

ANTONÍN DVOŘÁK

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QUARTET E MAJOR  
QUATUOR MI MAJEUR

Op. 80

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EXPORT: ARTIA, PRAGUE  
CZECHOSLOVAKIA

ANTONÍN DVOŘÁK

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KVARTET E DUR  
QUARTETT E DUR

Op. 80

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STÁTNÍ NAKLADATELSTVÍ  
KRÁSNÉ LITERATURY, HUDBY A UMĚNÍ - PRAHA

# QUARTETTO

MI MAGGIORE

I

ANTONÍN DVOŘÁK, op. 80

(1841-1904)

Allegro

20. I. 1876

5.

Violino I.

Violino II.

Viola

Violoncello

The musical score consists of four staves: Violino I, Violino II, Viola, and Violoncello. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro'. The score is divided into measures, with measure numbers 5, 10, 15, and 20 indicated. The dynamics range from *pp* (pianissimo) to *f* (forte), with markings for *p dolce*, *mf*, *fpp*, *pp dolce*, *fz*, and *cresc.* (crescendo). The score includes various musical notations such as slurs, accents, and articulation marks.



40

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

pp [sim] *cresc.* *f*

pp *cresc.*

45

*f* *p* [*p*] *dim.* *fz* *dim.*

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

*fp* *p* *fz* *pp* *fz* *dim.*

**B**

50

*pp* *pp* *pp* *cresc.*

*p* *pp pizz.* *cresc.*

*p* *pp* *cresc.*

55

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

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

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

*mf* *p dim.* *pp*

60

arco  $f_2$   $p$  *cresc.*  $f$

C 65

$f$   $f_2$   $fp$   $f$   $p$

70

$mf$   $f$   $mf$   $f_2$   $mf$

*dim.*  $p$  *dim.*  $pp$  *dim.*  $pp$  *dim.*  $pp$  *dim.*  $pp$

75

pp pp p p

80

p dim. p dim. p dim. p dim.

85

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

90

pp pp pp dim. pp pp pp

System 1: Treble clef, key signature of two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The upper voice features a melodic line with a crescendo leading to a fortissimo (*ff*) dynamic. The lower voice provides harmonic support with chords and moving lines, marked with *pp* and *cresc.* dynamics.

System 2: Continuation of the piece. The upper voice has a *cresc.* marking. The lower voice features a prominent bass line with triplets and chords, marked with *mf* and *f* dynamics.

System 3: Starts at measure 105. The music is marked *ff* (fortissimo). The upper voice has a melodic line with a *cresc.* marking. The lower voice features a strong bass line with chords and moving lines, marked with *ff* dynamics.

System 4: Starts at measure 110. The music is marked *ff* (fortissimo). The upper voice has a melodic line with a *cresc.* marking. The lower voice features a strong bass line with chords and moving lines, marked with *ff* dynamics.

Musical score system 1, measures 115-119. The system consists of three staves: Treble, Alto, and Bass. The Treble staff begins with a melodic line marked *f* and *dim.*, transitioning to *p* and *pp*. The Alto staff features a rhythmic accompaniment with *fz* and *f* dynamics, and a *[P]* marking. The Bass staff has a bass line with *fz* and *f* dynamics.

Musical score system 2, measures 120-124. The system consists of three staves: Treble, Alto, and Bass. The Treble staff has a pizzicato accompaniment marked *pizz.* and *pp*, with *arco* markings at the end. The Alto staff has a melodic line with *p* and *fz* dynamics. The Bass staff has a bass line with *pizz.* and *pp* markings, and *arco* markings at the end.

Musical score system 3, measures 125-129. The system consists of three staves: Treble, Alto, and Bass. The Treble staff features a melodic line with various accidentals and dynamics. The Alto staff has a rhythmic accompaniment. The Bass staff has a bass line with various accidentals and dynamics.

Musical score system 4, measures 130-134. The system consists of three staves: Treble, Alto, and Bass. The Treble staff has a melodic line with triplets and *cresc.* markings. The Alto staff has a rhythmic accompaniment with triplets and *cresc.* markings. The Bass staff has a bass line with triplets and *cresc.* markings.



