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

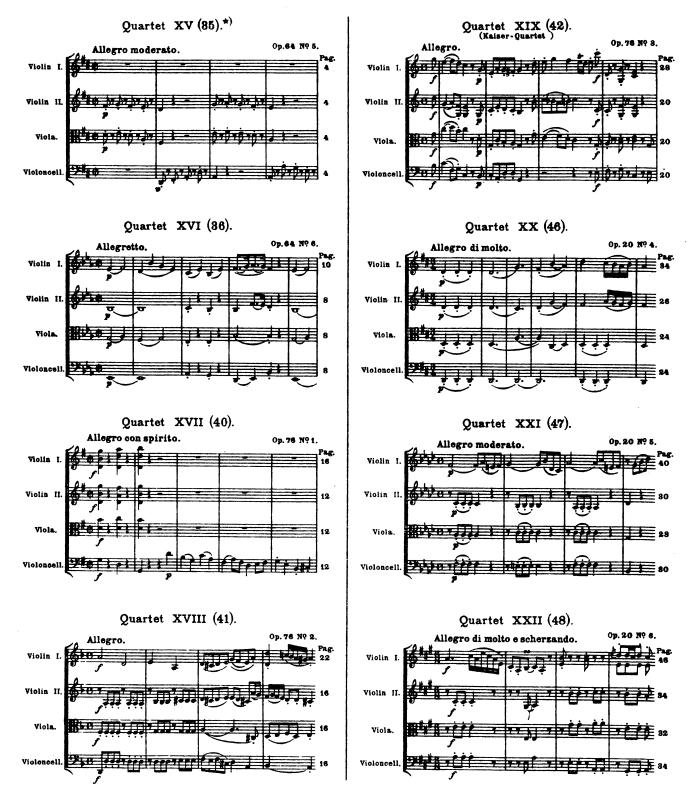
Berlin, 1918.

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) Sunrise, The Op. 76, No. 4
Lark Quartet Op. 64, No. 5	Toast Quartets
Maiden Quartets (v. Russian Quartets and Scherzi)	(in this edition, Op. 54 and Op. 64, Nos. 2-6)
Op. 33 (in this edition, Nos. 2, 3, and 6)	Violin Sonatas, after the Op. 77, Nos. 1-2
Quinten Quartet (with the Witches-	Witches-Minuet, with the (v. Quinten
Minuet) Op. 76, No. 2	Quartet) Op. 76, No. 2

Haydn, 30 famous Quartets.

Volume, II.



^{*)} Number in the complete edition of the 83 quartets.

















Andreas Moser and Hugo Decher[†]

Quartet Nº 35.*

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Quartet Nº 36.

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Quartet Nº 35."

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Quartet Nº 36.



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