

Bemerkungen

VI = Violine; *Va* = Viola; *Bs* = Basso;
T = Takt(e)

Quellen

- A Autograph aller sechs Quartette in der Reihenfolge Op. 17 Nr. 2, 1, 4, 6, 3 und 5. Wien, Archiv der Gesellschaft der Musikfreunde, Signatur A 149 (IX 26111/3). 40 Blätter, Kopftitel auf erster Notenseite (siehe *Vorwort*).
- Au Abschrift aller sechs Quartette in der Reihenfolge Op. 17 Nr. 6, 5, 2, 3, 4 und 1. Augsburg, Staats- und Stadtbibliothek, Signatur Hl. Kreuz 31. Titel VI 2: *VI | Divertimento a Quattro | Del Sig^{re} Giuseppe Haydn | Violino 2^{do}; Va: VI | Divertimento a Quattro | Del Sig: Giuseppe Haydn | Viola; VI 1, Bs ohne Titel.*
- Be Abschrift der Quartette op. 17 Nr. 4, 6 und 1. Prag, Nationalmuseum, Musikabteilung, vormals Bertramka-Museum. Titel und Signaturen: *Divertimento In C minore | à | 2. Violini | Viola | e | Basso | Del Sig: Giuseppe Haydn. XL C 174 (546 A/393); Divertimento In D. | à | 2. Violini | Viola | e | Basso | Del Sig: Giuseppe Haydn. XL C 176 (548 A/395); Divertimento In E \sharp | à | 2. Violini | Viola | e | Basso | Del Sig: Giuseppe Haydn. XL C 178 (550 A/397).*
- Mk Abschrift der Quartette op. 17 Nr. 4 und 2. Niederösterreich, Melk, Benediktinerstift, Musikarchiv. Titel und Signaturen: ohne Titel, V 436; *Divertimento in F. | a | Violino Primo | Violino Secondo | Viola | e | Basso | Del Sig^{re} Giuseppe Haydn, V 440.*
- Ra Abschrift aller sechs Quartette in der Reihenfolge Op. 17 Nr. 1, 4, 6, 2, 3 und 5. Prag, Nationalmuseum, Musikabteilung, Graf Ko-

- lovrat-Krakowský-Archiv, vormals Schloss Radenín, Konvolut V 530, darin N^o 27–N^o 32. Titel bei jedem Quartett: *N^o 27 [bzw. 28, 29, 30, 31, 32] | [Incipit] | Quartetto | à | Violino 1^{mo} | Violino 2^{do} | Viola | Con | Basso | Del Sig^r | Giuseppe Hayden.*
- Se Abschrift der Quartette op. 17 Nr. 1, 2, 3, 5 und 6. Niederösterreich, Seitenstetten, Benediktinerstift, Musikarchiv, Signaturen 45, 47–50. Titel bei jedem Quartett: *Quattro in E \sharp [bzw. F, E \flat G, D] | a | Violino primo | Violino secondo | Viola Alto | e | Basso | Del Sig: Haydn. Bei jedem Quartett Datierung 1772.*
- Wg Abschrift der Quartette op. 17 Nr. 5 und 3. Wien, Archiv der Gesellschaft der Musikfreunde. Titel und Signaturen: *Nro. 15. | Divertimento in G | à | 2 Violini. | Viola | col | Basso. | Del Sig^{re} Giuseppe Haydn, IX 17325; [Incipit] | N 15 | Divertimento Concertato | A Quattro In E \flat . | a | Violino Primo | Violino Secondo | Alto Viola | con | Basso | Del Sig Giuseppe Haydn, IX 32530. Die Abschrift des G-dur-Quartetts ist 1773 datiert.*

Zur Edition

Die autographe Partitur A bildet die Hauptquelle der vorliegenden Studien-Edition. Diese folgt dem vom Unterzeichneten 1963 herausgegebenen Band der im selben Verlag erscheinenden Haydn-Gesamtausgabe. Als Nebenquellen dienen die nach äußeren und inneren Kriterien ausgewählten, von Drucken unabhängigen Abschriften Au, Be, Mk, Ra, Se und Wg (alle Quellen in Stimmen). Die nicht autorisierte und willkürlich redigierte Erstausgabe von J. J. Hummel, die zur Grundlage der Überlieferung wurde, hat für unsere erstmals auf das Original zurückgehende Ausgabe nur eingeschränkte Bedeutung.

