Antonín DVOŘÁK

Op. 77.

STREICHQUINTETT

G-dur

2 Violinen, Bratsche,
Violoncell und Kontrabass

•

STRING QUINTET

G major

2 Violins, Viola,
Violoncello and Bass

•

QUINTETTE À CORDES

en Sol Majeur

2 Violons, Alto, Cello
et Contrebasse

N. SIMROCK

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VORWORT

Die tschechische Musik hat ihre rasche internationale Anerkennung, mehr noch als ihrem eigentlichen Begründer Smetana, dessen Zeitgenossen und unmittelbarem Nachfolger *Antonin Dvořák* (1841-1904) zu danken. Bereits in der zweiten Hälfte seiner Dreissigerjahre stehend und bis dahin ausserhalb seiner engeren Heimat völlig unbeachtet, fand Dvořák durch die Empfehlung von Brahms an seinen Verleger Simrock zum erstenmal Zutritt zu der weiteren Oeffentlichkeit. Wenige Jahre später zählte er zu den erfolgreichsten Komponisten in Europa. Selten noch ist der Stern eines Künstlers mit so kometenartiger Plötzlichkeit aufgegangen, und selten noch hat einer den Weltruhm mit so schlichter Unbekümmertheit empfangen. Dvořák ist kein Denker und Grübler; er ist ein naiver Erfinder wie Schubert, den er ungemessen bewunderte. Sein Schaffen, das sich auf alle Zweige der Tonkunst erstreckt, ist vielleicht nicht in allen Gattungen gleich erfolgreich und bedeutend und nicht alle seine Werke haben in voller Frische das halbe Jahrhundert überdauert, das seit seinem Tode verstrichen ist. Aber seine starken, inspirierten Schöpfungen gehören heute zum festen Bestand des internationalen Repertoires. Dazu zählen viele seiner kleineren Kompositionen- Lieder, Tänze, Klavierstücke-, vor allem aber diejenigen Werke, die ein Recht haben, zu den bedeutendsten und gehaltvollsten seiner Periode gezählt zu werden: seine Orchester- und Kammermusik. Hier ist er ein Erfinder von unerschöpflicher Phantasie, echter Originalität und unverwelklichem Melodiereiz.

Das Streichquintett in G Dur, Op. 77, ist trotz seiner durch weit spätere Veröffentlichung verursachte hohe Opusnummer ein verhältnismässig frühes Werk, vollendet im Jahre 1875. Aber dieses Werk zeigt seinen Schöpfer bereits auf der Höhe seiner Meisterschaft und in der vollsten Originalität seines Erfindens und seiner Setzweise. Und es ist eine kostbare Bereicherung des kleinen Repertoires von Kammermusik mit Kontrabass. Der Hauptvorteil, den der fünfstimmige Streichersatz durch den Hinzutritt des ungewöhnlichen Instruments gewinnt, ist das Violoncello in seiner wertvollsten Eigenschaft als Tenor des Ensembles. Unter den vier Sätzen zeichnen sich ganz besonders das Scherzo und Andante durch klanglichen und melodischen Reiz aus.

Aufführungsdauer: Ca. 30 Min.

I.	Satz:	8½	Min. (ohne Repetition)
II.	„	6½	„
III.	„	6½	„
IV.	„	7	„

PREFACE

Even more than to its original founder, Smetana, Czech Music owes its rapid ascent as an artistic contribution of paramount importance to his most successful contemporary and follower, *Antonin Dvořák* (1841-1904). Already in his later thirties, and with little more than a narrowly limited local reputation, Dvořák came quite suddenly into the limelight through the efforts of his publisher, Simrock, to whom Brahms had recommended him warmly. Only a few years later, Dvořák was one of the most successful composers in Europe. Rarely has an artist's star flared up with such sudden lustre and rarely ever had a composer reaped the rewards of worldwide fame with such perfect simplicity and unconcern. There is not a touch of selfconscious analysis, of intellectual brooding, in him. He is a naïve inventor like Schubert whom he loved and admired.

His creative work comprises all branches of music, but it cannot be said that his contribution is equally important in every one. Nor has everything he wrote survived in full freshness and effectiveness. But his truly inspired creations have firmly established themselves in the international standard repertory. Among these may be counted many of his smaller compositions such as songs, dances, pianoforte pieces, and certainly his precious orchestral works and chamber music. Here he reveals himself on every page as an inventor of inexhaustible imagination, true originality and unfading loveliness of melody.

In spite of its high Opus Number, due to much later publication, the String Quintet in G major, Op. 77, is a comparatively early work, written in 1875. But it shows already the composer on the height of his mastery and in his own, most personal style of invention and texture. In the scanty repertory of chamber music employing a double bass, this work is certainly one of the most rewarding and distinguished. The specific advantage the structure gains by the use of the uncommon instrument is the changed function of the violoncello, exposing this in its most lovely quality as a tenor of the ensemble. Of the four movements, the Scherzo and Andante are especially exquisite both in sound and in melody.

Duration: approx. 30 min.

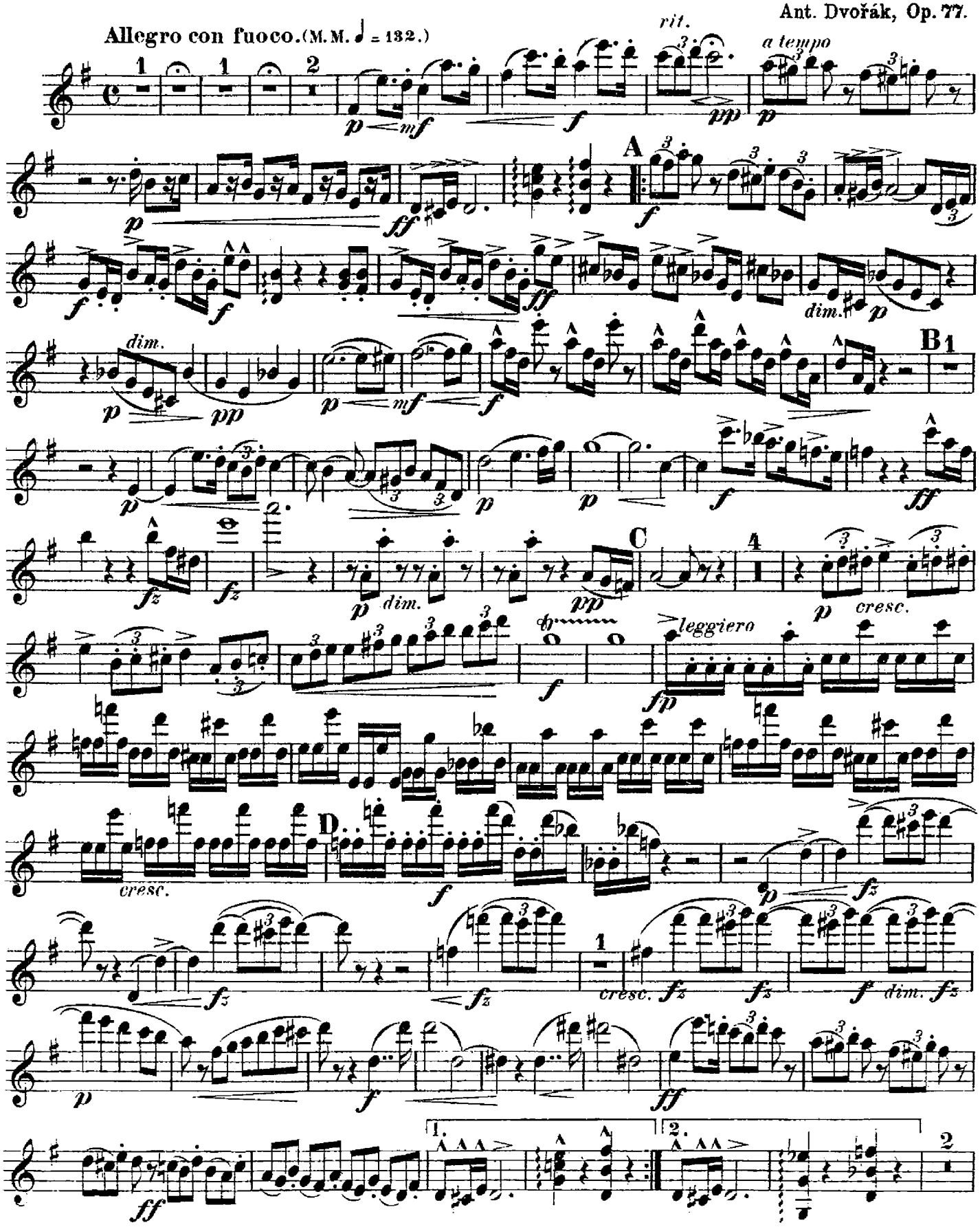
1st	Movement:	8½	min. (without repeat)
2nd	„	6½	„
3rd	„	6½	„
4th	„	7	„

QUINTETT.

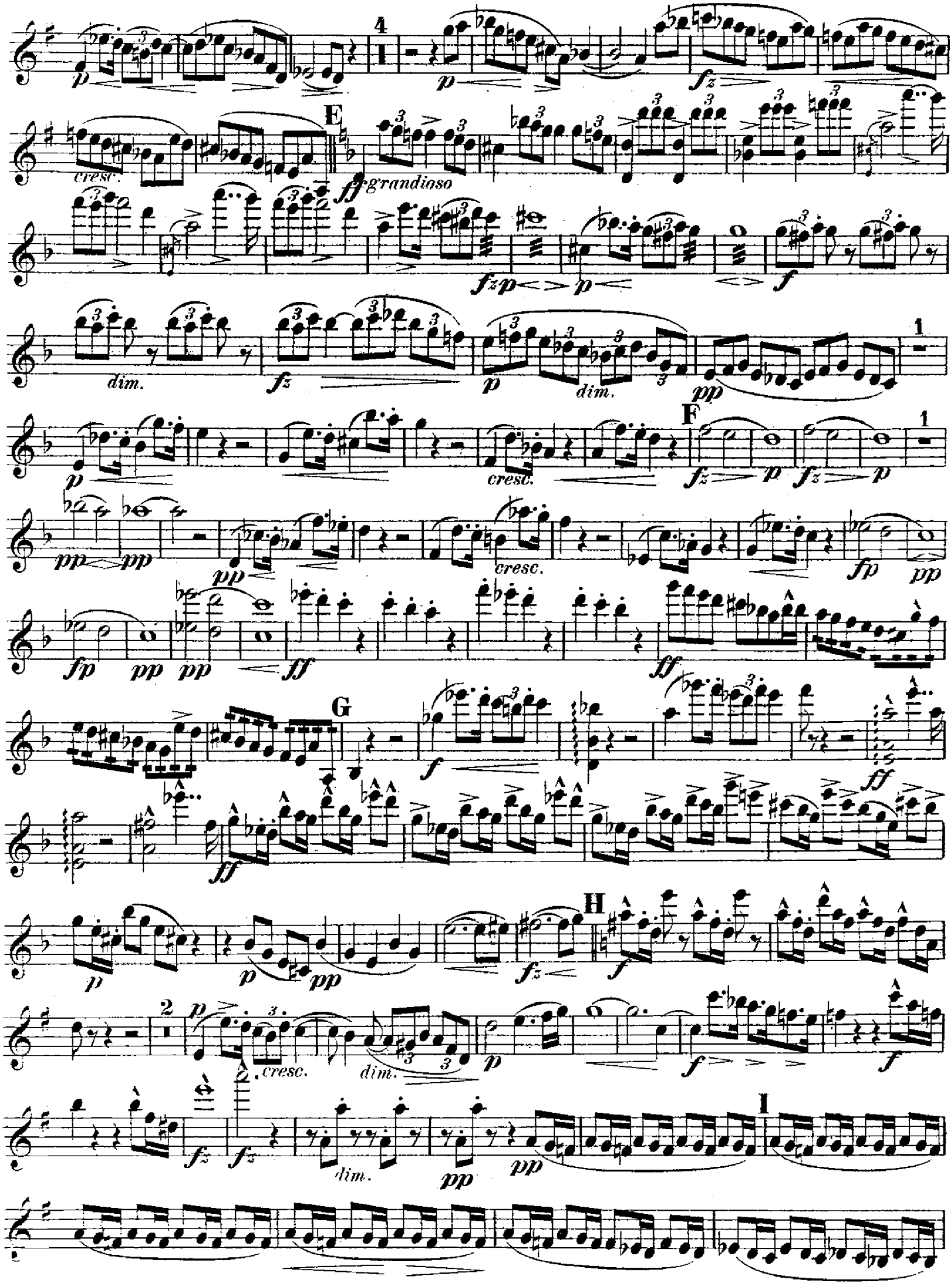
Violino I.

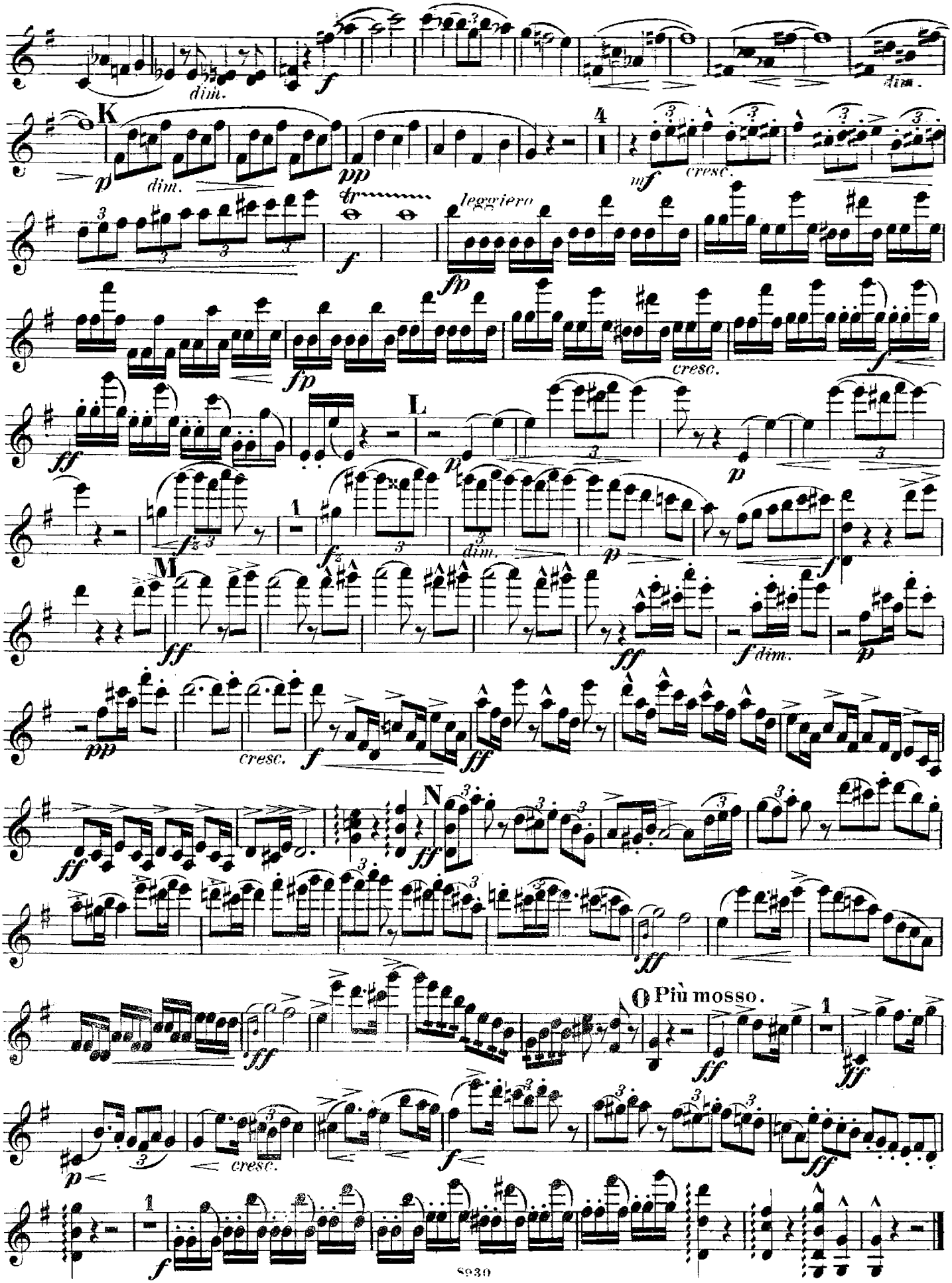
Ant. Dvořák, Op. 77.

Allegro con fuoco. (M. M. ♩ = 132.)



Violino I.

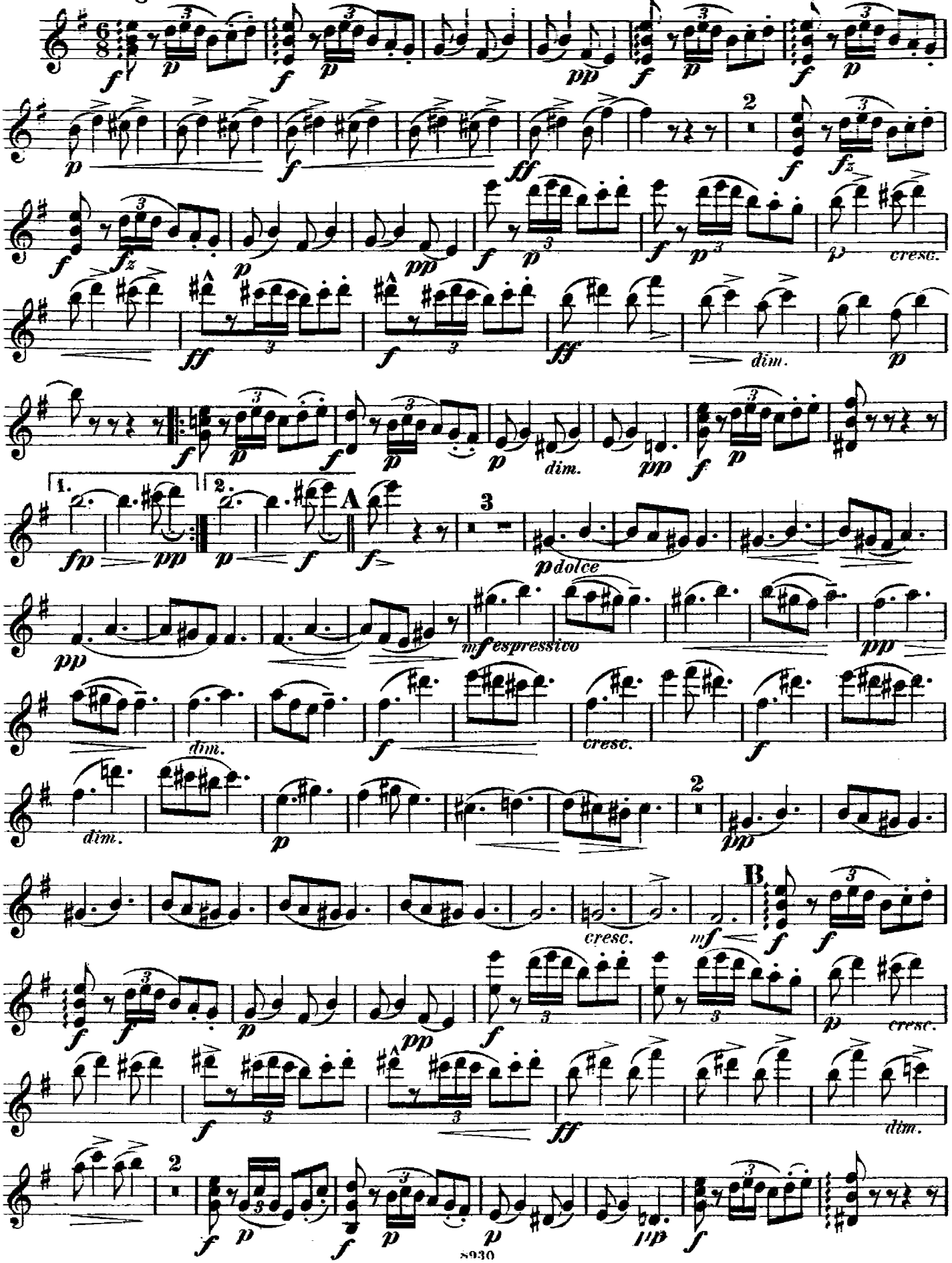


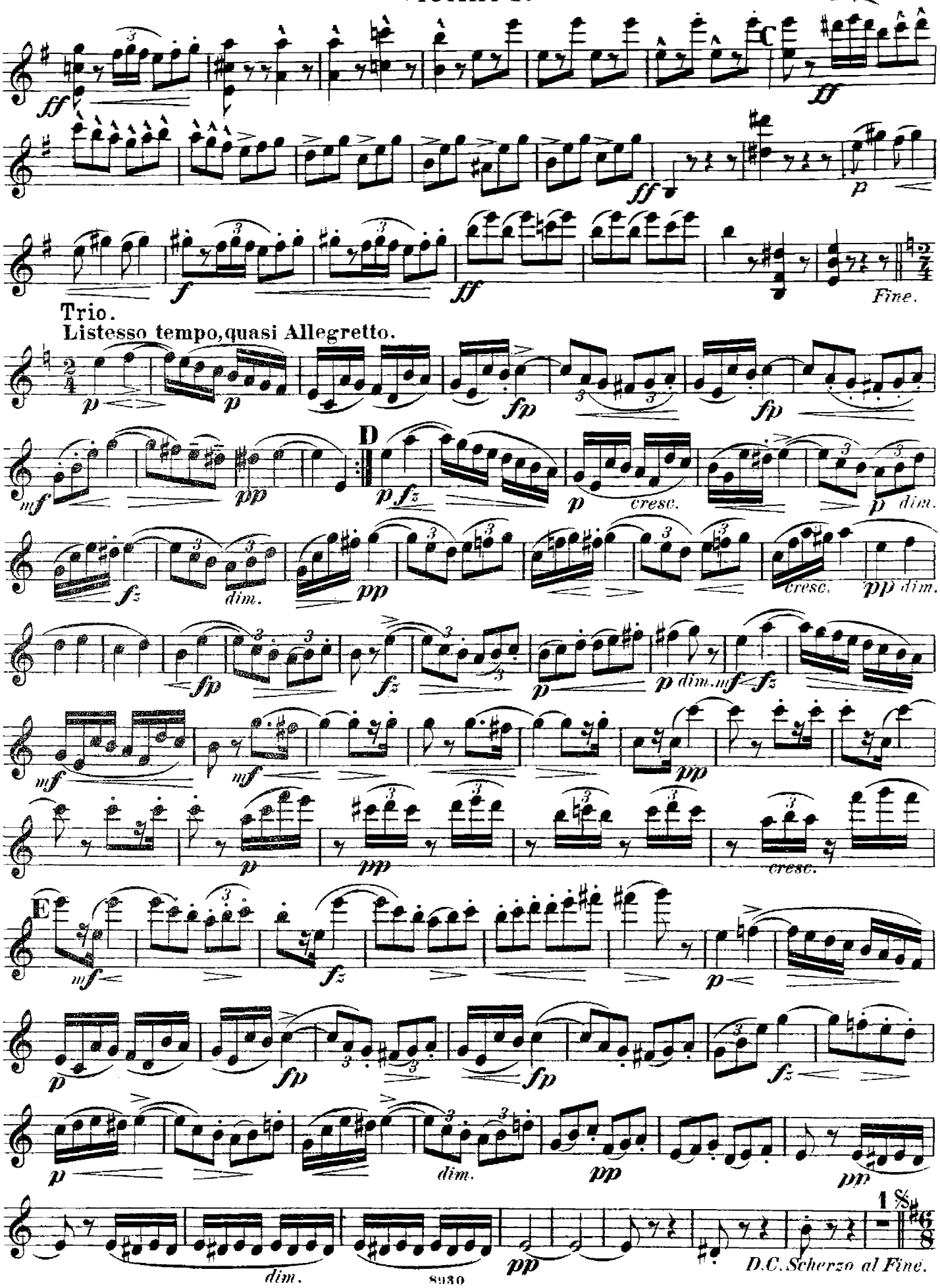

dim.
f
dim.
K
p
dim.
pp
mf
cresc.
tr
f
leggiero
fp
fp
cresc.
f
ff
L
p
p
fz
fz
dim.
p
f
M
ff
ff
f dim.
p
pp
cresc.
f
ff
ff
N
ff
ff
O Più mosso.
ff
ff
p
cresc.
f
ff
f

SCHERZO.

Violino I.

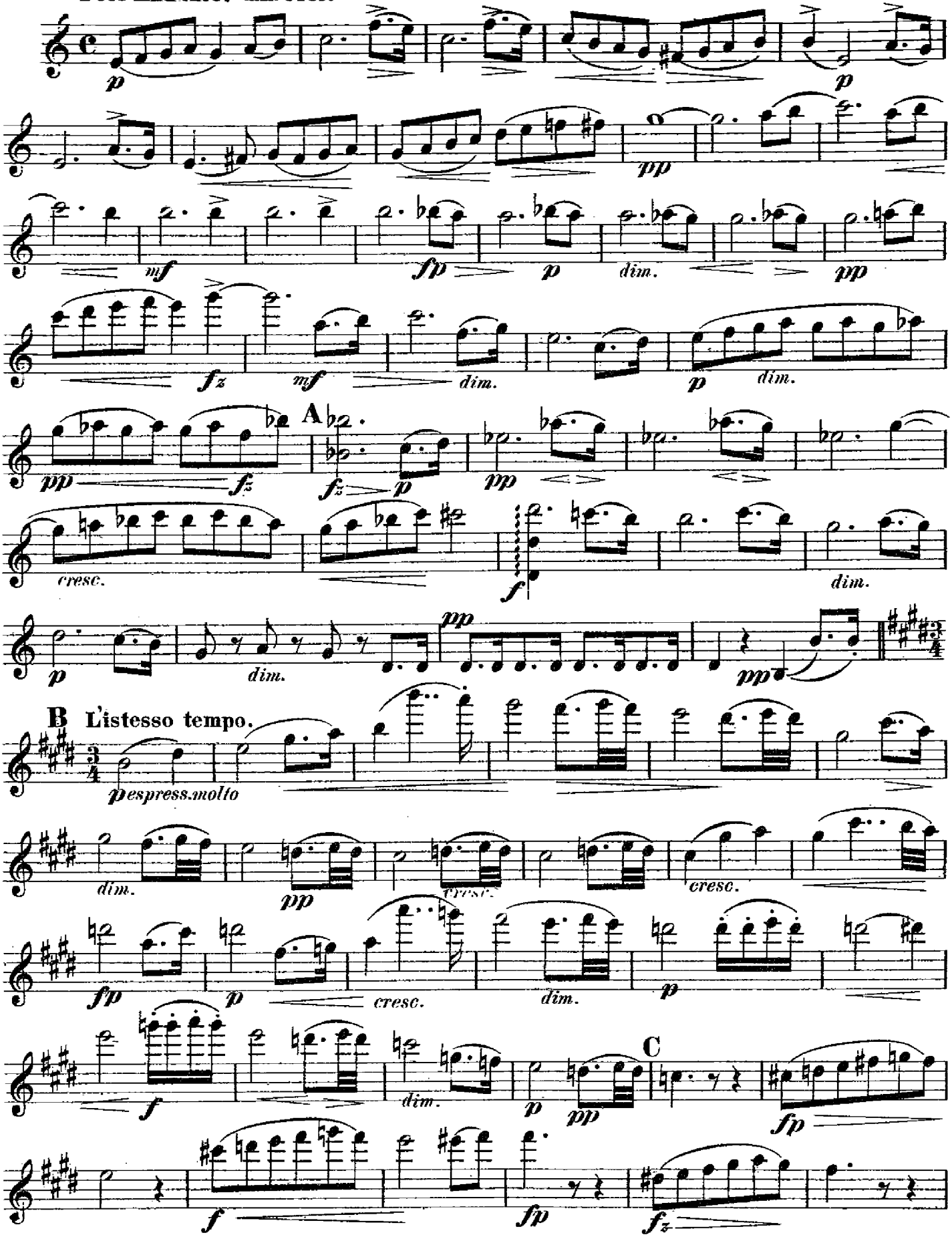
Allegro vivace (M.M. ♩= 88.)

