

Violoncello

# Quartet No. 13 in G Major, Op. 106

I.

Antonín Dvořák

Allegro moderato  $\text{♩} = 88 = (92)$

The musical score for the Violoncello part of the first movement of Quartet No. 13 in G Major, Op. 106 by Antonín Dvořák. The tempo is marked "Allegro moderato" with a metronome marking of  $\text{♩} = 88 = (92)$ . The key signature is one sharp (F#) and the time signature is 2/4. The score is written in bass clef and consists of ten staves of music. Dynamics include *p*, *f*, *ff*, *pp*, *ffz*, *fz*, *dim.*, *mp*, *espress.*, and *marcato*. Articulations include accents, slurs, and fermatas. Fingerings are indicated by numbers 1-5. The score includes measures 1 through 83, with some measures grouped by first, second, and third endings.

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3  
*pp semplice*

85

90  
*mf p mf*

95  
*f dim.*

100  
*mp dim.*

105  
*poco rit. pp*

110  
*cresc. più f ff*

115 *arco*

120  
*ff*

125

130  
*dim. mf dim.*

135  
*p pp mf*

140

145  
*dim. p pp*

150  
*cresc. f*

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A page of musical notation for a bass line, featuring various dynamics, articulations, and performance instructions. The notation is written on a single staff with a bass clef and a key signature of one sharp (F#). The piece is in 6/8 time. The score includes measures 155 through 235. Dynamics range from *ff* (fortissimo) to *ppp* (pianississimo). Performance instructions include *ffrisoluto*, *f dim.*, *mp*, *p dim.*, *pp*, *cresc.*, *poco a poco cresc.*, *mf*, *ff pesante*, *ffz*, *mf*, *dim.*, and *ppp*. There are also markings for *6* and *8* measures, and *1* for first endings. The notation includes slurs, accents, and various rhythmic values such as eighth and sixteenth notes.

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230 *cresc.* *mf fz* *cresc.* *fz* *fz*

235 *più f* *fz* *fz* *cresc.* *fz*

240 *fz* *fz* *fz* *fz* *ff*

245 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

250 *fz* *fz* *fz*

255 *rit.* *p* *pp* *pp*

260 *in tempo* *pp* *pp*

265 *pp*

270

275 *poco a poco cresc.*

280 *risoluto* *ffz* *f*

285

290 *fz* *ffz* *f*

295 *dim.* *p*

300 *p*

305

310 *pizz.* *pp*

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arco  
mf  
315  
simile

320 A  
cresc.  
fz  
marcato più f  
325  
fz fz

330  
fz fz <fz < ff  
ff  
fcon forza

335  
dim. mf f dim.

340  
p pp tranquillo  
345 animato mf dim.

Tempo I.

350  
p dim. pp molto cresc.

360  
mf cresc. f ff

13  
365 3 ff 3

370 A  
375  
ff

380  
ff

Meno mosso,  
maestoso  
385  
ff

390 in tempo [Tempo I.]  
triumm ff marcato ffz

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# II

Adagio ma non troppo ♩ = 63

pp cresc. < mf < f < ffz p pp 10 15

> p < fz > p < fz > cresc. f < ff rit. 1 Un pochettino più mosso ♩ = 72 dim. 20

28 pp

30 p < fz > p < fz > p 35 < fz > p

poco a poco animato 40 Un pochettino più mosso ♩ = 80 2 mf f 46

50

55 poco ritard. rit. dim. p dim. pp

3 Tempo I. ♩ = 63 pizz. 60 pp

65 cresc. più animato poco a poco arco mf

70 cresc. ff 3 grandioso 3 6

75 p dim. rit. 4 Tempo I. ♩ = 63 p > pp PPP 3 3

6

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

90

100 *cresc.* *cresc.*

105 *mf* *ff* *ff* *simile*

110

115 *dim.* *p* *molto cantabile* *p* *pp* *6 molto appassionato* *poco a poco animato*

