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PEGASUS KAMMERMUSIK-AUSGABEN

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J. C. de ARRIAGA



DREI QUARTETTE

für zwei Violinen, Viola und Violoncello

THREE QUARTETS

for two Violins, Viola and Violoncello

TROIS QUATUORS

pour deux Violons, Viola et Violoncelle

⟨Walter Höckner⟩

Nr. 1 d-Moll / d-minor / ré-mineur

Nr. 2 A-Dur / a major / la majeur

 Nr. 3 Es-Dur / e flat major / mi bémol majeur

HEINRICHSHOFEN'S VERLAG · WILHELMSHAVEN · LOCARNO
EDITION HEINRICHSHOFEN · AMSTERDAM

VORWORT

Juan Crisóstomo de Arriaga wurde am 27. Januar 1806 in Bilbao geboren und zeigte bereits im Alter von 9 Jahren eine hohe musikalische Begabung. Mit 11 Jahren schrieb der bis dahin von seinem Vater Unterrichtete seine ersten Kompositionen, mit 12 Jahren eine Ouvertüre, die er der »Academia Filarmónica« in Bilbao widmete. Im Alter von 14 Jahren komponierte er die zweiaktige Oper »Los Esclavos felices«. Zur weiteren Ausbildung ging er 1822 nach Paris, wo er sich am Konservatorium besonders dem Studium des Kontrapunktes und der Fuge zuwendete. In dieser Zeit schrieb er die drei Streichquartette, die er seinem Vater widmete, sowie verschiedene lyrische und dramatische Szenen, zahlreiche französische Romanzen und Kantaten, eine Messe, ein Salve Regina, sowie eine Sinfonie, die jedoch erst in jüngster Zeit von einem Nachkommen der Familie Arriaga vollendet wurde. Am 12. Januar 1826 erlag er in Paris einem schweren Leiden. Zu seinen Lehrern und aufrichtigen Bewunderern gehörten u. a. Fétis, Reidha, Catel, Boieldieu, Baillot, Berton u. Cherubini. Mit Arriaga verlor nach den Worten Fétis, die Welt eine ihrer hoffnungsvollsten Begabungen. Seine Werke, die im Klassizismus wurzeln, jedoch auch reine romantische Züge zeigen, bestätigen dies. Die drei Streichquartette Arriagas können neben den Werken Mozarts, Beethovens und Schuberts bestehen und überragen musikalisch bei weitem das, was sonst »im Schatten der Titanen« geschaffen wurde. Möge die Neuausgabe dieser Streichquartette dazu beitragen, den Kompositionen dieses bedeutenden Meisters mehr Beachtung zu schenken um ihm und seinem Werke die gebührende Achtung und Anerkennung zu verschaffen.

Walter Höckner

PREFACE

Juan Crisóstomo de Arriaga was born in Bilbao on the 27th January 1806, and already showed outstanding musical gifts at the age of nine. At the age of eleven he wrote his first composition, having been taught by his father up till then, and at the age of twelve an Overture which he dedicated to the »Academia Filarmónica« in Bilbao. At the age of fourteen he composed the two-act opera »Los Esclavos felices«. He went to Paris in 1822 in order to continue his studies at the Conservatoire, where he concentrated particularly on counterpoint and fugue. During this time he wrote three string quartets, which he dedicated to his father, various lyrical and dramatic scenes, a large number of French romances and cantatas, a mass, a Salve Regina and a symphony which, however, was not completed until recently by a descendant of the Arriaga family. He died of a serious illness in Paris on the 12th January 1826. Among his teachers and sincere admirers were Fétis, Reidha, Catel, Boieldieu, Baillot, Berton and Cherubini. According to Fétis the world lost in Arriaga one of its most promising talents. This is confirmed by his works which, rooted in classicism, also display purely romantic qualities. Arriaga's three string quartets can survive alongside the works of Mozart, Beethoven and Schubert, musically they surpass by far what was otherwise composed »in the shade of the titans«. We hope that the new edition of these string quartets will help to draw more attention to the works of this interesting master, so as to create for him and his works the notice and appreciation they deserve.

