

# Dvorak, Svata Ludmila

Selectie La Pellegrina zomer 2022

Cello



# SVATÁ LUDMILA

DIE HEILIGE LUDMILA • SAINT LUDMILA • SAINTE LUDMILA

## DÍL I. TEIL I. PART I.

VIOLONCELLO

*con arco lini*

HRAJE SE (CELE)

### 1. INTRODUZIONE E CORO

ANTONÍN DVORÁK OP. 71

Andante  $\text{d} = 66$

*pp*

## Violoncello

4

43

(B)

Violoncello

43

51

(C)

51

61

61

70

b

(D)

2

70

b

2

81

81

90

(E) pizz

1

2

97

arco

97

3 4

102

(F)

102

V

p

108

108

117

b

cresc.

mf

pesante

124

124

V

sauke vod.

HRAJE SE

## 12. RECITATIVO – TENORE SOLO

Allegro moderato

15

15

HRAJE SE (CELEÉ)

## 3. CORO

Allegro vivace  $\text{d} = 88$ 

15

18

21

26

31

35

41

41

48

52

55

58

64

72

pizz.

mf

dim.

p

arco

f

pp

pizz.

dim.

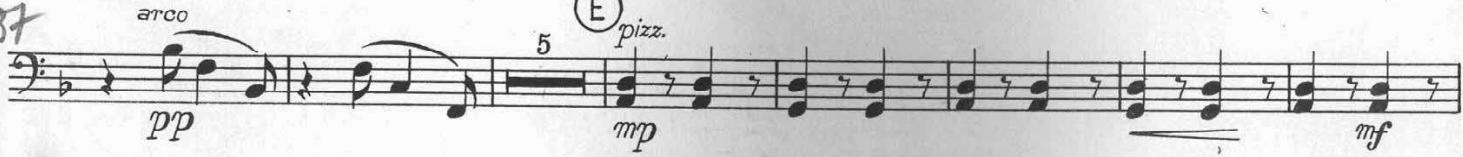
arco

8

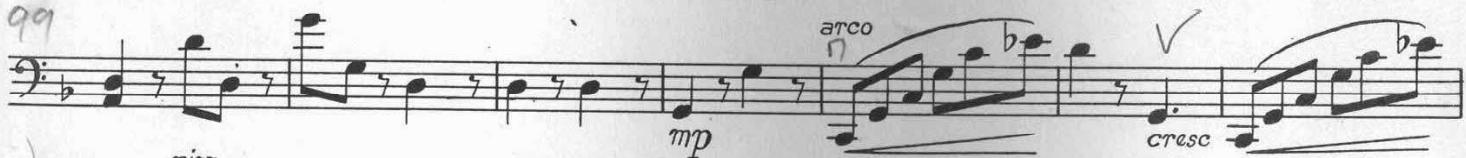
*pizz.*

8

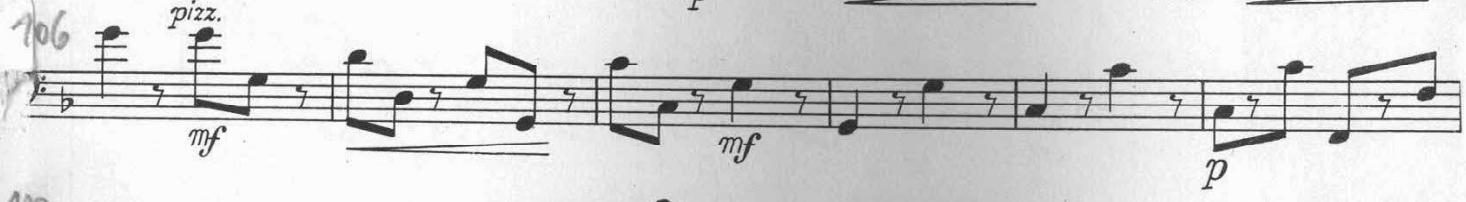
87

*arco*

99



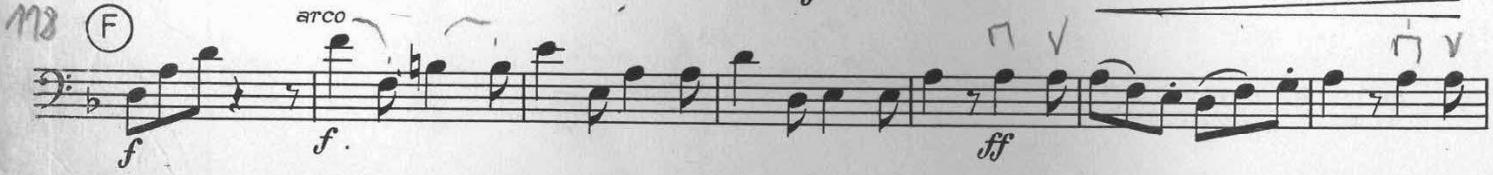
106

*pizz.*

112



118 (F)



