

# QUARTETTO

## La minore

### I

ANTONÍN DVOŘÁK, op. 16

(1841–1904)

Allegro ma non troppo

Violino I. *p*

Violino II. *p*

Viola *p*

Violoncello *p*

Measures 6-10. Dynamics: *dim.*, *p*, *cresc.*, *mf*.

Measures 11-20. Dynamics: *mf*, *p*, *cresc.*, *f*.

Measures 21-25. Dynamics: *fz*, *dim.*, *cresc.*.

30

*f* *dim.* *p* *mf espress.*

35

*f* *sf* *p* *mf espress.*

40

*ff* *dim.* *p* *cresc.*

45

50

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

55

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

Un poco più mosso

60

*cresc.* *ff* *p* *ffp* *f* *p* *f* *p*

65

*ff* *p* *ffp* *f* *p* *f* *p*

75

*p* *cresc.* *f* *ff* *ffp* *f* *p* *f* *ff* *p*

Musical score system 1, measures 75-85. The system features three staves: Treble, Middle, and Bass. The key signature has one sharp (F#). The music is marked with dynamics such as *f*, *dim.*, *ppdm.*, *p*, *cresc.*, and *fz*. Measure numbers 80 and 85 are indicated above the staves.

Musical score system 2, measures 85-95. The system features three staves: Treble, Middle, and Bass. The key signature has one sharp (F#). The music is marked with dynamics such as *dim.*, *pp*, *fz*, and *p*. Measure number 90 is indicated above the staves.

Musical score system 3, measures 95-100. The system features three staves: Treble, Middle, and Bass. The key signature has one sharp (F#). The music is marked with dynamics such as *pp*, *fz*, and *dim.*. Measure number 95 is indicated above the staves.

Musical score system 4, measures 100-105. The system features three staves: Treble, Middle, and Bass. The key signature has one sharp (F#). The music is marked with dynamics such as *pp*, *p*, and *f*. Measure number 100 is indicated above the staves.

Poco meno mosso, quasi tempo I.

105 *p* *fz* *dim.* *pp* 110

115 *cresc.* *f* *pp* 120

125 *f* *p* *pp* 130

125 *f* *p* *pp* 130

135

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

*pizz.* *arco*

140

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

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

145

*ff* *ff* *ff* *ff* *ff*

150

*ff* *ff* *ff* *ff* *ff*

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

tranne

155

*f*

*ff*

160

*ff*

*fz*

*f*

165

*dim.*

*p*

*pp*

170

*pp*

*p*

*pizz.*

*arco*

175

*p* *p* *f* *f* *f* *f*

*pizz.* *arco*

180

*p* *f* *pp* *pp* *pp* *pp*

*p* *f* *f* *f* *f* *f*

185

Un poco più animato

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

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

190

*ff* *ff* *ff* *ff* *ff* *ff*



Musical score for measures 185-199. The score is written for four staves (treble and bass clefs). Measure 185 is marked with a dynamic of *f*. The music features complex rhythmic patterns, including triplets and sixteenth notes. The piece concludes at measure 199 with a final *ff* dynamic.

Musical score for measures 200-204. The score is written for four staves. Measure 200 is marked with a dynamic of *dim.*. The music consists of continuous sixteenth-note passages in all staves, creating a dense texture. The piece ends at measure 204 with a *dim.* dynamic.

Musical score for measures 205-214. The score is written for four staves. Measure 205 is marked with a dynamic of *p*. The music features a mix of sixteenth-note runs and rests. Dynamics include *dim.*, *f*, and *p*. The piece concludes at measure 214 with a *cresc.* dynamic.

Musical score for measures 215-224. The score is written for four staves. Measure 215 is marked with a dynamic of *pp pizz.*. The music features sixteenth-note passages and rests. Dynamics include *ff*, *p*, *dim.*, and *[pp]*. The piece concludes at measure 224 with a *[pp]* dynamic.

## Tempo I. tranquillo

220

arco dolce arco dolce arco dolce arco

cresc. cresc. f f f f

225

dim. p cresc. f

dim. p cresc. f

dim. p cresc. f

dim. p cresc. f

230

f p cresc. f

f p cresc. f

f p cresc. f

f p cresc. f

240

mf fp dim. pp

mf fp dim. pp

mf fp dim. pp

mf fp dim. pp

245

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

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

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

*pp* *fz* *p* *f*

This system contains measures 240 through 245. It features a complex texture with multiple staves. The top staff has a melodic line with slurs and accents, marked *pp* and *fz*. The middle two staves have accompaniment with chords and moving lines, also marked *fz* and *dim.*. The bottom staff has a bass line with slurs and accents, marked *pp* and *f*. The system ends with a fermata on measure 245.

250

*f espress.* *dim.* *f*

*f espress.* *dim.* *f*

*f*

*f*

This system contains measures 246 through 250. The top staff has a melodic line with slurs and accents, marked *f espress.* and *dim.*. The middle two staves have accompaniment with chords and moving lines, also marked *f espress.* and *dim.*. The bottom staff has a bass line with slurs and accents, marked *f*. The system ends with a fermata on measure 250.

255

*p* *fz* *fz*

*p* *fz* *fz*

*p* *fz* *fz*

This system contains measures 251 through 255. The top staff has a melodic line with slurs and accents, marked *p* and *fz*. The middle two staves have accompaniment with chords and moving lines, also marked *p* and *fz*. The bottom staff has a bass line with slurs and accents, marked *p* and *fz*. The system ends with a fermata on measure 255.

260

*ff* *fz* *fz*

*ff* *fz* *fz*

*ff* *fz pizz.* *arco* *fz*

This system contains measures 256 through 260. The top staff has a melodic line with slurs and accents, marked *ff* and *fz*. The middle two staves have accompaniment with chords and moving lines, also marked *ff* and *fz*. The bottom staff has a bass line with slurs and accents, marked *ff* and *fz pizz.*. The system ends with a fermata on measure 260.

265

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

270

*dim.*  
*pp*  
*pp*

Meno mosso

275

*pp*  
*pp*  
*pp*  
*pp*  
*rit.*  
*pp*  
*accel.*  
*f*  
*f*  
*f*

Tempo I.

280

*p*  
*ff*  
*p*  
*ff*  
*p*  
*ff*

285

*p* *f* *ff*

290

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

295

Un poco più mosso

*cresc.* *f* *p* *ff*

300

305

*p* *cresc.* *fz* *p dolce* *p dolce* *p pizz.* *ff* [p]

310

Treble: *fz*, *p*, *fz*, *pp*  
 Middle: *fz*, *p*, *cresc.*, *fz*, *pp*  
 Bass: *fz*, *p*, *arco*, *cresc.*, *f*, *pp*

315

Treble: *pp*, *fz*, *f*, *dim.*  
 Middle: *pp*, *pp*, *fz*, *fz*  
 Bass: *pp*, *fz*, *fz*

320

325

Treble: *p*, *pp*, *fz*, *fz*, *fz*  
 Middle: *p*, *pp*, *fz*, *fz*  
 Bass: *p dim.*, *pp*, *fz*, *fz*

330

Treble: *p*, *p*  
 Middle: *dim.*, *pp*, *fz*, *p*  
 Bass: *dim.*, *p*, *fz*, *p*

Musical score for measures 335-340. The score is in G major (one sharp) and 4/4 time. It features a piano with a treble and bass clef. The music is characterized by a steady eighth-note accompaniment in the bass and a melodic line in the treble. Dynamics include *ff*, *pp*, and *p*. There are also *fz* markings in the bass line.

Musical score for measures 340-345. The score continues in G major and 4/4 time. The piano part features a mix of *pp* and *fp* dynamics. The treble part includes *arco* and *pizz.* markings. The music concludes with a *dim.* (diminuendo) instruction.

Musical score for measures 345-350. The tempo is marked *tranquillo*. The score is in G major and 4/4 time. The piano part has a consistent eighth-note accompaniment. Dynamics are primarily *pp*. The treble part has a melodic line with some rests.

