

Antonín
DVOŘÁK

OP. 77.

STREICHQUINTETT

G-dur

*2 Violinen, Bratsche,
Violoncell und Kontrabass*

STRING QUINTET

G major

*2 Violins, Viola,
Violoncello and Bass*

QUINTETTE À CORDES

en Sol Majeur

*2 Violons, Alto, Cello
et Contrebasse*

N. SIMROCK

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VORWORT

Die tschechische Musik hat ihre rasche internationale Anerkennung, mehr noch als ihrem eigentlichen Begründer Smetana, dessen Zeitgenossen und unmittelbarem Nachfolger *Antonín Dvořák* (1841-1904) zu danken. Bereits in der zweiten Hälfte seiner Dreissigerjahre stehend und bis dahin ausserhalb seiner engeren Heimat völlig unbeachtet, fand Dvořák durch die Empfehlung von Brahms an seinen Verleger Simrock zum erstenmal Zutritt zu der weiteren Oeffentlichkeit. Wenige Jahre später zählte er zu den erfolgreichsten Komponisten in Europa. Selten noch ist der Stern eines Künstlers mit so kometenartiger Plötzlichkeit aufgegangen, und selten noch hat einer den Weltruhm mit so schlichter Unbekümmertheit empfangen. Dvořák ist kein Denker und Grübler; er ist ein naiver Erfinder wie Schubert, den er ungemein bewunderte. Sein Schaffen, das sich auf alle Zweige der Tonkunst erstreckt, ist vielleicht nicht in allen Gattungen gleich erfolgreich und bedeutend und nicht alle seine Werke haben in voller Frische das halbe Jahrhundert überdauert, das seit seinem Tode verstrichen ist. Aber seine starken, inspirierten Schöpfungen gehören heute zum festen Bestand des internationalen Repertoires. Dazu zählen viele seiner kleineren Kompositionen- Lieder, Tänze, Klavierstücke-, vor allem aber diejenigen Werke, die ein Recht haben, zu den bedeutendsten und gehaltvollsten seiner Periode gezählt zu werden: seine Orchester- und Kammermusik. Hier ist er ein Erfinder von unerschöplicher Phantasie, echter Originalität und unverwelklichem Melodiereiz.

Das Streichquintett in G Dur, Op. 77, ist trotz seiner durch weit spätere Veröffentlichung verursachte hohe Opusnummer ein verhältnismässig frühes Werk, vollendet im Jahre 1875. Aber dieses Werk zeigt seinen Schöpfer bereits auf der Höhe seiner Meisterschaft und in der vollsten Originalität seines Erfindens und seiner Setzweise. Und es ist eine kostbare Bereicherung des kleinen Repertoires von Kammermusik mit Kontrabass. Der Hauptvorteil, den der fünfstimmige Streicher- satz durch den Hinzutritt des ungewöhnlichen Instruments gewinnt, ist das Violoncello in seiner wertvollsten Eigenschaft als Tenor des Ensembles. Unter den vier Sätzen zeichnen sich ganz besonders das Scherzo und Andante durch klanglichen und melodischen Reiz aus.

Aufführungsdauer: Ca. 30 Min.

I.	Satz:	8½	Min. (ohne Repetition)
II.	"	6½	"
III.	"	6½	"
IV.	"	7	"

PREFACE

Even more than to its original founder, Smetana, Czech Music owes its rapid ascent as an artistic contribution of paramount importance to his most successful contemporary and follower, *Antonín Dvořák* (1841-1904). Already in his later thirties, and with little more than a narrowly limited local reputation, Dvořák came quite suddenly into the limelight through the efforts of his publisher, Simrock, to whom Brahms had recommended him warmly. Only a few years later, Dvořák was one of the most successful composers in Europe. Rarely has an artist's star flared up with such sudden lustre and rarely ever had a composer reaped the rewards of worldwide fame with such perfect simplicity and unconcern. There is not a touch of selfconscious analysis, of intellectual brooding, in him. He is a naive inventor like Schubert whom he loved and admired.

