ANTONÍN DVOŘÁK

STRING QUARTET IN B♭ MAJOR

QUATUOR A CORDES EN SI♭ MAJEUR

VIOLINO I, VIOLINO II, VIOLA E VIOLONCELLO

EXPORT • ARTIA • PRAGUE
CZECHOSLOVAKIA

ANTONÍN DVOŘÁK

SMYČCOVÝ KVARTET B DUR
STREICHQUARTETT B DUR

VIOLINO I, VIOLINO II, VIOLA E VIOLONCELLO

PRAHA 1962
STÁTNÍ HUDEBNÍ VYDAVATELSTVÍ

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IV. Finale. Andante . . . . . „ 47

Durata cca 45'

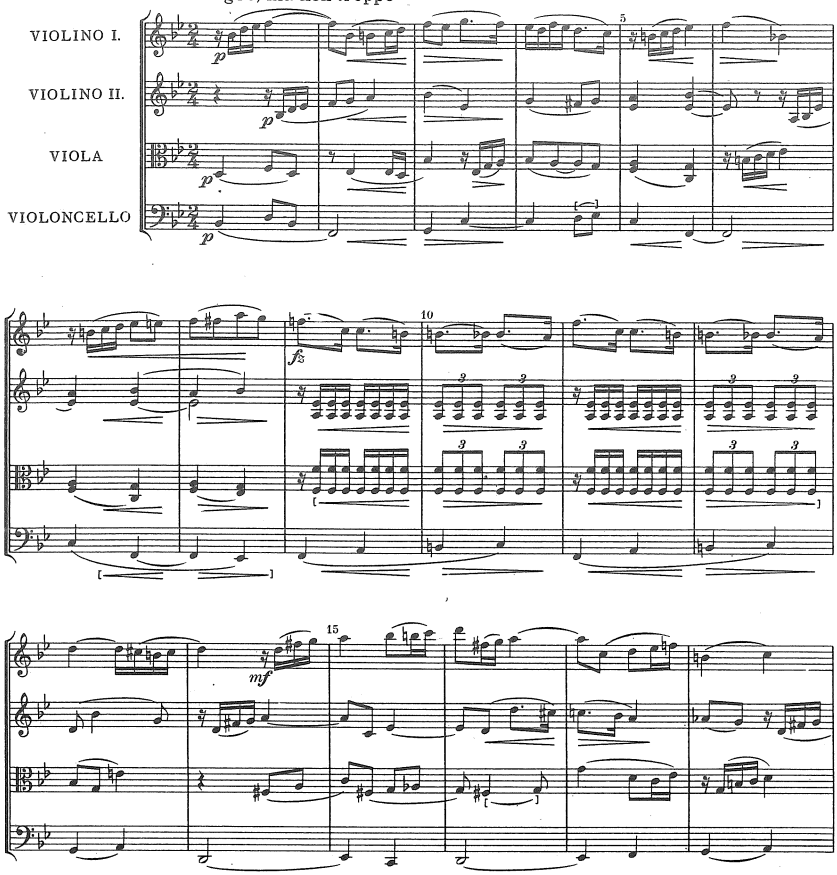
SMYČCOVÝ KVARTET B DUR

STREICHQUARTETT B DUR • STRING QUARTET IN B♭ MAJOR
QUATUOR A CORDES EN SI♭ MAJEUR

I

ANTONÍN DVOŘÁK
(1841—1904)

Allegro, ma non troppo



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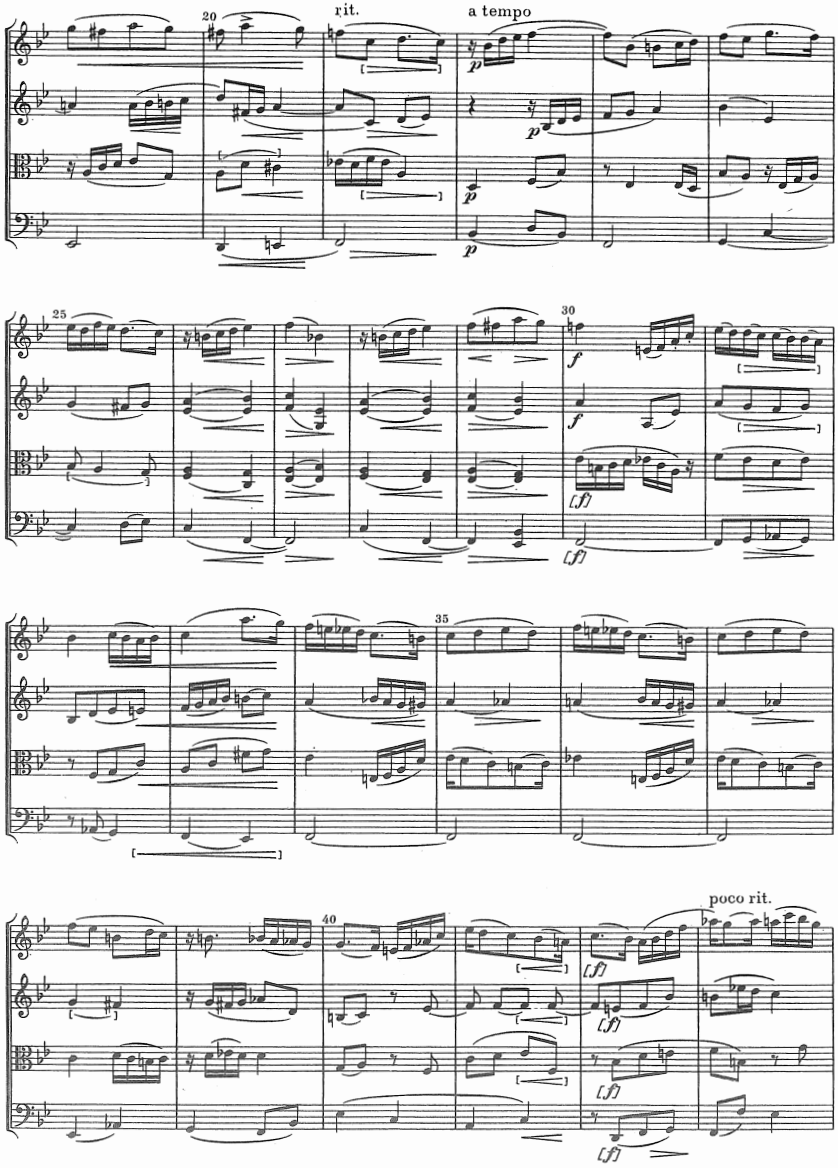
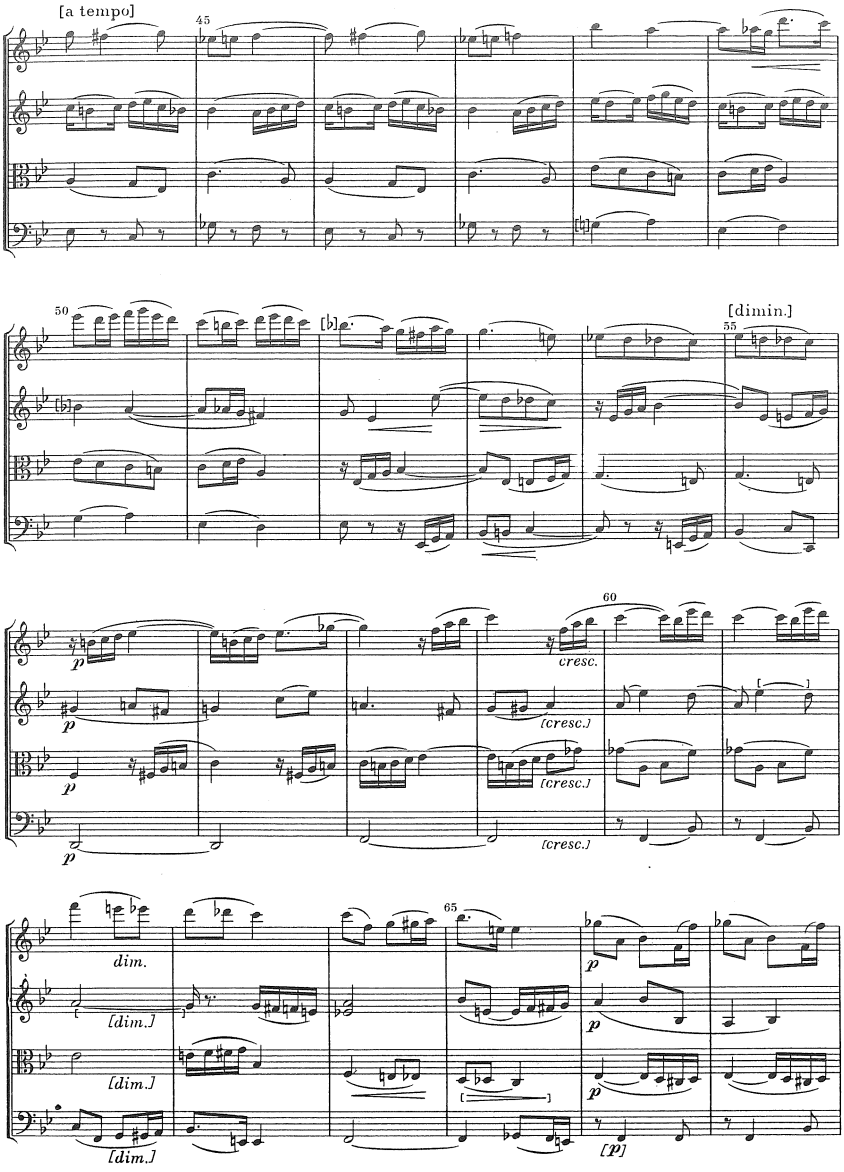

rit.
a tempo
20
25
30
35
40
poco rit.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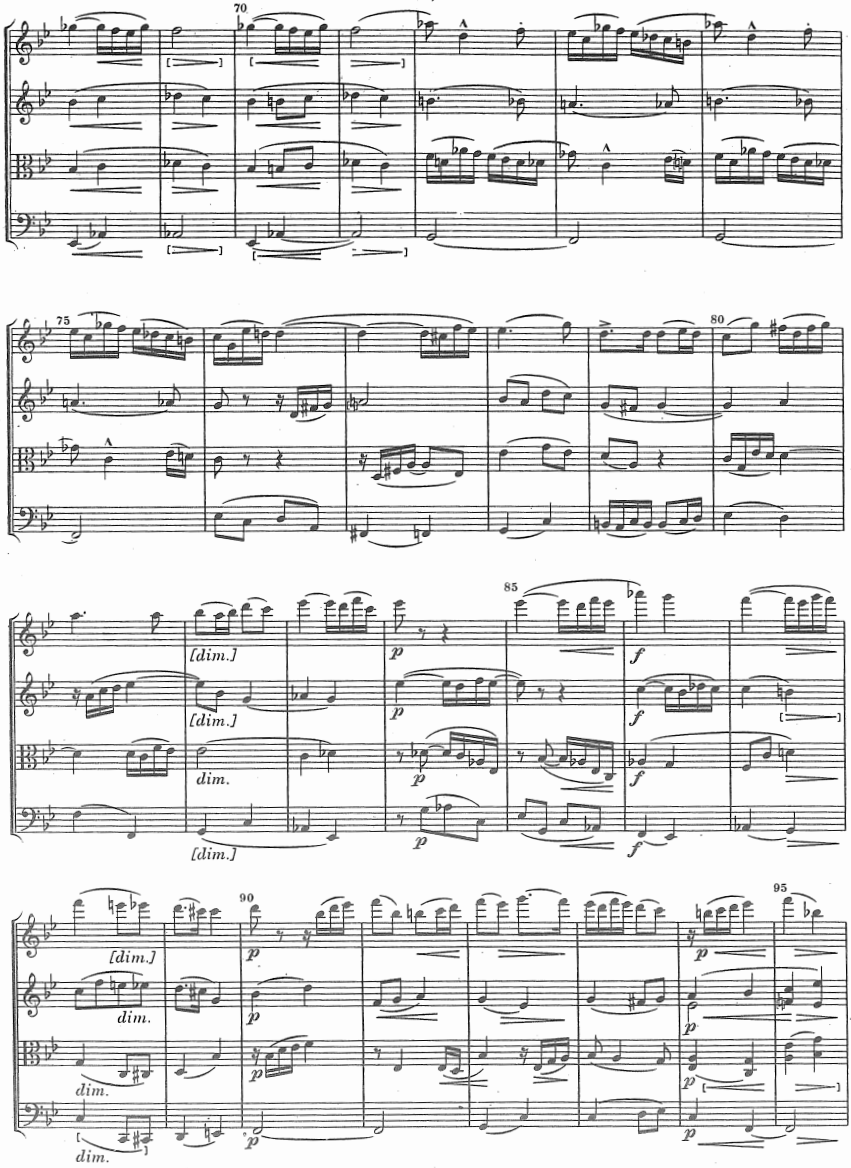
45
50
[dimin.]
55
60
p
cresc.
[cresc.]
dim.
[dim.]
65
[p]


70
75
80
85
90
95
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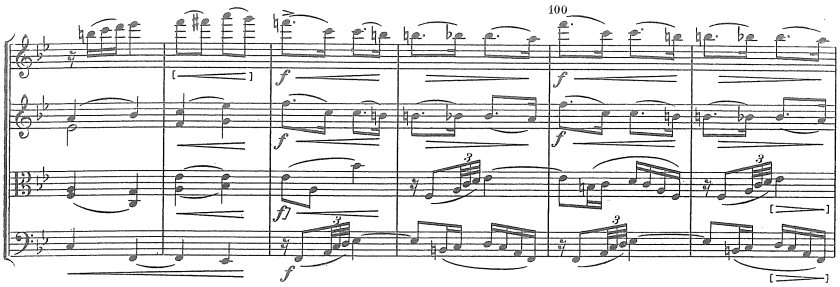
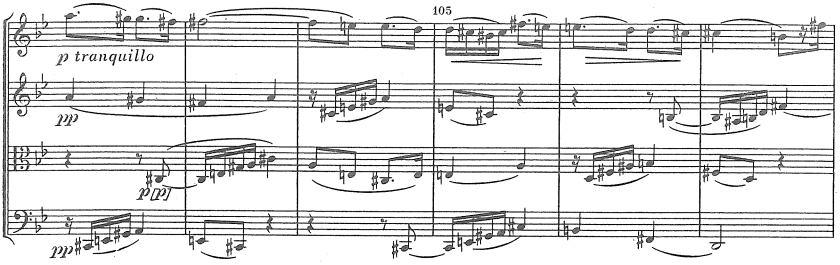
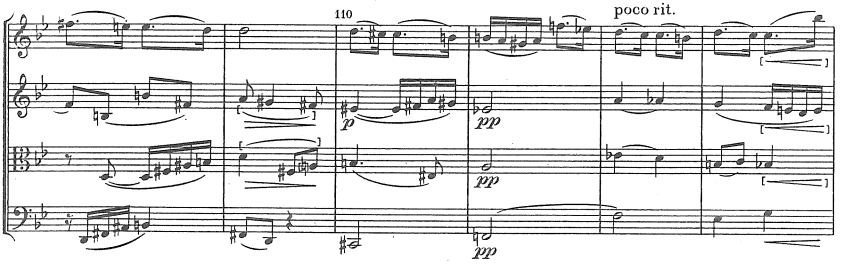
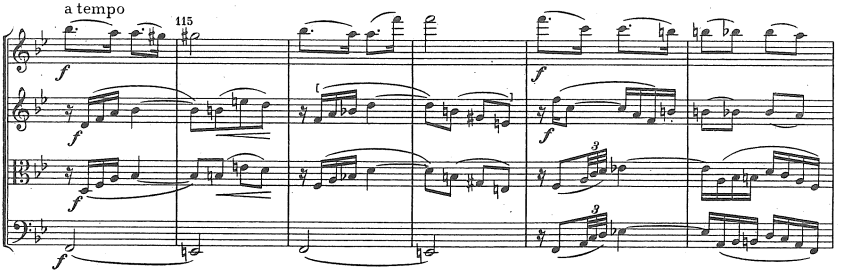
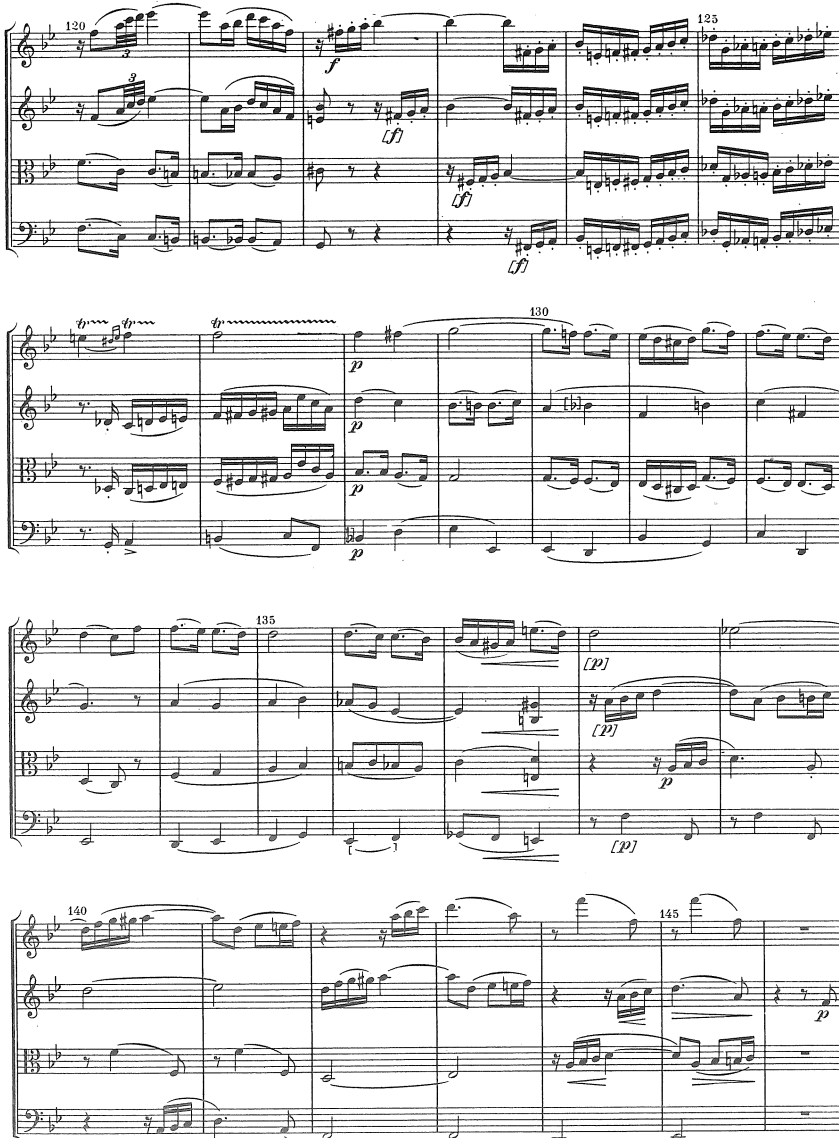
dim.
p
f


100
f
f
f
f
f
3
3
3


105
p tranquillo
pp
p [p]
pp


110
poco rit.
p
pp
pp
pp


a tempo
115
f
f
f
f
f
f
3
3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125
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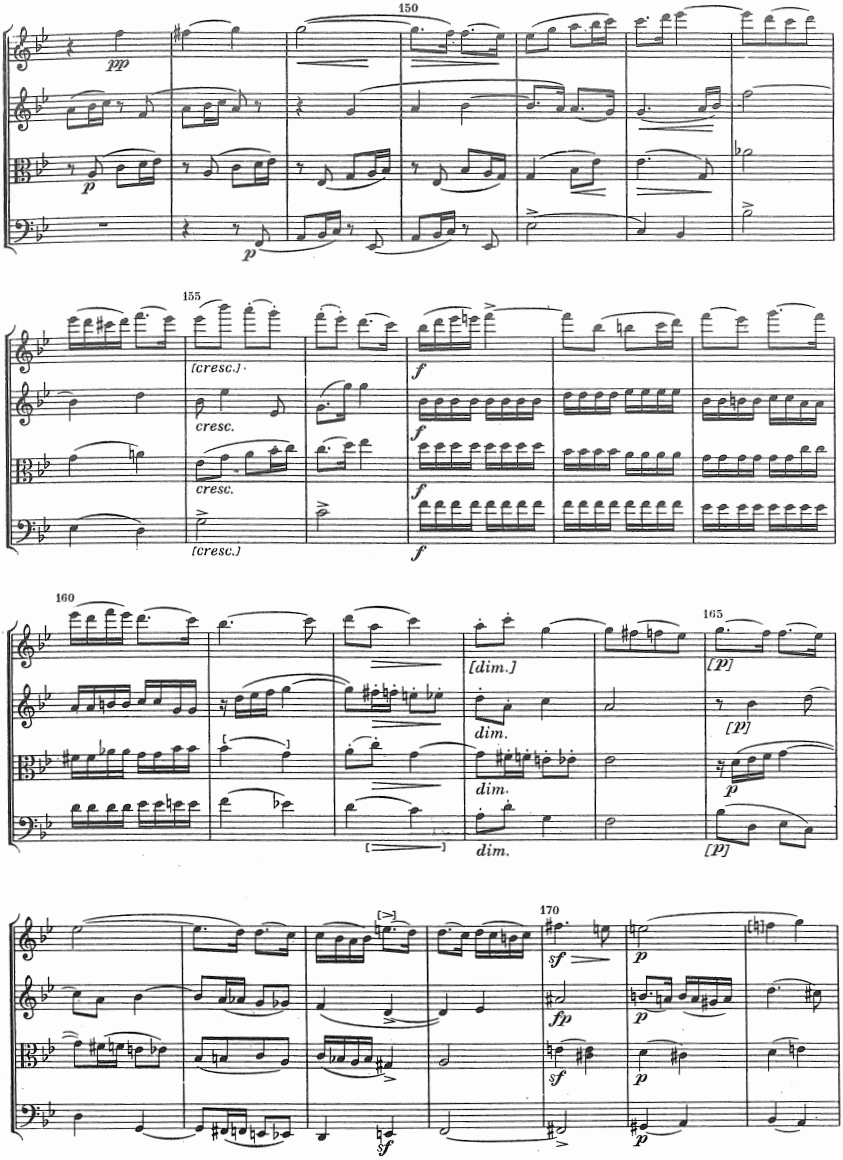
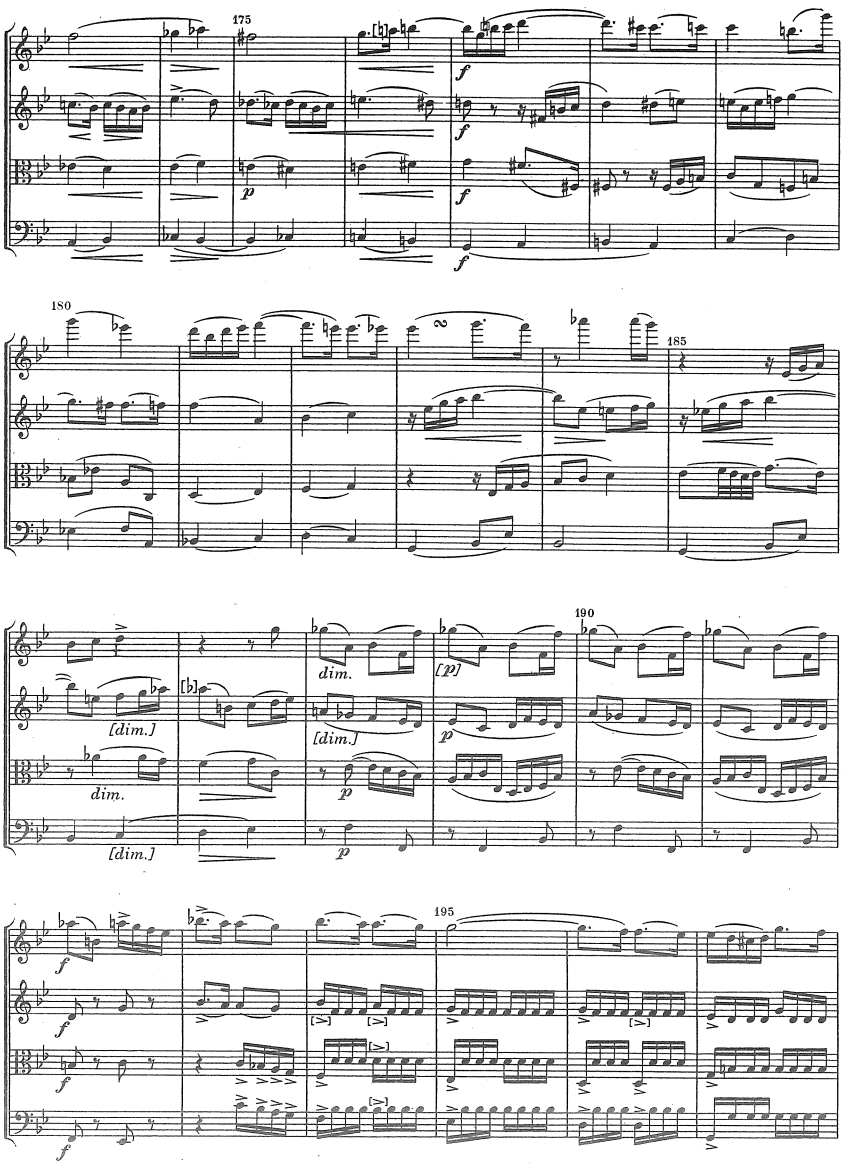
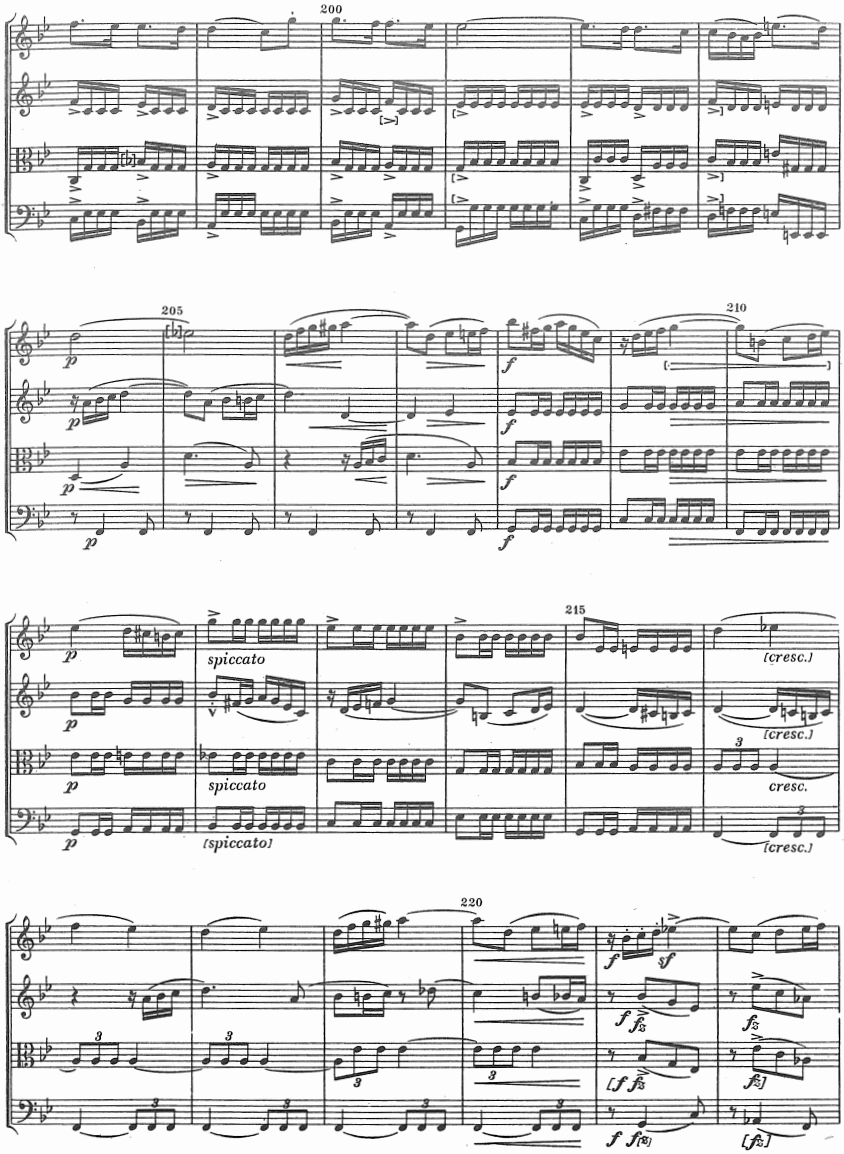
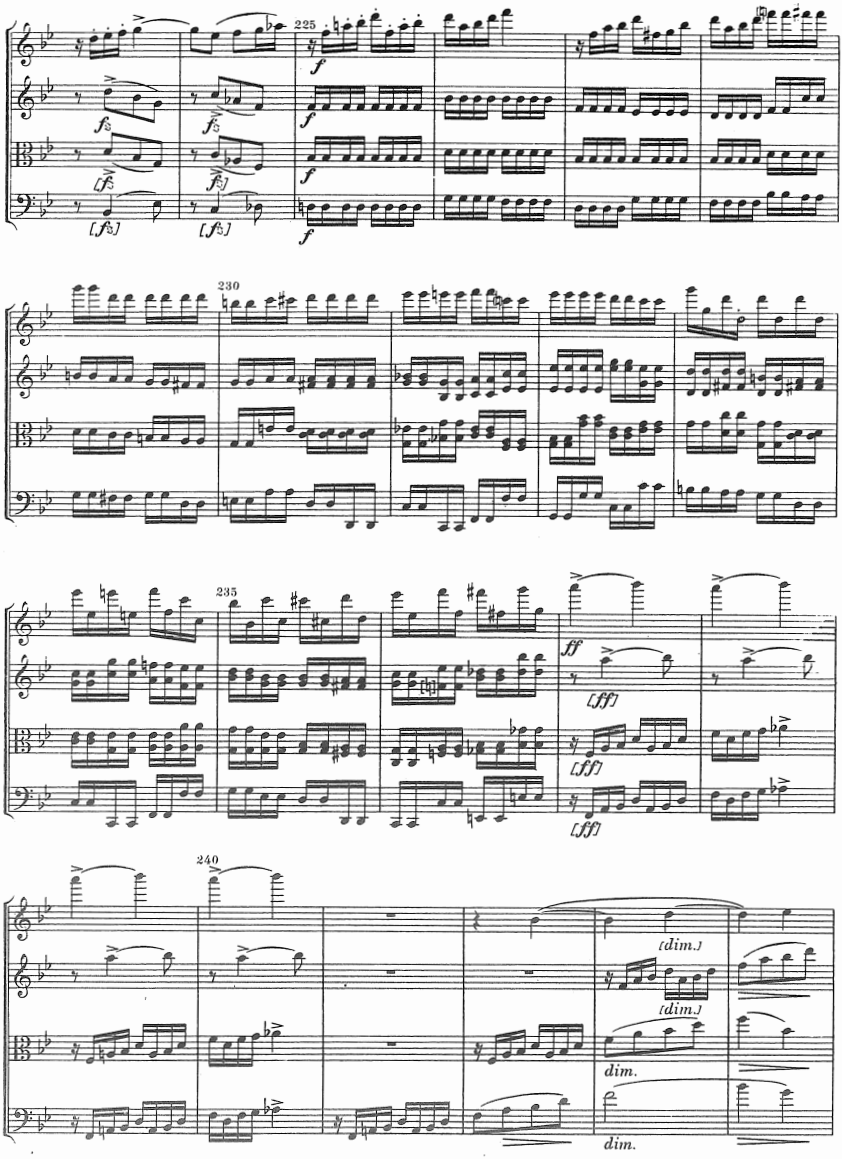
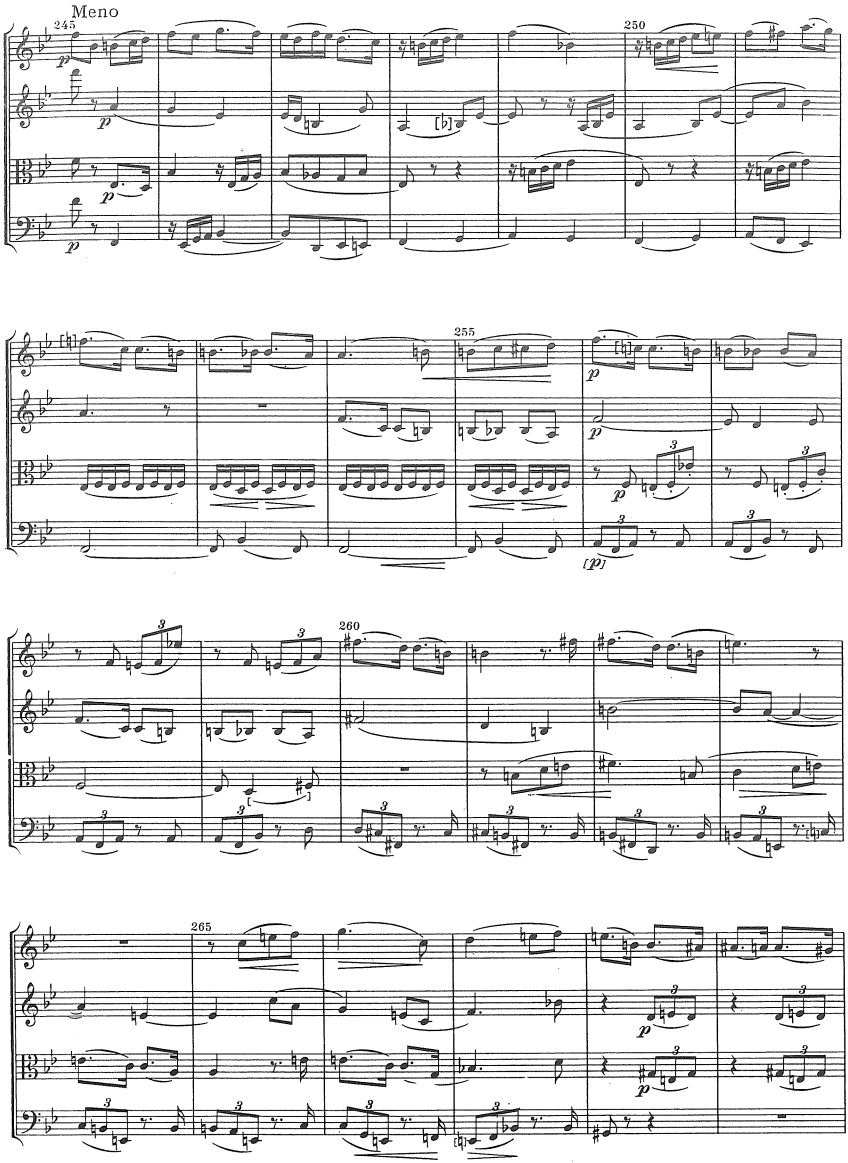
135
140
145

