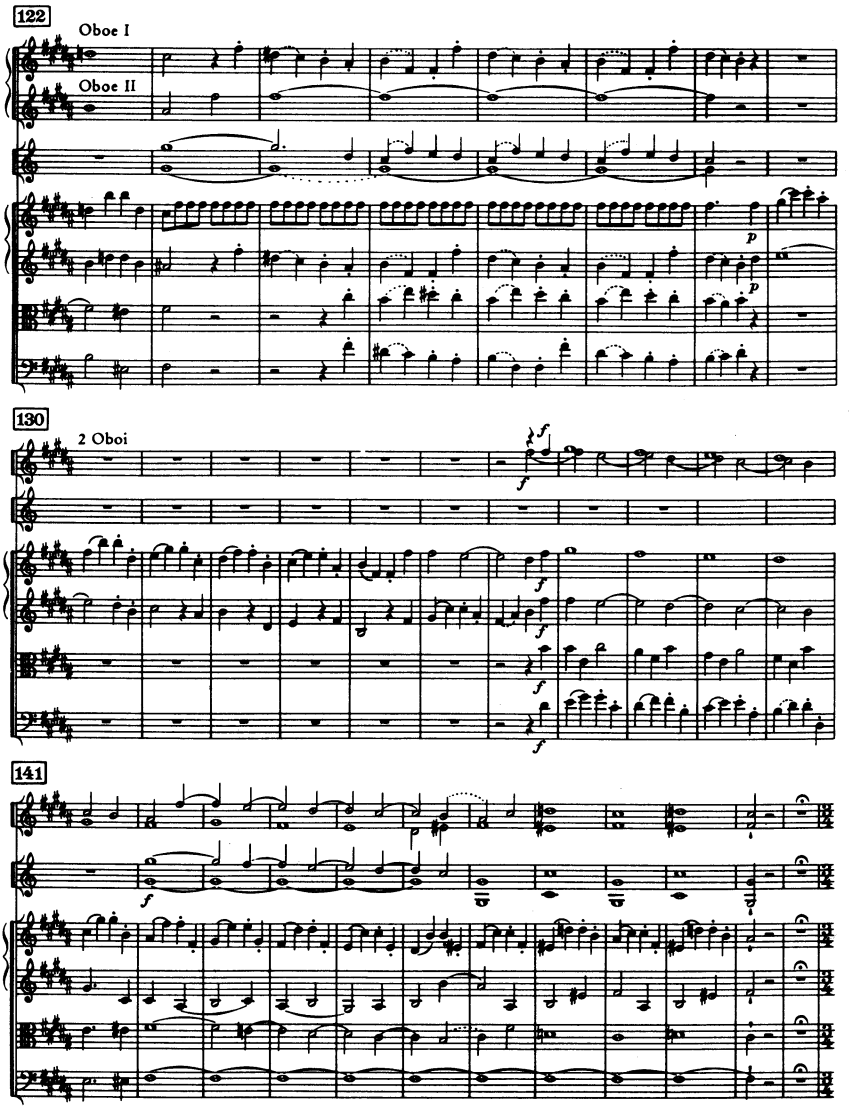



30
41
[a2]
[f]
50
[a2]

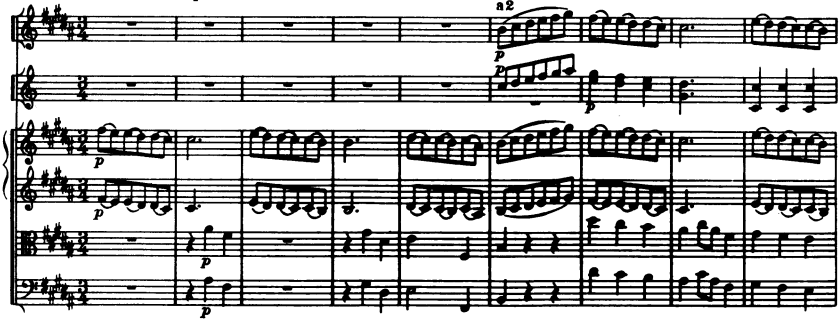

61
pianissimo
72
82



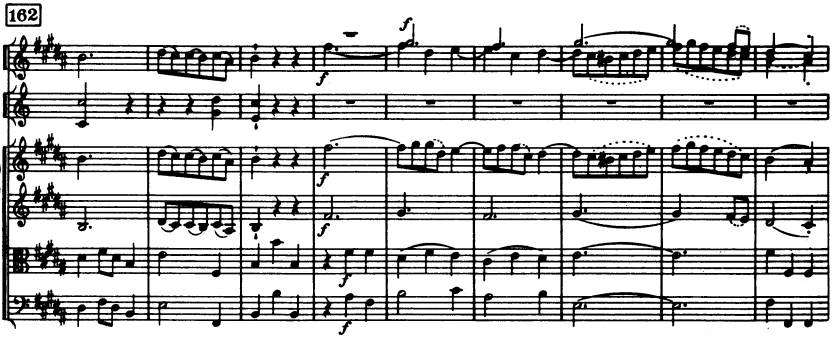
*) Autograph *p* (urspr. */ at first* 103 *ff.* = 8 *ff.*)


122
Oboe I
Oboe II
p
p
130
2 Oboi
f
f
f
f
f
141
f

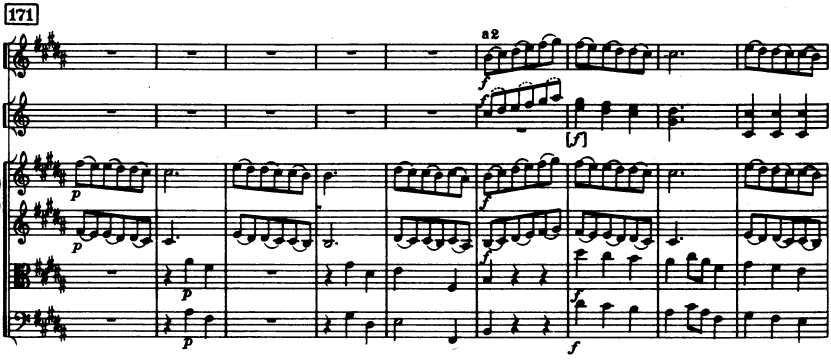
153 L'istesso Tempo di Menuet

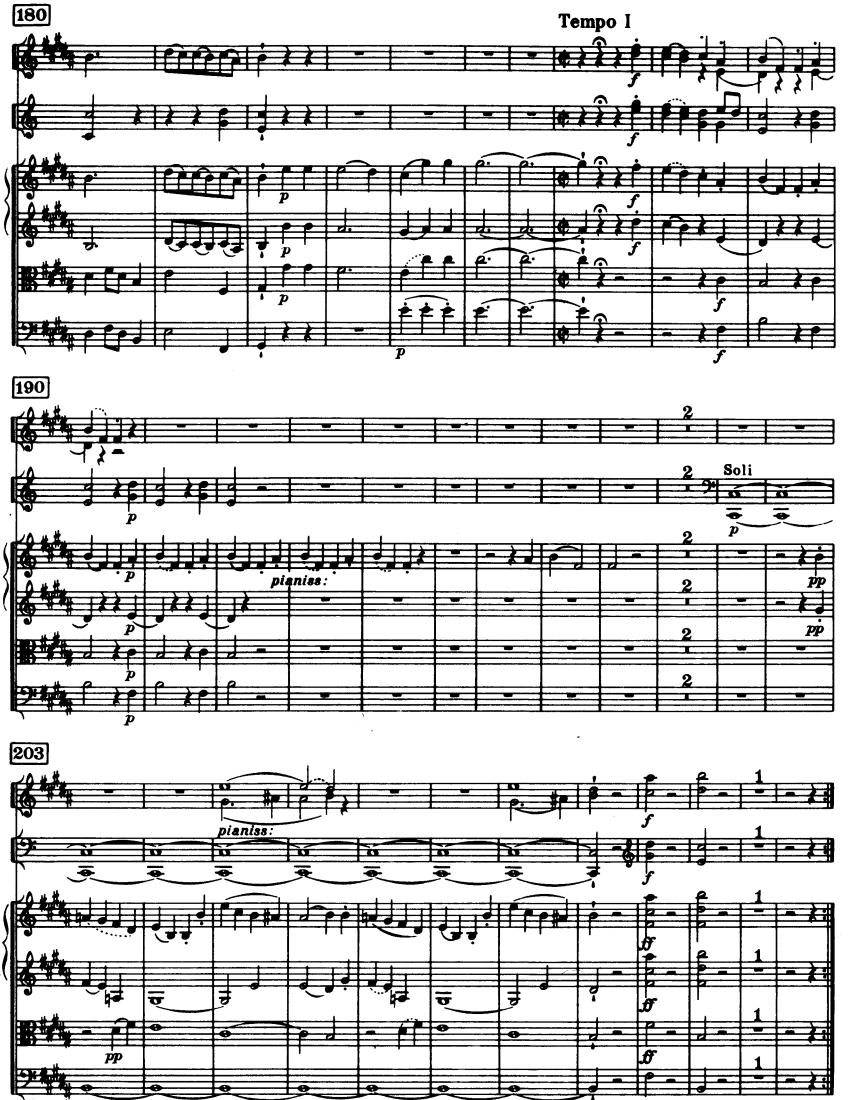


162



171




180
Tempo I
190
Soli
pianiss:
203
pianiss:

Sinfonia No. 47

G-Dur / G major

(H. C. R. LANDON)

2 Oboi

Fagotto

2 Corni in Sol e Re

Violino I

Violino II

Viola

Violoncello

Basso

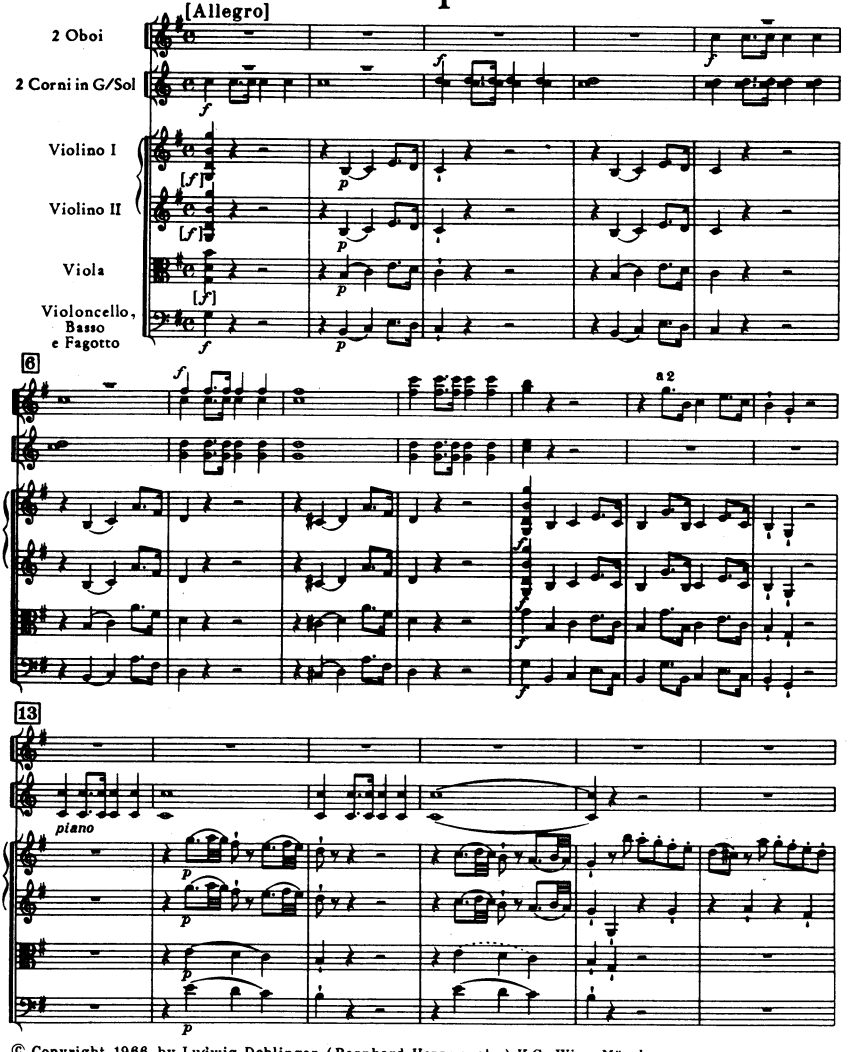
ca. 24 Min.

SINFONIA No. 47

(1772)

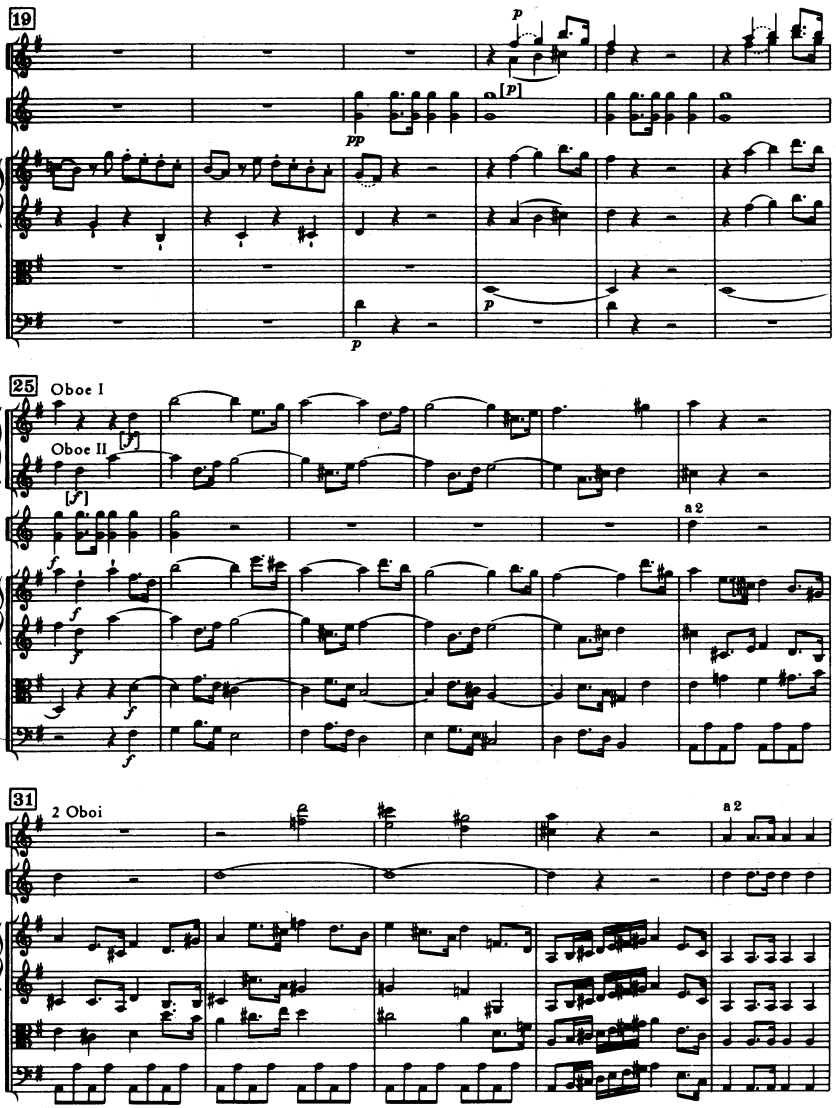
Joseph Haydn

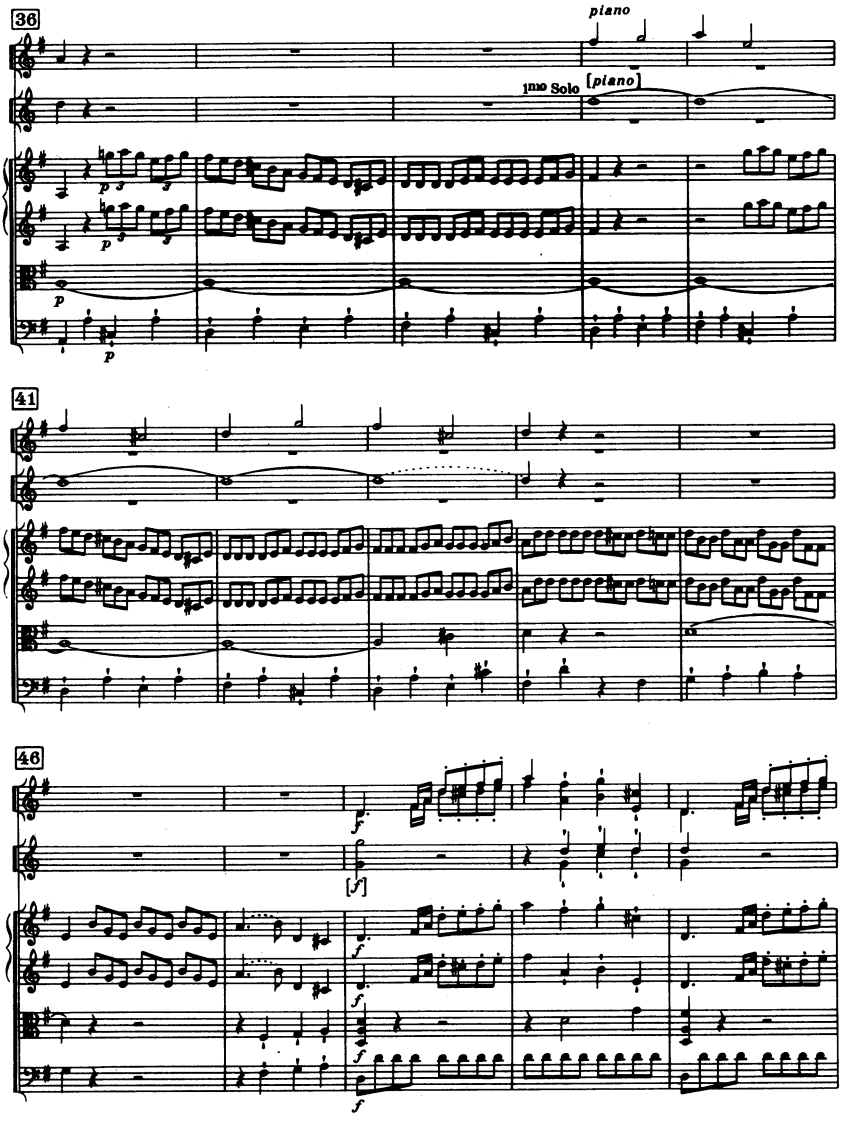
I

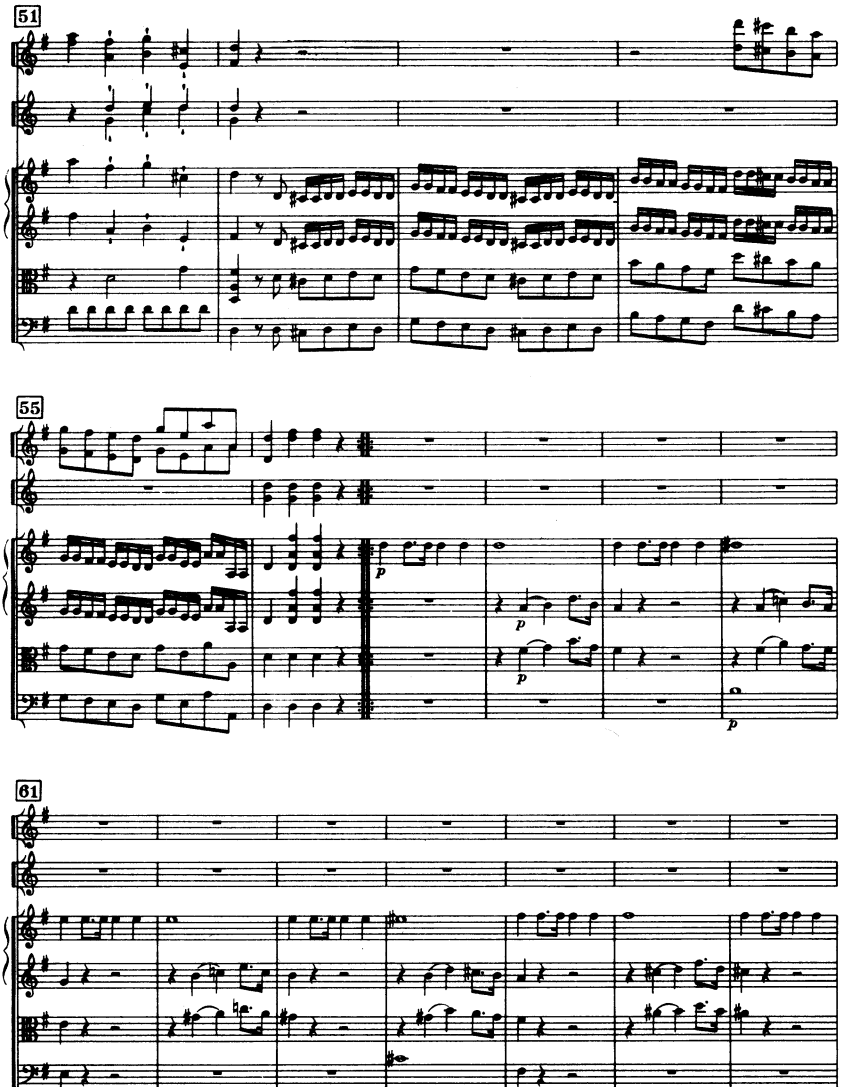


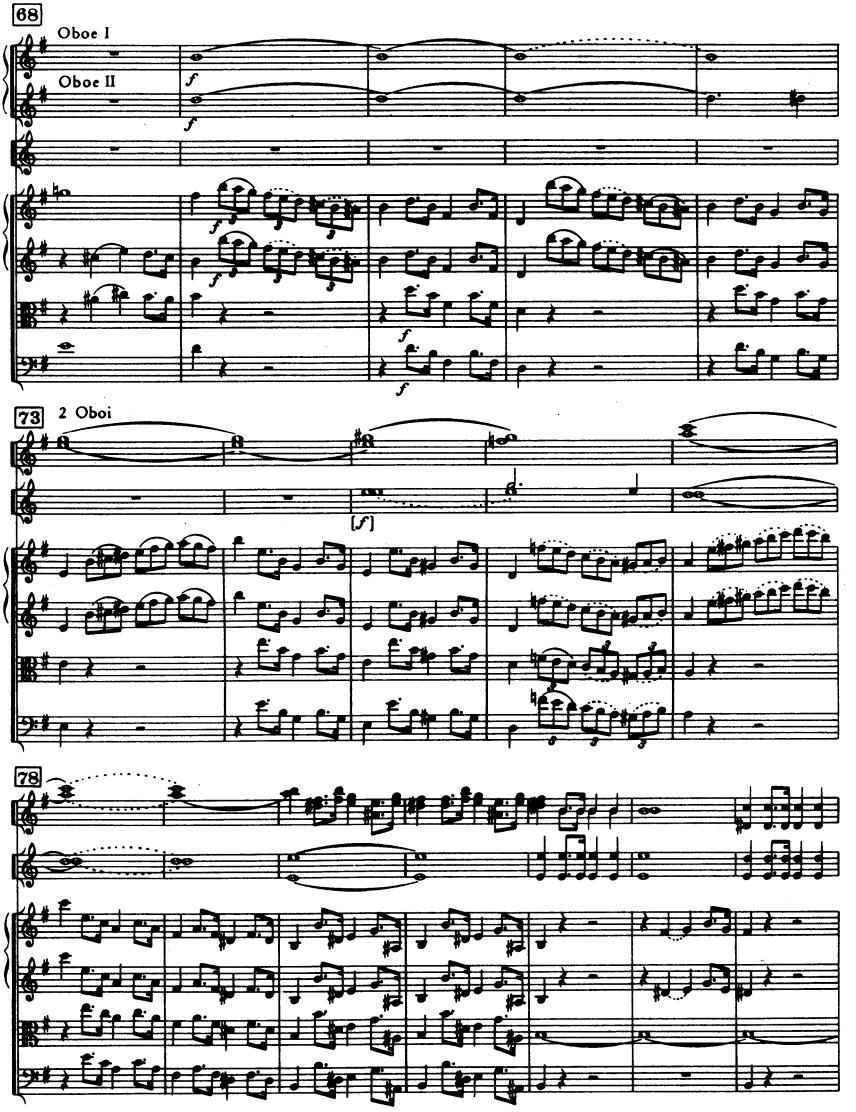
© Copyright 1966 by Ludwig Doblinger (Bernhard Herzmansky) K.G., Wien, München

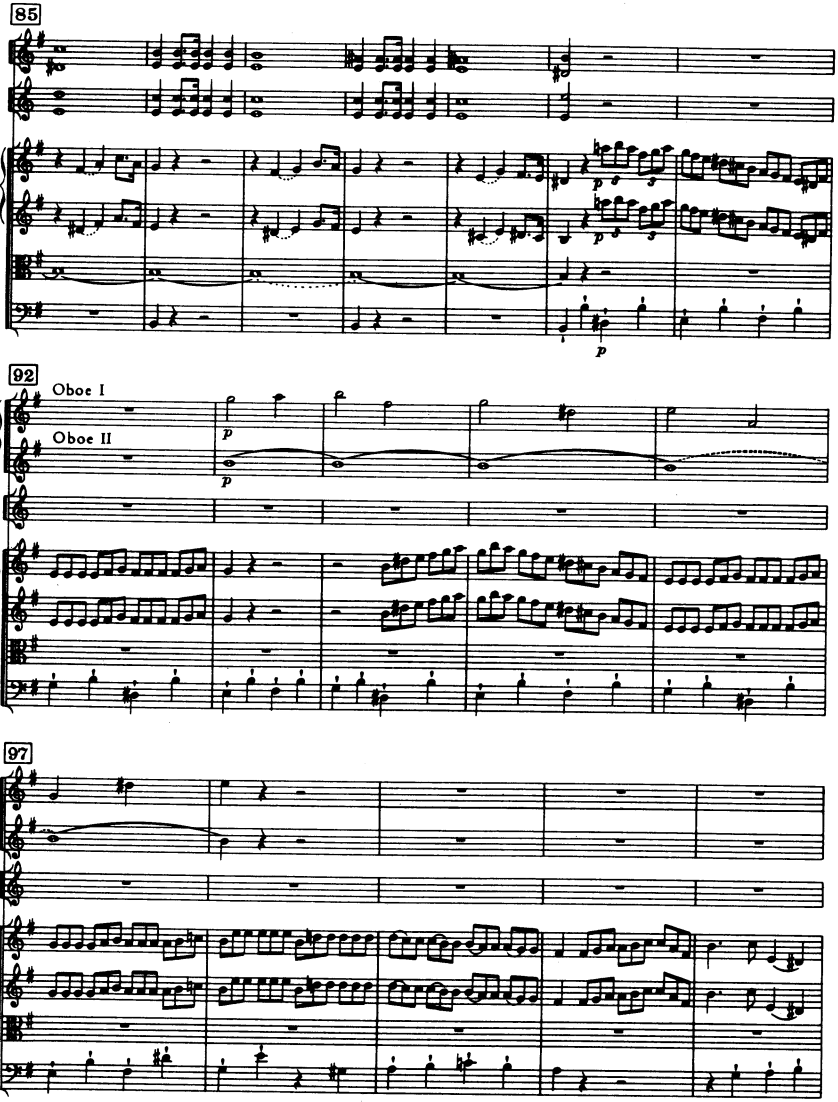
D.10.557

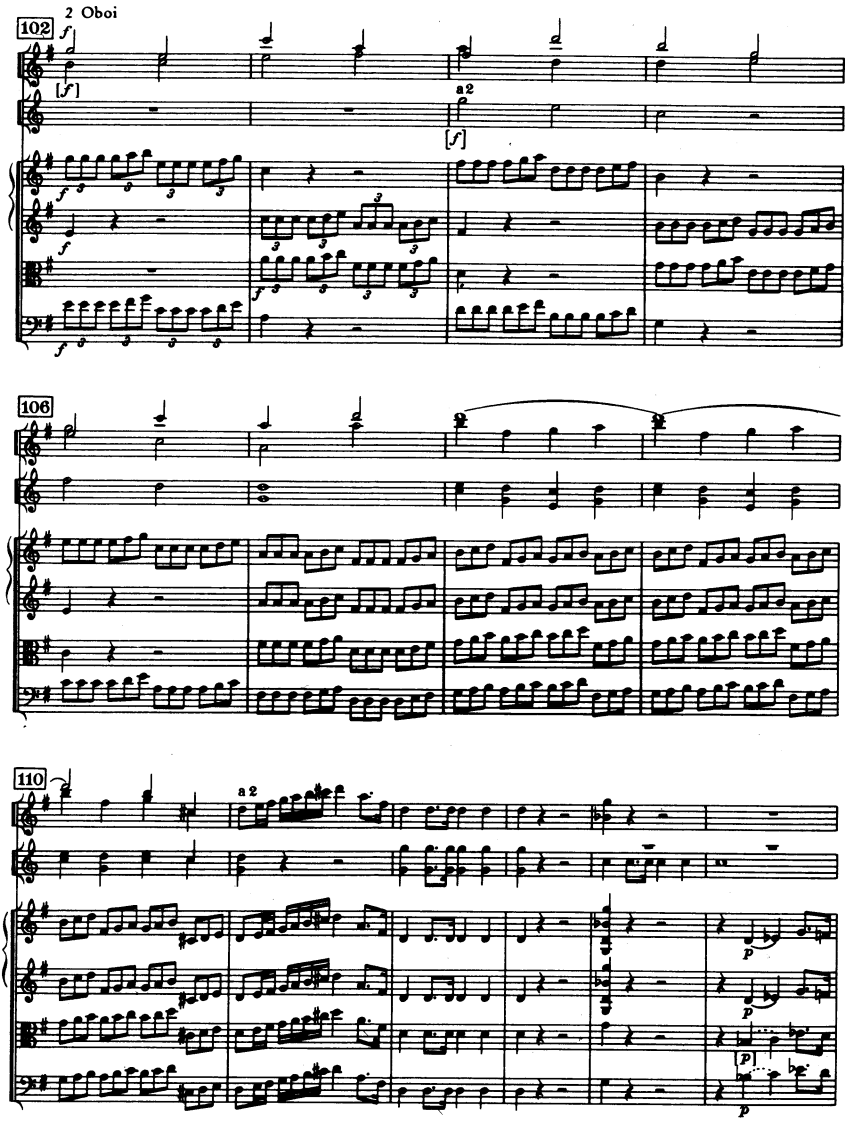

19
25
Oboe I
Oboe II
31
2 Oboi
a 2

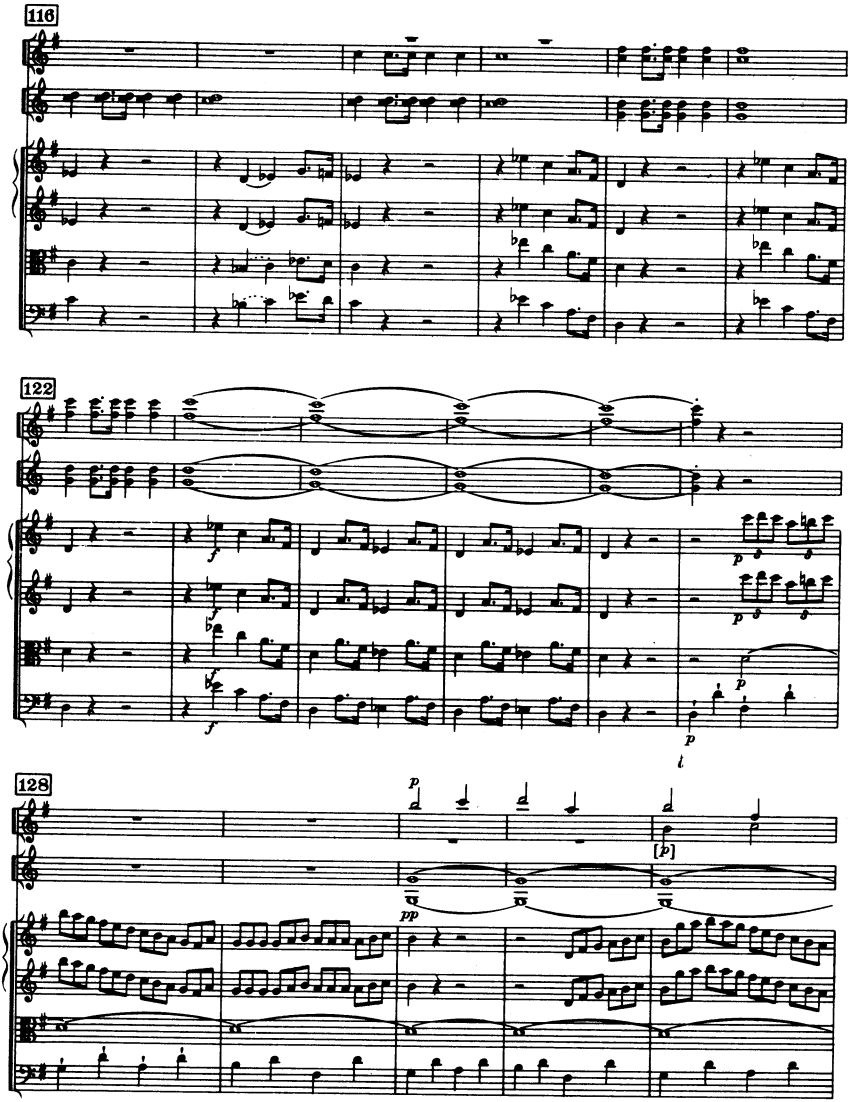

36
piano
1mo Solo
[piano]
41
46
[f]

