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Das
goldene Spinnrad.

(Zlaty Kolovrat)

Symphonische Dichtung

nach der Volkssage von K. Jaromir Erben

für

großes Orchester

von

ANT. DVOŘÁK.

OP. 109.

PARTITUR.

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N. Simrock.

Das goldene Spinnrad.*)

Am Waldessaume, auf stolzem Rosse, reitet der König. Müde und durstig von der Jagd, kommt er zu einer einsamen Hütte und klopft an. Ein holdes Mägdlein öffnet ihm und reicht ihm den Labetrunk; dann setzt sie sittsam sich an's Spinnrad. Der König, bezaubert von ihrer Schönheit, entbrennt alsbald in Liebe und begehrt sie zum Weibe. Sie aber weist ihn an ihre Stiefmutter, die am nächsten Tage aus der Stadt zurückkehren soll.

Am nächsten Morgen sprengt der König wieder zur Hütte; auf sein Klopfen tritt eine hässliche Alte heraus; er verlangt von ihr die Hand der Stieftochter; sie aber sucht ihn zu bereden, ihre eigene Tochter zum Weibe zu nehmen, die der Stieftochter auf's Haar gleicht. Er aber besteht auf seinem Verlangen und befiehlt ihr, die Stieftochter am nächsten Morgen in's Schloss zu bringen. — Da reift in der Alten über Nacht ein tückischer Plan; im Bunde mit der eigenen Tochter lockt sie, unter gleissenden Reden, das arglose Stiefkind bei Tagesgrauen in den Wald; dort hauen sie ihrem Opfer Hände und Füße ab und stechen der Aermsten die schönen Augen aus. Den Leichnam lassen sie liegen, nur Augen, Hände und Füße nehmen sie heimlich mit in's Schloss, wo nun der König mit dem vermeintlichen Lieb Hochzeit hält. — Sieben Tage dauert das Fest. Am achten nimmt der König Abschied von seiner jungen Frau und zieht in den Kampf, indem er ihr aufträgt, während seiner Abwesenheit fleissig zu spinnen.

Unterdessen findet ein wunderthätiger Greis, ein mächtiger Zauberer, den verstümmelten Leichnam im Walde und sendet alsbald einen Knaben mit einem goldenen Spinnrad in die Burg, mit dem Auftrage, dasselbe nur „für zwei Füße“ zu verkaufen. Die junge Königin, die das Wunderwerk um jeden Preis besitzen will, beauftragt ihre Mutter, nach dem Preise zu fragen. Erstaunt über die sonderbare Forderung des Knaben, lässt sie ihm schliesslich die Füße der ermordeten Stieftochter ausfolgen. Eilends bringt der Knabe dieselbe dem Greise. — In gleicher Weise gelangt der Greis, indem er den Knaben noch zweimal, und zwar mit der goldenen Spindel und der goldenen Kunkel, in's Schloss schickt, in den Besitz der Hände und Augen des ermordeten Mägdleins.

Sodann, mit Hilfe des „Lebenswassers“, fügt er die fehlenden Glieder dem Leichnam der Ermordeten wieder an und nachdem er sie zu neuem Leben erweckt, verschwindet er.

Nach drei Wochen kehrt der König, siegreich, aus dem Kampfe zurück; die Königin zeigt ihm das erworbene Spinnrad. — Kaum aber beginnt sie zu spinnen, so verräth das Wunderrad schnurrend die graue Unthat.

Erbleichend will sie die verrätherische Spindel zur Ruhe bringen; doch der König lässt nicht ab, bis er alles erfahren hat. Eilends sprengt er in den Wald und findet nach langem Suchen die Todtgegrabte, mit der er sich in fröhlicher Hochzeit nun für ewig verbindet.

*) Unter den Volksmärchen des südlichen Russland findet man einen ähnlichen Stoff behandelt. Das „Lebenswasser“ — welches eigentlich das fließende Wasser im Sommer bedeutet — verleiht neues Leben jedem todtten Körper, sobald derselbe darin eingetaucht wird. Die verübte Mordthat wird durch das Schnurren der Spindel verrathen; in anderen Märchen thut dasselbe ein aus Weidenrohr gefertigtes Pfeifchen.

The Golden Spinning - Wheel.*)

Along the side of the forest rides the king on his gallant steed. Tired and thirsty from the chase, he comes to a lonely cottage and knocks at the door a lovely maiden opens to him, gives him to drink, then seats herself modestly at her spinning-wheel. The king, enchanted by her beauty, is warmed at once to love, and desires her for his wife; the maid refers him to her step-mother, who will come back to-morrow from the town. The next morning the king hastens again to the cottage: his knock is answered by a hideous old woman, from whom he asks her step-daughter's hand; she, however, tries to persuade him to marry her own daughter, who resembles her step-daughter to a hair. But the king is firm in his first resolve, and commands the old woman to bring her step-daughter to the castle on the following morning.

Meanwhile the old woman devises a cunning plot. With the help of her own daughter, she entices her helpless stepchild with hypocritical words, into the forest, as the gloaming falls: there they cut off their victim's hands and feet, and put out her lovely eyes. They leave the corpse in the wood, but take the eyes, hands, and feet with them to the castle, where the king proceeds to celebrate his marriage with the maid he imagines to be his chosen love. The feasting lasts for seven days: on the eighth day the king takes leave of his young wife and goes off to battle, enjoining her to spin with diligence during his absence.

In the meantime an aged sage, of great power in magic, finds the mutilated body in the forest, and at once sends a youth to the castle, bearing a golden spinning-wheel, with the injunction not to part with it except "in exchange for two feet". The young queen, on seeing the wonderful wheel, is determined to possess it at all costs and bids her mother ask its price. She is amazed at the youth's strange request, but finally consents to give up to him the feet of the murdered step-daughter, whereupon the youth hastens to carry them to the sage.

In like manner the sage sends the youth twice again to the castle, with a golden spindle and a golden distaff and so obtains possession of the murdered maiden's hands and eyes. Then, with the aid of the "Water of Life", he restores the missing portions of the body, brings the maiden back to life, and disappears.

At the end of three weeks, the king returns victorious from the battle, and the queen shows him her newly gotten spinning-wheel. Hardly has she begun to spin, when the whirl of the magic wheel unfolds to the king's ears the tale of gruesome crime. Pale with dread, the queen tries to silence the tell-tale wheel; but the king will not be satisfied until he has learnt all. He hastens to the forest and, after long seeking, finds the maid restored to life, weds her with joy, and lives happy ever after.

*) A similar theme is found among the popular tales of South Russia. The "Water of Life"—by which is meant the running stream, set free by the summer sun—gives new life to every dead body as soon as it is dipped therein. The murder is revealed sometimes by the whirl of the spinning-wheel, or, in other stories, by means of a reed-pipe.

Básnický podklad přítomných skladeb poskytnuly básně z Erbenovy „Kytice“. Národní pověsti české jsou tu podány ve formě ballady, kteráž nejednou překypuje vzácnou dramatickostí.

Zlatý Kolovrat.

Mezi bajkami jižhorskými nacházejí se podobné pověsti. Živá voda znamená vlastně vodu tekoucí. Ji připisuje se moc taková, že všeliké mrtvé tělo obživne zase, jakmile v ní bude pohřženo. Spáchanou vraždu vyzrazuje vrčením kolovratu; v jiných bájích to činí píšťalka vrbová.

Z lesa jede pán na bujném koni jehož podkovičky vesele zvoní. Pán seskočí před chaloupkou s koně a zaklepe; klop, klop, klop: Vyjde dívčina jako květ, podá jezdcí vody, sedne k přeslici a přede. Pán diví se její tenké rovné niti a nemůže ani oči odvrátit s pěkné přadleny, konečně se ptá: „Svobodnou-lí ruka Tvá, ty musíš býti žena má: „Děvče však odpovídá: „Pane, nemám jiné vůle, než jak nevlastní máti chce. Leč matka není doma. Druhého dne přijíždí neznámý pán opět a klepe na dveře. Vyjde babice kterou neznámý pán žádá o ruku přadleny a dí, že je králem té země. Baba chce mu dáti vlastní dceru, jež podobná je přadleně jako oko k oku ale král nechce a poroučí, aby mu babice ráno nevlastní dceru přivedla na hrad.

