

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 10-14. Dynamics: *dim.*, *p*, *cresc.*, *mf*.

Measures 15-24. Dynamics: *mf*, *p*, *cresc.*, *f*.

Measures 25-28. Dynamics: *fz*, *dim.*, *cresc.*.

30

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

35

f *sf* *p*

40

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

45

50

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

55

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

Un poco più mosso

60

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

65

70

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

75

80

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

cresc.

Musical score system 1, measures 75-85. The system consists of three staves: Treble, Middle, and Bass. The key signature has one sharp (F#). The time signature is 4/4. The music begins with a forte (*f*) dynamic. At measure 80, there is a *dim.* (diminuendo) marking. At measure 81, the dynamic changes to *p* (piano). At measure 82, there is a *ppdim.* (pianissimo diminuendo) marking. At measure 83, the dynamic is *p*. At measure 84, there is a *cresc.* (crescendo) marking. At measure 85, the dynamic is *fz* (forzando).

Musical score system 2, measures 86-95. The system consists of three staves: Treble, Middle, and Bass. The key signature has one sharp (F#). The time signature is 4/4. The music begins with a *fz* (forzando) dynamic. At measure 87, there is a *dim.* (diminuendo) marking. At measure 88, the dynamic is *pp* (pianissimo). At measure 89, there is a *dim.* marking. At measure 90, the dynamic is *pp*. At measure 91, there is a *dim.* marking. At measure 92, the dynamic is *pp*. At measure 93, there is a *dim.* marking. At measure 94, the dynamic is *pp*. At measure 95, the dynamic is *fz*.

Musical score system 3, measures 96-105. The system consists of three staves: Treble, Middle, and Bass. The key signature has one sharp (F#). The time signature is 4/4. The music begins with a *pp* (pianissimo) dynamic. At measure 97, there is a *pp* marking. At measure 98, there is a *pp* marking. At measure 99, there is a *pp* marking. At measure 100, there is a *pp* marking. At measure 101, there is a *pp* marking. At measure 102, there is a *pp* marking. At measure 103, there is a *pp* marking. At measure 104, there is a *pp* marking. At measure 105, there is a *pp* marking.

Musical score system 4, measures 106-115. The system consists of three staves: Treble, Middle, and Bass. The key signature has one sharp (F#). The time signature is 4/4. The music begins with a *pp* (pianissimo) dynamic. At measure 107, there is a *pp* marking. At measure 108, there is a *pp* marking. At measure 109, there is a *pp* marking. At measure 110, there is a *pp* marking. At measure 111, there is a *pp* marking. At measure 112, there is a *pp* marking. At measure 113, there is a *pp* marking. At measure 114, there is a *pp* marking. At measure 115, there is a *pp* marking.

Poco meno mosso, quasi tempo I.

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

115 *pp* *f* *f* *f* *pp* *pp* *pp*

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

125 *ppp* *ppp* *pp* *ppp* *f* *f* 130

135

pp

pp

pp

pp

pizz.

arco

This system contains measures 135 through 139. The first staff (treble clef) begins with a *pp* dynamic and features a melodic line with slurs and accents. The second staff (treble clef) continues the melodic line with slurs. The third staff (bass clef) provides a rhythmic accompaniment with slurs. The fourth staff (bass clef) also provides a rhythmic accompaniment with slurs. The measure numbers 135, 136, 137, 138, and 139 are indicated above the first staff.

140

cresc.

f

f

f

f

cresc.

cresc.

cresc.

This system contains measures 140 through 144. The first staff (treble clef) begins with a *cresc.* dynamic and features a melodic line with slurs and accents. The second staff (treble clef) continues the melodic line with slurs. The third staff (bass clef) provides a rhythmic accompaniment with slurs. The fourth staff (bass clef) also provides a rhythmic accompaniment with slurs. The measure numbers 140, 141, 142, 143, and 144 are indicated above the first staff.

145

f

ff

ff

ff

ff

ff

This system contains measures 145 through 149. The first staff (treble clef) begins with a *f* dynamic and features a melodic line with slurs and accents. The second staff (treble clef) continues the melodic line with slurs. The third staff (bass clef) provides a rhythmic accompaniment with slurs. The fourth staff (bass clef) also provides a rhythmic accompaniment with slurs. The measure numbers 145, 146, 147, 148, and 149 are indicated above the first staff.

