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

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

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

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

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

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

Ant. Dvořák, Op. 109.

Allegro, ma non troppo. M.M. ♩ = 112.

Flauto I.

Flauto II.

Oboi I. II.

Corno inglese.

Clarineti I. II. in B.

Fagotti.
Contrafagotto ad lib.
mp

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.
pp

Arpa.

Allegro, ma non troppo. M.M. ♩ = 112.

Violino I.

Violino II.

Viola.

Violoncello.
p spiccato

Contrabasso.
p

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* Fag. II.

Cor.

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

Viol. **1**

cresc. *f*

Cl.

Fag.

Cor. I. II.

Viol. *poco a poco cresc. fz*

poco a poco cresc.

poco a poco cresc.

Ob.
Cl.
Fag.
Cor.
Viol.

This system contains five staves. The Oboe part has a dynamic marking of *f* and a second ending bracket. The Clarinet and Bassoon parts are marked *fz*. The Horn part has a dynamic marking of *f*. The Violin part is marked *f* and includes a second ending bracket. The bottom two staves show the piano accompaniment with a dynamic marking of *f*.

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

This system contains ten staves. The Flute I part is marked *ff* and includes a Piccolo part. The Flute II part is marked *ff*. The Oboe part is marked *fz*. The Clarinet and Bassoon parts are marked *ff*. The Horn part is marked *f*. The Trumpets and Trombones parts are marked *f*. The Tuba part is marked *f*. The Timpani part is marked *f*. The Triangle and Cymbals/Grande Cymbal parts are marked *f*.

Viol.

This system contains three staves for the Violin part. The top staff is marked *ff*. The middle and bottom staves are marked *ff marcato*. The bottom staff also includes a dynamic marking of *f*.

Piccolo.

Fl. II.

Ob.

Cl.

Fag.

Cor. I. II.

Trbe.

Tromb. e Tuba.

Viol.

C. Fag. ad lib.

Solo.

mp

mf

p

fz

mf

mf

C. Fag. ad lib.

Cor. I. II.

Piatti e Gr. C.

Viol.

dim.

p

dim.

pp

pp

pp

pp

dim.

p

dim.

pp

pp

pp

pp

Poco a poco più tranquillo.

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

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

Ob. *p* *fz* *p*

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

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

Poco a poco più tranquillo.

Viol. **3**

fz *fz*

fz *fz*

mf *pp*

poco rit. Larghetto. M.M. ♩ = 69.

Fl. I. *p*

Fl. II. *p*

Cor. ingl. Solo. *mp*

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

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

Viol. con sordini Solo. *p*

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

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

Fl. II. *pp*

Cor. ingl. *pp*

Cl. Solo. *p*

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

Triang. *p*

Arpa. *p*

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

con sordini *p*

con sordini *p*

4

p *p* *p*

pp *pp*

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

p
pizz.
dim.

This musical score page contains the following instruments and parts:

- Flute I (Fl. I.)
- Flute II (Fl. II.)
- Oboe (Ob.)
- Cor Anglais (Cor. ingl.)
- Clarinet (Cl.)
- Bassoon (Fag.)
- Triangle (Triang.)
- Arpa (Arpa)
- Violin (Viol.)

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a variety of musical notations including rests, notes, slurs, and dynamic markings such as *p* (piano) and *dim.* (diminuendo). The Arpa part includes a *pizz.* (pizzicato) marking. The Violin part consists of two staves, with the lower staff featuring a *pizz.* marking. The Triangle part is indicated by a series of vertical stems. The overall structure is a multi-measure rest followed by a melodic phrase in the woodwinds and strings, and a rhythmic accompaniment in the Arpa and Violin.

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* *pp*

Fl. II. poco a poco stringendo

Ob.

Cor. ingl.

Cl.

Fag.

senza sord. poco a poco stringendo

senza sord. *pp*

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

cresc.
cresc.

animato
animato
animato
animato

arco

poco rit.
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 written for piano and consists of several systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system includes a grand staff with treble and bass clefs, and a separate system with three staves. The second system has three staves. The third system has three staves. The fourth system has three staves. The fifth system has three staves. The sixth system has three staves. The seventh system has three staves. The eighth system has three staves. The score features various musical notations including dynamics (p), articulation (accents), and complex rhythmic patterns such as triplets and sixteenth-note runs.

