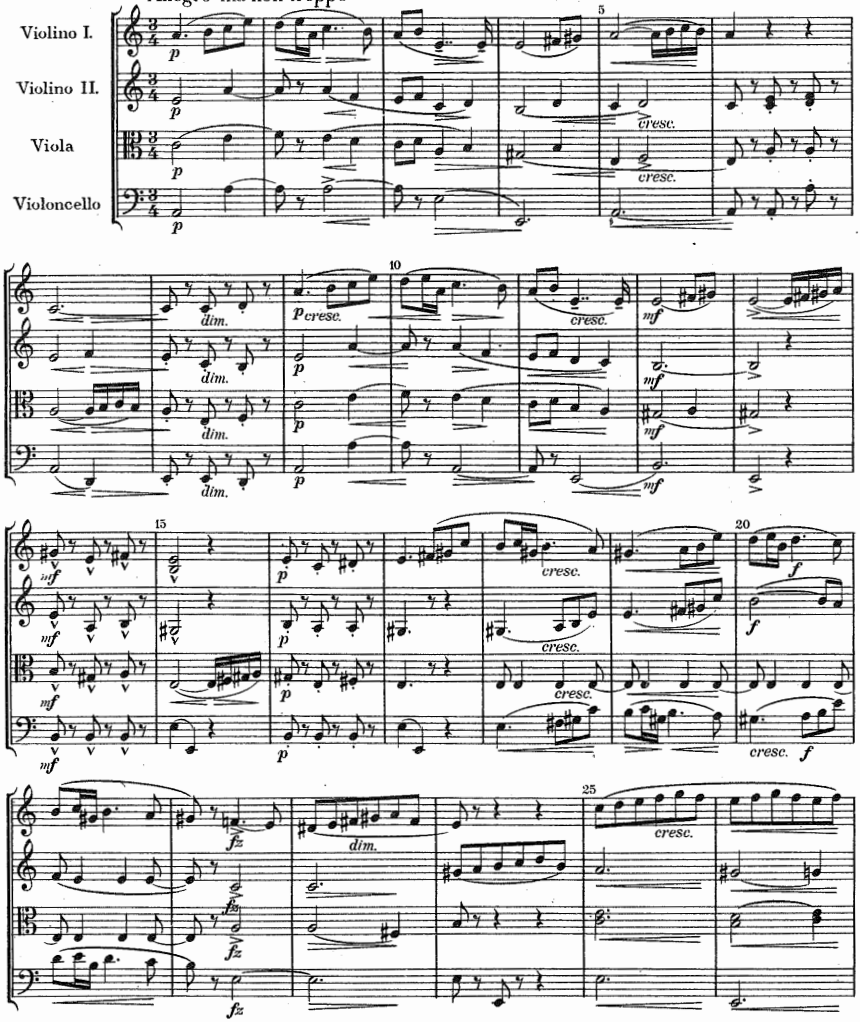
QUARTETTO

La minore

I

ANTONÍN DVOŘÁK, op. 16
(1841—1904)

Allegro ma non troppo



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H 2692

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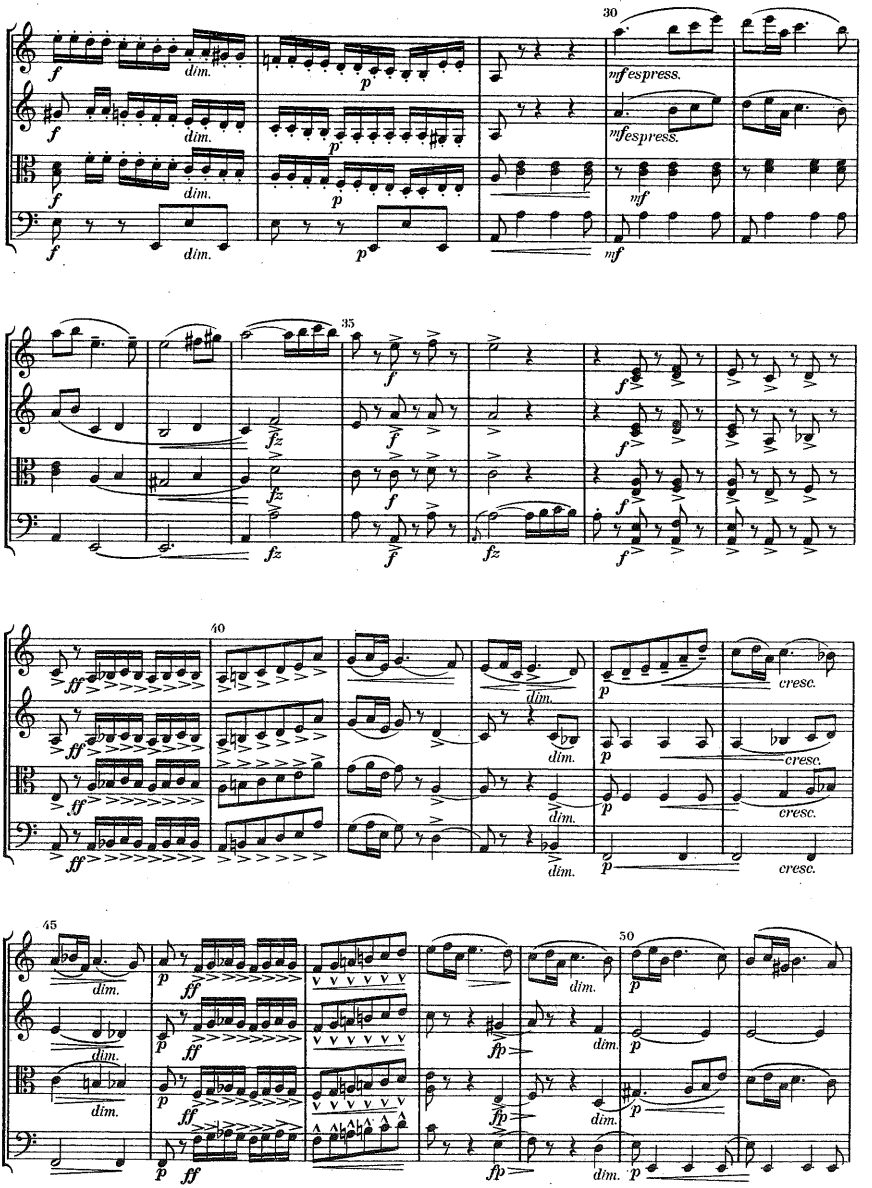
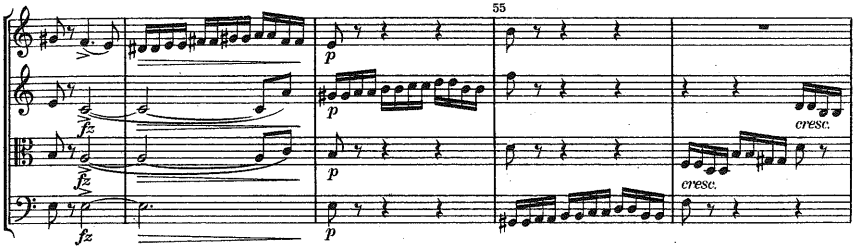
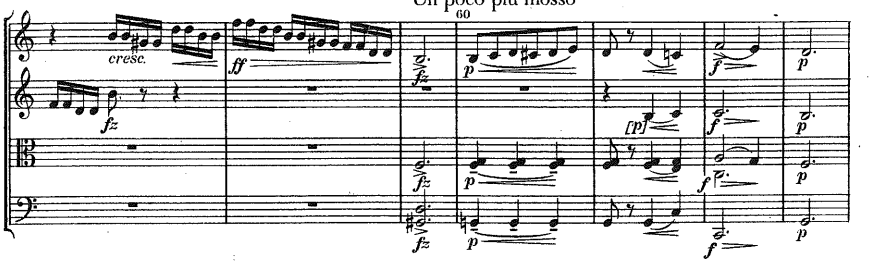
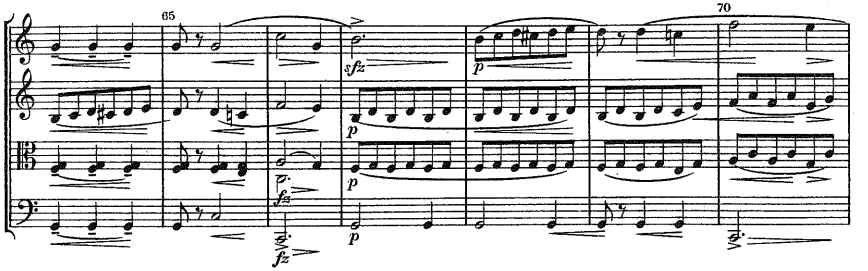
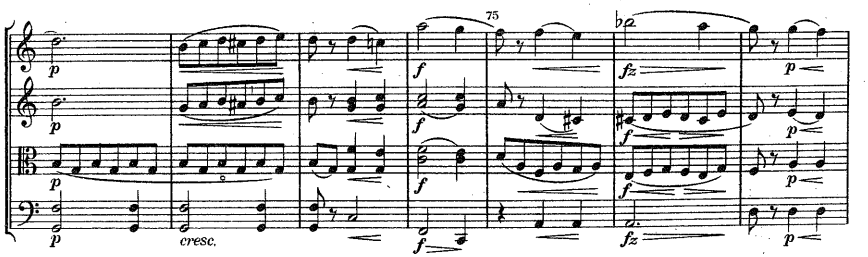

