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SMETANA

Aus meinem Leben

From my life - Ma vie

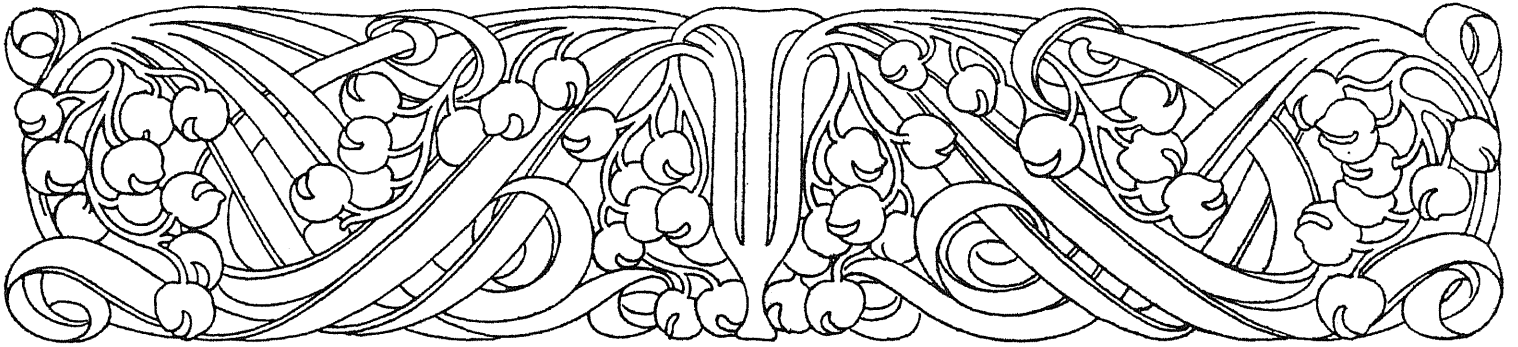
Quartett

E moll - E minor - Mi mineur



2 Violinen, Viola & Violoncello

9/2
So



B. SMETANA
AUS MEINEM LEBEN

From my life ★ Ma vie

QUARTETT IN EMOLL

FÜR 2 VIOLINEN, VIOLA UND VIOLONCELL





М 18224-53

Aus meinem Leben

Wie Smetana selbst einmal andeutete, verfolgte er bei Komposition dieses Quartettes die Absicht, in ihm die Geschichte seines Lebens in Tönen darzustellen.

Der erste Satz spricht von seiner jugendlichen Liebe und Begeisterung zur Kunst, von unstillbarem Sehnen nach etwas Unausprechlichem, sowie der Vorahnung nahenden Unheils.

»Quasi Polka« ist der zweite Satz überschrieben; er nimmt Bezug auf die fröhliche Jugendzeit, in welcher Smetana dem Tanzvergnügen leidenschaftlich huldigte und mit Vorliebe Tänze komponierte.

Der dritte Satz schildert die Seligkeit der ersten Liebe zu jenem Mädchen, das der Komponist später als Gattin heimführte.

In dem ersten Teil des gewaltigen vierten Satzes gibt der Meister seiner Freude Ausdruck über die erfolgreiche Lösung seiner eigentlichen Lebensaufgabe: Schaffung einer bewußt national-tschechischen Musik. Aber plötzlich bricht die Katastrophe herein: Der Meister wird taub. Das langgezogene 4 gestrichene E in der ersten Violine bezeichnet jenes seltsame Klingen im Ohr des Komponisten, mit dem die Krankheit beginnt. Sich Aufbäumen gegen das Schicksal ist sinnlos, in Ergebung in Unabwendbares schließt das Quartett.

From my Life

As he himself once indicated, Smetana's idea in composing this quartet was to give a description in music of the story of his life.

The first movement tells of his youthful love and enthusiasm for art, of irrepressible yearning for things ineffable, and of the foreboding of coming evil.

»Quasi Polka« is the superscription of the second movement, which depicts the joyous days of his youth, when he was passionately fond of dancing, and had a predilection for composing dance-music.

The third movement describes the bliss of first love for the girl who was afterwards to become the composer's wife.

In the first part of the powerful fourth movement, Smetana gives expression to his joy in the successful accomplishment of the task which he had set before himself as his life's work, — to be the deliberate exponent of the art of his native country and thus create a Czech "National Music".

