

# The Symphonies of Joseph Haydn

## Collected Edition

The first collected edition of Haydn's symphonies is in the process of publication: Nos. 1–49 and the two early works not in the usual 104 are to be issued by Doblinger, and Nos. 50–104 with the *Sinfonia concertante* by the Universal Edition. The editors are, apart from the present writer, Helmut Schultz and Alfred Einstein; the first 49, however, are all edited by the undersigned.

In 1907, Breitkopf & Härtel published the first three volumes of their new Haydn *Gesamtausgabe* (which was destined to remain unfinished) — Symphonies 1–40, edited by Felix von Weingartner. For a variety of reasons, this edition made little impact, either on the scholarly or the practical world of music. Scarcely a hundred copies were sold of each volume! In fact, the average conductor knew of these forty works only through such reprints as were made available by the publishers; only a very few were ever printed in parts, and most that were date from the early 1930s.

Textually, the old B. & H. edition was of varying quality: when an autograph was available to the editor, the result was generally satisfactory; but when no autograph was known, the first available copy was taken and the edition prepared from it: occasionally two (or at the most three) old copies were used. In such cases, the texts were often appalling. Movements reversed (e. g. Nos. 5, 18), instruments omitted (e. g. the horns in No. 16, the oboes in No. 17, the trumpets and drums in No. 33), hundreds of wrong notes — the old *Gesamtausgabe* is full of such fundamental mistakes. Helmut Schultz's edition of Nos. 41–49 was, of course, far more competent; but even his edition of No. 44 contains far-reaching errors, and there are better sources for Nos. 43 and 48 than those used by him. The other symphonies in the volume were prepared with the meticulous care for which Dr. Schultz was justly renowned.

Thus a new, critical edition of these first fifty symphonies was urgently needed. The examination of the sources — which are spread over most of Europe and North America — was begun in 1950, and apart from studying the manuscripts on the spot, microfilms of most of the principal sources were made to verify the many doubtful or problematical textual points. The editor personally examined more than one thousand sources in preparing these new texts. Every major musical library in Europe, and many smaller and private collections, were made available to him; in the critical reports, we shall have the opportunity to list them individually, but editor and publisher wish here to express their profound thanks to everyone who assisted in this laborious task. In particular, a new collection of especially important sources for the earlier symphonies was recently located in Budapest: it is the library of a Colonel Fürnberg, who seems to have been a distant relation of Haydn's first patron. When I started to study these manuscripts — they are old parts by Viennese copyists, some of them well known to us — I saw at once that textually they are among the most accurate we have. But confirmation of their value came even more dramatically: my discovery that Haydn himself had made corrections in the horn parts of one of the symphonies (No. 11 in E flat). Our new edition has had a valuable stimulus in these important “new” manuscripts which, in the case of symphonies for which we have no autograph, were almost invariably our primary sources. We are particularly grateful to the National Library at Budapest for sending us microfilms of the whole collection.

A few words about the technical aspects of the editing may be welcome. When an autograph was available, every missing slur was dotted. But in symphonies where only secondary sources exist, we

have added such slurs on the basis of parallel passages *without* placing said slurs in dotted lines or brackets, Occasionally a doubtful passage was dotted, or a phrase which the editor added entirely on his own initiative (e. g. over one of those typical figures with a trill and a dotted note followed by a “tail” of semiquavers or demisemiquavers). Dynamics in [] are additions of the editor. We have standardized the *instrumentarium*: “Fagotto” was added to the bass line throughout, as was Haydn's practice; often one or the other manuscript calls for a bassoon “col basso”; often it appears only in a tiny solo passage, as in No. 9/III. Similarly “alto” was added to all B flat horn parts, and to all C horn parts used in conjunction with trumpets and timpani. Whenever we have autographs or authentic parts for these C major symphonies (i. e. for Nos. 41, 48, 50, 56, 60, etc.) “alto” is always specified, and we have felt justified in adding it to the other C major symphonies with horns, trumpets and timpani. A harpsichord is required for all the symphonies between Nos. 1 and 40, and for 49 was well (1768 — wrongly placed in the chronological list), and such a part is available for sale with the other orchestral parts. An attempt was made to differentiate between a staccato dot and a staccato stroke, or wedge. As to the question of added slurs, it is obvious that Haydn often played *detaché* passages which we are now likely to play slurred, e. g. Symphony No. 1, bar 10; it is *not* certain that the semiquavers in the first violin were slurred — on the contrary. It has been our principle throughout to add rather too few than too many.