30
mf espress.
mf espress.
dim.
35
40
cresc.
45
50

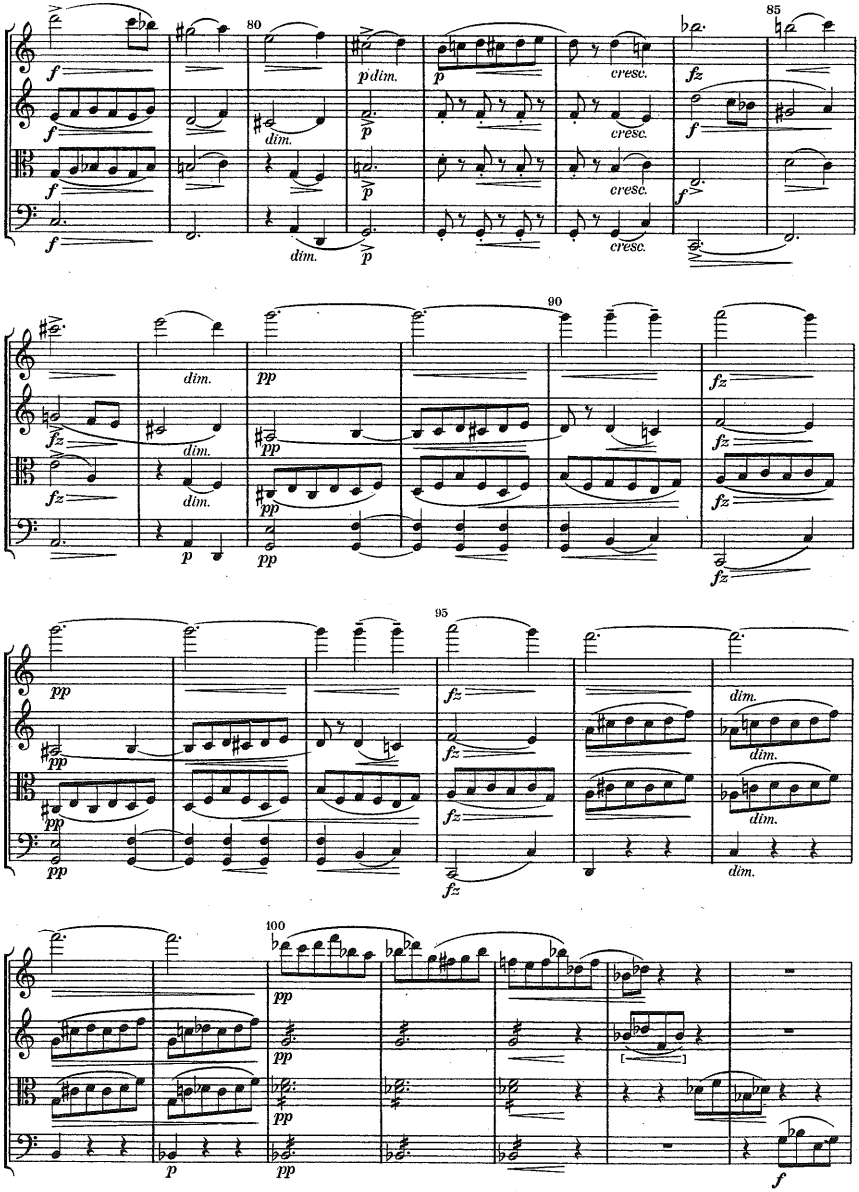


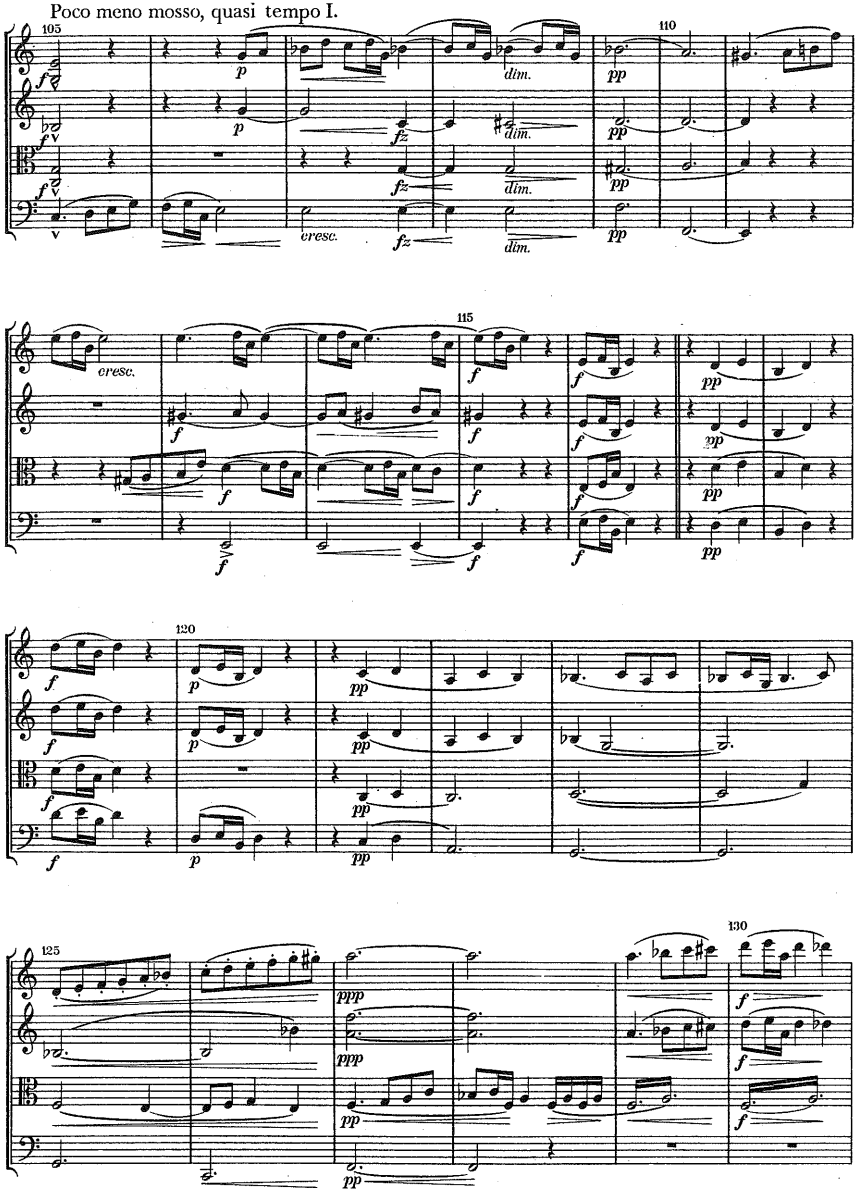
Un poco più mosso

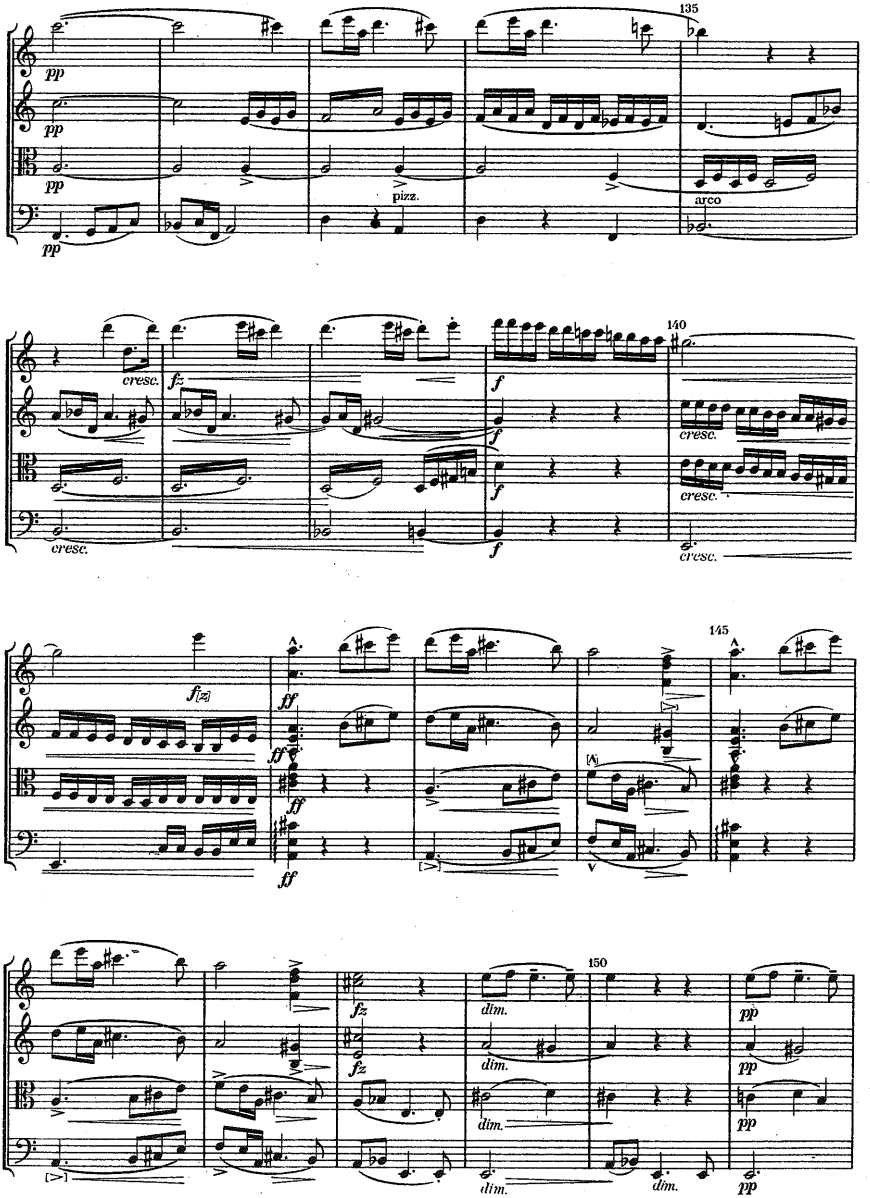


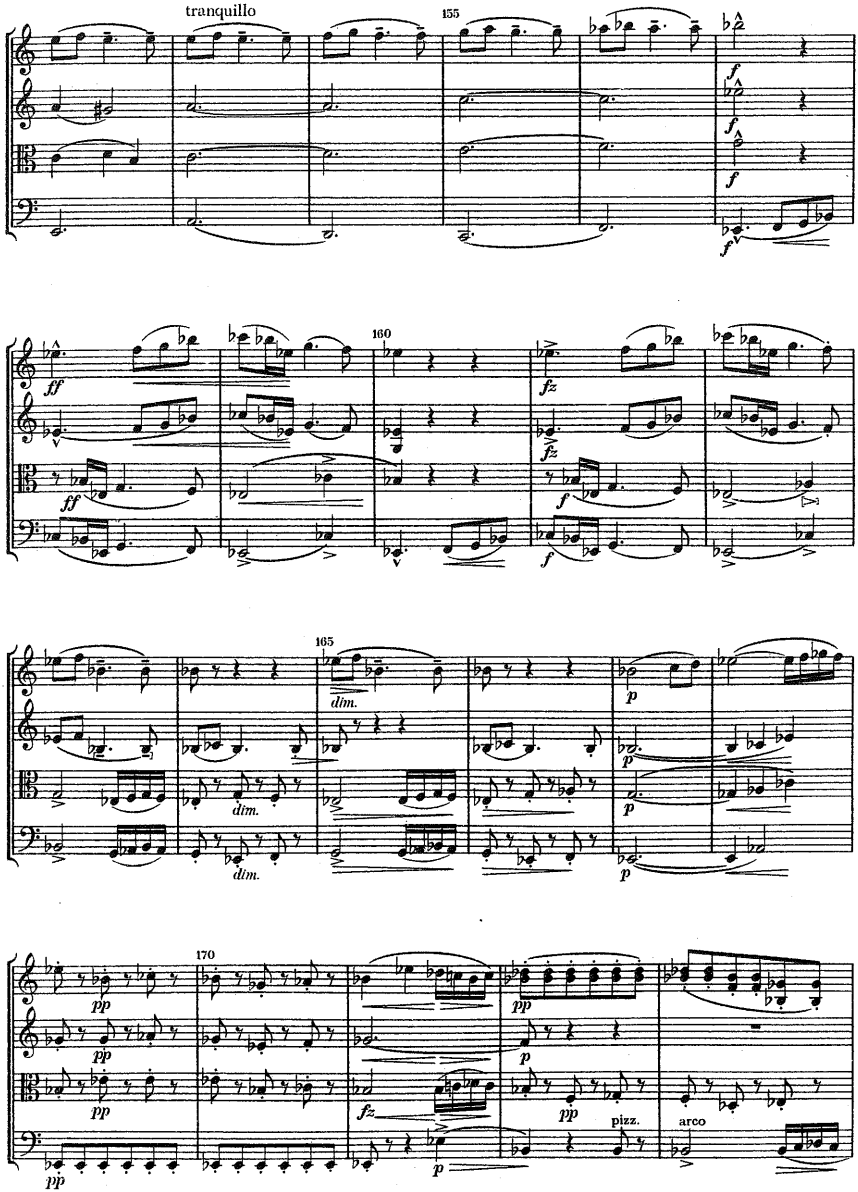


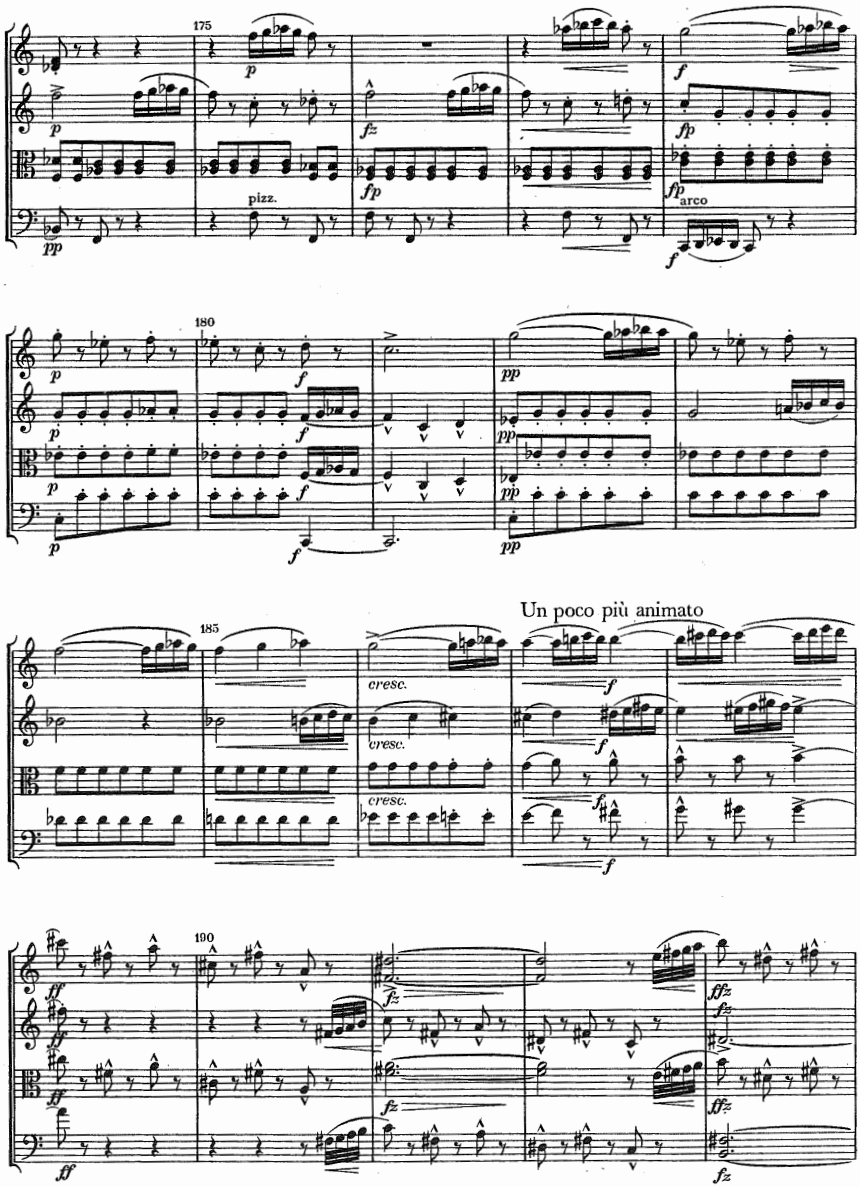


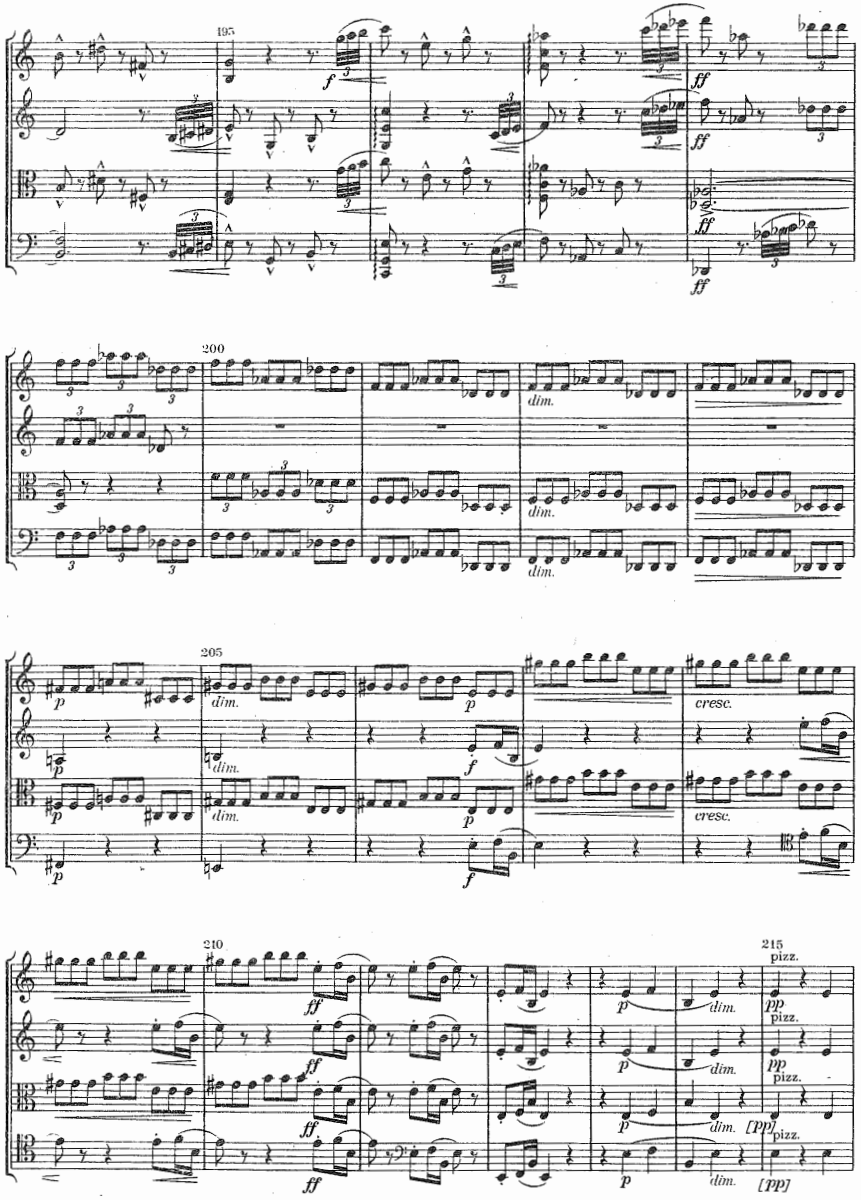

80
85
90
95
100
f
p dim.
p
cresc.
fz
dim.
pp
H 2692

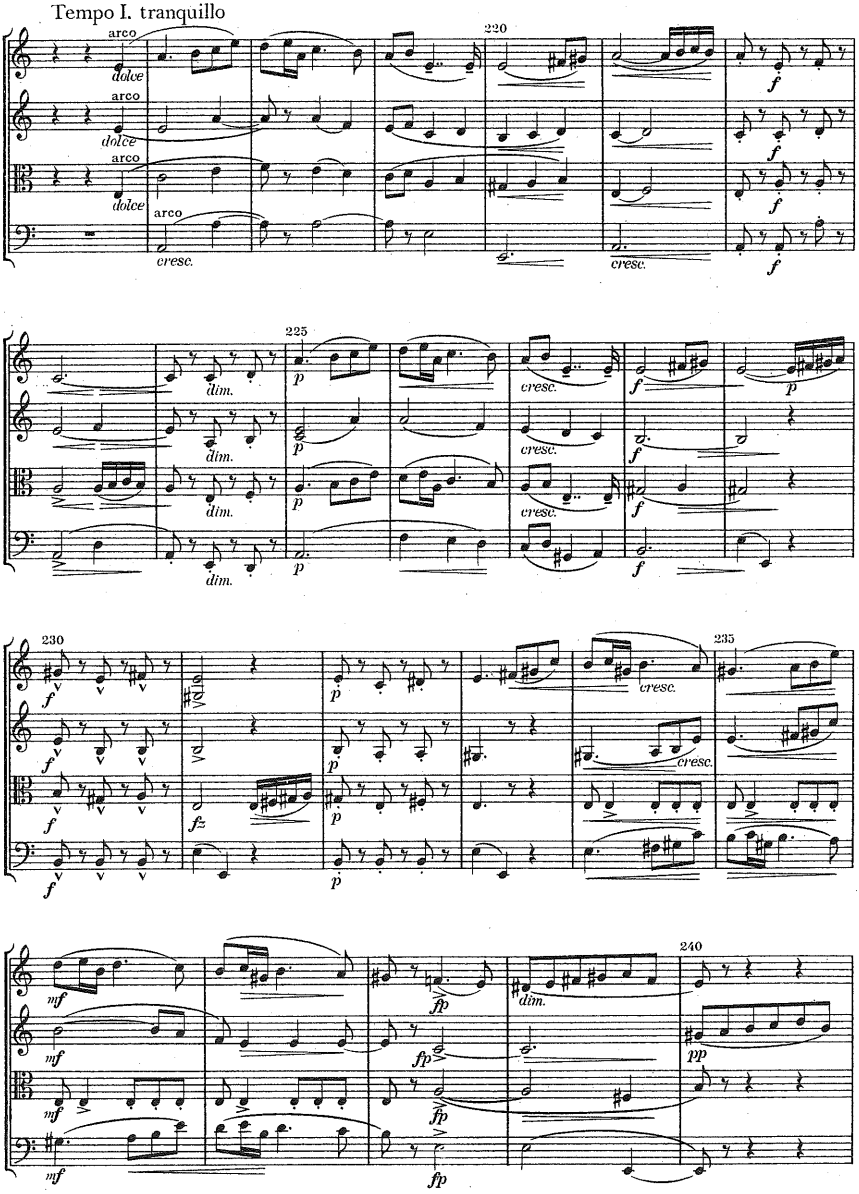

Poco meno mosso, quasi tempo I.
105
110
115
120
125
130
cresc.
dim.

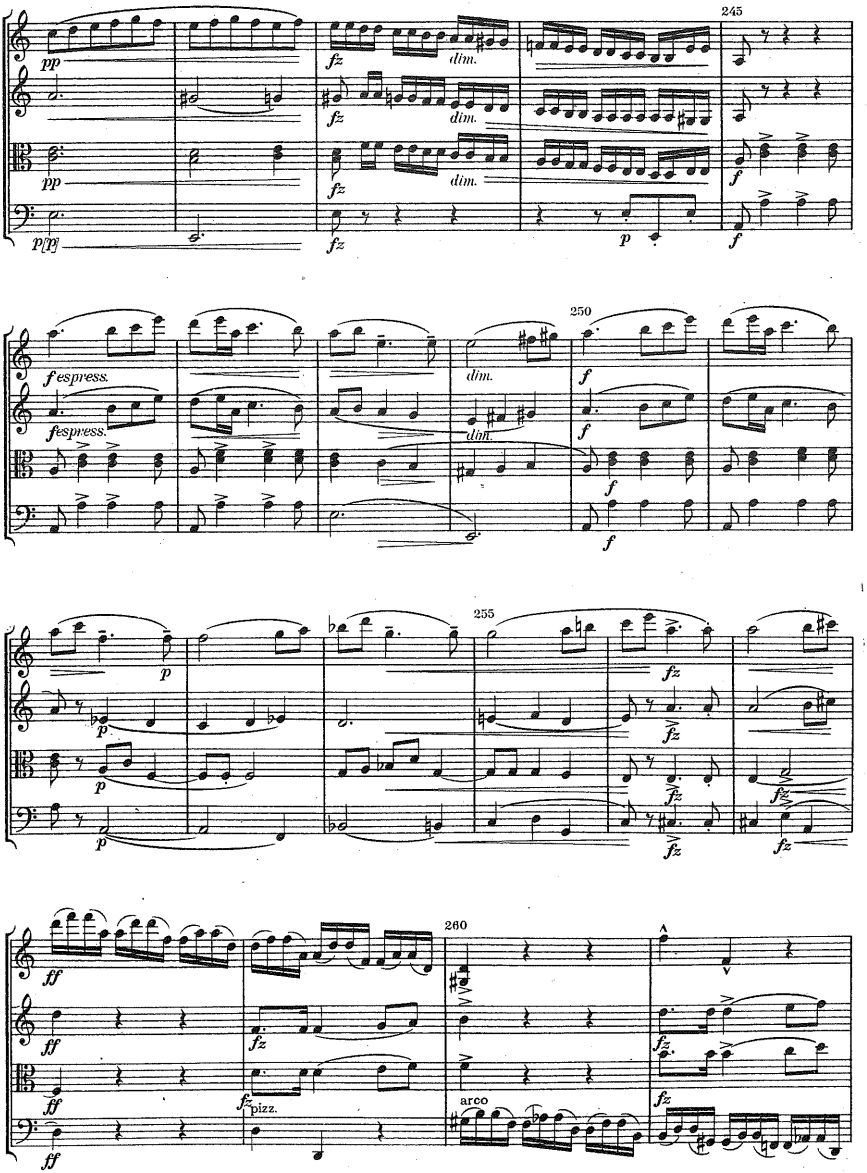

135
pp
pizz.
arco
140
cresc.
fz
f
145
ff
(A)
150
dim.
pp

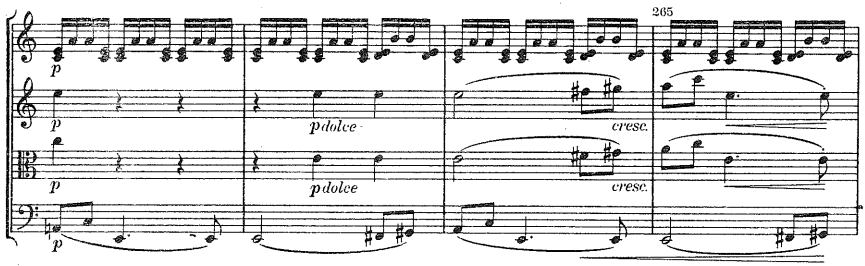

tranquillo
155
160
165
170
dim.
pizz.
arco

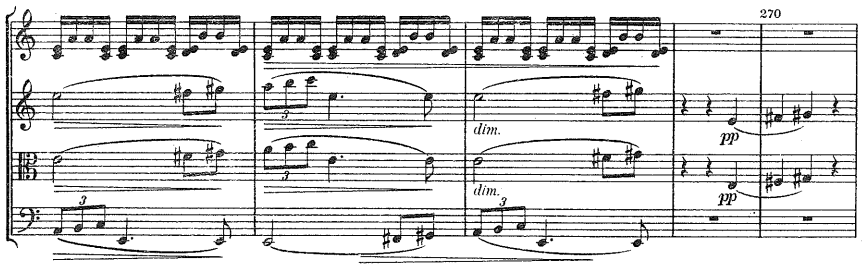

175
pizz.
arco
180
Un poco più animato
185
cresc.
cresc.
cresc.
190


195
200
205
210
215
dim.
cresc.
pizz.
[pp]

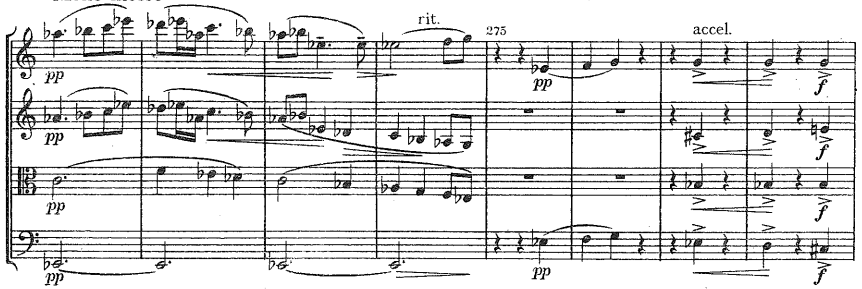

Tempo I. tranquillo
arco
dolce
cresc.
220
f
225
dim.
p
230
fz
235
cresc.
240
mf
fp
dim.
pp


245
pp
fz
dim.
pp
fz
dim.
p[p]
fz
p
f
250
f espress.
espress.
dim.
dim.
f
f
f
255
p
p
p
fz
fz
fz
fz
fz
260
ff
ff
ff
ff
fz
pizz.
arco
fz
fz