But suddenly calamity overtakes him, — the Master becomes deaf. The persistent high E in the first violin depicts the peculiar singing tone in the composer's own ear, with which his malady began. To rebel against fate is senseless, and the quartet closes with tones of resignation to his relentless destiny.

English translation
by Mevanwy Roberts

Ma vie

En composant ce Quatuor, Smetana a eu l'intention, ainsi qu'il l'a lui-même indiqué, de représenter musicalement l'histoire de sa vie.

Le premier mouvement exprime son amour juvénile et son enthousiasme pour l'art, un désir tendu vers quelque chose d'inexprimable, et aussi le presentiment du mal qui le menace.

Le second mouvement, qui porte indication: «Quasi Polka», évoque l'époque joyeuse de sa jeunesse, alors que Smetana s'adonnait avec passion au plaisir de la danse et composait de préférence des danses

Le troisième dépeint le bonheur du premier amour pour la jeune fille qui devint plus tard la femme du compositeur.

Dans la première partie du quatrième mouvement, de dimensions importantes, le maître exprime sa joie d'avoir accompli avec succès la mission de sa vie: il a créé délibérément une musique tchèque nationale. Mais soudain la catastrophe éclate: le Maître devient sourd. Au premier violon, le *mi* suraigu, longuement tenu, indique que l'infirmité a commencé lorsque ce son bizarre a retenti à l'oreille du compositeur. C'est chose insensée que de s'insurger contre le Destin, et la soumission à l'inéluctable est la conclusion du Quatuor.

Traduction française de
J. G. Prod'homme

Aus meinem Leben

Quartett für 2 Violinen, Viola und Violoncell

Violine I

B. Smetana

Allegro vivo appassionato

1 2 3 4 5 6

7 8 9 10 11 12 13 14

Vla. 1 2 3 4 5 6

7 8 9 10 11 12 Vcll.

31 **A** *sf* *sfz* *3* *sf* *sfz* *3* *sf* *sfz* *3*

35 *sf* *sf* *sf* *sf* *sf* *sf*

42 *sf* *sf* *sf* *sf* *3*

46 *sf* *dim.* *p dim.* **B**

53 *p* *sf* *sf* *pp* *dolce*

61 *dim.* *cresc.* *espr.* **C** 1

Violine I

71 *p* *dolciss. ma espress.*

81 *p* *cresc.*

91 *pp* *f*

98 *cresc.* *ff* *sf*

105 *rit.* **D** *p* **E** *Meno Allegro*

114 *rall.* *a tempo* *pp* *sf*

124

129 *sf* *sf* *cresc.* *più f*

135 *sf* *sf* *sf*

141 *sf* *sf*

146 *sf* *ff* *sf*

151

156 *sf* *sf* *sf*

Violine I

160 *sf* *sf* *f*

163 *ff* *sf* *dim.* *p* **H**

169 *pp* *p dolce* *dim. al pp*

176 *espress.* *p*

185 **I**

194 *p* *tranquillo*

202 *f* *cresc.* *ff*

209 *cresc.* *rit.*

217 **K** *Meno Allegro* *dim.* *più p* *rall.*

226 *a tempo* *f* *sf* *f* *sf* *sf* *sff*

236 *p* *espr.* *rall.* *a tempo* **L** *1*

245 *sf* *sf* *p* *più p*

254 *pizz.* *1*

Violine I

II

Allegro moderato a la Polka

The musical score is written for Violin I and consists of 11 staves of music. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo and style are indicated as "Allegro moderato a la Polka".

Key features of the score include:

- Staff 1:** Starts with a dynamic of *fsf* (fortissimo sfzando).
- Staff 7:** Features dynamics of *rfz* (ritardando sfzando), *sf*, *rfz*, *p* (piano), and *f* (forte).
- Staff 13:** Features dynamics of *sf*, *rfz*, *sf*, *p*, *f*, *sf*, *f*, and *p*.
- Staff 19:** Contains a section marked **A** with dynamics of *f*, *sf*, *f*, *sf*, and *p*.
- Staff 24:** Includes the instruction *cresc.* (crescendo) and *rfz*.
- Staff 29:** Features dynamics of *f*, *sf*, and *sf*.
- Staff 35:** Contains a section marked **B** with the instruction *leggiero* (light) and dynamics of *sf* and *p*.
- Staff 41:** Features a dynamic of *f*.
- Staff 47:** Features a dynamic of *p* and the instruction *leggiero*.
- Staff 53:** Contains a section marked **C** with a dynamic of *f*.
- Staff 59:** Features a dynamic of *sf*.

