

TRIO

SOL MINORE

I

4. I. 1876

ANTONÍN DVOŘÁK, op. 26.
(1841 - 1904)

Allegro moderato ♩ = 112

VIOLINO

VIOLONCELLO

Allegro moderato ♩ = 112

PIANO

35 *pp* *f* *pp* *f*

40 *cresc.* *cresc.*

45 *f* *ff*

50 *p* *dim.* *f* *cresc.*

53 *p* *f* *dim.*

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

60 *Poco più mosso* ($\text{♩} = 126$) *p* *dim.* *p* *pp*

65 *[dim.] pp* *dim.* *pp* *f* *pp*

70
 Musical score for page 6, measures 70-74. The system includes a vocal line and piano accompaniment. Dynamics include *p*, *f*, and *dim.*

75
 Musical score for page 6, measures 75-79. Dynamics include *p*, *cresc.*, and *mf*.

80
 Musical score for page 6, measures 80-84. Dynamics include *mf*, *mf cresc.*, and *mf*.

85
 Musical score for page 6, measures 85-94. Dynamics include *ff*, *fp*, and *dim.*

90
 Musical score for page 7, measures 90-94. Dynamics include *cresc.*, *mf*, and *cresc.*

95
 Musical score for page 7, measures 95-99. Dynamics include *ff*, *f*, and *cresc.*

100
 Musical score for page 7, measures 100-104. Dynamics include *pp*, *dim.*, and *cresc.*

105
 Musical score for page 7, measures 105-109. Dynamics include *cresc.*, *f*, and *ff*.

105

p espress.

dim. *p*

110

[dim.] *f* *dim.*

f *dim.*

115

p *dim.*

p *dim.*

120

[dim.] *p*

pp *sf* *p*

Poco meno mosso 125

pp *dolce*

pp

130

ritard. *p* *ritard.*

f *ritard.*

135

f *ritard.*

fp *ritard.*

140

f

f

Measures 145-149. The score features a vocal line and piano accompaniment. The piano part has a dynamic marking of *f*. Measure 145 is marked with a fermata. Measure 149 has a dynamic marking of *ff*.

Measures 150-154. The score features a vocal line and piano accompaniment. The piano part has a dynamic marking of *f*. Measure 150 has a dynamic marking of *p*. Measure 154 has a dynamic marking of *f*.

Measures 155-159. The score features a vocal line and piano accompaniment. The tempo is marked *Poco meno mosso*. The piano part has a dynamic marking of *f*. Measure 155 has a dynamic marking of *pp*. Measure 159 has a dynamic marking of *mf*. The instruction *legato* is written above the vocal line.

Measures 160-164. The score features a vocal line and piano accompaniment. The tempo is marked *quasi Tempo I.*. The piano part has a dynamic marking of *f*. Measure 160 has a dynamic marking of *p*. Measure 164 has a dynamic marking of *pp*.

Measures 160-164. The score features a vocal line and piano accompaniment. The piano part has a dynamic marking of *pp*. Measure 160 has a dynamic marking of *pp*.

Measures 165-169. The score features a vocal line and piano accompaniment. The piano part has a dynamic marking of *f*. Measure 165 has a dynamic marking of *cresc.*. Measure 169 has a dynamic marking of *f*.

Measures 170-174. The score features a vocal line and piano accompaniment. The piano part has a dynamic marking of *f*. Measure 170 has a dynamic marking of *f*. Measure 174 has a dynamic marking of *f*.

Measures 175-179. The score features a vocal line and piano accompaniment. The piano part has a dynamic marking of *f*. Measure 175 has a dynamic marking of *f*. Measure 179 has a dynamic marking of *f*.

Musical score for measures 175-184. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands. Dynamic markings include *ff* and *p*.

Musical score for measures 185-194. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands. Dynamic markings include *p* and *pp*.

Musical score for measures 195-204. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands. Dynamic markings include *pp*, *ff*, and *p*.

Musical score for measures 205-214. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands. Dynamic markings include *fp* and *f*.

Musical score for measures 215-224. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands. Dynamic markings include *fp* and *ff*.

Musical score for measures 225-234. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands. Dynamic markings include *fp*, *f*, and *cresc.*

Musical score for measures 235-244. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands. Dynamic markings include *f* and *ff*.

Musical score for measures 245-254. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands. Dynamic markings include *ff* and *f*.

Musical score for measures 210-214. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *dim.* marking and a *p* dynamic. The piano accompaniment features a *dim.* marking and a *p* dynamic. The key signature has two flats.

Musical score for measures 215-219. The system includes a vocal line and a piano accompaniment. The vocal line has *dim.* markings. The piano accompaniment has *dim.* markings and a *p* dynamic. The key signature has two flats.

Poco meno mosso

Musical score for measures 220-224. The system includes a vocal line and a piano accompaniment. The vocal line starts with *pp molto espress.* and *pizz.* markings. The piano accompaniment has *pp* markings. The tempo is *Poco meno mosso*. The key signature has two flats.

Musical score for measures 225-229. The system includes a vocal line and a piano accompaniment. The vocal line has *poco rit.* markings. The piano accompaniment has *f* and *poco rit.* markings. The key signature has two flats.

Quasi Tempo I.

Musical score for measures 230-234. The system includes a vocal line and a piano accompaniment. The vocal line starts with *p dolce* and *[fz]* markings. The piano accompaniment has *p* markings. The tempo is *Quasi Tempo I.* The key signature has two flats.

