

# DVOŘÁK

## *Sonatine*

*Klavier und Violine*

*G-dur · G major · Sol majeur*

*Opus 100*

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URTEXT

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G. HENLE VERLAG

# ANTONÍN DVOŘÁK

## SONATINE

FÜR KLAVIER UND VIOLINE

*G-dur · G major · Sol majeur*

OPUS 100

NACH DEM AUTOGRAPH  
UND DER ERSTAUSGABE HERAUSGEGEBEN VON  
SONJA GERLACH UND ZDEŇKA PILKOVÁ

FINGERSATZ UND STRICHBEZEICHNUNG  
HELMUT DEUTSCH  
KURT GUNTNER

G. HENLE VERLAG MÜNCHEN

## SONATINE

Komponiert 1893

Opus 100

Allegro risoluto

Violine

Klavier

7

15

22

29

\*) Vorschlagsnote besser  $h^1$ ? Siehe Vorwort, Bemerkungen.

\*\*) Im Autograph  $pmf$ , in der Partitur der Erstausgabe  $mf$ , in der Stimme  $p$ .

\*)  $b^1$  preferable as appoggiatura? See Preface, Remarks.

\*\*)  $pmf$  in autograph,  $mf$  in score of 1st edition,  $p$  in violin part.

\*) si l'appréhension est préférable comme appoggiature? Voir Préface, Remarques.

\*\*) Dans l'autogr.,  $pmf$ ; dans la partition de la 1<sup>re</sup> éd.,  $mf$ , et  $p$  dans la partie de violon.



37

*pp*

43

*dolce*

49

*cresc.*

55

*fz*

*ff* \*)

62

*poco rit.*

*p*

*pp*

*(poco) rit.*

*pp*

1 3 2

1 4 3

\*) *ff* in der Erstausgabe schon bei Taktbeginn.

\*) 1st edition places *ff* at beginning of measure.

\*) Dans la 1<sup>re</sup> édition, *ff* dès le début de la mesure.

Measures 66-71. Treble clef, key of D major. Bass clef, key of B minor. Dynamics: *pp*, *p*, *pp*. Fingerings: 5 4, 3 4, 2 4 1, 3 2 1, 2 3 1 1 2.

Measures 72-77. Treble clef, key of D major. Bass clef, key of B minor. Dynamics: *p*, *dim.*. Fingerings: 2 3 2, 2 3, 1 5, 1 2, 3 1.

Measures 78-83. Treble clef, key of D major. Bass clef, key of B minor. Dynamics: *p*, *pp*. Fingerings: 1 4 3, 1 2 4.

Measures 84-90. Treble clef, key of D major. Bass clef, key of B minor. Dynamics: *mf*, *dim.*, *p*, *dim.*. Fingerings: 3, 4 5 4 3, 2 1 4 3 4, 5 2, 2 5 4.

Measures 91-96. Treble clef, key of D major. Bass clef, key of B minor. Dynamics: *pp*, *cresc.*, *fz*, *f*. Fingerings: 1 2 3 2 3 4, 1 2 3 1 3 4, 3 5 1.



98

103

109

115

122

\*) Autograph:



\*\*) Im Autograph Vorschlagsnote  $h^1$  statt  $a^1$ ; siehe Vorwort, Bemerkung zu T. 8.

\*) Autograph:



\*\*) Autograph gives  $b^1$  as appoggiatura instead of  $a^1$ ; see Preface, remark on meas. 8.

\*) Autographie:



\*\*) Dans l'autographe,  $si^1$  en appoggiature au lieu de  $la^1$ ; cf. Préface, remarque pour mes. 8.

128

*pp*

*mf espressivo*

3

1 3 2 1

4

134

*f*

*fz*

4 5 4 3

3 3 3 3

1 5

140

*ff*

*fz*

*p*

*pp*

3 3 3 3

3 3 3 3

3 1 4 2 5 1 2 4

147

*pp*

*fz*

2 3 2 3

3 2 3 5 4 3 5 2

153

*fz*

*f*

*fz*

5 2 1 3 4 2 3

3 3 3 3 3 3

4 1 2 5



159

165

171

179

187

\*) *ff* in der Erstaussage schon bei Taktbeginn.  
 \*\*) In der Erstaussage ohne e.

\*) 1st edition places *ff* at beginning of measure.  
 \*\*) 1st edition omits e.

