

## 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 Werigand 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) Werigand 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) Werigand 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)

4

8 tr

13 (cresc.) (f) tr

16 2 tr

19 (f) tr

22 (mf) tr

25 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 is characterized by flowing eighth-note patterns and occasional trills. Measure 15 features a mezzo-forte (*mf*) dynamic. Measure 24 includes a first ending bracket. Measure 30 features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. Measure 35 returns to piano (*p*). The score concludes with a final melodic phrase in measure 45.

49 *tr* *(mf)* *u*

54 *tr* *(p)*

59 *tr* *p* *cresc.*

63 *tr* *p* *pp* *v*

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

2 *(f)* *p* *3*

13 *f* *p* *f*

19 *(mf)* *Fine*

**Trio**  
*sempre p*

7

13 1. 2. *Menuet da Capo*

FINALE Presto

The musical score consists of ten staves of music in 2/4 time. The key signature has one sharp (F#). The dynamics range from piano (*p*) to fortissimo (*f*). Trills (*tr*) are used at the beginning of several phrases. Crescendos (*cresc.*) are indicated in measures 36 and 53. A trill with a fermata (*(∞) tr*) is used in measures 44 and 62. A triplet of eighth notes is present in measure 80. The piece concludes with a double bar line and repeat dots in measure 88.

Violoncello

Michael Haydn

DIVERTIMENTO C dur

Violoncello

# DIVERTIMENTO C dur

Herausgegeben von  
Eugen Rapp

Michael Haydn

**Allegro moderato**

1  
(mf)

5

9

(p)

12

(cresc.)

(f)

16

(f)

20

(mf)

24

p

pp

28



33 *(so)* *tr*

36 *(mf)*

39 *(p)* *tr*

43 *tr* *tr* *tr*

46 *tr* *tr*

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

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

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

58 *tr*

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

Adagio

Musical score for Adagio, measures 1-45. The score is written in bass clef with a 3/4 time signature. It features a series of eighth-note patterns with various dynamics and articulations.

Measures 1-5: *(p)*

Measures 6-9: *(p)*

Measures 10-14: *(mf)*

Measures 15-18: *(p)*

Measures 19-24: *(cresc.)*, *p*, *(p)*

Measures 25-30: *(cresc.)*

Measures 31-35: *(p)*, *(f)*

Measures 36-40: *(p)*

Measures 41-44: *(p)*

Measures 45-48: *(p)*

51  
*(mf)*

56 *tr*  
*(p)*

59 *tr*  
*p cresc.*

63 *tr*  
*p pp*

MENUET

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

*(f)* *p*

*f* *p* *f*

*(mf)* *Fine*

Trio

*sempre p*

*Menuet da Capo*

6

# FINALE Presto

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

10

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

88 *p* *f*

Violone (Kontrabaß)

Michael Haydn

# DIVERTIMENTO C dur

# 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

35  
*(mf)*

38

38 *v*

41

41 *v*

44

44 *v*

47

47

50

50  
*(dim.)* *p*

53

53  
*(cresc.)* *f*

57

57

61

61  
*(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 melodic line with slurs and a final triplet of eighth notes.

51

(mf)

Musical staff 51-55 in bass clef, 3/4 time. It features a rhythmic pattern of eighth notes, followed by a melodic line with slurs and a final quarter note.

56

(p)

Musical staff 56-61 in bass clef, 3/4 time. It consists of a series of eighth notes with slurs, ending with a quarter note.

62

(cresc.)

p

pp

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

MENUET

Musical staff 1-8 in bass clef, 3/4 time. It begins with a melodic line in *f*, followed by a series of eighth notes in *p*, and ends with a melodic line in *mf*.

9

*f*

*p*

*f*

*p*

Musical staff 9-16 in bass clef, 3/4 time. It features a series of eighth notes with slurs, alternating between *f* and *p*, and ends with a triplet of eighth notes.

17

*f*

*Fine*

Musical staff 17-24 in bass clef, 3/4 time. It consists of a series of eighth notes with slurs, starting in *f* and ending with a double bar line and the word *Fine*.

Trio

*sempre p*

Musical staff 25-32 in bass clef, 3/4 time. It features a series of eighth notes with slurs, starting in *sempre p*.

7

Musical staff 33-40 in bass clef, 3/4 time. It features a series of eighth notes with slurs, starting with a *v* (accents) and ending with a double bar line.

13

1.

2.

Musical staff 41-48 in bass clef, 3/4 time. It features a series of eighth notes with slurs, starting with a *v* and ending with a double bar line and two endings labeled 1. and 2.

Menuet da Capo

6 FINALE Presto

Musical staff 6-8: Bass clef, 2/4 time signature. Measures 6-8. Dynamics: *p*, *f*, *p*, *f*. Includes a *v* marking above measure 6.

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

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

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. Dynamics include *(p)*.

Measures 6-9: Measure 6 has a *v* (accent) above the first note. Dynamics include *(mf)*.

Measures 10-15: Measure 10 has a *(mf)* dynamic. Measure 16 has a *tr* (trill) above the first note.