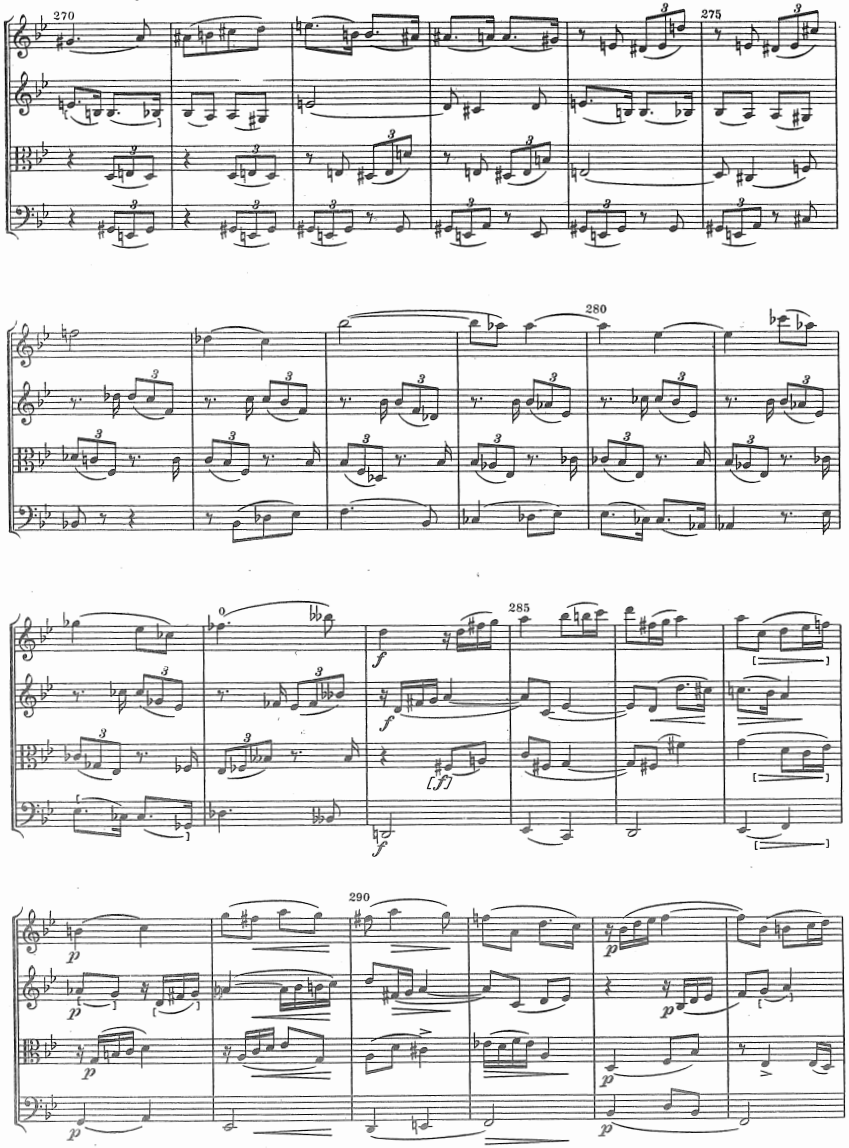

150
pp
p
p
155
[cresc.]
cresc.
cresc.
[cresc.]
f
f
f
f
160
[dim.]
dim.
dim.
dim.
165
[p]
[p]
p
[p]
170
sf
fp
sf
p
p
p
sf

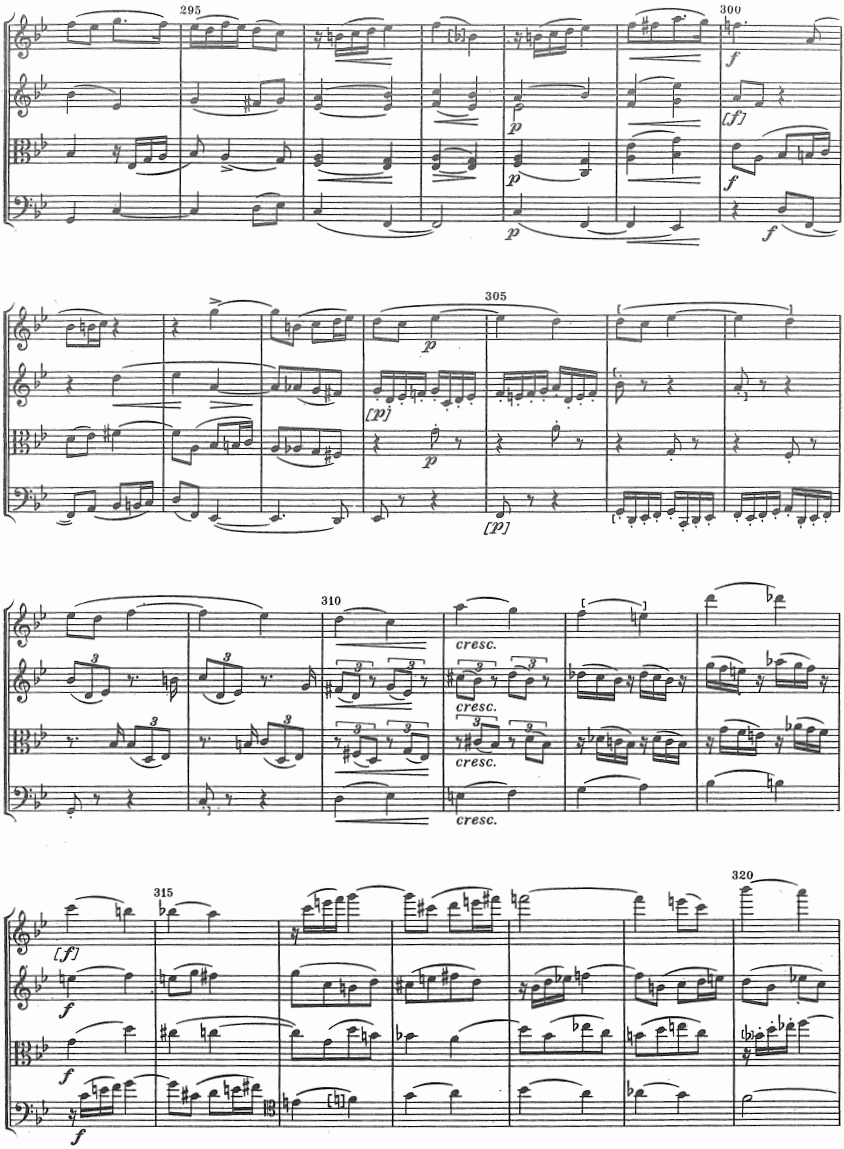

175
180
185
190
195
dim.
[dim.]
[p]
f
p

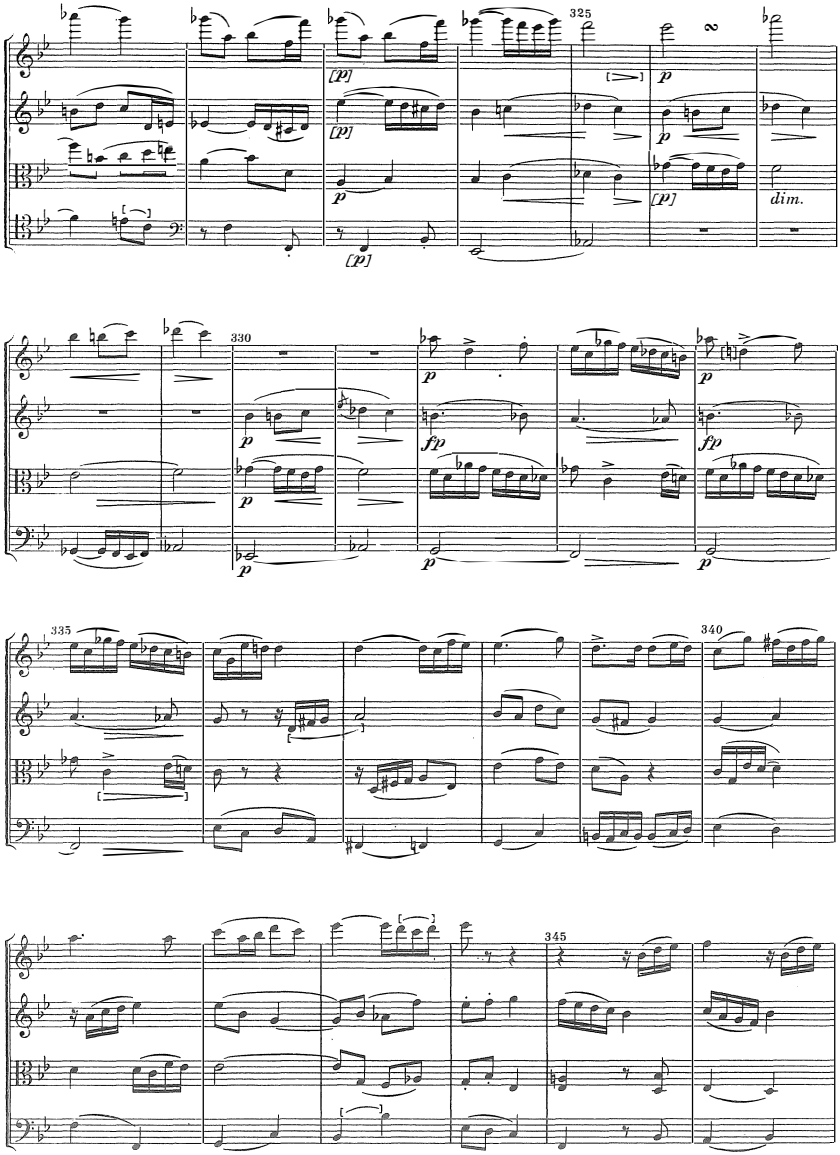

200
205
210
215
220
spiccato
spiccato
[spiccato]
[cresc.]
[cresc.]
cresc.
[cresc.]

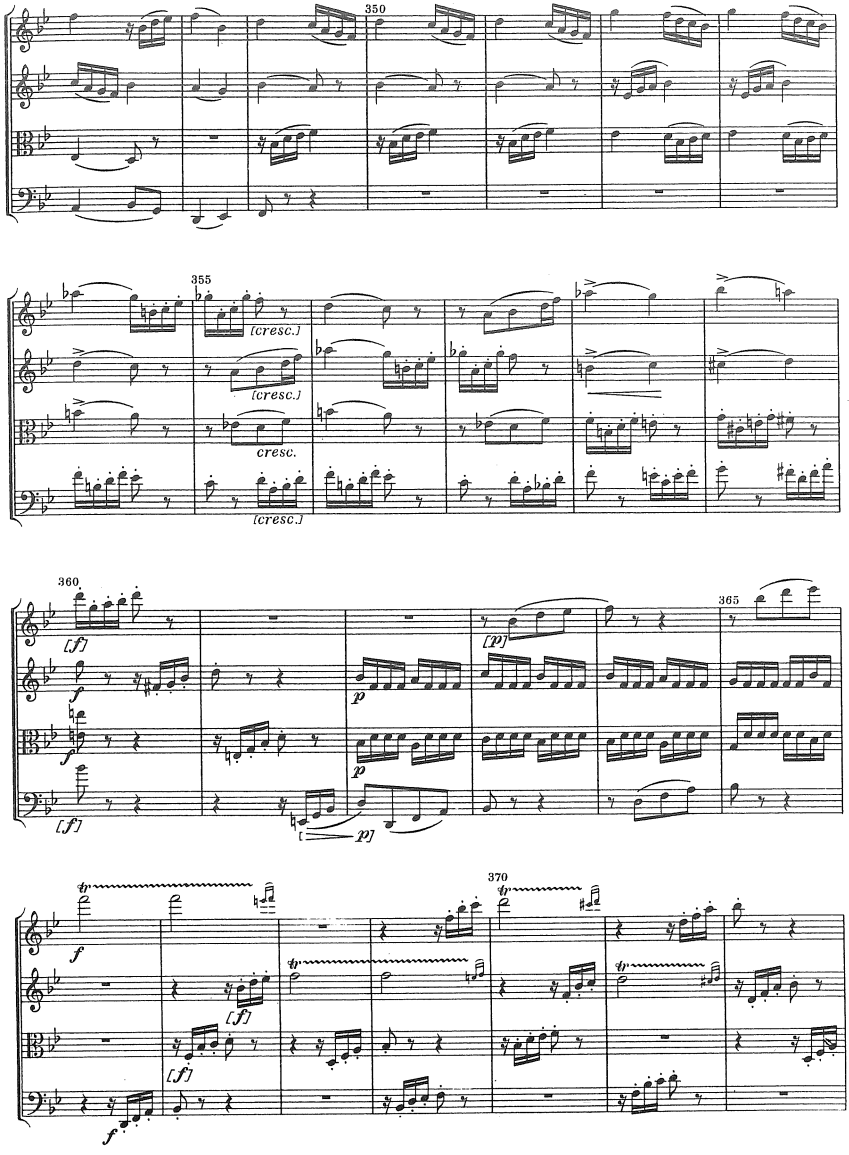

225
230
235
240
f
ff
[ff]
[dim.]
dim.

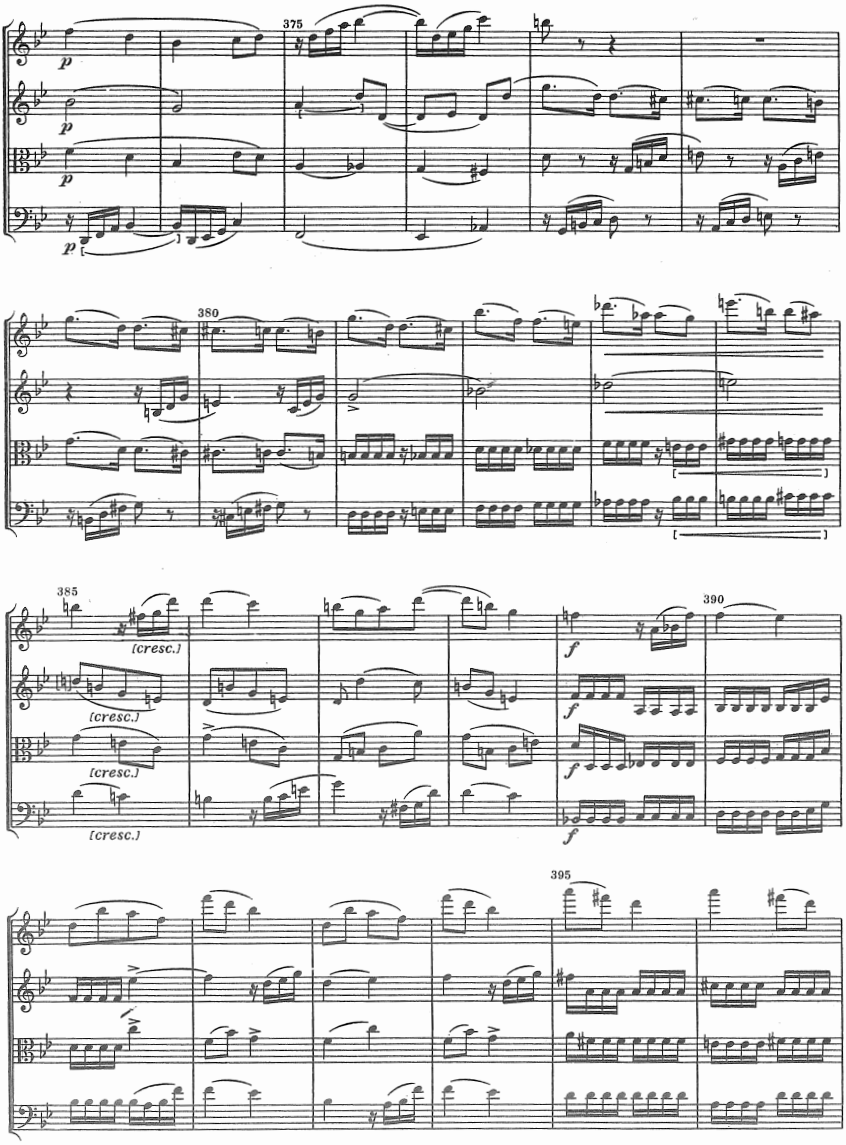

Meno
245
250
255
260
265

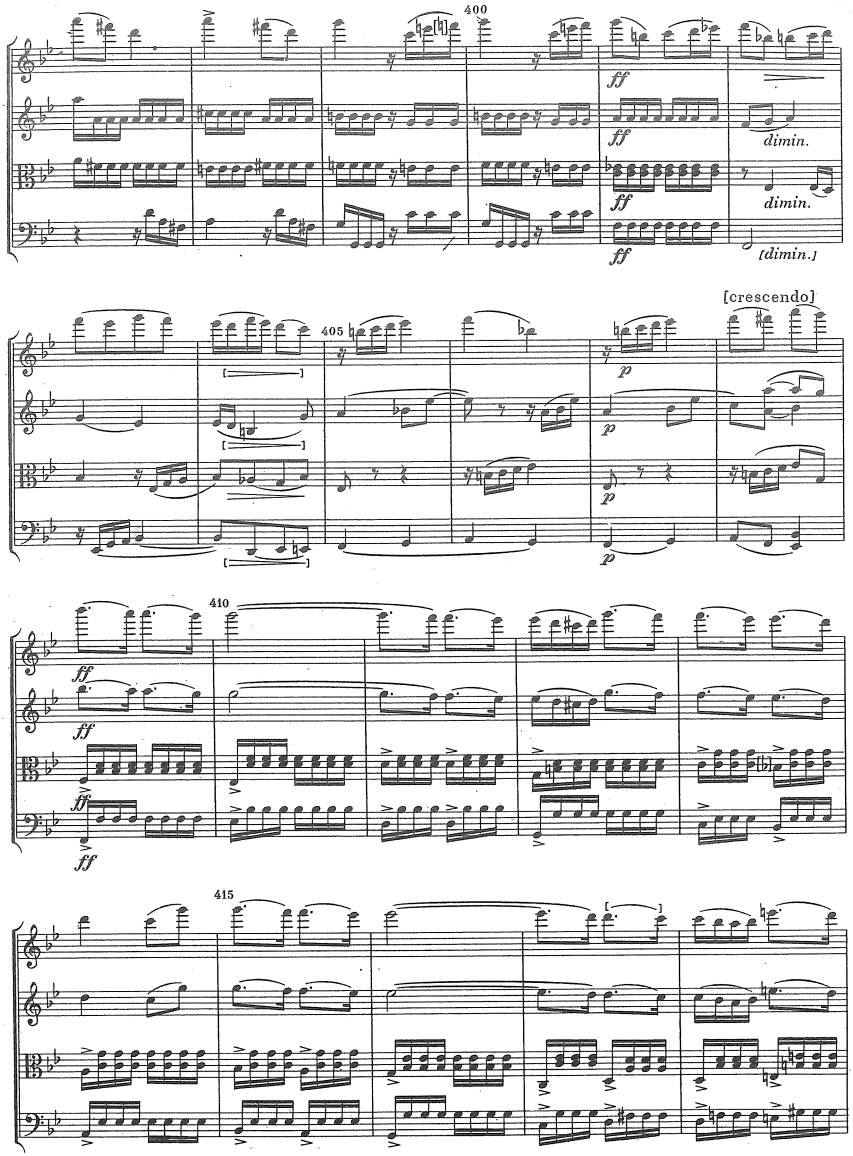

270
275
280
285
290
f
[f]
p

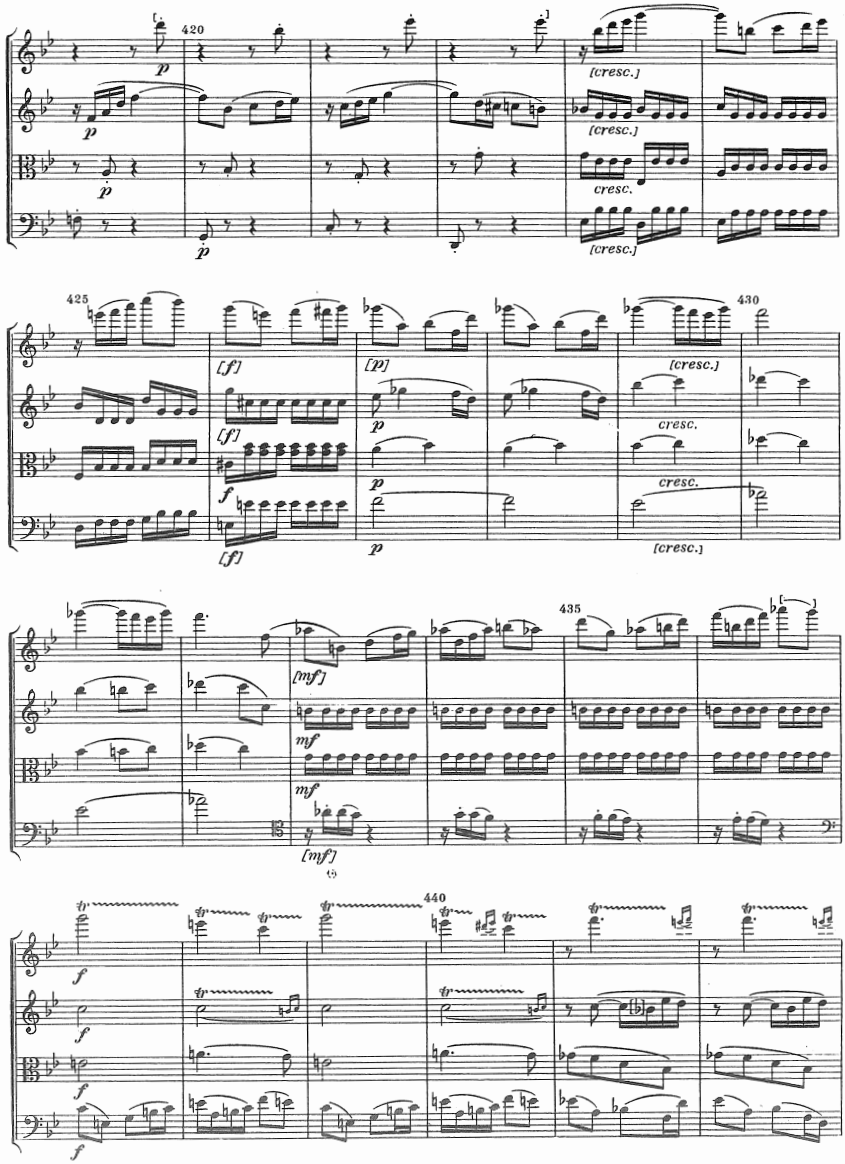

295
300
305
310
315
320
cresc.
cresc.
cresc.
cresc.

