



HAYDN

海顿 钢琴奏鸣曲全集

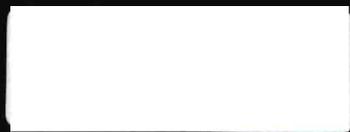
第二卷

Complete Piano Sonatas

Volume II

URTEXT

(原始版)



G. HENLE VERLAG

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Joseph Haydn

约瑟夫·海顿

钢琴奏鸣曲全集第二卷

Complete Piano Sonatas Volume II

URTEXT

(原始版)

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前言

本套乐谱共三卷,作为《海顿作品全集》的一部分(约瑟夫·海顿作品,系列十八,卷一至三),由同一家出版社出版发行。

本书提供的乐谱版本与权威底本保持一致,其中个别有缺失的部分也参照留存下来的最早版本加以补充。它们在记谱方式上与后者几乎一样(音符在高低音谱表上的分布,双音组使用一个或两个符杠等)。校订参考《海顿全部作品版本评注》,后者内容也与底本相关。本套乐谱把没有在重要底本中出现,但同样也具有重要意义的补充材料列于圆括弧里。对于在权威底本里没有出现,但是出于类比的需要或者被认为是音乐上所必需的补充材料则以方括弧列出。

符号  通常用来表示 。而在一个适当的音乐语境中,它也可以演奏成波音 。

《海顿钢琴奏鸣曲全集》第二卷由三组奏鸣曲构成,每组包含六首奏鸣曲。这三组奏鸣曲分别出版于1774年、1776年和1780年,第一组和第三组为原始版本,第二组为手抄本。

“为羽管键琴而作的奏鸣曲”Hob.XVI:21-26,在其亲笔手稿残本上显示的创作日期为1773年,由柯尔兹伯克于1774年2月在维也纳出版。此曲原版题献给海顿的雇主尼古拉斯·埃斯特哈齐王子。《A大调奏鸣曲》中的小步舞曲取自海顿在1772年创作的《G大调交响曲》(作品47)。海顿自己将第二组奏鸣曲以“安诺776的六首奏鸣曲”为名,

列入他的第一个作品目录中。以“为大键琴而作的嬉游曲”和“为大键琴而作的奏鸣曲”为标题的全部六首奏鸣曲的维也纳再版日期是1776年。而亲笔手稿残本中的日期证明《F大调大键琴嬉游曲》在1774年就已经完成。这一组其他几首奏鸣曲的原稿也可能完成于1776年之前。

第三组“键盘奏鸣曲”(正如海顿在书信里对其定义的那样)或“为大键琴或钢琴而作的奏鸣曲”(与原版的标题一致)——Hob.XVI:35-39、Hob.XVI:20——出现在海顿交付出版的作品当中,尽管亲笔手稿残本里的日期显示《C小调大键琴奏鸣曲》早在1771年就已经创作完成。另外,升C小调和降E大调奏鸣曲也绝不可能完成于1780年。而完成于1780年2月初的C大调、D大调和G大调第五首奏鸣曲,则有可能是真正新创作的几首作品。

海顿校对样稿时,对《G大调奏鸣曲》的第一乐章与之前创作的《升C小调奏鸣曲》中间的A大调乐章之间的相似处产生了顾虑。于是,他在写给出版商的信件里提到:“为了避免任何挑剔的俏皮话,我认为将以下内容列于扉页的背面,并标上‘下划线’(此处以斜体字印刷),是非常必要的:

告知

在这六首奏鸣曲中有两个独立的乐章在一些乐节里呈现着非常相似的乐趣:作曲家之所以这么安排是为了对两者做出不同的处理。”

出版商将这一版本题献给两位奥恩布鲁格小姐——凯瑟琳娜和玛丽安娜,她们的音乐才能曾受到利奥波德·莫扎特及其他同时代人物

的高度评价。海顿自己也在信中表达了对她们的喜爱。

格奥尔格·费德
1972年夏于科隆

Preface

The text of the music in this 3-volume edition of the whole of Haydn's piano sonatas is that of the Complete Works of Haydn issued by the same publisher (Joseph Haydn Werke, Series XVIII, Volumes 1-3).

The rendering of the text of the music is according to the authentic sources or – where these are lacking – after the oldest to have survived. Much the same applies to the manner of notation (distribution of notes on upper and lower staves, the use of one or two stems for double note-groups etc.). For emendations reference may be made to the Critical Commentary to the Complete Haydn Edition, where information is also to be found concerning sources. Supplemental material not appearing in the respective principal sources but in secondary ones of significance is shown within round brackets. For such supplemental material based on analogy or musical necessity but not appearing in the standard sources square brackets are used.

The sign  usually signifies . In an appropriate musical context, however, it can be performed as a mordent .

The second volume of the complete piano sonatas of Joseph Haydn comprises three cycles, each of six sonatas.

These appeared in 1774, 1776, and 1780, the first and third in original editions, the second in manuscript copies.

