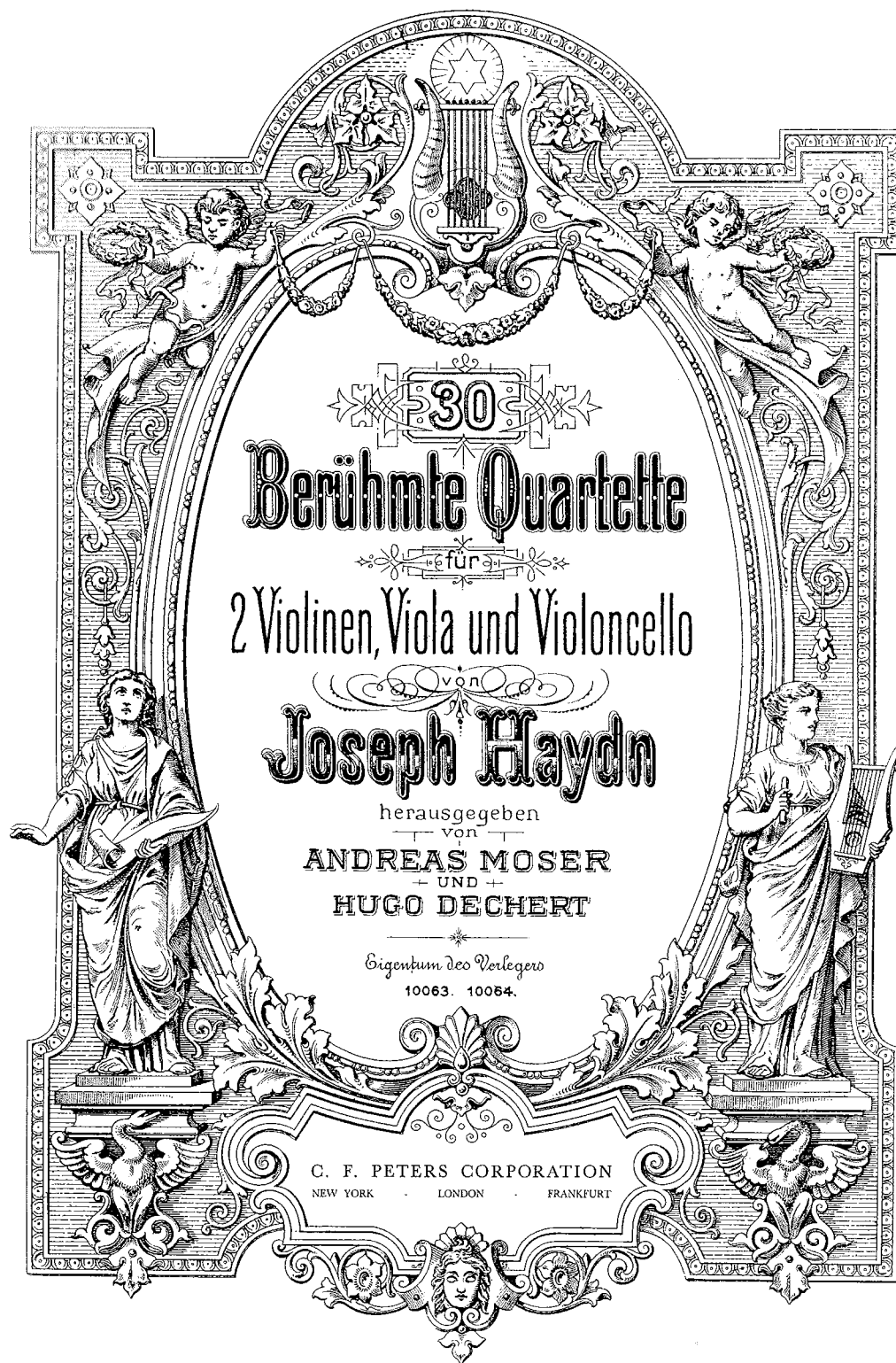




Chronologisches Verzeichnis und Verzeichnis
der betitelten Quartette siehe letzte Seite

a. Violine I.

VORWORT

Bei der Auswahl der vorliegenden Sammlung, die neben den schönsten auch die eigenartigsten Quartette Joseph Haydns enthält, sind wir zunächst zwar von der Absicht ausgegangen, des Tonsetzers persönliche Entwicklung auf dem von ihm so fleißig und erfolgreich angebauten Felde dieser Sondergattung darzustellen, aus praktischen Gründen haben wir dabei aber nicht das chronologische Verfahren eingeschlagen, sondern sind, was die Reihenfolge der einzelnen Nummern anlangt, der Anordnung der Petersschen Gesamtausgabe treu geblieben. Dies zugleich aus der Erwägung heraus, daß der gereifte Künstler, bevor er sich unseren Vortragsbezeichnungen bedingungslos anschließt, gern auch noch die originale Fassung der betreffenden Stellen zu Rate ziehen wird. Aber selbst dem Erfahrensten dürften gewisse Winke in unserer Bearbeitung nicht unwillkommen sein, zumal sie sich in der Hauptsache auf die seinerzeit vom Joachim-Quartett geübte Praxis stützen.

Aus den auf Archiven und Bibliotheken noch zahlreich vorhandenen Gebrauchsstimmen vom Ende des 18. Jahrhunderts ist deutlich zu ersehen, daß wie alle älteren Tonsetzer, so auch Haydn hinsichtlich der Dynamik und Stricharten auf weit mehr Abwechslung seitens der Ausführenden rechnete, als er selber durch Zeichen angab. Offenbar wollte er sie in der Bewegungsfreiheit nicht zu sehr beengen, vertraute vielmehr ihrer Einsicht und Erfahrung. Aus demselben Grunde sind auch wir mit Vermerken äußerst sparsam umgegangen. Nur auf eine spezifisch Haydn'sche Schreibweise, die in der Folge aber auch Beethoven angenommen hat, glaubten wir besonders hinweisen zu sollen. Sie betrifft den Punkt, der über oder unter der jeweils letzten Note einer mehrköpfigen Gruppe außerhalb des Bogens steht:  oder . Dieser Punkt weist den Spieler an, den Schlußton zwar eng mit dem vorausgegangenen zu verbinden, ihn aber um ein geringes zu verkürzen, was überall da, wo das Zeitmaß es zuläßt, durch das Abheben des Bogens zu bewerkstelligen ist. Für ein mäßiges Tempo wird der Vorgang am besten durch das Thema eines der schönsten Menuetten von Mozart veranschaulicht:



In Angelegenheiten der linken Hand haben wir uns nicht die Bequemlichkeit, sondern die Klangsönheit zur Richtschnur genommen, hoffen indessen, daß sich die angegebenen Fingersätze bei näherer Prüfung als nicht unhandlich erweisen werden.

