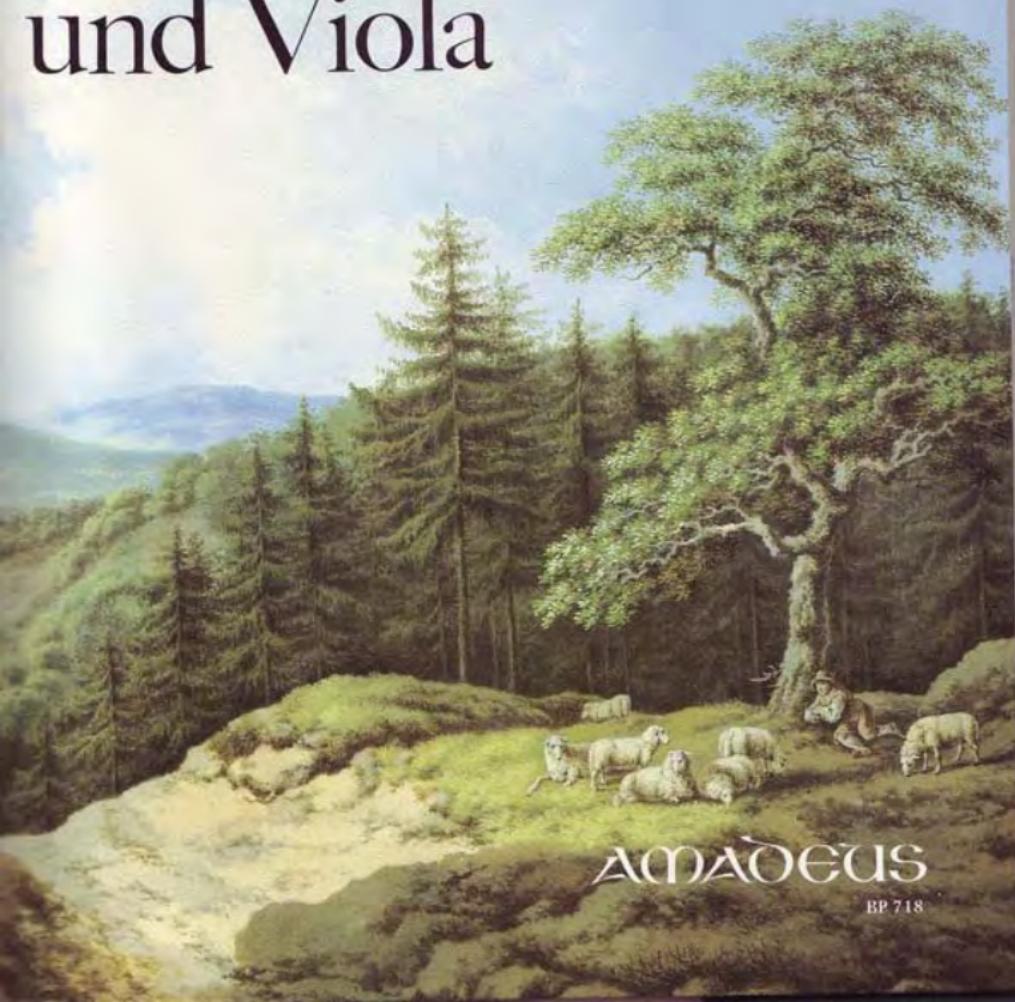


# Michael Haydn

## 4 Duos für Violine und Viola



AMADEUS

BP 718

Michael Haydn

1737 – 1806

Vier Duos  
für Violine und Viola

FOUR DUOS FOR VIOLIN AND VIOLA

Revidiert und herausgegeben von / Revised and edited by  
YVONNE MORGAN

Violin

Viola

AMADEUS VERLAG · BERNHARD PÄULER · WINTERTHUR/SCHWEIZ

1993

AMADEUS

Sechs Duette für Violine und Viola hatte Michael Haydn, geb. am 13. September 1737 zu Rohrau, gest. am 10. August 1806 zu Salzburg, auf Geheiß seines Dienstherrn, des Erzbischofs Hieronymus, zu komponieren. Während der Arbeit an diesen Duos, die dem Auftraggeber und ambitionierten Geiger auf den Leib zu schreiben waren und der Viola eher eine dienende Rolle zugeschrieben wurden, erkrankte der Meister. Wolfgang Amadeus Mozart, der zwischen Juli und Oktober 1783 zu Besuch in Salzburg weilte, half dem Freund aus seiner Bedrängnis und „komplettierte“ die Serie mit der Komposition seiner beiden herrlichen Duos KV 423 und 424. Ohne den „Mitautor“ zu erwähnen wurde der Zyklus unter Haydns Namen abgeliefert.

