

LEOŠ JANÁČEK

# QUARTETTO I

(INSPIRATA DALLA „SONATA DI KREUTZER“  
DI L. N. TOLSTOJ)

VIOLINO II



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(COMP. 1923)

## I.

### VIOLINO II

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(1854 - 1928)  
Rev. Milan Škampa

Adagio [♩ = 63]  
con sord.

Con moto [♩ = 224]  
dim.

\*) [come trillo, sempre]  
\*\*) [♩ = 112]

72 **4** Meno mosso [♩ = 66]

*mf espress.*

80 *mf* *VI.L.* *cresc.* *rit.* **5** Adagio [♩ = 60]

*ff*

87 **1** Con moto [♩ = 240]

*sfz* *dim.* *f ostre [acuto]\*)*

96 *rit.* **1** a tempo [♩ = 232]

*p* *dim.* *Vla* 2 3 4 5 6 7

107 *rit.* **6** a tempo [♩ = 224]

*pp* *dim.* *Vlc.* 8

118 **7** Adagio [♩ = 52]\*\*) tempo rubato

*dim.* *f*

130 **Un poco più mosso** [♩ = 100]

*mf*

137 **VI.L.** *rit.* **7** Vivo [♩ = 96]<sub>1</sub>

*f* *fp* *f* *fp*

151 *simile*

2 1 3 4 1

\*) [scharf / sharply]

\*\*) [♩ = 104]

155

159

## II.

Con moto [♩ = 92]

VI.I.

10

22

32

45

54

68

79

87 *f* *cresc.*

96 *f* ⑤ [♩ = 168]

105 [poco largamente] ⑥ *Meno mosso* [♩ = 66] *pp espress.*

*molto f* *cresc. sempre* *ff*

115 *Tempo I.* [♩ = 104] *Vlc.* *mf* *Vi.I.* *Più mosso* [♩ = 88] *f*

124 *Tempo II.* [♩ = 84] *mf* ⑦ *Un poco meno mosso* [♩ = 66] *f* [sub.] *ff sul ponticello, trem.*

132 1 2 3 4 1 2 3 4

140 1 2 3 4 *Tempo II.* [♩ = 84 al 76] *naturale* *Vi.I.* *mf*

149 ⑧ [♩ = ♩ prec. = 152] *Vi.I. dolce* *mf dolce*

160 ⑨ 1 2 3 4 5 6 7 *cresc.* *Vlc.*

172 [string. poco a poco sin al ♩ = 160] *Vla.* *f* 1 2 3 4 5 *tr*

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

Musical staff 183-188: Treble clef, key signature of three flats (B-flat major), 4/4 time. Measure 183 starts with a *ff* dynamic. Fingerings 1-6 are indicated above the notes. The staff contains six measures of eighth-note patterns.

Musical staff 189-194: Continuation of the eighth-note patterns from the previous staff, measures 189-194.

Musical staff 195-203: Measure 195 starts with a circled **11** and a *ff* dynamic. It features a *řízně [risoluto]* marking and a *sfz* dynamic. The staff includes a *V* (vibrato) marking and a *[<]* (crescendo) marking. Fingerings 0, 1, 2, 3, 4 are indicated.

Musical staff 204-209: Measure 204 starts with a circled **12** and a *sfz* dynamic. It includes a *[<]* marking and fingerings 1, 2, 3, 4.

Musical staff 210-215: Continuation of the eighth-note patterns, measures 210-215. Fingerings 1, 2, 3, 4 are indicated.

Musical staff 216-224: Measure 216 starts with a circled **13** and a *p* dynamic. It includes a *[pesante]* marking, a *[Meno mosso ♩ = 69]* marking, and a *rit.* marking. Dynamics *p* and *pp* are used. Fingerings 1, 2, 3, 4 are indicated.

Musical staff 225-234: Measure 225 starts with a circled **13** and a *p* dynamic. It includes a *[♩ = 69]* marking, a *rit.* marking, and a *pp* dynamic. It features a *Vla.* (viola) part and a *Vlc.* (violin) part. Fingerings 1, 2, 3, 4, 5, 6, 7 are indicated.

III.

