Romantic Pieces

for Violin and Piano

by

Antonín Dvořák

Op. 75/B. 150

Critical Edition based on the Composer's manuscript

Edited by Otakar Šourek

Violin part revised by Josef Micka

Piano

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ROMANTIC PIECES

Critical edition based on original sources and prepared for the press by the Editing Board for the Works of Antonín Dvořák: Otakar Šourek, Chairman – Jan Hanuš, Chief Editor – František Bartoš – Dr Jiří Berkovec – Dr Antonín Čubr – Ladislav Láska – Antonín Pokorný – Karel Šolc.

ANTONÍN DVOŘÁK (8. IX. 1841 – 1. V. 1904) wrote the *Romantic Pieces* for violin and piano in January 1887. The origin of this work was especially interesting. A student of chemistry, Josef Kruis, was living as a subtenant with the composer's mother-in-law in Prague II, 564, Žitná Street, in the same house as the composer's family. A member of the orchestra of the National Theatre, Jan Pelikán, used to come to teach him the violin. When Dvořák heard them playing violin--duets, the idea occured to him of playing with them the viola in a trio, and he immediately decided to write for this purpose a new composition. This he did at first with the Trio in C major, which he began as his 74th work on January 7th and finished on January 14th, 1887. But when it appeared that the violin part of the Trio was too difficult for the young amateur violinist, Dvořák immediately wrote a new composition for the same group of instruments, but considerably simpler both in the technique and the contents.

This, then, was the second trio in four movements which, respectively, were to bear the titles "Cavatina", "Capriccio", "Romance" and "Elegy" ("Ballad"). This new work must have suited the musicians for whom it was written and Dvořák himself was also satisfied with it, which he expressed in a letter to his Berlin publisher, Simrock, written during the work on this composition (January 18th, 1887. The manuscript of the Trio itself does not contain any dates pertaining to its origin). Dvořák wrote: "*I am writing little Bagatelles – just imagine – for two violins and viola, and I enjoy the work as much as if I were writing a large symphony – what do you say to that? Of course, they are meant rather for amateurs, but didn't Beethoven and Schumann also express themselves sometimes with quite simple means – and bow?...*"

This satisfaction with the original version of the second Trio, however, did not prevent Dvořák from rearranging the work – immediately after it had been completed – as *four compositions for the violin and piano* which he called "*Romantic Pieces*" op. 75. (The manuscript contains one date only – January 25th, 1887 – which appears at the end.) It was this version only which the composer decided to print for the public, while he had completely supressed the original version for string trio.*

When rearranging the original trio as the Romantic Pieces, Dvořák left the musical contents of the individual movements almost unaltered, except for a change of the harmonic foundation in

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* It is possible that after some years Dvořák himself forgot about the way the Romantic Pieces had originated and when the publisher Simrock who, 14 years later, was told by one of the composer's friends that also a second string trio existed, asked whether this was true, the composer replied in a letter of December 13th, 1901: "... *I think that what is supposed to be a later trio is the same which was published by you, – and it cannot be the Romantic Pieces, as these were certainly conceived and written in the form in which they stand now. All other suppositions, I firmly believe, are erroneous.*" Only as late as 1938, the discovery of the original trio version of the Romantic Pieces in the composer's manuscript and in Kruis' copies of the individual parts, proved that Dvořák himself was mistaken.

bars 30–36 of the first movement (in the original trio version they corresponded to bars 10–16), and for the closing section of the third movement, to which four new bars were added. Besides, the second movement – originally Poco Allegro – was now inscribed *Allegro maestoso*, and the third, instead of the original Allegro, was marked *Allegro appassionato*. The instrumental setting of the Romantic Pieces was then worked out so that the violin took over most of the part of the first violin in the trio, while the parts of the second violin and viola were rewritten for the right hand and left hand of the piano. The only change of some importance in the instrumental setting took place in the fourth movement, where the original sustained chords of the accompaniment in the strings were now changed into semiquaver figuration in the piano.

