

Der  
**Wassermann**  
 (Vodnik)

SYMPHONISCHE DICHTUNG

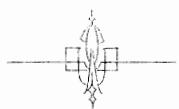
nach der Volkssage von K. Jaromir Erben

für  
 großes Orchester

A. DVOŘÁK

OP. 107.

PARTITUR



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*N. Simrock.*

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**Nº 1.**

# Der Wassermann.\*

Am Ufer des Sees sitzt, auf einer Pappel, bei fahlem Mondlicht, der Wassermann, näht sich ein grünes Kleid und rothe Stiefel und singt dazu, denn am nächsten Tage soll seine Hochzeit sein.

Das Opfer, das er sich auserlesen, ein Mägdlein aus dem nahen Dorfe, erhebt sich frühmorgens von seinem Lager und will im See seine Kleider waschen. Vergebens sucht die Mutter, unter Hinweis auf einen unheilkündenden Traum, den sie in der verflossenen Nacht gehabt, dies zu verhindern; vergebens warnt sie, da heute Freitag sei.

Die Tochter aber lässt sich nicht abhalten und, von einem unwiderstehlichen Drange getrieben, eilt sie zum See.

Kaum aber taucht sie das erste Tüchlein in's Wasser, da bricht der Steg unter ihren Füssen, und jubelnd klatscht der Wassermann in die Hände, da er sein Opfer in den Fluthen versinken sieht.

Sie wird sein Weib. Aber traurig und öde ist es in der Wassertiefe, wo der Wassermann die Seelen der Ertrunkenen gefangen hält, und traurig ist das Wiegenlied, das die Arme, ihr unseliges Schicksal beklagend, ihrem Kinde singt; denn sie krankt an Heimweh und heißer Sehnsucht nach der Mutter.

Den Wassermann erzürnt das Lied, ergrimmt droht er, sie in einen Fisch zu verwandeln. Aber selbst zum fühllosen Steine will sie werden, wenn er ihr nicht gestatten will, wenigstens einmal zur Mutter zu gehen.

Unaufhörlich dringt sie mit Bitten in ihn; so giebt er schliesslich nach und entlässt sie auf einen Tag zur Oberwelt; das Kind jedoch behält er zum Pfande.

Das ist nun ein trauriges Wiedersehen mit der Mutter, und die Thränen und Klagen wollen kein Ende nehmen. — Als die Dämmerung hereinbricht, wird ungestüm an die Thüre gepocht; es ist der Wassermann, der sein Weib zurückverlangt. Die Mutter weist ihn höhnend zurück. Da erhebt sich auf dem See ein furchtbarer Sturm; plötzlich schleudert Jemand mit grosser Gewalt Etwas auf die Schwelle der Hütte. Die Mutter öffnet und findet — — — die Leiche des Kindes, dem der Wassermann den Kopf vom Rumpfe getrennt hat. —

\*) In der Volkssage der Slaven und wohl auch anderer Nationen gehört der „Wassermann“ (böhm. Vodník) jener Art märchenhafter Wesen an, denen eine gewisse Grausamkeit eigen ist. Wenn sie nämlich an den Menschen nicht Rache nehmen können, rächen sie sich an ihrem eigenen Geschlechte.

# The Water Fay.\*

*By the edge of the lake, in the pale moon-shine, the Water-Fay is sitting on a poplar-branch, making himself a coat of green, and shoes of red; he sings at his work, for to-morrow will be his wedding-day. On the morrow, his chosen victim, a maiden from the village near, rises early from her bed, and says she must wash her clothes in the lake. In vain does her mother try to stay her, telling her of an evil dream she has had in the night; in vain does she warn her that to-day is Friday. Her daughter will not be dissuaded, and, goaded on by an impulse she cannot resist, hurries down to the lake.*

*Scarcely has she dipped one little foot in the water, when the ground gives way beneath her, and the Water-Fay is heard clapping his hands for joy, as he sees his victim sink into the depths.*

*The maid becomes his wife. But drear and lonely to her are the deep recesses of the lake, where the Water-Fay holds prisoners the souls of drowned men and drowned women, and drear is the lullaby the poor girl sings to her babe, bewailing her own unhappy fate; for her heart is sick with longing for home, and with a passionate desire to see her mother.*

*The Water-Fay is enraged at her song, and, in his anger, threatens to turn her into a fish. She answers, she will herself turn to senseless stone, unless he give her permission to visit her mother at least once again. Wearied by her ceaseless entreaties, the Fay at last gives in, and sets her free for one day, to revisit the world above; the child he keeps as a pledge of her return. Sorrowful is the meeting between mother and daughter, and endless their tears and lamentations. As twilight comes on, a furious knocking is heard at the door: it is the Water-Fay, come to demand his wife's return. The mother scornfully refuses to let her go. Immediately a frightful storm rises over the lake: something is suddenly dashed with great violence against the door of the cottage: the mother opens it, and finds—the headless body of her daughter's child.*

\*) In the folk-lore of the Slavs, as well as of some other nations, the "Water-Fay" (Bohemian: Vodník) belongs to that class of fabulous beings whose characteristic is cruelty, and who, when unable to work their malice on mortals, wreak their vengeance on their own race.

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

# Vodník.

V bájích Slovanů a také jiných národů náleží vodník k těm bytostem, které nivají na sobě jistý ráz ukrutnosti, tak, že když na člověku pomstít se nemohou, i na svém vlastním rodu pomstu svou vylévají.

