

**Antonín Dvořák**

**SILENT WOODS**

Arrangement for 5 Violas

or

for 4 Violas and Violoncello

or

for 2 Violins, 2 Violas and Violoncello

or

for Violoncello Solo and Strings



## Silent Wood – Commentary for Performers

Silent Wood was composed between 1883 and 1884 as the fifth piece in Dvořák's suite From the Bohemian Forest, Op. 68—a collection of six pieces written for piano four hands.

At the time, piano duet repertoire enjoyed great popularity. In an age before radio and television, it offered one of the most accessible means for the public to experience music originally written for larger forces, including full symphonic works. Composers such as Brahms and Dvořák frequently arranged their own compositions for four hands or two pianos to reach a broader audience.

Notably, a number of original works for piano duet—including this suite—were later orchestrated. Among the most prominent examples are Dvořák's Slavonic Dances, which played a key role in establishing his international acclaim.

It is quite plausible that Dvořák conceived From the Bohemian Forest with eventual orchestration in mind. His acute understanding of instrumental color and form is evident throughout the suite.

Dvořák returned to Silent Wood in 1891, arranging it for cello and piano for a farewell concert with cellist Hanuš Wihan before departing for America. Wihan would later be the dedicatee of Dvořák's celebrated Cello Concerto in B minor, Op. 104 (1894–95).

In 1893, Silent Wood was further arranged and published in the United States as a work for solo cello and small orchestra. Far from being a mere transcription with orchestral accompaniment, this version reveals a profound expressive depth, with expansive melodic lines that transcend the keyboard medium. The interplay of two contrapuntal lines unfolds across a broad canvas, offering a richness and nuance comparable to that of a symphonic poem.

At this point in his career, Dvořák had already completed eight symphonies. In Silent Wood, he demonstrates masterful orchestration, granting even subordinate voices a sense of independence and vitality. The result is a poetic and symphonically conceived work for solo cello.

The present string quintet arrangement, while lacking the orchestral version's full spectrum of timbral color, achieves a compelling balance and cohesion comparable to the original piano version. The warmth and intimacy of the string textures yield a unique and refined expressiveness distinct from that of the keyboard.

The solo part remains faithful to the original piano and orchestral versions, making this arrangement ideal not only for chamber performance but also as a valuable practice medium in preparation for solo renditions. It is worth noting that the first cello part demands considerable technical and musical ability, functioning almost on par with the solo part in its importance and character.

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Based on the commentary provided in the Simrock edition of the cello quintet arrangement.  
Fujiculture Soft, May 25, 2025

### Additional Notes

1. The low notes of the chords in bars 29 and 30 of the solo part have been assigned to Va1 to reduce the burden on the soloist.
2. Two versions of Vn1 corresponding to Va1 have been prepared. Vn1M has been shifted as low as possible to accommodate the solo instruments, such as Va and Vc, while Vn11 has been transposed higher to accommodate the solo Vn.
3. A cello solo part has also been prepared. It has been modified so that it can be played at a lower note than the original.
4. There was an error in the Simrock score from the fourth beat of bar 50 to bar 51 of Va2, and this has been corrected to match the original Dvorak score.

August 18, 2025

## 「森の静けさ」Silent Wood 解説

「森の静けさ」は、1883年から1884年にかけて、ピアノ連弾のための全6曲からなる「ボヘミアの森より」の第5番として作曲されました。

連弾は当時大変人気がありました。ラジオやテレビがなかった時代に、より大規模で重厚な楽器構成の音楽作品、さらには交響曲全曲を知り、楽しむための最も手軽な手段でした。

