

SEXTETT.

97107

VIOLONCELLI I.

Anton Dvorak, Op.48.

Allegro moderato.

p *cresc.* *mf* *dim.*
p dim. *pp* *sempre stringendo* *cre- - - scen -*

Allegro con brio.

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

Tempo I. (Allegro moderato.)

dimin. *pp* *cresc.* *p*
cre - - - scen - *poco ritard.* *do*

Quasi All^o con brio.

pp *dim.* *pp* *p* *p*
fz *fp* *dimin.* *pp*

fz *fp* *dimin.* *pp* *p* *cresc.*

molto tranquillo

f *ff* *p* *pp* *pp* *fp*

pp *ten.* *pp* *pp*

VIOLONCELLI I.

p *cresc.* *f*

f *dimin.* *p* *pp*

F *pp* *f* *fz*

fz *fz* *fz* *fz* *cre- - scen - - do*

G *ff* *fz* *fz* *sempre ff*

H *Allegro moderato.* *dim.* *p* *p* *espress.*

dimin. *p*

stringendo poco a poco - -

pp *Allegro con brio.* *cre- - scen - - do*

do *f* *f*

f *f* *dim.* *pp*

espress. *cresc.* *dimin.* *p* *poco a poco ritard.* *ai*

Allegro moderato. *pp* *cresc.*

dimin. p dimin.

pp poco ritard. Quasi Allegro con brio. mf p

f mf espress. p pp

espress. p cresc.

f ff

p f dimin. p

pp p

ere - - - scen - - - do f

Mmolto tranquillo in tempo 3

ff f fz p p pp

pp p sempre più p pp

ten. pp

pp mf

dim. p p dim. p

0 1

VOLONCELL I.

Poco Allegretto.

Dumka.(Elegie.)

Adagio, quasi tempo di marcia.

VIOLONCELLI I.

pizz.
p *pp* *arco* *poco cresc.*

dimin. *p* *pp* *f* *dim.* *pp*

Andante.

pp molto legato

pp *cresc.* *pp espress.*

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

rit. *pp* *lento* *dimin. pp* *pizz.* *p*

Poco Allegretto.

arco *pizz.* *p* *mf* *f* *p*

arco *pizz.* *pp*

arco *pp* *dimin.* *rit.*

CODA.
Adagio.

1 *p* *pp*

pp sempre

stringendo *f* *f* *pp*

VOLONCELL I.

Furiant.

Presto.

The score for Violoncello I, 'Furiant', page 6, is written in G major (one sharp) and 3/4 time. It begins with a **Presto** tempo marking. The first staff starts with a forte (**f**) dynamic. The second staff includes a **pizz.** (pizzicato) marking and a **pp** (pianissimo) dynamic. The third staff features an **arco** (arco) marking and dynamics ranging from **p** to **fp**. Section **A** is marked. The fourth staff continues with **p** dynamics. Section **B** begins in the fifth staff with **pp** dynamics, followed by **fz** (forzando) dynamics. The sixth staff includes a **p** dynamic and a **f** dynamic. Section **C** starts in the seventh staff with a **pizz.** marking and a **p** dynamic. The eighth staff includes an **arco** marking. The ninth staff features a **cre-scen-do** (crescendo) marking. Section **D** begins in the tenth staff with a **ff** (fortissimo) dynamic and a **marcato** marking, ending with a **dimin.** (diminuendo) marking. The eleventh staff includes **dim.** and **pp** markings. The twelfth staff concludes the page with a **p** dynamic.

VIOLONCELLI I.

f *ff* *Fine.*

TRIO.

pizz. *p* *pp* *arco* *mf* *pp* *ff*

ff *f* *p* *cresc.* *pizz.* *dimin.* *pp*

p *cresc.* *f* *ff* *f* *p* *arco* *p*

ff *ff* *p* *crescendo molto*

ff *ff* *ff sempre* *Furiant D.C.*

VIOLONCELLI I.

Finale.

THEMA mit VARIATIONEN.
Allegretto grazioso, quasi Andantino.

1. 2. 3.

p *p* *pp*

VAR. I.
Poco più mosso.

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

Detailed description: This block contains the main theme and the first variation. The main theme is written in bass clef, 2/4 time, with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The first variation, labeled 'VAR. I. Poco più mosso', starts with a forte (*f*) dynamic and includes a diminuendo (*dimin.*) leading to a pianissimo (*pp*) section. The piece concludes with first and second endings.

p *pp*

VAR. II.
Più mosso, scherzando.

p *dimin.* *f* *dim.* *pp* *pp*

Detailed description: The second variation, 'VAR. II. Più mosso, scherzando', is in the same key and time signature. It begins with a piano (*p*) dynamic and features a more rhythmic, eighth-note pattern. It includes a diminuendo (*dimin.*) and a forte (*f*) section, followed by a final diminuendo to pianissimo (*pp*). The variation ends with first and second endings.

p *f* *pp* *dimin.* *pp* *dimin.* *pp*

VAR. III.
Meno mosso.

Detailed description: The third variation, 'VAR. III. Meno mosso', maintains the key and time signature. It starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment. It includes a forte (*f*) section and ends with a diminuendo to pianissimo (*pp*). The variation concludes with first and second endings.

p *pp* *dimin.* *pp* *pp* *dimin.* *pp*

VAR. IV.
L'istesso tempo.

Detailed description: The fourth variation, 'VAR. IV. L'istesso tempo', is in the same key and time signature. It begins with a piano (*p*) dynamic and features a continuous eighth-note pattern. It includes a pianissimo (*pp*) section and ends with a diminuendo to another pianissimo (*pp*). The variation concludes with first and second endings.

p *pp* *p* *pp* *pp*

VAR. V.
L'istesso tempo.

Detailed description: The fifth variation, 'VAR. V. L'istesso tempo', is in the same key and time signature. It starts with a piano (*p*) dynamic and features a continuous eighth-note pattern. It includes a pianissimo (*pp*) section and ends with a piano (*p*) section. The variation concludes with first and second endings.

VIOLONCELLI I.

The musical score consists of 14 staves of music. The first staff begins with a *cresc.* marking. The second staff includes the tempo and mood markings **STRETTA. *mf*** and **Allegro.**, followed by *dim.* and *dimin. pp*. The third staff starts with *p* and *cresc.*, ending with *f*. The fourth staff has a *p* marking. The fifth staff includes the word *cre-* followed by a dashed line and *scen-* followed by a dashed line, and *-do-* followed by a dashed line and *f*. The sixth staff has a *ff* marking. The seventh staff includes *p* and *cresc. molto*. The eighth staff has *ff* and *ff* markings. The ninth staff has a *p* marking. The tenth staff includes the instruction *poco a poco cre - scen - do*. The eleventh staff has *ff*, *fz*, *fz*, *fz*, and *fz* markings. The twelfth staff begins with **Presto.** and *sempre ff*. The thirteenth staff has a *fz* marking. The fourteenth staff has *fz* markings.



Compositions by
Antonín
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Original edition authorised
 by the composer



Vom Komponisten autorisierte
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