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HAYDN

SONATA IN E FLAT.

This sonata is one of the most charming Haydn has written for the pianoforte alone. The three pieces of which it is composed are delightful, and will be studied with much profit; but to succeed in this, it is necessary to bring to the practising the care and conscience it requires.

PAGE 2. The *allegro* begins *mezzo forte*, but with animation and resolution. It is of great importance this beginning should be *rhythmed* well. The *rhythm* is the perfection of musical measure in its times and its least value. It may seem that attention and will are sufficient to get to this precision, and yet few, very few pupils possess it. They play *in time*, but the playing is loose, languid, without colouring. The cause of this is that perhaps a hand will stay on a chord which should have been carried off smartly; a point that has not got its full time, whilst a brief note has had too much; or else, it is a silence that has not been exactly counted, a long note the sound of which one has let escape, by not keeping down the key, till the end of its time, etc., etc. It is therefore necessary to *rhythm* well the beginning of this *allegro*, by giving to the first chords of the bass only the value of quavers, and accenting them well, and by playing *legatissimo* the third and fourth bars, as well as all the passages in which the same idea presents itself anew. The feature in semi- 2d line.
quavers marked *forte* should be vigorous and brilliant; but the phrase terminates *piano* and with gracefulness. The notes connected two and two should be well observed; they should be executed in laying a stress on the first and carrying off the second softly and without 3rd line.
precipitation. We now are come to a passage of eleven bars which should be played *piano* and *legatissimo*, and as connected and sustained as possible. The left hand should be taken off during the half silence and the minims well held up with the right hand. There are in the four bars preceding the closing-point modulations which should be carefully observed, in

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lay[illegible]
rectly; this s[illegible]

One may play th[illegible]
as it is often done befo[illegible]
a close a half more value than [illegible]
5th line. it is placed). —One resumes then the [illegible]
solute accent of the beginning to play all that [illegible]
The accompaniment in semiquavers should be [illegible],
clear and loud enough to sustain the treble without
stiffling it. Attention should be paid to the tied notes and *staccato* of the treble; the shake in the tenth bar after the final point should be closely executed and the small notes of the appogiatura be well taken care of, so that they should be clear though very rapidly played. —The fingers should be regularly taken off after the tied notes during the quarter silence. The brilliant passage terminates with a *piano* and a pretty finishing
PAGE 3. phrase which should be played in a soft and *caressing*
3rd line. way. The resolute character returns afterwards in the little dialogue played *forte* by the right hand, now in the key of G, now in the key of F. There still it is necessary to observe the *staccatos* and *legatos*. When arrived at the *diminuendo*, one should imperceptibly slacken the measure in letting the strain die away. The three following quavers should be played *very*
5th line. *softly*, in detaching them gently and a little reluctantly as it were; the same should be done with the left hand and this should be repeated once more, in holding up well the pointed minims until coming to the three crotchets of the bass which should be executed *crescendo* and *forte* as well as the following bars. One should mark well with the left hand, the
6th line. chord in B flat, a pointed minim, so that the sound
1st *bar*. be prolonged and mingled with the harmony of the other notes; then one should finish *forte* and *risoluto* the last three bars of the repetition.

PAGE 4. We find at the second repetition a passage rather
1st line. complicated which requires, to be well told, much care and study. It should be entirely played *piano* and *sostenuto;* but it is of importance to bring distinctly out every part of the treble, by holding well the long notes and playing them a little louder than the others; by observing attentively all the connected and syncoped notes, whilst the left hand is playing quietly and in a very even movement the quavers that compose the accompaniment. Those two lines should be practised until perfectly known (1). The first pace of the *allegro* is then resumed, in observing what has been said before.

3rd line. The passage, at which the accompaniment in semi-
4th *bar*. quavers begins, should be played with vigour and heartiness. It is very beautiful, owing to the modulations which succeed one another and to which peculiar attention should be paid, endeavouring to bring out the most important notes such as the first D flat that is

(1) We expressly recommend to young pianists to get the habit of a good, rational fingering, which should permit them to give any note its whole value in complicated passages such as this one.

[illegible] line, and the G flat in
[illegible]. Those notes should be
[illegible] marked *sforzando* should be
[illegible] This [illegible] passage ends with great bril-
[illegible]cy; then, there is a silence (which should be well **PAGE 5.**
[illegible]ounted), and we come again to the soft, a little hesitating dotted quavers, which bring all at once a strain of melancholy and sadness into a piece the character of which is so simple and resolute. Much taste and skill are necessary to give to those three notes the variety of sound and meaning without which this charming passage would be deprived of all its expression. Exageration should be carefully avoided; one should never depart from the simplicity which is the distinctive sign of a good style. The measure should continue to be exactly observed; and yet these three notes should not be played with the regularity of the beatings of a metronome, but with sentiment and at the same time with ease and without
the least affectation. The G flat in the second bar of 3rd line.
the third line should be well *marked out;* it has something affecting that should not be disregarded. At the last bar but one of this same third line, there is a passage of five bars which should be as much sustained as possible, with a *sforzando* at every third time. Great attention must be given to the tied and syncoped notes. —After those five bars, the three quavers reappear, but this time *fortissimo,* then, they are resumed *piano,* to lead, in a charming way, to a close that should be played with taste, without to much hurrying, particularly at the beginning, and which brings back, after a pretty long silence on the second close, the subject of the *allegro.* Here one must look over the directions given for executing the first repetition.

At the last bar but one of the second line, there will **PAGE 7.**
be met again one of those passages which should be extremely well *sustained:* two bars *piano*, two *forte*, then five bars *piano*, and well tied, the last of which,
before the close, should be detached, but gently and 3rd line.
a little kept in at the same time.

In the following bars, the notes of the bass should be well marked out and played a little *crescendo*, then, decided *crescendo*, then *forte*.

The *piano* returns at the end of a phrase that should be told very gracefully. What follows is tied and taken off alternately by both hands. At the end of the last line but one, and at the beginning of
the last, there are modulations which should be very 5th and
carefully expressed; the bar *forte* should be well 6th lines.
connected, the second, *piano* and quite detached. One should terminate by a scale very clear, rapid, played *fortissimo* and by a very short chord.

ADAGIO, CANTABILE. Adagio.

This beautiful adagio requires much feeling, gracefulness, and simplicity. A very correct measure is

rigorously necessary and one shall count by quavers, that is to say, six times in each bar, with a perfect regularity. —An exact measure does not exclude either gracefulness or expression, and, if sometimes in an adagio, the right hand allows itself to play *tempo rubato*, the left hand, as Mozart said, should know nothing about it, that is to say, the base of the measure should not be altered by it.

One shall endeavour to keep up the movement perfectly in all its slowness, without shortening the silences, which seem sometimes so long to some pupils. One shall not cease counting, in practising, before the piece is well understood and mastered.

One should play the modulations simply and without exagerating. Every thing should be moderate in an adagio like this. One will find in a well sustained, ample strain, and in the exact observance of the least signs, effects sufficient.

PAGE 8. Let us then begin our adagio very simply; let us not play fast the small notes which should harmonise with the grave movement we are following and would, if too sprightly, produce a contrast in bad taste; let us play them, wherever we find them, as a graceful, but not brilliant ornament. —The brief notes should be neither too short, nor stiff, nor languid. The strain should be lessened at the end of the first phrase, which returns often in the course

1st line. of this adagio. —The notes of the third bar should be tied two and two, always in the same way, that is, in laying a stress on the first and taking off the second; one should sustain the bass and play as *legato* as possible the strain of the treble. —Those remarks can serve for the following phrases which are all separated by silences, during which the hands shall be taken off, a thing too often neglected.

2d line. The small notes which will be found at the second line should be played nearly as the long notes, in tying them two and two; —they should be played *long* as the demi-semiquavers of the small groups. —These pretty passages should be played gracefully,

3rd line. without ever hurrying the movement. —They should be nicely modulated, and the notes detached and held up at once, where the composer has indicated it by dots surmounted by a tie.

4th line. At the fourth line, there comes a passage of two bars which should be played *sostenuto* and *largo;* then a bar of quavers marked with round dots, that is, to be a little held up. —In the next bar, the bass brings, *largo* and *forte*, a very fine phrase which should be told with expression. —Though it is marked *piano*, it should have sonority enough to come out perfectly : the bass accompanies *pianissimo* and very evenly.

5th line. At the repetition (fourth bar of the fifth line), one should not hurry in playing the four demi-semiquavers; they bring back the tune and should be slightly held up; the small note E should be played in the same movement as the demi-semiquavers. —The tune should be recommenced, as at the beginning, with great simplicity, and in giving all possible gracefulness to the delightful changes the author has introduced.