Musical score for measures 350-355. The tempo is marked *Tempo I*. The score is in G major and 4/4 time. The piano part features a steady eighth-note accompaniment. Dynamics include *f*, *f espress.*, *p*, and *pizz.*. The treble part has a melodic line with some rests.

poco rit. 360 in tempo

*fz* *dim.* *pp* *pp arco* *p accel. e cresc.*

*fz* *dim.* *pp* *pp arco* *p accel. e cresc.*

*fz* *dim.* *pp* *pp arco* *accel. e cresc.*

*fz* *dim.* *pp* *pp arco* *p accel. e cresc.*

365 poco animato

*fff* *fff* *ff* *ff*

*ff* *ff*

370

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

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

375

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

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



## II

Andante cantabile  $\text{♩} = 72$ 

Musical score for three staves (Violin, Viola, and Cello/Double Bass) in G major, 4/4 time, marked "Andante cantabile" with a tempo of quarter note = 72. The score is divided into four systems, with measures 5, 10, and 15 marked. Dynamics range from pianissimo (pp) to fortissimo (ff), with crescendos and decrescendos indicated throughout.

**System 1 (Measures 1-5):** Violin and Viola start with *pp*. Cello/Double Bass starts with *pp*. Dynamics increase to *f* by measure 5.

**System 2 (Measures 6-10):** Violin and Viola show *dim.* and *fz*. Cello/Double Bass shows *pp* and *fz*. Dynamics reach *f* by measure 10.

**System 3 (Measures 11-15):** Violin and Viola start with *f*. Cello/Double Bass starts with *fz*. Dynamics reach *dim.* by measure 15.

**System 4 (Measures 16-20):** Violin and Viola start with *fz*. Cello/Double Bass starts with *fz*. Dynamics reach *fz* by measure 20.

20

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

25

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

30

*ppp* *dim.* *arco* *pp* *ppp* *dim.* *ppp* *cresc.* *dim.*

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

35

*p* *fz* *dim.* *pp* *cresc.*

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

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

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

40

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

*f* *p* *f* *p* *p*

*f* *p* *f* *p* *p*

*f* *p* *f* *p* *p*

*p* *p* *p* *fz* *mf*

*p* *p* *p* *fz* *mf*

*p* *p* *p* *fz* *mf*

*p* *p* *p* *fz* *mf*

45

*cresc.* *f* *p* *dim.* *p*

*cresc.* *f* *p* *dim.* *p*

*cresc.* *f* *p* *dim.* *p*

*cresc.* *f* *p* *dim.* *p*

50

pp *dim.* pp

p p

55

cresc. *mf* p *dim.* p

[cresc.] *mf*

60

pp pp pp

p p cresc. p cresc.

First system of musical notation, measures 48-50. The score is in 3/4 time with a key signature of two flats. It features four staves: Treble, Violin, Viola, and Bass. The first staff has a melodic line with accents and a dynamic marking of *fz*. The second and third staves have rhythmic accompaniment with *fz* dynamics. The fourth staff has a bass line with *fz* dynamics.

Second system of musical notation, measures 51-53. Measure 51 is marked with measure number 53. The first staff has a melodic line with *dim.* dynamics. The second and third staves have rhythmic accompaniment with *fz* dynamics. The fourth staff has a bass line with *fz* dynamics.

Third system of musical notation, measures 54-56. The first staff has a melodic line with *p* and *dim.* dynamics. The second and third staves have rhythmic accompaniment with *p* and *dim.* dynamics. The fourth staff has a bass line with *p* and *dim.* dynamics. Measure 55 is marked with *pp* dynamics.

Fourth system of musical notation, measures 57-59. Measure 57 is marked with measure number 70. The first staff has a melodic line with *pp* dynamics. The second and third staves have rhythmic accompaniment with *pp* and *pizz.* dynamics. The fourth staff has a bass line with *[pp]* dynamics. The system concludes with *respress.* and *p* dynamics.

Musical score system 1, measures 70-75. The system consists of four staves. The top staff is a treble clef with a melodic line featuring sixteenth-note patterns. The second staff is a treble clef with a similar melodic line. The third staff is a bass clef with a melodic line. The bottom staff is a bass clef with a bass line. Dynamics include *mf* and *p*. A *dim.* marking is present in the third measure. The number 75 is written above the third measure. The word *arco* is written above the third measure.

Musical score system 2, measures 76-80. The system consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line. The third staff is a bass clef with a melodic line. The bottom staff is a bass clef with a bass line. Dynamics include *dim.*, *pp*, and *[pp]*. The word *dim.* is written above the second measure. The word *[pp]* is written below the third measure. The word *[pp]* is written below the fourth measure.

Musical score system 3, measures 81-85. The system consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line. The third staff is a bass clef with a melodic line. The bottom staff is a bass clef with a bass line. Dynamics include *f* and *p*. The number 80 is written above the first measure.

Musical score system 4, measures 86-90. The system consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line. The third staff is a bass clef with a melodic line. The bottom staff is a bass clef with a bass line. Dynamics include *f*, *p*, and *pp*. The word *rit.* is written above the second measure. The word *in tempo* is written above the third measure. The word *f* is written below the first measure. The word *pp* is written below the second measure. The word *pp* is written below the third measure. The word *pp* is written below the fourth measure.

90

mf *dim.* *pp*

*cresc.* *f* *pp*

95

*f* *dim.* *pp* *espress* *p* *cresc.*

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

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

100

*f* *fz* *f* *dim.* *p* *cresc.*

*fz* *fz* *f* *dim.* *p* *cresc.*

*fz* *fz* *f* *dim.* *p* *cresc.*

105

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

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

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

110

110

*f* *pp* *pp* *f* *pp* *f* *pp*

115

115

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

120

120

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

125

125

*pp* *cresc.* *mf* *ff* *p* *pp*



## III

## Allegro scherzando

Musical score for "Allegro scherzando" in 3/8 time, consisting of four systems of staves. The score includes various dynamics and performance instructions:

- System 1:** Starts with a piano (*p*) dynamic. Features trills (*tr*) in the upper staves.
- System 2:** Includes a fortissimo (*f*) dynamic and a piano (*p*) dynamic. Features trills (*tr*) and a fortissimo (*fz*) dynamic.
- System 3:** Includes a piano (*p*) dynamic, a fortissimo (*fz*) dynamic, and a piano (*pp*) dynamic. Features a *cresc.* (crescendo) marking and a *ff pizz.* (fortissimo pizzicato) marking.
- System 4:** Includes a piano (*p*) dynamic, a fortissimo (*ff*) dynamic, and a piano (*pp*) dynamic. Features a *pizz.* (pizzicato) marking and an *arco* (arco) marking.

The score is marked with measures 5, 10, 15, and 20. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo).

25 *tr.* *p* *pp* *dim.* *tr.* *tr.* 30

First system of music, measures 25-30. It features a piano with a trill in the right hand and a bass line. Dynamics include *p*, *pp*, *dim.*, and *ppdim.*.

35

Second system of music, measures 31-35. It features a piano with a trill in the right hand and a bass line. Dynamics include *f*, *pp*, *f*, *p*, *f*, *p*, *f*, and *f*.

40

Third system of music, measures 36-40. It features a piano with a trill in the right hand and a bass line. Dynamics include *dim.*, *p*, *pp*, *dim.*, *p*, *pp*, *dim.*, and *p*.

45

Fourth system of music, measures 41-45. It features a piano with a trill in the right hand and a bass line. Dynamics include *cresc. mf*, *mf*, *fp*, *fp*, *p*, *mf*, *mf*, *mf*, *fp*, and *fp*. There are also markings for *pizz.* (pizzicato) in the bass line.

50  $\hat{A}$

Musical score for measures 50-54. The score is written for three staves (treble, middle, and bass clefs). Measure 50 starts with a forte (*fz*) dynamic. The middle and bass staves include markings for *arco* and *pizz.* (pizzicato). Dynamics range from *fz* to *f*. Measure 54 ends with a *fz* dynamic.

