PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

# ERNST KRENEK

## STREICHQUARTETT III
## STRING QUARTET III
## QUATUOR A CORDES III

op. 20

Philharmonia No. 247

PHILHARMONIA PARTITUREN
in der
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## FORMÜBERSICHT

Der erste Teil (bis Takt 442) besteht vorwiegend aus dem Anfangsthema (T. 5), einer Art ruhigem Seitenthema (T. 160) und dem Fugenthema (T. 296) (Umkehrung bei T. 363).

Der zweite Teil (bis T. 530) bringt außer einem eigenen Thema Reminiszenzen an den ersten Teil (Fugenthema im Cello bei T. 466/67; Anfangsthema von T. 493 an einige Male wiederholt), zwischen 501-511 ein kleines Scherzando.

Das Hauptthema des dritten Teiles erscheint bei T. 567. Es führt zu einem vierstimmigen Kanon mit Umkehrungen (T. 607), der durch Unisonogänge (T. 623, 628, 634, 642) unterbrochen wird. Eine Reminiszenz an das Hauptthema des zweiten Teiles bei 650.

Der vierte Teil (bis T. 697) ist ein kurzes Intermezzo. Eine kleine Allegro-Einleitung führt zum

fünften Teil (T. 705). Sein Hauptthema ist aus dem des dritten Teiles gebildet. Der Walzer hat vier Abschnitte (T. 705, 749, 767, 787).

Eine analoge Stelle wie das Intermezzo des vierten Teiles (T. 811-819) führt zum sechsten (letzten) Tail, der eine modifizierte und ganz verkürzte Reprise des ersten ist.

Aufführungsdauer ca. 33 Minuten

## SYNOPSIS OF FORM

The first section (up to b. 442) consists mainly of the Initial theme (b. 5); of a sort of calm Subsidiary theme (b. 160); and of the Fugue theme (b. 296 — Inversion b. 363).

The second section (up to b. 530) introduces a new theme, in addition to reminiscences from the first section (Fugue theme in the Cello, b. 466/467; Initial theme repeated a few times from b. 493 on); and a small Scherzando between b. 501 and 511.

The Principal theme of the third section enters in b. 567. It leads to a Canon in four parts, with inversions (b. 607), which is interrupted by unisono passages (b. 623, 628, 634, 642). A reminiscence of the principal theme from the second section occurs in b. 650.

The fourth section (up to b. 697) is a short Intermezzo. A small Allegro Introduction leads to

the fifth section (b. 705). The principal theme of this section is derived from that of the third section. The Valse is in four sections (b. 705, 749, 767, 787).

An analogous passage to the Intermezzo of the fourth section (b. 811 - 819) leads to the sixth and last section, which is a modified and greatly shortened Recapitulation of the first section.

Time required for performance: about 33 min.

## RESUME DE LA FORME

La 1re partie (jusqu'à la m. 442) consiste principalement dans le thème de début (m. 5), un thème secondaire de caractère calme (m. 160), et du thème de Fugue (m. 296), (renversement à la m. 363).

La 2me partie (jusqu'à m. 530) nous donne, à part son thème propre, des réminiscences de la 1re partie (thème de la fugue au cello aux m. 466/67, thème du début, répété plusieurs fois à partir de la m. 493) et entre 501 - 511 un petit Scherzando.

Le thème principal de la 3me partie fait son apparition m. 567, conduit vers un Canon à 4 parties avec renversements (m. 607), interrompu (m. 623, 628, 634, 642) par des „marches" à l'unisson. Une réminiscence du thème principal de la 2me partie à la m. 650.

La 4me partie (jusqu'à m. 697) est un court Intermezzo. Une petite Introduction (Allegro) nous conduit à la

5me partie (m. 705) dont le thème principal est formé de celui de la 3me partie. La valse a 4 périodes (m. 705, 749, 767, 787).

Un fragment analogue à celui de l'intermezzo de la 4me partie (m. 811 - 819) nous mène à la sixième (dernière) partie, qui est une reprise modifiée, et notablement raccourcie de la 1re partie.

Durée d'exécution: 33 minutes environ.

Paul Hindemith gewidmet

# Streichquartett Nr. 3



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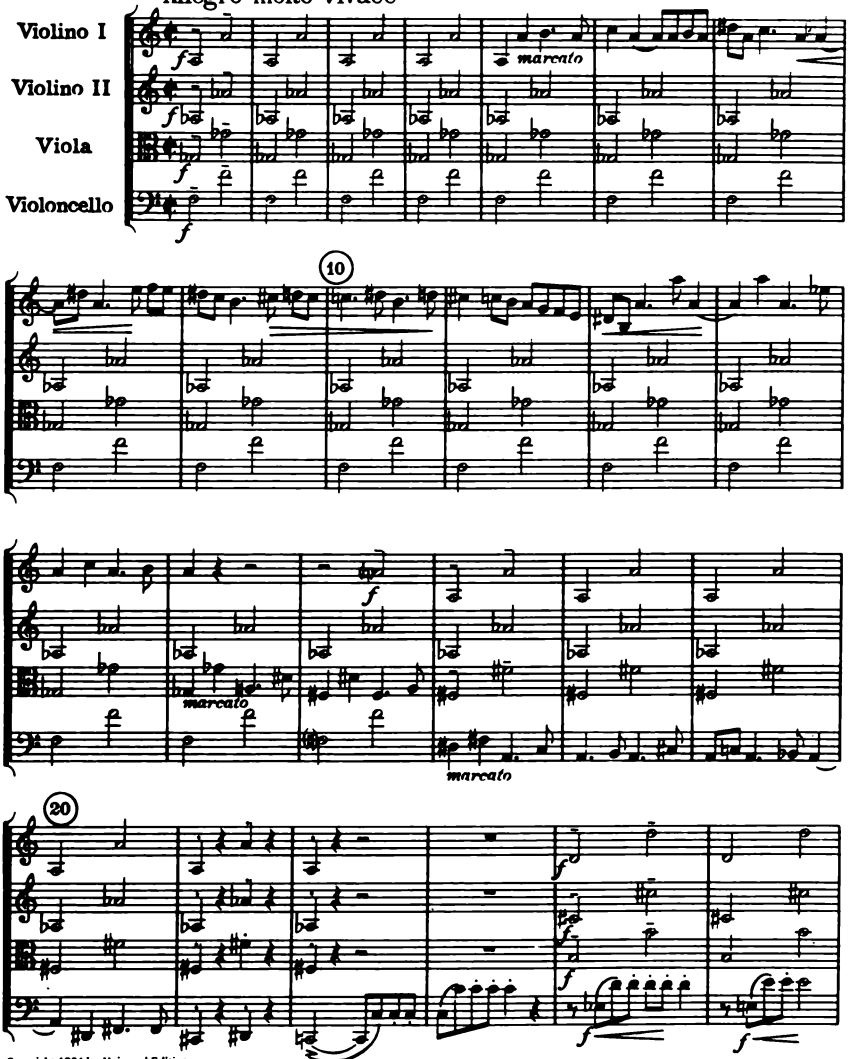
Ernst Křenek, Op. 20
(1923)

Allegro molto vivace

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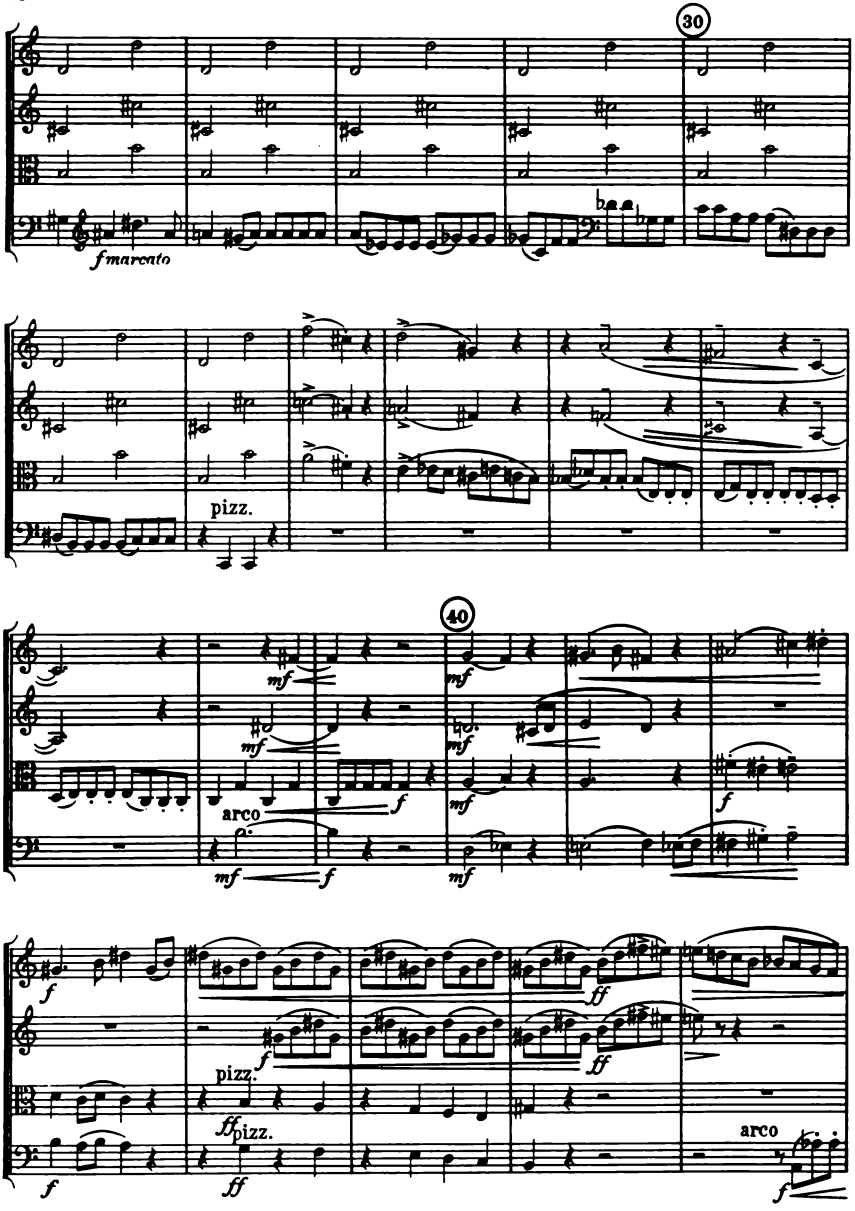
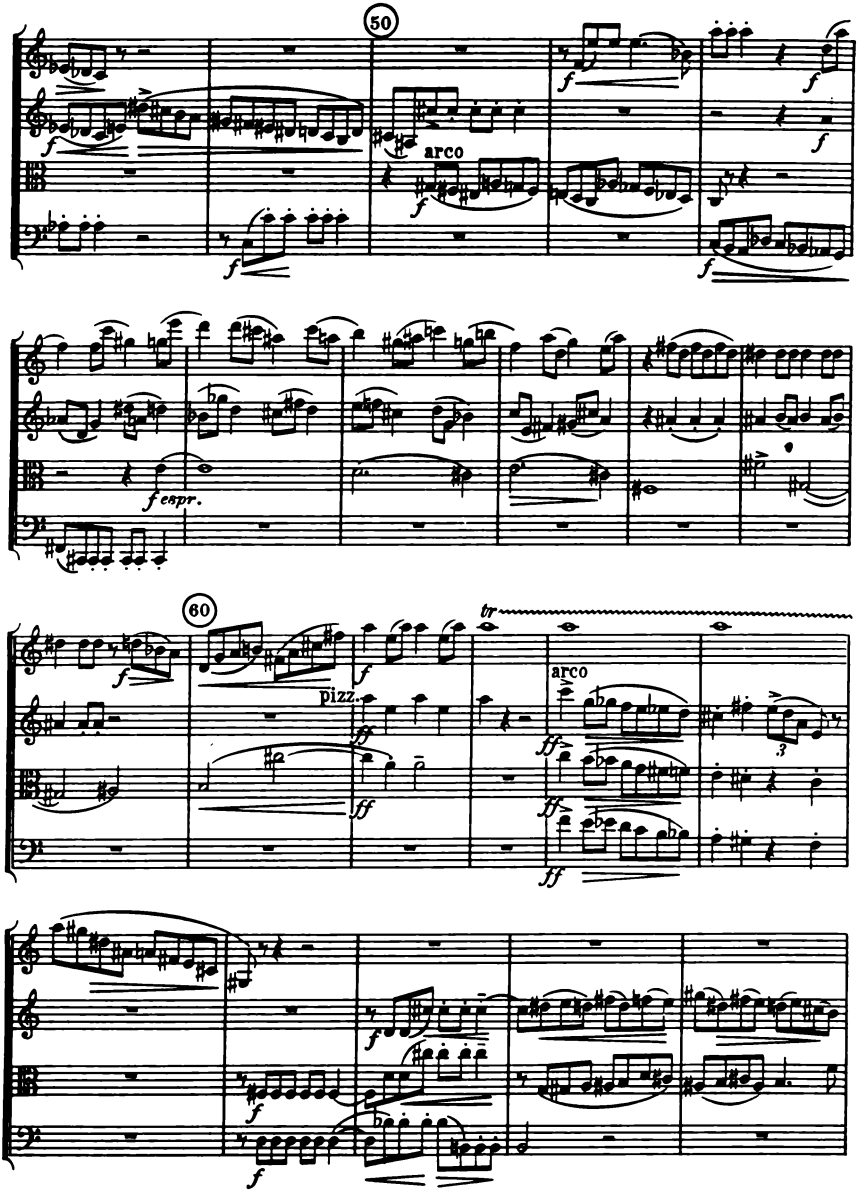
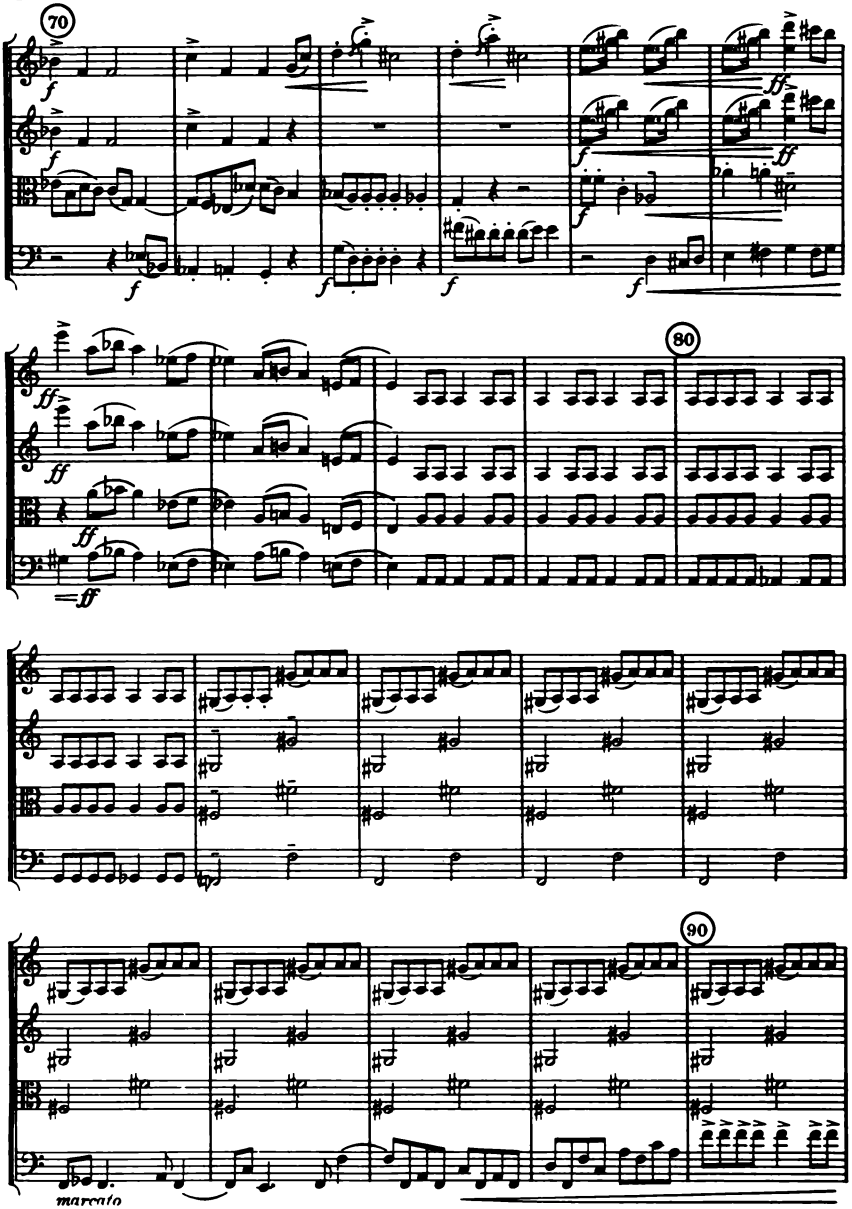
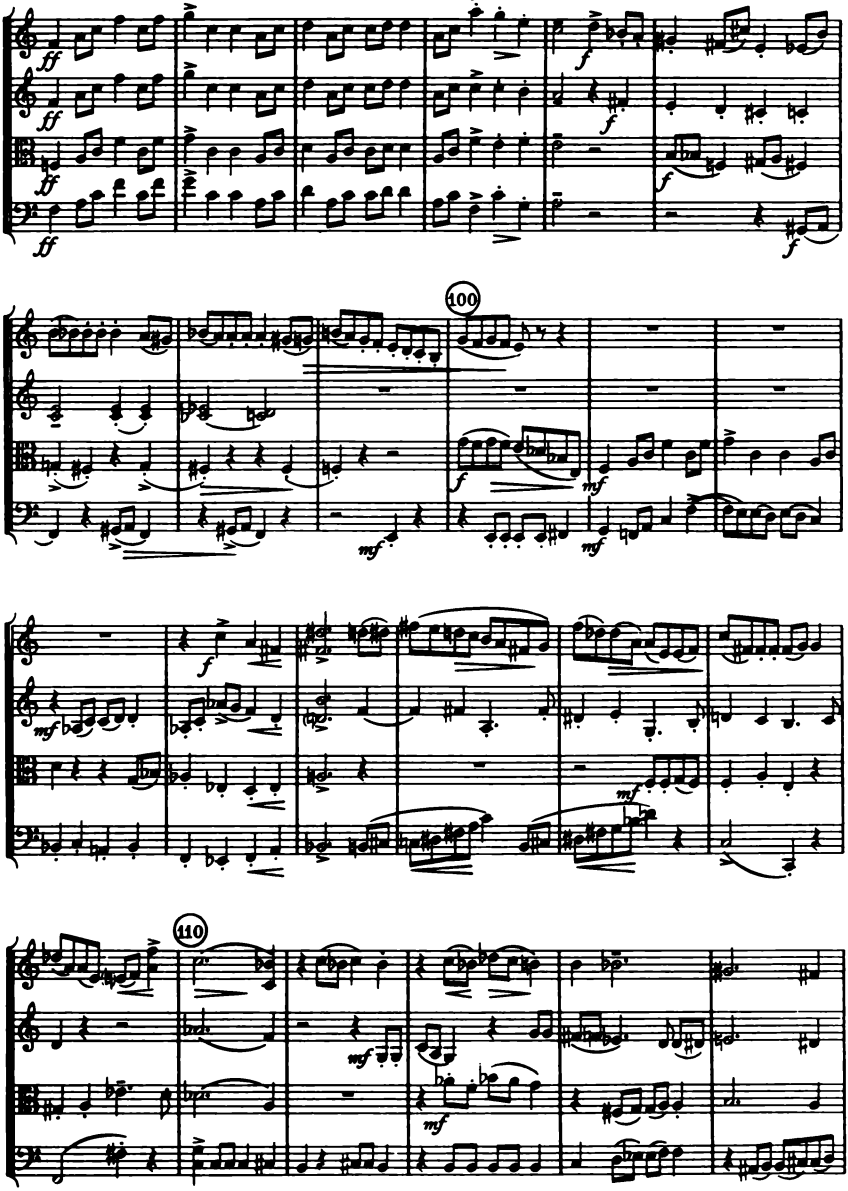
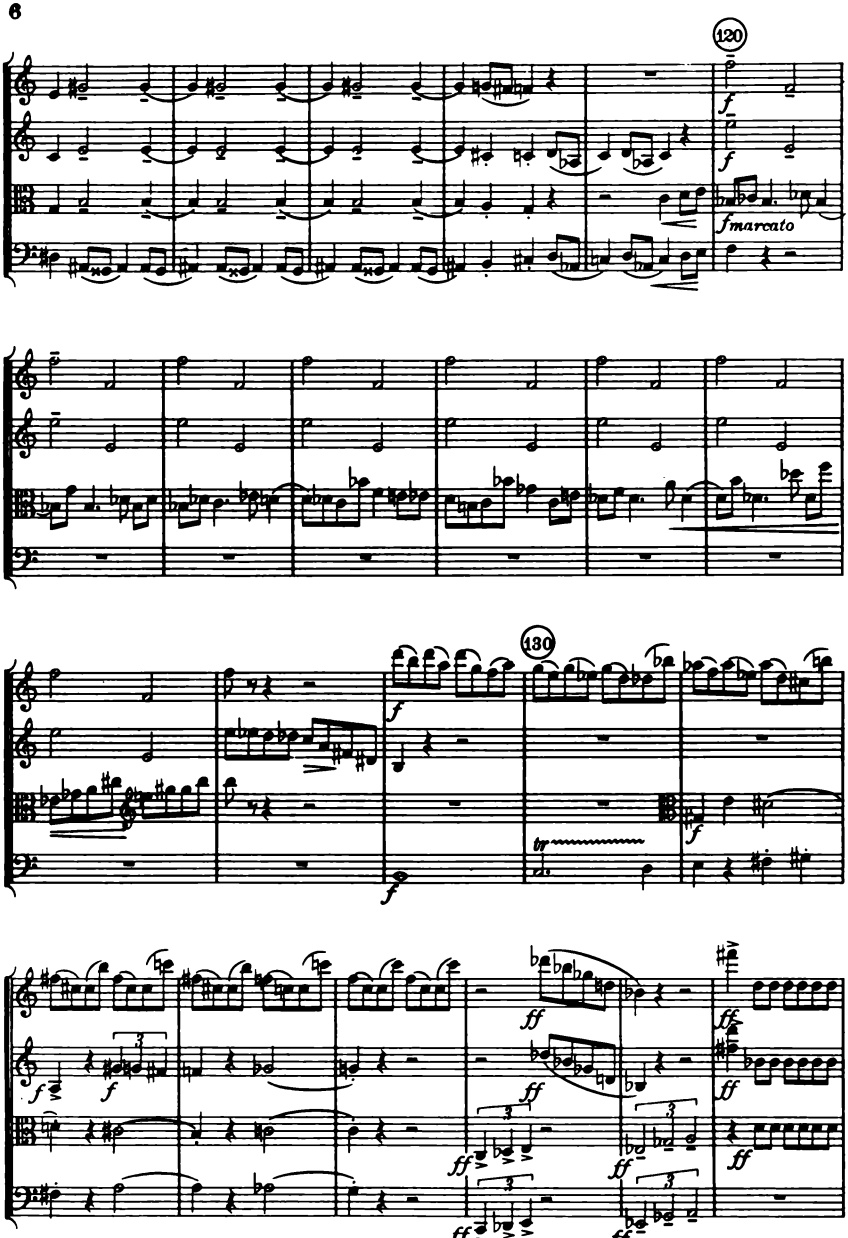
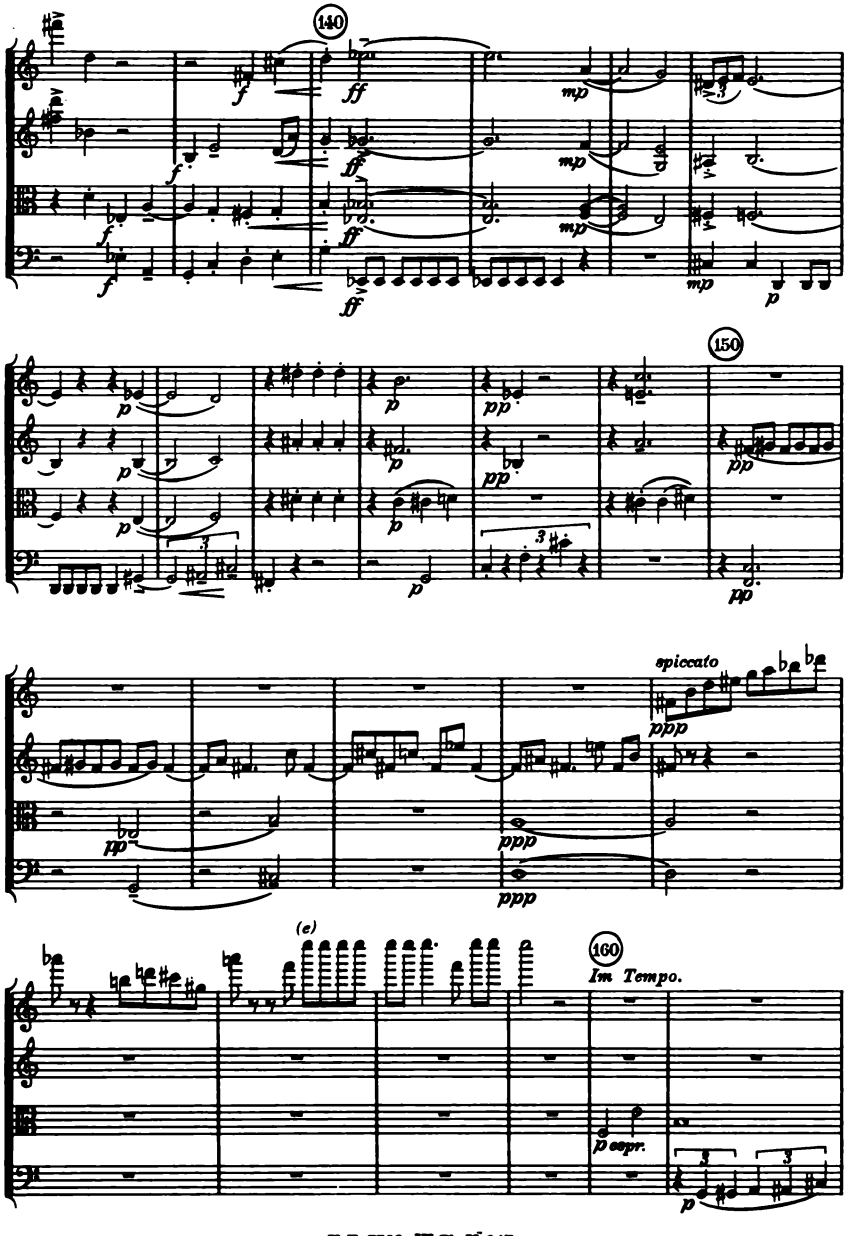