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

Arpa.

Viol.

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

Cor. I. II.

Arpa.

Viol.

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

poco a poco rit.

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

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

poco a poco rit.

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

6

Allegro, ma non troppo. M.M. ♩ = 112.

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

Allegro, ma non troppo. M.M. ♩ = 112.

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

Fl. picc.

Fl. *mf*

Ob. *mf*

Contrafag.

Cor.

Trombe.

Tymp. *mp*

Gr. Cassa e Piatti.

Viol.

mf *dim.* *p*

mf *dim.* *p*

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

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

mf *dim.* *p*

Fl. picc.

Fl.

Ob.

Contrafag.

Cor.

Tymp.

Gr. Cassa e Piatti.

Viol.

p *dim.* *pp*

pp *ppp*

p sempre più dim. *pp morendo*

p sempre più dim. *pp morendo*

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

7 Fl.gr. Poco a

Viol.

7 Poco a

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

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

I. Solo.

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

Viol.

Fl. I. Solo. Più animato.

Fl. II. *p* *pp*

Ob. *pp*

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

Fag. *pp* *f*

Cor. a 2. *p*

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

Viol. Più animato.

pp *fz*

pp *fz*

fz *pizz.* *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*

pp *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.

This system contains the first two systems of a musical score. It features piano and bass staves. The tempo markings are *molto rit.* and *Andante.* Dynamics include *p*, *pp*, and *ppp*. The key signature has one flat, and the time signature is 3/4.

This system continues the musical score with piano and bass staves. Dynamics include *p* and *pp*. The key signature and time signature remain consistent with the previous system.

in Fis. H.

This system includes a double bass staff with chords and a piano staff. Dynamics include *pp* and *ppp*. The key signature changes to two sharps (Fis. H.), and the time signature remains 3/4.

molto rit.

This system features piano and bass staves with complex textures. Dynamics include *p*, *dim.*, and *pp*. The tempo marking is *molto rit.* The key signature and time signature are consistent with the previous system.

molto rit. Andante.

Tutti.

This system includes piano and bass staves. Dynamics include *p*, *pp*, *ppp*, *cresc. f*, and *p dim.*. The tempo markings are *molto rit.* and *Andante.* The key signature and time signature are consistent with the previous system.

9 Molto vivace. M.M. ♩ = 96.

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f* in E. a 2.

Tymp. *f*

9 Molto vivace. M.M. ♩ = 96.

Viol. *f*

pp *pp*

Ob.

Cl.

Fag.

Cor. *ff* in E.

Tymp. *ff*

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

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

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

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

Tymp. *p*

Triang. *p*

Gr. C. e Piatti.

Arpa.

Viol.

p sempre *cresc.*

First system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. 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 clefs, and the bottom three are bass clefs. The music continues with complex textures. Dynamic markings include *ff* and *ff marcatisssimo*. A section marked *in C.* begins in the middle of the system, with a time signature change to 2/4. The bottom two staves of this system are empty.

Third system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with complex textures. Dynamic markings include *ff*. The bottom two staves of this system are empty.

Fourth system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with complex textures. Dynamic markings include *f* and *Gr. Cassa.* (Grand Cassa).

Fifth system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with complex textures. Dynamic markings include *f* and *ff*.

Solo.
f
dimin. poco a poco

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.

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

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

Ob.

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

Viol.

Violin and Viola staves 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 melodic line with various 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. 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 rhythmic pattern with various 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 melodic line with various dynamics including *ff*.

12

Slow curtain

Molto vivace. (♩ = ♩ wie früher.)

Molto vivace. (♩ = ♩ wie früher.)

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.

13
pp
pp
arco *pp*
pizz. *pp*

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. *cresc.*

Ob. *cresc.*

Cor. ingl. *cresc.*

Clar. a 2. *cresc.*

Fag. a 2. *cresc.*

Cor. a 2. *cresc.*

Trbe.

