



**ANTON DVORÁK**  
**KONZERT IN A DUR**  
**FÜR VIOLONCELL UND ORCHESTER**  
**NEUGESTALTUNG UND KLAVIERAUSZUG**  
VON  
**GÜNTER RAPHAEL**  
SOLOSTIMME BEZEICHNET VON HANS MÜNCH-HOLLAND



Printed in Germany

# VORWORT

Bei der Herausgabe dieses Konzertes sah sich der Bearbeiter vor einer ungewöhnlichen Aufgabe. Das Werk, im Jahre 1865 von dem erst 24jährigen Komponisten geschrieben, verlangte sowohl spieltechnisch wie formal die weitgehendste Revision, wenn seine Aufführung überhaupt möglich werden sollte. Schon der Länge des Stückes, die in der Urfassung mindestens  $1\frac{1}{2}$  Stunden Spielzeit erforderte, musste begegnet werden. Die Dreisätzigkeit des Konzertes blieb gewahrt. Die Form der einzelnen Sätze wurde vom Herausgeber neugestaltet, denn vieles war nur in kurzen Ansätzen angedeutet, Durchführung und Bearbeitung der Themen fehlten ganz. Daß der Bearbeiter bei allen Änderungen, Erweiterungen oder Kürzungen versucht hat, streng in den Grenzen der Thematik, Harmonik und Satztechnik Dvořáks zu bleiben, auch die Orchesterbearbeitung im Sinne des Komponisten zu lösen suchte, versteht sich von selbst.

Im ganzen machte das Konzert in seiner Urformfassung sicher nicht den Eindruck einer endgültigen Fassung. Es verriet deutlich das Suchen nach Stil und Form eines werdenden Meisters. Melodik und Harmonik schienen im einzelnen dennoch so originell, daß ihre Übermittlung an die größere Öffentlichkeit durch eine geeignete dauerhafte Fassung künstlerisch wie historisch gerechtfertigt war. Der Bearbeiter hat sich der schwerwiegenden Aufgabe, am Werk eines anerkannten Meisters Änderungen vornehmen zu müssen, im vollen Bewußtsein der Verantwortung unterzogen\*).

Leipzig, im September 1929.

Günter Raphael

\*) Bei allen Aufführungen des Werkes muß der Name des Bearbeiters genannt werden.

## AVANT-PROPOS

L'auteur de l'arrangement de ce Concerto a entrepris une tâche peu commune. Pour rendre possible l'exécution de cette œuvre, écrite par le compositeur en 1865, à l'âge de vingt-quatre ans, il a été obligé de la revoir entièrement, tant au point de vue de l'exécution technique qu'à celui de la forme. Il a dû s'en prendre d'abord aux dimensions de la pièce qui, dans sa version originale, ne durerait pas moins d'une heure et demie. La division du Concerto en trois mouvements a été respectée. La forme de chacun d'eux a été modifiée par l'arrangeur, de nombreux détails n'étant qu'indiqués brièvement, les développements et l'élaboration des thèmes faisant même complètement défaut. L'arrangeur, en faisant toutes ces modifications, additions et coupures, a cherché à conserver toujours le style de Dvořák sous le rapport thématique, harmonique et technique; bien entendu, il a tenté, de même, de réaliser l'arrangement d'orchestre dans l'esprit du compositeur.

En somme, la forme originale de ce Concerto ne faisait nullement l'impression d'une version définitive. Elle trahissait nettement un jeune musicien à la recherche d'un style et d'une forme. Mélodie et harmonie semblaient cependant si originales dans le détail, que l'œuvre, par sa valeur artistique et historique, méritait d'être publiée dans une version durable accessible au grand public.

C'est avec une entière conscience de sa responsabilité que l'auteur de cet arrangement a dû assumer la lourde tâche d'apporter des modifications à l'œuvre du célèbre maître\*).

Günter Raphael

\*) Le nom de l'arrangeur devra toujours être mentionné lors des exécutions de cette œuvre.