30
fmarcato
pizz.
40
mf
arco
f
ff
pizz.
ffpizz.
arco

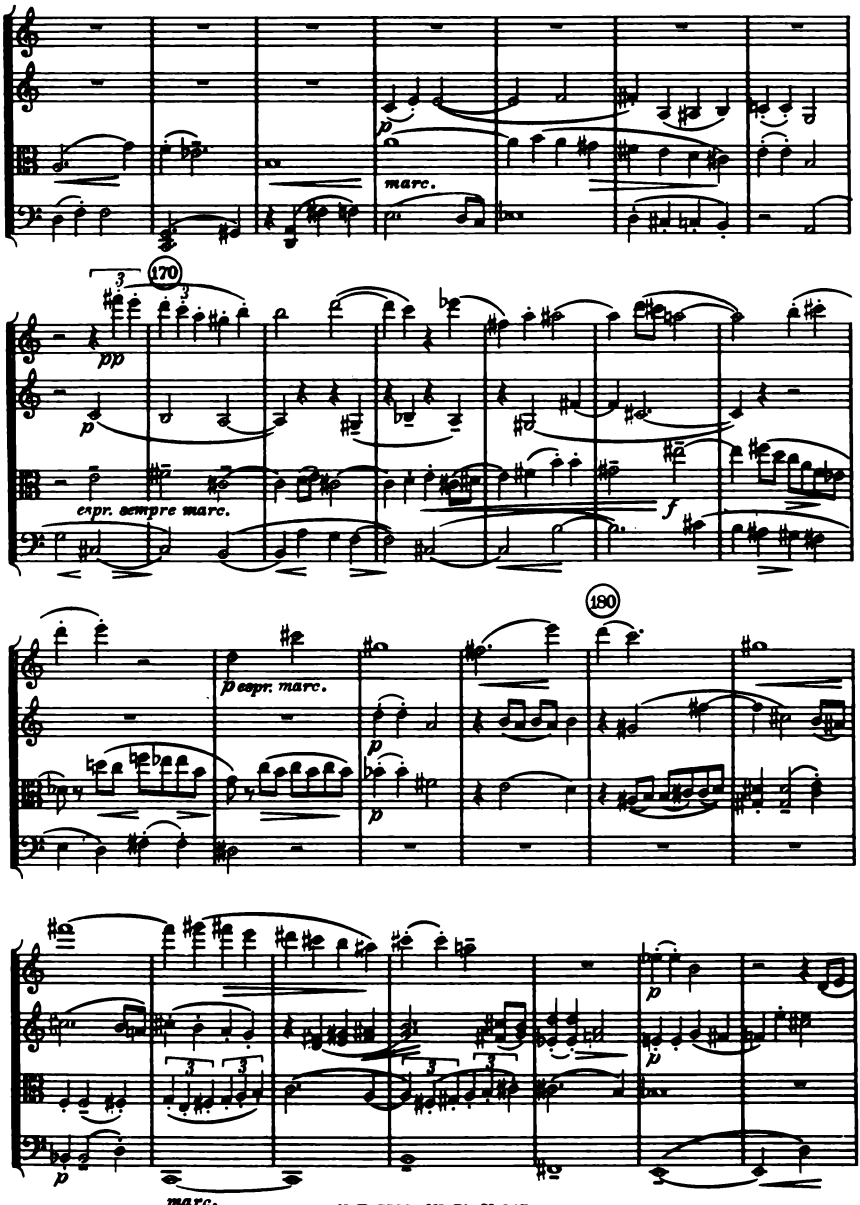

50
arco
f espr.
60
pizz.
arco
tr

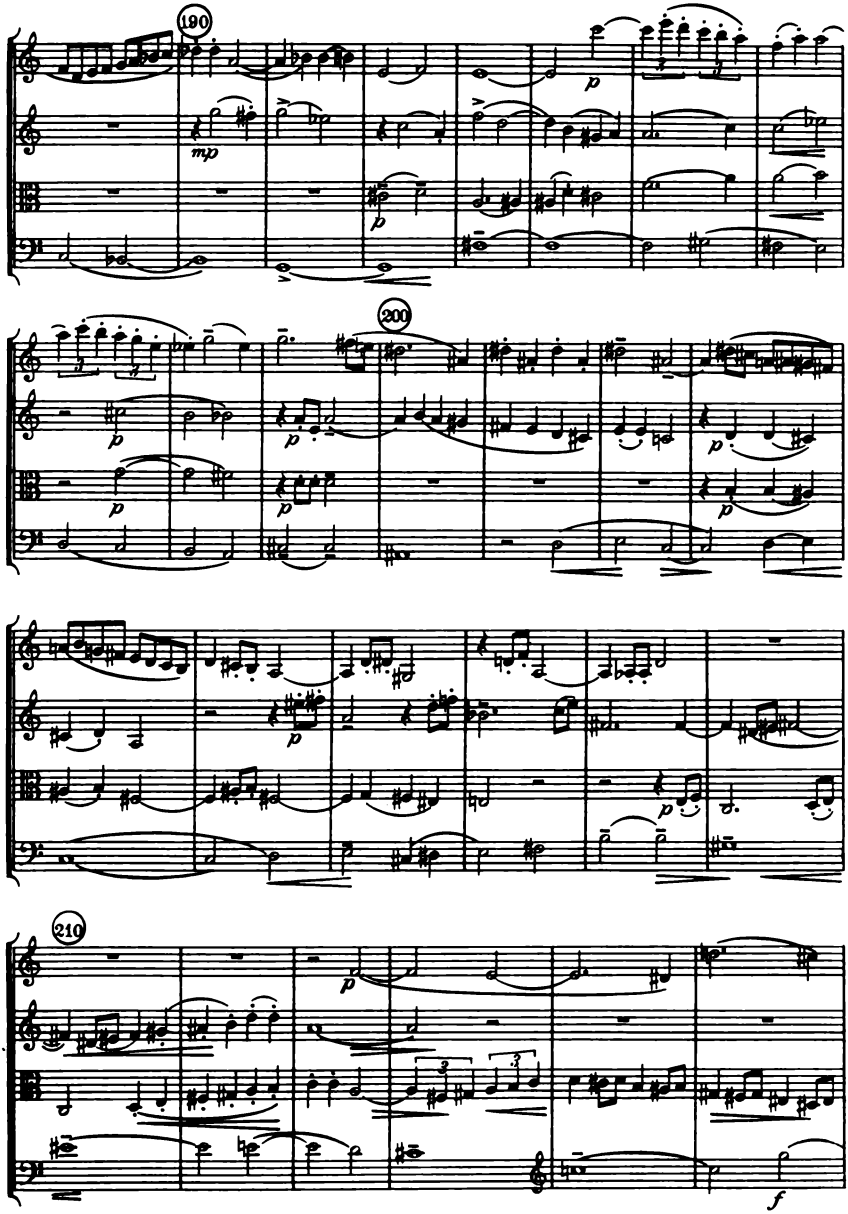

70
80
90
marcato

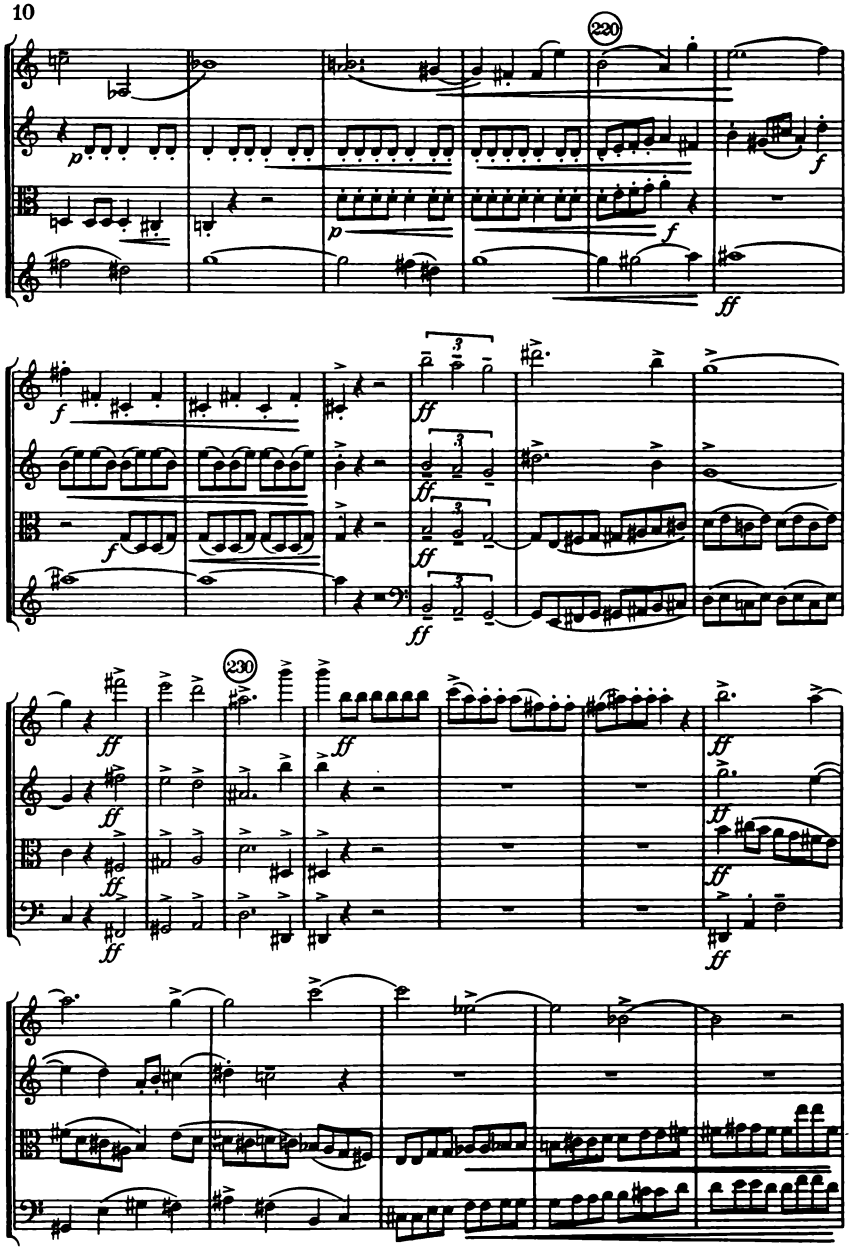

100
110

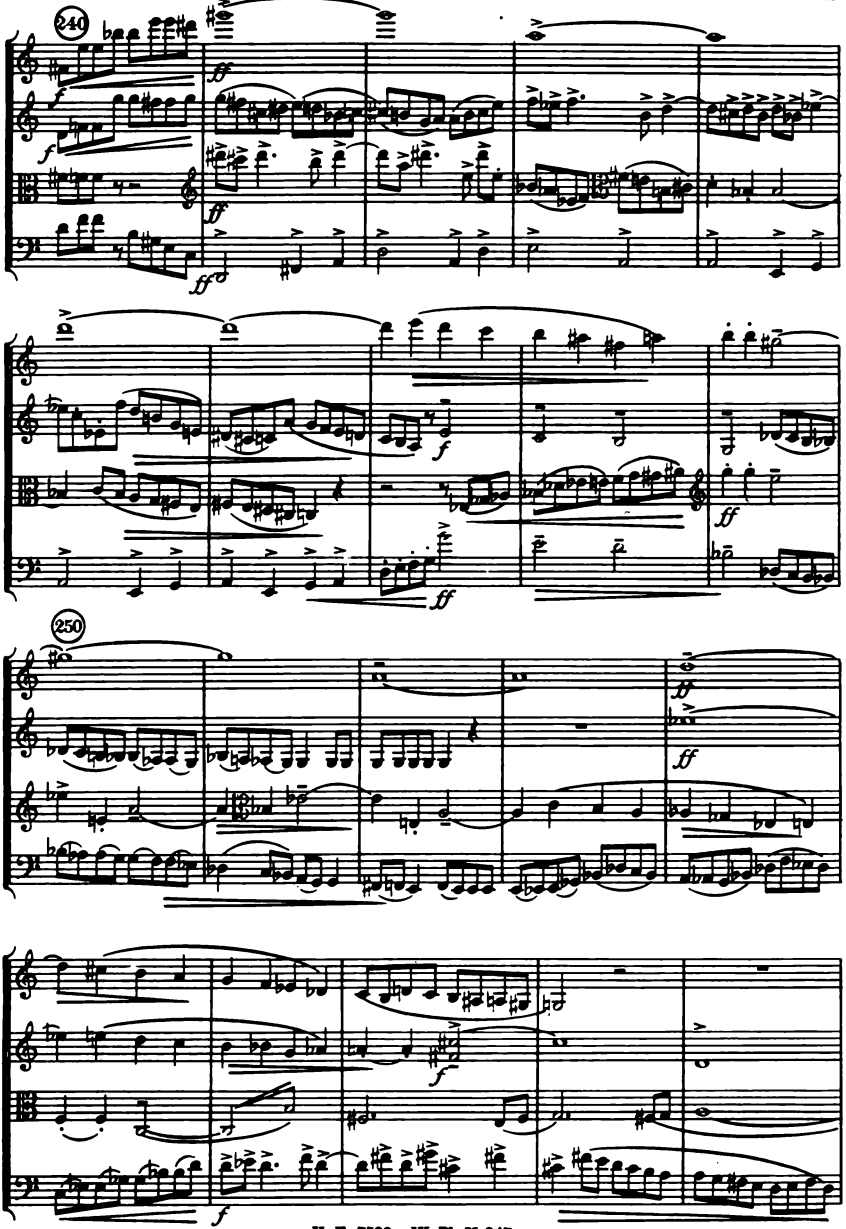

120
f
f
f marcato
130
f
f
tr
f
f
f
ff
ff
ff
ff
ff
ff
ff
ff
ff

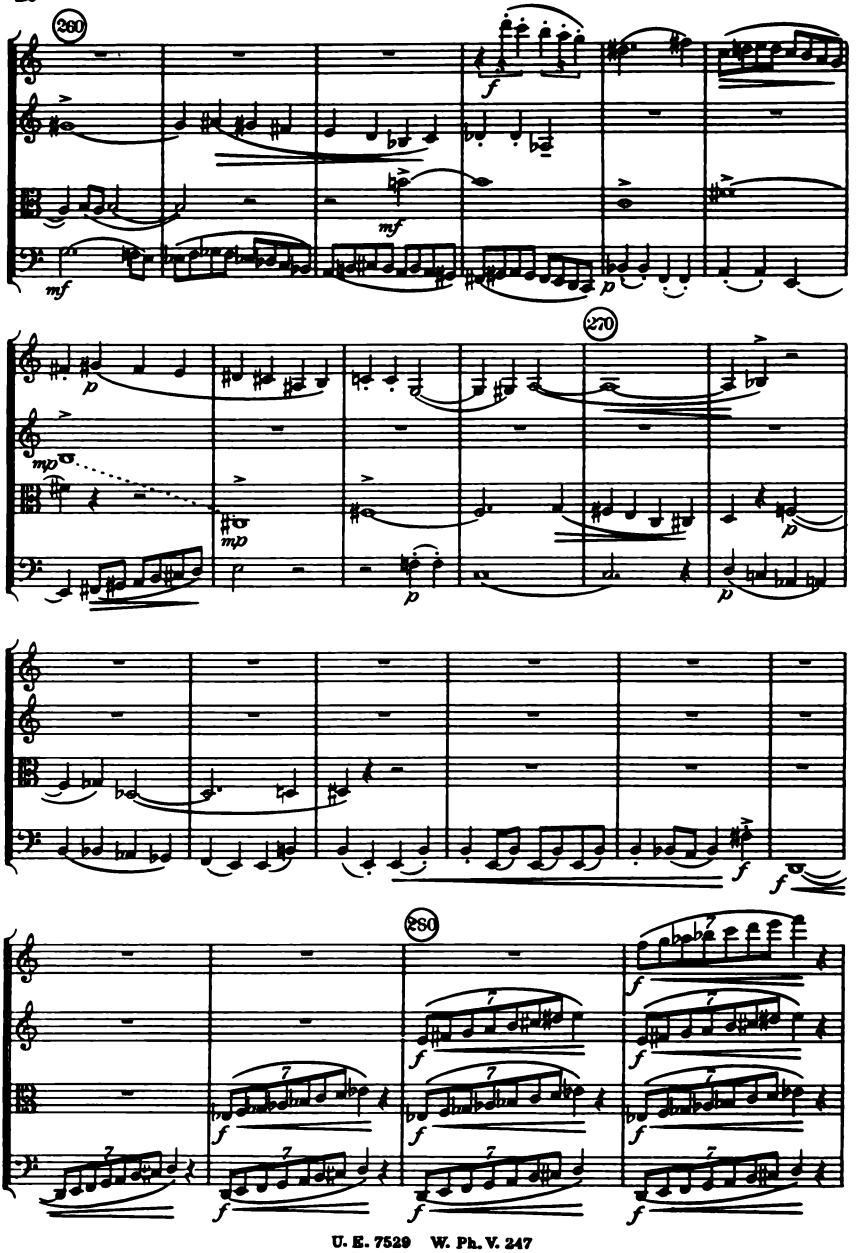

140
150
spiccato
(c)
160
Im Tempo.

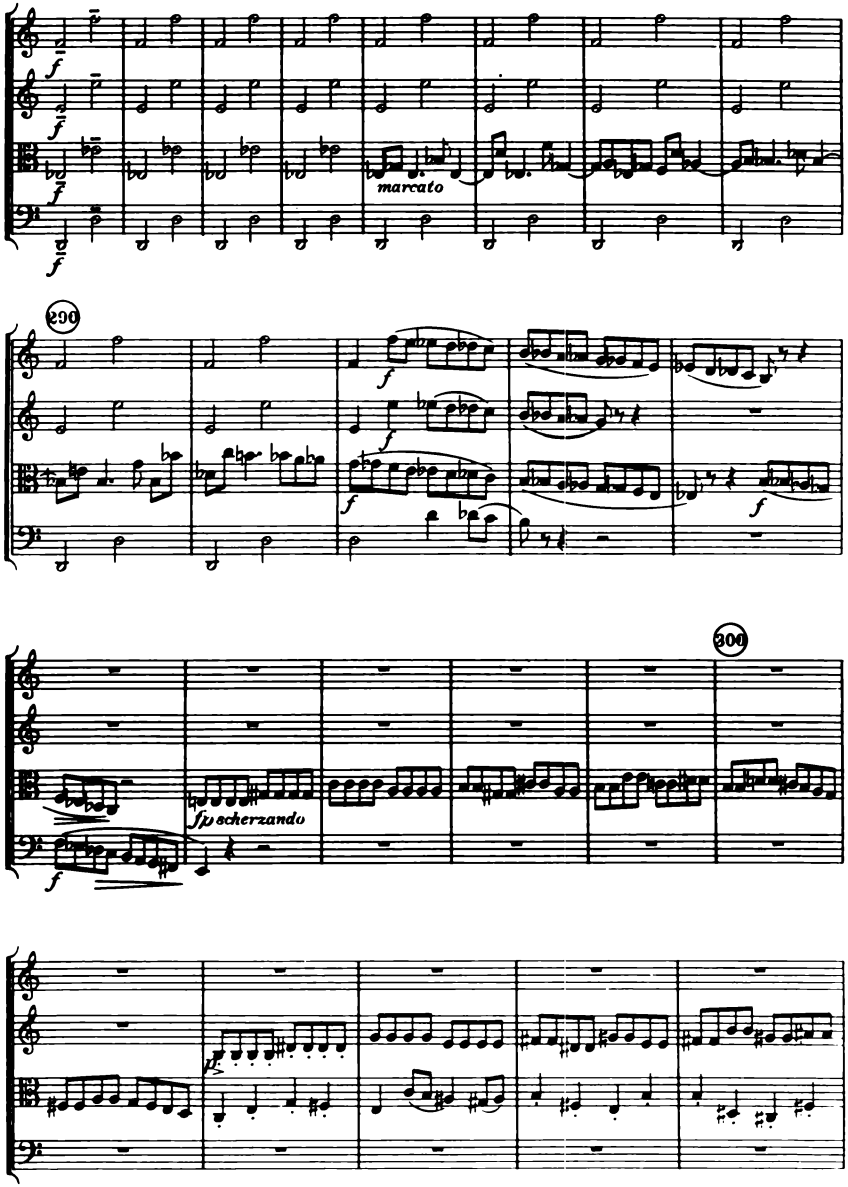

marc.
170
espr. sempre marc.
180
espr. marc.
marc.

