Edition Eulenburg

SYMPHONY

No. 48

C major

⟨ Maria Theresia ⟩

by

JOSEPH HAYDN

Composed 1772

Edited from the original edition by
ERNST PRAETORIUS

Ernst Eulenburg, Ltd. London, W.1.
Edition Eulenburg, G.m.b.H., Zurich
Edition Eulenburg, Inc. New York

Pag.

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No. 1642
402-180
44
桐朋学園音楽科

REVISAL ACCOUNT

When in 1931 the present work was issued in this collection, the volume of the complete edition, which meanwhile appeared, was not yet available and so could not be used for comparison purposes. When undertaking such a work today, numerous deviations would become evident, chiefly with regard to the trumpets' and drum parts. Also the remainder of the text shows a lot of variants. As no manuscript is existing, and also the three sources enumerated in the revisal account of the complete edition, i.e.

1. written parts out of the archive of Prince Esterhazy.
2. a written score out of Archduke Rudolf's possession, at present in the hands of the "Gesellschaft der Musikfreunde", Vienna.
3. a printed score, published 1870 by Le Duc, Paris

are far deviating from one another—2 and 3 contain neither trumpets nor drums at all!—it is impossible to investigate Haydns wish. Therefore, when being charged with revisal of all symphonies by Haydn, included in this collection, it seemed advisable, to renounce to an enumeration of variants at this work. The value of the result would be negligible as neither age nor origin of the alterations contained in the parts of Breitkopf and Härtel, which here were used as basis, can be recognised, nor can anything be said about the value of the alterations. It seemed interesting, however, to confront the version of the drums' part, as contained in the written Esterhazy edition, to the form of the printed edition. This version is to be found here by small, downward tailed notes, and small intermission signs. The trumpets in those written parts thoroughly conform with the horns.

DR. ERNST PRAETORIUS.
Ankara. April, 1940.

REVISIONSBERICHT

Als das vorliegende Werk im Jahre 1931 in dieser Sammlung erschien, lag der inzwischen herausgekommene betreffende Band der Gesamtausgabe noch nicht vor, konnte also nicht zum Vergleich herangezogen werden. Wollte man einen solchen jetzt unternehmen, so würde man zahlreiche Abweichungen feststellen, von denen vor allem die Trompeten-und Paukenstimmen betroffen werden. Aber auch der übrige Notentext weist zahlreiche Varianten auf. Da ein Autograph nicht vorliegt und auch die 3 vom Revisionsbericht der Gesamtausgabe angeführten Quellen, nämlich

1. geschriebene Stimmen aus dem Archiv des Fürsten Esterhazy;
2. eine geschriebene Partitur aus dem Besitz des Erzherzogs Rudolf, jetzt im Archiv der Gesellschaft der Musikfreunde, Wien.
3. eine bei Le Duc in Paris 1810 gedruckte Partitur

untereinander stark abweichen—die unter 2 und 3 genannten haben überhaupt weder Trompeten noch Pauken-so ist es unmöglich, den Willen Haydns festzustellen. Es schien deshalb, als ich mit der Revision sämtlicher in dieser Sammlung erschienenen Symphonien beauftragt wurde, ratsam, bei diesem Werk, da das Ergebnis nur einen sehr begrenzten Wert haben würde, auf die Aufzählung der Varianten zu verzichten, zumal weder über das Alter noch über den Ursprung der Änderungen etwas gesagt werden kann, die die hier zugrunde gelegte Stimmausgabe von Breitkopf & Härtel gegenüber den Quellen der Gesamtausgabe aufweist, noch die letzteren in Bezug auf ihren Wert beurteilt werden können. Immerhin schien es interessant, die Fassung der Paukenstimme, soweit sie in den geschriebenen Esterhazy—Stimmen von der späteren Druckform abweicht, dieser gegenüber zu stellen, was durch kleine, nach unten gestielte Noten und kleine Pausenzeichen geschieht. Die Trompeten gehen in jenen geschriebenen Stimmen vollkommen mit den Hörnern zusammen.

DR. ERNST PRAETORIUS.
Ankara. April, 1940.

E. E. 3687

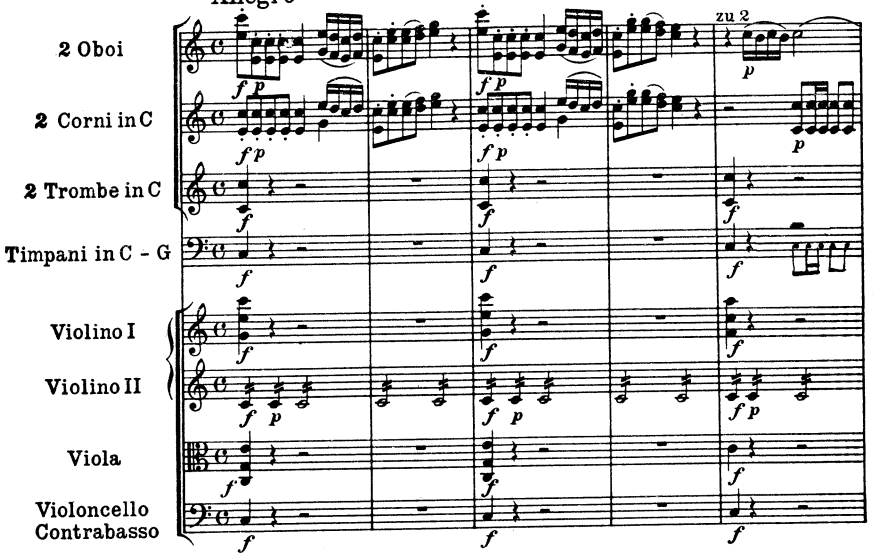
Symphonie No. 48

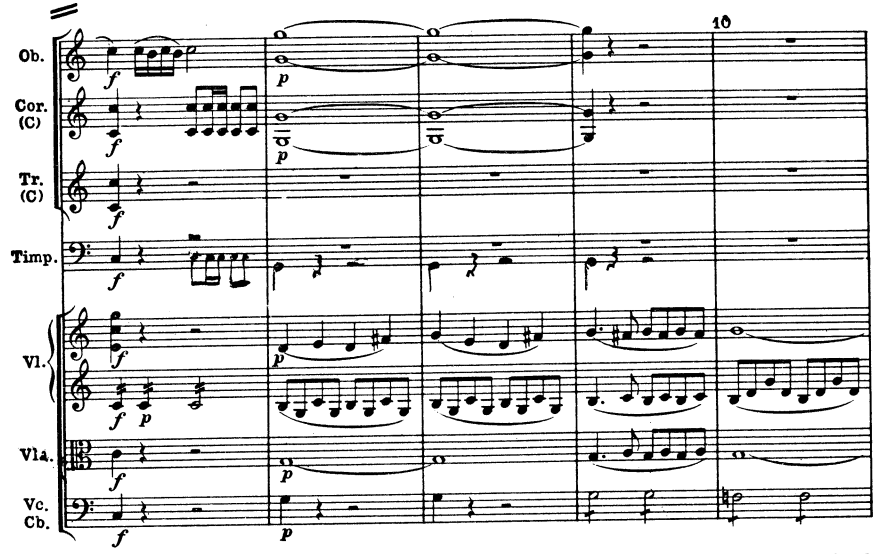
„Maria Theresia“

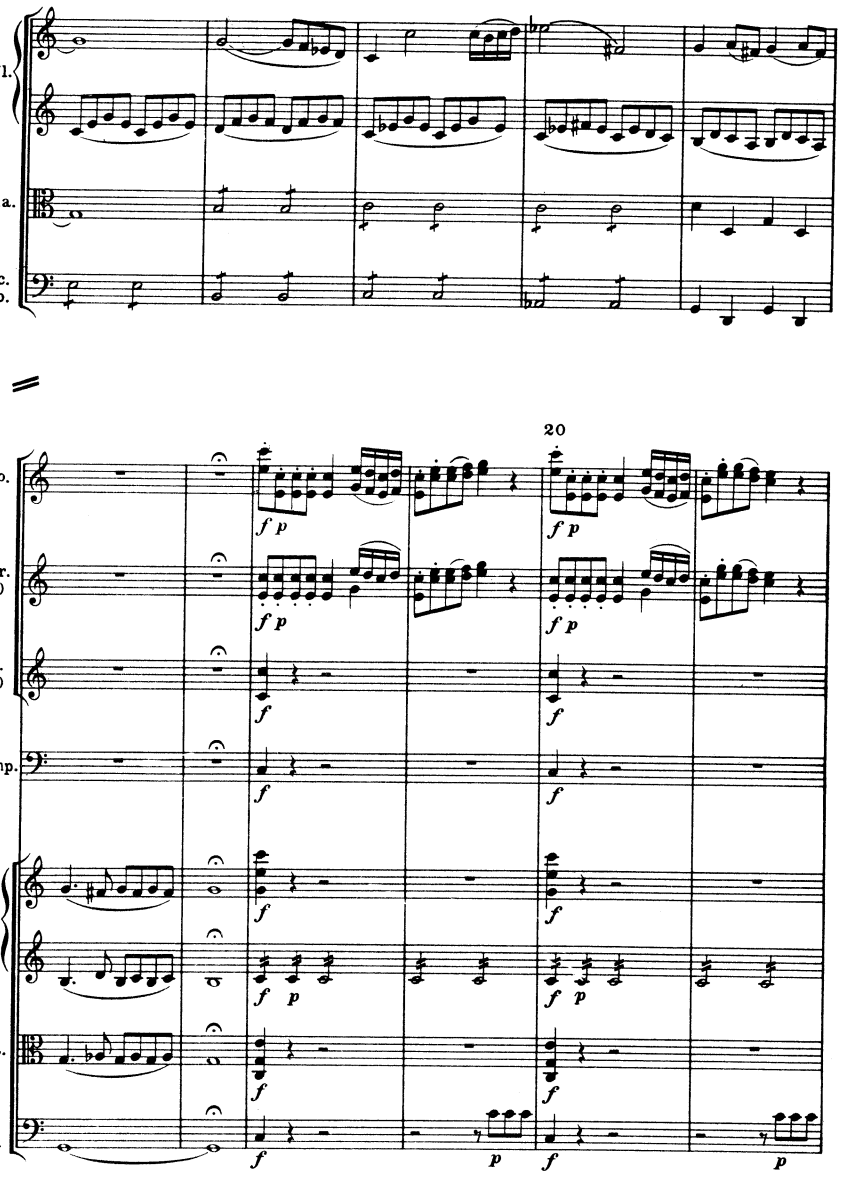
Jos. Haydn
1732-1809

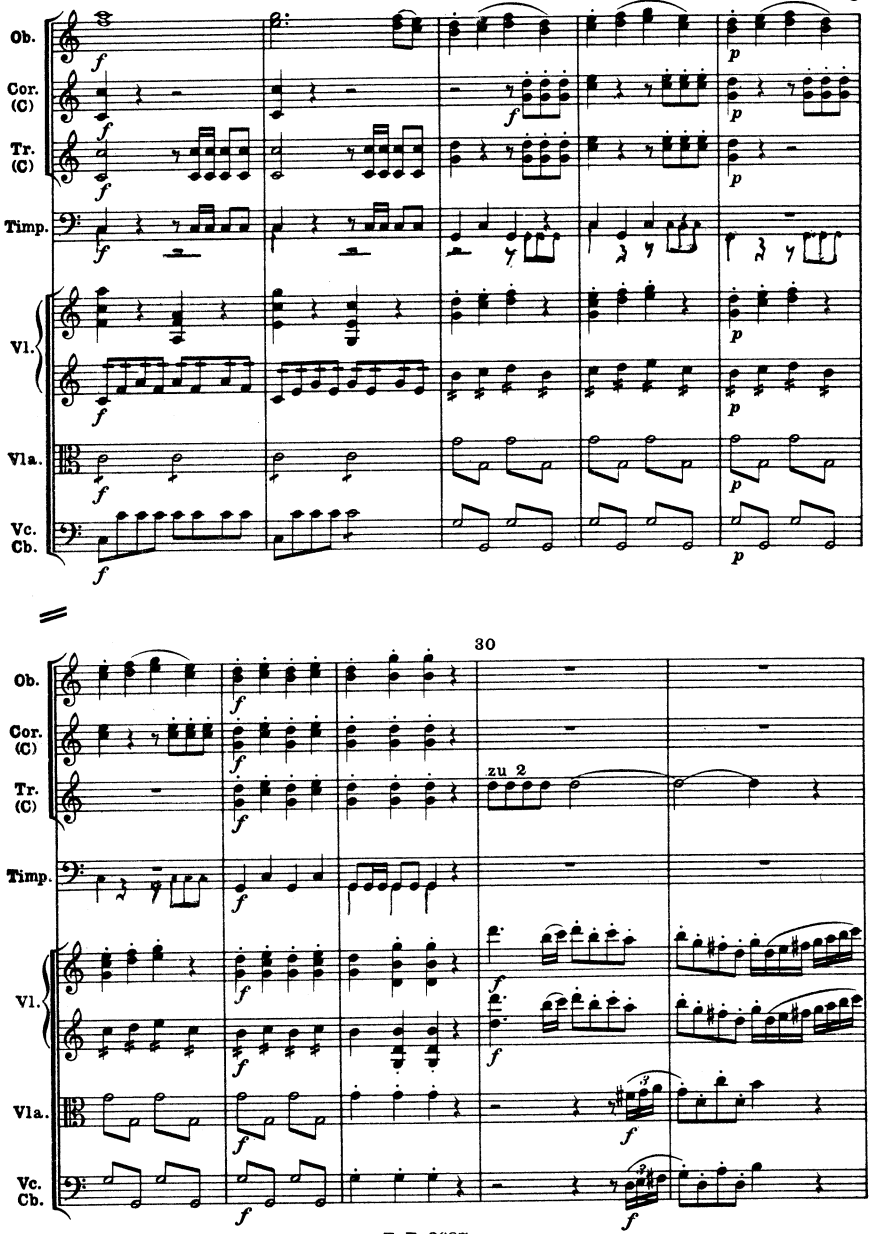
I.

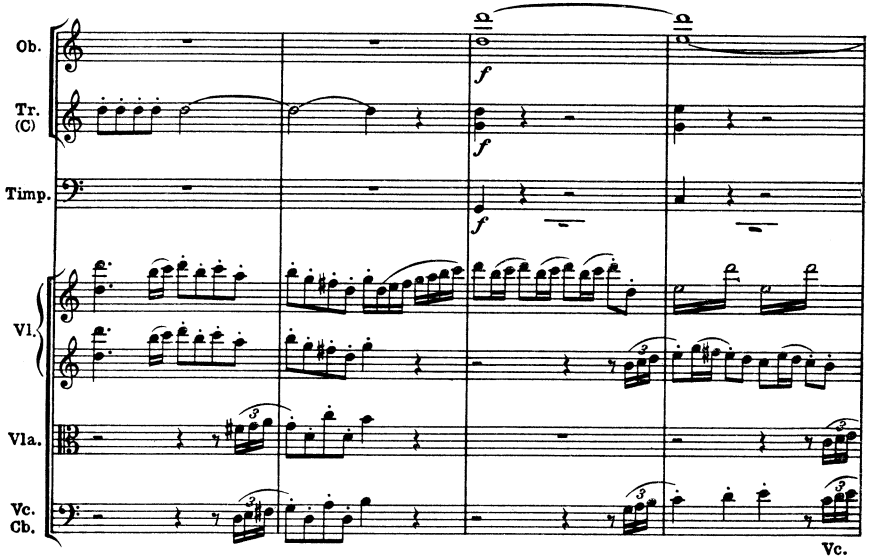
Allegro






Vl.
Vla.
Vc.
Cb.
20
Ob.
Cor.
(C)
Tr.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.


Ob.
Cor.
(C)
Tr.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
30
zu 2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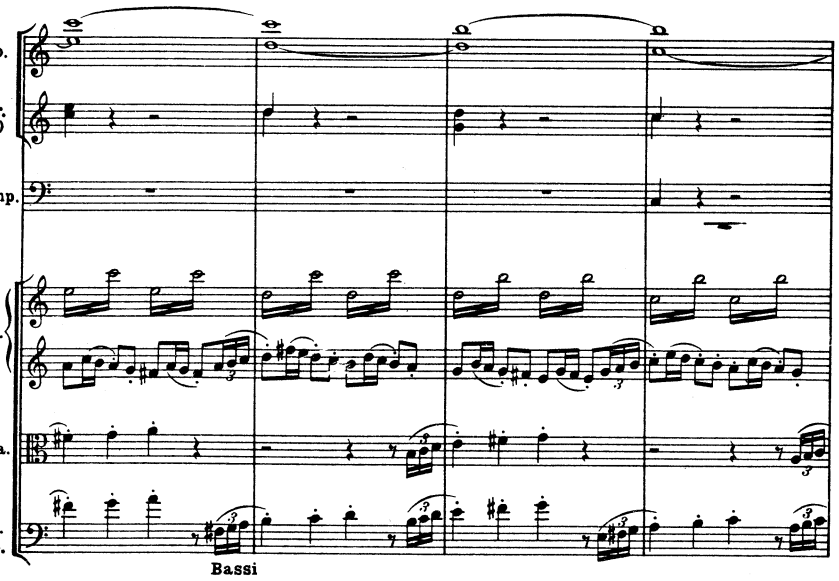
f
Vc.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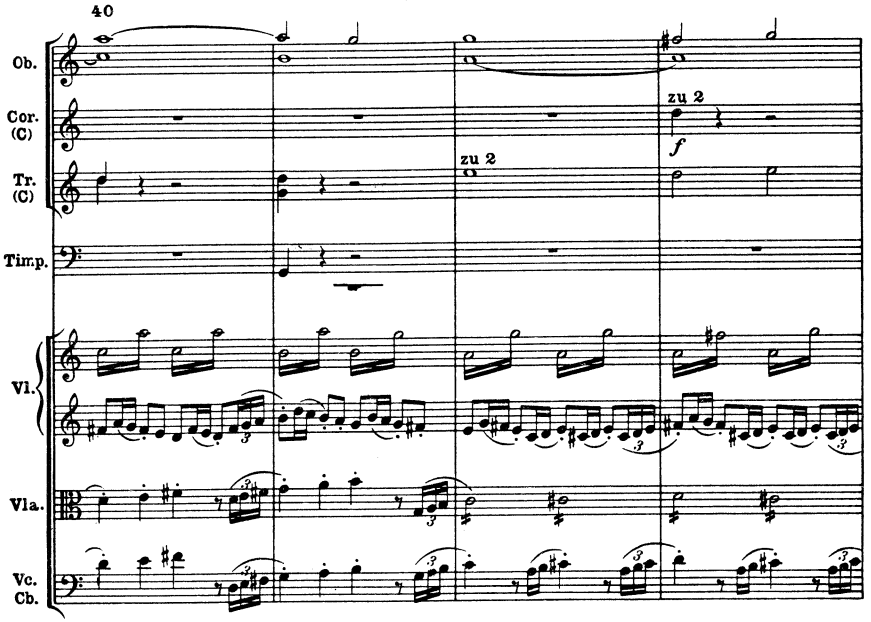
Bassi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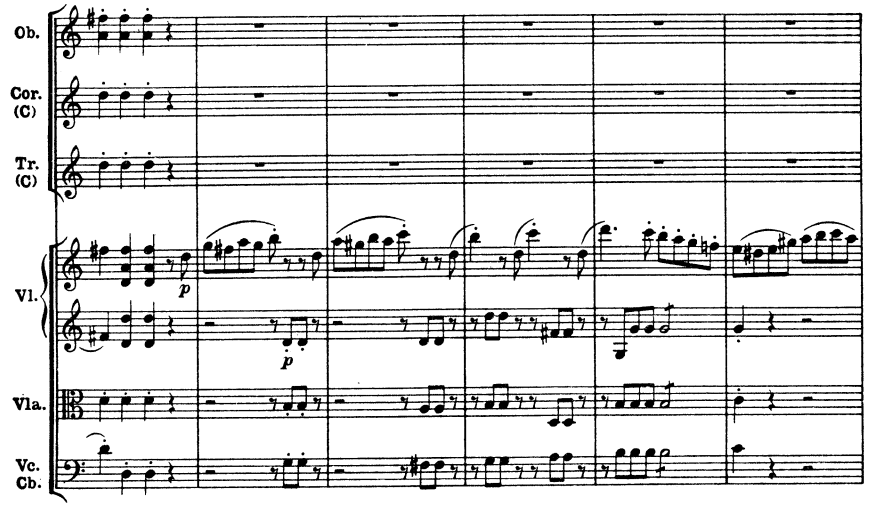
Ob.
Cor. (C)
Tr. (C)
Timp.
Vl.
Vla.
Vc. Cb.
zu 2
zu 2
f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Vl.
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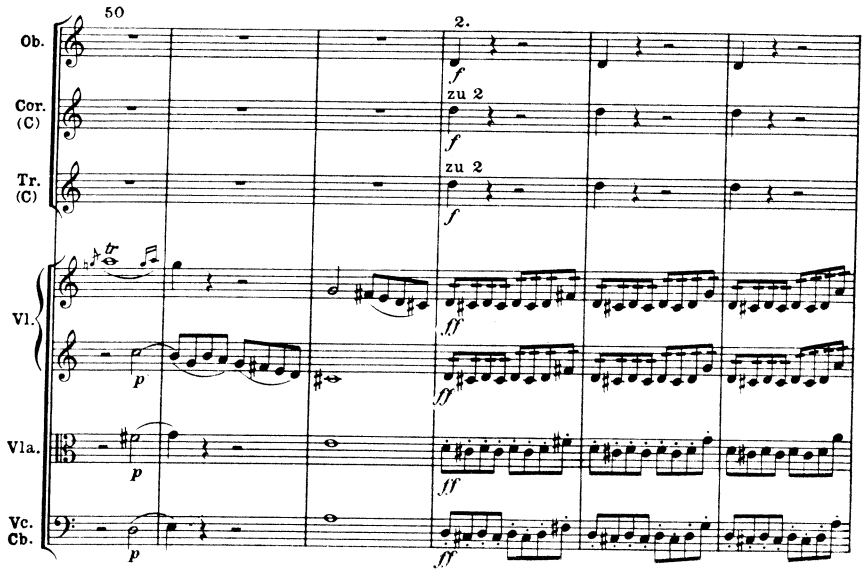
Vc. Cb.
p
p


