The American Viola Society

EINE LIEBES-NOVELLE (A LOVE STORY)

5 BAGATELLEN FÜR VIOLA UND PIANOFORTE, OP. 20

Benjamin Cutter
(1857-1910)

AVS Publications 044

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.

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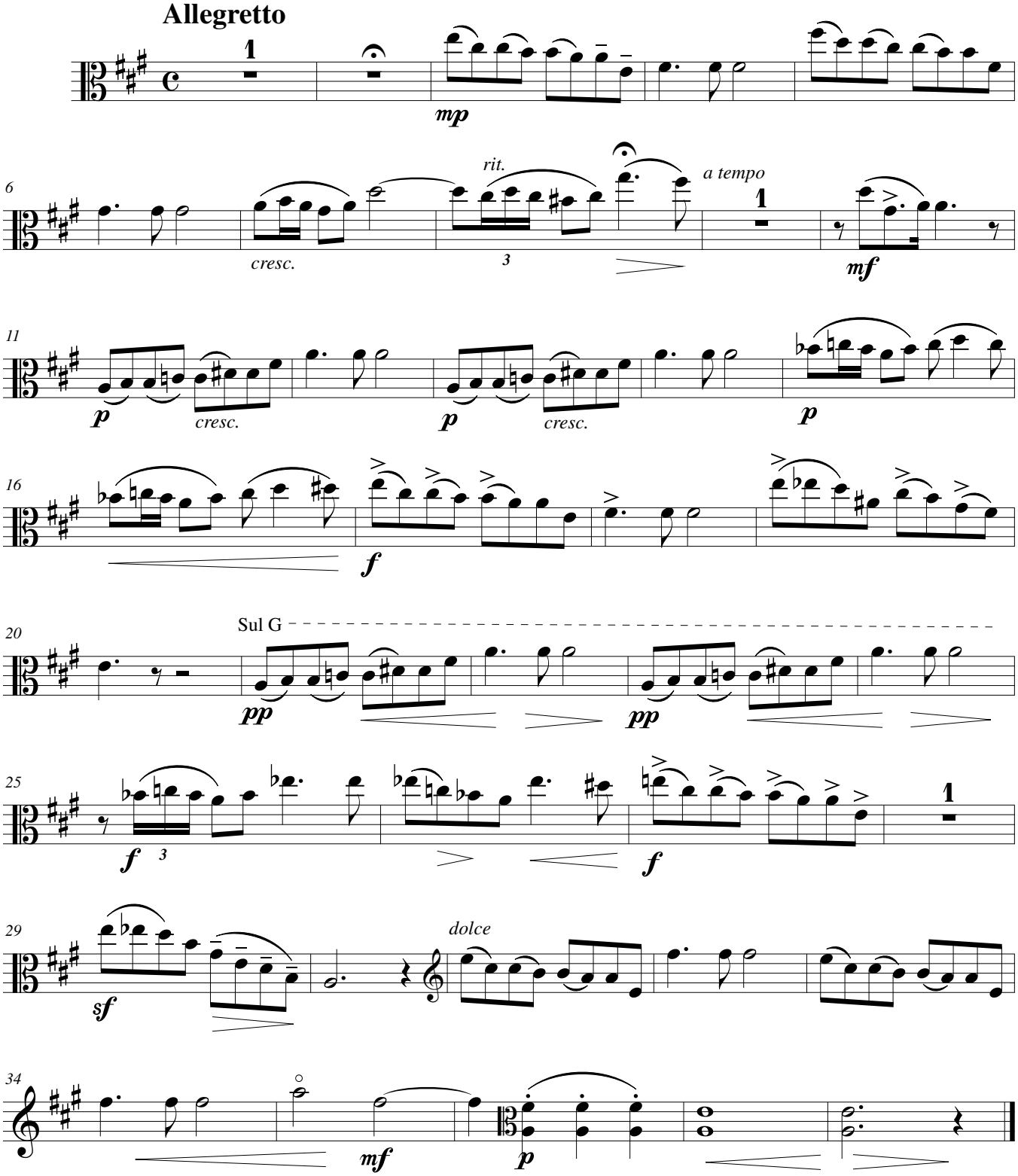
5 Bagatellen für Viola und Pianoforte, op. 20

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

Viola

1. Erstes Begegnen (First Meeting)

Benjamin Cutter
Edited by David M. Bynog



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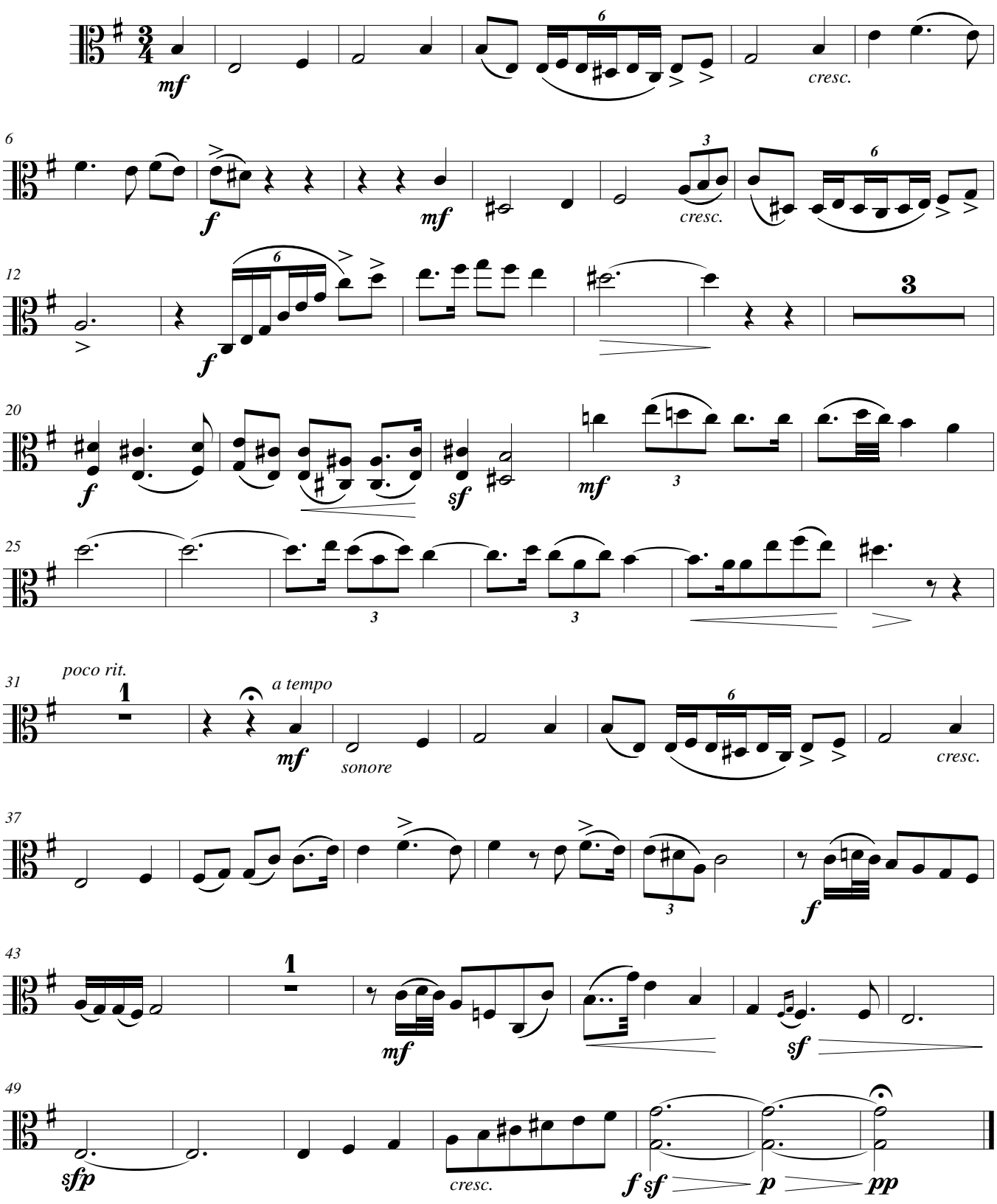
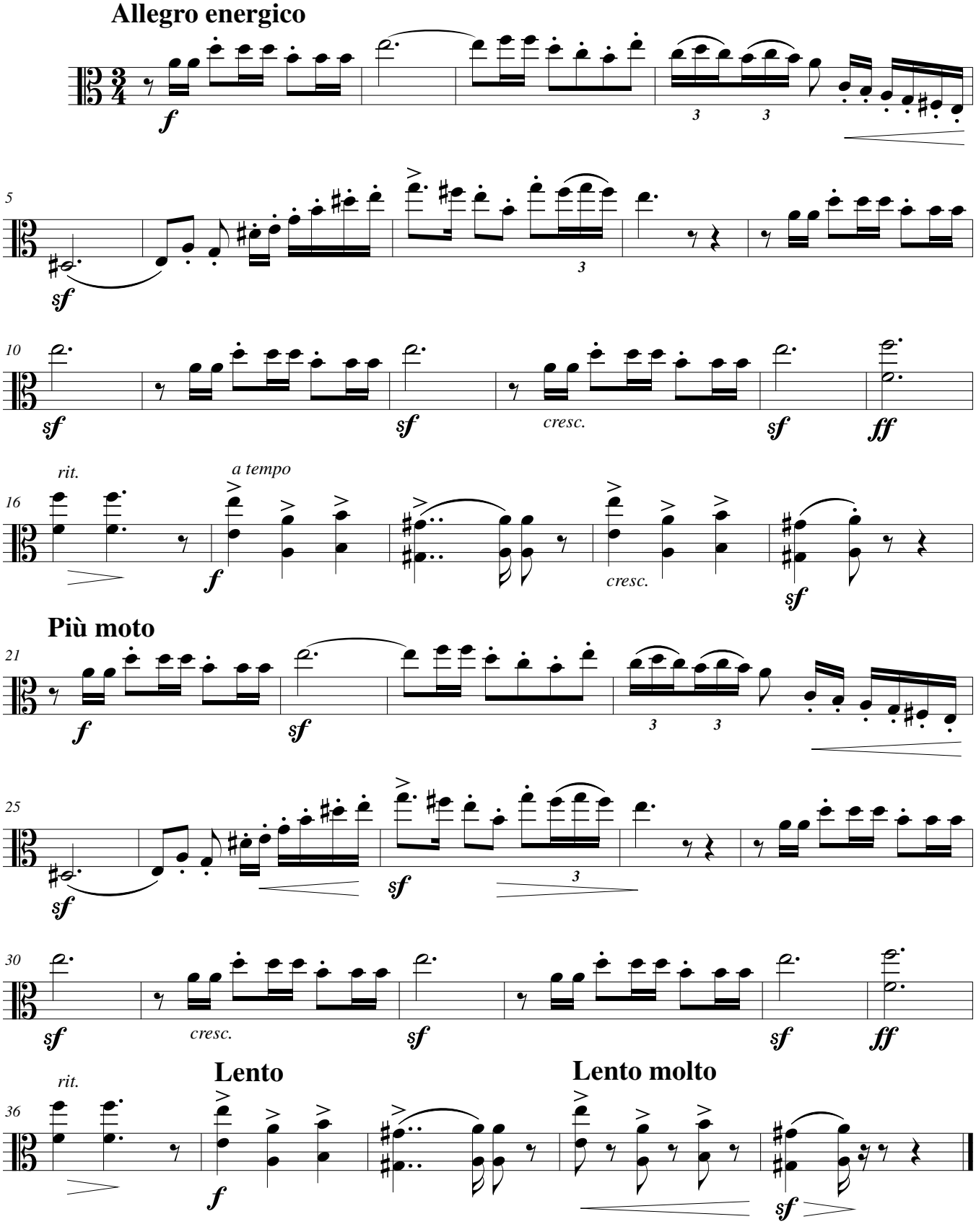
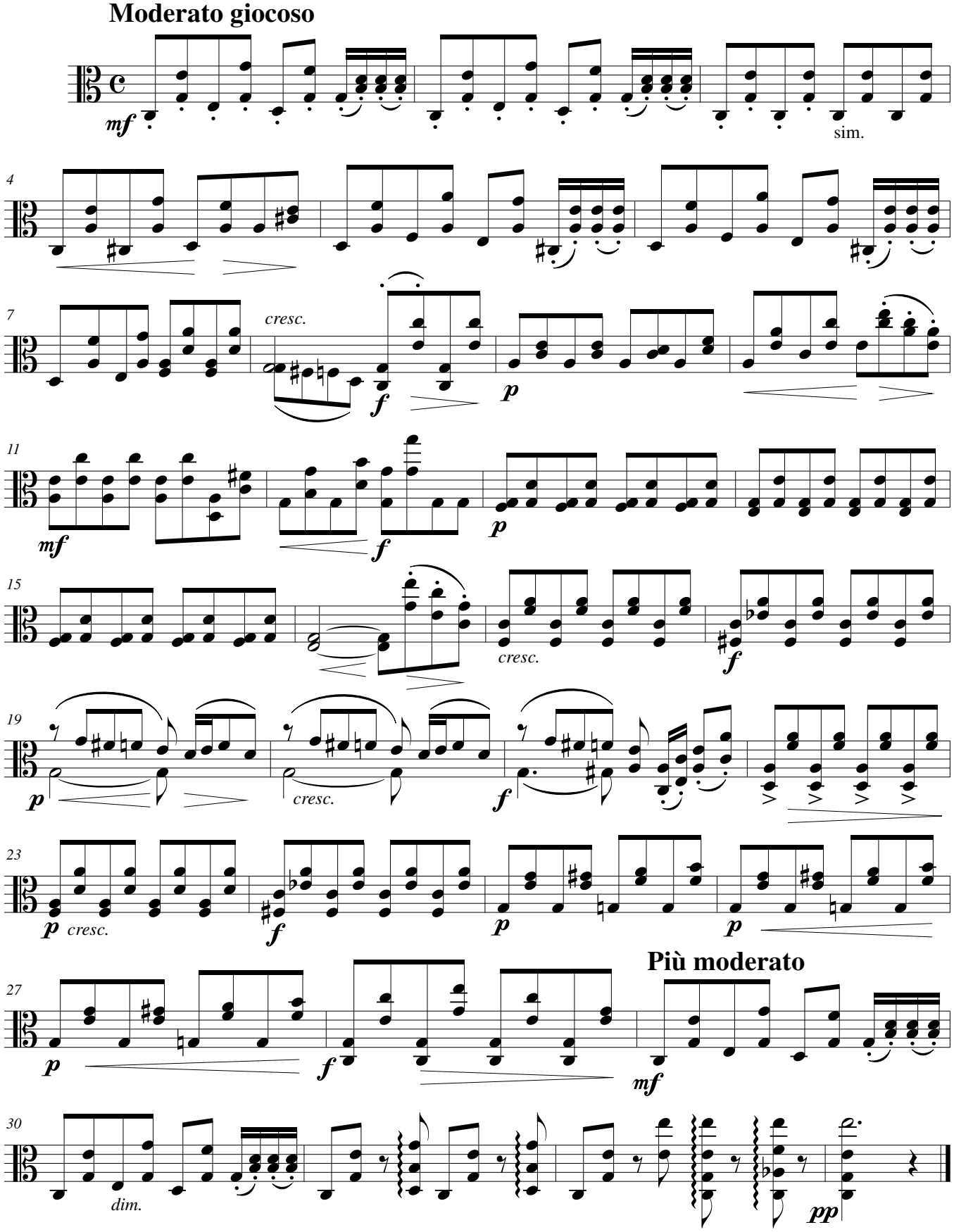
2. Melancholie (Melancholy)