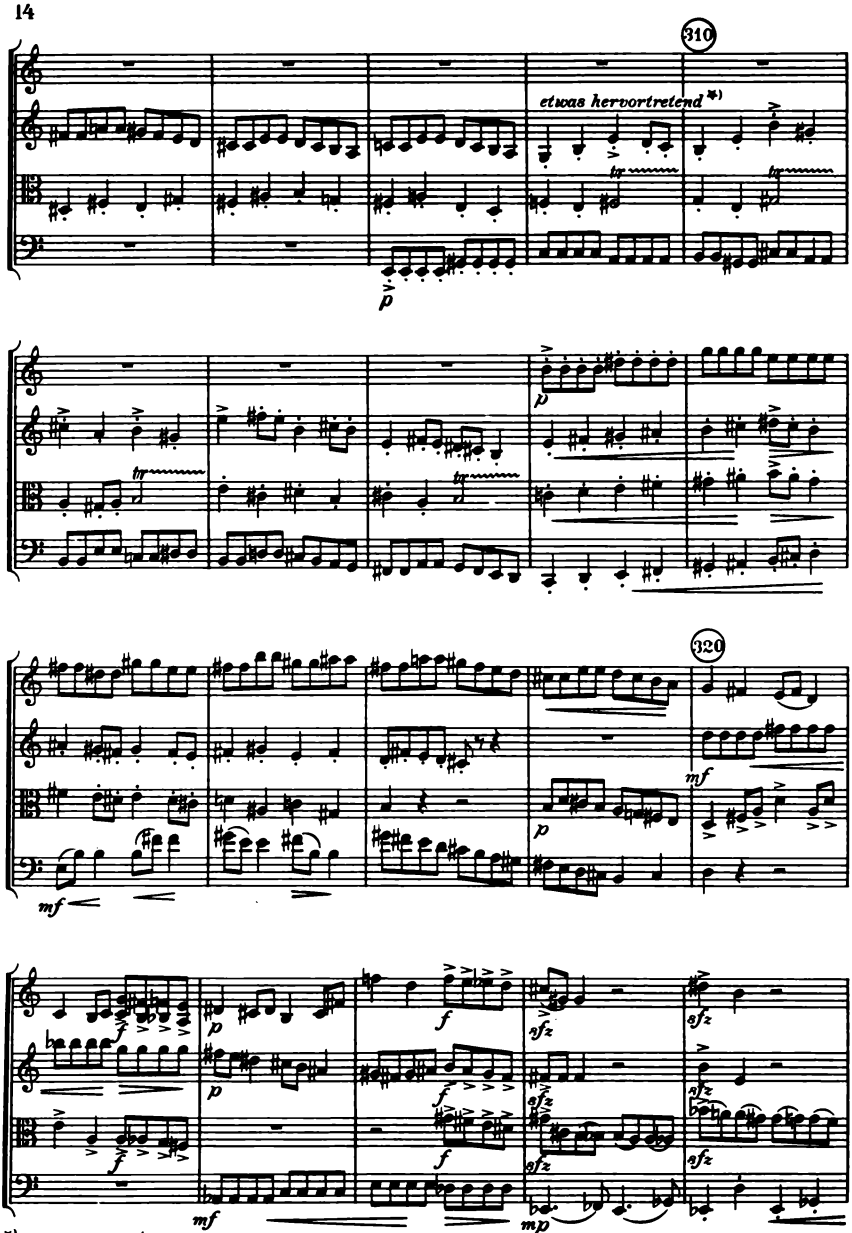

190
mp
p
200
p
210
f


220
230

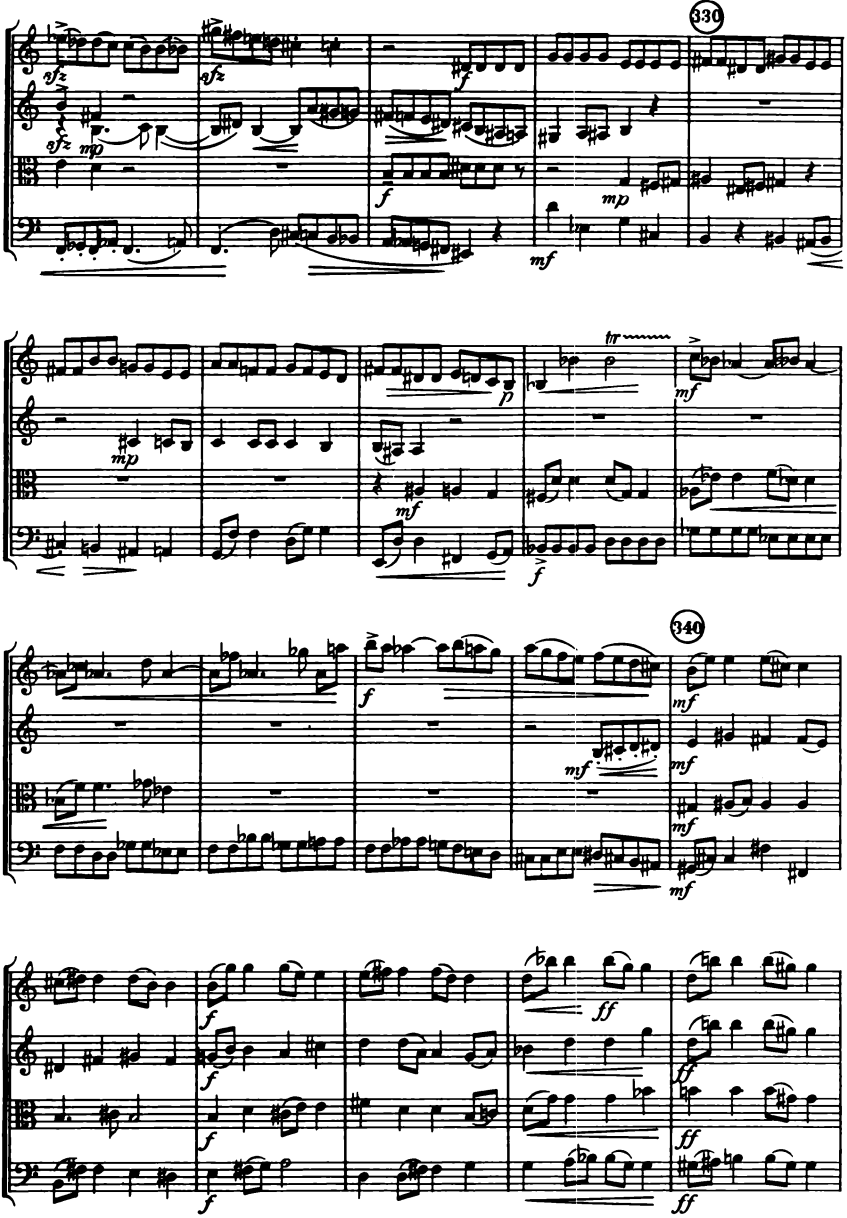

240
250

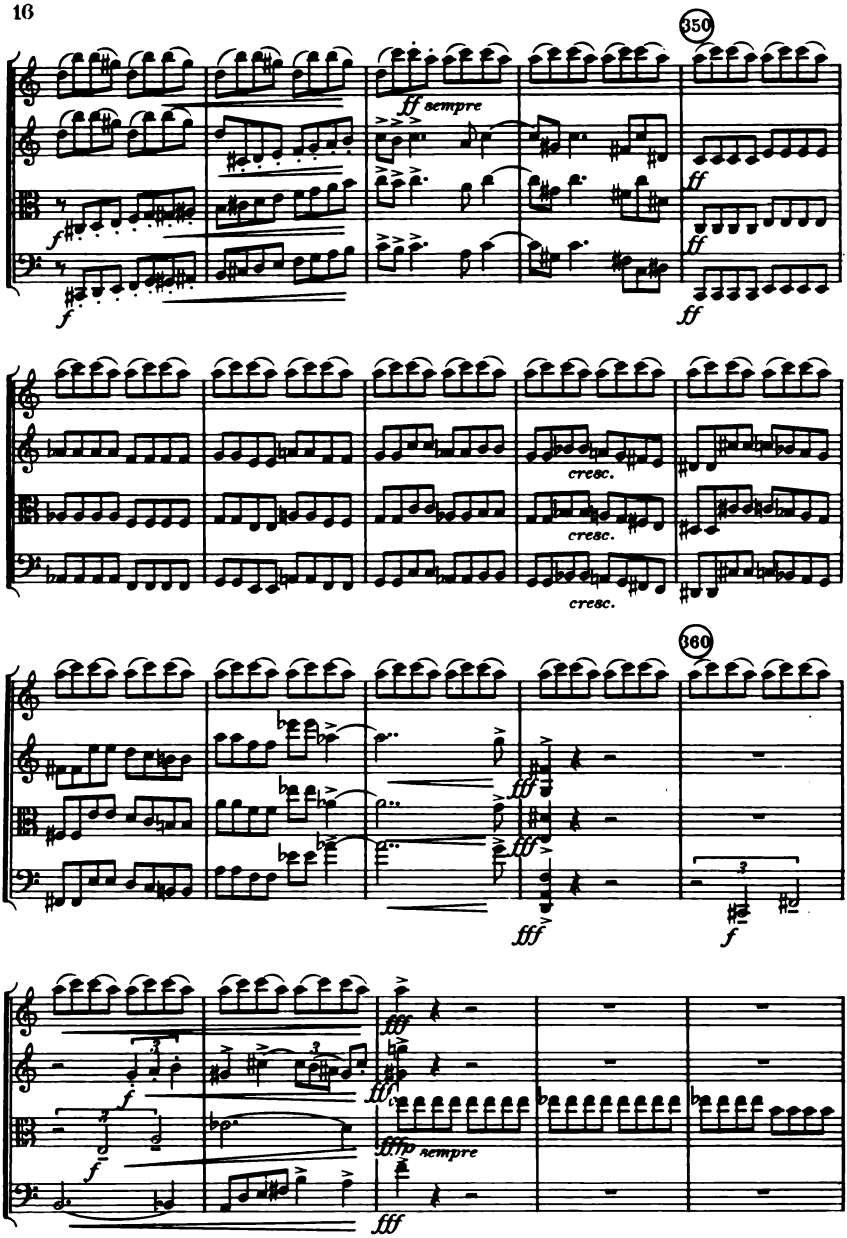

260
270
280

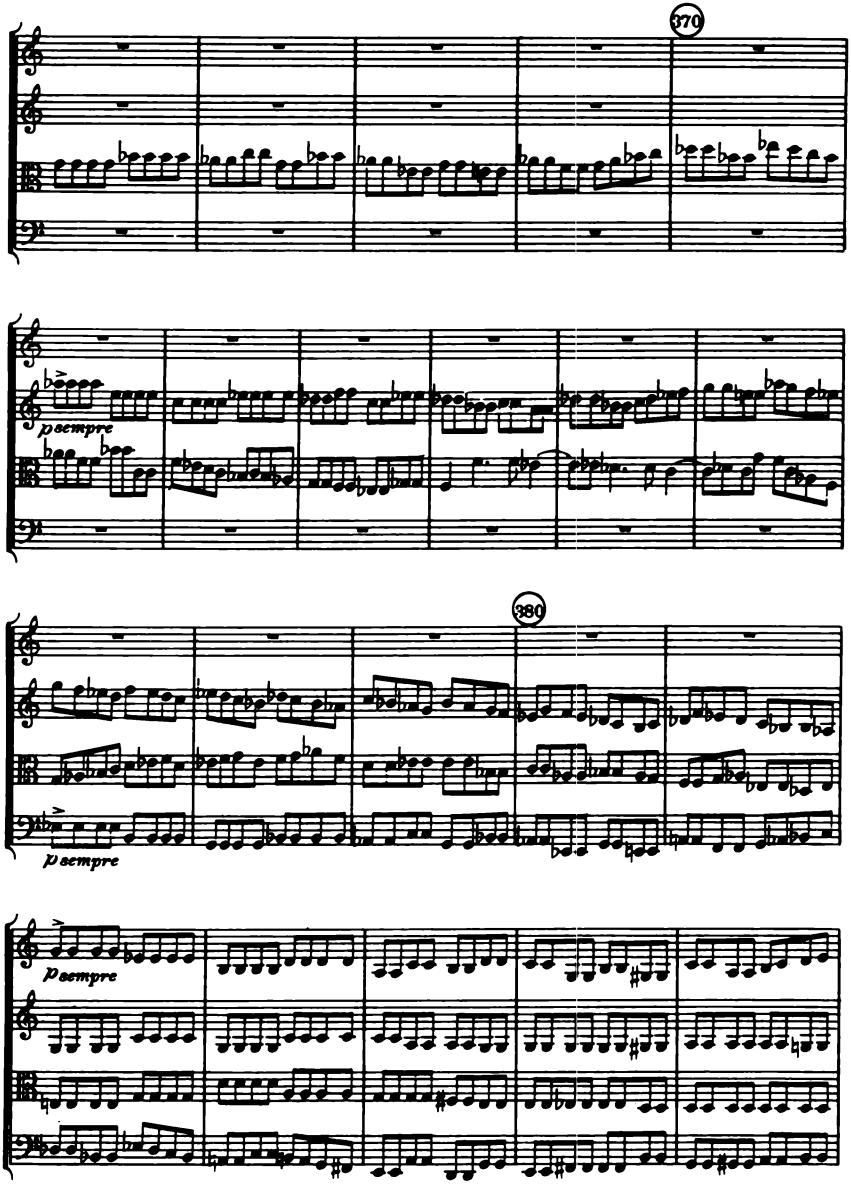

f
marcato
290
sfz scherzando
300

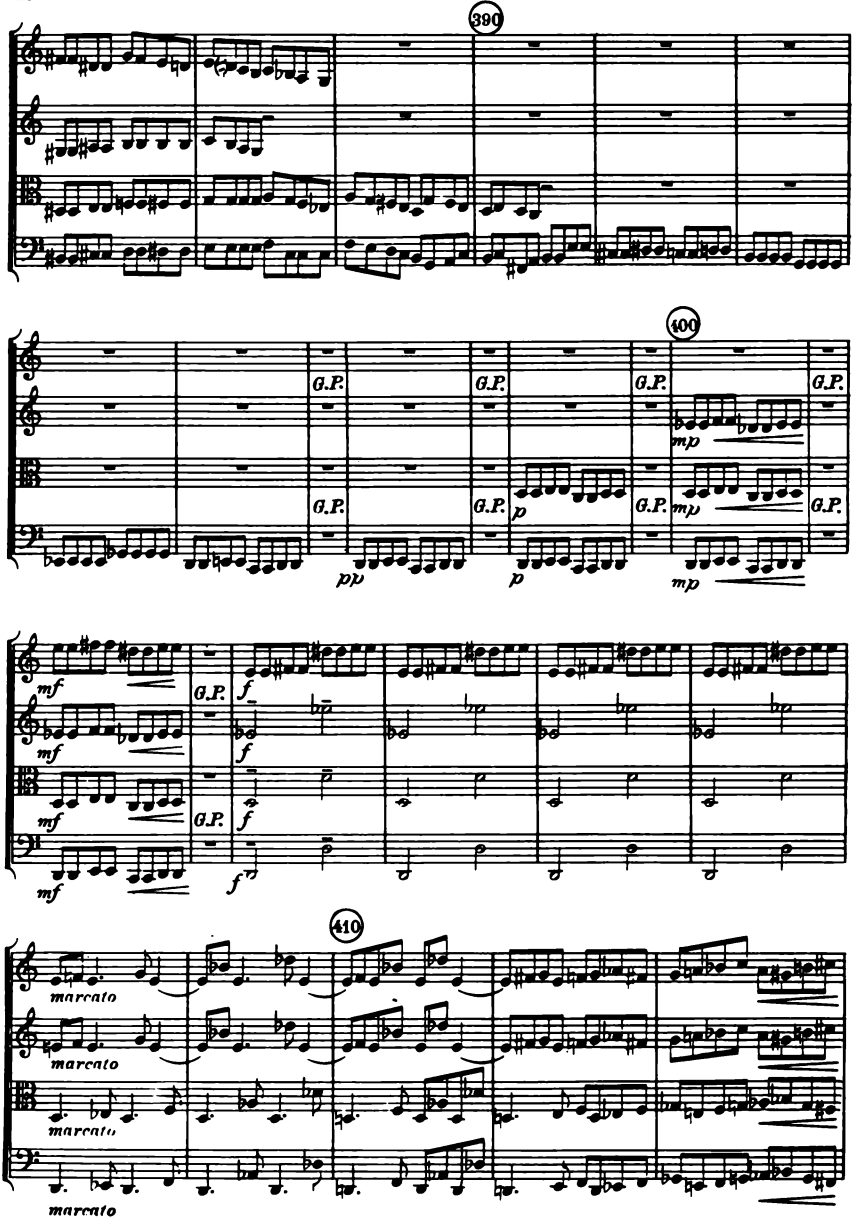


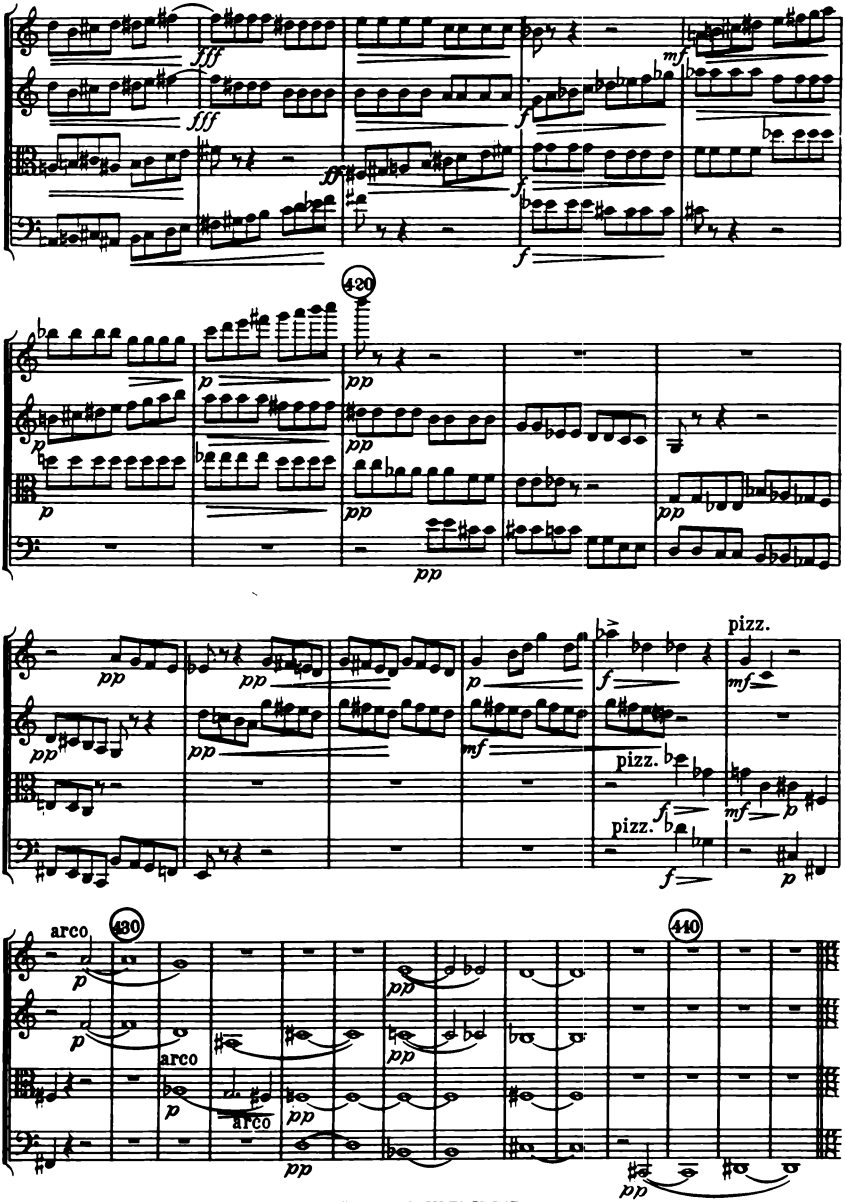

*) un poco marcato

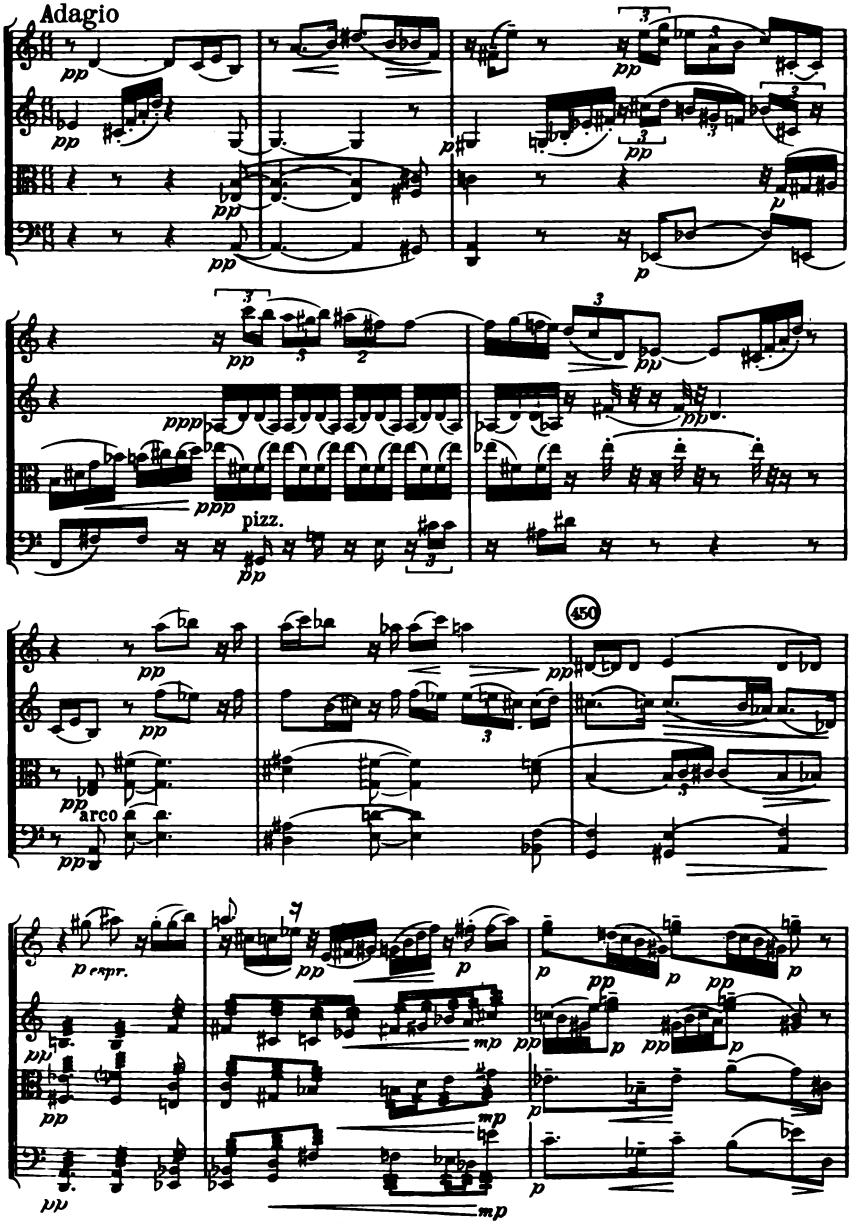

330
340

