FRANZ JOSEPH HAYDN
Gypsy Rondo, Hob. XV:25/3

Edited by Maurice Hinson

ABOUT THE MUSIC

This piece was originally composed in 1795 as the last movement of *Trio in G*, Hob. XV:25/3, for keyboard, violin and cello. This Trio became enormously popular, first in England and soon after on the European continent. Haydn called this movement, in the first edition published by the London firm of Longman and Broderip, "Finale Rondo, in the Gipsies' style."

Haydn used two tunes in this movement, which originally came from an old collection of Gypsy melodies entitled *Originelle Ungariseke Nationaltanze für das Clavier*. The tunes are heard at measures 67–94 and 130–153.

Actually, this playful movement is a mixture of Gypsy and Turkish styles. Haydn seems to have made no distinction between them. Turkish elements used are:

- **repetitious passagework**, such as the descending broken thirds (measures 1, 3, 9, 11, 22, 24, 27, 29, 95, 97, 108, 110, 113, 115, 154, 156, 167, 169, 172 and 174);
- **vigorous rhythmic feel** from the use of ***fz*** and ***ff*** dynamic markings (measures 35, 39, 43, 47, 53–54, 57–58, 61–62, 65–66, 68, 72, 76 and 80).

Gypsy elements include:

- **drone bass** (also found in the Turkish style) heard at measures 35–50, 67–93, 121–152 and 187–190;
- **syncopated phrases** (such as RH, measures 16–17, 136, 140, 148 and 152; LH, measures 130–135, 138–139, 142–147 and 150–151).

In the Trio version, *pizzicato* violin playing is used, while in the keyboard version, staccato is substituted for *pizzicato* (measures 2, 4, 12, 51–57, 59–65, 83–87, 99, 114, 116, 155, 157 and 192–193). The solo fiddle is very important in the Hungarian style; it is easy to imagine the fiddle playing these exciting melodies, as it did in the original version.

It is unclear who wrote the transcription for piano, but it could easily have been Haydn himself. It continues to be one of the most popular pieces Haydn composed. During his lifetime it was known as "the celebrated Gypsy Rondo" and was published in numerous different settings, including string quartet and violin duet.

Second Edition
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Cover art: Golden Autumn, *1895*
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Form: Rondo. **A** = measures 1–16; **B** = 16–26; $\mathbf{A^1}$ = 26–34; **C** = 34–50; **D** = 51–66; **E** = 67–82; **F** = 83–94; $\mathbf{A^1}$ = 94–102; $\mathbf{B^1}$ = 102–112; $\mathbf{A^1}$ = 112–120; **G** = 120–129; **H** = 130–153; $\mathbf{A^1}$ = 153–161; $\mathbf{B^1}$ = 161–171; $\mathbf{A^1}$ = 171–178; **I** (coda) = 179–195.

PERFORMANCE SUGGESTIONS

1. Do not take the tempo too fast; *Presto* was slower in Haydn's time than today.
2. The *scherzando* (playful) character is effective throughout the piece. Neither the full left-hand chords at measures 121–152 nor the right-hand chords in the last part of the coda (measures 187–195) should be too heavy.
3. A slight lift of the right hand on the "&" of beat 1 at measures 2, 4, 10, 12, etc., will help ensure a good *portato* touch and make the following staccato eighth note (beat 2) sound more effective.
4. Articulate the right-hand two-note slurs in measures 35–36, 39–40, 43–44, etc., by beginning each slur with finger 3.
5. Avoid playing the ***ff*** at measures 53, 57, 61 and 65 too percussively.
6. Practice the right hand separately at measures 37–38, 45–46 (for clarity of the trill and proper balance between the right-hand melody and accompaniment in measures 38 and 46) and 83–94 (to ensure all right-hand thirds are clearly articulated).
7. The piece is very energetic and should be filled with rhythmic drive.

