

Annotations from Jean-Efflam Bavouzet's tonebase lesson

SONATA IN E MINOR | HOB. XVI:34

b ANNOTATED SCORE

F. J. HAYDN
(1732-1809)

contrasting articulation
between hands

rare tempo for a first movement,
Presto captures the nervous, anxious character

one of only 5 minor key
Haydn sonatas

pizzicato,
sparkling
LH sound

four arm impulses with strong fingers
(as if playing four repeated chords)

first of 7 fermatas – Haydn
is a master of surprise

ritenuto, if no *rit.* at
end of 2nd theme

create suspense by staying still during
the fermata, like a cinematic freeze frame

surprise *forte!*

The musical score is presented in a standard piano format with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into four systems of measures. The first system (measures 1-5) begins with a piano (p) dynamic. The second system (measures 6-10) includes a trill (tr) and a fermata. The third system (measures 11-14) features a forte (f) dynamic. The fourth system (measures 15-18) continues the musical theme. Various annotations are placed around the score, including tempo markings, dynamics, and performance instructions. Fingering numbers are also provided for specific notes.

practice in dotted rhythms

Haydn – Sonata in C Major, Hob.XVI:50

Leonard Bernstein's "1-2-3"
phrase structure: 1 and 2 are
identical, while 3 begins the
same way but then takes flight.

instead of thinking “down,”
think of releasing the previous note

example: instead of thinking "down" to play this E with the thumb, think of *releasing* the preceding pinky E

try various dynamic plans for the three u

$p - p - F$
 $F - F - p$
 $p - F - p$

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a piano, with a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 3/4. The melody in the treble staff features a trill in measures 1 and 2, marked with a 'tr' symbol. The bass staff provides a steady accompaniment of eighth notes. Measure numbers 23, 24, 25, and 26 are indicated above the first staff. The piece concludes with a final cadence in measure 8, marked with a double bar line and repeat signs.

practice lower voice staccato,
each note played twice

2nd theme is based on 1st theme

27

on 1st theme

p

discreet pedaling if
necessary (on second 8ths)

feel the chromaticism

possible to ornament

31

possible to ornament

1 1 1 2 1 1 2 2

4 4 4 4

5

$$\begin{array}{ccccc} 4 & (3) & 2 & & 1 \\ & 5 & 4 & & 3 \end{array}$$

2

ritenuto, if no *rit.* at
end of 1st theme

like the first theme, the phrase repeats after the fermata

prepare leaps by extending
your pinky in advance

Haydn – Sonata in C Major, Hob.XVI:50

hands meld together with same articulation
(vs LH/RH contrast in 1st theme)

development section begins

pay attention to the difference in note values & the
respective characters they imply (terse vs expressive)