## ÚVODEM

Přjal jsem nezvyklý úkol upravit tento koncert k vydání tiskem. Dílo napsané 24 letým komponistou v roce 1865 vyžadovalo dalekosáhlé revize nejen po stránce technického provedení, ale i formální, aby vůbec mohlo být provozováno. Již jen dobu trvání původního zpracování, která vyžadovala by jedné a půl hodiny, bylo nutno vzít v úvahu. Koncert jako třívětý ponechán. Poněvadž mnohé místo bylo jen krátkým náznakem, zatím co provedení a zpracování themat scházelo úplně, bylo nutno formu jednotlivých vět přetvořit. Není třeba zdůrazňovat, že při všech změnách, prodloužení či zkrácení držel jsem se při úpravě přesně v mezích Dvořákovy thematiky, harmonie i techniky, což platí i o úpravě orchestrální.

Koncert ve své původní úpravě jistě nečinil dojem díla úplně hotového, avšak styl a forma jehe o jasně prozrazuje budoucího mistra. Melodičnost i harmonie byly v jednotlivostech tak originální, že musilo být jak z důvodů uměleckých, tak i historických široké veřejnosti umožněno seznání tohoto díla pomocí trvalé úpravy.

Tento nesnadný úkol upravovatelský t. j. na díle uznaného mistra prováděti změny provedl jsem s plným vědomím zodpovědnosti\*).

Lipsko, v září 1929.

Günter Raphael

\*) Nb. Při každém provedení tohoto díla musí být uvedeno jméno upravovatele.

# Konzert in A dur

für Violoncell und Orchester

Anton Dvořák  
Neugestaltung und Klavierauszug  
von Günter Raphael

I

Andante

Klar.

Musical score for Violoncello and Orchestra, Andante section. The score consists of two staves. The top staff is for the Cello (Br. Vel. Cbsse.) and the bottom staff is for the Double Bass (Hrn.). The key signature is A major (two sharps). The tempo is Andante. Dynamics include *p dolce*. The score shows various harmonic changes and rhythmic patterns typical of the piece's style.

Continuation of the musical score. The key signature remains A major. The score shows more complex harmonic progressions and rhythmic patterns. The dynamics *p dolce* are indicated again.

Continuation of the musical score. The key signature remains A major. The score shows more complex harmonic progressions and rhythmic patterns. The dynamics *p dolce* are indicated again.

Allegro, ma non troppo

Holzbl.

Str.

Continuation of the musical score. The key signature changes to G major (one sharp). The score includes parts for strings (Str.) and woodwind (Holzbl.). Dynamics include *mf*, *p dolce*, and *f*.

A

Continuation of the musical score. The key signature changes to F# major (one sharp). The score includes parts for strings (Str.) and woodwind (Holzbl.). Dynamics include *p*, *cresc.*, and *f*. The section is labeled 'A'.

Musical score for orchestra and piano, page 10, measures 0-11. The score consists of six systems of music, each with multiple staves. Measure 0 starts with a forte dynamic (f) and a tempo marking "marc.". Measures 1-3 show woodwind entries with eighth-note patterns. Measure 4 begins with a dynamic "dim.", followed by "p dolce Trpt." (trumpet dynamic). Measures 5-7 continue with woodwind parts, including a prominent bassoon line in measure 7. Measure 8 features a dynamic "pp". Measures 9-11 conclude the section with woodwind entries and a final dynamic instruction.

0 *marc.*

6 *dim.* - *p dolce* *Trpt.*

2 *p*

3 *pp*

B *Vel.*

3 *f marc.*

Fag.

58

*f*

64

*f*

*pp*

70

*p*

*marcato*

*Ob.*

76

*cresc.*

*Ob.*

*cresc.*

1

C

V.O.

5

Trpt.

0

*sempre p*  
Hrn.

7

*molto f*

D Tranquillo

103 **Tranquillo** Ob.  
*pp* Hrn. *p espri.* Klar.

108 *p express.* Str.

