

Franz Joseph
Haydn
(1732 — 1809)

3 Divertimenti

FOR VIOLIN, BARYTON AND CELLO
HOB.XI:89 — 91

D-B Mus.ms. 10037

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Presto.

First system of musical notation (measures 1-8) for Violin, Baryton, and Cello.

Second system of musical notation (measures 9-16) for Violin, Baryton, and Cello.

Third system of musical notation (measures 17-25) for Violin, Baryton, and Cello.

Fourth system of musical notation (measures 26-34) for Violin, Baryton, and Cello.

Fifth system of musical notation (measures 35-42) for Violin, Baryton, and Cello, including dynamic markings *p.* and *f.*

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Menuetto Allegretto

First system of the Menuetto Allegretto, measures 1-7. The score is in G major, 3/4 time. It features three staves: Violin (treble clef), Baryton (treble clef, marked with an '8' for the 8^a bassa), and Cello (bass clef). The key signature has one sharp (F#). The music is in a 3/4 time signature. The first system ends with a repeat sign. A dynamic marking 'f.' is present in the second measure of the Baryton part.

8

Second system of the Menuetto Allegretto, measures 8-14. The score continues with the same three staves. The key signature remains G major. The system ends with a repeat sign.

Trio

First system of the Trio, measures 1-7. The score is in G major, 3/4 time. It features three staves: Violin (treble clef), Baryton (treble clef, marked with an '8' for the 8^a bassa), and Cello (bass clef). The key signature has one sharp (F#). The music is in a 3/4 time signature. The first system ends with a repeat sign. Dynamic markings 'p.' are present in the first measure of the Violin and Cello parts.

8

Second system of the Trio, measures 8-14. The score continues with the same three staves. The key signature remains G major. The system ends with a repeat sign. The text 'Men[uetto] D. C.' is written above the final measure of the Violin part.

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PREFACE

This edition reproduces verbatim the three *Divertimenti* for violin, baryton and cello contained in the Berlin manuscript of Haydn *Divertimenti*, all other of them (93, of which 69 have been conserved and 24 lost, at least in this manuscript) being for baryton, viola and cello.

The source used for this edition is the group of 9 manuscripts kept in the *Staatsbibliothek zu Berlin*, shelf mark *Mus.ms. 10037*. The group is made of three series of *divertimenti*, each series individually numbered from 1 to 24 and split in the three separate parts (viola, baryton and cello). These three series are known as the ‘second’, ‘third’ and ‘fourth’ series; a ‘first’ series, also organised in separate parts, existed but is now lost.

The 3 *divertimenti* reproduced here are the 17th, 18th and 19th *divertimenti* of the fourth and last series. These manuscripts were mostly copied by Johann Ellsler, but other copyists also participated.

In the source, the baryton part uses the treble clef, which has been here read (and rendered in the score) as a treble *8^a bassa* clef. However, as baryton parts can be easily played on viola da gamba and viola da gamba literature uses more often alto clef, a separate part with the use of alto clef has been added for the use of violists.

EDITORIAL REMARKS

- All editorial additions are placed above the staff or marked by dotted lines or parentheses.
- Original clefs, key signatures (except for the *8^a bassa* in the baryton part clef), time signatures, note values, ties, slurs, bar lines and beamings have been retained. Separate parts follow the same text, with the exception of the Viola da Gamba part, in which treble clef has been replaced by the alto clef.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently ‘modernised’ when today conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- Accidentals above the staff or in small type between parentheses are editorial suggestions.
- *Ornaments*. The source uses only three ornament: a *t*, which has been rendered with the modern trill symbol and either a dot or a vertical stroke (with also intermediate forms, sometime approximating the wedge shape common today), which may be copyist idioms or may convey a more or less marked *staccato*, and have been rendered with the nearest shape between the *staccato* dot and the late Baroque vertical *staccato* stroke.
- *Dynamics*. Only two dynamics are used in the source: a *piano* written *p* and a *forte* written *f* or *fo* both occasionally with a trailing dot. As the ‘600 and ‘700 dynamics system(s) are structurally different from more modern dynamics systems, these signs have not been rendered with today common signs *p* and *f* but left as originally written; when necessary, some dynamic indications have been supplied using the same marks between square brackets.

CRITICAL NOTES:

1. Original: B.
2. Original:
3. Original: as a triplet (not marked as such).
4. Original: marked as *piano* rather than as *forte*.
5. Original: E rather than D.