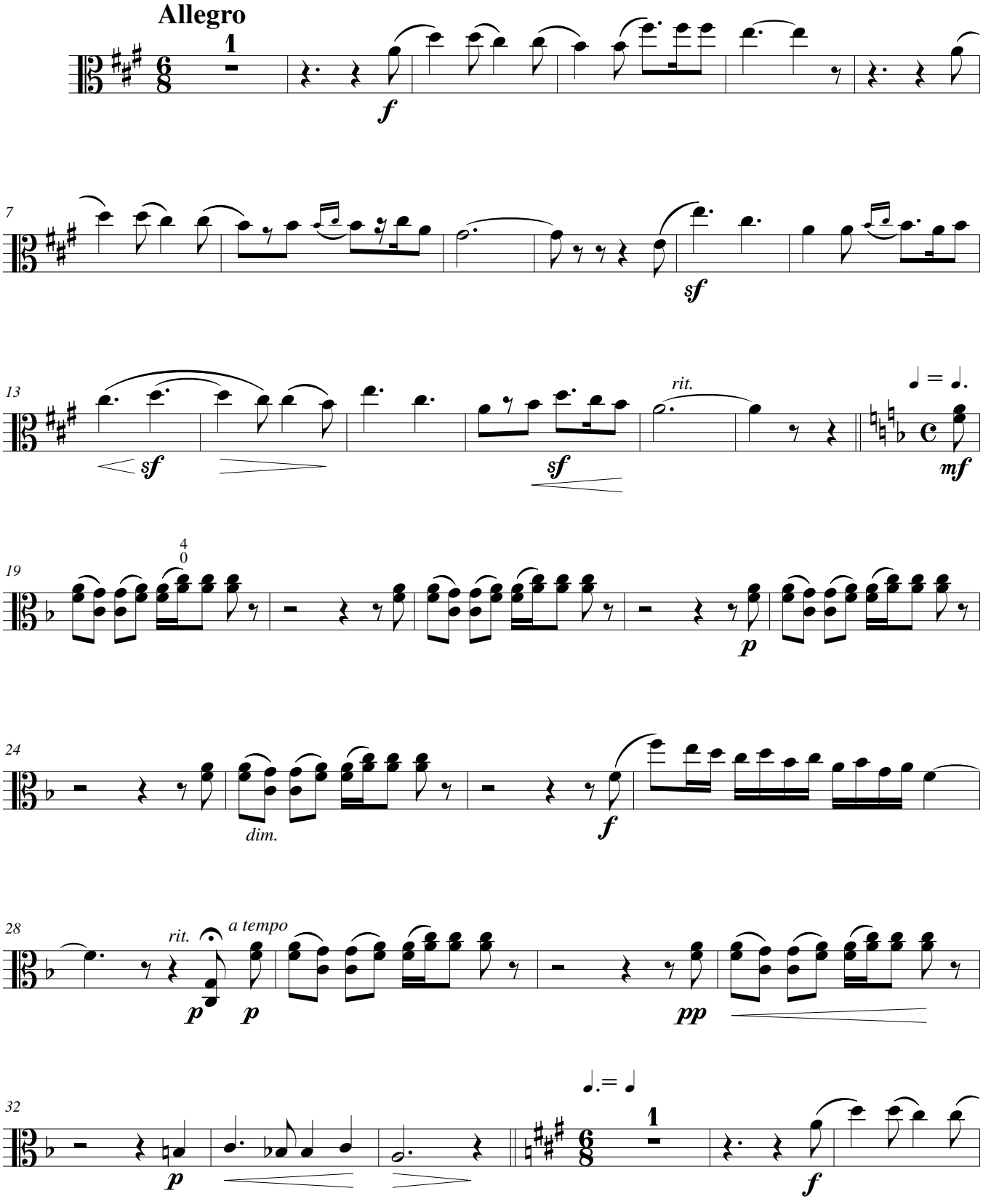
3. Eifersucht (Jealousy)

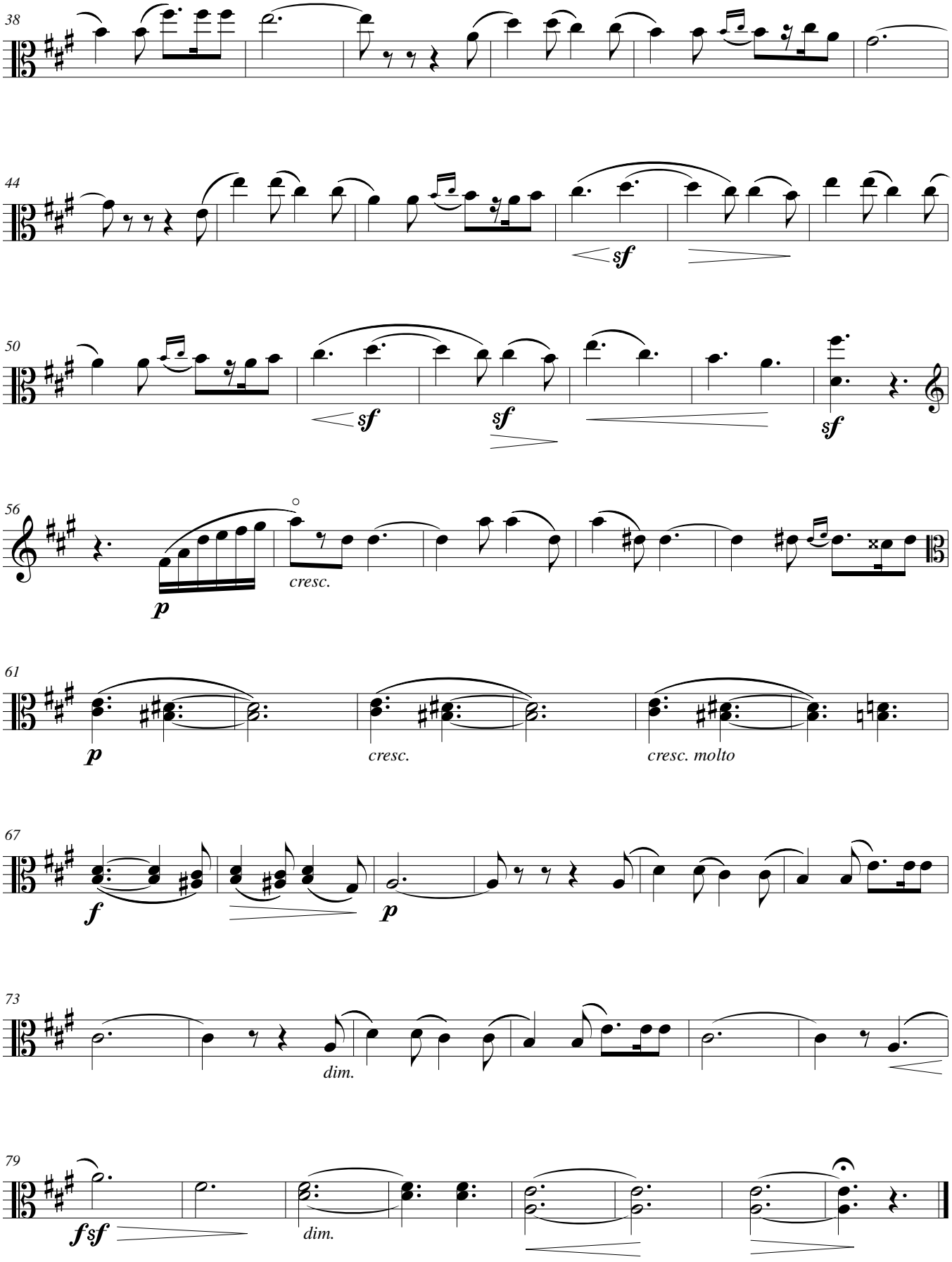


4. Ständchen (Serenade)



5. Frohes Ende (Happy Ending)




38
44
sf
50
sf
sf
sf
56
p
cresc.
61
p
cresc.
cresc. molto
67
f
p
73
dim.
79
fsf
dim.

