

R A C C O O N ' S     S C O R E     L I B R A R Y

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# HAYDN

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**Baryton Trios Vol.3**

N°1 in G, Hob.XI:49

# Haydn: Baryton Trios Vol. 3: No.1 in G, Hob.XI:49

## Critical commentary

### 1<sup>st</sup> Movement

Bar 3: The erratic placement of the slurs in the viola part is accurate to the manuscript. Occasionally the viola and cello will play unisono or in parallel motion, however with only one of them having a slur. In such instances, editorial slurs have been placed in the respective other part to have the two instrument articulate alike.

Bar 11: The viola does not have a ♭ but a ♯ before beat 3, which seems to be a mistake as the cello clearly has a ♭. This occurs in the same manner in bar 14.

Bar 14: The natural sign appears on beat four, not on the note just before, which is likely to be an error. Another F♯ appeared in that bar previously, so there would have to be a cautionary accidental on the F♯ if it were supposed to be one.

Bar 26: The crotchet rest in the viola part is missing in the manuscript.

### 2<sup>nd</sup> Movement

The grace note notation in this movement is highly erratic. As it becomes nearly impossible to distinguish between appoggiaturas and acciacaturas, the notation has been unified. The grace note that furnishes the opening motif of this movement, whenever it appears throughout, has been interpreted and notated consistently as a semiquaver appoggiatura with a slur, regardless of the exact notation in the manuscript.

### 3<sup>rd</sup> Movement

[None]

## Kritischer Bericht

### 1. Satz

T.3: Die unregelmäßige Verteilung der Bindebögen in der Bratschenstimme ist so der Handschrift entnommen. Wenn Bratsche und Cello unisono oder in Parallelbewegung spielen, ist oft nur eine Stimme mit einem Bindebogen versehen. Zwecks Vereinheitlichung der Artikulation wurden in solchen Fällen editorische Bindebögen gesetzt.

T.11: In der Bratschenstimme ist vor Zählzeit 3 ein ♯ anstelle eines ♭ gesetzt, wobei es sich aller Wahrscheinlichkeit nach um einen Fehler handelt, da in der Celostimme eindeutig ein ♭ vorgezeichnet ist. Dasselbe passiert wiederum in T.14.

T.14: Das Auflösungszeichen erscheint genau auf Zählzeit 4, nicht bei der Note direkt davor. Dies muss ein Fehler sein, da im selben Takt bereits ein F♯ auftauchte und ein Fis somit mit einem Erinerrungsvorzeichen versehen werden müsste.

T.26: Die Viertelpause in der Bratschenstimme fehlt im Manuscript.

### 2. Satz

Die Notation von Vorschlagsnoten ist äußerst unregelmäßig. Da es geradezu unmöglich ist, appoggiaturas und acciacaturas auseinanderzuhalten, wurde die Notation vereinheitlicht. Die Vorschlagsnote, mit denen das Eröffnungsmotiv versehen ist, wurde unabhängig von der genauen Schreibweise des Manuskriptes als angebundene Sechzehntel-Appoggiatura notiert.

### 3. Satz

[Keine]

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# Divertimento No.1

Hob.XI:49

Joseph Haydn

Adagio.

1

2

3

4

5

6

7

8

9

10

11

## Baryton Trio in G, Hob.XI:49 – I. Adagio

14

This musical score page contains four staves of music for a Baryton Trio. The top staff is the soprano part, the second staff is the alto part, and the bottom staff is the bass part. The key signature is one sharp (G major). Measure 14 starts with a whole note in the soprano, followed by eighth-note pairs. Measures 15-16 show sixteenth-note patterns in the alto and bass. Measure 17 concludes with a melodic line in the soprano.

18

This page continues the musical score. Measure 18 begins with a sustained note in the soprano. Measures 19-20 show sixteenth-note patterns in the alto and bass. Measure 21 concludes with a melodic line in the soprano.

21

This page continues the musical score. Measure 21 begins with a sustained note in the soprano. Measures 22-23 show sixteenth-note patterns in the alto and bass. Measure 24 concludes with a melodic line in the soprano.

25

This page concludes the musical score. Measure 25 begins with a sustained note in the soprano. Measures 26-27 show sixteenth-note patterns in the alto and bass. Measure 28 concludes with a melodic line in the soprano.

