

ANTONÍN DVOŘÁK

KVARTET C DUR
QUARTETT C DUR

op. 61

STÁTNÍ NAKLADATELSTVÍ
KRÁSNÉ LITERATURY, HUDBY A UMĚNÍ

SMYČCOVÝ KVARTET C DUR

Podle původních pramenů k tisku připravila Komise pro vydávání děl Antonína Dvořáka: Otakar Šourek, předseda — Jan Hanuš, vedoucí redaktor — František Bartoš — dr. Jiří Berkovec — dr. Antonín Čubr — Ladislav Láška — Antonín Pokorný — Karel Šolc.

ANTONÍN DVOŘÁK (8. IX. 1841—1. V. 1904) dokončoval právě náčrt k historické zpěvohře „Dimitrij“, na němž pracoval od začátku dubna do konce října roku 1881, když se ve vídeňských novinách dočetl zprávy, že tamní smyčcové kvarteto Josefa Hellmesbergera staršího, profesora houslí na konservatoři a kapelníka dvorní opery (1828—1893), chystá pro koncert na 15. prosinec první provedení jeho nového smyčcového kvartetu. „*Co tedy dělat, musel jsem operu odložit a psát kvartet*“, svěřoval se v dopise z 5. listopadu milému příteli Aloisi Göblovii do Sychrova u Turnova. Že toto pracovní přeorientování se u něho neobešlo bez určitých rozpaků, možno poznat z toho, že začal nejprve se skladbou v tónině F dur, jejíž první větu napsal ve dnech 7. až 9. října toho roku ve svém letním útulku ve Vysoké u Příbrami. (Partitura tohoto fragmentu vyšla po prvé až v roce 1951 jako 43. číslo sbírky Kapesních partitur v nákladu Národního hudebního vydavatelství Orbis v Praze.) Nebyl však s jejím zněním patrně spokojen a začal proto kvartet zcela nový, a to v tónině C dur, jehož partituru psal u prvé věty od 25. října, u druhé od 27., u třetí od 29. téhož měsíce a u čtvrté od 4. do 10. listopadu 1881, vesměs už v Praze. Práce na celé čtyřvěté skladbě, počítáme-li s tím, že vlastní partituře předcházela neznámý dnes náčrt, trvala tedy právě jen dobu jednoho měsíce.

Tato spěšnost práce při pochopitelném tvůrčím soustředění na zpěvohru „Dimitrij“ vedla patrně Dvořáka k tomu, že vedle nových myšlenek thematických použil v tomto kvartetu také tři themat data o něco staršího. Bylo to jednak úvodní thema pomalé věty druhé, které mělo původně začínat nepoužitou pak pomalou větu do sonaty F dur pro housle a klavír op. 57 z roku předcházejícího. A byla to pak hlavní themata ve větě třetí (takt 1.—4.) a čtvrté (1.—4.), z nichž prvé bylo původně vedlejším thematem krajních částí v Polonéze pro violoncello a klavír z roku 1879, zatím co z druhého thematicu při tříčtvrtní jeho rytmisaci vyrůstala dříve střední část téže skladby, Dvořákem později zapomenuté a vydané až v roce 1926, tedy dvaadvacet let po umělcově smrti.

Použití těchto starších themat nezabránilo ovšem, že v kvartetu C dur vzniklo dílo, které v kráse, výraznosti a slohové čistotě myšlenek, v důmyslu thematické práce a v mistrovsky smělém rozpětí stavby bylo dalším vzestupem v komorní tvorbě umělcově.

Jak bylo už zmíněno vpředu, kvartet C dur, dílo 61., měl být po prvé hrán na koncertě Hellmesbergerova kvarteta ve Vídni dne 15. prosince 1881. Pro těsně předcházející katastrofální požár v budově někdejšího Ringtheatru, při němž zahynul velký počet návštěvníků, musil však být koncert z pietních důvodů odložen a není známo, kdy došlo k jeho uskutečnění. Jinak byl kvartet několikrát proveden v Německu (po

prvé snad 6. prosince 1882 v Bonnu), načež v Praze byl po prvé hrán na komorním večeru Umělecké besedy 5. ledna 1884 v sále Konviktu (hráli jej Ferdinand Lachner, Julius Raušer, Josef Krehan a Alois Neruda). — Tiskem vyšlo dílo v únoru roku 1882 u firmy N. Simrock v Berlíně s dedikací Josefu Hellmesbergerovi, a to v partitūře, hlasech a v úpravě Josefa Zubatého pro klavír na 4 ruce. O tom, jak se staví nové vydání SNKLHU k vydání prvému, pojednává podrobně Vydavatelská zpráva za poslední stranou not.

Otakar Šourek

STREICHQUARTETT C DUR

Nach Originalquellen zum Druck vorbereitet von der Kommission für die Herausgabe der Werke Antonín Dvořáks: Otakar Šourek, Vorsitzender — Jan Hanuš, leitender Redakteur — František Bartoš — Dr Jiří Berkovec — Dr Antonín Čubr — Ladislav Láska — Antonín Pokorný — Karel Šolc.

ANTONÍN DVOŘÁK (8. IX. 1841—1. V. 1904) war eben zu der Beendigung der Skizze zu seiner historischen Oper „Dimitrij“ gelangt, an welcher er von Anfang April bis Ende Oktober 1881 arbeitete, als er in Wiener Zeitschriften die Notiz las, die dortige Quartettvereinigung Josef Hellmesbergers senior, des Professors des Violinspiels am Konservatorium und Kapellmeisters der Hofoper (1828—1893), bereite für ein Konzert am 15. Dezember die Erstaufführung eines neuen Streichquartetts von Dvořák vor. „*Was konnte ich also tun, ich mußte die Oper beiseitelegen und das Quartett schreiben*“, schrieb er am 5. November seinem vertrauten Freunde Josef Göbel nach Sychrov bei Turnov. Daß ihn diese Umstellung des Arbeitsplans gewissermaßen in Verlegenheit brachte, ist daraus zu ersehen, daß der Meister das Werk, dessen ersten Satz er vom 7.—9. Oktober 1881 in seiner Sommerfrische in Vysoká bei Příbram schrieb, zunächst in F dur zu komponieren begann. (Die Partitur dieses Fragments wurde zum erstenmal erst im Jahre 1951 als 43. Nummer der Sammlung der Taschenpartituren vom Verlag Národní hudební vydavatelství Orbis [Nationaler Musikverlag Orbis] in Prag herausgegeben). Dvořák scheint jedoch mit ihr nicht zufrieden gewesen zu sein und begann deshalb die Komposition eines ganz neuen Quartetts, u. zw. in C dur; die Partitur des ersten Satzes schrieb er vom 25. Oktober, des zweiten vom 27., des dritten vom 29. Oktober und die des vierten Satzes vom 4. bis zum 10. November 1881, durchwegs in Prag. Die Arbeit an dem ganzen viersätzigen Werke nahm demnach, wenn wir in Betracht ziehen, daß der eigentlichen Partitur die heute verschollene Skizze vorangegangen war, nur einen Monat in Anspruch.