The “Sei Sonate per Cembalo” (Hob. XVI:21–26) issued by Kurzböck in Vienna in February 1774 were, as the dated fragment of the autograph proves, composed in 1773. The original edition was dedicated to Haydn’s employer, Prince Nicholas Esterházy. The Minuet of the A major sonata was taken by Haydn from his G major symphony (no. 47) of 1772. He himself entered the second cycle into his first Catalogue of Works as “6 Sonaten von Anno 776”. A number of Viennese trade copies of all six sonatas – under the titles “Divertimento per il Clavicembalo” and “Sonata per il Clavicembalo” – are dated 1776. The F major “Divertimento da Clavicembalo”, however, was already written in 1774 as the dated fragment of the autograph testifies. Other sonatas of this set could also have had their origins prior to 1776.

The third series of “Claviersonaten”

(as Haydn termed them in his letters) or “Sonate per il Clavicembalo o Forte Piano” (as in the title of the original edition) – Hob. XVI:35–39, and 20 – appears in the grouping in which Haydn handed it over for publication; although according to the date on the autograph fragment the c minor “Sonata per il Clavicembalo” had already been composed in 1771. As for the sonatas in c# minor and Eb major, these also in no way give the impression of having been composed c. 1780. Those in C major, D major, and the fifth in G major completed at the beginning of February 1780, were presumably the only really new pieces.

When Haydn looked over the proofs he had scruples about the similarity between the first movement of the G major sonata and the A major middle movement of the older c# minor sonata. He therefore wrote to the publisher: “Among other things I find it necessary – in order to avoid any critical wisecracks – to print the following, underlined (here italicised), on the reverse of the title-page:

AVVERTISSEMENT

There are two separate pieces among these 6 sonatas in which some bars show the very same idea: the composer has done this on purpose for the sake of the difference in treatment.”

The edition was dedicated by the publisher to the two Misses Auenbrugger – Katharina and Marianna – for whose musical abilities Leopold Mozart and other contemporaries had a high regard, and, as Haydn’s letters show, he himself was also much in favour of that dedication.

Cologne, summer 1972

Georg Feder

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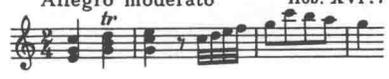
Hob. = A. 凡·霍博肯“海顿作品”

第一卷

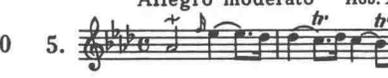
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一首未完成的钢琴奏鸣曲草稿

六首奏鸣曲

献给尼古拉斯·埃斯特哈齐王子

创作于1773年, 发表于1774年

C大调奏鸣曲

Hoboken XVI:21

1. (Allegro)

5

10

14

18

2
23

Musical score for measures 23-26. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and fingerings (3, 2, 4, 1). The lower staff is in bass clef and contains a bass line with triplets and a 4-measure rest.

27

Musical score for measures 27-30. The system consists of two staves. The upper staff is in treble clef with a melodic line featuring a 4-measure rest and fingerings (1, 2). The lower staff is in bass clef with a bass line containing triplets and a 4-measure rest.

31

Musical score for measures 31-34. The system consists of two staves. The upper staff is in treble clef with a melodic line featuring trills (tr) and a 6-measure rest. The lower staff is in bass clef with a bass line containing triplets and a 3-measure rest.

35

Musical score for measures 35-38. The system consists of two staves. The upper staff is in treble clef with a melodic line featuring a wavy line and a 3-measure rest. The lower staff is in bass clef with a bass line containing triplets and a 3-measure rest.

39

Musical score for measures 39-42. The system consists of two staves. The upper staff is in treble clef with a melodic line featuring a 2-measure rest and a 3-measure rest. The lower staff is in bass clef with a bass line containing triplets and a 3-measure rest.

43

Musical score for measures 43-47. The system consists of two staves. The upper staff is in treble clef with a melodic line featuring a 3-measure rest and a 2-measure rest. The lower staff is in bass clef with a bass line containing triplets and a 3-measure rest.

48

Musical score for measures 48-51. The system consists of two staves. The upper staff is in treble clef with a melodic line featuring a 3-measure rest and a 6-measure rest. The lower staff is in bass clef with a bass line containing triplets and a 3-measure rest.

45

53

58

63

68

73

78

82

Musical score system 1 (measures 86-90). The system consists of two staves. The right staff contains a complex melodic line with many sixteenth notes, including triplets and a sextuplet. The left staff provides a harmonic accompaniment with chords and moving bass lines. Measure numbers 86, 87, 88, 89, and 90 are indicated at the beginning of each measure.

Musical score system 2 (measures 91-94). The right staff continues the melodic line with various rhythmic patterns and fingerings (1, 2, 3, 4). The left staff continues the accompaniment. Measure numbers 91, 92, 93, and 94 are indicated.

Musical score system 3 (measures 95-99). The right staff features a melodic line with a sextuplet in measure 97. The left staff continues the accompaniment. Measure numbers 95, 96, 97, 98, and 99 are indicated.

Musical score system 4 (measures 100-104). The right staff continues the melodic line with trills and slurs. The left staff continues the accompaniment. Measure numbers 100, 101, 102, 103, and 104 are indicated.