The Romantic Pieces were performed for the first time by the violinist Karel Ondříček, at that time leader of the orchestra of the National Theatre (he was a younger brother of the great violinist František Ondříček), with Antonín Dvořák at the piano. This happened at a concert of chamber music, given by the Umělecká beseda and Měšťanská beseda in Prague on March 30th, 1887. In the same year the compositions were also published by the Berlin publishing house of Simrock. (The original version of the Romantic Pieces for two violins and viola, which Dvořák had suppressed, was published a long time after the composer's death by Hudební matice in Prague, in parts in 1945 and in the score in 1948.)

The violin part enclosed in this edition was revised by Prof. Josef Micka.

Translated by Dr L. Dorůžka

Otakar Šourek

I. Allegro moderato 1
II. Allegro maestoso 4
III. Allegro appassionato 7
IV. Larghetto 10

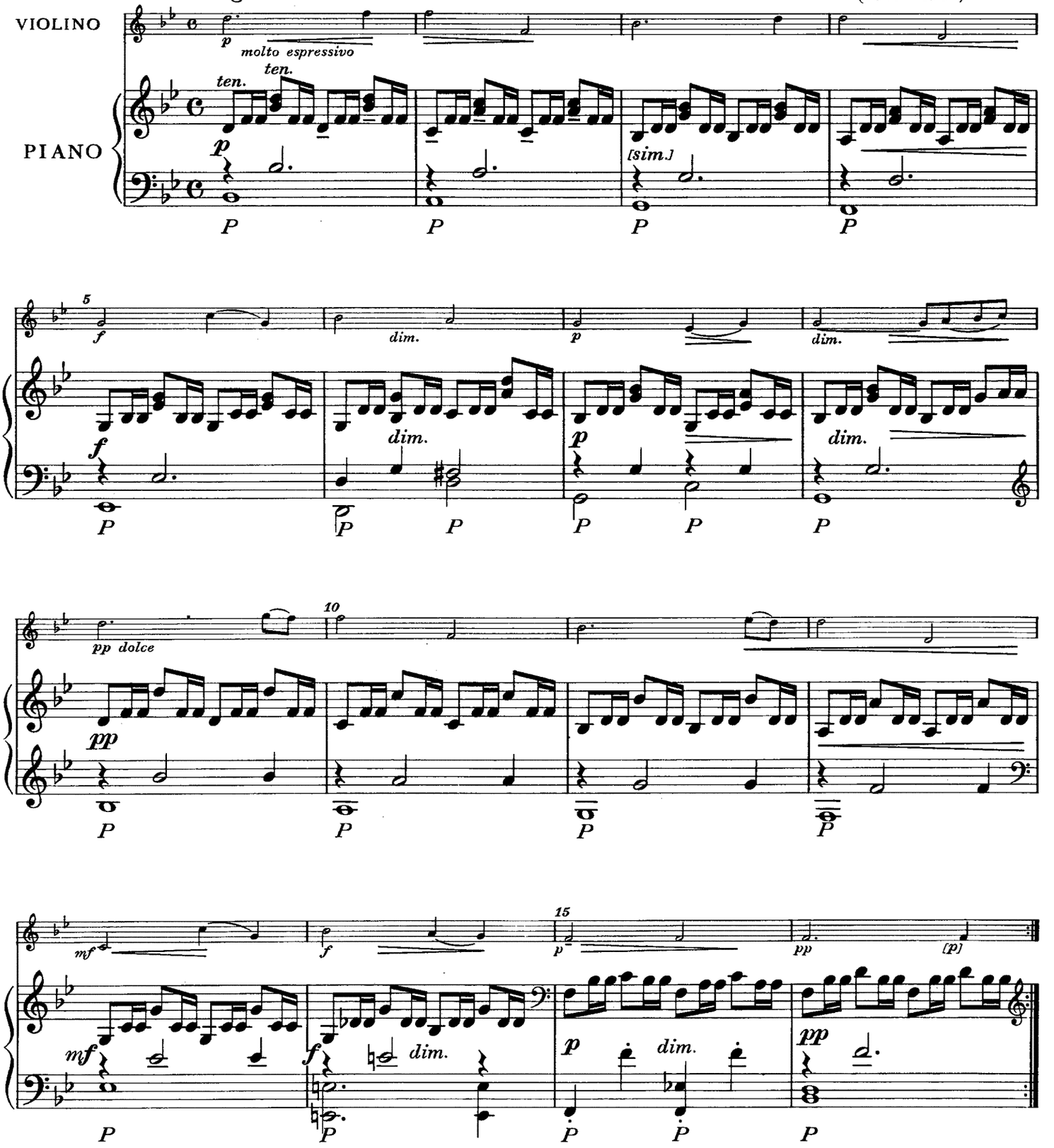
ROMANTICKÉ KUSY

ROMANTISCHE STÜCKE • ROMANTIC PIECES • PIECES ROMANTIQUES

I

ANTONÍN DVOŘÁK, op. 75
(1841 – 1904)