Tromb. e Tuba *cresc.*

Tymp.

Triang.

Gr. C. e Piatti.

Arpa.

Viol. *cresc.*

fz

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

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

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

Fag. *dim.* *pp*

dim. *pp* *ppp*

dim. *pp* *ppp*

dim. *pp* *ppp*

dim. *pp* *ppp*

dim. *pp*

Vi =
to
on
pag
64

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

Fl. I. *p*

Fl. II. *p*

Oboi. *p*

Cor. ingl. *p*

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

Fag. *pp* *mp*

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

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

Viol. *pp*

pp

pp

pp *pizz.* *p*

14 *pp*

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

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Clarinet in B-flat (Cl. in Bb.), and Bass Clarinet (Cl. in Bb. Bass). Dynamics range from *pp* to *fz*.
- Brass:** Trumpet (Tr.), Trombone (Tromb.), and Tuba (Tuba). Dynamics range from *pp* to *fz*.
- Strings:** Violin (Viol.), Viola (Viola), Violoncello (Vcllo), and Contrabasso (Cb.). Dynamics range from *pp* to *mf*.
- Percussion:** Tympani in E-flat and A-flat (Tymp. in Es. As.), Triangle (Triang.), and Grand Cymbals and Plates (Gr. C. e Piatti).
- Keyboard:** Harp (Arpa).

Measure 1 features a *fz* dynamic for the woodwinds and strings. Measure 2 is marked *pp* for the woodwinds and strings, with a *p* dynamic for the bassoon. Measure 3 returns to *fz* for the woodwinds and strings, with *mf* for the strings and *dim.* for the violoncello and contrabasso.

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are grand staves. The music is in a key with two flats. Dynamics include piano (*p*), forte (*f*), and decrescendo (*dim.*). The first measure starts with piano dynamics, followed by a forte section, and ends with a decrescendo.

The second system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are grand staves. The music is in a key with two flats. Dynamics include piano (*p*), fortissimo (*pp*), and decrescendo (*dim.*). The first measure starts with piano dynamics, followed by a fortissimo section, and ends with a decrescendo.

The third system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are grand staves. The music is in a key with two flats. Dynamics include piano (*p*), crescendo (*cresc.*), forte (*f*), and decrescendo (*dim.*). The first measure starts with piano dynamics, followed by a crescendo section, then a forte section, and ends with a decrescendo.

The musical score is divided into two systems. The first system (measures 1-3) features a piano part with a melodic line in the right hand and accompaniment in the left hand, both marked *p*. The string quartet part consists of four staves, with the first two staves (Violins I and II) playing sustained notes and the last two staves (Violas and Cellos) playing rhythmic patterns. The second system (measures 4-6) continues the piano part with a more active right hand and sustained left hand, marked *pp*. The string quartet part continues with similar textures, including a *pp* marking in the first two staves. The score concludes with a final measure in the second system.

This musical score is arranged in systems. The first system contains five staves: two grand staves (treble and bass clef) and three individual staves. The second system contains two grand staves. The third system contains two grand staves and a double bass staff. The fourth system contains two grand staves. The fifth system contains two grand staves and a double bass staff. The sixth system contains two grand staves and a double bass staff. The seventh system contains two grand staves and a double bass staff. The eighth system contains two grand staves and a double bass staff. The ninth system contains two grand staves and a double bass staff. The tenth system contains two grand staves and a double bass staff. The eleventh system contains two grand staves and a double bass staff. The twelfth system contains two grand staves and a double bass staff. The thirteenth system contains two grand staves and a double bass staff. The fourteenth system contains two grand staves and a double bass staff. The fifteenth system contains two grand staves and a double bass staff. The sixteenth system contains two grand staves and a double bass staff. The seventeenth system contains two grand staves and a double bass staff. The eighteenth system contains two grand staves and a double bass staff. The nineteenth system contains two grand staves and a double bass staff. The twentieth system contains two grand staves and a double bass staff. The score includes various dynamic markings: *cresc.*, *mf*, *p*, and *dim.*. It also features first endings marked with 'I.' and a section marked with 'A.'. The notation includes slurs, ties, and various rhythmic values.