Musical score for measures 235-239. The system includes a vocal line and a piano accompaniment. The vocal line has *cresc.* markings. The piano accompaniment has *cresc.* markings. The key signature has two flats.

Musical score for measures 240-244. The system includes a vocal line and a piano accompaniment. The vocal line has *mf* markings. The piano accompaniment has *mf* and *f* markings. The key signature has two flats.

Musical score for measures 245-249. The system includes a vocal line and a piano accompaniment. The vocal line has *f* markings. The piano accompaniment has *p* and *ff* markings. The key signature has two flats.

245
p *(sim.)* *[pp]*
p *(sim.)* *[pp]*
p *[pp]*

250
cresc. *f* *[pp]*
cresc. *f* *[pp]*
cresc. *f* *[pp]*

ff *ppp* *secco*
ppp *secco* *ppp*
ff *ppp*

265
pp
pp

p *[pp]*
p *[pp]*
p *[pp]*

pp *Poco meno mosso*
pp *Poco meno mosso*
pp *Poco meno mosso*

pp *Poco più mosso*
pp *Poco più mosso*
pp *Poco più mosso*

cresc. *f* *dim.*
cresc. *f* *dim.*
cresc. *[dim.]*

275 *poco a poco rit.*

f *fp* *cresc.* *f* *p dim.*

280 *pp* *stringendo* 285 *legato*

pp *p* *stringendo* *legato*

in tempo *pp* *in tempo*

pp *in tempo*

290 *p* *cresc.* *cresc.* *cresc.* *cresc.*

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

295

f

300 *fp* *dim.* *p* *dim.* *p*

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

305 *cresc.* *cresc.* *cresc.*

cresc. *cresc.* *cresc.*

f *f* *ff*

f *f* *ff*

Poco meno mosso, quasi Tempo I.

Poco meno mosso, quasi Tempo I.

Più mosso

Più mosso

II

Largo $\text{♩} = 80$

p espress. *pp* *f* *f* *p* *f*

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

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

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

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

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

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

fp *pp* *f* *pp* *pp* *pp*

35
pp
espress.

f
pizz.
[p]

40
cresc.
p
cresc.
dim.
cresc.
p
cresc.
dim.
3
3

45
pp
arco
pp
cresc.
pp
cresc.

cresc.
cresc.
f
f

50
sul G
ff molto espress.
ff

[fff] dim.
dim.
dim.

55
p
cresc.
p

Musical score for measures 55-60. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a *mp* dynamic and a *cresc.* marking. The lower staff has a bass clef and a key signature of two flats, starting with a *mp* dynamic.

Musical score for measures 61-64. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, starting with a *f* dynamic. The lower staff has a bass clef and a key signature of two flats, starting with a *f* dynamic. Both staves include *dim.* markings.

Musical score for measures 65-70. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, starting with a *p* dynamic and a *rit.* marking. The lower staff has a bass clef and a key signature of two flats, starting with a *p* dynamic and a *rit.* marking. Both staves include *[dim.]* and *in tempo* markings.

Musical score for measures 71-76. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, starting with a *mp* dynamic and a *pizz.* marking. The lower staff has a bass clef and a key signature of two flats, starting with a *mp* dynamic. Both staves include *cresc.* markings.

Musical score for measures 77-84. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, starting with a *f* dynamic. The lower staff has a bass clef and a key signature of two flats, starting with a *f* dynamic. Both staves include *dim.* and *pp* markings.

Musical score for measures 85-90. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, starting with a *p* dynamic. The lower staff has a bass clef and a key signature of two flats, starting with a *p* dynamic. Both staves include *pp* markings.

Musical score for measures 91-94. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, starting with a *mp* dynamic. The lower staff has a bass clef and a key signature of two flats, starting with a *mp* dynamic. Both staves include *mf*, *cresc.*, and *dim.* markings.

Musical score for measures 95-100. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, starting with a *pp* dynamic. The lower staff has a bass clef and a key signature of two flats, starting with a *pp* dynamic. Both staves include *ten.* and *ppp* markings.

III SCHERZO

Presto $\text{♩} = 116$

5 10

p pizz.

Presto $\text{♩} = 116$

15 20

pp arco.

mp *f*

25 30

f marcatisissimo

35 40

dim. pizz. [*dim.*]

cresc. arco

dim. *cresc.* *f cresc.*

45 50

f *dim.* *f dim.*

55 60

pp *p dim.* *pp*

65 70 75

cresc. *f* *p*

80 85

pp *f* *f* *ff*

Musical score for measures 90-95. The system includes a vocal line and a piano accompaniment. The vocal line starts with a measure rest at 90, then begins with a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *pp* and *fp*. Measure numbers 90 and 95 are indicated.

Musical score for measures 100-105. The system includes a vocal line and a piano accompaniment. The vocal line has a measure rest at 100, then begins with a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *pizz.*, *dim.*, *pp*, and *cresc.*. Measure numbers 100 and 105 are indicated.

Musical score for measures 110-115. The system includes a vocal line and a piano accompaniment. The vocal line has a measure rest at 110, then begins with a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *ff*. Measure numbers 110 and 115 are indicated.

Musical score for measures 120-125. The system includes a vocal line and a piano accompaniment. The vocal line has a measure rest at 120, then begins with a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *fz*, *pp*, and *ritard.*. Measure numbers 120 and 125 are indicated.