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1. Erstes Begegnen (First Meeting)

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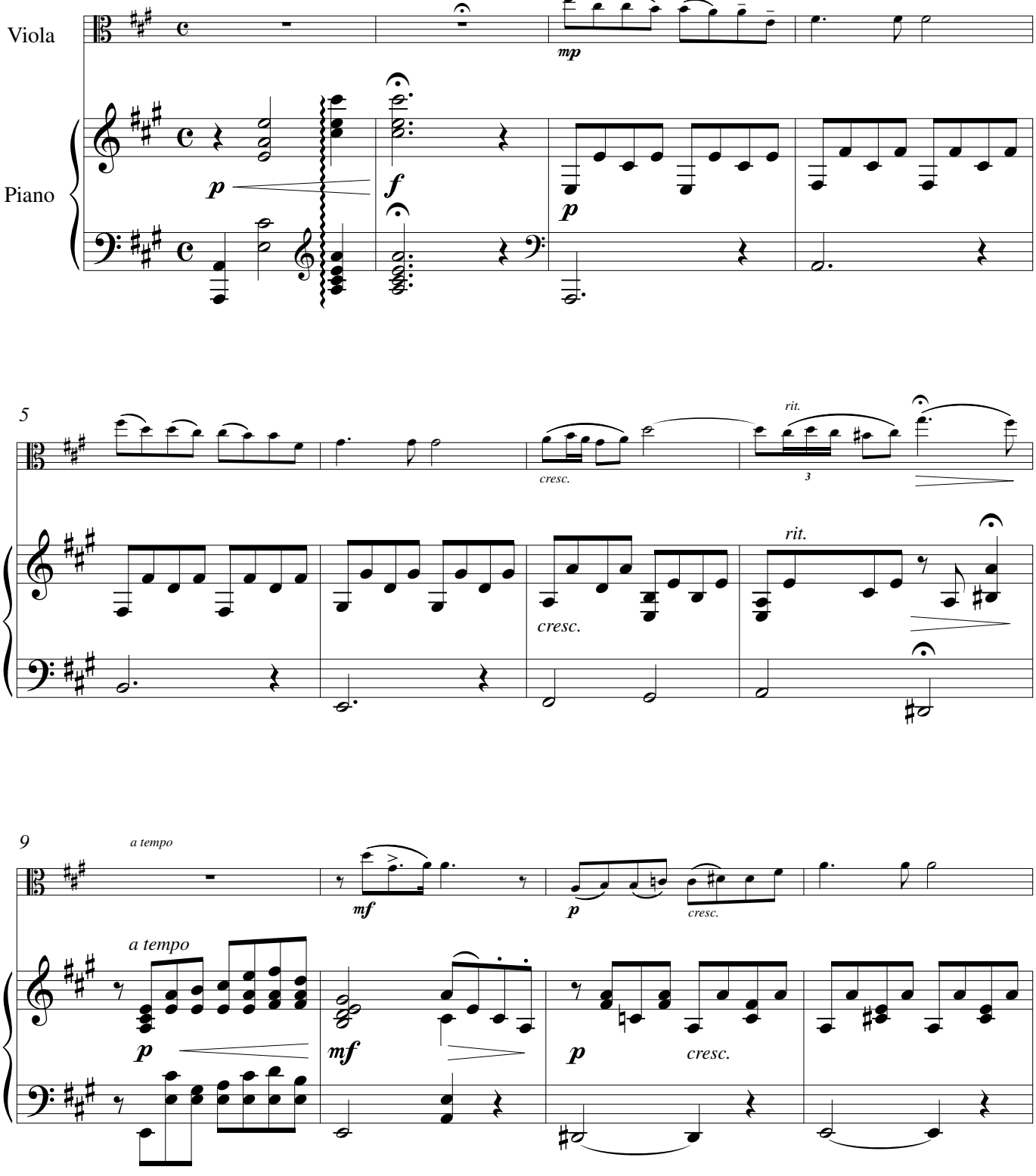
Allegretto



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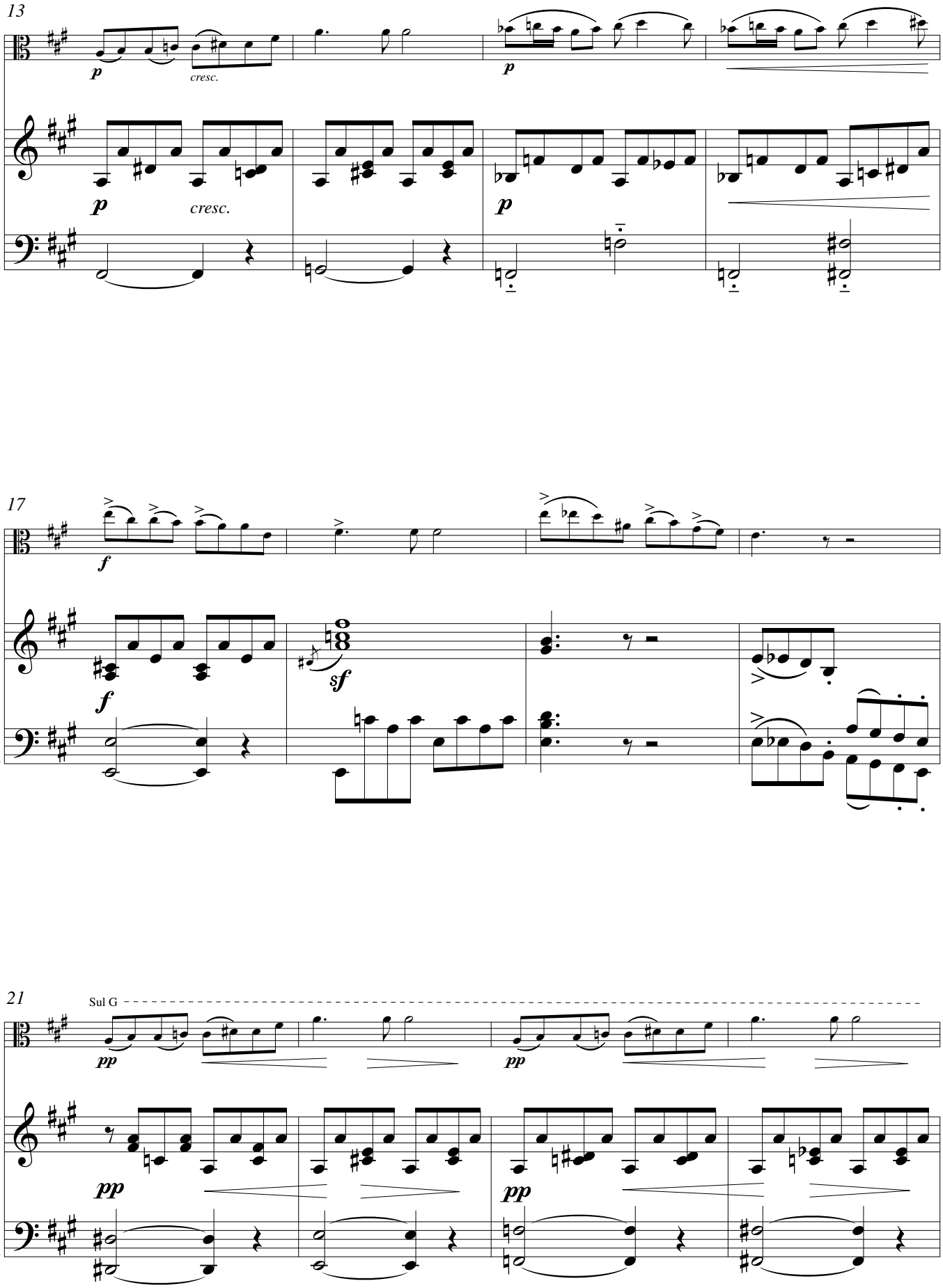
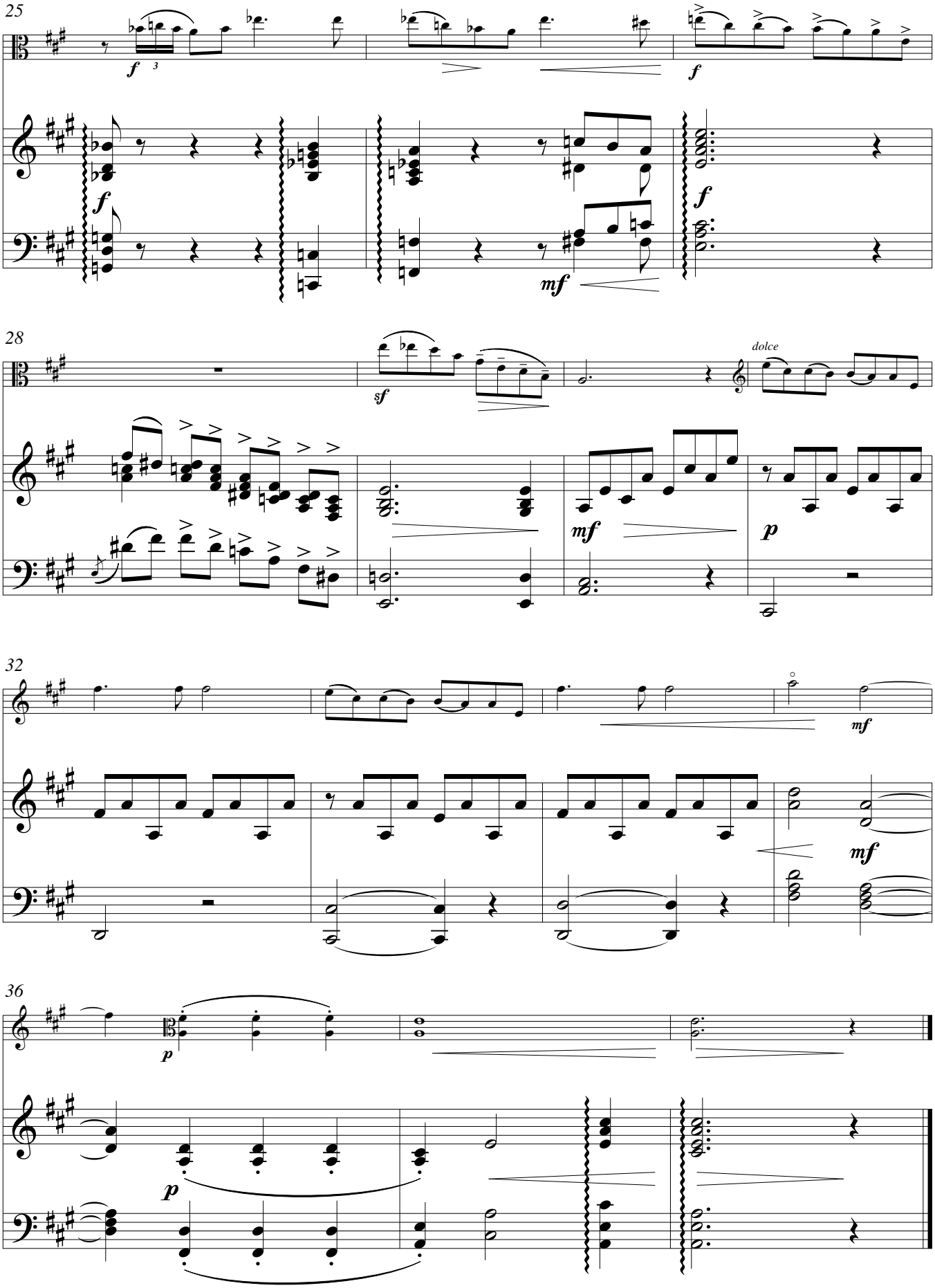
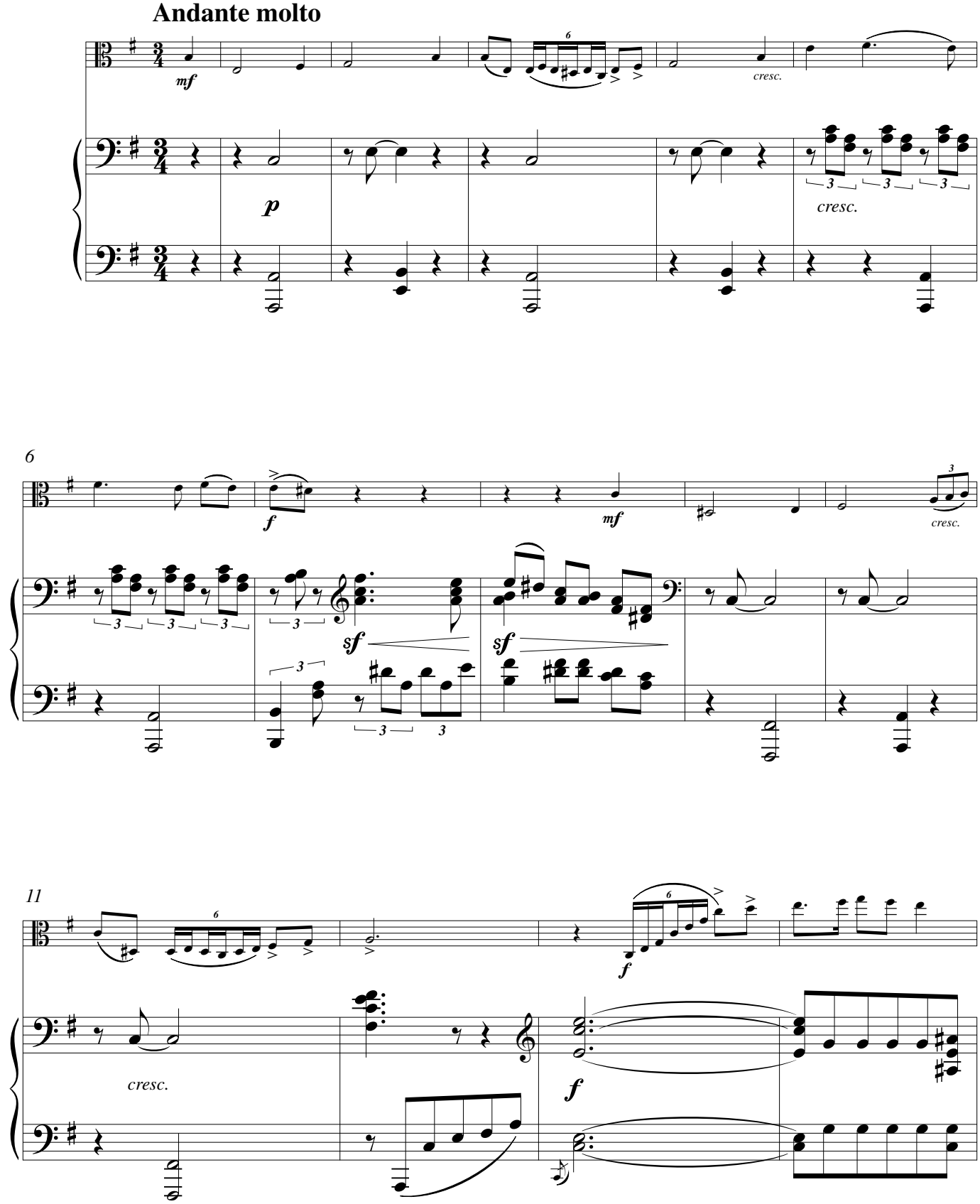
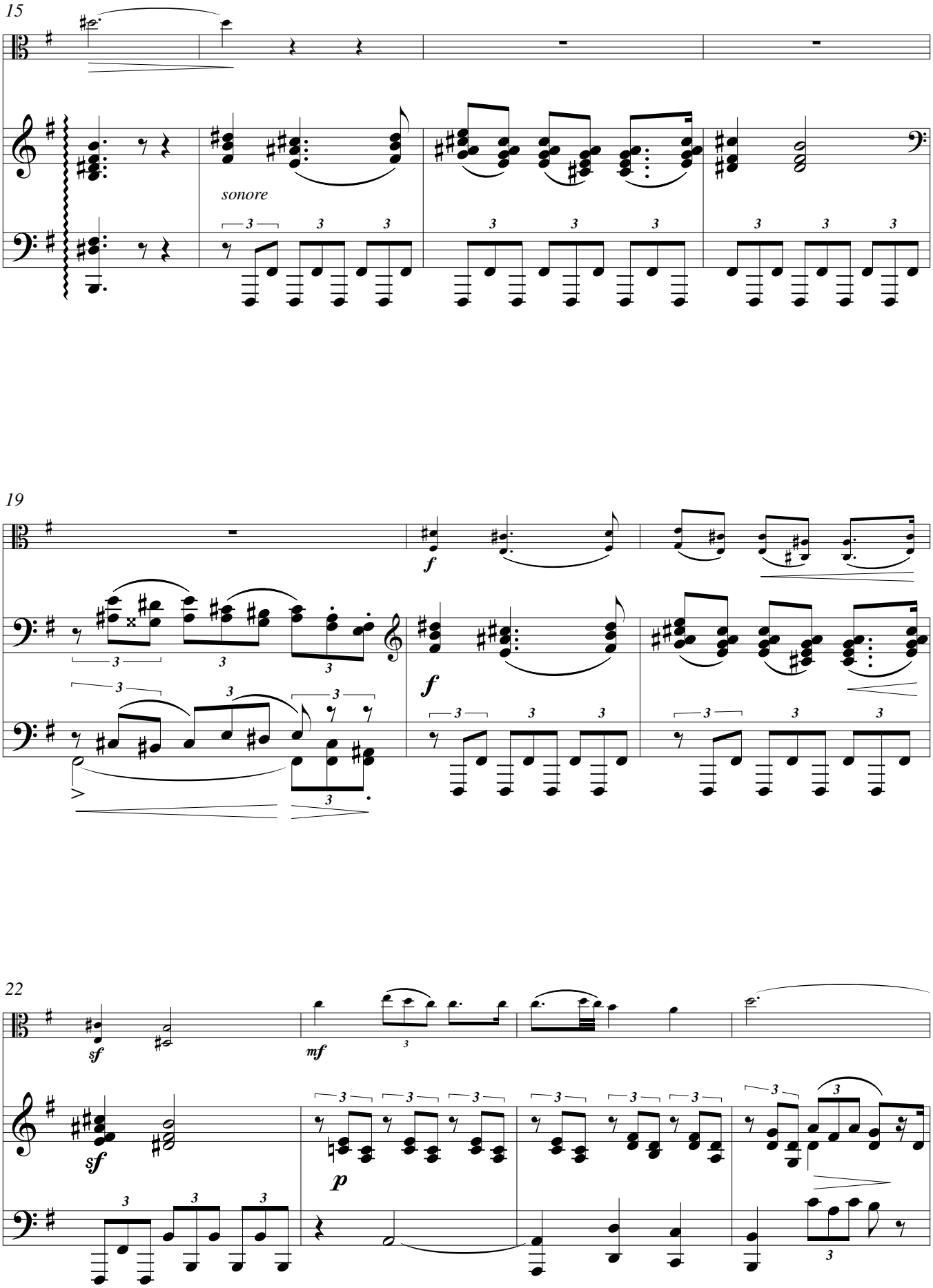
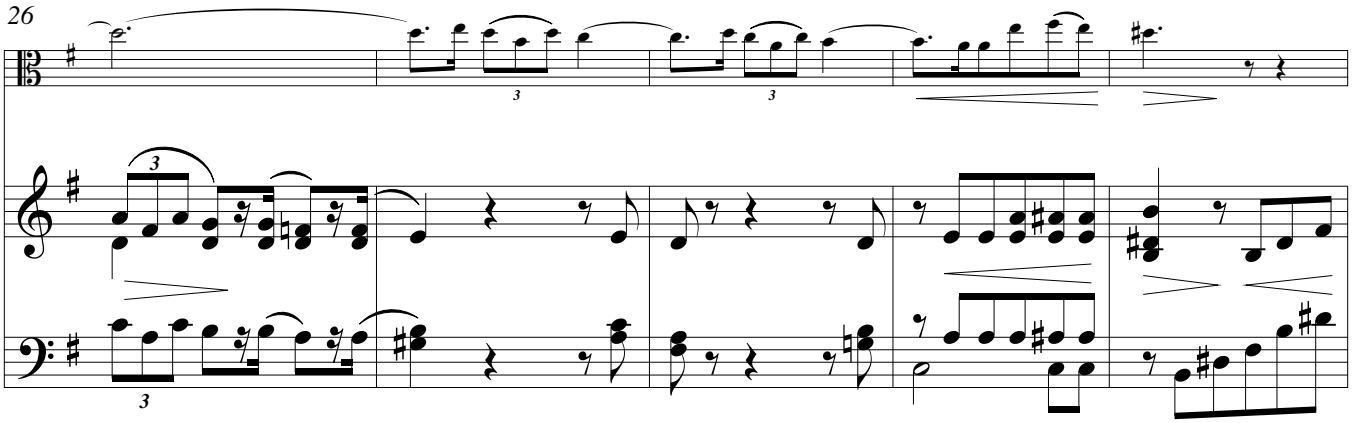

