

# AT THE PIANO WITH HAYDN

Edited by Maurice Hinson

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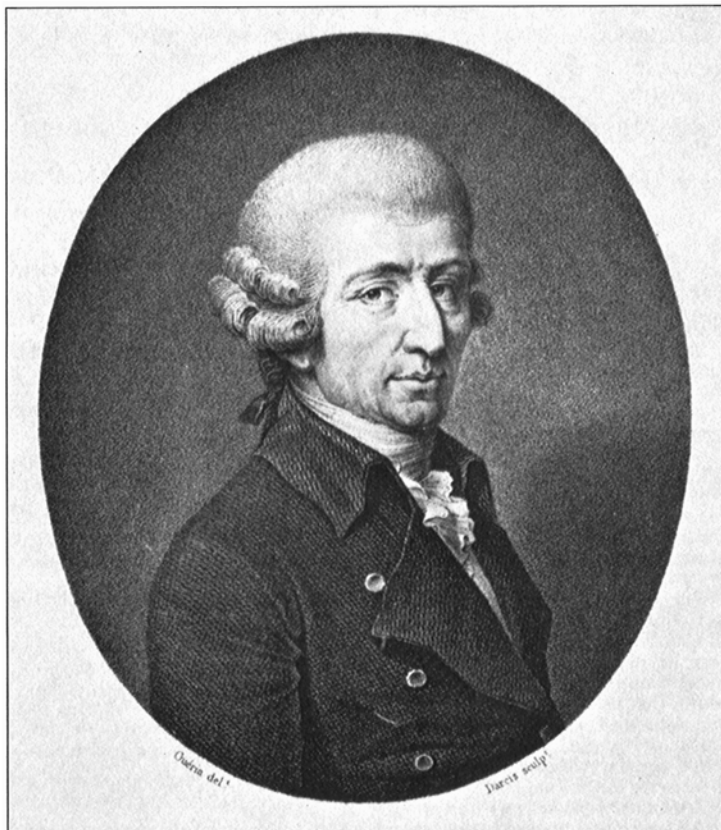
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This edition is dedicated to  
David Dubal,  
with admiration and  
appreciation.

*Maurice Hinson*



Portrait of Haydn by L. Darcis  
after P. Guérin

## Foreword

Franz Joseph Haydn's long life (1732–1809) spanned a great and momentous transition period in musical history, one of his own making as he developed a new vocabulary and syntax and gave music a new order. His beginnings were humble: a choirboy for eight years at Vienna's St. Stephen's Cathedral in his boyhood, he barely could make ends meet as an organist and piano teacher after his voice changed and he was dismissed from the cathedral school. It took Haydn almost 11 years to attain a reasonably secure living by taking up service with the Princes Esterházy, with whom he was to stay for 30 years, managing and conducting an orchestra of 24 and composing constantly to provide ever-fresh music for his patrons.

There were daily concerts and numerous opera performances, celebrations, balls and dances during the summer at the castle in Esterházy; the orchestra was small and Haydn was free to experiment, the isolation in the country encouraging his originality. Winters in Vienna were somewhat less hectic, and here Haydn took up residence after a new Prince Esterházy dissolved the orchestra.

Two extended trips to England, in 1791–92 and 1794–95, were triumphal. Developing and shaping new forms such as the classical string quartet, sonata and symphony through most of his life, the late bloomer turned to sacred music in his 60s and composed his stunning masses and oratorios *The Creation* and *The Seasons*.

In the last six years of his life, Haydn was the grand old man of musical life in Vienna, to the end of his days a simple, modest, pious, frugal and patient person.