Musical score for measures 130-135. The system includes a vocal line and a piano accompaniment. The vocal line has a measure rest at 130, then begins with a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *arco*, *p*, *pp*, and *ritard.*. Measure numbers 130 and 135 are indicated.

Musical score for measures 140-145. The system includes a vocal line and a piano accompaniment. The vocal line has a measure rest at 140, then begins with a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p*, *cresc.*, and *mf*. Measure numbers 140 and 145 are indicated.

Musical score for measures 150-155. The system includes a vocal line and a piano accompaniment. The vocal line has a measure rest at 150, then begins with a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f*, *ff*, and *fz*. Measure numbers 150 and 155 are indicated.

Musical score for measures 160-165. The system includes a vocal line and a piano accompaniment. The vocal line has a measure rest at 160, then begins with a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *fz*, *ff*, and *fz*. Measure numbers 160 and 165 are indicated.

Musical score for measures 170-175. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes markings for *ff* and *ffgrandioso*. The piano accompaniment also features *f* and *ff* dynamics.

Musical score for measures 180-185. The vocal line continues with dynamics of *f*, *ff*, and *f*, ending with a *dim.* (diminuendo) marking. The piano accompaniment features *ff* and *fp* dynamics.

Musical score for measures 190-195. The vocal line is mostly rests with a *pp* marking. The piano accompaniment features *p*, *pp*, and *dim.* dynamics.

Musical score for measures 200-205. The vocal line includes *pp*, *pizz.*, and *arco* markings. The piano accompaniment features *f* and *ff* dynamics. The piece concludes with a *Fine* marking.

TRIO

Poco meno mosso $\text{♩} = 100$

Musical score for measures 210-215. It features a vocal line and piano accompaniment. The vocal line has a *pp* marking. The piano accompaniment features *pp* dynamics.

Musical score for measures 225-230. The vocal line includes *p* and *pizz.* markings. The piano accompaniment features *pp* dynamics.

Musical score for measures 235-240. The vocal line includes *cresc.* (crescendo) markings. The piano accompaniment features *cresc.* markings.

Musical score for measures 240-245. The vocal line includes *dim.* and *arco* markings. The piano accompaniment features *pp* dynamics and first/second endings.

Musical score for measures 245-255. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 245 with a *p* dynamic and ends at measure 250 with a *pp* dynamic. The piano accompaniment features a *p* dynamic in the right hand and a *pp* dynamic in the left hand, with a *cresc.* and *dim.* marking in the right hand.

Musical score for measures 255-265. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 255 with a *mf* dynamic and ends at measure 265 with a *dim.* dynamic. The piano accompaniment features a *mf* dynamic in the right hand and a *dim.* dynamic in the left hand.

Musical score for measures 270-275. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 270 with a *p* dynamic and ends at measure 275 with a *mf* dynamic. The piano accompaniment features a *p* dynamic in the right hand and a *pp* dynamic in the left hand, with a *mf* and *f* marking in the right hand.

Musical score for measures 280-285. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 280 with a *dim.* dynamic and ends at measure 285 with a *pp* dynamic. The piano accompaniment features a *dim.* dynamic in the right hand and a *pp* dynamic in the left hand, with a *pp* marking in the right hand.

Musical score for measures 290-295. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 290 with a *cresc.* dynamic and ends at measure 295 with a *cresc.* dynamic. The piano accompaniment features a *cresc.* dynamic in the right hand and a *cresc.* dynamic in the left hand.

Musical score for measures 300-305. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 300 with a *f* dynamic and ends at measure 305 with a *f* dynamic. The piano accompaniment features a *f* dynamic in the right hand and a *f* dynamic in the left hand, with a *pp* marking in the right hand. The piece concludes with the text "Scherzo Da Capo al Fine".

IV FINALE

Allegro non tanto $\text{♩} = 100$

Musical score for measures 1-10. The system includes a vocal line and a piano accompaniment. The tempo is marked 'Allegro non tanto' with a quarter note equal to 100. The key signature has one flat. The music features a mix of eighth and sixteenth notes, with dynamic markings such as *f*, *p*, and *mf*.

Musical score for measures 11-20. The piano accompaniment continues with a steady eighth-note pattern. The vocal line has dynamic markings of *mf*, *dim.*, and *pp*.

Musical score for measures 21-30. The piano part includes a *pizz.* (pizzicato) section in the vocal line and an *arco* (arco) section in the piano accompaniment. Dynamics include *p*.

Musical score for measures 31-40. The piano accompaniment features a *cresc.* (crescendo) section. Dynamics include *pp*, *p*, *f*, and *cresc.*.

Musical score for measures 41-50. The system includes a vocal line and a piano accompaniment. Dynamics include *mf*, *cresc.*, *f*, and *p*.

Musical score for measures 51-60. The piano accompaniment features a *cresc.* section leading to a *ff* (fortissimo) section. Dynamics include *cresc.* and *ff*.

Musical score for measures 61-70. The piano accompaniment has a complex texture with many sixteenth notes. Dynamics include *f*.

Musical score for measures 71-80. The piano accompaniment features a *dim.* (diminuendo) section. Dynamics include *dim.*, *p*, and *pp*.

Measures 60-64. Treble clef, bass clef. Dynamics: *pp*, *mp*. Includes a first ending bracket over measures 62-63.

Measures 65-70. Treble clef, bass clef. Dynamics: *cresc.*, *mp*. Includes a first ending bracket over measures 67-68.