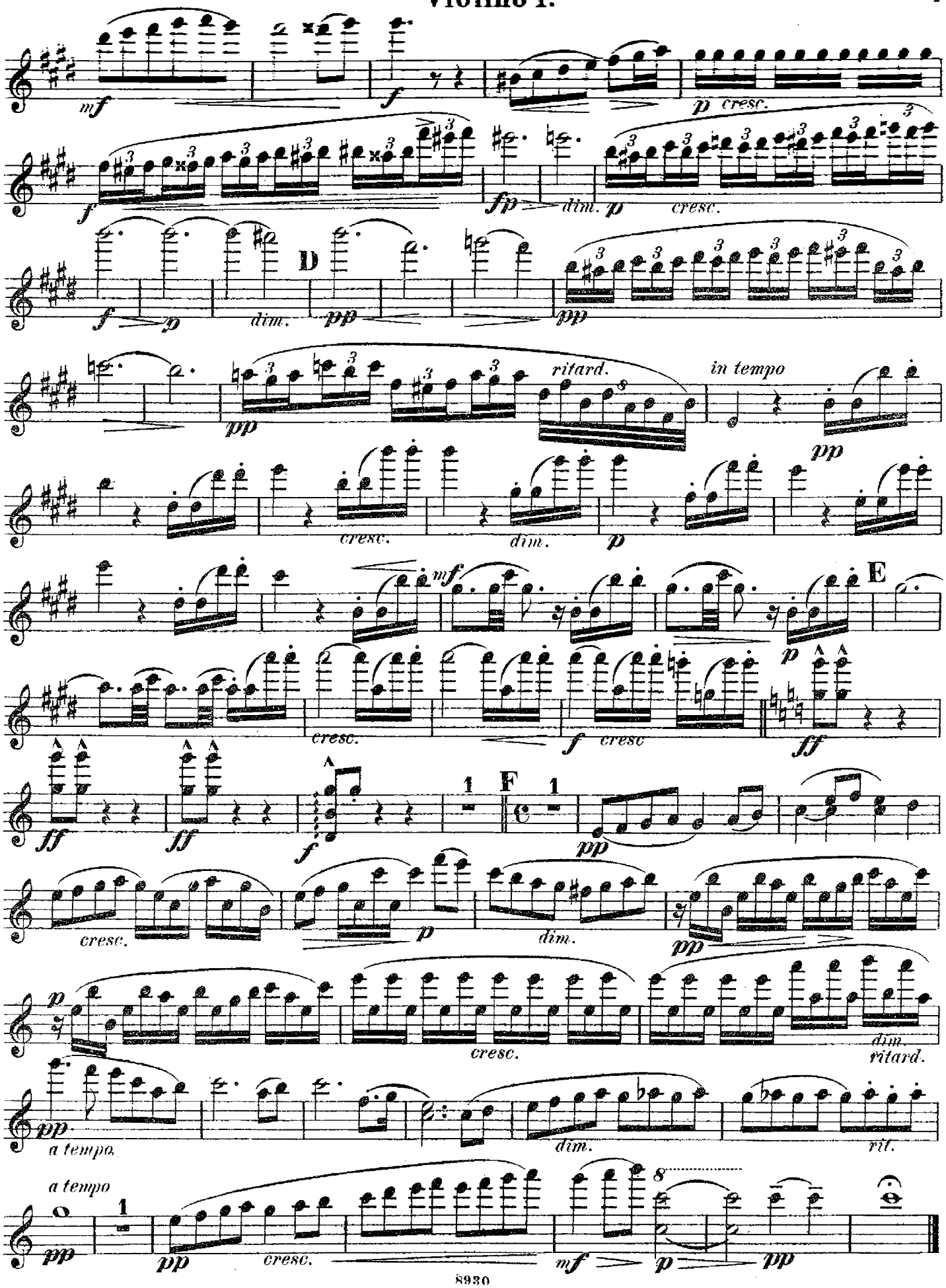



C
Fine.
Trio.
Listesso tempo, quasi Allegretto.
D
E
1 8
D.C. Scherzo al Fine.

Violino I.

Poco Andante. (M.M. ♩=69.)

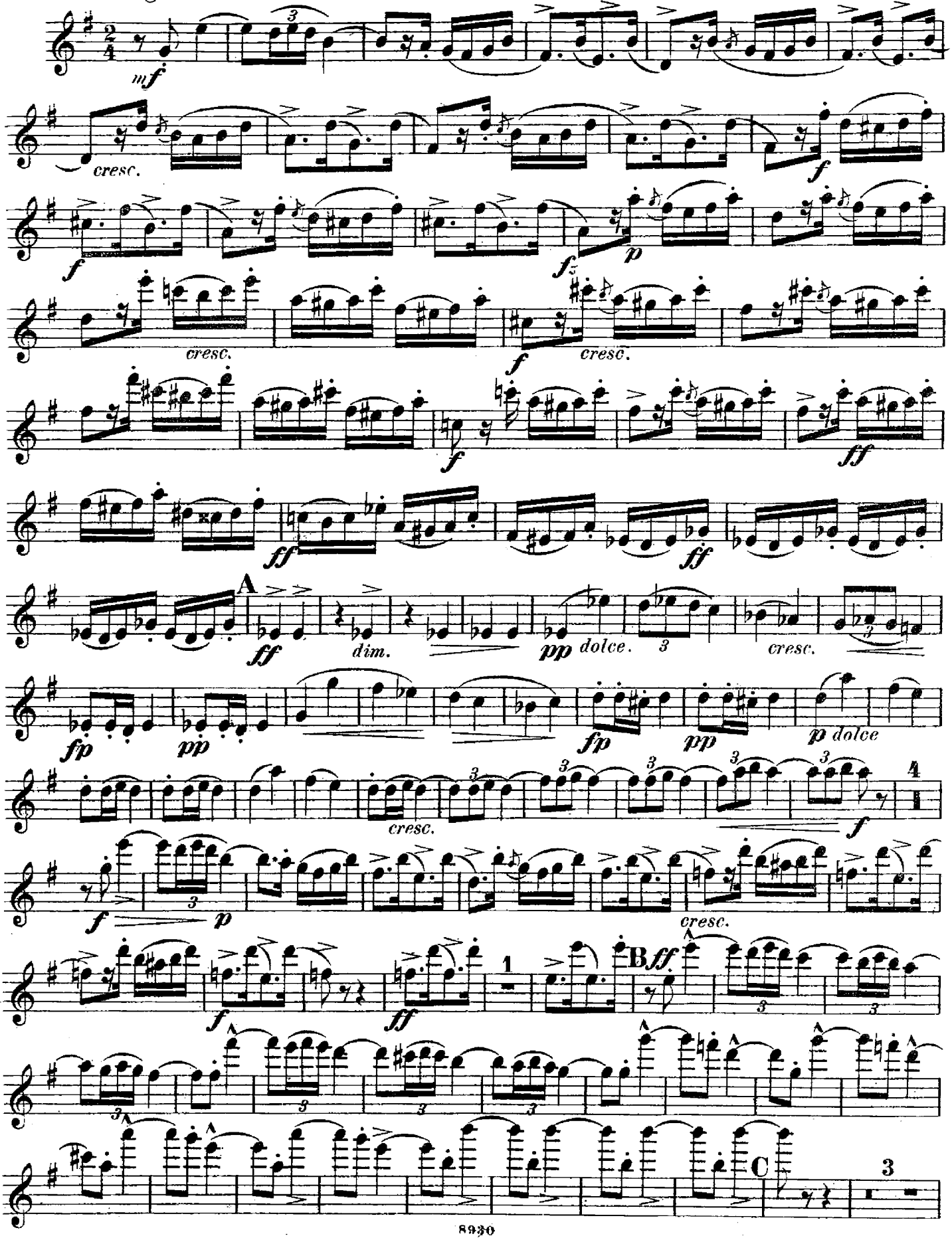


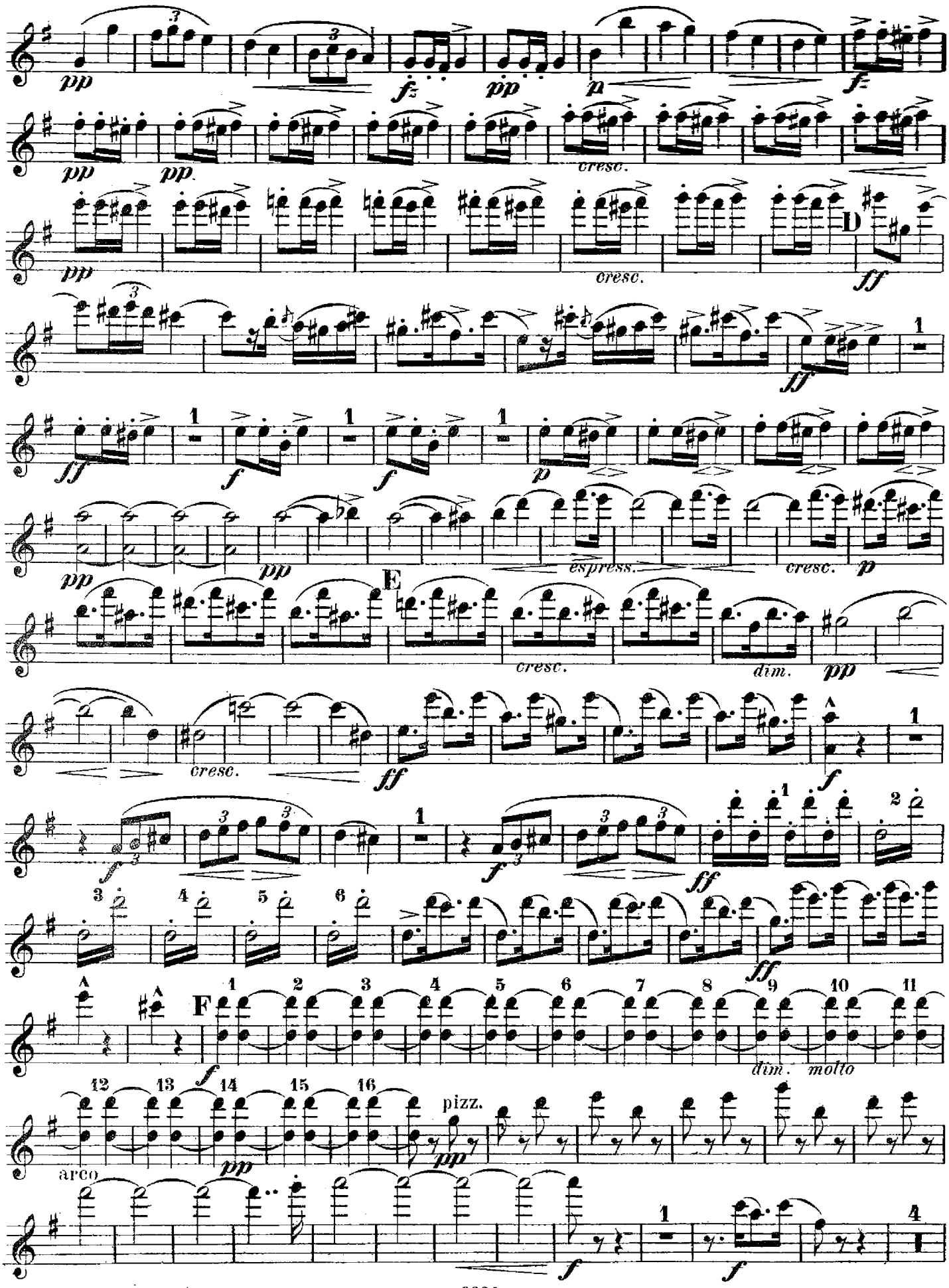

mf
f
p cresc.
f
fp
dim.
p
cresc.
f
p
dim.
D
pp
pp
ritard.
in tempo
pp
cresc.
dim.
p
mf
E
cresc.
f
cresc
p
ff
ff
f
1
F
1
pp
cresc.
p
dim.
pp
p
cresc.
dim.
ritard.
pp
a tempo
dim.
rit.
a tempo
pp
1
pp
cresc.
8
mf
p
pp

Violino I.

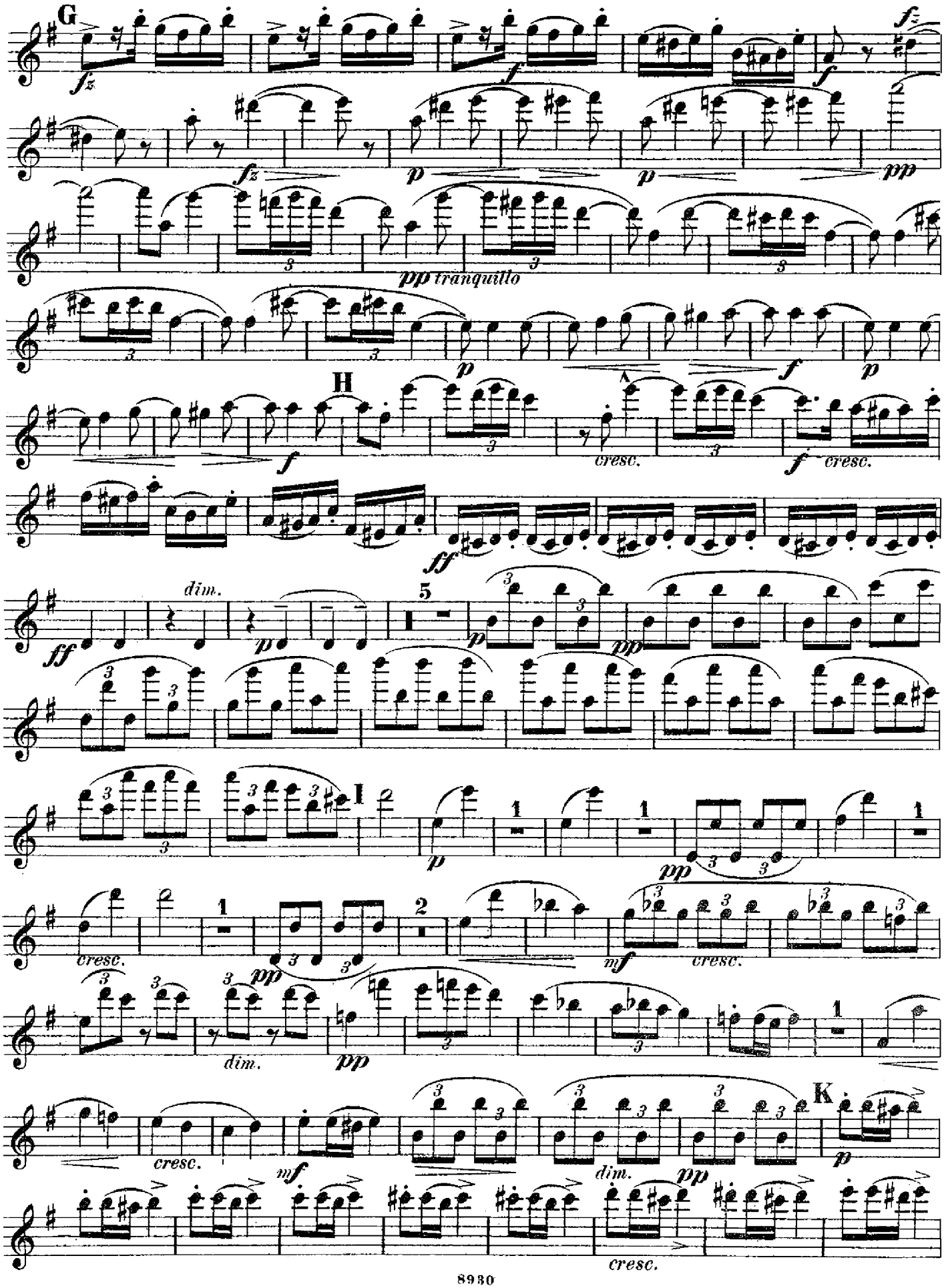
FINALE.

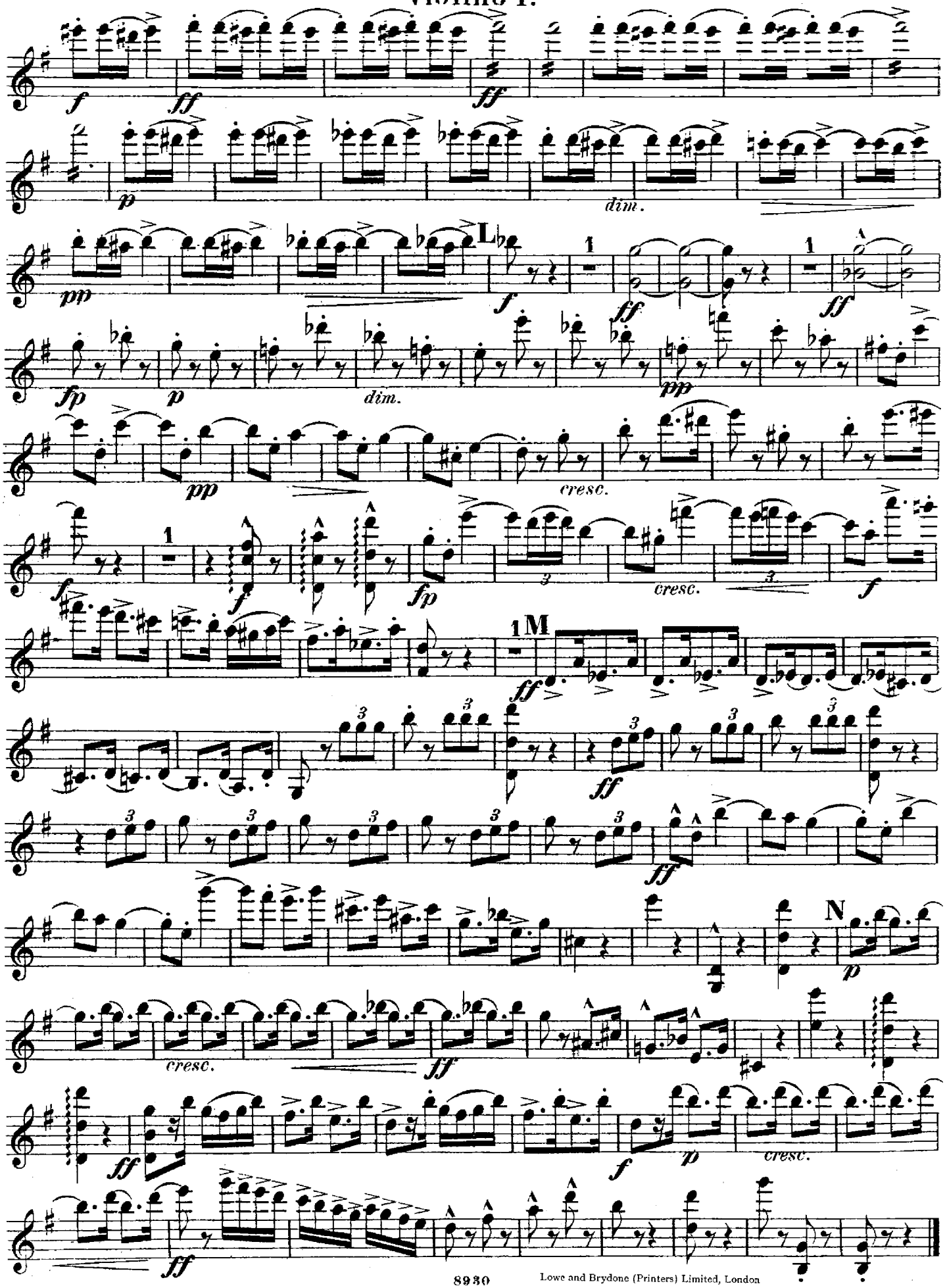
Allegro assai. (M. M. ♩ = 132.)




pp
fz
pp
p
f
cresc.
D
ff
espress.
E
dim.
molto
F
arco
pizz.

Violino I.


G
fz
f
fz
p
p
pp
pp tranquillo
p
f
p
H
f
cresc.
f cresc.
ff
dim.
ff
p
pp
I
p
pp
cresc.
pp
mf
cresc.
dim.
pp
cresc.
mf
dim.
pp
K
p
cresc.



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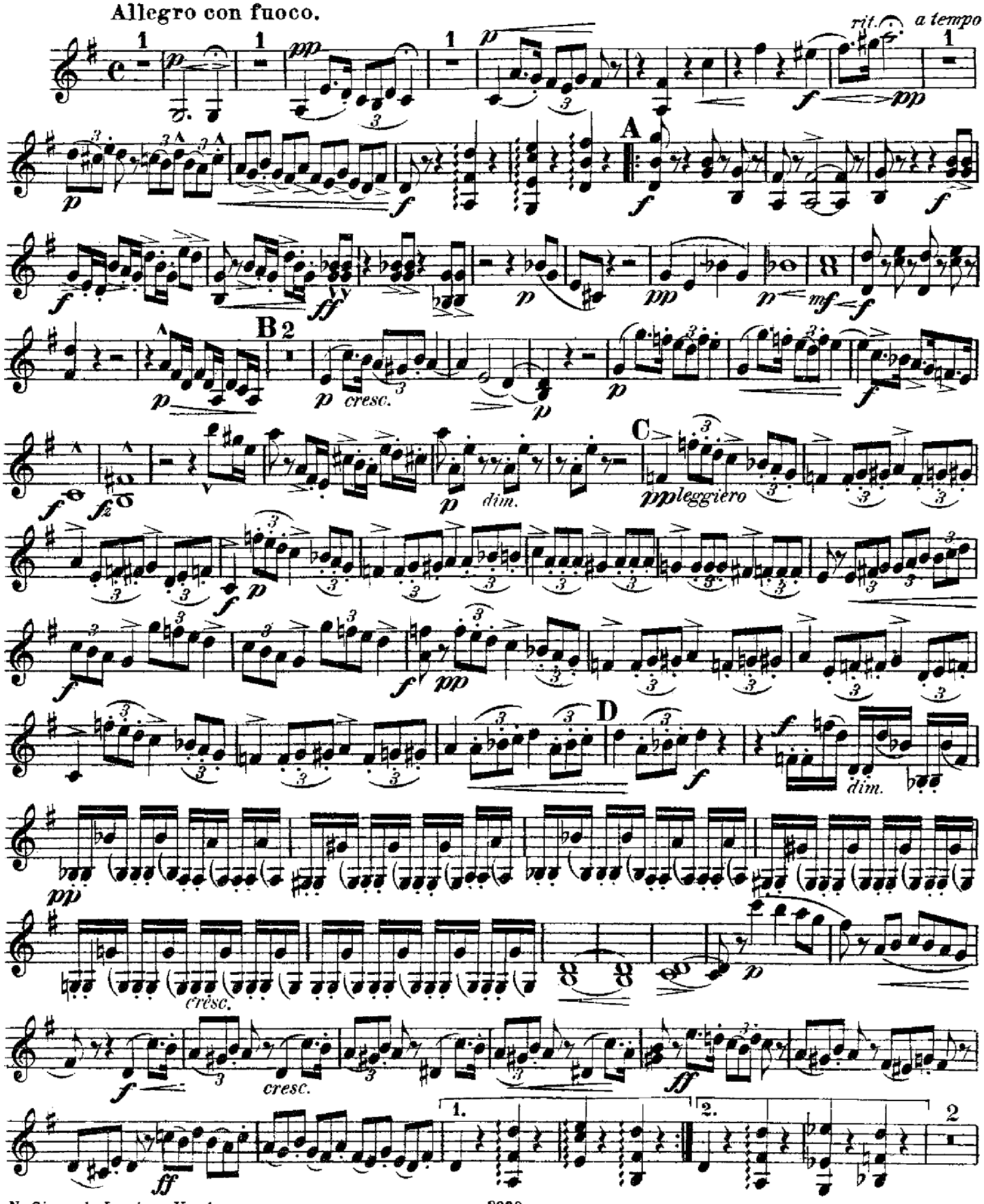
QUINTETT.

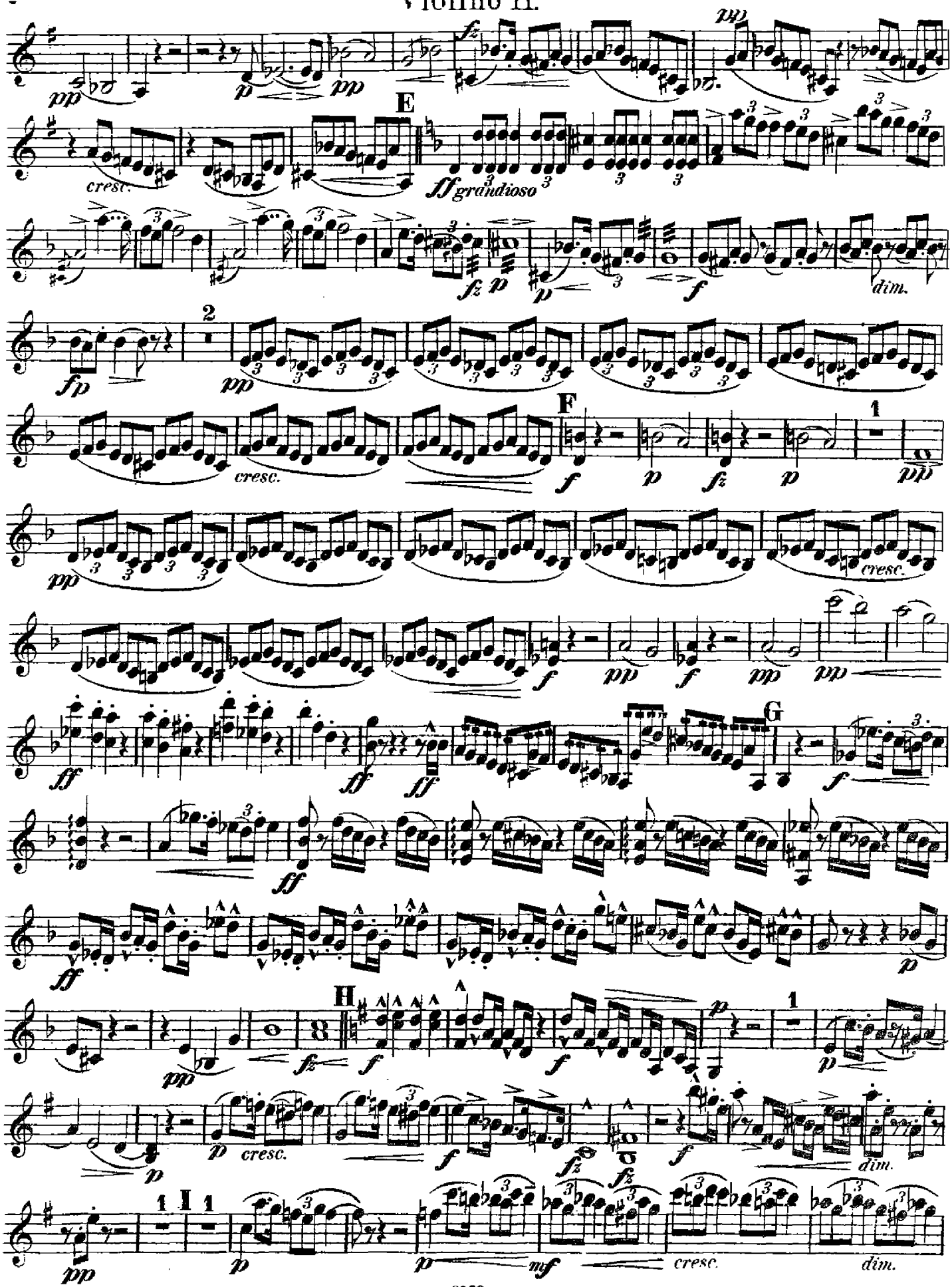
Violino II.

