

J. HAYDN

Sinfonie in B

Symphony in B-flat major

Hob. I:68

Herausgegeben von / Edited by
Wolfgang Stockmeier

In Verbindung mit / In collaboration with
Sonja Gerlach

Urtext der Joseph-Haydn-Gesamtausgabe
Urtext of the Joseph Haydn Complete Edition

Partitur / Score



Bärenreiter Kassel · Basel · London · New York · Praha
BA10994

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ORCHESTRA

Oboe I, II; Fagotto I, II; Corno I, II; Archi

Aufführungsdauer / Duration: ca. 28 min.

Zu vorliegender Ausgabe ist das Aufführungsmaterial (BA10994) erhältlich.
The complete performance material (BA10994) is also available for this work.

Urtextausgabe aus der im G. Henle Verlag München erschienenen Gesamtausgabe *Joseph Haydn Werke*,
herausgegeben vom Joseph Haydn-Institut, Köln, Reihe I, Band 8: *Sinfonien 1775/76*,
vorgelegt von Wolfgang Stockmeier, in Verbindung mit Sonja Gerlach.

Urtext edition from the Complete Edition *Joseph Haydn Werke*, Series I, Volume 8: *Sinfonien 1775/76*,
issued by the Joseph Haydn-Institut, Cologne, published by G. Henle Verlag, Munich,
edited by Wolfgang Stockmeier, in collaboration with Sonja Gerlach.

VORWORT

Die autographe Partitur der Sinfonie B-Dur Hob. I:68 ist nicht überliefert. Da Haydn in seinen Eigenschriften das Entstehungsjahr seiner Kompositionen anzugeben pflegte, entfällt dieses Mittel zur Datierung für die vorliegende Sinfonie. Andere Dokumente, die nähere Hinweise auf die zeitliche Einordnung geben könnten, sind, wie so oft bei Haydns frühen und mittleren Instrumentalwerken, nicht erhalten. Allerdings lässt sich auf Basis der Orchesterbesetzung des Werks ein Zeitraum für die Entstehung zumindest annähernd angeben. Vermutlich fällt die Komposition der B-Dur-Sinfonie in die Jahre 1774 oder 1775.¹ Diese Eingrenzung beruht auf der Tatsache, dass Haydn bei den Bläsern neben zwei Oboen und zwei Hörnern auch zwei obligate Fagotte, jedoch keine Flöte verlangt. Die Verwendung von Fagotten bei gleichzeitigem Verzicht auf die Flöte ist charakteristisch für die Sinfonien für Jahre 1774 bis 1776. Als Orchesterinstrument mit eigenem System, dem Fagott, das vorher lediglich als Begleitinstrument galt, wurde es erstmals in

daher später zu den Sinfonien ab 1774 vor, während er in den 1760er Jahren in der 1776 entstandenen Sinfonie zur Besetzung von Hob. I:68, vor dem obligat und obligat, könnte die Sinfonie Hob. I:54, also eher zu den Sinfonien, entstanden sein.³

Die Sinfonie Hob. I:68 fällt in eine Zeit, die für Haydn im Übergang auf seine Tätigkeit am Esterházy-schen Hof eine Umbruchszeit war. Als er 1766 zum Ersten Kapellmeister avancierte, hatte er zunächst einmal für ein angemessenes Repertoire an Orchester-, Kammer- und Kirchenmusik Sorge zu tragen. Das änderte sich, als sein Dienstherr, Fürst Nikolaus I., zu Beginn der 1770er Jahre die Aufführungen von Opern im Theater seines Schlosses Eszterháza am Neusiedlersee intensivierte und ab 1776 dort sogar einen ständigen Repertoirebetrieb einrichtete. Bis zum Tod des Fürsten im September 1790 fanden nun Jahr für Jahr von Frühjahr bis Herbst Opernaufführungen in Eszter-

háza statt, zunächst nicht mehr als zwanzig, später dann fast hundert pro Saison. Rund 1200 Vorstellungen waren in den 15 Jahren des dortigen Theaterbetriebs zu bewältigen. Alle wurden sie von Haydn geleitet, der obendrein nicht nur für die Einstudierung zu sorgen, sondern auch Opern anderer Komponisten den Möglichkeiten seines Ensembles anzupassen hatte. Die Verlagerung des Schwerpunkts von Haydns Tätigkeit auf die Oper zog auch eine Änderung seines sinfonischen Stils nach sich. ⁴ Die experimentellen „Sturm-und-Drang-Sinfonien“ der Jahre von ca. 1765 bis 1772 folgten opern-Werk in einem leichteren, publikumswirksameren Stil. Zu ihnen gehört als eines der ersten die Sinfonie Hob. I:68.