Walter Höckner

AVANT = PROPOS

Juan Crisóstomo de Arriaga naquit le 27 janvier 1806 à Bilbao et à neuf ans déjà montrait de grandes dispositions musicales. L'enfant, éduqué jusque là par son père, écrivit ses premières compositions à onze ans et, âgé de douze ans, une ouverture qu'il dédia à la »Academia Filarmónica« de Bilbao. Et, à quatorze ans il composait »Los Esclavos felices«, opéra en deux actes. Afin de parfaire son éducation musicale il se rendit à Paris en 1822 où, au Conservatoire de Musique, il s'adonna tout particulièrement à l'étude du contrepoint et de la fugue. Il écrivit à cette époque les trois quartettes à cordes qu'il devait dédier à son père ainsi que diverses scènes lyriques et dramatiques, de nombreuses romances et cantates françaises, une messe, un Salve Regina et une symphonie qui, cependant, ne fut terminée que récemment par un descendant de la famille Arriaga. Il devait succomber à Paris le 12 janvier 1826, des suites d'une grave maladie. Au nombre de ses maîtres et sincères admirateurs figurent entre autre: Fétis, Reidha, Catel, Boieldieu, Baillot, Berton et Cherubini. D'après Fétis, le monde perdait en Arriaga une des capacités les plus prometteuses. Ceci se trouve infirmé par ses œuvres qui, prenant racine dans le classissisme, n'en montrent pas moins de purs traits de romantisme. Les trois quartettes à cordes de Arriaga supportent d'être comparés aux œuvres de Mozart, Beethoven et Schubert et, musicalement parlant, dominent de loin tout ce qui jusqu'ici fut écrit »dans l'ombre des titans«. Souhaitons que la nouvelle éditions de ces quartettes à cordes contribue à attirer encore plus l'attention sur les compositions de ce remarquable maître et lui apporte, ainsi qu'à ses œuvres, le respect mérité et la reconnaissance.

Walter Höckner

Emile
Mignot

Mignot
Jean Pierre

J. C. de ARRIAGA



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Violine I

LOCARNO

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EDITION HEINRICHSHOFEN, AMSTERDAM
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Violine I

III. QUARTETT

J. C. de ARRAGA

Allegro $\text{d} = 132$

Violine I

3

Handwritten musical score for Violin I, page 3, featuring 18 staves of music. The score is in common time and consists of two systems. The first system starts at measure 33 and ends at measure 50. The second system begins at measure 51 and ends at measure 58. The key signature is mostly B-flat major (two flats), with some changes in measure 33, 35, 37, 41, 43, 45, 47, 51, 53, and 55. Measure 33 features sixteenth-note patterns. Measures 34-35 show eighth-note pairs. Measures 36-37 include sixteenth-note chords. Measures 38-39 feature eighth-note patterns. Measures 40-41 show sixteenth-note patterns. Measures 42-43 include eighth-note pairs. Measures 44-45 feature sixteenth-note chords. Measures 46-47 show eighth-note patterns. Measures 48-49 feature sixteenth-note patterns. Measures 50-51 show eighth-note pairs. Measures 52-53 feature sixteenth-note chords. Measures 54-55 show eighth-note patterns. Measures 56-57 feature sixteenth-note patterns. Measures 58-59 show eighth-note pairs.

Violine I

Pastorale
Andantino $d.=54$

$\#$ $\frac{6}{8}$ p dolce

$\#$ $\frac{4}{4}$ $dim.$ p $tr.$

$\#$ $cresc.$ f $dim.$ p

$\#$ p

Violine I

5

This image shows a handwritten musical score for piano, consisting of ten staves of music. The score includes numerous dynamic markings such as *dim.*, *p*, *f*, *cresc.*, *poco a poco*, *animé*, *Tempo I*, and *calando dim.*. Articulation marks like 1, 2, 3, 4, and dots are also present. The score is written on five-line staves with a treble clef and a key signature of one sharp. Measure numbers are written in blue ink along the left margin.

