

ernst krenek
edition

Streichquartett
"Nec aspera terrent"
W.o.O. 58
Partitur

Ernst Krenek

String Quartet
"Nec aspera terrent"
W.o.O. 58
Score

ernst krenek
institut

Ernst Krenek Edition
Vol. 3

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Edited by
Clemens Zoidl

Score

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String Quartet, W.o.O. 58

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Vorwort

Das Oeuvre Ernst Kreneks (1900–1991) umfasst an die 300 Werke. Diese entstanden über die Zeitspanne fast des gesamten 20. Jahrhunderts und repräsentieren einen Großteil der in dieser Zeit virulenten Kompositionstechniken, von freier Atonalität, Neoklassizismus, Neoromantik, Dodekaphonie und Serialismus über elektronische Kompositionsverfahren bis hin zu den Techniken populärer Song- und Theaterstile. Ebenso breit und vielgestaltig ist das von Krenek bediente Gattungsspektrum, darunter Lieder, Bühnen- und Fernsehoperen, Sinfonik, Kammer-, Chor- und Schauspielmusiken. Der öffentliche Blick jedoch verengt sich auf einen kleinen Ausschnitt davon. Viele seiner Werke sind nicht durch Ausgaben erhältlich.

Die Ernst Krenek Edition (EKE) möchte die Zugänglichkeit zu Kreneks Werken vereinfachen und der lebendigen Musik- und Theaterpraxis wissenschaftlich gesicherte Notentexte anbieten. Vorrangig werden Werke ediert, für die einerseits auf Seiten der Musizierenden und Forschenden ein Interesse besteht, für die andererseits die Herausgeber:innen aufgrund der Qualität, der Besetzungen, des musikdidaktischen Nutzens oder anderer Kriterien Potenzial sehen und die nicht durch zuverlässige Ausgaben am Markt oder in Musikbibliotheken greifbar sind. So hoffen wir, eine zeitgemäße Grundlage für ein lebendiges Interesse an Krenek und seinem facettenreichen Werk zu schaffen.