150

*f* *p dolce* *pp*

*f* *fp* *pp*

155

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

*p cresc.* *fz* *pp* *cresc. 3*

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

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

160

*fp* *pp* *cresc.* *pp*

*fp* *pp* *cresc.* *pp*

*fp* *pp* *cresc.* *pp*

*fp* *pp* *cresc.* *pp*

165

**F**

*pp* *pp* *pp*

170

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

175

*ff*

*ff*

*f*

*f*

*dim.*

*dim.*

*p*

*p*

180

*pp*

*pp*

*pp*

*pp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*f*

*f*

*f*

*ff*

*ff*

*ff*

*ff*

*f*

*f*

*f*

*f*

185

185

*fz* *ff* *fz* *ff* *fz* *ff* *fz*

190

190

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

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

*dim.* *dim.* *p* *dim.3*

*dim.*

*rinforzando*

195

195

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

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

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

200

200

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

*fp* *p* *pp* *pp*

*p* *pizz. pp* *pp* *pp*

205

*pp* *fz* *pp* *fz* *pp* *fz* *pp* *fz*

210

*cresc.* *mf* *f* *fp*

*cresc.* *mf* *f* *fp*

*cresc.* *mf* *f* *fp*

*cresc.* *mf* *f* *fp*

*arco*

H

*pp* *fp* *fz* *p*

*legato dim.* *p espress.*

220

*cresc.* *cresc.* *dim.*

*cresc.*





250

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

255

*cresc.*  
*cresc.*  
*cresc.*  
*pizz.*  
*f*  
*dim.*  
*molto tranquillo*  
*p molto tranquillo*  
*pp molto tranquillo*  
*arco*  
*pp molto tranquillo*

260

*pp*  
*pp*  
*pp*

265

*mf*  
*mf*  
*mf*  
*f*  
*f*  
*f*  
*ff*  
*ff*  
*ff*  
*ff*

## II

Andante con moto

*p dolce*  
*p*  
*pizz.*  
*p*

*pp*  
*p*  
*arco*  
*[p]*  
*mf*  
*p*  
*pp*

**A**  
*pp*  
*pizz.*  
*pp*  
*pizz.*  
*pp*  
*arco*  
*cresc.*  
*mf*  
*mf*  
*mf*

**B**  
*p dim.*  
*pp*  
*pp*  
*p*  
*arco*  
*pp*  
*p*  
*pizz.*  
*p*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

25 *ritard.* *in tempo* 30

*cresc.* *f* *più f* *fp*

*fresc.* *f* *più f* *arco* *fp* *pizz.*

*cresc.* *f* *più f* *fp*

35 *C*

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

*ffp* *arco* *p dim.* *pp* *fz* *pizz.* *pp* *arco*

*fz* *p dim.* *pp* *f* *p* *pp* *arco*

40

*cresc.* *cresc.* *cresc.* *cresc.*

*cresc.* *pizz.* *arco*

*cresc.*

45

*mf* *ff* *mf*

*mf* *ff* *ffz* *mf* *pizz.*

*mf* *ff* *ffz* *mf* *arco*

50

*D arco*

*p* *pizz.* *p arco*

*pp* *pp* *p*

*pp*

55

*mf* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

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

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

*pizz.*

60

*cresc.* *cresc.* *cresc.* *cresc.*

65

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

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

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

**E**

67 68 69 70

*dim.* *[p]* *pizz.* *p* *p* *cresc.*

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

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

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

**arco**

71 72 73 74

*f* *arco* *f* *marcatissimo*

*f* *marcatissimo* *f* *marcatissimo*

*ff* *marcatissimo* *ff* *marcatissimo*

**75**

75 76 77 78

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

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

*ff* *fp* *dim.* *dim.*

**F**

**80**

79 80 81 82

*pp* *pp* *pizz.*

*pp* *pp* *pp*

*pp* *pp* *pp*

85

*pp arco*  
*p*  
*cresc.*  
*mf*  
*f*  
*dim.*  
*cresc.*  
*mf*  
*f*  
*dim.*  
*pizz.*  
*dim.*  
*mf*  
*dim.*

90

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

95

*pp*  
*pp*  
*pp arco*  
*fz*  
*fz*  
*pp*  
*pp*  
*fz*  
*pp*

100

*pp*  
*pp*  
*pp*  
*pizz.*  
*pizz.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

105

*mf* *fz* *arco* *mf* *f* *dim.* *p* *pp*

110

*p* *pizz.* *p*

accelerando

115

*cresc.* *mf* *dim.* *dim.* *dim.* *dim.*

poco a poco rit.

120

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

**G** in tempo

poco a poco accelerando <sup>125</sup>

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*ff*

*ff*

*dim.*

*dim.*

*dim.*

*p*

*p*

*p*

130 ritard. in tempo

**H**

*dolce*

*pp*

*pp*

*pp*

*p espressivo*

*cresc.*

*cresc.*

*cresc.*

133 accelerando

*f*

*f*

*f*

*f*

140

rit. in tempo

*dim.* *p*

145

*pp*

I

150

*pp*

155

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

160

pp

pp

pizz.