29

This musical score page contains four staves of music for a Baryton Trio. The top staff is the soprano part, the second staff is the alto part, and the bottom staff is the bass part. The key signature is one sharp (G major). Measure 29 begins with eighth-note pairs in the soprano and bass parts. Measures 30 and 31 show sixteenth-note patterns in the alto and bass parts. Measure 32 concludes the section with eighth-note pairs in the soprano and bass parts.

33

This section continues the musical score. Measure 33 features eighth-note pairs in the soprano and bass parts. Measures 34 and 35 show sixteenth-note patterns in the alto and bass parts. Measure 36 concludes the section with eighth-note pairs in the soprano and bass parts.

37

This section continues the musical score. Measure 37 features eighth-note pairs in the soprano and bass parts. Measures 38 and 39 show sixteenth-note patterns in the alto and bass parts. Measure 40 concludes the section with eighth-note pairs in the soprano and bass parts.

41

This section continues the musical score. Measure 41 features eighth-note pairs in the soprano and bass parts. Measures 42 and 43 show sixteenth-note patterns in the alto and bass parts. Measure 44 concludes the section with eighth-note pairs in the soprano and bass parts.

45

48

52

Allegro.

Baryton

Viola

Cello

Musical score for measures 4-7. The score consists of three staves: Treble, Bass, and Bassoon. Measure 4 starts with a forte dynamic. Measures 5-6 show eighth-note patterns with grace notes. Measure 7 begins with a piano dynamic.

Musical score for measures 8-10. The score consists of three staves: Treble, Bass, and Bassoon. Measures 8-9 feature eighth-note patterns. Measure 10 concludes the section.

Musical score for measures 11-13. The score consists of three staves: Treble, Bass, and Bassoon. Measures 11-12 continue the eighth-note patterns. Measure 13 concludes the section.

Musical score for measures 14-16. The score consists of three staves: Treble, Bass, and Bassoon. Measures 14-15 show eighth-note patterns. Measure 16 concludes the section.

## Baryton Trio in G, Hob.XI:49 – II. Allegro

Musical score for Baryton Trio in G, Hob.XI:49 – II. Allegro, page 8, measures 17-19. The score consists of three staves: Treble, Bass, and Double Bass. The key signature is one sharp (G major). Measure 17 starts with a melodic line in the Treble staff. Measures 18 and 19 continue the melodic line, with measure 19 concluding with a half note in the Treble staff.

Musical score for Baryton Trio in G, Hob.XI:49 – II. Allegro, page 8, measures 20-22. The score continues with three staves: Treble, Bass, and Double Bass. Measure 20 begins with a melodic line in the Treble staff. Measures 21 and 22 continue the melodic line, with measure 22 concluding with a half note in the Treble staff.

Musical score for Baryton Trio in G, Hob.XI:49 – II. Allegro, page 8, measures 23-25. The score continues with three staves: Treble, Bass, and Double Bass. Measure 23 begins with a melodic line in the Treble staff. Measures 24 and 25 continue the melodic line, with measure 25 concluding with a half note in the Treble staff.

Musical score for Baryton Trio in G, Hob.XI:49 – II. Allegro, page 8, measures 26-28. The score continues with three staves: Treble, Bass, and Double Bass. Measure 26 begins with a melodic line in the Treble staff. Measures 27 and 28 continue the melodic line, with measure 28 concluding with a half note in the Treble staff.

30

Musical score for measures 30-32. The score consists of three staves: Treble, Bass, and Cello/Bassoon. The Treble staff has a single note followed by a sixteenth-note pattern. The Bass staff has eighth-note patterns. The Cello/Bassoon staff has eighth-note patterns. Measure 30 ends with a repeat sign and a bass drum. Measures 31 and 32 continue with similar patterns.

33

Musical score for measures 33-35. The Treble staff shows a sixteenth-note pattern with counts 3, 4, 5, 6 over three measures. The Bass staff shows eighth-note patterns. The Cello/Bassoon staff shows eighth-note patterns. Measure 35 ends with a bass drum.

36

Musical score for measures 36-38. The Treble staff has eighth-note patterns. The Bass staff has eighth-note patterns. The Cello/Bassoon staff has eighth-note patterns. Measure 38 ends with a bass drum.

40

Musical score for measures 40-42. The Treble staff has a rest. The Bass staff has eighth-note patterns. The Cello/Bassoon staff has eighth-note patterns. Measure 42 ends with a bass drum.

