

Sonate

erschienen 1767

43. Moderato

a) Original: b) c)

This page contains six systems of musical notation for piano, arranged in two columns of three systems each. The notation includes various musical elements such as notes, rests, trills, and dynamic markings.

- System 1:** Features a trill in the right hand and a forte (*f*) dynamic marking in the left hand.
- System 2:** Includes a trill in the right hand and a mezzo-forte (*meno f*) dynamic marking in the left hand.
- System 3:** Features a forte (*f*) dynamic marking in the right hand and a mezzo-forte (*mf*) dynamic marking in the left hand.
- System 4:** Includes a mezzo-forte (*mf*) dynamic marking in the right hand and a forte (*f*) dynamic marking in the left hand.
- System 5:** Features a forte (*f*) dynamic marking in the right hand and a mezzo-forte (*mf*) dynamic marking in the left hand.
- System 6:** Includes a mezzo-forte (*mf*) dynamic marking in the right hand and a piano (*p*) dynamic marking in the left hand.

The notation is written in a standard musical staff format with a treble and bass clef. The key signature is one sharp (F#). The tempo is marked with a quarter note.

96 Menuet

1 3 3 5 $\wedge$ 2 a) *tr* 1 3 3 1 3 3

2 2 *tr* 1 3 3 2 1 3 3 c) 3 $\wedge$ *tr* 2 3 3 4

2 1 3 *tr* 1 3 3 5 $\wedge$ 2 *tr* 1 3 3 5 3 3

1 1 2 4 1 2 *tr* 1 3 3 5 3 3

Trio

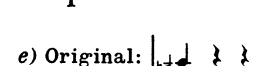
4 4 d) *tr* 4 5 3

p molto legato 5 4 4 5 5 3

2 3 3 5 3 3

sempre molto legato 4 1 5 3 2 1

3 2 4 4 5 e) 2



Menuet da capo

Finale Presto

The musical score is written for piano and violin in 2/4 time. The piano part is in the left hand, and the violin part is in the right hand. The score is divided into six systems, each with a piano staff and a violin staff. The tempo is marked 'Presto' and the mood is 'mf leggiero'. The score includes various musical notations such as dynamics (mf, p, f, cresc., legato), articulation (tr, trills), and fingerings (1, 2, 3, 4, 5). The key signature is one sharp (F#). The score concludes with a double bar line and repeat dots.

mf leggiero

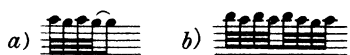
p *cresc.* *mf* *f* *p*

cresc.

f *p* *legato*

mf *p*

f



This page of musical notation consists of six systems, each with a treble and bass staff. The notation includes various musical elements such as notes, rests, trills (tr), and fingerings (1, 2, 3, 4, 5). Dynamics like *mf* (mezzo-forte) and *p* (piano) are indicated. The piece features complex passages with slurs and trills, particularly in the right hand. The left hand provides a steady accompaniment with chords and moving lines. The notation is in a key with one sharp (F#) and a 4/4 time signature.

System 1: Treble staff starts with a quarter rest, followed by a quarter note G4 (fingered 1), a quarter note A4 (fingered 5), a quarter note B4 (fingered 2), and a trill on B4 (fingered 2). Bass staff has a half note chord of F#3 and C#4 (fingered 4).

System 2: Treble staff continues with a quarter note C#5 (fingered 5), a quarter note B4 (fingered 3), a quarter note A4 (fingered 1), and a trill on A4 (fingered 2). Bass staff has a half note chord of F#3 and C#4 (fingered 4).

System 3: Treble staff has a quarter note G#4 (fingered 2), a quarter note A4 (fingered 5), a quarter note B4 (fingered 5), and a quarter note C#5 (fingered 4). Bass staff has a half note chord of F#3 and C#4 (fingered 2).

System 4: Treble staff has a quarter note B4 (fingered 5), a quarter note A4 (fingered 4), a quarter note G#4 (fingered 5), and a quarter note F#4 (fingered 4). Bass staff has a half note chord of F#3 and C#4 (fingered 2).

System 5: Treble staff has a quarter note E4 (fingered 5), a quarter note D#4 (fingered 4), a quarter note C#4 (fingered 5), and a quarter note B3 (fingered 4). Bass staff has a half note chord of F#3 and C#4 (fingered 2).