13
p
cresc.
p
p
cresc.
17
f
f
sf
21
Sul G
pp
pp
pp
pp

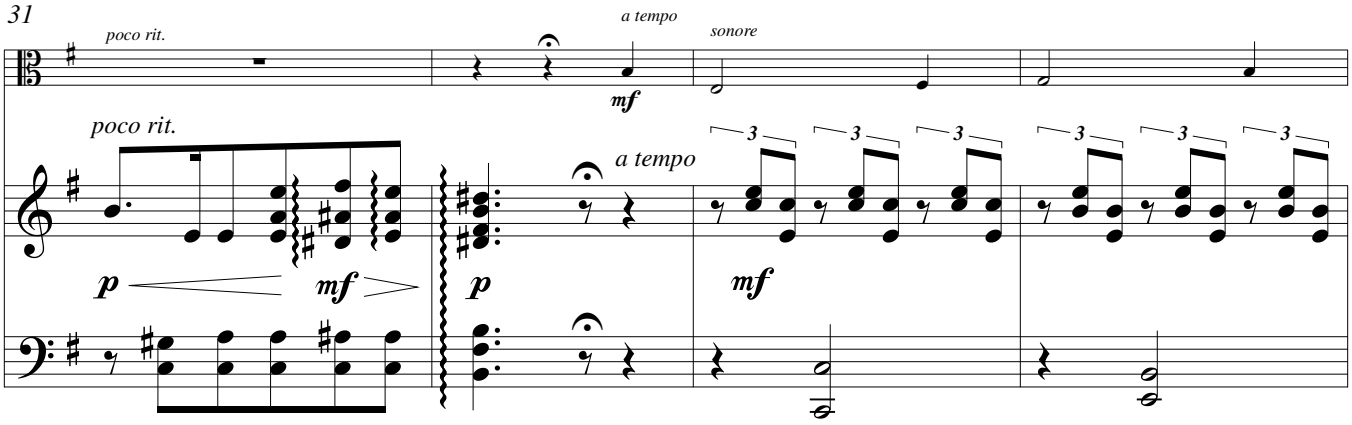

25
f
3
f
f
mf
28
sf
dolce
mf
p
32
mf
mf
36
p
p

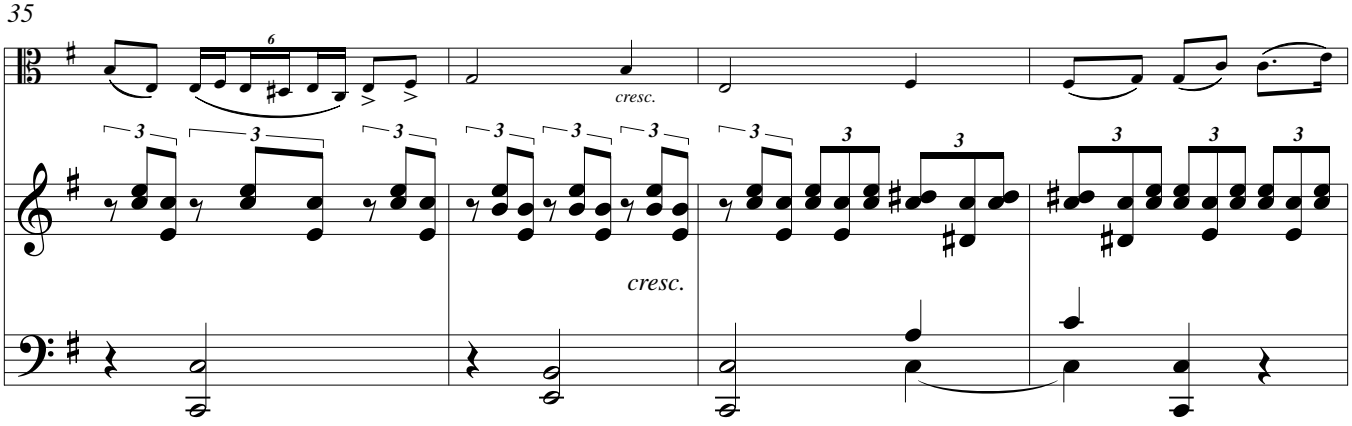
2. Melancholie (Melancholy)

