

Fräulein  
HELENE FRIEDRICH  
freundschaftlich gewidmet.

# Quartett

(Es dur)

für

2 Violinen, Bratsche und Violoncell

von

# Ottokar Nováček.

OP. 10.

STIMMEN

Preis Mk 8

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von  
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# QUARTETT.

## Violine I.

Allegro molto. (In heiterer Stimmung.)

Ottokar Nováček, Op. 10.

Violin I score for the first page of the quartet. The music is in 6/8 time and B-flat major. It features various dynamics and articulations:

- Measures 1-4:** *f* (pizz.) and *pp* (arco).
- Measures 5-8:** *pp* with accents.
- Measures 9-12:** *pp* with accents.
- Measures 13-16:** *cresc.* with accents.
- Measures 17-20:** *f* and *mf* with accents.
- Measures 21-24:** *f* and *p* with accents.
- Measures 25-28:** *mf* and *pp* with accents.
- Measures 29-32:** *mf* and *pp* with accents.
- Measures 33-36:** *poco rit.* with accents.
- Measures 37-40:** *mf* and *pp* with accents.
- Measures 41-44:** *poco cresc.* and *mf* with accents.
- Measures 45-48:** *dim.* and *pp* with accents.
- Measures 49-52:** *mf* and *pp* with accents.
- Measures 53-56:** *mf* and *pp* with accents.
- Measures 57-60:** *f* and *fp* with accents.
- Measures 61-64:** *cresc.* with accents.
- Measures 65-68:** *p* with accents.
- Measures 69-72:** *p* with accents.
- Measures 73-76:** *cresc.* with accents.

## Violine I.

Violin I score for the second page of the quartet. The music continues in 6/8 time and B-flat major. It features various dynamics and articulations:

- Measures 1-4:** *cresc.* and *p* with accents.
- Measures 5-8:** *pp* with accents.
- Measures 9-12:** *pp* with accents.
- Measures 13-16:** *pp* with accents.
- Measures 17-20:** *trm* and *trm* 2 with accents.
- Measures 21-24:** *trm* and *trm* 2 with accents.
- Measures 25-28:** *cresc.* with accents.
- Measures 29-32:** *Etwas zurückhalten.* and *Più animato. (quasi Presto.)* with accents.
- Measures 33-36:** *f* and *fp* with accents.
- Measures 37-40:** *fp* and *fp* with accents.
- Measures 41-44:** *fp* and *p* with accents.
- Measures 45-48:** *fp* and *p* with accents.
- Measures 49-52:** *cresc.* with accents.
- Measures 53-56:** *W* with accents.
- Measures 57-60:** *f* with accents.
- Measures 61-64:** *f* with accents.
- Measures 65-68:** *f* with accents.
- Measures 69-72:** *f* with accents.
- Measures 73-76:** *f* with accents.
- Measures 77-80:** *f* with accents.

Violine I.

*in tempo*  
*pp*  
*pp*  
*pp*  
*p* *cresc.*  
*f*  
*ff*  
*ff*  
*Animato.*  
*p*

Violine I.

*f*  
*f* *dim.* *pizz.* *p*  
*f*  
*Etwas breit.*  
*ff* *sul G* *in tempo*  
*fz* *ff* *fz* *fz* *fz* *fz*  
*fz* *fz* *fz* *fz* *fz* *fz*  
*p* *p* *sehr leicht*  
*p* *cresc.* *f*  
*p* *f* *p* *f*  
*p* *f* *p* *f*  
*dim.*

Violine I.

*p* *pp* *f* *fz* *fz* *p* *molto cresc.* *f* *dim.* *p* *M* *cresc.* *pp* *cresc.* *Nb* *f* *fz* *poco*

Violine I.

*pp* *cresc.* *f* *M* *fz* *fz* *p* *cresc.* *N* *f* *fz* *fz* *fz* *fz* *fz* *ff* *dim.* *rit.*

Violine I.