His creative work comprises all branches of music, but it cannot be said that his contribution is equally important in every one. Nor has everything he wrote survived in full freshness and effectiveness. But his truly inspired creations have firmly established themselves in the international standard repertory. Among these may be counted many of his smaller compositions such as songs, dances, pianoforte pieces, and certainly his precious orchestral works and chamber music. Here he reveals himself on every page as an inventor of inexhaustible imagination, true originality and unfading loveliness of melody.

In spite of its high Opus Number, due to much later publication, the String Quintet in G major, Op. 77, is a comparatively early work, written in 1875. But it shows already the composer on the height of his mastery and in his own, most personal style of invention and texture. In the scanty repertory of chamber music employing a double bass, this work is certainly one of the most rewarding and distinguished. The specific advantage the structure gains by the use of the uncommon instrument is the changed function of the violoncello, exposing this in its most lovely quality as a tenor of the ensemble. Of the four movements, the Scherzo and Andante are especially exquisite both in sound and in melody.

Duration: approx. 30 min.

1st Movement:	8½	min. (without repeat)
2nd	"	6½ "
3rd	"	6½ "
4th	"	7 "

QUINTETT.

1

Violino I.

Ant. Dvořák, Op. 77.

Allegro con fuoco. (M. M. $\text{♩} = 132.$)

rit.

a tempo

The sheet music consists of 14 staves of musical notation for Violin I. The key signature is one sharp. The time signature varies throughout the piece. The music starts with a dynamic of $p \text{--} mf$. It includes several sections labeled A, B₁, and D. Articulation marks such as \circlearrowleft and \circlearrowright are used. Performance instructions like *rit.*, *a tempo*, *dim.*, *cresc.*, *fp*, and *leggiero* are scattered throughout the score. The music concludes with a final dynamic of ff .

Violino I.

4

cresc. *ff grandioso*

f *p* < *p* < *ff*

dim. *fz* *p* *dim.* *pp*

pp *pp* *pp* *ff* *cresc.* *fp* *pp*

sp *pp* *pp* *ff* *ff*

G *f* *ff*

p *pp* *fz* *f*

2 p *cresc.* *dim.* *3 p* *f* > > *f*

fz *fz* *dim.* *pp* *pp* *I*

Violino I.

3

Violino I.

dim.

K

dim. pp leggiiero

4 mf cresc.

cresc.

L p

M ff dim. p

ff f dim. p

pp cresc. ff

N ff ff

ff ff

O Più mosso. ff ff

p < cresc. f < ff

ff

8930

Detailed description: The image shows a page of sheet music for Violin I, numbered 3 at the top right. The music is divided into 14 staves. Staff 1 starts with a dynamic 'dim.' and ends with another 'dim.'. Staff 2 begins with 'K' and has dynamics 'dim.', 'pp', and 'leggiiero'. Staff 3 contains a '4' above the staff with 'mf cresc.' below it. Staff 4 features a 'cresc.' dynamic. Staff 5 starts with 'L' and 'p'. Staff 6 begins with 'M' and 'ff'. Staff 7 starts with 'ff' and 'f dim.'. Staff 8 begins with 'p' and 'cresc.'. Staff 9 starts with 'N' and 'ff'. Staff 10 starts with 'ff' and 'ff'. Staff 11 starts with 'ff' and 'ff'. Staff 12 begins with 'O Più mosso.' and 'ff'. Staff 13 starts with 'p' and '< cresc.'. Staff 14 starts with 'f' and 'ff'. The music consists of sixteenth-note patterns and includes various slurs and grace notes.

4

SCHERZO.

Violino I.

Allegro vivace (M. M. = 88.)