Musical score for a string quartet, measures 48-51. The score is in G major and 4/4 time. It features a solo for the first violin in measure 49. Dynamics range from pianissimo (pp) to fortissimo (f). The piece concludes in measure 51 with a 'f' dynamic and a fermata.

Measure 48: *pp* dynamics across all parts.

Measure 49: *Solo.* *p* dynamic for the first violin.

Measure 50: *pp* dynamics across all parts.

Measure 51: *f* dynamic across all parts, ending with a fermata.

Additional markings include *in F.* in the second violin part and *arco* in the first violin part.

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

Musical score for the first system of measures 15-18. It features five staves with various dynamics and articulations. The first three staves are in treble clef, and the last two are in bass clef. Dynamics include *mf*, *dim.*, *p*, and *pp*. The music is in a key with two flats and common time.

Musical score for the second system of measures 15-18. It features five staves with triplets and dynamic markings. The first three staves are in treble clef, and the last two are in bass clef. Dynamics include *f*, *dim.*, *p*, and *pp*. The music is in a key with two flats and common time.

Musical score for the third system of measures 15-18. It features two staves with rests. The first staff is in treble clef and the second is in bass clef. The music is in a key with two flats and common time.

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

Musical score for the fourth system of measures 15-18. It features five staves with chords and dynamic markings. The first three staves are in treble clef, and the last two are in bass clef. Dynamics include *mf*, *dim.*, *p*, and *ff*. The music is in a key with two flats and common time.

♩ vi- Poco più mosso. M. M. ♩ = 76.

mezza voce

Solo. *pp*

mezza voce

Clar. in A. a 2. *pp*

mezza voce

II.

p

in E.

f

dim.

pp

pp *f* *pp*

ppp

Poco più mosso. M. M. ♩ = 76.

con sordini

pp *spiccato*

con sordini

pp *spiccato* *pizz.*

pp *ff* *p*

pp

pp

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

Fl. I. Solo. *p*

Fl. II.

Cor. ingl.

Clar. *pp*

Fag. *mp*

Cor. III. *pp*

Tymp.

Triang.

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

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

Clar. *mp*

Fag. *mp*

Cor. III.

Piatti. mit Paukenschlägel. *mp*

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

poco a poco rit.

Meno. Tempo I. M. M. ♩ = 76.

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

poco a poco rit.

Meno. Tempo I. M. M. ♩ = 76.

Viol.
Violoncello
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.
Violoncello
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.

Ob.

Cor. ingl. *mf*

Clar. *mf*

Fag. *mf*

Tymp.

Viol. *pp leggiero*

dimin. arco pp

pp

pizz. p

Piccolo. poco a poco string.

Fl. I. *mf*

Clar. *mf* I. Solo.

Cor. I. II. *p*

Arpa. *p* *f*

Viol. *pp* *cresc.*

pp *cresc.*

poco a poco string.

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

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

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

Clar. *p*

Fag. *f* *p*

Cor. I. *p*

Piatti. *pp*

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

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

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

mf *dim.* *p*

Fl. II.
Ob.
Clar.
Fag.

pp

Viol.

pizz. pp

arco pp

dim.

17 Lento. M. M. ♩ = 58.

Cor. I. II.

pp

Tromb. e Tuba.

pp

Tymp.

pp

cresc. f

in E

f

ff

17 Lento. M. M. ♩ = 58.

Viol.

p dolce

p dolce

pp

f

cresc. fp

Un poco più mosso. M. M. ♩ = 76.

Fl. I. Fl. gr. Solo. *p*

Ob. I. *mf*

Cor. ingl. *mf*

Cor. I.II. *pp*

Tymp. *pp*

Un poco più mosso. M. M. ♩ = 76.

Viol. *pp non legato*

pizz. *pp*

arco *pp*

Fl. I. Fl. II. *mp*

Ob. *mp*

Clar. *mp*

Cor. I.II. *pp*

Arpa. *p* *cresc.*

poco a poco string.

Viol. *pp non legato leggiero*

pp non legato leggiero

pizz. *p*

cresc.

cresc.

poco a poco string.

ritard.

