PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

MENDELSSOHN

STREICHQUARTETT
STRING QUARTET
QUATUOR À CORDES

E moll — E minor — Mi mineur

op. 44 No. 2

No. 349
WIENER PHILHARMONISCHER VERLAG

PHILHARMONIA

TASCHEN-PARTITUREN
MINIATURE SCORES / PARTITIONS DE POCHE

J. S. BACH

No.
101 Johannespassion / St. John's Passion / Passion de St. Jean
99 Magnificat
111 Kantate 50 »Nun ist das Heil« / »Now shall the grace«
102 Kantate 53 »Schlage doch gewünschte Stunde« / »Strike thou hour«
104 Kreuzstabkantate (Nr. 56)
103 Kaffeekantate / Coffee Cantata (No. 211)

B. BARTÓK

203 Suite II, op. 4 (in Vorb.)
202 Str. Quart.[1]) II, op. 17

BEETHOVEN

7 Symphonie No. 1, op. 21
8 Symphonie No. 2, op. 36
9 Symphonie No. 3, op. 55 (Eroica)
10 Symphonie No. 4, op. 60
1 Symphonie No. 5, op. 67
3 Symphonie No. 6, op. 68 (Pastorale)
11 Symphonie No. 7, op. 92
4 Symphonie No. 8, op. 93
30 Symphonie No. 9, op. 123
43 Klavierkonzert / Piano Con. G / Sol, op. 58
45 Violinkonzert, op. 61
76 Prometheus, Ouverture, op. 43
75 Coriolan, Ouverture, op. 62
18 Leonore Nr. 3, Ouverture, op. 72a
44 Egmont, Ouverture, op. 84
310/26 Str. Quart.[1]), No. 1/17

BERLIOZ

85 Carnaval Romain, Ouv.

BORODIN

265 Symphonie I Es / Mi ♭ *
266 Symphonie II h / si

BRAHMS

No.
272 Serenade, op. 16 (in Vorb.)
280 Schicksalslied / Song of Fate / Chant du destin, op. 54
281 Triumphlied, op. 55 (in Vorb.)
282 Gesang d. Parzen / Song of the Fates, op. 89

BRUCKNER

206 Symphonie d / ré, op. posth.
264 Messe d / ré
204 Messe e / mi
205 Psalm 150 / Psaume 150

BUSONI

261 Rondo Arlecchinesco, op. 46
262 Tanzwalzer, op. 53

A. CASELLA

206 Italia, Suite, op. 11
249 Concerto f. Str. Quart.[1])

FR. DELIUS

207 Brigg Fair (in Vorb.)
208 Tanzrhapsodie / dance rhapsody
209 Appalachia (in Vorb.)

DITTERSDORF

364 Str. Quart.[1]) G / Sol
365 Str. Quart.[1]) Es / E flat / Mi ♭

DVOŘÁK

273 Bläserserenade, op. 44
274 Wassermann, op. 107
275 Mittagshexe, op. 108
276 Gold. Spinnrad, op. 109
277 Waldtaube, op. 110
278 Heldenlied, op. 111
} in Vorb.

FLOTOW

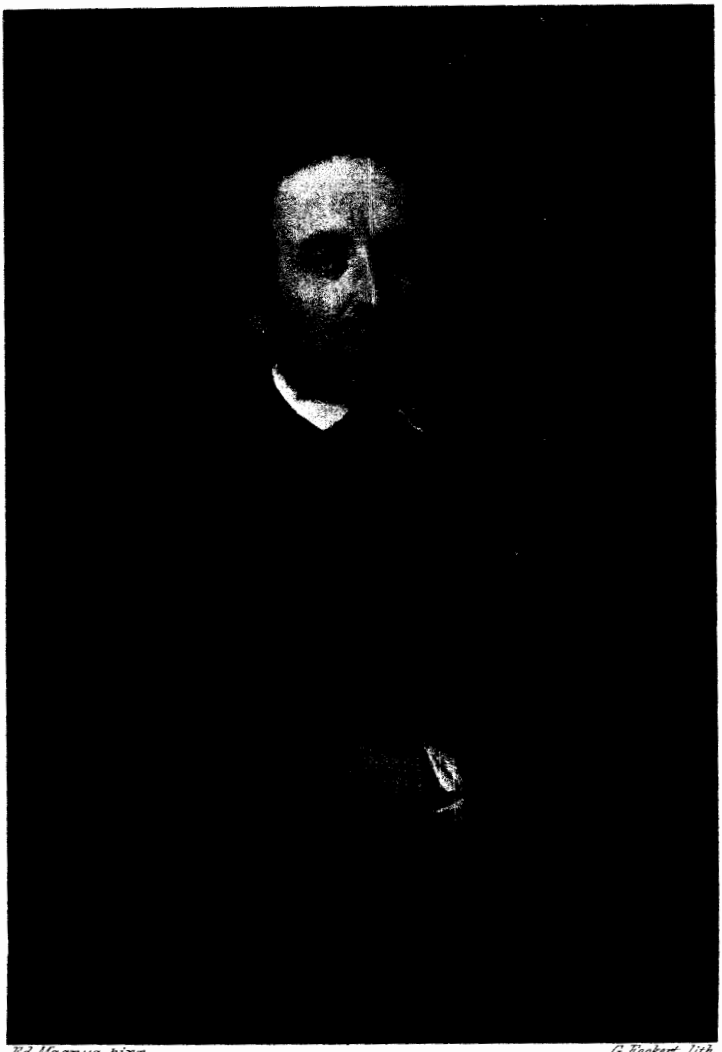
42 Stradella, Ouverture

*

* Ne pas en vente en France et Belgique

[1]) Streichquartett / String Quartet / Quatuor à cordes
[2]) Streichquintett / String Quintet / Quintuor à cordes

Bei Bestellung genügt die Angabe der Verlagsnummer / In ordering kindly mention number of edition only / Pour les commandes il suffit d'indiquer le numéro de l'oeuvre



Ed. Magnus pinx. G. Eckert lith.

F. Mendelssohn-Bartholdy

14819

PHILHARMONIA
PARTITUREN · SCORES · PARTITIONS

Seiner königl. Hoheit dem Kronprinzen von Schweden gewidmet

F. MENDELSSOHN-BARTHOLDY

STREICHQUARTETT

STRING QUARTET / QUATUOR À CORDES

E moll / E minor / Mi mineur

op. 44 No. 2

No. 349

WIENER PHILHARMONISCHER VERLAG A. G.
WIEN

Die drei Streichquartette op. 44 sind kurz nacheinander, und zwar in der Reihenfolge Nr. 2, Nr. 3, Nr. 1 in den Jahren 1837—38 entstanden. Sie zählen zu den mit Unrecht heute vernachlässigten Werken Mendelssohns. An Fülle und Originalität der Erfindung, noch mehr in der unerreichten Beherrschung von Satz- und Formtechnik gebührt ihnen in der Quartettliteratur ein Platz neben den Werken der Größten.

Das Quartett in E moll (No. 4 der Ges.-Ausg.) wurde im Juli 1837 vollendet. Die erste Aufführung fand am 19. November 1837 im Leipziger Gewandhaus durch Ferdinand David statt.

The three String Quartets op. 44 were written in close succession, in the years 1837—38, and in the following chronological order: No. 2, No. 3, No. 1. Like so many of Mendelssohn's compositions, these quartets are today very unjustly neglected. By virtue of their wealth and originality of inspiration and even more for their unrivalled perfection as regards technique of composition and form, they deserve to be ranked with the greatest works of the quartet literature.

The Quartet in E-minor (No. 4 of the collective Edition) was completed in July, 1837. The first performance took place at the Leipzig Gewandhaus, through Ferdinand David, on November 19, 1837.

Les trois quatuors op. 44 ont été conçus en rapide succession dans les années 1837—38, et ce dans l'ordre suivant: No. 2, No. 3, No. 1. Ils comptent injustement parmi les oeuvres de Mendelssohn aujourd'hui négligées. Par leur amplitude, leur originalité d'invention et plus encore par leur maîtrise inaccessible dans la construction de la phrase, la technique de la forme, il convient de leur réserver dans la littérature du quatuor une place parmi les oeuvres des plus grands.

Le quatuor en Mi mineur' (No. 4 de l'edition complète) fut achevé en juillet 1837. La première exécution eut lieu le 19 novembre 1837 au »Gewandhaus de Leipzig« par Ferdinand David.

*

FORMÜBERSICHT

1. SATZ	Takt
Exposition	1— 97
Hauptsatz und Überleitung	1—52
Seitensatz	53—76
Schlußgruppe	77—97
Durchführung	98—167
Reprise	168—241
Koda	242—277

2. SATZ, Sonatenform	
Exposition	1— 52
Hauptsatz	1—40
Seitensatz	41—52
Durchführung	53—150
Reprise	151—202
Koda	203—244

3. SATZ, Sonatenform mit kurzer Überleitung an Stelle einer Durchführung	
Exposition	1— 41
Hauptsatz	1— 24
Seitensatz	25— 35
Schlußgruppe	36— 41
Überleitung	42— 46
Reprise	47— 70
Koda	71— 83

SYNOPSIS OF FORM

1st MOVEMENT	Bar
Exposition	1— 97
Principal section and Transitory passage	1—52
Subsidiary section	53—76
Closing section	77—97
Development	98—167
Recapitulation	168—241
Coda	242—277

2nd MOVEMENT, Sonata form	
Exposition	1— 52
Principal section	1—40
Subsidiary section	41—52
Development	53—150
Recapitulation	151—202
Coda	203—244

3rd MOVEMENT, Sonata form with short Transitory passage replacing a Development	
Exposition	1— 41
Principal section	1— 24
Subsidiary section	25— 35
Closing section	36— 41
Transitory passage	42— 46
Recapitulation	47— 70
Coda	71— 83

RÉSUMÉ DE LA FORME

1ier MOUVEMENT	Mesure
Exposition	1— 97
Thème principal et Transition	1—52
Thème secondaire	53—76
Groupe de cadence	77—97
Développement	98—167
Reprise	168—241
Coda	242—277

2ième MOUVEMENT, Forme de Sonate	
Exposition	1— 52
Thème principal	1—40
Thème secondaire	41—52
Développement	53—150
Reprise	151—202
Coda	203—244

3ième MOUVEMENT, Forme de Sonate avec courte transition au lieu d'un développement	
Exposition	1— 41
Thème principal	1—24
Thème secondaire	25—35
Groupe de cadence	36—41
Transition	42— 46
Reprise	47— 70
Coda	71— 83

4. SATZ, Sonatenform mit Rondocharakter	4th MOVEMENT, Sonata form in the manner of a Rondo	4ième MOUVEMENT, Forme de Sonate en caractère d'un rondo
Exposition..... 1—185	Exposition.. ..... 1—185	Exposition..... 1—185
Hauptsatz .... 1— 74	Principal section....1— 74	Thème principal.. 1— 74
Seitensatz .... 75—124	Subsidiary section 75—124	Thème secondaire 75—124
Schlußgruppe.125—185	Closing section ...125—185	Groupe de cadence 125—185
Durchführung. .....186—261	Development.....186—261	Développement.....186—261
Reprise..... 262—424	Recapitulation.....262—424	Reprise .....262—424
Koda.....425—515	Coda .....425—515	Coda.....425—515
H. G.	H. G.	H. G.

*

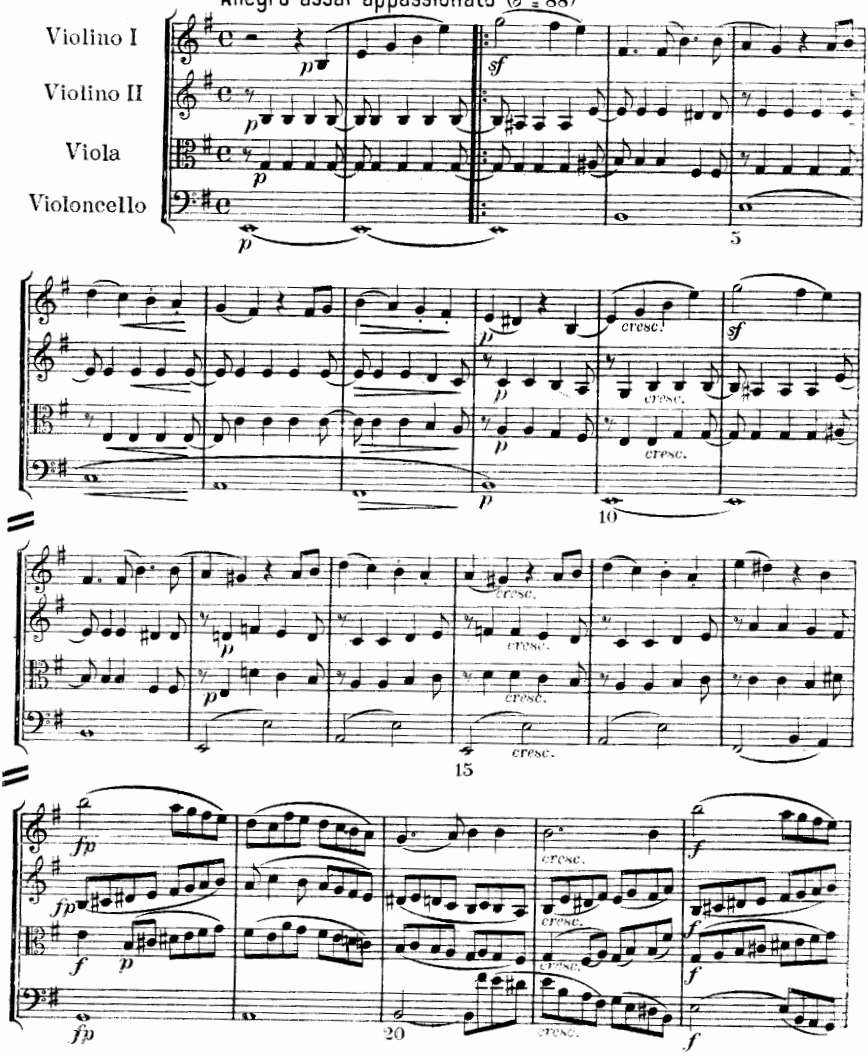
Aufführungsdauer: 22 Minuten	Total time required for performance: 22 minutes	Durée d'exécution: 22 minutes

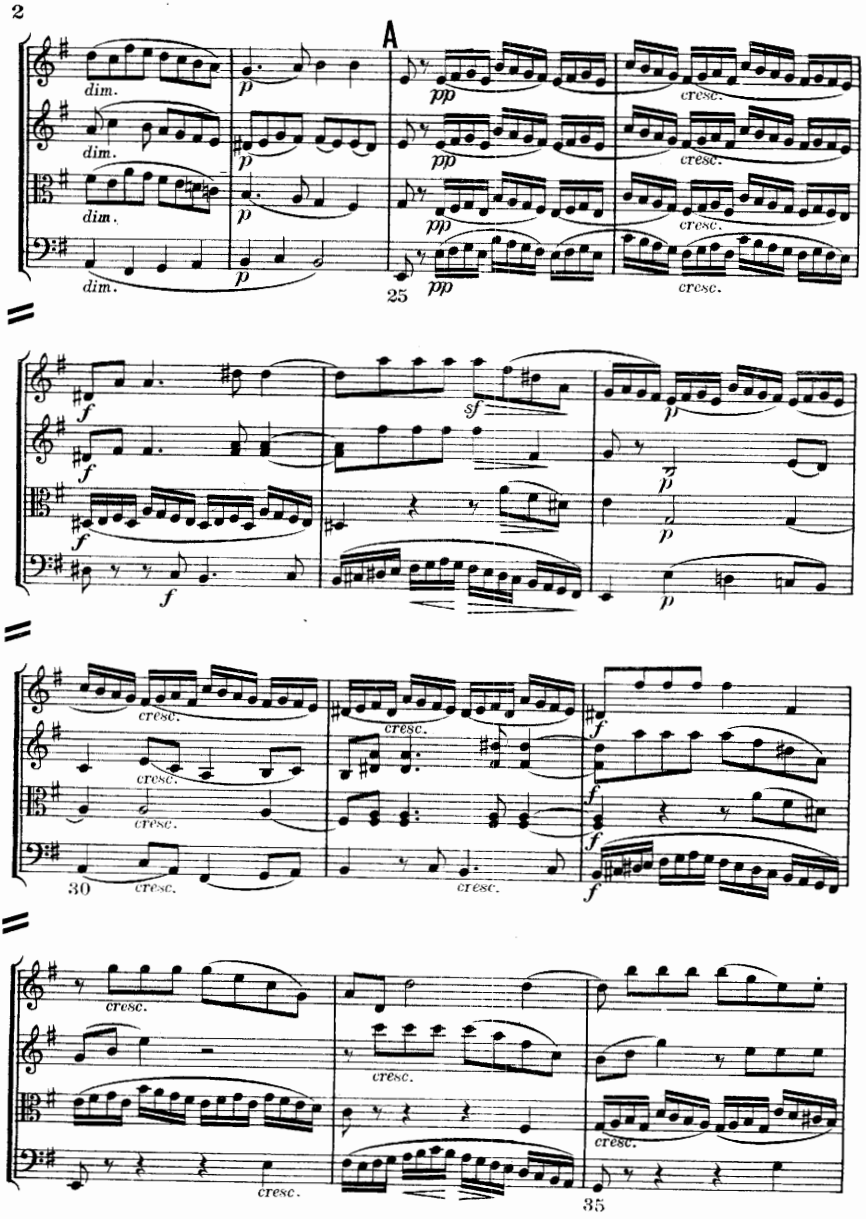
I = 8′ II = 4′, III = 4′, IV = 6′

QUARTETT Nº 4

Felix Mendelssohn-Bartholdy, Op. 44 Nº 2
(1809-1847)

Allegro assai appassionato (♩ = 88)




