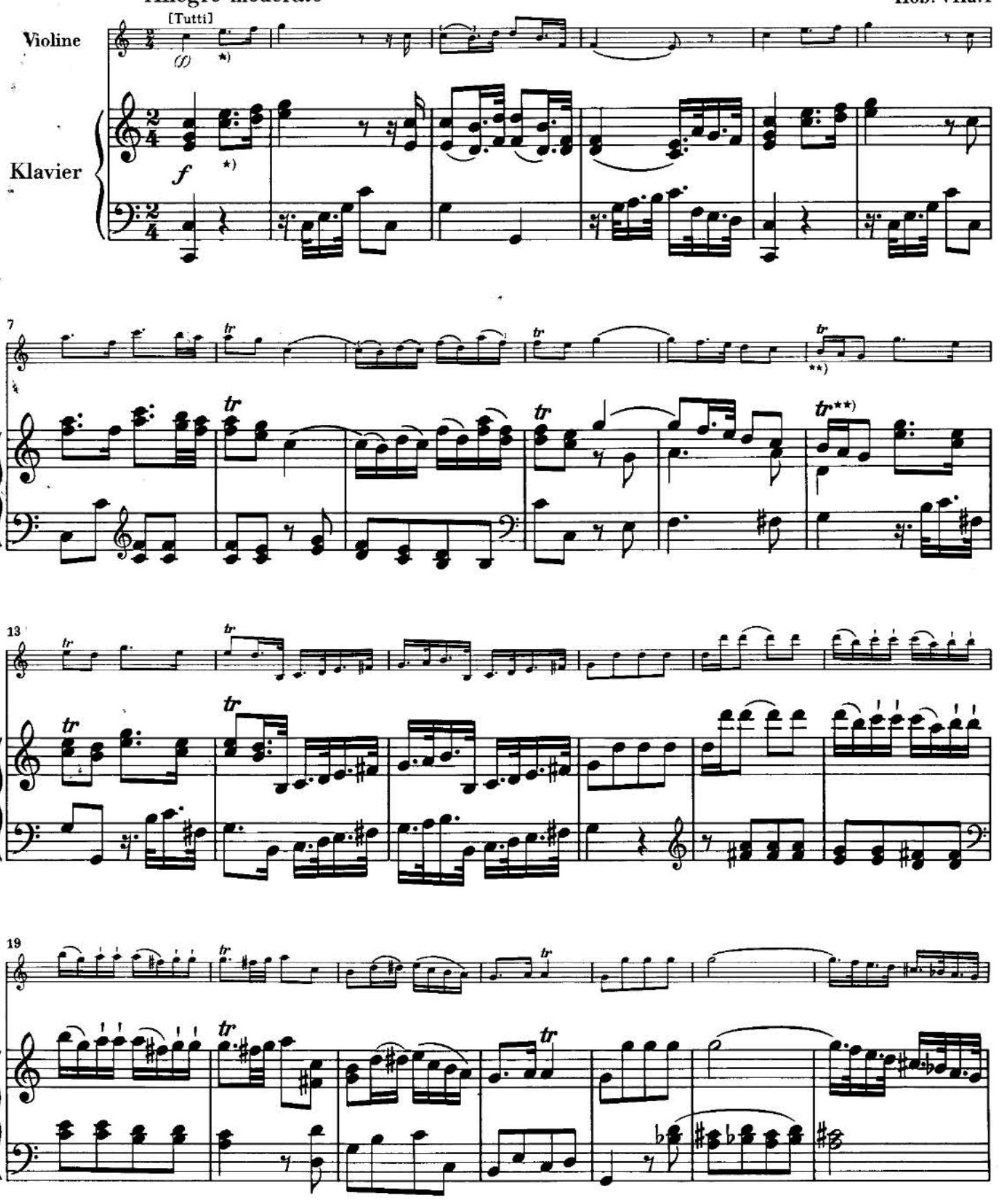
# KONZERT in C

Allegro moderato

Hob. VIIa:1




Vervielfältigungen jeglicher Art sind gesetzlich verboten.
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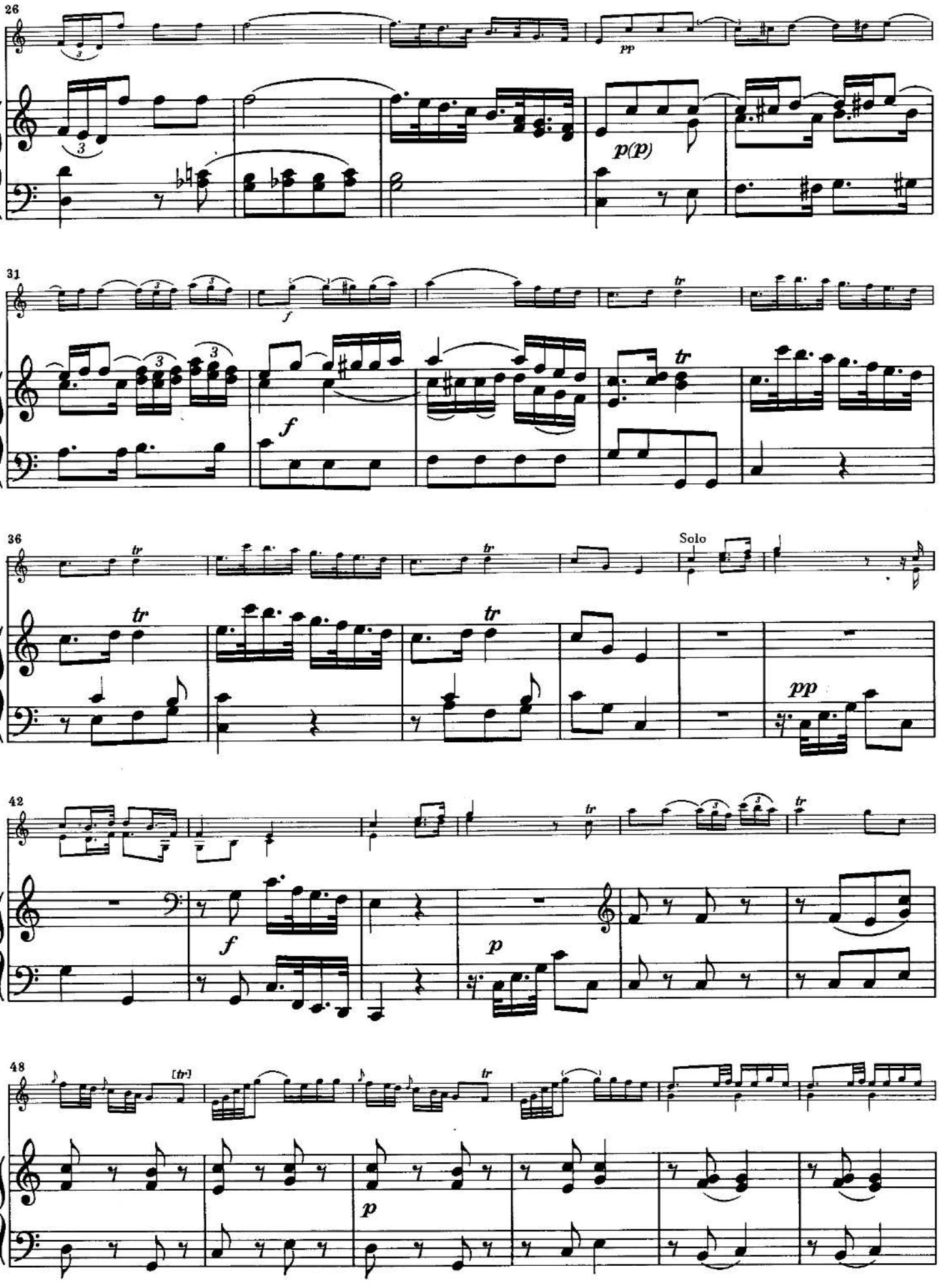
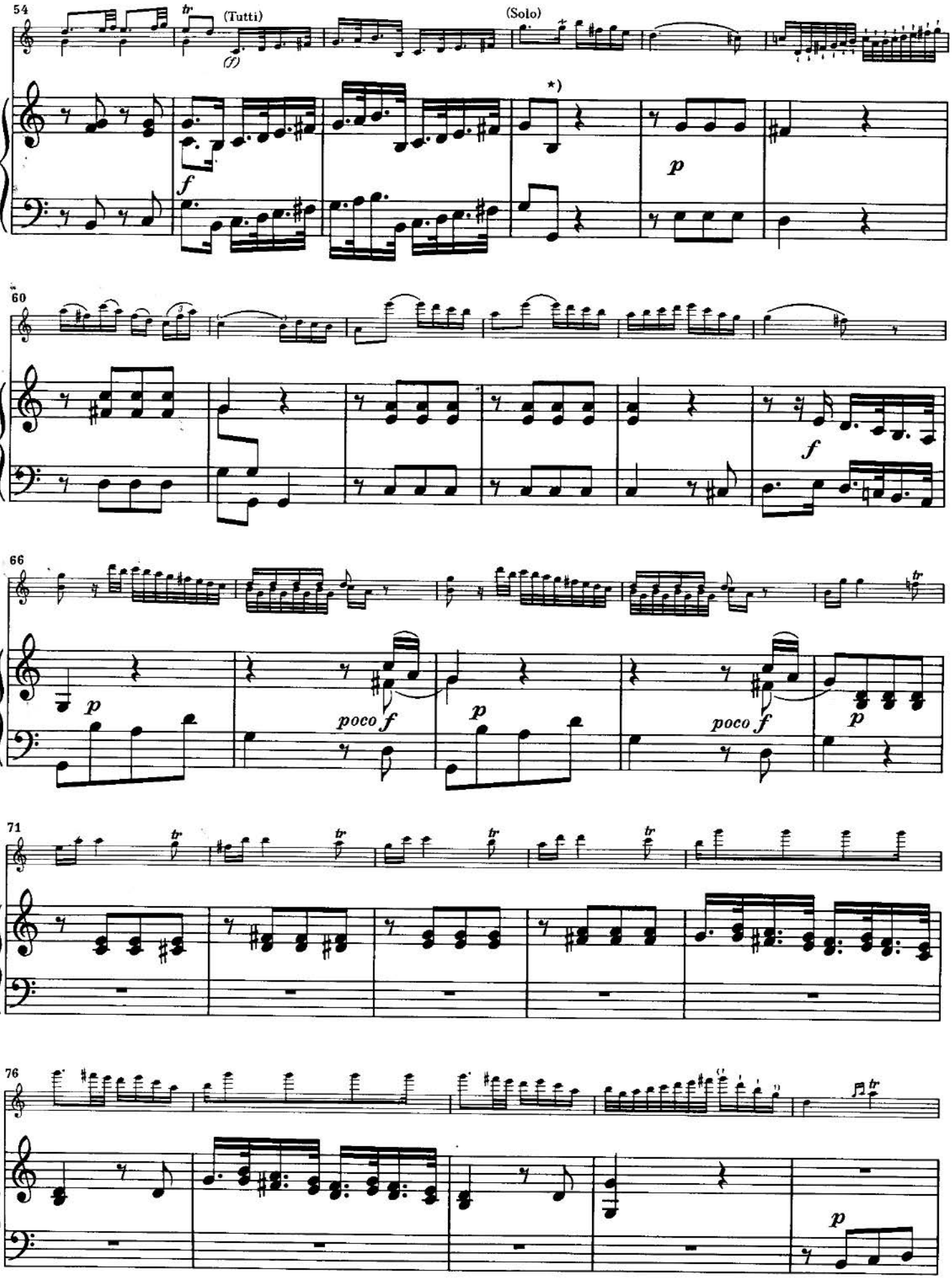
*) Ausführung hier und im weiteren
Execution here and elsewhere
Exécution ici et plus loin

**) Vgl. Takt 265.
Cf. meas. 265.
Cf. mes. 265.

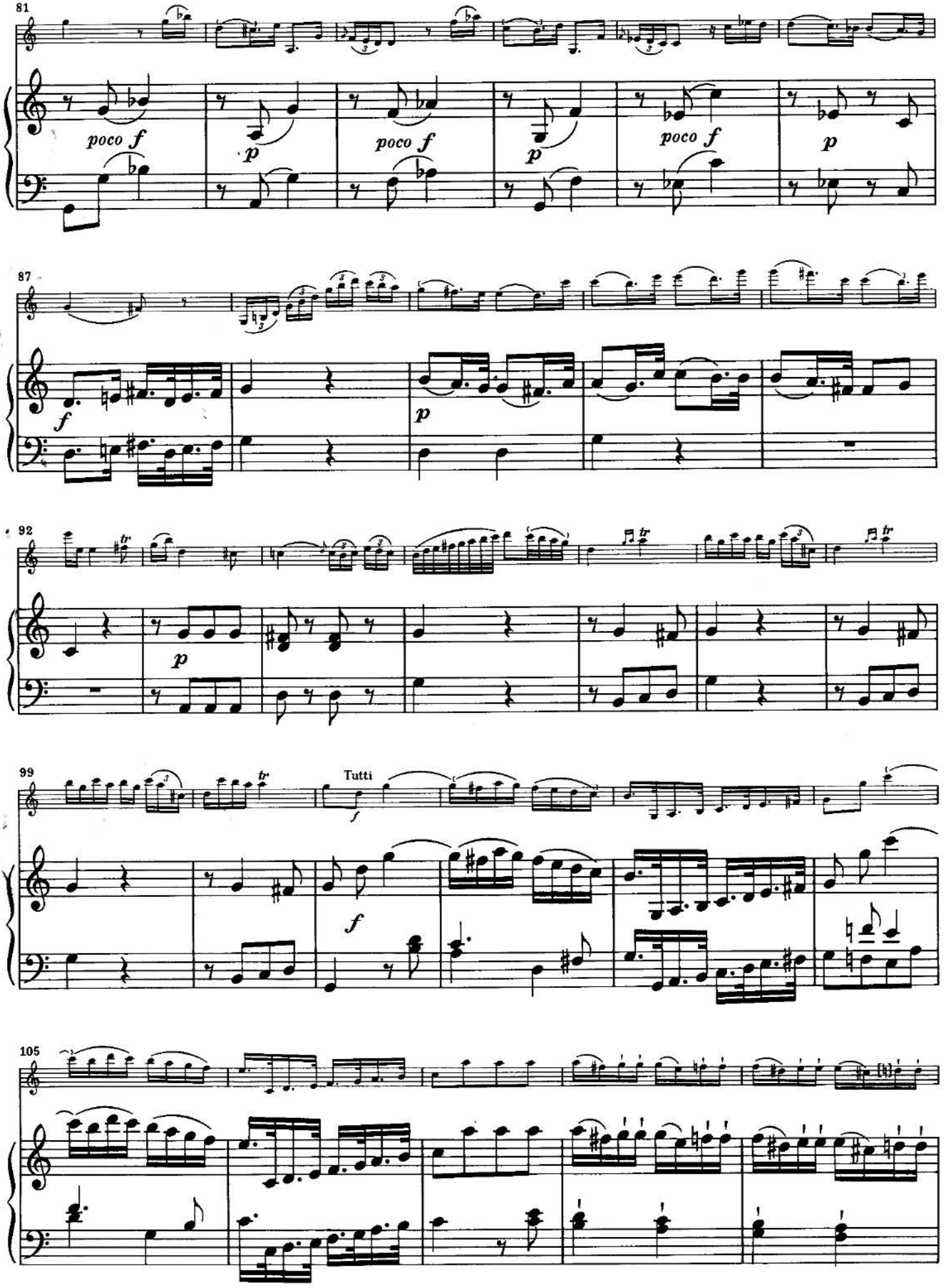

26
pp
p(p)
31
f
f
tr
tr
36
tr
tr
tr
Solo
pp
42
f
p
48
[tr]
tr
p




*) In einigen Quellen *g* statt *h*.