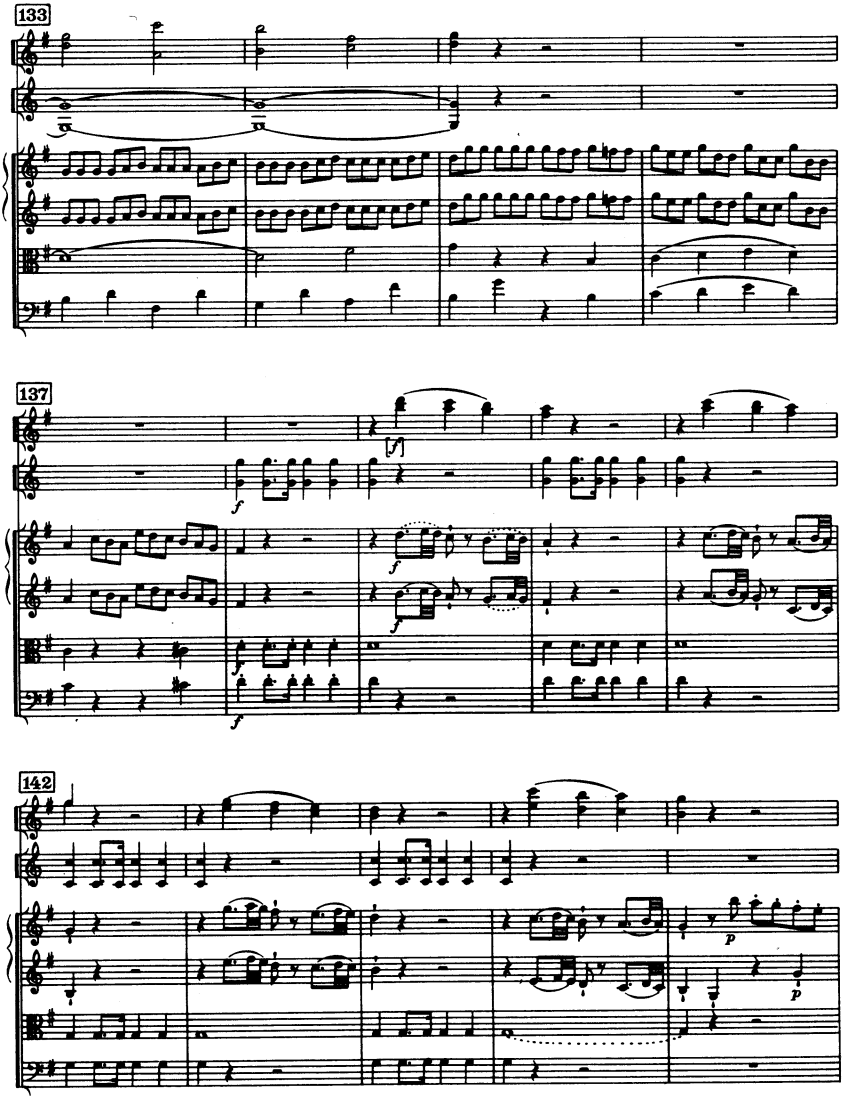

51
55
p
p
p
61

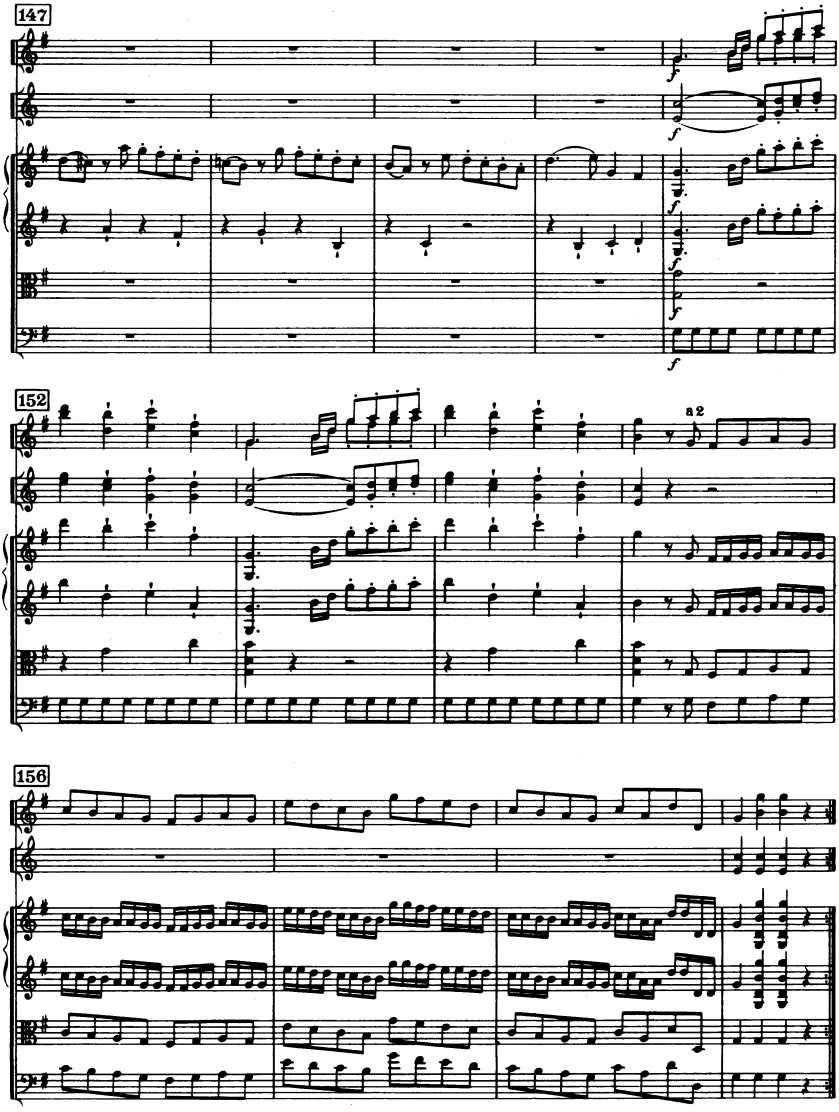

68
Oboe I
Oboe II
f
73
2 Oboi
[f]
78


85
92
Oboe I
Oboe II
97


2 Oboi
102
106
110
a 2
a 2

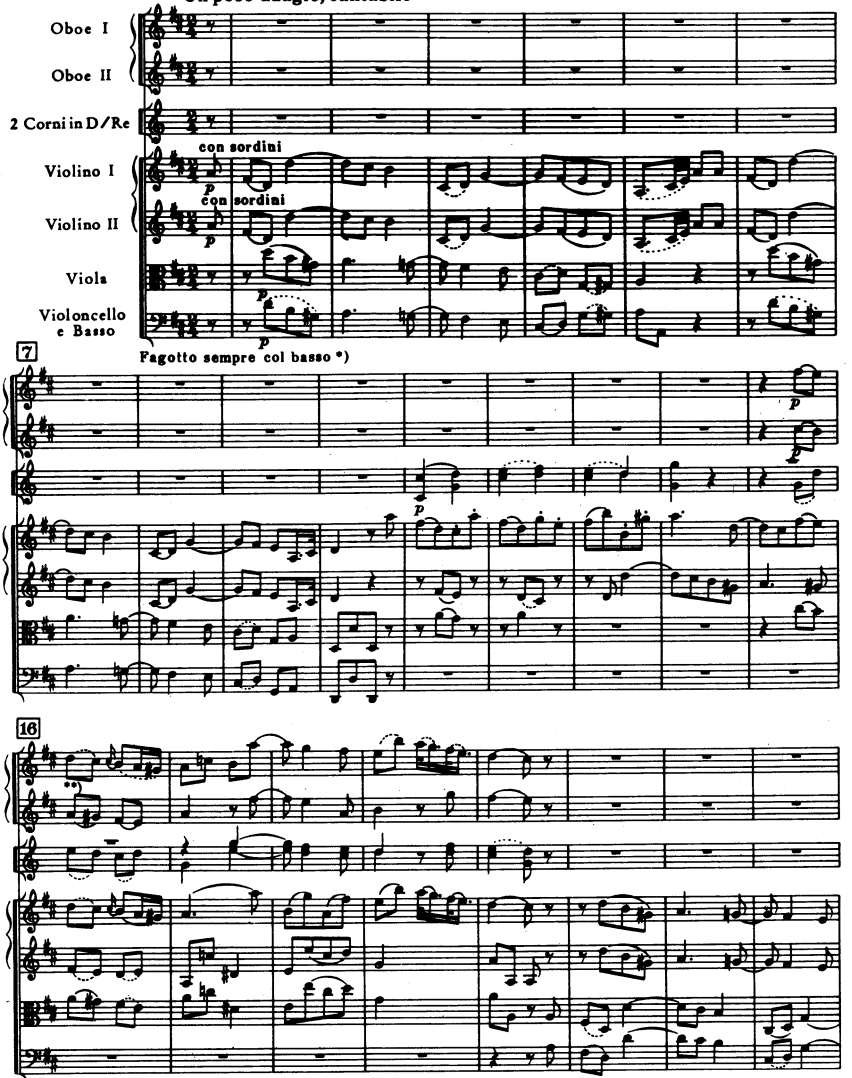

116
122
128
p
pp
[p]


133
137
142
f
p

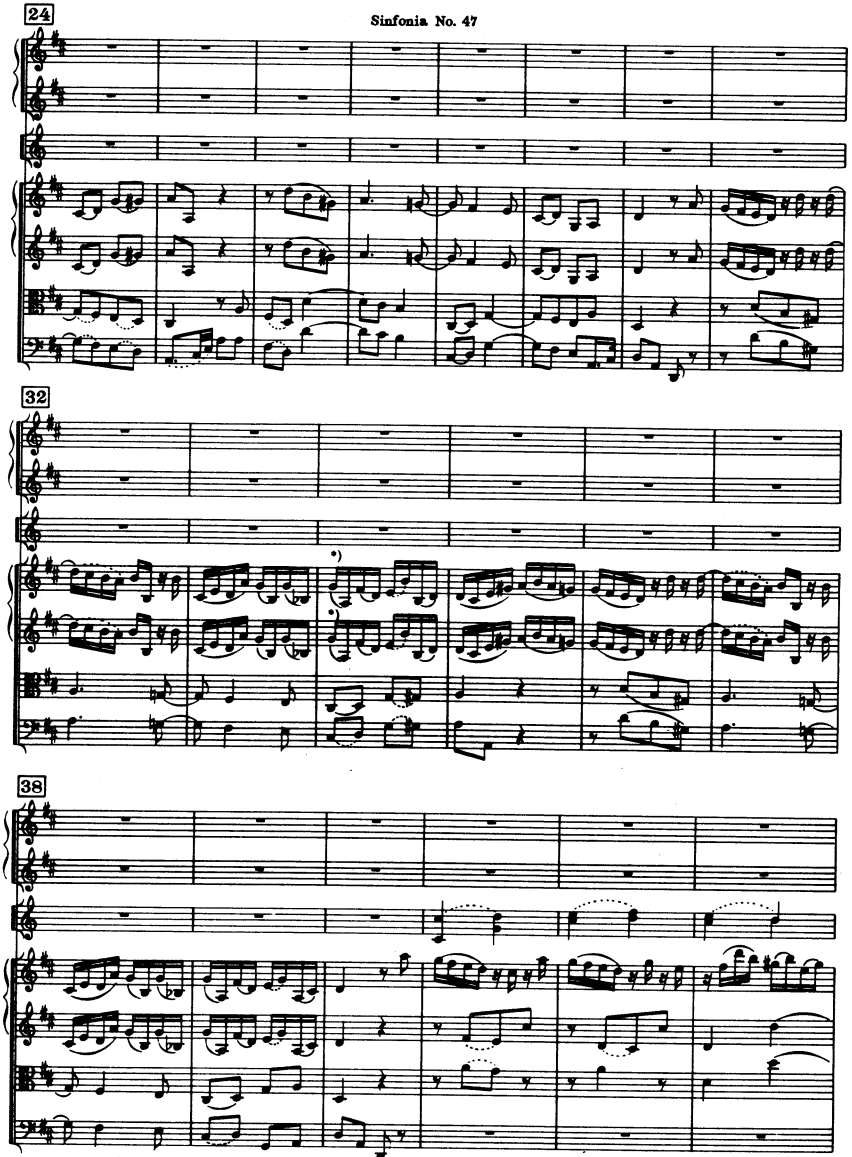

147
152
a2
156

II

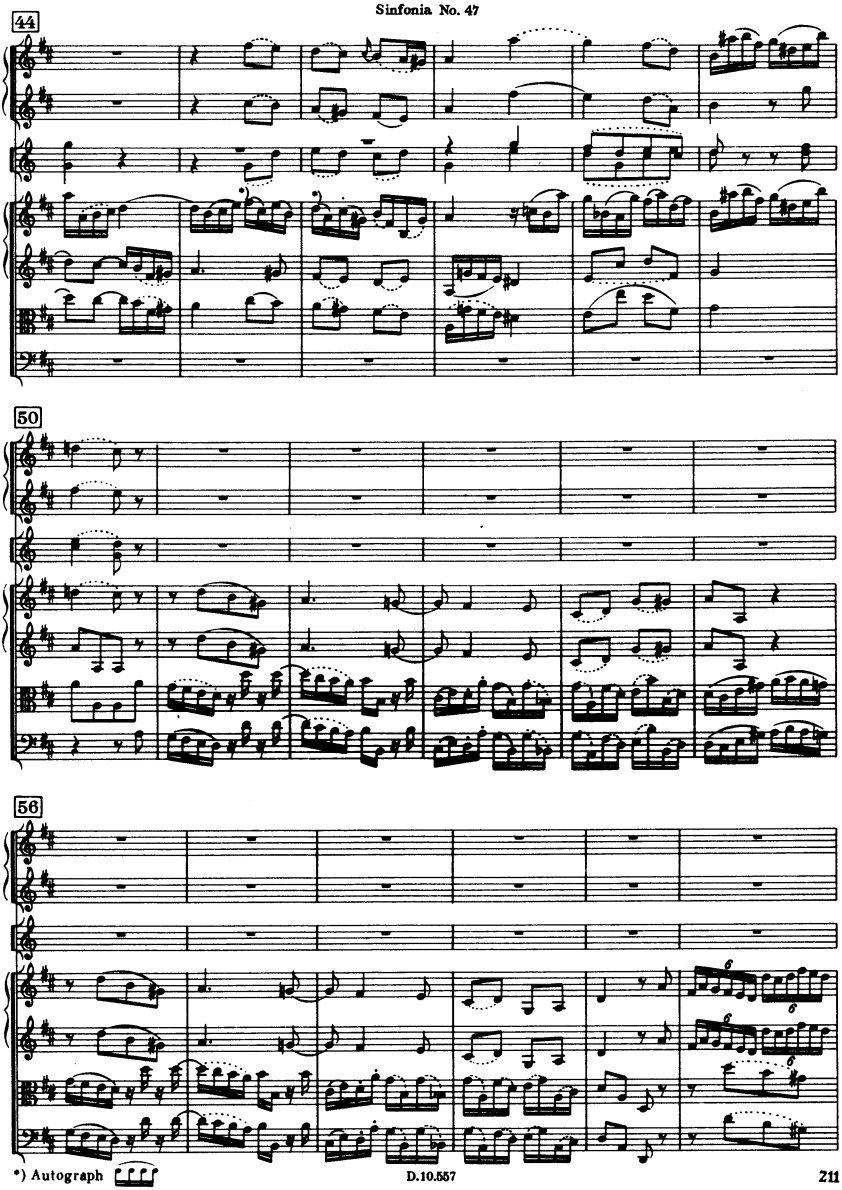
Un poco adagio, cantabile



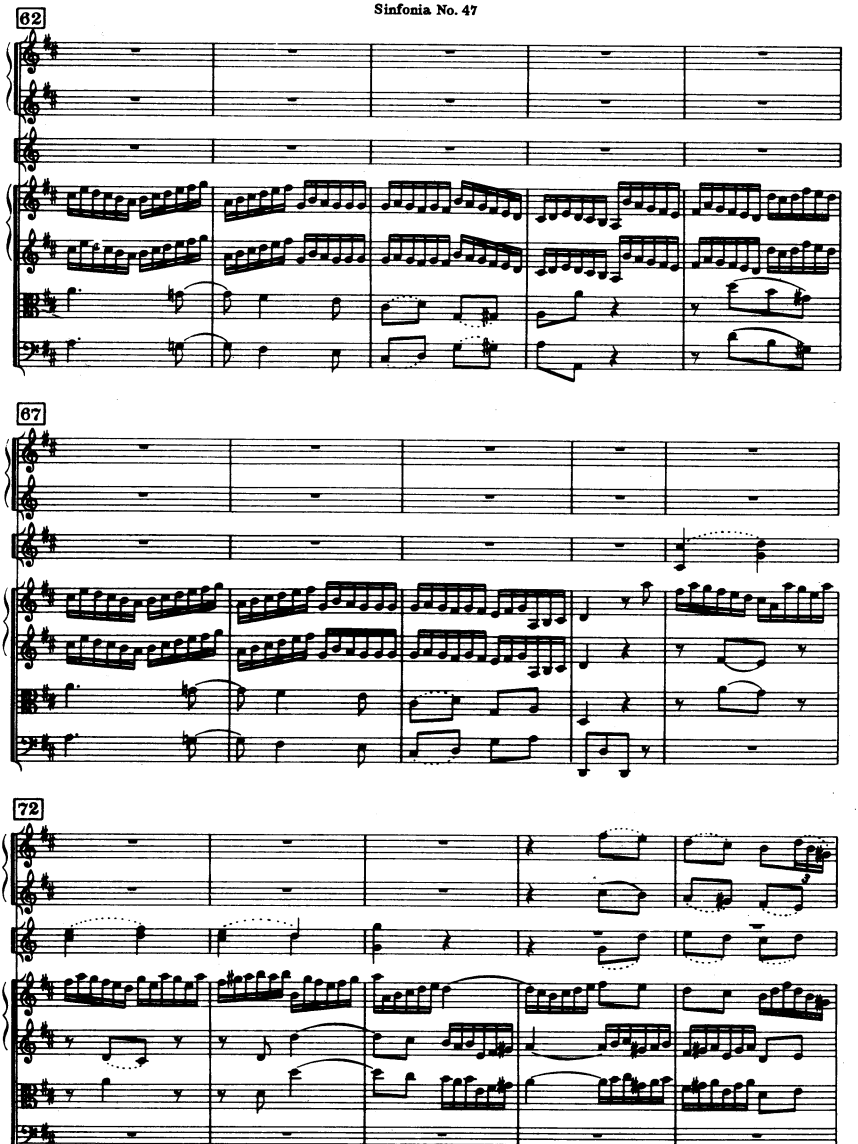
*) = Autograph **) Autograph



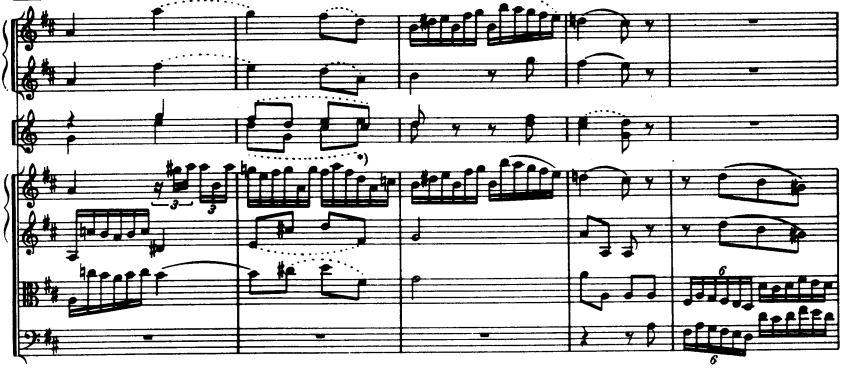
*) Autograph



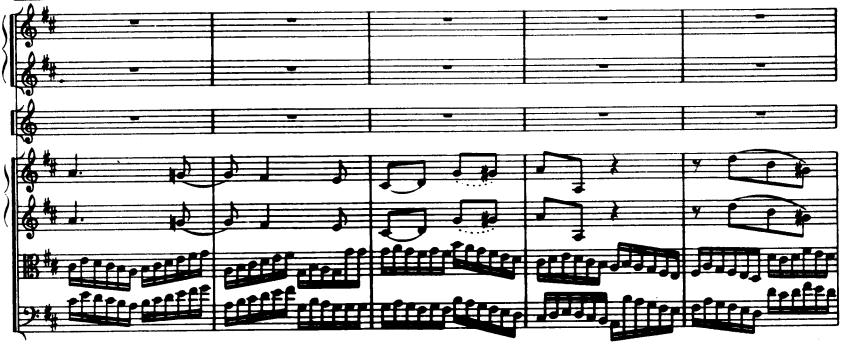
*) Autograph


62
67
72

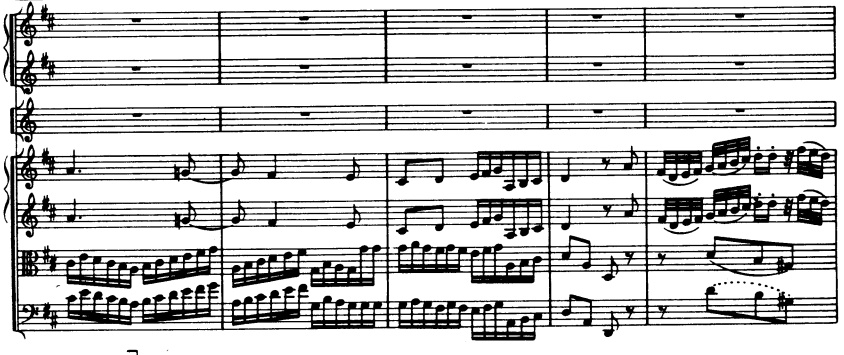
77



82

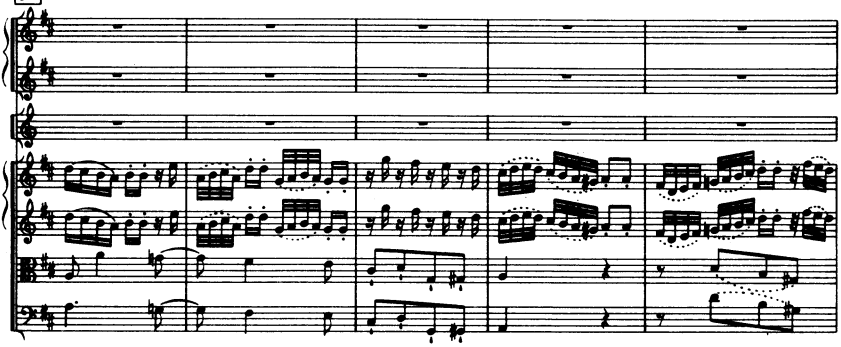


87

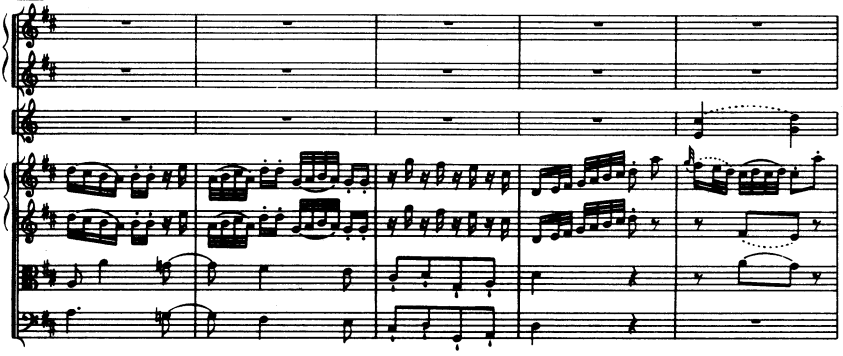


*) Autograph

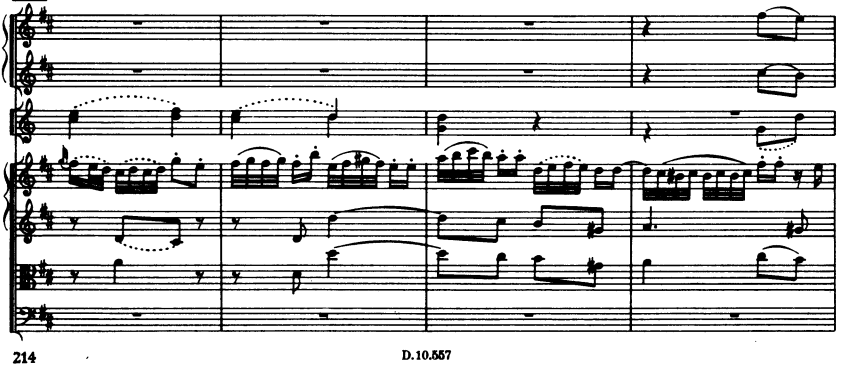
92

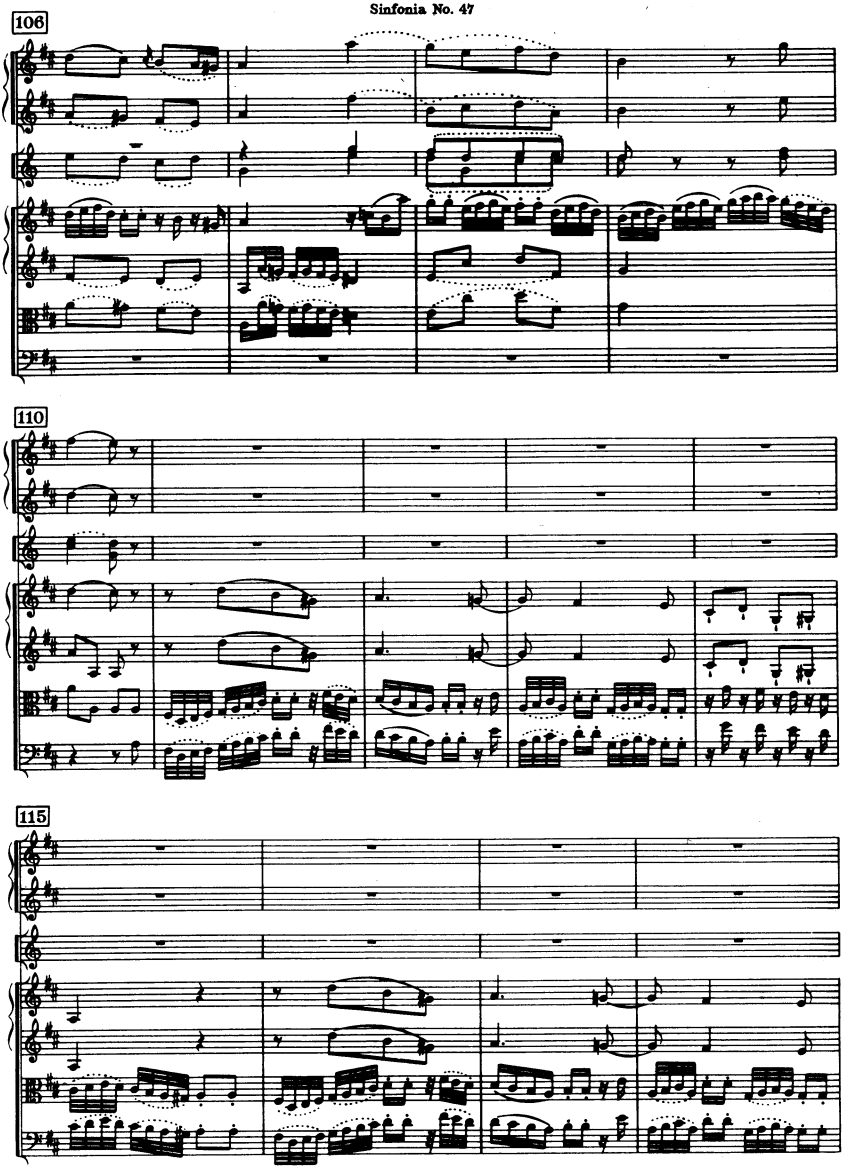


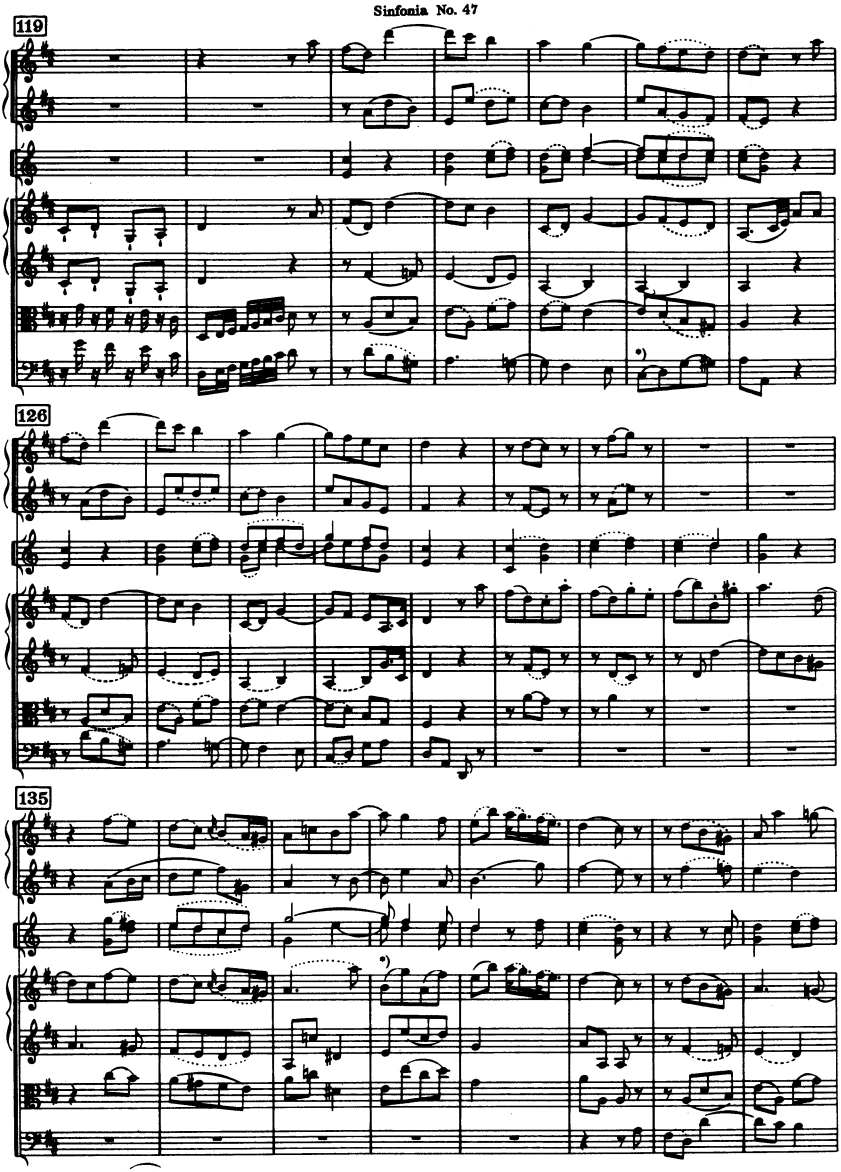
97



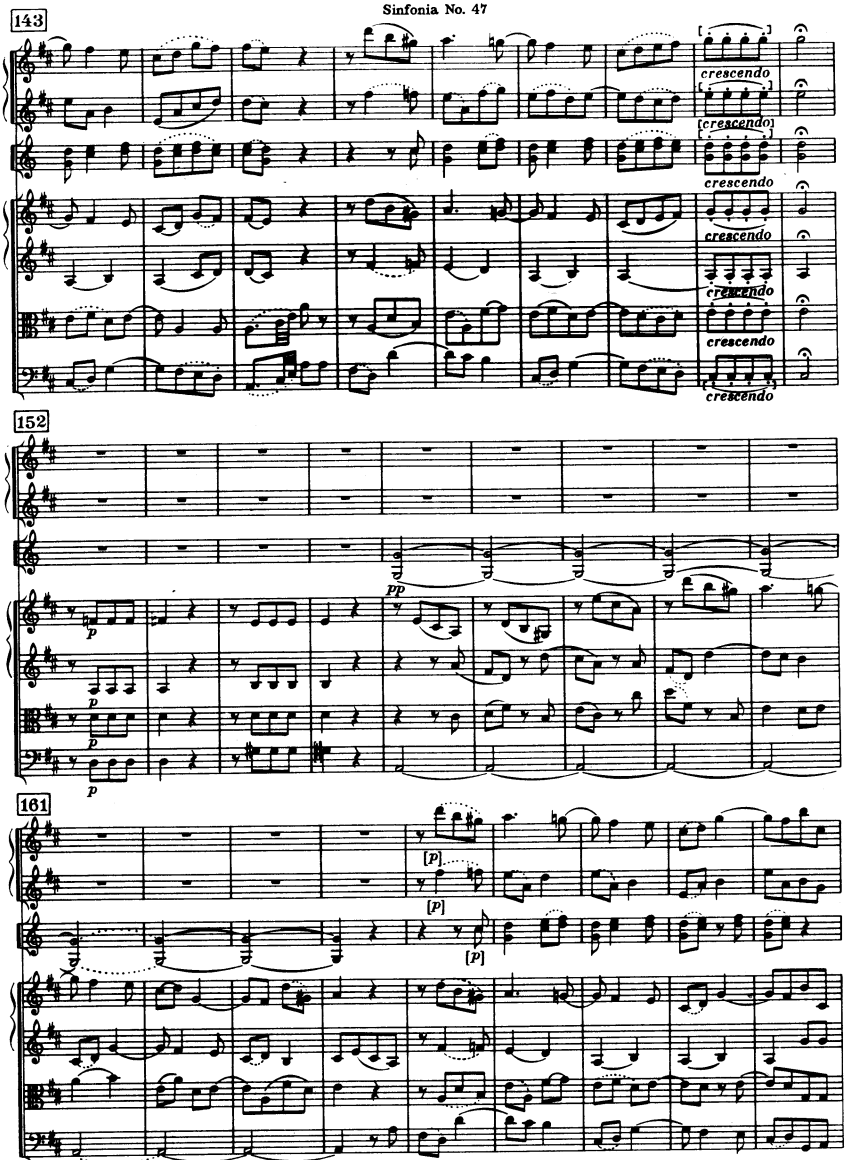
102

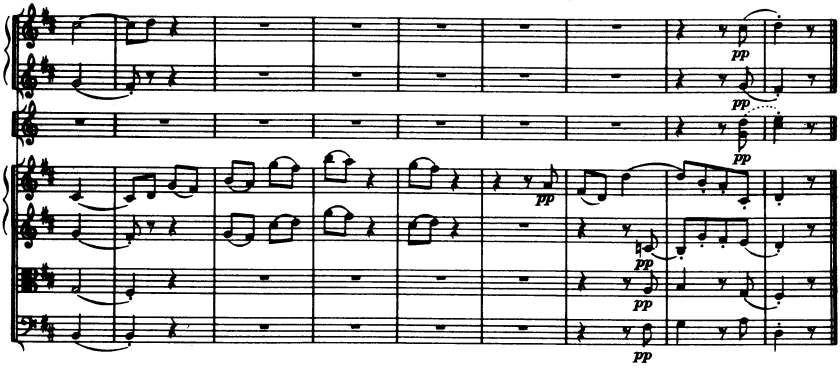



106
110
115



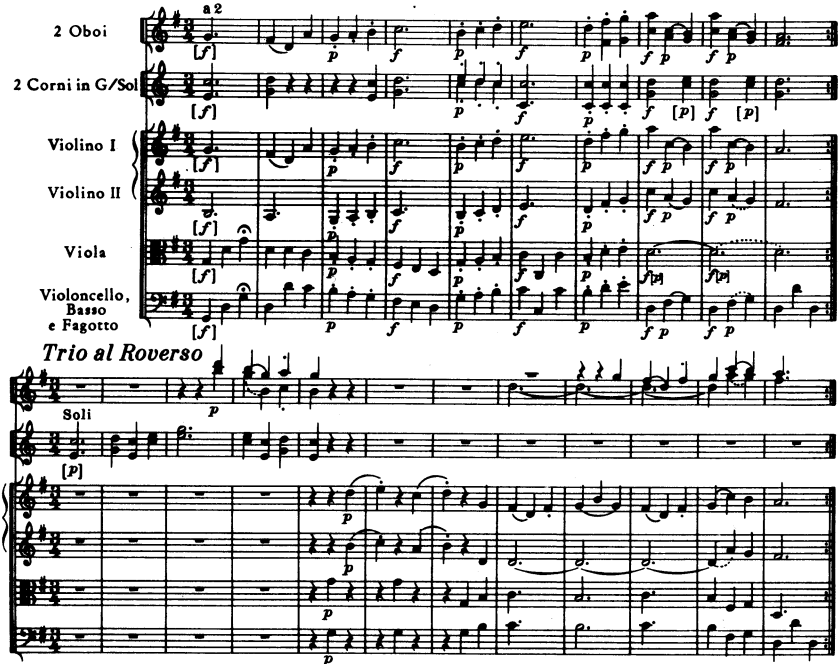
*) Autograph


143
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
crescendo
152
pp
p
p
p
161
[P]
[P]
[P]



III

Menuet al Roverso *)