The musical score for Violin I features 15 staves of music. The key signature changes from G major to F# major and back to G major. The time signature is 6/8 throughout. The dynamics are varied, including forte (f), piano (p), fortissimo (ff), pianissimo (pp), sforzando (sf), crescendo (cresc.), and decrescendo (dim.). The music is divided into sections labeled A, B, and 2. The first section (A) starts with a dynamic of f. The second section (B) begins with a dynamic of p. The third section (2) begins with a dynamic of ff. The score includes various performance techniques such as slurs, grace notes, and sixteenth-note patterns. The overall style is dynamic and rhythmic, characteristic of a scherzo movement.

Violino I.



Trio.

Listesso tempo, quasi Allegretto.

2

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

mf *pp* *p fz* *p* *cresc.* *p dim.*

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

sp *fz* *p* *dim. mf* *fz*

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

mf *fz* *p* *pp*

E *mf* *fz* *p*

p *sp* *sp* *fz*

p *dim.* *pp* *pp*

dim. *pp* *D.C. Scherzo al Fine.*

Violino I.

Poco Andante. (M.M. = 69.)

A *b2.*

pp *fz* *fz* *p* *pp* *pp*

cresc. *f* *dim.*

B *L'istesso tempo.*

p *espress. molto*

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

sp *p* *cresc.* *dim.* *p*

C

f *dim.* *p* *pp* *fp*

f *sp* *fz*

Violino I.

7

Sheet music for Violin I, page 7, featuring 14 staves of musical notation. The music is in 2/4 time, mostly in G major (F#) and includes several key changes. Dynamics include *mf*, *f*, *p*, *cresc.*, *dim.*, *pp*, *ritard.*, *in tempo*, *mf*, *sforz.*, *cresc.*, *dim.*, *p*, *pp*, *ff*, *cresc.*, *f*, *cresc.*, *pp*, *ff*, *cresc.*, *f*, *pp*, *pp*, *a tempo*, *dim.*, *rit.*, *a tempo*, *pp*, *pp*, *cresc.*, *mf*, *p*, *pp*, and *dim. rit.*. The music includes sections labeled D, E, F, and G. Measures 1-14 are shown, with measure 14 ending on a fermata over the first two notes of the staff.

S

FINALE.

Violino I.

Allegro assai. M.M. = 132.)

Sheet music for Violin I of the Finale, Allegro assai, M.M. = 132. The music consists of 15 staves of musical notation. The key signature is one sharp (F#). The time signature changes frequently, including 2/4, 3/4, and 4/4. Dynamics include *mf*, *cresc.*, *f*, *ff*, *dim.*, *pp dolce.*, *p dolce*, *fp*, *cresc.*, *f*, *ff*, *Bf*, and *3*. The music features various note heads, stems, and bar lines, with some notes having three stems. Measure numbers are present at the beginning of several staves.

Violino I.

Sheet music for Violin I, featuring 16 staves of musical notation. The music is in 2/4 time, primarily in G major (indicated by a sharp symbol) and includes several key changes. The notation includes various dynamics such as *p*, *pp*, *f*, *cresc.*, *dim.*, *molto*, and *pizz.*. Performance instructions include *arco*, *espress.*, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16). The score consists of six systems of two staves each, with the first system starting at measure 1 and the last system ending at measure 16.

Violino I.

G *fz*

pp tranquillo

H *p* *f* *p*

cresc. *f* *cresc.*

dim. *ff* *p* *pp*

pp

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

dim. *pp*

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

K *p*

Violino I.

11

Sheet music for Violin I, page 11, featuring 12 staves of musical notation. The music is in common time and consists of two systems. The first system starts with dynamic *f*, followed by *ff* and *dim.*. The second system begins with *pp*, followed by *p*, *dim.*, *pp*, *cresc.*, *sp*, *cresc.*, *ff*, *M*, *ff*, *cresc.*, *N*, *ff*, *cresc.*, *ff*, *f*, *p*, *cresc.*, and ends with *ff*. The music includes various slurs, grace notes, and accidentals. The title "Violino I." is at the top, and the page number "11" is in the top right corner.