55

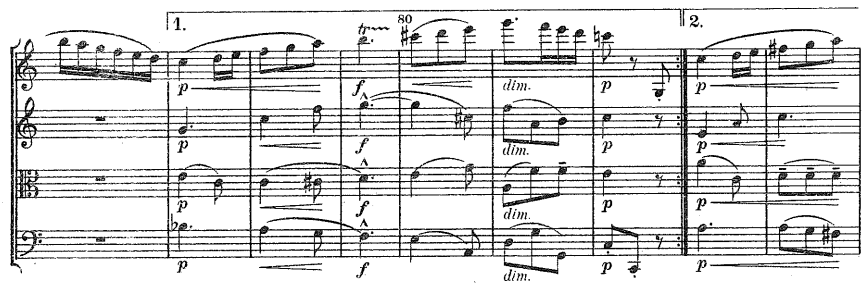
Musical score for measures 55-59. The score is written for three staves. Measure 55 starts with a fortissimo (*ff*) dynamic and includes *arco* markings. Dynamics range from *ff* to *dim.* (diminuendo). Measure 59 ends with a *dim.* dynamic.

60 65

Musical score for measures 60-64. The score is written for three staves. Measure 60 starts with a piano (*p*) dynamic. Measure 64 ends with a *pp* dynamic and the word *Fine*.

TRIO 70 75

Musical score for measures 70-74, labeled as the TRIO section. The score is written for three staves. Measure 70 starts with a piano (*p*) dynamic. Measure 74 ends with a *pp* dynamic.



1. *tr* 80

2.

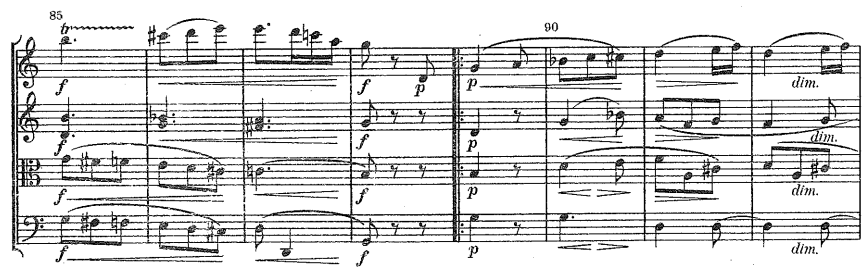
*p* *f* *dim.* *p* *p* *p* *p* *p*

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

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

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

Detailed description: This system contains measures 75 to 84. It features a first ending bracketed over measures 75-80 and a second ending bracketed over measures 81-84. The music is written for piano, with dynamics ranging from *p* (piano) to *f* (forte) and *dim.* (diminuendo). A trill is marked above measure 80.



85

90

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

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

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

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

Detailed description: This system contains measures 85 to 94. The music continues with dynamics of *f* and *p*, ending with *dim.* markings. The piano part features a complex rhythmic pattern with many sixteenth notes.



95

100

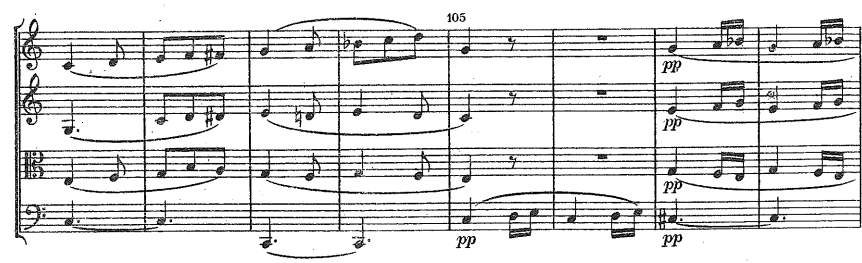
*dim.* *pp* *dim.* *pp*

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

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

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

Detailed description: This system contains measures 95 to 104. The dynamics are predominantly *pp* (pianissimo). The piano part has a steady eighth-note accompaniment.



105

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

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

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

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

Detailed description: This system contains measures 105 to 114. The music remains in the *pp* dynamic range. The piano part continues with its eighth-note accompaniment.

110 115

Musical score for measures 110-115. The score is in 3/4 time with a key signature of one sharp (F#). It features three staves: Treble, Middle, and Bass. Dynamics include 'f' (forte) and 'ff' (fortissimo).

120

Musical score for measures 120-125. The score is in 3/4 time with a key signature of one sharp (F#). It features three staves: Treble, Middle, and Bass. Dynamics include 'ff' (fortissimo) and 'f' (forte).

125 130

Musical score for measures 125-130. The score is in 3/4 time with a key signature of one sharp (F#). It features three staves: Treble, Middle, and Bass. Dynamics include 'ff' (fortissimo), 'p' (piano), 'pp' (pianissimo), and 'dim.' (diminuendo).

135 140

Musical score for measures 135-140. The score is in 3/4 time with a key signature of one sharp (F#). It features three staves: Treble, Middle, and Bass. Dynamics include 'pp' (pianissimo), 'f' (forte), 'p' (piano), and 'rit.' (ritardando).

*Allegro scherzando D.C. al Fine*  
21. IX. 1874

# IV FINALE

Allegro, ma non troppo  $\text{♩} = 100$

Musical score for measures 1-5. The score is in 2/4 time and consists of four staves: Treble, Violin, Piano, and Bass. The key signature has one sharp (F#). The tempo is marked 'Allegro, ma non troppo' with a quarter note equal to 100. The dynamics are marked *ff* (fortissimo) at the beginning, *p* (piano) at measure 2, and *f* (forte) at measure 3. The piece ends with a *dim.* (diminuendo) marking at measure 5.

Musical score for measures 6-10. The score is in 2/4 time and consists of four staves: Treble, Violin, Piano, and Bass. The key signature has one sharp (F#). The dynamics are marked *pp dolce* (pianissimo dolce) in the upper staves and *p* (piano) in the lower staves. The piece ends with a *dim.* (diminuendo) marking at measure 10.

Musical score for measures 11-15. The score is in 2/4 time and consists of four staves: Treble, Violin, Piano, and Bass. The key signature has one sharp (F#). The dynamics are marked *mf* (mezzo-forte) in the upper staves and *mf* (mezzo-forte) in the lower staves. The piece ends with a *dim.* (diminuendo) marking at measure 15.

Musical score for measures 16-20. The score is in 2/4 time and consists of four staves: Treble, Violin, Piano, and Bass. The key signature has one sharp (F#). The dynamics are marked *pp* (pianissimo) in the upper staves and *pp* (pianissimo) in the lower staves. The piece ends with a *p* (piano) marking at measure 20.

20

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

25

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

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

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

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

30

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

35 *grandioso*

*ff* *ff*

*ff* *ff*

*ff* *ff*

*ff* *ff*

40

First system of musical notation, measures 43-45. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature has two sharps (F# and C#). Measure 43 starts with a forte (*f*) dynamic. The bass line includes triplets and slurs. Measure 45 has a measure rest.

Second system of musical notation, measures 46-49. It continues the piece with a treble clef staff and a bass clef staff. Measure 46 has a forte (*ff*) dynamic. Measure 49 has a forte (*f*) dynamic. The bass line continues with triplets and slurs.

Third system of musical notation, measures 50-54. It features a treble clef staff and a bass clef staff. Measure 50 has a forte (*ff*) dynamic. Measure 54 has a forte (*f*) dynamic. The bass line continues with triplets and slurs.

Fourth system of musical notation, measures 55-60. It features a treble clef staff and a bass clef staff. Measure 55 has a forte (*ff*) dynamic. Measure 60 has a piano (*p*) dynamic. The bass line continues with triplets and slurs. The system ends with a *dim.* (diminuendo) marking and a *p* dynamic.



65

*p dolce*

*p dolce*

*p dolce*

*p dolce*

70

75

*pp*

*pp*

*pp*

*mf*

*mf*

*mf*

80

*dim.*

*p*

*pp*

*dim.*

*p*

*pp*

*dim.*

*p*

*dim.*

85

*mf*

*fp*

*fz*

*mf*

*fp*



115

pp

pp

pp

120

pp

pp

pp

125

p

p

p

fz

cresc.

fz

cresc.