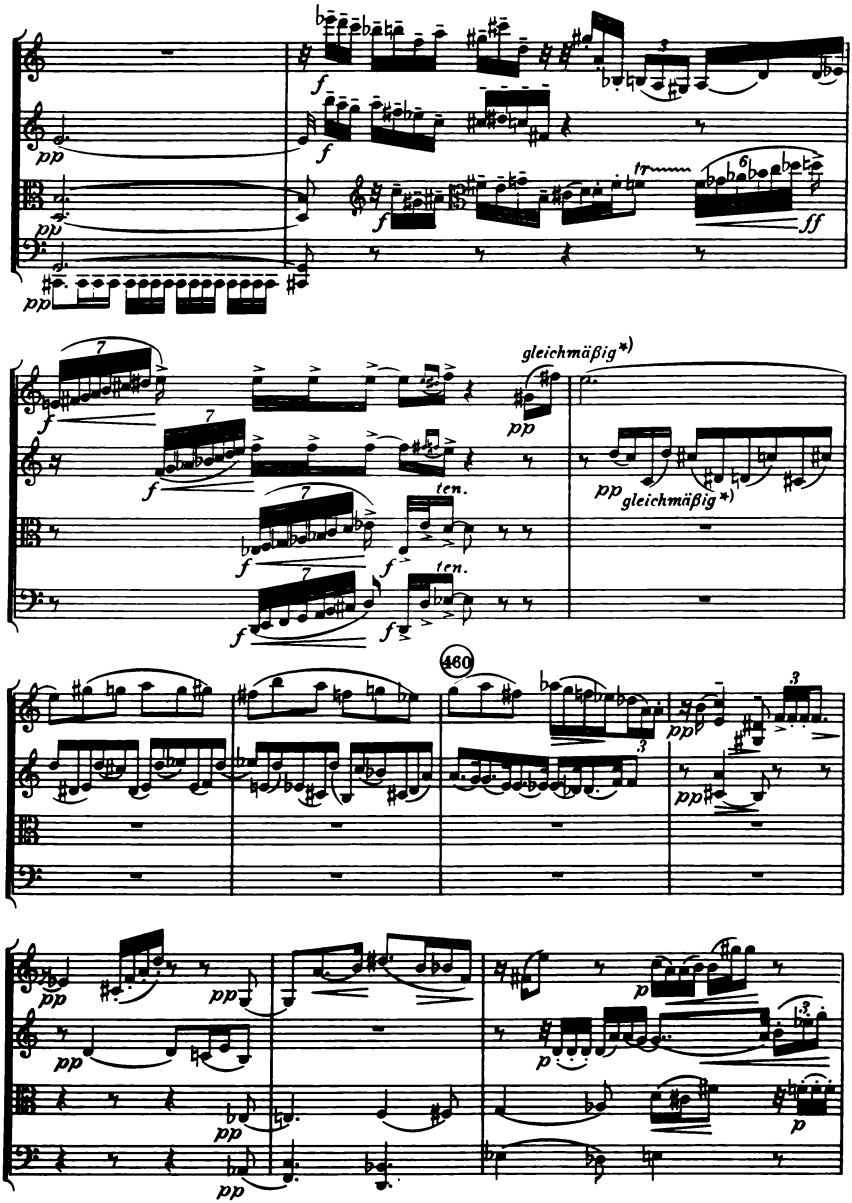

350
ff sempre
f
ff
cresc.
cresc.
cresc.
360
fff
f
sempre


370
p sempre
380
p sempre
p sempre

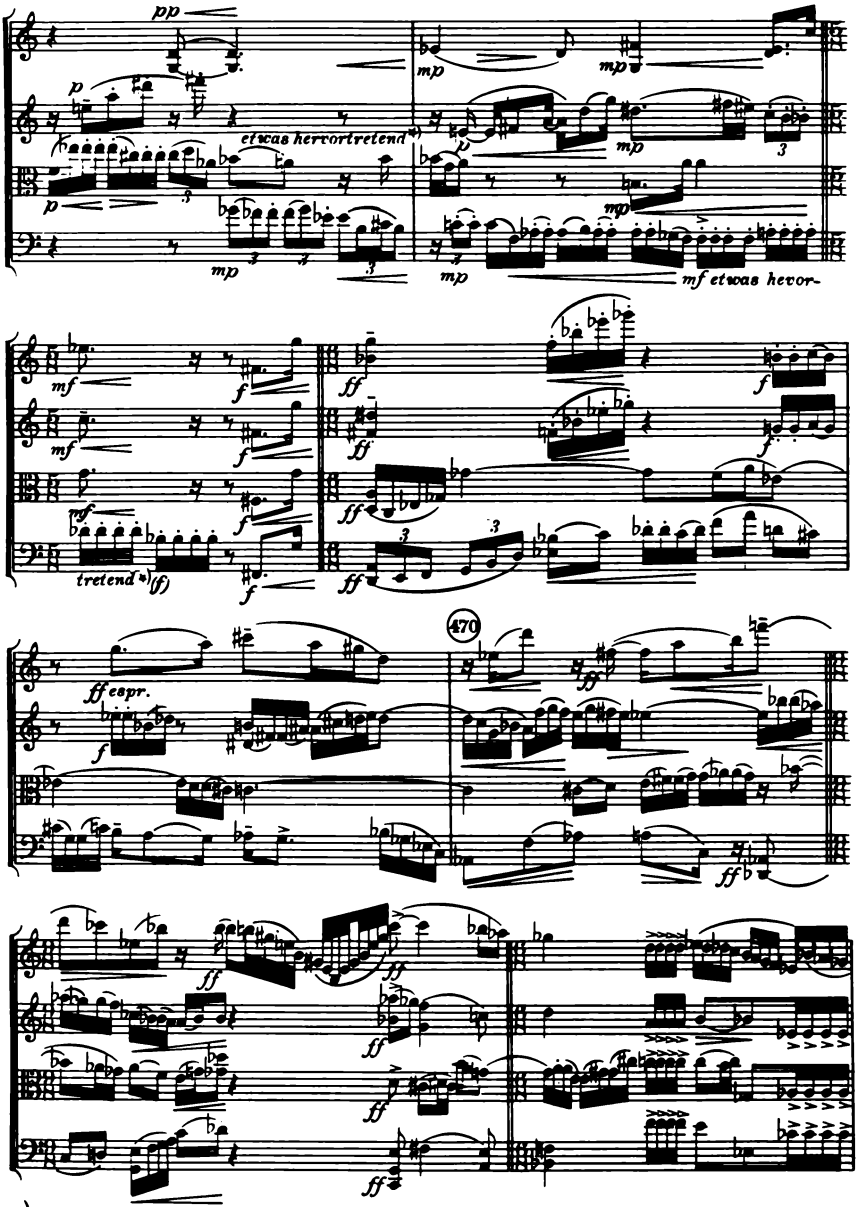

390
400
410
G.P.
mp
p
pp
mf
f
marcato

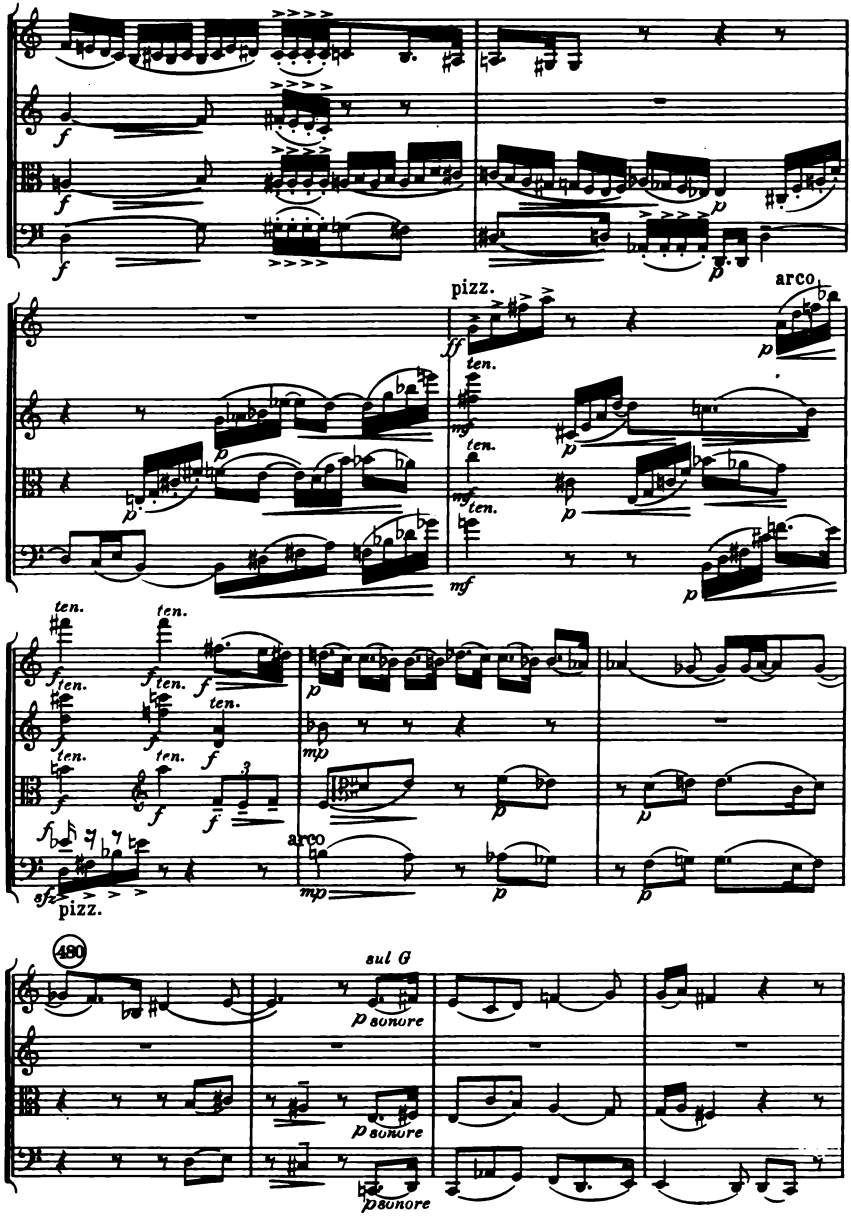

420
pizz.
pizz.
pizz.
arco
430
arco
arco
440

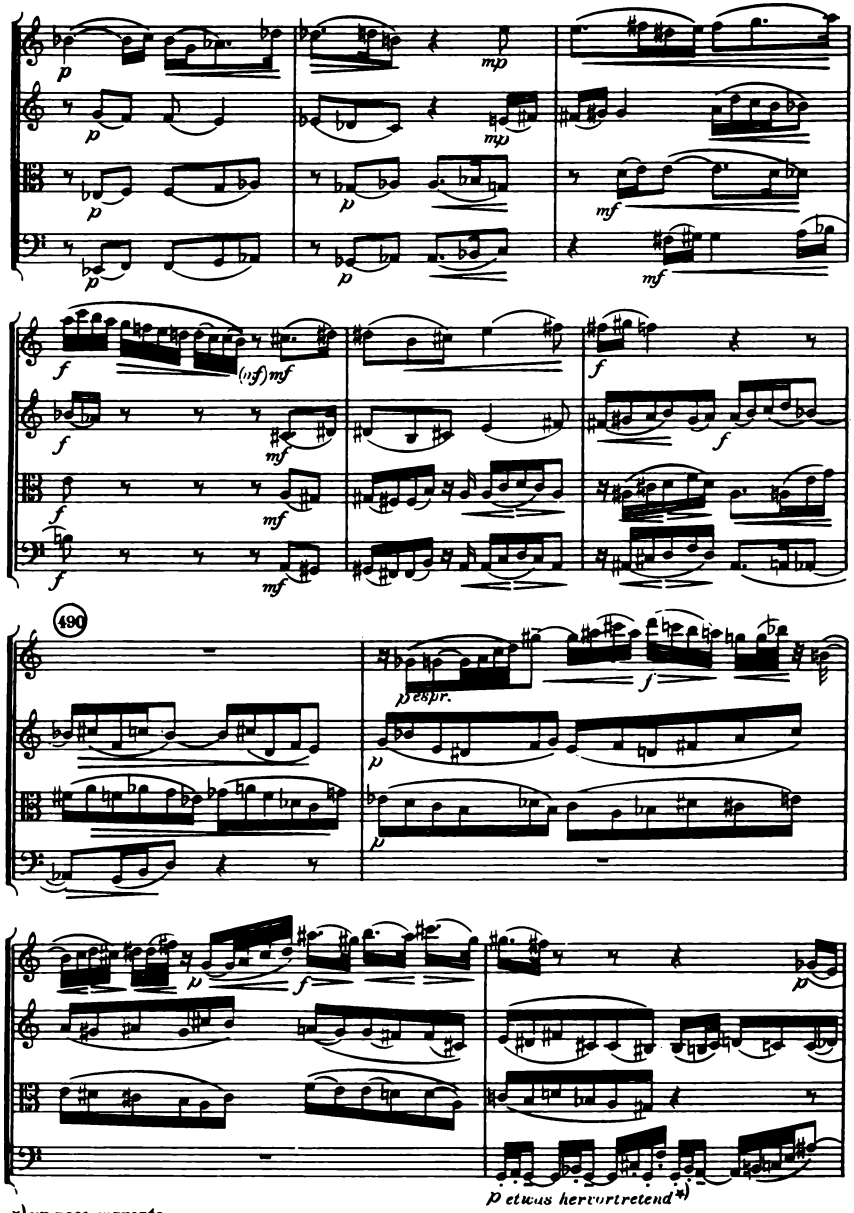

Adagio
pizz.
arco
450




*) *equale*


pp
p
etwas hervortretend
mp
mf etwas hervor-
mf
f
ff
tretend *) (ff)