Poco Allegro.

Fl. I. *f*

Fl. II. *f*

Clar. *f*

Fag. *f*

Cor. I. II. *sp*

Piatti. mit Paukenschlägel. *p*

Arpa.

ritard.

Poco Allegro.

Viol. *mf*

p dim.

f

dim.

p

pp

Meno. Tempo I. M. M. ♩ = 76.

Fl. I. *p*

Ob. *p*

Clar. *p*

Fag. *p*

Meno. Tempo I. M. M. ♩ = 76.

Viol. *pp spiccato*

pp spiccato

pp arco

pp pizz.

pp

Fl. II. **18** Lento. M. M. $\text{♩} = 58.$ poco rit. Larghetto. M. M. $\text{♩} = 69.$

Cor. ingl.

Clar.

Fag.

Tromb. e Tuba.

Tymp. in A. E.

Arpa.

18 Lento. M. M. $\text{♩} = 58.$ poco rit. Larghetto. M. M. $\text{♩} = 69.$

Viol.

4 Viol. *espress.*

18

Fl. I. poco rit. **19** Allegro, ma non troppo. M. M. $\text{♩} = 112.$
lunga corona

Fl. II. *p* *dim.* *pp*

Cor. ingl. *dim.*

Solo. Clar. *p* *pp*

Cor. III. IV. in E. *dim.* *lunga corona* *pp* *a 2.*

Trbe. in E. *pp*

Tymp. in Fis. H. *pp*

Arpa. *pp*

19 *pp*

Viol. *tr* *tr* *tr* poco rit. *lunga corona* Allegro, ma non troppo. M. M. $\text{♩} = 112.$

dim. *p* *pp*

pp *dim.* *pp*

pp *pp marcato*

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*

Trbe. *f* *più f* *ff*

Tymp. *cresc.*

Viol. *cresc.* *mf*

cresc. *mf*

FL. I.
 FL. II.
 Oboi.
 Cor. ingl.
 Clar.
 Fag.
 in E.
 Cor.
 Trbe.
 Tromb. e Tuba.
 Tymp.
 Triang.
 Gr. C. e Piatti.
 Arpa.
 senza sord.
 Viol. senza sord.
 senza sord.
 più *f* *cresc.*
 più *f* *cresc.*

The score is for a full orchestral ensemble. It begins with a dynamic of *f* and progresses to *ff* in the upper woodwinds and brass. The strings play with *f* dynamics and include triplets. A change to *in E.* is indicated for the horns. The string section includes trills and a *più cresc.* instruction.

20 Poco sostenuto.

f molto espressivo

f molto espressivo

f molto espressivo

f

ff

mf

mf

mf

20 Poco sostenuto.

f molto espressivo

f molto espressivo

f molto espressivo

f legatiss. sempre

f

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 piano part with four staves (treble and bass clefs) and a string section with two staves (treble and bass clefs). The piano part consists of a right-hand melody with slurs and a left-hand accompaniment of chords. The string section provides harmonic support with sustained chords. The second system continues the piano and string parts, with the piano right hand playing a more active, rhythmic pattern. The third system shows the piano part with a more intricate right-hand texture and a left-hand accompaniment featuring a steady eighth-note pattern. The string section remains present throughout, providing a consistent harmonic backdrop. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4.

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

Viol.
Viol. II
Viol. III & C.

Fl.
Ob.
Fag.
Cor.

Viol.
Viol. II
Viol. III & C.

= 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.

21

- Grandioso e maestoso. M.M. ♩ = 92.

Viol.

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 various dynamics such as *f*, *fp*, and *pp*, and includes sixteenth-note passages and trills. The voice part is indicated by a vocal line with lyrics, though the lyrics are not legible. The score is divided into systems, with the first system containing 8 measures and the second system containing 8 measures. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

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

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

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

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

22

Musical score for Piccolo (Picc.), Flute II (Fl. II), Oboe (Ob.), Clarinet (Clar.), Cor III, Piatti, and Arpa. The Piccolo, Flute II, and Oboe parts are marked *f*. The Clarinet part is marked *p* and *a 2.*. The Cor III part is marked *f*. The Piatti part is marked *mp* and includes the instruction *mit Paukenschlägel*. The Arpa part is marked *f*.

