

Sonate

erschienen 1763

Allegro

23.

1

p

mf

tr

2

f

ff

dim.

mp

a) *tr*

mf

p

a)

This block contains six staves of piano sheet music. Staff 1 (top) starts with a forte dynamic (f) and includes fingerings (5, 4, 2, 4, 1, 5, 2). Staff 2 shows eighth-note patterns with dynamic changes from *mf* to *ff*. Staff 3 features a sustained note with a dynamic *dim.* (diminuendo). Staff 4 includes a dynamic *mp* and fingerings (1, 2, 1, 2, 1). Staff 5 shows a melodic line with fingerings (1, 2, 1, 2, 1) and dynamics *mf* and *tr* (trill). Staff 6 concludes with a dynamic *p* and fingerings (2, 4, 1, 5, 2).

13 tr 13 tr 35
 4821 2 3 1 3 3 1 3 1 3
 5 4 5 3 3 3 3 4 2 1 5 2 5
 f mf f mf f mf
 243 a) b)
 2 5 1 2 5 4 2 5 1 2 5
 mf ff p
 243 tr 243 tr 243 tr 243 tr 243 tr
 1 2 3
 f mf 1 2 3
 3 2 1 4
 5 2 1 5 4 2 5 3 2 1 4
 f 1 2 3 4 5
 5 2 1 5 3 2 5 2 1 4 2 5 4 2 1 5 8 2
 mf 1 2 3 4 5

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. The key signature changes between G major (two sharps) and F# major (one sharp). Various dynamics and performance instructions are included, such as *f*, *p*, *tr*, *cresc.*, *dim.*, and *mp*. Fingerings are indicated above the notes in some staves. Measure numbers 2, 4, 5, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36 are visible.

Menuetto

Sheet music for the Menuetto section, measures 1-5. The key signature is A major (three sharps). The time signature is common time (indicated by '4'). The piano part consists of two staves: treble and bass. Measure 1 starts with a forte dynamic. Measures 2-5 show various patterns of eighth and sixteenth notes with grace notes and slurs. Measure 5 ends with a forte dynamic.

Sheet music for the Menuetto section, measures 6-10. The key signature changes to G major (one sharp). The time signature remains common time. The piano part continues with eighth and sixteenth-note patterns. Measure 10 ends with a forte dynamic.

Sheet music for the Menuetto section, measures 11-15. The key signature changes to F# major (two sharps). The time signature remains common time. The piano part continues with eighth and sixteenth-note patterns. Measure 15 ends with a forte dynamic.

Sheet music for the Trio section, measures 1-5. The key signature changes to D major (one sharp). The time signature is common time. The piano part consists of two staves. Measure 1 starts with a piano dynamic. Measures 2-5 show eighth and sixteenth-note patterns. Measure 5 ends with a forte dynamic.

Sheet music for the Trio section, measures 6-10. The key signature changes to E major (two sharps). The time signature remains common time. The piano part continues with eighth and sixteenth-note patterns. Measure 10 ends with a forte dynamic.

Sheet music for the Trio section, measures 11-15. The key signature changes to C major (no sharps or flats). The time signature remains common time. The piano part continues with eighth and sixteenth-note patterns. Measure 15 ends with a forte dynamic.

Menuetto da capo

Presto

mf

p *cresc.* *f* *p*

cresc. *mf*

p

mf

p

f

p

tr

f

tr *f*

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

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

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

35

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

85

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

Sheet music for piano, page 114, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is A major (three sharps). The notation includes various note heads, stems, and bar lines. Measure numbers 1 through 35 are indicated above the staves. Dynamic markings such as *mf*, *f*, *meno f*, *p*, *cresc.*, *mf*, *f*, *p*, and *tr.* are present. Fingerings like 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5 are also shown.

115

5324

1 5 1 2 8

1 5 1 2 8

p

cresc.

f

p

cresc.

mf

p

tr

f

tr

35

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 b' , die der herrschenden Tonart d moll entspricht. Alle anderen Drucke haben b' , 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^{er} 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^{er} 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^{er} 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 $S\flat'$ comme dernière note à la main gauche, ce qui correspond à la tonalité de Ré mineur employée ici. Toutes les autres impressions portent $S\sharp'$, 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^{er} 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.