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ORIGINAL EDITION
Introduction

海顿

弦乐四重奏全集

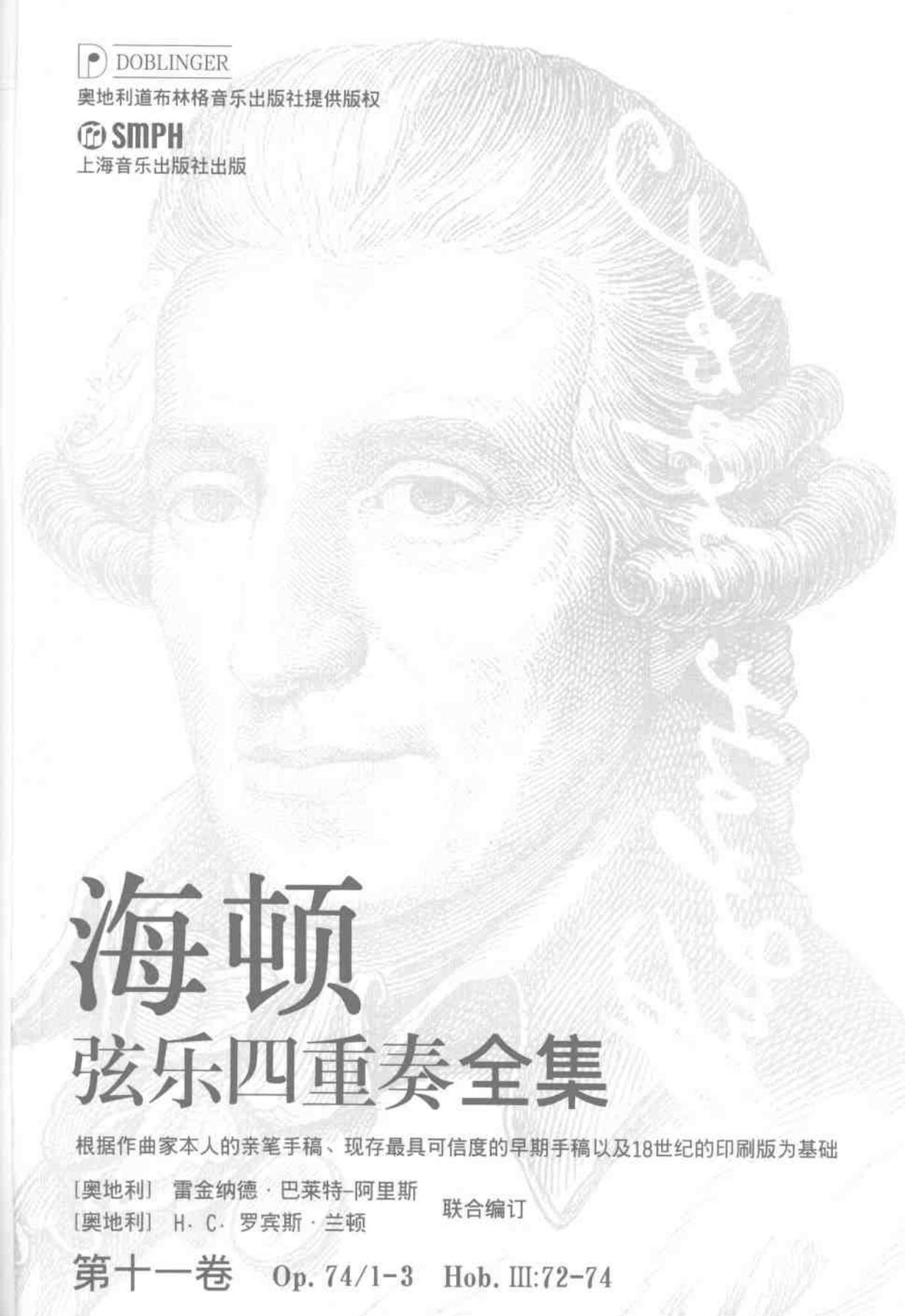
[奥地利] 雷金纳德·巴莱特-阿里斯

联合编订

[奥地利] H. C. 罗宾斯·兰顿

第十一卷 Op. 74/1-3 Hob. III:72-74

Joseph Haydn



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弦乐四重奏全集

根据作曲家本人的亲笔手稿、现存最具可信度的早期手稿以及18世纪的印刷版为基础

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VORWORT

Diese Gesamtausgabe der Streichquartette von Joseph Haydn basiert auf den Autographen des Komponisten, soweit sie vorhanden sind, auf den verlässlichsten zeitgenössischen Abschriften und auf Druckausgaben des 18. Jahrhunderts. Bei vielen der früheren Streichquartette konnten die Herausgeber die wichtigen Quellen aus dem Besitz der Nationalbibliothek Budapest einsehen und verwerten.

Unsere Ausgabe wendet sich gleichermaßen an den Musikhistoriker wie an den ausübenden Musiker. Aufführungstechnische Details – wie etwa Stricharten – wurden jedoch nicht eingefügt, weil wir annehmen, dass jede Quartettvereinigung ihre eigenen wird spielen wollen. Allgemein war es unser Grundsatz, Haydns Absichten in authentischer Weise zu rekonstruieren und das Ergebnis mit möglichst wenig herausgeberischem Apparat an Forscher und Musiker weiterzugeben.

Obwohl die übliche Opus-Zählung nicht von Haydn stammt, wurde sie, um keine Verwirrung zu stiften, beibehalten. Drei gemeinhin als Quartette geführte Werke bleiben ausgeschlossen: Op. 1, Nr. 5 ist eine Symphonie, und Op. 2, Nr. 3 und 5 sind Sextette mit Hörnern. Die als Op. 3 bekannten Quartette werden ebenfalls nicht aufgenommen, weil kein eindeutiger Beweis für die Autorschaft Haydns vorliegt*.

Die Quartette liegen als Studienpartituren und in Stimmen-Ausgaben vor.

Reginald Barrett-Ayres
H. C. Robbins Landon