A
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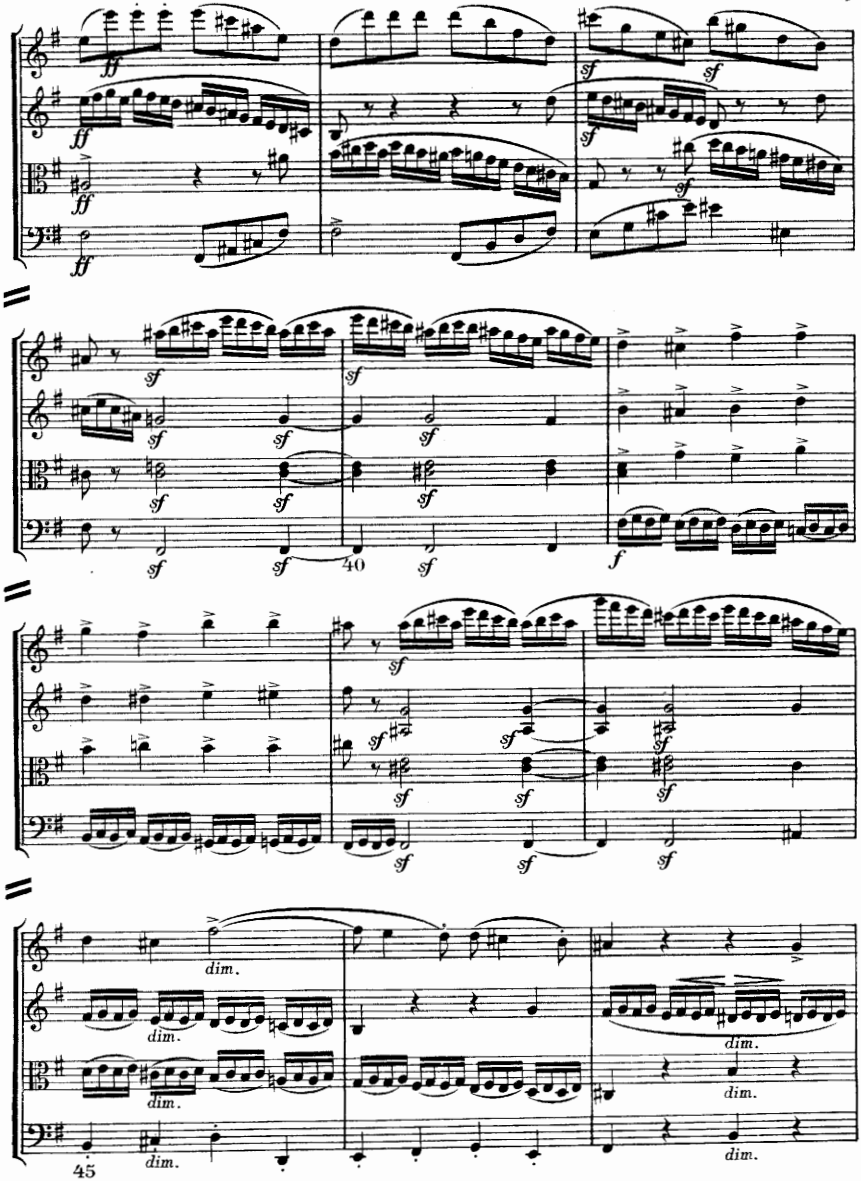
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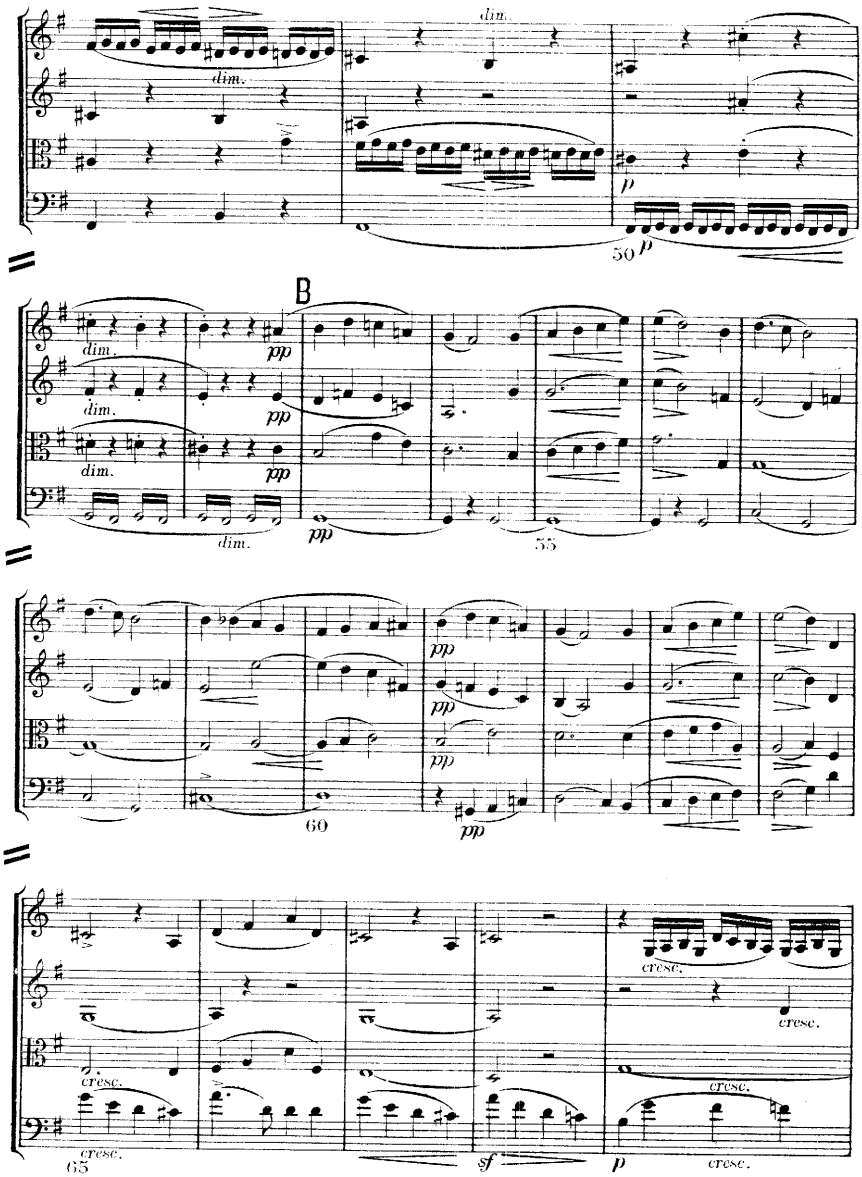
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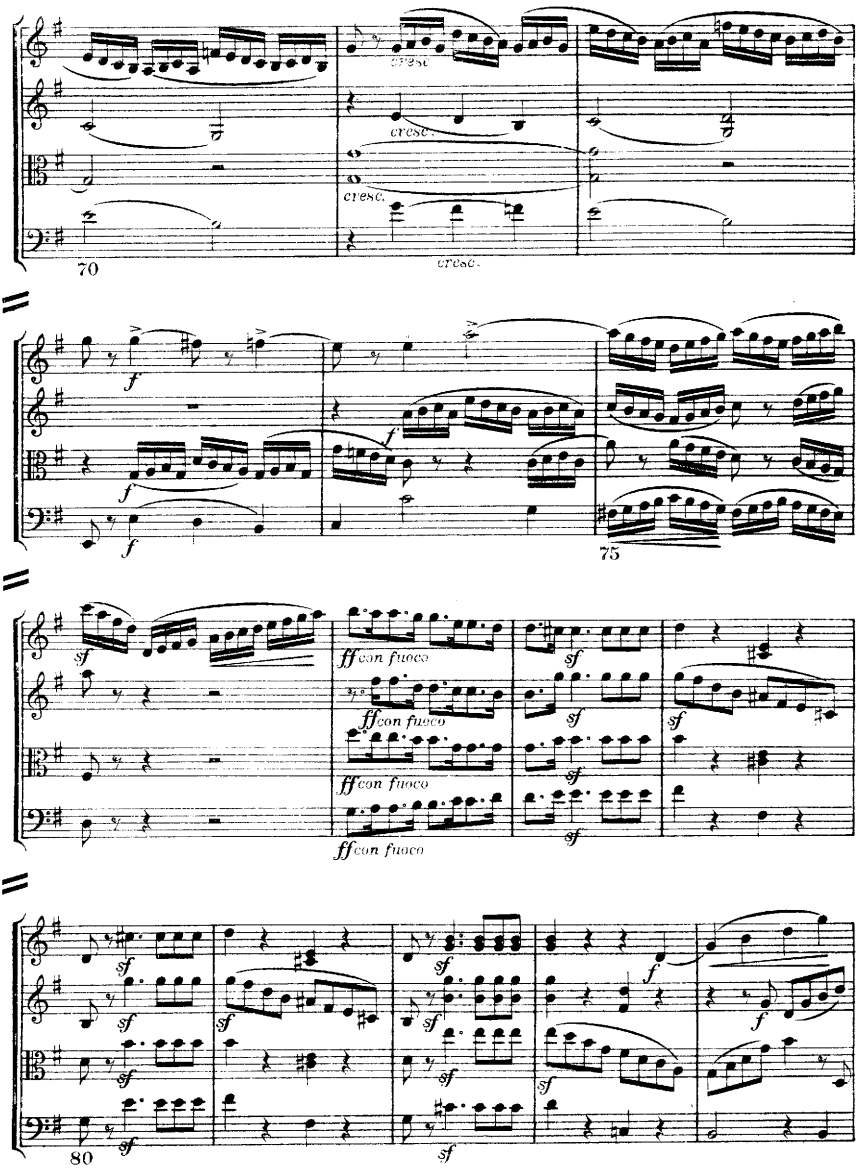
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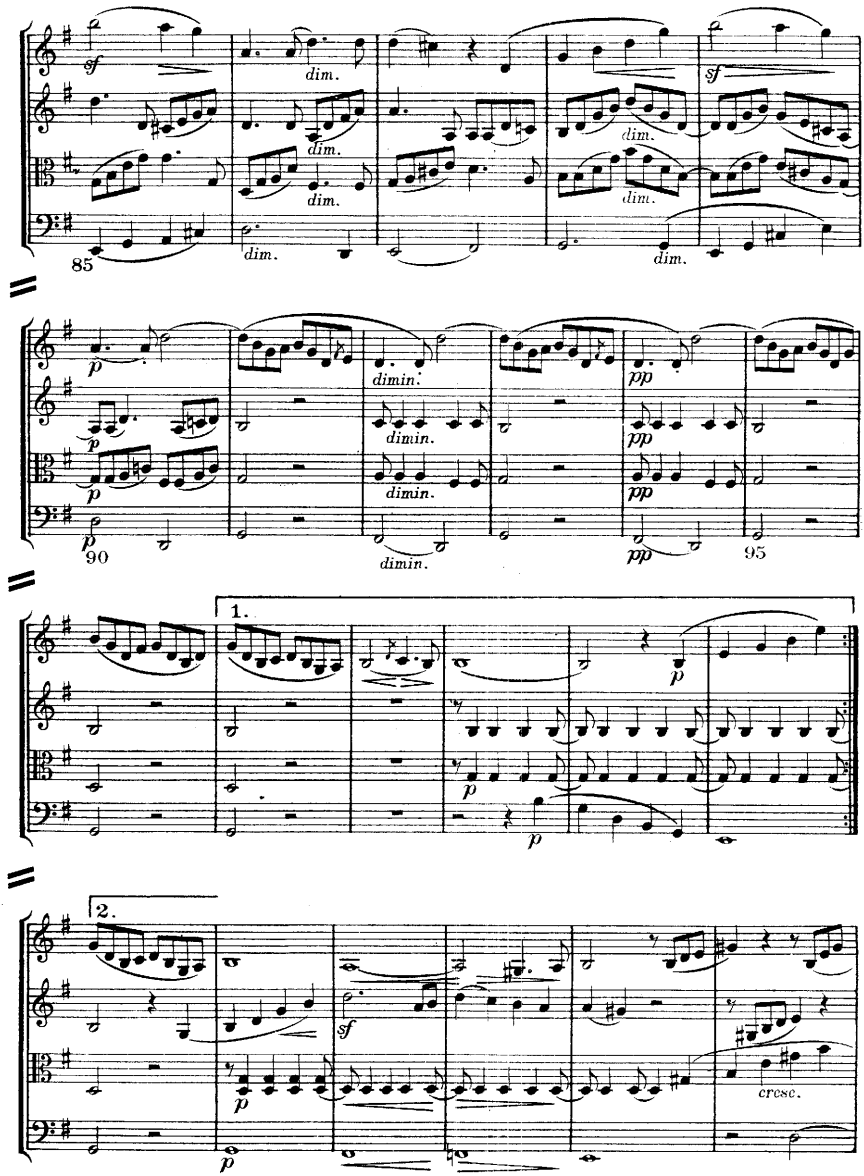
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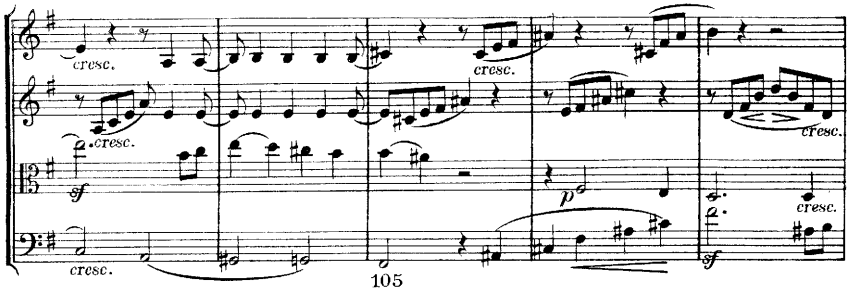
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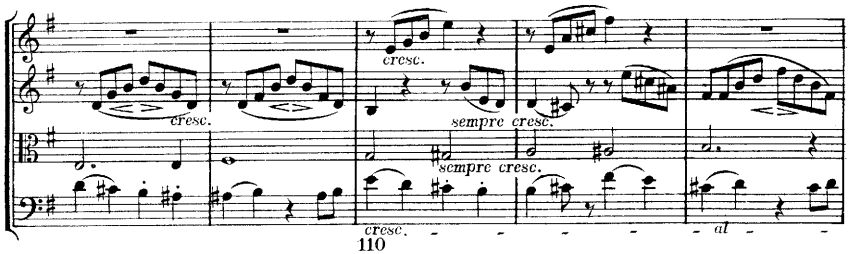
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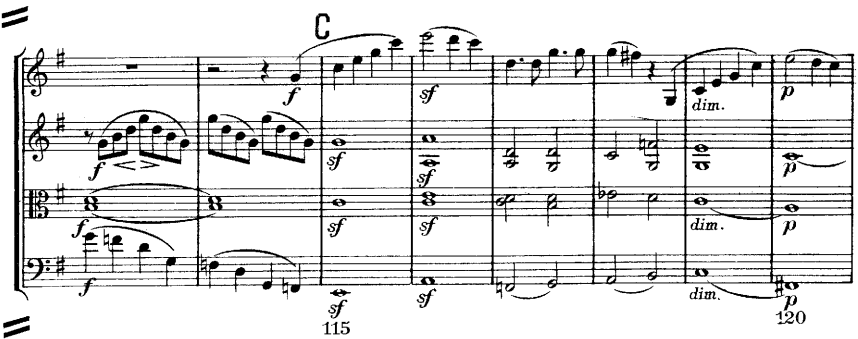
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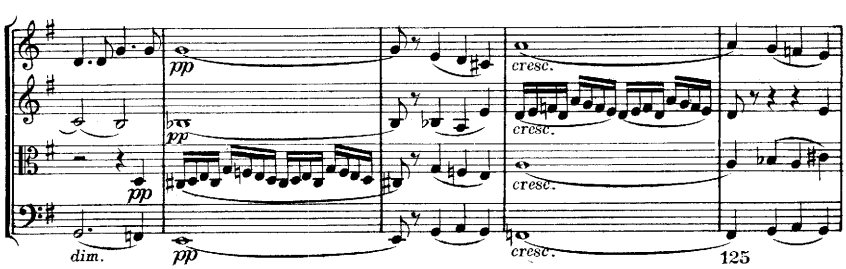
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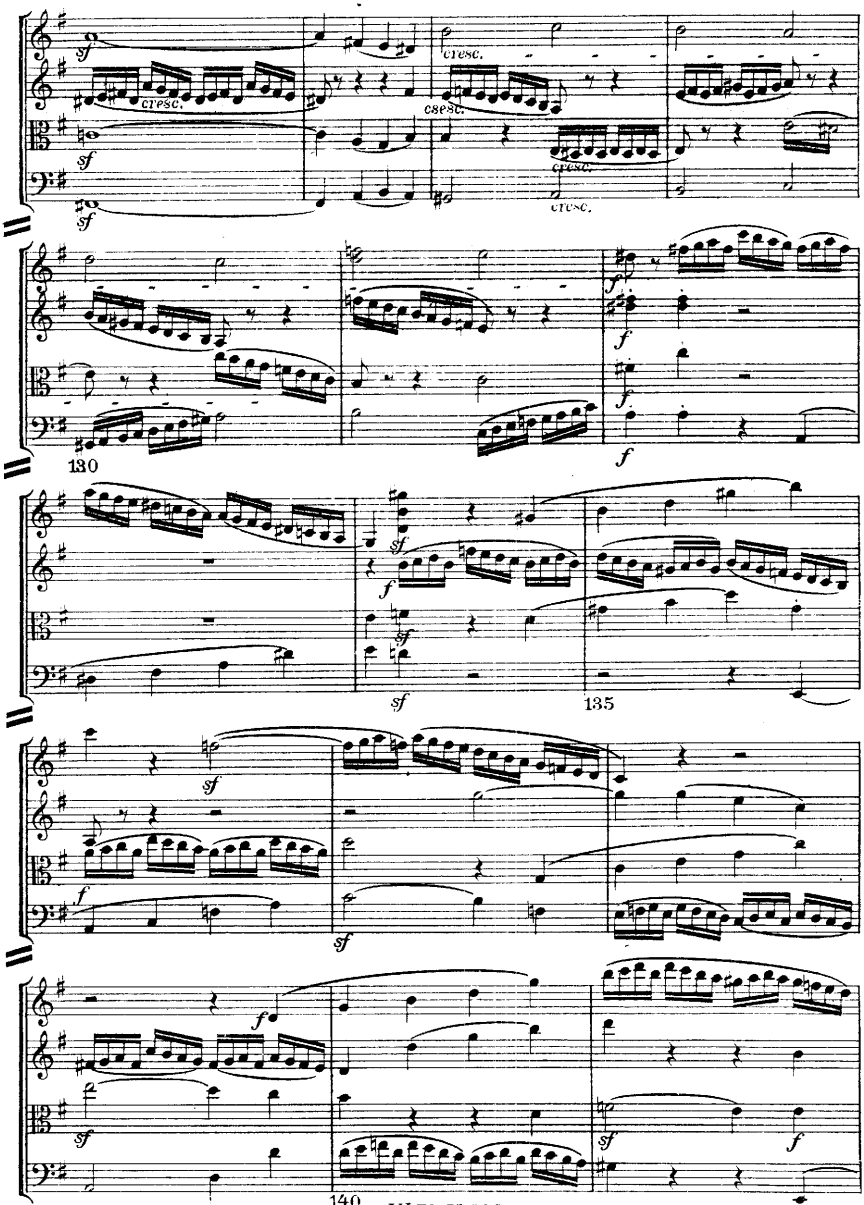
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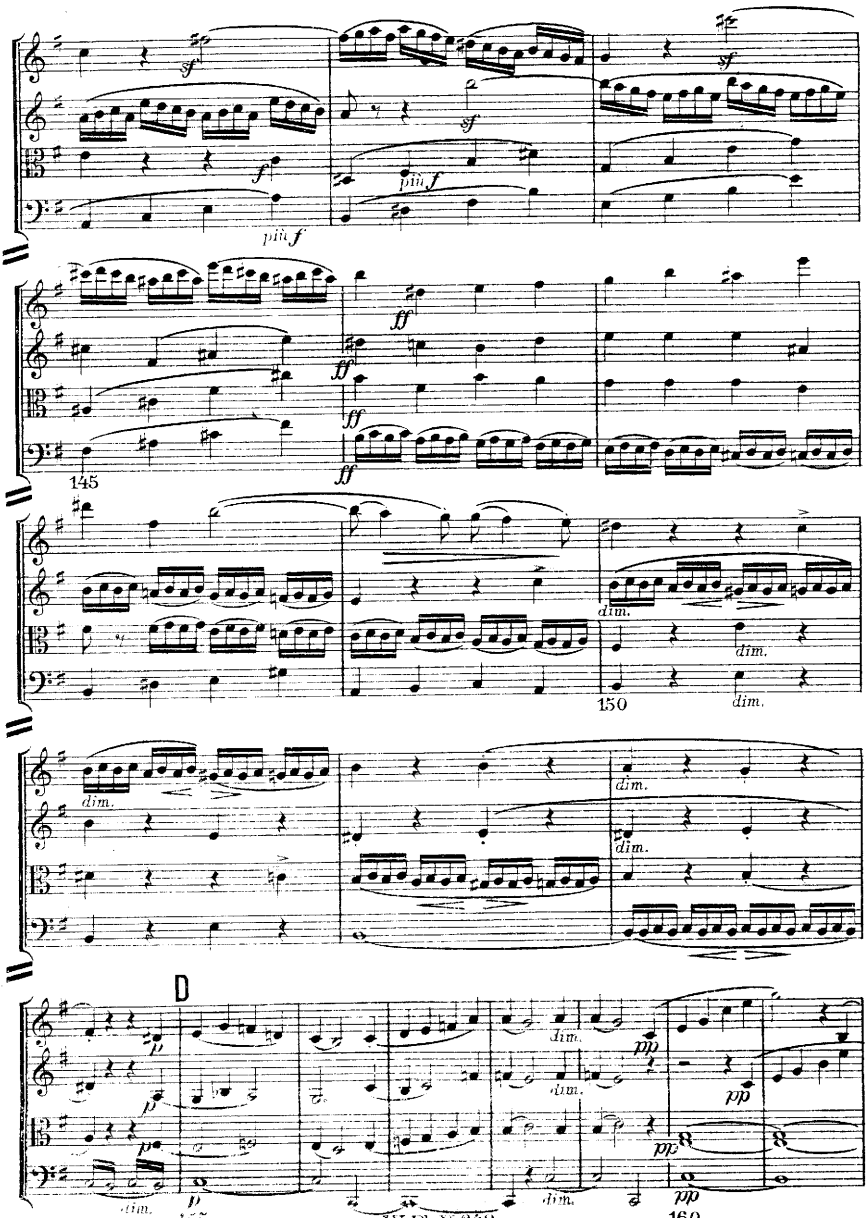
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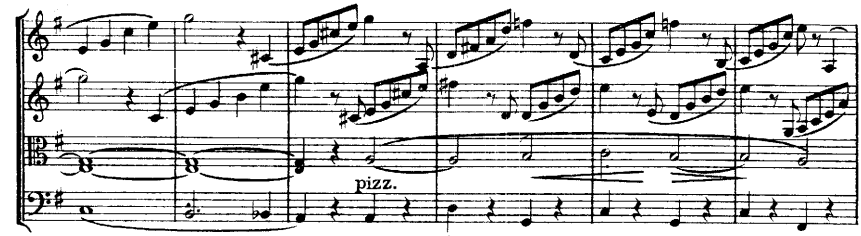