470
ff espr.
*) un poco marcato


pizz.
arco
ten.
sul G
p sonore

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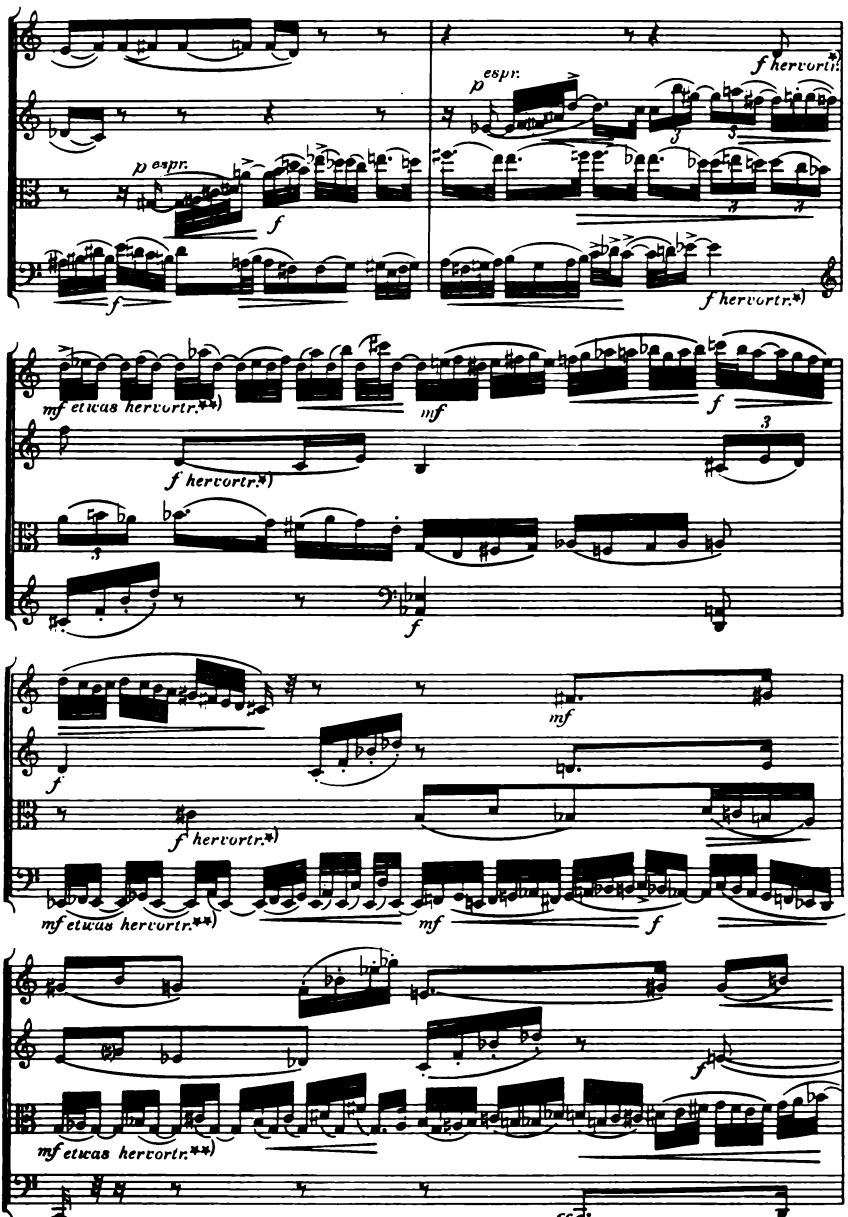
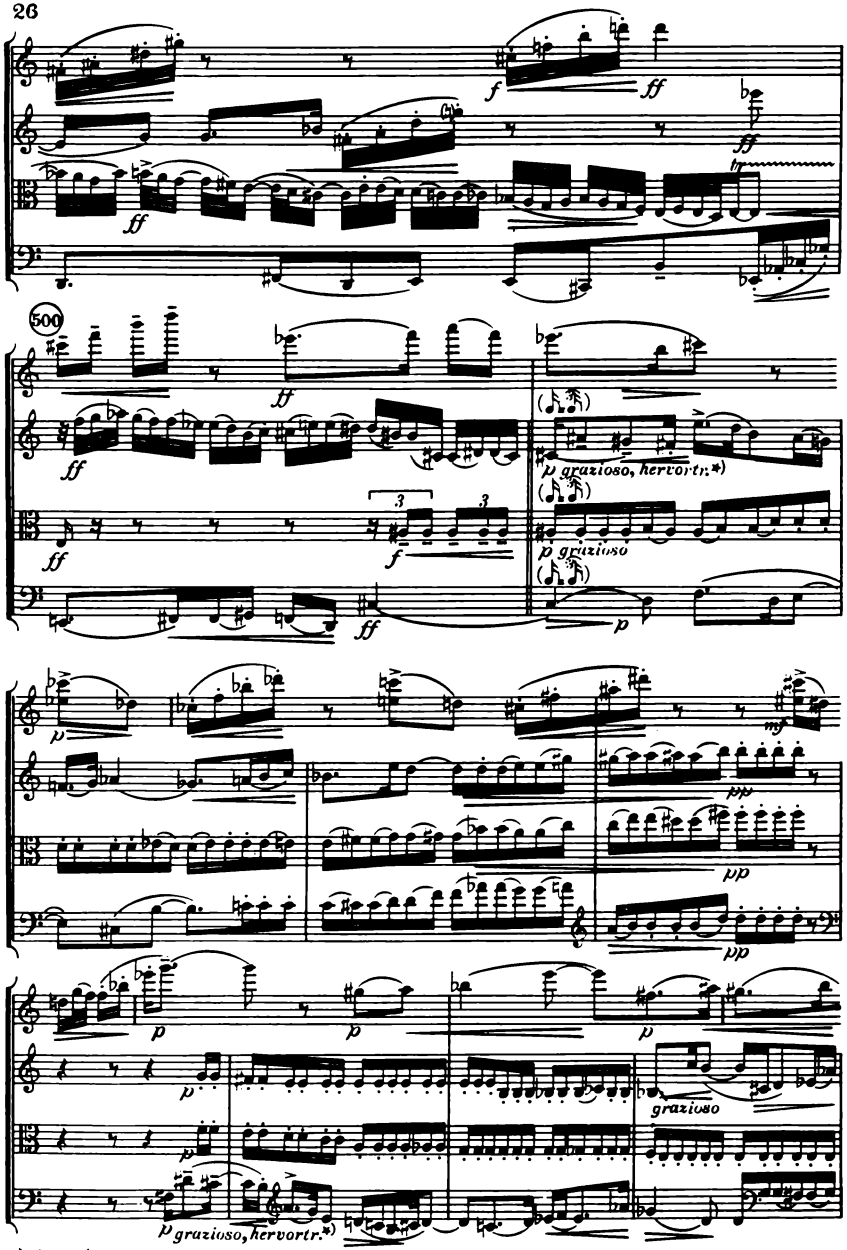
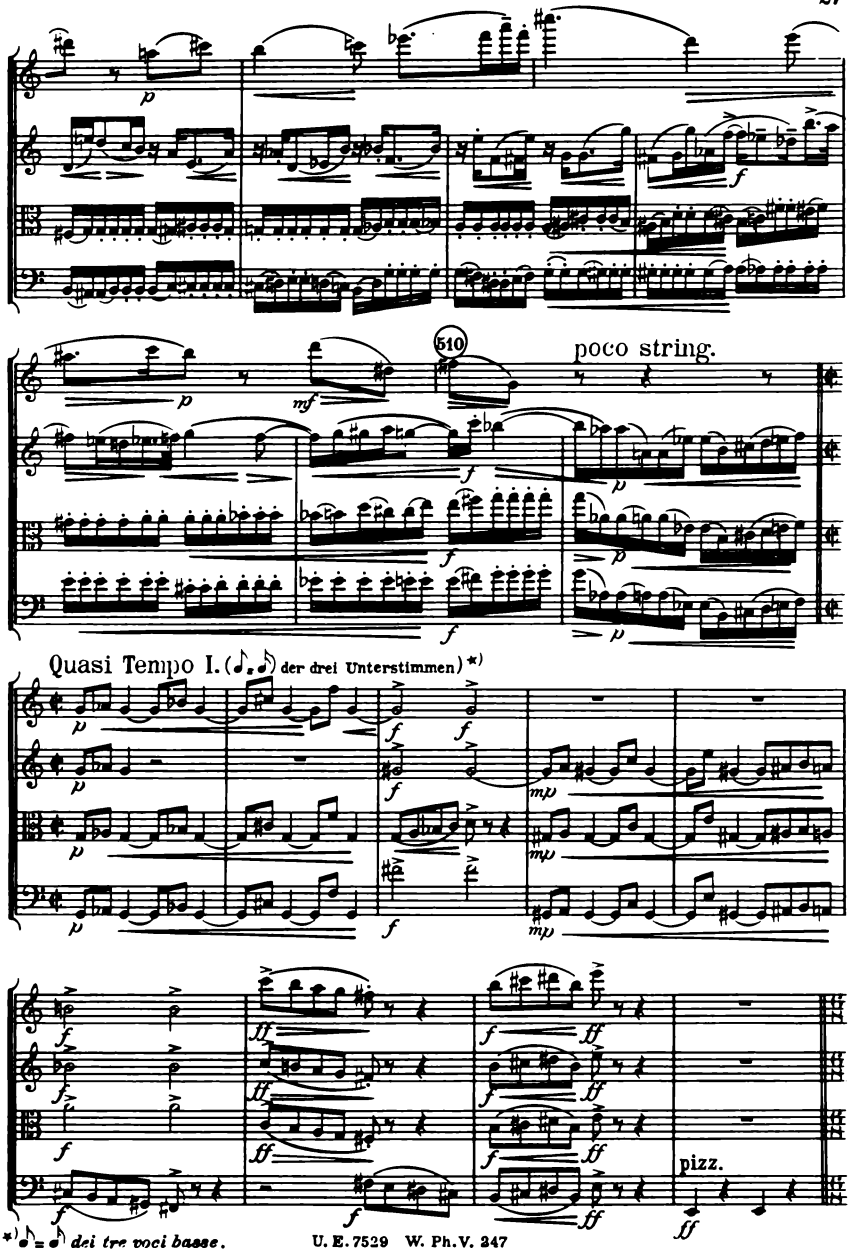


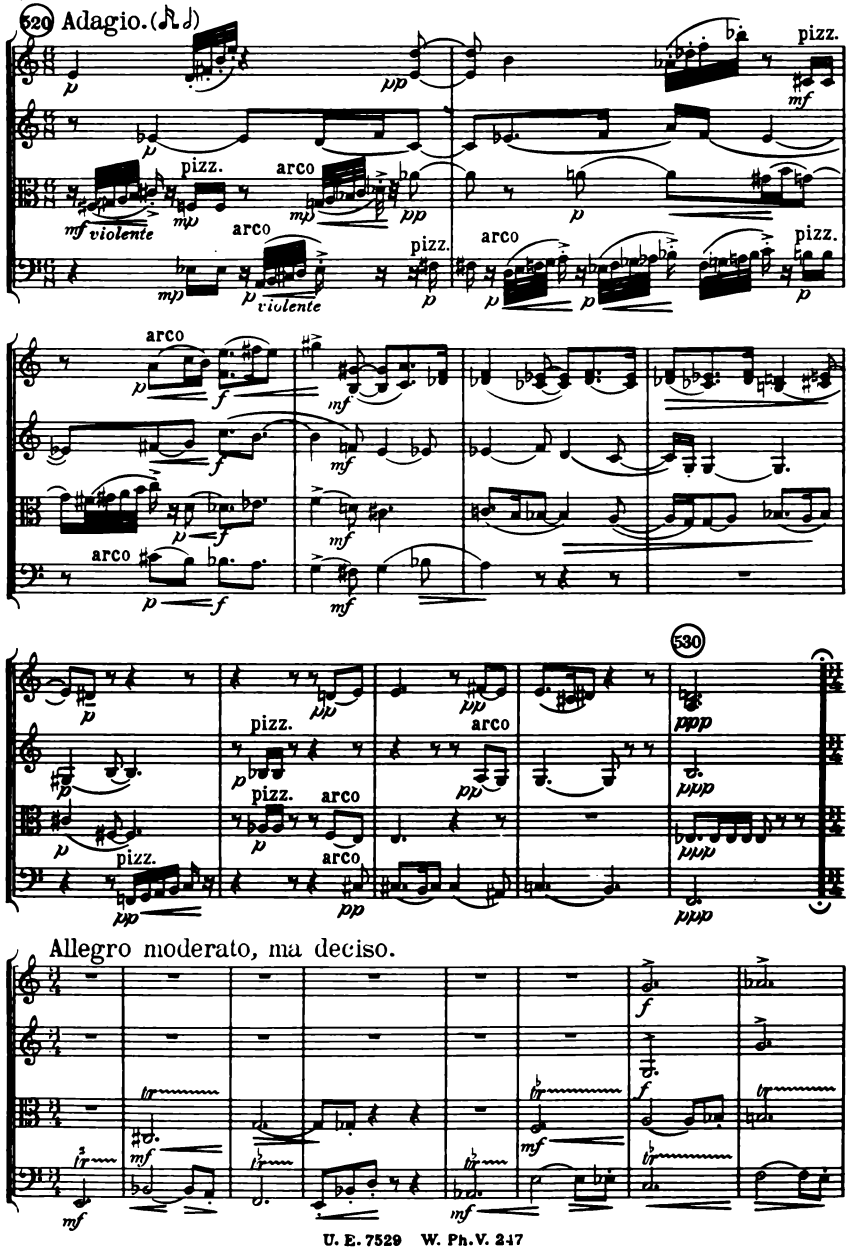

*) marcato **) poco marcato

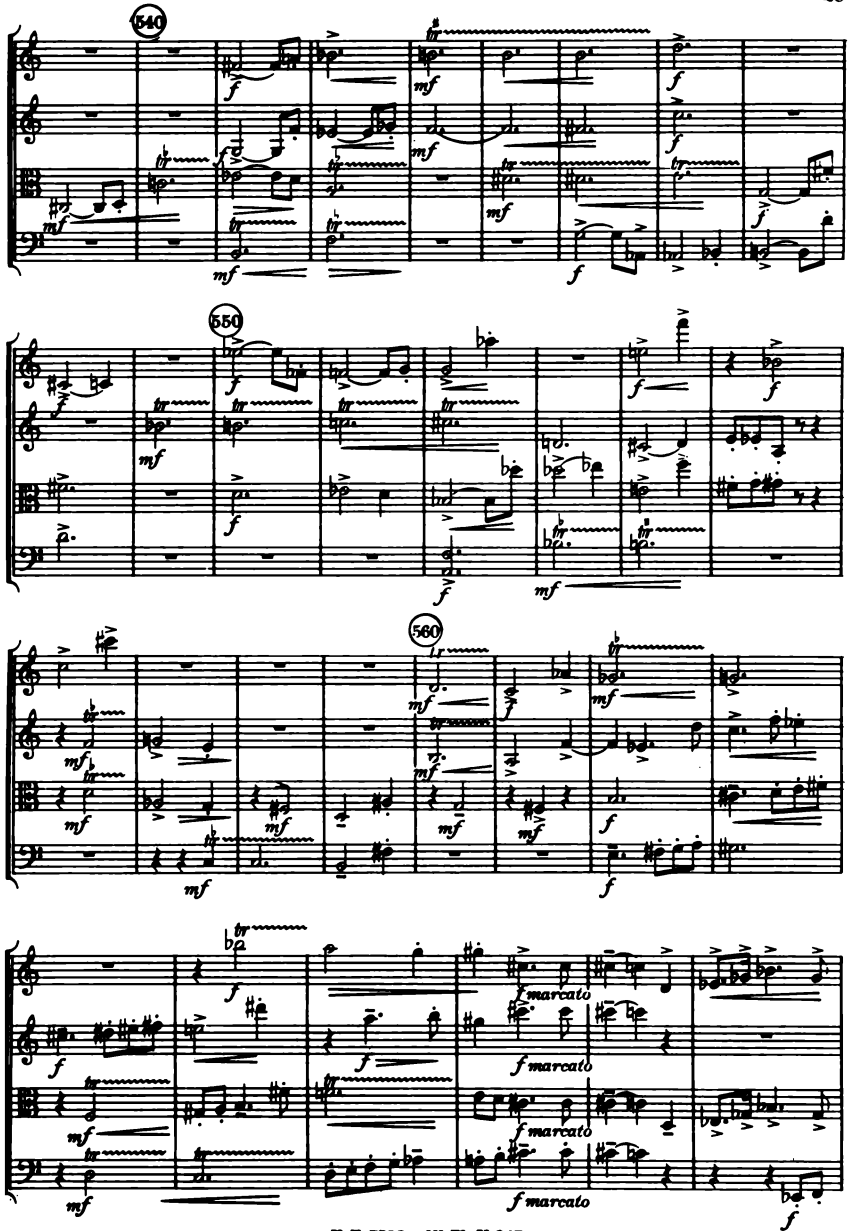

500
p grazioso, hervortr.*)
p grazioso
grazioso
p grazioso, hervortr.*)