Measures 71-74. Treble clef, bass clef. Dynamics: *ff*. Includes a first ending bracket over measures 72-73.

Measures 75-80. Treble clef, bass clef. Dynamics: *ff*, *p*, *ff*. Includes a first ending bracket over measures 76-79.

Measures 81-86. Treble clef, bass clef. Dynamics: *p*, *mf*, *p*. Includes a first ending bracket over measures 82-85.

Measures 87-92. Treble clef, bass clef. Dynamics: *cresc. mf*, *f*, *3 dim.*. Includes a first ending bracket over measures 88-91.

Measures 93-100. Treble clef, bass clef. Dynamics: *fp*, *dim.*, *mp*. Includes a first ending bracket over measures 94-99.

Measures 101-106. Treble clef, bass clef. Dynamics: *p*. Includes a first ending bracket over measures 102-105.

Measures 107-114. Treble clef, bass clef. Dynamics: *pp*, *pp*. Includes a first ending bracket over measures 108-113.

120 *non legato*
 pizz. *cresc.* *mf* arco *mf*
pp *cresc.* *mf* 3 3

130 *f* *f* *f*
f *f* *f*

140 *f* *cresc.*
espressivo molto *f* *cresc.*

Poco string. 145 *f* 150
 Poco string. *ff* *f*

Tempo I 155 *mf* *f* 160
fp *f* *f*

165 *f* *p* 170
f *p* *pp*

175 *p* 180
p *pp*

185 *pp* *f*

Musical score for measures 190-195. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *pp* dynamic and features a melodic line with some grace notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Measure numbers 190 and 195 are indicated at the top.

Musical score for measures 200-205. The system includes a vocal line and a piano accompaniment. The vocal line is marked *poco a poco ritard.* and *dim.* before returning to *in tempo* at measure 205. The piano accompaniment features a similar eighth-note pattern. Measure numbers 200 and 205 are indicated.

Musical score for measures 210-215. The system includes a vocal line and a piano accompaniment. The vocal line is marked *f* and *dim.* with a *pizz.* instruction. The piano accompaniment includes a *pizz.* instruction and a *p* dynamic. Measure numbers 210 and 215 are indicated.

Musical score for measures 215-220. The system includes a vocal line and a piano accompaniment. The vocal line is marked *poco string.* and *arco*. The piano accompaniment is marked *pp* and *cresc.*. Measure numbers 215 and 220 are indicated.

Musical score for measures 225-230. The system includes a vocal line and a piano accompaniment. The vocal line is marked *Tempo I* and *dim.*. The piano accompaniment features a complex texture with chords and moving lines. Measure numbers 225 and 230 are indicated.

Musical score for measures 230-235. The system includes a vocal line and a piano accompaniment. The vocal line is marked *ff* and *dim.*. The piano accompaniment is marked *ff* and *dim.*. Measure numbers 230 and 235 are indicated.

Musical score for measures 240-245. The system includes a vocal line and a piano accompaniment. The vocal line is marked *p* and *pp*. The piano accompaniment is marked *p* and *pp*. Measure numbers 240 and 245 are indicated.

Musical score for measures 245-250. The system includes a vocal line and a piano accompaniment. The vocal line is marked *arco* and *[mf]*. The piano accompaniment is marked *pp* and *[mf]*. Measure numbers 245 and 250 are indicated.

Musical score for measures 255-265. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 255 with a *f cresc.* dynamic, followed by *pp*. The piano accompaniment features a *f* dynamic in the right hand and *pp* in the left hand, with a *dim.* marking at the end of the system.

Musical score for measures 265-270. The system includes a vocal line and a piano accompaniment. The vocal line has a *cresc.* dynamic. The piano accompaniment features a *pp* dynamic in the right hand and *cresc.* in the left hand.

Musical score for measures 270-275. The system includes a vocal line and a piano accompaniment. The vocal line has a *pp* dynamic. The piano accompaniment features a *dim.* dynamic in the right hand and *pp* in the left hand, with a *f* dynamic at the end of the system.

Musical score for measures 275-280. The system includes a vocal line and a piano accompaniment. The vocal line has a *f* dynamic. The piano accompaniment features a *f cresc.* dynamic in the right hand and *f* in the left hand, with a *cresc.* marking at the end of the system.

Musical score for measures 280-285. The system includes a vocal line and a piano accompaniment. The vocal line has a *f* dynamic. The piano accompaniment features a *mf* dynamic in the right hand and *ff* in the left hand.

Musical score for measures 285-290. The system includes a vocal line and a piano accompaniment. The vocal line has a *dim.* dynamic. The piano accompaniment features a *dim.* dynamic in the right hand and *p* in the left hand, with a *pp* dynamic at the end of the system.

Musical score for measures 290-295. The system includes a vocal line and a piano accompaniment. The vocal line has a *dolce* dynamic. The piano accompaniment features a *pp* dynamic in the right hand and *pp* in the left hand.

Musical score for measures 295-300. The system includes a vocal line and a piano accompaniment. The vocal line has a *f* dynamic. The piano accompaniment features a *f* dynamic in the right hand and *f* in the left hand.

300

305

310

315

320

325

poco a poco ritard.

dim.

poco a poco ritard.

330

335

340

345

350

rit.

in tempo

Meno mosso

Quasi tempo I. Allegro e string.