Bei der Haydn'schen Ornamentik ist vor allem die jeweilige Lage des Zeichens ∞ zu beachten. Steht es über oder unter einer Note, wie z. B. im Menuettkanon von op. 76, Nr. 2, so hat der Doppelschlag stets mit der oberen Sekunde zu beginnen. Er liefert demnach eine Gruppe von vier, nicht fünf Tönen, genau so wie zu Anfang des C dur-Quartetts op. 54, Nr. 2, oder wie im Thema von Beethovens op. 18, Nr. 4:



Figuren und Gänge, die in der originalen Fassung mit sogenannten „langen“ Vorschlägen versehen sind, wie z. B. im 2. Takt des G dur-Quartetts op. 17, Nr. 5, wurden stets in ihrer tatsächlichen Ausführungsweise notiert, offenbar kurz gemeinte mit einem Strich durch das Fähnchen. In zweifelhaften Fällen, d. h. solchen, wo ein durch Notenwerte nicht zu bezeichnendes Mittelding zwischen lang und kurz in Frage kommen könnte — es handelt sich dabei zumeist um Stellen von pathetischem Ausdruck —, haben wir die Lesart der Gesamtausgabe beibehalten, stellen also die Entscheidung darüber dem Geschmack und Stilgefühl der Darstellenden anheim. Bei Trillern wieder verzichteten wir nur dann auf das Ausschreiben der Nachschläge, wo möglicherweise altertümliche Absichten des Autors vorliegen.

Die Herausgeber.

Haydn, 30 berühmte Quartette.

Band II.

Quartett XV (35).*)

Op. 64 No 5. Pag. 4

Allegro moderato.

Violine I. 4

Violine II. 4

Viola. 4

Violoncell. 4

Quartett XVI (36).

Op. 64 No 6. Pag. 10

Allegretto.

Violine I. 10

Violine II. 8

Viola. 8

Violoncell. 8

Quartett XVII (40).

Op. 76 No 1. Pag. 16

Allegro con spirito.

Violine I. 16

Violine II. 12

Viola. 12

Violoncell. 12

Quartett XVIII (41).

Op. 76 No 2. Pag. 22

Allegro.

Violine I. 22

Violine II. 16

Viola. 16

Violoncell. 16

Quartett XIX (42).

(Kaiser-Quartett.)

Op. 76 No 3.

Allegro. Pag. 28

Violine I. 28

Violine II. 20

Viola. 20

Violoncell. 20

Quartett XX (46).

Op. 20 No 4. Pag. 34

Allegro di molto.

Violine I. 34

Violine II. 26

Viola. 24

Violoncell. 24

Quartett XXI (47).

Op. 20 No 5. Pag. 40

Allegro moderato.

Violine I. 40

Violine II. 30

Viola. 28

Violoncell. 30

Quartett XXII (48).

Op. 20 No 6. Pag. 46

Allegro di molto e scherzando.

Violine I. 46

Violine II. 34

Viola. 32

Violoncell. 34

*) Nummern der Gesamtausgabe der 83 Quartette Ed. Peters No 15.
Edition Peters.

Quartett XXIII (49).

Allegro con spirito. Op. 76 N° 4. Pag. 51

Violine I. 38

Violine II. 36

Viola. 37

Violoncell. 37

Quartett XXIV (50).

Allegretto. Op. 76 N° 5. Pag. 58

Violine I. 42

Violine II. 40

Viola. 42

Violoncell. 42

Quartett XXV (51).

Allegretto. Op. 76 N° 6. Pag. 64

Violine I. 46

Violine II. 44

Viola. 47

Violoncell. 47

Quartett XXVI (66).

Presto. Op. 3 N° 3. Pag. 70

Violine I. 50

Violine II. 48

Viola. 52

Violoncell. 52

Quartett XXVII (68).

Presto. Op. 3 N° 5. Pag. 74

Violine I. 54

Violine II. 52

Viola. 56

Violoncell. 56

Quartett XXVIII (71).

Allegro moderato, cantabile. Op. 33 N° 2. Pag. 78

Violine I. 58

Violine II. 55

Viola. 59

Violoncell. 59

Quartett XXIX (72).

Allegro moderato. Op. 33 N° 3. Pag. 84

Violine I. 62

Violine II. 58

Viola. 62

Violoncell. 62

Quartett XXX (75).

Vivace assai. Op. 33 N° 6. Pag. 90

Violine I. 66

Violine II. 61

Viola. 66

Violoncell. 66

Quartett N° 35.★)

Joseph Haydn, Op.64 N^o 5.

Allegro moderato.

Viol. II.

[illegible]

*) Diese Ziffern bezeichnen die Nummern der Gesamtausgabe der 83 Quartette.
Edition Peters. 10064a

Violin I musical score page 5. The score is written in treble clef with a key signature of one sharp (F#). The music features various technical elements including triplets, slurs, and trills. Dynamics range from *p* (piano) to *sf* (sforzando). The tempo marking *(calando)* appears in the second measure of the second staff. The score is divided into measures by bar lines, with some measures containing multiple slurs or trills. The final measure of the piece is a double bar line.

