

JOSEPH HAYDN

KONZERT IN C FÜR ORGEL (CEMBALO) UND STREICHINSTRUMENTE

HOBOKEN XVIII:10

MIT GENERALBASSAUSSETZUNG
HERAUSGEGEBEN VON
HORST WALTER

ERSTAUSGABE

FINGERSATZ VON
HANS-MARTIN THEOPOLD

G. HENLE VERLAG MÜNCHEN

Das hier erstmals veröffentlichte frühe Konzert wird nach der einzigen Quelle herausgegeben. Alexander Weinmann hat die verschollen geglaubte Stimmenabschrift (Sammlungen der Gesellschaft der Musikfreunde, Wien, VII 100) kürzlich wiederentdeckt und in den Haydn-Studien (hrsg. von Georg Feder, Band I, Heft 3, München-Duisburg 1966, S. 201f.) beschrieben. Das in der Handschrift „Concertino Clavicembalo“ genannte Werk ist wohl in den späten 1750er Jahren oder um 1760 entstanden und vertritt den Typ des kleinen, leicht spielbaren Solokonzerts mit Streichtriobegleitung.

Die vorliegende Ausgabe, ein Vorabdruck der Haydn-Gesamtausgabe des Joseph Haydn-Instituts, Köln,

folgt der Quelle auch hinsichtlich der Vorschlagswerte, der Balkengruppierung und der getrennten Stielung in der Solostimme. Die Unterscheidung kurzer und langer Vorschläge muß sich aus dem musikalischen Zusammenhang ergeben. In der Quelle fehlende Zeichen stehen in eckigen Klammern. Eine Generalbaßaussetzung, die sich beim ersten Tuttiabschnitt auch in der Vorlage findet, ist im Kleinstich eingefügt. Bei solistischer Besetzung der Violinen sollte die original als „Basso“ bezeichnete tiefste Stimme nur vom Violoncello ausgeführt werden.

Für die Aufführung des Werkes sind gesonderte Streicherstimmen erhältlich.

The early concerto, published here for the first time, is based on the only existing source. Alexander Weinmann recently discovered the manuscript parts, hitherto regarded as lost, (Collection of the Gesellschaft der Musikfreunde, Vienna, VII 100) and described it in the Haydn Studies (edited by Georg Feder, Vol. I, Bk. 3, Munich-Duisburg, 1966, p. 201f.). The work, entitled “Concertino Clavicembalo” in the manuscript, dates probably from the late 1750's or around 1760, and represents the type of the easily playable, small solo concerto with an accompaniment of a string trio.

The present edition, an advance impression of the Collected Haydn Edition of the Joseph Haydn

Institute, Cologne, follows the source, also with respect to the value of the appoggiaturas, the cross-barred and the disconnected note-stems in the soloist's part. The method of performance of the appoggiaturas, that is, whether long or short, is governed by the musical context. Markings missing from the source are printed in square brackets. A realization of the figured bass, which in the source is found only in the first section of the Tutti, is inserted in small type. When performed as an ensemble of combined solo violins (that is, with one instrument to a part) the lowest part, designated “Basso” in the manuscript, should be played only by the violoncello.

For performance, duplicate parts are available.

Le concerto (œuvre de jeunesse) publié ici pour la première fois, est édité d'après une seule source. Alexander Weinmann a découvert récemment la copie des parties instrumentales considérées comme disparues, (collection de la Gesellschaft der Musikfreunde, Vienne, VII 100) et les a décrites dans les Etudes sur Haydn (éditées par Georges Feder, volume I, cahier 3, Munich-Duisbourg 1966, page 201 et s.). Dans le manuscrit, l'œuvre intitulée «Concertino Clavicembalo» est probablement composée vers la fin de la période entre 1750 et 1760 ou aux environs de 1760 et représente le type du petit concerto de solo facilement jouable avec accompagnement d'un trio pour cordes.

La présente édition, qui est une impression préalable extraite de l'édition complète des

œuvres de Haydn du Joseph Haydn Institut de Cologne, se rapporte, relativement aux parties de solo aux sources, également en ce qui concerne la valeur des appogiatures, la jonction des notes par des barres ou leur séparation par des queues. La distinction entre les appogiatures courtes ou longues doit ressortir de la structure de la phrase musicale. Les signes manquant dans la source sont mis entre crochets. Une réalisation de la basse continue qui dans la source n'a lieu qu'à la première section du tutti, est marquée en petits caractères. Lorsque les violons jouent en solo, la voix la plus basse, désignée à l'origine «Basso», ne devra être exécutée que par le violoncelle.

Pour les concerts, les parties des instruments à cordes sont disponibles.