VERLEGER'S REPORT

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pro housle čelo a piano
složil
Ant. Dvořák
op. 26.*

Vpravo po straně pak:

*(vyšlo u Bote-Bocka
v Berlíně 1879)*

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REVISIONSBERICHT

QUELLEN:

a) Das im Besitz der Familie Antonín Dvořáks befindliche Originalmanuskript. Es umfaßt 43 Seiten eines zweiseitigen Notenpapiers vom Format 326:254 mm. Das Manuskript ist in einem Halblederband gebunden, der mit einem kleinen Schild versehen ist, das folgende Aufschrift trägt: No 77, op. 26, Trio g moll. Auf dem Bandrücken steht in Golddruck der Titel: Trio g moll. Der ursprüngliche, auf der ersten, nicht nummerierten Seite des Manuskripts be-

Rukopisu bylo použito jako předlohy pro rytí. Skladatel provedl dodatečně několik oprav modrou tužkou, které však v tisku provedeny nebyly. Opravy jsou v autografu vyznačeny v taktu 6. věty II. (klavír – levá ruka), v taktu 47. (klavír – levá ruka) a v taktech 121. a 122. věty III. (v klavírním hlase). Naše vydání otiskuje první dvě opravená místa, ale takty 121 a 122 ve III. větě byly ponechány (podle analogických míst) v původním znění. (Viz Vydavatel'ské poznámky – „Annotazioni“.)

b) Původní vydání fy Ed. Bote & G. Bock, Berlin W. 8, číslo ed. 12182, označené nakladatelem jako: Eigenthum der Verleger.

Za základ našeho vydání bylo vzato vydání Bote-Bockovo, vydané za života skladatelova a beze vši pochyby i za jeho přímé účasti. Bylo pečlivě porovnáno s autografem. Podstatnější odchylky pramenů jsou uvedeny ve vydavatel'ských poznámkách („Annotazioni“). Podle autografu byly v našem vydání opraveny zřejmě tiskové chyby a doplněny podrobnostmi, ve vydání Bote-Bockově opominuté. Dále podle obdobných míst autografu i tisku byla doplněna chybějící drobná znaménka přednesová, dynamická a frázovací. Závažnější odchylky jsou uvedeny v hranatých závorkách [].

ZKRATKY:

A = autograf
BB = vydání fy Bote & Bock
SN = nové vydání SNKLHU
Viol., Vcl., Po = houslový, cellový a klavírní part v partituru
m. d., m. s. = pravá ruka, levá ruka v klav. partu
Vers. I. = původní znění, změněné skladatelem již v autografu
[?] = nezřetelný zápis v rukopise
[!] = přepsání v autografu nebo chyba v tisku

Velká arabská číslice označuje takt, malá příslušnou notu, příp. akord v taktu. Pomlky se nepočítají.

findliche Titel ist mit einem Streifen Notenpapiers überklebt und hat folgenden (tschechischen) Text:

*Trio (Nummer II G moll)
für Violine, Cello und Klavier
verfaßt von
Ant. Dvořák
op. 26*

Rechts seitwärts steht (ebenfalls tschechisch):

(Erschienen bei Bote-Bock in Berlin 1879)

Der ganze Titel ist vom Autor eigenhändig geschrieben

Links oben befindet sich seine in tschechischer Sprache geschriebene Bemerkung: „*Bald absenden*“, rechts oben ist eine österreichische 15-Kreuzer-Stempelmarke aufgeklebt, die mit einem Amtsstempel, offenbar der k. k. Statthalterei – Prag, versehen ist. Zweifellos wurde dieses Werk dem Gesuche um Erteilung eines Stipendiums beigelegt und mußte als Beilage gestempelt sein. Unter dem Titel wurde, unbekannt von wem, mit Rotstift hinzugeschrieben: „Stimmenrostral“. Ganz unten steht dann: 12182 und darunter: „Hl. Paris z. Stich den 7/7 79.“

Auf der ersten nummerierten Seite steht vor dem eigentlichen Notentext, vom Autor in Blockschrift geschrieben: *TRIO*. Im Einzug: *Violino I. mo, Cello, Piano*. Rechts das Datum des Beginns der Arbeit an dem Werke: 18 4/1 76. Am Schluß des I. Satzes steht das Datum: 18 9/1 76, am Ende des II. Satzes: 18 12/4 [!] 76 (offensichtlicher Irrtum in der Angabe des Monats). Der III. Satz trägt, abermals in Blockschrift, die Bezeichnung: *SCHERCO*, der Buchstabe *C* ist durchgestrichen und auf kleines *z* berichtigt. Am Ende des Satzes befindet sich das Datum: 18 14/1 76. Der IV. Satz trägt die Aufschrift: *FINALE*. Am Schluß des Werkes steht die Bemerkung Dvořáks (tschechisch): *Beendet 20. Jänner 1876. Antonín Dvořák*. Die nicht nummerierte Seite 30 ist unbeschriftet.

Das Manuskript diente als Vorlage für den Stecher. Der Komponist hat dann nachträglich einige Abänderungen (mit Blautift) vorgenommen, die jedoch im Druck nicht durchgeführt wurden. Diese Korrekturen sind im Manuskript im Takt 6 des II. Satzes (Klavier – linke Hand), im Takt 47 (Klavier – linke Hand) und in den Takten 121 und 122 im III. Satz verzeichnet. In der vorliegenden Ausgabe sind die ersten zwei korrigierten Stellen abgedruckt, dagegen wurden die Takte 121 und 122 des III. Satzes ohne Abänderung (gemäß analogen Stellen) in der ursprünglichen Fassung belassen. (Siehe Anmerkungen des Herausgebers – „Annotazioni“.)