Dieses eilige Arbeitstempo bewog daher Dvořák — mit Rücksicht auf die greifliche Konzentrierung auf die Arbeit an der Oper Dimitrij — offenbar dazu, neben neuen thematischen Ideen in diesem Quartett auch drei Themen älteren Da-

tums zu verwenden. Einerseits war dies das Eingangsthema des langsamen zweiten Satzes, mit welchem ursprünglich der später nicht verwendete langsame Satz der Fdur-Sonate für Violine und Klavier op. 57 aus dem vorangegangenen Jahre beginnen sollte. Andererseits waren es die Hauptthemen des dritten (Takt 1—4) und des vierten Satzes (Takt 1—4), deren erstes zunächst das Seitenthema der Eckteile der Polonaise für Violoncello und Klavier aus d. J. 1879 gebildet hatte, während aus dem zweiten Thema in dessen $\frac{3}{4}$ taktiger Rhythmisierung zuerst der mittlere Teil dieser bei Dvořák in Vergessenheit geratenen Komposition entstanden ist, welche erst i. J. 1926, also 22 Jahre nach des Meisters Tod, im Druck veröffentlicht wurde.

Die Verwendung dieser älteren Themen stand jedoch der Tatsache nicht im Wege, daß in dem Quartett Cdur ein Werk geschaffen wurde, welches in seiner Schönheit, durch die Innigkeit des Ausdrucks und Stilreinheit seiner Gedanken sowie durch die sinnreiche thematische Arbeit und die kühne Entfaltung seines Baugesüges einen weiteren Aufstieg in dem Kammermusikschaffen des Künstlers bedeutete.

Wie bereits oben erwähnt, hätte das Cdur-Quartett, op. 61, beim Konzert des Quartetts Hellmesberger in Wien am 15. Dezember 1881 zur Aufführung gelangen sollen. Wegen des kurz vorher eingetretenen katastrophalen Brandes des ehemaligen Ringtheaters, welchem eine große Zahl von Besuchern zum Opfer fiel, mußte das Konzert aus Pietätsgründen verlegt werden und es ist nicht bekannt, wann es zustande gekommen ist. Sonst wurde das Quartett einigemal in Deutschland (dort zum erstenmal vielleicht am 6. Dezember 1882 in Bonn) gespielt, dann in Prag, -dasselbst erste Aufführung an einem Kammermusikabend in der Umělecká beseda (Künstlerressource) am 5. Jänner 1884 im Konviktsaal. Es spielten Ferdinand Lachner, Julius Raušer, Josef Krehan und Alois Neruda. — Im Druck ist das Werk im Februar 1882 bei der Firma N. Simrock in Berlin mit der Widmung für Josef Hellmesberger, u. zw. in der Partitur, in den Stimmen und in einer vierhändigen Klavierbearbeitung von Josef Zubatý erschienen.

Darüber, wie sich die vorliegende neue Ausgabe des Staatsverlags KLHU zu der Erstaufgabe verhält, wird im Revisionsbericht nach der letzten Seite des Notentextes ausführlich berichtet.

Übersetzt von I. Turnovská

Otakar Šourek

QUATUOR A CORDES EN UT MAJEUR

Préparé pour l'impression d'après les documents authentiques par la Commission pour la publication des oeuvres d'Antonín Dvořák: Otakar Šourek, président de la Commission — Jan Hanuš, rédacteur principal — František Bartoš — Dr Jiří Berkovec — Dr Antonín Čubr — Ladislav Láska — Antonín Pokorný — Karel Šolc.

ANTONÍN DVOŘÁK (8. 9. 1841—1. 5. 1904) était sur le point de terminer l'esquisse de son opéra historique „Dimitri“, à laquelle il s'était employé depuis le début d'avril jusqu'à la fin d'octobre 1881, lorsqu'il lut dans un journal de Vienne que le Quatuor à cordes viennois Joseph Hellmesberger l'aîné, professeur de violon au Conservatoire de Musique et chef d'orchestre de l'Opéra de la Cour (1828—1893), préparait pour son concert du 15 décembre prochain la création de son nouveau quatuor. „*Qu'y avait-il donc à faire — j'ai dû abandonner l'opéra et attaquer le quatuor,*“ écrivait-il le 5 novembre à son cher ami Alois Göbel de Sychrov près de Turnov. Que ce changement d'orientation dans son travail ait été pour lui la source d'un certain embarras, c'est ce que semble prouver le fait qu'il se lança d'abord dans une composition dans le ton de Fa majeur dont il écrivit le premier mouvement du 7 au 9 octobre, étant en villégiature à Vysoká près de Příbram. (La partition de ce fragment ne parut pour la première fois qu'en 1951, comme le numéro 43 de la Collection des partitions de poche, aux Editions nationales Orbis, Prague.) Peu content, à ce qu'il semble, de sa teneur, il se mit à écrire un quatuor tout neuf, cette fois dans le ton d'Ut majeur. Il écrivit alors la partition du premier mouvement à partir du 25 octobre, celle du second dès le 27, celle du troisième depuis le 29 du même mois, et la partition du quatrième mouvement du 4 au 10 novembre 1881, cette fois toujours à Prague. Le travail consacré à cette oeuvre composée de quatre

mouvements prit donc au maître, en tout et pour tout, un seul mois. Cette hâte, qui s'explique aisément par la concentration créatrice de l'artiste sur l'opéra „Dimitri“, lui fit utiliser, dans ce quatuor, à côté d'idées thématiques toutes nouvelles, trois thèmes de provenance moins récente. C'était d'abord le thème initial du second mouvement, lent, sur lequel devait s'ouvrir originairement le mouvement lent, non utilisé plus tard, de la Sonate en Fa majeur pour violon et piano, op. 57, de l'année précédente; puis, les thèmes principaux du troisième mouvement (mes. 1—4) et du Finale (mes. 1—4); le premier avait été originairement le second thème des parties extrêmes de la Polonaise pour violoncelle et piano, de 1879, tandis que l'autre thème, rythmé à trois-quatre, avait servi de base pour la partie médiane de la même oeuvre, oubliée par Dvořák dans la suite et publiée seulement en 1926, donc 22 ans après la mort du compositeur.

L'utilisation de ces thèmes antérieurs n'empêcha naturellement pas que le Quatuor en Ut majeur ne s'avérât une oeuvre qui, par la beauté des idées, par leur caractère expressif et par la pureté du style aussi bien que par le travail thématique ingénieux et par la hardiesse magistrale de la construction architecturale, marque un nouvel exploit dans la musique de chambre du compositeur.

Comme nous l'avons dit plus haut, le Quatuor en Ut majeur, op. 61, devait être créé au concert du Quatuor Hellmesberger, à Vienne, le 15 décembre 1881. Cependant, par suite de l'incendie tout récent du bâtiment de l'ancien Ringtheater, où un grand nombre de spectateurs avaient trouvé la mort, le concert dut être ajourné par respect pour ces tragiques circonstances, et l'on ne sait pas si ni quand il eut lieu. D'autre part, le Quatuor fut exécuté à plusieurs reprises en Allemagne (pour la première fois, peut-être, le 6 décembre 1882, à Bonn); à Prague, il fut joué pour la première fois le 5 janvier 1884, à la soirée de musique de chambre donnée par la Umělecká Beseda (Association Artistique) dans la salle du Konvikt, avec, pour interprètes, Ferdinand Lachner, Julius Raušer, Jos. Krehan et Alois Neruda. — L'oeuvre parut, avec une dédicace à Joseph Hellmesberger, aux éditions N. Simrock, Berlin, au mois de février 1882, partition complète, parties séparées et un arrangement pour piano à quatre mains dû à Joseph Zubatý.