*) Some sources give *g* for *b*.

*) Dans quelques sources, *sol* au lieu de *si*.


81
poco f
p
poco f
p
poco f
p
87
f
p
92
tr
p
99
Tutti
f
f
105

110

116

122

Solo

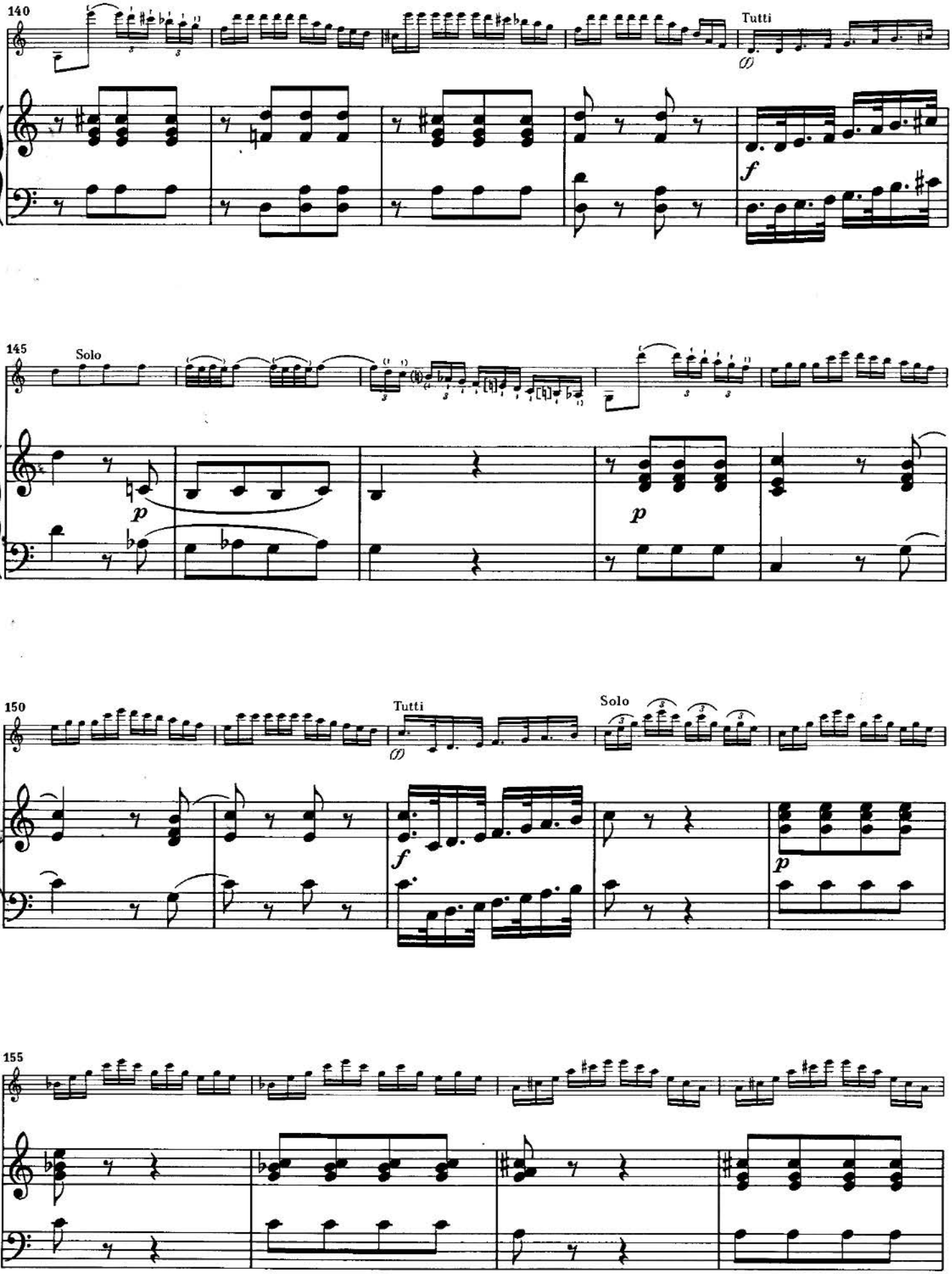
129

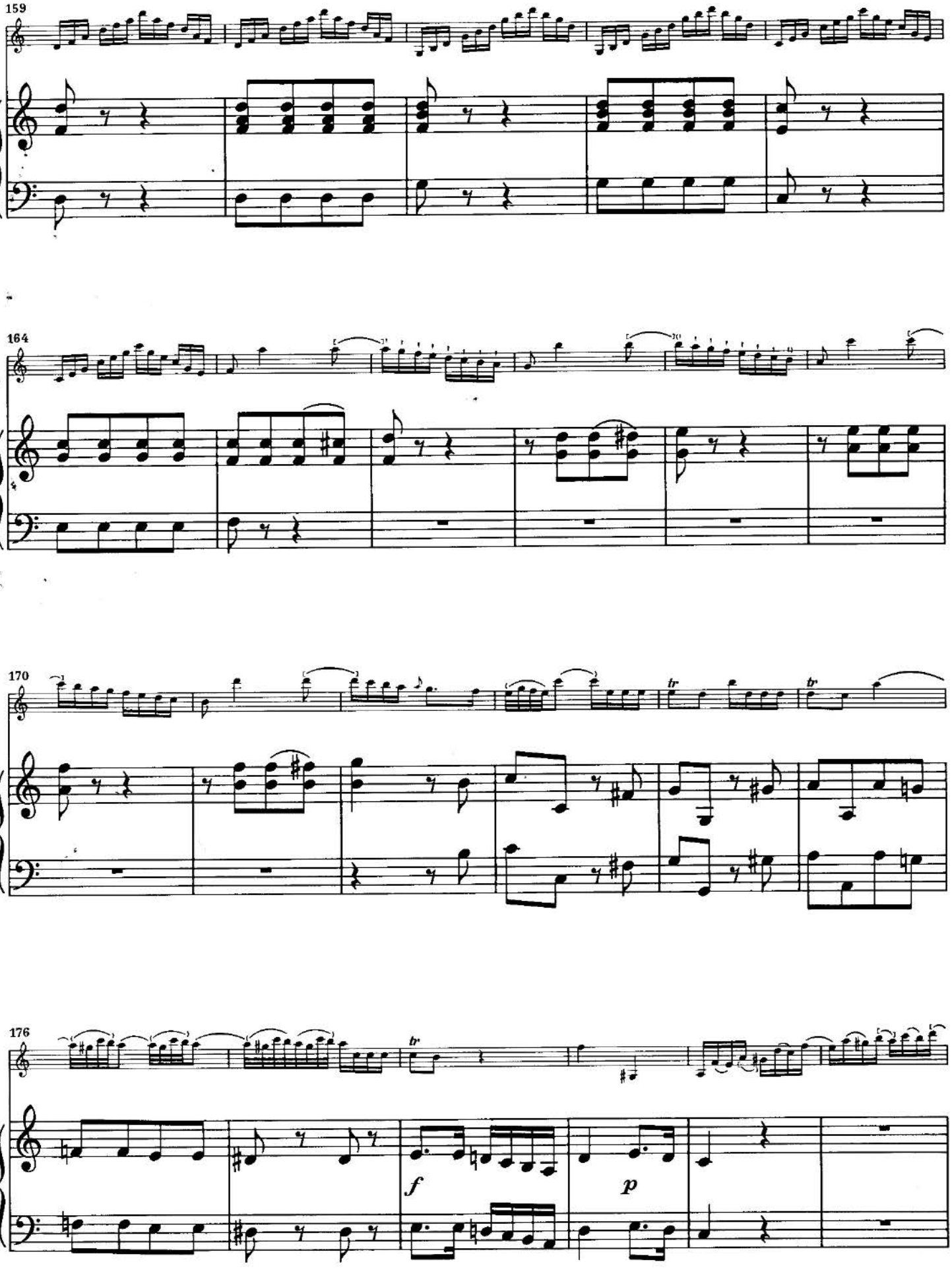
135

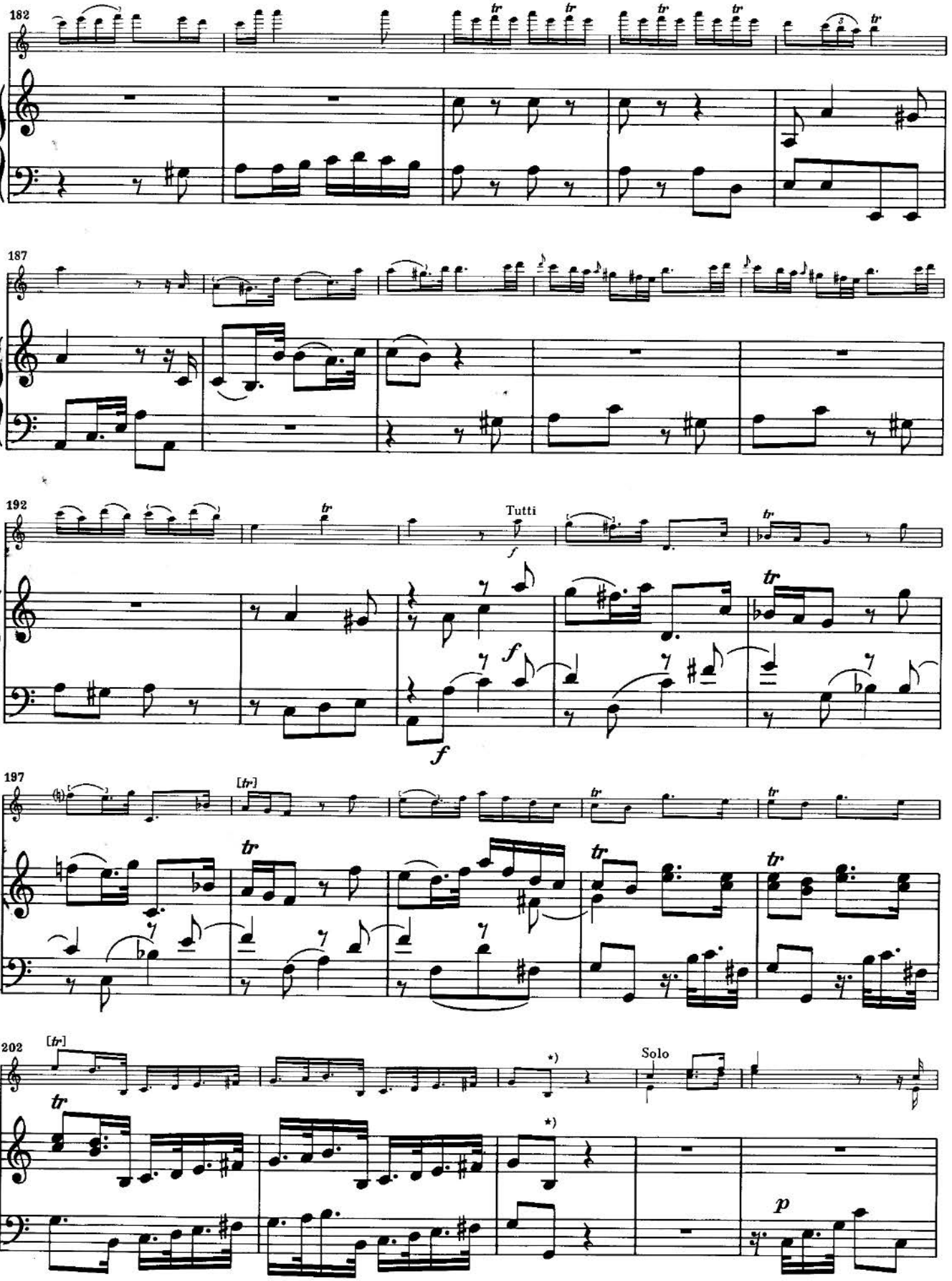
Tutti

Solo

*) In einigen Quellen
Some sources give
Dans quelques sources,