Recht anschaulich wird dieser Freundesdienst in der „Biographischen Skizze von J. M. Haydn“ (Salzburg 1808) geschildert: „Michael Haydn sollte auf höhern Befehl Duetten für Violin und Alt schreiben. Er konnte sie aber zur bestimmten Zeit nicht liefern, weil ihn eine heftige Krankheit befallen hatte, die ihn nachher länger, als man es vermutete, zu aller Arbeit unfähig machte, denn ein quid pro quo zu geben, war der große Mann nicht fähig: Man drohte ihm über den Aufschub mit Einziehung seiner Bezahlung, weil der Gebieter von Haydns Umständen vermutlich zu wenig unterrichtet, oder wohl etwa gar durch falsche Berichte hintergangen war. Mozart, der ihn täglich besuchte, erfuhr dieses, setzte sich nieder, und schrieb für den betrübten Freund mit so unausgesetzter Rastlosigkeit, daß die Duetten in wenigen Tagen vollendet, und unter Michael Haydns Namen eingereicht waren. Noch oft ergötzten wir uns in der späten Zeit mit diesem vortrefflich gerathenen Liebeswerke, das auch unser Meister als ein Heiligtum im Original aufbewahrte, und darin immer Mozarts unsterbliches Andenken ehrte.“\*

Haydns Duos wurden 1788 in Wien vom Verlag Johann Traeg in Abschriften als „6 Duetti à Viol. è Viola“ angeboten, jedoch mit dem korrekten Zusatz „die 4 ersten sind von M. Haydn, das 5te und 6te von Mozart“. Ein wenig später veröffentlichte der Wiener Verlag Artaria in einem Stimmendruck die Duos in zwei Lieferungen unter dem Titel „Deux / DUOS / pour / Violon et Viole / par / M. HAYDN / a Vienne chez Artaria et Comp.“

Dieser mit spärlichen und häufig inkonsistenten Vortragsbezeichnungen versehene Erstdruck liegt unserer Ausgabe zugrunde. Wenige eingeklammerte Ergänzungen sind nur als Vorschlag gedacht und können getrost abgewandelt werden. Bis auf wenige zweifelsfreie Druckfehler, die wir stillschweigend berichtigten, folgt die Ausgabe dem Erstdruck.

\* W.A. Mozart, 2 Duos für Violine und Viola, KV 423/424, Faksimile der autographen Partitur und kpl. Stimmensatz nach Autograph und Erstausgabe. Amadeus BP 2650.

Michael Haydn, who was born on 13th September 1737 in Rohrau and died on 10th August 1806 in Salzburg, was under orders from his master, Archbishop Hieronymus, to compose six Duets for violin and viola. While working on these Duos, tailored to suit his patron, an ambitious violinist, which meant a rather secondary role for the viola, the master fell ill. Wolfgang Amadeus Mozart, who was visiting Salzburg between July and October 1783, helped his friend out of this plight and “completed” the series with the composition of his two lovely Duos KV 423 and 424. The cycle was presented under Haydn’s name without mentioning the “co-author”.

This friendly help is vividly described in the “Biographical sketch of J. M. Haydn” (Salzburg 1808): “Michael Haydn was under higher orders to write Duets for violin and viola. He was, however, unable to deliver these at the appointed time, for a violent illness had befallen him, rendering him incapable of any work for longer than had been expected. For this delay he was threatened with the forfeiture of his salary, his master being either too little informed of Haydn’s circumstances or deceived by wrong reports. Mozart, who visited Haydn daily, heard of this, sat down and wrote for his afflicted friend with such indefatigable industry that the Duets were completed in a few days and could be handed in under Michael Haydn’s name. In later times we often took delight in this excellently-wrought labour of love, kept by our master in the original like a sacred relic, in undying remembrance of Mozart.”\*

Haydn’s Duos were offered in copy form in 1788 by the Viennese publisher Johann Traeg as “6 Duetti à Viol. è Viola”, with the correct addition “the first 4 are by M. Haydn, the 5th and 6th by Mozart”. Soon afterwards the Viennese publisher Artaria published the Duos in part-form in two series under the title “Deux / DUOS / pour / Violon et Viole / par / M. HAYDN / a Vienne chez Artaria et Comp.”

