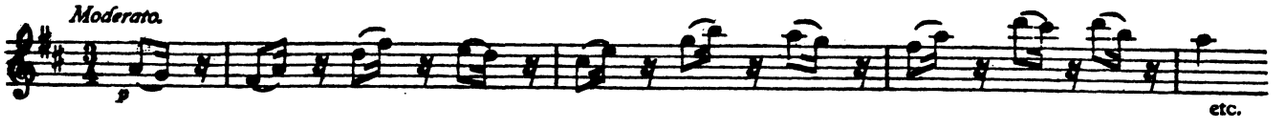
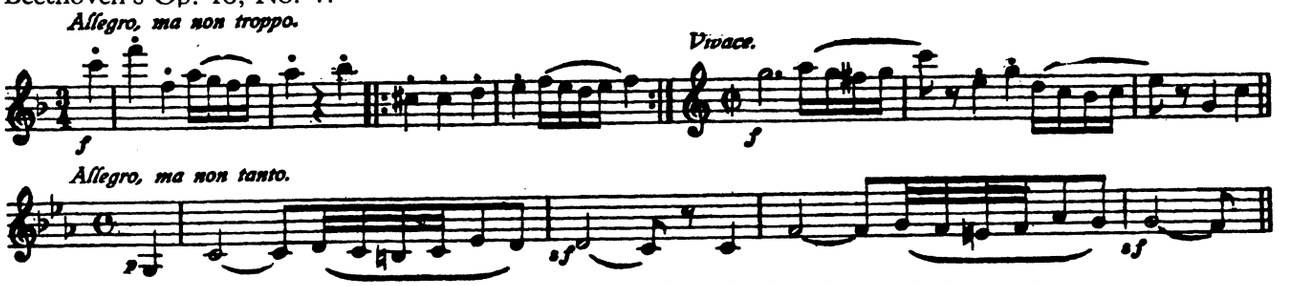
FOREWORD

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.

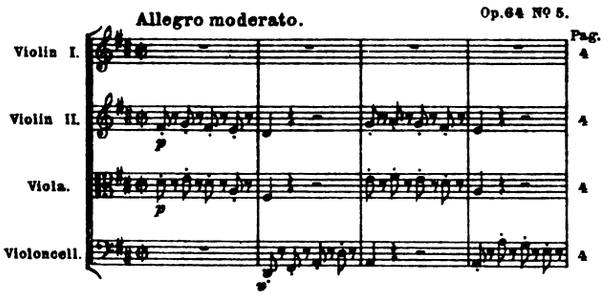
Quartets with Titles in this Edition

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

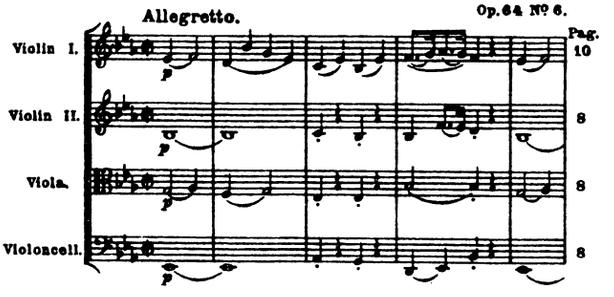
Haydn, 30 famous Quartets.

Volume. II.

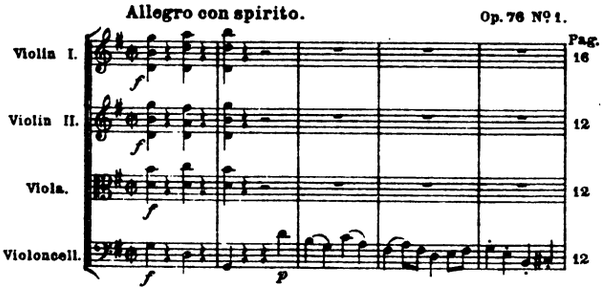
Quartet XV (35).*)



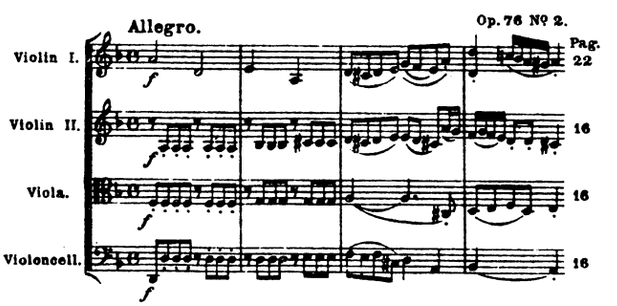
Quartet XVI (36).



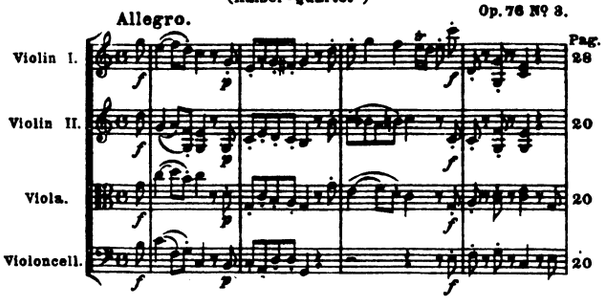
Quartet XVII (40).



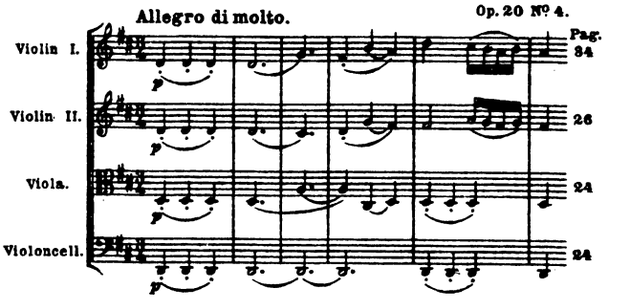
Quartet XVIII (41).