50
2.
Ob.
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zu 2
zu 2
Vl.
Vla.
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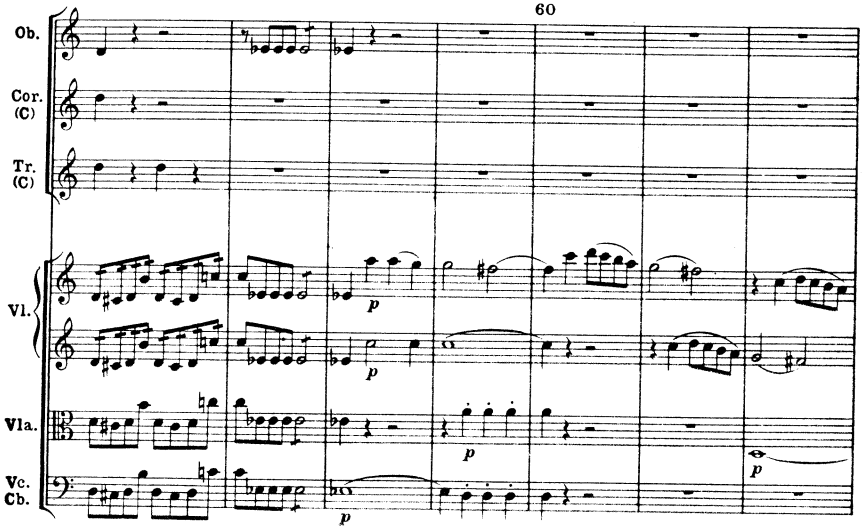
f
ff
p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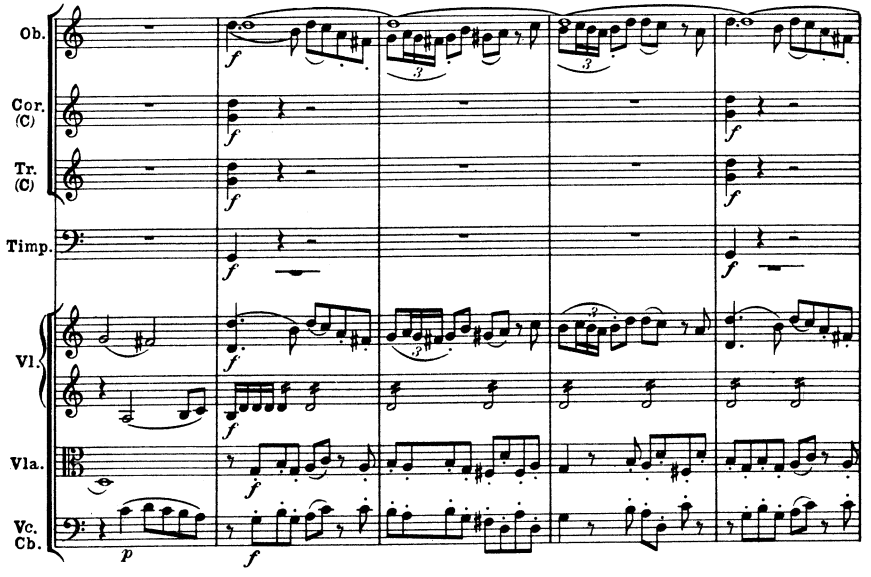
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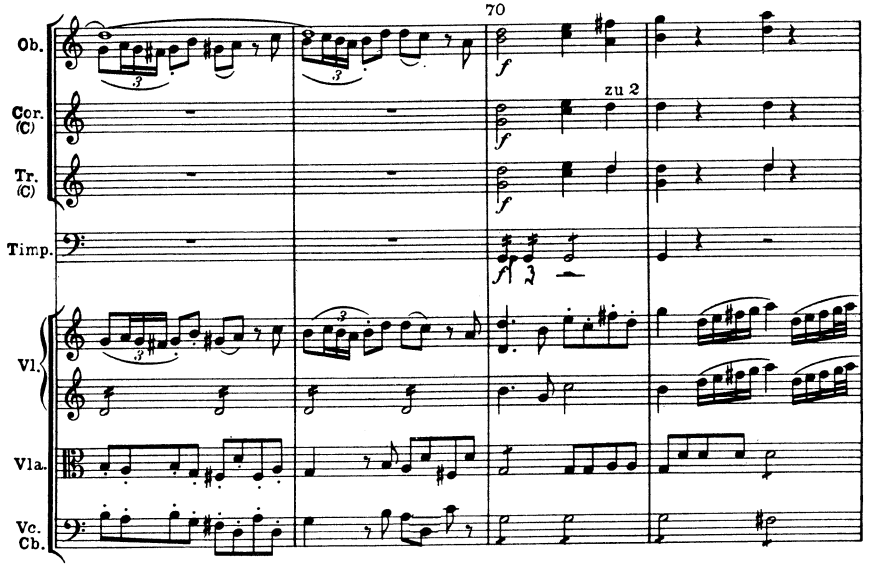
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Ob.
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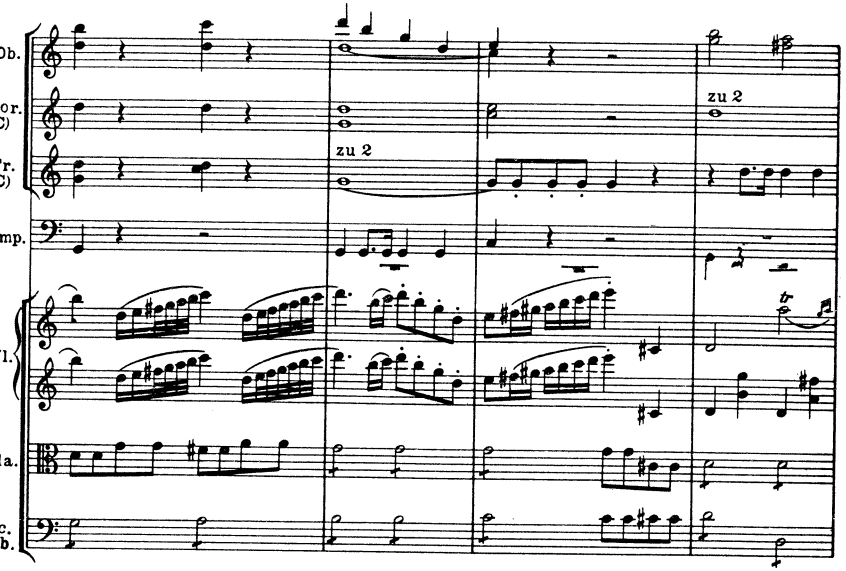
Tr. (C)
zu 2
Timp.
Vl.
Vla.
Vc. Cb.
f
ff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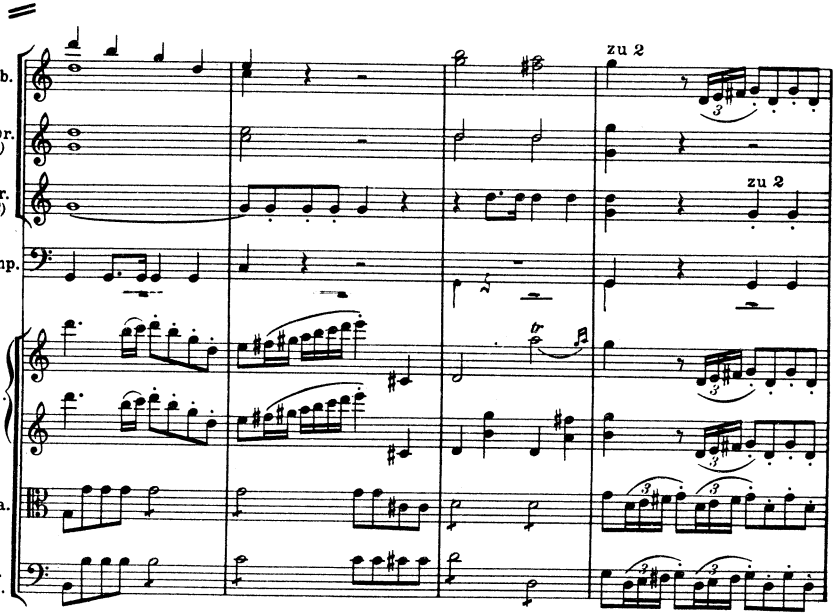
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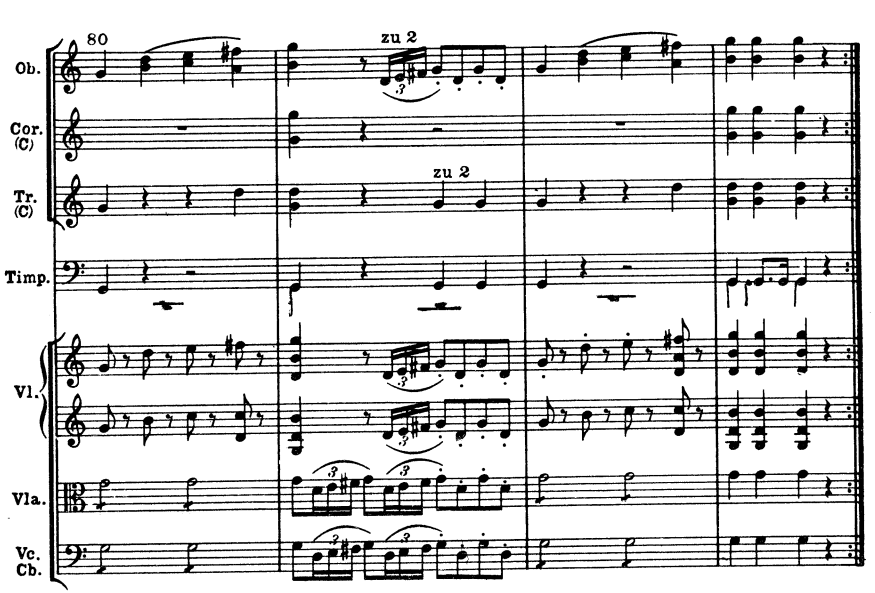
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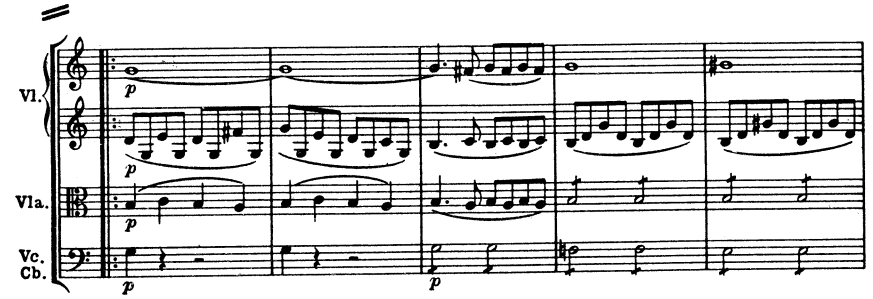
zu 2
zu 2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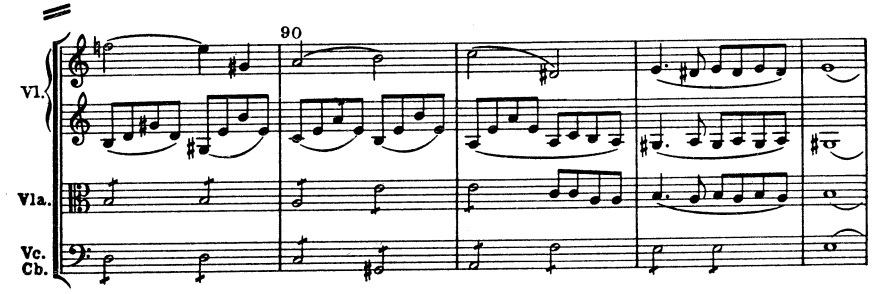
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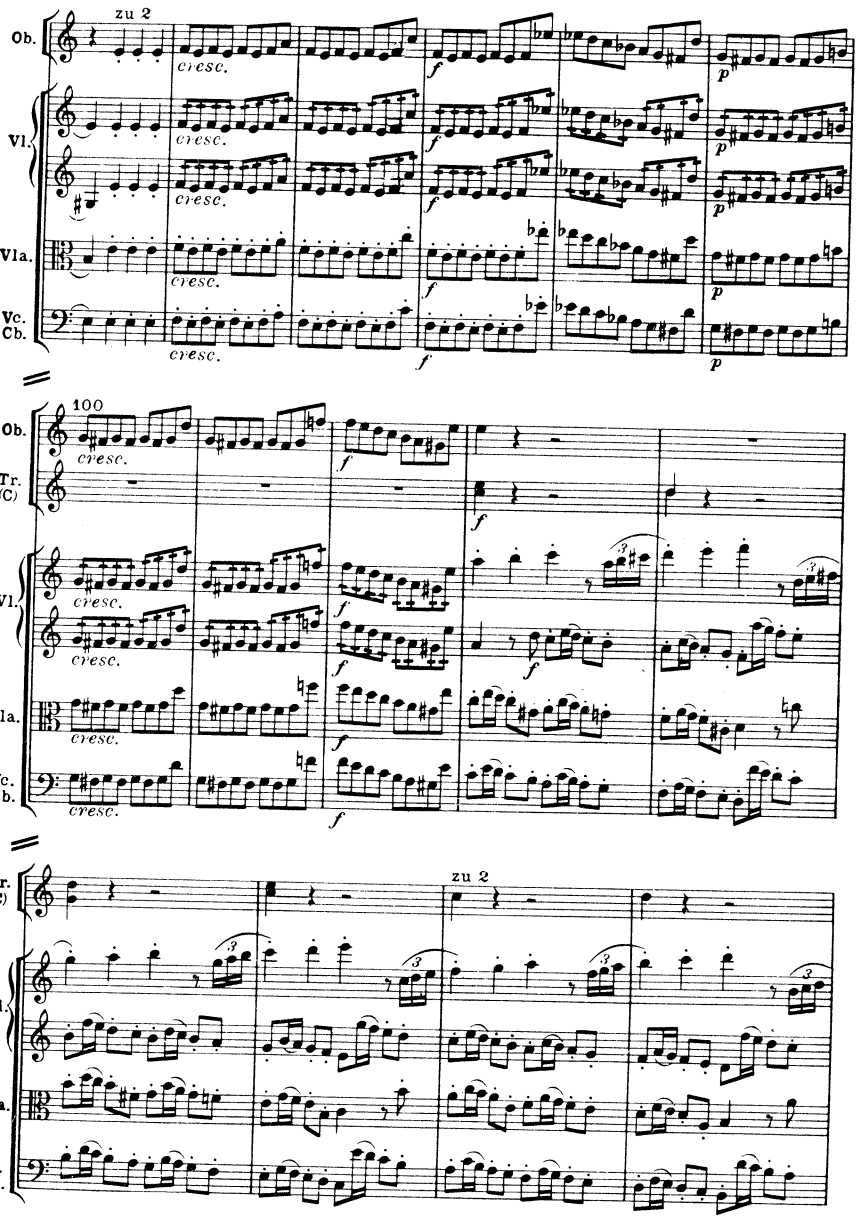
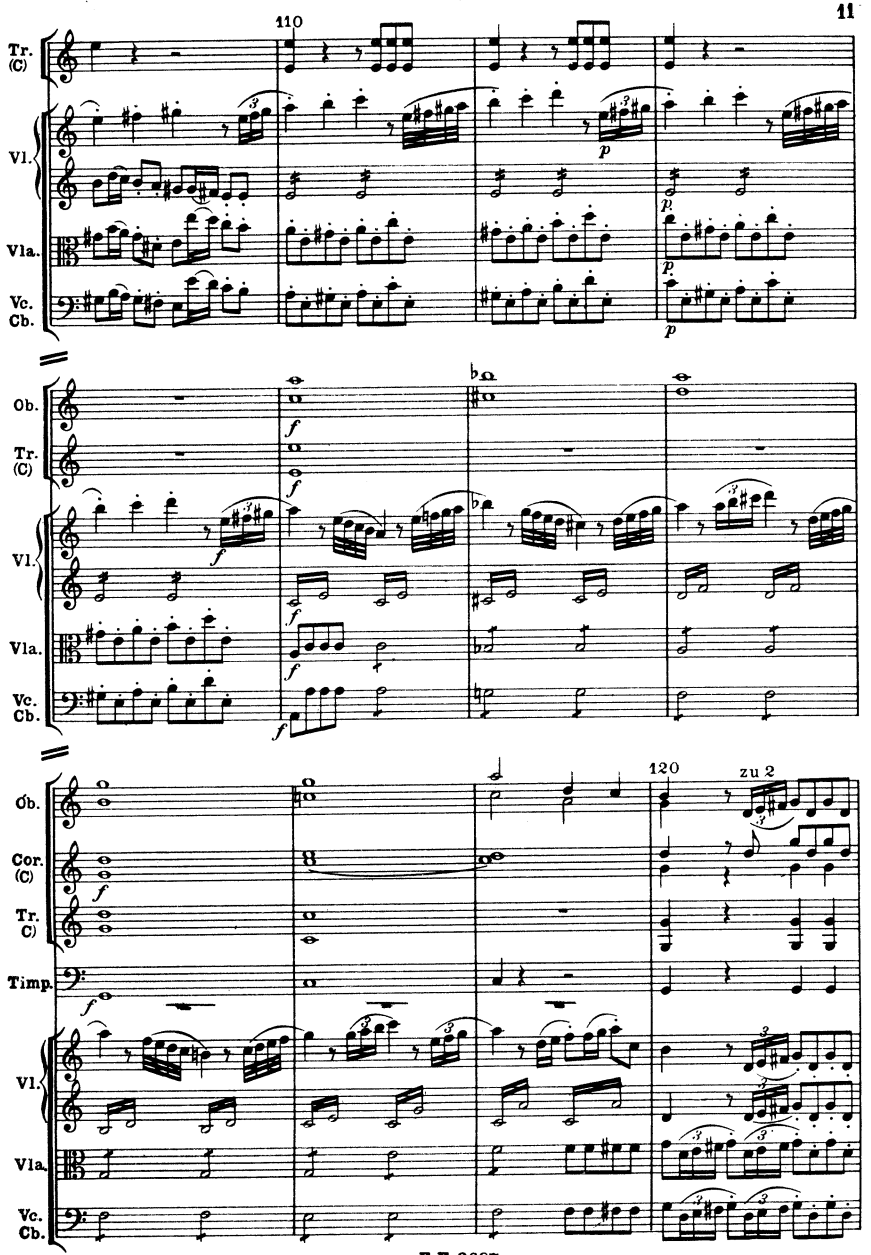