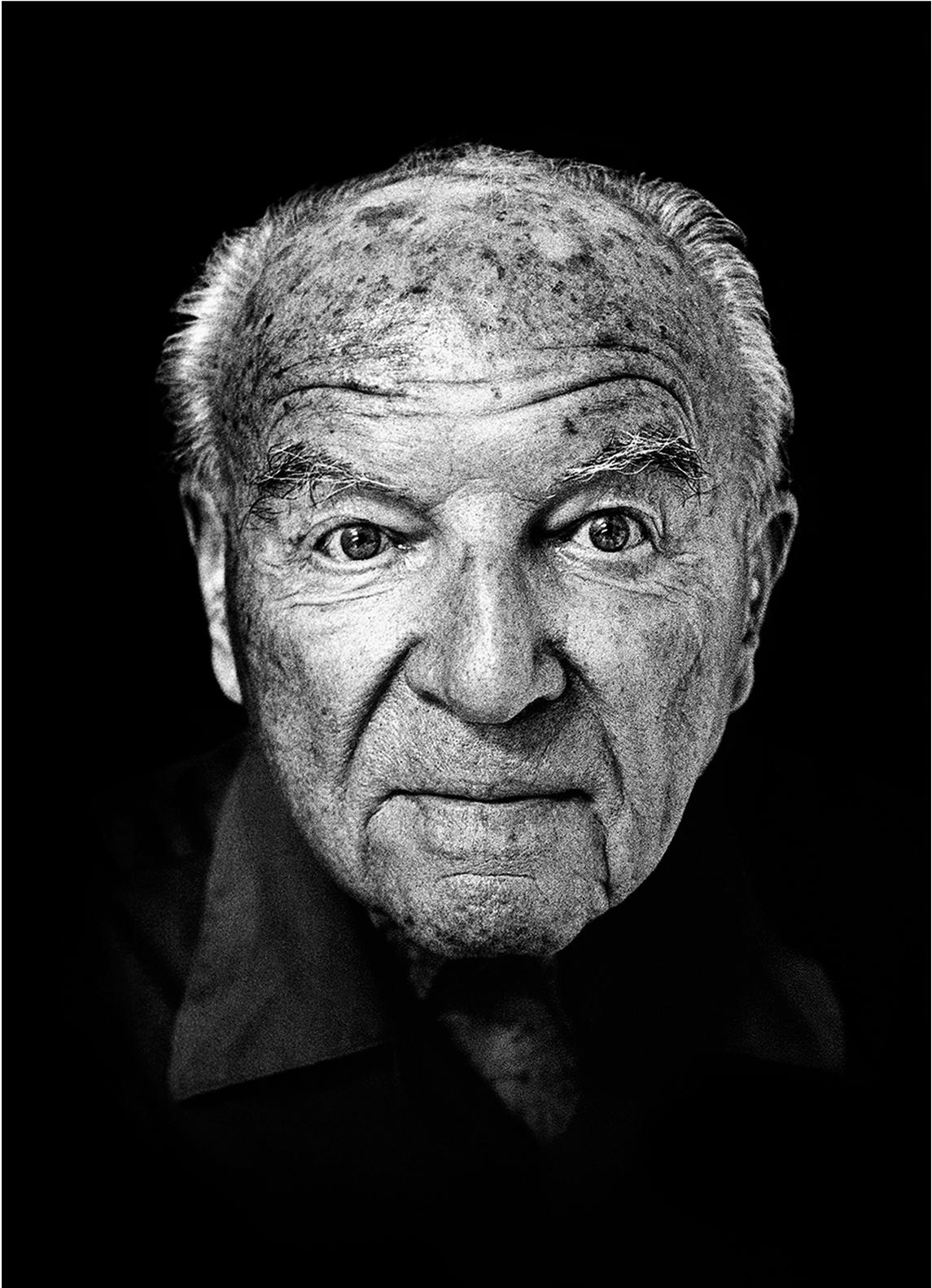
Nils Grosch

Preface

The *oeuvre* of Ernst Krenek (1900–1991) encompasses some 300 works. These were written over the time span of almost the entire twentieth century and represent a large portion of the compositional techniques that proliferated during this period, from free atonality, neoclassicism, neoromanticism, dodecophony, and serialism through electronic compositional processes up to the techniques of popular styles of song and theater. Just as wide and diverse is the genre spectrum used by Krenek, including art songs, stage and television operas, symphonies, chamber music, choral music, and theatrical incidental music. However, the public eye merely focuses on a small part of it. Many of his works are not available in published editions.

The Ernst Krenek Edition (EKE) aims to facilitate access to Krenek's works and offer scholarly approved musical texts to the active music and theater practice. Priority is given to editing works that are not to be had in reliable editions on the market or in music libraries and for which musicians and researchers are showing interest, or the editors see potential on the basis of quality, scorings, music-didactic use, or other criteria. Thus, we hope to create a contemporary basis for a lively interest in Krenek and his multifaceted works.

Nils Grosch



Zum Werk

Der 19-jährige Krenek komponierte sein erstes Streichquartett für einen amerikanischen Kompositionswettbewerb, der mit 1000 Dollar Preisgeld lockte. Das Werk ist geprägt von der jugendlichen Frische, mit der er die Einflüsse des Kompositionsunterrichts bei Franz Schreker verarbeitete. Auf einem soliden tonalen Fundament entwickelt Krenek chromatisch schillernde Themen und Motive, die er mit Freude am kontrapunktischen Spiel durch drei Sätze zu unterschiedlichen Charakteren und musikalischen Gestalten formt. Bereits in diesem ersten Streichquartett von 1920 zeigen sich Kreneks Einfallsreichtum und sein handwerkliches Geschick. Den angestrebten Preis hat er dennoch nicht bekommen. Und in seiner sprunghaften Entwicklung, die sich in seinem nächsten, von der musikalischen Avantgarde gefeierten Streichquartett, op. 6 (1921) bereits sehr deutlich abzeichnet, hat er dieses Frühwerk schnell zurückgelassen. Zusammen mit vielen anderen blieb es im Archiv vergessen.

About this Work

When he was nineteen, Ernst Krenek composed his first string quartet for an American competition with an enticing \$1000 prize. This work shows how Krenek processed, with youthful vigour, the influences from his composition lessons with Franz Schreker. From a solid basis in tonality, Krenek develops chromatically shimmering themes and motives, which he moulds during the three movements into different characters and musical shapes, delighting in contrapuntal play. Already this first string quartet from 1920 reveals Krenek's inventiveness and craftsmanship. However, he was not awarded the desired prize. And due to his very rapid stylistic development – already clearly apparent in his next string quartet, op. 6 (1921), which was celebrated by the musical avant-garde—he quickly left this early work behind him. Together with many others it turned into forgotten archive material.

Erste Seite des Autographen.