Druhého dne sladkými slovy láká babice s vlastní dcerou i nevlastní Dorničku do lesa a tam ji zavraždí až hory i doly nad tím pláčou. Nohy ruce a oči zavražděné berou s sebou. Jdou do hradu, král je vítá, netuše zrady. I byla svatba; hřích zrád, nevěsta byla samý, smích, i byly hody a radovánky po sedm dní. Na to král loučí se a táhne na nepřitele, napominaje paní, aby pilně předla.

Mezi tím nalezne nevidaný v lesích stareček tělo zavražděné Dorničky. Vezme je do jeskyně a vyšle na hrad pachole se zlatým kolovratem. Králová přeje si kolovrat mítí, ale pachole nechce ho dáti než za nohy. Králová se diví, ale koupí ho za Dorniny nohy. Doma velí stareček pacholeti, aby mu podalo živé vody a pomocí té připojí nohy tělu zavražděné. Totéž opakuje se zlatou přeslicí a zlatým kůželem, za které dostane pachole ruce a posléze oči Dorniny. Zabitá panna oživnouc, pohlží vůkol, ale nevidí než sebe samotnu.

Král vrátiv se z vojny, žádá, aby mu králová upředla zlatou nit, ale sotva začne příst, zavrčí kolovrat: „Vrrr, zlou předeš nit, přišla jsi krále osídit: „Král se diví, ale pobízí paní, aby jen dále předla a po druhé i po třetí zavrčí kolovrat: „Vrrr, zlou to předeš nit; chtěla jsi krále osídit, sestra Tvá v lese, v duté skále, ukradla jsi ji chotě krále, vrrr, zlá to nit: Jak ta slova král uslyšel, skočil na vrance, k lesu jel; hledal a volal v širé lesy: „Kdes, má Dorničko, kde jsi?“ I nalezne Dorničku živou a zdravou, zaveze ji do hradu a slaví veselé hody i radovánky.

Das
goldene Spinnrad.
The golden Spinning-Wheel. — Zlatý Kolovrat.
Symphonische Dichtung.

Ant. Dvořák, Op. 109.

Allegro, ma non troppo. M.M. ♩ = 112.

Flauto I.

Flauto II.

Oboi I. II.

Corno inglese.

Clarineti I. II. in B.

Fagotti.
Contrafagotto ad lib.

Corni I. II. in F.

Corni III. IV. in F.

Trombe I. II. in F.

Tromboni
Tenore ed Alto.

Trombone Basso
e Tuba.

Tympani F. C.

Triangolo.

Piatti
e Gran Cassa.

Arpa.

Allegro, ma non troppo. M.M. ♩ = 112.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

O. - Fag. ad lib.

Cor. I. II. Solo. *mp*

Piatti e Gr. C.

Viol.

Ob. *mf*

C. - Fag. ad lib. *cresc.* *mf*

Cor. *cresc.* *mf*

Piatti e Gr. C. *cresc.* *mf*

Viol. *cresc.* *mf*

Ob. *poco a poco cresc.* **1**

Cl.

C.-Fag. ad lib. *mf* *mf* Fag. II.

Cor.

Piatti e Gr. C. *poco a poco cresc.*

Viol. **1** *f*

cresc. *f*

Cl.

Fag.

Cor. I. II.

Viol. *poco a poco cresc. fz*

poco a poco cresc. *fz*

poco a poco cresc. *fz*

poco a poco cresc.

Ob.
Cl.
Fag.
Cor.
Viol.
Fl. I.
Fl. II.
Piccolo.
Ob.
Cl.
Fag.
Cor.
Tromb. e Tuba.
Tymp.
Triang.
Piatti e Gr. C.
Viol.

f
fz
ff
ff marcato

2

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Piccolo.

Fl. II.

Ob.

Cl.

Fag.

Cor. I. II.

Trbe.

Tromb. e Tuba.

Viol.

mp

mf

p

fz

mf

mf

C. Fag. ad lib.

Cor. I. II.

Piatti e Gr. C.

Viol.

dim.

p

dim.

pp

pp

dim.

p

dim.

pp

Poco a poco più tranquillo.

Fl. I. **3** Fl. gr. *p* *fz* *p*

Fl. II. *p* *fz* *p*

Ob. *p* *fz* *p*

Cor. ingl. *p* *fz* *p*

Cl. *p* *fz* *p* Solo.

Poco a poco più tranquillo.

Viol. **3**

fz *fz*

fz *fz*

mf *pp*

poco rit. Larghetto. M.M. ♩ = 69.

Fl. I. *p*

Fl. II. *p*

Cor. ingl. Solo. *mp*

Cl. *fz* *pp* in A. a2.

poco rit. Larghetto. M.M. ♩ = 69. con sordini Solo.

Viol. con sordini Solo. *p*

Vier 2. Violinen con sordini *fz* *pp*

Fl. I. rit. - - **4** In tempo. Andante con moto. M.M. ♩ = 80.

Fl. II. *pp*

Cor. ingl. *pp*

Cl. Solo. *p*

Fag. *dim.* *pp* *p*

Triang. *p*

Arpa. *p*

Viol. rit. - - **4** In tempo. Andante con moto. M.M. ♩ = 80.

con sordini *p*

con sordini *p*

4

p *p* *p*

pp *pp*

Fl. I.
Fl. II.
Ob.
Cor. ingl.
Cl.
Fag.
Triang.
Arpa.
Viol.

dim.
dim.
dim.

Fl. II. Sostenuto.

Ob. *p*

Cor. ingl. *p*

Cl. *p*

Fag. *p*

Arpa. *p*

Viol. Sostenuto.

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

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

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

pp *pp* *pp*

Fl. II. poco a poco stringendo

Ob.

Cor. ingl.

Cl.

Fag.

senza sord. poco a poco stringendo

senza sord.

pp

senza sord.

senza sord.

5 Poco animato, ma non troppo. M. M. ♩ = 84.

Fl. I. *mf*

Fl. II. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Trombe e Tuba. *p*

5 Poco animato, ma non troppo. M. M. ♩ = 84.

Viol. *f appassionato*

f appassionato

div. *mf*

mf

pizz. *mf*

Fl. I.
Fl. II.
Ob.
Cl.
Fag.
Cor. III, IV. *in E.*
Tromb. e Tuba.
Viol.

molto cresc. e poco
molto cresc. e poco
molto cresc. e poco
molto cresc. e poco
molto cresc. e poco

cresc.
cresc.
animato
animato
animato
animato
arco
poco rit.
ff
ff
ff
ff

rit. - - - - - Andante con moto. M. M. ♩ = 80.

Fl. I.

Fl. II.

Ob.

Cor. ingl. Solo.

Cl.

Fag. a2.

Cor.

Trbe.

Tromb. e Tuba.

Tymp.

Triang.

Gr. C. e P.

Arpa.

rit. - - - - - Andante con moto. M. M. ♩ = 80.

Viol.

This musical score is written for piano and consists of several systems of staves. The key signature is three sharps (F#, C#, G#). The first system includes a grand staff with treble and bass clefs, and a separate system with three staves. The second system features a grand staff with treble and bass clefs. The third system consists of three staves. The fourth system is a grand staff with treble and bass clefs. The fifth system is a grand staff with treble and bass clefs. The sixth system is a grand staff with treble and bass clefs. The seventh system is a grand staff with treble and bass clefs. The eighth system is a grand staff with treble and bass clefs. The score includes various musical notations such as dynamics (p), articulation (accents), and fingerings (3, 6).

Fl. I.
Fl. II.
Ob.
Cor. ingl.
Cl.
Fag.

Arpa.

Viol.

Fl. I.
Fl. II.
Ob.
Cor. ingl.
Cl.
Fag.

Cor. I. II.

Arpa.

Viol.

6 **Meno mosso, larghetto.** M.M. ♩ = 69.

poco a poco rit.

Fl. I.
Fl. II.
Ob.
Cor. ingl.
Cl.
Fag.
Cor. I. II.
Tromb. B. e Tuba.
Tymp. in F.C.

6 **Meno mosso, larghetto.** M.M. ♩ = 69.

poco a poco rit.

