

# JOSEPH HAYDN

# WERKE

HERAUSGEGEBEN VOM  
JOSEPH HAYDN-INSTITUT, KÖLN  
UNTER DER LEITUNG VON  
GEORG FEDER

REIHE XXIX · BAND 2

*Verschiedene Gesänge  
mit Begleitung des Klaviers*

G. HENLE VERLAG MÜNCHEN

**JOSEPH HAYDN**

**VERSCHIEDENE GESÄNGE  
MIT BEGLEITUNG DES KLAVIERS**

**HERAUSGEGEBEN VON  
MARIANNE HELMS**

**1988**

**G. HENLE VERLAG MÜNCHEN**

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## Anhang

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## Kritischer Bericht

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# Arianna a Naxos

## Cantata a voce sola

con accompagnamento del Clavicembalo o Forte-Piano

(1789)

L'azione si rappresenta in una spiaggia di mare, circondata di scogli.  
Si vede la nave di Teseo che a vele spiegate s'allontana dall'isola  
ed Arianna che dorme e si risveglia poco a poco.

Adagio

Sostenuto \*)

Hoboken XXVIb:2

(Soprano)

(Cembalo)

*p* *fz* <sup>(1)</sup> *p* *fz* <sup>3</sup> *p* *dolce* *p*

*p* *fz* *p*

5

*f* *p* *f*

9

*pp* *p* *cresc. fz* *p* *cresc. fz* *p* *cresc.*

\*) ossia: *Largo e sostenuto*

\*\*) ossia: Ohne Haltebogen, mit *fz*.

14

Musical score for measures 14-17. The vocal line is mostly rests. The piano accompaniment features a complex rhythmic pattern with slurs and dynamic markings of forte (*f*) and piano (*p*).

18

Musical score for measures 18-22. The vocal line includes the lyrics "Te-seo mioben, do-ve sei?" and "ossia: o-ve". The piano accompaniment includes dynamic markings like *f*[*z*], *p*, and *fz*, along with a triplet of eighth notes marked with an asterisk (\*).

23

Musical score for measures 23-26. The vocal line includes the lyrics "do-ve sei tu?" and "Vi-ci-no d'a-". The piano accompaniment includes dynamic markings like *p* and *fz*, and a double asterisk (\*\*) marking.

27

Musical score for measures 27-30. The vocal line includes the lyrics "ver-ti mi pa-re-a, ma un lu-sin-ghie-ro so-gno fal-". The piano accompaniment includes dynamic markings like *p* and first endings marked with (1) in brackets.

\* ) *ossia*:  $7 \cdot \frac{7}{3}$   
*fz*  $\frac{7}{3}$

\*\* ) *ossia*: *p*

la - ce m'in-gan-nò.

cresc.

\*\*\*)

Già sor-ge in ciel la ro-sea Au-ro - ra, e

cresc.

f

l'er-be e i fior co-lo-ra Fe-bo u-scen-do dal mar col cri-ne au-ra - to.

\*) ossia: d<sup>1</sup> in der 1. H.

\*\*) ossia: Akkord vierstimmig mit as<sup>1</sup>.

\*\*) ossia: Akkord ohne b<sup>1</sup>, nur Terz d<sup>1</sup>/f<sup>1</sup>.

†) ossia: 32stel nur f<sup>2</sup>; vgl. Vortakt.

45 *\*)* *\*)*  
 Spo - so, spo - so a - do - ra - to, do - ve gui - da - sti il piè?  
*p* *cresc.*

49  
 For - se le fe - re ad in - se - guir ti chia - ma il tuo no - bi - le ar - dor.  
*f* *[3]* *(p)*

52  
 Ah vie - ni, ah vie - ni, o ca - ro, ed of - fri - rò più gra - ta pre - da a tuoi lac - ci.  
*[p]* *f* *p* *p*

57  
 Il cor d'A - rian - na a -  
*fz* *p* *fz* *p* *fz* *p*

*\*) ossia: Ohne*

61

man - te, che t'a - do - ra co - stan - te, strin - gi, strin - gi con no - do più te - na - ce,

65

e più bel - la la fa - ce splen - da del no - stro a - mor.

68

Sof - frir non pos - so d'es - ser da te di - vi - saun sol i -

71

stan - te. Ah di ve - der - ti, o

\*) ossia: Ohne ♭



74

ca - ro, già mi strug - ge il de - si - o; ti so - spi - ra il mio

77

cor, vie-ni, vie - ni i-dol mi-o.

Aria  
Largo

82

86

\* ) Bland: ; Bruxelles: ; Artaria: ; Euvres completes: ;  
Schellinger: strug-ge il de-

90

Do-ve sei, mio bel te - - so-ro, chi t'in-vo-la a que-sto cor, chi, chi t'in-

*f* *[p]* *f*

*[p]*

95

vo-la a que-sto cor? Se non vie - ni, io già mi

*p*

99

mo - ro, né re - si - sto al mi-o do - lor, se non vie - ni, io già mi

*fz*

103

mo - ro, né re - si - sto al mio do - lor. Do - ve

106

se - i, mio bel te - so - ro, chi t'in - vo - la a que - sto

*fz* *fz*

109

cor? Se non vie - ni, mio bel te - so - ro, io già mi mo - ro, né re -

*p* *p* *(p)*

113

si - sto al mi - o do - lor, né re - si - sto al mio do - lor, né re - si - sto al mio do - lor.

*f* *fz* *f*

117

Se pie - ta - de a - ve - te, oh

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

\*) Siehe Bemerkungen zur Aufführungspraxis, Seite XI.

