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Haydn

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Author

OH, Jongsung

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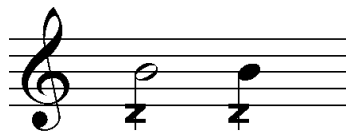
Haydn

for String Quartet

(2018)

Haydn *for String Quartet*

Instruction



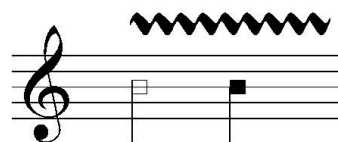
Tremolo as fast as possible



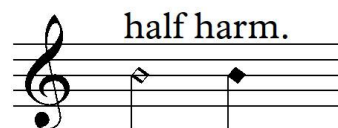
Play the bowing on the bridge.



To bow overpressure from normal.



Bow overpressure.



Slightly more pressure is placed on the strings than for harmonic notes, but less than for the normal fingering

s.p.

Sul ponticello

m.s.p.

Molto sul ponticello

s.t.

Sul tasto

Duration: ca.10'

Haydn

for String Quartet

Tranquillo, ♩ = ca. 80-88

Violin I: non vib. s.t. ord. poco vib. II III

Violin II: non vib. IV s.t. ord. IV s.t. IV II ord. III s.t. poco vib. ord. f

Viola: non vib. II s.t. ord. s.t. I ord. IV s.t. III ord. f

Violoncello: non vib. II s.t. I II ord. II ord. f

Dynamics: *mf*, *f*, *ff*, *mp*, *f*, *ppp*

Tempo: *rit.* ... *a tempo*

*Use the whole bow till bar 8, but keep the tension as if piano

9 **A** poco meno mosso (♩ = ca. 72-80)

Violin I: s.p. *f*

Violin II: s.p. II *f*

Viola: pizz. *ff* *sim.*

Violoncello: non vib. s.p. → m.s.p. s.p. → m.s.p. s.p. → m.s.p. s.p. → m.s.p. *pp* < *f* *sim.*

14

B

poco s.p. *fmp* *poco mf*

f *f* *fmp* *poco mf*

arco poco s.p. *fmp* *poco mf*

s.p. → m.s.p. s.p. → m.s.p. s.p. → m.s.p. pizz. *f*

p < *ff*

20

C

subito più mosso (♩ = ca. 116-120)

ord. *ff* *mf* *fp* *f* *ff* *mp* *f*

ff *fp* *f* *ff* *mp* *f*

ord. *fp* *f* *sub.pp* *ord. gett.* *sempre*

arco ord. *sub.pp* *ord. gett.* *sempre*

p *f* *vigoroso ff* *mp*

*The pitch is approximate **to bow pressure extremely

27 *pizz.* *arco* *pizz.* *arco* *norm.* *m.s.p.* *tr* *II* *I* *s.p.* 3

sempre sim. *p* *fff* *sub.p cresc. poco a poco* *ff < fff*

s.t. *ord. gett.* *s.p.* *3* *6* *p cresc. poco a poco* *ff < fff*

s.t. *ord. gett.* *s.p.* *p cresc. poco a poco* *ff < fff*

arco s.p. *ord. gett.* *III* *m.s.p.* *tr* *arco s.p.* *ord. gett.* *m.s.p.* *tr* *cresc. poco a poco* *ff < fff*

f *ff* *6* *mp* *f* *ff* *6* *mp* *cresc. poco a poco* *ff < fff*

*to bow over pressure gradually from normal

D ♩ = ca. 120-126

33 *half harmonics* *m.s.p.* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

sub.pppp *sempre sim.* *6*

half harmonics *m.s.p.* *sub.pppp* *sempre sim.*

Bartok pizz. *IV on the bridge* *arco flautando* *ff* *ppp* *ff*

Bartok pizz. *II on the bridge* *arco flautando* *ppp* *ff* *s.p.*

ff *ppp* *ff*

36

sub.f sub.pppp

ord. non harm. m.s.p. h.h.

ff mp ppp

s.p. pp fff pp

IV s.p. → o.b. ffmp ppp

s.p. → o.b. s.p. o.b. s.p. o.b. ord. sub.f

ffmp ppp f ff ppp

E Con anima ♩ = ca.132

40

ord. s.p. ord.

f fp f ff f

fff p p f ff ff

ord. ord. s.p.

ord. ord. s.p.

mf fmp p f ff

F poco più mosso (♩ = ca.132-144)

Musical score for measures 46-53. The score is written for four staves: two treble clefs and two bass clefs. It features complex rhythmic patterns with many triplets. Dynamics include *sub. ff*, *f*, and *ff*. There are also markings for *ord.* (ordine) and *ff* with accents. The key signature has one flat (B-flat).