Musical score for Violine I, page 12. The score consists of 12 staves of music in G minor. It features various dynamics including *f*, *p*, *ff*, and *cresc.* markings, along with technical instructions like "Sehr lebhaft." and "I". The music includes triplets and slurs.

Violine I.

Musical score for Violine I, page 5. The score consists of 12 staves of music in G minor. It features various dynamics including *ppp*, *mf*, *f*, *ff*, and *cresc.* markings, along with technical instructions like "rit.", "poco", "dim.", "triumm", "pizz.", and "R8". The music includes slurs and accents.

Violine I.

Molto Adagio.

*p*

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

*A* *espress.*  
*dolce* *mf* *cresc.* *B*

*dim.* *pp* *C*

*ppp* *tranquillo* *poco cresc.*

*D* *f*

*E* *etwas drängend* *wieder zurückhalten*

*rit.* *F* *ff* *p* *mf* *dim.* *3*

*G* *p*

*H* *sul G.* *cresc.*

Violine I.

*cresc.* *fz* *A* *fz*

*fz* *fz* *dim.* *pp* *B*

*C* *ten.* *pp* *mf* *3*

*pp* *p* *D* *fp* *cresc.*

*E* *f*

*dim.* *1.* *2.*

*2.* *cresc.* *f* *F*

*p*

*cresc.* *f*

Violine I.

*p*  
*fp*  
*ff*  
*mf dim.*  
*cresc.*  
*f*  
*molto dim.*  
*pp*  
*pizz.*  
*mf*  
*pp*

*0* sul G.

Vivace. (Sehr lustig und lebhaft.)

*p*  
*molto cresc.*  
*molto dim.*  
*fp*  
*p*

Violine I.

*dim.*  
*f*  
*dim.*  
*p*  
*cresc.*  
*f*  
*dim.*  
*p*  
*cresc.*  
*mf*  
*tranquillo*  
*espress.*  
*3*  
*dim.*  
*ten.*  
*rit.*  
*N*  
*p*  
*0* mit freiem Vortrag.  
*pp*  
*3*  
*cresc.*  
*P*  
*poco a poco dim.*  
*Q*  
*dolciss.*  
*dim.*  
*R*  
*dim.*  
*pp poco cresc.*  
*mf*  
*dim.*

Violine I.

*Presto.*  
sul G.

1 7

*p* *fz* *p*

*cresc.* *f* *p* *fz*

*p* *f* *fz*

*mf dim.* *p*

*f* *pp*

*f* *mf*

*trm* *poco rit. trm* *D* 5

*mf dim.* *pp*

*cresc.* *f* *mf*

*f* *mf*

*E*

*p* *pp*

Violine I.

*F* *sempre pp*

*8va*

*G*

*8* *H* *sempre pp*

*I*

*cresc.* *f*

*8va* *dim.*

*ff*

*f*

*f*

*dim.* *f*

*dim.* *f*

*dim.* *f*

*1* *p*

*7* *dim.* *pp* *7* *fz*

*N* sul G.



Violine II.

*in tempo*

*pp*

*P*

*pp*

*p*

*cresc.*

*f*

*Animato.*

*f*

*pp*

*cresc.*

*U*

*1*

*pp*

*1*

*T*

*1*

*U*

*cresc.*

*Etwas zurückhaltend.*

*Più animato. (quasi Presto.)*

*f*

*fp*

*1*

*V*

*p*

*cresc.*

*W*

*f*

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# QUARTETT.

## Violine II.

Allegromolto. (In heiterer Stimmung.)

