

HAYDN

THE FIRST BOOK FOR PIANISTS

Edited by

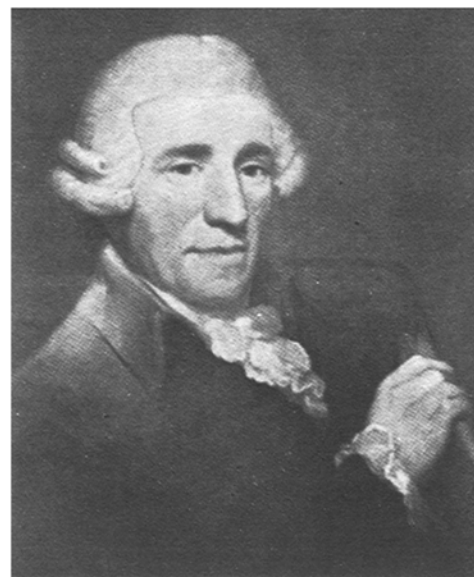
George Lucktenberg

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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 challenge 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

Allegro moderato $\text{♩} = 60$

The musical score is presented in four systems, each with a grand staff (treble and bass clefs).
- **System 1 (Measures 1-4):** The right hand has a melodic line with slurs and fingerings (4, 3, 2, 1). The left hand has a steady eighth-note accompaniment. Dynamics range from *mp* to *cresc.*. The instruction *L.H. articolato* is present.
- **System 2 (Measures 5-8):** The right hand features a more active melodic line with slurs and fingerings (1-3, 2). The left hand continues with eighth notes. Dynamics include *f* and *mf*.
- **System 3 (Measures 9-14):** The right hand has a melodic line with slurs and fingerings (2, 3, 5, 2). The left hand has a rhythmic accompaniment. Dynamics include *p* and *mf*.
- **System 4 (Measures 15-18):** The right hand has a melodic line with slurs and fingerings (5, 4, 2, 2). The left hand has a rhythmic accompaniment. Dynamics include *f* and *p*.

MINUET AND TRIO, FROM SONATA IN G MAJOR

Hob. XVI:6

Moderato $\text{♩} = 100$

The musical score is presented in four systems, each with a treble and bass staff. The first system begins with a *mp* dynamic and includes fingerings 5, 3, 4, 5, 2, 1 in the treble and 1, 2, 1, 2 in the bass. The second system starts at measure 4 and features a *p* dynamic in the bass. The third system begins at measure 7 with a *cresc.* marking and reaches a *f* dynamic. The fourth system starts with a first ending bracket (II) and includes a *simile* instruction. Fingerings and articulation are indicated throughout, including slurs and accents. A *L.H. simile* instruction is placed below the first system, and another *simile* is placed above the fourth system.