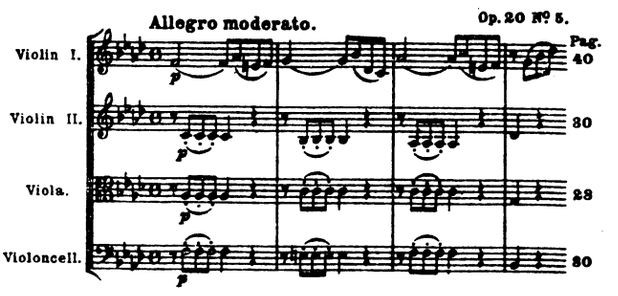
Quartet XIX (42).
(Kaiser-Quartett)



Quartet XX (46).



Quartet XXI (47).



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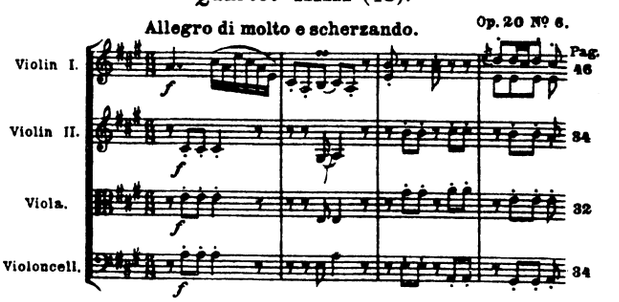
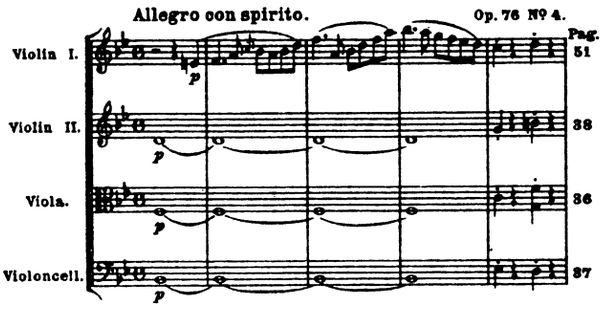


*) Number in the complete edition of the 83 quartets.

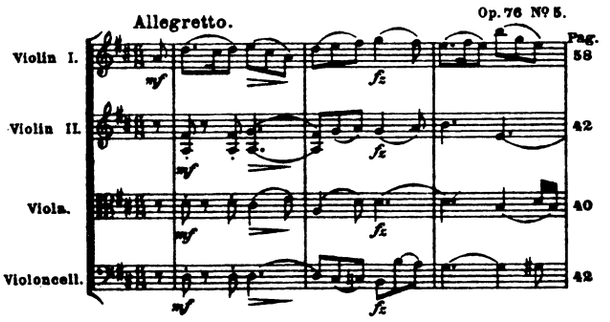
Quartet XXIII (49).

Allegro con spirito. Op. 76 Nº 4.



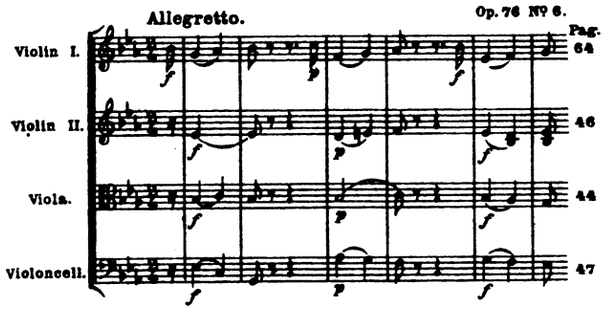
Quartet XXIV (50).

Allegretto. Op. 76 Nº 5.



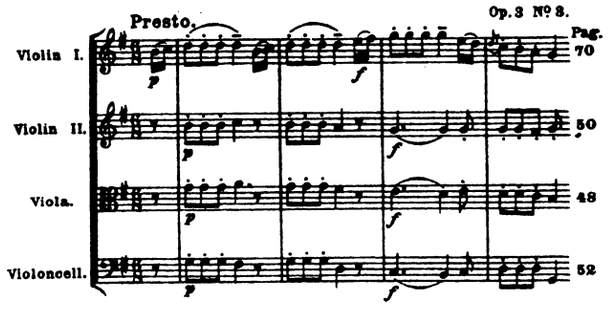
Quartet XXV (51).

Allegretto. Op. 76 Nº 6.



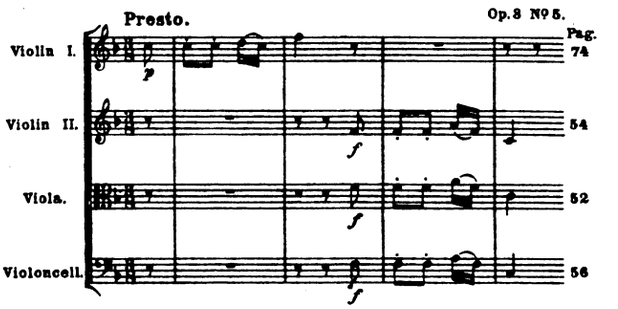
Quartet XXVI (66).

Presto. Op. 3 Nº 3.



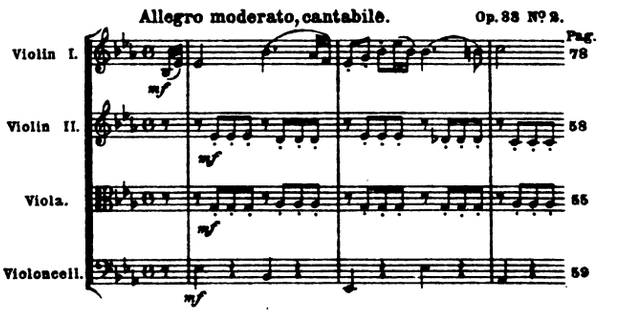
Quartet XXVII (68).