165

5

p

pp

dim.

pp

arco

pp

p

dim.

pp

170

175

fp

pp

pp

pp

pp

pp

pp

## III

## Allegro scherzando

Musical score for three staves (Violin, Viola, and Bass) in 3/4 time, key signature of three sharps (F#, C#, G#). The tempo is *Allegro scherzando*.

**Measures 1-5:** Dynamics include *mf dolce*, *p*, and *mf*. A measure rest of 5 is indicated above the staff.

**Measures 6-10:** Dynamics include *fz*, *fp*, and *p*. A measure rest of 10 is indicated above the staff.

**Measures 11-15:** Dynamics include *mf*, *dim.*, and *p*. A section marker **A** and measure rest of 15 are indicated above the staff.

**Measures 16-20:** Dynamics include *cresc.*, *f*, *fz*, and *p*. A measure rest of 20 is indicated above the staff.

Musical score for measures 25-28. The score is in 2/4 time and consists of four staves. The key signature has two sharps (F# and C#). Measure 25 is marked with a dynamic of *p*. Measures 26-28 show a *cresc.* (crescendo) leading to a dynamic of *fz* (forzando) in measure 27, followed by a return to *p* in measure 28.

Musical score for measures 29-32. The score is in 2/4 time and consists of four staves. Measure 29 is marked with a dynamic of *dim.* (diminuendo). Measure 30 is marked with a dynamic of *p*. Measure 31 is marked with a dynamic of *dim.*. Measure 32 is marked with a dynamic of *p*. A section marker **B** is placed above the staff at the beginning of measure 31.

Musical score for measures 33-36. The score is in 2/4 time and consists of four staves. Measure 33 is marked with a dynamic of *p*. Measure 34 is marked with a dynamic of *mf*. Measure 35 is marked with a dynamic of *p*. Measure 36 is marked with a dynamic of *p*. A section marker **C** is placed above the staff at the beginning of measure 33.

Musical score for measures 37-40. The score is in 2/4 time and consists of four staves. Measure 37 is marked with a dynamic of *mf*. Measure 38 is marked with a dynamic of *mf*. Measure 39 is marked with a dynamic of *mf*. Measure 40 is marked with a dynamic of *mf*. A section marker **C** is placed above the staff at the beginning of measure 37.

45

50

55

60

## TRIO

Musical score for measures 65-69. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 65 is marked with a forte *f* dynamic. Measures 66-69 feature a melodic line in the Violin I part with triplets and a steady accompaniment in the other parts. Dynamics include *p* (piano) and *f* (forte).

Musical score for measures 70-74. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 70 is marked with a forte *f* dynamic. Measures 71-74 feature a melodic line in the Violin I part with triplets and a steady accompaniment in the other parts. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano).

Musical score for measures 75-79. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 75 is marked with a forte *f* dynamic. Measures 76-79 feature a melodic line in the Violin I part with triplets and a steady accompaniment in the other parts. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). A section marked **D** begins at measure 75.

Musical score for measures 80-84. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 80 is marked with a piano *pp* dynamic. Measures 81-84 feature a melodic line in the Violin I part with triplets and a steady accompaniment in the other parts. Dynamics include *pp* (pianissimo), *dim.* (diminuendo), and *ppp* (pianississimo).

**E**

85

90

95

1. 2.

ff

Musical score for measures 100-105. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 100 starts with a dynamic of *p* and *dim.*. Measure 105 is marked with a fermata and a dynamic of *p*. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

Musical score for measures 106-110. Measure 106 begins with a dynamic of *f*. Measure 110 is marked with a fermata and a dynamic of *f*. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

Musical score for measures 111-115. Measure 111 starts with a dynamic of *ff*. Measure 115 is marked with a fermata and a dynamic of *ff*. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass.

Musical score for measures 120-124. Measure 120 starts with a dynamic of *dim.* and *p*. Measure 124 is marked with a fermata and a dynamic of *pp*. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The piece concludes with the instruction *D.C. al Fine*.

# IV

## FINALE

Allegro con brio

The musical score consists of four systems of three staves each (Right Hand, Left Hand, and Bass). The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked "Allegro con brio".