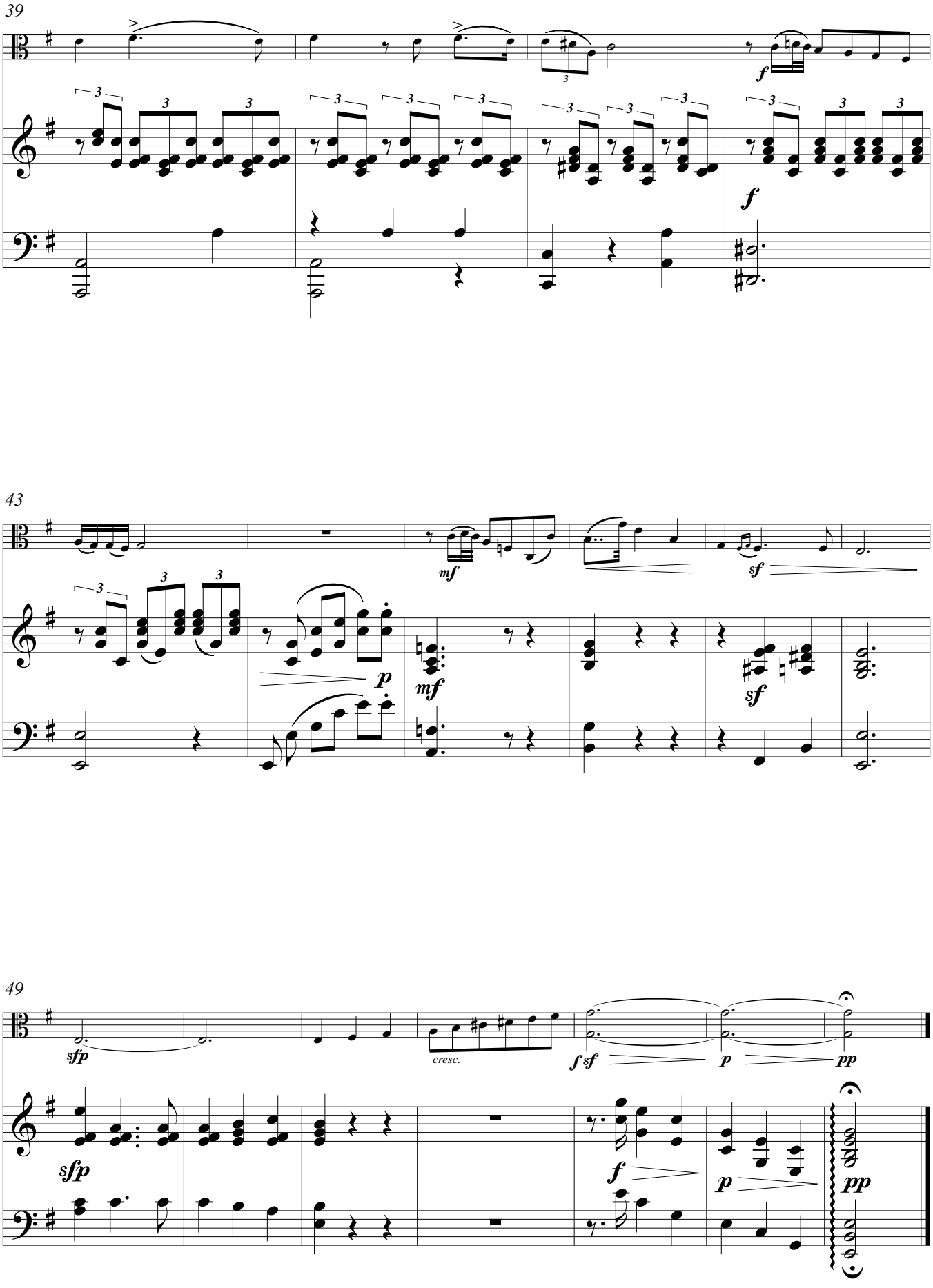



15
sonore
19
22


26
3
3
3

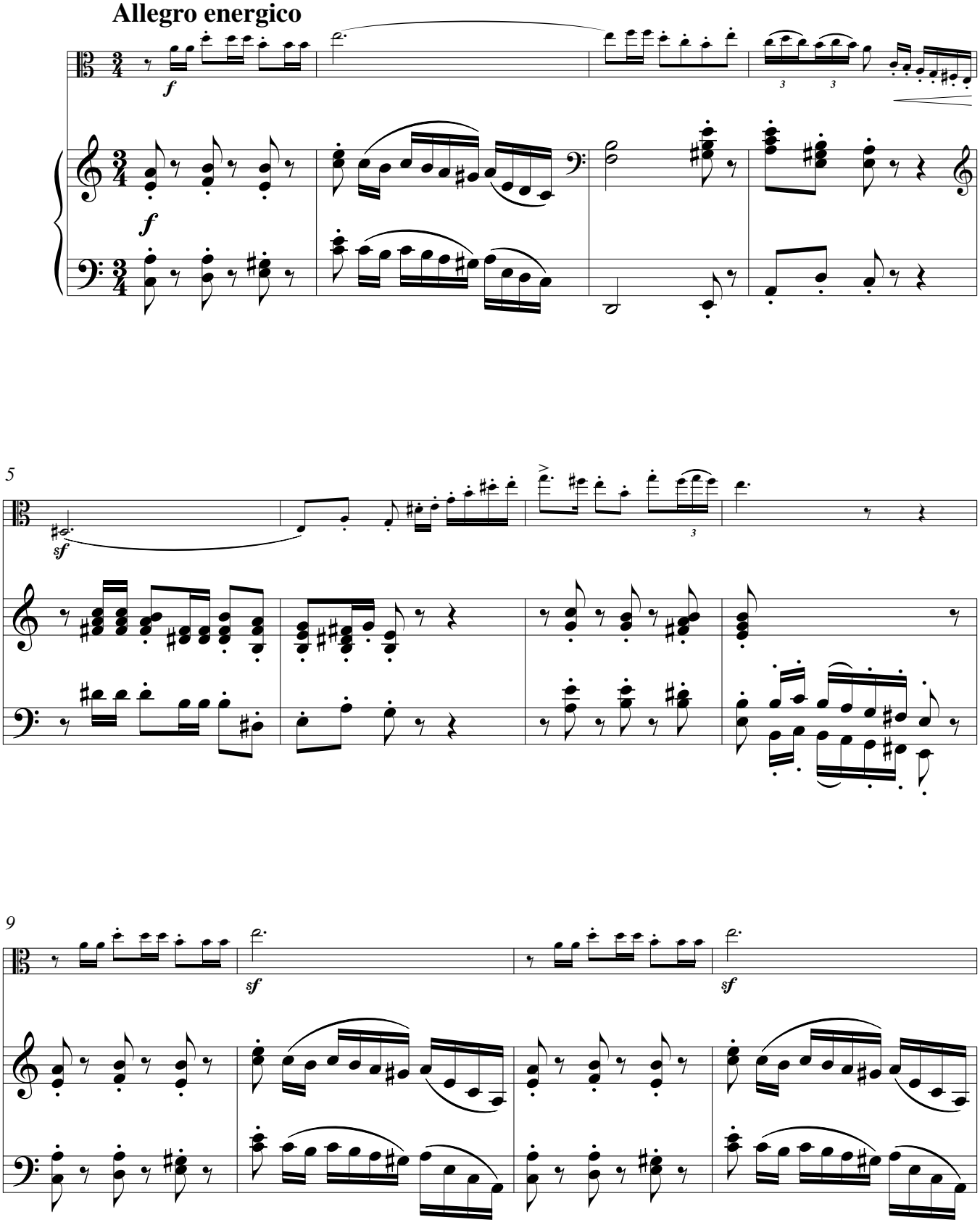

31
poco rit.
a tempo
sonore
mf
poco rit.
a tempo
p
mf
p
mf
3

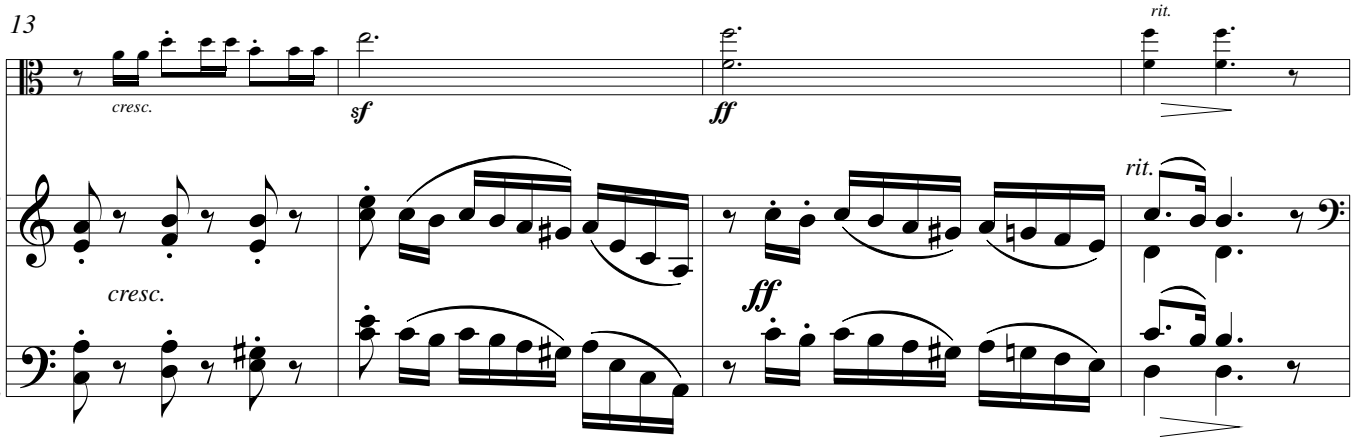

35
6
cresc.
3
cresc.

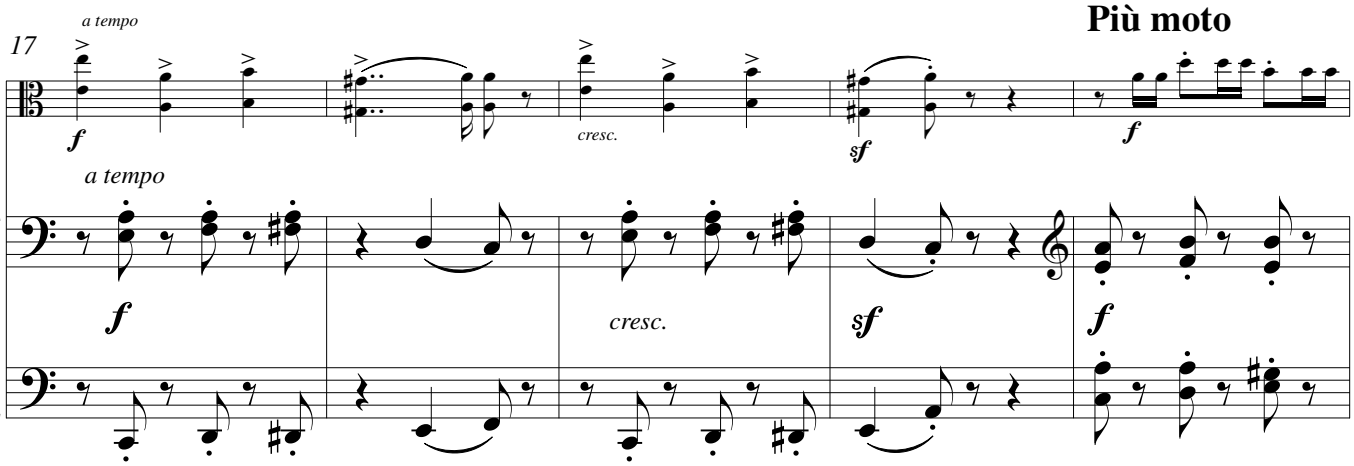

39
f
43
mf
sf
p
mf
sf
49
sfp
cresc.
f sf
p
pp
sfp
f
p
pp

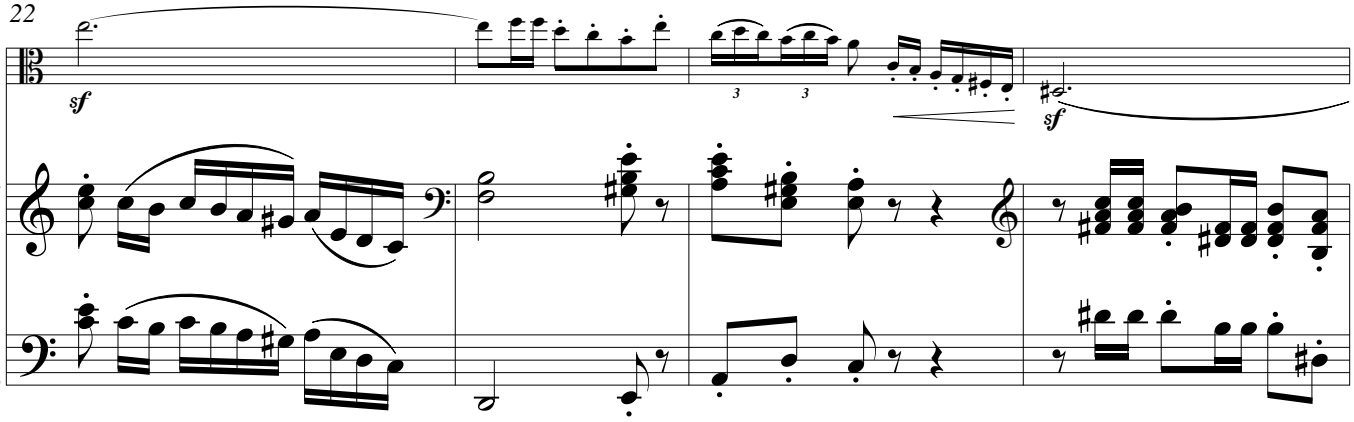
3. Eifersucht (Jealousy)