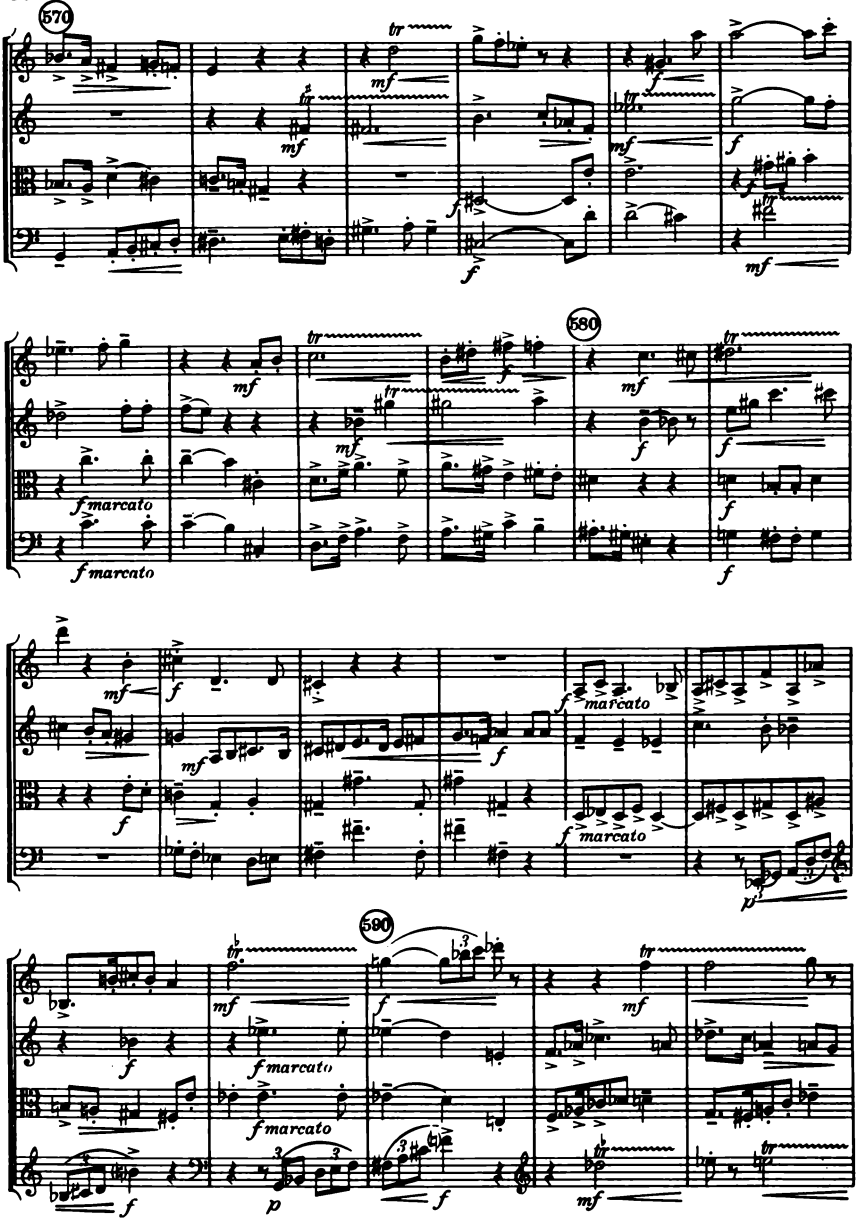
*) marcato

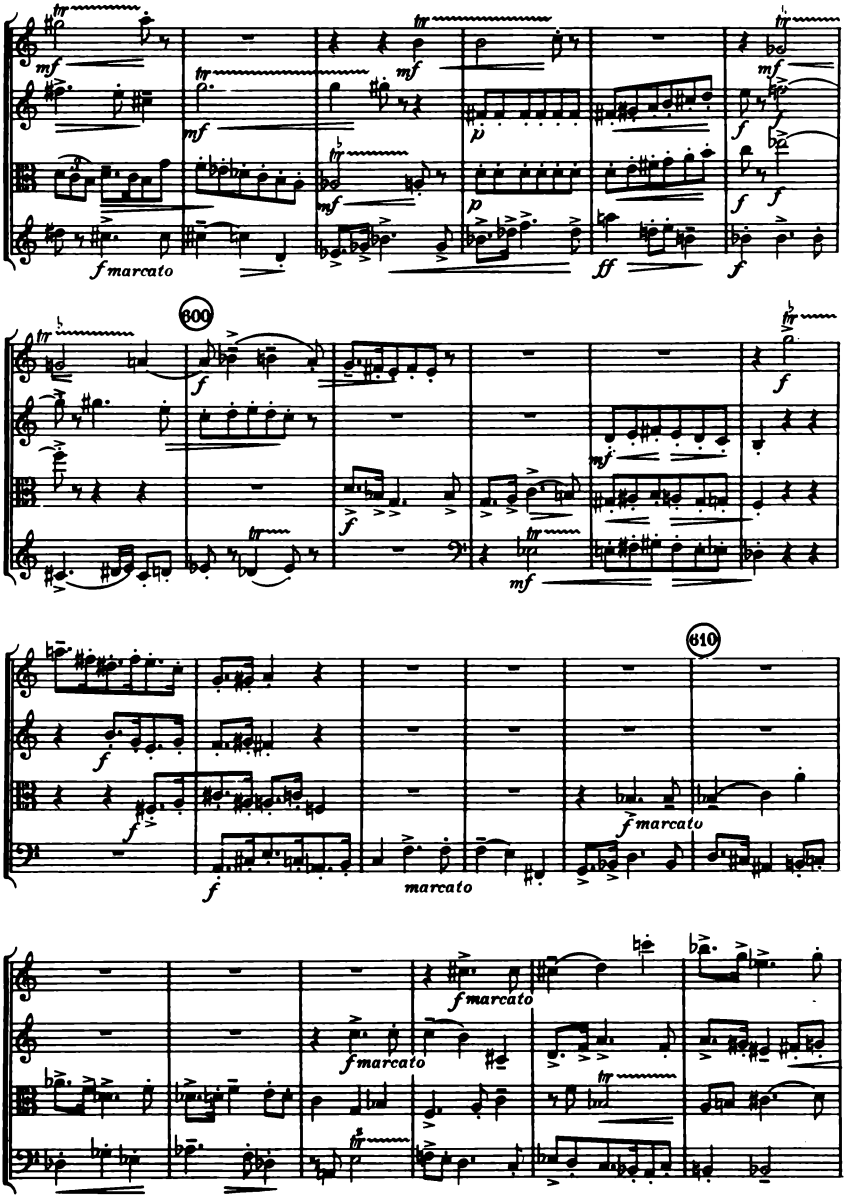


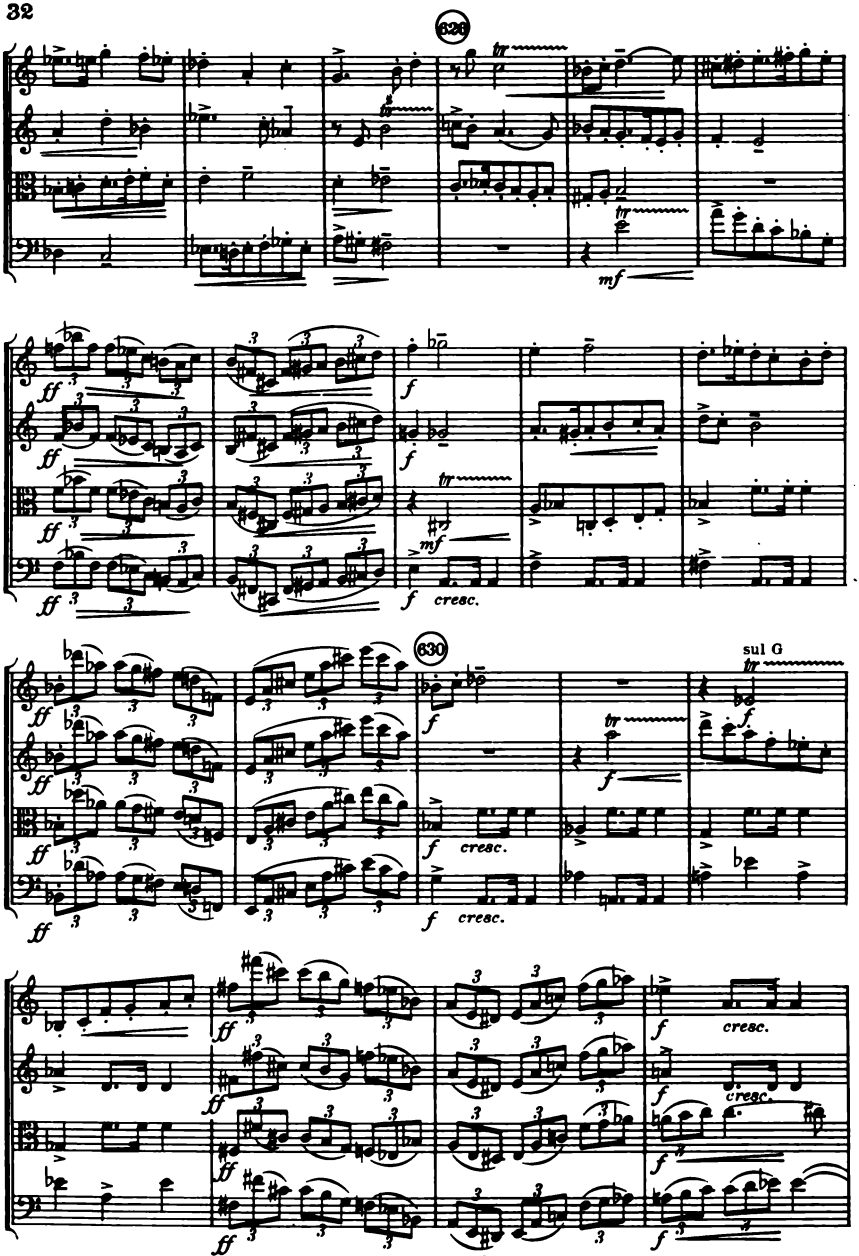

*) = *dei tre voci basse.*

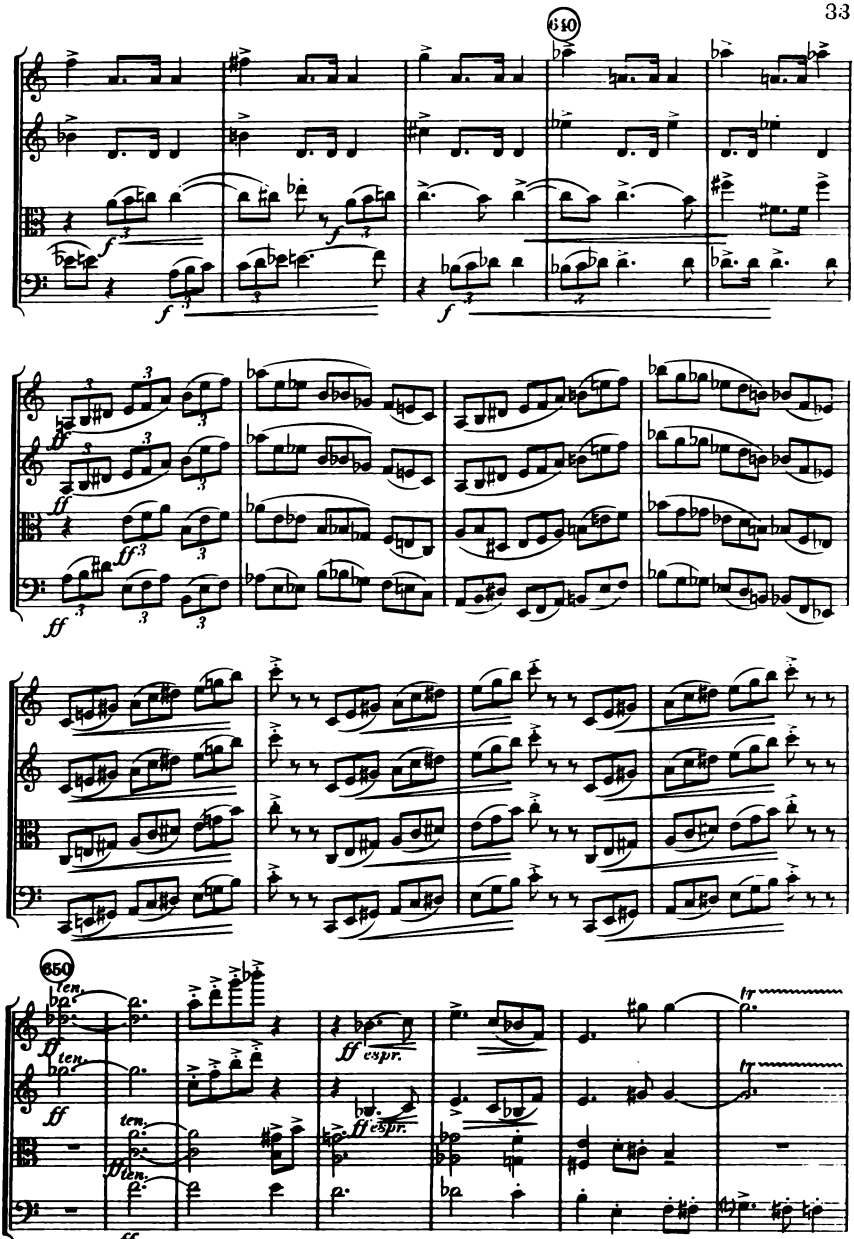

520
Adagio.
pizz.
arco
mf violente
violente
530
Allegro moderato, ma deciso.

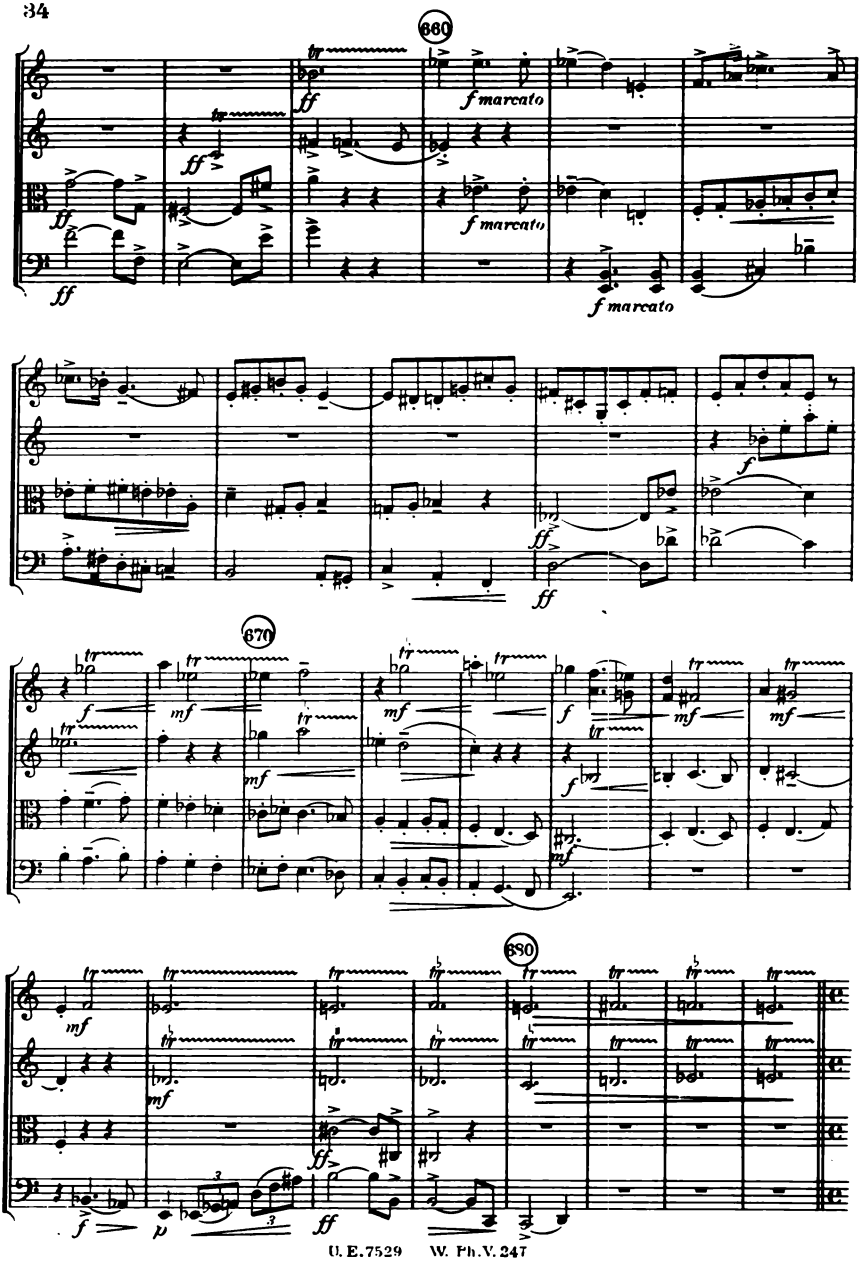

540
550
560
f marcato
f marcato
f marcato

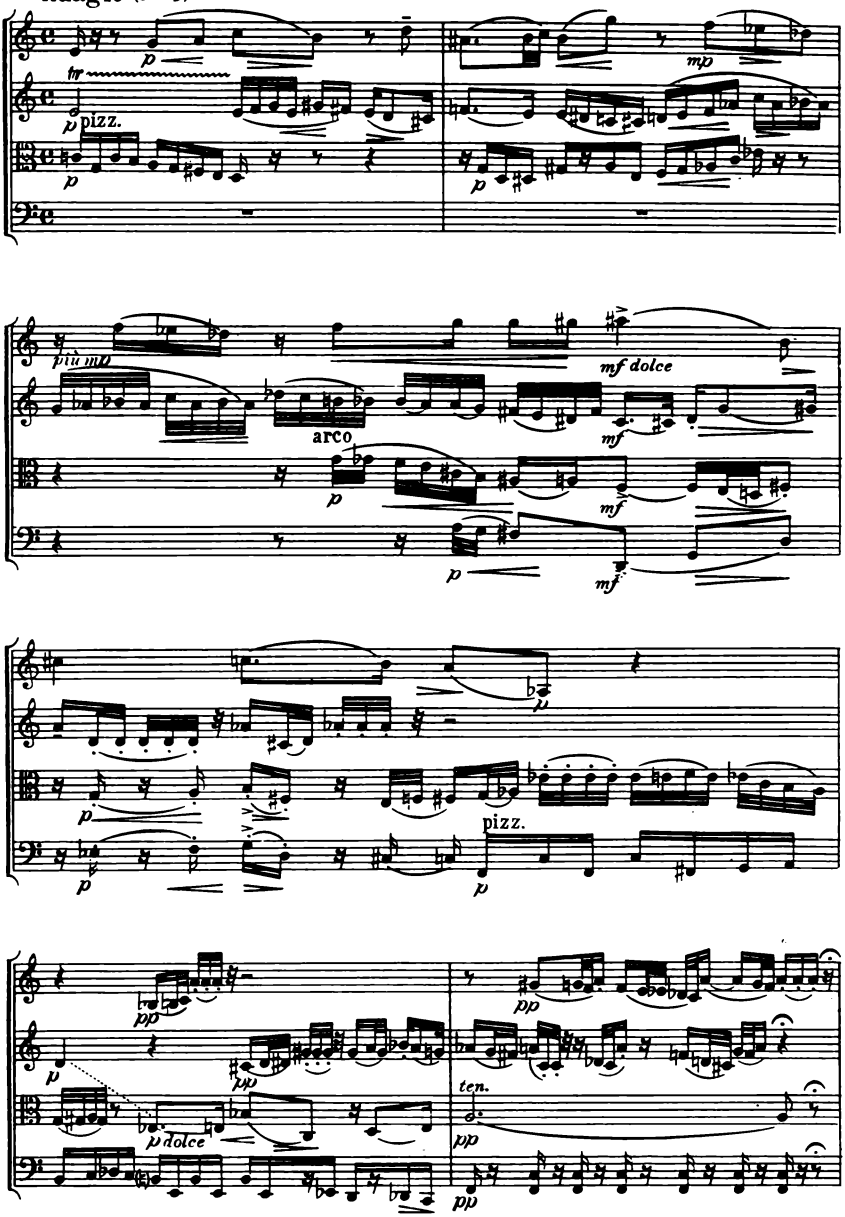

570
580
590
tr
mf
f
marcato
p

