

Antonín Dvořák

1842–1904

# Concerto

## Konzert

for Violin and Piano  
für Violine und Klavier

A minor / a-Moll / La mineur

opus 53

Edited by / Herausgegeben von  
Max Rostal

ED 6544  
ISMN 979-0-001-06975-6

PREVIEW  
Low Resolution

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## Vorwort

Wie bereits in verschiedenen früheren Ausgaben des Herausgebers ist diese Publikation ebenfalls ein Versuch, das Problem zu lösen, welches dadurch entsteht, daß einerseits ein Urtext die Ideen des Komponisten hinsichtlich der instrumentalen Ausführung nur andeutet, andererseits eine revidierte Ausgabe manchmal verabsäumt, wichtige Hinzufügungen oder Abänderungen anzugeben. Leider stand dem Herausgeber diesmal nicht das eigentliche Manuscript zur Verfügung; diese Ausgabe stützt sich daher auf die sehr zuverlässige Ausgabe des tschechischen Staatsverlages „ARTIA“.

Dvořák's Urtext (ARTIA, Prag) ist ohne irgendwelche Veränderungen. Die Beibehaltung aller Schreibfehler und offensichtlicher Irrtümer, die die Stimme des vorliegenden Klavierauszuges erhalten, hingegen hat die Solostimme die revidierte Version. Beim Vergleich der beiden Versionen sind die Verschiedenheiten leicht sichtbar.

Der Klavierauszug ist eine gänzlich neue Übersetzung des Orchesterparts.

## reface

Comme diverses publications antérieures, la présente édition tente de résoudre un problème qui se pose à l'occasion de l'établissement d'un texte authentique, ou le contraire, lorsque l'éditeur, par l'exécution ne sont que suggérées, d'autre part, une édition révisée, qui, le plus souvent, omet de mentionner les modifications importantes.

Cependant, comme il n'était pas possible de disposer du manuscrit original, cette édition est basée sur la version publiée par l'éditeur national tchèque „ARTIA“, Prague, qui est généralement la plus fiable.

La présente édition a été établie en comparant la version originale de Dvořák (ARTIA, Prague) avec la version révisée, les fautes d'impression ont été corrigées. La partie solo est une version révisée, en revanche, la partie piano est une transcription entièrement nouvelle de la partition d'orchestre.

## reface

As in previous publications of the editor, this again is an attempt to solve the problem which arises when an original text which, as it stands, has been presented on the one hand by an original text which, as it stands, and on the other by an edition which fails to indicate where important additions or modifications have been made.

The editor had unfortunately not the original Manuscript this time at his disposal and this edition has therefore been based on the score of the Czech Publishing House "ARTIA", which is generally most reliable.

Dvořák's original text (Artia, Prague), without any editorial modifications (and keeping even all obvious errors of the Mss.), is preserved in the violin part of the present piano score, whereas the separate violin part is an edited version. The differences can easily be seen by comparing the two.

The piano reduction is an entirely new transcription of the orchestral score.

## Zeichenerklärung

	Ganzer Bogen
	Obere Hälfte des Bogens
	Untere Hälfte des Bogens
	Spitze des Bogens
	Mitte des Bogens
	Am Frosch des Bogens
	Lange Note, doch etwas abnehmend
	Kurze Note auf der Saite (Martelé)
	Kurze Note auf der Saite (leicht)
	Kurze Note auf der Saite (stark)
	Kurze Note auf der Saite (stark)
	Punkt außerhalb des Bogenstriches, Erklärung dieser Note, ohne vorherige Erklärung
	oder
	oder
	oder
	oder
	oder
	oder
	oder
	oder
	oder
	oder
	oder
	oder
	oder
	oder
	oder
	oder
	oder

Fingersätze und Bogenstriche zwischen eckigen Klammern sind

alternierende Vorschläge

Alle dynamischen Zeichen zwischen halbmondförmigen Klammern sind vom Herausgeber

## Explication des signes utilisés



Tout l'archet



La moitié supérieure



La moitié inférieure



A la pointe de l'archet



Au milieu de l'archet



Au talon de l'archet



Note longue, mais légèrement diminuée



Note brève à la corde (cortèlé)



Note brève à la corde, avec un signe de direction



Note brève (spiccato ou sautoir)



Note brève sautoir, avec un signe de direction



Le point en dehors de la corde (pointé) et le point en dessous de la corde (cortèlé), ne sont pas des signes de direction



Le point en dessous de la corde (cortèlé) est un signe de direction, mais il est placé avant la note, dans le passage de la corde, dans le sens de la corde

Accents forts

Accents forts en haut

Accents forts en bas

Accents forts en haut

Accents forts en bas

Accents forts en haut

Accents forts en bas

Les unités de mesure de poids et de coups d'archet entre crochets sont

suggérées (voir l'alternative)

Tout les signes dynamiques entre parenthèses sont d'origine

éditorial.

## Explanation of signs



Whole bow



Upper half of bow



Lower half of bow



Tip of bow



Middle of bow



Heel (or Frog) of bow



Long note, but slightly detached



Short note on the string (Martelé)



Short note on the string that is longer



Short note off the string (both as a note and as a rest)



Short note on the string, with a fermata above it



Dot outside stem of a note, indicating a staccato note



Note with a fermata above it, indicating a note that is held longer than its value, for example, by lifting the bow



Note with a fermata above it, with a 'p' below it, indicating a note that is held longer than its value, for example, by leaving the bow on the string



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Herausgegeben von  
Max Rostal

per Violino ed Orchestra

Antonín Dvořák  
opus 53

## I

**Allegro ma non troppo**

5

11

15

*f*

*cresc.*

*fp*

*pp*

*in tempo*

*in tempo*

*f*

*f*

*p*

*p*

*dim.*

*dim.*

*pp*

*cresc.*

8

26

Musical score system 1, measures 26-29. The system includes a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase marked *rit.* and *ff*, followed by a rest. The piano accompaniment features a rhythmic pattern of eighth notes. The system concludes with a section marked *in tempo* and *ff*, containing a whole note chord labeled 'A'.

30

Musical score system 2, measures 30-33. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with a slur and a fermata. The piano accompaniment features a complex rhythmic pattern with many beamed notes. The system ends with a section marked *pp*.

34

Musical score system 3, measures 34-37. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with a slur and a fermata. The piano accompaniment features a complex rhythmic pattern with many beamed notes. The system ends with a section marked *pp*.

38

Musical score system 4, measures 38-41. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with a slur and a fermata. The piano accompaniment features a complex rhythmic pattern with many beamed notes. The system ends with a section marked *pp*.

42

Musical score system 5, measures 42-45. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with a slur and a fermata. The piano accompaniment features a complex rhythmic pattern with many beamed notes. The system ends with a section marked *pp*.

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