Viol. con sord. Solo.
4 Viol. *mf molto espress.*
pp con sordino
2 Viol. *dim.*
dim.
pizz.
pp
1 Viol. Solo. senza sord.
senza sord.

6

Allegro, ma non troppo. M.M. ♩ = 112.

Cor. ingl.
Cl. in B
Fag.
Cor. III. IV. in F
Tromb. B. e Tuba.
Tymp.

Allegro, ma non troppo. M.M. ♩ = 112.

Tutti.
Viol. *p* Tutti. *cresc.*
p arco *cresc.*
p arco *cresc.*
p arco *cresc.*

Fl. picc.

Fl. *mf*

Ob. *mf*

Contrafag.

Cor.

Trombe.

Tymp. *mp*

Gr. Cassa e Piatti.

Viol.

f *mf* *dim.* *p* *mf* *dim.* *p* *mf* *dim.* *p*

Fl. picc.

Fl.

Ob.

Contrafag.

Cor.

Tymp. *p*

Gr. Cassa e Piatti.

Viol.

p sempre più dim. *pp* *pppp* *pp morendo* *pppp*

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Fl. I. Fl. II. Ob. Cor. ingl. Cl. Cor. III. IV. Tymp. Gr. Cassa e Piatti.

7 Fl.gr. Poco a

Viol.

7 Poco a

poco tranquillo. Meno mosso. rit. Allegro. M.M. ♩ = 104.

Fl. I. Fl. II. Ob. Cor. ingl. Cl. Fag.

I. Solo. pp p

poco tranquillo. Meno mosso. rit. Allegro. M.M. ♩ = 104.

Viol.

Fl. I. Solo. Più animato.

Fl. II. *p* *pp*

Ob. *pp*

Cl. *p* *pp* a 2. Solo. *p* *fz*

Fag. *pp* *f*

Cor. a 2. *p*

Gr. Cassa e Piatti. Piatti mit Paukenschlägel. *pp*

Viol. Più animato.

pp *fz*

pp *fz*

pizz. *fz* *fz*

Meno, quasi Andante. rit. Più animato. Meno, quasi Andante.

Fl. I. *p*

Fl. II.

Ob. *p*

Cl. *p* a 2. Solo. *f* *fz*

Fag. *f* *fz* *ff*

Cor. *fz* *fz*

Gr. Cassa e Piatti. Piatti. *pp*

Meno, quasi Andante. rit. Più animato. Meno, quasi Andante.

Viol. *pp* *mf* *ff*

div. *pp* *mf* *ff*

pp *f* *fz*

pizz. *f* *fz*

8 Animato, ma non troppo. M.M. ♩ = 84.

Fl. I. poco a poco rit.

Ob. Solo. *p*

Cl. *pp* in A.

Fag. a 2. *p*

Cor. I. II. *p* in E.

Tromb. I. II. *p*

Tromb. B. e Tuba. *p*

Tymp. in A. E. *pp*

Viol. poco a poco rit.

p molto espressivo e appassionato

div. *p*

pizz. *p*

8

Fl. I.

Ob. *molto appassionato*

Cl. *f*

Fag. *cresc.*

Cor. I. II. *f*

Tromb. I. II. *f*

Tromb. B. e Tuba. *cresc.*

Tymp. *cresc.*

Viol. *mf molto cresc. -*

mf molto cresc. -

mf molto cresc. -

mf molto cresc. -

mf molto cresc. -

mf molto cresc. -

8

rit. Larghetto. M.M. ♩ = 69.

Fl. I.

Fl. II.

Ob.

Cor. ingl. *ff* *dim.* *p* Solo. *mp*

Clar. *ff* *dim.* *p* a 2.

Fag. *ff* *dim.* *p*

Cor. *ff* *dim.* *p* in E.

Trbe. *ff* *dim.* *p*

Tromb. e Tuba. *f* *dim.* *p*

Tymp. *f* *dim.* *p*

Triang. *f* *dim.* *p*

Gr. C. e Piatti.

rit. Larghetto. M.M. ♩ = 69.

Viol. *ff* *dim.* *p* Solo. *mf* Solo. *dim.*

4 Viol. *ff* *dim.* *p* Solo. *pp*

arco *ff* *dim.* *p*

molto rit. *Andante.*

p *pp* *pp* *ppp* *ppp* *ppp*

p *pp* *pp*

in Fis. H.

pp *ppp*

molto rit.

p *dim.* *pp*

molto rit. *Andante.*

Tutti.

p *pp* *ppp* *cresc. f* *p dim.* *ppp* *cresc. f* *p dim.*

9 Molto vivace. M.M. ♩ = 96.

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f* in E. a 2.

Tymp. *f*

9 Molto vivace. M.M. ♩ = 96.

Viol. *f*

pp

pp

Ob.

Cl.

Fag.

Cor. *ff* in E.

Tymp. *ff*

Viol. *ff*

ff

ff

ff

dim.

dim.

dim.

p

p

p

Fl. I.
Ob.
Cl.
Cor. III. IV.
Triangolo.
Viol.
pp
pp div.
pp
pp
pp

mf
mf
mf
mf
p
p
p
p
fz
p
mf

Fl. I.
Fl. II.
Ob.
Cl.
Fag.
Cor.
Triang.

ff
ff
ff a 2.
ff a 2.
ff a 2.
ff
f

Viol.
ff
arco
ff arco
ff
ff
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz

Fl. I. *ff* *ff* *f* *cresc.*

Fl. II. *ff* *ff* *f* *cresc.*

Oboi. *ff* *ff* *f* *cresc.*

Cor. ingl. *ff* *ff* *f* *cresc.*

Clar. *ff* *ff* *f* *cresc.*

Fag. *ff* *ff* *f* *cresc.*

Cor. *ff* *ff* *f* *cresc.*

Trombe in E. a 2. *ff* *ff* *f* *cresc.*

Tromboni e Tuba. *f* *f* *f* *cresc.*

Tymp. *p*

Triang. *p*

Gr. C. e Piatti.

Arpa.

Viol.

p sempre *cresc.*

ff

ff

ff

ff

ff

ff marcatisimo

ff

in C.

2/4

ff

ff

Piatti.

f

ff

Gr. Cassa.

f

ff

ff

ff

ff

The musical score is organized into several systems. The first system consists of five staves, with the top two staves containing melodic lines and the bottom three staves containing harmonic accompaniment. The second system features a prominent 'Solo' section for the upper staves, marked with a forte (*f*) dynamic and a 'dimin. poco a poco' instruction. The third system includes a 3/4 time signature and continues the accompaniment. The fourth system shows a melodic line in the upper staff with a forte (*f*) dynamic and a 'dimin.' instruction. The fifth system contains a melodic line in the upper staff with a forte (*f*) dynamic and a 'dim.' instruction. The sixth system features a melodic line in the upper staff with a forte (*f*) dynamic and a 'dim.' instruction. The seventh system includes a melodic line in the upper staff with a forte (*f*) dynamic and a 'dim.' instruction. The eighth system features a melodic line in the upper staff with a forte (*f*) dynamic and a 'dim.' instruction. The ninth system includes a melodic line in the upper staff with a forte (*f*) dynamic and a 'dim.' instruction. The tenth system features a melodic line in the upper staff with a forte (*f*) dynamic and a 'dim.' instruction.

Cor. *p* *pp*

Gr. C. *p* *pp*

Arpa. *p* *pp*

Viol. *p*

10

Fl. I. *p*

Fl. II. *p*

Solo. Ob. *p*

Cl. *p* *a2.* *pp*

Fg. I. *p*

Cor. III. IV. *pp*

Arpa. *fz* *p* *pp* *pp*

10

Viol. *pp*

pp *pp* *pp*

pp *pp* *pp* *pp* *pizz.* *pp*

10 *ppp*

Fl. I.
Fl. II.
Cl.
Cor. III. IV.
Tympani.

pp

Detailed description: This system contains five staves. Flute I and Flute II play a melodic line with eighth-note patterns. Clarinet plays a similar melodic line. Cor. III & IV play a rhythmic accompaniment of eighth notes. Tympani is mostly silent, with a few notes at the end marked *pp*.