*) = Autograph, Auflösung folgt / *realization follows*

Menuet da capo

III

Menuet

2 Oboi

2 Corni in G/Sol

Violino I

Violino II

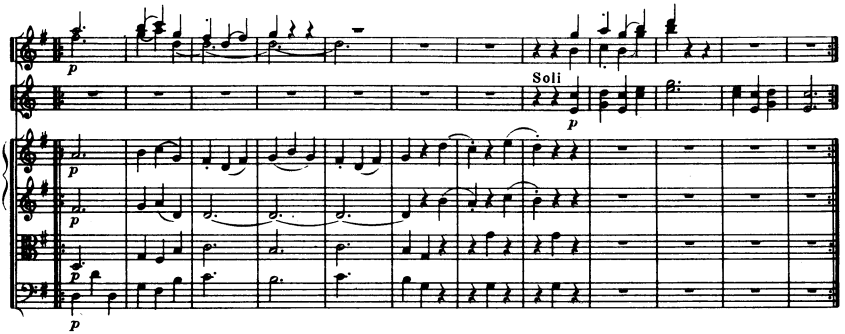
Viola

Violoncello, Basso e Fagotto

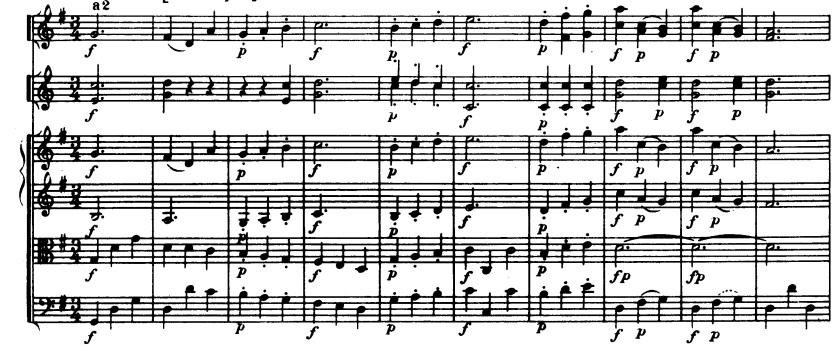
a2

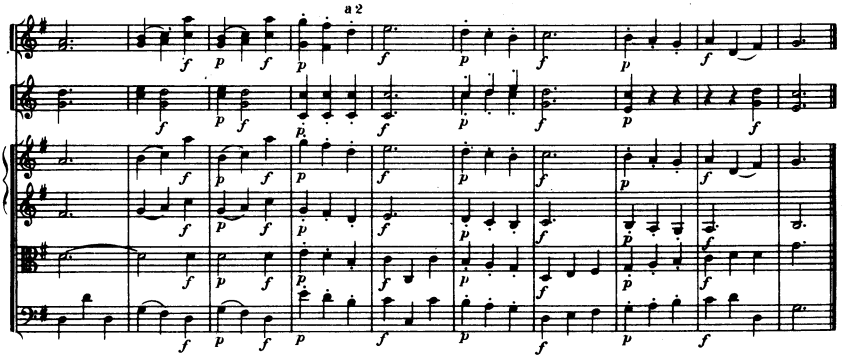
Trio

Soli



Menuet [*da capo*]





IV

Finale

Presto assai

2 Oboi

2 Corni in G/Sol

Violino I

Violino II

Viola

Violoncello, Basso e Fagotto

piano

p

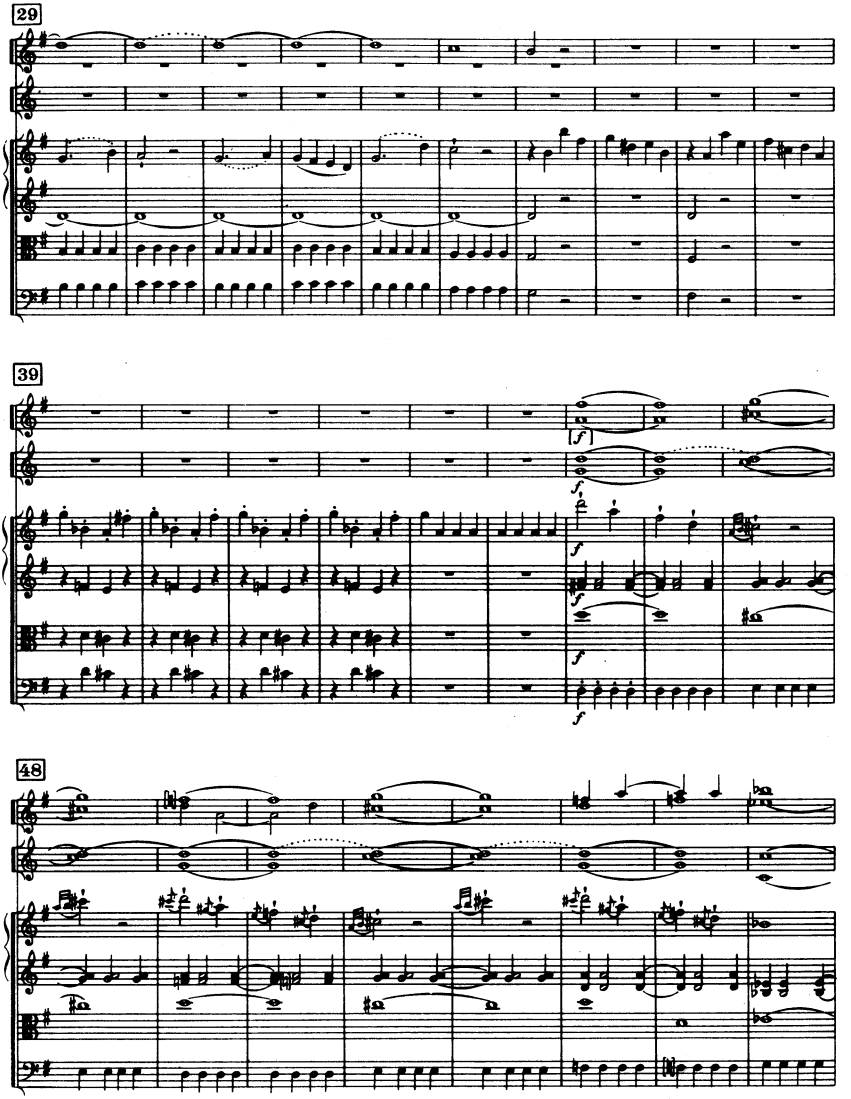
9

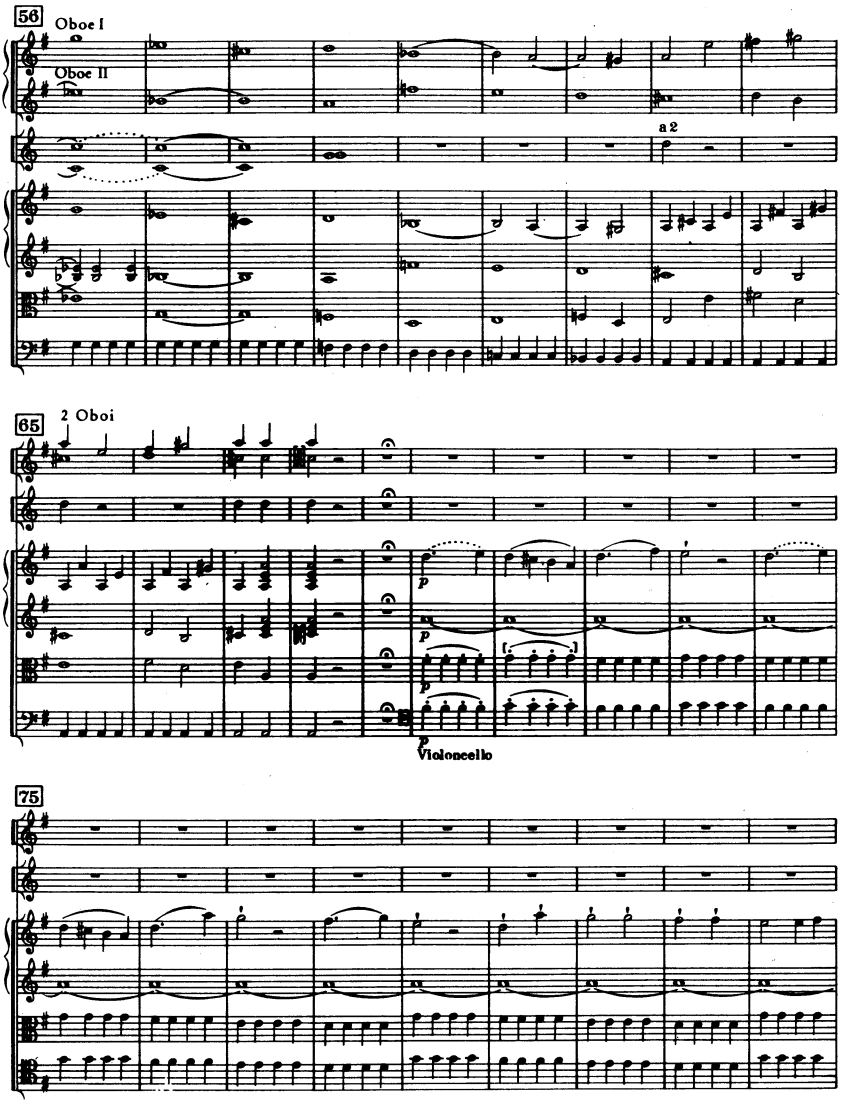
19

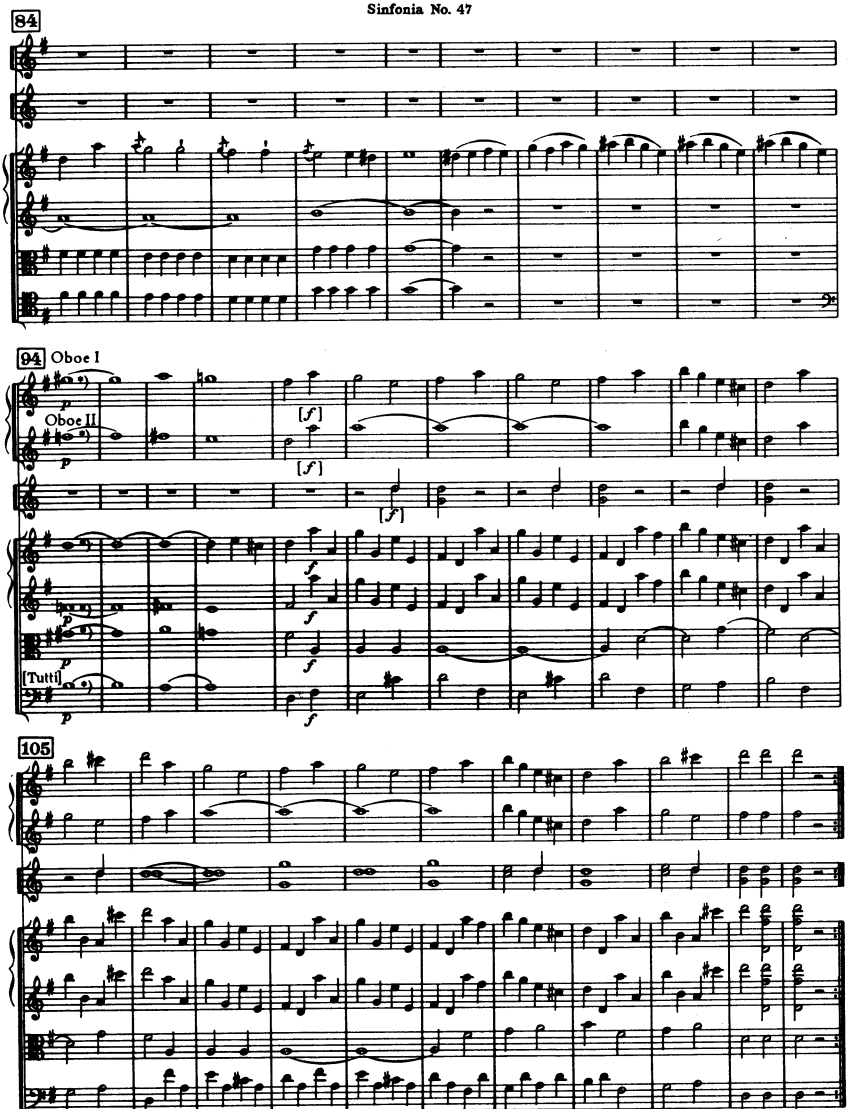
a2

f

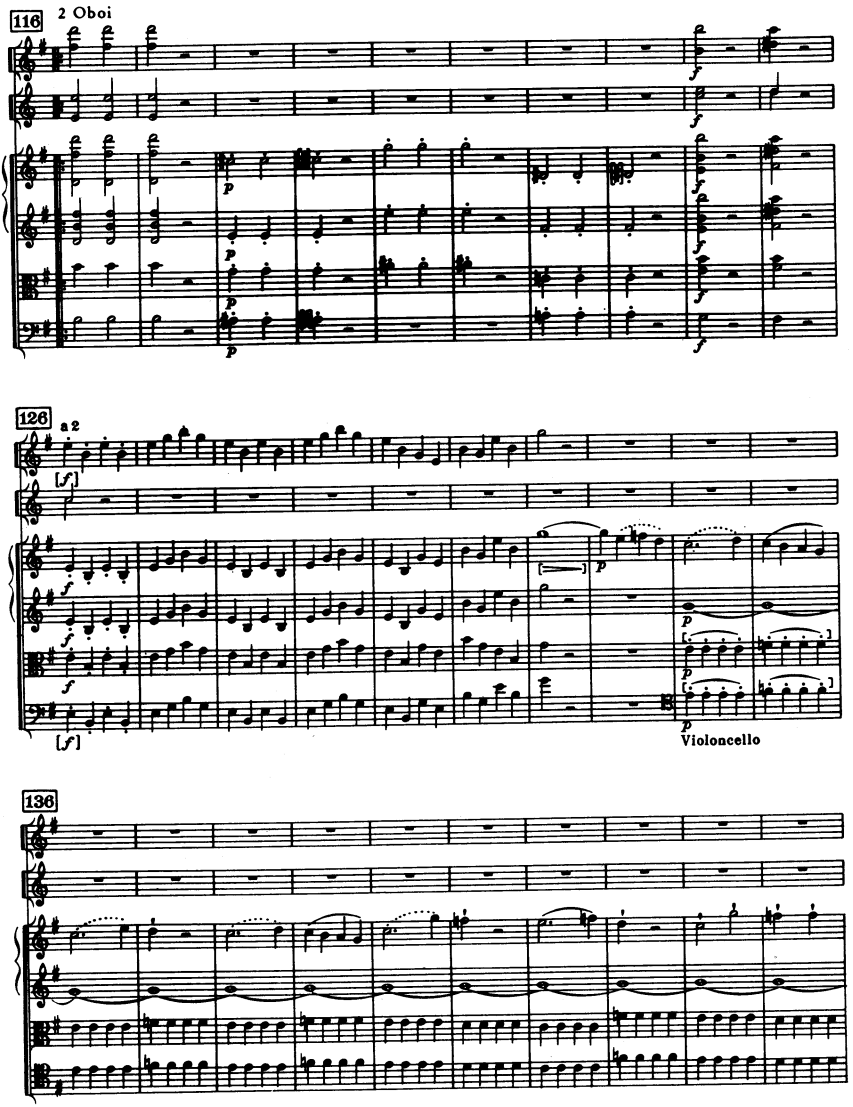
pp

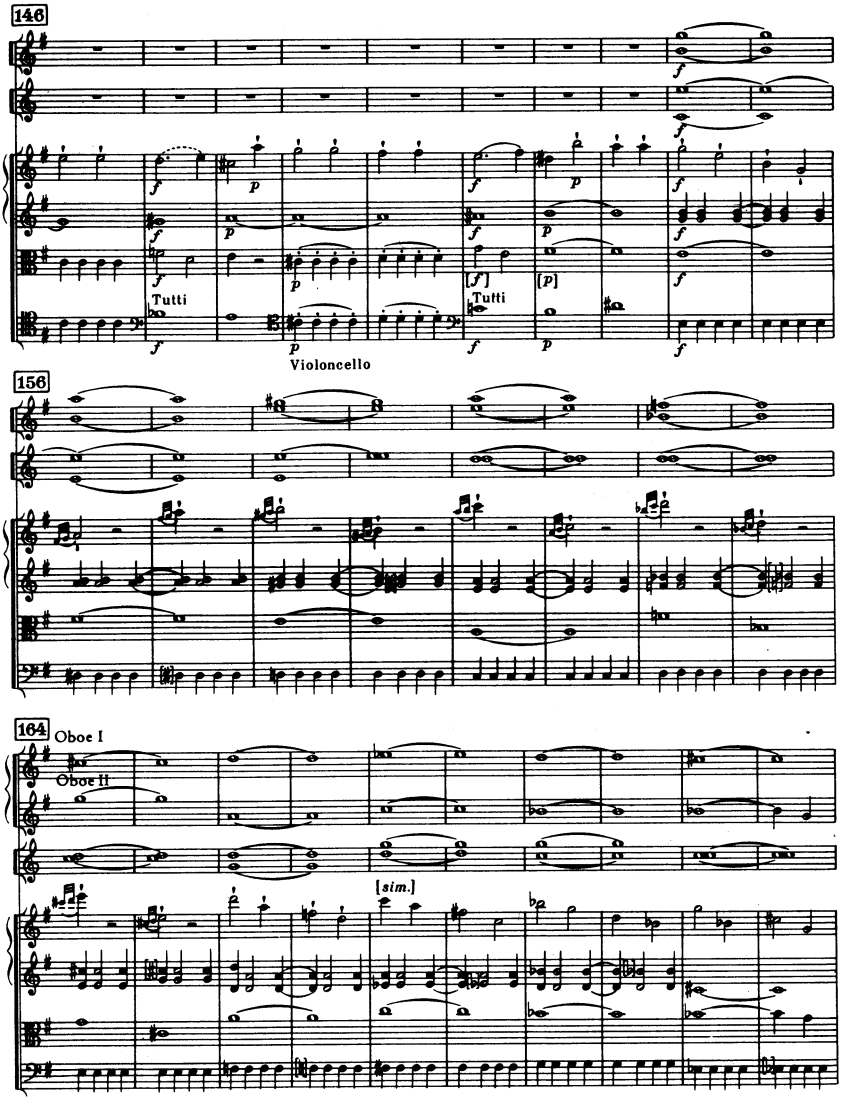

29
39
48

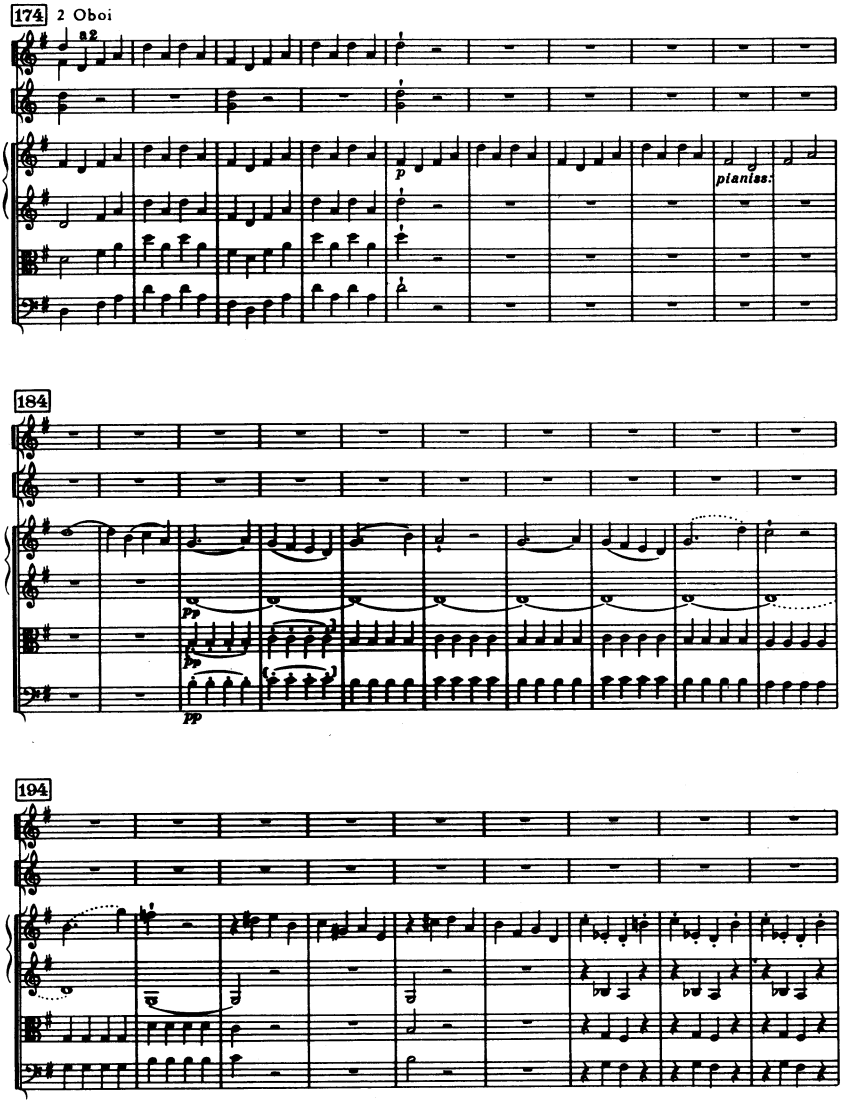

56
Oboe I
Oboe II
a 2
65
2 Oboi
p
p
p
p
Violoncello
75

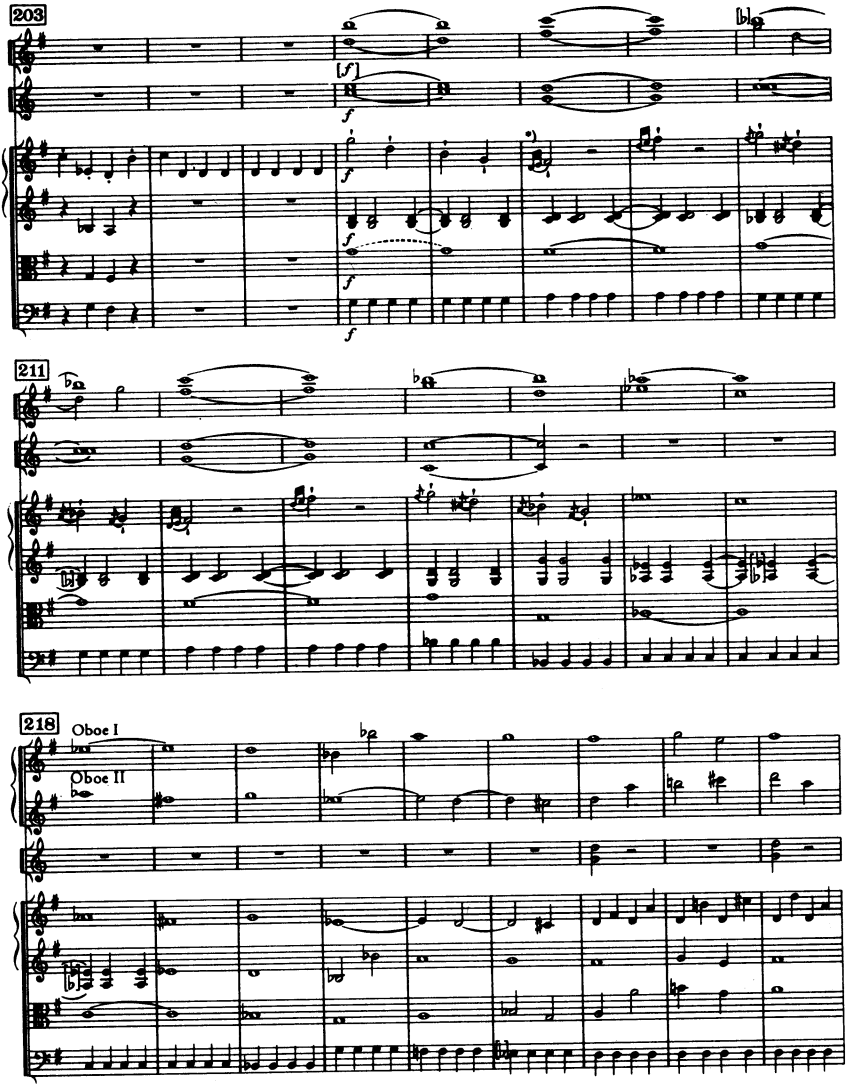


*) Autograph ⊟ für / *for* ∘⌐∘ , auch / *also* 256 / 257

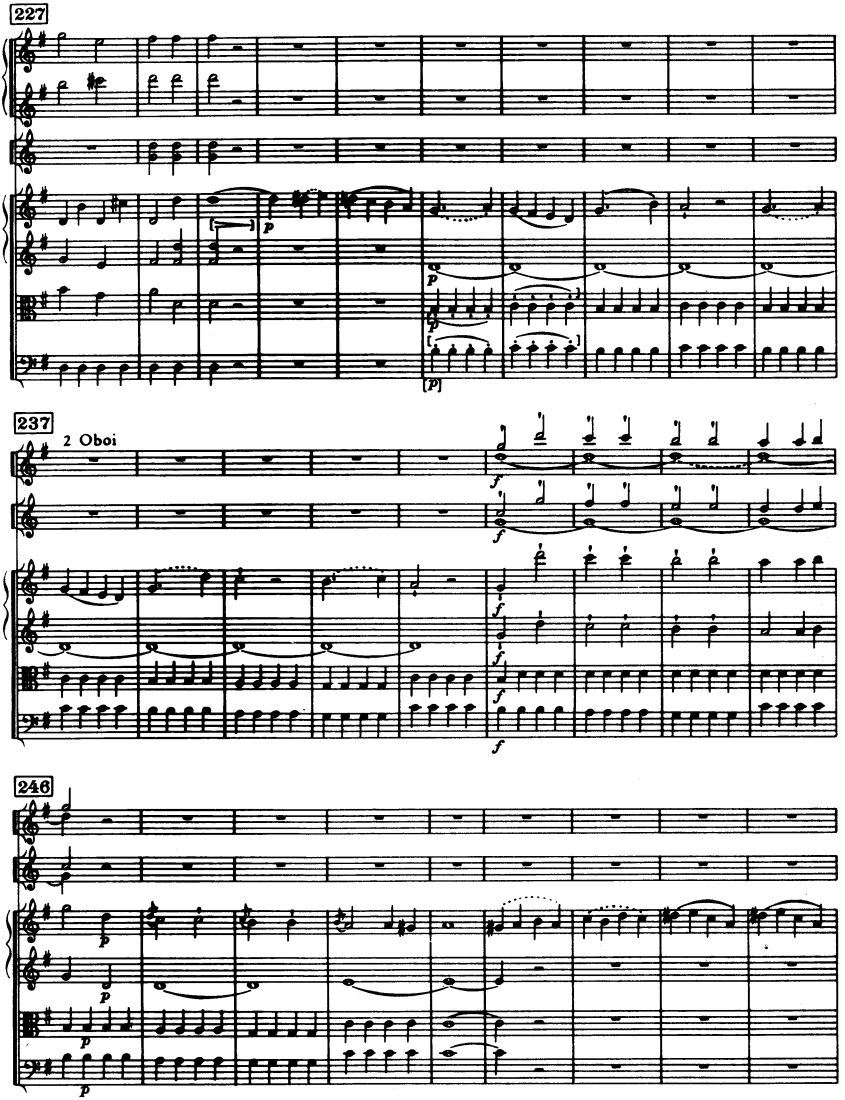

116
2 Oboi
126
a 2
Violoncello
136

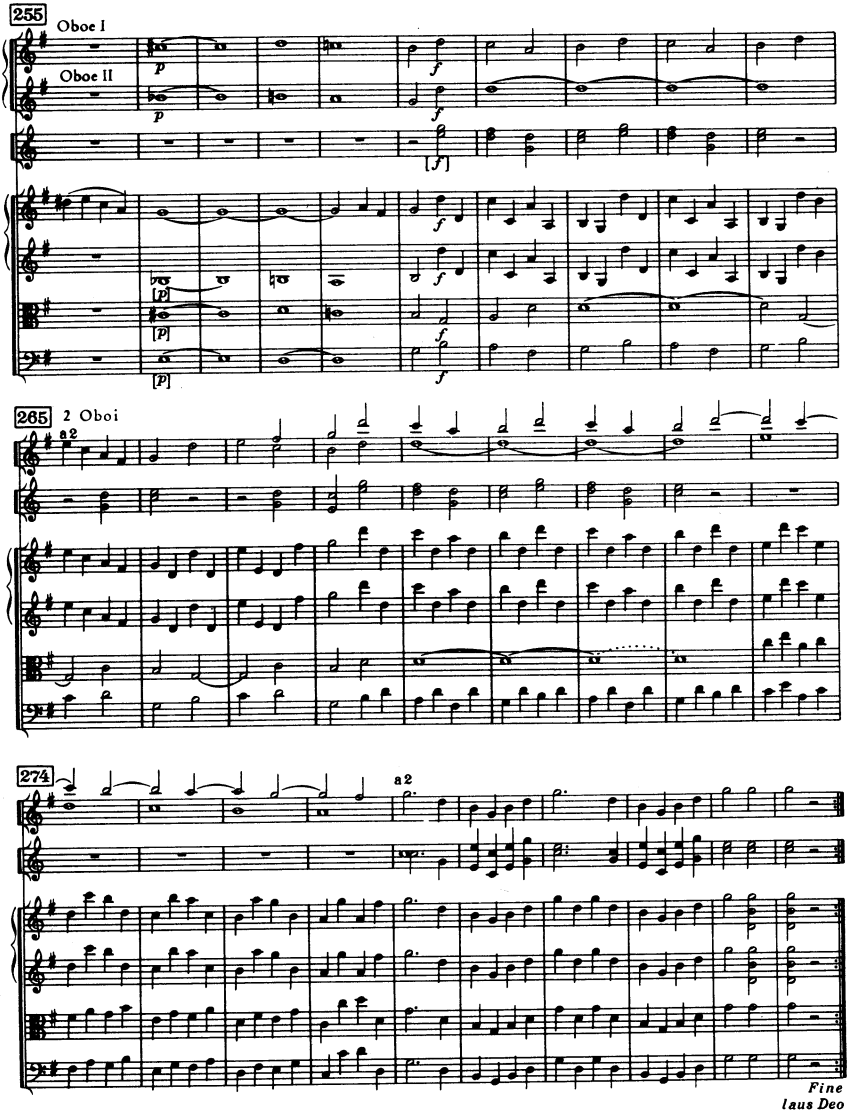

146
Tutti
Violoncello
156
164
Oboe I
Oboe II
[sim.]


174
2 Oboi
a2
p
pianiss.
184
pp
pp
pp
194



*) Autograph


227
237
2 Oboi
246


255
Oboe I
Oboe II
265
2 Oboi
a2
274
a2
Fine
laus Deo

Sinfonia No. 48

„Maria Theresia"

C-Dur / C major

(H. C. R. LANDON)

2 Oboi

Fagotto

2 Corni in Do alto e Fa

2 Clarini (Trombe) in Do

Timpani

Violino I

Violino II

Viola

Violoncello

Basso

ca. 23 Min.

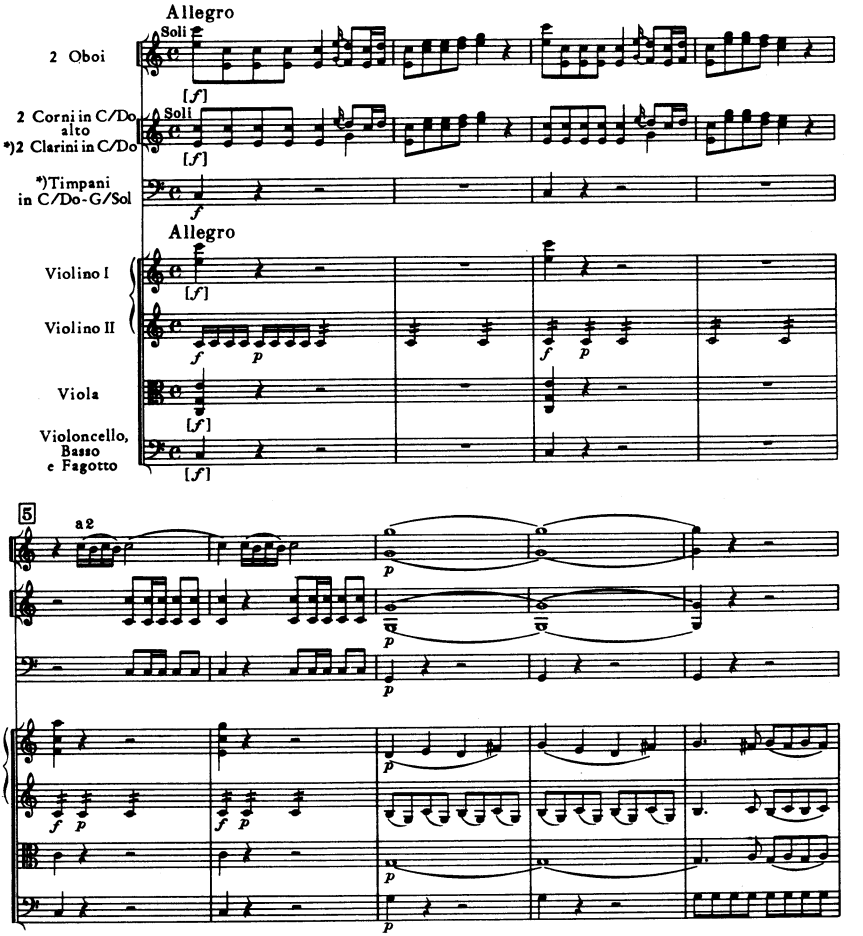
SINFONIA No. 48

„Maria Theresia"

(ca. 1769)