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

Dynamic markings: *mf*, *f*, *cresc.*, *ff*, *ffz*, *Mit Paukenschl.*, *pizz.*, *arco*.

The score for this system includes parts for Piccolo, Flute II, Oboe I, Clarinet, Percussion II, Harp, and Violin. The Piccolo, Flute II, Oboe I, and Clarinet parts feature melodic lines with dynamic markings of *f* and *cresc.* leading to *ff*. The Percussion II part includes a *ffz* marking and the instruction *Mit Paukenschl.*. The Harp part has a *cresc.* marking and reaches *ff*. The Violin part starts with *ff* and includes *pizz.* and *arco* markings.

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

Dynamic markings: *f*, *mf*, *ffz*, *ff*, *arco*.

The score for this system includes parts for Oboe, Bassoon, Horns I & II, Trumpets I & II, Triangle, and Violin. The Oboe and Bassoon parts have *f* markings and *a 2.* instructions. The Horns I & II and Trumpets I & II parts have *mf* and *Solo.* markings. The Triangle part has an *f* marking. The Violin part has *ffz* and *arco* markings.

24

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

Cor.
Trbe.
Tromb. e Tuba.
Tymp.
Triang.
Gr. C. e Piatti.

Arpa.

sul G
Viol.
sul G
ff
ff
ff
ff
pizz.
mf

24

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

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

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

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

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



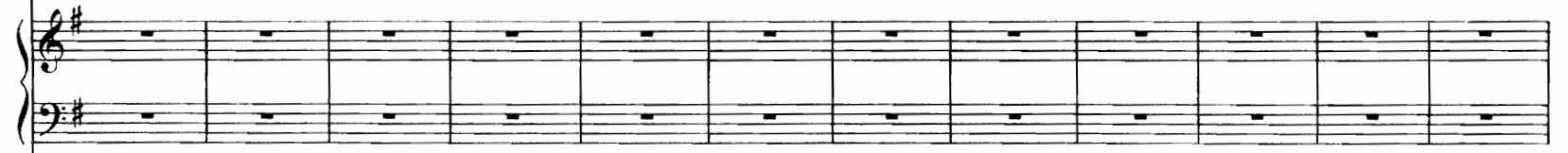
First system of musical notation, featuring six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music consists of rhythmic patterns with accents and dynamic markings such as *fz* and *a2.*



Second system of musical notation, featuring six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music includes dynamic markings like *fz*, *poco a poco dim.*, and *fp*, along with accents and hairpins.



Third system of musical notation, featuring six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music includes dynamic markings like *poco a poco dim.* and *mp*.



Fourth system of musical notation, featuring six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. This system appears to be mostly empty or contains very faint notation.



Fifth system of musical notation, featuring six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music includes dynamic markings like *fz*, *poco a poco dim.*, *mf*, and *dim.*

a 2.

Corni. *dim.* *pp* *ppp*

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

Trgl. *dim.* *pp* *ppp*

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

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

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

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

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

Clar. *f* *p cresc.*

Fag. *f* *p cresc.*

Cor. *ff*

Trbe. *ff*

Tromb. e Tuba. *ff*

Tymp. *ff*

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

Fl. I.

Fl. II.

Ob.

Cor. ingl.

Clar.

Fag.

Corni.

Trbe.

Tromb. e Tuba.

Tymp.

Trgl.

Gr. C. e Piatti.

Arpa.

Viol.

ffz f mf f

ffz ffz

ffz ffz mf cresc. f

ffz ffz mf cresc. f

ffz ffz f f

in B.

Adagio, ma non troppo. (♩ = 58.)

26

Musical score for the first system, measures 26-32. The score is in 12/8 time and features a piano and a violin. The piano part consists of a right-hand melody and a left-hand accompaniment with arpeggiated figures. The violin part has a melodic line with various dynamics. Performance markings include *f*, *fz*, *p*, *f*, *legato*, *dim.*, and *cresc.*. The key signature has two flats, and the tempo is Adagio, ma non troppo.