EDITOR'S NOTES

SOURCES:

a) The manuscript in the possession of Antonín Dvořák's descendants. It contains 43 pages of 20 stave manuscript paper 326:254 mm in size. It is bound in half leather covers and labeled: No. 77, op. 26. Trio in G minor. On the back is written in gold lettering: Trio in G minor. The original title may be found on the first, un-numbered page of the manuscript. It has been pasted over with a strip of manuscript paper bearing the following title written in Czech: *Trio (No. II G minor)
for violin, cello and piano
composed by
Ant. Dvořák
op. 26*

b) Die ursprüngliche Ausgabe der Firma Ed. Bote & G. Bock, Berlin W. 8., Editionsnummer 12182, vom Verlag mit der Bemerkung versehen: Eigenthum der Verleger.

Als Grundlage unserer Ausgabe wurde der zu Lebzeiten des Komponisten und zweifellos unter seiner unmittelbaren Mitwirkung herausgegebene Druck der Firma Bote-Bock genommen. Er wurde sorgfältig mit dem Originalmanuskript verglichen. Wesentlichere Abweichungen der Quellen sind in den Anmerkungen des Herausgebers („Annotazioni“) angeführt. Nach dem Manuskript wurden in unserer Ausgabe offensichtliche Druckfehler berichtigt und in der Bote-Bock-Ausgabe übersehene Details ergänzt. Weiters wurden gemäß einander entsprechenden Stellen des Manuskripts und der Druckausgabe fehlende kleinere Vortrags-, dynamische und Phrasierungszeichen ergänzt. Wichtigere Abweichungen sind in eckigen Klammern angeführt [].

ABKÜRZUNGEN:

A = Originalmanuskript
BB = Ausgabe von Bote & Bock
SN = die vorliegende Ausgabe des Staatsverlags für schöne Literatur, Musik und Kunst
Viol., Vcl., Po. = Violine-, Violoncello- und Klavierpart in der Partitur
m. d., m. s. = rechte Hand, linke Hand im Klavierpart
Versio I = die ursprüngliche, vom Komponisten bereits im Manuskript abgeänderte Fassung
[?] = undeutliche Schrift im Manuskript
[!] = Verschreibung im Manuskript oder Druckfehler

Große arabische Ziffern bezeichnen den Takt, die ihnen beigefügten kleinen Ziffern die entsprechende Note, bezw. Akkord im Takt. Pausen werden nicht mitgezählt.

On the right, to one side, has been added:

(published by Bote-Bock in Berlin 1879)

The entire title is written in the composer's hand. At the top, left hand corner, the composer has written: „*send in soon*“. The top right hand corner has been stamped with the Royal Imperial stamp of the office of the Austrian governor-general in Prague. Undoubtedly the composition was sent in with a request for a stipendium and therefore had to be stamped. Below the title is written in red pencil in an unknown hand: „Stimmenrostral“. At the foot of the page has been added: 12182, and underneath: Hl. Paris z. Stich den 7/7 79.

At the beginning of the first numbered page the composer has written: *TRIO*. And in the margin: *Violino Imo, Cello,*

Piano. On the right is the date when the work was begun: 18 4/1 76. At the end of the first movement is the date; 18 9/1 76. At the end of the second movement: 18 12/4 [!] 76 (an obvious mistake in the number of the month). The third movement is marked in block letters *SCHERCO*, the letter *C* having been crossed out and changed to a small "ç". At the end of the third movement is the date: 18 14/1 76. The fourth movement is marked *FINALE* and at the end of the work is the composer's remark: *Completed 20th January, 1876. Antonin Dvořák.*

Page 30 (unnumbered) is empty. The manuscript has been used for printing purposes and the composer later made some alterations in blue pencil which did not naturally appear in the print. These alterations are as follows: bar 6, second movement (piano—left hand); bar 47 (piano—right hand) and bars 121—122, third movement (in the piano part). In this edition the first two alterations are given whereas bars 121—122 of the third movement have been left (according to analogous passages) in their original version (see "Annotazioni").

b) The original edition by Ed. Bote and G. Bock of Berlin, edition number 12182, classified by the publishers as: *Eigenthum der Verleger.*

The basis of this edition has been the Bote-Bock print published during the composer's lifetime and doubtless

under his personal supervision. It has been carefully compared with the manuscript. The more important deviations between the sources are given in the Editor's Notes ("Annotazioni"). Obvious printing errors have been corrected according to the manuscript and some details inserted which were omitted in the Bote-Bock edition. Missing details in expression marks, dynamics and phrasing have been added according to analogous places in the manuscript. The more important deviations are given in square brackets [].

ABBREVIATIONS:

- A = manuscript
- BB = Bote-Bock edition
- SN = the present edition by the State Publishing House KLUH
- Viol., Vcl., Po = violin, cello and piano parts in the score
- m. d., m. s. = right hand, left hand in the piano part
- Vers. I. = original version, changed by the composer in the manuscript
- [?] = illegible place in the manuscript
- [!] = slip in the manuscript or misprint

Large Arabic numerals indicate the bar, the small numbers beside them the note in the bar; rests are not counted.

compositeur y marqua au crayon bleu quelques corrections ultérieures qui cependant ne devaient plus être comprises dans l'édition imprimée originale. Ces corrections touchent la mesure 6 du II^e mouvement (*Piano*, main gauche); la mesure 47 (*Piano*, main droite) et les mes. 121, 122 (*Piano*) du III^e mouvement. La présente édition adopte les deux premières corrections, tout en gardant les mes. 121, 122 du III^e mouvement sous leur forme originale (eu égard des passages analogues. V. Annotazioni).

b) L'édition originale de la maison Ed. Bote & G. Bock, Berlin W 8, numéro d'éd. 12182, marquée par l'éditeur comme *Eigenthum der Verleger* (Propriété des Editeurs).