Joseph Haydn

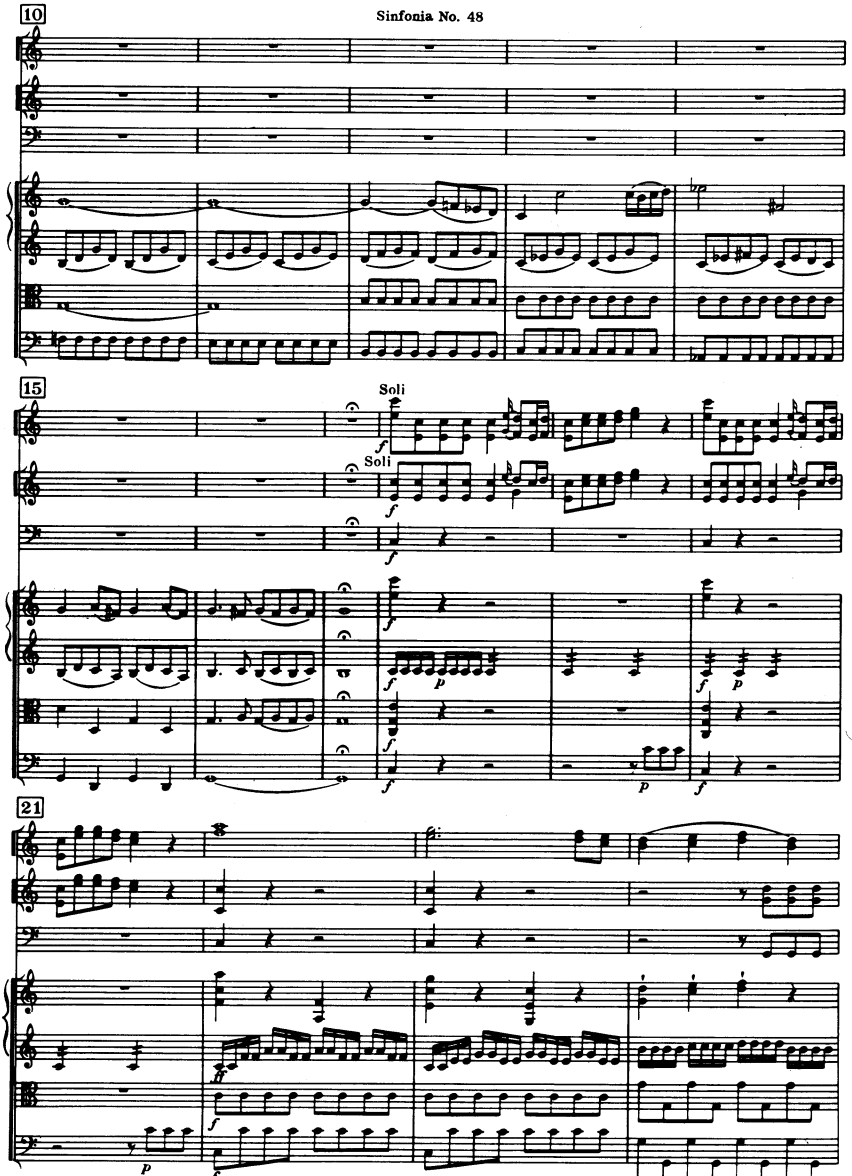
I

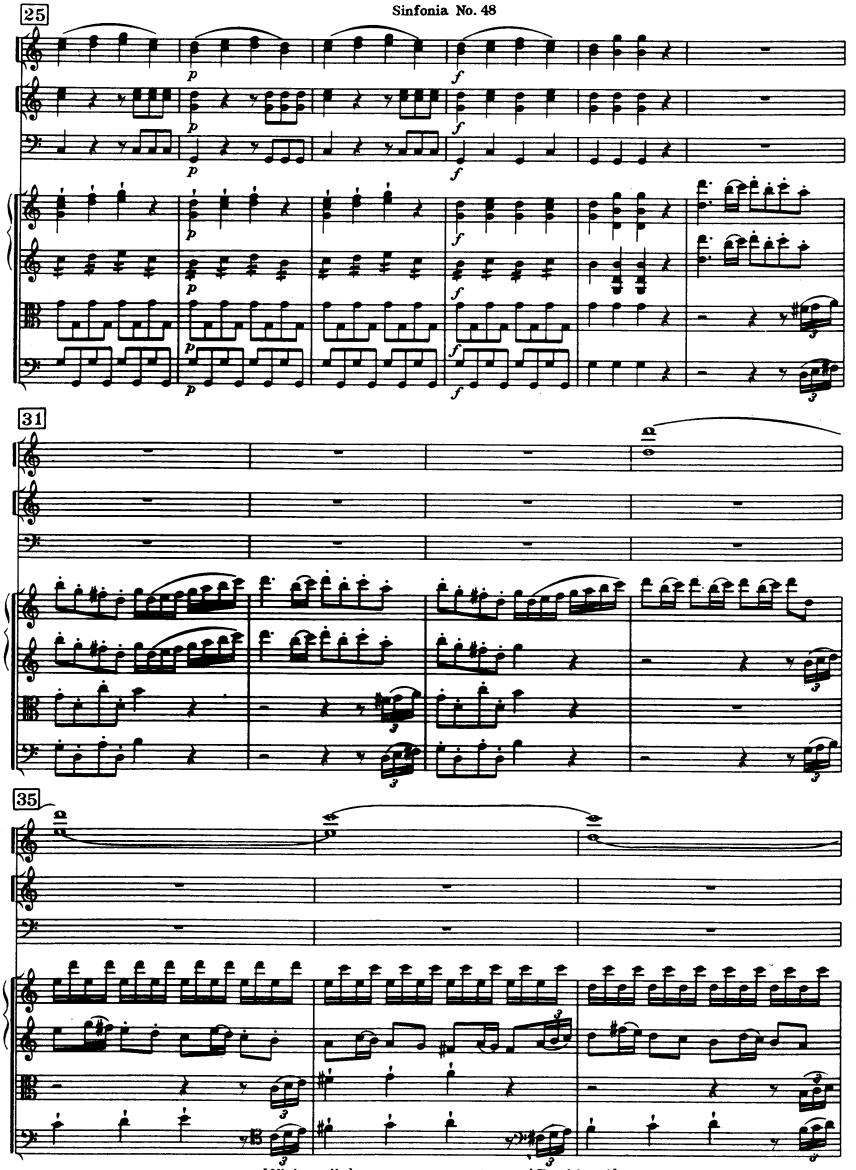


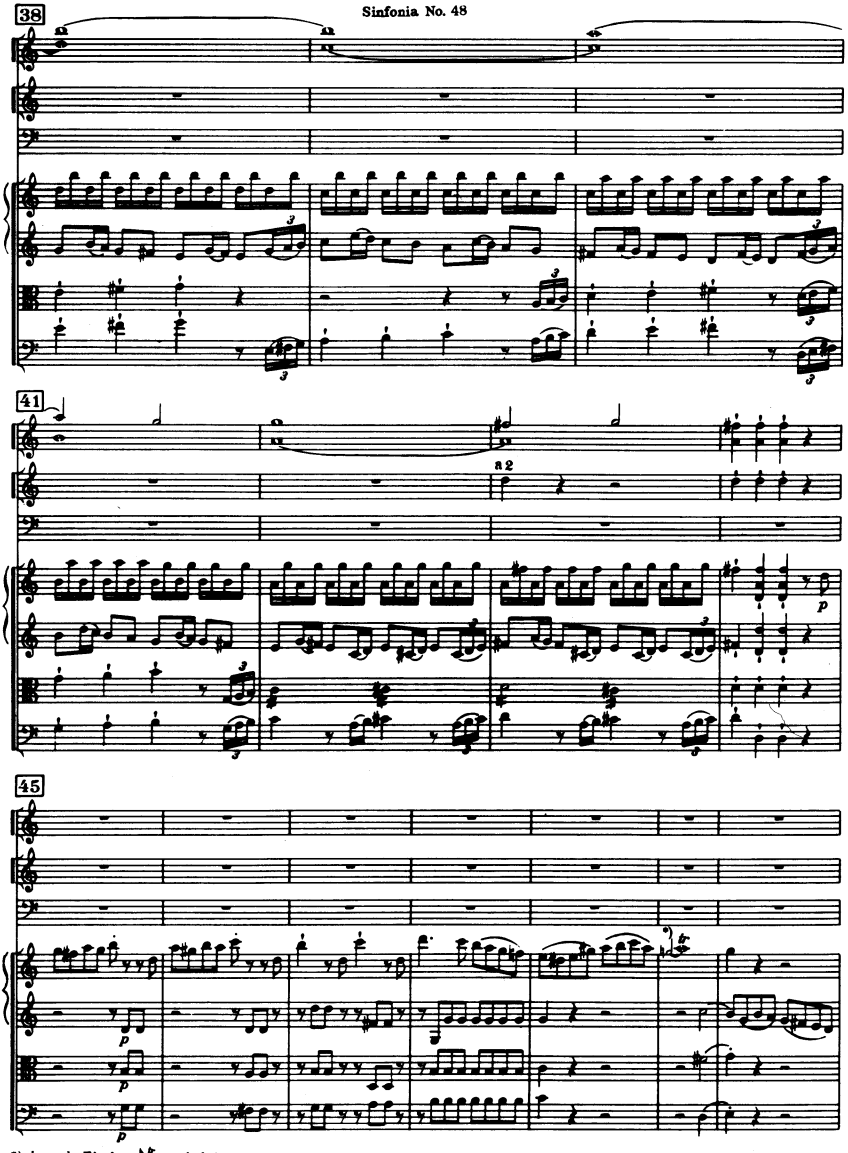
*) Clarini, Timpani der Budapester Fassung - vgl. auch Anhang.
of the Budapest Manuscript - see also Appendix.

© Copyright 1966 by Ludwig Doblinger (Bernhard Herzmansky) K.G., Wien, München

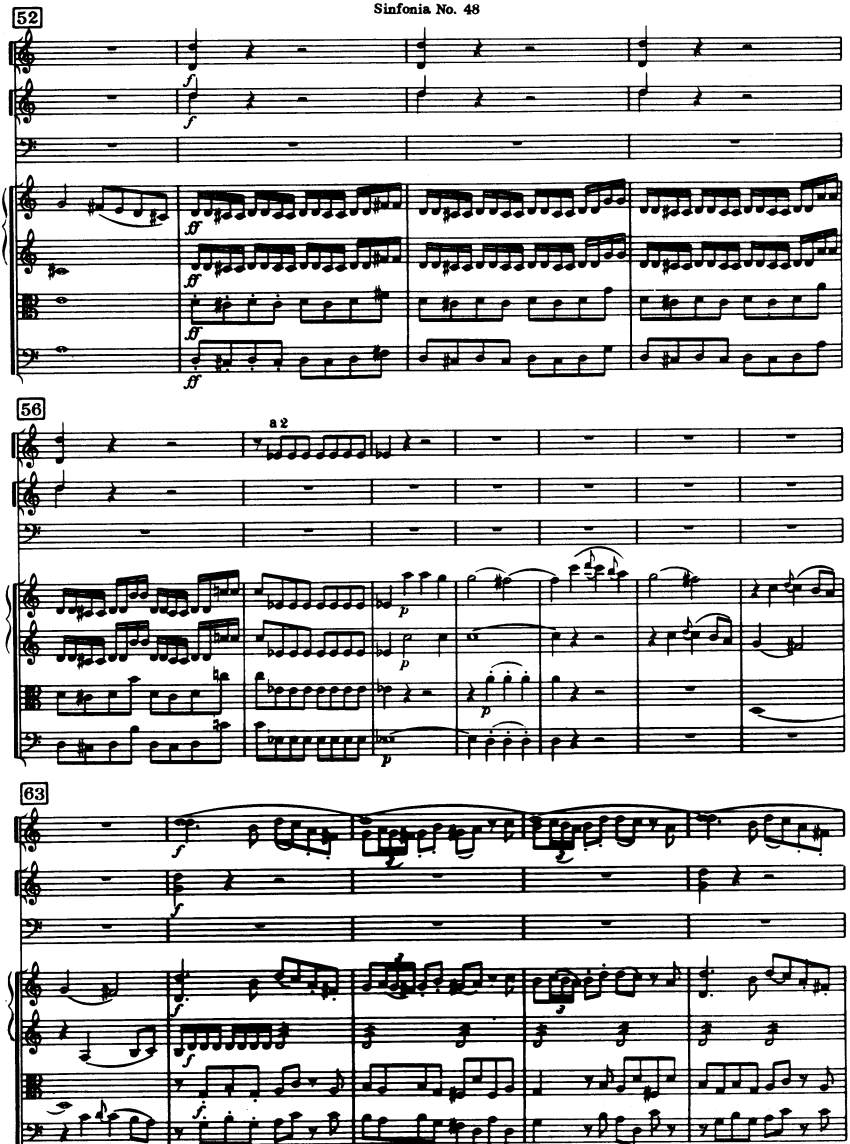
D.10.558


10
15
Soli
Soli
21


25
31
35
[Violoncello]
[Tutti bassi]



*) Joseph Elssler ♮♮, auch/*also* 166

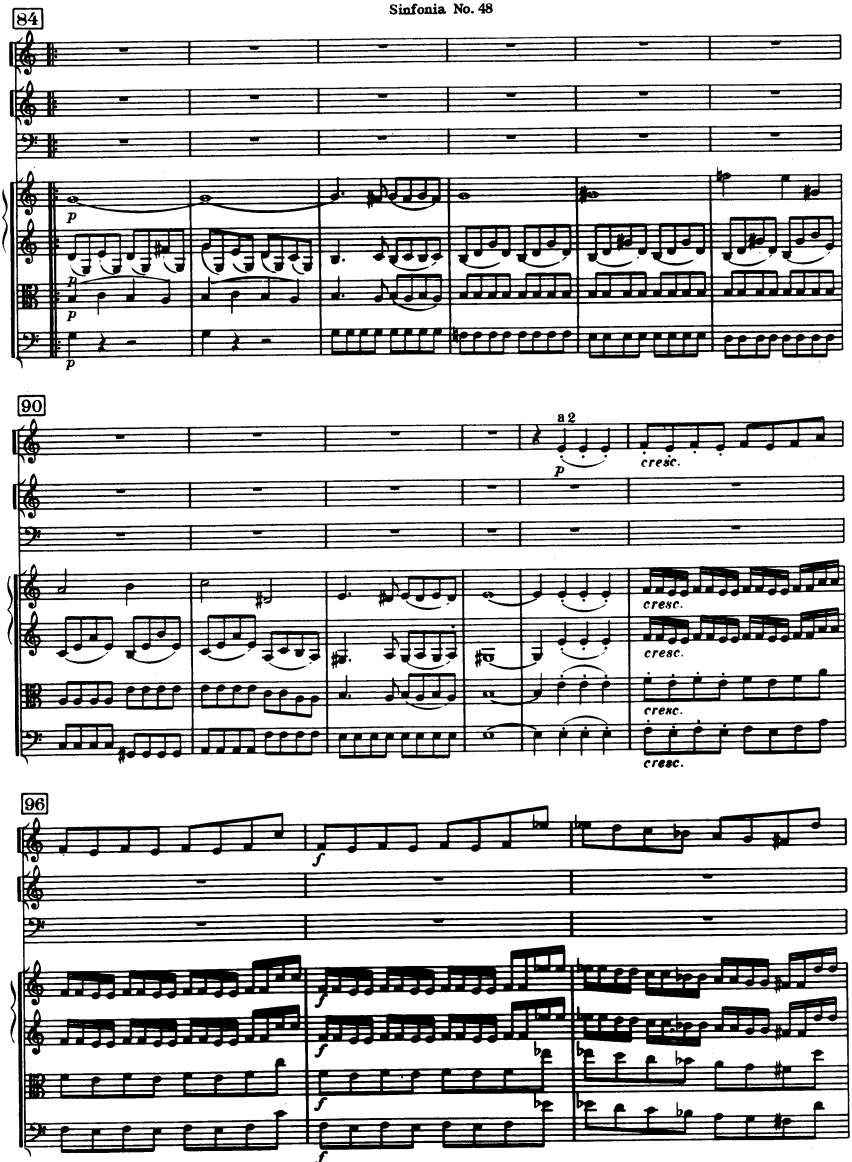

52
56
a 2
63

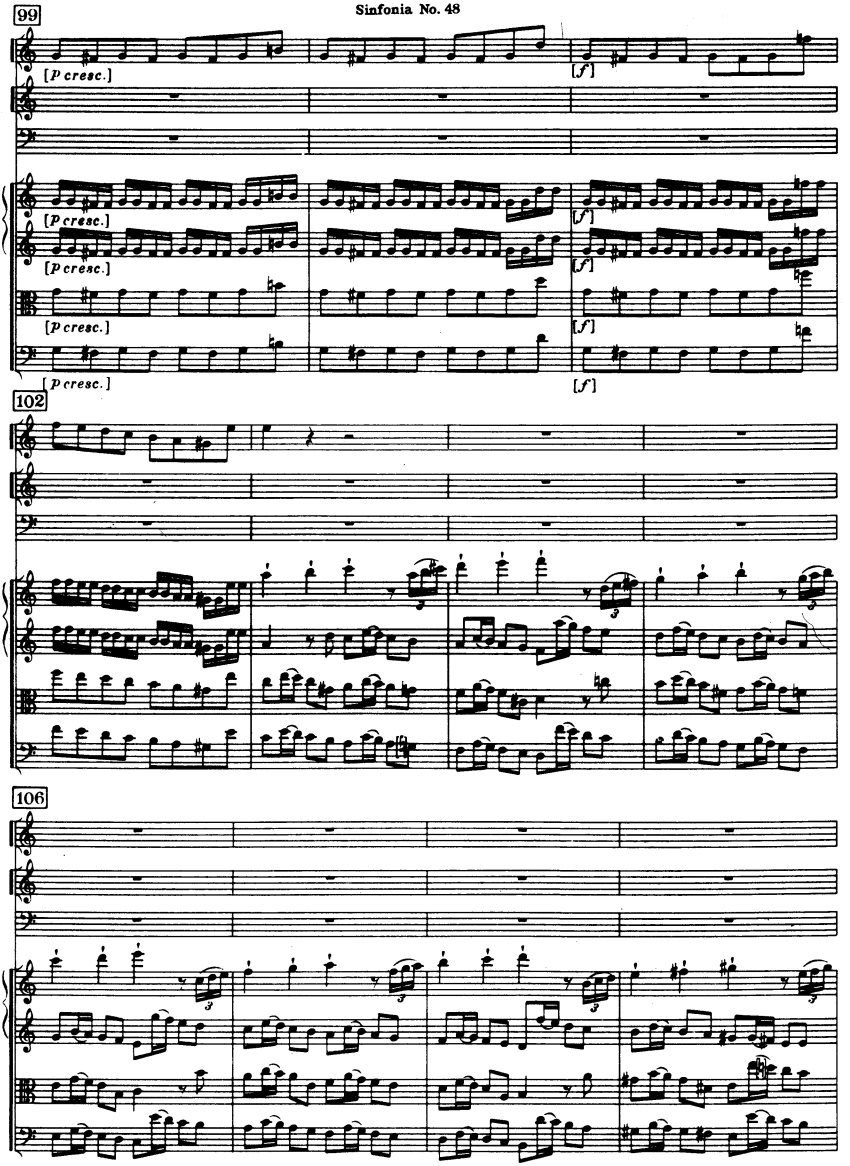
68

[f]