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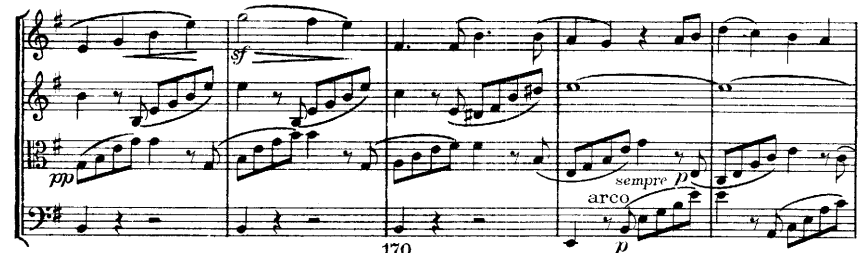

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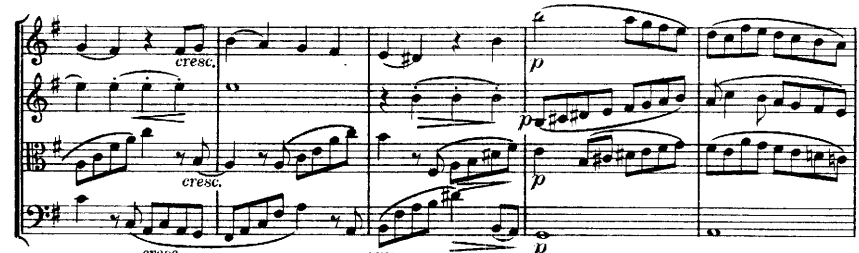

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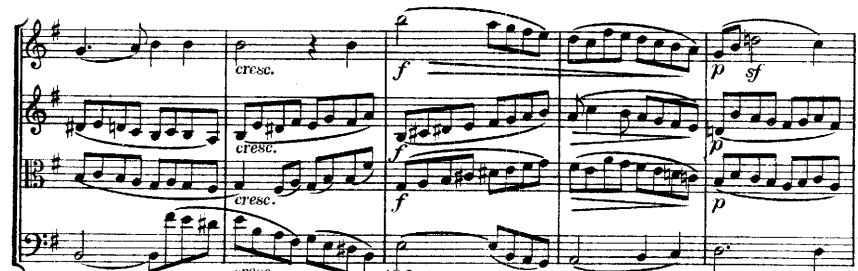

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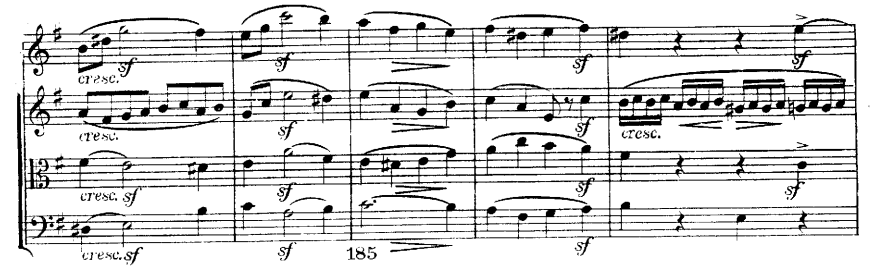

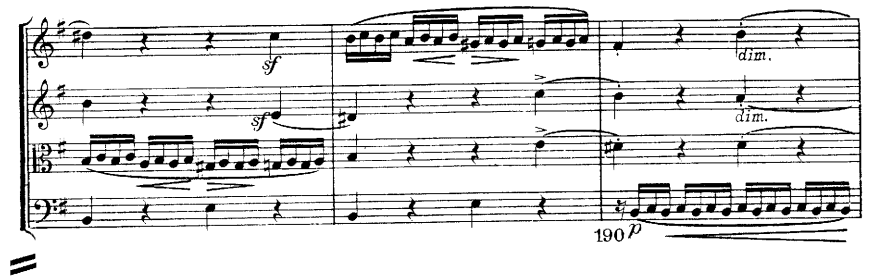

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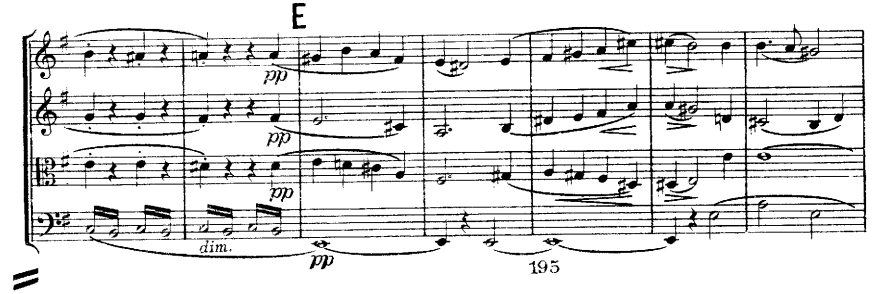

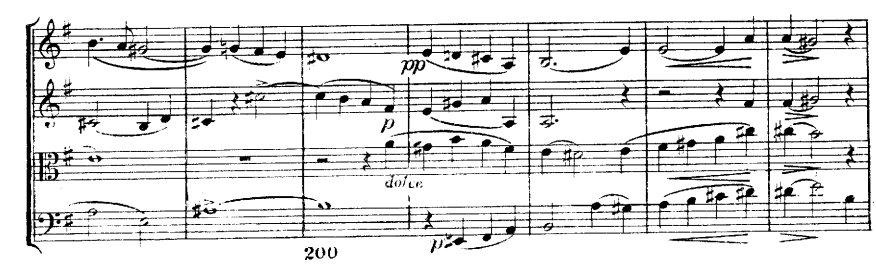

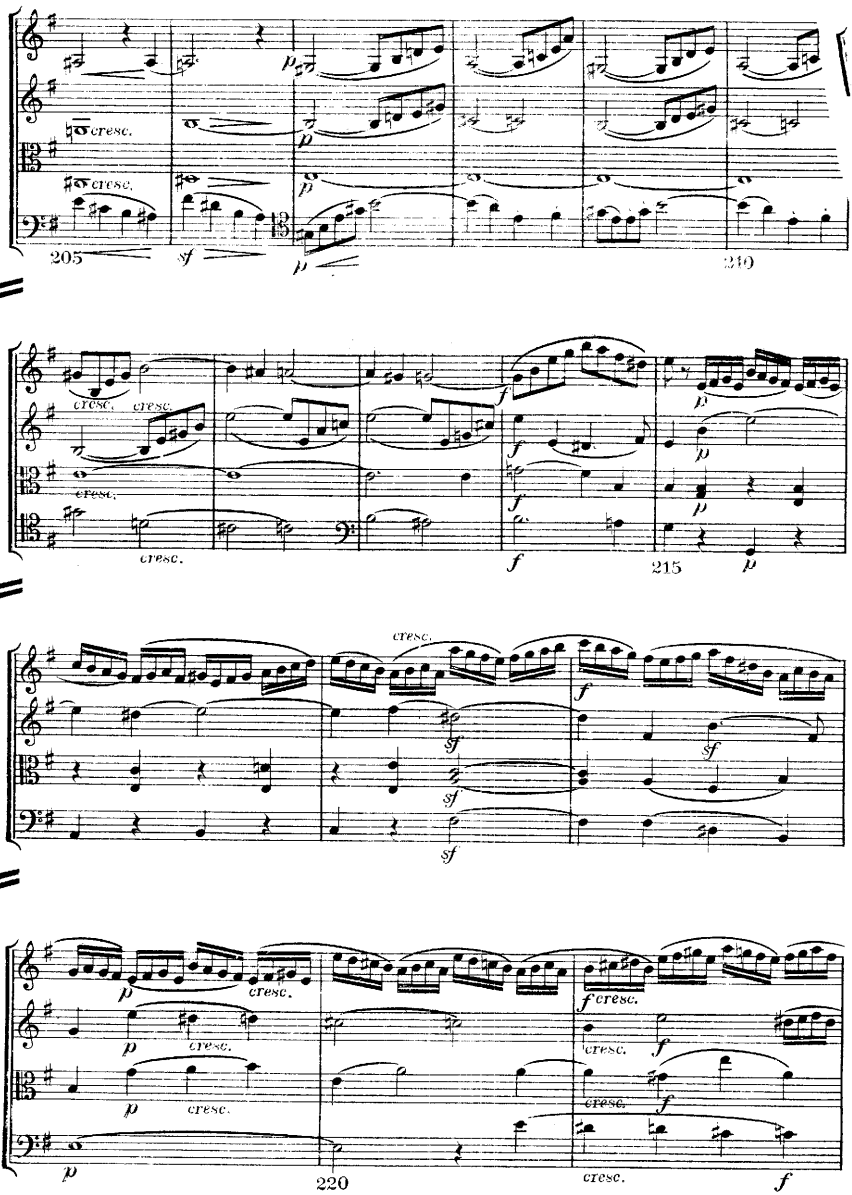
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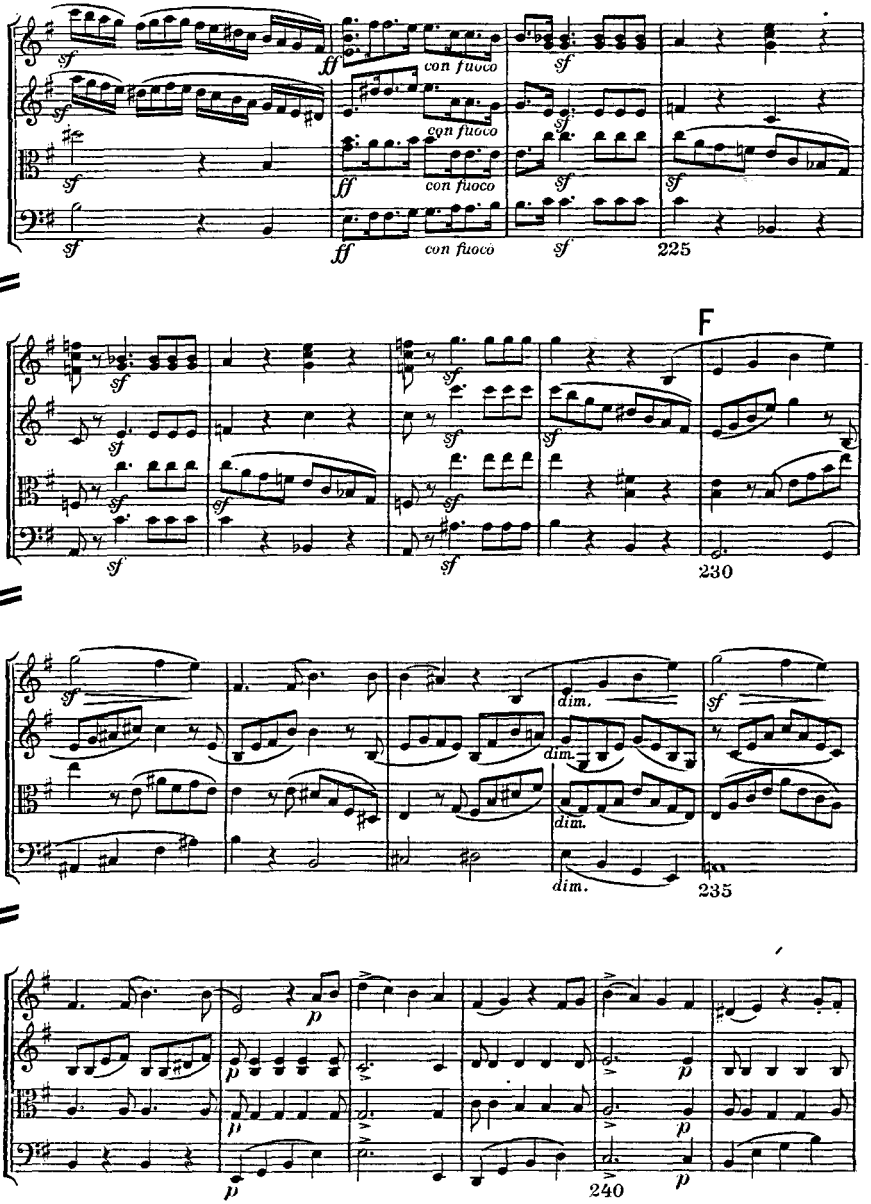
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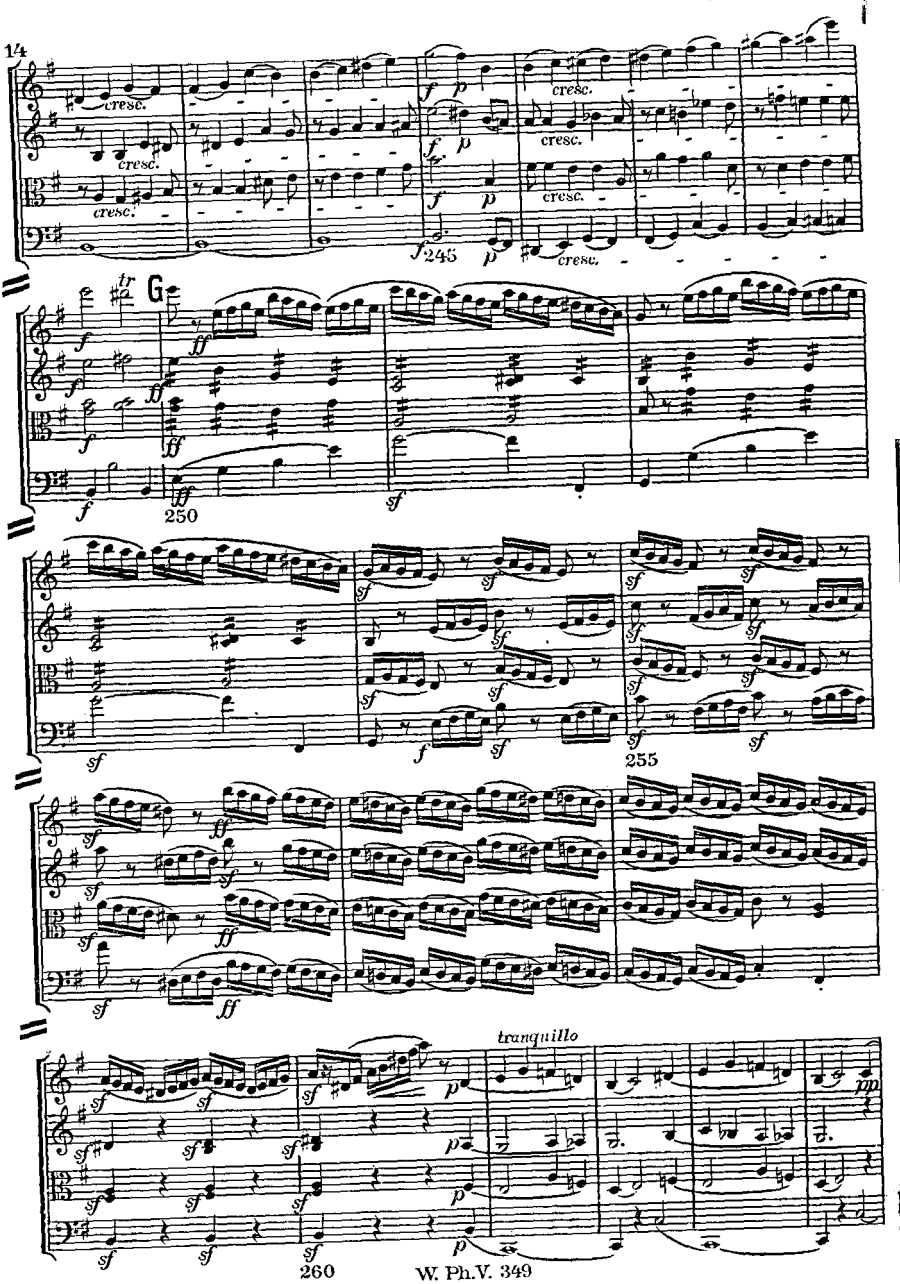
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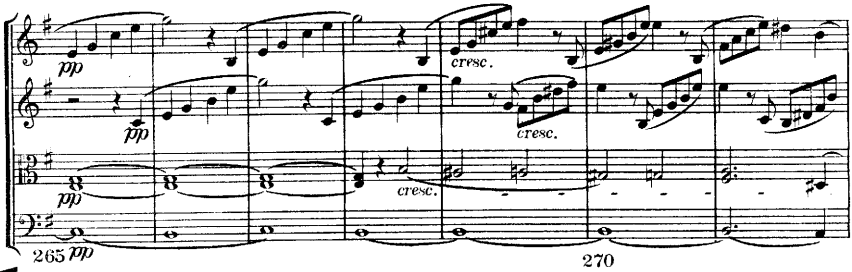
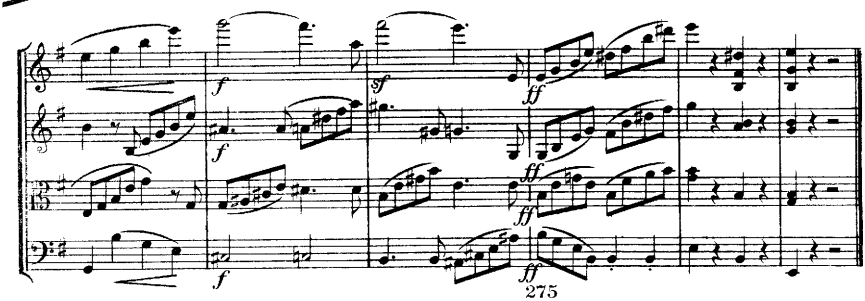
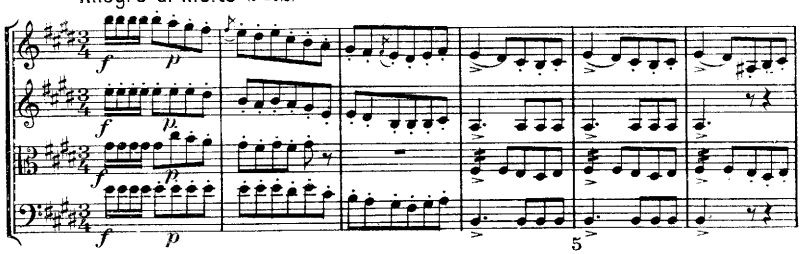
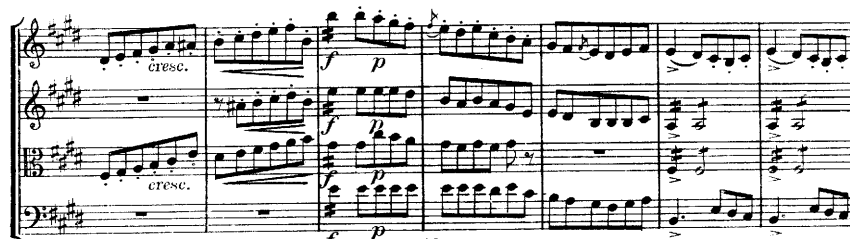