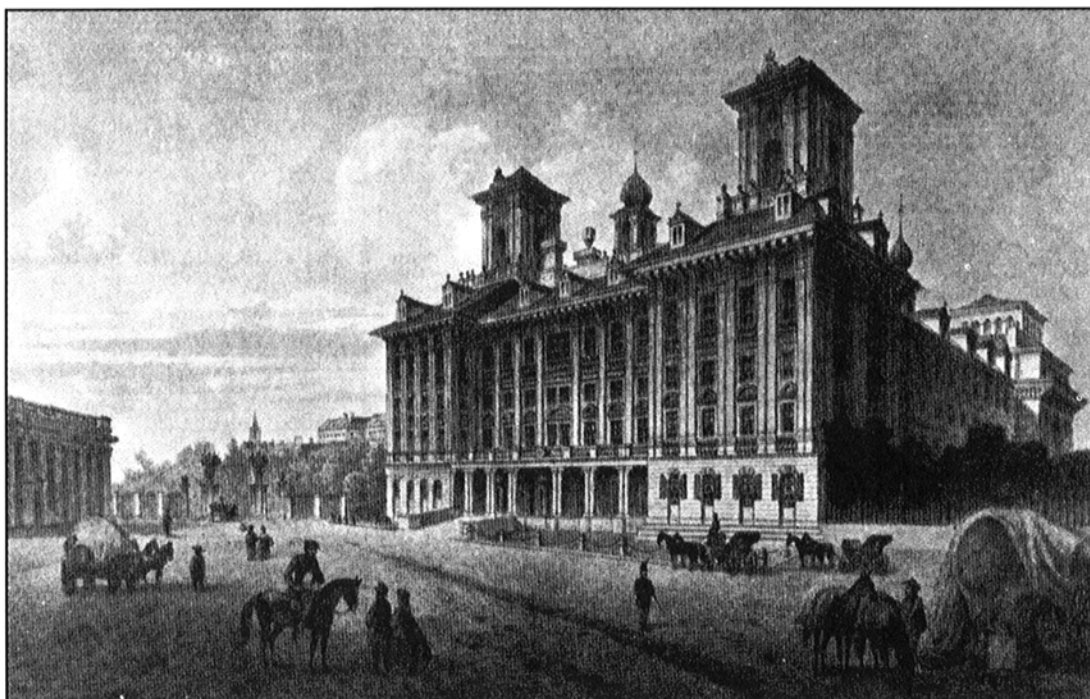
## Haydn's Training

Haydn's training was not thorough and much of his technique was self-developed. While at St. Stephens he studied singing, harpsichord and violin. During his early years in Vienna he studied the works of Wagenseil, a leading (pre-classic) composer in Vienna, and received instruction from Nicola Porpora, an Italian working at the Viennese Court. These two influences, in addition to the very strong effect of C. P. E. Bach's *Essay on the True Art of Playing Keyboard Instruments*, served as the major determinants of Haydn's musical direction. In the 1780s Haydn and Mozart befriended each other; the result was a mutual influencing, the exact measure of which cannot be accurately determined. But during the years of this friendship, Haydn showed a certain attempt at thematic contrast and a more gentle lyricism than in earlier years and, more strikingly, a noticeable increase in chromaticism, all three of which are characteristics of Mozart's music. Further, the rich soil of the Hapsburg Empire on which Haydn grew up added a folk element of importance to his style. But above all, Haydn forged his own musical personality, experimenting, struggling, and finally arriving at the stage that made him famous throughout Europe.

## Haydn as Teacher and Performer

After having been dismissed from St. Stephens Choir School because his voice had changed, Haydn eked out a poor living for 11 years before finding financial security. During these years Haydn divided his time giving lessons, studying his art and performing. He played for money in evening serenades and in the orchestra. He studied composition diligently and gave special attention to perfecting his instrumental technique for "when I was sitting at my old worm-eaten spinet I envied no king his lot."

In the beginning Haydn received only two gulden a month for giving lessons, but gradually his price rose to five gulden. He gave a Fraulein Martinez singing and harpsichord lessons. He also accompanied one of Nicola Porpora's voice students and said he learned a great deal from Porpora about



*Esterházy Palace in Eisenstadt*

singing, composition and the Italian language. Haydn often accompanied on the keyboard for Porpora at the home of a Prince von Hildburghausen, in the presence of Gluck, Wagenseil and other celebrated masters; the approval of such connoisseurs was a special encouragement to him.

During this time Haydn was also leader of the orchestra in the Convent of the Hospitallers. His duties also required him to play the organ in the chapel at the ten o'clock Sunday service and on feast days. In the evenings he frequently participated in the strolling Viennese street-music groups with his musical friends, who sometimes performed some of Haydn's music.

Apart from performing and teaching, Haydn was tireless in his composing. Many of his easy harpsichord partitas and divertimentos (*Klaviersonaten*), trios, and so on belong to this period, and he generally took into consideration the needs and capacities of his students. Only a few of the original manuscripts remained in his possession: he gave them away and considered it an honor when they were accepted.

Although we do not have any details of the lessons that Haydn gave, he must have been a fine teacher for he seems to have always had students to teach. No doubt his excellent reputation as a composer and musician helped him get students.

Haydn was versatile in performing on the keyboard and violin and as a singer. His abilities in these three performance areas surely helped develop his compositional technique. He told his biographer, Georg Albert Griesinger: "I was no wizard on any instrument, but I knew the potentialities and effects of all. I was not a bad pianist and singer and was also able to play a violin concerto."

Samuel Wesley reported on Haydn's keyboard performance as part of the orchestra in a concert in London on March 2, 1792. The passage Wesley describes contains 16th-note broken chords for the right hand within an octave span:

His performance on the Piano Forte, although not such as to stamp him a first-rate artist upon that instrument, was indisputably neat and distinct. In

So Haydn must have been a serviceable and somewhat effective keyboardist, at least as a member of an orchestra. He also appeared in public as an accompanist for singers, especially with those who performed his works.

## Haydn the Keyboard Composer

Haydn composed for the keyboard throughout his long career. He contributed more than 150 pieces to the keyboard literature, including solo works as well as concertos, trios, quartets and ensemble compositions using piano parts. The inspiration of C. P. E. Bach's *Essay* underlies a good deal of Haydn's keyboard writing, but Haydn always maintained his individuality. Haydn absorbed everything in his musical environment and transformed it to suit his needs. Approximately 60 sonatas constitute the largest category of solo keyboard works, but there are also sets of variations, single keyboard pieces including numerous dances, as well as pieces for musical clocks that are very effective when performed on the piano. *At the Piano with Haydn* includes representative pieces from all of these categories.

Haydn composed piano works for his students and patrons, and the dedications of the music are an excellent guide to their intended style. His first 19 sonatas, all written before 1766, are mainly charming two- and three-movement works that still show, in their lively conversational exchanges and shifts of register, the influence of the harpsichord—and frequently sound just as well on that instrument. These sonatas contain many dance forms and themes that sound orchestral in texture. Haydn called these early sonatas partitas and divertimentos (19th- and 20th-century editions of the partitas and divertimentos dispensed with these terms and labeled

1. Sandra Rosenblum, *Performance Practices in Classic Piano Music*. (Bloomington: Indiana University Press, 1988) p. 19.

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them “sonata” instead). Partita is synonymous with suite, and divertimento is a category of its own. Literally translated, the word means “entertainment,” and applied to music, it denotes music of a light character, as opposed to the “learned” style of the Baroque with its contrapuntal complexities. The application of these terms to Haydn’s first keyboard works in two, three and four movements indicates the character of the music. Light and entertaining qualities would preclude the use of the minor key, and it is highly significant that Haydn did not compose his first sonata in a minor key (C Minor, Hob. XVI:20) until 1771, which was a time of “storm and stress” for him. This was Haydn’s first work to use the term “sonata.” Around 1767 Haydn’s sonatas take on a larger scale and definitely break with the harpsichord idiom. He began to view his sonatas not primarily as teaching vehicles but as artistic forms to be developed on their own terms. Sonatas after this time use more light-hearted major-mode movements contrasted with deeply felt minor-mode movements. Haydn’s keyboard style continued to develop through late sonatas, which display piano writing that is grand and virtuosic.

