



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.

The Editor

Berlin, 1918.

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

Haydn, 30 famous Quartets.

Volume. II.

Quartet XV (85).*)

Allegro moderato. Op. 64 No 5. Pag. 4

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

This musical score is for Quartet XV (85), Op. 64 No 5, in G major, 2/4 time. The tempo is *Allegro moderato*. It consists of four staves: Violin I, Violin II, Viola, and Violoncell. The first page is numbered 4.

Quartet XIX (42). (Kaiser-Quartet)

Allegro. Op. 76 No 3. Pag. 28

Violin I. 28
Violin II. 20
Viola. 20
Violoncell. 20

This musical score is for Quartet XIX (42), Op. 76 No 3, in G major, 2/4 time. The tempo is *Allegro*. It consists of four staves: Violin I, Violin II, Viola, and Violoncell. The first page is numbered 28.

Quartet XVI (86).

Allegretto. Op. 64 No 6. Pag. 10

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

This musical score is for Quartet XVI (86), Op. 64 No 6, in G major, 2/4 time. The tempo is *Allegretto*. It consists of four staves: Violin I, Violin II, Viola, and Violoncell. The first page is numbered 10.

Quartet XX (46).

Allegro di molto. Op. 20 No 4. Pag. 34

Violin I. 34
Violin II. 26
Viola. 24
Violoncell. 24

This musical score is for Quartet XX (46), Op. 20 No 4, in G major, 2/4 time. The tempo is *Allegro di molto*. It consists of four staves: Violin I, Violin II, Viola, and Violoncell. The first page is numbered 34.

Quartet XVII (40).

Allegro con spirito. Op. 76 No 1. Pag. 16

Violin I. 16
Violin II. 12
Viola. 12
Violoncell. 12

This musical score is for Quartet XVII (40), Op. 76 No 1, in G major, 2/4 time. The tempo is *Allegro con spirito*. It consists of four staves: Violin I, Violin II, Viola, and Violoncell. The first page is numbered 16.

Quartet XXI (47).

Allegro moderato. Op. 20 No 5. Pag. 40

Violin I. 40
Violin II. 30
Viola. 28
Violoncell. 20

This musical score is for Quartet XXI (47), Op. 20 No 5, in G major, 2/4 time. The tempo is *Allegro moderato*. It consists of four staves: Violin I, Violin II, Viola, and Violoncell. The first page is numbered 40.

Quartet XVIII (41).

Allegro. Op. 76 No 2. Pag. 22

Violin I. 22
Violin II. 16
Viola. 16
Violoncell. 16

This musical score is for Quartet XVIII (41), Op. 76 No 2, in G major, 2/4 time. The tempo is *Allegro*. It consists of four staves: Violin I, Violin II, Viola, and Violoncell. The first page is numbered 22.

Quartet XXII (48).

Allegro di molto e scherzando. Op. 20 No 6. Pag. 46

Violin I. 46
Violin II. 34
Viola. 32
Violoncell. 34

This musical score is for Quartet XXII (48), Op. 20 No 6, in G major, 2/4 time. The tempo is *Allegro di molto e scherzando*. It consists of four staves: Violin I, Violin II, Viola, and Violoncell. The first page is numbered 46.

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

Quartet XXIII (49).

Allegro con spirito. Op. 76 N° 4. Pag.

Viola I. 51

Viola II. 38

Viola. 36

Violoncell. 37

Musical score for Quartet XXIII (49) in G major, Op. 76 No. 4. The score is for four parts: Violin I, Violin II, Viola, and Violoncello. The tempo is 'Allegro con spirito'. The first page shows measures 1-4. The Violin I part starts with a piano (p) dynamic. The Violin II, Viola, and Violoncello parts have various dynamics including piano (p) and forte (f).

Quartet XXVII (68).

Presto. Op. 3 N° 5. Pag.

Viola I. 74

Viola II. 54

Viola. 52

Violoncell. 56

Musical score for Quartet XXVII (68) in G major, Op. 3 No. 5. The score is for four parts: Violin I, Violin II, Viola, and Violoncello. The tempo is 'Presto'. The first page shows measures 1-4. The Violin I part starts with a piano (p) dynamic. The Violin II, Viola, and Violoncello parts have various dynamics including piano (p) and forte (f).

