

# ALLEGRO FROM “QUINTEN” QUARTET

Op. 76, No. 2

Franz Joseph Haydn

Arranged by Brendan McBrien

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

## PROGRAM NOTES

Composed in 1797, near the end of his life, this work displays Haydn's fondness for captivating rhythms and sonorities and is nicknamed the “Quinten” (or “Fifths”) Quartet after the falling perfect fifths that are a thematic feature in this first movement. The four-note motif is an almost constant presence, either in its original shape or in augmented, diminished, or canonic versions. Written in the dark key of D minor, this work, set in sonata form, is reminiscent of the “Sturm und Drang” (“storm and stress”) style of the 1760s and 70s, which featured a rhythmic and harmonic agitation that propelled the music with, at times, maniacal energy. During that period, Haydn wrote a number of symphonies in that style. Notable examples are Symphony No. 44 “Trauer” (“Mourning”), Symphony No. 45 “Farewell,” and Symphony No. 49 “La Passione.”

## NOTES TO THE CONDUCTOR

Both musicians and audience will be captivated by this chamber music masterpiece set for string orchestra, with an added bass part to strengthen its harmonic movement, making this the perfect concert or contest closer for your orchestra. Since this is an arrangement of a string quartet, great care should be given to matching intonation and articulation styles to capture the transparent texture of chamber music. Effort went into creating a string bass part that supported the music without simply following the cello at the octave. While this work could be performed without a bass, the expanded sonorities of the string ensemble would be enhanced by the bass part, making the harmonies richer and clearer.



# Allegro from "Quinten" Quartet

Op. 76, No. 2

CONDUCTOR SCORE

Duration - 4:00

Franz Joseph Haydn  
Arranged by Brendan McBrien

Allegro (♩ = 124)

**Violins**

**Viola**

**Cello**

**String Bass**

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

7 8 9

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

10 11 12

13

Vlns. I *mf* *fz*

Vlns. II *mf*

Vla. *mf*

Cello

Str. Bass

13 14 15

Vlns. I *tr* *fz*

Vlns. II *fz*

Vla. *fz*

Cello *mf* *fz*

Str. Bass *mf* *fz*

16 17 18

20

Vlns.

Musical score for measures 19-21. The score is for Violins I and II, Viola, Cello, and Str. Bass. The key signature is one flat (B-flat). Measure 19 shows the beginning of the section. Measure 20 is marked with a box containing the number 20. Measure 21 continues the section. Dynamics include *fz* and *div.* (divisi). The strings play a rhythmic pattern of eighth notes.

19

20

21

Vlns.

Musical score for measures 22-24. The score is for Violins I and II, Viola, Cello, and Str. Bass. The key signature is one flat (B-flat). Measure 22 shows the beginning of the section. Measure 23 is marked with a box containing the number 23. Measure 24 continues the section. Dynamics include *cresc.* (crescendo) and *f* (forte). The strings play a rhythmic pattern of eighth notes.

22

*cresc.*

23

*f*

24

I Vlns. *p*

II Vlns. *p*

Vla. *p*

Cello *p*

Str. Bass *p*

25 26 27 28

I Vlns. *mf* *f* LH

II Vlns. *mf* *f* LH

Vla. *mf* *f* LH

Cello *mf* *f* LH

Str. Bass *p* *mf* *f*

29 30 31

32

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

32 33

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

34 35 36

*div.*

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

37 38

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

39 40

*f*

*f*



Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

41 42 43

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

44 45 46

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

47 *mf* 48 *fz* 49 *div.*

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

50 *mf* 51 *fz* 52 *div.*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

53 54 55

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*f* *f* *f*

*p* *f*

*div.*

56 57 58

I  
Vlns.

II

Vla.

Cello

Str. Bass

*sim.*

*f*

*sim.*

*sim.*

59 60 61 62

I  
Vlns.

II

Vla.

Cello

Str. Bass

63

64

65

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*f*

66 *f* 67

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*ossia*

68 69

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

70 *f* 71

72  
I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

*ff*  
*ff*  
*ff*  
*ff*

72 *ff* 73 74 75

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

76 *fz* 77 *fz* 78 *fz* 79 *fz* *p*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

80 81 82 83 *p*

86

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

84 85 86

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*sim.*

*sim.*

87 88 89



Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*pp*

*pp*

*pp*

*pp*

*pp*

90 91 92 93

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

94 95

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

96 97

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

*div.*

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

98 99 100

Vlns.

Musical score for measures 101 and 102. The score is written for Violins I and II, Viola, Cello, and Str. Bass. The key signature has one flat (B-flat). Measure 101 shows the beginning of a melodic line in the Violins I and Cello parts. Measure 102 continues this line, with some dynamics and articulation markings. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vla.

Cello

Str. Bass

101

102

Vlns.

Musical score for measures 103, 104, and 105. The score is written for Violins I and II, Viola, Cello, and Str. Bass. The key signature has one flat (B-flat). Measure 103 starts with a forte (*f*) dynamic. The Violins I and II parts have a melodic line, while the Viola, Cello, and Str. Bass parts provide harmonic support. Measure 104 continues the melodic development. Measure 105 concludes the phrase. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vla.

Cello

Str. Bass

*f*

103

104

105

I Vlns. II Vlns. Vla. Cello Str. Bass

106 107 108 109 *f*

110 I Vlns. II Vlns. Vla. Cello Str. Bass

110 111 112

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

113 114

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

115 116

118

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*cresc.*

*tr*

*cresc.*

*tr*

*cresc.*

*cresc.*

*cresc.*

117 *cresc.* 118

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

119

120

Vlns. I *p* *cresc.*

Vlns. II *p* *cresc.* *div.*

Vla. *p* *cresc.*

Cello *p* *cresc.*

Str. Bass *p* *cresc.*

121 122

Vlns. I *ff* *div.*

Vlns. II *ff* *div.*

Vla. *ff* *div.*

Cello *ff*

Str. Bass *ff*

123 124 125