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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 todten 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-li 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.

poco a poco cresc.

This page of a musical score, numbered 8, contains the following parts and markings:

- Ob.:** Oboe part with a dynamic marking of *f* and a second ending bracket.
- Cl.:** Clarinet part with a dynamic marking of *f*.
- Fag.:** Bassoon part with a dynamic marking of *f*.
- Cor.:** Horn part with a dynamic marking of *f*.
- Viol.:** Violin part with a dynamic marking of *f* and a second ending bracket.
- Fl. I.:** Flute I part with a dynamic marking of *ff*.
- Fl. II.:** Flute II part with a dynamic marking of *ff*.
- Piccolo:** Piccolo part with a dynamic marking of *ff*.
- Ob.:** Oboe part with a dynamic marking of *fz*.
- Cl.:** Clarinet part with a dynamic marking of *ff*.
- Fag.:** Bassoon part with a dynamic marking of *fz*.
- Cor.:** Horn part with a dynamic marking of *ff*.
- Trbe.:** Trumpet part with a dynamic marking of *f*.
- Tromb. e Tuba:** Trombone and Tuba part with a dynamic marking of *f*.
- Tymp.:** Tympani part with a dynamic marking of *f*.
- Triang.:** Triangle part with a dynamic marking of *f*.
- Piatti e Gr. C.:** Cymbals and Gong part with a dynamic marking of *f*.
- Viol.:** Violin part with dynamic markings of *ff* and *ff marcato*.

Piccolo.

Fl. II.

Ob.

Cl.

Fag.

Cor. I. II.

Trbe.

Tromb. e Tuba.

Viol.

mp

mf

p

fz

mf

mf

C. Fag. ad lib.

Solo.

C. Fag. ad lib.

Cor. I. II.

Piatti e Gr. C.

Viol.

dim.

p

pp

pp

f

dim.

p

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*

In tempo.

4 Andante con moto. M.M. ♩ = 80.

Fl. I. rit. - - - pp

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

p

p

pp

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

p
pizz.
dim.

Detailed description: This page of a musical score contains parts for various instruments. The woodwinds (Flutes I & II, Oboe, Cor Anglais, Clarinet, Bassoon) and Triangle play sustained notes with long slurs. The Arpa (Harp) and Violin parts feature rhythmic patterns of eighth notes. The Violin part includes a *pizz.* (pizzicato) section. Dynamic markings include *p* (piano) and *dim.* (diminuendo). The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

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.

mf

molto cresc. e poco

molto cresc. e poco

molto cresc. e poco

molto cresc. e poco

molto cresc. e poco

cresc.

cresc.

poco rit.

animato

animato

animato

animato

arco

ff

ff

ff

ff

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

Fl. I.

Fl. II.

ob.

Cor. ingl. Solo.

Cl.

Fag.

Cor.

Trbe.

Tromb. e Tuba.

Tymp.

Triang.

Gr. C. e P.

Arpa.

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

Viol.

This musical score is for a piano piece in the key of D major (two sharps). It consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. The second system features a grand staff with a treble clef and a bass clef. The third system is a grand staff with a bass clef. The fourth system is a grand staff with a bass clef. The fifth system is a grand staff with a bass clef. The sixth system is a grand staff with a bass clef. The seventh system is a grand staff with a bass clef. The eighth system is a grand staff with a bass clef. The score includes various musical notations such as triplets, sixteenth notes, and sixteenth rests.

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. I. 7 Fl.gr. Poco a

Fl. II.

Ob. p

Cor. ingl. p

Cl. in B. p

Cor. III. IV.

Tymp. ppp

Gr. Cassa e Piatti.

Viol. 7 Poco a

fz fz fz

mf dim. p

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

Fl. I. *fz p fz pp*

Fl. II. *fz p fz pp*

Ob. *fz p fz pp*

Cor. ingl. *fz p fz pp*

Cl. *fz p fz pp*

Fag. *fz p fz pp*

I. Solo. *pp p*

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

Viol.

p 3 6 6 fp

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. *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 *pp*

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 *f* *pp*

Ob.

