

# Legenden.

## Flöte I.

### I.

Allegretto. (M.M. ♩ = 84)

Anton Dvořák, Op. 59. Erste Sammlung.

The first section of the score consists of 14 measures. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Allegretto' with a metronome marking of quarter note = 84. The dynamics range from *f* to *pp*. Performance instructions include *ritard.*, *in tempo*, *mf*, *p cresc.*, and *pp*. There are several slurs and accents throughout the passage.

Meno mosso. (Tempo I.)

The second section of the score consists of 6 measures. It continues with the same treble clef, key signature, and 2/4 time signature. The tempo is marked 'Meno mosso' with '(Tempo I.)'. The dynamics range from *ff* to *ppp*. Performance instructions include *poco a poco rit.*, *pp*, *in tempo*, *accelerando poco a poco*, *f*, *ff*, *poco a poco ritard.*, *perdendosi pp*, and *ppp*. The passage concludes with a double bar line.

# Flöte I.

## II.

Molto moderato.  
(M.M. ♩ = 92.)

Poco animato. (♩ = 109.)

12

*p* *f* *sf* *mf*

*pp* *p* *mf* *p*

*ritard. in tempo* *rit.*

*p* *mf* *f* *f*

*ritard.*

*ff* *p* *mf* *p*

*ritard.* *accelerando*

*f* *p* *f* *p*

*string.*

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

*poco a poco ritard.*

*p* *p* *ritard.* *string.* *rit.* *poco a poco* *pp*

## III.

Allegro giusto. (M.M. ♩ = 120.)

*p* *f* *f* *p*

*f* *f* *f* *pp*

*cresc.* *pp tranquillo*

*f* *p* *f*

*ritard.* *in tempo*

*p* *dim.* *pp*

*dimin.*

# Flöte I.

*ritard.* *in tempo*

*p* *p* *mf* *dim.* *poco a poco ritard.* *p* *pp*

## Andante. (♩ = 76)

*pp* *pp* *string.* *cresc.* *cresc.* *f* *ritard.* *p dim.*

*in tempo* *2* *2* *ritard. in tempo*

## Allegro giusto. (♩ = 120)

*f dim.* *p dim.* *pp* *poco ritard.* *1* *1* *2* *1* *4* *p* *f*

*f* *p* *cresc.*

*f* *f* *tranquillo* *pp* *f* *ritard.* *p*

*in tempo* *f* *dim.* *p* *dim.*

*pp* *p* *ritard.* *in tempo*

*p* *dim.* *pp* *ritard. a tempo* *3* *2* *2* *f* *ff*

# Flöte I.

## IV.

Molto maestoso. (M.M. ♩ = 92.)

4 *p* *pp* *ff* *ben marcato*

*poco a poco dim.* *p* *dim.* *pp* *tranquillo*

*pp* *pp* *f* *f* *Più animato. (♩ = 104.)* *p* *cresc.*

*dim.* *p cresc.* *f*

*cresc.* *ff*

*rit.* **Tempo I.** *f* *p* *f* *pp* *p* *pp*

*f* *p* *f* *p* *Più mosso. (♩ = 112.)* *f* *p*

*p* *f* *f* *faccelerando*

*ritard.* *dim.* *mp* *f marcato* *cresc.* *ff* **Tempo I.**

# Flöte I.

Musical score for Flute I, measures 1-14. The score is written on five staves. It begins with a series of sixteenth-note patterns. Dynamics include *fz*, *dim.*, *p*, *pp*, *mf*, *erosa.*, *f*, *ff*, and *dim.*. Performance markings include *Più animato.* and *Meno mosso, quasi Tempo I.* There are also numerical markings '3' and '2' above the notes.

## V.

Musical score for Flute I, measures 15-28. The score is written on seven staves. It begins with a 4-measure rest followed by a series of notes. Dynamics include *fz*, *p*, *fz*, *pp*, *f*, *p*, *f*, *p*, *mf*, *pp*, *poco rit.*, *fp*, *p*, *f*, *p*, *pp*, *ritard.*, *pp*, *p*, *f*, and *pp*. Performance markings include *Allegro giusto. (M.M. ♩ = 100)*, *rit. in tempo*, *in tempo*, *rit. in tempo*, *rit. molto*, *in tempo*, *in tempo*, *rit. in tempo*, and *in tempo ritard.* There are also numerical markings '4', '2', '2', '11', '1', '6', and '4' above the notes.



# Legenden.

## Flöte II.

### I.

Anton Dvořák, Op.59. Erste Sammlung.

Allegretto. (M.M. ♩ = 84.)

8 *ff*

*fz* *ritard.* *in tempo* 11 *p* *cresc.*

*ritard.* *in tempo* *mp*

*ritard.* *p dimin.* *pp* *in tempo* 6

*p* *mp* *dim.* *p* *f* *ff*

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

*poco a poco rit.* 1 *in tempo* *accelerando* *poco a poco* 4 4

Meno mosso. (Tempo I.)

7 *f* *ff* *p* *f*

*cresc.* *ff* *fz*

4 *poco a poco ritard.* 1 *pp perdendosi* *ppp*

II. tacet.

# Flöte II.

## III.

Allegro giusto. (M.M. ♩ = 120)

4 *p* *f* *fz* *p cresc.* *f*

*fz* *pp tranquillo* *f* *ritard.* *p* *f in tempo*

*dimin.* *p* *dimin.* *pp*

*ritard.* *in tempo* *p* *f*

**Andante.** *15 rit.* (♩ = 76.) *stringendo* *p cresc.* *cresc.*

*ritard.* *1 in tempo rit. in tempo poco ritard.* **Allegro giusto.** *f* *p* *3* *2* *6* *1* *1* Viol. 1 2

*3* *4* *p* *f* *fz* *p cresc.* *f*

*fz* *pp tranquillo* *f* *ritard.* *p* *f in tempo*

*dimin.* *p* *dimin.* *pp*

*5* *ritard.* *in tempo* *p*

*p* *dimin.* *pp* *3* *ritard. in tempo* *2* *2* *f* *ff*



# Flöte II.

## IV.

Molto maestoso. (M.M. ♩ = 92.)

4 *pp* *p* *p* *p*

1 *pp* *ff ben marcato* *poco a poco dimin.*

2 *tranquillo* *p* *pp*

*Più animato.* (♩ = 104.)

*f* *f* *p* *p* *p cresc.*

*dim.* *p cresc.* *f* *f*

*cresc.* *ff*

*Tempo I.*

*p* *f* *pp* *p* *pp* *f*

*Più mosso.* (♩ = 112.)

*p* *f* *p* *p* *faccelerando*

*f* *ritard.* *Tempo I.* 2 *mp*

*f marcato cresc.* *ff*

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

# Flöte II.

**Più animato.**

**Meno mosso, quasi Tempo I.**

## V.

**Allegro giusto. (M.M. ♩ = 100.)**

*rit. in tempo*

# Legenden.

## Hoboe I.

### I.

Anton Dvořák, Op. 59. Erste Sammlung.

Allegretto. (M.M. ♩ = 84.)

Musical score for the first movement of 'Legenden' for Hoboe I, starting with 'Allegretto'. The score consists of seven staves of music. The first staff begins with a forte (*f*) dynamic and a tempo marking of 'Allegretto' (M.M. ♩ = 84.). The second staff includes a 'Solo' marking and a mezzo-piano (*mp*) dynamic. The third staff is marked 'in tempo' and mezzo-piano (*mp*). The fourth staff starts with a piano (*pp*) dynamic and includes a 'ritard.' marking. The fifth staff begins with a fortissimo (*ff*) dynamic. The sixth staff is marked 'poco a poco rit.' and piano (*p*). The seventh staff is marked 'in tempo' and includes an 'accelerando poco' marking.

### Meno mosso. (Tempo I.)

Musical score for the second movement of 'Legenden' for Hoboe I, starting with 'Meno mosso'. The score consists of two staves of music. The first staff begins with an 'a poco' marking and a fortissimo (*ff*) dynamic. The second staff includes a fortissimo (*ff*) dynamic, a fortissimo (*ff*) dynamic, a piano (*p*) dynamic, a fortissimo (*f*) dynamic, and a 'cresc.' marking. The third staff starts with a fortissimo (*ff*) dynamic and includes a 'poco a poco ritard.' marking.

### II.

Molto moderato.

Poco animato. (M.M. ♩ = 100.)

Musical score for the second movement of 'Legenden' for Hoboe I, starting with 'Molto moderato'. The score consists of two staves of music. The first staff begins with a piano (*p*) dynamic and includes a fortissimo (*ff*) dynamic, a fortissimo (*ff*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*pp*) dynamic. The second staff starts with a fortissimo (*f*) dynamic and includes a 'ritard.' marking, a piano (*p*) dynamic, a piano (*p*) dynamic, a fortissimo (*f*) dynamic, and a 'Moderato, quasi Tempo I.' marking.