Presto. Op. 3 Nº 5.



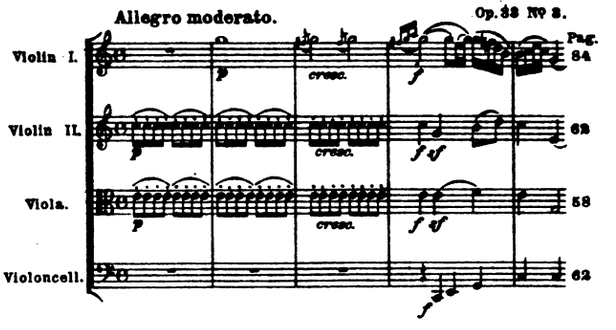
Quartet XXVIII (71).

Allegro moderato, cantabile. Op. 33 Nº 2.



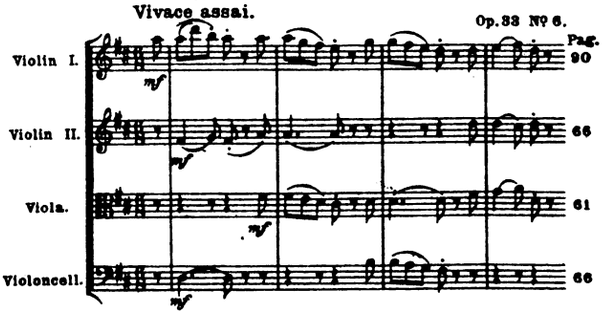
Quartet XXIX (72).

Allegro moderato. Op. 33 Nº 3.



Quartet XXX (75).

Vivace assai. Op. 33 Nº 6.



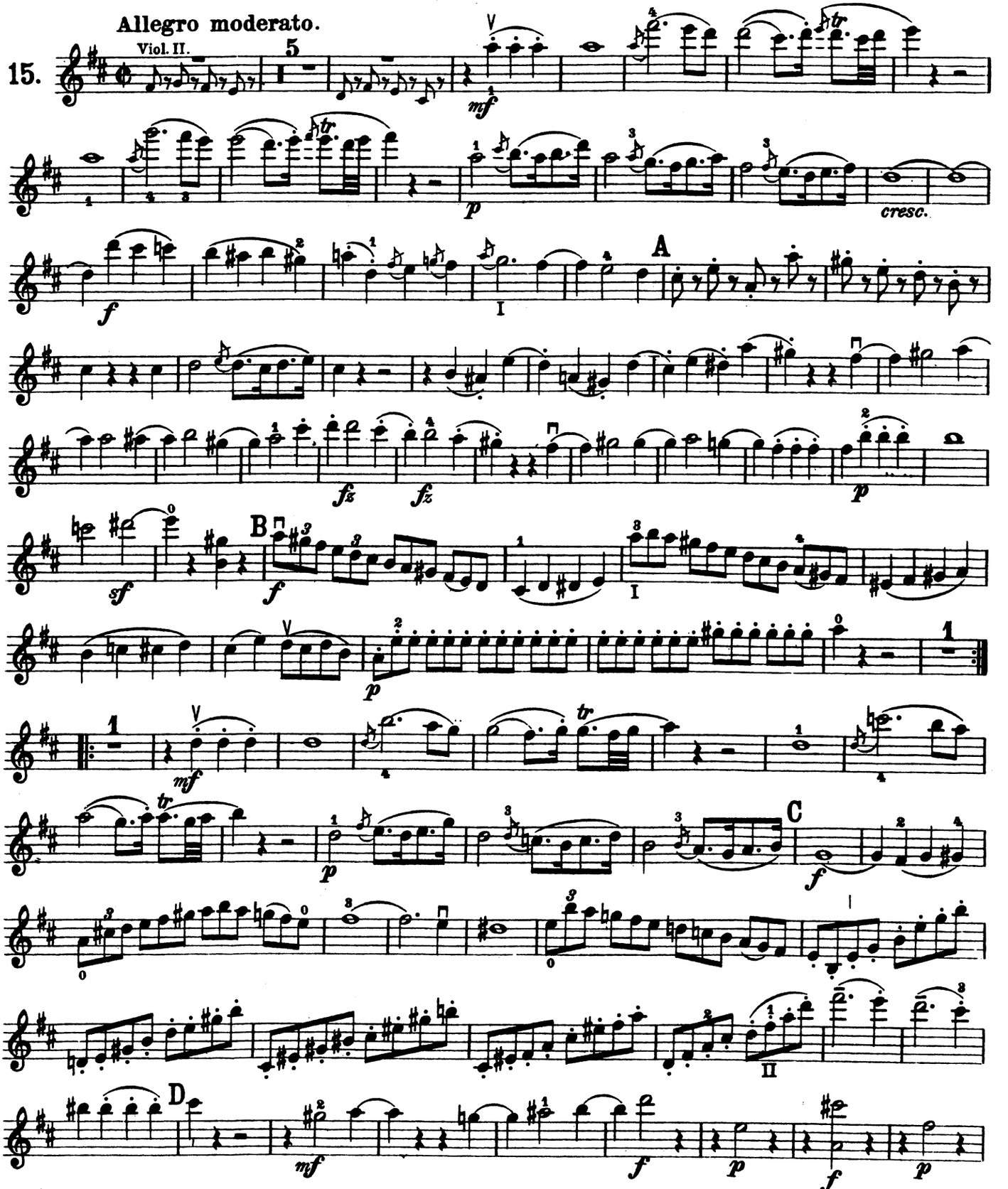
Revised by
Andreas Moser
and
Hugo Dechert

Violin I.

