

SEXTETT.

M

650

207

Op. 48

9717

BRATSCH I.

A. Dvořák, Op. 48

Allegro moderato.

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

A All^o con brio.
f *f dim.* *pp*
poco a poco ritard.
al

B. *p* *dim.* *pp*
cre - scen - do

pp *dim.* *p* *pp*
poco rit. **C Allegro con brio.**

p *cresc.* *f* *dim.* *p* *pp*
arco *pizz.* *molto tranquillo*
p *cresc.* *f* *ff* *dim.*

E in tempo
fp *p* *dim.* *pp* *fp* *pp* *fp*
ten. *pp* *pp* *pp*

BRATSCH I.

f *dim.* *p* *dim.*
pp *fz* *fz*
f *cre*
scen - do *ff* *fz* *fz* *sempreff*
1 **H** **Allegro moderato.**
f *dim.* *p* *p*
dim. *p* *dim.* *pp*
poco a poco stringendo **I** **All^o con brio.**
cre - *scen - do* *f* **1** *f*
f *dim.* *pp*
poco a poco ritard. *al*
cresc. *dim.* *p*
Allegro moderato.
pp *cresc.*
dim. *p* *dim.* *pp* *poco rit.* *mf* *dim.*

BRATSCHE I.

K Quasi Allegro con brio.

pizz.

First system of musical notation, featuring treble and bass staves. Dynamics include *p*, *pp*, *f*, and *mf*. An *arco* marking is present above the bass staff. A finger number '6' is indicated in the bass staff.

L

Second system of musical notation, featuring treble and bass staves. Dynamics include *ff*, *p*, *f*, and *dim.*. The tempo marking *molto tranquillo* is written below the staves.

M

Third system of musical notation, featuring treble and bass staves. Dynamics include *ff*, *fz*, and *p*. The tempo marking *in tempo* is written below the staves.

Fourth system of musical notation, featuring treble and bass staves. Dynamics include *pp*, *fz*, *dim.*, *p*, and *f*. A *ten.* marking is present above the bass staff.

Fifth system of musical notation, featuring treble and bass staves. Dynamics include *dim.* and *pp*. The lyrics *cre-scen-do* are written below the staves.

Sixth system of musical notation, featuring treble and bass staves. Dynamics include *f* and *ff*. The lyrics *cre-scen-do* are written below the staves.

Seventh system of musical notation, featuring treble and bass staves. Dynamics include *p* and *ff pesante*. The tempo marking *molto rit.* is written above the staves.

BRATSCHE I.

Dumka. (Elegie.)

Poco Allegretto.

p *mf* *f* *p* *pp*
sempre più p *pp*
ritard. *a tempo* *p* *pp*
cresc. *f*
p *dim.*
pp *p*
cresc. *f*
sempre dimin. *pp*

Adagio, quasi tempo di marcia.

p *dim.* *pp*

BRATSCH I.

mp *p* *pp*

poco cresc. *dim.*

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

Andante. *pizz.* *pp*

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

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

Lento. *dim.* *pp* **Poco Allegretto.** *p*

mf *f* *p*

pp

sempre più p *pp* *ritard.*

CODA. **Adagio..** *pp* *pp sempre*

stringendo *f* *f* *pp*

BRATSCH I.

Furiant.

Presto.

f

pp

p *f* *p* *fp*

fp *p* *p*

A

B 1 *fz* *fz* *fz*

p *f*

C Solo. *p* *press.*

D *cre - scen - do* *ff* *fz* *fz* *fz*

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

E *f*

fz *fz* *ff*

BRATSCH I.

Musical staff with notes and dynamics. The staff contains a series of eighth and sixteenth notes, some with accents. The key signature has two sharps (F# and C#). The piece concludes with the word *Fine.*

TRIO.

Musical staff with dynamics and first/second endings. It begins with a *p* dynamic, followed by *pp*. It features first and second endings. The piece concludes with a *pp* dynamic.

Musical staff with dynamics and accents. It starts with a *mf* dynamic and includes a *dim.* marking. The staff contains eighth and sixteenth notes with various accents.