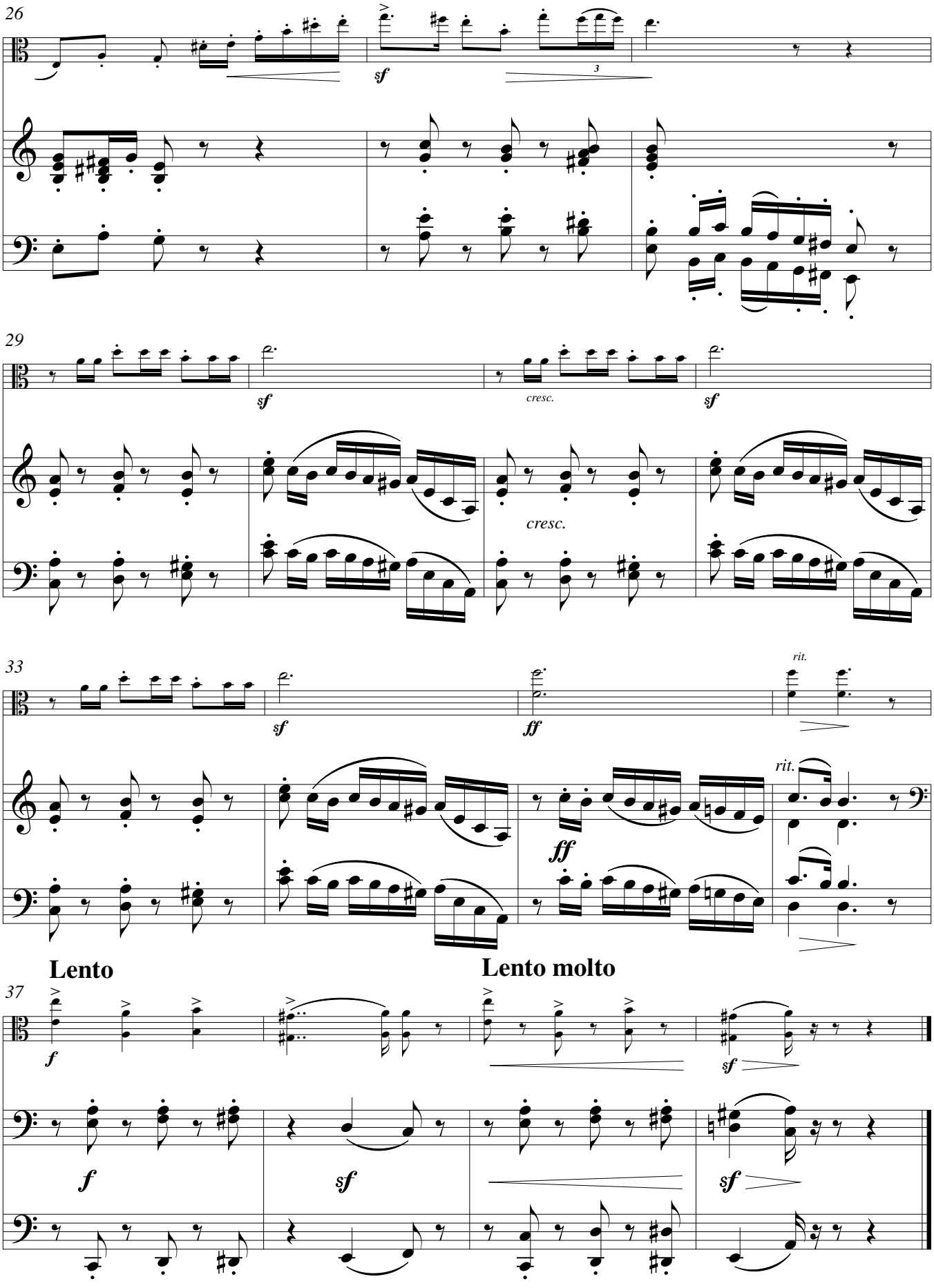
Allegro energico




13
cresc.
sf
ff
rit.
cresc.
ff
rit.

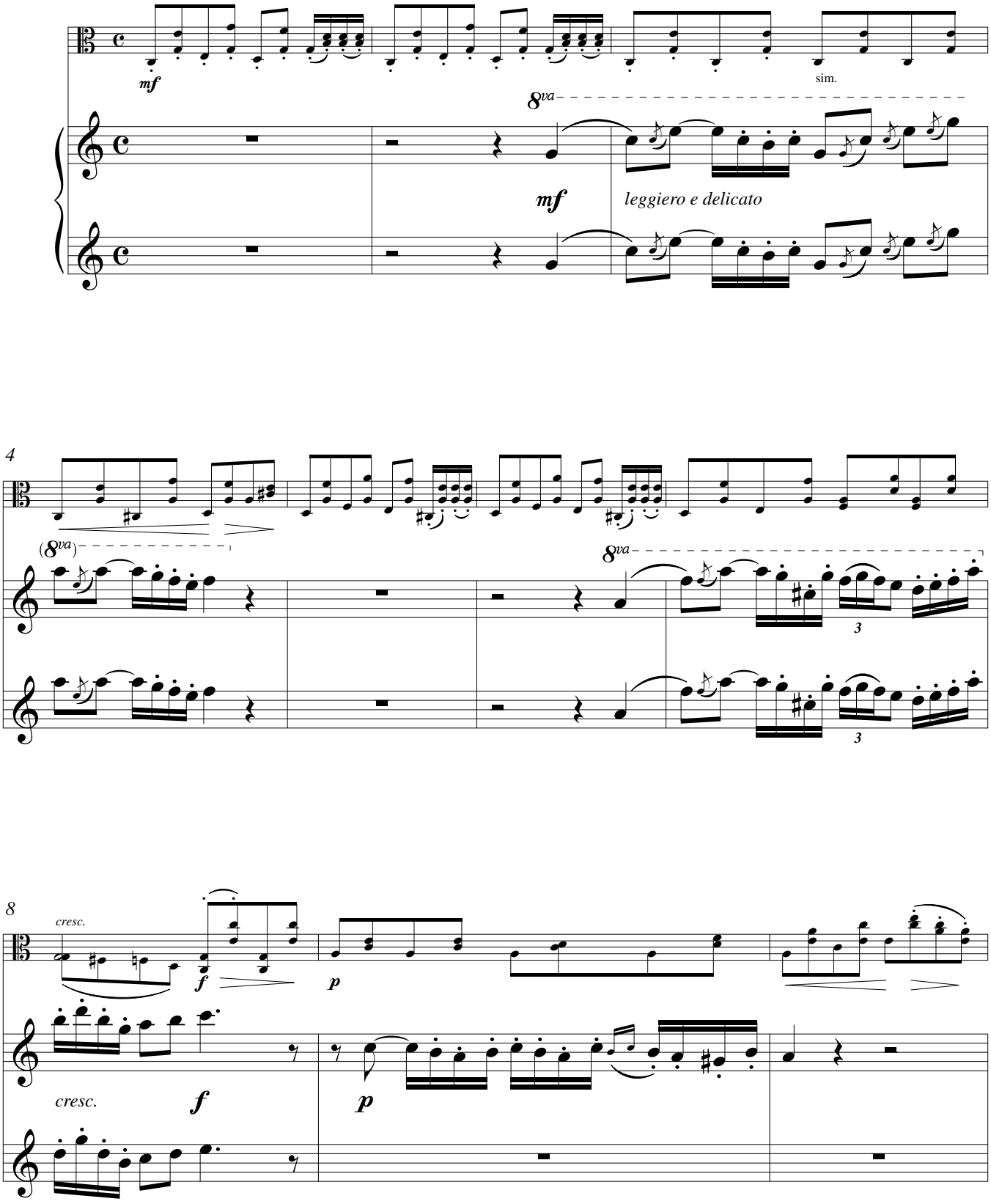

17
a tempo
Più moto
f
cresc.
sf
f
a tempo
f
cresc.
sf
f

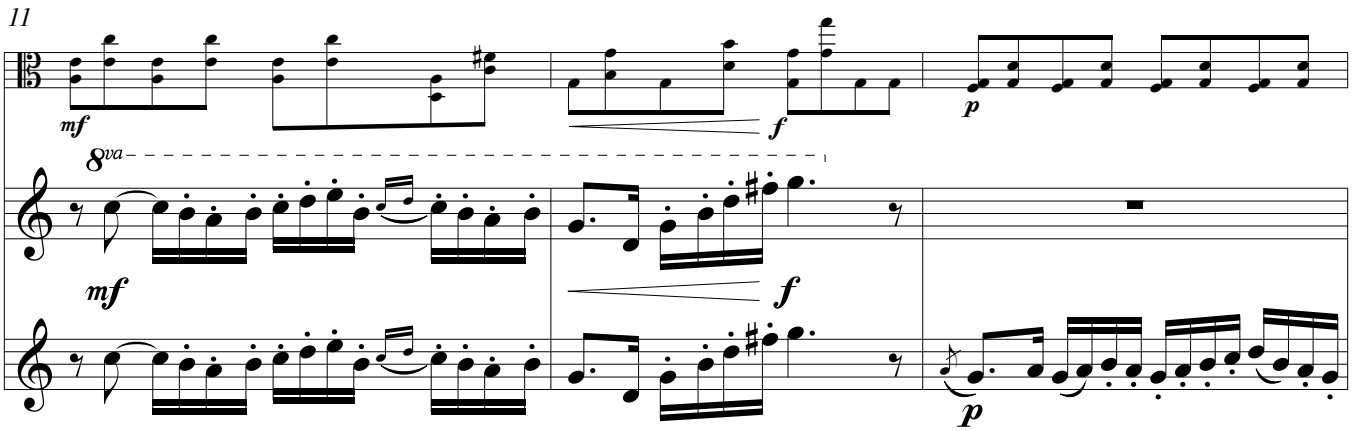

22
sf
3
3
sf

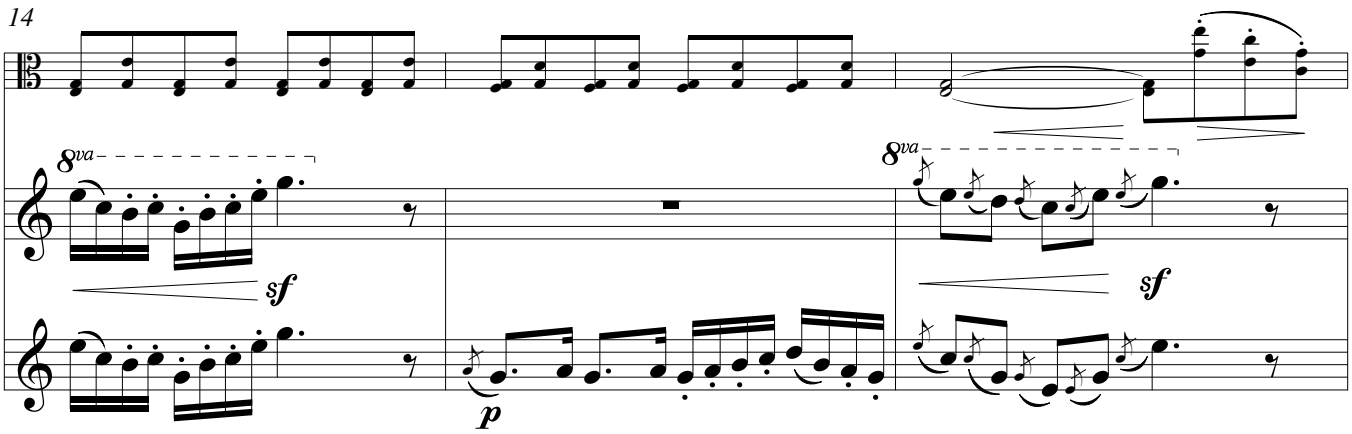

26
sf
3
29
sf
cresc.
sf
cresc.
33
sf
ff
rit.
rit.
ff
Lento
Lento molto
37
f
sf
f
sf
sf