Pour les rapports de la présente édition nouvelle des Editions Nationales KLHU avec l'édition princeps Simrock, voir les Notes de l'Editeur qui font suite à la partition.

Traduit par Dr J. Fiala

Otakar Šourek

Durata cca 35' min.

I. Allegro (11·30')	1
II. Poco adagio e molto cantabile (8')	20
III. Scherzo. Allegro vivo (7·75')	28
IV. Finale. Vivace (8·10')	39

Violino I, Violino II, Viola e Violoncello

QUARTETTO

UT MAGGIORE

I

ANTONÍN DVOŘÁK, op. 61
(1841 - 1904)

Allegro

Violino I *p* *espressivo*

Violino II *pp*

Viola *pp*

Violoncello *pp*

poco a poco crescendo -

poco a poco crescendo -

poco a poco crescendo -

poco a poco crescendo -

poco a poco crescendo -

poco a poco crescendo -

poco a poco crescendo -

poco a poco crescendo -



Musical score system 1, measures 15-24. The system consists of four staves (treble, alto, tenor, and bass clefs). The music features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *fz*, *p*, and *crescendo*. A measure number '20' is indicated above the second staff. A '3' above a triplet in the second staff indicates a triplet of eighth notes.



Musical score system 2, measures 25-34. The system consists of four staves. The music continues with a similar rhythmic pattern. Dynamics include *ff* and *fz*. A measure number '25' is indicated above the first staff.



Musical score system 3, measures 35-44. The system consists of four staves. The music continues with a similar rhythmic pattern. Dynamics include *fz* and *f*. A '3' above a triplet in the second staff indicates a triplet of eighth notes.



Musical score system 4, measures 45-54. The system consists of four staves. The music continues with a similar rhythmic pattern. Dynamics include *f*, *p*, and *fp*. A measure number '30' is indicated above the first staff. A '3' above a triplet in the second staff indicates a triplet of eighth notes.

35

pp *cresc.* *mf cresc.*

pp *cresc.* *mf cresc.*

pp *cresc.* *mf cresc.*

40

f *ff*

f *ff*

f *ff*

45

f *p*

f *p*

f *p*

B

50

fp *pp* *pp*

fp *pp* *pp*

f *p espress.* *pp*

First system of a musical score. It consists of four staves: Treble, Piano, Bass, and Bass. The Treble staff has a melodic line with slurs and accents. The Piano staff has a rhythmic accompaniment of eighth notes. The Bass staff has a bass line with slurs. The system concludes with a *cresc.* marking.

Second system of a musical score, starting at measure 55. It consists of four staves. The Treble staff has a melodic line with slurs and accents. The Piano staff has a rhythmic accompaniment of eighth notes. The Bass staff has a bass line with slurs. The system concludes with a *dimin.* marking.

Third system of a musical score. It consists of four staves. The Treble staff has a melodic line with slurs and accents. The Piano staff has a rhythmic accompaniment of eighth notes. The Bass staff has a bass line with slurs. The system concludes with a *pp* marking.

Fourth system of a musical score, starting at measure 60. It consists of four staves. The Treble staff has a melodic line with slurs and accents. The Piano staff has a rhythmic accompaniment of eighth notes. The Bass staff has a bass line with slurs. The system concludes with a *pp* marking.

65 rit.

p *dim.* *pp* *ppp*

C in tempo 70

dolce *pp*

75

pp *pp* *pp* *pp* *pizz.* *arco*

80

pp *pp* *arco*

Musical score for measures 85-89. The score is written for four staves: two treble clefs (violin and flute) and two bass clefs (viola and cello). The key signature has one flat (B-flat). Measure 85 starts with a *pp* dynamic and includes a trill (*tr*) in the first staff. The score features various dynamics including *ppp* and *p*. The music is characterized by rapid sixteenth-note passages and sustained chords.

Musical score for measures 90-94. The score is written for four staves: two treble clefs (violin and flute) and two bass clefs (viola and cello). The key signature has one flat (B-flat). The tempo/mood is marked *D* tranquillo. Measure 90 starts with a *dim.* dynamic. The score features various dynamics including *pp* and *ppp*. The music is characterized by sustained chords and melodic lines.

Musical score for measures 95-99. The score is written for four staves: two treble clefs (violin and flute) and two bass clefs (viola and cello). The key signature has one flat (B-flat). Measure 95 starts with a *pp* dynamic. The score features various dynamics including *p*, *f*, and *pp*. The music is characterized by rapid sixteenth-note passages and sustained chords.

Musical score for measures 100-104. The score is written for four staves: two treble clefs (violin and flute) and two bass clefs (viola and cello). The key signature has one flat (B-flat). Measure 100 starts with a *dim.* dynamic. The score features various dynamics including *p* and *pp*. The music is characterized by sustained chords and melodic lines.

Musical score for measures 100-105. The score is written for three staves: Treble, Alto, and Bass. The music is in 3/4 time and features a key signature of one sharp (F#). The dynamics are marked *pp* (pianissimo) throughout. Measure 105 contains a triplet of eighth notes in the Treble staff.

Musical score for measures 110-115. The score is written for three staves: Treble, Alto, and Bass. The music is in 3/4 time and features a key signature of one sharp (F#). The dynamics are marked *pp* (pianissimo), *dim.* (diminuendo), and *p* (piano). Measure 110 contains a triplet of eighth notes in the Treble staff.

Musical score for measures 115-120. The score is written for three staves: Treble, Alto, and Bass. The music is in 3/4 time and features a key signature of one sharp (F#). The dynamics are marked *pp* (pianissimo), *p* (piano), and *dim.* (diminuendo). Measure 115 contains a triplet of eighth notes in the Treble staff.

Musical score for measures 120-125. The score is written for three staves: Treble, Alto, and Bass. The music is in 3/4 time and features a key signature of one sharp (F#). The dynamics are marked *pp* (pianissimo). Measure 120 contains a triplet of eighth notes in the Treble staff.

125

128

130

E

135

feroce

First system of a musical score, measures 1-4. It features a melody in the upper voice and accompaniment in the lower voice. The melody is marked with *fz* (forzando) and includes trills and slurs. The accompaniment consists of rhythmic patterns in the right hand and a bass line in the left hand, also marked with *fz*.

Second system of a musical score, measures 140-144. Measure 140 is marked with *dimin.* (diminuendo). Measure 141 is marked with *pp* (pianissimo) and a forte dynamic *F*. The melody is marked with *dimin.* and includes a trill. The accompaniment is marked with *pp* and features a dense, rhythmic texture.

Third system of a musical score, measures 145-149. Measure 145 is marked with *cresc.* (crescendo). The melody is marked with *cresc.* and includes a trill. The accompaniment is marked with *cresc.* and features a dense, rhythmic texture.

Fourth system of a musical score, measures 150-154. Measure 150 is marked with *f* (forte) and a dynamic *mf* (mezzo-forte). The melody is marked with *fz* and includes a trill. The accompaniment is marked with *mf* and features a dense, rhythmic texture.