Na topole nad jezerem seděl vodník a zpíval: „Svíť měsíčku, svíť, ať mi šije niť. — Šil si botky a šaty k svatbě na druhý den.

Ráno chystá se děvče k jezeru, aby pralo. Matka mu zbraňuje, mělať zlý sen, viděla na deerei perly a v bílý ji oblékala šat; to znamená smutek, a mimo to, je pátek, den neštastný. Leč deera nemá stání, něco jí mocně pudi k jezeru, odejde. Sotva že první šat do vody vnoří, prolomí se lávka; po divčině zavíří to v hlubině a vodník na topole si zatleská.

Smutny jsou vodní kraje, chladny a tichy jako žel v beznadějném srdeci. V jezeře je prostraný příbytek vodníkův; kdo do něho vkročí, toho již nikdo nespatri. — Vodník sedí ve vrátech, spravuje sítě; pradlena, kterou uchvátil, jest jeho ženou a zpívá novorozěňátku kolébavku: „Hajej, dadej, mé děťátko můj bezděčný synu! Ty se na mne usmíváš, já žalostí hynu! Ty vzpináš ke mně ručky, a já bych radš ležela v hrobě, tam za kostelem u černého kříže, aby má zlatá matka měla ke mně bliže. Hajej, můj malý vodníčku, hajej vždyť nemám jiné radosti, leč tebe! Vodník je písni pohněván, žena ho chlacholí dojemnými slovy: Nehněvej se, neměj za zlé rozdrcené, zahozené růži. Stěp mladosti mé jsi v půli přelomil. Stokrát jsem tě prosila, bys mi na čas dovolil k matce, ale tys toho neučinil.“ Konečně vodník svoli, aby šla k matece. „Nebránil bych ti,“ praví, „ale bojím se ženského klamu.“ Jdi, ale splň věrně, co poroučím. Neobjímej své matky a nikoho, sic pozemská tvá láska mine se s nezemskou; vrat se večer do jezera, dávám ti lhůtu od klekání do klekání; ditě si nechám zástavou.

Jaké shledání bez objimání! Deera objímá matku, žaluje ji trpký svůj osud, těší se s ní celý den, boji se však večera. Matka ji domlouvá: „Neboj se, má duše drahá, nie se neboj toho vraha!“ Večer přišel. Zelený muž chodi po dvoře. Deera je ustrašena. Matka ji těší, že vodník nemá k ní na suchu mocí. Vodník tluče na dveře a volá: „Poja domů, ženo! ditě pláče, napoj je! Matka ho odbývá a velí, aby přinesl ditko na prahu chaty, že je deera ukojí! —

Na jezeře hučí divoká bouře; v bouři slyseti nářek ditěte. Deera běduje v strachu před mužem. V tom padne něco na práh chaty. Stará matka otevře. Na prahu — mráz po těle běží hrůzou — spatřuje hlavu bez tělíčka bez hlavy. —

Der  
Wassermann.  
The Water-Fop. — Vodnik.  
Symphonische Dichtung.

Ant. Dvořák, Op. 107.

Allegro vivo. M.M.  $\text{♩} = 138$ .

Flauto piccolo.

Flauti. *p mezza voce*

Oboi.

Corno inglese.

Clarinetto in A.  
Clarinetto basso. *pp*

Fagotti.

I. II.  
Corni in E.

III. IV.

Trombe in E.

Tromboni { Alto  
Tenore } *B*  *$\frac{2}{4}$*

Trombone basso  
e Tuba.  *$\frac{2}{4}$*

Timpani.

Gran Cassa

Piatti.

Triangolo.

Tamtam.

Allegro vivo. M.M.  $\text{♩} = 138$ .

Violino I.

Violino II. *pizz.* *pp*

Viola. *pp*

Violoncello.

Contrabasso.

13

*p*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*f*

*a2.*

*mp poco a poco cresc.*

13

*arc*

*d*

*s*

*ff*

*ff*

B.

Vc.

Viol.

Viol.

Ct.

Pt.

*ff*

7

**1**

Picc.

*p*

Ob.

*mf*

*fz*

Cl.

*mf*

*fz*

cresc.

cresc.

cresc.

Piatti mit Paukenschlägel.

*pp*

Triangl.

*p*

Viol.

*fz*

*fz*

*fp* I. pizz.

*mp*

*fz arco*

*mp*

*fz*

*poco a poco*

*cresc.*

*poco a poco*

*cresc.*

**1**

*tr.*

*fp*

*tr.*

*fz*

*tr.*

*fp*

*tr.*

*fp*

*fz*

*tr.*

*fp*

*tr.*

*fp*

*tr.*

*fp*

*tr.*

*fp*

*mf*

*mf*

*mf*

*mf*

*mf*

*fz*

*mf*

*fz*

*fz*

*fz*

2

Ob.

Corno ingl.

Cl.

Fag.

Piatti

Triang.

Viol.

arcò tutti

pizz.

mf

cresc.

f

2

Picc.

Fl.

Ob.

Cor. ingl.

Cl.

Fag. I.

H. f.

Cor. II.

Tromb. b. e Tuba

a2.

Tymp.

Piatti

Triang. *mf*

Viol.

*ff* non legato

*ff* marcato

*ff* marcato

10724

ff marcato      ff marcato      ff marcato      ff marcato

*rinforzando sempre*      *rinforzando sempre*

The musical score consists of four systems of music for orchestra, spanning five staves. The first system begins with a dynamic marking of ff marcato. It features a variety of rhythmic patterns, including eighth-note chords and sixteenth-note figures. The second system continues with ff marcato and includes lyrics in Italian: *rinforzando sempre*. The third system begins with ff marcato and also includes the lyrics *rinforzando sempre*. The fourth system concludes the page.