140
Tutti
f
145
Solo
p
p
150
Tutti
f
Solo
p
155

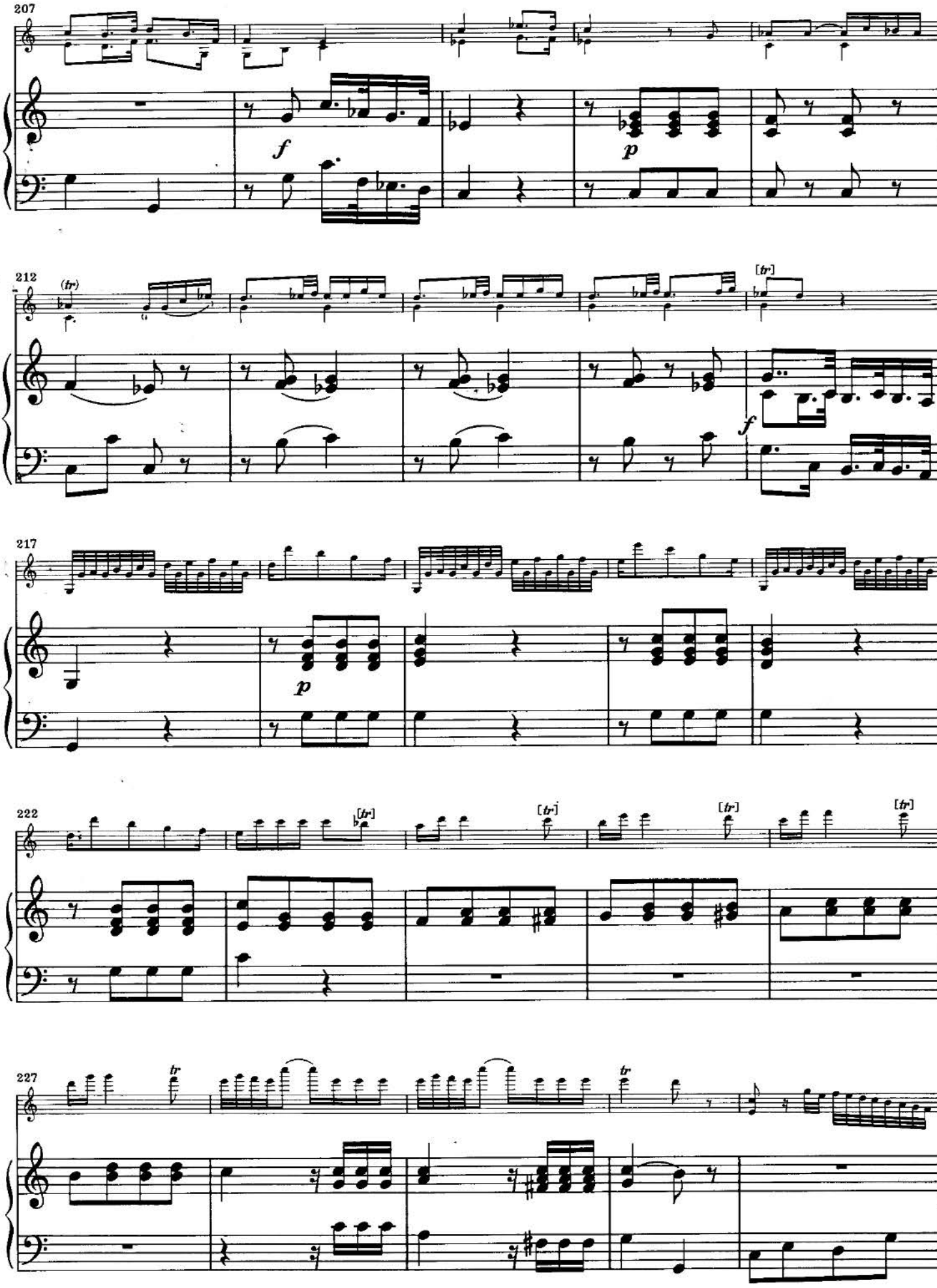

159
164
170
176
tr
tr
tr
f
p

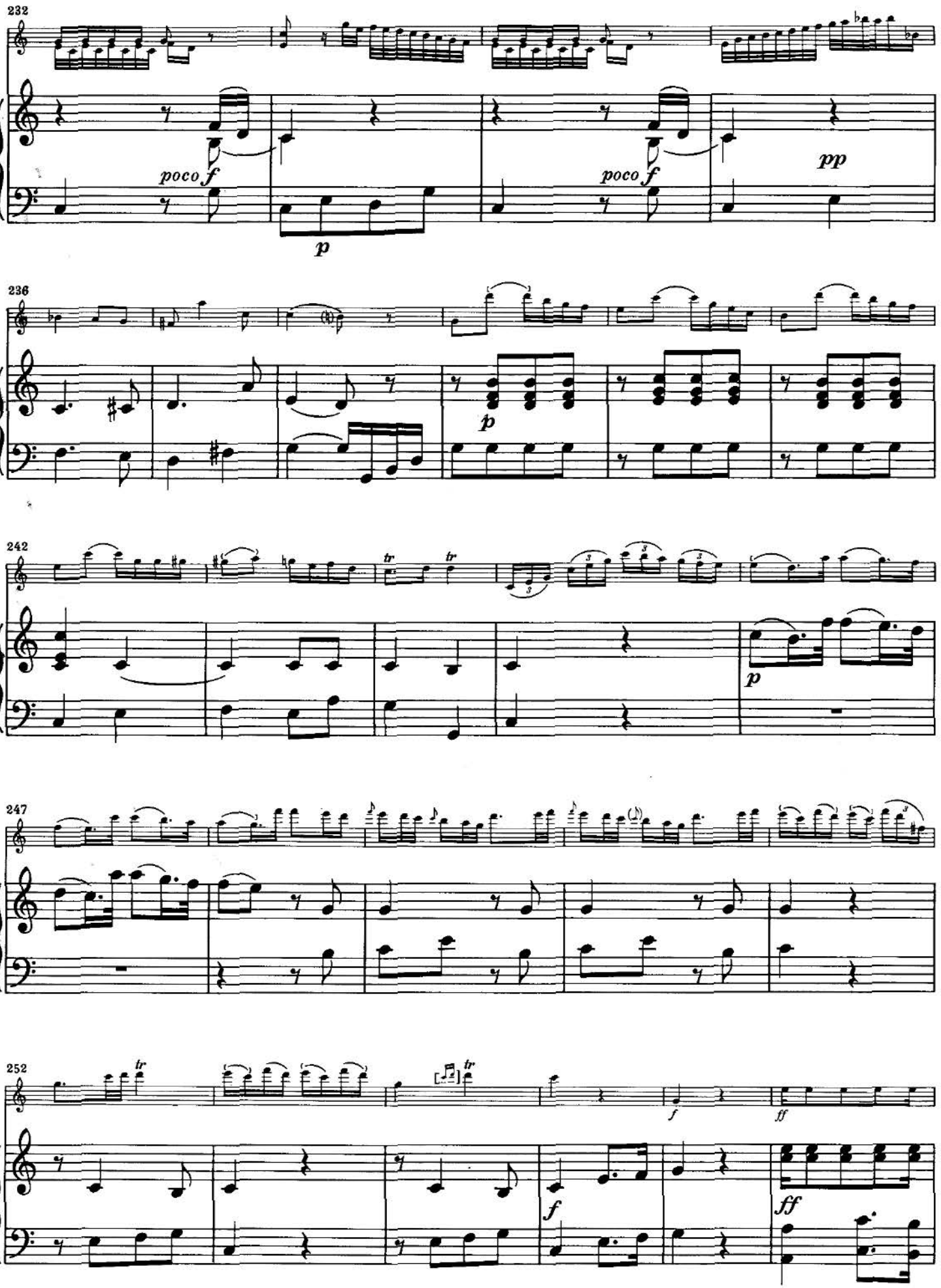


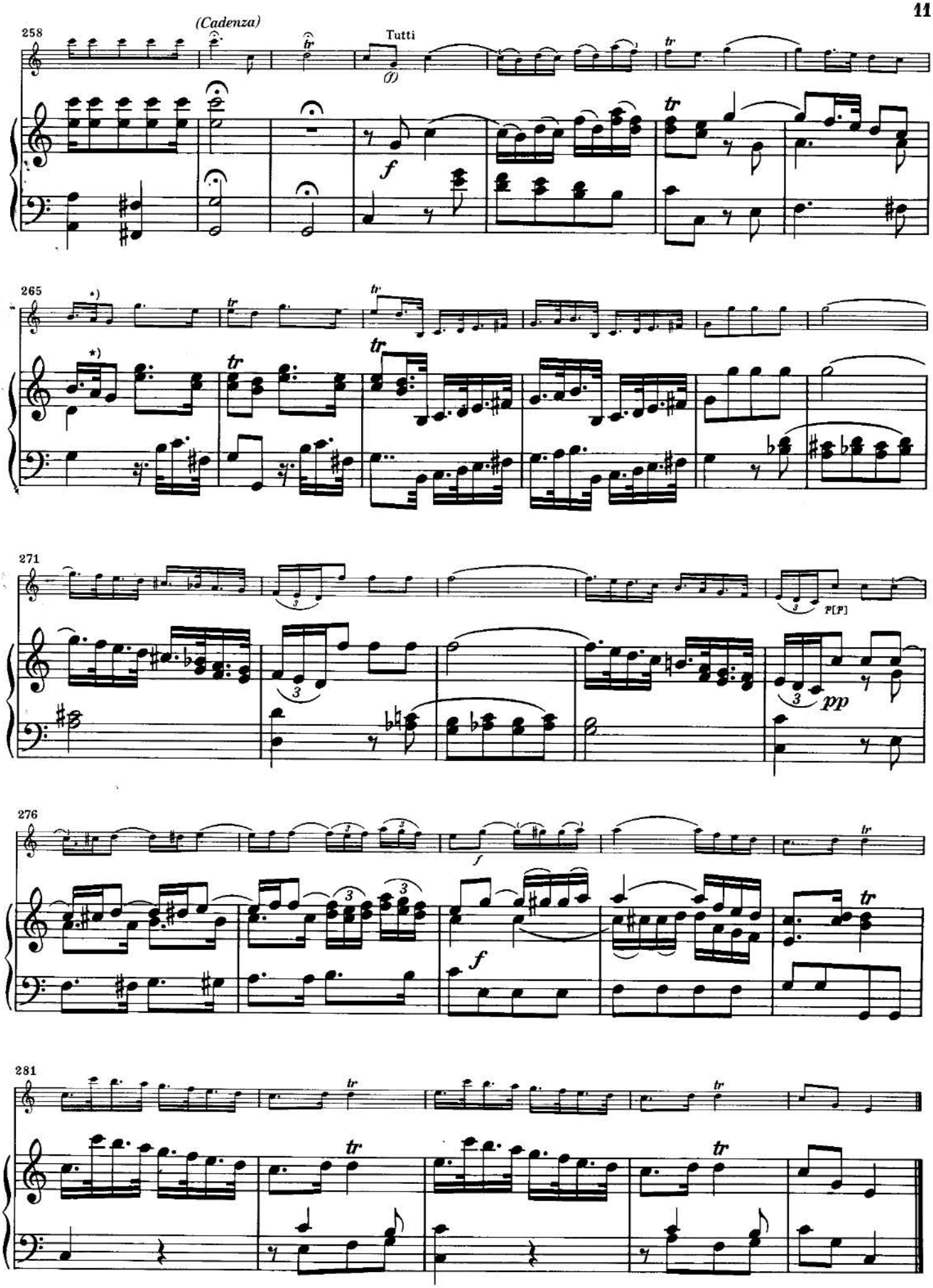

*) In einigen Quellen *g* statt *h*.

*) Some sources give *g* for *b*.

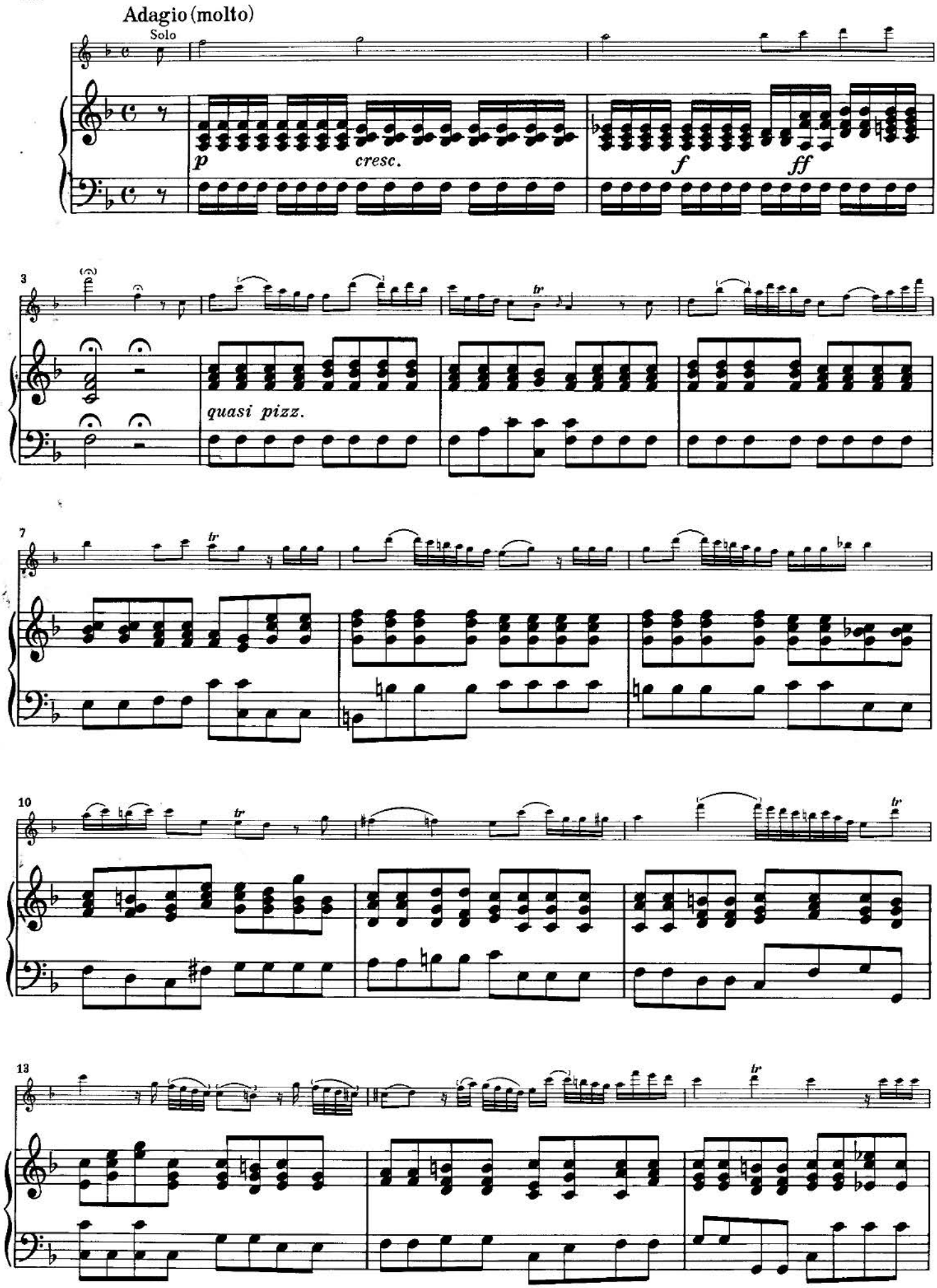
*) Dans quelques sources, *sol* au lieu de *si*.