His sets of variations generally use tuneful melodies and elaborate figuration that is closely related to the melody; they are often witty and jovial. Yet two sets, the Variations, Hob. XVII:3 and the F minor set, Hob. XVII:6, are exceptions to this description. The F minor especially is very expressive and profoundly beautiful. The Hob. XVII:3 set is one of Haydn’s most beautiful and absorbing and contains numerous compositional and pianistic effects, unusual harmonies and expressive articulations.

The separate piano pieces *Capriccio* and *Fantasia* are unusually effective, while the rest of his independent piano works are a microcosm of Haydn’s creative achievement.

Haydn’s keyboard works are remarkably full of freshness, beauty and humanity. They provide an untapped treasure for the piano student.

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## Haydn’s Daily Schedule

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This schedule shows the humanness of Haydn in many ways. It probably originated from his valet, Johann Elssler, and lets us know the times of day when most of the pieces in this collection were written:

The distribution of hours and the resultant order might

seem machinelike to some of my readers; but if you think of the many creative works that flowed from Haydn’s pen, you will admit that Haydn was merely employing his time wisely. He had observed his own body and knew what he could expect of it. He could not be idle.

Variety was pleasant to him, and order came naturally to him. So arose his daily schedule.

Haydn rose in the warmer season at half past six, and shaved at once; up to his seventy-third year, he allowed no strange hand to do this for him. Then he dressed completely. Were a student present while he dressed, the student had to play the lesson assigned him on the clavier. Mistakes were noted, a grammar lesson based on them was delivered, and then a new problem set for the next lesson.

At eight Haydn had his breakfast. Immediately afterwards Haydn sat down at the clavier and improvised until he found some idea to suit his purpose, which he immediately set down on paper. Thus originated the first sketches of his compositions.

At half past eleven he received visitors, or he went for a walk and paid visits himself.

The hour from two to three was devoted to the mid-day meal.

After dinner he always took up some small domestic business or went into his library and took a book to read.

About four o’clock he returned to musical tasks. He then took the morning’s sketches and scored them, spending three to four hours thus.

At eight in the evening he usually went out, but came back to the house around nine and either set himself to score writing, or else took a book and read till ten o’clock. The hour of ten in the evening was set for supper. Haydn had made it a rule to have nothing in the evening but wine and bread. This



*Courtyard at Haydn's house  
in Eisenstadt.*

rule he only now and then violated if he were invited somewhere to supper.

He liked jocularly at table and cheerful conversation in general.

At half past eleven he went to bed, in old age even later.

Winter time made no difference in his daily schedule on the whole, except that Haydn rose a half hour later in the morning. Everything else remained as in summer.

In advanced age, especially in the last five or six years of his life, bodily weakness and ills upset the schedule outlined above. The active man could at last no longer keep busy. Also he had grown used in this period to a half hour's rest in the afternoon.<sup>2</sup>

This schedule shows Haydn's moderation in many activities, his disciplined and well-organized life, his love of variety and his ability to work daily.

## Wit and Humor in Haydn's Keyboard Works

Writers have frequently spoken of Haydn's wit, humor and propensity for teasing:

In his character there was much cheerfulness, jest, and musical wit both popular and refined, but original [i.e., eccentric] to

the highest degree. It has often been called humor, from which is rightly derived Haydn's bent for musical teasing.<sup>3</sup>

This teasing is one quality of Haydn's wit that the composer himself acknowledged in a conversation with Dies:

I ventured to question Haydn on the subject of teasing [Neckerei] in his musical output. He admitted to me that it was a characteristic of his that used to be due to an abundance of good health. "Perhaps," I said, "like merry boys, who from sheer soundness of health don't know what to do with themselves and romp about in innocent mischief, now rolling around in the grass, now teasing one another in all sorts of ways."—"Exactly!" Haydn replied. "One is seized by a certain humor that will not be tamed."<sup>4</sup>

Wit, in a broad sense, has to do not only with humor and teasing, but also with subtlety, originality, inventiveness, and ingenuity, all characteristics of Haydn's compositional style.

Haydn stated around 1789 that he had composed his *Capriccio in G* while in a humorous mood. This piece reflects Haydn's jovial mood in its many good-humored characteristics. It is based on an Austrian folksong whose simple harmonies provided a springboard for elaborate tonal excursions, including deceptive modulations. Haydn was fond of using silences in his keyboard works when continued activity was expected. He also liked sudden dynamic changes such as the fortissimo boom in the "Surprise" Symphony. Unexpected modulations, dramatic pauses, motivic play, disjunct melodic lines or jerky rhythms were other devices he favored.

2. A. C. Dies, *Biographische Nachrichten von Joseph Haydn*, in Gotwals, *Haydn: Two Contemporary Portraits*, pp. 203–4.

3. Ibid; p. 203.

4. Ibid; p. 145.

In Haydn's Sonata in G Major, Hob. XVI:40 (see pages 47–55), composed for Princess Marie Esterházy around 1784, the first movement, *Allegretto e innocente*, opens with a single rondo theme with repeated notes reminiscent of a nursery tune. Haydn must have had some naive fun with this theme since the princess was then 66 years old!

### Allegretto innocente



Sonata in G Major, Hob. XVI:40, 1st movement, measures 1–4

At measures 37–38 he adds chromaticism and focuses on the naivete more by thinly covering up the repeated notes.



Sonata in G Major, Hob. XVI:40, 1st movement, measures 37–38

An amusing silence occurs at measure 72. After a rather wild and hectic variation filled with dynamic and harmonic surprises, the silence is delightfully unexpected and anticlimactic.



Sonata in G Major, Hob. XVI:40, 1st movement, measures 71–72

The frantic Presto is full of erratic stops, silences and surprises. At measures 45–49 Haydn features a short melodic idea (45–47) which is initially treated sequentially (47) at a sudden, quieter dynamic level (*p*), but the sequence is not followed through—rather the opening theme returns with a shock two measures early.