Archiv der Ernst-Krenek-Institut-Privatstiftung. (MM 136-01)

First page of the manuscript score.

Archive of the Ernst Krenek Institute. (MM 136-01)

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Streichquartett

“Nec aspera terrent”

W.o.O. 58

Ernst Krenek
1900–1991

I

Allegro con fuoco

Violine 1 *f energico*

Violine 2 *pizz.*

Viola *f pizz.*

Violoncello *f*

6 *poco rit.* *a tempo*

ff *sf > mf* *arco* *sf > mf* *arco* *sf > mf* *arco* *sf > mf*

11 *stringendo.*

sf > f *mf* *f* *ff*

15 *rit.* *Tempo I, pesante*

fff *f* *fff* *ff espr.*
fff *f* *fff* *f marc.*
fff *ff espr. marc.*
fff *f marc.*

19

ff *ff* *ff* *f*
ff *f*
ff *f*

24

mf *p stacc.* *p* *pp*
mf *p stacc.* *p* *pp*
mf *p stacc.* *p* *pp*
mf *p stacc.* *p* *pp*

30 *rit.*

p molto espr. *p* *pp*
pp *pp* *pp*
pp *pp* *pp*
p *pp* *pp* *pp*

54

pp staccato
p espress.
mf
pp staccato
p
pp staccato
p

60

mf
p
pp
p espress.
pp
pp
p
pp

66

agitato

pp
ppp
sfz > p
sfz > p
ppp
sfz > p
sfz > mf
sfz > mf
sfz
sfz
sfz
sfz

73

tranquillo

p espress.
p
p espress.
p espress.
p espress.
p
mf espress.
p espress.

78 *agitato*

p *p* *sfz > p*
p espr. *p* *sfz > p*
p espress. *mf* *p* *sfz > p*
p *p espress.* *sfz > p*

83 *poco allargando.*

f *f*
mf *f*
f
f

88 *a tempo* *stringendo.*

ff *f* *ff*
ff *f* *ff*
ff marcato *f* *ff*
ff *marcato* *ff marcato*

93 *allargando* *Tempo I* *stringendo sempre poco a poco*

fff *f* *mf* *p*
fff *f* *mf*
fff *f* *mf > p*
fff *f* *mf* *p* *pp*

99

pp
cresc. sempre poco a poco
cresc. sempre poco a poco

Musical score for measures 99-103. The score is in 3/4 time and features a piano (pp) dynamic. The music consists of a steady eighth-note accompaniment in the bass and middle staves, with a melodic line in the upper staves. The dynamic marking 'cresc. sempre poco a poco' is present in the middle and bass staves.

104

p
cresc. sempre poco a poco

Musical score for measures 104-107. The score continues with the same accompaniment. A piano (p) dynamic is marked in the middle staff, and 'cresc. sempre poco a poco' is written in the upper staff.

108

mf cresc. sempre poco a poco

Musical score for measures 108-111. The score continues with the same accompaniment. A mezzo-forte (mf) dynamic is marked in the middle staff, and 'cresc. sempre poco a poco' is written in the upper staff.

112

Musical score for measures 112-115. The score continues with the same accompaniment. The melodic line in the upper staves shows a chromatic descent.

Allegro molto

116 *fff*

Musical score for measures 116-120. The tempo is **Allegro molto**. The dynamic is *fff*. The score consists of four staves (treble and bass clefs). The music features a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents.

120 *ff* *f* *mf* *p*

Musical score for measures 120-125. The dynamics are *ff*, *f*, *mf*, and *p*. The score consists of four staves. The music features a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents.

126 **Lento, quasi recitativo** *pp* *p* *p* *p* *pizz. arco* *p* *p espr.* *avvivando.* *pizz.* *p*

Musical score for measures 126-133. The tempo is **Lento, quasi recitativo**. The dynamics are *pp*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. The score consists of four staves. The music features a slower tempo with some slurs and accents. Performance instructions include *pizz. arco*, *p*, *p espr.*, *avvivando.*, and *pizz.*

134 **Allegro con fuoco** *mf* *ff* *f marcato* *f* *ff* *arco* *f marcato* *f* *ff* *arco* *f*

Musical score for measures 134-138. The tempo is **Allegro con fuoco**. The dynamics are *mf*, *ff*, *f marcato*, *f*, *ff*, *f*, *ff*, *f*. The score consists of four staves. The music features a fast tempo with some slurs and accents. Performance instructions include *arco*, *f marcato*, and *f*.