This first print, with sparse and often inconsequent dynamics, is the source of our edition. A few bracketed additions are given as suggestions only. Except for the tacit correction of a few obvious misprints, the edition follows the first print.

\* W.A. Mozart: 2 Duos for violin and viola, KV 423 and 424, complete facsimile edition of the autograph score, with set of parts, edited according to the autograph and first edition. Amadeus BP 2650.

Viola

## Duo I

MICHAEL HAYDN

Herausgegeben von Yvonne Morgan

Allegro

1  
2  
3  
4  
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6  
7  
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9  
10  
11  
12  
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45  
46  
47  
48  
49  
50  
51  
52

## Viola

57 

63 

70 

77 

86 

93 

100 

109 

117 

125 

136 

143 

## Viola

5

Adagio

The sheet music consists of ten staves of musical notation for Viola. The key signature is one flat (B-flat), indicating C minor. The time signature is common time (indicated by 'C'). The tempo is Adagio. Measure numbers are present at the beginning of each staff: 1, 4, 8, 12, 16, 19, 23, 26, 29, and 32. The music features various note heads, stems, and bar lines. Measure 32 includes a dynamic marking *p*.

## Rondo con spirito

Musical score for Viola, featuring a rondo movement with the instruction "Rondo con spirito". The score consists of 15 staves of music, numbered 6 through 105. The key signature changes frequently, including sections in B-flat major, A major, and G major. The time signature also varies, including measures in 2/4, 3/4, and 12/8. Dynamic markings include *p*, *f*, *sf*, and *(p)*. Articulation marks like *tr* (trill) are present in some staves. Measure numbers are placed at the beginning of each staff: 6, 8, 17, 25, 34, 43, 55, 63, 78, 86, 95, and 105.

## Viola

7

121



135



146



154



163



170



179



188



200



208



224



233

Viola

## Duo II

MICHAEL HAYDN

Allegro

1

5

10

14

19

23

28

32

36

41

## Viola

9

46

B  $\sharp$  

50

B  $\sharp$  

54

B  $\sharp$  

59

B  $\sharp$  

64

B  $\sharp$  

69

B  $\sharp$  

75

B  $\sharp$  

80

B  $\sharp$  

85

B  $\sharp$  

90

B  $\sharp$  

93

B  $\sharp$  

## Viola

Adagio

10

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

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37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

## Viola

11

Allegro non troppo

Musical score for Viola, Allegro non troppo, B major, 2/4 time. The score consists of ten staves of music, numbered 1 through 10 on the left side. The music features a continuous stream of eighth and sixteenth notes, with various dynamics and articulations. The key signature changes from B major (two sharps) to A major (one sharp) at measure 29, indicated by a key change symbol and a '3' over a '4' in the time signature.

33 Menuetto

Musical score for Viola, Menuetto, B major, 3/4 time. The score consists of four staves of music, numbered 33 through 49 on the left side. The music features a more rhythmic and structured pattern of eighth and sixteenth notes, typical of a minuet. The key signature remains B major (two sharps) throughout this section.

## Viola

57



65



73

81      **Tempo di prima**

83



85



87



89



92



96



101

**Più Allegro**

Viola

## Duo III

Allegretto

MICHAEL HAYDN

3

## Viola

61



71



81



92



102



113



121



129



137



147



155



163

## Viola

15

## Adagio

The image shows a page of sheet music for piano, consisting of 12 staves of musical notation. The music is in common time and uses a bass clef. The key signature changes frequently, indicated by various sharps and flats. The dynamics are also dynamic, with markings like *f* (fortissimo), *p* (pianissimo), and *F* (forte). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The music is highly rhythmic and technical, typical of a virtuoso piano piece.

