

## Sonate

erschienen 1763

Allegro

23.

*a)*

*b)*

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

*p*      *mf*

5      4      4      4      5

*f*

*ff*

*dim.*

*mp*

5

*a)* *tr*

*mf*

5

2      4      2      1      3      4      5      3      4      1      2

5

*p*

*a)* *tr*

13      tr      2      13      tr      35  
 4821      2      3      1      tr  
 5      4      5      4      5

5      3      3      3      3      5      3      3      3      3      4      2      1      5      2      5  
 f      mf      f      mf

2      5      1      2      5      4      2      5      1      1      p  
 mf      ff      p

243      tr      243      tr      243      tr      243      tr      243      tr  
 1      2      1      2      1      2      1      2      1      2      3

3      2      1      4      5      4      2      3      2      1      4      5  
 f      mf

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

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

Sheet music for piano, page 111, featuring six staves of musical notation. The music is in common time and consists of six measures per staff.

**Staff 1:** Treble clef, key signature of two sharps. Measure 1: 5 eighth-note pairs. Measure 2: dynamic *f*, 2 eighth-note pairs. Measure 3: dynamic *(tr)*, 4 eighth-note pairs. Measure 4: dynamic *p*, 2 eighth-note pairs. Measure 5: dynamic *tr*, 4 eighth-note pairs.

**Staff 2:** Bass clef, key signature of two sharps. Measures 1-5: eighth-note pairs. Measure 6: dynamic *pp*, 3 eighth-note pairs; dynamic *cresc.*, 2 eighth-note pairs; dynamic *f*, 2 eighth-note pairs.

**Staff 3:** Treble clef, key signature of one sharp. Measures 1-5: eighth-note pairs. Measure 6: dynamic *p*, 5 eighth-note pairs; dynamic *mf*, 4 eighth-note pairs.

**Staff 4:** Bass clef, key signature of one sharp. Measures 1-5: eighth-note pairs.

**Staff 5:** Treble clef, key signature of one sharp. Measures 1-5: eighth-note pairs.

**Staff 6:** Bass clef, key signature of one sharp. Measures 1-5: eighth-note pairs. Measure 6: dynamic *dim.*, 4 eighth-note pairs; dynamic *mf*, 4 eighth-note pairs.

**Staff 7:** Treble clef, key signature of one sharp. Measures 1-5: eighth-note pairs. Measure 6: dynamic *mp*, 5 eighth-note pairs.

**Staff 8:** Bass clef, key signature of one sharp. Measures 1-5: eighth-note pairs. Measure 6: dynamic *mf*, 4 eighth-note pairs.

## Menuetto

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

*mf*

1

5324  
1 2 3  
5 2  
5 3  
5  
5324  
1 2 3

*p*

1

1 5  
1 2 3  
5 2  
5 3  
5  
5324  
1 2 3

*p*

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

1

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

*mf*

5 1  
5  
5

*p*

5  
5

1 4  
2  
4  
*tr*  
5

*pp*

5 4  
3

*mf*

1 2 3  
5 1  
8 2  
1  
5 1  
8 2  
*tr*

*p*

5 2  
1  
5  
5 1  
5  
1  
5

*pp*

5  
5  
5  
5  
8 2  
1  
5

*mf*

2  
5  
2  
5  
2  
5  
1  
5

*mf*

5

*Menuetto da capo*

Presto

*mf*

*p*      *cresc.*      *f*      *p*

*cresc.*

*mf*

*p*

*f*

*p*

*tr*

*f*

*tr*      *f*

Sheet music for piano, page 114, featuring six staves of musical notation. The music is in common time and consists of measures 15 through 35. The key signature changes from G major (two sharps) to F# major (one sharp). Measure 15 starts with a dynamic *mf*. Measures 16-17 show a melodic line with fingerings 2, 4, 2, 4. Measure 18 begins with a bass note. Measures 19-20 continue the melodic line with fingerings 4, 4, 1, 5, 1. Measure 21 starts with a bass note. Measures 22-23 continue the melodic line with fingerings 3, 2. Measure 24 begins with a bass note. Measures 25-26 continue the melodic line with fingerings 5, 3, 1, 4. Measure 27 begins with a bass note. Measures 28-29 continue the melodic line with fingerings 5, 3, 2. Measure 30 begins with a bass note. Measures 31-32 continue the melodic line with fingerings 2, 3, 5, 2. Measure 33 begins with a bass note. Measures 34-35 continue the melodic line with fingerings 3, 2. Measure 36 begins with a bass note. Measures 37-38 continue the melodic line with fingerings 5, 3. Measure 39 begins with a bass note. Measures 40-41 continue the melodic line with fingerings 3, 2. Measure 42 begins with a bass note. Measures 43-44 continue the melodic line with fingerings 5, 2, 4, 1. Measure 45 begins with a bass note. Measures 46-47 continue the melodic line with fingerings 3, 2. Measure 48 begins with a bass note. Measures 49-50 continue the melodic line with fingerings 5, 2, 4, 1. Measure 51 begins with a bass note. Measures 52-53 continue the melodic line with fingerings 4, 1, 5, 2. Measure 54 begins with a bass note. Measures 55-56 continue the melodic line with fingerings 3, 2. Measure 57 begins with a bass note. Measures 58-59 continue the melodic line with fingerings 5, 2, 4, 1. Measure 60 begins with a bass note. Measures 61-62 continue the melodic line with fingerings 4, 1, 5, 2. Measure 63 begins with a bass note. Measures 64-65 continue the melodic line with fingerings 3, 2.