150

f

f

dim.

dim.

dim.

pp

pp

pp

pp

dim.

dim.

pp

This system contains measures 150 through 154. The first staff (treble clef) begins with a *f* dynamic and features a melodic line with slurs and accents. The second staff (treble clef) continues the melodic line with slurs. The third staff (bass clef) provides a rhythmic accompaniment with slurs. The fourth staff (bass clef) also provides a rhythmic accompaniment with slurs. The measure numbers 150, 151, 152, 153, and 154 are indicated above the first staff.

tranne

155

f

ff

160

ff

fz

f

165

dim.

p

pp

170

pp

p

pizz.

arco

175

p *fz* *p* *p* *p* *p*

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

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

arco

180

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

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

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

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

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

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

185

Un poco più animato

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

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

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

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

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

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

190

fz *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz*

185

200

205

210

215 pizz.

Tempo I. tranquillo

220

arco dolce arco dolce arco dolce arco

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

225

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

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

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

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

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

pp *fz* *dim.* *f*

pp *fz* *p* *f*

250

f espress. *dim.* *f*

f espress. *dim.* *f*

f *f* *f*

255

p *fz* *fz* *fz*

p *fz* *fz* *fz*

p *fz* *fz* *fz*

260

ff *fz* *fz* *fz*

ff *fz* *fz* *fz*

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

265

p

p dolce

cresc.

270

dim.

pp

Meno mosso

275

pp

rit.

pp

accel.

Tempo I.

280

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]

Measures 310-314. The score features a treble and bass clef system. Measure 310 is marked with *fz* and *p*. Measure 311 includes *cresc.* and *arco*. Measure 312 has *fz* and *cresc.*. Measure 313 is marked with *f* and *pp*. Measure 314 has *f* and *pp*. The bass line starts with *[ff]* and *p*.

Measures 315-319. Measure 315 is marked with *pp*. Measure 316 has *pp*. Measure 317 includes *fz* and *pp*. Measure 318 has *f* and *pp*. Measure 319 is marked with *fz* and *dim.*. The bass line has *pp* and *fz*.

Measures 320-325. Measure 320 is marked with *p*. Measure 321 has *pp*. Measure 322 has *p* and *pp*. Measure 323 has *p* and *pp*. Measure 324 has *fz* and *fz*. Measure 325 has *fz* and *fz*. The bass line has *p* and *dim.*.

Measures 330-334. Measure 330 is marked with *p*. Measure 331 has *dim.* and *p*. Measure 332 has *dim.* and *p*. Measure 333 has *dim.* and *p*. Measure 334 has *dim.* and *p*. The bass line has *dim.* and *fz*.

Musical score for measures 335-340. The score is in G major (one sharp) and 4/4 time. It features a piano with a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff*, *pp*, and *p*. There are also *fz* markings for the piano.

Musical score for measures 340-345. The score continues from the previous system. Dynamics include *pp*, *pizz.*, *fp arco*, and *dim.*. The piano part has a melodic line, and the bass part has a bass line.

Musical score for measures 345-350. The tempo is marked *tranquillo*. The score is in G major. Dynamics include *pp*. The piano part has a melodic line, and the bass part has a bass line.

Musical score for measures 350-355. The tempo is marked *Tempo I*. The score is in G major. Dynamics include *f espress.*, *p*, *pizz.*, and *p*. The piano part has a melodic line, and the bass part has a bass line.

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* *ff* *ff*

370

fz *ff* *ff* *ff*

fz *ff* *ff* *ff*

fz *ff* *ff* *ff*

375

fz *f* *fz* *f*

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 *cresc.* markings. Cello/Double Bass shows *pp* and *fz* markings. Dynamics reach *f* by measure 10.

System 3 (Measures 11-15): Violin and Viola start with *f* and end with *dim.*. Cello/Double Bass starts with *fz* and ends with *dim.*. Dynamics fluctuate between *f* and *dim.*.

System 4 (Measures 16-20): Violin and Viola start with *fz* and end with *f*. Cello/Double Bass starts with *fz* and ends with *fz*. Dynamics are primarily *fz* and *f*.

