



# FOREWORD


The numerous extant examples of part-writing from the end of the eighteenth century which are to be found in our archives and libraries bear sufficient testimony of the fact that in matters of dynamics and shading the old masters, Haydn included, relied upon the insight and experience of the interpreter for far more variety than indicated in the markings. On this account, we too have been extremely sparing of indications. Only in respect to one specific mode of writing, typically Haydn's, which Beethoven, moreover, later accepted, do we find it necessary to call attention to the actual manner of performance. We

refer to the dot which stands just beyond the slur either above or below the last note of a group: 

or  Here, the player must bind the last note to those preceding, at the same time shortening it a bit, when the period of time permits, by raising the bow. The procedure in instances of moderate tempo is best illustrated in the following themes from one of Mozart's most beautiful minuets:



Where the left hand is concerned, we have given less consideration to convenience than to beauty of tone, hoping that the given fingering, at closer examination, will not prove unwieldy.

In Haydn's ornamentation there is to be observed above all the sporadic appearance of the sign  standing either above or below a note, as for example in the canonic minuet from Op. 76, No. 2, the turn invariably begins upon the note lying a second above. It yields us, accordingly, a group of four, not five notes, as in the beginning of the C major quartet, Op. 54, No. 2, or as in the theme from Beethoven's Op. 18, No. 4:



Those figures which in the original setting are furnished with so-called "long" grace notes, as for example the second beat of the first measure of the G major quartet, Op. 17, No. 5, are constantly notated as they actually sound, and those manifestly meant to be short, are indicated with a line through the stem. In doubtful cases, that is, where a duration midway between long and short may possibly be desired—such instances occurring mostly in music of pathetic expression—we have adhered to the version in the Complete Edition, leaving to the discretion of the individual performer the exact manner of execution. Apropos of trills, finally, we do away with writing out the afterbeat whenever the composer's intention may be found perhaps antiquated.

Berlin, 1918.

The Editor

## Quartets with Titles in this Edition

Bagpipe-Minuet . . . . .	Op. 3, No. 3	Rider Quartet . . . . .	Op. 74, No. 3
Bird Quartet . . . . .	Op. 33, No. 3	Russian Quartets (v. Maiden Quartets and Scherzi)	Op. 33 (in this edition, Nos. 2, 3, and 6)
Emperor Quartet . . . . .	Op. 76, No. 3	Scherzi, with the (v. Maiden and Russian Quartets)	Op. 33 (in this edition, Nos. 2, 3, and 6)
Fantasy, with the . . . . .	Op. 76, No. 6	Serenade, with the . . . . .	Op. 3, No. 5
Frog Quartet . . . . .	Op. 50, No. 6	Sun Quartets . . . . .	Op. 20 (in this edition, Nos. 4-6)
Handel, with the theme by . . . . .	Op. 20, No. 5	Sunrise, The . . . . .	Op. 76, No. 4
Largo, with the celebrated . . . . .	Op. 76, No. 5	Toast Quartets . . . . .	(in this edition, Op. 54 and Op. 64, Nos. 2-6)
Lark Quartet . . . . .	Op. 64, No. 5	Violin Sonatas, after the . . . . .	Op. 77, Nos. 1-2
Maiden Quartets (v. Russian Quartets and Scherzi)	Op. 33 (in this edition, Nos. 2, 3, and 6)	Witches-Minuet, with the (v. Quinten Quartet) . . . . .	Op. 76, No. 2
Quinten Quartet (with the Witches-Minuet) . . . . .	Op. 76, No. 2		