Arpa.
Viol.

pp
pp
pp arco
pp

Detailed description: This system contains two staves. Arpa plays a rhythmic accompaniment of chords. Violin I and II play a melodic line with eighth notes, marked *pp*. Violoncello and Double Bass play a rhythmic accompaniment of eighth notes, marked *pp*. The Cello part includes the instruction *arco*.

Fl. I.
Fl. II.
Ob.
Cor. I. II.
Arpa.

Piccolo.
p
p
p
p
p

Detailed description: This system contains five staves. Flute I and Flute II play a melodic line with eighth notes, marked *p*. Piccolo plays a similar melodic line. Oboe plays a rhythmic accompaniment of eighth notes, marked *p*. Cor. I & II play a rhythmic accompaniment of eighth notes, marked *p*. Arpa plays a rhythmic accompaniment of chords, marked *p*.

Viol.

pp
pizz.

Detailed description: This system contains three staves. Violin I and II play a melodic line with eighth notes, marked *pp*. Violoncello and Double Bass play a rhythmic accompaniment of eighth notes, marked *pizz.*

Piccolo.

Fl. II.

Ob.

Cor. III.

Arpa.

Viol.

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

f

mp *f*

f

11

Cor. III. IV.

Viol.

div.

arco

11

in E. Solo.

p *pp* *p*

p *pp* *p*

p *pp* *p*

p *pp* *p*

p *pp* *p*

Fl. I.

Fl. II.

Cl. *p* *a2.* *p*

Cor. *in E.* *pp* *in Es.* *pp*

Viol. *p* *pp* *pp* *ppp*

dim. *pp* *pp* *ppp*

Fl. gr. *pp* *pp*

Fl. I.

Fl. II.

Ob. *p*

Cor. *in E.* *pp* *pp* *III.* *in E.*

Viol. *pp* *pp* *pp* *pp*

Ob.

Viol. *mf* *cresc. molto* *mf* *cresc. molto* *pp* *cresc.* *mf* *cresc. molto* *pp* *cresc.* *mf* *cresc. molto*

Viol.

Violin and Viola staves. The music is in 2/4 time. The key signature has two sharps (F# and C#). The first staff is marked *f* and the second *sf*. The music consists of eighth and sixteenth notes.

Maestoso. (♩ = wie früher ♩.)

12

Fl. I.

Fl. II.

Ob.

Cl.

Fg.

Cor. in E.

Trbe. in C.

Trbni.

Tymp.

Gr. C. e P.

Woodwind and Percussion staves. The music is in 2/4 time. The key signature has two sharps. The Flute I and II staves are marked *ff*. The Clarinet and Bassoon staves are marked *ff*. The Trumpet in E and Trombone in C staves are marked *ff*. The Trombone I staff is marked *ff*. The Tympani staff is marked *ff*. The Grand Cymbal and Percussion staff is marked *sf*. The music consists of eighth and sixteenth notes.

Maestoso. (♩ = wie früher ♩.)

12

Viol.

Violin and Viola staves. The music is in 2/4 time. The key signature has two sharps. The first staff is marked *ff* and the second *ff*. The music consists of eighth and sixteenth notes.

12

Slow curtain

Molto vivace. (♩ = ♩ wie früher.)

First system of the score, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music features a steady 3/4 time signature with quarter notes and rests. A piano dynamic marking (*p*) is present in the third measure of the second and fourth staves.

Second system of the score, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music continues with quarter notes and rests. Dynamic markings include *a2.* above the first staff, *fp* below the first staff, *dimin.* below the second staff, and *pp* below the second staff. A *mp* marking is also present below the third staff.

Third system of the score, consisting of three staves. The top staff is labeled 'Tymp.' (Tympani) and the bottom two are labeled 'Triang.' (Triangle) and 'Gr. C. e P.' (Grand Cymbal and Percussion). The music consists of quarter notes and rests. Dynamic markings include *mp* below the first staff and *p* below the second staff.

Fourth system of the score, consisting of two staves labeled 'Arpa.' (Arpeggio). The music consists of quarter notes and rests.

Molto vivace. (♩ = ♩ wie früher.)

Fifth system of the score, consisting of five staves. The top staff is labeled 'Viol.' (Violin). The music features a more active melody with eighth and sixteenth notes. Dynamic markings include *mp* below the first staff, *dim.* below the first staff, *mp* below the second staff, *mp* below the third staff, *p* below the fourth staff, and *p dim.* below the fourth staff. A *mp* marking is also present below the fifth staff.

Cl. *pp*

Cor. *dim.*

Tymp. *pp* *dim.*

Viol. *pp* *dim.* *ppp*

pp *dim.* *pizz.*

pp *dim.*

pp *dim.*

Allegro ma non troppo. ♩ = 112. *Curtain (2nd time)* *Action (2nd time)*

F.I. *mp* *mf*

F.II. *mp* *mf*

Ob. *mf*

Cor. ingl. *mf*

Cl. *mp* *mf a 2.*

Cor. III. *p* *mf*

Triang. *p*

Gr. C. e P. *pp*

Allegro ma non troppo. ♩ = 112.

Viol. *pp* *pizz.*

mp *pizz.*

mp

This musical score for page 38 features a woodwind section with Flute I and II, Oboe, Cor Anglais, and Clarinet, a Percussion section with Triangle and Grand Cymbals and Plates, and a String section with Violins and Cellos/Double Basses. The woodwinds play rhythmic patterns, often marked with accents and dynamics like *f*. The strings play a steady accompaniment, with some parts marked *poco cresc.* and *mf*, and others marked *arco*. The percussion provides a consistent rhythmic pulse. The score concludes with a series of *dim.* (diminuendo) markings across the string and woodwind parts.

13

Fl. I. *pp*

Cl. *pp*

Cor. III, IV. *p*

Gr. C. e Piatti.

pp

pp

pp

pp arco

pp pizz.

pp

13

Fl. I. *mf*

Fl. II. *mf*

Ob. *mf*

Cl. *mf* a 2.

Fag. *mf* a 2.

Cor. III, IV. a 2. *mf*

Tromb. basso e Tuba. *mf*

Gr. C. e Piatti. *mp*

Viol. *mf espressivo*

mf espressivo

mf div. *mf legato* arco

mf

Fl. I. *cresc.*

Fl. II. *cresc.* *fz*

Ob. *cresc.* *fz*

Cor. ingl. *fz*

Clar. *a 2.* *cresc.*

Fag. *a 2.* *cresc.*

Cor. *a 2.* *cresc.*

Trbe.

Tromb. e Tuba *cresc.*

Tymp.

Triang.

Gr. C. e Piatti.

Arpa.

Viol. *cresc.* *fz*

cresc. *fz*

cresc. *fz*

cresc.

cresc.

Musical score system 1, measures 1-7. It features a grand staff with five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is a bass clef. The music includes various note values, slurs, and dynamic markings such as *f* and *ff*.

Musical score system 2, measures 8-14. It features a grand staff with five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is a bass clef. The music includes various note values, slurs, and dynamic markings such as *f* and *ff*. A section labeled "in E." begins in measure 14.

Musical score system 3, measures 15-16. It features a grand staff with five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is a bass clef. The music is mostly rests.

Musical score system 4, measures 17-23. It features a grand staff with five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is a bass clef. The music includes various note values, slurs, and dynamic markings such as *f* and *ff*.

The musical score is divided into two systems. The first system consists of a piano part (top) and an orchestra part (bottom). The piano part is written in a grand staff (treble and bass clefs) and includes dynamics such as *mf*, *a 2.*, *p*, and *dim.*. The orchestra part includes a grand staff for strings and woodwinds. The second system continues the piano part with dynamics like *ff*, *mf*, *p*, and *dim.*, and the orchestra part with dynamics like *mf*, *pizz.*, and *dim.*.

Cl. *dim.* *pp* in B.