Ottokar Nováček, Op. 10.

pizz. 1 1 arco

*f* *p* *pp* *p*

*pp* *cresc.* *f* *mf* *f*

*f dim.* *p* *poco cresc.* *rit.*

*pp* *mf* *pp* *ppp* *mf* *pp* *mf* *pp* *f* *fp* *cresc.*

*p* *cresc.*

11093

## Violine II.

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

*f* *p* *f* *f* *f* *f* *f* *f*

*ff sehr lebhaft* *fz* *fz* *fz* *fz* *fz* *fz*

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

*ff* *dim.* *cresc.*

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

*cresc.* *ff* *dim.*

*pp* *cresc.* *ff* *dim.*

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

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

*fz* *cresc.* *f* *fz*

*ff* *fz* *fz* *dim.* *rit.*

11093

# Violine II.

Vivace. (Sehr lustig und lebhaft.)

*p* *molto cresc.* *f* *molto dim.* *pp* *fz* *dim.* *pp* *ten.* *pp* *p* *cresc.* *fp* *cresc.* *f* *dim.* *f* *1.* *p* *2.* *f* *p* *1.* *1.*

# Violine II.

*f* *dim.* *pizz.* *p* *f* *Etwas breit.* *ff* *1.* *in tempo* *f* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *2.* *fz* *fz* *G* *p* *mf* *p* *3.* *mf* *p* *3.* *cresc.* *f* *p* *f* *p* *I* *f* *2.* *3.* *fz* *dim.* *p* *1.*

Violine II.

4

1 J

pp

cresc.

f

fz

fz

fz

fz

fz

dim.

p

f

cresc.

pp

cresc.

dim.

poco rit.

dolce

fz

p

p

1

1 0 2

cresc.

Violine II.

L

f

M

dim.

p

pp

N sul G

fz

p

fz

ff

mf dim.

p

f

R

p

cresc.

f

molto dim.

pizz.

pp

mf

pp

Violine II.

D 1

cresc.

f

E

p

pp

F

sempre pp

G

H

sempre pp

I

cresc.

J

f

ff

dim.

K

f

cresc.

f

dim.

Violine II.

ppp

mf

pp

mf

pp

f

fp

cresc.

p

cresc.

Q

1

poco rit.

R

in tempo

ff

dim.

mf

dim.

p

dim.

pizz.

f

p

pp

Molto Adagio.

p

cresc.

A

p

cresc.

mf

p

dolce

B

3

3

1

C

1 Viol. I

Viol. I

2

p

pp



Bratsche.

*a tempo*

*pp*

*cresc.*

*f*

*Animato.*

*p*

*cresc.*

*pp*

*etwas zurückhalten*

*Più animato. (quasi Presto.)*

*molto cresc.*

*f*

*fp*

*p*

*cresc.*

*f*

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# QUARTETT.

## Bratsche.

Ottokar Nováček, Op. 10.

Allegro molto. (In heiterer Stimmung.)

First violin part, measures 1-24. The score is in 2/4 time with a key signature of two flats. It features various dynamics including *f*, *p*, *pp*, *mf*, and *fz*. There are several slurs and accents throughout. Section markers A, B, C, and D are present. Measure 24 ends with a double bar line.

## Bratsche.

Second violin part, measures 1-24. The score is in 2/4 time with a key signature of two flats. It features various dynamics including *p*, *f*, *pp*, *mf*, *fz*, and *ff*. There are several slurs and accents throughout. Section markers F, G, H, I, J, K, L, M, N, and D are present. Measure 24 ends with a double bar line.



# Bratsche.

Vivace. (Sehr lustig und lebhaft.)

Musical score for the first system of the violin part, measures 1-16. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). It begins with a *p* dynamic and a *molto cresc.* marking. The first measure is marked *f*, followed by *molto dim.* and *p*. The second measure is marked *fp*. The third measure is marked *p* and *cresc.*. The fourth measure is marked *f*. The fifth measure is marked *fz*. The sixth measure is marked *fz*. The seventh measure is marked *fz dim.*. The eighth measure is marked *pp*. The ninth measure is marked *pp*. The tenth measure is marked *cresc.*. The eleventh measure is marked *fp*. The twelfth measure is marked *fp*. The thirteenth measure is marked *fp*. The fourteenth measure is marked *fp*. The fifteenth measure is marked *fp*. The sixteenth measure is marked *fp*.