C'est l'édition imprimée originale Bote-Bock parue du vivant du compositeur et sans doute avec sa collaboration active, qui a été prise pour base de notre édition. Elle a été soumise à une comparaison minutieuse avec l'autographe. Les différences notables entre les sources sont signalées dans les Annotazioni ("Annotazioni"). D'après l'autographe, on a complété de menus détails omis dans l'édition Bote-Bock. On a en outre complété, d'après les passages analo-

gues de l'autographe et de l'édition imprimée originale, les petits signes d'exécution, de nuances et du phrasé qui manquaient. Les divergences un peu importantes sont mises entre crochets [].

ABBREVIATIONS:

- A = l'autographe
- BB = édition Bote & Bock
- SN = la présente édition du SNKLHU
- Viol., Vcl., Po = partie du violon, du violoncelle et du piano-forte
- m. d., m. s. = main droite, main gauche
- Vers. I. = version primitive, changée par le compositeur dès l'autographe
- [?] = illisible
- [!] = erratum dans l'autographe où faute d'impression

Un grand chiffre arabe indique la mesure, le petit chiffre qui suit indique la note correspondante (ou bien l'accord) de la mesure; les silences ne sont pas comptés.

NOTES DE L'ÉDITEUR

SOURCES:

a) L'autographe appartenant à la famille d'Antonín Dvořák; il comporte 43 pages de papier à musique, format 326:254 mm, à 20 portées. Le manuscrit est relié demi-cuir, avec une étiquette portant l'indication (en tchèque): N. 77, op. 26, Trio en sol mineur. Sur le dos, on lit, en caractères dorés, l'inscription: Trio g moll. Le titre original écrit à la première page, non numérotée, du manuscrit, a été recouvert d'une bande de papier à musique avec le texte suivant (en tchèque):

*Trio (Numéro II Sol mineur)
pour violon, violoncelle et piano
composé par
Ant. Dvořák
op. 26.*

A côté, à droite, on lit (en tchèque):

(Paru chez Bote-Bock à Berlin 1879)

L'inscription tout entière est écrite de la main du compositeur. En haut, à gauche, ce trouve l'avertissement (en tchèque) de la part de l'auteur: „*à expédier bientôt*"; en haut également, mais à droite, un timbre autrichien de 15 Kreuzers est collé, oblitéré au cachet officiel (probablement celui de la Lieutenance impériale et royale de Prague). Sans

doute cet ouvrage avait-il servi d'annexe à la demande d'une Bourse d'État et, par conséquent, avait-il dû être timbré.

Au-dessous du titre se trouve, écrit d'une main inconnue, au crayon rouge (en allemand) „*Stimmenrostral*".

Tout au bas de la page est écrit le numéro 12182 et, au-dessous (en allemand encore): „*Hll. Paris z. Stich den 7/7 79.*" A la première page numérotée se trouve, avant le texte musical, écrit en lettres capitales de la main du compositeur: *TRIO*. Au début de la première accolade figurent les indications des instruments: Violino I. mo., Cello, Piano. A droite, la date du commencement de la composition de l'oeuvre: 18 4/1 76. A la fin du premier mouvement se trouve la date: 18 9/1 76, à la fin du deuxième: 18 12/4 [!] 76 (avec une erreur manifeste en ce qui concerne l'indication du mois). Le troisième mouvement porte, lui aussi, une inscription en capitales: *SCHERCO*, la lettre „*C*" étant biffé et remplacée par un petit „*ç*". A la fin de ce mouvement figure la date: 18 14/1 76. Le quatrième mouvement porte encore l'inscription *FINALE*. A la fin de l'ouvrage on lit la remarque (en tchèque) écrite par le compositeur: *Achévé le 20 janvier 1876. Antonin Dvořák*. La page 30 (non numérotée) est vierge.

Le manuscrit a été utilisé comme modèle à la gravure. Le

VYDAVATELSKÉ POZNÁMKY
ANNOTAZIONI

I.
18₁ Po A: *fz*; BB: *p*; SN = A
33 Vlc. A: Vers. I.:

47 Po. m. s. A: Vers I.:

54₂ Po, m. d. BB: *f*₁ [!] -*as*; SN = A

68, 69 { Po. m. s. A: *f*
SN = BB

89₄, 90₄ Po., m. s. BB: *cis*₁-*es* [!] -*gis*₁-*cis*₂; SN = A

113 Po, m. s. Vers. I.:

120 Po, m. s., A: *pp*; SN = BB

123 { A: ♩ = 112 *Tempo I. poco meno*
poco meno mosso quasi Tempo I.
SN = BB

126 A: Vers. I: *in tempo*

146 { A: Viol., Po: Vers. I.: *mf*,
Vers. II. Vlc., Po: *f*
SN: Viol. ex analog.: *f*