Musical score system 5 (measures 105-109). The right staff continues the melodic line with trills and slurs. The left staff continues the accompaniment. Measure numbers 105, 106, 107, 108, and 109 are indicated.

Musical score system 6 (measures 110-114). The right staff continues the melodic line with a sextuplet in measure 113. The left staff continues the accompaniment. Measure numbers 110, 111, 112, 113, and 114 are indicated.

Musical score system 7 (measures 115-119). The right staff continues the melodic line with trills and slurs. The left staff continues the accompaniment. Measure numbers 115, 116, 117, 118, and 119 are indicated.

120

125

130

134

138

142

146

Adagio

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of one flat. Measure 1 features a treble clef with a half note chord and a bass clef with a half note chord. Measure 2 has a treble clef with a triplet of eighth notes marked with a trill (tr) and a bass clef with a half note chord. Measure 3 shows a treble clef with a long melodic line marked with a trill and a bass clef with a half note chord.

Musical notation for measures 4-7. Measure 4 has a treble clef with a triplet of eighth notes marked with a trill (tr) and a bass clef with a half note chord. Measure 5 features a treble clef with a triplet of eighth notes marked with a sharp sign (#) and a bass clef with a half note chord. Measure 6 has a treble clef with a triplet of eighth notes and a bass clef with a half note chord. Measure 7 shows a treble clef with a half note chord and a bass clef with a half note chord.

Musical notation for measures 8-11. Measure 8 has a treble clef with a triplet of eighth notes and a bass clef with a half note chord. Measure 9 features a treble clef with a triplet of eighth notes and a bass clef with a half note chord. Measure 10 has a treble clef with a triplet of eighth notes marked with a trill (tr) and a bass clef with a half note chord. Measure 11 shows a treble clef with a half note chord and a bass clef with a half note chord.

Musical notation for measures 12-14. Measure 12 has a treble clef with a triplet of eighth notes marked with a sharp sign (#) and a bass clef with a half note chord. Measure 13 features a treble clef with a triplet of eighth notes and a bass clef with a half note chord. Measure 14 shows a treble clef with a triplet of eighth notes marked with a sharp sign (#) and a bass clef with a half note chord.

Musical notation for measures 15-17. Measure 15 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 16 features a treble clef with a half note chord and a bass clef with a half note chord. Measure 17 shows a treble clef with a half note chord and a bass clef with a half note chord.

Musical notation for measures 18-31. Measure 18 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 19 features a treble clef with a half note chord and a bass clef with a half note chord. Measure 20 shows a treble clef with a half note chord and a bass clef with a half note chord. Measure 21 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 22 features a treble clef with a half note chord and a bass clef with a half note chord. Measure 23 shows a treble clef with a half note chord and a bass clef with a half note chord. Measure 24 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 25 features a treble clef with a half note chord and a bass clef with a half note chord. Measure 26 shows a treble clef with a half note chord and a bass clef with a half note chord. Measure 27 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 28 features a treble clef with a half note chord and a bass clef with a half note chord. Measure 29 shows a treble clef with a half note chord and a bass clef with a half note chord. Measure 30 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 31 features a treble clef with a half note chord and a bass clef with a half note chord.

22

Musical score for measures 22-24. Measure 22 features a sixteenth-note run in the right hand with a fingering of 6 in the left hand. Measure 23 has a fingering of 2. Measure 24 contains a complex chordal texture with fingerings (1 4 4 1) and (1 1 1).

25

Musical score for measures 25-28. Measure 25 has a fingering of 5. Measure 26 has a fingering of 3. Measure 27 has a fingering of 1. Measure 28 ends with a repeat sign and a fingering of [1].

29

Musical score for measures 29-31. Measure 29 has a fingering of 2. Measure 30 has a fingering of 4. Measure 31 has a fingering of 1. The system concludes with a repeat sign.

32

Musical score for measures 32-35. Measure 32 has fingerings 1 3. Measure 33 has a fingering of 2. Measure 34 has fingerings 1 3 1 1. Measure 35 has a fingering of 3. The left hand accompaniment includes fingerings 2 1 and 4.

36

Musical score for measures 36-39. Measure 36 has a fingering of 3. Measure 37 has a fingering of 2. Measure 38 has a fingering of 4. Measure 39 has a fingering of 2. The left hand accompaniment includes fingerings 5 1 2.

40

Musical score for measures 40-42. Measure 40 has a trill (tr) and a fingering of [1]. Measure 41 features a twelve-note scale (12) with a slur. Measure 42 has a fingering of 1. The system ends with a repeat sign.

43 *tr* 

47 

50 

53 

57 

61 

Finale
Presto

This musical score is for a piece titled "Finale Presto" in 3/8 time. It consists of six systems of music, each with a treble and bass staff. The score includes various musical notations such as slurs, trills (tr), triplets, and fingering numbers (1-5). Measure numbers 9, 17, 25, 33, and 41 are clearly marked at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots at the end of the final system.