Von der Sinfonie Hob. I:68 ist eine in Adagio und Finale gekürzte, auf das Menuett ganz verzichtende Fassung in einen Stimmensatz überliefert, der teils von Kopisten aus Haydns Urklaus stammt. Die Auslassung des Menuetts vor allem deutet darauf hin, dass die Sinfonie in ihrer dreisätzigen Form als Auvertüse in einer Oper verwendet worden sein könnte. Opernsinfonien waren in der Regel dreisätzlich, ob diese Kurzfassung, die in einer I. oder Gesamtausgabe *Joseph Haydn Werke* im Anhang wiedergegeben ist, auf Haydn zurückzuführen ist freilich zweifelhaft.

Die vorliegende dirigierpartitur ist ein Nachdruck der Edition in der Gesamtausgabe *Joseph Haydn Werke*. Ihr liegen als Hauptquellen zwei Stimmenabschriften vermutlich österreichischer Provenienz zu Grunde.⁴ Als Nebenquellen dienten weitere, wohl aus Wien stammende Stimmenabschriften.⁵ Eine Beschreibung und Bewertung der Quellen zu dieser Sinfonie sowie ein detailliertes Lesartenverzeichnis enthält der separat zum Gesamtausgabenband erschienene Kritische Bericht.

In der Ausgabe stehen Vortrags- und Artikulationszeichen, Ornamente, Noten etc., die aus den Nebenquellen übernommen wurden, in runden Klammern (), Ergänzungen durch die Herausgeber in eckigen Klammern [].

1 Sonja Gerlach, „Die chronologische Ordnung von Haydns Sinfonien zwischen 1774 und 1782“, in: *Haydn-Studien* II/1 (1969), S. 58.

2 Ebd., S. 55.

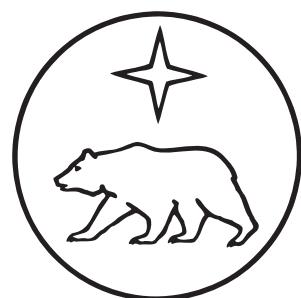
3 Ebd., S. 56.

4 Wien, Österreichische Nationalbibliothek [A-Wn], Mus.Hs.21977; Augsburg, Universitätsbibliothek [D-AU], vormals Harburg, Fürstlich Oettingen-Wallersteinsche Bibliothek [D-HR], III 4 1/2 40 509.

5 Wien, Österreichische Nationalbibliothek [A-Wn], Mus.Hs.22154; Zwettl, Zisterzienserstift, Bibliothek und Musikarchiv [A-Z], VIII/187.

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succeeded by compositions in a lighter style that appealed to larger audiences, Symphony Hob. I:68 being one of the first.

An abridged version of Symphony Hob. I:68 survives in a set of orchestral parts which, in part, was made by copyists in Haydn's environment. In this version, the Adagio and Finale are abridged and the Menuet cut entirely. Its three-movement design in particular suggests that this Symphony may have been used as an opera overture. (Opera symphonies regularly had three movements.) It is certainly questionable that this abridged version was authored or authorised by Haydn. A score of this version is available in an appendix to volume I,8 of the complete edition *Joseph Haydn Werke*.

The present edition is a re-print based on the complete edition *Joseph Haydn Werke* (series I, volume 8). Its main sources are two sets of parts, both manuscript copies, which probably originated in Austria.⁴ Sec-

ondary sources are further manuscript sets of parts that possibly were made in Vienna.⁵ For a description and evaluation of these sources as well as a detailed list of variant readings see the Critical Commentary published separately to the complete edition volume.