The *legato* is still recommended and one should modulate very delicately in slightly increasing the sound in the ascending features, lessening it in the descending ones. —At the second bar of the first **PAGE 9.** line, the G flat should be gently detached and played *crescendo* until getting to the *fortes*, and the phrase shall be ended *largo*.

These remarks apply to all similar passages. One should play with the softness of a caress the three little 2d line. features in demi-semiquavers that come three bars farther, the bass should be gently detached. —At the next bar, the detached notes should be well taken care of and the whole passage should be played with much expression. It brings back to the subject, always diversely varied and which should be told also with ever renewed gracefulness, lightly, in the more rapidly played notes, and *legato*. —The small 5th line. notes in the fifth line should be played without precipitation almost equally with semiquavers. —The appogiatura between the two B should begin with C, 2d *bar*. then are played B, A, and the B semiquaver, which will fall just on the time.

Care should always be taken in those passages ornamented with small notes, to manage the time so as not to alter the measure, and the notes of the bass should always fall just with those of the tune. *Give one's self time enough* and *never hurry :* that is what a master can never too much recommend.

There is, three bars before the repetition, a delight- 6th line. ful little fioritura which it is difficult to express with 2d *bar*. the precision, delicacy, *coquetterie* finish, that it requires. One should practise it so as to succeed in putting all those qualities into it, and this charming phrase should terminate with as much gracefulness as possible.

Here begins a magnificent page quite different from **PAGE 10.** that me have just analysed. It is broadly set and replete with beautiful modulations. One should give to this part of the *adagio* a great and fine sonority at once soft and strong. The accompaniment perfectly sustained and quiet shall give their full value to the interrupted phrases of the tune. One should endeavour to tell it with much expression, in spite of the inconvenient position of the hand. One should play *crescendo* the fine modulations of the second line, and terminate the first repetition *forte*. —At the second 3rd line. repetition, a delightful strain is unfolded; it should be told largely, with great ampleness of sound and much expression. —Here again we recommend to give the notes their exact value; this can in no way injure the sentiment, but on the contrary will help in expressing it. —The ties, the notes connected in twos, the least signs should likewise be observed; for none of them is indifferent. —The first bar of the last line 6th line. should be ended *forte* and the F (a crotchet) of the

left hand must have great sonority. —Then the *piano* followed by the *crescendo* and at last the re-entrance so simple and charming which brings back the first strain of the *adagio*. —This time, it is much varied and of exceeding elegance. It should be played *legatissimo* and with the nicest modulations.

PAGE 11. There is at the fourth line a passage *crescendo* to be told with great expression. —At the last bar of the page, a scale largely executed will lead to the end of

PAGE 12. the phrase. —The two chords that follow should be resolutely attacked; the *crescendo* and *diminuendo* of the second line, page 12, should be well taken care of; the scale that comes next must be played *fortissimo*, rapidly, brilliantly and one should let die away the last bars of this remarkable adagio.

Finale. **FINALE.** —TEMPO DI MINUETTO.

Here is one of the most delightful minuets that it is possible to hear, and also one of those which require to be played with most gracefulness and delicacy.

PAGE 12. First one must make sure of the movement, in order not to begin with too sprightly a pace, for it is not a brilliant piece; every thing in it is lovely and quiet, and it should be coloured only with shades soft

1st line. and nice. —One should commence it *piano*, in accenting a little and rhythming well the first two notes; for here again the rhythm is very important as in all minuets. The quavers should be gently detached and well separated and the bars in triplets

3rd *bar*. should be played *legatissimo*. —We meet here with a slight difficulty : the triplets of quavers in the treble, corresponding to the two equal quavers in the bass. It is important to preserve perfect equality in the accompaniment, which should not be disturbed in the least by the triplets introduced in the bar. This passage shall be practised until the desired equality is obtained. The small notes should be lively and light; the three B natural played *crescendo*, and the first quavers of the next bar *forte*. One should play then *diminuendo* and very gracefully, and bring the end of the repetition *piano*. The pointed quavers and the semiquavers should be well rhythmed. One should not forget to play each repetition twice over.

The beginning of the second repetition should be played *forte*, in marking well the three A of the bass. One should give the notes their exact value, without hurrying the *triplets*, and attend to the *legato*, which is necessary to the gracefulness of these charming passages. The second repetition should finish *forte* and well rhythmed.

The two following repetitions are rather difficult PAGE 13. to tell well; great precision of measure is necessary in the scales and little features that one is too often inclined to hurry, and much vigour in the last three bars of both repetitions. The *forte* should burst suddenly, after two bars played *piano* and very softly. —All the modulations should be carefully observed, so should the held up or carried off notes and the ends of phrases in which redoubled gracefulness is required.

At the fifth repetition (it is at the last line but one 5th line. of the page) the subject of the minuet returns *forte* and well rhythmed; it softens afterwards at the end, and begins again in minor in a soft and plaintive PAGE 14. strain. This passage is captivating, it should be told with the tenderest feeling and played with velvet fingers. —The triplets executed at the next repetition 3rd line. alternately by both hands, should be like as many caresses; they must be played as tied and soft as possible, and one shall execute the sixth, seventh, eighth and ninth bars of this repetition with a simple and 4th line. tender expression.

This whole page is delightful, but though it may be thought simple, it is not easy to execute. It should be well practised in order to play it with the sentiment it requires, without departing from the simplicity of style which should ever be preserved.

After indulging a little in that phrase which savours PAGE 15. slightly of sadness, the minuet resumes its former strain and pace. We have nothing more to say about it, safe that it should terminate with two chords short and *forte* which will form a contrast with the softness of the foregoing bars.

OBSERVATION.

The use of the pedals is little necessary in the kind of music we have just studied; it has even been thought useless to indicate it in this sonata. It can however help in some long held up passages, but on condition to use them opportunely and moderately. Very few players employ them rightly, which requires a peculiar study too much neglected generally. We will treat the subject in a subsequent lesson. Indications for the use of the pedals will be found in the adagio; they should be observed with great exactness; they are there quite indispensable.

ADELINE CHARPENTIER.

