

QUARTETTO I

(COMP. 1923)

VIOLINO I.

I.

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(1854 – 1928)

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Adagio [♩ = 63]
con sord.

Con moto [♩ = 224]
dim.

*) [♩ = 112]

82 *mf* molto espress. *cresc.* - - - - - *ff* rit. **5** Adagio [♩ = 60] *sf* *dim.*

90 *p* VI.II. *mp* *rit.*

Con moto [♩ = 240]

100 *p* *dim.* *Vla.*

a tempo [♩ = 282]

110 *p* *pp* *Vlc.* *rit.* **6** *dim.*

a tempo [♩ = 224]

121 *dim.* *rit.* *Adagio* [♩ = 52] *) *tempo rubato* *široce [largamente]*

f *sul G*

131 *široce [largamente]* *mf* *Un poco più mosso* [♩ = 100]

140 *f* *Vla.* *rit.*

149 **7** *f* *fp* *f* *fp* *simile* *Vivo* [♩ = 96]

154 *f*

159 *dim.* *VI.II.* *Adagio* [♩ = 63] *pp* *(V)* *rit.* ****

*) [♩ = 104]
 **) [come trillo]

II.

Con moto [♩ = 92]

sf *mf* [solo]

sfz VI.II. *mf cresc.* *f* G.P. Tempo II. [♩ = 84] *mf* *espress.*

rit. *pp* *mf* Tempo I. [♩ = 92]

sfz VI.II. *mf cresc.* *f* *accel.*

G.P. *mf* *sfz* [poco dim.] Un poco meno mosso [♩ = 66] *cresc.*

mf sul ponticello trem. *dim.* [poco rit.]

mf Tempo II. [♩ = 84 al 72] naturale *p* [♩ = prec. = 144]

p *f* Vla

[poco a poco string.] *p* *f*

sub. poco *f* *f* [♩ = 168]

[molto] *f* *cresc. sempre* poco [largamente] *ff*

113 **6** Meno mosso [♩ = 66] Tempo I. [♩ = 104]

pp *mf* *Vlc. b. b.*

118 Più mosso [♩ = 88]

f *V*

125 Un poco meno mosso [♩ = 66]

Tempo II. [♩ = 84]

VI. II. *sf* *[sub]ff sul ponticello, trem.* *V*

132

Vla.

144 [♩ = ♩ prec. = 152]

Tempo II. [♩ = 84 al 76]

naturale

mf *mf dolce* *V*

155

VI. II.

165 **9**

mf *cresc.*

171 [string. poco a poco sin al ♩ = 160]

177

183 **10** Energico ed appassionato [♩ = 160]

ff *VI. II.* *f* *řízně-[risoluto]* *V*

192 **11**

ff *VI. II.* *V*

203 (12) VI.II.

214 [pesante] [Meno mosso ♩ = 69] p pp rit.

225 (13) Tempo II. [♩ = 84] [♩ = 69] f sempre rit. pp

III.

Con moto [♩ = 50] VI.II. [subito vivo ♩ = 144] mf ¹lehce, plaše*) [con timidezza, non pesante]

6 [a tempo] rit. a tempo [♩ = 50] (2) VI.II. [subito vivo] mf p mp

13 [a tempo] rit. a tempo [poco a poco accel.] mf p mf

21 [♩ = 63] f EV Vlc. meno f dim.

32 Un poco più mosso [♩ = 152] naturale ff (3) Vivo ♩ = 76 [= ♩ prec.] (sempre) f

37 sf sf

42 sf pizz. marcatissimo (4) VI.II.

