

DVOŘÁK

Romantische Stücke

für Violine und Klavier

Opus 75

(A. M. Gurgel / U. Thiemann)

INHALT

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Romantische Stücke

I

Antonin Dvořák, op. 75 Nr. 1
(1841 - 1904)

Allegro moderato

Violine

p molto espressivo

Klavier

ten. p sim.

5

f dim. p dim.

9

pp dolce pp

13

mf f p pp dim. dim.

7

7

p *fz* *f*

pp *fz* *fz*

Measures 7-8: Treble clef with a melodic line starting on a half note, moving to a quarter note, and then a half note. Bass clef with a steady eighth-note accompaniment. Dynamics include *p*, *fz*, *f*, *pp*, and *fz*.

9

9

p *dim.* *pp*

p *dim.* *pp*

Measures 9-11: Treble clef with a melodic line featuring a *dim.* dynamic. Bass clef with a steady eighth-note accompaniment. Dynamics include *p*, *dim.*, and *pp*.

22

22

fz *p* *pp*

p *pp*

Measures 22-24: Treble clef with a melodic line featuring a *fz* dynamic. Bass clef with a steady eighth-note accompaniment. Dynamics include *fz*, *p*, and *pp*.

25

25

f *p dim.* *f*

f *p dim.* *f*

Measures 25-27: Treble clef with a melodic line featuring a *p dim.* dynamic. Bass clef with a steady eighth-note accompaniment. Dynamics include *f*, *p dim.*, and *f*.

28

28

p *pp*

p *pp*

Measures 28-30: Treble clef with a melodic line featuring a *pp* dynamic. Bass clef with a steady eighth-note accompaniment. Dynamics include *p* and *pp*. A handwritten *ten.* is present above the treble staff.

31

p. *cresc.*

34

f *p* 1.

36

p *pp* *mf* 2.

39

Poco meno mosso

p *pp* *dim.*

42

ritard. *ppp* *ppp ritard.*

sin'al Fine

II

Allégo maestoso

op. 75 Nr. 2

The musical score is written for piano in 2/4 time, featuring a single melodic line in the right hand and a complex accompaniment in the left hand. The key signature has one flat (B-flat). The score is divided into four systems, with measure numbers 5, 9, and 13 marked at the beginning of their respective systems. The first system (measures 1-4) begins with a fortissimo (*ff*) dynamic in the right hand and a fortissimo (*ff*) dynamic in the left hand. The second system (measures 5-8) continues with *ff* in the right hand and *ff* in the left hand. The third system (measures 9-12) features a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand, with the instruction *sempre stacc.* (always staccato) written above the left hand. The fourth system (measures 13-16) starts with a mezzo-forte (*mf*) dynamic in both hands, followed by a fortissimo (*ff*) dynamic. The system concludes with a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to the beginning of the system, while the second ending concludes with a piano (*pp*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

17

Musical score for measures 17-21. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth notes. Dynamics include *pp*, *mf*, and *mf sempre stacc.*

22

Musical score for measures 22-26. The piano accompaniment continues with dense sixteenth-note patterns. Dynamics include *f* and *p*.

27

Musical score for measures 27-32. This system includes a first and second ending for the vocal line. Dynamics include *cresc.*, *f*, *ff*, and *pp*.

33

Musical score for measures 33-36. The piano accompaniment features a strong rhythmic pattern. Dynamics include *ff*.

37

Musical score for measures 37-41. The piano accompaniment continues with a driving rhythm. Dynamics include *ff*.

41

p *cresc.*

pp *cresc.*

46

f *p* *pp*

f *p*

51

p

pp *p*

55

pp *ff*

pp *ff* *sempre stacc.*

59

63

67

Meno mosso

Andante

71

III

Allegro appassionato

op. 75 Nr. 3

mf molto espressivo

p *f* *dim.* *p*

p *f* *dim.* *p*

cresc. *mf* *cresc.*

cresc. *mf* *cresc.*

f *p*

f *p*

17

Musical score for measures 17-20. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *pp* dynamic. The piano accompaniment also starts with a *pp* dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. There are asterisks under the piano part at measures 18, 19, and 20.

21

Musical score for measures 21-23. The system includes a vocal line and a piano accompaniment. The vocal line has dynamics of *cresc.* and *mf*. The piano accompaniment also has dynamics of *cresc.* and *mf*. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. There are asterisks under the piano part at measures 22 and 23.