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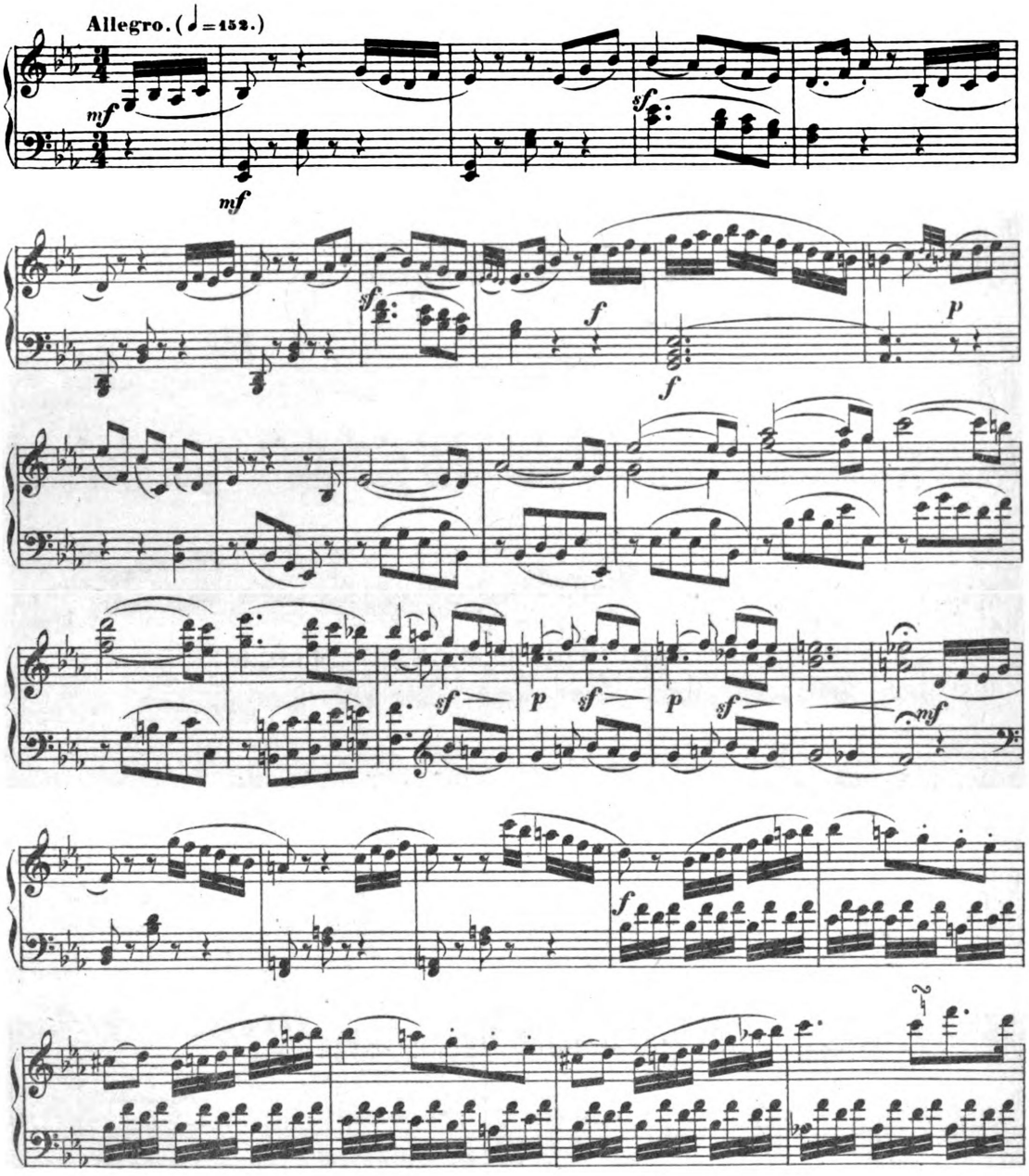
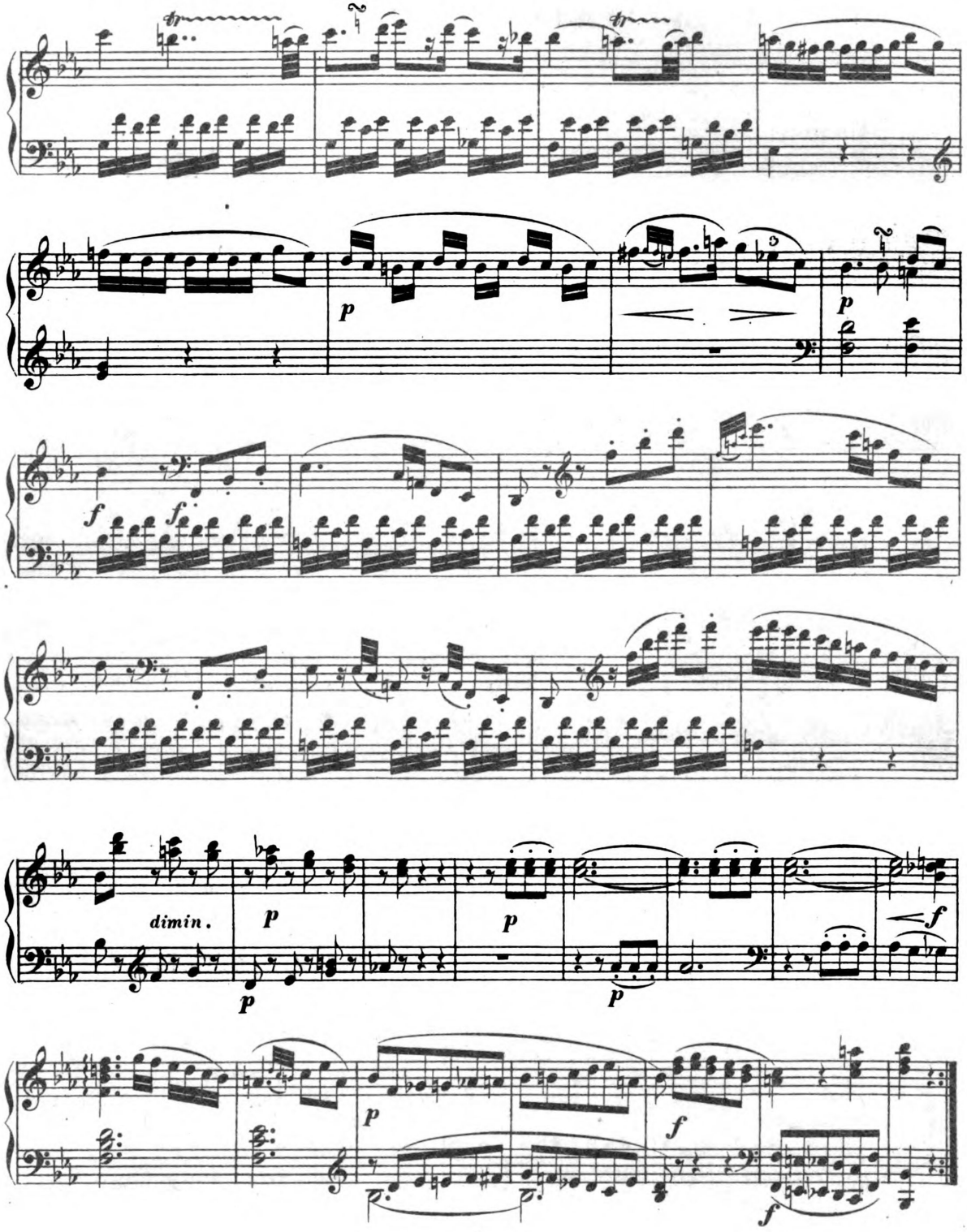
Sonate de Haydn.

