

HAYDN



海顿 钢琴奏鸣曲全集

第一卷

Complete Piano Sonatas

Volume I

URTEXT

(原始版)



G. HENLE VERLAG

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Joseph Haydn

约瑟夫·海顿

钢琴奏鸣曲全集第一卷

Complete Piano Sonatas Volume I

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(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 。

在第一卷奏鸣曲中,Hob.XVI(安东尼·凡·霍博肯,《约瑟夫·海顿的文献作品全览》,卷一,美因兹,1957年)的《第十五奏鸣曲》仅由海顿改编而非原创,它与《第十七奏鸣曲》一起没有被收入到本套乐谱中,后者是约翰·戈特弗里德·施沃恩伯格的作品。第十一首被 Hob.XVI:G1 所取代,它很可能以原创形态呈现,而《第十一首奏鸣曲》仅仅是一些独立乐章的集合。没有被 Hob.XVI:G1 收入的《第十一首奏鸣曲》的乐章列于本卷附录。Hob.XIV:5 只有第一乐章的一个片段和第二乐章被收入本书。对于 Hob.XVI:47,我们只收入了《E 大调奏鸣曲》这个真实可信的

版本,而创作日期更晚的 F 大调的传统版本则可能并非由海顿本人编排。Hob.XVI:16、Hob.XVI:5 及 Hob.XVI:12 的第一乐章与海顿的其他奏鸣曲在风格上显得格格不入,如果它们确实出于海顿之手,那么也一定属于他最早期的作品。

附录中列出的五个独立乐章里,“D 大调很快的快板”像是海顿早期的一首钢琴奏鸣曲最后乐章的片段。Hob.XVII:F1 中的“F 大调咏叹调”可能是海顿另一首早期奏鸣曲中的“小步舞曲”,我们知道的也仅限于此;而“升 F 小调小步舞曲”是否出于海顿之手,还有待考证。

第一组中的九首早期奏鸣曲(通常被称作“帕蒂塔”)很可能创作于 18 世纪 50 年代。第二组中的九首小型“帕蒂塔”和“嬉游曲”,有些是海顿的后期创作,还有一些如第八首和第九首,它们的创作日期开始于 18 世纪 60 年代。编者将七首创作于 1765 年至 1772 年间的“嬉游曲”或“奏鸣曲”,以推测出来的原始顺序为标准,归于一组。将七首已经遗失了的“嬉游曲”——Hob.XVI:2a-e,g,h 的主题列于附录中。它们中一部分创作于这一时期,另一部分则写于更早的年代。

底本中的细节表明第一卷中的作品是为“羽管键琴”或“大键琴”而作。Hob.XVI:47 中包含一个只能在一种“短八度”的乐器上演奏的和弦。

早期奏鸣曲 Hob.XVI:5 中的琶音要从拍子上开始弹奏。

早期奏鸣曲 Hob.XVI:2 里的小步舞曲中,印刷成小音符的那几个小节可能只要在从头反复的那一遍里弹奏。

Hob.XVI:6、Hob.XVI:19 和 Hob.XVI:46 的慢乐章里,标注延长记号的

地方可以插入即兴的华彩乐段。

Hob.XVI:45 第三乐章的第 20 小节,斜体印刷的指法出自原始版本。

Hob.XVI:46 的终乐章的第 75 小节里,如果把第三个音和第四个音弹低一个八度也许会更好。

格奥尔格·费德
1971 年夏于科隆

Preface

The musical text 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, Vol. 1-3).

The rendering of the musical text 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 .

Among the sonatas in this first volume, the one given in Hoboken (Anthony van Hoboken, *Joseph Haydn, Thematisch-bibliographisches Werkverzeichnis*, vol. 1, Mainz, 1957), Group XVI, as no. 15 is merely an arrangement that did not originate with Haydn. Nor is Hoboken's sonata no. 17 included in our edition, since this was the work of Joh. Gottfried Schwanenberger. Hoboken no. 11 is replaced by Hob. XVI:G1, which in all probability gives the original form whereas no. 11 appears to be no more than a collection of individual movements. Movements of no. 11 not included in Hob. XVI:G1 are given in the Appendix of this volume. Of Hob. XIV:5, only a fragment of the first movement, and the second movement, have been found. Of Hob. XVI:47, we give only the authentic version of the sonata in E major, for the traditional version in F major is of a later date and was probably not prepared by Haydn himself. The two sonatas Hob. XVI:16 and 5 and the first movement of the so-

nata Hob. XVI:12 are hardly consistent in style with Haydn's other sonatas, and if authentic they must belong to the earliest works of the young Haydn.