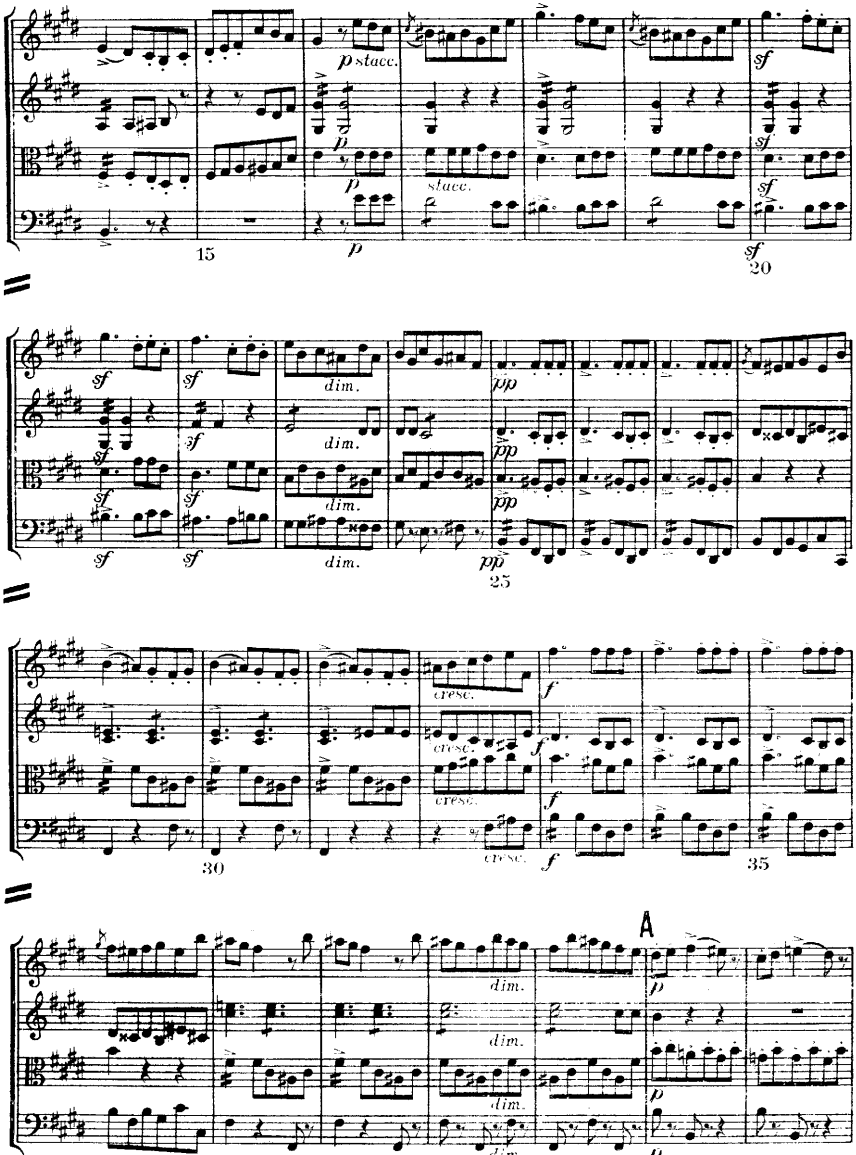


Scherzo

Allegro di molto (♩.=72)



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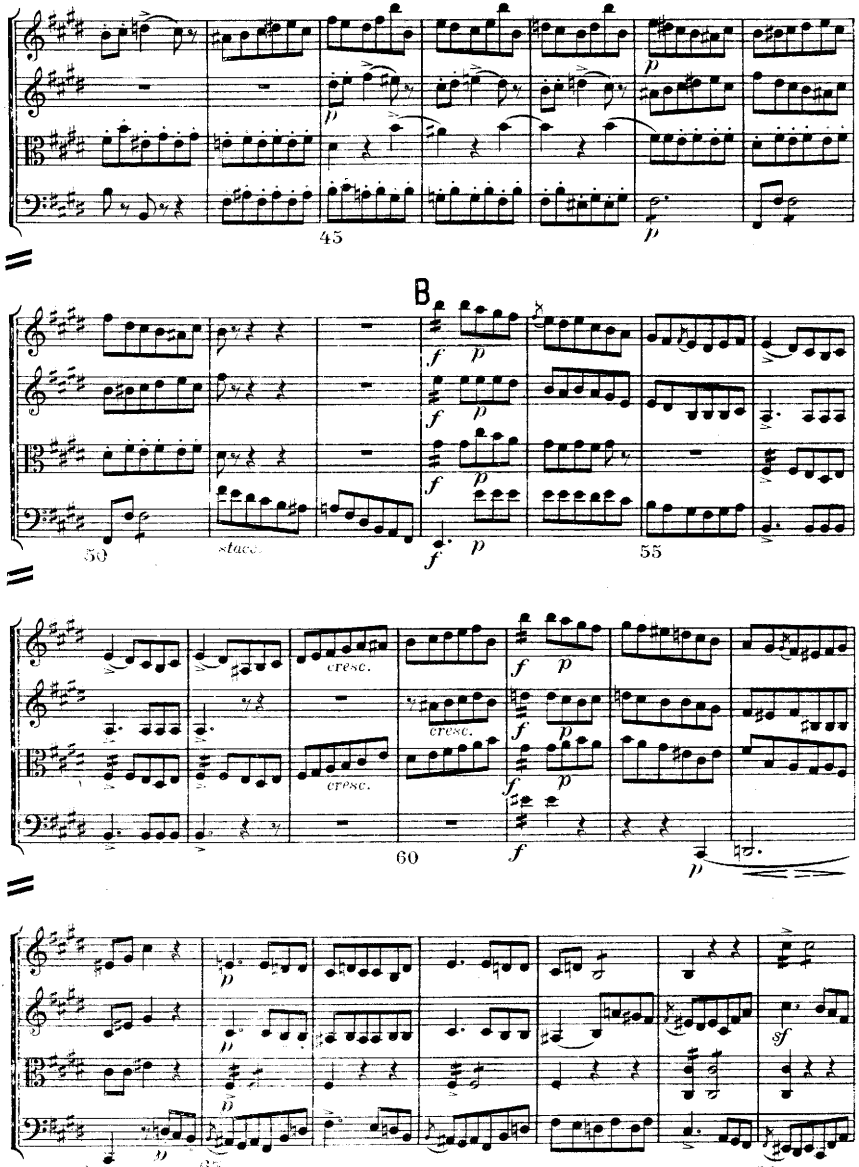
stacc.
sf
dim.
pp
cresc.
f
A
15
20
25
30
35
40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B
50
stacc.
55
cresc.
cresc.
cresc.
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65
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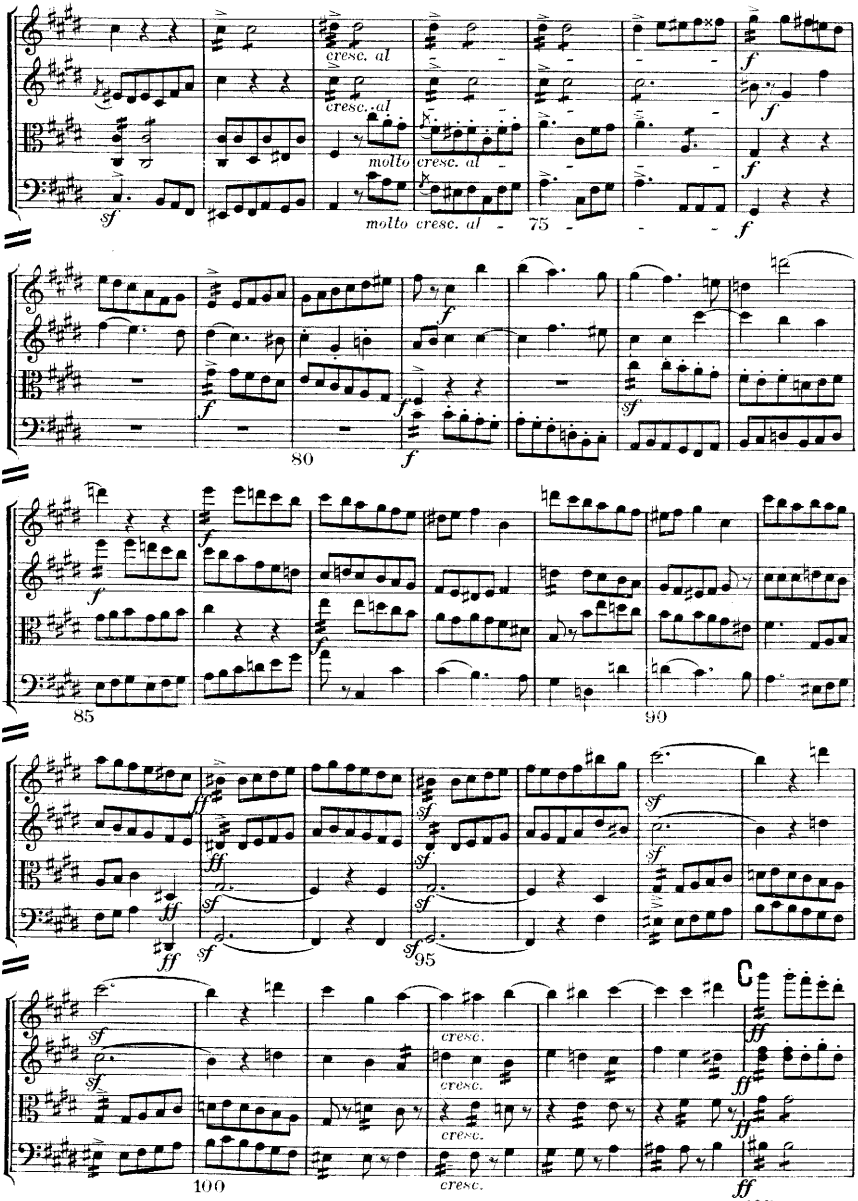
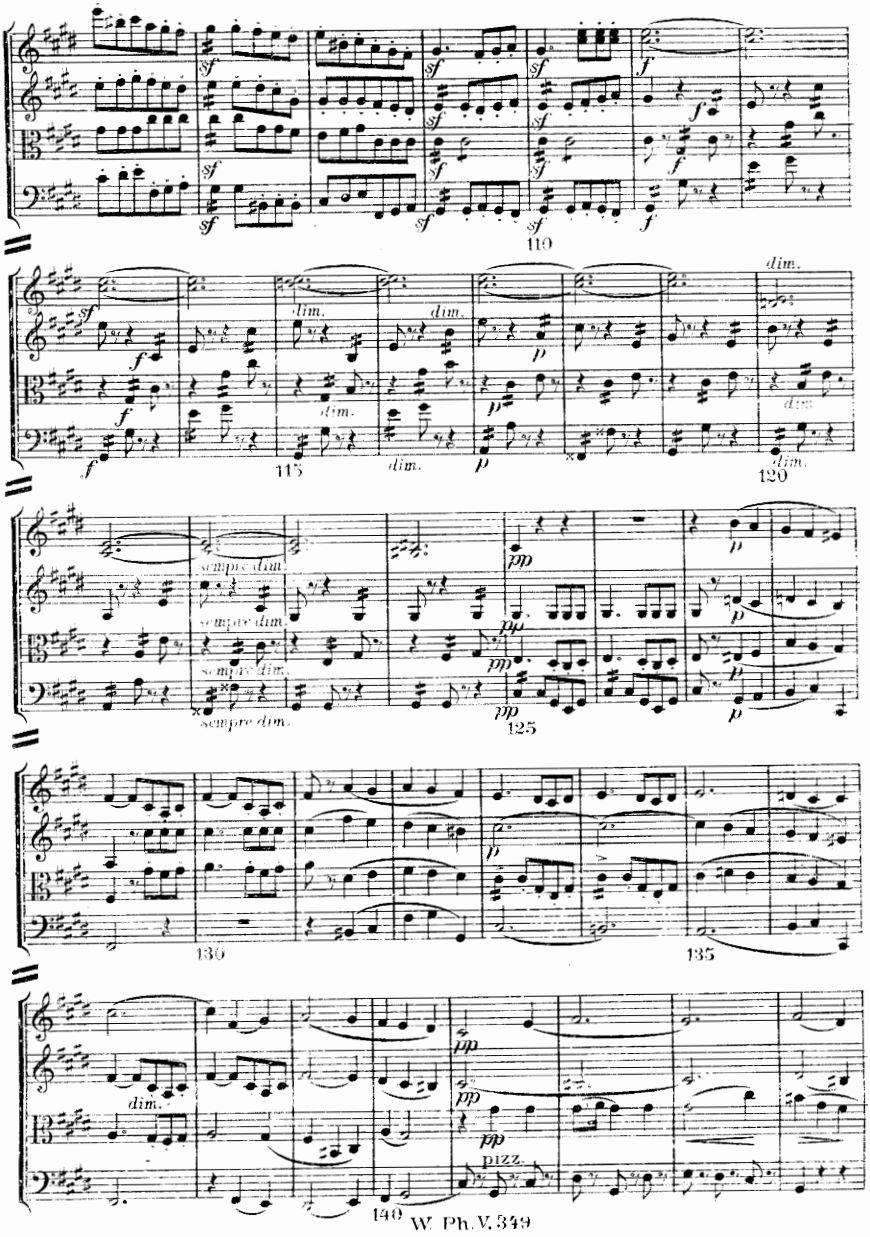
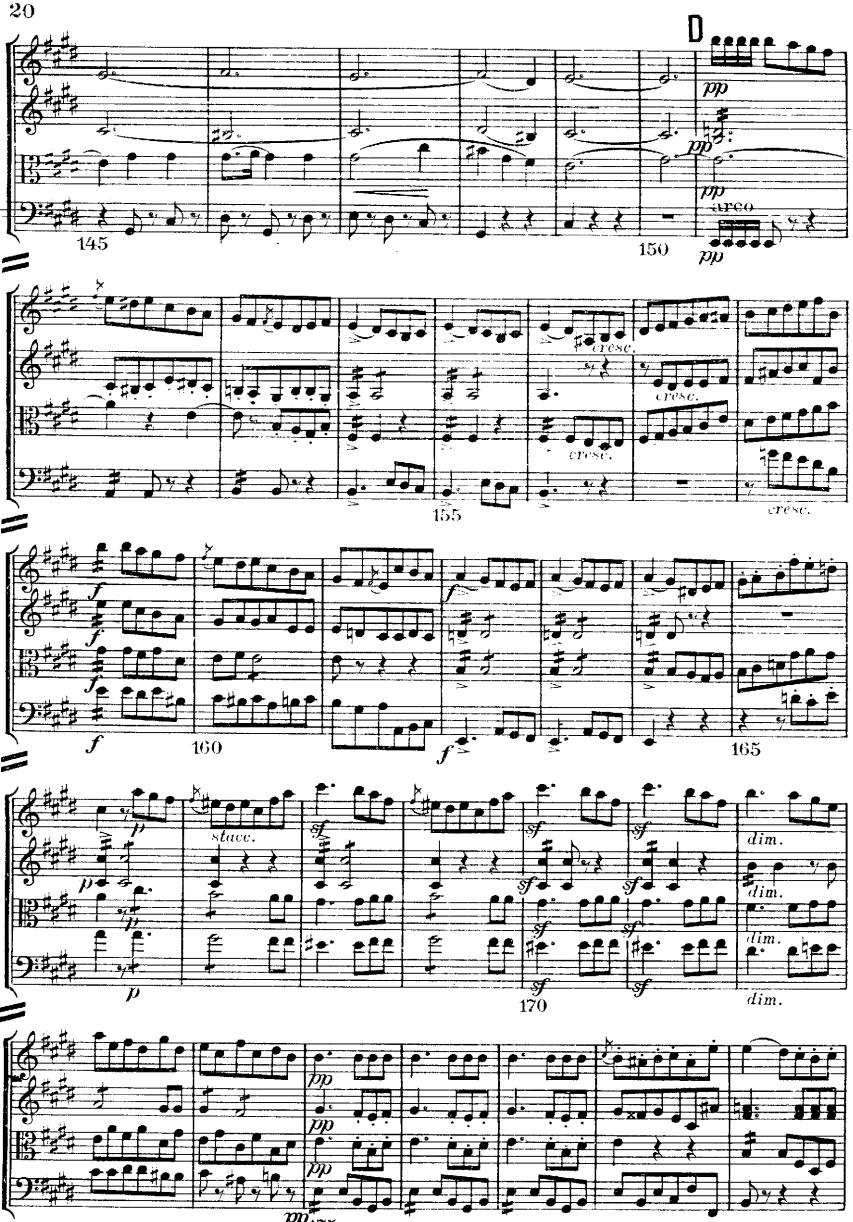
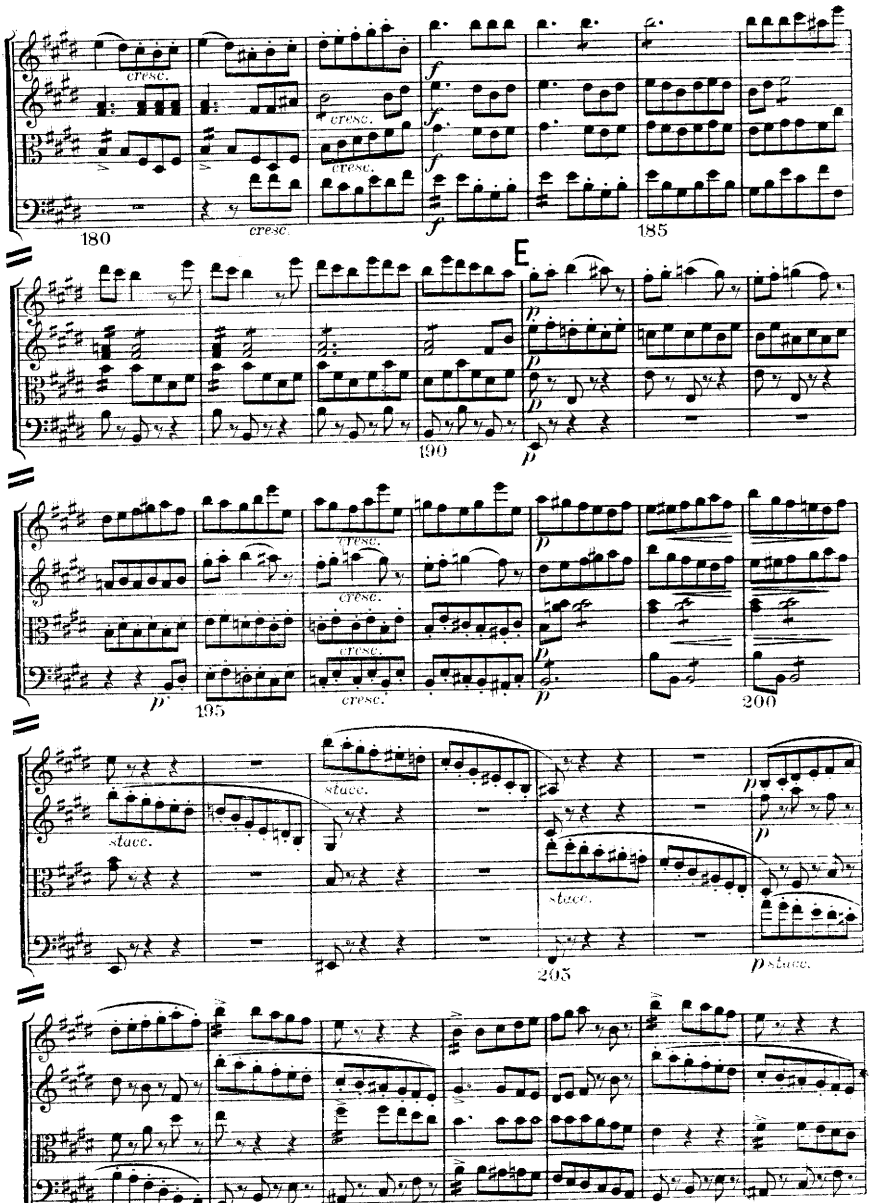
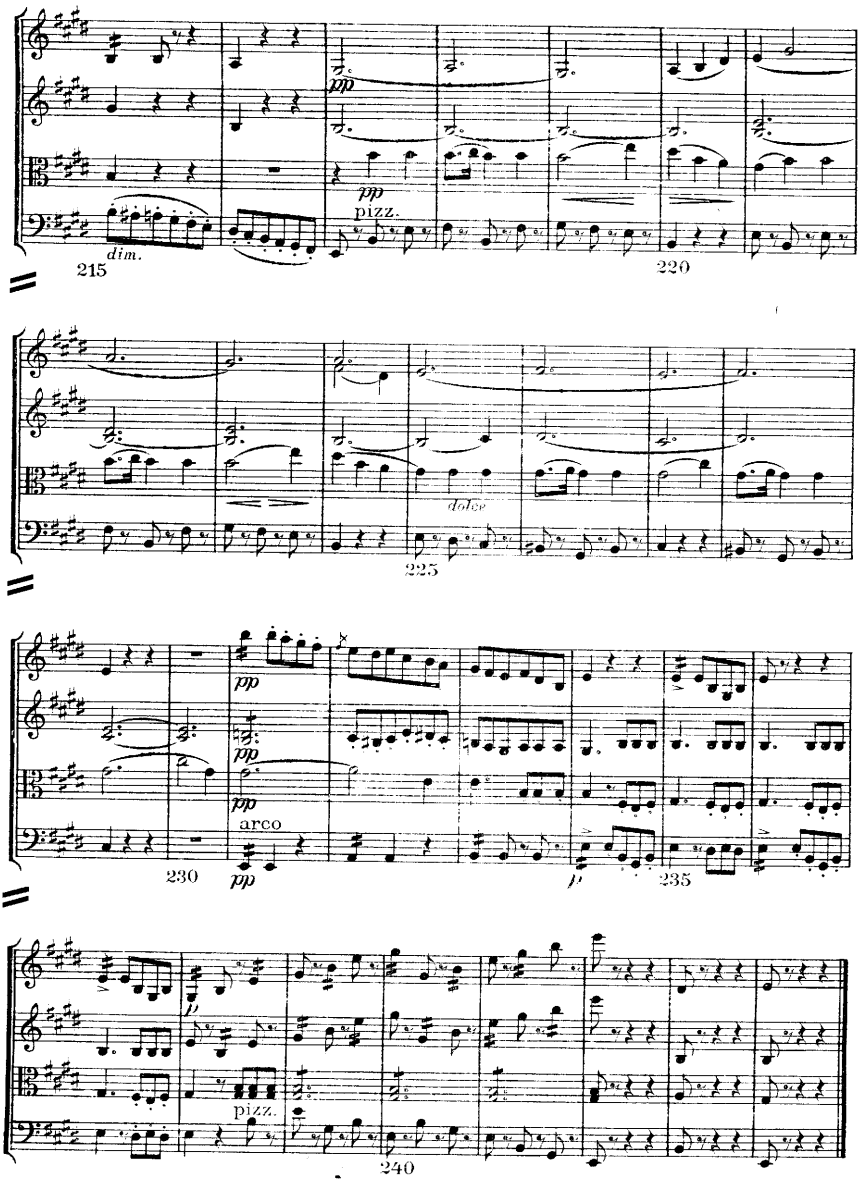

