

## DIVERTIMENTO C dur

*Violine, Violoncello & Violone**Viola (statt Violoncello), Violoncello II (statt Violone)*

## NACHWORT

Gleich den meisten Werken Michael Haydns, die niemals gedruckt, sondern nur auf handschriftlichem Wege verbreitet wurden — ein Umstand, der „feile Spekulanten“ zu einem seinerzeit schwungvollen Handel damit veranlaßte —, liegt auch dieses Divertimento in C-dur nur in einer Abschrift vor (München, Staatsbibl.), die wohl Haydns Freund, Pfarrer Wergand Rettensteiner, besorgt hat („P. W. R.“ auf der Titelseite!). Die Entstehungszeit des Werkes ist nicht bekannt, doch dürfte sie in das letzte Dezennium des 18. Jahrhunderts fallen.

In der vorliegenden Neuauflage wurden lediglich die offensichtlichen Fehler des Abschreibers verbessert und

einige Vorschläge zur spielgerechten Ausführung des Stückes beigelegt, doch sind diese Zusätze durch abweichende Typen oder Stellung in Parenthese kenntlich gemacht. Vorschlags- und Hauptnoten wurden stets verbunden, was zwar Haydn selbst niemals tat, aber sicher als selbstverständlich voraussetzte.

Durch diese Erstausgabe möchte ich mithelfen, die immer noch sehr verbreitete Ansicht von Mich. Haydns einseitiger Einstellung als Kirchenkomponist zu berichtigen und dem Meister den ihm gebührenden Platz unter den weltlichen Komponisten, seiner Zeit zu sichern.

## P O S T F A C E

Comme la plupart des œuvres de Michel Haydn, qui n'ont jamais été gravées, mais ont été uniquement répandues en manuscrit, ce dont la vénalité des spéculateurs a profité pour en faire un commerce florissant en son temps, on ne possède de ce Divertimento en Ut majeur qu'une copie (Munich, Bibliothèque d'État), probablement faite par le Curé (Pfarrer) Wergand Rettensteiner, ami de Haydn. (On trouve sur la page du titre les initiales „P. W. R.“!) On ne connaît pas la date de composition de cette œuvre, mais il est probable qu'elle tombe dans la dernière décennie du 18<sup>ème</sup> siècle.

Dans la présente édition, l'éditeur s'est borné à corriger les fautes évidentes du copiste et à proposer

quelques adjonctions destinées à assurer l'exactitude de l'exécution de la pièce; mais, pour permettre de reconnaître facilement des adjonctions, on a utilisé des caractères différents ou on les a mises entre parenthèses. Les notes d'agrément et les notes essentielles ont toujours été reliées par une liaison, ce que Haydn lui-même n'a jamais fait, mais ce qu'il considérerait sûrement comme allant de soi.

Par cette première édition, je voudrais contribuer à rectifier l'opinion encore très répandue qui considère Michel Haydn exclusivement comme un compositeur d'œuvres religieuses et assurer au maître la place qui lui revient parmi les compositeurs de musique profane de son temps.

## P O S T C R I P T

Most of the works of Michael Haydn were never printed and circulated in manuscript only. The Divertimento in C major exists only in a copy of the Manuscript (Munich, State-Library), which was probably copied by a friend of Haydn, the Curate (Pfarrer) Wergand Rettensteiner according to the initials P. W. R. on the title-page. The date when this work was composed is not known, but very likely it was during the last decade of the 18th Century.

In the present new edition only obvious faults of the

copyist were corrected and some suggestions for the execution of the work added. All these additions are marked in smaller notes, or put in parenthesis. Grace-notes and principal notes have been joined by slurs, which Haydn himself never used, but which are obvious.

This publication will help to correct the wrong impression that Michael Haydn composed church music only and to procure his due place amongst the composers of secular music of his time.

Eugen Rapp

Violine

DIVERTIMENTO C dur

Herausgegeben von  
Eugen Rapp

Michael Haydn

Allegro moderato

1 (mf) 3

4 tr 3

8 tr (2) tr 1 (p)

13 (cresc.) (f) (w) tr (w) tr (w) tr

16 2 2 tr 1

19 (f) (2) tr (2) tr (2) tr (2) tr

22 (mf) (2) tr (2) tr

25 tr 4 tr p pp

29 *f* *v* *tr*

34 *(mf)* *tr* 3

38 *v* 3 *tr*

42 *tr* *tr* *tr*

46 *tr* *tr*

49 *(dim.)* *(p)* *tr* *v*

52 *(cresc.)* *f* *v*

55 *(w) tr* *(w) tr* *(w) tr* *(w) tr* *(w) tr* *(w) tr*

57 *tr* *v*

61 *(f)* *v* *(w) tr* *(w) tr* *(w) tr* *(w) tr*

4

Adagio

Musical score for Adagio, measures 4 to 45. The score is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked Adagio. The piece begins with a piano (*p*) dynamic. The melody features a mix of eighth and sixteenth notes, often beamed together in groups. There are several trills (*tr*) and accents (*v*) throughout. Dynamics vary from piano (*p*) to mezzo-forte (*mf*) and fortissimo (*f*). A first ending bracket is present at measure 24. The score concludes at measure 45.