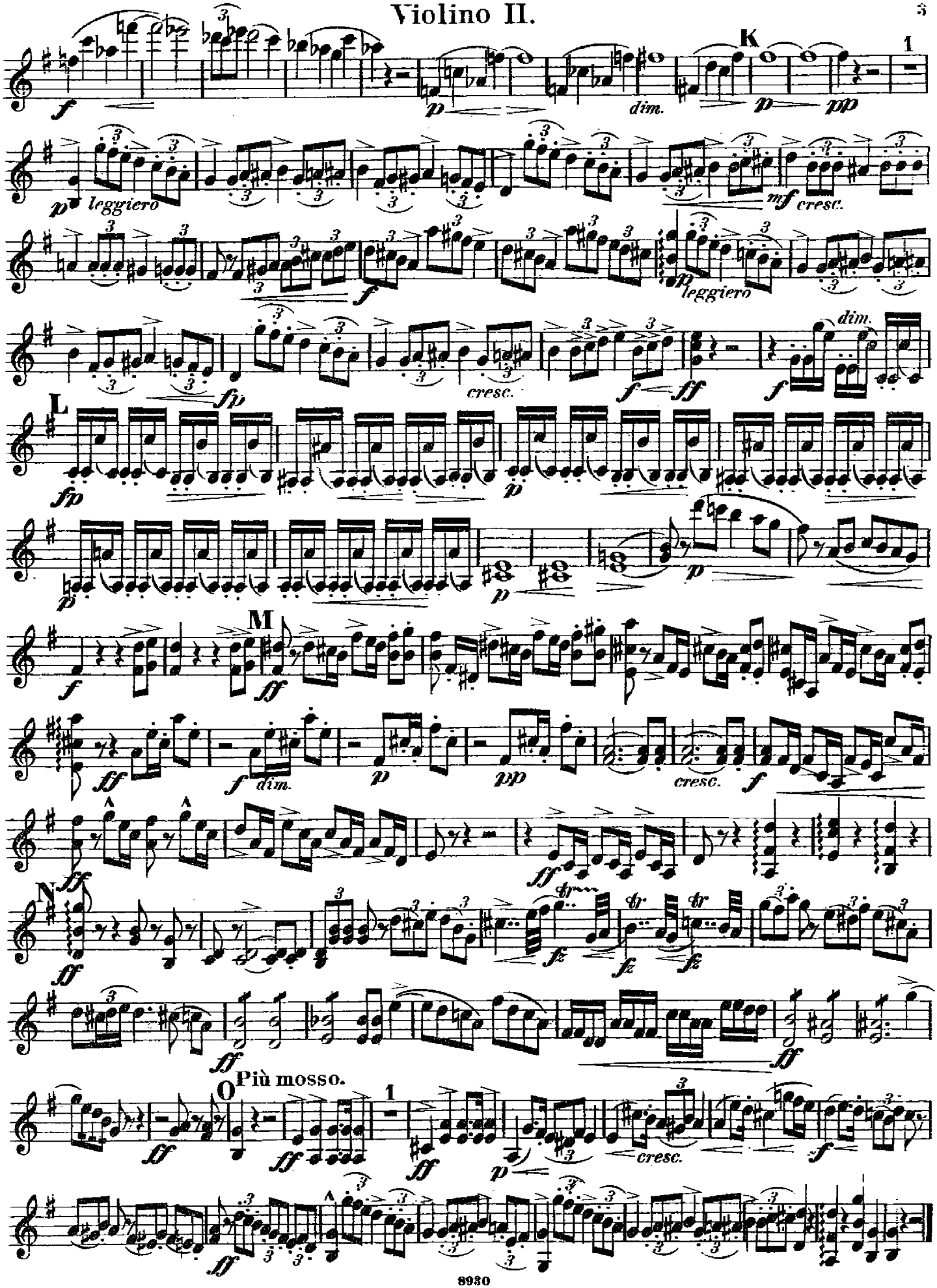
Ant. Dvořák, Op. 77.

Allegro con fuoco.



Violino II.

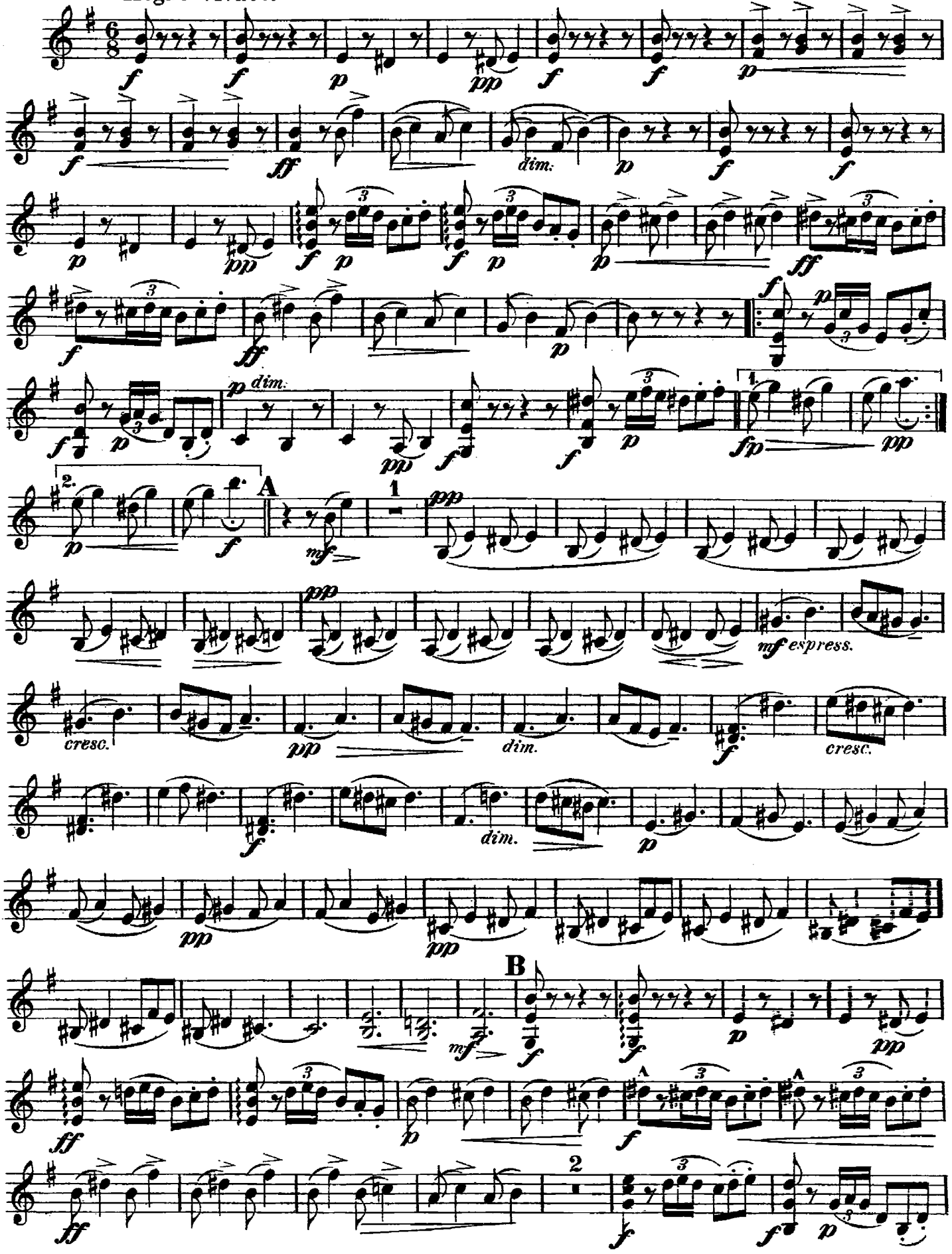

pp
p
pp
fz
pp
E
cresc.
ff grandioso
fz
p
p
f
dim.
2
fp
pp
cresc.
F
f
p
fz
p
1
pp
pp
cresc.
f
pp
f
pp
pp
ff
ff
ff
G
f
ff
ff
p
H
pp
fz
f
f
p
1
p
p
cresc.
f
fz
fz
f
dim.
pp
1
I
1
p
p
mf
cresc.
dim.

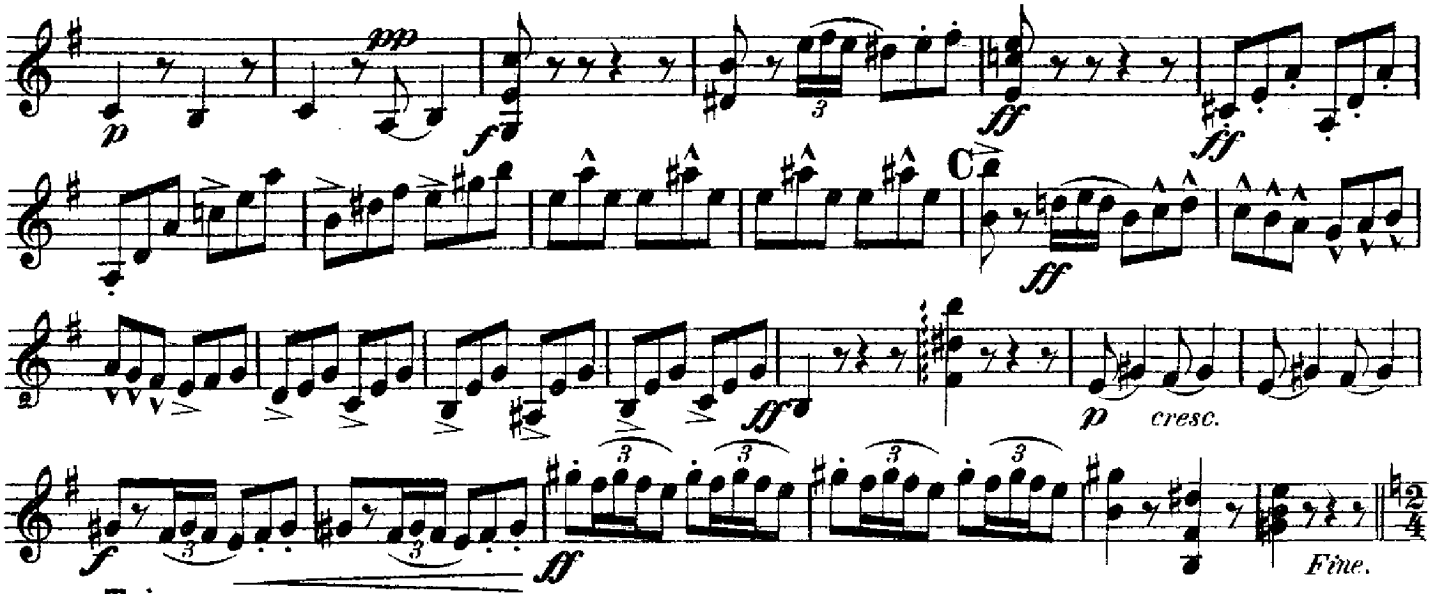

K
1
leggiero
cresc.
dim.
L
M
N
O
Più mosso.

SCHERZO.

Violino II.

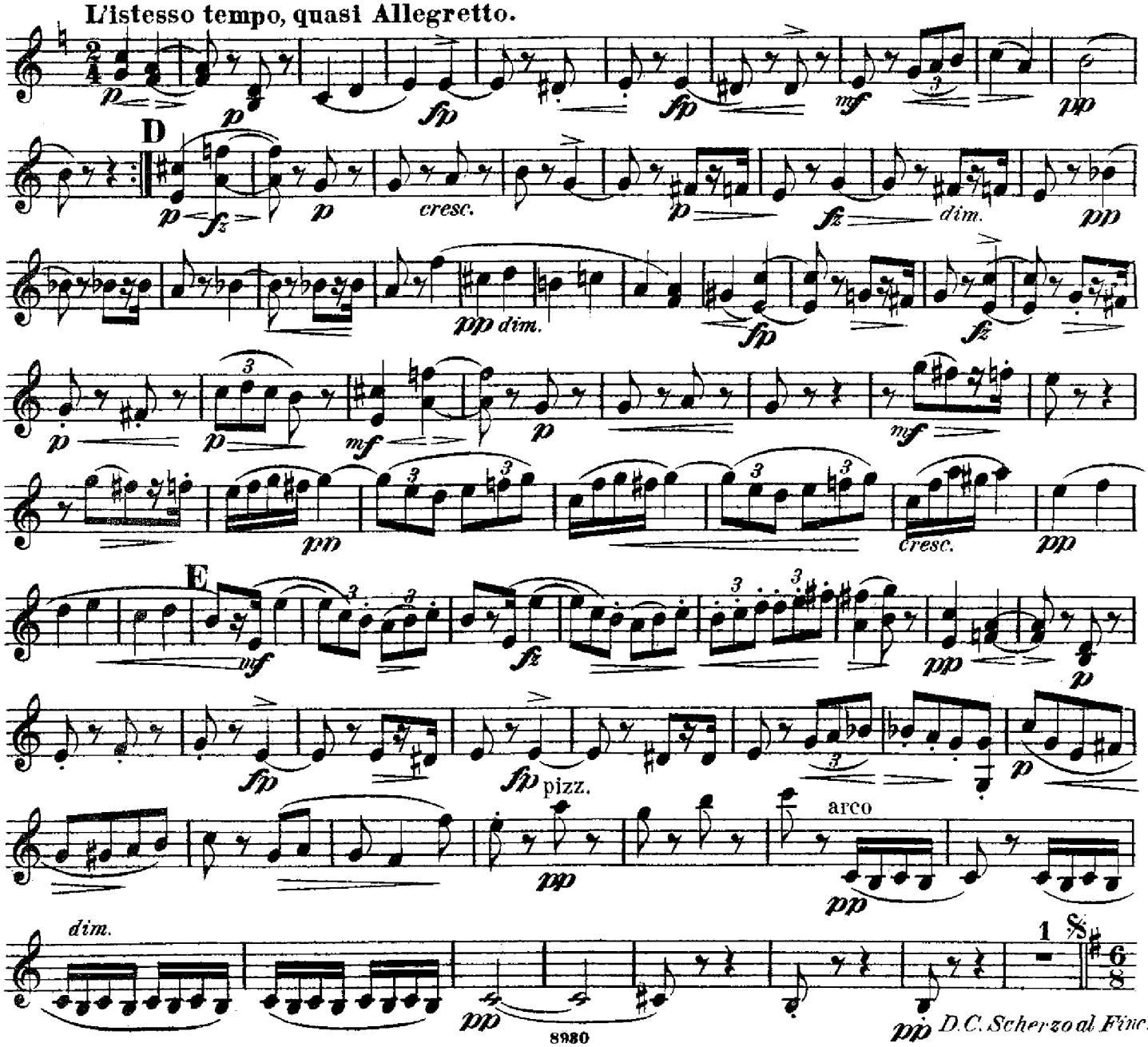
Allegro vivace.





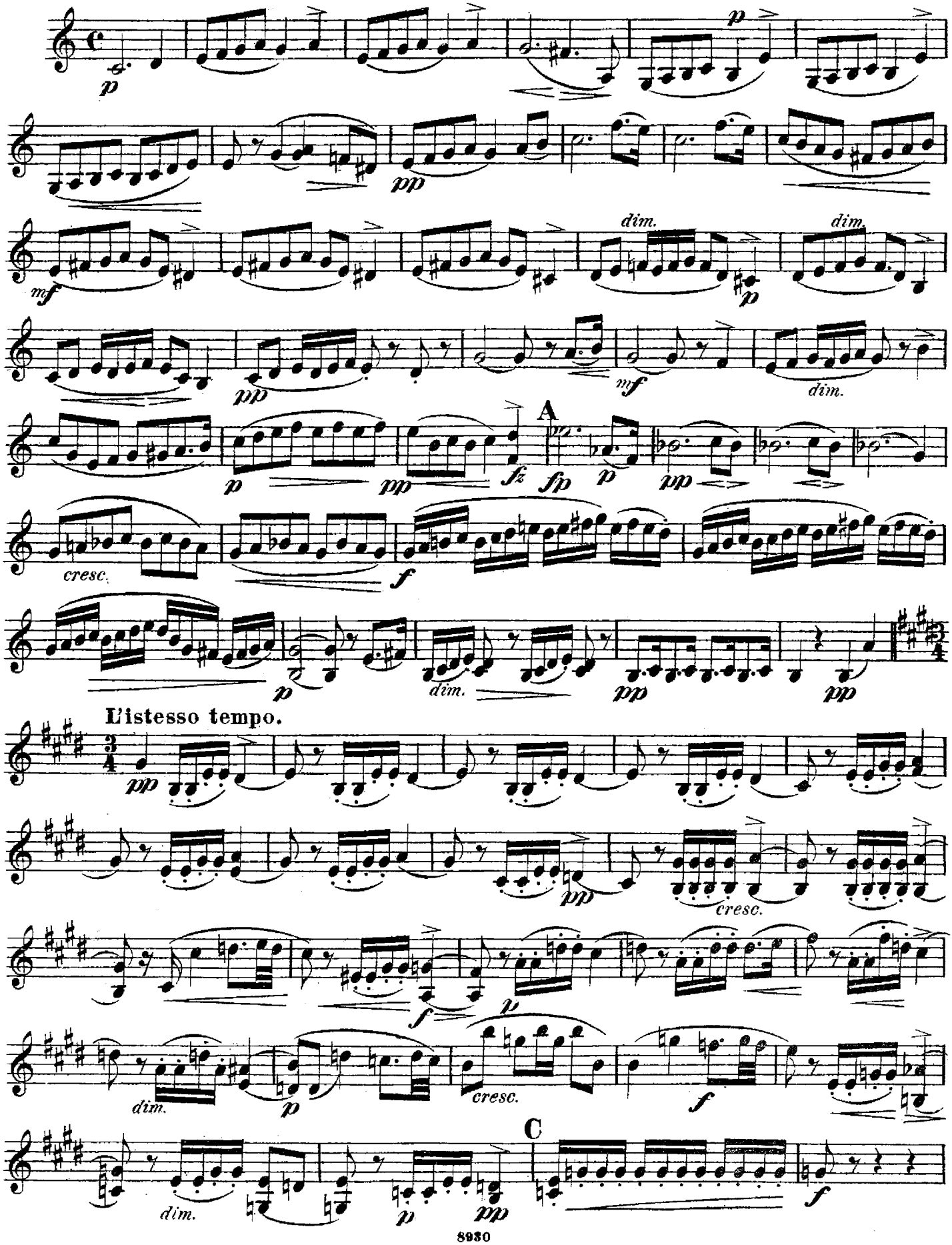
Trio.

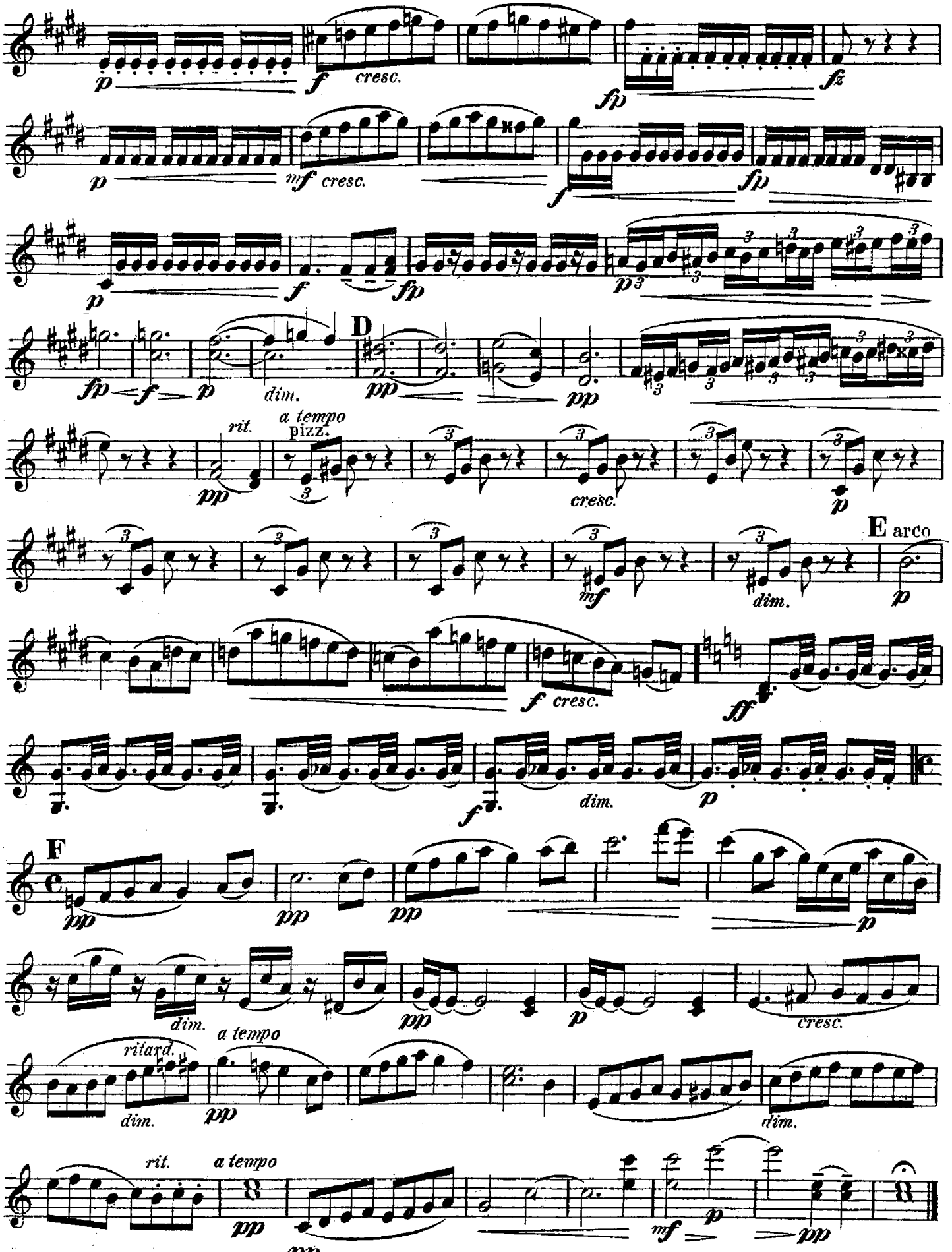
L'istesso tempo, quasi Allegretto.



Violino II.

Poco Andante.

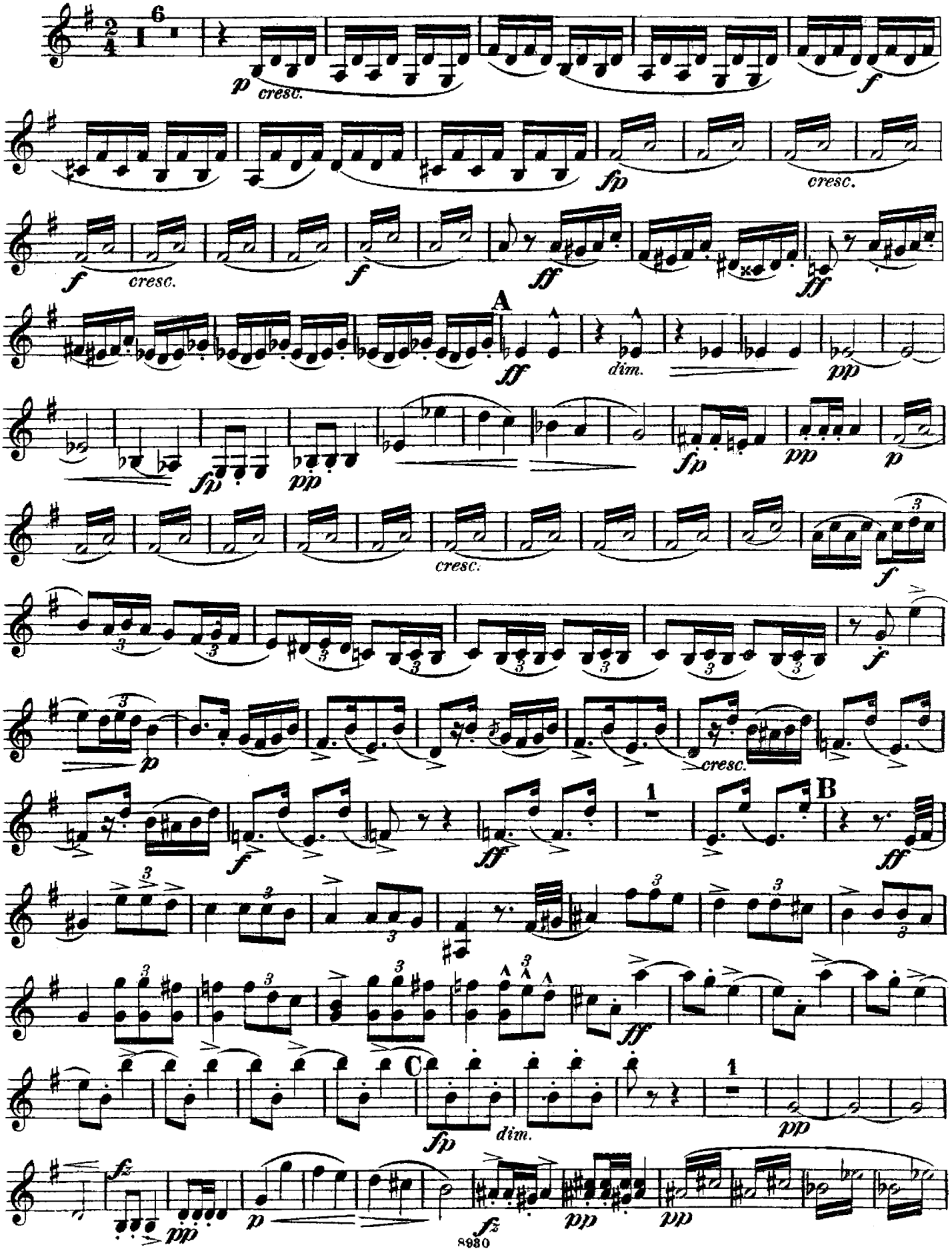



cresc.
D
rit.
a tempo
pizz.
cresc.
E arco
dim.
F
ritard.
a tempo
rit.
a tempo

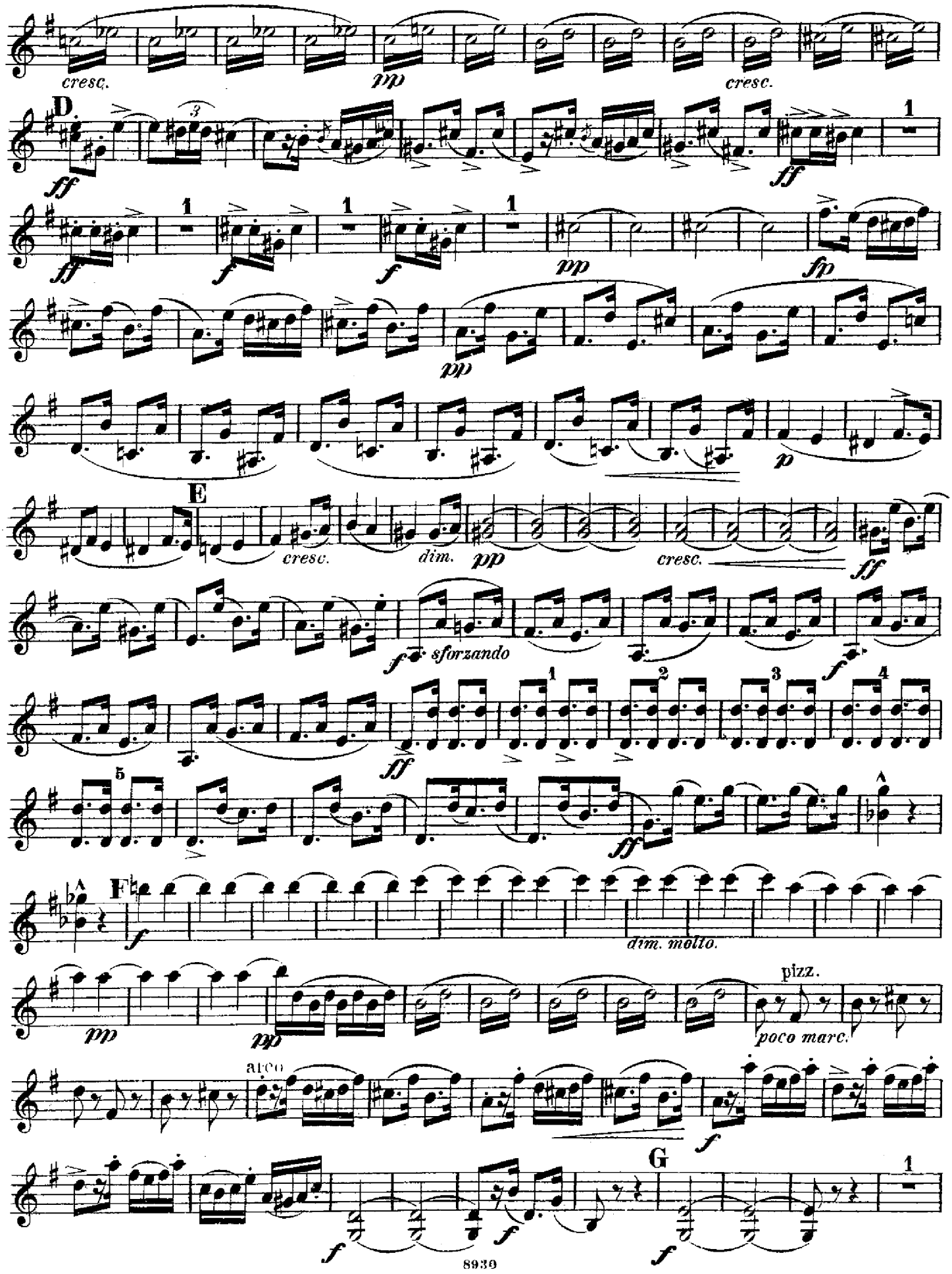
FINALE.