Key features of the score include:

- Staff 1: Measures 1-4, featuring triplets and slurs.
- Staff 2: Measures 5-8, featuring a *(calando)* marking and a *p* dynamic.
- Staff 3: Measures 9-12, featuring a *mf* dynamic and a trill.
- Staff 4: Measures 13-16, featuring a *p* dynamic and a *f* dynamic.
- Staff 5: Measures 17-20, featuring a *p* dynamic and a *f* dynamic.
- Staff 6: Measures 21-24, featuring a *p* dynamic and a *f* dynamic.
- Staff 7: Measures 25-28, featuring a *mf* dynamic and a trill.
- Staff 8: Measures 29-32, featuring a *p* dynamic and a trill.
- Staff 9: Measures 33-36, featuring a *sf* dynamic and a *sf* dynamic.
- Staff 10: Measures 37-40, featuring a *p* dynamic and a *f* dynamic.
- Staff 11: Measures 41-44, featuring a *p* dynamic and a *f* dynamic.
- Staff 12: Measures 45-48, featuring a *p* dynamic and a *f* dynamic.

Violine I.

Adagio cantabile.

[illegible]

Menuetto.
Allegretto.

Trio.

Menuetto D. C.

Finale.
Vivace.

Edition Peters.

Violine I. musical score, page 9. The score consists of 12 staves of music in G major (one sharp). The music is written in a single system. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a *p* (piano) dynamic marking. The third staff has a *C* (Crescendo) marking. The fourth staff has a *D* (Decrescendo) marking. The fifth staff has a *ff* (fortissimo) marking. The sixth staff has a *p* (piano) marking. The seventh staff has a *f* (forte) marking. The eighth staff has a *V* (Vibrato) marking. The ninth staff has a *V* (Vibrato) marking. The tenth staff has a *V* (Vibrato) marking. The eleventh staff has a *V* (Vibrato) marking. The twelfth staff has a *V* (Vibrato) marking. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. There are also fingerings indicated by numbers 1, 2, 3, 4, and 5. The music is in a single system.

Quartett N° 36.

Op. 64 N° 6.

16. *Allegretto.*

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

A *B* *C*

Viol. II.

11

Edition Peters.

Violine I.

Andante.

p *f* *sf* *dim.* *f* *p* *sf*

A B *stacc.* C

restez

II V

Menuetto.
Allegretto.

Menuetto D. C.

Violine I.

Finale.
Presto.

14

Finale.
Presto.

Violine I.

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

1. 2. *f*

A

B

G. P. *p*

Violin I musical score, page 15. The score is written in G major (one sharp) and 4/4 time. It consists of 13 staves of music. The first staff begins with a forte (*f*) dynamic and features a series of eighth-note patterns. The second staff includes a 'C' time signature change and a forte (*f*) dynamic. The third staff continues the eighth-note patterns. The fourth staff has a 'D' time signature change and a forte (*f*) dynamic. The fifth staff features a forte (*f*) dynamic and a series of eighth-note patterns. The sixth staff has a piano (*p*) dynamic and a series of eighth-note patterns. The seventh staff has a piano (*p*) dynamic and a series of eighth-note patterns. The eighth staff has a piano (*p*) dynamic and a series of eighth-note patterns. The ninth staff has a forte (*f*) dynamic and a series of eighth-note patterns. The tenth staff has a forte (*f*) dynamic and a series of eighth-note patterns. The eleventh staff has a mezzo-forte (*mf*) dynamic and a series of eighth-note patterns. The twelfth staff has a piano (*p*) dynamic and a series of eighth-note patterns. The thirteenth staff has a forte (*f*) dynamic and a series of eighth-note patterns. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Quartett N° 40.

Op. 76 N° 1.

Allegro con spirito.

17. *f* *p* *fz* *ff* *poco f* *f* *p* *mf* *f* *D*

Viol. II.

A B C D

Violin I musical score, page 17. The score consists of 12 staves of music in G major (one sharp). The key signature is G major. The tempo is not explicitly marked, but the music is characterized by rapid sixteenth-note passages and slurs. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The score includes various fingerings (e.g., 1, 2, 3, 4, 0) and bowing techniques (e.g., *V* for vibrato, *restez* for sustained notes). The music is divided into sections labeled E, F, G, and H. The score concludes with a final *f* (fortissimo) dynamic.

Adagio sostenuto.

mezza voce

IV

A

V

B

cresc. - - - *f* *dimin.* *p* *mezza voce*

C

fz

D

cresc. - - - *f* *p*

pp *f*

E

più forte

F

cresc. - - - f

dimin. p

dim. pp

Menuetto.
Presto.

ff

f

dimin. p

ff

p

Trio.

f

f

f

f

f

f

f

f

f

Menuetto D.C.

Finale.

Allegro, ma non troppo.

Musical score for Violine I, Finale, Allegro, ma non troppo. The score consists of 13 staves of music in G major (one sharp) and 2/4 time. It features various musical notations including triplets, trills (tr), slurs, and dynamic markings (f, mf, p, ff, cresc.). Section markers A, B, C, II, and III are present. The piece concludes with a final cadence.

The musical score for Violin I on page 21 is written in a single system of 12 staves. The key signature starts with two sharps (D major) and changes to three sharps (E major) after the first system, then to two sharps (F major) after the third system, and finally to one sharp (G major) after the fifth system. The tempo and dynamics are indicated by various markings: *pp* (pianissimo), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo). The score includes numerous triplets, trills, and slurs, indicating a technically demanding piece. The piece concludes with a final cadence in G major.

Violine I.

Quartett N^o 41.

Op. 76 N^o 2.

Allegro.

[illegible]

Violine I.

Quartett N^o 41.

Op. 76 N^o 2.

Allegro.

[illegible]

Musical score for Violine I, page 23. The score consists of 12 staves of music in G major, 4/4 time. It features various musical notations including dynamics (*fz*, *p*, *pp*, *ff*, *dim.*, *f*), articulation (accents, slurs), and fingerings. Key markings include "D", "E", "G.P.", "G", "F", and "tr". The piece concludes with a double bar line on the final staff.