cresc. al
molto cresc. al
75
80
85
90
95
100
105
C
cresc.

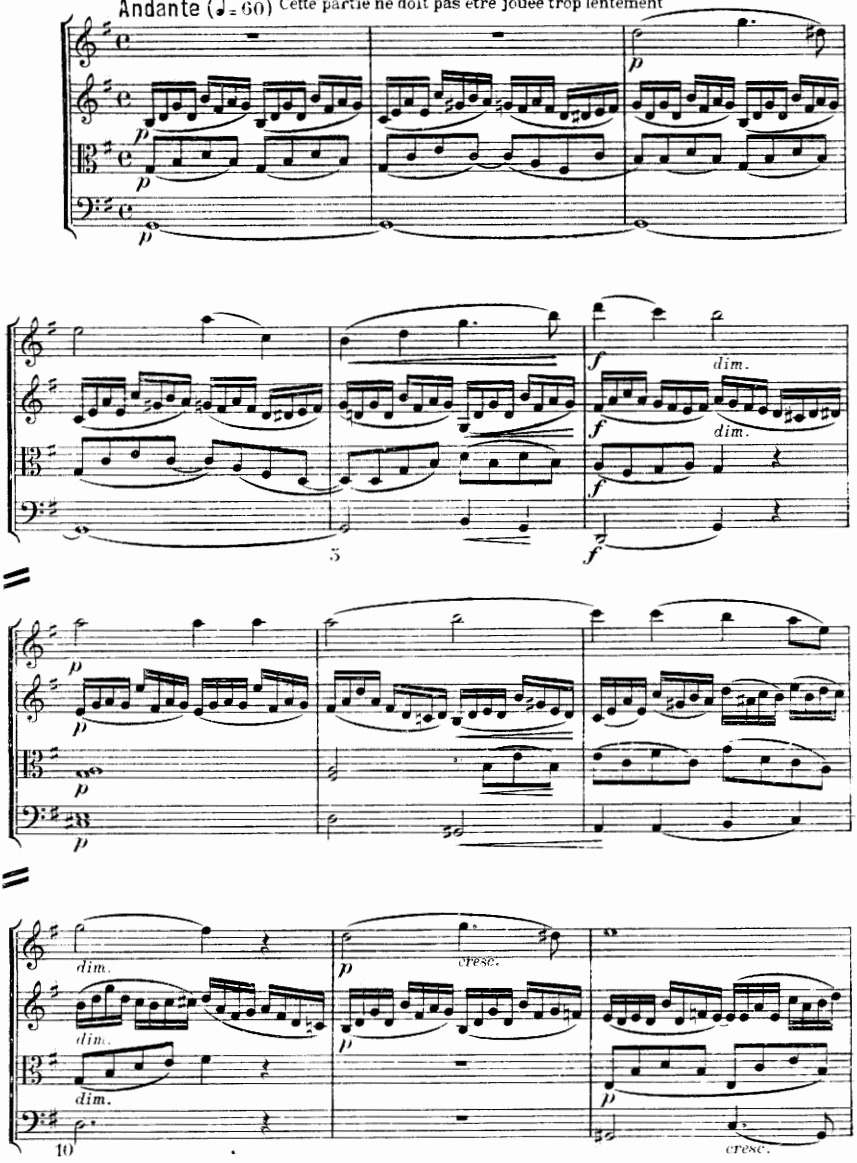

110
115
120
125
130
135
140
sempre dim.
pizz.

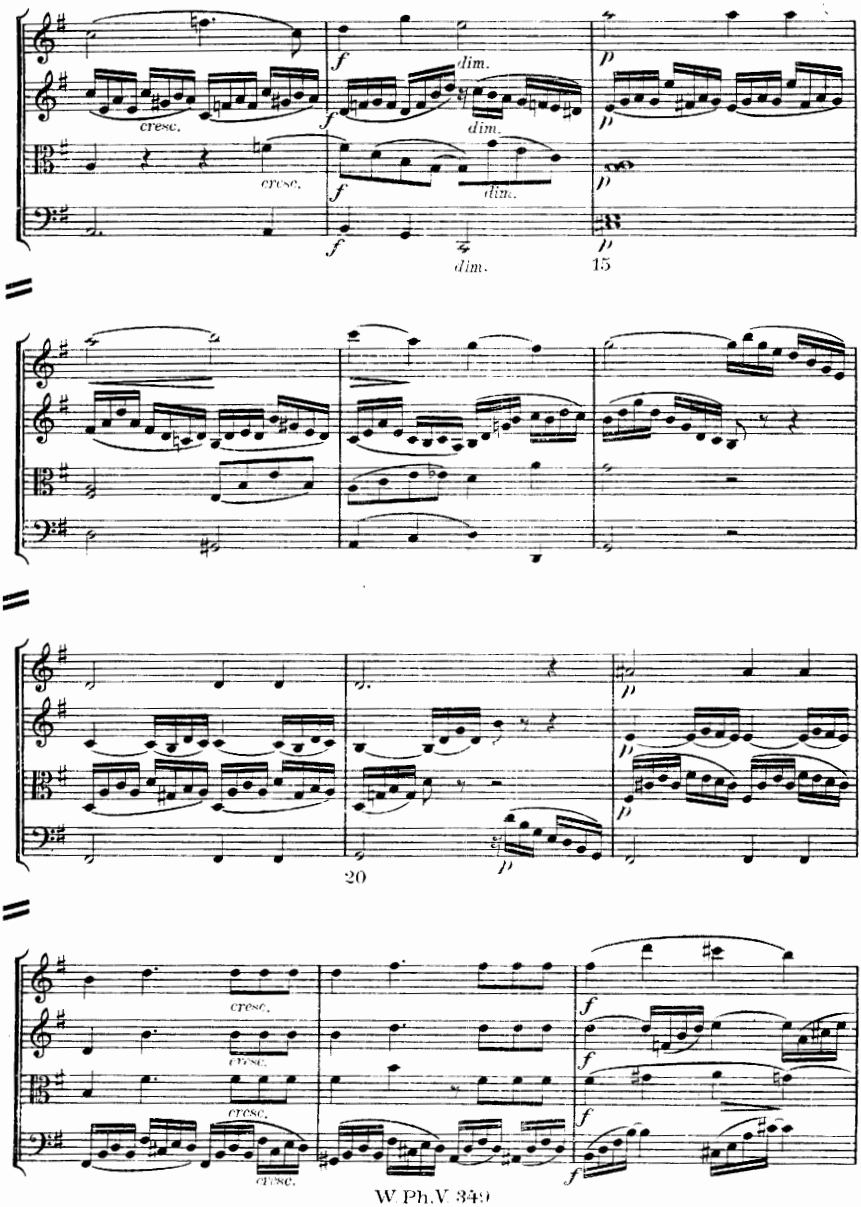

D
pp
cresc.
145
150
155
160
165
170
175
stacc.
dim.

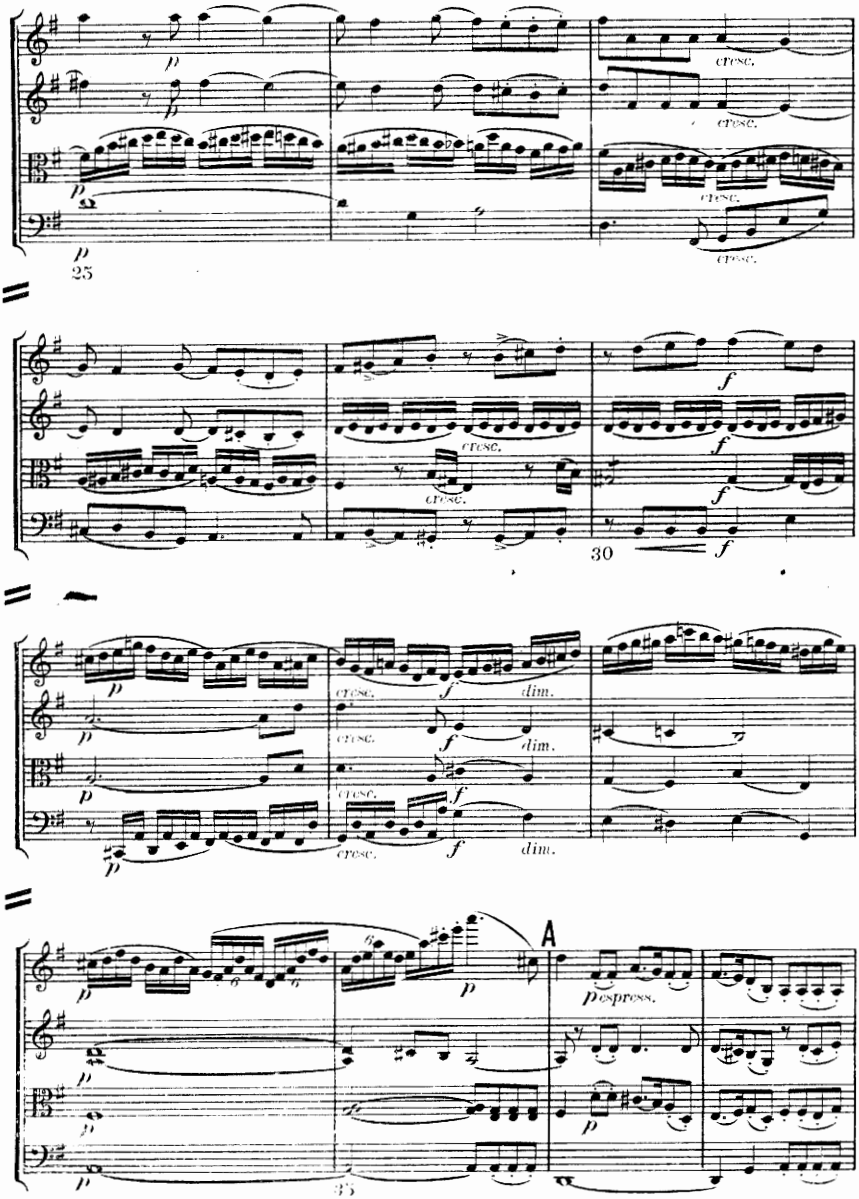

cresc.
180
185
E
190
195
200
stacc.
205
210

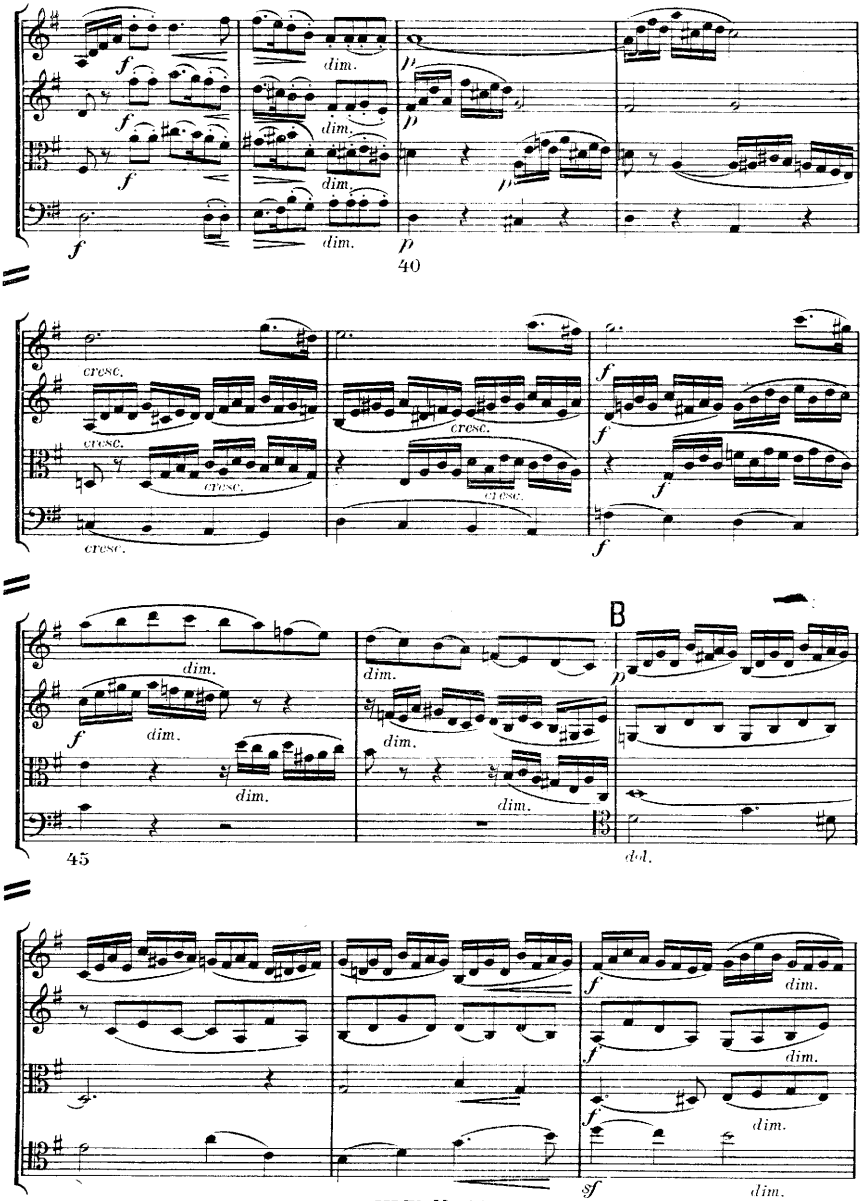

dim.
215
pp
pp
pizz.
220
dolce
225
pp
pp
pp
arco
230
pp
p
235
p
pizz.
240

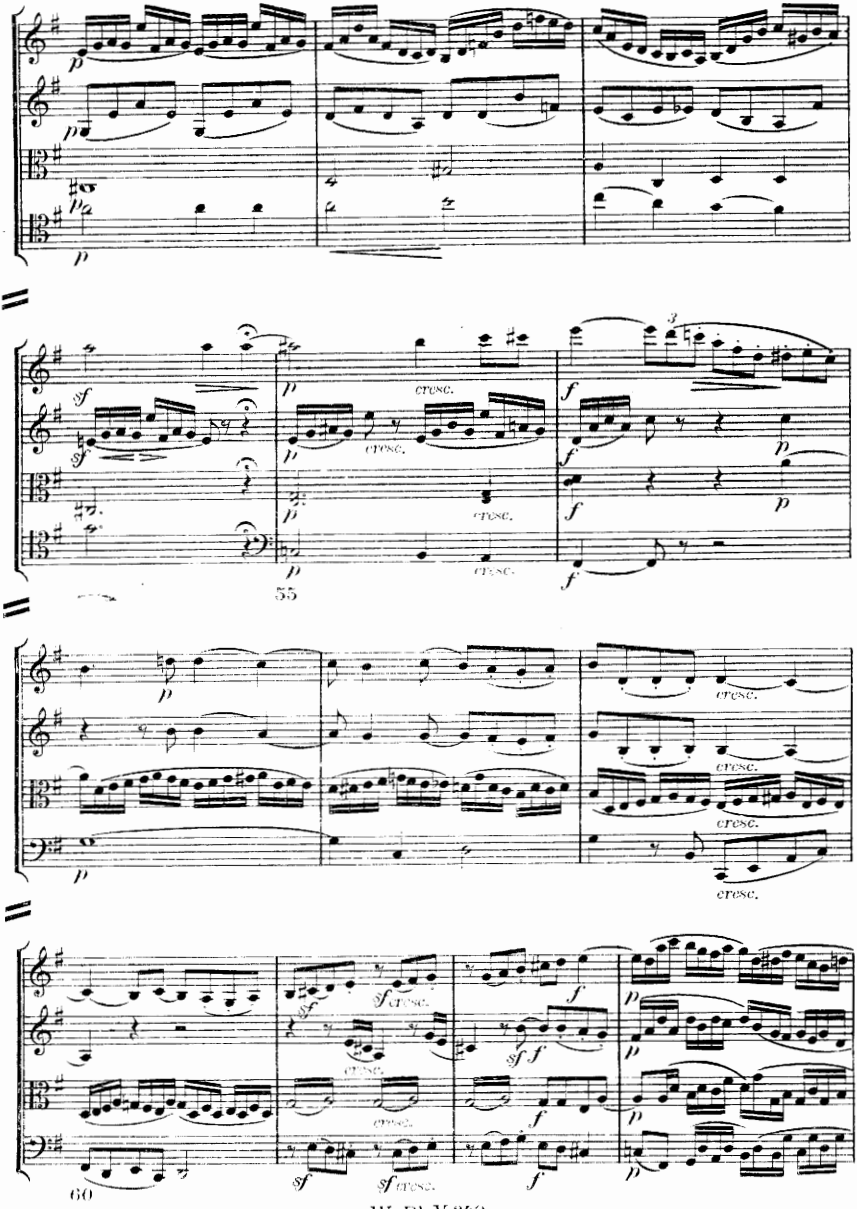
Dieses Stück darf durchaus nicht schleppend gespielt werden
This piece must not be played too slow
Cette partie ne doit pas être jouée trop lentement