zu 2
Ob.
Vl.
Vla.
Vc.
Cb.
cresc.
100
Tr.
(C)
zu 2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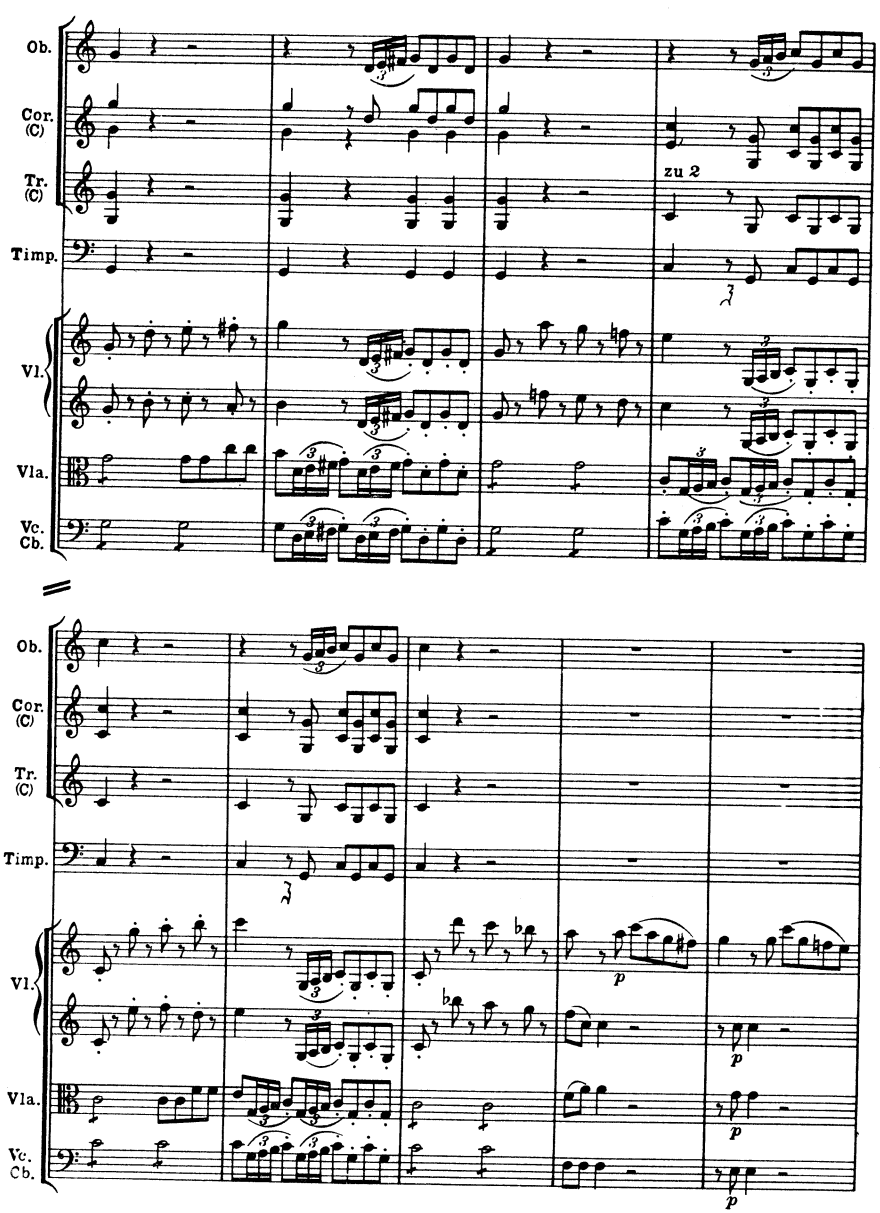
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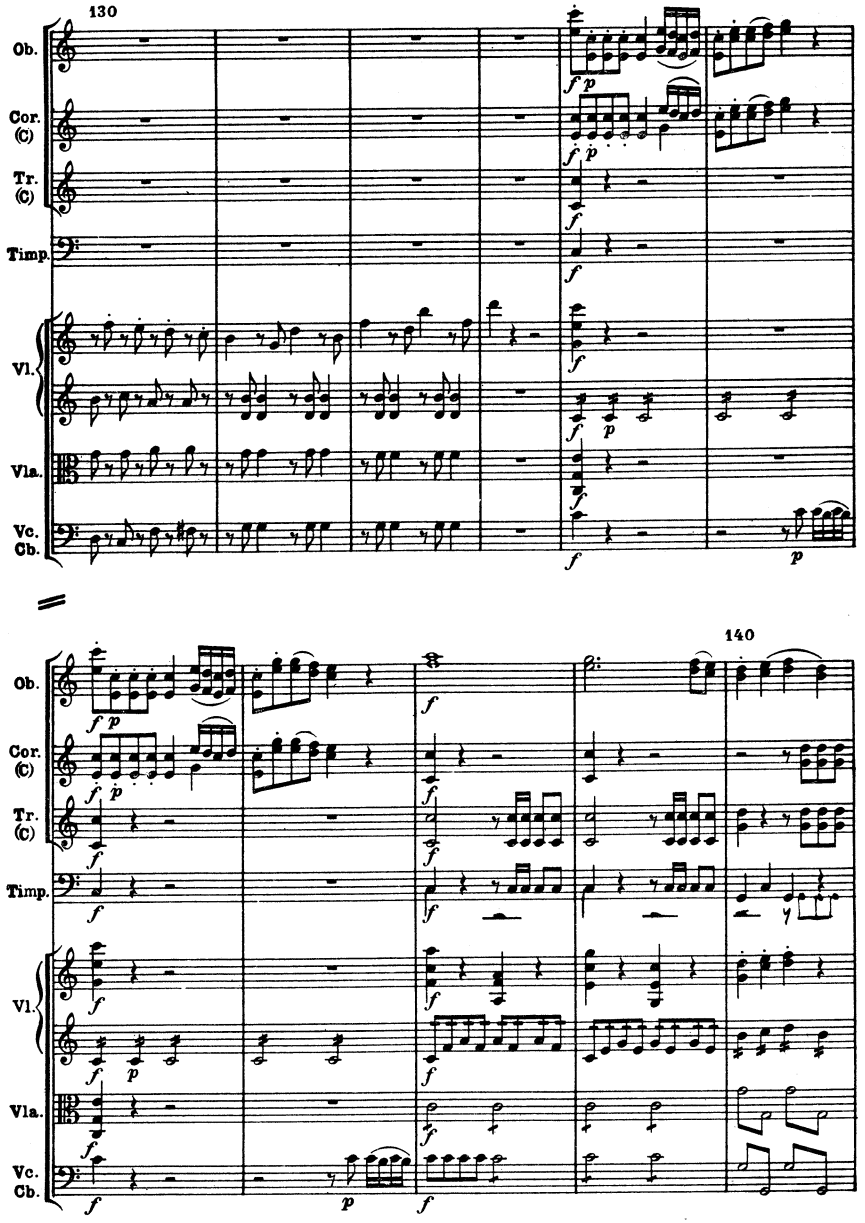
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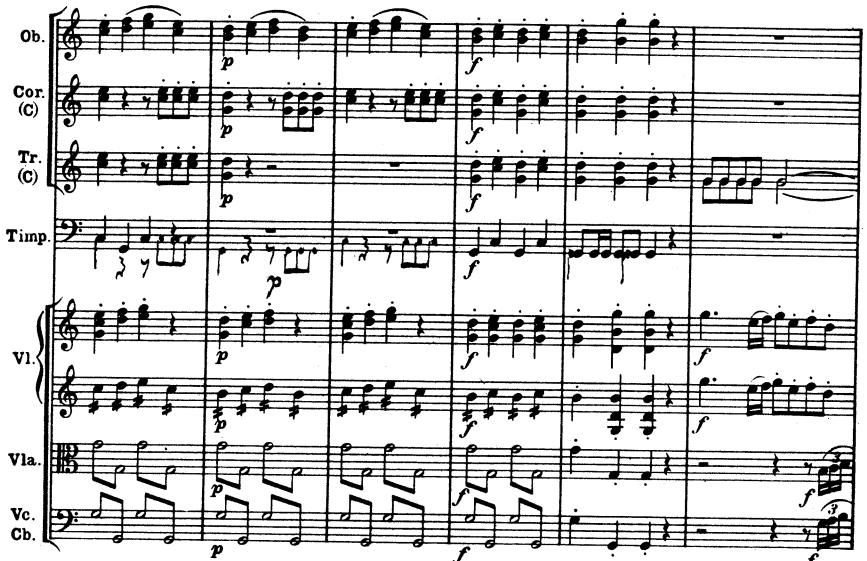
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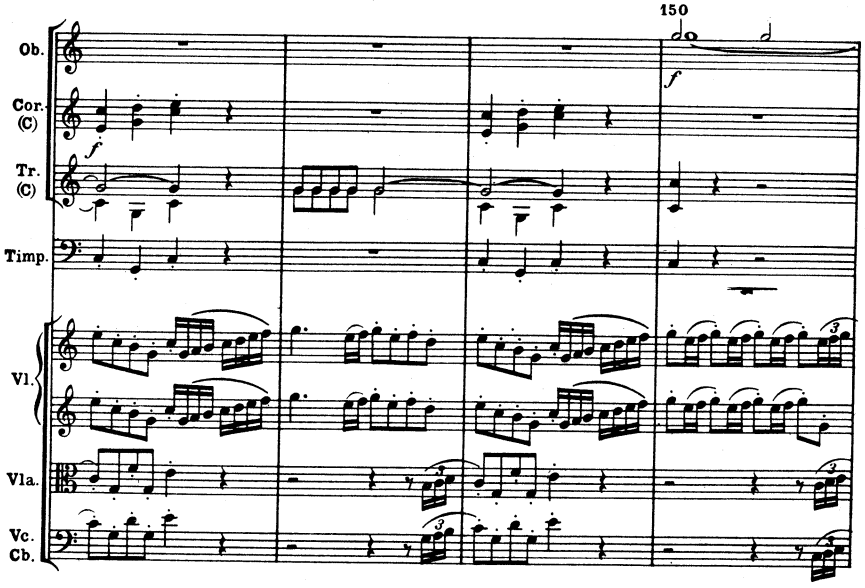
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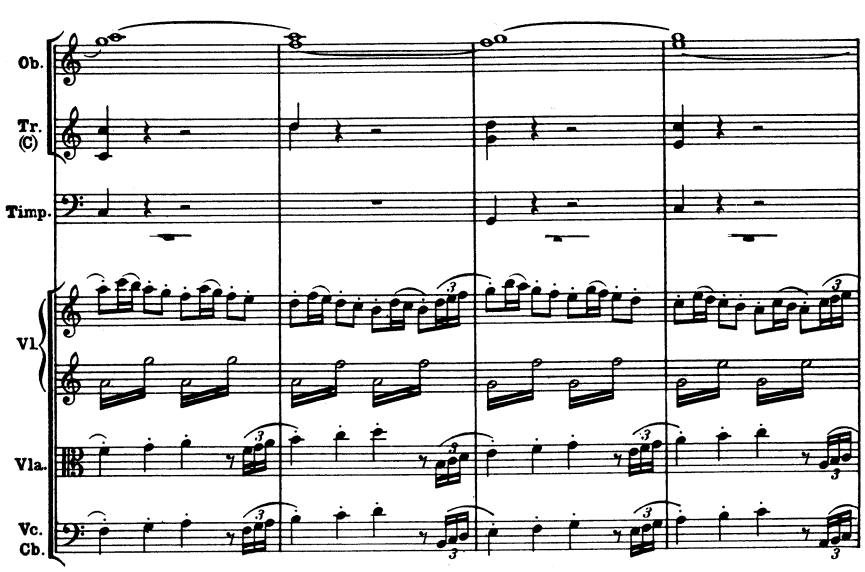
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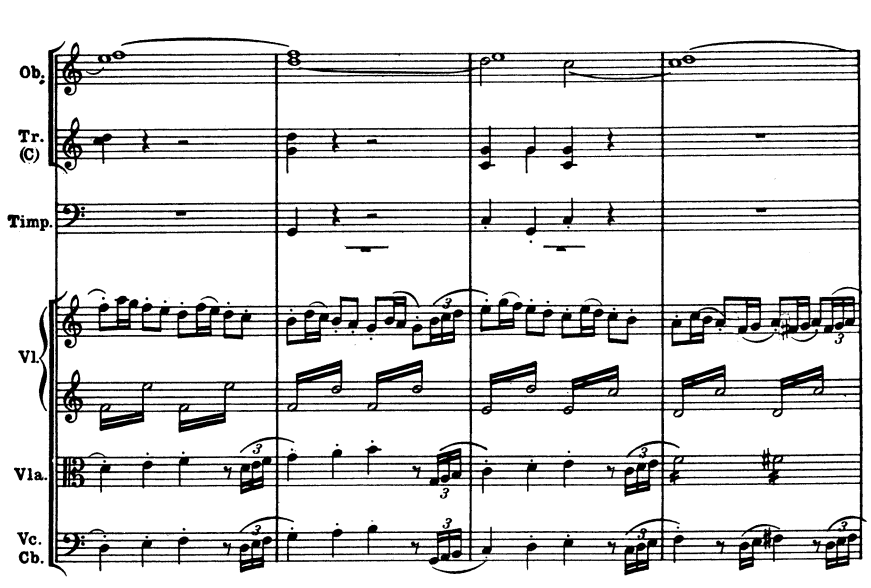
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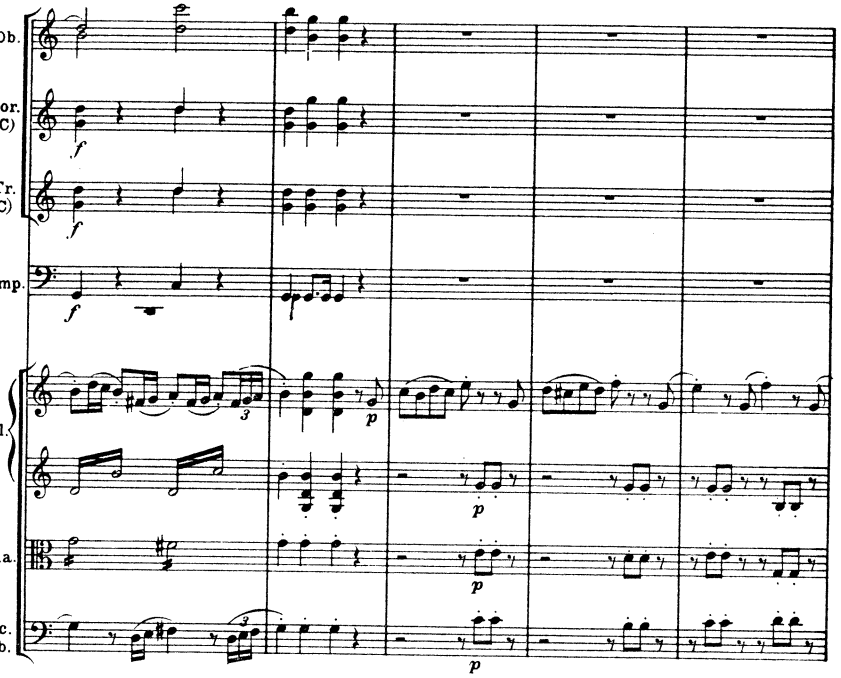
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Vl.
Vla.
Vc. Cb.
f
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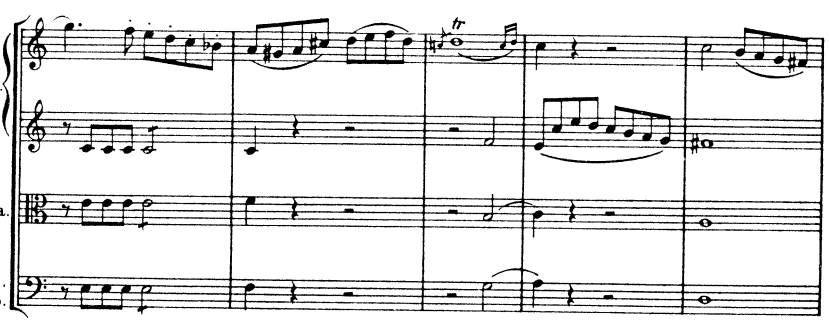
Vl.
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tr