Musical score for measures 54-58. The score continues with four staves. It includes a *rit.* (ritardando) marking and a change to *al.* (allegro) at the end of the system. Dynamics range from *f* to *mp*. There are markings for *dim. poco a poco* and *s.t.* (sotto voce). The time signature changes from 4/4 to 5/4 and back to 4/4. The key signature has one flat.

♩ = ca. 80

G

61 s.t. pizz. *p* *f* *ff* *mp* *pp* *pp* *sub.f* *fff* *ff*

*glissando trill between main note and grace note

66 * glissando trill arco s.t. *f* *fff* *ff* *p* *pizz.* *ff* *pizz.* *ff* *arco s.t.* *p*

70

mp cresc. poco a poco

* glissando trill

fff

ff

fff

fff

mp cresc. poco a poco

75

H

$\text{♩} = \text{ca. } 92$

(cresc.)

ord. → *m.s.p.* → *ord.*

ff

f

ff

ppp sempre

s.t.

s.t.

ppp sempre

s.t.

ppp sempre

ord. → *m.s.p.*

ff

ppp sempre

s.t.

ppp sempre

6 gett.

104

ord. o.b. p pppp p pppp sub.f pppp cresc. mp ppp cresc.

ord. o.b. p pppp p pppp pppp cresc. mp ppp

ord. o.b. p pppp p pppp p pppp cresc. mp ppp

ord. o.b. p pppp sub.f p pppp p pppp cresc. poco a poco sub.f

allarg.

M subito ♩ = ca. 92-100

112

ord. mf ff 6 6 6 mf dim.

ord. 8va mf ff 6 6 6 mf dim.

ord. mp ff 6 6 6

ord. p < mp ff ff 3 6 mp dim.

N poco agitato (♩ = ca. 112-116)

Musical score for measures 116-121. The score is in 2/4 time and features four staves: two treble clefs and two bass clefs. The key signature has one flat. Measure 116 starts with a piano (*pp*) dynamic and includes sixteenth-note patterns with fingerings (6, 6, 3) and a trill. Measures 117-121 show a dynamic range from *mp* to *fff*, with various articulations like *ord.*, *m.s.p.*, *tr.*, and *gett.*. The bass line includes sixteenth-note runs and chords with fingerings (6, 6, 6, 6, 6, 6) and a *dim.* marking.

Musical score for measures 122-127. The score continues with four staves. Measure 122 features a *fff* dynamic and a trill. Measures 123-127 show a dynamic range from *p* to *fff*, with articulations like *ord.*, *m.s.p.*, *tr.*, *gett.*, and *cresc.*. The bass line includes sixteenth-note runs and chords with fingerings (6, 6, 6, 6, 6, 6) and a *cresc.* marking.

138 **Q** arco pizz. arco pizz. arco f m.s.p. 13

pp m.s.p. pp f 6 arco 3 pizz. 3 arco 3 arco 3 f 6 p. 3 arco 3 3 pp f fp f p. 3 arco 3 pp fff 3 3 3 3 p. 3 arco 3 3

This musical score covers measures 138 to 144. It is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various performance instructions such as *arco* (bowed), *pizz.* (pizzicato), *pp* (pianissimo), *ff* (fortissimo), *fp* (fortissimo-pianissimo), and *m.s.p.* (mezzo sostenuto piano). It features several triplet markings and a sixteenth-note tremolo in measure 144. A large 'Q' in a box is positioned above the first staff at the beginning of the system.

145 ord. m.s.p. ord. pp m.s.p. f ord. pp f 6 pizz. arco 3 pizz. 3 pizz. 3 pizz. 3

pp m.s.p. pp f 6 pizz. arco 3 pizz. 3 pizz. 3 pizz. 3

This musical score covers measures 145 to 149. It continues the piece with the same four staves. It includes performance instructions like *ord.* (ordine), *m.s.p.*, *pp*, *f*, and *pizz.*. The notation includes triplet markings and sixteenth-note tremolos. The piece concludes with a final *pizz.* instruction in measure 149.

R

150

m.s.p. ord. 3
pp — f — fff
m.s.p. ord. 5
pp — f — fff
II ^{8va} damp.
3 3 3 3 3 3
sffz p — fff
I ^{8va}
sffz p — fff
m.s.p. ord. 3
p — ff — fff
m.s.p. ord. 5
p — ff — fff
p — (fff) — fff
p — fff

S

157

I s.p. ord. 6
mp 6
mp 6
mp 6
mf
fff
f
s.p.
f
s.p.
f
fff
6 3
II s.p. ord.
sub.p 6
6 6
6 6 5

rit.

