

*Jagwo Sa de*

# Quartett

( E dur )

Nº 4.

für

zwei Violinen,  
Viola und Violoncell

von

Číslo 4.

pro

dvoje housle, violu  
a čelo

složil

ANT. VOŘÁK.

Op. 80.

Stimmen.

Preis Mk 8 —

(Die Partitur kostet Mk 6 —)

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# QUARTETT.

## Violino I.

Ant. Dvořák, Op. 80.

Dem Erwerber dieses Notenmaterials ist das Verleihen und Vermieten an Dritte zu Aufführungszwecken untersagt. Aufführungen mit geliehenem Notenmaterial sind rechtswidrig.

**Allegro.**

*p dolce* *pp* *cresc.* *mf*

*fz* *fpp* *p* *pp*

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

*pp* *mf* *ff*

**A** *ff* *dim.*

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

**B** *dim.* *fz dim.* *pp* *pp* *mf*

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

**C** *f* *f* *p*

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

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

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

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# Violino I.

3 15

The musical score for Violino I consists of 12 staves of music. The notation includes various dynamics such as *pp*, *f*, *ff*, *mf*, *dim.*, *cresc.*, *tr.*, *rit.*, and *ritard.*. There are also articulation marks like accents and slurs. The score is divided into sections marked with letters: **D**, **E**, **F**, and **G**. Section **D** starts with a *ff* dynamic and includes a *pp* section. Section **E** begins with *pp* *tranquillo*. Section **F** features a *pp* section with a *cresc.* leading to *f*. Section **G** starts with *ff* and ends with *pp*. The score includes complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature is three sharps (F#, C#, G#).

Violino I.

Violino I musical score, first system (measures 1-16). The score consists of eight staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. It features a melodic line with triplets and dynamic markings: *pp*, *fp dim.*, *pp*, and *fz*. The second staff has a similar melodic line with dynamics: *pp*, *mf*, *f*, and *f*. The third and fourth staves contain more complex rhythmic patterns with triplets and dynamics: *pp* and *pp*. The fifth staff has dynamics: *mf*, *dim.*, and *p dim.*. The sixth staff includes a first ending bracket labeled 'I' and dynamics: *pp*, *pp*, and *pp tranquillo*. The seventh staff has dynamics: *pp*, *cresc.*, *f*, *dim.*, *p*, and *pp*. The eighth staff has dynamics: *cresc.*, *mf dim.*, *dim.*, *pp*, and *f dim.*. The system concludes with a double bar line.

Andante con moto.

Violino I musical score, second system (measures 17-32). The score consists of four staves. The first staff is in 3/8 time, marked *p dolce*, and features a melodic line with dynamics: *p dolce* and *pp*. The second staff includes a first ending bracket labeled 'A' and dynamics: *p*, *pp*, *pp*, and *mf*. The third staff includes a first ending bracket labeled 'B' and dynamics: *p > pp*, *p*, *cresc.*, *f*, *più f ritard.*, and *fp > fz*. The fourth staff includes a first ending bracket labeled 'C' and dynamics: *dim.*, *fz*, *pp*, and *mf*. The system concludes with a double bar line.

Violino I.

*pizz.* **D** *arco*

*ff ffz mf p p mf pp*

*mp cresc. f dim. pp*

**E** *arco*

*pp dim. p p cresc. f*

**F**

*ff fz p dim. pp pp pp cresc. mf f f dim.*

*p pp pp pp*

*cresc. mf fz dim. pp*

*pp p accel. poco a poco rit. - sin al*

*pp p cresc. mf dim. p > pp*

**G** *Tempo I.* *poco a poco accel.* *Tempo II.*

*cresc. f ff dim. p dolce*

*accel. cresc. f rit. Tempo I.*

*pp pp pp*

*mf dim. p dim. p*

*dim. pp f fp f pp*

# Violino I.

Allegro scherzando.

The musical score for Violino I consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1: *mf dolce*, *p*
- Staff 2: *fz*, *p*
- Staff 3: *mf*, *p*
- Staff 4: *p*, *f*, *p*
- Staff 5: *f*, *p*, *crese.*
- Staff 6: *dim.*, *p*, *p*
- Staff 7: *mf*, *f*, *p*
- Staff 8: *f*
- Staff 9: *f*, *pp*
- Staff 10: *f*, *p*, *dim.*, *ritardando*, *Fine.*

Section markers A, B, and C are placed above the staves. The score also features various time signature changes (2/4, 3/4) and dynamic markings such as *mf dolce*, *fz*, *crese.*, and *ritardando*.

Violino I.

Trio.