113 *mf*

**E**

117

121  
 mf  
 pp pp  
 F Animato  
 cresc.  
 Animato  
 Ob. p cresc.  
 126 pp  
 a tempo  
 f string. mf  
 fp Hrn. a tempo pp  
 30 p cresc. f  
 Holzbl. p cresc. mf  
 34

139

145

G  $\frac{3}{4}$   
p semper

148

p dolce

152

Fl. sempre p dolce

156

mf  
Klar. Fag.  
fp

fp

This page contains six staves of musical notation. The top staff is for the strings (two violins, viola, cello, double bass), the second for the first oboe, the third for the second oboe, the fourth for the bassoon, the fifth for the flute, and the bottom for the bassoon. Measure 139 starts with a dynamic 'p' and continues with various patterns of eighth and sixteenth notes. Measure 140 features a sustained note with a trill. Measure 141 has a dynamic 'f'. Measure 142 begins with a dynamic 'mf' and a tempo marking 'G'. The measure ends with a dynamic 'p semper'. Measure 143 starts with a dynamic 'p' and a tempo marking 'p dolce'. Measure 144 continues the 'p dolce' dynamic. Measure 145 starts with a dynamic 'mf' and a tempo marking 'G'. Measure 146 begins with a dynamic 'p' and a tempo marking 'Fl. sempre p dolce'. Measure 147 continues the 'p dolce' dynamic. Measure 148 starts with a dynamic 'mf' and a tempo marking 'Klar. Fag.'. Measure 149 continues the 'mf' dynamic. Measure 150 begins with a dynamic 'fp'. Measure 151 continues the 'fp' dynamic.

Musical score page 9, featuring ten staves of music. The score includes parts for strings (indicated by a bracket), woodwinds (Flute), piano (indicated by a bracket), and bassoon (indicated by a bracket). The key signature is A major (three sharps). The time signature varies between common time and 13/8.

Measure 60: Dynamics include *mf*, *p*, and *v*. The bassoon part has a dynamic *p*.

Measure 61: The bassoon part has a dynamic *v*.

Measure 62: The bassoon part has a dynamic *v*. The flute part is labeled *Fl.*

Measure 63: The bassoon part has a dynamic *p*. The flute part is labeled *Fl.*. The bassoon part has a dynamic *non stringendo*.

Measure 64: The bassoon part has a dynamic *cresc.*

Measure 65: The bassoon part has a dynamic *sempre p*.

Measure 66: The bassoon part has a dynamic *f*.

Measure 67: The bassoon part has a dynamic *f*.

Measure 68: The bassoon part has a dynamic *ff*.

Measure 69: The bassoon part has a dynamic *f*.

Measure 70: The bassoon part has a dynamic *ff*.

Measure 71: The bassoon part has a dynamic *ritard.*

Measure 72: The bassoon part has a dynamic *f esp.*

**I***Più mosso**Più mosso*

V.O.

175

178

*sempre f*

182

*f marc.*

186

*ad*

190

93

96

**K**

10

13

Ob.

6

Vln.

209      Vd | Vd | Fag. | Vd | Vd | Vd |

212      Vd | cresc. | Vd | Vd | f | Vd | Vd |

215      L | marc. | Vd | Vd | Vd | Vd | Vd |

218      Vd | Vd | Vd | Vd | Vd | Vd | Vd |

Sostenuto      f      p esp. |

Sostenuto      Holzbl. |

tranquillo      Str. | Ob. | dolce |

222      sp | Vd | p | pp | Vd | Vd | Vd |



Musical score for orchestra and piano, page 12, measures 250-276.

Measure 250: *mf* *espress.* *tranquillo*

Measure 251: *pp*

Measure 252: *espr.* *stringendo*

Measure 253: *p*

Measure 254: *p* *ped.* *ped.* *string.* *riten.*

Measure 255: *mf* *Cadenza*

Measure 256: *riten.*

Measure 257: *pp*

Measure 258: *f* *p*

Measure 259: *f* *mf*

Measure 260: *f* *mf*

Measure 261: *f* *mf*

Measure 262: *f* *ff*

Measure 263: *f* *ff*

Measure 264: *f* *ff*

Measure 265: *f* *p*

Measure 266: *f* *ff*

Measure 267: *f* *ff*

Measure 268: *f* *ff*

Measure 269: *f* *ff*

Measure 270: *f* *ff*

Measure 271: *f* *ff*

Measure 272: *f* *ff*

Measure 273: *f* *ff*

Measure 274: *f* *ff*

Measure 275: *f* *ff*

Measure 276: *f* *ff* *rit.*

N

81      *p*      *a tempo*      Vln.      Holzbl.      cresc.

86      marc.

92      dim.      *p dolce*      Trpt.