ブラームスやドヴォルザークといった作曲家は、自らの作品を連弾又は2台ピアノ用に編曲したりしました。

もちろん、ピアノ連弾用のためのオリジナル作品も数多くあり、それらは逆に管弦楽版に編曲されました。

この有名な例としては、ドヴォルザークの世界的な名声を確立した「スラヴ舞曲」が挙げられます。

ドヴォルザークはピアノ連弾のための「ボヘミアの森より」を作曲した際に、後に管弦楽版に編曲する事を念頭に置いていた可能性も十分に考えられます。

ドヴォルザーク自身は数年後の1891年に「森の静けさ」に戻ってきました。

これは、彼がアメリカへ旅立つ際に、チェロ奏者のハヌス・ヴィハンと送別コンサートがきっかけでした。

このコンサートのために、「森の静けさ」はチェロとピアノのために編曲されました。

ヴィハンには1894/95年作曲の有名なチェロ協奏曲が献呈されています。

続いてこの曲は1893年には、アメリカでチェロ独奏を含む小管弦曲向けに編曲され出版されました。

この管弦楽版は、決して単なるオーケストラ伴奏付きのコンサートピースではありません。

この「アダージョ」の壮大な旋律線の中に、鍵盤楽器のための作品以上のものが存在することを示しています。

二つの対位法の旋律線が交互に現れる広大な領域に刻み込まれています。

当時すでに8曲の交響曲を作曲していたドヴォルザークは、地味なパートに生き生きとした独立性を与え、楽器編曲に対する卓越した技巧を示し、結果として独奏チェロによる交響詩のような曲に仕上がっています。

この五重奏編曲版では管弦楽版のような豊かな色彩はないとしても、少なくともピアノ版と同等の均質性を備えており、弦楽器で表現される音はピアノとは異なる美しい表現が得られています。

独奏パートはピアノや管弦楽版での楽譜通りであるため、これらのアンサンブルでの演奏に向けて自分のパートを練習するために役立ちます。

第1チェロのパートは独奏パートとほぼ同等に重要であり、独創パートと同じレベルの力が必要となります。

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ジムロック社チェロ五重奏編曲版の解説から抄訳しました。

フジカルチャーソフト 2025/5/25

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追記事項

- ソロパートの29, 30小節の重音の下の音はVa1に分担してソロの演奏の負担を減らしました。
- Va1に対応するVn1には2つのヴァージョンを用意しました。Vn1Mはソロ楽器がVa,Vcなどに対応するように出来るだけ低い音に移行され、Vn11はソロ楽器がVnに対応するように高い音に移調されています。
- 併せてチェロのソロパートを用意しました。オリジナルより低い音で弾けるように修正しています。
- Vaの50小節4拍目から51小節にジムロックの楽譜に誤りがあり、Dvorakの原曲の音に修正しました。

2025/8/18

# SILENT WOODS

## Viola Solo

2

Lento e molto cantabile

Anton Drorak

2

Lento e molto cantabile

Anton Drorak

4

pp

7

pp

10

3 f dim.

13

p mf p cresc. f

17

pp ppp cresc. f

21

f > pp p < f > p < f > p < sfz > p

26 Un pochettino più mosso

p

3 3 3 3

28

30

34

36

38

41

44

47

50

54

# SILENT WOODS

## Viola1

Anton Dvorak

Lento e molto cantabile ( $\text{♩} = 52$ )

**4**

Val 1

7

10

13

16

20

23

25

pp

cresc.

mf

f

dim.

pp

mf

p

cresc.

pp

f

rit.

5

6

6

Anton Dvorak

26

30

34

37

Lento (Tempo I)

41

45

50

55

accel.

molto ritard.

*ff*

*p*

*pp*

*sf*

*p*

*p*

*sf*

*f*

*p*

*pp*

*pp*

# Silent Woods

Viola2 & Viola3

A.Dvorak

Lento e molto cantabile

Violin 2 (Viola2)

Violin 3 (Viola3)

Musical Elements:

- Measure 1:  $\text{C} \quad \text{pp}$
- Measure 2:  $\text{sf}$
- Measure 8:  $\text{pp} \quad \text{ppp}$
- Measure 9:  $\text{cresc.}$
- Measure 10:  $\text{dim.}$
- Measure 11:  $\text{p} \quad \text{cresc.}$
- Measure 16:  $f$
- Measure 17:  $mp$
- Measure 18:  $\text{pp} \quad \text{mf} \quad \text{p} \quad \text{sf}$
- Measure 23:  $\text{sf} \quad \text{pp} \quad \text{sf}$
- Measure 27:  $\text{pp} \quad \text{sf}$

32

poco piu stringendo

*pp*      *<sf>*      *pp*

36

poco a poco cresc.