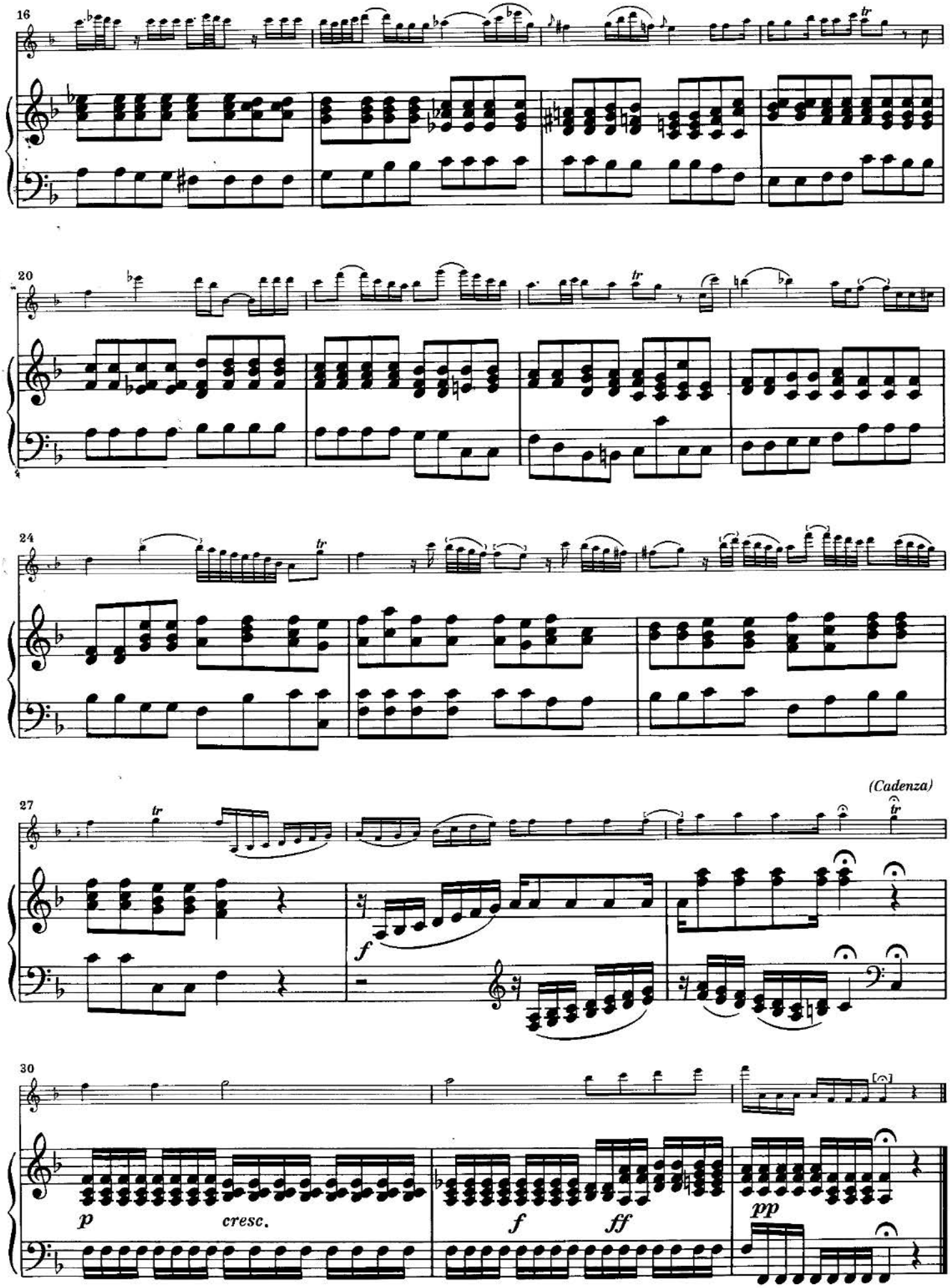

207
f
p
212
(tr)
[tr]
f
217
p
222
[tr]
[tr]
[tr]
[tr]
227
tr
tr


232
poco f
p
poco f
pp
236
p
242
tr
tr
p
247
252
tr
tr
f
ff
f
ff



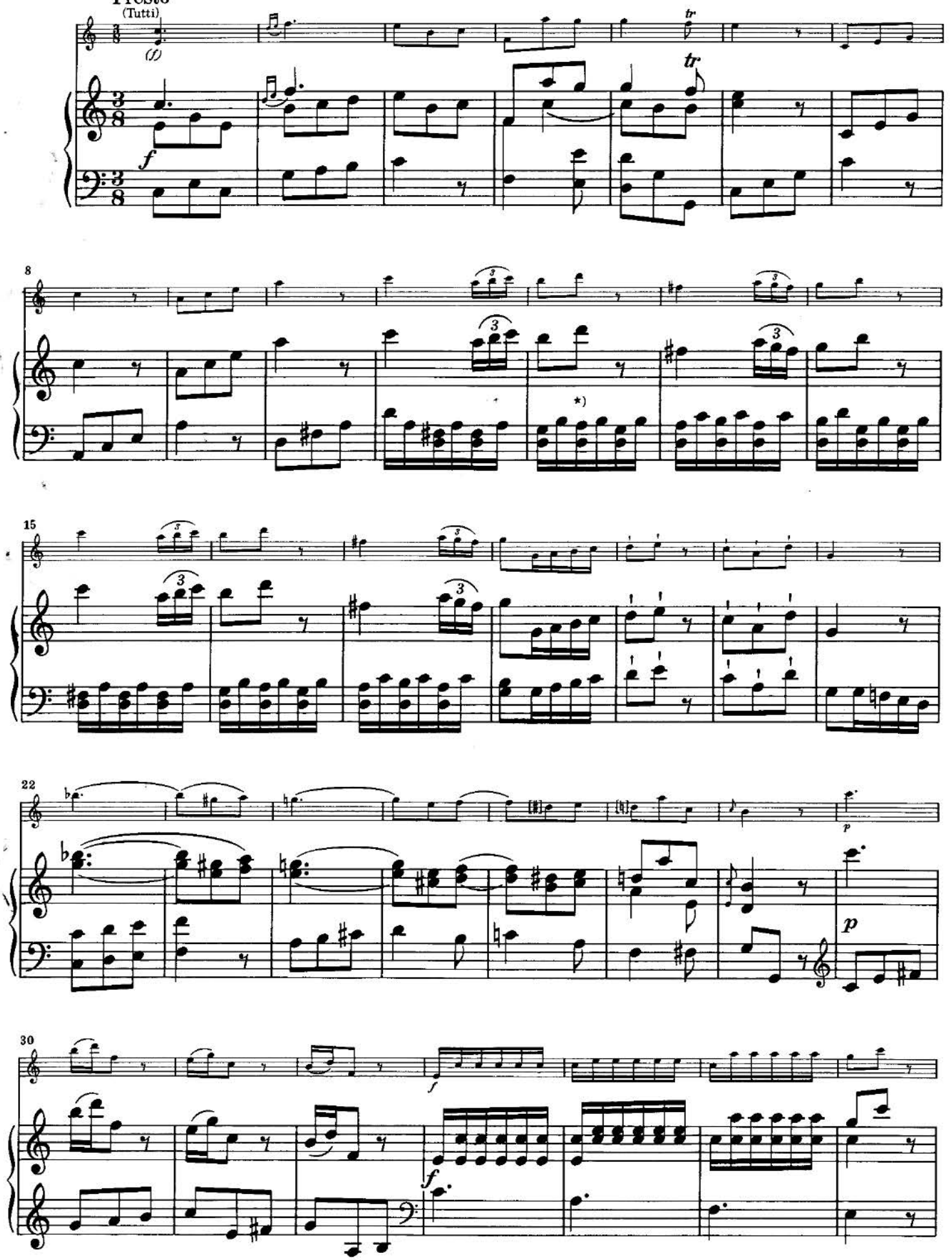

*) In einigen Quellen
Some sources give
Dans quelques sources,


Adagio (molto)
Solo
p
cresc.
f
ff
quasi pizz.
tr


16
20
24
27
(Cadenza)
30
p
cresc.
f
ff
pp

## Finale
Presto

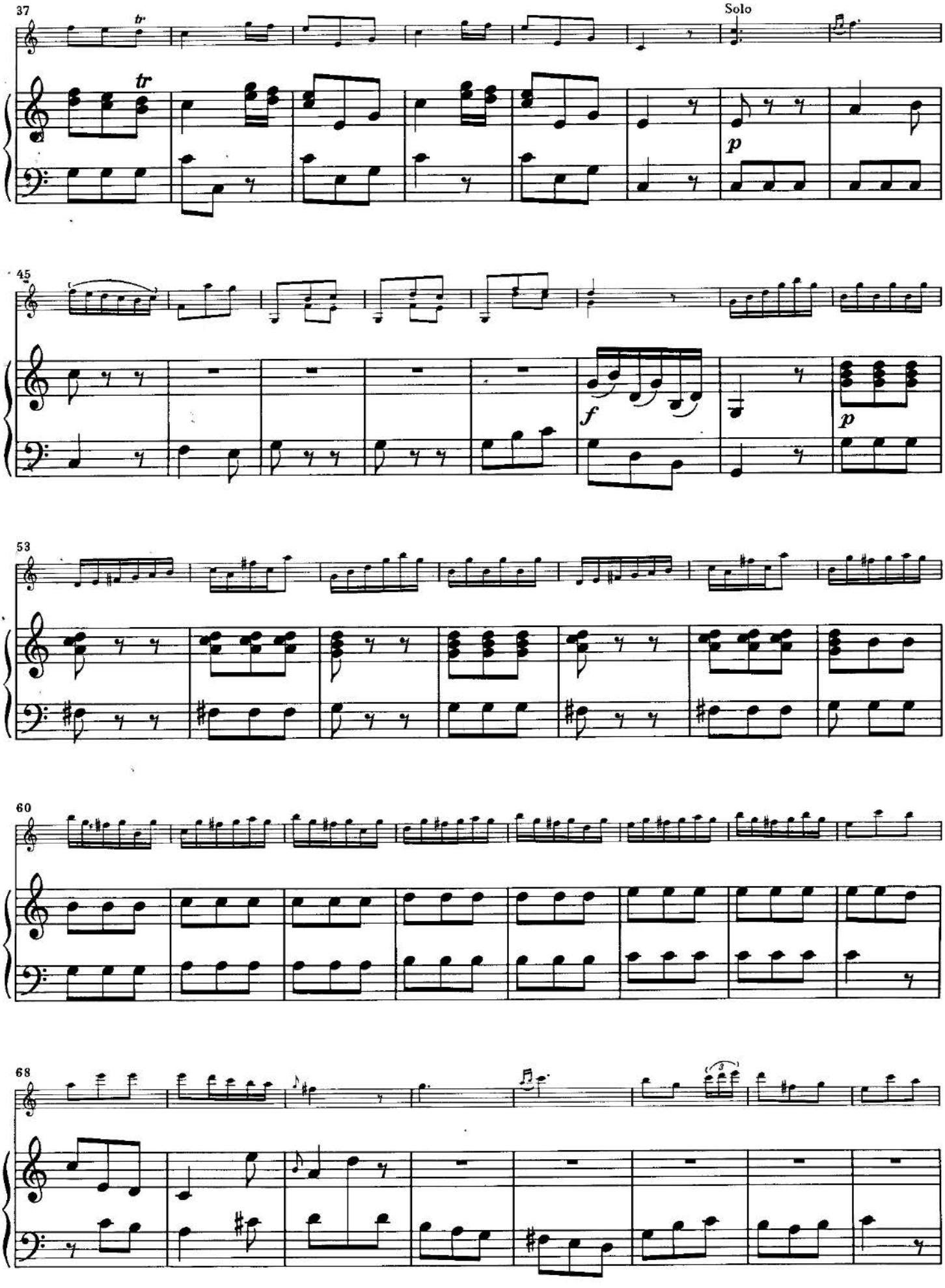
(Tutti)

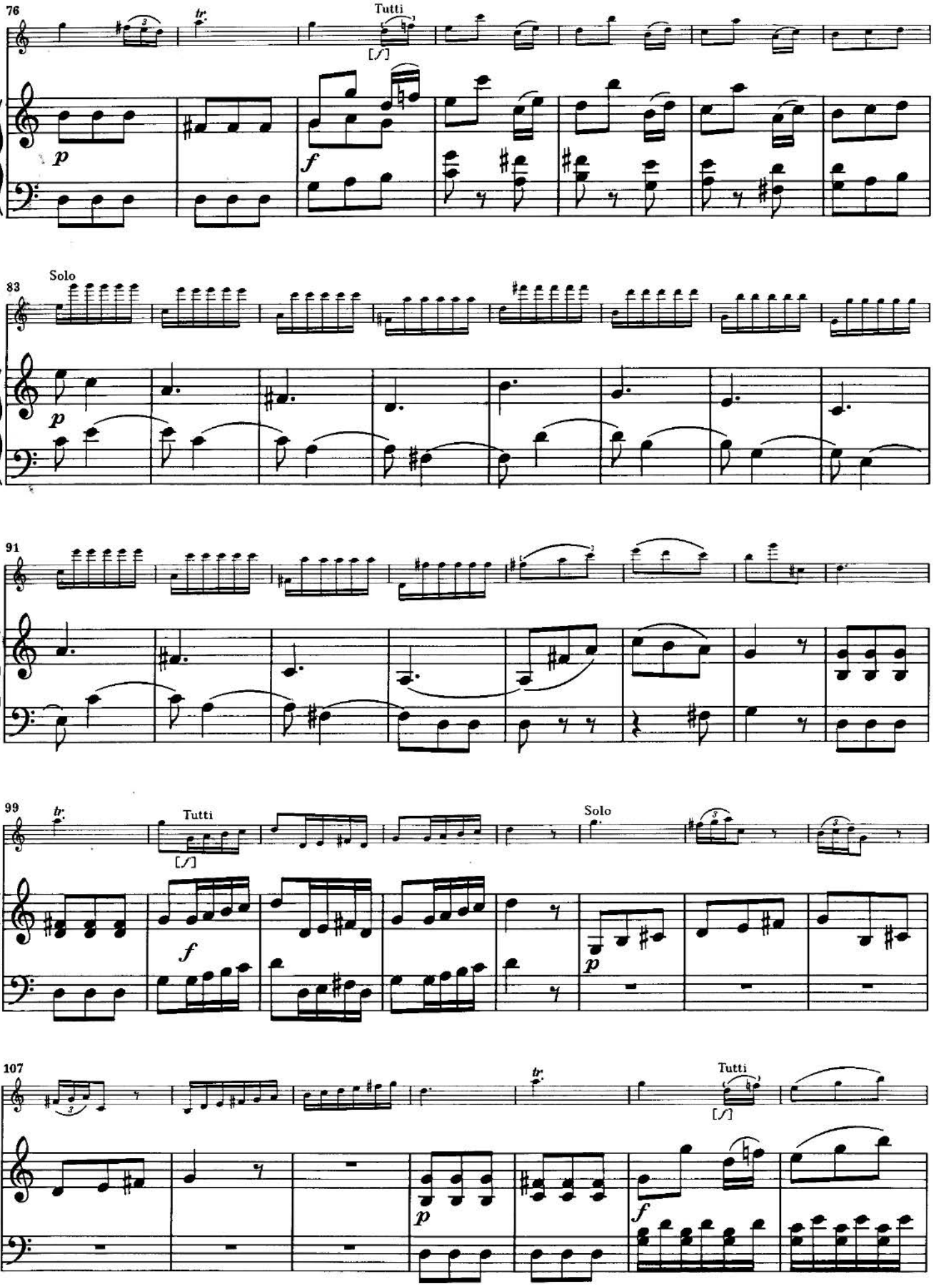


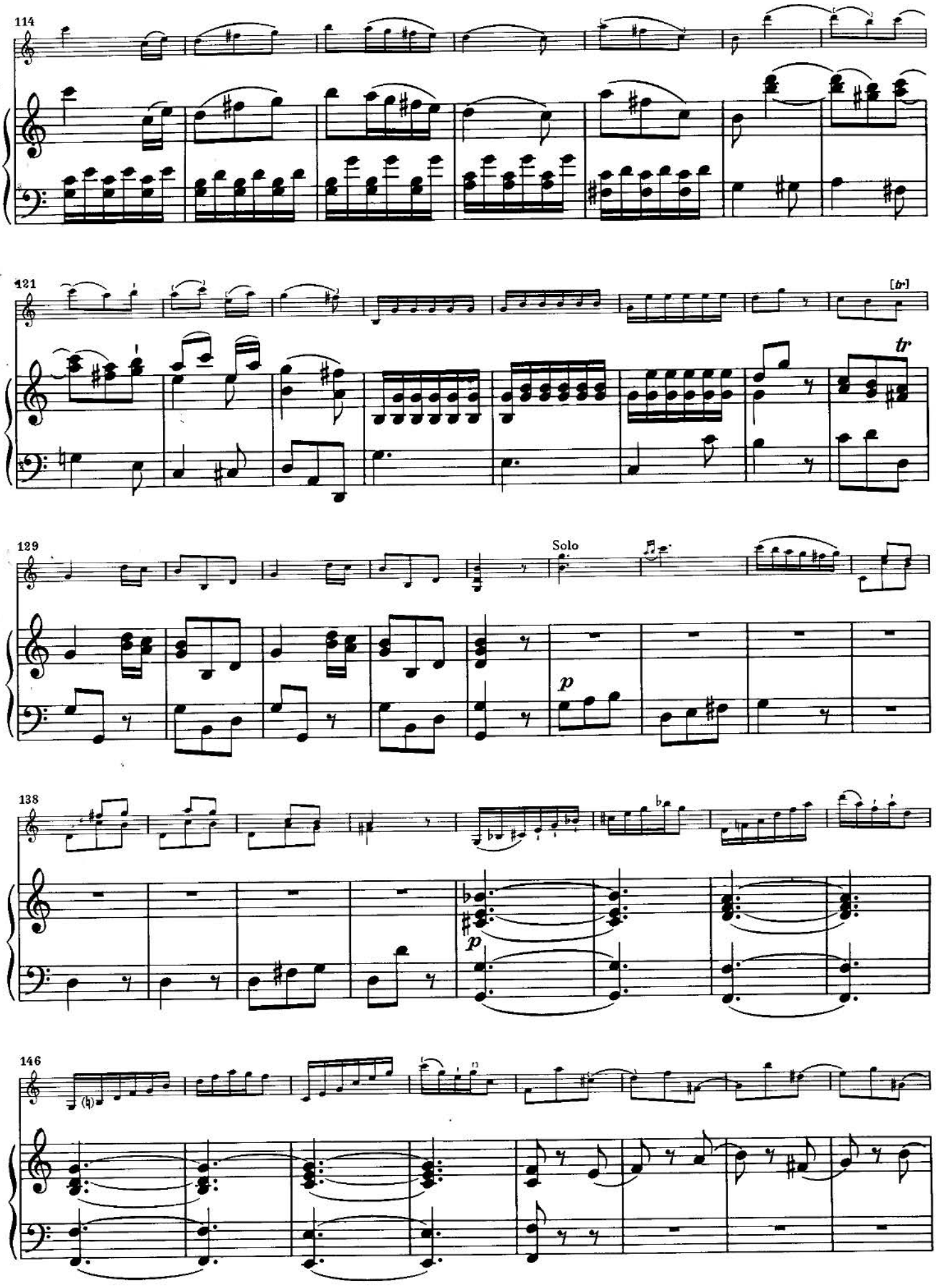

*) In einer Reihe von Quellen bleibt das dritte 16tel in T. 12/13 und 16/17 $g^1$ bzw. $a^1$.