Cl.

Fag.

Cor. *ff* in E.

Tymp. *ff*

Viol. *ff* *dim.* *p*

ff *dim.* *p*

ff *dim.* *p*

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. a2. *ff* *ff* *f* *cresc.*

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

Trombe in E. a2. *ff* *ff* *f* *cresc.*

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

Tymp. *p*

Triang. *p*

Gr. C. e Piatti.

Arpa.

Viol.

p sempre *cresc.*

First system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music features complex chordal textures and melodic lines. Dynamic markings include *ff* (fortissimo) in several places.

Second system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music continues with similar textures. A dynamic marking of *ff marcatisssimo* is present. A section marked "in C." begins in the middle of the system, with a time signature change to 2/4. Dynamic markings include *ff*.

Third system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music is mostly rests. A dynamic marking of *f* is present. The text "Piatti." is written above the bass staff, and "Gr. Cassa." is written below it. A dynamic marking of *ff* is also present.

Fourth system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. This system contains mostly rests for all staves.

Fifth system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music features melodic lines in the upper staves and bass lines in the lower staves. Dynamic markings include *f* and *ff*.

Solo.
f
dimin. poco a poco

Solo.
f
dimin. poco a poco

dimin.

f
dim.
fz
dim.
dim.

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.
Arpa.
Viol.

pp
pp
pp
arco
pp

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

p
p
p
p

Viol.
pizz.

pp
pizz.

Piccolo.

Fl. II.

Ob.

Cor. III.

Arpa.

Viol.

11

Cor. III. IV.

Viol.

div.

arco

11

in E. Solo.

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*

Viol. *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 with musical notation. The top staff is for Violin (Viol.) and the bottom staff is for Viola. The music is in 2/4 time and features a variety of rhythmic patterns and dynamics, including *f* and *sf*.

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 with musical notation. The staves include Flute I (Fl. I.), Flute II (Fl. II.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor in E (Cor. in E.), Trumpet in C (Trbe. in C.), Trombone (Trbni.), and Timpani (Tymp.). The music is in 2/4 time and features a variety of rhythmic patterns and dynamics, including *ff* and *sf*. There are also markings for *a2.* (second ending).

Maestoso. (♩ = wie früher ♩.)

12

Viol.

Violin and Viola staves with musical notation. The top staff is for Violin (Viol.) and the bottom staff is for Viola. The music is in 2/4 time and features a variety of rhythmic patterns and dynamics, including *ff*.

12

Slow curtain
Molto vivace. (♩ = ♪ wie früher.)

First system of the score, featuring piano and strings. The piano part consists of five staves. The first two staves are treble clef, and the last three are bass clef. The music is in 3/4 time and D major. The piano part features a rhythmic pattern of eighth notes and quarter notes. Dynamics include *p* (piano) in the fourth measure of the first and second staves.

Second system of the score, featuring piano and strings. The piano part consists of five staves. The first two staves are treble clef, and the last three are bass clef. The music is in 3/4 time and D major. The piano part features a rhythmic pattern of eighth notes and quarter notes. Dynamics include *fp* (fortissimo piano) in the fourth measure of the first staff, *dimin.* (diminuendo) in the sixth measure of the first staff, and *pp* (pianissimo) in the eighth measure of the first staff. The string parts continue with the rhythmic pattern.

Third system of the score, featuring percussion instruments. The instruments listed are Tymp. (Tympani), Triang. (Triangle), and Gr. C. e P. (Gong, Cymbals, and Triangles). The music is in 3/4 time and D major. The Tymp. part has a rhythmic pattern of eighth notes and quarter notes, with dynamics *mp* (mezzo-piano) and *p* (piano). The Triang. and Gr. C. e P. parts are mostly rests.

Fourth system of the score, featuring Arpa (Harp). The music is in 3/4 time and D major. The Arpa part consists of two staves (treble and bass clef) and is mostly rests.

