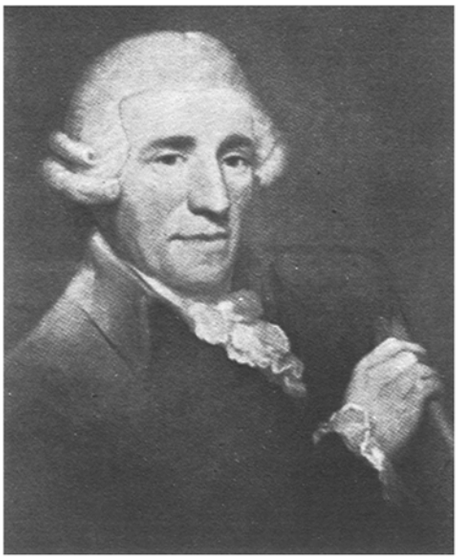
HAYDN

THE FIRST BOOK FOR PIANISTS

Edited by

George Lucktenberg



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"Hob." refers to the scholar A. van Hoboken, whose numbering system for Haydn's works is used in place of "Opus" numbers in modern editions.

The selections included in this book are taken from "HAYDN – An Introduction to his Keyboard Works." For students and teachers who prefer an expanded introductory section and additional selections in a 64 page book, the publisher recommends the Haydn introduction listed above.

Born in the same year as George Washington, Joseph Haydn's life spanned the transition from Baroque to Classic style; and, more than any other single personality, he was responsible for shaping the new Classic style. The late 18th century was the time when the large instrumental forms–sonata, quartet, symphony–were the main challange to the composer. Haydn's slow-maturing genius assimilated all the trends, and consolidated them in an individual style that was both inspired and disciplined.

He is the earliest composer whose music has been played continuously from his own time down to ours, without a blank period and then a "rediscovery." He was without question the most famous composer in Europe between 1780 and 1810, and was also known in the original 13 United States.

Since his death, he has been known mainly for a small handful of favorite symphonies, string quartets, and piano sonatas. Actually, his piano sonatas include many little-known gems, some from as early as the 1760s, which are ideal for amateurs and students, and worth more attention from professionals as well. Although not a virtuoso player, he knew and liked the piano, which was developed during his lifetime. His solos and trios offer the pianist interesting features and endless musical delights.

All of the pieces in this book are in their original form, unsimplified. They have been thoroughly researched from their original manuscripts and/or the earliest editions. All of the notes, etc, in dark print are from the original sources. The indications in light gray print are editorial suggestions based on careful study of the performance practices of Haydn's day.