# Hoboe I.

*mf* *p* *p* *p* *3* *tranquillo* *ritard.* *molto espress.*

**Più mosso.**

*mf* *f* *f* *fz* *fz* *ff* *ritard.* *2*

**Moderato, quasi Tempo I.** **Quasi Andante.** **Quasi Allegro.**

*acceler.* *string.* *Tempo I.*

*ppfz* *cresc.* *f* *pp* *5* *2* *fz*

*fz* *dim.* *p* *f* *p*

*poco a poco ritard.* *in tempo 5* *ritard. string.* *rit. poco a poco*

*dim.* *3* *p* *pp* *3* *2* *fz* *fp* *2* *pp*

## III.

**Allegro giusto. (M. M. ♩ = 120.)**

*p* *f* *fz* *mfp* *p*

*cresc.* *f* *fz* *mfp* *pp* *tranquillo*

*f* *ritard.* *p* *fin tempo* *dimin.* *p*

*dimin.* *pp* *5* *ritard.* *p*

*f* *3* *p* *1*

*mf* *dimin.* *p* *3* *7* *f* *Andante. (♩ = 76.)*

*p* *dim.* *pp* *pp* *f* *stringendo* *p* *cresc.*

# Hoboe I.

*ritard. in tempo rit. in tempo*

*f* *p* *f* *dim.* *p* *dim.* *poco ritard.*

## Allegro giusto.

*p* *f* *fz* *mfp* *p* *cresc.* *f* *fz* *mfp* *pp* *ritard.* *f* *p* *fin tempo* *dimin.* *p* *pp* *p* *p* *3* *2* *1* *f* *ff*

## Molto maestoso. (M.M. ♩ = 92.)

### IV.

*ff* *ben marcato* *poco a poco dimin.* *p* *2* *3* *pp* *pp*

## Più animato. (♩ = 104.)

*mf* *fz* *fz > p* *3* *p* *cresc.* *dim.* *p* *cresc.* *f* *f* *cresc.*

## Tempo I.

*ff* *ritard.* *fz > p* *p* *fz* *pp* *p* *Più mosso. (♩ = 112.)* *pp* *mp* *p* *f* *p*

# Hoboe I.

*p* *faccelerando* *f* *ritard.*

**Tempo I.** *mp* *mf marcato* *f* *cresc.* *ff*

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

*pp* **Più animato.** *pp cresc.*

*mf* *cresc.* *f* *cresc. ff* *pesante*

*dimin.* *p* *pp* *fp* *fp* *pp* *rit.*

**V.**  
**Allegro giusto.** (M.M. ♩ = 100.)

*mf* *p* *dim.* *ritard. in tempo* *1 2* *p < fz* *pp* *ritard.*

*in tempo* *mf* *f* *fp* *fp* *ritard.* *1*

*in tempo* *2* *p < f* *p dim.* *pp* *in tempo* *2* *p*

*cresc.* *f* *p < f* *11*

*p* *fz* *p* *mf* *poco ritard.* *in tempo* *ritard.*

*p dim. pp* *4* *mf* *p* *p* *1*

*in tempo* *2* *p < f* *dim.* *pp* *p in tempo* *f ritardando* *p > pp*

# Legenden.

## Hoboe II.

### I.

Anton Dvořák, Op. 59. Erste Sammlung.

Allegretto. (M. M. ♩ = 84.)

8 *ff*

*ritard.* *in tempo* *ritard.* *in tempo*

14 2 *mp*

*ritard.* *in tempo*

*p diminuendo* *pp* 6 *p mp*

*dim.* *p* *f* *ff*

*dim.* *p* *p dimin.* 4 *poco a poco ritard.* 1 *pp*

*in tempo* 4 *accelerando poco a poco* *f* *ff* *p* **Meno mosso (Tempo I)**

*mf* *f* *cresc.*

4 *poco a poco ritard.*

*ff* *fz* *fp* *dim.* 4 *ppp*

### II.

Molto moderato. Poco animato. (M. M. ♩ = 92.) (♩ = 100.)

12 6 *pp* 1 1 *p* 2 *ritard.* **Moderato, quasi Tempo I.** 4

*mf* *p* 3 *tranquillo* *ritard.* *p* *p* *molto espress.*

**Più mosso.** *mf* *f* *fz* *fz* *ff* **Moderato, quasi ritard. Tempo I.** 2 8

# Hoboe II.

Quasi Andante.

1 *stringendo* Quasi Allegro.

3 *fz* *p* 2 *fz* *fz* *fz*

5 *f* 1 *poco a poco ritard.* 3 *in tempo* 6

Solo *pp ritard.* *stringendo* *rit. poco a poco* 2 *fz* *fp* 2 *pp*

## III.

Allegro giusto. (M. M. ♩ = 120.)

4 *p* *f* *fz* *mfp*

*tranquillo*

*p cresc.* *f* *fz* *mfp* *pp* *f*

*ritard.* *in tempo* *dimin.* *p* *dimin.* *pp*

5 *ritard.* *in tempo* *p*

12 *poco a poco rit.* Andante. (♩ = 76.) 4 6 *mp* *f* *pdim.*

*stringendo* *ritard.* *pp* *pp* *f* *p* *cresc.* *f* *p*

*in tempo ritard.* *in tempo* *dim.* 1 3 2 *p* *f* *dimin.* *p* *pp*

*poco ritard.* Allegro giusto. 4 1 1 *p* *f* *fz* *mfp*

*tranquillo* *p cresc.* *f* *fz* *mfp* *pp*





# Hoboe II.

Più animato. 1

pp *cresc.* pp *cresc.* mf *cresc.* f

Meno mosso, quasi Tempo I.

tr *cresc. ff* pesante dim.

p pp fp fp pp

## V.

Allegro giusto. (M. M. ♩ = 100.)

ritard. in tempo p fz pp mf

f fp fp

rit. molto in tempo p f p dimin. pp p

cresc. f p Solo

f p fz

p mf

poco ritard. in tempo ritard. in tempo p dim. pp p f

ritard. in tempo ritardando dim. pp p f p pp

# Legenden.

## Clarinete I.

### I.

in B.  
Allegretto. (M. M. ♩ = 84.)

Anton Dvořák, Op. 59. Erste Sammlung.

Measures 1-24 of the first movement. The music begins with a forte (*f*) dynamic and includes various articulations and dynamics such as *p*, *mp*, and *pp*. Performance markings include *ritard.*, *in tempo*, *cresc.*, and *dimin.*. The piece concludes with a *pp* dynamic.

Measures 25-36, marked **Meno mosso (Tempo I.)**. The dynamics range from *f* to *ppp*. Performance markings include *poco a poco rit.* and *cresc.*. The section ends with a *ppp* dynamic.

# Clarinete I.

## II.

in B.  
Molto moderato. Poco animato. (♩ = 100.)

(M.M. ♩ = 92.) 12 4

*p* *f* *p* *p* *ritard.* *in tempo*

*ritard.* **Moderato quasi Tempo I.**  
*p* *mf* *p* *f*

*tranquillo* *rit.* **Più mosso.**  
*p* *cresc.* *molto espr.* *mf* *f*

*f* *fz* *ff* *ritard.* **Quasi Andante.** *mp* *dim.*

**Moderato quasi Tempo I.** *pespr.* *p* *espress.* *fz*

*string.* **Quasi Allegro.** *p* *f* *fz* *fz* *mf*

*dim.* *p* *f* *ritard.* *in tempo* *pp* *pp*

*ritard.* *string.* *rit. poco a poco* *fp* *pp*

## III.

in B.  
Allegro giusto. (M.M. ♩ = 120.)

*p* *f* *fz* *mfp*

*p* *cresc.* *f* *fz* *mfp*

*tranquillo* *rit.* *in tempo* *pp* *f* *p* *f*

# Clarinette I.

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

*in tempo* *p* *f*

*poco a poco rit.* *mf* *dim.* *p* *pp*

**Andante.** (♩ = 76.) *p* *f* *p* *pp*

*string.* *pp* *f* *p* *mf* *p* *dim.* *pp* *ritard.*

*in tempo* *p* *rit.* *in tempo* *f* *dim.*

*poco rit.* **Allegro giusto.** (♩ = 120.) *p* *dim.* *pp* *p*

*f* *fz* *mfz* *p* *cresc.*

*f* *fz* *mfz* *pp* *tranquillo* *f* *p* *rit.*

*in tempo* *f* *dim.* *p* *dim.* *pp*

*rit.* *in tempo* *p* *p*

*rit.* *in tempo* *pp* *f* *ff*

# Clarinetto I.

## IV.

in C.  
Molto maestoso. (M.M. ♩ = 92.)

