

Bezeichnungen so übertragen, wie sie in der Quelle Q2 stehen, und geben den heutigen Musikern damit die Möglichkeit, ihre eigenen Entscheidungen zu treffen. Eine zusätzliche Schwierigkeit ist, dass manche Bindebögen in der Vorlage ungenau gesetzt sind. In Zweifelsfällen haben wir hier auch Q3 konsultiert. Aber eine gewisse Unsicherheit bleibt und fordert die Musiker zum Mitdenken auf.

Zu Schreibweise und Ausführung finden sich in der Gesamtausgabe umfassende Informationen¹. Wir möchten hier nur auf zwei Besonderheiten in der Schreibweise Haydns hinweisen. Sechzehntelgruppen wie in (1) sind immer in Zweiergruppen zu spielen (2). Haydn schreibt dafür häufig nur *einen* Bogen als Abkürzung (3), gemeint ist aber (2). Häufig werden beide Schreibweisen nebeneinander benutzt. Beispiele: Divertimento 78 I, Variation 1, Baryton; oder Divertimento 83 I, Viola, Takt 16f; oder Divertimento 87 II, Baryton, Takt 79f. Das so genannte Haydn-Ornament in (4) wird wie in (5) ausgeführt, siehe z.B. Divertimento 77 III, Baryton, Takt 1 und 3.



Die Triolen sind in Q2 entweder mit Ziffer *und* Bogen oder unbezeichnet geschrieben. Da wir davon ausgehen, dass der Bogen gemeinsam mit der Ziffer zur Kennzeichnung der Triole dient und nicht notwendigerweise ein Bindebogen ist, folgen wir der Gesamtausgabe und lassen ihn immer weg. – Da Haydn und sein Kopist *Staccatostriche* und nicht Punkte verwenden, haben wir dies so übernommen. – Vorzeichen, die im gleichen Takt wiederholt werden, haben wir dem heutigen Gebrauch entsprechend weggelassen. Warnungsziffern haben wir erhalten und dort, wo sie unserer Meinung nach fehlen, hinzugefügt. – Die dynamischen Zeichen in Q2 lauten „*pia.*“ und „*for.*“. Da Haydn in Q1 selbst jedoch „*p.*“ und „*f.*“ verwendet, schreiben wir die heute üblichen Zeichen. – Unsere (wenigen) Zusätze sind wie üblich durch Klammern oder gestrichelte Bögen gekennzeichnet. Wo wir von den Noten der Vorlage abweichen, steht in der Partitur eine Fußnote.

Wir hoffen, dass unsere Ausgabe dazu beiträgt, diese schöne Musik aus der Vergessenheit zu befreien, in die sie nicht zuletzt durch die Festlegung auf das seltene Baryton geraten ist.

Wir danken Howard Weiner für die Übersetzung dieses Vorwortes.

Heidelberg, Februar 2009
Leonore von Zadow-Reichling
Günter von Zadow

Introduction

For his employer, Prince Nicolaus Esterházy, Joseph Haydn wrote 126 divertimenti à tre for baryton, viola, and violoncello, which are known by the designation “baryton trios.”² These divertimenti are numbered consecutively and divided into five volumes in the “Haydn Verzeichnis” (catalogue) of 1805. The present edition includes the twenty-four divertimenti of volume IV, Hob XI: 73-96. Score and parts are available separately:

- G174 score
- G175 baryton or violin (treble clef)
- G176 baryton or viola da gamba (alto clef)
- G177 viola
- G178 violoncello

The number in the Hoboken catalogue corresponds with the divertimento number, for example, Hob XI: 96 = Divertimento no. 96 = Baryton Trio no. 96. In Divertimenti 89–91, a violin takes the place of the viola.

At the Esterházy court, the baryton was tuned like the viola da gamba. Beside the six regular strings, there were nine sympathetic strings (A–d–e–f–sharp–g–a–b–c–sharp’–d’) under the neck, which could also be plucked. Haydn indicated this usage by the numbers 1–9 under the notes.