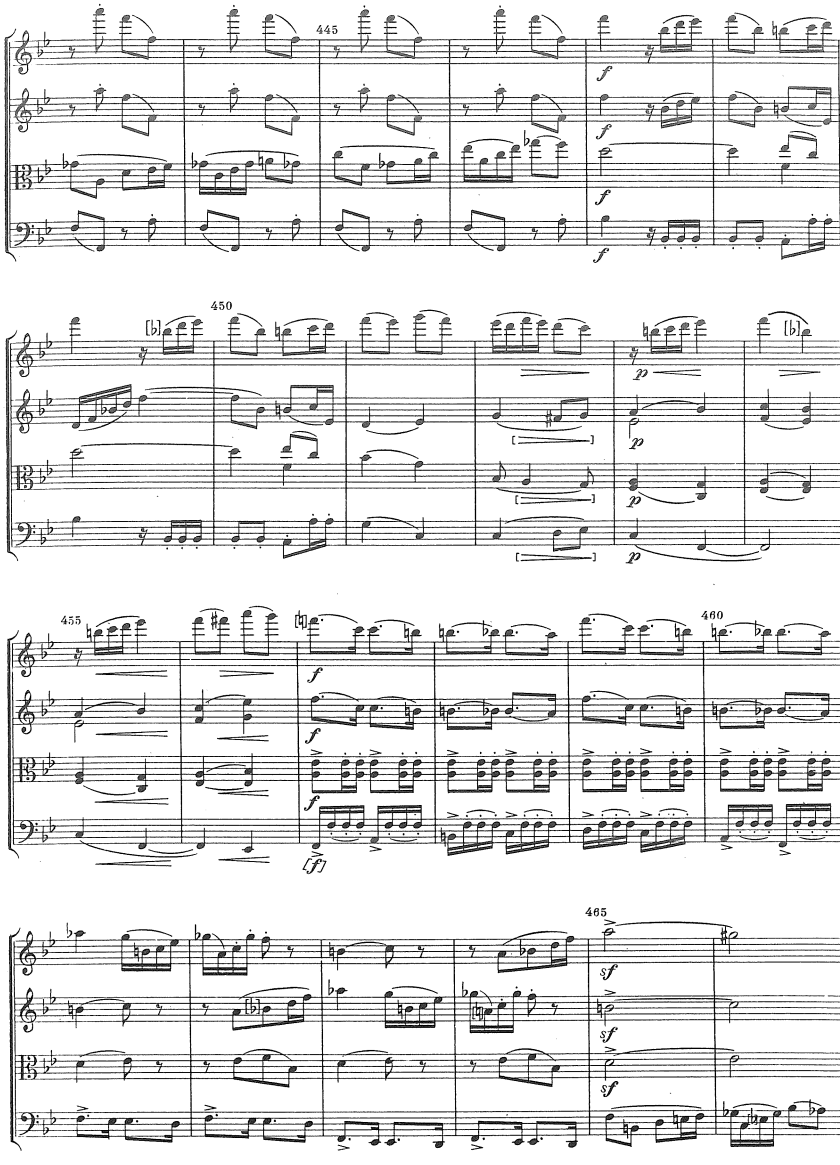

325
[p]
p
dim.
330
fp
335
340
345

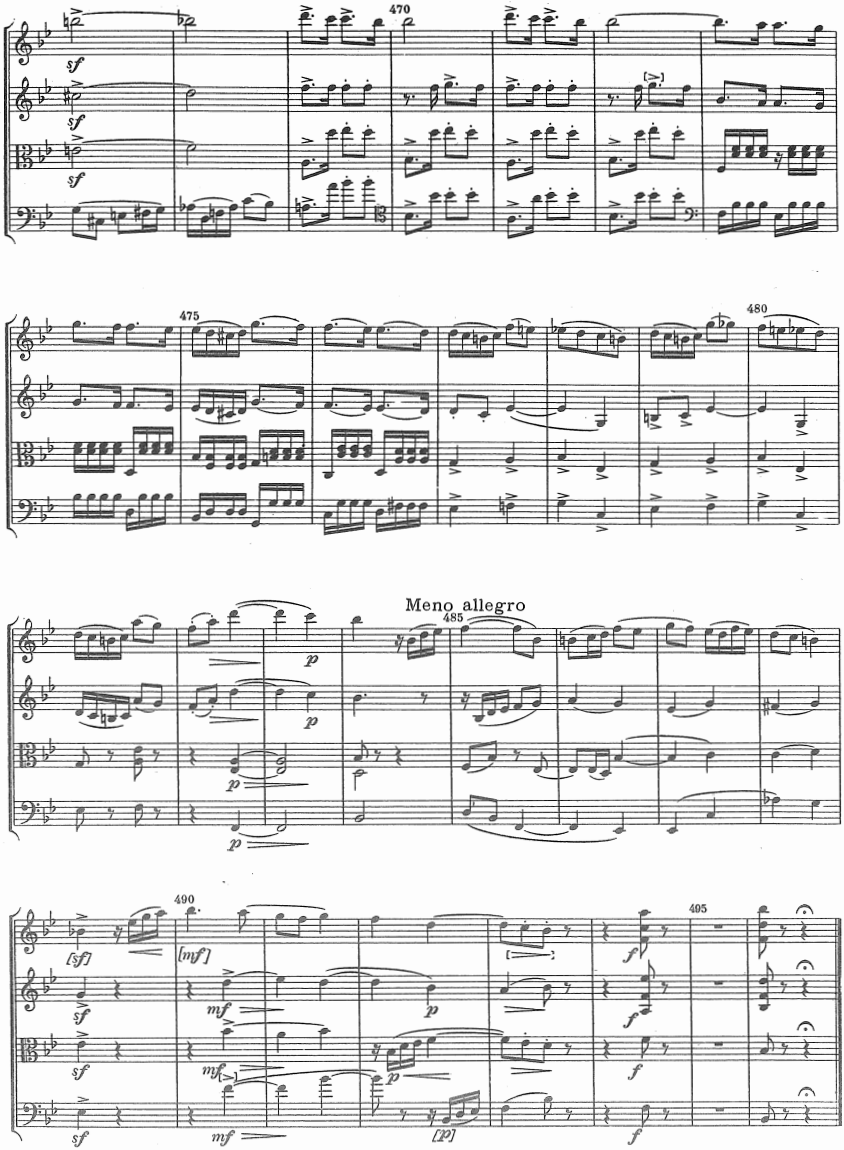

350
355
[cresc.]
[cresc.]
cresc.
[cresc.]
360
[f]
f
f
[f]
p
p
[p]
[p]
365
370
f
[f]
[f]
f


375
380
385
390
395
p
(cresc.)
f

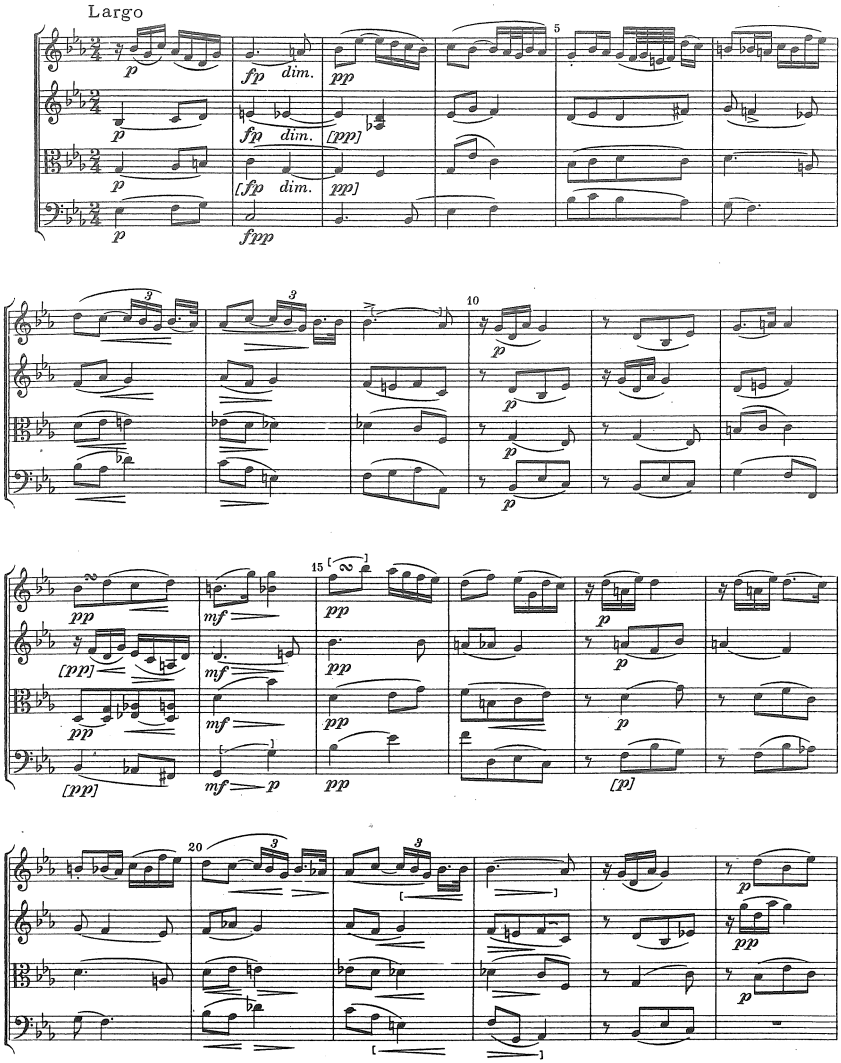

400
ff
dimin.
[dimin.]
[crescendo]
405
p
410
415

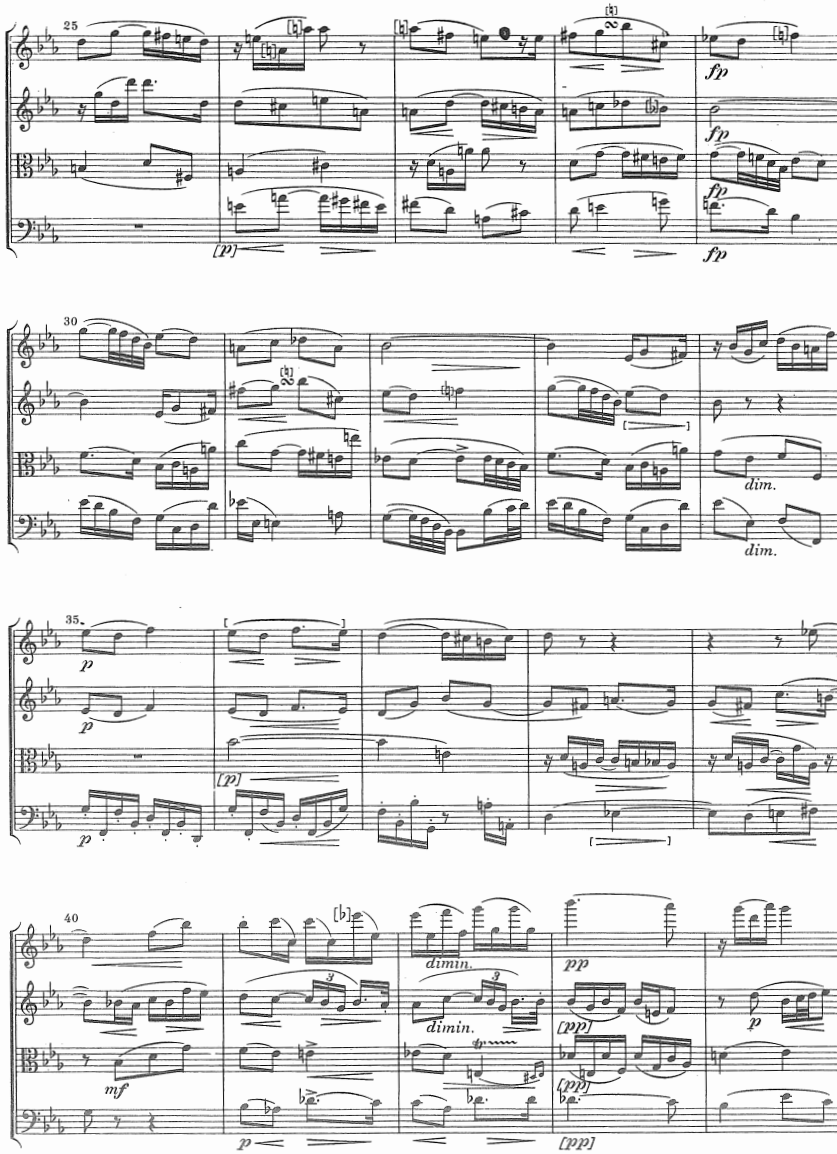

420
p
[cresc.]
cresc.
425
[f]
[p]
f
430
435
[mf]
mf
440

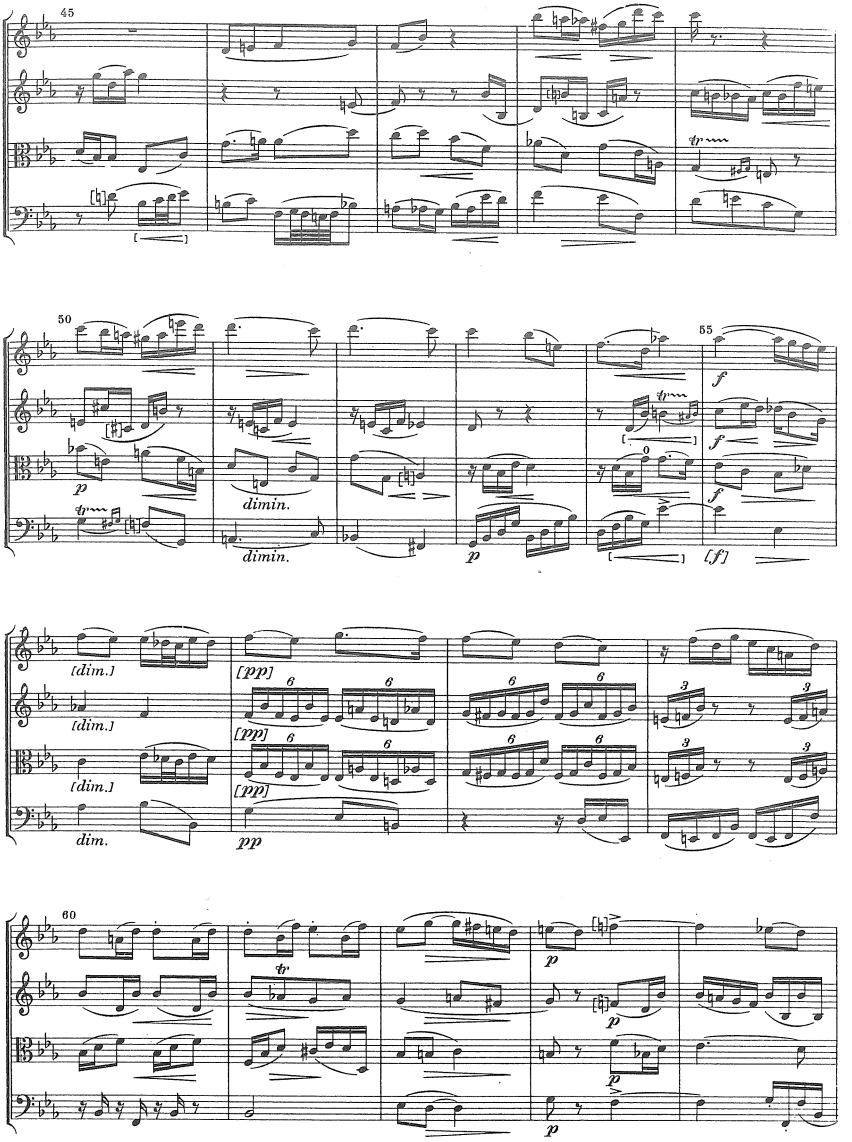

445
450
455
460
465
f
p
[f]
sf


470
475
480
Meno allegro
485
490
495

II




25
fp
fp
fp
fp
[p]
30
dim.
dim.
35
p
p
p
[p]
40
mf
p
dimin.
dimin.
pp
[pp]
[pp]
[pp]
p


45
50
55
dimin.
dimin.
[dim.]
[dim.]
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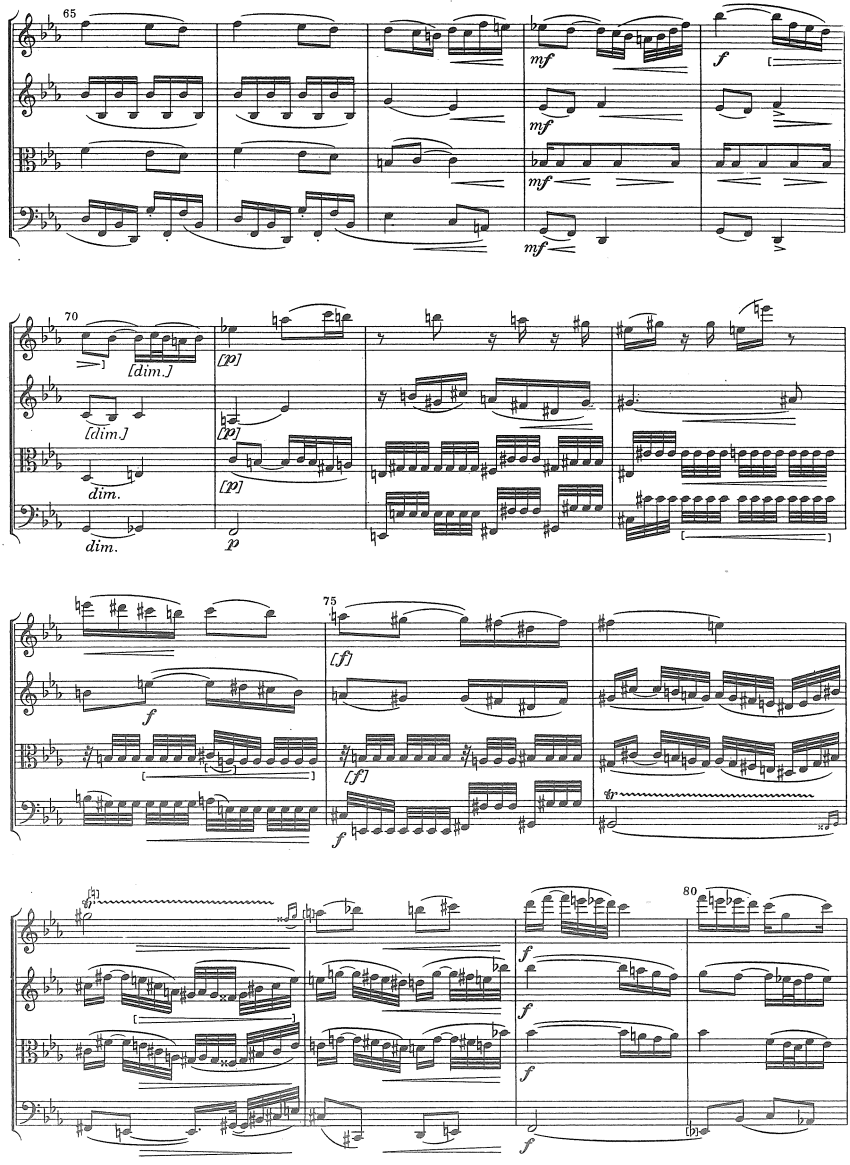
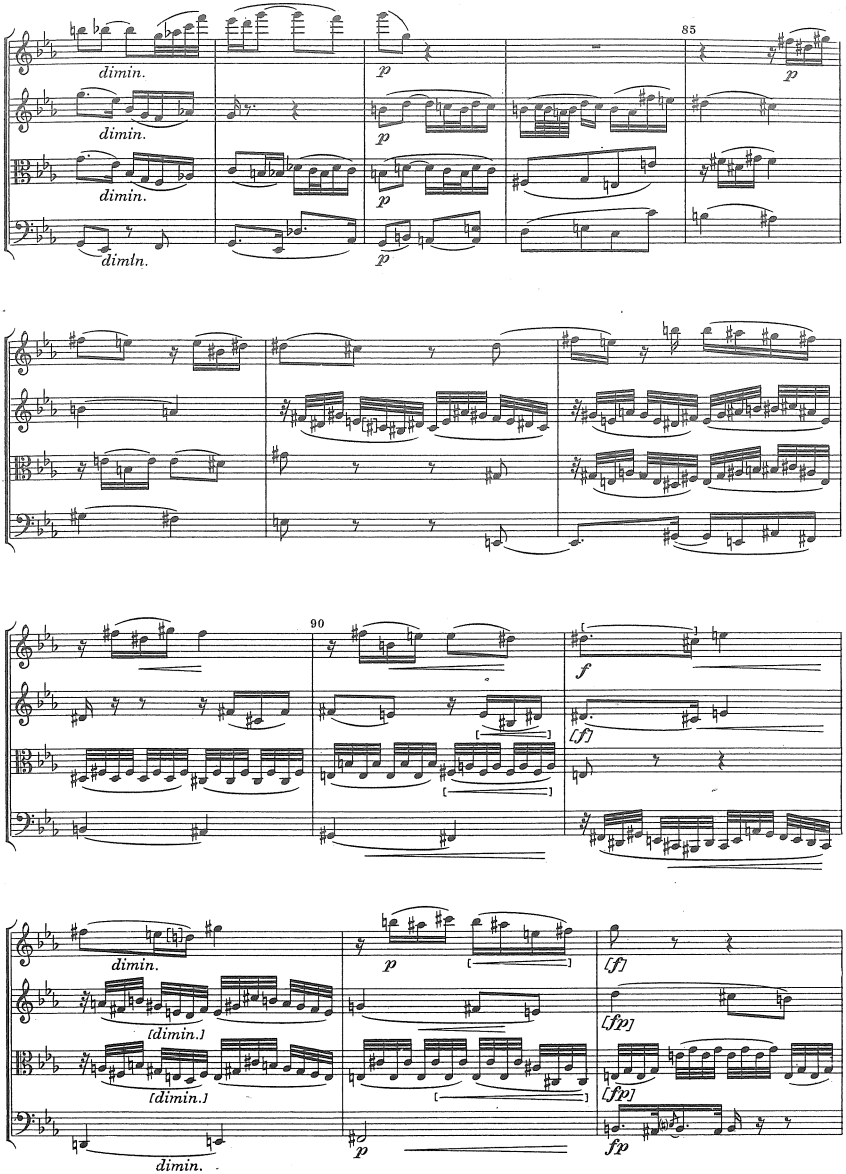
dim.
[pp]
[pp]
[pp]
pp
60
[f]


65
mf
mf
mf
mf
f
70
[dim.]
[dim.]
dim.
dim.
[p]
[p]
[p]
p
75
f
[f]
[f]
f
80
f
f
f
f


85
dimin.
dimin.
dimin.
dimin.
p
p
p
p
90
f
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dimin.
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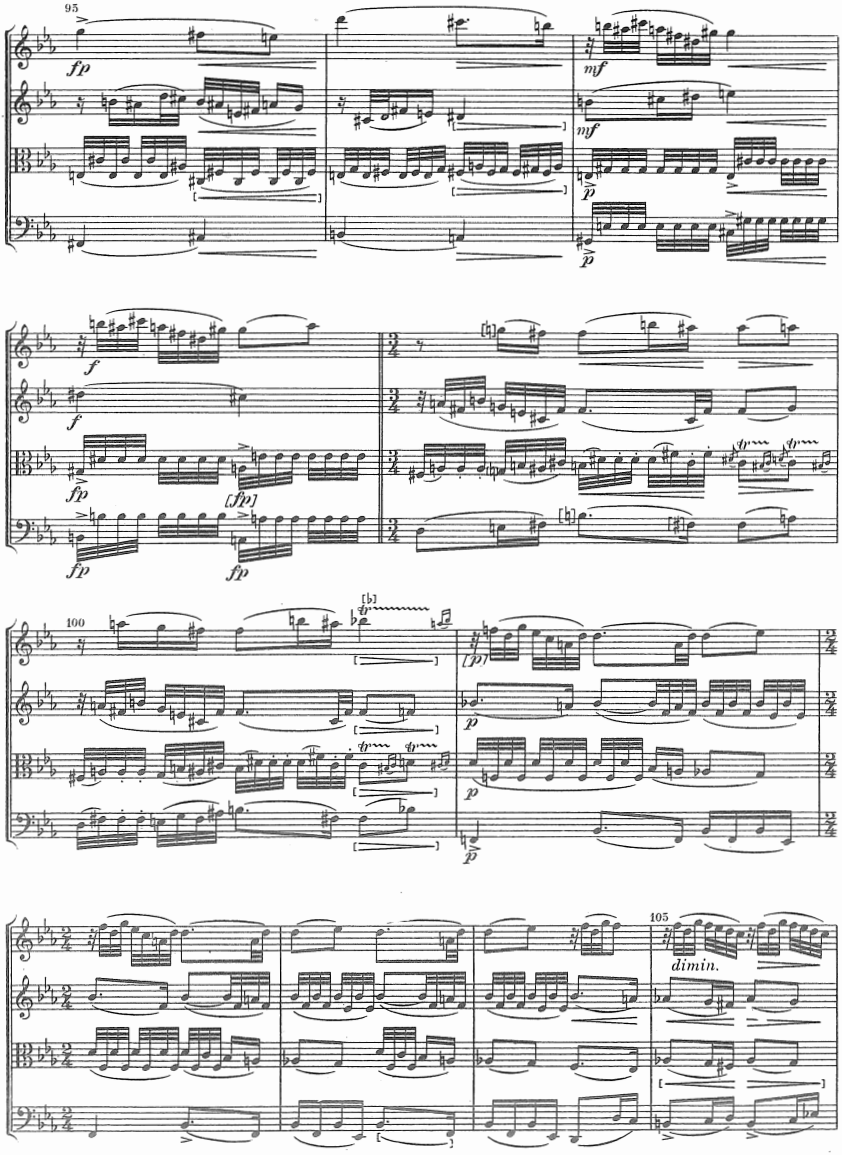
[dimin.]
dimin.
p
[f]
[fp]
[fp]
p
fp


95
fp
mf
mf
p
p
f
f
fp
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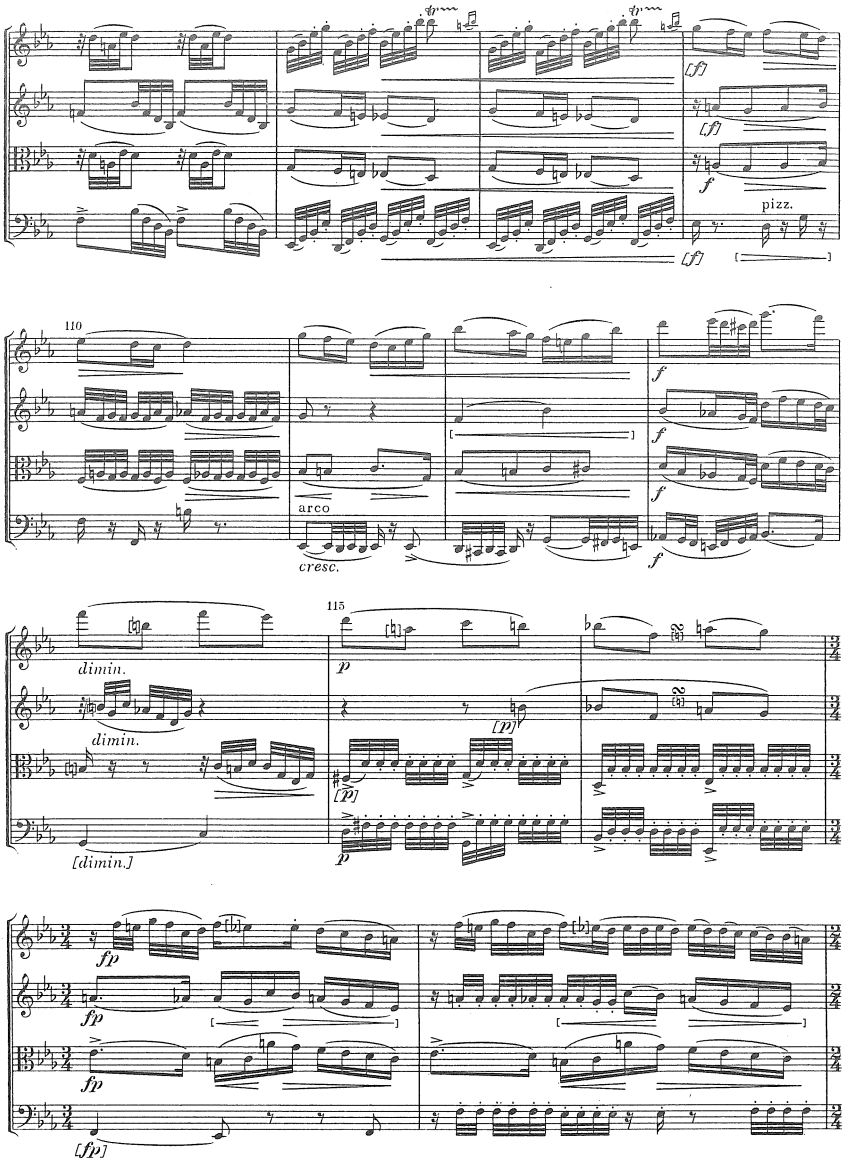
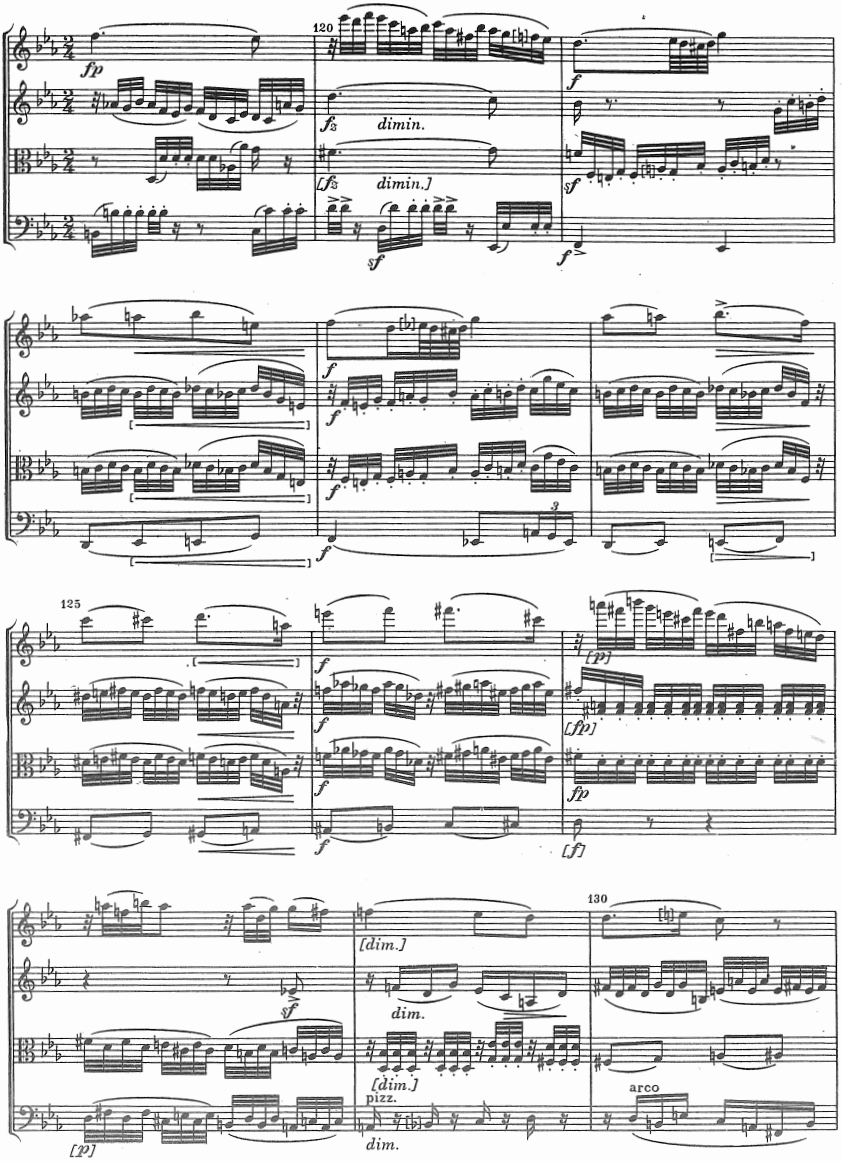
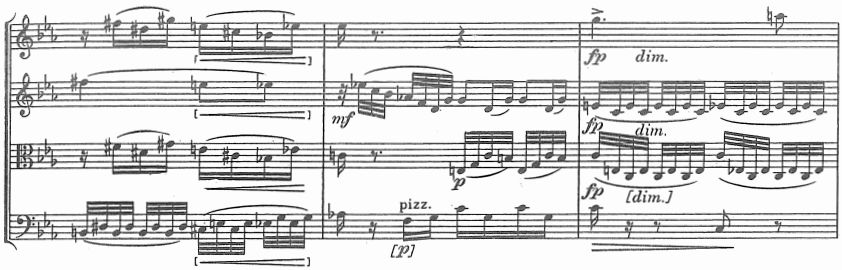
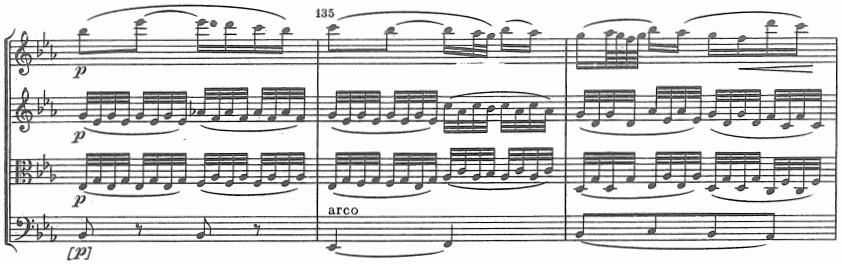
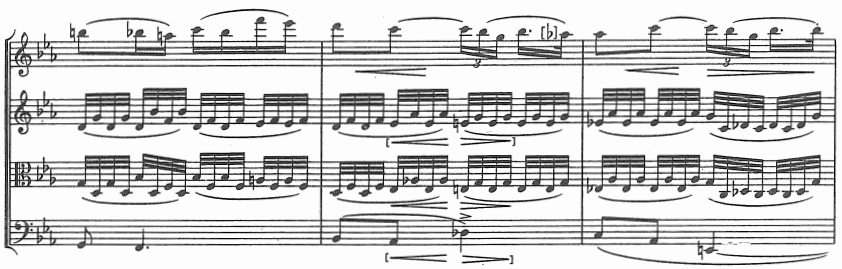
fp
fp
100
[b]
[pp]
p
p
p
105
dimin.