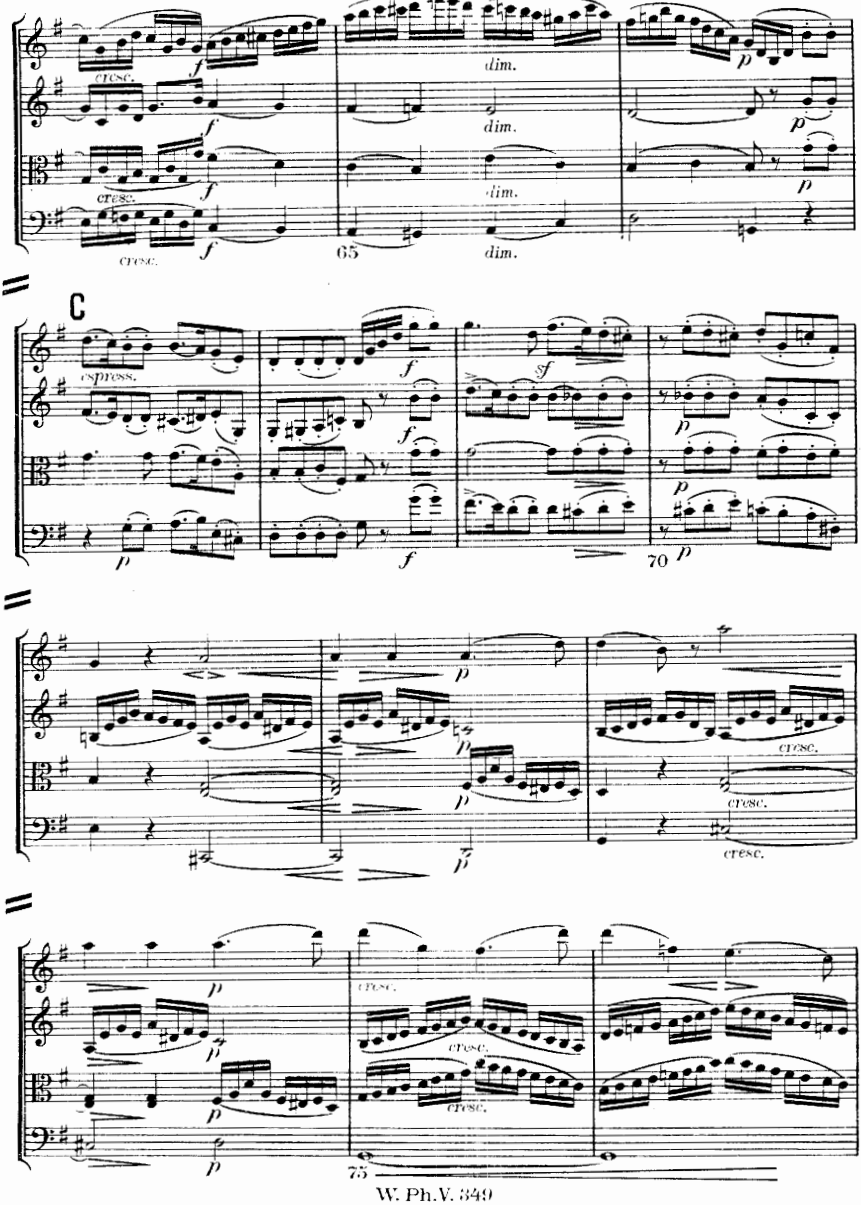


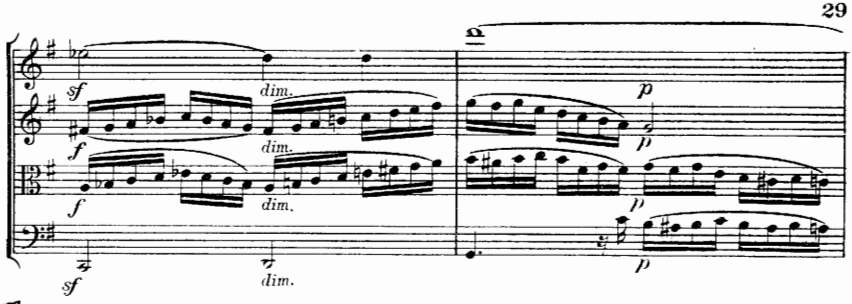

cresc.
cresc.
cresc.
cresc.
cresc.
f
dim.
15
20

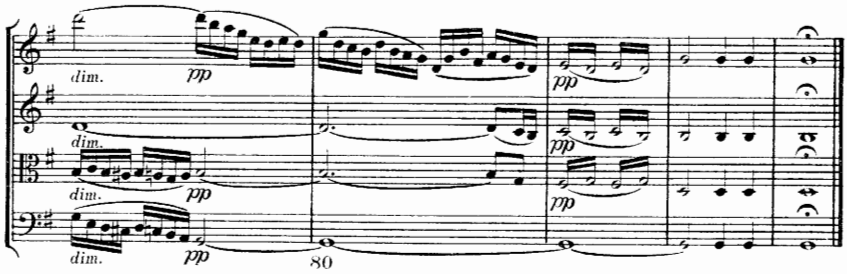

cresc.
25
30
dim.
A
espress.

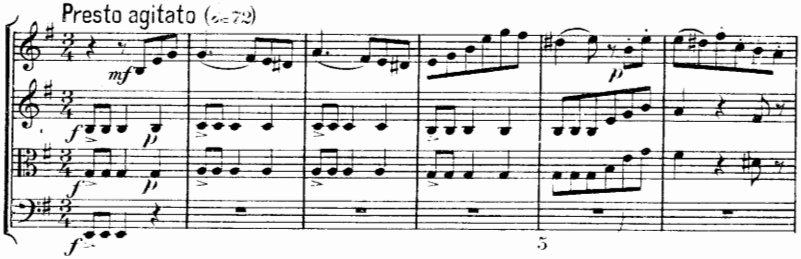

f
dim.
p
40
cresc.
B
45
dol.