24

Musical score for measures 24-26. The system includes a vocal line and a piano accompaniment. The vocal line has dynamics of *cresc.* and *ff*. The piano accompaniment also has dynamics of *cresc.* and *ff*. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. There are asterisks under the piano part at measures 25 and 26.

27

Musical score for measures 27-30. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. There are asterisks under the piano part at measures 28, 29, and 30.

31

Musical score for measures 31-34. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. There are asterisks under the piano part at measures 32 and 34.

35

pp dolce

pp

38

41

f *p*

f *p*

p

44

pp *pizz.*

pp

p

IV

Larghetto

op. 75 Nr. 4

The musical score is written for piano and consists of four systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. The tempo is marked 'Larghetto'. The score includes various dynamic markings and performance instructions:

- System 1:** Vocal line starts with *p molto espressivo*. Piano accompaniment starts with *pp*. The piano part features a triplet of eighth notes in the bass line.
- System 2:** Marked with a box containing the number '3'. Vocal line dynamics include *mf*, *p*, and *pp*. Piano accompaniment dynamics include *mf* and *pp*.
- System 3:** Marked with a box containing the number '5'. Vocal line dynamics include *f* and *ff*. Piano accompaniment dynamics include *f* and *ff*.
- System 4:** Marked with a box containing the number '7'. Vocal line dynamics include *f dim.*, *p*, and *pp*. Piano accompaniment dynamics include *f dim.*, *p*, and *pp*.

9

11

13

15

17

This musical score page contains measures 19 through 27. It is written for piano and features a complex texture with multiple staves. The notation includes treble and bass clefs, various time signatures, and dynamic markings such as *pp*, *mf*, *f*, *dim.*, and *cresc.*. The score is divided into systems, with measures 19-20, 21-22, 23-24, 25-26, and 27-28. The music shows a progression of dynamics and melodic lines across the staves.

29

Musical score for measures 29-30. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 29 features a piano (*p*) dynamic with a *dim.* (diminuendo) hairpin. Measure 30 features a forte (*f*) dynamic, followed by a *dim.* hairpin, and ends with a piano (*p*) dynamic. The piano accompaniment in the grand staff shows a complex texture with many sixteenth notes.

31

Musical score for measures 31-32. The system consists of three staves. Measure 31 features a pianissimo (*pp*) dynamic. Measure 32 features a pianississimo (*ppp*) dynamic. The piano accompaniment continues with intricate sixteenth-note patterns.

33

Musical score for measures 33-34. The system consists of three staves. Measure 33 features a pianissimo (*pp*) dynamic. Measure 34 features a pianissimo (*pp*) dynamic. There are asterisks (*) above the piano part in measure 34, indicating a specific performance instruction.

35

Musical score for measures 35-37. The system consists of three staves. Measure 35 features a forte (*fz*) dynamic. Measure 36 features a piano (*p*) dynamic. Measure 37 features a piano (*p*) dynamic, followed by a *dim.* hairpin, and ends with a pianissimo (*pp*) dynamic. There are asterisks (*) above the piano part in measures 35, 36, and 37.

38

Musical score for measures 38-40. The system consists of three staves. Measure 38 features a pianissimo (*pp*) *morendo* dynamic. Measure 39 features a pianississimo (*ppp*) dynamic. Measure 40 features a pianississimo (*ppp*) dynamic. There are asterisks (*) above the piano part in measures 38, 39, and 40.

NACHWORT

Am 18. Januar 1887 schrieb Antonin Dvořák seinem Verleger Fritz Simrock nach Berlin: „*Ich schreibe jetzt kleine Bagatellen, denken Sie nur: für 2 Violinen und Viola – die Arbeit freut mich ebenso, als wenn ich eine große Symphonie schreibe – aber was sagen Sie dazu? Sie sind freilich mehr für Dilettanten gedacht, aber hat Beethoven und Schumann auch nicht einmal mit ganz kleinen Mitteln geschrieben, und wie?*“

Zu Beginn des Jahres 1887 war schon für ein gemeinsames Musizieren mit einem auf der Geige dilettierenden Hausgenossen und dessen Lehrer das Terzett C-Dur für zwei Violinen und Bratsche (op. 74) in Prag entstanden. Anschließend schrieb Dvořák für diese häusliche Musizerrunde ein technisch noch anspruchsloseres viersätziges Terzett in B-Dur. Diese zweite Komposition hat Dvořák bis zum 25. Januar 1887 in ein Werk für Violine und Klavier umgearbeitet und mit dem Titel *Romantische Stücke* op. 75 im Laufe des Jahres 1887 bei seinem Verlag Simrock in Berlin erscheinen lassen. Die ursprüngliche Streicherfassung ist erst 1945 unter dem Titel *Drobnosti* (Kleinigkeiten) op. 75a in Prag veröffentlicht worden.