Fifth system of the score, featuring Violin and strings. The Violin part is in the first staff, and the string parts are in the remaining four staves. The music is in 3/4 time and D major. The Violin part features a melodic line with dynamics *mp* (mezzo-piano) and *dim.* (diminuendo). The string parts continue with the rhythmic pattern, with dynamics *mp* and *p dim.* (piano diminuendo).

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

13

Fl. I. *pp*

Cl. *pp*

Cor. III, IV. *p*

Gr. C. e Piatti.

pp

13

arco *pp*

pizz.

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.
Fl. II.
Ob.
Cor. ingl.
Clar. a 2.
Fag. a 2.
Cor. a 2.
Trbe.
Tromb. e Tuba
Tymp.
Triang.
Gr. C. e Piatti.
Arpa.
Viol.

cresc.
fz
fz
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
fz
cresc.
cresc.
cresc.
cresc.

This page contains a musical score for various instruments. The top section includes Flute I and II, Oboe, English Horn, Clarinet in A (a 2), Bassoon in A (a 2), Horn in A (a 2), Trumpet, Trombone and Tuba, Tympani, Triangle, and Grand Cymbals and Plates. The bottom section includes Arpa (Harp) and Violin. The score features dynamic markings such as *cresc.* (crescendo) and *fz* (forzando), and includes various musical notations like slurs, accents, and articulation marks.

Musical score system 1, measures 1-7. It features a grand staff with five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one flat (Bb). 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 in treble clef with a key signature of one flat (Bb). The bottom three staves are in bass clef with a key signature of one sharp (F#). 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, all of which are empty, indicating a rest or a section where the instruments are silent.

Musical score system 4, measures 17-23. It features a grand staff with five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one flat (Bb). The music includes various note values, slurs, and dynamic markings such as *f* and *ff*.

The musical score is presented in 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) with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a melodic line in the right hand, marked *mf*, followed by a second ending marked *a 2.* and *mf*. The dynamics then shift to *p* and *dim.* in the final measures. The orchestra part includes a grand staff for strings and woodwinds. The piano part of the second system continues the melodic line, starting with *ff* dynamics, then *mf*, and finally *p* and *dim.*. The orchestra part of the second system features a rhythmic accompaniment with *mf* dynamics, including *pizz.* (pizzicato) markings, and concludes with *dim.* and *p* dynamics.

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* *p*

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

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:

- Violins I and II:** Both parts start with a half note chord (F3, A2, C3) in measure 1, followed by a melodic line in measure 2 and a half note chord in measure 3. Dynamics range from *pp* to *fz*.
- Violas:** Similar to Violins I and II, starting with a half note chord in measure 1 and a melodic line in measure 2.
- Celli and Double Basses:** Start with a half note chord in measure 1, followed by a melodic line in measure 2 and a half note chord in measure 3. Dynamics range from *pp* to *fz*.
- Woodwinds:** Flutes, Clarinets, and Bassoons are marked with *fz* in measure 1 and are silent in measures 2 and 3. Trumpets and Trombones are marked with *pp* in measure 1 and are silent in measures 2 and 3.
- Timpani:** Marked *pp* in measure 1, playing a rhythmic pattern in measure 2, and silent in measure 3.
- Triangle:** Marked *pp* in measure 1, playing a rhythmic pattern in measure 2, and silent in measure 3.
- Grande Cymbali and Piatti:** Marked *pp* in measure 1, playing a rhythmic pattern in measure 2, and silent in measure 3.
- Piano:** Marked *mf* in measure 1, playing a rhythmic pattern in measure 2, and a melodic line in measure 3.
- Violins:** Marked *mf* in measure 1, playing a melodic line in measure 2, and a melodic line in measure 3. Dynamics include *pp* and *dim.*
- Violas:** Marked *mf* in measure 1, playing a melodic line in measure 2, and a melodic line in measure 3. Dynamics include *pp* and *dim.*
- Celli and Double Basses:** Marked *mf* in measure 1, playing a melodic line in measure 2, and a melodic line in measure 3. Dynamics include *pp* and *dim.*

The first system of the musical score consists of three measures. It features a grand staff with five staves. The first two staves are treble clefs, and the last three are bass clefs. The key signature has two flats. Measure 1 starts with a piano (*p*) dynamic. Measure 2 features a forte (*f*) dynamic. Measure 3 includes a decrescendo (*dim.*) dynamic. The notation includes various note values, rests, and slurs.