115

5324

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

1 2 1 2 1 2 1 2  
3 3 3 3 3 3 3 3  
*p* *cresc.* *f* *p*  
4 4 4 4 4 4 4 4

3 2 2 2 2 2 2 2  
*cresc.* *mf*  
4 1 1 1 1 1 1 1  
3 3 3 3 3 3 3 3

3 1 1 1 1 1 1 1  
*p*  
4 4 4 4 4 4 4 4  
3 3 3 3 3 3 3 3

3 1 1 1 1 1 1 1  
2 1 (tr) 2 2 2 2 2 2 2  
3 3 3 3 3 3 3 3  
4 4 4 4 4 4 4 4  
3 3 3 3 3 3 3 3  
2 2 2 2 2 2 2 2  
*p*<sup>3</sup>

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

# HAYDNS KLAVIER SONATEN

BAND II

## ANHANG: LESARTEN UND BEMERKUNGEN

**SONATE NR. 13.** Im ersten Satz stehen die Takte 21, 48–50, 53, 54, 88, 91, 117, 145–147, 150, 151 nur in der ältesten Abschrift dieser Sonate (Autograph verloren) vom Kopisten Haydns Radnitzky. In den Drucken der Zeit fehlen sie.

**SONATE NR. 16.** Letzter Satz S. 51 Takt 4: Das Trillerzeichen steht nur im ältesten Druck. Im Autograph, von dem die ersten 40 Takte des Finale verlorengegangen sind, steht an den Parallelstellen stets nur  $\sim\!\sim$ .

**SONATE NR. 18.** Erster Satz S. 67 Takt 17 lautet in der ältesten Abschrift (Autograph verloren):



Im Menuetto S. 68 vermutet Päslers, daß die ersten zwei Takte des zweiten Teiles wiederholt werden sollen (Echo).

Im letzten Satz S. 71 stehen in der ältesten Abschrift anstatt der vier letzten Takte nur drei:



**SONATE NR. 19.** Letzter Satz S. 78 Takt 20: Lesart des Autographs. Alle alten Drucke haben hier in der linken Hand:



**SONATE NR. 20.** Erster Satz S. 80 Takt 17: Hier und an der Parallelstelle S. 83 Takt 18 wurde die Lesart einer alten Abschrift (Autograph verloren) gewählt. Der Takt lautet in den alten Drucken:



wobei die Lesarten zwischen  $c''$  und  $cis''$  schwanken.

**SONATE NR. 21.** Erster Satz S. 92 Takt 25: Autograph und Original-Ausgabe haben als letzten Ton der linken Hand die von mir gewählte Lesart  $f'$ , die der herrschenden Tonart d moll entspricht. Alle anderen Drucke haben  $f'$ , auch Päslers gibt dieser Lesart den Vorzug.

**SONATE NR. 22.** Päslers hält im ersten Satz S. 100 Takt 25  $e'$  (anstatt  $es'$ ) und S. 103 Takt 8  $a$  (anstatt  $as$ ) für einen (möglichen) Schreibfehler.

**SONATE NR. 23.** Erster Satz S. 111 Takt 4 und 5 und letzter Satz S. 113 Takt 14 und 15 sind von Päslers eingefügt. Die Kopisten haben die Wiederholungszeichen des verlorenen Autographs wahrscheinlich übersehen.

# HAYDN PIANOFORTE SONATAS

VOLUME II

## APPENDIX: READINGS AND OBSERVATIONS

**SONATA No. 13.** Bars 21, 48–50, 53, 54, 88, 91, 117, 145–147, 150 and 151 of the first movement appear solely in the oldest transcript of this sonata by Haydn's copyist, Radnitzky. The autograph is lost and the above are missing in the printed versions of the period.

