

HEINZ IRSEN

1906 – 1989

V. Streichquartett (in A)

1942/43

Opus 137

Urtextausgabe

Partitur

Werner Icking, Siegburg

Privatbibliothek Nr. 29

<http://www.gmd.de/Misc/Music/> — <ftp://ftp.gmd.de/music/scores/>

17 **Lebhaft**

21

25

28

31

mf *f* *f*

34

p *p* *p*

37

mf *mf* *mf* *dim.* *dim.* *dim.* *dim.*

40

pp *pp* *pp* *pp*

43

mf *cresc.* *f*

cresc. *cresc.* *cresc.*

cresc. *f*

47

fp *mf* *p*

fp *mf* *p*

fp *mf* *p*

fp *mf* *p*

51

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

54

ff *dim.*

ff *dim.*

ff *dim.*

ff *dim.*

58

p *cresc.* *cresc.* *cresc.*

62

mf *cresc.* *f* *rit.* *dim.* *dim.* *dim.* *dim.*

Etwas ruhiger (gesanglich)

66

p *p* *p* *p*

72

poco rit. *a tempo* *mp* *mp* *mp* *mp*

81 *poco rit.* *a tempo*

85

89 **Bewegter (straff)**

95

cresc. *mf*

100

mp *pf* *mf* *3*

105

f

rit. *a tempo*

109

ff

Detailed description: This is a musical score for a Violoncello and Violin quartet in A major. The score is divided into four systems, each containing four staves. The first system (measures 95-99) features a crescendo leading to a mezzo-forte (mf) section. The second system (measures 100-104) includes piano (pf), mezzo-piano (mp), and mezzo-forte (mf) dynamics, with a triplet of eighth notes in measure 104. The third system (measures 105-108) is marked forte (f). The fourth system (measures 109-112) begins with a ritardando (rit.) and then returns to tempo (a tempo), featuring fortissimo (ff) dynamics. The key signature has one sharp (F#), and the time signature is 4/4.

113 *rit.* *dim.* *p* *pp* *a tempo* *f*

114 115 116 117

118 *f*

119 120 121 122

123 *mp* *mp* *mp* *mp*

124 125 126 127

128 *f* *f* *f* *f*

129 130 131 132

133

p *mf* *p* *mf* *p* *mf*

Langsamer

138 *rit.*

f *p* *f* *p* *f* *p*

Tempo I

142 *poco rit.*

mf *pp* *p* *mf* *pp* *p*

a tempo

146 *poco rit.*

mf *pp* *mp* *mf* *pp* *mp*

a tempo

150

mf *p* *mp*

153

cresc. *mf*

156

f *mf* *p < mp* *mp*

160

p *p* *p*

164

168

172

175

179

pf

pf

pf

pf

182

rit.

a tempo

mf

f

mf

mf

mf

mf

f

f

f

186

f

ff

poco rit.

Bewegter

p

cresc.

f

ff

p

cresc.

f

ff

p

cresc.

f

ff

p

cresc.

190

mf

p

cresc.

mf

f

mf

p

cresc.

mf

f

mf

p

cresc.

mf

f

mf

p

cresc.

mf

f

mf

p

cresc.

mf

f

195

p cresc.

p cresc.

p cresc.

p cresc.

200 *rit.* *a tempo* *einleiten ...* **Tempo I**

ff

ff

ff

ff

dim.

dim.

dim.

dim.

204 *poco a poco rall.* **Langsam und ausdrucksvoll**

p

p

p

p

208 *a tempo*

p

pp

pp

pp

pp

Scherzo – Sehr lebhaft

Measures 1-9 of the Scherzo. The score is for a string quartet in 3/8 time, key of A major. Measures 1-5 show a rhythmic pattern of eighth notes in the first three staves and a similar pattern in the fourth staff. Measures 6-9 show a transition with some rests and eighth notes. Dynamics include piano (*p*) in measures 1, 2, 3, and 4.

Measures 10-18 of the Scherzo. Measures 10-14 continue the rhythmic pattern from the previous system. Measures 15-18 show a more complex rhythmic pattern with some rests and eighth notes. Dynamics include piano (*p*) in measures 10, 11, 12, and 13.

Measures 19-27 of the Scherzo. Measures 19-23 show a rhythmic pattern with some rests and eighth notes. Measures 24-27 show a more complex rhythmic pattern with some rests and eighth notes. Dynamics include mezzo-piano (*mp*) in measures 19, 20, 21, and 22, and mezzo-forte (*mf*) in measures 24, 25, 26, and 27. A crescendo (*cresc.*) is marked in measure 24.

Measures 28-35 of the Scherzo. Measures 28-32 show a rhythmic pattern with some rests and eighth notes. Measures 33-35 show a more complex rhythmic pattern with some rests and eighth notes. Dynamics include forte (*f*) in measures 28, 29, 30, and 31, and mezzo-piano (*mp*) in measures 33, 34, and 35. A poco ritardando (*poco rit.*) is marked in measure 33, and a tempo (*a tempo*) is marked in measure 35.

37

46

Etwas weniger lebhaft

55

63

72 **Tempo I**

p

81 **Ein wenig ruhiger**

mp

91

pf *mf* *p* *f*

101

p

110

mp mf p

119

mp mf p

128

rit. dim. pp D.C. f

dim. pp al f

dim. pp Ø f

Trio – (Viel ruhiger)

175

p

185

mp

194

p

mp

p

204

p

mp

214

mf

mf

mf

mf

poco rit.