Nicht wenige Bindebögen sind in A unklar begrenzt. Sie werden stillschweigend gemäß den Parallelstellen und ei-

nigen Nebenquellen gedeutet. Ergänzte Zeichen stehen in Klammern, wobei anders als in der Gesamtausgabe und der Studien-Edition (HN 9207) nicht zwischen runden (Zeichen aus Nebenquellen) und eckigen Klammern (durch Analogie begründete oder musikalisch notwendige Ergänzungen des Herausgebers) unterschieden wird.

Im Folgenden sind zweifelhafte Lesarten in A und interessante Varianten in Au verzeichnet. Die zahlreichen Notenänderungen, die im Lauf der Überlieferung von Abschreibern und Verlegern oder Herausgebern eigenmächtig vorgenommenen wurden und den traditionellen Notentext dieser Quartette vielfach geprägt haben, bleiben in der Regel unerwähnt (ein Beispiel gibt die Bemerkung zum Quartett G-dur, Menuet, T 27–32).

Einzelbemerkungen

1. Streichquartett F-dur op. 17 Nr. 2

I Moderato

1 VI 2: In Au ergänzt Mozart *mf*. (In den anderen Stimmen und Sätzen hat er nichts notiert.)

77 Bs: In A auch 1.–2. Note (c^1-c^1) mit Haltebogen; gemäß den Nebenquellen und T 78 fortgelassen.

82 Va/Bs: Der Nonensprung vom Auftakt zum Volttakt in A – statt eines Sekundschriffs wie in einer neueren Ausgabe – wird durch die Nebenquellen bestätigt, könnte aber ein Versehen sein, da in A zwischen T 81 und 82 Seitenwechsel.

83 Bs: In A vor 2. Note *a* ein \flat zur Warnung.

III Adagio

26 Bs: In A (und Nebenquellen) $\sharp-A-A$ (wie in T 27) statt $\sharp-c-c-c$; geändert gemäß T 72.

IV Finale. Allegro di molto

13, 15 VI 1: In A Bögen ab 1. statt 2. Note jeder Figur? Gedeutet gemäß dem überwiegenden Befund der Nebenquellen.

71 Va, 162 VI 2: In A Bogen ab 1. statt 2. Note; geändert gemäß T 71 VI 2 und den Nebenquellen.

Nebenquellen sowohl in T 22 (Exposition) als auch in T 78 (Reprise) geändert zu $\beta \gamma \gamma \beta \gamma \beta \gamma \beta$, was trotz der Lesart in T 55 (Durchführung) nicht gerechtfertigt erscheint. 43 VI 1/2: In Au mit *p* (in VI 2 als Ergänzung von Mozart).

II Menuet. Allegretto

2 usw. VI 2: In A meist nur ein Bogen, in T 2 zwei, in T 14 drei Bögen wie stets in Au, Ra und Se und meist auch in Wg. 27–32: Dem traditionellen, von A stark abweichenden Notentext liegt die Erstausgabe J. J. Hummels zugrunde (Bearbeitung):

III Adagio

13, 23, 58, 63, 65, 67 VI 1: In A Note mit der Fermate nicht wie in unserer Ausgabe senkrecht über der Viertelnote der Begleitstimmen, sondern etwas weiter rechts. Damit deutet Haydn an, dass VI 1 wie der Sänger bei einem Rezitativ erst nach dem jeweils letzten Akkord einsetzen soll. 23 VI 2/Va/Bs: Die überzählige ξ in den Nebenquellen meist fortgelassen und \curvearrowright über γ gerückt.

IV Finale. Presto

1, 5 usw. VI 1/2: 1.–4. Achtelnote gebunden gemäß A, wo bei diesem Motiv nur in T 61 VI 1 und in T 67 VI 2 je zwei Noten gebunden sind. 3, 7 usw. VI 1/2: 1.–2. und 3.–4. Achtelnote gebunden wie meist in A. Dort steht bei diesem Motiv jedoch manchmal nur ein Bogen (bei 1.–4. Note; T 3 VI 1/2, T 9 Va, T 65 VI 2, T 96 VI 1, T 102 VI 2/Va, T 104 VI 2). 26 VI 2: In A 1.–4. Note gebunden; geändert gemäß VI 1.