Howard Chandler Robbins Landon (geb. 1926 in Boston) gründete 1949 die Haydn-Society und gilt durch zahlreiche Veröffentlichungen über die Musik der Wiener Klassik und Joseph Haydn im Speziellen als ausgewiesener Fachmann auf diesem Gebiet.

Seit den späten 1960-er Jahren erarbeitete er gemeinsam mit dem schottischen Haydn-Experten Reginald Barrett-Ayres (1920 – 1981), damals Leiter des Department of Music der University of Aberdeen, die vorliegende Edition sämtlicher Streichquartette Joseph Haydns.

* Sie werden mittlerweile Roman Hoffstetter (1742 – 1815) zugeschrieben.

PREFACE

This Complete Critical Edition of Haydn's Quartets is based on the composer's autographs, such as are extant, on the earliest and most reliable manuscript copies, and on the 18th-century printed editions. For many of the early quartets the editors have had the advantage of studying the important, recently discovered authentic material in the National Széchényi Library, Budapest.

Our edition is intended not only for the musicologist but for the practising musician; we have not, however, added such matters as bowing marks, because we feel that every quartet will wish to make their own. In general, it has been our principle to reconstruct Haydn's intentions in an authentic manner and to transmit them with a minimum of editorial apparatus to the scholar and musician.

Though the traditional opus numbers are not Haydn's own, they are retained in this edition in order to avoid confusion. Three works traditionally regarded as quartets have been excluded – Op. 1 No. 5 is a symphony and Op. 2 Nos. 3 and 5 are sextets with horns. The quartets known as Op. 3 are also excluded since there is no conclusive evidence that they were written by Haydn*.

The Quartets are available as study scores, and in parts.