## Violoncello

7

125

131

132

147

156

169

172

175

179

185

192

198



## X. CORO

Andante  $\text{d} = 63$ 

13

(A)

28

(B)

Cor. I.F

38

f marcato

44

(C)

Fl.CI

58

62

66

(E)

dim.

70

dim.

pp

Qto Attacco

HRAJE SE

## 8. ARIA – SOPRANO SOLO

Larghetto ♩ = 126

11

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

(A)

2

## Violoncello

13

36

*p*      *f*

39

*arco*

*ff*      *dim.*

*p* *p*

*dim. p*

43

*pp*      *f*

*pp*

NEHRAGE SE  
9. CORO

11.



HRAJE SE

## 11. CORO

Allegro  $\text{d} = 104$ 

4

HRAJESE (CELE<sup>1</sup>)

## 14. RECITATIVO ED ARIA — SOPRANO SOLO

?

1111 | <sup>1</sup>  
 xx FAGH | <sup>6</sup>  
 Largo  $\text{♩} = 80$

19

29

34

40

45

51

## Violoncello

23

63 7 5  
 $p$   $fp$  *dim.*  $pp$

76 (B)  
 $mf$   $fz$   $f$   $mf$

82 *pizz.*  
 $dim.$   $mf$  *cresc.*

86 *arco*  
 $f$  *dim.*  $p$

90 1111 1111 1  
 $p$   $p$   $fz$  *dim.*  $f$   $p$

97  $pp$   $fz$   $p=pp$   $pp$   $fz$

109  $f$   $f$   $ff$

117  $f$   $pp$   $\rightarrow 17.$

HRAJE SE  
17. CORO

*Allegro vivace*  $\text{d} = 144$

6

Allegro vivace  $\text{d} = 144$

*p* cresc. *f* *ff*

*p* cresc. *ff*

*ff*

*ff* *f marc.*

*ff*

8

*p* cresc. *ff*

13

*ff*

(A)

*m f marc.*

18

*ff*

24

*ff*

30

*ff* *ff* *ff*

35 (B)

*ff* *ff*

41

46

53

59

65

92

97

poco ritard.

3

G

poco ritard.

⑧ Poco meno mosso, quasi allegro moderato  $\text{d} = 96$

The musical score consists of two staves. The top staff shows a series of eighth-note chords in common time. The bottom staff begins with a forte dynamic (f) indicated by a wavy line under the notes. This is followed by a measure of common time with a sharp sign, containing eighth-note pairs labeled '1' and '2'. The dynamic then changes to piano (p) with a diminuendo (dim.) indicated by a wavy line under the notes. The tempo is marked as Poco meno mosso, quasi allegro moderato with a value of d = 96.

## Violoncello

27

104



109



114



119



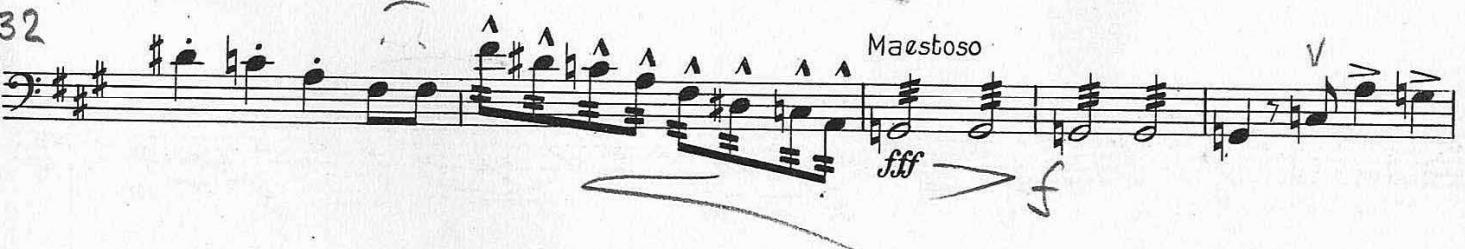
124



128



132



132



153





# SVATÁ LUDMILA

DIE HEILIGE LUDMILA • SAINT LUDMILA • SAINTE LUDMILA

## DÍL II.- TEIL II.- PART II.

VIOLONCELLO

HRAJE SE (CELE)