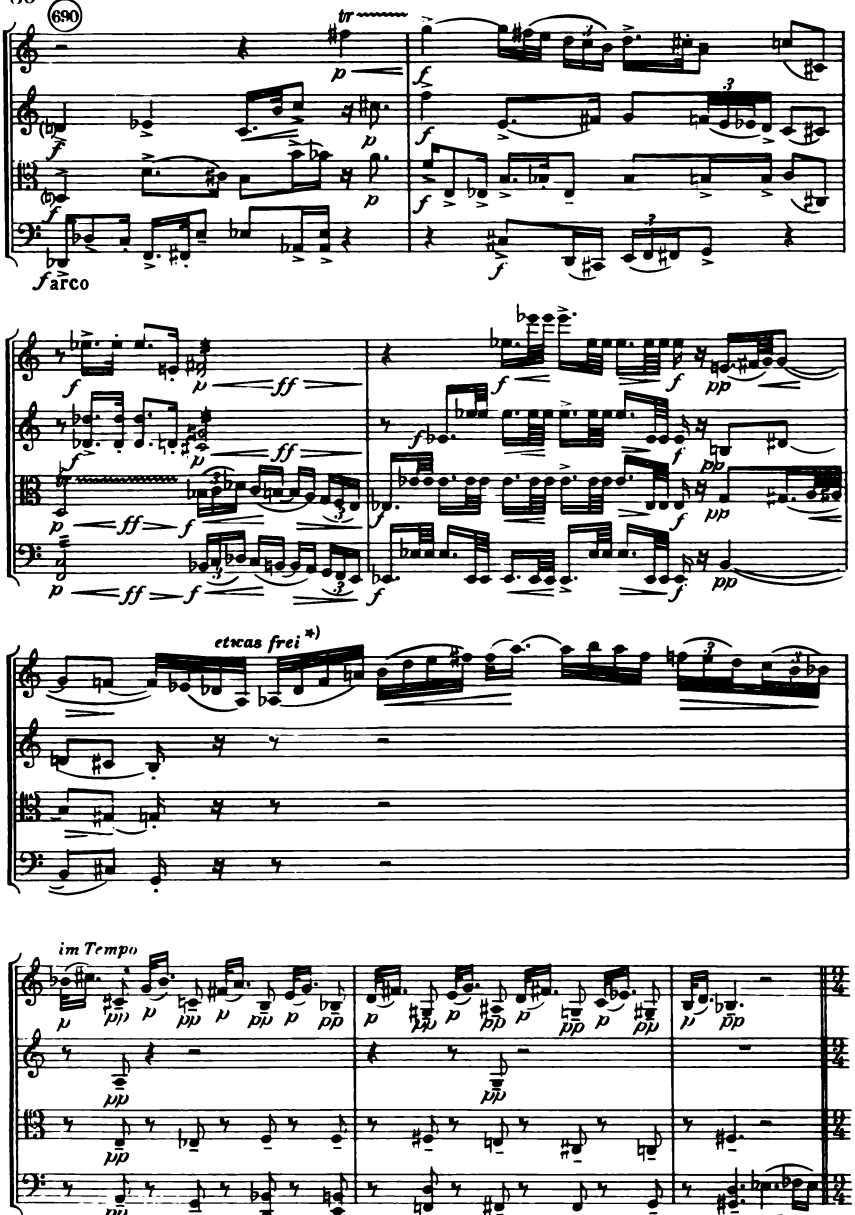

mf
f marcato
p
ff
f
300
mf
610
f marcato
marcato


826
mf
ff
f
cresc.
830
sul G
cresc.

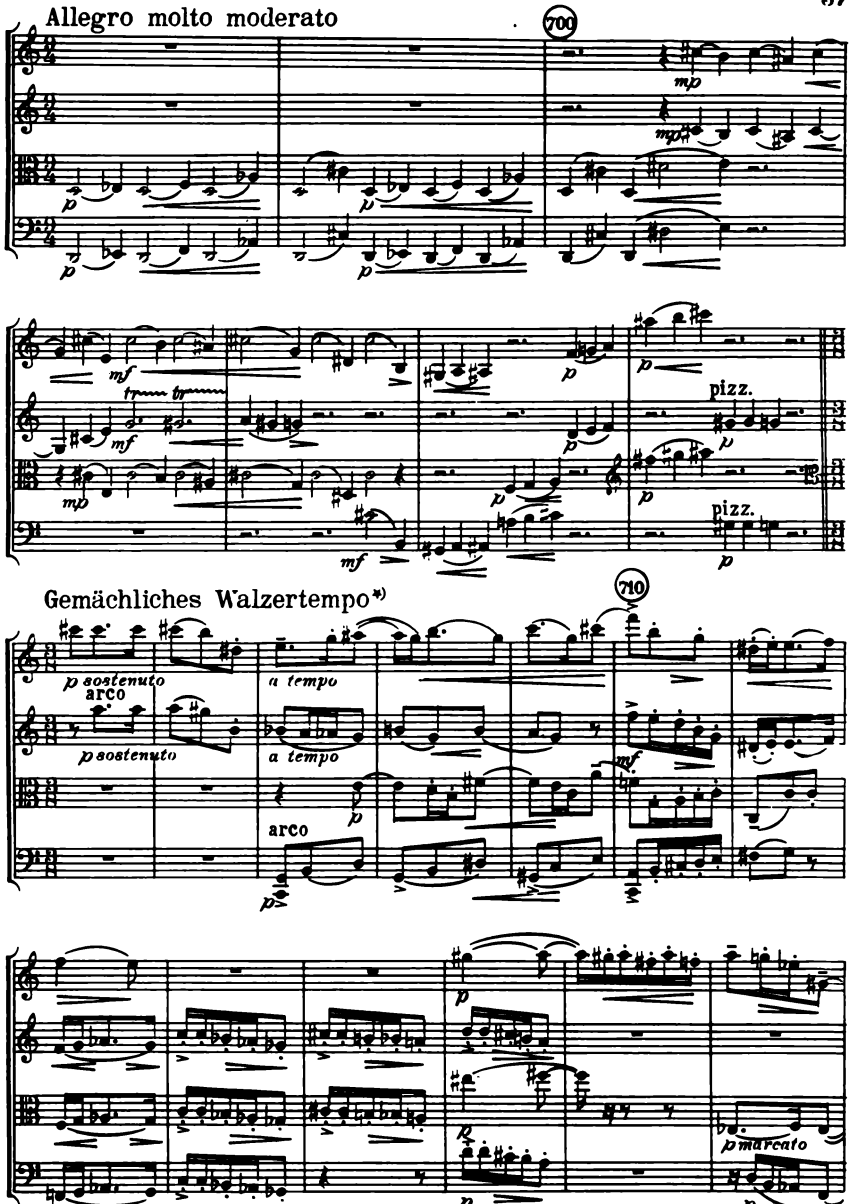

640
650
ten.
ff espr.
tr


660
f marcato
f marcato
f marcato
670
680

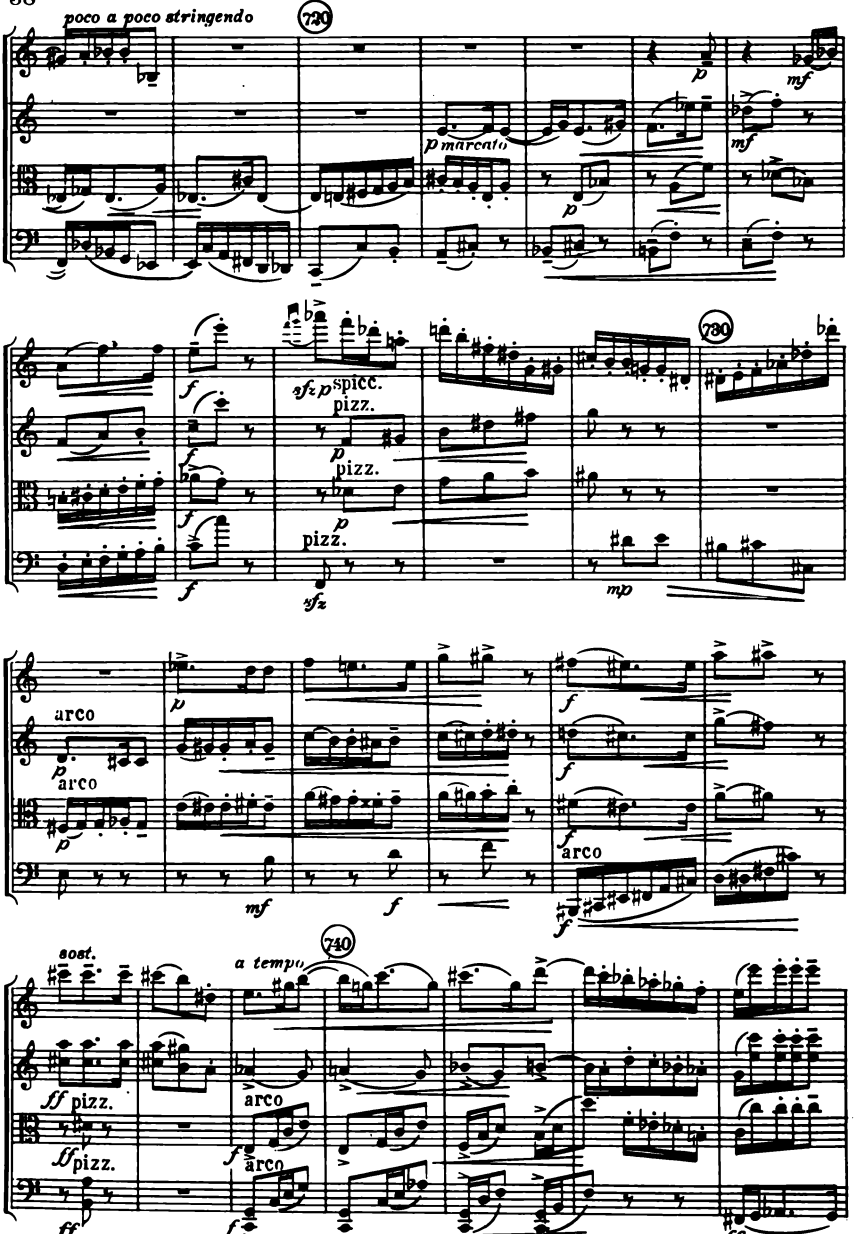

Adagio
tr
p
pizz.
mp
più mf
mf dolce
arco
mf
pizz.
pp
ten.
p dolce

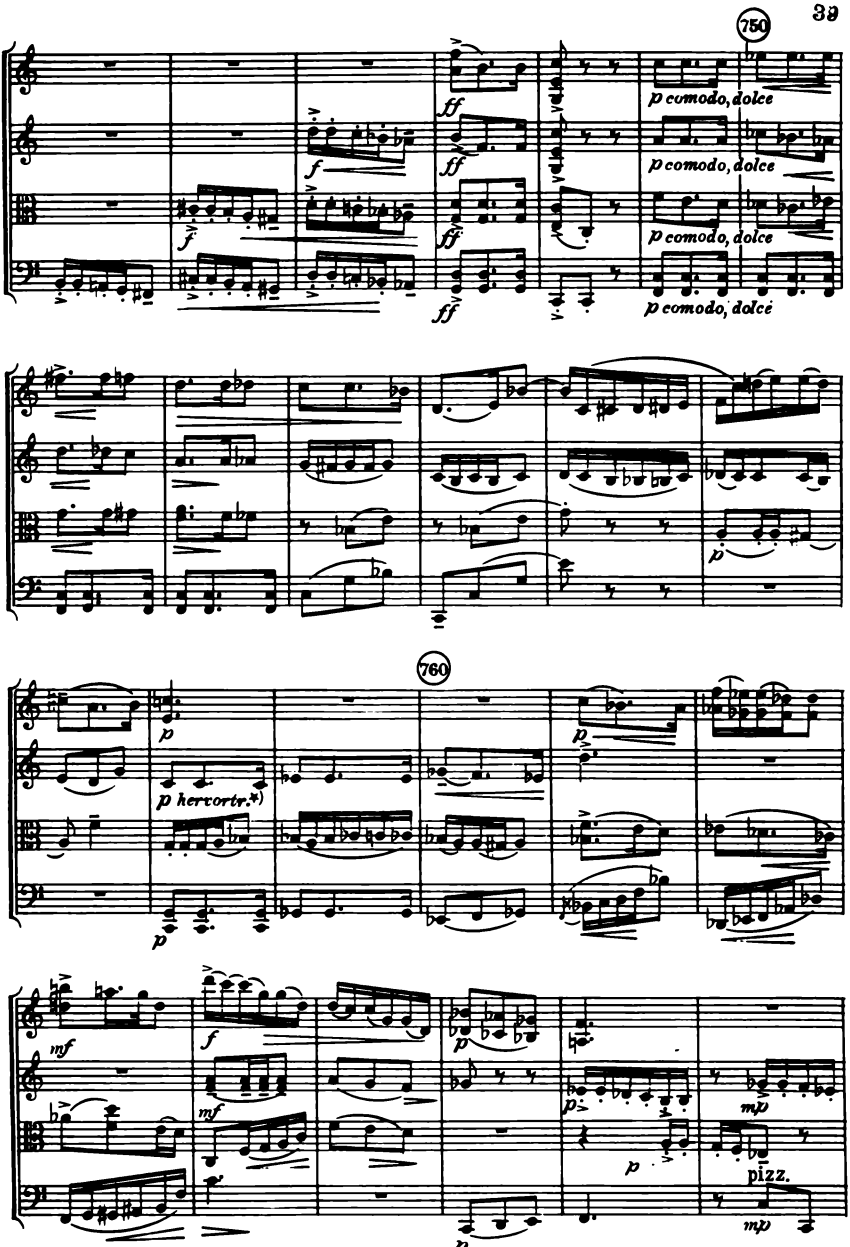



*) a piacere

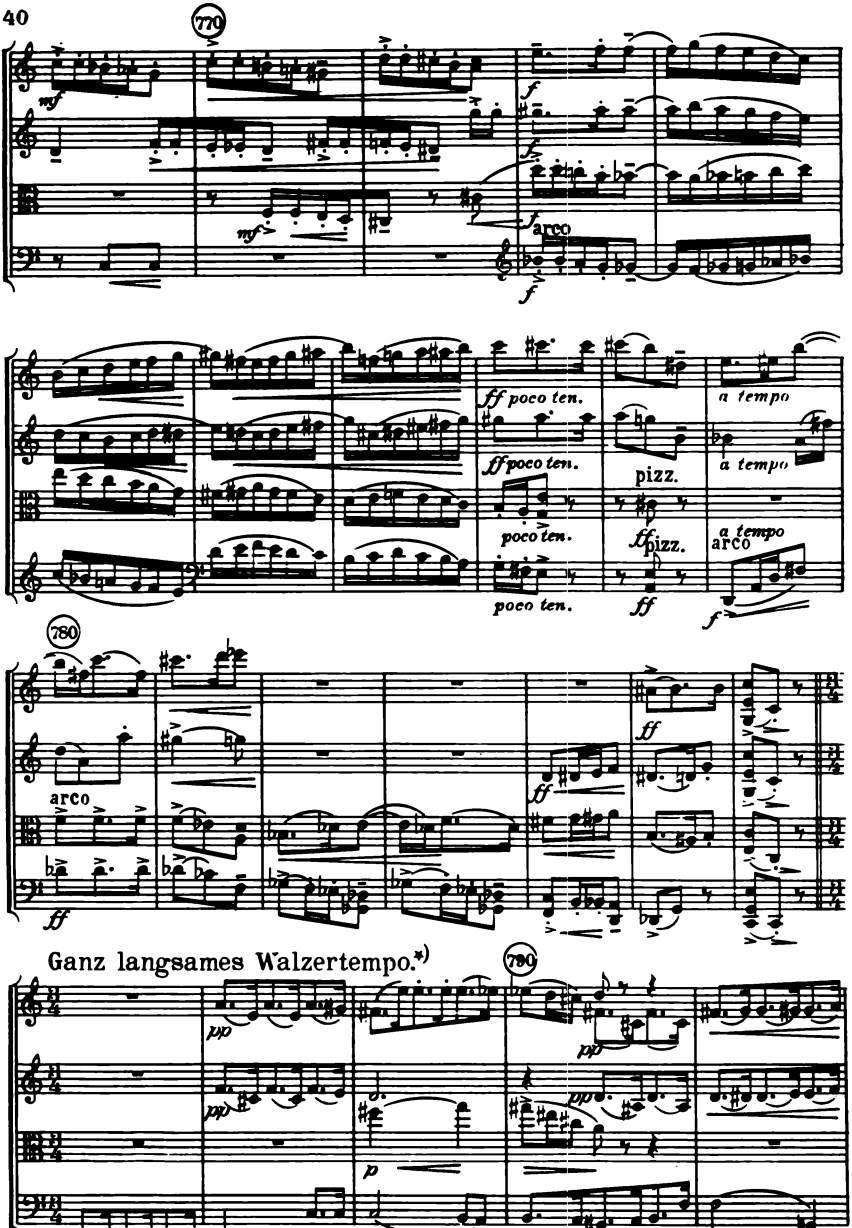



a) Tempo di valzer comodo.