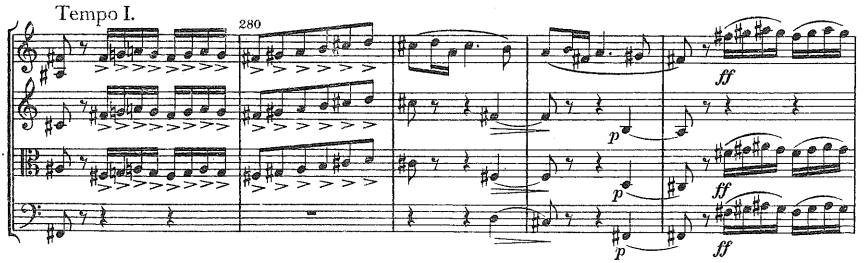


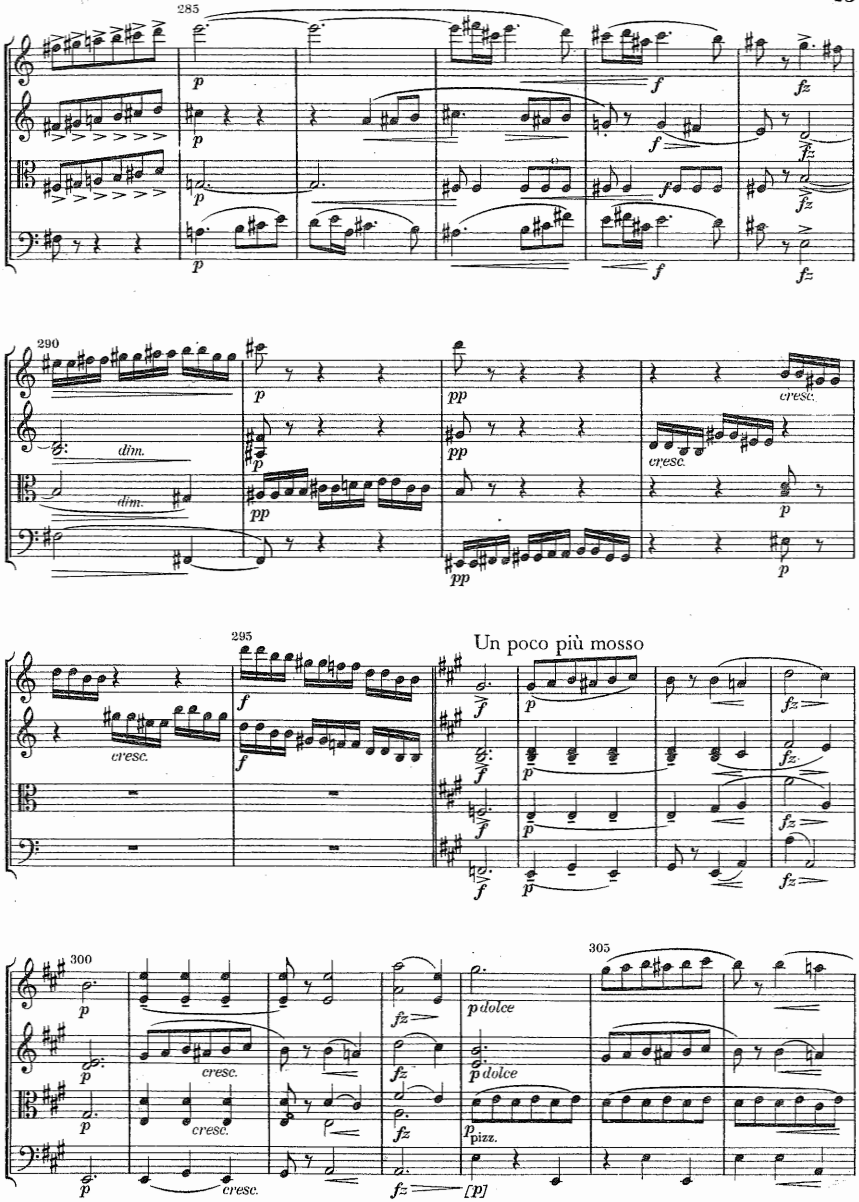


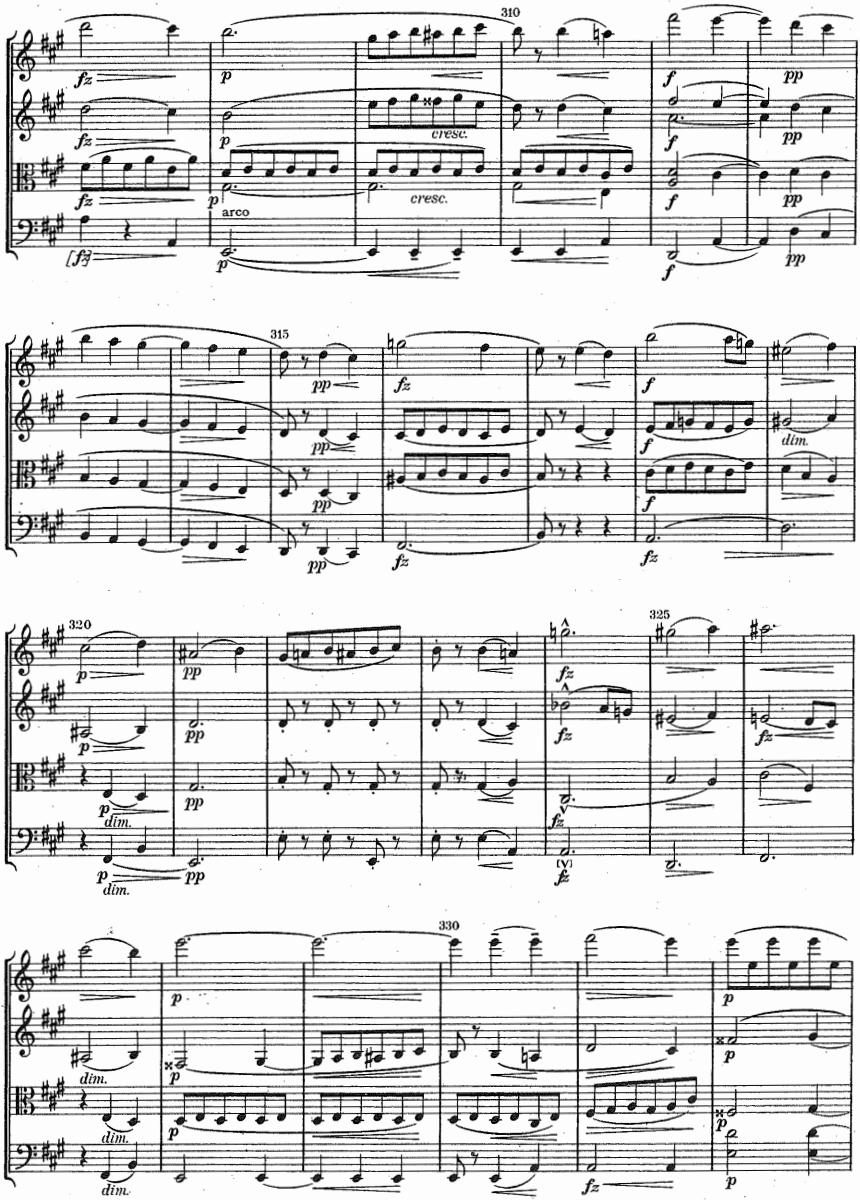
Meno mosso

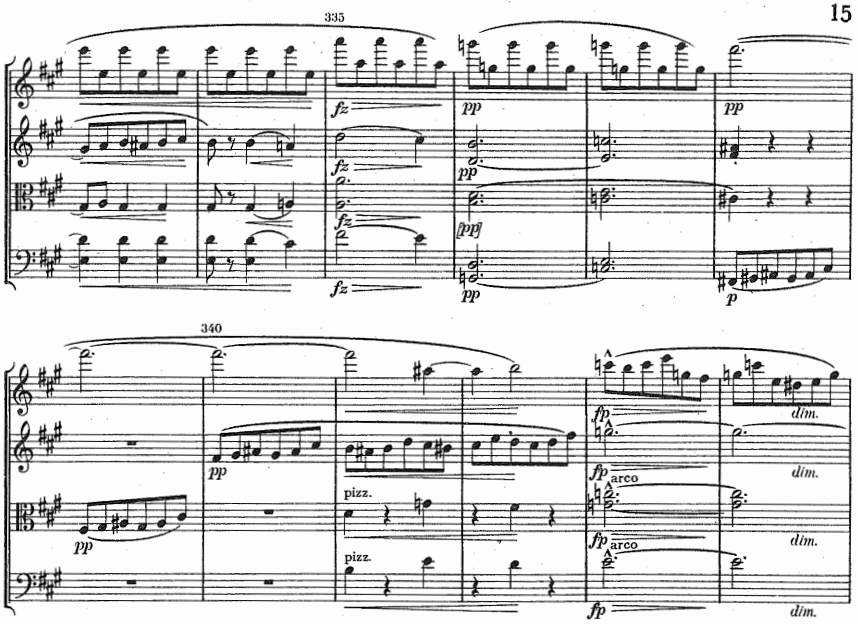


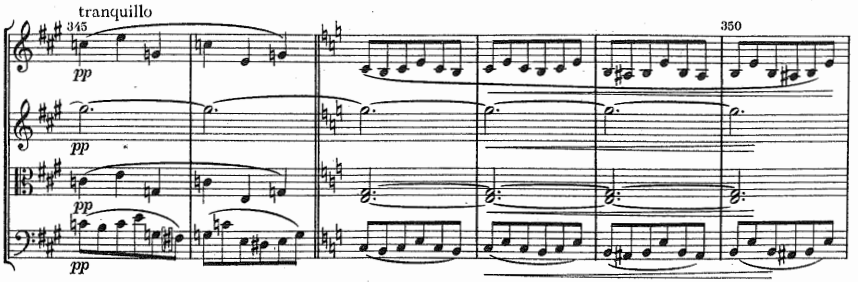
Tempo I.

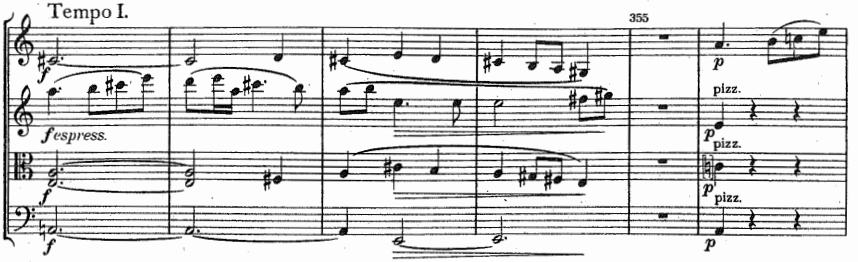


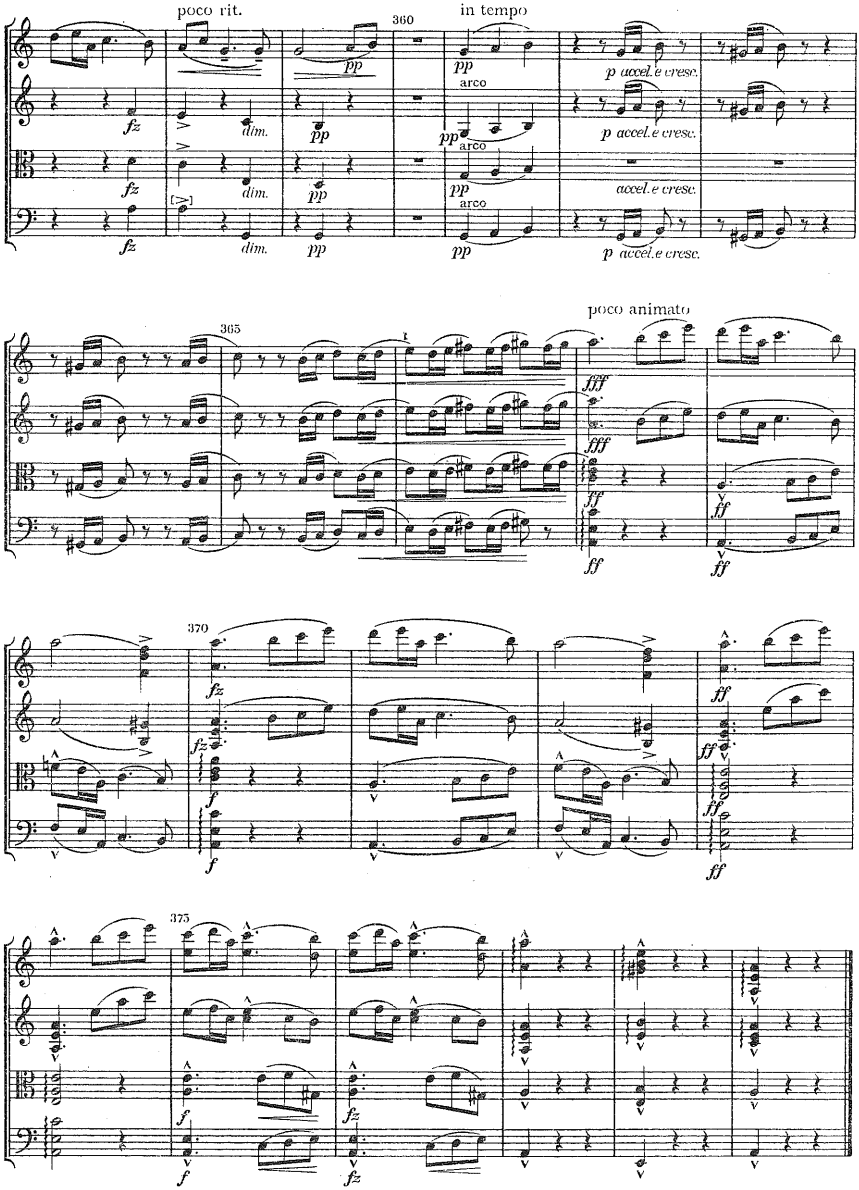

285
290
295
Un poco più mosso
300
305
dim.
cresc.
p dolce
pizz.
[p]


310
315
320
325
330
arco
cresc.
dim.

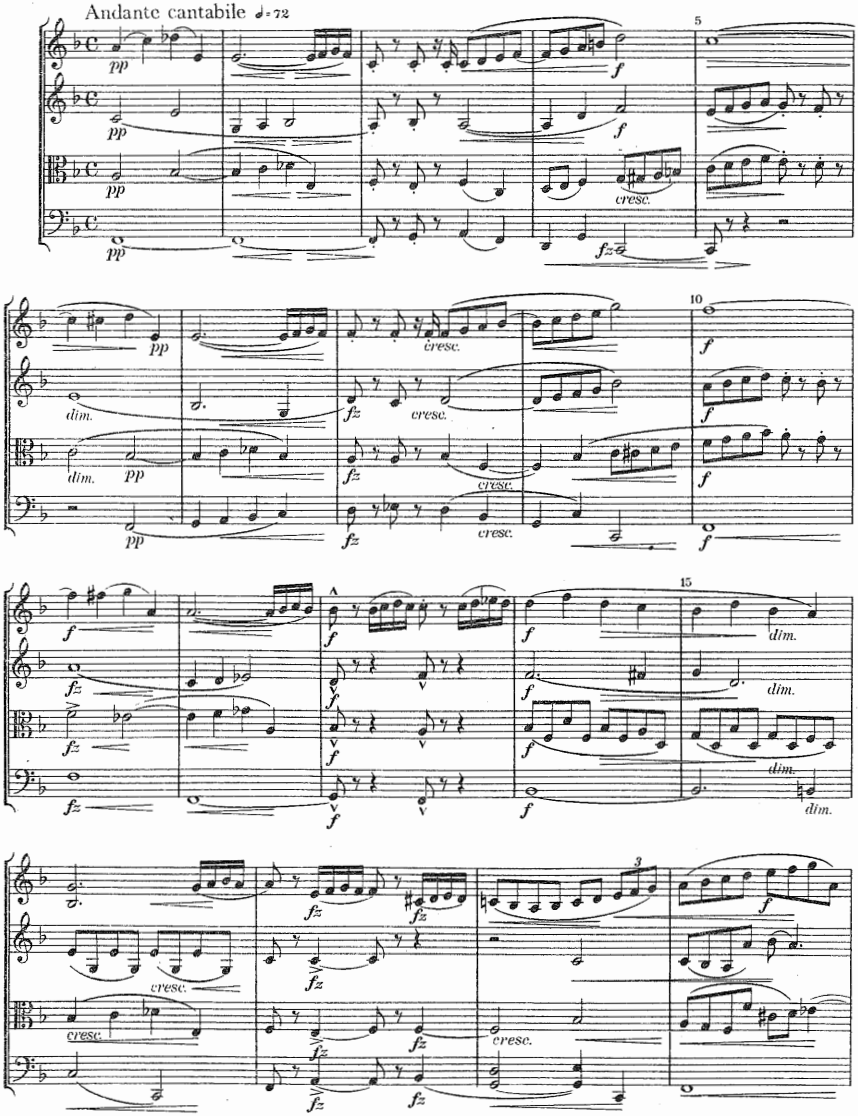

335
fz
pp
fz
pp
fz
[pp]
fz
pp
p
340
pp
pp
pizz.
pizz.
fp
dim.
fp
arco
dim.
fp
arco
dim.
fp
dim.

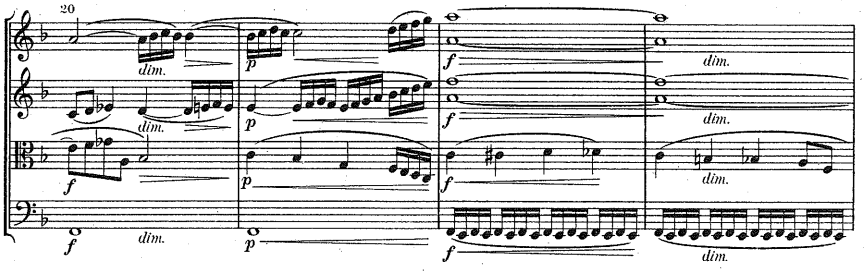

tranquillo
345
pp
pp
pp
pp
350

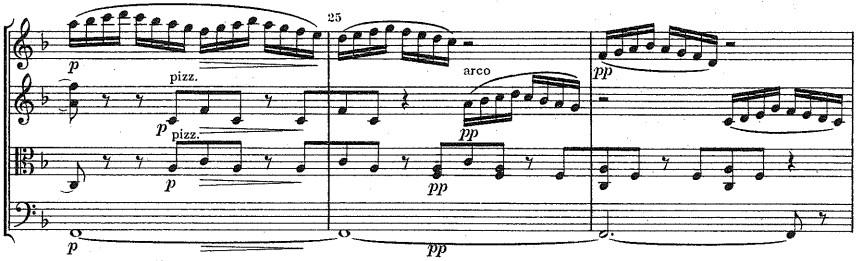

Tempo I.
355
f
f espress.
f
f
p
pizz.
p
pizz.
p
pizz.
p

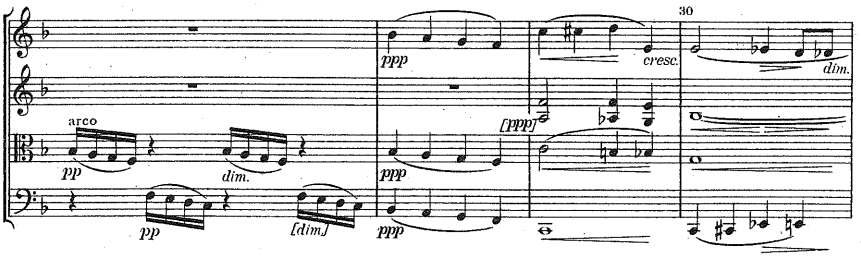

poco rit.
360
in tempo
arco
365
poco animato
370
375

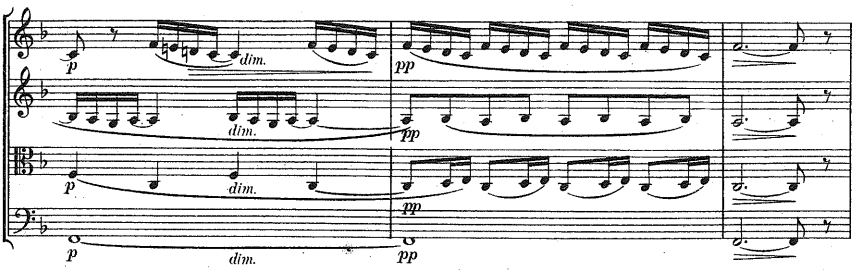
II

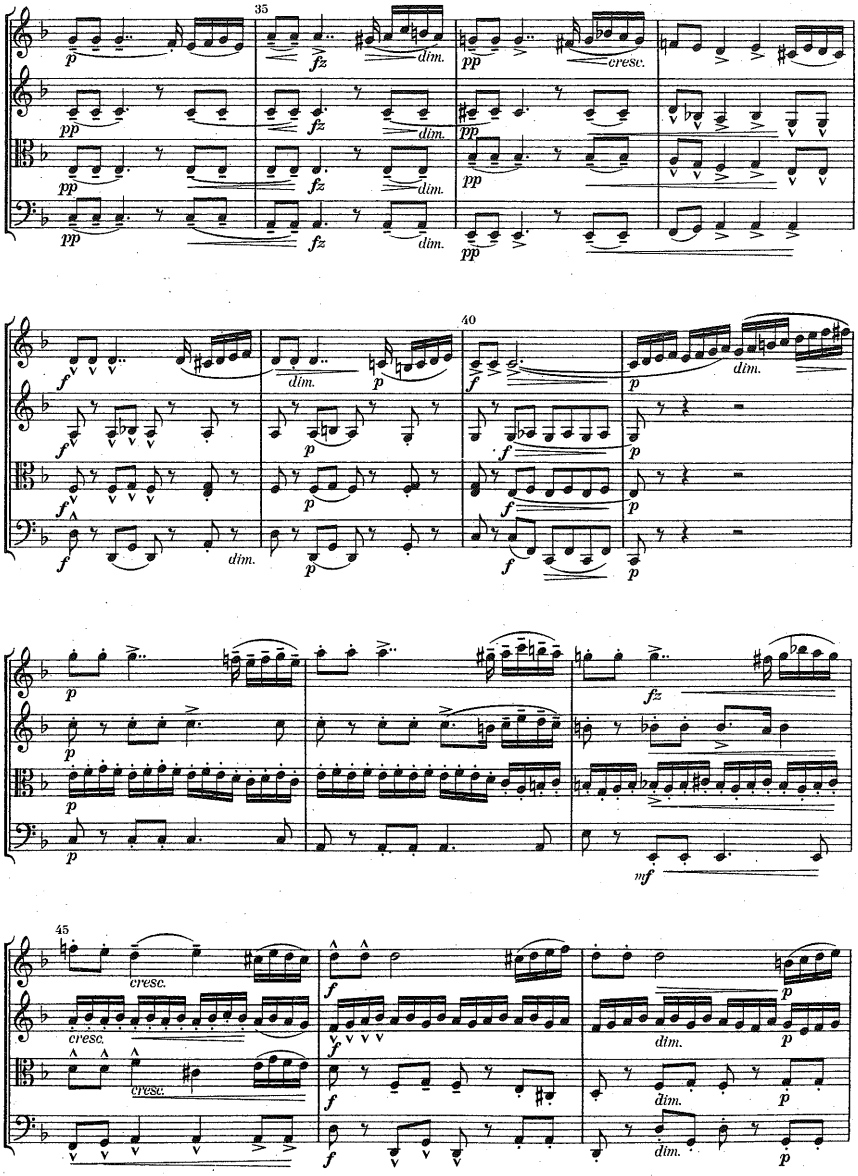


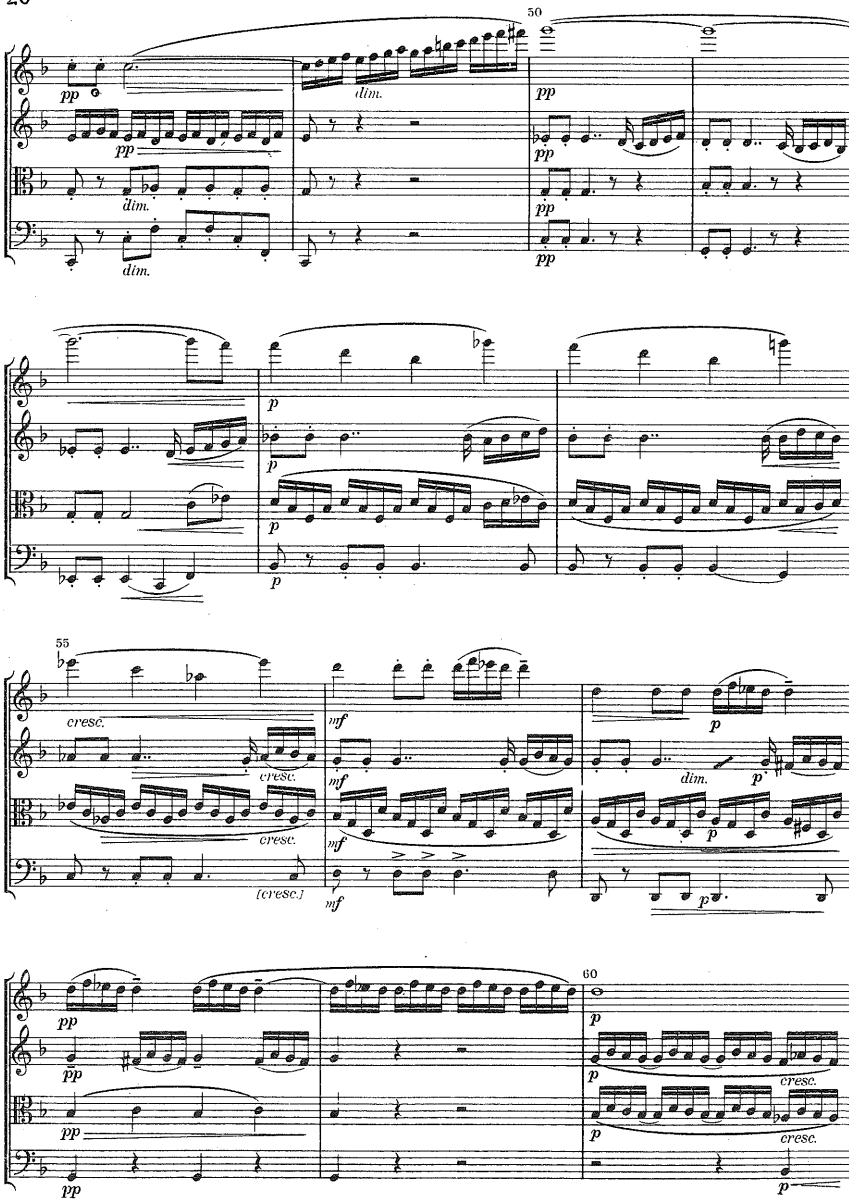

20
dim.
f
p
dim.