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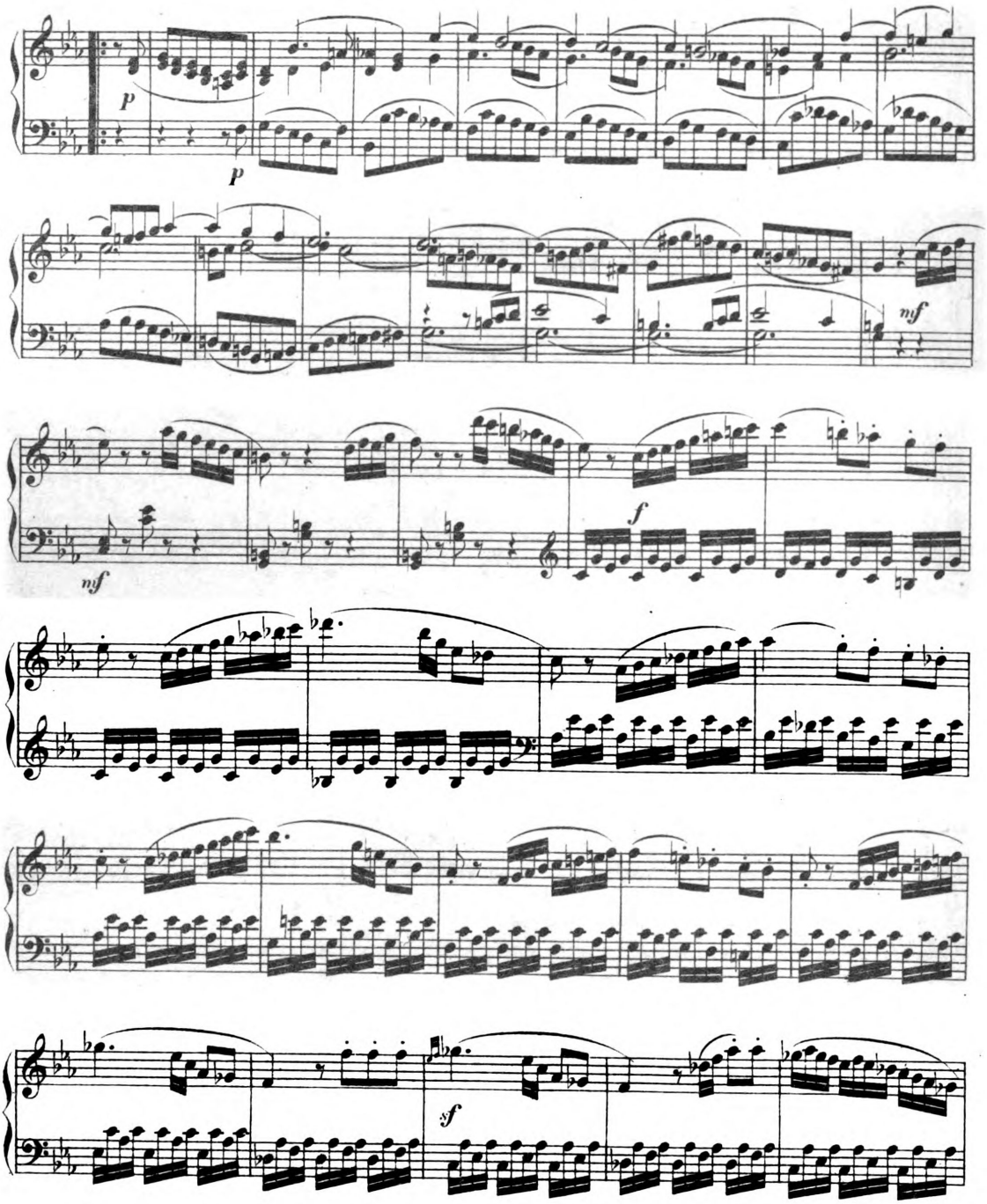
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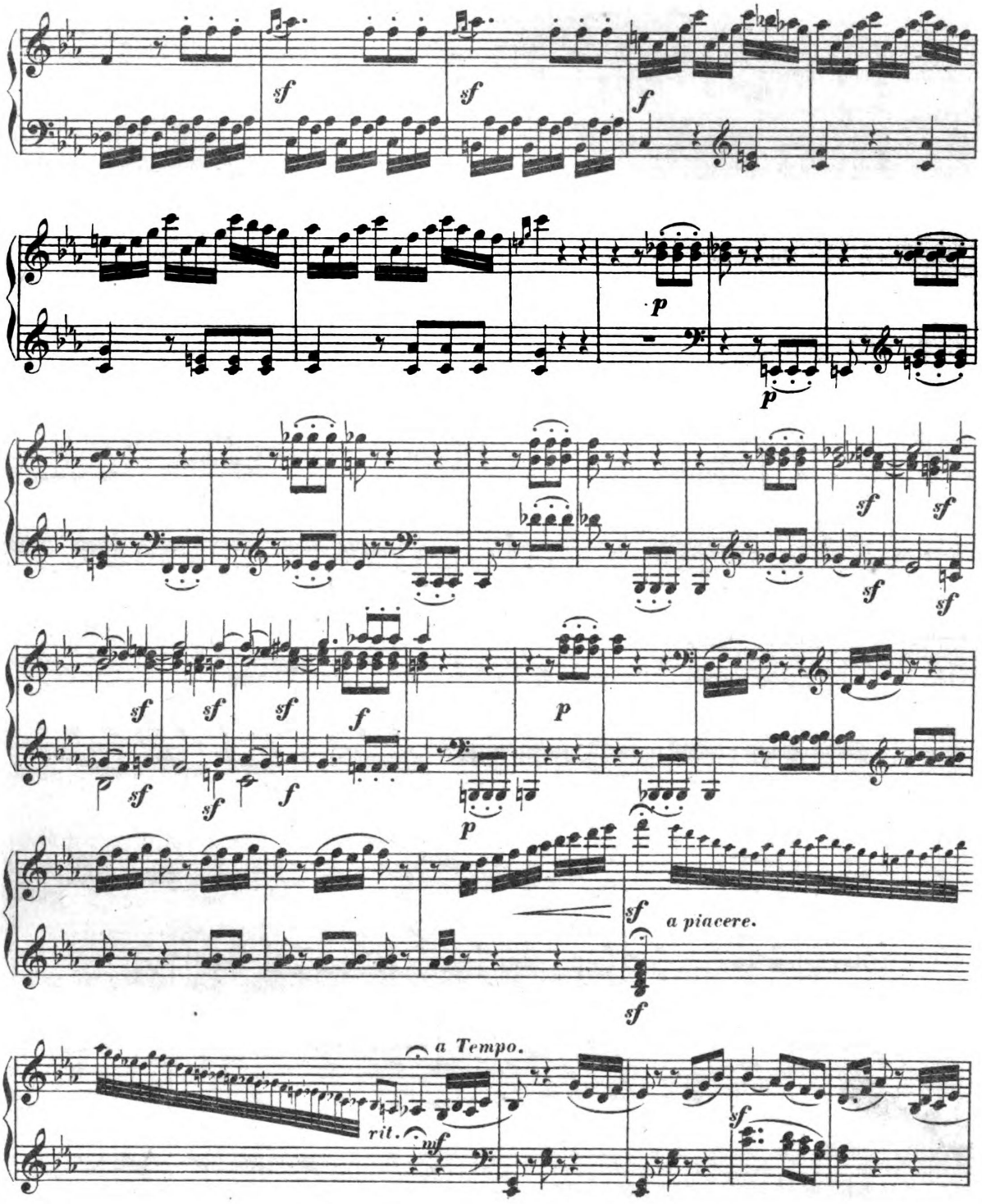
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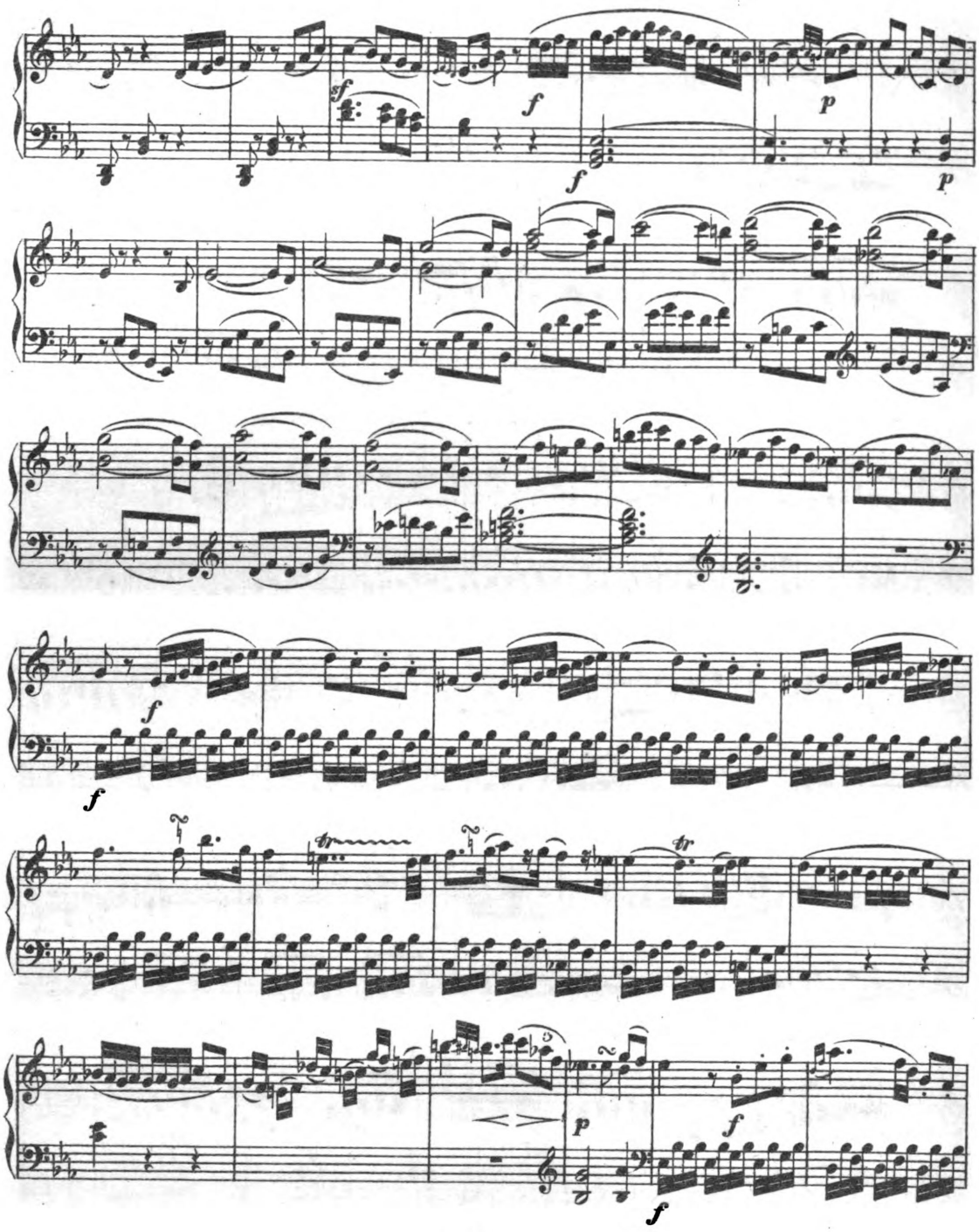
