



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)	
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. I.

Quartet I (5).*)

Moderato. Op. 17 N° 5. Pag. 4

Violin I. 4

Violin II. 4

Viola. 4

Violoncell. 4

Quartet IV (14).

Allegro moderato. Op. 77 N° 2. Pag. 21

Violin I. 21

Violin II. 16

Viola. 14

Violoncell. 16

Quartet II (8).

Allegro moderato. Op. 9 N° 2. Pag. 8

Violin I. 8

Violin II. 7

Viola. 6

Violoncell. 7

Quartet V (19).

Allegro con brio. Op. 54 N° 1. Pag. 30

Violin I. 30

Violin II. 22

Viola. 20

Violoncell. 22

Quartet III (18).

Allegro moderato. Op. 77 N° 1. Pag. 12

Violin I. 12

Violin II. 10

Viola. 8

Violoncell. 10

p mezza voce

Quartet VI (20).

Vivace. Op. 54 N° 2. Pag. 36

Violin I. 36

Violin II. 26

Viola. 24

Violoncell. 26

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

Op. 54 No 8.

Allegro.		Op. 54 No 3.	Page.
Violin I.			42
Violin II.			30
Viola.			28
Violoncell.			30

Quartet VIII (27).

Allegro.

Op. 50 N° 6.

Violin I.		48
Violin II.		34
Viola.		82
Violoncell.		34

Quartet IX (28).

Allegro moderato.

Op. 74 № 1.

	Allegro moderato.				Pag.
Violin I.		<i>f</i>	<i>p</i>	<i>cresc.</i>	54
Violin II.		<i>f</i>	<i>p</i>	<i>cresc.</i>	40
Viola.		<i>f</i>	<i>p</i>	<i>cresc.</i>	36
Violoncell.		<i>f</i>	<i>p</i>	<i>cresc.</i>	38

Quartet X (29).

Allegro spiritoso.

Op. 74 № 2.

Allegro spiritoso.		Page
Violin I.		60
Violin II.		46
Viola.		40
Violoncell.		42

Quartet XI (80).

Op.74 № 3.

Allegro. Op. 74 No 3.

Violin I. Pag. 66

Violin II. 52

Viola. 46

Violoncelli. 48

Quartet XII (32).

Allegro spiritoso.

Op. 64 No. 2.

Violin I. Pag. 72

Violin II. 56

Viola. 50

Violoncell. 52

Quartet XIII (88).

Vivace assai.

Op. 64 No 3.

Vivace Assai.

Violin I. Pag. 78

Violin II. 80

Viola. 54

Violoncell. 56

Quartet XIV (84).

Allegro con brio.

Op. 64 N° 4.

Allegro con fire. Op. 84 No. 4. Pag. 84

Violin I. 84

Violin II. 66

Viola. 58

Violoncell. 60

Revised by
Andreas Moser
and
Hugo Dechert

Violin I.

V – Up Bow
 ▣ – Down Bow

Quartet N° 5.^a)

Joseph Haydn, Op.17 N^o 5.

Moderato.

[illegible]

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

Quartet N° 8.

Joseph Haydn Op. 9 No 2.

Allegro moderato.

2. Musical score for 'The Merry Widow' by Franz Lehár, featuring a piano introduction in 2/4 time. The score is written for piano and includes various musical notations such as dynamics (p, f, pp, cresc.), articulation (accents, slurs), and fingerings. The key signature is B-flat major (two flats). The score is divided into sections labeled A, B, and C. The introduction begins with a piano (p) dynamic and a forte (f) dynamic, followed by a piano (pp) section and a crescendo (cresc.) leading to a forte (f) section. The score concludes with a final cadence.

Revised by
Andreas Moser
and
Hugo Dechert

Violin II.

V - Up Bow 7
□ - Down Bow

Quartet N° 8.

Joseph Haydn Op. 9 N° 2.

Allegro moderato.

2.

A

B

C

D

Quartet N° 8.

Allegro moderato.

Joseph Haydn Op.9 № 2.

[illegible]

Menuetto D. C.

Revised by
Andreas Moser
and
Hugo Dechert

Violoncello.
Quartet N^o 8.

V - Up Bow
□ - Down Bow

Joseph Haydn Op. 9 N^o 2.

Allegro moderato.

2. 