C major bursts in, totally unexpected
harmony and dynamic

Haydn – Sonata in C Major, Hob.XVI:50

55

3 2 4 2 3

4 2

59

3 5 4 3 3 2 4 1 4 1 3 1 3

64

1 4 2 1 1 3 5 2 3

take with LH

4 1

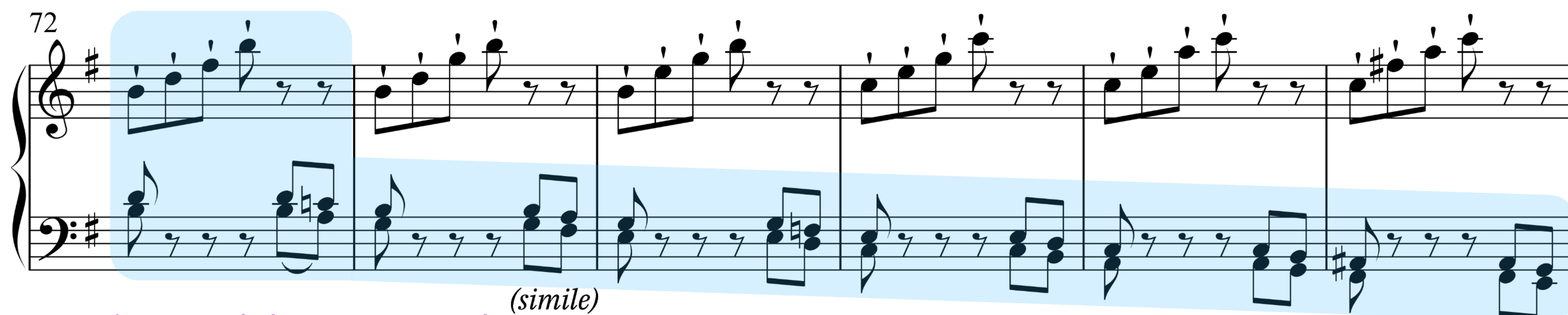
68

3 1 3 1 2 1 5 2

Haydn – Sonata in C Major, Hob.XVI:50

can start *forte* and then *diminuendo*,
making m. 78 the softest point

the hands have switched roles:
RH staccato accompaniment
LH legato melody



or start *piano* and then *crescendo*
to a dramatic arrival in m. 78

if you chose to *crescendo* to *forte*, try
the opposite when you take the repeat

expanding the range

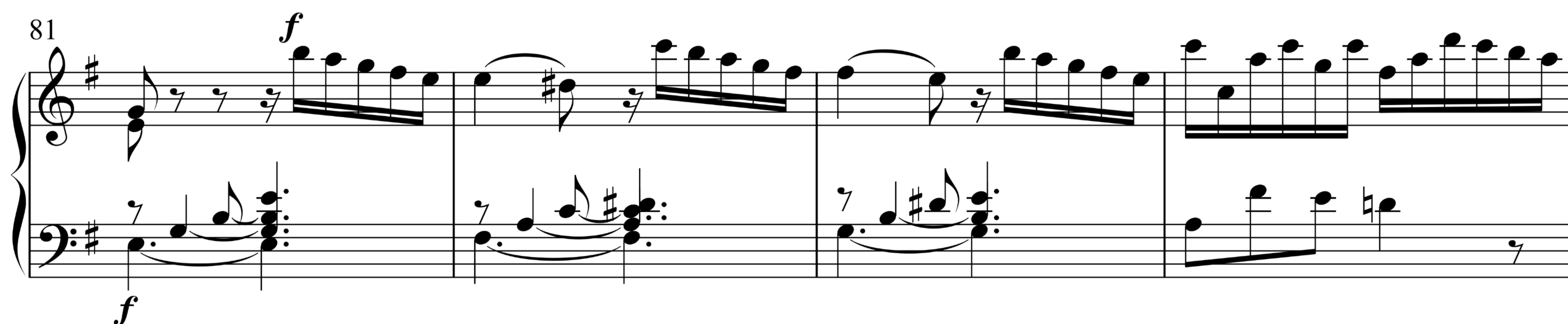
harmony similar to a
passage in the Largo from
Beethoven's 'Hammerklavier'



recapitulation begins

after the high B, try inserting one of
these cadenzas written by Bavouzet
– or write your own!

if you decrescendo to m. 78, try the bass clef cadenza;
if you crescendo to m. 78, try the treble clef cadenza



Haydn – Sonata in C Major, Hob.XVI:50

85

simile – all suggestions for the exposition apply equally to the recap

89

as before, find ways to add

- dynamics
- variety to repeated music:
 - articulation
 - timing

92

96

Haydn – Sonata in C Major, Hob.XVI:50

101

106

110

These bars and this repeat sign show Bavouzet's scholarly revision to Haydn's original score. The added two bars match the end of the exposition and allow the B section repeat to be taken earlier in the movement. This way, the dramatic coda is performed only once and makes a greater impression.