DIVERTIMENTO 17^{mo}
Hob.XI:89

F.J. Haydn (1732 — 1809)

Moderato

Violino

Pariton

Violoncello

7

14

20

This block contains the first system of the musical score, measures 7 through 20. It features three staves: Violino (Violin), Pariton (Baritone), and Violoncello (Cello). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Moderato'. The Violino part has a whole rest in measures 7-13 and enters in measure 14. The Pariton and Violoncello parts play a continuous eighth-note pattern throughout. Measure numbers 7, 14, and 20 are indicated at the start of their respective systems.

63

68

73

79

This block contains the second system of the musical score, measures 63 through 79. It continues the three-staff arrangement for Violino, Pariton, and Violoncello. The Violino part features a melodic line with some rests and a trill in measure 73. The Pariton and Violoncello parts continue with their eighth-note patterns, with some dynamic markings like 'p.' (piano) and 'f.' (forte) appearing. Measure numbers 63, 68, 73, and 79 are indicated at the start of their respective systems.

41

48

53

58

25

30

34

39

45

53

63

74

25

29

32

37

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Moderato.

Hob.XI:91

Violino

Pariton

Violoncello

Violino

Pariton

Violoncello

6

6

14

14

20

20

81

81

88

88

94

94

100

100

Menuetto. Allegretto.

Trio

Da Capo

Finale. Presto.

10

20

29

39

Finale. Presto.

9

15

23

32

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Mod[erato]

Hob.XI:90

Violino

Pariton

Violoncello

4

8

12

Menuetto Allegretto

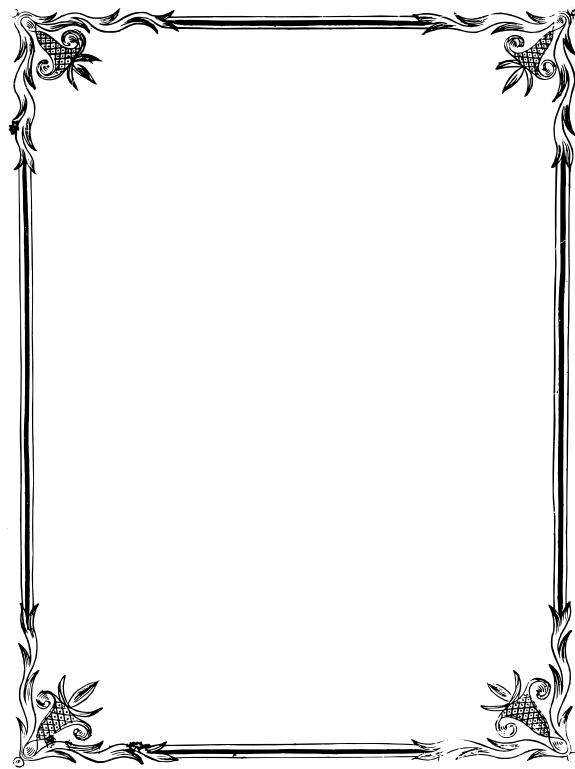
8

17

Trio

8

Al [Menuetto] D. C.



From the cover of 1779 Preudhomme's edition of Haydn's opus 16.

15

19

21

23

26

Violin: *f.*
Bassoon: *f.*
Cello: *f.*

29

Violin: *tr*
Bassoon: *tr*
Cello: *tr*

33

Violin: *p.*
Bassoon: *p.*
Cello: *p.*

37

Violin: *p.*
Bassoon: *p.*
Cello: *p.*

41

Violin: *p.*
Bassoon: *p.*
Cello: *p.*

45

Violin: *tr*
Bassoon: *tr*
Cello: *tr*

49

Violin
Bassoon
Cello

53

Violin
Bassoon
Cello

56

Violin
Bassoon
Cello

58

Violin
Bassoon
Cello

Franz Joseph Haydn
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3 Divertimenti

FOR VIOLIN, BARYTON AND CELLO
HOB.XI:89 — 91

D-B Mus.ms. 10037

Violino

5

6

3

15

22

28

34

39

45

56

66

p.

fo.

p.

fo.

tr

4

5

fo.

Presto.

10

17

25

36

p. f.



80

86

91

96

100

p. 10.

Menuetto. Allegretto.

8

Trio

p. f.

24

Da Capo

Finale. Presto.

7

15

22

28

34

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Hob.XI:90

F.J. Haydn (1732 — 1809)

Mod[erato]

9

15

55

60

66

71

78

Menuetto Allegretto

8

15

Trio

8

Men[uetto] D. C.