49 *tr*  
*(mf)*

54 *tr*  
*(p)*

59 *tr*  
*p* *cresc.*

63 *tr*  
*p* *pp*

**MENUET**  
*(f)* *p* *(mf)*

7 *(f)* *p* *3*

13 *f* *p* *f*

19 *(mf)* *Fine*

**Trio**  
*sempre p*

7

13 1. 2.  
*Menuet da Capo*

FINALE Presto

11

19

28

36

44

53

62

72

80

88

*tr* *p* *f* *p* *f* *tr*

*p* *f* *p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f* *p* *f*

*(cresc.)* *(f)* *p* *(cresc.)*

*(∞)* *tr* *(∞)* *tr* *(p)*

*(cresc.)* *(f)* *p* *(cresc.)*

*(∞)* *tr* *f* *p* *tr* *f* *p* *tr*

*f* *p* *f* *p*

*f*

*p* *f*

Violoncello

Michael Haydn

DIVERTIMENTO C dur





33 *(so)* *tr*

36 *(mf)*

39 *(p)* *tr*

43 *tr* *tr* *tr*

46 *tr* *tr*

49 *(dim.)* *tr*

51 *(p)* *tr* *(p)*

54 *(cresc.)* *f* *(w) tr* *(w) tr* *(w) tr* *(w) tr* 1

58 *tr*

61 *(f)* *(so) tr* *(so) tr*

Adagio

1  
(p)

6  
v

10  
(mf)

15  
(p) tr

19  
(cresc.) p (p)

25  
(cresc.)

31  
(p) (f) tr

36  
v (p)

41

45  
v tr

Detailed description: This is a musical score for a piece titled "Adagio". The score is written in bass clef with a 3/4 time signature. It consists of ten staves of music, numbered 1 through 45. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. Dynamic markings such as *(p)*, *(mf)*, *(cresc.)*, and *(f)* are used throughout. Performance instructions include a first finger (*1*) and several trills (*tr*). The score concludes with a double bar line at measure 45.

51 *(mf)*

56 *tr* *(p)*

59 *tr* *p cresc.*

63 *tr* *p pp*

MENUET

*(f)* *p* *(mf)*

7 *(f)* *p*

13 *f* *p* *f*

19 *(mf)* *Fine*

Trio

*sempre p*

29 *Menuet da Capo*

6

# FINALE Presto

1 *p* *f* *p* *f*

10 *p* *f*

19 *p* *f*

27 *f* *p* *f* *p*

35 *f* *p* (cresc.) *f*

44 (*f*) (p)

53 (cresc.) *p* (cresc.)

62 *f* *p* *f* *p*

72 *f*

80 *f*

88 *p* *f*

Violone (Kontrabaß)

Michael Haydn

# DIVERTIMENTO C dur

Violone (Kontrabaß)

# DIVERTIMENTO C dur

Herausgegeben von  
Eugen Rapp

Michael Haydn

**Allegro moderato**

4

7

10 *(p)*

14 *(cresc.)* *(f)* *(f)*

18

22 *(mf)*

26 *p* *f*

31

Musical staff 31: Bass clef, starting with a whole rest followed by eighth notes.

35

Musical staff 35: Bass clef, eighth notes with a slur and dynamic marking *(mf)*.

38

Musical staff 38: Bass clef, eighth notes with a slur and dynamic marking *(mf)*.

41

Musical staff 41: Bass clef, eighth notes with a slur and dynamic marking *(mf)*.

44

Musical staff 44: Bass clef, eighth notes with a slur and dynamic marking *(mf)*.

47

Musical staff 47: Bass clef, eighth notes with a slur and dynamic marking *(mf)*.

50

Musical staff 50: Bass clef, eighth notes with a slur and dynamic marking *(dim.)* and *p*.

53

Musical staff 53: Bass clef, eighth notes with a slur and dynamic marking *(cresc.)* and *f*.

57

Musical staff 57: Bass clef, eighth notes with a slur and dynamic marking *(f)*.

61

Musical staff 61: Bass clef, eighth notes with a slur and dynamic marking *(f)*.