Violino II.

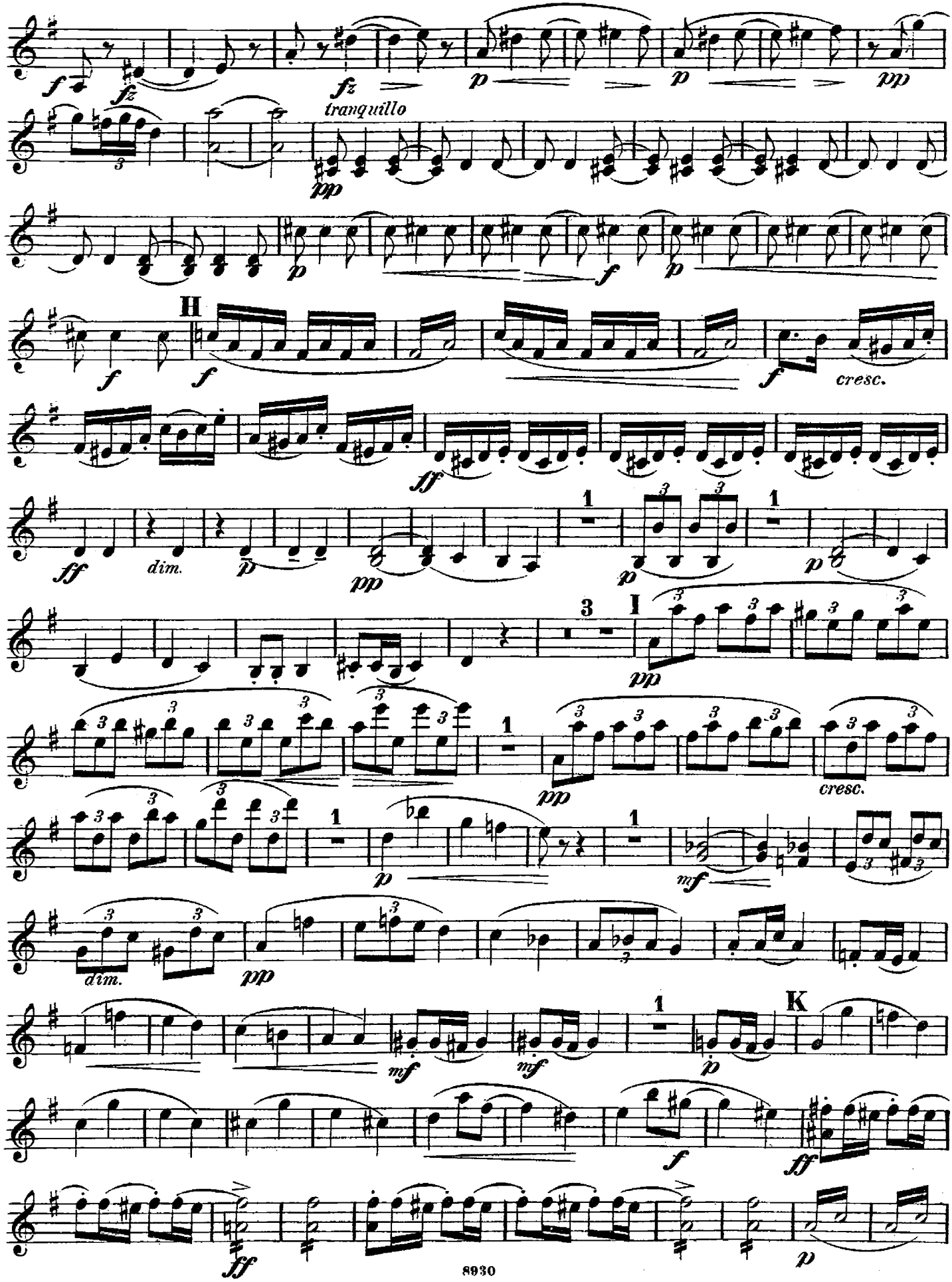
Allegro assai.

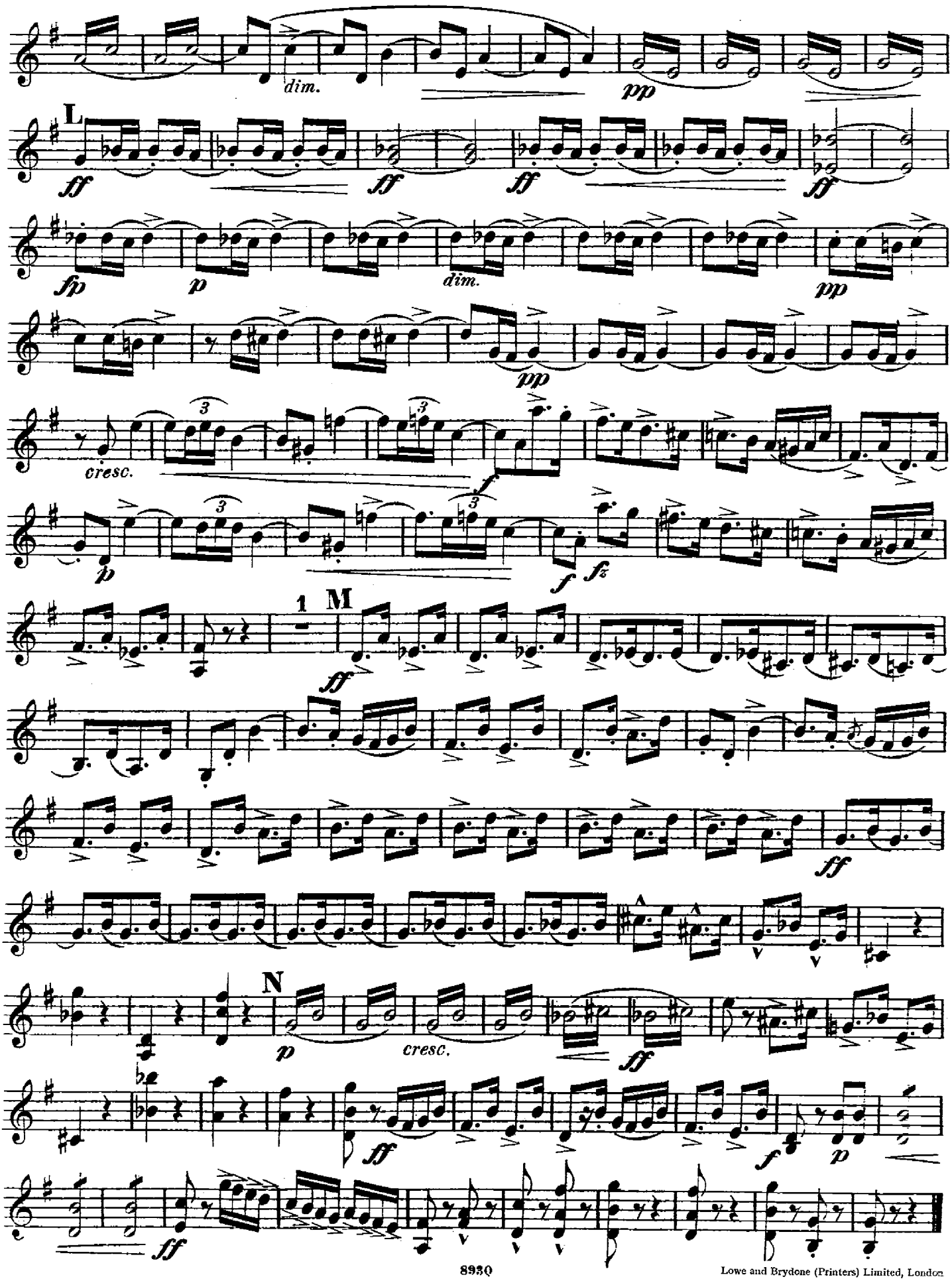


Violino II.


cresc.
pp
cresc.
D
ff
1
ff
1
f
1
f
1
pp
fp
pp
p
E
cresc.
dim.
pp
cresc.
ff
f
sforzando
f
ff
1
2
3
4
5
ff
F
f
dim. molto.
pp
pp
pizz.
poco marc.
arco
f
G
f
f
f
1

Violino II.





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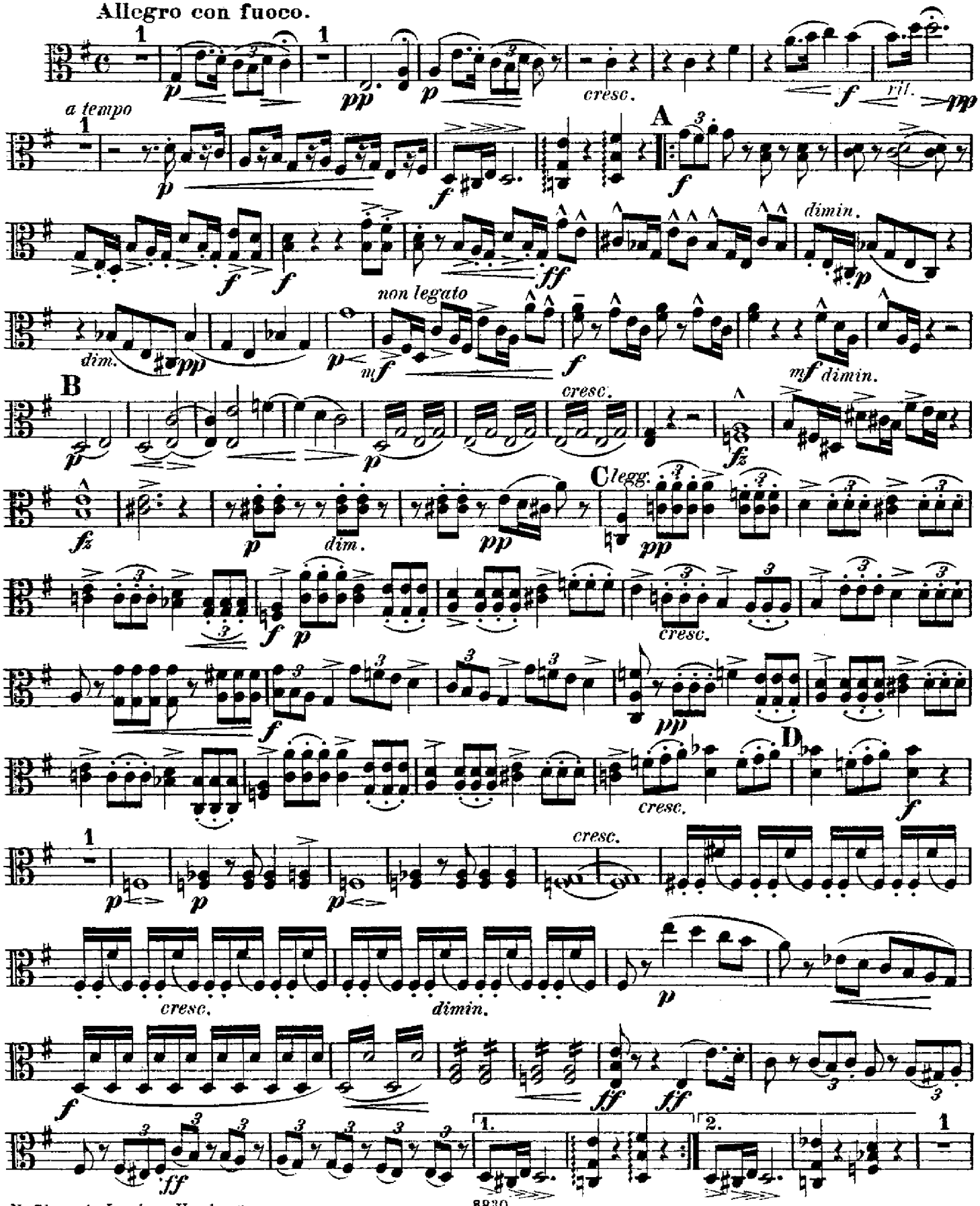
QUINTETT.

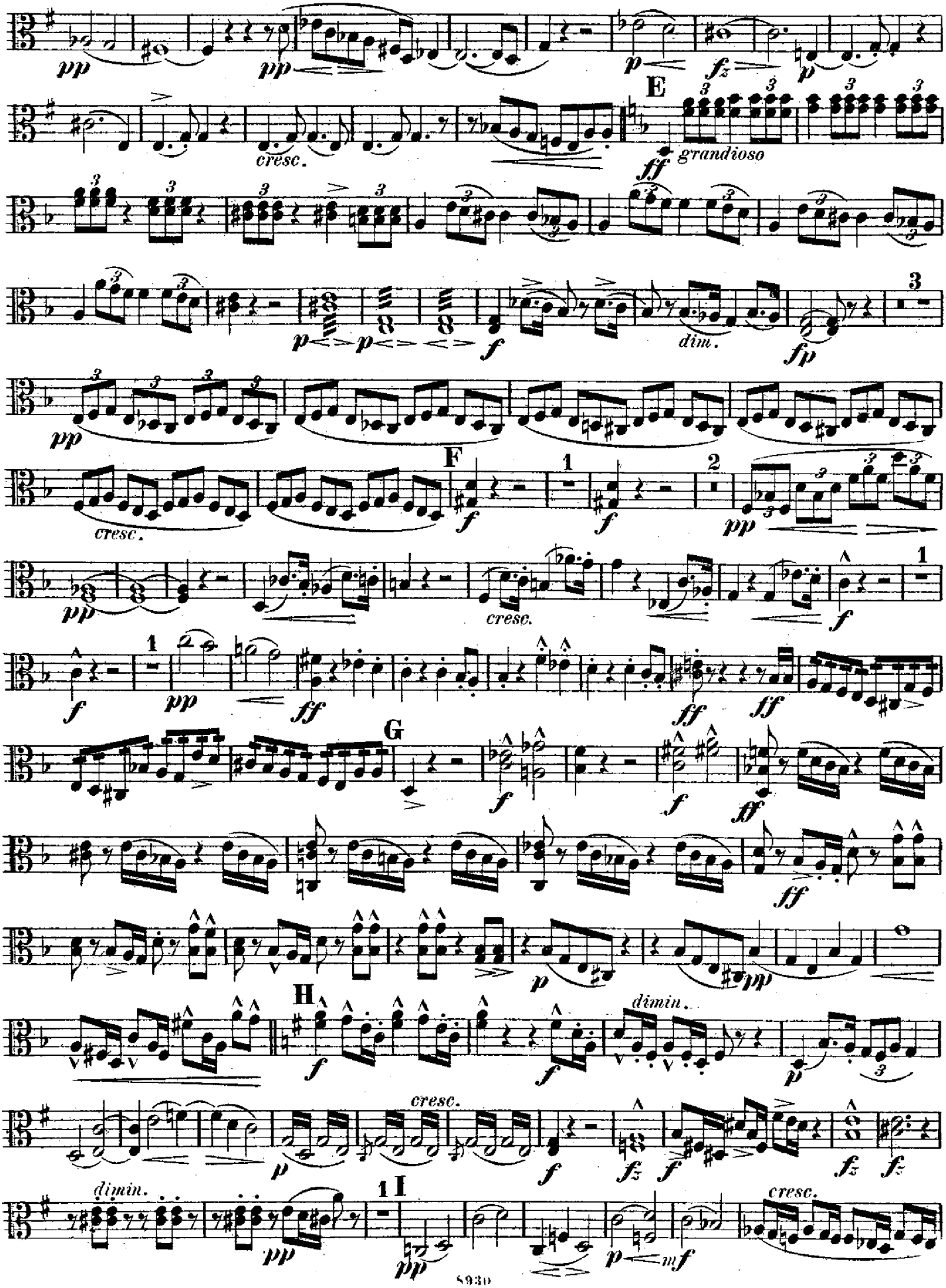
Viola.

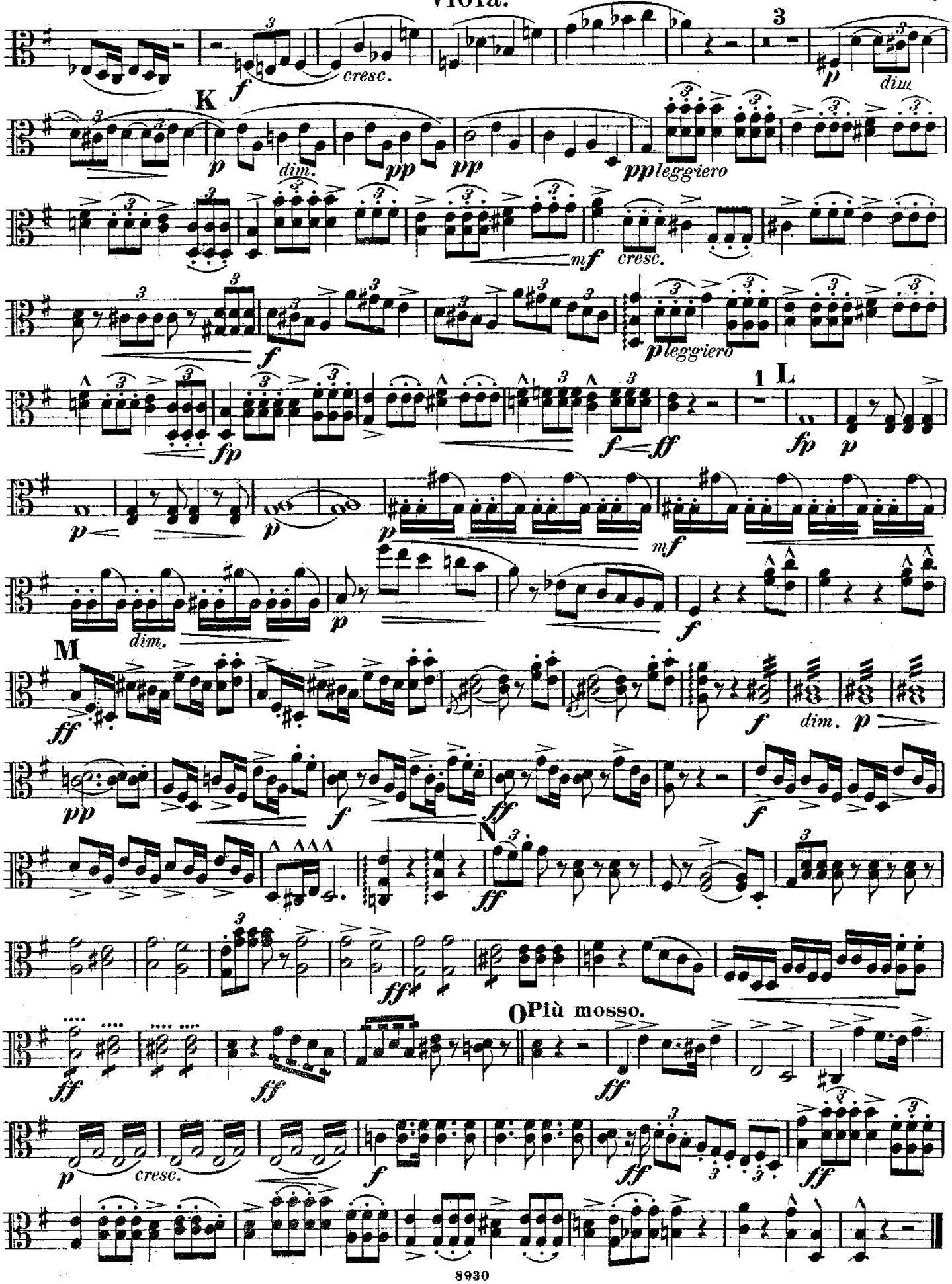
Ant. Dvořák, Op. 77.

Allegro con fuoco.



Viola.

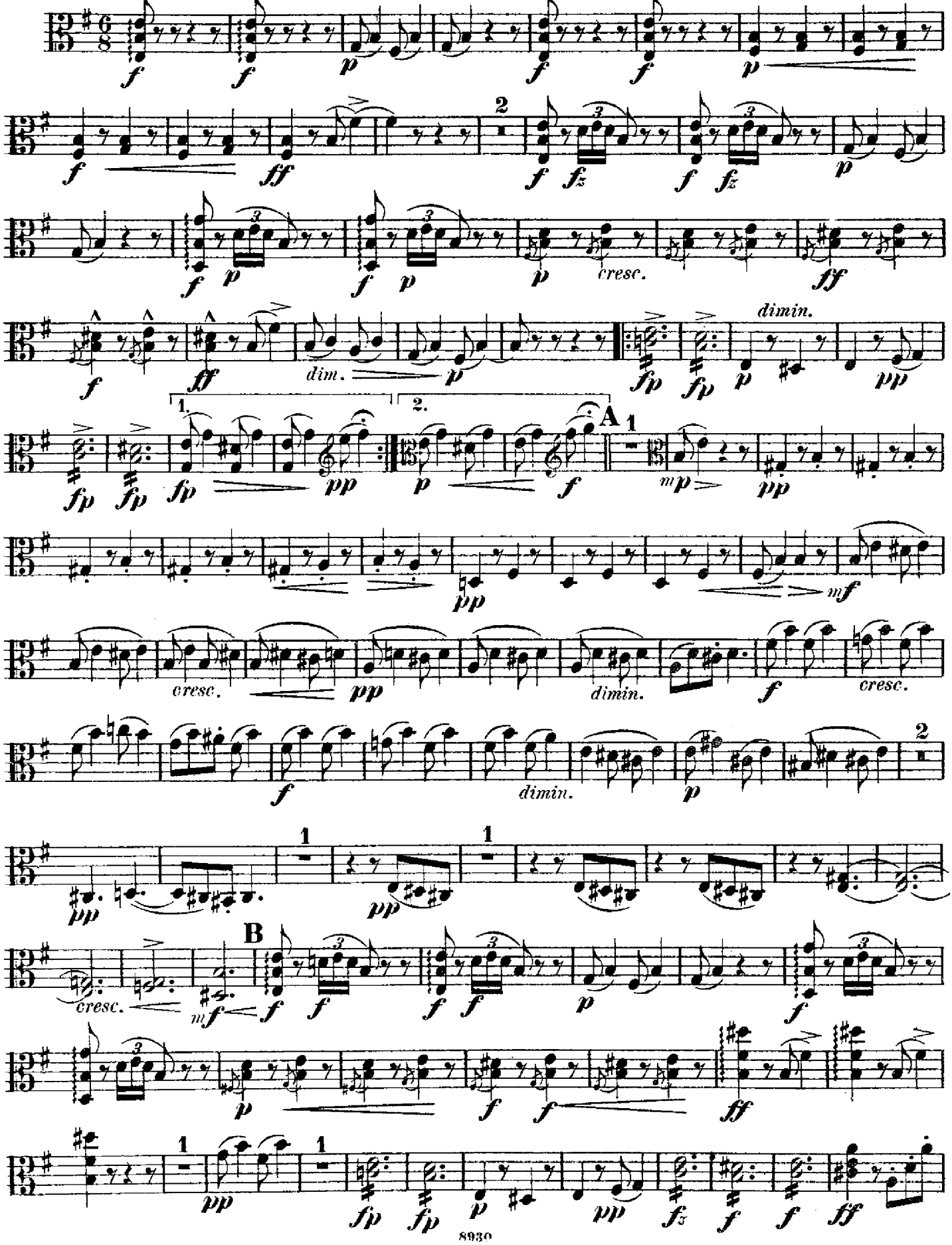

pp
pp
p
fz
p
E
cresc.
ff
grandioso
p
p
f
dim.
fp
pp
F
cresc.
f
1
f
2
pp
pp
cresc.
f
1
f
pp
ff
ff
ff
G
f
f
ff
ff
p
pp
H
dimin.
f
f
p
cresc.
p
f
fz
f
fz
fz
dimin.
pp
1 I
pp
p
mf
cresc.

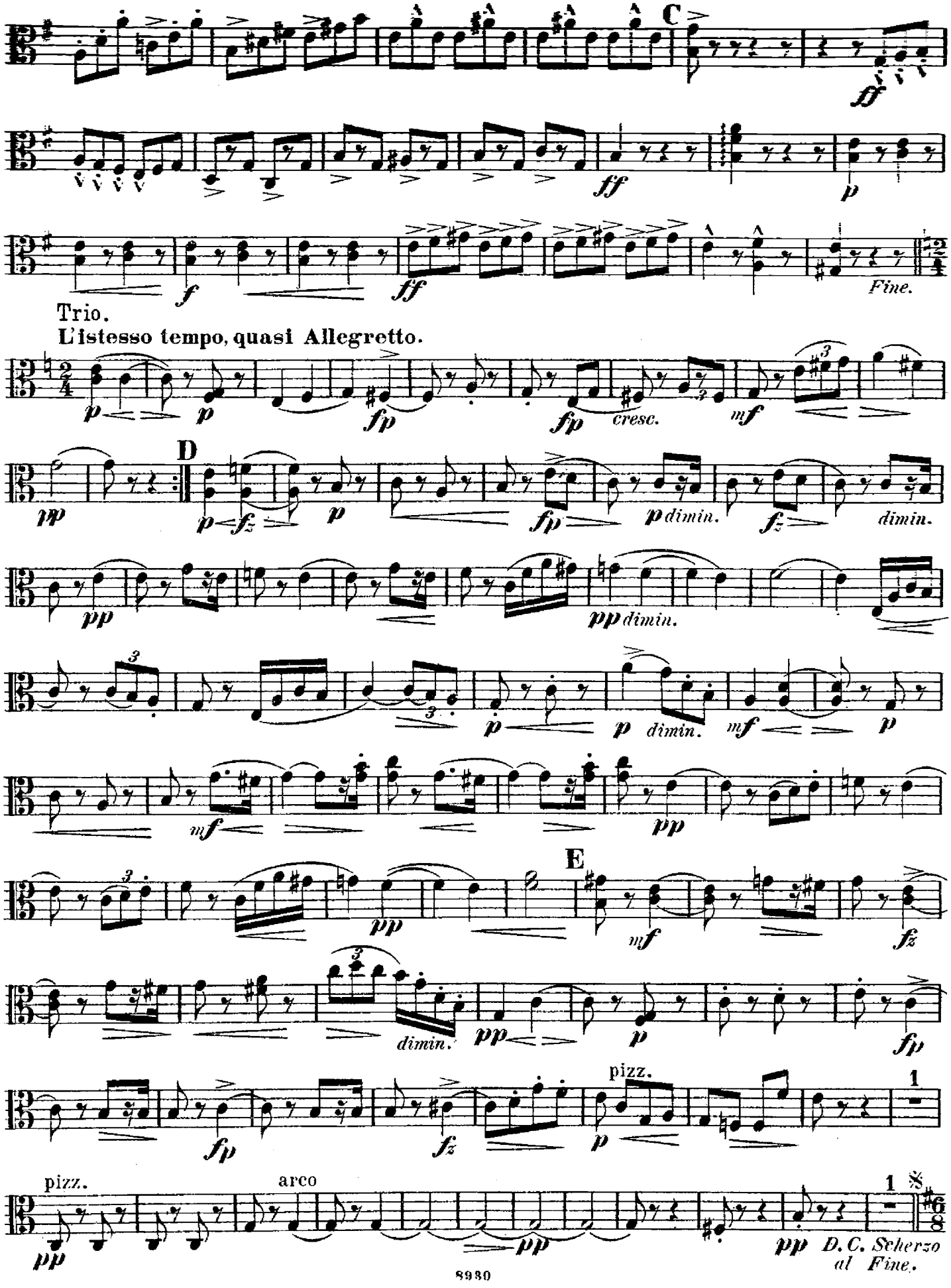

cresc.
dim
K
dim.
pp leggiero
mf
cresc.
p leggiero
L
M
dim.
N
O Più mosso.
cresc.