# Haydn, 30 famous Quartets.

## Volume. I.

### Quartet I (5).\*)

Moderato. Op. 17 N<sup>o</sup> 5. Pag. 4

Violin I. 4  
Violin II. 4  
Viola. 4  
Violoncell. 4

### Quartet IV (14).

Allegro moderato. Op. 77 N<sup>o</sup> 2. Pag. 21

Violin I. 21  
Violin II. 16  
Viola. 14  
Violoncell. 16

### Quartet II (8).

Allegro moderato. Op. 9 N<sup>o</sup> 2. Pag. 8

Violin I. 8  
Violin II. 7  
Viola. 6  
Violoncell. 7

### Quartet V (19).

Allegro con brio. Op. 54 N<sup>o</sup> 1. Pag. 30

Violin I. 30  
Violin II. 22  
Viola. 20  
Violoncell. 22

### Quartet III (18).

Allegro moderato. Op. 77 N<sup>o</sup> 1. Pag. 12

Violin I. 12  
Violin II. 10  
Viola. 8  
Violoncell. 10

### Quartet VI (20).

Vivace. Op. 54 N<sup>o</sup> 2. Pag. 36

Violin I. 36  
Violin II. 26  
Viola. 24  
Violoncell. 26

\*) Number in the complete edition of the 83 quartets.

Quartet VII (21).

Op. 54 No 3.

**Allegro.**

Violin I. Pag. 42

Violin II. 30

Viola. 28

Violoncell. 30

Musical score for Quartet VII (21) in G major, Op. 54 No. 3. The score is in 2/4 time and marked 'Allegro'. It features four staves: Violin I, Violin II, Viola, and Violoncell. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves also have treble clefs, while the fourth has a bass clef. The music consists of rhythmic patterns with some melodic lines in the violins and a steady accompaniment in the cello.

Quartet XI (30).

Op. 74 No 3.

**Allegro.**

Violin I. Pag. 66

Violin II. 52

Viola. 46

Violoncell. 48

Musical score for Quartet XI (30) in G major, Op. 74 No. 3. The score is in 2/4 time and marked 'Allegro'. It features four staves: Violin I, Violin II, Viola, and Violoncell. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves also have treble clefs, while the fourth has a bass clef. The music is characterized by a more complex rhythmic texture with frequent sixteenth notes and eighth notes.

Quartet VIII (27).

Op. 50 No 6.

**Allegro.**

Violin I. Pag. 48

Violin II. 34

Viola. 32

Violoncell. 34

Musical score for Quartet VIII (27) in G major, Op. 50 No. 6. The score is in 2/4 time and marked 'Allegro'. It features four staves: Violin I, Violin II, Viola, and Violoncell. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves also have treble clefs, while the fourth has a bass clef. The music features dynamic markings such as *fz* (forzando) and *mf* (mezzo-forte).

Quartet XII (32).

Op. 64 No 2.

**Allegro spiritoso.**

Violin I. Pag. 72

Violin II. 56

Viola. 50

Violoncell. 52

Musical score for Quartet XII (32) in G major, Op. 64 No. 2. The score is in 2/4 time and marked 'Allegro spiritoso'. It features four staves: Violin I, Violin II, Viola, and Violoncell. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves also have treble clefs, while the fourth has a bass clef. The music is more rhythmic and energetic than the previous quartets.

Quartet IX (28).

Op. 74 No 1.

**Allegro moderato.**

Violin I. Pag. 54

Violin II. 40

Viola. 36

Violoncell. 38

Musical score for Quartet IX (28) in G major, Op. 74 No. 1. The score is in 2/4 time and marked 'Allegro moderato'. It features four staves: Violin I, Violin II, Viola, and Violoncell. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves also have treble clefs, while the fourth has a bass clef. The music is marked with *cresc.* (crescendo) and *p* (piano).

Quartet XIII (33).

Op. 64 No 3.

**Vivace assai.**

Violin I. Pag. 78

Violin II. 60

Viola. 54

Violoncell. 56

Musical score for Quartet XIII (33) in G major, Op. 64 No. 3. The score is in 2/4 time and marked 'Vivace assai'. It features four staves: Violin I, Violin II, Viola, and Violoncell. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves also have treble clefs, while the fourth has a bass clef. The music is very rhythmic and fast-paced.

Quartet X (29).

Op. 74 No 2.