# Bratsche.

Musical score for the second system of the violin part, measures 17-32. The score continues in 2/4 time with a key signature of two flats. It begins with a *cresc.* marking. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *f*. The fourth measure is marked *f*. The fifth measure is marked *f*. The sixth measure is marked *f*. The seventh measure is marked *f*. The eighth measure is marked *f*. The ninth measure is marked *f*. The tenth measure is marked *f*. The eleventh measure is marked *f*. The twelfth measure is marked *f*. The thirteenth measure is marked *f*. The fourteenth measure is marked *f*. The fifteenth measure is marked *f*. The sixteenth measure is marked *f*. The seventeenth measure is marked *f*. The eighteenth measure is marked *f*. The nineteenth measure is marked *f*. The twentieth measure is marked *f*. The twenty-first measure is marked *f*. The twenty-second measure is marked *f*. The twenty-third measure is marked *f*. The twenty-fourth measure is marked *f*. The twenty-fifth measure is marked *f*. The twenty-sixth measure is marked *f*. The twenty-seventh measure is marked *f*. The twenty-eighth measure is marked *f*. The twenty-ninth measure is marked *f*. The thirtieth measure is marked *f*. The thirty-first measure is marked *f*. The thirty-second measure is marked *f*.

Bratsche.

1 J  
pp  
cresc.  
f fz  
fz p molto cresc.  
f dim. p  
M pizz. arco  
cresc. pp  
cresc. f fz  
poco rit. 1 dolce  
p poco cresc.  
p  
mf 6 pp mf  
pp f fp cresc. dim. p P

Bratsche.

L  
f  
M  
f dim. p  
dim. pp  
N  
fz p  
fz p  
O  
fp fz p  
p  
P  
p f ff  
Q  
fz dim. mf dim.  
R  
p f p  
f molto dim.  
cresc. pp  
pizz.  
mf pp

Bratsche.

D  
cresc.  
f  
mf  
f  
E  
p  
pp  
F  
sem-  
pre pp  
G  
H  
sempre pp  
I  
J  
cresc.  
f  
ff  
dim.  
K  
f  
cresc.  
f  
dim.

Bratsche.

cresc.  
poco rit. - Etwas breit.  
ff  
in tempo  
dim.  
mf dim.  
p  
dim.  
f  
molto dim.  
p=pp  
Molto Adagio.  
p  
cresc.  
p cresc.  
mf  
dolce  
mf  
B  
cresc.  
p=pp  
ppp  
poco cresc.  
ff  
E etwas drängend  
wieder zurückhalten  
rit.  
f  
ff  
1

Bratsche.

G *p* *cresc.*

H *dim.* *cresc.*

I *f* *dim.* *p* *cresc.*

J *f* *dim.*

K *p* Solo. *espress.* *mf*

L *mf*

M *tranquillo* *dim.* *pp* *ten. rit.* *mf* *p*

N *pizz.* *pp*

O *pp*

Viol. I. *arco* *mf* *cresc.*

P *poco a poco dim.*

Bratsche.

*mit sehr zartem Ausdruck*

Q *dolcissimo* *dim.*

R *dim.* *pp* *poco cresc.* *mf* *dim.*

Presto.

*p* *fz* *p*

*cresc.* *fp* *fz* *p*

B *f* *fz*

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

C *pp*

*cresc.* *f*

*mf* *dim.* *pp* *poco rit.*

Violoncell.

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# QUARTETT.

## Violoncell.

Allegro molto. (In heiterer Stimmung.)

Ottokar Nováček, Op.10.

Violoncell score for the first system of the quartet. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It begins with a *pizz.* (pizzicato) section marked *f*, followed by an *arco* (arco) section marked *p*. The music features various dynamics including *pp*, *f*, *mf*, and *pp*. There are several measures of triplets and a section marked *cresc.* (crescendo). The score includes first endings marked 'B 1' and 'C 2'. The piece concludes with a *pizz.* section marked *ppp* and an *arco* section marked *f*. The number '11093' is printed at the bottom center.