20

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

25

p pizz. arco ppp p pizz. ppp ppp

30

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

p dim. pp p dim. pp

35

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

40

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

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

45

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

50

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

p *p* *p* *p*

55

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

[cresc.] *mf* *p*

60

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

cresc. *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 *fz* dynamic. 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.

75

mf *p* *arco* *dim.* *p* *p*

dim. *pp* *pp* *dim.* *[pp]* *[pp]* *dim.* *[pp]*

80

mf *p*

85

f *p* *pp* *rit.* *in tempo* *pp* *pp* *pp* *pp* *pp*

90

mf *dim.* *pp*

cresc. *f* *pp*

95

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

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

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

100

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

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

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

105

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

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

f *fz* *p* *p* *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 fortissimo (*fz*) dynamic, a fortissimo (*ff*) dynamic, and a fortissimo (*ff*) dynamic. Features a *pizz.* (pizzicato) instruction and an *arco* instruction.
- System 4:** Includes a fortissimo (*ff*) dynamic, a fortissimo (*ff*) dynamic, and a fortissimo (*ff*) dynamic. Features a *pizz.* instruction and an *arco* instruction.

The score is marked with measures 5, 10, 15, and 20. The dynamics range from piano (*p*) to fortissimo (*ff*). The performance instructions include trills (*tr*), fortissimo (*fz*), fortissimo (*ff*), piano (*p*), and *pizz.* (pizzicato).

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

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

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

45 *cresc. mf* *mf* *fp* *f* *f* *pizz.* *pizz.*

Musical score system 1, measures 50-54. The score is for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measure 50 is marked with a fermata and a dynamic of *fp*. Measures 51-54 feature complex rhythmic patterns with dynamics of *fz*, *f*, *fz*, and *fz*. Performance instructions include *arco* and *pizz.* (pizzicato).

Musical score system 2, measures 55-59. Measures 55-56 are marked *ff* *arco*. Measures 57-59 show a variety of dynamics including *fz*, *fp*, and *dim.* (diminuendo).

Musical score system 3, measures 60-65. Measures 60-64 feature a consistent rhythmic pattern with dynamics of *p* and *pp*. Measure 65 ends with a fermata and the instruction *Fine*.

Musical score system 4, measures 70-75. The section is labeled "TRIO" at the beginning. Measures 70-75 contain melodic lines with dynamics of *p*, *f*, *dim.*, and *pp*. Measure 75 includes a triplet of eighth notes.

1. 2.

75 80 84

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

85 90

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

95 100

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

105

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

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 a melody in the right hand and accompaniment in the left hand. Dynamics include 'f' (forte) and 'ff' (fortissimo).

120

Musical score for measures 120-125. The score continues with the melody and accompaniment. Dynamics include 'ff', 'f', and 'f'.

125 130

Musical score for measures 125-130. The score includes a first ending bracket. Dynamics include 'ff', 'p', 'pp', and 'dim.'.

2. 135 140

rit. Poco meno

Musical score for measures 135-140. The score includes a second ending bracket. Dynamics include 'pp', 'f', 'p', and 'pp'. Performance markings include 'rit.' and 'Poco meno'.

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

IV FINALE

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

ff *p* *f* *dim.*

pp dolce *p*

mf *dim.*

pp *p*

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*

[VI] *ff*

40

First system of musical notation, measures 43-45. The score is in treble, piano, and bass clefs. It features complex rhythmic patterns with triplets and sixteenth notes. A forte (*f*) dynamic marking is present at the beginning of the system.

Second system of musical notation, measures 46-49. The score continues with complex rhythmic patterns. A fortissimo (*ff*) dynamic marking is present at the beginning of the system.

Third system of musical notation, measures 50-54. The score features dense rhythmic textures with many sixteenth notes. A fortissimo (*ff*) dynamic marking is present at the beginning of the system.

Fourth system of musical notation, measures 55-60. The score continues with complex rhythmic patterns. A fortissimo (*ff*) dynamic marking is present at the beginning of the system. The system concludes with a piano (*p*) dynamic marking and a *dim.* (diminuendo) instruction.

65

p dolce

p dolce

p dolce

p dolce

70

75

pp

mf

pp

mf

pp

mf

80

dim.

p

pp

dim.

p

pp

dim.

p

dim.

