

Sonate

Dem Fürsten Nicolaus Esterhazy gewidmet

1773

Allegro moderato

33

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro moderato'. The score begins with a piano introduction marked 'f' (forte). The first system includes a first ending marked 'a)' with a trill and a grace note. The second system features a 'dolce' (softly) marking and a 'p' (piano) dynamic. The third system has a 'mf' (mezzo-forte) marking. The fourth system includes a 'p' (piano) marking. The fifth system concludes with a 'cresc.' (crescendo) marking. Fingerings (1-5) and ornaments (trills) are indicated throughout. The score ends with a double bar line.

a) b) c)

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with a trill on the final note, while the left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-5 above the notes.

Second system of musical notation. It begins with a dynamic marking of *p* (piano). The right hand contains a complex melodic passage with a trill and a *cresc.* (crescendo) marking. The left hand continues with a steady accompaniment. Fingerings and articulation marks are present.

Third system of musical notation. The right hand features a series of slurred eighth notes with a trill on the final note. The left hand has a simple accompaniment. A dynamic marking of *f* (forte) is present. Fingerings and articulation marks are included.

Fourth system of musical notation. It starts with a dynamic marking of *molto espr.* (molto espressivo). The right hand has a melodic line with a trill, followed by a *rit.* (ritardando) section and then a return to *a tempo*. The left hand has a rhythmic accompaniment. Dynamic markings include *mf* (mezzo-forte). Fingerings and articulation marks are present.

Fifth system of musical notation. The right hand features a melodic line with a trill and a *cresc.* (crescendo) marking. The left hand has a simple accompaniment. A dynamic marking of *f* (forte) is present. Fingerings and articulation marks are included.

Sixth system of musical notation. The right hand features a melodic line with a trill and a *p* (piano) dynamic marking. The left hand has a simple accompaniment. Fingerings and articulation marks are present.

Seventh system of musical notation, consisting of two short musical examples labeled 'a)' and 'b)'. Example 'a)' shows a melodic fragment with a trill and a dynamic marking of *f*. Example 'b)' shows a similar melodic fragment with a trill and a dynamic marking of *f*.

mf

dim. p

legato

poco

a poco cresc.

b)

1 2 3

a) = ♪ b) = ♪

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a series of eighth notes in the right hand, some beamed together. The left hand provides a steady accompaniment of quarter notes. A dynamic marking of *mf* (mezzo-forte) is present. Fingerings are indicated by numbers 1-5.

Second system of musical notation. The right hand features a melodic line with slurs and various rhythmic values. A dynamic marking of *mf* is present, followed by a *p* (piano) marking. The left hand continues with a rhythmic accompaniment. Fingerings and articulation marks are clearly visible.

Third system of musical notation. The right hand has a more complex rhythmic pattern with many beamed eighth notes. A dynamic marking of *p* (piano) is present, followed by a *cresc.* (crescendo) marking. The left hand has a steady accompaniment. Fingerings are indicated throughout.

Fourth system of musical notation. The right hand continues with a melodic line, featuring a dynamic marking of *f* (forte). The left hand has a steady accompaniment. The system concludes with a strong melodic phrase in the right hand.

Fifth system of musical notation. The right hand features a melodic line with a dynamic marking of *p* (piano), followed by a *cresc.* (crescendo) marking. The left hand has a steady accompaniment. Fingerings and articulation marks are present.

Sixth system of musical notation. The right hand features a melodic line with a dynamic marking of *f* (forte), followed by a *tr* (trill) marking. The left hand has a steady accompaniment. The system concludes with a dynamic marking of *mf* (mezzo-forte). The tempo marking *rit.* (ritardando) is present, followed by *a tempo* and a final flourish.

5 4 5 2 2 3 3 3 tr

cresc. *f*

4 5 4 5 4 5 4 5 4 5 4 5

p

Menuetto al Rovescio

5 2 4 1 5 2 2 4 4 4 4 4

mf

4 2 3 1 5 5 4 5 5 2 1 3 4 2 5 2

Trio

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

mf *pp* *mf* *p*

2 1 1 2 2 1 2 2 1 2 2 1

p *mf* *pp* *mf*

2/3

Menuetto da Capo

Finale

Presto

HAYDN'S KLAVIER- SONATEN

BAND III

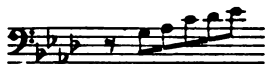
ANHANG: LESARTEN
UND BEMERKUNGEN

SONATE NR. 26. Im Andante haben Ausgaben aus Haydns Zeit folgende vom Autograph abweichende Bässe:

S. 34 Zeile 5 Takt 3:



S. 34 Zeile 6 Takt 3 und S. 36 Zeile 7 Takt 4:



S. 36 Zeile 1 Takt 3:



S. 35 Zeile 3 Takt 2 und Zeile 4 Takt 1: Seit Artarias Ausgabe (1789) haben alle Ausgaben, abweichend vom Autograph, bei der aufwärtsgehenden B-dur-Tonleiter in der linken Hand auch oben a, im nächsten Takt dann als erste Note as.