Für die Violin- und Klavierbesetzung der *Romantischen Stücke* hat Dvořák bei der Umarbeitung des Terzetts den eigentlichen musikalischen Inhalt der vier Sätze fast unverändert gelassen. Der Part der ersten Violine des Terzetts blieb weiterhin vorwiegend der Violine überlassen, und aus den beiden anderen Streicherstimmen, der zweiten Violine und der Bratsche, bildete Dvořák den Klavierpart. Nur im vierten Satz wurde eine größere Abänderung vorgenommen: die ausgehaltenen Akkorde der Terzett-Begleitstimmen wurden in eine durchgehende Sechzehntel-Figuration des Klavierparts aufgelöst.

Die vier *Romantischen Stücke* sind aus jeweils einem Thema in liedmäßiger Form gearbeitet. Im zweiten Satz dominiert die Variationstechnik. Diese überaus beliebten und viel musizierten kleinen Kompositionen zeigen Dvořák, den Meister der Sinfonie und der großen Vokalwerke, als unnachahmlich eigenwüchsigen Gestalter auch der intimen kammermusikalischen Form. Dvořáks Kammermusik steht in der klassischen und romantischen Tradition, hinzu kommen starke nationale Einflüsse aus der tschechischen Volksmusik, die das Typische von Dvořáks Unmittelbarkeit bewirken.

Für diese Ausgabe dienten als Vorlage:

1. der Erstdruck, Simrock Berlin 1887
2. aus der Dvořák-Gesamtausgabe: *Romantické Kusy*, Praha 1956

Außerdem wurde die Terzettfassung zum Vergleich herangezogen, *Drobnosti* op. 75a, Praha 1945.

CONCLUDING REMARKS

On January 18th, 1887, Antonin Dvořák wrote to his publisher in Berlin, Fritz Simrock: “*At present I am writing bagatelles, just imagine: for 2 violins and viola – the work gives me as much pleasure as writing a great symphony; but what do you say to that? Of course they are rather more intended for amateurs, but did not Beethoven and Schumann also occasionally write with very small means – and how?*”

At the beginning of the year 1887 the trio in C-major for two violins and viola (op. 74) had been written in Prague and was intended for a neighbour an amateur violinist, and his teacher to play together. This was followed by a trio in B-flat major, with four movements and even less technical demands, for the same domestic musicians. By January 25th, 1887, Dvořák had rearranged this latter composition into a work for violin and piano, which he had published under the title *Romantic Pieces* op. 75 at Simrock's, his publisher in Berlin, in the year 1887. The original string version was published in Prague in 1945 under the title *Drobnosti* (bagatelles) op. 75a.

Dvořák left the essential musical content of the four movements almost unchanged in the piano and violin-rearrangement of the trio. The part of the first violin of the trio was in the main left to the violin and the piano part was composed from the two other string parts, the second violin and the viola. There was a greater change only in the fourth movement: the sustained chords of the accompanying parts of the trio were dissolved into a throughgoing semiquaver configuration of the piano part.

The four *Romantic Pieces* are composed on the basis of themes in song-form. In the second movement the variation technique is predominant. This extremely popular and widely performed little compositions reveal Dvořák, the master of the symphony and of the great vocal compositions, as a uniquely original creator also of intimate chamber music. Dvořák's chamber music represents the classical and romantic tradition, strongly marked by the influence of Czech folk music which accounts for the directness of the typical features of Dvořák's compositions.

The present edition is based on:

1. the first edition (Simrock Berlin 1887)
2. the complete edition of Dvořák's works, volume *Romantické Kusy* (Prague 1956).

Furthermore the trio version was used for comparison (*Drobnosti* op. 75a Prague, 1945).