*p poco marcato*

*pp ben marcato*

*poco a poco dimin. tranquillo*

*pp*

*dim.*

**Piu animato.** (♩ = 104.)

*fz fz p tranquillamente*

*p f*

*f cresc.*

*rit. Tempo I.*

*ff fz p p fz pp*

**Piu mosso.** (♩ = 112.)

*p pp f*

*p facceterando*

*ritard.*

**Tempo I.**

*f mp mf*

*f cresc. ff*

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

Più animato.

Meno mosso, quasi Tempo I.

in B.  
Allegro giusto. (M.M. ♩=100.)

V.





# Legenden.

## Clarinete II.

Anton Dvořák, Op. 59. Erste Sammlung.

in B.  
Allegretto. (M. M. ♩ = 84.)

### I.

*f* *p* *ff* *in tempo* *mp* *ritard.* *in tempo* *mp* *dim.* *ritard.* *pp*

*mp* *pressivo* *cresc.* *p* *dim.* *ritard.* *pp*

*in tempo* *p* *dim.* *p* *mp* *dim.* *p* *f* *ff*

*dim.* *p* *p* *pp* *poco a poco ritard.*

*in tempo accelerando poco a poco* *f* *ff* *p*

Meno mosso. (Tempo I.)

*p* *mf* *f* *cresc.*

*ff* *fz* *fp* *dim.* *ppp* *poco a poco ritard.*

in B.  
Molto moderato. Poco animato. (♩ = 100.)

### II.

*pp* *f* *p* *ritard.* *in tempo*

*p* *ritard.* *Moderato quasi Tempo I.* *Più mosso.* *mf* *f*

*f* *fz* *fz* *ff* *Moderato quasi Tempo I.* *ritard.* *8*

# Clarinette II.

**Quasi Andante. string.** **Quasi Allegro.**

**Tempo I.** 1 *ritard. in tempo* 4 *ritard. stringendo* *rit. poco a poco*

in B.

## III.

**Allegro giusto.** (M. M. ♩ = 120.)

*in tempo*

*poco a poco ritard.* **Andante.** (♩ = 76.)

*stringendo* 2 *ritardando in tempo. ritard.*

3 *poco ritardando* **Allegro giusto.**

*pp tranquillo* *ritard.* *in tempo* *dimin.*

*ritard. in tempo*

# Clarinete II.

in C.  
Molto maestoso. (M. M.  $\text{♩} = 92$ .)

## IV.

*p poco marcato* *mf* *pp* *dimin. p* *ff ben marcato* *poco a poco diminuendo* *p* *pp* *2 tranquillo* *4 p* *dimin.* *Solo* *f* *f* *p* *tranquillamente* *p* *f* *f* *rit. Tempo I.* *1* *fz* *p* *p* *fz* *pp* *Piu mosso. (♩ = 112.)* *p* *pp* *f* *p* *2 f* *1* *p* *f accelerando* *ritard.* *Tempo I.* *1 marcato* *f* *cresc.* *ff* *fz fz fz fz* *7 Solo* *pp* *4*

# Clarinete II.

**Più animato.**

*mf cresc. f cresc.*

**Meno mosso, quasi Tempo I.**

*ff dim. p*

*pp pp fp fp pp ritard.*

**in B. Allegro giusto. (M. M. ♩ = 100.)**

**V.**

*fp f fp p ritard.*

*p pp f p pp mf ritard.*

*f fp p pp in tempo*

*rit. molto in tempo f p dim. pp dim.*

*p dim. p 9*

*p f p p f p 7 poco rit.*

*in tempo pp fz fp p ritard.*

*in tempo pp f p pp f p dim. pp in tempo ritardando*

# Legenden.

## Fagott I.

### I.

Anton Dvořák, Op. 59. Erste Sammlung.

Allegretto. (M. M.  $\text{♩} = 84$ )

*f* *p* *ff* *fz* *ritard.* *in tempo* *mp*  
*mf* *p* *ritard.* *p*  
*in tempo* *mp* *p* *dimin.*  
*ritard.* *in tempo* *pp* *p* *dimin.* *p* *mp*  
*dim.* *p* *ff* *dim.* *p* *pp* *poco a poco ritard.*  
*dim.* *p* *pp*  
*in tempo* *accelerando poco a poco* *f*

Meno mosso. (Tempo I.)

*ff* *p* *mf* *f* *cresc.*  
*ff* *fz* *fp* *dim.* *poco a poco ritard.* *ppp*

# Fagott I.

## II.

Molto moderato. Poco animato. (M.M. ♩ = 92) 12

First system of musical notation for Part II. It begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Molto moderato' and 'Poco animato' with a metronome marking of ♩ = 92. The music features a series of eighth and sixteenth notes with dynamic markings *p*, *fz*, *p*, *fz*, and *mf*. A triplet of eighth notes is indicated above the first few notes. The system concludes with a fermata over a half note and a final dynamic marking of *pp*.

Second system of musical notation for Part II, marked 'Moderato quasi Tempo I'. It continues with eighth and sixteenth notes. Dynamic markings include *mf*, *ritard.*, *p*, *f*, *ritard.*, *p*, and *pp*. A triplet of eighth notes is present at the end of the system.

Third system of musical notation for Part II, marked 'Più mosso'. The tempo increases. It features eighth and sixteenth notes with dynamic markings *p*, *ritard.*, *mf*, *f*, and *f*.

Fourth system of musical notation for Part II, marked 'Moderato quasi Tempo I'. It contains eighth and sixteenth notes with dynamic markings *ff*, *ritard.*, *p*, *dim.*, and *pp*.

Fifth system of musical notation for Part II, marked 'Tempo I' and 'Quasi Andante'. It features eighth and sixteenth notes with dynamic markings *pp*, *2*, *p*, *accelerando*, *f*, *pp*, *1*, *p*, and *fz*.

Sixth system of musical notation for Part II, marked 'Quasi Allegro'. It contains eighth and sixteenth notes with dynamic markings *p*, *pp*, *stringendo*, *cresc.*, *mf*, *f*, *fz*, and *fz*.

Seventh system of musical notation for Part II, marked 'Tempo I'. It features eighth and sixteenth notes with dynamic markings *dimin.* and *p*.

Eighth system of musical notation for Part II, marked 'Tempo I'. It contains eighth and sixteenth notes with dynamic markings *f*, *p*, *dim.*, *5*, *p*, and *p*.

Ninth system of musical notation for Part II, marked 'Tempo I'. It features eighth and sixteenth notes with dynamic markings *pp*, *ritard.*, *2*, *stringendo*, *f*, *rit. poco a poco*, *fp*, *2*, and *pp*.

## III.

Allegro giusto. (M.M. ♩ = 120)

First system of musical notation for Part III, marked 'Allegro giusto'. It begins with a bass clef, a key signature of one flat (Bb), and a 2/4 time signature. The tempo is marked 'Allegro giusto' with a metronome marking of ♩ = 120. The music consists of eighth notes with dynamic markings *p*, *f*, *fz*, and *mf*.

# Fagott I.

*p* *cresc.* *f* *fz* *mfp*

*tranquillo. ritard. in tempo* *dimin.* *p*

6 2 *f* *in tempo* *dimin.*

10 *ritard.* *p*

13 *poco a poco ritard. Andante. (♩ = 76)* *f* 4 4 *p* *pp*

*f* *p* *dimin.* *pp* *pp* *f*

*stringendo* 1 *in tempo* 2 *ritard.* *p* *mf* *f* *p* *dim.* *pp*

*p* *in tempo cresc.* *f* *dim.* *p* *fp* *pp* *poco ritardando* 1

### Allegro giusto.

*p* *f* *fz* *mfp*

*p* *cresc.* *f* *fz* *mfp*

*tranquillo. ritard. in tempo* *dimin.* *p* *dim.*

6 2 *f* *in tempo* *dimin.*

10 *ritard.* *p*

2 *p*

4 *in tempo* *pp* *ritard.* *fz* *mf* *f* *ff*

# Fagott I.

## IV.

Molto maestoso. (M. M. ♩ = 92.)

Più animato. (♩ = 104.)

ritard. Tempo I.

Più mosso. (♩ = 112.)