zu 2

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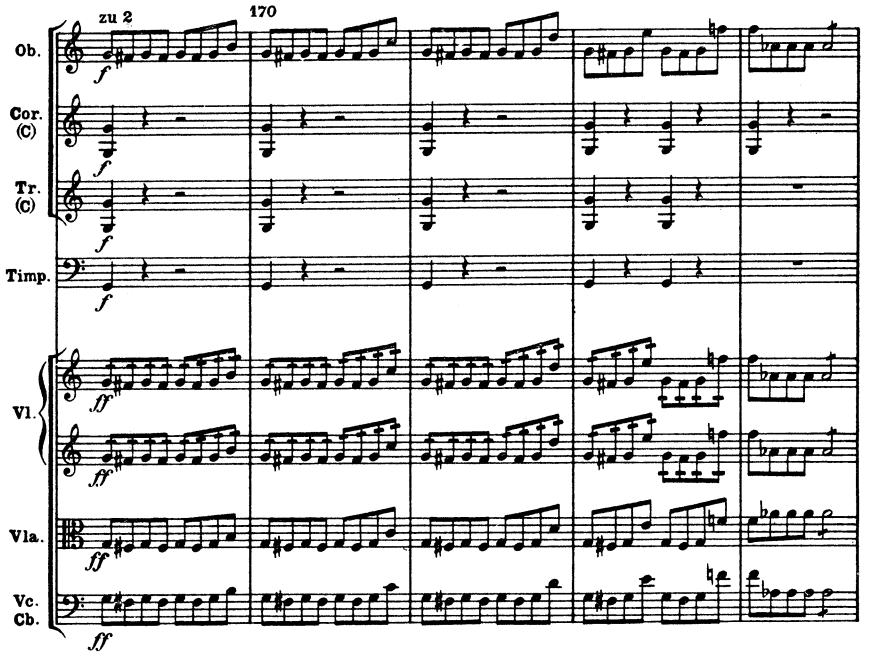
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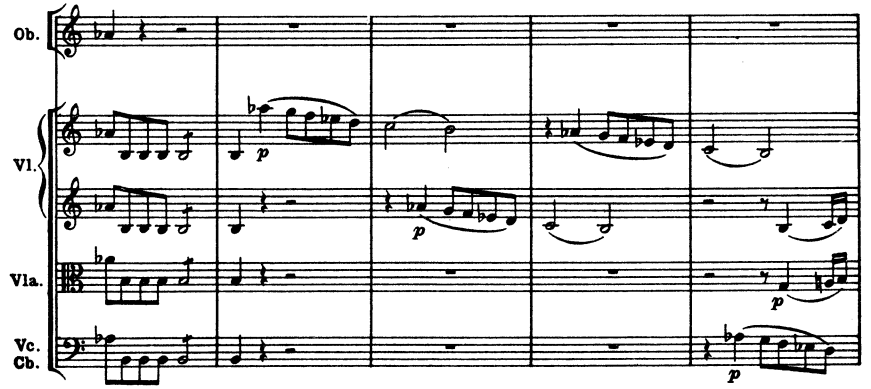
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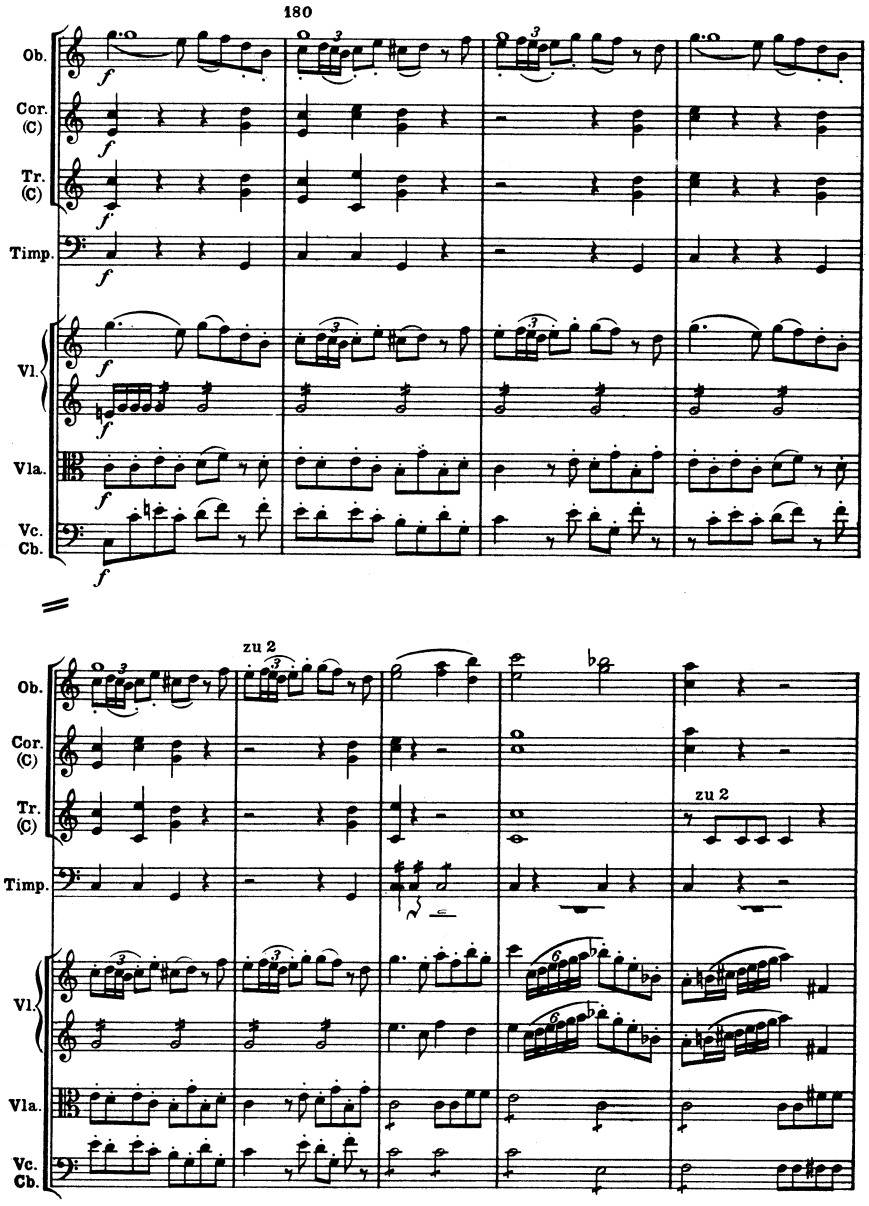
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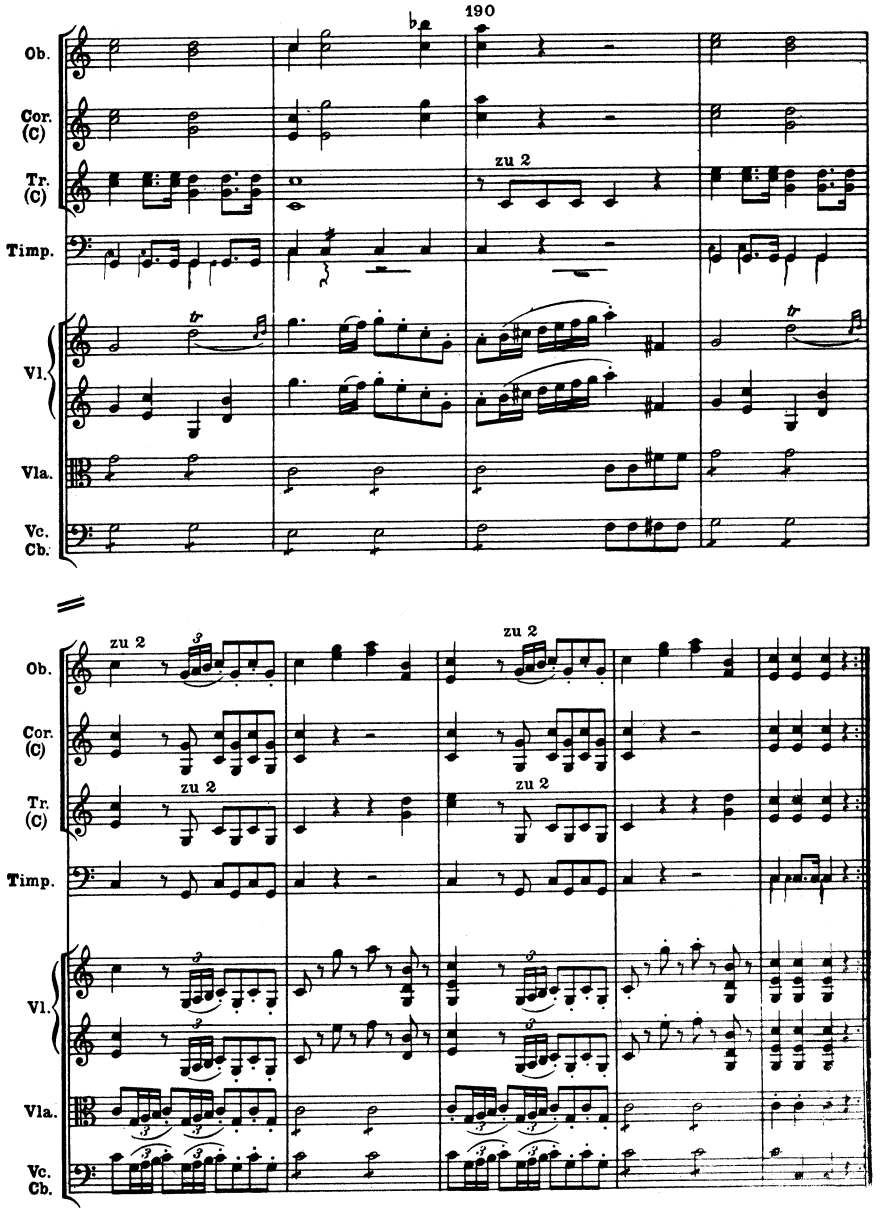
zu 2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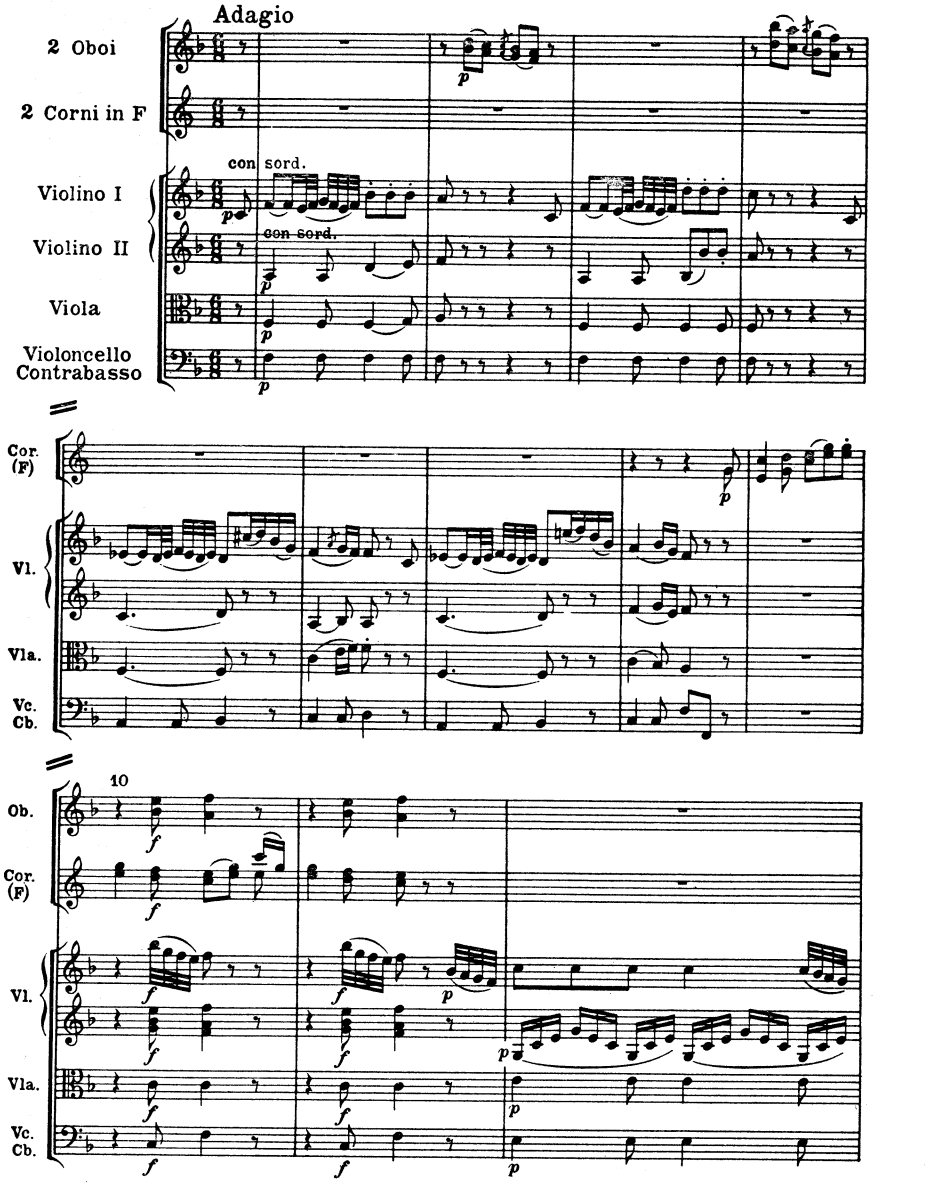
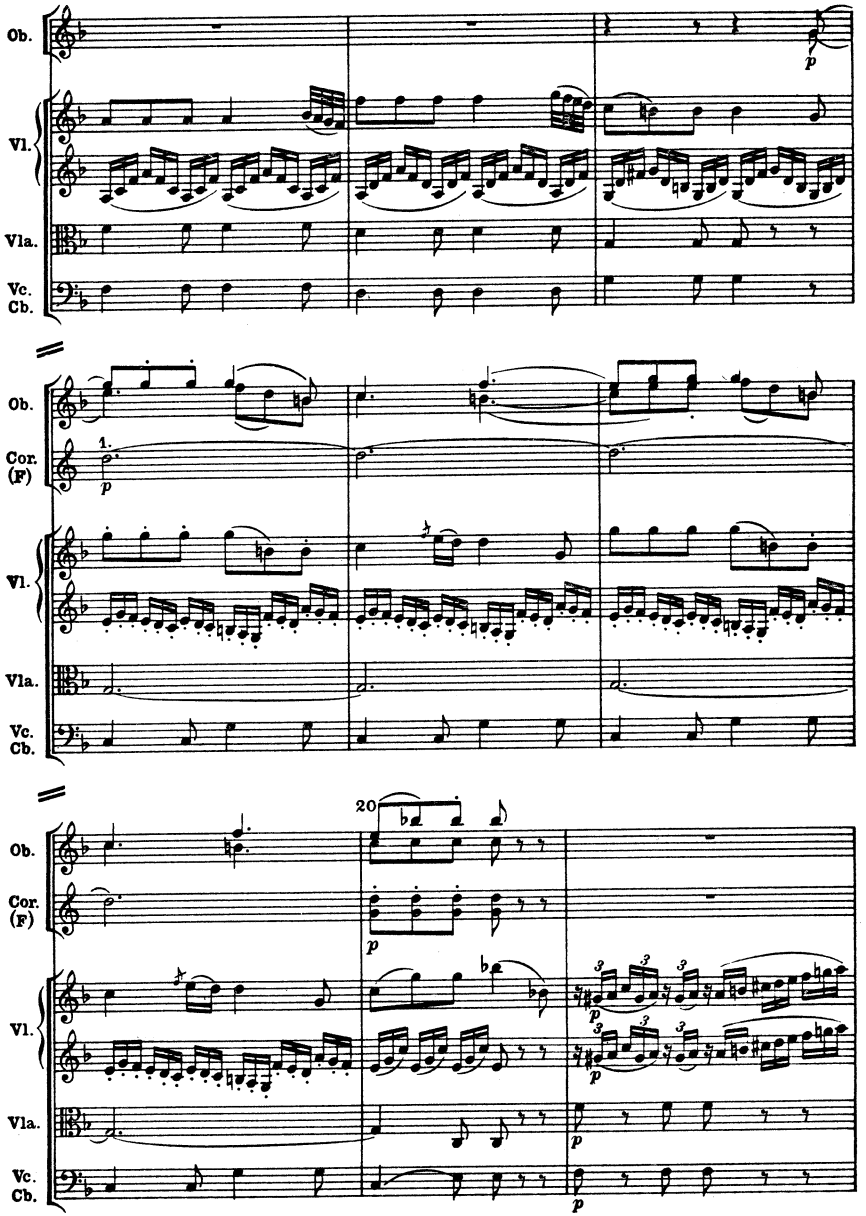
Vl.
Vla.
Vc. Cb.
zu 2

II


Adagio
2 Oboi
2 Corni in F
Violino I
Violino II
Viola
Violoncello
Contrabasso
con sord.
con sord.
Cor. (F)
Vl.
Vla.
Vc. Cb.
10
Ob.
Cor. (F)
Vl.
Vla.
Vc. Cb.


Ob.
Vl.
Vla.
Vc. Cb.
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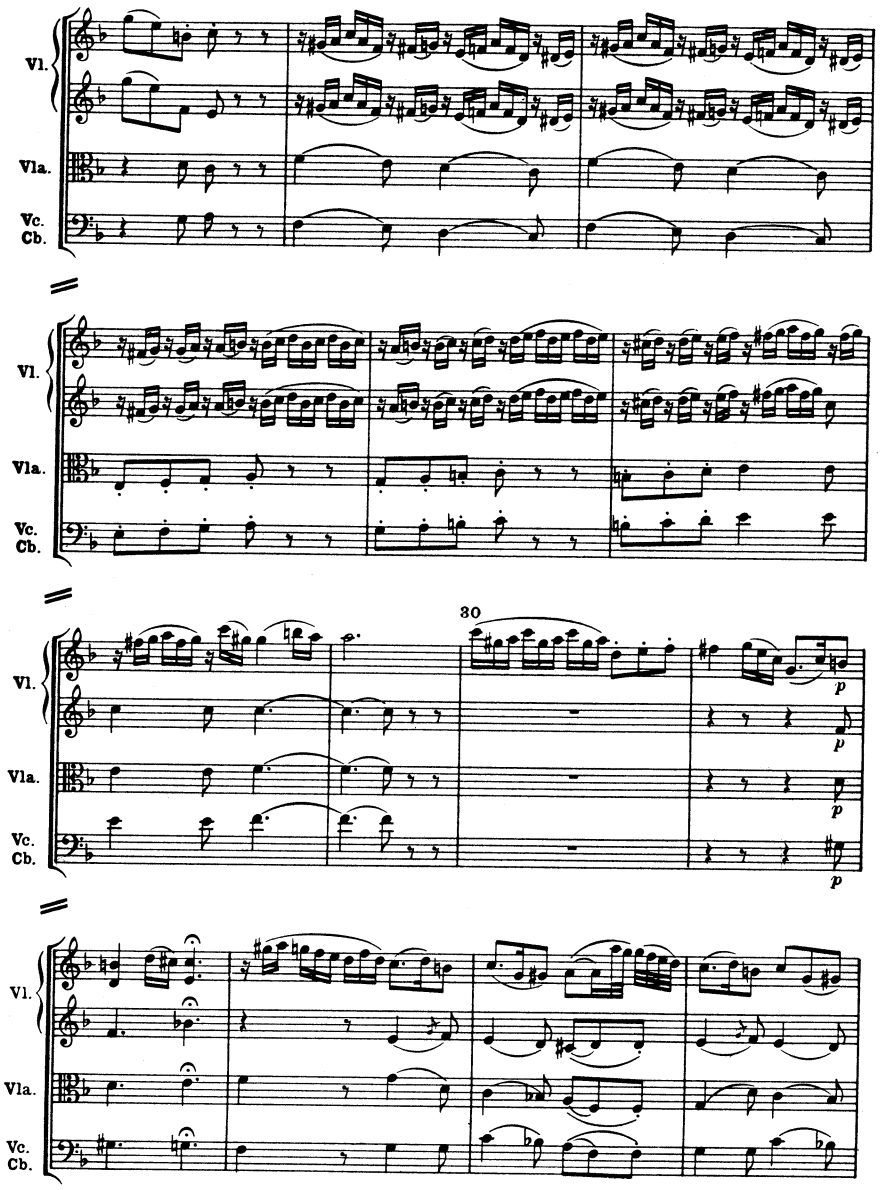
Vl.
Vla.
Vc. Cb.
20
Ob.
Cor. (F)
Vl.
Vla.
Vc. Cb.