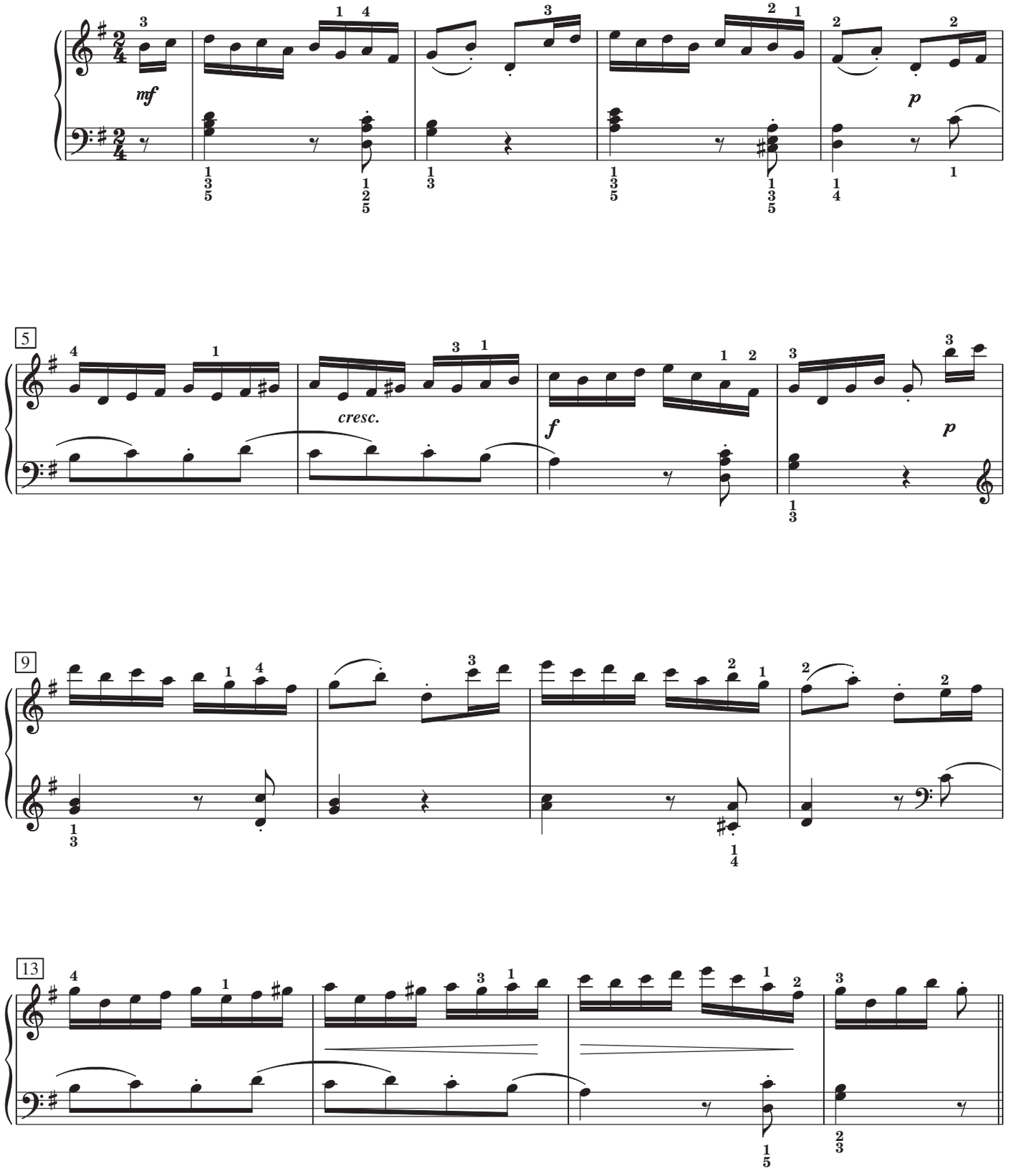
ABOUT THIS EDITION

In preparing this edition various sources, including the Augener edition (London, no date), were consulted and compared for differences with the *Trio in G*, Hob. XV:25/3, *Joseph Haydn Werke*, G. Henle Verlag (Munich, Germany, 1986). Based on the *Trio in G*, Hob. XV:25/3, all dynamic marks are editorial except those in measures 16–17, 53, 68, 72, 76, 80, 102–103, 123, 127, 142, 154 and 161. Articulation marks, fingerings and all material in parentheses are editorial.

This edition is dedicated to Dr. Tamas Ungar, with appreciation and admiration.

Maurice Hinson

Gypsy Rondo

Franz Joseph Haydn (1732–1809)
Hob. XV: 25/3

Presto (scherzando) (♩ = ca. 126)