The second system of the musical score consists of three measures. It features a grand staff with five staves. The first two staves are treble clefs, and the last three are bass clefs. The key signature has two flats. Measure 4 starts with a piano (*p*) dynamic. Measure 5 features a forte (*f*) dynamic. Measure 6 includes a decrescendo (*dim.*) dynamic. The notation includes various note values, rests, and slurs.

The third system of the musical score consists of three measures. It features a grand staff with five staves. The first two staves are treble clefs, and the last three are bass clefs. The key signature has two flats. Measure 7 starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. Measure 8 features a forte (*f*) dynamic. Measure 9 includes a decrescendo (*dim.*) dynamic. The notation includes various note values, rests, slurs, and triplets.

The musical score is divided into three systems. The first system consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Middle C, and Bass). The vocal lines feature a melodic line with a long note in the second measure. The piano accompaniment includes chords and a melodic line in the right hand, and a bass line. Dynamics include *p* and *sf*. The second system consists of five staves: two vocal staves and three piano accompaniment staves. The vocal lines continue the melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line. Dynamics include *p*. The third system consists of five staves: two vocal staves and three piano accompaniment staves. The vocal lines continue the melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line. Dynamics include *pp*.

The musical score is organized into three systems. The first system contains vocal parts and piano accompaniment. The vocal lines are marked with *cresc.*, *mf*, and *p*. The piano accompaniment includes chords and arpeggiated figures. The second system is a piano solo, featuring a complex, arpeggiated texture in the right hand and a steady bass line. Dynamics range from *cresc.* to *dim.*. The third system continues the piano solo with similar textures and dynamics. The score concludes with a *pp* marking in the piano part.

This musical score page contains measures 48 through 51 of a piece for string quartet. The music is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 48 features a melodic line in the first violin with a *p* dynamic, and a solo passage in the second violin with a *pp* dynamic. The viola and cello/bass provide harmonic support with sustained notes. Measure 49 continues the melodic development in the first violin. Measure 50 shows a shift in dynamics, with the first violin playing *f* and the second violin *pp*. A section marked "in F." begins in measure 51, featuring a rapid, ascending scale in the first violin, marked *p* and *molto cresc.*, with a *b* (breath) marking above it. The other instruments also play sustained notes, with the cello/bass marked *f* and *arco*.

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

Musical score for the first system, measures 1-4. 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 key signature has two flats, and the time signature is common time (C).

Musical score for the second system, measures 5-8. It includes triplets and dynamic markings like "in E." and "in E. H.". Dynamics include *f*, *dim.*, *p*, and *pp*. The key signature changes to three sharps (E major) in measure 7. The time signature is common time (C).

Musical score for the third system, measures 9-12. It shows a continuation of the musical texture with rests in some staves. The key signature remains three sharps (E major) and the time signature is common time (C).

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

Musical score for the fourth system, measures 13-16. It features a final section with dynamics like *ff* and *dim.*. The key signature changes back to two flats in measure 15. The time signature is common time (C).

♩ vi- Poco più mosso. M. M. ♩ = 76.

mezza voce
Solo.
mezza voce
Clar. in A. a 2.
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

♩ 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* Quasi Allegro.

Cello/Double Bass *pp* *pp* *f* *p* *f*

poco a poco rit.

Meno. Tempo I. M. M. ♩ = 76.

Fl. I.
Ob.
Clar.
Fag.
Cor. I. II.

poco a poco rit.

Meno. Tempo I. M. M. ♩ = 76.