Sonata in G Major, Hob. XVI:40, 2nd movement, measures 44–49

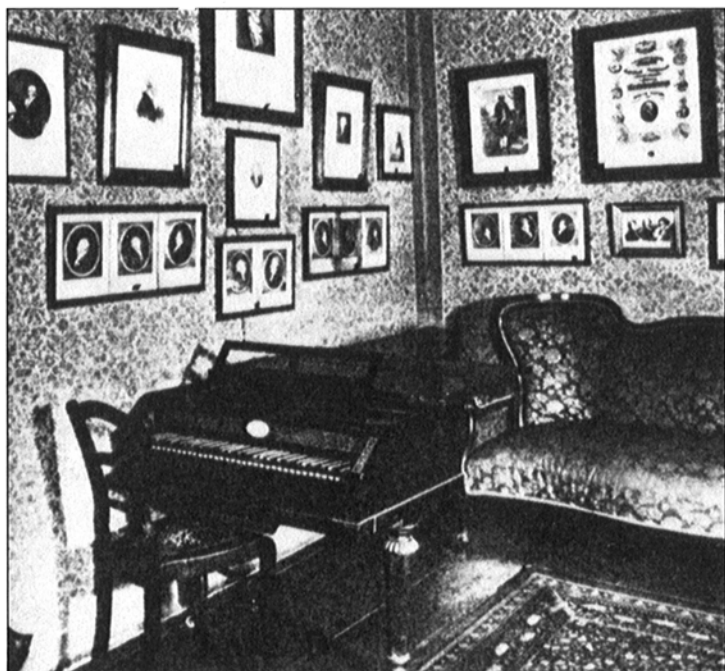
The melodic and rhythmic vitality of the octave jump was a frequent source of humor in 18th-century vocal and instrumental music. Here is an excellent example from this sonata:



Sonata in G Major, Hob. XVI:40, 2nd movement, measures 8–10

## Keyboard Instruments in Haydn's Time

*Haydn's harpsichord, in the room in which he died*



For what keyboard instruments did Haydn compose these pieces? He composed during the twilight era of the transition from harpsichord to fortepiano (the early piano). It appears that all of his sonatas up to 1766 were intended for the harpsichord (perhaps even the clavichord), yet the writing is essentially pianistic in conception. It is impossible to determine just when he began to conceive his compositions for the fortepiano only. The closest approximation this writer can arrive at is to suggest that beginning with the Sonata in B-flat Major, Hob. XVI:18, composed around the late 1760s or early 1770s, the writing is more completely of the character one finds in 18th-century compositions that are definitely for the fortepiano. This view is supported by the fact that in Haydn's own catalog this work is listed as a *Sonata pour la Pianoforte*. The editor agrees with Christa Landon, who said, "the entire question of what instrument to use seems . . . to be primarily of historical interest and one whose importance is generally exaggerated. The essential musical substance of a masterpiece is quite independent of such considerations, which in themselves will always vary with changing taste and local acoustic conditions."<sup>5</sup> And yet, so firmly was the fortepiano entrenched as the 18th century drew to a close that Haydn, in 1790, said he was no longer in the habit of playing the harpsichord, and he advised a friend to get a fortepiano.

Performing on the fortepiano differs greatly from performing on the modern grand piano. Less arm weight and wrist action are required, but at the same time, finger movement must be more clearly articulated than is customary today; thus passagework is more detached and less legato than is generally regarded as ideal today. These ideas should be kept in mind when performing these sonatas on a modern piano.

5. Preface to Haydn, *The Complete Piano Sonatas*, edited by Christa Landon (Vienna: Universal Edition, 1963) pp. xvii–xviii.

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## Ornamentation

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Haydn's ornamentation was influenced by two different traditions: the North German, represented by C. P. E. Bach's *Essay on the True Art of Playing Keyboard Instruments* (1753), and the South German and Austrian, as exemplified by Leopold Mozart's *Treatise on the Fundamental Principles of Violin Playing* (1756). The great variety of Haydn's music forces us to conclude that his ornaments are not to be executed with rigid adherence to one set of rules, but can often be performed in different ways. The following are the most frequently used ornaments in his keyboard works:

**I. Small-note appoggiatura (*Vorschlag*):** Generally played on the beat, to be slurred to the main note; can be long or short.

- a. Long: usually takes half the value of the main note (one-third or two-thirds the value when the main note is dotted).
- b. Short: usually quick and unaccented.
- c. In the case of an appoggiatura followed by a rest, the resolving note should be sounded in place of the rest.



Sonata in G Major, Hob. XVI:6, Minuet, measure 28

- d. There are also appoggiaturas that should be played as upbeats and lightly (like grace notes), as in the first movement of the Sonata in D Major, Hob. XVI:37, measures 1, 5–6, 17–18, etc.



measure 5



measure 17



measure 18

## II. Trill: $\text{tr}$ , $\text{t}$ $\text{~~~~}$ , $\text{~~}$

Long and short trills begin on the beat and generally start with the upper neighbor. Sometimes they begin on the main note; trills that have appoggiaturas from either above or below begin on the main note.



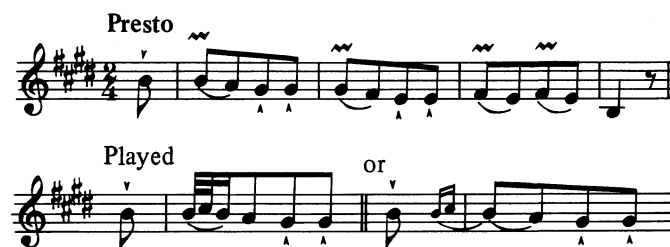
Sonata in E Minor, Hob. XVI:34, 3rd movement, measures 1–4

In most cases Haydn's trills are to be played with two terminating notes (*Nachschlag*), whether notated or not, in the same tempo as the trill.