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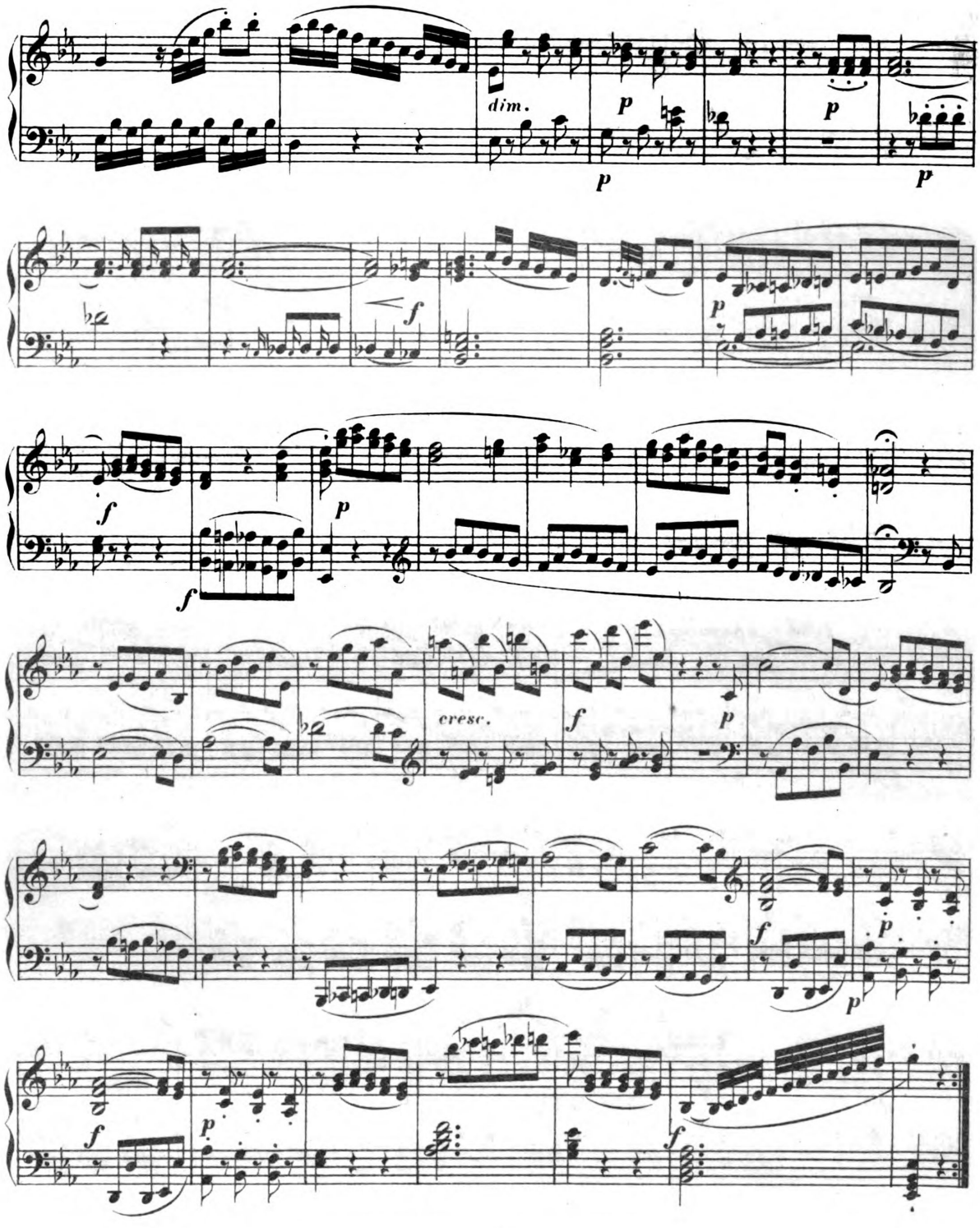
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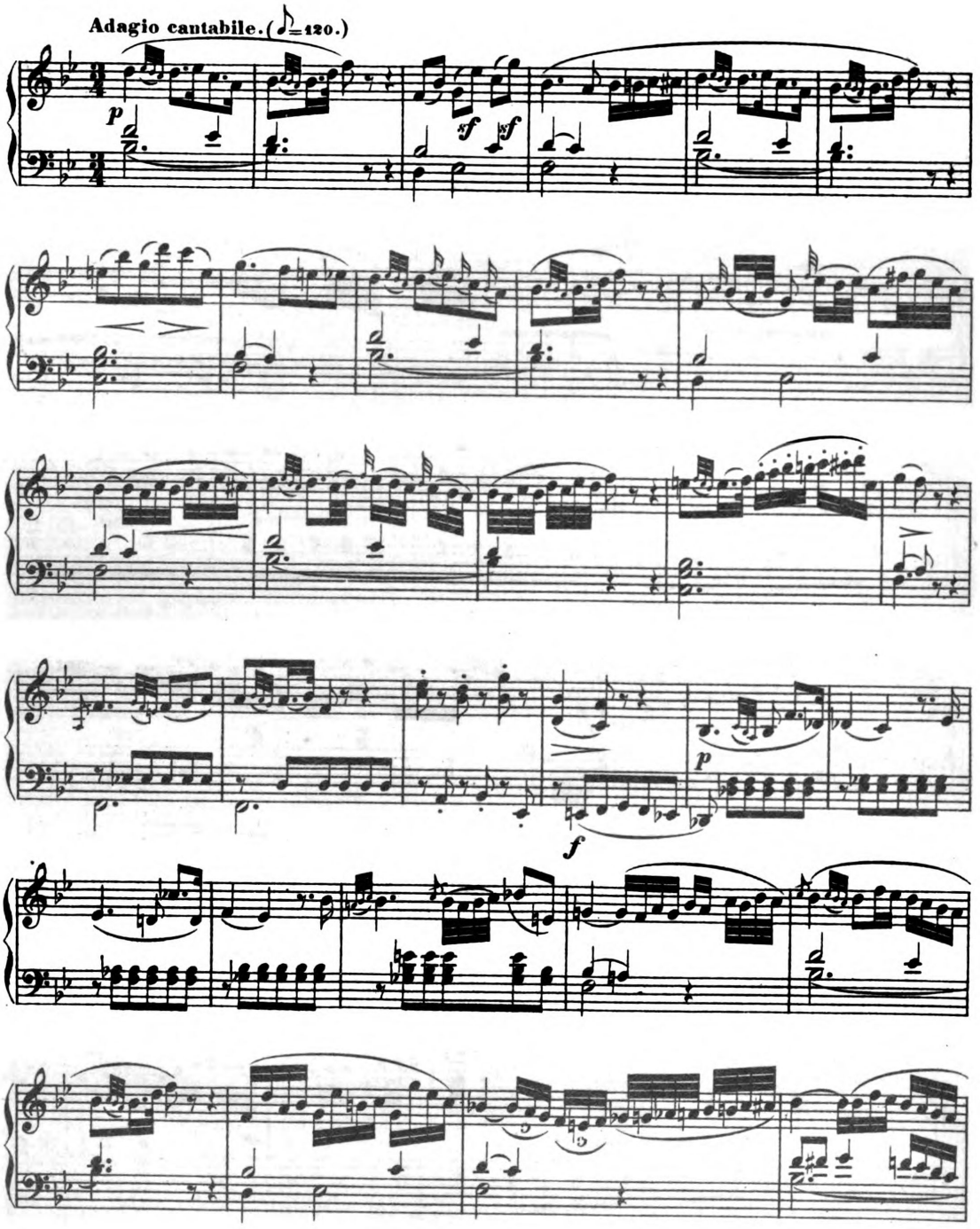
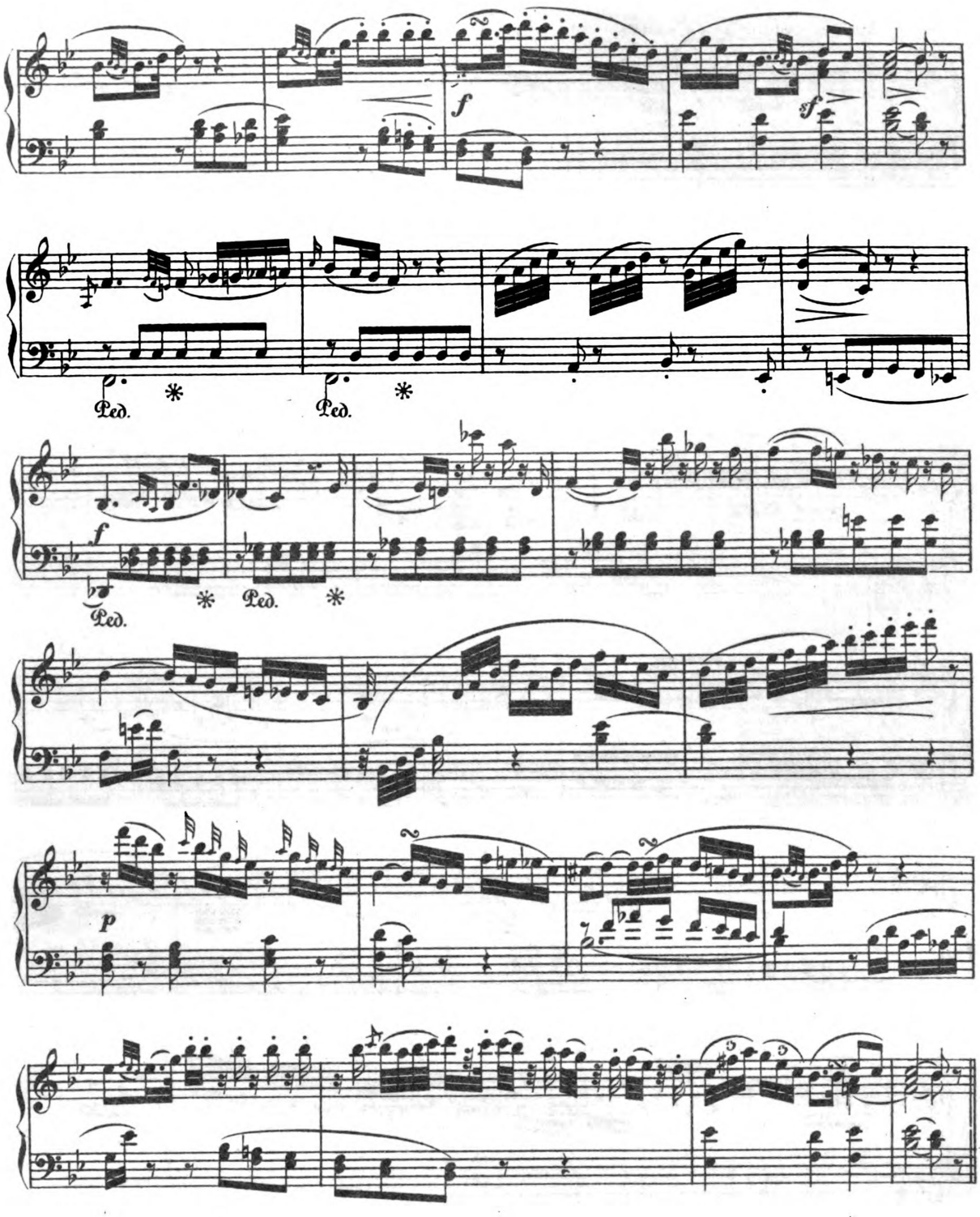
Adagio cantabile. (♪=120.)