Fag. *dim.* *pp*

dim. *pp* *ppp*

dim. *pp* *ppp*

dim. *pp* *ppp*

dim. *pp* *ppp*

dim. *pp*

Vi =
to
on
pag
64

14 Adagio, ma non troppo. M.M. ♩ = 58.

Fl. I. *p*

Fl. II. *p*

Oboi. *p*

Cor. ingl. *p*

Clar. in B. *p cresc.* *p*

Fag. *pp* *mp*

Cor. *pp* in F. *pp* in Es. III. *pp*

14 Adagio, ma non troppo. M.M. ♩ = 58.

Viol. *pp*

pp

pp

pp arco *pizz.* *p*

14 *pp*

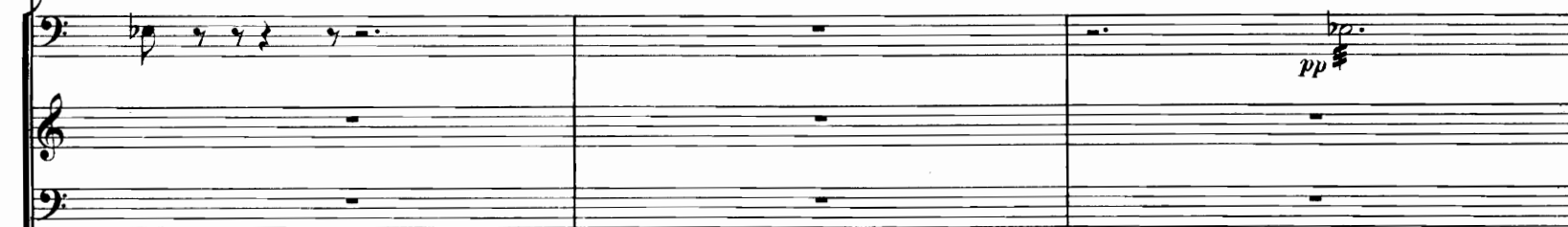
This musical score page contains measures 1, 2, and 3 of a piece. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is arranged in systems for various instruments:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), and Clarinet (Cl.).
- Brass:** Trumpet (Tr.), Trombone (Tromb.), and Tuba (Tuba).
- Strings:** Violin (Viol.), Viola (Viola), Violoncello (Violoncello), and Contrabasso (Contrabasso).
- Percussion:** Tympani in E-flat (Tymp. in Es. As.), Triangle (Triang.), and Grand Cymbals and Plates (Gr. C. e. Piatti).
- Keyboard:** Arpa (Arpa).

Dynamic markings include *fz* (for woodwinds and strings), *pp* (pianissimo), *mf* (mezzo-forte), and *dim.* (diminuendo). The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings, and sustained chords in the brass and strings.



Musical score system 1, measures 1-3. The system consists of seven staves. The first three staves are grouped by a brace on the left. The first staff has dynamics *p* and *f*. The second staff has *p* and *f*. The third staff has *p* and *f*, with a *dim.* marking in the third measure. The fourth staff has *p* and *f*, with a *dim.* marking in the third measure. The fifth staff has *p* and *f*, with a *dim.* marking in the third measure. The sixth staff has *p* and *f*, with a *dim.* marking in the third measure. The seventh staff has *p* and *f*, with a *dim.* marking in the third measure.



Musical score system 2, measures 4-6. The system consists of three staves. The first staff has a *pp* marking in the third measure. The second staff has a *pp* marking in the third measure. The third staff has a *pp* marking in the third measure.



Musical score system 3, measures 7-9. The system consists of seven staves. The first staff has a *cresc.* marking in the first measure, a *f* marking in the second measure, and a *dim.* marking in the third measure. The second staff has a *f* marking in the second measure, a *dim.* marking in the third measure, and a *p* marking in the fourth measure. The third staff has a *f* marking in the second measure, a *dim.* marking in the third measure, and a *p* marking in the fourth measure. The fourth staff has a *pp* marking in the first measure, a *f* marking in the second measure, a *dim.* marking in the third measure, and a *p* marking in the fourth measure. The fifth staff has a *pp* marking in the first measure, a *f* marking in the second measure, a *dim.* marking in the third measure, and a *p* marking in the fourth measure. The sixth staff has a *pp* marking in the first measure, a *f* marking in the second measure, a *dim.* marking in the third measure, and a *p* marking in the fourth measure. The seventh staff has a *pp* marking in the first measure, a *f* marking in the second measure, a *dim.* marking in the third measure, and a *p* marking in the fourth measure.

This page of a musical score, numbered 46, features a piano and string ensemble. The score is organized into three systems. The first system consists of five staves: two grand staves (treble and bass clef) for the piano, and three individual staves for string instruments. The piano part includes melodic lines with slurs and dynamic markings such as *p* and *pp*. The string parts feature sustained notes and rhythmic patterns. The second system continues the piano and string parts with similar notation. The third system shows the piano part with more complex rhythmic figures and the string parts with sustained notes. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The page concludes with the number 10728 at the bottom center.

This musical score is arranged in three systems. The first system consists of five staves: two grand staves (treble and bass clef) and three individual staves. The second system consists of four staves: two grand staves and two individual staves. The third system consists of five staves: two grand staves and three individual staves. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Dynamic markings include *cresc.*, *mf*, *p*, and *dim.*. The first system features melodic lines with long slurs and crescendo markings. The second system features a complex rhythmic pattern in the grand staves, with *cresc.* and *dim.* markings. The third system features a grand staff with a complex rhythmic pattern and a melodic line with slurs, with *cresc.* and *dim.* markings. The individual staves in the second and third systems provide harmonic support with sustained notes and slurs.

Musical score for a string quartet, page 48. The score is divided into two systems. The first system contains five staves (Violin I, Violin II, Viola, Violoncello, and Double Bass). The second system contains five staves (Violin I, Violin II, Viola, Violoncello, and Double Bass). The music is in a minor key and 3/4 time. Dynamics range from *pp* to *f*. Performance instructions include "Solo.", "in F.", "arco", and "molto cresc.".

15 Lento, l'istesso tempo. (♩ wie früher ♩.)
(M.M. ♩ = 58.)

Musical score for the first system, measures 1-3. It features five staves with various dynamics and articulations. The first three staves are in treble clef, and the last two are in bass clef. Dynamics include *mf*, *dim.*, *p*, and *pp*. The music is in a key with two flats and common time.

Musical score for the second system, measures 4-6. It includes triplets and dynamic markings like "in E." and "in E. H.". The first two staves have triplets marked with a '3'. Dynamics include *f*, *dim.*, *p*, *pp*, and *ff*. The key signature changes to one flat in measure 5.

Musical score for the third system, measures 7-9. It shows a continuation of the musical texture with rests in some staves. The key signature remains one flat.

15 Lento, l'istesso tempo. (♩ wie früher ♩.)
(M.M. ♩ = 58.)

Musical score for the fourth system, measures 10-12. It features a dense texture with many notes and dynamic markings like *ff*. The first two staves have a very dense texture of notes. Dynamics include *mf*, *dim.*, *p*, and *ff*. The key signature changes to two flats in measure 10.

♩ vi- Poco più mosso. M. M. ♩ = 76.

mezza voce

Solo. *pp*

mezza voce

Clar. in A. a 2. *pp*

mezza voce

II.

p

in E.

f

dim.

pp

pp *f* *pp*

ppp

Poco più mosso. M. M. ♩ = 76.

con sordini

pp *spiccato*

con sordini

pp *spiccato* *pizz.*

pp *ff* *p*

pp

pp

♩ NB. Hier kann man springen (nach Belieben) bis zum Zeichen ♩ Un poco più mosso Seite 53 dritter Takt.

Fl. I. Solo. *p*

Fl. II.

Cor. ingl.

Clar. *pp*

Fag. *mp*

Cor. III. *pp*

Tymp.

Triang.

Viol. *pp* *arco* *pp* *spiccato*

Fl. I. Solo. *p* *cresc.* *f* *f* *p* Quasi Allegro.

Clar. *mp*

Fag. *mp*

Cor. III.

Piatti. mit Paukenschlägel. *mp*

Viol. *pp* *pp* *f* *p* *f* *f* Quasi Allegro.

poco a poco rit.

Meno. Tempo I. M. M. ♩ = 76.

Fl. I. *p f*

Ob. *p*

Clar. *p*

Fag. *p*

Cor. I. II. *p* in F. I.

poco a poco rit.

Meno. Tempo I. M. M. ♩ = 76.

Viol. *dim. pp* *mp spiccato*

dim. f *dim. mp* *spiccato*

dim. mp

pizz. pp

pizz. pp

Clar. poco rit.