85

mf

fp

fz

mf

fp

Musical score system 1 (measures 90-94). The system features a grand staff with three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature is three sharps (F#, C#, G#). Measure 90 starts with a piano (*fp*) dynamic and a fermata. Measure 91 begins with a forte (*fz*) dynamic and contains triplets. Measure 92 continues with triplets and a forte (*fz*) dynamic. Measure 93 features a piano (*fp*) dynamic and a fermata. Measure 94 concludes with a forte (*fz*) dynamic and triplets. Performance markings include accents (*^*) and slurs.

Musical score system 2 (measures 95-99). The system features a grand staff with three staves. The key signature is three sharps. Measure 95 starts with a forte (*fz*) dynamic and triplets. Measure 96 continues with triplets and a forte (*fz*) dynamic. Measure 97 features triplets and a forte (*fz*) dynamic. Measure 98 continues with triplets and a forte (*fz*) dynamic. Measure 99 concludes with triplets and a forte (*fz*) dynamic. Performance markings include accents (*^*) and slurs.

Musical score system 3 (measures 100-104). The system features a grand staff with three staves. The key signature is three sharps. Measure 100 starts with a fortissimo (*ff*) dynamic and triplets. Measure 101 continues with fortissimo (*ff*) dynamics and triplets. Measure 102 features fortissimo (*ff*) dynamics and triplets. Measure 103 continues with fortissimo (*ff*) dynamics and triplets. Measure 104 concludes with fortissimo (*ff*) dynamics and triplets. Performance markings include accents (*^*) and slurs.

Musical score system 4 (measures 105-110). The system features a grand staff with three staves. The key signature is three sharps. Measure 105 starts with a piano (*p*) dynamic and triplets. Measure 106 continues with piano (*p*) dynamics and triplets. Measure 107 features piano (*p*) dynamics and triplets. Measure 108 continues with piano (*p*) dynamics and triplets. Measure 109 concludes with piano (*p*) dynamics and triplets. Measure 110 features piano (*p*) dynamics and triplets. Performance markings include accents (*^*) and slurs.

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

fp pp p

165

pp sempre

pp sempre

pp sempre

pp sempre

170

p

pp

cresc.

pp

cresc.

175

mf

ff

p

f

ff

p

f

ff

p

f

180

180

p

dim.

185

p dolce

p

cresc.

cresc.

cresc.

cresc.

190

dim.

p

pp

pp

pp

pp

dim.

dim.

dim.

dim.

pp

195

pp

pp

p

200

cresc. *mf* *mf*

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

205

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

210

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

215

First system of musical notation, measures 215-220. The score is in G major (one sharp) and 3/4 time. It features a piano (p) part with triplets and a forte (ff) part with sixteenth-note runs. Measure numbers 215, 220, and 225 are indicated.

Second system of musical notation, measures 225-230. The piano part continues with triplets, while the forte part features sixteenth-note runs. Measure numbers 225 and 230 are indicated.

Third system of musical notation, measures 230-235. This system is characterized by dense sixteenth-note passages in both the piano and forte parts. Measure numbers 230 and 235 are indicated.

Fourth system of musical notation, measures 235-240. The piano part continues with sixteenth-note runs, and the forte part features a triplet marked *p* 3. Measure numbers 235 and 240 are indicated.

240

pp
pp
pizz.
[pp]
p espress.

This system covers measures 240 to 244. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The first staff (treble clef) features a melodic line starting with a half note G4, followed by a series of eighth notes. The second staff (treble clef) has a similar eighth-note pattern. The third staff (bass clef) is mostly silent, with a few notes in measure 244. Dynamics include *pp*, *[pp]*, and *p espress.*

245

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

This system covers measures 245 to 249. The music continues with similar rhythmic patterns. Dynamics include *fp*, *[p]*, *cresc.*, *p*, *mf*, *[p]*, and *pizz.*

250

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

This system covers measures 250 to 254. The music features a variety of dynamics including *dim.*, *p*, *arco*, and *pp*.

255

p
p
p
fz
fz
p

This system covers measures 255 to 259. The music continues with dynamics including *p*, *fz*, and *p*.