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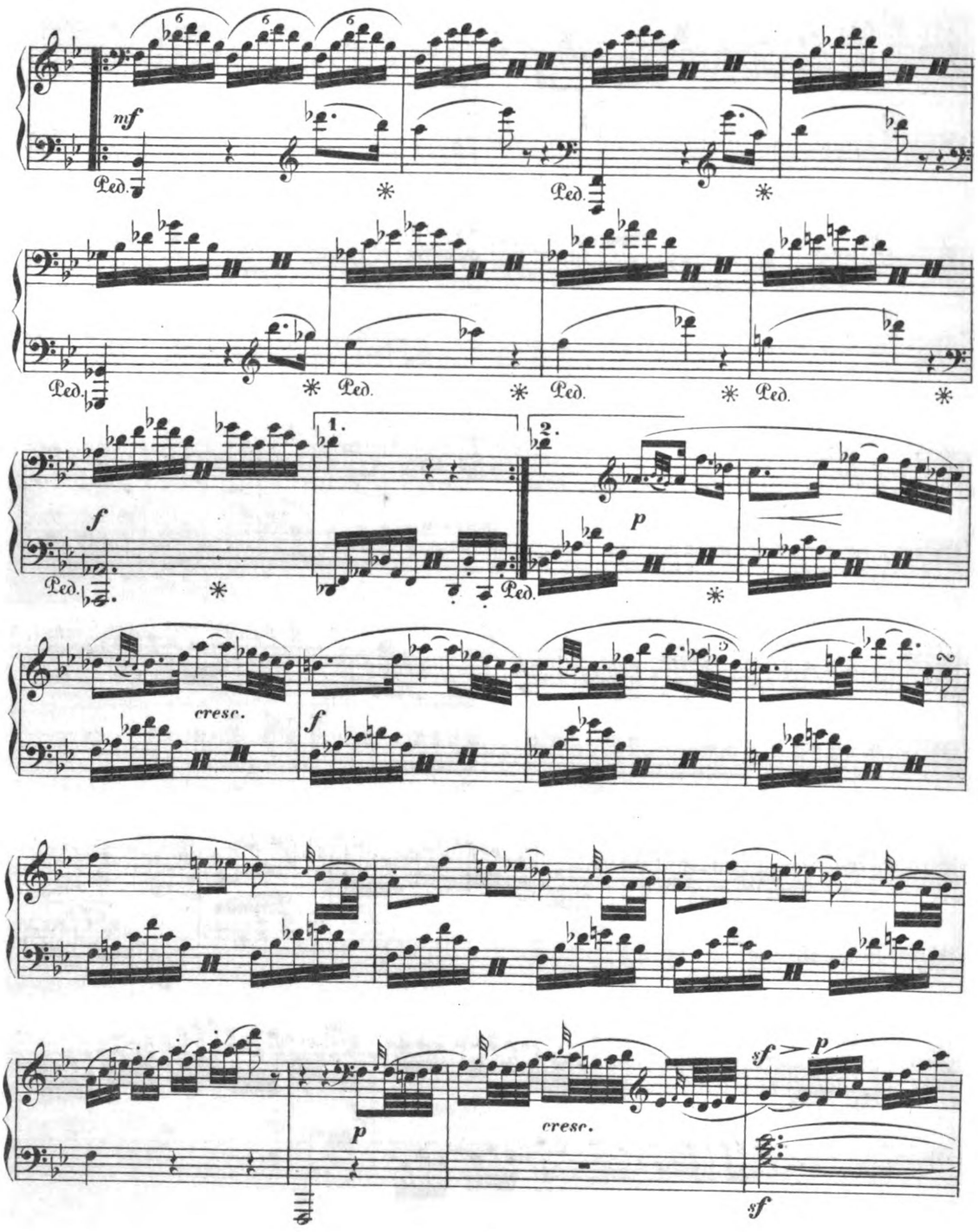
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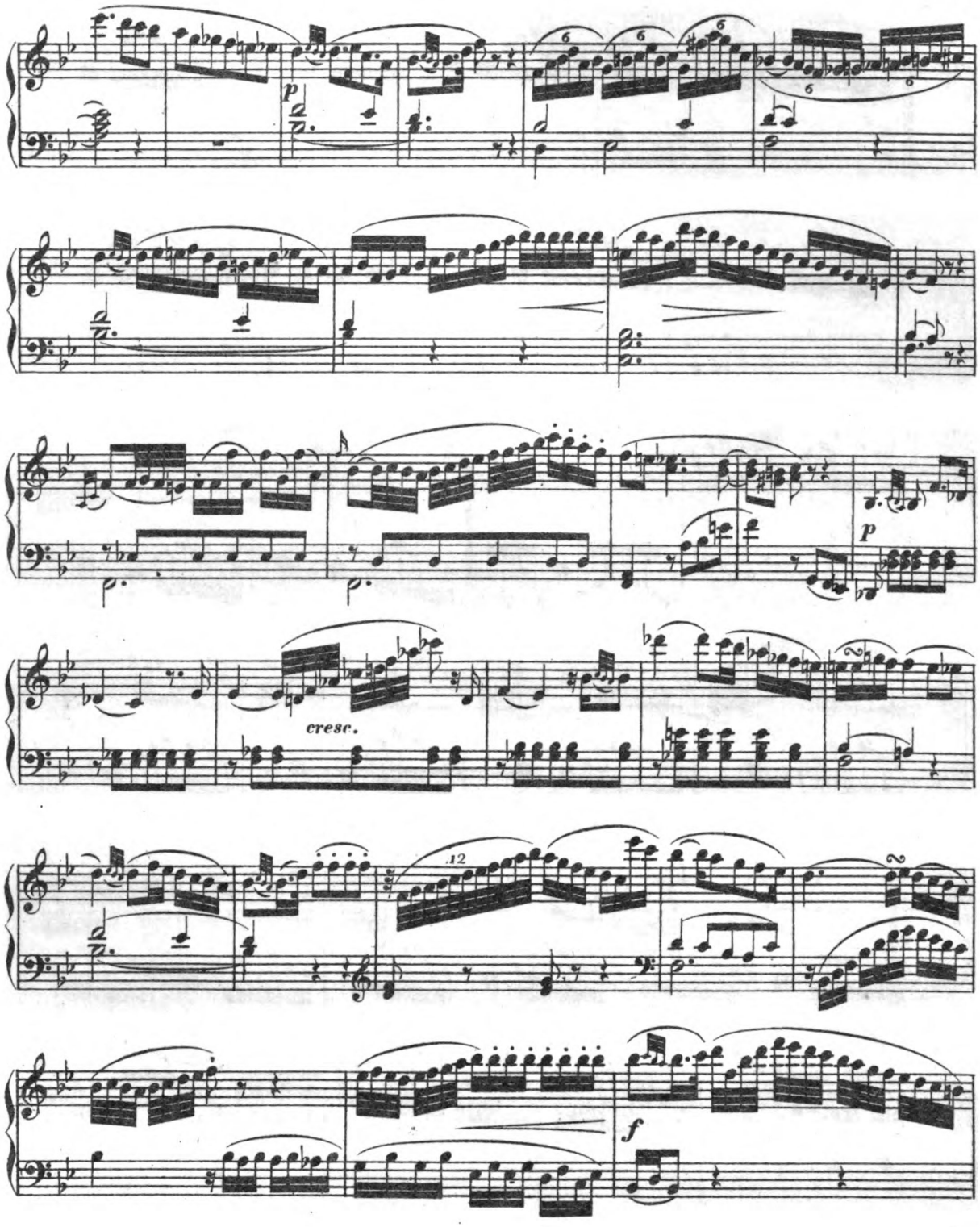