- System 1 (Measures 1-3):**
  - Right Hand: Treble clef, piano (*p*), triplet eighth notes.
  - Left Hand: Treble clef, piano (*p*), triplet eighth notes.
  - Bass: Bass clef, *pizz.* (pizzicato), mezzo-piano (*mp*), *molto espressivo*.
- System 2 (Measures 4-6):**
  - Right Hand: Treble clef, piano (*p*), triplet eighth notes.
  - Left Hand: Treble clef, piano (*p*), triplet eighth notes.
  - Bass: Bass clef, *fz* (forzando), piano (*p*).
- System 3 (Measures 7-9):**
  - Right Hand: Treble clef, piano (*p*), triplet eighth notes.
  - Left Hand: Treble clef, piano (*p*), triplet eighth notes.
  - Bass: Bass clef, piano (*p*), *cresc.* (crescendo).
- System 4 (Measures 10-13):**
  - Right Hand: Treble clef, *dim.* (diminuendo), *fp* (fortissimo).
  - Left Hand: Treble clef, *dim.* (diminuendo), *pp* (pianissimo).
  - Bass: Bass clef, *dim.* (diminuendo), *pp* (pianissimo).

System 1 (Measures 15-18):  
 Treble clef: Measure 15 has a forte (*f*) dynamic. Measure 16 has a fortissimo (*ff*) dynamic. Measure 17 has a fortissimo (*ff*) dynamic. Measure 18 has a fortissimo (*ff*) dynamic.  
 Middle clef: Measure 15 has a forte (*f*) dynamic. Measure 16 has a fortissimo (*ff*) dynamic. Measure 17 has a fortissimo (*ff*) dynamic. Measure 18 has a fortissimo (*ff*) dynamic.  
 Bass clef: Measure 15 has a forte (*f*) dynamic. Measure 16 has a fortissimo (*ff*) dynamic. Measure 17 has a fortissimo (*ff*) dynamic. Measure 18 has a fortissimo (*ff*) dynamic.  
 The word "arco" is written above the bass clef staff in measure 15.

System 2 (Measures 19-24):  
 Treble clef: Measure 19 has a forte (*f*) dynamic. Measure 20 has a fortissimo (*ff*) dynamic. Measure 21 has a fortissimo (*ff*) dynamic. Measure 22 has a fortissimo (*ff*) dynamic. Measure 23 has a fortissimo (*ff*) dynamic. Measure 24 has a fortissimo (*ff*) dynamic.  
 Middle clef: Measure 19 has a forte (*f*) dynamic. Measure 20 has a fortissimo (*ff*) dynamic. Measure 21 has a fortissimo (*ff*) dynamic. Measure 22 has a fortissimo (*ff*) dynamic. Measure 23 has a fortissimo (*ff*) dynamic. Measure 24 has a fortissimo (*ff*) dynamic.  
 Bass clef: Measure 19 has a forte (*f*) dynamic. Measure 20 has a fortissimo (*ff*) dynamic. Measure 21 has a fortissimo (*ff*) dynamic. Measure 22 has a fortissimo (*ff*) dynamic. Measure 23 has a fortissimo (*ff*) dynamic. Measure 24 has a fortissimo (*ff*) dynamic.

System 3 (Measures 25-28):  
 Treble clef: Measure 25 has a forte (*f*) dynamic. Measure 26 has a piano (*p*) dynamic. Measure 27 has a piano (*p*) dynamic. Measure 28 has a piano (*p*) dynamic.  
 Middle clef: Measure 25 has a forte (*f*) dynamic. Measure 26 has a piano (*p*) dynamic. Measure 27 has a piano (*p*) dynamic. Measure 28 has a piano (*p*) dynamic.  
 Bass clef: Measure 25 has a forte (*f*) dynamic. Measure 26 has a piano (*p*) dynamic. Measure 27 has a piano (*p*) dynamic. Measure 28 has a piano (*p*) dynamic.

System 4 (Measures 29-32):  
 Treble clef: Measure 29 has a forte (*f*) dynamic. Measure 30 has a fortissimo (*ff*) dynamic. Measure 31 has a fortissimo (*ff*) dynamic. Measure 32 has a fortissimo (*ff*) dynamic.  
 Middle clef: Measure 29 has a forte (*f*) dynamic. Measure 30 has a fortissimo (*ff*) dynamic. Measure 31 has a fortissimo (*ff*) dynamic. Measure 32 has a fortissimo (*ff*) dynamic.  
 Bass clef: Measure 29 has a forte (*f*) dynamic. Measure 30 has a fortissimo (*ff*) dynamic. Measure 31 has a fortissimo (*ff*) dynamic. Measure 32 has a fortissimo (*ff*) dynamic.  
 The word "cresc." is written above the treble clef staff in measures 29, 30, and 31. The word "p" is written below the bass clef staff in measures 30 and 31.