Con moto [♩ = 50]

Musical staff 7-10: Treble clef, key signature of three flats, 4/8 time. Measure 7 starts with a *ff* dynamic. It includes a *VI.I.* marking and a *[sub. vivo sul pontic.]* marking. The staff contains four measures of eighth-note patterns.

Musical staff 11-14: Continuation of the eighth-note patterns, measures 11-14. It includes a *rit. naturale* marking and a *mf* dynamic. A *VI.I.* marking is present.

Musical staff 15-18: Measure 15 starts with a circled **2** and a *f* dynamic. It includes a *[sub. vivo sul pontic.]* marking and a *VI.I.* marking. The staff contains four measures of eighth-note patterns.

rit. naturale VI.I. *p* a tempo [subito vivo sul pontic.] [poco a poco accel.] VI.I.

mf < > f

20 VI.I. Vlc.

24 Vlc. [♩ = 63] [♩ = 69]

28 VI.I.

31 Un poco più mosso [♩ = 152] naturale [meno] *f* [molto cresc.] 3 2 1 3 2 1 3 2 1

34 VIVO ♩ = 76 [= ♩ prec.] *sf* VI.I.

38 pizz. *sf* marcatiss., sempre *f* Vlc. arco 1

43 4

48 *sf* *sf* *sf* *sf* A<sup>4</sup>Db<sup>1</sup>

53 5 accel. [e cresc. sempre] VI.I. *sf* [meno] *sf* *sf* *sf* *sf*



59 **6** Andante [ $\text{♩} = \text{cca } 54$ ]  
*sf* *p* *quasi parlando* *dim. [e poco rit. - - -]*

67 [ $\text{♩} = 54$ ] VI.I. *p* *poco agitato* *p* *sf*

73 **7** VI.I. *sf cresc.*  
 [poco allarg.] rit. - - - - - a tempo [ $\text{♩} = 54$ ]

82 **8** VI.I. *molto espress.\*)* *p*<sup>2</sup>

92 **9** [rit.] ma un poco meno mosso [ $\text{♩} = 46$ ] VI.I. *pizz.* *f* [sub.vivo - - - - -] *arco sul pontic.*

98 VI.I. *p* a tempo [ $\text{♩} = 44$ ] *pizz.* *f* [sub.vivo - - - - -] *arco sul pontic.* Adagio [ $\text{♩} = 76$ ] VI.I. *p* naturale

### IV.

Con moto [Adagio  $\text{♩} = 69$ ] Vlc. *p* *con sord.* VI.I. *ad lib.* [ $\text{♩} = \text{cca } 84$ ]

10 **1** a tempo [ $\text{♩} = 76$ ] VI.I. *accel. e cresc. [poco a poco]*

17 VI.I. *[poco rit.]*

27 **2** a tempo [ $\text{♩} = 69$ ] Vlc. *mf* VI.I. *rit.*

\*) [.,hymnický"/,hymnisch"/"like a hymn"]

Un poco più mosso

[Con moto ♩ = 138]

senza sord.

37 *pp*

Musical staff 37-40: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The music consists of a continuous eighth-note pattern. The dynamic marking is *pp*.

40 [poco accel.]

Musical staff 40-43: Continuation of the eighth-note pattern. The dynamic marking is *pp*. The instruction [poco accel.] is written above the staff.

43 al ♩ = 144 ]

Musical staff 43-46: Continuation of the eighth-note pattern. The dynamic marking is *pp*. The instruction "al" is written above the staff, and the tempo marking ♩ = 144 ] is also present.

46 ③ [poco a poco acce - le -

Musical staff 46-49: Continuation of the eighth-note pattern. The dynamic marking is *f*. A circled number 3 is placed above the staff. The instruction [poco a poco acce - le -] is written above the staff.

49 ran do al ♩ = 152 ]

Musical staff 49-52: Continuation of the eighth-note pattern. The dynamic marking is *f*. The instruction "ran do al" is written above the staff, and the tempo marking ♩ = 152 ] is also present.

52 *cresc.*

Musical staff 52-55: Continuation of the eighth-note pattern. The dynamic marking is *f*. The instruction *cresc.* is written below the staff.