QUINTETT.

Violino II.

Ant. Dvorák, Op. 77.

Allegro con fuoco.

1
2
3
A
B 2
C
D
dim.
pp
cresc.
f
1.
2.
2

Violino II.

Violino II.

The sheet music consists of 12 staves of musical notation for Violin II. The music is divided into sections labeled E, F, G, H, and I. The dynamics and performance instructions include:

- Section E:** Dynamics: pp , p , pp . Performance instruction: *crest.*
- Section F:** Dynamics: fp , pp . Performance instruction: *cresc.*
- Section G:** Dynamics: ff .
- Section H:** Dynamics: pp , f , f , pp , pp . Measure 8: pp , f , f , pp , pp . Measure 9: p , $cresc.$
- Section I:** Dynamics: p , p , p , mf , $cresc.$, $dim.$

 Measures are numbered 1 through 12 above the staff lines.

Violino II.

3

K 1
dim. *p pp*

L *fp* *cresc.* *ff* *ff*

M *ff*

N *ff* *dim.* *p* *pp* *cresc.* *f*

O *Più mosso.* *ff* *ff* *ff* *p* *cresc.* *f*

8980

SCHERZO.

Violino II.

Allegro vivace.

The sheet music for Violin II features 14 staves of musical notation. The key signature is one sharp (G major). The time signature is 8/8 throughout. The dynamics and performance instructions include:

- Staff 1:** Dynamics: **f**, **f**, **p**, **pp**, **f**, **f**, **p**. Measure 8 starts with **ff**, followed by **dim.**, **p**, **f**, **f**.
- Staff 2:** Dynamics: **p**, **pp**, **f p**, **f p**, **p**, **ff**.
- Staff 3:** Dynamics: **f**, **ff**.
- Staff 4:** Dynamics: **p dim.**, **pp**, **f**, **p**, **sp**, **pp**.
- Staff 5:** Dynamics: **p**, **f**, **mf**, **pp**.
- Staff 6:** Dynamics: **cresc.**, **pp**, **dim.**, **p**, **cresc.**
- Staff 7:** Dynamics: **f**, **dim.**, **p**.
- Staff 8:** Dynamics: **pp**, **pp**.
- Staff 9:** Dynamics: **pp**.
- Staff 10:** Dynamics: **mf**, **f**, **p**, **pp**.
- Staff 11:** Dynamics: **ff**, **p**, **f**.
- Staff 12:** Dynamics: **2 f**, **f**, **p**.
- Staff 13:** Dynamics: **ff**.
- Staff 14:** Dynamics: **ff**.

Other markings include measure numbers (1, 2), dynamic changes (e.g., **cresc.**, **dim.**, **mf**), and performance instructions like **express.**

Violino II.

5

Violino II.

p

ff

C

p cresc.

ff

Fine.

Trio.

L'istesso tempo, quasi Allegretto.

D

p

fp

cresc.

p

fp

dim.

pp dim.

fp

mf

p

pp

mf

p

pp

cresc.

pp

E

mf

fp

pp

pizz.

fp

p

arco

pp

dim.

pp

1 *S*

pp *D.C. Scherzo al Fine.*

Violino II.

Poco Andante.

Musical score for Violin II, featuring two sections: "Poco Andante" and "L'istesso tempo".

Poco Andante: The section begins with a treble clef, common time, dynamic *p*. The music consists of eight staves of sixteenth-note patterns. Dynamics include *pp*, *mf*, *dim.*, *pp*, *mf*, *dim.*, *p*, *pp*, *f*, *cresc.*, *f*, *dim.*, *pp*, and *pp*. Measure 10 features a key change to A major, indicated by a capital letter 'A' above the staff.