*f*

40

*rit,*      *pizz*

*p*      *pp*

45

*arco*

*ppp*      *pp*

50

*sfz*      *p*

55

*accel.*      *molt ritard.*

# Silent Woods

Viola 4

A.Dvorak

Lento e molto cantabile  
pizz.

8 arco  
*pizz.*  
*pp* *ppp* *cresc.*

13 arco  
*dim.* *p* *cresc.* *f* *mp* *> pp*

19 arco  
*pp* *mf* *> pp* *p* *sf* *> sf*

24 pizz. Un pochetino piu mosso arco  
*sf* *pp*

28 *pp* *sf* *> pp*

33 *sf* *pp*

37 *cresc.* *f*

41 rit. Tempo I. Lento e molto tranquillo  
*p* *pp* *ppp*

49 accel.  
*sf* *p* *pp*

56 molto ritard.  
*sf* *p* *pp*

# Silent Woods

Lento e molto cantabile

A.Dvorak

vcl C pizz. arco

8 pizz. cresc. arco pizz.

13 dim. p cresc. f mp > pp

19 arco pp mf > pp p sf > pp sf

24 pizz. Un pochettino piu mosso arco

28 sf > pp pp sf > pp

33 sf pp

37 cresc. f

41 rit. Tempo I. Lento e molto tranquillo

49 sf p ppp ppp

56 3 sf sf p pp

# SILENT WOODS

## Violin Solo

2

Lento e molto cantabile

Anton Drorak

Musical score for violin solo, page 2, measures 1-3. Key signature: C minor (three flats). Time signature: Common time (C). Dynamics: *p*. Measure 1: Violin plays eighth-note pairs. Measure 2: Violin plays eighth-note pairs. Measure 3: Violin plays eighth-note pairs.

4

Musical score for violin solo, page 2, measures 4-6. Key signature: C minor (three flats). Time signature: Common time (C). Dynamics: *pp*. Measure 4: Violin plays eighth-note pairs. Measure 5: Violin plays eighth-note pairs. Measure 6: Violin plays eighth-note pairs.

7

Musical score for violin solo, page 2, measures 7-9. Key signature: C minor (three flats). Time signature: Common time (C). Dynamics: *pp*. Measure 7: Violin plays eighth-note pairs. Measure 8: Violin plays eighth-note pairs. Measure 9: Violin plays eighth-note pairs.

10

Musical score for violin solo, page 2, measures 10-12. Key signature: C minor (three flats). Time signature: Common time (C). Dynamics: *f*, *dim.*. Measure 10: Violin plays eighth-note pairs. Measure 11: Violin plays eighth-note pairs. Measure 12: Violin plays eighth-note pairs.

13

Musical score for violin solo, page 2, measures 13-15. Key signature: C minor (three flats). Time signature: Common time (C). Dynamics: *p*, *mf*, *p*, *cresc.*, *f*. Measure 13: Violin plays eighth-note pairs. Measure 14: Violin plays eighth-note pairs. Measure 15: Violin plays eighth-note pairs.

17

Musical score for violin solo, page 2, measures 17-19. Key signature: C minor (three flats). Time signature: Common time (C). Dynamics: *pp*, *ppp*, *cresc.*. Measure 17: Violin plays eighth-note pairs. Measure 18: Violin plays eighth-note pairs. Measure 19: Violin plays eighth-note pairs.

21

Musical score for violin solo, page 2, measures 21-23. Key signature: C minor (three flats). Time signature: Common time (C). Dynamics: *f*, *pp*, *p*, *f*, *p*, *f*, *p*, *sforz.*, *p*. Measure 21: Violin plays eighth-note pairs. Measure 22: Violin plays eighth-note pairs. Measure 23: Violin plays eighth-note pairs.

26

Un pochettino più mosso

Musical score for violin solo, page 2, measures 26-28. Key signature: F major (one sharp). Time signature: Common time (C). Dynamics: *p*. Measure 26: Violin plays eighth-note pairs. Measure 27: Violin plays eighth-note pairs. Measure 28: Violin plays eighth-note pairs.