Vl.
Vla.
Vc.
Cb.
30
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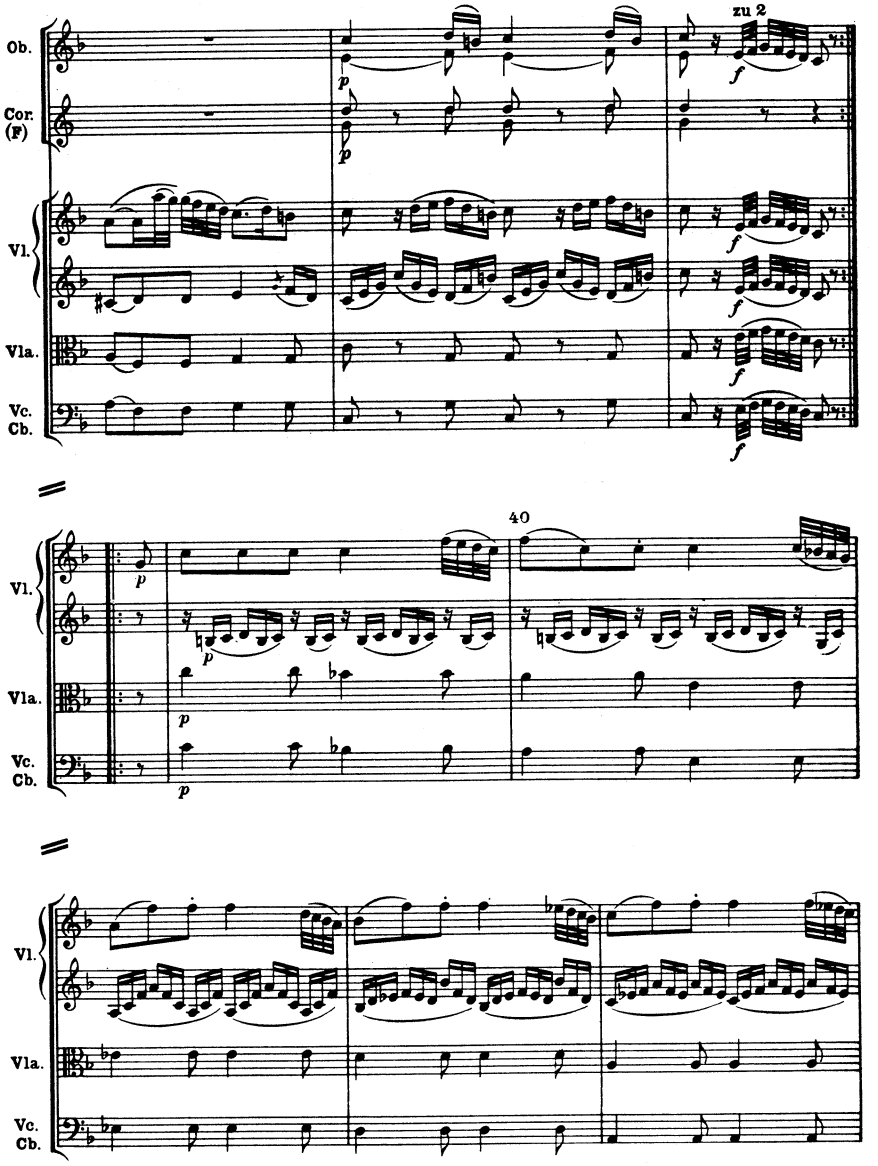
Ob.
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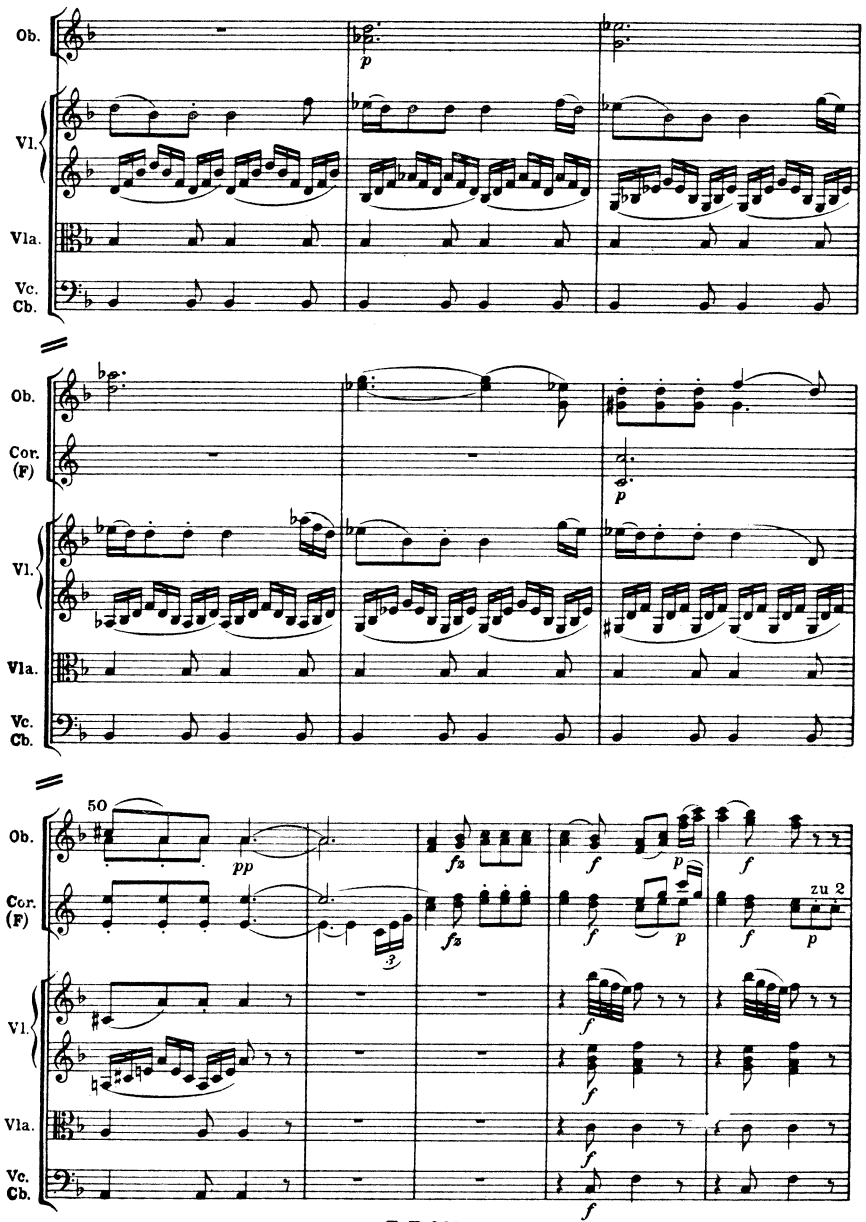
Vl.
Vla.
Vc.
Cb.
zu 2
40
p
f


Ob.
Vl.
Vla.
Vc.
Cb.
Cor.
(F)
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pp
fz
f
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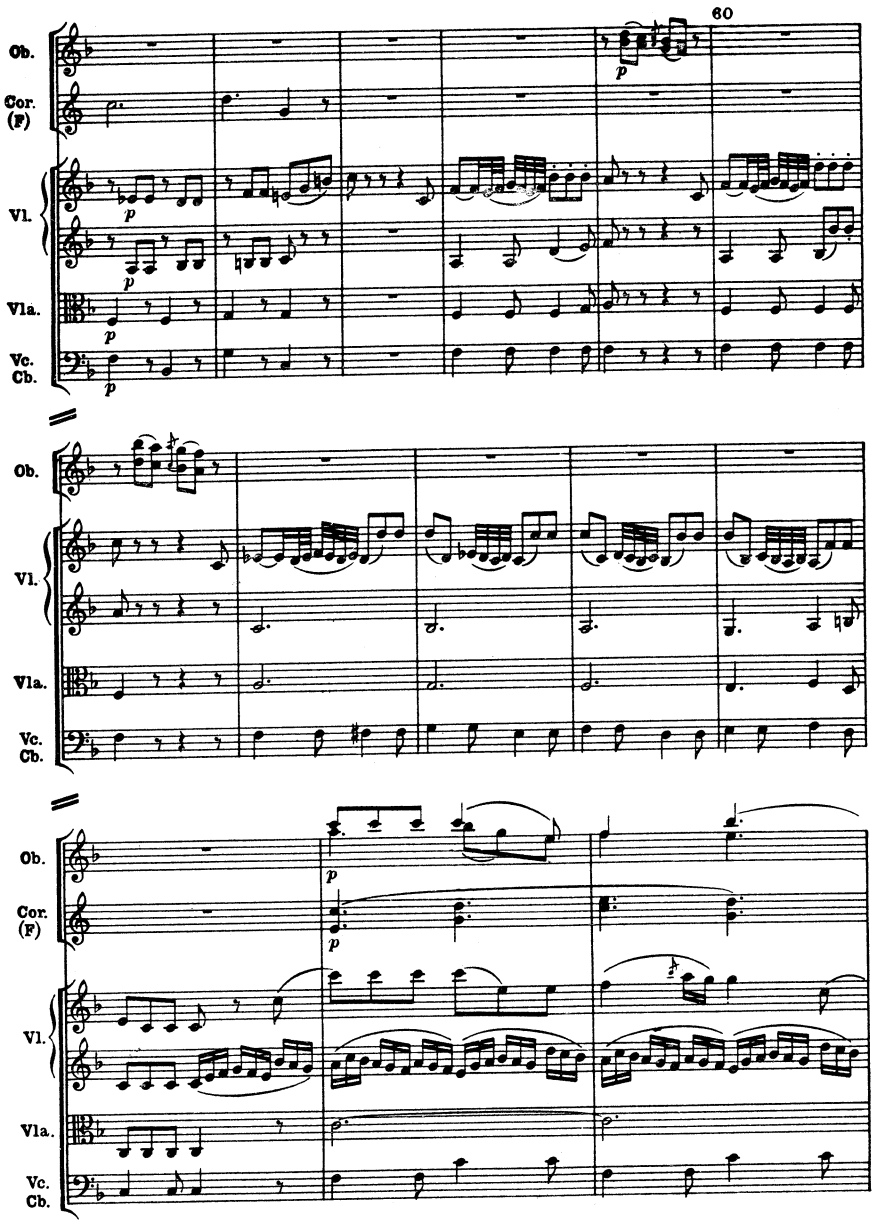
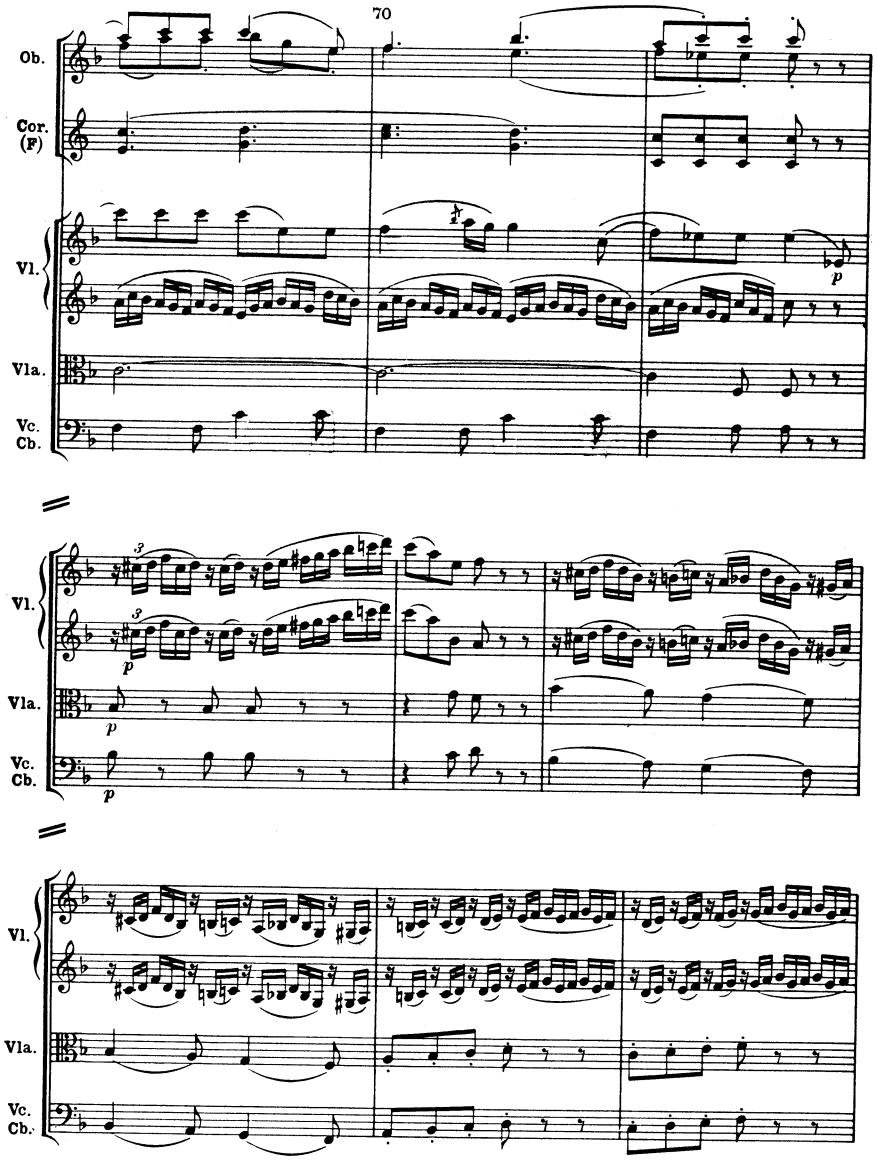
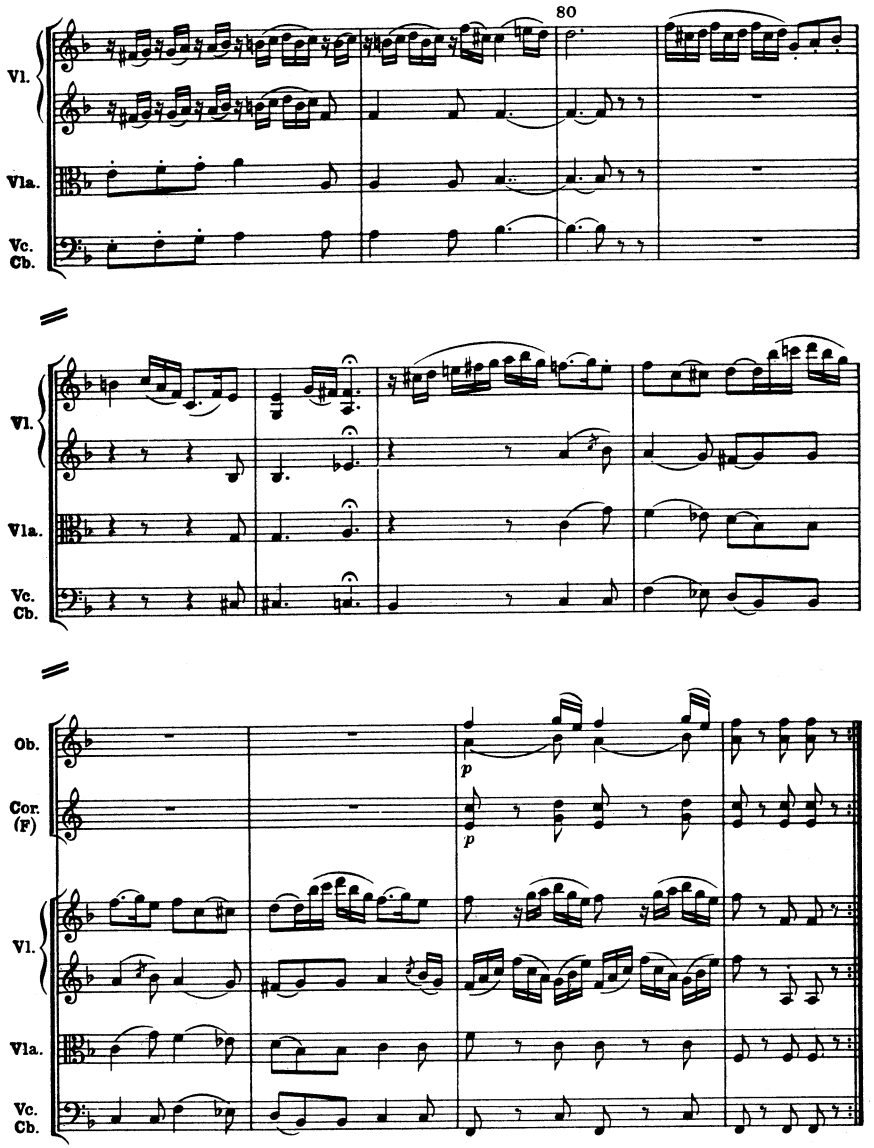
zu 2