The sign  $\text{~~}$  is usually used for short trills (sometimes called inverted mordents) but not invariably. It consists of three notes and begins on the main note.



Sonata in E-flat Major, Hob. XVI:38, 1st movement, measure 1



Sonata in E Major, Hob. XVI:31, Presto, measures 1–4

That this execution was intended by Haydn is clear from many passages in his works where the short trill  $\text{~~}$  is written out in large or small notes, as in the following example:



Sonata in G Major, Hob. XVI:39, 1st movement, measure 18


## III. Mordent: $\text{~\text{~}}$ = $\text{~~~~}$ , $\text{~~~~}$ or $\text{~~~~}$






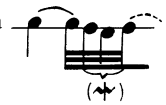
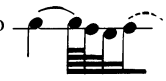
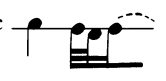



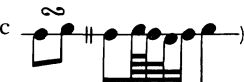

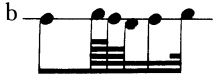

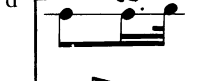
The mordent must always be played on the beat.

**IV. Turn:**  $\infty = \wp =$   or 

This has been called “The Haydn Ornament.” In a letter to his publisher Artaria, of December 10, 1785, Haydn specifically differentiated between  $\infty$  and  $\wp$  (=  $\wp?$ ), calling the latter a “half mordent.” But autograph evidence indicates that Haydn used  $\wp$  instead of  $\infty$ , or vice versa, in parallel passages.

The chart below<sup>6</sup> discusses the turn as it is typically indicated in Haydn’s music:

Haydn-ornament or *Doppelschlag* (  $\wp = \infty =$   ) Four typical positions

I. 	II. 	III. 	IV. 
<p>above the note, onbeat beginning:</p>  <p>[speed and rhythm depend on tempo, character, instrument, style]</p>	<p>above a note slurred to the previous one, assumed performance:</p> <p>a </p> <p>alternative suggestions:</p> <p>b </p> <p>if <math>\wp = \wp?</math>:</p> <p>c </p> <p>NB</p> 	<p>before a note, often</p> <p>a </p> <p>or</p> <p>b </p> <p>(probably not according to C. P. E. Bach’s suggestion:)</p> <p>c </p>	<p>above the dot, assumed performance in early works:</p> <p>a </p> <p>later</p> <p>b </p> <p>or</p> <p>c </p> <p>d </p> <p>compound notation in later works of the same</p>

a. The sign  $\wp$  plus an appoggiatura  probably indicates 

b. The two signs  $\infty$  and  $\wp$  used together indicate a trill with closing notes.



**V. Trill with turn:**  $\wp$



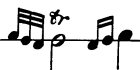













(Same realization as in IV above.)

6. László Somfai, “How to Read and Understand Haydn’s Notation in Its Chronologically Changing Concepts,” *Internationaler Joseph Haydn Kongress*, Wien 1982, p. 30.

## VI. Turn and trill:



**VII. Groups of small notes:** They are frequently semi-realizations of ornaments. They, therefore, should be interpreted in the same way as the ornaments. Thus:

- a.  =  =  played on the beat
- b.  =  =  ..... played on the beat
- c.  =  =  ..... *not* on the beat
- d.  =  =  ..... played on the beat
- e.  =  with only the top note held ..... played on the beat

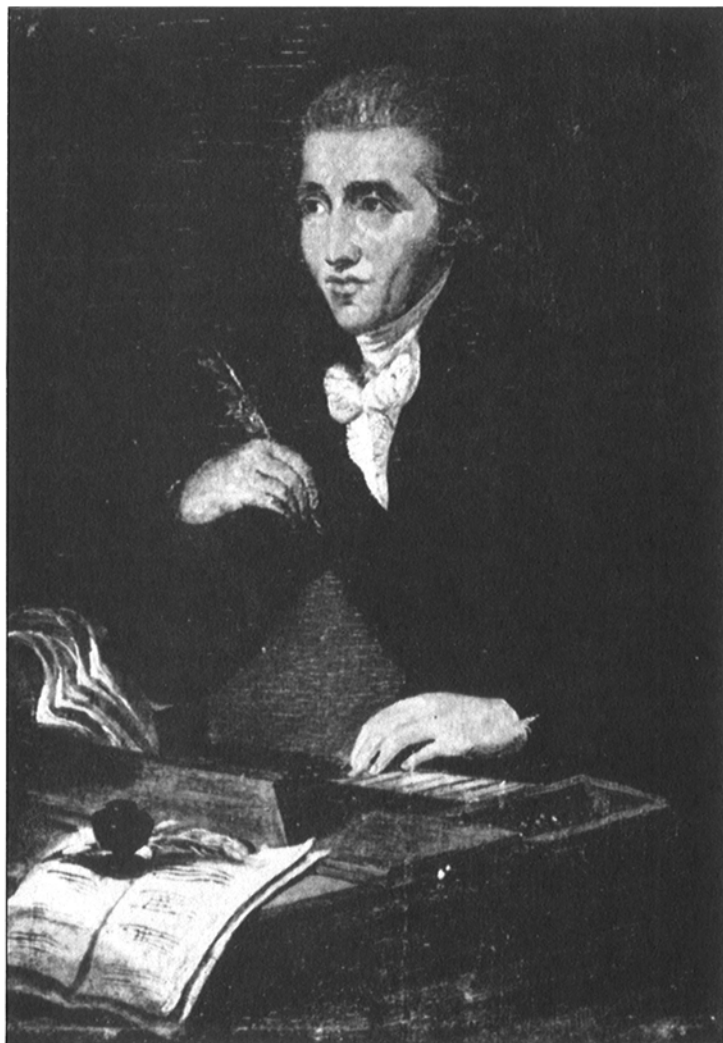
## VIII. Arpeggio:

This indicates a simple rolling of the chord from bottom to top. More chords are to be arpeggiated than Haydn indicated. Thus, even in many cases where no arpeggiation is indicated, the choice to arpeggiate is available to the performer. Arpeggios for the right hand are almost always to be played on the beat and with accentuation of the top note.