The critical reports to the first fifty symphonies will be published separately, in one volume. The following sources were used in preparing the texts (manuscript parts unless otherwise stated):

No. 1	Budapest, Venezia (Marciana), Schloß Harburg, St. Florian, Stams, Lipnik (Brno; Jan. 1762).
No. 2	Budapest, Venezia (Marciana), Lambach, Kremsmünster, printed parts by Venier, Paris.
No. 3	Budapest, Einsiedeln, Melk; St. Florian, Regensburg, Schloß Harburg I, Schloß Harburg II, printed parts by Mme. Berault, Paris.
No. 4	Budapest, Venezia (Marciana), Melk, Regensburg.
No. 5	Budapest, Venezia (Marciana), Göttweig, Gesellschaft der Musikfreunde Wien, St. Florian, Melk, printed parts by Mme. Berault, Paris.
No. 6	Gesellschaft der Musikfreunde Wien, Venezia (Conservatorio), Göttweig, Salzburg, Österreichische Nationalbibliothek, printed score by Le Duc.
No. 7	Autograph (Budapest), parts (Budapest), Salzburg, Gesellschaft der Musikfreunde Wien.
No. 8	Gesellschaft der Musikfreunde Wien I, II; Regensburg, Salzburg, printed parts by Bailleux, Paris.
No. 9	Admont (now Graz), Gesellschaft der Musikfreunde Wien, Herzogenburg, Göttweig, Regensburg.
No. 10	Budapest, St. Florian, Regensburg, Gesellschaft der Musikfreunde Wien, Kremsmünster, Venezia (Marciana), Mattsee.
No. 11	Budapest (corr. by Haydn), St. Florian, Schloß Harburg, Gesellschaft der Musikfreunde Wien.
No. 12	Autograph (Budapest), Gesellschaft der Musikfreunde Wien, Melk.
No. 13	Ditto; and another Gesellschaft der Musikfreunde, Schloß Harburg, Herzogenburg.
No. 14	St. Florian (Jos. Elssler), Frankfurt-am-Main (Jos. Elssler) I, II; Göttweig (score),