ANTONÍN DVORÁK OP. 71

### 18. INTRODUZIONE, RECITATIVO ED ARIA - ALTO SOLO

*Andante*



9



17



21



25



29



36



41



54



(C) Allegro  $\frac{4}{4}$

4 1  
2

## Violoncello

64 V  
 Cresc.  
 f  
 f  
 pp

Meno mosso, tempo I.  
 2

73 2 V D Lento  
 pp mfp pp

82 pizz.  
 p cresc. dim.

92 p cresc. mf p pp

101 E arco ff p pizz. arco pp pp

106

M1

116 F 1 2 3

122 4 5 6 7 8 pp mf

128 1 2 V V V 3  
 p pp pp fx pp pp

## Violoncello

3

134

140

147

156

163

HRAJE SE

## 19. DUETTO — SOPRANO ED ALTO SOLO

Moderato

Allegro

14

21

KONEC

20.

Violoncello

HRAJE SE  
20. ARIA – BASSO SOLO

Poco adagio

3

# 1-12

pp

cresc.

dim.

12

p

pp

pizz.

p

22

cresc.

pp

32

pp

(B) arco

pp

41

cresc.

mf

dim. pp

46

mf

dim.

p

52

dim.

pp

fz

p

cresc.

## Violoncello

60

69

80

Violoncello

9

(17) HRATE SE

26. TENORE SOLO E CORO

Andante quasi l'istesso tempo

pp                          cresc.                  pp                  pp                  cresc.

dim.=p                  cresc.                  cresc.                  p                  A Animato

141

10 Violoncello

19 a tempo

ppp p = f dim.

(V) i = B

63

65

67 dim.

69 pp pp attacca

E De

pp

H 3212 a

HRAJE SE

## 27. RECITATIVO – BASSO SOLO

12

Tacet

2c

1

✓

→ 34)

## RECITATIVO - SOPRANO SOLO

CANTO

HRAJE SE

## 34. RECITATIVO - TENORE E BASSO SOLO

L'istesso tempo

Musical score for Violoncello, page 15. The score consists of two systems of music. The first system starts with a dynamic of *f*. The second system starts with a dynamic of *ff*. The score includes various musical markings such as grace notes, slurs, and dynamic changes.

## Violoncello

14  *fp* *p* *dim.* *pp*

23 *sempre dim.* *V* *pp*

34 *A Allegro moderato* *f* *fz* *pp*

45 *V* *mp* *pp* *mf* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

52 *fz* *fz* *fz* *ff* *f* *dim.*

59 *B Poco meno mosso, quasi tempo I.* *p*

61

63 *poco a poco cresc.*

65

67 *mf*

69 *dim* *attacca*

## Violoncello

17

HRAJE SE

## (35.) QUARTETTO E CORI

*Allegro, moderato (alla breve)*

*Allegro moderato (alla breve)*

A handwritten musical score for bassoon, page 10, system 1. The key signature is B-flat major (two flats). The tempo is Allegro moderato (alla breve), indicated by a circled 'B' with a breve underneath. The dynamic is *mp*. The music consists of two measures of bassoon part, with a fermata over the second measure.

8

pizz.

*p*

15

arco

*mp*

(A)

23

pizz.

*p*

(B)

0

*mf* *poco a poco cresc.*

(D)

A handwritten musical score page, page 82. It features a single melodic line in bass clef, starting with a dotted half note followed by an eighth-note pattern. The music is in common time and includes several sharp signs indicating key changes. The dynamic marking 'f' (fortissimo) is placed below the staff, and a later marking 'ff' (fortississimo) is also present.

Handwritten musical score page 2, system 2. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The measure starts with a bass note followed by six eighth notes. The next measure begins with a bass note followed by a series of eighth notes. The third measure consists of a single bass note. The fourth measure is a rest. The page number '2' is written at the top right.