Andante, o più tosto Allegretto.

mezza voce *fz* *tr* *V* *fz* *p*

fz *fz* *fz* *ff* *p* *fz*

A *fz* *fz* *ff* *p* *fz* *p*

pp *fz* *fz*

B *fz* *p*

pp *f*

p

C

The musical score is written for Violin I in 6/8 time. It begins with a tempo instruction 'Andante, o più tosto Allegretto.' and a key signature of one sharp (F#). The score consists of 12 staves of music. The first staff includes the instruction 'mezza voce' and dynamic markings *fz* and *tr*. The second staff has *fz* and *p*. The third staff has *fz*, *ff*, and *p*. The fourth staff has *fz*, *ff*, *p*, and *fz*. The fifth staff has *pp* and *fz*. The sixth staff has *fz* and *p*. The seventh staff has *pp* and *f*. The eighth staff has *p*. The ninth staff has *pp* and *f*. The tenth staff has *p*. The eleventh staff has *pp* and *f*. The twelfth staff has *p*. The score includes various articulations such as trills (*tr*), accents (*acc*), and slurs. Fingerings are indicated by numbers 1-4. The piece is divided into sections labeled A, B, and C.

più Adagio e più piano.

f *p* *ff* *pp* *p*

Vcello.

Menuetto.

Allegro, ma non troppo.

f *p* *pp*

V

I

Trio.

Pstaccato

cresc.

f *ff* *p* *cresc.* *ff* *p*

V

I

Menuetto D.C.

Finale.
Vivace assai.

The musical score for Violine I, Finale, Vivace assai, is written in 2/4 time and B-flat major. It consists of 11 staves of music. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamic markings include *p*, *f*, *fz*, and *cresc.* Section markers I, II, A, B, C, and D are present. The score ends with a double bar line and repeat dots.

Violin I musical score page 27. The score is written in treble clef with a key signature of one sharp (F#). It consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4. Bowings are indicated by 'V' (violino) and 'II' (second). The score includes several key signatures and time signatures, including 4/4 and 3/4. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score is marked with 'sempre forte' and 'sempre più forte'. The piece concludes with a final cadence.

mf

f

sempre forte

cresc.

pp (tranq.)

f

ff

sempre più forte

10064a

Poco Adagio, cantabile.

The musical score is written for Violin I in G major (one sharp) and 4/4 time. It begins with the tempo and mood marking "Poco Adagio, cantabile." and the instruction "dolce". The main melody consists of several lines of music with various fingering numbers (0, 1, 2, 3, 4) and dynamic markings (*fz*, *p*). The first variation, labeled "Var. 1. sempre piano", is characterized by rapid sixteenth-note passages and includes a trill. The second variation, labeled "Var. 2.", continues with similar rapid passages and includes a vibrato marking (*v*). The score concludes with a final measure.

Var. 3.



Viol. II.



Var. 4.



Menuetto.
Allegro.



Finale.
Presto.

Violin I score, Finale, Presto. The music is in B-flat major (two flats) and 3/4 time. The score is written for Violin I and includes various musical notations such as dynamics (f, p, mf, f2), articulation (accents, slurs), and fingerings. Section markers A, B, C, and D are present. The score ends with a repeat sign and first/second endings.

Violine I.

33

Violin I musical score page 33. The score is written in G major (one sharp) and 4/4 time. It consists of 14 staves of music. The first staff begins with a key signature change to B-flat major (two flats) and includes the instruction *restez*. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *pp*, *f*, *p*, and *sf*. Fingerings are indicated by numbers 1-4. Specific notes are labeled with letters: E, F, G, and H. A *(loco)* marking appears in the first staff. The piece concludes with a double bar line on the final staff.

Quartett N° 46.

Op. 20 N° 4.

Allegro di molto.

20. *p* *tr* *pp* *f* *p* *f* *p* *f* *pp* *fz* *ff* *p* *mf* *p* *f* *decresc.* *p* *f*

Violin I musical score, page 35, Edition Peters. The score is in G major (one sharp) and 4/4 time. It consists of 14 staves of music. The notation includes various dynamics (p, ff, cresc., fz, pp, mf), articulations (accents, slurs, trills), and fingerings. Key signatures and time signatures are consistent throughout. The score ends with a double bar line and a repeat sign.

Un poco Adagio, affettuoso.

p dolce

pp cresc. - - - f decresc.

Var. 1.
Viol. II.

p

p

Var. 2.
Vcello.

p

pp cresc. - - - f decresc.

Var. 3.
dolce

restez

cresc.

f decresc.

Var. 4.

sotto voce

pp cresc.

f decresc. p sempre dimin.

cresc. f

ff p

cresc. fz p fz p fz p fz

p f p f pp

Menuetto.
Allegretto alla Zingarese.

f sf sf sf sf sf

sf sf sf sf sf

sf sf sf sf sf

Trio. p

Menuetto D. C.

Presto scherzando.

mezza voce

f

p

f

mezza voce

f

p

ff

p

f

f

p

cresc.

f

p

cresc.

f

mezza voce

f

cresc.

f

decresc.

A

B

C

D

p *f* *p* *f* *p* *f* *mezza voce* *f* *p* *f* *cresc.* *p* *f* *cresc.* *p* *ff* *p* *f* *H* *f* *p* *cresc.* *f* *p* *cresc.* *decresc.* *pp*

Violine I.

41

5.

pp *cresc.*

f *pp* *mezza voce*

f *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz*

mezza voce *G*

1 4 3 0 *V* *1* *4* *1*

1 4 *p* *pp* *H II*

cresc. *f* *p* *II*

V *I* *tr* *tr* *tr* *tr* *3* *1* *V* *2*

cresc. *f*

tr *decresc.* *3* *4* *1. 4 1* *2. 2* *III* *1*

p *cresc.* *cresc. mf*

2 *1* *pp* *cresc.* *V*

K *f* *4 4* *4 4* *ff*

V *V* *V* *decresc.* *p* *decresc.* *pp*

Menuetto.

Menuetto.

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

Trio.

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

Menuetto D. C.

Adagio.

mezza voce *ten.*

pp

III 1

V A

f *p*

mezza voce

4

1 3

1 4

1 2

B

1 4

sf *sf* *p*

V C III

mezza voce

2

1 4

1 2

1 4

1 4

2

1 3

3

2

per figuram retardationis

1 2 4

0 2 4

4 1 1

1

III

Violine I musical score, measures 1-24. The score is written in treble clef with a key signature of one flat (B-flat). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings (1-4) and bowings (V, D, 0, 2, 3, 4). Dynamic markings include *sf* (sforzando) and *p* (piano). The piece concludes with a double bar line.

