

HEINZ IRSEN

1906 – 1989

V. Streichquartett (in A)

1942/43

Opus 137

Urtextausgabe

Cello

Werner Icking, Siegburg
Privatbibliothek Nr. 29–vc

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

Cello

V. Streichquartett (in A)

Heinz Irsen, 1942/43

Langsam und ausdrucksvoll

6

11

16 Lebhaft

21

26

30

34

38

43

48

p *f* *mf* *dim.* *p* *f* *dim.* *p* *rit.* *a tempo* *cresc.* *fp* *mf* *p* *< mf* *p* *cresc.*

Cello

53

ff dim.

58

p cresc.

62

f rit. dim. *p*

68 Etwas ruhiger (gesanglich)

74 poco rit. a tempo *mp*

80 *a tempo* poco rit. *p* *mp*

86 Bewegter (straff) *fp* *mf*

92 *f* *p* cresc.

98 *mf* *fp* *mp* *mf*

103 *f*

108 rit. a tempo *ff*

This sheet music for Cello, Opus 137, consists of 14 staves of musical notation. The music begins with a dynamic of *ff* followed by a diminuendo. Staff 58 starts with a dynamic of *p* followed by a crescendo. Staff 62 includes a ritardando instruction and a change in time signature from 2/4 to 3/4. Staff 68 is marked "Etwas ruhiger (gesanglich)". Staff 74 features a "poco rit. a tempo" instruction. Staff 80 includes a dynamic of *p* followed by *mp*. Staff 86 is marked "Bewegter (straff)" with dynamics of *fp* and *mf*. Staff 92 includes a dynamic of *f* followed by *p* and a crescendo. Staff 98 includes dynamics of *mf*, *fp*, and *mp*. Staff 103 includes a dynamic of *f*. Staff 108 includes a ritardando and an "a tempo" instruction, followed by a dynamic of *ff*.

Cello

114 *rit.*

120

126

131

137 *Langsamer* *poco rit.* *a tempo* *Tempo I*

142 *poco rit.* *a tempo*

146 *a tempo*

150 *mf* *p* *pp* *p* *mp* *cresc.* *mf*

155 *f*

160 *p* *mp*

165 *fp* *mf* *f* *dim.*

The sheet music consists of 15 staves of musical notation for Cello. The music spans from measure 114 to 165. Key features include dynamic markings like *p*, *pp*, *f*, *mf*, *cresc.*, and *dim.*. Performance instructions such as *rit.*, *a tempo*, *Langsamer*, *poco rit.*, and *Tempo I* are also present. The music includes various note heads, stems, and beams, with some notes having horizontal dashes or dots indicating specific attack or release techniques.

Cello

170

174

178

184

189

194

199

205

210

214

219

Cello

Scherzo – Sehr lebhaft

Musical score for Cello, Scherzo section. Measure 1: 3/8 time, bass clef, dynamic *p*. Measures 2-8: Continuation of eighth-note patterns with various slurs and grace notes.

Measure 9: Continuation of eighth-note patterns. Measure 10: Dynamic *p*. Measures 11-16: Continuation of eighth-note patterns with slurs and grace notes.

Measure 17: Dynamic *mp*. Measures 18-24: Continuation of eighth-note patterns with slurs and grace notes. Measure 25: End of section indicated by a double bar line with repeat dots.

Measure 26: Dynamic *mf*. Measures 27-33: Continuation of eighth-note patterns with slurs and grace notes. Measure 34: Dynamic *f*. Measures 35-36: Continuation of eighth-note patterns with slurs and grace notes. Measure 37: Dynamic *p*. Measures 38-45: Continuation of eighth-note patterns with slurs and grace notes.

Measures 36-43: Continuation of eighth-note patterns with slurs and grace notes. Measure 44: Dynamic *p*.

Measures 44-51: Continuation of eighth-note patterns with slurs and grace notes. Measures 52-59: Continuation of eighth-note patterns with slurs and grace notes. Measures 60-67: Continuation of eighth-note patterns with slurs and grace notes. Measures 68-75: Continuation of eighth-note patterns with slurs and grace notes. Measures 76-83: Continuation of eighth-note patterns with slurs and grace notes. Measures 84-91: Continuation of eighth-note patterns with slurs and grace notes. Measures 92-99: Continuation of eighth-note patterns with slurs and grace notes.

Tempo I section. Measure 72: Dynamic *p*. Measures 73-80: Continuation of eighth-note patterns with slurs and grace notes. Measures 81-88: Continuation of eighth-note patterns with slurs and grace notes. Measures 89-96: Continuation of eighth-note patterns with slurs and grace notes.

Measures 97-104: Continuation of eighth-note patterns with slurs and grace notes.

Cello

88 Ein wenig ruhiger

98

108

118 rit.
dim.

131

139

147

156 poco rit.

166 a tempo

Cello

175 **Trio – (Viel ruhiger)**

175 **Trio – (Viel ruhiger)**

185 *p*

195 *mp*

205 *p*

215 *poco rit.* **Bewegter**

226 *mf* *f*

238 *mf* *p* *f*

247 *f* *ff* *f*

257 *poco a poco rall.* **Tempo I**

268

278 *mp* *p*

287 *rit.* **Seherzo** *D.C. al §* *dann Coda*

Cello

Coda – ruhiger

Measures 1-13 of the Cello part. The music starts with a dynamic of *f*, followed by *p*, then *pp*, *mp*, and finally *pp*. The notation consists of eighth and sixteenth note patterns.

14 Tempo I (Scherzo)

Measure 14: *f*. The tempo changes to *(Scherzo)*. The dynamic is *pp*.

Measure 23: The dynamic is *mf*, followed by *p*. The tempo is *rit.*

Langsam und ausdrucksvoll

Measure 32: Dynamics include *cresc.*, *molto*, and *p*.

Measure 38: The dynamic is *mp*.

Measure 42: The dynamic is *mp*.

Measure 46: Dynamics include *poco rit.*, *dim.*, and *mf*.

51 Sehr lebhaft

Measure 51: Dynamics include *pp* and *mf*.

55

Measure 55: The dynamic is *f*.

59

Measure 59: Dynamics include *ff*, *f*, *cresc.*, *(non rit.) fff*, and *>*.

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	Stimme	Takt	Zeit	Anmerkung		Remark
Mvmnt	Part		Bar	Beat		
				P: Partitur, S: Stimme		S: score, P: parts
I	Vl-1	27	1	zweites Sechzehntel	P: es, S: e	2nd 1/16th S: e-flat, P: e
	Vl-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
	Vl-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 vierten 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
	Vl-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.