

Alban Berg (1885 – 1935)

2 Streichquartette

Streichquartett op. 3 (1910, rev. 1924)

Lyrische Suite für Streichquartett (1925–1926)

Alban Berg (1885 – 1935)

Lyrische Suite für Streichquartett

1. Allegretto gioviale
2. Andante amoroso
3. Allegro misterioso – Trio estatico
4. Adagio appassionato
5. Presto delirando – Tenebroso
6. Largo desolato

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Entsprechungen

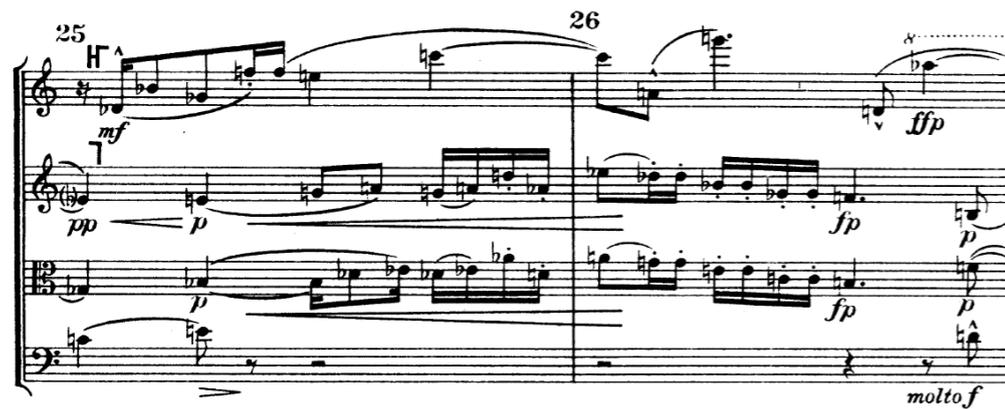
Seitenthema des 1. Satzes (T. 23-25)

Anklänge davon im 2. Satz (T. 16-23)

a tempo, ma più mosso ¹²
♩. = 50 (Tempo II)



Poco più tranquillo (Tempo II)



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Entsprechungen

Trio des 3. Satzes (T. 77ff.)

greift auf den 2. Satz zurück (T. 13-15)

Musical score for the Trio section of the 3rd movement, starting at measure 77. The score is in 3/4 time and features four staves. It includes dynamic markings such as *sempre ff*, *pizz.*, *arco*, and *vibrato*. The tempo is marked *♩ = 150*. The score shows a complex texture with overlapping lines and various articulations.

Musical score for the Trio section of the 3rd movement, starting at measure 13. The score is in 3/4 time and features four staves. It includes dynamic markings such as *p*, *pizz. vibr.*, *arco*, and *stringendo*. The score shows a complex texture with overlapping lines and various articulations.

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First system of the musical score, measures 1-3. The tempo is marked $\text{♩} = 100$ (Tempo I). The music is in 6/8 time and features a string quartet. The first two measures are marked *p* (piano). The third measure is marked *espr.* (espressivo) and *poco rit.* (poco ritardando). The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

Second system of the musical score, measures 4-5. The tempo is marked *a tempo*. The music continues in 6/8 time. Both measures are marked *p* (piano). The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

Entsprechungen

Hauptthema des 2. Satzes (T. 1 und T. 5)

erscheint einmal im 4. Satz (T. 30ff.)

Third system of the musical score, measures 30-32. The music is in 6/8 time. Measure 30 is marked *espr.* (espressivo). Measure 31 is marked *deutlich begleitend* (clearly accompanying) and *meno* (diminuendo). Measure 32 is marked *espr.* (espressivo) and *deutlich begleitend* (clearly accompanying). The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

Fourth system of the musical score, measures 31-32. The music is in 6/8 time. Measure 31 is marked *mf* (mezzo-forte) and *espr.* (espressivo). Measure 32 is marked *cresc.* (crescendo) and *mf* (mezzo-forte). The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

Fifth system of the musical score, measures 33-34. The music is in 6/8 time. Measure 33 is marked *ff* (fortissimo). Measure 34 is marked *ff* (fortissimo) and *viel Bogenwechsel* (many bow changes). The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

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The image displays two musical staves illustrating interval types. The first staff, labeled 'kleine Intervalle', shows a sequence of notes with arrows pointing to the intervals between them: kl.Sek. (minor second), kl.Sext (minor sixth), kl.Terz (minor third), kl.Sept (minor seventh), and Quarte (quart). The second staff, labeled 'große Intervalle', shows a sequence of notes with arrows pointing to the intervals between them: Tritonus (tritone), Quinte. (quint), gr.Sek (major second), gr.Sext (major sixth), gr.Terz (major third), and gr.Sept (major seventh).