**SONATA No. 16.** Last movement. Page 51. Bar 4: The trill is only reproduced in the oldest impression. At parallel points in the autograph, in which the first 40 bars of the Finale are missing, only  $\sim\!\sim$  is given.

**SONATA No. 18.** First movement. Page 67. Bar 17: The autograph is lost. The oldest transcript shows:



Menuet. Page 68. Päslers presumes that the first two bars of part 2 should be repeated (echo effect).

Page 71. In the last movement the oldest transcript reproduces only three bars in the place of four:



**SONATA No. 19.** Last movement. Page 78. Bar 20: Autograph version. All old prints here show for the left hand:



**SONATA No. 20.** First movement. Page 80. Bar 17: The text of an old transcript has been chosen for the version here given and for its parallel (page 83, bar 18). The autograph is lost. The bar of the old prints is as follows:



It is thus apparent that the various readings differ between  $C$  and  $C\#$ .

**SONATA No. 21.** First movement. Page 92. Bar 25: The autograph and the original edition give  $B\flat$  as the last note of the left hand part, which agrees with the prevailing key of D minor. This has been incorporated by the editor. All other impressions give  $B\sharp$ , Päslers also prefers the latter.

**SONATA No. 22.** First movement. Page 100, bar 25, the  $E\flat$  (in place of  $E\flat$ ) and page 103, bar 8, the  $A\flat$  (in place of  $A\flat$ ) are considered by Päslers to be (possible) slips of the pen.

**SONATA No. 23.** First movement, page 111, bars 4 and 5 and last movement page 113, bars 14 and 15 have been incorporated by Päslers. The copyists have most probably overlooked the repetition signs of the lost autograph.

# SONATES POUR PIANO DE HAYDN

VOL. II

## APPENDICE: VARIANTES ET REMARQUES

**SONATE No. 13.** Les mesures 21, 48–50, 53, 54, 88, 91, 117, 145–147, 150 et 151 du premier mouvement ne se trouvent que dans la plus ancienne copie de cette Sonate (l'autographe est perdu) faite par le copiste de Haydn, Radnitzky. Ces mesures manquent dans les impressions de l'époque.

**SONATE No. 16.** Dernier mouvement p. 51 mesure 4: Le signe du trille ne se trouve que dans la plus ancienne impression. Dans l'autographe, dont les 40 premières mesures du Finale ont été perdues, on ne trouve aux passages similaires jamais d'autres signes que  $\sim\!\sim$ .

**SONATE No. 18.** 1<sup>er</sup> mouvement p. 67: La mesure 17 est notée comme suit dans la plus ancienne copie (l'autographe est perdu):



Dans le menuet p. 68, Päslers suppose que les deux premières mesures du deuxième mouvement doivent être répétées, (echo).

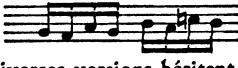
Dans le dernier mouvement p. 71, la plus ancienne copie ne porte que trois mesures à la place des quatre dernières :



**SONATE No. 19.** Dernier mouvement p. 78 mesure 20: D'après l'autographe. Toutes les anciennes impressions indiquent pour la main gauche:



**SONATE No. 20.** 1<sup>er</sup> mouvement p. 80 mesure 17: Ici, de même que pour le passage similaire p. 83 mesure 18, nous avons choisi la version d'une ancienne copie (l'autographe a été perdu). Cette mesure est notée comme suit dans les anciennes impressions:



mais les diverses versions hésitent entre  $Do$  et  $Do\#$ .

**SONATE No. 21.** 1<sup>er</sup> mouvement p. 92 mesure 25: L'autographe, de même que l'édition originale sont conformes à la version que j'ai choisie, c'est à dire  $Si\flat$  comme dernière note à la main gauche, ce qui correspond à la tonalité de Ré mineur employée ici. Toutes les autres impressions portent  $Si\sharp$ , Päslers donne aussi la préférence à cette version.

**SONATE No. 22.** Päslers estime que le  $Mi'$  (au lieu de  $Mi\flat$ ) dans le premier mouvement p. 100 mesure 25, de même que le  $La$  (au lieu de  $La\flat$ ) p. 103 mesure 8, sont probablement des fautes d'écriture.

**SONATE No. 23.** 1<sup>er</sup> mouvement: A la p. 111, les mesures 4 et 5, et dans le dernier mouvement p. 113, les mesures 14 et 15, ont été ajoutées par Päslers. Les copistes n'ont probablement pas remarqué les signes de reprise dans l'autographe disparu.