Musical score page 10724, featuring four systems of music for orchestra and piano.

**System 1:** The first system consists of five staves. The top three staves are for woodwind instruments (Flute, Clarinet, Bassoon) in G major, with dynamics *zf*. The bottom two staves are for strings (Violin I, Violin II, Cello, Double Bass) in D major, with dynamics *f*. The piano part is present in the bottom right corner.

**System 2:** The second system consists of five staves. The top three staves are for woodwind instruments (Flute, Clarinet, Bassoon) in G major, with dynamics *zf*. The bottom two staves are for strings (Violin I, Violin II, Cello, Double Bass) in D major, with dynamics *f*. The piano part is present in the bottom right corner.

**System 3:** The third system consists of five staves. The top three staves are for woodwind instruments (Flute, Clarinet, Bassoon) in G major, with dynamics *zf*. The bottom two staves are for strings (Violin I, Violin II, Cello, Double Bass) in D major, with dynamics *f*. The piano part is present in the bottom right corner.

**System 4:** The fourth system consists of five staves. The top three staves are for woodwind instruments (Flute, Clarinet, Bassoon) in G major, with dynamics *zf*. The bottom two staves are for strings (Violin I, Violin II, Cello, Double Bass) in D major, with dynamics *f*. The piano part is present in the bottom right corner.

3

ff

a2.

ff

A musical score page featuring four systems of music. The top system starts with a dynamic of  $p$  and includes markings *zzz*, *pizz.*, and *sf*. The second system begins with *f* and *sf*. The third system starts with *p* and *sf*, followed by a measure of *p* with the instruction *p sempre più dim.* The fourth system starts with *sf* and *p*, followed by *sf* and *p*. The bottom system starts with *p* and *sf*, followed by *sf* and *p*. Measures are numbered *a2.* and *a2. 3*.

Fl.

Ob. *sempre più dim.*

Timp.

Viol.

*p sempre più dim.*

*pp legato*

poco rit.

4 Andante sostenuto. M.M.  $\text{♩} = 66$ .

Ob.

Ci.

Fag.

Cor.

Triangl.

*p* Solo

*p*

*pp*

I. *fp* *dim.* *pp* III. *pp*

poco rit.

Andante sostenuto. M.M.  $\text{♩} = 66$ .

Viol.

*ppp*

*pizz.*

*p*

*pizz.*

*pp* *pizz.*

4 *pp* ( $\text{♩} = \text{wie früher } \text{♩}$ )

N.B. Viertel ein wenig langsamer als früher Halbe.

10724

Ob.

Cl.

Fag.

Cor. III.

Triangl.

Viol.

a 2.

IV. *p* *p* *p*

Fl.

Ob.

Cl.

Fag.

Cor. III.

Triangl.

Viol.

*pp*

*p*

*dim.* *pp*

*dim.* *pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*fz* *p* *pp*

*p* *dimin.* *pp*

F1. 5

Cor. ingl.

p

Cl.

Pag.

Viol. con sord.  
arco

*pp sempre legato*  
con sord.

*pp sempre legato*  
pizz.

*pp*  
pizz.

*pp*

5

6

*p legato*

*dim.*

*p legato*

II. *p*

*dim.* *p*

*dim.* *p*

*fp* *arco* *6* *6*

*fp* *arco* *6* *6*

*fp* *pizz.*

F1. cresc.

Cl. Fag. cresc.

Viol.

Picc.

Fl.

C1.

Fag.

Trbe.

Trbni.

Viol.

7 Solo

Solo

I. Solo

p

p

p

pp

pp

pp

pp

pizz.

7

dimin.

dimin.

dimin.

dimin.

dimin.

crusc.

crusc.

crusc.

crusc.

crusc.

crusc.

crusc.

crusc.

crusc.

up

a2.

crusc.

Viol.

Tribut.

Tribut.

Fag.

Ci.

Picc.

Picc.

Cl. *dimin.*

Fag. *dimin.*

Trb.

Trbi. *dimin.*

Viol.

Ob. I. *mf*

Cl. *mf*

Fag. *mf*

Cor. III. IV. *mf*

Tymp. Solo. *p*

Viol. *mf espressivo* *divisi* *6.* *mf espressivo* *divisi* *6.*

*pizz.* *mf*

*arco* *mf*

A page of musical notation for orchestra, page 61, measures 10724-10725. The score consists of eight staves. Measure 10724 starts with dynamic *dim.* and tempo *p*. It features six staves of eighth-note patterns and two staves of quarter-note patterns. Measure 10725 begins with dynamic *d*, followed by *f*, *dim.*, and *f*. The patterns continue across both measures. Measure 10725 concludes with a repeat sign and a double bar line. The score includes dynamics such as *d*, *f*, *dim.*, *ff*, *cresc.*, and *dim.* throughout the measures.

20

Ob. Cor. III. IV. Tym. Piatti.

Allegro vivo.  $\text{d} = 138.$

*pp* *pp* *rit.* *pp* *rit.* *fz* *p* *fz* *fz* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Piatti Solo mit Paukenschlägel.

Allegro vivo.  $\text{d} = 138.$ 

9

Viol.

*pp* *pp* *senza sord.* *p* *fz* *senza sord.* *fz* *pizz.* *fz* *fz*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Ob. C1. Fag. Cor. Piatti.