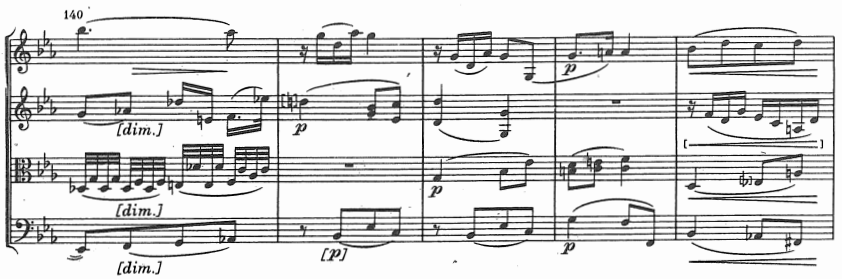

[f]
[f]
f
pizz.
[f]
110
f
f
f
f
arco
cresc.
115
dimin.
dimin.
[dimin.]
p
[p]
[p]
p
fp
fp
fp
[fp]

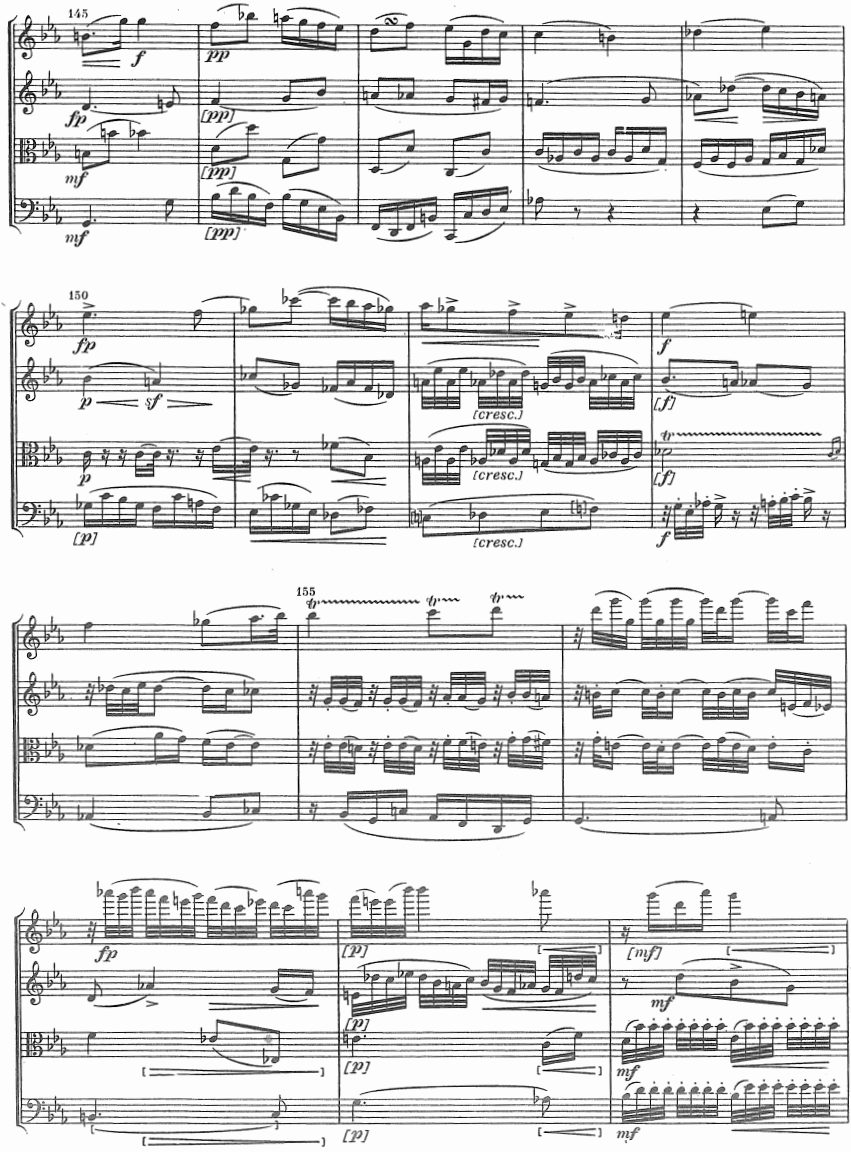

120
fp
f
fz dimin.
[fz dimin.]
sf
f
sf
f
f
f
f
3
125
f
f
f
[fp]
fp
[f]
f
130
[dim.]
sf
dim.
[dim.]
pizz.
arco
[p]
dim.

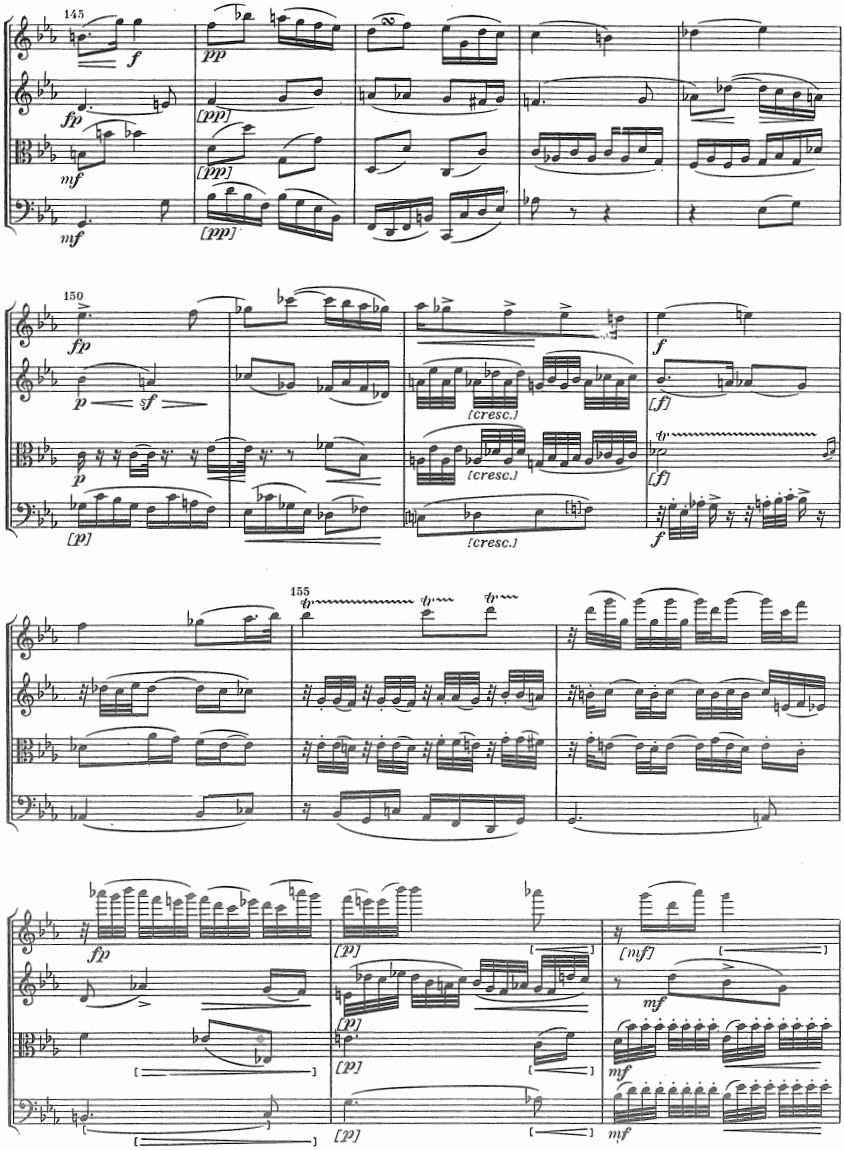

fp dim.
mf
p
fp dim.
fp [dim.]
pizz.
[p]


135
p
p
p
[p]
arco




140
[dim.]
[dim.]
[dim.]
p
[p]
p
p


145
150
155
[cresc.]
[cresc.]
[cresc.]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150
155
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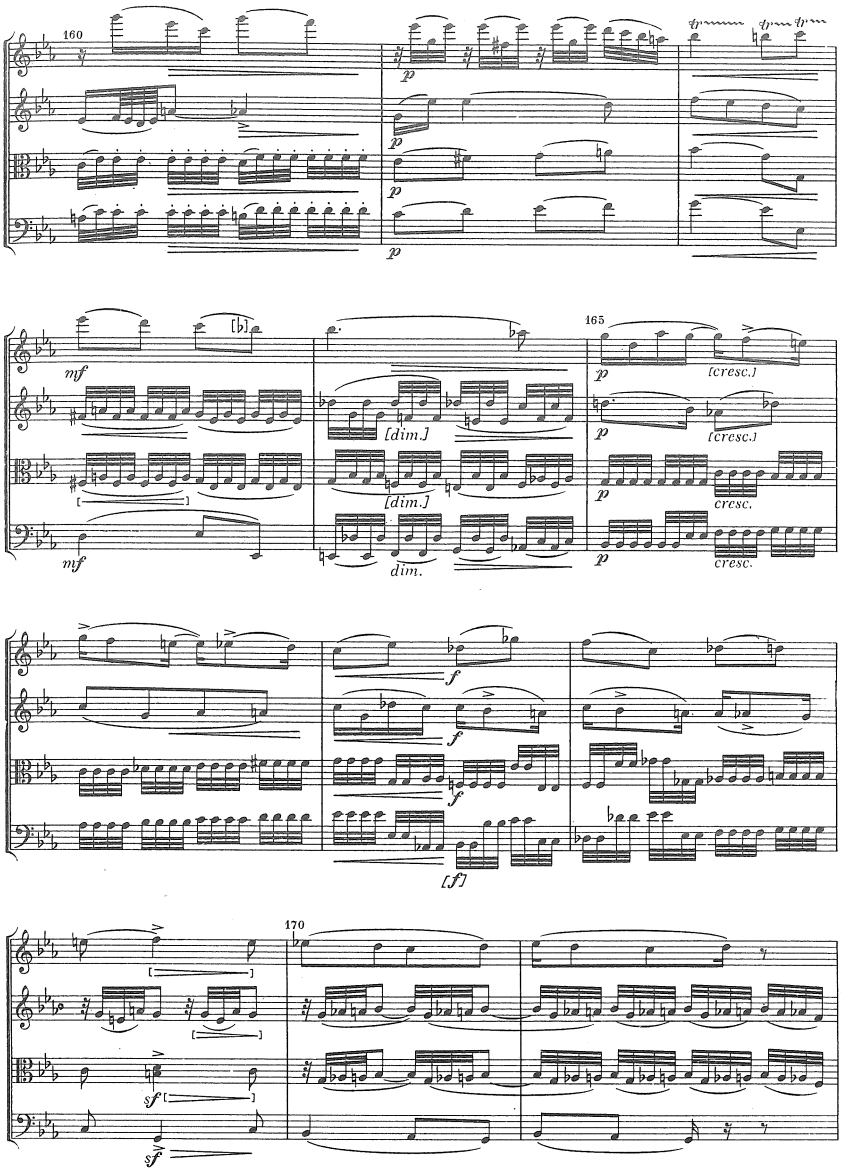
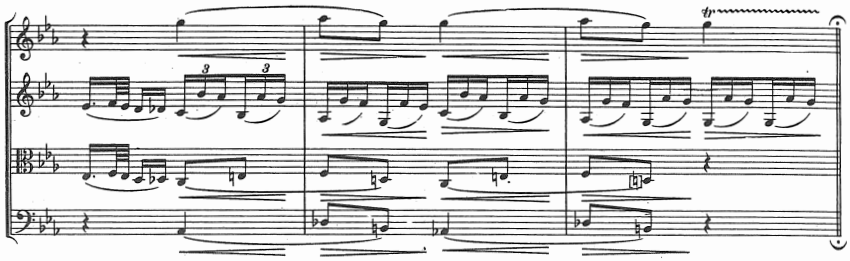
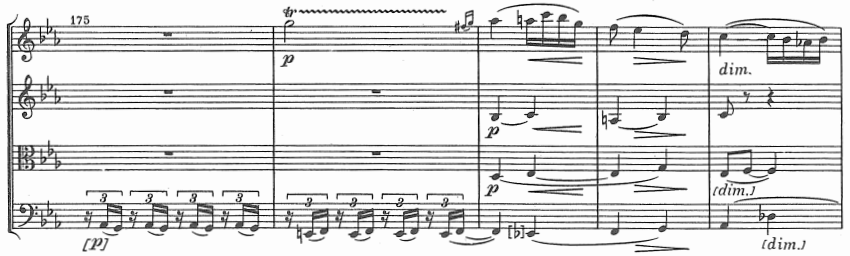
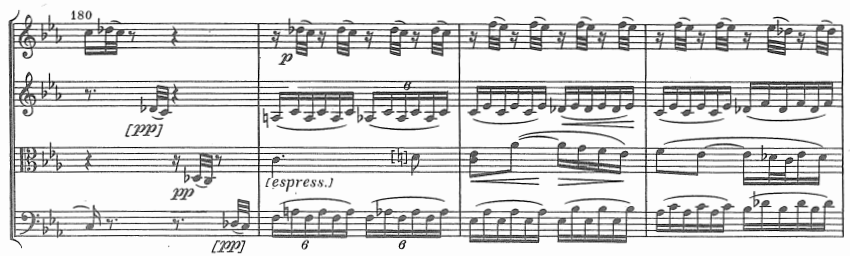
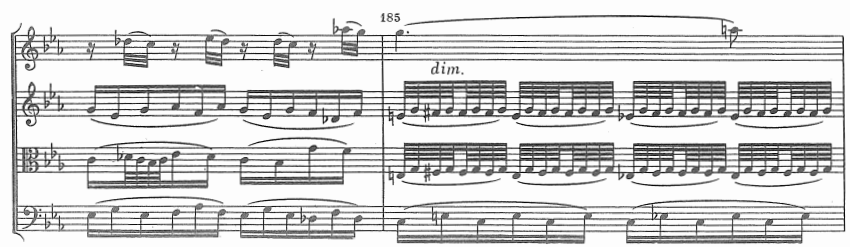
[cresc.]
[cresc.]

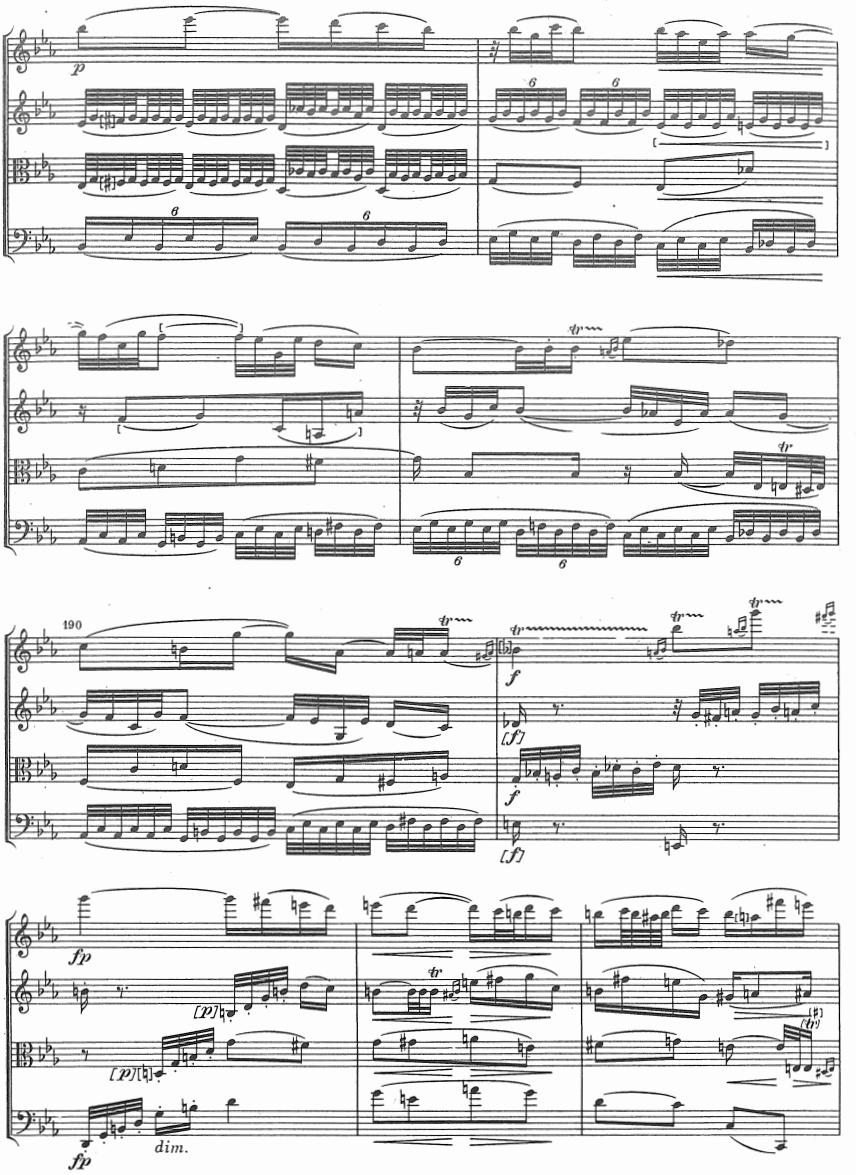

160
p
mf
[dim.]
dim.
165
[cresc.]
cresc.
f
[f]
170
sf

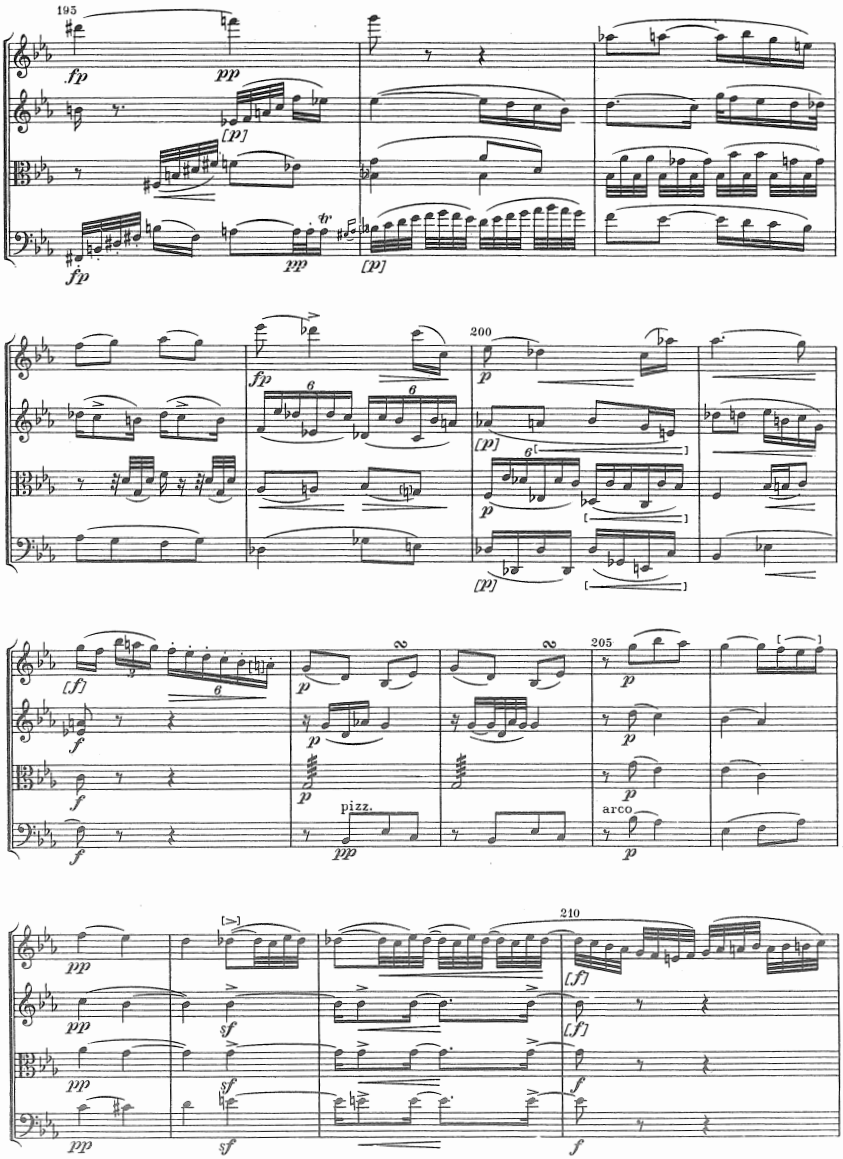


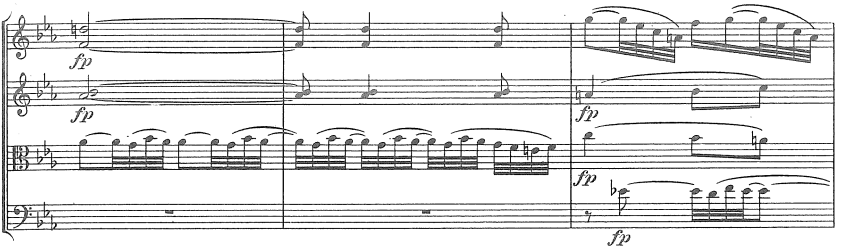

175
p
dim.
[p]
(dim.)

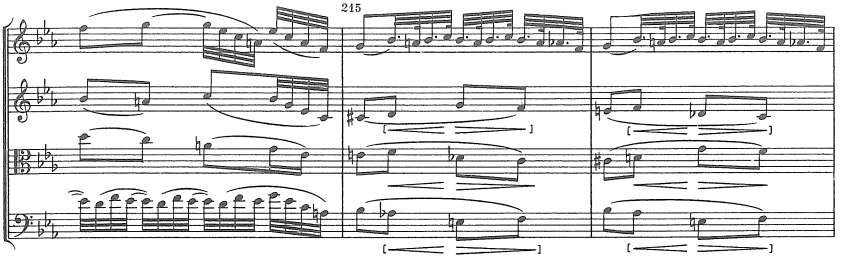

180
p
[ppp]
pp
(espress.)

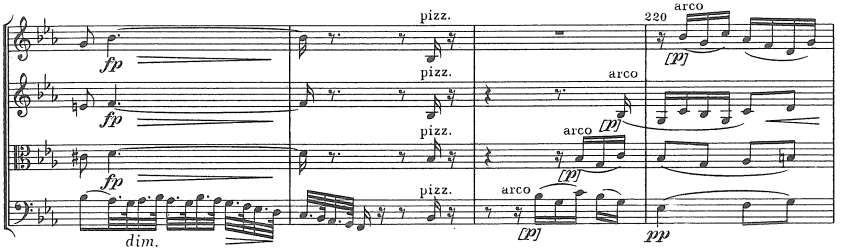

185
dim.

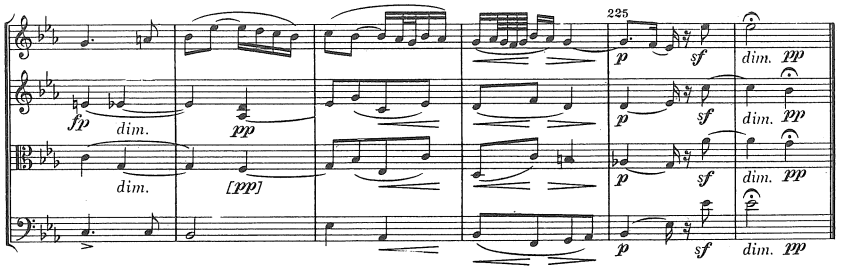

p
6
6
6
6
tr
tr
6
6
190
tr
tr
tr
tr
f
[f]
f
[f]
fp
[p]
[p]
tr
(tr)
fp
dim.


195
fp
pp
[p]
tr
200
p
[f]
f
pizz.
arco
205
210
sf


fp
fp
fp
fp
fp

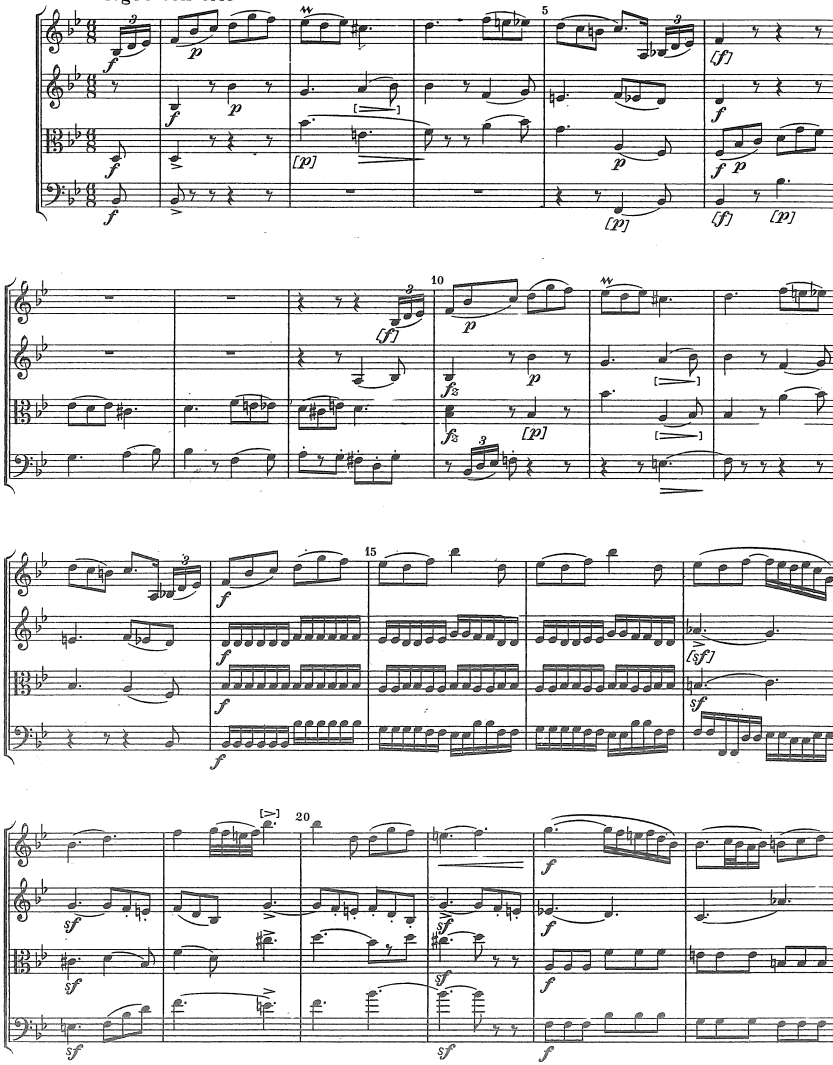

215

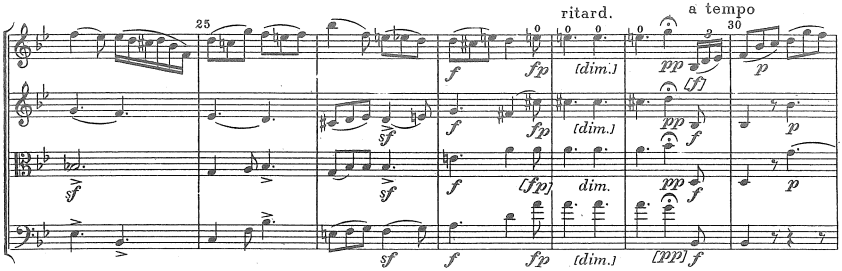

fp
fp
fp
dim.
pizz.
pizz.
pizz.
pizz.
220
arco
[pp]
arco
[pp]
arco
[pp]
pp

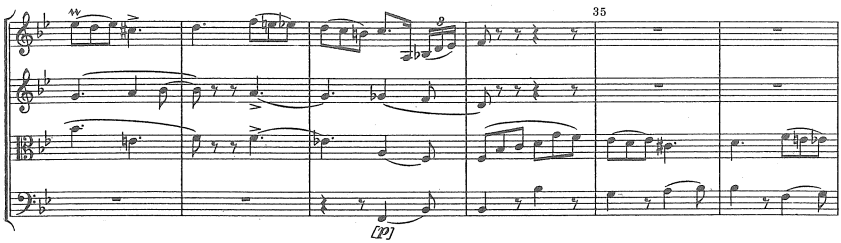

fp
dim.
dim.
pp
[ppp]
225
p
sf
dim.
pp

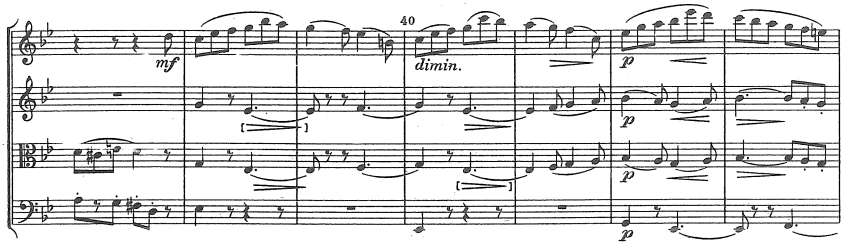
III

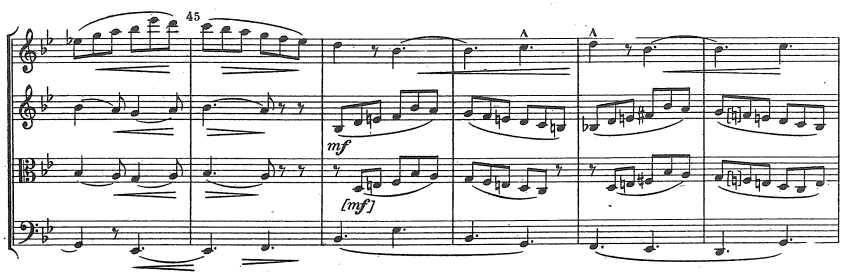
Allegro con brio

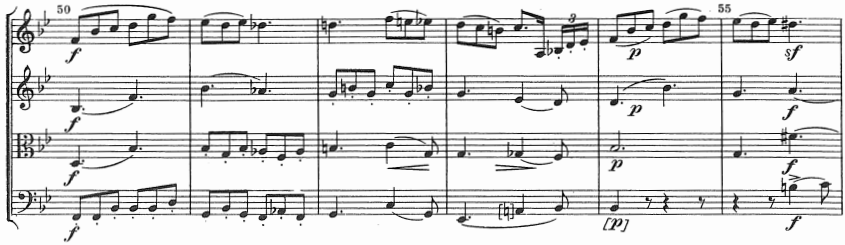


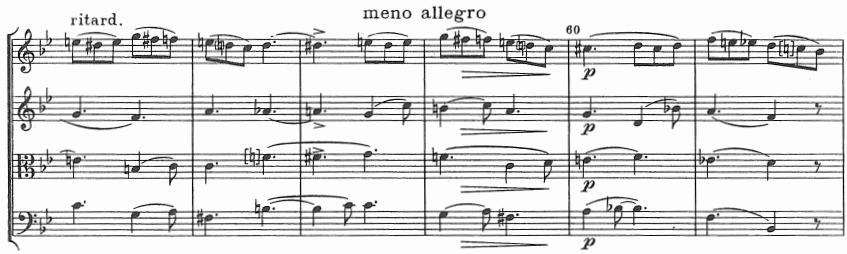

25
ritard.
a tempo
30
[dim.]
[dim.]
dim.
[dim.]
[ppp]

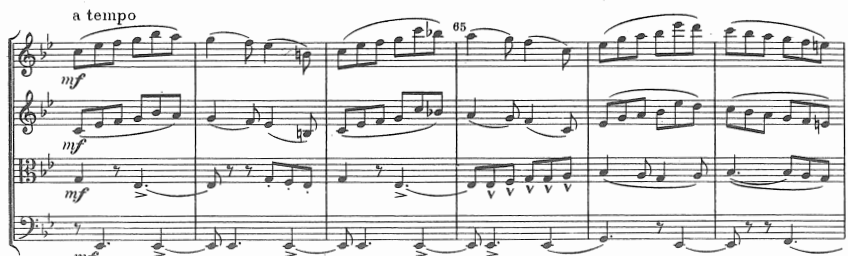

35
[pp]

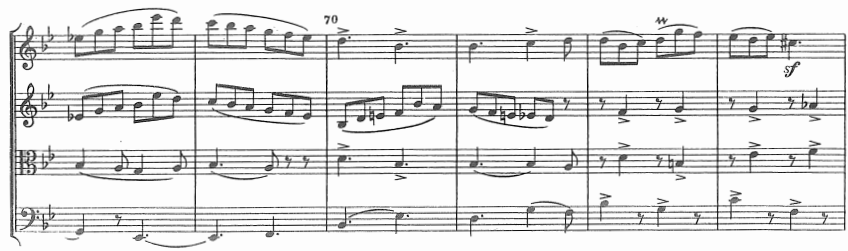

40
dimin.

