

## Preface

The present six trios by Joseph Haydn were issued by the Simrock Publishing House in ca. 1804, that is to say, during Haydn's lifetime. Our edition is based on an exemplar in the **Saxon State Library – State and University Library Dresden (shelf mark: Mus. 3356-P-8)**. The title reads: “Six Trios, / pour Flûte, Violon & Violoncelle. / Composés. / par / J. Haydn. / Liv: I / Pr. 1 Thlr, 20 Sgr. / À Bonn, chez N. Simrock, / À Paris, chez H. Simrock.” The Simrock edition consists of three individual parts.

Haydn had composed these trios some thirty years earlier for his employer, Prince Nicolaus Esterházy, as trios for baryton, viola, and basso. In all, Haydn wrote 126 trios for this formation,<sup>1</sup> which are known by the designation “baryton trios.” The original versions of these important works were however not published during Haydn's lifetime – undoubtedly because they remained the exclusive property of the Esterházy family. Nevertheless, selected trios appeared in a number of contemporary arrangements for other instruments. The Simrock trios proffered here represent some of the more successful arrangements:

<i>Güntersberg order no.</i>	<i>Simrock no.</i>	<i>Simrock key</i>	<i>Baryton Trio no.</i>	<i>Hoboken no.</i>	<i>Baryton Trio key</i>
Vol. 1 G146	I	D	109	Hob XI: 109	C
	II	G	118	Hob XI: 118	D
	III	G	100	Hob XI: 100	F
Vol. 2 G147	IV	D	82	Hob XI: 82	C
	V	C	103	Hob XI: 103	A
	VI	D	110	Hob XI: 110	C

In the arrangements, the trios have been transposed up a second, a third, or a fourth; moreover, the flute sounds an octave higher than the baryton. In a very few passages, octave transpositions are to be found in the violin and cello parts. Chords have been removed from the flute part. Otherwise, the original music has not been altered as a result of the arranging process.<sup>2</sup> None of the original versions of these six trios requires the baryton's sympathetic strings to be plucked.

The present trios display clear deviations from the baryton versions in terms of articulations and phrasings.<sup>3</sup> On the whole, we found that the Simrock trios are more consistently and fully provided with markings. Dynamic marks are also found more frequently in the Simrock edition. For our edition, we have relied on Simrock, and consulted the Complete Edition only in cases of doubt. However, several pages in our copy of the source were so difficult to read that, relying on the context, we had to add several slurs and articulation marks. Several cautionary accidentals have been added without comment to conform with modern usage. Apart from that, we have denoted all editorial changes and additions: altered tones are indicated in the score by annotations, added accidentals and dynamic marks are in parentheses, and suggested ties are notated as dashed curves.

The Simrock edition differentiates between two types of staccato sign: strokes and dots; see, for example, Trio II, Presto, Flauto, measures 12ff, and Trio I, Adagio, Violino, measures 23ff:



Dots are more likely to be found on repeated tones (see, for example, Trio VI, Moderato, Flauto, measures 28ff), and strokes on single notes. Since the differentiation is very clear, we have refrained from conflating

<sup>1</sup> The baryton trios 89–91 require a violin rather than a viola.

<sup>2</sup> In the Scherzando of Trio V, unison passages between the first and second parts were eliminated by giving the second part an accompaniment melody.

<sup>3</sup> For the comparison we consulted the baryton trio volumes of the Complete Edition: *Joseph Haydn Werke*, series XIV, vol. 4, *Barytontrios Nr. 73–96* (Munich: Henle, 1958) and vol. 5, *Barytontrios Nr. 97–126* (Munich: Henle, 1968).

the two.<sup>1</sup> In general, the Simrock edition displays a number of discrepancies in the markings – particularly in parallel passages in the flute and violin parts. We have not altered these in order to give the performers an opportunity to determine their own version on the basis of the score.

A very fine recording of these trios by the Kuijken brothers has been available for a long time;<sup>2</sup> it shows that Haydn's baryton trios are so universal that an arrangement for other instruments is in no way detrimental to their musical value – but, on the contrary, allows them to appear in an entirely different light.

We would like to thank Gabriele Busch-Salmen for her advice concerning this edition, and Howard Weiner for the translation of this preface.

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Translation by Howard Weiner



Beginn der Violinostimme von Trio I in der Simrock-Ausgabe  
*Beginning of the violin part of Trio I in the Simrock edition*

Beginn der Violoncellostimme von Trio I in der Simrock-Ausgabe  
*Beginning of the violoncello part of Trio I in the Simrock edition*

<sup>1</sup> The Complete Edition employs strokes exclusively. The following editions employ dots exclusively: *Joseph Haydn, Zwei Trios für Flöte, Violine und Violoncello*, ed. Frank Nagel (Wiesbaden: Breitkopf & Härtel, 1948) and *Joseph Haydn, Zwei Trios für Flöte, Violine und Violoncello*, ed. Herbert Kölbl (Wilhelmshaven: Heinrichshofen, 1988).

<sup>2</sup> *Joseph Haydn, Six Trios for Flute, Violin and Violoncello*, vol. 2, Barthold, Sigiswald, and Wieland Kuijken, ACC 68641 (1986). This CD is today available as part of a two-CD set with the number ACC 3007, [www.accent-records.com](http://www.accent-records.com)