# Fagott I.

*pp* **Più animato.** *1 pp cresc. mf cresc.*

*f cresc. ff dim.*

*p pp pp pp pp rit.*

**Allegro giusto. (M. M. ♩ = 100) V.**

*4* *ritard. in tempo*

*fp ritard. p fp p pp*

*rit. in tempo f p mf f rit. molto fp*

*p pp p dim. pp*

*in tempo*

*2 p cresc. f dim.*

*p dim. 5*

*f f p*

*f p mf p dim. pp*

*poco rit. in tempo 3 ritard.*

*pp fp fp p*

*in tempo ritard. in tempo ritardando*

*pp f p pp 1 f p dim. pp*



# Legenden.

## Fagott II.

### I.

Anton Dvořák, Op. 59. Erste Sammlung.

Allegretto. (M. M. ♩ = 84.)

*f* *p* *ff* *fz* *ritard.* *in tempo* *mp* *mf* *p* *p* *ritard.* *in tempo* *mp* *secco* *1* *2* *3* *4* *5* *6* *7* *8* *9* *p* *dimin.* *ritard.* *in tempo* *pp* *p* *dimin.* *p* *mp* *dim.* *p* *ff* *dim.* *p* *2* *2* *poco a poco ritard.* *dim.* *p* *p* *pp* *in tempo* *accelerando poco a poco* *f* *ff* *p*

Meno mosso. (Tempo I.)

*mf* *f* *cresc.* *ff* *p* *fz* *fp* *dim.* *pp* *4* *ppp* *poco a poco ritard.*

# Fagott II.

## II.

Molto moderato.

(M.M. ♩ = 92.) 12

Poco animato. (♩ = 100.)

Moderato, quasi Tempo I.

Moderato, quasi Tempo I.

Quasi Andante.

Quasi Allegro.

Tempo I.

# Fagott II. III.

Allegro giusto. (M.M. ♩ = 120.)

*p* *f* *fz* *mfp* *p*  
*cresc.* *f* *fz* *mfp*  
*tranquillo rit. in tempo*  
*f* *ritard. in tempo* *dim.* *p*  
*dim.* *p* *poco a poco ritard.*  
*f* *p* *pp*

Andante. (♩ = 76.)

*pp* *f* *p* *dim.*  
*ritard.* *in tempo* *rit.*  
*pp* *string.* *f = p*  
*pp* *rit.*

*p* *pp* *poco rit.* *p* **1** *Allegro giusto.*  
*f* *fz* *mfp* *p* *cresc.*  
*tranquillo ritard. in tempo*  
*f* *fz* *mfp* *f* *ritard. in tempo*  
*dimin.* *p* *dim.* *p*  
*p* *pp* *ritard.* *in tempo*  
*fz* *mf* *f* *ff*

# Fagott II.

## IV.

Molto maestoso. (M.M. ♩ = 92.)

8

*mf* *dim.* *p*

1 *ff ben marcato* *poco a*

*poco dimin.* *pp*

*p* *dim.* *pp tranquillo*

6

Più animato. (♩ = 104.)

*mf* *fz* *fz* *p* *p cresc.* *dim* *p cresc.*

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

*f* *ritard.* **Tempo I.**

1

Più mosso. (♩ = 112.)

*pp* *fz* *p* *pp*

*accelerando* *ritard.* **Tempo I.**

*p* *f* *f* *mp* *mf marcato* *f*

*cresc.* *ff*

*p* *dim.* *pp*

8

# Fagott II.

Più animato.

1

*pp cresc. mf cresc. f cresc. ff*

Meno mosso, quasi Tempo I.

*dim. p pp*

1 rit.

*pp*

Allegro giusto. (♩ = 100.)

## V.

5

*fp p pp mf f f3 fp*

rit. in tempo

rit. molto

in tempo

2

*p cresc. f dim.*

10

1

*f p f p*

poco ritard.

*mf p dim. pp*

4

*pp fp pp*

ritard. in tempo ritardando

*f p pp*





# Legenden.

## Horn I.

in F.

I.

Anton Dvořák, Op. 59. Erste Sammlung.

Allegretto. (M. M. ♩ = 84.)

Musical score for Horn I, first section (Allegretto). The score consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a *p* marking later. The second staff features *ff* and *fz* markings, ending with a *ritard.* instruction. The third staff starts with *in tempo* and *mp*, followed by *mf* and *p*. The fourth staff includes *ritard.*, *in tempo*, and *mp*. The fifth staff has *fz*, *fz*, *p dimin.*, and *pp*. The sixth staff begins with *in tempo*, *p*, *press.*, *dim.*, *p*, *mp*, and *dim.*. The seventh staff shows *p*, *ff*, and *dimin.*. The eighth staff contains *p*, *pp*, *in tempo*, *accelerando*, *poco a poco*, and *pp*. The section concludes with a *ritard.* instruction.

### Meno mosso (Tempo I.)

Musical score for Horn I, second section (Meno mosso). The score consists of three staves. The first staff starts with *f*, *ff*, and *p*. The second staff begins with *mf*, followed by *f*, *cresc.*, and *ff*. The third staff starts with *f*, *fp dim.*, *pp*, *perdendosi*, and *ppp*. The section concludes with a *ritard.* instruction.

# Horn I.

in F.

Molto moderato.

(M. M. ♩ = 92.) 12

## II.

Poco animato. (♩ = 100.)

## III.

in F.

Allegro giusto. (M. M. ♩ = 120.)

pp mf *dimin.*

*poco a poco ritard.* **Andante.** (♩ = 76.) *stringendo ritard.*

p pp 5 p fz 4 1

*in tempo ritard. in tempo* *poco ritardando*

3 2 3 Horn III. fp pp 2/4

**Allegro giusto.**

p f fz mfp p

*cresc.* f fz mfp pp *tranquillo*

f p f *dimin.* p

*dimin.* pp 7 *ritard. in tempo* 2 pp

4 pp 1 *ritard. in tempo* 2 fz mf f ff

in F.

IV.

**Molto maestoso.** (M. M. ♩ = 92.)

8 mf dim. 4

f marcato ff ben marcato *poco a poco diminuendo*

p *dimin.* pp 2

*tranquillo* 3 **Più animato.** (♩ = 104.) mf fz fz p 3

# Horn I.

*p cresc.* *dim.* *p cresc.* *f*

*f* *cresc.* *ff*

*ritard. Tempo I.* *fz* *p* *pp* *pp* *pp*

**Più mosso.** (♩ = 112.) *pp*

*f* *p* *pp*

*accelerando* *f* *f*

*ritard.* **Tempo I.** *mp marcato* *cresc.* *f* *cresc.*

*ff*

*pp* *cresc.* *mf* *f*

**Più animato** *pp* *cresc.* *mf* *f*

**Meno mosso, quasi tempo I.** *cresc.* *ff* *dim.* *p*

*pp* *pp* *fpp* *fpp* *pp* *ritard.*

V. tacet.

# Legenden.

## Horn II.

### I.

Anton Dvořák, Op. 59. Erste Sammlung.

Allegretto. (M. M.  $\text{♩} = 81$ .)

Measures 1-12 of the first section. Dynamics include *f*, *ff*, *p*, *cresc.*, *ritard.*, *in tempo*, *mp*, *mf*, and *fz*. Articulations include accents and slurs. First and second endings are marked with '1' and '3'.

Meno mosso. (Tempo I.)

Measures 13-16 of the first section. Dynamics include *ff*, *p*, *cresc.*, *mf*, *f*, *fpp*, and *ppp*. Articulations include accents and slurs. First and second endings are marked with '4'.

### II.

in F.  
Molto moderato.  
(M. M.  $\text{♩} = 92$ .)<sup>12</sup>

Poco animato. ( $\text{♩} = 100$ .)

Measures 1-13 of the second section. Dynamics include *p*, *fz*, *mf*, and *pp*. Articulations include accents and slurs. First and second endings are marked with '1' and '2'.

# Horn II.

Moderato quasi Tempo I.

Horn I.

Quasi Andante, *stringendo* Quasi Allegro.

in F.

## III.

Allegro giusto. (♩ = 120.)

# Horn II.

in F.

Molto maestoso. M.M. (♩ = 92.)

## IV.

## V. tacet.





# Legenden.

## Horn III.

in D.

I.

Anton Dvořák, Op. 59. Erste Sammlung.

Allegretto. (M.M. ♩ = 84.)

*f* *p* *ritard.* *in tempo* *ritard.* *in tempo*  
*ff* *fz* *p* *mp*  
*cresc.* *p dimin.* *pp*  
*in tempo* *p* *dimin.* *p mp* *dimin.*  
*p* *ff* *dim.* *p* *p*  
*poco a poco ritard* *in tempo* *accelerando poco a poco*  
*dim.* *pp* *pp*  
Meno mosso. (Tempo I.)  
*f* *ff* *p* *mf*  
*f* *cresc.* *ff*  
*f dim. fp dim.* *pp* *pp perdendosi* *ppp*

in D.

II.

Molto moderato. (M.M. ♩ = 92.) Poco animato. (♩ = 100.)