55
dim.
Animé $d=69$ 1 1 4 *p* 4 3 2 3 1 3 *cresc. poco a poco*

64 *f*

70

75

83

88 *p cresc.* *f* *ff* *pp*

93 *cresc.* *f* *p*

97 *calando dim.*

102 *Tempo I*

108 *dotted*

112 *dim.*

118 *pp*

122 *pp*

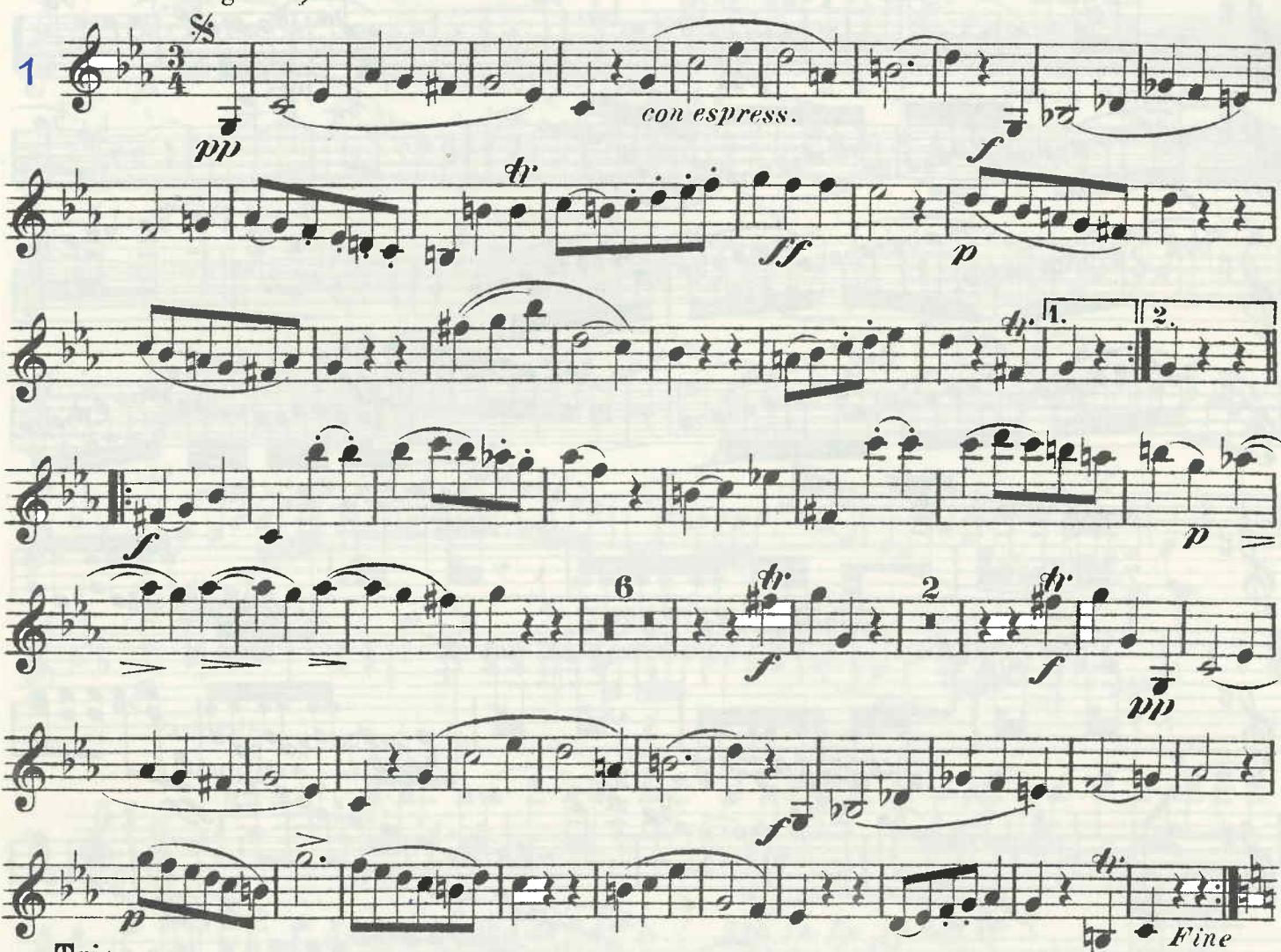
130 *pp* 1 2 3 4 5 6 7 8

MENUETTO

Violine I

Allegro $d=96$

S

1 

con espress.

f

p

p

Fine

Trio

Plus lent $d=84$ $s=2$


D.C.

Violine I

7

Presto agitato $\text{d} = 96$

140

Handwritten musical score for Violin I, Presto agitato, d = 96, page 7. The score consists of 154 measures of music on ten staves. Measure numbers are written in blue ink on the left side of each staff. The key signature is mostly B-flat major (two flats), with some changes in measure 118 and 154. The time signature is mostly 2/4, with changes in measure 118 and 154. The tempo is indicated as Presto agitato. Dynamics include p (piano), f (forte), ff (double forte), cresc., and dim. Articulation marks like accents and slurs are present throughout. Measure 1 starts with a dynamic p. Measures 10-11 show a melodic line with slurs and grace notes. Measures 21-22 continue the melodic line with slurs and grace notes. Measures 32-33 show a melodic line with slurs and grace notes. Measures 46-47 show a melodic line with slurs and grace notes. Measures 57-58 show a melodic line with slurs and grace notes. Measures 69-70 show a melodic line with slurs and grace notes. Measures 79-80 show a melodic line with slurs and grace notes. Measures 90-91 show a melodic line with slurs and grace notes. Measures 118-119 show a melodic line with slurs and grace notes. Measures 130-131 show a melodic line with slurs and grace notes. Measures 144-145 show a melodic line with slurs and grace notes. Measures 154-155 show a melodic line with slurs and grace notes.

Violine I

Handwritten musical score for Violin I, page 8. The score consists of 14 staves of music. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4. The score includes dynamic markings such as *p*, *cresc.*, *dim.*, and *f*. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below the notes. Articulation marks like dots and dashes are also present. The score begins with a melodic line, followed by harmonic chords, and concludes with a final section of melodic lines.

Violine I

330

 343

 354

 365

 376

 387

 398

 409

 420

 431

 442

 453

 464

 475

 486

 497

 508

 519