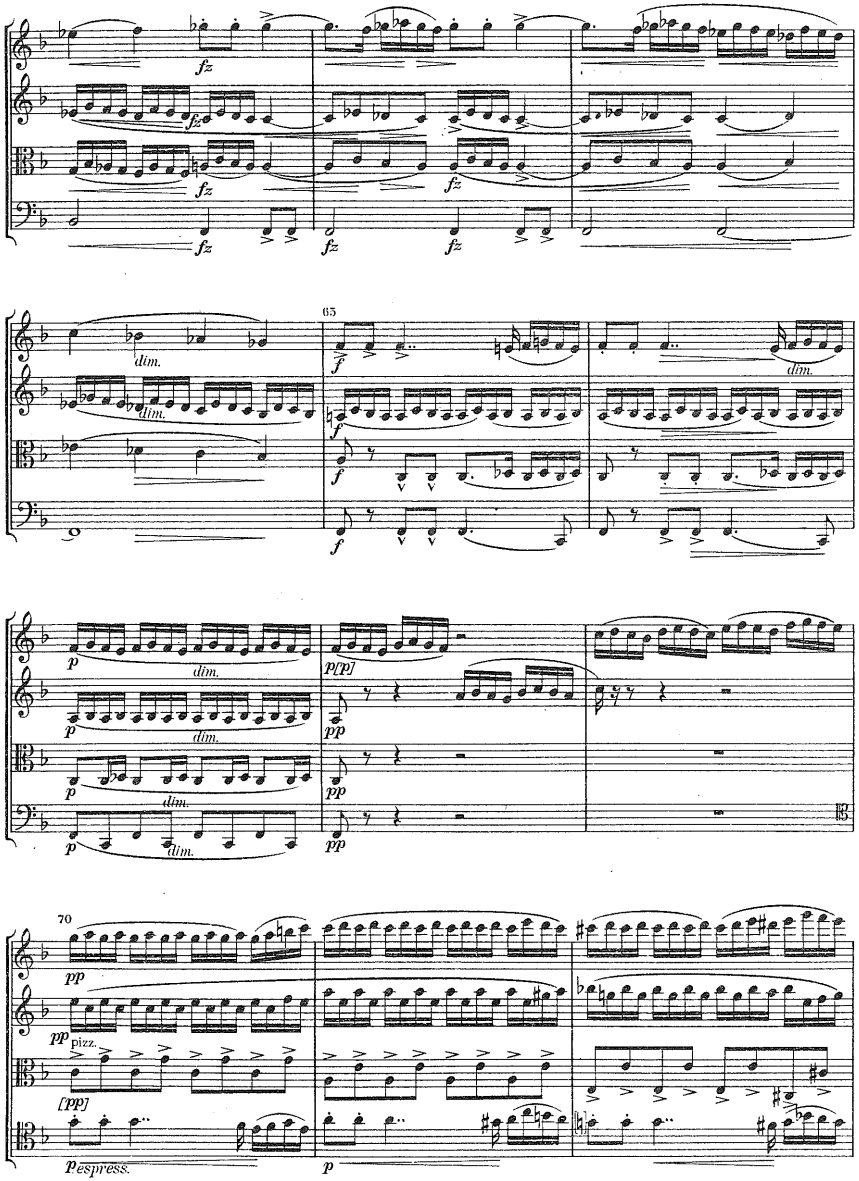

25
pizz.
arco
p
pp

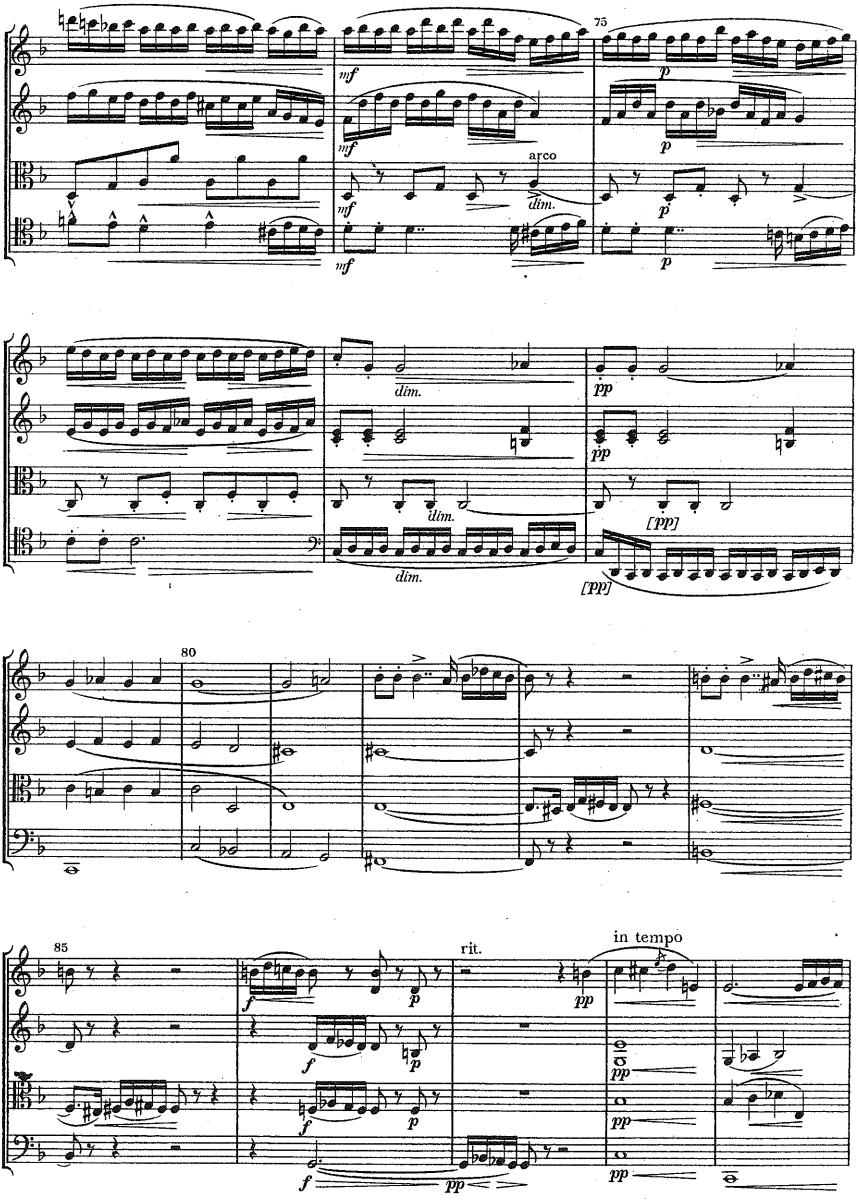

30
arco
ppp
[ppp]
cresc.
dim.
[dim.]

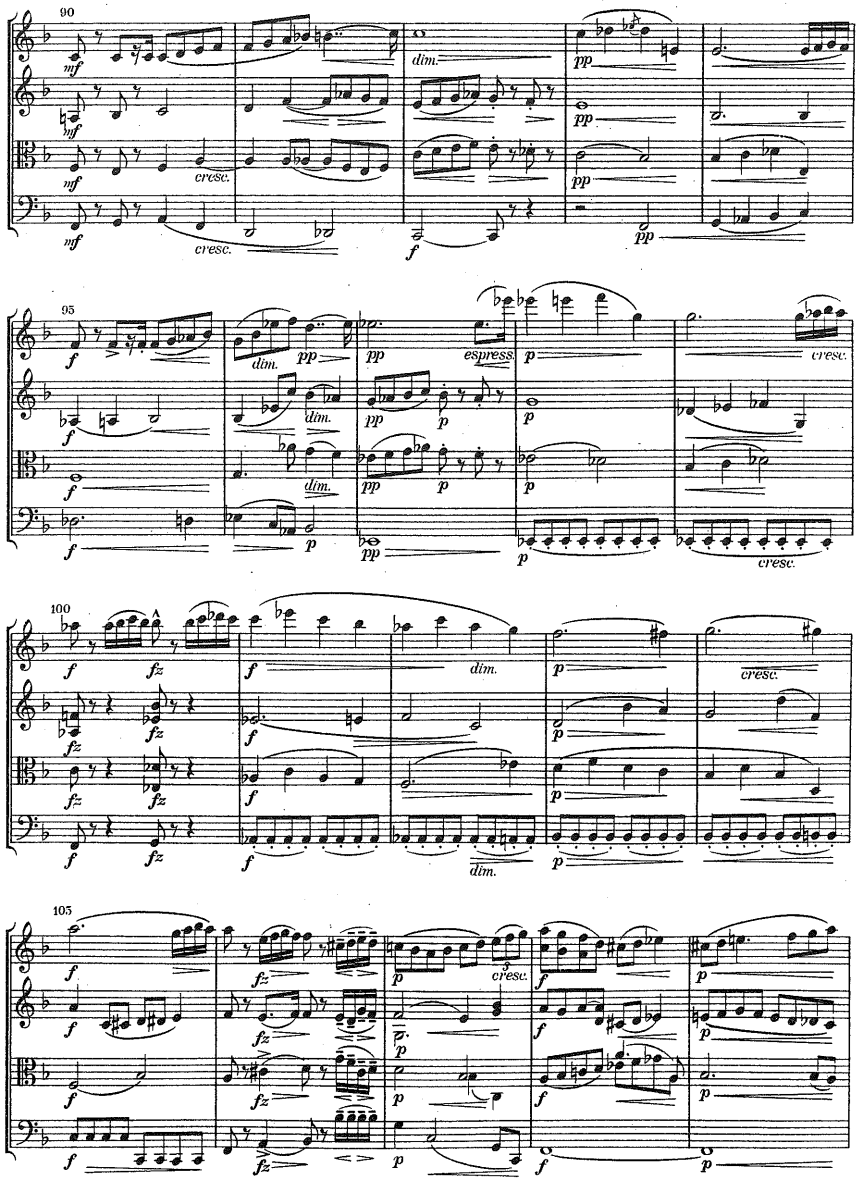

p
dim.
pp

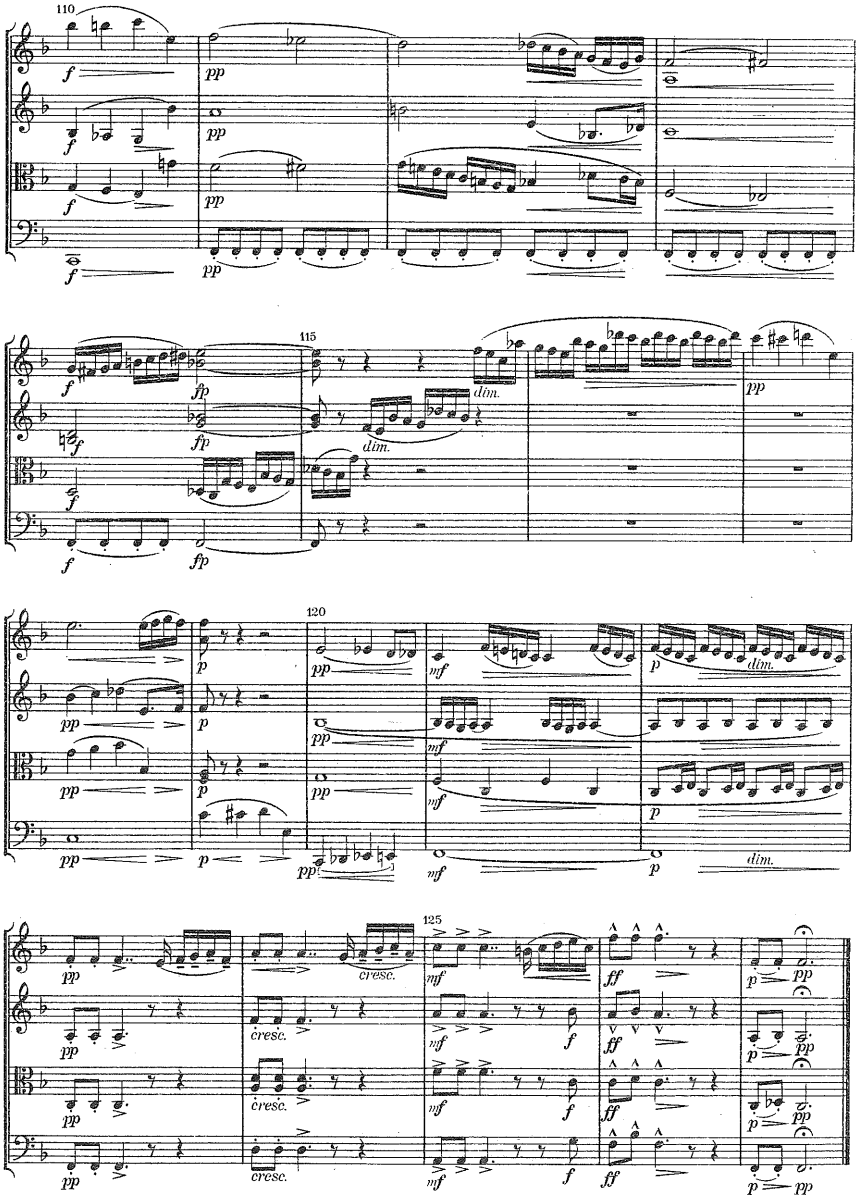

35
40
45
cresc.
dim.


50
pp
dim.
55
cresc.
mf
[cresc.]
60

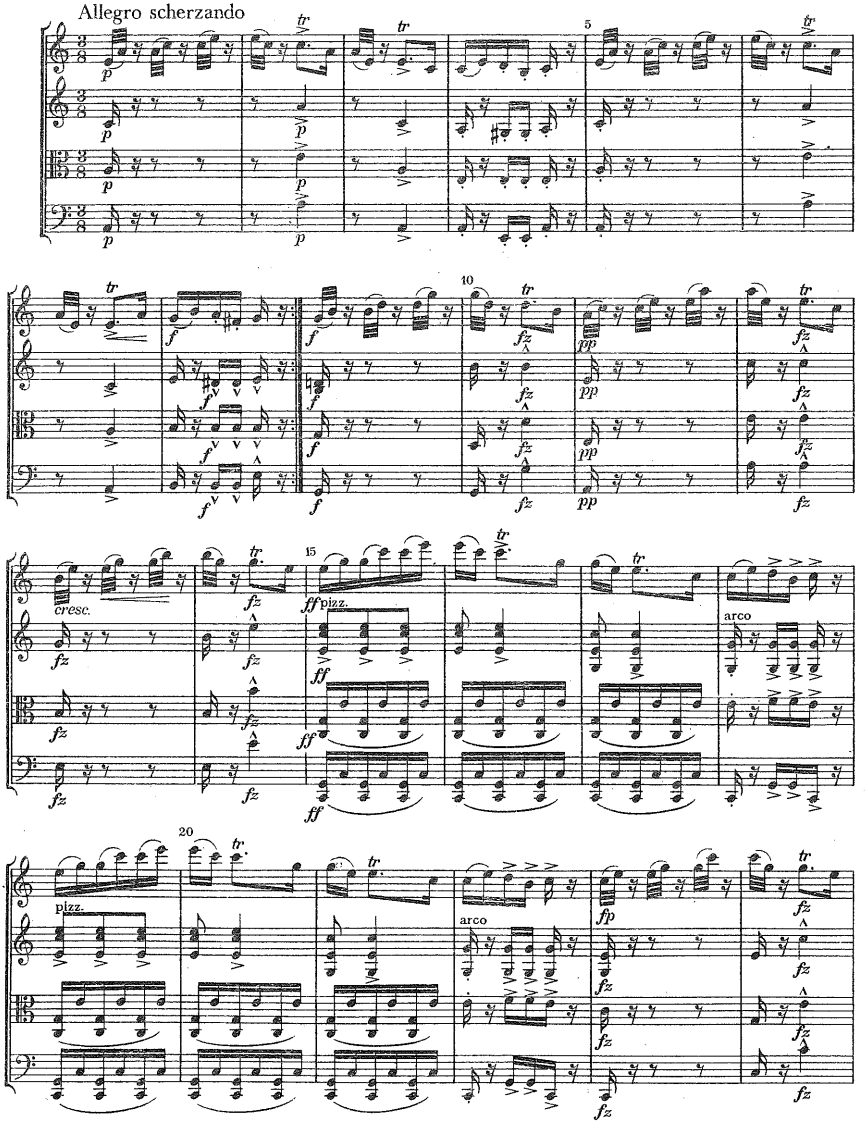

fz
dim.
65
f
p
pp
70
[pp]
pizz.
espress.

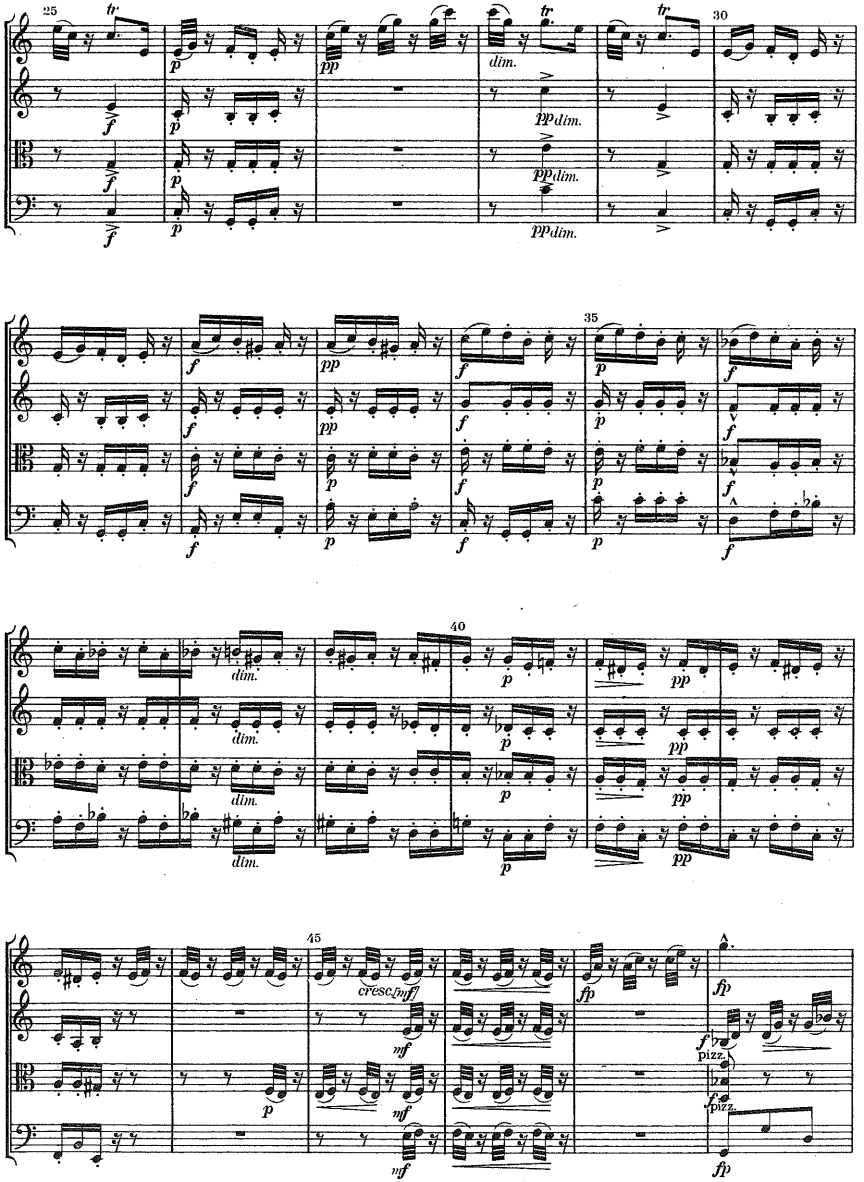

75
arco
80
85
rit.
in tempo

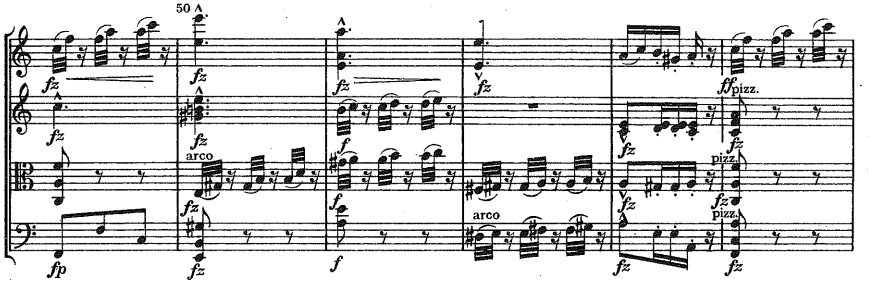

90
mf
cresc.
dim.
f
pp
95
espress
100
fz
105

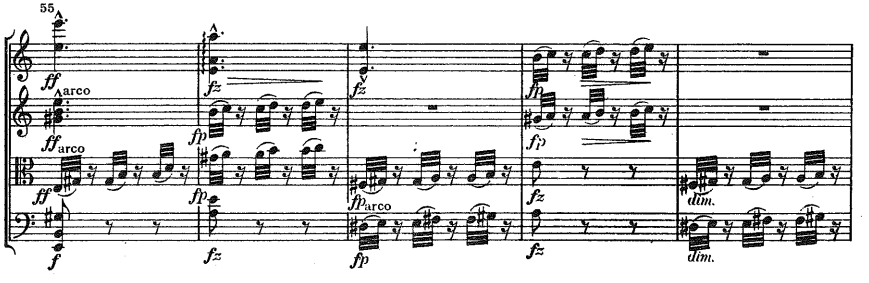

110
115
120
125
dim.
cresc.

III




25
30
35
40
45
tr
dim.
pp dim.
cresc.
pizz.


