

## Vorwort

Das im Dezember 1943 in Los Angeles begonnene Dritte Streichquartett ist das erste Werk, in dem Dessau Arnold Schönberg gemeinsam mit Johann Sebastian Bachs Kompositionsschemen Leitbild erhob. Seit Oktober 1943 lebte er – Bertolt Brecht folgt – im amerikanischen Westen. Im Dezember des Jahres lernte er Schönberg in Los Angeles kennen. Die Begegnung, die wahrscheinlich den Anstoß für die Quartett-Komposition gab, ist in der Korrespondenz zeigt, entstanden Entwürfe in unmittelbarer Nähe zu den Werken *Die Gorki* (1943) und zu den Anfangsnummern des groß angelegten Zyklus *Miserere* (1943-1947). Allerdings brach Dessau die Arbeit nach 210 Tönen ab, die er erst 1946 fort. Aus den Briefen an René Leibowitz vom Herbst 1945 geht hervor, dass er zunächst an eine mehrsätzig Form dachte, aber schließlich auf ein Streichquartett entschied. So beendete er das Werk schließlich am 22. Oktober 1946 in Los Angeles. Die Uraufführung spielte das Suske-Quartett am 23. Oktober 1946 in Los Angeles. Obwohl die erste der beiden zugrunde liegenden Entwürfe in einem Programmprogramm erläuterte, „nicht konstruktiv erarbeitet“ wurde, ist die Komposition bereits ein Merkmal auf, das sich in der Komposition wiederfindet. Die Töne 8-12 zitierten das B-A-C-E-F-Motiv, das in der Komposition von Schönbergs Namen nutzte und auf dem Titel des Autographs notierte, fügte Dessau ein „C“ hinzu, das in der Komposition in der um einen Halbton nach unten versetzt wurde, was in der Komposition beim achten Ton, wieder „C-B“ lautet, was in der Komposition Schönberg meinte, worden dargestellt. „Es wird“.

Daniela Reinhold

PREVIEW  
Low Resolution

## Preface

Commenced in Los Angeles in December 1943, String Quartet No. 3 is the first work that Dessau took both Arnold Schoenberg and Johann Sebastian Bach as compositional models. Since October 1943 he had been living – following the example of Brecht and Eisler – in the West of America. In December he met Schoenberg in Los Angeles, an encounter which probably led to the composition of the quartet. A sketch-book shows that sketching commenced immediately close to the Brecht song *Grabschrift für Gockl* (1943) and to the beginning of the large-scale Brecht oratorio *Deutsches Mäuerere* (1943–1944). Dessau was still working on it after 210 bars and apparently did not complete it. In a letter to René Leibowitz from autumn 1946 it is stated that he first thought of a work consisting of several movements, but felt this task too large. He completed the first movement on 22 October 1946 after 251 bars of the first movement. The work was first performed by the Suske Quartet in Berlin on 4 December 1946. Dessau's first review was 'encouraged constructively', as Dessau explained in the postscript to the first edition. The work was just a melodic 'idea'. It had a feature that attracted Dessau: the sequence of tones 8-12. The tones 8-12 quoted the B-A-C motif. The sequence of tones Dessau used to quote in Schoenberg's name and which he noted together with the name of the composer in the autograph, added G-F to the sequence. The sequence of tones 8-12-3-4-5-6-7-8 transposed down a semitone, related to the sequence of tones 7-6-5-4-3-2-1-2-3-4-5-6-7 as the 'Schutzgeister' (protective spirits) of the work. Dessau's work was 'involved'. He later made changes to the work.

Daniela Reinhold

# Streichquartett Nr. 3

Paul Dessau  
1894 - 1979

$\text{♩} = 96$

Violine I  
*p sonabile* *mf* *mf*

Violine II  
*p* *mf*

Viola  
*p* *mf*

Violoncello  
*mp* *mf*

6

*mf* *mf*

*p* *mf* *p* *mf* *mf espr.*

*mf* *p*

79

79

*mf*

*mf*

*poco marc.*

*p*

*poco*

This system contains measures 79 through 84. It features four staves: two treble clefs and two bass clefs. The first staff begins with a dynamic marking of *mf*. The second staff has a *mf* marking. The third staff includes a *poco marc.* marking. The fourth staff starts with a *p* marking and has a *poco* marking below it. The music consists of various note values, including eighth and sixteenth notes, with some slurs and accents.

25

25

*mf*

*f*

*mf*

*f*

*mf*

*mf*

This system contains measures 25 through 30. It features four staves: two treble clefs and two bass clefs. The first staff has a *mf* marking. The second staff has a *f* marking. The third staff has a *mf* marking. The fourth staff has a *mf* marking. The music includes slurs and accents.

This system contains measures 31 through 36. It features four staves: two treble clefs and two bass clefs. The first staff has a *f* marking. The second staff has a *mf* marking. The third staff has a *f* marking. The fourth staff has a *mf* marking. The music includes slurs and accents.

37

Musical score for measures 37-42. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 37 starts with a *mf* dynamic and a *poco* marking. The music features complex rhythmic patterns with many beamed notes and slurs. Dynamics include *mf*, *p*, and *mp*. A *poco* marking is present at the end of the system.

43

Musical score for measures 43-48. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 43 starts with a *mf* dynamic. The music continues with complex rhythmic patterns. Dynamics include *mf*, *f ma legg.*, and *ben ten.*. A *f* dynamic is also present in the Viola part.

Musical score for measures 49-54. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 49 starts with a *f ma legg.* dynamic. The music continues with complex rhythmic patterns. Dynamics include *f ma legg.*, *mf*, and *p*. A *p* dynamic is also present in the Cello/Double Bass part.



79 *p* *senza cresc.* *calmo . . . a tempo*

*p* *poco* *p* *p*

*p legg.*

*poco* *legg.* *p*

This system of music contains measures 79 through 85. It features four staves: two treble clefs and two bass clefs. The first staff begins with a piano (*p*) dynamic and the instruction *senza cresc.*. The tempo is marked *calmo . . . a tempo*. The second staff has dynamics *p*, *poco*, *p*, and *p*. The third staff has *p legg.*. The fourth staff has *poco*, *legg.*, and *p*. The music consists of melodic lines with various articulations and rests.

86 *p* *schierzando*

*p* *schierzando*

This system of music contains measures 86 through 92. It features four staves: two treble clefs and two bass clefs. The first staff begins with a piano (*p*) dynamic and the instruction *schierzando*. The second staff has *p* and *schierzando*. The music includes melodic lines with slurs and rests.

93 *p* *espr.*

*p* *espr.*

This system of music contains measures 93 through 99. It features four staves: two treble clefs and two bass clefs. The first staff begins with a piano (*p*) dynamic and the instruction *espr.*. The second staff has *p* and *espr.*. The music includes melodic lines with slurs and rests.

97

*p* *poco* *p* *mf* *f*

*mf* *mf*

*mf* *mf*

*pizz.* *arco*

103

*pizz.* *arco*

*mf* *mf legg.*

*mf* *mf*

*sul C* *pizz.*

109

*calmato*

*mf* *p*

*pizz.* *arco*