16 Lento. M. M. ♩ = 58.

rit. a tempo

Clar. *pp*

Fag. *pp*

Cor.

Tromb. e Tuba. *pp*

poco rit.

16 Lento. M. M. ♩ = 58.

rit. a tempo

pp *leggiero* *arco* *dim.* *pp* *pp* *arco* *pp*

-de Un poco più mosso. M. M. ♩ = 76.

Cor. ingl. *mf*

Fag. *mf*

Cor. III. IV. in F.

Tymp. *ff fz fpp pp*

Viol. *pp leggiero*

ff fz ppp leggiero

ff fz p ff -de pp

Un poco più mosso. M. M. ♩ = 76.

pizz. p

Fl.

Ob.

Cor. ingl. *mf*

Clar. *mf*

Fag. *mf*

Tymp.

Viol. *pp leggiero*

dimin. arco pp dim pp

pizz. p

Piccolo. poco a poco string.

Fl. I. *mf*

Clar. *mf* I. Solo.

Cor. I. II. *p*

Arpa. *p* *f*

Viol. *pp* *cresc.*

pp *cresc.*

poco a poco string.

Poco Allegro. poco a poco rit. Meno. Tempo I. M. M. ♩ = 76.

Fl. *mf* Solo. *dimin.* *p*

Ob. *mf* *dimin.* *p*

Clar. *p*

Fag. *f* *p*

Cor. I. *p*

Piatti. *pp*

Poco Allegro. poco a poco rit. Meno. Tempo I. M. M. ♩ = 76.

Viol. *f* *dimin.* *p* *mp spiccato* *sempre più dim.*

f *dimin. div.* *p* *mp spiccato* *sempre più dim.*

mf *dim.* *p*

Fl. II.
Ob.
Clar.
Fag.

pp

Viol.

pizz. pp

arco pp

dim.

17 Lento. M. M. ♩ = 58.

Cor. I. II.

pp

Tromb. e Tuba.

pp

Tymp.

pp

cresc. f

in E

f

ff

17 Lento. M. M. ♩ = 58.

Viol.

p dolce

p dolce

pp

f

cresc. fp

Un poco più mosso. M. M. ♩ = 76.

Fl. I. Fl. gr. Solo. p

Ob. I. mf

Cor. ingl. mf

Cor. I.II. pp

Tymp.

Un poco più mosso. M. M. ♩ = 76.

Viol. pp non legato

Viol. pp non legato

pizz. pp

pp arco

pp

pp

Fl. I. Fl. II. poco a poco string.

Ob. mp

Clar. mp

Cor. I.II. pp

Arpa. p 3 cresc.

Viol. pp non legato leggiero

pp non legato leggiero

pizz. p

poco a poco string.

cresc.

cresc.

ritard.

Poco Allegro.

Fl. I. *f*

Fl. II. *f*

Clar. *f*

Fag. *f*

Cor. I. II. *sp*

Piatti. mit Paukenschlägel. *p*

Arpa.

ritard.

Poco Allegro.

Viol. *mf*

p dim.

f

dim.

p

pp

Meno. Tempo I. M. M. ♩ = 76.

Fl. I. *p*

Ob. *p*

Clar. *p*

Fag. *p*

Meno. Tempo I. M. M. ♩ = 76.

Viol. *pp spiccato*

pp spiccato

pp arco

pp pizz.

pp

Fl. II.

18 Lento. M. M. $\text{♩} = 58.$

poco rit.

Larghetto. M. M. $\text{♩} = 69.$

Cor. ingl.
Clar.
Fag.

Tromb. e Tuba.
Timp. in A. E.
Arpa.

18 Lento. M. M. $\text{♩} = 58.$

poco rit.

Larghetto. M. M. $\text{♩} = 69.$

Viol.
4 Viol. *espress.*
ppp

18

poco rit.

19 Allegro, ma non troppo. M. M. $\text{♩} = 112.$

lunga corona

Fl. I.
Fl. II. *p*
Cor. ingl. *dim.*
Solo. Clar. *p*
Cor. III & IV in E. *dim.*
Trbe. in E. *dim.*
Timp. in Fis. H. *pp*

19 *pp*

poco rit.

19 Allegro, ma non troppo. M. M. $\text{♩} = 112.$

lunga corona

Viol. *tr*
pp
dim.
pp
pp marcato

19 *pp*

in D.

Corni *mp* *fz* *cresc.*

Trbe. *p* *mp* *fz* *mf poco a poco cresc.*

Tymp.

Viol.

poco a poco cresc.

poco a poco cresc.

Ob.

Fag. *mf* *f*

Cor. *fz* *mf*

Trbe. *f* *più f* *ff*

Tymp. *cresc.*

Viol. *cresc.* *mf*

cresc. *mf*

Fl. I.
Fl. II.
Oboi.
Cor. ingl.
Clar.
Fag.

f *ff*

Cor.
Trbe.
Tromb. e Tuba.

f *ff* *ff*^{a2}

in E.

Tymp.
Triang.
Gr. C. e Piatti.

ff *f*

Arpa.

senza sord.
Viol. senza sord.

f *fz* *f cresc.* *più cresc.*

f *fz* *f cresc.* *più cresc.*

f *fz* *f cresc.* *più cresc.*

20 Poco sostenuto.

Musical score for the first system, measures 1-20. The score is written for piano and includes a right-hand melody and a left-hand accompaniment. At measure 20, the music changes to a new key signature (three sharps) and includes dynamic markings like *f molto espressivo* and *ff*.

20 Poco sostenuto.

Musical score for the second system, measures 1-20. The score is written for piano and includes a right-hand melody and a left-hand accompaniment. At measure 20, the music changes to a new key signature (three sharps) and includes dynamic markings like *f molto espressivo* and *f legatiss. sempre*.

This page of a musical score, numbered 62, features a complex arrangement of instruments. The score is organized into three main systems, each containing multiple staves. The top system includes a grand staff with four staves (treble and bass clefs) and a separate bass staff. The middle system consists of two grand staves, each with two staves. The bottom system includes a grand staff with two staves and a separate bass staff. The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various rhythmic values, slurs, and articulation marks. The piece concludes with a double bar line at the end of the final measure.

Fl.
Ob.
Fag.
Cor.
Tromb. Ille Tuba.
Triang.
Gr. C. e Piatti.

This system contains the first six staves of the score. The Flute, Oboe, and Bassoon parts feature melodic lines with slurs and accents. The Horns and Trombones play a rhythmic accompaniment of eighth notes. The Percussion part consists of a steady pattern of eighth notes.

Viol.

This system contains the Violin and Viola parts. The Violin part has a melodic line with slurs and accents, while the Viola part provides a rhythmic accompaniment of eighth notes.

Fl.
Ob.
Fag.
Cor.

poco rit. -

This system contains the Flute, Oboe, Bassoon, and Horns parts. The Flute and Oboe parts have melodic lines with slurs and accents. The Bassoon and Horns parts provide a rhythmic accompaniment. The tempo marking "poco rit." is present at the end of the system.

Viol.

poco rit. -

ff

This system contains the Violin and Viola parts. The Violin part has a melodic line with slurs and accents. The Viola part provides a rhythmic accompaniment. The tempo marking "poco rit." is present at the end of the system, and the dynamic marking "ff" is at the bottom.

= de

21

- Grandioso e maestoso. M.M. ♩ = 92.

Fl. I.

Fl. II.

Oboi.

Cor. ingl.

Clar.

Fag.

Cor.

Trbe.

Tromb. e Tuba.

Tymp. in E. H.

Triang.

Gr. C. e P.

Arpa.

This system contains the first four measures of the score. It features a woodwind section (Flutes I & II, Oboes, English Horns, Clarinets, Bassoons), a brass section (Cor Anglais, Trumpets, Trombones & Tubas), and a percussion section (Timpani in E-flat, Triangle, Grand Cymbal and Percussion). The woodwinds and brass play sustained chords and rhythmic patterns, while the percussion provides a steady accompaniment. The dynamic marking is *ff* (fortissimo).

21

- Grandioso e maestoso. M.M. ♩ = 92.

Viol.

Viol.

Viol.

Viol.