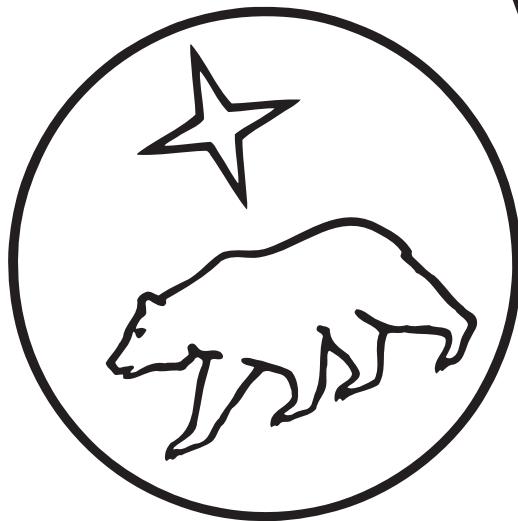
In this edition all markings pertaining to expression, articulation, ornamentation, as well as note heads etc. stemming from the secondary sources are presented in round brackets (). Any emendation or addition by the editor is presented in square brackets [].

Haydn directed performances of his symphonies by the Court Orchestra from his chair in the first violins. Figured bass accompaniment is not intended for a performance of this piece, as harpsichord was not usually part of these performances.

Andreas Friesenhagen

Bergisch Gladbach, December 2024

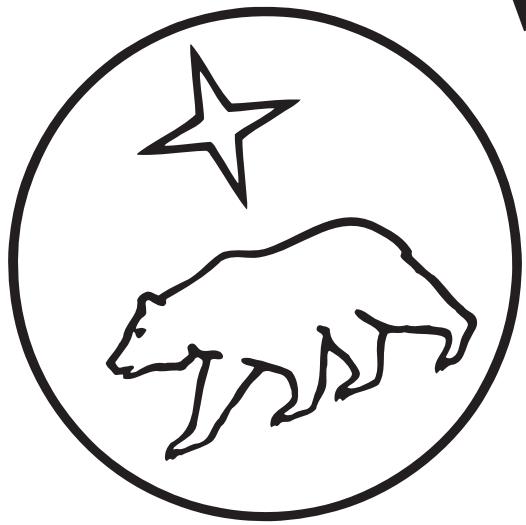
(Translation: Emanuel Signer)



Bärenreiter Leseprobe Sample page

⁴ Vienna, Österreichische Nationalbibliothek [A-Wn], Mus.Hs. 21977; Augsburg, Universitätsbibliothek [D-AU], formerly Harburg, Fürstlich Oettingen-Wallersteinsche Bibliothek [D-HR], III 4 1/2 40 509.

⁵ Vienna, Österreichische Nationalbibliothek [A-Wn], Mus.Hs. 22154; Zwettl, Zisterzienserstift, Bibliothek und Musikarchiv [A-Z], VIII/187.



Bärenreiter
Leseprobe
Sample page

SINFONIE in B

Vivace

Hoboken I:68

Oboe I

{

Oboe II

{

2 Fagotti

{

2 Corni in B

{

Violino I

{

Violino II

{

Viola

{

Basso

Bärenreiter
Leseprobe
Sample page



f

f

f

f

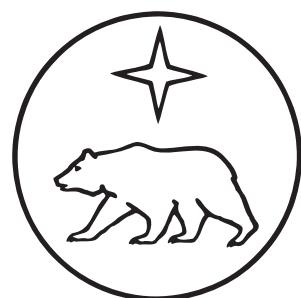
f

p

*) In einigen Quellen pausieren die Bratschen bis Takt 16 / In some sources viola tacet up to b. 16

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24

Bärenreiter
Leseprobe
Sample page

35

Bärenreiter
Leseprobe
Sample page

4

f

f

f

f

f

f

coll' arco

f

49

a 2

(ff)

ff

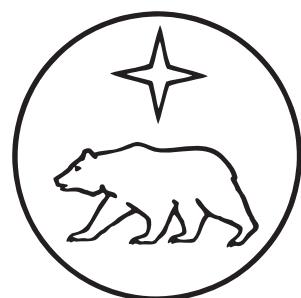
ff



a 2

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Bärenreiter
Leseprobe
Sample page