Auftakt 38–43, Auftakt 78–83 VI 2: In Au Bögen (von Mozart?) hinzugefügt: $\beta \uparrow \uparrow \uparrow \uparrow \uparrow \uparrow$ (nicht in VI 1).

Auftakt 63 VI 2: In Au ergänzt Mozart *f*.

Köln, Herbst 2006
Georg Feder

Comments

vn = violin; *va* = viola; *bs* = basso;
M = measure(s)

Sources

- A Autograph of all six quartets in the sequence op. 17 nos. 2, 1, 4, 6, 3, and 5. Vienna, Archives of the Gesellschaft der Musikfreunde, shelfmark A 149 (IX 26111/3). 40 leaves. Head titles on first page of music (see *Preface*).
- Au Copy of all six quartets in the sequence op. 17 nos. 6, 5, 2, 3, 4, and 1. Augsburg, Staats- und Stadtbibliothek, shelfmark Hl. Kreuz 31. Title *vn* 2: *VI | Divertimento a Quattro | Del Sig^{re} Giuseppe Haydn | Violino 2^{do}*; *va*: *VI | Divertimento a Quattro | Del Sig: Giuseppe Haydn | Viola*; *vn* 1, *bs* without title.
- Be Copy of quartets op. 17 nos. 4, 6, and 1. Prague, National Museum, Music Division, formerly Bertramka-Museum. Titles and shelfmarks: *Divertimento In C minore | à | 2. Violini | Viola | e | Basso | Del Sig: Giuseppe Haydn. XL C 174 (546 A/393); Divertimento In D. | à | 2. Violini | Viola | e | Basso | Del Sig: Giuseppe Haydn. XL C 176 (548 A/395); Divertimento In E# | à | 2. Violini | Viola | e | Basso | Del Sig: Giuseppe Haydn. XL C 178 (550 A/397).*

- Mk Copy of quartets op. 17 nos. 4 and 2. Lower Austria, Benedictine Monastery of Melk, Music Archives. Titles and shelfmarks: without title, V 436; *Divertimento in F. | a | Violino Primo | Violino Secondo | Viola | e | Basso | Del Sig^{re} Giuseppe Haydn, V 440.*
- Ra Copy of all six quartets in the sequence op. 17 nos. 1, 4, 6, 2, 3, and 5. Prague, National Museum, Music Division, Count Kolovrat-Krakowský Archives, formerly Castle Radenín, miscellany V 530, here as N^o 27–N^o 32. Title to each quartet: *N^o 27 [28, 29, 30, 31, 32 respectively] | [Incipit] | Quartetto à | Violino 1^{mo} | Violino 2^{do} | Viola | Con | Basso | Del Sig^r | Giuseppe Haydn.*
- Se Copy of quartets op. 17 nos. 1, 2, 3, 5, and 6. Lower Austria, Benedictine Monastery of Seitenstetten, Music Archives, shelfmarks 45, 47–50. Title to each quartet: *Quattro in E# [F, Eb, G, D respectively] | a | Violino primo | Violino secondo | Viola Alto | e | Basso | Del Sig: Haydn. Date to each quartet: 1772.*
- Wg Copy of quartets op. 17 nos. 5 and 3. Vienna, Archive of the Gesellschaft der Musikfreunde. Titles and shelfmarks: *Nro. 15. | Divertimento in G | à | 2 Violini. | Viola | col | Basso. | Del Sig^{re} Giuseppe Haydn, IX 17325; [Incipit] *N15 | Divertimento Concertato | A Quattro In Eb. | a | Violino Primo | Violino Secondo | Alto Viola | con | Basso | Del Sig Giuseppe Haydn, IX 32530. The copy of the quartet in G major is dated 1773.**

About this edition

The autograph score A is the main source for the present study score, which follows the text of the volume of the Haydn Complete Edition edited by the undersigned in 1963 and printed by the same publisher. We have taken the following copies into consideration as secondary sources: Au, Be, Mk, Ra, Se and

Wg (all sources in parts). They have been selected on the basis of internal and external criteria and are independent of any prints. The unauthorized and indiscriminately redacted first edition by J. J. Hummel, which became the basis of the transmission, is of only limited importance to our edition, which is the first to establish its text on the basis of the original.