*fz* *f* *fz* *f* *f* *f* *f*

*f* *f* *f* *f* *f* *f* *f*

*f* *f* *f* *f* *f* *f* *f*

Viol.

*fz* *f* *arc* *f* *f* *arc* *f*

*f* *f* *f* *f* *f* *f* *f*

*f* *f* *f* *f* *f* *f* *f*

F1. *mp*

Ob. *mp*

Cor. ingl. *mp*

C1. *p*

*mf*

Cor. *p* III. *p* *mf*

Viol. *f* *pizz.* *pp*

*p* *pizz.*

*p* *pizz.*

*p* *pizz.* *p*

*p* *pizz.*

= 10

*f*

*f*

*f*

*f*

*ff*

*fz*

*fz*

*fz*

*fp*

*ff* *arcu*

*fz*

*fz*

*fz*

*fp*

*ff* *arcu*

*fz*

*fz*

*fz*

*fp*

*p*

Viol.

*molto cresc.*

*molto cresc.*

*molto cresc.*

*molto cresc.*

*molto cresc.*

F1. Picc.

F1.

Ob.

Cor. ingl.

C1.

Fag.

Cor.

Trbe.

Trbni.

Tymp.

Gr. C.

Piatti.

Trgl.

Viol.

*ff cresc.*

*ff cresc.*

*ff cresc.*

*ff cresc.*

*ff cresc.*

11

*ff marcato*

Fl. Picc.

Fl.

Ob.

Cor. ingl.

Cl.

Fag.

Cor.

Trbe.

Trbni.

Tym.

Gr. C.

Piatti.

Trgl.

Tam.

Viol.

Bb Clar.

Bassoon

Double Bass

Trombone

Tromba

Tuba

Musical score for orchestra, page 24, measures 1-8. The score consists of four systems of staves:

- System 1:** Woodwinds (Flute, Clarinet, Bassoon). Measures 1-8.
- System 2:** Strings (Violin, Viola, Cello, Double Bass). Measures 1-8.
- System 3:** Brass (Trombone, Horn). Measures 1-8.
- System 4:** Strings (Violin, Viola, Cello, Double Bass). Measures 1-8.

The key signature changes from G major (no sharps or flats) to A major (one sharp) at the end of the page.

Musical score for orchestra, page 25. The score consists of five systems of staves, each containing multiple parts (e.g., Flute, Clarinet, Bassoon, Trombone, Horn, Violin, Viola, Cello, Bass). The music is in common time, with various dynamics indicated by *fff*, *ff*, *f*, and *p*. The instrumentation includes woodwinds, brass, and strings. The score is written on five-line staves with bar lines and measure numbers.

I Solo.

I Solo.

*p*

I Solo.

*p*

Fl.

Ob.

C1.

Fag. *f*

*p*

Cor.

Trbnl.

Tym.

*fp* dim. *pp*

Viol.

12<sup>p</sup>

Fl.

Ob.

Tym.

Viol.

*pp* *ppp*

Fl.

Ob.

Trbni

Tym.

Viol.

B.

Bass.

*pp*

*ten. ten. ten.*  
*p cresc. poco a poco*  
*ten. ten.*  
*cresc. poco a poco*

*mf*  
*mf cresc.*

Fl.

molto rit. 13 Andante mesto come prima. M.M.  $\text{♩} = 66$ .

Ob.

Cor. ingl.

Cl.

Fag.

*a2.*

*p*

*p*

*p*

*con sordini*

Cor.

*p*

*con sordini*

*p*

Tym.

*Solo.*

*pp*

*p*

*con sordini*

Viol.

molto rit. Andante mesto come prima. M.M.  $\text{♩} = 66$ .

*ff*

*ff*

*pp*

*pp*

*dim.*

*dim.*

*pp*

*dim.*

*pp*

*pizz.*

*pp*

*pp*

*arco*

*pp*

*dim.*

*pp*

*pp*

*13<sup>pp</sup>*

*10724*

*dim.*

*pp*

Fl.

Ob.

Cor. ingl.

Clar.

Fag.

Cor. I. II.

Tym.

Viol.

14

Fl. picc.

Fl.

Ob.

Cor. ingl.

Cl. Soli

Fag.

Cor. I. III.

Tym.

14

F1.

Ob. f p pp

Cor. ingl. f p pp

Fag. f p pp

Cor. III. f p pp

Tymp. f p pp

Solo pp

C1. a2.

Fag. p mf

Cor. p

Tymp. p

p molto espressivo e cresc. poco a poco  
divisi

p molto espressivo e cresc. poco a poco

p cresc. poco a poco  
pizz.

p arco cresc. poco a pizz.  
poco

p cresc. poco a poco

Fl.

Ob.

Ct.

Fag.

Cor.

Fl.

Ob.

Cor. ingl.

Ct.

Fag.

Cor.

Trbe.

Tromb.

Fl.

Ob.

Cor. ingl.

Ct.

Fag.

Cor.

Trbe.

Tromb.

L.

f

ff

s

dim.

arco

marcatissimo

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

Fl.

Ob. *mp*

Cor. *ingl.*

*mp*

morendo

morendo

morendo

Cor.

Trbe. *p*

Tromb. *p*

Tym. *p*

*pp*

**16**

Fl. Un poco più lento e molto tranquillo. (M.M.  $\text{♩} = 56$ )

Ob.

Fag.