*p* *fz* *p* *fz* *mf*  
*ritard. in tempo* *pp* *pp* *pp*  
*ritard. Moderato, quasi Tempo I.* *ritard. Più mosso.*  
*mf* *f* *f*

# Horn III.

Moderato, quasi Tempo I.

2 Solo *accelerando* Quasi Andante. 2  
 3 6 *stringendo*

Quasi Allegro.

1 Horn III in F. *f* *dimin.*

*p* *f* Tempo I. 1

*poco a poco ritard. in tempo* 4 *ritard. stringendo* F-Hörner. *rit. poco a poco*  
 6 3 2 4 *fp* 2

Horn IV.

# III.

in B. basso.

Allegro giusto (M.M. ♩ = 120)

*p* *f* *fz* *mf* *p*

*tranquillo* *cresc.* *f* *fz* *mf* *pp* *f* *ritard.*

*in tempo* *dim.* *p* *dim.* *ritard.*

*in tempo* 2 *poco a poco ritard.*

13 *pp* *mf* *dimin.* 4  
 Andante (♩ = 76.) 5 *stringendo* *in tempo* 2 *ritard.* *ritard. in tempo*

*fz > p* 4 *ritard.* 3 *ritard. in tempo*  
*poco ritardando* Allegro giusto.

*pp* 2 1 *p* *f* *fz* *mf* *tranquillo*

*ritard. in tempo* *cresc.* *f* *fz* *mf* *pp* 11 *ritard.*

*f* 2 *dim.* *p* *dim.* 2

*in tempo* 4 *pp* 4 2 *in tempo* *ritard.* 1 *mf* *f* *ff*

# Horn III.

in C.

## IV.

Molto maestoso. (M.M. ♩=92.)

11

*mf* *f marcato* *ff ben marc.*  
*poco a poco diminuendo* *p* *dimin.*  
*pp* *pp* *2 tranquillo*  
*Più animato.* (♩=104.)  
*mf* *fz* *fz* *p* *3* *p cresc.* *dim.*  
*p cresc.* *f* *f* *cresc.*  
*ff* *fz* *p* *pp* *1* *ritard. Tempo I.* *4* *1*  
*Più mosso.* (♩=112.)  
*pp* *f* *p* *pp*  
*accelerando* *f* *f* *ritard.*  
*Tempo I.* *mp* *mf marc.* *f* *cresc.* *ff* *fz* *fz* *fz*  
*13* *Più animato.* *pp* *cresc.*  
*Meno mosso, quasi Tempo I.*  
*mf* *f* *cresc.* *ff*  
*dim.* *p* *pp* *pp* *pp* *1* *rit.*

V. tacet.



# Legenden.

## Horn IV.

in D.

### I.

Anton Dvořák, Op. 59. Erste Sammlung.

Allegretto. (M.M. ♩ = 84.)

*f* *p* *ritard.* *in tempo* *ritard.* *in tempo*  
*ff* *ff* *p* *mp*  
*p* *dimin.* *ritard.*  
*in tempo* *pp* *p* *dimin.* *p* *ff*  
*in tempo* *dimin* *p* *p* *dim. poco a poco rit.* *pp*  
*in tempo* *pp* *accelerando poco a poco*  
**Meno mosso (Tempo I.)** *pp* *ff* *p* *f* *cresc.*  
*f* *dimin.* *fp* *dim.* *pp* *pp* *perdendosi* *ppp*  
*poco a poco ritard.* *ff*

in D.

### II.

Molto moderato. (M. M. ♩ = 92.) 12

Poco animato. (♩ = 100.)

*mf* *ritard.* *3* *ritard.* *f*  
*in tempo* *pp* *ritard.* *Moderato, quasi Tempo I.* *mf* *13*



in C.

IV.

Molto maestoso. (♩ = 92.)

11 *mf* *f marcato* *ff ben marcato*  
*poco a poco diminuendo*  
*p* *dimin.*

2 *pp* *tranquillo*  
*pp* *Più animato. (♩ = 104.)* *dim.*

3 *mf* *f* *f* *p* *p cresc.*

1 *cresc.* *ff* *fz* *p* *pp* *Tempo I. 7* *Più mosso. (♩ = 112.)*

*p* *pp* *f*

*f* *mp* *mf marc.* *f* *cresc.*

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

13 *pp* *cresc.* *mf* *f* *cresc.* *ff*

*Meno mosso, quasi Tempo I.* *dim.* *p* *pp* *6* *rit.* *pp*

V. tacet.





# Legenden.

Trompete I in C.

I. II u. III tacet.

IV.

Anton Dvořák, Op. 59. Erste Sammlung.

Molto maestoso. (M. M.  $\text{♩} = 92$ )

17 *ff* *ben marcato* *poco a*

*poco diminuendo* *p* *dim.* *pp*

2 *tranquillo* *Più animato* ( $\text{♩} = 104$ )  
7 *mf* *fz* *fz* *p* 3

*p* *cresc.* *dim.* *p* *cresc.*

*f* *f* *cresc.*

*ff* *ritard.* *Tempo I.* 7 *Più mosso* ( $\text{♩} = 112$ ) 11 *ritard.*

*Tempo I.* 5 *f*

16 *Più animato.* *pp* *cresc.*

*Meno mosso, quasi Tempo I.* *mf* *cresc.* *f* *cresc.* *ff*

8 *ritard.* *pp*

V. tacet.



# Legenden.

Trompete II in C.

I. II u. III. tacet.

IV.

Anton Dvořák, Op. 59. Erste Sammlung.

Molto maestoso. (M. M. ♩ = 92.)

*poco a poco*

17 *ff* ben marcato

*diminuendo*

2 *tranquillo* *Piu animato.* (♩ = 104.)

*mf* *fz* *fz* *p*

*dimin.* *pp*

*p* *cresc.* *p* *cresc.*

*f* *cresc.*

*Tempo I.* *Piu mosso.* (♩ = 112) *ritard.*

*ff* *fz* *p* *pp*

*Tempo I.*

16 *Piu animato.*

*pp* *cresc.*

*Meno mosso, quasi Tempo I.*

*mf* *f* *cresc.* *ff*

*dim.* *p* *pp*

V. tacet.



# Legenden.

## Pauken.

### I.

in D. u. A.

Allegretto (M.M. ♩ = 84.)

Anton Dvořák, Op. 59. Erste Sammlung.

Musical score for snare drum, first movement. The score is written in bass clef, 2/4 time. It begins with a forte (*f*) dynamic and includes various articulations such as trills and accents. The dynamics range from *f* to *ppp*. Tempo markings include *ritard.*, *in tempo*, *poco a poco ritard.*, and *accelerando poco a poco*. The piece concludes with *Meno mosso* (Tempo I.) and a final *ppp* dynamic. Measure numbers 1, 3, 5, 7, 8, 9, 10, 11, 12, 13, 14, and 16 are indicated throughout the score.

### II. III. tacet.

# Pauken.

## IV.

in C.u. G.

Molto maestoso. (M.M. ♩ = 92.)

17 *ff ben marcato* *poco a poco diminuendo*

*p* *dimin.* *pp* 2 *Anquillo* 7

*tr* *p* *f* *pp* 3 3 *Più animato. (♩ = 104.)*

*pp* *cresc.* *dimin.* *pp* *pp* *cresc.* *f*

*f* *cresc.* *ff* 1

*ritard* *Tempo I.* 7 *Più mosso. (♩ = 112.)* 11 *ritard.* 1 2 3 4 *Bässe.*

*f* 5 1 2 3 4 5

*fp* *dim.* *pp* *ppp* 12 *Più animato.* *pp*

*cresc.* *mf* *f* *cresc.* *ff* 7

*Meno mosso, quasi Tempo I.* *dimin.* *p* *dim.* 7

*pp* *pp* 3 3 3 1 1 *V. tacet.* *ritard.* *pp*

## V. tacet.

# Legenden.

## Triangel.

I u. II tacet.

### III.

Anton Dvořák, Op. 59. Erste Sammlung.

**Allegro giusto.** (M.M. ♩ = 120.)

### IV.

**Molto maestoso.** (M.M. ♩ = 92.)

V. tacet.







# Legenden.

Harfe.

I. II. III. u IV. tacet.

V.

Allegro giusto. (M. M. ♩ = 100.)

Anton Dvořák, Op. 59. Erste Sammlung.

4 *mf* *p* *f* *p* *ritard.* *in tempo*

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

*in tempo* 4 *p* *mf* *p* *rit.* *pp*

*in tempo* *p* *pp* *cresc.* *f* *dim.*

*rit. molto* *pp* *in tempo* 5

# Harfe.

1 *mf* *p* 1

*dimin.* *p* 21 *pp*

*poco rit.* *pp* *mf* *in tempo*

*f* *mf* *p* *pp* *ritard.*

*in tempo* *p* *pp*

*ritard.* *pp morendo* 3

# Legenden.

Harfe.