73

79


84
p
p
p
90
a 2
p
cresc.
cresc.
cresc.
cresc.
96
f
f
f
f
f

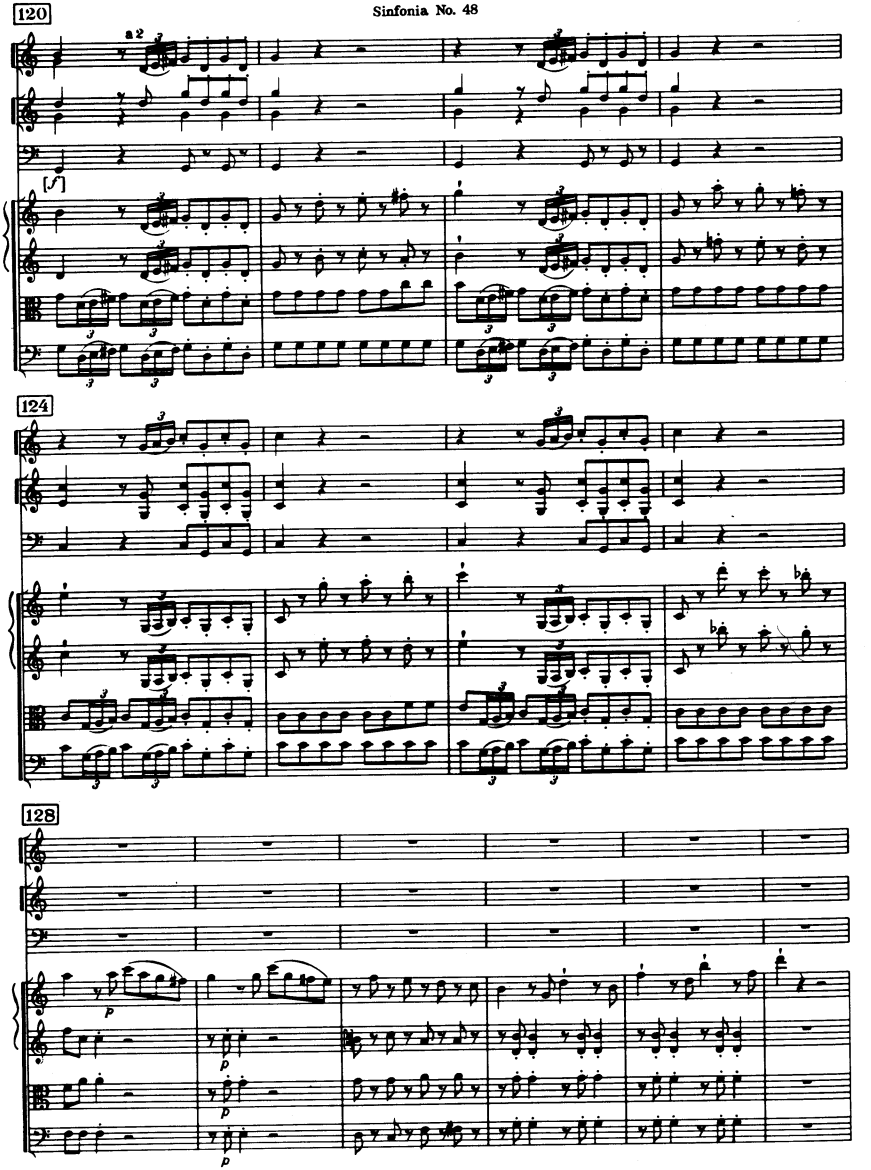

99
[p cresc.]
[f]
102
106

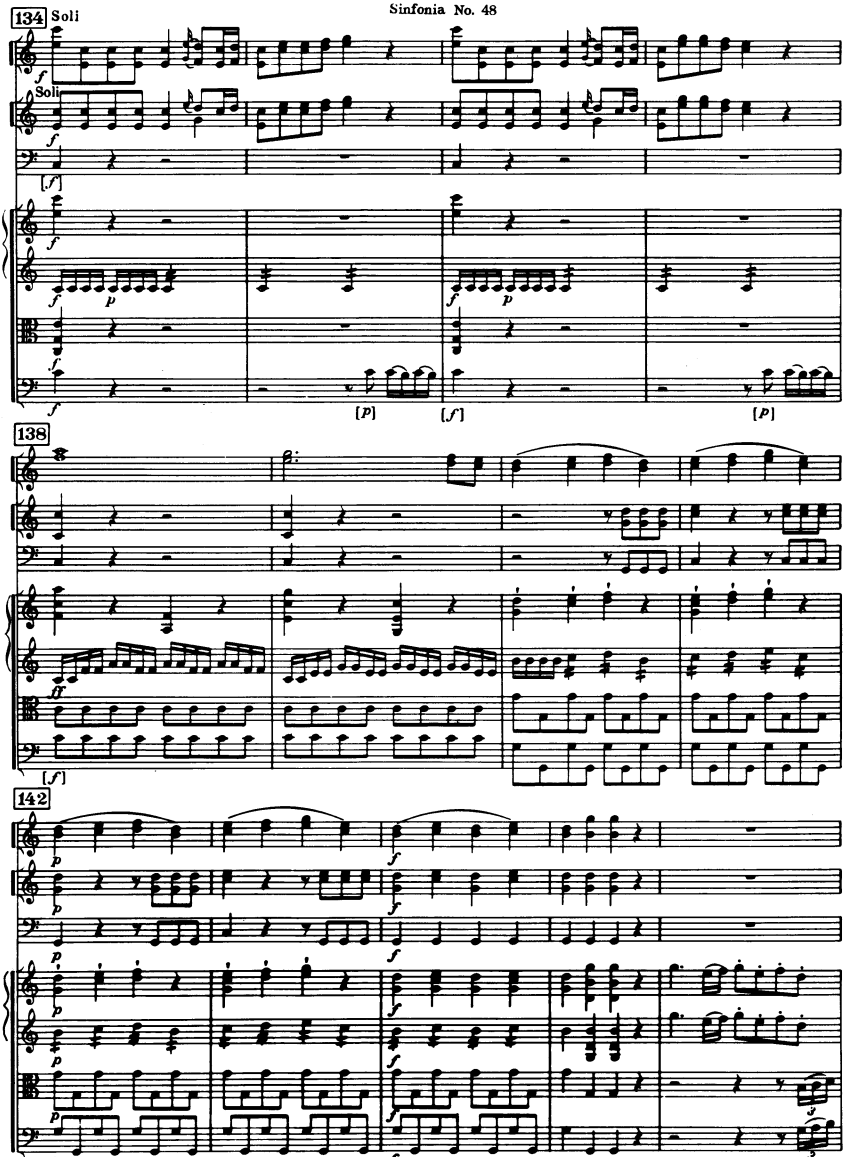
110

114

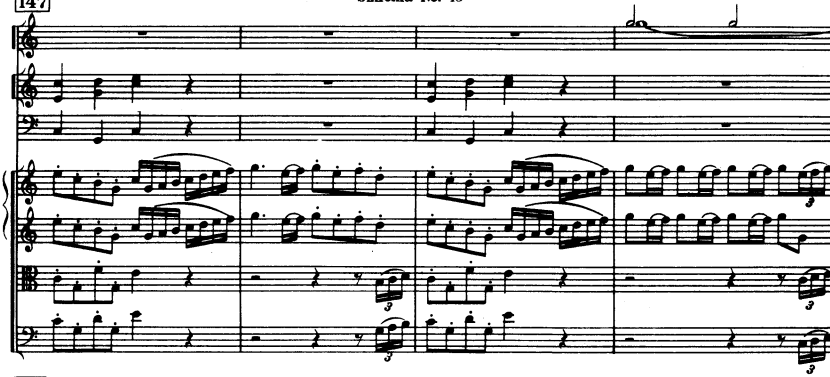
117

*) Budapest

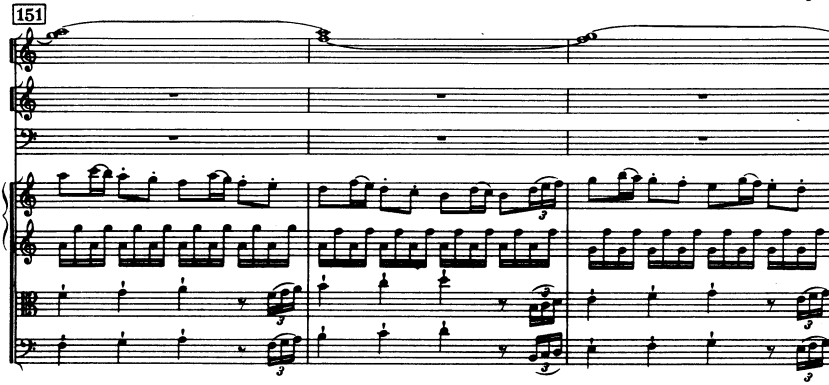

120
a 2
[f]
124
128
p


134
Soli
Soli
138
142

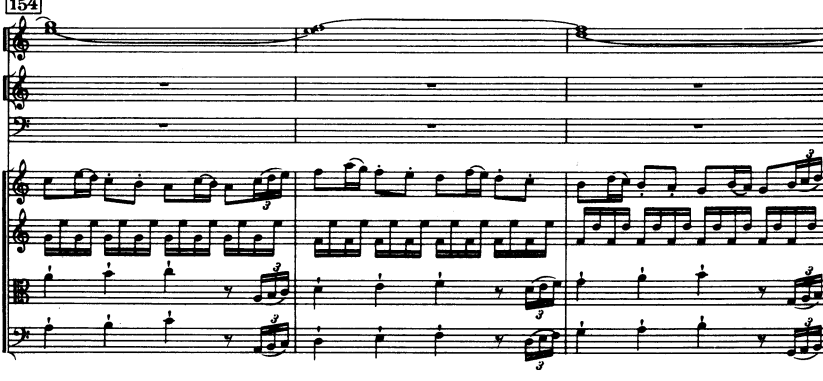
147

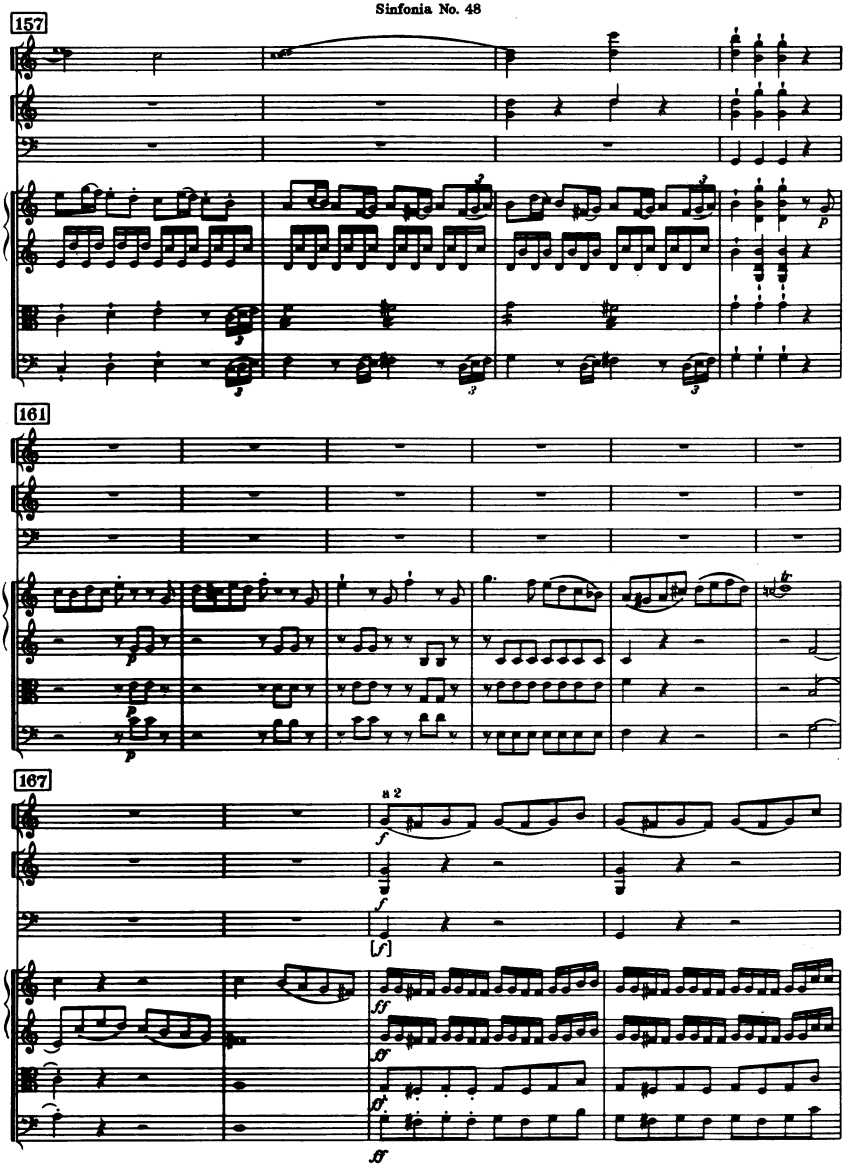


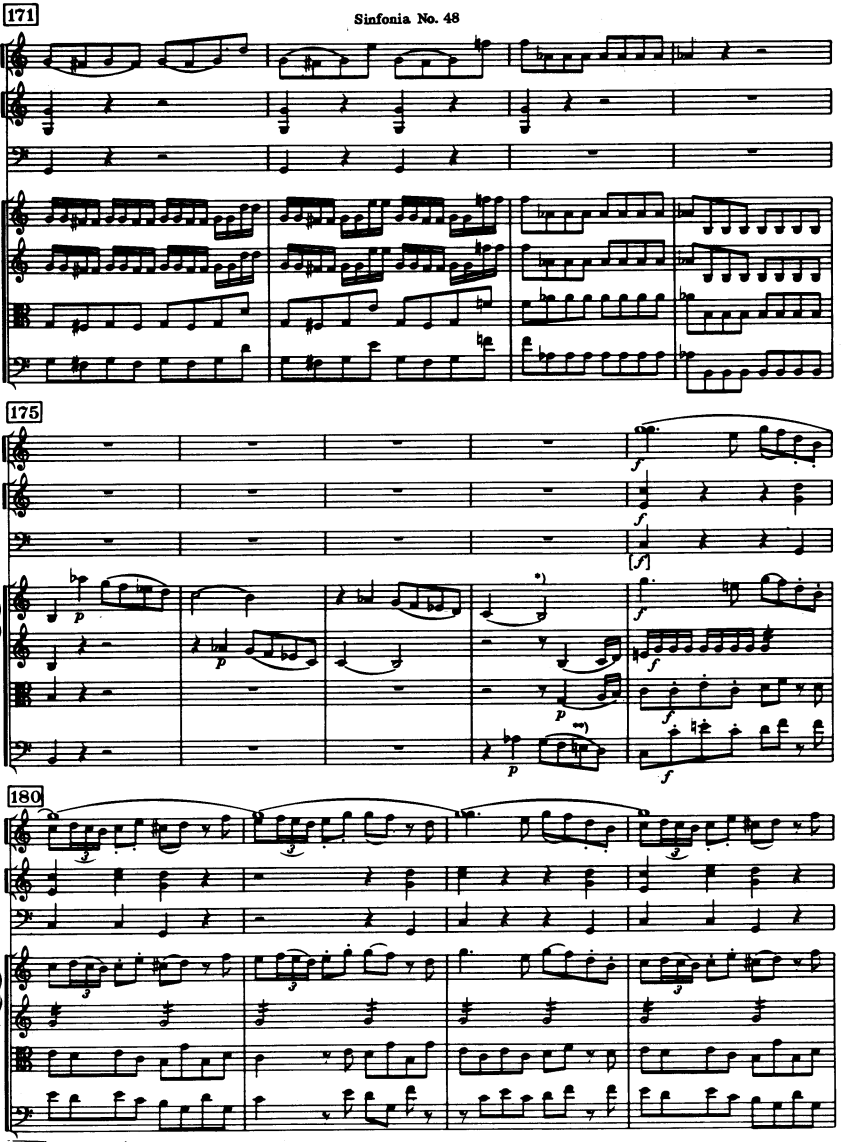
151



154

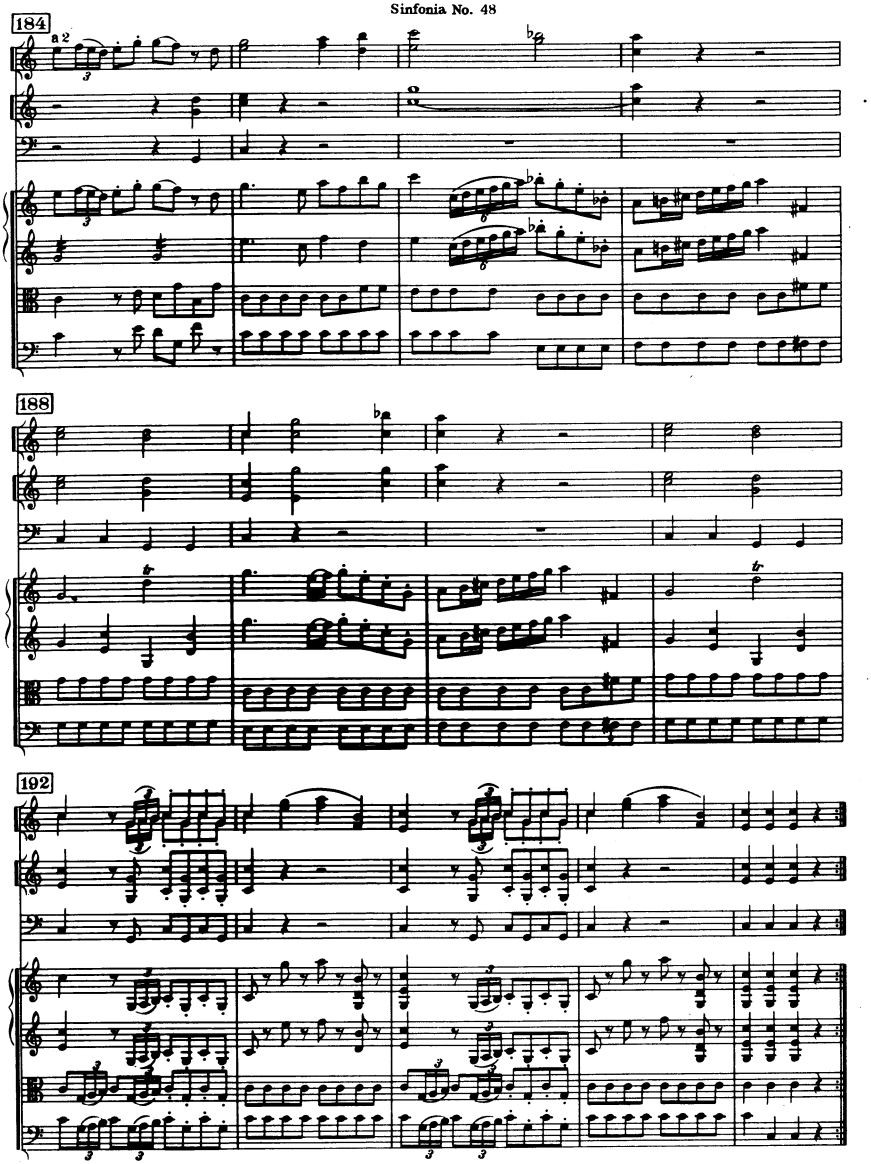



157
161
167
a 2

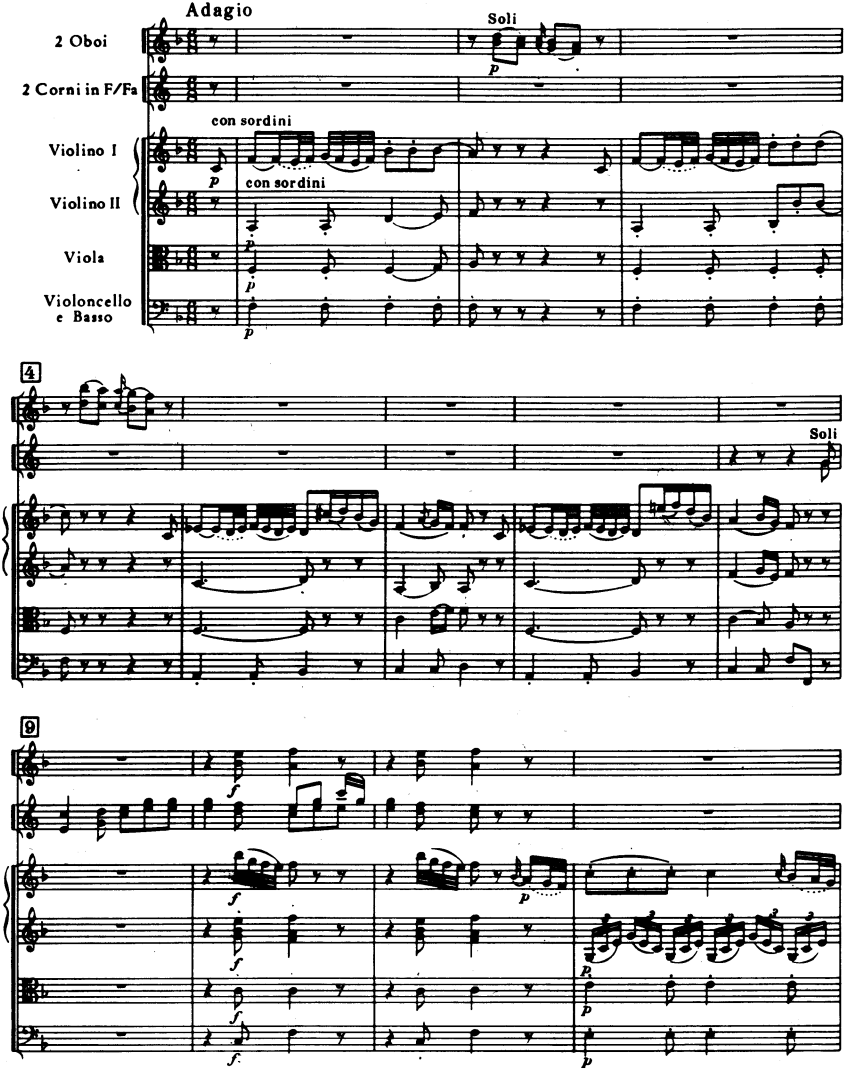


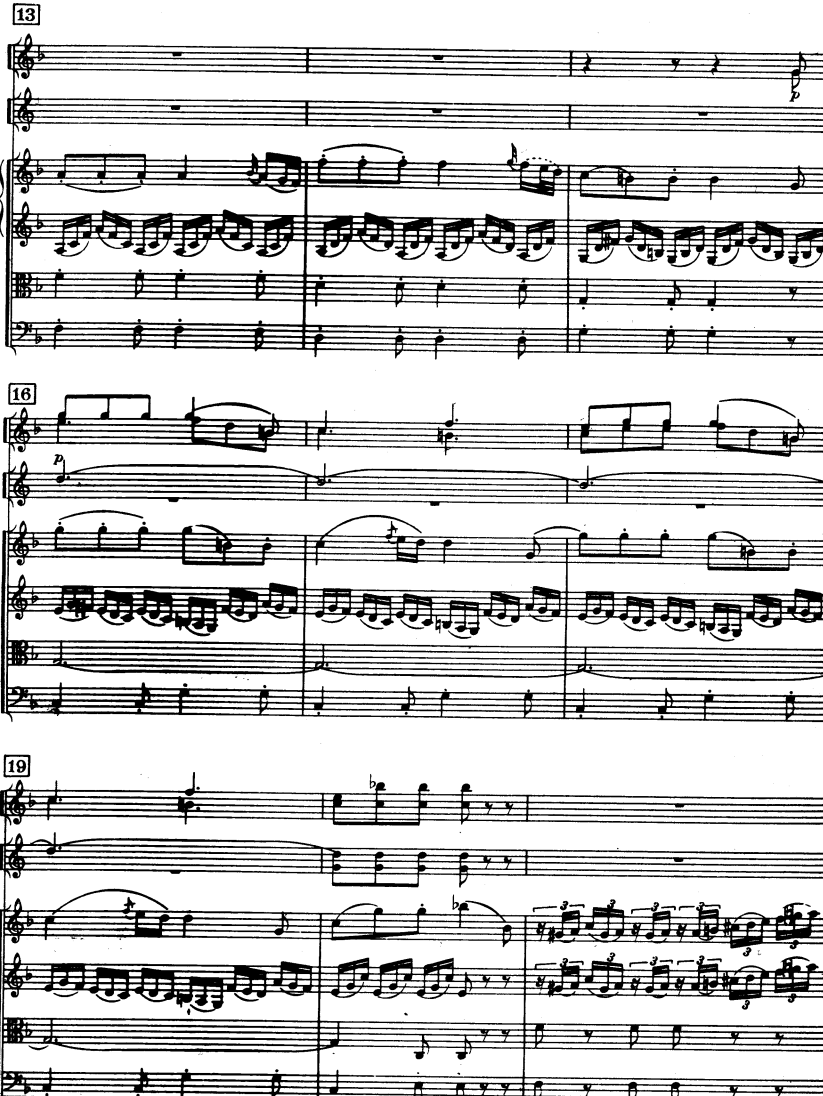
*) Regensburg: *tr*

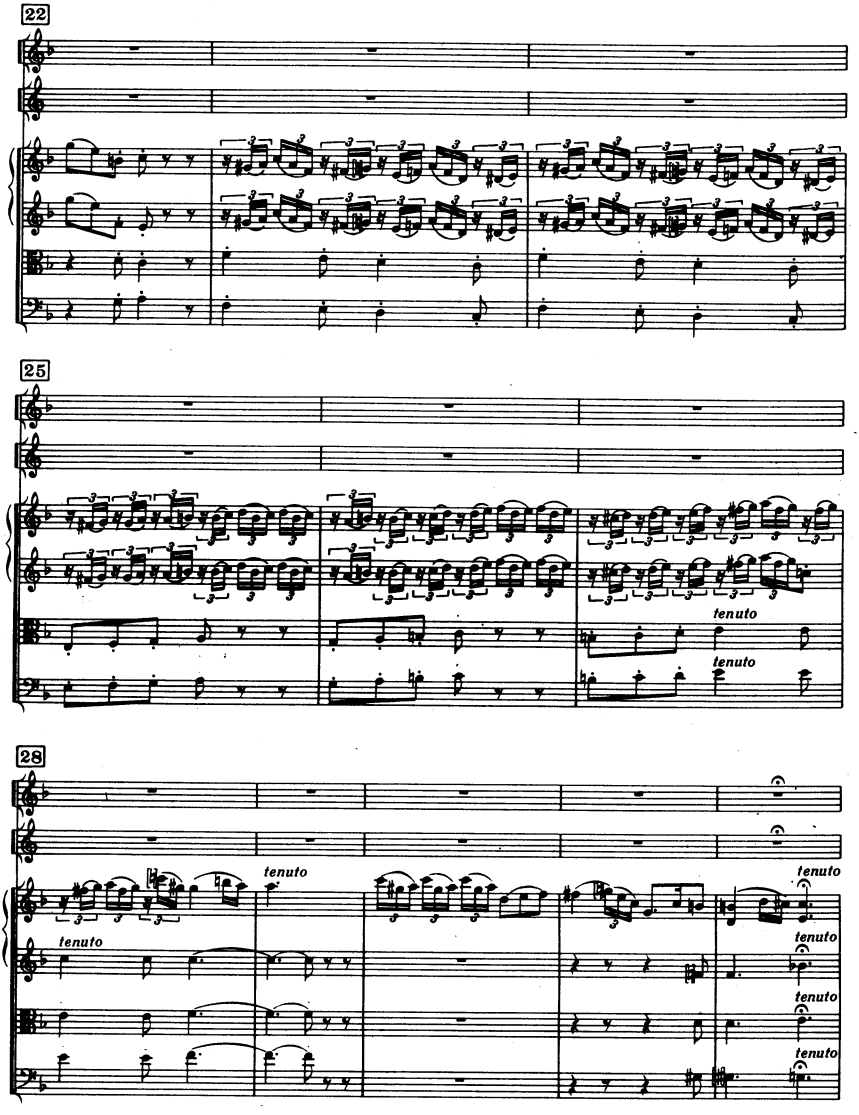
**) ♮ in MSS. (♮ auch/*also* in 179!); Imbault (Paris, 1784) ♭

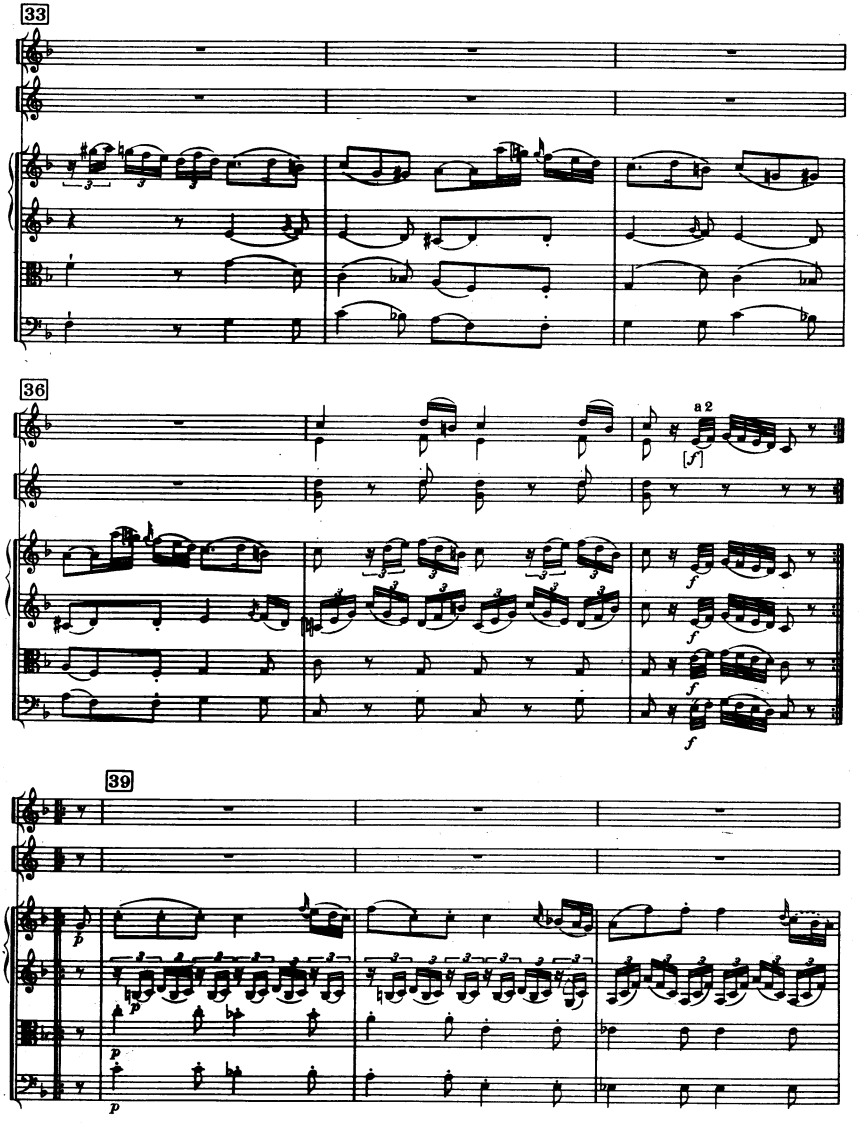

184
a 2
188
192

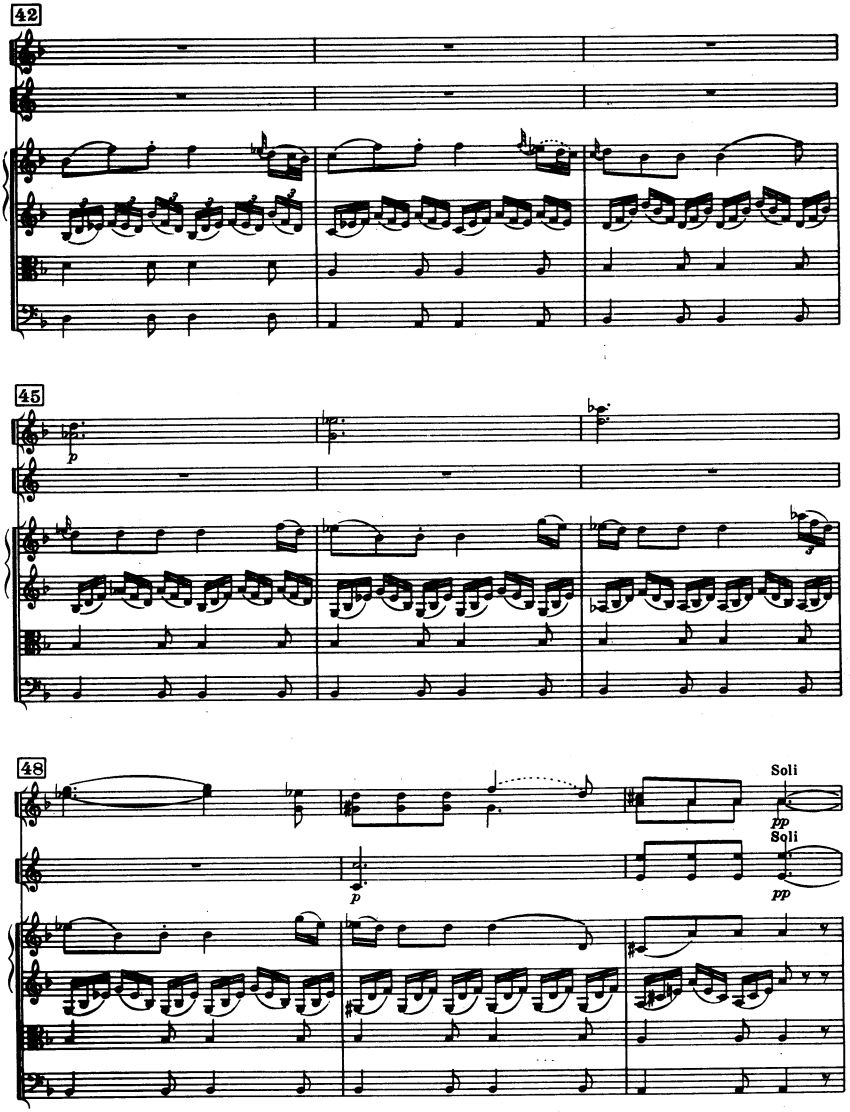
II

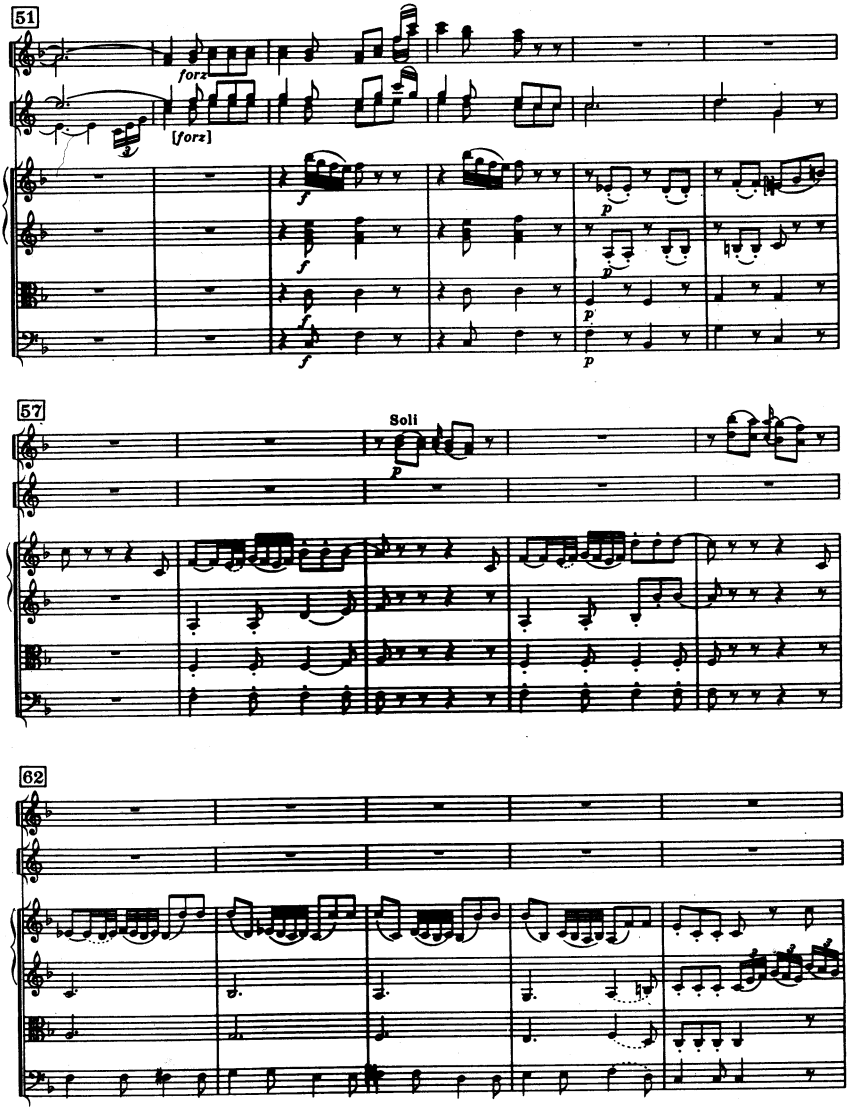

Adagio
Soli
2 Oboi
2 Corni in F/Fa
con sordini
Violino I
con sordini
Violino II
Viola
Violoncello
e Basso
4
Soli
9

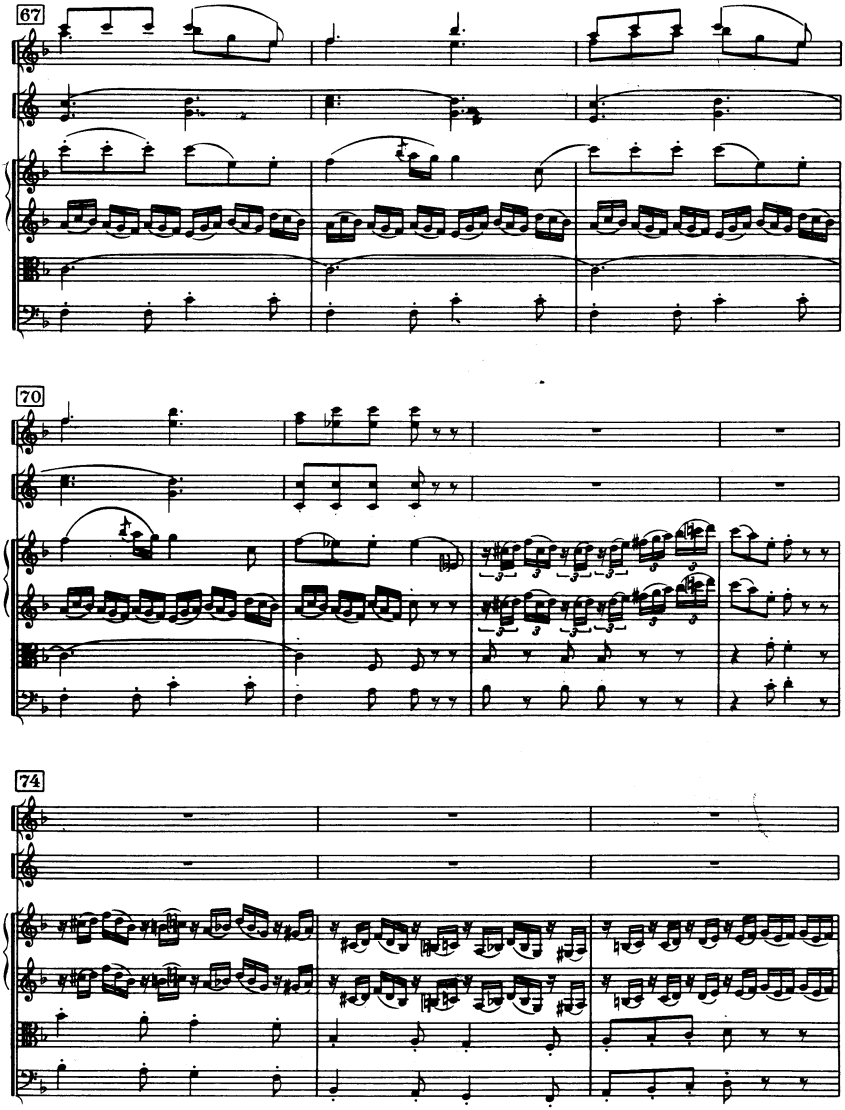

13
16
19

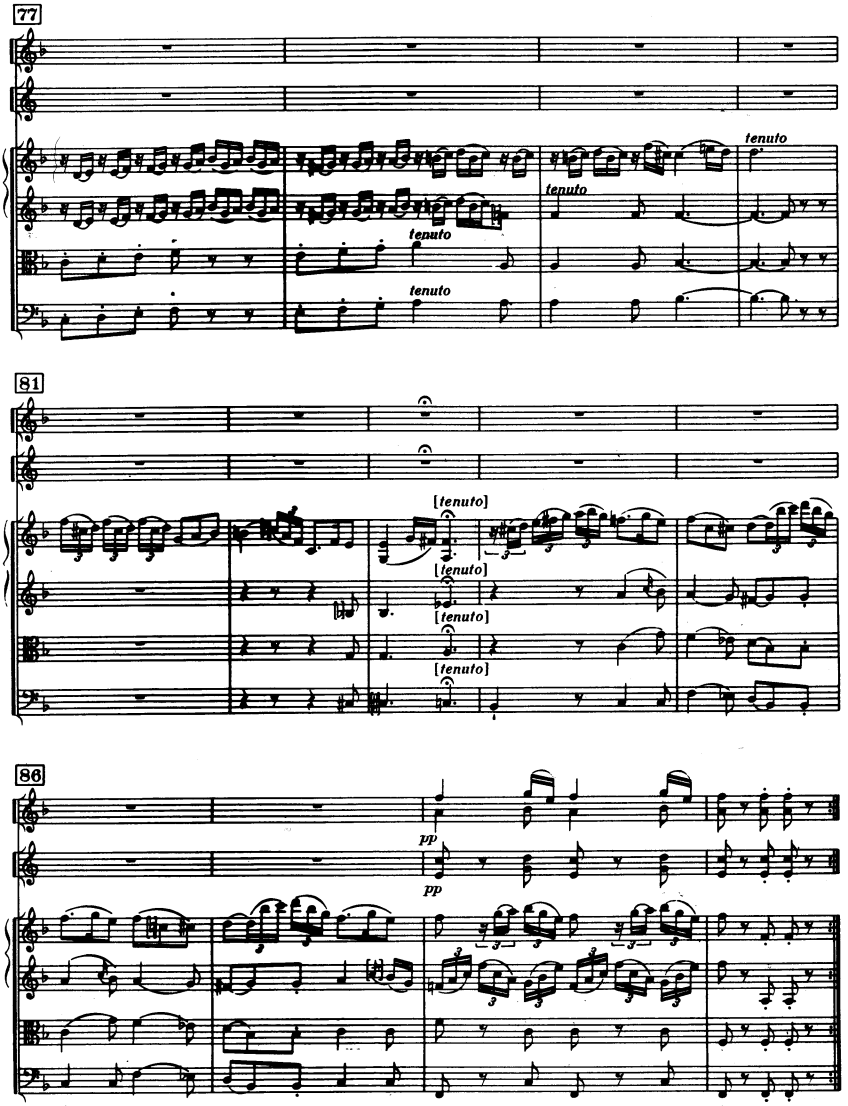

22
25
tenuto
tenuto
28
tenuto
tenuto
tenuto
tenuto
tenuto


33
36
a 2
[f]
39
p


42
45
48
Soli
pp
Soli
pp


51
forz
[forz]
f
p
57
Soli
62


67
70
74


77
tenuto
tenuto
tenuto
tenuto
81
[tenuto]
[tenuto]
[tenuto]
[tenuto]
86
pp
pp

III

Menuet

Allegretto

2 Oboi

2 Corni in C/Do
alto
2 Clarini in C/Do

Timpani
in C/Do-G/Sol

Violino I

Violino II

Viola

Violoncello,
Basso
e Fagotto

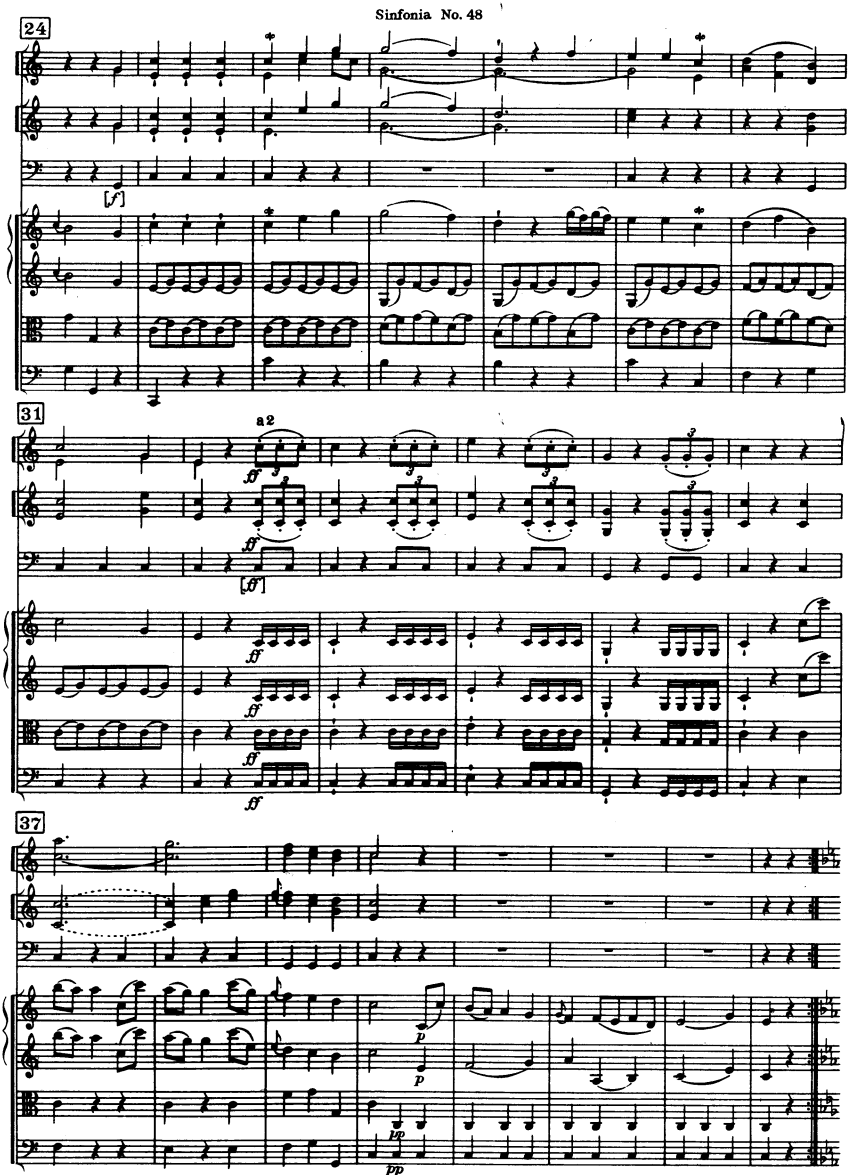
[f]

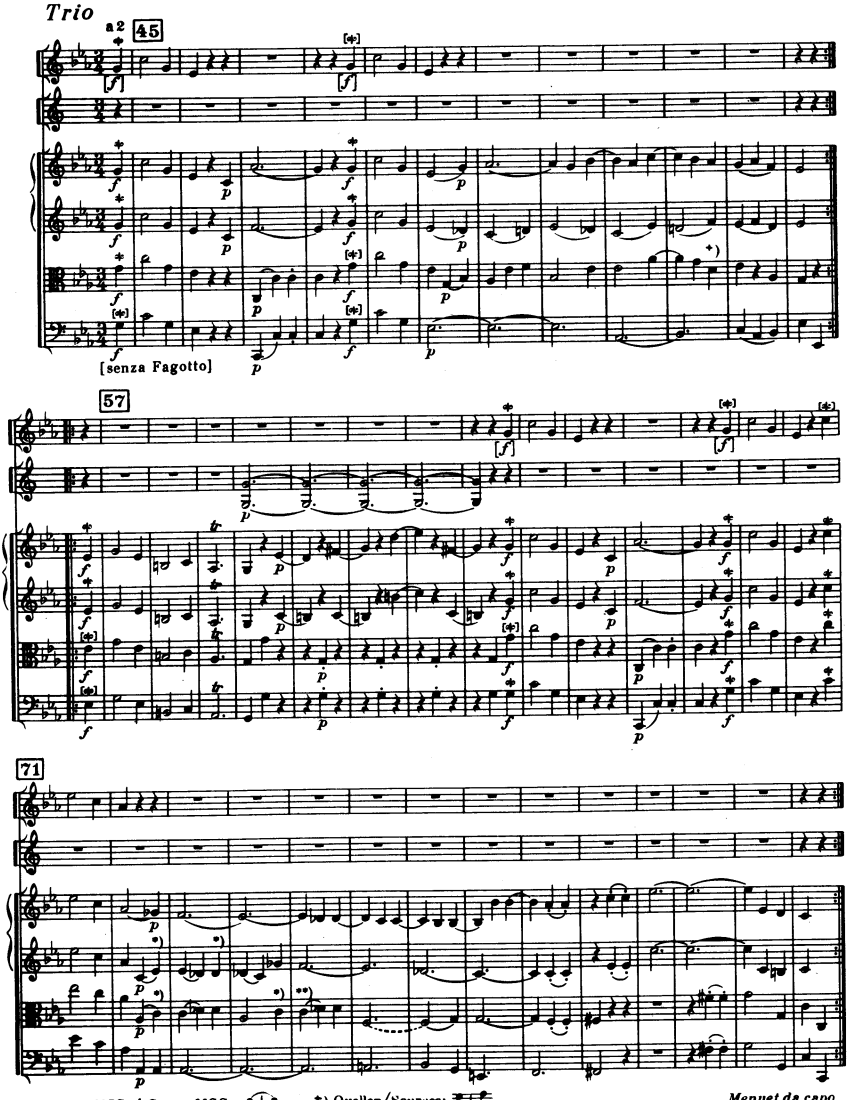
a 2

7

15

p


24
[f]
31
a2
ff
[ff]
37
p
pp


Trio
a 2
45
[senza Fagotto]
57
71
*) Einige MSS. / Some MSS.
+) Quellen/Sources:
Menuet da capo
**) Regensburg:

