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Images of the String Quartet in the Thematicism of Haydn's Clavier Sonatas

The article presents semantic deciphering of fragments of thematicism of Joseph Haydn's clavier sonatas from the point of view of the reduced score, reflecting the attributes of acoustic images of musical instruments and their diverse ensemble combinations. The deciphering presents the key towards performance of *intonational etudes* – artistic assignments dealing with articulation and transformation of clavier texts into an ensemble score in concordance with the traditions of 18th century salon music-making. The performer's artistic work with the music in a piano score may be carried out with the active use of synthesizers. The two-staff keyboard graphics of the thematic development of Haydn's sonatas reflects a large number of other, *non-keyboard musical* texts existing in a concealed form of a reduced score. The author presents a semantic deciphering of images of string quartets. The ability to see in the graphics of the music their most important artistic components is conducive to leading towards a delicate semantic deciphering of the composition for clavier from the perspective of a concealed score. This is exceedingly important for a sensible interpretation and stylistic articulation of Haydn's sonatas.

Keywords: Joseph Haydn, Haydn's clavier sonatas, musical thematicism, acoustic images in Haydn's sonatas, keyboard synthesizer.

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Образы квартета в тематизме клавирных сонат Гайдна

В статье представлены смысловые расшифровки фрагментов тематизма клавирных сонат Йозефа Гайдна с точки зрения редуцированной партитуры, отражающей признаки акустических образов музыкальных инструментов и их различных ансамблевых сочетаний. Расшифровка является ключом к исполнению *интонационных этюдов* – художественных заданий на артикуляцию и преобразование клавирных текстов в ансамблевую партитуру согласно традициям салонного музицирования XVIII века. Креативная работа исполнителя с текстом в фортепианном классе может проводиться с активным привлечением синтезаторов. В двухстрочной клавирной графике тематизма сонат Гайдна отражено большое количество иных – *неклавирных текстов*, присутствующих в скрытом виде в форме редуцированной партитуры. Автор даёт смысловую расшифровку образов струнных квартетов. Умение видеть в графике текста их важнейшие художественные компоненты способно привести к деликатной смысловой расшифровке клавирного произведения с точки зрения скрытой партитуры. Это чрезвычайно важно для грамотной интерпретации и стилиевой артикуляции сонат Гайдна.

Ключевые слова: Йозеф Гайдн, клавирные сонаты Гайдна, музыкальный тематизм, акустические образы сонат Гайдна, клавишный синтезатор.

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Haydn's sonatas, which factually present reduced scores of instrumental compositions pertaining to various genres, make it possible to expand work on them in the direction of reviving the traditions of amateur music-making of the era by means of a reverse unfolding of the clavier music into a real instrumental score (or into a quasi-score sounded out on pianos by 4, 6 or 8 hands). Unlimited possibilities of creative activity in the piano class are also presented by digital technique, including the use of synthesizers of any brands or types. It is exceedingly important to teach future performers to see acoustic images of instrumental ensembles of various types in the graphics of a musical score.

Two violins, viola and cello – the images of the classical string quartet – may be recognized in the graphics of the score of the clavier sonatas, preeminently, by means of opposition of registers situated in the higher (the violins) and lower (violas and cellos) staves. A no less attribute of the acoustic images is the *divisi* technique fixated within the score. The undermentioned examples (No. 1 and No. 2) graphically indicate the same regular

Example No. 1 Joseph Haydn. Sonata Hob. XVI: 29

Moderato

Example No. 2 Sonata Hob. XVI: 22

Andante

occurrence of presenting notation convolved for the clavier where the horizontal replicas of the solo violins are continued in *divisi*, while the cellos and violas are combined into tight sonorities requiring spatial unfolding of register.

In Example 1 (here and below – examples from Sonatas of Joseph Haydn) the two violins situated on the first staff of the score exchange retorts with each other. Their combined simultaneous sounds are indicated concisely in m. 4 and m. 6. The violas and cellos take up the lower staff: the close spacing of the sounds reflects here the adaptation of the performance to two-hand playing on the piano. But the spatial (“stereophonic”) format may be actually set by means of transposing the “cello part” an octave below.

While working on the analysis of these compositions in a class, it is possible to suggest the following assignment to the students:

Perform the intonational etudes (Examples No. 1–4) with the texture of a *string quartet* on

a synthesizer, allocating the roles between the partners – the participants of the ensemble (the 1st partner plays the solo lines of the two violins, while the 2nd plays the lines of the viola and cello). The bass line of the cello must be performed an octave lower than reason for the sake of expanding the acoustic space.

Example No. 3

Sonata
Hob. XVI: 31

Tempo giusto



Example No. 4

Sonata
Hob. XVI: 20

Andante con moto



The “string quartet opus” in the following piano sonata is constructed similarly, i.e., to a considerable degree identically, by means of horizontal projection (Example No. 5).

The instrumental texture of this fragment outwardly presents a three-voiced vertical sonority, and no features of a string quartet can be formally discerned there. However, the convolved clavier notation is abundant with meanings and possibilities of unfolding semantic structures which on first sight appear hidden and unperceived.

Example No. 5

Sonata
Hob. XVI: 40

Allegro e innocente



The lower staff of the score is graphically more defined: it presents a sketch of the images of the viola and cello. The upper staff episodically demonstrates the obvious presence of the violins (in mm. 3–7). However, the melody built on dialogical replies separated from each other with caesuras convinces us of the presence not of one, but of two violins (1st violin – m. 1; 2nd violin – m. 3 starting from the upbeat, etc.) which are indispensable in the ensemble of any string quartet. Their parts are built on the horizontal succession of short phrases, periodically joined together into sonorities.

Sometimes the technique of the vertical rearrangement of timbres finds a more consistent artistic application: for example, by changing positions on the levels of phrases. The *divisi* of the cellos (mm. 1–2 of Example No. 6) are replaced here by the division of the parts of the high-pitched instruments.

Example No. 6

Sonata
Hob. XVI: 51. Finale

Presto



In Example No. 6 the lower staff contains the cello part and a virtual sketch of the upcoming doubling in the viola part (mm. 1–4). Their subsequent dialogue (mm. 4–8) may be unfolded in the performance sketch as the horizontal dialogue of the cello and the viola (during the performance the viola is transferred an octave higher than written).

The short phrases of the instruments interrupting each other, situated in various registers, are marked by Haydn in this music in a way that enhances their articulation, while the motivic answers of the cello are additionally marked by a special dynamic

accentuation (mm. 9–14 may be performed similarly). In the final period (starting from m. 15) the image of the string quartet is presented by the composer in an unfolded way as a full score.

The ability to see in the graphics of the score some of the most important artistic components – the acoustic images of duos, trios and ensembles of mixed instrumental groups – is conducive to leading to a delicate semantic deciphering of the composition for *clavier* from the point of view of a hidden ensemble score, which is exceedingly important for an effective interpretation and stylistic articulation of Haydn's sonatas.

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