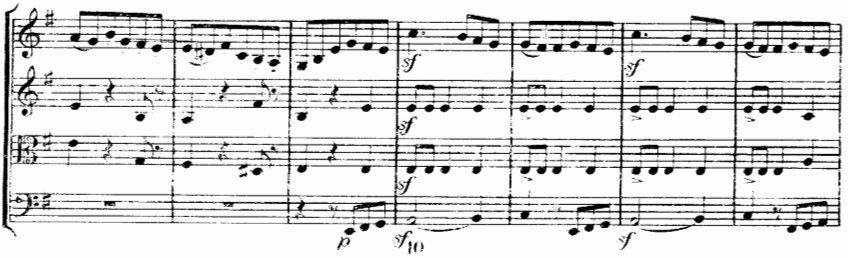

55
60

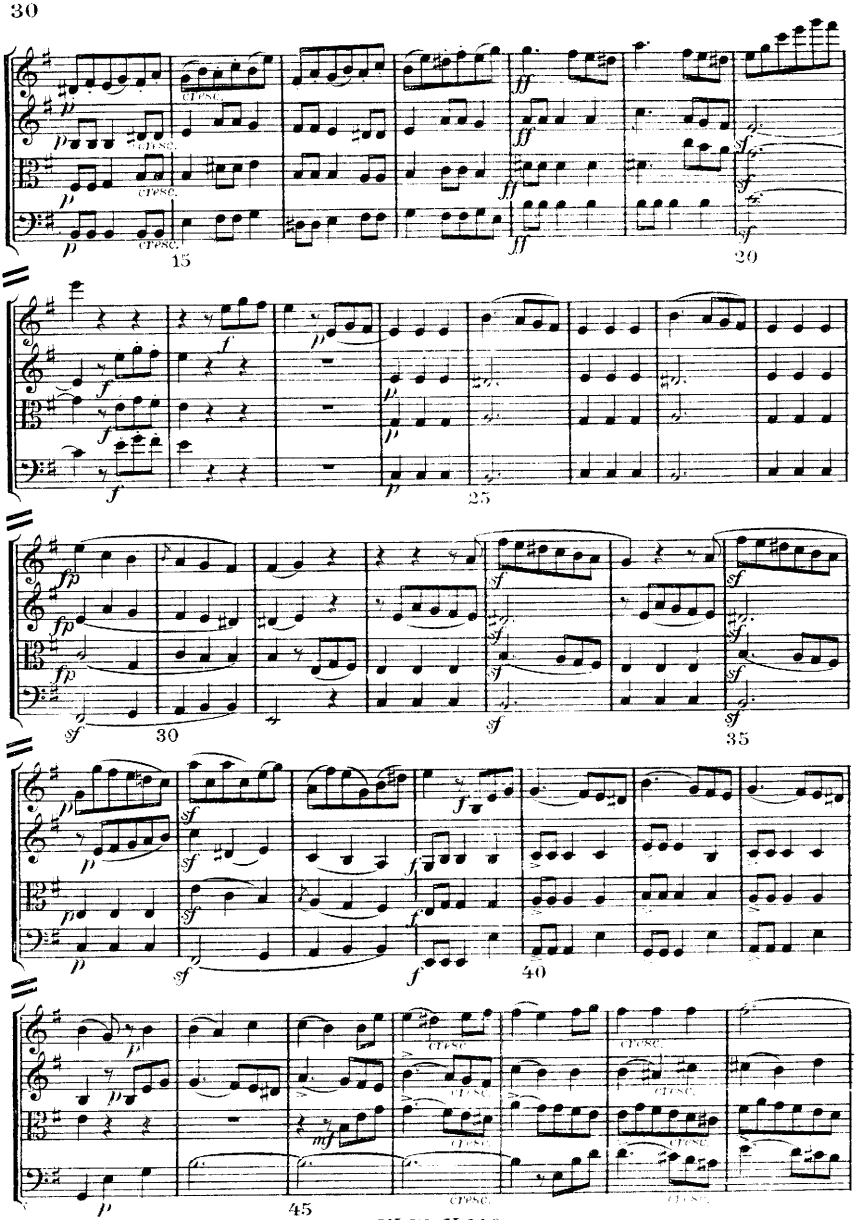

cresc.
dim.
65
C
espress.
70
cresc.
75

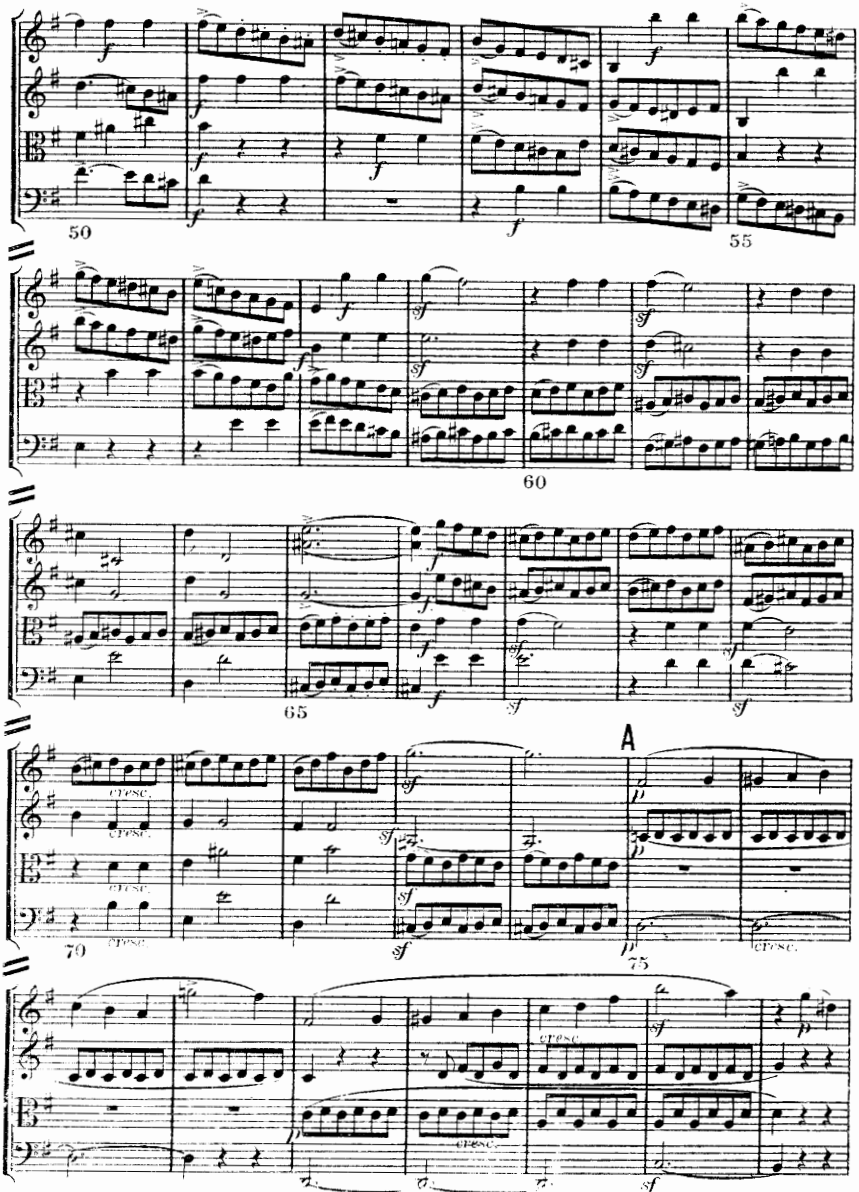

sf
dim.
f
dim.
f
dim.
sf
dim.
p
p
p
p

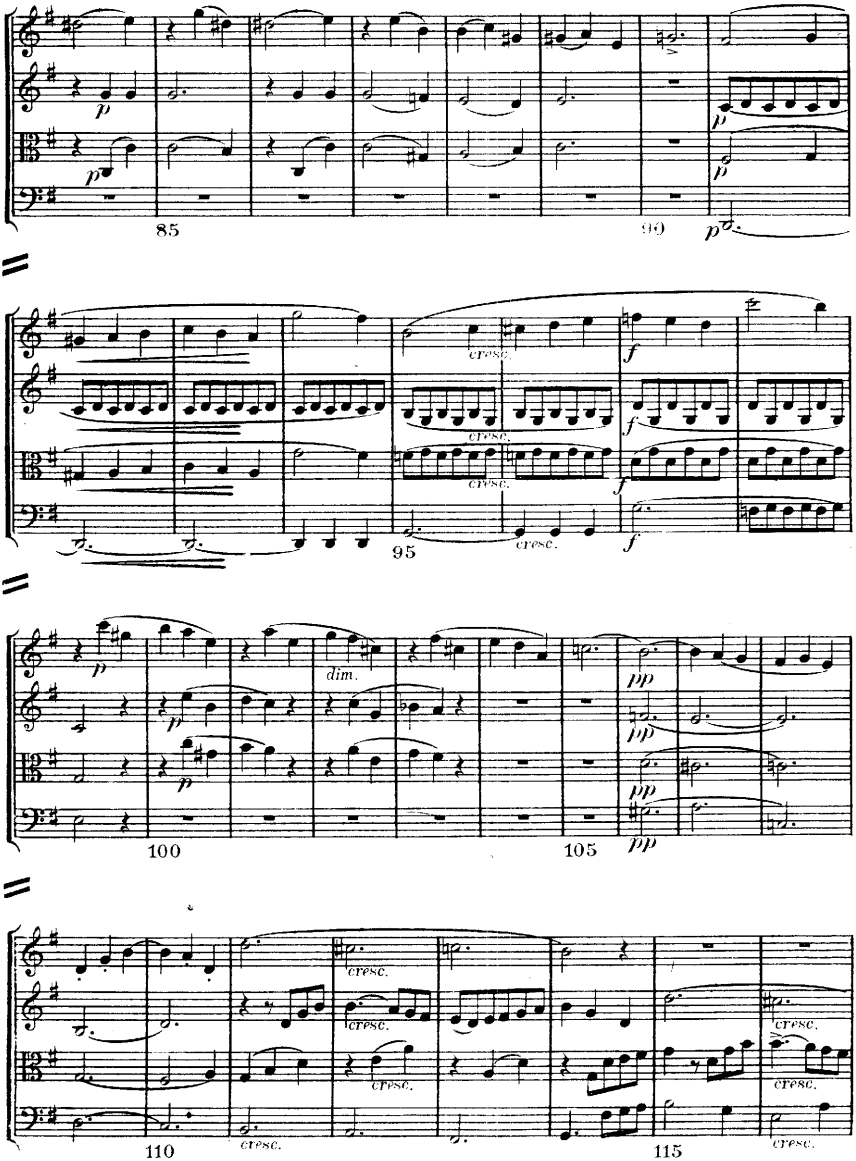

dim.
pp
dim.
dim.
pp
dim.
pp
pp
pp
80

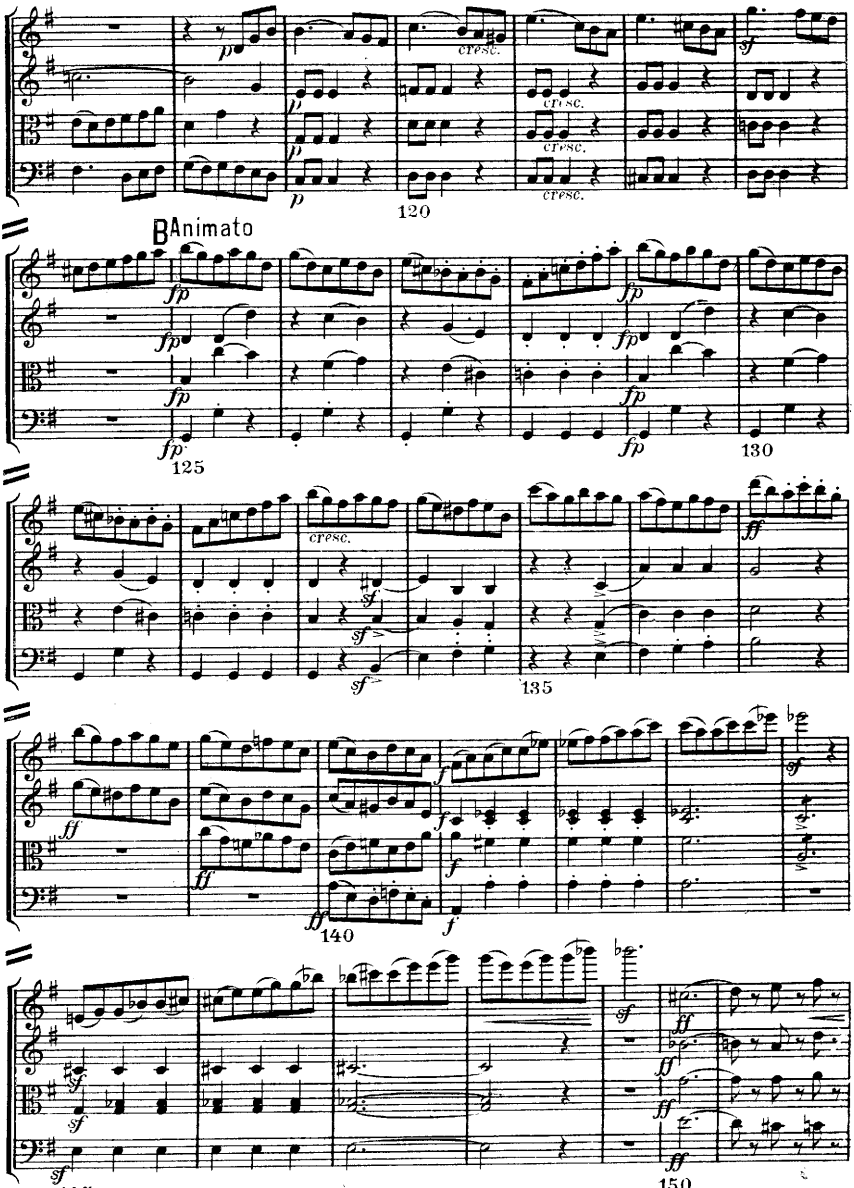

Presto agitato (♩= 72)
mf
f
p
f
p
f
p
5

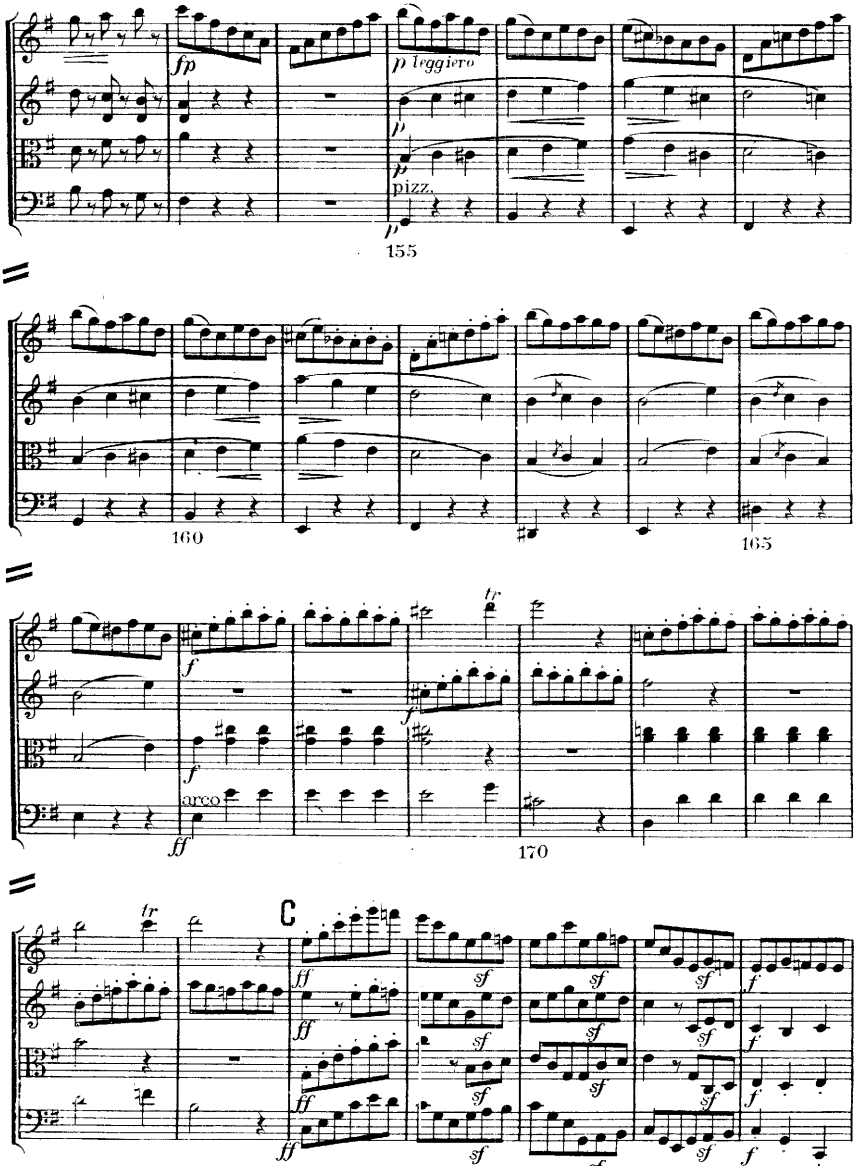

sf
sf
sf
sf
sf
p
sf
10

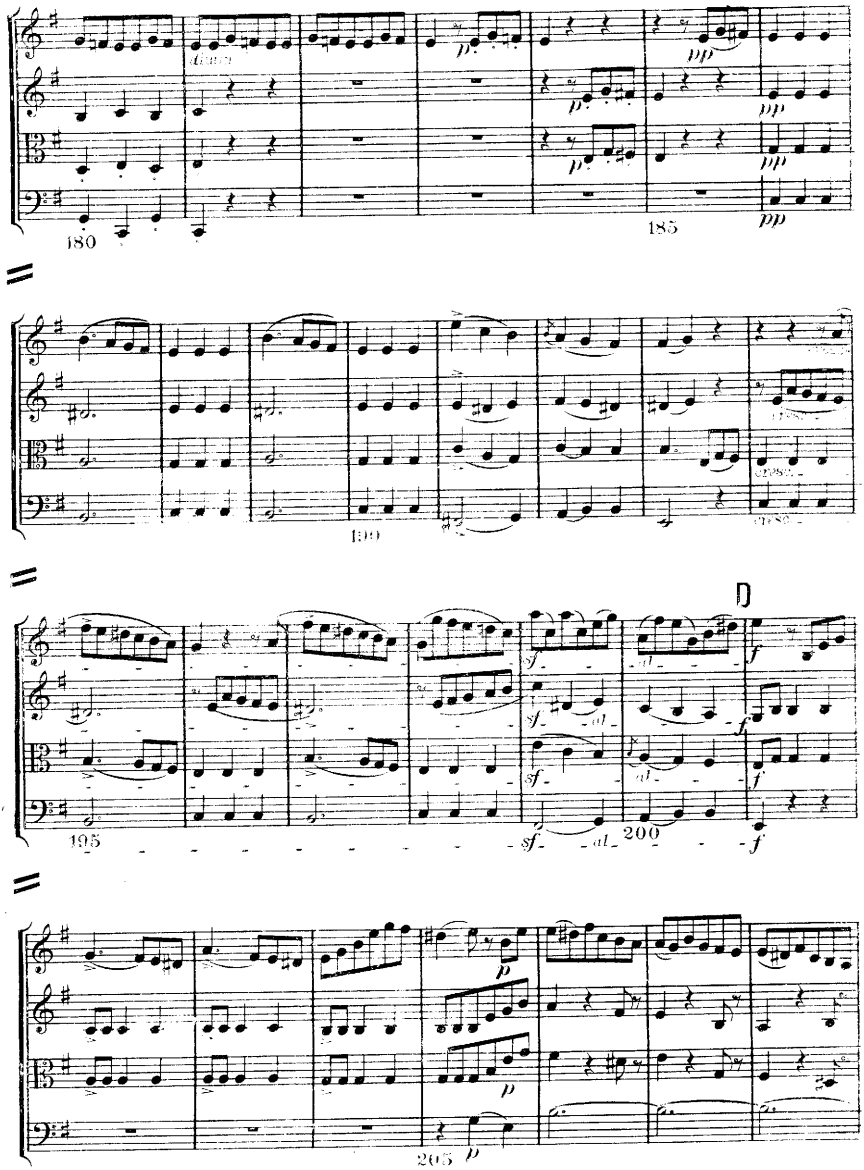

15
20
25
30
35
40
45

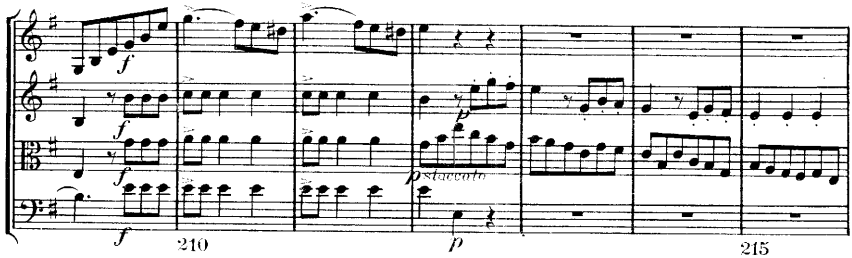

50
55
60
65
70
A
75
80
cresc.

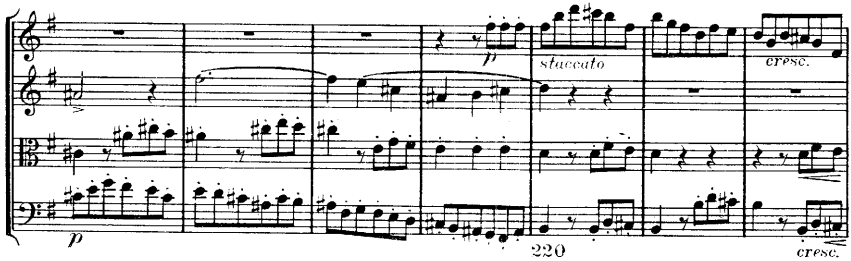

85
90
95
100
105
110
115
cresc.
dim.