Viol.
Cello
Basso

Clar. poco rit.

16 Lento. M. M. ♩ = 58.

rit. a tempo

Fag.
Cor.
Tromb. e Tuba.

poco rit.

16 Lento. M. M. ♩ = 58.

rit. a tempo

Viol.
Cello
Basso

-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. *mp*

Ob.

Cor. ingl. *mf*

Clar. *mf*

Fag. *mf*

Tymp.

Viol. *pp leggiero*

dimin. arco pp

pp leggiero

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

pp

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. pp

Un poco più mosso. M. M. ♩ = 76.

Viol. pp non legato

pizz. pp

pp arco

pp

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

mp

mp

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

18 Lento. M. M. ♩ = 58. poco rit. Larghetto. M. M. ♩ = 69.

Fl. II.
Cor. ingl.
Clar.
Fag.

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

Viol.

4 Viol. Solo. *espress.*
ppp

18

poco rit. **19** Allegro, ma non troppo. M. M. ♩ = 112. *lunga corona*

Fl. I.
Fl. II. *p*
Cor. ingl.
Solo. Clar. *p*

Cor. III, IV in E.
Trbe. in E.
Timp.

Arpa.

Viol.

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

tr *tr* *tr* *tr* poco rit. *lunga corona* Allegro, ma non troppo. M. M. ♩ = 112.
pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

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. *mf* *f*

Fag. *mf* *f*

Cor. *fz* *mf*

Trbe. *f* *piùf* *ff*

Tymp. *cresc.*

Viol. *cresc.* *mf*

cresc. *mf*

Fl. I. *f* *ff*

Fl. II. *f* *ff*

Oboi. *f* *ff*

Cor. ingl. *f* *ff*

Clar. *f* *ff*

Fag. *f* *ff*

Cor. *f* *ff* in E.

Trbe. *f* *ff* *a2*

Tromb. e Tuba.

Tymp. *ff*

Triang. *f*

Gr. C. e Piatti.

Arpa.

senza sord. *f* *fz* *f cresc.*

Viol. senza sord. *f* *fz* *f cresc.*

f *fz* *f cresc.*

f *fz* *f cresc.*

f *fz* *più cresc.*

f *fz* *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. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked "Poco sostenuto." At measure 20, the dynamics change to *f molto espressivo*. The piano introduction features a right-hand melody with eighth notes and a left-hand accompaniment with chords and eighth notes.

20 Poco sostenuto.

Musical score for the second system, measures 21-30. The score continues the piano introduction with a right-hand melody and a left-hand accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked "Poco sostenuto." At measure 20, the dynamics change to *f molto espressivo*. The piano introduction features a right-hand melody with eighth notes and a left-hand accompaniment with chords and eighth notes. The left hand has a double bass line with first and second endings.

This page of a musical score, numbered 62, features a complex arrangement of instruments. The score is organized into three systems. The first system includes a grand piano (G1) with four staves (treble and bass clefs) and a string section with two staves (treble and bass clefs). The second system continues the piano part with four staves and the string section with two staves. The third system features the piano part with four staves and a string section with two staves. The piano part consists of a right-hand melody with various ornaments and a left-hand accompaniment with a steady eighth-note pattern. The string section provides harmonic support with sustained chords and rhythmic patterns. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

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 eighth-note pattern.

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 14 staves of music for measures 21-24. The instruments listed are Flute I and II, Oboe, English Horn, Clarinet, Bassoon, Horn, Trumpet, Trombone and Tuba, Snare Drum in E-flat, Triangle, and Grand Cymbal and Percussion. The music is marked *ff* (fortissimo) and includes various rhythmic patterns and articulations.

21

- Grandioso e maestoso. M.M. ♩ = 92.

Viol.

This system contains the last two staves of music for measures 21-24. The instruments are Violin and Cello/Double Bass. The music is marked *ff* and includes the instruction *marcatiss.* (markedo) in the lower part of the system.