Reginald Barrett-Ayres
H. C. Robbins Landon

Howard Chandler Robbins Landon (born in Boston, Massachusetts, in 1926) founded the Haydn Society in 1949, and his numerous publications on Viennese Classicism and, in particular, Joseph Haydn have made him one of the world's leading experts in his field.

Beginning in the late 1960s he worked together with the Scottish Haydn expert Reginald Barrett-Ayres (1920 – 1981), at that time Head of the Department of Music at the University of Aberdeen, on the present complete edition of Joseph Haydn's string quartets.

* In the meanwhile they were ascribed to Roman Hoffstetter (1742 – 1815).

前 言

这套《海顿弦乐四重奏全集》是根据作曲家本人的亲笔手稿、现存最早并最具可信度的手稿以及18世纪的印刷版为基础编订而成的。在对众多海顿早期弦乐四重奏作品编订的过程中，编者有幸通过研究在布达佩斯国家图书馆里最近刚刚发现的一些重要资料来获得版本编订上的优势。

这套新版本的《海顿弦乐四重奏全集》不仅适用于音乐学专家，也适用于演奏家。然而，我们没有将弓法记号标注在乐谱中，因为我们相信在实际演奏中每一个弦乐四重奏组都希望能在乐谱中添加各自对作品的弓法要求。总体而言，我们的原则是在尽量重现海顿本人的真实创作意图的前提下，在编订过程中尽可能少做修改地将这些弦乐四重奏作品呈现给音乐学专家和演奏家。

尽管海顿的作品原本没有加以传统作品编号（Opus），但为了避免误解和混乱，我们还是在这个版本中加入它们。三首长久以来被认为是弦乐四重奏的作品被排除在本全集之外——作品1第5首（Op.1, No.5）其实是交响曲，而作品2第3首和第5首（Op.2 No.3, No.5）则是带圆号的六重奏。作品3的一组四重奏也被排除在外，因为至今仍没有证据表明它们确实由海顿创作*。

本套全集不仅可用作学习研究，还可用于实际演奏。

雷金纳德·巴莱特-阿里斯

H. C. 罗宾斯·兰顿

霍华德·查德勒·罗宾斯·兰顿（Howard Chandler Robbins Landon，1926年生于马萨诸塞州）在1949年创立了海顿协会（Haydn Society），他出版过不计其数的关于维也纳古典乐派（尤其是海顿）的论著，使他得以在世界范围内成为在该领域中的最重要的专家。

20世纪60年代末，他和另一位海顿专家、当时为英国阿伯丁大学音乐系主任的苏格兰人雷金纳德·巴莱特-阿里斯（Reginald Barrett-Ayres，1920-1981）合作，共同完成了这套《海顿弦乐四重奏全集》的编订工作。

* 该作品被认为出自罗曼·霍夫施泰特（Roman Hofstetter，1742-1815，海顿同时代的奥地利作曲家——译者注）之手

KOMMENTAR

**Streichquartette op. 71, No. 1–3 (Hob. III:69–71)
op. 74, No. 1–3 (Hob. III:72–74)**

Unsere Ausgabe basiert auf folgenden Quellen:

Autograph, datiert 1793, Preußische Staatsbibliothek (jetzt Deutsche Staatsbibliothek), Berlin.

Authentischer Erstdruck, Corri & Dussek, London, 1795/96. „Trois Quatuors ... Composés, et Dediés, a Mons.^r Le Comte Antoine d'Appony ...“, Op. 72, Set 1 (= Op. 71, No. 1–3), Set 2 (= Op. 74, No. 1–3). Exemplar = British Museum, London.

Authentischer Frühdruck, Artaria & Co., Wien, 1795/96. „Trois Quatuors ... Composés et Dediés a Mons.^r Le Comte Antoine d'Apponyi ...“, Op. 73 (= Op. 71, No. 1–3), Op. 74 (= 74, No. 1–3). Exemplar = Gesellschaft der Musikfreunde Wien; Bibliothek Landon.