Of the five single movements printed in the Appendix it seems that the Allegro molto in D major is the fragment of the final movement of one of Haydn's early piano sonatas. The Aria in F major Hob. XVII:F1 could be the minuet of another early sonata by Haydn of which we have no other knowledge. The authenticity of the minuet in F# minor is problematic.

The nine early sonatas (usually called "Partitta") of the first group were most likely composed during the 1750's. Of the nine small "Partitas" and "Divertimenti" of the second group, some probably go back to the latter period, while others, such as the eighth and ninth pieces, date from the 1760's. The editor has grouped the seven "Divertimenti" or "Sonatas" c. 1765–72 on the basis of some special criteria in their presumed original order. The seven "Divertimenti" Hob. XVI:2a–e, g, h that have disappeared – but of which the themes are given in the Appendix – belong partly to this period, partly to

the previous one.

The instrument on which the works in the first volume are to be played is indicated throughout the sources as "Cembalo" or "Clavicembalo". The sonata Hob. XVI:47 contains a chord that is only playable on an instrument with a so-called "short octave".

The arpeggios of the early sonata Hob. XVI:5 must be commenced on the beats.

The bars in the minuet of the early sonata Hob. XVI:2 printed in small notes should perhaps be played only in the da Capo.

Cadenzas are to be extemporised at the fermatas in the slow movements of the sonatas Hob. XVI:6, 19 and 46.

The italicised fingering in the sonata Hob. XVI:45, 3rd movement, M. 20, is original.

In the sonata Hob. XVI:46, in M. 75 of the Finale, it is perhaps better to play the third and fourth notes an octave lower.

Cologne, summer 1971
Georg Feder

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Hob. = A. 凡 · 霍博肯 “海顿作品”

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九首早期奏鸣曲

1

降E大调奏鸣曲^{*)}

Hoboken XVI:16

1. Andante

5

9

13

17

^{*)} 有关其真实性的问题见前言。

^{*)} Regarding the question of authenticity see *Preface*.

18 [Presto]

Musical score for measures 18-24. The piece is in 3/4 time, marked [Presto]. The key signature has two flats (B-flat and E-flat). The right hand features a melody with eighth and sixteenth notes, often beamed together. The left hand plays a steady eighth-note accompaniment. Measure 24 ends with a fermata over a chord.

25

Musical score for measures 25-29. The right hand continues with a rapid sixteenth-note pattern. The left hand has a more active role, with eighth-note figures and some rests. Measure 29 ends with a fermata.

30

Musical score for measures 30-34. The right hand features a series of sixteenth-note runs. The left hand provides a harmonic foundation with eighth notes and some rests. Measure 34 ends with a fermata.

35

Musical score for measures 35-40. Measure 35 is marked [Tempo Imo]. The right hand includes a trill (tr) and triplet (3) figures. The left hand has a more complex accompaniment with triplets and rests. Measure 40 ends with a fermata.

41

Musical score for measures 41-43. The right hand features trills (tr) and triplet (3) figures. The left hand has a more complex accompaniment with triplets and rests. Measure 43 ends with a fermata.

44

Musical score for measures 44-46. The right hand features a trill (tr) and triplet (3) figures. The left hand has a more complex accompaniment with triplets and rests. Measure 46 ends with a fermata.

Menuet

Musical score for the Menuet section, measures 1-24. The piece is in 3/4 time and B-flat major. The melody features various ornaments, including mordents and grace notes, and is characterized by frequent triplets and sixteenth-note patterns. The bass line provides a steady accompaniment with eighth and sixteenth notes. Measure numbers 8, 16, and 24 are indicated at the start of their respective systems.