120

125 *p* *f* *cresc.* *ff* *ff*

130

135 *con forza* *Meno. Tempo I* *♩ = 63* *fff grandioso*

140

145 *7 tranquillo* *pp* *mf* *pp* *rit. molto rit.*

150

155 *in tempo* *ppp* *fz* *dim. pp* *8*

160

165

170 *cresc.*

175 *string.* *ff* *fz* *pp* *9 in tempo* *180* *string.*

185 *molto rit. in tempo* *fz* *pp* *f dim. pp* *f* *p dim.* *pp* *195*

190

200 *cresc.* *p dim. pp* *ppp*

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# III

Molto vivace  $\text{♩} = 92$

5 *ff* *mf* *fp* *pp* 10

15 *ff* *fz* 20

25 *pp* 30

1 *ben marcato* *f* 2 35 3 *simile* 4 5 6

7 40 8 9 10 11 12 45 13 14

15 16 17 50 18 19 20 21 22

55 23 24 60 *fz* *fz* *fz*

65 *sempre dim.* 70 *f*

75 2 *mp* *dim.* *più p* 80 4 *pp*

90 *morendo* 95 *pizz.* *mp*

100 105 *p*

110 *arco* *pp* 115



115 *mf* *dim.*

125 *pp* *cresc.* *mf*

140 *cresc.* *ff* *ffz* *ffz* *dim.*

155 *p* *fz* *pp*

160 *4 ben marcato* 1 2

170 3 4 5 6 7 8 175 9

*simile*

180 10 11 12 13 180 14 15 16

*cresc.*

17 18 185 19 20 21 22 23

190 24 *fz* *fz* *fz* *fp* 5

200 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fz* *dim.*

210 *mp* *dim.* *pp* 1 2 215 3 4

*simile*

5 6 7 220 *cresc.*

225 *f* *ff* 230

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6 Un poco meno mosso 235

*pp* *pp* *mf*

245 *dim.* *p* *dim.* *più p* 250 1

255 *pp* *cresc.* 7 2 *f*

265 *fz* *fz* *mp* 270 1

275 *dim.* 280 *pp* 8 *poco marcato* 285 *pp*

290 *p* *fz*

295 *f* *fz* *ff* *f* 5 305 1 *fp*

310 *fp*

9 315 *mf* *fz* *dim.* *fz* *fz* *fz*

320 *fz* *fz* *fz* *fz* *string.* 325 1 *fz* *cresc.*

Tempo I.  $\text{♩} = 92$

330 *ff* 335

10 340 1 *fp* *pp* 1 2 3 4

345 5 6 7 8 1 350 2 3 4

5 6 355 7 8 360

365

370 11 *ben marcato* 1 2 375 3 4

5 6 7 380 8 9 10 11

12 385 13 14 15 16 17 390 18

19 20 21 22 395 23 24

400 12 405

410 415

1 420 2 3 4 5

6 425 7 8

430 435

IV  
FINALE

Andante sostenuto ♩ = 58

*pp* *dim.* *pp* *accel.*

Allegro con fuoco ♩ = 138

*f* *fz* *ff* *ffz* *p* *cresc.* *cresc. molto* *f* *fz* *dim.* *p* *pp* *pizz.* *pp* *p* *f* *p*

The musical score is written for a single bass line in a key of one sharp (F#) and a 2/4 time signature. It is divided into two main sections: 'Andante sostenuto' (♩ = 58) and 'Allegro con fuoco' (♩ = 138). The first section begins with a piano (*pp*) dynamic and includes a triplet of eighth notes. The second section starts with a forte (*f*) dynamic and features a variety of rhythmic patterns, including sixteenth-note runs and triplet eighth notes. Dynamics range from *pp* to *ff*. The piece concludes with a *pizz.* (pizzicato) marking and a final *pp* dynamic.