Viola.

SCHERZO.

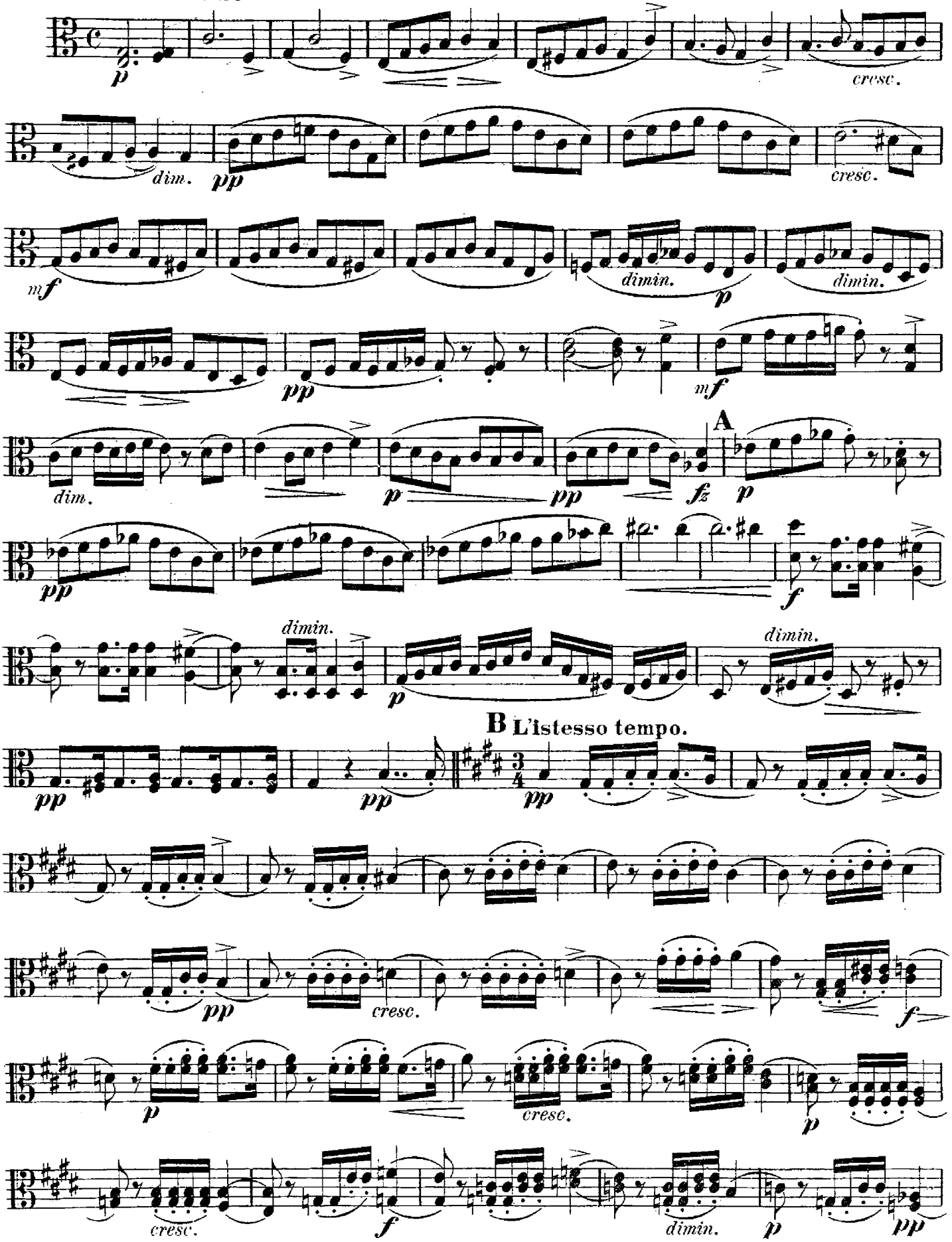
Allegro vivace.

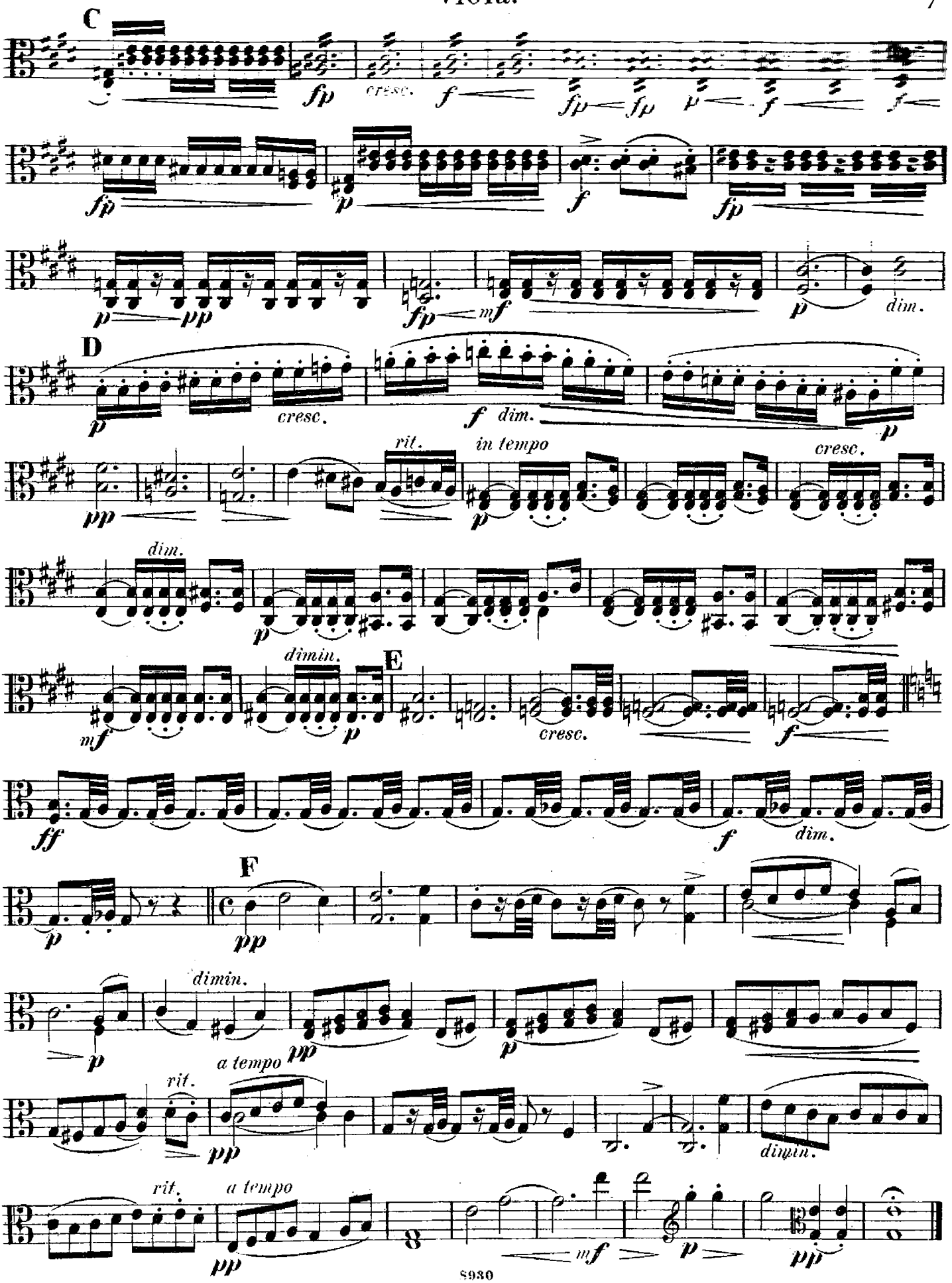



C
ff
ff
p
f
ff
Fine.
Trio.
L'istesso tempo, quasi Allegretto.
p
p
fp
fp
cresc.
mf
D
pp
p
fz
p
fp
p dimin.
fz
dimin.
pp
pp dimin.
p
p dimin.
mf
p
mf
pp
E
pp
mf
fz
dimin.
pp
p
fp
fp
fz
p
pizz.
1
pizz.
arco
1
pp
pp
pp
D.C. Scherzo al Fine.

Viola.

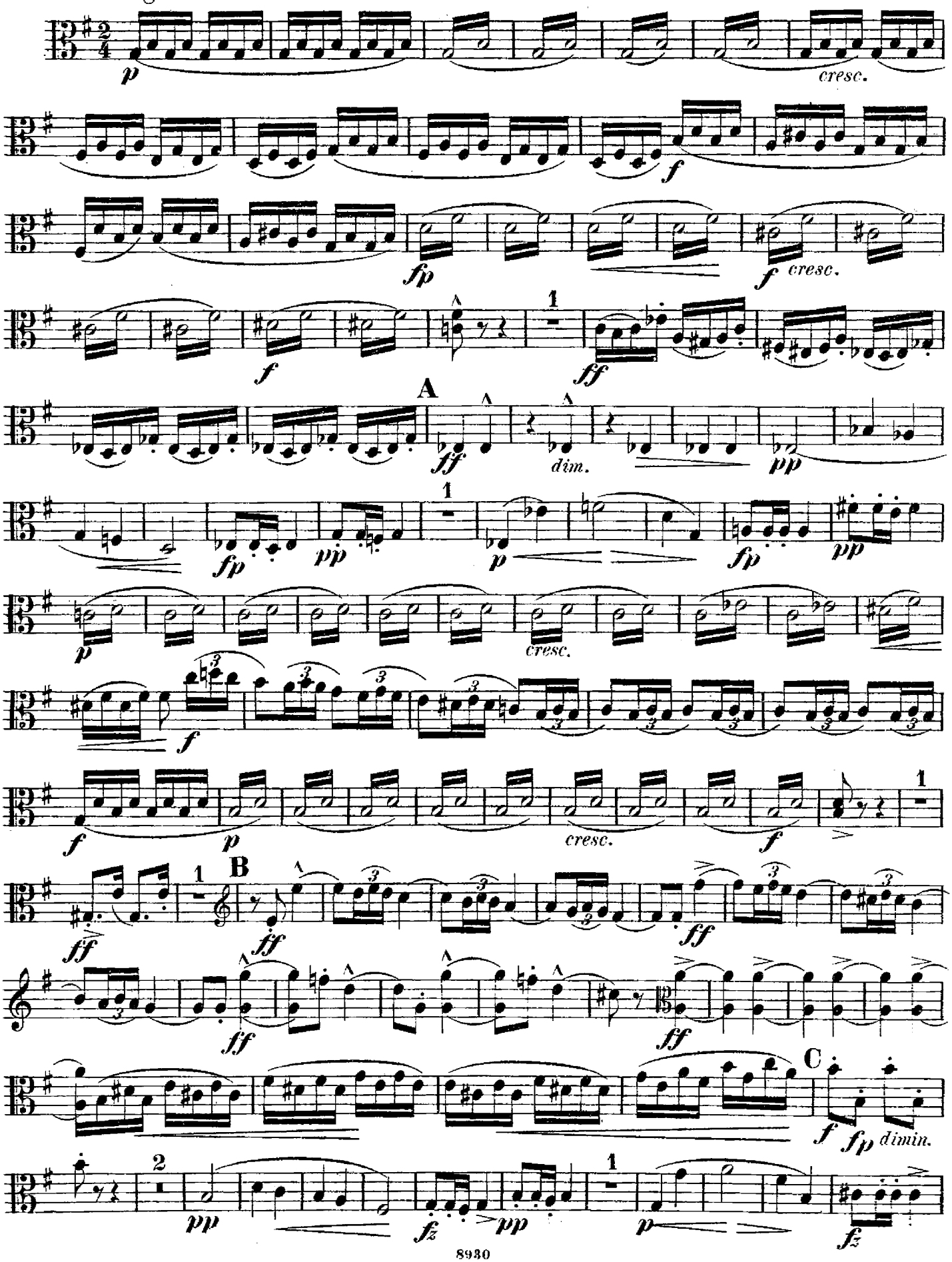
Poco Andante.

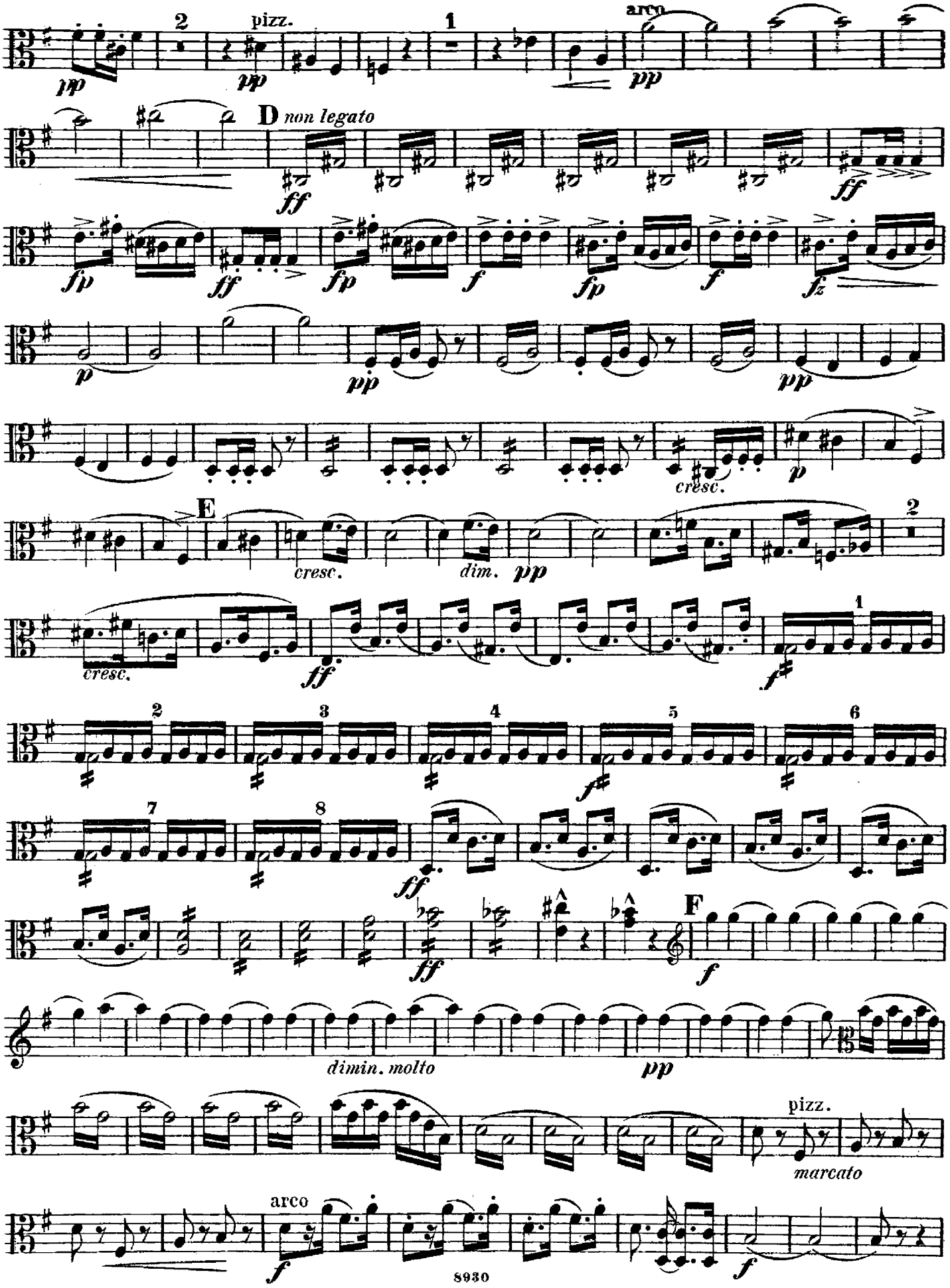


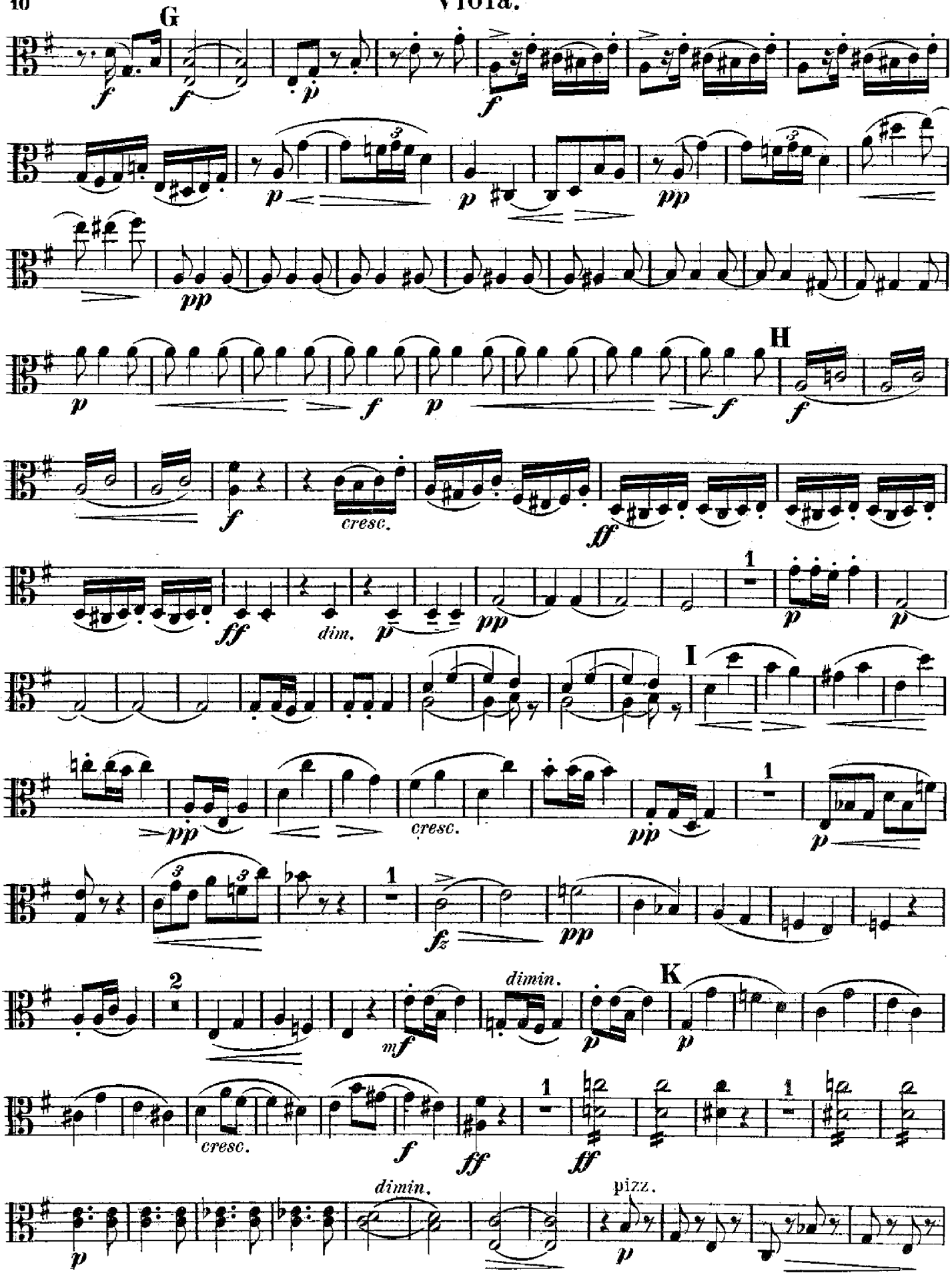

C
fp
cresc.
f
fp
fp
p
f
f
fp
p
fp
f
fp
p
pp
fp
mf
p
dim.
D
p
cresc.
f
dim.
p
pp
rit.
in tempo
p
cresc.
dim.
p
dimin.
E
mf
p
cresc.
f
ff
f
dim.
F
p
pp
dimin.
p
a tempo
pp
p
rit.
pp
dimin.
rit.
a tempo
pp
mf
p
pp

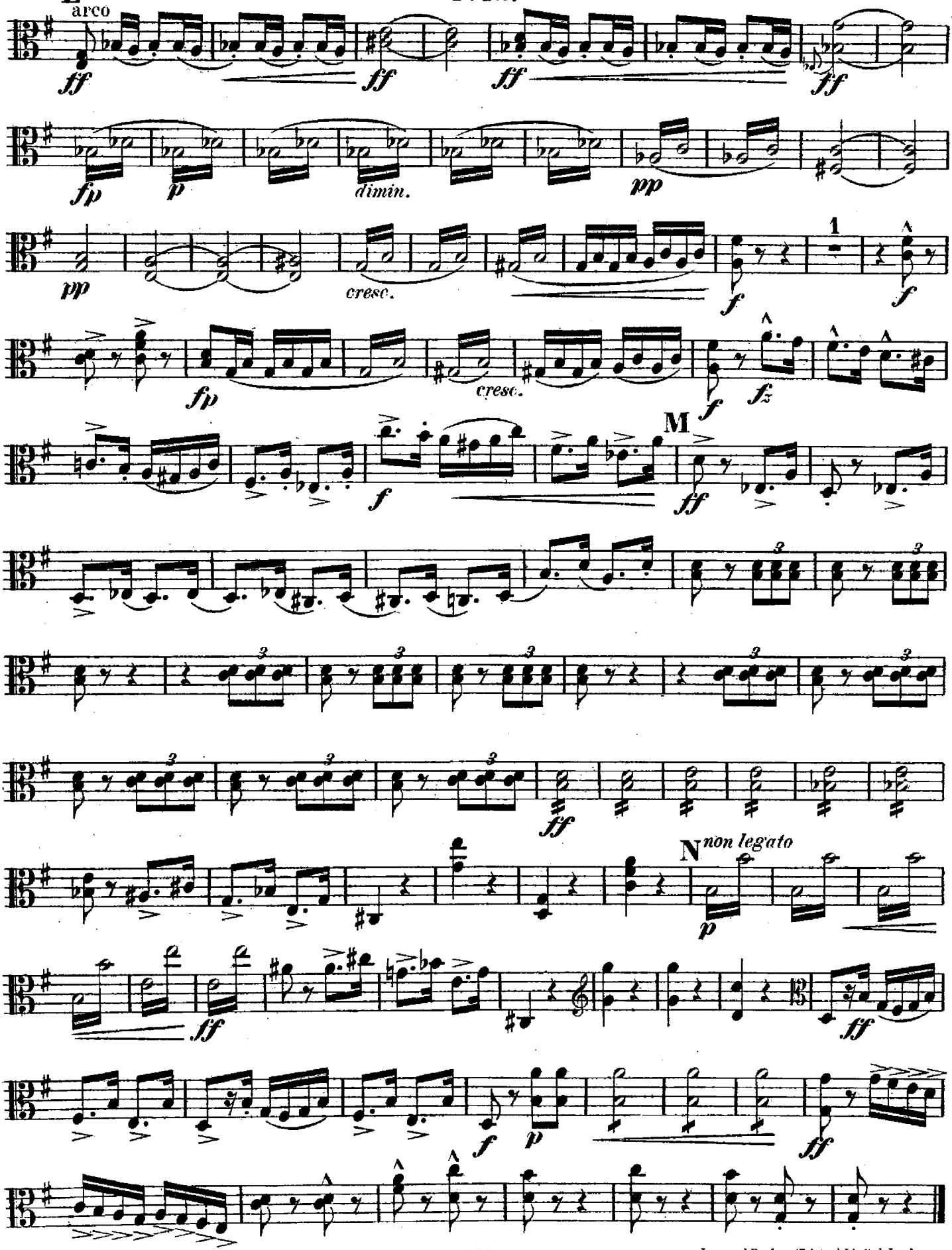
FINALE.
Allegro assai.

Viola.




pizz.
arco
D non legato
E
cresc.
dim.
F
dimin. molto
pizz.
marcato
arco


G
H
I
K
cresc.
dim.
dimin.
pizz.



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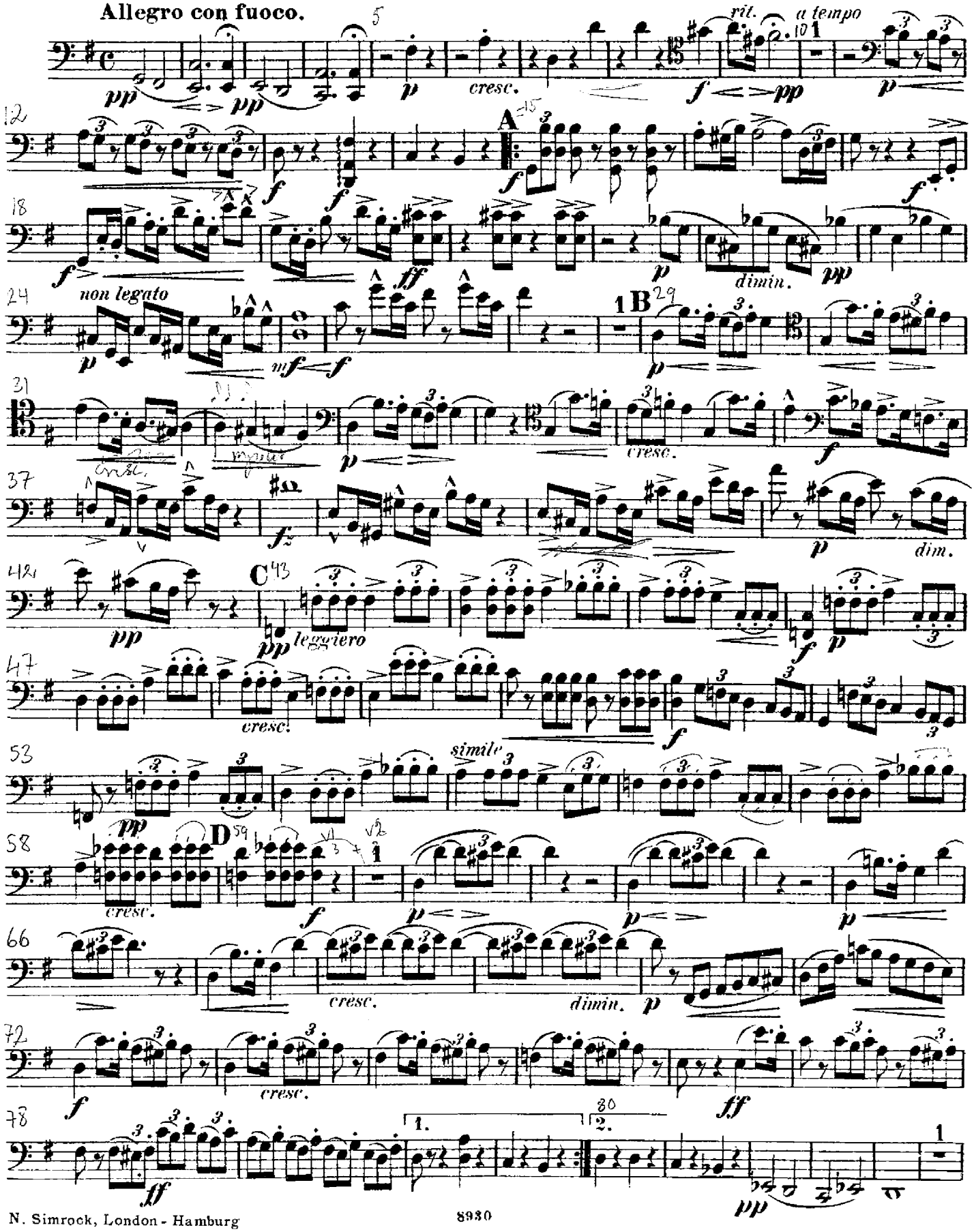
QUINTETT.

