



The American Viola Society

EINE LIEBES-NOVELLE (A LOVE STORY) 5 BAGATELLEN FÜR VIOLA UND PIANOFORTE, OP. 20

Benjamin Cutter
(1857-1910)



Preface

Benjamin Cutter (1857–1910) was born in Woburn, Massachusetts, and studied violin with Julius Eichberg and harmony with Stephan Emery (who also taught Arthur Foote) in Boston. After further musical studies in Germany, he returned to Boston, where he played viola in the newly formed Boston Symphony Orchestra.¹ He went on to become a noted educator at the New England Conservatory (NEC), teaching a variety of subjects, including violin, viola, harmony, theory, and composition. In addition to teaching at the NEC, Cutter also played viola in various ensembles there, including a faculty string quartet and the NEC Orchestra.

Eine Liebes-Novelle (A Love Story) was published as five separate movements in 1895 by the Boston firm of Arthur P. Schmidt (A. P. S. 1891–1895), making it one of the earliest American viola compositions—if not the first—to be published in the United States. The format of the work—five short pieces written in a relatively light and popular style—would have appealed to amateur violists, a burgeoning group that was attracting the attention of publishers and music dealers in the 1890s. Cutter performed the work prior to publication at a “Concert of Original Manuscript Compositions” on May 16, 1889, at the New England Conservatory.

Notes about the Sources

The primary sources for this edition are the manuscript scores and parts for each movement housed in the A. P. Schmidt Company Archives, Music Division, Library of Congress (the same sources used for the original published editions). Only two of the five published movements have been located, both of which were also consulted: No. 2 (“Melancholie”), housed in the Primrose International Viola Archive, and No. 3 (“Eifersucht”), housed in the Cleveland Public Library. The manuscripts contain numerous alterations and corrections, and there are discrepancies among all of the sources (including several clear errors in the published editions). While attempting to reconcile these discrepancies, the editor has made further adjustments to select dynamic and articulation markings that he believes are warranted based on the sources. All editorial changes have been made without comment.

David M. Bynog, editor
April 2016

Notes

1. M. A. DeWolfe Howe, *The Boston Symphony Orchestra, 1881–1931*, semicentennial ed. (Boston: Houghton Mifflin, 1931), 232. Howe lists Cutter as playing viola during the 1881–82 and the 1884–85 seasons, while other sources list him as playing violin with the orchestra; see Oscar Thompson, ed., *The International Cyclopedia of Music and Musicians*, 4th ed., ed. Nicolas Slonimsky, s.v. Cutter, Benjamin, which lists him as a violinist from 1882–89.

Eine Liebes-Novelle (A Love Story)
5 Bagatellen für Viola und Pianoforte, op. 20

Viola

Seinem Lehrer dem Kgl. Hofconcertmeister, Professor Edmund Singer in Verehrung gewidmet

1. Erstes Begegnen (First Meeting)

Benjamin Cutter
Edited by David M. Bynog

Allegretto

1

6

rit.

a tempo

cresc.

3

11

p

cresc.

p

cresc.

p

16

f

20

Sul G -

pp

pp

25

f

3

>

<

f

29

dolce

sf

34

mf

p

2. Melancholie (Melancholy)

Andante molto

The musical score consists of ten staves of Viola music. Staff 1 starts with a dynamic of *mf*, followed by a crescendo. Staff 2 begins with a dynamic of *f*. Staff 3 starts with a dynamic of *f*. Staff 4 starts with a dynamic of *sf*. Staff 5 starts with a dynamic of *mf*. Staff 6 starts with a dynamic of *f*. Staff 7 starts with a dynamic of *mf*. Staff 8 starts with a dynamic of *sf*. Staff 9 starts with a dynamic of *sfp*. Staff 10 ends with a dynamic of *pp*.

