

JOSEPH HAYDN

SONATEN
FÜR
KLAVIER ZU ZWEI HÄNDEN

NACH DEM URTEXT NEU HERAUSGEGEBEN VON
CARL ADOLF MARTIENSSEN

BAND III

R E V I S I O N E I G E N T U M D E S V E R L E G E R S

C. F. PETERS CORPORATION
NEW YORK - LONDON - FRANKFURT

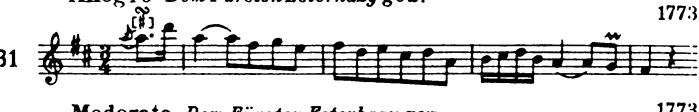
INHALT

BAND III

| | Pag. |
|---------------------------------------------|------|
| 24. Cdur — Ut majeur — C major..... | 5 |
| 25. c moll — Ut mineur — c minor | 16 |
| 26. Es dur — Mi bémol maj. — E♭ major | 30 |
| 27. Bdur — Si bémol maj. — B♭ major | 42 |
| 28. Ddur — Ré majeur — D major..... | 51 |
| 29. A dur — La majeur — A major | 59 |
| 30. Edur — Mi majeur — E major..... | 64 |
| 31. Ddur — Ré majeur — D major..... | 72 |
| 32. Es dur — Mi bémol maj. — E♭ major..... | 82 |
| 33. A dur — La majeur — A major..... | 88 |
| Anhang: Lesarten und Bemerkungen | 95 |

THEMATISCHES VERZEICHNIS

BAND III

| | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Andante con espressione</p>  <p>24 1789*</p> <p>Moderato Schwestern v. Auenbrugger gew.</p>  <p>25 1771</p> <p>Moderato</p>  <p>26 1766</p> <p>Allegro Prinzessin Esterhazy gew.</p>  <p>27 1784*</p> <p>Andante con espressione Prinzessin Esterhazy gew.</p>  <p>28 1784*</p> | <p>Andante</p>  <p>29 1767*</p> <p>Moderato</p>  <p>30 1776*</p> <p>Allegro Dem Fürsten Esterhazy gew.</p>  <p>31 1773</p> <p>Moderato Dem Fürsten Esterhazy gew.</p>  <p>32 1773</p> <p>Allegro moderato Dem Fürsten Esterhazy gew.</p>  <p>33 1773</p> |
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* Erscheinungsjahr
Edition Peters.

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 gestrichenen Dach-Akzent ^ bzw. v, 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 MARTIENSEN
Professor des Klavierspiels an der Staatlichen Akademischen Hochschule
für Musik in Berlin

[»] Mit den 6 leichten Divertimenti (E. P. 4443) umfaßt diese Ausgabe sämtliche in der großen Gesamtausgabe enthaltenen Klaviersonaten Haydns.

PREFACE

This edition of Joseph Haydn's^{*} sonatas is based on the original text edited by Karl Päslér (*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 (< or >) 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 preceding 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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Professor of Pianoforte at the "Staatliche
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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 Päslér (*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 appogiatures longues. J'ai indiqué la première note de l'appogiature au moyen d'un accent circonflexe droit ou renversé < ou >, gravé en traits légers et qui, dans cette édition est réservé exclusivement à cet usage. Ceci correspond donc à:



Dans le cas où l'appogiature 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 desdites 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
Professeur de piano à la «Staatliche Akademische 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. Gayrhos, Lausanne

Sonate

J. Haydn
erschienen 1789

Andante con espressione

24

Sheet music for piano, page 24, showing five staves of musical notation. The music is in 3/4 time. The first staff (treble clef) starts with dynamic *f*, followed by *p* and *cresc.* The second staff (bass clef) starts with *p*. The third staff (treble clef) starts with *cresc.* The fourth staff (bass clef) starts with *fz*. The fifth staff (treble clef) starts with *p*. The music includes various dynamics such as *pp*, *p*, *f*, *fz*, and *cresc.* Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 6. Performance instructions include *cresc.*, *fz*, and *p*. The music concludes with a final dynamic *p*.