50
fz
fp
arco
f
ff pizz.
pizz.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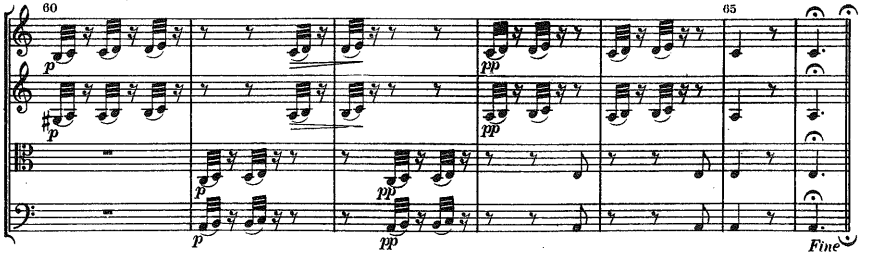
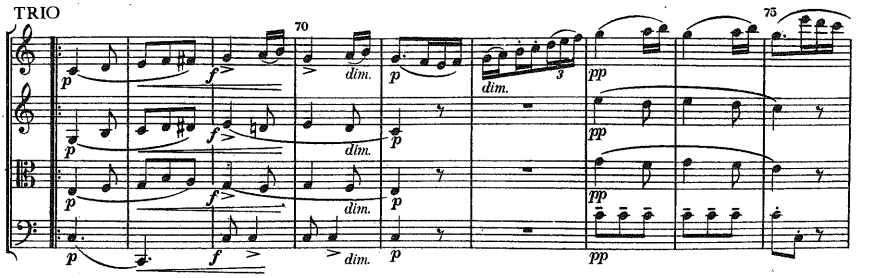
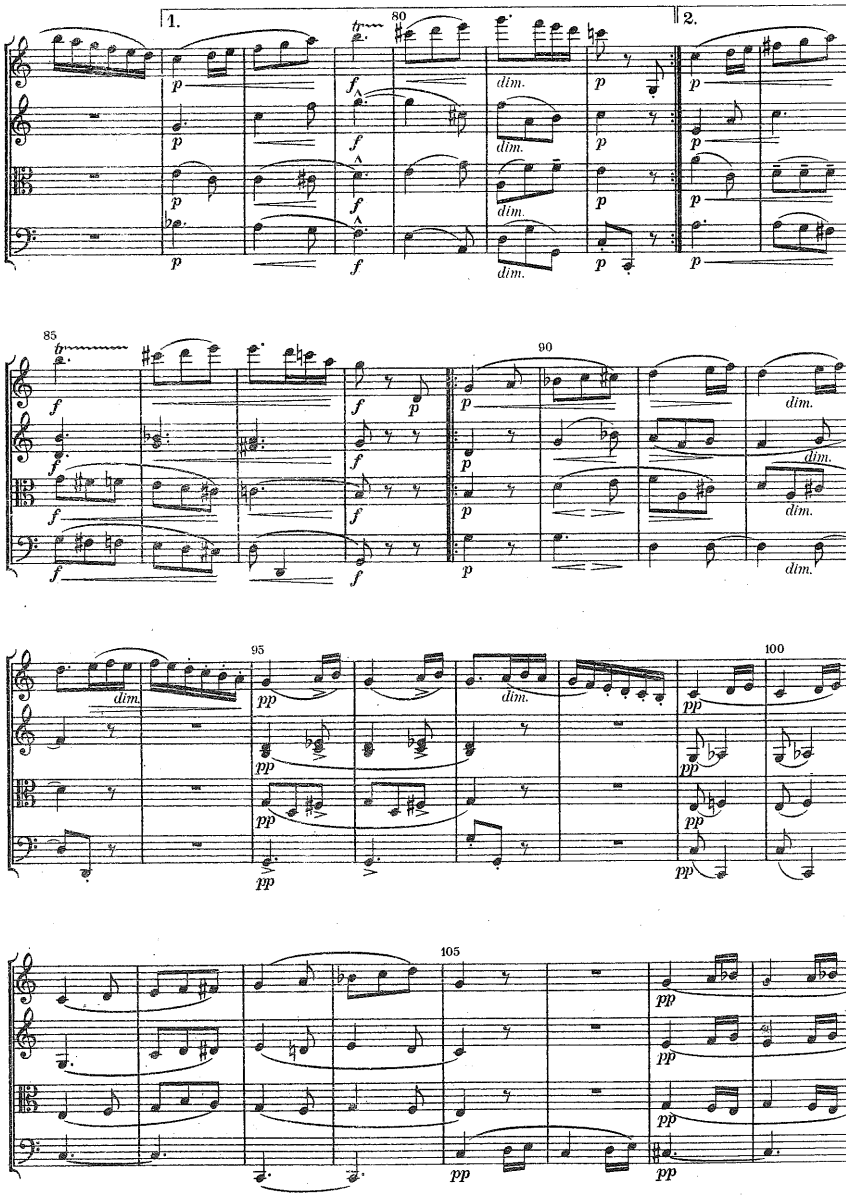
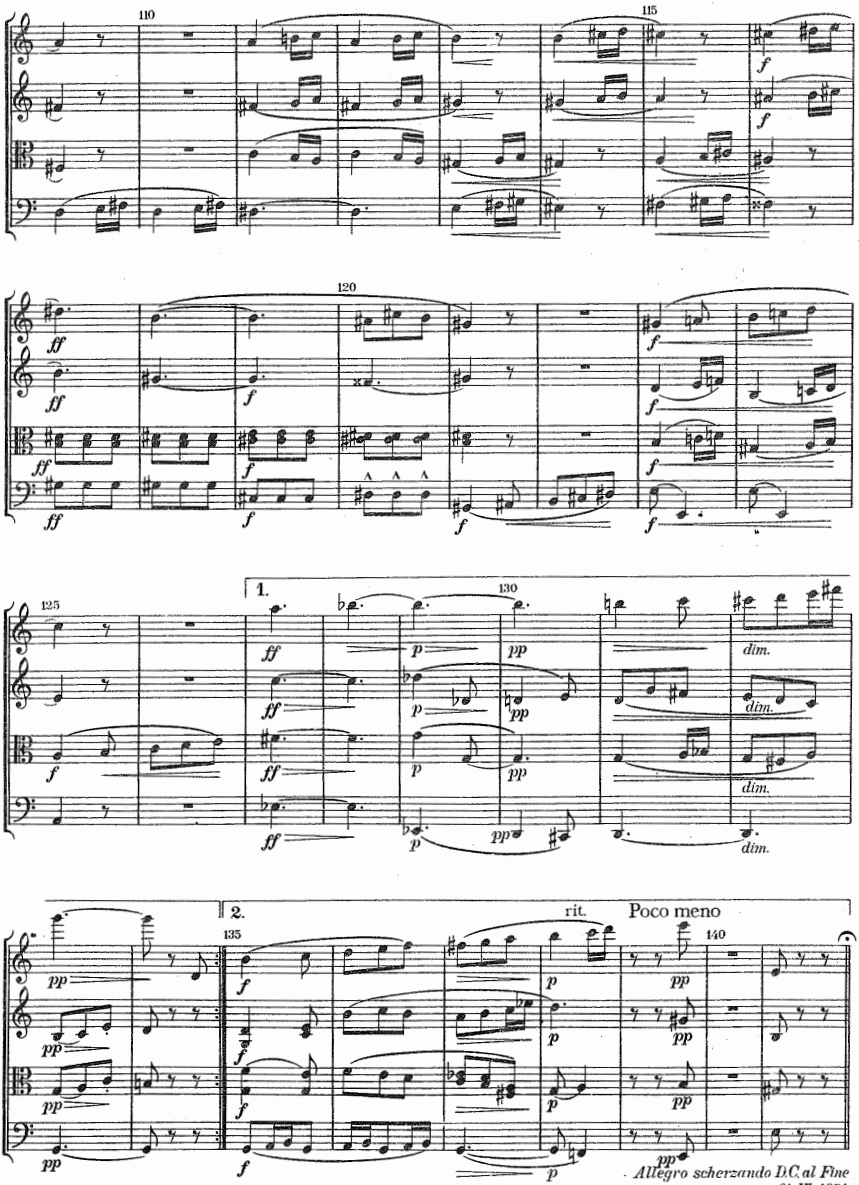
ff
arco
fz
fp
dim.

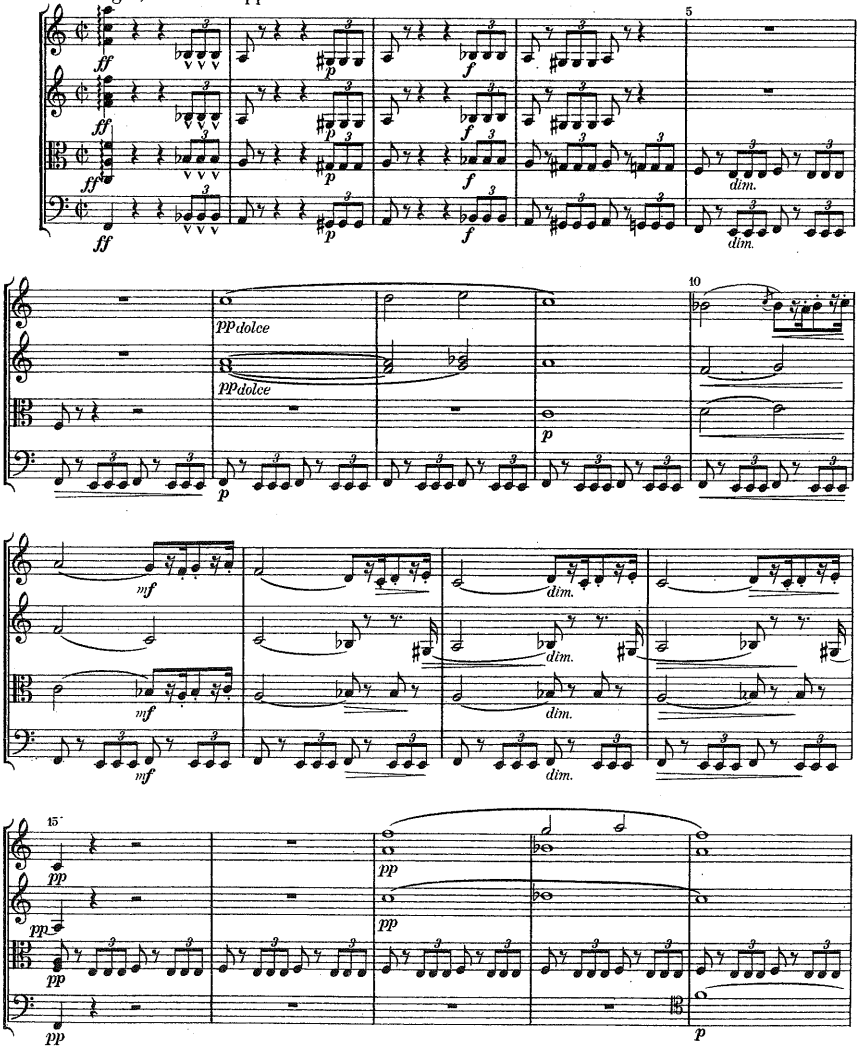

60
65
p
pp
Fine

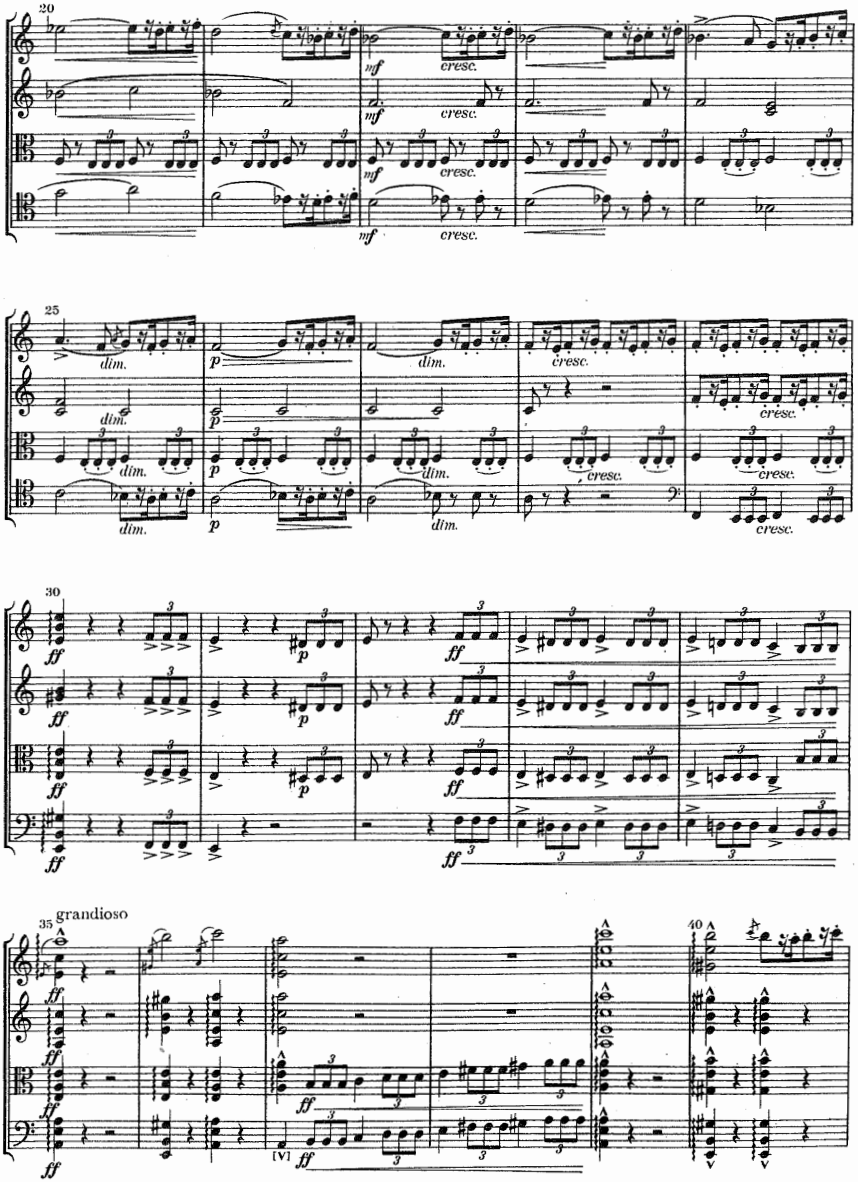

TRIO
70
75
p
f
dim.
pp


1.
2.
80
85
90
95
100
105
dim.
pp


110
115
120
125
1.
130
2.
135
140
rit.
Poco meno
dim.
Allegro scherzando D.C. al Fine
21. IX. 1874

IV
FINALE

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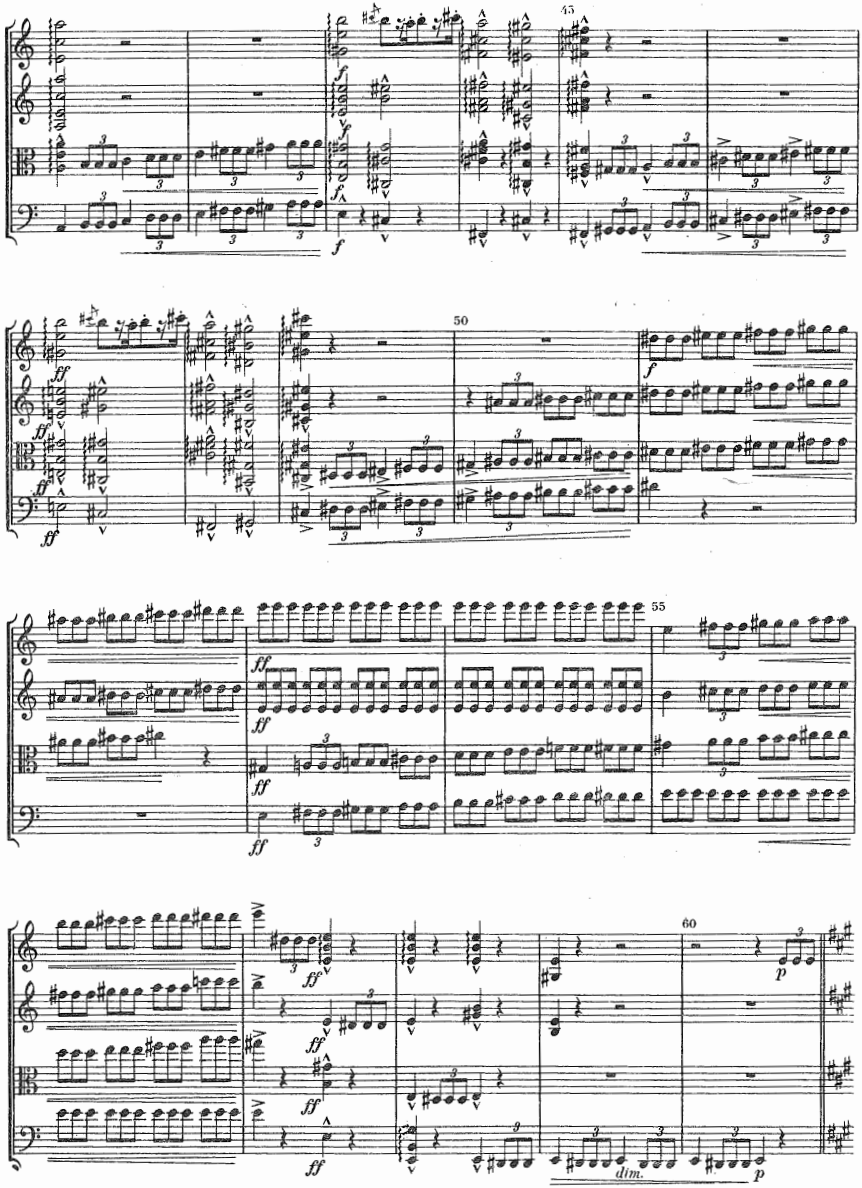
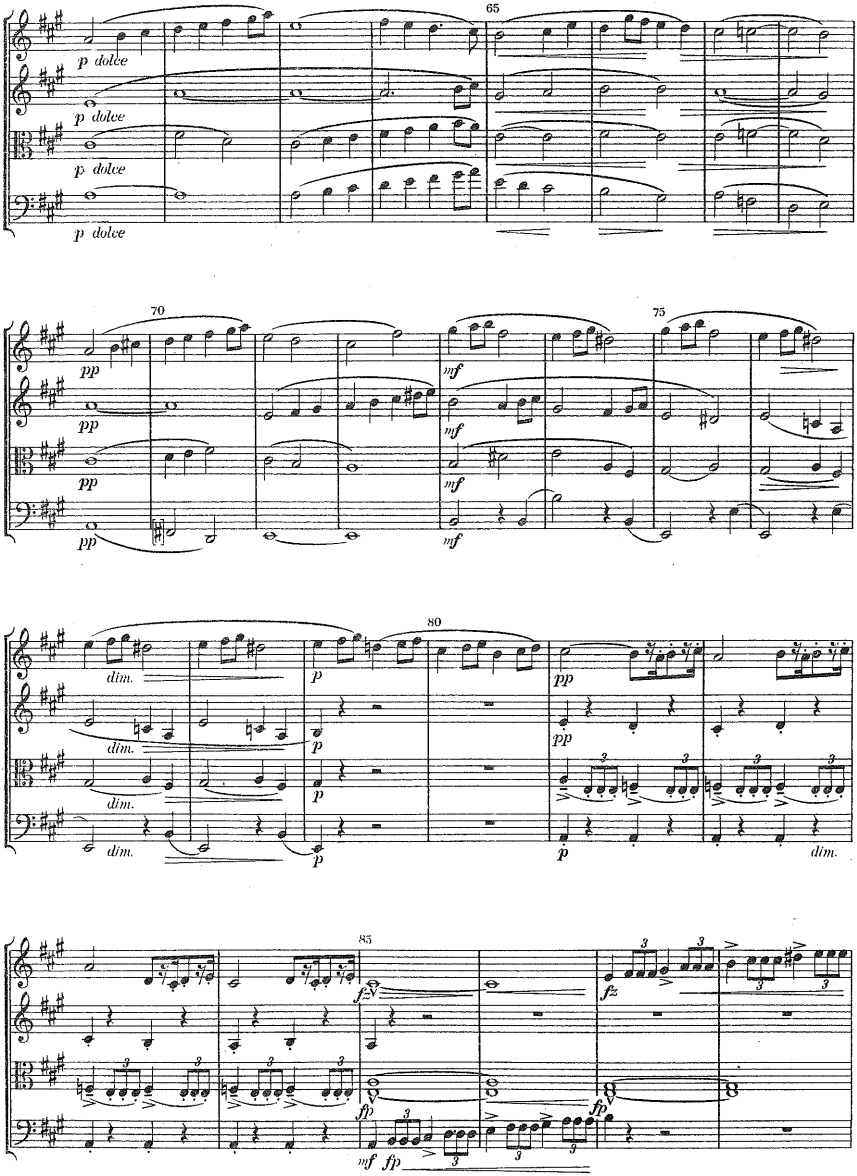
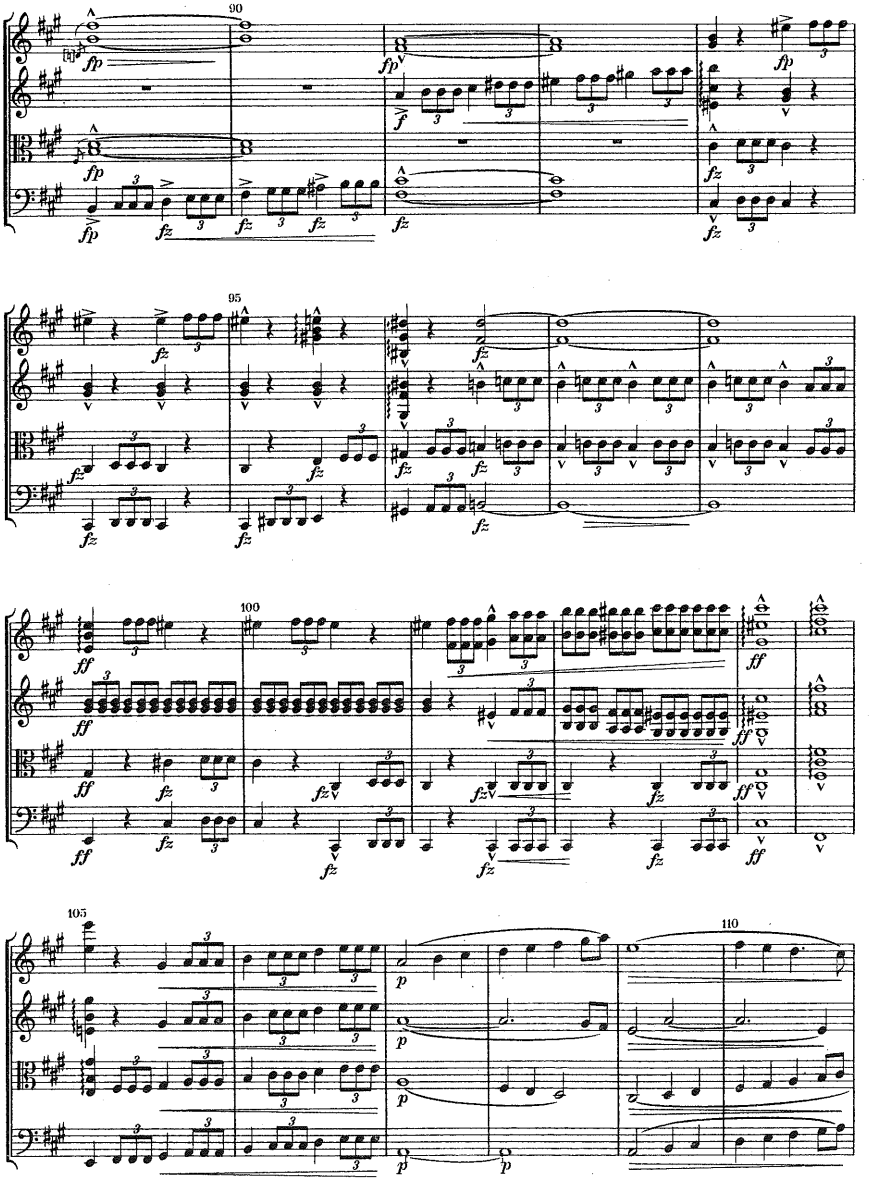
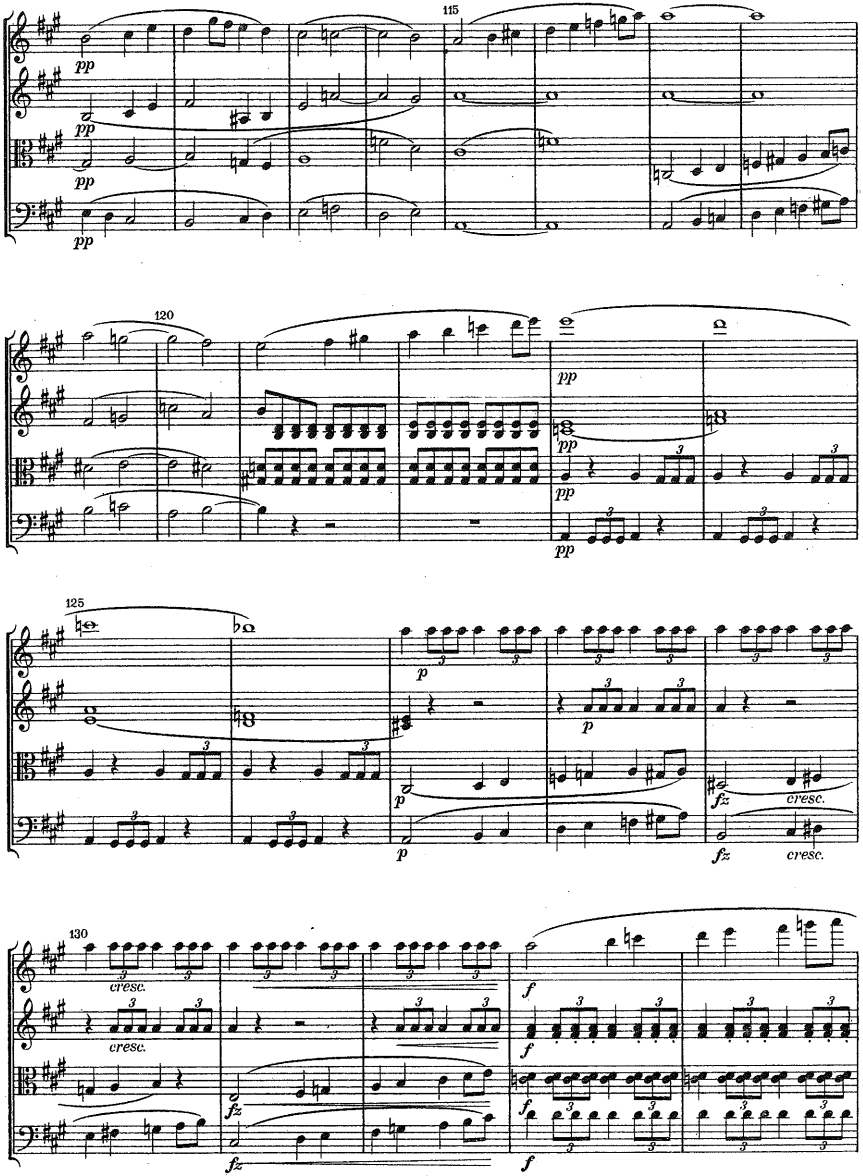
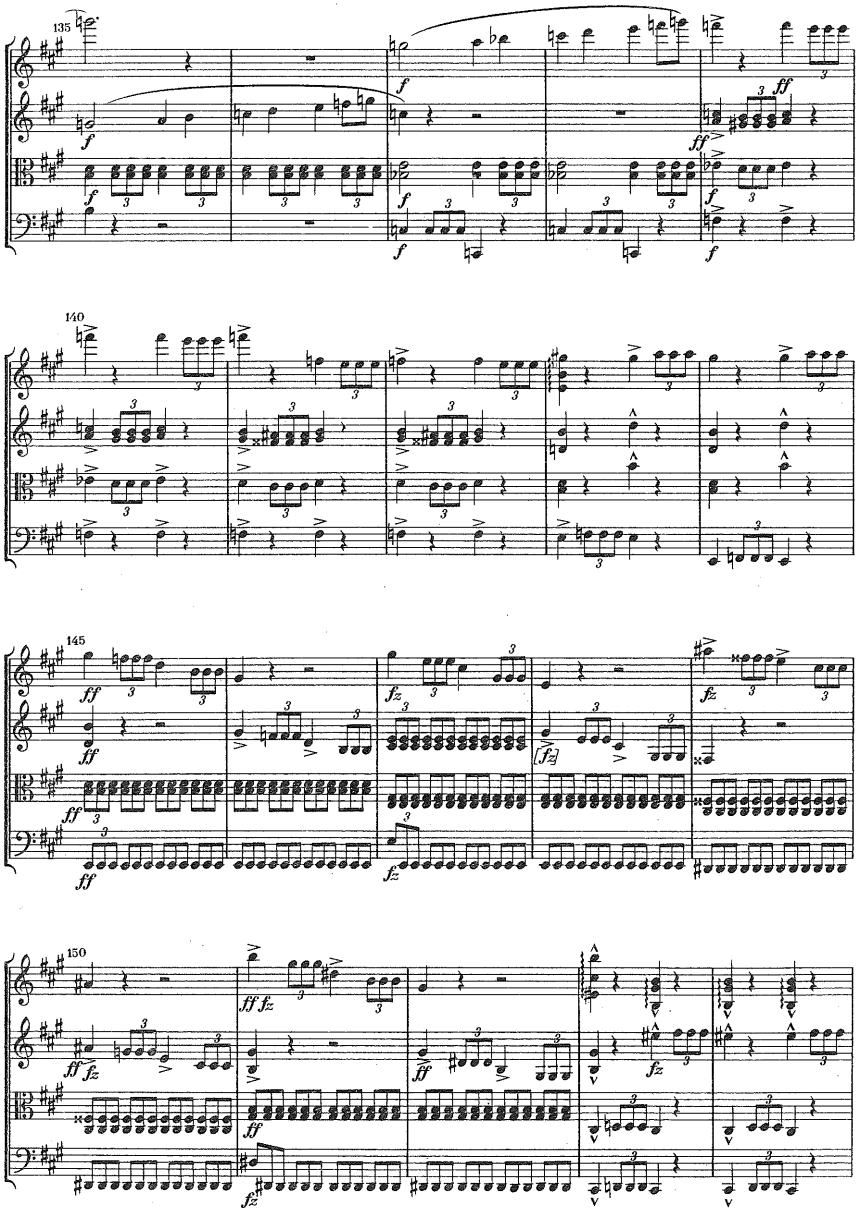
mf
cresc.
25
dim.
p
cresc.
30
ff
p
35
grandioso
[V]
40