I. II. III. u IV. tacet.

V.

Allegro giusto. (M. M. ♩ = 100.)

Anton Dvořák, Op. 59. Erste Sammlung.

The musical score is written for a harp and consists of five systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Allegro giusto' with a metronome marking of ♩ = 100. The score includes various dynamics and tempo markings:

- System 1:** Starts with a 4-measure rest, then *mf*, *p*, *f*, *p*, and *p*. Tempo markings include *ritard.* and *in tempo*.
- System 2:** Starts with *pp*, followed by *cresc.*, *f*, and *dim.*. Includes a *ritard.* marking.
- System 3:** Starts with *p*, followed by *mf*, *p*, and *pp*. Includes *in tempo* and *rit.* markings.
- System 4:** Starts with *p*, followed by *pp*, *cresc.*, *f*, and *dim.*. Includes *in tempo* markings.
- System 5:** Starts with *rit. molto*, followed by *pp*, and ends with *in tempo*. Includes a 5-measure rest.

Harfe.

1 *mf* *p* 1

*dimin.* *p* 21 *p* *pp*

*poco rit.* *pp* *mf* *in tempo*

*f* *mf* *p* *pp* *ritard.*

*in tempo* *p* *pp* *f*

*ritard.* *pp* *morendo* 3



# Legenden.

## Violine I. (Preis Mk 2.-)

Anton Dvořák, Op. 59. Erste Sammlung.

Allegretto. (M. M. ♩ = 84.)

### I.

pp  
ff  
f  
in tempo  
rit.  
cresc.  
mp  
p dim.  
arco  
ritard.  
pp  
p  
dim.  
p  
mp  
dim.  
p  
f  
ff  
poco a poco rit.  
dim.  
pp  
in tempo  
dim. > p  
p  
dim.  
pp  
acce - lerando poco a poco

Meno mosso. (Tempo I.)

f  
ff  
p  
mf  
cresc.  
ff  
perdendosi  
poco a poco ritard.  
ppp

# Violine I.

## II.

Molto moderato. (M. M. ♩ = 92.)

*p espressivo* *pp* *fz*

Poco animato. (♩ = 100.)

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

*mf espress.* *pp* *pp* *f ritard.* *pp* *in tempo*

Moderato quasi Tempo I.

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

*p* *fz* *p dim.* *ritard.* *Più mosso.* *mf*

*f* *fz* *ff* *p*

Moderato, quasi Tempo I. Quasi Andante.

*ritard.* *dimin.* *pp* *4 acceler.* *pizz.* *pp*

Quasi Allegro.

*arco* *fz* *pp* *stringendo* *cresc.* *f* *arco* *pizz.* *f*

Tempo I.

*p* *f* *poco a poco ritard.* *pp*

*in tempo* *pp* *pp* *f* *pp* *ritard.*

*stringendo* *p* *cresc.* *f* *fp* *ritard.* *poco a poco* *dim.* *pp*



# Violine I.

Allegro giusto. (M. M. ♩ = 120.)

## III.

*p scherzando*  
*3*  
*p cresc.* *f* *fz*  
*ritard.* *p* *f* *in tempo pizz.* *pp*  
*dim.* *p* *dim. ritard.* *arco pp*  
*pp fz fz fz*  
*div.* *fz* *12* *poco a poco rit.*

Andante. (♩ = 76.)

tranquillo e molto espressivo

*pp* *f*  
*f fz > p dim. pp* *pp*  
*string.* *p cresc.* *f* *p pp*  
*ritard.* *p > pp* *in tempo pizz.* *pp*

Allegro giusto. (♩ = 120.)

*poco rit.* *1* *arco* *p scherzando* *2*

Bratsche.

# Violine I.

*diminuendo*  
*tranquillo*  
*in tempo*  
*arco*  
*ritard.*  
*in tempo*  
*ritard. in tempo pizz.*  
*arco*

*f* *p* *p cresc.* *f* *fz*  
*mf p* *pp* *cresc.* *f* *dim.* *dim.*  
*p* *f* *pp* *fz* *fz* *fz* *fz* *p*  
*pp* *mf* *f* *ff*

## IV.

Molto maestoso. (M. M. ♩ = 92.)

*molto tranquillo*

*p* *pp* *ff ben marcato* *poco a poco dimin.*  
*p* *dimin.* *pp* *f*

Più animato. (♩ = 104.)

*p cresc.*

# Violine I.

*cresc.* **ff**

*pesante* *ritard.* **Tempo I.** 7

**ff** *p* *pp*  
**Più mosso.** (♩ = 112.) *appass.*

*pp* **f** *mp* **Tempo I.** *accelerando*

**ff** *sempre marcato*

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

*pp* *ppp* **Più animato.**

*pp*

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

**ff** *pesante* *dim.* **Meno mosso, quasi Tempo I.**

*p* *pp* *ppp* *rit.*

# Violine I.

## V.

Allegro giusto. (M. M. ♩=100.)

mp f p f

ritard. in tempo p pp 1 ritard. in tempo pizz. 2 p

f pp f ritard. p in tempo pp

1 rit. molto in tempo 2

pp dim. p pp

mp dim. pp p

dim. pp p

f p p pp 1

f p p pp 2

f p pp mf

p dim. pp p poco rit. dim. in tempo molto espressivo

pp 0 2. 2 pp rit.

1 ritard. in tempo pizz. ritardando 3 p mp mf p dim. pp

# Legenden.

## Violine II.

(Preis Mk 2.-)

### I.

Anton Dvořák, Op. 59. Erste Sammlung.

Allegretto. (M.M. ♩ = 84.)

Meno mosso. (Tempo I.)

# Violine II.

## II.

Molto moderato. (M.M. ♩=92.)

Musical staff 1: *Molto moderato. (M.M. ♩=92.)* Dynamics: *p*, *pp*, *fp*, *dim. p*, *pp*

Poco animato. (♩=100.)

Musical staff 2: *Poco animato. (♩=100.)* *pizz.* Dynamics: *p*, *fz*, *mf*, *pp*, *pp*

arco

Musical staff 3: *arco* Dynamics: *fz*, *pp*

ritard.

Moderato quasi Tempo I.

Musical staff 4: *Moderato quasi Tempo I.* Dynamics: *mf*, *p*, *f*, *p*

tranquillo

Musical staff 5: *tranquillo* Dynamics: *fz*, *p dim.*, *pp*

ritard.

Più mosso.

Musical staff 6: *Più mosso.* Dynamics: *mf*, *f*, *fz*

ritard.

Musical staff 7: *ritard.* Dynamics: *fz*, *ff*, *p*, *dimin.*

Moderato quasi Tempo I. Quasi Andante.

Musical staff 8: *Moderato quasi Tempo I. Quasi Andante.* Dynamics: *pp*, *pp*, *p*, *pp*

Quasi Allegro.

Musical staff 9: *Quasi Allegro.* Dynamics: *f*, *f*, *p*

Tempo I.

1 poco a poco ritard.

in-tempo

f dim. ritard.

Musical staff 10: *Tempo I.* Dynamics: *f*, *pp*, *pp*, *pp*, *pp*

stringendo

ritard. poco a poco

Musical staff 11: *stringendo* Dynamics: *p*, *cresc.*, *f*, *fp*, *pp*, *ppp*

# Violine II.

## III.

Allegro giusto. (M.M. ♩ = 120.)

*p scherzando*  
*p* *p* *p cresc.* *f* *fz*  
*tranquillo*  
*mf p.* *pp*  
*ritard.* *in tempo*  
*f* *p* *f* *dim.*  
*p* *dim.* *pp* *arco* *ritard.*  
*in tempo* *pp* *fz* *fz* *fz* *fz* *div.* *f*  
*mf* *pizz.* *poco a poco ritard.* *p* *pp*

Andante. (♩ = 76.)