98      *pp*      *f*      *fp*

104     marc.      Ob.      Hrn.      *fp*

308

*f* *sempre*

311

*mf* *Holzbl.*

315

*fp*

*pp*

P

*f*

*p*

*Fag.*

*cresc.*

Sostenuto

*ff molto espr.*

Sostenuto

v  
v  
v  
v

f  
p  
dim.  
*espr.*

Ob. *a tempo tranquillo*

*pp*

*p espr.*

Q

Str.

*p dolce*

*p sempre espr.*

Ob.

*p*

344

R Animato

cresc.

Animato

p cresc.

f p p semper

Klar.

(p) dolce

Fag.

Fl.

pp

Musical score page 6 showing measures 60-63 and 36-39.

Measures 60-63:

- Measure 60: Bassoon (Bass clef) has a sustained note with a grace note. Trombones (Clefs: Treble, Bass) play eighth-note chords. Tuba (Bass clef) has a sustained note with a grace note. Dynamics: *fp*.
- Measure 61: Bassoon (Bass clef) has a sustained note with a grace note. Trombones (Clefs: Treble, Bass) play eighth-note chords. Tuba (Bass clef) has a sustained note with a grace note. Dynamics: *fp*.
- Measure 62: Trombones (Clefs: Treble, Bass) play eighth-note chords. Tuba (Bass clef) has a sustained note with a grace note. Dynamics: *fp*.
- Measure 63: Trombones (Clefs: Treble, Bass) play eighth-note chords. Tuba (Bass clef) has a sustained note with a grace note. Dynamics: *fp*.

Measures 36-39:

- Measure 36: Bassoon (Bass clef) has a sustained note with a grace note. Dynamics: *p*. Horn (Hrn.) and Trombone (Vcl.) play sustained notes. Dynamics: *p*. Measure 37: Trombone (Vcl.) has a sustained note with a grace note. Dynamics: *p*. Measure 38: Trombone (Vcl.) has a sustained note with a grace note. Dynamics: *p*. Measure 39: Trombone (Vcl.) has a sustained note with a grace note. Dynamics: *p*.

372

373

374

375

376

377

378

379

380

381

382

35

Sostenuto

18

Holzbl.

Sostenuto

5

**U**

espress.

stringendo rit. molto sostenuto

p f mf

stringendo rit. molto sostenuto

mf

Rit.

Red. \*

Red. \*

30149

## II

Andante cantabile

*p espress.*

7

A

13

18

B

Vln.

*pp*

*pp* *espr.*

*p*

*mf*

*cresc.*

*f*

C

*mf dolce*

*p*

*pp*

Vln., Br. *dolce*

45

Fl. Klar.

51

stringendo

riten. - - - - -

D a tempo

riten. - - - - -

a tempo Ob. Fag.

p dolce

mf

56

61

p

pp

p

Musical score for orchestra and piano, page 10, measures 11-15.

Measure 11 (Bassoon part): *mf*

Measure 12 (Flute part): *p*

Measure 13 (Flute part): *pp*

Measure 14 (Klarinetten part): *p dolce*

Measure 15 (Section E): *mf*

Measure 16 (Section F): *Str.* *p*

Measure 17 (Section F): *accel.* *riten.* *a tempo*

Measure 18 (Section F): *poco cresc.* *pp*

Measure 19 (Klarinetten part): *Klar.*

Measure 20 (Flute part): *f*

Measure 21 (Flute part): *mf*

86

G

91

sostenuto

96

Hrn.

B.

fp

p

ritard.

Fl.

Ob.

pp

Br., Vel.

101

ritard.

ppp

This page contains five staves of musical notation. The top two staves are for woodwind instruments: Bassoon (B) and Flute (Fl.). The middle staff is for Clarinet (Ob.). The bottom two staves are for brass instruments: Horn (Hrn.) and Bass (B). Measure 86 starts with a bassoon line (mp) followed by a flute line (p). Measure 87 continues with the flute (p). Measure 88 begins with a bassoon line (mf). Measures 89 and 90 show a complex harmonic progression with various instruments. Measure 91 concludes with a bassoon line (p espr.) and a horn line (Hrn.). Measure 96 is marked "sostenuto" and shows a bassoon line (p) followed by a bass line (fp). Measures 101 and 102 show a bassoon line (pp) followed by a bass line (ppp). The score is marked with various dynamics and performance instructions like "ritard." and "espr."