45
50
55
60
dim.


65
p dolce
p dolce
p dolce
p dolce
70
75
pp
mf
80
dim.
p
pp
85
fz
fp
mf fp


90
95
100
105
110


115
pp
120
pp
125
p
fz
cresc.
130
f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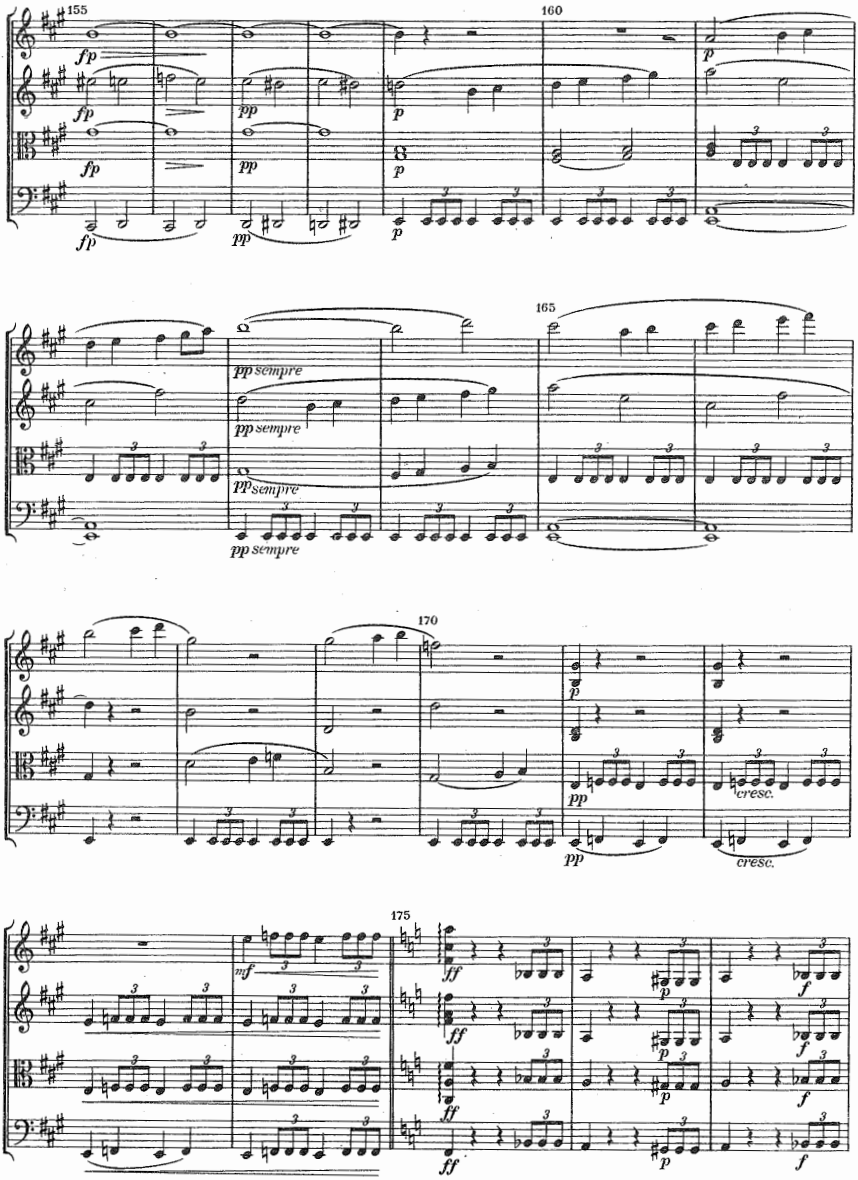
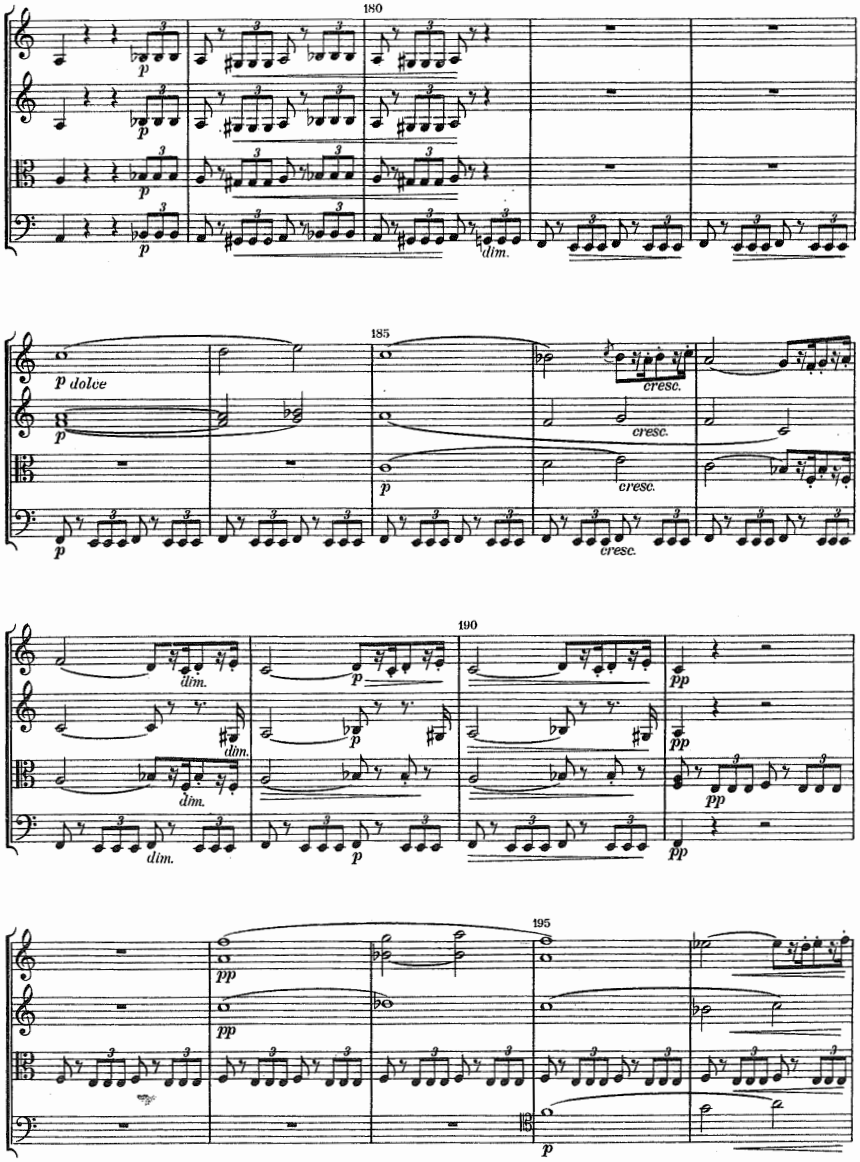
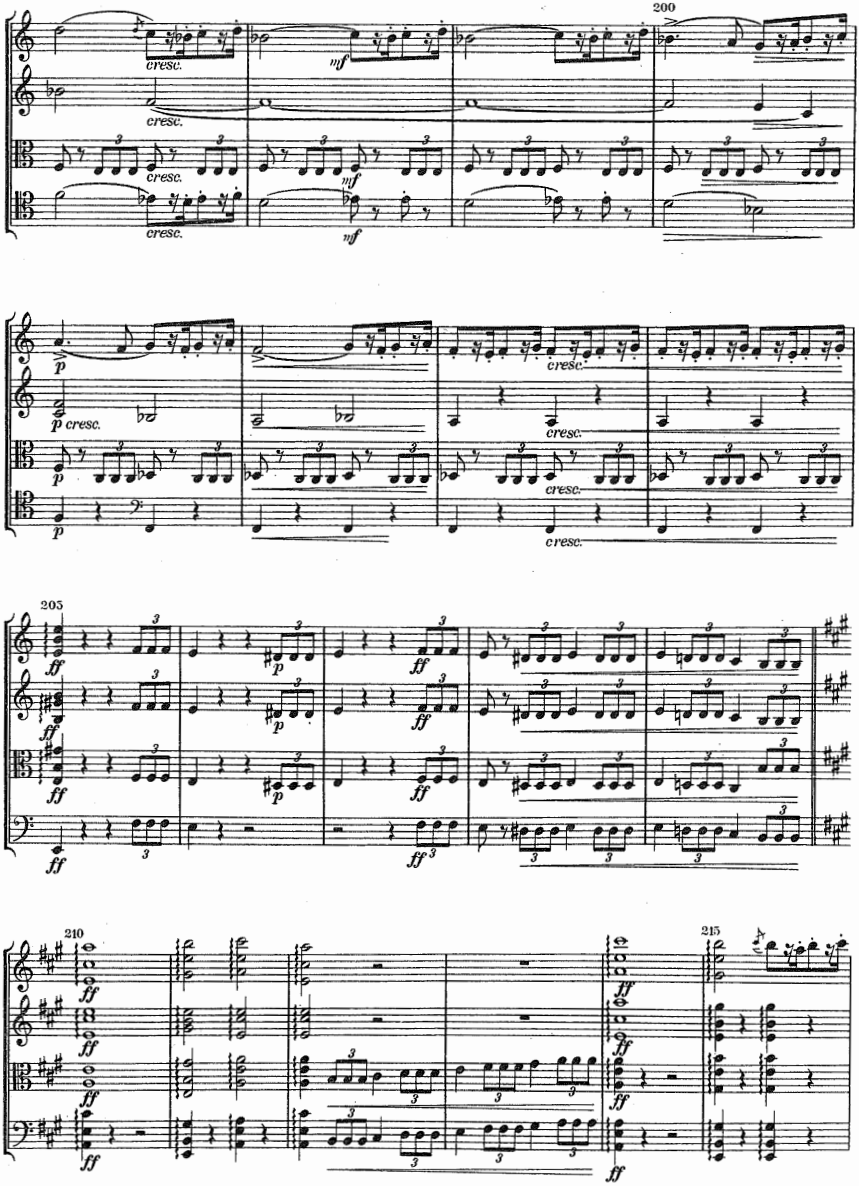
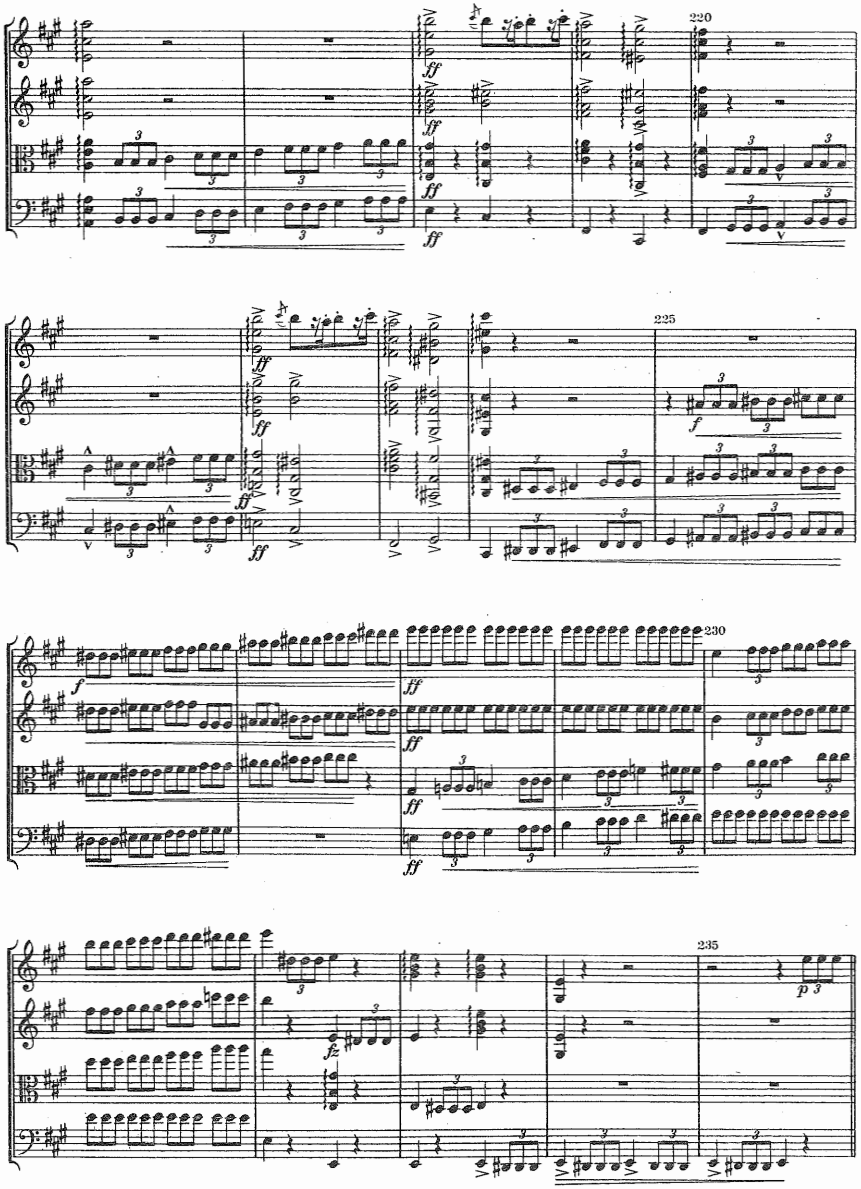
145
150


