

JOSEPH HAYDN

SONATEN

FÜR

KLAVIER ZU ZWEI HÄNDEN

NACH DEM URTEXT NEU HERAUSGEGEBEN VON

CARL ADOLF MARTIENSSEN

BAND III

REVISION EIGENTUM DES VERLEGGERS

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INHALT

BAND III

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BAND III

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* Erscheinungsjahr
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VORWORT

Vorliegender Ausgabe der Sonaten Joseph Haydns*) liegt der Urtext Karl Päslers (Gesamtausgabe der Werke Haydns) zugrunde.

Haydn hat seine späteren Klavierwerke, die bereits in die Frühzeit unseres Hammerklaviers hineinragen, mit wachsender Sorgfalt bezeichnet. Wir haben daraus des Meisters Willen für den Vortrag seiner Werke zu entnehmen. In diesem Sinne erfolgte die Ergänzung der überlieferten Vortragszeichen durch den Herausgeber.

Sämtliche von Haydn und aus Drucken seiner Zeit herrührenden Bezeichnungen sind durch großen bzw. starken Stich wiedergegeben. Die Zusätze des Herausgebers wurden hingegen durch kleineren bzw. schwächeren Stich gekennzeichnet. Um Leseschwierigkeiten zu vermeiden, wurden die sehr zahlreichen langen Vorschläge meistens ausgeschrieben. Die Vorschlagsnote bezeichnete ich durch einen schwach gestrichelten Dach-Akzent \wedge bzw. \vee , der in dieser Ausgabe nur hierfür verwendet wurde. Es entspricht also



Wo die Ausführung des Vorschlags verschiedene Deutungen zuläßt, wurde die Originalnotierung in einer Fußanmerkung wiedergegeben. Einige beachtenswerte, jedoch erst in späteren zeitgenössischen Ausgaben erscheinende Tempoangaben und Verzierungen wurden in eckige Klammer gesetzt, die wenigen eigenen Zusätze dieser Art hingegen in runde Klammer. Einige weitere spätere Lesarten sind im Anhang jeden Bandes zu finden.

Zahlreiche Widersprüche in den uns überlieferten Autographen, Abschriften und Erstdrucken konnten nur durch sorgsames Vergleichen geklärt werden. Das gilt namentlich für die Setzung der für die stilgetreue Wiedergabe der Klavierwerke Haydns so wichtigen kurzen Legatobogen. Hinsichtlich ihrer Vortragsbedeutung erinnere ich an die Regel Ph. Em. Bachs: die Note, wo der Bogen anfängt (ebenso die auf einen Bogen folgende Einzelnote), „kriegt einen etwas stärkeren Druck“. Dieser kleine Akzent wird meist durch ein feines, bisweilen kaum merkliches vorheriges Abheben erreicht, wo jedoch die Geschwindigkeit oder das individuelle technische Können dieses Absetzen nicht gestatten, möge man sich wenigstens der Betonungsbedeutung der Legatobogen Haydns bewußt bleiben. An manchen Stellen dieser Art geben meine eigenen weiterführenden Bogen die Ergänzung.

So soll meine Textdarstellung dem Musikfreunde und im Unterricht ein Musizieren im Sinne Haydns erleichtern, dem Künstler und Lehrer aber zugleich die Anschauung des Urtextes ermöglichen. Bei der Durchführung dieser verantwortungsvollen Aufgabe hat mir Herr Professor Dr. Helmut Schultz, der nunmehrige Herausgeber der Symphonien Haydns in der Gesamtausgabe, mit wertvollen Ratschlägen beigestanden, wofür ich ihm meinen herzlichen Dank ausspreche.

Leipzig, Mai 1937

CARL ADOLF MARTIENSSEN
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*) Mit den 6 leichten Divertimenti (E. P. 4443) umfaßt diese Ausgabe sämtliche in der großen Gesamtausgabe enthaltenen Klavier-sonaten Haydns.

PREFACE

This edition of Joseph Haydn's* sonatas is based on the original text edited by Karl Päsler (Gesamtausgabe of Haydn's works).

Haydn marked his later pianoforte compositions with increasing accuracy, we are thus able to surmise the master's intentions regarding interpretation and it is in this spirit that the traditional markings and suggestions for expression have been supplemented by the editor.