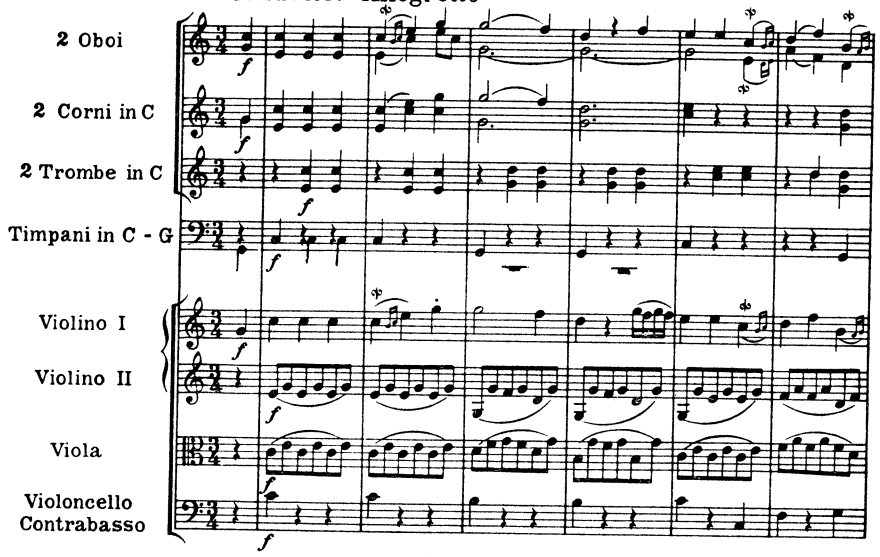

60
Ob.
Cor.
(F)
Vl.
Vla.
Vc.
Cb.
p

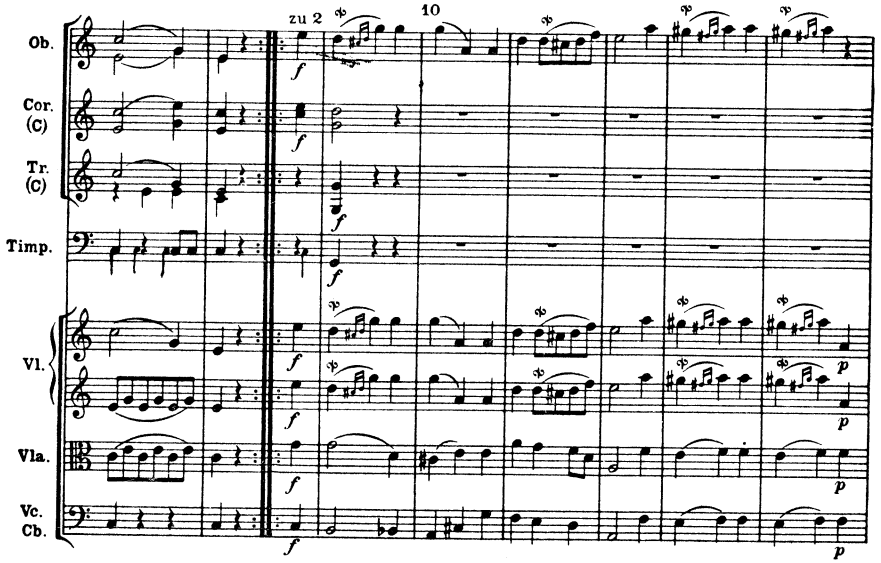

70
Ob.
Cor. (F)
Vl.
Vla.
Vc. Cb.
p
Vl.
Vla.
Vc. Cb.
p
Vl.
Vla.
Vc. Cb.

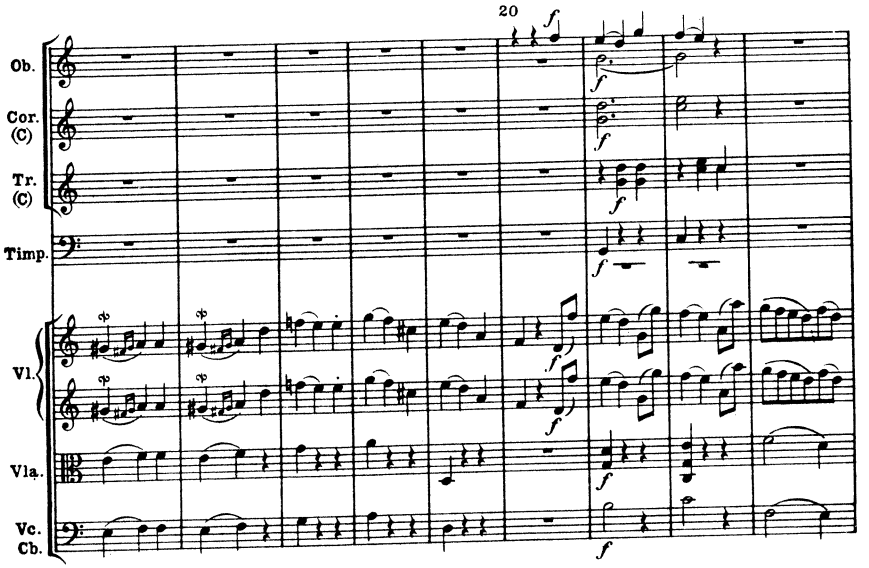

80
Vl.
Vla.
Vc. Cb.
Vl.
Vla.
Vc. Cb.
Ob.
Cor. (F)
p
p
Vl.
Vla.
Vc. Cb.

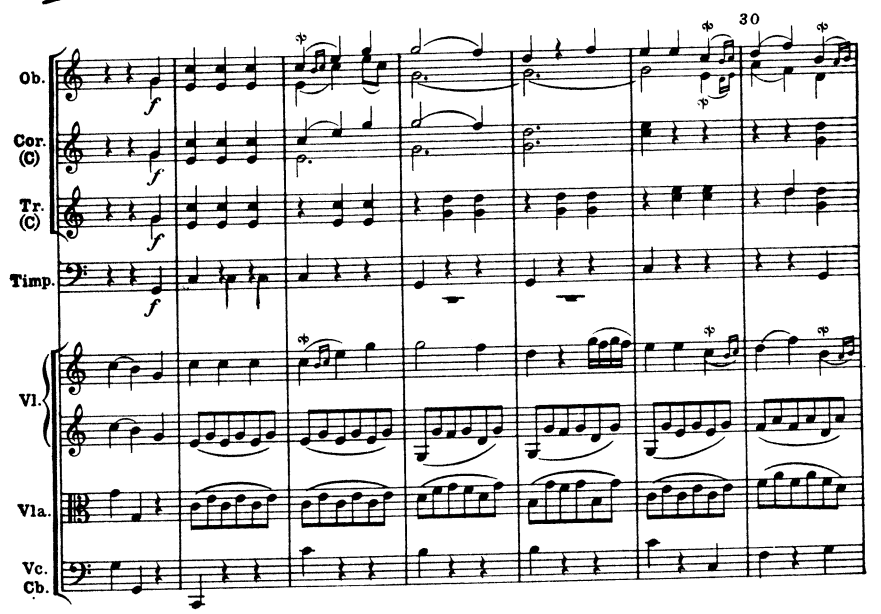
III

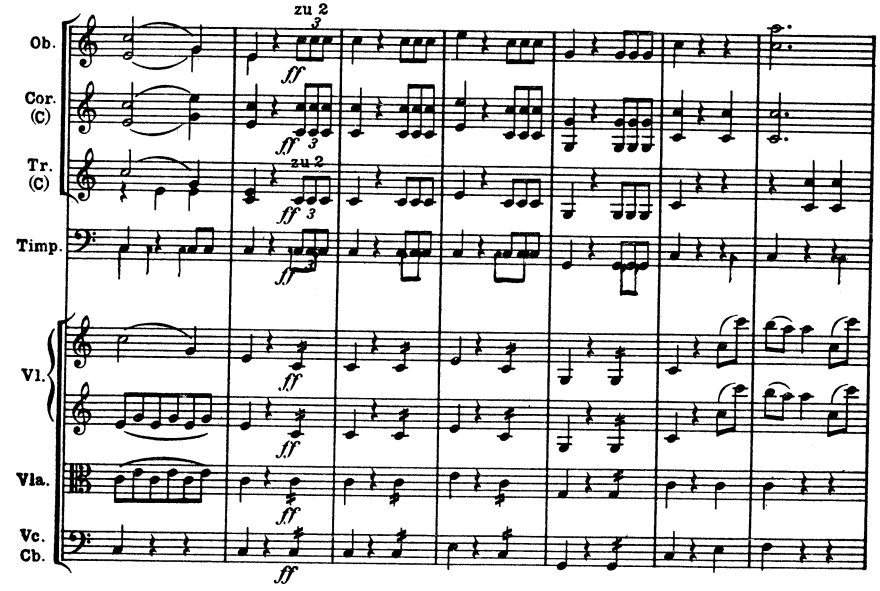
Menuetto. Allegretto

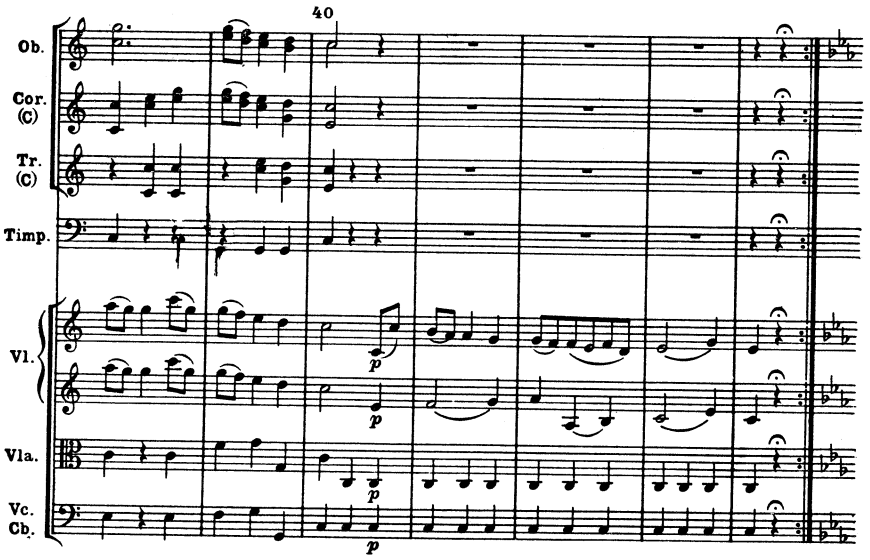









zu 2
Ob.
Cor. (C)
Tr. (C)
Timp.
Vl.
Vla.
Vc. Cb.
ff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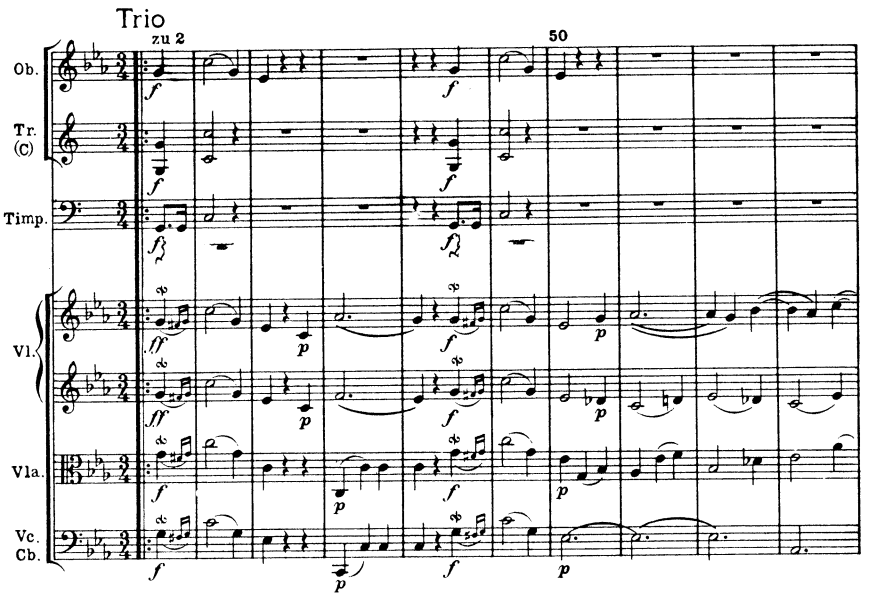
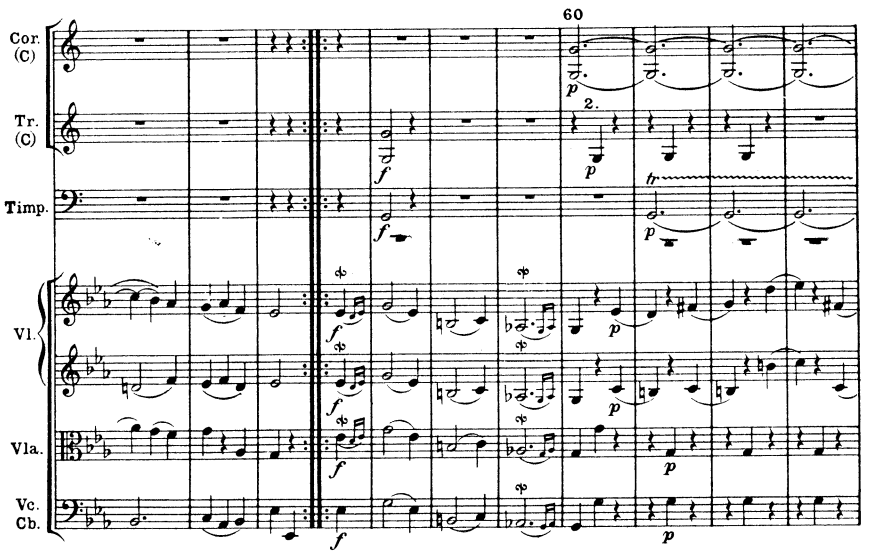
Ob.
Cor. (C)
Tr. (C)
Timp.
Vl.
Vla.
Vc. Cb.
p


Trio
zu 2
50
Ob.
Tr. (C)
Timp.
Vl.
Vla.
Vc. Cb.
f
ff
p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Cor. (C)
Tr. (C)
Timp.
Vl.
Vla.
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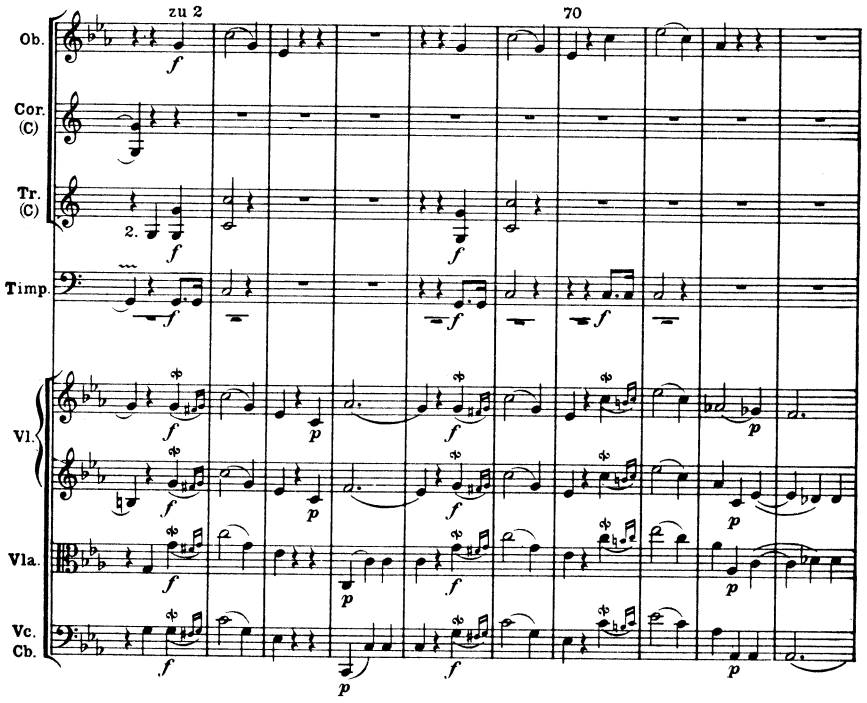
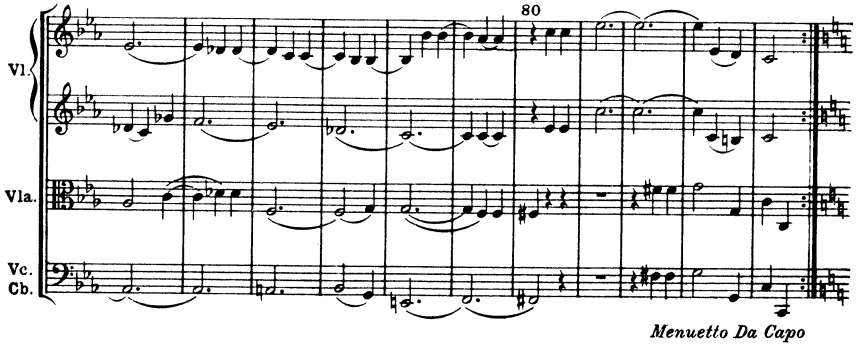
2.
f
p

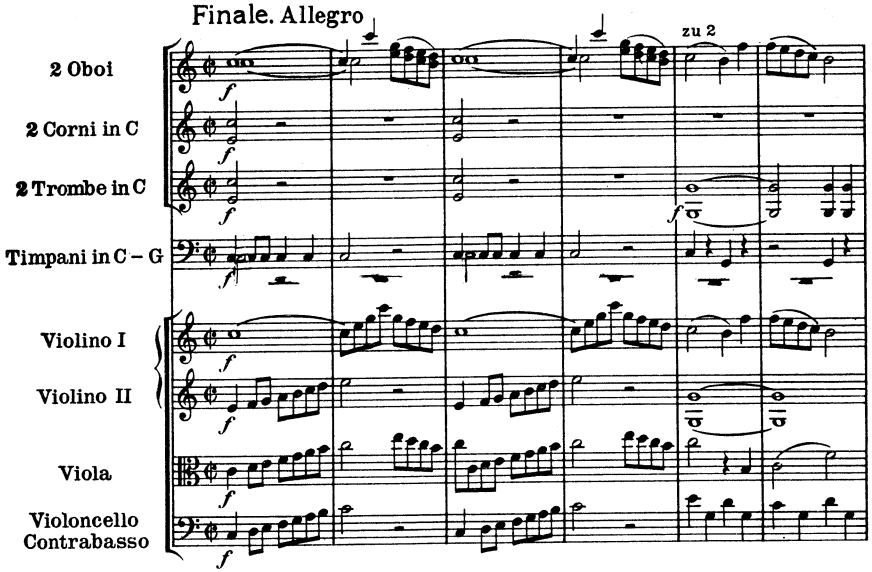


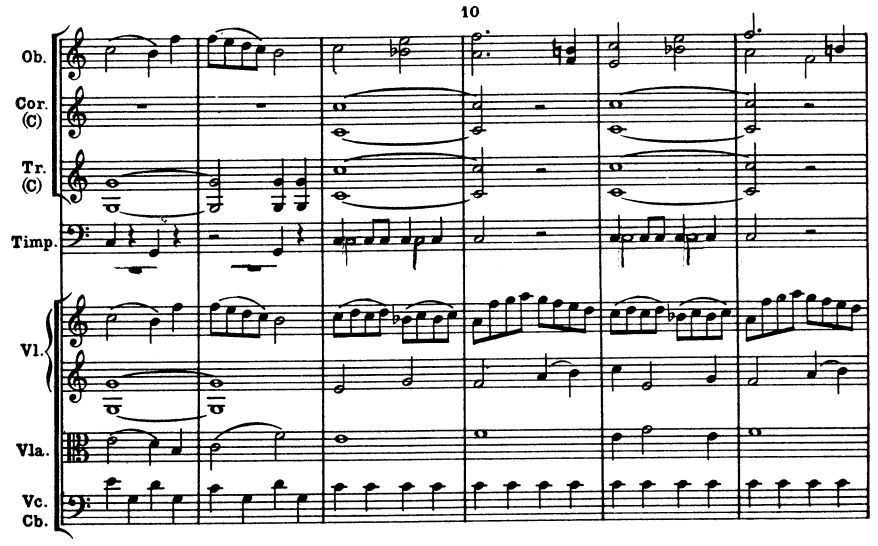


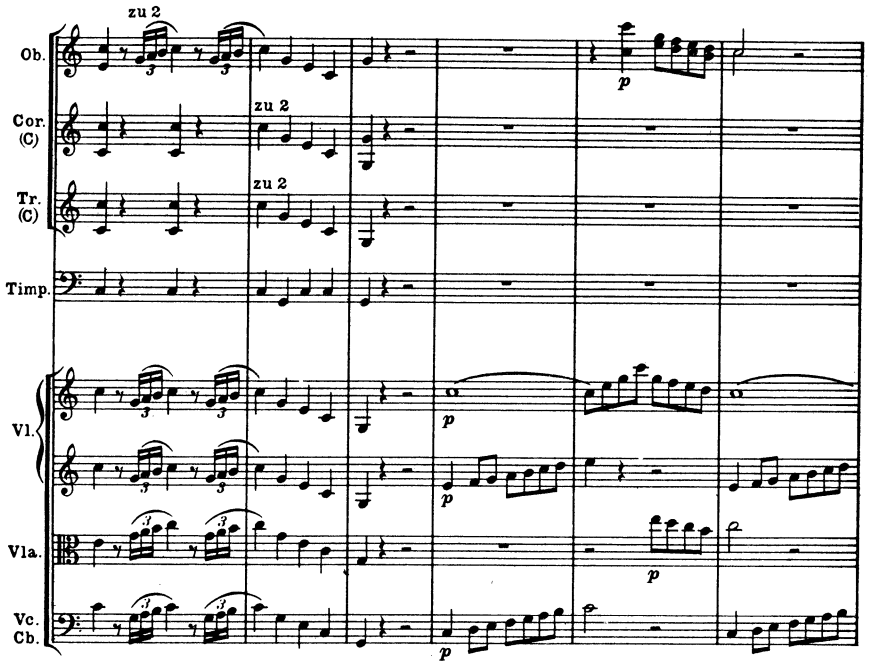
Menuetto Da Capo

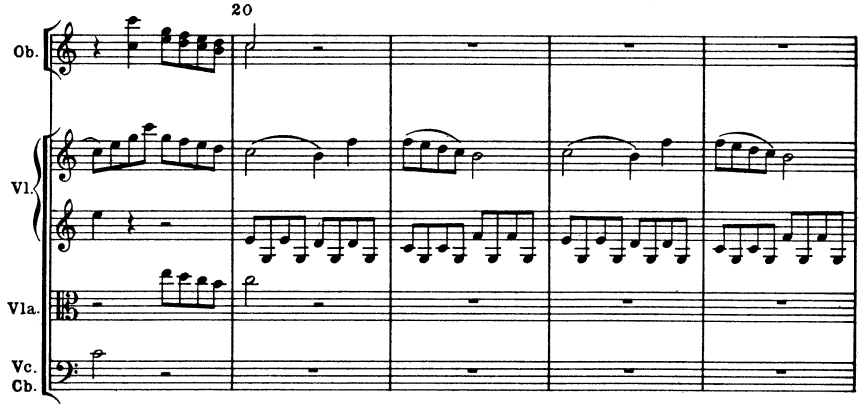
IV

Finale. Allegro






zu 2
Ob.
Cor. (C)
Tr. (C)
Timp.
Vl.
Vla.
Vc. Cb.
p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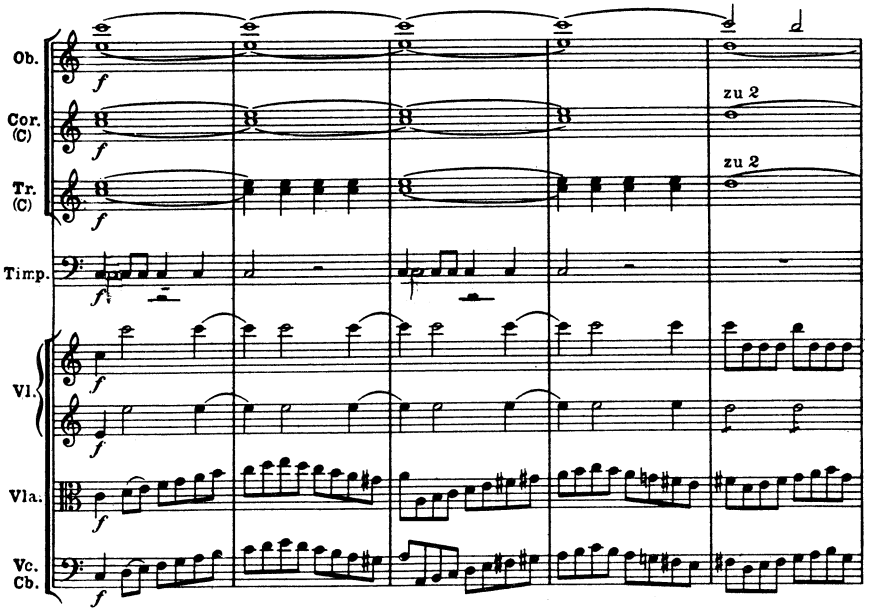
Ob.
Vl.
Vla.
Vc. Cb.