De - i, se - con - da - tei vo - ti mie - i, a me tor - ni — il ca - ro ben, a me

tor - ni il ca - ro ben. Do - ve

se - i? Te - se - o!

Do - ve se - i? Do - ve sei, mio bel te -

\*) Oder: (siehe Krit. Bericht).

137

so - ro, chi t'in-vo-la a que-sto cor? Se non vie - ni, io già mi

[f] [p] (p)

141

mo - ro, né re - si - sto al mio do - lor, se non vie - ni, io già mi

145

mo - ro, né re - si - sto al mio do - lor, al mio do - lor, né re -

[p]

149

si - sto al mio do - lor.

[p]

153

Recitativo

Ma, a chi par-lo?                      Gli ac-cen-ti    E-co ri-pe-te sol. <sup>(1)</sup> |

158

Te - seo non m'o - de,            Te - se - o non mi ri - spon-de,    e por - ta - no le <sup>\*</sup>

162

vo-ci e l'au-re e l'on-de.

Andante

168

Po - co da me lon - ta - no es - ser e - gli do - vri - a.

\* ) ossia: por-ta -

174

Sal-ga-si quel-lo che più d'o-gni al-tro s'al-za al-pe-stre sco-glio; i-vi lo sco-pri-

179

rò.

*p*

*cresc.*

186

## Più moto\*)

Che mi-ro? Oh stel-le, mi-se-ra

191

me, quest' è l'ar-gi-vo le-gno! Gre-ci son quel-li!

*Più moto*

\*) *Più moto* hier nur bei Bland, in Takt 191 in allen vier Quellen.

Te - se - o!

Ei sul - la pro - ra! Ah m'in - gan - nas - si\*)al -

men... no, no, non m'in - gan - no.

Adagio

Ei fug - ge, ei qui mi la - scia in ab - ban -

\*) In den meisten Quellen: m'ingannasse



208

## Allegro

do-no. Più spe-ran-za non v'è, tra-di-taio so-no. Più allegro

214

Te-se-o, Te-se-o, m'a-scol-ta, Te-se-o! Ma oi-mè! va-

219

neg-gio! I flut-ti e il ven-to lo in-vo-la-no per

222

sem-pre a-gli oc-chi mie-i. Ah sie-te in-giu-sti, o

\*) Siehe Bemerkungen zur Aufführungspraxis, Seite XI.

226

De - i, se l'em-pio non pu - ni - te! In - gra - to!

230

in - gra - to! Per - ché ti tras - si dal - la mor - te dun-que

233

tu do - ve - vi tra - dir - mi! E le pro - mes - se, ei giu - ra - men - ti tuo - i? Sper - giu - ro,

237

in - fi - do! hai cor di la - sciar - mi.

*Adagio*

*p*

241

A chi mi vol - go, da chi pie - tà, da

244

chi pie-tà spe - rar? Già più non reg - go, il piè va -

a tempo

247

cil - la, ein co - sì a - ma - roi - stan - te

249

sen - to man - car - mi in sen l'al - ma tre - man - te.

\*) ossia:

## 252 Aria

\*)

256

260

Ah che mo-rir vor-re-i in sì fa-tal — mo-men-to, ma al mio cru-del tor-

265

men-to mi ser-ba in-giu - stoil ciel, ma al mio cru-del tor - men - to mi

\*) Artaria: *Larghetto*, Schellinger: *Cantabile*

270

ser - ba in-giu - stoil ciel. Ah, ah che mo-rir vor - re-i in

[fz] p [fz] p

274

sì fa - tal mo - men - to, ma al mio cru-del tor - men - to mi

(cresc.) f p

278

ser - ba in-giu - stoil ciel, mi ser - ba in-giu - stoil ciel. **Presto**

p

283

fz p p

\*) ossia: ser - ba in -

289

Mi - se-ra ab-ban-do - na - ta non ho chi mi con - so - la. Chi tan - to a-mai s'in -

294

vo - la bar-ba-roed in - fe - del. Chi tan - - to a -

300

ma - i, chi tan - - to a - ma - i s'in-vo - la bar-ba-roed in - fe - del.

305

Chi tan - - to a - ma - i, chi tan - - to a - ma - i s'in-vo - la

311

bar - ba-roed in - fe - del, bar - ba-ro, bar-ba-roed in - fe - del.

316

Ah che mo - rir vor -

321

re - i in si fa-tal mo-men - to, ma al mio cru - del tor -

326

men - to mi ser - ba in - giu - stoil ciel, mi ser - ba in - giu - stoil

331

ciel. Mi - se-ra ab-ban - do - na - ta non

336

ho chi mi con - so - - la, non ho, no, no, non

340

ho chi mi con - so - la, bar-ba-ro, bar-ba-roed in - fe - del.

345

Chi tan - - to a - ma - i, chi tan - - to a -

\* l'ossia:



350

ma - i s'in-vo - la bar-ba-roed in - fe - del. Chi

355

tan - - - to a - ma - i, chi tan - - - to a - ma - i s'in-vo - la

359

bar-ba-roed in - fe - del, bar - ba - ro, bar-ba-roed in - fe -

364

del.

\*) ossia: Statt ↓ Verlängerungspunkt beim vorangehenden Akkord.

# Duetto

## Saper vorrei se m'ami

(1796)

Carlo Francesco Badini

Adagio

Hoboken XXVa:2

NISA  
[Soprano]

TIRSI  
[Tenore]

Cembalo  
(Pianoforte)

4

8

Sa - per vor-rei se m'a-mi, s'al-tro che me\_\_ tu bra-mi, se per

13

me so - la vi - vi, se sa - i che vi - voin te\_\_\_, se per

17

me so - la vi - vi, se sa-i che\_\_\_ vi - voin te. Que -  
Que - sto sa-per vor - re-sti?