## Viola

## Rondo. Allegro



Measure 10: 3/8 time, key signature of B-flat major. Dynamics: **f**.

Measure 19: 3/8 time, key signature of B-flat major. Dynamics: **p**.

Measure 28: 3/8 time, key signature of B-flat major. Dynamics: **f**, **p**.

Measure 36: 3/8 time, key signature of B-flat major. Dynamics: **f**, **p**.

Measure 44: 3/8 time, key signature of B-flat major. Dynamics: **p**, **f**.

Measure 52: 3/8 time, key signature of B-flat major. Dynamics: **p**, **f**.

Measure 60: 3/8 time, key signature of B-flat major.

Measure 68: 3/8 time, key signature of B-flat major. Dynamics: **p**.

Measure 79: 3/8 time, key signature of B-flat major. Dynamics: **f**.

## Viola

17

87

95

103

114

124

133

141

151

159

168

## Viola

180

190

199

209

218

227

236

245

258

268

278

291

Viola

## Duo IV

Allegro moderato

MICHAEL HAYDN

1 B  $\begin{array}{c} \text{B} \\ \# \\ \# \end{array}$  C

2 B  $\begin{array}{c} \text{B} \\ \# \\ \# \end{array}$

7 B  $\begin{array}{c} \text{B} \\ \# \\ \# \end{array}$

10 B  $\begin{array}{c} \text{B} \\ \# \\ \# \end{array}$

14 B  $\begin{array}{c} \text{B} \\ \# \\ \# \end{array}$

17 B  $\begin{array}{c} \text{B} \\ \# \\ \# \end{array}$

20 B  $\begin{array}{c} \text{B} \\ \# \\ \# \end{array}$

23 B  $\begin{array}{c} \text{B} \\ \# \\ \# \end{array}$

26 B  $\begin{array}{c} \text{B} \\ \# \\ \# \end{array}$

20

## Viola

30

36

42

47

52

58

64

69

74

Adagio

7

## Viola

21

Musical score for Viola, page 21, featuring 13 staves of music. The score consists of 13 staves, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music begins at measure 14 and continues through measure 76.

The score includes the following dynamics and performance instructions:

- Measure 14: No dynamic or instruction.
- Measure 15: No dynamic or instruction.
- Measure 16: No dynamic or instruction.
- Measure 17: No dynamic or instruction.
- Measure 18: No dynamic or instruction.
- Measure 19: No dynamic or instruction.
- Measure 20: No dynamic or instruction.
- Measure 21: No dynamic or instruction.
- Measure 22: No dynamic or instruction.
- Measure 23: No dynamic or instruction.
- Measure 24: No dynamic or instruction.
- Measure 25: No dynamic or instruction.
- Measure 26: No dynamic or instruction.
- Measure 27: No dynamic or instruction.
- Measure 28: No dynamic or instruction.
- Measure 29: No dynamic or instruction.
- Measure 30: No dynamic or instruction.
- Measure 31: No dynamic or instruction.
- Measure 32: No dynamic or instruction.
- Measure 33: Dynamics: *p*, *sf*, *p*, *sf*, *p*. Performance instruction: *(f)*.
- Measure 34: Dynamics: *p*, *f*. Performance instruction: *f*.
- Measure 35: Dynamics: *p*, *sf*, *p*, *sf*, *p*, *sf*, *p*.
- Measure 36: Dynamics: *sfp*, *f*, *p*, *sf*, *p*.
- Measure 37: Dynamics: *sfp*, *f*, *p*, *sf*, *p*.
- Measure 38: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 39: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 40: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 41: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 42: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 43: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 44: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 45: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 46: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 47: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 48: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 49: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 50: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 51: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 52: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 53: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 54: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 55: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 56: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 57: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 58: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 59: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 60: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 61: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 62: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 63: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 64: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 65: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 66: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 67: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 68: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 69: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 70: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 71: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 72: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 73: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 74: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 75: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.
- Measure 76: Dynamics: *sfp*, *p*, *f*, *p*, *sf*, *p*.

## Viola

Allegro

9

17

25

33

41

49

57

65

73

## Viola

23

81

89

97

105

113

119

125

132

140

147