Measures 16-25: Measure 17 has a *tr* above the first note. Measure 18 has a *v* above the first note. Measure 19 has a *p* dynamic. Measure 20 has a *(cresc.)* dynamic. Measure 21 has a *p* dynamic. Measure 22 has a *(p)* dynamic. Measure 23 has a *(p)* dynamic. Measure 24 has a *(p)* dynamic. Measure 25 has a *(p)* dynamic.

Measures 26-31: Measure 26 has a *(cresc.)* dynamic. Measure 27 has a *(cresc.)* dynamic. Measure 28 has a *(cresc.)* dynamic. Measure 29 has a *(cresc.)* dynamic. Measure 30 has a *(cresc.)* dynamic. Measure 31 has a *(cresc.)* dynamic.

Measures 32-35: Measure 32 has a *(p)* dynamic. Measure 33 has a *tr* above the first note. Measure 34 has a *(f)* dynamic. Measure 35 has a *(f)* dynamic.

Measures 36-40: Measure 36 has a *v* above the first note. Measure 37 has a *(p)* dynamic. Measure 38 has a *(p)* dynamic. Measure 39 has a *(p)* dynamic. Measure 40 has a *(p)* dynamic.

Measures 41-44: Measure 41 has a *(p)* dynamic. Measure 42 has a *(p)* dynamic. Measure 43 has a *(p)* dynamic. Measure 44 has a *(p)* dynamic.

Measures 45-48: Measure 45 has a *v* above the first note. Measure 46 has a *v* above the first note. Measure 47 has a *v* above the first note. Measure 48 has a *tr* above the first note.

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 is written in 2/4 time and consists of ten staves of music. The key signature has one sharp (F#). The dynamics range from piano (*p*) to fortissimo (*f*), with crescendos and trills. The score includes various musical notations such as trills (*tr*), slurs, and accents.

Staff 1: *p* *tr* *f* *p* *tr* *f*

Staff 2: *f* *p* *f*

Staff 3: *f* *p* *f* *p*

Staff 4: *f* *p* *(cresc.)* *f*

Staff 5: *(2<sup>o</sup>) tr* *(2<sup>o</sup>) tr* *(p)*

Staff 6: *(cresc.)* *(f)* *1* *p* *(cresc.)*

Staff 7: *(2<sup>o</sup>) tr* *f* *p* *tr* *f* *p* *tr*

Staff 8: *f*

Staff 9: *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*)

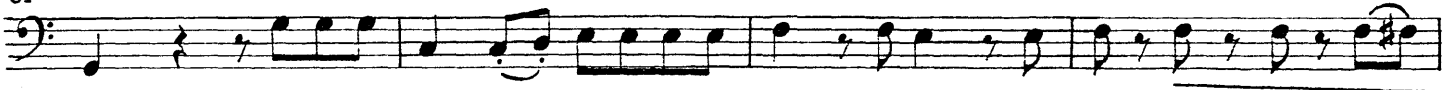
22

(*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)

28

(p)

28

(cresc.)

32

(p) (f)

37

(p)

42

47

Musical staff 47: Bass clef, 3/4 time signature. Measures 47-50. Dynamics: *mf*, *p*, *pp*.

51

Musical staff 51: Bass clef, 3/4 time signature. Measures 51-55. Dynamics: *mf*.

56

Musical staff 56: Bass clef, 3/4 time signature. Measures 56-61. Dynamics: *p*.

62

Musical staff 62: Bass clef, 3/4 time signature. Measures 62-65. Dynamics: *p*, *pp*.

### MENUET

Musical staff 1: Bass clef, 3/4 time signature. Measures 1-7. Dynamics: *f*, *p*, *mf*.

8

Musical staff 8: Bass clef, 3/4 time signature. Measures 8-15. Dynamics: *f*, *p*, *f*, *p*.

16

Musical staff 16: Bass clef, 3/4 time signature. Measures 16-22. Dynamics: *f*. Ends with *Fine*.

### Trio

Musical staff 23: Bass clef, 3/4 time signature. Measures 23-26. Dynamics: *sempre p*.

7

Musical staff 27: Bass clef, 3/4 time signature. Measures 27-30. Dynamics: *p*.

23

Musical staff 31: Bass clef, 3/4 time signature. Measures 31-34. First ending (1.) and second ending (2.) with dynamics *p*.

## FINALE Presto

Musical score for the finale, marked *Presto*. The score is in bass clef with a 2/4 time signature. It consists of ten staves of music, numbered 6, 9, 17, 27, 35, 43, 51, 61, 70, and 78. The music features various dynamics including piano (*p*), forte (*f*), and crescendo (*cresc.*), along with accents and slurs.

Staff 6: *p* *f* *p* *f*  
 Staff 9: *f*  
 Staff 17: [*p*] (*p*) [*f*] (*f*)  
 Staff 27: *f* *p* *f* *p*  
 Staff 35: *f* *p* (*cresc.*) (*f*)  
 Staff 43: *p*  
 Staff 51: (*cresc.*) (*f*) *p*  
 Staff 61: (*cresc.*) *f* *p* *f*  
 Staff 70: *p* *f*  
 Staff 78: *f*  
 Staff 87: [*p*] (*p*) [*f*] (*f*)