

# DVOŘÁK

Romantische Stücke

für Violine und Klavier

Opus 75

(A. M. Gurgel / U. Thiemann)

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# Romantische Stücke

I

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

Allegro moderato

Violine

Klavier

7

8

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10

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12

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14

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87

88

89

90

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92

93

94

95

96

97

98

99

100

31

32. cresc.

33.

34. 1. p

35.

36. 2. p pp

37.

38.

39. Poco meno mosso pp

40. dim. p pp

41. pp

42. ritard. ppp ppp ritard.

sin' al Fine

## II

Allégo maestoso

op. 75 Nr. 2

Sheet music for piano, 2 staves, 2/4 time, key signature: 1 sharp (F#). Measure numbers 1, 5, 9, 13.

**Measure 1:** Treble staff:  $\text{F}^{\natural}\text{A}\text{C}\text{E}$ , Bass staff:  $\text{C}\text{E}\text{G}\text{B}^{\natural}$ . Dynamics:  $\text{ff}$ ,  $p$ . Articulation: V, V, V.

**Measure 5:** Treble staff:  $\text{F}^{\natural}\text{A}\text{C}\text{E}$ , Bass staff:  $\text{C}\text{E}\text{G}\text{B}^{\natural}$ . Dynamics:  $\text{ff}$ ,  $p$ . Articulation: V, V, V.

**Measure 9:** Treble staff:  $\text{F}^{\natural}\text{A}\text{C}\text{E}$ , Bass staff:  $\text{C}\text{E}\text{G}\text{B}^{\natural}$ . Dynamics:  $p$ . Articulation: V, V, V. Instruction: *sempre stacc.*

**Measure 13:** Treble staff:  $\text{F}^{\natural}\text{A}\text{C}\text{E}$ , Bass staff:  $\text{C}\text{E}\text{G}\text{B}^{\natural}$ . Dynamics:  $mf$ ,  $ff$ . Articulation: V, V, V. Measures 14-15: Treble staff:  $\text{F}^{\natural}\text{A}\text{C}\text{E}$ , Bass staff:  $\text{C}\text{E}\text{G}\text{B}^{\natural}$ . Dynamics:  $pp$ ,  $\gamma$ ,  $\gamma$ .

17

22

27

33

37

Musical score for piano, page 10, measures 46-47. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Measure 46 begins with a dynamic of  $\frac{4}{4}$  time signature. The first measure contains six eighth-note pairs. The second measure begins with a forte dynamic ( $f$ ). The third measure begins with a piano dynamic ( $p$ ). The fourth measure ends with a piano dynamic ( $pp$ ). Measure 47 begins with a forte dynamic ( $f$ ). The second measure begins with a piano dynamic ( $p$ ). The third measure begins with a forte dynamic ( $f$ ). The fourth measure begins with a piano dynamic ( $p$ ).

Musical score page 51, featuring three staves of piano music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a treble clef. Measure 1 consists of eighth-note chords in the treble and bass staves, with a sixteenth-note chord in the treble staff. Measure 2 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 3 continues with eighth-note chords. Measure 4 starts with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 5 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 6 starts with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 7 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 8 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 9 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 10 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 11 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 12 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 13 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 14 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 15 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 16 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 17 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 18 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 19 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords. Measure 20 begins with a sixteenth-note chord in the treble staff, followed by eighth-note chords.

55

*p*

*pp*

*ff*      *sempre stacc.*

A musical score page featuring three staves of music. The top staff uses a treble clef, the middle staff a treble clef with a brace, and the bottom staff a bass clef. The key signature changes from one flat to one sharp. Measure 59 begins with a dotted half note followed by a quarter note. The middle staff has sixteenth-note patterns. The bass staff has eighth-note patterns. Measures 60-62 show eighth-note patterns in the treble and bass staves. Measure 63 starts with a dotted half note followed by a quarter note. Measures 64-66 show eighth-note patterns. Measure 67 starts with a dotted half note followed by a quarter note. Measures 68-70 show eighth-note patterns. Measure 71 starts with a dotted half note followed by a quarter note. Measures 72-74 show eighth-note patterns. Measure 75 starts with a dotted half note followed by a quarter note. Measures 76-78 show eighth-note patterns. Measure 79 starts with a dotted half note followed by a quarter note. Measures 80-82 show eighth-note patterns.