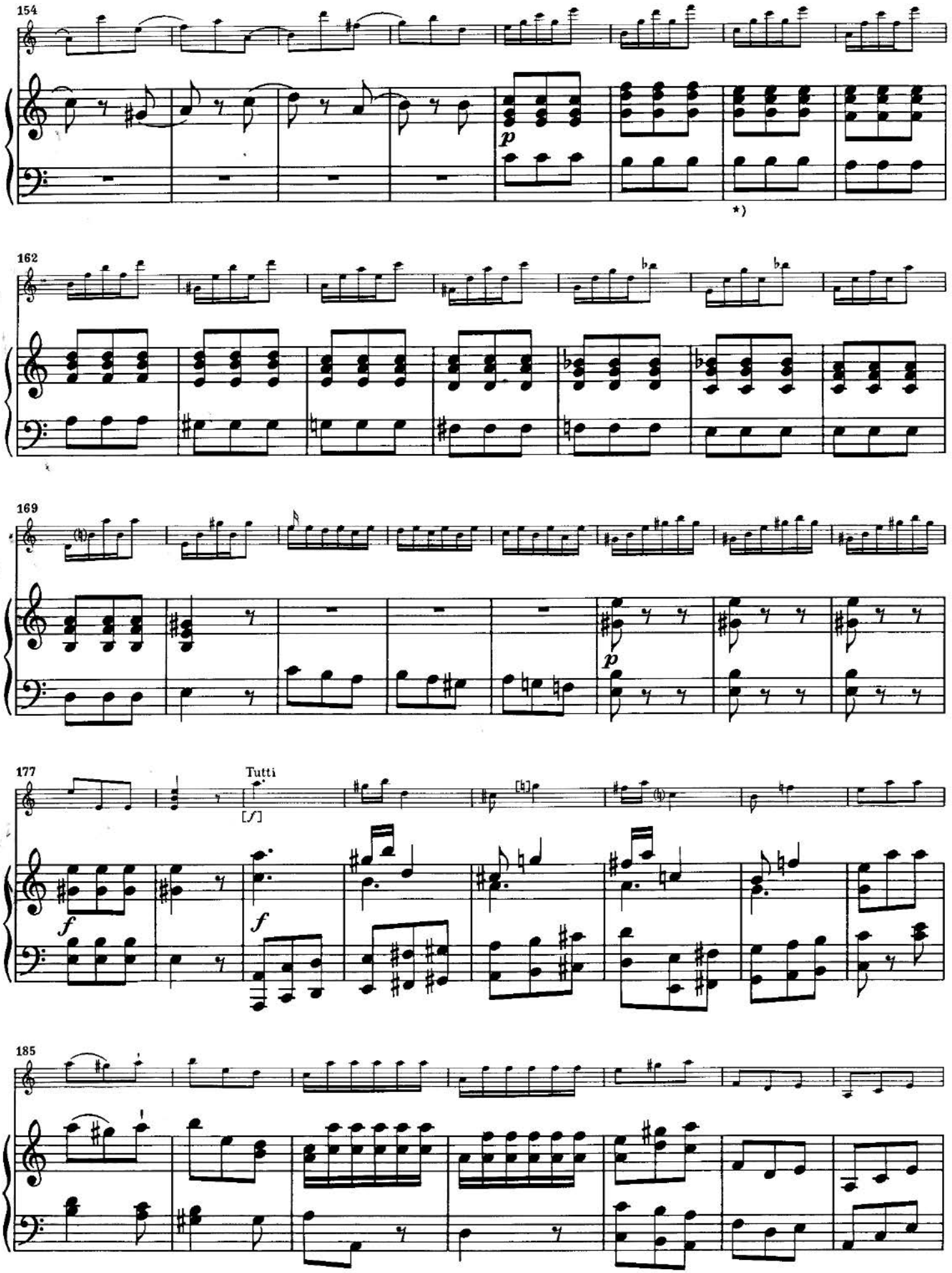
*) Several sources keep $g^1$ or $a^1$, respectively, for the third 16th in meas. 12/13 and meas. 16/17.

*) Dans plusieurs sources, la 3ème double croche des mes. 12/13 et 16/17 est de nouveau $sol^1$ ou, respectivement, $la^1$.


37
tr
Solo
p
45
f
p
53
60
68


76
tr.
Tutti
[/]
p
f
83
Solo
p
91
99
tr.
Tutti
[/]
f
Solo
p
107
tr.
Tutti
[/]
p
f

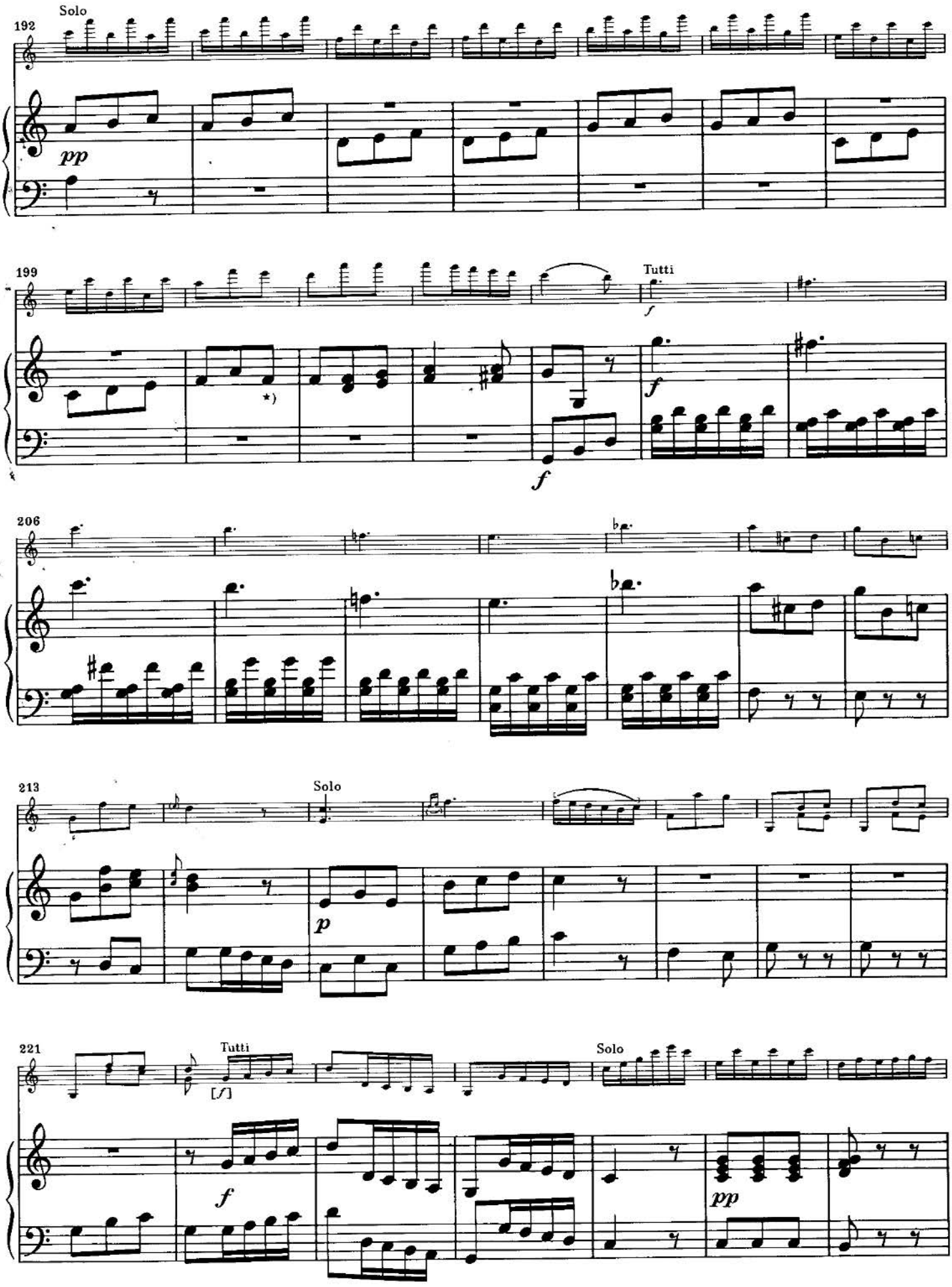

114
121
[tr]
tr
129
Solo
p
138
p
146




*) In einigen Quellen T. 160 $c^1$, T. 162 *h*, T. 164 *a*, T. 166 *g*, T. 168 *f*.

*) Some sources give $c^1$ in meas. 160, *b* in meas. 162, *a* in meas. 164, *g* in meas. 166, *f* in meas. 168.

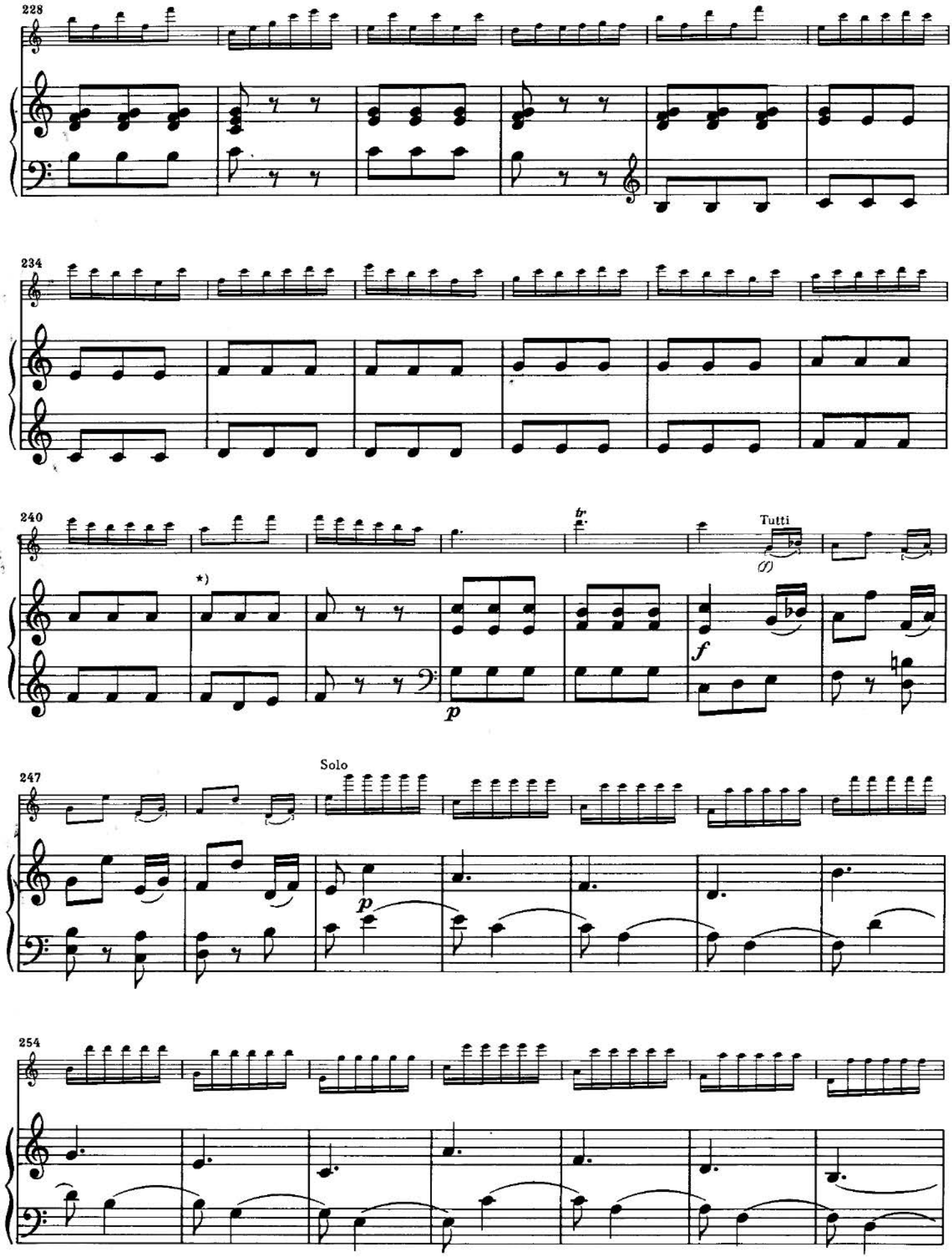
*) Dans quelques sources, mes. 160 $do^1$, mes. 162 *si*, mes. 164 *la*, mes. 166 *sol*, mes. 168 *fa*.




*) In einer der Quellen $g^1$ statt $f^1$.

*) One of the sources gives $g^1$ for $f^1$.

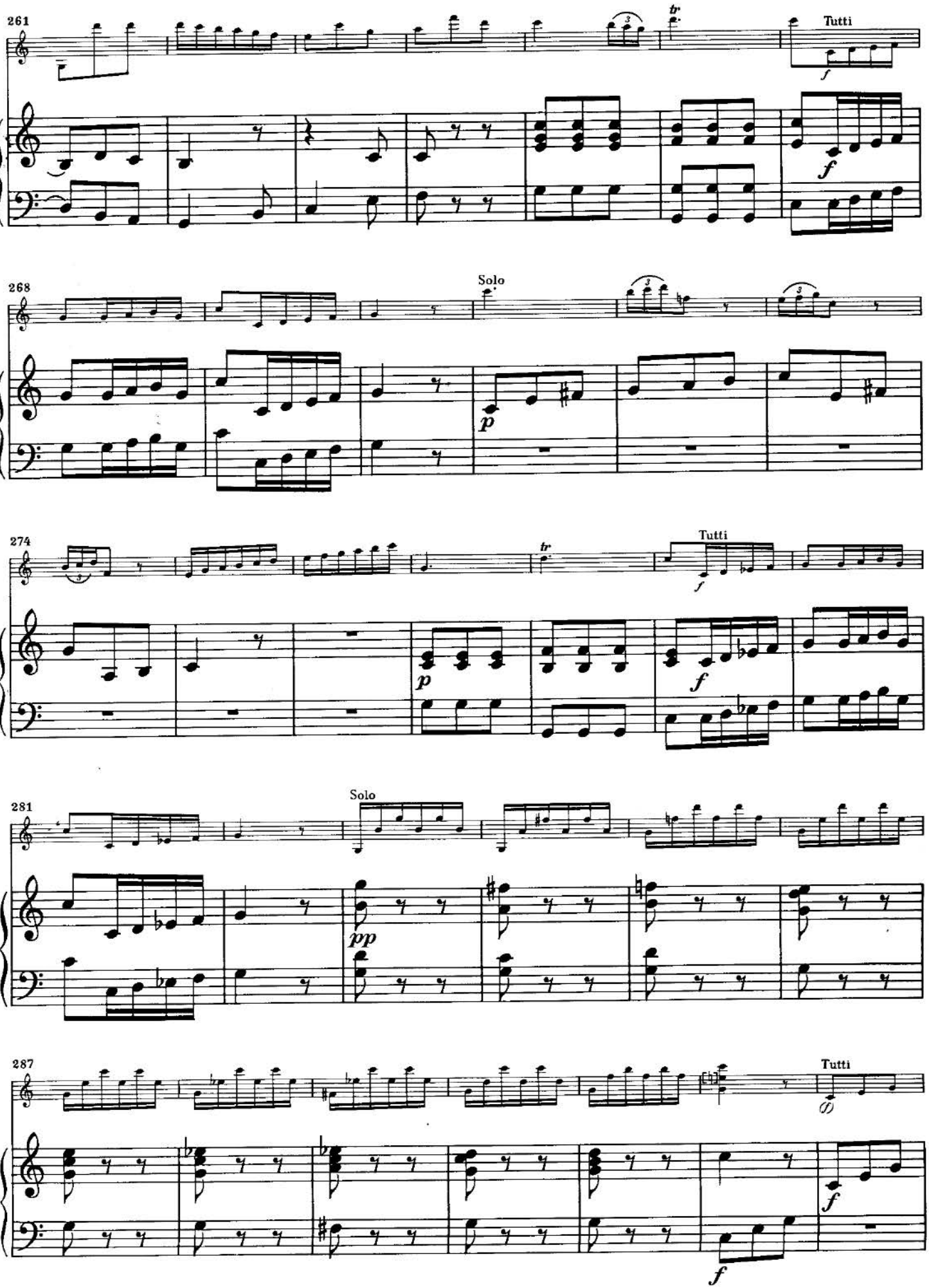
*) Dans une source, $sol^1$ au lieu de $fa^1$.