Sonata in E-flat Major, Hob. XVI:49, 1st movement, measures 106–7

These suggestions show that ornaments can occasionally be substituted for one another in Haydn's keyboard music. Often the choice as to whether to play a turn, a short trill or a regular trill is left to the performer, who should select the ornament best suited to the musical context of the passage; the tempo and character of the movement itself being decisive. The sporadic and inconsistent ornament notation left by Haydn also suggests that the performer should add ornaments, especially in slow cantabile movements. Frequently the ornamentation should be increased or varied when sections of a movement are repeated. However, care must be taken to not obscure the quiet and clear motion of a melodic line with too many ornaments.






Portrait of Haydn  
by L. Guttenbrunn

## Pedaling

Haydn left only two pedal indications in all of his keyboard music; these occur in the first movement of the Sonata in C Major, Hob. XVI:50, where an exceptionally atmospheric and mysterious effect is required. The pedalings are marked not because these passages are the only places where Haydn desired pedal, but because they create unusual effects. The editor has added pedal indications sparingly, keeping in mind that all fortepianos of the last three decades of the 18th century were equipped with a knee lever to raise and lower the dampers much the same as the modern piano's damper pedal does. In using the damper pedal on today's instruments, the pianist should remember that in Haydn's piano music clarity of articulation, texture and phrasing must never be obscured. The pedal, when used in playing Haydn, must be imperceptible and therefore must be changed very frequently. The *una corda* (soft) pedal should be used to extend the available range of tone colors, not to disguise the pianist's inability to produce a *pianissimo*.

## Phrasing and Articulation

The wedge-shaped dash (  ) used by Haydn indicates any type of staccato, or an accent, or combination of both. It does not mean a staccatissimo, as in Beethoven's later usage. Haydn used dots, either slurred (  ) or unslurred (  ),

for mezzo staccatos, especially in groups of repeated notes. Unfortunately, it is not always possible to distinguish a dot from a dash in the manuscript; consequently, engravers and copyists frequently misread them. In some cases, the performer must decide whether dots or dashes are more appropriate for the musical situation. In this edition, all articulation and phrasing marks in parentheses are editorial—therefore, the pianist can decide whether to use editorial assistance or not.

A slur can mean either:

 =  = legato slur  
or  
 =  = articulation slur

Many passages and movements contain no articulation marks. The pianist must add them. To identify the articulation of a phrase, think of how a string player would bow the passage or how a singer would sing it—then sing, hum or whistle it. This will show the phrase's melodic contour and climax, and the places where natural breaks occur. In general, stepwise movement tends to be legato and disjunct movement nonlegato—though there are many exceptions to this rule.

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## Dynamics

Haydn used *pp* and *ff* very rarely, but they are most significant when they do occur. His basic dynamic marks were *p* and *f*, and the contrast between them is of major importance. They represent a greater variety of dynamic levels than they do today, for *mf* (mezzo forte, rather loud)

was in his day unusual, *pf* (poco forte, somewhat loud) and *mezza voce* (inwardly) rarer still, and *mp* (mezzo piano) nonexistent. There must be dynamic inflections within the basic piano and forte categories. It is also sometimes necessary for the performer to add a crescendo or decrescendo between the two levels. Haydn sometimes used the *f* sign to indicate an expressive rather than a true forte. (See Sonata in G Major, Hob. XVI:40, first movement, measures 3 and 4: the *f* seems to imply an expressive stress within the prevailing *p* rather than a true forte.)

The sforzato sign (*sfz*) was used frequently by Haydn and may be interpreted in a variety of ways: (1) as a sharp, rhythmic accent, especially in fast movements; (2) as an expressive, hesitating or soft key attack; (3) as an indication of the use of rubato in slow and/or fast movements.

Most of these pieces contain no dynamics, which was not unusual for this period. Performers were expected to add the inflections natural to their instruments—clavichordists, fortepianists and harpsichordists would make use of the completely different tonal resources available on their instruments. To illustrate this point, the Menuet and Trio of the Sonata in A Major, Hob. XVI:26, contains no dynamics in the original edition. Yet this same movement, when it reappears in the Symphony No. 47 in D, is full of dynamics. Why? Multiple players could not perform unanimously without them. So Haydn surely expected a soloist to add dynamics to the keyboard version, and also, by extension, to other unmarked movements; but he left the details up to the performer according to his instrument.

Today's performer should use as his model the works Haydn did mark with dynamics. Having assimilated these, he should be able to arrive at a dynamic plan in the unmarked movements and to add to the often sparse and random dynamic indications that appear in others. It is for these reasons that the editor has added numerous dynamic marks in this edition, always enclosed in parentheses, described in footnotes, or discussed in the section "About the Pieces." They are only suggestions and the performer should feel no obligation to use them.

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## About This Collection

*At the Piano with Haydn* is an authentic performing critical edition aimed at helping the pianist perform this music in a stylistically appropriate manner. It stresses the necessity for stylistic understanding of the compositions and provides a historical and performance practice approach. Autographs, earlier editions, and other reliable sources were used as the basis for this edition. Sources for each piece are listed in the "About the Pieces" section.

Fingerings, pedaling and metronome marks are editorial, as are all indications in parentheses. Ornaments are realized in the score or in footnotes. Pieces are listed in alphabetical order. The compositions have been selected with the intermediate to the moderately advanced student in mind.