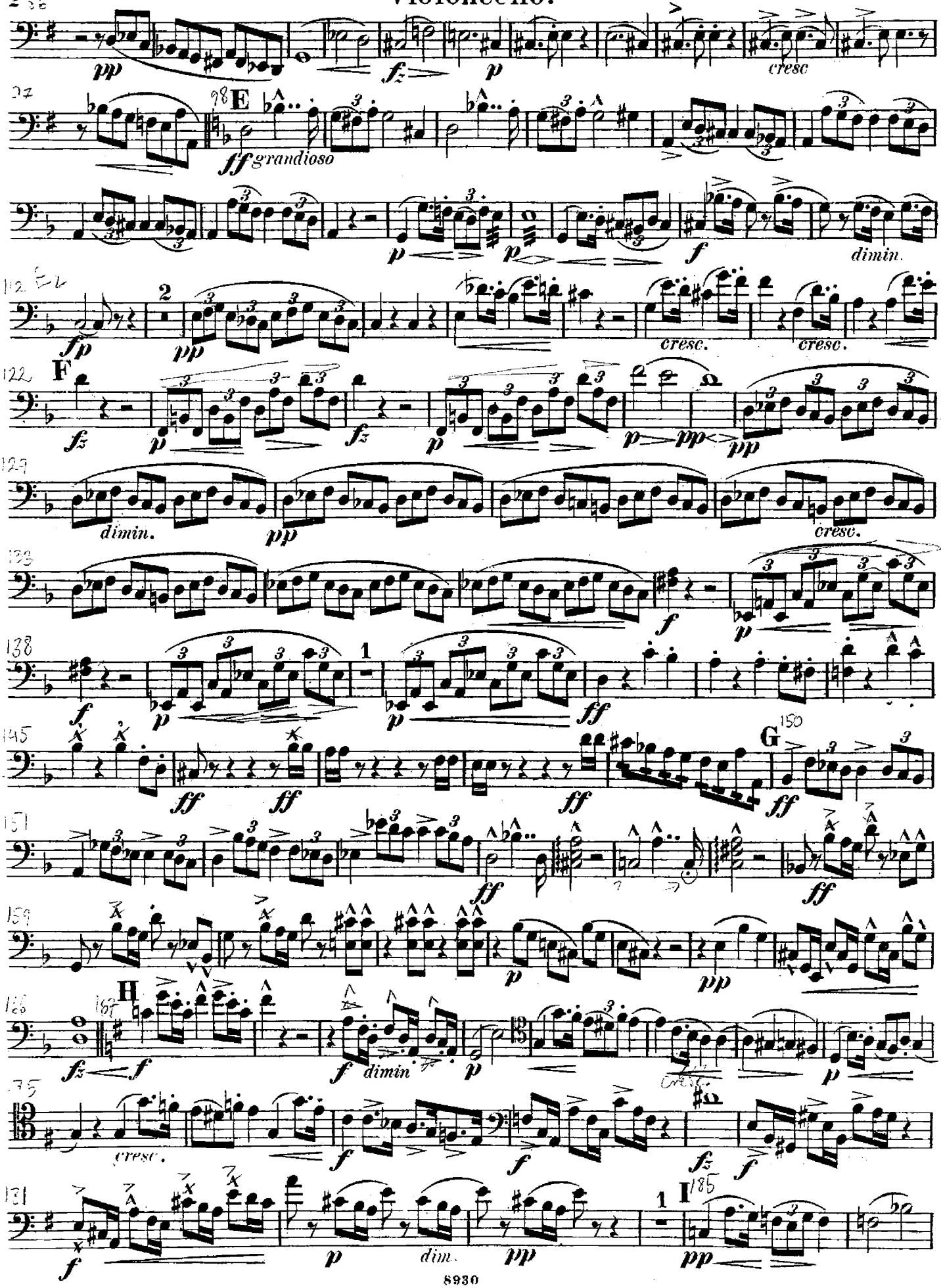
Violoncello.

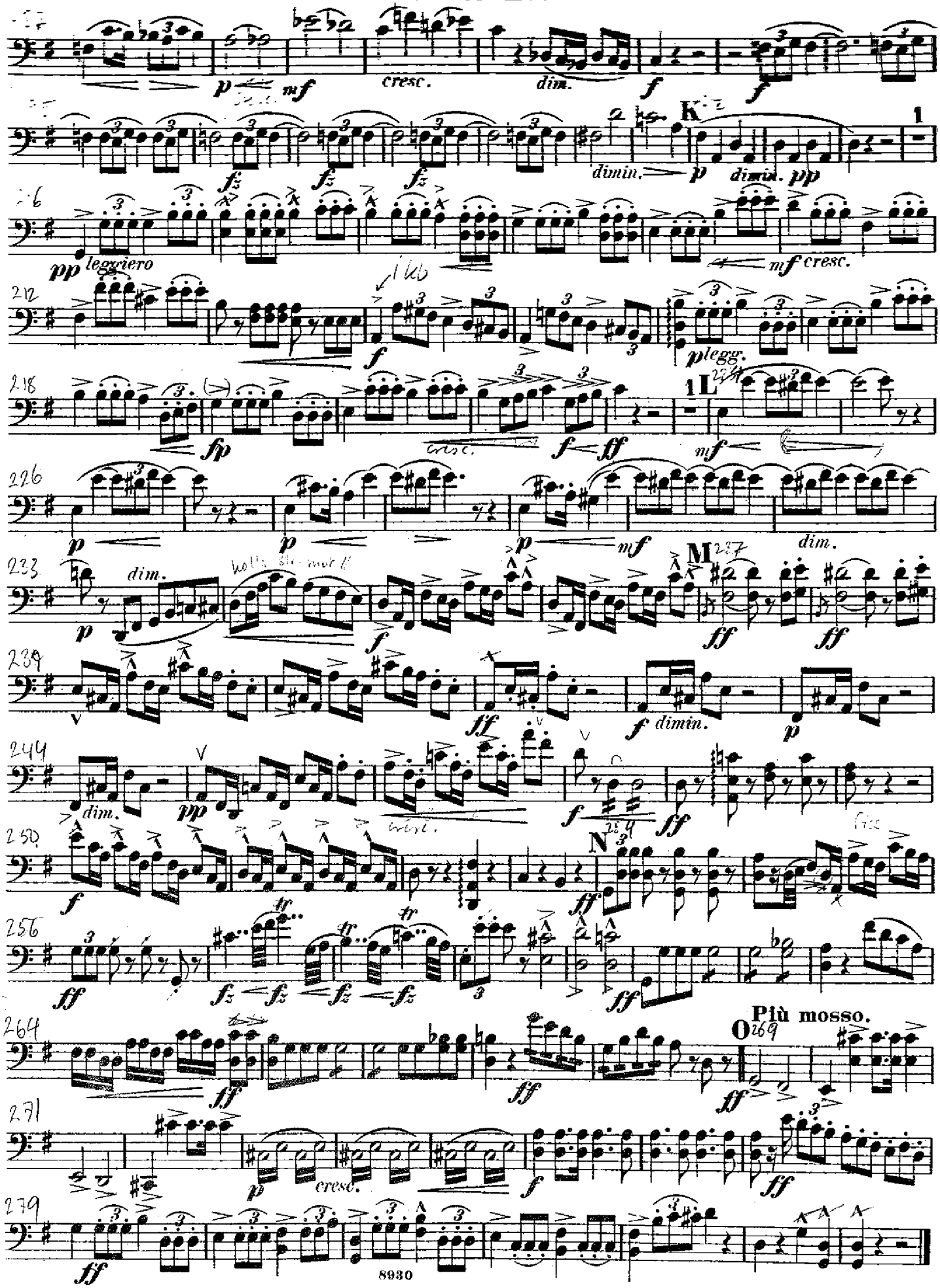
Ant. Dvořák. Op. 77.

Allegro con fuoco.



Violoncello.

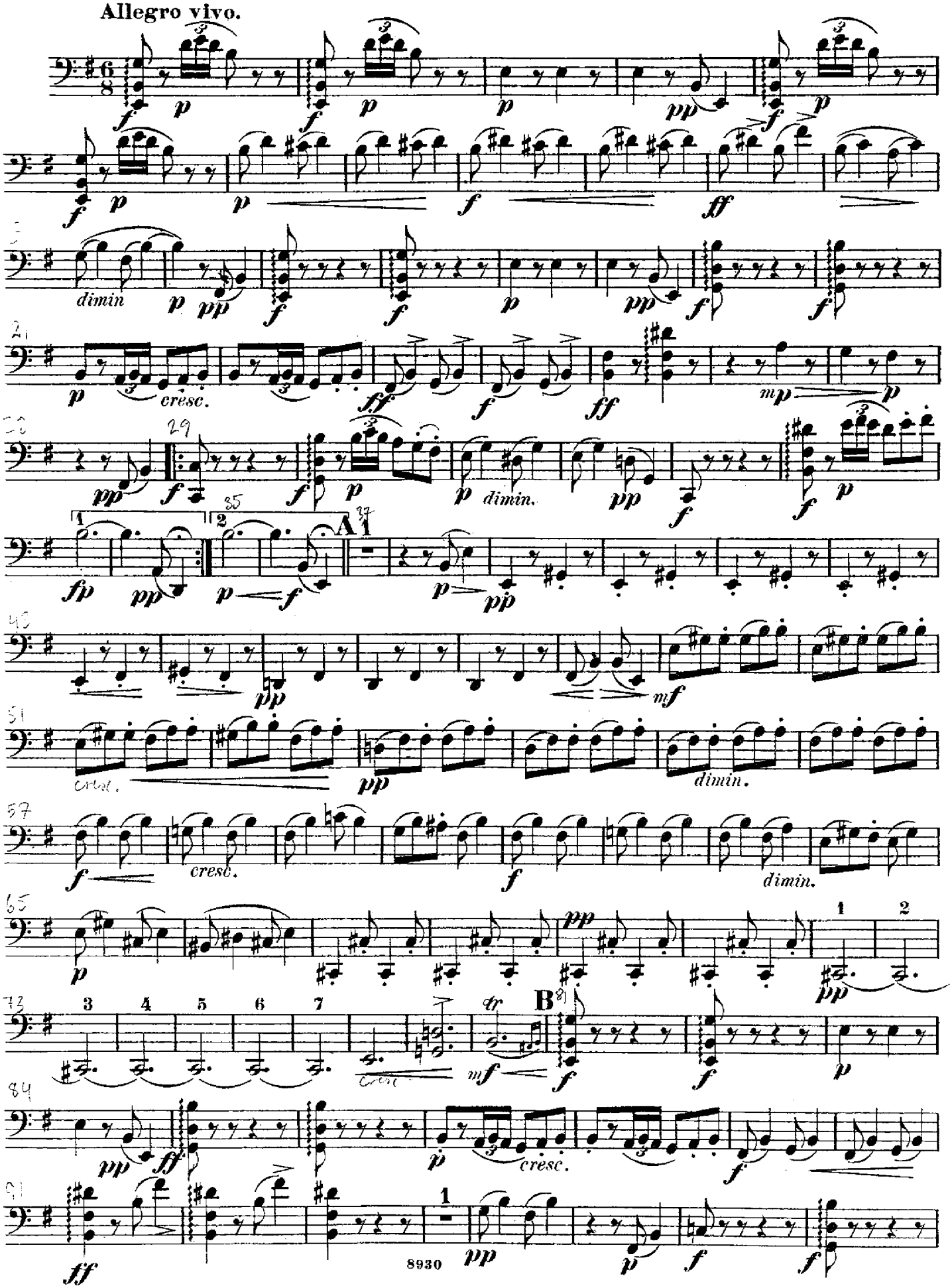


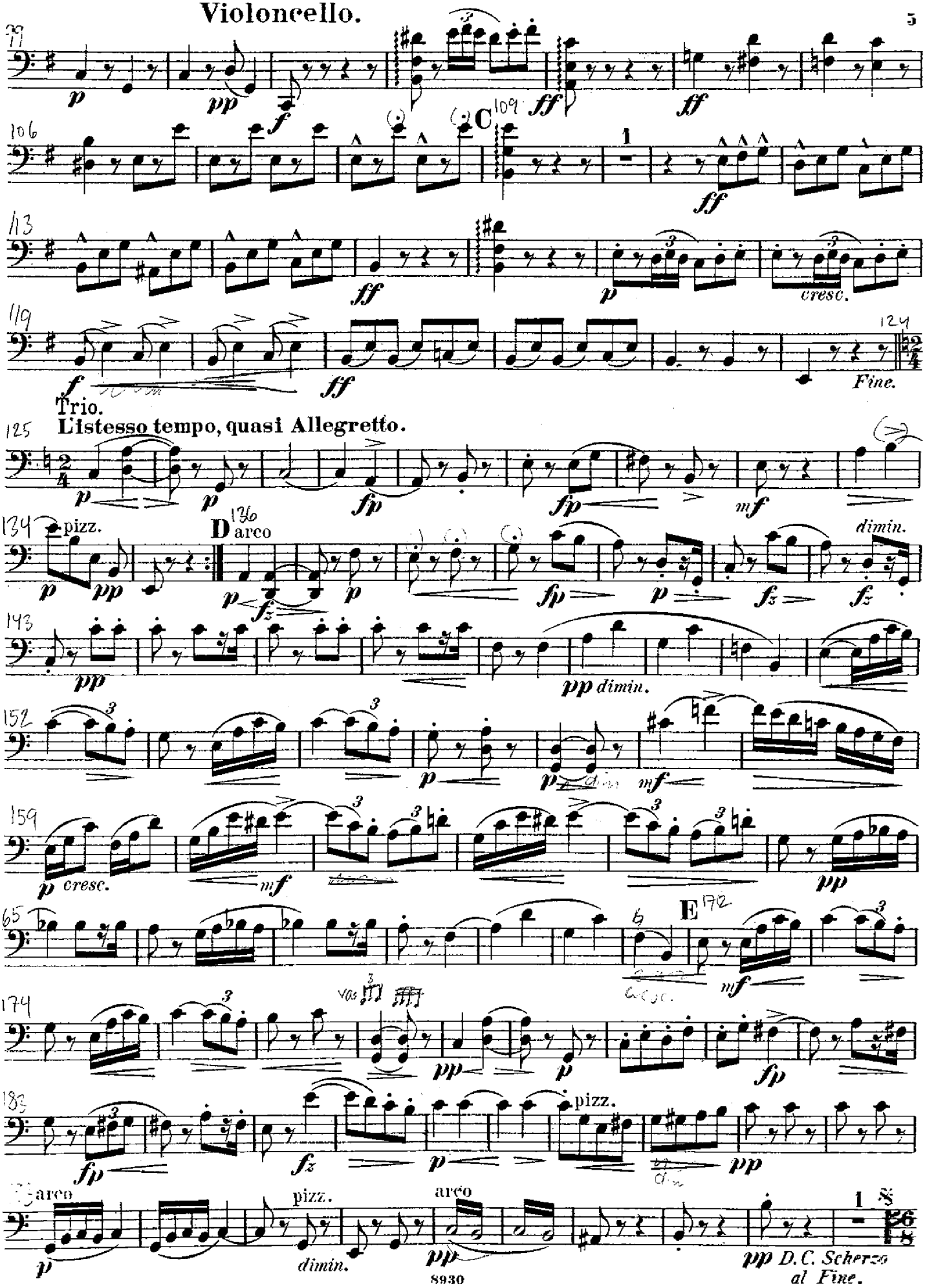

cresc.
dim.
K
dimin.
dimin.
leggiero
cresc.
legg.
L
dim.
M
dim.
dimin.
N
Più mosso.
O
cresc.

SCHERZO.

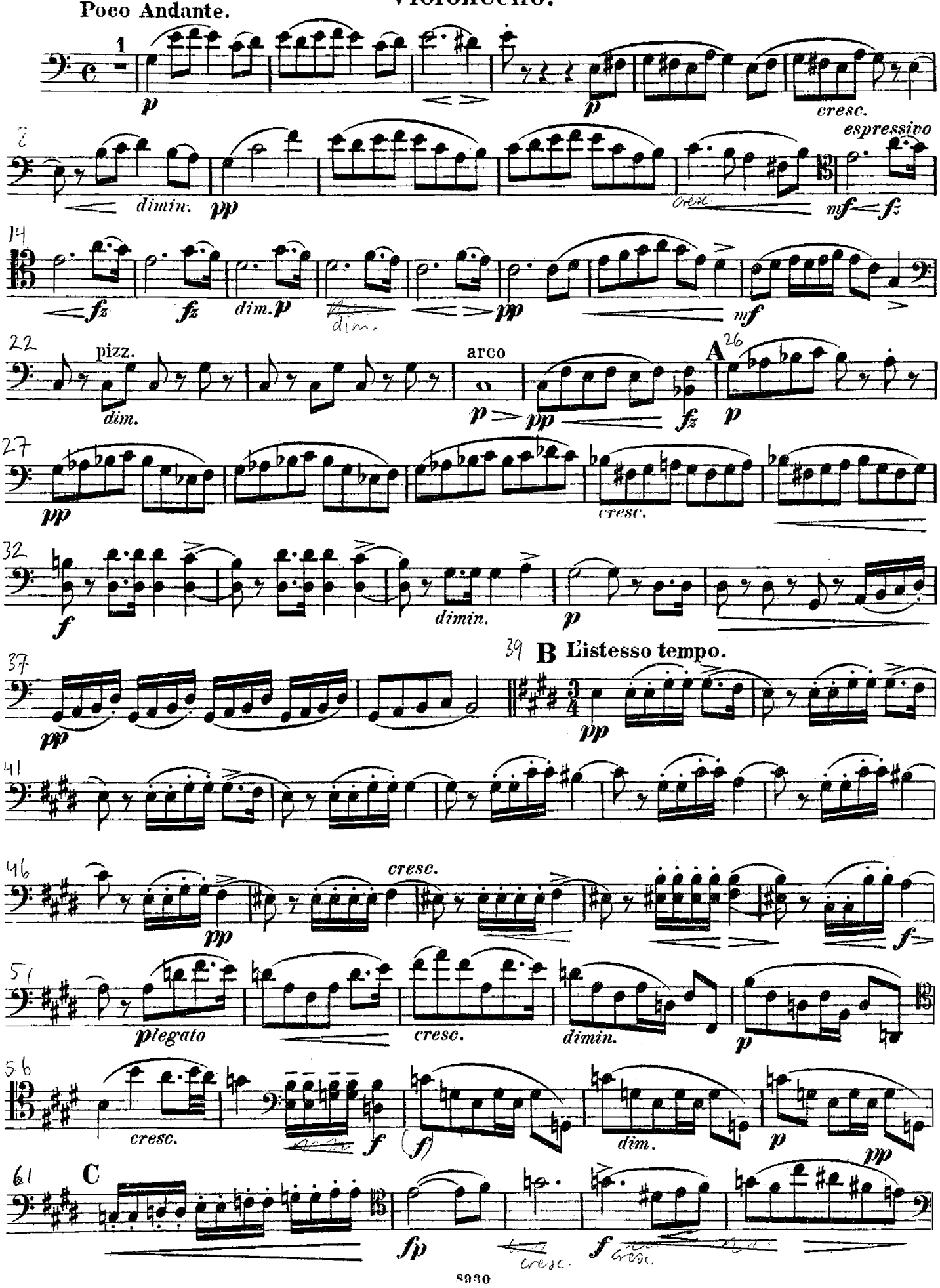
Allegro vivo.

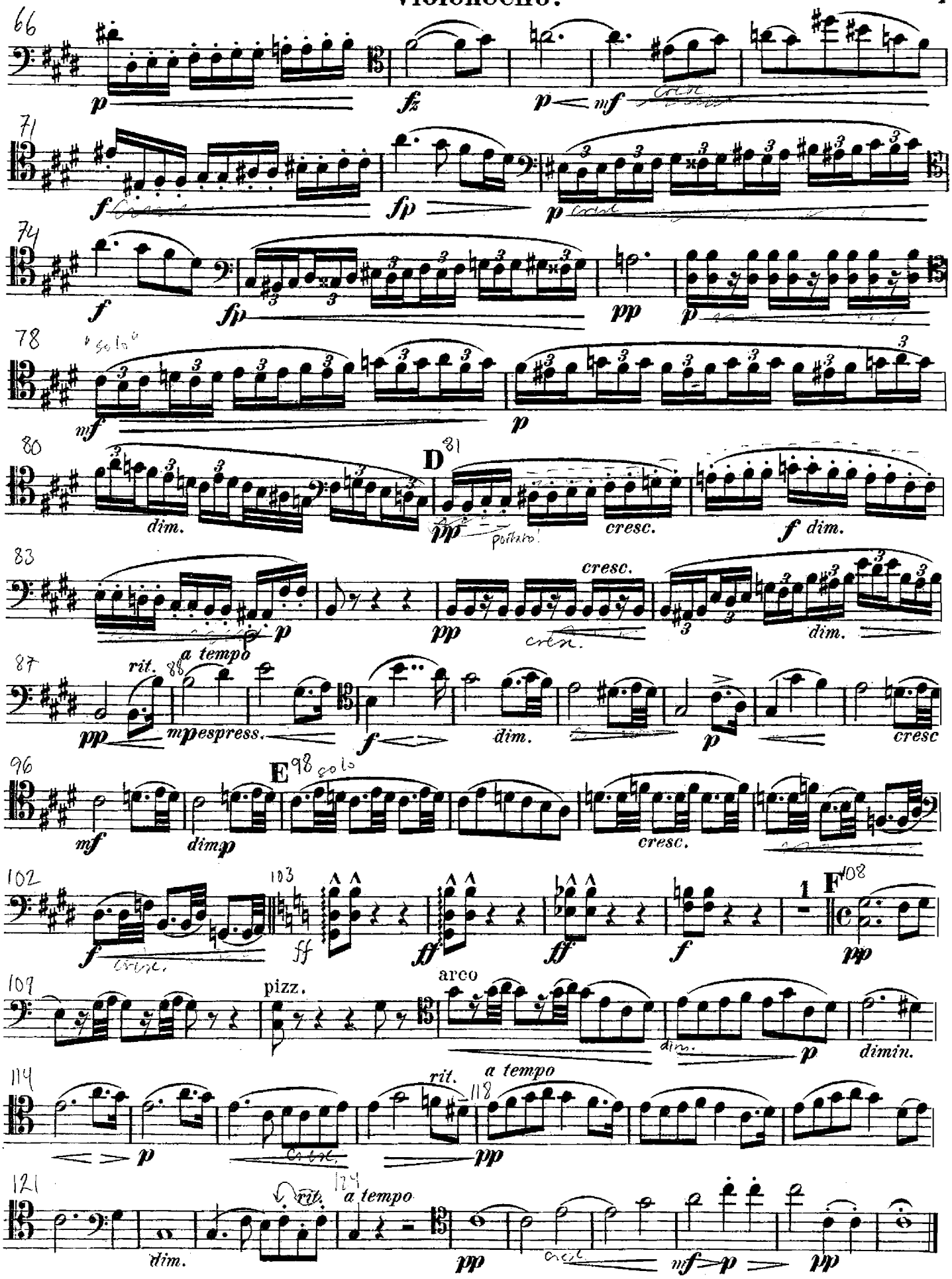
Violoncello.



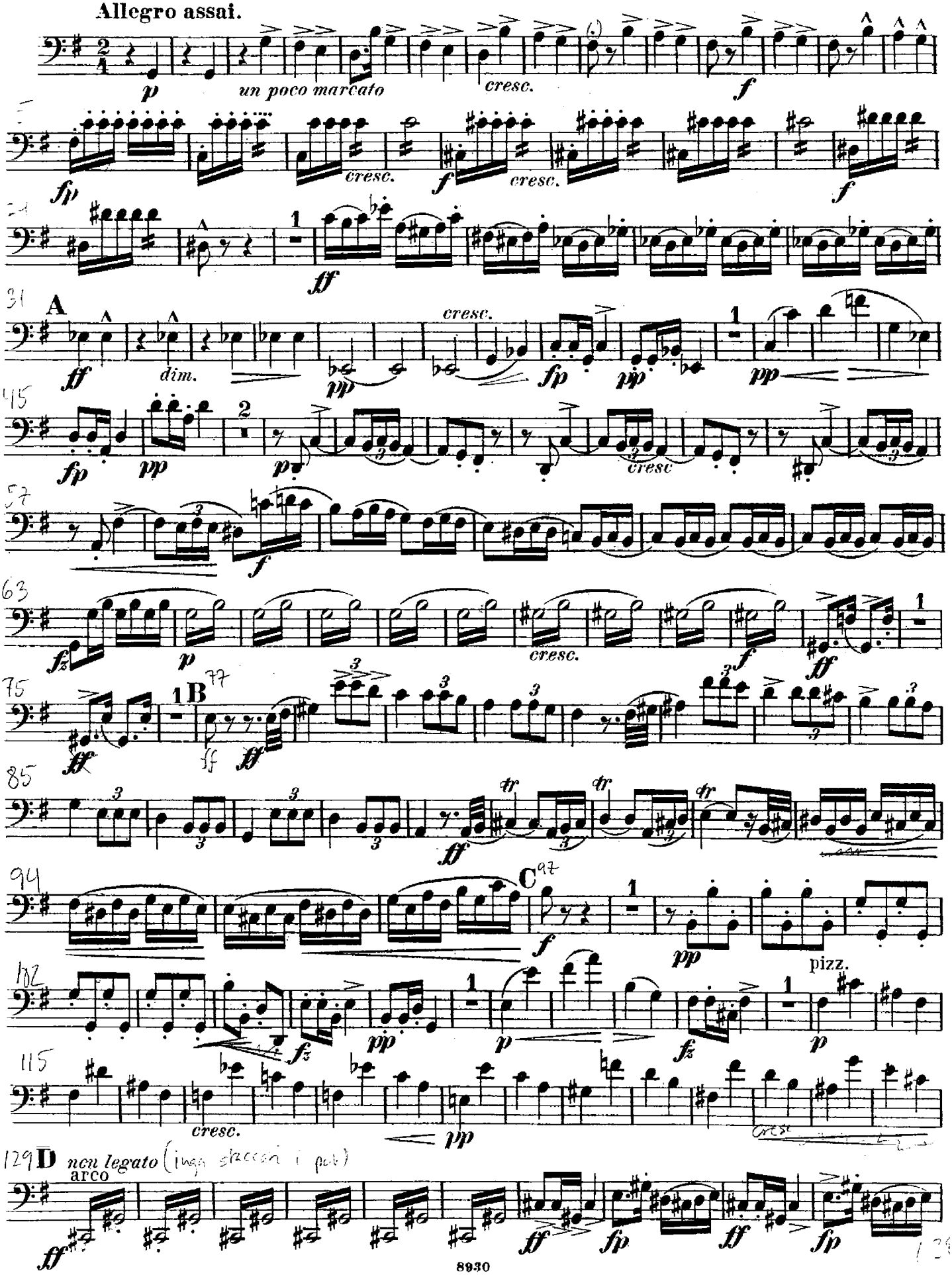

99
p
pp
f
ff
ff
106
C
109
1
ff
113
ff
p
cresc.
119
f
ff
124
Fine.
Trio.
Listesso tempo, quasi Allegretto.
125
p
p
fp
fp
mf
134
pizz.
D
126
arco
p
pp
p
fz
fp
p
fz
fz
dimin.
143
pp
pp dimin.
152
p
p
mf
159
p
cresc.
mf
pp
165
E
172
mf
174
pp
p
fp
183
fp
fz
p
pizz.
pp
arco
pizz.
arco
dimin.
pp
1
pp
D.C. Scherzo
al Fine.