COMMENTARY

**String Quartets Op. 71, No. 1–3 (Hob. III: 69–71)
Op. 74, No. 1–3 (Hob. III: 72–74)**

Our edition is based on the following sources:

Autograph, dated 1793, Prussian State Library (now German State Library), Berlin.

Authentic first print, Corri & Dussek, London, 1795/96. “Trois Quatuors ... Composés, et Dediés, a Mons.^r Le Comte Antoine d'Appony ...”, Op. 72, Set 1 (= Op. 71, No. 1–3), Set 2 (= Op. 74, No. 1–3). Copy: British Museum, London.

Authentic early print, Artaria & Co., Vienna, 1795/96. “Trois Quatuors ... Composés et Dediés a Mons.^r Le Comte Antoine d'Apponyi ...”, Op. 73 (= Op. 71, No. 1–3), Op. 74 (= Op. 74, No. 1–3). Copies: Gesellschaft der Musikfreunde, Vienna; Landon Library.

Quartetto in C

Diletto musicale Nr. 756

op. 74, No. 1
(Hob. III: 72)

JOSEPH HAYDN, 1793

hrsg. von H.C. Robbins Landon

I In Nomine Domini Allegro moderato

The image displays the first system of a musical score for a string quartet. It consists of four staves: Violino I, Violino II, Viola, and Violoncello. The music is in C major and 3/4 time. The first system covers measures 1 through 101. The score includes dynamic markings such as *f*, *p*, *cresc.*, and *ff*. A first ending bracket labeled '1)' spans measures 98-101. A rehearsal mark '10' is placed at the beginning of the second system. The bottom system shows a complex passage with slurs and accents, ending with a *tr* (trill) marking.

1) Der Bogen hier und in Takt 101 nur Corri-Dussek. / The slur here and in bar 101 in Corri-Dussek only.

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D.15.472

20

dolce

[*dolce*]

[*dolce*]

[*dolce*]

This system contains the first four measures of a musical piece. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked *dolce*. The first measure has a *p* dynamic marking. The second measure has a *p* dynamic marking. The third measure has a *p* dynamic marking. The fourth measure has a *p* dynamic marking.

This system contains the next four measures of the musical piece. It continues the melodic and harmonic development from the previous system. The dynamics remain *p*.

p

p

p

p

This system contains the next four measures of the musical piece. It continues the melodic and harmonic development from the previous system. The dynamics remain *p*.

30

f

f

f

f

This system contains the final four measures of the musical piece. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked *f*. The first measure has a *f* dynamic marking. The second measure has a *f* dynamic marking. The third measure has a *f* dynamic marking. The fourth measure has a *f* dynamic marking.

1) Bögen nur in Corri-Dussek; ebenso Takt 126. / Slurs in Corri-Dussek only; also bar 126.

2) Quellen / Sources:  ; siehe Takt 142 / see bar 142.

First system of musical notation, measures 50-52. It features a complex melodic line in the upper voice with many sixteenth notes, and a steady eighth-note accompaniment in the lower voices.

Second system of musical notation, measures 53-55. The upper voice continues with a melodic line, while the lower voices provide harmonic support with chords and moving lines.

Third system of musical notation, measures 56-60. This system includes a dynamic marking of *p* (piano) in the first measure of each staff. The music features a mix of eighth and sixteenth notes.

Fourth system of musical notation, measures 61-64. The upper voice has a more active melodic line, while the lower voices continue with a consistent accompaniment.

First system of musical notation, measures 76-79. It features a piano (p) dynamic marking and a forte (f) dynamic marking. The score includes staves for Violin I, Violin II, and Cello/Double Bass.

Second system of musical notation, measures 80-83. It includes a measure rest marked with a circled '70' and a key signature change to one sharp (F#). The score includes staves for Violin I, Violin II, and Cello/Double Bass.

Third system of musical notation, measures 84-87. It includes a forte (f) dynamic marking. The score includes staves for Violin I, Violin II, and Cello/Double Bass.