6

Sheet music for piano, page 6, featuring eight staves of musical notation. The music is in 2/4 time and consists of two systems. The first system starts with a dynamic of *f*. The second system begins with a dynamic of *p*, followed by *dim.* and *p*. The notation includes various hand positions indicated by numbers (1, 2, 3, 4, 5) above the notes. Performance instructions include *marcato*, *cresc.*, *sf*, *pp*, and *a) Original*.

a) Original

The image shows page 7 of a piano sheet music score. It consists of ten staves of musical notation, each with two systems of measures. The music is written in common time and includes various dynamics such as *p*, *pp*, *f*, and *fz*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "cresc." and "decresc." are also present. The notation includes treble and bass clefs, and some measures feature grace notes and sixteenth-note patterns. The page number "7" is located in the top right corner.

Sheet music for piano, page 8, featuring eight staves of musical notation. The music is in common time and includes various dynamics such as *f*, *p*, *pp*, *cresc.*, *ff*, and *p*. Fingerings are indicated above the notes, and performance instructions like *marc.* and *14* are present. The music consists of two systems of measures, separated by a repeat sign.

Sheet music for piano, page 9, featuring six staves of musical notation. The music is in 2/4 time and includes the following dynamics and performance instructions:

- Staff 1:** Dynamics include **f**, **fz**, and **p**. Fingerings: 2 1, 1 4, 5; 1 3, 3 5; 1 4, 5 1; 1 4, 5 1.
- Staff 2:** Dynamics include **fz**, **fz**, **dim.**, and **p**.
- Staff 3:** Dynamics include **f** and **6**.
- Staff 4:** Dynamics include **dim.**.
- Staff 5:** Dynamics include **p**, **f**, and **p**.
- Staff 6:** Dynamics include **fz**, **f**, **21**, **dim.**, **pp**, and **a)**.

a) Original

10 Rondo
Presto

The sheet music for piano, Rondo Presto, page 10, features eight staves of musical notation. The music begins with a dynamic of *mf* and includes fingerings such as 3, 4, 2, 1, 5, and 1. It transitions through various keys and time signatures, including 2/4, 3/4, and 4/4. Performance instructions like *p*, *cresc.*, and *f* are present. Fingerings like 2, 4, 1, 5, and 3 are also indicated. The music concludes with a dynamic of *f* and fingerings 4, 3, 1, 5, and 1. A small bracket labeled "a)" is located at the bottom left.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a key signature of one sharp. The notation includes various dynamic markings such as 'dim.', 'p', 'cresc.', 'f', 'mf', and '5'. Fingerings are indicated by numbers above or below the notes. The piano part includes both treble and bass clef staves.

The image shows a page of sheet music for piano, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music includes various dynamics such as 'dim.', 'pp', 'mf', 'f', 'p', 'mf', and 'cresc.'. Fingerings are indicated by numbers above or below the notes. The notation is dense, with many eighth and sixteenth note patterns. The page number '12' is located at the top left of the first staff.

The image shows six staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4. The notation includes various note values (eighth, sixteenth, thirty-second), dynamic markings like 'cresc.', 'f', 'p', and 'dimin.', and performance instructions such as 'dotted' and 'staccato'. Fingerings are indicated above the notes, and there are several slurs and grace notes.

The image shows a page of sheet music for piano, consisting of eight staves. The music is in common time and includes various dynamics such as *mf*, *cresc.*, *f*, *p*, *tr*, *ff*, *dim.*, and *cresc.*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. The music includes both treble and bass clefs, and some measures feature grace notes and slurs. The overall style is complex and technical, typical of advanced piano repertoire.

Piano sheet music page 15, featuring eight staves of musical notation. The music is primarily in common time, with some measures in 2/4 time indicated by a '2' below the staff. The notation includes various dynamics such as *pp*, *f*, *ff*, *cresc.*, *p*, *mf*, and *f*. Fingerings are marked above the notes, often using numbers 1 through 5. The music consists of eighth and sixteenth note patterns, with occasional rests and grace notes. The bass staff uses a bass clef, while the treble staff uses a treble clef. Measure numbers are present at the beginning of several staves.