63

*mf*

*mf*

*p*

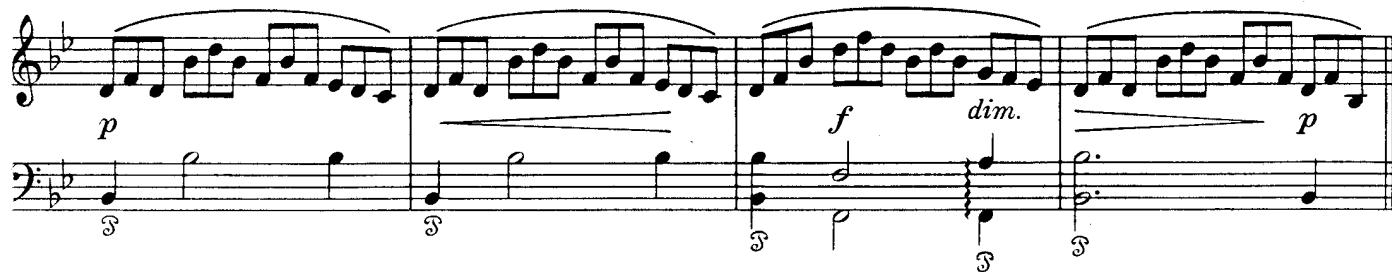
*p*

Musical score for piano, page 10, measures 67-68. The score consists of three staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. Measure 67 starts with a dynamic of *dim.*, followed by a trill over two notes. Measure 68 begins with a dynamic of *p*. The middle staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature. Both middle and bottom staves feature sustained notes with grace notes and slurs. Measure 68 concludes with a dynamic of *dim.*

Musical score for piano, page 71, measures 8-10. The top staff is labeled "Meno mosso" and the bottom staff is labeled "Andante". Measure 8 starts with a ritardando and a dynamic *pp*. Measure 9 begins with a forte dynamic *f*. Measure 10 starts with a ritardando.

## III

op. 75 Nr. 3

*Allegro appassionato**mf molto espressivo*

17

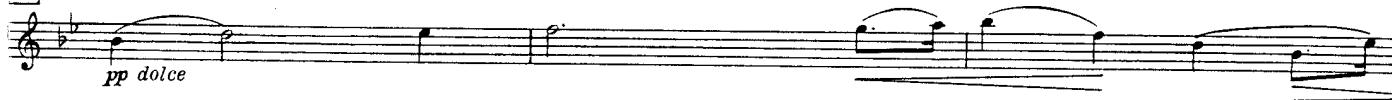
21

24

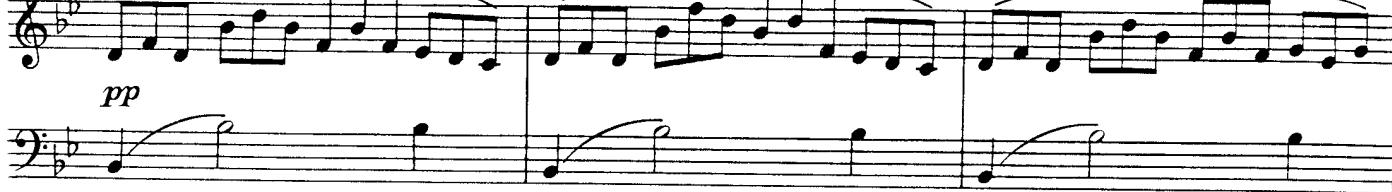
27

31

35



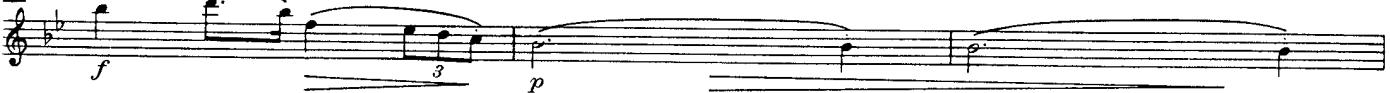
36



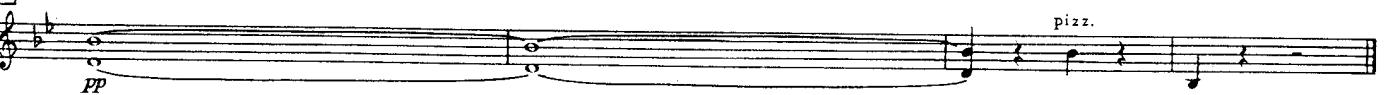
38



41



44



pizz.