22

- - sto sa-per vor - re-i. In-gra-ta, oh Dio, per - ché?  
Oh quan-toin-gra - ta se - i!

27 Allegro

Musical score for measures 27-30. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a rest for 8 measures, then sings "San - - - no le pian - te, e i". The piano accompaniment features a steady eighth-note pattern in the left hand and a melody with triplets in the right hand.

Musical score for measures 31-35. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a rest for 8 measures, then sings "mon - ti, l'au - re, gli au - gel - li, e i fon - ti, e". The piano accompaniment continues with the eighth-note pattern in the left hand and triplet-based melody in the right hand.

Musical score for measures 36-40. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a rest for 8 measures, then sings "so - la tu non sai l'a - ni - ma mia qual è, e". The piano accompaniment features a melody with fermatas in the right hand and chords in the left hand. A piano (*p*) dynamic marking is present in measure 39.

43

Lo so,  
 8 so - la tu non sai l'a - ni - ma mia qual è?

50

lo so, lo so, ma bra - mo sen - tir - lo, sen - tir - lo re - pli - car, ma bra - mo sen -

57

tir - lo, sen - tir - lo re - pli - car.

62

Sein - siem lo re - pli - chia - mo qual ar - mo - nia de' far, sein -  
8 Sein - siem lo re - pli - chia - mo qual ar - mo - nia de' far, sein -

Musical score for measures 62-67. It features two vocal staves and a piano accompaniment. The key signature has one sharp (F#). The piano part consists of a rhythmic accompaniment in the right hand and a bass line in the left hand.

68

siem lo re - pli - chia - mo qual ar - mo - nia de' far? Co - min - cia tu, che a  
8 siem lo re - pli - chia - mo qual ar - mo - nia de' far?

Musical score for measures 68-75. It features two vocal staves and a piano accompaniment. The key signature has one sharp (F#). The piano part continues with a rhythmic accompaniment and a bass line.

76

ca - none ti vo - gli - o se - gui - tar.

Musical score for measures 76-83. It features two vocal staves and a piano accompaniment. The key signature has one sharp (F#). The piano part continues with a rhythmic accompaniment and a bass line.

83

Più di quest'

8 Più di quest' oc-chi io

*p* *f*

91

oc-chi io t'a - mo, più del-la vi - ta as - sa - i so - lo il mio ben sa -

8 t'a - mo, più del-la vi - ta as - sa - i so - la il mio ben sa - ra - i,

100

ra - i, sem - - pre, sem - pre ti vo' a - - do - rar \_\_\_\_\_.

8 sem - - pre, sem - pre ti vo' a - - do - rar \_\_\_\_\_.

[ten.]

109

Sem - pre ti vo' a - do - rar

8 Sem - pre ti vo' a - do - rar

This system contains six staves of music. The first two staves are vocal lines with lyrics. The first staff has a melodic line with lyrics "Sem - pre ti vo' a - do - rar". The second staff has a similar melodic line with lyrics "Sem - pre ti vo' a - do - rar" and a small "8" below it. The last four staves are a piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a simple bass line.

116

, sem - - pre, sem - - pre ti vo' a - do - rar,

8 —, sem - - pre, sem - - pre ti vo' a - do - rar,

This system contains six staves of music. The first two staves are vocal lines with lyrics. The first staff has lyrics ", sem - - pre, sem - - pre ti vo' a - do - rar,". The second staff has lyrics "8 —, sem - - pre, sem - - pre ti vo' a - do - rar,". The last four staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

124

sem - pre ti vo' a - do - rar

8 sem - pre ti vo' a - do - rar

This system contains six staves of music. The first two staves are vocal lines with lyrics. The first staff has lyrics "sem - pre ti vo' a - do - rar". The second staff has lyrics "8 sem - pre ti vo' a - do - rar". The last four staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line.



133

Più di quest' oc - chi io

8 Più di quest' oc - chi io t'a - mo,

141

t'a - mo, più del-la vi - ta as - sa - i so - - lo il mio ben sa -

8 più del-la vi - ta as - sa - i so - - la il mio ben sa - ra - i,

149

ra - i, sem - - pre, sem - pre ti vo' a - - do - rar\_\_\_\_\_.

8 sem - - pre, sem - pre ti vo' a - - do - rar\_\_\_\_\_.

*ten.*

158

Sem - pre ti vo' a - do - rar

8 Sem - pre ti vo' a - do - rar

This system contains measures 158 through 163. It features two vocal staves and a piano accompaniment. The vocal parts enter in measure 158 with the lyrics "Sem - pre ti vo' a - do - rar". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

164

, sem - - - pre, sem - - - pre ti

8 , sem - - - pre, sem - - - pre ti

This system contains measures 164 through 169. The vocal parts continue with the lyrics ", sem - - - pre, sem - - - pre ti". The piano accompaniment features a more complex rhythmic pattern with some chords and rests.

170

vo' a - do - rar, sem - - -

8 vo' a - do - rar, sem - - -

This system contains measures 170 through 175. The vocal parts conclude with the lyrics "vo' a - do - rar, sem - - -". The piano accompaniment continues with a rhythmic pattern of eighth notes.

175

pre, sem - - - - - pre, sem - - - - - pre ti

8 pre, sem - - - - - pre, sem - - - - - pre ti

This system contains five measures of music. The vocal parts (Soprano and Alto) sing the lyrics 'pre, sem - - - - - pre, sem - - - - - pre ti'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

180

vo' a - do - rar, ti vo' a - do -

8 vo' a - do - rar, ti vo' a - do -

This system contains six measures of music. The vocal parts sing 'vo' a - do - rar, ti vo' a - do -'. The piano accompaniment continues with eighth-note patterns and chords.