System 6: Treble staff has a quarter note A3 (fingered 5), a quarter note G3 (fingered 4), a quarter note F#3 (fingered 5), and a quarter note E3 (fingered 4). Bass staff has a half note chord of F#3 and C#4 (fingered 2).

First system of musical notation. The right hand features a melodic line with eighth-note patterns, including a trill (tr) and a triplet (3). The left hand provides a harmonic accompaniment with eighth notes. Dynamics include *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *f* (forte). Fingering numbers 2, 3, 4, and 5 are indicated.

Second system of musical notation. The right hand continues the melodic development with eighth-note runs and a trill. The left hand features a more active accompaniment with eighth-note patterns. Dynamics include *p* (piano) and *cresc.* (crescendo). Fingering numbers 2, 3, 4, and 5 are indicated.

Third system of musical notation. The right hand includes a trill (tr) and a triplet (3). The left hand has a steady eighth-note accompaniment. Dynamics include *p* (piano). Fingering numbers 2, 3, 4, and 5 are indicated.

Fourth system of musical notation. The right hand features a melodic line with eighth notes and a triplet (3). The left hand has a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte). Fingering numbers 1, 2, 3, 4, and 5 are indicated.

Fifth system of musical notation. The right hand includes a trill (tr) and a triplet (3). The left hand has a steady eighth-note accompaniment. Dynamics include *p* (piano). Fingering numbers 1, 2, 3, 4, and 5 are indicated.

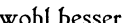
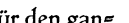
Sixth system of musical notation. The right hand features a melodic line with eighth notes and a triplet (3). The left hand has a steady eighth-note accompaniment. Dynamics include *f* (forte). Fingering numbers 1, 2, 3, 4, and 5 are indicated.

HAYDN KLAVIER= SONATEN

BAND IV

ANHANG: LESARTEN
UND BEMERKUNGEN

SONATE NR. 35. Erster Satz S. 15 Zeile 6 Takt 1: Die ältesten Ausgaben — das Autograph ist verloren — bringen hier in der linken Hand statt des *c* moll- den Es dur-Akkord, nach der Parallelstelle (S. 19 Takt 7) zweifellos ein Stichfehler.

SONATE NR. 38. Erster Satz S. 42 Takt 14 und 25: Anstatt des überlieferten  wohl besser für den ganzen Takt . Im Finale S. 47 widersprechen sich in den Handschriften und Erstdrucken — das Autograph ist verloren — die Bogen so vielfach, daß nur durch Analogieschlüsse die wahrscheinliche Meinung Haydns zu erkennen war. In diesem romantischen Satz stehen außer den *sf* keinerlei dynamische Zeichen. Man könnte das Hauptthema sehr wohl auch *p* spielen. Gebieterisch verlangt wird hingegen das *pp* der Schlüsse durch den lang ausgehaltenen, also allmählich abklingenden Orgelpunkt *a* bzw. *d* im Baß.

SONATE NR. 41. Letzter Satz S. 74 Takt 4: Hier und an den Parallelstellen setzte ich, dem ältesten Drucke folgend, als Verzierung stets den Praller. Eine dem verlorenen Autograph wahrscheinlich noch näher stehende Abschrift enthält zunächst , dann  (wohl am besten so auszuführen: , ein alter Druck zunächst *tr*, dann , dann wieder *tr*. Man wird also hier, zweifellos in Haydns Sinne, mit der Art der Verzierung abwechseln können.

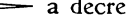
SONATE NR. 42. „Open Pedal“ (S. 83 und 85): der Wortbedeutung nach dasselbe wie *senza sordino* (also: mit rechtem Pedal). Auch Beethoven schreibt noch des öfteren einen ähnlich ausgedehnten Pedalgebrauch für mehrere Takte vor (Op. 31, 2, Satz I, Konzert *c* moll, Mittelsatz). Auf unseren heutigen Instrumenten wird die geheimnisvolle Klangwirkung, die Haydn vorschwebte, wohl am besten durch *una corda* bei fortwährendem Wechsel des rechten Pedals erzielt.