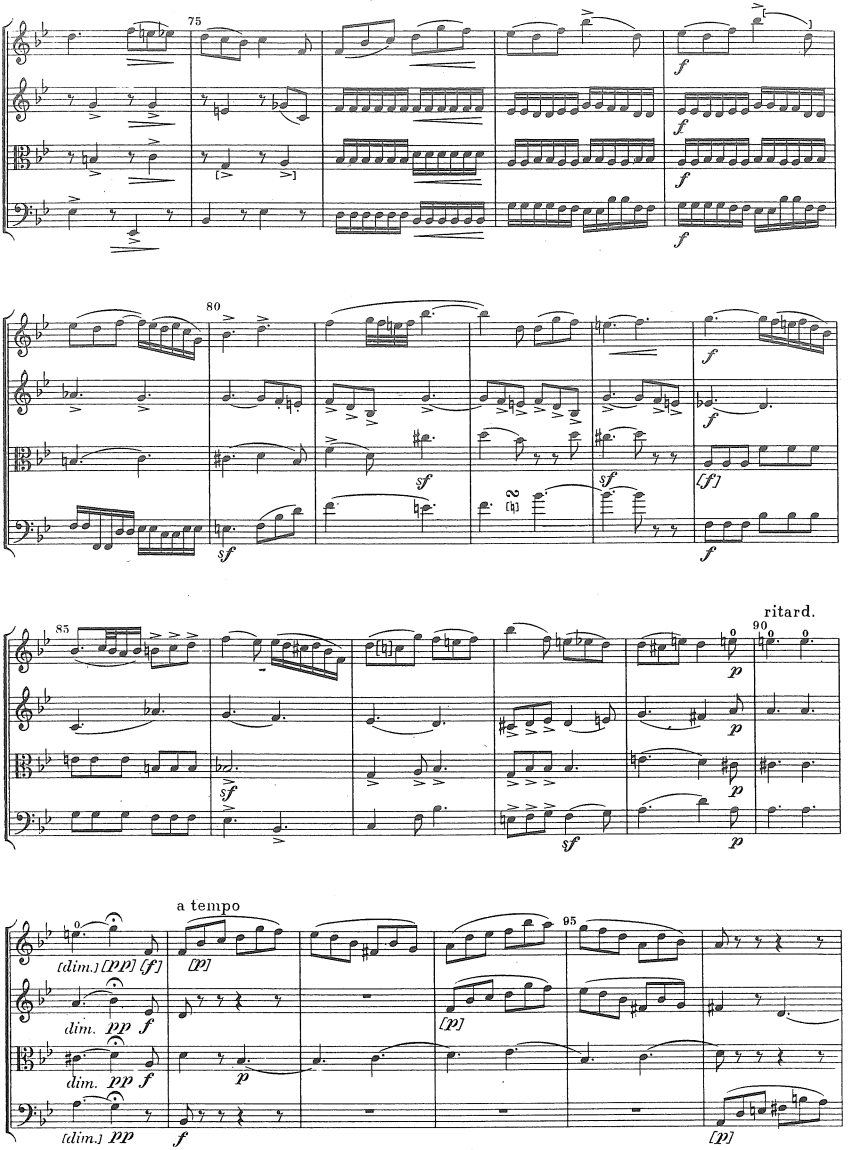

45
[mf]

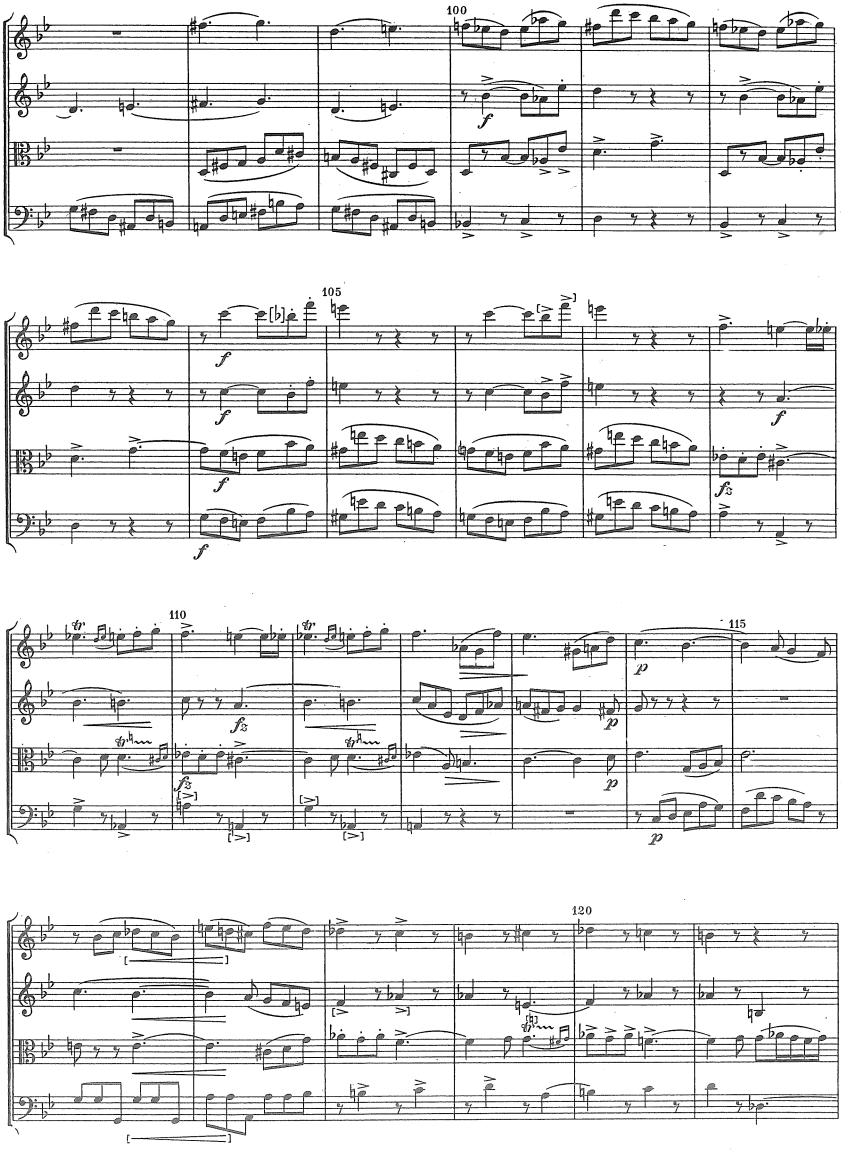

50
55
f
p
sf
[p]

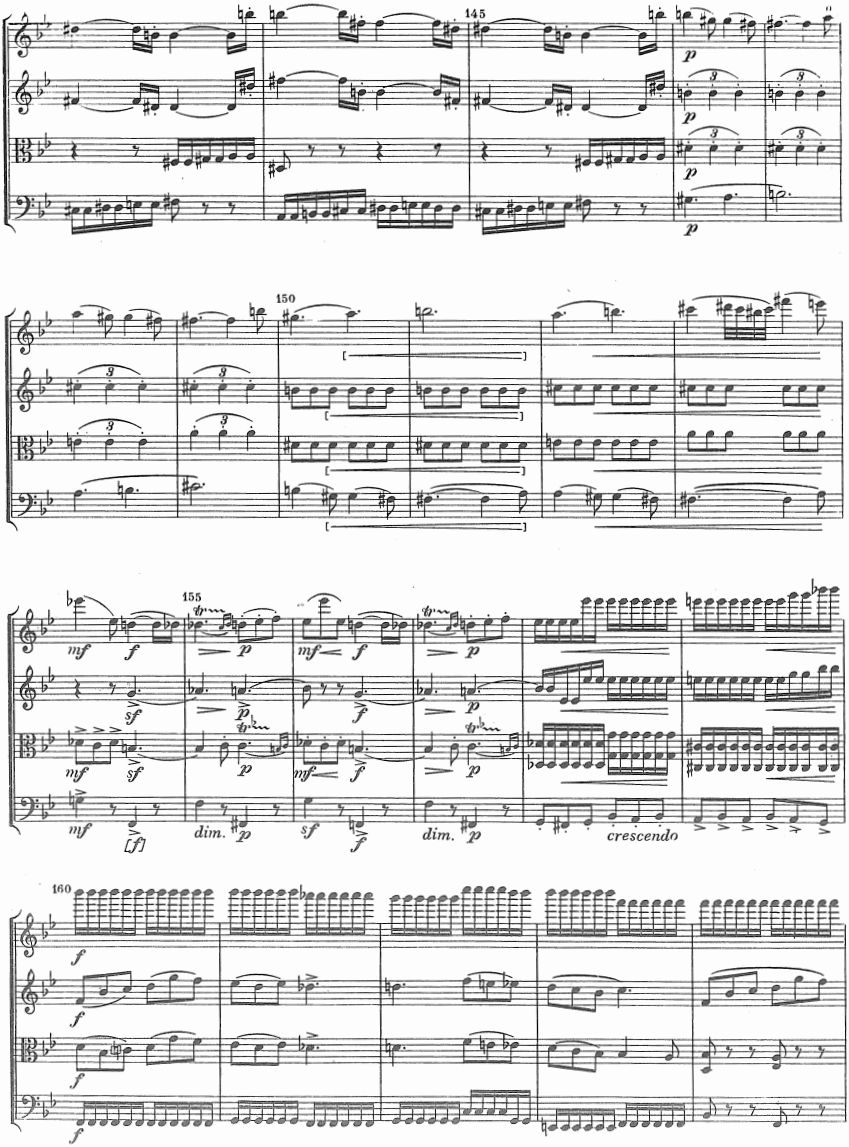

ritard.
meno allegro
60
p

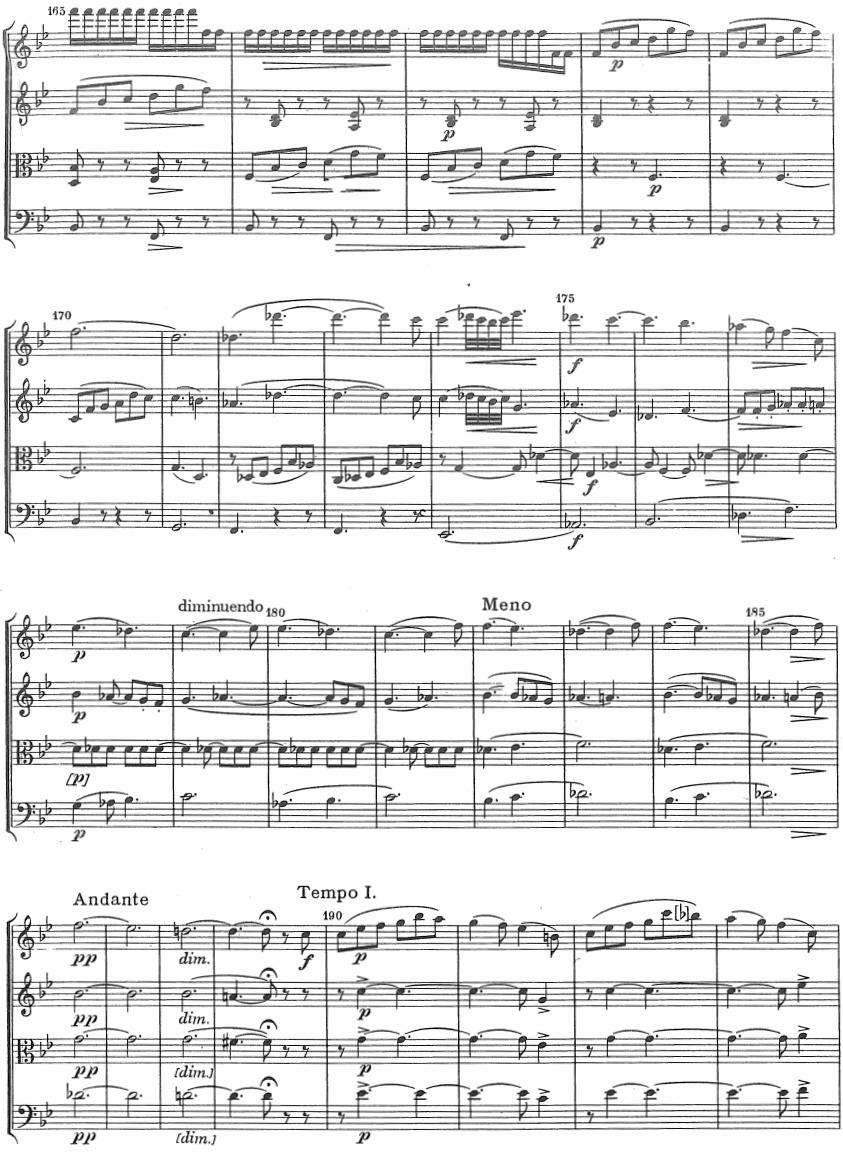

a tempo
65
mf

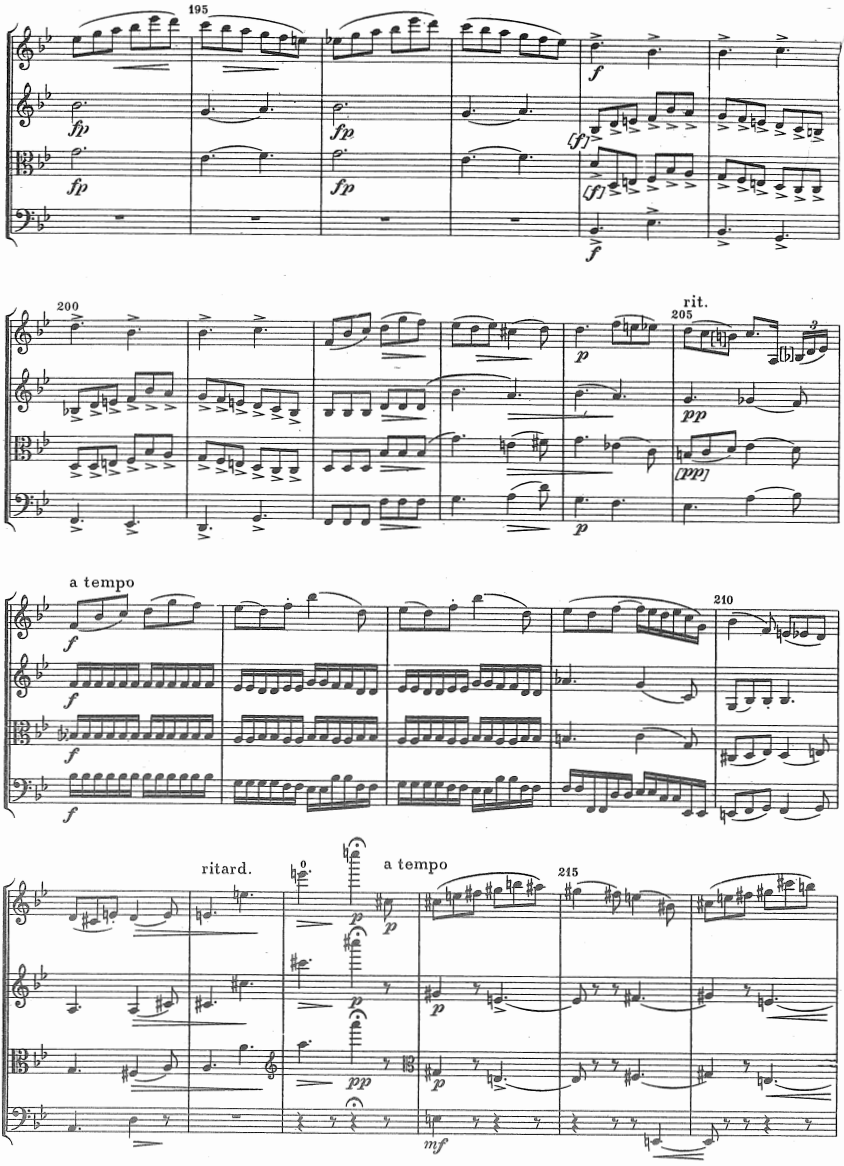

70
sf

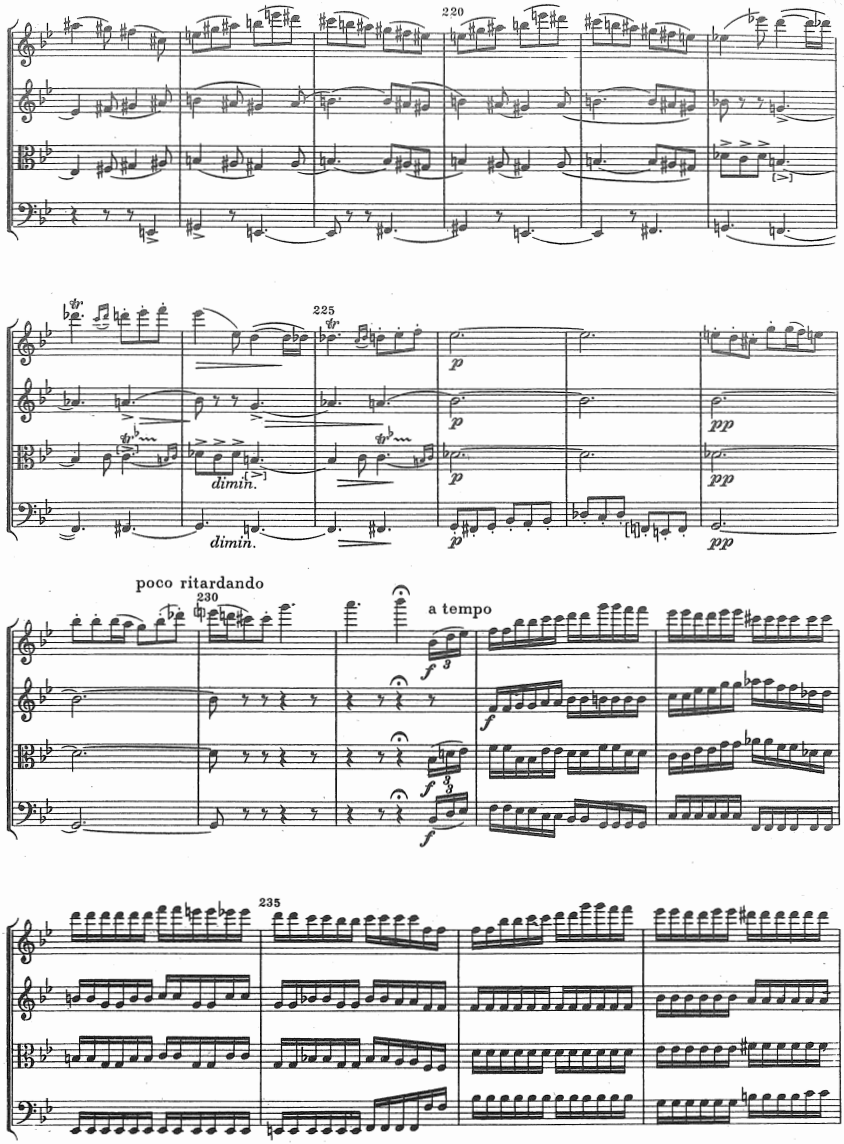

75
80
85
ritard.
90
a tempo
95
[dim.] [pp] [f]
[p]
dim. pp f
dim. pp f
[dim.] pp
f
[p]
[p]

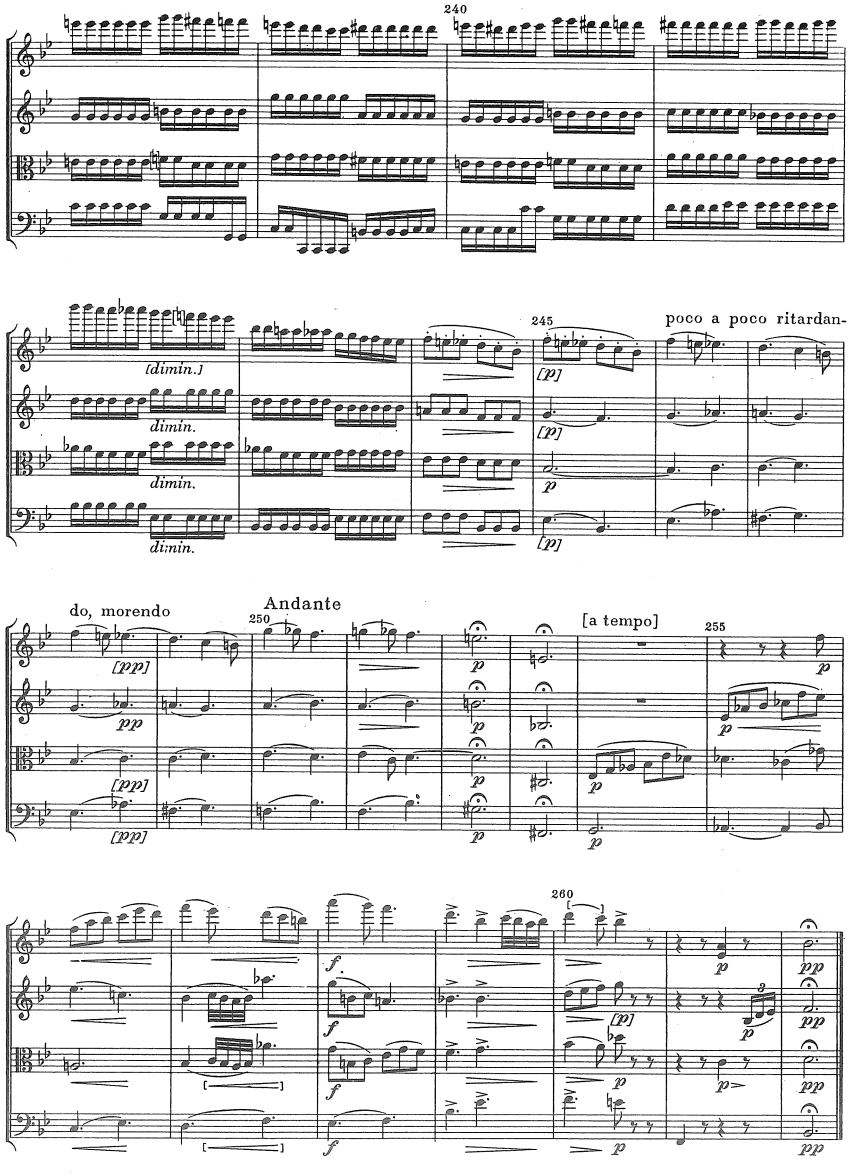

100
105
110
115
120


145
150
155
160
dim.
dim.
crescendo


165
170
175
180
185
190
diminuendo
Meno
Andante
Tempo I.
dim.
[dim.]