45

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

*pp* *pp* *p*

**B**

50

*pp dolce* *pp* *pp* *pp*

55

*fz* *p* *fz* *p* *fp* *fz* *p* *fp*

60

*p* *f* *più f* *cresc.*

*pp* *fp* *f* *più f* *cresc.*

*p* *fp* *più f* *p* *cresc.*

65

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

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

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

70

**C**

*pp* *pizz.*

*pp* *pizz.*

*pp* *pizz.*

75

First system of musical notation, measures 75-77. The score is in G major (one sharp) and 3/4 time. It features a violin part with a melodic line, a viola part with a rhythmic accompaniment, and a cello/bass part with a bass line. The first measure (75) shows a violin melody starting with a quarter note G4, followed by eighth notes. The second measure (76) has a violin rest and a viola melody starting with a quarter note G4. The third measure (77) has a violin melody starting with a quarter note G4. Dynamics include *p* (piano) in the second and third measures. The word *arco* is written above the cello/bass part in the second measure.

Second system of musical notation, measures 78-80. The score continues with the same instruments. Measure 78 has a violin melody starting with a quarter note G4. Measure 79 has a violin melody starting with a quarter note G4. Measure 80 has a violin melody starting with a quarter note G4. Dynamics include *p* (piano) in the first, second, and third measures. The word *arco* is written above the cello/bass part in the second measure.

Third system of musical notation, measures 81-85. The score continues with the same instruments. Measure 81 has a violin melody starting with a quarter note G4. Measure 82 has a violin melody starting with a quarter note G4. Measure 83 has a violin melody starting with a quarter note G4. Measure 84 has a violin melody starting with a quarter note G4. Measure 85 has a violin melody starting with a quarter note G4. Dynamics include *cresc.* (crescendo) in the first, second, third, and fourth measures. The word *arco* is written above the cello/bass part in the fifth measure. The dynamic *ff* (fortissimo) is written below the cello/bass part in the fifth measure.

Fourth system of musical notation, measures 86-90. The score continues with the same instruments. Measure 86 has a violin melody starting with a quarter note G4. Measure 87 has a violin melody starting with a quarter note G4. Measure 88 has a violin melody starting with a quarter note G4. Measure 89 has a violin melody starting with a quarter note G4. Measure 90 has a violin melody starting with a quarter note G4. Dynamics include *ff* (fortissimo) in the first, second, third, and fourth measures. The word *arco* is written above the cello/bass part in the first measure.



105

*p* *f* *pizz.* *arco*

110

*cresc.* *f* *ff* *marcatissimo*

115

*ff* *marcatissimo*

E

*p* *sempre stacc.*

120

*p* *dim.* *pp*

125

*pp* *ppp*

130

*pp* *p*

135

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

135 136 137 138 139 140 **F**

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

141 142 143 144 145

*p* *f* *f* *f* *f*

*pp*

146 147 148 149 150

*cresc.* *cresc.* *cresc.* *cresc.*

151 152 153 154 155

*f* *f* *f* *f* *f*

155

*fz* *marcatissimo* *fz* *fz*

190

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

165

*p* *pp morendo* *pp morendo* *pp morendo*

170

*pp*

First system of musical notation, measures 165-174. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features a piano (p) introduction in the first measure, followed by a piano-piano (pp) section, and then a fortissimo (fz) section. The music includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

Second system of musical notation, measures 175-179. The score continues with a fortissimo (f) section, marked with a measure number of 175. The music is characterized by rapid sixteenth-note passages in both the upper and lower staves.

Third system of musical notation, measures 180-184. The score begins with a fortissimo (fz) section, marked with a measure number of 180. It transitions into a fortissimo-fortissimo (ff) section, featuring complex rhythmic patterns and dynamic markings.

Fourth system of musical notation, measures 185-189. The score is marked with a section symbol 'H' and a measure number of 185. It begins with a fortissimo (f) section, followed by a diminuendo (dim.) section, and then a piano (p) section. The music concludes with a piano-piano (pp) section, a piano-piano dolce (pp dolce) section, and a crescendo (cresc.) section.