D-B Mus.ms. 10037

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Hob.XI:91

Moderato.

Measures 1-48 of the musical score for Violino. The score is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato.' The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and dynamic markings like 'p.' (piano) and 'f.' (forte). Measure numbers 9, 16, 21, 26, 30, 37, 41, and 48 are indicated at the start of their respective staves.

Measures 20-58 of the musical score for Violino. The score continues from the previous page. It includes various musical notations such as eighth notes, sixteenth notes, triplets, and dynamic markings like 'p.' (piano) and 'f.' (forte). Measure numbers 20, 23, 26, 29, 34, 39, 45, 51, 56, and 58 are indicated at the start of their respective staves.

Menuetto Allegretto

8

17

Trio

8

Al [Menuetto] D. C.

f

p.

p. *[f.]* *[p.]* *f.*

Finale. Presto.

14

25

33

41

tr

50

59

68

80

88

96

[f.]

s)

tr



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3 Divertimenti

FOR VIOLIN, BARYTON AND CELLO
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D-B Mus.ms. 10037

Baryton ()

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Hob.XI:89

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Moderato

8

5



13

8



20

8



26

8

p.



31

8

fo.

p.

fo.



38

8

tr



45

8

5

tr



57

8

p.



Presto.

8

10

17

26

36

p. f.



67

fo.

75

4

85

3 3 p.

92

3 fo. p. fo.

99

tr

Menuetto. Allegretto.

8

p. fo.

Trio

p.

24

Da Capo

Finale. Presto.

8

15

22

29

36

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Hob.XI:90

F.J. Haydn (1732 — 1809)

Mod[erato]

7

14

59

64

69

73

78

Menuetto Allegretto

8

15

Trio

8

Men[uetto] D. C.

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Hob.XI:91

Moderato.

Measures 1-54 of the Baryton part. The score is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a dynamic of *f*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A trill is marked above measure 32. The piece concludes with a double bar line and repeat dots at measure 54.

Measures 20-58 of the Baryton part. The score continues in the same key signature and time signature. It includes several trills and triplet markings. The dynamics vary, with *f* and *p* markings. The piece ends with a double bar line and repeat dots at measure 58.

Menuetto Allegretto

8

17

Trio

8

Al [Menuetto] D. C.

p. f. p. f. p. f. f.

Finale. Presto.

II

2I

3I

40

50

6I

70

79

86

95



Franz Joseph Haydn
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3 Divertimenti

FOR VIOLIN, BARYTON AND CELLO
HOB.XI:89 — 91

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Viola da gamba (𐌆)

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Hob.XI:89

F.J. Haydn (1732 — 1809)

Moderato

5

13

20

26

31

38

45

57

Presto.

10

17

26

36

p.

f.



67

fo.

75

4

85

3

3

p.

92

3

fo.

p.

fo.

99

tr

Menuetto. Allegretto.

8

p.

fo.

Trio

p.

24

Da Capo

Finale. Presto.

8

15

22

29

36

D-B Mus.ms. 10037

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Hob.XI:90

F.J. Haydn (1732 — 1809)

Mod[erato]

7

14

59

64

69

73

78

Menuetto Allegretto

8

15

Trio

8

15

Men[uetto] D. C.

D-B Mus.ms. 10037

DIVERTIMENTO 19^{mo}

F.J. Haydn (1732 — 1809)

Hob.XI:91

Moderato.

7

15

22

28

32

36

41

49

54

20

23

26

31

35

40

44

50

55

58

Menuetto Allegretto

50

8

17

Trio

8

p.

8

p. f. p. f. p. f. f.

Al [Menuetto] D. C.

Finale. Presto.

II

21

31

40

50

p.

61

[f.]

70

79

86

96



Franz Joseph Haydn
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3 Divertimenti

FOR VIOLIN, BARYTON AND CELLO
HOB.XI:89 — 91

D-B Mus.ms. 10037

Violoncello

DIVERTIMENTO 17^{mo}

F.J. Haydn (1732 — 1809)

Hob.XI:89

Moderato

10

20

30

38

45

55

69

78

Menuetto Allegretto

8

15

8

35

Men[uetto] D. C.

p.

p.

f.