10 *G* \sharp *B*

fz *p* *fz* *p* *fp* *p* *fz* *dim.*

TRV 155

f *fz* *dim.* *fz* *dim.* *fz* *dim.* *fz* *dim.* *fz* *dim.*

160

p *dim.* *p* *dim.* *p* *dim.* *p* *dim.* *p* *dim.*

165

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

170

f *fz* *ff*

175

ff *ff* *ff*

180

ff *ff* *ff*

185

p *fp* *f* *fp*

190

pp *crescendo*
pp *crescendo*
pp *crescendo*
pp *crescendo*

195

f *f* *f* *ff* I

200

fz *fz* *p* *cresc.*
fz *fz* *p* *cresc.*
fz *fz* *p* *cresc.*
fz *fz* *p* *cresc.*

205

f *dim.* *p* *pp*
f *dim.* *p* *pp*
f *dim.* *p* *pp*
f *dim.* *p* *pp*

Musical score for measures 205-210. The score is in 3/4 time and features a complex rhythmic pattern with triplets and sixteenth notes. The dynamics include *cresc.* (crescendo) and *f* (forte). The bass line is marked *f* at the end of the section.

Musical score for measures 210-215. The score is in 3/4 time and features a complex rhythmic pattern with triplets and sixteenth notes. The dynamics include *fz* (forzando), *mf* (mezzo-forte), *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The section ends with a *ritard.* (ritardando) marking.

Musical score for measures 215-220. The score is in 3/4 time and features a complex rhythmic pattern with triplets and sixteenth notes. The dynamics include *pp* (pianissimo) and *ppizz.* (pianissimo pizzicato). The section ends with a *arco* (arco) marking and *pp* (pianissimo) dynamic.

Musical score for measures 220-225. The score is in 3/4 time and features a complex rhythmic pattern with triplets and sixteenth notes. The dynamics include *pp* (pianissimo) and *ppizz.* (pianissimo pizzicato).

225

cresc. *p* *dim.*

cresc. *p* *dim.*

cresc. *p* *dim.*

cresc. *p* *dim.*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

230

cresc. *fz*

cresc. *fz*

cresc. *fz*

cresc. *fz*

235

ritard.

fp *dim.* *pp*

p *dim.* *pp*

p *dim.* *pp*

dim. *p* *pp*

K
in tempo

240

tranne

pp dolce 3

pp

f

f

pp pizz.

p

245

pizz.

arco

p

250

arco

p

p

trino 255

pp

pp

pp

pp

260

dim. pp

dim. pp

dim. pp

dim. pp

L

265

p pp

p pp

p pp

p pp

p f

p f

p f dim.

p f dim.

270

dim. p

dim. p

dim. p

dim. p

275 *pp* *ppp* *ppp* *ppp non legato* *pp* *ppp* *M*

280

cresc. *cresc.* *cresc.* *cresc.*

285

290

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

pp *pp* *pp* *pp* *pp*

295

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

pp *pp* *pp* *pp* *pp*

300 rit.

f *f* *f* *f* *f*

pp *pp* *pp* *pp* *pp*

dim. *p* *pp* *pp* *pp*

O in tempo poco a poco string.

305

pp *cresc.* *cresc.* *cresc.* *cresc.*

sempre cresc. *sempre cresc.* *sempre cresc.* *sempre cresc.* *sempre cresc.*

Vivace

310

f *ff* *fz* *fz* *fz* *fz*

Tempo I.

ff *ffz* *ffz* *ffz*

315 A

320

fp *dim.* *pp morendo*

fp *dim.* *pp morendo*

fp *dim.* *pp morendo*

ritard.

325

ppp *ppp* *ppp* *ppp*

II

Poco adagio e molto cantabile

First system of musical notation (measures 1-3). The score is in 4/8 time with a key signature of one flat. The tempo/mood is "Poco adagio e molto cantabile". The first staff (treble clef) begins with a dynamic marking of *p espressivo* and includes a *dim.* marking at the end. The second staff (treble clef) begins with a dynamic marking of *p* and includes a *dim.* marking at the end. The third staff (alto clef) begins with a dynamic marking of *pp* and includes a *dim.* marking at the end. The fourth staff (bass clef) begins with a dynamic marking of *pp* and includes a *dim.* marking at the end. The music features eighth and sixteenth notes, with triplets indicated by a '3' over the notes.

Second system of musical notation (measures 4-6). The first staff (treble clef) includes a dynamic marking of *pp* and a *pp* marking at the end. A fingering '5' is placed above the first measure. The instruction "sul G" is written above the staff. The second staff (treble clef) includes a dynamic marking of *pp* and a *pp* marking at the end. The third staff (alto clef) includes a dynamic marking of *pp* and a *pp* marking at the end. The fourth staff (bass clef) includes a dynamic marking of *pp* and a *pp* marking at the end. The music continues with eighth and sixteenth notes and triplets.

Third system of musical notation (measures 7-9). The first staff (treble clef) includes a dynamic marking of *p* and a *pp* marking at the end. The instruction "sul G" is written above the staff. The second staff (treble clef) includes a dynamic marking of *pp* and a *pp* marking at the end. The third staff (alto clef) includes a dynamic marking of *pp* and a *pp* marking at the end. The fourth staff (bass clef) includes a dynamic marking of *pp* and a *pp* marking at the end. The music continues with eighth and sixteenth notes and triplets.

Musical score system 10-15. It consists of three staves: Treble, Middle, and Bass. The music is in 4/4 time with a key signature of one flat. The first staff has a *pp* dynamic. The second staff has a *p* dynamic. The third staff has a *pp* dynamic. There are *cresc.* markings in the second and third staves. Measure numbers 10, 11, 12, 13, 14, and 15 are indicated.

A
A tempo

Musical score system 16-20. It consists of three staves: Treble, Middle, and Bass. The music is in 4/4 time with a key signature of one flat. The first staff has a *stringendo* marking. The second staff has a *p* dynamic. The third staff has a *p* dynamic. There are *ten.* markings in the first and second staves. Measure numbers 16, 17, 18, 19, and 20 are indicated.

Musical score system 21-25. It consists of three staves: Treble, Middle, and Bass. The music is in 4/4 time with a key signature of one flat. The first staff has a *p* dynamic. The second staff has a *p* dynamic. The third staff has a *p* dynamic. There are *ten.* markings in the first and second staves. There are *dim.* markings in the second and third staves. Measure numbers 21, 22, 23, 24, and 25 are indicated.

Musical score system 26-30. It consists of three staves: Treble, Middle, and Bass. The music is in 4/4 time with a key signature of one flat. The first staff has a *pp* dynamic. The second staff has a *pp* dynamic. The third staff has a *pp* dynamic. There are *ten.* markings in the first and second staves. Measure numbers 26, 27, 28, 29, and 30 are indicated. A section marker **B** is placed above the second staff at measure 27.

First system of musical notation, measures 1-25. It features four staves: two treble clefs and two bass clefs. The music is in a minor key with a 3/4 time signature. Dynamics include *f*, *p*, and *pp*. A measure number '25' is written above the fourth staff.

Second system of musical notation, measures 26-29. It features four staves. The first staff has the instruction 'sul G' above it. The second staff has 'espressivo' below it. The third staff has 'pizz.' below it. Dynamics include *pp*. Measure numbers 26, 27, 28, and 29 are indicated.

Third system of musical notation, measures 30-32. It features four staves. The first staff has a measure number '30' above it. The second and third staves have 'cresc.' and 'dim.' markings. The fourth staff has 'cresc. 3' and 'dim. 3' markings. Dynamics include *p*. Measure numbers 30, 31, and 32 are indicated.

Fourth system of musical notation, measures 33-35. It features four staves. The first staff has a measure number '33' above it. The second staff has 'pp' below it. The third staff has 'pizz.' below it. The fourth staff has '- arco' and 'espress.' below it. Dynamics include *pp*. Measure numbers 33, 34, and 35 are indicated.