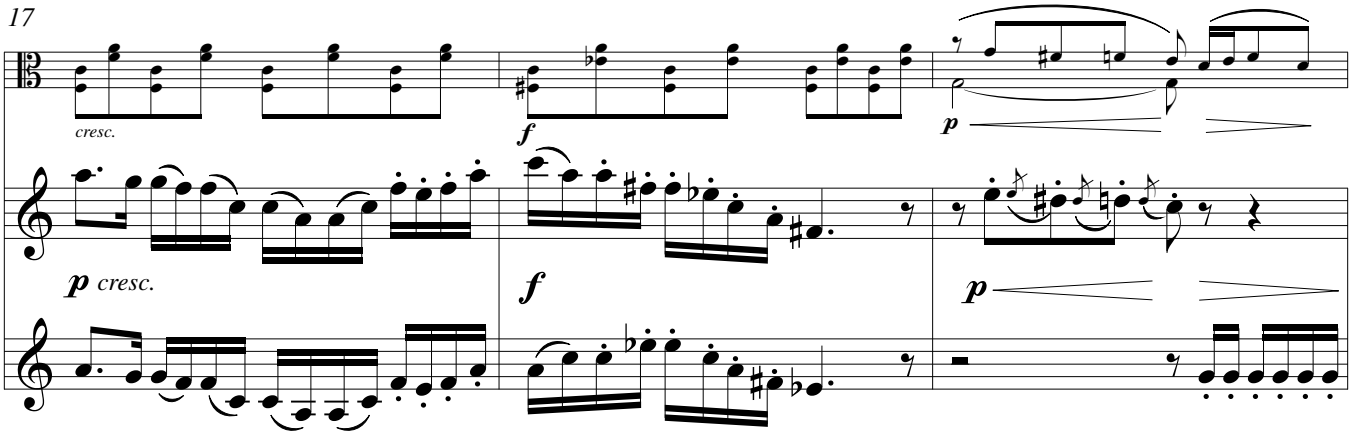
4. Ständchen (Serenade)