260

265

pp

pp

pp

pp

p

270

pp

pp

pp

pp

p

275

pp

pp

pp

pp

p

pizz.

p

280

pp

pp

pp

pp

p

[sim.]

pp

285

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

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

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

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

arco

290

295

fp *p dim.* *fp* *p dim.* *fp* *p dim.*

fp *p dim.* *fp* *p dim.* *fp* *p dim.*

fp *p dim.* *fp* *p dim.* *fp* *p dim.*

fp *p dim.* *fp* *p dim.* *fp* *p dim.*

fp *p dim.* *fp* *p dim.* *fp* *p dim.*

300

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

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

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

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

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

305

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

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

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

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

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

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 342 and 343. The system ends with a double bar line.

Musical score system 2, measures 345-350. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). Measure 345 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 347 and 348. The system ends with a double bar line.

Musical score system 3, measures 350-355. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). Measure 350 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 352 and 353. The system ends with a double bar line.

Musical score system 4, measures 355-360. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). Measure 355 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 357 and 358. The system ends with a double bar line.

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 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 seřiznuto 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 Procházce, 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 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 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 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 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: 

8₃ { Vla, Vers. I: *d*
Vlc, Vers. I: *E*


15 Vlc, Vers. I: 

32—33 Viol. II, Vla, Vers. I: 

38₃ Viol. II, B. B., St.: *h*; SN = A

49₁ Vlc, Vers. I: *e*

50 Tutti, Vers. I: *f*

53 Viol. II, Vla, Vers. I: 

54 segue Vide:



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

56 *p* *pp* *p*

57₅ *pp* *f* *p*

58 *cresc.* *pp* *f* *p*

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

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

56₁ Vlc

56₉ Vla } A:—; SN = B. B.

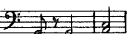


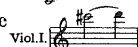
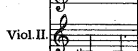
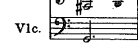



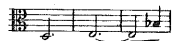

57₅ Viol. II

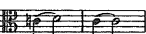





58 Viol. I: *f* senza —

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: 73₁ Vlc., Vers. I.: G74 Vlc., Vers. I.: 87 A: segue Vi-de
Viol. I. 
Viol. II. 
Vlc. 96₈ { 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
118₂ Vla, A: e^1 [!]123 Viol. II, Vers. I: 124—126 Vla, Vers. I: 126 Vlc., Vers. I: 126₂ Viol. II, A: Vers. I: e^1 139₁ Viol. I., Vers. I, B. B.: *fp*; SN = A144₂, 147₂ Viol. II., Vers. I.: f^1

144₁, 147₁ Vla, Vers. I.: d^1 144₁, 147₁, Vlc, Vers. I.: d 150₁ Viol. I, Vla, Vers. I.: p t 151, 152 Vla, Vers. I.: 158₁, 161₁ Vlc, Vers. I.: As 159₁, 162₁ { 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 γ 197₃ B. B., Vla: *hes* [!]210₉ Vla, Vers. I: *h-gis*¹216 A: —; B. B.: *Tempo I., tranquillo*219₃ Viol. II, Vers. I.: d^1 219_{3,4} Vla, Vers. I.: h, a^1 238₂ Vlc, A: d ; SN = B. B.241 Viol. I, segue Vi-dc: 245₁ 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 1

271 A: —; B. B.: *Meno mosso*289₂ 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.:

326₁ Vla, Vcrs. I.:

333—334 Vla, Vcrs. I.:

338 Viol. I, Vcrs. I.:

341₂ Vla, Vcrs. I.: e₁343 A, tutti: *pp*345_e 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.:

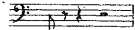







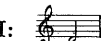

367 A: —; B. B.: *poco animato*369₂, 372₂ Viol. II, Vcrs. I: *f*¹370 Vla, Vcrs. I: *a*; Vlc, Vcrs. I.: *A — e*373 Vlc, Vcrs. I: *A — a*