Dynamics and Articulations:

- Staff 1: *mf*, *cresc.*
- Staff 2: *f*, *mf*, *cresc.*
- Staff 3: *f*
- Staff 4: *sf*
- Staff 5: *mf*
- Staff 6: *f*
- Staff 7: *mf*
- Staff 8: *sf*
- Staff 9: *sfp*
- Staff 10: *p*, *pp*

Performance Instructions:

- Staff 1: *cresc.*
- Staff 2: *cresc.*
- Staff 3: *3*
- Staff 4: *3*
- Staff 5: *3*
- Staff 6: *3*
- Staff 7: *3*
- Staff 8: *3*
- Staff 9: *cresc.*
- Staff 10: *p*, *pp*

Other markings:

- Staff 1: Measure 6, sixteenth-note group.
- Staff 2: Measure 3, sixteenth-note group.
- Staff 3: Measure 6, sixteenth-note group.
- Staff 4: Measure 3, sixteenth-note group.
- Staff 5: Measure 3, sixteenth-note group.
- Staff 6: Measure 3, sixteenth-note group.
- Staff 7: Measure 3, sixteenth-note group.
- Staff 8: Measure 3, sixteenth-note group.
- Staff 9: Measure 1, eighth-note group.
- Staff 10: Measures 1-2, eighth-note groups.

3. Eifersucht (Jealousy)

Allegro energico

5

10

16

rit.

a tempo

cresc.

sf

ff

21

25

30

36

Più moto

f

sf

3

sf

cresc.

sf

ff

rit.

Lento

Lento molto

sf

4. Ständchen (Serenade)

Moderato giocoso

4

7

11

15

19

23

27

30

sim.

cresc.

f

p

mf

f

cresc.

f

p

cresc.

f

p

mf

p

dim.

pp

Più moderato

5. Frohes Ende (Happy Ending)

Allegro

1

7

sf

13

rit.

mf

19

0

p

24

dim.

f

28

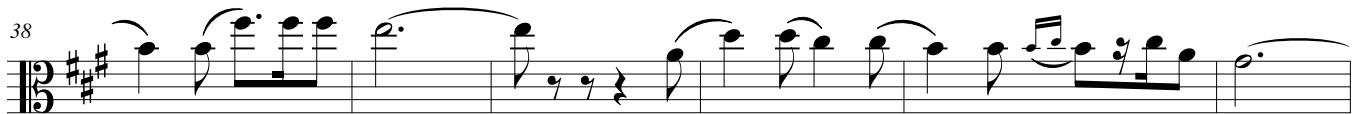
rit. *a tempo*

p

pp

32

f



44

Bassoon part with dynamic markings *<sf>* and *>sf<*.

50

Bassoon part with dynamic markings *<sf>*, *sf*, and *sf*.

56

Bassoon part with dynamic *p*, *cresc.*, and a circled dot above the staff.

61

Bassoon part with dynamic markings *p*, *cresc.*, and *cresc. molto*.

67

Bassoon part with dynamic *f* and *p*.

73

Bassoon part with dynamic *dim.*

79

Bassoon part with dynamic *fsf* and *dim.*

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1. Erstes Begegnen (First Meeting)

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Allegretto

Musical score for the first movement, page 1. The score consists of two staves: Viola (top) and Piano (bottom). The key signature is C major (one sharp). The tempo is Allegretto. The Viola part starts with a rest followed by eighth-note patterns. The Piano part begins with a forte dynamic (f), followed by eighth-note chords. Measure numbers 1 through 4 are indicated above the staves.

Musical score for the first movement, page 2. The score continues with the same two staves. The Viola part has a melodic line with grace notes and slurs. The Piano part features eighth-note chords. Measure numbers 5 through 8 are indicated above the staves. Dynamics include crescendo (cresc.) and ritardando (rit.).

Musical score for the first movement, page 3. The score continues with the same two staves. The Viola part has a melodic line with grace notes and slurs. The Piano part features eighth-note chords. Measure numbers 9 through 12 are indicated above the staves. Dynamics include a tempo, mf, p, cresc., and rit.