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. The voice part is represented by a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The piano part includes dynamic markings such as *f*, *fp*, and *pp*.

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

Piccolo. *p*
Fl. *p*
Ob. *p*
Clar. *p*
Cor. III. IV. *pp*
p *legatiss.*

Viol. *pp*
pizz.
pp

22

Picc. *f*
Fl. II. *f*
Ob. *f*
Clar. *p* *a 2.* *f*
Cor. III. *f*
Pia. *mp* mit Paukenschlägel
Arpa. *f*

Viol. *f* *pizz.*
f *pizz.*
arco *ff*
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.
Ob. I.
Clar.
Pia. II.
Arpa.
Viol.
Viol.

This system contains the musical notation for the Piccolo, Flute II, Oboe I, Clarinet, Pianos II, Harp, and Violins. The Piccolo, Flute II, Oboe I, and Clarinet parts feature melodic lines with various dynamics including *cresc.* and *f*. The Pianos II part includes the instruction "Mit Paukenschl." and dynamics *ff* and *mf*. The Harp part has a *cresc.* marking and ends with *ff*. The Violin parts have *cresc.* markings and end with *ff*, *pizz.*, and *arco* instructions.

Ob.
Fag.
Cor. I. II.
Trombe I. II.
Triang.
Viol.

This system contains the musical notation for Oboe, Bassoon, Cor Anglais, Trombones, Triangle, and Violins. The Oboe and Bassoon parts have *a 2.* markings and end with *f*. The Cor Anglais and Trombone parts have *f* and *mf* markings. The Triangle part has a *f* marking. The Violin parts have *ff* markings and *arco* instructions.

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

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

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

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

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

Musical score system 1, featuring Treble and Bass clefs. The music consists of rhythmic patterns with piano dynamics (*fz*). The system includes a grand staff with two treble clefs and two bass clefs.

Musical score system 2, featuring Treble and Bass clefs. The music consists of sustained notes with dynamic markings including *fz*, *poco a poco dim.*, and *fp*. The system includes a grand staff with two treble clefs and two bass clefs.

Musical score system 3, featuring Treble and Bass clefs. The music consists of sustained notes with dynamic markings including *poco a poco dim.* and *mp*. The system includes a grand staff with two treble clefs and two bass clefs.

Musical score system 4, featuring Treble and Bass clefs. The system contains rests for all staves.

Musical score system 5, featuring Treble and Bass clefs. The music consists of complex rhythmic patterns with dynamic markings including *fz*, *poco a poco dim.*, *mf*, and *ffz*. The system includes a grand staff with two treble clefs and two bass clefs.

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

dim. *p* *f* *ff*

Fl. I.

Fl. II.

Ob.

Cor. ingl.

Clar.

Fag.

Corni.

Trbe.

Tromb. e Tuba.

Tymp.

Trgl.

Gr. C. e Piatti.

Arpa.

Viol.

fz *fz* *mf* *f*

a² *mf* *f*

f

ffz *ffz*

ffz *ffz*

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

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

ffz *ffz* *f* *f*

ffz *ffz* *f* *f*

ffz *ffz*

f *f*

in B.

Adagio, ma non troppo. (♩ = 58.)

26

Musical score for the first system, measures 26-32. The score includes a piano and a violin. The piano part consists of a right-hand melody and a left-hand accompaniment. The right-hand melody starts with a forte (*f*) dynamic and includes markings for *fz*, *p*, and *cresc.*. The left-hand accompaniment is marked *legato*. The violin part features a melodic line with dynamics *f* and *dim.*. The system concludes with a double bar line.

Adagio, ma non troppo. (♩ = 58.)

26

Musical score for the second system, measures 26-32. The score includes a piano and a violin. The piano part consists of a right-hand melody and a left-hand accompaniment. The right-hand melody is marked *molto espressivo* and includes dynamics *f*, *fz*, *p*, and *cresc.*. The left-hand accompaniment is marked *f* and *fz dim.*. The violin part features a melodic line with dynamics *f* and *cresc.*. The system concludes with a double bar line.