REVISIONSBERICHT

I. Allegro moderato

Seite 3 Takt 15, Violine: 2. Note in GA ohne Akzent, in Terzettfassung ebenfalls vorhanden

Seite 5 Takt 33, Klavier: 2. Note im Baß \flat ergänzt

Seite 5 Takt 35, Violine: letztes Viertel Bogen nach GA ergänzt

Seite 5 Takt 42, Klavier: Achtelpause ergänzt

Seite 5, Takt 44, Klavier: GA mit Pedalanweisung

II. Allegro maestoso

Seite 7 Takt 37–40, Klavier 1. System: stacc. ergänzt analog Takt 33 ff. und GA

Seite 7 Takt 45 und 46, Violine: stacc. ergänzt analog Takt 41 und GA

Seite 8 Takt 56, Klavier 1. System: letztes Sechzehntel in GA a

Seite 8 Takt 53, 54 und 56, Klavier: stacc. ergänzt nach GA

Seite 8 Takt 57, Klavier: sempre stacc, ergänzt nach GA

Seite 8 Takt 57, Klavier 2. System: \gt ergänzt nach GA

Seite 8 Takt 73, Klavier 1. System: letzte Note f^2 geändert in e^2 analog Violinstimme Takt 18 und GA

III. Allegro appassionato

Seite 9 Takt 16, Klavier: GA ohne Decrescendogabel

Seite 9 Takt 15 und Seite 10 Takt 41, Violine: letzte Note stacc. ergänzt nach GA

Seite 10 Takt 26–31, Klavier: Pedalauflösung nach GA ergänzt

Seite 11 Takt 43, Violine: letzte Note in GA ohne stacc.

Seite 11 Takt 41, Violine: Decrescendogabel ergänzt nach GA

IV. Larghetto

Seite 13 Takt 18, Klavier: p ergänzt nach GA


Seite 14 Takt 22, Violine: fünftletzte Note stacc. ergänzt nach GA

Seite 14, Takt 25, Violine: dritte Note von g^2 nach f^2 geändert analog Terzettfassung

Seite 14 Takt 28, Violine: fünftletzte Note stacc. ergänzt nach GA

Seite 15 Takt 35, Klavier: Akzent ergänzt analog GA

Seite 15 Takt 36, Klavier: Pedalangabe ergänzt nach GA

Seite 15 Takt 40, alle Stimmen: \bullet geändert in 

Romantische Stücke

Violino

Antonin Dvořák, op. 75 Nr. 1
(1841 - 1904)
Bezeichnet von Ulfert Thiemann

Allegro moderato

Handwritten: 286964

Measures 1-35 include dynamics: *p*, *molto espressivo*, *f*, *dim.*, *p*, *dim.*, *pp dolce*, *mf*, *f*, *p*, *dim.*, *pp*, *fz*, *f*, *p*, *dim.*, *pp*, *fz*, *p*, *f*, *p dim.*, *f*, *p*, *pp*, *p*, *f*, *p*, *mf*, *p*.

Poco meno mosso

Measures 39-43 include dynamics: *p*, *pp*, *ppp ritard.*

II

Allegro maestoso

op. 75 Nr. 2

This page contains the violin part for the second movement of Op. 75 No. 2. The score is written in G major and 4/4 time. It begins with a *ff* dynamic and a *p* dynamic, featuring various articulations such as accents and slurs. The tempo is marked *Allegro maestoso*. The score includes first and second endings at measures 16-17 and 24-25. A *spiccato* section begins at measure 24, marked *p*. The dynamics fluctuate throughout, including *mf*, *f*, *pp*, and *ff*. The tempo changes to *Meno mosso* and *Andante* starting at measure 61. The piece concludes with a *ritard.* and *pp* dynamic. Fingerings and bowings are indicated throughout the score.

Violino

III

Allegro appassionato

op. 75 Nr. 3

mf molto espress. ^A₁ ^A₃ ₁ ₂ ₁ ₂ *p*

[6] *f* ₃ ₁ *p* *) ₂ ₃

[10] *cresc.* *mf* ₃ ₃ *f*

[14] ₃ *p* ^A₁ *pp* ₂

[19] ₂ *cresc.* *mf* ₁ *cresc.*

[25] *f* *ff*

[31] *p* *) ₂ *pp dolce* ₃ ^A₁ ₃

[37] ^A₃ ₁ ₂ ₁ ₃ *f* ₃ ₁

[42] *p* ₀ *pp* ₃ *pizz.* ₃ ₂

*) Bei der Wiederholung / In the repetition

Larghetto

op. 75 Nr. 4

p molto espressivo *p* *mf* *p*

4 *pp* *f* *ff*

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

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

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

16 *cresc.* *f* *ff* *dim.* *p*

19 *pp* *pp*

22 *mf* *f* *f* *dim.* *p* *cresc.*

25 *f* *p* *pp*

28 *mf* *f* *f* *dim.* *dim.* *p*

31 *pp* *ppp* *p* *ppp*

35 *fz* *p* *p* *ppp* *ppp* *morendo*

tr *mf* *f* *f* *dim.* *dim.* *p*

D *A* *D* *A*

G *3*