35

pp *cresc.* *dim.*

pp *3* *cresc.* *dim.*

arco *pp* *3* *cresc.* *dim.*

pizz. *pp* *3* *cresc.* *3* *3* *3* *dim.*

40

pp *cresc.*

pp *3* *cresc.* *cresc.*

pp *3* *cresc.* *cresc.*

pp *3* *cresc.* *3* *3* *cresc.*

45

f *dim.* *p dim.*

f *dim.* *p dim.*

f *dim.* *p dim.*

f *3* *dim.* *3* *3* *p dim.*

45

pp *f* *dim.* *p*

pp *3* *3* *dim.* *3* *3* *p*

pp *arco* *f* *dim.* *p*

pp *f* *dim.* *p*

D

pp

pp

pp

pp

pp

pp

50

f

f

pp

pp

pp

pp

pp

55

pp

cresc.

f

dim.

pp

cresc.

f

dim.

pp

cresc.

f

dim.

pp

cresc.

f

dim.

60

E

p

pp molto espress.

p

pp

p

pp

pizz. 6

6

65

First system of musical notation. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *cresc.* (crescendo) and articulation marks such as a fermata and a '5' (quintuplet). A triplet of eighth notes is marked with a '3'.

Second system of musical notation, starting at measure 70. It features four staves with complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamic markings include *pp* (pianissimo) and *p* (piano). A triplet of eighth notes is marked with a '3'.

Third system of musical notation. The first staff includes the instruction *sul G* (sul tasto) and a *p* (piano) dynamic marking. The second staff has a *pp* (pianissimo) dynamic marking. The bottom two staves feature a dense texture of sixteenth notes. A triplet of eighth notes is marked with a '3'.

Fourth system of musical notation, starting at measure 75. It features four staves with complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamic markings include *pp* (pianissimo) and *p* (piano). A triplet of eighth notes is marked with a '3'.

First system of the musical score, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *cresc.* (crescendo) and *3* (triplet).

Second system of the musical score, starting with a key signature change to F major (indicated by 'F'). It features four staves. The top staff has dynamics *f*, *ten.*, *p*, and *fp*. The second staff has *f*, *p*, and *fp*. The third staff has *fp* and *arco*. The bottom staff has *f*, *p*, *fz*, and *p*. The music includes a dense texture with many sixteenth notes.

Third system of the musical score, starting with a tempo marking of 80. It features four staves. The top staff has *dim.* and *p*. The second staff has *dim.*. The third staff has *dim.*. The bottom staff has *dim.* and *p*. The music continues with a dense texture of sixteenth notes.

Fourth system of the musical score, featuring four staves. The top staff has *pp*. The second staff has *pp*. The third staff has *pp sempre*. The bottom staff has *pp sempre*. The music continues with a dense texture of sixteenth notes.

85

pp

cresc. *dim.*

90

pp *p* *cresc.*

95

f *p* *pp*

III SCHERZO

Allegro vivo

Violin I: *fp*, *fp*, *f*, *f*, *p*, *fp*

Violin II: *p*, *fp*, *fp*, *f*, *f*, *p*

Cello/Double Bass: *pizz.*, *fp*, *fp*, *f*, *f*, *arco*, *fp*

Violin I: *p*, *fz*, *fz*, *fz*, *fz*, *f*, *dim.*

Violin II: *fz*, *fz*, *fz*, *fz*, *f*, *dim.*

Cello/Double Bass: *fp*, *fz*, *fz*, *fz*, *fz*, *f*, *dim.*

Violin I: *p*, *pp*, *p*, *cresc.*, *cresc.*, *3*

Violin II: *p*, *pp*, *p*, *cresc.*, *cresc.*, *3*

Cello/Double Bass: *p*, *pp*, *p*, *cresc.*, *cresc.*, *3*

Violin I: *pizz.*, *dim.*, *p*, *pp*

Violin II: *f*, *fz*, *fz*, *dim.*, *p*, *pp*

Cello/Double Bass: *f*, *fz*, *fz*, *dim.*, *p*, *pp*, *arco*, *3*

25

arco *fp* *fp* *f* *pp dim.*

pp *fz fz fz fz* *pp dim.*

pp *f fz fz fz* *pp dim.*

f *pp dim.*

Detailed description: This system contains measures 25 through 30. It features four staves: Treble, Violin, Viola, and Bass. Measure 25 is marked 'arco' and 'fp'. The Violin staff has a triplet of eighth notes. The Viola staff has a triplet of eighth notes. The Bass staff has a triplet of eighth notes. The system concludes with a 'dim.' marking.

30

pp *pp* *pp*

Detailed description: This system contains measures 30 through 35. It features four staves: Treble, Violin, Viola, and Bass. Measures 30-32 show a triplet of eighth notes in the Treble, Violin, and Bass staves. Measure 33 is marked 'pp'. The system concludes with a 'pp' marking.

35

40

pp *espress.* *pp* *cresc.*

pp *espress.* *pp* *cresc.*

pp *espress. pizz.* *pp* *cresc.*

pp *cresc.*

Detailed description: This system contains measures 35 through 40. It features four staves: Treble, Violin, Viola, and Bass. Measure 35 is marked 'pp'. Measure 36 is marked 'espress.'. Measure 37 is marked 'pp'. Measure 38 is marked 'cresc.'. Measure 39 is marked 'cresc.'. Measure 40 is marked 'cresc.'. The system concludes with a 'cresc.' marking.

45

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

Detailed description: This system contains measures 45 through 50. It features four staves: Treble, Violin, Viola, and Bass. Measure 45 is marked 'f'. Measure 46 is marked 'dim.'. Measure 47 is marked 'p'. Measure 48 is marked 'dim.'. Measure 49 is marked 'p'. Measure 50 is marked 'p'. The system concludes with a 'p' marking.

B

dolce

cresc.

50

55

dim.

pp

mf

dim.

60

65

C

p

dim.

pp

fp

p

pizz.

70

arco

cresc.

f

fz

cresc.

Musical score for measures 75-80. The score is in 2/4 time and features a key signature of two sharps (F# and C#). It consists of four staves: Treble, Violin, Bass, and Cello/Double Bass. Measure 75 begins with a forte (*f*) dynamic. The music includes triplets and accents. Measure 79 features a fortissimo (*ff*) dynamic, and the piece concludes with a *dim.* (diminuendo) marking.

Musical score for measures 80-85. The score continues in 2/4 time with the same key signature. It consists of four staves. Measure 80 starts with a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic. The music features a steady eighth-note accompaniment in the lower staves and a melodic line in the upper staves. The piece ends with a *Fine* marking.

TRIO
Listesso tempo

Musical score for measures 85-90. The score is in 2/4 time and features a key signature of two sharps. It consists of four staves. Measure 85 begins with a piano (*p*) dynamic and a *dolce* marking. The music includes triplets and accents. Measure 90 features a fortissimo (*ff*) dynamic.

Musical score for measures 95-100. The score continues in 2/4 time with the same key signature. It consists of four staves. Measure 95 features a fortissimo (*ff*) dynamic. The music includes triplets and accents. Measure 100 features a fortissimo (*ff*) dynamic.

105

pp cresc. cresc. cresc. cresc.

Detailed description: This system contains measures 105 through 109. It features four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The music begins with a piano (*pp*) dynamic. The upper staves contain melodic lines with slurs and accents, while the lower staves provide a rhythmic accompaniment with triplets. A *cresc.* (crescendo) marking is placed above each staff at the end of the system.