2 arco 115

120

pp p p

125

mf

3 130

1

p fz

135

p fz

140

f

145

p

150

p fz

155

1

p fz

160

p fz

165

mf

pp

170

175

poco a poco cresc.

180

4

185

f

190

2

195

1

p fz

200

1

fz f

205

fz fz fz

210

fz fz fz

215

fz

dim.

220 tranquillo

p

225

pp

rit.

1

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5 Andante sostenuto ♩ = 58

230 *pp* 235 240 245 *un poco ritard.* 250 *pp*

Un pochettino più mosso ♩ = 66

255 *pp* 260 265 *pp*

6

270 *pp* 275 *p* 280 *mf* 285 *pp*

280 *rit. molto* *in tempo* 285

280 285 *pp* 290 295 *pp*

295 *f* *dim.*

295 *f* 300 305 *dim.*

7 Allegro con fuoco. Tempo I. ♩ = 138

300 *pp* 305 *p* 310 *fz* 315 *f*

310 *p* 315 *p* *fz* 320 *p*

310 *p* 315 *p* 320 *fz* 325 *p*

325 *f* 330 *p* 335 *p*

325 *f* 330 *p* 335 *p*

335 *p*

335 *p* 340 *p*

340 *f* *dim.*

340 *f* 345 *dim.*

345 *p*

345 *p* 350 *p*

350 *mf* *ffz* *ffz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

365 *fz* *fz dim.* *dim. p* *poco a poco rit.* *rit.* *8<sup>a</sup> tempo* *pp* *380*

385 *ff* *3* *385* *390* *mp* *dim.* *pp* *395* *cresc. molto*

400 *f* *400* *410* *f* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz*

415 *f* *420* *dim.* *9* *pp*

425 *f* *430* *f* *mf*

435 *pp* *Meno mosso* *6 rit.* *440*

Tempo I. *p* *450* *cresc.* *f*

455 *dim.* *Meno mosso* *6 rit.* *pp*

Tempo I.

465 *p* *cresc.* *f*

470 *dim.*

Meno mosso 6rit. 10 Tempo I. ♩ = 138

480 *pp* *p*

485 *cresc.* *mf*

490 *cresc.* *f* *f* *ff*

495 *ff* 3 11 500 3

pesante 505 *ff* rit. 5

in tempo 510 *p fz p fz p fz p fz p fz p fz* *ff* *ff* 515

520

525 *ffz* 530 *ff*

535 *ff*

545

The image displays a musical score for a bass clef instrument, likely a double bass or electric bass. The score is written in a single system with ten staves. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a tempo marking of 'Tempo I.' and a dynamic of 'p' (piano). The first staff contains measures 465 to 470, with dynamics 'p', 'cresc.', and 'f'. The second staff contains measures 470 to 480, with a 'dim.' (diminuendo) marking. The third staff starts with 'Meno mosso' and a '6rit.' (sixteenth note ritardando) marking, followed by 'Tempo I.' and a tempo of '♩ = 138'. The dynamic is 'pp' (pianissimo) at the start, then 'p'. The fourth staff contains measures 485 to 490, with dynamics 'cresc.' and 'mf'. The fifth staff contains measures 490 to 495, with dynamics 'cresc.', 'f', 'f', and 'ff'. The sixth staff contains measures 495 to 500, with dynamics 'ff', triplets, and a first ending bracket. The seventh staff contains measures 505 to 510, with a 'pesante' (heavy) marking, 'ff', and a 'rit.' (ritardando) marking. The eighth staff contains measures 510 to 515, with a tempo marking of 'in tempo' and dynamics 'p fz p fz p fz p fz p fz p fz', 'ff', and 'ff'. The ninth staff contains measures 520 to 525, with dynamics 'ffz' and 'ff'. The tenth staff contains measures 530 to 535, with a dynamic of 'ff'. The eleventh staff contains measures 545 to the end of the piece, with a dynamic of 'ff'.

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