

KONZERT IN C

Hoboken XVIII:10

[Moderato]

Violine I

Violine II

Basso

Orgel
(Cembalo)

This system of the musical score consists of four staves. The top three staves are for Violine I, Violine II, and Basso, and the bottom two staves are for Orgel (Cembalo). The music is in 2/4 time and marked [Moderato]. The key signature is one flat (B-flat). The first measure of each staff contains a dynamic marking of [f]. The Violine I part features a melodic line with eighth-note patterns and rests. The Violine II part provides harmonic support with similar rhythmic patterns. The Basso part has a steady eighth-note accompaniment. The Organ part features chords and moving lines in both hands, with a dynamic marking of [f] in the left hand.

This system continues the musical score with four staves. The top two staves are for Violine I and Violine II, and the bottom two staves are for Basso and Orgel (Cembalo). The Violine I part continues with its melodic line, featuring triplets and slurs. The Violine II part continues with its harmonic accompaniment. The Basso part continues with its eighth-note accompaniment. The Organ part continues with its chords and moving lines in both hands.

Musical score system 1 (measures 11-16). The system consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. Measure 11 starts with a treble clef and a key signature of one flat. The music features various ornaments, including trills (tr) and mordents (i). Dynamics include piano (p) and forte (f). The bottom two staves show a steady bass line with some rests.

Musical score system 2 (measures 17-22). The system consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. Measure 17 starts with a treble clef and a key signature of one flat. The music features various ornaments, including trills (tr) and mordents (i). Dynamics include piano (p). The bottom two staves show a steady bass line with some rests.

Musical score system 3 (measures 23-28). The system consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. Measure 23 starts with a treble clef and a key signature of one flat. The music features various ornaments, including trills (tr) and mordents (i). Dynamics include piano (p). The bottom two staves show a steady bass line with some rests.

29

Musical score for measures 29-34. The system consists of two grand staves. The upper staff has a treble clef and contains a melody with eighth and sixteenth notes, including slurs and accents. The lower staff has a bass clef and contains a bass line with eighth and sixteenth notes, including slurs and accents.

35

Musical score for measures 35-40. The system consists of two grand staves. The upper staff has a treble clef and contains a melody with eighth and sixteenth notes, including slurs and accents. The lower staff has a bass clef and contains a bass line with eighth and sixteenth notes, including slurs and accents.

41

Musical score for measures 41-46. The system consists of two grand staves. The upper staff has a treble clef and contains a melody with eighth and sixteenth notes, including slurs and accents. The lower staff has a bass clef and contains a bass line with eighth and sixteenth notes, including slurs and accents.

Vorwort

Dieses 1969 erstmals veröffentlichte, frühe Konzert wird hier in einer im Notentext unveränderten Neuauflage vorgelegt. Als Quelle diente die verschollen geglaubte Stimmenabschrift, die Alexander Weinmann in den Sammlungen der Gesellschaft der Musikfreunde in Wien (Signatur: VII 100) wiederentdeckte und in den *Haydn-Studien, Veröffentlichungen des Joseph Haydn-Instituts*, (Köln, I/3, 1966, S. 201 f.) beschrieben hat. Das in der Handschrift „Concertino“ benannte und dem Cembalo zugewiesene Werk ist wohl in den späten 1750er Jahren oder um 1760 entstanden und vertritt den Typ des kleinen, leicht spielbaren Solokonzerts mit Streicherbegleitung. Original ist es für die Orgel bestimmt. Das ergibt sich aus dem Ambitus der Solostimme $C-c^3$. Diese Umfangsbeschränkung unterscheidet die frühe Orgelmusik von der Klaviermusik, in der Haydn von Anfang an d^3 nutzt und meist auch Kontratöne verwendet (vgl. Georg Feder's Aufsatz *Wieviel Orgelkonzerte hat Haydn geschrieben?* in: *Die Musikforschung*, XXIII, 1970, S. 440 ff.).

Die vorliegende Ausgabe, ein Vorabdruck der Gesamtausgabe des Joseph Haydn-Instituts, folgt der Quelle so weit wie möglich 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. Die original als „Basso“ bezeichnete tiefste Stimme dürfte vom Violoncello und Kontrabass auszuführen sein.

Köln, Herbst 1981
Horst Walter

Preface

Based on only one existing source, this early concerto was first published in 1969 and now appears in the form of a new edition with unaltered musical text. Alexander Weinmann discovered the manuscript parts, hitherto regarded as lost, (Collection of the Gesellschaft der Musikfreunde, Vienna, VII 100) and described it in the *Haydn-Studien, Veröffentlichungen des Joseph Haydn-Instituts* (Cologne, I/3, 1966, p. 201 f.). The work, in the manuscript entitled “Concertino” and assigned to the harpsichord, dates probably from the late 1750's or around 1760, and represents the type of the easily playable, small solo concerto with string accompaniment. It was obviously intended to be played originally on the organ, as is evident from the tonal compass of the solo part $C-c^3$. This restricted compass distinguishes early organ music from Haydn's clavichord music in which the composer employs d^3 from the outset, and in most cases also resorts to the use of notes pitched in the contra octave (cf. Georg Feder's essay *Wieviel Orgelkonzerte hat Haydn geschrieben?* published in: *Die Musikforschung*, XXIII, 1970, p. 440 ff.).

The present edition, an advance impression of the Complete Haydn Edition of the Joseph Haydn Institute, Cologne, follows the source, also with respect to the value of the appoggiaturas, the crossbarred 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. Originally designated “Basso”, the lowest part may be performed by the violoncello and contrabass.

Cologne, autumn 1981
Horst Walter

Préface

Le concerto, œuvre de jeunesse publiée pour la première fois par nos soins en 1969, apparaît ici avec le même texte musical, établi d'après l'unique source connue. Alexander Weinmann a découvert la copie des parties instrumentales considérées comme disparues, (collection de la Gesellschaft der Musikfreunde, Vienne, VII 100) et les a décrites dans les *Haydn-Studien, Veröffentlichungen des Joseph Haydn-Instituts* (Cologne, I/3, 1966, p. 201 et s.) L'œuvre, destinée au clavecin et intitulée «Concertino» dans le manuscrit, a été probablement écrite dans les dernières années de la décennie 1750–1760, ou aux environs de l'année 1760, et représente le type du petit concerto de soliste, d'exécution facile, avec accompagnement d'instruments à cordes. Originellement, elle est conçue pour l'orgue. Ceci ressort de l'ambitus – $Do-do^3$ – de la partie solo. Cette limitation de l'étendue mélodique distingue la musique d'orgue de la première période des œuvres pour piano, où Haydn utilise d'emblée le re^3 et très souvent aussi des notes du registre grave (cf. dans *Die Musikforschung*, XXIII, 1970, p. 440 et ss., l'article de Georg Feder *Wieviel Orgelkonzerte hat Haydn geschrieben?*).

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, aux sources également en ce qui concerne la valeur des appoggiatures, la jonction des notes par des barres ou leur séparation par des queues dans la partie de solo. La distinction entre les appoggiatures 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. La partie la plus basse, désignée dans le manuscrit par le terme de «Basso», doit être exécutée selon toute vraisemblance par le violoncelle et la contrebasse.

Cologne, automne 1981
Horst Walter