¹ Siehe Kapitel *Allgemeine Bemerkungen* im KB zu Band 3 der GA, Seite 9ff.

² Complete Edition: *Joseph Haydn Werke*, series XIV, 5 vols., *Barytontrios* (Munich: Henle, 1980, 1960, 1958, 1958, 1968).

Since the baryton part can be played on viola da gamba – in doing so, the few notes intended to be plucked can be bowed¹ – we have included a part in alto clef. In the original, the baryton parts are in treble clef (tacitly understood to be played an octave lower), but there is evidence that already in Haydn's time they were also played an octave higher on the violin. The original versions of these divertimenti were not published during Haydn's lifetime – undoubtedly because they remained the exclusive property of the Esterházy family. Nevertheless several transcriptions for more common instruments did appear in print.²

We had the following sources at our disposal:³

S1 – F-Pn Ms. 127, Paris, Bibliothèque nationale de France, autograph of Divertimenti 79 and 80, score.

S2 – H-Bn Ms. mus. I. 100, Budapest, National Széchényi Library, three handwritten partbooks, dated 1771, with all twenty-four divertimenti in the hand of Joseph Elssler Sr., a presentation exemplar, bound in red leather, for Prince Nicolaus, with the title “DIVERT. / DEL / GUI[.] HAYDN / PER IL / PARITON / CON VIOLA / E BASSO / TOM. II.”

S3 – D-B Mus. ms. 10037 (3), Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, three partbooks, written ca. 1800, with all twenty-four divertimenti.

The source for our edition is S2, the copy made by Haydn's personal copyist Joseph Elssler Sr. A comparison with the autograph of Divertimenti 79 and 80 (S1) shows that this copy is extraordinarily reliable.⁴ The copy S3, made thirty years later, likewise displays a high degree of concordance with S2.

With the present edition, the players receive an edition that reproduces *one* important source and that largely dispenses with editorial additions and corrections. They are thus in the same situation as the musicians of Haydn's day, but with the difference that the music is more legible and that they have a score at their disposal. Like all manuscript sources from this period, the abovementioned sources contain many passages in which the placement of slurs, articulations, and performance instructions seem to us today to be inconsistent or at least incomplete. This is certainly in part due to the markings often only being present at the beginning of a movement, and not being repeated for every similar phrase. Moreover, we assume that variations were usual in the performance of like phrases. Additionally, instrument-specific differences are conceivable. For all these reasons we have transcribed the abovementioned markings as they appear in source S2, thus giving today's musicians the opportunity to make their own decisions. An additional difficulty is that many slurs in the model are imprecisely placed. In cases of doubt, we also consulted S3. But an element of uncertainty remains, challenging the musicians to think for themselves.

The Complete Edition contains extensive information concerning notation and performance.⁵ We would like to call attention here to just two idiosyncrasies of Haydn's notation. Groups of sixteenth notes, as in (1), are always to be played in pairs (2). Haydn often abbreviates this by writing only *one* slur (3), but the intended articulation is that shown in (2). Frequently, both manners of notation are found side by side. For example: Divertimento 78, mvt. 1, variation 1, baryton; or Divertimento 83, mvt. 1, viola, m. 16f; or Divertimento 87, mvt. 2, baryton, m. 79f. The so-called Haydn ornament in (4) is realized as in (5), see Divertimento 77, mvt. 3, baryton, mm. 1 and 3.



In S2, the triplets are written either with a number *and* a slur or unmarked. Since we assume that a slur in conjunction with a number serves to indicate a triplet, but not necessarily a slur, we have followed the example of the Complete Edition and always omitted it. – Since Haydn and his copyist employed staccato *strokes*, and not dots, we have adopted this notational device. – Accidentals that are repeated within a measure have been omitted in accordance with modern usage. Cautionary accidentals have been retained and/or added where we thought them to be lacking. – The dynamic marks are found in S2 in the form “pia.” and “for.” However, since Haydn himself employed “p.” and “f.” in S1, we have used the notation usual today. – The (few) editorial additions are given in parentheses or indicated by dotted lines. Deviations from the model are indicated in the score by footnotes.