\*

## IV

op. 75 Nr. 4

Larghetto

*p molto espressivo*

1

2

3

4

5

6

7

8

9

11

13

15

17

19

21

23

25

27

16

29

31

33

35

38

E. P. 12944

## 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 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 ausgehalteren 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 **b** 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: > ergänzt nach GA  
Seite 8 Takt 73, Klavier 1. System: letzte Note f<sup>2</sup> geändert in c<sup>2</sup> 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: fünfletzte Note stacc. ergänzt nach GA  
Seite 14, Takt 25, Violine: dritte Note von g<sup>2</sup> nach f<sup>2</sup> geändert analog Terzettfassung  
Seite 14 Takt 28, Violine: fünfletzte 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 

# Romantische Stücke

Violino

Antonin Dvořák, op. 75 Nr. 1

(1841 - 1904)

Bezeichnet von Ulfert Thiemann

I

Allegro moderato

186964

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

*p molto espressivo*

*p* *dim.*

*mf* *f*

*p* *dim.*

*fz < f*

*(p dim.)* *f*

*2* *5*

*1.* *2.*

*p* *pp*

*p* *pp ritard.*

Poco meno mosso

II

## Allegro maestoso

op. 75 Nr. 2

Sheet music for piano, page 15, measures 9-69. The music is in 2/4 time, treble clef, and includes various dynamics like ff, p, mf, f, spiccato, cresc., and decresc. Fingerings are indicated above the notes. Measure 9 starts with ff. Measure 16 includes a dynamic bracket <mf<. Measure 24 is marked spiccato. Measure 29 includes dynamic brackets for 1.1. and 2.1. Measure 35 includes dynamic brackets for 3.2. and 0.1. Measure 42 includes a dynamic bracket for cresc. Measure 47 includes a dynamic bracket for f. Measure 53 includes a dynamic bracket for pp. Measure 61 includes a dynamic bracket for ff. Measure 69 includes dynamic markings for dim., rit., pp, and ritard.

Meno mosso Andante

Violino

III

Allegro appassionato

op. 75 Nr. 3

1

A

A

1

2

1

p

6

f

3

p

\*

2

3

10

cresc.

mf

3

3

f

14

3

p

pp

2

19

bp.

2

cresc.

mf

cresc.

25

f

ff

31

A

D

p

\*2

pp dolce

1

3

37

A

3

2

1

3

f

3

42

p

pp

0

pizz.

3

2

\*) Bei der Wiederholung / In the repetition

## IV

Larghetto

op. 75 Nr. 4

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 indicated on the left side of the staves.

**Measure 1:** *p molto espressivo*. Fingerings: 4 V, 3 V, 3 V, 2 V, 2 V, 3 V, 3 V, 2 V, 1 V. Dynamic: *p*.

**Measure 4:** Fingerings: 3 V, 2 V, 2 V, 1 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V. Dynamics: *pp*, *f*, *ff*.

**Measure 7:** Fingerings: 3 V, 2 V, 3 V, 2 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V. Dynamics: *f dim.*, *p*, *pp*.

**Measure 10:** Fingerings: 3 V, 3 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V. Dynamics: *cresc.*, *f*, *ff*.

**Measure 13:** Fingerings: 3 V, 2 V, 3 V, 2 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V. Dynamics: *p*, *dim.*, *pp*, *pp*.

**Measure 16:** Fingerings: 3 V, 3 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V. Dynamics: *cresc.*, *f*, *ff*, *dim.*.

**Measure 19:** Fingerings: 1 V, 2 V, 3 V, 2 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V. Dynamics: *pp*, *(G)*, *pp*, *(G)*, *pp*.

**Measure 22:** Fingerings: 4 V, 2 V, 3 V, 2 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V. Dynamics: *mf*, *f*, *f*, *dim.*, *p*.

**Measure 25:** Fingerings: 1 V, 2 V, 3 V, 2 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V. Dynamics: *f*, *p*, *pp*.

**Measure 28:** Fingerings: 2 V, 4 V, 3 V, 2 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V. Dynamics: *mf*, *f*, *f*, *dim.*, *dim.*.

**Measure 31:** Fingerings: 3 V, 2 V, 1 V, 3 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V. Dynamics: *pp*, *ppp*.

**Measure 35:** Fingerings: 3 V, 2 V, 1 V, 4 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V, 3 V, 2 V, 1 V, 0 V. Dynamics: *fz*, *p*, *pp*, *G*, *pp*, *ppp*. Dynamics: *morendo*.