13

p *cresc.*

p *cresc.*

p

17

f

sf

pp

pp

pp

21

Sul G - - -

pp

pp

pp

25

28

32

36

2. Melancholie (Melancholy)

Andante molto

Musical score for measures 1-5. The score consists of three staves. The top staff is in bass clef, 3/4 time, and G major (indicated by a sharp). It starts with a dynamic *mf*. The middle staff is also in bass clef, 3/4 time, and G major. It starts with a dynamic *p*. The bottom staff is in bass clef, 3/4 time, and G major. The first measure ends with a half note. The second measure begins with a dynamic *cresc.* The third measure ends with a half note. The fourth measure begins with a dynamic *cresc.* The fifth measure ends with a half note.

6

Musical score for measures 6-10. The score consists of three staves. The top staff starts with a dynamic *f*. The middle staff starts with a dynamic *sf*. The bottom staff starts with a dynamic *p*. The score continues with various dynamics and articulations, including *mf*, *cresc.*, and slurs.

11

Musical score for measures 11-15. The score consists of three staves. The top staff starts with a dynamic *f*. The middle staff starts with a dynamic *cresc.*. The bottom staff starts with a dynamic *p*. The score continues with various dynamics and articulations, including *f* and slurs.

15

sonore

19

22

26

31

poco rit.

a tempo

sonore

poco rit.

p

mf

a tempo

mf

35

cresc.

cresc.

39

39

43

43

49

49

3. Eifersucht (Jealousy)

Allegro energico

Musical score for measures 1-4 of the 'Eifersucht' section. The score consists of three staves. The top staff is in bass clef, 3/4 time, dynamic *f*, featuring sixteenth-note patterns. The middle staff is in treble clef, 3/4 time, dynamic *f*, with eighth-note chords and sixteenth-note patterns. The bottom staff is in bass clef, 3/4 time, with eighth-note chords. Measure 4 concludes with a fermata over the bass staff.

5

Musical score for measures 5-8 of the 'Eifersucht' section. The top staff begins with a sustained note followed by eighth-note patterns. The middle staff features eighth-note chords. The bottom staff has eighth-note patterns. Measure 8 concludes with a fermata over the bass staff.

9

Musical score for measures 9-12 of the 'Eifersucht' section. The top staff starts with sixteenth-note patterns. The middle staff has eighth-note chords. The bottom staff has eighth-note patterns. Measure 12 concludes with a fermata over the bass staff.

13

cresc. *sf* *ff* *rit.*

cresc.

ff

rit.

17

a tempo

f

cresc.

sf

f

a tempo

f

cresc.

sf

f

Più moto

22

sf

ff

sf

ff

ff

10

26

sf

3

29

sf

cresc.

sf

cresc.

33

sf

ff

rit.

ff

rit.

Lento

Lento molto

37

f

f

sf

sf

4. Ständchen (Serenade)

Moderato giocoso

1

mf

8va

mf *leggiero e delicato*

8va

4

(8va)

8va

3

3

8

cresc.

f

p

cresc.

f

p

11

mf

8va

mf

f

p

8va

sf

8va

sf

p

cresc.

f

p cresc.

f

p

20

cresc.

f

p

8va ---

23

p *cresc.*

f

p

(8va)

cresc.

ten.

ten.

p

Più moderato

26

p

f

mf

p

p *cresc.*

f

30

dim.

pp

pp

5. Frohes Ende (Happy Ending)

Allegro

6

12

17

21

25

28

rit. *a tempo*

32

35

d.=d

40

46

51

56

61

67

67

f *p*

72

72

dim.

dim. poco *a poco*

77

77

ff *dim.*

ff *dim.*

83

83

ff

ff



VIOLA SOLO

Bob Cobert
Music for Only One Lonely Viola. AVS 028

John Duke
Suite for Viola Alone. AVS 027

Ivan Langstroth
Viola Suite. AVS 022

Quincy Porter
Suite for Viola Alone. AVS 008

Jeong Eun Park
Mook Nyum (A Moment of Silence). AVS 039

Frederick Slee
Variations on a Hymn Tune for Solo Viola.
AVS 003

TWO VIOLAS

Bob Cobert
Three Moods for Two Violas. AVS 030

Felix Mendelssohn-Bartholdy
Canon for Two Violas. AVS 004

THREE VIOLAS

Scott Slapin
Capricious. AVS 012

VIOLA ENSEMBLE (FOUR OR MORE)