¹ Plucked tones are required in only two (nos. 79 and 81) of the twenty-four divertimentos of volume IV.

² See, for example, *Joseph Haydn, 6 Trios for Flute, Violin, and Violoncello after the original print published by Simrock, Bonn and Paris, ca. 1804* (Heidelberg: Güntersberg, 2009), G146 and G147.

³ Our sources, along with all others, are described in detail in the Critical Report of volume 4 of the Complete Edition.

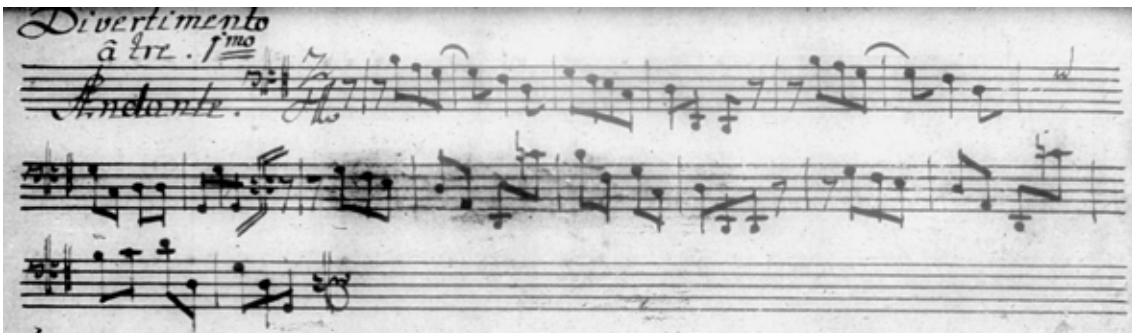
⁴ This is also confirmed in the Critical Report of volume 4 of the Complete Edition, p. 8.

⁵ See the chapter “Allgemeine Bemerkungen” (General Remarks) in the Critical Report of volume 3 of the Complete Edition, p. 9ff.

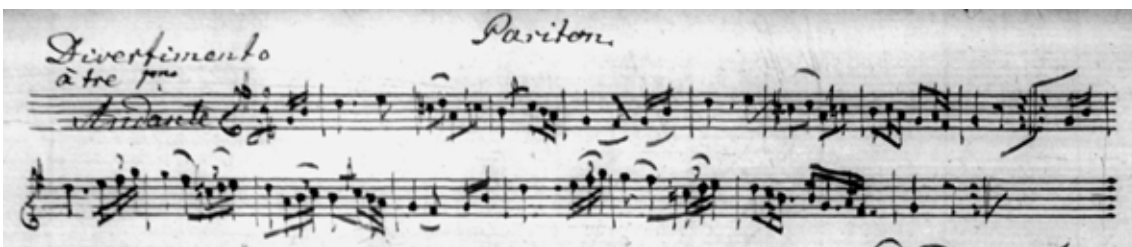
We hope that our edition will help free this beautiful music from the obscurity into which it has fallen not least because of being specified for the rare baryton.

We would like to thank Howard Weiner for the translation of this Preface.

Heidelberg, February 2009
 Leonore von Zadow-Reichling
 Günter von Zadow
 Translation by Howard Weiner



Beginn des Divertimentos 73 in der Handschrift Joseph Elßlers (Q2): Baryton, Viola, Basso
 Beginning of Divertimento 73 in the hand of Joseph Elssler (S2): baryton, viola, basso



Beginn des Divertimentos 73 in der Berliner Abschrift (Q3): Baryton
 Beginning of Divertimento 73 in the Berlin copy (S3): baryton