186

rar, ti vo' a - do - rar.

8 rar, ti vo' a - do - rar.

This system contains six measures of music. The vocal parts sing 'rar, ti vo' a - do - rar.'. The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

# Duetto

## Guarda qui che lo vedrai

1796

Carlo Francesco Badini

Adagio

Hoboken XXVa:1

NISA  
[Soprano]

TIRSI  
[Tenore]

Cembalo  
(Pianoforte)

4

8

Guar - da

7

8

Sen-ti qui che il sen-ti - ra - i.

qui che lo ve-dra - i. In quest'

11

Allegretto

Co-sa sen-ti in que-sto pet-to? Veg-goun va-go fan-ciul-  
 oc-chi co-sa ve-di? Sen-toun fie-ro fan-ciul-

16

let-to che in me vi-bra or fiam-me or dar-di,  
 let-to che in me vi-bra or fiam-me or dar-di,

20

ch'o-ra ri-de or pian-ge or pal-pi-ta, or pia-ce-re or  
 ch'o-ra ri-de or pian-ge or pal-pi-ta, or pia-ce-re or

25

duol mi dà. Co - sa

8 duol mi dà. Co - sa ve - di?

29

sen - ti? Veg - goun va - go fan - ciul - let - to che in me

8 Sen - toun fie - ro fan - ciul - let - to che in me

32

vi - bra or fiam - me or dar - di, ch'o - ra ri - de or pian - ge or

8 vi - bra or fiam - me or dar - di, ch'o - ra ri - de or pian - ge or

36

pal - pi - ta, or pia - ce - re or duol — mi

8 pal - pi - ta, or pia - ce - re or duol — mi

40

dà; a chi mai, chi mai sa -

8 dà; a chi mai, chi mai sa -

*adagio*

44

[a tempo]

rà? È il fur - bet - to di Cu - pi - do che dagli

8 rà? È il fur - bet - to di Cu - pi - do che dagli

oc - chial cor mi vie - ne e per te, mio ca - ro be - ne, mil - le

8 oc - chial cor mi vie - ne e per te, mio ca - ro be - ne, mil - le

scher - zii sen mi fa\_\_\_, mil - le scher - zi,

8 scher - zii sen mi fa\_\_\_, mil - le scher - zi,

mil - le scher - zii sen mi fa\_\_\_, mil - le

8 mil - le scher - zii sen mi fa\_\_\_, mil - le



60

scher - zi in sen mi fa, e per te, mio ca - ro be - ne,  
 8 scher - zi in sen mi fa, e per te, mio ca - ro

64

mil - le scher - zi in sen mi fa, in sen — mi fa —,  
 8 be - ne, mil - le scher - zi in sen in sen — mi fa —,

68

mil - le scher - zi, mil - le scher - zi in sen mi  
 8 mil - le scher - zi, mil - le scher - zi in sen mi

fa \_\_\_\_\_, mil - le scher - zii in sen mi fa,

8 fa \_\_\_\_\_, mil - le scher - zii in sen mi fa,

e per te, mio ca - ro be - ne, mil - le scher - zii in sen mi

8 e per te, mio ca - ro be - ne, mil - le scher - zii in sen mi

fa, e per te, mio ca - ro

8 fa, e per te, mio ca - ro

83

be - - ne, mil - le scher - ziin sen mi fa

8 be - - ne, mil - le scher - ziin sen mi fa

86

—, mil-le scher - - ziin sen mi fa, in

8 —, mil-le scher - - ziin sen mi fa, in

91

sen mi fa, in sen mi fa.

8 sen mi fa, in sen mi fa.

# Lines from The Battle of the Nile

(1800)

The Words by Mrs. Knight,  
The Music Composed and Dedicated to Lady Hamilton,  
By Dr. Haydn

Recitativo  
Adagio

Hoboken XXVIb:4

[Soprano]

(Pianoforte)

3

5

*p* *fz* *p* *fz* *ff* *p* *tr* *p*

*p* *p* *(fz)* *(p)*

7

Musical score for measures 7-8. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with triplets and dynamic markings *fz* and *p*. The vocal line has rests in both measures.

9

Musical score for measures 9-10. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with triplets and dynamic markings *pp* and *p*. The vocal line has rests in both measures.

11

Musical score for measures 11-12. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with triplets and dynamic markings *f* and *fz*. The vocal line has rests in both measures.

13

Musical score for measures 13-14. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with triplets and dynamic markings *p*, *fz*, and *f*. The vocal line has rests in both measures.

15

*p* *fz* *fz*

*p* *fz* *fz*

18

Au - sa - ni - a                      trem-bling 'midst un-num-ber'd woes                      sat  
 ossia: Au - so - ni - a \*)

*p*

*p*

22

lost in si-lent grief,                      hope-less,                      nor dar-ing to im-plore re-lief,

*fz* *p*

*fz* *p*

26

op-press'd by base,                      in-sult-ing foes;                      when, lo! from O-cean's tro-  
 più moto

*f* *ff*

*f* *ff*

\*) Name des prähistorischen Italien südlich von Rom.

30  
phied man-sions come the Sons of Nep-tune to pro-

33  
nounce, to pro-nounce their doom. Allegretto

37  
Led by a war-rior, whose in-trep-id

41  
soul, pure faith and dar-ing cour-age

44

sway, this band of broth-ers cuts the liq - uid way;

47

a small, de-ter - min'd band, their coun-try's pride,

51

like pur-est gold by fier - y dan - gers tried.