94

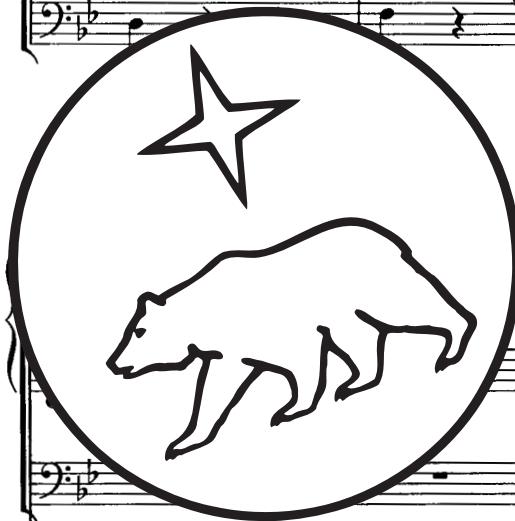
Bärenreiter
Leseprobe
Sample page

p

p

p

arco



f

a 2

f

f

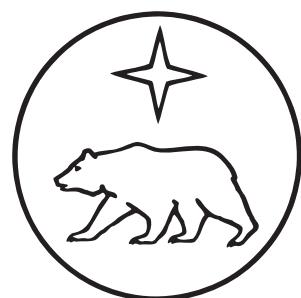
f

f

f

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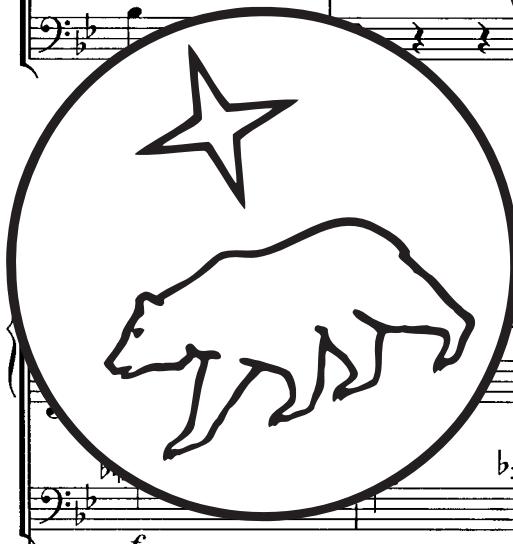


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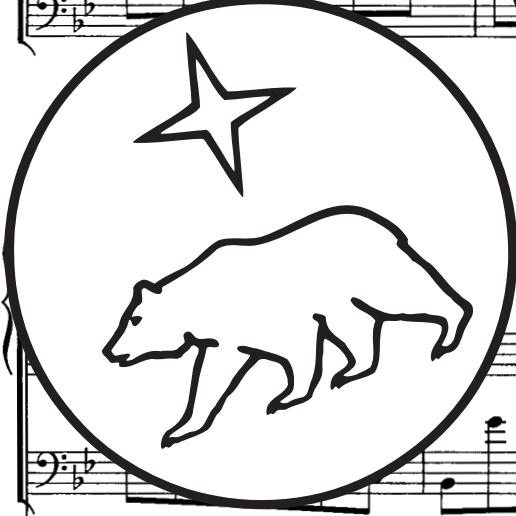
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Bärenreiter
Leseprobe
sample page



131



Bärenreiter
Leseprobe
Sample page

The musical score consists of six staves of music. The first staff begins with a forte dynamic (f) and includes a rehearsal mark 'a 2'. The second staff starts with a piano dynamic (p). The third staff features a sixteenth-note pattern. The fourth staff contains eighth-note patterns. The fifth staff has a sixteenth-note pattern. The sixth staff concludes with a forte dynamic (f).