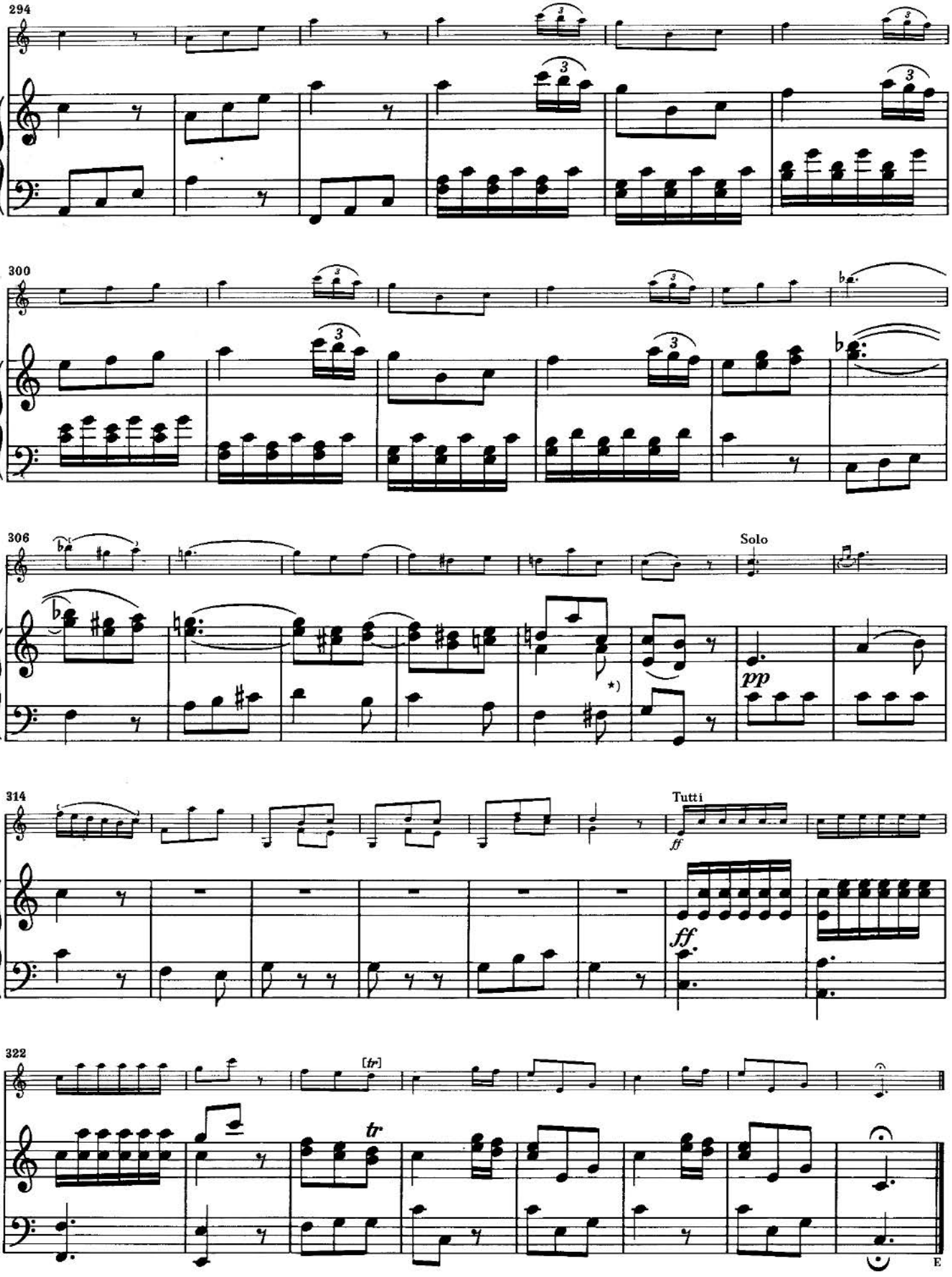



*) Besser $a^1$–$f^1$–$g^1$ statt $a^1$–$a^1$–$a^1$?

*) $a^1$–$f^1$–$g^1$ instead of $a^1$–$a^1$–$a^1$ preferable?

*) $la^1$–$fa^1$–$sol^1$ au lieu de $la^1$–$la^1$–$la^1$ préférable?


261
Tutti
f
268
Solo
p
274
Tutti
f
p
f
281
Solo
pp
287
Tutti
f
f




*) In einer der Quellen $e^1$ statt $a^1$.

*) One of the sources gives $e^1$ for $a^1$.

*) Dans une source, $mi^1$ au lieu de $la^1$.

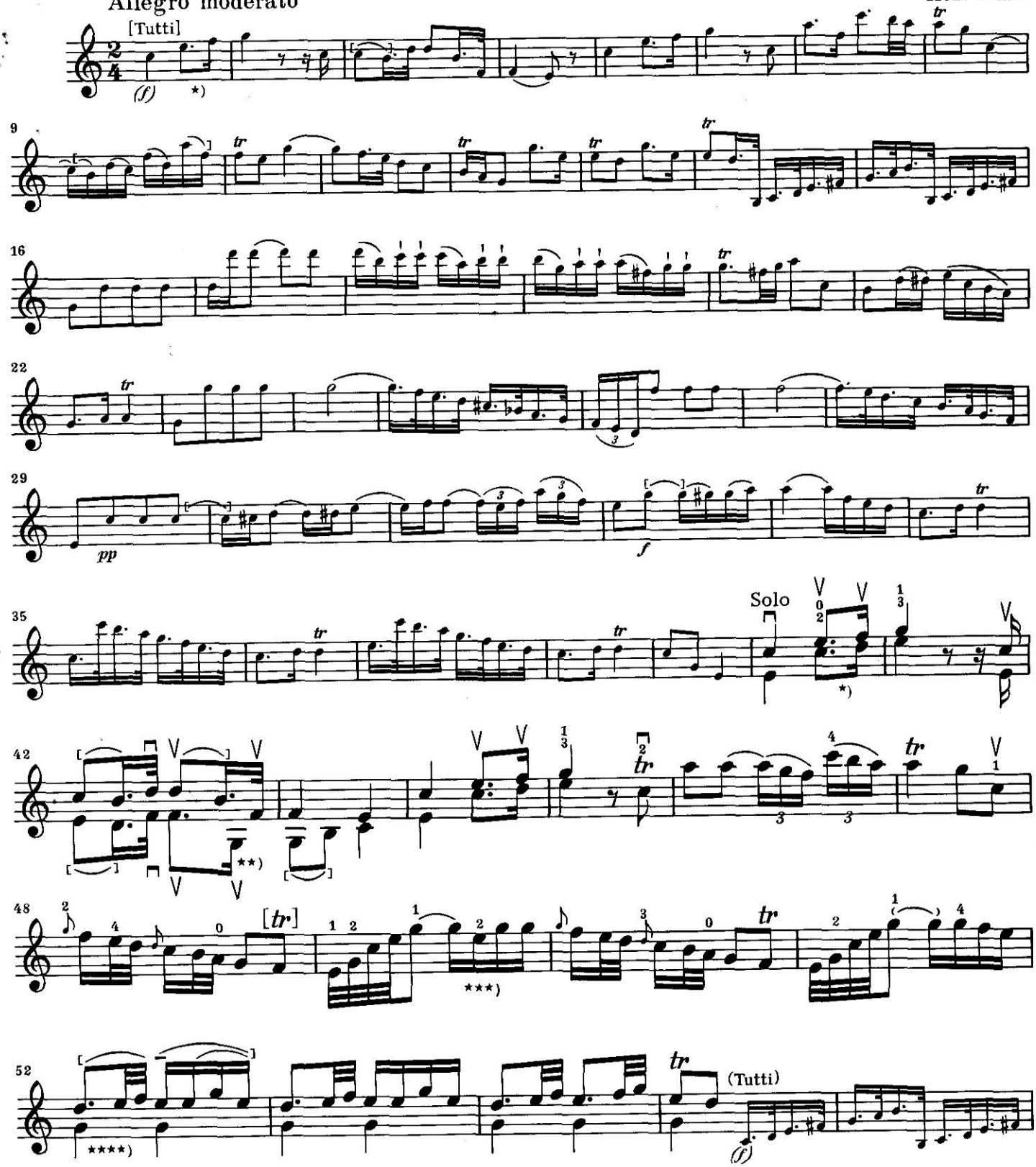
Violine

# KONZERT in C

Joseph Haydn
Hob. VIIa:1

Allegro moderato

[Tutti]




*) Ausführung hier und im weiteren ♩ ♩..♬.

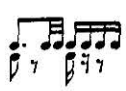
*) Execution here and elsewhere ♩ ♩..♬.

*) Exécution ici et plus loin ♩ ♩..♬.

**) Ausführung hier und T. 207 ♩ ♩..♬.
Execution here and meas. 207
Exécution ici et mesure 207

***) In einer der Quellen $c^2$–$e^2$–$g^2$.
One of the sources gives $c^2$–$e^2$–$g^2$.
Dans une source $do^2$–$mi^2$–$sol^2$.

****) *Empfohlene Ausführung hier und* Takt 213 ff.
Recommended execution here and meas. 213 ff.
Exécution recommandée ici et mesure 213 ss.



usw.

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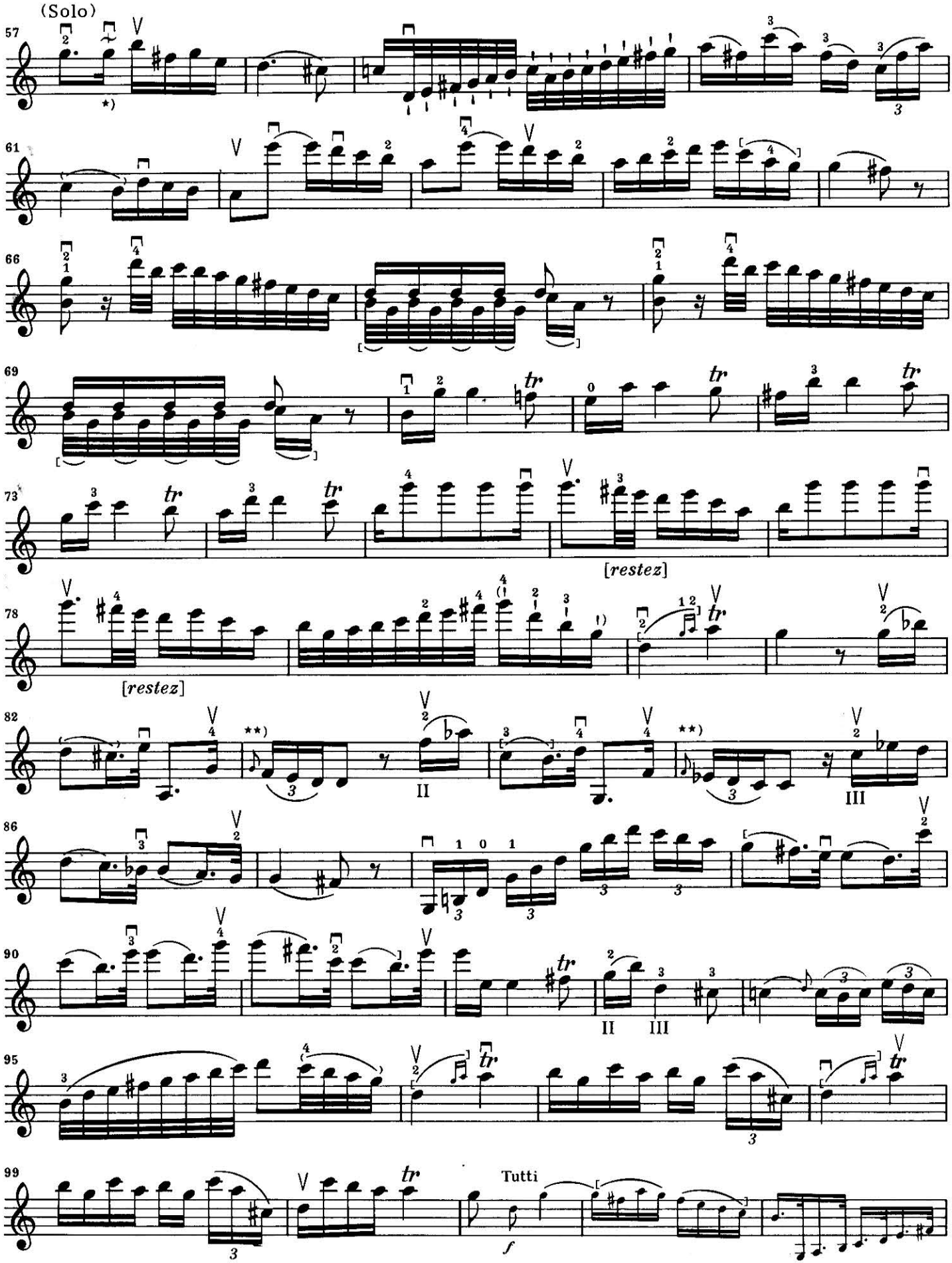



*) In einer der Quellen $a^2$ statt $g^2$ mit $\frown$.

**) In einigen Quellen in T. 83 [tr], in T. 85 [tr].

*) One of the sources gives $a^2$ for $g^2$ with $\frown$.

**) Some sources give in meas. 83 [tr], in meas. 85 [tr].

*) Dans une source, $la^1$ au lieu de $sol^2$ avec $\frown$.