Allegro moderato



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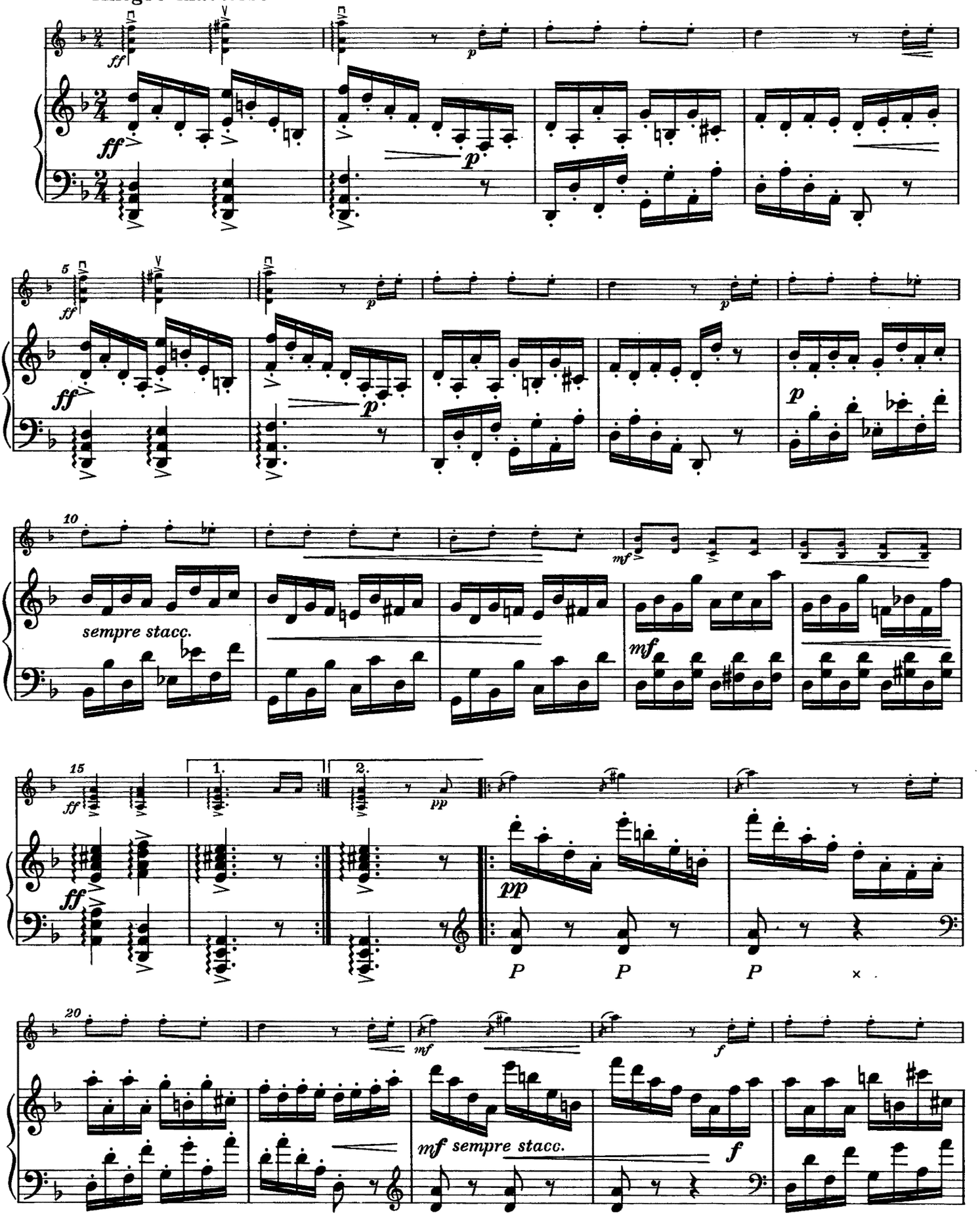
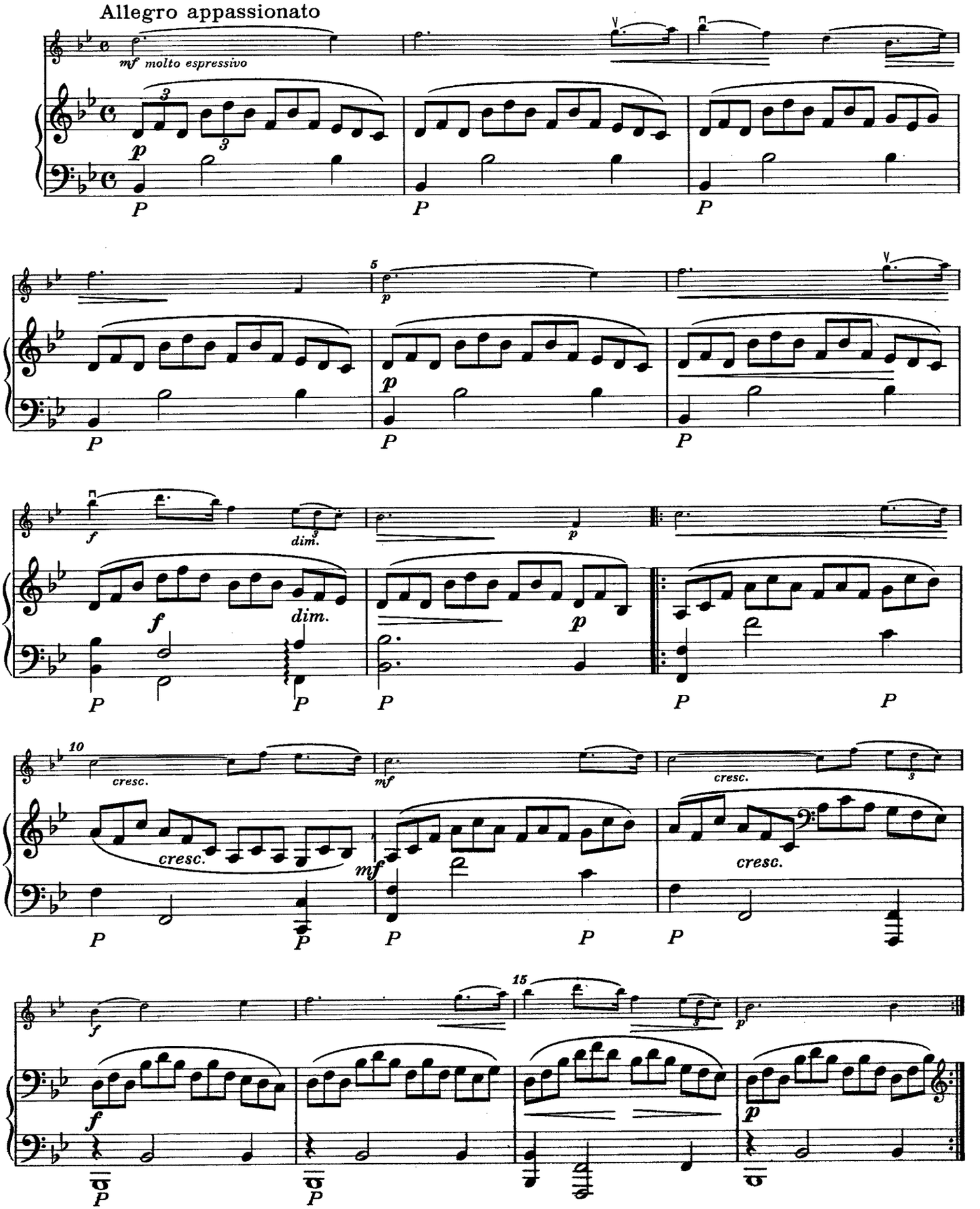
II