Musical score for orchestra and piano. The score consists of five staves. The top three staves are for the orchestra, featuring woodwind parts (flute, oboe, bassoon) and a cello part. The bottom two staves are for the piano. Measure 140 starts with eighth-note patterns in the woodwinds and bassoon, followed by eighth-note chords in the piano. Measure 141 continues with eighth-note patterns in the woodwinds and bassoon, with sustained notes in the piano.

Bärenreiter
Leseprobe
Sample page

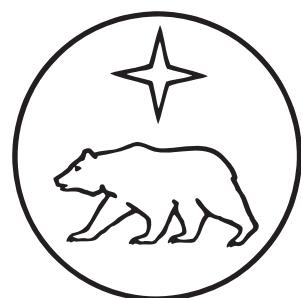


Musical score for orchestra and piano. The top three staves are for the orchestra, and the bottom two staves are for the piano. Measure 142 begins with eighth-note patterns in the woodwinds and bassoon, followed by eighth-note chords in the piano. Measure 143 continues with eighth-note patterns in the woodwinds and bassoon, with sustained notes in the piano.

Musical score for orchestra and piano. The top three staves are for the orchestra, and the bottom two staves are for the piano. Measure 144 features eighth-note patterns in the woodwinds and bassoon, with sustained notes in the piano. Measure 145 continues with eighth-note patterns in the woodwinds and bassoon, with sustained notes in the piano.

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Menuet

Allegretto

Oboe I

Oboe II

2 Fagotti

2 Corni in B

Violino I

Violino II

Viola

(f)

f

a 2

f

(f)

f

f



Solo (p)

Solo (p)

p

p

17

Soli
(p)

f

a 2

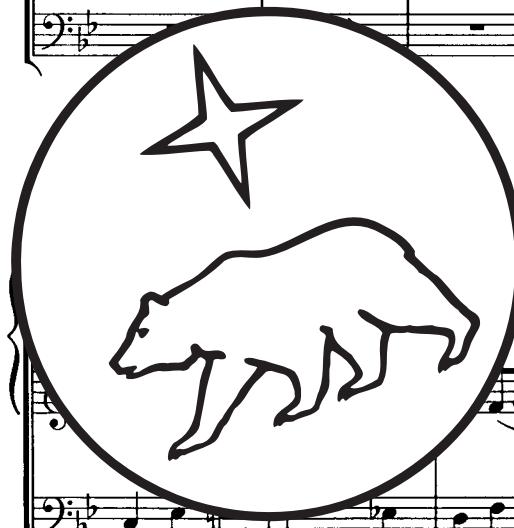
f

p.

f

p

Bärenprobe
Sample page



Solo
(p)

f

Soli
(p)

f

[I]

f

p

f

p

f

p

f

[I]

f

[I]

f

[I]

f

Trio

Bärenprobe
Sample page

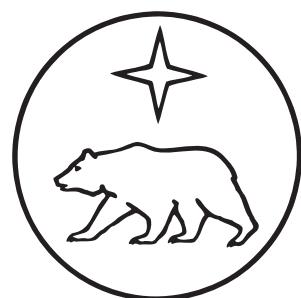
37

Menuet da Capo

The image shows a page from a musical score for orchestra. The title "Bärenprobe" is overlaid in large, bold, black letters across the center. Below the title, the words "Sample page" are written. In the bottom right corner of the score, the text "Menuet da Capo" is visible. On the left side of the page, there is a circular illustration of a bear's head and shoulders, facing left. A five-pointed star is positioned above the bear's head. The musical score consists of six staves, each with a different clef (G, C, F) and key signature (various combinations of sharps and flats). The dynamics and performance instructions include "f", "p", "coll' arco", "pizz.", and "(i)". The page number "37" is at the top left, and the tempo marking "Menuet da Capo" is at the bottom right.