V – Up Bow
⊓ – Down Bow

Quartet No. 35.*)

Joseph Haydn, Op. 64 No. 5.



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

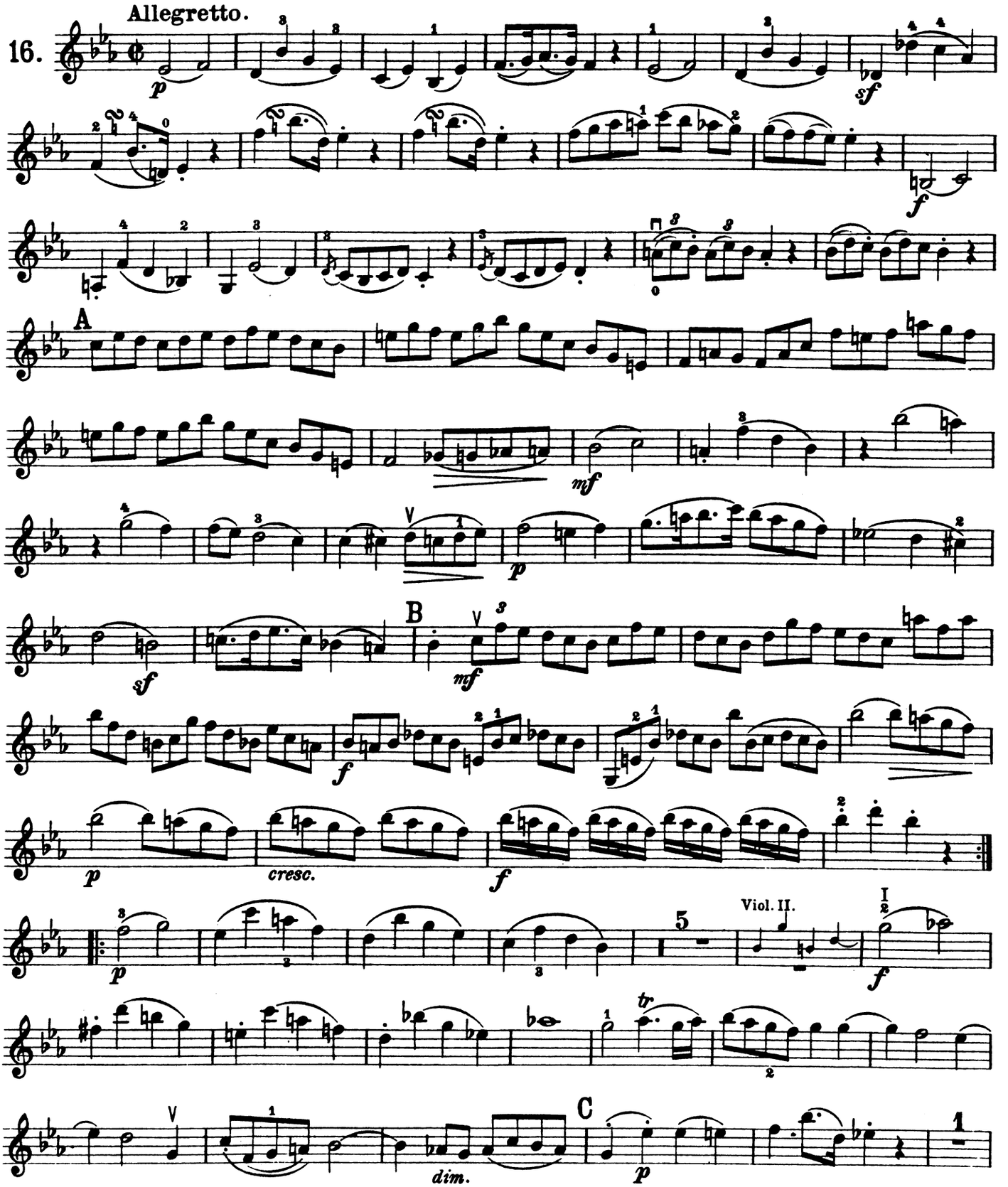
Revised by
Andreas Moser
and
Hugo Dechert

Violin I.

V – Up Bow
⊓ – Down Bow

Quartet No. 36.

Joseph Haydn Op. 64 No. 6.



Revised by
Andreas Moser
and
Hugo Dechert

Violin II.