KONZERT IN C

Hoboken XVIII:10

Hoboken XVIII.10

[Moderato]

Violine I

Violine II

Violoncello

Kontrabass

Orgel
(Cembalo)

[f]

[f]

[f]

[f]

11

tr
[tr]
[p]
[tr]
[p]
[f]

[p]
[f]

17

tr
tr
tr
p
p

p

23

p
p
p

3 4
3 4
1 4
3

6

29

This musical score page contains two staves of music for a piano. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 29 begins with a rest followed by eighth-note pairs in the treble and bass staves. Measure 30 continues with eighth-note pairs, featuring grace notes and slurs. Measure 31 starts with a bass note followed by eighth-note pairs. Measure 32 concludes the section.

3

35

This musical score page contains two staves of music for a piano. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 35 consists of eighth-note pairs in both staves. Measure 36 continues with eighth-note pairs, with the bass staff showing a more complex rhythmic pattern.

41

This musical score page contains two staves of music for a piano. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 41 features eighth-note pairs in the treble staff and sixteenth-note patterns in the bass staff. Measure 42 continues with eighth-note pairs and sixteenth-note patterns, with dynamic markings like *tr* (trill) and measure numbers 1 and 4.

3

47

53

143

32

59

2

5

65

Musical score page 8, measures 65-68. The score consists of four staves: Treble, Alto, Bass, and a fourth staff below Bass. Measures 65-66 show eighth-note patterns. Measure 67 begins with a bass note followed by eighth-note pairs. Measure 68 concludes with a bass note followed by eighth-note pairs.

2 3 4

Musical score page 8, measures 69-72. The score continues with four staves. Measures 69-70 show eighth-note patterns. Measure 71 begins with a bass note followed by eighth-note pairs. Measure 72 concludes with a bass note followed by eighth-note pairs.

70

Musical score page 8, measures 73-76. The score continues with four staves. Measures 73-74 show eighth-note patterns. Measure 75 begins with a bass note followed by eighth-note pairs. Measure 76 concludes with a bass note followed by eighth-note pairs.

75

Musical score page 8, measures 77-80. The score continues with four staves. Measures 77-78 show eighth-note patterns. Measure 79 begins with a bass note followed by eighth-note pairs. Measure 80 concludes with a bass note followed by eighth-note pairs.

80

tr 1 *tr* 1 [tr] 1 *tr*. 3 4 *tr*

4 2 1 4

84

5 *tr*
tr

1 3 3 2

2 1

88

2 1

10

93

tr.

[tr]

1 3 1 2 3

4 3 3

98

4

103

107

Musical score page 11, measures 107-111. The score consists of four staves. The top two staves show eighth-note patterns with grace notes. The bottom two staves show bass notes and eighth-note patterns.

Musical score page 11, measures 108-111. The patterns continue with eighth-note groups and bass notes.

111

Musical score page 11, measures 108-111. The patterns continue with eighth-note groups and bass notes.

116

Musical score page 11, measures 108-111. The patterns continue with eighth-note groups and bass notes.

Musical score page 11, measures 108-111. The patterns continue with eighth-note groups and bass notes.

Musical score for two staves, measures 128-135.

Measure 128: Treble clef. Dynamics: *tr*, *f*. Measure starts with a grace note followed by eighth notes. The bass staff has eighth notes.

Measure 129: Treble clef. Dynamics: *tr*, *f*. Measure starts with eighth notes. The bass staff has eighth notes.

Measure 130: Treble clef. Dynamics: *f*. Measure starts with eighth notes. The bass staff has eighth notes.

Measure 131: Treble clef. Dynamics: *f*. Measure starts with eighth notes. The bass staff has eighth notes.

Measure 132: Treble clef. Dynamics: *tr*. Measure starts with eighth notes. The bass staff has eighth notes.

Measure 133: Treble clef. Measures 1-3 show sixteenth-note patterns with grace notes. Measure 4 shows eighth-note patterns. The bass staff has eighth notes.

Measure 134: Treble clef. Measures 1-3 show sixteenth-note patterns with grace notes. Measure 4 shows eighth-note patterns. The bass staff has eighth notes.

Measure 135: Treble clef. Measures 1-3 show sixteenth-note patterns with grace notes. Measure 4 shows eighth-note patterns. The bass staff has eighth notes.

135

Adagio

[*p*]

[*p*] *staccato*

[*p*] *staccato*

tr 4 3 2 4 2 3 2 5

5

tr. 3 2 4 3 2 5

9

tr [*tr*] *tr* 5 *tr*

32

tr 5 *tr*

14

14

2

19

19

132

[f]

[p]

[Solo]

2 3 1 4

24

24

3 3 tr tr 1 2 tr

3 2

29

32

34

5

39

4

Allegro

9

15

21

29

37

43

51

57

63

1 2 3 1 2 3 4 5 2

71

2 3 3 3 3 3 3 3

80

86

93

99