*) [befangen jedoch unbeschwert/lightly, shyly]

47 VI.II. *arco* *pizz.* *arco*

52 *accel. [e cresc. sempre]* *[meno f]* *ff*

60 ⑥ *Andante* [*♩ = cca 54*] *dim. [e poco rit.]* [*♩ = 54*] *p dolce espress.*

68 *poco agitato* *sf*

75 VII.II. *molto espress. ed appassionato* *cresc.*

81 *[poco allarg.]* *rit.* *a tempo* [*♩ = 54*] *ff molto espress. *)*

89 *[rit.]* ⑨ *Tempo I, ma un poco meno mosso* [*♩ = 46*] *pp* *p* *plaše [con timidezza]*

96 *[sub.vivo]* [*♩ = 46*] *rit.* *a tempo* [*♩ = 44*] *mf* *p* *dim.* *Adagio* [*♩ = 76*] *p* (2)

IV.

Con moto
[Adagio *♩ = 69*]

ad lib.
[*♩ = cca 84*]

VI.II. *p* *teskně [malinconico]**)*

10 VI.II. ① *a tempo* [*♩ = 76*] *accel. e cresc. [poco a poco]*

*) [„hymnický“/„hymnisch“/“like a hymn”]

***) [„jako v pláči“/„wie in Tränen“/“like in tears”]

19 *VI. II.* *V* *A* *D* [poco rit.]

27 **2** a tempo [$\bullet = 69$] [$\bullet = \text{cca } 84$] *VI. II.* *mf* *mp* *dim.*

36 rit. Un poco più mosso [Con moto $\bullet = 138$] [poco accel. al $\bullet = 144$] *Vla.* *V* *(1)* *3* [*p*] [*mf*]

45 **3** [poco a poco accelerando al $\bullet = 152$] *Vlc.* *f* *cresc.*

54 **4** Meno mosso [$\bullet = \text{cca } 50$] *VI. II.* *mf* *Ikavě [come un lamento]*

63 *D* *A* *V* *(3)* *f* *fp* *cresc.* *fp* *p*

75 **5** Più mosso [$\bullet = 156$] *Vlc.* *f* *sf* *sf*

86 *acc.* *ritenuto* *cresc.* *ff* [*cresc.*]

96 Adagio [$\bullet = 66$] espressivo *sf* *Più mosso* [$\bullet = 176$] *pizz.* *f marcato* *simile*

101 *Vlc.* *simile*

105 *arco* **7** *Vlc.*

110 [cresc. sempre ed accel. al $\text{♩} = 198$]
 Musical notation for measures 110-114, featuring a bass clef, a key signature of two flats, and a 3/4 time signature. The music includes triplets and dynamic markings such as *ff*.

115 (8) Adagio [$\text{♩} = 66$] [$\text{♩} = \text{prec.}$] pizz. [marcatissimo]
 Musical notation for measures 115-118, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The music includes triplets and dynamic markings such as *ff*. The instruction "pizz." is present.

119 arco (9) Maestoso [$\text{♩} = 48$]
 Musical notation for measures 119-123, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The music includes triplets and dynamic markings such as *ff*. The instruction "arco" is present.

124 Più mosso [$\text{♩} = 164$]
 Musical notation for measures 124-131, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The music includes triplets and dynamic markings such as *f*. The instruction "espress." is present.

132 (10) Musical notation for measures 132-140, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The music includes triplets and dynamic markings such as *f*.

141 sempre più appassionato (12) [sul D] sul G
 Musical notation for measures 141-148, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The music includes triplets and dynamic markings such as *f*. The instruction "cresc." is present.

149 Musical notation for measures 149-157, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The music includes triplets and dynamic markings such as *f*.

158 (13) Musical notation for measures 158-166, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The music includes triplets and dynamic markings such as *f*. The instruction "cresc." is present.

167 [poco pesante Più mosso $\text{♩} = 152$ al $\text{♩} = 152$] [$\text{♩} = \text{prec.}$] V
 Musical notation for measures 167-172, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The music includes triplets and dynamic markings such as *ff*. The instruction "divoce-feroce" is present.

173 Musical notation for measures 173-178, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The music includes triplets and dynamic markings such as *sf*.

179 (15) rit. (sul D) VI.II.
 Musical notation for measures 179-187, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The music includes triplets and dynamic markings such as *p*. The instruction "espress." is present.