130

cresc.

cresc.

fz

f

f

fz

135

Musical score for measures 135-139. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). Measure 135 starts with a treble clef and a key signature change to two sharps. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. Dynamics include *f* and *ff*. There are triplets in the bass line and a triplet in the treble line in measure 139.

140

Musical score for measures 140-144. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps. The music continues with melodic and rhythmic patterns. Dynamics include *f* and *ff*. There are triplets in the bass line and a triplet in the treble line in measure 140.

145

Musical score for measures 145-149. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps. The music features a dense rhythmic texture with many sixteenth notes. Dynamics include *ff* and *f*. There are triplets in the bass line and a triplet in the treble line in measure 145.

150

Musical score for measures 150-154. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps. The music continues with melodic and rhythmic patterns. Dynamics include *ff* and *f*. There are triplets in the bass line and a triplet in the treble line in measure 150.

155 160

*ff* *fp* *pp* *p* *p*

165

*pp sempre* *pp sempre* *pp sempre* *pp sempre*

170

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

175

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

180

Musical score for measures 180-184. The score is in 3/4 time and features a piano accompaniment with triplets in the right hand and a melodic line in the left hand. Dynamics include piano (*p*) and diminuendo (*dim.*).

185

Musical score for measures 185-189. The score is in 3/4 time and features a piano accompaniment with triplets in the right hand and a melodic line in the left hand. Dynamics include piano (*p*), piano dolce (*p dolce*), and crescendo (*cresc.*).

190

Musical score for measures 190-194. The score is in 3/4 time and features a piano accompaniment with triplets in the right hand and a melodic line in the left hand. Dynamics include piano (*p*), piano (*pp*), and diminuendo (*dim.*).

195

Musical score for measures 195-199. The score is in 3/4 time and features a piano accompaniment with triplets in the right hand and a melodic line in the left hand. Dynamics include piano (*p*) and piano-pianissimo (*pp*).

200

*cresc.* *mf* *mf*

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

205

*ff* *p* *ff* *ff* *p* *ff*

210

*ff* *ff* *ff* *ff* *ff* *ff*

215

System 1: Measures 215-220. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features a piano (p) part with triplet eighth notes in the right hand and a bass (b) part with triplet eighth notes in the left hand. The woodwinds (V) and strings (ff) are also present. Measure numbers 215, 220, and 225 are indicated.

System 2: Measures 221-226. The piano part continues with triplet eighth notes. The woodwinds and strings are marked *ff*. Measure numbers 225 and 230 are indicated.

System 3: Measures 227-234. This system is characterized by a dense texture of sixteenth notes in the piano part, with a *ff* dynamic. The woodwinds and strings also play sixteenth-note patterns. Measure numbers 230 and 235 are indicated.

System 4: Measures 235-240. The piano part features a melodic line with triplet eighth notes, marked *p*. The woodwinds and strings continue with sixteenth-note patterns. Measure numbers 235 and 240 are indicated.



240

*pp*

*pp*  
*pizz.*

*[pp]*

*arco*

*p espress.*

245

*fp*

*fp*

*fp*

*p*

*[p]*

*p cresc.*

*p cresc.*

*p*

*mf*

*mf*

*mf*

*pizz.*

*p cresc.*

250

*dim.*

*dim.*

*dim.*

*dim.*

*p*

*p*

*p*

*arco*

*pp*

*pp*

*pp*

255

*p*

*p*

*p*

*fz*

*fz*

*p*

260

265

pp

pp

pp

pp

p

270

pp

pp

pp

pp

p

275

pp

pp

pp

pp

p

pizz.

p

280

pp

p

pp

pp

pp

pp

[sim.]



310

315

320

Poco meno mosso

325

molto rit.

330

in tempo

335

Musical score system 1, measures 340-345. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). Measure 340 is marked with a forte *f* dynamic. The music features complex rhythmic patterns with triplets and sixteenth notes. There are accents (^) and slurs over the notes in measures 340-342. Measure 345 has a *fz* dynamic marking.

Musical score system 2, measures 346-350. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). Measure 346 is marked with a fortissimo *ff* dynamic. The music continues with complex rhythmic patterns, including triplets and sixteenth notes. There are accents (^) and slurs over the notes in measures 346-348. Measure 350 has a *ff* dynamic marking.

Musical score system 3, measures 351-355. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). Measure 351 is marked with a forte *f* dynamic. The music features complex rhythmic patterns with triplets and sixteenth notes. There are accents (^) and slurs over the notes in measures 351-353. Measure 355 has a *fz* dynamic marking.

Musical score system 4, measures 356-360. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). Measure 356 is marked with a forte *f* dynamic. The music features complex rhythmic patterns with triplets and sixteenth notes. There are accents (^) and slurs over the notes in measures 356-358. Measure 360 has a *fz* dynamic marking.

360 *grandioso*

*ff* *ff 3* *ff* *ff*

365

*ff* *ff 3* *ff* *ff*

370

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

375

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

## VYDAVATELSKÁ ZPRÁVA

### PRAMENY:

a) Rukopis z majetku dědiců skladatelových. Má 23 stran 24linkového notového papíru, formátu 230:305 mm. Svázána spolu je partitura Symfonické básně (Rhapsodie), op. 14. Vazba je polokovaná se štitkem a označením: Symfonická básně, č. 47, op. 14, Kvartet A moll, č. 76, op. 16. První — nečíslovaná strana rukopisu kvarteta má titul:

| A moll |

*Quartetto pro | opus 16 | dvoje housle, viola a čello | složil | Antonín Dvořák.*

Na téže straně, v pravo dole je skladatelem připsáno:

*Hlasy této skladby vyšly u Starého v Praze. Part. a hlasy vyšly pak 1893 u Bote-Bocka v Berlíně.* Vlastní notový zápis spolu s paginací začíná na druhé straně. Tempové označení I. věty, snad i označení data počátku skladby, bylo při vazbě hluboko seříznuto a je nejasné. Znělo pravděpodobně: *Allegro moderato = 116*. Podobně stalo se i na jiných stránkách. Na konci III. věty je datum 18 21/9 74. Na konci IV. věty je skladatelem připsáno: *Fine, 370 taktů* (konečné znění má však 379 taktů), *Dokončeno dne 24. září 1874.* (Antonín Dvořák). Při provádění revisních prací bylo zjištěno, že původní notový zápis na straně 10 a 11 (konec II. a začátek III. věty) byl autorem škrtnut modrou tužkou. Na každou z těchto stran připevnil Dvořák červeným pečetním voskem zvláštní listy notového papíru, očíslované opět 10 a 11 a popsané na lici novým zněním. Původní znění je uvedeno v tomto vydání ve vydavatelských poznámkách. V rukopise je skladatelovou rukou černým a červeným inkoustem provedeno množství oprav, zásahů dynamických, frázovacích, ale i oprav notových, které se však ve vydání B. B. (pramen č. 3) nevyskytují. Z toho možno soudit, že tyto zásahy byly provedeny až po vydání B. B. Proto naše vydání přihlíží i k těmto autorovým korekturám. Všecky tyto rozdíly jsou uvedeny ve vydavatelských poznámkách. Zvláštní případ je v 10taktovém škrtu po taktu 54 věty I., z něhož však poslední takt byl převzat do vydání B. B. Rukopis pravděpodobně nesloužil jako předloha pro vydání B. B.

b) Původní vydání kvartetních hlasů fy Emanuel Starý v Praze, s věnováním dr. Ludevítu Procházkoví, s chybným označením jako op. 26. Toto vydání stalo se na základě rukopisné partitury v původním znění. Je nutno zvlášť upozornit na otitštění 10itaktového škrtu po taktu 54. věty I., který uvádíme ve vydavatelských poznámkách.

c) Vydání fy Bote a Bock v Berlíně. Copyright 1894, č. ed. 5378. Za základ našeho vydání byl vzat tisk B. B. Kromě toho byly do našeho vydání převzaty i ony změny, které jsou v rukopise provedeny černým a červeným inkoustem a nevyskytují se ani ve vydání B. B., ani ve vydání Starého. Podle autografu byly v našem vydání opraveny zřejmé tiskové chyby a doplněny podrobnosti ve vydání B. B. opomínuté. Dále podle obdobných míst rukopisu i tisku byla doplněna drobná znaménka přednesová, dynamická a frázovací. Závažnější odchylky uvedeny v hranatých závorkách.

