

DVOŘÁK

Romantische Stücke

für Violine und Klavier

Opus 75

(A. M. Gurgel / U. Thiemann)

NACHWORT

CONCLUDING REMARKS

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 Musizierrunde ein technisch noch anspruchsloses 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.

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. These 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).

Romantische Stücke

I

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

Violine Allegro moderato

Violine Allegro moderato

Klavier

p *ten.* *sim.*

5

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

9

pp dolce

pp

13

mf *f* *p* *pp*

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

7

p *fz* *f*

pp *p* *fz* *fz*

9

p *dim.* *pp*

p *dim.* *pp*

22

fz *p* *pp*

p *pp*

25

f *p dim.* *f*

f *p dim.* *f*

28

p *pp*

p *pp*

temp.

31

34

36

39

Poco meno mosso

42

ritard.

E.P. 12944

II

Allégo maestoso

op. 75 Nr. 2

Musical score for Op. 75, No. 2, II, Allégo maestoso. The score consists of six systems of music for two staves (treble and bass). The key signature is one flat, and the time signature is 2/4.

- System 1:** Dynamics include ***ff***, ***p***, and ***v***. Measure 1 starts with a forte dynamic (***ff***) followed by a piano dynamic (***p***). Measures 2-3 show eighth-note patterns with dynamics ***ff***, ***p***, and ***p***.
- System 2:** Measures 4-5 continue the eighth-note patterns with dynamics ***ff***, ***p***, and ***p***.
- System 3:** Measures 6-7 show eighth-note patterns with dynamics ***ff***, ***p***, and ***p***.
- System 4:** Measures 8-9 show eighth-note patterns with dynamics ***p*** and ***semper stacc.*** Measures 10-11 show eighth-note patterns with dynamics ***p*** and ***ff***.
- System 5:** Measures 12-13 show eighth-note patterns with dynamics ***mf*** and ***ff***. Measures 14-15 show eighth-note patterns with dynamics ***pp*** and ***v***.

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

41

46

51

55

59

Musical score page 59. The score consists of three staves: Treble, Treble, and Bass. The Treble staves feature sixteenth-note patterns, while the Bass staff has eighth-note patterns. Measure 59 concludes with a double bar line.

63

Musical score page 63. The score continues with three staves. The Treble staves show sixteenth-note patterns, and the Bass staff has eighth-note patterns. Measure 63 ends with a double bar line.

67

Musical score page 67. The score features three staves. The Treble staves include dynamics like trill, *dim.*, *p*, and *dim.*. The Bass staff begins with a dynamic *p*. Measure 67 ends with a double bar line.

Meno mosso

Andante

71

Musical score page 71. The score includes three staves. The Treble staves show sixteenth-note patterns with dynamics *rit.*, *pp*, and *ritard.*. The Bass staff includes dynamics *rit.*, *pp*, and *ritard.*. Measures 71 and 72 are connected by a dashed line.

III

op. 75 Nr. 3

*Allegro appassionato**mf molto espressivo*

The sheet music consists of eight staves of musical notation for piano. The first staff shows a melodic line with dynamic markings *mf* and *molto espressivo*. The second staff features a harmonic bass line. Subsequent staves show rhythmic patterns with various dynamics including *p*, *f*, *cresc.*, *mf*, *dim.*, and *p*. The music includes slurs, grace notes, and dynamic swells. Measure numbers 1 through 12 are visible on the left side of the staves.

17

21

24

27

31

P 12944

35

pp dolce

pp

f

pizz.

pp

*

IV

op. 75 Nr. 4

Larghetto

p molto espressivo

3

5

7

E. P. 12944

9

pp

pp cresc.

f

11

ff

dim.

p

ff dim. *p*

13

p dim. *pp*

dim. *pp*

15

pp cresc.

f

pp cresc.

f

17

ff

dim.

p

ff dim. *p*

19

21

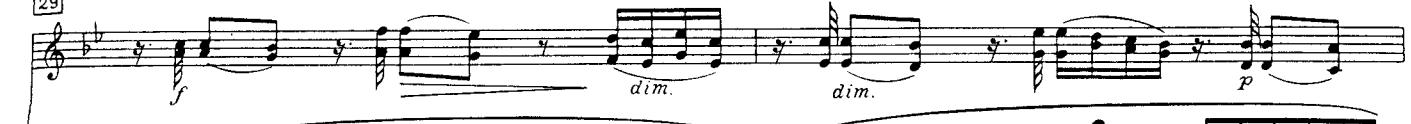
23

25

27

16

29



31

Musical score page 16, measures 31-32. Treble and bass staves are shown. The treble staff has eighth-note patterns with dynamics 'pp' and 'ppp'. The bass staff has eighth-note patterns with dynamics 'pp' and 'ppp'.

33

Musical score page 16, measures 33-34. Treble and bass staves are shown. The treble staff has eighth-note patterns with dynamics 'pp' and 'pp'. The bass staff has eighth-note patterns with dynamics 'pp' and 'pp'.

35

Musical score page 16, measures 35-36. Treble and bass staves are shown. The treble staff has eighth-note patterns with dynamics 'fz' and 'p'. The bass staff has eighth-note patterns with dynamics 'fz' and 'p'.

38

Musical score page 16, measures 38-39. Treble and bass staves are shown. The treble staff has eighth-note patterns with dynamics 'pp morendo' and 'ppp'. The bass staff has eighth-note patterns with dynamics 'pp morendo' and 'ppp'.