Cor. I. *pp*

*p*

*pp*

Viol. I. Un poco più lento e molto tranquillo. (M.M.  $\text{♩} = 56$ )

Viol. II. *pp* con sordini

*pp* con sordini

*pp* con sordini

*pp* con sordini

**16** *pp* con sordini

Cor. ingt.

Solo.

Musical score page 32, top half. The score consists of two systems of music. The first system starts with a forte dynamic (f) from woodwind instruments (C1, Fag., Cor. III, IV). It then transitions to a piano dynamic (p) for brass instruments (Trb.). The second system begins with a forte dynamic (f) for woodwind instruments (Trgl.) and continues with a series of measures featuring eighth-note patterns and dynamic markings like p, f, and dim. The bassoon (Bassoon) has sustained notes throughout this section.

f

Fl.

Musical score page 32, bottom half, top section. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays eighth-note patterns. The brass section (Trumpet, Trombone) enters with a forte dynamic (f). The bassoon (Bassoon) provides harmonic support with sustained notes.

Trb. pp

Musical score page 32, bottom half, middle section. The brass section (Trumpet, Trombone) continues with eighth-note patterns at a pianississimo dynamic (pp). The bassoon (Bassoon) maintains sustained notes.

Musical score page 32, bottom half, end of section. The brass section (Trumpet, Trombone) plays eighth-note patterns at a pianississimo dynamic (pp). The bassoon (Bassoon) continues with sustained notes. Dynamic markings include cresc.

Musical score page 32, bottom half, final section. The brass section (Trumpet, Trombone) plays eighth-note patterns at a pianississimo dynamic (pp). The bassoon (Bassoon) continues with sustained notes. Dynamic markings include cresc.

Cor. ingl. Solo. 17

Cl. f p

Fag. f pp

Trb. I. Solo. dim. pp

Trgl. tr. p

Fl. p

Ob. p

Fag. pp

17

cresc.

cresc.

cresc.

cresc.

cresc.

poco a poco più accelerando.

poco a poco più accelerando.

=18

Fl. Andante. Tempo I.

Andante. Tempo I.

18

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Fl. *tr.*  
 Ob. *ff* *tr.*  
 Cor. ingl. *tr.* *p.*  
 Cl. *tr.* *p.* *tr.* *p.*  
 Cor. *ff*  
 Trb.  
 in C.  
 Tromb.  
 Tym.

Gr. C.  
 Piatti.  
 Trgl.

2.

Picc.

Fl.

Fag.

Cor. I.H.

Tromb.

Tuba Solo  $\text{mp}$

Tymp.

Piatti.

Trgl.

**19**

*p* in Es *f pesante*

Un poco più mosso. (M.M.  $\text{d}=80$ )**19***pp*

F1.picc. Andante e molto tranquillo. (M.M. ♩ = 66)

Fl.

Ob.

Fag.

Cor. in Es.

Tym.

Solo *p*

*pp*

*in F.*

*legato*

*legato*

Andante e molto tranquillo. (M.M. ♩ = 66)

*pp* senza sordini

*pp* senza sordini pizz.

*pp* senza sordini pizz.

*pp* senza sordini

20

Ob.

Fag.

Cor. I.II.

*pp*

Solo *p*

*pp*

*pp*

*pp*

*tr*

*tr*

*tr*

*tr*

Fl. *p*

Ob.

Fag.

Cor. in E<sup>#</sup>

poco a poco string.

*pizz.*

*arco*

*f' marc.*

*cresc.*

*pizz.*

*f' marc.*

*cresc.*

*pizz.*

*f' marc.*

*cresc.*

*pizz.*

*f*

*b*

*f*

*b*

*f*

*cresc.*

*cresc.*

*f*

*b*

*f*

*b*

*f*

*cresc.*

*f*

*b*

*f*

*b*

*f*

*f' marc.*

*arco*

*pizz.*

*arco*

*f' marc.*

*arco*

*pizz.*

*f' marc.*

*arco*

*marc.*

*arco*

*f' marc.*

Tempo I. Maestoso.

Musical score page 1, measures 1-10. The score consists of six staves. Measures 1-4 show eighth-note patterns in various voices. Measure 5 begins a section labeled 'a2.' with dynamic ff. Measures 6-10 continue the eighth-note patterns, with measure 10 ending with a forte dynamic ff.

Tempo I. Maestoso.

Musical score page 2, measures 11-20. The score continues with six staves. Measures 11-14 show eighth-note patterns. Measure 15 begins a section labeled 'a2.' with dynamic ff. Measures 16-20 continue the eighth-note patterns, with measure 20 ending with a forte dynamic ff.

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21

Vivacissimo.

I Part.

II Part.

III Part.

Piu mosso. M.M.  $\frac{d}{=}$  80.

Piu mosso. M.M.  $\frac{d}{=}$  80.

21

in E.

F1. picc.

F1.  
Ob.  
Cor.ingl.  
Cor.  
Tympl. tr. tr. tr. tr.

Bassoon  
Double Bass

I. II. pult.

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Musical score page 10724, measures 1 through 8. The score consists of six staves. Measures 1-2 show eighth-note patterns with dynamic ff. Measures 3-4 show eighth-note patterns with dynamic ff. Measures 5-6 show eighth-note patterns with dynamic ff. Measures 7-8 show eighth-note patterns with dynamic ff. The key signature changes from B-flat major (two flats) to C major (no sharps or flats) at the beginning of measure 9.

Musical score page 10724, measures 9 through 16. The score consists of six staves. Measures 9-16 are entirely blank, containing only horizontal bar lines.

