

Michael Tippett

String Quartet No. 2
(1941–42)

Studienpartitur
Study Score
ED 10209

PREVIEW
Low Resolution

First performance: 27 March 1943
Zorian Quartet
Wigmore Hall, London

Duration: 21 minutes

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The first movement is partly derived from Madrigal technique where each part may have its own rhythm and the music is propelled by the differing accents, which tend to thrust each other forward. The bar lines are then sometimes only an arbitrary division of time and the proper rhythms are shown in the notation by the grouping of the notes and by the bowing. A dot over a note does not mean an accent but the reverse: the note following will have the rhythmical accent.

Two kinds of bowing are needed in the second movement. Both are utilised throughout in the first movement (violin II): in its first four bars, the notes should be played *marcato* and slightly *staccato*. The *staccato* notes are there only to counter the tendency to play the second note in the bar less strongly than the first. In the succeeding three bars, the notes are slurred. This contrast of execution applies to all parts throughout the movement.

In the third movement the bar lines correspond to the rhythmic accents of the music. The tempo is equal throughout. The playing parts are written out in such a way that the players have no need to count or play or follow from cue, so that no counting of irregular bars is necessary.

The fourth movement needs a decisively sprung rhythm on which the whole movement is based.

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Der erste Satz fußt zum Teil auf der Kompositionstechnik des Madrigals, wo jede Stimme ein rhythmisches Eigenleben führt, und die Musik ihre Energie aus dem Zusammenstoß der einzelnen Stimmen erhält, die sich gegenseitig vorantreiben. Dabei sind die Barren oft nur eine willkürliche Einteilung des zeitlichen Verlaufs, die eigentlich durch die Gruppierung der Noten und durch die zusammenfassende Notation bestimmter Töne und Gruppen von Tönen angedeutet wird. Statt über einer Note ein Punkt, so bedeutet dies nicht etwa einen Akzent, sondern das Gegenteil: der rhythmische Schwerpunkt liegt dann auf dem folgenden Ton.

Im zweiten Satz werden zwei verschiedene Arten des Bogenstrichs verwendet. Beide kommen am Anfang des Fugensatzes zur Geltung. In den ersten vier Taktgruppen des Themas sollte man alle Noten *marcato* und leicht *staccato* spielen. Die *staccato* Noten sind nur dazu da, die zweite Note jeweils genauso stark betont werden zu lassen wie die erste. In den folgenden drei Taktgruppen sind alle Noten gebunden. Man sollte diese Kontraste der Ausführung durch den gesamten Satz hinweg beibehalten.

Im dritten Satz entsprechen die Barren den rhythmischen Schwerpunkten der Musik überein. Die Geschwindigkeit ist gleichmäßig. Die Spielteile sind so geschrieben, dass der Spieler die musikalische Entwicklung bequem verfolgen kann und keine Zählhilfe braucht.

Der vierte Satz beruht auf einem charakteristischen, irregulären Rhythmus, der praktisch den ganzen Satz prägt. Der „sprung rhythm“ ist bei Tippett ein zentraler Begriff, der kaum wörtlich übersetzt werden kann und sich auf die unregelmäßige, das Taktchema sprengende Rhythmik bezeichnet, die ihren Ursprung in dem besonderen Rhythmus der englischen Sprache hat).

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to Walter Bergmann
String Quartet No. 2

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No. 1

Allegro grazioso ♩ = 120

Violin 1

Violin 2

Viola

Violoncello

p

p

p

p

mf

mf

p

(Solo)

mp

dolce

cresc.

f

dolce

cresc.

f

dolce

cresc.

f

dolce

cresc.

f

dolce

cresc.

f

22

dim. p f dim. p

dim. p f dim.

dim. p f dim.

dim. p

Musical score for measures 22-24. The score is in 2/4 time and G major. It features four staves: Treble, Violin, Viola, and Bass. Dynamics include *dim.*, *p*, and *f*. The music consists of eighth and sixteenth notes with various articulations.

25

cresc. *f cantabile*

cresc. *f cantabile*

cresc.

Musical score for measures 25-27. The score is in 2/4 time and G major. It features four staves: Treble, Violin, Viola, and Bass. Dynamics include *cresc.* and *f cantabile*. The music consists of eighth and sixteenth notes with various articulations.

p cresc. *mf*

p cresc. *mf*

dim. *p* cresc. *mf*

dim. *p* cresc. *mf*

Musical score for measures 28-31. The score is in 2/4 time and G major. It features four staves: Treble, Violin, Viola, and Bass. Dynamics include *dim.*, *p*, *cresc.*, and *mf*. The music consists of eighth and sixteenth notes with various articulations.

40

4

dim. p p p

This system contains measures 40 through 47. It features four staves: two treble clefs and two bass clefs. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. Measure 40 is marked with a box containing the number '4'. Dynamic markings include *dim.* and *p*. The notation includes various note values, slurs, and ties.

48

5

p poco a poco cresc. poco a poco

This system contains measures 48 through 55. It features four staves: two treble clefs and two bass clefs. The music continues in the same key and time signature. Measure 48 is marked with a box containing the number '5'. Dynamic markings include *p*, *poco*, *a poco*, and *cresc.*. The notation includes various note values, slurs, and ties.

56

6

f dim. f dim. f dim. f dim.

This system contains measures 56 through 63. It features four staves: two treble clefs and two bass clefs. The music continues in the same key and time signature. Measure 56 is marked with a box containing the number '6'. Dynamic markings include *f* and *dim.*. The notation includes various note values, slurs, and ties.

63

(Solo) v

p *dim.* pp *cantabile*

p *dim.* pp

p *dim.* pp

p *dim.* pp

7

72

poco cresc. p *cresc.* mf

poco cresc. p *cresc.* mf

poco cresc. p *cresc.* mf

$poco f$ *dim.* p *cresc.* mf

$poco f$ *dim.* p *cresc.*

dim. p *dim.* pp *a tempo*

dim. p *dim.* pp

dim. p *dim.* pp

mf *dim.* p *dim.* pp *(Solo) cantabile*