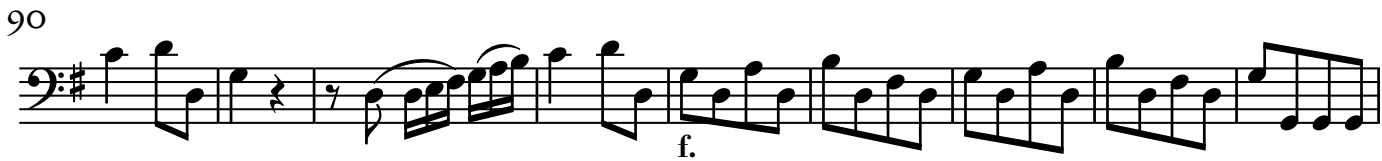
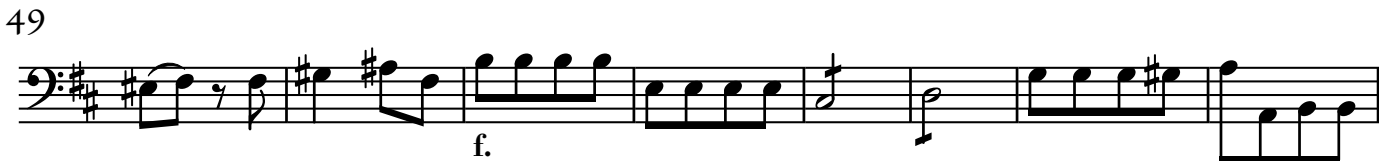
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Moderato.

Hob.XI:91



Menuetto. Allegretto.



Trio



Da Capo

Finale. Presto.



D-B Mus.ms. 10037

DIVERTIMENTO 18^{mo}

Hob.XI:90

F.J. Haydn (1732 — 1809)

Mod[erato]

Musical score for Divertimento 18mo, Mod[erato]. The score is written in bass clef with a common time signature. It consists of 54 measures. The key signature has one sharp (F#). The score includes various dynamics: p. (piano), f. (forte), and [f.] (forte). The tempo is Mod[erato].

Menuetto Allegretto

Musical score for Menuetto Allegretto. The score is written in bass clef with a 3/4 time signature. It consists of 85 measures. The key signature has one sharp (F#). The score includes various dynamics: p. (piano), f. (forte), and [f.] (forte). The tempo is Menuetto Allegretto.

Trio

Musical score for Trio. The score is written in bass clef with a 3/4 time signature. It consists of 8 measures. The key signature has one sharp (F#). The score includes various dynamics: p. (piano), f. (forte), and [f.] (forte). The tempo is Trio.

Al [Menuetto] D. C.

Musical score for Al [Menuetto] D. C. The score is written in bass clef with a 3/4 time signature. It consists of 8 measures. The key signature has one sharp (F#). The score includes various dynamics: p. (piano), f. (forte), and [f.] (forte). The tempo is Al [Menuetto] D. C.

Finale. Presto.

Musical score for Finale. Presto. The score is written in bass clef with a 2/4 time signature. It consists of 85 measures. The key signature has one sharp (F#). The score includes various dynamics: p. (piano), f. (forte), and [f.] (forte). The tempo is Finale. Presto.

A3 Printing Instructions

The A3 versions of the pdf files are intended to be printed in a booklet format (several double-size sections folded in the middle) on A3 paper; when necessary, page turnings are minimized by the use of fold-outs.

To print in booklet format on double-sized paper using Adobe Acrobat Reader™ (other PDF readers usually have equivalent commands):

1. Load double-sized (typically A3) or single-sized (typically A4) in your printer according to each range size.
2. In Acrobat Reader™ print dialogue box, under “Page Sizing & Handling”, select “Size” and under “Size Options”, select “Actual Size”.
3. Under “Page Setup...”, select “A3 297 x 420 mm” or “A4 210 x 297 mm” according to the size of each range.
4. Print each of the page ranges listed below (recto and verso). This generates some A3-sized sections to fold in the middle (and bind together, if you like) and possibly some A4 loose pages, each with the indication of the double page to which it is intended to be glued.

Hint: if your printer does not have double-side printing capability (recto and verso in a single run), print each range twice: once selecting “Front side only” (or “Odd sheets”) and printing on one side, then selecting “Back side only” (or “Even sheets”), reloading the printed pages on the other side and printing the same range of pages again.

Page Ranges

(all numbers refer to positions in the file, not to numbers printed on the pages)

Section	Paper Size	Page Range
Score cover	A3	1—2 (1 sheet)
Score	A3	3—14 (6 sheets)
Violino	A3	15—20 (3 sheets)
Baryton	A3	21—26 (3 sheets)
Viola da gamba	A3	27—32 (3 sheets)
Violoncello	A3	33—36 (2 sheets)