## Violin Solo

This image shows a page of sheet music for piano, featuring ten staves of musical notation. The key signature changes from G major (three sharps) to F# minor (one sharp) and then to B-flat major (two flats). The time signature varies between common time and 2/4. Measure 28 starts with a treble clef and three sharps. Measure 30 begins with a dynamic *p*. Measure 34 features a dynamic *p* followed by a measure with a dynamic *sf*. Measure 36 includes a dynamic *p* and a measure with a dynamic *ff*. Measure 38 has a dynamic *ff* and a dynamic *rit.* Measure 41 is labeled "Lento (Tempo I)". Measure 44 ends with a dynamic *pp*. Measure 47 starts with a treble clef and two flats. Measure 50 includes dynamics *sf* and *pp*. Measure 54 ends with dynamics *dim.*, *ff*, *molto rit.*, *p*, and *pp*.

# SILENT WOODS

## Violin11

Anton Dvorak

Lento e molto cantabile(  $\text{♩} = 52$  )

Vn1

**4**

**pp**

**7**

**pp** **PPP**

**10**

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

**13**

**p** **cresc.**

**16**

**f** **dim.** **pp**

**20**

**f** **p** **mf**

**23**

**pp** **mf** **pp** **f**

**25**

**5** **6** **rit.** **6** **6**

## Violin11

26

30

34

37

41

Lento (Tempo I)

45

50

55

accel.

molto ritard.

# SILENT WOODS

## Violin1M

Anton Dvorak

Lento e molto cantabile(  $\text{♩} = 52$  )

Vn1

4

*pp*

7

*pp* *ppp*

10

cresc. *p* *mf*

13

*p* cresc.

16

*f* dim. *pp*

20

*f* *p* *mf*

23

*pp* *mf* *pp* *f*

25

5 6 rit. 6

## Vnlin1M

26

30

34

37

41

Lento (Tempo I)

45

50

55

accel.

molto ritard.

# SILENT WOODS

## Cello Solo

2

Lento e molto cantabile

Anton Drorak

Musical score for Cello Solo, page 2, measures 1-3. The score is in common time, key signature is C minor (three flats). Measure 1 starts with a dynamic *p*. Measure 2 continues the melodic line. Measure 3 concludes the section.

4

Musical score for Cello Solo, page 2, measures 4-6. The score continues in common time, key signature remains C minor (three flats). Measure 4 begins with a dynamic *pp*. Measure 5 shows a continuation of the melodic line. Measure 6 concludes the section.

7

Musical score for Cello Solo, page 2, measures 7-9. The score continues in common time, key signature remains C minor (three flats). Measure 7 begins with a dynamic *pp*. Measure 8 shows a continuation of the melodic line. Measure 9 concludes the section.

10

Musical score for Cello Solo, page 2, measures 10-12. The score continues in common time, key signature remains C minor (three flats). Measure 10 begins with a dynamic *f*. Measure 11 shows a continuation of the melodic line. Measure 12 concludes the section with a dynamic *dim.*

13

Musical score for Cello Solo, page 2, measures 13-15. The score continues in common time, key signature remains C minor (three flats). Measure 13 begins with a dynamic *p*, followed by *mf*, *p*, *cresc.*, and *f*. Measure 14 shows a continuation of the melodic line. Measure 15 concludes the section.

17

Musical score for Cello Solo, page 2, measures 17-19. The score continues in common time, key signature remains C minor (three flats). Measure 17 begins with a dynamic *pp*, followed by *ppp*, and *cresc.*. Measure 18 shows a continuation of the melodic line. Measure 19 concludes the section.

21

Musical score for Cello Solo, page 2, measures 21-23. The score continues in common time, key signature changes to C major (one sharp). Measure 21 begins with a dynamic *f*, followed by *pp*, *p*, *f*, *p*, *f*, *p*, *sffz*, and *p*. Measure 22 shows a continuation of the melodic line. Measure 23 concludes the section.

26

Un pochettino più mosso

Musical score for Cello Solo, page 2, measures 26-28. The score continues in common time, key signature changes to C major (one sharp). Measure 26 begins with a dynamic *p*, followed by *3*, *3*, *3*, and *3*. Measure 27 shows a continuation of the melodic line. Measure 28 concludes the section.

28

30

34

36

38

41

44

47

50

54