This system contains the first four measures of the second system, featuring a string quartet (Violins I & II, Violas, Cellos). The strings play a rhythmic accompaniment with a *ff* (fortissimo) dynamic. The bottom two staves include the marking *marcatiss.* (markedo).

21

Musical score for piano and voice, page 65. The score is in G major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a rhythmic bass line in the left hand. The piano part includes dynamic markings such as *f*, *fp*, and *pp*. The score is divided into two systems, each with five staves. The first system contains measures 1-5, and the second system contains measures 6-10. The piano part has a melodic line in the right hand and a rhythmic bass line in the left hand.

22 Molto vivace. M.M. $\text{♩} = 96$.

Musical score for Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor III & IV, and Arpa. The score is in 3/4 time and features a key signature of two sharps (D major). The Piccolo part begins with a *p* dynamic. The Flute and Oboe parts have first and second endings. The Clarinet part is marked *p* *legatiss.*. The Cor III & IV part is marked *pp*. The Arpa part is marked *p*.

22 Molto vivace. M.M. $\text{♩} = 96$.

Musical score for Violin (Viol.) and Arpa. The Violin part features sixteenth-note runs with *pp* dynamics. The Arpa part is marked *pizz.* *pp*.

22

Musical score for Piccolo (Picc.), Flute II (Fl. II), Oboe (Ob.), Clarinet (Clar.), Cor III, Piatti, and Arpa. The Piccolo, Flute II, and Oboe parts are marked *f*. The Clarinet part has first and second endings and is marked *p*. The Cor III part is marked *f*. The Piatti part is marked *mp* and includes the instruction "mit Paukenschlägel". The Arpa part is marked *f*.

Musical score for Violin (Viol.) and Arpa. The Violin part is marked *f* and includes *pizz.* and *arco* markings. The Arpa part is marked *ff*.

Ob. *a 2.* *ff*

Fag. *a 2.* *ff*

Cor. I. II. *f*

Trombe. *mf*

Triang. *f*

Viol. *arco* *ff*

fz *ff*

Picc. *23* *Picc.*

Fl. II. *p*

Ob. *I.* *p*

Clar. *p*

Fag. *mf*

Cor III. IV. *ff*

Arpa. *mp*

Viol. *ff* *dim.* *pp* *23*

ff marcatis. *pizz.* *pp*

ff marcatis.

ff marcatis.

ff marcatis.

Picc.
Fl. II. *crec.*
Ob. I. *crec.*
Clar. *crec.*
Pia. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* Mit Paukenschl.
Arpa. *crec.* *ff*

Viol. *crec.* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*
pizz. *pizz.* *arco*
ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Ob. a. 2. *f*
Fag. *f*
Cor. I. II. *f*
Trombe I. II. Solo. *mf*
Triang. *f*

Viol. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*
arco *arco* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

24

Picc.
Fl. II.
Oboi.
Cor. ingl. *fz*
Clar.
Fag.

Cor.
Trbe.
Tromb. e Tuba.

Tymp.
Triang.
Gr. C. e Piatti.

Arpa.

sul G
Viol.
sul G
ff
fz
ffz
fp
pp
pizz.
mf
ff

24

First system of musical notation, featuring five staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom is a bass clef. The music includes various notes, rests, and dynamic markings such as *fz* and *a2*.

Second system of musical notation, featuring five staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom is a bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *fz*.

Third system of musical notation, featuring five staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom is a bass clef. The music includes various notes, rests, and dynamic markings such as *f*.

Fourth system of musical notation, featuring five staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom is a bass clef. The music includes various notes, rests, and dynamic markings such as *fz*.

Fifth system of musical notation, featuring five staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom is a bass clef. The music includes various notes, rests, and dynamic markings such as *cresc. molto*, *f*, *ffz*, and *arco*.

Musical score system 1, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music features a rhythmic pattern of eighth notes and quarter notes. Dynamics include *fz* (forzando) and *fz* with a fermata. There are also markings for *a2.* (second ending) above the fifth and sixth staves.

Musical score system 2, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music features a melodic line with a dynamic marking of *fz poco a poco dim.* (forzando poco a poco diminuendo). The system concludes with a *fp* (forzando piano) marking and a fermata.

Musical score system 3, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music features a melodic line with a dynamic marking of *poco a poco dim.* (poco a poco diminuendo). The system concludes with an *mp* (mezzo-piano) marking.

Musical score system 4, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. These staves are mostly empty, indicating a rest or a section where the instruments are silent.

Musical score system 5, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *fz*, *fz poco a poco dim.*, *mf* (mezzo-forte), and *mf dim.* (mezzo-forte diminuendo).

a 2.

Corni. a 2. *dim.* *pp* *ppp*

Tromb. III. e Tuba. *dim.* *pp* *ppp*

Trgl. *pp* *ppp*

Gr.C. e Piatti. *pp* Gr.C.

Viol. *fp* *dim.* *pp*

Fl. I. Fl. gr. *f* *p cresc.*

Fl. II. *f* *p cresc.*

Ob. I. *f* *p cresc.*

Clar. *f* *p cresc.*

Fag. *f* *p cresc.*

Cor. *ff*

Trbe. *ff*

Tromb. e Tuba. *ff*

Tymp. *ff*

Gr.C. e Piatti. *ff* Piatti *f*

Fl. *fz* *fz* *mf* *f*

Fl. II. *fz* *fz* *mf* *f*

Ob. *fz* *fz* *mf* *f*
a² 1.

Cor. ingl. *f*

Clar. *fz* *fz* *mf* *f* in B.

Fag. *ffz* *ffz*

Corni.

Trbe.

Tromb. e Tuba.

Tymp.

Trgl.

Gr. C. e Piatti.

Arpa.

Viol. *fz* *fz* *mf* *cresc.* *f*

ffz *ffz* *mf* *cresc.* *f*

ffz *ffz* *f* *f*

Adagio, ma non troppo. (♩ = 58.)

26

Musical score for the first system, measures 26-32. The score is in 12/8 time and B-flat major. It features a piano with multiple staves and a violin. Dynamics include *f*, *fz*, *p*, and *cresc.* Performance instructions include *legato* and *a 2.* The piano part includes a section marked *in B.* and *in Es.* with first and second endings. The violin part has a *dim.* instruction.

Piano accompaniment for measures 26-32, showing the left and right hand parts. The right hand features chords and arpeggiated figures, while the left hand has a steady eighth-note accompaniment. Dynamics include *f* and *fz*.

Adagio, ma non troppo. (♩ = 58.)

26

Musical score for the second system, measures 26-32. The score is in 12/8 time and B-flat major. It features a piano with multiple staves and a violin. Dynamics include *f*, *fz*, *p*, and *cresc.* Performance instructions include *molto espressivo*. The piano part includes a section marked *26 f*. The violin part has a *fz dim.* instruction.

This page of musical score, numbered 75, contains the following elements:

- Staff 1 (Violins I):** Starts with a forte (*f*) dynamic and a hairpin crescendo. It features a melodic line with slurs and accents.
- Staff 2 (Violins II):** Also starts with a forte (*f*) dynamic and a hairpin crescendo, mirroring the first violin part.
- Staff 3 (Violas):** Starts with a forte (*f*) dynamic and a hairpin crescendo, playing a similar melodic line.
- Staff 4 (Violoncellos/Double Basses):** Features a complex rhythmic pattern of sixteenth notes, starting with a forte (*f*) dynamic and a hairpin crescendo.
- Staff 5 (Woodwinds):** Includes parts for Flute, Oboe, Clarinet, and Bassoon. The woodwinds enter with a piano (*p*) dynamic and a hairpin crescendo.
- Staff 6 (Brass):** Includes parts for Horns, Trumpets, and Trombones. The brass section enters with a piano (*p*) dynamic and a hairpin crescendo.
- Staff 7 (Percussion):** Labeled "Tymp. in As. Es.", it provides a rhythmic accompaniment.
- Staff 8 (Percussion):** Labeled "Tymp. in As. Es.", it provides a rhythmic accompaniment.
- Staff 9 (Percussion):** Labeled "Tymp. in As. Es.", it provides a rhythmic accompaniment.
- Staff 10 (Percussion):** Labeled "Tymp. in As. Es.", it provides a rhythmic accompaniment.
- Staff 11 (Percussion):** Labeled "Tymp. in As. Es.", it provides a rhythmic accompaniment.
- Staff 12 (Percussion):** Labeled "Tymp. in As. Es.", it provides a rhythmic accompaniment.
- Staff 13 (Percussion):** Labeled "Tymp. in As. Es.", it provides a rhythmic accompaniment.
- Staff 14 (Percussion):** Labeled "Tymp. in As. Es.", it provides a rhythmic accompaniment.
- Staff 15 (Percussion):** Labeled "Tymp. in As. Es.", it provides a rhythmic accompaniment.
- Staff 16 (Percussion):** Labeled "Tymp. in As. Es.", it provides a rhythmic accompaniment.
- Staff 17 (Percussion):** Labeled "Tymp. in As. Es.", it provides a rhythmic accompaniment.
- Staff 18 (Percussion):** Labeled "Tymp. in As. Es.", it provides a rhythmic accompaniment.
- Staff 19 (Percussion):** Labeled "Tymp. in As. Es.", it provides a rhythmic accompaniment.
- Staff 20 (Percussion):** Labeled "Tymp. in As. Es.", it provides a rhythmic accompaniment.