Finale.

Fuga a 2 Soggetti.

Violine II musical score, measures 1-4. The score is written in treble clef with a key signature of one flat (B-flat). It features a simple melodic line with fingerings (1, 2, 3, 4) and a dynamic marking of *sempre sotto voce* (always sotto voce).

Violine I musical score, measures 25-36. The score is written in treble clef with a key signature of one flat (B-flat). It features a simple melodic line with fingerings (1, 2, 3, 4) and a dynamic marking of *sempre sotto voce* (always sotto voce). The piece concludes with a double bar line.

Violine I.

Violoncello II.

Viola *mezza voce*

ff in Canone

G.P. *f*

tr

p

Violine I.

47

THE MERRY WIDOW
 Op. 332
 Act II, Scene 1
 Introduction
 Franz Lehár

pp *ff* *p* *f* *cresc.* *decresc.* *tr* *p* *pp* *cresc.*

E **F** **G**

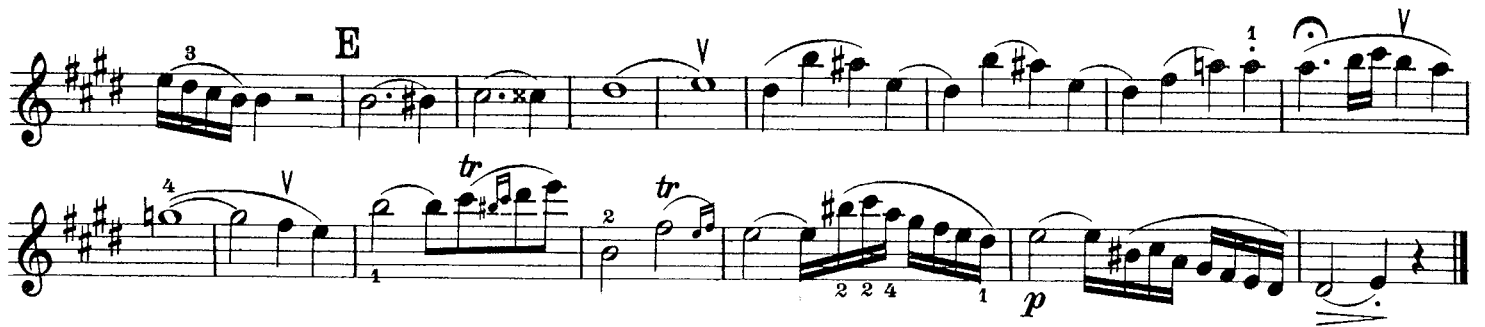
1. **2.**

Adagio.

*cantabile**mezza voce*

The musical score for Violin I is written in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Adagio." and the mood is "cantabile". The dynamics are "mezza voce". The score consists of 12 staves of music. It includes various musical notations such as slurs, trills (tr), triplets (3), and dynamic markings (p, f). Section markers A, B, C, and D are placed above specific staves. The piece concludes with a double bar line and repeat dots.

E



Menuetto.
Allegretto.

f



Trio.
sopra una corda

sotto voce



Finale. Fuga a 3 Soggetti.
Allegro.

Menuetto D.C.

sempre sotto voce



This page contains the first ten staves of a Violin I musical score. The key signature is D major (two sharps). The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Various technical markings are present, including fingerings (1-4), breath marks (V), and dynamic markings like *f* and *tr*. Section labels B, C, D, E, and F are placed above specific staves. The phrase *al rovescio* appears below the eighth staff. The score concludes on the tenth staff with a *f* dynamic marking and a trill.

B

C

D

E

F

al rovescio

f

Allegro con spirito.

Op.76 N^o 4.

23. *Viol. II.* *p*

cresc.

A *f*

ff

B *fz* *p*

C *p*

I *ff*

Violine I.

Musical score for the first system of "The Swan" by Maurice Strakosky. The score is in G major, 3/4 time, and consists of 12 staves. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p*, *cresc.*, *f*, *f_z*, *poco a*, and *pp*. The score is divided into sections labeled D, E, and F, with a repeat sign at the end.

This page of a violin score contains 12 staves of music. The key signature is B-flat major (two flats). The notation includes various dynamics such as *fz*, *p*, *f*, *G*, *p*, *f*, *V*, *tr*, *H*, *p*, *ff*, and *ff*. It also features performance markings like *V* (Violin), *G* (Guitar), *tr* (trill), and *H* (Harmonics). Fingerings are indicated by numbers 1-4, and bowings are marked with *V* and *3*. The music consists of a mix of eighth, sixteenth, and thirty-second notes, often beamed together in rapid passages. The score concludes with a double bar line on the final staff.

Adagio.

(p)

tr

tr

A

p *fz* *fz* *fz*

B

C

D

fz *p* *fz* *fz* *fz* *p*

tr

pp *sul D*

Violine I.

55

Menuetto D. C.

Finale.
Allegro, ma non troppo.

Violine I.

mezza voce

fz

mf

p

f

fz

f

fz

p

f

fz

p

f

fz

pp

f

fz

p

fz

p

fz

fz

tr

p

f

fz

C

fz

tr

Piu Allegro.

p

1

1

8

0

f

D

3

4

Piu

Presto.

2

2

2

4

2

tr

p

f

E

2

2

4

p

f

tr

f

F

2

2

2

ff

p

ff

4

4

4

4

1

Menuetto.

Allegro.

Trio.

Menuetto D. C.

Violin I musical score, page 63. The score is written in treble clef with a key signature of one sharp (F#). It consists of 14 staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Bowings are indicated by slurs. The score is divided into sections labeled with letters: V, G, H, I, K, L, M, and G.P. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

Nº6.

Allegro.

Viol. II.

Vcello.

pp

mf

cresc.

sempre più forte

ff

10064 a

Fantasia.
Adagio.

Violine I.

This page of musical notation is for Violin II, spanning measures 101 to 110. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto' and the time signature is 3/4. The notation includes various dynamics such as *mp*, *pp*, *fz*, *ff*, *poco f*, *p*, *mf*, and *pp*. There are also articulations like accents, slurs, and fingerings indicated by numbers 1, 2, 3, 4. Section markers A, B, C, D, E, F, and G are placed above the staves. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The notation is complex, with many slurs and ties, indicating a technically demanding piece.