All of Haydn's personal indications and any others originating from contemporary engravings are reproduced in larger, bolder type, the editor's additional markings can, however, be distinguished by the use of finer, less obtrusive type.

In order to avoid visual difficulties, the very numerous long appoggiatura notes have been written out in full and each one has been marked by a dash (Λ or V) in small type.

This designation is used solely for this purpose in this edition.

For instance:



The original notation has been reproduced in a footnote wherever any alternative readings of the appoggiaturas might be conceded.

Sundry noteworthy indications for tempi and embellishments appearing for the first time in later editions have been confined within square brackets, the few examples added by the editor, however, are given in curved brackets.

Some other and later versions can be perused in the appendix of each copy.

Many inconsistencies of text in the traditional autographs, copies and proofs could only be sifted and clarified after the most careful comparisons had been made.

These apply especially to the placing of the very important short legato slurs which are so essential for an accurate style in the rendering of Haydn's pianoforte works.

As regards their importance, we would remind the reader of Ph. Em. Bach's precept: — the note at the beginning of a slur (including any single note following it) "should be stressed rather more heavily"

This can be done by a finely adjusted, hardly perceptible release of the note preceeding the stress, in places where the tempo or the individual technique make this uncertain it is as well that the player should at any rate be conscious of the stresses and their significance in Haydn's legato slurs.

The editor has added continuation slurs to the original ones in similar places.

It is intended that the presentation of the text in this form will serve to simplify the musical cult of Haydn's style for layman as well as pupil and at the same time make the observation of the original text a reality for artist and teacher.

In conclusion I wish to tender my sincere thanks to Professor Dr. Helmut Schultz, the present editor of the Gesamtausgabe of Haydn's symphonies, he has helped me with most valuable advice in the carrying out of this responsible task.

Leipzig, May 1937

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* This edition and the Six Easy Divertimenti (P. E. 4443) embrace the complete piano sonatas given in the "Gesamtausgabe" of Haydn's work.

English translation by J. Pauer, London

PREFACE

La présente édition des Sonates de Joseph Haydn* est basée sur le texte original de Karl Päsler (Gesamtausgabe des œuvres de Haydn).

Haydn a annoté avec toujours plus de soin ses dernières œuvres pour piano lesquelles coïncident déjà avec les débuts du piano à marteaux. Nous devons donc, par conséquent, tenir compte des désirs du Maître en ce qui concerne l'exécution de ses œuvres. C'est dans cet esprit que le réviseur s'est efforcé de compléter les signes d'exécution de l'auteur.

Toutes les annotations provenant de Haydn ou de publications remontant à son époque sont imprimées, soit en caractères gras, soit en grandes lettres. Par contre, les adjonctions du réviseur sont indiquées en caractères soit plus petits, soit plus légers. Pour éviter toutes les difficultés de lecture, nous avons écrit en toutes notes les nombreuses appoggiatures longues. J'ai indiqué la première note de l'appoggiature au moyen d'un accent circonflexe droit ou renversé Λ ou V, gravé en traits légers et qui, dans cette édition est réservé exclusivement à cet usage. Ceci correspond donc à :



Dans le cas où l'appoggiature peut être interprétée de différentes façons, l'annotation originale est reproduite en marge du texte. Certaines indications de tempo et certains ornements parus dans des éditions contemporaines plus récentes ont été mis entre parenthèses angulaires, les rares adjonctions du réviseur sont placées entre parenthèses arrondies. Quelques versions plus récentes se trouvent dans l'annexe à la fin de chaque volume.

De nombreuses contradictions dans les autographes, copies et premières impressions qui nous furent communiquées ne purent être résolues que grâce à de minutieuses comparaisons. Ceci s'applique en particulier à l'ordonnance des liaisons courtes si importantes pour rendre fidèlement le style des œuvres pour piano de Haydn. Je tiens à rappeler ici, au sujet de la signification des dites liaisons dans l'interprétation, la règle formulée par Ph. E. Bach: «La note du début de la liaison (de même que la note isolée qui suit la liaison) sera appuyée un peu plus fortement». On obtiendra ce petit accent en levant à peine la main. Si toutefois la rapidité ou la technique individuelle ne permet pas ce «lever», il faudrait au moins se rendre compte de l'importance que Haydn attache à l'accent dans les liaisons. Les liaisons plus étendues que j'ai notées à maints endroits serviront de complément à celles de l'auteur.