55

Musical staff 55-58: Continuation of the eighth-note pattern. The dynamic marking is *f*.

58 ④ [♩ = cca 50] *fp* < *fp* *fp* *cresc.*

Musical staff 58-68: The tempo changes to a dotted half note. The dynamic marking is *fp*. A circled number 4 is placed above the staff. The instruction [♩ = cca 50] is written above the staff. The dynamic marking *fp* is repeated, and *cresc.* is written at the end.

68 ⑤ Più mosso [♩ = 156] *fp* *p* *f* *mf*

Musical staff 68-79: The tempo changes to a quarter note. The dynamic marking is *mf*. A circled number 5 is placed above the staff. The instruction Più mosso [♩ = 156] is written above the staff. The dynamic markings *fp*, *p*, *f*, and *mf* are written below the staff.

79

Musical staff 79-82: Continuation of the eighth-note pattern. The dynamic marking is *f*.

82 *f*

85

88 *cresc. ed accel.*

91 *ff* *rit.* *simile*

96 *Adagio* [ $\text{♩} = 66$ ] *Più mosso* [ $\text{♩} = 176$ ]

*sf* *rf* [*zoufale - disperato*] *rf* *rf*

100 *rf* *frf* *rf*

Vlc.

104 *rf* *sf*

Vl. I.

111 [*cresc. sempre ed accel. al*  $\text{♩} = 198$ ] *Adagio* [ $\text{♩} = 66$ ]

*sf* *rfz*

Vla

118 *rfz* *ff*

*Maestoso* [ $\text{♩} = 48$ ]

*Più mosso* [ $\text{♩} = 164$ ]

125 *ff* *f espress.*

Vl. I.

132 Musical staff 132: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). It begins with a triplet of eighth notes, followed by a triplet of quarter notes, and another triplet of quarter notes. A circled number 10 is placed above the second triplet. The staff continues with a series of eighth-note chords, each marked with a '3' and a 'V' above it. The first chord has a '1' above it, and the second has a '2' above it. The word *simile* is written below the staff.

136 Musical staff 136: Treble clef, key signature of three flats. It consists of a series of eighth-note chords, each marked with a '3' and a 'V' above it. The chords are numbered 3, 4, 5, and 6 above the staff.

140 Musical staff 140: Treble clef, key signature of three flats. It begins with a circled number 11. The staff contains eighth-note chords, some marked with '3/4' and '1/2' above them. The word *cresc.* is written at the end of the staff.

144 Musical staff 144: Treble clef, key signature of three flats. It features eighth-note chords, some marked with '2', '3', and '1' above them. A circled number 12 is placed above the staff.

148 Musical staff 148: Treble clef, key signature of three flats. It contains eighth-note chords, some marked with '3', '4', and 'V' above them.

152 Musical staff 152: Treble clef, key signature of three flats. It consists of a series of eighth-note chords.

156 Musical staff 156: Treble clef, key signature of three flats. It features eighth-note chords, some marked with 'b' above them. A circled number 13 is placed above the staff.

160 Musical staff 160: Treble clef, key signature of three flats. It contains eighth-note chords, some marked with 'b' and '3' above them. A circled number 14 is placed above the staff. The word *cresc.* is written below the staff.

164 Musical staff 164: Treble clef, key signature of three flats. It consists of a series of eighth-note chords.

168 Musical staff 168: Treble clef, key signature of three flats. It begins with a time signature change to 6/16. Above the staff, it says "[poco pesante al  $\text{♩} = 152$ ]" and "VI.I.". Below the staff, it says "Vla" and "ff". A circled number 15 is placed above the staff. The word *ff* [divoce-feroce] is written below the staff.

173 Musical staff 173: Treble clef, key signature of three flats. It features eighth-note chords, some marked with '1', '2', '3', and '4' above them. The word *sf* is written below the staff.

181 Musical staff 181: Treble clef, key signature of three flats. It begins with a circled number 15. The staff contains eighth-note chords, some marked with 'A', '3', and '2' above them. The word *ritenuto* is written above the staff, and *dim.* is written below it. The word *pp* is written at the end of the staff.