This musical score page contains measures 1 through 12. It features a piano part with five staves and an orchestra with five staves. The piano part includes melodic lines in the right hand and bass lines in the left hand, with dynamic markings such as *dim. p*, *p*, *pp*, and *fz*. The orchestra part includes woodwinds (flute, oboe, clarinet, bassoon) and strings, with dynamic markings like *fz*, *pp*, *pizz.*, and *fz*. The score is written in a key signature of two flats and a 3/4 time signature. The piano part begins with a melodic phrase in the right hand and a bass line in the left hand. The orchestra enters with woodwinds and strings. The piano part has a section marked 'a2.' in measure 4. The score concludes with a final melodic flourish in the piano right hand and a rhythmic pattern in the orchestra strings.

Musical score for the first system, measures 27-77. The score is written for a grand staff with five staves. The first two staves (treble clef) have dynamics *p*, *f*, and *f dim. p*. The third and fourth staves (treble clef) have dynamics *pp* and *fz*. The fifth staff (treble clef) has dynamics *fz* and *f dim. p*. The bottom two staves (bass clef) have dynamics *fp* and *fp dim. pp*. The music includes various melodic lines, some with slurs and accents, and dynamic markings like *dim.* and *p*.

Musical score for the second system, measures 27-77. The score is written for a grand staff with two staves. The first staff (treble clef) has dynamics *pp* and *f*. The second staff (bass clef) has dynamics *f* and *f dim. p*. The music consists of rhythmic patterns and melodic lines.

Musical score for the third system, measures 27-77. The score is written for a grand staff with four staves. The first staff (treble clef) has dynamics *pp* and *fz*. The second staff (treble clef) has dynamics *fz* and *dim. pp*. The third staff (bass clef) has dynamics *pizz. pp* and *fz*. The fourth staff (bass clef) has dynamics *dim. pp*. The music includes a piano section marked *pizz.* and various dynamic markings like *tr.* and *pp*.

Fl. I. *dim.*

Fl. II. *dim.*

Ob. *dim.* *pp* *dim.*

Cor. ingl. *dim.* *pp* *dim.*

Cl. *dim.* *pp* *dim.* *a 2.*

Fag. *dim.* *pp* *dim.*

Cor. I. II.

Tymp. *pp* *pp* *dim.*

Arpa. *dim.* *pp*

Viol. *dim.* *tr.* *ppp* *Solo.* *espress.*

Fl. I. *p legato* *dim.*

Fl. II. *p legato* *dim.*

Ob. *pp* *dim.*

Cor. ingl. *pp*

Cl. *pp*

Cor. I. *pp* *in F.* *pp*

Viol. *fp* *dim.* *p morendo* *pp*

Un poco più animato. M.M. ♩ = 84.

28

Fl. I. *p*

Fl. II. *p*

Ob. *a 2.* *mf*

Cor. ingl. *mf*

Fag. *mf*

Cor. *p* in F.

Arpa. *mf*

Un poco più animato. M.M. ♩ = 84.

28

Viol. *mf*

mf espressivo

arco *mf*

arco *mf*

pizz. *mf*

sempre legato

sempre legato

28

Ob. *mp*

Fag. *dim.* *p*

Cor. *dim.* *mf*

Arpa. *mf*

Viol. *dim.* *p*

Tutti. *mf espressivo*

legato

legato

F1.I.
F1.II.
Ob.
Cl.
Fag.
Cor.
Arpa.
Viol.

molto cresc.
f
dim.
fz
dim.
mf
mf
cresc. poco a poco
mf
cresc. poco a poco
fz
dim.
dim.
mf cresc.

F1.I.
F1.II.
Ob.
Cl.
Fag.
Cor.
Arpa.
Viol.

ritard.
cresc.
ffz
ff
ritard.
arco

29 in tempo (grandioso)

FL. I. *ff*

FL. II. *ff*

Ob. a 2. *ff*

Cor. ingl. *ff*

Cl. a 2. *ff*

Fag. *f*

Corni. *f*

Trbe. *fz*

Tromb. e Tuba. *mf*

Tymp. in E.A.

Trgl. *mf*

Gr. C. e Piatti.

Arpa.

29 in tempo (grandioso)

Viol. *ff molto espressivo*

ff

ff marcatis.

ff pesante marcatis.

29 *ff*

poco rit. *in tempo*

a2. *ff* *s*

in E. I. *ff* *a2.* *ff* *s* *ff* *s* *ff* *s* *ff* *s* *ff* *s*

Piatti.

poco rit. *in tempo*

dim. *ff* *dim.* *ff* *dim.* *ff* *dim.* *ff* *dim.* *ff*

This musical score is arranged in three systems. The first system consists of five staves: two grand staves (treble and bass clef) and three individual staves. The second system also has five staves, with the grand staves and the first three individual staves containing dense rhythmic patterns, including triplets and sixteenth-note runs. The fourth staff in this system is marked 'Piatti' (piano) and contains a single note. The third system features four staves, all of which contain complex rhythmic passages with sixteenth-note runs and slurs. Dynamic markings such as *ff* (fortissimo) are used throughout. The score concludes with a final *ff* marking.

rit. - **30** Allegro, ma non troppo. M. M. ♩ = 112.

Musical score for the first system, measures 30-39. It features a piano and a cymbal part. The piano part includes a complex texture with multiple staves, including a grand staff with treble and bass clefs, and a separate staff for the right hand. The cymbal part is in the bass clef. Dynamics include *ff*, *f*, and *p*. A triplet of eighth notes is marked in the piano part at measure 30. The key signature is two sharps (D major) and the time signature is 3/4.

rit. - **30** Allegro, ma non troppo. M. M. ♩ = 112.

Musical score for the second system, measures 30-39. It features a piano and a cymbal part. The piano part includes a complex texture with multiple staves, including a grand staff with treble and bass clefs, and a separate staff for the right hand. The cymbal part is in the bass clef. Dynamics include *ff*, *f*, and *p*. A triplet of eighth notes is marked in the piano part at measure 30. The key signature is two sharps (D major) and the time signature is 3/4.

The musical score is presented in two systems. The first system consists of 12 staves, and the second system consists of 10 staves. The music is written in G major (two sharps) and 3/4 time. The piano part is highly detailed, featuring complex textures with sixteenth-note patterns and chords. The orchestra part includes woodwinds, strings, and percussion. Dynamics include accents and fortissimo (fz). The score is divided into two systems. The first system contains 12 staves, and the second system contains 10 staves. The music is in G major and 3/4 time. The piano part features intricate textures with sixteenth-note patterns and chords. The orchestra part includes woodwinds, strings, and percussion. Dynamics include accents and fortissimo (fz).

The musical score on page 86 is divided into two main systems. The first system consists of five systems of staves, and the second system consists of four systems of staves. The music is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo), *f* (forte), and *sfz* (sforzando) are used throughout the score. The score is arranged for piano and orchestra, with multiple staves for each instrument group. The piano part is written in treble and bass clefs, while the orchestra part includes staves for woodwinds, brass, and strings. The score concludes with a final cadence and a fermata over the last note.