**) Dans quelques sources, mes. 83 [tr], mes. 85 [tr].

104

109

*pp*

115

*f*

121

Solo

127

132

Tutti

*(f)*

136

Solo

140

143

Tutti

*(f)*

Solo

147

150

Tutti

*(f)*

*) In einer der Quellen
One of the sources gives
Dans une source,

153 Solo

156

159

162

166

171

176

181

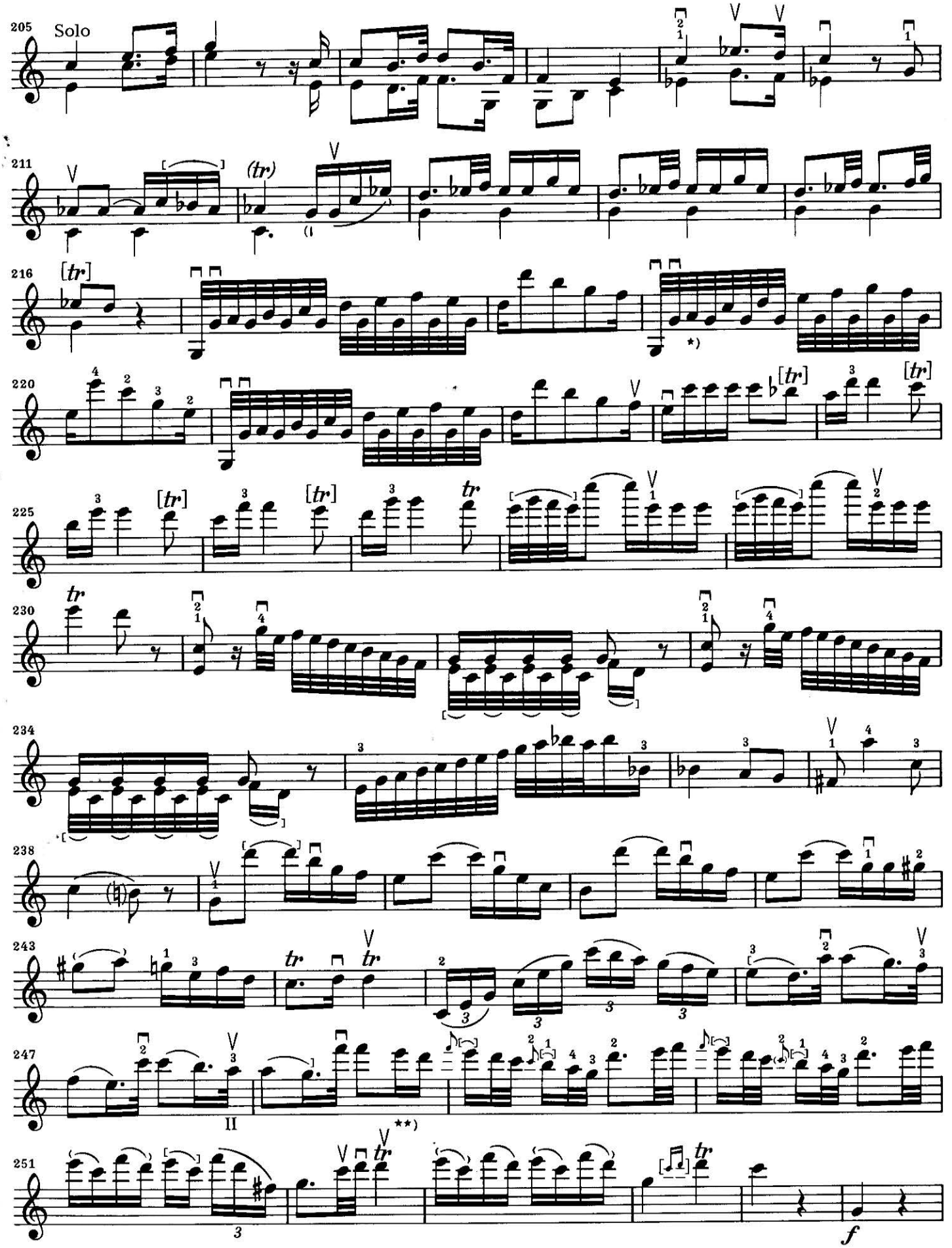
186

191 Tutti

198

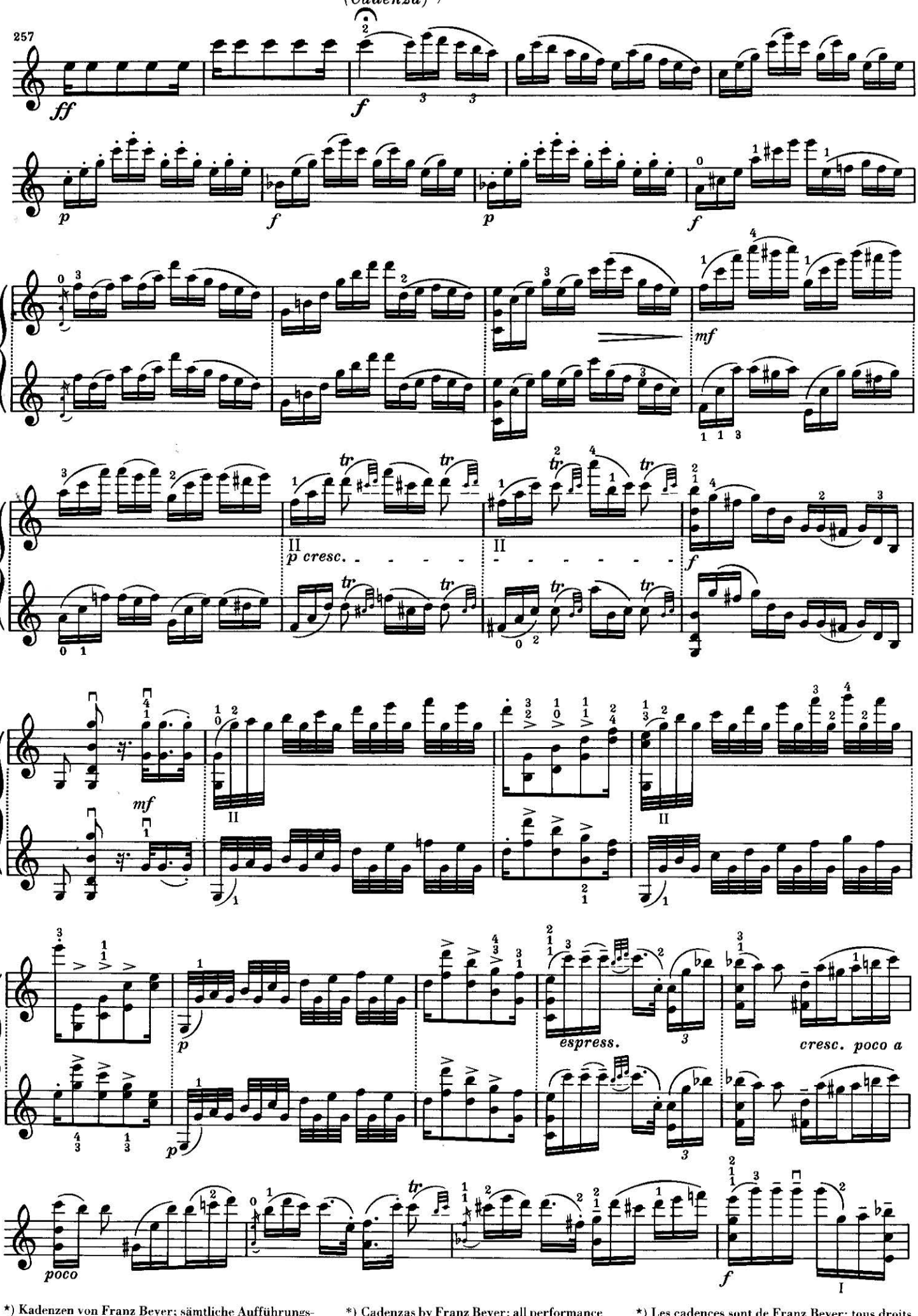
*) In einigen Quellen
Some sources give
Dans quelques sources, .

**) In einigen Quellen *g* statt *h*.
Some sources give *g* for *b*.
Dans quelques sources, *sol* au lieu de *si*.




*) Besser $h^1$ statt $a^1$?
$b^1$ instead of $a^1$ preferable?
$si^1$ au lieu de $la^1$ préférable?

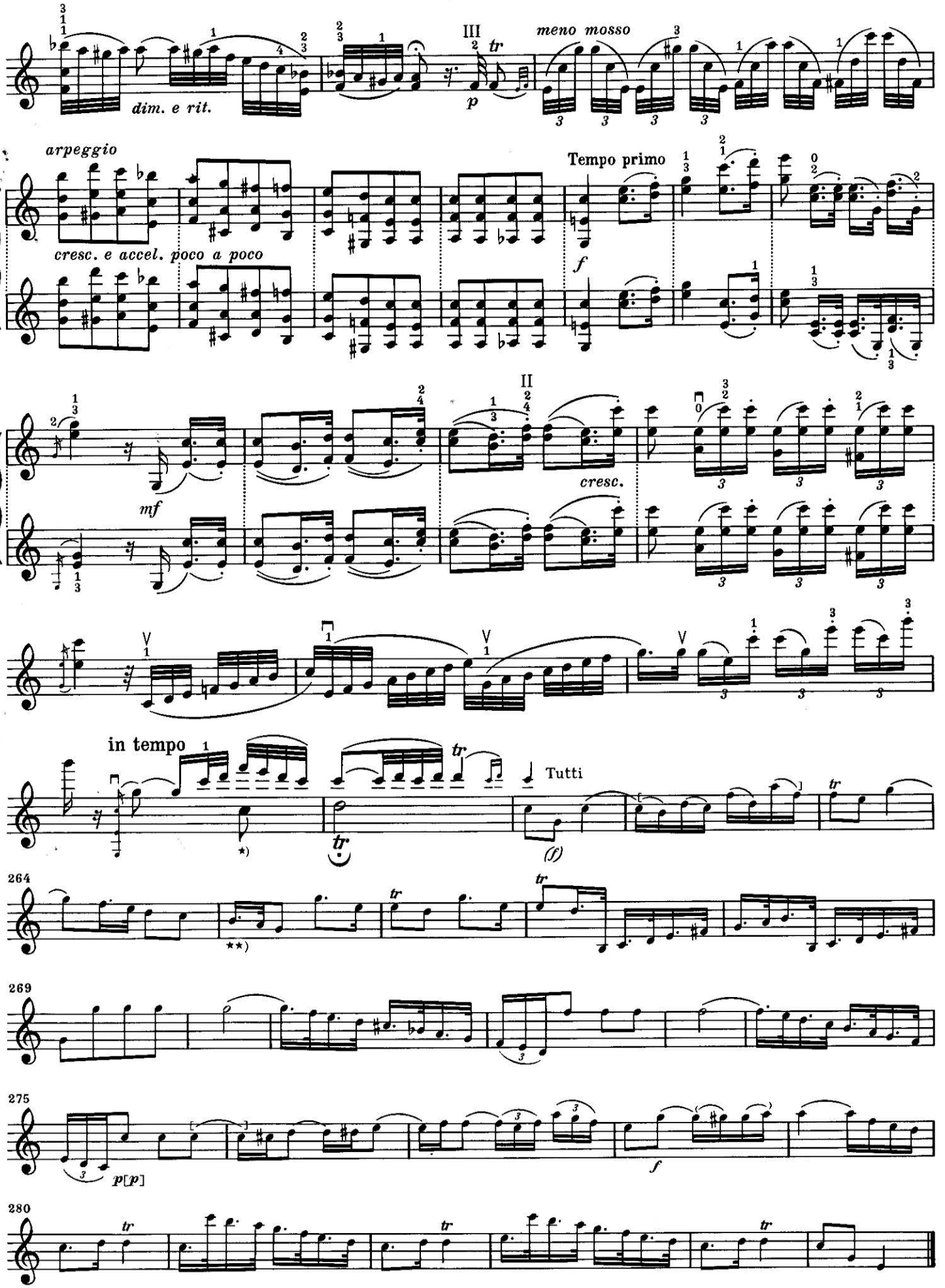
**) In einigen Quellen
Some sources give
Dans quelques sources,




*) Kadenzen von Franz Beyer; sämtliche Aufführungsrechte vorbehalten!

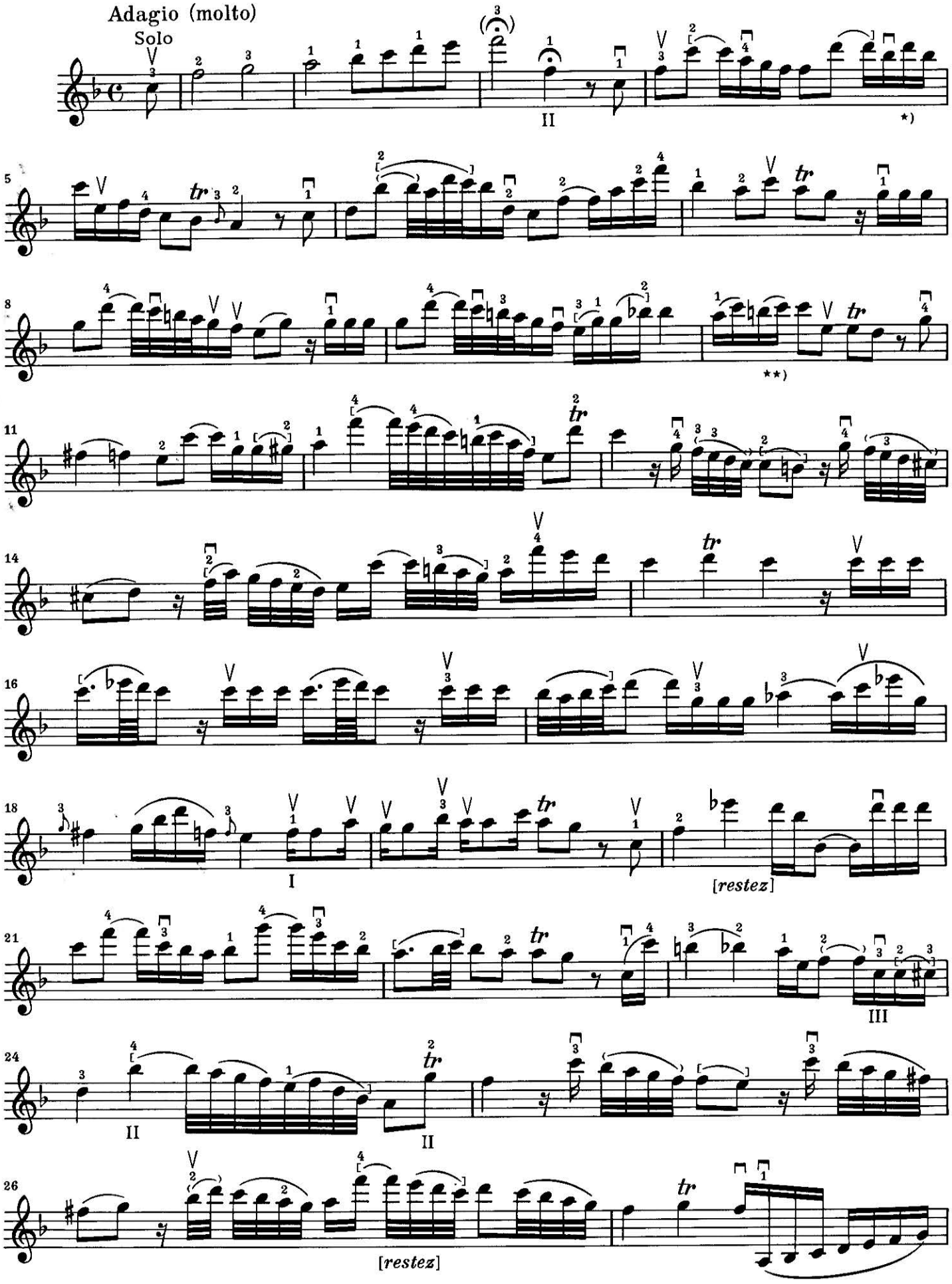
*) Cadenzas by Franz Beyer; all performance rights reserved!

*) Les cadences sont de Franz Beyer; tous droits d'exécution réserves!




*) Groß gestochene Noten original.
Notes in marge type are original.
Les grosses notes sont originales.