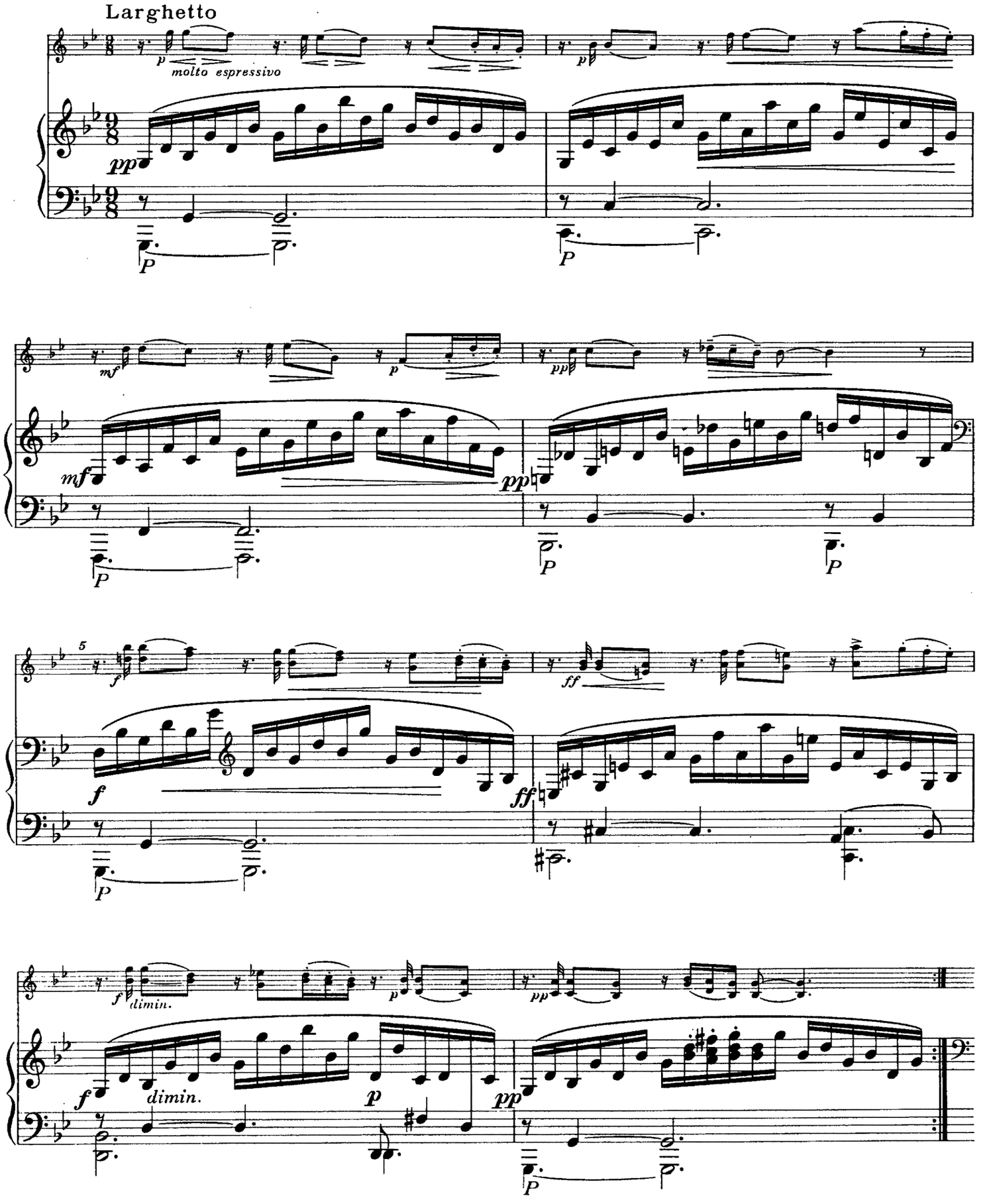
Allegro maestoso

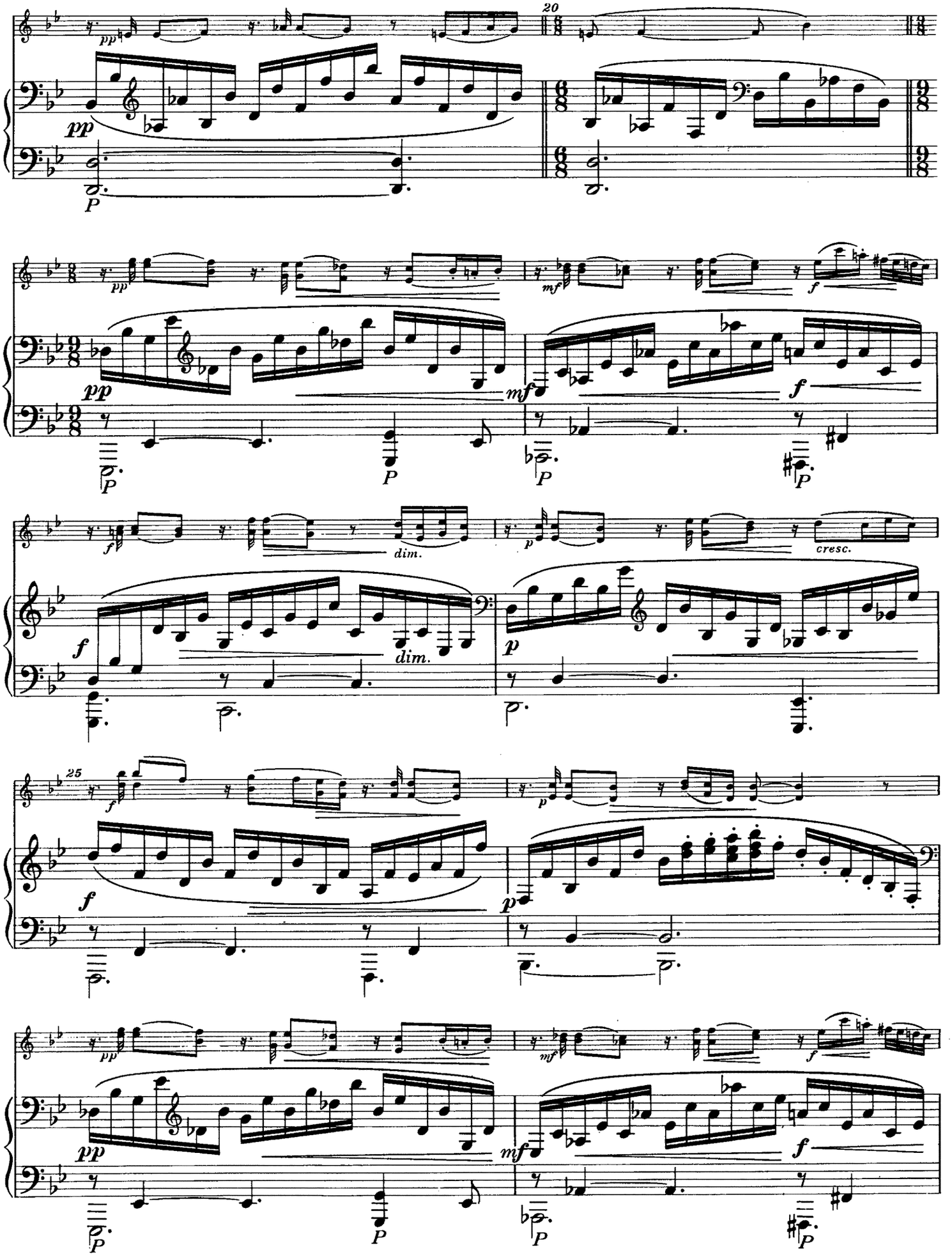


III


Allegro appassionato
mf molto espressivo
p
P
5
dim.
f
10
cresc.
mf
15

IV




20
pp
P
pp
mf
f
P
P
P
P
f
dim.
p
cresc.
f
dim.
p
25
f
p
pp
mf
f
P
P
P
P

EDITORS' NOTES

SOURCES:

a) The composer's manuscript kept in the Music Department of the National Museum in Prague, sign. 844/52. It is written on 16 pages of 16-stave music paper, 260:340 mm. The first, unnumbered, page bears the following Czech inscriptions:

Romantic Pieces
for violin and piano (op. 75)
composed by Ant. Dvořák.

Below, there is written in a different handwriting: "Romantische Stücke für die Violine und Piano, comp. von A. Dvořák, op. 75". The same inscription (in German) appears at the head of the first numbered page. The second composition has a subtitle "Capriccio", the third, "Romanze" and the fourth, "Ballade". All these subtitles are written in German and not in the composer's handwriting. At the end of the last composition, the composer wrote in red ink the date of completion: *18 25/I 87.