L'istesso tempo: The section begins with a treble clef, 3/4 time, dynamic *pp*. The music consists of seven staves of sixteenth-note patterns. Dynamics include *pp*, *pp*, *cresc.*, *p*, *p*, *cresc.*, *f*, *dim.*, *p*, *cresc.*, *p*, *f*, *dim.*, *p*, *cresc.*, *f*, *dim.*, *p*, *pp*, *cresc.*, *f*, *dim.*, *p*, *cresc.*, *f*, and *f*.

Violino II.

7

D
rit. a tempo
pizz.
cresc.
E arco
dim.
F
dim.
a tempo
cresc.
ritard.
dim.
rit. a tempo
pp
pp
mf=p
>pp

FINALE.

Violino II.

Allegro assai.

6

8980

Violino II.

9

cresc.

D. *ff* *1*

pp *ff*

pp *ff*

ppp

p

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

sforzando

sf *1* *2* *3* *4*

sf *5*

F *dim. molto.*

pizz.

poco marc.

arco

G *f* *1*

Violino II.

8930

Violino II.

11

dim. *pp*

L *ff* *ff* *ff*

fp *p* dim. *pp*

cresc. *pp*

p *f* *ff*

1 M

ff

ff

N *p* *cresc.* *ff*

ff *f* *p*

ff

QUINTETT.

Viola.

Ant. Dvořák, Op. 77.

Allegro con fuoco.

1

a tempo

cresc.

f rit.

pp

A

dimin.

non legato

dim.

pp

mf

cresc.

mf dimin.

B

fz

cresc.

fz

pp

pp

cresc.

f p

dim.

pp

cresc.

pp

cresc.

f

cresc.

f

cresc.

pp

cresc.

dimin.

p

cresc.

dimin.

ff

ff

ff

1

Viola.

pp

cresc.

E *ff grandioso*

p < p < -> f dim. fp

F 1 2 *pp*

cresc.

f pp ff ff ff

G *f ff*

ff

p pp

H *dimin.*

cresc.

f f f f f f f f

dimin. 11 *pp p mfp cresc.*

Viola.

3

cresc.

K f

p dim. pp pp pleggiero

mf cresc.

f pleggiero

fp f ff fp p

p p mf f

M dim.

ff f dim. p

pp f ff f

N ff

ff f ff ff

O Più mosso.

ff f ff ff

p cresc. f ff ff

Viola.

SCHERZO.

Allegro vivace.

2

8

f f p f f p

ff f f z f f z p

f p f p p cresc. ff

dimin.

f ff dim. p sp sp p pp

sp sp sp pp p f mp pp

pp

cresc. pp dimin. f cresc.

f dimin. p

1 pp 1 pp

B cresc. mfp f f f f p f

p f f f ff

pp sp sp p pp f f ff

Viola.



Trio.

L'istesso tempo, quasi Allegretto.



Viola.

Poco Andante.

Bass clef, common time.

B L'istesso tempo.

Viola.

7

C

D

E

F

8

FINALE.
Allegro assai.

Viola.

Musical score for Viola in the Finale, Allegro assai. The score consists of 13 staves of music. The key signature is B major (two sharps). The time signature starts at 2/4 and changes to 3/4 in the middle section. Dynamics include *p*, *cresc.*, *f*, *sp*, *ff*, *dim.*, *pp*, and *sp*. Measure 1: *p*, *cresc.*. Measure 2: *f*. Measure 3: *sp*, *f cresc.*. Measure 4: *f*, *ff*. Measure 5: *A*, *dim.*, *pp*. Measure 6: *sp*, *pp*, *p*, *sp*, *pp*. Measure 7: *p*, *cresc.*. Measure 8: *f*. Measure 9: *p*, *cresc.*, *f*. Measure 10: *B*, *ff*, *ff*, *ff*. Measure 11: *ff*, *ff*, *ff*. Measure 12: *C*, *f sp dimin.*. Measure 13: *pp*, *fz*, *pp*, *p*, *fz*.

Viola.

2 pizz. 1 arco

D non legato

ff

fp *ff* *fp* *f* *fp* *f* *fp*

p *pp* *pp*

cresc.