155
160
165
170
175
fp
pp
p
pp sempre
cresc.
mf
ff


180
p
dim.
185
p dolce
cresc.
190
dim.
pp
195


200
cresc.
mf
205
ff
p
210
215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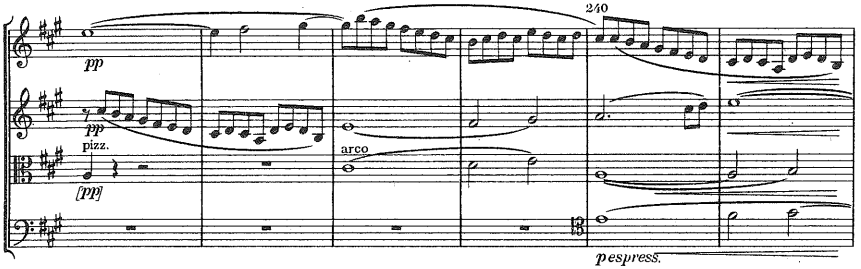
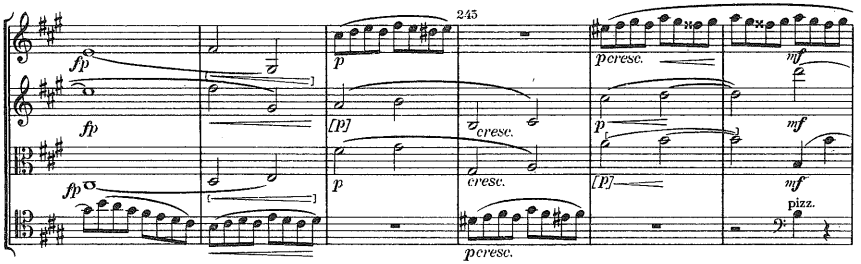
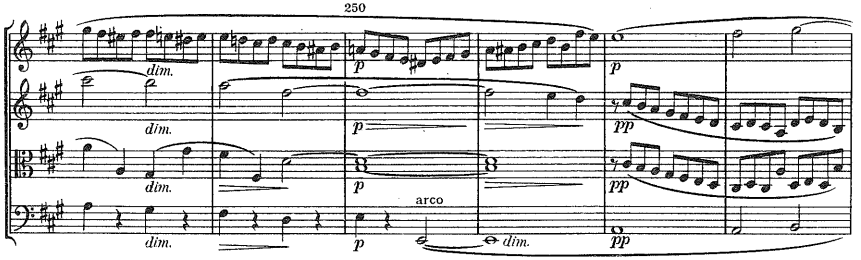
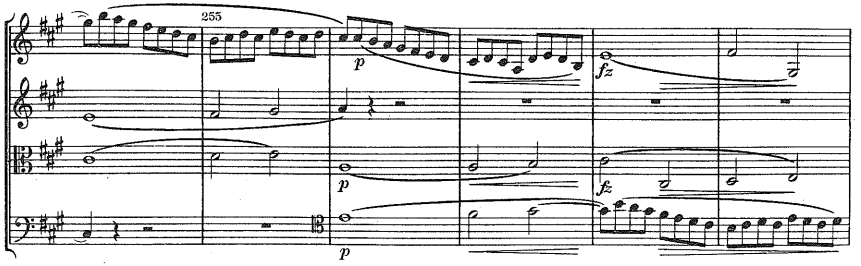
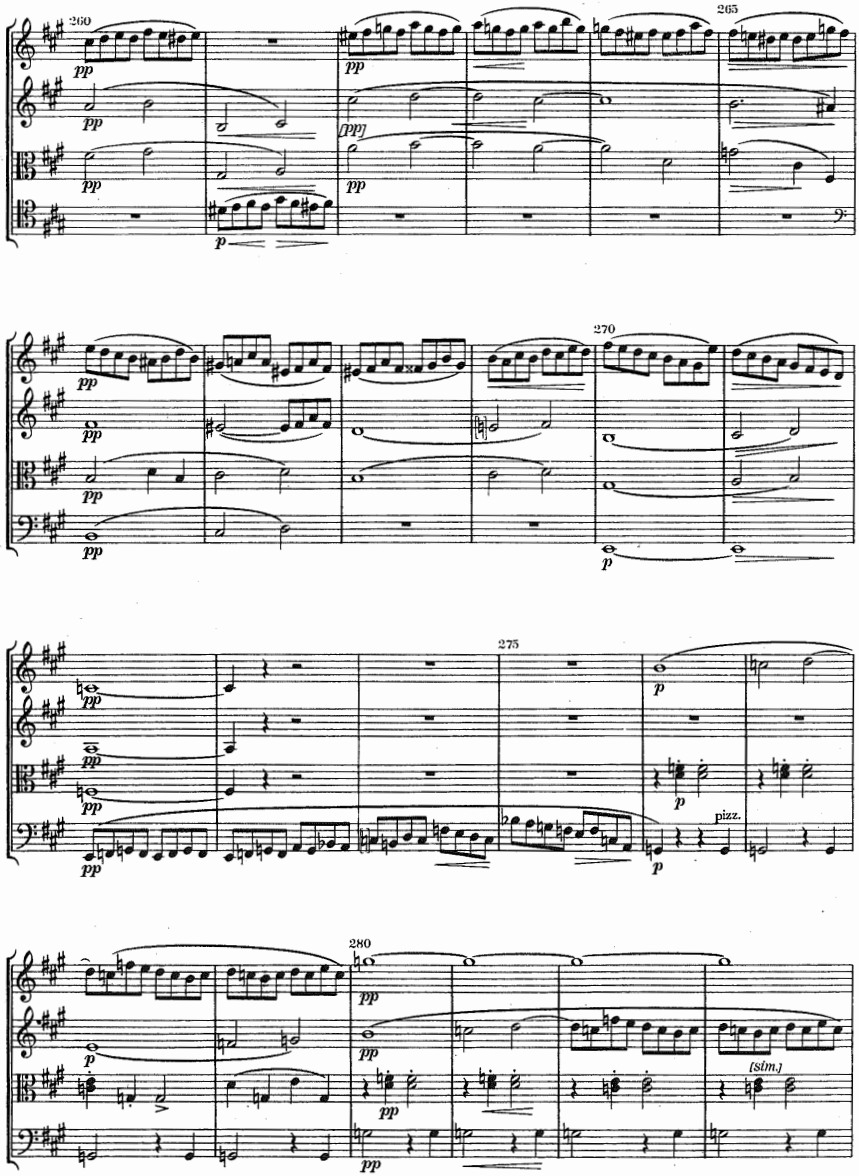
225
230
235

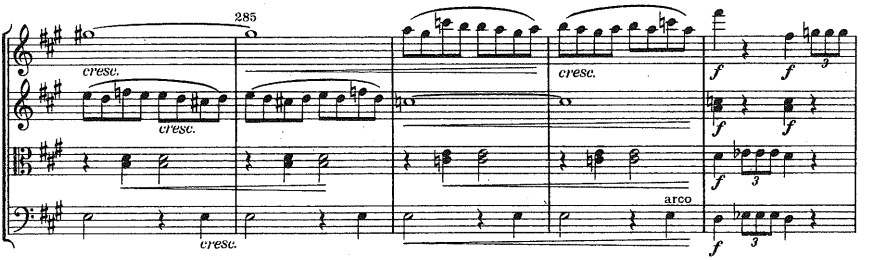

240
pp
pp
pizz.
[pp]
arco
pespress.

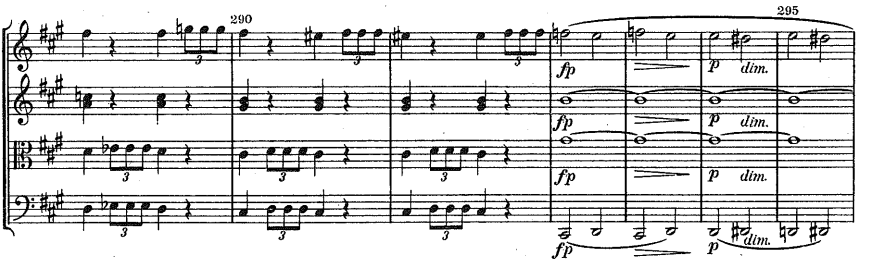

245
fp
fp
fp
p
[p]
p
cresc.
cresc.
pcresc.
pcresc.
[p]
p
mf
mf
mf
pizz.

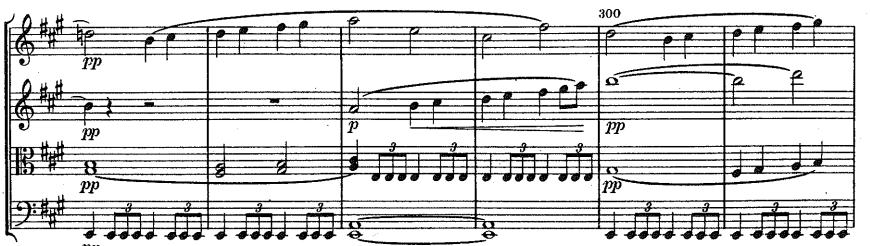

250
dim.
dim.
dim.
dim.
p
p
p
p
arco
dim.
p
pp
pp

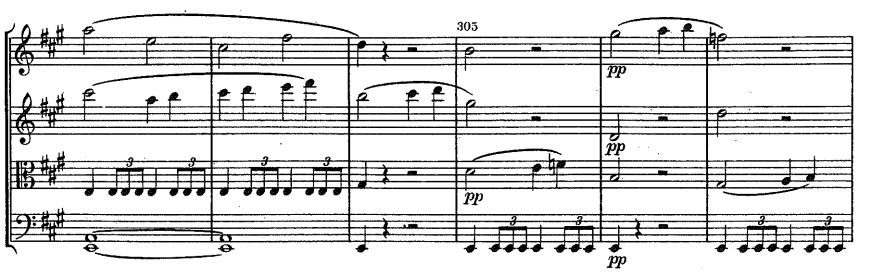

255
p
p
p
fz
fz

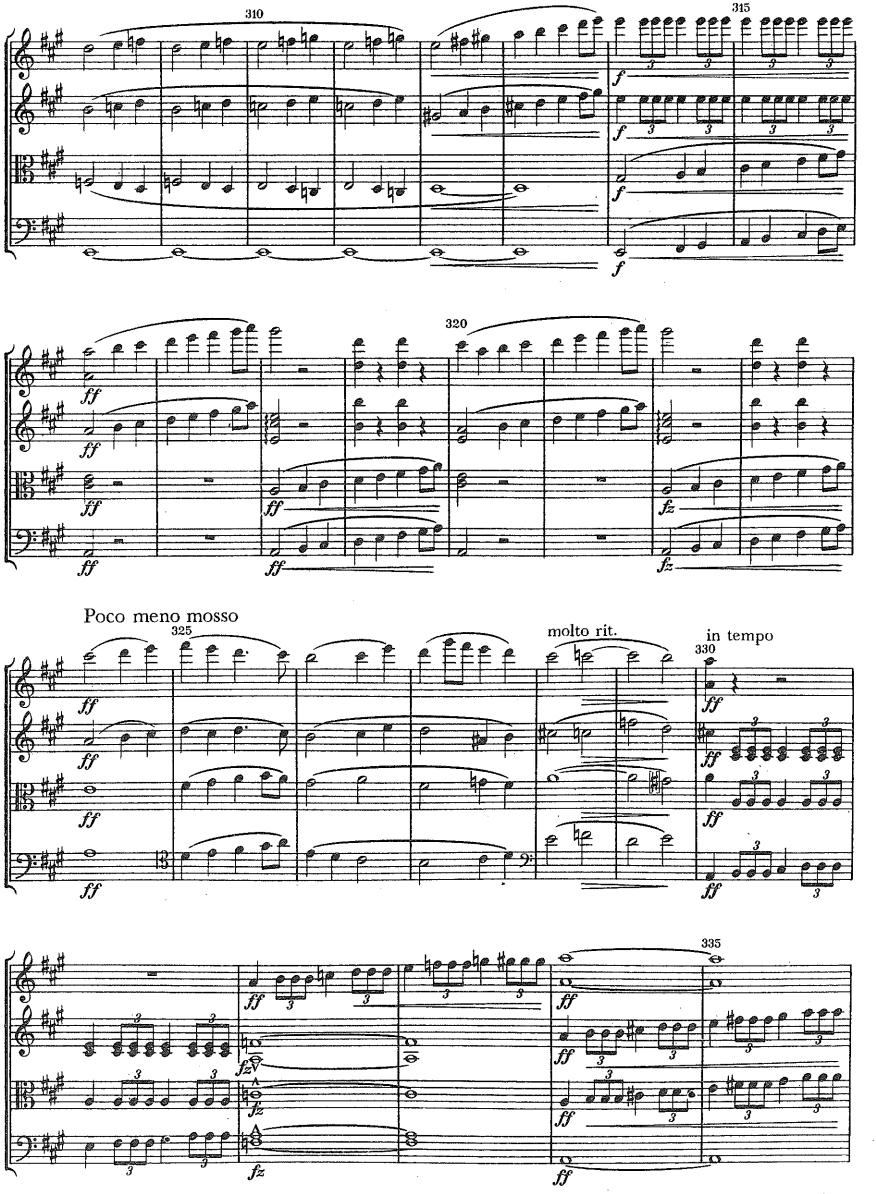

260
265
270
275
280
pizz.
(sim.)

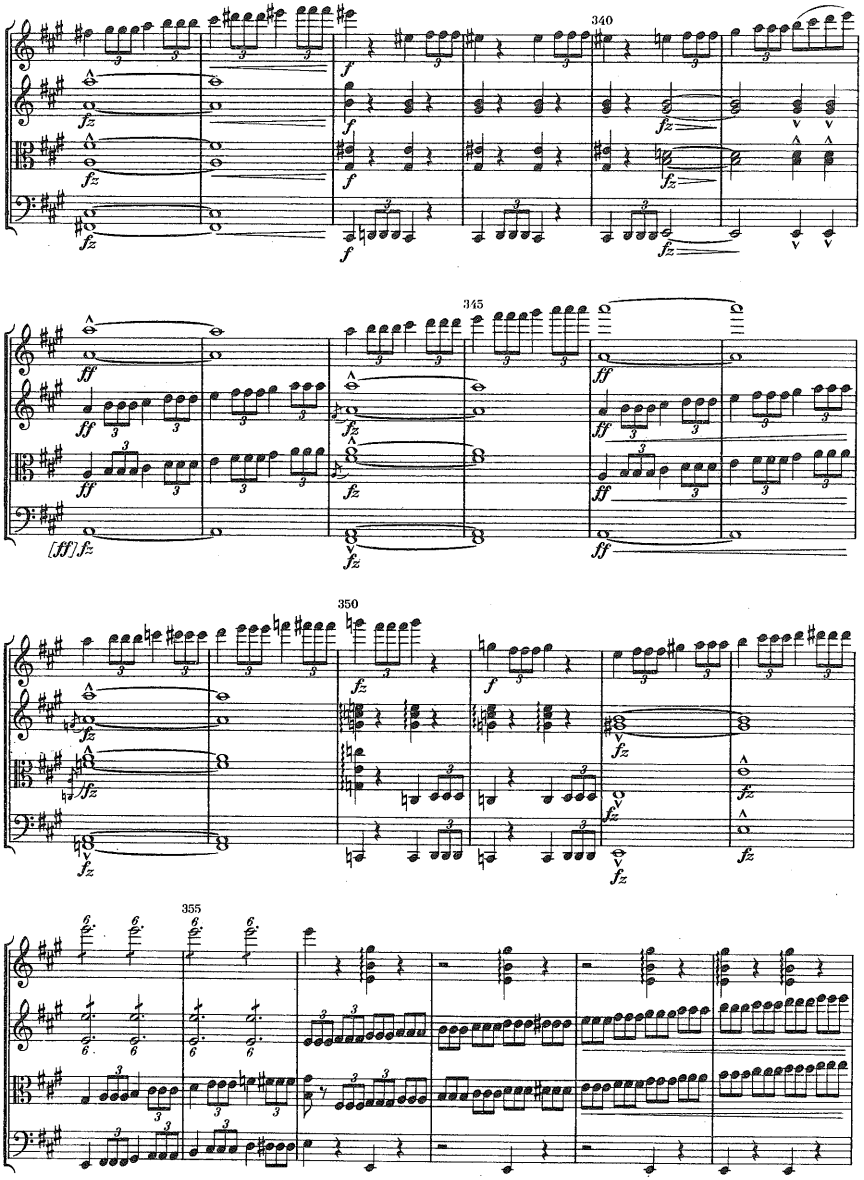

285
cresc.
cresc.
cresc.
cresc.
arco
f
f
f
f
f
f

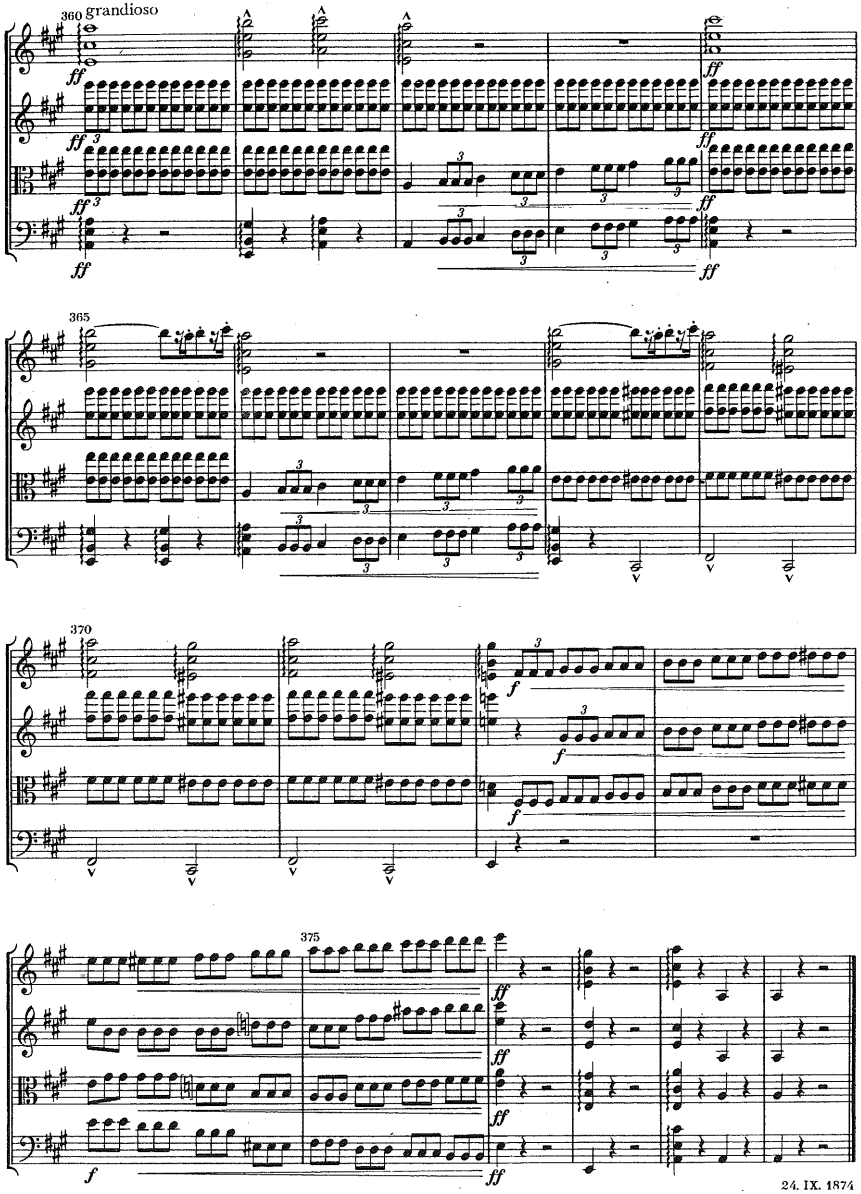

290
295
fp
fp
fp
fp
p
dim.
p
dim.
p
dim.
p
dim.


300
pp
pp
pp
p
pp
pp
pp


305
pp
pp
pp
pp


310
315
320
Poco meno mosso
325
molto rit.
in tempo
330
335


340
345
350
355


360 grandioso
365
370
375

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 polokožená se štítkem a označením: Symfonická báseň, 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, violu 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 líci 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 Procházkovi, s chybným označením jako op. 26. Toto vydání stalo se na základě rukopisné partitury v původním znění. Je nutno zvlášť upozorniti na otištění 10titaktového 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. opominuté. 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, nichtnumerierten 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 Siegellack separate Notenpapierblätter befestigt, die abermals mit 10 und 11 numeriert 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 Starý 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 Starý 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. Starý
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 24stave 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 Starý 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 Starý 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 Starý 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 Starý 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 Starý 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 du 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 74.* 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 Annotations.

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 Annotations. 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 Starý, 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 des dix mesures suivant la mesure 54 du premier mouvement; nous la donnons dans les Annotations.

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 [ ].

ABREVIATIONS:

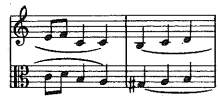
A	=	Autographe
St	=	Edition Starý des parties separées
B. B.	=	Edition Bote—Bock
SN	=	Edition des Editions Nationales KLHU
Viol., Vla, Vlc.	=	Violon, Alto, Violoncelle
[!]	=	Erratum à l'autographe ou faute d'impression
Vers. I.	=	Version primitive changée par le compositeur dès l'autographe
[?]	=	peu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

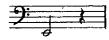
I

3—4 Viol. II, Vla: Vers. I:

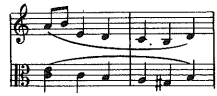


8_3 { Vla, Vers. I: *d*
Vlc, Vers. I: *E*

15 Vlc, Vers. I:



32—33 Viol. II, Vla, Vers. I:



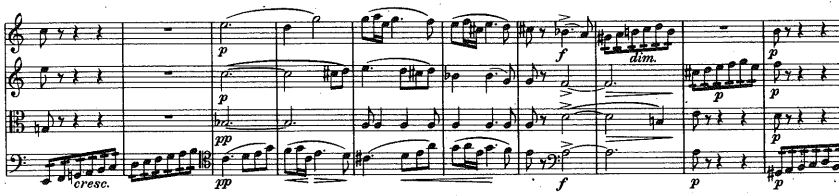
38_3 Viol. II, B. B., St.: *h;* SN = A

49_1 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.

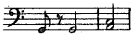
56_1 Vlc
56_9 Vla } A:—; SN = B. B.
57_5 Viol. II

58 Viol. I: *f* senza

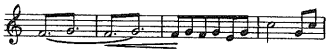
59 Viol. I, Vlc, Vers. I: *pp*

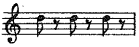
59 Vlc, Vers. I: *Gis* — d; B. B., St: *G;* SN = Vers. I ex analogia m. 296

59 A: *Poco più mosso*

65—66 Vlc, Vers. I: 

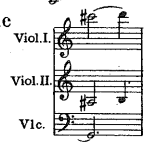
67 Viol. I, A: d^1—h^1; SN = B. B.