Musical score page 10724, measures 17 through 24. The score consists of six staves. Measures 17-18 show eighth-note patterns with dynamic ff. Measures 19-20 show eighth-note patterns with dynamic ff. Measures 21-22 show eighth-note patterns with dynamic ff. Measures 23-24 show eighth-note patterns with dynamic ff. The key signature changes from C major to G major (one sharp) at the beginning of measure 25.

Musical score page 10724, measures 25 through 32. The score consists of six staves. Measures 25-26 show eighth-note patterns with dynamic ff. Measures 27-28 show eighth-note patterns with dynamic ff. Measures 29-30 show eighth-note patterns with dynamic ff. Measures 31-32 show eighth-note patterns with dynamic ff. The key signature changes from G major to D major (two sharps) at the beginning of measure 33.

**22** Andante maestoso meno  
mosso quasi Tempo I. M.M.  $\text{♩} = 66$ .

Andante maestoso meno  
mosso quasi Tempo I. M.M.  $\text{♩} = 66$ .

**22**

44

*p*

*Solo*

*p*

*pp*

a 2.

a 2.

*fpp*

*fp*

*dim.*

*pp*

*pp*

*pp*

*dim.*

*Cor. ingl.*

*Cl.*

*Trbni.*

*rit.*

*lunga 23 corona*

*Lento assai.*

*dim.*

*pp*

*Tenor Bass Trbni*

*1 Tuba*

*2 Tuba*

*p*

*rit.*

*Lento assai.*

*morendo*

*pespressivo molto*

*pp*

ppp

dd

dd

dd

dd

dd

pp

Trbnt. pp

Tamb. pp

p dim.

dd

d

dd

dd

dd

dd

pp

Trbnt.

p cresc.

Solo

dd

d

dd

dd

dd

dd

pp

Trbnt.

p

Solo

Fl. Allegro vivace. M.M. ♩ = 138.

Musical score for Flute section (Fl.). The score shows two staves. The first staff is in G major, 2/4 time, and the second is in A major, 2/4 time. Measure 24 starts with a dynamic of  $p$ . Measures 25 and 26 show eighth-note patterns with dynamics  $f$ ,  $p$ , and  $p$ .

Allegro vivace. M.M. ♩ = 138.

Musical score for Bassoon section (Ob., Cl.). The score shows four staves. Measures 24 and 25 feature sustained notes and eighth-note patterns with dynamics  $pp$ ,  $pizz.$ ,  $pp$ , and  $pp$ .

24

Musical score for Flute section (Fl.). Measures 26 and 27 show sixteenth-note patterns with dynamics  $f_z$ ,  $f_z$ ,  $f_z$ ,  $f_z$ ,  $f_z$ , and  $f_z$ .

Fl. picc.

a 2.

Musical score for Bassoon section (Ob., Cl.). Measures 26 and 27 show sixteenth-note patterns with dynamics  $f_z$ ,  $p$ ,  $f_z$ ,  $f_z$ ,  $f_z$ , and  $f_z$ .

Musical score for Flute section (Fl.). Measures 28 and 29 show sixteenth-note patterns with dynamics  $f_z$ ,  $f_z$ ,  $f_z$ ,  $f_z$ ,  $f_z$ , and  $f_z$ .

Musical score for Bassoon section (Ob., Cl.). Measures 28 and 29 show sixteenth-note patterns with dynamics  $f_z$ ,  $p$ ,  $f_z$ ,  $f_z$ ,  $f_z$ , and  $f_z$ .

25

Fl. picc.  
Fl. p. 2.  
Ob.  
Cl.  
Fag.  
Cor. 3.4. in F.  
Viol. pizz.  
pizz.  
pizz.  
pizz.  
pizz.  
pizz.  
pizz.

25

Ob.  
Cl.  
Cor. 3.4.  
Cresc.  
Ob.  
Cl.  
Cor. 3.4.  
Pizz.  
Pizz.  
Pizz.  
Pizz.  
Pizz.  
Pizz.

Ob.  
Cl.  
Cor. 3.4.  
Piatto.  
mit Paukenschlägel.  
Glocke in B.  
Pizz.  
Pizz.  
Pizz.  
Pizz.  
Pizz.  
Pizz.

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48

Musical score for page 48. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Horn 3.4., Trombone (Trbe.), Tuba (Tym. Piatti), Bassoon (Glocke), and Cello/Bass (Bass). The music consists of six measures. Measure 1: Ob. and Cl. play eighth-note chords. Horn 3.4. plays eighth notes. Trombone and Tuba play eighth-note chords. Timpani (Tym.) plays eighth notes. Bassoon (Piatti) and Bass (Glocke) play eighth notes. Measure 2: Ob. and Cl. play eighth-note chords. Horn 3.4. and Trombone play eighth notes. Tuba (Tym.) plays eighth notes. Bassoon (Piatti) and Bass (Glocke) play eighth notes. Measure 3: Ob. and Cl. play eighth-note chords. Horn 3.4. and Trombone play eighth notes. Tuba (Tym.) plays eighth notes. Bassoon (Piatti) and Bass (Glocke) play eighth notes. Measure 4: Ob. and Cl. play eighth-note chords. Horn 3.4. and Trombone play eighth notes. Tuba (Tym.) plays eighth notes. Bassoon (Piatti) and Bass (Glocke) play eighth notes. Measure 5: Ob. and Cl. play eighth-note chords. Horn 3.4. and Trombone play eighth notes. Tuba (Tym.) plays eighth notes. Bassoon (Piatti) and Bass (Glocke) play eighth notes.