140

ff *mf* *p*

145

pp stacc. *pp staccato* *pp sempre* *p* *pp sempre*

150

p espr. molto *p* *pp* *pp* *pp*

a tempo
155

pp staccatissimo *pp* *staccatissimo* *pp staccatissimo*

159

espress. molto

pp

mf

pp *espr. molto* *pp*

Detailed description: This system contains measures 159-162. The top staff (treble clef) features a melodic line with slurs and accents, starting with a dynamic of *pp* and moving to *mf*. The middle staff (bass clef) has a rhythmic accompaniment of eighth notes with slurs. The bottom staff (bass clef) has a melodic line with slurs and accents, starting with a dynamic of *pp* and moving to *pp*. The tempo/mood is marked *espress. molto*.

163

mf

p

p *espress.*

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

Detailed description: This system contains measures 163-166. The top staff (treble clef) has a melodic line with slurs and accents, starting with a dynamic of *mf* and moving to *p*. The middle staff (bass clef) has a rhythmic accompaniment of eighth notes with slurs. The bottom staff (bass clef) has a melodic line with slurs and accents, starting with a dynamic of *mf* and moving to *p*. The tempo/mood is marked *espress.*.

168 *staccatissimo*

ppp

pizz. *pp*

pizz. *pp*

pizz. *pp*

p *espress.*

p *espress.*

pp *pp* *pp*

Detailed description: This system contains measures 168-172. The top staff (treble clef) has a melodic line with slurs and accents, starting with a dynamic of *ppp* and moving to *p*. The middle staff (bass clef) has a rhythmic accompaniment of eighth notes with slurs. The bottom staff (bass clef) has a melodic line with slurs and accents, starting with a dynamic of *pp* and moving to *pp*. The tempo/mood is marked *staccatissimo*.

173

Piu tranquillo

pp *staccato*

pp *staccato*

p *espress.*

p *espress.*

p *espress.*

p *espress.*

pp *staccato* *pp* *staccato* *p*

Detailed description: This system contains measures 173-176. The top staff (treble clef) has a melodic line with slurs and accents, starting with a dynamic of *pp* and moving to *p*. The middle staff (bass clef) has a rhythmic accompaniment of eighth notes with slurs. The bottom staff (bass clef) has a melodic line with slurs and accents, starting with a dynamic of *p* and moving to *p*. The tempo/mood is marked *Piu tranquillo*.

II

Quasi Intermezzo

1 **Andantino**

Canone alla quarta

p espr.

pizz. sempre

pp

pizz. sempre

pp

8

Canone alla quarta

p espr.

p

p

14 *poco a poco - più mosso*

mf

p

p

Musical score for measures 19-22. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#) and one flat (Bb). The music includes dynamic markings *mf* and *p*.

Musical score for measures 23-28. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#) and one flat (Bb). The music includes dynamic markings *pp*, *f*, and *p*. Performance instructions include *Sord.!*, *rit.*, and *Assai lento*.

Musical score for measures 29-34. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#) and one flat (Bb). The music includes dynamic markings *pp* and *p*.

Musical score for measures 35-40. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#) and one flat (Bb). The music includes dynamic markings *pp*, *arco*, and *pp espr.*. Performance instructions include *rit.*, *attaca*, and *senza sord.*

Musical score system 1 (measures 23-30). It features four staves: two treble clefs and two bass clefs. The music includes various dynamics such as *f*, *p*, and *mf*. The bass clef staves have markings for *mf espr.* and *p*. There are also some performance markings like accents and slurs.

Musical score system 2 (measures 31-38). It features four staves. Dynamics include *mf*, *f*, and *staccato*. The bass clef staves have markings for *f* and *mf*. There are also performance markings like *staccato* and accents.

Musical score system 3 (measures 39-45). It features four staves. Dynamics include *f*, *ff*, *ff marc.*, and *ff sempre*. The bass clef staves have markings for *f*, *ff marc.*, and *ff*. There are also performance markings like *ff energico* and *ff sempre*.

Musical score system 4 (measures 46-52). It features four staves. Dynamics include *ff marc.*, *ff sempre*, and *ff energico*. The bass clef staves have markings for *ff energico* and *ff sempre*. There are also performance markings like *ff marc.* and *ff sempre*.

