

String Quartet in B-flat major ("Sunrise")

Op. 76 No. 4

Franz Joseph Haydn (1732-1809)

Allegro con spirito

Violino I.

Violino II.

Viola.

Violoncello.

11

VI.I

VI.II

Vla.

Vc.

21

VI.I

VI.II

Vla.

Vc.

27

VI.I

VI.II

Vla.

Vc.

32

VI.I

VI.II

Vla

Vc.

p

39

VI.I

VI.II

Vla

Vc.

fz p

48

VI.I

VI.II

Vla

Vc.

fz p

f

54

VI.I

VI.II

Vla

Vc.

p

tr

61

VI.I

VI.II

Vla

Vc.

ff

68

VI.I

VI.II

Vla

Vc.

p

78

VI.I

VI.II

Vla

Vc.

f

84

VI.I

VI.II

Vla

Vc.

fz

89

VI.I

VI.II

Vla

Vc.

fz

94

VI.I

VI.II

Vla

Vc.

fz

(poco a poco decresc.)

[illegible]

121

130

VI.I

VI.II

Vla

Vc.

137

VI.I

VI.II

Vla

Vc.

p

p

p

p

143

VI.I
VI.II
Vla
Vc.

This system (143) features four staves. VI.I and VI.II are in treble clef with a key signature of two flats. Vla is in bass clef with a key signature of two flats. Vc. is in bass clef with a key signature of two flats. The system contains several measures with long horizontal lines, indicating sustained notes or rests, and some melodic movement in the lower strings.

152

VI.I
VI.II
Vla
Vc.

This system (152) shows more active musical material. VI.I and VI.II have melodic lines with some slurs. Vla and Vc. have more complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include *f* (forte) and *fz* (forzando).

157

VI.I
VI.II
Vla
Vc.

This system (157) continues the musical development. VI.I and VI.II have melodic lines with some trills (tr) and slurs. Vla and Vc. have more complex rhythmic patterns. Dynamics include *p* (piano) and *fz* (forzando).

164

VI.I
VI.II
Vla
Vc.

This system (164) shows a continuation of the musical themes. VI.I and VI.II have melodic lines with some slurs. Vla and Vc. have more complex rhythmic patterns. Dynamics include *f* (forte), *p* (piano), and *fz* (forzando).

172

VI.I
VI.II
Vla
Vc.

This system (172) features a more intense musical passage. VI.I and VI.II have melodic lines with some slurs. Vla and Vc. have more complex rhythmic patterns. Dynamics include *ff* (fortissimo) and *p* (piano).

Adagio

14

24

30

30

40

VI.I

VI.II

Vla

Vc.

47

VI.I

VI.II

Vla

Vc.

58

VI.I

VI.II

Vla

Vc.

63

VI.I

VI.II

Vla

Vc.

Menuetto. Allegro

Violino I.

Violino II.

Viola.

Violoncello.

10

VI.I
VI.II
Vla
Vc.

20

VI.I
VI.II
Vla
Vc.

30

VI.I
VI.II
Vla
Vc.

41

VI.I
VI.II
Vla
Vc.

1 2 Trio.

53

VI.I
VI.II
Vla
Vc.

80

94

Menuetto D.C.

Violino I

Violino I.

Violino II.

Viola.

Violoncello.

VI.I

VI.II

Vla

Vc.

fz

p

f

p

f

p

f

f

17

VI.I

VI.II

Vla

Vc.

p

p

f

f

p

f

p

f

26

VI.I

VI.II

Vla

Vc.

fz

fz

fz

fz

fz

fz

fz

fz

Minore

VI.I

VI.II

Vla

Vc.

f

f

f

f

fz

fz

fz

fz

p

f

p

f

f

fz

fz

fz

fz

p

f

44

VI.I *p* *f* *p* *f* *fz*

VI.II *p* *f* *fz* *p* *f* *fz*

Vla *p* *f* *p* *f* *fz*

Vc. *p* *f* *fz* *p* *f* *fz*

53

VI.I *p* *f* *p* *f* *p* *f*

VI.II *p* *f* *p* *f* *p* *f*

Vla *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f*

63

VI.I *fz* *p* *pp*

VI.II *fz* *fz*

Vla *fz* *fz*

Vc. *fz* *fz*

73

VI.I *f* *fz* *fz*

VI.II *fz* *fz*

Vla *f* *fz*

Vc. *f* *fz*

81

VI.I *fz* *fz* *p* *fz*

VI.II *fz* *p* *fz*

Vla *fz* *p* *fz*

Vc. *fz* *fz*

90

VI.I *p* *f*

VI.II *p* *f*

Vla *f*

Vc. *p*

99

VI.I *fz*

VI.II *fz*

Vla *f* *fz* *fz*

Vc. *f* *fz* *fz*

108 **Più allegro**

VI.I *p*

VI.II *p*

Vla *p*

Vc. *p*

117

VI.I *f*

VI.II *f*

Vla *f*

Vc. *f*

125 **Più presto**

VI.I
VI.II
Vla
Vc.

133

VI.I
VI.II
Vla
Vc.

141

VI.I
VI.II
Vla
Vc.

149

VI.I
VI.II
Vla
Vc.

157

VI.I
VI.II
Vla
Vc.

165

Violin I (VI.I) and Violin II (VI.II) parts are in treble clef with a key signature of one flat (B-flat). The Viola (Vla) part is in alto clef with a key signature of one flat. The Violoncello (Vc.) part is in bass clef with a key signature of one flat. The score consists of 10 measures. Measures 165-166 show active melodic lines in all parts. Measures 167-168 feature a whole rest in the Violoncello part. Measures 169-170 show a change in the Violoncello part to a more active line. Measures 171-172 show a change in the Violoncello part to a more active line. Measures 173-174 show a change in the Violoncello part to a more active line. The score ends with a double bar line.