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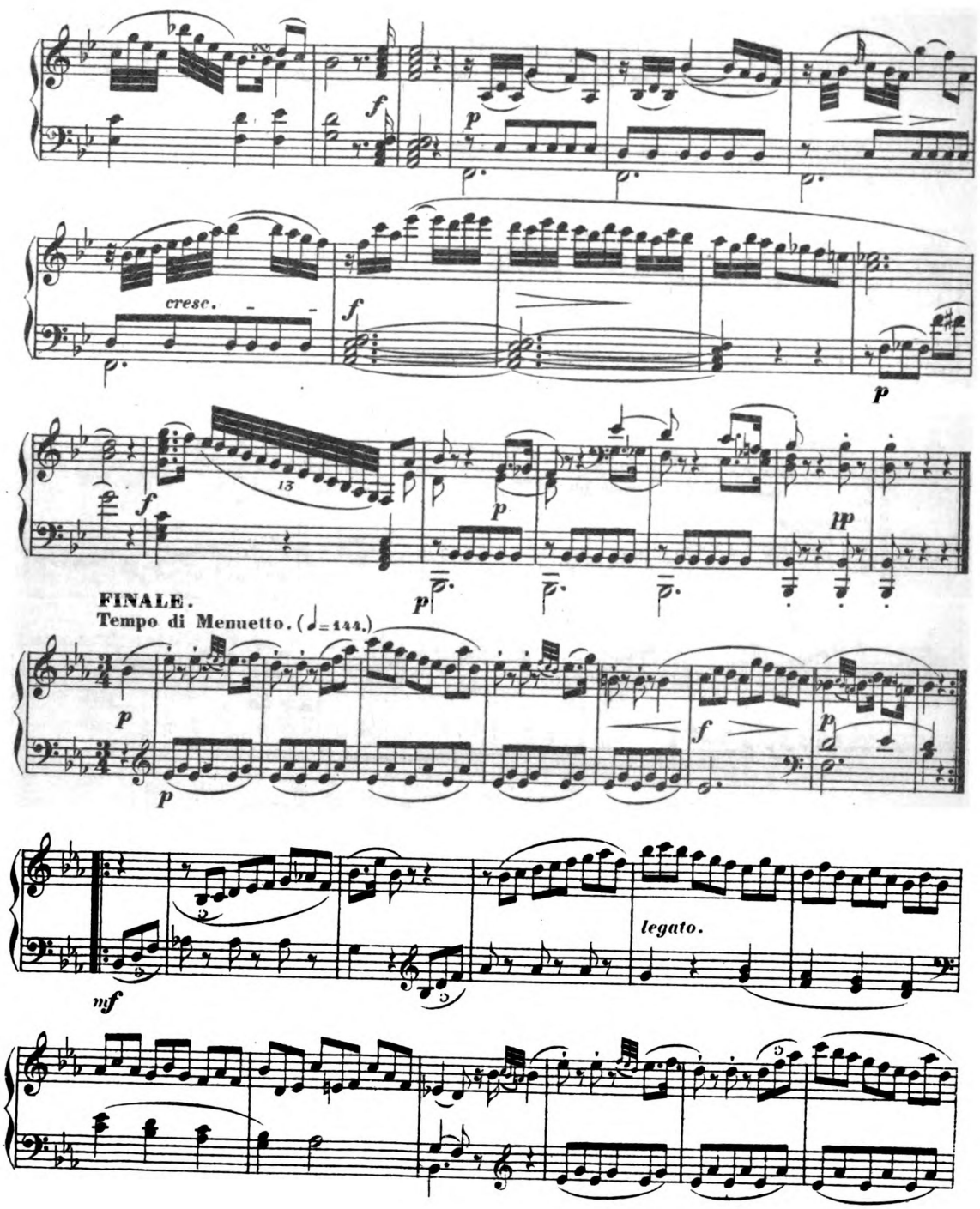
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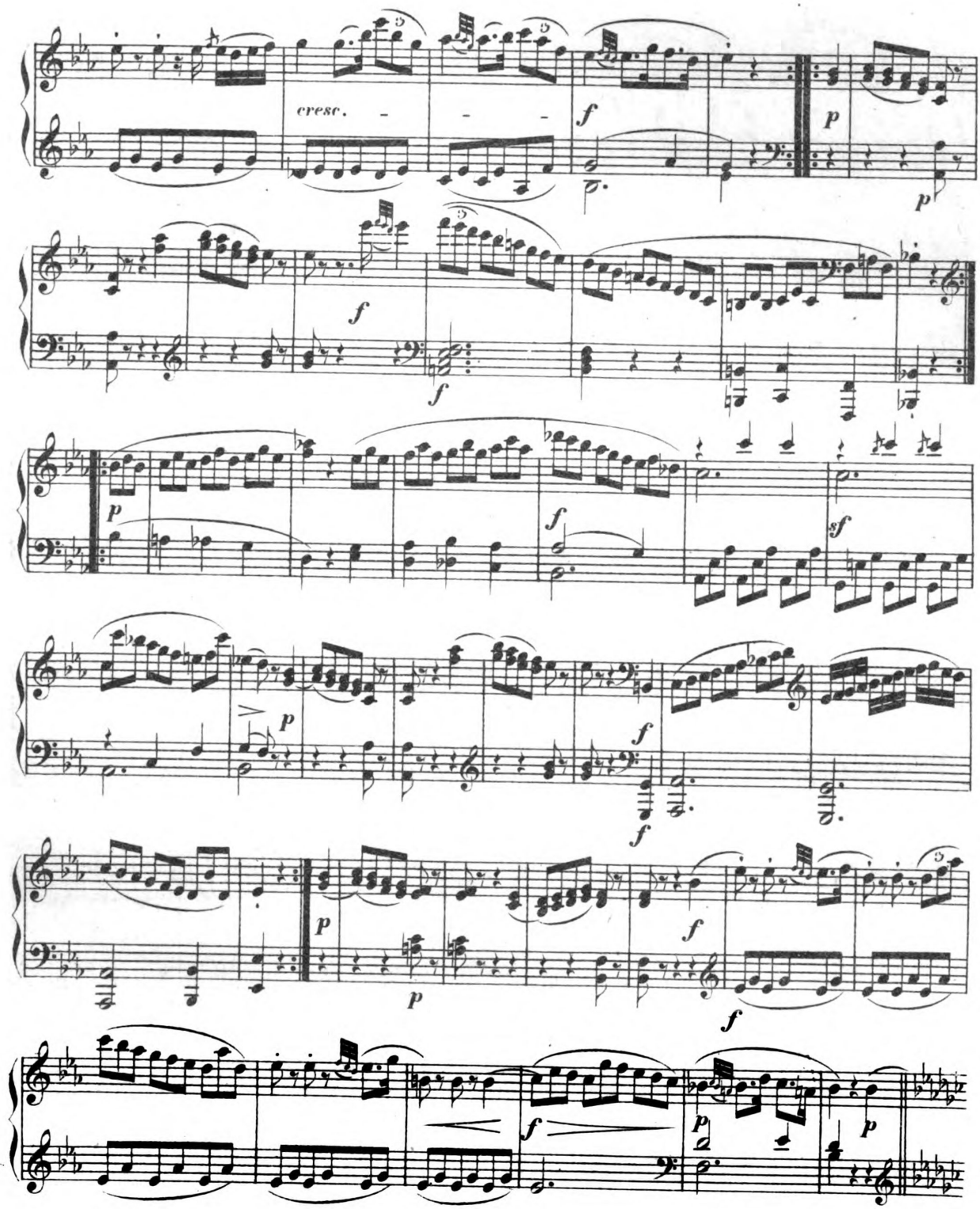