110

f dim. p p dolce

Detailed description: This system contains measures 110 through 114. It features four staves. The key signature is two sharps. The music starts with a forte (*f*) dynamic. The upper staves have melodic lines with slurs and accents, and the lower staves have a rhythmic accompaniment with triplets. Dynamics include *f*, *dim.* (diminuendo), *p* (piano), and *p dolce* (piano dolce). The system ends with a *p* dynamic.

115

120

Detailed description: This system contains measures 115 through 119. It features four staves. The key signature is two sharps. The music continues with melodic lines in the upper staves and a rhythmic accompaniment in the lower staves, including triplets. Measure 120 is the first measure of the next system.

125

Detailed description: This system contains measures 125 through 129. It features four staves. The key signature is two sharps. The music continues with melodic lines in the upper staves and a rhythmic accompaniment in the lower staves, including triplets. Measure 130 is the first measure of the next system.

Musical score for measures 130-135. The score is in treble, alto, and bass clefs with a key signature of two sharps (F# and C#). Measures 130-135 are marked with *pp* (pianissimo) and *cresc.* (crescendo). The bass line features a steady eighth-note accompaniment.

Musical score for measures 140-145. The score is in treble and bass clefs with a key signature of two sharps. Measure 140 is marked with a **D** above the staff. Measures 140-145 are marked with *fz* (forzando) and *f* (forte). The bass line features a steady eighth-note accompaniment.

Musical score for measures 145-150. The score is in treble and bass clefs with a key signature of two sharps. Measures 145-150 are marked with *dim.* (diminuendo) and *pp* (pianissimo). The bass line features a steady eighth-note accompaniment.

Musical score for measures 155-160. The score is in treble and bass clefs with a key signature of two sharps. Measures 155-160 are marked with *cresc.* (crescendo). The bass line features a steady eighth-note accompaniment.

Musical score for measures 160-165. The score is in 3/4 time and G major. It features three staves: Treble, Middle, and Bass. The music begins with a *mf* dynamic and a *cresc.* marking. Measure 160 is marked with a fermata and a *f* dynamic. The piece concludes with a *f* dynamic.

Musical score for measures 165-170. The score is in 3/4 time and G major. It features three staves: Treble, Middle, and Bass. Measure 165 is marked with a fermata and a *fp* dynamic. The music includes a *pp* dynamic and a *dim.* marking. The piece concludes with a *pp* dynamic.

Musical score for measures 170-175. The score is in 3/4 time and G major. It features three staves: Treble, Middle, and Bass. Measures 170-175 are marked with a *pp* dynamic and a *pp sempre* marking. The piece concludes with a *pp* dynamic.

Musical score for measures 175-180. The score is in 3/4 time and G major. It features three staves: Treble, Middle, and Bass. Measures 175-180 are marked with a *pp* dynamic and a *pp sempre* marking. Measure 180 is marked with a fermata and a *f* dynamic. The piece concludes with a *f* dynamic.

Musical score for measures 185-190. The score is in G major (one sharp) and 3/4 time. It features a melody in the upper voice and accompaniment in the lower voice. Measure 185 is marked with a fermata. Measure 190 is marked with a fermata.

Musical score for measures 195-200. The score is in G major (one sharp) and 3/4 time. It features a melody in the upper voice and accompaniment in the lower voice. Measure 195 is marked with a fermata. The lower voice part includes markings for *pizz.* and *p*.

Musical score for measures 200-205. The score is in G major (one sharp) and 3/4 time. It features a melody in the upper voice and accompaniment in the lower voice. Measure 200 is marked with a fermata. The lower voice part includes markings for *arco*, *p*, and *cresc.*. Measure 205 is marked with a fermata.

Musical score for measures 210-215. The score is in G major (one sharp) and 3/4 time. It features a melody in the upper voice and accompaniment in the lower voice. Measure 210 is marked with a fermata. The lower voice part includes markings for *ff* and *fz*.

216

fz *fz* *dim.* *p*

fz *fz* *dim.* *p*

dim. *p*

220

225

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

230

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

235

H

fz *f* *p*

fz *dim.* *p*

240

245

pp *pp sempre* *pp sem-* *pp sempre* *pp sempre*

Detailed description: This system of music covers measures 240 to 245. It features three staves: Treble, Bass, and Bass. The key signature is two sharps (F# and C#). Measure 240 starts with a treble clef staff playing a melodic line and a bass clef staff with a steady eighth-note accompaniment. A dynamic marking of *pp* is present. At measure 245, there is a change in dynamics to *pp sempre* and a *pp sem-* marking in the bass staff.

250

pre

Detailed description: This system covers measures 250 to 255. The treble staff continues with a melodic line, while the bass staff has a more active accompaniment. A dynamic marking of *pre* is shown in the treble staff at the beginning of the system.

255

dim.

Detailed description: This system covers measures 255 to 260. The treble staff features a melodic line with a *dim.* (diminuendo) marking. The bass staff has a rhythmic accompaniment.

I

89

200

p *cresc.* *cresc.* *cresc.* *cresc.*

Detailed description: This system covers measures 89 to 200. It begins with a first ending bracket labeled 'I' over measures 89-90. The key signature is two sharps. The music features a dynamic marking of *p* (piano) and several *cresc.* (crescendo) markings across the staves.

8 265

270

280

poco a poco rit.

285

290

in tempo

ritard.

295

Scherzo D. C. al Fine

IV

FINALE

Vivace

mp p mp p mp p

10 p pp p pp mf mf

20 p cresc. f fz fz fz f fz fz cresc. f fz fz

25 fz p non legato fz p mf p

30

35

f *pp* *p* *poco marcato*

A

40

f *pp* *p* *dim.*

45

pp *cresc.*

50

f *fz* *tr*

55

ff *ff* *ff* *f*

60

B

65

mf dim. *p* *p* *fz* *fz* *arco*

70

cresc. *cresc.* *cresc.* *f* *f* *f*

C

75

p dim. *pp* *pp* *pp*

75 80

p *mf* *cresc.*

p *mf* *cresc.*

p *mf* *cresc.*

p *mf* *cresc.*

85 90

f *fz*

fz [*f*]

f *fz* *fz*

95

f *fz*

fz *fz*

fz *fz*

100 D 105

p *dim.*

p *dim.*

p *dim.*

p *dim.*

110 115

pp *pp* *pp* *pp* *pp* *pp*

This system contains measures 110 through 115. It features three staves: a treble staff with a melodic line, a middle staff with a rhythmic accompaniment, and a bass staff with a bass line. The dynamics are consistently *pp* (pianissimo) throughout the system.

120 pizz. *p*

pp *p* *pizz.* *fz* *p*

This system contains measures 120 through 125. The middle staff has a *pizz.* (pizzicato) marking at the start of measure 121. The bass staff has a *fz* (forzando) marking at the start of measure 124. Dynamics include *pp*, *p*, and *fz*.

125

p *pp* *p* *pp* *pp* *pp*

This system contains measures 125 through 130. It features three staves. The dynamics are *p* (piano) and *pp* (pianissimo).

arco 130

arco *arco*

This system contains measures 130 through 135. The first staff has an *arco* (arco) marking at the start of measure 130. The third staff has an *arco* marking at the start of measure 133. Dynamics include *pp*.