E *cresc.* *dim. pp*

cresc. *ff*

1

2 3 4 5 6

7 8 *ff*

ff

F *f*

dimin. molto *pp*

pizz. *marcato*

arco

Viola.

G

H

I

J

K

pizz.

Viola.

11

L arco

M

N non legato

8930

QUINTETT.

Violoncello.

Ant. Dvořák, Op. 77.

Allegro con fuoco.

The musical score for the Violoncello part of the Quintett, Op. 77, begins with a dynamic of *pp* and proceeds through various measures. Measure 5 shows a transition with *p*, *cresc.*, and *f*. Measures 12 and 18 feature dynamic changes from *f* to *p*. Measure 24 includes a dynamic of *ff* followed by *p* and *dimin.*. Measures 31 and 37 show *p* and *f* dynamics. Measure 42 includes a dynamic of *pp* followed by *leggiero*. Measures 47 and 53 show *cresc.* and *f* dynamics. Measure 58 includes *cresc.* and *f*. Measures 66 and 72 show *cresc.* and *dimin.*. Measures 78 and 80 show *ff* and *pp* dynamics. The score concludes with a final dynamic of *pp*.

Violoncello.

256

pp *ff grandioso*

f

p *f* *dimin.*

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

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

dimin. *pp* *cresc.*

f

ff *ff* *ff*

ff

ff

f

p

ff

ff

f *f* *dimin.* *p*

cresc.

f *f* *f*

f

f

f *f*

f

f

f

Violonecello.

227

p *mf* cresc. dim. f f

K

dimin. p dimin. *pp*

228 *pp* *leggiero* *legato* *mf* cresc.

229 f *legg.*

230 *sp* cresc. f ff *mf*

231 *dim.* *wollen Sie mir?* M 232 *dim.*

233 *p* ff *ff*

234 *ff* *f* *dimin.* *p*

235 *dim.* *pp* *f* *ff*

236 *wirkt.* N 237 *ff*

237 *f* *ff*

238 *ff* *ff* *ff* *ff* *ff*

239 *Più mosso.* O 240 *ff*

241 *ff* *ff*

242 *p* cresc. f ff

243 *ff*

4

SCHERZO.
Allegro vivo.

Violoncello.

Sheet music for Violoncello, Scherzo, Allegro vivo, page 4. The music consists of 14 staves of musical notation with various dynamics, articulations, and performance instructions. The dynamics include *p*, *f*, *pp*, *ff*, *cresc.*, *dimin.*, *mf*, and *ppp*. Articulations include accents and slurs. Performance instructions include "crotal.", "tr. B", and "cresc.". Measure numbers 4, 21, 29, 30, 35, 43, 51, 57, 65, 72, 84, and 91 are indicated. Measure 21 starts with "dimin." followed by "cresc.". Measure 35 starts with "*f*". Measure 43 starts with "*pp*". Measure 51 starts with "*crotal.*" followed by "*pp*". Measure 57 starts with "*f*" followed by "*cresc.*". Measure 65 starts with "*p*". Measure 72 starts with "3 4 5 6 7" followed by "tr. B". Measure 84 starts with "*pp*". Measure 91 starts with "*ff*". Measure 91 ends with "1 2" above the notes.

Violoncello.

5

77

p *pp* *f* *C* *ff* *ff*

106 *ff* *cresc.*

113 *ff*

119 *f* *ff* *Fine.*

Trio.

125 L'istesso tempo, quasi Allegretto.

126 *pizz.* *D* *arco* *sp* *sp* *mf* *dimin.*

134 *p* *pp* *p* *sp* *p* *sp* *fz* *fz* *fz* *fz*

143 *pp* *pp dimin.*

152 *p* *p* *p* *p* *dimin.* *mf*

159 *p* *cresc.* *mf* *pp*

165 *E* *mf*

174 *pp* *p* *sp*

183 *fp* *fz* *p* *pizz.* *pp*

arco *pizz.* *arco* *pp* *pp* *D.C. Scherzo*

dimin. *pp* *pp* *al Fine.*

8930

Poco Andante.