112

Haydn – Sonata in C Major, Hob.XVI:50

115

119

if you choose to repeat this section (the traditional interpretation),
play the final bar differently each time:

- 1st ending: diminuendo slightly, like a question hanging in the air
- 2nd ending: vigorous and uncompromising

123

charming,
drama-free G major

Haydn – Sonata in C Major, Hob.XVI:50

2 + 2 + 4 phrase structure

m. 2 and m. 4 are very similar
except for their harmonic
implications

The musical score is for a piece titled "Adagio" in 3/4 time. It consists of a piano (p) part and a violin part. The piano part is written in treble and bass staves, while the violin part is written in a single staff. The score is divided into four measures. The first measure is marked "Adagio" and "p". The second measure is marked "p" and "f". The third measure is marked "p". The fourth measure is marked "p". The score includes various musical notations such as notes, rests, and articulations. Fingerings are indicated by numbers 1-4. A blue box highlights the first measure of the piano part, and a green box highlights the second and third measures of the piano part. A red box highlights the fourth measure of the piano part. A red box highlights the first measure of the violin part, and a green box highlights the second and third measures of the violin part. A red box highlights the fourth measure of the violin part. The score is annotated with fingerings and articulations. The piano part has fingerings 2, 3, 2, 1, 4, 3, 2, 1 and articulations 2, 3, 2, 1, 4, 3, 2, 1. The violin part has fingerings 2, 3, 2, 1, 4, 3, 2, 1 and articulations 2, 3, 2, 1, 4, 3, 2, 1.

first 7 bars start
with same rhythm,
so maintain variety

V^7 = dominant,
open

slow harmonic rhythm:
one harmony per 1 or 2
bars

I = tonic,
closed

create a glissando effect – chromaticism
should catch the listener's attention

5

3

3

f

6

perdendosi

7

should catch the listener's attention

Haydn's written-out ornamentation shows the immense variety he wants during repetition of similar music

the first bar that starts
with a different rhythm

pay attention to difference of LH note values—
longer = weightier and more important

don't force the repeated D and C# here –
move through the second beat

[illegible]

cresc or dim,
depending:

m. 13 should be either the loudest or softest arrival in

the A section; choose the **opposite** dynamic when repeating this section

hemiola: impression of
2 beats of 6/8 within
3 beats of 3/4

Haydn – Sonata in C Major, Hob.XVI:50

feel the high register

ii⁶

to emphasize the hemiola,
add these hairpins

V₄⁶

the section could end here, but
Haydn adds three bars – *why?*

by ending in the bass, Haydn creates a
contrast of register with what follows:

- 1st time: the repeated A section
- 2nd time: the B section

deep and powerful bass
arrival, contrasting with
the high treble in m. 16

a reference to m. 8 in the first movement,
leaving us “in the middle of nowhere”

extraordinary harmonic shift – with no warning,
a miraculous change from D major to B major
mm. 21-22 are perhaps the softest place in the
movement – experiment with using *una corda*

local tonic (E minor) in root position,
more concrete and strong than
m. 21's unsettled, mysterious B major

E dominant 7th

circle-of-fifths harmonic sequence in 2-bar units
helps modulate from E minor to D major