135 **E** *fz poco a poco cresc.* *fz.* *fz.* *fz.* *fz.*

145 *fz* *ff* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

155 *f* *fz* *p* *p* *fp*

160 *fz cresc.* *fz* *fz* *fz cresc.* *fz* *fz* *fz* *fz* *fz* *fp* *fp* *fp* *f cresc.* *fz*

170

fz \rightarrow *p* non legato

fz *p* *mf*

fz *p* *mf*

fz *p*

175

f *mp*

f *mp* *espressivo*

f *mp*

180

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

185

190

cresc.

cresc.

cresc.

cresc.

195

mf *tr* *mf* *f* *fz* *fz* *fz*

cresc. *tr* *f* *tr* *tr*

200

ff *ff* *ff* *ff* *fz*

G 205

f *fz* *fz* *fz* *fz*

210 215

fz *fz* *fz* *fz* *dim.* *p*

fz *fz* *fz* *fz* *dim.* *p*

fz *fz* *dim.* *p*

H

220

dim. pp pp

225

pp

230

cresc. cresc. cresc. cresc.

235 240

f f f

245

First system of music, measures 245-249. The score is in 3/4 time and features a piano accompaniment with a steady eighth-note bass line and a treble part with chords and moving lines. The melody begins in measure 245 with a treble clef and a key signature of one sharp (F#).

250

Second system of music, measures 250-254. Measure 250 is marked with a first ending bracket 'I'. The piano accompaniment continues with eighth notes, while the treble part features more complex rhythmic patterns and dynamics such as *fz* and *[f]*.

255

Third system of music, measures 255-259. The piano accompaniment shows a change in texture with sixteenth-note runs in the right hand. Dynamics include *fz*, *[f]*, and *f*.

260

Fourth system of music, measures 260-264. The piano accompaniment features sixteenth-note patterns and dynamic markings like *fz* and *fz cresc.*. The treble part includes a *cresc.* marking over a melodic line.

265

270

fz

dim.

p

275

pp

pp

pp

pp

pp

280

J

285

pp

dolce

pp

pp

pp

290

295

f *p* *p* *dim.*

p *p* *dim.*

p *p* *dim.*

p *p* *dim.*

Detailed description: This system of music covers measures 290 to 295. It features four staves: Treble, Alto, Tenor, and Bass. The key signature has three sharps (F#, C#, G#). Measure 290 starts with a forte (*f*) dynamic. The music consists of eighth and sixteenth notes with various accidentals. Dynamics transition to piano (*p*) by measure 292 and gradually decrease to *dim.* (diminuendo) by measure 295.

300

pp *pp* *pp*

Detailed description: This system covers measures 300 to 305. The key signature remains three sharps. The music is characterized by a very soft piano (*pp*) dynamic throughout. The notation includes eighth and sixteenth notes, with some rests in the lower staves.

305

310

cresc. *cresc.*

Detailed description: This system covers measures 305 to 310. The key signature changes to two sharps (F#, C#). The music features a crescendo (*cresc.*) dynamic. The notation includes eighth and sixteenth notes, with some rests in the lower staves.

315

cresc. *f* *fz* *fz* *fz*

Detailed description: This system covers measures 315 to 320. The key signature changes to one sharp (F#). The music features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by fortissimo (*fz*) dynamics. The notation includes eighth and sixteenth notes, with some rests in the lower staves.

320 K

fz *dolce dim.* *p*

fz *dim.* *p*

f *dim.* *p*

325 330

sempre più p

sempre più p

sempre più p

sempre più p

335 ritard. in tempo 340

pp *ritard.* *in tempo* *pp* *p espress.* *pizz.* *fz* *p* *dim.*

pizz. 345

pizz. *pp* *p* *p*

350

L arco

pp

pp

dim.

pp

arco

355

fz

fz

fz

360

poco a poco cresc. - fz

poco a poco cresc. - fz

fz poco a poco cresc. - fz

fz poco a poco cresc. - fz

fz

fz

fz

fz

fz

fz

fz

fz

365

ff

fz fz fz fz fz

fz fz fz fz fz

fp

fp

fp

fp

fp

fp

fp

fp

fp

fp

370

375 *pp* *poco a poco cresc.* *pp* *poco a poco cresc.* *pp* *poco a poco cresc.* M

380 *p* *cresc.* *fz*

385 *f sempre cresc.* *ff* *f sempre cresc.* *ff* *f sempre cresc.* *ff* *f sempre cresc.* *ff*

390 *f*

395

400

405

tr

N grandioso

410

415

dim.

dim.

dim.

dim.

p

p

420

pp morendo

pp morendo

pp morendo

425 430

p espress.

435 *poco a poco ritard.*

p *pp*

p *pp*

O *Un poco meno mosso*

440 *pp* 445

450 455 *ritard.*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

accel. 460 molto rit.

Tempo I. 470

cresc. ed accel. 475

480

VYDAVATELSKÁ ZPRÁVA

PRAMENY:

a) Rukopis, uložený v hudebním oddělení Národního musea v Praze pod č. inv. 837/52 má 21 stran 24řádkového notového papíru, formátu 305×422 mm, v polokožené vazbě. Spolu svázána je partitura „Legend“ (orchestrální verze), inv. č. 836. Na první straně rukopisu je titul: *Quartett, op. 61, Herr Hofkapellmeister Josef Hellmesberger gewidmet* (věnování je tužkou škrtnuto), *Ant. Dvořák 18. 25/10. 81*. Při ukončení I. části III. věty je datum: *18. 2/11. 81*, na konci celého díla je Dvořákova poznámka: *V Praze dne 18. 10/11. 81*.

b) Vydání fy N. Simrock v Berlíně, ediční číslo 8280, Copyright 1882.

Za základ našeho vydání byl vzat tisk Simrockův, vydaný za života skladatelova a bezpochyby za jeho přímé účasti. Byl pečlivě porovnán s autografem. Podstatnější odchylky pramenů jsou uvedeny ve vydavatelských poznámkách („Annotazioni“). Podle autografu byly v našem vydání opraveny zřejmě tiskové omyly a doplněny podrobnosti ve vydání Simrockově opomenuté. Dále podle obdobných míst obou pramenů byla doplněna chybějící drobná přednesová znaménka. Závažnější doplňky vydavatelů jsou uvedeny v hranatých závorkách [].

ZKRATKY:

A = autograf
S = vydání Simrockovo
SN = nové vydání Státního nakladatelství KLHU
Viol. I, II = housle I, II
Vla = viola
Vclo = violoncello
[!] = přepsání v autografu nebo chyba v tisku
Vers. I, II = původní znění, změněné skladatelem již v autografu

Velká arabská číslice označuje takt, malá číslice příslušnou notu, ev. akord v taktu; pomlky se nepočítají.

REVISIONSBERICHT

QUELLEN:

a) Das in der Musikabteilung des Nationalmuseums in Prag unter Inv. Nr. 837/52 erliegende Manuskript umfaßt 21 Seiten 24zeiligen Notenpapiers vom Format 305:422 mm in Halbleder gebunden. Mit-
eingebunden ist die Partitur der „Legenden“ (Orchesterfassung), Inv. Nr. 836. Auf der ersten Seite des Manuskripts steht die Aufschrift: *Quartett, op. 61, Herr Hofkapellmeister Josef Hellmesberger gewidmet*, (die Zueignung ist mit Bleistift gestrichen), *Ant. Dvořák 25. 10. 1881*. Am Schluß des ersten Teils des III. Satzes steht das Datum: *2. 11. 1881*, am Ende des ganzen Werkes Dvořáks Anmerkung (tschechisch): *Prag, am 10. 11. 1881*.

b) Die Ausgabe der Firma N. Simrock in Berlin, Ed. Nr. 8280, Copyright 1882.