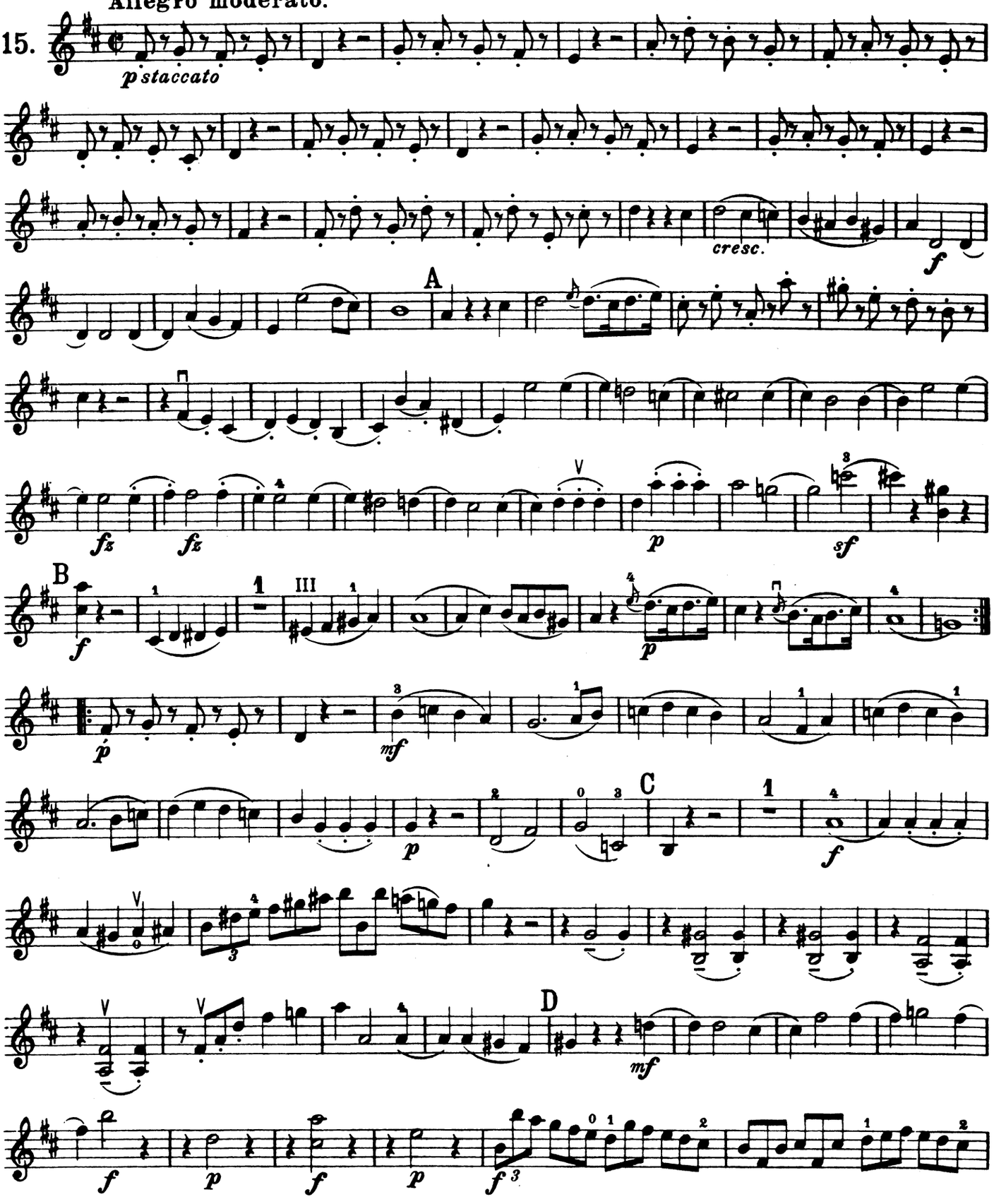
Quartet No. 35.*)

Joseph Haydn, Op. 64 No. 5.

V – Up Bow
⊓ – Down Bow

Allegro moderato.

15.



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

Revised by
Andreas Moser
and
Hugo Dechert

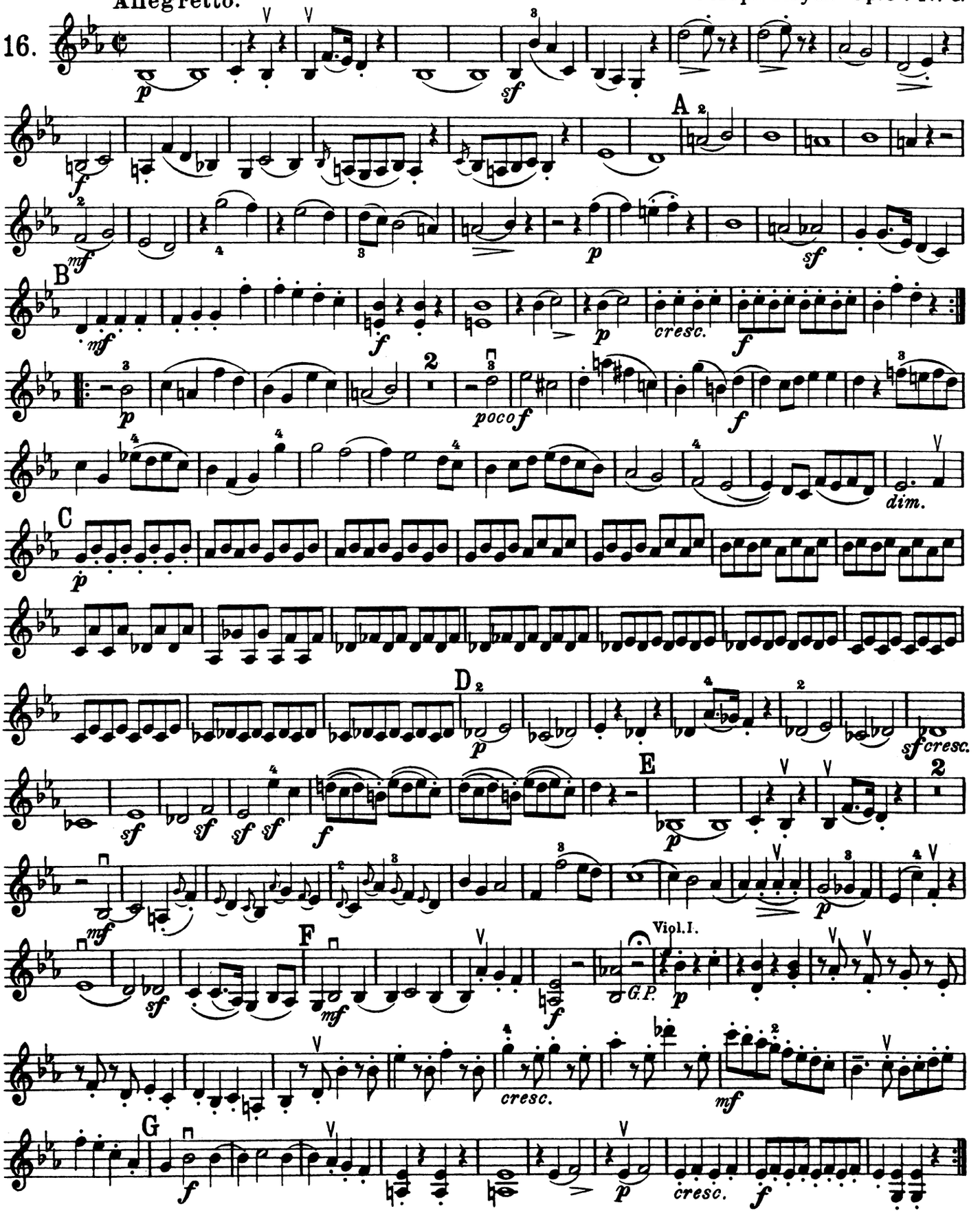
Violin II.