### ZKRATKY:

A	= autograf
St	= vydání hlasů fy E. Starý
B. B.	= vydání fy Bote a Bock
SN	= vydání Státního nakladatelství hudby a umění
Viol., Vla, Vlc,	= housle, viola, violoncello
[!]	= chyba tisku nebo přepsání v rukopisu
Vers. I.	= původní znění, změněné skladatelem již v rukopise
[?]	= nejasné místo v autografu

Velká arabská čísla označují takt, malé číslice, k nim připojené, příslušnou notu, ev. akord; pomlky se nepočítají.

## REVISIONSBERICHT

### QUELLEN:

Das im Besitz der Erben Dvořáks befindliche Originalmanuskript umfaßt 23 Seiten eines 24zeiligen Notenpapiers im Format 230:305 mm und ist mit der Partitur der Symphonischen Dichtung (Rhapsodie) zusammengebunden. Der Halblederband trägt ein Schildchen mit der (tschechischen) Bezeichnung: Symphonische Dichtung, Nr. 47, op. 14, Quartett A moll, Nr. 76, op. 16. Auf der ersten, nichtnummerierten Seite des Manuskripts steht der Titel:

| A moll |

*Quartetto für | opus 16 | zwei Violinen, Viola und Cello verfaßt | von | Antonín Dvořák.*

Auf derselben Seite ist rechts unten vom Autor hinzugeschrieben:

*Die Stimmen dieser Komposition sind bei Starý in Prag erschienen. Diese Part. und Stimmen wurden dann 1893 bei Bote & Bock in Berlin herausgegeben.*

Der eigentliche Notentext beginnt zugleich mit der Paginierung auf der zweiten Seite. Die Tempobezeichnungen des ersten Satzes, vielleicht auch die Datumbezeichnung des Beginns an der Arbeit, sind beim Binden tief abgeschnitten worden und unklar. Sie lauteten wahrscheinlich: *Allegro moderato = 116*. Ähnlich verhält es sich auch auf anderen Seiten. Am Schluß des III. Satzes steht das Datum 18 21/9 74. Am Schluß des IV. Satzes ist vom Autor hinzugeschrieben: *Fine, 370 Takte* (die endgültige Fassung weist jedoch

379 Takte auf), *Beendet den 24. September 1874. (Antonín Dvořák)*. (Alle diese Bezeichnungen und Anmerkungen in tschechischer Sprache.)

Während der Revisionsarbeiten wurde festgestellt, daß der ursprüngliche Notentext auf S. 10 und 11 (Schluß des II. und Beginn des III. Satzes) vom Autor mit Blaustift durchgestrichen wurde. Auf jede dieser Seiten hat Dvořák mit rotem Siegelack separate Notenpapierblätter befestigt, die abermals mit 10 und 11 nummeriert und mit der neuen Fassung beschrieben sind. Die ursprüngliche Fassung ist in dieser Ausgabe in den Anmerkungen des Herausgebers angeführt.

Im Manuskript wurden von der Hand des Komponisten mit schwarzer und roter Tinte eine Reihe von Korrekturen durchgeführt—Eingriffe in die dynamische und Phrasenbezeichnung, aber auch Notenkorrekturen, die sich jedoch in der Ausgabe B. B. (Quelle c) nicht finden. Daraus kann geschlossen werden, daß diese Eingriffe erst nach dem Erscheinen von B. B. vorgenommen wurden. Unsere Ausgabe zieht daher auch diese Korrekturen des Autors in Betracht. Alle diese unterschiedlichen Texte sind in den Anmerkungen des Herausgebers angeführt. Ein besonderer Fall liegt in dem 10taktigen Strich nach T. 54 des I. Satzes vor, aus dem jedoch der letzte Takt in die Ausgabe B. B. übernommen wurde. Aller Wahrscheinlichkeit nach hat das Manuskript nicht als Vorlage für die Ausgabe B. B. gedient.

b) Die ursprüngliche Ausgabe der Quartett-Stimmen der Fa. Emanuel Stary in Prag, mit einer Widmung an Dr. Ludevít Procházka und der irrigen Bezeichnung als op. 26. Diese Ausgabe erfolgte auf Grund der handschriftlichen Partitur in der ursprünglichen Fassung. Es muß besonders auf den Abdruck des 10taktigen Strichs nach T. 54 des I. Satzes hingewiesen werden, den wir in den Anmerkungen des Herausgebers anführen.

c) Die Ausgabe der Firma Bote & Bock in Berlin, Copyright 1894, Ed. Nr. 5378.

Als Grundlage unserer Ausgabe diente der Druck B. B. Außerdem wurden in unsere Ausgabe auch jene Änderungen aufgenommen, die im Manuskript mit schwarzer und roter Tinte durchgeführt sind, und die sich weder in der Ausgabe B. B. noch in der Ausgabe von Stary vorfinden. Nach dem Autograph wurden in unserer Ausgabe offensichtliche Druckfehler berichtigt und kleinere, in der Ausgabe B. B. übersehene Details ergänzt. Weiters wurden gemäß entsprechenden Stellen im Manuskript und in der Druckausgabe kleinere Vortrags-, dynamische und Phrasierungszeichen ergänzt. Wesentlichere Abweichungen sind in eckigen Klammern angeführt [].

#### ABKÜRZUNGEN:

A	= Originalmanuskript
St	= Ausgabe der Stimmen der Fa. E. Stary
B. B.	= Ausgabe der Fa. Bote & Bock
SN	= die vorliegende Ausgabe des Staatsverlags für schöne Literatur, Musik und Kunst
Viol., Vla, Vlc,	= Violine, Viola, Violoncello
[ ]	= Druckfehler oder Verschreibung im Manuskript
Vers. I.	= die ursprüngliche, vom Autor bereits im Manuskript abgeänderte Fassung
[?]	= unklare Stelle im Autograph

Große arabische Ziffern bezeichnen den Takt, die ihnen beigefügten kleinen Ziffern die entsprechende Note, evtl. Akkord im Takt; Pausen werden nicht mitgezählt.

## EDITORS' NOTES

#### SOURCES:

a) The manuscript in the possession of the composer's heirs. It contains 23 pages of 24-stave manuscript paper 230:305 mm in size. It is bound together with the score of the symphonic poem *Rhapsody* op. 14, in half leather covers with the following label written in Czech: *Symphonic poem, No. 47, op. 14. Quartet in A minor, No. 76, op. 16*. On the first page of the quartet which is not numbered is the following title written in Czech:

*[ A minor ]*

*Quartet for | opus 16 | two violins, viola and cello | composed by | Antonín Dvořák.*

At the bottom right corner of the same page is a note written in Dvořák's hand:

*The parts of this composition were published by Stary in Prague. The score and parts were published in 1893 by Bote and Bock in Berlin.*

The music and also the numbering of the pages begins on the second page. The indications of tempo in the first movement and what was probably the date when work was begun on the composition have been partly cut away during binding and are not clear. The indication was probably: *Allegro moderato = 116*. The same has occurred on other pages. At the end of the 3rd movement is the date, *18 21/9 74*. At the end of the 4th movement is the remark written in the composer's hand: *Fine, 370 bars* (the final version contains 379 bars). *Completed on the 24th September, 1874, Antonín Dvořák.*

On examining the manuscript it was discovered that pages 10 and 11 (end of 2nd and beginning of 3rd movements) had been crossed out in blue pencil by the composer. On each of these pages Dvořák had stuck on new pages with red sealing wax again numbered 10 and 11 and re-written. The original version is given in the Annotazioni. The manuscript is full of alterations made by Dvořák in black and red ink, mainly concerning dynamics and phrasing but also some alterations of notes which were not given in the Bote and Bock edition (source No. 3). From this it may be assumed that they were made after the Bote and



Bock editions had appeared, which is also the reason why this new edition takes them into account. All these variants are given in the Annotazioni. A particular example is the 10-bar cut after bar 54 in the 1st movement where the last bar of the cut was included in the Bote and Bock edition. The manuscript was almost certainly not used for the Bote and Bock edition.

b) The original edition of the parts by Emanuel Stary of Prague which is dedicated to the then well known propagator of modern Czech music Dr Ludevít Procházka. It bears the incorrect opus number 26. It is necessary to draw attention to the printed 10-bar cut after bar 54 in the first movement which is given here in the Annotazioni.

c) The Bote and Bock of Berlin edition, Copyright 1894 ed. No. 5378.