Violine I

65 *sf cresc.* **D** *sf*

69 *sf* *sf*

74 *sf* *sf*

79 *ff* *sf*

85 **E** (*meno mosso*) *p dolce* *simile*

94 *p* *sf* *p dim.*

102 *cresc.* *dim.*

109 *p* *cresc.* *p* *cresc.* *rfz*

117 *dim.* *cresc.* *espr.* *dim.*

124 *cresc.*

131 *sf* *sf* *dim.* *pp* *ff*

poco rall. *dolce* *lunga pausa* **Più**

Violine I

Allegro

137 *rfz*

141 *rfz*

145 *rfz*

149 *rfz*

153 **H** *f* *p* *rfz*

158 *p* *leggiero* *p*

163 *p*

168 **I** *f*

173 *sf*

178 *sf* *ff* *fff*

182 *sf*

Violine I

186 *cresc.*

190 *Meno mosso*
sf sf G.P. *p dolce*

198 *poco cresc.*

206 *risoluto ed animato* *breit*
f

213 *cresc.*

218 *ff sf*

222 *sf sf*

227 *rall.*
 Vla. *pp*

235 *Più mosso*
sf con forza

241 *ff*

245 *sf sf*

Violine I

III

Largo sostenuto

rit. *a tempo*
Vell. *p dolce espr.*

11 *cresc.* **A** *ff*

16 *sf p* *cresc.*

20 *dim.* *sf*

23 *p dolce* **B** *cresc.*

28 *f sf sf*

32 *Più mosso* **C** *ff rf sff sf sf*

35 *sf ff sf sf*

38 *ff sf sf sff*

41 **D** *sf sf pp*

46 *(Tempo I)* **E** *p espr. e dolce sf cresc.*

Violine I

51 *sf* *f sf* *fff* *cresc.*

55 *fff* *ff*

59 *ff* *sf* *sf*

62 *sf* *sf* *sf* *Vell.* *p leggiero*

70 *p* *p*

73 *p*

75 *p dolce cantando*

79 *cresc.* *< sf*

83 *rall.* *I tranquillo* *p*

87 *dolce*

91 *pp* *ppp*

Violine I

IV

Vivace

ff sf sf

rf rf rf rf rf rf

A rf rf rf p sf

sf sf rf sf p

B scherzoso f sf sf sf sf p

pizz. arco pizz. arco

C

cresc. sf sf sf sf sf sf

D

cresc. f ff sfz sfz

E

fz fz fz fz

fz p fz fz

Violine I

89 *fz* *fz* *p* *ff* **F**

95 *fz* *fz* *fz* *p* **2**

103 *sfz* *sf* *sf* *sf* *ff* *f* **G** **1**

115 *fz* *p* *sfz* *sfz* *p* **1**

121 *sfz* *sfz* *sfz* *ff* *pp* **H** **2**

129 *cresc. molto* *ff* **I**

135 *cresc. molto* *ff*

141 *rfz* *rfz*

149 *rfz* *rfz* *rfz* *rfz* *rfz* *rfz* **1** **1**

157 *rfz* *p* *f* *rfz* *p* *ff* *sf*

162 *sf* *sf* *sf* *p* **K**

171 *p* **L**

Violine I

179 *pizz.* *arco* *pizz.* *arco*

187 *cresc.* *sf* *sf* *ff* *cresc.* **M**

195 *ff*

201 *sf*

207 *sf sempre ff* *sf* **N**

213 *sf ff* *ffz* **G.P.**

222 *Meno presto* **O** *f* *ffz* **G.P.**

236 *ffz* *ffz* *dim.* *fz*

249 *dim.* *sf* **P** *Moderato* *più p dolciss.*

262 *Allegro* *pp* *p dolce* **Q** *Meno*

268 *molto cresc.* *ffz* **R** *G.P.* *p* *espr.*

277 *più p* *pp* *pizz.*