Quartet No. 36.

V – Up Bow
⊓ – Down Bow

Joseph Haydn Op.64 No.6.

Allegretto.



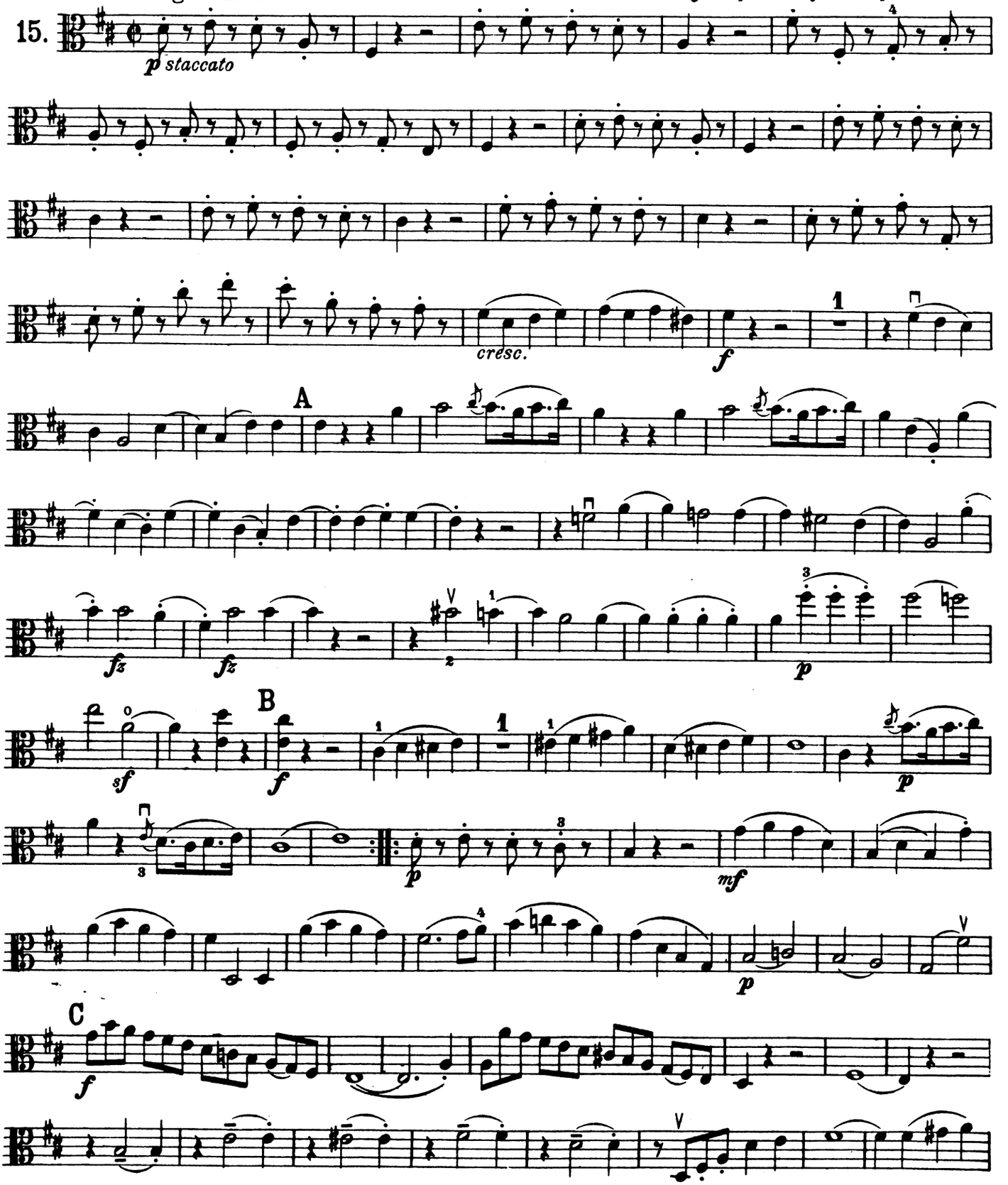
Revised by
Andreas Moser
and
Hugo Dechert

Viola.

Quartet No. 35.*

V – Up Bow
⊓ – Down Bow

Allegro moderato. Joseph Haydn, Op. 64 No 5.