All of the pieces in this collection have been checked for notated accuracy with those that are contained in the Complete Edition of Haydn's Works published by the Joseph Haydn Institut, Cologne, Germany. This urtext Complete Edition reproduces the primary sources more accurately and with more diplomatic objectivity than the majority of "Neue Ausgaben" (new complete editions). For the sonata movements the author also consulted the Vienna Urtext Edition, edited by Christa Landon (1963) and the Henle edition, edited by Georg Feder (1971). L. (Landon) numbers are listed for each sonata.

"Hob." refers to the numbering system of A. van Hoboken, which is used in place of "Opus" numbers in modern editions.

The editor wishes to thank the following libraries and institutions for their assistance in the preparation of this edition: Gesellschaft der Musikfreunde, Vienna; National Széchényi Library, Budapest; and the Národní Múzeum, Prague.

## For Further Reading

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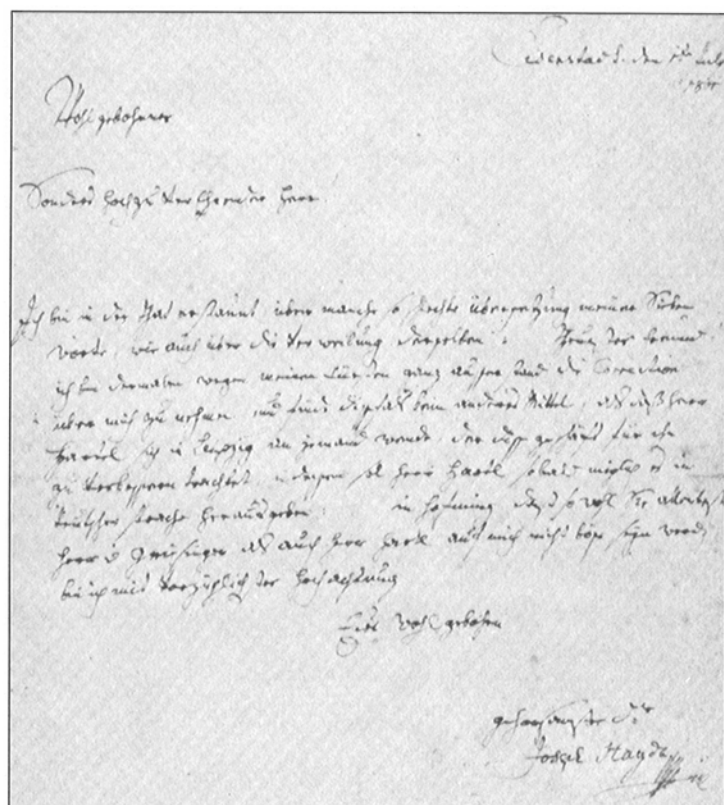
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Carolyn Maxwell, ed. *Haydn Solo Piano Literature*. Boulder, Colo.: Maxwell Music Evaluation Books, 1983.

James L. Taggart. *Franz Joseph Haydn's Keyboard Sonatas — An Untapped Gold Mine*. Lewiston, N.Y.: The Edwin Mellers Press, 1988.

Haydn's letter to Herr von Griesinger from July 1st, 1801



## About the Pieces

*Allegretto in F Major*, Hob. XIX:1 .....18

This piece was written for a musical clock built by Haydn's friend and student Pater Primitivus Niemecz, librarian to Haydn's patron, Prince Esterházy. Musical clocks were usually tiny mechanical organs with a single rank of flute-toned,

four-foot pipes and were very popular in the 18th century. Haydn actually composed 32 small pieces for three musical clocks dated 1789, 1792 and 1793. Some of these pieces were based on other popular works and some were new. This Allegretto is based on Buonafede's aria "La ragazza col vecchione" in Act I of Haydn's opera *Il mondo della luna*. Pay careful attention to the articulation. Suggested dynamics are editorial.

Source: *Joseph Haydn Flötenuhr für Klavier*, Edition Nagel 802, 1931.

*Allegro* from *Sonata in C Major*, Hob. XVI: 35; L.48 .....24

This playful and jolly rondolike finale is brimming over with rollicking dotted rhythms and triplets. The left hand must be on guard to handle tricky fingerings and broken octaves. The main theme is heard in different keys, and the entire movement requires a spirited and authoritative performance.

Source: Karl Päsler edition from *Serie 14: Klavierwerke*, n.d. (actually 1918), Breitkopf and Härtel.

*Allegro Scherzando in F Major*, Hob. III:75/4 .....20

Haydn transcribed this delightful movement from one of his most successful string quartets. Numerous syncopations and sudden dynamic changes add interest to this cheerful piece. It provides an excellent opportunity for the elementary pianist to practice articulation. Chords, repeated notes, octaves, skips and scalar figures are some of the technical challenges that occur.

Source: First edition, Artaria, Vienna, n.d.

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***Andantino in F Major, Hob. XIX:3*.....22**

The opening of this musical clock piece is similar to the Andante (second movement) of Haydn's Symphony No. 53 "L'Imperiale," which is notated in 2/4. The Andantino is an engaging piece that requires careful fingering. Learn the piece first without the trills, then add them. The trill at measure 7 begins on the main note, as is clearly heard when the clocks play it. Measure 12 should be treated somewhat freely, like a miniature cadenza. Suggested dynamics are editorial.

Source: *Joseph Haydn Flötenuhr für Klavier*, Edition Nagel 208, 1931.

***Arietta in E-flat Major, Hob. XVII:3* .....27**

This beautiful theme is from a set of 12 variations. Haydn must have liked it for he also used it in the main section of the minuet in the String Quartet, Op. 9, No. 2 (Hob. III:20). The theme possesses exceptional poise. The *portato* chords in measures 2, 3, 7 and 17 are original with Haydn. The editor suggests that similar chords in measures 12, 13 and 14 be played the same way, slightly separated. All dynamics, fingerings and pedal marks are editorial. Repeat both sections, varying dynamics and articulation.

Source: First edition, Artaria, Vienna, 1788 or 1789, Plate Number 185.