190

I

195

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

*mf* *dim.* *p* *pp* *pp* *fp* *fz*

*mf* *dim.* *p* *pp* *fp* *fp* *fp* *fp*

200

*p* *cresc.* *fz* *p* *cresc. sempre*

*cresc.* *fp* *fp* *cresc. sempre* *fz* *cresc. sempre* *fz*

*cresc.* *fp* *fp* *cresc. sempre* *cresc. sempre* *fz*

K

205

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

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

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

210

*plizz.*

*fp* *p* *pp*

*fp* *plizz.* *pp*

*fp* *plizz.* *pp*

*fp* *plizz.* *p* *pp*

arco  
p

arco  
p

arco  
p

L  
215

p

p

p

pizz.

(p)

220

p

cresc.

p

cresc.

p

cresc.

cresc.

pizz.

cresc.

ff

ff

v

v

v

v

v

v

v



Musical score system 1, measures 240-244. The system consists of three staves: Treble, Middle, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 240 starts with a treble clef and a dynamic marking of *mf*. The middle staff has a dynamic marking of *mf*. The bass staff has a dynamic marking of *mf*. Measure 241 has a dynamic marking of *f* in the treble and *f* in the middle. Measure 242 has a dynamic marking of *fz* in the treble and *fz* in the middle. Measure 243 has a dynamic marking of *ff* in the treble and *ff* in the middle. Measure 244 has a dynamic marking of *ffz* in the treble and *ffz* in the middle. The music features a rhythmic pattern of eighth notes in the treble and middle staves, and a bass line with quarter notes and rests.

Musical score system 2, measures 245-249. The system consists of three staves: Treble, Middle, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 245 starts with a treble clef and a dynamic marking of *fz*. The middle staff has a dynamic marking of *fz*. The bass staff has a dynamic marking of *fz*. Measure 246 has a dynamic marking of *fz* in the treble and *fz* in the middle. Measure 247 has a dynamic marking of *fz* in the treble and *fz* in the middle. Measure 248 has a dynamic marking of *fz* in the treble and *fz* in the middle. Measure 249 has a dynamic marking of *fz* in the treble and *fz* in the middle. The music features a rhythmic pattern of eighth notes in the treble and middle staves, and a bass line with quarter notes and rests.

Musical score system 3, measures 250-254. The system consists of three staves: Treble, Middle, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 250 starts with a treble clef and a dynamic marking of *ff*. The middle staff has a dynamic marking of *ff*. The bass staff has a dynamic marking of *ff*. Measure 251 has a dynamic marking of *ff* in the treble and *ff* in the middle. Measure 252 has a dynamic marking of *ff* in the treble and *ff* in the middle. Measure 253 has a dynamic marking of *ff* in the treble and *ff* in the middle. Measure 254 has a dynamic marking of *ff* in the treble and *ff* in the middle. The music features a rhythmic pattern of eighth notes in the treble and middle staves, and a bass line with quarter notes and rests.

Musical score system 4, measures 255-259. The system consists of three staves: Treble, Middle, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 255 starts with a treble clef and a dynamic marking of *ff*. The middle staff has a dynamic marking of *ff*. The bass staff has a dynamic marking of *ff*. Measure 256 has a dynamic marking of *ff* in the treble and *ff* in the middle. Measure 257 has a dynamic marking of *ff* in the treble and *ff* in the middle. Measure 258 has a dynamic marking of *ff* in the treble and *ff* in the middle. Measure 259 has a dynamic marking of *ff* in the treble and *ff* in the middle. The music features a rhythmic pattern of eighth notes in the treble and middle staves, and a bass line with quarter notes and rests.

0 255

dim. p

dim. pp p pp

260

pp cresc. ff

265

ff

## YDABATELSKÁ ZPRÁVA

### PRAMENY:

a) Rukopis, uložený v hudebním oddělení Národního musea v Praze pod inv. č. 847/52, obsahuje 35 stran dvacetifádkového notového papíru formátu 324:250 mm. Na první straně je nápis: *Quartett*, datum 20. 1. 1876, modrou tužkou připsáno: *Ant. Dvořák, opus 80*. (Označení *opus 27* je škrtnuto.) Pak ihned následuje vlastní notový zápis. I. věta dokončena 25. 1. 1876, II. 28. 1. 1876, III. 29. 1. 1876. Závěr díla má zápis: *Dokončeno 4. února 1876, Antonín Dvořák*. Rukopis je svázan do polokožené vazby, každý list je opatřen celofánovým obalem.

Dílo bylo autorem zřejmě ještě před vydáním důkladně zrevizováno a pečlivě připraveno k tisku. Tato revise spočívala nejen v podrobnějším a důkladnějším vypracování znamének a označení dynamických, frázovacích a výrazových, ale i v notové a rytmicky bohatší úpravě jednotlivých partů.

b) Původní vydání fy N. Simrock v Berlíně, ed. č. 8916, Copyright 1888.