IV

Finale

Allegro

2 Oboi

2 Corni in C/Do
alto
2 Clarini in C/Do

Timpani
in C/Do-G/Sol

Violino I

Violino II

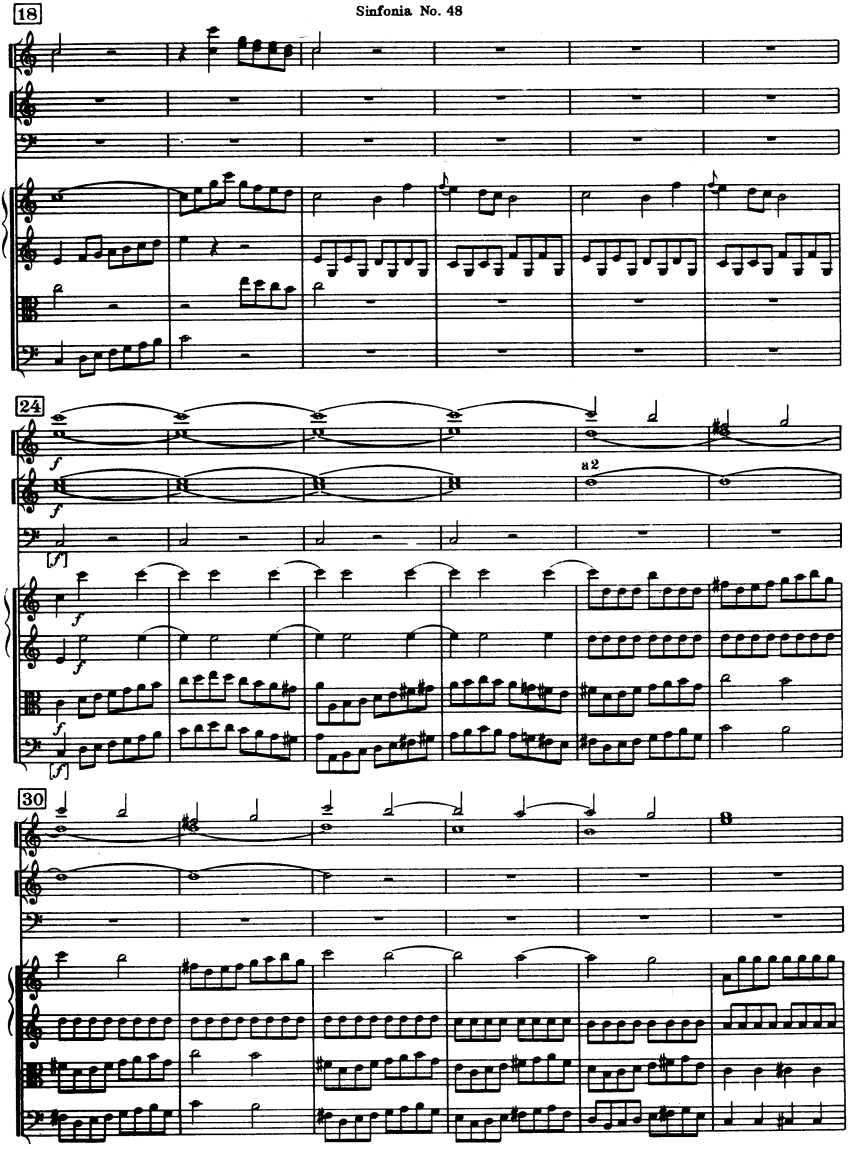
Viola

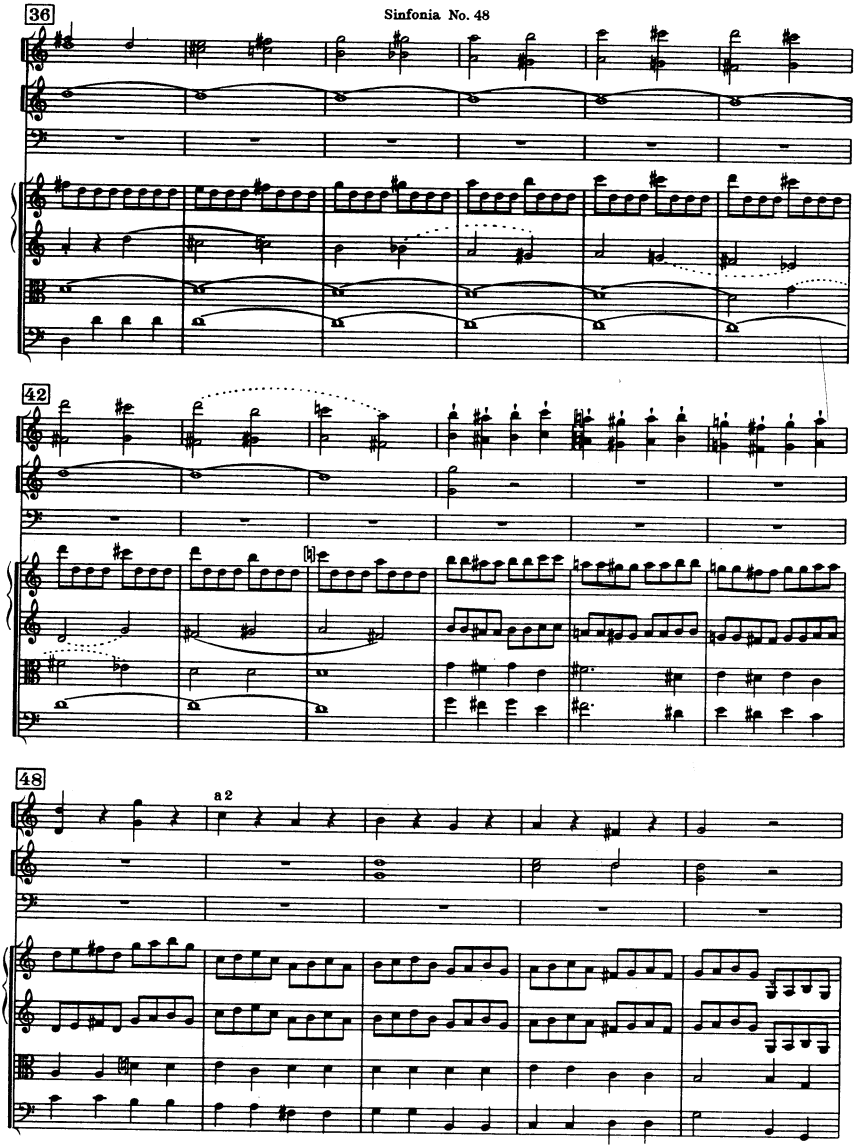
Violoncello,
Basso
e Fagotto

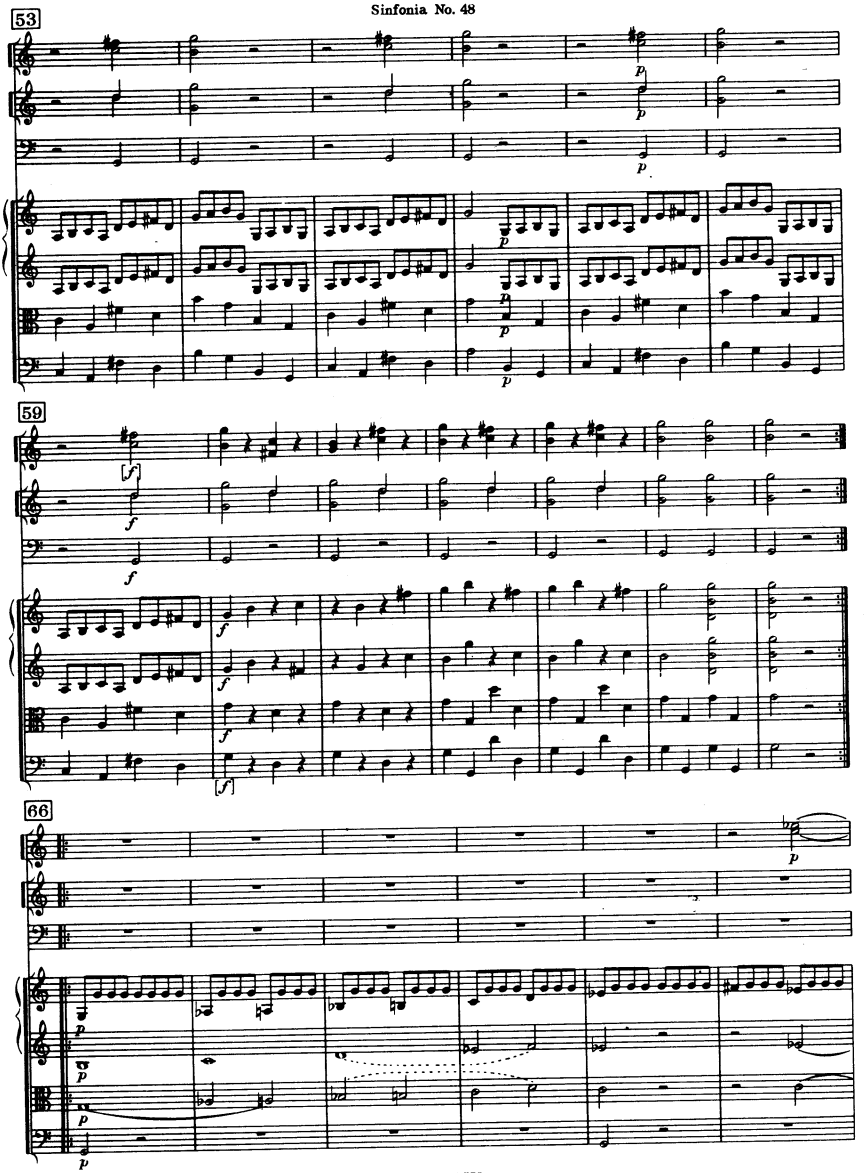
a2

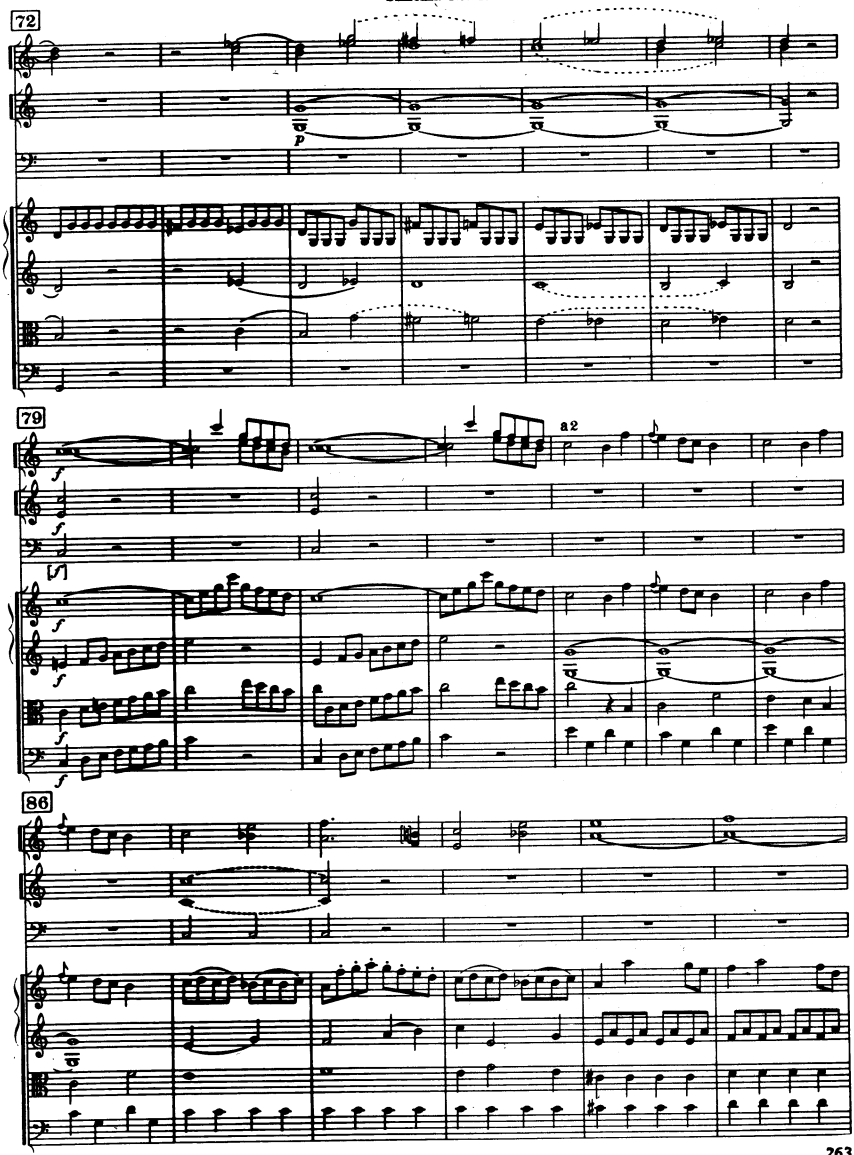
6

12


18
24
30
f
[f]
a2


36
42
48
a 2


53
59
66

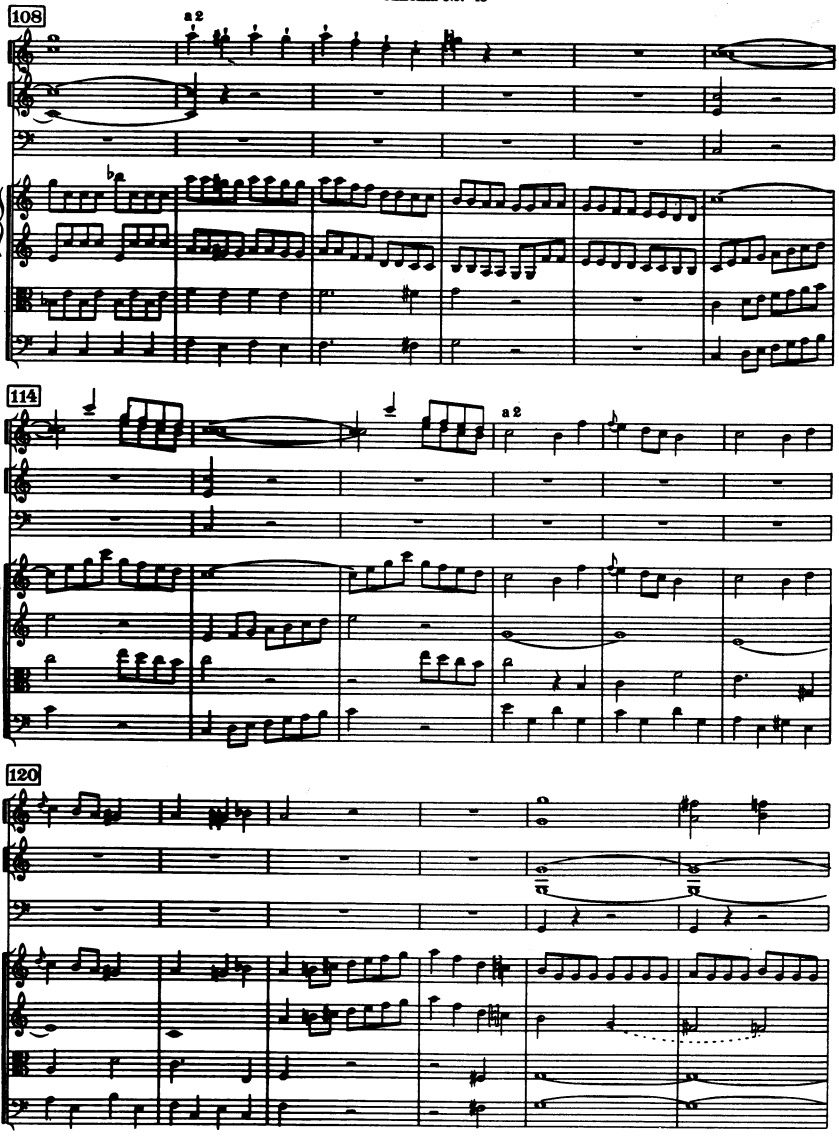

72
p
79
a2
86

92

a 2

98

103


108
a 2
114
a 2
120

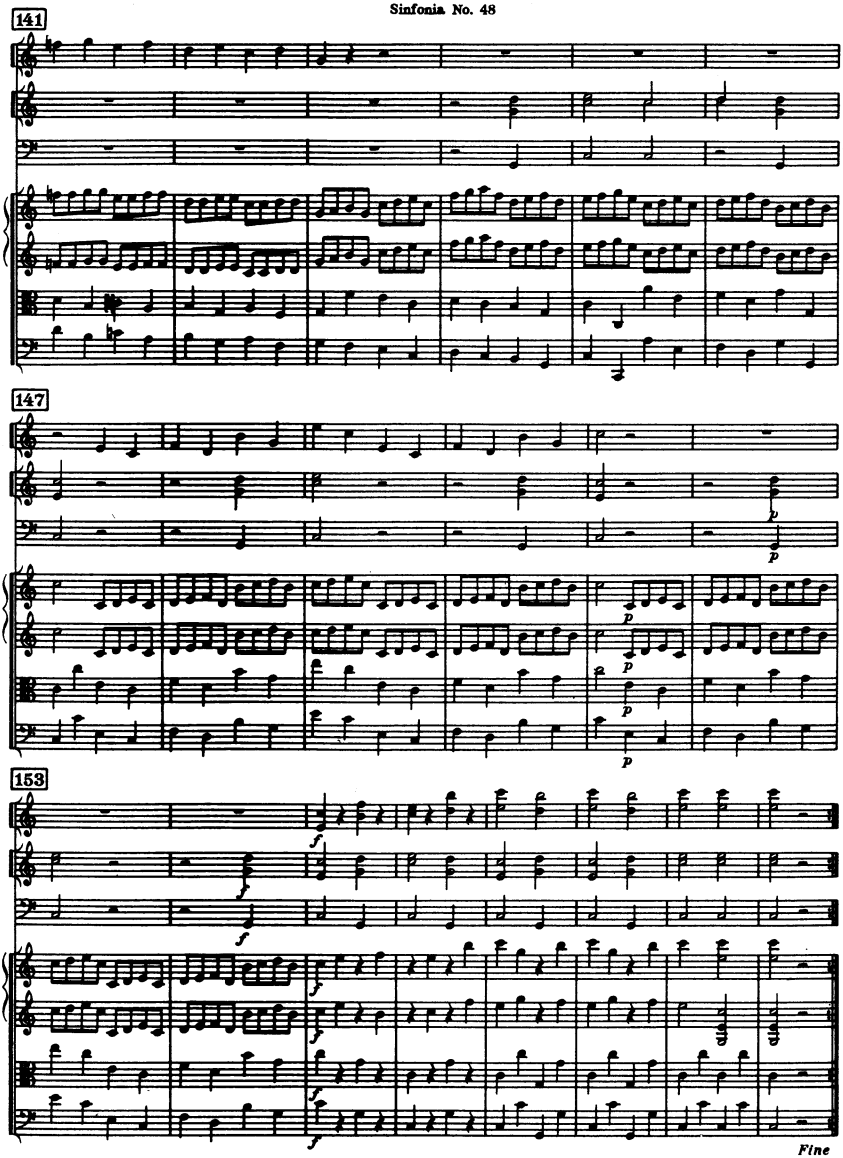
126

131

a 2

136

[sim.]


141
147
153
Fine

Sinfonia No. 49

„La Passione"

f-moll / F minor

(H. C. R. LANDON)

2 Oboi

Fagotto

2 Corni in Fa

Violino I

Violino II

Viola

Violoncello

Basso

Cembalo

ca. 21 Min.

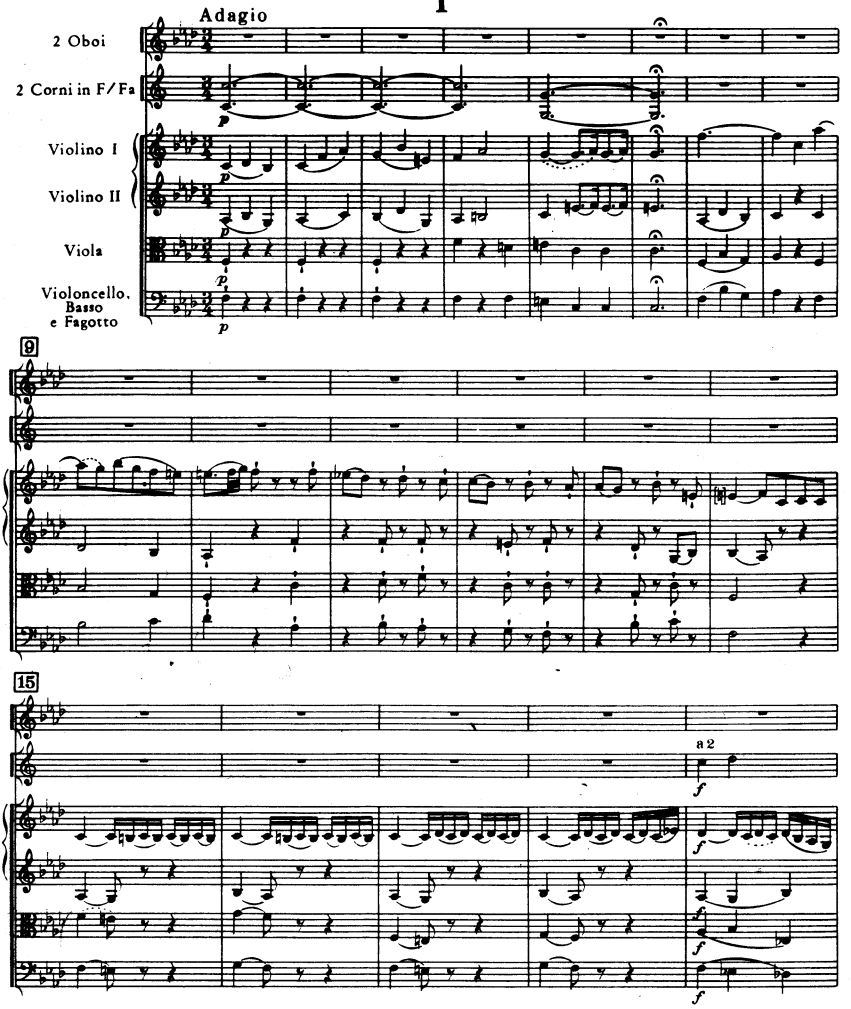
SINFONIA No. 49

„La passione“

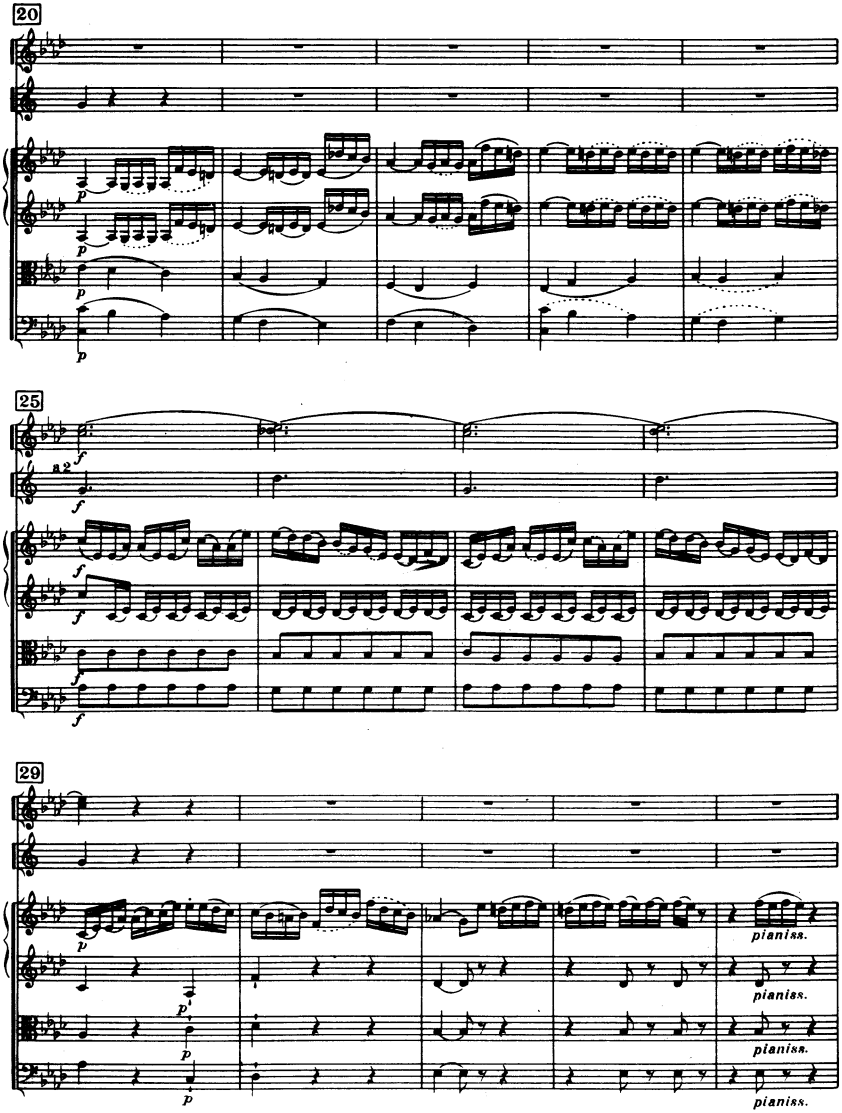
(1768)

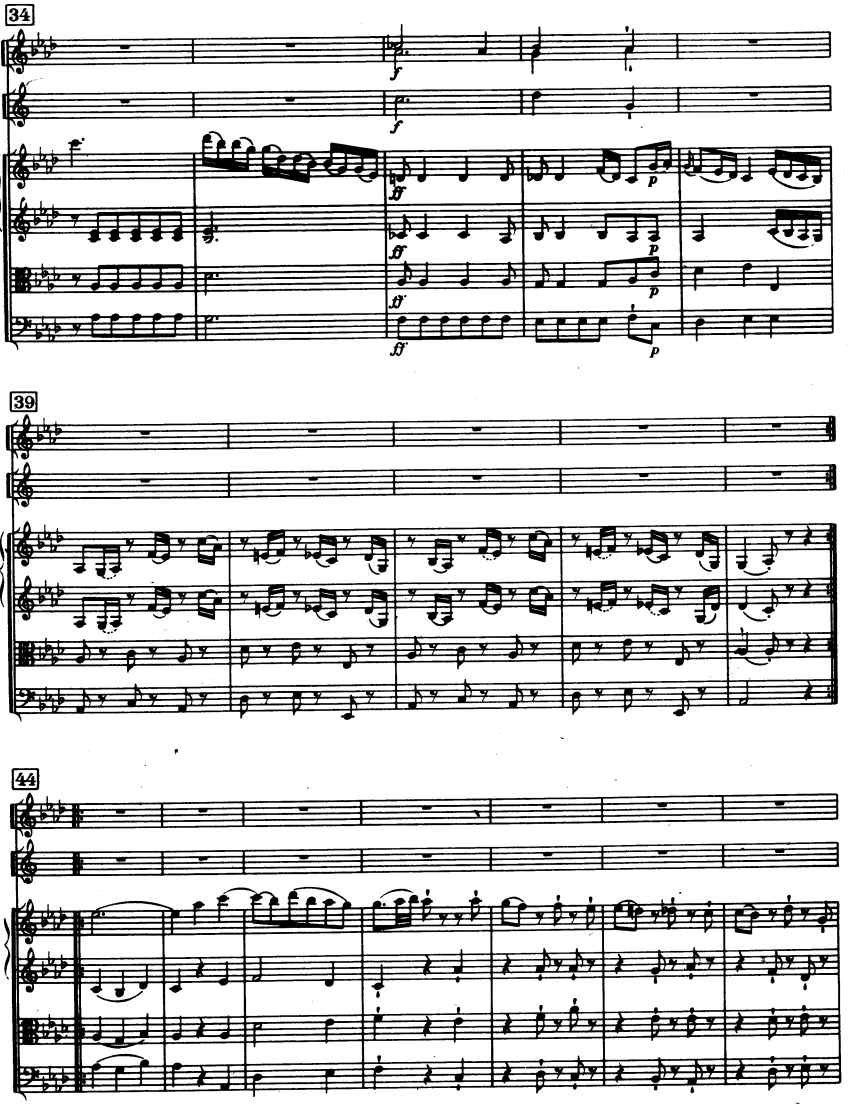
Joseph Haydn

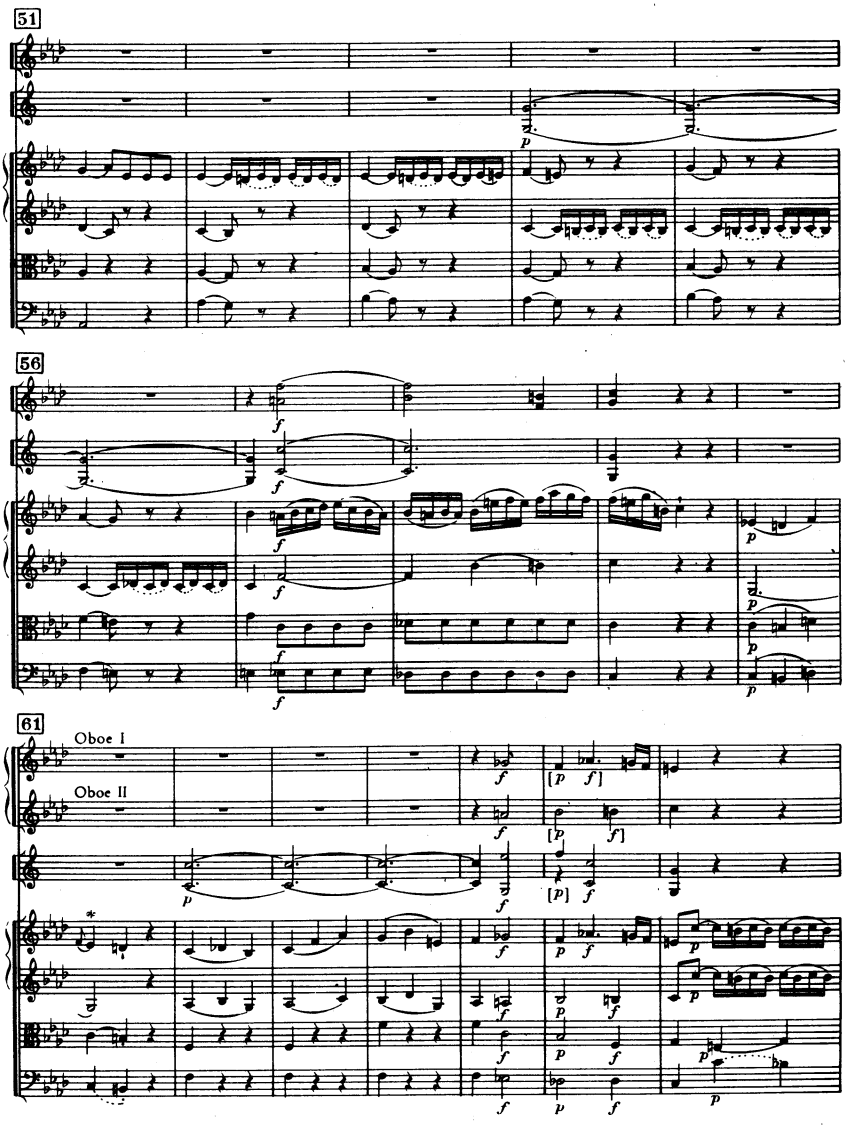
I

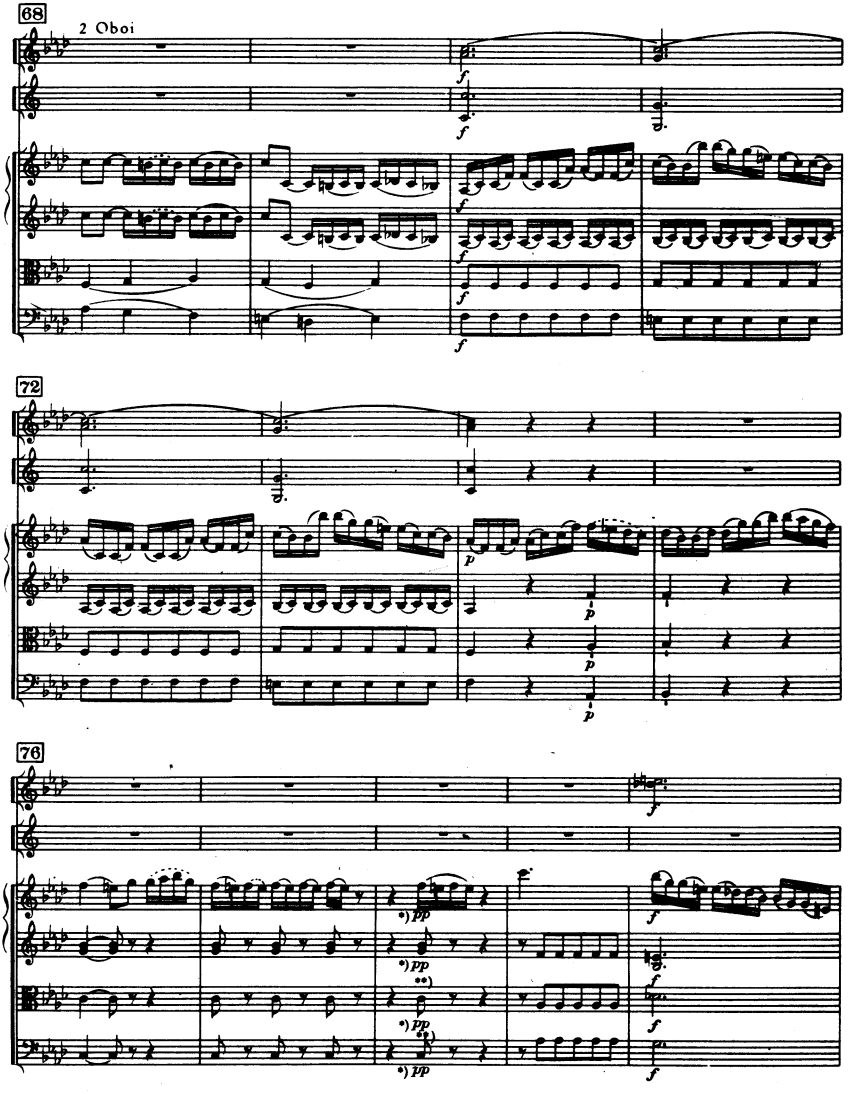


© Copyright 1965 by Ludwig Doblinger (Bernhard Herzmansky) K.G., Wien, München


20
p
25
f
a 2
29
pianiss.

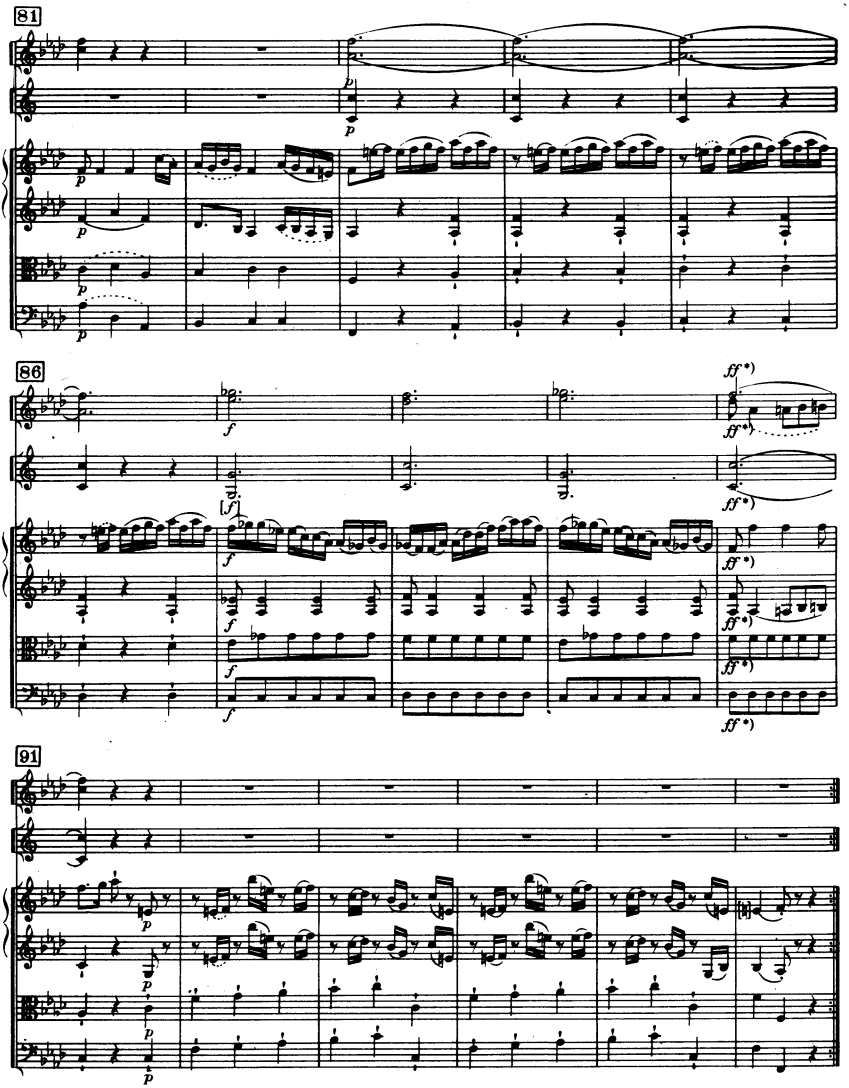

34
39
44


51
56
61
Oboe I
Oboe II



*) Autograph *PP* von fremder Hand */ in another hand*

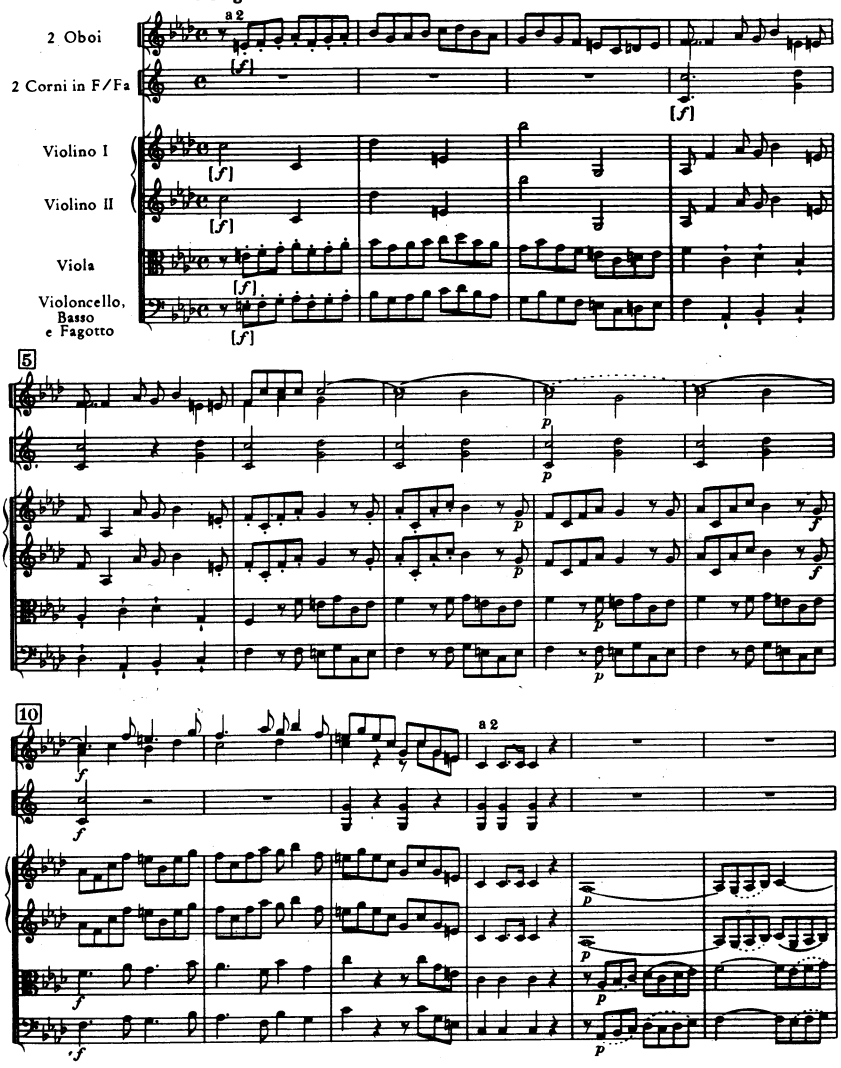
**) Autograph ṗ (cf. 33)

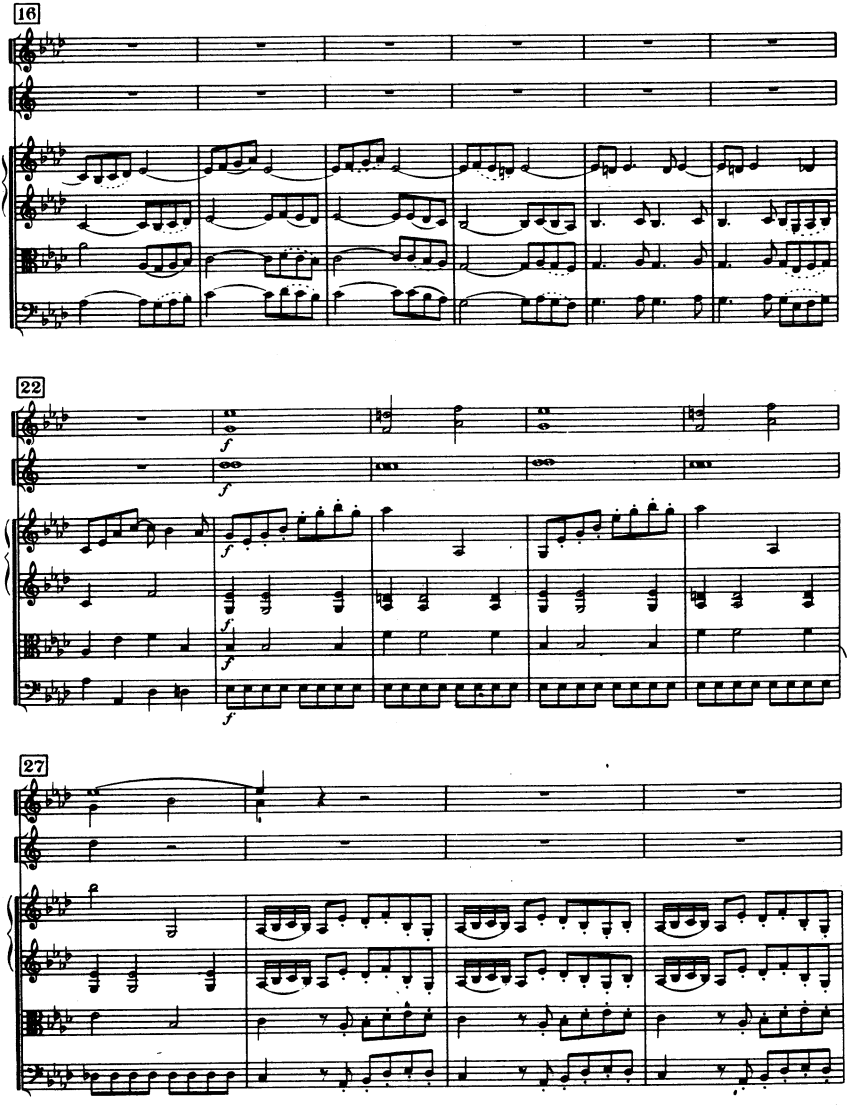


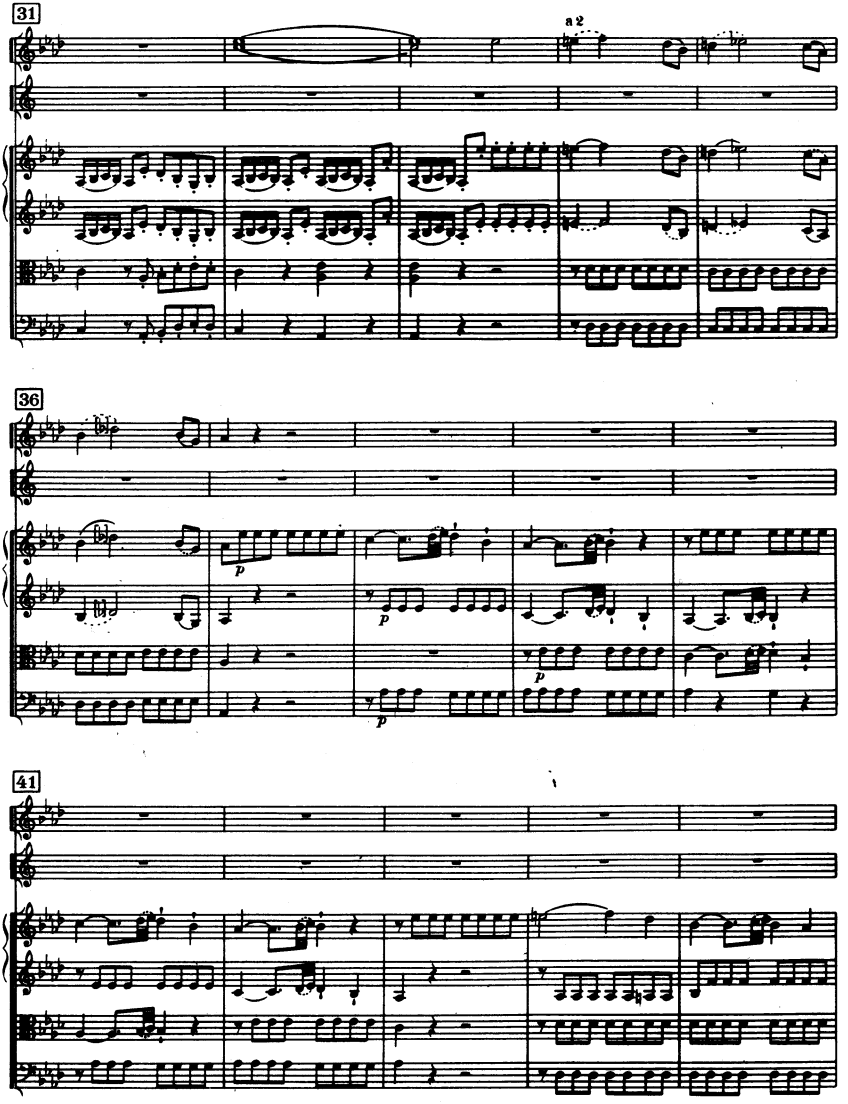
*) Autograph kein *ff* (teilweise in Frankfurt [Jos. Elssler] und Budapest [Esterházy-Archiv] vorhanden).
Autograph no ff (partly in Frankfurt [Jos. Elssler] and Budapest [Esterházy-Archiv]).