55

**Allegro** With hope re-new'd the gal-lick na-vy rode,



59

pleas'd to be - hold the Brit-ons' thin ar - ray, court - ing the

63

ter-rors of the venge-ful day. Be-neath the weight deep groans the sub-ject  
*ossia: groan'd*

67

flood, and chief where mark'd as lead-er of the rest the gi - ant

71

*O - rient* \*) stood a - loft con - fest. **Tempo primo [Allegretto]**

\*) Französisches Flaggschiff.

Brit - an - nia's He - ro gives the dread com - mand;

o - be - di - ent to his sum - mons flames a -

rise; the fierce ex - plo - sion threatens the

*più allegro*

skies, and high in air the pon - d'rous mass is thrown.

88

The dire con - cus - sion shakes the strand; earth,

91

air, and sea af - fright - ed

94

groan; the sol - id Pyr - a - mids at - test the shock,

97

and their firm ba - ses with the trem - or rock. The Nile with

*arpeggio*

101

wrecks o'er - spread, the curl - ing smoke, the cap - tive ban - ners seal the

104

doom of haugh - ty France, and break her gal - ling yoke.

*adagio*  
*p*  
[*p*]

108

E - ter - nal praise, e - ter - nal praise, great Nel - son! to thy

*più forte*  
*ff*  
*ff*

113

name, and these im - mor - tal part - ners of thy fame!

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

## AIR

116 Allegretto

116 Allegretto

*f*

[*f*]

121

121

*p*

126

126

Blest lea - der, blest lea - der! fore - most in re - nown of

[*p*]

132

132

all whom res - cued climes a - dore —,

*f*

[*f*]

whose brows a - dorn the ros - - - tral crown — ,

*p* *f* [*f*]

whose name re - - sounds, whose name re - -

*p* *f* (*f*)

sounds from shore to shore — , from shore to shore.

*p* *f*

O — may — that crown long grace thy

*dolce* *p* *f*

160

head \_\_\_\_\_, thy \_\_\_\_\_ ho - - nour'd head with lau - rels

This system contains measures 160 through 164. The vocal line features a melodic line with a fermata over the first measure and a dotted note in the second. The piano accompaniment includes triplet figures in the right hand and a steady bass line in the left hand.

165

twin'd \_\_\_\_\_! Thou, thou by all - sa - - pient

This system contains measures 165 through 169. The vocal line has a fermata over the first measure and a dotted note in the second. The piano accompaniment continues with triplet figures and a consistent bass line.

170

heaven\_ de - sign'd \_\_\_\_\_ king - doms to

This system contains measures 170 through 174. The vocal line features a melodic line with a fermata over the first measure and a dotted note in the second. The piano accompaniment includes triplet figures in the right hand and a steady bass line in the left hand.

175

free \_\_\_\_\_ from ser - - - vile dread, king - doms to

This system contains measures 175 through 179. The vocal line has a fermata over the first measure and a dotted note in the second. The piano accompaniment includes triplet figures in the right hand and a steady bass line in the left hand.

181

free from ser - vile dread.

This system contains five measures of music. The vocal line starts with a long note on 'free', followed by 'from', 'ser -', 'vile', and 'dread.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

186

This system contains five measures of music. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment is a rhythmic eighth-note pattern. Dynamics include *p* (piano) and *f* (forte).

190

'Tis

This system contains five measures of music. The vocal line has a few notes, including the word "'Tis". The piano accompaniment continues with the eighth-note pattern. Dynamics include *f* (forte) and *p* (piano).

194

thine to guard thy coun - try's laws,

This system contains five measures of music. The vocal line starts with 'thine to guard thy coun - try's laws,'. The piano accompaniment features a rhythmic eighth-note pattern. Dynamics include *p* (piano) and *f* (forte).



199

and add new palms to Brit - - ain's

*p*

[*p*]

Detailed description: This system contains measures 199-202. The vocal line starts with a rest in measure 199, then sings "and add new palms to Brit - - ain's" across measures 200-202. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include piano (*p*) and a bracketed piano (*[p]*) marking.

203

coast, to Brit - ain's coast

*f*

*f* (3)

Detailed description: This system contains measures 203-207. The vocal line has a long note in measure 203, then sings "coast, to Brit - ain's coast" across measures 204-207. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a forte (*f*) dynamic.

208

Thine be the heart - - felt, just ap -

*p*

*p*

Detailed description: This system contains measures 208-211. The vocal line sings "Thine be the heart - - felt, just ap -" across measures 208-211. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include piano (*p*) and a bracketed piano (*[p]*) marking.

212

plause, and thine of con - - scious

*f* (3)

*p*

*f* (3)

*p*

Detailed description: This system contains measures 212-215. The vocal line sings "plause, and thine of con - - scious" across measures 212-215. The piano accompaniment includes triplet markings in both hands, with forte (*f*) dynamics in measures 212 and 213, and piano (*p*) dynamics in measures 214 and 215.

worth the boast;

thine be the heart - felt, just ap - plause,

and thine— of con - scious worth the boast, and

thine, and thine, and thine of con - - - scious

236

worth \_\_\_\_\_ the boast!

This system contains measures 236 through 239. It features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'worth' that spans across the first two measures, followed by 'the' and 'boast!' in the subsequent measures. The piano accompaniment consists of chords and moving lines in both the right and left hands.

240

Recitativo

E - ter - nal praise, great

This system contains measures 240 through 245, marked as 'Recitativo'. The vocal line is sparse, with notes for 'E - ter - nal', 'praise,', and 'great'. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines.