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

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



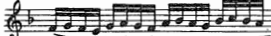
II

6 Vlc, Vers. I: 8₃ Vla, B. B., St.: *a* [!]; SN = A11 Vlc, Vers. I: *F*13₂ Vlc, Vers. I., B. B.: *F*; Vers. II: *A*; SN = Vers. I., B. B.22₁₃₋₁₆, 23 Vlc, Vers. I.:  *dim.*27 Vlc, Vers. I: 29₃ Viol. II., B. B.: *hes - e¹*; SN = A29₂ Viol. II, Vers. I: 29 Vla, Vers. I: 31 A, Vla, Vers. I: 32 Viol. II., B. B.:  ; SN = A35₁₋₃ Vlc, Vers. I.: 38₂, Viol. I., A, Vers. I: 39₂, Viol. I., A, Vers. I: 53₁, 54₁ Viol. I., Vers. I: 55 Viol. I., Vers. I: 


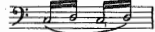
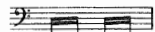

60 A: segue Vi-de:


 Musical notation for the 'segue Vi-de' section, measures 60-62. It features four staves: Violin I (top), Violin II (second), Viola/Bassoon (third), and Violoncello/Double Bass (bottom). The music includes various rhythmic patterns and dynamics such as *dim.* and *ff*.

651 Vla, Vers. I: c

67 Viol. II, B. B.:  ; SN = A68 Viol. I, Vers. I:  *dim.*727, 8 Vla, Vers. I: e, e¹

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 markings for *pp* and *mf*.



Musical score for segue Vers. I, measures 84-90. The score continues for Violin I, Violin II, Viola, and Violoncello. It features a *cresc.* marking and dynamics of *f* and *p*.



Musical score for segue Vers. I, measures 91-97. The score continues for Violin I, Violin II, Viola, and Violoncello. It includes markings for *dim.*, *p*, *cresc.*, *mf*, and *ff*.

20

25

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

This system contains measures 20 through 25. It features three staves: Treble, Middle, and Bass. The music is in 3/4 time. Measure 20 starts with a treble clef and a key signature of one sharp (F#). The first staff has a melodic line with slurs and accents. The second staff has a piano accompaniment with chords and moving lines. The third staff has a bass line. Dynamics include *pp*, *p*, *cresc.*, *f*, and *dim.*

30

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

This system contains measures 26 through 30. The dynamics are *f*, *ff*, *cresc.*, *pp*, and *cresc.*. The music continues with similar textures and includes some triplets in measure 28.

35

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

This system contains measures 31 through 35. It introduces *pizz.* (pizzicato) and *arco* (arco) markings. Dynamics include *ff*, *dim.*, *p*, *dim.*, and *pp*.

40

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




This system contains measures 36 through 40. It includes an *arco* marking. Dynamics include *dim.*, *cresc.*, *dim.*, *p*, and *dim.*.

45

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

This system contains measures 41 through 45. Dynamics include *pp*, *cresc.*, *f*, *pp*, *cresc.*, and *f*.

• Vers. II, Vers. I. ?

- 80, 81 Vla, Vers. I: 
- 86 Viol. I, A: 
- 87 A: —; B. B.: *ritenuto*
- 88 A: —; B. B.: *in tempo*
- 92₆ Vla, B. B., St.: d^1 ; SN = A
- 94₂ Viol. II, Vers. I: *g*
- 98 tutti, A: —; B. B.: *p*
- 100₆ Viol. I, Vers. I: c^3
- 110₄ 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.
- 123₁₋₃ Vlc, Vers. I: *f*

III

1—55 Vers. I.;

Allegretto

Musical score for Violins I and II, Viola, and Cello/Double Bass, measures 1 through 55. The score is in 3/4 time and features a variety of dynamics and articulations.

Violin I (Viol. I): Measures 1-55. Dynamics include *p*, *f*, and *pp*. Articulations include *tr* (trills) and *acc.* (accents). Measure 15 is marked *f*. Measure 40 is marked *f*. Measure 55 is marked *f*.

Violin II (Viol. II): Measures 1-55. Dynamics include *p*, *f*, and *pp*. Articulations include *tr* (trills) and *acc.* (accents). Measure 15 is marked *f*. Measure 40 is marked *f*. Measure 55 is marked *f*.

Viola (Vla): Measures 1-55. Dynamics include *p*, *f*, and *pp*. Articulations include *tr* (trills) and *acc.* (accents). Measure 15 is marked *f*. Measure 40 is marked *f*. Measure 55 is marked *f*.

