

Adagio Joseph Haydn Adapted and arranged from Cello Concerto No.1 Hob. VIIb Don King © 2011

This graceful and flowing melody is from the second movement of Haydn's concerto for cello and orchestra.

The original Adagio had a simple chordal accompaniment from the strings and was a rather long work in sonata form with an improvised cadenza.

For this arrangement for the guitar, I have shortened it considerably taking the main theme and development, then

proceeding with a modulation to the dominant and then back to the main theme in the tonic.

The solo is enjoyable to play, and makes an excellent study for perfecting the skill of playing ascending and descending ligados smoothly and elegantly as well as the skill of performing trills.

Articulation. In music of the Classical period it is important that the melody is articulated like speech. To this end it is important to perform the following musical devices correctly:

Tune string 3 to F# *Molto legato* ♩ = c. 50 -54 mm.

Handwritten musical score for guitar, featuring six systems of music in G major (one sharp). The score includes various musical notations such as treble and bass clefs, 4/4 time signature, dynamic markings (mp, mf, p), articulation marks (accents, slurs), and performance instructions like "tr" and "Fine". Fingerings and bowings are indicated throughout. A modulation to B IV is marked at measure 5. The piece concludes with a "Fine" marking at the end of the sixth system.

Appoggiaturas and accented passing notes:

Study and analyse the harmony and find the written out appoggiaturas and accented passing notes.

For example: In bar two there are three accented passing notes in a row.

In beats I and 2 the implied harmony is B minor.

Beat 1: The non-chord melody note E resolves to the chord note D,

Beat 2: The non-chord note C resolves to the chord note B.

Beat 3: The implied harmony is E major and the non chord

note A resolves to the chord note G

Performing appoggiaturas and accented passing notes:

Emphasise the non-chord or dissonant note (creating tension) and smoothly join it (legato) to the following resolution note, which is played relatively gently (creating relaxation).

Detached notes (staccato)

To give contrast to the mainly legato flow of the piece make sure that you perform the occasional staccato notes that were indicated by Haydn (shown by a dot above or below the note). These are usually on repeated notes.

HAYDN PIANO SONATA ADAGIO

Tempo fluctuations

It was common practice in the Baroque and Classical periods to give elegance to groups of semi-quavers by playing them with subtle tempo fluctuations while maintaining a steady even rhythm in the basic pulse. For example:

Bar three beat 1: Hold the first note E slightly longer than indicated, then hurry slightly the following three notes to 'catch up' so that you arrive at beat 2 exactly on time.

Often when a regular chain of quavers or semiquavers occurs, the first note of each pair was held just a trace longer than the second, giving them a slightly lilting "swinging" sound. This is not as extreme as the modern triplet or "swing" rhythm and is impossible

to show in written notation. Experiment with this on some of the quavers.

Trills at cadences

The Baroque and Classical period trill starts on the note above the main note (indicated by a small note). It is a dissonant note, and is played on the beat and emphasised to create a brief appoggiatura. It is effective to start the trill relatively slowly then accelerate.

The number of repercussions depends on the taste and skill of the performer. The trill usually ends with a 'turn' (sounding the note below the main note and finishing on the main note).

Dynamics: There should be a constant interplay and rise and fall between loud and soft. I have indicated my own suggestions.

26

trill

mp

IV

28

I

mf > mp

f

30

trill

mp

mf

33

trill

mp

mf

35

mp

mf

37

Da Capo al Fine

mp

p