The first system of the musical score is written on a single staff in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics range from *f* (forte) to *mf* (mezzo-forte). The melody features a series of eighth and sixteenth notes, with some measures containing multiple beamed notes. There are two fingerings indicated: '1' and 'II'. The system ends with a repeat sign and a 'V' marking.

The first staff of music is written in treble clef with a key signature of two flats (B-flat and E-flat). The melody begins with a series of eighth notes: B-flat, A, G, F, E, D, C, B. This is followed by a slur over a group of notes: B, A, G, F, E, D, C, B. The notes are fingered 1, 2, 3, 4, 3, 2, 1, 2. The staff ends with a half note B-flat and a dynamic marking *p* (piano).

The first system of the musical score for 'The Swan Song' is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a *dim.* (diminuendo) marking. The first measure contains a half note chord with a '2' above it. The second measure contains a half note chord with a '1' above it. The third measure is a whole rest. The fourth measure contains a half note chord with a '1' above it. The fifth measure contains a half note chord with a '2' above it. The sixth measure contains a half note chord with a '1' above it. The seventh measure contains a half note chord with a '2' above it. The eighth measure contains a half note chord with a '1' above it. The ninth measure contains a half note chord with a '2' above it. The tenth measure contains a half note chord with a '1' above it. The eleventh measure contains a half note chord with a '2' above it. The twelfth measure contains a half note chord with a '1' above it. The thirteenth measure contains a half note chord with a '2' above it. The fourteenth measure contains a half note chord with a '1' above it. The fifteenth measure contains a half note chord with a '2' above it. The system ends with a *f* (forte) marking and a *V* (coda) symbol.

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody begins with a mezzo-forte (*mf*) dynamic, featuring a series of eighth and sixteenth notes. A first ending bracket labeled '1' spans the final two measures of the system, which conclude with a mezzo-forte (*mf*) dynamic. The system ends with a repeat sign.

The first system of musical notation is written on a single staff in G major (one sharp) and 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4-B4-C5, and continues with various intervals and rests. There are two fingerings indicated above the notes: '2' over the second measure and '1' over the third measure. The system ends with a double bar line.

Alternativo. 10 C

ff *p*

Viol. II.

10 Viol. II. **D**

f *p*

[illegible]

10 Viol. II.

Menuetto D.C.

Finale.
Allegro spiritoso.

f *mf* *cresc.* *f* *p* *pp* *f* *sempre forte* *e staccato*

A **B** **C** **D**

4 3 3 4 4 2

p

f

fz

tr

F

cresc.

ff

f

G

H

mf

cresc.

f

I

p

fz

1. *2.*

Quartett N° 66.

Op. 3. №3.

Presto.

Presto.

26. *p* (*legg.*) *f* *p*

A

p *cresc.*

f *p* *f* *I*

B

C

f *cresc.* *f* *p*

f *p*

Largo.

This page contains the Violin I part of a musical score, marked 'Largo.' The music is written on ten staves. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as trills (tr), slurs, and fingerings. Dynamics include *dolce*, *p*, *mf*, and *f*. Section markers A, B, and C are present. The piece concludes with a double bar line and repeat signs.

dolce

tr

mf *f*

p

mf *dolce*

(calando)

B *dolce*

tr *mf*

f

C *p*

mf

Menuetto.

Menuetto. Violin I part. The score is in 3/4 time, key of D major. It begins with a piano (*p*) dynamic and features a series of eighth-note patterns. The first system includes fingerings (0, 4, 0) and a bowing mark (V). The second system starts with a forte (*f*) dynamic and a second bowing mark (V). The third system includes a triplet of eighth notes and a forte (*f*) dynamic. The piece concludes with a repeat sign.

Trio.

Trio. Violin I part. The score is in 3/4 time, key of D major. It begins with a piano (*p*) dynamic and features a series of eighth-note patterns. The first system includes a fingerings (1, 2, 3) and a bowing mark (V). The second system starts with a forte (*f*) dynamic and a second bowing mark (V). The third system includes a triplet of eighth notes and a forte (*f*) dynamic. The piece concludes with a repeat sign.

Presto.

Presto. Violin I part. The score is in 2/4 time, key of D major. It begins with a mezzo-forte (*mf*) dynamic and features a series of eighth-note patterns. The first system includes a fingerings (1, 2, 3) and a bowing mark (V). The second system starts with a forte (*f*) dynamic and a second bowing mark (V). The third system includes a triplet of eighth notes and a forte (*f*) dynamic. The piece concludes with a repeat sign.

Violine I.

73

Musical score for "The Merry Widow" by Franz Lehár, Act I, Scene 1. The score is in G major and 2/4 time. It features a piano introduction with various dynamics (p, f, mf, cresc.) and articulations (accents, trills, triplets). The score includes 15 staves of music, with some staves containing multiple measures of music. The key signature is one sharp (F#) and the time signature is 2/4. The score is written for a single melodic line, likely for a piano or violin.

Quartett N^o 68.

Op. 3 № 5.

Presto.

[illegible]

Violine I.

75

p dolce

f

p

f

p

f

p

f

Andante cantabile.
con sordino
dolce

mp

mf

dim.

mf

dolce

espress.

pp

p

dim.

mp II

(calando)

Menuetto.

f

Trio.

p

Menuetto D. C.

Scherzando.

p

f

p

f

p

f

A

f

Violin I musical score, page 77. The score consists of 12 staves of music in G major (one sharp). It features various musical notations including eighth and sixteenth notes, slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4. Bowings are marked with 'V' and '2'. The piece includes a key signature change to B major (two sharps) in the sixth staff and back to G major in the tenth staff.

Quartett N° 71.

Op. 33 N° 2.

Allegro moderato, cantabile.

28. *mf* *p* *fz* *fz* *fz* *fz* *mf* *p* *mf* *cresc.* *f* *p* *tr* *mezza voce* *p* *p* *f* *Vcello* *p* *C* *p*

2.

sf

p

cresc. *mf*

f

p *f*

p

sf *sf* *sf* *sf* *mf* *p*

mf

cresc.

f *p* *f*

G *ten.* *tr.* *p*

Scherzo.
Allegro.