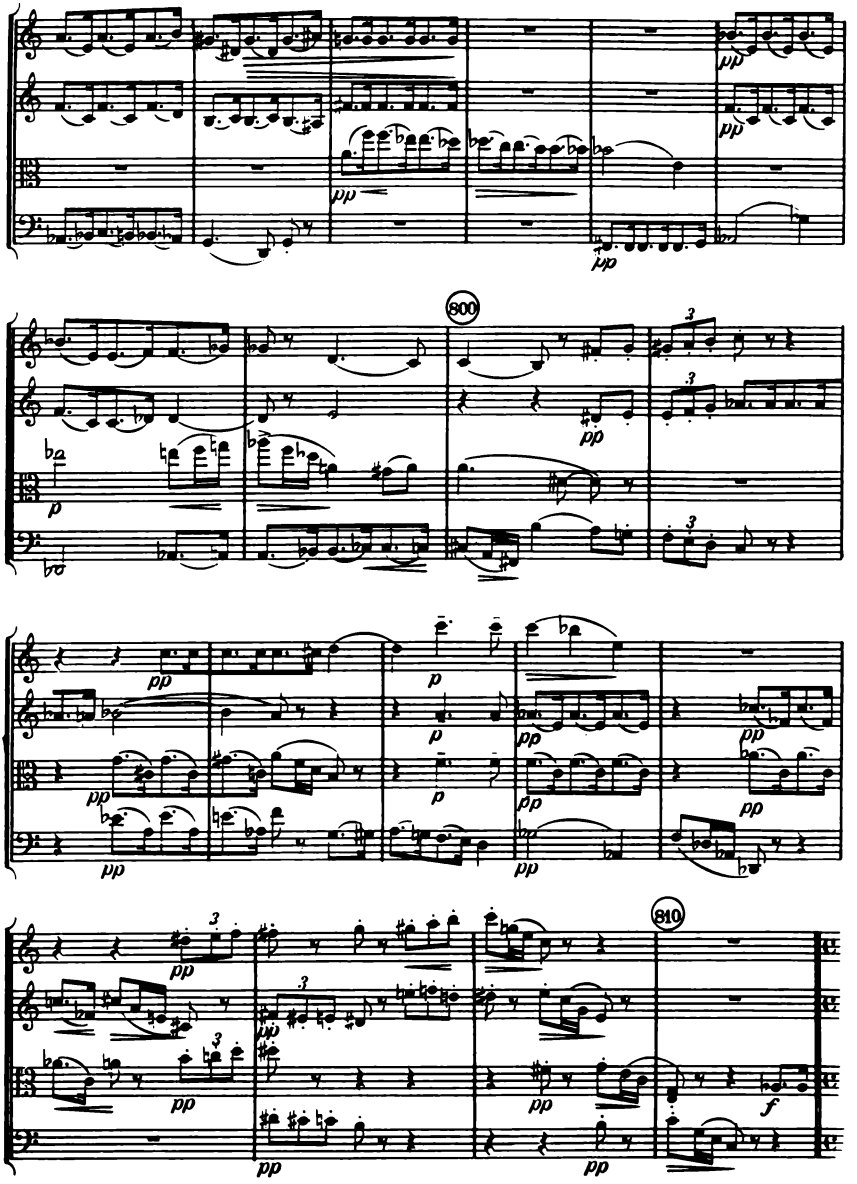

poco a poco stringendo
720
p marcato
730
spicc.
pizz.
arco
740
a tempo
sost.

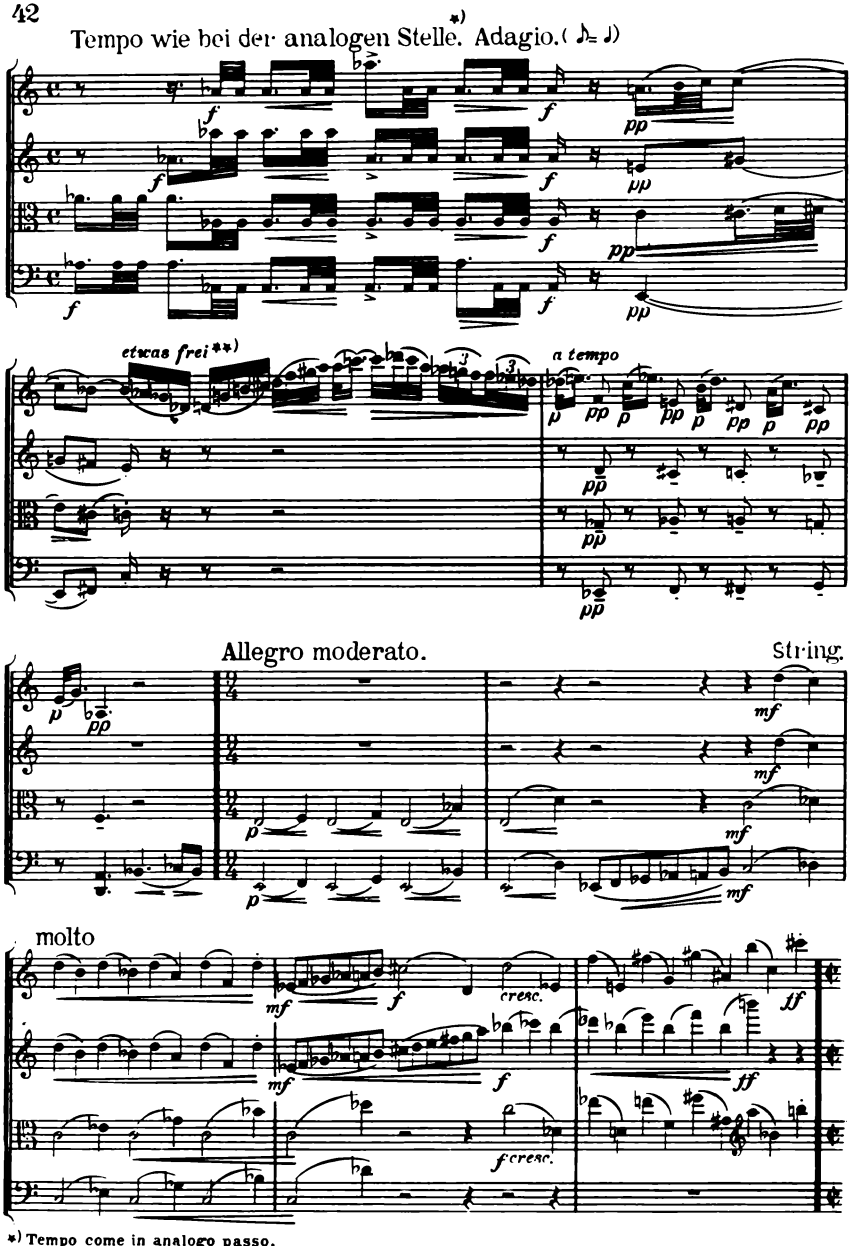

750
ff
f
ff
ff
p comodo, dolce
p comodo, dolce
p comodo, dolce
p comodo, dolce
p
760
p
p hervortr.*)
p
p
mf
f
mf
p
p
p
mp
pizz.
mp

*) marcato



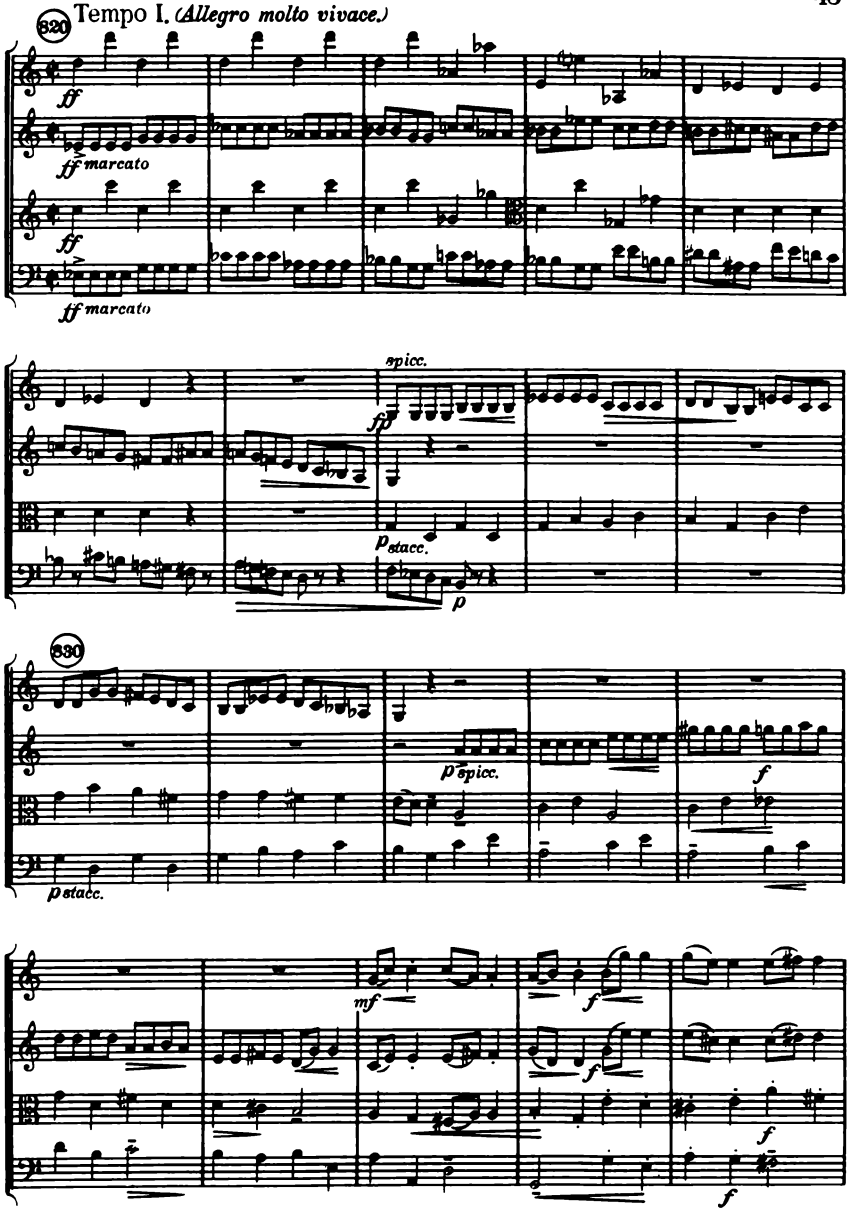

*) Tempo di valzer molto moderato.

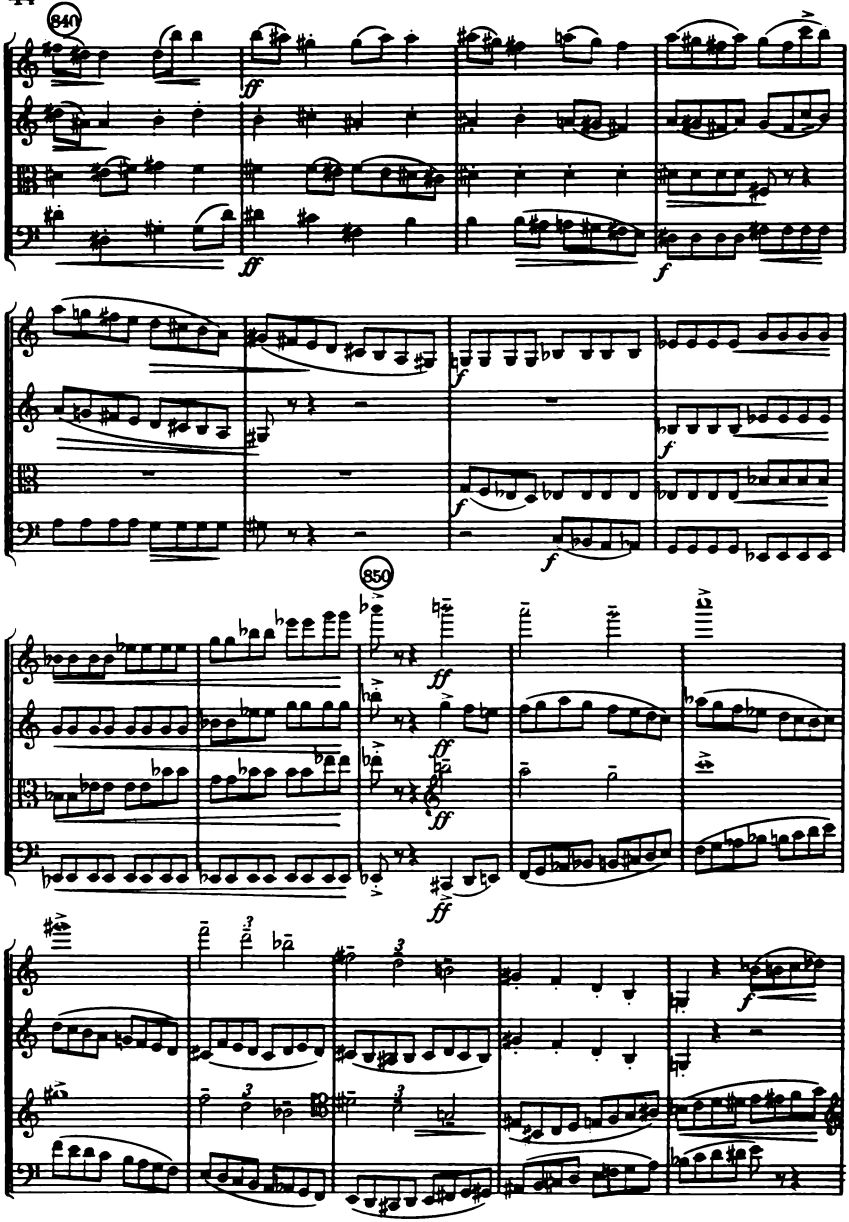

800
810

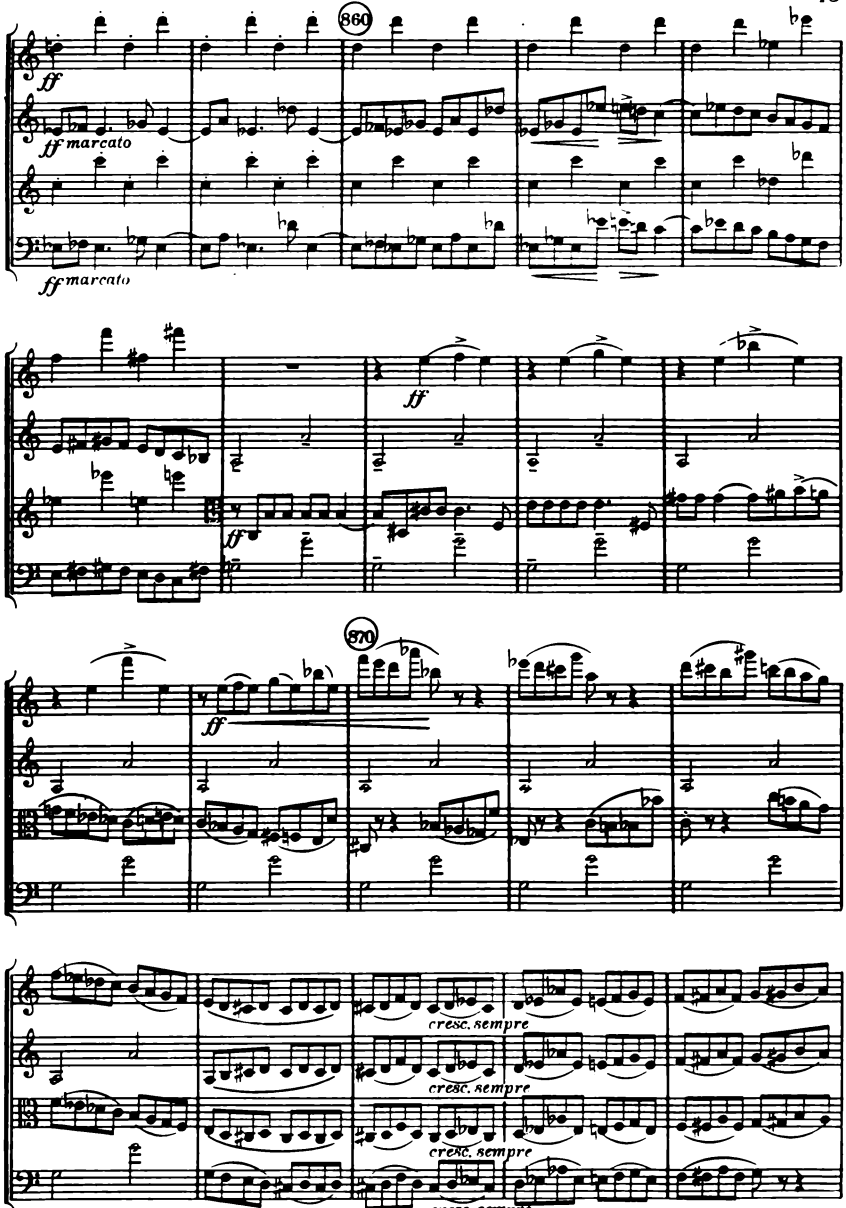


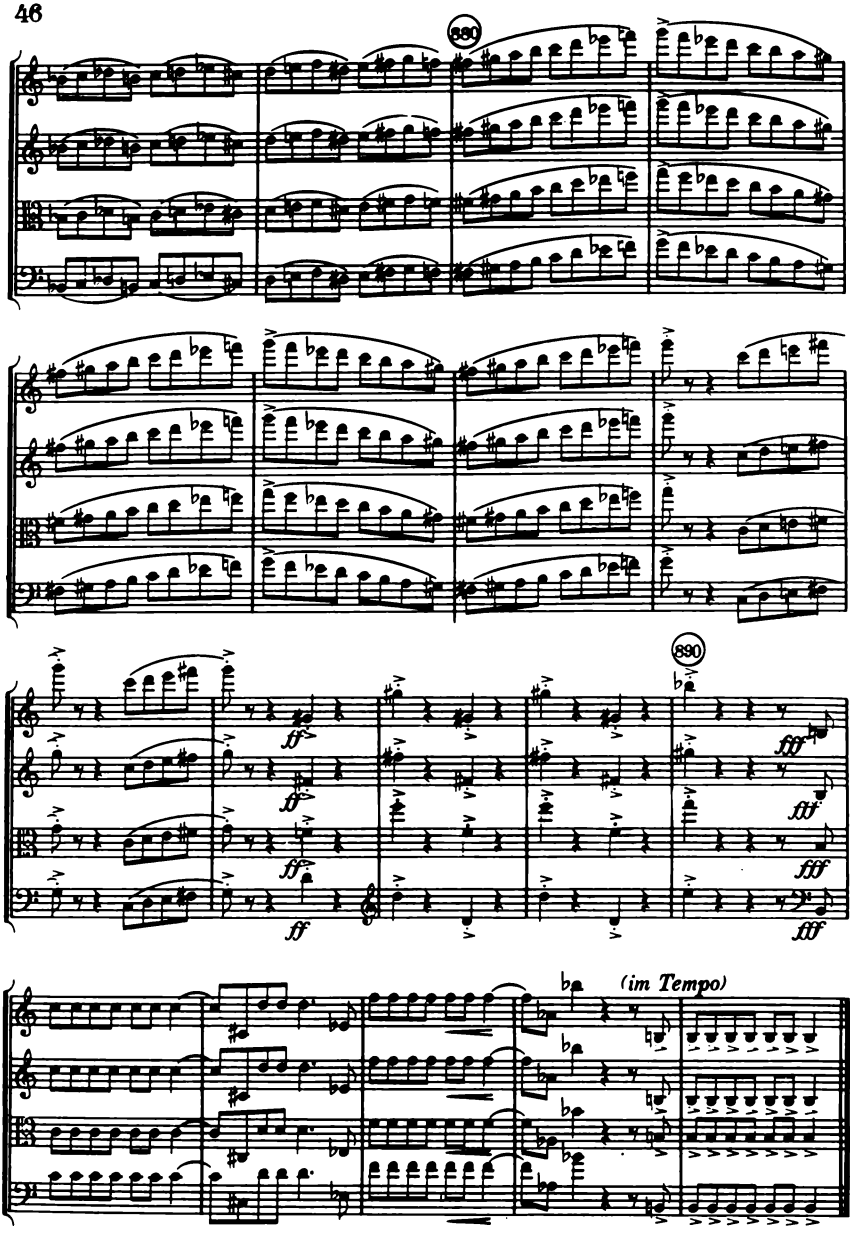

*) Tempo come in analogo passo.

**) *a piacere*


320
Tempo I. (Allegro molto vivace.)
ff
ff marcato
ff
ff marcato
spicc.
ff
p stacc.
p
330
p stacc.
p spicc.
f
mf
f
f
f
f


840
ff
ff
f
f
f
f
850
ff
ff
ff
ff
f


860
ff
ff marcato
ff marcato
ff
ff
870
ff
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre




Berlin, 23. Mai 1923.