Cello/Double Bass (Vlc/Vcl): Measures 1-55. Dynamics include *p*, *f*, and *pp*. Articulations include *tr* (trills) and *acc.* (accents). Measure 15 is marked *f*. Measure 40 is marked *f*. Measure 55 is marked *f*. The section is marked *arco* (arco) starting at measure 40.

Violoncello/Double Bass (Vcl): Measures 1-55. Dynamics include *p*, *f*, and *pp*. Articulations include *tr* (trills) and *acc.* (accents). Measure 15 is marked *f*. Measure 40 is marked *f*. Measure 55 is marked *f*. The section is marked *arco* (arco) starting at measure 40.

Violoncello/Double Bass (Vcl): Measures 1-55. Dynamics include *p*, *f*, and *pp*. Articulations include *tr* (trills) and *acc.* (accents). Measure 15 is marked *f*. Measure 40 is marked *f*. Measure 55 is marked *f*. The section is marked *arco* (arco) starting at measure 40.

Violoncello/Double Bass (Vcl): Measures 1-55. Dynamics include *p*, *f*, and *pp*. Articulations include *tr* (trills) and *acc.* (accents). Measure 15 is marked *f*. Measure 40 is marked *f*. Measure 55 is marked *f*. The section is marked *arco* (arco) starting at measure 40.

20

tr. *dim.* *p.*

dim. *f.*

pizz. arco *dim.*

25

p. *f.* *dim.*

p. *f.* *dim.*

p. *f.* *dim.*

35

cresc. *f.*

cresc. *f.*

cresc. *f.*

40

p. *dim.* *pizz.*

p. *dim.* *pizz.*

p. *dim.*

45

p. *f.* *pizz.*




p. *f.* *pizz.*

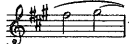


p. *f.* *pizz.*

- 9 Viol. II, Vers. I:
- 15, 16, 17 } Vla, A: senza legato
- 19, 20, 21 }
- 43₂ Viol. II., Vers. I., B. B.: c^1 } ; SN = A
- 43₂ 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.:
- 81₁ Viol. II., Vers. I.: c_2
- 84₁ Vlc, Vers. I.: c^1
- 88₂ 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.:
- 11₂ Vla, Vers. I.:
- 25₂ Viol. I., B. B.: g^1 ; SN = A

- 26₁, 27₁ Vlc, Vers. I.: c^1 ; SN = Vers. II.
 30₂ Vlc, Vers. I.: f ; SN = Vers. II
 47₂ Viol. II, A: $gis^1 - h^1 - eis^2$; SN = B. B.
 66₂ Vla, Vers. I.: d^1
 67₂ tutti, A: pp ; SN = B. B.
 88₅ Viol. I., B. B. St.,: d^2 ; SN = A
 93₁ 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
 127₁ 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.
 131₁ Vla, Vlc, A: senza fz }
 133, 134 Vla, A: sempre c^1 ; SN = B. B.
 143₂ Viol. II, Vers. I.: $d^1 - h^1$
 152₂ Viol. II., A: d^1 [!]
 154₁ Viol. I., Vers. I.: $eis^1 - cis^2 - h^2$
 179₆ Viol. I., B. B.: gis [!]
 201₂ Viol. II, Vers. I.: c^1
 214 Viol. I, Viol. II, A: 
 227₇ Vla, A: $\text{♩} \text{♪} \text{♩}$; SN = B. B.

- 233_{1,2} Viol. I, Vers. I., B. B.: $e^1 - h^1 - e^2$ } ; SN = Vers. II.
 233₂ Viol. II, Vers. I, B. B.: $h - gis_1 - h^1$ }
- 237 Viol. I., Vers. I, B. B.:  ; SN = Vers. II.
- 243₂ Viol. II, Vers. I.: gis^2 ; SN = B. B.
- 249₂, 250 Viol. II, Vers. I.: 
- 260_{1,2} Viol. II., Vers. I.: a, h
- 260_{1,2} Vla, Vers. I: fis, gis
- 262₁ Vla, Vers. I: 
- 301₁ Viol. II, A, Vers. I: d^3
- 327₁ 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
- 378₂, 379₁ Viol. I, Vers. I.: $a - a^1$; SN = B. B.

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