*arco* *pp* *f* *p* *pp*  
*f* *fz* *p* *dim.* *pp* *string.*  
*p cresc.* *f* *p* *pp* *f*  
*ritard.* *in tempo* *pizz.* *poco rit.*  
*p* *dim.* *pp* *fz* *dim.*

# Violine II.

**Allegro giusto.** (♩ = 120.)

1 arco  
Viola *p* scherzando

*f* *p* *p cresc.* *f*

*fz* *mfp* *pp* *tranquillo* *p*

*f* *ritard.* *in tempo pizz.*

*dim.* *p* *pp* 4 arco 2 3 4 5 6 7

*ritard.* *in tempo.* *pp* *fz* *fz* *fz* *fz* *p*

*pp* *ppp* *mf* *f* *ff* *arco*

## IV.

**Molto maestoso.** (M. M. ♩ = 92.)

4 *p* *pp*

*pp* *ff ben marcato* *poco a poco dim.*

*p* *dim.* *pp* 2 *molto tranquillo*

**Più animato.** (♩ = 104.)

*pp* *f* *f* *pp*

*p* *cresc.* *dimin.*



*p* *cresc.*

*f*

*cresc.* *ff*

*pesante* *ritard.* **Tempo I.** 7

**Più mosso.** (♩=112.) *appassionato*

*ff* *p* *pp* *accel.*

*pp* *fz* *pp* *fz* *p* *ritard.* **Tempo I.** 1 *marcato* *f* *cresc.*

*f* *mp* *mf* *f* *cresc.*

*ff* *sempre marcato* *fz fz fz fz*

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

**Poco animato.**

*pp* *pp* *pp* *cresc.*

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

**Meno mosso, quasi Tempo I.**

*ff* *pesante* *dim.*

*p* *pp* *ppp* *rit.* *pp*

# Violine II.

## V.

Allegro giusto. (M.M. ♩=100.)

*mp* *in tempo* *f* *pizz.* *dim.* *arco* *ritard.*

*p* *ritard.* *in tempo* *pp* *rit.* *pizz.* *in tempo* *arco* *f*

*p* *ritard.* *in tempo* *pp* *1 rit. molto* *2* *pp*

*in tempo* *2* *mp*

*dimin.* *p* *pp*

*dimin.* *pp* *p* *f*

*p* *f* *p*

*pizz.* *arco* *fz* *p* *pp* *f*

*p* *p* *mf*

*p* *dimin.* *pp* *1* *poco ritard.* *in tempo*

*pp* *ritard.* *in tempo*

*pp* *1 ritard.* *in tempo* *pizz.* *ritardando*

*pp* *3* *p* *mf* *mf* *p* *dim.* *pp*

# Legenden.

## Bratsche.

(Preis Mk 2.-)

Aufführungsrecht vorbehalten.

### I.

Anton Dvořák, Op. 59. Erste Sammlung.

Allegretto. (M.M. ♩ = 84.)

The musical score for Violin I consists of 12 staves. The key signature has one flat (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegretto' with a metronome marking of quarter note = 84. The score includes various dynamics and articulations:

- Staff 1: *f*, *pizz.*, *pp*
- Staff 2: *arco*, *ff*
- Staff 3: *fz*, *ritard.*, *p*, *in tempo*
- Staff 4: *mf*, *p*
- Staff 5: *cresc.*, *rit.*, *mp*, *in tempo*
- Staff 6: *p dimin.*, *ritard.*
- Staff 7: *pp*, *p*, *in tempo*, *pizz.*, *dim.*
- Staff 8: *arco*, *p*, *mp*, *dim.*, *p*
- Staff 9: *ff*
- Staff 10: *dim.*, *p*

# Bratsche.

*poco a poco ritard.* *pp* *poco a poco* *in tempo* *accelerando*

*f* *ff* *p* *mf* *cresc.* *ff* *pp* *perdendosi* *ppp*

*Meno mosso. (Tempo I.)*

## II.

*Molto moderato. (M. M. ♩ = 92.)* *p* *pp* *fp* *dim.*

*Poco animato. (♩ = 100.)* *pizz.* *p* *fz* *mf* *arco*

*ritard.* *in tempo* *pp* *f* *pp* *ritard.* *Moderato quasi Tempo I.* *p* *f* *p*

*1 rit. Più mosso.* *fz* *ppdim.* *2 mf* *f* *f*

# Bratsche.

Moderato, quasi  
Tempo I.

*ff* *ritard.* *p* *dim.* *pp*  
*pp* *accelerando* *Quasi Andante.* *pizz.* *f* *pp* *pp*  
*string.* *arco* *Quasi Allegro.* *pizz.* *arco*  
*p* *pp* *mf* *f* *fz* *f*  
*dim.* *p*

Tempo I.

*poco a poco ritard.* *in tempo*  
*f* *ritard.* *1* *string.* *ritard. poco a poco*  
*dim. pp* *p* *cresc.* *f* *fp* *1* *pp*

## III.

Allegro giusto. (M.M. ♩ = 120.)

*p* *fz* *p* *cresc.*  
*f* *fz* *dim.* *p* *pp* *ritard.*  
*in tempo* *pizz.* *f* *dim.* *p* *dim.*  
*arco* *pp* *2* *ritard.* *2*

# Bratsche.

*in tempo*  
*p* *dir.* *f* *fz* *dim.*

*p* *2* *6* *poco a poco ritardando* *pizz.* *p* *pp*

## Andante. (♩ = 76.)

*arco* *pp* *f* *p* *pp*

*f* *p* *dim.* *pp* *4* *stringendo* *p* *cresc.*

*f* *1* *in tempo* *pp* *f* *p* *pp*

*in tempo pizz.* *fz* *dim.* *p* *pp* *arco* *pp*

## Allegro giusto.

*poco ritardando* *pp* *p*

*f* *fz* *p*

*cresc.* *f* *fz* *dim.* *p* *pp*

*tranquillo*

*ritard.* *f* *p* *in tempo* *pizz.* *f* *dim.*

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

# Bratsche.

ritard. in tempo

2

*p*

*p* *morendo*

*pp* *dimin.* *ritard. in tempo.* *arco*

2 1 *mf* *f* *ff*

## IV.

Molto maestoso. (M.M. ♩ = 92.)

4

*p*

*pp*

*pp* *ff* *ben marcato* *poco a*

*poco diminuendo* *dimin.*

*p* *pp*

2 *tranquillo molto*

*pp*

Poco animato. (♩ = 104.)

*f* *f* *f* *pp*

*p* *cresc.* *dim.*

*p* *cresc.*

*f* *cresc.*

*ff* *fz* *pesante* *rit.* *p* *pp*

Tempo I. 5

# Bratsche.

Più mosso. (♩ = 112.)

First system of the musical score. It consists of three staves. The first staff begins with a dynamic marking of *f*, followed by *p* and *pp*. It contains several triplet markings (indicated by a '3' above the notes). The second and third staves continue the texture with various dynamic markings including *f*, *p*, and *pp*.

Second system of the musical score. It consists of three staves. The first staff is marked *f* and includes a *ritard.* marking. The tempo changes to **Tempo I.** with a dynamic marking of *mp marcato*. The second and third staves feature *f*, *cresc.*, and *ff sempre marcato* markings.

Third system of the musical score, consisting of a single staff. It shows a decrescendo with dynamic markings *dimin.*, *p*, *dim.*, *pp*, and *ppp*.

Fourth system of the musical score, consisting of a single staff. It is marked **Più animato.** and includes dynamic markings *pp*, *pp*, and *pp*. There are also numerical markings '2' and '3' above the staff.

Fifth system of the musical score, consisting of two staves. It is marked **Meno mosso, quasi Tempo I.** and includes dynamic markings *mf*, *f*, *cresc.*, *ff*, *pesante*, *dim.*, *p*, and *pp*. There is a numerical marking '1' above the second staff.

Sixth system of the musical score, consisting of a single staff. It includes dynamic markings *ppp*, *fp*, *fp*, and *pp*, and ends with a *ritard.* marking.



# Bratsche.

## V.

Allegro giusto. (M.M.  $\text{♩} = 100.$ )

*mp* *f* *pizz.*

*p* *dim.* *fz* *p* *pp* *f* *p* *rit.* *1*

*in tempo* *p* *f* *pp* *1* *ritard.* *1*

*in tempo rit. molto* *in tempo* *arco* *p*

*cresc.* *f* *p* *6*

*f* *p*

*f* *pizz.* *dim.* *p*

*f* *p* *arco* *pp* *f* *mp*

*pp* *mf* *p* *pp* *poco ritard.* *1*

*in tempo* *1* *p* *mf* *pizz.* *pp*

*ritardando* *in tempo* *3* *ritard.* *in tempo* *arco* *p* *2*



# Legenden.

## Violoncell u. Contrabass.

(Preis Mk 3.-)

### I.

Anton Dvořák, Op. 59. Erste Sammlung.

Allegretto. (M. M. ♩ = 84.)

The musical score is written for Violoncell and Contrabass in 2/4 time. It begins with a forte (f) dynamic and a pizzicato (pizz.) instruction. The first system ends with a fortissimo (ff) dynamic and an arco instruction. The second system features a fortissimo (ff) dynamic and an arco instruction. The third system includes ritardando (ritard.) and in tempo markings. The fourth system has mezzo-forte (mf) and piano (p) dynamics, with pizzicato and arco instructions. The fifth system continues with mezzo-piano (mp) dynamics and in tempo markings. The sixth system concludes with piano (p) and fortissimo (ff) dynamics, including ritardando and arco instructions.