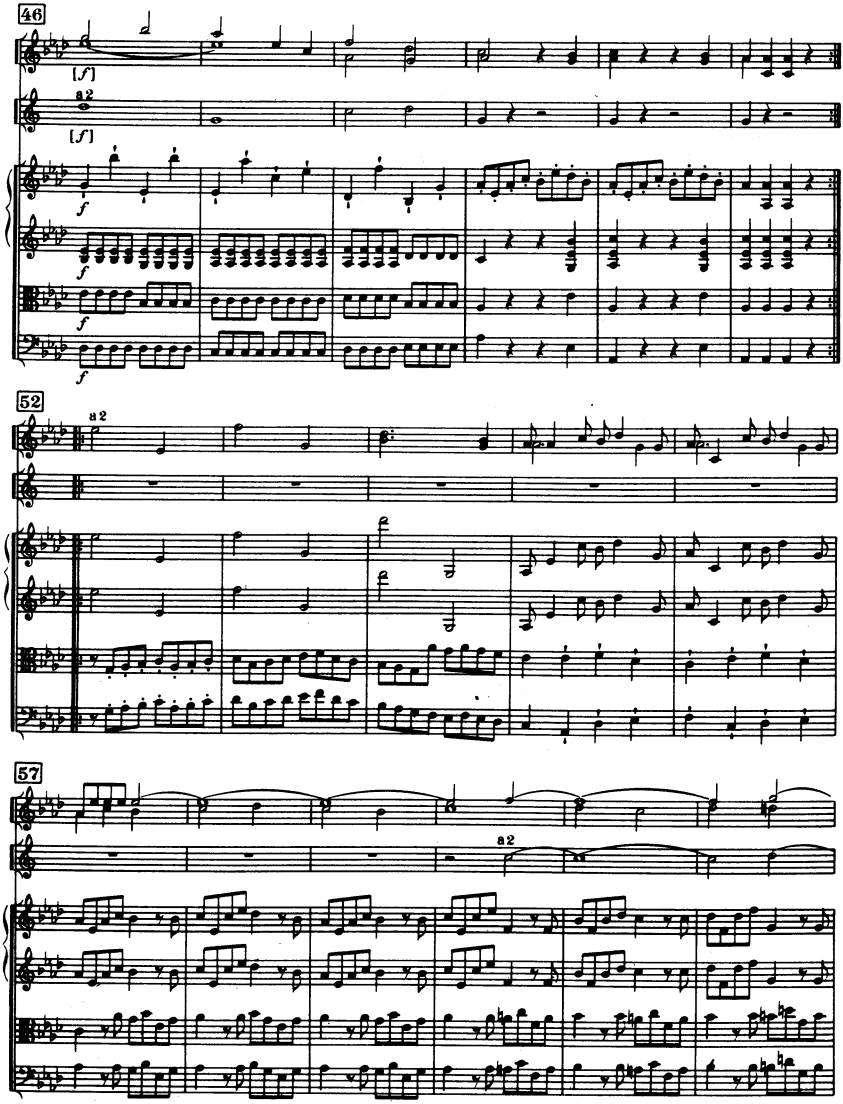
II

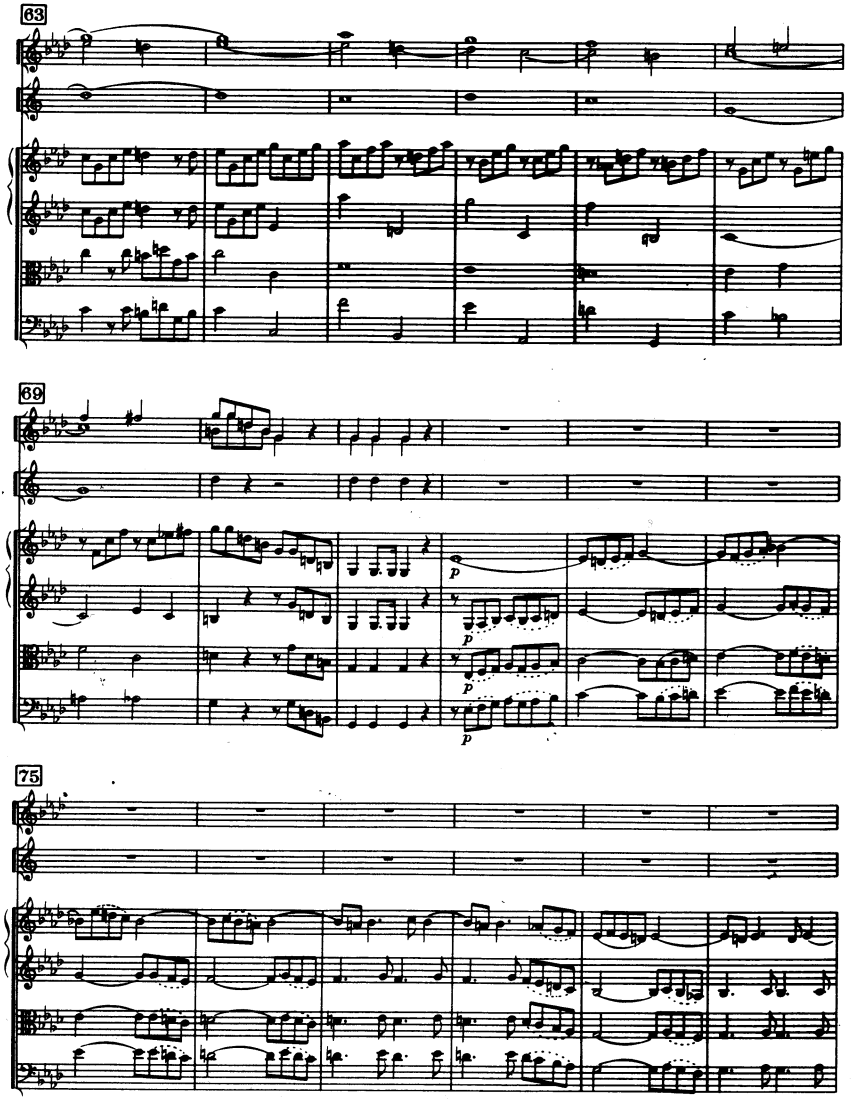
Allegro di molto

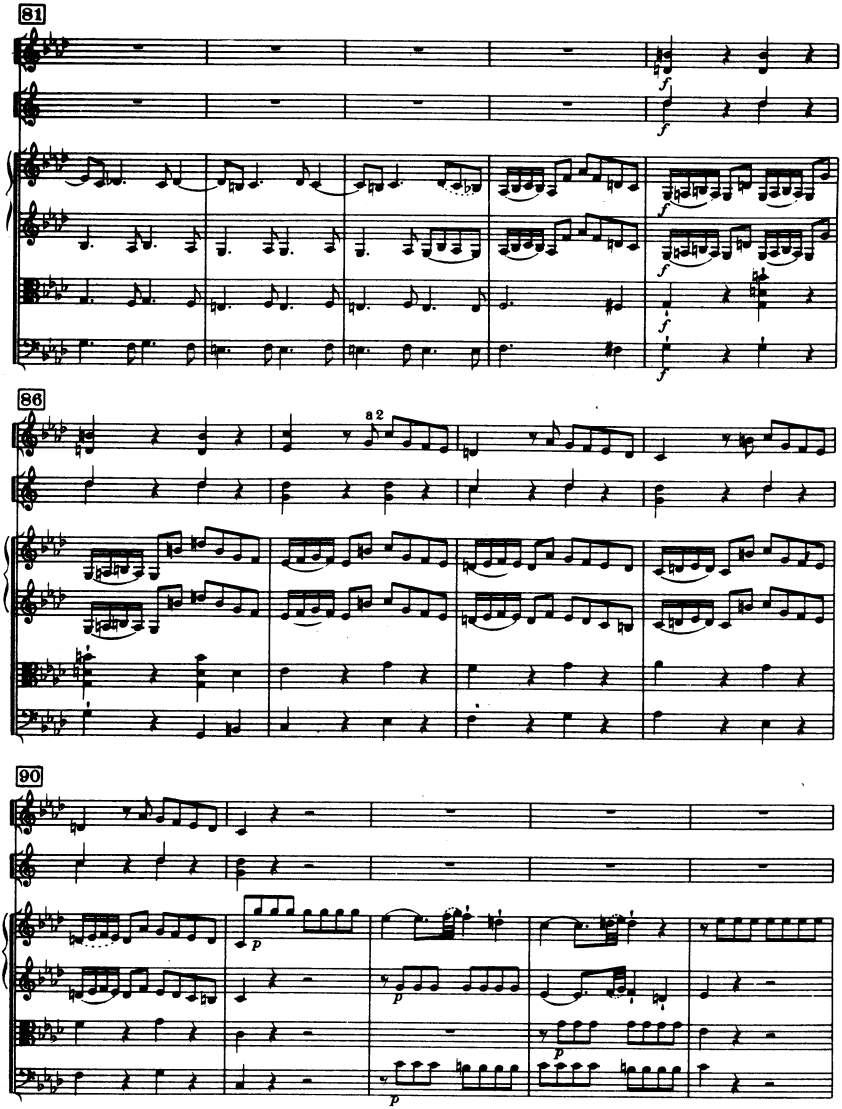


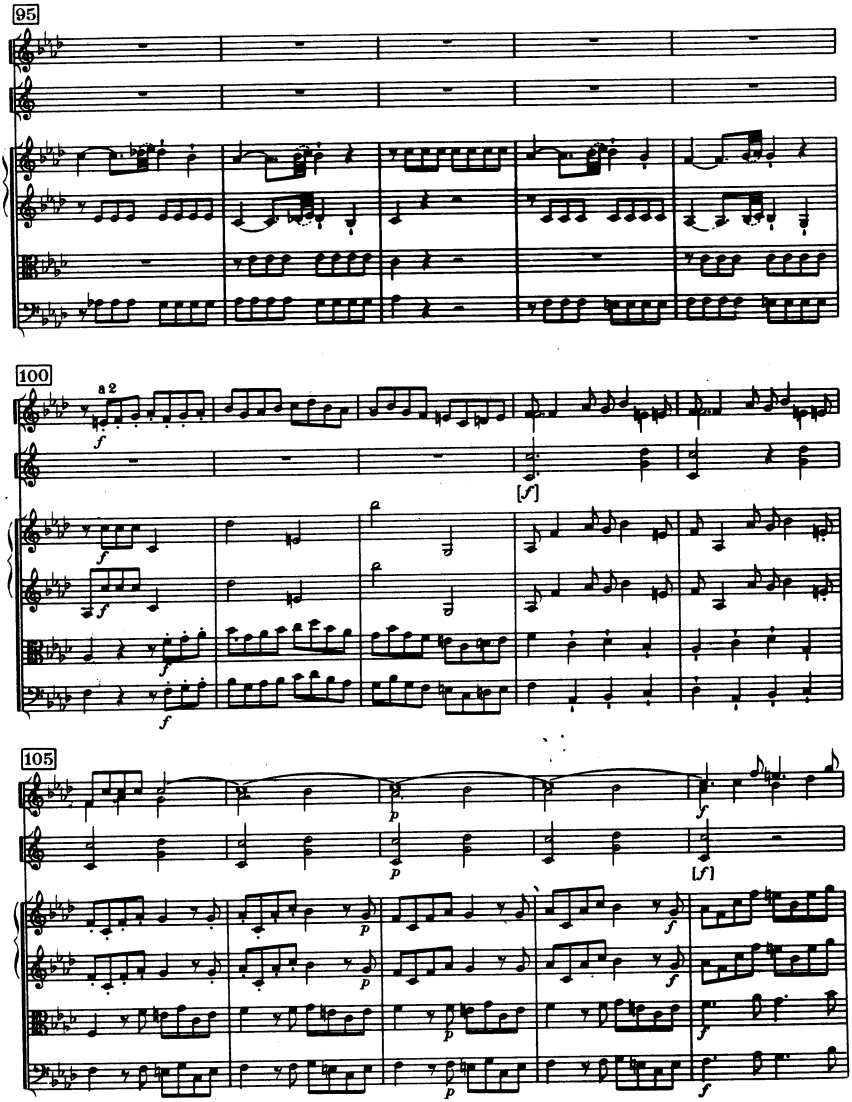

16
22
27

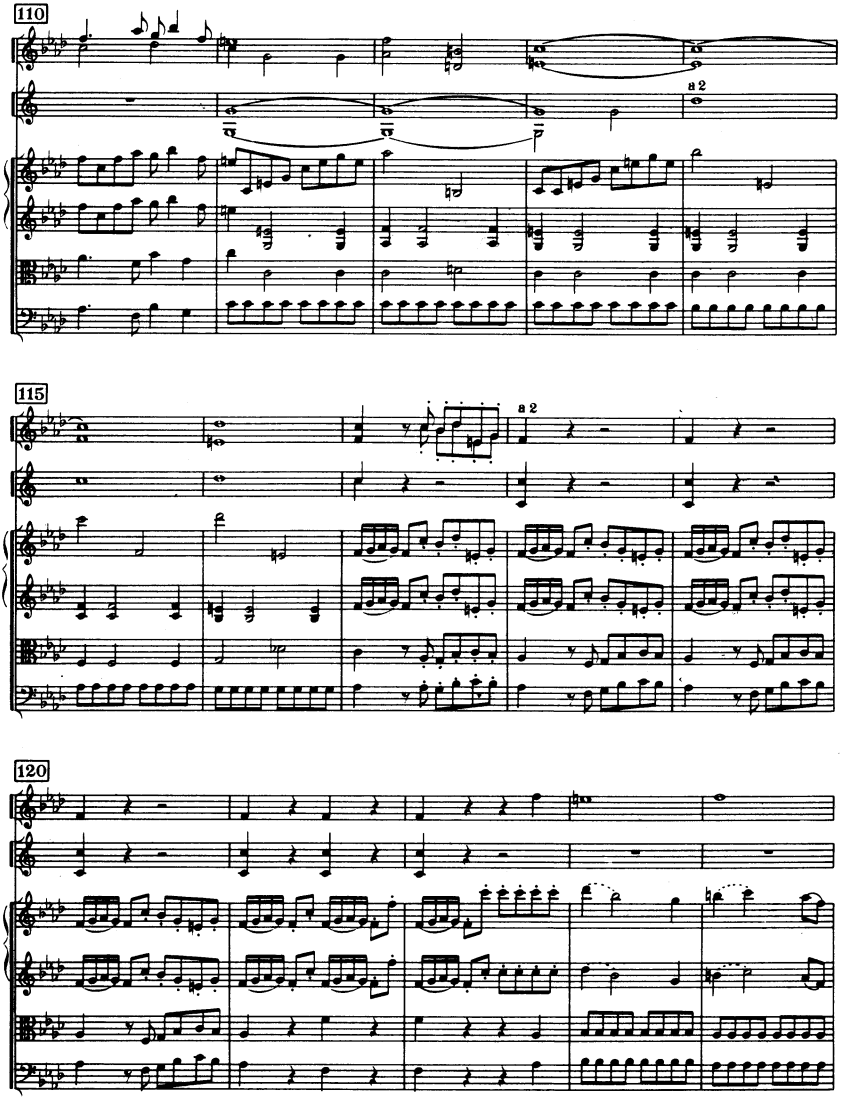

31
a 2
36
p
p
p
41

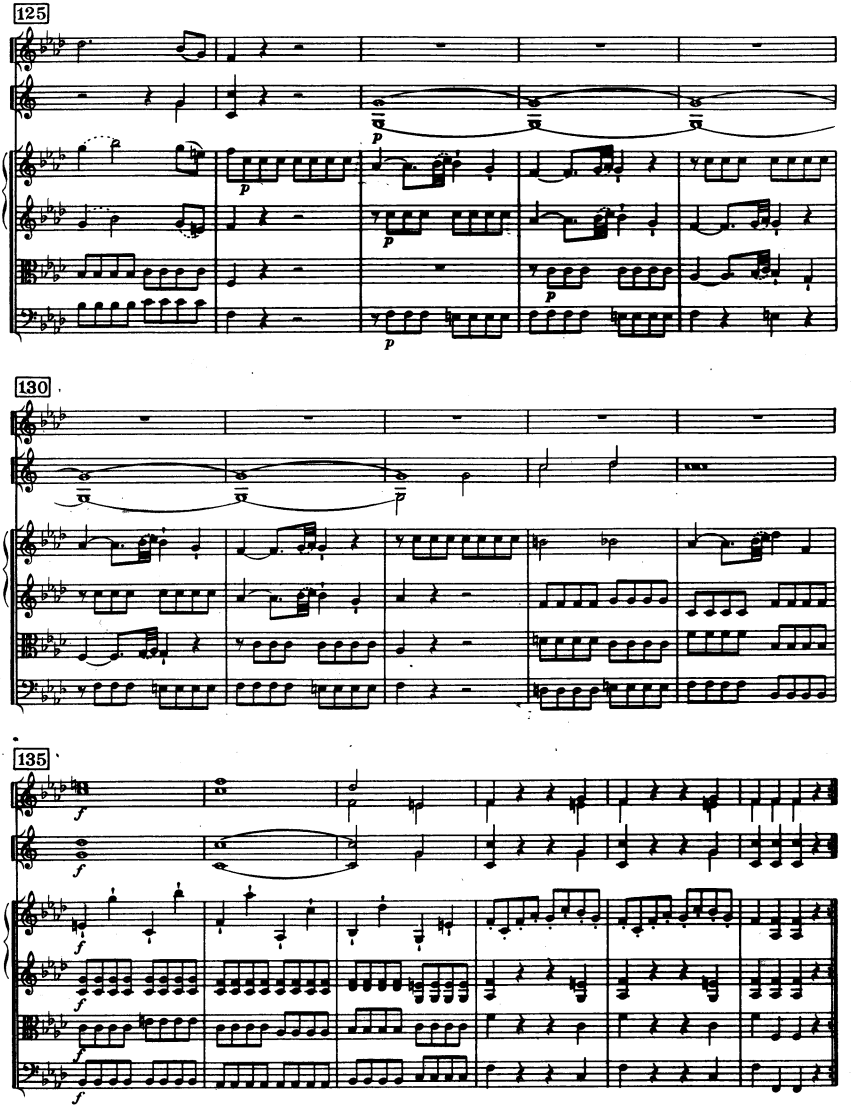

46
[f]
a2
[f]
f
f
f
52
a2
57
a2


63
69
p
p
p
p
75


81
86
a 2
90
p
p
p

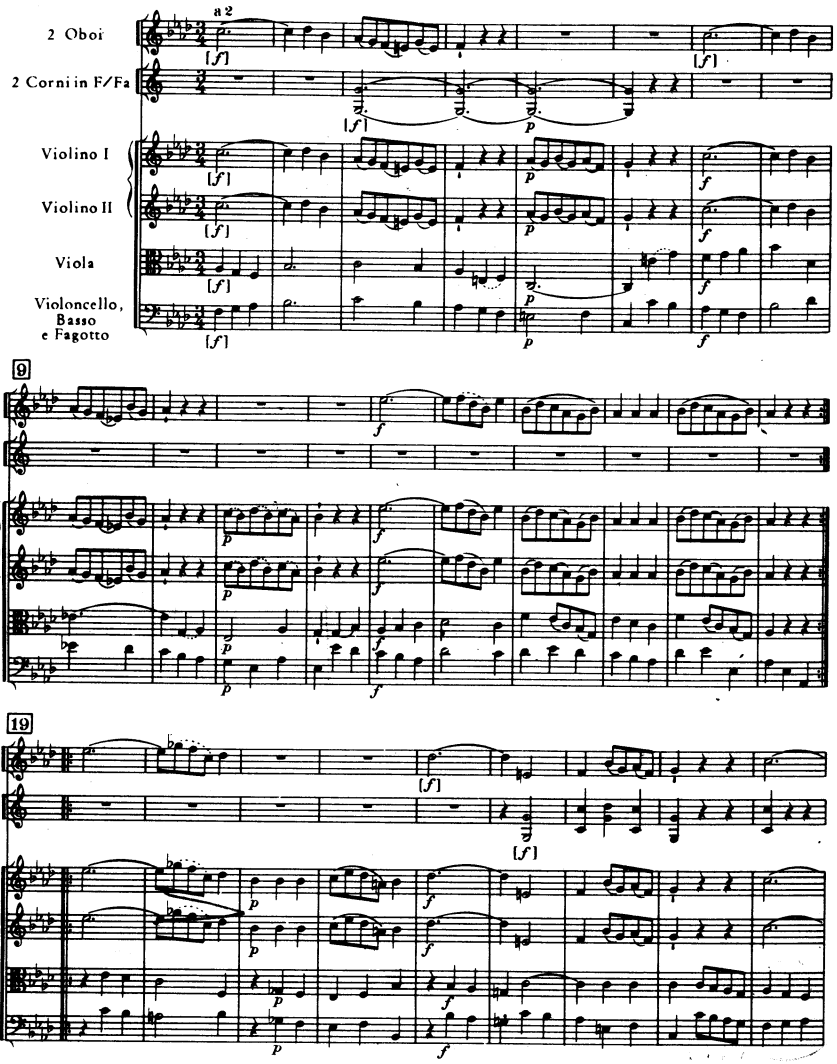

95
100
a 2
105

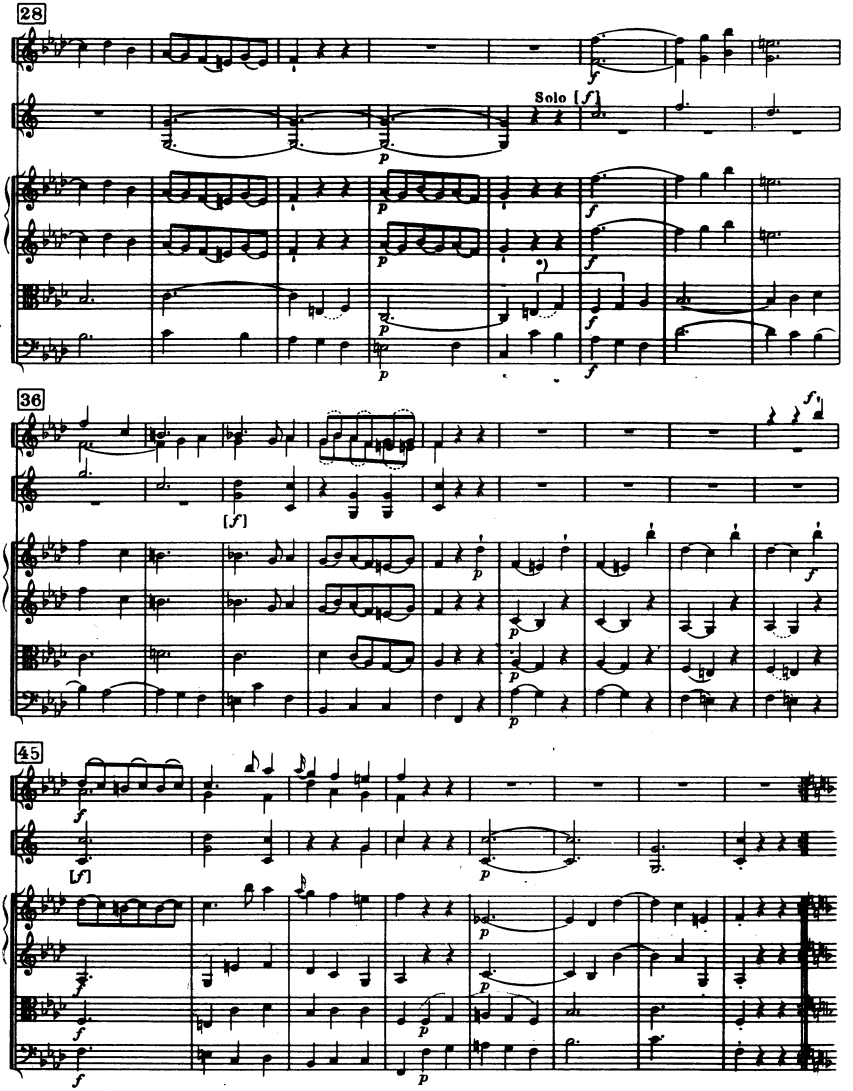

110
a 2
115
a 2
120


125
130
135

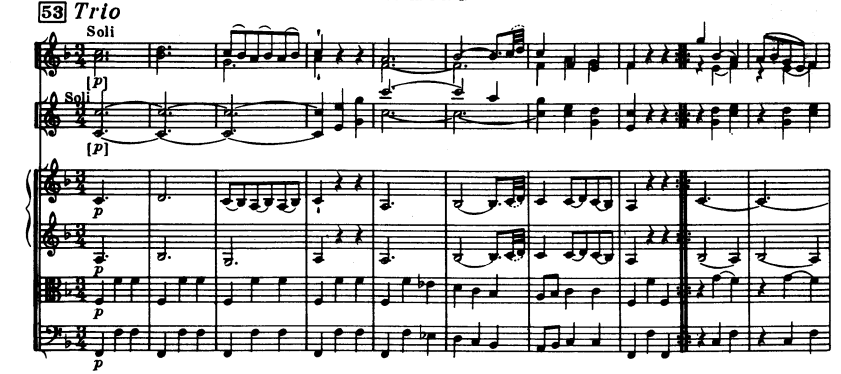
III

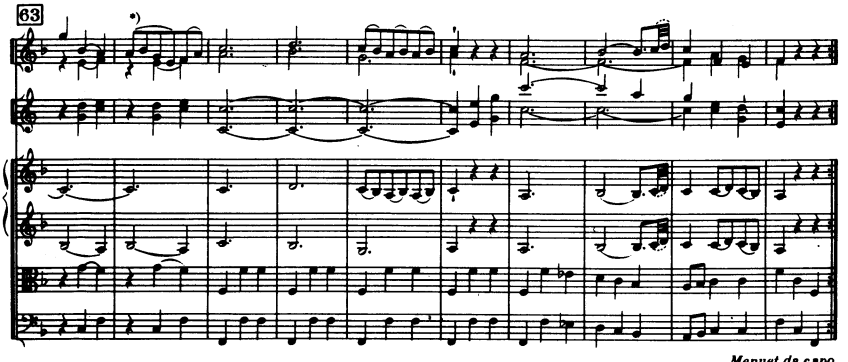
Menuet


a 2
2 Oboi
2 Corni in F/Fa
Violino I
Violino II
Viola
Violoncello, Basso e Fagotto
[f]
p
f
9
19



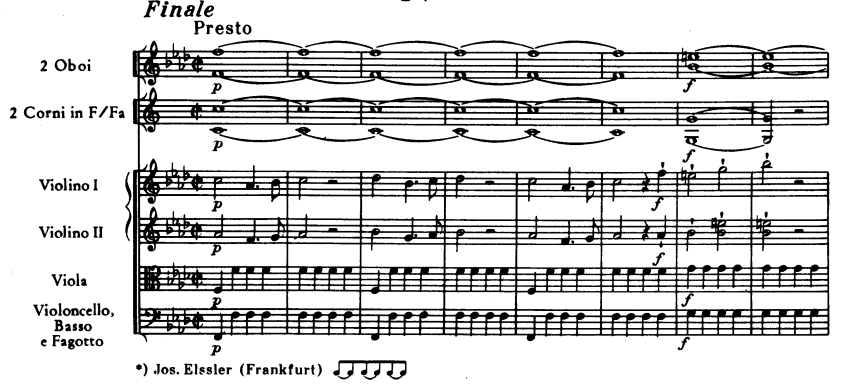
*) Aut. ursprünglich / *Aut. at first* = 6/7