Several slurs are not clearly delimited in A. They have been tacitly adapted to parallel passages and to several secondary sources. The distinction in the Complete Edition between brackets (editorial additions legitimated by analogy or musically necessary) and parentheses (markings from secondary sources) – which is also found in the respective study score (HN 9207) – was not maintained in the present edition, where additions are consistently placed in parentheses.

The following lists ambiguous readings in A and interesting variants in Au. The numerous changes to the music undertaken over the course of time by copyists and publishers or editors, which in many cases influenced the traditional musical text of these quartets, have generally not been commented on (one example is the comment on the Quartet in G major, Menuet, M 27–32).

Individual comments

1. String Quartet in F major op. 17 no. 2

I Moderato

1 vn 2: In Au Mozart adds *mf*. (He notated nothing in the other parts and movements.)

77 bs: In A 1st–2nd notes (c^1 – c^1) also tied; omitted following secondary sources and M 78.

82 va/bs: The leap of a ninth from the upbeat to the full measure in A – instead of the step of a second as in a recent edition – is confirmed by the secondary sources, but could be an oversight due to a page change in A between M 81 and 82.

83 bs: A has a cautionary accidental \flat before the 2nd note *a*.

III Adagio

26 bs: In A (and secondary sources) \flat –*A*–*A*–*A* (as in M 27) instead of \flat –*c*–*c*–*c*; changed according to M 72.

IV Finale. Allegro di molto

13, 15 vn 1: In A slur from 1st instead of 2nd notes of each figure? Interpreted according to the majority of findings in the secondary sources.

71 va, 162 vn 2: A has slur from 1st instead of 2nd note; changed according to M 71 vn 2 and the secondary sources.

2. String Quartet in E major op. 17 no. 1

I Moderato

66 bs: In A 1st–2nd and 3rd–4th notes slurred instead of 1st–4th notes; changed according to M 64 f. and most of the secondary sources.

IV Finale. Presto

26 vn 1: Only the eighths slurred in A; changed according to M 24.

43 f., 47 f., 168 f. bs: Only the eighths slurred in A; changed according to vn 1.

66 vn 1: To conform with M 199 one would expect $c\sharp^2$ instead of b^1 as the 2nd note.

232, 234 vn 1: In A 1st note has 2nd stem (as in M 127, 129, 131, 226, 228) instead of staccato dash, which was presumably Haydn's scribal intention here.

3. String Quartet in c minor op. 17 no. 4

I Moderato

61, 69 vn 1: In A only one slur instead of two over 4th–7th notes.

73–75 vn 1: In A only one slur instead of two at 1st–4th notes each; changed according to M 71 f.

II Menuet. Allegretto

Upbeat 1 in all parts: In A three \flat supplied because of the major key.

III Adagio. Cantabile

22 f. vn 2: Most secondary sources tie bb^1 – bb^1 ; but see M 96 f.

30, 32 vn 2: Compare the third-to-last note (g^1) with M 63 and 65 as well as with va in M 104 and 106; we do not adapt.

37 vn 2: In A a kind of inverted mordent instead of *tr*. Interpreted as *tr* according to vn 1; but see also M 4 (vn 2: without ornament) and M 70 (vn 2: \curvearrowright).

IV Finale. Allegro

4, 6 va: A has only one slur instead of two over the four notes; changed according to M 2 and bs.

81, 85 vn 2: A has only one slur over the last four notes; changed to two slurs according to M 83.

89 vn 1: 3rd quarter is b/g^1 instead of bb/g^1 in most secondary sources.

97 vn 1: A has one slur instead of two over the entire measure.

110 vn 1: c^2 better than eb^2 as 4th note? (Changed thus in a recent edition.) See M 108.

4. String Quartet in D major op. 17 no. 6

I Presto

vn 1/2/va: Mozart adds many dynamic marks in Au (omitted from bs most probably only by chance). The additions read as follows: M 1 (with upbeat) *f*; M 22 *fp*; M 63 (with upbeat) *p*; M 73 *f*; M 74 (with upbeat) *f*; M 82 *decrescendo*; M 85 (vn 2/ va) and M 86 (vn 1) *p*; M 94 *crescendo*; M 96 *f*; M 102 (with upbeat) *p*; M 104 *f*; M 105 *p*; M 106 *f*; M 107 *p*; M 112 (vn 1) and M 113 (vn 2/va) *crescendo*; M 117 (with upbeat) *p*; M 121 (with upbeat) *f*; M 139 *decrescendo*; M 140 *p* (vn 1/2) or *sempre p* (va); M 142 (vn 1/2) *sempre p*; M 153 (vn 1), M 154 (va) and M 155 (vn 2) *crescendo*; M 157 *f*; M 161 *p*; M 165 *crescendo*; M 167 *p*; upbeat to M 186 (vn 1) *f*; upbeat to M 190 *p*; M 197 *morendo*; M 200 *f*.