Violoncello.

1 *p* *cresc.*
espressivo

2 *dimin.* *pp* *arco* *mf* = *f*

14 *fz* *fz* *dim. p* *dim.* *pp* *mf*

22 *pizz.* *dim.* *arco* *p* = *pp* *fz* *p* *A* 26

27 *pp* *cresc.*

32 *f* *dimin.* *p*

37 *pp*

39 **B** *Listesso tempo.*

41

46 *pp* *cresc.* *f*

51 *plegato* *cresc.* *dimin.* *p*

56 *cresc.* *f* *dim.* *p* *pp*

61 **C** *sp* *cresc.* *f* *grec.* *pp*

Violoncello.

7

66

71

74

78

80

D

83

87

rit. a tempo

pp m' pespress.

96

E 98 solo

mf dimp

102

f rit. ff

103

ff arco ff f pp

108

F 108

107

pizz. arco dim. p dimin.

114

rit. a tempo 118

> p rit. pp

121

dim. rit. a tempo 124

pp rit. mf=p pp

FINALE.

Violoncello.

Allegro assai.

2
p un poco marcato cresc.
f

4 cresc. *f* cresc. *f*

6 *fp* *f*

8 A cresc. *ff* dim. *pp* *fp* *pp* *pp*

15 *fp* *pp* *p* cresc.

57 *f*

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

75 *ff* *ff*

85 *ff*

94 C *f* *pp* pizz.

102 *p* *p* *p*

115 *cresc.* *pp* *p* *fz* *p*

129 D *non legato* (inga staccati i poli) arco *pp* *rest*

ff *ff* *fp* *ff* *fp* *ff* *fp*

Violoncello.

9

159 1 pizz. *f* *fp* *f* *p* *pp* *pp* *areo*

153 165 cresc.

D 168 *dim. pp* *cresc.* *ff*

170 180 *sforzando* *ff*

189 190 *ff* *f* *ff* *dim. molto*

200 203 F *f* *pp* *pespressivo*

213 *pp*

224 *p*

231 *f* *fz*

239 (V) G 241 *f* *p* *f*

247 *p* *p*

255 *pp* *p*

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

H 273 *1*

8920

Violoncello.

10 222

Sheet music for Violoncello, featuring 14 staves of musical notation. The music is in 2/4 time, mostly in G major (indicated by a sharp symbol) and includes some changes in key signature. The notation includes various dynamics such as *f*, *ff*, *p*, *pp*, *cresc.*, *dim.*, *mf*, *sf*, *arco*, and *pizz.*. Performance instructions like *vibrato*, *non legato*, and *dimin.* are also present. The music is divided into sections labeled K and L.

10 222

384 *f* *ff*

394 *dim.* *p* 303

305 *cresc.* *>pp* *cresc.* *pp*

316 *p* *mf* *vibrato* *sf* *dim.* *pp*

325 *non legato*

330 *cresc.* *legato* *f* *dimin.*

337 K

342 *cresc.* *f* *pizz.*

347 *ff* *ff* *ff* *p*

357 *dimin.* *arco*

365 L 367 *ff*

Violoncello.

II

373 

381 pizz.

389 arco cresc. f

396 p cresc. f f

406 M 407 ff

412

419 ff

426

433 N 437 p cresc. ff

443 ff

451 f p ff

459 ff

QUINTETT.

BASSO.

Ant. Dvořák, Op. 77.

Allegro con fuoco.

The musical score for the Basso part of the Quintet, Op. 77, by Antonín Dvořák. The score is written for ten staves of bassoon. The key signature is one sharp (F#). The tempo is Allegro con fuoco. The score includes dynamic markings such as *p*, *f*, *cresc.*, *rit.*, *ff*, *pp*, *mf*, *v*, *3*, *1*, *arco*, and various slurs and grace notes. The music is divided into sections labeled A, B, C, D, and E.

