

Čeznutje, Op. 57 ("Sehnsucht", "Longing")

by
Ivan Padovec (Johann E. Padowetz) (1800-1873)

Initially transcribed into Finale by Beatty Dimit
Additional editing by Tom Potter

Score: Viola and guitar

SOURCES

- (1) The PDF version for bassoon and guitar, typeset by user "Eternalorpheus" in IMSLP.ORG.
See <http://imslp.org/wiki/Special:ReverseLookup/348307>
- (2) Handwritten manuscript in the Croatian National and University Library, Zagreb, with online viewer at <http://db.nsk.hr/HeritageDetails.aspx?id=1080> (requires Flash attachment). This is scored for tenor voice and guitar, with words in Croatian. The manuscript is signed by Croatian musicologist Francis Xavier Kuhac (Franjo Ksaver Kuhač, 1834-1911). Source 2 may be the basis for source 1.

ABOUT THIS EDITION

I have changed a few chords in the accompaniment when I believed there may have been typographical errors in the source edition. All dynamics, articulation and expression markings in the current edition are editorial suggestions; the source edition contained no such markings. I have also completely redone the slurs in the solo parts.

Measures 37-40: the small notes in the accompaniment may be rests. Manuscript is ambiguous.

Measure 42: this measure is unclear in Kuhač's manuscript. The A# in the accompaniment may be G# instead.

Measure 70: some notes are unclear in Kuhač's manuscript.

Final measure: instead of the C major triad CEGC, Kuhač's manuscript has CEAC, probably a transcription error.

PERFORMANCE

I have provided parts so that the melody may be played by any one of the following instruments: violin, bassoon, cello, viola, alto saxophone, tenor saxophone, or guitar. For the accompaniment, I've provided a piano part that can substitute for guitar. I've also written an optional second cello part.

LYRICS

The original lyric in Kuhac's manuscript is in Croatian. That lyric was based on the poem "Sehnsucht" by Austrian poet Alexander Patuzzi (1813-1869); the poem was published in an obscure 19th-century periodical. I have used Patuzzi's poem to set a German lyric to the song. For the original poem, see <http://babel.hathitrust.org/cgi/pt?id=njp.32101066118405;view=1up;seq=135>

The Croatian lyric is not an exact translation of the German poem, but is very close. I wrote the English lyric by translating the German into English, and then making modifications to some of the places where the Croatian differed from the German.

To summarize: the original manuscript in Kuhač's hand contained only the Croatian lyric. Both the German and the English lyrics have been added by me.

THANKS

I'm grateful to Miroslav Loncar for transcribing the Croatian from the original handwritten manuscript; and also to Stella Vujić for clearing up several mysteries in the Croatian lyric. Brigitte Porter helped me understand the German poem.

And special thanks to Beatty Dimit for making available to me his transcription of the melody and guitar part into music notation software.

--Tom Potter

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Moderato

The musical score is written for Viola and guitar. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderato'. The score is divided into measures, with measure numbers 9, 17, 24, and 31 indicated. Section markers A, B, and C are placed above the staff at measures 10, 18, and 25 respectively. The Viola part (top staff) features a melodic line with various intervals, including eighth and sixteenth notes, and rests. The guitar part (bottom staff) provides a harmonic accompaniment using chords and single notes. Dynamic markings include 'p' (piano) at the end of measure 30, 'mf' (mezzo-forte) at the beginning of measure 31, and 'p' again at the end of measure 31. The score ends with a double bar line at measure 31.

D

Measures 37-44. Viola part (top staff) features a melodic line with eighth and sixteenth notes, including slurs and ties. Guitar part (bottom staff) consists of a rhythmic accompaniment of eighth-note chords. Dynamics include *mf*, *p*, and *mf*. A crescendo hairpin is present in the guitar part.

45

Measures 45-51. Viola part continues with a melodic line. Guitar part features a rhythmic accompaniment with some chords. Dynamics include *mf* and *p*. A crescendo hairpin is present in the guitar part.

52

Measures 52-60. Viola part continues with a melodic line. Guitar part features a rhythmic accompaniment with some chords. Dynamics include *mf* and *p*. A crescendo hairpin is present in the guitar part.

F

Measures 61-65. Viola part continues with a melodic line. Guitar part features a rhythmic accompaniment with some chords. Dynamics include *f*, *mf*, and *p*. A crescendo hairpin is present in the guitar part.

66

Measures 66-72. Viola part continues with a melodic line. Guitar part features a rhythmic accompaniment with some chords. Dynamics include *mf* and *p*. A crescendo hairpin is present in the guitar part.

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Viola

Moderato

3

A

12

2

B

22

C

31

D

p mf p

41

E

mf f mf

51

F

mf

meno mosso

60

rit. a tempo

f mf

5