This page of a Violino I score contains ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a variety of dynamics including *f*, *ff*, *p*, *fp*, *dim.*, *pp dolce*, and *ppp*. It includes several triplet markings (indicated by a '3' over a group of notes) and a section marked 'E1'. A double bar line with repeat dots is followed by a section marked 'D'. The score concludes with a section marked 'F' and a final section marked 'pizz.' (pizzicato) leading to 'D.C. al Fine.'.

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

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

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

*fp* *dim.* *pp dolce* *dim. ppp*

**E1** *f* *p* *fz* *f* *p* *f* *f*

*fz*

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

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

*f* *f*

*f* *ff*

*dim.* *p* *dim.* *pp* **pizz.** **D.C. al Fine.**

# Violino I.

## Finale.

Allegro con brio.

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked "Allegro con brio." The music is characterized by rapid sixteenth-note passages, often in groups of six or three. Dynamics include *p* (piano), *pp* (pianissimo), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *dim.* (diminuendo). Articulation includes slurs, accents, and trills. Technical markings include "3" for triplets and "6" for groups of six notes. Section A is marked with a large "A" above the staff. Section B is marked with a large "B" above the staff. The score concludes with a *fz* (forzando) marking and a *p* (piano) dynamic.



Violino I.

Musical score for Violino I, page 9. The score consists of 12 staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The music features a variety of dynamic markings and performance instructions:

- Staff 1: *f*, *p*, *p*, *fz*, *più f*
- Staff 2: *f*, *f*, *dim.*, *p*, *pp*
- Staff 3: *pp*, *C*
- Staff 4: *p*, *p*, *cresc.*, *f*
- Staff 5: *ff*, *f*, *p*
- Staff 6: *p*
- Staff 7: *p*, *cresc.*, *ff*
- Staff 8: *dim.*, *p*, *D*
- Staff 9: *f*, *ff*, *marcatissimo*
- Staff 10: *E*, *p*, *p*, *dim.*
- Staff 11: *pp*, *pp*, *ppp*

The score includes numerous musical notations such as slurs, accents, and fingerings (e.g., 3, 6, 3, 6). It concludes with a final *ppp* marking and a fermata.

Violino I.

*p fp pp fz*  
*p dim. pp pp pp*  
*cresc. f fz*  
*fz fz fz ff*  
*p pp morendo*  
*pp pp*  
*fz f fz fz fz fz fz fz fz*  
*fz fz fz ff f p*  
*pp dolce mf dim.*  
*p pp p p*  
*fz p cresc. sempre*

The musical score for Violino I consists of 12 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various dynamic markings such as *f*, *p*, *dim.*, *pp*, *fp*, *pizz.*, *arco*, *cresc.*, *ff*, *mf*, *fz*, *ffz*, and *ppp*. Performance instructions include *1*, *L*, *M*, and *N*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The notation includes slurs, accents, and hairpins to indicate dynamics. The piece concludes with a *cresc.* and *ff* marking.

