

JOSEPH HAYDN

4 STRING QUARTETS  
4 Streichquartette

Opus 42, 77 & 103  
Hoboken III : 43, 81–83

Urtext

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Haydn's *forzato* (**fz**) is not necessarily as prominent as a typical Beethoven *sforzando*, but an accent that is variable in strength according to context. It is commonly used to indicate the point towards which a phrase grows, as in 77/1/iv bar 3 etc. In his last works Haydn used the symbol V for an accent and it is not always clear in what way it differs from his usual **fz**. László Somfai calls it *marcatissimo* and points out that it is not to be confused with the up-bow sign. It may imply a bowing: for example, in 77/1/ii bar 1 an up-bow and bar 2 a down-bow.<sup>48</sup> A similar case is in 103/i bar 2, where it seems to correspond to Haydn's frequent use of **fz** to indicate that bar 1 is an upbeat to bar 2 (emphasized also by the diminished seventh appoggiatura on the first beat of bar 2). It may thus be sometimes an equivalent to **fz** (compare 103/ii Violin I bars 2 and 20). On the other hand, in 77/1/ii bar 2 it is an accent (in *forte*), whereas the **fz** in bar 4 is more an expressive leaning on the note (in *piano*). It seems that Haydn did intend it to have a special meaning since he used both V and **fz**; players may develop an instinct for this as they work on these quartets.

In Op.42 and Op.77 Haydn uses the indication *mezza voce*, which was a feature of the previous quartets of the 1790s. Earlier than that he had used it in conjunction with the very unusual texture of Op.20/1/iii, where it is probably intended to counteract any encouragement to inappropriate nuances by the term *affettuoso* in the movement's title, and this reduction of expressive nuance is the most likely meaning throughout the quartets (see for example 77/1/i bar 109ff). In 77/1/i bar 1 it is part of the exquisitely delicate playfulness of this movement's use of the march topic. In 77/2/iii bar 1 it goes with the subtly humorous (dead-pan) character (see above under Genre, Style and Character), and suggests that this melody be played on the G string. The direction *sotto voce* in theatrical terms normally means an aside. Heinrich Christoph Koch (1802) gives a very specific definition: 'This expression is used only in parts for violin-family instruments and is characterized by playing with the bow not as usual near the bridge, but over the fingerboard, whereby the sound of the instrument is very noticeably different and acquires a certain huskiness'. In 77/2/i bar 37 it seems to imply an intensified version of *mezza voce*, though *mezza voce* is the term Haydn uses in the reprise (bar 146). Here as elsewhere Haydn is not consistent; his notation often seems to reflect his feeling for an idea at the moment of writing it down, which in itself is a useful hint for performers.

<sup>1</sup> Bartha p.136.

<sup>2</sup> The set of six seems to have been for a prospective commission from Prince Anton Grassalkovics, who had married the daughter of Prince Nicolaus Esterházy (Bartha p.137, Jones 2002 pp.121–2). On 20 October 1783 Haydn engaged to send the Countess-Duchess of Benavente at least twelve orchestral and chamber works a year; as usual he found difficulty fulfilling this commission but did evidently send two quartets originally destined for the Duke of Alba (now lost; Stevenson pp.13–14, 18); for a summary of Haydn's connections with Spain see Gerlach, also Klauk, and Marín. Various writers have proposed that this is when Haydn began the Op.50 set, but from his correspondence with Artaria in 1787 it is possible to trace the composition of that set fairly precisely (see the Preface to this edition of Op.50: Peters Edition No.7615). Another string-quartet venture of these years was the arrangement of *The Seven Last Words of our Saviour on the Cross*, made from the original orchestral parts by either Haydn or a pupil and published by Artaria in 1787.

<sup>3</sup> James Webster has suggested that Op.42 may be a reworking of one of the quartets for the Spanish commission, based on compositional revisions in a different ink in the autograph, very unusual for Haydn (Webster 1975 p.28); for arguments why the Menuet may be an addition see Grave pp.218–20. Mozart's quartet for Hoffmeister is neither noticeably shorter nor less demanding than his other quartets of the 1780s.

<sup>4</sup> Weinmann pp.49, 68. Hoffmeister gave no opus number for Haydn's quartet; the autograph has 'Opus 8' added to the title, and some subsequent 18th-century editions gave it that number; the opus number 42 became established only in the 19th century (Webster 2009 p.VI).

<sup>5</sup> From a letter from G.A. Griesinger to G.C. Härtel of 24 July 1801, after Griesinger had discussed the commission with Haydn, it is clear that it was for six quartets, that Haydn was 'well paid for them', and that Lobkowitz was to have exclusive rights for a year or so (Biba p.89). For details of the stages of composition of the late quartets, see Walter 2003b.

<sup>6</sup> Radant p.69.

<sup>7</sup> Letters to the Leipzig publisher C.G. Breitkopf of 12 June 1799, and to the

lexicographer E.L. Gerber of 23 September 1799 (Bartha pp.319–20, 339).

<sup>8</sup> Letter from Griesinger to Härtel, 4 July 1801 (Biba p.87); in a letter to Ambrosius Kühnel of 11 July 1801, Hoffmeister reports that Haydn had completed only two of the quartets, but was projecting having two more ready in 1½ years, and the remaining two in three years (Walter 2003a p.X).

<sup>9</sup> Griesinger to Härtel, 20 January 1802 (Biba pp.132–3).