Quartet XXIV (50).

Allegretto. Op. 76 N° 5. Pag.

Viola I. 58

Viola II. 42

Viola. 40

Violoncell. 43

Musical score for Quartet XXIV (50) in G major, Op. 76 No. 5. The score is for four parts: Violin I, Violin II, Viola, and Violoncello. The tempo is 'Allegretto'. The first page shows measures 1-4. The Violin I part starts with a mezzo-forte (mf) dynamic. The Violin II, Viola, and Violoncello parts have various dynamics including mezzo-forte (mf) and forte (f).

Quartet XXVIII (71).

Allegro moderato, cantabile. Op. 38 N° 2. Pag.

Viola I. 78

Viola II. 58

Viola. 55

Violoncell. 59

Musical score for Quartet XXVIII (71) in G major, Op. 38 No. 2. The score is for four parts: Violin I, Violin II, Viola, and Violoncello. The tempo is 'Allegro moderato, cantabile'. The first page shows measures 1-4. The Violin I part starts with a mezzo-forte (mf) dynamic. The Violin II, Viola, and Violoncello parts have various dynamics including mezzo-forte (mf) and forte (f).

Quartet XXV (51).

Allegretto. Op. 76 N° 6. Pag.

Viola I. 64

Viola II. 46

Viola. 44

Violoncell. 47

Musical score for Quartet XXV (51) in G major, Op. 76 No. 6. The score is for four parts: Violin I, Violin II, Viola, and Violoncello. The tempo is 'Allegretto'. The first page shows measures 1-4. The Violin I part starts with a mezzo-forte (mf) dynamic. The Violin II, Viola, and Violoncello parts have various dynamics including mezzo-forte (mf) and forte (f).

Quartet XXIX (72).

Allegro moderato. Op. 38 N° 3. Pag.

Viola I. 84

Viola II. 68

Viola. 58

Violoncell. 62

Musical score for Quartet XXIX (72) in G major, Op. 38 No. 3. The score is for four parts: Violin I, Violin II, Viola, and Violoncello. The tempo is 'Allegro moderato'. The first page shows measures 1-4. The Violin I part starts with a piano (p) dynamic. The Violin II, Viola, and Violoncello parts have various dynamics including piano (p) and forte (f). There are 'cresc.' markings in the Violin I, II, and Viola parts.

Quartet XXVI (66).

Presto. Op. 3 N° 3. Pag.

Viola I. 70

Viola II. 50

Viola. 48

Violoncell. 52

Musical score for Quartet XXVI (66) in G major, Op. 3 No. 3. The score is for four parts: Violin I, Violin II, Viola, and Violoncello. The tempo is 'Presto'. The first page shows measures 1-4. The Violin I part starts with a piano (p) dynamic. The Violin II, Viola, and Violoncello parts have various dynamics including piano (p) and forte (f).

Quartet XXX (75).

Vivace assai. Op. 33 N° 6. Pag.

Viola I. 90

Viola II. 66

Viola. 61

Violoncell. 66

Musical score for Quartet XXX (75) in G major, Op. 33 No. 6. The score is for four parts: Violin I, Violin II, Viola, and Violoncello. The tempo is 'Vivace assai'. The first page shows measures 1-4. The Violin I part starts with a mezzo-forte (mf) dynamic. The Violin II, Viola, and Violoncello parts have various dynamics including mezzo-forte (mf) and forte (f).

Revised by
Andreas Moser
and
Hugo Decher†

Violin I.

V - Up Bow
∇ - Down Bow

Quartet N° 35.*)

Joseph Haydn, Op. 64 N° 5.

Allegro moderato.

Viol. II. 5

15. *mf*

p *cresc.*

f *I*

fz fz *p*

sf *f* *I*

p

mf

p *f* *C*

f *p* *f* *p*

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

* Number in the complete edition of the 83 quartets.

Revised by
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and
Hugo Dechert

Violin I.