\*) *ff* dès le début de la mesure dans la 1<sup>ère</sup> édition.  
 \*\*) Sans *mi* dans la 1<sup>ère</sup> édition.



## Larghetto

The musical score is written for a single melodic line and piano accompaniment. It is in 4/4 time and B-flat major. The tempo is marked 'Larghetto'. The score is divided into four systems of staves. The first system (measures 1-5) shows the beginning of the piece with a melody in the treble clef and a piano accompaniment in the grand staff. The second system (measures 6-11) includes a 'sul D\*' instruction and dynamic markings like 'mf' and 'pp'. The third system (measures 12-17) contains 'rit.' and 'in tempo' markings. The fourth system (measures 18-22) continues the piano accompaniment with various fingerings and dynamics.

\* Im Autograph T. 9-16: in 8<sup>a</sup> (ad libitum); demgemäß fehlt *sul D*.

\*) Autograph gives in 8<sup>a</sup> (ad libitum) in meas. 9-16, omitting *sul D* accordingly.

\*) Dans l'autographe, en mes. 9-16: in 8<sup>a</sup> (ad libitum); par conséquent, *sul D* manque.

24

28

32

37

\*) Autograph:  
Autograph:  
Autographe:

\*\*) Autograph:  
Autograph:  
Autographe:

dimin.

## Poco più mosso

44 *spiccato*  
*pp*

50

55 *pp*

59 *pp*

\*) Siehe Vorwort, Bemerkungen.

\*) See Preface, Remarks.

\*) Voir Préface, Remarques.



65

*fz* *ppp* 3

72 *Meno (mosso) Tempo I\*\**

*pp* *f* 3

78

*fz* *p* *fz* *(p)* 3

83

*fz* *p* *dim.* *ppp* *rit.* *ppp* *rit.* 3

\*) Im Autograph ohne *fz*; < bis T. 70 weitergeführt.

\*\*) Siehe Vorwort, Bemerkung zu T. 56.

\*) Autograph omits *fz* and extends < to meas. 70.

\*\*) See Preface, remark on meas. 56.

\*) Sans *fz* dans l'autographe; < prolongé jusqu'à mes. 70.

\*\*) Voir Préface, remarque pour mes. 56.





48

*mp* *cresc.* *mf*

*mp* *cresc.* *mf*

*Fine*

56 Trio

*p* *f* *p*

1 4 3 4 3 1 1 4

64

*f* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

2 4 5 4 5 4 5 4

*fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

71

*fz*

*R.L.*

78

*p* *f* *p*

1 4 3 5 3 2 1 2 5

*Scherzo da capo al Fine*



# Finale

## Allegro molto \*)

The musical score is written for a vocal line and a piano accompaniment in 2/4 time. The key signature has one sharp (F#). The score is divided into four systems, each containing a vocal staff and a piano staff. The piano part includes detailed fingerings and dynamic markings such as *mp*, *p*, *fz*, *f*, *ff*, and *p*. The vocal line features various articulations and dynamics. The score includes measures 1 through 23.

\*) Erstausgabe: *Allegro*.\*) First edition: *Allegro*.\*) Première édition: *Allegro*

31 *ritard.* *in tempo*  
*pp* *mf* *f*  
*ritard.* *in tempo*  
*pp* *mf* *f(z)*

38 *f*  
*f* *ff*

47 *ff*  
*ff*

54 *dim.* *poco a poco ritardando*  
*dim.* *p* *poco a poco ritardando*

62 *in tempo* *pp* *in tempo* *pp*  
*pp*



70

*p* *cresc.* *fz* *mf* *cresc.*

77

*ff* *fz* *fz* *fz* *fz* *fz* *f*

85

*fz* *fz* *fz* *fz* *(fz fz)* *f*

91

*fz* *fz* *dim.*

97

*fz* *fz* *dim.*

\* Im Autograph: ; in der Erstausgabe: (vgl. T. 85).  
 Autograph gives: ; first edition gives: (cf. meas. 85).  
 Dans l'autographe: ; dans la 1<sup>re</sup> édition: (cf. mes. 85).



## Molto tranquillo

106

pp dim. pp 3 5 8

118

pp ppp 3 2

130

pp p mf 4 5 1

140

dim. pp ppp 4 1 2

150

Tempo I

pp cresc. cresc. f 5 4 3 5 3 5 4 3 4

18

159

159

160

161

162

163

164

166

Handwritten musical score for 'The Rose Tree'. The score is written on two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings like *fz* (forzando). The lyrics 'The Rose Tree' are written below the piano part. The score is numbered 166 in the top left corner.