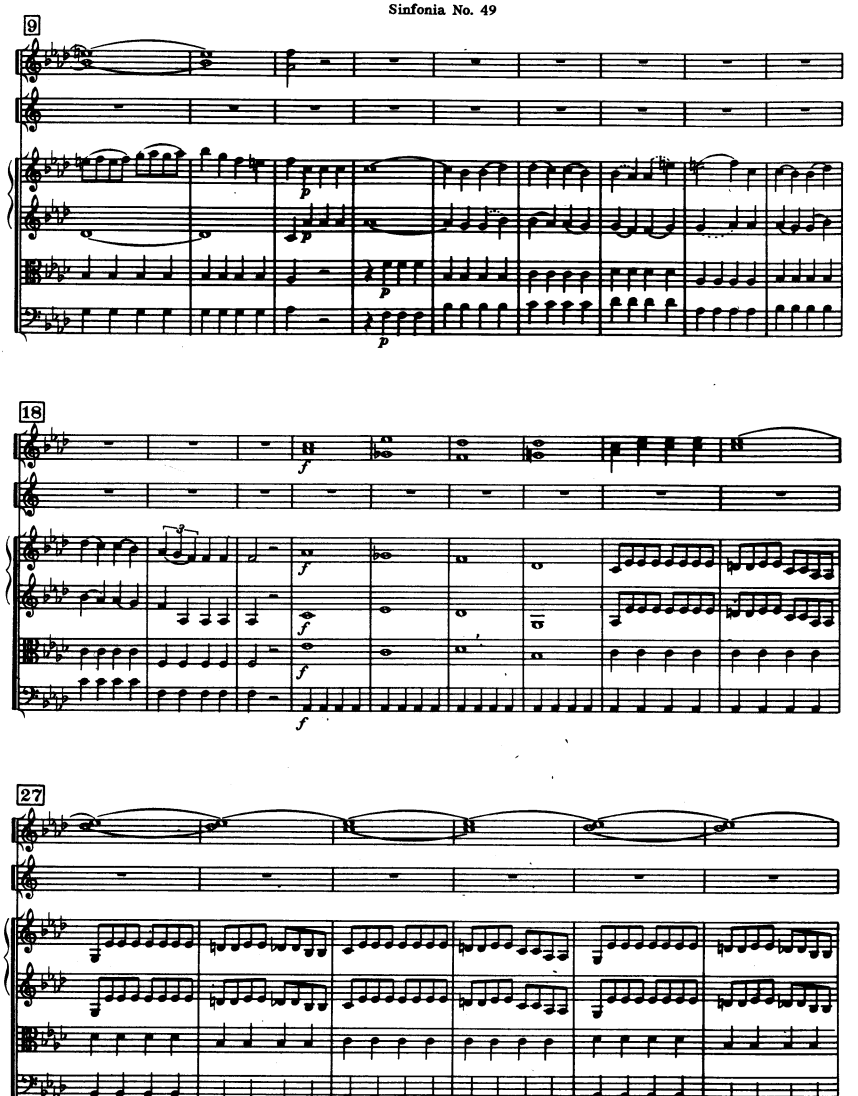


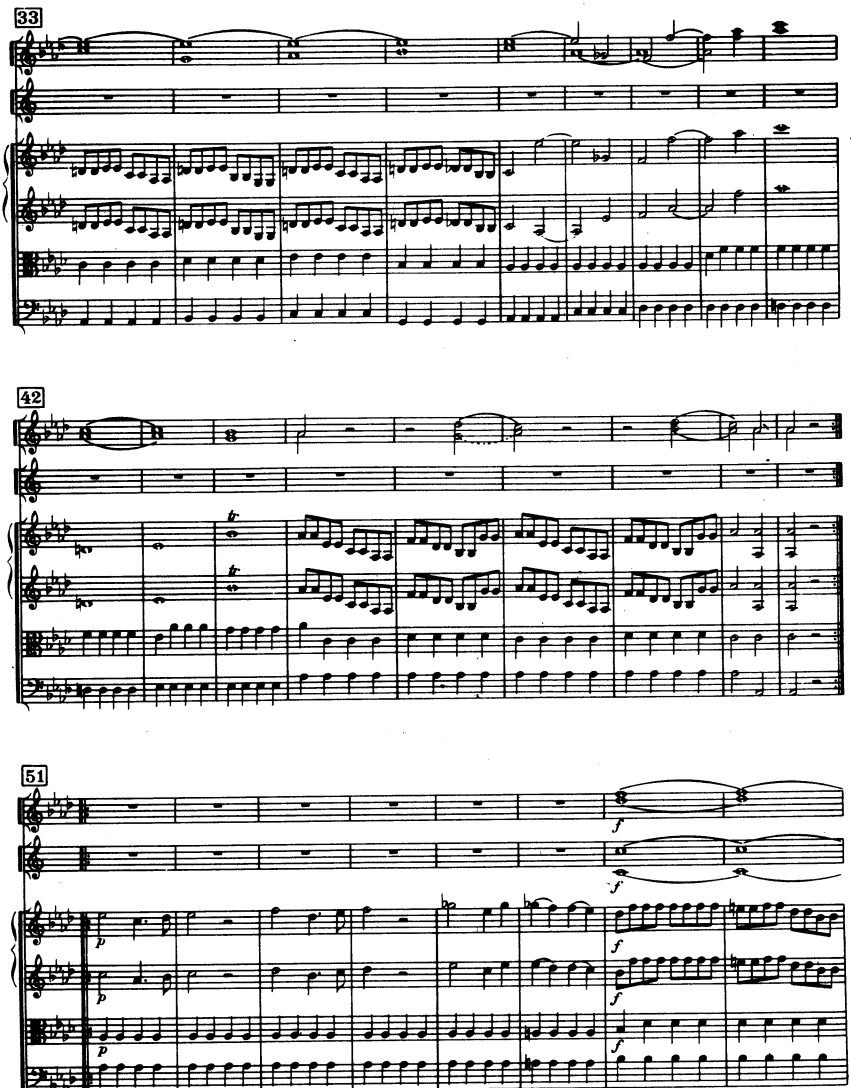
Menuet da capo

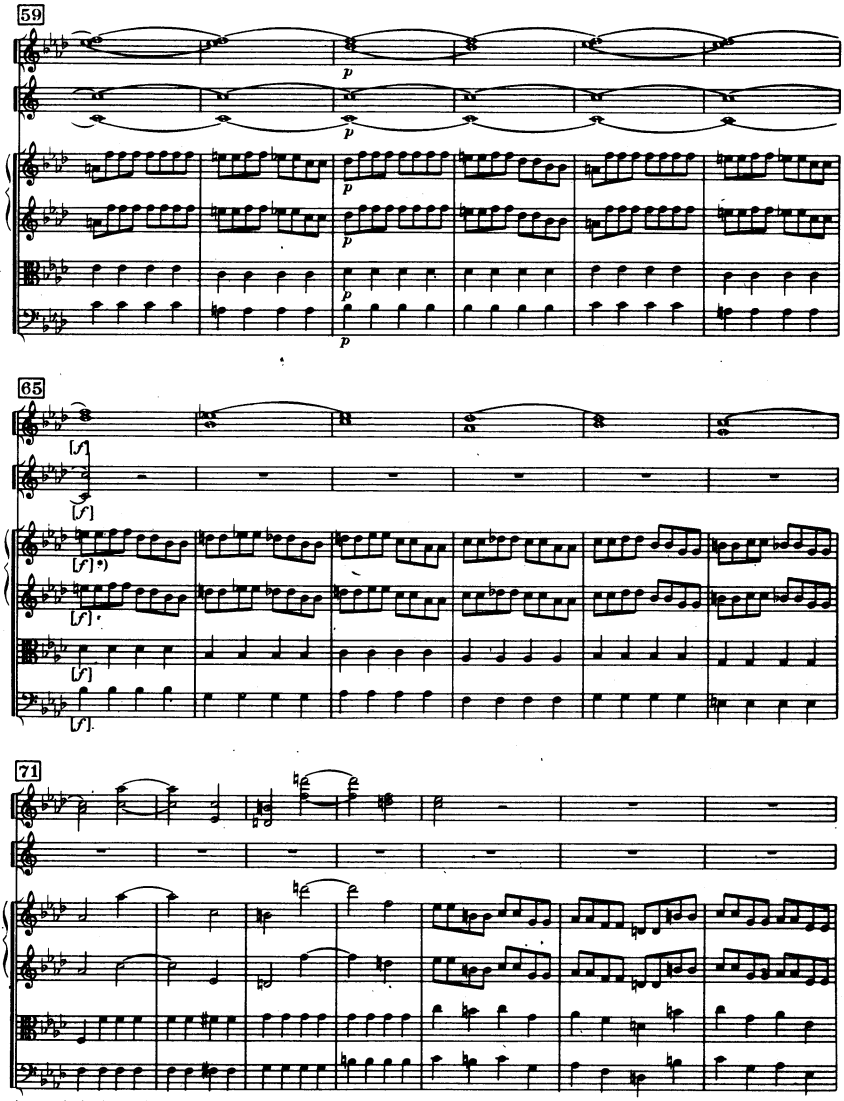
IV



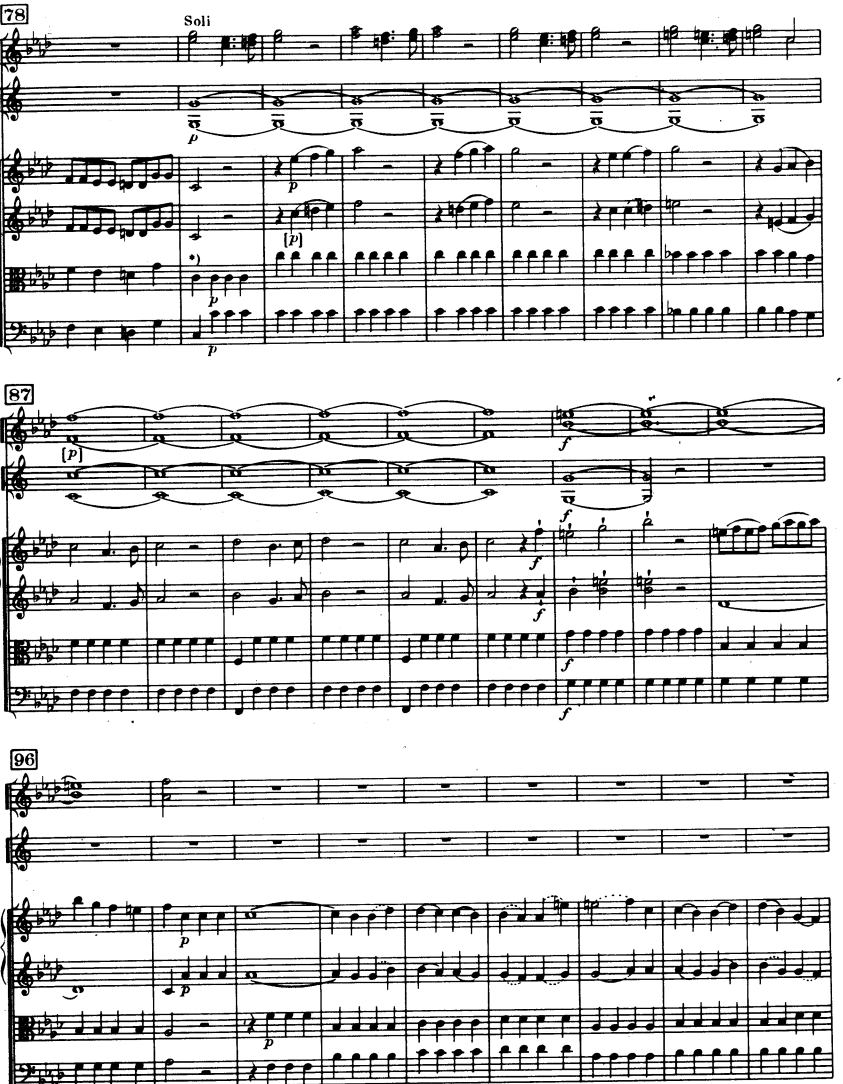
*) Jos. Elssler (Frankfurt)


9
18
27


33
42
51
f
p

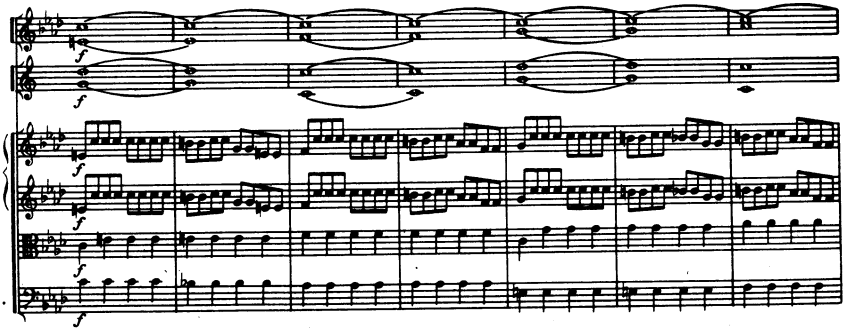


*) Aut., kein *f*, Jos. Elssler (Frankfurt) *f* nur Viol. I
Aut., no f, Jos. Elssler (Franfurt) f only Viol. I

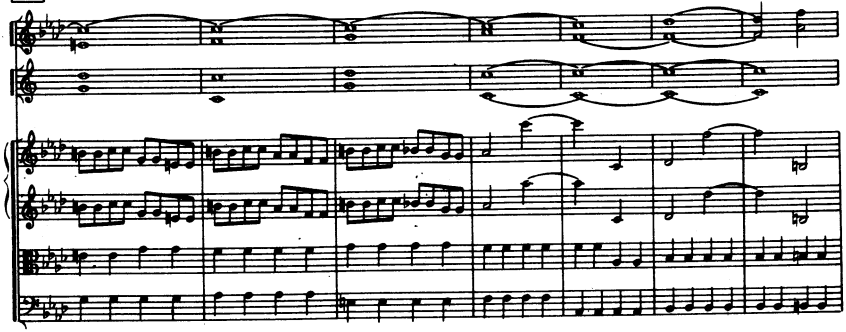


*) Aut., Elssler

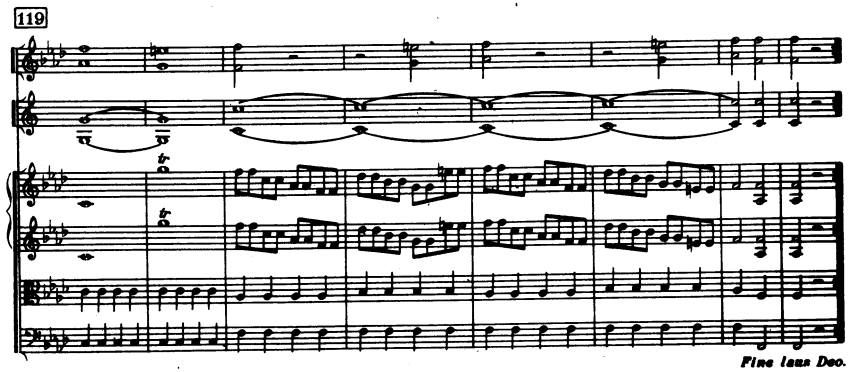
105



112



119



Fine laus Deo.

Sinfonia No. 48. A MS.-Stimmen von Joseph Elssler im Schloß der Grafen Zay von Csömör, Zay-Ugrócz (jetzt Uhrovec, Slowakei), aufgefunden und uns freundlicherweise zugänglich gemacht von Dr. Pavol Polák, Bratislava (ČSSR). Titelseite [mit Bleistifteintragung von unbekannter Hand an der rechten oberen Ecke: 769 (= 1769)] "Synfonia in C. / Violino Primo. / Violino Secondo. / Oboe Primo. / Oboe Secondo. / Corno Primo. / Corno Secondo. / Viola. / col / Violone. / Del Sigre Giuseppe Haydn." Darunter von unbekannter Hand: "Inter Dificillima N II" (eine "No. I" konnte nicht ausfindig gemacht werden). Quartformat-Stimmen auf Esterházy-Papier mit Wasserzeichen: "IGS" und zwei Hirsch-Formen, annähernd identisch mit Hirsch No. 8 und 9 in Larsen, Die Haydn-Überlieferung; siehe auch Bartha-Somfai, Haydn als Opernkapellmeister, S. 445, No. 192 und 193; die Hauptrippen stehen in den neuen Wasserzeichen jedoch zwei cm von der Mitte ab; sie müssen darum als bisher noch nicht verzeichnete Varianten betrachtet werden. Die neuen Wasserzeichen sind enger mit den Hirschen verwandt, die sich in einer mit 1771 datierten Kirchenarie von Michael Haydn im Eisenstädter Esterházy-Archiv finden. Literatur über die Grafen Zay von Csömör siehe Gothaisches Genealogisches Taschenbuch der Gräflichen Häuser, Teil B, 114. Jahrgang, Gotha 1941, S. 565 f. Mit Stimmen für "Violone", "Corno Primo / in C. alto", "Corno Secondo. / in C. alto". Sehr ordentlich geschrieben, ohne Spuren einer Verwendung zu Aufführungszwecken.

Die Datierung der Symphonie: Nichts veranlaßt uns, die Jahreszahl 1769 auf der Titelseite anzuzweifeln. Falls aber 1769 richtig ist, gerät die Datierung auf Seite eins von Haydns Entwurf-Katalog in beträchtliche Verwirrung: dort ist unsere Symphonie in der linken Spalte unter den Werken von 1772 verzeichnet (siehe Vorwort zum vorliegenden Band). Die Wasserzeichen unserer neuen Quelle gestatten eine Datierung in der Zeit zwischen 1769 und 1773. Dr. Polák bereitet derzeit eine Studie über die Chronologie der Joseph Elssler-MSS. vor, die im Haydn-Jahrbuch veröffentlicht werden wird; wir dürfen erwarten, daß damit neues Licht in die ganze Angelegenheit gebracht wird.

Die folgenden Anmerkungen zeigen die wichtigsten Textfragen, die durch die neue Quelle aufgeworfen (oder beantwortet) wurden. Wenn kein Buchstabe angegeben ist, beziehen wir uns auf A. Textlich steht A, wie man sehen wird, wohl D am nächsten; in einigen Fällen jedoch zeigt A deutliche Beziehung zu B.

Satz I: 5/6: Ob. keine Bögen, detto V. I, II Takt 8. 9: V. II letzte 4 Noten 2 + 2 gebunden wie in D (*vide supra*). 14: V. I kein Vorschlag, kein Bogen. 22: V. II *ff* wie in D. 24/27, 140/43: V. I stacc. nur aus A. 31, 33: V. I, II Bögen wie in Quelle, in 147 Sechzehntel gebunden 4 + 4; die Bögen in D, soweit sie nicht 4 + 4 binden, beginnen annähernd auf der 2. Note (sehr deutlich V. II 31), aber gelegentlich auch auf der 1. 36/43 (V. II), 151/59 (V. I) nur Triolen gebunden; das trifft im allgemeinen auch für B—D zu. 45/46, 161/62: V. I Bogen über erste 4 Noten wie in D, 5. Note 45 stacc., 5. Note 162 Viertel (ebenfalls wie in D). 47: V. I stacc. (nicht Lesart D: *vide supra*), jedoch nicht 163. 50/51: V. II kein Bogen über Taktstrich, Bogen in 51 beginnend auf 1. Note (wie in allen anderen Quellen); in 166/67 überhaupt keine Bögen (gleichfalls wie in den anderen Quellen). 51: stacc. nur in Vc.-B. von A, auf dieser Basis in 167 ergänzt. 52, 168: kein *pp*.

53, 169: nur V. I, II *ff*, tiefe Str. etc. *f*. 60: V. I=Quelle *(vide supra);* V. I Bogen nur A. 64: V. II *f* auf 1. Note (unsere Lesart = D), 179 *f* auf 2. Note nur Va. in D. 64 ff.: Ob. II Phras. auf Basis V. I, detto 179 ff. 73: V. I 1. Note auch mit d', auch in V. II, aber kein Punkt nachher und merkwürdig blaß (getilgt?). 75: Cor. 2 Halbe gebunden, keine Bindung zu 76. 79, 81: V. II letzte 4 Noten stacc. (auch D), detto 120, 122 (in 122 auch B) und 120 in Vc.-B. (auch D): durchwegs auf dieser Basis ergänzt; C kein stacc. für diese Stelle. 80, 82 (Ob. II), 193, 195 (Ob. I, II) Bogen über ganzen Takt. 83: Va., Vc.-B. nur letzte 2 Noten stacc. (sonst kein stacc. in A). 84 f.: V. II A—D 4 + 4 gebunden, geändert auf Basis 7 f. 103 ff.: tiefe Str. ohne Phras. in Quellen. 117/18: Ob. I A—C kein Bindebogen. 122, 126: V. I 1. Note stacc. 129: V. II, Va. 1. stacc. fehlt (Vc.-B. kein stacc.), in 131 f. V. II, Va. nur Viertel stacc., aber in 132 Vc.-B. alle Noten stacc. 132: V. I 3. Note stacc., auch 133 (wie in D), ergänzt in 131/33. 135: Vc.-B. letzte 4 Noten 1 Bogen, keiner in 137; unsere Lesart aus B und C (in beiden fehlen einige Bögen). 150: Ob. II 2 Halbe, gebunden; Ob. II keine Bindung nach 151; möglicherweise sollte Ob. I wie Ob. II lauten. 158/59: Ob. I kein Bindebogen. 160: stacc. nur Vc.-B. in A und B, in 44 auf dieser Basis ergänzt. 169 ff.: Ob. zweite Hälfte jedes Taktes Bogen über 4 Noten, Bögen fehlen größtenteils in 172. 178: Vc.-B. ebenfalls Auflöser, 179 wieder.

Satz II: 1: Va. A, B letzte 2 Noten stacc., aber in 58 Bogen. 1, 3 etc.: punktierter Bogen auch in A nirgends. 2, 59: Ob. kein *p*. 2, 4, 59: Ob. II Achtel-Vorschlag, die meisten Bögen fehlen. 3: V. II letzte Note stacc. (zusätzlich zu Bogen!) 5/6: Vc.-B. alle Noten stacc. 10: Cor. Bogen auf Basis Ob. 53 (Cor. 53 ebenfalls ohne Bogen); Cor. II letzte 3 Noten Balken 2 + 1. 11, 12 etc.: V. I Bogen für letzte 4 Noten nur in A (wo nicht vorhanden: punktiert). 12: V. I erste 3 Noten kein Bogen, nur stacc. (auch B—D), detto 14. 15: V. I keine Phras. 16: V. I Phras. ergänzt auf Basis A, Takt 67; umgekehrt Bogen über Taktstrich 17/18 ergänzt in 68/69 (wo ihn D hat; aber D hat Bogen über Taktstrich an allen vier Stellen: 16/17, 18/19, 66/67, 68/69). 16 ff.: V. II Balkenteilung genau wie Phras. in D *(vide supra)*, d. h. Sextolen für letzte sechs Noten in 16, erste und letzte sechs Noten in 17 und 19, für alle drei Gruppen in 18 und für erste sechs Noten in 20 (D weicht hier ab). 16/19: Vc.-B. A, B kein stacc. 19/20: Cor. I Bogen nur C. 16, 18: V. I A—D kein stacc. auf letzter Note, detto 3. Note von 20. 25, 29, 77: Vc.-B. letzte Note stacc. 33: stacc. auf Basis 84 (dort nur in A). 34, 36: V. I Bogen a″—g″ fehlt. 36: V. II D Bogen über zweite Takthälfte. 37, 88: Ob. I Bögen aus B (88, erste Gruppe). 38: Cor. Viertel in Quellen. 39: V. I nur stacc., in 40 und 42 keine Phras. für 1. Gruppe, in 41 2. und 3. Note stacc. (auch D; B hat hier stacc. nur auf 3. Note). 43: V. II unerklärlicher Auflöser in Quellen vor 3. Note, ebenso vor 1. Note in 50. 50: Bläser ohne "Soli", Cor. kein *pp* (Ob. "pianiß"). 52: Ob. *forz* auf 1. Note. 55: Va. 1. Note stacc. 67, 69, 70: V. II erste und letzte 6 Noten ein Balken, in 68 erste 6 Noten ein Balken. 71: V. I erste 3 Noten keine Phras. 83: V. I Bogen auf Basis 32. 88: V. II Balken 6 + 3 + 6 + 3; 89: 2. und 3. Note in allen Instrumenten durchwegs ein Balken in allen Quellen; stacc. (sporadisch) nur in C.

Satz III: "Menuet" und "Menuet da capo" ("Capo") nur in A; die anderen haben "Menuetto". A hat alle gekreuzten Doppelschläge korrekt, doch fehlen einige (siehe Klammern: sie fehlen auch — entweder als *tr* oder als gekreuzte Doppelschläge — in B etc.). 1, 25: kein stacc. in höheren Instr., aber Vc.-B. Takt 1 stacc. 3/4: Ob. II kein Bindebogen. 3, 27: B kein Bogen, kein nachfolgendes

stacc. 3/5: V. II Bogen von 2.—6. Note, in Takt 6 Bogen 4 + 2. Ansonsten Va. ein Bogen pro Takt in 3/5; detto V. I Takt 7; detto Va. 25/29 und 31; detto V. II 26, 30/31; 6 (Va.), 27/29 (V. II), 30 (Va.) keine Bögen. 4: V. I B, C letzte 4 Noten ein Bogen, ebenso A—D in Takt 28. 11: Bogen nur (teilweise) in B. 14: V. I keine Verzierung. 14/15 (Ob.), 14/17 (V. I, II) keine Phras., in tiefen Str. kein stacc. 23: V. I B Bogen über erste 4 Noten, letzte 2 Noten stacc. 31: V. I Bogen — wenn man ihn annimmt, auch in Ob. und Cor. zu ergänzen, auch für Melodie-Instr. in 7. 32/35: Ob., Cor. nur Triolen-Zeichen, kein stacc., keine Portato-Phras. 33/36: stacc. auch A (*vide supra*) und darum übernommen. 37/38: Ob. II Bogen aus B. 39, 42: Vorschlagsnoten Sechzehntel. 40: Va. nur *p* und auf 2. Schlag, Vc.-B. *pp*, jedoch auf ersten Schlag. 47: kein stacc., Vc.-B. kein *p*. 47/48, 51: V. II keine Bögen, detto V. II 53/54 (fehlen hier auch in D). 53/54: Vc.-B. Bogen aus C. 55: Vc.-B. Bogen auf Basis V. 59: überflüssiges ♭ in Quellen. 64: Va. *f* auf 1. Note; in D Va., Vc.-B. *f* auf 1. Note, auch in Va. B. 67/68 keine Phras. außer Bogen in Va. 72: V. I Bogen auf Basis 50. 73: V. II statt Bogen von 1. zu 2. Note letzte 2 Noten stacc. und Bogen (portato), auch in D; geändert auf Basis Va. Im allgemeinen folgt unsere Partitur hier A, wo die in Fußnoten *) und **) vermerkten abweichenden Lesarten nicht enthalten sind. 82: Portato auf Basis 79 f.

Satz IV: 6: V. I Sechzehntel-Vorschlag, sonst durchwegs Achtel. 10, 12: V. I letzte 4 Noten fehlt stacc., in 58 auf Basis 10 und 12 ergänzt. 13: Ob., Str. Triolen in den Quellen als Achtel, aber mit vorausgehender Achtelpause (*sic*). 17: Va. *p* nur C. 24: Ob. (A), Cor. (A, C) kein *f*, Va. *f* nur C, V. I A *f* auf 1. Note (jedoch nicht in V. II, wo *f* auf 2. Note). 27/28: V. I Bogen nur C. 31/32: Cor. Bogen aus B (nur II). 36: V. II stacc. auch A (*vide supra*); Auftakt Bogen auch A, aber in 43/44 Bogen über beide Takte, was wir übernommen und auch in 131/32 ergänzt haben (wo die Quellen überhaupt keine Phrasierung aufweisen). 41/44: Vc.-B. C Oktave tiefer. 42/43: Ob. II über Taktstrich gebunden. 44: Ob. I ♮ aus C. 59/60: A überhaupt kein *f*, in B nur V. I, II (Va. B *for* in 59); Va. in C Takt 60 = 56 mit *f* auf 2. Note. In 154 Cor. I A *f*, jedoch Cor. II *f* 155. 60, 155: Vc.-B. stacc. 66/67: Va. Bogen auch A, wo Bogen auch in 69 (wie B und D). 73/74: V. II Bogen innerhalb 74, Va. Bogen wie in Quelle, Ob. kein Bogen (unser Bogen aus Ob. II in B). 78: V. II stacc., ebenso 114, V. II und 1. Note Va. in 79; Ob. kein *f*. 87: V. II Bogen auf Basis 9. 90/93: Ob. II Bogen aus C. 109 ff., 133 ff.: Ob. stacc. nur Ob. I und für den ersten Takt jeder Stelle. 154: Cor. I, II, Trpt. I, II C hier deutlich *f*, ebenso Timp.; auf Grund von Cor. I A (ebenso Cor. I B und D) glauben wir, daß das *f* wirklich hierher und in 59 gehört, obwohl Cor. II in A und B *f* auf 1. Note von 155 haben. "Fine" aus A.

März 1966

Sinfonia No. 48. A MS. parts by Joseph Elssler, Castle of the Counts Zay von Csömör, Zay-Ugrócz (now Uhrovec, Slovakia), which were discovered and kindly made available to us by Dr. Pavol Polák, Bratislava (ČSSR). Title page: [upper right-hand corner in pencil: 769 (= 1769) added in an unknown hand] "Synfonia in C. / Violino Primo. / Violino Secondo. / Oboe Primo. / Oboe Secondo. / Corno Primo. / Corno Secondo. / Viola. / col / Violone. / Del Sig^re Giuseppe Haydn." Underneath in an unknown hand: "Inter Difficillima N II" (a "No. I" could not be located). 4° parts on Esterházy paper with watermarks: "IGS" and two types of stags, approximately identical with Larsen *Die Haydn-Überlieferung* stags Nos. 8 & 9; see also Bartha-Somfai, *Haydn als Opernkapellmeister*, p. 445 Nos. 192 & 193; the chain lines, however, are two cm. off-centre in the new watermarks which must, therefore, be considered an unrecorded variant (or variants); the new watermarks are closer to the stags found in a Michael Haydn Church Aria dated 1771 in the Esterházy Archives in Eisenstadt. For literature regarding the Zays von Csömör, see *Gothaisches Genealogisches Taschenbuch der Gräflichen Häuser*, Teil B, 114. Jahrgang, Gotha 1941, pp. 565 f. With parts for "Violone", "Corno Primo / in C. alto", "Corno Secondo. / in C. alto." Very neatly written with no traces of any performance.

The dating of the symphony: There seems no reason to doubt the date of 1769 on the title page, but 1769, if true, throws into considerable confusion the dating of page one of Haydn's *Entwurf-Katalog*, where our symphony appears in the left-hand column among works of 1772. (See the *Foreword* to the present volume). The watermarks of our new source admit to a dating anywhere between 1769 and 1773. Dr. Polák is at present preparing a study on the chronology of MSS. by Joseph Elssler which is to be published in the *Haydn Yearbook;* we may therefore expect some new light to be thrown on the whole subject.

The following notes shew the principal textual questions raised (or confirmed) by the new source; if no letter is given, it is to be assumed that **A** is meant. Textually **A** is perhaps closest to **D**, as will be seen; but in some cases it shews a clear relationship to **B**.

Movement I: 5/6: Ob. no slurs, ditto V. I, II bar 8. 9: V. II last 4 notes slurred 2 + 2 as in **D** *(vide supra).* 14: V. I no grace, no slur. 22: V. II *ff* as in **D**. 24/7, 140/3: V. I stacc. from **A** only. 31, 33: V. I, II slurs as in score, at 147 semiquavers slurred 4 + 4; **D**'s slurs, insofar as they are not 4 + 4, begin approximately on 2nd note (very clear V. II 31), but occasionally on first as well. 36/43 (V. II), 151/9 (V. I) only triplets are slurred: this is also generally true of **B**—**D**. 45/6, 161/2: V. I slur over first 4 notes as in **D**, 5th note 45 stacc., 5th note 162 crotchet (also as in **D**). 47: V. I stacc. (not **D**'s reading: *vide supra*), but none at 163. 50/1: V. II no slur across bar-line, slur at 51 begins on first note (as do all the other sources); at 166/7 no slurs at all (also as in other sources). 51: stacc. only in Vc.-B. of **A**, added on this basis to 167. 52, 168: no *pp*. 53, 169: only V. I, II *ff*, lower str., &c. *f*. 60: V. I = score *(vide supra);* V. I slur only **A**. 64: V. II *f* on first note (our reading = **D**), at 179 *f* on 2nd note only Va. in **D**. 64 ff.: Ob. II phras. on basis V. I, also 179 ff. 73: V. I first note also with d', in V. II ditto but no dot afterwards and curiously faint (suppressed?). 75: Cor. 2 minims tied, no tie to 76. 79, 81: V. II last 4 notes stacc. (also **D**), ditto 120,

122 (at 122 also B) and 120 in Vc.-B. (also D): added on this basis throughout; C no stacc. for this passage. 80, 82 (Ob. II), 193, 195 (Ob. I, II) slur over whole bar. 83: Va., Vc.-B. only last 2 notes stacc. (otherwise no stacc. in A). 84 f.: V. II A—D slurs 4 + 4, changed on basis bars 7 f. 103 ff.: lower str. no phras. in sources. 117/8: Ob. I A—C no tie. 122, 126: V. I first note stacc. 129: V. II, Va, first stacc. missing (Vc.-B. no stacc.), at 131 f. V. II, Va. only crotchets stacc. but all notes Vc.-B. 132 stacc. 132: V. I 3rd note stacc., also 133 (as in D), added to 131/3. 135: Vc.-B. last 4 notes one slur, none at 137; our reading from B & C (both with some slurs missing). 150: Ob. II 2 minims, tied; Ob. II no tie to 151; possibly Ob. I should read like Ob. II. 158/9: Ob. I no tie. 160: stacc. only Vc.-B. in A & B, added on this basis to 44. 169 ff.: Ob. 2nd half of each bar slur over 4 notes, slurs mostly missing in 172. 178: Vc.-B. also ♮ and again 179.

Movement II: Va. A, B last 2 notes stacc. but at 58 slur. 1, 3, *etc.:* dotted slur also never in A. 2, 59: Ob. no *p*. 2, 4, 59: Ob. II quaver grace, most slurs missing. 3: V. II last note stacc. (in addition to slur!). 5/6: Vc.-B. all notes stacc. 10: Cor. slur on basis Ob. 53 (Cor. 53 also no slur); Cor. II last 3 notes cross-beams 2 + 1. 11, 12, *etc.:* V. I slur for last 4 notes only in A (where not in dotted lines). 12: V. I first 3 notes no slur, only stacc. (also B—D), ditto 14. 15: V. I no phras. 16: V. I phras. added on basis A bar 67; conversely slur across bar-line 17/8 added to 68/9 (where D has it; but D has slur across bar-line in all four passages: 16/7, 18/9, 66/7, 68/9). 16 ff.: V. II cross-beam divisions exactly like phras. in D *(vide supra), i. e.*, sextuplets for last six notes of 16, for first and last six notes of 17 & 19, for all three groups 18 and for first six notes 20 (D here different). 16/9: Vc.-B. A, B no stacc. 19/20: Cor. I tie only C. 16, 18: V. I A—D no stacc. last note, ditto 3rd note of 20. 25, 29, 77: Vc.-B. last note stacc. 33: stacc. on basis 84 (where only in A). 34, 36: V. I slur a"—g" missing. 36: V. II D slur over 2nd half of bar. 37, 88: Ob. I slurs from B (88, first group). 38: Cor. crotchet in sources. 39: V. I only stacc., at 40 & 42 no phras. first group, at 41 2nd & 3rd notes stacc. (also D; here B has stacc. only 3rd note). 43: V. II sources have inexplicable ♮ before 3rd note, also for first note of 50. 50: Winds no "Soli", Cor. no *pp* (Ob. "pianiß"). 52: Ob. *forz* on first note. 55: Va. first note stacc. 67, 69, 70: V. II first and last 6 notes one cross-beam, at 68 first six notes one cross-beam. 71: V. I first 3 notes no phras. 83: V. I slur on basis 32. 88: V. II cross-beams 6 + 3 + 6 + 3; 89: 2nd & 3rd notes all instr. one cross-beam throughout in all sources; stacc. only (sporadically) in C.

Movement III: "Menuet" and "Menuet da capo" ("Capo") only in A; others have "Menuetto". A has all the crossed turns correctly but a few are missing (see brackets: they are also missing, either as *tr* or crossed turns, in B, *etc.*). 1, 25: no stacc. upper instr., but Vc.-B. bar 1 stacc. 3/4: Ob. II no tie. 3, 27: B no slur, no following stacc. 3/5: V. II slur from 2nd-6th notes, at bar 6 slurs 4 + 2. Otherwise Va. one slur to a bar in 3/5; ditto V. I bar 7; ditto Va. 25/9 & 31; ditto V. II 26, 30/1; 6 (Va.), 27/9 (V. II), 30 (Va.) no slurs. 4: V. I B, C last 4 notes one slur, also A—D at bar 28. 11: slur only (partially) in B. 14: V. I no ornament. 14/5 (Ob.), 14/7 (V. I, II) no phras., in lower str. no stacc. 23: V. I B slur first 4 notes, last 2 notes stacc. 31: V. I slur — if adopted, add to Ob. and Cor., also for melody instr. at 7. 32/5: Ob., Cor. only triplet sign, no stacc., no *portato* phras. 33/6: the stacc. also A *(vide supra)* and thus adopted. 37/8: Ob. II tie from B. 39, 42: grace notes semiquavers. 40: Va. only *p* and on 2nd beat, Vc.-B. *pp* but on first. 47: no stacc., Vc.-B. no *p*. 47/8, 51: V. II no slurs, ditto V. II 53/4

(also lacking in D here). 53/4: Vc.-B. slur from C. 55: Vc.-B. slur on basis V. 59: superfluous ♭ in sources. 64: Va. *f* on first note; in D Va. Vc.-B. *f* first note, also in B's Va. 67/8: no phras. except slur in Va. 72: V. I slur on basis 50. 73: V. II instead of slur 1st to 2nd notes, last 2 notes stacc. & slur *(portato)*, also in D; changed on basis Va. In general our score follows A here, which does not contain the variant readings in footnotes *) and **). 82: *portato* phras. on basis 79 f.

Movement IV: 6: V. I semiquaver grace, otherwise quaver throughout. 10, 12: V. I last 4 stacc. missing, stacc. added to 58 on basis 10 & 12. 13: Ob., Str. the triplets in sources as quavers but with previous quaver rest *(sic)*. 17: Va. *p* only C. 24: Ob. (A), Cor. (A, C) no *f*, Va. *f* only C, V. I A *f* on first note (but not V. II, where *f* 2nd note). 27/8: V. I tie only C. 31/2: Cor. tie from B (only II). 36: V. II stacc. also A *(vide supra)*; off-beat slur also A, but at 43/4 slur across both bars, which we have adopted and also added to 131/2 (where sources no phras. at all). 41/4: Vc.-B. C octave lower. 42/3: Ob. II slurred across bar-line. 44: Ob. I ♮ from C. 59/60: A no *f* at all, in B only V. I, II (Va, B *for* at 59); Va. in C bar 60 = 56 with *f* on 2nd note. At 154 Cor. I A *f* but Cor. II *f* 155. 60, 155: Vc.-B. stacc. 66/7: Va. slur also A, which has slur within 69 (like B & D). 73/4: V. II slur within 74, Va. slur as in score, Ob. no slur (our slur from Ob. II in B). 78: V. II stacc., also bar 114, V. II and first note Va. in bar 79; Ob. no *f*. 87: V. II slur on basis bar 9. 90/3: Ob. II tie from C. 109 ff., 133 ff.: Ob. stacc. only Ob. I and for the first bar of each passage. 154: Cor. I, II, Trpt. I, II C clearly *f* here, also Timp.; from the evidence of Cor. I A (also Cor. I B & D), we think the *f* really does belong here and at 59, although Cor. II in A & B have *f* first note 155. "Fine" from A.

March 1966