7 vn 2: In A 1st–3rd notes exceptionally



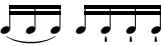
II Menuet


1 vn 2: 3rd note d^2 in A is confirmed in Be, Ra and Se; in Au corrected to $c^{\sharp 2}$ at a later date; we follow A but with reservations.

23 va: In Au Mozart added *sempre p*.

41 va: The slur is found in A, but possibly belongs to vn 2 there; we follow Au. In Be and Ra there is a slur in vn 2 and va; no slur in Se.

III Largo

1 etc. vn 2/va: Marking γ  from A; there at a few passages

γ , which occurs now and then in the secondary sources.

In Ra we often also find

γ 

IV Finale. Allegro

73 f. va: Tie in A is barely legible.

5. String Quartet in E \flat major op. 17 no. 3

I Andante grazioso

57a: This measure is necessary according to the structure of the theme and of the other variations. A has a page change between M 57 and 58, so an error may be assumed. There is no authentic reconstruction. We do not follow the now traditional addition of J. J. Hummel's first edition, which omits the important progression db^2-b^1 in vn 1, but rely ourselves on inserts such as were made in several copies.

II Menuet. Allegretto

29 f. va: Recent editions change the last note to f to match with M 13 f.

37 ff. vn 1: A has two hastily written slurs instead of three in several measures (41–54, 62 f.).

III Adagio

26 vn 1: A has bb instead of b before the appoggiatura note.

36 vn 2: Au has 1st note eb^1 instead of g^1 ; worth considering in the light of M 76. A has a page change between M 35 and 36, making error plausible.

IV Finale. Allegro di molto

62 va: 1st note in A is actually eb^1 instead of g^1 , since Haydn did not notate this measure but indicated it through repeat signs; we follow the secondary sources.

6. String Quartet in G major op. 17 no. 5

I Moderato

1 (with upbeat) vn 1/2: In Au Mozart adds p ; but see M 69.

21 vn 1/2: In Au Mozart adds mf .

22 bs: A has $\gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma$, thus one eighth too many in the measure. 2nd eighth-note rest omitted according to M 78. In the secondary sources changed to $\gamma \gamma \gamma \gamma \gamma \gamma \gamma$ both in M 22 (exposition) and in M 78 (recapitulation), which does not seem justified despite the reading in M 55 (development).

43 vn 1/2: Au has p (added by Mozart in vn 2).

II Menuet. Allegretto

2 etc. vn 2: A generally has only one slur, in M 2 two, in M 14 three slurs, as is found consistently in Au, Ra and Se and generally also in Wg.

27–32: J. J. Hummel's first edition (arrangement) is the basis for the traditional musical text which diverges strongly from A:



III Adagio

13, 23, 58, 63, 65, 67 vn 1: In A the note with fermata is not set vertically above the quarter note of the accompanying parts as in our edition, but somewhat further to the right. Haydn thus suggests that vn 1 should enter only after the last chord each time, just as the singer in a recitative.


23 vn 2/va/bs: The extra ξ is generally omitted in the secondary sources and \curvearrowright placed above γ

IV Finale. Presto

1, 5 etc. vn 1/2: 1st–4th eighth notes slurred according to A, where the notes are slurred in pairs at this motif only in M 61 vn 1 and in M 67 vn 2.

3, 7 etc. vn 1/2: 1st–2nd and 3rd–4th eighth notes slurred, as is generally found in A. There, however, we sometimes have only one slur at this motif (from 1st–4th notes; M 3 vn 1/2, M 9 va, M 65 vn 2, M 96 vn 1, M 102 vn 2/va, M 104 vn 2).

26 vn 2: 1st–4th notes slurred in A; changed according to vn 1.

Upbeat 38–43, upbeat 78–83 vn 2: Slurs added to Au (by Mozart?):  (not in vn 1).

Upbeat 63 vn 2: In Au Mozart added f .

Cologne, autumn 2006
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