Fourth system of musical notation, measures 88-91. It includes a first ending bracket labeled '1)'. The score includes staves for Violin I, Violin II, and Cello/Double Bass.

1) Frühere Version der Violino I, Takt 76 – 83 im Autograph (ausgestrichen) siehe Anhang.
The autograph has an earlier (cancelled) version of Violin I from bar 76 to 83; see Appendix.
D.15.472

80

1)

System 1: Four staves (Violino I, Violino II, Viola, and Cello/Double Bass). The first staff has a measure marked '80' and a first ending bracket labeled '1)'. The music is in 4/4 time with a key signature of one sharp (F#).

2)

p

System 2: Continuation of the four-staff system. The second staff has a measure marked '2)'. The first staff has a dynamic marking '*p*' (piano). The system ends with a dynamic marking '*[p]*'.

System 3: Continuation of the four-staff system. The music continues with various melodic and harmonic developments across all staves.

90 31

3)

System 4: Continuation of the four-staff system. The first staff has a measure marked '90' and a first ending bracket labeled '3)'. The music is in 4/4 time with a key signature of one sharp (F#).

- 1) (Violino I, 81 – 83; nur / only in Corri-Dusseck.
 2) # nur / only in Artaria.
 3) (nur / only in Corri-Dusseck. D.15.472

System 1: Four staves of music. The top staff features a continuous sixteenth-note pattern. The second staff has a few notes with rests. The third and fourth staves provide harmonic support with chords and single notes.

System 2: Four staves of music. The top staff begins with a *p* dynamic and includes a *cresc.* marking. A box containing the number 100 is positioned above the staff. The bottom staff has a *p* dynamic and a *cresc.* marking.

System 3: Four staves of music. The top staff starts with a *fz* dynamic and includes a *tr* (trill) marking. The bottom staff also has a *fz* dynamic. There are *[fz fz]* markings in the second and third staves.

System 4: Four staves of music. The top staff has a *fz* dynamic and includes a *tr* marking. The bottom staff has a *[fz fz]* marking. There are *2)* markings above the top staff.

1) fz nur / only in Artaria.

2) Bögen nur Corri-Dusseck / Slurs in Corri-Dusseck only.

110

120

p mezza voce

First system of musical notation, measures 127-130. It features a piano introduction with a treble clef and a bass clef. The music includes various dynamics such as *p* and *f*, and includes a *tr* (trill) marking. The key signature has one flat.

Second system of musical notation, measures 130-133. Measure 130 is marked with a box containing the number 130. The system includes dynamics *p*, *f*, and *ff*. A first ending bracket labeled '1)' is present at the end of the system. The key signature has one flat.

Third system of musical notation, measures 133-136. This system contains dense rhythmic patterns in both the treble and bass staves. The key signature has one flat.

Fourth system of musical notation, measures 133-136. This system features long, sustained notes in the treble and bass staves, with some slurs and ties. The key signature has one flat.

1)  Violino I., Takte/bars 133 – 136, nur/only in Corri-Dussek.
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140

1)

150

1) Bogen nur Corri-Dussek. / Slurs in Corri-Dussek only.

II

Andantino grazioso

The first system of the musical score consists of four staves (treble, alto, tenor, and bass clefs). The music is in 3/4 time and features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The tempo is marked 'Andantino grazioso'.

The second system of the musical score consists of four staves. It begins with a measure number '10' in a box. The music continues with various dynamics, including 'fz' (forzando) markings. The melodic line shows more complex rhythmic patterns and ornaments.

The third system of the musical score consists of four staves. It begins with a measure number '20' in a box. The music continues with various dynamics, including 'fz' (forzando) markings. The melodic line shows more complex rhythmic patterns and ornaments.

The fourth system of the musical score consists of four staves. The music continues with various dynamics, including 'fz' (forzando) markings. The melodic line shows more complex rhythmic patterns and ornaments.

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