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

- Staff 1 (Violins I):** Starts with a forte (*f*) dynamic and a *dim.* (diminuendo) marking. It features a melodic line with a *p* (piano) dynamic and a *cresc.* (crescendo) marking.
- Staff 2 (Violins II):** Similar to the first staff, with a *p* dynamic and *cresc.* marking.
- Staff 3 (Violas):** Features a melodic line with a *p* dynamic and *cresc.* marking.
- Staff 4 (Violas):** Similar to the third staff, with a *p* dynamic and *cresc.* marking.
- Staff 5 (Celli):** Features a melodic line with a *p* dynamic and *cresc.* marking.
- Staff 6 (Bassi):** Features a melodic line with a *p* dynamic and *cresc.* marking.
- Staff 7 (Woodwinds):** Includes a section marked "in Es." with a *p* dynamic and *cresc.* marking.
- Staff 8 (Woodwinds):** Includes a section marked "a 2." with a *p* dynamic and *cresc.* marking.
- Staff 9 (Brass):** Features a melodic line with a *p* dynamic and *cresc.* marking.
- Staff 10 (Brass):** Features a melodic line with a *p* dynamic and *cresc.* marking.
- Staff 11 (Percussion):** Labeled "Tymp. in As. Es." with a *p* dynamic and *cresc.* marking.
- Staff 12 (Percussion):** Labeled "Tymp. in As. Es." with a *p* dynamic and *cresc.* marking.
- Staff 13 (Percussion):** Labeled "Tymp. in As. Es." with a *p* dynamic and *cresc.* marking.
- Staff 14 (Percussion):** Labeled "Tymp. in As. Es." with a *p* dynamic and *cresc.* marking.
- Staff 15 (Percussion):** Labeled "Tymp. in As. Es." with a *p* dynamic and *cresc.* marking.
- Staff 16 (Percussion):** Labeled "Tymp. in As. Es." with a *p* dynamic and *cresc.* marking.
- Staff 17 (Percussion):** Labeled "Tymp. in As. Es." with a *p* dynamic and *cresc.* marking.
- Staff 18 (Percussion):** Labeled "Tymp. in As. Es." with a *p* dynamic and *cresc.* marking.
- Staff 19 (Percussion):** Labeled "Tymp. in As. Es." with a *p* dynamic and *cresc.* marking.
- Staff 20 (Percussion):** Labeled "Tymp. in As. Es." with a *p* dynamic and *cresc.* marking.

This musical score page contains 12 measures of music for piano and strings. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two flats. The string part consists of five staves (Violin I, Violin II, Viola, Cello, and Double Bass). The score is divided into three systems of four measures each. Dynamics include *dim. p*, *p*, *pp*, *fz*, *fp*, and *pizz.*. The first system features melodic lines in the piano and strings, with dynamic markings such as *dim. p* and *fz*. The second system shows a transition with *fp* and *p* markings. The third system includes a *pizz.* marking for the strings and a *fz* marking for the piano. The notation includes various note values, rests, and slurs.

Musical score for the first system, measures 27-77. The score consists of five staves. The first staff (treble clef) starts with a piano (*p*) dynamic and features a melodic line with a slur. The second staff (treble clef) also starts with *p* and has a similar melodic line. The third staff (treble clef) starts with *pp* and has a more rhythmic accompaniment. The fourth staff (treble clef) starts with *pp* and has a melodic line. The fifth staff (bass clef) starts with *pp* and has a rhythmic accompaniment. Dynamics change to *f* in the second measure and *f dim. p* in the third measure. Articulations include slurs and accents.

Musical score for the second system, measures 27-77. The score consists of two staves. The first staff (treble clef) starts with a piano (*pp*) dynamic and features a rhythmic accompaniment. The second staff (bass clef) starts with *pp* and has a rhythmic accompaniment. Dynamics change to *f* in the second measure and *f dim. p* in the third measure. Articulations include slurs and accents.