♩ = ca. 80 ♩ = ca. 92-100

U

*The glissando does not begin immediately, but some what later, after the middle of the note value.

176

p

mf

mp

mp

p

mp

pizz.

arco s.t.

col legno

norm. s.t.

1/2 col legno

pizz.

col legno

*The glissando does not begin immediately, but some what later, after the middle of the note value.

V

182 s.p.

f

sub.p < *f*

mf

p < *f*

f

mf

mp

pp

fp

f

ff

mf

ff

f

mp

p

pp

ppp < *fpp* < *fp*

pp

fpp < *fp*

pp

fpp < *fp*

rit. molto

W**subito Animato** ♩ = ca. 132-144

17

190

ff

ff

ff

ff

ff(=p)

ff(=p)

col legno

ord.

ord.

ord.

ord.

col legno

195

f

ff

f

ff

col legno

ord.

ord.

ord.

ord.

pizz.3

pizz.3

pizz.3

201 X

Violin I: *pp*, *mf*, *sim.*

Violin II: *ff*, *p*, *f*, *mf*, *ff*, *sim.*

Cello/Double Bass: *ff*, *ppp*, *f*

207

Violin I: *m.s.p.*, *tr*, *fp*, *p*, *fp*, *ff*

Violin II: *m.s.p.*, *tr*, *fp*, *ff*

Cello/Double Bass: *m.s.p.*, *ord.*, *m.s.p.*, *ord.*, *pizz.*, *f*

213 19

ppp

s.p. *ff* *ff*

s.p. *ff* *ff*

ff

o.b.

3

Y ♩ = ca. 69-72
 poco s.p. non vib.

217

pppp quasi niente sempre

ord. *ppp*

fp *(ff)*

fp *(ff)*

ff

IV III II I

6 6 6 6

222

Violin I: *fp* → *f*

Violin II: *mp* 6

Viola: *mp* 6

Cello/Double Bass: *mf*, *pizz.* *f*, *col legno* *pp*

Violin II (poco s.p.): *pppp*

Violin I (s.p. III): *pppp*

Z ♩ = ca. 60

226

Violin I: *pp* → *f* → *pp* → *f*

Violin II: *ppp* → *pp* → *f* → *pp* → *f*

Viola: *pp* → *f* → *pp* → *f*

Cello/Double Bass: *ppp* → *pp* → *f* → *pp* → *f*

rit. molto

AA meno mosso (♩ = ca. 52-56)

234

21

Musical score for measures 234-241. The score is written for four staves (treble and bass clefs). It features dynamic markings: *f* (forte), *ppp* (pianississimo), and *ff* (fortissimo). The tempo is marked *meno mosso* with a quarter note equal to approximately 52-56 beats per minute. The score includes various musical notations such as slurs, ties, and hairpins.

242

8va

Musical score for measures 242-249. The score is written for four staves (treble and bass clefs). It features the marking *sim.* (sostenuto). The tempo is *meno mosso*. The score includes various musical notations such as slurs, ties, and hairpins. A dashed arrow labeled *8va* indicates an octave shift in the first staff.

BB

rit.

Presto (♩. = ca. 112-120)

m.s.p. half harm.

22

250

Musical score for measures 22-250. The score consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one flat. The music features various dynamics including *pp*, *ppp*, and *pp*. Performance instructions include *rit.*, *m.s.p. half harm.*, and *o.b. flautando*. There are also markings for *s.t.* and *m.s.p.* in the second and third staves.

257

Musical score for measures 257-300. The score consists of three staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The music features various dynamics including *ppp*, *pp*, and *ppp*. Performance instructions include *almost o.b. flautando*, *o.b. flautando*, and *m.s.p.*.

264

The musical score consists of four staves. The first staff (treble clef) has a melodic line with a fermata over the first measure and a series of eighth notes in the second measure. The second staff (treble clef) is mostly silent, with a few notes in the second measure. The third staff (bass clef) has a rhythmic accompaniment with eighth notes and a fermata over the first measure. The fourth staff (bass clef) has a bass line with a fermata over the first measure and a series of eighth notes in the second measure. Dynamics include *pp* in the second measure of the second and third staves, *p* in the first measure of the first staff, *ff* in the first measure of the fourth staff, and *pp* in the first measure of the second, third, and fourth staves. Performance instructions include *pizz. I* in the first measure of the fourth staff and *arco* in the first measure of the second, third, and fourth staves. There are also asterisks and accents above notes in the first and second measures of the first staff.

*It would be enough if you could only have time to breathe.
 **Play as if haydn original works performance.