The basis of this new edition was the Bote and Bock print to which have been added the alterations made in black and red ink in the manuscript but which do not appear either in the Bote and Bock or in the Stary edition. Obvious printing errors and omissions in the Bote and Bock edition have been corrected according to the manuscript. Some details of dynamics and phrasing have been added according to analogous places in the manuscript and the Bote and Bock edition. The more important deviations are given in square brackets.

#### ABBREVIATIONS:

A	= Manuscript
St	= Emanuel Stary edition
B. B.	= Bote and Bock edition
SN	= State publishing house KLHU edition
Viol., Vla, Vlc.	= Violin, viola, violoncello parts
[ ]	= printing error or mistake in the manuscript
Vers. I.	= original version changed by the composer in the manuscript
[?]	= illegible place in the manuscript

Big numbers indicate the bar; small numbers beside them indicate the note or chord of the bar. Rests are not counted.

## NOTES DE L'ÉDITEUR

#### SOURCES:

a) L'autographe appartenant aux héritiers du compositeur. Il comporte 23 pages de papier à musique à 24 portées, format 230:305 mm. Sous la même reliure se trouve en outre la partition d'orchestre du Poème symphonique (Rhapsodie), op. 14. La reliure, demi-cuir, comporte une étiquette avec la mention (en tchèque): Poème symphonique, No. 47, op. 14, Quatuor en la mineur, No. 76, op. 16. La première page, non numérotée, du manuscrit du Quatuor porte le titre suivant (en tchèque):

*[ La mineur ]*

*Quatuor pour - opus 16 | deux violons, alto et violoncelle | composé par | Antonín Dvořák.*

A la même page, en bas et à droite, on lit, ajouté par le compositeur (en tchèque): *Les parties séparées de cette composition ont paru chez Stary à Prague. La partition complète et les parties séparées ont ensuite paru en 1893 chez Bote — Bock à Berlin.*

Le texte musical proprement dit commence, de même que la pagination, à la deuxième page. L'indication du mouvement du premier morceau et peut-être aussi celle de la date de commencement de la composition ayant été notablement amputées lors de la reliure, manquent de clarté. C'était probablement: *Allegro moderato = 116*. Il en fut de même pour d'autres pages. A la fin du troisième mouvement figure la date *18 21/9 71*. A la fin du quatrième morceau, l'indication suivante a été adjointe par le compositeur (en tchèque): *Fine, 370 mesures* (cependant la version définitive en comporte 379), *Achevé le 24 septembre 1874.* (Antonín Dvořák).

Au cours des travaux de révision, il a été constaté que le texte musical primitif noté sur les pages 10 et 11 (fin du deuxième et commencement du troisième mouvements) avait été biffé au crayon bleu par l'auteur. Sur chacune de ces pages, Dvořák fixa avec de la cire à cacheter rouge des feuilles spéciales de papier à musique, numérotées encore 10 et 11 et portant au recto la version nouvelle. On trouvera la version primitive dans nos Annotazioni.

Bien des corrections, des modifications des nuances, du phrasé et même des notes ont été pratiquées dans l'autographe à l'encre noire ou rouge, par le compositeur; elles n'existent cependant pas dans l'édition Bote—Bock (Source No 3). On peut en conclure que ces corrections ont été faites seulement après la parution de l'édition Bote—Bock. C'est pourquoi notre édition tient compte de ces modifications dues à l'auteur. Toutes ces divergences sont signalées dans les Annotazioni. Un cas spécial se présente dans la coupure de dix mesures après la 54ème mesure du premier mouvement; toutefois, la dernière mesure de cette coupure a été reprise dans l'édition Bote—Bock. L'autographe n'a probablement pas servi de modèle pour l'édition Bote—Bock.

b) L'édition originale des parties séparées, parue aux Editions Emanuel Stary, Prague; elle porte la dédicace au docteur Ludevít Procházka et une désignation erronée comme opus 26. Cette édition a été faite d'après l'autographe dans sa version primitive. Il faut insister sur le fait qu'on y trouve imprimée la coupure de dix mesures suivant la mesure 54 du premier mouvement; nous la donnons dans les Annotazioni.

c) L'édition imprimée de la Maison Bote et Bock, Berlin, Copyright 1894, No d'éd. 5378.

C'est l'édition Bote—Bock qui a été prise pour base de notre édition. On a en outre repris ici les modifications pratiquées dans l'autographe, à l'encre noire ou rouge, lesquelles n'existent ni dans l'édition Bote—Bock ni dans celle de Starý. D'après l'autographe, on a corrigé dans notre édition les fautes d'impression manifestes et complété les détails omis dans l'édition Bote—Bock. On a en outre complété, d'après les passages analogues de l'autographe et de l'édition imprimée, les menus signes d'exécution, de nuances et du phrasé. Les adjonctions notables de la part des éditeurs sont mises entre crochets [ ].


#### ABBREVIATIONS:

A	=	Autographe
St	=	Edition Starý des parties séparées
B. B.	=	Edition Bote—Bock
SN	=	Edition des Editions Nationales KLHU
Viol., Vla, Vlc.	=	Violon, Alto, Violoncelle
[!]	=	Erratum à l'autographe ou faute d'impression
Vers. I.	=	Version primitive changée par le compositeur dès l'autographe
[?]	=	peu clair dans l'autographe


Les grands chiffres arabes indiquent la mesure, le petit chiffre qui suit indique la note ou, le cas échéant, l'accord respectifs dans la mesure; les silences ne comptent pas.


VYDAVATELSKÉ POZNÁMKY  
ANNOTAZIONI

## I


3—4 Viol. II, Vla: Vers. I: 

8<sub>3</sub> { Vla, Vers. I: *d*  
Vlc, Vers. I: *E*

15 Vlc, Vers. I: 

32—33 Viol. II, Vla, Vers. I: 

38<sub>3</sub> Viol. II, B. B., St.: *h*; SN = A  
49<sub>1</sub> Vlc, Vers. I: *e*  
50 Tutti, Vers. I: *f*

53 Viol. II, Vla, Vers. I: 

54 segue Vide:



54 Vla, A: *gis*; B. B.: *h*; SN = B. B.

56 Vla, A: *pp*; SN = B. B.

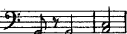


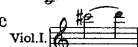
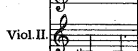
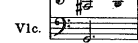



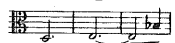

56<sub>1</sub> Vlc  
56<sub>9</sub> Vla } A:—; SN = B. B.  
57<sub>5</sub> Viol. II

