

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.”¹ These divertimenti are numbered consecutively and divided into five volumes in the “Haydn Catalogue” of 1805. The present edition includes the twenty-eight divertimenti of volume V, Hob XI: 97–126.² The score and parts are available separately:

- G179 Score
- G180 Baryton or violin (treble clef)
- G181 Baryton or viola da gamba (alto clef)
- G182 Viola
- G183 Violoncello

The number in the Hoboken catalogue corresponds with the divertimento number, for example, Hob. XI: 97 = Divertimento no. 97 = Baryton Trio no. 97.

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 while playing. Haydn indicated them by the numbers 1–9 under the notes.

Since the baryton part can be played on viola da gamba – in doing so, the relatively few notes intended to be plucked can also be bowed³ – we have included a part in alto clef. In the original, the baryton parts are in (octave-transposing) treble clef, but there is evidence that they were also played on the violin at the higher octave already during Haydn’s time. The original versions of these divertimenti were not published during Haydn’s lifetime – undoubtedly because they remained the exclusive property of the Esterházy family. Several transcriptions for more common instruments did however appear in print.⁴

In contrast to volumes II–IV, for which complete copyist’s copies exist, the source situation for volume V is rather complex, since the individual divertimenti are found in different collections. The copies derive from different sources and are of varying degrees of authenticity. Our edition is based on the following sources:⁵

S1 – National Széchényi Library, Budapest, Ms. Mus. I. 48 [Divert. 109], autograph, score.

S2 – Private collection Reicher, Eisenstadt, on loan to the Landesmuseum Burgenland, Eisenstadt [Divert. 105, I and II], autograph, score.

S3 – National Széchényi Library, Budapest, Ms. Mus. I. 111 [Divert. 101], **113** [Divert. 111], **114** [Divert. 120], **115** [Divert. 113], **116** [Divert. 107], **117** [Divert. 106], **118** [Divert. 114], **120** [Divert. 117], **121** [Divert. 97], parts copied by Haydn’s personal copyist Joseph Elßner Sr.; written: 1769–73.

S4 – The Library of Congress, Washington DC, M 351.A2.H501 [Divert. 102], **H502** [Divert. 98], **H505** [Divert. 116], **H506** [Divert. 122], **H507** [Divert. 121], **H509** [Divert. 125], parts; scoring: V, Va, Vc.

S5 – Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Mus. ms. 10.046 Nr. 4 [Divert. 115], **9** [Divert. 118], **12** [Divert. 112]; the manuscript consists of twelve divertimenti bound together in partbooks; scoring: V, Va, Basso; written ca.1800.

S6 – Sächsische Landesbibliothek - Staats- und Universitätsbibliothek Dresden, Mus. 3356-P-8 Trio III [Divert. 100], **VI** [Divert. 110], “Simrock print,” six trios in parts; scoring: Fl, V, Vc; published 1803/4.

S7 – Bibliothèque du Conservatoire royal de Bruxelles, V. 13.325 Divertimento I [Divert. 123], **II** [Divert. 103], **V** [Divert. 124], **VI** [Divert. 108], “Bossler print,” six trios in parts; scoring: V, Va, Basso; published 1783.

S8 – Archivo del Palacio Real, Madrid, 2002 No. 3 Trio 5 [Divert. 104], **2008 No. 4 Trio 5** [Divert. 105 III], parts; scoring: V, Va, Basso.

¹ Complete Edition, *Joseph Haydn Werke*, series XIV, 5 vols., *Baryontrios* (Munich, 1980, 1960, 1958, 1958, 1968).

² Divertimenti 99 and 119 are not included, since they have not survived or are only incompletely preserved.

³ Plucked tones are required in only six of the twenty-eight divertimenti of volume V (nos. 97, 106–108, 111, and 113).

⁴ See, for example, *Joseph Haydn, Six Trios for Flute, Violin, and Violoncello after the original print published by Simrock, Bonn and Paris, ca. 1804*. Heidelberg: Güntersberg, 2009. G146 and G147.

⁵ These are the “primary sources” on which the Complete Edition is based. These and all further sources are described in detail in the Critical Report of volume 5 of the Complete Edition.

S9 – Mährisches Landesmuseum Brunn, Music History Department, A 12.507 [Divert. 126], parts; scoring: V, Va, Basso; written: ca. 1780.

S10 – Sammlungen der Gesellschaft der Musikfreunde Wien, IX 41112, Titel: *Divertimenti / a Viola di Gamba principale / con accompagnamento di Viola / e Basso. / del Sgr. Maestro. Haydn*. This is a fragmentary manuscript collection of forty-seven of the divertimenti from Hob XI, in which the upper voice is intended for viola da gamba. Only the viola da gamba part has been preserved. It is notated in treble clef like the baryton part of the other sources. The numbers that indicate the notes to be plucked on the baryton are lacking. A comparison of the seven divertimenti in S10 that appear in the present edition shows a large degree of correspondence between the two versions. In general, the viol version has fewer performance indications, but an experienced player would certainly compensate automatically for the omitted markings. The musical text itself does not display any difference. – The existence of this viola da gamba version shows that the baryton part was *also* played on the viol. Therefore, if a baryton is not available, we have no qualms about recommending this option today. It is not merely a “stopgap solution.”

The players receive an edition that in each case 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 seems 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 the respective source, 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 consulted other sources if they were accessible. But an element of uncertainty remains, challenging the musicians to think for themselves.

The Complete Edition contains extensive information concerning notation and performance.¹ 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. The so-called Haydn ornament in (4) is realized as in (5).



Since Haydn and his copyist employed staccato *strokes*, and not dots, we have adopted this notation. – 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 written differently in the various sources. We have used the markings usual today. – The appoggiaturas are also written differently in the sources. We have standardized them according to the usual rules, and written them without slurs to the main note. – We have likewise standardized the spelling of the movement headings. – Repeated sections (for example, the theme in a movement with variations) are frequently written out in the sources. We have not written out such repetitions, but have indicated them by “Thema da Capo” or similar markings. – Our (few) editorial additions are given in parentheses or indicated by dotted lines. Where we deviated from the model, we have indicated this in the score. An exception to this is found in a number of movements in which the final notes are not of the same length. This has been corrected without comment.

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 Andreas Friesenhagen from the Joseph Haydn Institute, Cologne, and Alfred Lessing for their help obtaining access to the sources, and Howard Weiner for the translation of this preface.

Heidelberg, April 2009
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¹ See the chapter “Allgemeine Bemerkungen” (General Remarks) in the Critical Report of volume 3 of the Complete Edition, p. 9ff.