* Bound in the same covers are the song-cycle "In Folk Tone" op. 73 and the score of the Trio op. 74.

b) The original edition by N. Simrock from the year 1887, Ed. No. 8765.

Our edition is based on the Simrock print, published during the composer's lifetime and doubtlessly under his direct supervision. It has been carefully collated with the manuscript. The more important deviations between the sources have been listed in the Editorial Notes ("Annotazioni"). In our print, obvious misprints have been corrected and details omitted in the Simrock edition have been added in accordance with the manuscript. Minor expression marks have been inserted in accordance with analogous passages in both the manuscript and the print. The bowing marks in the violin part as printed in the piano score differ considerably from the manuscript, but have been kept in the form in which they were printed by Simrock as it is believed that they were authorized by Dvořák.

ABBREVIATIONS:

A	=	the manuscript
S	=	Simrock's edition
SN	=	the present edition by the State Publishing House KLHU (now Editio Supraphon)
Viol. Po	=	the violin part in the piano score
Po md, ms	=	right or left hand of the piano
[!]	=	slip in the manuscript or a misprint
Vers. I.	=	original version changed by the composer in the manuscript

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

VYDAVATELSKÉ POZNÁMKY
ANNOTAZIONI

I.

7_{10} Po md, A: $e^1 - g^1 - a^1$; SN = S

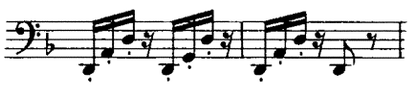
2.

Vers. I., A: *Allegretto scherzando*

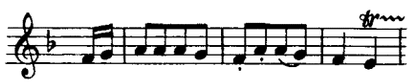
43_1, 47_1 Po ms, A: $f^1 - a^1$; S: $d^1 - f^1 - a^1$

44_1, 48_1 Po ms, A: $e^1 - c^2$; S: $c^1 - g^1 - c^2$

51, 52 Po ms, A: Vers. I.,



$70_{2,3}$, 71, 72, 73 Viol. Po, A: Vers. I.,



75_8 Po md, A: e^2; S: f^2; SN = A

3.

33_{1-6} Po md, A: c, f, c, b, c^1, b; S: d, f, d, b, d^1, b; SN = S

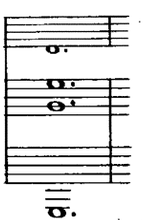
4.