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

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

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: \gg ergänzt nach GA
Seite 8 Takt 73, Klavier 1. System: letzte Note f² geändert in e² analog Violinstimme Takt 18 und 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 g² nach f² 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: **o.** geändert in 

INHALT

I Allegro moderato	3
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IV Larghetto	13

Romantische Stücke

Antonín Dvořák, op. 75 Nr. 1

(1841 - 1904)

Bezeichnet von Ulfert Thiemann

Violino

Allegro moderato

Sheet music for violin part, page 1, featuring ten staves of musical notation with various dynamics, fingerings, and performance instructions.

1. Staff 1: Measure 1, dynamic **p**, molto expressivo. Measures 2-3, dynamic **f**. Measure 4, dynamic **dim.**. Measure 5, dynamic **pp dolce**.

2. Staff 2: Measure 6, dynamic **p**, **dim.**. Measure 7, dynamic **pp**.

3. Staff 3: Measure 8, dynamic **p**, **mf**. Measures 9-10, dynamic **f**.

4. Staff 4: Measure 11, dynamic **p**, **pp**. Measure 12, dynamic **pp**.

5. Staff 5: Measure 13, dynamic **p**, **fz < f**. Measures 14-15, dynamic **dim.**.

6. Staff 6: Measure 16, dynamic **p**, **fz**. Measures 17-18, dynamic **pp**.

7. Staff 7: Measure 19, dynamic **p**, **f**. Measures 20-21, dynamic **pp**.

8. Staff 8: Measure 22, dynamic **p dim.**, **f**. Measures 23-24, dynamic **pp**.

9. Staff 9: Measure 25, dynamic **p**, **f**. Measures 26-27, dynamic **pp**.

10. Staff 10: Measure 28, dynamic **p**, **f**. Measures 29-30, dynamic **pp**.

11. Staff 11: Measure 31, dynamic **p**, **f**. Measures 32-33, dynamic **pp**.

12. Staff 12: Measure 34, dynamic **p**, **mf**. Measures 35-36, dynamic **pp**.

13. Staff 13: Measure 37, dynamic **p**, **pp**. Measure 38, dynamic **ppp ritard.**.

III

Allegro maestoso

op. 75 Nr. 2

This image shows page 1 of a piano sheet music score. The music is arranged in 12 staves across three systems. The first system starts with a dynamic of ***ff*** and includes measures 9 through 12. The second system starts with a dynamic of ***mf*** and includes measures 16 through 19. The third system starts with a dynamic of ***f*** and includes measures 24 through 27. Measure 24 features the instruction ***spiccato***. Measures 29 through 32 show a transition from ***f*** to ***ff*** and then to ***pp***. Measures 35 through 38 show a transition from ***ff*** back to ***f***. Measures 42 through 45 show a crescendo. Measures 47 through 50 show a dynamic transition from ***f*** to ***pp***. Measures 53 through 56 show a dynamic transition from ***p*** to ***ff***. Measures 61 through 64 show a dynamic transition from ***mf*** to ***tr*** (trill). The section ends with the instruction **Meno mosso Andante**. Measures 69 through 72 show a dynamic transition from ***dim.*** to ***rit.*** and then to ***pp***. The section concludes with the instruction ***ritard.*** and a tempo marking of **$\frac{1}{1} \frac{3}{3} \frac{3}{3}$** .

Violino

III

Allegro appassionato

op. 75 Nr. 3

1 A A
mf molto espress. 3 1 2 1 2
p

[6] f 3 1 p *) 2 3
cresc. *mf* 3 3 *f*

[10] 3 *p* 1 *pp* 2
p

[14] 3 *p* 1 2
cresc. *mf* 1 *cresc.*

[19] *f* *ff*

[25] *p* *) 2 *pp dolce* 3

[31] A D 1 3 A 1
p *) 2 3 *f*

[37] 3 2 1 3 2 1
p

[42] 1 *pizz.* 3 2

*) Bei der Wiederholung / In the repetition

IV

op. 75 Nr. 4

Larghetto

Sheet music for Violin (Violino) in 3/4 time, key signature of B-flat major (two flats). The piece is labeled "Larghetto". Measure numbers are listed on the left side of the staves.

Measure 1: *p molto espressivo*. Fingerings: 4, 3, 2, 1. Dynamics: *p*, *mf*, *p*.

Measure 4: Fingerings: 3, 2, 1. Dynamics: *pp*, *f*, *ff*.

Measure 7: Fingerings: 3, 2, 1. Dynamics: *f dim.*, *p*, *pp*, *pp*.

Measure 10: Fingerings: 3, 2, 1. Dynamics: *cresc.*, *f*, *ff*, *p*.

Measure 13: Fingerings: 3, 2, 1. Dynamics: *p*, *dim.*, *pp*, *pp*.

Measure 16: Fingerings: 3, 2, 1. Dynamics: *cresc.*, *f*, *ff*, *dim.*, *p*.

Measure 19: Fingerings: 3, 2, 1. Dynamics: *pp*, *(G)*, *pp*, *(G)*, *pp*, *2*, *1*, *2*, *1*.

Measure 22: Fingerings: 3, 2, 1. Dynamics: *mf*, *f*, *f*, *dim.*, *p*, *cresc.*.

Measure 25: Fingerings: 3, 2, 1. Dynamics: *f*, *p*, *pp*, *2*, *1*, *2*.

Measure 28: Fingerings: 3, 2, 1. Dynamics: *mf*, *f*, *f*, *dim.*, *dim.*, *p*.

Measure 31: Fingerings: 3, 2, 1. Dynamics: *pp*, *ppp*, *D*, *A*, *2*, *1*, *2*, *3*, *1*.

Measure 35: Fingerings: 3, 2, 1. Dynamics: *fz*, *p*, *morendo*, *G*, *pp*, *ppp*.