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

Revised by
Andreas Moser
and
Hugo Dechert

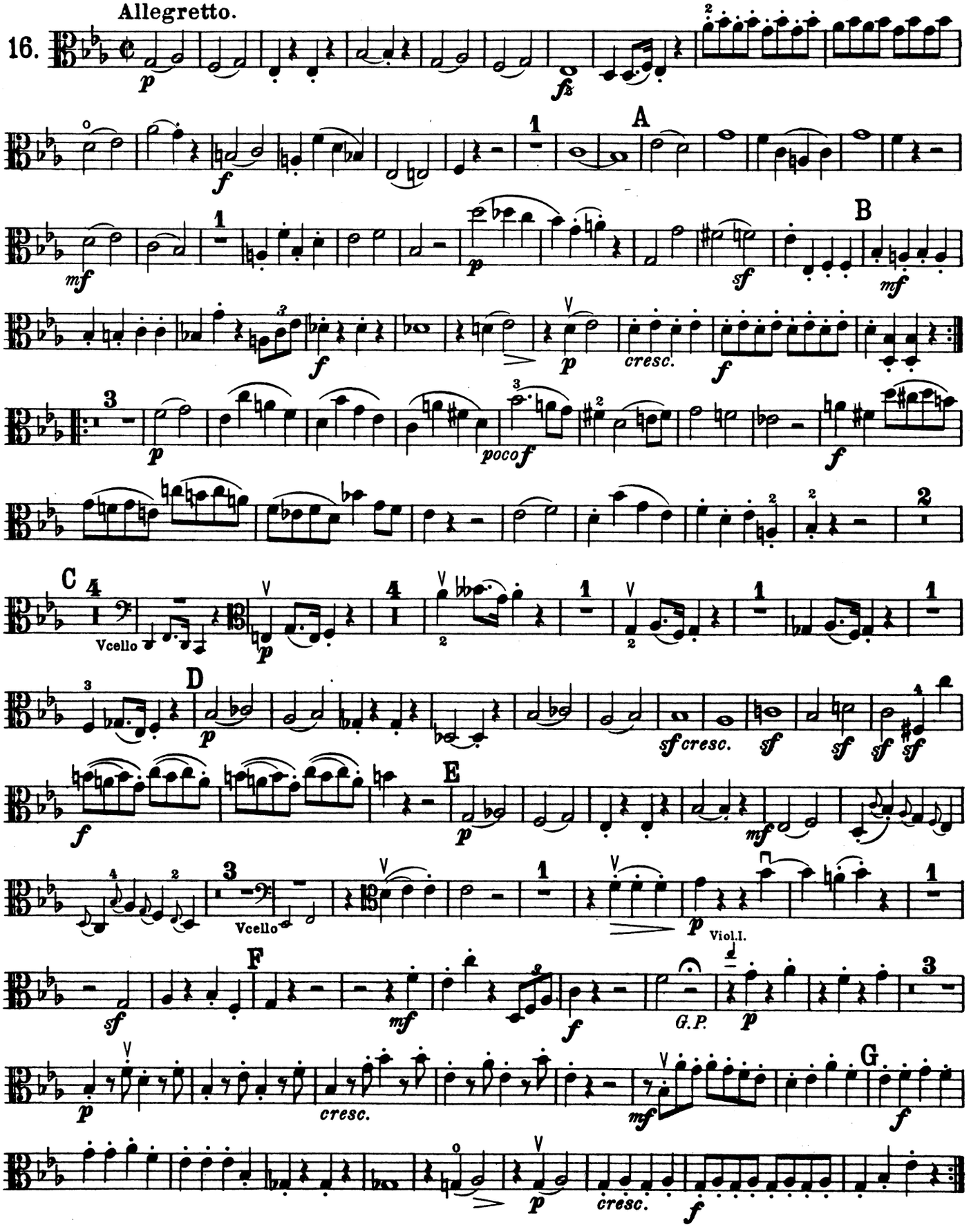
Viola.

V – Up Bow
⊓ – Down Bow

Quartet No. 36.

Joseph Haydn Op. 64 No. 6.

Allegretto.



Revised by
Andreas Moser
and
Hugo Dechert

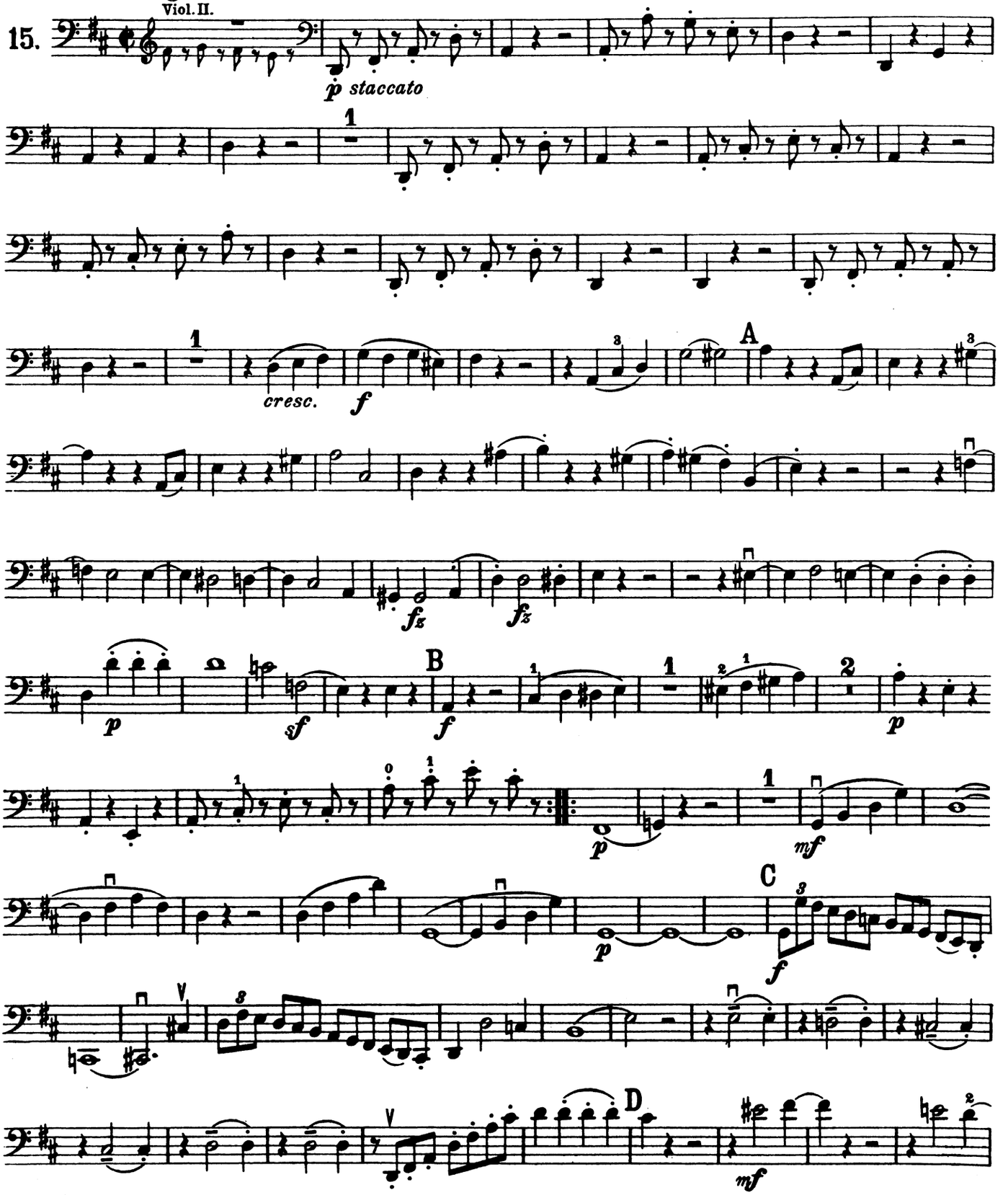
Violoncello.