4

# Adagio

(*p*)

5

10

(*mf*)

14

(*p*)

19

(*cresc.*)      (*p*)

24

(*p*)

28

(*cresc.*)

32

(*p*)      (*f*)

37

*v*  
(*p*)

42



47

Musical staff 47-50 in bass clef, 3/4 time. It begins with a series of eighth notes, followed by a quarter rest and a half note, then a quarter note, and ends with a triplet of eighth notes.

51

(*mf*)

Musical staff 51-55 in bass clef, 3/4 time. It continues with eighth notes, followed by quarter notes and a half note.

56

(*p*)

Musical staff 56-61 in bass clef, 3/4 time. It features a series of quarter notes with a slur over the first two.

62

(*cresc.*)

*p*

*pp*

Musical staff 62-66 in bass clef, 3/4 time. It includes a triplet of eighth notes, followed by quarter notes, and ends with a triplet of eighth notes.

### MENUET

(*f*)

*p*

(*mf*)

Musical staff 1-8 in bass clef, 3/4 time. It starts with a quarter note, followed by eighth notes, and ends with a quarter note.

9

(*f*)

*p*

*f*

*p*

Musical staff 9-16 in bass clef, 3/4 time. It features a series of eighth notes with dynamic markings *f*, *p*, *f*, and *p*.

17

*f*

*Fine*

Musical staff 17-24 in bass clef, 3/4 time. It continues with eighth notes and ends with a quarter note and the word *Fine*.

### Trio

*sempre p*

Musical staff 25-32 in bass clef, 3/4 time. It features a series of quarter notes with a sharp sign, all marked *sempre p*.

7

Musical staff 33-40 in bass clef, 3/4 time. It features a series of quarter notes with a sharp sign, marked with a *v* (accents) and a *p*.

13

1.

2.

Musical staff 41-48 in bass clef, 3/4 time. It features a series of quarter notes with a sharp sign, marked with first and second endings.

*Menuet da Capo*

FINALE Presto

Musical staff 6-8: Bass clef, 2/4 time signature. Measures 6-8. Dynamics: *p*, *f*, *p*, *f*. Includes a *v* (accents) above measures 6 and 7.

Musical staff 9-16: Bass clef, 2/4 time signature. Measures 9-16. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*, *f*.

Musical staff 17-26: Bass clef, 2/4 time signature. Measures 17-26. Dynamics: *p*, [*f*], (*f*). Ends with a repeat sign.

Musical staff 27-34: Bass clef, 2/4 time signature. Measures 27-34. Dynamics: *f*, *p*, *f*, *p*. Includes a repeat sign at the beginning.

Musical staff 35-42: Bass clef, 2/4 time signature. Measures 35-42. Dynamics: *f*, *p*, (*cresc.*), (*f*).

Musical staff 43-50: Bass clef, 2/4 time signature. Measures 43-50. Dynamics: *f*, *p*, *f*, *p*, (*p*). Includes a repeat sign at the end.

Musical staff 51-58: Bass clef, 2/4 time signature. Measures 51-58. Dynamics: (*cresc.*), (*f*), *p*.

Musical staff 59-66: Bass clef, 2/4 time signature. Measures 59-66. Dynamics: (*cresc.*), *f*, *p*, *f*.

Musical staff 67-76: Bass clef, 2/4 time signature. Measures 67-76. Dynamics: *p*, *f*.

Musical staff 77-86: Bass clef, 2/4 time signature. Measures 77-86. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.

Musical staff 87-94: Bass clef, 2/4 time signature. Measures 87-94. Dynamics: *p*, [*f*], (*f*). Ends with a repeat sign.

Viola  
(statt Violoncello)

Michael Haydn

# DIVERTIMENTO C dur

# Viola

(statt Violoncello)

## DIVERTIMENTO C dur

Herausgegeben von  
Eugen Rapp

Michael Haydn

Allegro moderato

1

(mf)

3

5

3

(p dolce)

tr

tr

9

v

2

(p)

12

v

(cresc.)

(f)

(w) tr

16

v

(f)

20

(mf)

24

v

1

p

pp

28

v

tr

v

tr

v

33 *mf*

37 *(mf)*

40 *(p)*

43 *tr*

46 *tr*

49 *(dim.)*

52 *(p)*

54 *(cresc.)* *f*

58 *tr*

61 *f*

Adagio

Musical score for Adagio, measures 1-45. The score is written in 3/4 time with a key signature of one flat (B-flat). The notation includes various dynamics, articulations, and ornaments.

Measures 1-5: Measure 1 starts with a first ending bracket (1). Dynamics include *(p)*.