Ainsi, le texte tel que je l'ai établi aidera aussi bien le dilettante que l'élève à s'adapter à l'esprit de Haydn, quant à l'artiste et au professeur, ils seront mieux à même de pénétrer la version originale. M. le Prof. Dr. Helmut Schultz auquel on doit les révisions des Symphonies de Haydn dans la Gesamtausgabe, m'a aidé de ses précieux conseils. Je tiens à le remercier vivement pour l'appui qu'il m'a donné à l'occasion d'une publication qui engage ma responsabilité.

Leipzig, Mai 1937

CARL ADOLF MARTIENSSEN
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Hochschule für Musik in Berlin»

* Cette édition et les Six Divertissements faciles (E. P. 4443) comprennent toutes les sonates pour piano de Haydn contenues dans la «Gesamtausgabe».

Traduction française par R. Gayrhas, Lausanne

Sonate

J. Haydn
erschienen 1789

Andante con espressione

24

The musical score is written for piano in 4/4 time, featuring a variety of dynamics and articulations. The first system begins with a forte (*f*) dynamic and includes a triplet marked 'a)'. The second system features a crescendo (*cresc.*) and a forte (*f*) dynamic. The third system includes piano (*p*), piano-piano (*pp*), and forte (*f*) dynamics. The fourth system includes piano-piano (*pp*) and forte (*f*) dynamics, with a triplet marked 'c)'. The fifth system includes piano-piano (*pp*), forte (*f*), fortissimo (*ff*), and piano (*p*) dynamics, with a triplet marked 'd)'. The score concludes with a double bar line. Below the main score, four small diagrams labeled 'a)', 'b)', 'c) 8 + 6', and 'd)' provide detailed views of specific triplet and sixteenth-note passages.

First system of musical notation. Treble clef staff contains a melodic line with triplets and slurs, starting with a dynamic marking of *f*. Bass clef staff contains a bass line with fingerings (3, 2, 1, 4, 3, 1, 2) and a dynamic marking of *f*. The key signature has two flats.

Second system of musical notation. Treble clef staff continues the melodic line with slurs and fingerings. Bass clef staff has a dynamic marking of *marcato* and *p*. The key signature has two flats.

Third system of musical notation. Treble clef staff features a complex passage with slurs and fingerings, marked with *a)*. Bass clef staff has a dynamic marking of *p*. The key signature has two flats.

Fourth system of musical notation. Treble clef staff has a dynamic marking of *f* and *dim.* Bass clef staff has a dynamic marking of *p*. The key signature has two flats.

Fifth system of musical notation. Treble clef staff has a dynamic marking of *cresc.* and *sf*. Bass clef staff has a dynamic marking of *cresc.* and *sf*. The key signature has two flats.

Sixth system of musical notation. Treble clef staff has a dynamic marking of *pp*. Bass clef staff has a dynamic marking of *pp*. The key signature has two flats.

Seventh system of musical notation. Treble clef staff has a dynamic marking of *f*. Bass clef staff has a dynamic marking of *f*. The key signature has two flats.

a) Original

First system of musical notation, measures 1-4. The piece is in 4/4 time and B-flat major. The right hand features a complex melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides harmonic support with chords and moving lines. Dynamics include *f* and *p*.

Second system of musical notation, measures 5-8. The right hand continues with intricate passages, including a 14-measure slur and a *cresc.* marking. The left hand has a *fz* dynamic. Fingerings and slurs are clearly indicated.

Third system of musical notation, measures 9-12. The right hand has a *p* dynamic. The left hand features a *p* dynamic and a *marc.* marking. The music is characterized by flowing lines and slurs.

Fourth system of musical notation, measures 13-16. The right hand has a *f* dynamic. The left hand has a *p* dynamic. The system includes a *marc.* marking and various fingerings.

Fifth system of musical notation, measures 17-20. The right hand has a *f* dynamic. The left hand has a *p* dynamic. The system includes a *marc.* marking and various fingerings.