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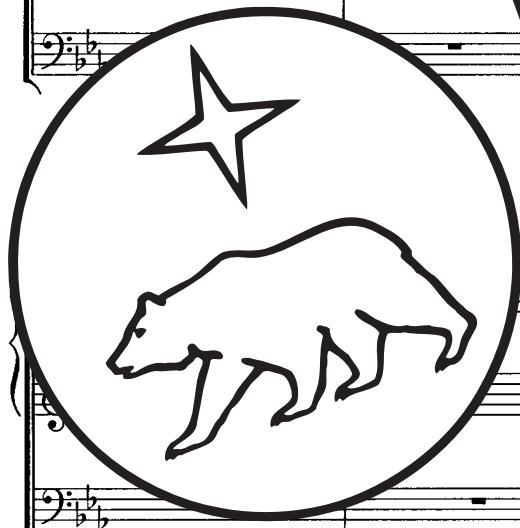
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12

Bärenreiter
Leseprobe
Sample page

Sheet music for orchestra, measures 12-15. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: f (fortissimo) in measures 12-14; tr (trill) in measure 15. Articulations: staccato dots on eighth notes in measures 12-14; slurs on sixteenth-note patterns in measure 15. Measure 12: Three staves (top, middle, bass). Measure 13: Three staves. Measure 14: Three staves. Measure 15: Three staves.

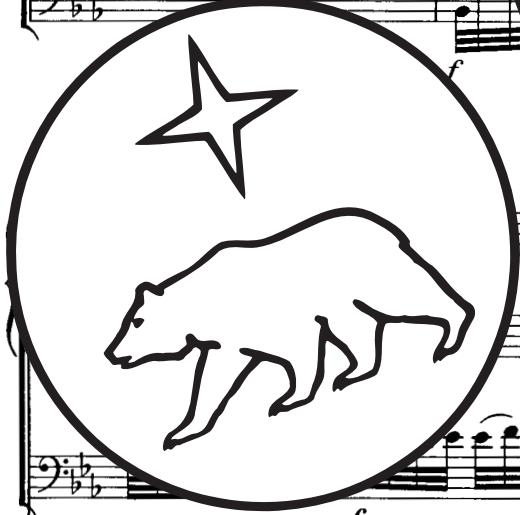


Sheet music for orchestra, measures 16-19. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: f (fortissimo) in measure 16; p (pianissimo) in measure 18. Articulations: slurs on sixteenth-note patterns in measures 16-17; staccato dots on eighth notes in measure 19. Measure 16: Three staves. Measure 17: Three staves. Measure 18: Three staves. Measure 19: Three staves.

*) Oder b¹ / Or b-flat!



Bärenreiter
Leseprobe
Sample page



The image shows a page from a musical score for orchestra, specifically page 31. The score consists of five staves of music. The first three staves are treble clef, and the last two are bass clef. The music includes various dynamics such as forte (f), pianissimo (pp), and trill (tr). The tempo markings include 'f', 'pp', 'tr.', 'p', and 'f'. There are also performance instructions like '(i)' and '(3)'. A large, semi-transparent watermark in the center reads 'Bärenreiter' on top, 'Leseprobe' in the middle, and 'Sample page' at the bottom. In the bottom-left corner, there is a circular graphic containing a simple line drawing of a bear's head facing left and a five-pointed star above it.

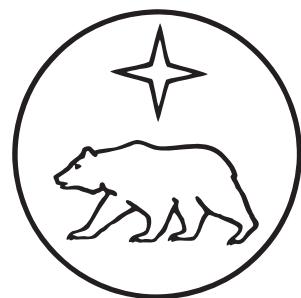
A musical score page featuring large, bold, black text "Bärenreiter Leseprobe Sample page" diagonally across the page. The background is a musical score with five staves. The first staff has dynamics "pp" and a tempo marking "3". The second staff has dynamics "pp" and a tempo marking "3". The third staff has dynamics "pp" and a tempo marking "(3)". The fourth staff has dynamics "pp" and a tempo marking "f tenuto". The fifth staff has dynamics "f" and a tempo marking "f tenuto". The sixth staff has dynamics "f" and a tempo marking "f". The seventh staff has dynamics "f" and a tempo marking "f".



^{*)} In den Quellen Sextolen / In the sources: sextuplets

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53

Bärenreiter
Leseprobe
Sample page

63

Bärenreiter
Leseprobe
Sample page

pp

Vc.
Bs.

A circular logo in the lower-left corner features a bear's head and a five-pointed star.