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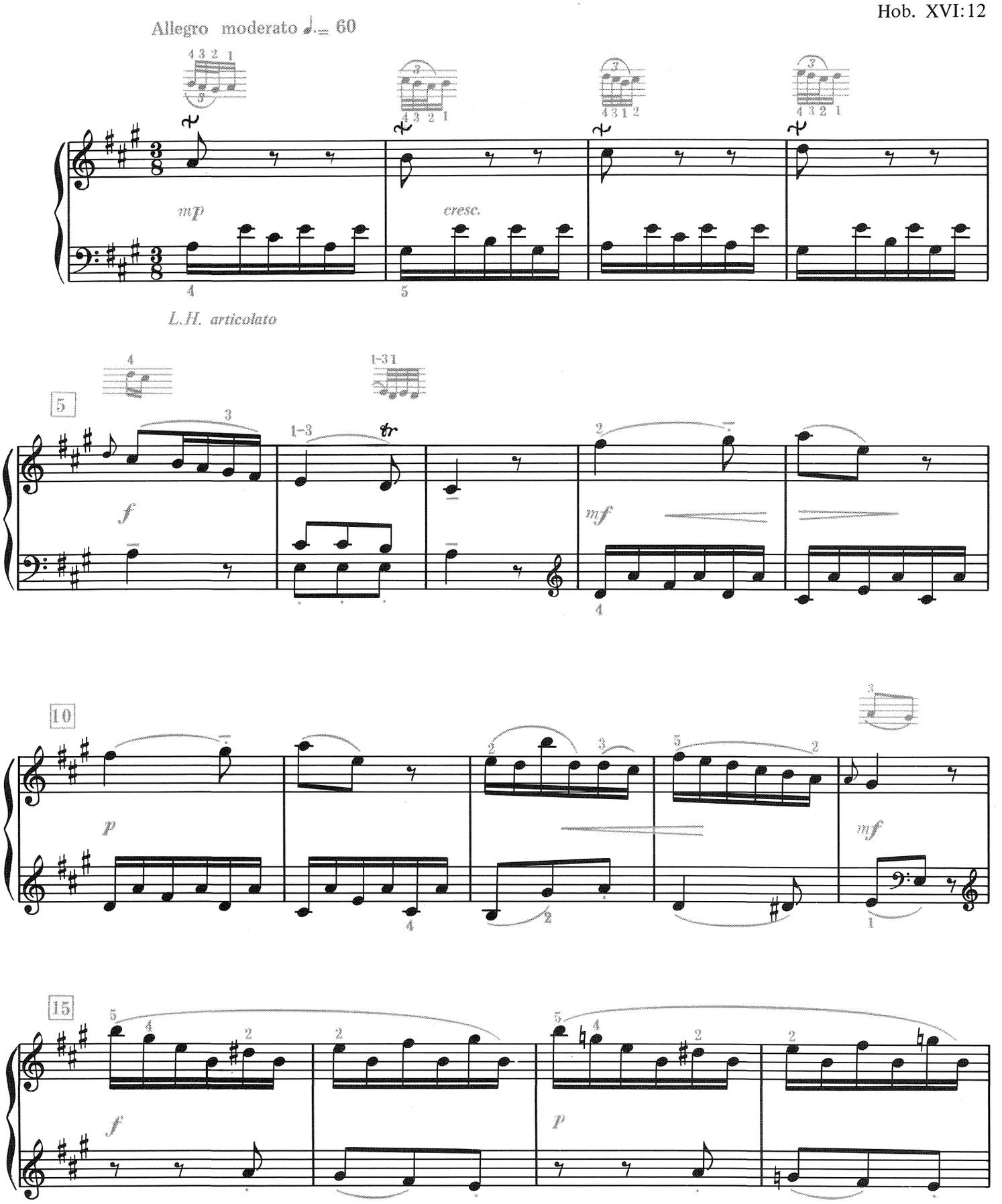
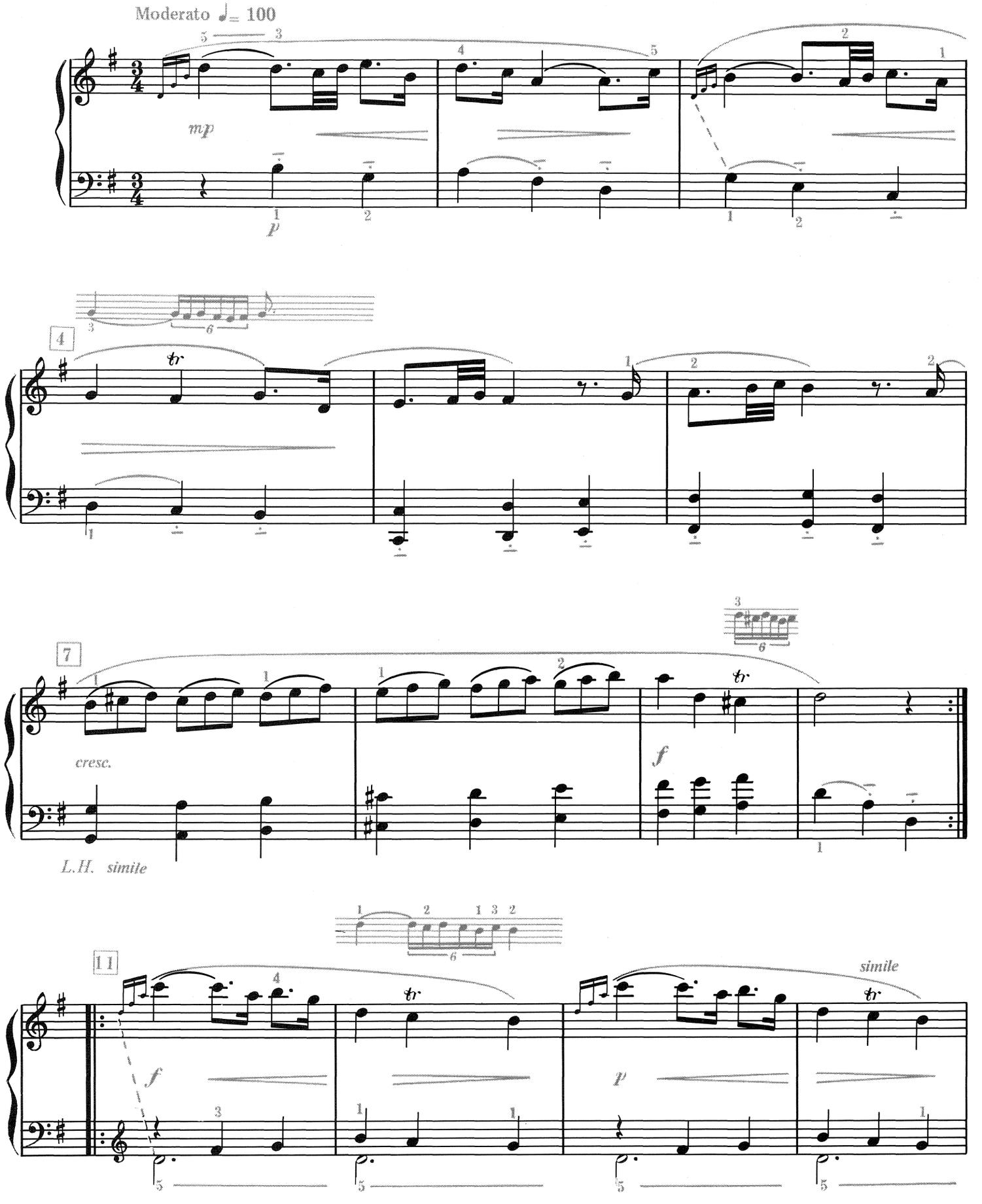
FINALE, FROM SONATA IN A MAJOR

Hob. XVI:12



MINUET AND TRIO,

FROM SONATA IN G MAJOR

Hob. XVI:6