54

più f *ff* *f* *mf* *p* *pp* *staccatissimo*

63

staccatissimo *p* *cresc.* *pp* *p* *cresc.* *staccatissimo* *3* *cresc.*

73

ff *ff* *f* *ff* *pizz.*

82

mf *p espr.* *p* *pp* *pizz.* *arco* *p* *pp*

91

Violin I: *mf*, *p*, *f*, *f*, *stacc.*

Violin II: *mf stacc.*, *f*, *f*

Viola: *arco*, *p*, *mf stacc.*, *f*, *f*

Cello/Double Bass: *p*, *mf stacc.*, *f*, *f*

100

Violin I: *ff*, *fff*, *ff*

Violin II: *ff marc.*, *ff*, *f*

Viola: *ff marc.*, *ff*, *ff*

Cello/Double Bass: *ff*, *ff*, *ff*

108

Violin I: *ff*, *f*, *mf*, *p*, *pp*, *p espr.*

Violin II: *mf*, *p*, *p espr.*

Viola: *f*, *mf*, *p*, *p*, *pp*, *pp staccato*

Cello/Double Bass: *f*, *mf*, *p*, *p*, *pp staccato*

un poco grottesco

118

Violin I: *p*, *mf*, *f*, *sfz*, *mf*

Violin II: *sfz p*, *p*, *mf*, *f*, *sfz*, *mf*

Viola: *p*, *p espr.*, *mf*, *f*, *f*

Cello/Double Bass: *p*, *p espr.*, *mf*, *f*, *f*

128

mf sfz mf sfz mf f ff ff

f sfz mf ff ff

138

fff f fff mf

fff marc. espr. mf

145

ff f mf mf p staccato

f mf p mf f

ff sempre mf f

153

f ff ff marc. ff sempre stacc.

ff marc. ff ff sempre stacc.

ff marc. ff sempre stacc.

ff marcato

161

ff marcato
f *mf* *p* *pp* *pp*
ff *f* *mf* *p* *pp* *pp*
ff *f* *mf* *p* *pp* *pp*

169

pp staccatissimo
pp staccatissimo
pp staccatissimo
pp staccatissimo
mp *ff* *ff*
pp staccatissimo
pp staccatissimo
pp staccatissimo
pp staccatissimo

179

ff *fff*
ff *fff*
ff *fff*
mf *ff* *fff* *ff*

Fugato
Presto grazioso (♩ = ♩ del 2/4)

188

mf
p scherzando
p

194

p
p scherzando
arco
f
arco
mf

Detailed description: This system contains measures 194 through 198. It features four staves: two treble clefs, one alto clef, and one bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. Measure 194 starts with a piano (*p*) dynamic. Measure 195 includes the instruction *p scherzando* and *arco*. Measure 196 has a trill (*tr*) in the first staff. Measure 197 is marked *f*. Measure 198 is marked *f* and *arco*. The system concludes with a *mf* dynamic.

199

mf *f*
mf *p*
mf *mf* *f*
mf *mf* *p*
pp staccatissimo
pp staccatissimo
pp staccatissimo
mf

Detailed description: This system contains measures 199 through 203. It features four staves. Measure 199 has dynamics *mf* and *f*. Measure 200 has *mf* and *p*. Measure 201 has *mf* and *mf*. Measure 202 has *f* and *mf*. Measure 203 is marked *pp staccatissimo*. The system concludes with a *mf* dynamic.

204

tr
p *mf*
f *f*
mf *mf*
mf *mf*
staccato
mf

Detailed description: This system contains measures 204 through 207. It features four staves. Measure 204 has a trill (*tr*) in the first staff. Measure 205 has dynamics *p* and *mf*. Measure 206 has *f* and *f*. Measure 207 is marked *staccato*. The system concludes with a *mf* dynamic.

208

mf
mf *f marcato*
mf *f marcato*
ff marcato
ff marcato
ff marcato
ff
ff

Detailed description: This system contains measures 208 through 211. It features four staves. Measure 208 has a *mf* dynamic. Measure 209 has *mf* and *f marcato*. Measure 210 has *f marcato* and a trill (*tr*) in the first staff. Measure 211 is marked *ff marcato*. The system concludes with a *ff* dynamic.

213

fff spiccato
f
fff spiccato
f
fff marc. espress.
fff

216 Poco Pesante (quasi Tempo I)

ff
ff
fff
fff
ff marcato
fff
fff
ff
ff

220

fff
ff
ff
ff
f
f
f
f
mf
mf
f
mf

224

ff
ff
ff
ff
staccato 3
p
pizz.
p
pp
arco
pp
ff
ff
ff
ff