26

Musical score for page 26. The score includes parts for Flute (Fl.), Oboe (Ob.), Cor anglais (Cor. angl.), Clarinet (Cl.), Bassoon (Fag.), Trombone (Trb. 3 e Tuba.), Tuba (Tym. Gr. C.), Bassoon (Gr. C.), and Bass (Glocke). The music consists of eight measures. Measures 1-5: Flute and Oboe play eighth-note chords. Cor anglais, Clarinet, Bassoon, Trombone, and Tuba play eighth notes. Bassoon (Gr. C.) and Bass (Glocke) play eighth notes. Measures 6-8: Flute and Oboe play eighth-note chords. Cor anglais, Clarinet, Bassoon, Trombone, and Tuba play eighth notes. Bassoon (Gr. C.) and Bass (Glocke) play eighth notes. Measures 9-10: Flute and Oboe play eighth-note chords. Cor anglais, Clarinet, Bassoon, Trombone, and Tuba play eighth notes. Bassoon (Gr. C.) and Bass (Glocke) play eighth notes. Measures 11-12: Flute and Oboe play eighth-note chords. Cor anglais, Clarinet, Bassoon, Trombone, and Tuba play eighth notes. Bassoon (Gr. C.) and Bass (Glocke) play eighth notes.

Fl.

Ob.

Ci.

Fag.

cor.

Trb. 3 e Tuba.

Gr. C.

Viol.

Fl. picc.

a2.

Fl.

Ob.

Ci.

Fag.

Cor.

Trbni

con forza

*ff*marcatissimo

*f*

A musical score page featuring six staves of music. The top two staves begin with dynamic markings *ff*. The subsequent staves have dynamic markings *f*. The music consists primarily of eighth-note patterns.

A musical score page with eight staves. Most staves are blank, except for the bottom staff which has a dynamic marking *f*.

*Temp.*

*in Es senza sordini*

A musical score page with six staves. The first two staves begin with dynamic markings *ff*. The third staff begins with *f*. The fourth staff begins with *ff*. The fifth staff begins with *f*. The sixth staff begins with *ff*. A note instruction "in Es senza sordini" is placed between the third and fourth staves.

*ff*

*ff*

*ff*

*ff*

A musical score page with six staves. All staves begin with dynamic markings *ff*.

*marcato*

*marcato*

*marcato*

*marcato*

*marcato*

*marcato*

*a 2.*

*f*

*fz*

*ff*

*ff*

*ff*

*f*

*#*

*b*

*b*

*b*

*b*

*b*

*b*

*b*

*b*

*f*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*f*

*f*

Musical score for orchestra and piano, page 26. The score consists of four systems of music.

**System 1:** Starts with dynamic *ff*. It features six staves: two woodwind staves (oboes and bassoons), two brass staves (trombones and tuba), two percussive staves (timpani and cymbals), and a piano staff. The piano part consists of eighth-note patterns. Dynamics include *ff*, *fff*, and *f*.

**System 2:** Starts with dynamic *ff*. It features six staves: two woodwind staves (clarinets and bassoons), two brass staves (trombones and tuba), two percussive staves (timpani and cymbals), and a piano staff. The piano part consists of eighth-note patterns. Dynamics include *ff*, *fff*, and *f*.

**System 3:** Starts with dynamic *ff*. It features six staves: two woodwind staves (clarinets and bassoons), two brass staves (trombones and tuba), two percussive staves (timpani and cymbals), and a piano staff. The piano part consists of eighth-note patterns. Dynamics include *ff*, *fff*, and *f*.

**System 4:** Starts with dynamic *ff*. It features six staves: two woodwind staves (clarinets and bassoons), two brass staves (trombones and tuba), two percussive staves (timpani and cymbals), and a piano staff. The piano part consists of eighth-note patterns. Dynamics include *ff*, *fff*, and *f*.

28

Sheet music for orchestra, page 28. The score consists of four systems of music.

**System 1:** Six staves. Measures 1-10 show eighth-note patterns in various voices. Measure 11 starts with a dynamic *ff*. Measures 12-13 show eighth-note patterns. Measure 14 starts with a dynamic *f*. Measures 15-16 show eighth-note patterns. Measure 17 starts with a dynamic *fz*. Measures 18-19 show eighth-note patterns. Measure 20 starts with a dynamic *ffz*.

**System 2:** Three staves. Measures 1-10 are rests. Measures 11-12 start with dynamics *ff* and *ff* respectively. Measures 13-14 show eighth-note patterns. Measure 15 starts with a dynamic *fz*.

**System 3:** Three staves. Measures 1-10 are rests. Measures 11-12 show eighth-note patterns. Measure 13 starts with a dynamic *ff*. Measures 14-15 show eighth-note patterns. Measure 16 starts with a dynamic *fz*.