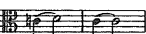





58 Viol. I: *f* senza —

59 Viol. I, Vlc, Vers. I: *pp*

59 Vlc, Vers. I: *Gis* — *d*; B. B., St: *G*; SN = Vers. I ex analogia m. 296

59 A: *Poco più mosso*

65—66 Vlc, Vers. I: 67 Viol. I, A:  $d^1-h^1$ ; SN = B. B.67—70 Viol. II., Vers. I: 73 Viol. I., Vers. I: 73<sub>1</sub> Vlc., Vers. I.: G74 Vlc., Vers. I.: 87 A: segue Vi-de  
Viol. I.   
Viol. II.   
Vlc. 96<sub>a</sub> { Viol. II. B. B.:  $e^2$  [!]  
Vla: B. B.:  $e^1$  [!]; SN = A105 B. B.: *Quasi tempo I.*110 Vlc. Vers. I. 114 Viol. II, Vla: B. B., St.: ; SN = A116 Tutti, Vers. I.: *p*116 A: segue Vi-de  
118<sub>2</sub> Vla, A:  $e^1$  [!]123 Viol. II, Vers. I: 124—126 Vla, Vers. I: 126 Vlc., Vers. I: 126<sub>2</sub> Viol. II, A: Vers. I:  $e^1$ 139<sub>1</sub> Viol. I., Vers. I, B. B.: *fp*; SN = A144<sub>2</sub>, 147<sub>2</sub> Viol. II., Vers. I.:  $f^1$

144<sub>1</sub>, 147<sub>1</sub> Vla, Vers. I.:  $d^1$ 144<sub>1</sub>, 147<sub>1</sub>, Vlc, Vers. I.:  $d$ 150<sub>1</sub> Viol. I, Vla, Vers. I.:  $p$   $t$ 151, 152 Vla, Vers. I.: 158<sub>1</sub>, 161<sub>1</sub> Vlc, Vers. I.:  $As$ 159<sub>1</sub>, 162<sub>1</sub> { Viol. I, Vers. I.:  $as^2$   
Viol. II, Vers. I.:  $as^1$ 187 A: —; B. B.: *Un poco più animato*; SN = B. B.194 Viol. II, Vlc. A:  $p$   $\gamma$  197<sub>3</sub> B. B., Vla: *hes* [!]210<sub>9</sub> Vla, Vers. I: *h-gis*<sup>1</sup>216 A: —; B. B.: *Tempo I., tranquillo*219<sub>3</sub> Viol. II, Vers. I.:  $d^1$ 219<sub>3,4</sub> Vla, Vers. I.:  $h, a^1$ 238<sub>2</sub> Vlc, A:  $d$ ; SN = B. B.241 Viol. I, segue Vi-dc: 245<sub>1</sub> Vlc, B. B.: *H* [!]251<sub>3,4</sub> Vla: Vers. I.:  $c_1-e_1$ 252—255 Vla, A: ; SN = B. B.253 Vlc, Vers. I.: 257 Vlc, A: 258—9 Viol. I. A, St.: ; SN = B. B.260—261 Vlc: A: St. 261 Viol. I., Vers. I.: *pizzic.*261 A, Vers. I: segue Vi-de: 

262—268 A, St., Viol. I, Vcrs. I.:



270 A: Tutti, segue 1

271 A: —; B. B.: *Meno mosso*289<sub>2</sub> Vlc, Vcrs. I., B. B.: e; Vcrs. II: *Fis*; SN = B. B.

297—299 Vlc. Vcrs. I.:

301—302 Vlc., Vcrs. I.:

319 Vla, A: Vcrs. I.:

322 Vla.: Vcrs. I.:

326<sub>1</sub> Vla, Vcrs. I.: 

333—334 Vla, Vcrs. I.:

338 Viol. I, Vcrs. I.:

341<sub>2</sub> Vla, Vcrs. I.: e<sub>1</sub>343 A, tutti: *pp*345<sub>e</sub> Vlc, B. B.: [!]; SN = A356 A: *Poco meno mosso*357 Viol. II, Vla, Vlc, Vcrs. I., B. B.: *arco*; SN = A358 A: —; B. B.: *poco rit.*361 A: —; B. B.: *in tempo*

361 Viol. II., Vla, Vlc, B. B.: —; A, SN = arco

366 Vlc, Vcrs. I.:

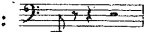






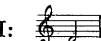

367 A: —; B. B.: *poco animato*369<sub>2</sub>, 372<sub>2</sub> Viol. II, Vcrs. I: *f*<sup>1</sup>370 Vla, Vcrs. I: *a*; Vlc, Vcrs. I.: *A — e*373 Vlc, Vcrs. I: *A — a*

375, 376 Viol. I, Viol. II, A:

378, 379 A, Viol. I, Viol. II.:




## II

6 Vlc, Vers. I: 8<sub>s</sub> Vla, B. B., St.: *a* [!]; SN = A11 Vlc, Vers. I: *F*13<sub>2</sub> Vlc, Vers. I., B. B.: *F*; Vers. II: *A*; SN = Vers. I., B. B.22<sub>13-16</sub>, 23 Vlc, Vers. I.:  *dim.*27 Vlc, Vers. I: 29<sub>s</sub> Viol. II., B. B.: *hes - e<sup>1</sup>*; SN = A29<sub>2</sub> Viol. II, Vers. I: 29 Vla, Vers. I: 31 A, Vla, Vers. I: 32 Viol. II., B. B.:  ; SN = A35<sub>1-3</sub> Vlc, Vers. I.: 38<sub>2</sub>, Viol. I., A, Vers. I: 39<sub>2</sub>, Viol. I., A, Vers. I: 53<sub>1</sub>, 54<sub>1</sub> Viol. I., Vers. I: 55 Viol. I., Vers. I: 



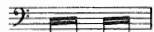

60 A: segue Vi-de:

Musical notation for the 'segue Vi-de' section, measures 60-62. It features four staves: Violin I, Violin II, Viola, and Violoncello. The notation includes various rhythmic patterns, dynamics such as *dim.* and *ff*, and articulation marks like accents and slurs.

651 Vla, Vers. I: c

67 Viol. II, B. B.:  ; SN = A68 Viol. I, Vers. I:  *dim.*727, 8 Vla, Vers. I: e, e<sup>1</sup>

731 Vla, Vers. I: f

75 Viol. I, Viol. II, Vers. I:  *dim. p*78 Vlc, Vers. I.:  Vers. II:  ; SN = B. B.78 segue Vi-de:  *pp*

78 segue Vers. I:



Musical score for segue Vers. I, measures 78-83. The score is written for Violin I, Violin II, Viola, and Violoncello. It begins with a piano (*p*) dynamic and includes a *pp* dynamic marking. The music features a mix of eighth and sixteenth notes, with some rests.



Musical score for segue Vers. I, measures 84-90. The score continues for Violin I, Violin II, Viola, and Violoncello. It includes a *f* dynamic marking and a *cresc.* (crescendo) marking. The music is more rhythmic, with many sixteenth notes.



Musical score for segue Vers. I, measures 91-97. The score continues for Violin I, Violin II, Viola, and Violoncello. It includes a *dim.* (diminuendo) marking, a *p* dynamic marking, and several *cresc.* (crescendo) markings. The music concludes with a *ff* (fortissimo) dynamic marking.



20

25

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

This system contains measures 20 through 25. It features three staves: Treble, Middle, and Bass. Measure 20 starts with a treble clef and a key signature of one sharp (F#). The music is marked *pp* in the treble and *p* in the bass. A *cresc.* marking appears in the bass staff at measure 21. The treble staff has a *f* marking at measure 22. The system concludes with a *dim.* marking in the treble staff at measure 25.

30

*f* *ff* *cresc.* *f* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

This system contains measures 26 through 30. It features three staves. Measure 26 has a *f* marking in the treble and *ff* in the bass. A *cresc.* marking is present in the middle staff at measure 27. Measure 28 has a *f* marking in the treble and *pp* in the bass. Measure 29 has a *pp* marking in the treble and *pp* in the bass. Measure 30 has a *pp* marking in the treble and *pp* in the bass. Multiple *cresc.* markings are scattered throughout the system.