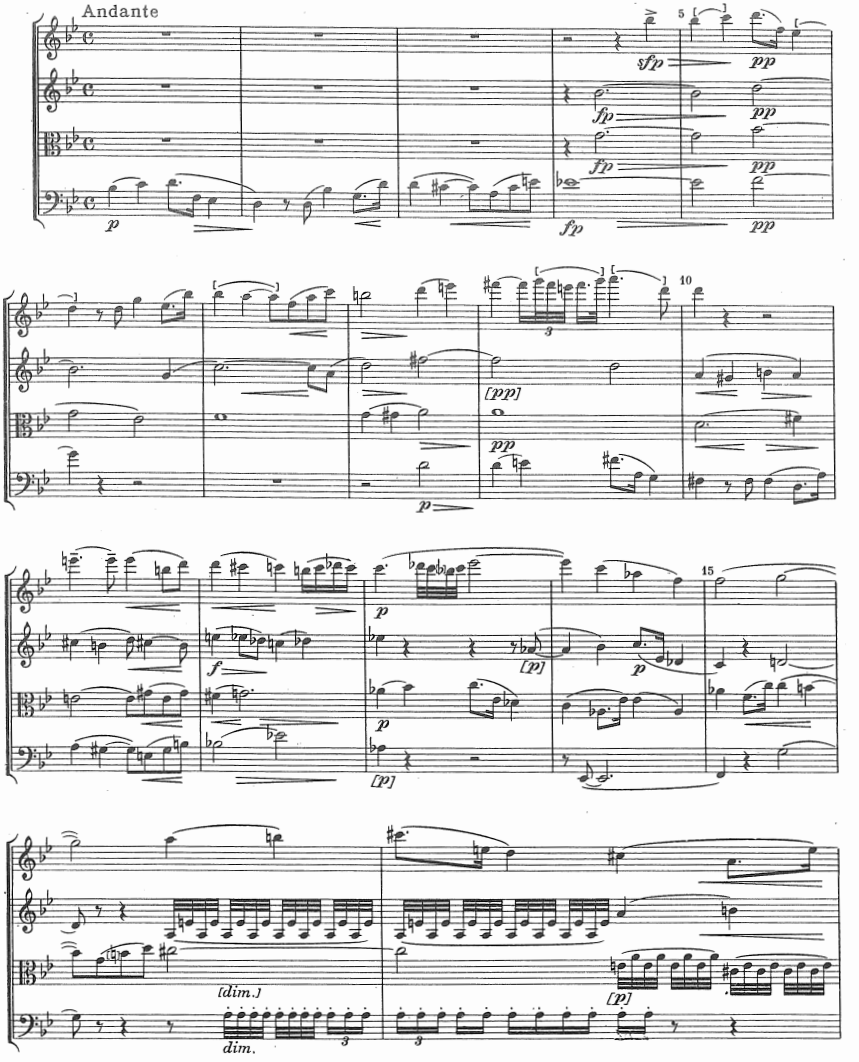

195
fp
fp
fp
fp
f
(f)
(f)
f
200
rit.
205
p
pp
(pp)
p
a tempo
f
f
f
f
210
ritard.
a tempo
215
p
p
p
p
pp
p
mf

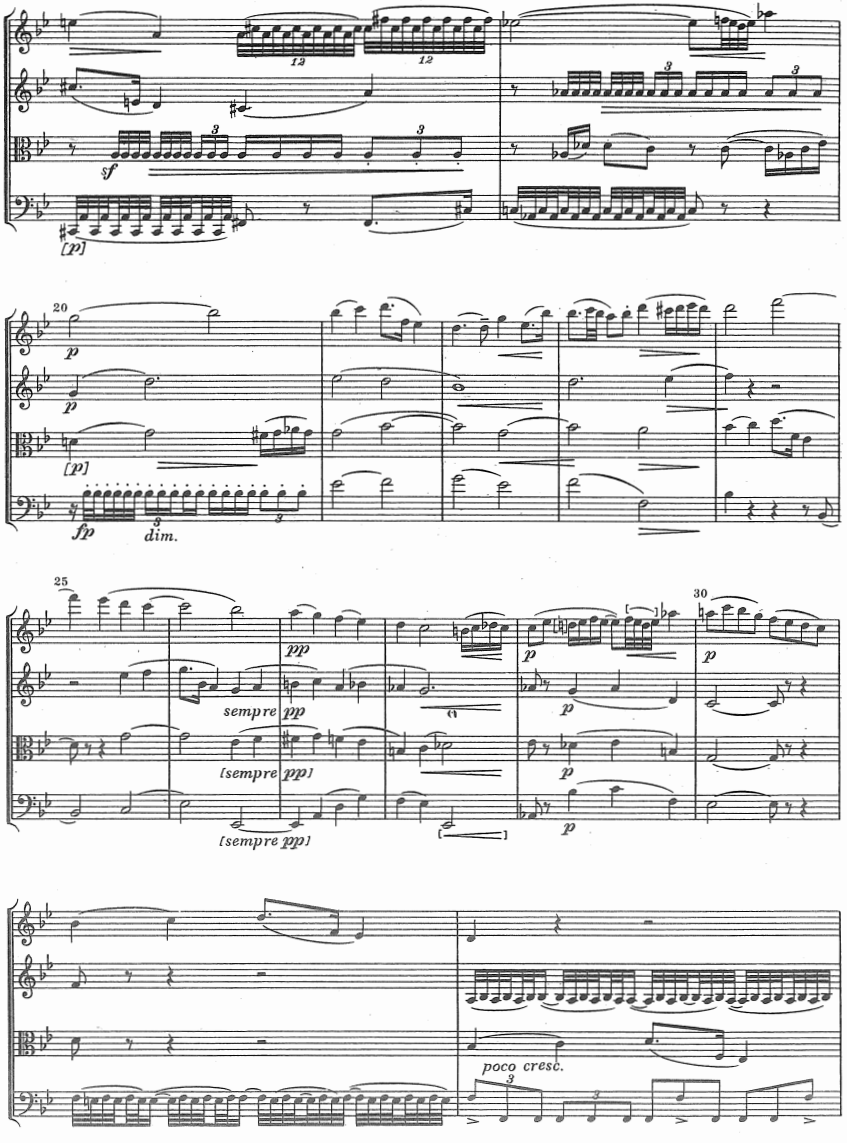

220
225
dimin.
dimin.
p
p
p
p
pp
pp
pp
poco ritardando
230
a tempo
f
f
f
f
235

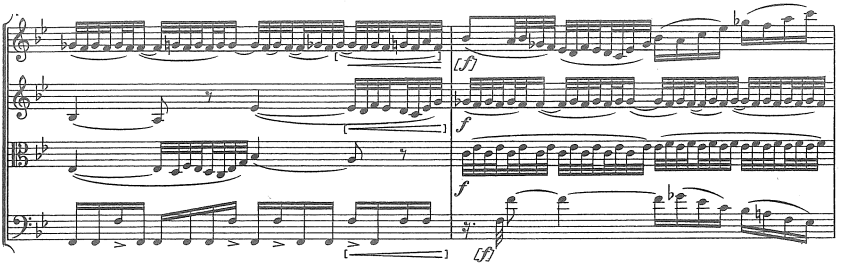

240
[dimin.]
dimin.
dimin.
dimin.
245
[p]
[p]
p
[p]
poco a poco ritardan-
do, morendo
[pp]
pp
[pp]
[pp]
Andante
250
p
p
p
p
[a tempo]
255
p
p
p
p
260
f
f
f
f
[p]
p
p
p
p
pp
pp
pp
pp

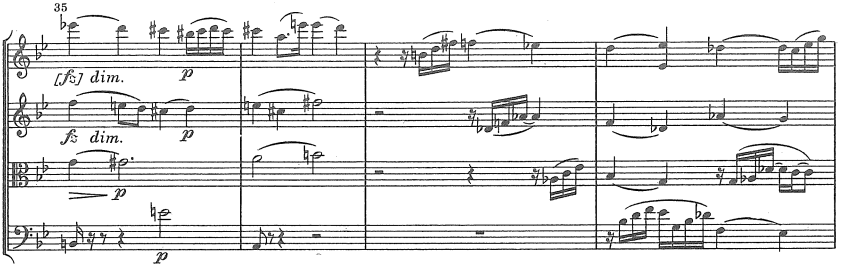
IV

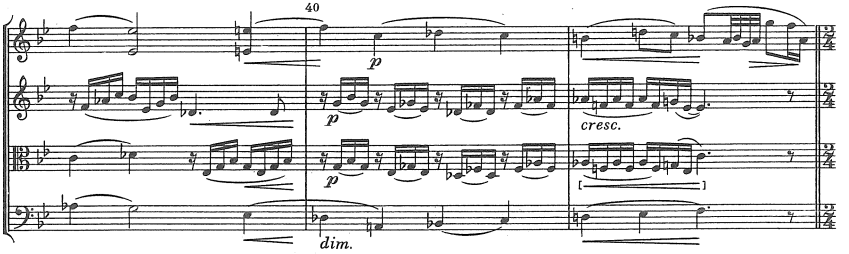
FINALE

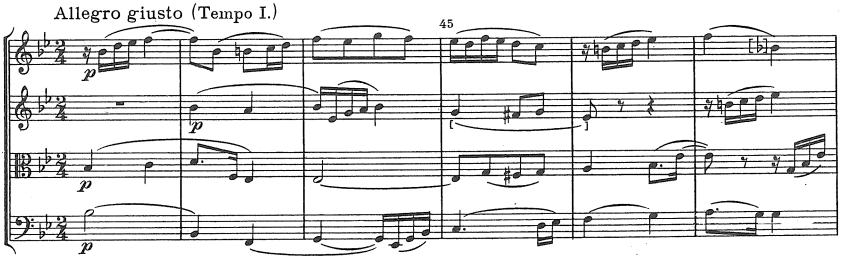


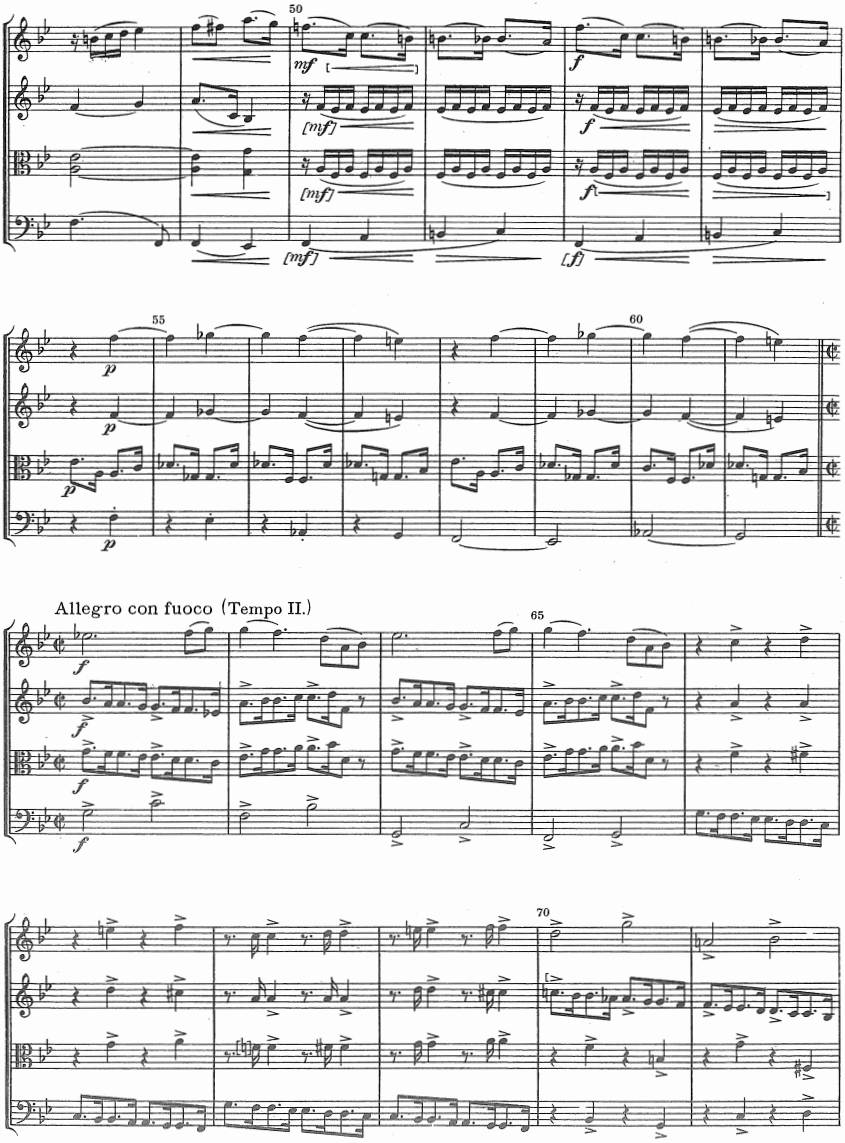

12
12
3
3
sf
[p]
20
p
p
[p]
fp
dim.
25
pp
sempre pp
[sempre pp]
[sempre pp]
30
p
p
p
p
poco cresc.

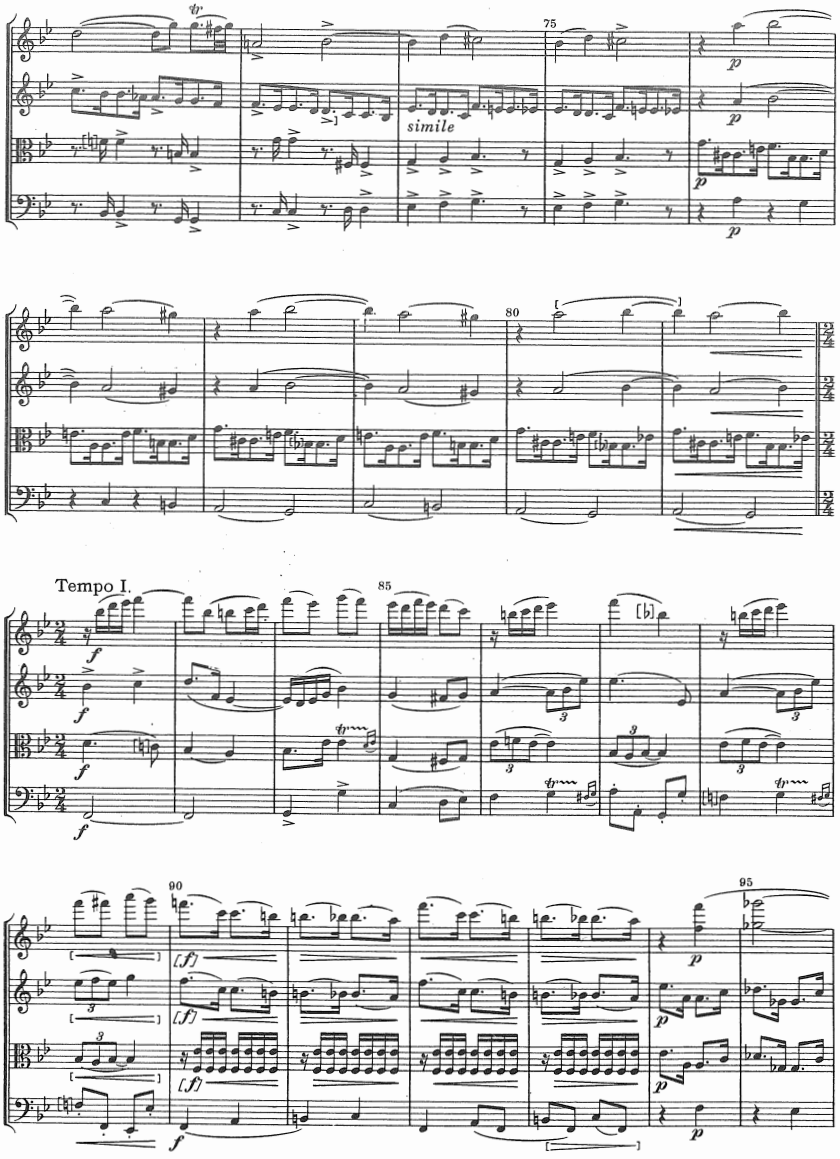

[f]
f
f
[f]

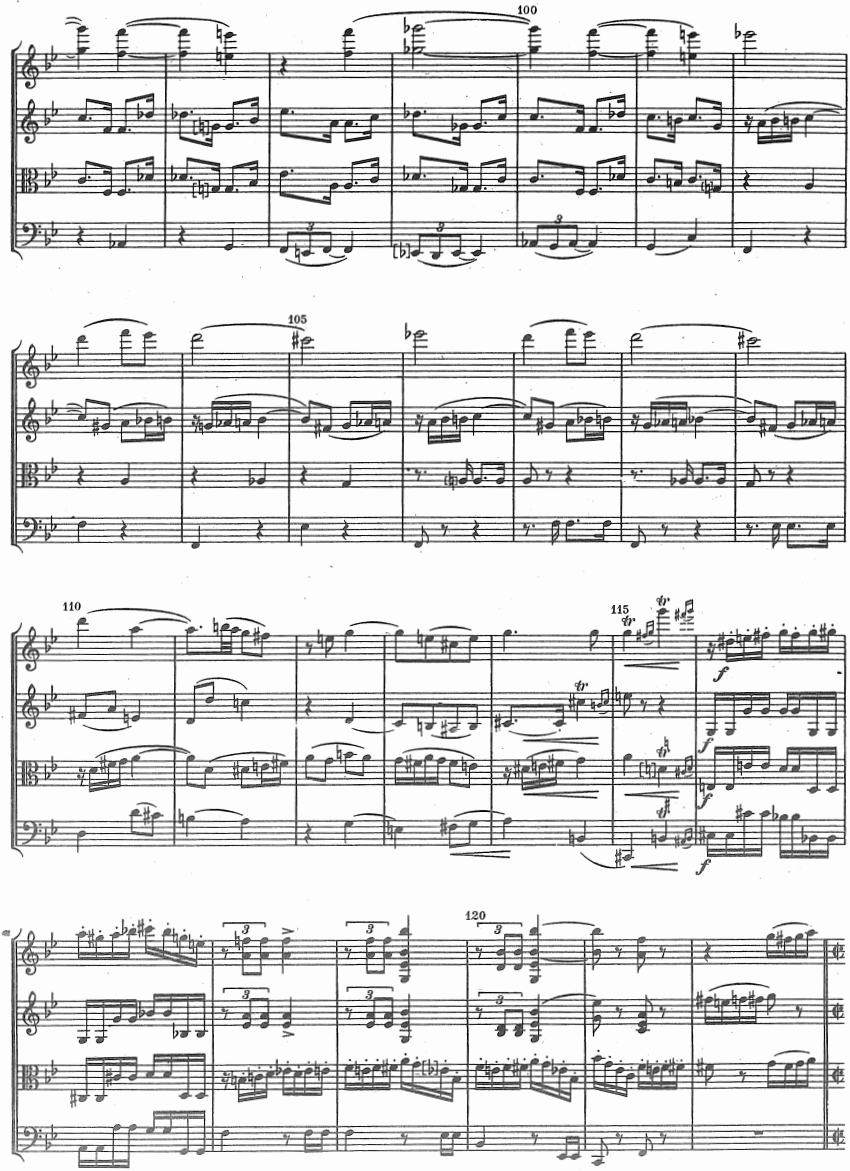

35
[fz] dim.
p
fz dim.
p
p
p

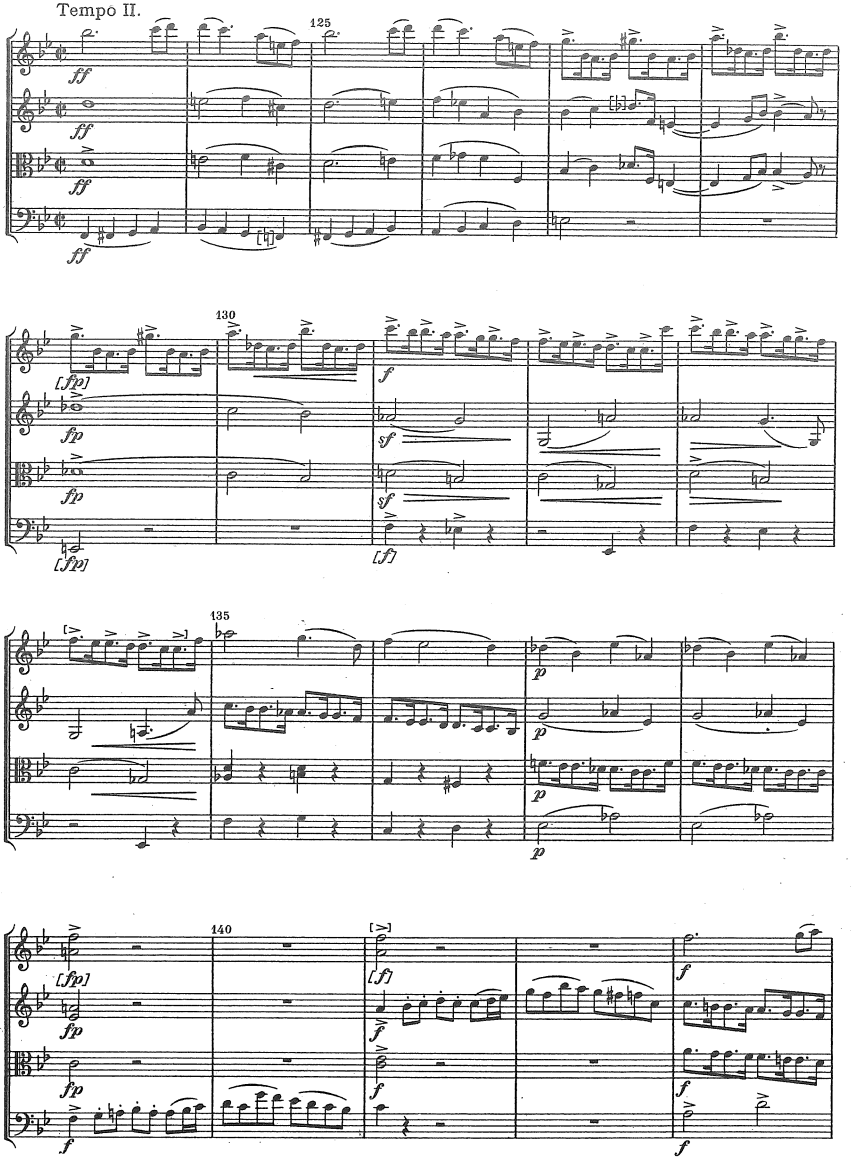

40
p
p
p
cresc.
dim.

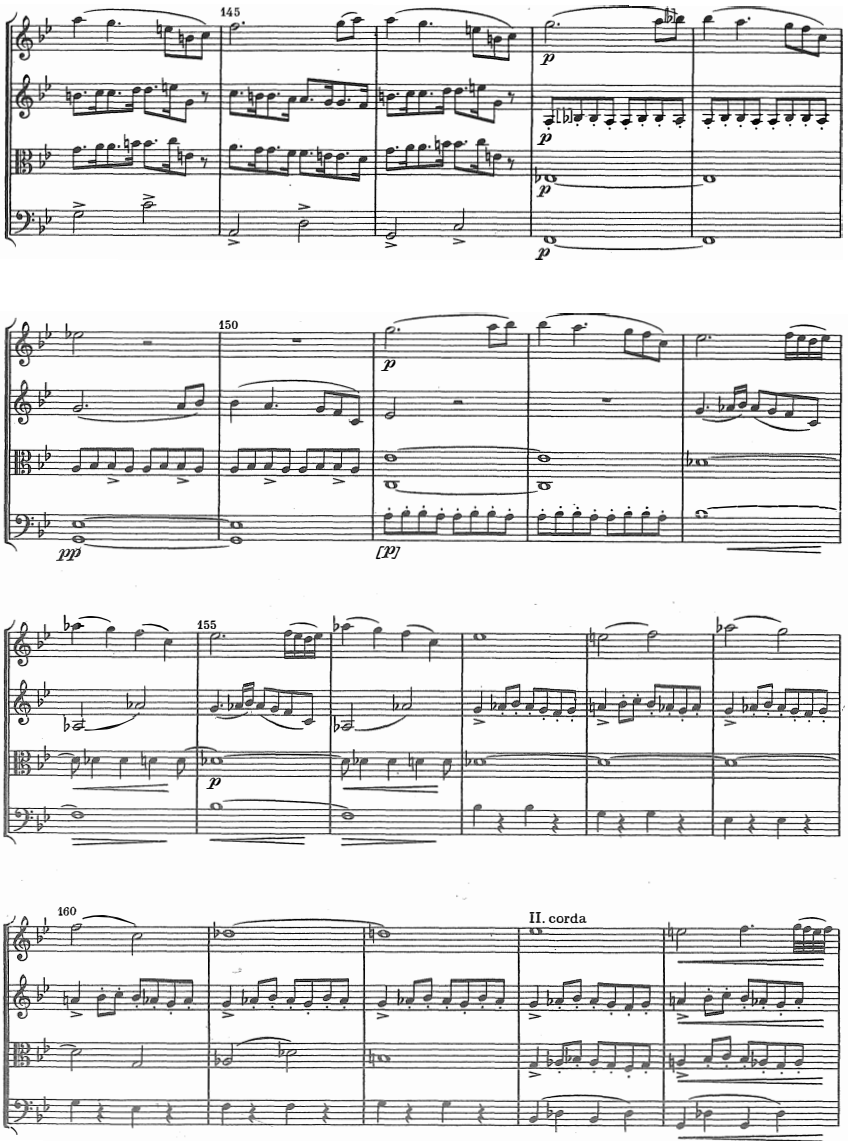

Allegro giusto (Tempo I.)
45
p
p
p
p

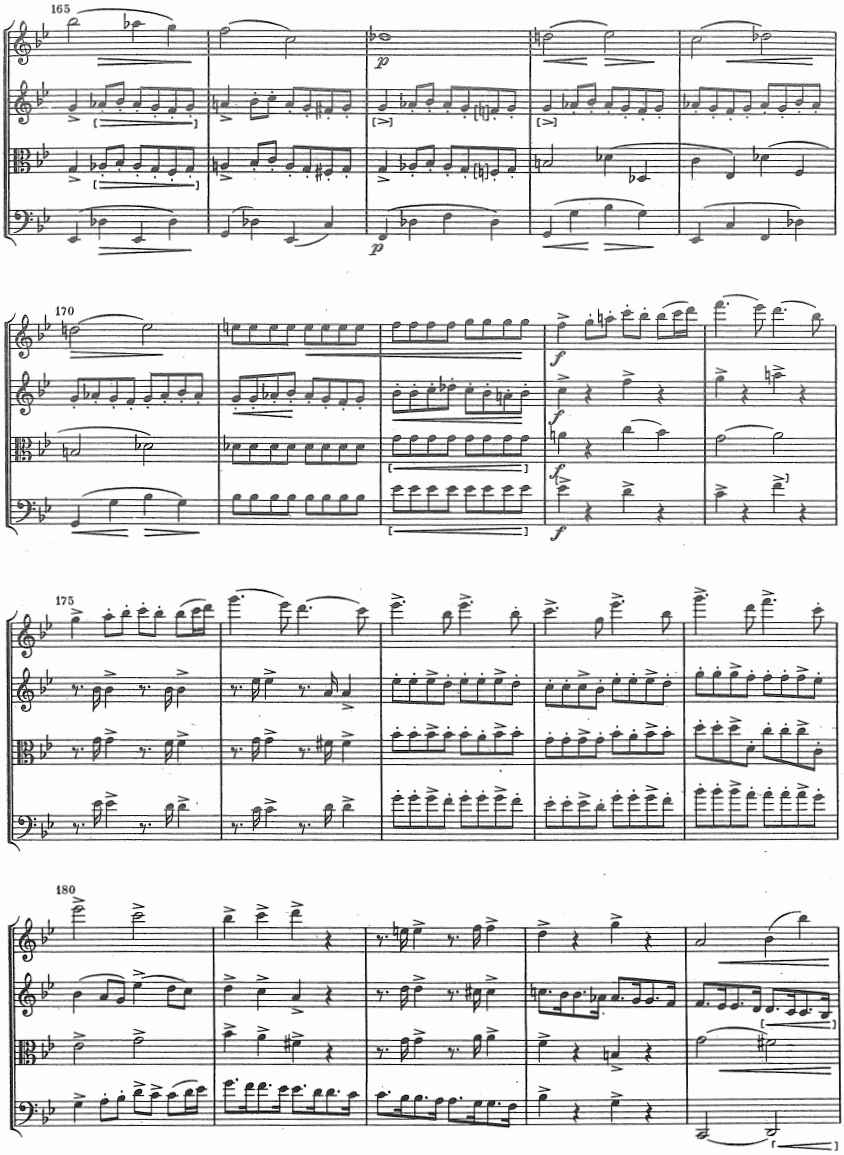

50
mf
[mf]
[mf]
[mf]
f
f
f
[f]
55
60
p
p
p
p
Allegro con fuoco (Tempo II.)
65
f
f
f
f
70