Sixth system of musical notation, measures 21-24. The right hand has a *ff* dynamic. The left hand has a *p* dynamic. The system includes a *marc.* marking and various fingerings.

Seventh system of musical notation, measures 25-28. The right hand has a *f* dynamic. The left hand has a *p* dynamic. The system includes a *marc.* marking and various fingerings.

This page of piano sheet music contains seven systems of staves. The music is written in a minor key and is highly technically demanding, featuring numerous slurs, ties, and detailed fingering instructions (numbers 1-5). The dynamics range from *f* (forte) and *fz* (forzando) to *pp* (pianissimo). Specific markings include *dim.* (diminuendo) and *p* (piano). The piece concludes with a section marked 'a)' in the final system.

a) Original $\text{♩} \text{ } p$.

10 Rondo
Presto

mf

f

mp

mf

p

a) tr

mf

cresc.

f

p

f

a)

The sheet music consists of seven systems of two staves each. The first system includes fingerings (1, 3, 1, 5, 3, 4, 3, 1, 5, 1, 2, 3, 2, 2, 4) and dynamic markings 'dim.' and 'p'. The second system includes fingerings (4, 2, 2, 2, 2, 3, 3, 3, 4, 3) and dynamic markings 'cresc.', 'p', and 'p'. The third system includes fingerings (4, 5, 2, 2, 1, 3, 2, 2, 1) and dynamic markings 'cresc.' and '>'. The fourth system includes fingerings (2, 4, 5, 4, 5, 4, 5, 3) and dynamic markings 'f' and 'p'. The fifth system includes fingerings (4, 5, 2, 3, 2, 2, 2, 2, 4) and dynamic markings 'mf' and 'cresc.'. The sixth system includes fingerings (1, 1, 1, 1, 1, 1, 1, 1) and dynamic marking 'f'. The seventh system includes fingerings (4, 2, 5) and dynamic markings 'p' and 'f'. The piece ends with a final chord in the bass clef.

This page of piano sheet music consists of seven systems of staves. Each system typically contains a grand staff with a treble clef on top and a bass clef on the bottom. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, slurs, and fingerings. Dynamic markings such as *p*, *mf*, *f*, and *dim.* are used throughout. The piece concludes with a double bar line and a key signature change to one flat (F).

This page of musical notation consists of seven systems, each with a treble and bass staff. The music is written in a minor key and features intricate rhythmic patterns, including triplets and sixteenth-note runs. The dynamics are marked as follows:

- System 1: *cresc.*, *f*
- System 2: *p*, *cresc.*, *f*
- System 3: *p*, *cresc.*, *ff*
- System 4: *p*, *cresc.*, *ff*
- System 5: *p*, *f*, *p*, *cresc.*
- System 6: *f*, *p*, *f*
- System 7: *dimin.*, *p*, *pp*, *p* $\frac{1}{4}$

The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and accents. The piece ends with a final chord in a $\frac{1}{4}$ time signature.

The sheet music consists of seven systems of two staves each. The first system begins with a *mf* dynamic and includes fingerings such as 3, 4, 4, 2, 2, 1, 3, 4, 4. The second system starts with a *cresc.* marking, followed by *f*, *p*, and *mp*. The third system features *mf* and *ff* dynamics, with a *tr* (trill) marking. The fourth system includes *f* and *mf* dynamics. The fifth system has *p* and *f* dynamics. The sixth system begins with a *dim.* (diminuendo) marking and includes a *p* dynamic. The seventh system concludes with *cresc.* and *p* dynamics. The music is characterized by intricate fingerings, including triplets and sixteenth-note runs, and various articulation marks like accents and slurs.

pp *f* *cresc.*

3 1 4 2 3 4 2 1

5 3 1

ff *f* *p*

5 4 5 4 3 1 4 4 5

1 3 5 4 1 1

cresc.

3 4 5 2 5 3 2 2 3 4

4 3 2 1 3 1 2 3 1 3 2 1

f

2 4

p *f*

2 2

mf *f* *pp*

5 5 5 4 3 3 3 2 3 3 4 2

1 3 1 2

mf *f*

p

4 2 3 4 2 3 2 1 1

2 1 1 1