246

Nel - son! to thy name, and these im - mor - tal part - ners

This system contains measures 246 through 251. The vocal line includes the lyrics 'Nel - son!', 'to thy name,', 'and these', and 'im - mor - tal part - ners'. The piano accompaniment features a more active texture with chords and moving lines.

252

of thy fame!

This system contains measures 252 through 257. The vocal line has the lyrics 'of thy fame!'. The piano accompaniment continues with chords and moving lines, leading to a final cadence.

# Dr. Harrington's Compliment

(1794)

An Doctor Harrington, zu Erwiderung  
der von ihm an J. Haydn gerichteten Verse und Musik,  
von J. Haydn<sup>\*)</sup>

Poco Adagio

Hoboken XXVlb:3

Soprano  
[Solo]

Pianoforte

5

9

art ex - press - es and what sci - ence prais - es, Haydn the theme of both,  
Tau - sen - den so oft Freu - den ge - ge - ben, ihm gib, gu - ter Gott,

What  
\*\*) Der

\*) Zur Doppelautorschaft Henry Har(r)ington / Joseph Haydn siehe Vorwort.

\*\*) Zum deutschen Text siehe ebenda.

15

Haydn the theme of both to heav - en, to heav - - en  
ihm gib, gu - ter Gott, da - für das schön - - - ste

20

rais - - es.  
Le - - - ben!

25

28

31 Tutti \*)

Soprano  
 What art ex - press - es and what sci - ence prais - es,  
 Der Tau - - sen - den so oft Freu - den ge - ge - ben,

Soprano  
 What art ex - press - es and what sci - ence prais - es,  
 Der Tau - - sen - den so oft Freu - den ge - ge - ben,

Tenore  
 8 What art ex - press - es and what sci - ence prais - es,  
 Der Tau - sen - den so oft Freu - den ge - ge - ben,

Basso  
 Haydn,  
 ihm,

Pianoforte

35

Haydn the theme of both, Haydn the theme of both to  
 ihm gib, gu - ter Gott, ihm gib, gu - ter Gott, da - -

Haydn the theme of both, Haydn the theme of both to  
 ihm gib, gu - ter Gott, ihm gib, gu - ter Gott, da - -

8 Haydn the theme of both, Haydn the theme of both to  
 ihm gib, gu - ter Gott, ihm gib, gu - ter Gott, da - -

Haydn the theme of both, Haydn the theme of both to  
 ihm gib, gu - ter Gott, ihm gib, gu - ter Gott, da - -

Pianoforte

\*) Siehe Bemerkungen zur Aufführungspraxis, Seite XI.

40

heav - - - en, to heav - - - en rais - - - es  
für - - - das schön - - - ste Le - - - ben !

heav - en, to heav - - - en rais - - - es  
für - - - das schön - - - ste Le - - - ben !

8 heav - en, to heav - - - en rais - - - es  
für - - - das schön - - - ste Le - - - ben !

heaven, to heav - - - en rais - - - es  
für das schön - - - ste Le - - - ben !

Variatione

45

47

49

51

Musical notation for measures 51-52. The key signature is two sharps (F# and C#). Measure 51 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 52 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [3].

53

Musical notation for measures 53-54. Measure 53 shows a treble clef with a melodic line and a bass clef with a bass line, both featuring eighth notes. Measure 54 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [3].

55

Musical notation for measures 55-57. Measure 55 features a treble clef with a melodic line and a bass clef with a bass line, both featuring eighth notes. Measure 56 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [6]. Measure 57 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [3].

58

Musical notation for measures 58-62. Measure 58 features a treble clef with a melodic line and a bass clef with a bass line, both featuring eighth notes. Measure 59 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [3]. Measure 60 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [3]. Measure 61 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [3]. Measure 62 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [3].

63

Musical notation for measures 63-67. Measure 63 features a treble clef with a melodic line and a bass clef with a bass line, both featuring eighth notes. Measure 64 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [3]. Measure 65 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [3]. Measure 66 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [3]. Measure 67 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [3].

68

Musical notation for measures 68-72. Measure 68 features a treble clef with a melodic line and a bass clef with a bass line, both featuring eighth notes. Measure 69 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [3]. Measure 70 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [3]. Measure 71 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [3]. Measure 72 continues the melodic line in the treble and includes a triplet of eighth notes in the bass, marked with a bracket and the number [3].



74

Solo

What art ex - - - press - - - es and  
 Der Tau - - - sen - - - den so oft

76

what sci - - - ence prais - - - es,  
 Freu - - - den ge - - - ge - - - ben,

78

Haydn the theme of both,  
 ihm gib, gu - - - ter Gott,

80

Haydn the theme of both  
 ihm gib, gu - - - ter Gott,

82

to - - - - - heav - - - - - en, to  
da - - - - - für - - - - - das

[3] [6]

Detailed description: This system contains measures 82 and 83. The vocal line (treble clef) has a long note on 'heav' in measure 82 that continues into measure 83. The piano accompaniment (grand staff) features a triplet of eighth notes in measure 82 and a sextuplet of eighth notes in measure 83.

84

heav - - - - - en rais - - - - -  
schön - - - - - ste Le - - - - -

Detailed description: This system contains measures 84 and 85. The vocal line (treble clef) has a long note on 'heav' in measure 84 that continues into measure 85. The piano accompaniment (grand staff) features a steady eighth-note bass line in measure 84 and a more active bass line in measure 85.

86

es.  
ben!

[6] [6]

Detailed description: This system contains measures 86 and 87. The vocal line (treble clef) has a long note on 'es.' in measure 86 that continues into measure 87. The piano accompaniment (grand staff) features a sextuplet of eighth notes in measure 86 and a similar sextuplet in measure 87.