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kl.Sek. kl.Sext kl.Terz kl.Sept Quarte Tritonus Quinte. gr.Sek gr.Sext gr.Terz gr.Sept

kleine Intervalle

große Intervalle

1 2 3 4 5 6

7 8 9 10 11 12

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Allegretto gioviale Alban Berg (1885-1935)
1. Geige 2. Geige Bratsche Violoncello
1 $\text{♩} = 100$ (Tempo I) 2 3
poco f *mf* *p* *fp* *mp* *mf* *fp* *fp*

4 7
fp *espr.* *p*
1. Gg. fortsetzend
pp *poco* *f*

42 - tempo I 43 trem. 44 45 46 47 poco rit. 48 am Frosch arco

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64 Vlc. fortsetzend *f* 65

Violin part: *f* (64), *f* (65)
Violin II part: *mp* (64), *mf* (65)
Viola part: *p* (64), *mf* (65)
Cello part: *f* (64), *mf* (65)
Bass part: *f* (64), *p* (65)

66 67 poco accel. - - -

Violin part: *f* (66), *ffp* (66), *f* (67)
Violin II part: *p* (66), *mp* (66), *mf cresc.* (67)
Viola part: *p* (66), *1. Gg. fortsetzend* (66), *mf cresc.* (67)
Cello part: *p* (66), *mp* (66), *mf cresc.* (67)
Bass part: *f* (66), *f* (67)

68 69 - a tempo

Violin part: *f* (68), *mf* (69)
Violin II part: *f* (68), *mf* (69)
Viola part: *f* (68), *mf* (69)
Cello part: *f* (68), *mf* (69)
Bass part: *f* (68), *f* (69)

Violin II: *pizz.* (68), *arco* (68)
Cello: *pizz.* (68), *arco* (68)

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Lyrische Suite für Streichquartett

1. Allegretto gioviale
2. **Andante amoroso**
3. Allegro misterioso – Trio estatico
4. Adagio appassionato
5. Presto delirando – Tenebroso
6. Largo desolato

Andante amoroso
♩ = 100 (Tempo I)

U. E. 8780 W. Ph. V. 173

a tempo, ma più mosso
♩ = 50 (Tempo II)

geworfen
pizz.
arco
geworfen
pizz.
arco

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Lyrische Suite für Streichquartett

1. Allegretto gioviale
2. Andante amoroso
- 3. Allegro misterioso – Trio estatico**
4. Adagio appassionato
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Lyrische Suite für Streichquartett

1. Allegretto gioviale
2. Andante amoroso
3. Allegro misterioso – Trio estatico
4. **Adagio appassionato**
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6. Largo desolato

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1. Allegretto gioviale
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Presto delirando

Measures 1-10 of the Presto delirando movement. The score is in 3/8 time and features four staves. It includes dynamic markings such as *ff*, *ffp*, *f*, and *gliss.*. A fermata is present over measure 5. The bottom staff includes a *pizz.* marking.

Measures 10-15 of the Presto delirando movement. The score continues with dynamic markings like *ff* and *ffp*. A section marked *Ggn. u. Br. arco fortsetzend* begins in measure 11. A fermata is placed over measure 14.

Measures 15-20 of the Presto delirando movement. The score shows dynamic markings such as *f*, *fp*, and *mp*. A fermata is placed over measure 19. The bottom staff has a *f* marking.

U. E. 8780 W. Ph. V. 173

Tenebroso

(fünftaktig)

Measures 55-60 of the Tenebroso movement. The score is in 5/4 time and features four staves. It includes dynamic markings such as *pppp*, *poco*, and *p*. A **flautando* marking is present. A fermata is placed over measure 59.

Measures 65-70 of the Tenebroso movement. The score continues with dynamic markings like *pppp* and *p*. A fermata is placed over measure 69.

Measures 75-80 of the Tenebroso movement. The score includes dynamic markings such as *pppp* and *p*. A *Steg* marking is present. A fermata is placed over measure 79.

Measures 85-90 of the Tenebroso movement. The score includes dynamic markings such as *mp* and *pppp*. A *flautando* marking is present. A fermata is placed over measure 89.