187

187

*p*

*f*



194

dim. p p

201

(p) p pp

209

p pp

217

f fz fz

224

f fz



238

245

251

257

257

8

3 3

3 4

263

*tr*  
*cresc.*

8

*cresc.*

*f*

4 3 3 3 2 1 1 2 3 2 1 4 2 1 2

3 3 4 2 3 2 1 1 4 3

269

*fz* *fz* *fz* *fz* *fz* *fz* *f*

4 2 5 2 1 2 1

275

*fz* *fz* *fz* *fz* *fz* *fz* *f*

1 3

3

281

2

4

3 2 4

287

*fz* *p* *dim.*

1 4

3

\*



295 *Molto tranquillo*

295 *pp dolce*

305

316

325

334 *Tempo I*

\*) In der Erstausgabe *pp* statt *p*.\*) First edition gives *pp* instead of *p*.\*) Dans la 1<sup>ère</sup> édition, *pp* au lieu de *p*.

344

352

358

364

372

\*) più mosso nur in der Partitur der Erstausgabe;  
in der Violinstimme poco a poco stringendo; im  
Autograph keine Bezeichnung.

\*) più mosso appears only in score of 1st edition;  
violin part gives poco a poco stringendo; no  
marking in autograph.

\*) più mosso seulement dans la partition de la 1<sup>re</sup>  
édition; partie de violon: poco a poco stringendo;  
aucune indication dans l'autographe.



## SONATINE

Violine

Allegro risoluto

Komponiert 1893

A. Dvořák

Opus 100

Handwritten in the top right corner: 3875, 1 € 11.31

\*) Vorschlagsnote besser *h*! Siehe Vorwort, Bemerkungen.

\*\*) Im Autograph *pmf*, in der Partitur der Erstausgabe *mf*, in der Stimme *p*.

\*\*\*) *ff* in der Erstausgabe schon bei Taktbeginn.

\*) *b*<sup>1</sup> preferable as appoggiatura? See Preface, Remarks.

\*\*) *pmf* in autograph, *mf* in score of 1st edition, *p* in violin part.

\*\*\*) 1st edition places *ff* at beginning of measure.

\*) si<sup>1</sup> préférable comme appoggiature? Voir Préface, Remarques.

\*\*) Dans l'autogr., *pmf*; dans la partition de la 1<sup>re</sup> éd., *mf*, et *p* dans la partie de violon.

\*\*\*) Dans la 1<sup>re</sup> édition, *ff* dès le début de la mes.

76 *p* *mf* *f* *pp* *dim.* *p dim.* *pp* *f*

86 *dim.* *p dim.* *pp* *f*

97 *f* *ff*

104 *f* *ff*

109 *dim.* *fz* *fz* *p*

119 *pp* *f* *III* *mp* *dim.* *pp*

130 *mf espressivo* *< f* *f(f)*

141 *p* *pp* *fz*

152 *fz* *f* *ff*

160 *fz* *fz* *fz*

167 *ff\*\** *fz* *fz* *mp* *fz*

175 *p* *dim.* *pp* *ritard.* *V in tempo*

184 *ma molto tranquillo* *p* *dim.* *III* *pp* *poco rit.* *fp* *pp*

\*) Vorschlagsnote im Autograph  $h^1$  statt  $a^1$ ; siehe Vorwort, Bemerkung zu T. 8.

\*\*) *ff* in der Erstausgabe schon bei Taktbeginn.

\*) Autograph gives  $b^1$  as appoggiatura instead of  $a^1$ ; see Preface, remark on meas. 8.

\*\*) 1st edition places *ff* at beginning of measure.

\*) Dans l'autographe, si<sup>1</sup> en appoggiature au lieu de la<sup>1</sup>; cf. Préface, remarque pour mes. 8.

\*\*) *ff* dès le début de la mesure dans la 1<sup>re</sup> édition.



## Larghetto

Violin score for the first movement, starting with a **Larghetto** tempo. The score includes various musical notations such as dynamics (*mp*, *mf*, *pp*, *f*, *p*, *dim.*, *cresc.*, *rit.*, *in tempo*, *poco più mosso*, *spiccato*), articulation (*acc.*, *stacc.*), and fingerings. It also features a key signature change from B-flat to B-natural at measure 46.

Measures 72-78 are marked **Meno (mosso) Tempo I**.