***German Dance in D Major, Hob. IX:12/12*.....28**

This delightful dance, from a set of 12, has lovely melodies and interesting harmonies. There is ample opportunity for creative articulations and dynamics. A fine coda rounds off not only this dance but the entire set. Do not begin the tempo too fast or else the broken octaves at measures 24–27 will cause problems. Take both repeats and vary articulation and dynamics.

Source: Edition Ricordi, No. 2744, 1973.

***Grenadier March, Hob. XIX:25* .....30**

This rhythmically vital march, at one time attributed to Beethoven, was originally composed by Haydn for Prince Esterházy's grenadiers (guards attached to the Prince's household). It is one of Haydn's musical clock pieces that has a jolly character about it. Technical problems involve complex rhythms, double notes, ornaments, repeated notes and chords. This march makes a delightful recital piece.

Source: *Joseph Haydn Flötenuhr für Klavier*, Edition Nagel 208, 1931.

***Gypsy Dance in D Minor, Hob. IX:28/6* .....32**

This dance contains some colorful harmonies. Fluent right-hand fingers are required for continual 16th-note runs. The final measure, with its 32nd-note run and octave skip, is the most difficult. Once mastered, this piece would be very effective in performance.

Source: Edition Ricordi, No. 2744, 1973.

***Menuett in F Major, Hob. XIX:5*.....33**

This accessible and pianistic dance is one of the musical clock pieces; it is a transcription of the Menuett of Haydn's Baryton Trio No. 82. Haydn's subtle humor comes through, especially with the use of syncopation (ties across the bar line) and rests. Be especially careful with measure 34 and the metric shift to the second beat. Aim for a full tone on the thirds in the upper register marked *f* so that the sound will carry through to the following measure, but be sure the sound is not percussive.

Source: *Joseph Haydn Flötenuhr für Klavier*, Edition Nagel 208, 1931.

***Presto from Sonata in D Major, Hob. XVI:51; L. 61* .....34**

This movement is designed in a concise, tripartite form with little demand for fast fingerwork. Varied articulation involves misplaced accents and suspensions. The smoothly flowing and quietly intense opening cantabile melody is often accompanied by the lower voices in parallel motion. Precision and careful stylistic handling are required for the entire movement. It displays a style of joyous vitality, sprightly humor, and sparkling wit unique to Haydn.

Source: Karl Päsler edition from *Serie 14: Klavierwerk*, n.d. (actually 1918), Breitkopf and Härtel.

***Scherzo ("The Coffee Party"), Hob. XIX:6*.....38**

This is a transcription by Haydn for a musical clock of the finale to his Baryton Trio No. 76. Its subtitle, given by the Viennese family who owns the original 1789 clock, can help the pianist capture the spirit of the piece. A cheerful and bouncy feeling will best suggest the idea of people drinking coffee and gossiping. Scales and double and repeated notes are the main problems. Observe the articulation carefully. This would make a fine recital piece or excellent encore.

Source: *Joseph Haydn Flötenuhr für Klavier*, Edition Nagel 208, 1931.

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**Six Easy Variations in C, Hob. XVII:5 .....40**

Rhythmic groupings are the main difficulty in this charming and effective set of variations. Each variation is contrasted with those around it. The piece requires fine finger facility and musicianship. It is short enough to make an excellent recital or audition piece and its brilliant conclusion makes it exciting for audience and pianist. Some of the other technical problems involve arpeggios, double notes, fast runs and scales. The first and second endings in Variations V and VI require those sections to be repeated.

Source: First edition, Artaria 1791, Plate Number 331.

**Sonata in G Major, Hob XVI:40, L. 54 .....47**

This sonata is full of fun and bubbles over with lighthearted enthusiasm. The first movement is a set of alternating coquettish variations that blends tenderness with humor. Vary the melodic line on repeats (articulation, and/or dynamics). The Presto is in three large sections and is primarily a “right-hand” movement, since there are only three measures of fast Alberti bass left-hand texture. Interesting counterpoint plus harmonic surprises and wide leaps add interest. Play all ornaments indicated ( $\infty$ ) as turns. Repeated notes, fast scales, broken octaves and arpeggios require flexible facility.

Source: Karl Päsler edition from *Serie 14: Klavierwerke*, n.d. (actually 1918), Breitkopf and Härtel.

**Song, Hob. XIX:19 .....56**

This transcription of Haydn’s song “Jeder meint, der Gegenstand” for musical clock is delightfully pianistic. Keep the contrapuntal lines distinct and use dynamics carefully to underscore the dignified and simple character of this melodious piece. A comfortable tempo should allow measures 6 and 14 to flow easily.

Source: *Joseph Haydn Flötenubr für Klavier*, Edition Nagel 208, 1931.

**Vivace molto**

**from Sonata in E Minor, Hob XVI:34; L. 53 .....58**

Do not be misled by the molto vivace. This applies more to the clarity of articulation and liveliness of the accentuation than to the tempo. Have fun with the “sighing” seventh in measure 10, which may be related to Haydn’s term “innocentement” used at the beginning of the movement. This movement is concisely sectionalized but the sections merge into a smooth and inevitable whole. The opening section (measures 1–40) uses subtle variation technique. The following two sections (41–100) are mainly a repeat of the first section with some subsections varied while others are not. The final section (101–136) also includes some exact and varied repetitions. This entire sonata is one of Haydn’s most successful, which accounts in part for its popularity.

Source: Karl Päsler edition from *Serie 14: Klavierwerke*, n.d. (actually 1918), Breitkopf and Härtel.

# Allegretto in F Major

Hob. XIX: 1

(♩ = c. 120)

1 2 3 4 5 4 1 2 1 2

(a) *mf*

1 2

4

1 2 4 4 4

5

7

(b)

1 2 2 4 2 4 1 2

3 3 3 3 3 3

5 2

10

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

2 4 2

3 1 2

(a) Dynamics are editorial.

(b)

Ⓐ Play repeat at  $P$  dynamic.