# Twelve Sentimental Catches and Glee's,

For Three Voices

Melodized by the Right Honorable

The Earl of Abingdon,

The Accompaniments for the Harp or Piano Forte by

The Celebrated Dr. Haydn

(1795)

Hoboken XXXIc:16

## NO I CATCH

Andantino

1

2

3

Harp  
or  
Pianoforte

Know then this truth, e - nough for Man to know; VIR - TUE a -

Know then this truth, e - nough for Man to know; VIR - TUE a -

Know then this truth, e - nough for Man to know; VIR - TUE a -

6

lone is hap - pi - ness be - low. Vir - tue a - lone is hap - pi - ness be - low.

lone is hap - pi - ness be - low. Vir - tue a - lone is hap - pi - ness be - low.

lone is hap - pi - ness be - low. Vir - tue a - lone is hap - pi - ness be - low.

13

\*)

Ritornello

\*) Die Ziffern zeigen den Stimmtausch an; siehe Bemerkungen zur Aufführungspraxis, Seite XI.

Andante

1 O say what is, that thing call'd light, Which I must ne'er en -

2 O say what is, that thing call'd light, Which I must ne'er en -

3 O say what is, that thing call'd light, Which I must ne'er en -

7 joy; What are the Bless-ings of the sight, O tell! your poor blind Boy?

joy; What are the Bless-ings of the sight, O tell, O tell! your poor blind Boy?

joy; What are the Bless-ings of the sight, O tell! your poor blind Boy?

(14)

2 You talk of wond'rous things you see,  
You say the Sun shines bright,  
I feel him warm but how can he,  
Then make it day or night?

3 My day or night my self I make,  
When e'er I wake or play,  
And cou'd I ever keep awake,  
It wou'd be always day.

4 With heavy sighs I often hear,  
You mourn my hopeless woe,  
But sure with patience I may bear,  
A loss I ne'er can know.

5 Then let not what I cannot have,  
My cheer of mind destroy,  
Whilst thus I sing I am a King,  
Altho a poor blind Boy.

2  
You talk of wond'rous things you see,  
You say the Sun shines bright,  
I feel him warm but how can he,  
Then make it day or night?

3  
My day or night my self I make,  
When e'er I wake or play,  
And cou'd I ever keep awake,  
It wou'd be always day.

4  
With heavy sighs I often hear,  
You mourn my hopeless woe,  
But sure with patience I may bear,  
A loss I ne'er can know.

5  
Then let not what I cannot have,  
My cheer of mind destroy,  
Whilst thus I sing I am a King,  
Altho a poor blind Boy.

Nº III GLEE

Allegretto

Hail to the Myr-tle shade, All hail to the Nymphs of the  
 Hail to the Myr-tle shade, All hail to the Nymphs of the  
 Hail to the Myr-tle shade, All

5

fields; Kings would not here in - - vade, Those pleas-ures that vir - tue  
 fields; Kings would not here in - - vade, Those pleas-ures that vir - tue  
 hail to the Nymphs of the fields; Kings would not here in-vade, Those pleas-ures that vir - tue

9

yields; Beau - ty here o - pens her arms, To soft - en the lan - guish - ing  
 yields; Beau - ty here o - pens her arms, To  
 yields; Beau - ty here o - pens her arms, To

13

mind; And PHIL-LIS un-lock's her charms, Ah PHIL-LIS! ah, why so  
 soft-en the lan-guish-ing mind; And PHIL-LIS un-lock's her charms, Ah PHIL-LIS! ah, why so  
 soft-en the lan-guish-ing mind; And PHIL-LIS un-lock's her charms, Ah PHIL-LIS! ah, why so

17

kind?  
 kind?  
 kind?  
 kind?

2

PHILLIS, thou soul of love,  
 Thou Joy of the neighbouring swains;  
 PHILLIS that crowns the grove,  
 And PHILLIS that gilds the plains.  
 PHILLIS, that ne'er had the skill,  
 To paint, and to patch, and be fine,  
 Yet PHILLIS, whose eyes can kill,  
 Whom nature hath made divine.

3

PHILLIS, whose charming song,  
 Makes labour and pains a delight;  
 PHILLIS, that makes the day young,  
 And shortens the liv'd long night:  
 PHILLIS, whose lips like May,  
 Still laugh at the sweets that they bring;  
 Where love never knows decay,  
 But sits with eternal spring.

## Nº IV CATCH

Andantino

1 Love free as air, at sight of hu - man ties, Spreads his light

2 Love free as air, at sight of hu - man ties, Spreads his light

3 Love free as air, at sight of hu - man ties, Spreads his light

8

wings and in a mo - ment flies.

wings and in a mo - ment flies.

wings and in a mo - ment flies.

Ritornello

\*) Besser d'!



## N° V CATCH

Larghetto

1 Ah! no[n] la - sciar-mi, no, bell' I - - - dol mi - o: di chi mi fi - de -

2 Ah! no[n] la - sciar - mi, no, bell' I - - dol mi - o: di chi mi fi - de -

3 Ah! Ah! no[n] la - sciar-mi, no, bell' I - dol mi - o: di chi mi fi - de -

6 rò \_\_\_\_\_, se tu m'in - gan - - ni?

rò \_\_\_\_\_, se tu m'in - gan - - ni?

rò \_\_\_\_\_, se tu m'in-gan - - ni?