Ob.
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Tr. (C)
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Vl.
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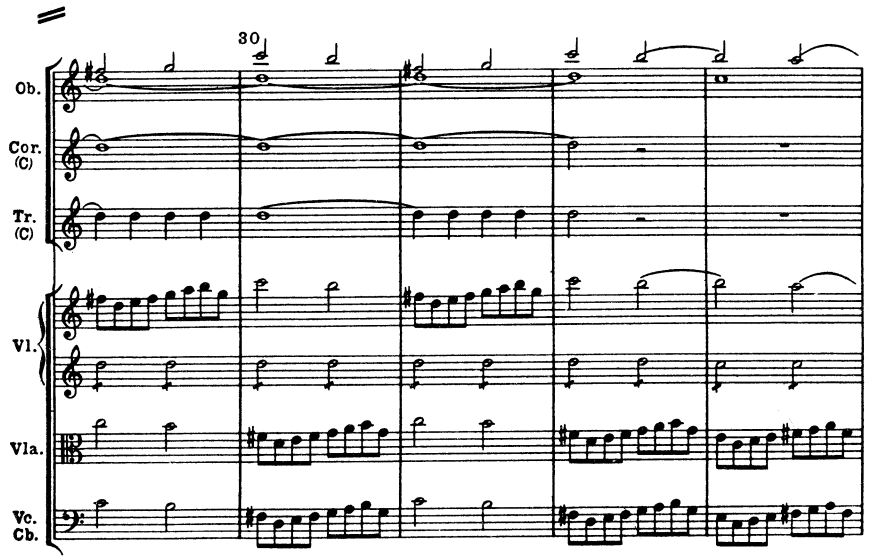
f
zu 2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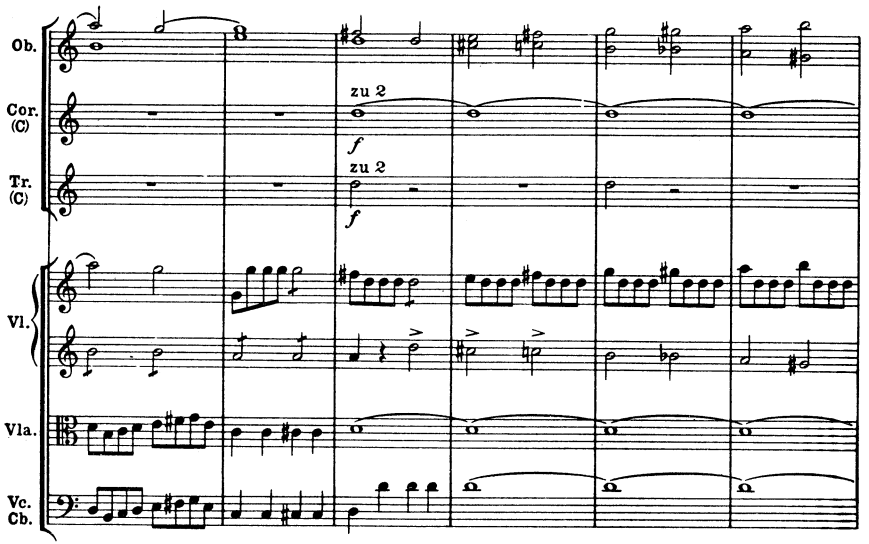
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Tr. (C)
Vl.
Vla.
Vc. Cb.
zu 2
f
zu 2
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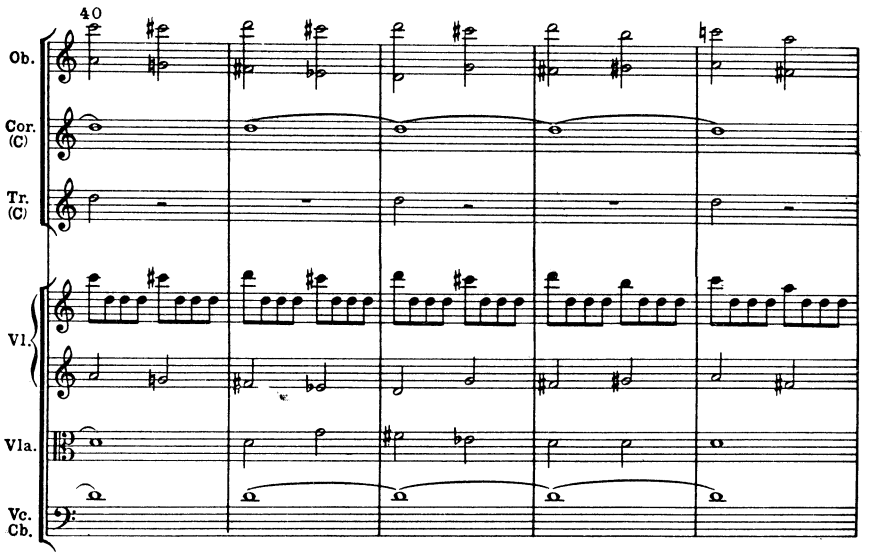
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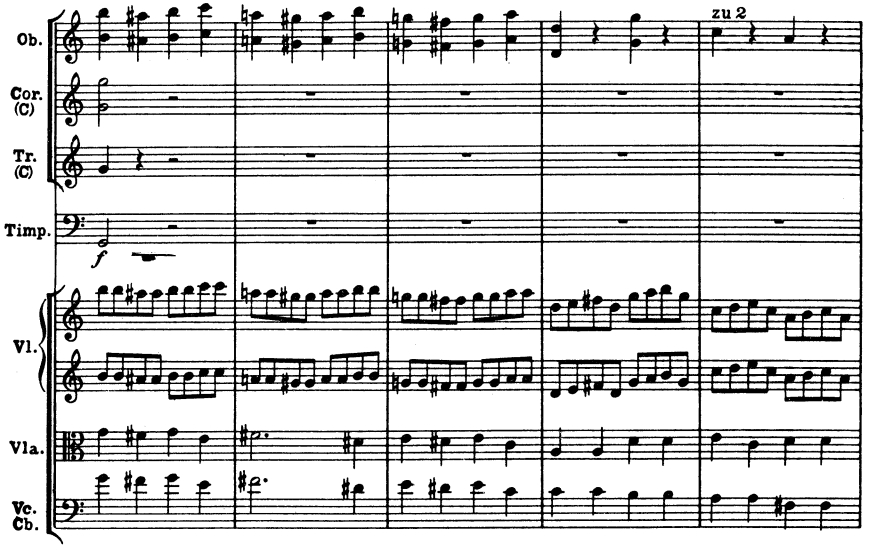
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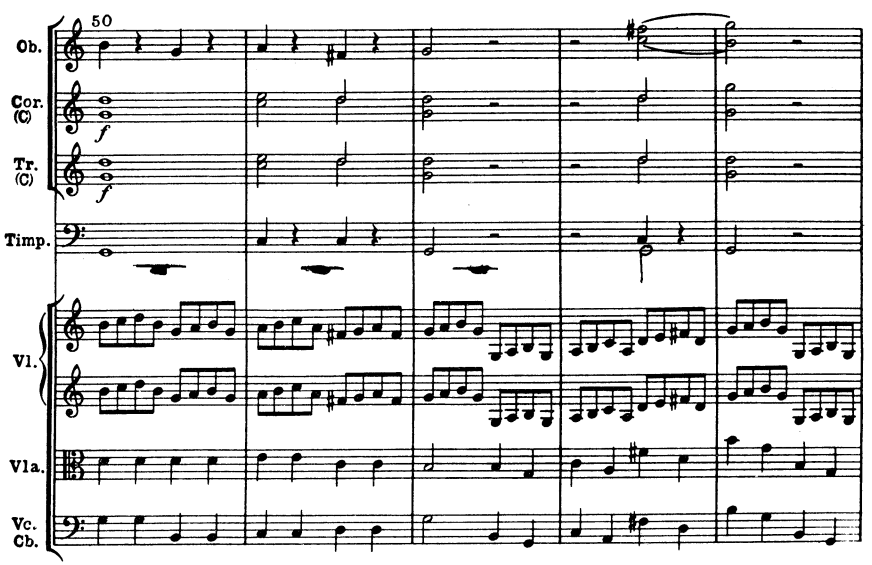
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Tr. (C)
Timp.
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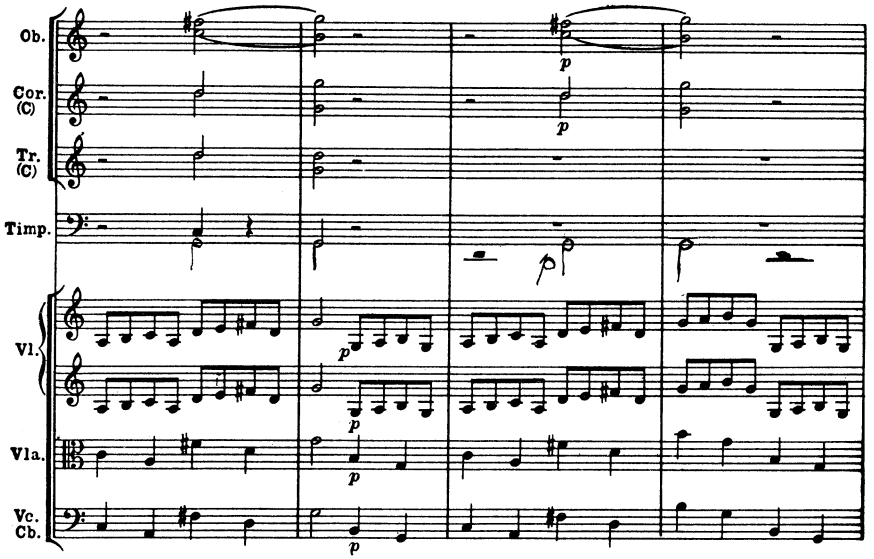
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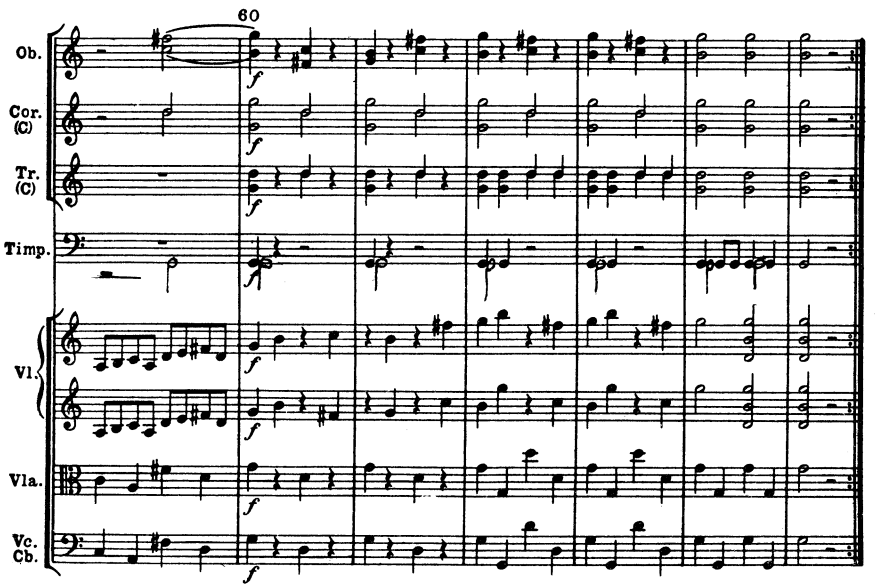
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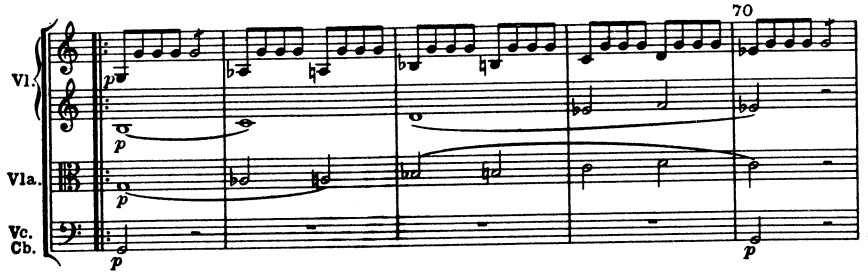
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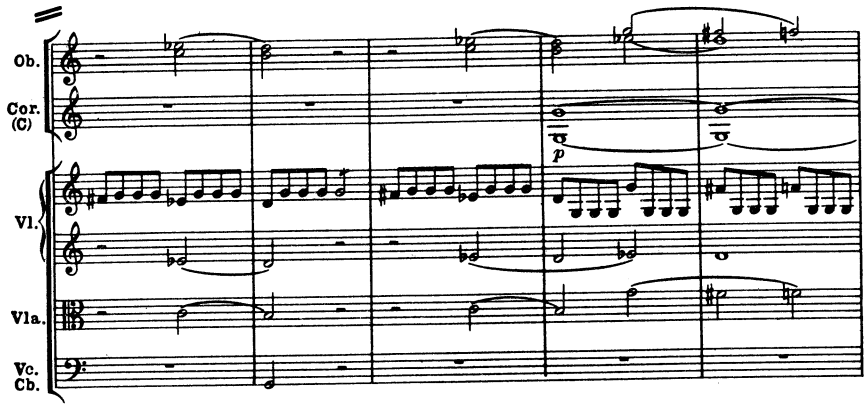
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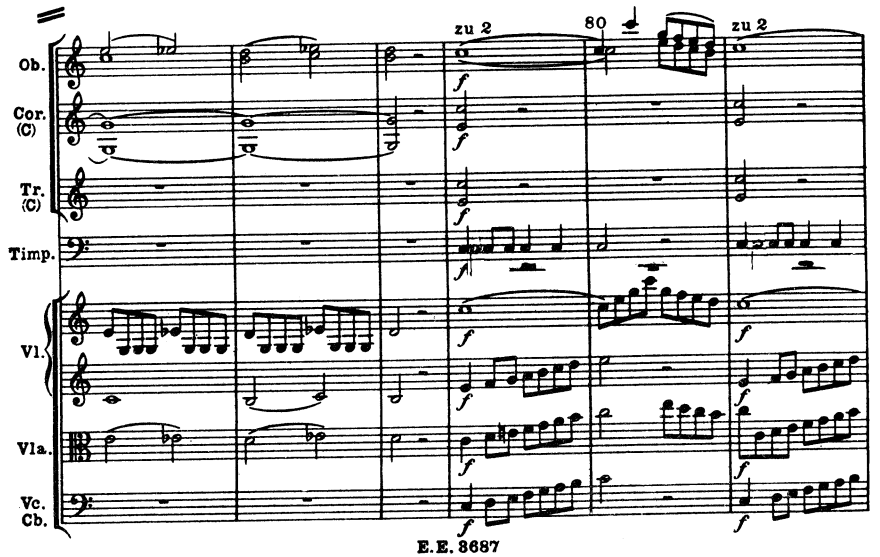
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zu 2