**System 4:** Six staves. Measures 1-10 are rests. Measures 11-12 show eighth-note patterns. Measure 13 starts with a dynamic *ff*. Measures 14-15 show eighth-note patterns. Measure 16 starts with a dynamic *ff*. Measures 17-18 show eighth-note patterns. Measure 19 starts with a dynamic *fz*. Measures 20-21 show eighth-note patterns. Measure 22 starts with a dynamic *ff*. Measures 23-24 show eighth-note patterns. Measure 25 starts with a dynamic *fz*. Measures 26-27 show eighth-note patterns. Measure 28 starts with a dynamic *ff*. Measures 29-30 show eighth-note patterns. Measure 31 starts with a dynamic *fz*. Measures 32-33 show eighth-note patterns. Measure 34 starts with a dynamic *ff*. Measures 35-36 show eighth-note patterns. Measure 37 starts with a dynamic *fz*. Measures 38-39 show eighth-note patterns. Measure 40 starts with a dynamic *ff*. Measures 41-42 show eighth-note patterns. Measure 43 starts with a dynamic *fz*. Measures 44-45 show eighth-note patterns. Measure 46 starts with a dynamic *ff*. Measures 47-48 show eighth-note patterns. Measure 49 starts with a dynamic *fz*. Measures 50-51 show eighth-note patterns. Measure 52 starts with a dynamic *ff*. Measures 53-54 show eighth-note patterns. Measure 55 starts with a dynamic *fz*. Measures 56-57 show eighth-note patterns. Measure 58 starts with a dynamic *ff*. Measures 59-60 show eighth-note patterns. Measure 61 starts with a dynamic *fz*. Measures 62-63 show eighth-note patterns. Measure 64 starts with a dynamic *ff*. Measures 65-66 show eighth-note patterns. Measure 67 starts with a dynamic *fz*. Measures 68-69 show eighth-note patterns. Measure 70 starts with a dynamic *ff*. Measures 71-72 show eighth-note patterns. Measure 73 starts with a dynamic *fz*. Measures 74-75 show eighth-note patterns. Measure 76 starts with a dynamic *ff*. Measures 77-78 show eighth-note patterns. Measure 79 starts with a dynamic *fz*. Measures 80-81 show eighth-note patterns. Measure 82 starts with a dynamic *ff*. Measures 83-84 show eighth-note patterns. Measure 85 starts with a dynamic *fz*. Measures 86-87 show eighth-note patterns. Measure 88 starts with a dynamic *ff*. Measures 89-90 show eighth-note patterns. Measure 91 starts with a dynamic *fz*. Measures 92-93 show eighth-note patterns. Measure 94 starts with a dynamic *ff*. Measures 95-96 show eighth-note patterns. Measure 97 starts with a dynamic *fz*.

*ff*

*fz* *fz* *fz*

*ff*

*sul g*

Piatto

*f*

*ff*

*ff*

*f*

*ff*

*ff*

*ff*

Musical score page 55, featuring four systems of music for orchestra. The score includes parts for strings, woodwinds, brass, and percussion. The key signature changes between systems, including G major, E major, and B major. Dynamic markings such as *f*, *ff*, and *a 2.* are present. The vocal part, labeled "in E.", enters in the third system. The score concludes with a final system in B major.

29

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The musical score consists of four systems of music for orchestra. System 1 (measures 1-4) features woodwind entries with dynamic markings: *f*, *sff*, and *ff*. System 2 (measures 5-8) is mostly blank. System 3 (measures 9-12) shows brass entries with dynamics *ff* and *ff*. System 4 (measures 13-16) features rhythmic patterns in the lower voices.

Musical score page 57, containing four staves of music for orchestra. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third an bass G-clef, and the bottom staff a bass F-clef. The time signature changes from common time to 6/8 in the middle section. Dynamic markings include frequent *ff* (fortissimo), *f* (forte), and *p* (pianissimo). Measure 1 starts with *ff* in all staves. Measures 2-3 show rhythmic patterns of eighth and sixteenth notes. Measures 4-7 continue the pattern with some rests. Measures 8-12 show sustained notes and eighth-note patterns. Measures 13-16 show sixteenth-note patterns. Measures 17-20 show eighth-note patterns. Measures 21-24 show sixteenth-note patterns. Measures 25-28 show eighth-note patterns. Measures 29-32 show sixteenth-note patterns. Measures 33-36 show eighth-note patterns. Measures 37-40 show sixteenth-note patterns. Measures 41-44 show eighth-note patterns. Measures 45-48 show sixteenth-note patterns. Measures 49-52 show eighth-note patterns. Measures 53-56 show sixteenth-note patterns. Measures 57-60 show eighth-note patterns. Measures 61-64 show sixteenth-note patterns. Measures 65-68 show eighth-note patterns. Measures 69-72 show sixteenth-note patterns. Measures 73-76 show eighth-note patterns. Measures 77-80 show sixteenth-note patterns. Measures 81-84 show eighth-note patterns. Measures 85-88 show sixteenth-note patterns. Measures 89-92 show eighth-note patterns.

**30** Andante sostenuto. (♩ = jak dříve (♩)

Fl.picc.

Fl.

Cor. ingl.

Cl.

Tromb. III e Tuba.

Timp.

Clarinetto basso Solo in A.

Andante sostenuto. (♩ = jak dříve (♩)  
Achtel wie früher Viertel.

30 *pp***31**

Fl.picc.

Fl.

Ob.

Cor. ingl.

Cl. basso.

Timp.

a 2.

*pp con sordino*

*pp con sordino*

*pp con sordino*

*pp*

*pp*

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

Cor.

Trbe.

Tromb.

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

*Fl.* *poco a poco rit.* *Lento assai.* *tunca corona*

Ob.

Cl. I. II.

Fag.

Cor. *pp*

Trbe *pp*

Tromb. *pp*

Trgl. *ppp*

*con sordini* *pritard.* *pp*

*poco a poco rit.* *Lento assai.* *ppp*

*morendo*

*morendo arco*

*morendo pizz.*