# Violoncell u. Contrabass.

*in tempo*  
arco  
*p*  
*in tempo*  
pizz.  
*p*  
*dim.*  
*dim.*

*p*  
*mp*  
*dim.*  
*p*  
*mp*  
*dim.*

*p*  
*ff* arco.  
*p*  
*ff*

*dimin. p*  
*dimin.*  
*dimin. p*  
*dimin.*

*poco a poco ritard.*  
*pp*  
*poco a poco ritard.*  
*pp*  
*in tempo*  
*in tempo*  
*acceler. poco a poco*  
*f*  
*acceler. poco a poco*  
*f*

## Meno mosso. (Tempo I.)

*ff*  
*p*  
pizz.  
*mf*  
*ff*  
*p*  
*mf*

*f*  
*cresc.*  
*ff*  
*fz*  
*fp dim.*  
*pp*  
*f*  
*cresc.*  
*ff*  
*fz*  
*pp*

*poco a poco ritard.* *pizz.*  
*pp perdendosi* *poco a poco ritard.* *pizz.*  
*pp perdendosi*

II.

Molto moderato. (M. M. ♩ = 92.)

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

Poco animato. (♩ = 100.)

*pizz.* *arco* *p* *fz* *mf* *pp*  
*p* *fz* *fz* *mf* *pp*

*ritard.* *in tempo* *arco*  
*f* *pp pizz.* *arco*  
*ritard.* *in tempo* *arco*  
*f* *p*

Moderato, quasi Tempo I.

*ritard.* *arco* *mf* *ppizz.* *f*  
*mf* *ritard.* *f*

*pizz.* *arco* *pizz.* *ritard.*  
*p* *fz* *pdim.* *pp* *ritard.*  
*p* *fz* *pdim.* *ritard.*

# Violoncell u. Contrabass.

**Più mosso.**

arco

*mf* *f* *ff*

**Moderato, quasi Tempo I.**

*ritardando* *diminuendo* *p* *pp* *pp*

*ritardando* *p* *diminuendo* *pp* *pp*

**Quasi Andante.**

*cresc.* *accelerando* *cresc.* *f* *pppp* *pppp*

*accelerando* *cresc.* *f* *pppp* *pppp*

*pizz.* *1*

**Quasi Allegro.**

*stringendo* *p* *pp* *mf* *arco* *f* *pizz.* *f* *arco* *f*

*stringendo* *p* *pp* *mf* *arco* *f* *pizz.* *f* *arco* *f*

*dim.* *p*

**Tempo I.**

*poco a poco ritard.* *dim.* *pp* *pizz.* *p* *pp*

*poco a poco ritard.* *p* *pp*

# Violoncell u. Contrabass.

in tempo *ppp* *pp* *f* *dim.* *pp* *ritard.* 1  
*pp* *in tempo* *arco* *f* *dim.* *pp* *ritard.* 1

*string. cresc.* *p* *f* *dim.* *fp* *rit. poco a poco* *pp*  
*string.* *p* *mf cresc.* *f* *fz* *fp* *rit. poco a poco* *pp*

## III.

### Allegro giusto. (M. M. ♩ = 120.)

*p* *f* *fz* *p*  
*p* *f* *fz* *p*

*p* *cresc.* *f* *fz* *dim.* *p* *pp* *tranquillo*  
*cresc.* *f* *fz* *mf* *pppizz.* *tranquillo*

*ritard.* *in tempo* *pizz.* *p* *f* *in tempo*  
*ritard.* *p* *f*

*arco* *dimin.* *p* *dim.* *pp* *7* *2* *ritard.*  
*dimin.* *p dim.* *pp* *7* *2* *ritard.*

# Violoncell u. Contrabass.

*in tempo*

*pp* *in tempo*  
*arco*  
*pp* *f* *fz* *dim.*

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

*Andante.* (♩ = 76.)

*p* *pp* *poco a poco ritard.* *pp* *f* *p = pp*

*dim.* *2* *dim. stringendo* *p* *pp* *pp* *p* *cresc.* *pizz.*

*ritard.* *1* *in tempo* *rit.* *in tempo*

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

*arco* *poco ritard.* *2*

*fz* *dim.* *pizz.* *pp* *pp* *poco ritard.* *2*



# Violoncell u. Contrabass.

Allegro giusto. (♩ = 120.)

First system of musical notation. The upper staff is marked *p* and *arco*. The lower staff is marked *p*. Dynamics include *f* and *fz*.

Second system of musical notation. The upper staff is marked *p*. The lower staff is marked *p*. Dynamics include *cresc.*, *f*, *fz*, and *dimin. p*.

Third system of musical notation. The upper staff is marked *pp* and *tranquillo*. The lower staff is marked *pp pizz.*. Dynamics include *f* and *ritard.*.

Fourth system of musical notation. The upper staff is marked *f* and *in tempo*. The lower staff is marked *f* and *in tempo*. Dynamics include *dim.*, *p*, and *pp*.

Fifth system of musical notation. The upper staff is marked *ritard.* and *in tempo*. The lower staff is marked *ritard. pp* and *in tempo*. Dynamics include *pp* and *p*.

Sixth system of musical notation. The upper staff is marked *pizz.* and *in tempo*. The lower staff is marked *pp* and *in tempo*. Dynamics include *mf*, *fz*, *f*, and *ff*.

# Violoncell u. Contrabass.

## IV.

Molto maestoso. (M.M. ♩ = 92.)

4/4 *p* *pp* pizz.

*pp* *ff ben marcato* arco

*poco a poco dim.* *p*

*dimin.* *secco* *pp* *ppp*

*molto tranquillo* *pp* *f*

*Più animato.* (♩ = 104.) *pp* *p*

First system of musical notation. The upper staff contains a melodic line with slurs and dynamic markings *cresc.* and *dimin.*. The lower staff contains a bass line with dynamic markings *cresc.* and *dimin.*.

Second system of musical notation. The upper staff starts with *p* *arco* and *cresc.*, followed by *f*. The lower staff starts with *p* and *cresc.*, followed by *f*.

Third system of musical notation. The upper staff has *f* and *cresc.*. The lower staff has *f* and *cresc.*, ending with *ff*.

Fourth system of musical notation. The upper staff has *f*, *fz*, *pesante*, and *ritard.*. The lower staff has *fz* and *p*. There are also *fz* and *p* markings below the staves.

Tempo I.

Fifth system of musical notation. The upper staff has *pp* and *fz*. The lower staff has *pp* and *fz*.

Più mosso. (♩ = 112.)

Sixth system of musical notation. The upper staff has *pp*, *pizz.*, *p*, *f*, and *p*. The lower staff has *pp*, *pizz.*, *p*, *f*, and *p*.

# Violoncell u. Contrabass.

*pp* *accelerando* *f* *arco* *ritard.*

*pp* *accelerando* *f* *arco* *ritard.*

**Tempo I.**

*mp marcato* *cresc.* *f* *cresc.* *ff sempre marc.*

*mp* *f* *cresc.* *ff*

*fz* *fz* *fz*

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

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

**Più animato.**

*pp* *cresc.* *mf* *f*

*pp* *cresc.* *mf* *f*

**Meno mosso, quasi Tempo I.**

*cresc.* *ff* *pesante* *dim.* *p*

*cresc.* *ff* *pesante* *dim.* *p*

*pp* *ppp* *fp* *fp* *rit.* *pp*

*pp* *ppp* *fp* *fp* *rit.* *pp*

*pizz.* *arco* *pp*

V.

Allegro giusto. (M. M. ♩ = 100.)

The musical score is written for Violoncell u. Contrabass. It consists of five systems of two staves each. The tempo is marked "Allegro giusto. (M. M. ♩ = 100.)". The key signature has two flats (B-flat and E-flat). The score includes various dynamics: *mp*, *f*, *p*, *pp*, and *mf dim.*. It also features articulation markings such as *pizz.* (pizzicato) and *arco* (arco). Tempo markings include *ritard.* (ritardando), *in tempo*, and *dim. rit. molto*. The piece concludes with first endings marked "1".

# Violoncell u. Contrabass.

arco  
p dimin. ppp p arco  
p

dim. p f p  
dim. p f p

arco pizz. arco pizz.  
f p arco pp f p pizz.

arco ppp arco mf p  
pp mf p

poco ritard. in tempo p pizz. poco ritard. in tempo mf

arco f ritard. pp in tempo pp f

ritard. morendo in tempo mf ritard. pizz. p pp