Measures 6-9: Measure 6 has a dynamic of *(mf)*. Measure 7 has a *v* (accent) marking.

Measures 10-15: Measure 10 has a dynamic of *(mf)*. Measure 14 has a *tr* (trill) marking.

Measures 16-19: Measure 16 has a *tr* marking. Measure 17 has a *v* marking. Measure 18 has a dynamic of *p*. Measure 19 has a dynamic of *(p)* and a *(cresc.)* marking.

Measures 20-25: Measure 20 has a *(cresc.)* marking. Measure 24 has a *(p)* marking. Measure 25 has a *(cresc.)* marking.

Measures 26-31: Measure 26 has a *(cresc.)* marking. Measure 30 has a *tr* marking. Measure 31 has a *(f)* marking.

Measures 32-35: Measure 32 has a *(p)* marking. Measure 34 has a *tr* marking. Measure 35 has a *(f)* marking.

Measures 36-40: Measure 36 has a *v* marking. Measure 37 has a *(p)* marking.

Measures 41-44: Measure 41 has a *(p)* marking. Measure 44 has a *(p)* marking.

Measures 45-48: Measure 45 has a *v* marking. Measure 46 has a *v* marking. Measure 47 has a *tr* marking.

51 *(mf)*

56 *(p)*

60 *tr p cresc. tr*

64 *p v pp*

MENUET

*(f) p (mf)*

7 *(f) p<sup>8</sup>*

13 *f p f*

19 *(mf) Fine*

Trio

*sempre p*

9 *v*

# FINALE Presto

The musical score consists of ten staves of music, each beginning with a measure number in the upper left corner. The key signature is one sharp (F#) and the time signature is 2/4. The dynamics range from *p* (piano) to *f* (forte), with some passages marked *(cresc.)* (crescendo) and *(p)* (piano). Trills are indicated by *tr* above notes. The score concludes with a double bar line and repeat dots at the end of the final staff.

Staff 1: Measure 1. Dynamics: *p*, *f*, *p*, *f*. Trills: *tr* above the first and fifth notes.

Staff 2: Measure 11. Dynamics: *p*, *f*.

Staff 3: Measure 19. Dynamics: *p*, *f*.

Staff 4: Measure 27. Dynamics: *f*, *p*, *f*, *p*.

Staff 5: Measure 35. Dynamics: *f*, *p*, *(cresc.)*, *f*.

Staff 6: Measure 44. Dynamics: *(p)*. Trills: *(2) tr* above the first and fifth notes.

Staff 7: Measure 53. Dynamics: *(cresc.)*, *(f)*, *p*, *(cresc.)*. A first ending bracket is shown above the final two measures.

Staff 8: Measure 62. Dynamics: *f*, *p*, *f*, *p*. Trills: *(2) tr* above the first note, *tr* above the fifth and ninth notes.

Staff 9: Measure 72. Dynamics: *f*.

Staff 10: Measure 80. Dynamics: *f*.

Staff 11: Measure 88. Dynamics: *p*, *f*.



Violoncello II  
(statt Violone)

Michael Haydn

DIVERTIMENTO C dur

# Violoncello II

(statt Violone)

## DIVERTIMENTO C dur

Herausgegeben von  
Eugen Rapp

Michael Haydn

Allegro moderato

(*mf*)

4

7

10 (*p*)

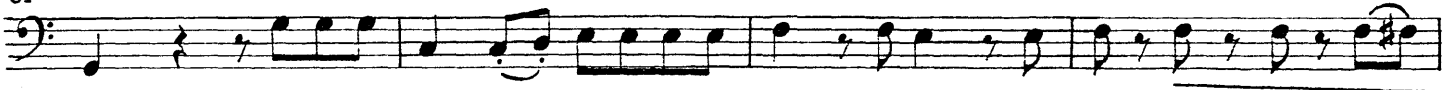
14 (*cresc.*) (*f*)

18 (*f*)

22 (*mf*)

26 *p pp f*

31



35



38



41



44



47



50



53



57



61



4

Adagio

(p)

5

10

(mf)

14

(p)

20

(cresc.) (p)

24

(p)

28

(cresc.)

32

(p) (f) v

37

(p)

42

47

51

56

62

MENUET

8

16

Trio

7

23

## FINALE Presto

6

9

17

27

35

43

51

61

70

78

87

*p* *f* *p* *f*

*p* *f* *p* *f*

[*p*] (*p*) [*f*] (*f*)

*f* *p* *f* *p*

*f* *p* (*cresc.*) (*f*)

*p*

(*cresc.*) (*f*) *p*

(*cresc.*) *f* *p* *f*

*p* *f*

[*p*] (*p*) [*f*] (*f*)