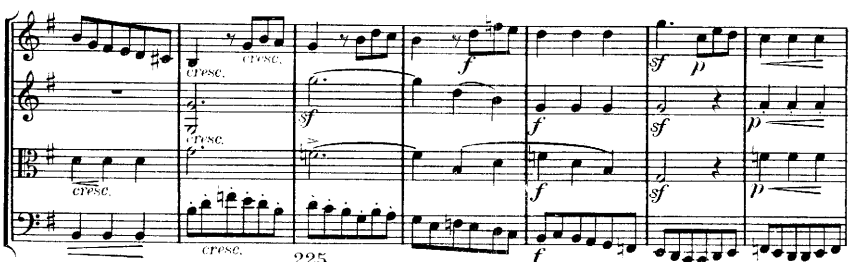

B Animato
120
125
130
135
140
145
150

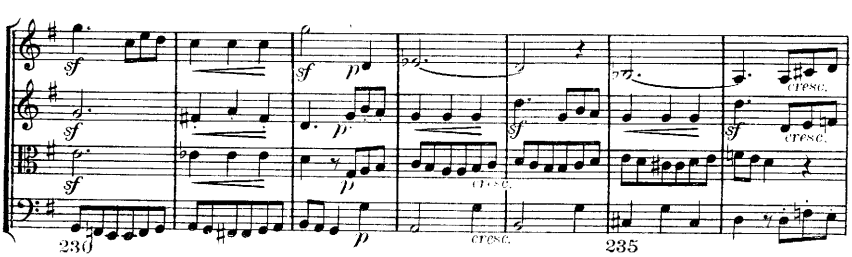

fp
p leggiero
pizz.
155
160
165
tr
arco
170
C
175

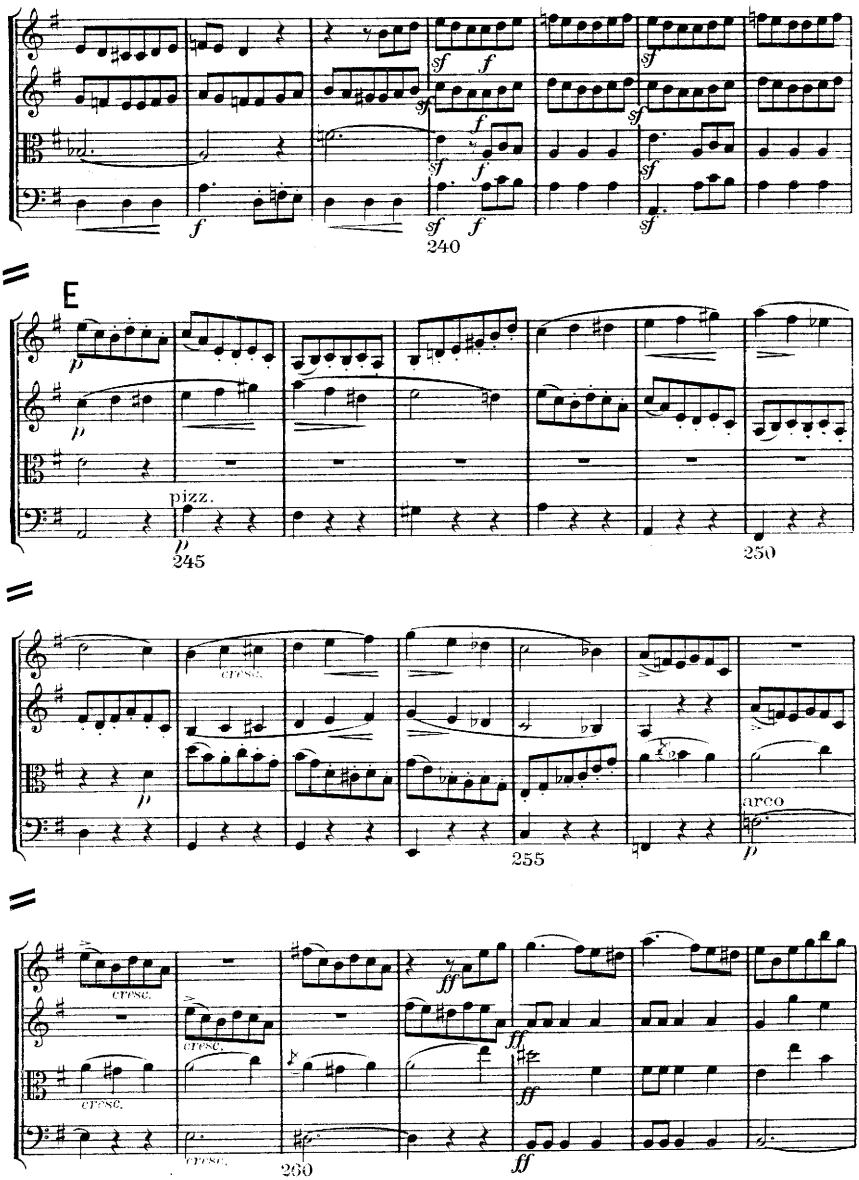

180
185
190
195
200
D
205

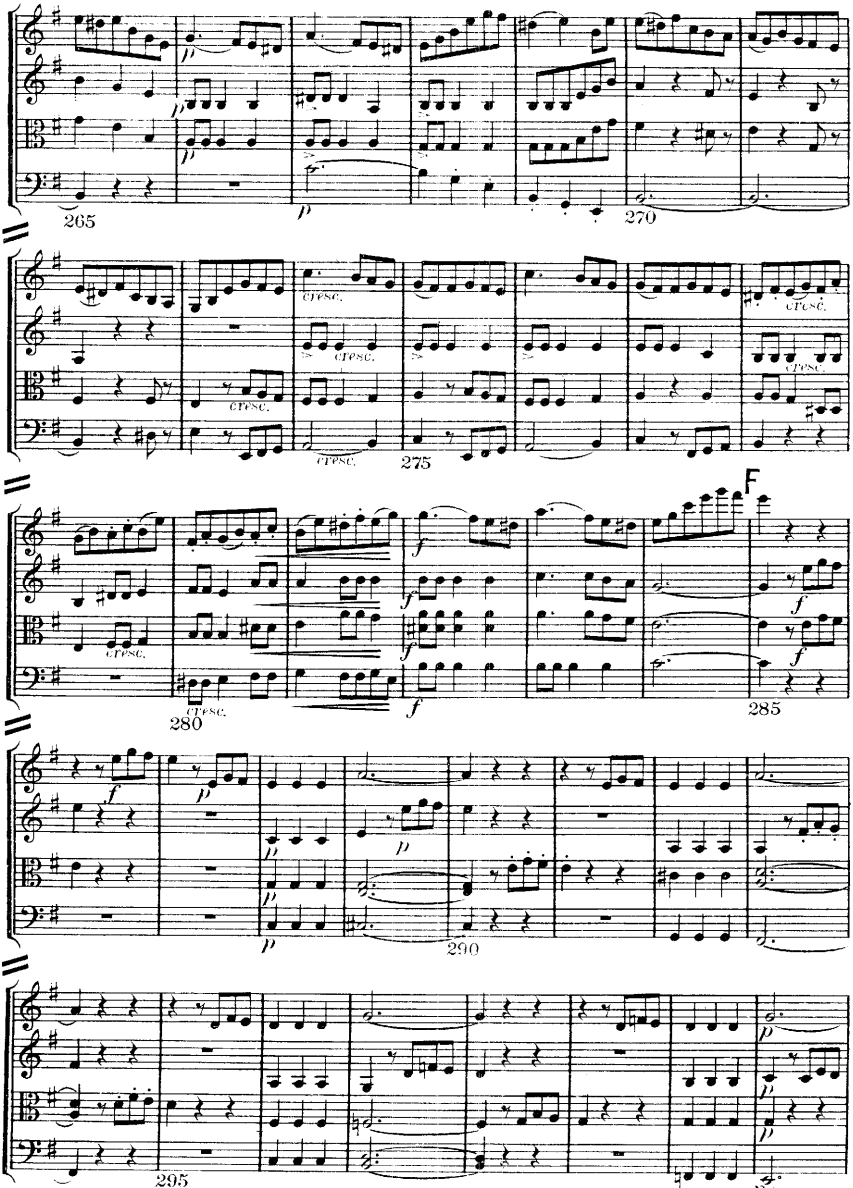

f
staccato
p
210
215

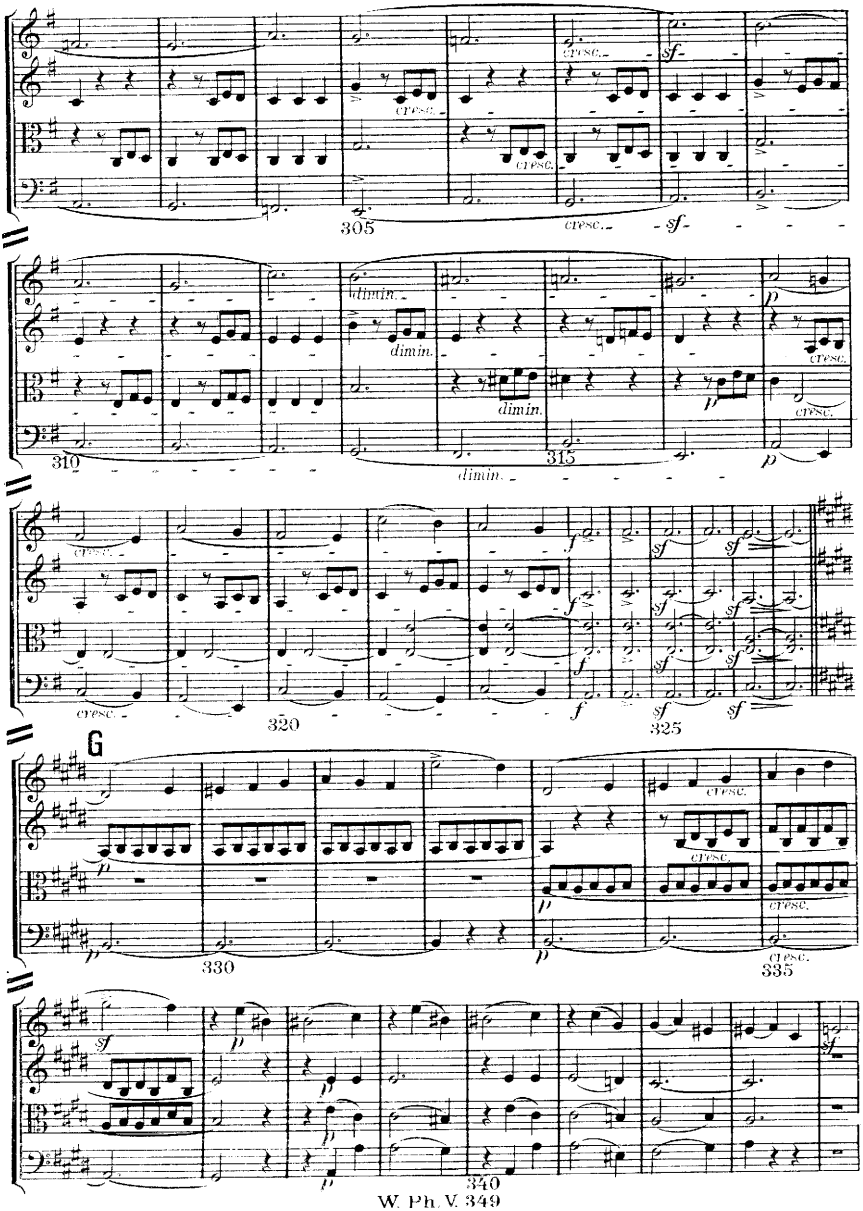

p
staccato
cresc.
220

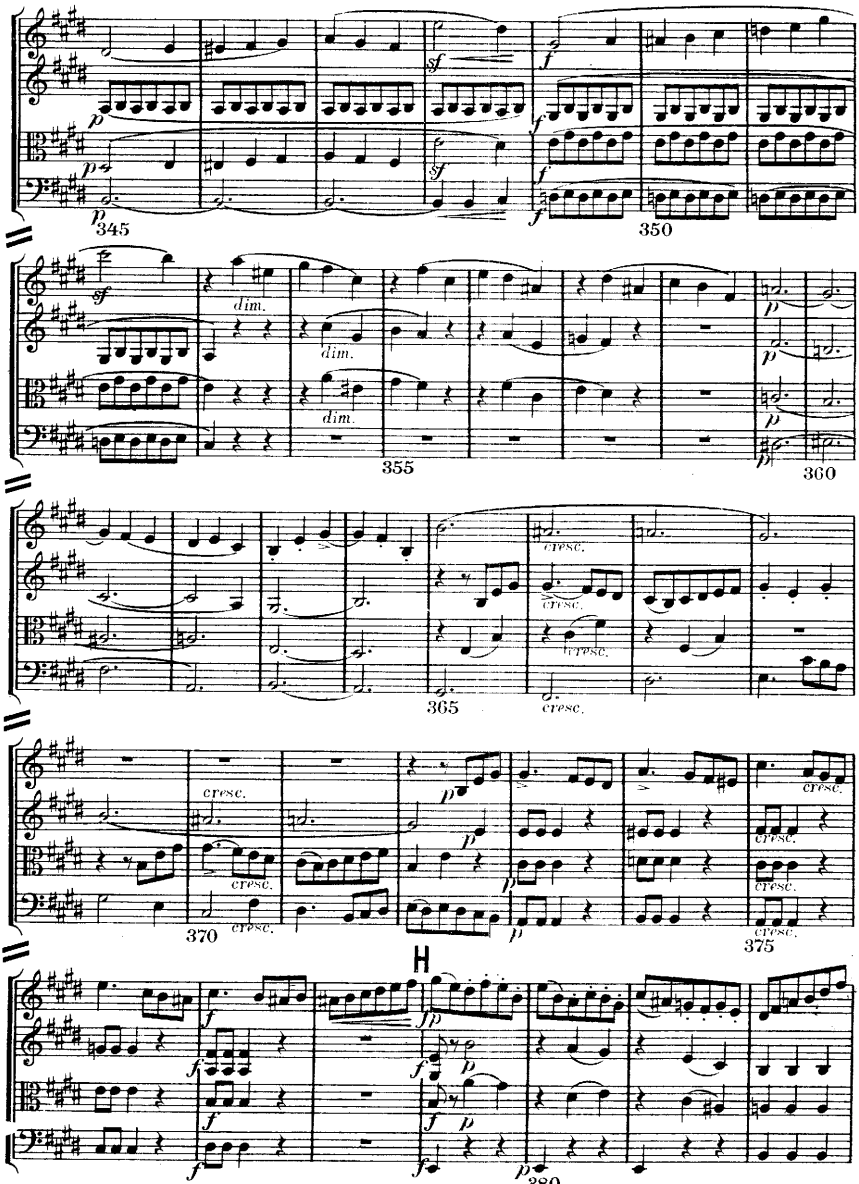

cresc.
f
sf
p
225

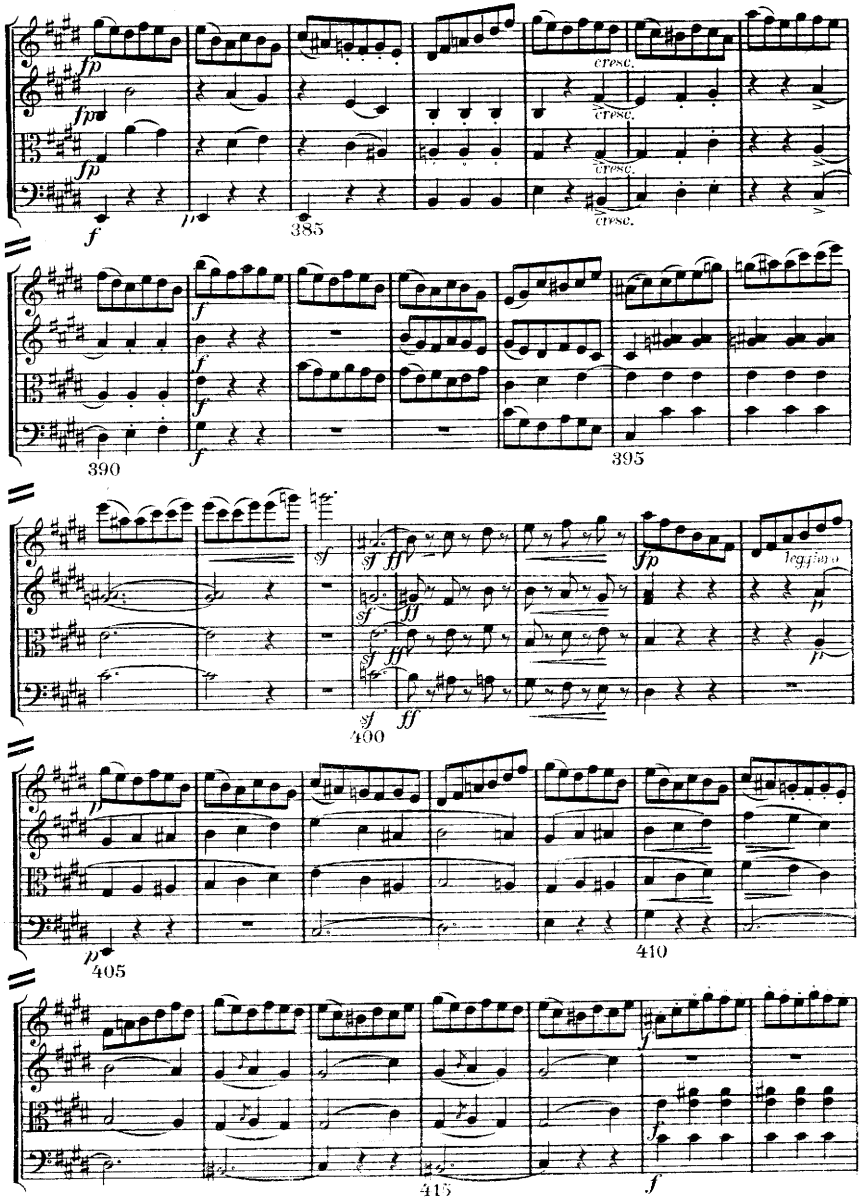

sf
p
cresc.
230
235

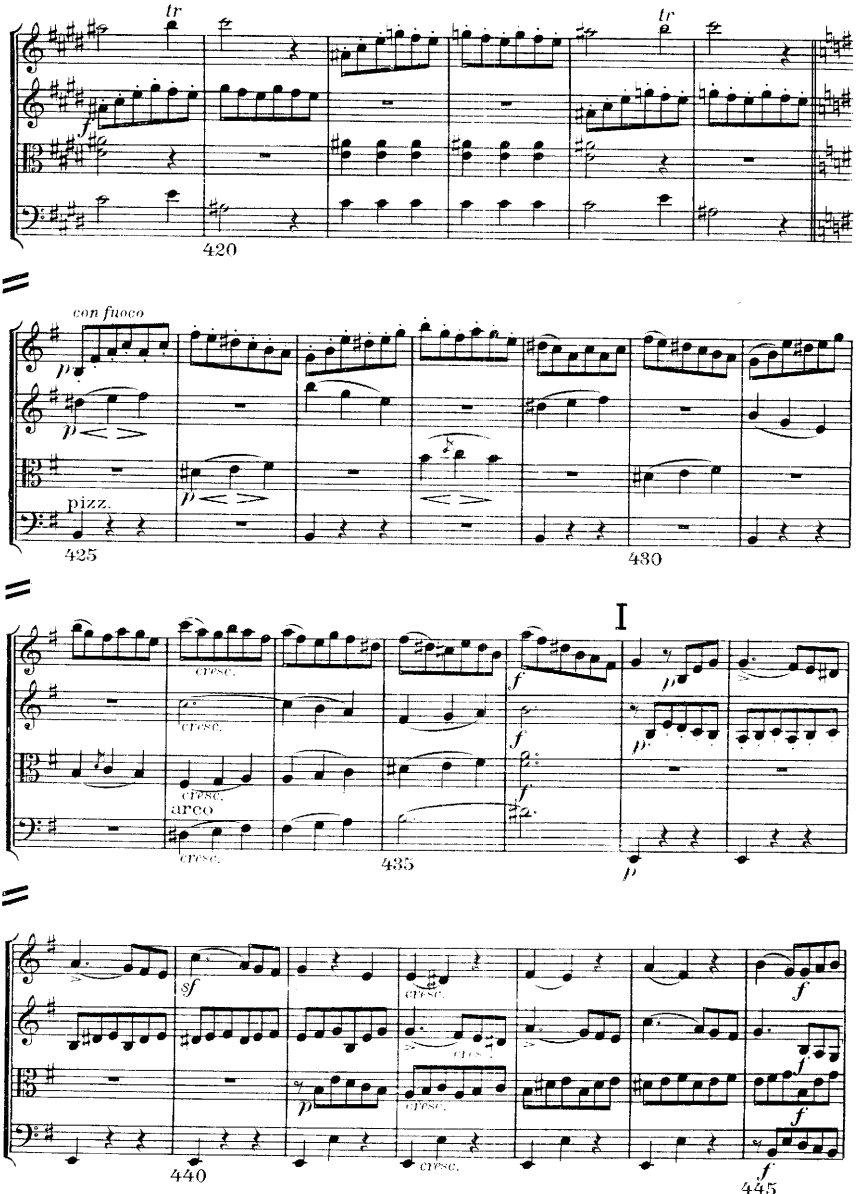

240
E
pizz.
245
250
255
arco
260

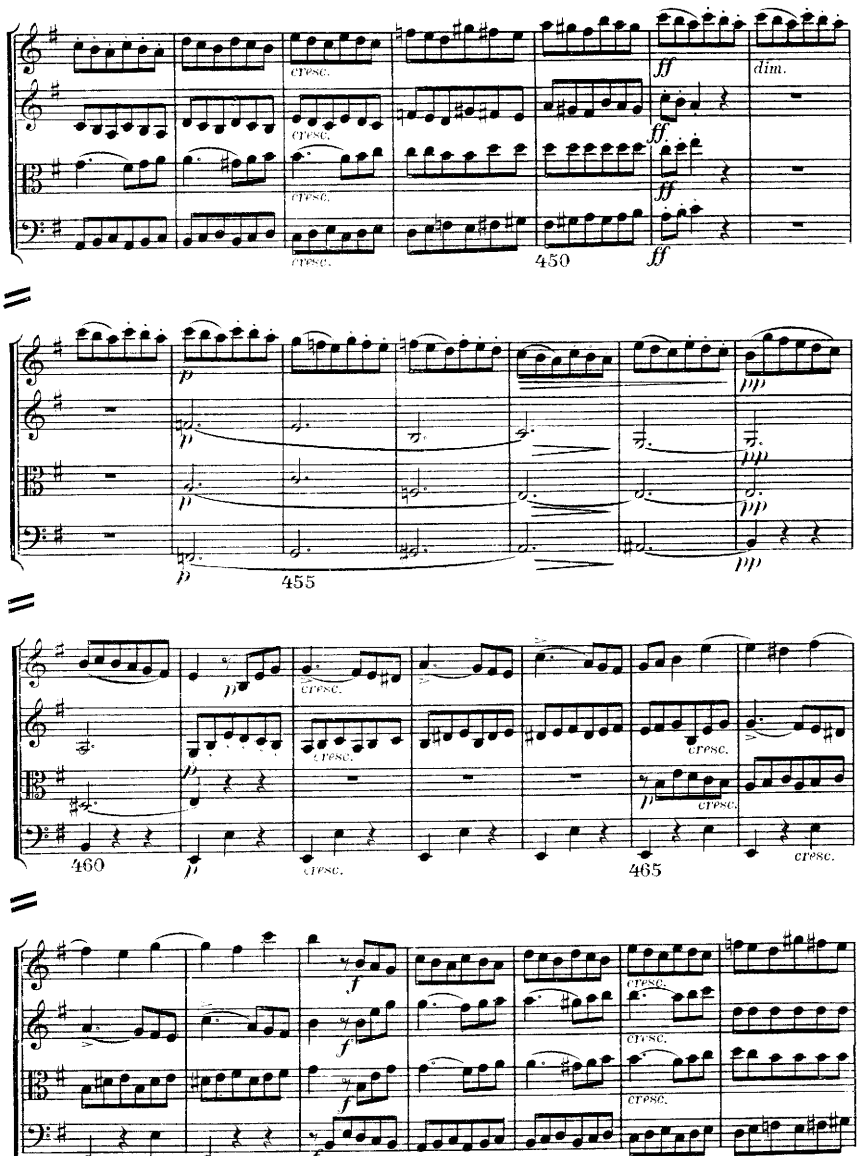

265
270
275
280
285
290
295
300
F

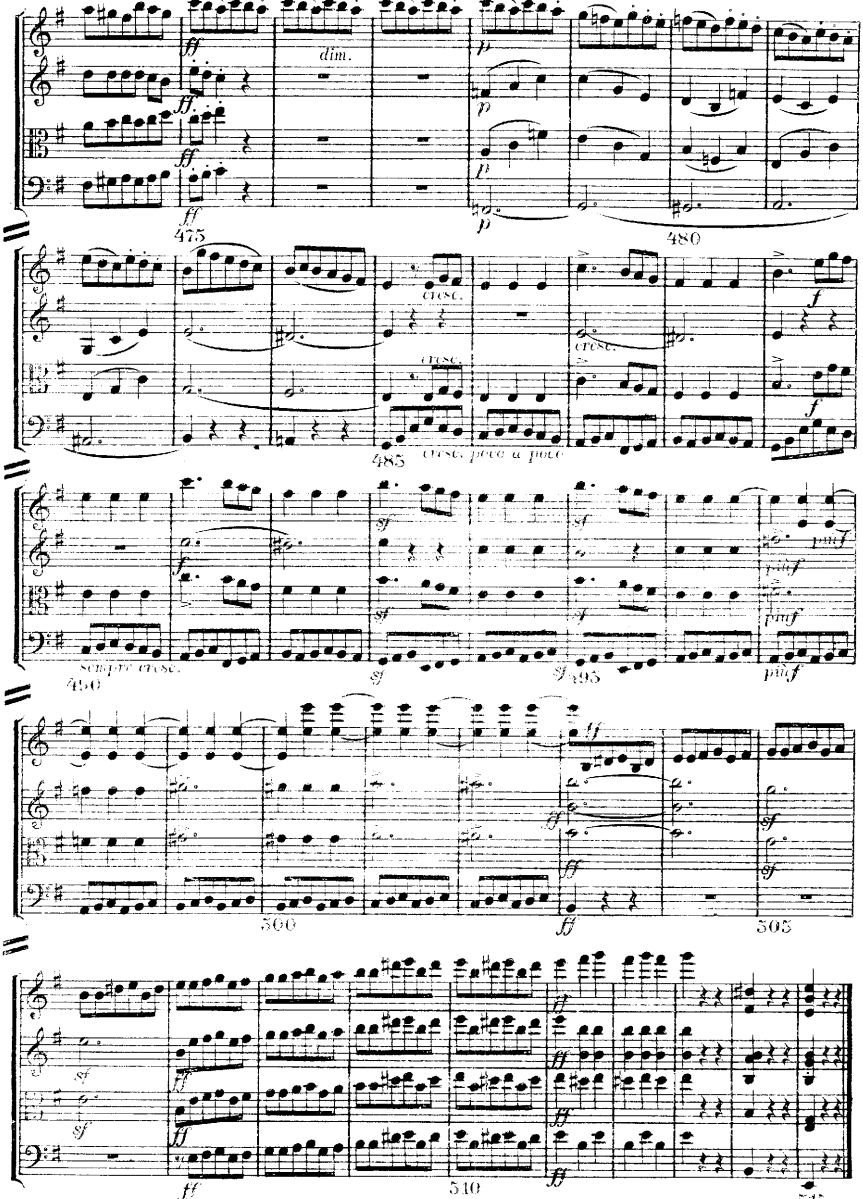

305
cresc.
sf
310
dimin.
315
p
320
f
325
sf
G
330
335
340


345
350
355
360
365
370
375
380
H


cresc.
385
390
395
400
leggiero
405
410
415


tr
tr
420
con fuoco
pizz.
425
430
cresc.
arco
435
I
sf
440
445


cresc.
ff
dim.
450
p
pp
455
460
465
470


dim.
475
480
cresc.
485
cresc. poco a poco
490
sempre cresc.
495
500
505
510
515