## III

Allegro risoluto

Hrn., Fag. *pp sempre*

Str. *pp* *molto*

Klar.

Holzbl. *pp cresc.*

Vcl.

A

Str. *pp cresc.*

*mf cresc.*

*f*

B

Klar., Fag.

Str. (pizz.) *p*

Musical score page 10, measures 11-16. The score includes parts for Holzbl., Ob., Vln., and V. O. The instrumentation and dynamics change throughout the section. Measure 11 starts with Holzbl. in  $\text{B}_\flat$  major, followed by Ob. and Vln. in  $\text{G}^\#$  major. Measure 12 begins with a dynamic *p*, followed by *mf*. Measure 13 starts with *p*, followed by *mf*, and ends with *p*. Measure 14 begins with *p*, followed by *pp*. Measure 15 starts with *grazioso*, followed by *pp*. Measure 16 starts with *f*, followed by *v. o. f espr.*, and ends with *p*. A box labeled 'C' is present above the strings in measure 16.

Br., Klar.

D

*p dolce* Ob.

Hrn.

*sempre p*

cresc.

*mf*

*f*

*f*

*f*

*f*

77

*mf*

Fl.

*p*

Hrn.

*cresc.*

82

*p*

*mf*

87

*f*

*fff*

E

*V.O.*

92

*sempre ff*

*dim.*

7

Trpt. *p* Klar., Fag. Hrn.

10

**F** *Tranquillo mf espress.*

*ritenuto* - - - *Tranquillo*

*dim.* - - - *pp* *pp* Str.

13

*molto espr.* *f* Fl.

123

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

Hrn.

129

*mf* *molto espr.*      *G*      *p*

*Ob.*      *p espr.*      *Fag.*

*Fag. f*

135

*mf espr.*      *Str.*      *p*

142

*Fl.*      *p dolce*      *p*

*Più mosso**Più mosso*

Fag.

*pp sempre**mf*

**H** *Tempo I*

*Tempo I**p**p* — *pp*

Musical score for orchestra and piano, page 165-176.

165

*mf*

*sempre pp*

Hrn.

168

*f*

*cresc.*

Bl.

*sempre p*

172

Pd.

\* Pd.

\* Pd.

\* Fl.

*p cresc.*

176

*ff*

*f*

*f*

tranquillo

*p dolce*

tranquillo

Holzbl.

Str.

Ob.

K

Tempo I

Tempo I

*pp sempre*

*pp*

*molto*

213      *pp*      *pp cresc.*

220      *p cresc.*      L

225      *mf*      *f*

230      *ff sempre*

M

236      *mf*      *p*      *mf*

241

241

242

243

244

245

246

250

251

252

253

254

255

N

259

263

268

272

276

281

286

301

3049

*Poco tranquillo*

296

*p dolce*

Fag. Hrn.

*Q Più mosso*

302

*pp*

*mf*

306

*pp*

*mf*

*pp*

309

Musical score for orchestra and piano, showing measures 12, 316, 20, 24, and 9.

**Measure 12:** Bassoon (Bassoon) plays eighth-note chords. Trombones play eighth-note chords. Horn (Hrn.) plays eighth-note chords. Bassoon (Bassoon) plays eighth-note chords.

**Measure 316:** Flute (Fl.) plays eighth-note chords. Bassoon (Bassoon) plays eighth-note chords.

**Measure 20:** Bassoon (Bassoon) plays eighth-note chords. Dynamics: *p*, *mf*.

**Measure 24:** Bassoon (Bassoon) plays eighth-note chords. Dynamics: *mp*, *semf*.

**Measure 9:** Bassoon (Bassoon) plays eighth-note chords. Dynamics: *cresc.*, *p*, *v. o.*, *ff*.

335

dim.

*sempre p*

Ob.

pp

Holzbl.

pp

dim.

*pp dolce*

Pk.

*pp*

Hrn.

*ppp*

ritard.

Sostenuto  
*p dolce*

ritard.

Sostenuto  
Br. Vcl.  
*ppp*

ritard.

*a tempo*

*pp* *p* cresc.

*a tempo*

Pk.  
*ppp*

cresc.

**U** Allegro molto  
*ff* *ff sempre*

Allegro molto  
*p* *sempre p*

*fff*

*p* *ff*

71