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Musical score for measures 46-50. The score is in 4/4 time and features a string quartet. Measure 46 is marked with a forte (f) dynamic and includes the instruction "mit Dpf." (with double bass). Measure 47 is marked with a piano (p) dynamic and includes the instruction "gewöhnlich" (usual). Measure 48 is marked with a piano (p) dynamic and includes the instruction "ganz frei recitativisch" (completely free recitativo). Measure 49 is marked with a piano (p) dynamic and includes the instruction "(o.D.)" (overtone). Measure 50 is marked with a piano (pp) dynamic and includes the instruction "Dpf. ab!" (double bass off!).

Musical score for measures 26-27. The score is in 2/2 time and features a string quartet. Measure 26 is marked with a piano (p) dynamic and includes the instruction "molto rubato" (very rubato). Measure 27 is marked with a piano (p) dynamic and includes the instruction "accel." (accelerando). The score also includes the instruction "Griffbrett" (fingerboard) and "trem." (tremolo).

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Zu dir, du einzig Teure, dringt mein Schrei
Aus tiefster Schlucht, darin mein Herz gefallen.
Dort ist die Gegend tot, die luft wie Blei.
Und in dem Finstern fluch und schrecken wallen.

Sechs Monde steht die Sonne ohne warm.
In sechsen lagert das Dunkel auf der Erde.
Sogar nicht das Polarland ist so arm.
Nicht einmal Bach und Baum noch Feld noch Herde.

Erreicht doch keine schreckgeburt des Hirnes
Das kalte Grausen dieses Eis-Gestirnes
Und dieser nacht o ein Chaos riesengross !

Ich neide des gemeinsten Tieres los
Das tauchen kann in stumpfen Schlafes Schwindel...
So langsam rollt sich ab der Zeiten Spindel!

molto rit. - Tempo II
poco espr. - 13 ♩ = 46
(Br!)

14 n

A tempo (II)
♩ = 46
16

H führend

molto f

ffp

dimin.

mf

mp

collegno

collegno

collegno

pizz. (vibr.)

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Aus tiefster Schlucht, darin mein Herz gefallen.
Dort ist die Gegend tot, die luft wie Blei.
Und in dem Finstern fluch und schrecken wallen.

Sechs Monde steht die Sonne ohne warm.
In sechsen lagert das Dunkel auf der Erde.
Sogar nicht das Polarland ist so arm.
Nicht einmal Bach und Baum noch Feld noch Herde.

Erreicht doch keine schreckgeburt des Hirnes
Das kalte Grausen dieses Eis-Gestirnes
Und dieser nacht o ein Chaos riesengross !

Ich neide des gemeinsten Tieres los
Das tauchen kann in stumpfen Schlafes Schwindel...
So langsam rollt sich ab der Zeiten Spindel!

und die - ser Nacht! ein Cha - - - os rie - - - sen groß

Tempo I (♩ = 60)

molto f *(fff)* *(fff)* *ffpp*

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6. **Largo desolato**

Zu dir, du einzig Teure, dringt mein Schrei
Aus tiefster Schlucht, darin mein Herz gefallen.
Dort ist die Gegend tot, die luft wie Blei.
Und in dem Finstern fluch und schrecken wallen.

Sechs Monde steht die Sonne ohne warm.
In sechsen lagert das Dunkel auf der Erde.
Sogar nicht das Polarland ist so arm.
Nicht einmal Bach und Baum noch Feld noch Herde.

Erreicht doch keine schreckgeburt des Hirnes
Das kalte Grausen dieses Eis-Gestirnes
Und dieser nacht o ein Chaos riesengross !

Ich neide des gemeinsten Tieres los
Das tauchen kann in stumpfen Schlafes Schwindel...
So langsam rollt sich ab der Zeiten Spindel!

Tempo I (♩ = 69) gewöhnl. pesante di nuovo a tempo

Measures 36-38. Dynamics: p, pp, molto mf, p, espr., p, espr., p. Performance instructions: gewöhnl., 2. Gg. fortsetzend, warten!, (poco rit.), (a tempo).

Measures 39-40. Dynamics: molto espress., molto f, pp, p. Performance instructions: di nuovo pesante sul G, di nuovo a tempo al fine sul D, sul A, 2. Gg. durchlassen, (a tempo), (poco rit.).

Measures 41-43. Dynamics: poco pp, p, pp, pp. Performance instructions: zurücktretend, Vlc. durchlassen, zurücktretend.

Measures 44-46. Dynamics: pp, p, p. Performance instructions: zurücktretend, dimin. morendo... *