**Allegro spiritoso.**

Violin I. Pag. 60

Violin II. 46

Viola. 40

Violoncell. 42

Musical score for Quartet X (29) in G major, Op. 74 No. 2. The score is in 2/4 time and marked 'Allegro spiritoso'. It features four staves: Violin I, Violin II, Viola, and Violoncell. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves also have treble clefs, while the fourth has a bass clef. The music is energetic and rhythmic.

Quartet XIV (34).

Op. 64 No 4.

**Allegro con brio.**

Violin I. Pag. 84

Violin II. 66

Viola. 58

Violoncell. 60

Musical score for Quartet XIV (34) in G major, Op. 64 No. 4. The score is in 2/4 time and marked 'Allegro con brio'. It features four staves: Violin I, Violin II, Viola, and Violoncell. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves also have treble clefs, while the fourth has a bass clef. The music is very rhythmic and powerful.

Revised by  
Andreas Moser  
and  
Hugo Dechert

Violin I.

V - Up Bow  
□ - Down Bow

# Quartet N° 5.\*)

Joseph Haydn, Op.17 N° 5.

Moderato.

1. *f* *fz* *fz* *p* *fz* *p*

*fz* *p* *f*

*p* *f* *mf* *p* *f* *mf*

*f* *p* *f* *cresc.*

*f* *p* *f*

*restez*

*p* *f* *p* *f* *mf*

*p* *cresc.*

*f* *mf*

*cresc.* *f* *p*

\*)-Number in the complete edition of the 83 quartets.

Revised by  
Andreas Moser  
and  
Hugo Dechert  
Allegro moderato.

Violin I.

V - Up Bow  
□ - Down Bow

# Quartet N° 8.

Joseph Haydn Op. 9 N° 2.

2.

The musical score for Violin I consists of 12 staves. It begins with a first ending marked '2' and a dynamic of *f*. The score includes various dynamic markings such as *p*, *f*, *pp*, and *cresc.*. Performance directions 'A.', 'B.', and 'C.' are placed above the staves. Bowing directions are indicated by 'V' for up-bow and '□' for down-bow. The piece concludes with a second ending marked '2'.

Revised by  
Andreas Moser  
and  
Hugo Dechert

Violin II.  
Quartet N° 5.<sup>\*)</sup>

V - Up Bow  
∩ - Down Bow

Joseph Haydn, Op. 17 N° 5.

Moderato.

\*) Number in the complete edition of the 83 quartets.

Revised by  
Andreas Moser  
and  
Hugo Dechert  
**Allegro moderato.**

Violin II.

V - Up Bow 7  
□ - Down Bow

Quartet N<sup>o</sup> 8.

Joseph Haydn Op. 9 N<sup>o</sup> 2.

Revised by  
Andreas Moser  
and  
Hugo Dechert

Viola.

V - Up Bow  
□ - Down Bow

# Quartet N° 5.<sup>\*)</sup>

Joseph Haydn, Op.17 N° 5.

Moderato.

Menuetto.

Trio.

<sup>\*)</sup> Number in the complete edition of the 83 quartets.

Menuetto D.C.





Revised by  
Andreas Moser  
and  
Hugo Dechert

Violoncello.

V - Up Bow  
□ - Down Bow

# Quartet N° 5.\*)

Joseph Haydn, Op. 17 N° 5.

Moderato.

Menuetto. V

Number in the complete edition of the 83 quartets.

Revised by  
Andreas Moser  
and  
Hugo Dechert

# Violoncello. Quartet N<sup>o</sup> 8.

V - Up Bow  $\nabla$   
□ - Down Bow

Joseph Haydn Op. 9 N<sup>o</sup> 2.

**Allegro moderato.**

**1**

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of 11 staves of music. The tempo is marked 'Allegro moderato'. The score includes various dynamics such as *f* (forte), *p* (piano), and *pp* (pianissimo). Performance directions include accents ( $\nabla$ ), slurs, and first ending brackets (marked with a square and the number 1). Specific sections are labeled with letters A, B, C, D, and E. The first staff begins with a first ending bracket marked with a square and the number 1. The score concludes with a final cadence.