224 **Bewegter**

224 **Bewegter**

f *f* *f* *f*

233

p *f* *p* *f* *mf*

242

mf *f* *f*

251

ff *f* *ff* *f* *ff* *f* *ff*

Tempo I

259 *poco a poco rall.*

dim. *p*

269

mp

279

p *mp*

287 *rit.*

sfz *p* *pp* *pizz.* *sfz*

Scherzo
D.C. al §
dann

Coda – ruhiger

Violin I: *pp* pizz. *p* arco

Violin II: *pp* pizz. *p* arco

Viola: *pp* pizz. *p* arco

Cello/Double Bass: *f* *p* *pp* *mp*

Tempo I (Scherzo)

Violin I: *pp* *sfz* *pp*

Violin II: *pp* *sfz* *pp*

Viola: *pp* *sfz* *pp*

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

Violin I: *mf* *p*

Violin II: *mf* *p*

Viola: *mf* *p*

Cello/Double Bass: *mf* *p*

Langsam und ausdrucksvoll

Violin I: *cresc.* *molto* *p*

Violin II: *cresc.* *molto* *p*

Viola: *cresc.* *molto* *p*

Cello/Double Bass: *cresc.* *molto* *p*

37

40

43

47

50 *poco rit.* **Sehr lebhaft**

dim. *pp* *mf*

54 *tr* *f*

57 *f* *f* *f*

60 *ff* *f* *cresc.* *fff*

ff *f* *cresc.* *fff*

ff *f* *cresc.* *fff*

ff *f* *cresc.* *fff* *(non rit.)*

Kritische Anmerkungen — Critical Remarks

Die von Irsen in Partitur und Stimmen als ***pf*** notierten Dynamikangaben wurden in den Stimmen als ***fp*** wiedergegeben. ***fp*** in Satz 1 Takt 49 stammt aus Irsens Hand.

Dynamics notated as ***pf*** by Irsen have been printed in the parts as ***fp***. ***fp*** in movement 1 bar 49 is original.

| Satz Mvmnt | Stimme Part | Takt Bar | Zeit Beat | Anmerkung | Remark |
|------------|-------------|----------|-----------|--|--|
| | | | | P: Partitur, S: Stimme | S: score, P: parts |
| I | VI-1 | 27 | 1 | zweites Sechzehntel P: es, S: e | 2nd 1/16th S: e-flat, P: e |
| | VI-2 | 29 | 4 | viertes Sechzehntel P: b, S: h | 4th 1/16th S: b-flat, P: b |
| | VI-1 | 54 | 4 | letztes Sechzehntel a wie in allen anderen Stimmen | last 1/16th a as in all other voices |
| | VI-1 | 101 | 2 | zweites Achtel P: f, S: eis | 2nd 1/8th S: f, P: e-sharp |
| | Va | 127 | 3–4 | Bogen fehlt in Stimme | no slur in part |
| | | 131 | 3 | Bogen fehlt in Stimme | no slur in part |
| | Vc | 172 | 3 | Bogen über dritten und viertem Sechzehntel fehlt | no slur over 3rd and 4th 1/16th |
| | Va | 208–210 | | crescendo und diminuendo fehlen in der Stimme | crescendo and diminuendo missing in part |
| | VI-2 | 215 | 2–3 | Bogen fehlt in Stimme | no slur in part |
| II | Va | 208 | 3 | Bogen fehlt in Stimme | no slur in part |
| Coda | Va | 38 | 2 | Bogen fehlt in Stimme | no slur in part |

Irsen verwendet deutschsprachige Spielanweisungen, die in üblicher Notation in etwa wie folgt lauten:

Here is an attempt to translate German terms used by Irsen into usual musical terms:

| deutsch | international | deutsch | international |
|----------------------------|---------------------------------|--------------|------------------|
| Bewegter (straff) | più vivo (teso) | Lebhaft | vivace |
| einleiten ... | preparare ... | Langsamer | più lento |
| Ein wenig ruhiger | poco più tranquillo | Ruhiger | più tranquillo |
| Etwas ruhiger (gesanglich) | poco più tranquillo (cantabile) | Sehr lebhaft | molto vivace |
| Etwas weniger lebhaft | poco meno vivace | Viel ruhiger | molto tranquillo |
| Langsam und ausdrucksvoll | adagio e espressivo | | |

”Unkritische Anmerkungen” — ”Uncritical Remarks”

Der erste Satz wurde am 17. November 1999 nach dieser Notenausgabe im Rahmen eines Konzertes zum 10. Todestag von Heinz Irsen aufgeführt und ist beim Publikum gut angekommen. Daher hoffe ich, daß die Noten dieses Satzes keine gravierenden Tippfehler mehr enthalten. Der zweite Satz wurde ebenso sorgfältig Korrektur gelesen, aber aus dieser Notenausgabe noch nicht gespielt. Daher bitte ich um Mitteilung, falls jemandem eine Stelle falsch vorkommt.

On 17th November 1999, the first movement has been performed using this edition in a concert on the occasion of the 10th anniversary of Heinz Irsen’s death. Therefore I hope that this movement has no typing errors. I proof-read the 2nd movement just as carefully but not with proof-playing. So, please inform me on any doubts or errors.