V – Up Bow
⊓ – Down Bow

Quartet No. 35.*)

Joseph Haydn, Op. 64 No. 5.

Allegro moderato.

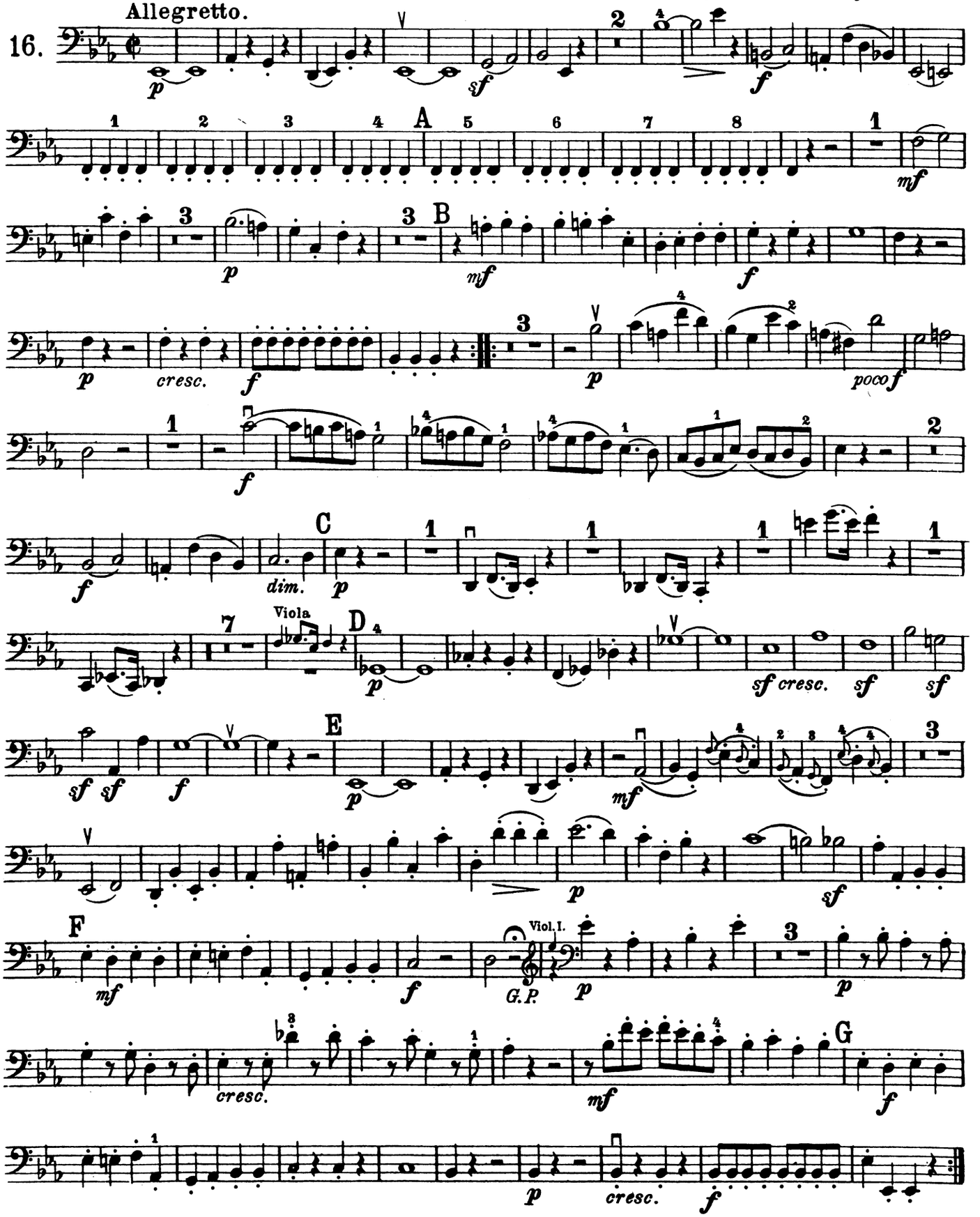


* Number in the complete edition of the 83 quartets.

Revised by
Andreas' Moser
and
Hugo Dechert

Violoncello.

V – Up Bow
⊓ – Down Bow

Quartet No. 36.

Joseph Haydn Op. 64 No. 6.