S. 39 Zeile 4 und S. 41 Zeile 7: Ebenfalls seit Artaria haben alle Ausgaben im vorletzten Takt vor dem Schluß auf dem dritten Viertel im Bass den Ton f bzw. es und im letzten Takt den Vorhalt als Viertelnote: eine offenbare Verweichlichung der klaren Lesart des Autographs.

SONATE NR. 28. Letzter Satz S. 56: Die Überlieferung der Bogen für das Hauptmotiv und bei der Wiederkehr der Themen ist in den alten Ausgaben — ein Autograph ist nicht erhalten — so abweichend untereinander, daß eine Ordnung und Auswahl nur nach künstlerischen Erwägungen getroffen wurde.

SONATE NR. 31. S. 78 Zeile 2 Takt 2: Vorschlag f' zuerst in Ausgabe 1804, nicht in den ältesten Ausgaben.

SONATE NR. 33. S. 93: Menuetto al Rovescio (= in Umkehrung): Haydn notierte vom Menuetto und vom Trio nur den ersten Teil, die zweiten (hier ausgeschrieben) Teile sollte der Spieler durch Rückwärtslesen der ersten Teile selber finden.

HAYDN PIANOFORTE SONATAS

VOLUME III

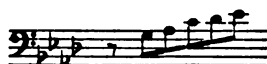
APPENDIX: READINGS
AND OBSERVATIONS

SONATA No. 26. Editions contemporary with Haydn give in the Andante the following variants in the bass:

Page 34. Line 5. Bar 3:



Page 34. Line 6. Bar 3 and Page 36. Line 7. Bar 4:



Page 36. Line 1. Bar 3:



Page 35. Line 3. Bar 2 and Line 4. Bar 1: all editions subsequent to Artaria (1789) differ from the autograph and give in the ascending B flat major left hand scale similarly an A at the top and subsequently an A flat for the first note of the next bar.

Page 39. Line 4 and Page 41. Line 7: All editions after Artaria agree in giving an F, respectively E flat, in the bass for the last crochet in the penultimate bar of the coda, also the suspended note as a crochet in the last bar, evidently an attempt to smooth down the original clarity of the autograph.

SONATA No. 28. Last movement. Page 56: the traditional slurs for the principal subject and for the recapitulation are so inconsistent in the old editions — an autograph has not been preserved — that a certain orderly selection could only be carried out after mature consideration of artistic requirements.

SONATA No. 31. Page 78. Line 2. Bar 2: The appoggiatura F is given for the first time in the 1804 edition, it is not given in the oldest editions.

SONATA No. 33. Page 93: Menuetto al Rovescio (= in inversion): Haydn penned only the first part of the Minuet and that of the Trio, the player was expected to discover the second part (here given in full) by himself and to do so by reading the first part backwards.

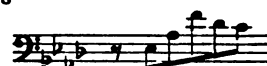
SONATES POUR PIANO DE HAYDN

VOL. III

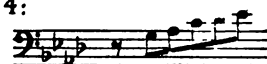
APPENDICE: REMARQUES
ET VARIANTES

SONATE No. 26. On trouve dans les éditions de l'époque de Haydn les basses suivantes qui diffèrent de l'autographe:

P. 34 ligne 5 mesure 3:



P. 34 ligne 6 mesure 3 et P. 36 ligne 7 mesure 4:



P. 36 ligne 1 mesure 3:



P. 35 ligne 3 mesure 2 et ligne 4 mesure 1: A partir de l'édition d'Artaria (1789) toutes les éditions, différant en cela de l'autographe, portent un La dans la partie inférieure et supérieure de la gamme de Si b pour la main gauche, à la mesure suivante la première note est La b.

P. 39 ligne 4 et P. 41 ligne 7: A partir d'Artaria toutes les éditions portent de même à l'avant dernière mesure avant la fin comme 3^e noire de la basse, la note Fa puis, Mi b. Dans la dernière mesure, le retard est une note, ce qui est certainement une interprétation efféminée de l'autographe.

SONATE No. 28. Dernier mouvement, P. 56: Les liaisons du motif principal présentent dans les anciennes éditions (il n'existe pas d'autographe) de si grandes différences qu'un choix et une ordonnance rationnelle n'ont été possibles qu'après un examen minutieux basé sur les données de l'art.

SONATE No. 31. P. 78 ligne 2 mesure 2: le retard Fa' se trouve pour la première fois dans l'édition de 1804, et non pas dans les éditions les plus anciennes.

SONATE No. 33. P. 93: Menuetto al rovescio (= dans le renversement): Haydn n'a écrit que la première partie du Menuet et du Trio, l'exécutant devait trouver lui-même les deuxièmes parties en lisant les premières à rebours.