The musical score consists of ten staves of music. The first three staves are treble clef, the next two are bass clef, and the last five are bass clef. The key signature is consistently two flats throughout. Measure 63 begins with a dynamic of *p*. The first staff has a single note. The second staff has a sustained note with a dynamic of *pp*. The third staff contains sixteenth-note patterns. The fourth staff has eighth-note patterns. The fifth staff has eighth-note patterns. The sixth staff has sixteenth-note patterns. The seventh staff has eighth-note patterns. The eighth staff has sixteenth-note patterns. The ninth staff has eighth-note patterns. The tenth staff has eighth-note patterns. The bassoon (Bs.) part is present in the lower bass clef staves, while the cello (Vc.) part is present in the upper bass clef staves.

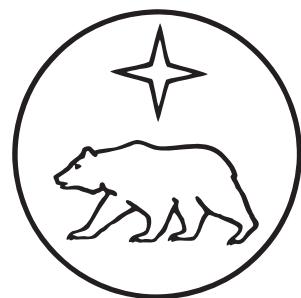
Bärenreiter
Leseprobe
sample page



Vc. e Bs.

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83

Bärenreiter
Leseprobe
Sample page

83

p

f(z) (p)

(fz p)

p

f

f

fz p]

f

p

f

f

93

Bärenreiter
Leseprobe
Sample page

Bärenprobe
Sample page

102

f

f

a 2 f

f

f

f

f

f

f

fz

fz

fz

ff

f(f)

f(f)

f(f)

fz

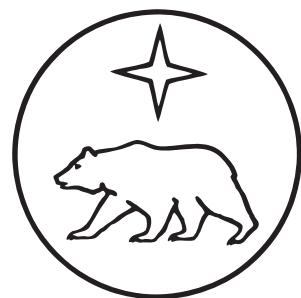
fz

fz

ff

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118

Bärenreiter
Leseprobe
Sample page

pp

pp

pp

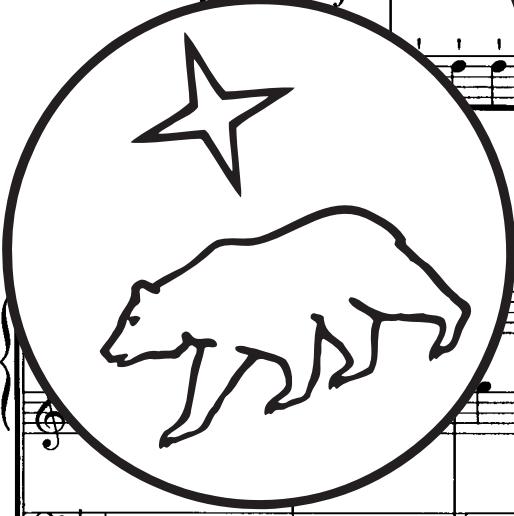
pp

pp

Finale
Presto

Oboe I Oboe II 2 Fagotti 2 Corni in B Violino I Violino II Viola

Bärenreiter
Leseprobe
sample page



The musical score consists of ten staves of music for various instruments. The instruments listed are Oboe I, Oboe II, 2 Fagotti, 2 Corni in B, Violino I, Violino II, Viola, and a Bassoon (indicated by a bass clef). The score is in 2/4 time and includes dynamic markings such as *f* (fortissimo) and *[f]* (fortissimo). The title "Bärenreiter Leseprobe sample page" is overlaid on the music in large, bold, black letters. A circular graphic containing a bear silhouette and a star is positioned on the left side of the page.

Sheet music for orchestra and piano, page 15. The music consists of six staves. The top three staves are for the orchestra (two violins, cello/bass), and the bottom three staves are for the piano. The key signature is one flat, and the time signature is common time. The music features various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure 15 begins with a forte dynamic.