## Violoncell.

Violoncell score for the second system of the quartet. The score continues in bass clef with the same key signature and time signature. It features a variety of musical textures, including sixteenth-note passages and triplet figures. Dynamics range from *f* to *pp*. There are several sections marked *cresc.* and *dim.* (diminuendo). The score includes first endings marked 'H', 'I', 'J', 'K', 'L', 'M', 'N', and 'O'. The piece concludes with a *poco rit.* section marked *pp* and an *in tempo* section marked *pp*. The number '11093' is printed at the bottom center.

Violoncell.

Vivace. (Sehr lustig und lebhaft.)

Musical score for Cello, page 10. The score consists of multiple staves. The first staff begins with a dynamic of *p* and a marking of *molto cresc.*. The second staff has a dynamic of *f* and a marking of *molto dim.*. The third staff has a dynamic of *fp* and a marking of *cresc.*. The fourth staff has a dynamic of *f* and a marking of *dim.*. The fifth staff has a dynamic of *pp* and a marking of *dim.*. The sixth staff has a dynamic of *mf* and a marking of *pp*. The seventh staff has a dynamic of *pp*. The eighth staff has a dynamic of *p* and a marking of *cresc.*. The ninth staff has a dynamic of *fp* and a marking of *cresc.*. The tenth staff has a dynamic of *f* and a marking of *dim.*. The eleventh staff has a dynamic of *p* and a marking of *f*. The twelfth staff has a dynamic of *cresc.* and a marking of *f*. The thirteenth staff has a dynamic of *p* and a marking of *cresc.*.

Violoncell.

Musical score for Cello, page 11. The score consists of multiple staves. The first staff has a dynamic of *f* and a marking of *dim.*. The second staff has a dynamic of *p*. The third staff has a dynamic of *f* and a marking of *Etwas breit.*. The fourth staff has a dynamic of *ff*. The fifth staff has a dynamic of *in tempo* and a marking of *fz*. The sixth staff has a dynamic of *fz*. The seventh staff has a dynamic of *fz*. The eighth staff has a dynamic of *fz*. The ninth staff has a dynamic of *fz*. The tenth staff has a dynamic of *fz*. The eleventh staff has a dynamic of *fz*. The twelfth staff has a dynamic of *fz*. The thirteenth staff has a dynamic of *fz*. The fourteenth staff has a dynamic of *fz*. The fifteenth staff has a dynamic of *fz*. The sixteenth staff has a dynamic of *fz*. The seventeenth staff has a dynamic of *fz*. The eighteenth staff has a dynamic of *fz*. The nineteenth staff has a dynamic of *fz*. The twentieth staff has a dynamic of *fz*.





Violoncell.

**D 3**

*cresc.*

*f* *mf* *f*

**E** *p* *pp*

2 3 4 5 6 7 8 **F** 9

10 11 12 13 14 15 16 17

*sempre pp*

18 19 20 **G** 21 22 23 24 25

26 27 28 29 30 31 32 **H** 33

*sempre pp*

34 35 36 37 38 39 40 **I** 41

42 43 44 45 46 47 **J**

*cresc.* *f*

*ff*

**K** *dim.* *f*

*cresc.*

Violoncell.

*poco rit.* **Q** *Etwas breit.* *ff*

*molto cresc.*

**R** *in tempo* *dim.* *mf dim.* *p* *dim.*

*pizz.* *f* *p* *pp*

**Molto Adagio.**

*p* *p* *cresc.*

**2 A** *mf* *dolce*

**B** *mf* *cresc.*

*dim.* *p*

**C** *Viol. I.* *p* *pp* *ppp* *poco*

**D** *cresc.* *f*

**E** *etwas drängend*

*rit.* **F** *wieder zurückhalten* *ff*

**G 1** *p*

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