67—70 Viol. II., Vers. I: 

73 Viol. I., Vers. I: 

73_1 Vlc., Vers. I.: *G*

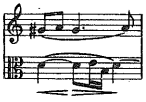
74 Vlc., Vers. I.:

87 A: segue Vi-dc 

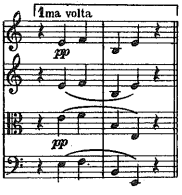
96_6 { Viol. II. B. B.: e^2 [!]
Vla: B. B.: e^1 [!]; SN = A

105 B. B.: *Quasi tempo I.*

110 Vlc. Vers. I.

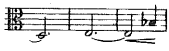
114 Viol. II, Vla: B. B., St.:  ; SN = A

116 Tutti, Vers. I.: *p*

116 A: segue Vi-de 

118_2 Vla, A: e^1 [!]

123 Viol. II, Vers. I:

124—126 Vla, Vers. I: 

126 Vlc., Vers. I:

126_2 Viol. II, A: Vers. I: e^1

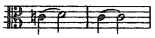
139_1 Viol. I. ,Vers. I, B. B.: *fp;* SN = A

144_2, 147_2 Viol. II., Vers. I,: f^1

144_1, 147_1 Vla, Vers. I.: d^1

144_1, 147_1, Vlc, Vers. I: d

150_1 Viol. I, Vla, Vers. I.:

151, 152 Vla, Vers. I.: 

158_1, 161_1 Vlc, Vers. I.: *As*

159_1, 162_1 { 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:

197_3 B. B., Vla: *hes* [!]

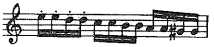
210_9 Vla, Vers. I: *h-gis*^{1}

216 A: —; B. B.: *Tempo I., tranquillo*

219_3 Viol. II, Vers. I: d^1

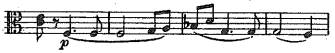
$219_{3,4}$ Vla, Vers. I: h, a^1

238_2 Vlc, A: *d;* SN = B. B.

241 Viol. I, segue Vi-dc: 

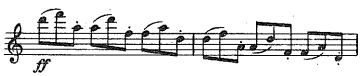
245_1 Vlc, B. B.: *H* [!]

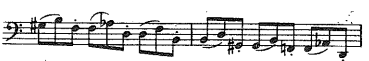
$251_{3,4}$ Vla: Vers. I: c_1—e_1

252—255 Vla, A:  ; SN = B. B.

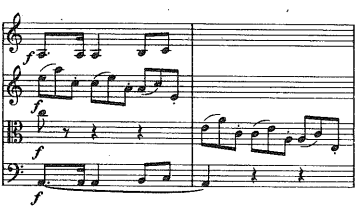
253 Vlc, Vers. I:

257 Vlc, A:

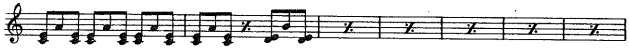
258—9 Viol. I. A, St.:  ; SN = B. B.

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.:

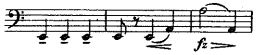


270 A: Tutti, segue $\frac{1}{2}$

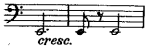
271 A: —; B. B.: *Mcno mosso*

289_2 Vlc, Vcrs. I., B. B.: *e;* Vers. II: *Fis;* SN = B. B.

297—299 Vlc. Vcrs. I.:

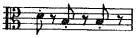


301—302 Vlc., Vcrs. I:



319 Vla, A: Vers. I:

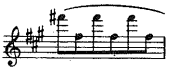
322 Vla,: Vers. I:



326_1 Vla, Vers. I:

333—334 Vla, Vcrs. I:

338 Viol. I, Vcrs. I:



341_2 Vla, Vers. I: e_1

343 A, tutti: *pp*

345_6 Vlc, B. B.: [!]; SN = A

356 A: *Poco meno mosso*

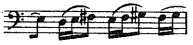
357 Viol. II, Vla, Vlc, Vers. I., B. B.: *arco;* SN = A

358 A: —; B. B.: *poco rit.*

361 A: —; B. B.: *in tempo*

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

366 Vlc, Vers. I.:



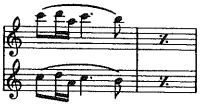
367 A: —; B. B.: *poco animato*

369_2, 372_2 Viol. II, Vers. I: f^1

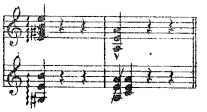
370 Vla, Vers. I: *a;* Vlc, Vers. I.: *A — e*

373 Vlc, Vers. I: *A-e-a*

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

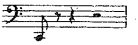


378, 379 A, Viol. I, Viol. II.:



II

6 Vlc, Vers. I:

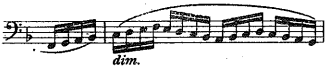


8_3 Vla, B. B., St.: *a* [!]; SN = A

11 Vlc, Vers. I: *F*

13_2 Vlc, Vers. I., B. B.: *F;* Vers. II: *A;* SN = Vers. I., B. B.

$22_{13\text{-}16}$, 23 Vlc, Vers. I.:

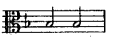


27 Vlc, Vers. I:

29_3 Viol. II., B. B.: *hes - e*^{1}; SN = A

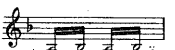
29_2 Viol. II, Vers. I:

29 Vla, Vers. I:



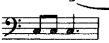
31 A, Vla, Vers. I:

32 Viol. II., B. B.:



; SN = A

$35_{1\text{-}3}$ Vlc, Vers. I.:

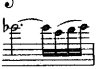


38_2, Viol. I., A, Vers. I:

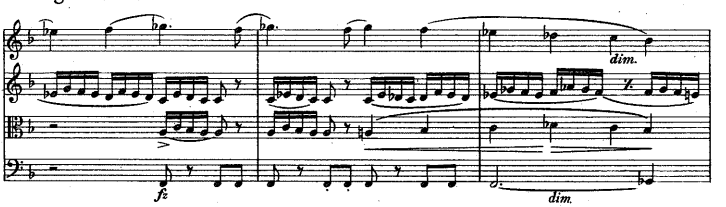
39_2, Viol. I., A, Vers. I:

53_1, 54_1 Viol. I., Vers. I:

55 Viol. I., Vers. I:

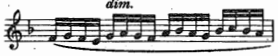


60 A: segue Vi-de:



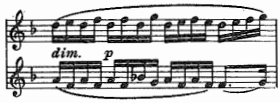
65₁ Vla, Vers. I: *c*

67 Viol. II, B. B.: ; SN = A

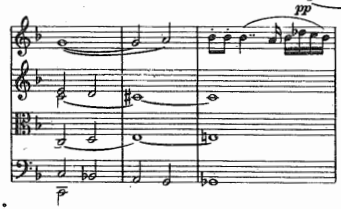
68 Viol. I, Vers. I: 

72₇, ₈ Vla, Vers. I: *e*, *e*¹

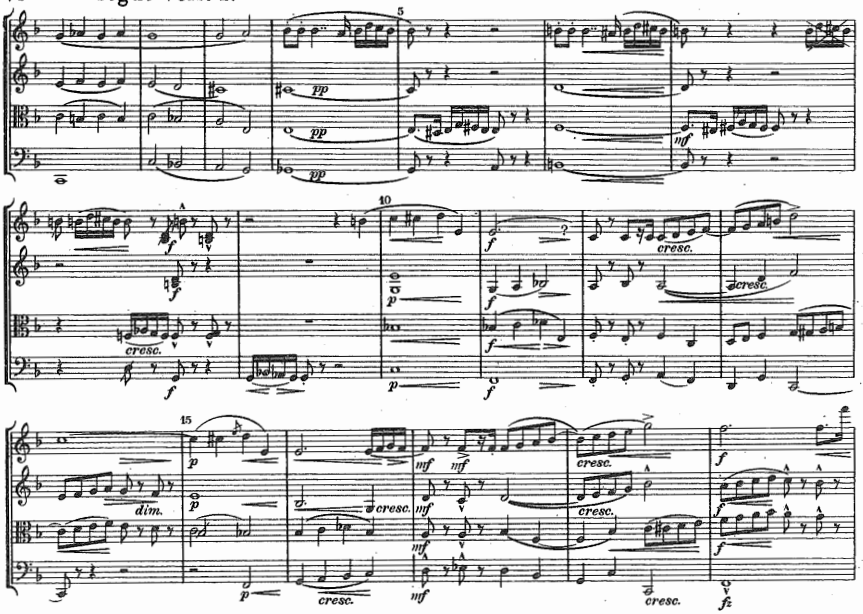
73₁ Vla, Vers. I: *f*

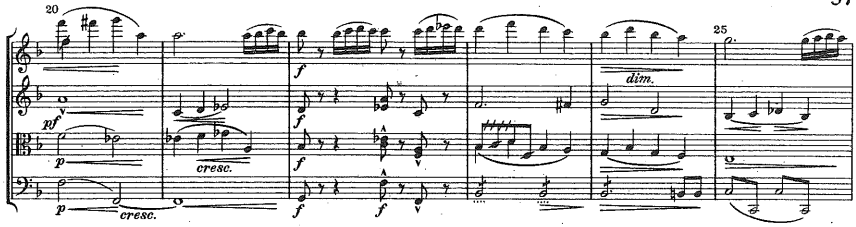
75 Viol. I, Viol. II, Vers. I: 

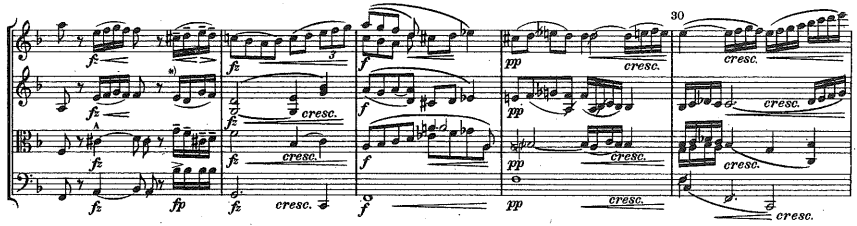
78 Vlc, Vers. I.,: Vers. II: ; SN = B. B.

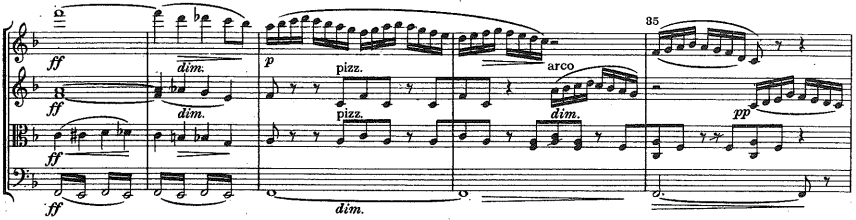
78 segue Vi-de: 

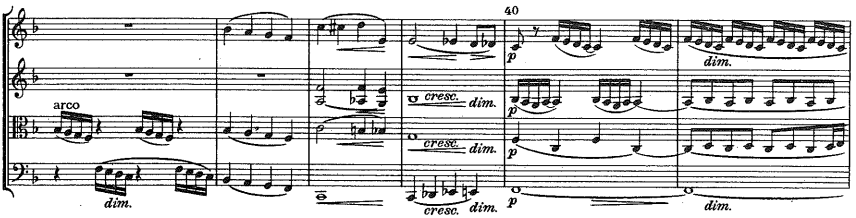
78 segue Vers. I:

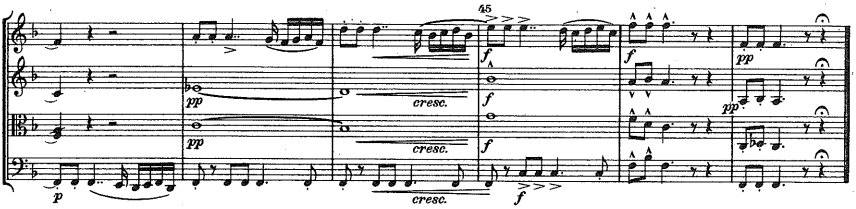












*) Vers. II, Vers. I. ?

80, 81 Vla, Vers. I:

86 Viol. I, A:

87 A: —; B. B.: *ritenuto*
88 A: —; B. B.: *in tempo*
92_6 Vla, B. B., St.: d^1; SN = A
94_2 Viol. II. Vers. I: *g*
98 tutti, A: — ; B. B.: *p*
100_6 Viol. I, Vers. I: c^3
110_4 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

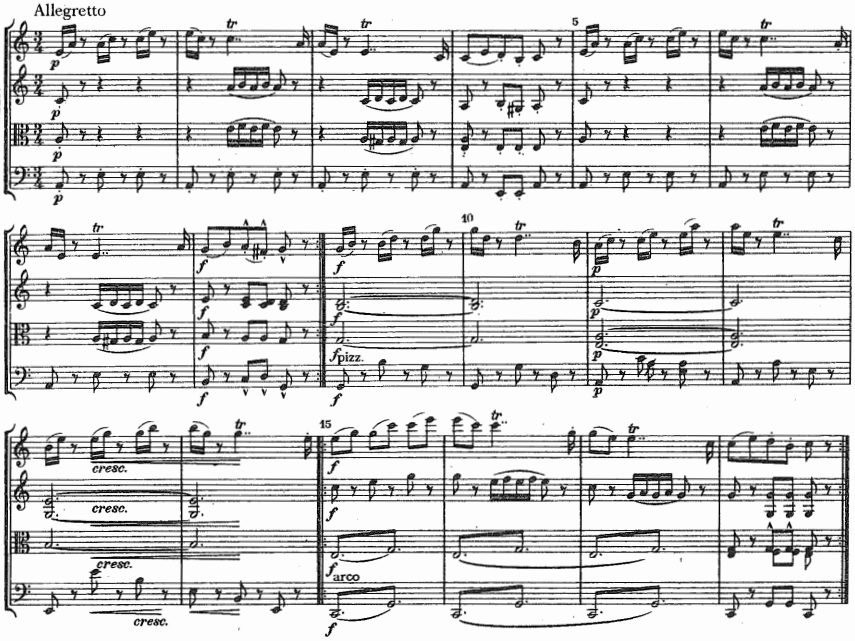
118 Viol. II. Vers. I, B. B., St: ; SN = A, Vers. II.
123_{1-3} Vlc, Vers. I: *f*

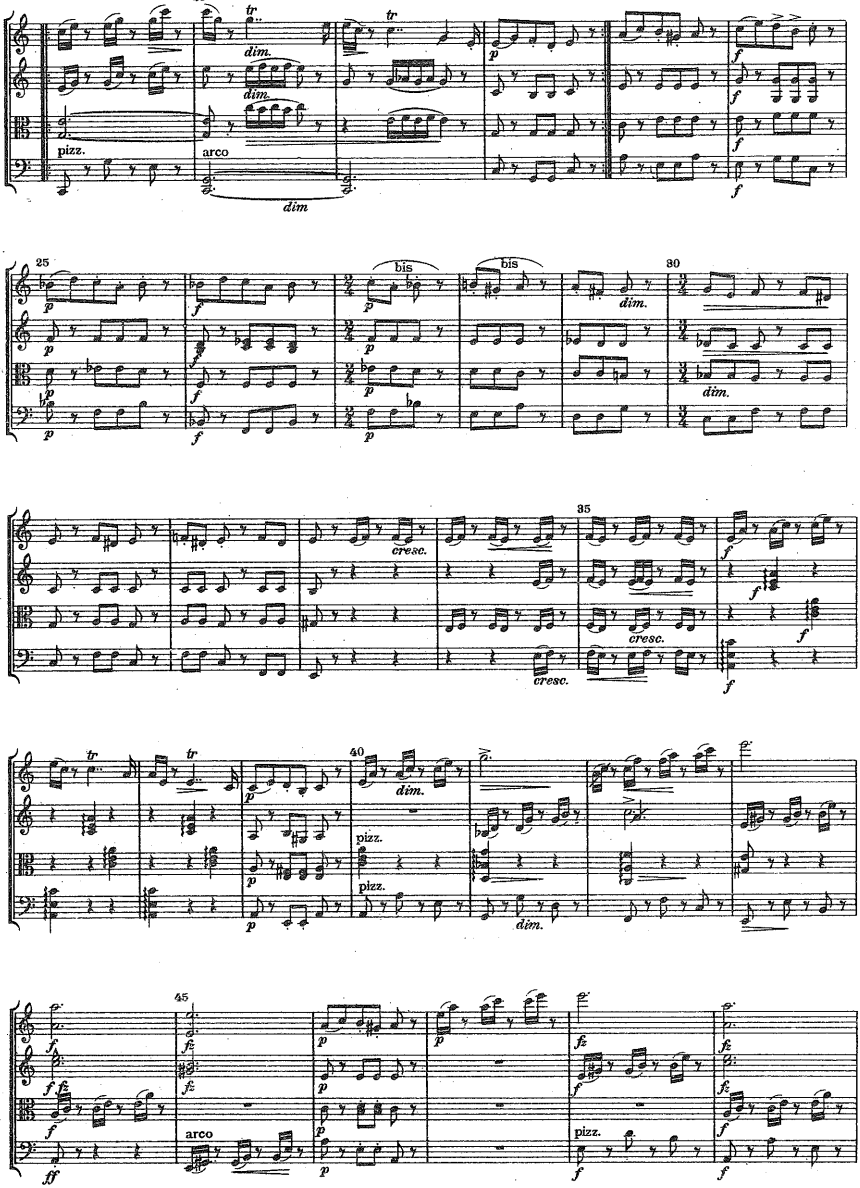
III

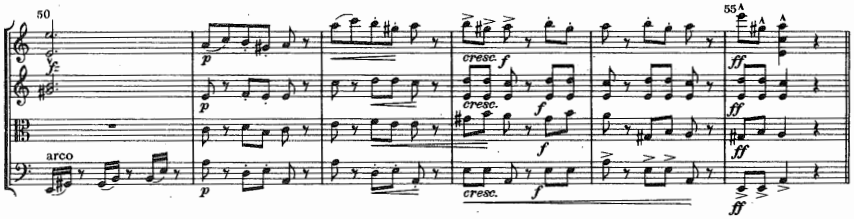
1—55 Vers. I.;

Allegretto

Menuet




20
tr
dim.
pizz.
arco
dim
25
bis
30
cresc.
35
40
pizz.
45
fz
ff



9 Viol. II, Vers. I:

15, 16, 17
19, 20, 21 } Vla, A: senza legato

43_2 Viol. II., Vers. I., B. B.: c^1
43_2 Vlc, Vers. I., B. B.: F } ; SN = A

49 Vla, A:

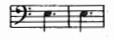
49_{1-2} Viol. I., Vers. I.:

50, 55 Vlc, A: — ; B. B.: *arco;* SN = A
52, 57 Vlc, A: *arco;* B. B.: — ; SN = A
65 tutti, Vers. I.:

74 Vla, Vers. I.:

81_1 Viol. II., Vers. I.: c_2
84_1 Vlc, Vers. I.: c^1
88_2 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.:  ; SN = A

139 tutti, Vers. I., B. B.: *p ;* SN = A

IV

1 Vers. I.,: *Allegro ma non troppo;* Vers. II.: *Allegro con brio,* ♩=100 SN, B. B. = Vers. I

1 Viol. I., Vers. I.:

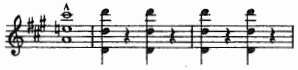
11_2 Vla, Vers. I.:

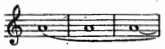
25_2 Viol. I., B. B.: g^1; SN = A

26_1, 27_1 Vlc, Vers. I.: c^1; SN = Vers. II.
30_2 Vlc, Vers. I.: *f*; SN = Vers. II
47_2 Viol. II. A: $gis^1 — h^1 — eis^2$; SN = B. B.
66_2 Vla, Vers. I.: d^1
67_2 tutti, A: *pp*; SN = B. B.
88_5 Viol. I., B. B. St.,: d^2; SN = A
93_1 Viol. I., A: $eis^1 — h_1$; SN = B, B.

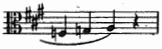
99 Vla, Vers. I.:

$101_{3,4,5}$ Vla, Vlc, B. B.: *d; D;* SN = A

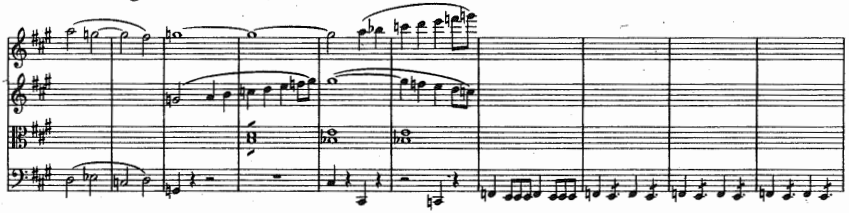
103 Viol. I.: segue Vi-de: 

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

127_1 Viol. I., A: $a^1 — a^2$

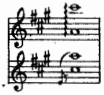
128 Vla, A:  ; SN = B. B.

128 segue Vi-dc:



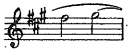
129 A, tutti: *pp*, Vla, Vlc: senza fz;
131_1 Vla, Vlc, A: senza fz
} SN = B. B.

133, 134 Vla, A: sempre c^1; SN = B. B.
143_2 Viol. II, Vers. I.: $d^1 — h^1$
152_2 Viol. II., A: d^1 [!]
154_1 Viol. I., Vers. I.: $eis^1 — cis^2 — h^2$
179_6 Viol. I., B. B.: *gis* [!]
201_2 Viol. II, Vers. I: c^1

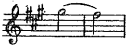
214 Viol. I, Viol. II, A: 

227_7 Vla, A: ; SN = B. B.

$233_{1,2}$ Viol. I, Vers. I., B. B.: $e^1 — h^1 — e^2$
233_2 Viol. II, Vers. I, B. B.: $h—gis_1—h^1$; SN = Vers. II.

237 Viol. I., Vers. I, B. B.:  ; SN = Vers. II.

243_2 Viol. II, Vers. I.: gis^2; SN = B. B.

249_2, 250 Viol. II, Vers. I.: 

$260_{1,2}$ Viol. II., Vers. I.: *a*, *h*
$260_{1,2}$ Vla, Vers. I: *fis*, *gis*

262_1 Vla, Vers. I:

301_1 Viol. II, A, Vers. I: d^3
327_1 Vlc, Vers. I: d^1

340 Vlc. A ——— ; SN = B. B.

$365_{1,2}$ $368_{1,2}$ Viol. I, A: senza ligatura; SN = B. B.
374 A, tutti: *ff*
376 A: — ; B. B.: *ff*
378_2, 379_1 Viol . I, Vers. I,: $a — a^1$; SN = B. B.

Antonín Pokorný, Karel Šolc