35

*ff* *dim.* *p* *pizz.* *arco* *dim.* *pp* *ff* *dim.* *ff* *dim.* *ff* *dim.*

This system contains measures 31 through 35. It features three staves. Measure 31 has a *ff* marking in the treble and *ff* in the bass. A *dim.* marking is present in the treble staff at measure 32. Measure 33 has a *p* marking in the treble and *pizz.* in the middle staff. Measure 34 has an *arco* marking in the treble and *dim.* in the middle staff. Measure 35 has a *pp* marking in the treble and *pp* in the bass. Multiple *dim.* markings are present throughout the system.

40

*arco* *dim.* *cresc.* *dim.* *p* *cresc.* *dim.* *p* *dim.*




This system contains measures 36 through 40. It features three staves. Measure 36 has an *arco* marking in the treble and *dim.* in the bass. A *dim.* marking is present in the middle staff at measure 37. Measure 38 has a *cresc.* marking in the treble and *cresc.* in the middle staff. Measure 39 has a *dim.* marking in the treble and *dim.* in the middle staff. Measure 40 has a *p* marking in the treble and *p* in the bass. Multiple *dim.* markings are present throughout the system.

45

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

This system contains measures 41 through 45. It features three staves. Measure 41 has a *f* marking in the treble and *f* in the middle staff. A *pp* marking is present in the bass staff at measure 42. A *cresc.* marking is present in the treble staff at measure 43. Measure 44 has a *f* marking in the treble and *pp* in the middle staff. A *pp* marking is present in the bass staff at measure 45. Multiple *cresc.* markings are present throughout the system.

• Vers. II, Vers. I. ?

- 80, 81 Vla, Vers. I: 
- 86 Viol. I, A: 
- 87 A: —; B. B.: *ritenuto*
- 88 A: —; B. B.: *in tempo*
- 92<sub>6</sub> Vla, B. B., St.:  $d^1$ ; SN = A
- 94<sub>2</sub> Viol. II, Vers. I: *g*
- 98 tutti, A: —; B. B.: *p*
- 100<sub>6</sub> Viol. I, Vers. I:  $c^3$
- 110<sub>4</sub> Viol. II, Vers. I:  $e_1$
- 111 tutti, Vers. I, B. B.: *p*; SN = A
- 116 B. B., A, Vers. I: *poco rit.*; Vers. II: —; SN = Vers. II.
- 117 A: —; B. B.: *a tempo*; SN = A
- 118 Viol. II, Vers. I, B. B., St.: ; SN = A, Vers. II.
- 123<sub>1-3</sub> Vlc, Vers. I: *f*

## III

1—55 Vers. I.;

Allegretto

Musical score for Violin I, Violin II, and Violoncello (Vlc) parts, measures 1 through 55. The score is in A major, 2/4 time, and marked Allegretto. The Violin I part features a melodic line with trills and slurs, starting with a *p* dynamic. The Violin II part provides harmonic support with eighth-note patterns. The Violoncello part has a steady eighth-note accompaniment. Dynamics range from *p* to *f*, with markings for *cresc.*, *f*, *arco*, and *pizz.*. Measure numbers 5, 10, 15, and 20 are indicated. The score concludes with a *f* dynamic and an *arco* marking.

20

tr. *dim.* *p*

pizz. arco *dim.*

25

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

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

35

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

*cresc.* *f*

40

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

45

*p* *f* *p* *f* *pizz.*


arco pizz. *f*

- 9 Viol. II, Vers. I:
- 15, 16, 17 } Vla, A: senza legato
- 19, 20, 21 }
- 43<sub>2</sub> Viol. II., Vers. I., B. B.:  $c^1$  } ; SN = A
- 43<sub>2</sub> Vlc, Vers. I., B. B.:  $F$  }
- 49 Vla, A:
- 49-2 Viol. I., Vers. I.:
- 50, 55 Vlc, A: — ; B. B.: arco; SN = A
- 52, 57 Vlc, A: arco; B. B.: — ; SN = A
- 65 tutti, Vers. I.:  $\downarrow$
- 74 Vla, Vers. I.:
- 81<sub>1</sub> Viol. II., Vers. I.:  $c_2$
- 84<sub>1</sub> Vlc, Vers. I.:  $c^1$
- 88<sub>2</sub> Viol. I., Vers. I.:  $g$
- 95 tutti, Vers. I., B. B.:  $p$ ; SN = A
- 95—98 Viol. I., Vers. I.:
- 123, 124 Vlc, Vers. I., B. B., St.:
- 139 tutti, Vers. I., B. B.:  $p$ ; SN = A


## IV


- 1 Vers. I.: *Allegro ma non troppo*; Vers. II.: *Allegro con brio*,  $\text{♩} = 100$  SN, B. B. = Vers. I
- 1 Viol. I., Vers. I.:
- 11<sub>2</sub> Vla, Vers. I.:
- 25<sub>2</sub> Viol. I., B. B.:  $g^1$ ; SN = A

- 26<sub>1</sub>, 27<sub>1</sub> Vlc, Vers. I.:  $c^1$ ; SN = Vers. II.  
 30<sub>2</sub> Vlc, Vers. I.:  $f$ ; SN = Vers. II  
 47<sub>2</sub> Viol. II, A:  $gis^1 - h^1 - eis^2$ ; SN = B. B.  
 66<sub>2</sub> Vla, Vers. I.:  $d^1$   
 67<sub>2</sub> tutti, A:  $pp$ ; SN = B. B.  
 88<sub>5</sub> Viol. I., B. B. St.,:  $d^2$ ; SN = A  
 93<sub>1</sub> Viol. I., A:  $eis^1 - h_1$ ; SN = B, B.


99 Vla, Vers. I.: 

101<sub>3,4,5</sub> Vla, Vlc, B. B.:  $d$ ;  $D$ ; SN = A

103 Viol. I.: segue Vi-de: 

108—110 Viol. II, Vers. I, B. B.: ; SN = Vers. II

127<sub>1</sub> Viol. I., A:  $a^1 - a^2$

128 Vla, A: ; SN = B. B.

128 segue Vi-de:



129 A, tutti:  $pp$ , Vla, Vlc: senza  $fz$ ; } SN = B. B.  
 131<sub>1</sub> Vla, Vlc, A: senza  $fz$

133, 134 Vla, A: sempre  $c^1$ ; SN = B. B.


143<sub>2</sub> Viol. II, Vers. I.:  $d^1 - h^1$

152<sub>2</sub> Viol. II., A:  $d^1$  [!]

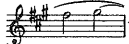


154<sub>1</sub> Viol. I., Vers. I.:  $eis^1 - cis^2 - h^2$

179<sub>6</sub> Viol. I., B. B.:  $gis$  [!]

201<sub>2</sub> Viol. II, Vers. I.:  $c^1$

214 Viol. I, Viol. II, A: 

227<sub>7</sub> Vla, A:  $\text{♩} \text{♩} \text{♩}$ ; SN = B. B.

- 233<sub>1,2</sub> Viol. I, Vers. I., B. B.:  $e^1 - h^1 - e^2$  } ; SN = Vers. II.  
 233<sub>2</sub> Viol. II, Vers. I, B. B.:  $h - gis_1 - h^1$  }
- 237 Viol. I., Vers. I, B. B.:  ; SN = Vers. II.
- 243<sub>2</sub> Viol. II, Vers. I.:  $gis^2$ ; SN = B. B.
- 249<sub>2</sub>, 250 Viol. II, Vers. I.: 
- 260<sub>1,2</sub> Viol. II., Vers. I.:  $a, h$
- 260<sub>1,2</sub> Vla, Vers. I:  $fis, gis$
- 262<sub>1</sub> Vla, Vers. I: 
- 301<sub>1</sub> Viol. II, A, Vers. I:  $d^3$
- 327<sub>1</sub> Vlc, Vers. I:  $d^1$
- 340 Vlc. A — ; SN = B. B.
- 365<sub>1,2</sub> 368<sub>1,2</sub> Viol. I, A: senza ligatura; SN = B. B.
- 374 A, tutti:  $ff$
- 376 A: — ; B. B.:  $ff$
- 378<sub>2</sub>, 379<sub>1</sub> Viol. I, Vers. I.:  $a - a^1$ ; SN = B. B.

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