161₅₋₇ { Po, m. d. A: Vers. I.: ,
BB:
SN - ex analogia

163₃ Viol. A, BB: *f*₂, SN: *fi*₂

192 segue Vi-de:

200₉ Po. m. s., BB: *Gis-H-d* [!] -*e*; SN = A

233₄ Viol. A, Vers. I.: *f*₁

240₂ Viol. A: *ges*₁ - *a*₁; SN = BB

247 Po. m. d. A: segue Vide:

261₇₋₉ Vlc. A: Vers. I.: *hes*

298 { Po, m. s. A:
SN = BB

306-310_{1,2} Po, m. d. Vers. I.:

f *schlecht*

322 Vlc. Vers. I.: *a*₂

322₂ Po, m. s. Vers. I.:

328₆ Po, m. s. Vers. I.: *hes*

332 segue Vi-de:

339 Vlc. Vers. I.:

II.

6₂ Po, m. s. A: *A*₁-*A*; BB: *A*; SN = A

8 Po, m. d. Vers. I.:

14₉ Po, m. s. Vers. I.: *Ges*₁-*Ges*

15₁ Po, m. s. Vers. I.: *F*₁-*F*

41₁ Po, m. s. Vers. I.:

48₁₂ Po, m. d. Vers. I.: *hes*₂

69 segue Vi-de:

Vi. *pp*

de *pp*

72₃ Viol. Vers. I.: *hes*₂

75 A: *dim.*; BB: *pp*; SN = BB

79 Po, m. s. A: *meno mosso*; SN = BB

III.

1 A. Vers. I.: *Vivacissimo*

3-12 Vlc., Po, m. s. Vers. I.:

47₁ Po, m. d. A: Vers. I.: *fi*₃; BB = Vers. I.

Vers. II.: *a*₂-*c*₃-*fi*₃; SN = Vers. II.

55-57 Viol., Vlc. BB: [!]; SN = A

59-60 Po, m. d. A:

67-69 Viol. Vers. I.:

87 Po, m. d. Vers. I.:

116-119 Viol. I. Vers. I.:

121-122 Po, Vers. I. = BB

Vers. II.:

SN = ex analogia Vers. I. (BB)

125-126 Vlc., Vers. I.:

128 Vers. I.: *Andante, quasi l'istesso tempo*

137 Vers. I.: *Vivacissimo*

142₁ Vlc, A: Vers. I.: *g*

149₁₋₃ Viol. I. Vers. I.: *a*₂, *b*₂, *c*₃

167 Po. m. d. A: ; SN = BB

175-179 Viol. Vers. I.:

181-183 Po, m. s. Vers. I.: *col 8^a bassa*

181₂ Po, m. d. Vers. I.: *d*₂-*d*₃ [!]

193 Vlc, BB: *p*; SN = A

223-224 Vlc, A: ; SN = BB

224₂ Po, m. d. Vers. I.:

231₂ Viol. Vers. I.: *a*₂

253-255 Viol. Vers. I.:

256-259 Vlc. Vers. I.:

258-259 Po, m. s. Vers. I.:

258-259 Viol. Vers. I.:

IV.

1 Vers. I.: *Allegro*

9 A: segue Vi-de:

24-25 Po, m. s. Vers. I.:

57₄ Vlc. Vers. I.: *g*

72₈ Po, m. d. A: *c*₃-*d*₂-*fi*₂; SN = BB

73 A: *Un poco più animato*

94 A:-; BB: *Tempo I.*; SN = BB

96 Po. m. s. Vers. I.:

139 Po. m. s. Vers. I.:

144 A:-; BB: *poco string.*; SN = BB

149-151 Viol. I. Vers. I.:



165₁ Po, m. d. Vers. I.:



169₄ Po, m. d. Vers. I: d₂

173 Viol. I. Vers. I.:



174-177 A: Vers. I.:

174-177 A: Vers. I.:

Viol. I: *pp* *morent*

Viol. II: *pp* *morent*

Vcl. I: *pp* *morent*

Piano: *pp* *morent*

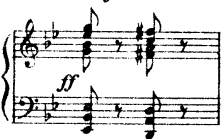
195₃ Viol. Vers. I.: *f₂-a₂*

216 A: -; BB: *poco string.*; SN = BB

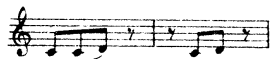
227 Po, Vers. I.:



228 Po, Vers. I.:

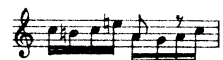


231-232 Po, m. s. Vers. I.:



244₄ Po, m. d. Vers. I.: a₁

273 Viol. Vers. I.:



287-288 Po, m. s. A: SN = BB

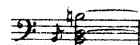


302₄ Vlc, A: e [1]; SN = BB

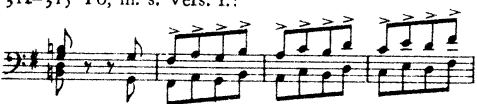
308-311 Po, m. s. A:



312 Vlc. Vers. I.:



312-315 Po, m. s. Vers. I.:



326 A: Vers. I.: *morendo*

333 A: Vers. I. segue:

326 A: Vers. I.: *morendo*

333 A: Vers. I. segue:

Viol. I: *pp*

Viol. II: *pp*

Vcl. I: *pp*

Piano: *fp* *dimin.* [segue 342]

338-339 A: *ritard. poco a poco* } SN = BB

342-343 A: *ritard. quasi Andante* }

345 A: *In tempo e poco a poco accelerando*