J. S. Bach
Sinfonia from the Cantata: Gleichwie der
Regen und Schnee vom Himmel fällt. AVS 005

Léo Delibes
La Paix, from Coppélia, for Solo Viola and
Viola Quartet. AVS 023a

Matthias Durst
Adagio for Four Violas. AVS 001

Felix Mendelssohn-Bartholdy
Adagio from String Sinfonia VIII. AVS 011a

Santiago E. Osorio
Theme Envy for Four Violas or Four-Part
Viola Ensemble. AVS 042

Paul Pisk
Ballade for Viola Sextet. AVS 043

Hendrik Waelput
Cantabile for Four Violas. AVS 018

Max von Weinzierl
Nachtstück für 4 Violen, op. 34. AVS 009

VIOLA AND PIANO

Jeanne Behrend
Lamentation for Viola and Piano. AVS 035

Blanche Blood
Barcarolle for Viola and Piano. AVS 002

Benjamin Cutter
Eine Liebes-Novelle (A Love Story) for Viola
and Piano. AVS 044

Léo Delibes
La Paix, from Coppélia, for Viola and Piano.
AVS 023

Ernő Dohnányi
Intermezzo, from Symphony No. 1. AVS 040

Arthur Foote
Melody for Viola and Piano, op. 44a. AVS 015

Peter Racine Fricker
Fantasy for Viola and Piano, op. 44. AVS 032

Carl Fuerstner
Two Pieces for Viola and Piano. AVS 021

Henry Holden Huss
Sonata Movement for Viola and Piano.
AVS 034

Fritz Kreisler/William Primrose
Allegretto in the Style of Boccherini for Viola
and Piano. AVS 038

Polichinelle for Viola and Piano. AVS 037

Edna Frida Pietsch
Andante Cantabile for Viola and Piano.
AVS 033

Quincy Porter
Speed Etude for Viola and Piano. AVS 007

Ferdinand Praeger
Elegy for Viola and Piano. AVS 031

Gustav Strube
Regrets for Viola and Piano. AVS 010

Theodore Thomas
Divertissement for Viola and Piano. AVS 006

Fidelis Zitterbart Jr.
Sonata No. 2 in G Minor for Viola and Piano.
AVS 041

VIOLIN AND VIOLA

Louise Lincoln Kerr
Etude. AVS 020

J. N. Pychowski
Perpetual Canon. AVS 017

VIOLA AND ORCHESTRA

Ernő Dohnányi
Intermezzo, from Symphony No. 1. AVS 040

Cecil Forsyth
The Dark Road for Viola and String Orchestra.
AVS 024

W. A. Mozart
Principal Viola Part for Sinfonia Concertante,
K. 364, Extended Scordatura Edition. AVS 019

Principal Viola Part for Sinfonia Concertante,
K. 364, Scordatura Edition. AVS 019a

G. P. Telemann
Concerto for Two Violettes, TWV 52:G3.
Critical Edition Including Alternative
Scordatura Solo Parts. AVS 025

MIXED ENSEMBLES

J. S. Bach
Chorale: Ich, dein betrubtes Kind, for Soprano,
Viola obligata, and Continuo from the Cantata
Mein Herze schwimmt im Blut. AVS 013

Ergieße dich reichlich, du göttliche Quelle, Aria
for Tenor, Viola, and Continuo from the
Cantata Wo soll ich fliehen hin. AVS 014

Hochgelobter Gottessohn, Aria for Alto, Viola,
and Continuo from the Cantata Bleib bei uns,
denn es will Abend werden. AVS 029

Sinfonia from the Cantata: Gleichwie der
Regen und Schnee vom Himmel fällt. AVS 005

Michael Colgrass
Revisions to Variations for Four Drums and
Viola. AVS 016

Jules Massenet/William Primrose
Élégie for Voice, Viola, and Piano. AVS 036

Felix Mendelssohn-Bartholdy
Adagio from String Sinfonia VIII. AVS 011

Quincy Porter
Little Trio (Suite in E Major) for Flute, Violin,
and Viola. AVS 026