#### 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 tor 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 pression—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.

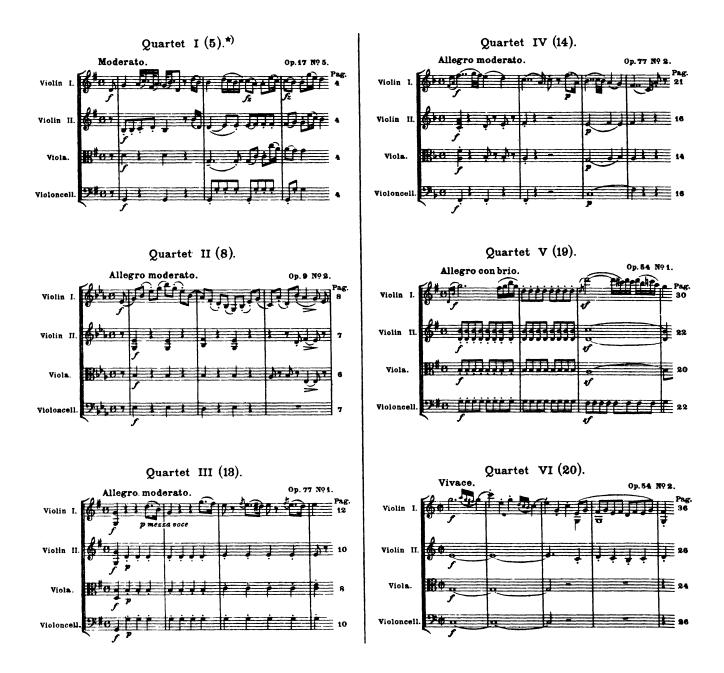
The Editor

### Quartets with Titles in this Edition

Bagpipe Minuet Op. 3, No. 3 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  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
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#### Haydn, 30 famous Quartets.

#### Volume. I.



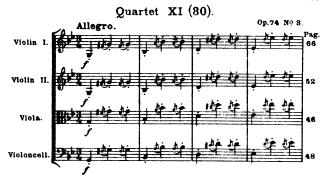
<sup>\*)</sup> Number in the complete edition of the 83 quartets.

















Quartet Nº 5."

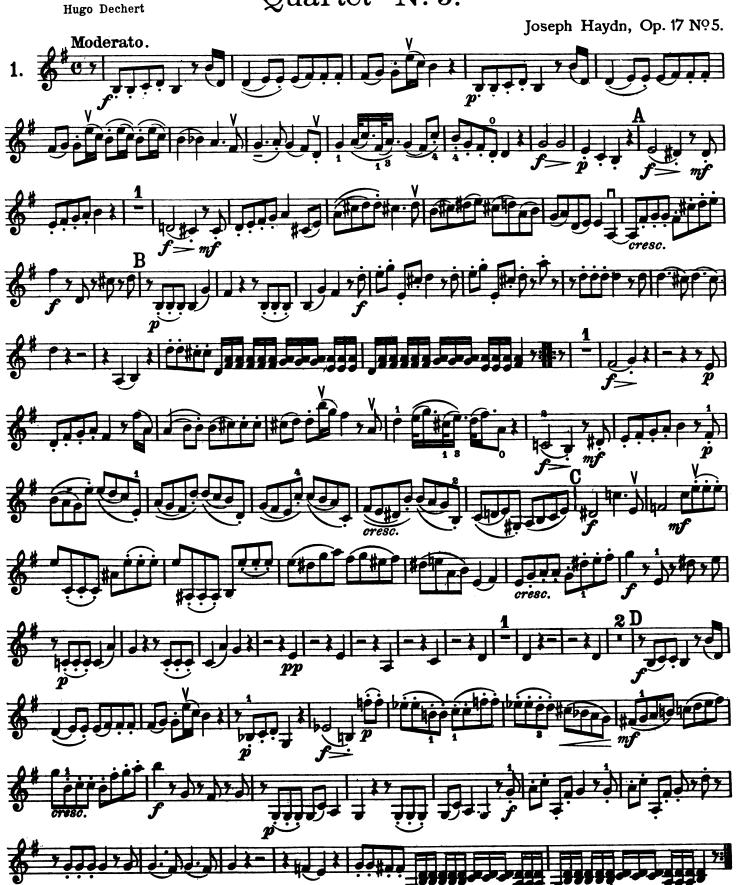


<sup>\*).</sup> Number in the complete edition of the 83 quartets.

Revised by Andreas Moser and

Quartet Hugo Dechert Joseph Haydn Óp. 9 Nº 2. Allegro moderato.

## Quartet Nº 5."



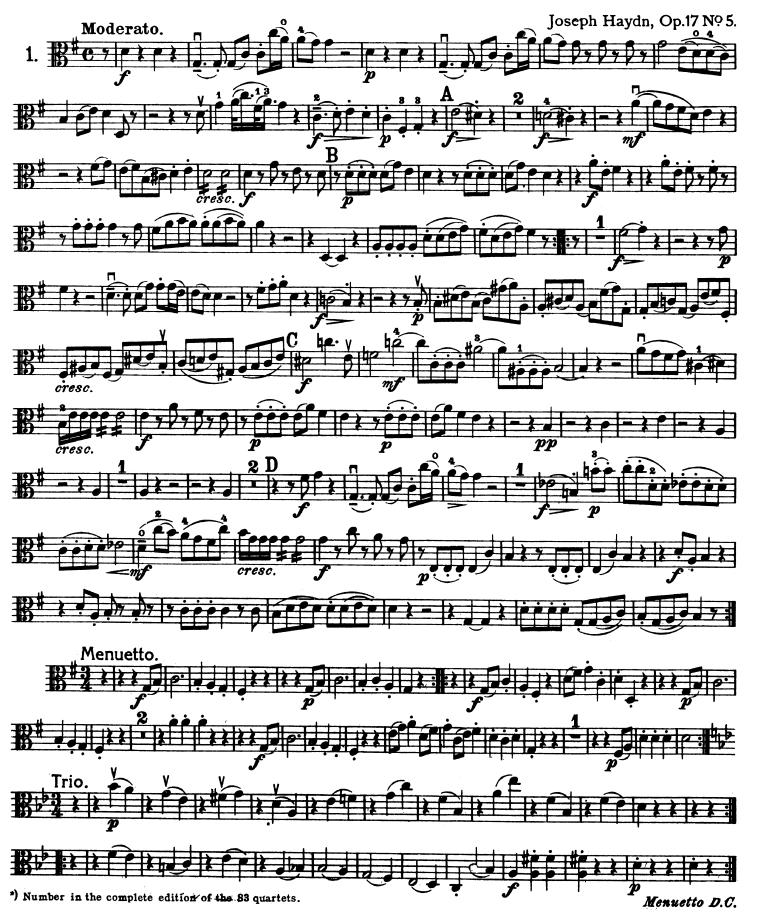
#### Nº 8. Quartet

Joseph Haydn Op. 9 Nº 2.



Andreas Moser and Hugo Dechert

Quartet Nº 5.\*)



Hugo Dechert

# Quartet Nº8.



Hugo Dechert

## Quartet Nº 5.

Joseph Haydn, Op. 17 No 5.



## Quartet Nº 8.

Joseph Haydn Op. 9 No. 2. Allegro moderato.