Musical score for the Trio section, measures 25-30. The key signature changes to B-flat major. The melody consists of eighth-note patterns with grace notes. The bass line features a simple eighth-note accompaniment. Measure numbers 25 and 30 are indicated at the start of their respective systems.

Musical score for the Trio section, measures 31-36. The melody continues with eighth-note patterns and includes a triplet in measure 32. The bass line has a steady eighth-note accompaniment. Measure numbers 31 and 36 are indicated at the start of their respective systems.

Musical score for the Trio section, measures 37-42. The melody features a continuous eighth-note pattern with grace notes. The bass line includes a steady eighth-note accompaniment with some rests. Measure numbers 37 and 42 are indicated at the start of their respective systems.

Musical score for the Trio section, measures 43-48. The melody includes a trill (tr) in measure 48. The bass line features a steady eighth-note accompaniment. Measure numbers 43 and 48 are indicated at the start of their respective systems.

Menuet da Capo

Presto

This piano score is written for a piece marked "Presto" in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is divided into seven systems, each with a measure number at the beginning of the first staff. The notation includes various musical elements such as trills (tr), triplets (3), and complex fingering (1-5). The right hand often plays rapid sixteenth-note passages, while the left hand provides a steady accompaniment of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots at measure 45.

Measures 1-7: The first system begins with a trill (tr) on the right hand. The left hand plays a simple accompaniment. Measure numbers 3, 2, and 1 are indicated below the staff.

Measures 8-14: The second system starts at measure 8. It features a trill (tr) and a triplet (3) in the right hand. Measure numbers 1, 4, and 5 are indicated below the staff.

Measures 15-22: The third system starts at measure 15. It includes a triplet (3) and a trill (tr). Measure numbers 2, 3, 4, and 5 are indicated below the staff.

Measures 23-29: The fourth system starts at measure 23. It features a trill (tr) and a triplet (3). Measure numbers 5, 3, 2, 1, and 1 are indicated below the staff.

Measures 30-37: The fifth system starts at measure 30. It includes a trill (tr) and a triplet (3). Measure numbers 4, 2, 4, 3, and 5 are indicated below the staff.

Measures 38-44: The sixth system starts at measure 38. It features a trill (tr) and a triplet (3). Measure numbers 4, 5, 2, and 1 are indicated below the staff.

Measures 45: The seventh system starts at measure 45. It concludes with a double bar line and repeat dots. A measure number 5 is indicated below the staff.

A 大调奏鸣曲^{*)}

Hoboken XVI:5

Allegro

2.

7

12

17

22

*) 有关其真实性的问题见前言。

**) 在众多底本中,第6小节与第4小节相同,很可能是个错误。

*) Regarding the question of authenticity see *Preface*.

**) In the sources the text of bar 6, presumably erroneously, is given as in bar 4.

27



32



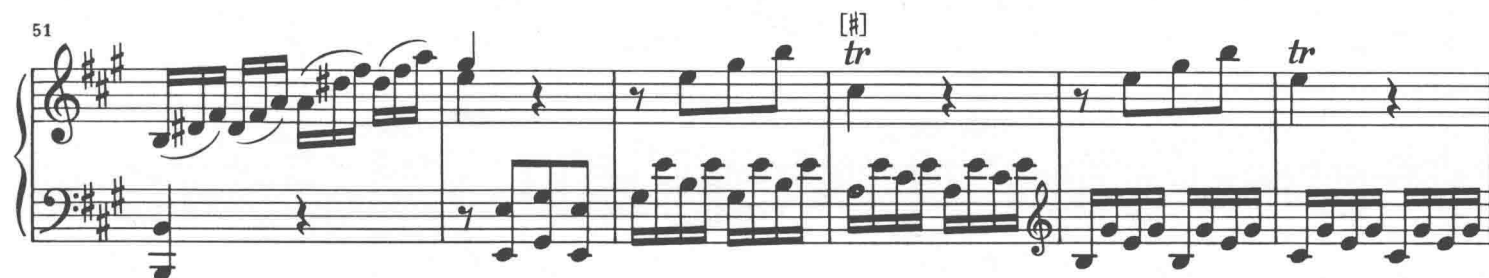
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45



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*) 参见前言。

*) See Preface.

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