Musical score for the third system, measures 27-77. The score consists of four staves. The first staff (treble clef) starts with a piano (*pp*) dynamic and features a melodic line with a slur. The second staff (treble clef) starts with *pp* and has a rhythmic accompaniment. The third staff (bass clef) starts with *pp* and has a rhythmic accompaniment. The fourth staff (bass clef) starts with *pp* and has a rhythmic accompaniment. Dynamics change to *fp* in the second measure and *p pp* in the third measure. Articulations include slurs and accents.

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* *dim.*

Arpa. *dim.* *pp*

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

Fl. II.

Ob. *p* a 2.

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.
3
a2.
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.

29 in tempo (grandioso)

Viol. *ff molto espressivo*

ff

ff marcatis.

ff pesante marcatis.

29 *ff*

The musical score consists of several systems of staves. The first system includes piano accompaniment for the right hand (RH) and left hand (LH), and a vocal line marked 'a2.'. The tempo changes from 'poco rit.' to 'in tempo'. Dynamics include 'ff' and 's'. The second system continues the piano accompaniment and vocal line, with a key signature change to E major indicated by 'in E. I.'. The third system shows the piano accompaniment for the RH and LH, with a dynamic marking 'Piatti'. The fourth system includes piano accompaniment and a vocal line, with 'poco rit.' and 'in tempo' markings, and dynamics 'dim.' and 'ff'. The score concludes with 'ff' dynamics.

This musical score is arranged in two systems. The first system consists of six staves: a grand staff (treble and bass clefs) and four individual staves. The second system consists of five staves: a grand staff and three individual staves. The music is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings. The first system features a prominent triplet pattern in the right hand of the grand staff, with dynamics ranging from *ff* to *ffz*. The second system introduces a *detaché* section with sixteenth-note passages, marked with *ff* dynamics. A *Piatti.* (Pizzicato) instruction is present in the lower staves of the second system. The score concludes with a final *ff* dynamic marking.

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

The first system of the score consists of 10 measures. It features a complex texture with multiple staves. The upper staves (treble clef) contain dense melodic and harmonic lines, often marked with *ff* (fortissimo). The lower staves (bass clef) provide a rhythmic and harmonic foundation, including a prominent bass line with triplets and chords. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked as *Allegro, ma non troppo* with a metronome marking of 112. The system concludes with a *rit.* (ritardando) marking.

A set of empty musical staves, including both treble and bass clef staves, positioned between the first and second systems of the score.

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

The second system of the score consists of 10 measures, mirroring the first system. It features a complex texture with multiple staves. The upper staves (treble clef) contain dense melodic and harmonic lines, often marked with *ff* (fortissimo). The lower staves (bass clef) provide a rhythmic and harmonic foundation, including a prominent bass line with triplets and chords. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked as *Allegro, ma non troppo* with a metronome marking of 112. The system concludes with a *rit.* (ritardando) marking.

The musical score is presented in two systems. The first system consists of 12 staves. The top two staves are for the piano, with the right hand playing a complex, multi-voice texture and the left hand providing a steady bass line. The next two staves are for the orchestra, with the upper strings playing a rhythmic pattern and the lower strings providing harmonic support. The remaining six staves are for the piano, with the right hand playing a melodic line and the left hand playing a bass line. The second system consists of 10 staves. The top two staves are for the piano, with the right hand playing a melodic line and the left hand playing a bass line. The next two staves are for the orchestra, with the upper strings playing a rhythmic pattern and the lower strings providing harmonic support. The remaining six staves are for the piano, with the right hand playing a melodic line and the left hand playing a bass line. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is G major, and the time signature is 3/4. The score is marked with *f* and *f/2* dynamics. The score is marked with *a 2.* in the first system. The score is marked with *f/2* in the second system.

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 first system includes a grand staff (treble and bass clefs) and a separate staff for the bass clef. The second system includes a grand staff and a separate staff for the bass clef. The music features complex rhythmic patterns and dynamic markings.