*fz*

Nº VI CATCH

Amoroso

1 O e - ver beau - teous e - ver friend - ly tell, is it in

2 O e - ver beau - teous e - ver friend - ly tell, is it in

3 O e - ver beau - teous e - ver friend - ly tell, is it in

7 Heav'n a crime to love too well? Is it in Heav'n a

Heav'n a crime to love too well? Is it in Heav'n a

Heav'n a crime to love too well? Is it in Heav'n a

13 crime to love too well?

crime to love too well?

crime to love too well?

Cantabile

Where shall a hap-less Lo-ver find, His dear dear maid, who once was kind; His

Where shall a hap-less Lo-ver find, His dear dear maid, who once was kind; His

Where shall a hap-less Lo-ver find, His dear dear maid, who once was kind; His

9

dear dear maid, who once was kind? Where shall a hap-less Lo-ver find, His

dear dear maid, who once was kind? Where shall a hap-less Lo-ver find, His

dear dear maid, who once was kind? Where shall a hap-less Lo-ver find, His

*Fine*

17

dear dear maid, Who once was kind; His dear dear maid, Who once was kind?

dear dear maid, Who once was kind; His dear dear maid, Who once was kind?

dear dear maid, Who once was kind; His dear dear maid, Who once was kind?

*Da Capo*

N<sup>o</sup> VIII GLEE

## Siciliano

Ye lit - tle loves that round her wait, To bring me ty - dings of my fate; To

Ye lit - tle loves that round her wait, To bring me ty - dings of my fate; To

Ye lit - tle loves that round her wait, To bring me ty - dings of my fate; To

The first system of the musical score consists of four staves. The top three staves are vocal parts, each with a treble clef and a 6/8 time signature. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a 6/8 time signature. The lyrics are repeated three times across the vocal staves.

5

bring me ty - dings of my fate; As DE - LIA on her pil - low lies, Ah!

bring me ty - dings of my fate; As DE - LIA on her pil - low lies, Ah!

bring me ty - dings of my fate; As DE - LIA on her pil - low lies, Ah!

The second system of the musical score consists of four staves. The top three staves are vocal parts, each with a treble clef and a 6/8 time signature. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a 6/8 time signature. The lyrics are repeated three times across the vocal staves.

9

gent - ly whis - per, STRE - PHON dies, Ah! gent - ly whis - per, Ah! gent - ly whis - per, Ah!

gent - ly whis - per, STRE - PHON dies, Ah! gent - ly whis - per, Ah! gent - ly whis - per, Ah!

gent - ly whis - per, STRE - PHON dies, Ah! gent - ly whis - per, Ah! gent - ly whis - per, Ah!

13

gent - ly whis - per, STRE - PHON dies.

gent - ly whis - per, STRE - PHON dies.

gent - ly whis - per, STRE - PHON dies.

2\*)

If this will not her pity move,  
 And the proud fair disdains to love;  
 And the proud fair disdains to love:  
 O! smile and say, 'tis all a lie,  
 And haughty STREPHON scorns to die,  
 And haughty STREPHON, and haughty STREPHON;  
 And haughty STREPHON scorns to die.

\*) Zur Versform siehe Krit. Bericht.

## Nº IX CATCH

Moderato

1

Some kind An - gel gent - ly fly - ing, Mov'd with Pi - ty

2

Some kind An - gel gent - ly fly - ing, Mov'd with Pi - ty

3

Some kind An - gel gent - ly fly - ing, Mov'd with Pi - ty

7

at my pain; Tell CO - RIN - NA I am dy - ing, 'Till with

at my pain; Tell CO - RIN - NA I am dy - ing, 'Till with

at my pain; Tell CO - RIN - NA I am dy - ing, 'Till with

14

Joy we meet a - gain.

Joy we meet a - gain.

Joy we meet a - gain.

2

Tell CORINNA, since we parted,  
I have never known delight;  
And shall soon be broken hearted,  
If I longer want her sight.

3

Tell her, how her lover mourning,  
Thinks each lazy day a year;  
Cursing ev'ry morn returning,  
Since CORINNA is not here.

## Nº X CATCH

Largo

1 I fruit - less mourn to her who can - not hear, and weep the more and

2 I fruit - less mourn to her who can - not hear, and weep the more and

3 I fruit - less mourn to her who can - not hear, and weep the more and

5 weep the more be - cause I weep in vain.

weep the more be - cause I weep in vain.

weep the more be - cause I weep in vain.

## Tempo di Minuetto

1 Fare-well my Flocks once ten - der care, Your bleat-ing sounds have lull'd — mine

2 Fare-well my Flocks once ten - der care, Your bleat-ing sounds have lull'd mine

3 Fare-well my Flocks once ten - der care, Your bleat - ing sounds have lull'd mine

8 ear; No long - er can I with — you stay, For LOVE com - mands me

ear; No, no long - er can I with you stay, For LOVE com - mands me

ear; No long - er can I with you stay, For LOVE com - mands me

15 Far Far a - way. 2 Farewell ye Swains, and rural ease,  
Your soft delights my soul cou'd please;  
Cou'd I with him enjoy the Day,  
Whose LOVE commands me Far Far away.

Far Far a - way. 3 Farewell to ev'ry thing but Love,  
To Flocks and Swains, and shady grove;  
To warbling Birds, and blithsome May,  
Come LOVE and take me! Far Far away.

Far Far a - way.

\*) Mögliche Verbesserung:



Andantino

1 The en - vious snow comes down in haste, To prove thy Breast less

2 The en - vious snow comes down in haste, To prove thy Breast less

3 The en - vious snow comes down in haste, To prove thy Breast less

7 fair; But grieves to see it - self sur - past, and melts in - to a Tear. *tr*

fair; But grieves to see it - self sur - past, and melts in - to a Tear.

fair; But grieves to see it - self sur - past, and melts in - to a Tear.

15