V - Up Bow
▣ - Down Bow

Quartet N° 36.

Joseph Haydn Op. 64 N° 6.

Allegretto.

16. *p* *sf* *f* *mf* *p* *mf* *f* *p* *cresc.* *f* *p* *dim.* *p*

A B C

Viol. II.

Revised by
Andreas Moser
and
Hugo Dechert

Violin II.

V - Up Bow
□ - Down Bow

Quartet N° 35.*)

Joseph Haydn, Op. 64 N°5

Allegro moderato.

15. *p staccato*

The score is written for Violin II in G major (one sharp) and 2/4 time. It begins with a *p staccato* marking. The first staff contains measures 15-18. The second staff contains measures 19-22. The third staff contains measures 23-26, with a *cresc.* marking and a *f* dynamic at the end. The fourth staff contains measures 27-30, with a section marked 'A' starting at measure 29. The fifth staff contains measures 31-34, with dynamics *fz*, *fz*, *p*, and *sf*. The sixth staff contains measures 35-38, with a section marked 'B' starting at measure 35, dynamics *f* and *p*, and fingerings 1, 1, III, 1, 4. The seventh staff contains measures 39-42, with dynamics *p* and *mf*, and fingerings 3, 1, 1, 1. The eighth staff contains measures 43-46, with a section marked 'C' starting at measure 43, dynamics *p* and *f*, and fingerings 2, 0, 3, 1, 4. The ninth staff contains measures 47-50, with a section marked 'D' starting at measure 47, dynamics *mf*, and fingerings 4, 4. The tenth staff contains measures 51-54, with dynamics *f*, *p*, *f*, *p*, and *f*, and fingerings 2, 0, 1, 2, 1, 2.

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Revised by
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and
Hugo Dechert

Violin II.

V - Up Bow
□ - Down Bow

Quartet N° 36.

Joseph Haydn Op.64 N°6.

Allegretto.

16. *p* *sf* *p* *mf* *f* *p* *cresc.* *f* *p* *poco f* *f* *dim.* *p* *sf* *cresc.* *p* *mf* *f* *p* *cresc.* *mf* *f* *p* *cresc.* *f*

Revised by
Andreas Moser
and
Hugo Dechert

Viola.

V - Up Bow
□ - Down Bow

Quartet N° 35.*

Allegro moderato.

Joseph Haydn, Op. 64 N° 5.

15. *p staccato*

cresc. *f*

fz *fz* *p*

sf *f* *p*

p *mf*

p

f

p

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

Revised by
Andreas Moser
and
Hugo Dechert

Viola.

V - Up Bow
□ - Down Bow

Quartet N° 36.

Joseph Haydn Op. 64 N° 6.

Allegretto.

16. *p* *f* *mf* *p* *sf* *mf* *f* *p* *cresc.* *f* *p* *poco f* *f* *p* *cresc.* *f*

A **B** **C** **D** **E** **F** **G**

Vcello *p* *sf cresc.* *sf* *sf* *sf* *sf* *sf* *p* *Viol. I.* *p* *cresc.* *f*

Revised by
Andreas Moser
and
Hugo Dechert

Violoncello.

V - Up Bow
□ - Down Bow

Quartet N° 35.*)

Allegro moderato.

Joseph Haydn, Op. 64 N° 5.

Viol. II.

15.

p staccato

cresc. f

f_s f_s

p sf f p

p mf

p mf

V □

V □

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Revised by
Andreas Moser
and
Hugo Dechert

Violoncello.

V - Up Bow
□ - Down Bow

Quartet N° 36.

Joseph Haydn Op. 64 N° 6.

Allegretto.

16. *p* *sf* *f*

1 2 3 4 A 5 6 7 8 *mf*

3 *p* 3 B *mf* *f*

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

f

C 1 □ 1 1 1

f *dim.* *p*

7 Viola D *p* *sf cresc.* *sf* *sf*

E *sf* *sf* *f* *p* *mf*

V *p* *sf*

F *mf* *f* Viol. I. *p* 3 *p* G.P.

cresc. *mf* *f* G

1 *p* *cresc.* *f*