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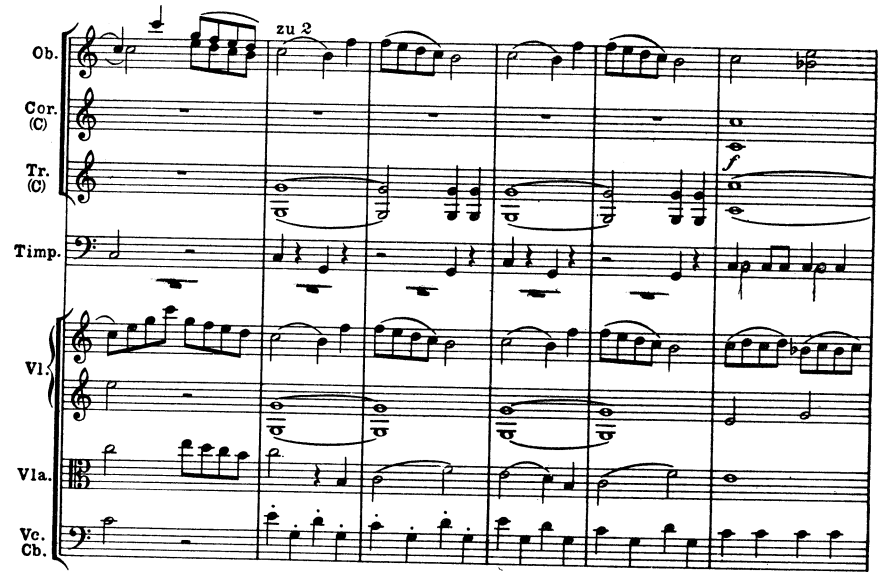
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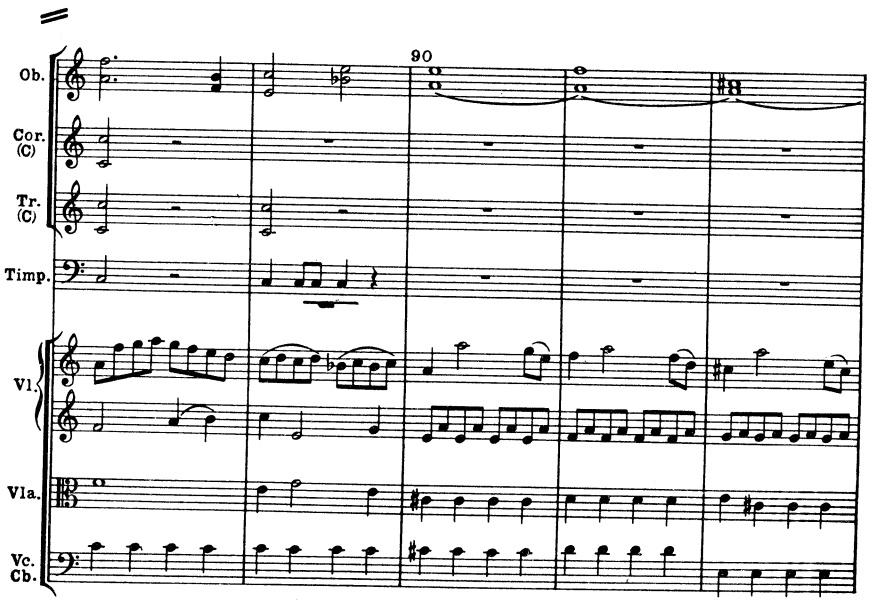
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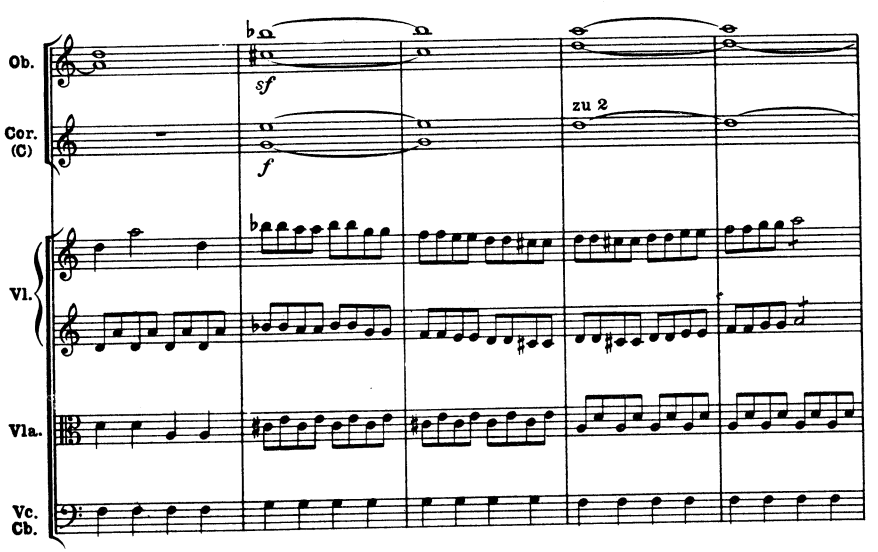
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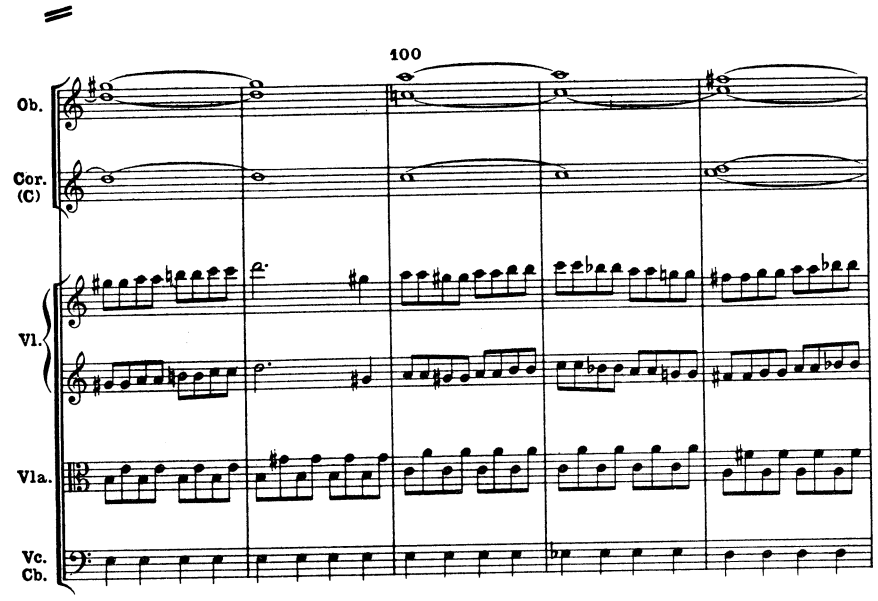
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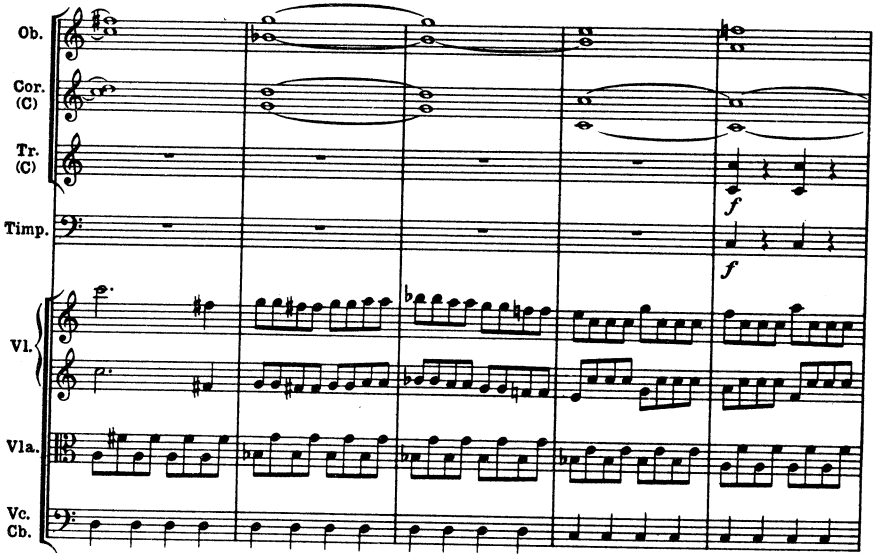
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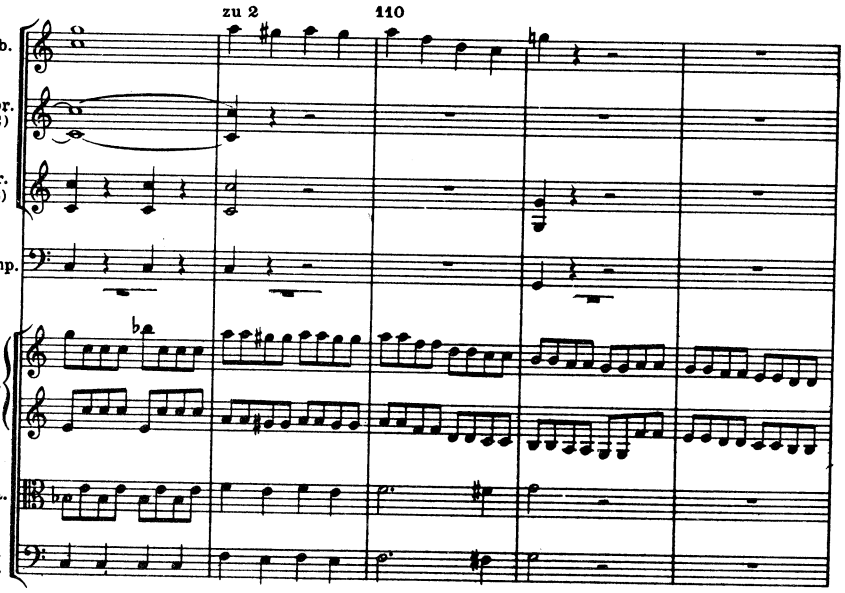
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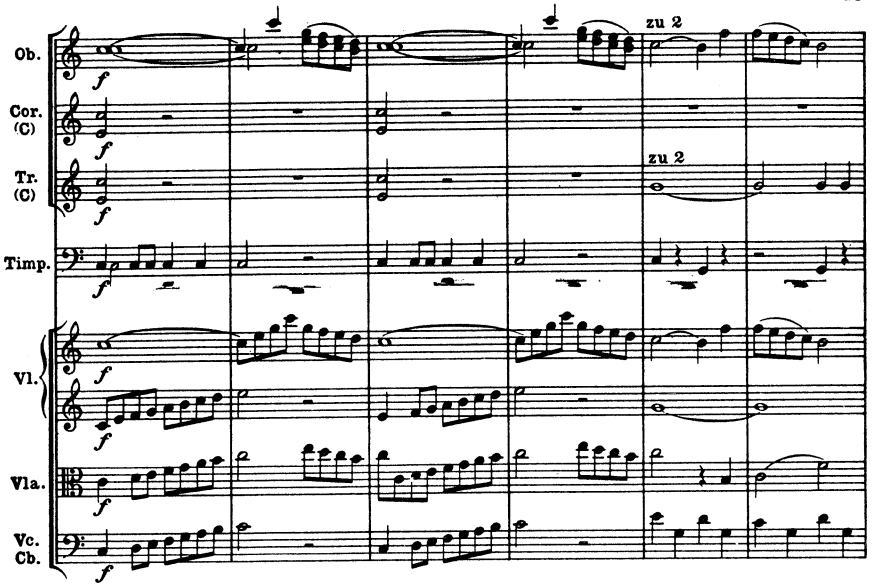
zu 2
zu 2
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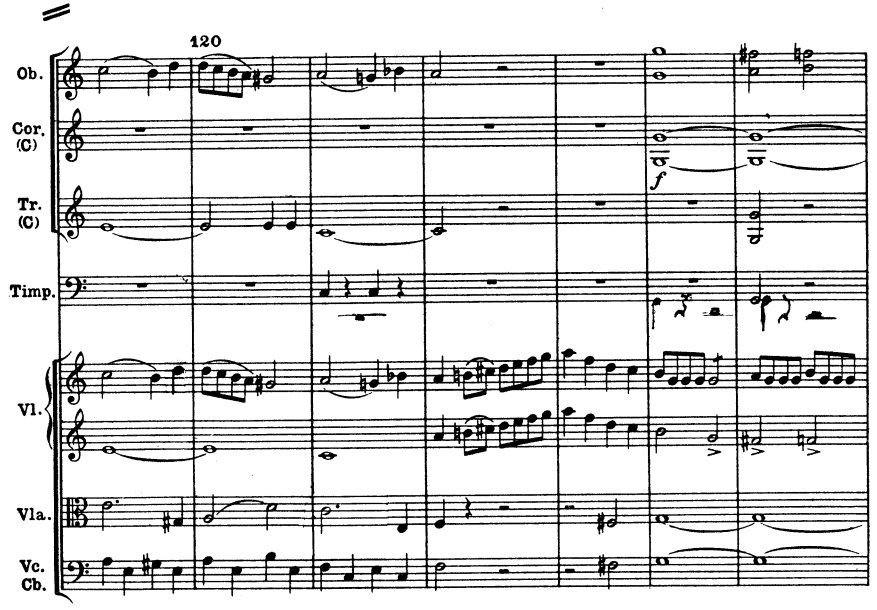
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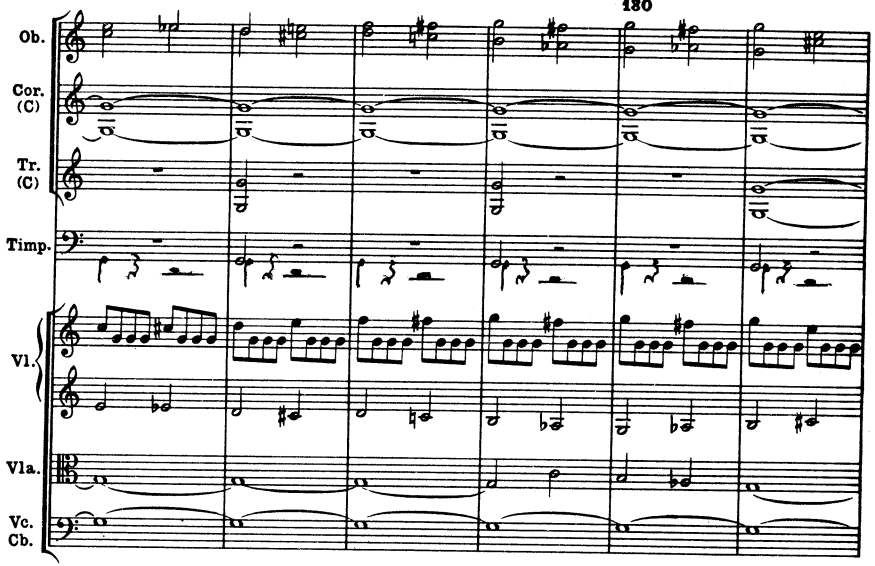
130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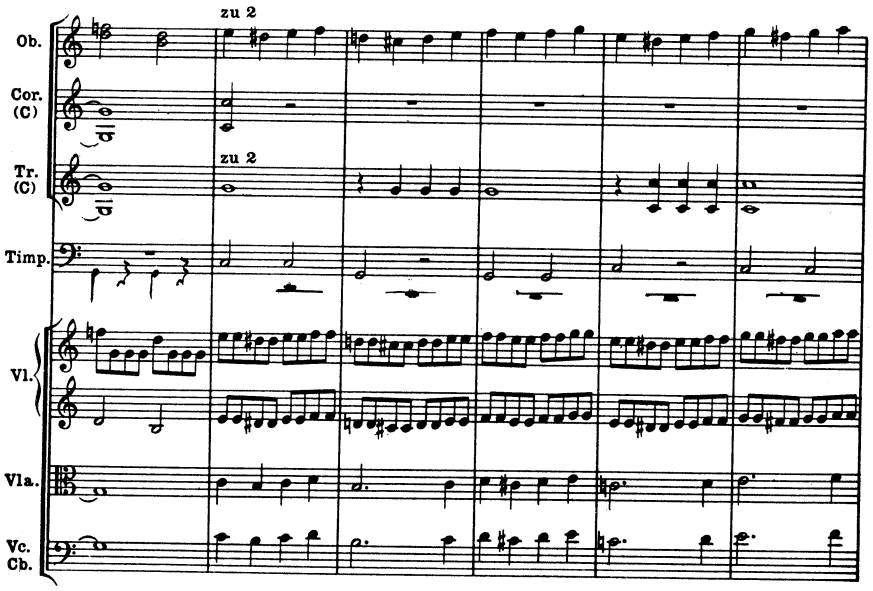
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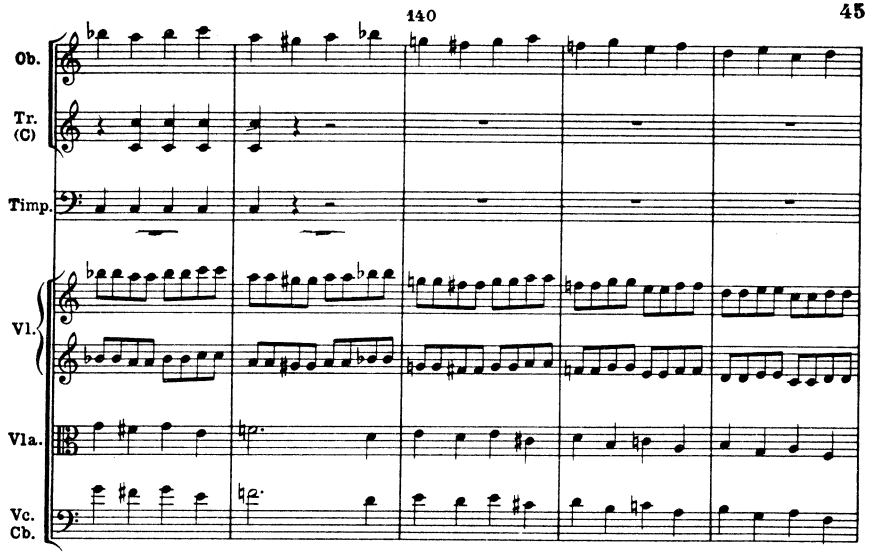
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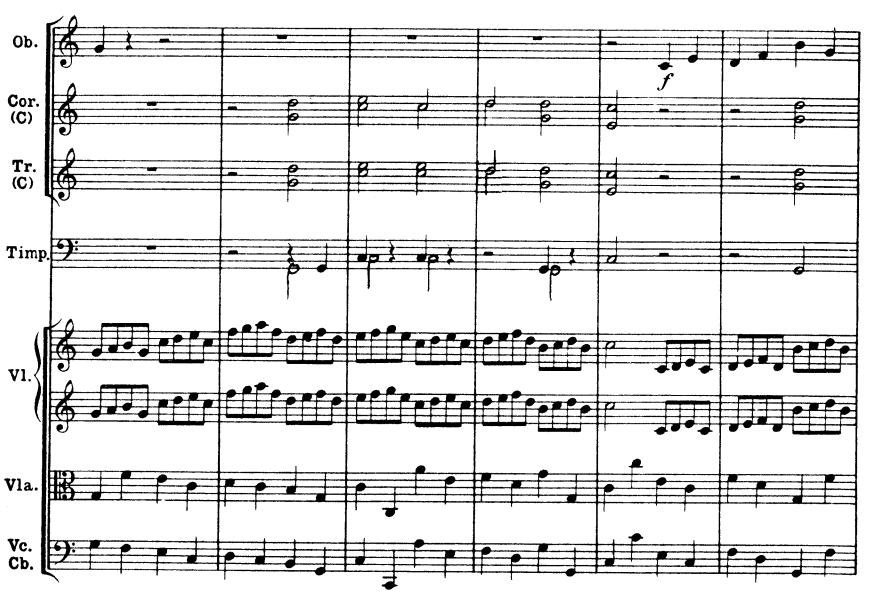
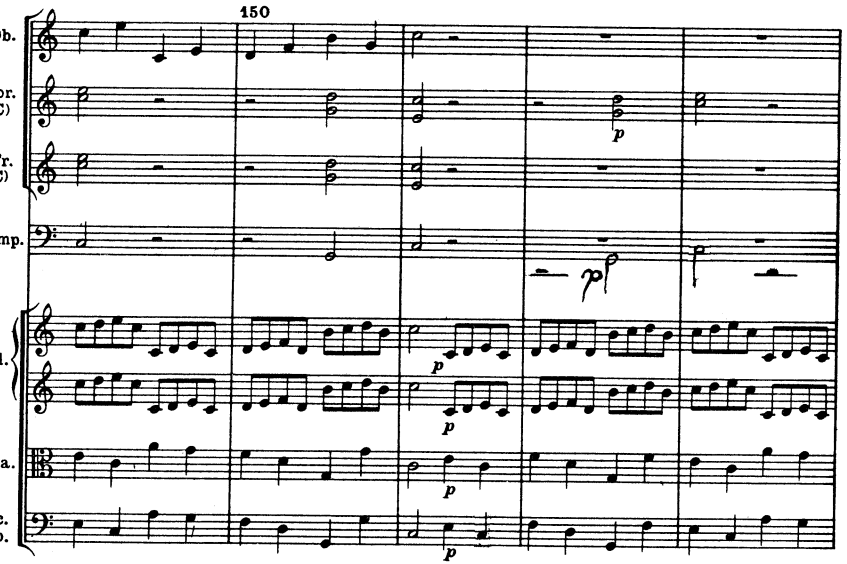
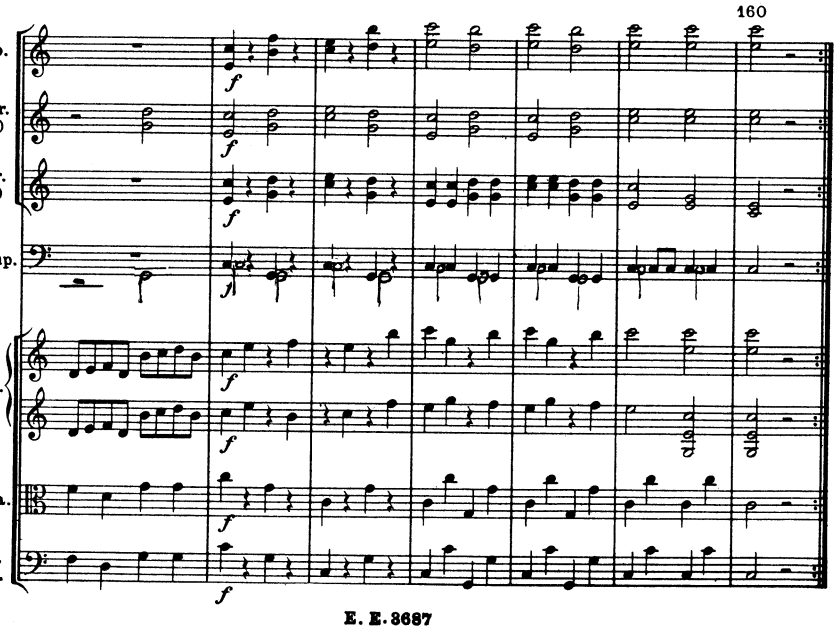

f
Ob.
Cor. (C)
Tr. (C)
Timp.
Vl.
Vla.
Vc. Cb.





E. E. 3687

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