\*) Im Autograph T. 9-16: in 8" (ad libitum); demgemäß fehlt *sul D*.

\*\*) Siehe Vorwort, Bemerkungen.

\*\*\*) Im Autograph ohne *fz*; < bis T. 70 weitergeführt.

\*) Autograph gives in 8" (ad libitum) in meas. 9-16, omitting *sul D* accordingly.

\*\*) See Preface, Remarks.

\*\*\*) Autograph omits *fz* and extends < to meas. 70.

\*) Dans l'autographe, en mes. 9-16: in 8" (ad libitum); par conséquent, *sul D* manque.

\*\*) Voir Préface, Remarques.

\*\*\*) Sans *fz* dans l'autographe; < prolongé jusqu'à mes. 70.





29 *p* *ritard.* *in tempo*

37 *fz* *f* *pp* *mf*

52 *ff* *poco a poco ritard.* *p*

62 *in tempo* *dim.*

69 *pp* *p* *mf* *ff*

79 *fz* *fz* *fz* *fz* *fz* *fz* *f* *fz* *fz*

87 *fz* *fz* *fz* *fz* *f*

95 *fz* *fz* *dim.*





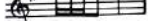

104 *Molto tranquillo* *pp*

113 *dim.* *pp*

124 *ppp* *pp*

134 *mf* *dim.*

144 *pp* *Tempo I*

\*) Im Autograph:  ; in der Erstausgabe:  (vgl. T. 85).  
 Autograph gives:  ; first edition gives:  (cf. meas. 85).  
 Dans l'autographe:  ; dans la 1<sup>re</sup> édition:  (cf. mes. 85).

Violin score for measures 158-267. The score is written for a single violin in G major (one sharp). The key signature is G major. The time signature is 4/4. The score includes various dynamics, articulations, and performance instructions.

Measures 158-168: *f*, *fz*, *fz*, *fz*, *fz*. Includes fingerings 4, 3, 2, 1 and accents.

Measures 169-177: *fz*, *fz*, *fz*, *ff*. Includes fingerings 2, 1, 0, 4, 2, 4, 2, 1.

Measures 178-185: *fz*, *fz*, *fz*, *fz*, *fz*. Includes fingerings 2, 4, 3, 2, 1, 2, 4.

Measures 186-193: *fz*, *fz*, *f*, *f*. Includes fingerings 1, 0, 0, 1, 4, 3, 1.

Measures 194-199: *f*, *dim.*, *p*. Includes fingerings 4, 3, 0, 2, 1, 4, 2, 1.

Measures 200-209: *p*, *(p)*, *pp*. Includes fingerings 3, 0, 0, 1, 2, 2, 1, 2.

Measures 210-219: *f*, *p*. Includes fingerings 4, 3, 1, 2, 4, 2, 1.

Measures 220-233: *f*, *p*, *poco ritard.*. Includes fingerings 4, 3, 1, 2, 4, 2, 1.

Measures 249-256: *pp*, *pp*, *cresc.*. Includes fingerings 4, 3, 2, 1, 2, 3, 2, 1.

Measures 267-276: *f*, *fz*, *fz*, *fz*, *fz*, *fz*, *f*. Includes fingerings 3, 1, 2, 2, 3, 2, 4.



275 *fz* *fz* *fz* *fz* *fz* *fz* *f*

283 *f*

291 *fz* *p* *dim.* *pp dolce* *Molto tranquillo*

299 *pp*

311 *pp*

322 *cresc.* *mf* *f* *trm*

332 *trm* *trm* *trm* *p* *dim.* *Tempo I*

343 *fz* *fz* *fz* *fz* *fz* *fz*

352 *fz* *f*

361 *fz* *fz* *fz* *più mosso \*\*)*

367 *cresc.*

373 *ff*

\*) In der Erstaussage *pp* statt *p*.  
 \*\*) *più mosso* nur in der Partitur der Erstaussage; in der Violinstimme *poco a poco stringendo*; im Autograph keine Bezeichnung.

\*) First edition gives *pp* instead of *p*.  
 \*\*) *più mosso* appears only in score of 1st edition; violin part gives *poco a poco stringendo*; no marking in autograph.

\*) Dans la 1<sup>re</sup> édition, *pp* au lieu de *p*.  
 \*\*) *più mosso* seulement dans la partition de la 1<sup>re</sup> édition; partie de violon: *poco a poco stringendo*; aucune indication dans l'autographe.