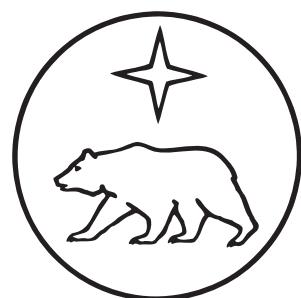
Bärenreiter
Leseprobe
Sample page



Sheet music for orchestra and piano, page 15. The top three staves are for the orchestra (two violins, cello/bass), and the bottom three staves are for the piano. The key signature is one flat, and the time signature is common time. The music continues from the previous page, featuring eighth-note chords and sixteenth-note figures. Measure 15 begins with a forte dynamic.

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A black and white musical score page from the first movement of Beethoven's "Bear Hunt" (Bärenreiter). The score consists of five staves of music. A large, stylized title "Bärenreiter" is written diagonally across the top half of the page. Below it, "Leseprobe" and "sample page" are written in a large, bold, sans-serif font. A small circular logo in the bottom left corner features a bear silhouette and a star. The title "Tema da Capo al Legno - una canzone Repubb." is printed at the bottom right of the title area.

81



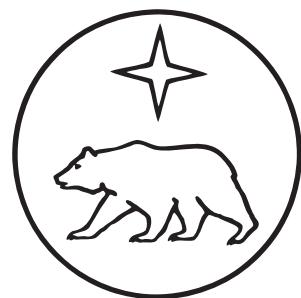
Bärenreiter
Leseprobe
Sample page

Sheet music for orchestra, measures 81-85. The music consists of four staves: Treble, Bass, Alto, and Bassoon. The tempo is marked 'f' (fortissimo). The music features eighth-note patterns and sixteenth-note chords.

Sheet music for orchestra, measures 86-90. The music consists of four staves: Treble, Bass, Alto, and Bassoon. The tempo is marked 'f' (fortissimo). The music features eighth-note patterns and sixteenth-note chords.

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

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Bärenreiter
Leseprobe
sample page



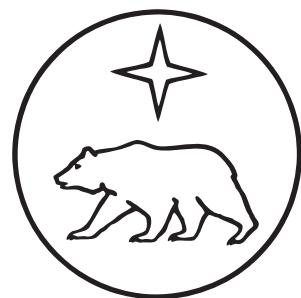
A black and white musical score page from the Bärenprobe edition. The page features a large, stylized title 'Bärenprobe' and 'Sample page' overlaid in a bold, sans-serif font. A circular logo on the left contains a drawing of a bear's head and shoulders, facing right, with a five-pointed star above it. The musical score consists of six staves of music for orchestra, with dynamics like 'f' (fortissimo) and 'p' (pianissimo) indicated throughout. Measure numbers 137 and 138 are visible at the top left.

152

Bärenreiter
Leseprobe
sample page

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179

Bärenreiter
Leseprobe
Sample page

The musical score consists of ten staves of music. The first four staves are in G clef (treble), the next two in C clef (alto), and the last four in F clef (bass). The key signature changes frequently, including B-flat major, A major, E major, D major, G major, C major, F major, B-flat major, and A major. The time signature is mostly common time. The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like forte (f) and piano (p). Measure 179 starts with a forte dynamic.

Bärenreiter
Leseprobe
Sample page

208

Solo *p*

Solo *p*

Soli *p*

Soli *f*

Solo *pp*

Soli *pp*

f

a 2

f

b

f

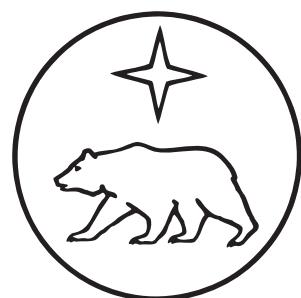
(f)

f

Musical score for orchestra, page 45, measure 208. The score consists of six staves. The top three staves feature woodwind parts, with dynamic markings *p* and *p* for solo parts, and *p* for the bassoon. The bottom three staves feature brass and percussion parts, with dynamics *f*, *pp*, and *pp*. Measure 208 concludes with a forte dynamic *f*. The score is annotated with measure numbers 208 and section labels *a* and *b*. A large, semi-transparent watermark in the center of the page reads "Bärenprobe Sample page". To the left of the text is a circular illustration of a bear's head and shoulders, facing right, with a five-pointed star above it.

Hierbei handelt es sich um eine Leseprobe.
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