Za základ našeho vydání byl vzat tisk Simrockův, vydaný za života skladatelova a bezpochyby za jeho přímé účasti. Byl pečlivě porovnán s autografem; podstatnější odchylky pramenů jsou uvedeny ve vydavatelských poznámkách („Annotazioni“). Podle autografu byly v našem vydání opraveny zřejmě tiskové omyly a doplněny podrobnosti ve vydání Simrockově opominuté. Dále podle obdobných míst obou pramenů byla doplněna chybějící drobná přednesová znaménka. Závažnější doplňky vydavatelů jsou uvedeny v hranatých závorkách [ ].

### ZKRATKY:

A = autograf

S = vydání Simrockovo

SN = toto vydání Státního nakladatelství KLHU

Viol. I., II. = housle I., II.

Vla = viola

Vclo = violoncello

[!] = přepsání v autografu nebo chyba v tisku

Vers. I = původní znění, změněné skladatelem již v autografu

Velká arabská číselnice označuje takt, malá číselnice příslušnou notu, ev. akord v taktu. Pomlky se nepočítají.

## REVISIONSBERICHT

### QUELLEN:

a) Das in der Musikabteilung des Nationalmuseums in Prag unter Inv. Nr. 847/52 erliegende Manuskript umfaßt 35 Seiten zwanzigzeiligen Notenpapiers vom Format 324:250 mm. Auf der ersten Seite steht die Aufschrift: *Quartett*, das Datum 20. 1. 1876, mit Blaustift dazugeschrieben: *Ant. Dvořák, opus 80*. (Die Bezeichnung *opus 27* ist durchgestrichen.) Dann folgt sogleich der eigentliche Notentext. I. Satz beendet 25. 1. 1876, II. 28. 1. 1876, III. 29. 1. 1876. Der Abschluß des Werkes enthält die Eintragung (in tschechischer Sprache): *Beendet am 4. Februar 1876, Antonín Dvořák*. Das Manuskript ist in Halbleder gebunden, jedes Blatt ist mit einer Cellophanhülle versehen.

Das Werk wurde vom Autor sichtlich noch vor der Herausgabe gründlich revidiert und sorgfältig für den Druck vorbereitet. Diese Revision beruhte nicht nur auf einer detaillierteren und gründlicheren Ausarbeitung der Akzentierungszeichen, der dynamischen, Phrasierungs- und Vortragszeichen, sondern auch auf einer in Notierung und Rhythmik reicheren Einrichtung der einzelnen Parte.

b) Die ursprüngliche Ausgabe der Firma N. Simrock in Berlin, Ed. Nr. 8916, Copyright 1888.

Als Grundlage der vorliegenden Ausgabe diente der zu Lebzeiten des Komponisten und zweifellos unter seiner direkten Mitwirkung herausgegebene Simrockdruck. Er wurde sorgfältig mit dem Manuskript verglichen; wesentlichere Abweichungen der Quellen sind in den Anmerkungen des Herausgebers („Annotazioni“) angeführt. Nach dem Manuskript wurden in dieser Ausgabe offensichtliche Druckfehler berichtigt und in der Simrockausgabe übersehene Details ergänzt. Ferner wurden, gemäß den entsprechenden Stellen in beiden Quellen, fehlende kleinere Vortragszeichen ergänzt. Wichtigere Ergänzungen der Herausgeber sind in eckigen Klammern angeführt [ ].

### ABKÜRZUNGEN:

A = Originalmanuskript

S = Ausgabe von Simrock

SN = die vorliegende Ausgabe des Staatsverlags KLHU

Viol. I, II = Violine I, II

Vla = Viola

Vclo = Violoncello

[!] = Verschreibungen im Manuskript oder Druckfehler

Vers. I = ursprüngliche, vom Komponisten schon im Manuskript abgeänderte Fassung

Große arabische Ziffern bezeichnen den Takt, kleine die betreffende Note, bezw. Akkord innerhalb des Taktes; Pausen werden nicht mitgezählt.

## EDITORS' NOTES

### SOURCES:

a) The manuscript kept in the Music Department of the National Museum in Prague, sign. 847/52, contains 35 pages of 20 stave music paper 324:250 mm. The first page bears the inscription "Quartett", the date "20. 1. 1876", and the following insertion in blue pencil: "Ant. Dvořák, opus 80". (The words, "opus 27" are crossed out.) The music follows immediately. At the end of the respective movements are the following dates: "I. 25. 1. 1876, II. 28. 1. 1876, III. 29. 1. 1876". At the end of the work there is the following note (in Czech): "Completed February 4th 1876, Antonín Dvořák."