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Fine.

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Sull'istessa Corda

D. C. al Fine.

Largo sostenuto.

Viola *Vcello*

dolce

f *ff* *p*

III

f sf sf sf f pp p f sf sf sf f pp p
f fz p
f fz dim.
p pp
II
B
f sf sf sf
f pp p f sf sf sf f pp p mf
p
sf sf
C I
dolce
tr
p f p
cresc. mf
p pp

Finale.
Presto.

Violine I.

Musical score for Violine I, Finale, Presto. The score is in 6/8 time and B-flat major. It consists of 14 staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The music is marked *p* (piano). The score includes various musical notations such as slurs, ties, and dynamic markings. Key features include: a first ending bracketed with "1." and a repeat sign; a second ending bracketed with "2."; a section marked *cresc.* (crescendo) leading to a *p* (piano) marking; a section marked *sf* (sforzando) with a *V* (vibrato) marking; a section marked *staccato* with a "4 3" fingering; and sections labeled A, B, C, and D. The score concludes with a *p* (piano) marking.

Violin I musical score page 83. The score is written in G major (one sharp) and 4/4 time. It consists of 14 staves of music. The key signature is G major (one sharp). The tempo markings are *Adagio.* and *Presto.*. The dynamics include *mf*, *p*, *f*, *cresc.*, *restez*, *staccato*, *pp*, *f*, *p*, *G. P.*, and *pp*. The score includes various musical notations such as slurs, ties, and fingerings (1, 2, 3, 4). The piece concludes with a double bar line.

Quartett N° 72.

Allegro moderato.

Op. 33 № 3.

Viol. II.
Viola

29.

p cresc. f

p cresc. f

p tr f

p B 1 sf dolce C semplice

(cresc.) 1 sf dolce C semplice

p D p semplice

This page contains the Violin I part of a musical score, consisting of 13 staves of music. The notation includes various dynamics, articulations, and performance instructions. Fingerings are indicated by numbers 1-4, and bowings by 'V' for up-bow and 'II' for down-bow. The key signature has one sharp (F#).

Staff 1: *mf*, *1*, *1*, *4*, *cresc.*

Staff 2: *f*, *p*, *pp*, *cresc.*, *f*

Staff 3: *E 1*, *p*, *sf*, *1*, *(cresc.)*, *1*, *sf*, *II*

Staff 4: *sf*, *I*, *sf*, *p*, *cresc.*, *f*

Staff 5: *p*, *cresc.*, *f*

Staff 6: *1*, *p*, *cresc.*, *f*

Staff 7: *F 1*, *p*, *f*

Staff 8: *II*, *4 3*

Staff 9: *1*, *0*, *G*, *dolce*, *2*

Staff 10: *3*, *4*, *p*, *semplce*, *1*

Staff 11: *4*, *0*, *3*, *2*, *cresc.*

Staff 12: *3*, *4*, *1.*, *p*, *2.*, *cresc.*, *II*, *1*

Staff 13: *poco f*, *dolce*, *p*, *1*, *cresc.*

Staff 14: *tr*, *f*, *1*, *p*, *cresc.*, *f*

Scherzo.
Allegretto.

sotto voce

mezza voce

rfz *rfz* *p*

rfz *p* *Fine.* *p* *I*

tr *pp* *p* *D.C. al Fine.*

Adagio.

p *rfz* *III* *IV* *p*

rfz *p* *sf* *p*

sf *p* *f* *p*

p *f* *p*

sf *p*

p *B* *p*

sf *p*

This page contains a violin part with 14 staves of music. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and fingerings (1-4). Dynamics range from *p* (piano) to *sf* (sforzando) and *pp* (pianissimo). Articulations include *dolce* (sweet) and *tr* (trill). Specific performance instructions like *V* (vibrato), *C* (crescendo), and *D* (decrescendo) are present. Fingering numbers (0-4) are indicated throughout the piece. The music features a mix of eighth, sixteenth, and thirty-second notes, often beamed together in rapid passages.

Violin I musical score, page 89. The score consists of 12 staves of music in G major. It features various dynamics (f, fz, dolce, cresc., smorz., p, mf, pp), articulations (accents, slurs), and fingerings. Key signatures and notes for D, E, and F are indicated. The piece concludes with a G.P. (Grave) marking.

Violine I. Musical score, page 91. The score is in G major (one sharp) and 4/4 time. It consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features various dynamics including piano (*p*), forte (*f*), mezzo-forte (*mf*), and sforzando (*sf*). There are also markings for "Andante." and "mancando". The score includes many slurs, ties, and fingerings. A section marked "Andante." starts on the 7th staff, where the time signature changes to 3/4. The piece concludes with a "mancando" (trailing off) instruction. The bottom of the page contains the publisher's name "Edition Peters." and the number "10064a".

Scherzo.
Allegro.

mf sf sf sf

mf p

sf sf sf sf *Fine.*

p mf

f *D.C. al Fine.*

Finale.
Allegretto.

mf p

mf p

p f

p mf

f *D.C. al Fine.*

Violine I.

Viol. II.

Viello.

A

B

C

10064a

M 1860

JOS. HAYDN *Streichquartette*

E. P. 15 a/b Sämtliche 83 Quartette • E. P. 289 a/b 30 ausgewählte Quartette

CHRONOLOGISCHES VERZEICHNIS

nach der Opuszahl und dem Jahre der Entstehung unter Berücksichtigung der Einteilung der Gesamtausgabe E. P. 15 a (Teil I) und 15 b (Teil II). — Die auch in der Auswahl enthaltenen Quartette sind mit * (E. P. 289 a) bzw. ** (E. P. 289 b) bezeichnet.