8

a minor

pedal the arpeggios (carefully),
but don't pedal the scales

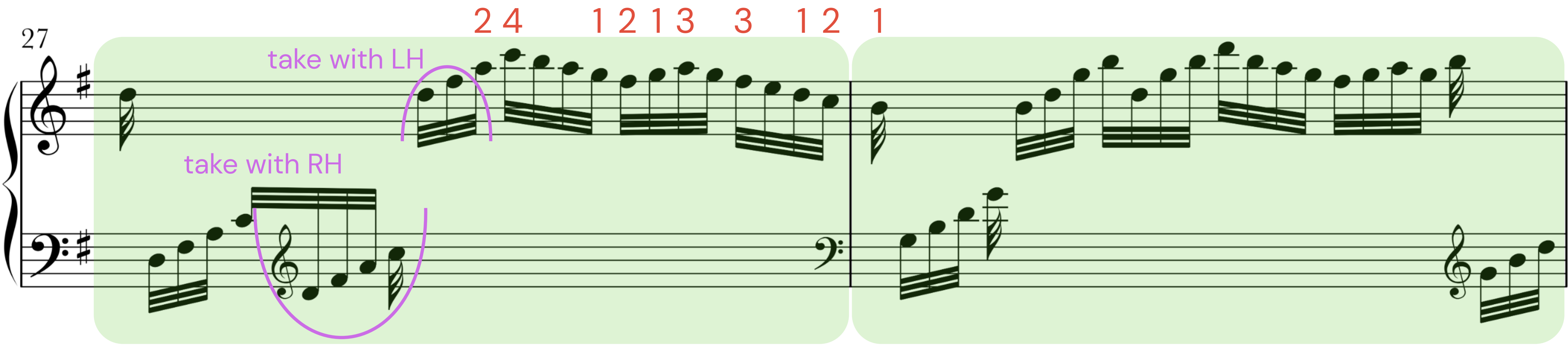
Haydn – Sonata in C Major, Hob.XVI:50

27

2 4 1 2 1 3 3 1 2 1

take with LH

take with RH



D dominant 7th

G major

29

2 1 2 1 4

(piu) adagio

1 3 1 3 2 4

1 2



D: I⁶

ii⁶
(or IV)

V⁷

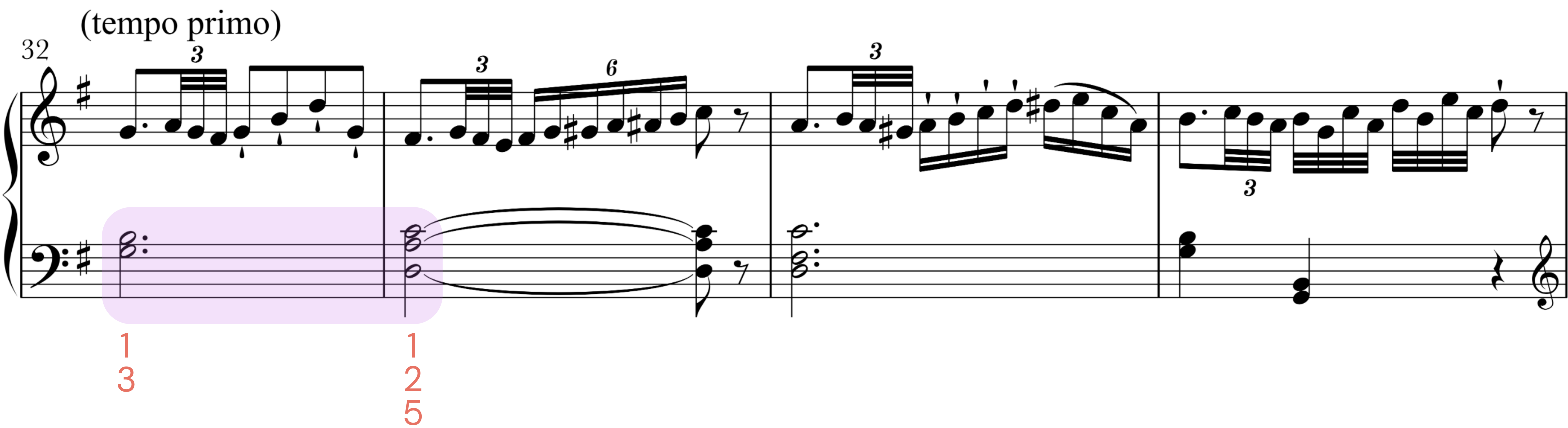
finish strong and a bit heavy
to feel the contrast with the higher
register of the A section reprise

(tempo primo)