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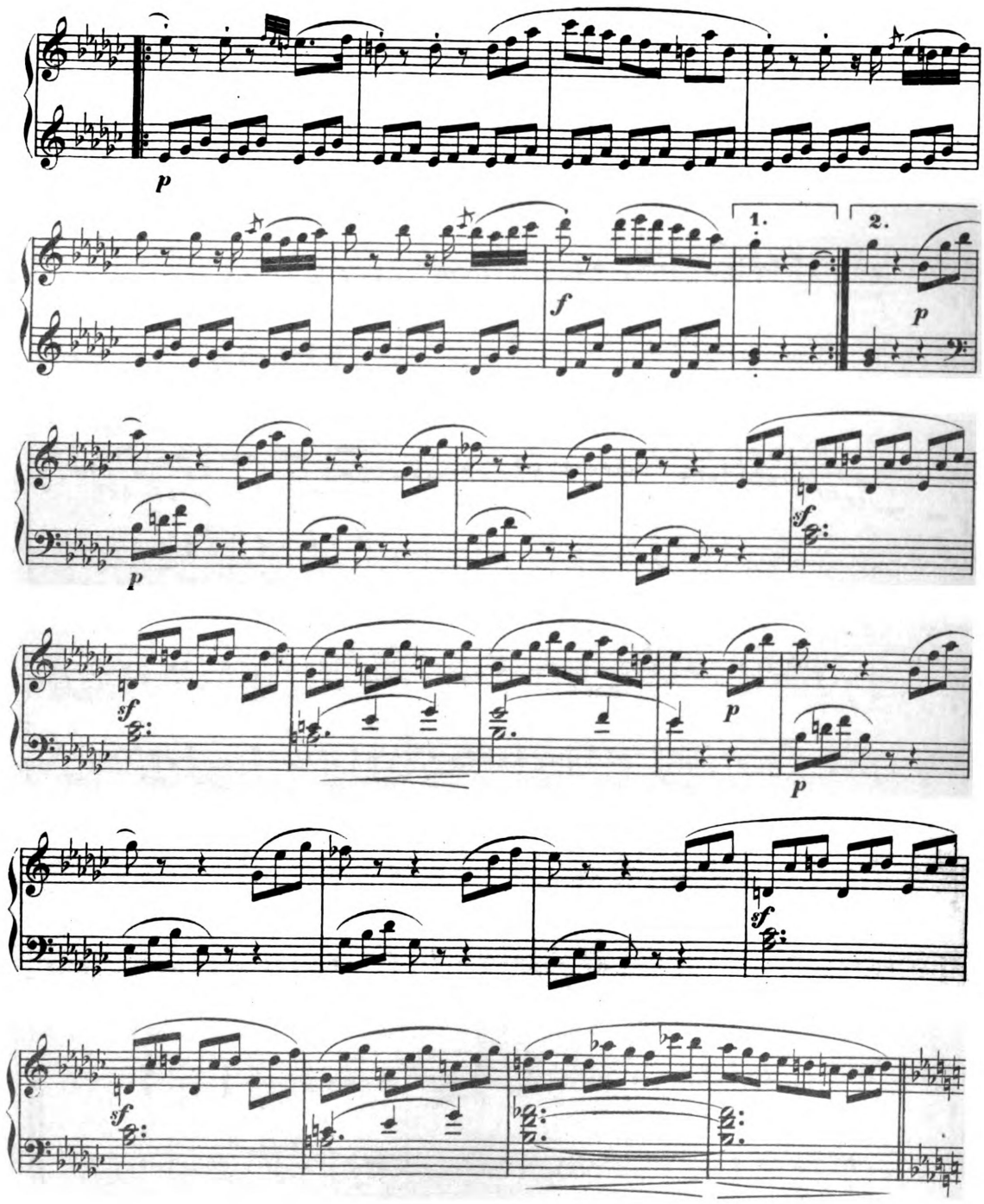
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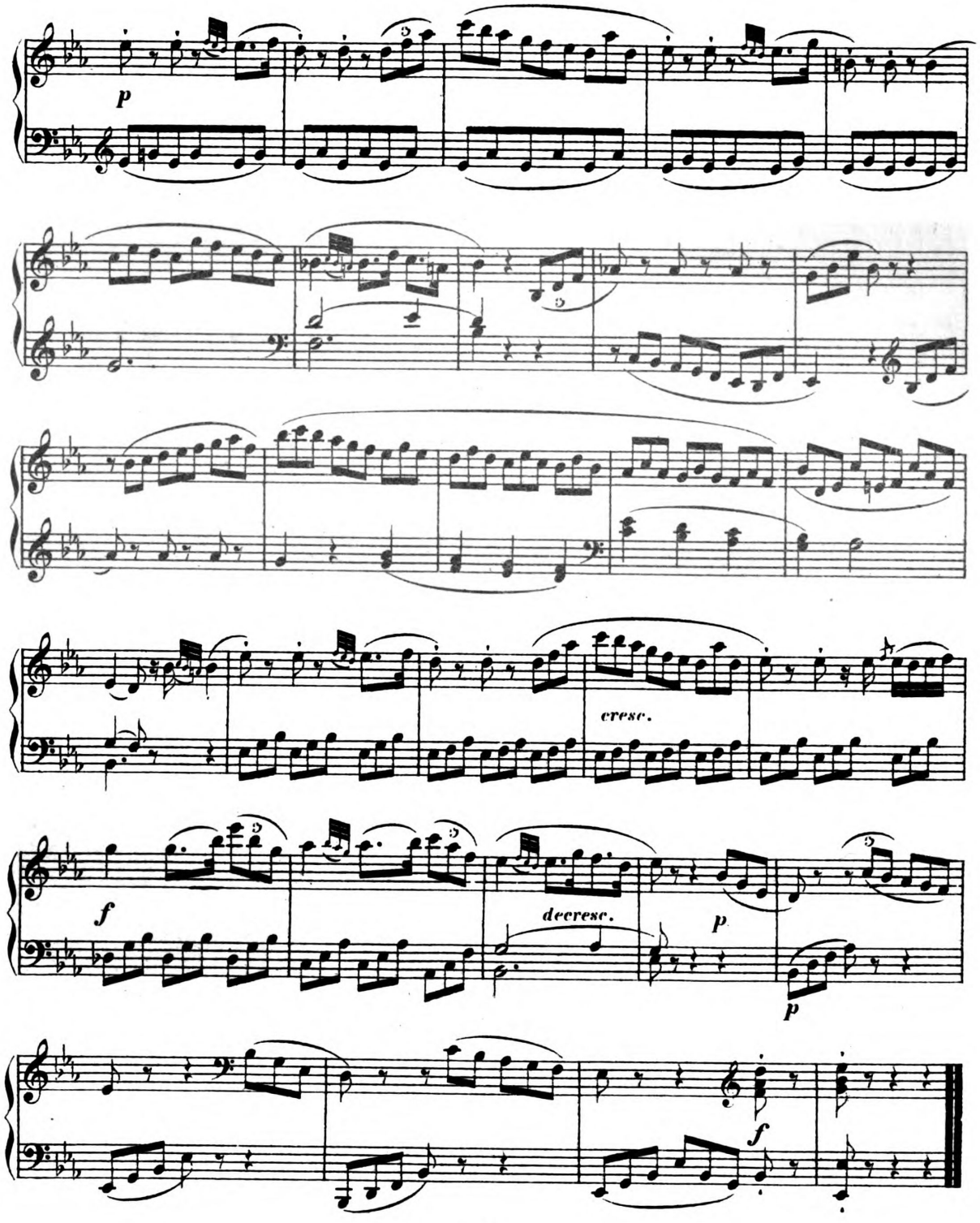
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