	Gesellschaft der Musikfreunde.
No. 15	Budapest, St. Florian, Mattsee, Herzogenburg, Stams, Lambach, printed parts by Chevardière, Paris.
No. 16	Schloß Harburg, Göttweig, Melk, Gesellschaft der Musikfreunde Wien, St. Florian.
No. 17	Frankfurt-am-Main, Schloß Harburg, Kremsmünster, Göttweig, Winston-Salem.
No. 18	Budapest, Venezia (Marciana), Gesellschaft der Musikfreunde, I, II.
No. 19	Venezia (Marciana), Gesellschaft der Musikfreunde I, II, Berlin Stdb.
No. 20	Berlin Staatsbibliothek (Marburg'Lahn), Schloß Harburg, Admont (Graz), Rottenmann (Graz), Regensburg, Gesellschaft der Musikfreunde, printed parts by Mlle. Silly, Paris.
No. 21	Autograph (Budapest), St. Florian (Jos. Elssler), Gesellschaft der Musikfreunde.
No. 22	Autograph (Budapest), parts (Budapest), Gesellschaft der Musikfreunde.
No. 23	Autograph (Budapest), Gesellschaft der Musikfreunde.
No. 24	Autograph (Budapest), Gesellschaft der Musikfreunde.
No. 25	Budapest, Venezia (Marciana) I, II; Melk, Regensburg, printed parts by Chevardière, Paris.
No. 26	Schlägl, Gesellschaft der Musikfreunde, Göttweig, Herzogenburg, Kremsmünster, Stams, Schloß Harburg, Venezia (Marciana).
No. 27	Melk, Kremsmünster, Gesellschaft der Musikfreunde Wien, Göttweig, Regensburg, Sibiu (Hermannstadt).
No. 28	Autograph (Tübingen), Budapest, Gesellschaft der Musikfreunde Wien.
No. 29	Autograph (Budapest), St. Florian (Jos. Elssler), Gesellschaft der Musikfreunde.
No. 30	Autograph (Budapest), Schlierbach, printed parts by Mme. Berault, Paris.
No. 31	Autograph (Budapest), Collection Alan Tyson (London), Salzburg, printed parts by Sieber, Paris.
No. 32	Budapest, Gesellschaft der Musikfreunde Wien I, II, III; Regensburg, printed parts by Chevardière, Paris.
No. 33	Budapest, Venezia (Marciana), Gesellschaft der Musikfreunde I, II; Praha, printed parts, Chevardière, Paris.
No. 34	Gesellschaft der Musikfreunde Wien, Schloß Harburg, Regensburg, Kremsmünster, Venezia (Marciana).
No. 35	Autograph (Budapest), Venezia (Marciana) I, II; Gesellschaft der Musikfreunde Wien.
No. 36	St. Florian, Kremsmünster, St. Lambrecht, Regensburg, Gesellschaft der Musikfreunde, Modena I, II.
No. 37	Budapest, Göttweig, Regensburg, Gesellschaft der Musikfreunde, Venezia (Marciana) I, II.
No. 38	Bratislava (Jos. Elssler), Gesellschaft der Musikfreunde, Schloß Harburg, Kremsmünster, Regensburg, Venezia (Marciana), Budapest.
No. 39	Budapest, Lambach, St. Lambrecht, Gesellschaft der Musikfreunde I, II; Melk I, II; Schlägl, St. Florian, Collection H. C. R. Landon (Buggiano Castello).
No. 40	Autograph (British Museum), Budapest, Gesellschaft der Musikfreunde I, II; Venezia

	(Marciana).
No. 41	Praha (Jos. Elssler), Budapest, St. Florian, Gesellschaft der Musikfreunde I, II; Venezia (Marciana).
No. 42	Autograph (Budapest), Budapest (parts), Gesellschaft der Musikfreunde I, II.
No. 43	Budapest, Heilig-Kreuz Augsburg, Regensburg, Gesellschaft der Musikfreunde I, II, printed parts by Sieber, Paris.
No. 44	Regensburg, Schlierbach, Göttweig, Melk, Kremsmünster, Gesellschaft der Musikfreunde I, II, III.
No. 45	Autograph (Budapest), Budapest (parts), Venezia (Marciana), printed parts by Sieber.
No. 46	Autograph (Budapest), Gesellschaft der Musikfreunde.
No. 47	Autograph (Budapest), Gesellschaft der Musikfreunde I, II.
No. 48	Budapest, Regensburg, Gesellschaft der Musikfreunde I, II; Kremsmünster, Venezia (Marciana), printed parts by Imbault, Paris.
No. 49	Autograph (Stockholm), Budapest; Frankfurt-am-Main (Jos. Elssler), Gesellschaft der Musikfreunde I, II, III.
Sinfonia in B flat (I: 107)	St. Florian, Budapest, Göttweig.
Sinfonia in B flat (I: 108)	Göttweig, Schloß Harburg, Budapest, Venezia (Marciana), printed parts by Chevardière, Paris.

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Buggiano Castello,  
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H. C. R. L.