32

1 3

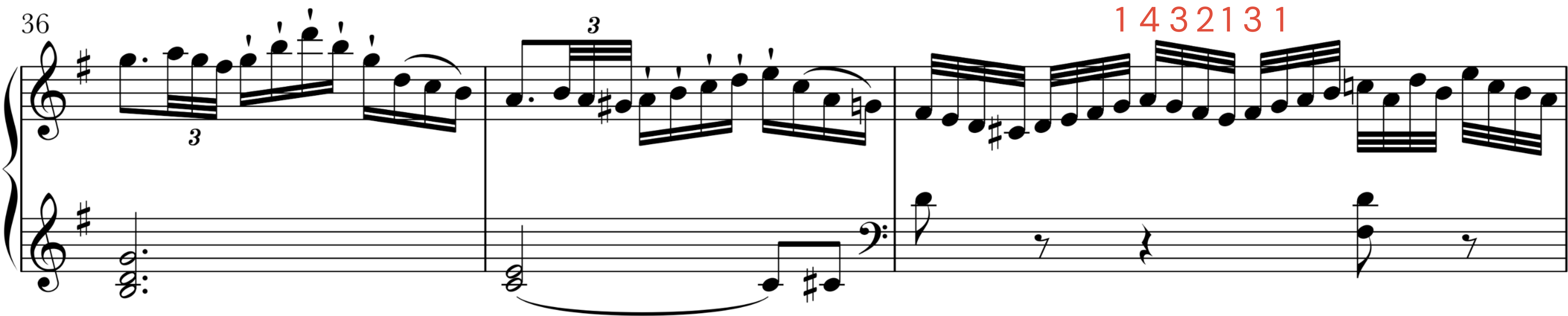
1 2 5



to play these LH chords legato,
pedal discreetly after releasing the last right-hand G

36

1 4 3 2 1 3 1



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39

3 2 4 1 3

the right hand breaks free into a quasi-cadenza

41

3 4 2 1 3 3 4 1 3 3 5 2 4 3 5 2 4 1 4 3 5 1 4 3 5 2 4

follow the chromaticism

this huge buildup leads to...

43

2 1 2 1 2 3

123131323213 (ad lib.)

$V_4^6 = 5(3) V_7$

insistent *forte* on second beat – play almost *fortissimo*

45

2 5 3 5 4 3 3 1 2

prayer for simplicity of the third movement

vi

as dramatic as possible – the final outburst

attacca subito

... a deceptive cadence?

as if to say, "what have I done?
why was I screaming so loud?"

pay close attention
to the articulation

Haydn – Sonata in C Major, Hob.XVI:50

play the beginning *semplice* and almost
pianissimo (save the drama for later)

- separate these two F#s
- 1st F#: end the old phrase
 - 2nd F#: start the new phrase

Vivace molto
innocentemente

LH voicing:

- softest: upper voice (repeated Bs)
- in between: middle voice
- loudest: lowest voice

Alberti bass insights:

- use a mixture of forearm rotation and finger lightness
- first practice LH as block chords, then add rotation to bring out the lower two voices

also try holding the lowest note of each group,
'finger-pedaling' (less appropriate in this
Vivace, but always an option in Alberti bass)

material from the first phrase returns, but
featuring new, highly expressive harmonic twists

this movement is based on
alternating sections in the
tonic and its parallel major

the major-key sections share motives and
similar phrase structure with the minor-key sections

Major section

E major

use dynamics to show the difference with the minor section –
the major-key character is closer to scherzando than to Vivace molto

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2 3 5 3 1 2 1 5 1 3

1 2 1 3 2 3 1 3 1 3 1 2 1 1

2nd time: try ending louder to make the return of the A section a bigger surprise

Minor refrain

5 2 4 1 4 1 4 2 3

avoid *ritenuto* – a sudden change of direction and shift of mood suits this movement's nervous character

E minor

44

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50

56

1 21 35321 3 5

the A and B section refrains are embellished and altered, making the overall form almost a hybrid of rondo and variation form

63

32 1 2 1 3 1 2 1 2321235

(2)

this fermata is a good place for a small ornament (perhaps including a turn)

70

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Major variation

choose a dynamic which contrasts with the ending of the previous section

E major

now featuring Alberti bass borrowed from the A section

be sure to choose a different cadenza when repeating the section

this fermata is a good opportunity for an improvised transition – try one of Bavouzet's cadenzas, or write your own!

rests on the dominant for three bars

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subito piano

98

by starting soft, this entire section
can build in intensity

103

108

113

hyper-expressive
chromaticism contributes to
the buildup of intensity

Haydn – Sonata in C Major, Hob.XVI:50

insistent, not a virtuosic display

feel free to get your wrist involved

due to the syncopations, repeated notes,
and forceful concluding texture, end with an uncompromising forte.