Musical staff with dynamics and accents. It begins with a *pp* dynamic and features a *F* dynamic marking. The staff contains eighth and sixteenth notes with accents.

Musical staff with dynamics and first ending. It starts with a *fz* dynamic and includes a first ending. The staff contains eighth and sixteenth notes.

Musical staff with dynamics and accents. It begins with a *f* dynamic, followed by *dim.* and *p*. It includes a *cre-* *scen-* *do* marking. The staff contains eighth and sixteenth notes with accents.

Musical staff with dynamics and first/second endings. It starts with a *dim.* dynamic, followed by a *G* dynamic marking and *pp*. It features first and second endings.

Musical staff with dynamics and accents. It begins with a *p* dynamic, followed by *cresc.* and *f*. The staff contains eighth and sixteenth notes with accents.

Musical staff with dynamics and accents. It starts with a *p* dynamic, followed by a *H* dynamic marking and *ff*. The staff contains eighth and sixteenth notes with accents.

Musical staff with dynamics and accents. It begins with a *p* dynamic, followed by *crescendo molto*. The staff contains eighth and sixteenth notes with accents.

Musical staff with dynamics and accents. It starts with a *ff* dynamic. The staff contains eighth and sixteenth notes with accents.

Musical staff with dynamics and accents. It begins with a *ff* dynamic, followed by *ff sempre*. The staff contains eighth and sixteenth notes with accents.

Musical staff with dynamics and accents. It starts with a *ffz* dynamic, followed by *ff sempre*. The piece concludes with the word *Furiant D.C.*

BRATSCH I.

Finale.

THEMA mit VARIATIONEN.
Allegretto grazioso, quasi Andantino.

The musical score is written for the first violin (Bratsche I) in G major, 2/4 time. It consists of a main theme and five variations, each with two endings. The dynamics range from *pp* (pianissimo) to *f* (forte). The tempo is marked as *Allegretto grazioso, quasi Andantino*.

THEMA
 Dynamics: *p*, *pp*

VAR. I.
 Poco più mosso.
 Dynamics: *f*, *dim.*, *pp*

VAR. II.
 Più mosso, scherzando.
 Dynamics: *p*, *dim.*, *f*, *dim.*, *pp*

VAR. III.
 Meno mosso.
 Dynamics: *f*, *dim.*, *pp*, *dim.*, *pp*

VAR. IV.
 Listesso tempo.
 Dynamics: *cresc.*, *dim.*, *pp*, *pp*

VAR. V.
 Listesso tempo.
 Dynamics: *pp*, *pizz.*, *p*, *p < f*, *dim.*, *p*, *pp*

BRATSCHE I.

STRETTA.
Allegro.

p *cresc.*

f

p *cresc.*

f

ff *p* *cresc. molto*

ff *pizz.* *ff* *f*

f *arco*

poco a poco crescen-do

ff **Presto.**

sempre ff



Compositions by
Antonín
DVOŘÁK

Original edition authorised
 by the composer



Vom Komponisten autorisierte
 Original-Ausgabe



Piano Solo—Klavier 2händig Elite-Ed.

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Op. 55	No. 4, Songs My Mother Taught Me—Als die alte Mutter sang	
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	No. 7, Humoreske in G	
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Album	Containing 21 pieces—21 ausgewählte Stücke	

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Op. 95	Largo (New World Symphony) arr. Prihoda	
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Kreisler Arrangements:

Indian Lament—Indianisches Lamento
Slavonic Phantasy—Slavische Fantasie
Slavonic Dance Themes—Slavische Tanzweisen, Nos. 1, 2, 3

Kreisler Arrangements continued; Elite-Ed.

Largo (Negro Spiritual)	
Songs My Mother Taught Me—Als die alte Mutter sang	

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Op. 94	Rondo	
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	Biblical Songs, low—Bibl. Lieder, tief, Bk. I/II	
Op. 55	No. 4, Songs My Mother Taught Me, medium—Als die alte Mutter sang, mittel	
Op. 95	Goin' Home (Largo) high, medium, low—Heimatlied hoch, mittel, tief	
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