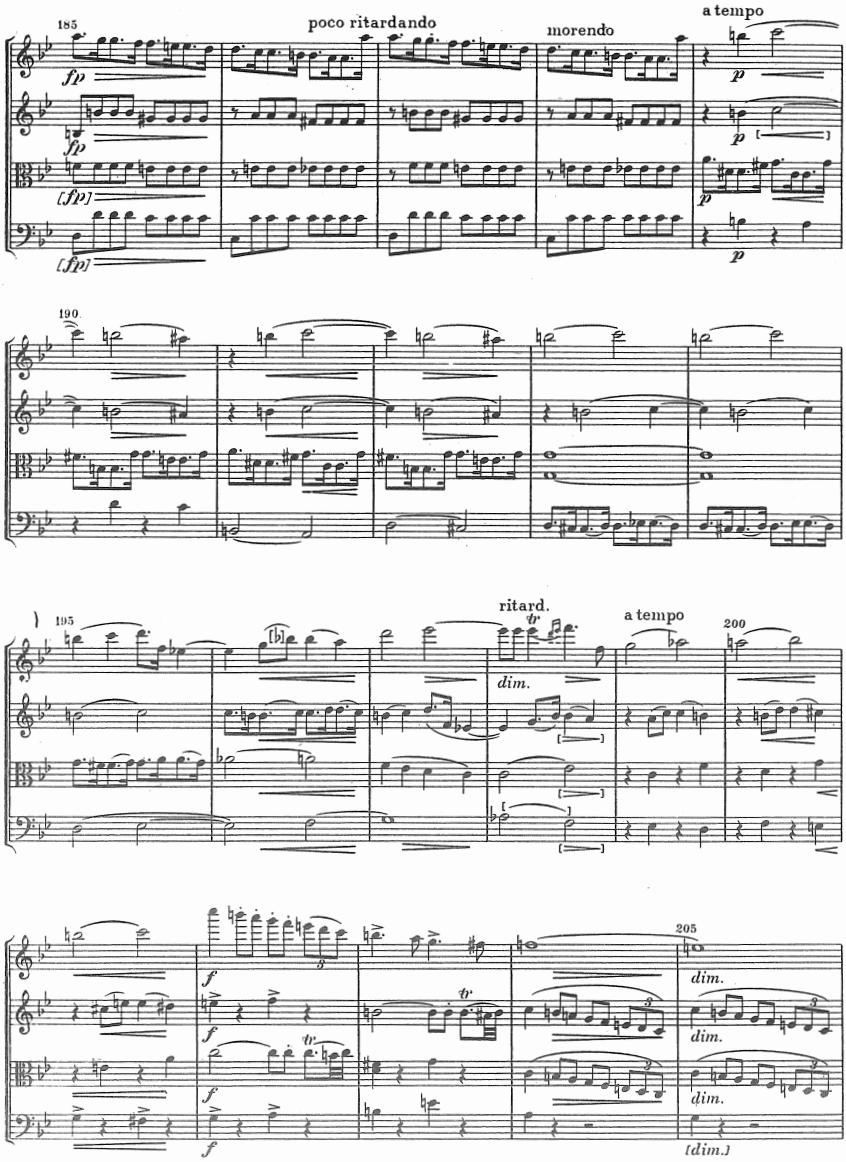

75
simile
80
Tempo I.
85
90
95

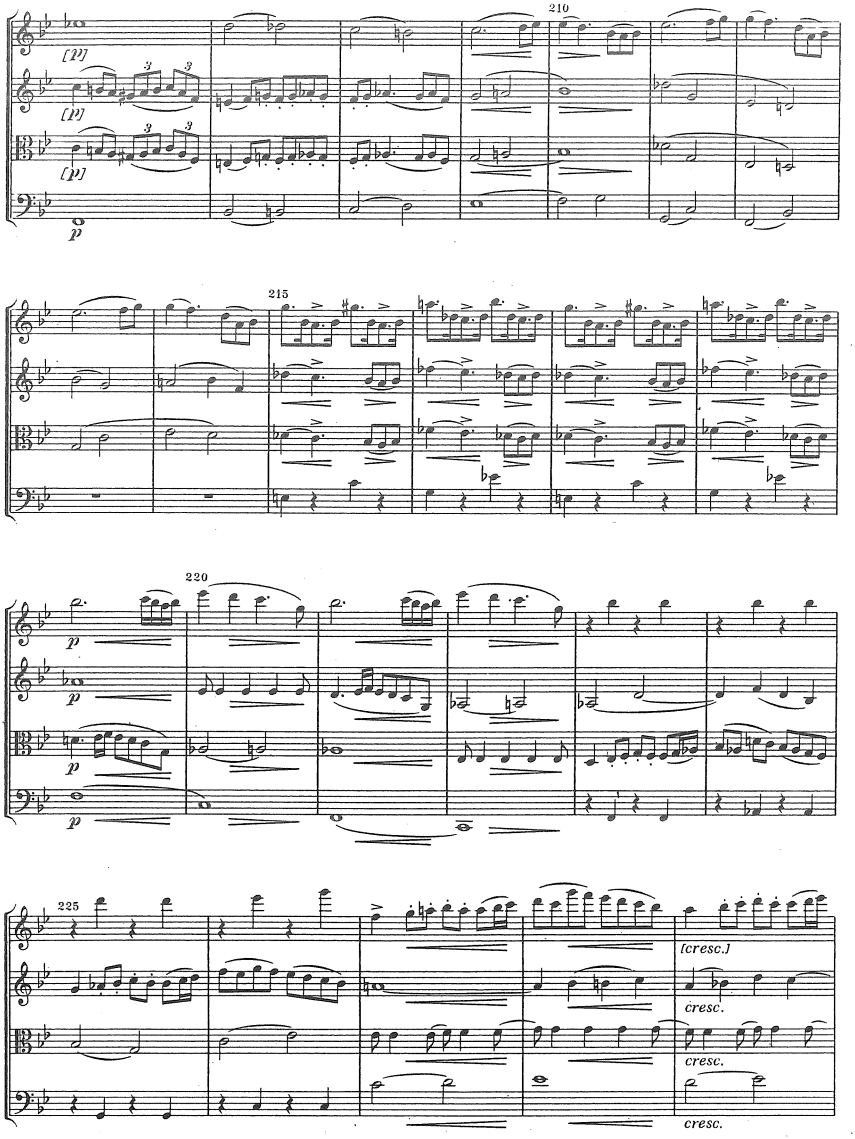

100
105
110
115
120

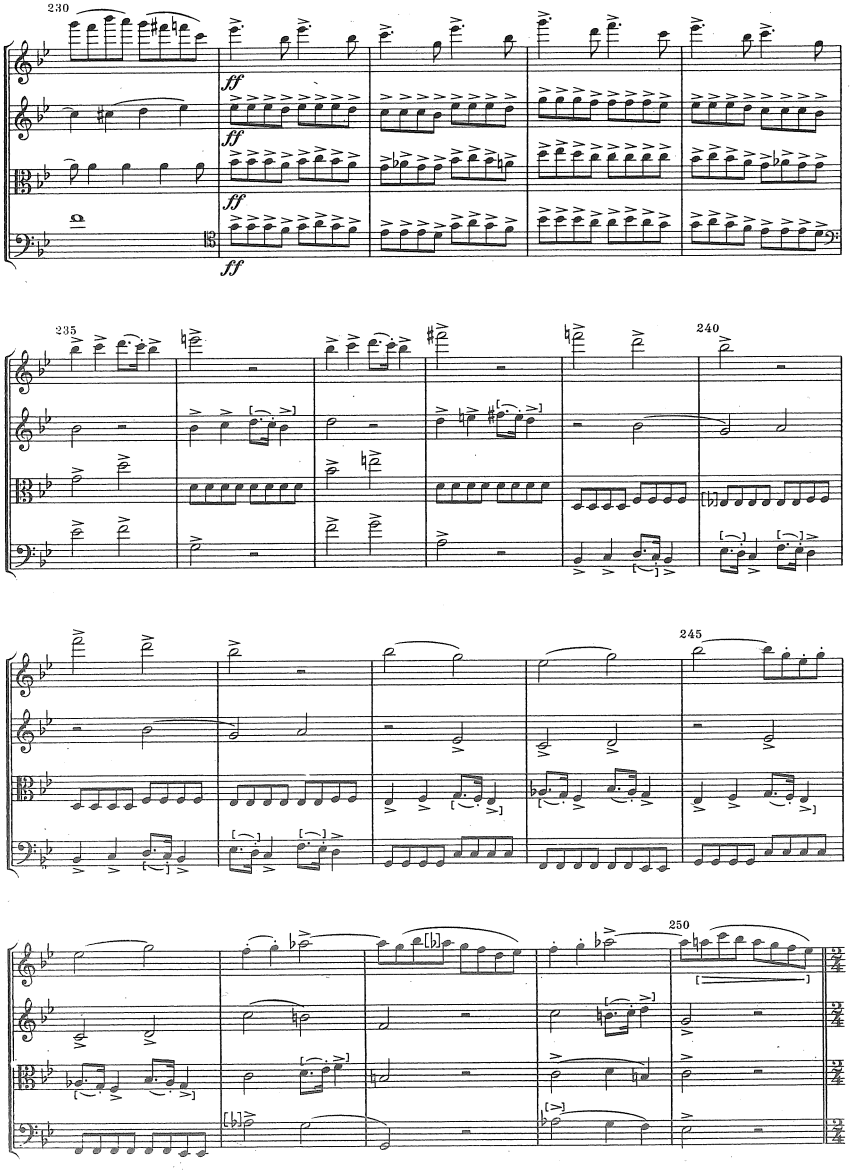

Tempo II.
125
130
135
140

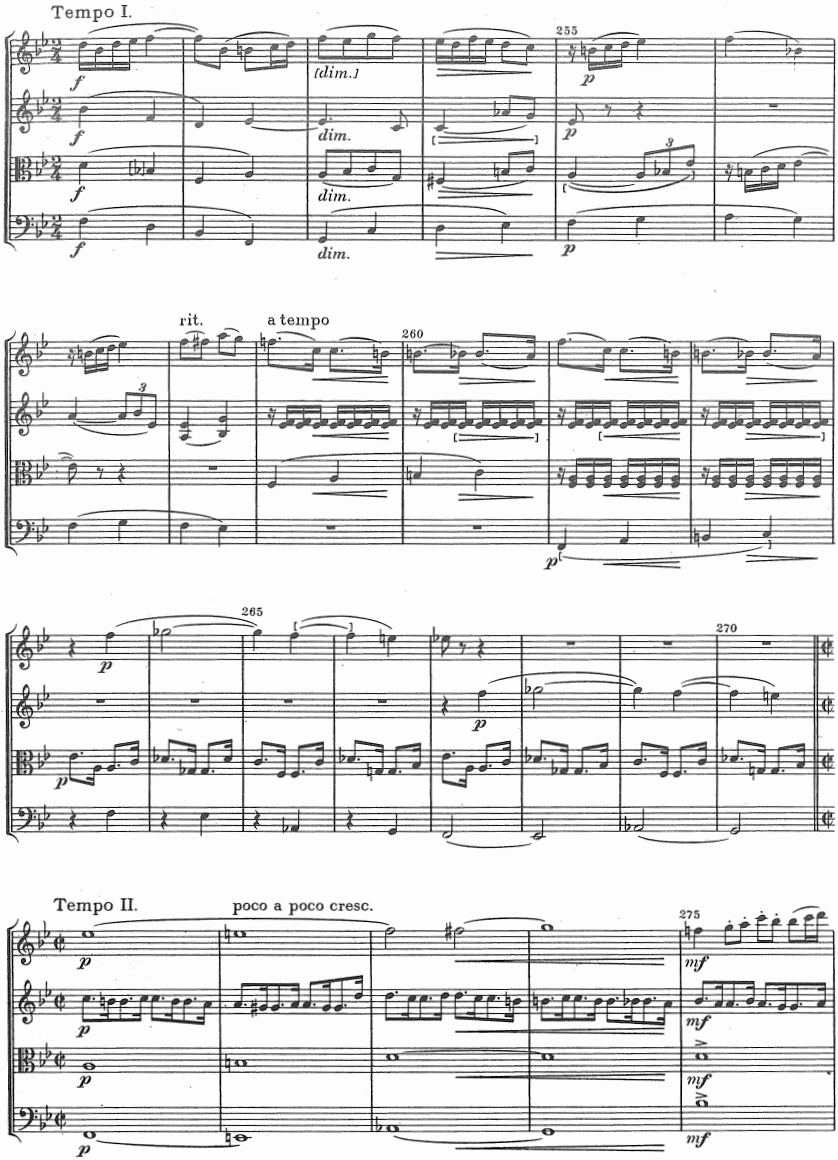

145
p
p
p
150
p
ppp
[p]
155
p
160
II. corda

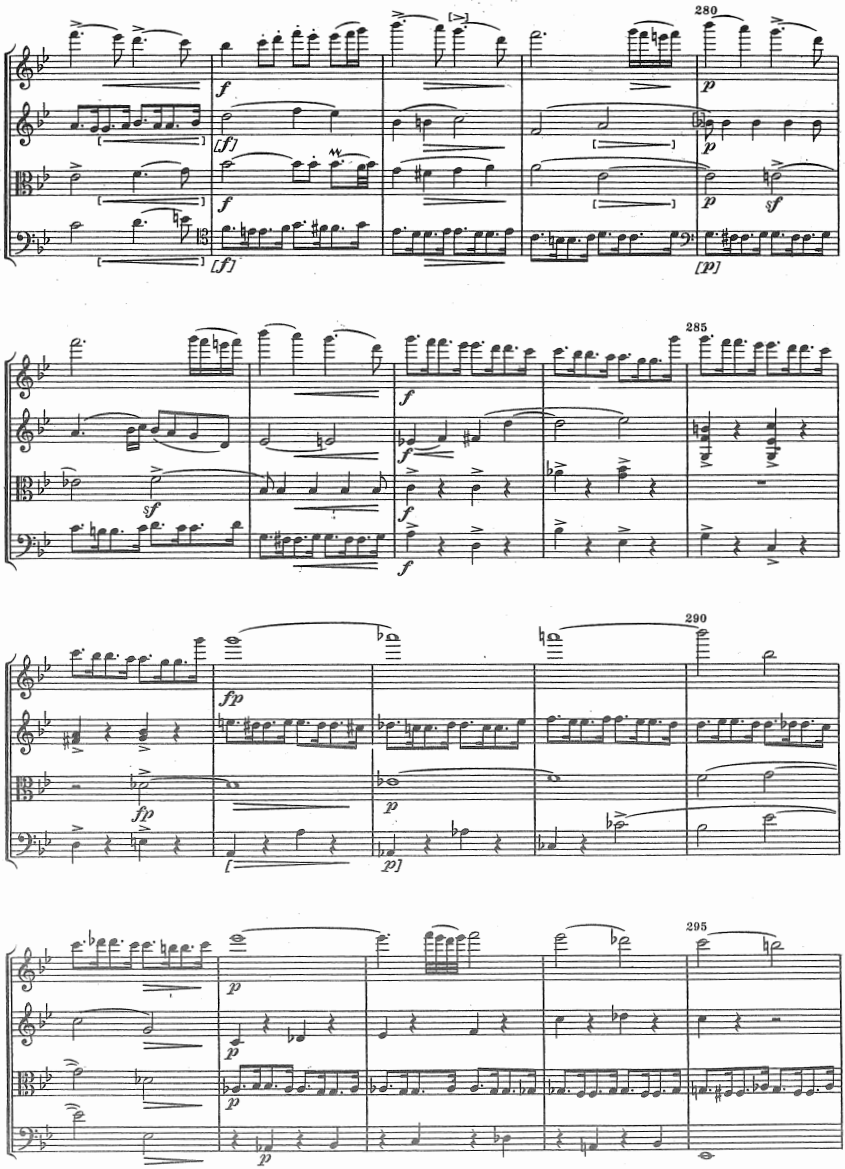

165
p
p
170
f
f
f
f
175
180

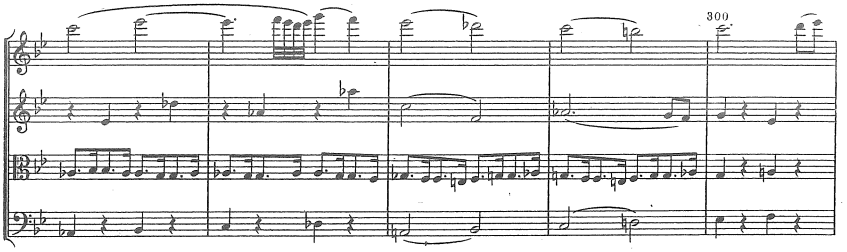

185
poco ritardando
morendo
a tempo
190
195
ritard.
a tempo
200
205
dim.
[dim.]

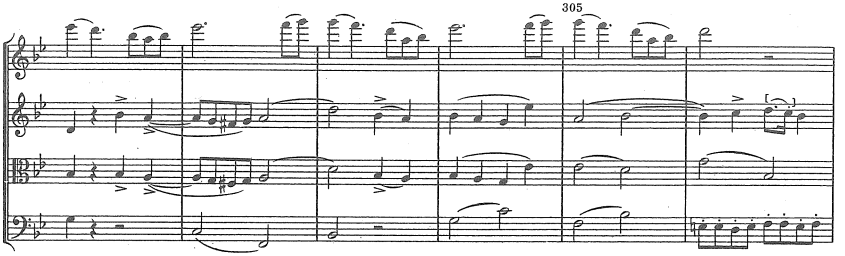

210
[p]
[p]
[p]
p
215
220
p
p
p
p
225
[cresc.]
cresc.
cresc.
cresc.

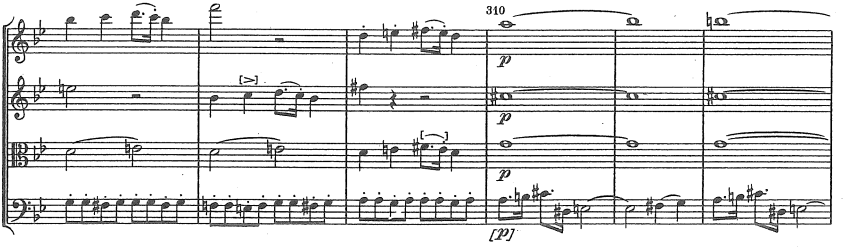

230
ff
ff
ff
ff
235
240
245
250

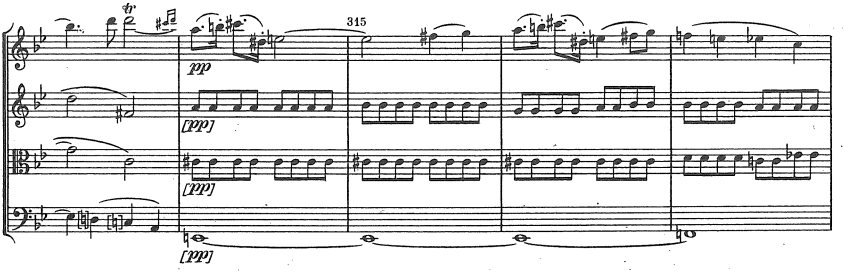

Tempo I.
255
(dim.)
dim.
dim.
dim.
rit.
a tempo
260
265
270
Tempo II.
poco a poco cresc.
275

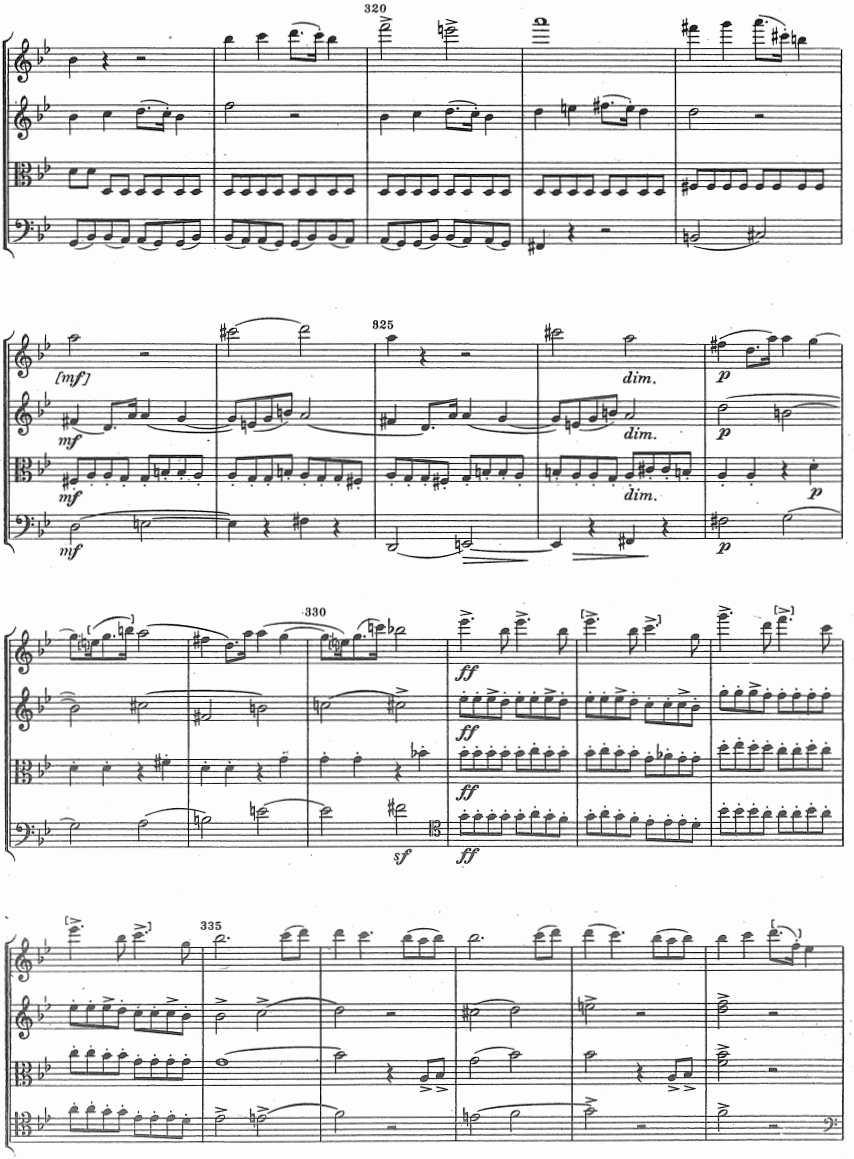

280
285
290
295

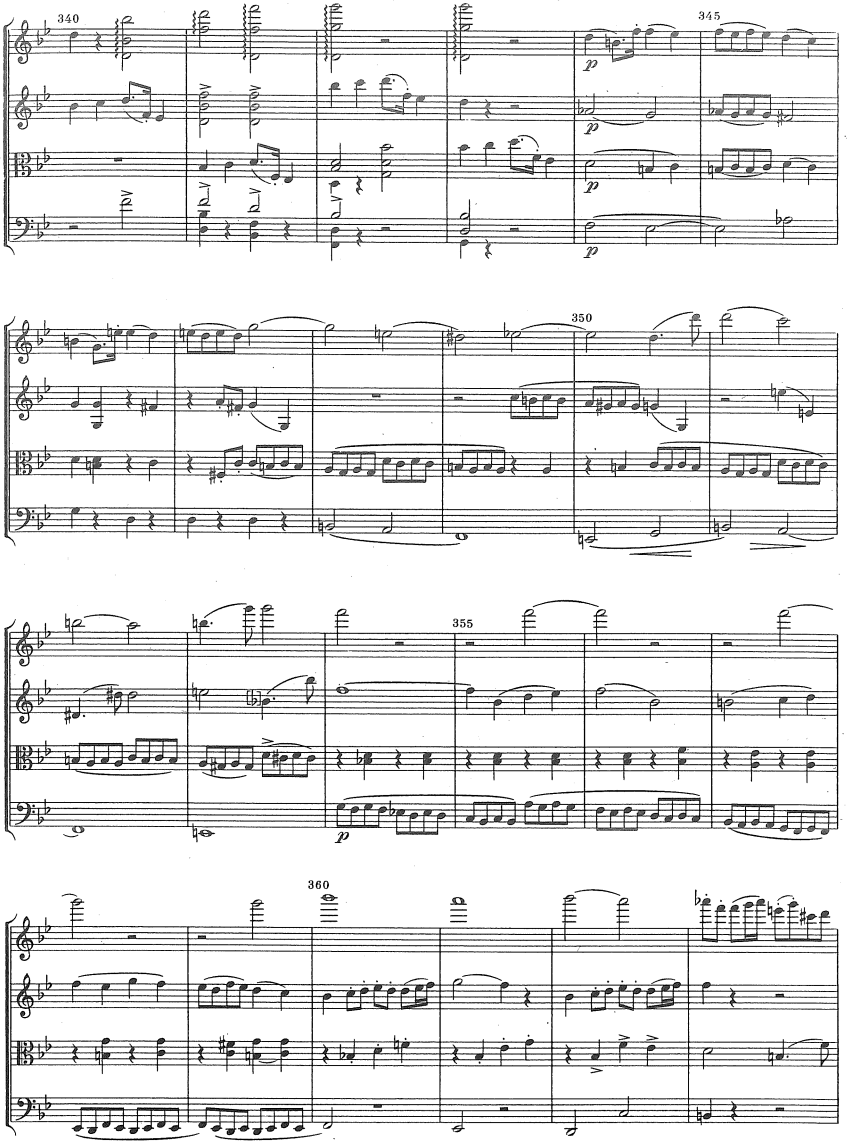

300

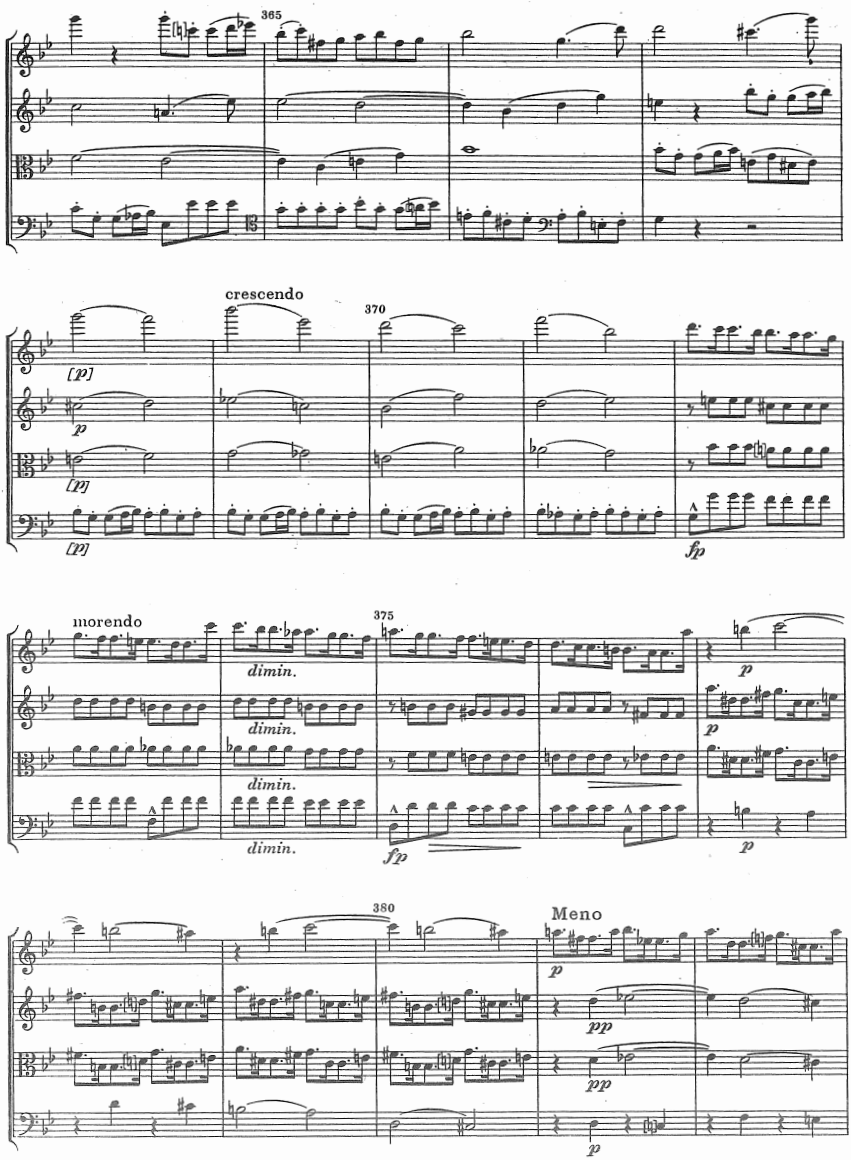

305

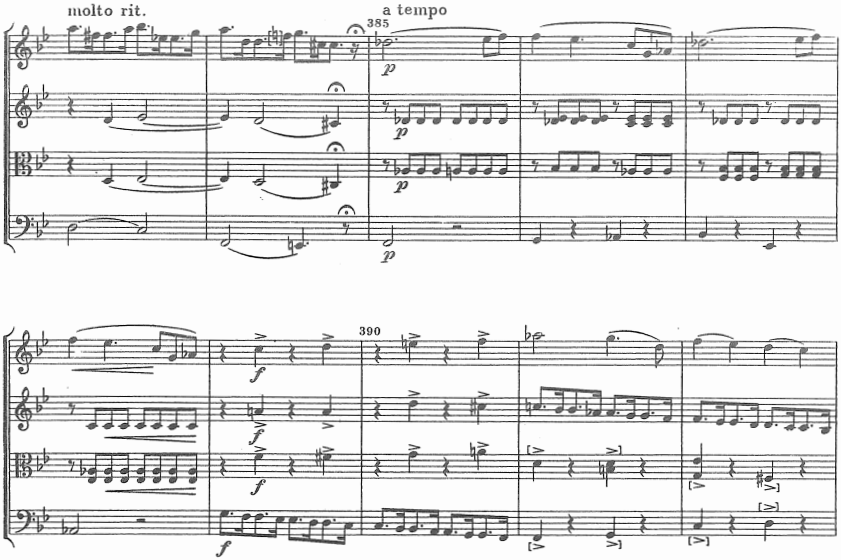

310
p
p
p
[pp]

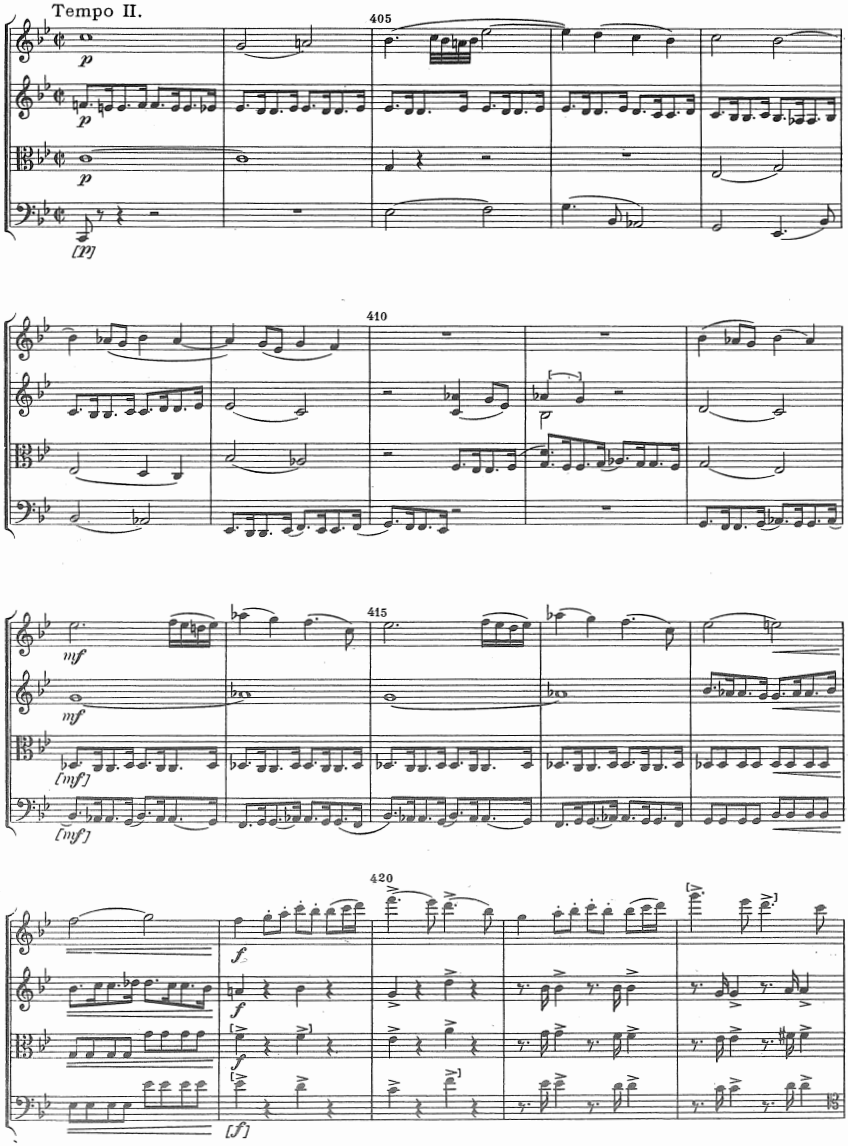

315
pp
[ppp]
[ppp]
[ppp]