The manuscript is bound in half-leather covers, each sheet being enclosed in a separate cellophane envelope. Before publication, a thorough revision was obviously carried out by the composer, who also prepared the work for the press. The revision consisted not only of a more detailed and thorough working out of the phrasing and expression marks, but concerned also the music of the individual parts, which were worked out in a rhythmically richer way.

b) The original edition by N. Simrock, Berlin, Ed. No. 8916, Copyright 1888.

Our edition is based on the Simrock print, published during the composer's lifetime and doubtlessly under his direct supervision. It has been carefully collated with the manuscript. The more important deviations between the sources have been listed in the "Annotazioni". In our edition, obvious misprints have been corrected and details omitted in the Simrock edition have been inserted in accordance with the manuscript. Minor marks pertaining to reproduction have been inserted in accordance with analogous passages in both sources. The more important editors' addenda have been put within square brackets [ ].

### ABBREVIATIONS:

A = manuscript

S = Simrock's edition

SN = the present edition by the State publishing House KLHU

Viol. I, II, = 1st and 2nd violin

Vla = viola

Vclo = violoncello

[!] = slip in the manuscript or misprint

Vers. I = original version, changed by the composer in the manuscript

Large Arabic numerals indicate the bar, the small numbers beside them the note or chord in the bar. Rests are not counted.

## NOTES DE L'ÉDITEUR

### SOURCES:

a) L'autographe déposé au Département musical du Musée National de Prague, No. inv. 847/52; il contient 35 pages de papier à musique à 20 portées, format 324:250 mm. La première page porte l'inscription: *Quartett*, la date 20. 1. 1876, puis, ajouté plus tard et au crayon bleu: *Ant. Dvořák, opus 80*. (L'indication *opus 27* est biffée.) Suit immédiatement le texte musical. Le I-er mouvement fut terminé 25. 1. 1876, le II-ème 28. 1. 1876, le III-ème: 29. 1. 1876. A la fin de l'oeuvre, on lit l'indication suivante (en tchèque): *Achévé le 4 février 1876, Antonín Dvořák*. Le manuscrit est relié demi-cuir; chaque feuille se trouve sous une enveloppe de cellophane.

Avant la publication même de l'oeuvre, l'auteur la soumit visiblement à une revision détaillée et la prépara soigneusement en vue de l'impression. La revision consistait non seulement dans une élaboration plus nette des indications des phrases et de l'expression, mais parfois aussi dans la mise au point des différentes parties instrumentales quant aux notes et aux rythmes, devenus parfois plus riches.

b) L'Édition originale Simrock, Berlin, No. éd. 8916, Copyright 1888.

C'est l'édition imprimée Simrock, publiée du vivant du compositeur et sans doute avec son concours, qui a été prise pour la base de la présente édition. Elle a été soumise à une comparaison minutieuse avec l'autographe. Les différences de quelque importance entre les deux sources sont signalées dans les anno-

tations („Annotazioni“). D'après l'autographe, on a corrigé dans notre édition les fautes d'impression manifestes et complété des détails omis dans l'édition Simrock. On a en outre complété, d'après les passages analogues de l'autographe et de l'édition imprimée, les petits signes d'expression. Les adjonctions plus nombreuses de la part des éditeurs sont mises entre crochets [ ].

#### ABREVIATIONS:

A = autographe

S = édition Simrock

SN = la présente édition SNKLHU

Viol. I, II. = I-er et II violons

Vla = alto

Vclo = violoncelle

[!] = erratum à l'autographe ou faute d'impression

Vers. I = version primitive, changée par le compositeur dès l'autographe

Un grand chiffre arabe indique la mesure, le petit qui suit, la note ou, le cas échéant, l'accord respectifs dans la mesure; les silences ne comptent pas.

# VYDAVATELSKÉ POZNÁMKY ANNOTAZIONI

## I

83 Vers. I

93—94 Vers. I

107—108 Vers. I

168 Vers. I

## II

48 Viol. II., A: „arco“; S — ; SN = A  
 119—120 Vers. I.: *poco a poco tempo I.*; SN = S  
 122 }  
 142 } A, S: *Tempo I.*, SN: *in tempo*

## IV

1 Vla, A: *mp, molto espressivo*; S: *p*; SN = A  
 130<sub>2</sub> Vla, A: *as*; S: *ges*; SN = A  
 238 Vers. I

Antonín Pokorný, Karel Šolc