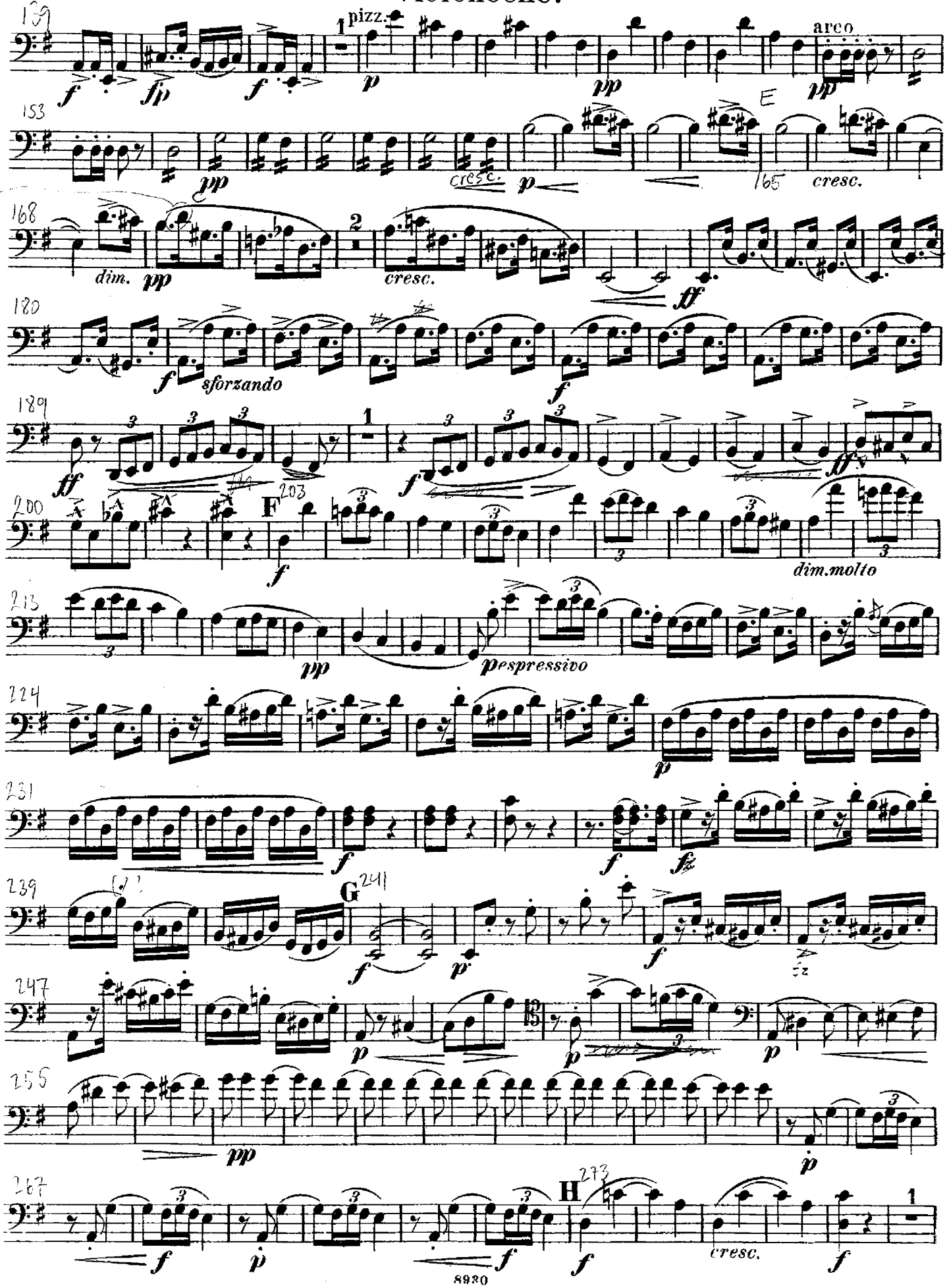
Violoncello.

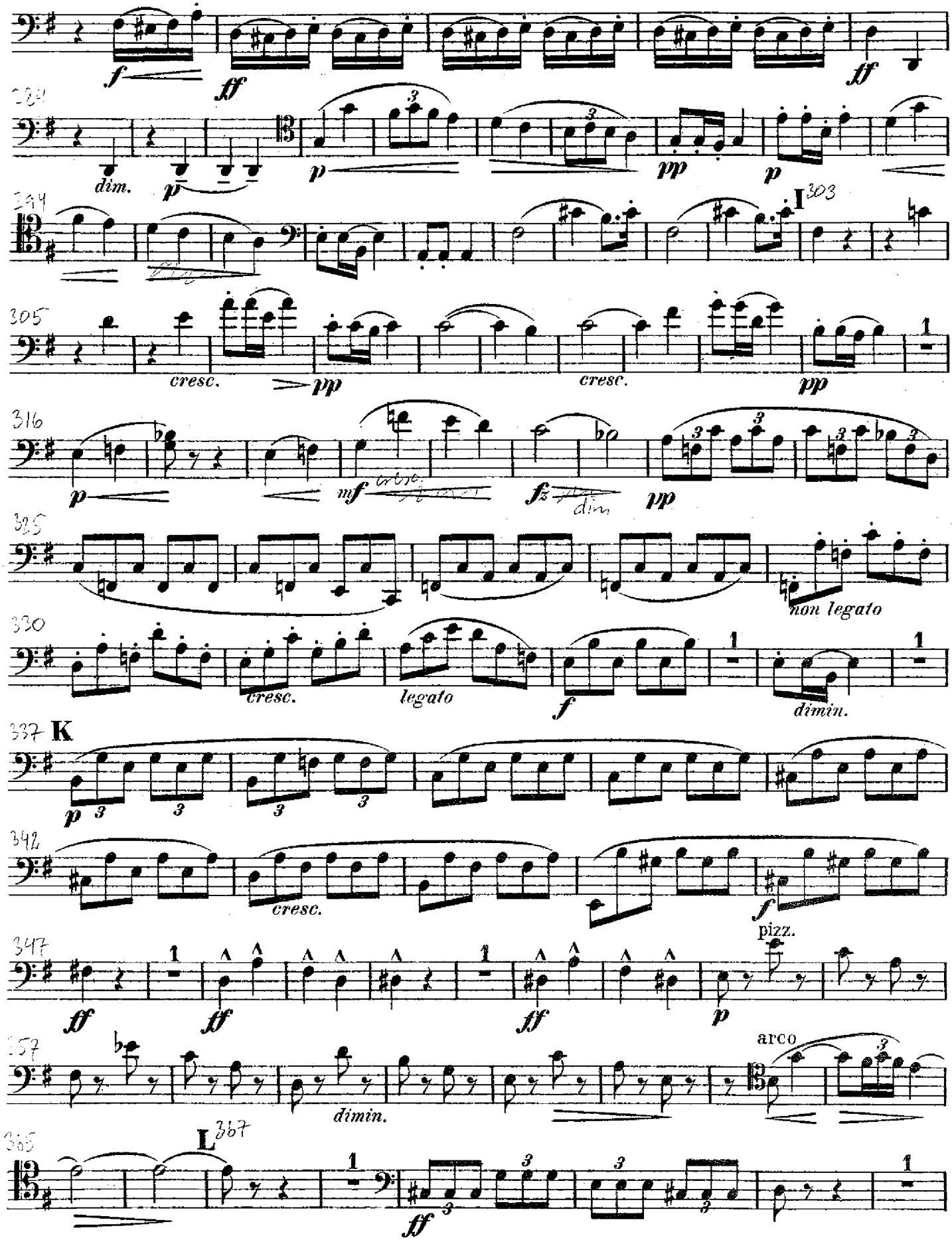


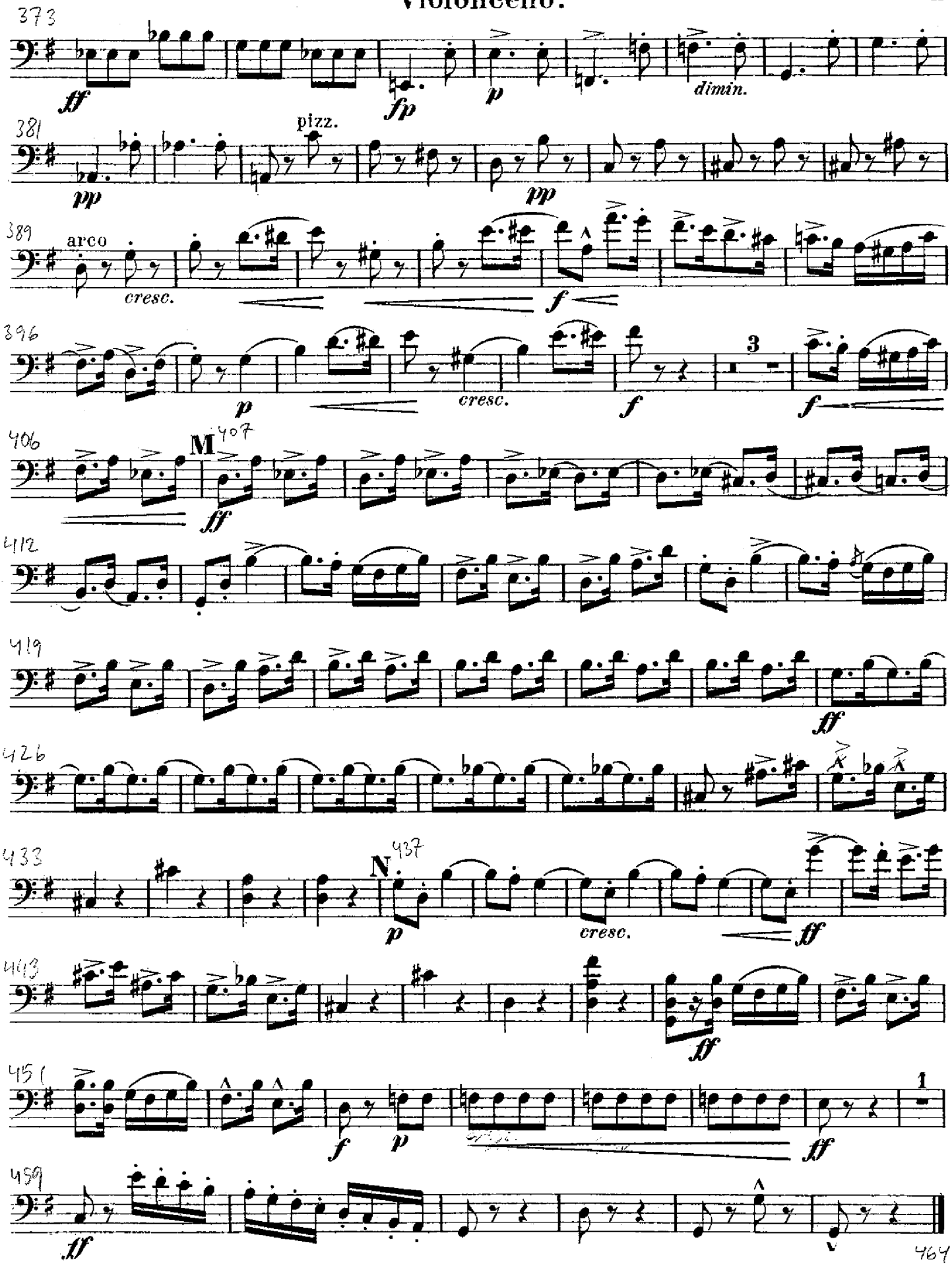

66
p
fz
p
mf
71
f
fp
p
74
f
fp
pp
p
78
solo
mf
p
80
dim.
D
81
pp
poco
cresc.
f dim.
83
p
pp
cresc.
dim.
87
rit.
a tempo
86
pp
mp espress.
f
dim.
p
cresc
96
mf
dimp
E
98
solo
cresc.
102
f
103
ff
ff
ff
f
1
F
108
pp
109
pizz.
arco
dim.
p
dimin.
114
p
rit.
a tempo
118
pp
121
dim.
rit.
124
a tempo
pp
mf
p
pp

Allegro assai.




pizz.
arco
cresc.
dim.
sforzando
F
dim.molto
espressivo
G
H
cresc.


f
ff
ff
dim.
p
p
pp
p
I 303
cresc.
pp
cresc.
pp
p
mf
fz
dim
pp
non legato
cresc.
legato
f
dimin.
K
p
cresc.
f
pizz.
ff
ff
ff
p
arco
dimin.
L 367
ff



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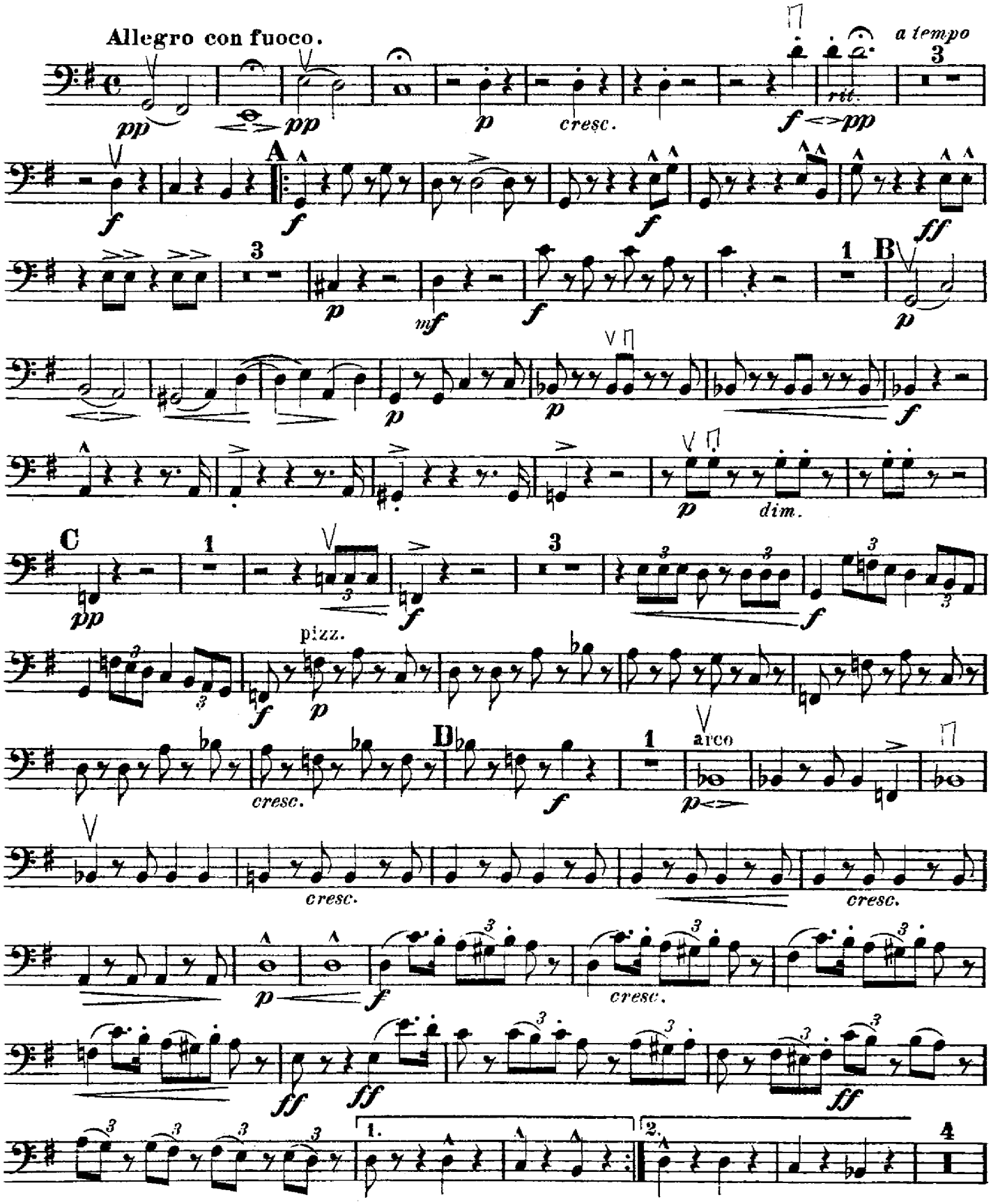
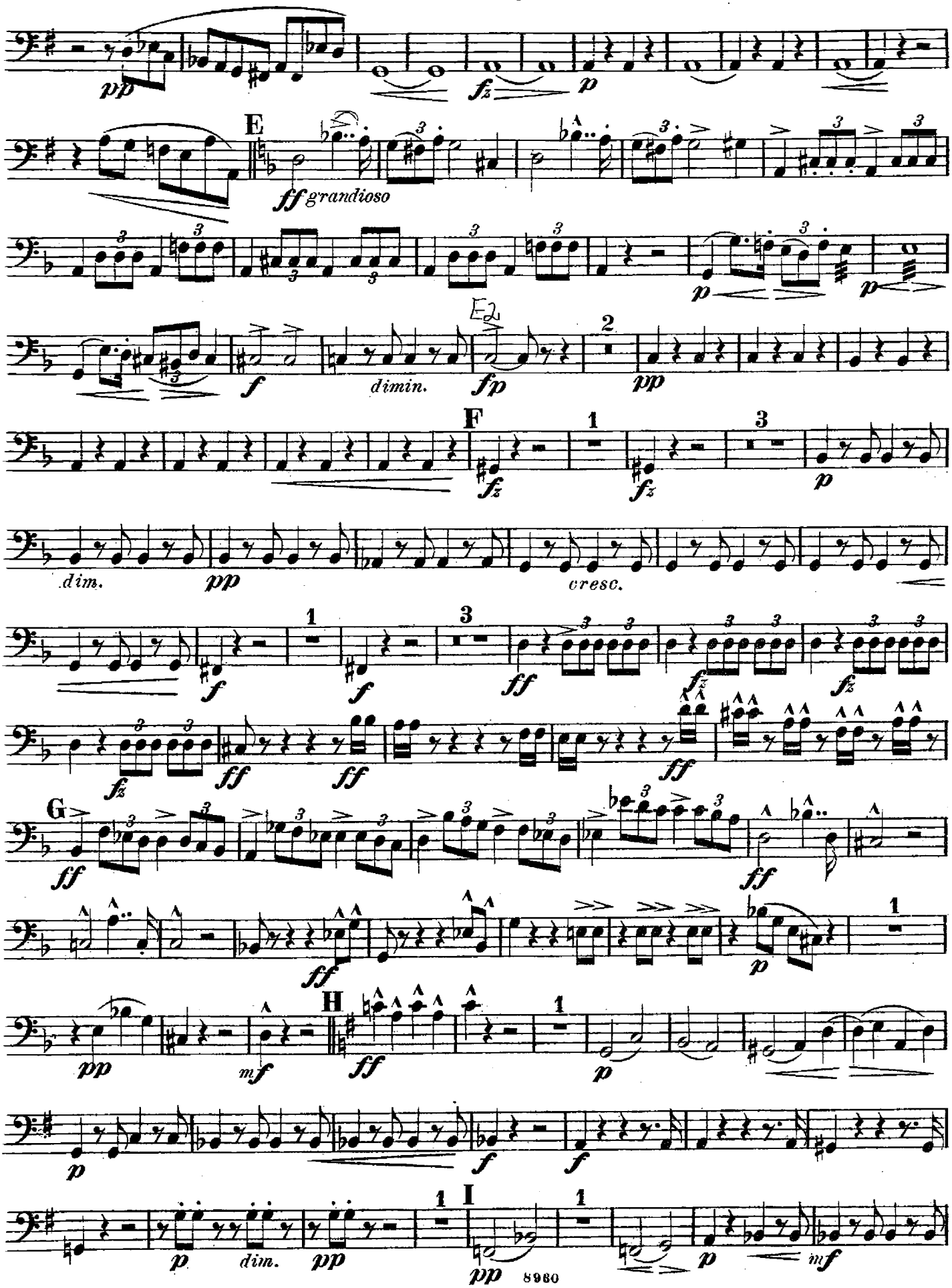
QUINTETT.

Basso.

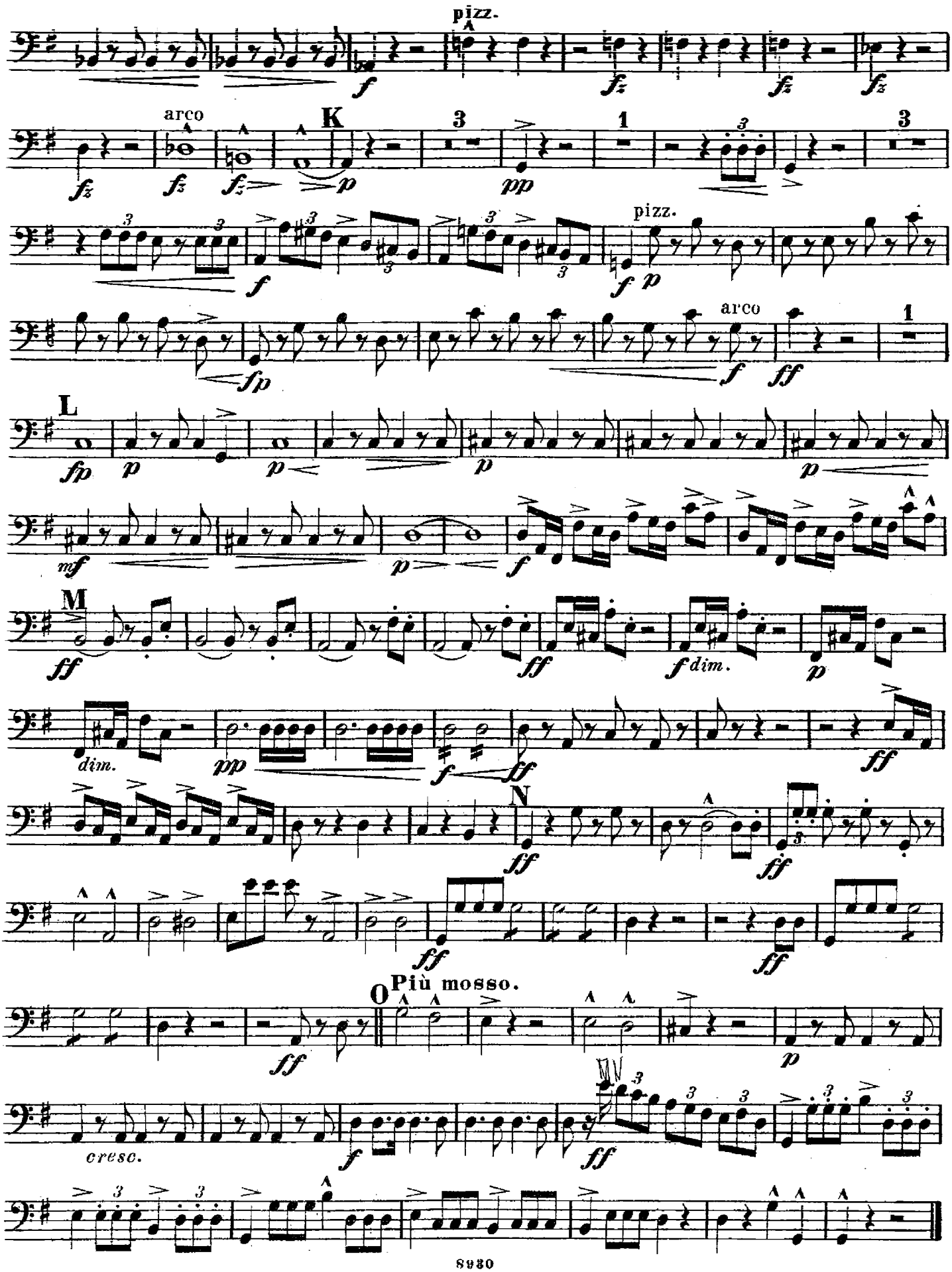
Ant. Dvořák, Op. 77.



Basso.



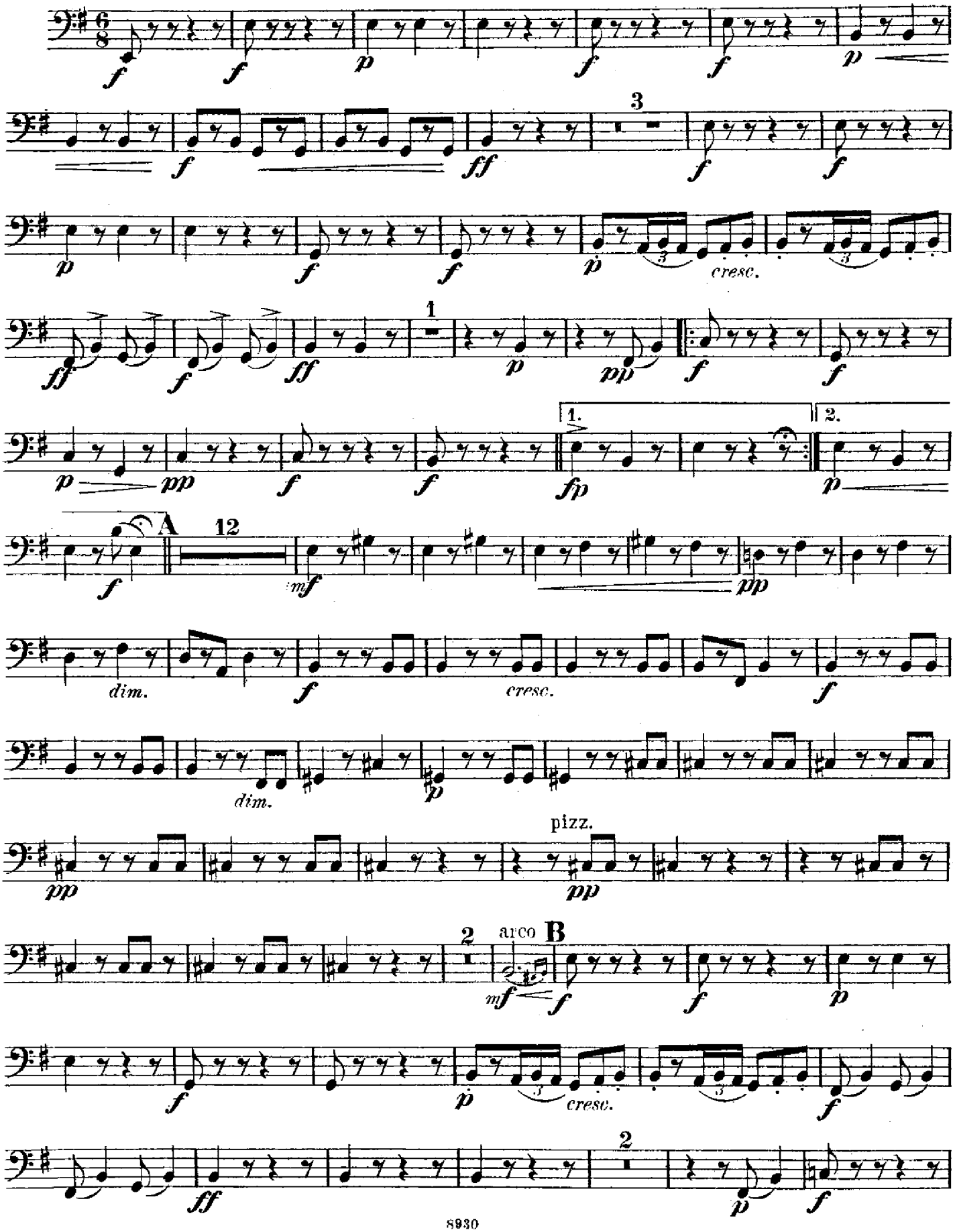
Basso.

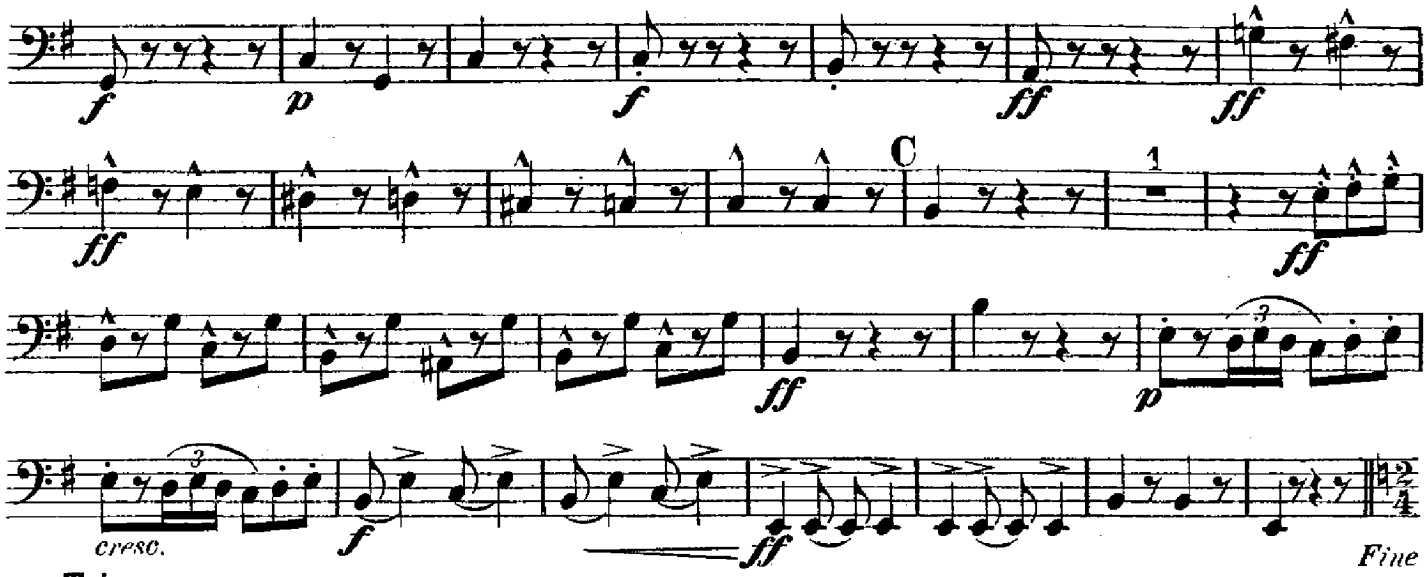


Basso.