Adagio, ma non troppo. (♩ = 58.)

26

Musical score for the second system, measures 26-32. The score is in 12/8 time and features a piano and a violin. The piano part consists of a right-hand melody and a left-hand accompaniment with arpeggiated figures. The violin part has a melodic line with various dynamics. Performance markings include *f*, *molto espressivo*, *fz*, *p*, *f*, *dim.*, and *cresc.*. The key signature has two flats, and the tempo is Adagio, ma non troppo.

This page of musical score, numbered 75, contains multiple systems of staves. The top system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons). The bottom system includes staves for woodwinds (Oboes, Bassoons) and percussion (Tympani).
 Key features of the score include:
 - Dynamic markings: *p* (piano), *f* (forte), *cresc.* (crescendo), and *dim.* (diminuendo).
 - Performance instructions: "in Es." and "Tymp. in As. Es."
 - Musical notation: Treble and bass clefs, various note values, rests, and slurs.
 - A large woodwind section with many notes in the lower systems.
 - A percussion part with rhythmic patterns and rests.

This musical score page contains measures 1 through 12. It features a piano part with five staves and an orchestra with five staves. The piano part includes various dynamics such as *dim. p*, *p*, *pp*, *fz*, and *fp*. The orchestra part includes dynamics like *fz*, *pp*, *pizz.*, and *fz*. The score is written in a key signature of two flats and a 3/4 time signature. The piano part begins with a melodic line in the right hand and a supporting line in the left hand. The orchestra part provides harmonic support with strings and woodwinds. The score concludes with a final measure in measure 12, marked with a fermata.

This system contains five staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with a slur. The second staff also starts with *p*. The third staff is marked *pp*. The fourth staff is marked *pp*. The fifth staff is marked *pp*. The system concludes with a *f* dynamic, followed by a *dim.* (diminuendo) and a final *p* dynamic.

This system contains two staves. The first staff is marked *pp* and features a rhythmic pattern of eighth notes. The second staff is marked *f* and features a melodic line with a slur. The system concludes with a *dim.* (diminuendo) and a final *p* dynamic.

This system contains four staves. The first staff is marked *pp* and features a melodic line with a slur. The second staff is marked *pp* and features a rhythmic pattern of eighth notes. The third staff is marked *pizz.* (pizzicato) and *pp*. The fourth staff is marked *pp*. The system concludes with a *f* dynamic, followed by a *dim.* (diminuendo) and a final *pp* dynamic.

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.
cresc.
ffz
ff
ritard.
arco

29 in tempo (grandioso)

FL. I. *ff*

FL. II. *ff*

Ob. a 2. *ff*

Cor. ingl. *ff*

Cl. a 2. *ff*

Fag. *f*

Corni. *f*

Trbe. *fz*

Tromb. e Tuba. *mf*

Tymp. in E.A.

Trgl. *mf*

Gr. C. e Piatti.

Arpa.

29 in tempo (grandioso)

Viol. *ff molto espressivo*

ff

ff marcatis.

ff pesante marcatis.

29 *ff*

poco rit. in tempo

ff s

ff s

ff s

ff s

ff s

ff s

ff s

ff s

a2. in E. I.

ff s

ff s

ff s

ff s

ff s

ff s

ff s

ff s

Piaatti.

poco rit. in tempo

dim. ff

dim. ff

dim. ff

dim. ff

dim. ff

dim. ff

dim. ff

dim. ff

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 begins with a *rit.* (ritardando) marking.

A set of empty musical staves, including treble and bass clefs, 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 begins 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 melodic line and the left hand providing harmonic support. Below these are two more staves, likely for a second piano or a different instrument. The bottom six staves of the first system are for the orchestra, with the first two staves being blank, indicating that the orchestral parts are not written out on this page. The second system consists of 10 staves. The piano part continues with dynamic markings such as *fz* (forzando) and *a2.* (second ending). The orchestral staves are also blank.

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 2/4 time and features complex rhythmic patterns and dynamic markings such as *ff*, *f*, and *sfz*. The score includes piano and orchestra parts, with various instruments and dynamics indicated throughout the piece.