<sup>10</sup> Biba p.153.

<sup>11</sup> Letter to his brother Michael, 22 January 1803 (Bartha p.419).

<sup>12</sup> Griesinger to Härtel, 27 November and 18 December 1802 has the quartet for Fries or Lobkowitz, by 18 June 1803 it was for Fries only (Biba pp.173, 181, 195).

<sup>13</sup> Biba pp.220–1.

<sup>14</sup> See Jones 2004, who gives a facsimile and transcript.

<sup>15</sup> In a letter of 12 July 1787 to Artaria about Op.50/5, Haydn distinguishes between 'componiert', i.e. existing in draft and in his head, and 'gesetzt', fully worked out in a fair copy (see Walter 2003b p.148).

<sup>16</sup> Biba p.227.

<sup>17</sup> Walter 2003a p.XI. The contract was sold at auction in London in 2007, and was partially reproduced in the sale catalogue (Raab, No.3176).

<sup>18</sup> Biba pp.247–8. The point of Gleim's poem as it continues is not weakness as such, but the assurance of eternity for one whose life has been devoted to harmony (i.e. the heavenly harmony will receive the departed), see Kapp pp.49–50.

<sup>19</sup> Walter 2003b p.146; one has to allow for serious inflation in the years around 1800.

<sup>20</sup> Walter 2003a pp.216–7.

<sup>21</sup> See A.P. Brown p.106.

<sup>22</sup> See Ellis pp.4–5.

<sup>23</sup> A facsimile of the autographs is in Somfai 1980c, which also has a valuable introduction (*Bemerkungen*); see also Somfai 1980a. For a complete survey of the early editions see the Critical Report in Walter 2003a. For an account of the experiences of a string quartet working with Haydn's autographs see Somfai 1994, and for penetrating comment on current Haydn performances generally, Somfai 2006.

<sup>24</sup> *Verbunkos*, the word is the gypsy version of the German *Werbung*, meaning recruitment (see Szabolcsi p.172). For a close analysis of the first movements of both Op.77 quartets see Lockwood.

<sup>25</sup> Dr Burney reports that: 'Clementi, who saw [Haydn] in Hungary at Prince Esterházy's says [that...] when he hears any of his Pieces performed that are capricious he laughs like a fool' (see Jones 2006 p.9).

<sup>26</sup> See Saslav.

<sup>27</sup> For varieties of Adagio see Quantz Chapter XIV §6–7.

<sup>28</sup> See Somfai 1980c p.78.

<sup>29</sup> For the tempi of Menuets in Haydn's quartets see Neumann p.7.

<sup>30</sup> Harrison p.112; Ratner pp.12, 74–5, 219.

<sup>31</sup> Haynes 2002 pp.319–23.

<sup>32</sup> A cent is 1% of an equal-tempered semitone; for tuning and temperaments in Haydn's day see Mark Lindley, 'Temperaments' sections 7–8, *Grove Music Online*.

<sup>33</sup> See Quantz XVII/ii §27.

<sup>34</sup> For a detailed discussion see Somfai 1980a pp.26–8.

<sup>35</sup> See Somfai 2008 p.30.

<sup>36</sup> See Somfai 1980b pp.210–11, and this article generally for many cogent comments on the notation of these quartets.

<sup>37</sup> For Haydn's fingerings in the quartets see Hunter.

<sup>38</sup> The main modern source of information for the performance of Haydn's instrumental music is Chapters IV and V of Landon 1955; see also Harrison. The reader is referred to these for general assertions made here.

<sup>39</sup> With typical inconsistency Haydn in bar 54 wrote the first two graces as sixteenths and the third as an eighth; Hoffmeister is surely right in giving all three as sixteenths.

<sup>40</sup> In the latter example Haydn has again inconsistently notated the graces as eighths.

<sup>41</sup> Corri p.32. For Domenico Corri's connection to Haydn see the Tempo and Rhythm section of the Preface to this edition of Op.71/74 (Peters Edition No.7618).

<sup>42</sup> Feder p.114.

<sup>43</sup> C. Brown p.591 cites three different treatments of the fermata, from F.-J. Gossec *et al.*, *Principes élémentaires de musique* (Paris, ?1798–1802).

<sup>44</sup> Wheelock p.76.

<sup>45</sup> Also Webster 1980 pp.71–3; for a summary of 18th-century comments see Rosenblum p.63.

<sup>46</sup> In a letter Haydn wrote about performing his *Applausus cantata* in 1768 (Bartha pp.58–9).

<sup>47</sup> See Walter 2003a p.XV.

<sup>48</sup> Somfai 1991 p.674; also 1995 p.141, and 2008 pp.29–30.

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## QUARTET in D minor

Op. 103

Andante grazioso

Hoboken III : 83

Violino I

Violino II

Viola

Violoncello

8<sup>1</sup>

1. 2.

13

4.

*fz*

*tr*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

20

3.

The musical score is for a string quartet in D minor, Op. 103, by Johannes Brahms. The tempo is Andante grazioso. The score is written for Violino I, Violino II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into four systems of measures. The first system contains measures 1 through 7. The second system contains measures 8 through 12, with a first ending (1.) and a second ending (2.). The third system contains measures 13 through 19, with a fourth ending (4.) and a fortissimo (fz) marking. The fourth system contains measures 20 through 26, with a fortissimo (fz) marking and a third ending (3.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.