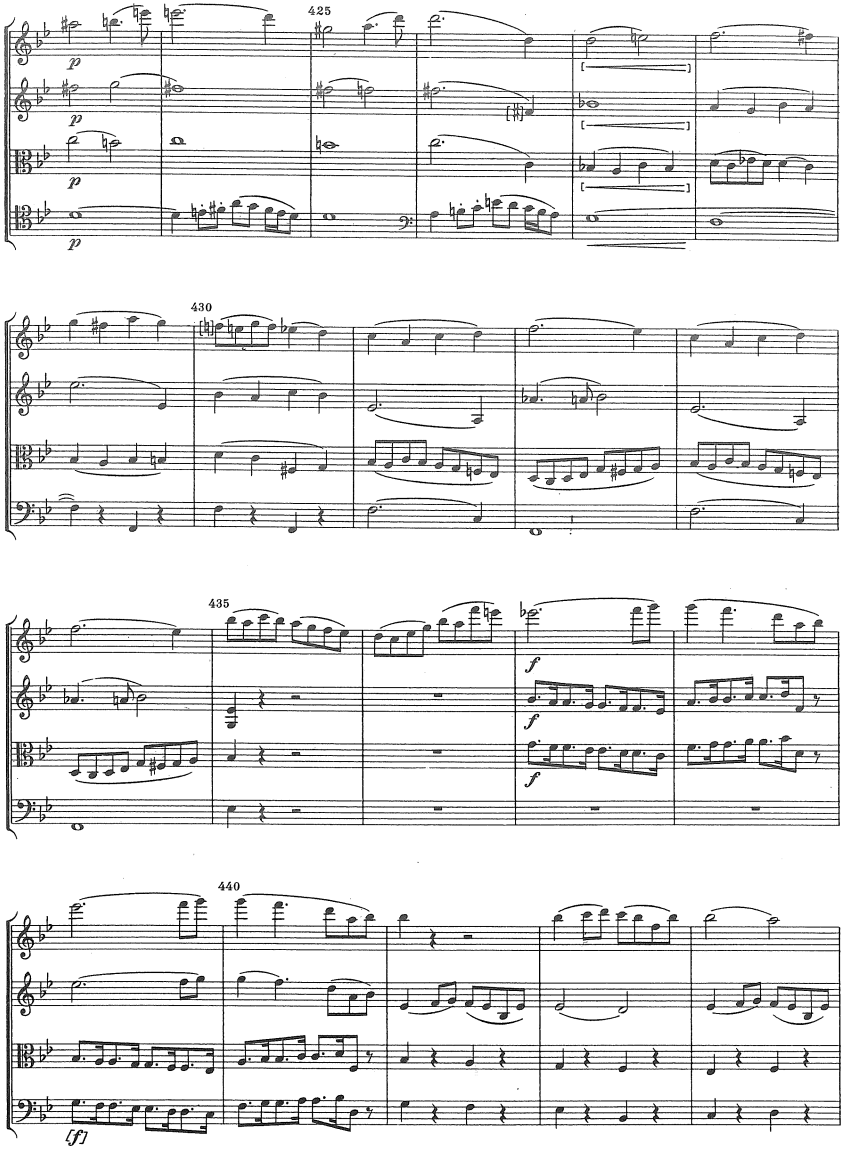

320
[mf]
mf
mf
mf
825
dim.
dim.
dim.
p
p
p
p
330
ff
ff
ff
sf
ff
335

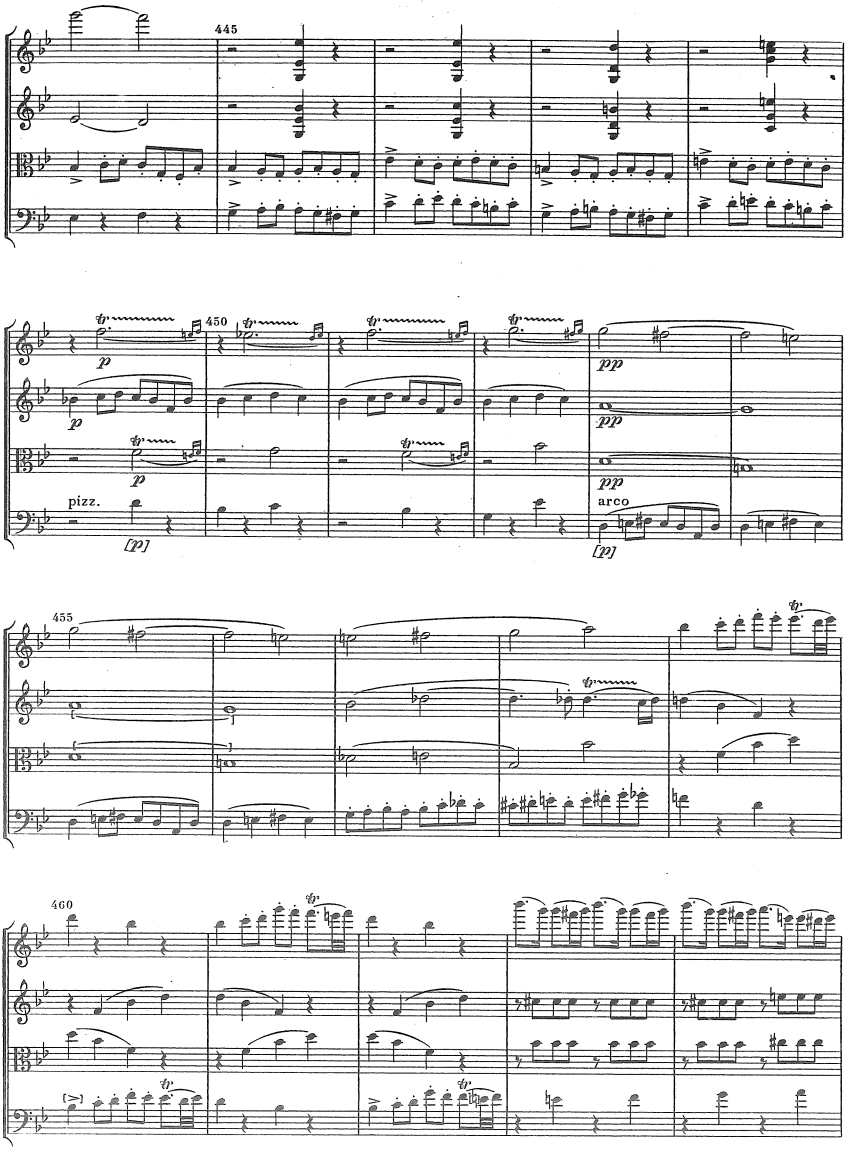

340
345
p
p
p
p
350
355
p
360

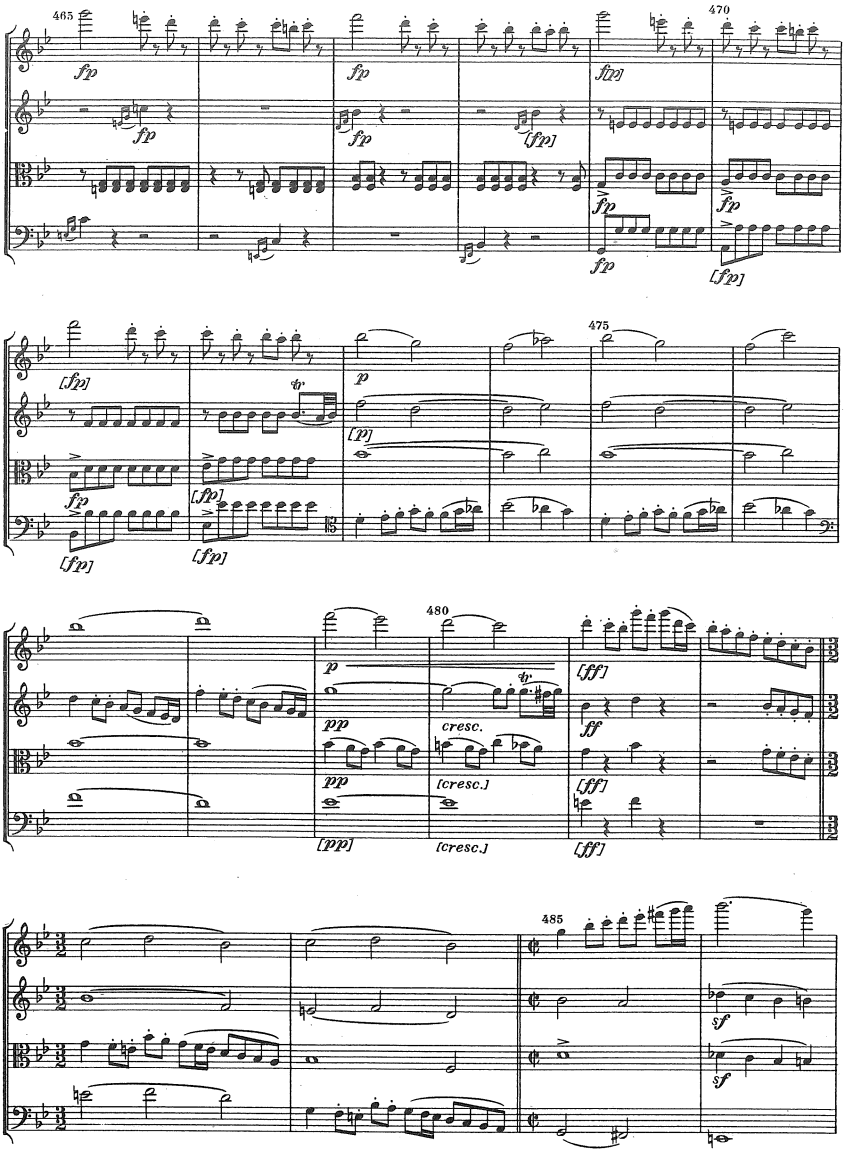

365
crescendo
370
[p]
p
[p]
[p]
fp
morendo
375
dimin.
dimin.
dimin.
dimin.
fp
p
p
p
380
Meno
p
pp
pp
p

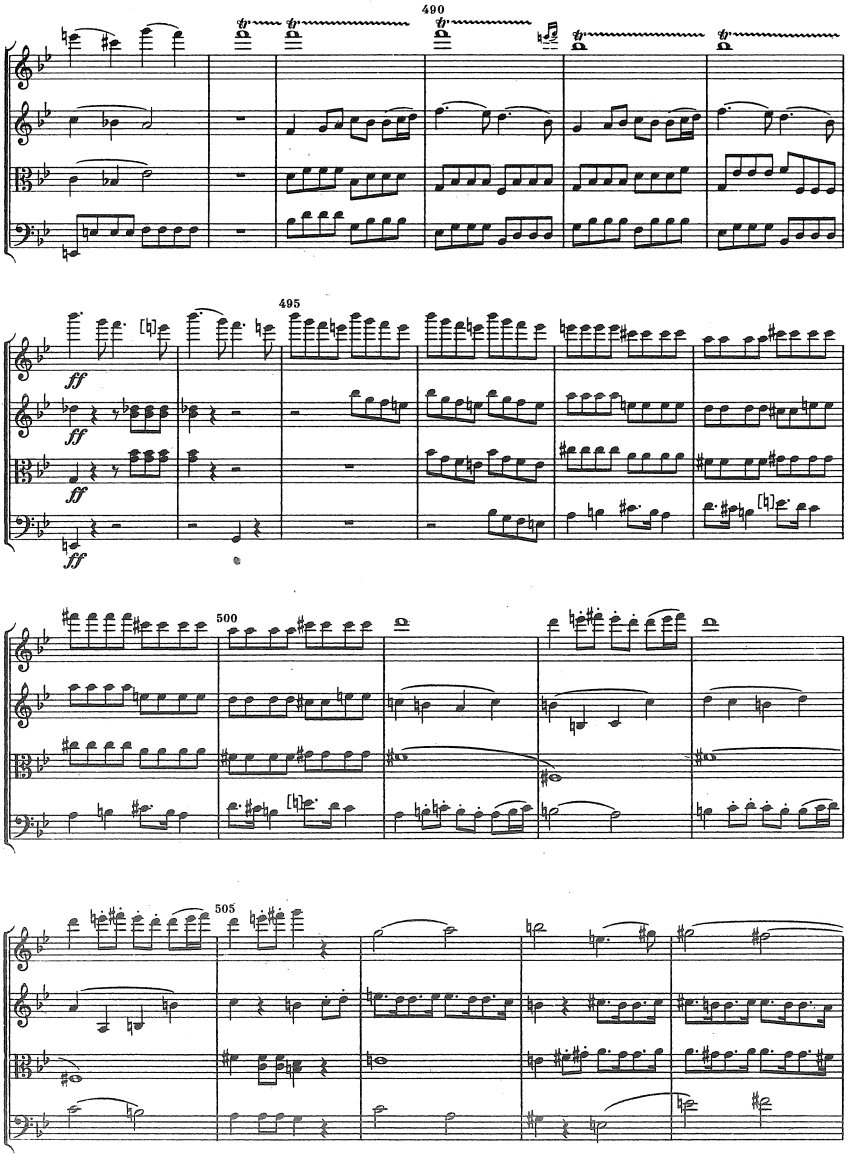

molto rit.
a tempo
385
p
390
f
Tempo I.
395
mf
400
dimin.

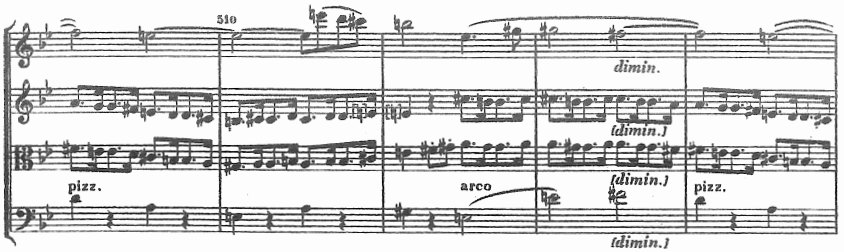

Tempo II.
405
410
415
420

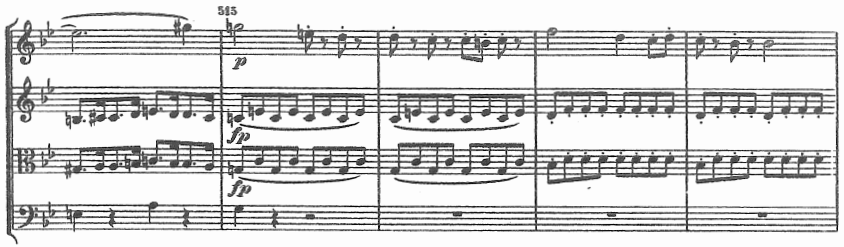

425
p
p
p
p
430
435
f
f
f
440
[f]

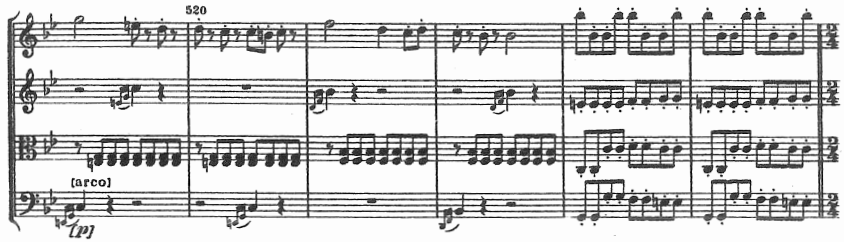

445
450
p
p
p
pp
pp
pp
pizz.
arco
[p]
[p]
455
460


465
470
475
480
485
fp
[fp]
p
[p]
pp
[pp]
cresc.
[cresc.]
[ff]
ff
sf

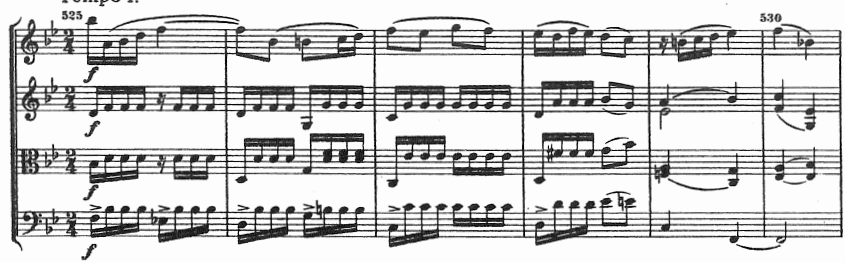

490
495
ff
ff
ff
ff
500
505

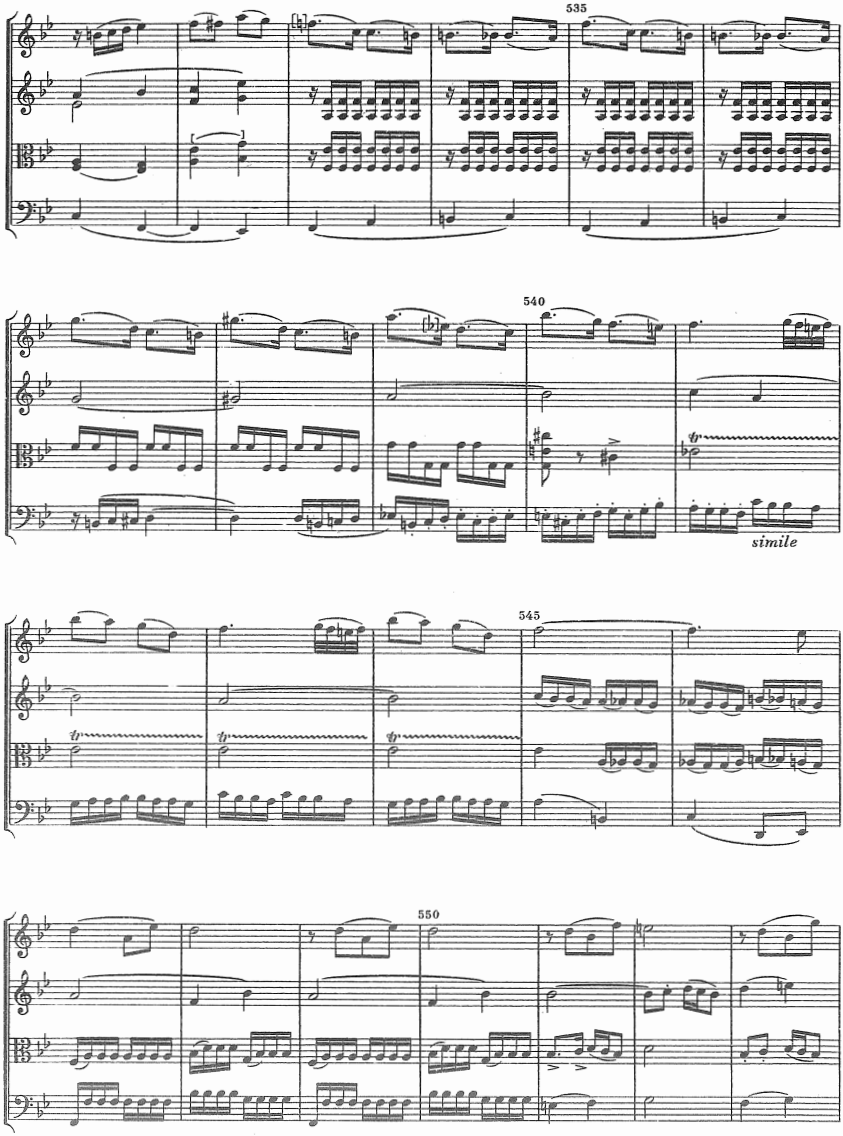

510
dimin.
(dimin.)
pizz.
arco
(dimin.)
pizz.
(dimin.)

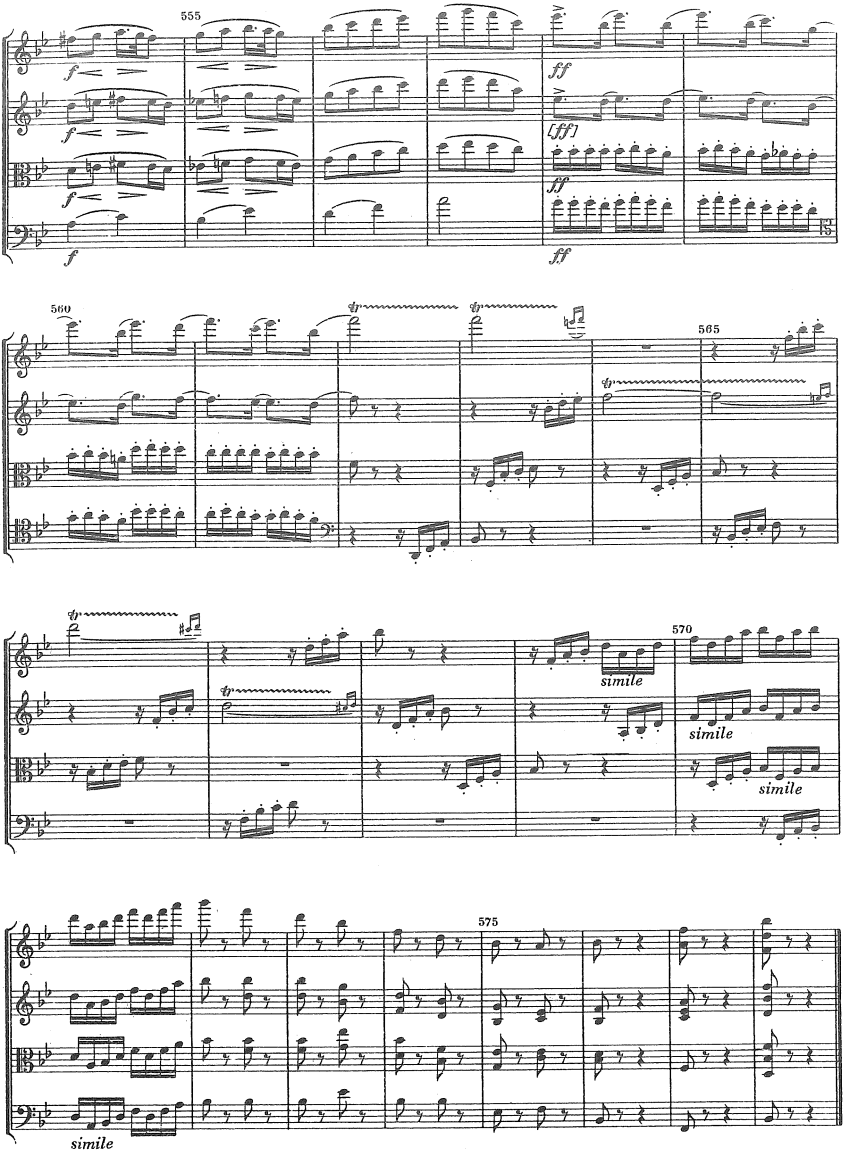

515
p
fp
fp


520
(arco)
(p)

Tempo I.


525
530
f
f
f
f


535
540
simile
545
550


555
f
ff
[ff]
560
565
570
simile
575

VYDAVATELSKÁ ZPRÁVA

Jak je již naznačeno v úvodu, byla původní rukopisná partitura zničena autorem někdy na počátku sedmdesátých let minulého století. Zachoval se pouze rozpis jednotlivých kvartetních hlasů, uložených nyní v majetku dědiců skladatelových. Každý hlas je svázán do poloplátěné vazby a opatřen štítkem s označením: *Quartett B dur Violino I.mo, II.do, Viola, Cello.* Hlasy jsou vypsány na desetilinkovém notovém papíru formátu 320:250 mm. Na první straně u každého hlasu je titul: *Quartett / od Dvořáka* a označení příslušného nástroje. Hlasy prvních i druhých houslí a violoncella obsahují 40 popsaných stran, hlas violy 37 stran, z nichž jsou však číslovány pouze liché stránky. Na všech hlasech je kulaté razítko: *Knihovna státní konservatoře hudby v Praze* a inventární číslo *447/38.*

Ve hlasech bylo zjištěno několik doplňků vlastnoručně Dvořákem inkoustem připsaných: ve II. větě byly takto připsány celé dva takty ve všech nástrojích, v též větě doplněn 42. takt hlasu prvních houslí a ve IV. větě připsán 99. takt ve violovém hlasu.

Kromě toho jsou tu i doplňky připsané cizí rukou: v I. větě 469. takt v prvních houslích a ve III. větě 25. takt rovněž v hlasu prvních houslí. V taktu 191 II. věty ve violovém hlasu jsou nesprávně zapsány šestnáctiny místo dvaatřicetin; právě tak je tomu v 218. taktu téže věty na první osminu ve violoncelle.

Ve hlasech druhých houslí a violy je mnoho doplňků psaných cizí rukou tužkou v dynamických a frázovacích znaménkách, které však ve zbývajících hlasech nejsou. Protože tyto doplňky nejsou vždy ku prospěchu díla, většinu z nich jsme do tohoto vydání nepřevzali.

Jako předlohy pro tisk bylo použito spartace díla provedené dr. Rudolfem Smetáčkem. Jednotlivé hlasy jsme pozorně porovnali s takto sestavenou partiturou; zjištěné důležitější rozpory uvádíme ve vydavatelských poznámkách. Takt 102 v I. větě violového partu ponecháváme ve znění Smetáčkovy partitury, protože opisovač hlasu zřejmě nedopatřením opakoval ještě jednou takt 100. Ve Smetáčkově partituře je značné množství tužkou vyznačených kratších i delších zkratek (Vi-de), které však v jednotlivých hlasech vůbec nejsou. Protože nelze zjistit, odkud tyto zkratky pocházejí, opomíjíme je v našem vydání a ponecháváme tak původní znění díla. V tomto vydání byla dále doplněna a sjednocena četná znaménka dynamická, zvláště pak znaménka frázovací.

ZKRATKY:

O = opis jednotlivých hlasů
S = spartace těchto hlasů do partitury, pořízená R. Smetáčkem
SHV = vydání Státního hudebního vydavatelství
[!] = přepsání nebo chyba v opise případně partituře

Velká arabská číslice označuje takt, malá příslušnou notu v taktu; pomlky se nepočítají.

REVISIONSBERICHT

Wie schon im Vorwort angedeutet, war das Originalmanuskript der Partitur vom Autor irgendwann zu Beginn der siebziger Jahre des vorigen Jahrhunderts vernichtet worden. Es blieben nur die einzelnen ausgeschriebenen Quartettstimmen erhalten, die jetzt im Besitz der Erben des Komponisten verwahrt sind. Jede Stimme ist in einen Halblederband gebunden und mit einem Schildchen mit der Aufschrift: *Quartett B dur Violino I.mo, II.do, Viola, Cello* versehen. Die Stimmen sind auf einem 10zeiligen Notenpapier vom Format 320:250 mm ausgeschrieben. Auf der ersten Seite einer jeden Stimme ist der Titel: *Quartett / von Dvořák* und die Bezeichnung des betreffenden Instruments angeführt. Die Stimmen der ersten und der zweiten Violine und des Violoncellos umfassen 40 beschriebene Seiten, die Violastimme 37 Seiten, von denen jedoch bloß die ungeraden Seiten numeriert sind. Auf allen Stimmen befindet sich ein runder Stempel: *Bibliothek des staatlichen Musikkonservatoriums in Prag* und die Inventar-Nummer *447/38.*

In den Stimmen wurden einige, von Dvořák eigenhändig mit Tinte eingeschriebene Ergänzungen festgestellt: so wurden im II. Satz zwei ganze Takte in sämtlichen Instrumenten hinzugeschrieben, im selben Satz der 42. Takt der ersten Violine ergänzt und im IV. Satz der 99. Takt in der Violastimme dazugeschrieben.

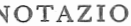
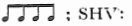
Außerdem gibt es hier aber auch Ergänzungen von fremder Hand: im I. Satz T. 469 der I. Violine und im III. Satz T. 25 ebenfalls in der ersten Violine. In T. 191 des II. Satzes sind in der Violastimme fälschlich Sechzehntel anstatt Zweiunddreißigstel eingetragen; ebenso verhält es sich mit T. 218 desselben Satzes auf dem ersten Achtel des Violoncelloparts.

In den Stimmen der zweiten Violine und der Viola finden sich viele von fremder Hand mit Bleistift geschriebene Ergänzungen an dynamischen und Phrasierungszeichen, die in den übrigen Stimmen nicht angegeben sind. Da diese Ergänzungen nicht immer zum Vorteil des Werkes dienen, haben wir sie zum Großteil in unsere Ausgabe nicht übernommen.

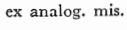
Als Grundlage für den Druck diente die von Dr. Rudolf Smetáček besorgte Spartierung des Werkes. Die einzelnen Stimmen wurden sorgfältig mit der so zusammengestellten Partitur verglichen. Soweit wir bedeutendere Widersprüche feststellen konnten, haben wir sie in den Anmerkungen des Herausgebers angeführt. Den Takt 102 im ersten Satz des Violaparts belassen wir in der Fassung der Smetáček-

VYDAVATELSKÉ POZNÁMKY
ANNOTAZIONI

I

24_6 Vla, O, S: *hes;* SHV: *a* ex analog. misura 3
38_2 Viol. I, S: d^2; O, SHV: es^2
98, 100, 118 Vlc, 99, 101, 118 Vla, O:
99, 101, 458, 460 Viol I, II, O: ; SHV: ex analog.
120 Viol. I, II, O: 
144_3 Viol. II, O, S: d^2, SHV ex analog. c^2
238_{1-4}, 240_{1-4}, Vla O:
242 Viol. I, O: *p*
369 Vlc., O: legato; SHV: ex analog. mis. 433, 434
378 Viol. II, O: ; SHV: ex analog.
435 Vlc., O:  ; SHV: ex analog. mis. 433, 434

II

53_7 Vlc., O: *f* [!]; SHV: *g*
80_2 Vla, O, S: g^1; SHV: ex analog. Viol. II
93 Viol. II, O: *f* ; SHV: —
$99_{4,5}$ Vlc., O, S: *hes, f;* SHV: *h, fis*
115_2 Viol. I, O: as^2 [!]
117_8, 118_8 Viol. I, O: e^2 [!]
120_{14} Viol. I, O: fis^2 [!]
130_2 Viol. I, O: es^2 [!]
144_4 Viol. II, O, S: d^1 [!]; SHV: es^1 ex analog.
$156_{1,2}$ Vla, O:  ex analog. Viol. II
202_{11} Viol. I, O: a^1; SHV: as^1

III

142_1 Viol. I, O: his^2 [!]
205_3 Viol. I, O: hes^1; SHV: h^1

IV

18_3 Viol. I, O: ais^1 [!]; SHV: a^1
42 Viol. II, O: Allegro agitato
77_4 Vla, O: f^1 [!]; SHV: e^1
94_1 Vla, O: f^1 [!]; SHV: es^1
100_4 Vla, O: c^1 [!]; SHV: ex analog. Viol. II (des^1)
117_6 Viol. I, O, S: h^2 [!]; SHV: hes^2
123 Viol. I, O: *c*
127_3 Viol. II, O: d^2; SHV: ex analog. Vla (des^2)
143 Vlc., O: *ff*
146_2 Vlc., O: *A;* SHV: ex analog. mis. 144_2 (*c*)
149 Vlc., Vers. I. O: *F—c*
247_1 Vlc., O: *a;* SHV: *as* ex analog. mis. 249
293_{2-8}, 297_{2-5} Viol. I, O: [!]
297_8 Vla, O: *fes* [!]
381_2 Vlc., O: *Hes;* SHV: ex analog. mis. 383 (*c*)
435 Vlc., O: *f* [!]; SHV: *es*
440_7 Vla, O: *es* [!]; SHV: *f*
486_1, 493_1 Viol. I, O: g^3; SHV: hes^3
540_1 Vla, O: $g—e^1—dis^2$ [!]
551_2 Viol. I, S: h^1 [!]

Antonín Pokorný, Karel Šolc