HAYDN PIANOFORTE SONATAS

VOLUME IV

APPENDIX: READINGS
AND OBSERVATIONS

SONATA No. 35. 1st movement. Page 15. Line 6. Bar 1: The autograph is missing. Here the earliest editions reproduce an E flat major chord in place of the C minor harmony in the left hand, this is, without doubt, if compared with the parallel passage on page 19, bar 7, an engraver's error.

SONATA No. 38. 1st movement. Page 42. Bars 14 and 25: In place of the traditional sign  a decrescendo  should sound more effective for the whole bar. Finale. Page 47. There are so many inconsistent slurring marks in this movement — here again the autograph is missing — that Haydn's probable design can only be surmised by conclusions of an analogous nature. This romantically coloured movement carries no dynamic suggestions apart from a solitary "*sf*" mark; the principal subject can quite reasonably be rendered piano, there is, however, a definite injunction to treat the cadences pianissimo on account of the broadly sustained and gradually diminishing pedal-points *a* and *d* in the bass.

SONATA No. 41. Last movement. Page 74. Bar 4: The editor makes a point of introducing a "praller" here and at parallel sections, the precedent of the earliest versions is thus followed. A manuscript copy showing a probably closer relationship to the original autograph gives: an inverted mordent ; a turn ;

 possibly the best version, an old print then reproduces: "*tr*", a mordent , again "*tr*". It is thus obviously permissible to apply alternative readings to these embellishments and to carry them out in Haydn's individual idiom.

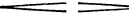
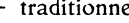
SONATA No. 42. "Open pedal" (p. 83 and 85). According to the wording, undoubtedly the same as "*senza sordino*" — "without dampers", in other words "lift the dampers". Beethoven prescribes an analogous use of this continuous pedal effect for several bars in his Opus 31 No. 2, movement 1, and in the middle movement of his C minor concerto. On our modern instruments this mysterious background effect which Haydn had presumably in mind can best be achieved by using the *una corda* device in conjunction with a type of "flutter pedal" most suitable for the purpose.

SONATES POUR PIANO DE HAYDN

VOL. IV

APPENDICE: VARIANTES
ET REMARQUES

SONATE No. 35. 1^{er} mouvement p. 15 ligne 6 mesure 1: Les plus anciennes éditions — l'autographe est perdu — ont ici à la main gauche au lieu de l'accord d'Ut mineur celui de Mi b majeur ce qui, si l'on s'en rapporte au passage similaire (p. 19 mesure 7) est certainement une faute d'impression.

SONATE No. 38. 1^{er} mouvement p. 42 mesures 14 et 25: Au lieu du signe  traditionnel, il vaut sans doute mieux adopter celui-ci:  pour la mesure entière. Dans le finale p. 47 dont l'autographe est perdu, on trouve dans les manuscrits ou premières impressions de nombreuses contradictions au sujet des traits de liaison, si bien que l'idée probable de Haydn ne put être fixée que grâce à des comparaisons. On ne trouve aucune indication de nuances autre que *sf* dans cette partie romantique. On pourrait fort bien aussi jouer le thème principal "*p*". D'autre part, les pédales prolongées sur *la* ou *ré* à la basse exigent impérieusement un *pp* qui s'associe au diminuendo progressif des mesures finales.

SONATE No. 41. Dernier mouvement p. 74 mesure 4: Ici, de même que dans les passages similaires, j'indique toujours le pincé-renversé, me conformant en cela aux plus anciennes impressions. Une copie se rapprochant probablement encore plus de l'autographe perdu porte d'abord le signe  puis  (qu'il vaut sûrement mieux traduire par , une autre impression

ancienne indique un *tr* puis  ensuite de nouveau *tr*. On pourra certainement dans le cas présent, en se conformant à l'idée de Haydn, varier la nature des ornements.

SONATE No. 42. «Open pedal» (p. 83 et 85) a la même signification que «*senza sordino*» (donc avec la pédale forte). Beethoven préconise souvent un emploi identique de la pédale étendue à plusieurs mesures (Op. 31 No. 2 1^{er} mouvement, concerto en ut min. Largo). Sur les instruments actuels, l'effet de sonorité mystérieux, que Haydn pressentait, sera sûrement le mieux rendu par l'emploi de «*una corda*» associé à un changement constant de la pédale forte.