- | | | |
|---|--|---|
| Op. 1 (um 1755) . . . Teil II, Nr. 52—57
1. B dur. 2. Es dur. 3. D dur. 4. G dur.
5. B dur. 6. C dur. | Op. 33 (1781) Teil II, Nr. 70—75
<i>Quartette mit den Scherzi, auch „Russische“
oder „Jungfern“-Quartette genannt.</i>
1. h moll. 2. ** Es dur. 3. ** C dur (Vogel-
quartett). 4. B dur. 5. G dur. 6. ** D dur. | Op. 64 (1790) Teil I, Nr. 31—36
<i>Tost-Quartette (Fortsetzung)</i>
1. C dur. 2. * D dur. 3. * B dur. 4. * G dur.
5. ** D dur (Lerchenquartett). 6. ** Es dur. |
| Op. 2 (um 1755) . . . Teil II, Nr. 58—63
1. A dur. 2. E dur. 3. Es dur. 4. F dur.
5. D dur. 6. B dur. | Op. 42 folgt chronologisch nach Op. 3 | Op. 71 (1792—1794). Teil II, Nr. 37—39
1. B dur. 2. D dur. 3. Es dur. |
| Op. 3 (1755) Teil II, Nr. 64—69
1. E dur. 2. C dur. 3. ** G dur (Dudelsack).
4. B dur. 5. ** F dur (mit der Serenade).
6. A dur. | Op. 50 (1783—1787) 1—3: Teil I,
Nr. 10—12. 4—6: Teil I, Nr. 25—27
1. B dur. 2. C dur. 3. Es dur. 4. fis moll.
5. F dur. 6. * D dur (Froschquartett). | Op. 74* (1792—1794) Teil I, Nr. 28—30
1. C dur. 2. F dur. 3. g moll (Reiter-
quartett). |
| Op. 42 (1760) Teil I, Nr. 15
d moll. | Op. 51 (1787) Teil II, Nr. 76—82
<i>Die sieben Worte des Erlösers.</i>
Introduktion d moll. Sonaten: 1. B dur.
2. c moll. 3. E dur. 4. f moll. 5. A dur.
6. g moll. 7. Es dur. — II Terremoto c moll. | Op. 76** (um 1799) 1—3: Teil II, Nr. 40—42;
4—6: Teil II, Nr. 49—51
1. G dur. 2. d moll (Quintenquartett, mit
dem Hexenmenuett). 3. C dur (Kaiser-
quartett, 1796). 4. B dur (The Sunrise).
5. D dur (mit dem berühmten Largo).
6. Es dur (mit der Fantasia). |
| Op. 9 (um 1760) . 1—3: Teil I, Nr. 7—9
4—6: Teil I, Nr. 16—18
1. C dur. 2. * Es dur. 3. G dur. 4. d moll.
5. B dur. 6. A dur. | Op. 54* (1789) Teil I, Nr. 19—21
<i>Tost-Quartette</i>
1. G dur. 2. C dur. 3. E dur. | Op. 77* (1800—1802) Teil I, Nr. 13—14
1. G dur (Komplimentierquartett, 1800,
nach der Violinsonate G dur). 2. F dur
(1802, nach der Violinsonate F dur). |
| Op. 17 (bis 1771) Teil I, Nr. 1—6
1. E dur. 2. F dur. 3. Es dur. 4. c moll.
5. * G dur. 6. D dur. | Op. 55 (1789) Teil I, Nr. 22—24
<i>Tost-Quartette (Fortsetzung)</i>
1. A dur. 2. f moll (Rasiermesserquartett).
3. B dur. | Op. 103 (1803) Teil II, Nr. 83
B dur (letztes Quartett, unvollendet). |
| Op. 20 (1771) Teil II, Nr. 43—48
<i>Sonnenquartette</i>
1. Es dur. 2. C dur. 3. g moll. 4. ** D dur.
5. * f moll (mit dem Thema von Händel).
6. ** A dur.
Pause von 10 Jahren. | | |

VERZEICHNIS DER BETITELTEN QUARTETTE

- | | |
|--|---|
| Dudelsack-Menuett, mit dem, Op. 3 Nr. 3. G dur Teil II, Nr. 66 | Rasiermesserquartett, Op. 55 Nr. 2. f moll Teil I, Nr. 23 |
| Fantasia, mit der, Op. 76 Nr. 6. Es dur Teil II, Nr. 51 | Reiterquartett, Op. 74 Nr. 3. g moll Teil I, Nr. 30 |
| Froschquartett, Op. 50 Nr. 6. D dur Teil I, Nr. 27 | Russische Quartette (siehe auch Jungfernquartette u. Scherzi),
Op. 33 Teil II, Nr. 70—75 |
| Händel, mit dem Thema von, Op. 20 Nr. 5. f moll Teil II, Nr. 47 | Scherzi, mit den, (siehe auch Jungfern- oder Russische Quar-
tette), Op. 33 Teil II, Nr. 70—75 |
| Hexenmenuett, mit dem, (siehe auch Quintenquartett), Op. 76
Nr. 2. d moll Teil II, Nr. 41 | Serenade, mit der, Op. 3 Nr. 5. F dur Teil II, Nr. 68 |
| Jungfernquartette (siehe auch Russische Quartette u. Scherzi),
Op. 33 Teil II, Nr. 70—75 | Sieben Worte, die, Op. 51 Teil II, Nr. 76—82 |
| Kaiserquartett, Op. 76 Nr. 3. C dur Teil II, Nr. 42 | Sonnenquartette, Op. 20 Teil II, Nr. 43—48 |
| Komplimentierquartett (siehe auch Violinsonaten), Op. 77 Nr. 1.
G dur Teil I, Nr. 13 | Sunrise, the, (Der Sonnenaufgang), Op. 76 Nr. 4. B dur Teil II, Nr. 49 |
| Largo, mit dem berühmten, Op. 76 Nr. 5. D dur Teil II, Nr. 50 | Tost-Quartette, Op. 54, 55 und 64 Teil I, Nr. 19—24, 31—36 |
| Lerchenquartett, Op. 64 Nr. 5. D dur Teil I, Nr. 35 | Violinsonaten, nach, Op. 77
(siehe auch Komplimentierquartett) Teil I, Nr. 13 u. 14 |
| Quintenquartett (mit dem Hexenmenuett), Op. 76 Nr. 2. d moll Teil II, Nr. 41 | Vogelquartett, Op. 33 Nr. 3. C dur Teil II, Nr. 72 |