43

47

50

**Menuetto.**

Baryton

Viola

Cello

Musical score for Baryton Trio in G, Hob.XI:49 – III. Menuetto & Trio, page 11, measures 6-10. The score consists of three staves: Treble, Bass, and Bassoon. The key signature is one sharp. Measure 6 starts with eighth-note pairs in the treble staff. Measures 7-8 show sixteenth-note patterns with grace notes. Measure 9 features a bassoon solo with a fermata over two measures. Measure 10 concludes with eighth-note pairs.

Musical score for Baryton Trio in G, Hob.XI:49 – III. Menuetto & Trio, page 11, measures 11-15. The score continues with three staves. Measures 11-12 show sixteenth-note patterns. Measures 13-14 feature eighth-note pairs. Measure 15 concludes with eighth-note pairs. Dynamics include *p* and *f*.

Musical score for Baryton Trio in G, Hob.XI:49 – III. Menuetto & Trio, page 11, measures 16-20. The score continues with three staves. Measures 16-17 show sixteenth-note patterns. Measures 18-19 feature eighth-note pairs. Measure 20 concludes with eighth-note pairs.

Trio.

Musical score for Baryton Trio in G, Hob.XI:49 – III. Menuetto & Trio, page 11, Trio section, measures 1-6. The score consists of three staves. Measures 1-6 show eighth-note patterns with measure numbers 1 through 6 above the bass staff.

26

7 4 2 9 8

## Da Capo Menuetto

31

<img alt="Continuation of the musical score for the Da Capo Menuetto. The score consists of three staves: Treble, Bass, and Cello/Bassoon. The key signature changes to two sharps (D major). The music continues with eighth-note patterns. Measures 31-32 show eighth-note patterns. Measures 33-34 show eighth-note patterns. Measures 35-36 show eighth-note patterns. Measures 37-38 show eighth-note patterns. Measures 39-40 show eighth-note patterns. Measures 41-42 show eighth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show eighth-note patterns. Measures 47-48 show eighth-note patterns. Measures 49-50 show eighth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show eighth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show eighth-note patterns. Measures 59-60 show eighth-note patterns. Measures 61-62 show eighth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show eighth-note patterns. 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Measures 905-906 show eighth-note patterns. Measures 907-908 show eighth-note patterns. Measures 909-910 show eighth-note patterns. Measures 911-912 show eighth-note patterns. Measures 913-914 show eighth-note patterns. Measures 915-916 show eighth-note patterns. Measures 917-918 show eighth-note patterns. Measures 919-920 show eighth-note patterns. Measures 921-922 show eighth-note patterns. Measures 923-924 show eighth-note patterns. Measures 925-926 show eighth-note patterns. Measures 927-928 show eighth-note patterns. Measures 929-930 show eighth-note patterns. Measures 931-932 show eighth-note patterns. Measures 933-934 show eighth-note patterns. Measures 935-936 show eighth-note patterns. Measures 937-938 show eighth-note patterns. Measures 939-940 show eighth-note patterns. Measures 941-942 show eighth-note patterns. Measures 943-944 show eighth-note patterns. Measures 945-946 show eighth-note patterns. Measures 947-948 show eighth-note patterns. Measures 949-950 show eighth-note patterns. Measures 951-952 show eighth-note patterns. Measures 953-954 show eighth-note patterns. Measures 955-956 show eighth-note patterns. Measures 957-958 show eighth-note patterns. Measures 959-960 show eighth-note patterns. Measures 961-962 show eighth-note patterns. Measures 963-964 show eighth-note patterns. Measures 965-966 show eighth-note patterns. Measures 967-968 show eighth-note patterns. Measures 969-970 show eighth-note patterns. Measures 971-972 show eighth-note patterns. Measures 973-974 show eighth-note patterns. Measures 975-976 show eighth-note patterns. Measures 977-978 show eighth-note patterns. Measures 979-980 show eighth-note patterns. Measures 981-982 show eighth-note patterns. Measures 983-984 show eighth-note patterns. Measures 985-986 show eighth-note patterns. Measures 987-988 show eighth-note patterns. Measures 989-990 show eighth-note patterns. Measures 991-992 show eighth-note patterns. Measures 993-994 show eighth-note patterns. Measures 995-996 show eighth-note patterns. Measures 997-998 show eighth-note patterns. Measures 999-1000 show eighth-note patterns.</p>