## Violoncello

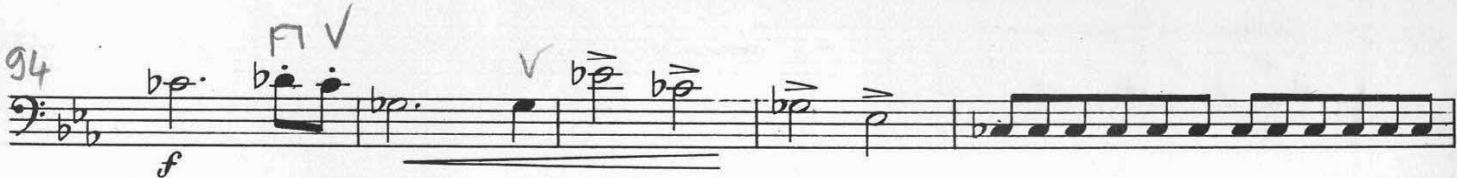
2

*p* 6 6

91



94



99



102



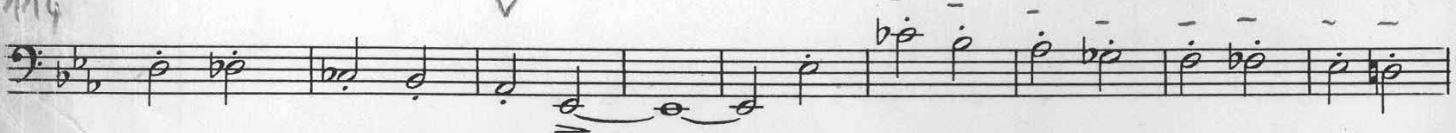
105-



108



116



## Violoncello

19

123

↓

*dim. molta*

(F) ↗

*p*

131

*pp*

135

*dim.*

139

*ppp*

(G)

143

*poco più tranquillo*

*pp*

3

164

*marcato*

*mf*

4

178

*f marc.*

*ff*

4

2

*ff*

181

(H)Tempo I.

*ff*

1 2 3

201

*fz*

*ff*

4 5 6 7 8 9 10

*fz* ↗ *fz*

210

*fz*

*f*

*fff*

# SVATÁ LUDMILA

DIE HEILIGE LUDMILA • SAINT LUDMILA • SAINTE LUDMILA

## DÍL III.-TEIL III.-PART III.

VIOLONCELLO

HRAJE SE

36. INTRODUZIONE E CORO

ANTONÍN DVORÁK OP. 71

Allegro comodo, tempo di marcia

*f marcato*

8

15

22

29

36

43

50

57

64

HRAJE SE

ff

ff

ff

p

f

mp

ff

p

ff

p

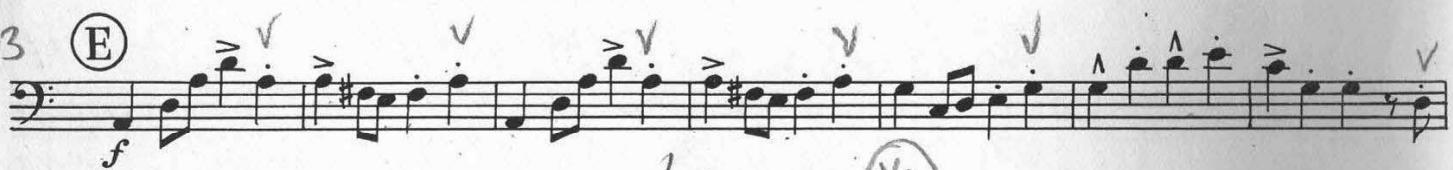
ff

Coro 28

hlas na - še!

321

## Violoncello

103 (E) 

110 (F) Coro rit.molto 16 4 

160 (H) 

167 

174 

HRAJESE

## (37.) RECITATIVO - TENORE E. BASSO SOLO

Moderato

12 

Violoncello

26





Violoncello

HRAJE SE

39. RECITATIVO – SOPRANO E BASSO SOLO

Moderato

pp

fx = p

pp mp

fp = p

ff

pp

fx = p

mp

f

ff

f

pizz.

A 9

HRAJE SE

40. CORO

Andante maestoso  
arco

ff

Violoncello

5

(A)

(Vi=)

Allegro moderato.

*f*

*mf*

NEHRAGE SE

45°



Violoncello

HRAJESÉ  
45. SOLI E CORO

Allegro vivace (Alla breve)

11

8      >      v      >

15      pp      /      mp      v      >

23      A      1      2      3      4      5      6

31      7      8      ff

45      B      Vi=

## Violoncello

11

ff cresc.

(F)

## Violoncello

192



197

(G) *n*

206

216

223

(H)

*Poco tranquillo**arco**pp*

271 V

(K) *V*

283 n

306 (L)

321