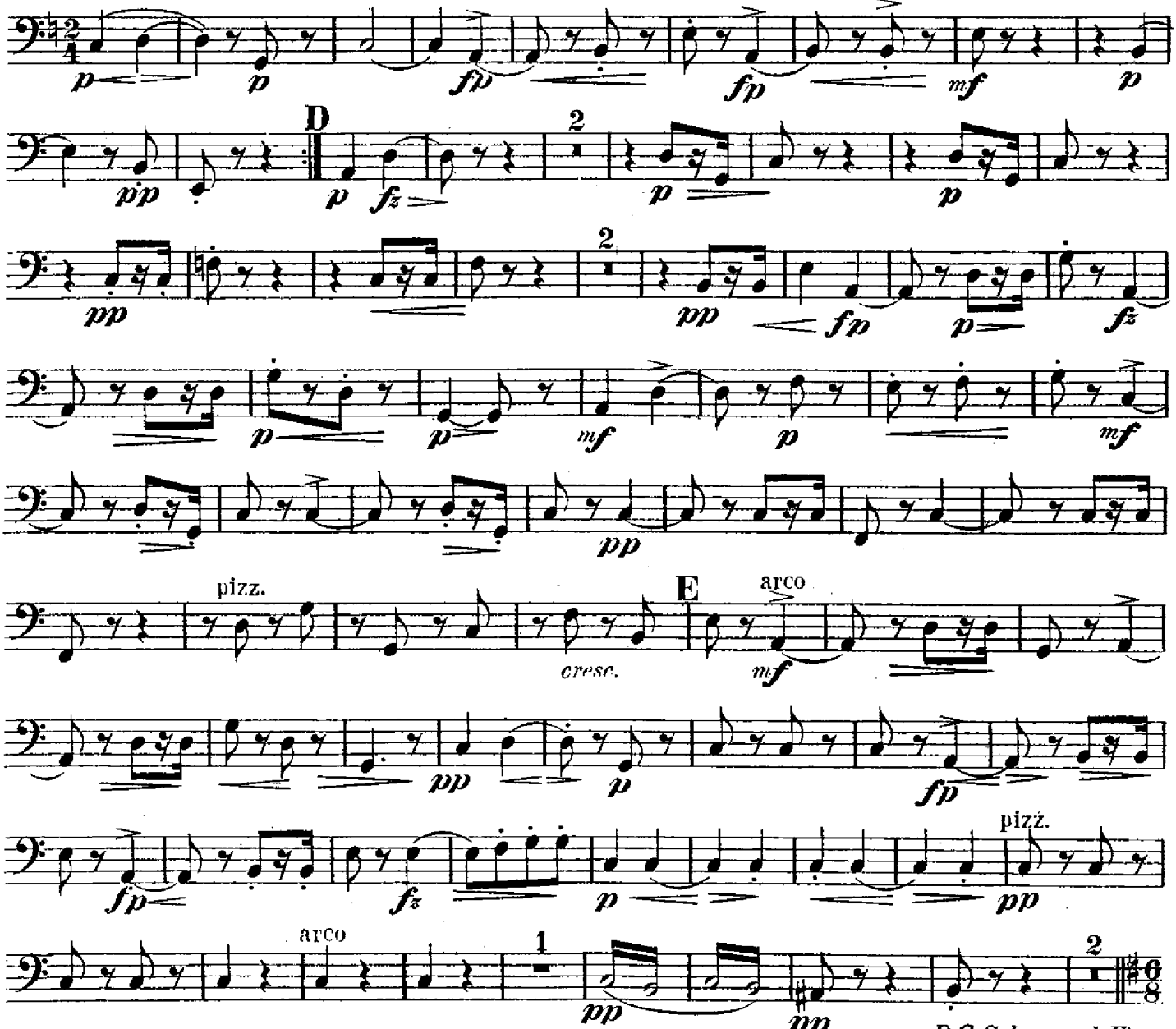
SCHERZO.

Allegro vivace.

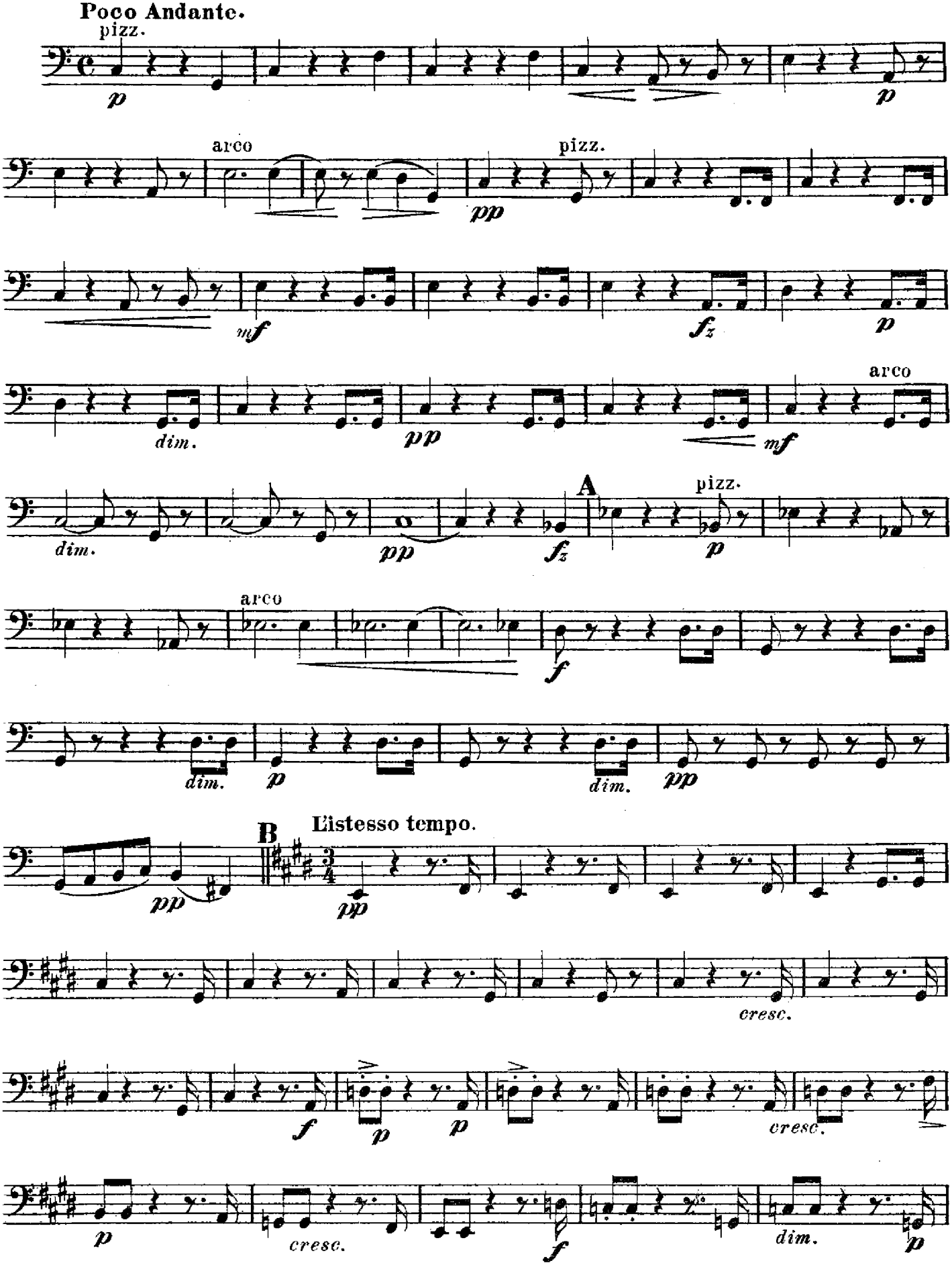


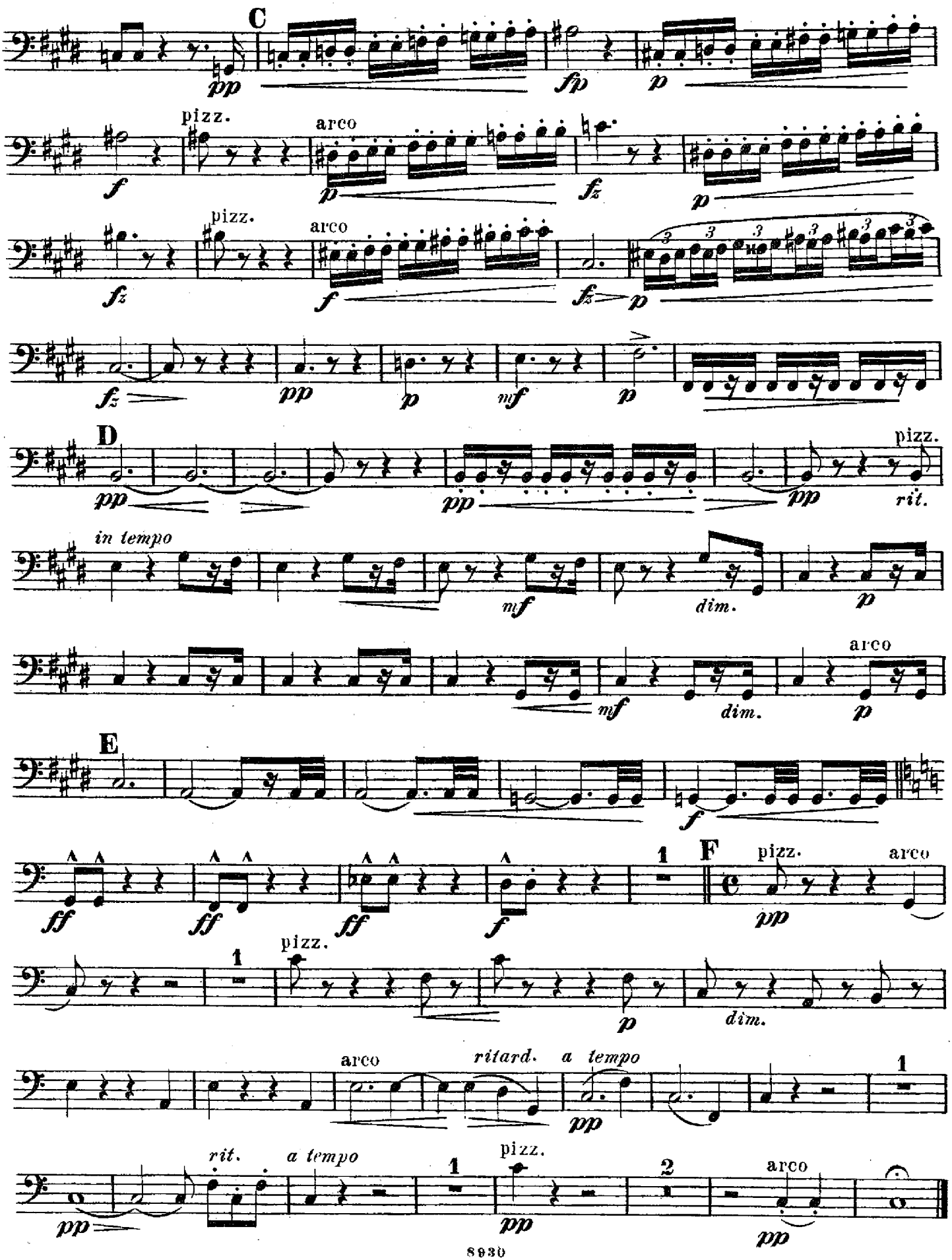


Trio.
L'istesso tempo, quasi Allegretto.



Basso.

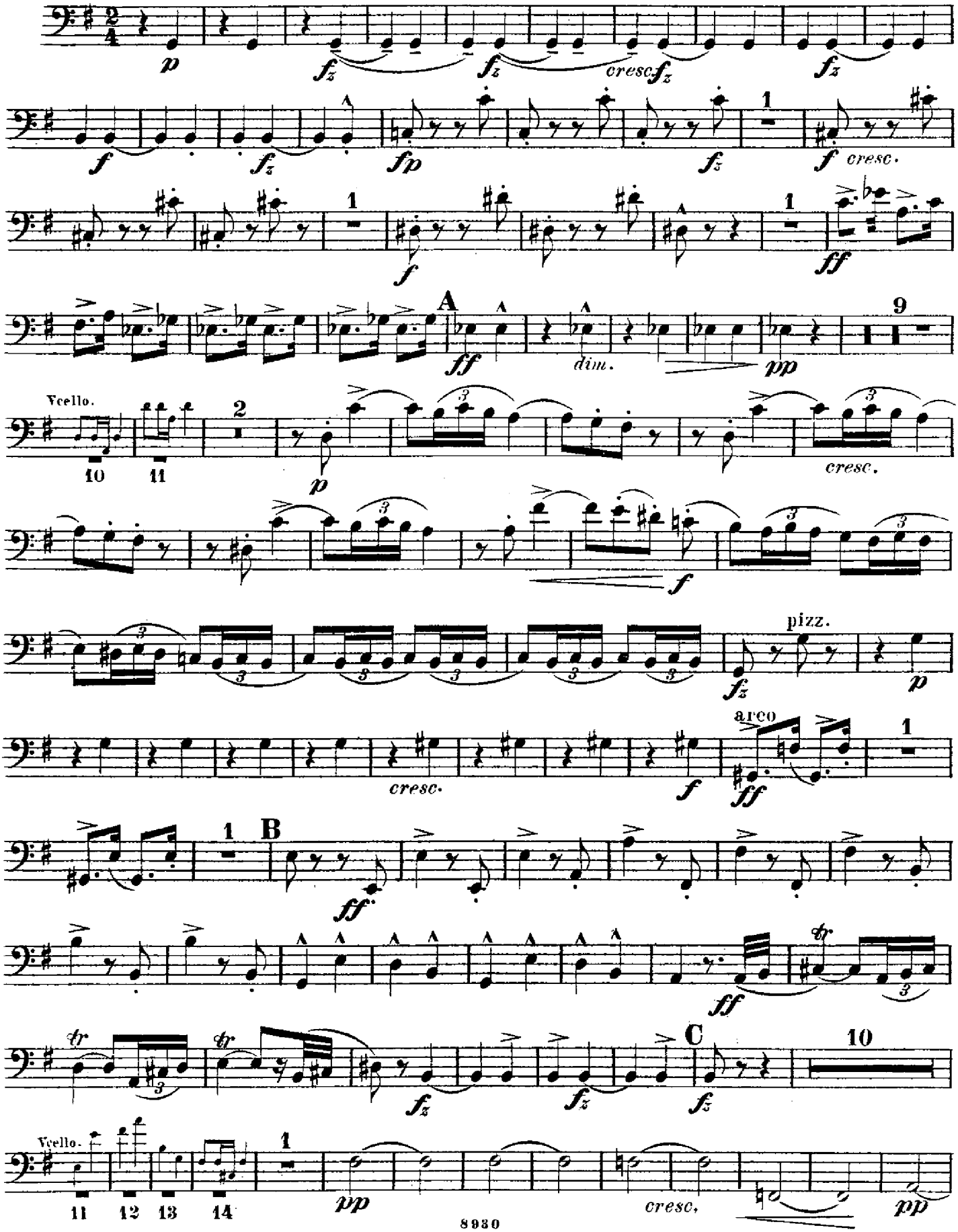

Poco Andante.
pizz.
p
arco
pizz.
pp
mf
fz
p
dim.
pp
mf
arco
dim.
pp
fz
A
pizz.
p
arco
f
dim.
p
dim.
pp
B
L'istesso tempo.
pp
pp
cresc.
f
p
p
cresc.
p
cresc.
f
dim.
p

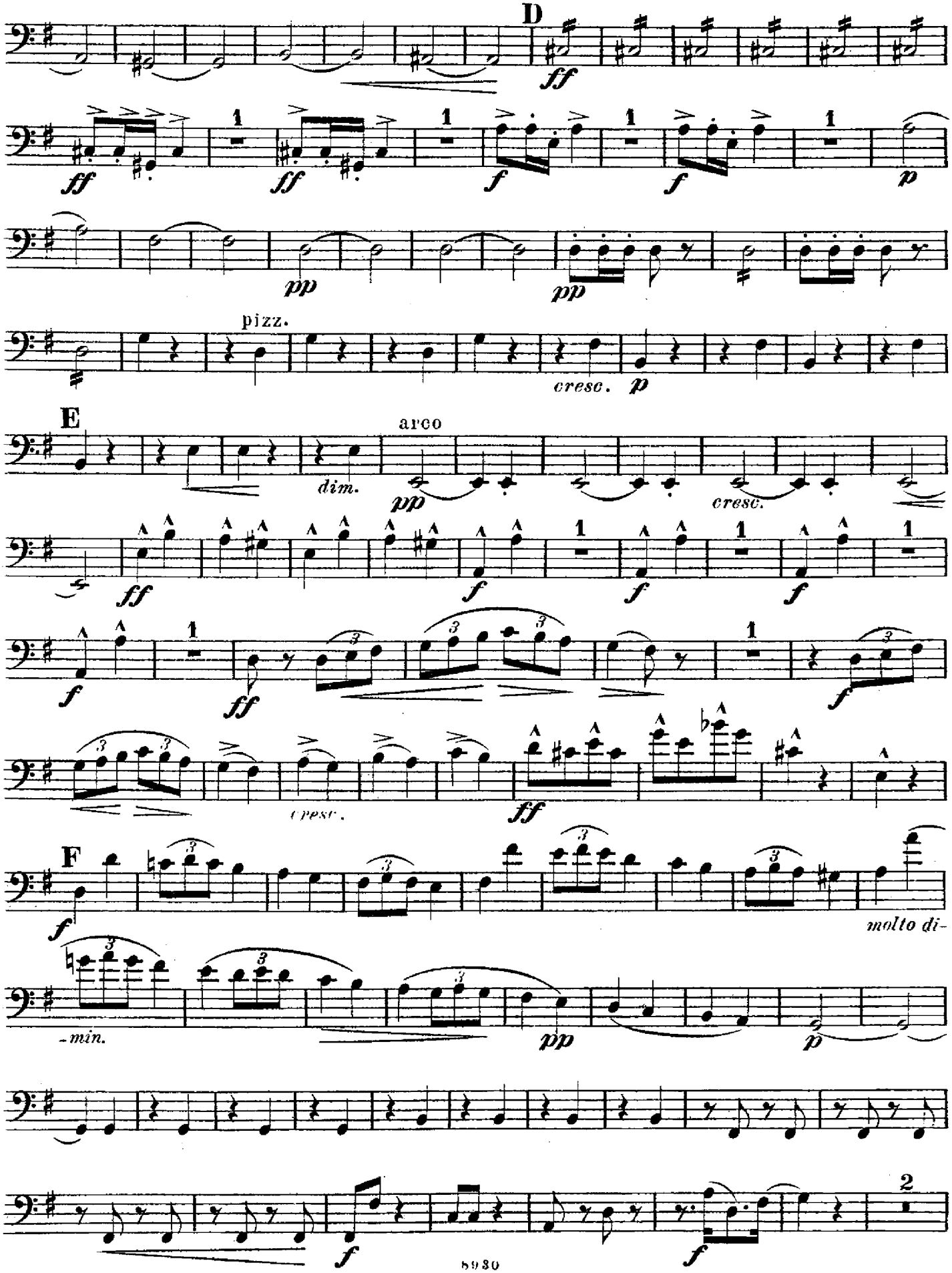

C
pizz.
arco
D
pizz.
rit.
in tempo
dim.
E
F
pizz.
arco
ritard.
a tempo
rit.
a tempo

FINALE.

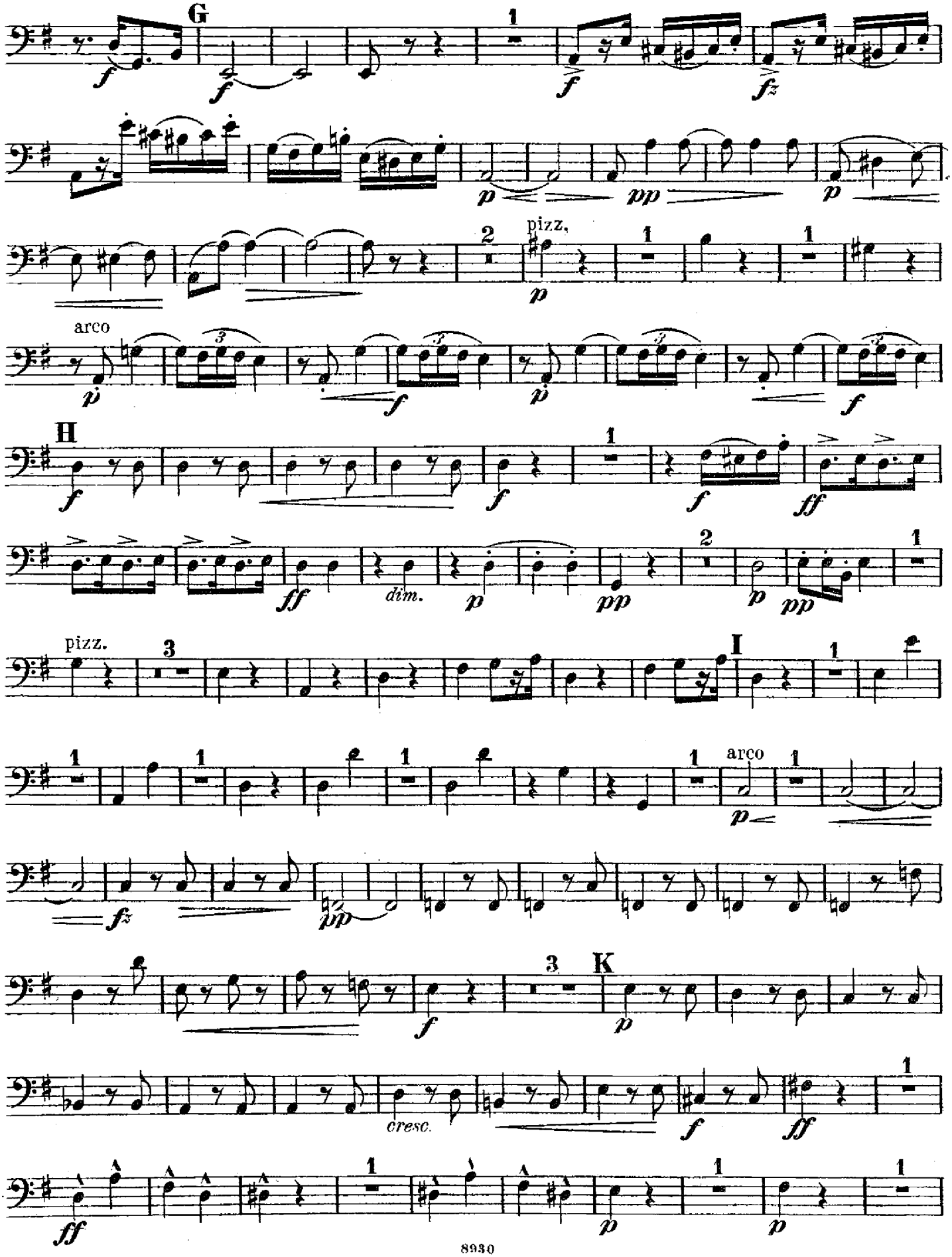
Basso.

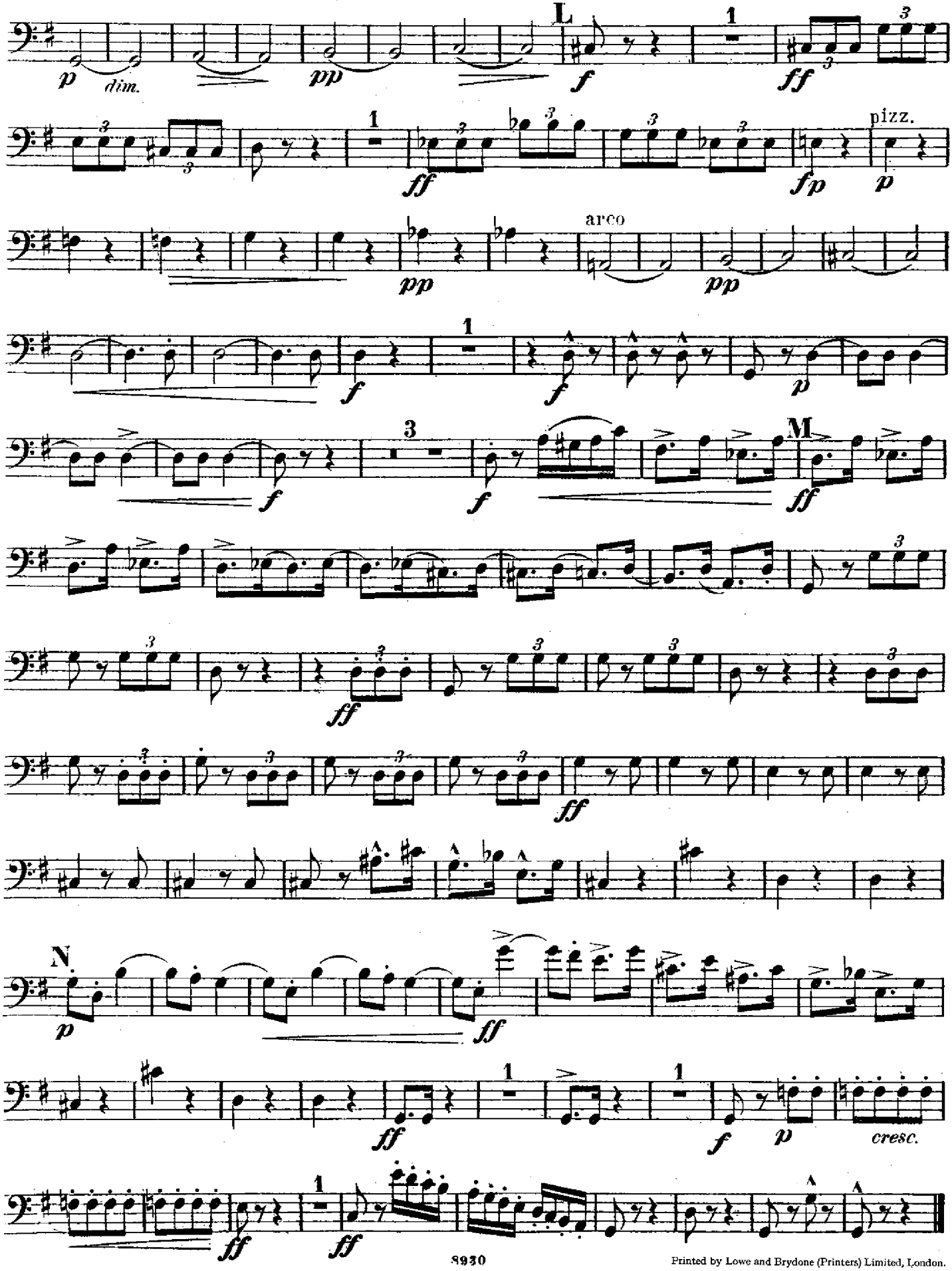
Allegro assai.




D
ff
pizz.
cresc.
p
E
arco
dim.
pp
cresc.
molto di-
-min.
6980

Basso.





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