# ERWIN LENDVAI

Op. 2a. <b>Romantisches Liederbuch I.</b> Folge für eine mittlere Stimme mit Klavier. 1. Abbitte ( <i>Hölderlin</i> ) „Heilig Wesen“. 2. Das Harfenmädchen ( <i>Storm</i> ) „Heute, nur heute“. 3. Elfe ( <i>Eichendorff</i> ) „Bleib bei uns!“ 4. Hoffe du nur! ( <i>Geibel</i> ) „Die Nachtigall auf meiner Flur“.....	M. 2,50	Op. 12. <b>Fünf Bilder für Klavier</b> , vollständige Ausgabe.....	M. 3,—
Op. 4. <b>Drei Orgelstücke.</b> 1. Präludium D moll, 2. Intermezzo G moll, 3. Passacaglia F moll	2,50	Einzeln: 1. Meißner Porzellan.....	1,—
Op. 5. <b>„Nippon“.</b> Eine Chorsuite für weibliche Stimmen. Nach altjapan. Dichtungen. 1. Nippon: „Das Land Yamato“. 2. Heimwärts: „Die Blumen blüh'n“. 3. „Komm einmal noch“. 4. Der Mond: „Wie die Wolken er zerbricht“. 5. Der Frühling: „Der Frühling kam“. 6. Verträumtes Leben: „Die Blumen blühten“. 7. Sommerduft: „Die Nacht ist dunkel“. 8. Am heiligen See: „Blüten schneien“. Partitur n. Stimmen (Sopran und Alt).....	je 1,—	2. Arabisches Märchen.....	1,50
Op. 6. <b>Acht altjapanische Lieder</b> für eine mittlere Stimme und Klavier. 2 Hefte Heft I: 1. Heimwärts: „Die Blumen blüh'n“. 2. „Komm einmal noch!“ 3. Sommerduft: „Die Nacht ist dunkel“. 4. Nach Hause: „Zäumet die Rosse“. 5. Rückblick: „Nun wird es Herbst“.....	2,50	3. Götzenbild.....	1,—
Heft II: 6. Der Blütenräuber: „O sagt mir“. 7. Einsamkeit: „Zu dieser Höhe“. 8. Das Bleibende im Wandel: „Der Kirschbaum blühte“.....	2,50	4. Ligurische Fischerbarken.....	1,—
Op. 7. <b>Scherzo („Maskenzug“)</b> für großes Orchester. Partitur.....	6,—	5. Der Abenteurer.....	1,50
Stimmen (Streichstimmen einzeln je 1 M.)	15,—	Op. 13. <b>Sechs Bilder</b> für Klavier. 1. Hirtenreigen. 2. Die klagende Flöte. 3. Kleiner Walzer. 4. Fahrende Spielleute. 5. Mond im Garten. 6. Bäuerlicher Tanz (Nicht einzeln erschienen.)	3,—
Klavier 4 händig ( <i>Arthur Bläß</i> ).....	3,—	Op. 14. <b>Streich-Trio II (F dur)</b> für Violine, Bratsche und Violoncell. Partitur (16 <sup>o</sup> ) n. Stimmen.....	n. 4,—
Op. 8. <b>Streichquartett E moll</b> für 2 Violinen, Bratsche und Violoncell. Partitur... n. Stimmen.....	3,— 7,50	Op. 15. <b>Drei Sonatinen</b> für Klavier zu 2 Händen. Nr. 1 C dur.....	2,50
Op. 10. <b>Sinfonie D dur</b> für großes Orchester. Partitur.....	20,—	Op. 16. <b>Streich-Trio III (A moll)</b> für Violine, Bratsche und Violoncell. Partitur (16 <sup>o</sup> ) n. Stimmen.....	2,50 5,—
Stimmen.....	30,—	Op. 18. <b>Fünf fünfstimmige Frauendöre</b> ohne Begleitung (nach Gedichten von <i>Wilh. Conr. Gomoll</i> ). 1. Licht: „Hell über Berg und Höh'n“. 2. Im Frieden der Nacht: „Wenn all die abertausend Lichtlein“. 3. Die Jugend: „Die Jugend sang im Garten“. 4. Sils Maria: „Umspannt vom leuchtenden Ätherblau“. 5. Lerchenlied: „Helles Klingen in den Lüften“. Partitur... n. Stimmen (Sopran und Alt).....	je 4,— 1,50
(Einzeln: Viol. I 3 M., Viol. II, Bratsche, Cello, Baß je 2 M.)		Op. 20. <b>Jungbrunnen.</b> Ein Liederkreis in deutscher Art. Nach Gedichten von <i>E. A. Herrmann</i> . Für dreistimmigen Frauenchor u. kleines Orchester. Partitur.....	n. 10,—
*Klavier 4 händig ( <i>Hans Thornton</i> )...	7,50	Orchesterstimmen.....	n. 12,—
Op. 11. <b>Streich-Trio I (B dur)</b> für Violine, Bratsche und Violoncell. Partitur (16 <sup>o</sup> ) n. Stimmen.....	1,50 3,—	(Streichstimmen einzeln je M. 1,50 n.) Klavierauszug.....	n. 7,50
*Klavier 4 händig ( <i>Willy Renner</i> ).....	5,—	Chorpartitur (als Stimme).....	n. 1,50
		Op. 21. <b>Sechs Minnelieder</b> für Männerchor a cappella 1. Hymne aus deutscher Vergangenheit ( <i>W. v. der Vogelweide</i> ). 2. Mailied ( <i>Konr. v. Würzburg</i> ). 3. Der Landsknecht ( <i>Markgraf v. Hohenburg</i> ). 4. Zur Weihnacht ( <i>Friedr. v. Sonnenburg</i> ). 5. Zier u. Segen ( <i>Konr. v. Würzburg</i> ). 6. Die Flachschwingerin ( <i>Gottfr. v. Neifen</i> ). Partitur.....	n. 2,50
		Stimmen Nr. 1—6 zusam. (je 50 Pf.)	2,—
Op. 22. <b>Der Minnespiegel.</b> Sieben vier- bis sechsstimmige gemischte Chöre a cappella. 1. Klage vor Gottes Leiden. 2. Lenzestrost. 3. Minnespruch. 4. Wie der Liebeswunde gesunde. 5. Gottesminne. 6. Gottes Majestät. 7. Schau rings um dich. Partitur n. M. 3,—, Stimmen 1—4 zus., 5—6 zus., 7 (je 30 Pf.) Satz je n. M. 1,20.			

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