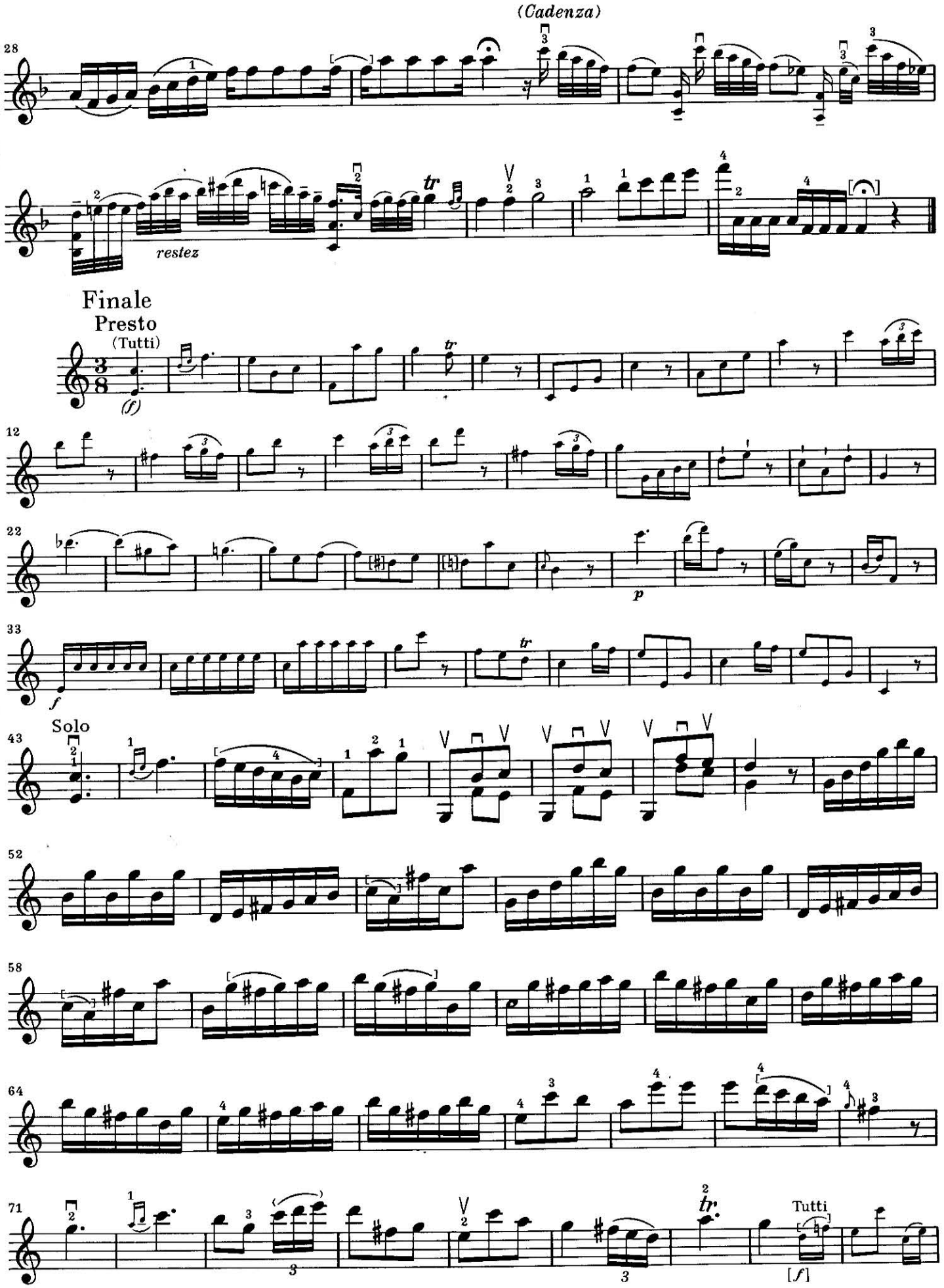
**) In einer der Quellen
One of the sources gives
Dans une source,

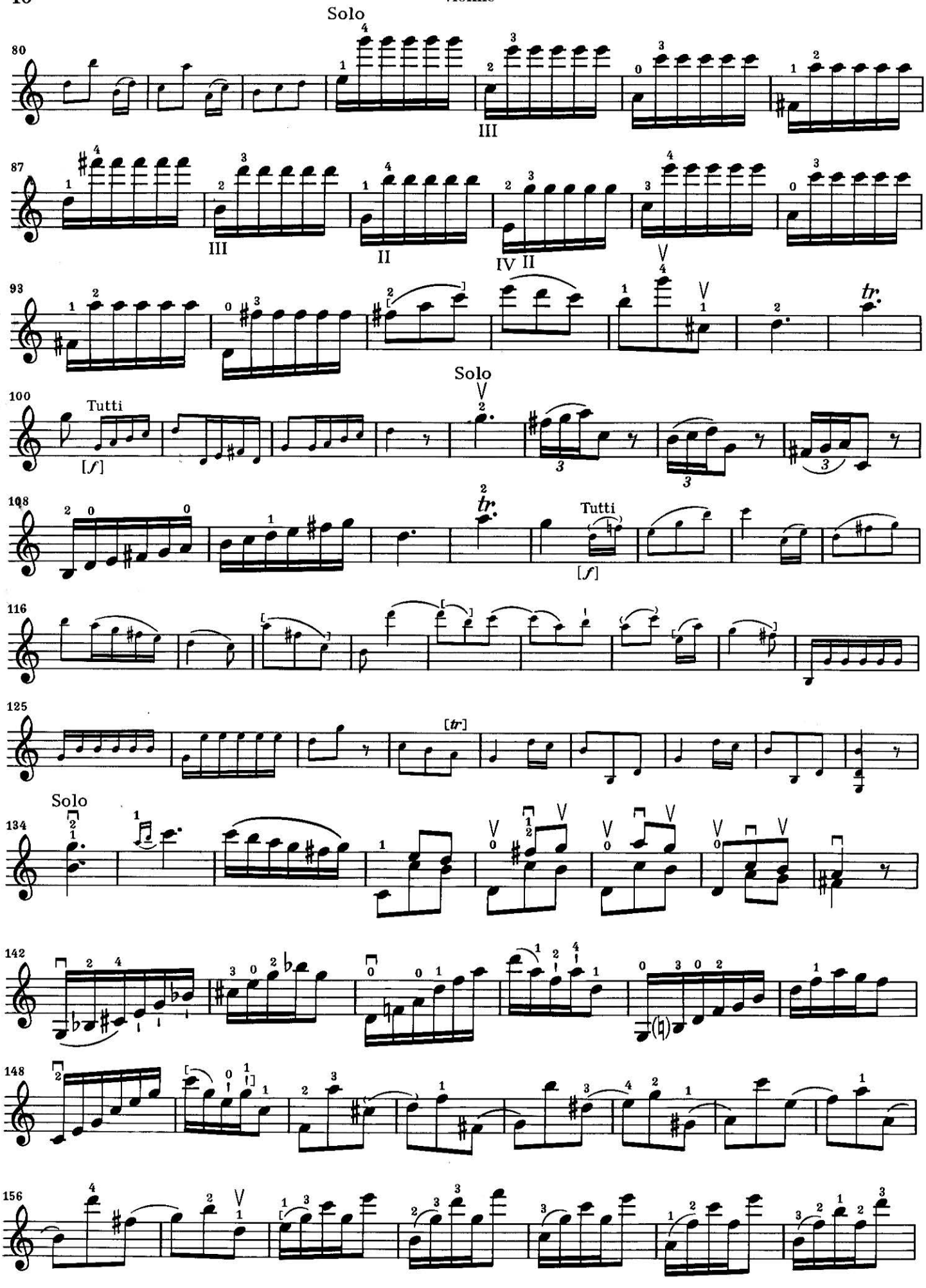


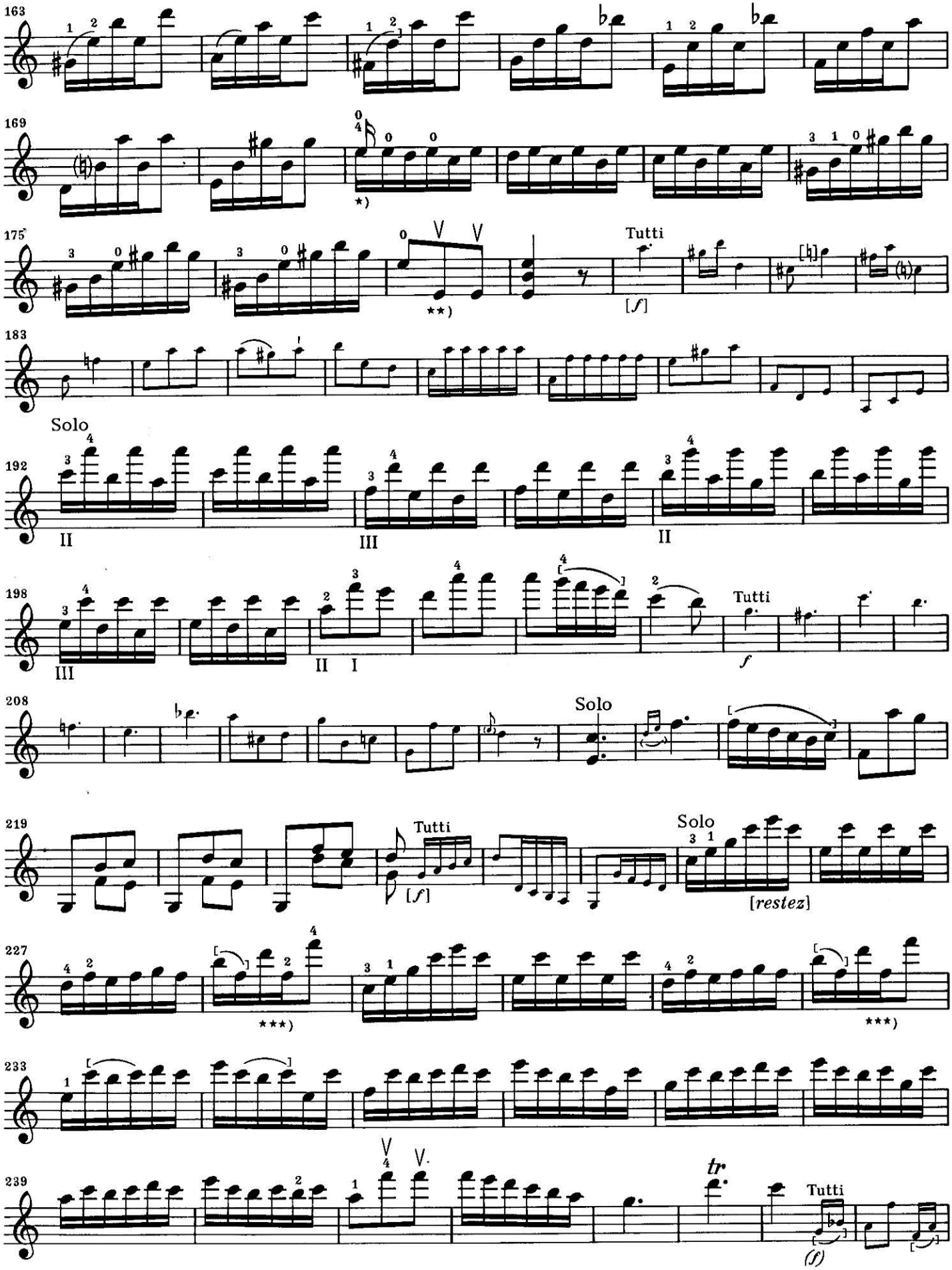

*) In einigen Quellen $f^3$–$d^3$ statt $d^3$–$b^2$.
**) In einigen Quellen $d^3$ statt $c^3$.

*) Some sources give $f^3$–$d^3$ for $d^3$–$b^2$ *flat*?
**) Some sources give $d^3$ for $c^3$.

*) Dans quelques sources, *fa*$^3$–*ré*$^3$ au lieu de *ré*$^3$–*si bémol*$^2$.
**) Dans quelques sources, *ré*$^3$ au lieu de *do*$^3$.


(Cadenza)
28
restez
Finale
Presto
(Tutti)
(f)
12
22
p
33
f
Solo
43
52
58
64
71
tr.
Tutti
[f]

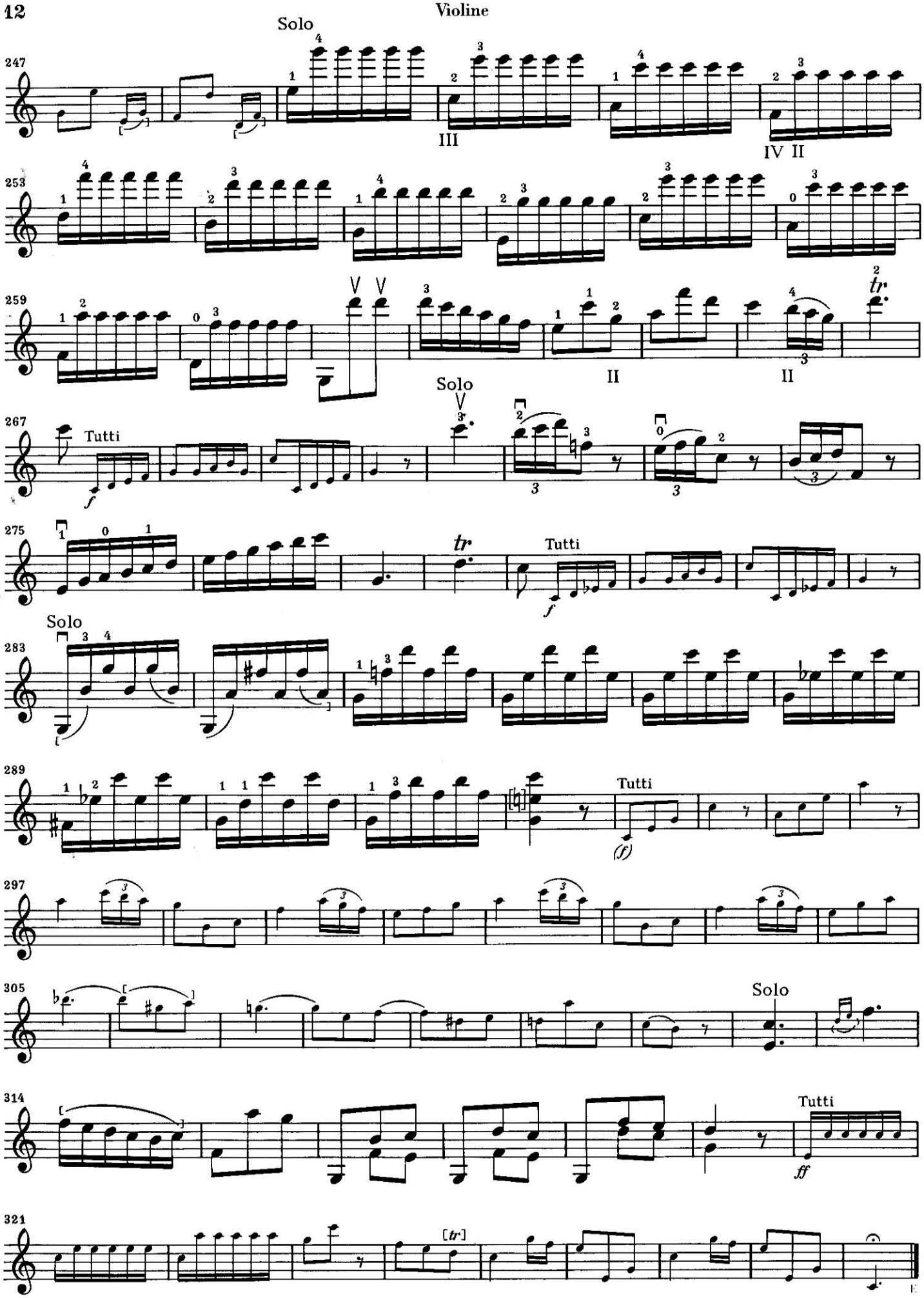

Solo
80
III
87
III
II
IV II
93
tr.
Solo
100
Tutti
[f]
108
tr.
Tutti
[f]
116
125
[tr]
Solo
134
142
148
156




*) In einigen Quellen Doppelgriff $c^2/e^2$.
**) In einigen Quellen dreimal $e^2$.
***) In einigen Quellen $h^2$ statt $f^2$.

*) Some sources give double stop $c^2/e^2$.
**) Some sources give three $e^2$.
***) Some sources give $b^2$ for $f^2$.

*) Dans quelques sources, double cordes $do^2/mi^2$.
**) Dans quelques sources, trois fois $mi^2$.
***) Dans quelques sources, $si^2$ au lieu de $fa^2$.


Solo
247
III
IV II
253
259
II
II
Solo
267
Tutti
f
3
3
3
275
tr
Tutti
f
Solo
283
289
Tutti
(f)
297
305
Solo
314
Tutti
ff
321
[tr]