Basso.

Basso.

pp

E *ff grandioso*

dimin.

F 1 3

cresc.

1 3 3 3 3 3

ff *ff* *ff* *ff* *ff* *ff*

G *ff* *ff*

ff

ff

ff

pp *mf* *ff* *p*

pp *f* *f*

p *dim.* *pp* *pp* *p* *mf*

8980

Basso.

3

pizz.

arco K 3 1 3

fz fz fz=p pp fz

pizz.

arco 1

sp fz ff

L

fp p p p p

mf p=f f

M

ff ff fdim. p

dim. pp f ff ff

N

ff ff

ff ff

O Più mosso.

cresc. ff ff

> 3 > 3 > ^ > > >

3 > 3 > ^ > > >

Basso.

SCHERZO.

Allegro vivace.

6

3

1

1. 2.

A 12

dim. f cresc. f

dim. p cresc.

pizz.

2 arco B

f p cresc. f

2 p f

Basso.

5

cresc.

Fine

Trio.

L'istesso tempo, quasi Allegretto.

D

2

pp

pizz.

E arco

cresc.

pp

pizz.

arco

1

2

D.C. Scherzo al Fine.

Basso.

Poco Andante.
pizz.

The musical score consists of six staves of bassoon music. Staff 1 starts with a dotted half note followed by eighth notes, dynamic *p*, then continues with eighth-note patterns, dynamic *pizz.*. Staff 2 begins with eighth-note pairs, dynamic *arco*, then *pizz.* Staff 3 shows eighth-note pairs, dynamic *mf*, then *fz*, then *p*. Staff 4 has eighth-note pairs, dynamic *dim.*, then *pp*, then *mf*, dynamic *arco*. Staff 5 starts with eighth-note pairs, dynamic *dim.*, then *pp*, then *fz*, then *p*, with a section labeled 'A' and *pizz.*. Staff 6 features eighth-note pairs, dynamic *arco*, then *f*. Staff 7 starts with eighth-note pairs, dynamic *dim.*, then *p*, then *dim.*, then *pp*. Staff 8 begins with eighth-note pairs, dynamic *pp*, then changes to 3/4 time, dynamic *pp*, section 'B' and *Listesso tempo.* Staff 9 continues in 3/4 time, dynamic *cresc.* Staff 10 starts with eighth-note pairs, dynamic *f*, then *p*, then *p*, dynamic *cresc.* Staff 11 ends with eighth-note pairs, dynamic *dim.*, then *p*.

Basso.

7

C

D

E

F

1

FINALE.

Basso.

Allegro assai.

Basso.

1

fz

cresc fz

fz

f

fz

sp

fz

fz

fz

fz

fz

fz

ff

dim.

pp

Vcello.

10

11

p

cresc.

f

pizz.

cresc.

ff

arco

1

ff

B

ff

tr

fz

fz

fz

Vcello.

11

12

13

14

pp

cresc.

pp

Basso.

9

D

pizz.

E

arco

F

molto di-

2

Basso.

G

H

I

K

Basso.

11

Basso.

The musical score consists of ten staves of bassoon music. Staff 1 starts with p and *dim.*, followed by pp , *L*, f , and ff . Staff 2 starts with ff , followed by sp and p . Staff 3 starts with pp , followed by *arco* and pp . Staff 4 starts with f , followed by f and p . Staff 5 starts with f , followed by ff . Staff 6 starts with ff . Staff 7 starts with p , followed by ff . Staff 8 starts with ff , followed by f , p , and *cresc.* Staff 9 starts with ff , followed by ff . Staff 10 starts with p , followed by ff .

1

L

1

ff

1

ff

sp

p

pp

arco

pp

f

f

p

3

M

ff

ff

ff

N

p

ff

1

ff

1

f

p

cresc.

1

ff

ff