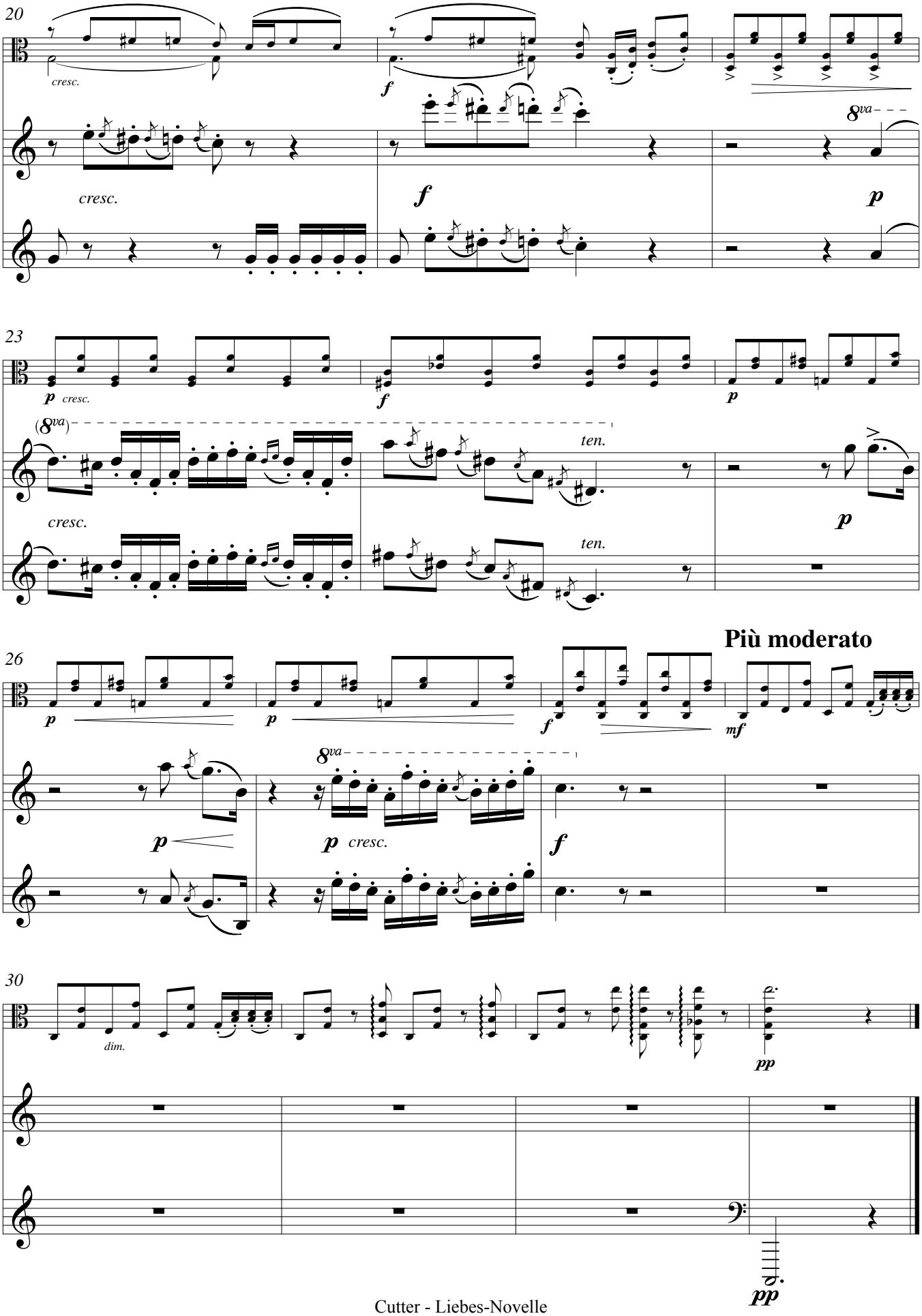
Moderato giocoso



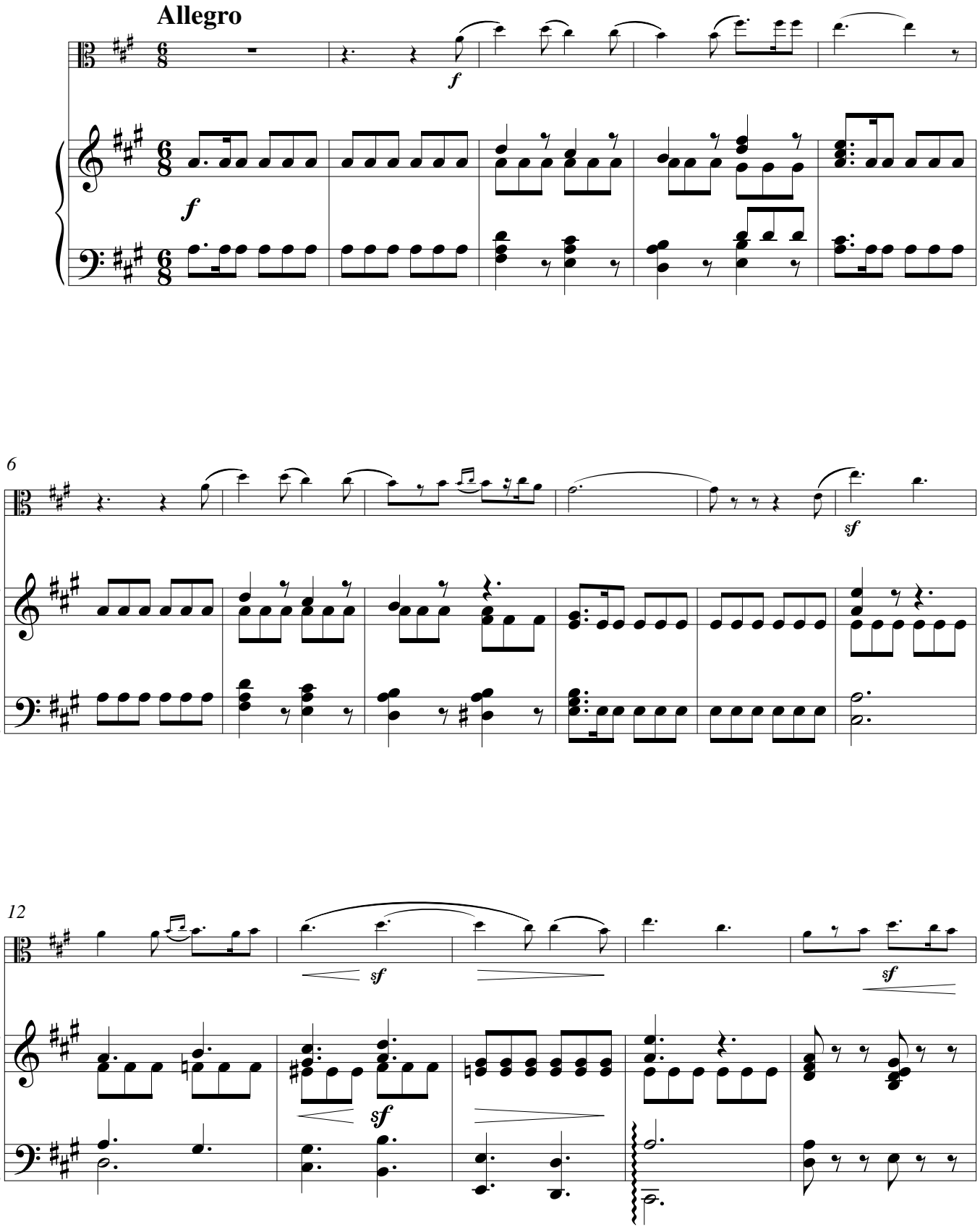

11
mf
f
p
8va
mf
f
p

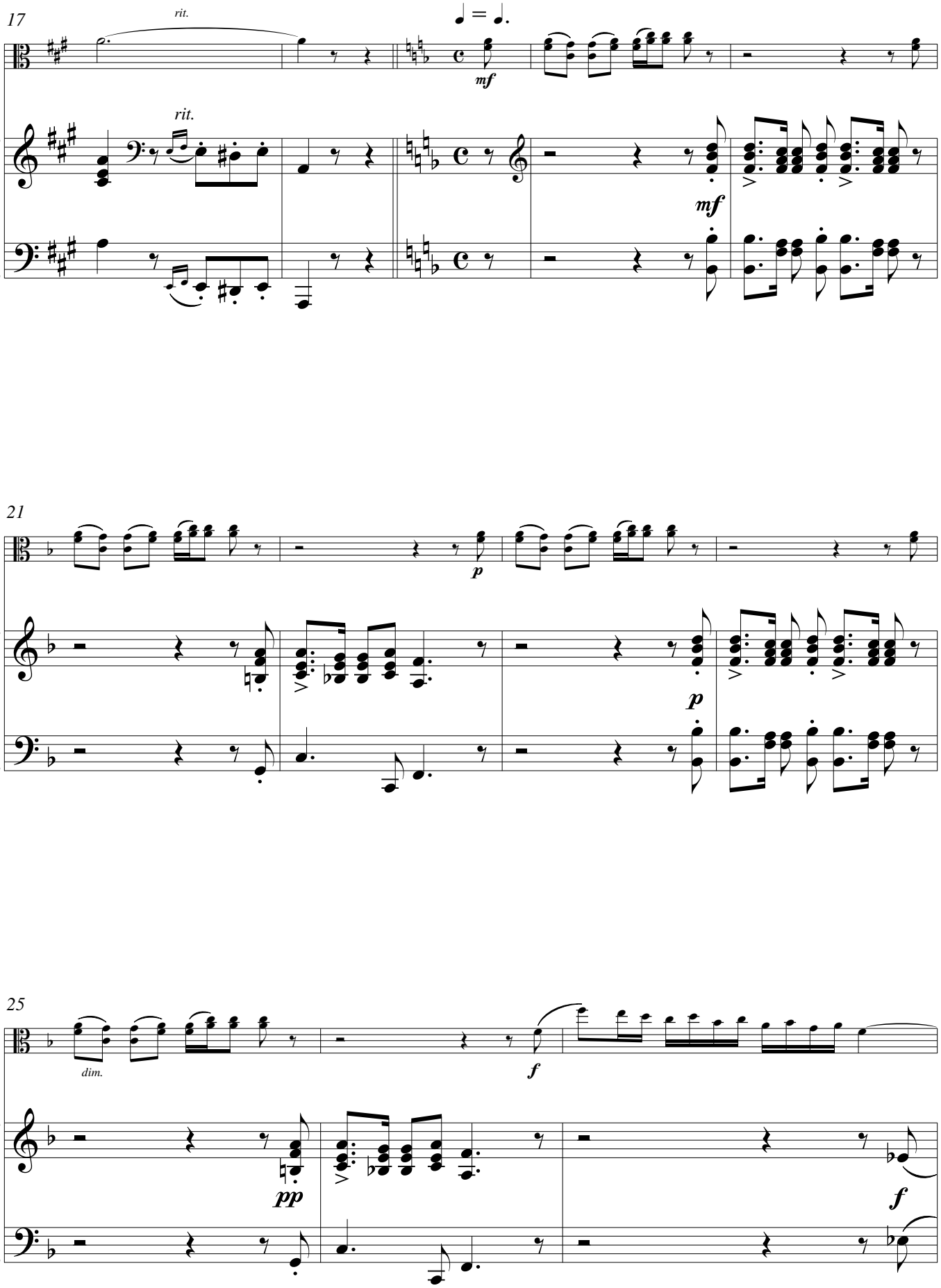

14
8va
sf
p
8va
sf

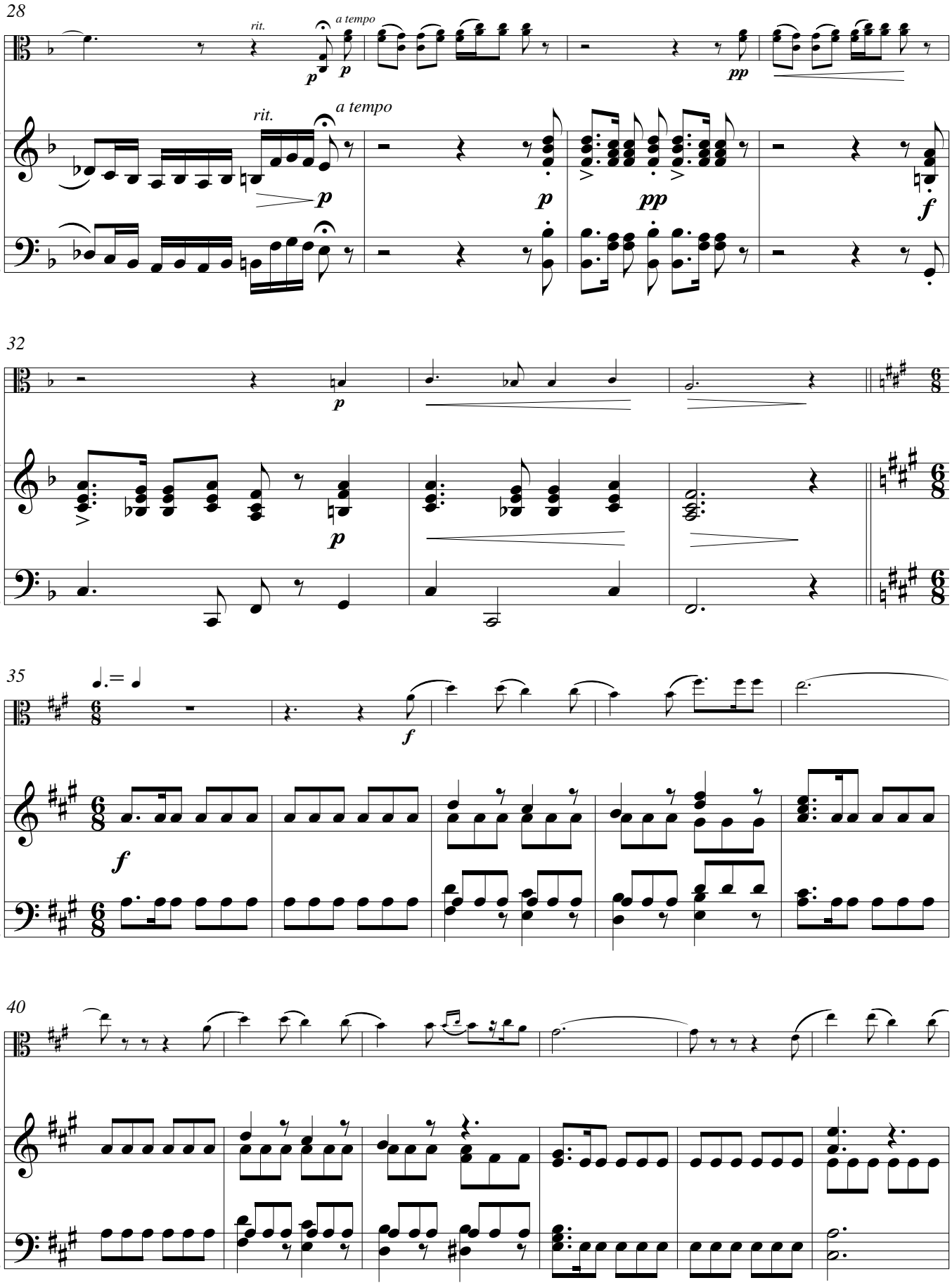

17
cresc.
f
p
p cresc.
f
p

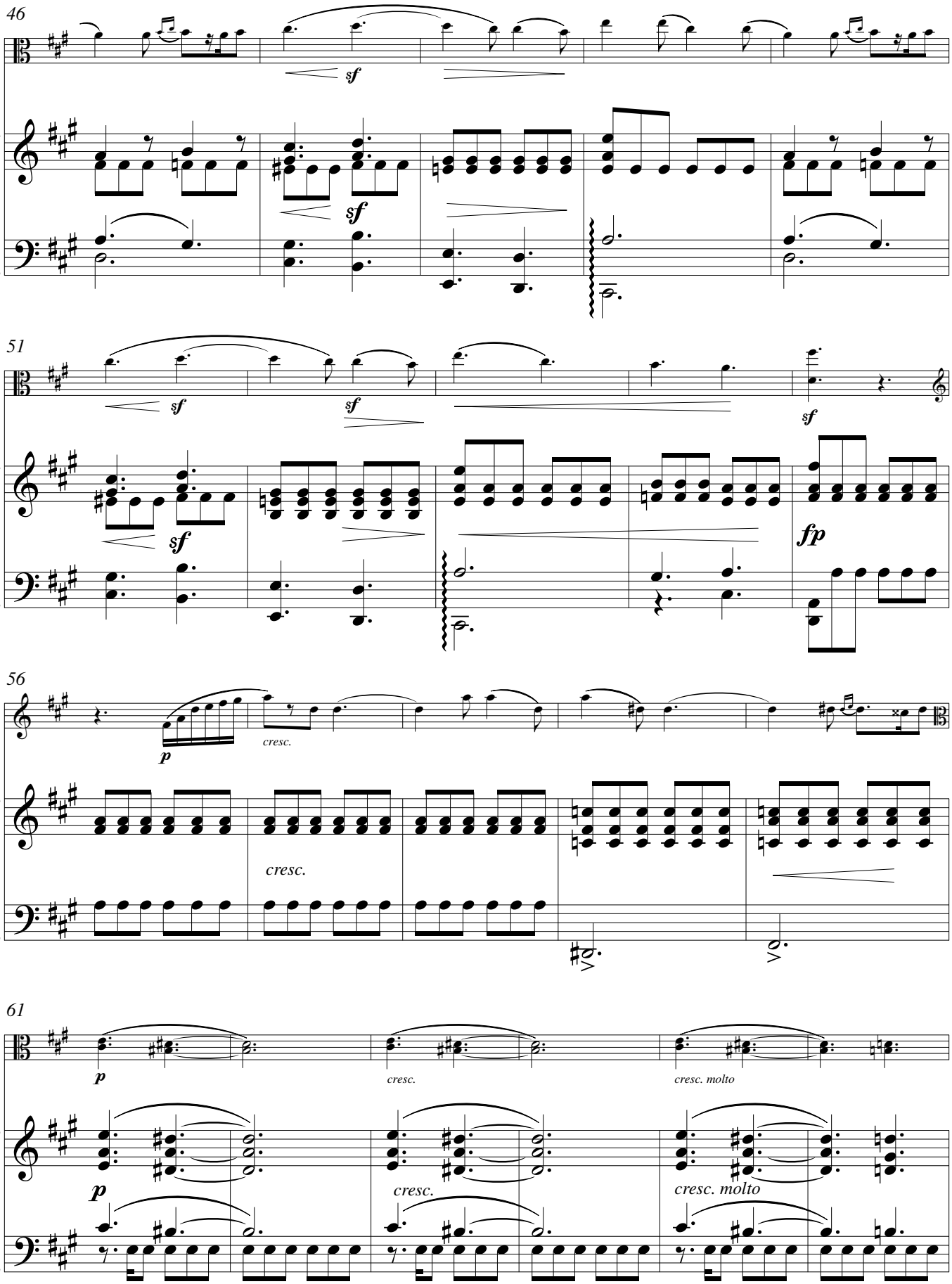

20
cresc.
f
cresc.
f
8va
p
23
p cresc.
f
p
(8va)
ten.
cresc.
ten.
p
Più moderato
26
p
p
f
mf
8va
p
p cresc.
f
30
dim.
pp
pp

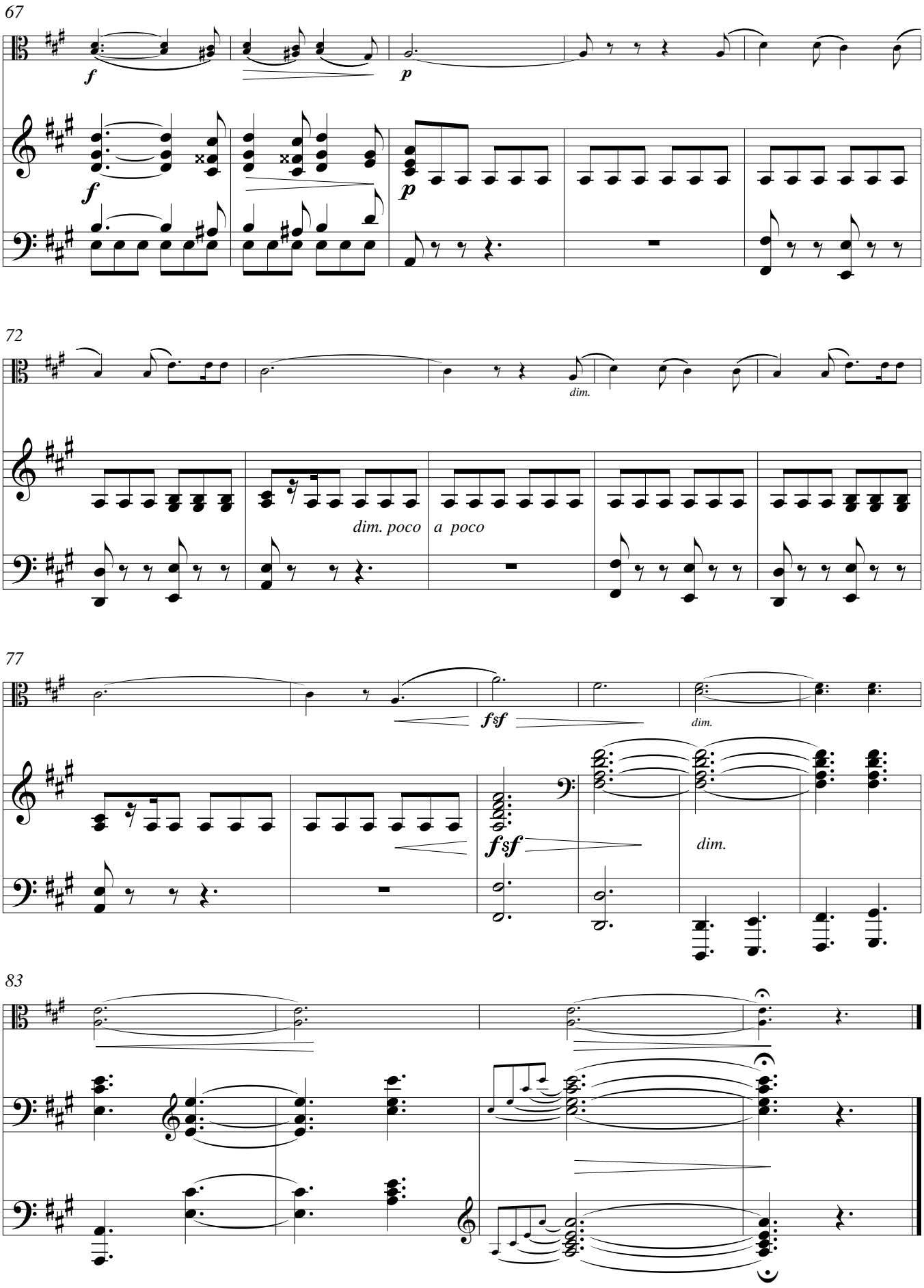
5. Frohes Ende (Happy Ending)




17
rit.
rit.
mf
mf
21
p
p
25
dim.
f
pp
f


28
rit.
a tempo
p
pp
f
32
35
40


46
sf
sf
51
sf
sf
sf
sf
fp
56
p
cresc.
cresc.
61
p
cresc.
cresc. molto
p
cresc.
cresc. molto


67
f
p
f
p
72
dim.
dim. poco
a poco
77
fsf
dim.
fsf
dim.
83

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

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Adagio from String Sinfonia VIII. AVS 011

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