23_{13-18} Po md, A: Vers. I.,

29_{13-18} Po md, A: Vers. I.,

25_3 Viol. Po, A: f_2; S: g^2 [!]; SN = A

40 A, S [!]:



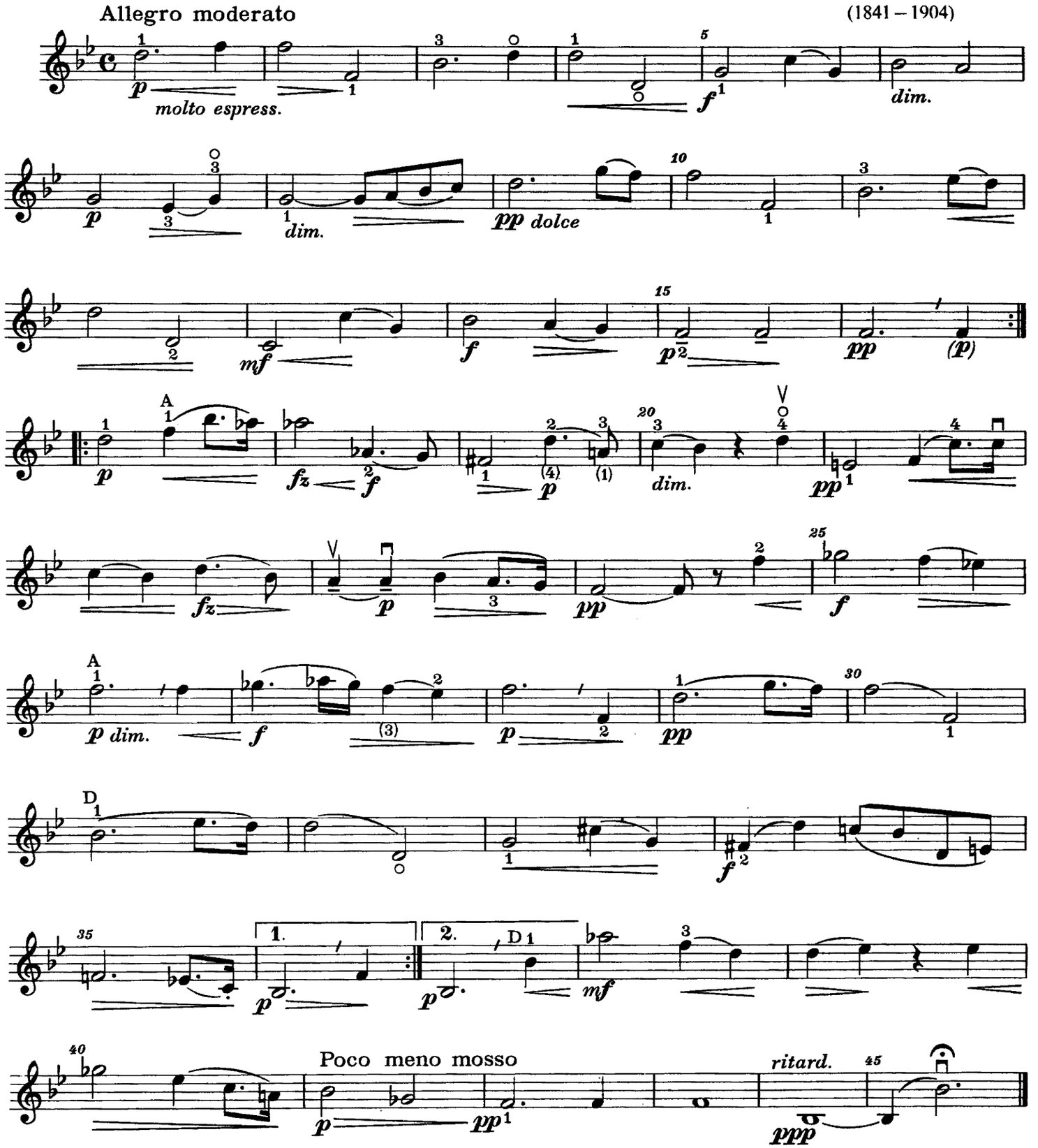
A. Pokorný, K. Šolc

ROMANTICKÉ KUSY

I

VIOLINO
REV. JOSEF MICKA

ANTONÍN DVOŘÁK, op. 75
(1841 – 1904)



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