Als Grundlage für die vorliegende Ausgabe diente der Druck von Simrock, der zu Lebzeiten des Komponisten und zweifellos unter seiner persönlichen Mitwirkung herausgegeben worden ist. Er wurde mit dem Manuskript sorgfältig verglichen. Auf wesentlichere Abweichungen der Quellen wird in den Anmerkungen der Herausgeber („Annotazioni“) hingewiesen. Nach dem Manuskript wurden in unserer Ausgabe offensichtliche Druckfehler berichtigt und in der Simrock-Ausgabe übersehene Details ergänzt. Ferner wurden fehlende kleinere Vortragszeichen nach analogen Stellen im Manuskript und in der Druckausgabe ergänzt. Bedeutsamere Ergänzungen der Herausgeber sind in eckigen Klammern [] angeführt.

ABKÜRZUNGEN:

A = Originalmanuskript
S = Ausgabe des Verlags Simrock, Berlin
SN = die vorliegende Ausgabe des Staatsverlags KLHU
Viol. I, II = Violine I, II
Vla = Viola
Vclo = Violoncello
[!] Verschreibungen im Manuskript oder Druckfehler
Vers. I, II = ursprüngliche, vom Verfasser bereits im Manuskript abgeänderte Fassung

Große arabische Ziffern bezeichnen den Takt, die ihnen beigefügten kleinen Ziffern die entsprechende Note, bezw. Akkord innerhalb des Taktes; Pausen werden nicht mitgezählt.

EDITORS' NOTES

SOURCES:

a) The manuscript kept in the Music Department of the National Museum in Prague sign. 837/52 contains 21 pages of 24 stave music paper 305:422 mm in half-leather covers. In the same covers the score of the "Legends" (orchestral version, sign. 836) is bound. The first page of the manuscript bears the inscription "Quartett, op. 61, Herr Hofkapellmeister Josef Hellmesberger gewidmet [the dedication is crossed out in pencil] Ant. Dvořák 25. 10. 1881." At the end of the first part of the third movement there is the date. "2. 11. 1881", at the end of the whole composition there is Dvořák's note (in Czech) "Prague 10. 11. 1881".

b) The edition by N. Simrock in Berlin, Ed. No. 8280, Copyright 1882.

Our edition is based on the Simrock print, published during the composer's lifetime and doubtlessly under his direct supervision. It has been carefully collated with the manuscript. The more important deviations between the sources are listed in the "Annotazioni". In our edition, obvious misprints and details omitted in Simrock's print have been corrected in accordance with the manuscript. Minor marks pertaining to reproduction have been added in accordance with analogous passages in both sources. The more important editors' addenda have been put within square brackets [].

ABBREVIATIONS:

A = manuscript

S = Simrock's edition

SN = the present edition by the State Publishing House KLHU

Viol. I, II = first and second violin

Vla = viola

Vclo = violoncello

[!] = slip in the manuscript or a misprint

Vers. I, II = the original version, changed by the composer in the manuscript

Large Arabic numerals indicate the bar, the small numbers beside them the note or chord in the bar, rests are not counted.

NOTES DE L'ÉDITEUR

SOURCES:

a) L'autographe déposé au département musical du Musée National de Prague, Nro. Inv. 837/52 contenant 21 pages de papier à musique à 24 portées, format 305:422 mm. Le volume, relié demi-cuir, renferme en outre la partition complète de la version d'orchestre des „Légendes“, Nro. inv. 836. Sur la première page du manuscrit se trouve l'inscription suivante (en allemand): *Quatuor, op. 61, dédié au chef d'orchestre de la Cour, M. Joseph Hellmesberger* (la dédicace est biffée au crayon), *Ant. Dvořák 25. 10. 1881*. A la fin de la première partie du troisième mouvement, on lit la date: *2. 11. 1881*, à la fin de l'oeuvre entière, cette remarque (en tchèque) de Dvořák: *A Prague le 10. 11. 1881*.

b) Edition N. Simrock, Berlin, Nro. éd. 8280, Copyright 1882.

C'est l'édition imprimée Simrock, parue du vivant du compositeur et sans doute avec son active collaboration qui a été prise pour base de notre édition nouvelle: Elle a été soumise à une comparaison minutieuse avec l'autographe. Les différences un peu notables entre les sources sont signalées dans les annotations („Annotazioni“). D'après l'autographe, on a corrigé les fautes d'impression manifestes et complété les détails omis dans l'édition Simrock. On a encore complété, d'après les passages analogues de l'autographe et de l'édition imprimée, les petits signes d'exécution qui manquaient. Les compléments de quelque importance apportés par les éditeurs sont mis entre crochets [].

ABRÉVIATIONS:

A = Autographe

S = Edition Simrock

SN = la présente édition des Editions Nationales KLHU

Viol. I, II = Violon I, II

Vla = Alto

Vclo = Violoncelle

[!] = erratum dans l'autographe ou faute d'impression

Vers. I, II = version primitive changée par le compositeur dès l'autographe

Un grand chiffre arabe indique la mesure, le petit chiffre qui le suit indique la note ou, le cas échéant l'accord respectif dans la mesure; les silences ne comptent pas.

VYDAVATELSKÉ POZNÁMKY
ANNOTAZIONI

I.

43—44 Vers. I.:

62 Viol. II, S: $b-b^1-f^2$, Sn = A

169—172 Velo, Versio I.:

II.

1 Vers. I.: *Andante*, vers. II.: *Adagio*

35, 36, Vla, A: ges- (!), Sn = S

53—54 Vers. I.:

69 Viol. I.: Vers. I.:

92—94 Vers. I.:

95, Viol. I., A: fes^2 (!) SN = S

III.

75 Vers. I.:

251 Vers. I.:

266 Vers. I.:

IV.

97—100 Vers. I.:

149_{1, 2} Vla, A: *h, gis*, SN = S

149_{1, 2} Vclo, A: *H, Gis*, SN = S

227—228 Vers. I.:

231—234 Vers. I.:

Musical score for measures 231-234, first version. The score is written for three staves: Treble, Middle, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the Treble staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Middle staff features a complex rhythmic pattern of eighth and sixteenth notes. The Bass staff has a simple accompaniment of quarter notes.

241—242 Vers. I.:

Musical score for measures 241-242, first version. The score is written for three staves: Treble, Middle, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The Treble staff contains a series of chords and moving lines. The Middle staff has a rhythmic accompaniment of eighth notes. The Bass staff features a steady eighth-note accompaniment.

262 Vers. I.:

Musical score for measure 262, first version. The score is written for three staves: Treble, Middle, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The Treble staff has a simple melodic line. The Middle staff has a rhythmic accompaniment of eighth notes. The Bass staff features a steady eighth-note accompaniment.

281 Vers. I.:

Musical score for measure 281, first version. The score is written for three staves: Treble, Middle, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The Treble staff has a simple melodic line. The Middle staff has a rhythmic accompaniment of eighth notes. The Bass staff features a steady eighth-note accompaniment.

435_a Velo. A: *E*, SN = S

Antonín Pokorný, Karel Šolc